

DEBATE 1

**INVENTING TYPOLOGIES
TO DIVERSIFY USES**

The 21st-century city will be a city of spaces with hybrid uses, reflecting the diversity of lifestyles and urban intensification that a century of functional urbanism had denied. In the context of the urban project, this issue emerges at different scales: the neighbourhood that has to offer fragments with different, interlinked uses, blocks in which several functions have to be vertically integrated, and finally the individual building that has to encourage social life. How though can this goal of overlapping uses be achieved and the right spaces be produced?

INVENTING TYPOLOGIES TO DIVERSIFY USES

Introduction of Hugo HINSLEY, architect, Professor at the London School of Architecture, EUROPEAN Scientific Committee (UK): “Inventing typologies to diversify uses?” is the question asked in this debate on the implementations of former European projects but also on the future implementation of the new winners and runners-up of European 11 in the various countries. Because we are trying to focus on the implementation process and we are particularly looking at proposals which are trying to test new typologies, new mixes, and diversity. This is quite a hot topic now of course, across all European cities; it’s not a new topic, the fascination by architects with trying to get different models, new mixes, hybrid buildings of different sorts, the debate about adaptable buildings, adaptable spaces obviously goes back to the 60s and 70s when there was a lot of interest and you got things like the Centre Pompidou being built in Paris as a sort of exploration of earlier ideas on how you can make a space that is completely different from previous ideas of a museum.

It’s a discussion that also happens at multiple scales, from experiments on individual units, how you might make them more adaptable, more flexible, right through to the scale of the urban area and questions of urbanism and restructuring of cities in a way which is less problematic, less fixed than from previous generations.

There are blockages to this discussion; many city planners and many private investors are quite conservative. They are rather risk-averse to the idea of new typologies, new mixes, “why should we try it maybe we should just do what we did before, it’s safer, it’s tested”. There is some sort of in-built resistance from the planners working inside city governments and politicians. There are often already structures of legal use categories, there are planning laws and regulations that are formed in a way that makes it difficult to shift and try new models. There are traditional expectations of what the planning authorities should do in a role which is in a way more about pleasing, more about being negative and stop-

-ping things than being proactive and trying to think of new models.

From the investor’s point of view there’s often a sense of trying to repeat something they’ve done before, it was safe and they don’t really want to take risks, something that will fit into what they think of as an existing market demand.

Especially, perhaps, since the 2008 financial crisis, all the investors have sort of pulled back and are not quite sure whether to try something new or if it’s safer to do something that’s been done before. So these two sides are in a way resisting the discussion about inventing new typologies, about diversifying uses. But- the world around them is changing very fast, the social and economic patterns in Europe are changing rapidly, we all know about these changes, there are two obvious ones; the change in balance between working, living and leisure, especially in terms of time organisation. People are increasingly working from home, the concept of the office as a workspace is completely changing, the hot-desking, the restructuring of space and time in the workplace. These things are changing rapidly, buildings are a built form and not really responding very well, there’s a need for a much more open, a much more flexible space and time and for definitions of what people are doing. The other big change that is having a very big impact across Europe is demographic change, in several ways. One way is the ageing population, in every European country we now have a significant increase of people who are reaching their sixties or seventies or eighties; but they’re not ageing in the same ways that earlier planning strategies thought about: “these are fragile old people that need to be put into some sort of care”, increasingly these people are what is sometimes called “the third age”, sometimes called “the young old”. They may have stopped working in a conventional sense but they are very active. They want the city to do things for them, they want to age in the city. They are often single, but they are not somehow sitting around waiting, they are increasingly a significant part of an active city. We are not yet responding to this in terms of how buildings are made and how the city performs. The other very strong demographic change is of course the shift to single people. We shift away from the couple, from the family, this is a very significant change in living patterns, people are living



Hugo Hinsley and Carlos Arroyo as moderators



SELB E9 (DE) Gutiérrez-Delafuente Architectes (ES)
Daycare construction

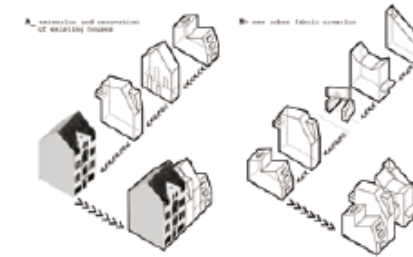
as single people, or cohabiting in various existing new models; and that's happening at all ages. So these two changes mean that it's very risky for us to reproduce the pattern of the family house or the standard workplace model. It's not likely that they'd be very useful. Therefore, this discussion of inventing new typologies, trying to diversify uses, trying to find new mixes becomes very important in terms of opening up possibilities. As we start to look at the projects, we can open that discussion, and we are particularly interested in many of the projects, which are looking at new proposals where they are implications about how would that process be managed, how would you actually start to do what you want to do. That often implies some sort of phasing, how would that phasing be organized, are there priorities, where would you spend the first money and so on, in order to achieve the project; we'll get into that later. I'll stop there; I just wanted to mark out some of the territory within which we now look at specific projects.

Carlos ARROYO, Architect and teacher, EUROPEAN Scientific Committee, Madrid (ES): We have a society with new needs, these new needs require new ideas, we have the ideas but the problem is that sometimes the new ideas clash with the network of practice, how things are normally done. The so-called safe way to do things is not so safe anymore because the needs are new. One of the clues as to how to introduce this innovation in use and topology are in the book of implementation** where we studied ten processes of implementation to see what strategies the teams had used to break that inertia. In these projects, the conventional pairing of typology and use – in the tradition of architecture the typology is the responsibility of the architects and the use is the responsibility of the client – is slightly broken because the use is not so clear. Therefore the relationship between the use and the typology is not clear, again, and when the new society requires a large variety of uses that change with time and that can be hybridized, a debate has to begin before topology, before architecture. Also, on a larger scale, typology and use can be made parallel to morphology and society, we are deciding what to do in a city on a larger scale and the debate is focused on society before it can be focused on morphology.

In the first case of **Selb E9 (DE)** we would like to present in detail later, the system itself that the team proposed with **strips that can be arranged in different ways** and still be a part of the system, is a useful way to have debates in a city, to play around the table with the different possibilities, and rearrange the set of strips that will be needed for each intervention, while keeping a homogeneous image, a homogeneous morphology for the whole of the city.

In **Forchheim E10 (DE)**, the same team introduced **a highly sophisticated and innovative typology on small-scale mixed use**; the key to the success was the innovation and use of a new language, a new style under the happy name of "New Frankish architecture". This allowed soft integration of the new typology into the old historic centre.

In **Babenhausen E9 (DE)**, the strategy was to build a green core in the new area that would mirror the historic core of the city, but the problem here was that the new part of the city was a former barracks, it was enclosed and a blind spot for the city, so the people in the city didn't really know what they had on the other side. So the team organized **a series of walks, as you can see up there, meeting in the historic centre and then walking together to the new part so that people could realize how close, how near it was, how it's possible to relate the two cities.** These walks were an interesting tool to help the people in the city to visualize and build up a new image of their own environment.



above: SELB E9 (DE) les bandes
below: FORCHHEIM E10 (DE) Gutiérrez-Delafuente Architectes (ES)



below: BABENHAUSEN E9 (DE)
METRIS architekten BDA (DE) + 711 LAB (DE)



In **Vienna E10 (AT)**, the team was also using a **flexible integration tool because they were not focusing on buildings and volumes but on people and their needs**, trying to achieve morphology, the desired pattern of the urban fabric, by open spaces with the same rhythm and the same sizes. That was useful as a way of implementing the master plan.

VIENNE E10 (AT)
arch. Enrique Arenas Laorga,
Luis Basabe Montalvo,
Luis Palacios Labrado (ES)



In **Oslo E9 (NO)**, the bus shelters which were going to be mixed in with new housing were simulated with a **street art intervention** with balloons and blankets, letting people know that they could be protected while waiting for the bus.

In **Trondheim E9 (NO)**, the student residence has been nominated to the national award for built architecture, it included shared space in a layer that you can see here outside and inside, you can also see in the large window in the middle floor, in the mezzanine floor area. **This space was made to work and function easily and softly through the use of social networks with which students are usually familiar**; they could then use them as an interesting tool to organize shared activities.



above: TRONDHEIM E9 (NO) arch. MEK (ES)
below: OSLO E9 (NO) arch. SMAQ (DE)



In another project in **Vienna E8 (AT)**, the form of the building was transformed but its spirit was maintained.

In **Cáceres E8 (ES)**, the process of reactivating a landscape through a process of small typological interventions, again not focusing on the buildings but on what would happen around them, **led to the use of chronograms or timelines** as the main tool to define the project, which was also an interesting strategy.

Also in **Cáceres, Aldea Moret E10 (ES)**, the project **brings together people who were not even registered but living in the area, getting people together so that they could acquire their own identity**, they could become a group which was already a part of social construction, which they achieved through a series of publications. This is an interesting tool: instead of producing technical drawings and legal documents, they produced these easily read and highly graphic publications that you can also see online, showing the evolution of the ideas. This is a general background on different systems that have been used to achieve this breaking of inertia in different places.



above: CACERES E10 (ES)
arch. Totem arquitectos asociados (ES)
below: CACERES E8 (ES)
arch. Fake industries architectural agonism (ES)



We are going to see two of these examples in further detail. First the case of **Selb E9** presented by one member of the winning team **Julio de la Fuente** from gutiérrez–dela-fuente arquitectos and then to the representative of the client, **Helmut Resch**, who will explain the process as it unfolded.

