

DEBATE 4

**RECONCILING DENSITY
AND PRIVACY ?**

Protecting natural resources and minimising the use of fossil energy requires a densification of existing urban fabrics. But when the majority of city dwellers dream of a house in the country, with urban services nearby, how do you design a dense habitat that nevertheless attracts people? Le Corbusier invented the typology of the “block villa” that was to reconcile the private house and the apartment building. Is this model still relevant and what models of dense housing can be devised to reconcile resource protection and citizen demand?

RECONCILING DENSITY AND PRIVACY

Introduction of Roger RIEWE, architect, Graz (AT)

member of the Scientific Committee: The general topic is “changing ideas – the implementation processes in discussion” and a very specific theme here is “Reconciling density and privacy”. As you know, as of 2006, more than fifty percent of the world’s population has been living in cities. So it’s all about this topic of urbanization. There are broadly more than twenty so-called mega-cities with more than ten million inhabitants around the world, and there are apparently more than four hundred cities with more than one million inhabitants. It is assumed that by 2030 approximately fifty-six percent, i.e. almost sixty percent of developing country populations will be living in cities,

whilst in Europe, nearly two thirds of the population will be living in cities. This shows that urbanization and the intensification of urban conurbations is an irreversible process. And then, this is not the only story we have to think about, at the same time there is also the phenomenon of shrinking, especially in Europe. Shrinking cities have been a focus for the past twenty years in Europe especially – how do we deal with this phenomenon against the background of the obvious need for a denser urban fabric, especially in the context of sustainability. Ecological footprint and energy efficiency are very important criteria that arise in the context of densification, and at the same time we have to think about shrinking cities.

In view of this in some cases dramatic development, we face a number of questions as to whether these densities are sustainable, whether they are planning instruments that may have a positive impact on the phenomena of density – can we really deal with this phenomenon? At the same time, this notion of density needs to be analysed in terms of its complexity. Despite the fact that there is a general consensus

among specialists about what is understood by the term, it is also clear that on close examination, this clarity disguises a considerable vagueness. So here too, we will get vaguer and more blurred as we go along.

Architects, urban planners, landscape architects, development planners and sociologists, as well as young European architects, all use the term density, but each group in its own way, which is interesting. So on the one hand we have the conventional sense of density, as used in urban planning processes, so-called physical density. When you work and think about urbanization, planning processes, densification, density is about buildings. And we can calculate a few numbers, we can say square metres per site area, square metres per inhabitant, per hectare, and all these things; and suddenly it becomes very vague, and you start asking yourself “hey, wait a moment, is the park included, and is the street included in this calculation of density?” We don’t know, and suddenly it’s very strange and we only see “Oh! There are a lot of people so it must be dense.”

And suddenly it becomes less to do with the conventional term of physical density. So we know this term is evolving. So we have to think of something else, perhaps there is also another perception of density, a so-called “perceived density”. Do different people all have the same image of density, the same perception of when a population is dense? Does an Asian person see the same as an American or European, or someone, say, in the Oceanic zone?

We see it as an image, “Oh! There is nothing, there is no density” which is a typical architect’s approach, in order to do something you claim there is nothing so that you yourself can propose to do something. You use it as your own kind of justification that you are doing something right and also use another sense of densification. What you have in traditional urban planning is not only the physical built mass, but also the use of space which is so important, so there are other criteria for measuring spatial density. Suddenly it becomes highly subjective, which is important and which is also legitimate in a way, we have to take this into account.

On the other hand, the way we think about traditional densification, in terms of physical built mass, is something apparently very objective, but, to be honest, it nevertheless remains subjective, because when you try to calculate it, you actually try to interpret the local or regional codes.

Once we have established this topic of densification, physical density and perceived density, then we go on and say “if we have more of either kind of density, what about privacy?”. This is the second part, the more physical density there is, for example, the less space there is for privacy. So is it actually a densification of privacy, and how do we approach this in a European context, how do we actually see private space as such?

And the more this becomes an issue, the more physical densification becomes a perceived densification of a value, the boundary between private and public becomes increasingly important. Actually, the sequencing of space becomes of ever greater importance in these projects. This is something we should also try to focus on, especially as the European prize-winning projects have been included in this group, where you have really been thinking about this, thinking about nothing else but densification, privacy and how to reconcile the two. The question is also whether we have planning methodologies for tackling this challenge we have between densification and shrinking communities. We are driven by a capitalist notion, driven by the immediate financial needs of a project, that’s why it has to be in dense in the conventional sense; we can give a second thought to the long term capitalization of a project if it is a little bit less dense in classical terms, but the use of space will work and that is why it becomes more sustainable and maybe cheaper than projects that are very dense but not used, and so have to be changed within five years.

So, these are very important aspects, which we can include in the discussion when we consider the project presentations of Neu-Ulm and of Salzburg by the winning architects and the clients.

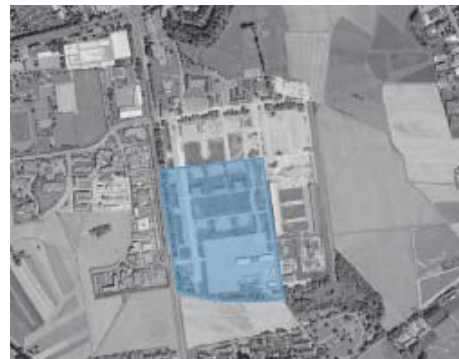
Florian KRIEGER, architect, Darmstadt (DE), winner NEU-ULM E7:

I am a long-time participant in European, and when we talk about European implementations, we need to start by looking a long way back. We are now in European 11, and a project I'm going to present now is a European 7 project, going back to 2003. We chose Neu-Ulm not because of its fantastic landscapes, but because of the potential in its derelict spaces. For example, what depths were possible? What was the scope for imagination? Today, everything there has already changed. As our starting point, we in fact dug out a typically "between-city" fragment, the concept that gave its name to European session 6, "In-between Cities". Neu-Ulm has a historic centre with 17th-century defensive structures, and a 1960s satellite town, an open landscape and the site itself was a former barracks for conversion.

There wasn't anything much apart from these derelict spaces, but every place has its own specificity: we found these magnificent old trees which had originally surrounded the barracks. This immediately inspired our project theme. This line of trees guided us to our title of "Suburban Frameworks". Because the first measure to take was to complete this line of trees and use this linear theme to develop construction modules to organise these new mixed urban housing units.

The lines of trees emerged as a measure to delineate the public space, but also the buildings. We developed different types of buildings, located at varying distances from the plot boundaries. Depending on its arrangement and construction, the line of trees defined the public space, and creates an edge, or else it is simply the effects of the building ridges, which means that a public space or great variety is generated, which will also change over time as the vegetation develops.

The whole design is based on a flexible system, i.e. 3 interchangeable modules designed with a footprint that enables them to be freely organised. And it is possible to play on typological diversity and on different depth scenarios. We were very keen to respond to the competition with an entirely open system.

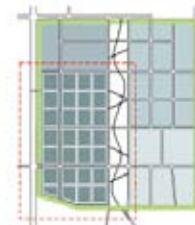


NEU-ULM E7 (DE) arch. Florian KRIEGER

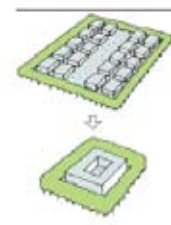
above: site view
below: competition concept



Baumbestand



Baumkranz Gesamtgebiet



Baumkranz Parzelle



Here are a few sketches of possible resulting public spaces.

After the competition, we took the first steps towards implementation of the project with the municipality of Neu-Ulm for a framework plan, which already had a degree of spatial compression. As is usually the case, we started with an idea that subsequently had to be changed. This was excellent for the building typologies, without diminishing the basic idea. Then we had to develop exceptional models, because I had imagined something more precise.

