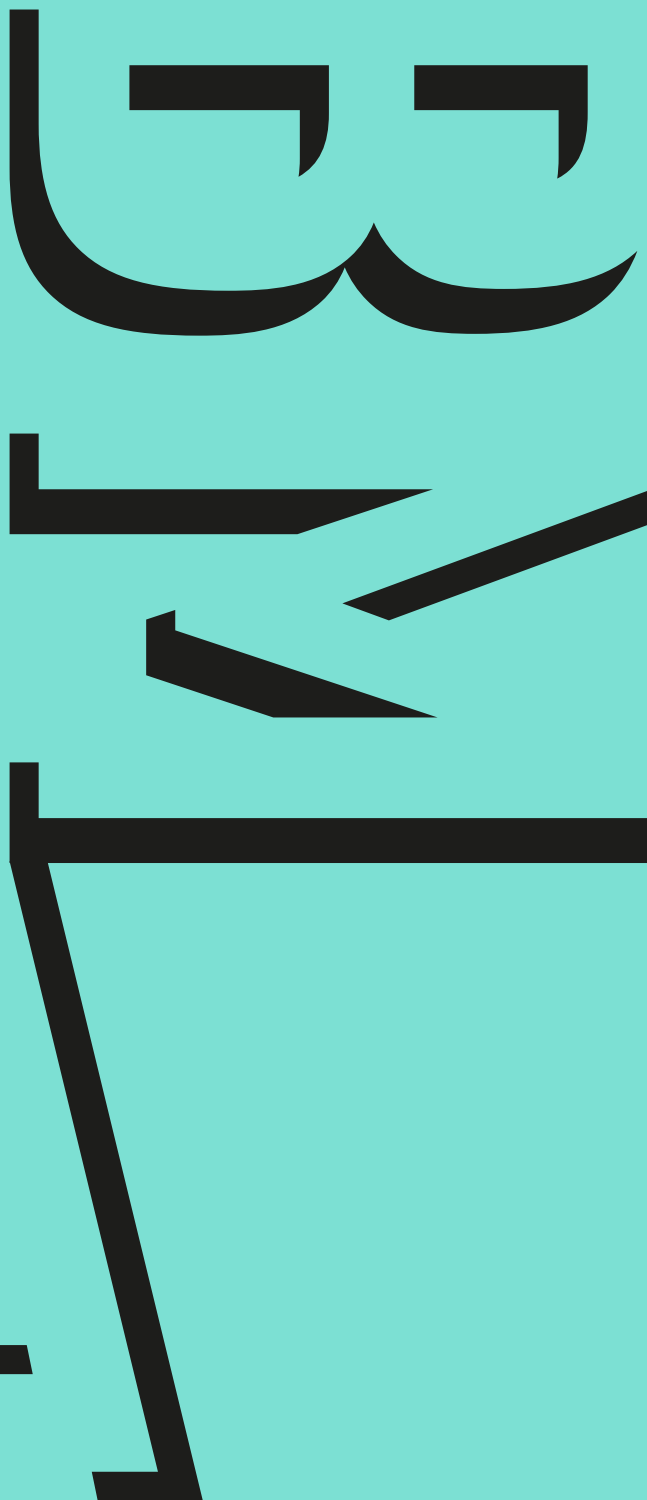


A good process is a guarantee for quality, but there are other factors involved. We must leave some room for chance. We need to keep an open mind, be able to react to the unexpected, the odd nice surprise.