Julio DE LA FUENTE, Gutiérrez–GelaFuente arquitectos: I am a member of the team developing the project in Selb, an implementation resulting from European 9. It is a journey that started in 2007 with the competition, a fast trip in terms of European timeline. The main actors in this journey are the client, the city of Selb itself with Helmut Reisch in charge, the architects – we are two Spanish teams from Madrid, gutiérrez–delaFuente arquitectos with Natalia Gutiérrez, and tallerDe2 arquitectos with Arantza Ozaeta and Alvaro Martin. We have a local office in Selb, as the first development tool. At the beginning we started the process with an implementation workshop supported by European Deutschland: Ulrike Poverlein, Karin Sandeck, Gunter Maurer... we also had the support of the local and regional government.

Selb is a city located north of Bayern and close to the border of the Czech Republic. As a city, it is a case study for the contemporary phenomenon of post-industrial cities, and in this case mono-industrial cities as the main activity used to be the porcelain industry. The crises of the 1990s caused large-scale unemployment and people started leaving Selb. Since then the city population has been ageing – a phenomenon we heard about earlier. The goal for the competition was to create a new idea for the urban regeneration of the inner city with three specific goals: to renovate the buildings and improve living standards for the elderly, to create a network of public facilities in the inner city as well as an attractive network of social spaces.

The competition project tried to resolve the difficult urban conflict by means of healing acupuncture therapy with the urban strategy of leaving the periphery and densifying the inner city.

The project works on three levels: urban structure as we decided to redefine the urban streets, densifying the perimeter of the blocks and filling the urban voids, clarifying the inner city around the structure. On a second level we worked with public space and created a network of social spaces in the all the blocks, which were connected in a network because of the permeability of the new fabric on the perimeter. On a third level we worked on uses and proposed a catalogue of programmatic strips with very specific uses

and with a strategy of addition with the possibility to complete a mixed-use programme with residential units and new facilities. They work as implants in three steps over time; firstly, they could add to existing buildings, they could activate in terms of renovation and conversion for new needs, accessibility and units for the elderly as well as creating new residential units and new facilities. In the catalogue we tried this typology, this system in one plot; we are constructing one of the buildings in that plot. It was a process over time, and regarding the topic, I would like to put forward the six or seven main advantages of this typology, what we might call “stripology”. We plan to continue using this typology, adapting it to new sites and new uses. The main advantage of the typology in the city of Selb was the scale, because it fits perfectly with the scale of the inner city. The high level of integration was also a big advantage because of the volumes and the steep roofs as a local reference. It is a very flexible system; we could adapt it to any kind of site, by moving the projects and the uses, making this typology highly flexible. During the process we worked with the locals and the social stakeholders, and every day we had new demands; also concerning technical rules etc. It was a useful model for step-by-step implementation because of the strategy of addition. It was also very useful for creating that permeability in the perimeter of the blocks, because by removing one of the strips or by creating a bridge-strip, we could create that permeability. Finally, it fits perfectly into the local tradition, the kind of construction with load bearing walls.

After the competition, we started quickly, with support from European, by holding a local implementation workshop. From the beginning, we changed tack to focus on prevention rather than cure.

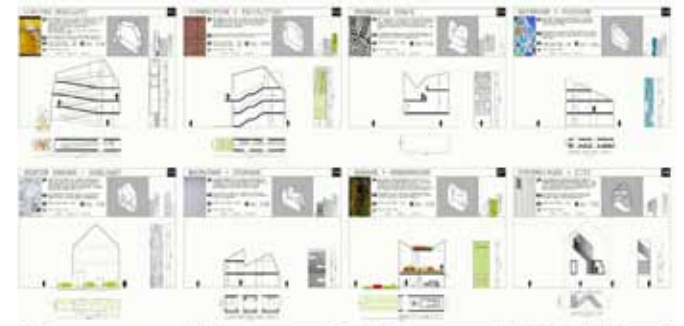
We changed the kind of acupuncture from healing to preventive. We wanted to achieve programmatic activation, addressed to young people, young families and children to attract new young people to the inner city, and to prevent young people leaving the city because of the lack of opportunities and urban amenities. Then we started three projects, a club and hostel, an indoor football hall and a day-care centre.

For the hostel, building started in 2010, and will finish next year. The indoor football hall is not going to be built, and the day-care centre will be completed within the next weeks. We started with a youth-club, the hostel in the heart of the city, where two old buildings were demolished, and established the new project there. It fits with the scale of the place; it’s a youth club and a youth hostel connected by a bridge strip. The second project in the programmatic negotiation is the result of a request for a football hall, which we designed but is finally not going to be built. For the third project, back on the E9 site, we designed an urban park but it was built by local landscapers; it is composed of six strips, and they programmed a children’s day-care centre which will be self-managed by the mothers and now the process of the building in Selb “you will never build alone”, and what we did with the day-care centre is to try the system on a smaller scale. The building process is very close to completion.

Another strategy to attract new people, a new generation, last year we were invited to take part in a competition on the same theme, and we won. Located close to the youth club, it is a public housing project for twenty-five apartments for young families and it’s connected with the new ‘preventive acupuncture’.



SELB E9 (DE) arch. Gutiérrez-Delafuente Architectes (ES)
above: competition site below: winning project



SELB E9 (DE) above: typologies strips programmatic
below: project sites implementation





SELB E9 (DE) daycare centre above: facade
below: plans



SELB E9 (DE) above: youthhotel Construction plans and section



below: non-built sports center



Helmut RESCH, architect, Head of Planning for Selb Municipality (DE):

Initially, the town applied for a European project. Nowadays, you might imagine that it is inevitable that people should be very interested in Europe. However, in a small town of 16,000 people, taking part in international competition is not so obvious. That is how our project began. To be able to take part in this competition with the support of the miserable council, despite the fact that we are also involved in many other projects, took cunning and strategy. I suggested to the municipal council that we should approach the Government about the possibility of funding. This was the triggering factor that that shifted the municipal council's decision in our favour, not unanimously, but at least for 2/3.

After this first stage and the preparation of the application pack, and finally the victory of the Spanish architectural team, we were so enthusiastic that I was absolutely committed to completing the project. It is very important to be really motivated if you want to implement a project of such a size. As we were unable to complete the project to the letter, we ran a workshop at which the municipal team and the architects adapted it.

Shortly before the final decision of the principal council, I used a final tactic by distributing the issue of the architectural magazine with us on the cover. The Council was overcome with enthusiasm: "We have achieved an international profile, they are talking about us in Spain!".

From that moment on, the decision was unanimous; they had forgotten that they were not all in favour at the beginning! We continued to develop the project through the workshop. The main question was coordination between Spain and Germany, given that the building regulations are very different in the two countries. And then it occurred to me that we should use a company to create a link between the architects and the municipal council: "Selbwerk" belongs partly to the municipality and partly to the local Caisse d'Epargne, and employs five architects and two engineers. This company was used as a bridge to help us develop the project together. The competition winners took charge of the first part, and we took over in the building permit stage and also took care of the

tendering process, implementation and management of the on-site work. Obviously, we continue to involve the architects, and communication continued through Skype, and through regular meetings in Spain or in Selb. In this process of dialogue, we were ready to listen to the architects' proposals, down to the smallest details. When we felt that their proposals did not fit in with our regulations, we used the company to make proposals and put forward solutions, which we sent to Madrid. Then our colleagues in Madrid would reply that they liked our proposals, but had other possible solutions for certain parts. This to and fro approach worked perfectly on both sides.

We learned a great deal from each other: for our part, we immersed ourselves in these young and creative architectural ideas, and the architects extended their skills in construction and implementation, and in working methods. In my opinion, this permanent contribution throughout the process is an important factor in construction in Europe. The doubts at the beginning of the project, about our capacity to work with foreign architects, faded away. But of course, there must also be good chemistry to build a genuine relationship, even if constructing the relationship always requires a "helping hand". But when you really want something, when there is motivation and enthusiasm, as I said at the beginning, you always achieve your goal.

When implementing such a project, you must never lose sight of the original idea, especially when you're building such an "extraordinary" building in the town. Selb was built in the late 1960s from the designs of Walter Gropius, very radical in the urban design field, and I am trying to revive that attitude, to use this international exchange to create new inspirations, to develop relations and new projects. Alongside this first project, we were building the structure of a second project and we are currently just breaking the ground for the third building.

In this way, we are bringing new ideas that our people find striking. In this conservative loca-

tion, it is like a wind of change. True, we have an ageing population, but we need to offer young people new possibilities. We are achieving this by means of projects of this kind, which act as visible signs in the town.

For example, adjacent to the youth club, a hotel has been built also for young people, with prices equivalent to those of a youth hostel. That is our goal: we want to attract these young people to Selb by creating new links, so that we are equipped to combat demographic ageing.

Following the positive experience of our project, we decided to take part in European 11. We want to organise another workshop, and I will do everything I can to succeed.

Carlos ARROYO: I hope that this experience will be useful for other teams, other cities, and the good news is that the winning team in European 11 in Selb is here and can also benefit from the same good practice and the same level of enthusiasm. Now I give the floor to Mirza Mujezinovic, from the Norwegian-based Malarchitecture office, but the winner of European 8 in Vienna.

Mirza MUJEZINOVIC, Malarchitecture (NO), winner in Vienna E8 (AT): I am originally from Bosnia and I have lived in Norway for the past twenty years. Firstly, why Vienna? From a personal standpoint, which is secondary; it is between north province and the south province where I come from, but perhaps the most important thing is the site itself. You can choose between sixty different sites, and the choice of this site came precisely because of its own artistic situation, I think it was the site with the least qualities o in f European 8. On one side you have the unitar block which is sixty meters long, on the other side you have four rows of shipment containers and the terminal which handles them along with the railway-tracks. So you have noise on one side, and a beautiful view on the other. A part of the competition was also to create a bridge over the adjacent rail tracks, and this connection was to be implemented as a part of the project.

So the project became in a way, if you're a child of the nineties, and this pragmatism that we all enjoyed this idea back in the days, how to gain more than 17 metres in height? The idea was basically to create a ramp and then unfold it so that it would structure the building itself.