In the course of this adjustment, we went further with the theme of lines of trees and became aware of the potential in the theme of colours and evolution over time, because it is clear that tree colours differ between spring and autumn.

The theme of colour that came to play a major role in both the design of the buildings and in the landscape elements. Indeed, the plastic arts are naturally always present in the background as an inspiration, and Klimt is now an entirely appropriate model for the current project.

Alongside this adjustment of the urban plan, we looked closely at each type of building. A row of twin houses which give onto the public spaces and delineate walkable terraces with a south-western exposure. A tower with apartments on the upper floors, and the project so far completed, a compact block with 50 m² and 75 m² apartments, low-cost housing commissioned for people with modest incomes.

As is often the case, nature doesn't quite keep up with the constructions, and the plantations are still young. This will change with time. Although present, the theme of lines of trees will need time to mature.

The theme for the building forms is the sculptural texture generated by staggered loggias, which refer to different typologies in this closely defined programme of subsidised social housing. There are no small houses, there are no large apartments. There are only three sizes, but a wide variety of housing types, which reflects the diversity of housing designs and

models for the future residents. So we tried to work in colour, in the sense that the loggias don't appear like dark holes in the building volumes, but because of the light colour, this yellow, they stand out more and make the living areas of the apartments more attractive.

The very simple structure is emphasised on the upper floors by porticoes. The 75 m² three room apartment, which is not really a small apartment, intended for people with modest incomes. When we look at these apartments more closely, we see a typical example of these staggered loggias: a sequence of rooms with a somewhat partitioned living room, and eating area in the portico which gives a dual-exposure apartment.

They can be stacked, because the bathroom units are arranged one above the other. The fixed structural framework around the portico has to be a superimposed arrangement for reasons of efficiency. So stacking inwards and a free play outwards, resulting in different layout. In this typology, we have transposed the idea of the line of trees into the inner courtyard, which is laid out simply as a "green room", virtually like an interior roofless space for the residents.

It is important for quality-of-life to link roofed spaces and a communal space. Indeed, we think that there is great potential in combining the two to generate stimulation in both. The route to the apartment is all the more interesting in that i can glance at the courtyard, see what's going on, I look at the portico opposite, and conversely, everyone in the courtyard has the porticoes as spectators' stands.

Both the client and the architects are interested in restricting costs, so prefabricated elements were used, zinc-plated metal balustrades and colour to give the whole volume quality-of-life. What is very good in this building, although it is subject to very tight energy standards, is to have been able to produce very narrow building heights for current standards, by means of this portico solution which allows the inclusion of covered passages. Which means that I go from the outside to the courtyard. It should nevertheless be emphasised that the inhabitable space runs outwards in the loggia.

This stepless passage, that you can see here, is designed for people with disabilities and also has a certain architectural quality.

I explained before that in urban terms our entire project was built on a variation of flexible buildings, and we discovered that when you work with innovative instruments, they can be used as part of the process, in a way that we had not imagined. Although we always wanted the three typologies to be present, we couldn't go against the municipality's decision in an excessively intensive discussion. And were obliged to shift from a non-symmetrical project to a symmetrical project. Neu-Ulm is a baroque town, supposed to be governed by symmetry, and we adjusted to the cemetery and told ourselves that we needed to do something with it. So we obtained the commission to build the same thing with the same construction company, because this first block was equally popular with the housing companies and residents. Only the energy standards were altered, with a different method of production, but still with the base project. This again prompted us to think intensely about the theme of colour, in order to make it distinctive to differentiate between the two: dark facing outside with light-coloured loggias inside for the first block, so for the second we wanted to reverse the principle. Here, it is more the stratification of the three building volumes, here a red coloured space, hellfire red I might say, then a floating construction segment and the eaves. And here is its twin in another colour. In conclusion, we were commissioned for the third block, which is, as I have said, more like a horizontal layered structure.

Shops, medical practices are there, incorporating a public use, although there could have been more. Here we carved out light domes, these are service boxes, in front of the commercial units. This type of layout creates an underground car park. So we almost make a combination of a car park and a *piazza coperta*, more precisely a public space in the form of arcades, opening onto the square. Above, we return to the theme of the green interior courtyard, so it is almost the big brother of the other two blocks, with a hexagonal opening and small covered passages, which provide access to the apartments via the courtyard. We are very satisfied with the quality of the prefabricated concrete elements, with their colour, and we hope that they will contribute to this representation of coloured space.



NEU-ULM E7 (DE) arch. Florian KRIEGER
implementation flöt 1 views and plans



Roger RIEWE: I hope in the implementation phases that you have also the possibility to build it as you had planned for this urban design context. One quick question; what about the trees? You said, of course, the trees have to grow, they are small, but are there fewer trees now?

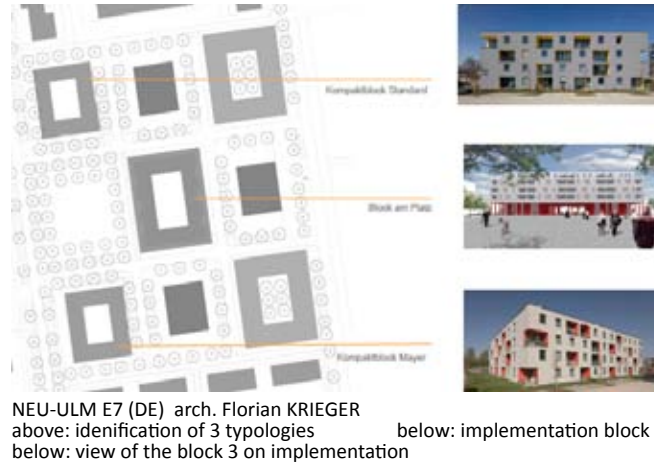
Florian KRIEGER:

We introduced a sort of regulation, which was introduced into the ground use plan and demanded of the contractors, which was to plant a certain number of trees of the same kind on the private plots. In this way, we can be sure of having a uniform colour code. I don't know if it is really the same number of trees, but we must be close, they must be growing now and are watered every day.

Roger RIEWE: This is a project you can visit tomorrow, but if you will visit it in twenty years, it would look very different; that's great. So, let's hear something about the implementation phases, how this project was developed by the client.

Eckhard RIEPER, representative of NEU-ULM E7 (DE): I followed the evolution of the project closely, and I was aware of the conflicts that sometimes arose. For 20 years, I was head of a similar large housing construction firm, so I know the firm NUWOG, which built this project, and I manage a project consultancy office.

On the site, there were barracks where the Americans settled in the early 1950s. During the first Gulf War, the American unit stationed here left for Kuwait and never came back after the war. The result was that this whole area was abandoned virtually overnight, then the Federal Republic of Germany bought the land from the Americans and left it with no regulation. The land was then sold to the municipality and NUWOG. The whole plot was sealed, built on, with a ground covering of 1.5 m thick concrete slabs to support the tanks and missiles carriers. It was simply a concrete desert. Around 1993, there was a huge influx of immigrants from central Europe. With the fall of the USSR, of the Iron Curtain, an incredible number



NEU-ULM E7 (DE) arch. Florian KRIEGER
above: identification of 3 typologies below: implementation block 2
below: view of the block 3 on implementation



of refugees moved from East to West. In Germany, this resulted in such a housing shortage that there was nowhere to put all these people. Hundreds of thousands of people a year were looking for housing. So a project was developed followed by a competition of ideas, with the goal of housing for 5500 to 6000 people in these neighbourhoods and this plan was incorporated into a ground use plan, and the task of selling the land began immediately. Unfortunately, this quickly failed, because the influx of migrants reduced and the building mass, the different typologies planned, proved inappropriate for smaller developers. The municipality found itself with the problem of owning a huge plot on which it had spent millions to destroy the concrete slabs and prepare the terrain. What we now see in Spain, in France, in Greece... was Germany's situation in the early 2000s. The public finances were collapsing, though not to the same extent as today. There was no money left in our border areas. And that was a stroke of luck for European: Helmut Mildner, the CEO of the company, persuaded the mayor to try again, because the old concept was no longer really viable, and the Mayor agreed. In 2003, the town of Neu-Ulm entered the European 7 competition in collaboration with NUWOG. It was decided in 2003, and a new attempt began concretely in 2003. The municipality and NUWOG wanted to apply Florian Krieger's project as far as possible unchanged. Only Florian had already mentioned that there would be certain problems, notably in applying the green concept. The discussions on legislation in the drafting of the ground use plan were interminable. The discussions almost brought the process to collapse. We were then confronted with the problem of the town gas pipes, which were part of the transfer.