— Olivier Bastin
BMA
18.06.2014
Brussels



bMa

man of thoughts

bMa

man of thoughts

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- 01 Eric De Keuleneer, economist and professor**
06.08.2014 – Pont Sobieski
 As a child – I lived on Boulevard Bockstael – I often saw this bridge when my grandmothers took me walking to the Laeken Park. I have seen bridges like it all over the world, but never have I seen one that combines majesty and unusual charm so well.
- 02 Roselyne de Lestrangle, architect and researcher-lecturer**
31.07.2014 – Senne River, Quai d’Aa
 I am fascinated by this improbable place, tucked away behind the scenes of Brussels. The Senne River slowly but certainly meanders through the urban tangle and across fault lines. It’s a witness to what waterways can do to our urban regions.
- 03 Emilio López-Menchero, artist**
19.07.2014 – Rue Antoine Dansaert
 Tiananmen.
- 04 Marco Lamensch, journalist**
22.07.2014 – Palace of Justice
 Because of the Palace of Justice, sitting high in the Marolles working-class quarter, ‘architect’ is an insult in Brussels. Still, there is no reason to destroy this kitschy symbol of bourgeois justice.
- 05 Alexandre Grosjean, estate engineer**
24.07.2014 – Galeries Royales Saint-Hubert
 Omnibus omnia.
- 06 Jan Bucquoy, artist**
25.07.2014 – Dolle Mol café, Rue des Éperonniers
 Place du Jeu de Balle. Brussels’ tormented heart. Every time I come here, my heart beats like a hammer. Pure emotion.
- 07 Freddy Thielemans, Brusselian**
23.07.2014 – Heysel
 This is the first grand expression of modernity in Brussels.
- 08 Eric Corijn, philosopher of culture**
01.08.2014 – Grand Place
 Brussels is a small global city, inhabited by a highly diverse, multilingual, and cosmopolitan population. A city that grows far beyond the limits of the official communities. Its vocation is to become Europe’s capital. Urbanity as post-nationalism.
- 09 Sigrid Vinks and Jan Decorte, dramatists**
19.07.2014 – Au Daringman café, Rue de Flandre
 L’amour et le vin.
- 10 Myriam Stoffen, director**
Zinneke asbl/vzw
28.07.2014 – Place Masui
 This place symbolises our battle. A beautiful building, where we’d love to stay, but also a decrepit building. We are renovating it, but in a rough kind of way, because we want to retain this quality in the city.
- 11 Stijn De Witte, atmosphere manager**
29.07.2014 – Parc d’Osseghem
 “To be is to be related.” Jiddu Krishnamurti
- 12 Thomas Gunzig, writer**
29.07.2014 – Bois de la Cambre
 I don’t have a special connection with Brussels. I stay here because I was born here. I grew accustomed to this place. More than the city, I like the habits. The image of Brussels is one of lonely children on the playground, of kids who are bullied and mocked, of children that get kicked around. Brussels gets kicked around, too.
- 13 Pietro Pizzuti, comedian, writer, and dramatist**
02.08.2014 – Drève des Enfants Noyés, Sonian Forest
 My green dream. In the Sonian Forest I experienced my first sensory crisis. I will always be a child touched by the viper in the ferns, by the beech cathedral, the mirroring ponds.
- 14 Anne Teresa De Keersmaeker, choreographer**
20.08.2014 – PARTS
 Here, we rehearse and perform. This place is the culmination of all my work.
- 15 Jacqueline Ezman, vintage icon**
22.07.2014 – Palace of Justice
 The lift (of justice). Efficient, photogenic, futuristic.
- 16 Patrick Wouters, activist**
20.07.2014 – Avenue du Port
 The Avenue du Port needs repairing, simply because she’s beautiful.
- 17 Frédéric Nicolay, hospitality entrepreneur**
05.08.2014 – Potemkine café, Porte de Hal
 How nice it is to be alone in the Potemkine.
- 18 Yvan De Baets, brewer**
09.08.2014 – Au Laboureur café, Rue de Flandre
 A café is a cosy microcosm, a fundamental place of exchange.
- 19 Olivier Bastin, architect and Brussels head architect**
02.08.2014 – Laekenveld Square
 After five years as the Brussels head architect, I return to my roots. Here, in a tucked-away corner of the Maritime quarter in Molenbeek, the neighbourhood children and we redeveloped a vacant lot, that now offers a stunning view of Tour et Taxis and the northern areas of Brussels.