What happened was that the project became a kind of super-structure if you can call it that way, with two specific layers: the top layer which is the housing layer with introverted housing typology, and on the other side, in the lower part were the other programmes.

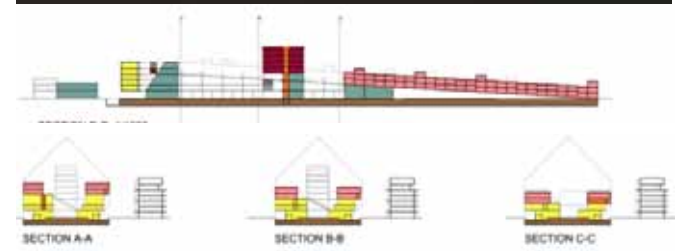
The competition programme was for 27,000 square metres, seventy-five per cent of which were to be for housing, and the remaining twenty-five for public and service programmes. Basically there was this organizer going up to the ramp which would also serve as a path in the leasing area, which is a suburban state, so that one should get another type of urbanity within the project itself.

Then the implementation started, the other programmes were cut down to fifteen per cent while housing started taking over the project. It started moving in the direction of pure housing elements, but the idea of the street and the vertical layering of other programmes that would connect with the street level still prevailed. Another point was to develop the idea of housing, at the time we had no idea about hou-



VIENNE E8 (AT) arch. Malarchitecture (NO)
above: Liesing district

below: winning project, external view, section, internal view



-sing in Vienna, which would soon appear to be a science in itself, so if the project was to be realized, it had to follow relatively strict housing rules. To begin with this was somewhat like shooting in the dark. I don't know if you are familiar with the Viennese context, the idea of the large scale, which was celebrated in the twenties and the thirties and then had a revival in the seventies; the project started to enjoy this tradition and how to articulate this large scale somehow became a quality.

A couple of years passed by, we didn't talk to each other and things stopped happening, but then the client as well as the project changed; it became a one hundred per cent housing structure, the bridge was gone.

Basically there was the dilemma of whether to be the architects that celebrate the original shape of the project itself, this sloping ramp to deal with the problem of change, or the idea of re-starting the project and basically using the same approach. We went for the latter, the horizontal layering, instead of mixing typologies we just juxtaposed them because it seemed very difficult, almost impossible to combine these two realities onto one singular form. So, the project became divided into two carpets and super lamella, it was a very pragmatic game; how to optimize the size of the site, how to maximize the footprint for the square metre to happen.

Very young architects usually tend to forget the reality of capital; we enjoyed it and started to develop the different typologies, which would be implementable and realizable. The idea of the site was not to invent typologies; it was a necessity to make things to happen.

The atrium type had no view outside, the atrium had to bring light and the quality, we developed two types in order to create a difference in the urban variation within the project, the openings and everything was cut down to the possibilities of housing regulations, these two types which also gave rise to a variation within the project itself. Basically the idea of the street unfolding in the project emerged from these two typologies and the green eventually came into place as well. What was good but also very difficult in the beginning was that we decided that the lamella would be about twenty-two

metres deep; this was not deep enough to have it double-loaded, but it was too deep to have a double structure. If you live in Norway and do housing there, where housing is private and de-regulated, that is highly rational because the developer wants to unfold his own matrices and economic values. We needed to know more about the Viennese housing situation, we were helped by the office here in Vienna, and somewhere between Oslo and Vienna we invented the lamella type which became the operational way to solve the issue of housing and the mass because this part was a housing machine.

The idea was basically to inject two large atriums, which have protection facing the railway, whereas the other side would be extremely rational, facing the park. Then the projects became a collection of these fragments, which basically started integrating into the urban context, tapping into the movement within the area and then bringing other programmes such as the kindergarten to improve the financial capacity of the project.

In a way it was an extremely pragmatic project, but at the same time there were some goodies that were part of the project – if the project was to get sponsors, it had to have qualities such as usable spaces. It became clear that the swimming pool on the rooftop was one of the advantages.

We talked about the idea of a large form as the structure that has to be permeable and as porous as possible so that you have your own little sphere within this context lacking any quality whatsoever. The project became a kind of mixture of hangars on the noisy side and open structures on the park. Basically, just to sum up the last site, the project was entirely reformulated, but it has kept the same approach of using the promenade to organise public space, the variations of public space that were within the project, and also to create a mix of housing typologies which would also maintain the social mix and tap into the idea of an architecture with a strong identity.



VIENNA: references above and below: residential architecture

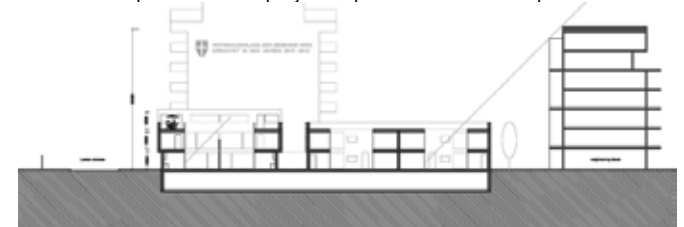


COMPETITION PROPOSAL: block flipped into carpet - vertical layering



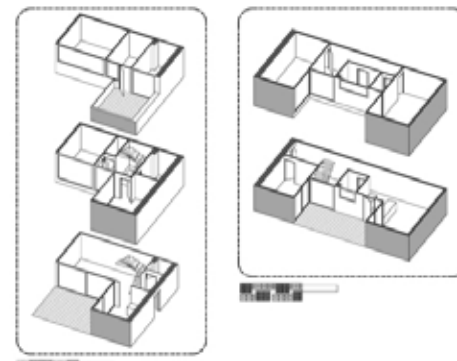
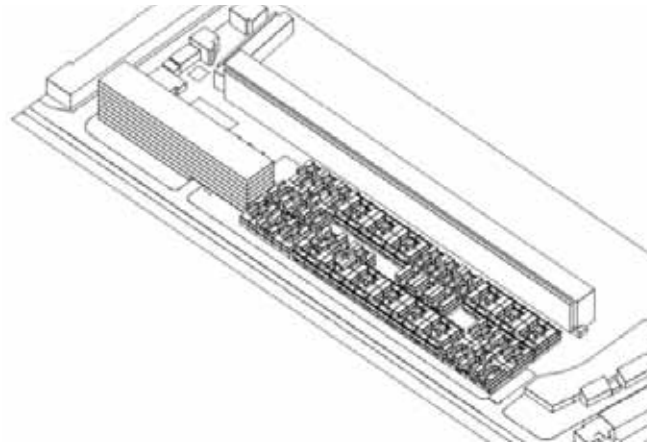
REWORKED PROPOSAL: lamella and carpet - horizontal layering

VIENNA E8 (AT) arch. Malarchitettura (NO) from the competition to the project implementation : concept and section



Alexandra RUPP-EBENSPANGER, membre du conseil municipal de Vienne et responsable du suivi du projet E8 : My career in Vienna is in a way linked with Europan. Initially, I was responsible for the Europan 7 project for a year as a planner. Two years later, with Europan Austria, I was fortunate enough to organise the tendering process and prepare the specifications for the second competition.

The plot here was an abandoned administrative building, which had been empty for 10 years. Originally, the project was to develop a mixed concept here, combining workspace and living space. Despite everything, its isolation, the lack of public transport access and potential conflicts with local people, meant that it could never be built. Simultaneously close to and distant from the centre, it was located near the freight station, which made access difficult. That is why we were absolutely committed to retaining the idea of a bridge, which was originally included in the area development plan. We never doubted the fact that we would keep this bridge in the competition project, it was clear to us, although we knew that we would encounter technical difficulties in the construction phase. We therefore did a lot of research on the construction conditions. Once we had submitted the site packs, we realised that because of its technical complexity, it would be difficult to build. In the presentation to the jury panel, we tried to make sure that the selected project would not include the bridge. However, the jury selected the urban block project precisely because the building symbolically represented the bridgehead. At the time, we thought that the concept of mixed use would be easier to achieve. There were then numerous meetings about the project in Vienna, organised by Europan Austria, where we worked on the construction plan. Given the difficulty of refurbishing the whole construction zone area in a residential zone, we decided to work with another architect, who was fully familiar with housebuilding regulations in the Vienna region. This proved an enormous relief, as much for the project architects as for us, in our planning department, because we are in no way experts in building regulations. The question of the building of the bridge was at the centre of discussions for the political decision-makers. In negotiations with the financial investors, it emerged that we didn't have enough money. Especially as a project being built on the other side of the freight station



VIENNA E8 (AT) arch. Malarchitecture (NO)
above: typologies
below: view of courtyard



made our original project obsolete. We had to resign ourselves to the fact that this bridge would no longer be built.

In parallel, the owner of the land found an interesting solution, and launched a competition to find a municipal client. Each participant had to propose a concept for the use and transformation of the project, and finally we found and selected a contractor, with an architect, who became our partner. This architect's strong portfolio seems to bode well for a successful partnership. At this point, we were able to look in concrete terms at how to continue the project without the bridge. The upper part of the project had a southern exposure, and was not very suitable for the residential section. It is probably for that reason that the project managers chose to reverse the project's orientation, so we looked at a new structure, which would include tenants. The new structure would have a unit where fluid movement would be facilitated by a system of lamellae, whilst including qualitative materials. The building was therefore reoriented to create a link, not to the centre but to the other side, towards the housing. In the existing residential building, the very rundown ground floor gave onto a green area. We therefore thought about refurbishing this green area so that local people could use it.

This was the new common goal, on which the city's planning committee, Europan Austria and the clients could reach agreement. The idea was presented to the residents on site and we organised an exhibition. To our delight, the local people accepted the project in its entirety, despite the fact that the new building would be very close to residential spaces. This also shows that we succeeded in convincing people that the green space and the new fluid traffic flow would benefit them.