The competition was launched in 2003, and we began building in 2008. Half of this time was spent on discussions about creating a right to build and the local urban plan. It was only at the point when the project was threatening to hit the wall, that the former mayor, who was on the committee at the time, spoke up against his administration and decided that it would be built in the current form.

Florian Krieger's project no longer provide housing for 5500 to 6000 people, but only around 3500. In fact, the density has almost halved. The marketing process was restarted, despite something of a wait-and-see attitude, and the project once again got underway. Apparently, the project proposed here is more in line with market principles. Between 2006 and 2008, there was the construction of the first compact block, adjusted to meet standards... When it was designed, there were certain conflicts between the client and the architect when the client wanted to produce a very particular kind of architect's contract, a general planning contract, in other words it wanted the architect through responsible not only for architecture and physical planning, but also all the skills of specialised engineers, landscape architecture... Finally, agreement was reached on the contract. However, the problem for an European architect, who is essentially designing his first buildings, a first project worth €5 million, is becoming almost by chance responsible for overall planning. The project manager had his own idea of the standards, which he has applied in other buildings. Disabled access is one point, the wooden floors lacked a certain surface quality, and the project manager avoided heat insulation systems, probably for ideological reasons. Then there was a problem of costs. After recalculation, the project as a whole would cost €1169 per square metre, and even that was tight. At the inauguration, Florian Krieger said in his short speech: "We had to make savings to keep the wheels moving." In fact, the client did not want to give up on his claims, and was also a representative of the structure in the region. The architect left, but the client remained in the background. Florian Krieger had to make progress in this conflictual climate and had to succeed. In 2008, the preparations were finally ready, and everything had been written down scrupulously before the site work began. We were secure over the costs, through the help of an external budget planner who did all the financial management. He established the budget with Florian's help, then took over control of the costs, allowing the project to continue with these same values of €1169 per square metre. Most of the opposition arose with the drafting of the ground use plan, at the commissioning stage, in the optimisation of the standards, and therefore with the resulting costs. When you want to achieve such results, you need a client completely committed to the project, ready to get stuck in and open to discussion.

The client should not be interested in getting the cheapest project, but in a project that optimises quality. And the client – and this applies for all projects, especially those in the European context – must want to create a climate of change both in the social sphere and in the economic sphere, but also in the political environment. It is this commitment that makes a plan possible. I believe in a client who manages a commission simply, perhaps write a programme and who gets a project built.

Roger RIEWE: Is it not a contradiction that the term of density which is always a good benchmark for cheap apartments – here means de-densified, and won't the apartments be more expensive with fewer square metres?

Eckhard RIEPER: Yes, there was definitely a problem, because with five thousand or six thousand inhabitants of course you had considerably different figures concerning development costs, the access-cost, the infrastructure-cost etcetera, and when the decision was made to de-densify, to reduce density, it took quite some time to argue about the budget with the people at the municipality, to get an agreement on the fact that we have a different situation now. After six months or so for this discussion to get through, finally, the main reason was that you said you would sell quickly otherwise they would remain for a long time sitting on the money. And that succeeded.

Florian KRIEGER:

Talking about density in this project, there was also a third phase of re-densification. We had, the first purpose you have shown with a very high density. Then, the Autobahn-competition reduced density down to four thousand inhabitants, and then, starting with the project after the competition, we increased density again. Not to six thousand, but a respectable amount

of square metres were added. This is due to the programme of low-cost housing. This is also for our other project around our three blocks; they increased density and increased square metres too.

So we are now at a level that is quite urban. In these buildings we called monoliths six storey buildings, now they are building seven storeys, and you have student housing, so we have a very sound mixture of groups and inhabitants but at the same time we have a lot of people living around the central plaza, and this is what makes us hope that it will be a good living environment.

Ines NIZIC, architect Vienna (AT) / Zagreb (HR) member of the Scientific Committee: When we talk about density, we are not only talking about physical density, but also density of an open space, of activities, what has happened with these green frames is interesting, because for me the green frame concept is a very significant part of your project. Actually, they have now been translated to the arboretum concept, for me the concept of frame deals more with the structure, the space in-between; the concept of arboretum deals more with biodiversity – how difficult was the process of modification and adaptation, in respect of fidelity to your basic idea?

Florian KRIEGER: I don't think we had not so many problems on the level of planning this landscape architecture, nor in the latter phases, but it was a legal problem to integrate this aspect of a duty to plant trees on private ground. This is something very special about the legal plan of the whole area that is not very common in Germany, but they integrated it and it works.

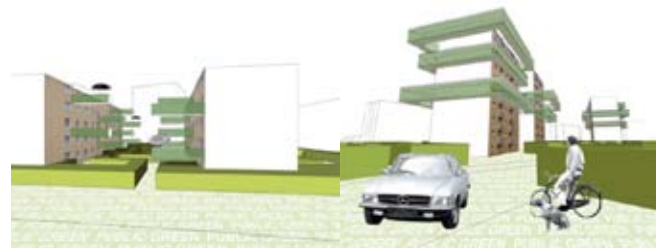
Eckhard RIEPER: All the parcels belong to the city, and when they sold it, they managed to get a certain paragraph into the contract on how the green space had to be dealt with.

Roger RIEWE: Now let's hear something about another success-story, in Salzburg in Austria.

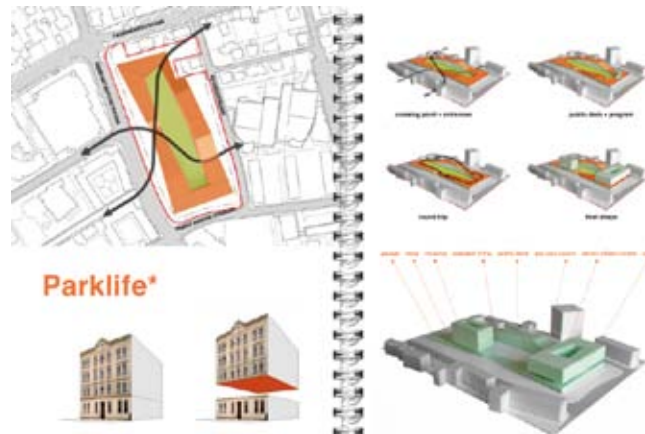
Rolf TOUZIMSKY, TOUZIMSKY HEROLD & MEHLEM Linz (AT), winners SALZBURG E7 (AT): In 2003, we won European 7 in Salzburg and manage the "Parklife" project, which we actually found very simple to implement. It is a block structure, which we reshape and adapt to the different buildings. This method in fact results from a process of development from a sketch, which we have developed ourselves in the course of our projects. Our result looks at the possible uses of a derelict area and how these users can be combined. Four and other project, for example, we have developed the notion of communicating room-spaces to exploit the possibilities of visual communication between the building elements and their use.