I. Portraits

PHOTOGRAPHY
 MARIE-FRANÇOISE
 PLISSART



01. Eric De Keuleneer

06.08.2014 – Sobieskibrug / Pont Sobieski



02. Roselyne de Lestrang

31.07.2014 – Zenne, Aakaai / Senne, Quai d'Aa



03. Emilio López-Menchero

19.07.2014 – Vlaamsepoort / Porte de Flandre



04. Marco Lamensch

22.07.2014 – Justitiepaleis / Palais de Justice



05. Alexandre Grosjean

04.07.2014 – Koninklijke Sint-Hubertusgalerijen / Galeries Royales Saint-Hubert



06. Jan Bucquoy

25.07.2014 – café Dolle Mol



07. Freddy Thielemans

23.07.2014 – Heizel / Heysel





09. Sigrid Vinks & Jan Decorte

19.07.2014 – café Au Daringman



10. Myriam Stoffen

28.07.2014 – Masuiplein / Place Masui



11. Stijn De Witte

29.07.2014 – Ossegempark / Parc d'Osseghem





13. Pietro Pizzuti

02.08.2014 – Zoniënwood / Fôret de Soignes



14. Anne Teresa De Keersmaeker

20.08.2014 – PARTS



15. Jacqueline Ezman

02.07.2014 – Justitiepaleis / Palais de Justice



16. Patrick Wouters

20.07.2014 – Havenlaan / Avenue du Port



17. Frédéric Nicolay

05.08.2014 – café Potemkine





19. Olivier Bastin

02.08.2014 – Laekenveldpleintje / Place de Laekenveld

II. Interview

WITH OLIVIER BASTIN
WARD VERBAKEL - JOERI DE BRUYN

IN THE BEGINNING

Olivier Bastin: There's a story I often tell which is of particular significance: in 2009, the *Disturb* group organised a meeting at the Brussels Congress station to discuss the role of a bouwmeester and the procedure launched to find one. Around fifty people turned up. The evening addressed the balance of power between the future bouwmeester and the

public authorities and the bouwmeester's rather delicate position in all this. It seemed no candidate had yet come forward. The discussion moved on until people gradually started to wonder who would be mad enough to volunteer for such a position. I had a restless night after that debate. Our generation of architects had awaited a function like this one for so long that we couldn't let the opportunity

pass. It would be a real tragedy if nothing came of the first procedure. Perhaps it's the *Don Quixote* in me? In fact, many architects have a bit of *Don Quixote* in them.

A bold move, naïve perhaps? Was it the challenge that attracted you?

OLIVIER BASTIN There were two reasons why I was attracted to the position. Firstly because something needed to be done urgently about twenty years of poor quality and confusing procedures in the Brussels region, and, secondly, I thought I was up to the challenge. I'm very much a person who likes to get my teeth into seemingly hopeless situations.

Almost six years ago there was already a bouwmeester in Flanders and in Antwerp and the Brussels government was nurturing the idea of appointing one too.

What finally convinced the government to go ahead?

OLIVIER BASTIN There were two important catalysts. The first related to concrete experiences, referred to by Benoît Moritz as "the second turning point in Brussels town planning", which

began with the complications surrounding the Place Flagey redevelopment in Ixelles. This was a technical project with major implications for public space, but a poorly phrased question at the outset led to the contractor pulling out and, under pressure from the architects and the general public, a call for a proper procedure. This was the defining moment, albeit rather late, when calls were made for more respect for residents, as well as recognition for the good work of professional designers. People realized that more could be done if better procedures were put in place.

The second was that politicians were starting to sit up and take notice. Clearly Pascal Smet had had a determining role in the “Flagey affair”, so councillors from the different cabinets at the time – Ariane Herman, Frédéric Raynaud, Antoine Crahay, and Jens Aerts to name but four – took the matter into their own hands and prepared the “bMa” procedure.

Clearly, one aim was to improve the contract awarding procedure. Were there any others?

OLIVIER BASTIN We wanted to improve the contract processes and procedures but we also set out to create a true architectural culture in the Brussels region. Too often town planning permits seemed to be granted or rejected on the basis of the personal taste or willingness of the planning officers. I see the head architect’s role as introducing and promoting a new architectural culture. We also set out to make a much greater contribution to the city’s transformation, and the Regional Sustainable Development Plan was put forward as a long-term planning tool. Looking at the overall picture, how could we improve project complementarity? Here again I think the bouwmeester can make a positive contribution.