We set up attractive programmes for the inhabitants, including new public spaces and a swimming pool. In addition, we made it a point of honour to comply with the laws on sound pollution, given the large number of dwellings near the site. The atrium houses: many of the Viennese construction clients who were sceptical about our project came to visit the exhibition.

Thanks to European and the new housing forms, they saw that many people in Vienna could imagine living in these houses. At present, the floor plan needs to be approved by the municipal council. Then the general plan and cadastre will be approved by a second committee. The latter is made up of experts, land planners and architects, who will verify that the project meets the city's quality standards, so that we can obtain a subsidy. Building will begin next year, and it is then that we will see whether the site contractors are really professional. Unfortunately, we have little influence on this phase of the project. The same is true of the green area, which is not in the construction plan. We have no influence on whether certain roads and public squares are closed. As urban planners, we have already been working intensively for several months to ensure that the building meets our quality standards. The architects associated with the project are also very important. They understand the building regulations, the requirements for subsidised housing, and are our close collaborators in finding a balance between creativity and pragmatism. But for me, the most important thing is to find collaborators who approach the project positively and optimistically. That is the recipe for implementing ambitious projects.

Hugo HINSLEY: I think what is rather quite inspiring from these two projects, they are quite different projects in the city that they are working with and in the original ideas that they are trying to develop, but I think there are some common themes that come through that come through on both sides, one is very clear, a basis of trust that is established with the belief from the administration, from the city government that something different can be done, even if it's difficult to navigate through to eventually produce something, and we can see in the Vienna case that it is a very long and difficult process with many twists and turns. We also see it in the Selb case, there were various different possibilities trying to find a starting point and then another point...

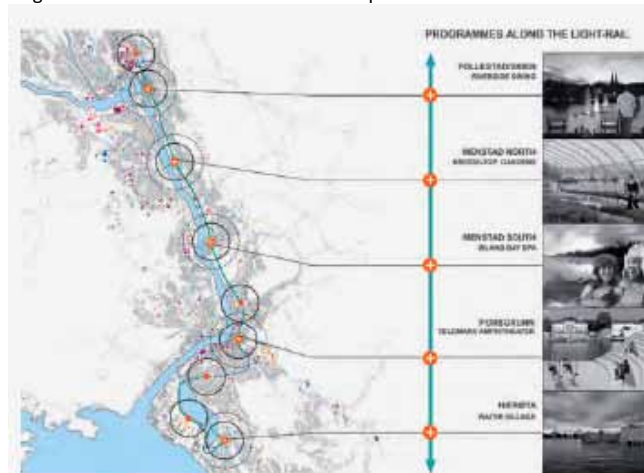
In both cases we tried to hang on to the principles, the ideas that were coming from the competition, but to negotiate how then to move then to implementation. And that needs a commitment that you can see very strongly



VIENNA E8 (AT) arch. Malarchitecture (NO)
above: first floor plan below: facade lamella



SKIEN-PORSGRUNN E11 (NO) arch. Pierluigi d'Acunto (IT) Norman Hack (DE)
a light rail track as seed for further development



in both cases, from the side of the city, from city, from the administration, and the trust between the young architects and the city administration that it is possible to do something different; that's a key thing. Another thing is the continuity over time, how do you keep the ideas alive, how do you avoid getting into a position where the original thinking and the new possibilities are slowly removed from the project so that, in the end, maybe something is built but it has no longer any of that originality or challenging qualities or diversity and so on that were built into the original competition.

In both cases you can see that process working very well. Before we move to looking at other examples, we are going to look at a range of different sites from the new winners of European 11 that follow through this theme, can we spend a little bit of time just commenting on these two cases and looking at points that you think are interesting, starting with the inner circle of people who have been invited to activate the debate, and then picking up a few people from the audience if we have time. Would any of you who are struggling, either from the point of view of the sites or from the point of view of young architects trying to make a project happen, would you like to pick up particular points from these two that you think are important, that should be pulled forward for discussion by European in general?

Pierluigi D'ACUNTO (IT), Norman HACK (DE), runners-up SKIEN-PORSGRUNN (NO): I am part of the runner-up team from Skien- Porsgrunn in Norway and there are actually two municipalities involved, Skien and Porsgrunn. They are both in the county of Telemark and what I found particularly interesting in Selb was how you initiated this direct partner for the architects. We are in the process of further discussions on how we organize our work, since it is so spread out, in two different municipalities with the county representatives, I am slightly afraid that it will be very hard to communicate across these different levels, and in the different hierarchies of town planning and city planning and the

organisation within the county. I found this very inspiring in your case, and would like to know a bit more about how you initiated this, how you and the architects looked for strategies on how to implement this partnership.

Julio DE LA FUENTE: First of all, as you saw, both these cases are sort of weird cases, because it's not normal that you have a foreigner, you have a client, a city and a neighbourhood and a city trying to get something new, to get new ideas. In the city of Selb, they were really concerned about their problem, and needed to find a solution. Somehow, when people feel in danger, they have to do something, and I believe that is good if there is a good environment and nothing is needed, it is good to go to those cases where there is a problem. I think that we as architects have that chance to bring new ideas; it takes a lot of work of course. I bet that your case, and most cases here, take a lot of work because it is not about participation, it is about collaboration.

We worked a lot in the beginning, trying to provide new programmes, new typologies, changing the programme as you saw in the presentation. In the beginning, the project focused on the elderly, while later it became more about people globally because we realized during the European workshop that the problem was not about the elderly but it was the original parameter of the population; that is why we tried to start from there.

We always say that we never talk in terms of beauty or ugliness because if you start talking about that with your partner or the client, everything is over. What is beautiful, what is ugly, when you are in different countries you have different approaches, so we always work in terms of what is needed, what is good, what's important here, what's the best for the neighbours. We have neighbours on both sites and each plot might agree with the project, so we take care of the environmental conditions, the sun, the noise, what is going on in front of the plot; it takes a lot of work but finally, at least in our experience, it works. The first thing is to respect the other, and never talk in terms of what is ugly or beautiful, but

what is needed, in that sense I think it works perfectly. We know this because we talk about this. So that is one important thing.

Helmut RESCH: One very important aspect for participants in the European project is not, in my opinion, the architecture, but more an understanding of how the city works, its structural and social specificities.

We spent a long time discussing and debating how the inhabitants of Selb live, how its social structures work, what are its challenges and its dreams. We explored all these subjects inside out for hours and days at our meeting. It is only once we understood these issues, that we could interpret them in the town in architectural form. This is an essential factor. I don't see myself as the person who speaks, but more as the person who looks and listens.

In our project in Selb, I also learnt a lot about the vision of my colleagues in Madrid. That is why the main thing is not to spend hours talking about the existing situation and structures, but to talk to the local residents and find out about their needs.

Hugo HINSLEY: I think that's a very important point, this openness of an exchange between two different cultures, two different ideas. The importance for the host town to try to really communicate both the existing culture but also an openness to change, and I think that's when the political leadership comes in, as you explained, you carried the town council with you with some tricks, to be open to change which perhaps has been difficult for them to accept. So I think that's interesting.

If you turn to the Vienna case, that process of openness and has obviously been a more difficult timetable, and perhaps you could say a little bit about how you not only kept open the negotiation but how you had to re-think your

project, finding a way to negotiate getting a better understanding of what Vienna could do, what the city could offer, what the investor could do, and still hang on to the original idea even though the bridge is gone, and although the topology is the same, the diversity that you were trying to introduce in the first place has changed, it's the same type but less mixed.

So it's quite a struggle for an architect to still hang on to something through that process, maybe you could say a little bit more about that?

Mirza MUJEZINOVIC: I think there are two issues that are specific here; one is how to find out about the current situation, what are the rules, what are the client's economic capabilities, what works, what doesn't work; basically, getting this almost quantifiable information that is needed to implement the project as we are in a city with long traditions of urban architecture and there are rules. On the other side there is also identifying the potential within the team, the players, you basically have the client, the municipality, you also have European Austria who have been extremely present within the process, negotiating and translating the situation, precisely because they knew how European 7 is after European 6. I believe it is basically more about accumulating as much knowledge and information as possible, than about chasing the architectural ideas. Our approach in our work in general is much more about translating ideas as opposed to inventing new realities, because it is at that point within the translation process that the project emerges.

Hugo HINSLEY: I believe it's really important, it raises the whole issue – in both cases there was a local office, in Selb there was Selbwerk in Selb and in Vienna you had a host architect in the city that was starting to collaborate, because one of the biggest problems is how you move forward in managing the process. As you say, there are technical questions, there are different laws, there are different processes of construction, but there are also cultural processes that a local office really understands; how the city works, the process making a project, the management of the development

over time of a real project. This is really difficult for a young architect from another country coming in, support is needed. The European national committee can often offer some support, but I think that in both these cases there were also specific support structures about how to manage the process of implementation. So one thing is keeping the quality of the ideas, but it's also a very practical question: **how do you start a project in another country where you don't know all the details?**

Carlos ARROYO:

The fact is that some of these new winning E11 projects are actually proposing new uses and thus affecting different stakeholders in society, not just the city, not just the architects themselves. I am thinking for instance of the winners and the runners-up in Alcalá de la Selva. We are talking about a rural area with a nice valley and a river, there is a nice historic centre at the top parts and new developments at the base, and both projects are proposing forms of productive landscape.

In the case of the winner, one of the key documents is a diagram showing how wine-making can be linked to tourist facilities, for instance a hybrid in time can be housing that can be used by tourists in a certain season, but it can also be used by the migrant grape pickers. There is a whole diagram, an interconnection of different forces where we would expect wine-makers to come in, tourism experts to come in, people from the skiing resorts up in the mountains may also come in; and the question is what kind of committee, what kind of steering committee or group do you think it is necessary to set up in order to start working, as this goes beyond the purely architectural and normative approach.