In Salzburg, in the locality of Salzburg-Lehn our "Parklife" project stands within a heterogeneous surrounding environment: fragmented structures, residential blocks from different eras, pointed skyscrapers and a mesh of urban buildings, sculptures in the shape of blocks and individual houses. However, this part of the town has a particularity, which is the presence of many green spaces. We incorporated these urban elements into our European 7 architectural concept. In order to open up these semi-public green spaces and make them public, we stretched a diagrammatic green net across the whole project and the town of Lehm, generating communicating elements between the different structures. To structure these green spaces, we used a very traditional method of planting, the hedge.

The hedge is used in abundance and can be cut into many shapes, offering multiple spatial possibilities. We see it, for example, in detached housing areas where the hedges can be cut in the same way as in public spaces, or conversely around skyscrapers, hedges can link and create more new, more private spaces for residents in semi-public areas. So we could develop the role of hedges in the buildings.



SALZBURG E7 (AT) arch. TOUZIMSKI HEROLD & MEHLEM Linz (AT)
 above: the concept of the hedge at competition
 below: the site and the implementation project "Parklife"



In our approach to the project we considered the hedges as an architectural element in their own right, a new urban element. We developed a calculation diagram and a development programme. The competition brief was to create a 3000m² part in this sector. We looked at a big hedge as if it was the representation of a cube-block, and the hedges are differentiated by the way they are cut, since a horizontal cuts can create two building elements. Using these programmes, we filled them in the lower part of the building structures, superimposed with the town's communication areas. The shapes of the buildings are simple and pragmatic above this base between these sorts of open cover that functions in direct correspondence with the park in the interior space. We always asked ourselves the question: can we see through a building and how far? One looks out from the inside.

Daniela HEROLD, TOUZIMSKY HEROLD & MEHLEM Linz (AT), winners SALZBURG E7 (AT): As regards implementation, the project was habitable after two years' work, the buildings were let from November 2011 and have been occupied for more than 6 months, except for one of them. The project consists of 3 types of housing: warden apartments for elderly people, a senior living facility and ordinary apartments on the upper floors. The base is concentric in shape with public spaces. In the south, we have a day centre, which communicates with the elderly centre. There is also a space for shops, a supermarket and the warden apartments in the upper part. Below, there is a kindergarten on the ground floor. Between the ground floor and the first floor is a semi-public area just below the apartment level. It is both a garden for the elderly and a play and rest area for residents. On the plan just above, the apartments with two openings and niches, each of them with 4 apartments with circulating balconies.

In the south is the elderly centre with an atrium, a street for the residents. In terms of landscape typography, we have the building structure, the mezzanine and from the first apartment storey, the apartments are elevated above the street level and have opened use. From the 4th floor, there is a panoramic view over the undulating hills of Salzburg and over the Hohensalzburg region. To avoid additional costs, we had to park the use tree trunks as scaffolding and block public access to the park. In the structure of the building, it was very important for us to maintain the depth, in keeping with the

town's urban style. In addition to the private apartment terraces, there are communal terraces for the residents.

Roger RIEWE: When I hear or see your presentation, everything is so easy; there's the design, you win the competition, and then the project is implemented... Having been an architect for more than 20 years, I know it's quite difficult sometimes, and I'm curious to know something about the story behind the story.

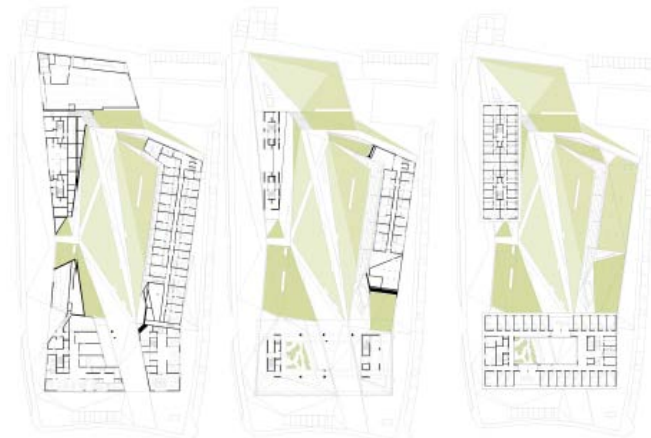
Daniela HEROLD: Behind the scenes of this project there were waiting times, as in the previous project. As I have said, the competition was in 2003, but implementation began in 2011. That makes 7 years in all, but we were never in doubt that the project would be completed.

Markus STURM, Director of the "Die Salzburg" Housing Agency (AT), representative of SALZBURG E7 (AT): As head of the cooperative construction firm "Die Salzburg" I represent a client. Basically, we are very pleased to have taken part in this European competition. We learned a lot and we are very proud to have been part of a project on such a scale, which, in a way, extends the borders of our region. We have got to know an exceptional architects office and, finally, been able to complete a very fine project, which we are proud of.

Originally, it was the town's urban planning department that wanted us to take part in this European project. We were advised to take part, because it would have a positive image, both for the city of Salzburg and for our company. We therefore decided to enter, despite the slowness of the procedure. In 2003, that wasn't a problem, because the plot wasn't yet empty. At the time, there was still a garage, which needed to be demolished. We had to wait for the plot to be free to decontaminate the ground, before starting construction. In this context, the time factor was not yet a problem.

We finally got the results of the competition, and at this point we were offered offices with the Touzimsky Herold & Mehlem Linz architects practice.

For our part, as well as for the architects, there was no lack of will to start implementing the project. And given that this competition was an initiative by the urban planning department, supported by members of the town council and Bar-



SALZBURG E7 (AT) arch. TOUZIMSKI HEROLD & MEHLEM Linz (AT)
above: implementation "Parklife", model and plans

below: photo implementation from the street



dusch municipal council, we had the municipality on our site from the start and formed a very good team. Despite the various changes in her into the project and the stages when we weren't sure how to continue the project financially, we all gave each other the mutual support in completing the project.

We are a not-for-profit construction firm, which means that we work solely for public projects and depend on public money. We have tight budgets; we have a rent ceiling in our budget, which we can't exceed, despite the demands of the Salzburg region and the architects' office, and the pressure, because this kind of project takes a long time.

My role as manager is not to get involved in the construction process, but to set up the construction team and give clear objectives. Even in situations where there was tension between the different teams because of financial problems, my duty was to set my feelings aside and re-establish a neutral basis for discussion within the team so that the project could continue. I have years of experience behind me, and sometimes in projects I have seen teams work against each other rather than together.

My colleagues in the construction field are required to work to budget, despite the fact that we tell them that architectural quality must on no account be compromised and despite changes to the project. Whatever happens, the initial concept must be retained so that the architects can monitor and identify with the project. Conversely, we expected huge flexibility from the architectural team, which they showed throughout the project, without giving up their own identity.

As previously mentioned, my goal is not to embellish the situation, but we were constantly under pressure on the budget. Fortunately, we were able to get help from nature. Cutting down the trees for scaffolding was financially more advantageous for us. This is just an example to show that we had to be flexible throughout the project. Of course, we encountered certain problems. density in the city of Salzburg.

The Lehn district has the highest density in the city of Salzburg. It is the district that developed most between the 1950s and 1970s, with certain breaks in construction. Today, the district has aged and is experiencing social problems. It is also congested, with very dense traffic. In addition, it needs additional addresses. So not just one project, but several have been completed in the district, with a very good quality of architecture, and have been very well received. Another important element in this project was the social factor. A social and generational mix was one of the main factors in the success of the project. The other success factor was the architectural solution, given the district's population density. To sum up, this project was a clear success for us, and we are more than satisfied with the result.