METAPHORS

OLIVIER BASTIN I don’t think “maître architecte” (master architect) is the right title for the post. The Dutch word “bouwmeester” is far better because it combines “bouwen” (to build) with “meester” (master) to symbolise architectural quality. There is perhaps a slight movement away from the original meaning of the word, a semantic shift, with less focus on the final objective and more on demystifying the role. To avoid discussion about terminology I immediately adopted the abbreviation “bMa”.

“Maître architecte”, like “bouwmeester”, has an old-fashioned, almost paternalistic ring to it, but don’t the words “master” and “meester” suggest an educational role?

OLIVIER BASTIN Many members of the government departments at the time expressed their concern. Between “you’re not going to tell us what to do” and “it’s your job to tell us the difference between ugly and beautiful architecture”, there was work to be done. If I’m honest, I expected it would take the first two and a half, maybe three, years to educate them, get them on board, and then we could move on to the next stage. Unfortunately, with some there are still unanswered questions after five years, and I will need to go back to the drawing board. Their failure to understand our role is one of the things which disappointed me. Funds have been blocked because of a profound misunderstanding, not on the part of politicians but those whose job it is to translate the vision into action. Some find it difficult to accept the vital role the bouwmeester has to play, and yet it was clearly defined in the job specification: the bMa is independent and reports directly to the government. It is neither a politically elected post nor part of a government department. Because it deals with the Brussels-Capital Region, the role is difficult to integrate into the Brussels institutional landscape.

You often use metaphors in articles and interviews, such as your reference to Don Quixote above. In 2012 you used the expression “Little Thumbling” (referring to Charles Perrault’s fairytale Petit Poucet) to describe a small team in the face of the administrative machinery, and there have been references to “counterpoint versus harmony”, “urban narrative”, and more recently “acupuncture”. But surely we need a new metaphor that points to the future and forgets what is happening right now? What metaphor would you use to describe the ideal position for the bMa in the future?

OLIVIER BASTIN Every term of office will produce its own narrative. In Flanders the scene has been set by three consecutive Flemish Government Architects, b0b Van Reeth, Marcel Smets and Peter Swinnen, and the narrative has evolved, which is a good thing. In Brussels, the first narrative was one of negotiation, avoiding upset, and carefully nurturing and paving the way for a fairly benevolent role. This has been my approach because of the way I am and because any more heavy-handed approaches have been stopped dead in their tracks.

You use the acupuncture metaphor when referring to local action strategies. Does this not suggest the city is sick or suffering? The idea of dispersing the energy through a network, is this specific to Brussels, or is it a consciously chosen metaphor?

OLIVIER BASTIN It is intended to be both general and specific because it refers to the fact that Brussels is an institutional city. My job description defined the bMa role from the regional level. The same job description will apply to the second mandate and will adopt a similar cautious approach to the municipalities. Why does the regional government shy away from encouraging the municipalities to ask the bouwmeester’s advice? Perhaps because the situation at present is extremely complex and the regions are gradually trying to gain ground on the municipalities? And yet we work better with the local government than the region... This is something we need to think about.

Is the acupuncture not simply a reaction to some sort of crisis in Brussels? I’m thinking about the Palace of Justice and the major infrastructures built in the 1960s. Today Brussels shies away from statement architecture, but doesn’t a city need grand architectural gestures?

OLIVIER BASTIN Before we speak about statement architecture we must first take account of the circumstances surrounding each project planned for the Brussels region and what it involves. Some of the projects we have worked on, Haren prison for example, will have a major impact on the city. It seems this type of project does not call for statement architecture and yet it presented a major challenge: how would we integrate this difficult programme into the urban environment? Perhaps this is simply a sign of society’s failure to accept criminality. And yet this prison was very intelligently designed based on the new

Prison Act. All parties involved finally agreed to get on board and try something different. In this sense, I am happy to have worked on a programme my moral compass might have steered me clear of. The architecture will embody the full complexity of the programme and its integration into the urban environment.

Does the same ring true for Neo, another controversial project? What is your stance on the plans for the Heysel plateau and the strategic importance of this site for the region?