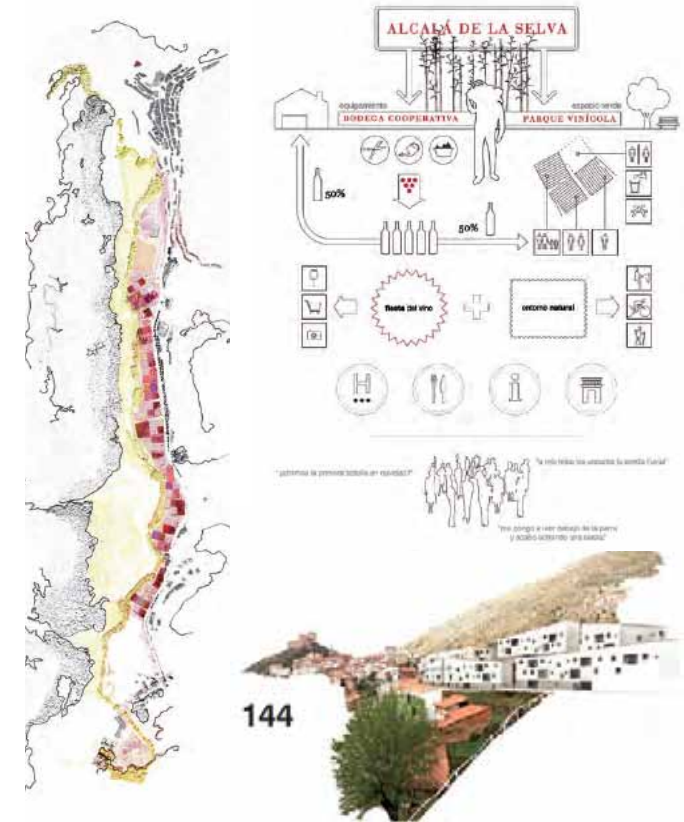
Cecilia RODRIGUEZ (ES), Arnau SASTRE (ES), Pol VILADOMS (ES) winners ALCALA DE LA SELVA (ES):

In our case, we decided for a solution of cooperatives. We were very concerned about the development over time, so we decided that instead of inventing new typologies, we would use old traditional tools for developing the structure of the landscape. We can interact with a flux of people through the whole year and improve the interconnections of the different parts of the region and activate a productive system.

In one case for example, in the upper part, we produced a timeline to try to analyse the development of the cooperative systems we made over time; the system of wood cooperatives, in search of the best new plant and crop fields that would improve the region's economy...

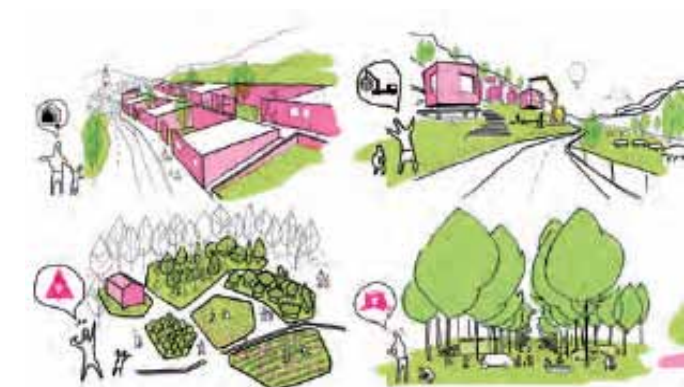
Carlos ARROYO: Precisely one of the values of your project is this chronogram, this timeline where you optimize events in the area, but the question is about the people you have to sit down with to discuss how to fill in all these lines. If you are talking about a cooperative, who is going to produce it? It becomes your job as an architect to propose the formation of cooperatives and talk to the people who might want to form a cooperative, if you see what I mean...

Javier ACEDO ANDRÉS (ES), Paula ANASAGASTI GUTIÉRREZ (ES), Lucía MARTÍN LÓPEZ (ES), runner-up ALCALA DE LA SELVA (ES): After winning this project, all the possibilities of taking it further seem to have disappeared, because without being able to involve people who could help us to develop our proposal, it seems difficult to progress. Unlike our colleagues, who are developing this idea of a productive landscape, which is perhaps a slightly pessimistic way of containing construction and limiting activity in the village, our project proposes a structure of activities for the area and for housing. The aim is that everyone should be able to maintain their identity: by offering people a rational use of land and creating housing at the appropriate density for a village.



ALCALA DE LA SELVA E11 (ES)
above: winning project "productive landscape"
arch. Cecilia Rodriguez, Arnau Sastre, Pol Viladoms (ES)

below: runner-up project "Traveller, there is no road, you make your path as you walk"
arch. Javier Acedo Andres, Paula Anasagati Gutierrez, Lucía Martin Lopez (ES)



Carlos ARROYO: Also in the Aigle project, the runners-up include a wine research centre and a festival in their proposal, there is a certain amount of interaction between people who are already there and people who might be there if you bring them there; do you have ideas on what kind of committee you would organize, who you would invite to discuss what is really required and necessary to implement your proposal?

Gauthier CLARAMUNT (FR), Hans LEFEVRE (FR), Faiçal OUDOR (FR), Paul ROLLAND (FR) runners-up AIGLE (CH): To answer the question of who we would get round the table, I think it is primarily a question of stages. You can't get everyone around the table immediately, so you have to define different stages, and decide whom to involve at each stage. First, of course, we would have the local institutions, the municipality, let's say local leaders. Next, though we are not yet at that stage, next you bring in the different local actors involved in wine production. On the Aigle site, there are quite a lot of wine producers; it is a very fragmented farming area, so there are a lot of people. The idea of the research centre was to unite all these production units, given that Aigle is already a place where the history of wine production is celebrated, so there is a fairly strong identity based on wine production. After that, in the third phase, there are the inhabitants themselves.

What we think is very important is to support personal initiatives, whether by individuals or by associations, groups, people who are capable of organising small festivals, whether on a large scale, whether with music; whatever the style, we think that our role is also to foster this approach. Obviously, it involves public space, very strong interactions, between what is already there and what we bring.

We think that it is difficult to push people, or in any case that it is better to help them and to give them the right framework in which to develop personal initiatives.

We met the mayor of Aigle, that's a first step; he has something of the look of a diplomat, and what we find very satisfying is that the project has already been understood and



AIGLE E11 (CH): runner-up project "Stages and squares"
arch. Gauthier Claramunt, Hans Lefevre, Faiçal Oudor, Paul Rolland (FR)

STAINS E11 (FR): winning project "Effets de serres"
arch. Adèle Catherine, Aurélie Francois, Laura Giuliani, Emmanuelle Klingler, Pierre-Emmanuel Limondin (FR)



accepted by the municipality, and obviously the first steps, the first people the mayor sees are the landowners who have vacant spaces available, and he is offering to take an active role as an intermediary between the local stakeholders and the winning and runner-up teams.

Carlos ARROYO: We also have a proposal that would involve the participation of innovative uses in Stains in France, called "Effet de serre"; your proposal includes a number of green houses, an intention to introduce agriculture into an urban environment, and to bring agriculture you also have to bring farmers, and the question I would like to ask is how do you envisage this process of introducing new users; what kind of board or steering committee, what kind of decision making process do you envisage to make this proposal viable and real?

Adèle CATHERINE (FR), Aurélie FRANCOIS (FR), Laura GIULIANI (FR), Emmanuelle KLINGER (FR), Pierre-Emmanuel LIMONDIN (FR), winners in STAINS (FR): What you need to realise is that farmers are already on the site, and what struck us when we visited this area was that it was full of allotments and there was already farming within the town. The question on this site, where the brief was to build 300 dwellings, was how we would be able to maintain these existing practices while building housing on these allotment plots. How do you create links between the time of the town, the time of its inhabitants and the time of nature and growing and of these practices. From here, the motif of the greenhouse came across as a natural and obvious way of linking the shared garden, the garden at the scale of the house and the garden at the scale of the town, proposing greenhouse typologies that could be adapted to all these scales.

Our decision to bring agriculture into the town was not arbitrary; it was really based on visits to the sites and existing practices. In fact, the history of Stains is marked by the link between agriculture and the town, since the area contains one of Paris's first garden cities, which works fantastically well, so there is really

a continuity with that tradition. The aim was to invent a 21st-century garden city, and that is what we are trying to do in this area.

Here again, it is still a process, we developed the project as something that will evolve over time and adapt to new requirements that will emerge over the years. It is not something that you can just impose or insert from one day to the next. It is really a process.

Carlos ARROYO: In the case of Selb, for European 11, the winning team have a skyline of urban activities; there are a number of things that goes through the panels showing that the urban scene will be made richer with a number of activities that actually affect the skyline. Are you already in conversation with the municipality and are you already discussing how to introduce these activities and whom to get to the table to discuss this?

Thomas BERNHARD (DE), Meritxell BLANCO-DIAZ (ES), winners in SELB (DE): We have talked to the municipality, but no workshop so far. Our urban concept for the city of Selb is based on existing qualities; we heard about the problems the city has, but on the other hand the town has a lot of qualities based on its industrial history, there are a lot of brownfield buildings and there is a rich cultural scene. To give a summary of what we did: think big, think global, and act local. We developed a master plan for the town based on the existing qualities and created local projects, and we see in the European 9 project in Selb that local implementations increase the quality.

So, with what we called urban acupuncture, with every local implementation, we enhanced the town's local identity, and you can create a new identity with new functions.

We talk a lot about new typologies, but what is really important for a small town like Selb, a shrinking city, is marketing and identity. We heard that they are really proud of their new buildings, and for us it is really important that architecture can give a city identity.