Roger RIEWE: It's something you noticed with these comments that have been made here that there is something like a deep respect between the partners in the team, and there's also respect in terms of responsibilities on the part of the client himself but also on the side of the architect responsible for the implementation of the project, saying it shouldn't only be built the way we designed it, it won the competition but there are some adaptations necessary to make it work. I think this is a really interesting compromise, which has been put forward here. It might also be of interest to the winners of European 2011 in the near future. You noticed that there's a highly complex thing going on in terms of implementation, and on different levels; the money-issue, the budget-issue, the team, the setting of the team, the client, the people supporting it, the team supporting it, the politicians supporting it; yes or no – it's highly complex. Let's get back to the first steps before we get trapped into certain mistakes, when you win the project how will the next step go, the implementation phase, especially against the background of this topic we have here on the table: reconciling density and privacy.



SALZBURG E7 (AT) arch. TOUZIMSKI HEROLD & MEHLEM Linz (AT)
 above: implementation "Parklife", view from the street
 below: photo implementation from the internal platform



We as architects are of course aware of the responsibility that we should always try to maximise density because there is no longer so much natural landscape. In order not to spoil it, we want to push everything into a kind of an urban setting; on the other hand, we know from these case studies, these research projects that have been made that the biggest desire of the inhabitant is to have a house in the countryside, a garden, a cat, a dog etc. How can we actually cope with these kind of opposite attitudes between the planning process and individual aspirations?

Two projects that have been shown here somehow touched this topic already, and now I believe we would go further into the subject of densification and privacy, trying to get these things together.

Let's see how the young energetic teams with high potential, winning European 11, can cope with this topic.

Ines NIZIC: Let's move to Allerød in Denmark. The competition brief is to find a reinterpretation of classical residential suburbia; one of the key issues is how to create a dense settlement without affecting the quality of the surrounding villa districts. The winning project proposes an updated vision of park dwelling, something like a new version of the garden city, an intersection of urban areas and public landscape. The team has the vision to keep the area car-free; instead of private gardens each house has direct access to the surrounding landscape. Is the significant combination of this low density of built structure and low privacy a little bit paradoxical? Could you elaborate this interesting paradox, and could you tell us how the people in Denmark welcomed this kind of living without privacy?

Mette BLANKENBERG (DK), Eyrun Margret STEFANSDOTTIR (IS), winners ALLERØD E11 (DK): Well, first of all I can say that we have already started the process with the municipality of Allerød, and the thing with the masterplan of this area being car-free is already something we are kind of moving away from, to make the masterplan more realistic. Actually we have already started the process of modifying the masterplan right now; staying with the issues of privacy or no privacy, should each house have a private area or kind of a small garden? They will probably have that, each house towards the landscape.

Stinne BJERG, representative of the site of ALLERØD (DK): As site representative of the municipality of Allerød, I would like to say that excluding cars is maybe a too big topic and I don't see it as the main part or the vision of this area; the main vision is about the landscape and the nature, and how to live close to nature. Actually, right now you can see how it is normally built in Allerød, each house has a large private area, a large garden, but when you move to Allerød, north of Copenhagen, you move there because you want to live close to nature, but the problem might be that you live on the third or fourth road away from nature. This project densified a bit, but not too much, the thing you do is that you remove the private gardens and then you make some kind of a biodiversity nature close to the house – maybe a small terrace but you don't have a large garden. And then, concerning cars, it should be possible to get to your house by car, but we



ALLERØD E11 (DK) "When nature interferes with everyday life"
arch. Mette BLANKENBERG (DK), Eyrun Margret STEFANSDOTTIR (IS)



need to make it attractive to go there by bike. So, yes, it's the other way around.

Ines NIZIC: By contrast, the runner-up project proposes a new dense settlement organized as some kind of green structure of courtyard and fields for urban and suburban farming. There is also a well-defined network of roads and paths for pedestrians, bikes, cars and buses; can this kind of productive landscape become the strategic element, which initiates the urban development of the site?

Stinne BJERG: First of all I think the two projects are really different, two different concepts. The concept here in the runner-up is urban farming, and that's a really strong concept. But in Allerød I think the closeness to the nature is more attractive, the type of people who lives in Allerød live there because they want to be close to nature, wild nature.

Thomas SIEVERT, President European Europe: I think it's really a pity that you cannot keep your original idea, but if you have to make a compromise, what do you do with the cars? You could concentrate the cars in a kind of big garage building, multi-storey so that it wouldn't take very much space, and then you have some kind of buggy carry your heavy baggage to the house. Did you consider this would be possible?

Stinne BJERG: We have considered a lot of different options from having a kind of car park either close to the housing groups or further away, also the option of parking underneath each house. I think the question of whether you should be able to drive the whole way to your house or would it be okay to park further away and then have to carry all your stuff is very interesting.

Thomas SIEVERT: If you drive to each house you need to have rather broad driveways, I don't say roads, but rather broad driveways of a special quality, and then you'd have some kind of a building to park the car in even if it's only for a short while. This would change your design completely and it would be really a pity, if you do this, then you don't have very much left of the original scheme.

The other thing is that each house has only 10

square metres of garden, the rest is landscape, and I think this is a great idea, and I think we should have much more of this. In a way it's the same scheme as it was for those famous courthouses north of Copenhagen by this famous Danish architect in the open landscape, Jørn Utzon. This would mean that you have rather big landscape and rather low density but you could say that this low density doesn't hurt the landscape. Then, the other problem concerns mobility and access, but if you think about future lifestyles, people will work at home and only leave for their office once a week, which would also be very ecological.

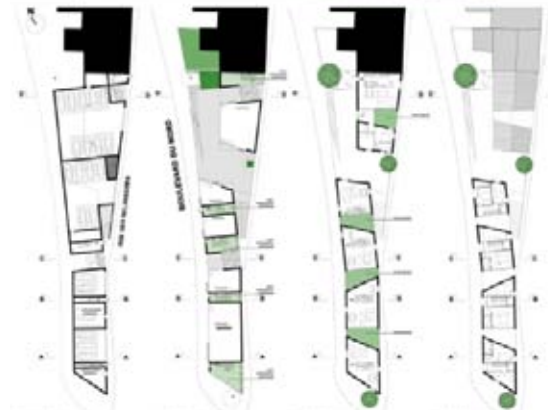
I believe we have to think in these lines and I hope you are not forced to make too many compromises.

Roger RIEWE: Let's move on to another site, in Marche-en-Famenne in Belgium. We've got the interesting situation where the winner is actually from Bucharest, a city with a lot of traffic, and now you're launching this project in a very small town, a very precisely defined site that is very small with high density. The car issue is given, and on the other hand we have the very specific topic of densification and privacy; how did you do all that?

Anca Diana POPESCU (RO), Sorin POPESCU (RO), winners MARCHE-EN-FAMENNE E11 (BE): I don't know if our project is densification, it's something like filling a void, or bringing back a unity, which the city adjusts by itself; we just filled a space, which was a bit empty and a bit ugly. So it was more like a response to the site, it wasn't something very problematic. We tried to achieve densification but we tried to achieve a density which would be sustainable. So we added as little matter as we could afford to put there; houses with spaces, with private spaces, a bit of porosity, a bit of flowing. So we achieved a density although it's not quite a density, it's like a passage. We didn't want to achieve density; we wanted to achieve a non-density, so it's a bit on the other side. I think we have to find a balance between density and



MARCHE-EN-FAMENNE E11 (BE) "The Space Of Encounters", winner project arch. Anca Diana POPESCU, Sorin POPESCU (RO)



or open space, which is the smallest amount of density available. We found that a small town needs some density because its character is very small and dense, but sometimes density is simply unbearable, it's not the right answer. And we know that even in Belgium, which is a very small country, they have started to bring up the question about "the house with four sides", which is something they try to avoid. So we did exactly like that, just that, we just put 4 or 6 houses with four sides. We don't know if it's the right answer on a general scale, but on that plot of land we felt it that way. Now we didn't have our commission yet but apparently the city just approved our project, which is a good sign.