OLIVIER BASTIN With 240,000 square metres for construction on the Heysel plateau, Neo was indeed another difficult project. The city authorities wanted a quality process that included an ambitious master plan for the development of a district. This was to form the basis of a project driven by the commercial ambition and finances of the stakeholders. Again, like Haren prison, this project will have a crucial impact on the city. As will a third project, the Museum of Modern and Contemporary Art, which is difficult to conceptualise but has great potential. Surely it is much more important we design a museum with minute precision, something quite specific to Brussels, rather than hope to make an architectural statement. When Xaveer De Geyter drew up the master plan for Porte de Ninove, our aim was to integrate the museum into a housing and public space initiative to be developed by a public-private partnership. In a way, this goes back to the utopia of 1958-1960, the era of the Rogier Tower, when the vision was to combine programmes intelligently rather than produce something of the magnificence and scale of the Guggenheim in Bilbao. The federal state supported this vision and I think Brussels is ready for similar developments, but its leaders probably not.

Beyond this project-by-project approach, is it not true that one of the main challenges facing Brussels is finding a global mobility vision? What would you like to see happening here?

OLIVIER BASTIN Right from the outset we have been in contact with the various mobility departments for the Brussels region. Finding concrete ways to collaborate, however, was not easy. Three years in, we had developed quality dialogue with Brigitte Grouwels' cabinet, which enabled us to implement processes for some pretty tricky projects, such as the redevelopment of Avenue du Port, the tram 71 terminus, and the North section of tram 70. Since then, relationships have improved further now that attitudes have changed within government departments. Bruxelles Mobilité recently organised a forum on the quality of public spaces. It's a first step, and hopefully one of many. The next bMa will need to develop a synergy between all these new ideas to find a way to greatly improve public spaces in Brussels.

The project of one of the country's major financial powers, BNP Paribas Fortis, has been widely criticised on the architectural and heritage front. And yet this is where you chose to stage your exhibition. How would you describe the bMa's relationship with the power of money: strategic or incidental?

OLIVIER BASTIN The financial connection is incidental. But we are prepared to hold our hands up and take responsibility for any project that proves to be controversial. Plus, this building occupies a strategic site, and more importantly, in terms of architecture and culture, will level the playing field between Brussels' main players in the five or ten years to come.

In this respect, the money connection is clear. In some way it counterbalances the low profile stance I adopted over the past five years. I was often labelled the architect of the neighbourhood contracts who was somewhat against the developers and large firms. This isn't true. I am happy to work with anyone who asks the right questions. And BNP Paribas Fortis did this, intelligently, and some of their people had a really good perception of architectural quality. Money talks but this does not prevent effective thought processes and serious procedures aimed at achieving good results.

ENTHUSIASM

Olivier Bastin: A good process – which is not necessarily continuous – is a guarantee for quality, but there are other factors involved. We must leave some room for chance. We need to keep an open mind, be able to react to the unexpected, the odd nice surprise, because often the contractor has already gone through a whole process with its own merits.

The process is only a tool.

A good procedure leads to a good project – isn't that too formalistic? Isn't it the bMa's job to primarily present a vision and get everybody excited about it, to focus eyes on the architecture rather than the procedure?

OLIVIER BASTIN We are always thinking about ways to get people excited about the projects. This is why we digest the challenges and the questions asked so we can represent the idea in visual form, using simple sketches or plans, to highlight its full potential. As a result, we have always been very enthusiastic in our exchanges, hoping that this enthusiasm will show through in the end product.

Nowadays there is much talk about “starchitects”. Would a celebrity bouwmeester be able to get people behind the projects?

OLIVIER BASTIN Perhaps, but it would not be his star qualities as much as his ability to make himself heard and achieve the best results and the support of politicians, to get the government departments behind him and foster collaboration. These are all vital qualities of the future bMa because, at the end of the day, it's all about a building a shared culture, one of accountability. I think there is still a long way to go, much meticulous groundwork still to be done.

All the research and project definition work, typically the work of design and study offices, is very time-consuming. You tend to talk about yourself as an experienced architect. Is this because you are slightly wary of government departments?