Carlos ARROYO: I have the same question as I had for the other team, to the runner-up in Rødovre.

With the project "Scenes from the suburbs", you proposed changing the idea of a suburb by turning it into a micro-village, introducing collective space and activities that are more associated with the idea of a village than a suburb, which is a place where you just have a lot of houses in a row and cars going in and out.

If you want to introduce these kinds of village activities, what kind of workshop would you envisage, who would you have around a table; I would also like to ask the city representative if you have already started a process in this direction?

Cédric CHAUSSE (FR), Charlotte PORTIER (FR), runners-up in RØDOVRE (DK): When we went to visit the site, we were very struck by the immediate environment. It was a fairly ordinary and traditional suburban detached housing fabric, like those you find in many European and even American towns. Different streets and roads have been added on top, of fairly poor quality, around an environment that was, despite everything, dedicated to pleasure, because most of the housing consists of small detached houses where people either come for the weekend, or live permanently, and the sociological profile is that of an ageing population. This is really the typical European suburban fabric, where there will be many problems to resolve in future years, and this was the first thing that interested us about the site. Once we had had looked at the street furniture, the existing activities, what remained of the substance of the site, we identified significant centres of interest associated with the history of the site or with potential, in particular through a small square, and a training centre which was at the other end of the site. And we wondered how all these points could be linked through spaces that would be as far as possible shared.

How could we establish landmarks running along a continuous line linking both a green axis in the west and running to a future tram stopped right in the east. Through these linking elements, we were able to establish a programme and, in particular, a plan, a global



SELB E11 (DE): winning project "Dornröschen / Sleeping Beauty" arch. Thomas Bernhardt (DE), Gilles-Benoit Trevetin (FR), Andreas Baumer (DE) - Contributors: Joppe Kneppers (NL), Egle Suminskaite (LT), Meritxell Blanco Diaz (ES)

RØDOVRE E11 (DK): runner-up project "Scenes from the Suburbs" arch. Cédric Chausse (FR) architect, Charlotte Portier (FR)



approach, which would both have local visibility for the inhabitants, a regional profile for all the activities that might emerge, and a national profile for activities that we would like to see emerging from this site.

I would add that we are very happy that Rødovre town hall has a representative here today, so that we can, I hope, begin to establish contacts about this project. And if we were to begin with a workshop, it was initially be to explore things and obtain feedback with the town hall, and afterwards, given that the programme as a whole involves a wide variety of actors at local, national or city level, it is a process that needs to be established jointly with the municipality.

Maria THYE-PETERSEN, site representative E11 RØDOVRE (DK): Like many others here, this site is very complex, and to get to the implementation process I think it is important to get to know all the owners. There are a lot of different owners in this site, and we have to establish contact with them because it cannot be implemented without that connection.

But first of all we need to convince the politicians that it is a good idea to start a process and that's maybe the first task for the architect, to transform these very architectural drawings and thoughts into more politician-friendly booklets or idea-schemes. That is perhaps the first step to take in Rødovre because of the complexity of the site, the politicians need to be convinced and feel safe about going further.

That's why I am very interested in and inspired by the way the process has been going in Vienna, even though the project had to be transformed into something else that the owners and the municipality wanted and could see happening in a better way, they still did it, and I find that very inspiring.



RØDOVRE E11 (DK): runner-up project «Scenes from the Suburbs» arch. Cédric Chausse (FR) architect, Charlotte Portier (FR)

ALCORCÓN E11 (ES): runner-up project "Roundabout Profylactics" Cristina Goberna (ES), Urtzi Grau (ES)



Cristina GOBERNA (ES), Urtzi GRAU (ES), runners-up in ALCORCÓN (ES): We won European 8 in Cáceres in Aldea Moret, the process has been very long, and we found these little publications very useful because we have had to meet many different committees. This was an urban planning project and just when we had submitted everything, we suddenly had to go through another committee involved in the restoration of the city; the place has been listed as a protected site. It's a difficult process and these publications have been extremely useful. I am now talking to the architects:

it is very important that you take into consideration that the information you get at the beginning of the competition is not necessarily correct or up-to-date. For example, for the rehabilitation of the mining village in Cáceres (European 8), we went from house to house to see the people who were living there, we made a big catalogue of every stone that we found on the way so that we could demonstrate how we were going to rehabilitate this space.

The owner, the person who was going to have the last word with the city hall, did not know about the people living in the houses that we were going to convert, they were convinced that nobody lived there, but in fact there were 17 families. At the same time, the neighborhood itself – we were working in a small part of a neighborhood – was rather controversial, there were a lot of social issues, and again at least two or three neighborhood associations were involved in the process. These have become a legal way to negotiate. We can use them as material for discussion. They are available online, so local people can log in and give comments or feedback, it has become one of the most effective ways for us to mediate so many different levels, not just people, but ways of talking and different interests. We can show them to municipal leaders, to mayors. Their glossy quality and advertising power make them attractive. People who live in the village and do not own the houses they have been living in for the past fifty years, are pleased to see their names and pictures associated with some kind of ownership of the site. The leaflets have become an amazing instrument, the last one, the green one

that is going around was actually produced two days ago for one of the last steps – a new agent, the conservation commission, has stopped the project because it has questions about the feasibility of the protection policies we are proposing. It is again a reiteration of similar documents with more or less the same information that we showed the city hall, the neighbors, the regional government; we go to the conservation committee and say: “look, everything is here”, it is actually in the right direction.

Hugo HINSLEY: If we turn our attention to some of the other winners and some other sites; what we have been discussing so far and looking across some different sites and different winners is the question of implementation as it relates to different strategies of management, of trying to communicate, to have decision-making that includes many different actors, the word actors has been used by quite a lot of different teams. Some of them are of course more formal, such as the wine growth association in your case which is obviously formally established, but also any other actor in that position that needs to be included.

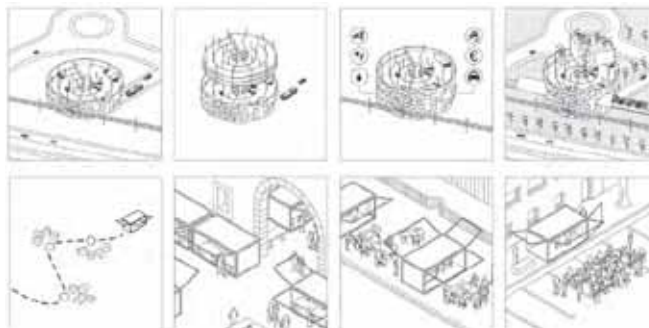
We have this very interesting example of these little publications, a form of including people in the process, trying to get activation. The other element that we thought was very important in moving to implementation was that many of the proposals are implying or specifically requiring a phasing of the work, that there would be various steps that will happen - which is great when you do the drawings and you show how everything is going to happen wonderfully over time, and it will be a sort of seamless process of phasing... As we've seen with the two cases we started with, it's not at all a seamless process, it's a very difficult step-by-step backwards and forwards process of phasing, what you think you can do in the first place often changes completely depending on the local conditions and the response of the different investors, different other participants.

We look now the site of Guimarães in Portugal, a very challenging site, within the circle of a road pattern, and the site has this very strong domination. The approach taken is very much based on a landscape intervention, at that very large scale introducing public spaces trying to minimize the impact of that road circulation. Within that, there are several different sorts of elements; there is the establishment of a boulevard



ALCORCON E11 (ES): runner-up project «Roundabout Profilactics»
Cristina Goberna (ES), Urtzi Grau (ES)

GUIMARÃES E11 (PT): “270° landscape, regeneration of an urban sequence”
arch. Philippe-Serge Sepulveda (FR), Florent Chiappero (FR), Olivier Ménard (FR), Cédric Bouteiller (FR), Maria João Pita (PT)



and a strip of development right across the site; which is a landscape operation to some extent.

There are then particular buildings, such as a circular car park building, a big landmark. Then there are series of flexible pavilions. I would like ask to the winning team if they have you already thought about what the first steps of intervention will be; if they say: “well we have only got the money to the first bit and we hope that we can do some more later”, what for you in developing the project would be the key phases that have to happen at the beginning, and then other things that could follow if different investors join in and so on, so that you can make sure that the project will go forward even if you cannot do it all at the same time.

Cédric BOUTEILLER (FR), Florent CHIAPPERO (FR), Olivier MENARD (FR), Maria Joao PITA (PT), Philippe SEPULVEDA (FR), winners in GUIMARÃES (PT):

What is interesting in our project is that it tries to establish a guideline, how to become aware, to look and begin by dealing with what is already there. But the existing fabric changes, it changes all the time and we don't control it, it is a proposal, we just leave it in a sketch this way, it is not dead, the proposal is not these objects, they can be dead, there can be other things depending on the actors of the time and the economic disponibility.

But what we have and don't want to miss is the opportunity as architects and urban designers to try to read the territory we have and to try to clarify it. Thank you to European Portugal and the city of Guimarães for having given us the opportunity to come to this, for us, crazy site where we find all these scales and all the problems. In Portugal it is very interesting because it is still in a controlled space which is not so wide, it's very complex but it's controlled. It is small, complex and very rich because we have the private owners, the traces of agriculture, the small houses, the ruins, a cemetery – we still have different scales and different times there. This is nice in Portugal because we can easily read the time. That is our

proposal, we are there to try to help them, and we also count on their help to get a the right vision of the site. How do we deal with this ring, which is now accessible; in two hundred years that might not be the case. It depends, and that's very interesting, in Portugal there are very interesting people of different ages, and we try to bring into play the people were studying the site such as the technicians. I think we have the opportunity to have a client that is there, despite the lack of budget, human resources and availability; it's good that for the first meetings they are already present, they have been there for a long time, there is interest and they are open to our proposal. In our proposal we see where the opportunities are. We generated a global interpretation of the site, but at the same time we split it into different scales and elements. That means that for a global identity they should all combine as a whole, but we can activate them one by one depending on the possibilities.