Ines NIZIC: In the site of Dublin this is also a winning project dealing with privacy and density, with the interaction between these two phenomena and the competition brief is searching for a social and economic renovation of the site, which is actually a docklands areas. This very poetic scheme is based on the idea of layering public and private space, using the vertical landscape; it combines all the known classical elements of the row houses so it means that the memory of the past is also a very important part of this project.

Caroline O'DONNELL (IE), winner DUBLIN E11 (IE): In the site of Dublin this is also a winning project dealing with privacy and density, with the interaction between these two phenomena and the competition brief is searching for a social and economic renovation of the site, which is actually a docklands areas. This very poetic scheme is based on the idea of layering public and private space, using the vertical landscape; it combines all the known classical elements of the row houses so it means that the memory of the past is also a very important part of this project.

But what's important in terms of density is, although we keep it very similar to what exists there because it's already quite dense, we kind of suck the housing or the built elements together so that there is space for the collective green and the collective urban space in-between. I would say that scale is actually more important than density, because this

scale maintains the small scale of the row-houses but in the front everything is kind of stretched upwards to start to talk to the scale of the docklands and the cranes and the more industrial buildings that happen at the waterfront.

In terms of privacy it's also interesting that the row houses have a very strong front and back, but normally the two fronts look at each other and the two backs look at each other. This project kind of flips that around. There is always a front looking at a back so there is a very open side to a particular green space and a closed side so that two neighbours, although they are quite close they are not looking into the window of the other neighbour. Each green space is observed and taken care of by the people on one side, while the people on the other side look after the next green space.

Unfortunately, like a lot of European countries we have a little crisis in Ireland, financially, so now, we do not have a commission and we don't have any client, and there is not much communication in European Ireland... Today we heard about implementations from a time where there was a different kind of economic climate – how do we re-think the process when we go forward without so much financial backup?

Bernd VLAY, General Secretary European Austria:

Je crois que vous avez raison, que la situation économique I think you are right, that the economic situation has changed; but if we did it today it would be the same. In Austria it hasn't changed for public housing. And we have to know that this is a public housing project, the cost is not the same as in the project in Neu Ulm; with the Salzburg project maybe a little bit more but not much, so in this context it's all about the art of being inventive about how to implement quality. But I think the question is more about where do we start to help and about the overall strategy of help.

We once had the hypothesis that the implementation starts with the competition brief, because in Salzburg it was a sort of bonus density, a deal with the city, I negotiated that we will change the zoning of the site, we will



DUBLIN E11 (IE) "CounterSpace", winner project
arch. Caroline O'DONNELL (IE)



create higher density. It was 1.0 FAR and we said "ok, ten per cent more for the quality so that the site owner would be earning money", with this money he was financing European and in the end the whole process began being set up in the very beginning. After the decision of the competition I didn't have to do anything anymore, because it was set up at the start of the competition.

So I think it's really about this attitude, of where you can intervene as European, sometimes we had to help a lot in the implementation phase, and I think one lesson that I have learned with European is that it is not only the design process of the architect when you design a building that is interesting, but it's also interesting to design the process of something that is at least as inventive as the architectural project. So in Vienna we invented a lot of procedures that did not exist before European, we invented for example a competition amongst developers who applied to European to be partner of the European winner. Of course, it was only possible with the readiness of the city to invent new procedures, and I think this is really important; European is only successful if the concept of creativity is not only an architectural concept, I think it has to be an overall strategic concept, beginning with the urban vision to the preparation of the process and to the tactical and strategic issues in different phases of the process.

Ines NIZIC: is it the aim of European that the developer is in this process from the beginning already or do you want to have a diverse approach to that?

Bernd VLAY: Mr Sturm was not a part of the process as an active participant, he was just an observer and I think it was a good way to involve him. We have discussed this, it's about the risk you take with European, and I think if you try to determine everything in the idea-phase of the project and involve a local client with all the local parameters and the building regulations, you will greatly limit the potential of the competition. This is why I think that it's better that you take developers that are ready to take risks and just observe and trust during the phase of competition and urban definition,

and then are open enough to go for an interesting creative process. So I don't agree that we should do the same as in any other competition, that everyone has all the voices, and then you start to create this universe of regulations and you will limit a lot of possibilities in the competition phase. Of course I think it's important to have a client position in the jury, but it should be more a strategic position like you were saying, one that is able to connect the project to the development ability issues of it. But we don't think that it's possible to implement a project on a one-to-one basis from the competition idea to the final project, in European I think the competition phase is a pre-phase of a far larger process that is on going after it. It's not just a competition; it's a very early phase of something that has to be serviced for a long time in order to be successful.

Patrick WHEELER (GB), Jane LARMOUR (GB), runners-up DUBLIN E11 (IE): In terms of densification, when we approached the site, we were acknowledging the local context of low density, well high density but low rise context and we looked further to Dublin's housing starts which is generally looked at in a positive light in terms of its Georgian town house typology. We wanted to give the site some autonomy, by layering it in a particular way we were able to increase the density. The diagram there at the top right shows the reconfiguring of a Georgian town house in order to make living accommodations that were somewhere between a town house and apartment-living. Every unit was to benefit from its own private external space but also communal gardens in the middle with a swimming pool, which were for communal access and use, children's play gardens and private areas for residents. This is a different way of using land in the area, rather than having back gardens; we were pulling this together to encourage activity in a supervised and comfortable way.

In terms of densification as well, the low rise nature of the surroundings wouldn't do for the density we wanted to introduce to the site, so we looked at the industrial buildings in the neighbourhood and used them to increase the overall height, and to block dimensions. Something of their form alludes to that aspect



DUBLIN E11 (IE) "EAST WALL LOT", runner-up project
arch. Patrick WHEELER, Jane LARMOUR (GB)



of the site's past, I suppose in quite a romantic way but also quite functional.

Roger RIEWE: Coming to the site of WARSAW (PO). Poland is hosting the European football championship together with Ukraine, so they are busy working with the focus on a very specific event. Now you are hitting the European project in the midst of this in Warsaw.

Tomasz ZEMLA, representative of the site of WARSAW E11 (PL): We proposed the site there because a big stadium was being built and we wanted to use the impact of this investment and for this investment to radiate to the neighbourhood. For sure this part of the city deserves new urbanism, new investment, maybe it's too idealistic, but I hope it will work and that it's just a matter of time. The new stadium is ready, the championship will be over in one month's time and then we will have a hard reality to face, what next? I hope the process will continue the same way it started, because there are a lot of things going on there.

We proposed to both teams, winners and runner-up, to be involved in the process of master planning, the planning process, to be a part of the team of planners, so this is our first step of introducing and implementing the idea. The thing is that the whole situation at the site is pretty dynamic right now, from what I know at least. I haven't really been dealing with any potential developers or talked to anybody yet, because we have just started talking about some sort of cooperation. There is no master plan yet; one is going to be developed, so it's really hard for me to answer that question. In terms of phases, yes, I have been phasing the project, thinking about it of course, but it's all depending on how. Some sites are still being used by active industrials; that is what was going on at the time of the competition, they declared that they were leaving the sites. I don't know if that's still the situation today, so it really depends.

Roger RIEWE: I think that one point we should put forward was that you somehow observed that this area in Warsaw is under considerable change, and I think a quite rapid change, in addition to the stadium being built there are also two-three other things...