OLIVIER BASTIN When working with government departments it was important to set out clearly defined roles. Before Brussels had its own head architect, those at the top knew what was happening in Flanders. They knew all about b0b, Marcel, and Peter and the recognition they enjoyed. I didn't have the same reputation so I adopted another stance, and achieved results despite a lack of support. It's quite something to take on a role when you don't have access to half the resources you were promised and your salary stops mid-term. Several times I thought about slamming the door behind me, taking it to the media, but I'm not sure that would have changed anything. In fact it would have just played into the hands of the sceptics. Plus I had the support of my team members who worked fantastically well in the circumstances. These two things kept me going. And to answer your question about image: I think the bMa does need to have charisma, not to justify the position but to share opinions and beliefs.

LOOKING TO THE FUTURE

OLIVIER BASTIN In conceptual terms, the bMa's mandate has really got people thinking about the importance of the "urban context" of projects. This merits further development and investigation, as does the notion of "urban acupuncture" as the next step in the sustainable neighbourhood contracts policy. The impact of these policies is starting to be felt at the local and regional levels. Conversely, we might question the usefulness of big planning theories for the simple reason they are difficult to put into practice due to the sheer volume and speed at which the projects themselves are being churned out.

Your team was cut from ten to five. How difficult will it be for the new bMa to manage the available budget, and what ways, other than direct funding, will he or she find to raise the profile?

OLIVIER BASTIN The good news is that the funds not available during the first term of office will be included in the budget for the second. And on another positive note, the government departments are aware of the shortage of marketing funds and will try to help increase the visibility of the next bMa's actions.

Would you agree to do it again?

OLIVIER BASTIN No, I will definitely not accept a second mandate.

But if you had known then what you know now, would you have put yourself forward?

OLIVIER BASTIN I'm not so sure. It was much more difficult than I expected.

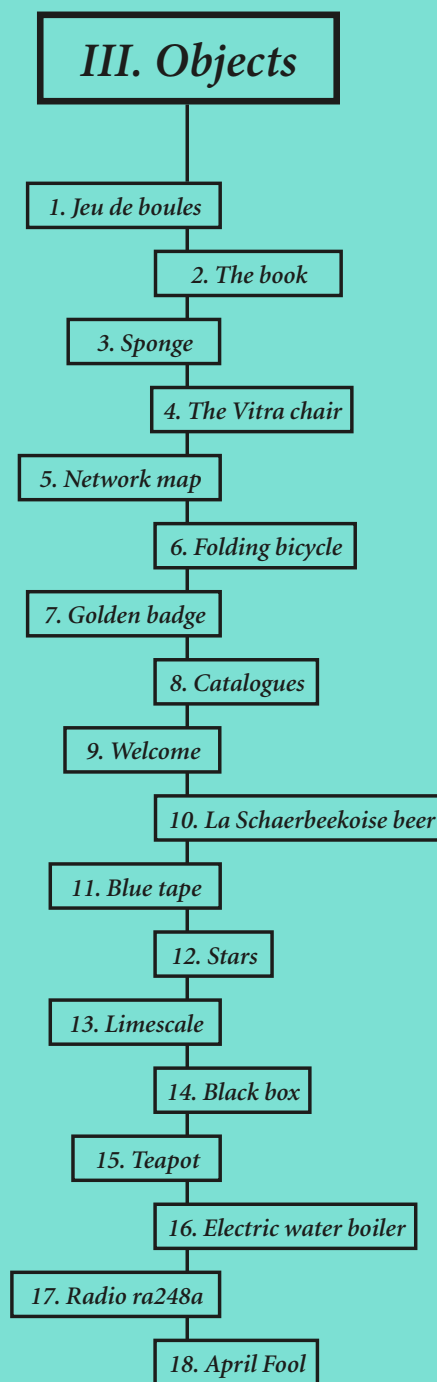
What challenges await the new head architect?

OLIVIER BASTIN There are two main challenges. The first is mobility and consequently the quality of public spaces. Housing, specifically social housing, is the second challenge. In both cases it is very difficult to understand how we found ourselves in the current situation...

What will be your successor's role?