Filipe FONTES, Architect, Director of the Guimarães Municipality Department of Projects and Urban Planning, sites representatives E11 GUIMARÃES (PT): This site is a very complex site, it is a site where many things happen, there are many activities and there are many actors, big and small owners, the city hall, many entities of the streets and of the land, and in order to build anything, we need money and in Portugal at this moment there is no money. I believe the first steps are to show and discuss the project with the site's different stakeholders.

Then it is important that we establish what is to be done and how we will do it in order to attract investors. Then we have to qualify the public space, we believe that this action is just as important as showing and discussing the project; and if we do this, we think we will attract money, attract investors and we will start building the space.

Hugo HINSLEY: We could now turn to Ingolstadt in Germany, we have a similar scale of problems in terms of a large landscape-based project with a very large site. I could ask you again on this question of phasing;

The winning proposal sets out this idea of a patchwork landscape which is an interesting

idea relating nature to new buildings. Then it proposes building three new mixed buildings. Now, they will be quite expensive to finance and you probably can't do them all at the beginning, so again, the question is how do you start a discussion of what will be the effective first steps in a phasing that would mark out the strategy.

Is it good enough just to do the patchwork of land? Probably not. Then, which would be the first building and how do you follow on from there to make sure the project happens?

Ulrike BRAND, Renate PREßLEIN-LEHLE, Inge TROPSCHUH, sites representatives E11 INGOLSTADT (DE): The town of Ingolstadt has one economic feature that distinguishes it from the other projects described here. This is that the land in question belongs to the Bayernöl Corporation, which managed the storage and distribution of oil and also ran refineries. Given that the refining process has finished and the plot is now unused, the owner is very interested in its refurbishment. The direction of municipal policy is the same, with a focus on economic growth. In Europe, certain cities are declining, whereas others are developing, not only big cities, but also certain medium-sized towns like Ingolstadt. And logically these towns need to build housing. What distinguishes this plot, where the oil tanks were stored, is that it has extensive pipework in the ground and resembles an industrial wasteland. Bayernöl has set itself the goal of refurbishing its sites all over Europe, not only to develop a particular urban conception, but also a genuine vision.

The goal is to integrate this brownfield site into the town's identity, by giving it a new soul, but progressing in successive phases given the size of the plot and the complexity of the project. The winner's project is a synthesis of three essential elements: sport, youth and health, in other words education and culture. The starting point here is the public interest, despite



GUIMARÃES E11 (PT): "270° landscape, regeneration of an urban sequence" arch. Philippe-Serge Sepulveda (FR), Florent Chiappero (FR), Olivier Ménard (FR), Cédric Bouteiller (FR), Maria João Pita (PT) above: the site below: views of the project



the fact that the initiative comes from a private company. The wasteland, its environment and its regeneration fit in with the development policies of the municipality and its inhabitants.

The concepts of transformation and change that form part of the winning project are very important here. All the green spaces, emphasising the project's guiding thread, the colour dark green, are perceived as temporary elements, which will change and evolve. It is a very bold step, because generally the content set out in the development plan have to be retained. Here, the aim is to replant a brown field site, initially to improve its aesthetically and to show the population and other point of view. This project, backed by the municipality and the Bayernöl Corporation, is also being conducted in consultation with the town's population. The decision has not only been taken by the municipality, as in most European competitions, but reflects a participatory process involving the population and the landowners.

Hugo HINSLEY: If we could change scale a little bit now, I want to look at two projects, which are much more at the urban scale of interventions within the city fabric, rather than these two last projects, which were much more on a large landscape scale; but again they raise questions of phasing, and who can take the initiative. The first one is the new European project in Vienna which is on an urban site, quite a tough site, where the rail tunnel has been built, a new rail tunnel creating a construction site and a new piece of land, what they call a "leftover site", so you've got this space that was disrupted by the engineering work to make the railway and now the question is how to make a really important project on that site. What is clear here is that the initiative has already been taken by the municipal government, they have declared this site and are committed to development there, but they are still hoping to attract investors to come and actually do the project. The winners' proposal includes this big starting point of a big triangular space. Maybe you could say a little bit about how you would see the first steps of starting this work, and then the necessary follow-on in other parts of the project, once you can establish the first steps of this triangular space?

Artur BOREJSKO (PL), Leena CHO (US), Jason HILGEFORT (US), Andreas KARAVANAS (GR), winners in VIENNA (AT): Since this project is on a much smaller site than the others, we didn't take the phasing into account very much, which is going to be spread over ten-twenty years; but we wanted to make sure that the project that we propose can have this flexibility and could be implemented in many different ways depending on the situation.

There are three crucial things in this project; firstly we wanted to set up the bases and give this place an identity, this was the triangular space, and a good quality public space; the second thing was to bring the different users so we have three housing types on the edges and then there was some sort of a cherry on top, which was a play on the quality of the housing and the atmosphere. The biggest challenge on the site right now is the railway because it is heavy infrastructure, it's a big boundary, and what we tried to do is to find the easiest possible way to find a way of crossing these components and then integrating it; this is the most important thing, to connect both sides, the north and the south.

I believe that the concept is robust enough to work with changes that may happen in the future, even if the railway starts pushing the trucks up or down, or shifting slightly; we could still adjust the concept to it, it can still happen, and I think that this is probably the crucial point. But the project itself can also start from the housing site, I think the south side is already available, and the housing on the west side, these boxes, can start happening almost right away.

Volkmar PAMER, Planning Department, responsibility for this district, sites representatives E11 VIENNA (AT) : The first step is to convince the district politicians, because if they do not back us, there is nothing we can do. You need the critical mass of enthusiasm; I had a first



INGOLSTADT E11 (DE): "Ammerang"
arch. Sebastian Ballauf, Francesca Fornasier (IT), Maximilian Ott (DE)

VIENNA E11 (AT): "Dreiecksplatz / Triangle Square"
arch. Artur Borejszo (PL) - contributors: Leena Cho (US), Jason Hilgefort (US), Andreas Karavanas (GR)



and I think I am quite optimistic about that square or this area because we have been talking about it for such a long time, for at least twelve to fourteen years we have been discussing what to do with it.

And now we have a very charming approach, which is quite easy to understand, for the district politicians as well. The first signs seem rather good, they like it although some have problems understanding certain things, but I think it's a first step to produce simple pictures to sell this project. And then, step by step, I think you find the right investors if you have the idea, we have to design the process, of course.

At the moment we don't know exactly how to deal with that but I think that we can do it. As soon as you generate or find the enthusiasm, people back you and the next step follows automatically. That's the thing, and it's not a controversial project, and that's a very important thing. One thing that is probably a problem in my opinion is that it is not a very densely inhabited area, there aren't many people there, and as I mentioned in our discussion here yesterday, I think that the real challenge is the critical mass of people needed to serve this area and its various functions. The district of Hitzing is where Schönbrunn Castle is, so it is known for this monument. There are not many new modern buildings there, not much modern development, and politicians could discuss this; why not have a modern icon for the district? That's something that is highly appreciated too.



VIENNA E11 (AT): "Dreiecksplatz / Triangle Square"
arch. Artur Borejszo (PL) - contributors: Leena Cho (US), Jason Hilgefort (US), Andreas Karavanas (GR)

DUBROVNIK E11 (HR): "Play topography"
arch. Antonio Bravo Rincon, Maria Carmen Ruiz Ibanez (ES)



Hugo HINSLEY: So, if we could just look at the Dubrovnik site; this is quite a challenging site, it is obviously a historic city, they are interested in building up tourism. The winners' proposal is for quite a dense new habitable strip along the city walls, a big piece of construction, including integral parking, and it creates the potential for quite a lot of new space for mixed uses, looking for really mixed engagement. One can see that it would really be very interesting to do that in Dubrovnik; but the money is probably not going to be there to do it all in one go. The question again is, how do you think that you can negotiate to keep the idea of the project alive while you are starting in some phases of work and beginning to show the potential of it but not able to do the whole thing as one single project.

Antonio BRAVO RINCON (ES), Maria Carmen RUIZ IBAÑEZ (ES), runners-up DUBROVNIK (HR): In the case of our project, it is difficult to look at it in terms of phases. I think that we have seen examples of projects that could be developed in different stages, because there is perhaps an initial large intervention from which the area can be developed. But I think that it is very difficult to get different phases out of our proposal, because we think that this is part of an urban strategy. We did what we could to reduce as far as possible the heavy demand for construction in the competition brief: they wanted a lot of housing, a lot of shopping areas, office space... In our project, we tried to reduce the building density to a minimum to maintain Dubrovnik's historic identity, in particular its walls, which we see as fundamental, and to resolve the problems associated with traffic, pedestrian movement...

And therefore because it reduces construction to a minimum, we think that our minimalist project requires only a single phase.

And perhaps in this time of crisis, we need to explore a more sober kind of urbanism, with less money and reduced aspirations.

Carlos ARROYO: Yes, and it links well with your remark about a new kind of urbanism, specifically affecting some of the sites in Spain where urbanism really has to change from the patterns that were working before. In Sestao the site is a former industrial area, linking the old historic centre to the river Nervion, it's the same river that goes to Bilbao. In this proposal, the word reusing, or, I would perhaps translate it into as recycling, doing something with what is there in the site, suggests in a process of phasing, suggests that maybe the first phase in a commission would not be about building something but identifying what the potential is for the things you already have on the site, in order to try to elaborate some sort of catalogue of possibilities with the existing constructions and the existing fabric. I don't know if that's something you envisage, a first implementation would be some sort of catalogue or identification of potential; would you see that as a possibility?