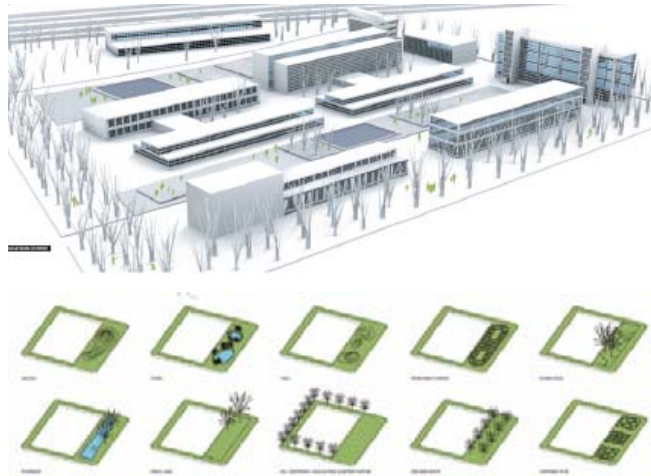
Tomasz ZEMLA: What I wanted to say with this project was that of course these investments are going to be that impact which possibly could start, there is not only that but a metro-station which is supposed to be constructed in the near future and other things. What I wanted to say is that this place has a lot of qualities, a lot of potential, which lies in what is already there. I wanted to show that the place could develop by using these qualities to retain the identity of the place because I feel that this is more important in terms of potential, you know, gaining in general quality, than the big investments around.

Ines NIZIC: In Leeuwarden in the Netherlands, we have a winning project and a runner-up project; both of them deal with landscape as well as physical and perceived density. The competition brief is for a concept of a unique residential area that is connected to the water in the tradition of the water-side housing in Leeuwarden. The winner project creates a hybrid landscape based on a balance between water, city and farmland which establishes a transition between the rural and urban context. The subject of physical and perceived density is very important in this project; how is the relationship between these two types of density?

F. Javier CASTELLANO PULIDO (ES), Tomas GARCIA PIRIZ (ES), winners LEEUWARDEN E11 (NL) & SAN BARTOLOME E11 (ES):

In fact, this project is not very focused on density because the density was given; it rather focused on, as you said, how the city could jump into the countryside. What is very important to us is how this given density that we take into account can dialogue with the scale of the countryside to make a transitional space.

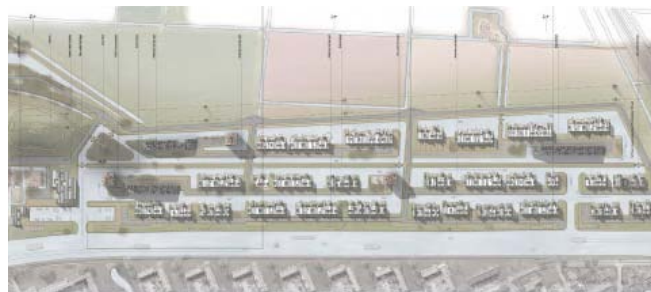
It was important to us to study how the city of Leeuwarden has been growing, how it has been built in the countryside, these are the elements that we take into account to work. It was a question of scale density. We always imagine how a farm can become a house, and how traditional suburban



above: WARSAW E11 (PL) "L-M-S Urban scale", winner project arch. Marcin SKRZYPCZYK, Barbara SKRZYPCZYK (PL)
below: WARSAW E11 (PL) "Taking from within", runner-up project arch. Mateusz HERBST (PL)



LEEUWARDEN E11 (NL) "nieuwaTERGarden", winner project arch. F. Javier CASTELLANO PULIDO, Tomas GARCIA PIRIZ (ES)



houses can become a new kind of housing project. Our project works with two scales of density into an agricultural net, basically there were apartments and flats, you can see a tower and a big farm, and this kind of lower detached houses that keep a nice dialogue with the water and with the other elements. What was also very important, I think it's quite clear, was that all the sixteen grids of the agricultural net were kept, all the channels. This project aims water-lovers, each house has its own access for boats, and it must have some relation to the existing agricultural net. So all the channels you see there are existing one, just increasing. We also keep the structure, the historical paths that form the global structure.

I think in the question of density; it's a problem that is in the whole architecture, and not about this actual period of time. We can study the old densities to learn about the past and all the problems we found in the city of today, hybrid typologies and mixed uses, density at the same level regarding privacy – we can find in the old buildings, in the old town. It's very interesting to us to learn about the past of each place and to try to do contemporary architecture based on what we have learnt.

We are in the process now to develop our idea. We have a good feeling, but the process is not finished. We had a nice meeting with the clients, we organized a one-week workshop, and they finally approved the master plan. We are very happy with that and have started talk with the housing corporation, which is to be commissioned for the first building. Now we are waiting for more news, perhaps I could tell you more in one week but not right now.

Fausto CUZZOCREA (IT), Alina LIPPIELLO (IT), Leonardo ZUCCARO MARCHI (IT), runners-up LEEUWARDEN E11 (NL): As our first element was the reconnection with the city, so we made a first analysis of the development of the city, and we found out that it was really important to make a new in-between space between the city centre with its new development and the countryside.

We used a sketch of Escher as our main reference. Escher was an artist who was born in Leeuwarden, he made sketches of birds, of a mixture of landscape and cityscape, and that was our first main issue. The second one was of course water, forty-five per cent of the land was just covered by water, water becomes the main element for the structure of the site, it becomes a landscape-element, it becomes a sustainable element, it even becomes a privacy element since each house has a view and access to the water; it becomes the main element.

As far as density is concerned, we made different kinds of highlands because the project should have been divided into three parts, and as you can see from the master plan, we have in the middle the fingers, which can be composed by several density proposals as you can see from conceptual design. We propose different densities; we can either highland as finger, which is landscape, or an urban garden, until the density highland with different houses. The most interesting element for density is probably the Venice Bay, which is a sort of a matt building where we can consider a structure with basement parking and different densities. We have houses with patios, and entrance through the water.

Roger RIEWE: Now, a question for European Netherlands; I think that this is one very interesting project and things are going very fast; on the one hand there is a necessity for European Netherlands to support it, but on the other hand I could imagine that there is great pleasure in supporting a project like this?

Emmie VOS, responsible European Pays-Bas: Yes, of course there is a big pleasure in supporting like that. At the moment I don't see a reason to intervene in any way, the communication between the municipality, the housing corporation and the architects is ok, but as soon as it lasts too long before they get back into contact with each other I think



LEEWARDEN E11 (NL) "niewaTERGArden", winner project arch. F. Javier CASTELLANO PULIDO, Tomas GARCIA PIRIZ (ES)

below: TURKU E11 (FI) : view on site



long before they get back into contact with each other I think something else needs to be done. What we normally do is to give the winning team the possibility of getting a mentor, a person who can advise them specifically on their project. We, as European Netherlands, don't do that; we only interfere when one of the parties asks us. We always have a former European winner in our board, and the main idea of those winners is that as soon as you win European you are a grown up architect and shouldn't be "pampered" too much... For foreign offices, foreign architects, we advise to cooperate with a local or at least a national architect in our country.

Roger RIEWE: Actually, this is now putting the focus on Turku (FI).

Timo HINTSANEN, Osku UURASMAAN, sites representatives E11 of TURKU (FI): In Turku, we have a Finnish winner so it's a national team, but he comes from another town so we have new fresh ideas. As a town, we are very happy with the results, already working with the winner, but then that's the first step. This is the runner-up and the winner is our garden-state. We are already working in the next phase and are making small changes to the plan, not really changing it, just some traffic arrangements and things like that. We are going to move on with the winner-idea, and as a city-plan I think we will go pretty much with the winner. The difficult task will be to decide who will design the houses; this is not up to the city to decide. We need to find tools to ensure that the winner would be able to design at least some of the houses, which would be the perfect solution. Concerning the runner-up, it is a very interesting proposal and I don't consider this as a second prize for this location, it's more like a very interesting idea that might be used somewhere else – here we come across the subject of density and privacy as this solution might be better in an environment that is more dense, with bigger housing and no private gardens. We might consider this kind of solution in public space, but in a denser area.