OLIVIER BASTIN He or she will have to bang on the table to get partners to shake off their old habits. My successor will need to shake things up at both political and government level. I'm pleased that members of the Brussels government have got used to speaking out, as members of the advisory committees for example, and contributing another angle to the architecture debate. I'm happy this is something they learnt to do in the course of the five years and that it is seeping into their own culture. The next bMa must take this a stage further, not by imposing views or actions but by consolidating the culture and knowledge of all parties involved.

TEXT OLIVIER BASTIN
PHOTOGRAPHY LAVINIA WOUTERS



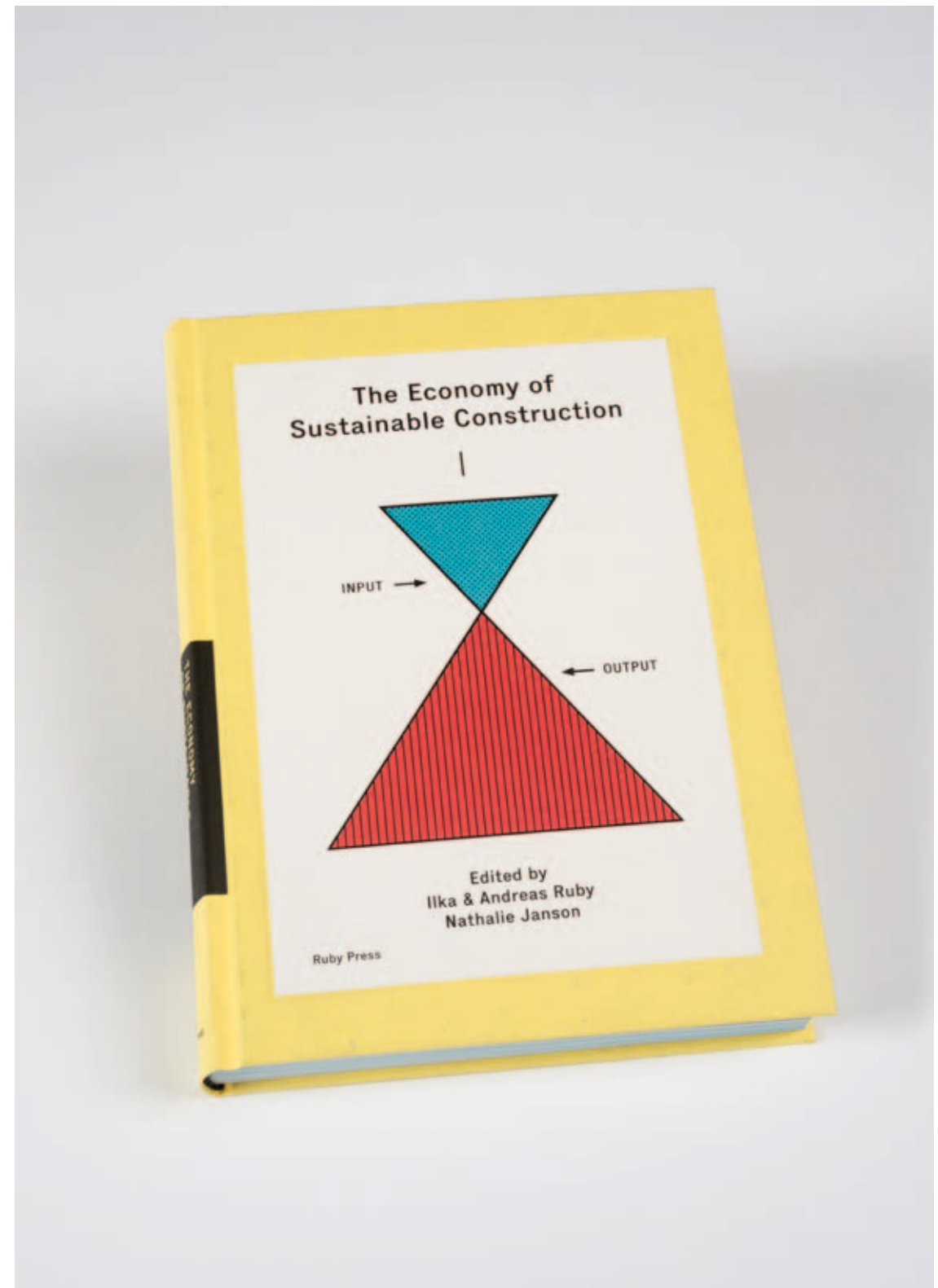
1. *Jeu de boules*

A work of art. These *boules* are part of artist Cécile Pitois' contribution to the 101% project by the SLRB – the Social Housing Company of the Brussels-Capital Region. A truly fantastic initiative aimed at bringing art into the everyday lives of people in the more vulnerable parts of society, people who nonetheless appreciate the importance of being the focus of such an initiative. That was when the SLRB and bMa collaboration was going well. Since then our artistic and architectural visions have moved apart. What a pity!



2. The book

The Economy of Sustainable Construction is an outstanding work by Ruby Press. Sustainable development, political correctness, and the conscience of the West are heavy topics for about any readership. With misery around every corner – lying on the streets and tucked away between the wheels of lorries – 2,000 delegates from around the world gathered in Mumbai in August 2013 for the Holcim Forum For Sustainable Construction. This was one way for one of the world's most polluting companies to reinvent itself. "A little common sense!" is what Alejandro Aravena (Elemental) called for.



3. *Sponge*

Is Brussels alveolar – a city that presents itself as a succession of valleys – or areolar – a network of open cells? The eternal question. Françoise Noël, a sociologist at the ULB, developed the concept of a city of districts (areoles), whose identity and social conscience will be balanced by a mesh of networks. This web is like a living organ that could become the city in its entirety. This conception of the city seems to be the vision behind the neighbourhood contracts. At the same time, however, Brussels appears to be a soft organism, a sponge, which absorbs everything, both good and bad. Is it possible to develop solid policies in this situation?



4. *The Vitra chair*