In this proposal, the word reusing, or, I would perhaps translate it into as recycling, doing something with what is there in the site, suggests in a process of phasing, suggests that maybe the first phase in a commission would not be about building something but identifying what the potential is for the things you already have on the site, in order to try to elaborate some sort of catalogue of possibilities with the existing constructions and the existing fabric.

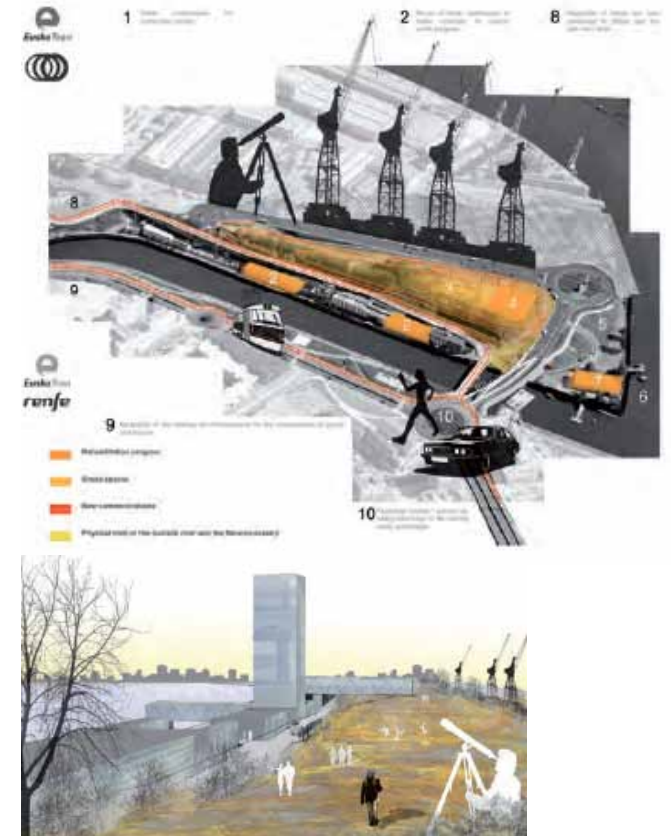
I don't know if that's something you envisage, a first implementation would be some sort of catalogue or identification of potential; would you see that as a possibility?

Miguel JIMENEZ (ES), Itxasne LOPEZ (ES), Susana RODRIGUEZ (ES), Sara ZUGASTI (ES), runners-up in SESTAO (ES): For us, it is important to have the opportunity to talk about reusing these spaces, because we think that the reactivation of this area starts with the reactivation of the river, which has spaces that we plan to reuse: it is a naval zone which offers a series of opportunities for new uses, to make it a more intense area, with its own identity. It is a marginalised

zone with almost no communication, whereas conversely, on the other bank of the river, there is a much more intense and modern area with new projects, in particular based on European competition. So it is an ambitious project in a large area with multiple land owners, some private, some public, who need to agree. At the same time, it is a very complex situation in which to develop the project, but one with lots of potential.

Carlos ARROYO: In Clermont-Ferrand we have a winning proposal that is also dealing with options and possibilities, creating a field of opportunities for things to happen in the city and there are some attractive images of action on public space that look successful. There are other connections with similar experiences for instance in Nantes with the elephant, it has become almost like a model of how street life can transform an area completely. I am wondering if phasing, in this case, could also mean a first kind of commission to study which potentials of this place can be implemented, a kind of implementation.

Dominique ADENOT, Deputy Mayor in charge of urban planning, site representative E11 CLERMONT-FERRAND (FR): This is the third time that Clermont-Ferrand has taken part in European. The question of phasing is absolutely essential, because if you get the timing wrong, the operation is simply likely to fail. Now it so happens that when we entered this site for this session of European, we had an idea of timescales, and this timescale was dictated by the fact that Algerian refugee families have been living on the site since 1962, and are now in their third generation. These emergency estates, which were built at that time and designed to last a few months, there are still people living on the 60 years on. Obviously, we can offer these populations a new project, a new district. It is extremely difficult to tell them that they are first going to have to do move away before perhaps coming back. Because they may not believe you. So because this site includes an empty section and an occupied section, we envisaged a phasing process whereby we would begin by constructing new housing, relocating the residents a few hundred metres to new dwellings, and then start demolishing these emergency estates. It so happens that at the very moment we submitted this site, the Auvergne region



SESTAO E11 (ES): "the transition point" arch. Raquel Báscones Recio (ES) - contributors: Itxasne López Goiti (ES), Miguel Jiménez Sánchez (ES), Susana Rodríguez Jiménez (ES), Sara Zugasti Royuela (ES)

CLERMONT-FERRAND E11 (FR): the site



decided to use it to build a vocational school, embodying all the catechisms of sustainable development. Now, it is clear that when it comes to politics, this type of project would disrupt the type of phasing we had envisaged. As a result, we will probably have to do rehouse these residents differently, and that is why the municipality is in the process of buying a number of houses in the detached housing areas around, a somewhat heterogeneous, diffuse fabric, and we are buying these houses so that families can move into them quickly, either to stay there permanently, or to move back into the new housing. And so, I will conclude by saying that our phasing has been greatly disrupted by the arrival of the school, but I see it as an opportunity, a catalyst for urban renewal. Moreover, I note that the winning teams, including NEUFCITY, have understood the situation, and that this has stimulated their creativity, their enthusiasm, because we are going to move much more quickly than planned into the operational phase.

Pierre BAILLY (FR), Charles DAUBAS (FR), Géraud SAFFRAY (FR), runners-up CLERMONT-FERRAND (FR):

Yes, the question of land availability and the sudden introduction of the school is fundamental to the phasing process. What you see here is not a totally fixed expression of our operation. In our proposal, it was located at the intersection of the big road you can see, Boulevard Saint Jean, and a new street where there would be a tram type public transport infrastructure. It turns out that this will probably be difficult to retain, but I would say that our project's flexibility means that we can perhaps imagine putting it elsewhere, whilst retaining the qualities we wanted to give it. Above all, our approach is based on the specificity of the site. We really wanted to understand its characteristics. We visited it, we walked around, we tried to see which components could be kept, which were an integral part of the site, or its identity. We also try to see what the topography was telling us, and how we could combine this with the brief.

Our aim is to plan for change, but this change is going to take place over 30 years, so it is absolutely impossible to devise a fixed image 30 years ahead of time. Ultimately, our focus was rather on how to work on useless, because we think that this is perhaps the most lasting gua-

rantee of future urban quality, and our project is more about collectively setting out the spatial conditions. Finally, we worked more on the types of immaterial relations and space embodied in feelings, the way people understand the outside world. We worked on the notion of citizen pride,

because there is a problem in France, as their reason I imagine in many other countries: how do you get people to want to live in apartment blocks. We believe that the first prerequisite for this, whatever urban form or typology is chosen, is to work on the notion of residential pride, pride in living in a collective space. So one of the first principles is: "invest money, attention and design in communal spaces, such as halls and courtyards", and also "focus on the way these communal spaces will be regulated over time". So, for example, we worked on the notion of mutual visibility, the fact that neighbours share a perception of their outside space, they perceive the central courtyard, which means that in the long term that space becomes regulated, because people's perceptions create regulation and enhancement. There you have it, we tried to work more on situations and feelings that can be transposed to very different building conditions.

Hugo HINSLEY: Following on from the question of a long time-span in the last project from Clermont-Ferrand, where both the city representative and the architectural team fully recognized that very long time-span and therefore the need to negotiate phasing to hang on to key ideas, but to be flexible; if we now turn to a last project, Haugesund in Norway, this is, again, explicit in the proposal by the winning team, that this is a long time-span.

In drawings they show a proposal that runs right through to 2030 and beyond, this is of course a proposal of new public spaces but there is also a sort of mechanism of shifting over time which you call the hip-hub, and I think it would be interesting if you could just say a little bit about how that mechanism works and then we'll ask the site representative to say whether there is credibility in that capacity to activate the process over a long time.



CLERMONT-FERRAND E11 (FR): "Nudge city"
 arch : Pierre Bailly, Charles Daubas, Géraud Saffray (FR)
 above: master plan below: views on the public spaces



Gonzalo COELLO DE PORTUGAL (ES), Marta GRANDA NISTAL (ES) mentionnés HAUGESUNG (NO):

The hip-hub was a strategy we tried to develop by looking at the city centre together with the Flotmyr site. We have a site, which is very close to the city centre, and we identified similar problems in both areas, the only difference was the scale.

So, in this particular city in Norway, it would be useful to have a sheltered space with no specific use allocated from the beginning; it could act as the first seed to develop the rest of the site. Then, it would give us the opportunity to develop the project not only according to the site conditions but also according to the changing programme conditions.

In that way, we could take control of the entire site rather than phasing it in slices, but we could also encourage the link between this new site and the city centre. In the city centre these hip-hubs would be a reduced version, which would be allocated to the empty sites and parking spaces, which could then be combined with other programmes such as nursery schools along the site. And in the bigger site it could be a programme that would be related to, say, a university or sports. We propose more of a strategy than a final image, and we thought that this was the only way of dealing with such a big site in these financial conditions.

I think the city has been very interested in supporting the process, despite ending up with no winner but two runners-up, they decided to somehow find some funds and assign each of the runners-up a small project that we could hopefully start developing from now on. That is where we are, it is again going to be something more related with urban planning and feasibility studies than a final image, but I think that that's also the nature of this place.

Ragnhild BAKKEVIG, Kristian ENDRESEN, sites representatives E11 HAUGESUNG (NO): We have two runners-up, we have one team doing a feasibility study for a new island, a former fishing island, and we also have the other team doing a zoning plan for the site at Flotmyr.



HAUGESUND E11 (NO): Hip-hubs
arch : Gonzalo Coello De Portugal (ES), Marta Granda Nistal (ES)
above: the site

below: plan and perspective