Mark BAIZAR (AT), Peter STEC (SK), runners-up TURKU (FI): First I would like to say something from my point of view on the privacy and density in the project. Although being suspicious at first about putting synthetic projects into topics, I think that the question of density and privacy in this

case helps to discuss the proposal. It's really funny that the project seems too urban or too dense for the suburban location because we actually started with an analysis on what suburbia could mean on a conceptual level, I would like to talk about this first and then go back to the idea of privacy that we had. We first look at some of Mister Sievert's texts on suburbia, we were trying to look at it through a fresh conceptual understanding, he is taking some conception of complexity science on what suburbia and sprawl actually means; the site is obviously on the limit between Turku and Kaarina, these are two cities and you could say it is a one hundred per cent suburban area, but what you can see on these conceptual diagrams is that we were trying to merge the idea of a city with the a grid, and the idea of the suburban dead end with closure on the other side. Thomas Sievert optimizes three main parametres: the distance to landscape, the distance to transport, and the distance to, let's say, shopping. It's funny that the low density of suburbia is maybe just a misunderstanding of suburbia because it's just an additive mind-set where you have one house, one garden, one house, one garden which creates a geometry that just expands into low density. We looked at new concepts of the boundary and new geometries such as fractals to think of some geometric figures that would have infinite boundaries but a finite area. We inverted urban courtyards with rather high density and an infinite boundary. We are trying to maximize the friction between the very limited dense courtyards and the landscape fingers in-between.

This was the issue; maximizing the friction with the landscape by minimizing the area that serves transportation which is concentrated in these courtyards. The houses have their own gardens, it is just that they are built on a gradient, which is very private, and then it changes into a more public zone. So, rather than having two backyards back-to-back, conceptual diagrams, we have an area between these backyards which is more public.

The question from people in Turku was "well, can that work?" because you leave some of



above: TURKU E11 (FI) "Orchards Avenues", runner-up project
arch. Mark BAIZAR (AT), Peter STEC (SK)

below: PORVOO (FI) "Embroidery", winner project
arch. Valtteri HEINONEN, Pia SJOROOS (FI)



your private zones for more public, I wouldn't say totally open, but rather local use.

We realized that just as you divide density into mass, into material density and perceptual density, you can also divide privacy into built privacy which is fences and all that, and then perceptual, or I would say behavioural privacy – it's funny, you can see on these sites that the grounds don't have fences. Having lived in Holland, we compared it to what happened there with windows: there was a king who wanted to look in while as people were not supposed to, so you had no curtains but you wouldn't look into other people's living rooms, there would be no curtains. So the king could look, but not normal people, you have big windows, a lot of light, but you're not supposed to look in. And actually, on an urban level, this is what's happening in Turku, you don't have fences around sites, and if you would again pull some of our conceptual diagrams looking at what the private parts are, at the bottom on the left side here, you can see that all these green areas are basically zones that are not private, they are used by communities. That's what we were thinking of in these orchard avenues, we would pull these zones in and create orchards that can be traversed linearly. It's also a kind of a clash, an orchard, which is a field, an avenue that is linear. We hope that people would use these spaces with an internal control, maybe that wouldn't work in central Europe but hopefully in Finland.

I just wanted to add one of the big questions for us was also how to overcome the cliché that in a suburban area a building is just a building within a garden; there is a dog and probably a family... There is an Austrian movie, called in which there is a rather ironic comment in the end on urbanism and tourism where people come into a rural area and to succumb the dirtiness, they just cover it with a green carpet. I think that in our case we also try to deal with what is really urban, and how you can live in a rural area, combining intense urbanity yet with the feeling of being in a very suburban or green space. In the Netherlands, everything is actually a city, there is no division any more between cities; the country is a complete city. When you go from the coastland you can see diverse gradients from density and low density but you cannot distinguish cities any more. So that was a question for us in Turku; how to answer that in this area, how to find a system to answer that question.

Valteri HEINONEN (FI), Pia SJOROOS (FI), winners PORVOO E11 (FI): In Porvoo I think this is much larger than many of the sites we have seen before;

The basic related concern here is the urban planning and the master plan, our main idea was to keep the built area quite dense, and in opposition to that, keep the green areas quite large and unified. That led to a solution, which can be seen in the plan, which is also closely related to the typology in Porvoo.

We decided that on the riverside, the blocks could be a bit more open allowing a better view from the apartments to the landscape, the river landscape. Then, there would be a different type of typology on the other side of the main road, these secret garden blocks, or so we called them; they would be a little more like hidden places. So there would be different kinds of typologies for different kinds of people to find their own places to live. Like I said, the situation in Porvoo is that they have a few other big sites like this. It is an area for approximately three thousand people and they are starting the master planning in the near future, but we don't know when yet but we might have something to do with it.

Amélie FONTAINE (FR), César VABRE (FR), runners-up REIMS E11 (FR): We are runner-up for the site of Reims in France, and we are working on a former university site which is still a university site for the moment. The objective of the city of Reims is to bring housing to this area thanks to a new railway stop close to this site. We are trying to develop a new hierarchy in this site, which is for the moment really closed from the neighbourhoods.

Our objective in this site was to create a large open space, which is largely open to the landscape, and at the same time work on the housing typology.

There are two main typologies, we are working on the individual typology and if you look at the last slide, we have a kind



above: REIMS E11 (FR) "Landscape outside limits", runner-up project arch. Amélie FONTAINE, César VABRE (FR)

below: CAPELLE AAN DEN IJSSEL E11 (NL) "Polder Salad" arch. Elena CHEVTCHENKO, Ken THOMPSON (NL)



of a slap which goes into this typography; it's like a modular system which allows different typologies for the family house or the individual small units for students or couples. On a larger scale we are also trying to fit to the boulevard around, and to build a denser typology.

Elena CHEVTCHENKO (NL), Ken THOMPSON (NL), winners CAPELLE AAN DEN IJSSEL E11 (NL): I would just like to say something about the issue of density in our project, Capelle aan der IJssel in Holland. We called our project Polder Salad because it was really a metaphor for how the density was handled in the project, what we found on the site – on the top left there's a concept diagram panel, in the middle – this is how density is handled at the moment at the site, and we saw this as chips on a soggy piece of lettuce which is what we wanted to bring back in its place with a more diverse approach to density. Often, when density is talked about in terms of numbers, it's forgotten that statistics are an abstraction, an average, and we wanted to do is to say something about that and about the fact that density can be diverse, and that sustainability is diversity.

Ines NIZIC: I would just like to add to that what I think might be the white elephant in the room, which is the consideration that privacy and density is really not an abstract matter at all. I mean, anyone who has ever lived in a house, which all of us have, where the neighbours were arguing next-door, you've heard the baby next-door crying, or somebody walking on high heels on the wooden floor above; it really is such things as not having to look in through your neighbours windows when you look outside, so that means the width of the street, the orientation of your house directly towards the front or sideways, and as the Dublin winner mentioned, you don't necessarily have to look into your neighbour's garden. It's these kinds of things! I'd also like to comment on the first issue, one of the first projects that were presented was about a car-free place – ok, you can imagine that you can think and dream about a car-free place, but when you think about it, one day you may need an ambulance to come all the way to your door. Every day you'll come home with your shopping, you don't want to walk your shopping to your house in the rain every day. Throughout the whole European process everyone is saying that we need to dream and all of these things, but we are dealing with such practical issues, which are also so close to home.