Vitra gifted this chair when I sat on the jury for the AA Awards for young architecture students and graduates. This is no ordinary competition. It is not the students' own work that is being judged, but rather their ability to present the work of another architect. An interesting point of reference for many different areas: residential, non-residential, interior design, and public spaces. Should architects develop their practices through written sources, which provide a better insight into the attitudes, challenges, and motivations behind good architecture? Or should they be developing their own thought processes instead of working with the same old methods and clichés?



5. Network map

Jeroen Hollander is an artist. He draws networks. Tram and bus lines, interspersed with stops and mileage labels, form a web of numbers, points, and figures drawn in the primary colours of biros or marker pens. This apparently naïve vision was the subject of an artists' residency at the Junction Festival conceived by the non-profit organisations Congrès and Recyclart and supported by the bMa and the ADT/ATO. The network map represents a fragile yet powerful challenge to the serious world of mobility experts.



6. Folding bicycle

“The Brompton. That’s not a bicycle!” “Perhaps not, but it’s a nifty little gadget all the same! It will take you anywhere in Brussels in 20 minutes’ time...” This is hybrid transport at its best: ride and then continue on foot. There’s no leap of faith involved, just a practical mind. Eighty percent of bMa meetings are in the Brussels city centre anyway. With a folding bicycle you soon realise that Brussels is the size of a postage stamp and that the political and administrative offices are all concentrated into a few square kilometres. How do we find an urban vision to fit this context?



7. Golden badge

The bMa's function is public, not administrative. And yet, due to insufficient funds, the bMa has found itself headquartered on the seventh floor of an administrative building, alongside Urban Planning, Heritage, and Urban Renewal. Whereas this location has been a thorn in the side of its occupants, always looking for more space, the key to access these cramped office was – would you believe? – nothing less than a golden badge. In September 2014, the bMa will move to the tenth floor. Unfortunately, the new location will be just as cramped. When will the bMa team finally have its proper and true place in the city?



8. Catalogues

Shenzhen, a Chinese border city. An architecture biennale on the planet's most polluted stretch of land. The highlight: a fleeting visit from Rem Koolhaas himself. Again, in 2013 a Belgian delegation was sent. Queen Mathilde of Belgium opened the remake of the *XX Models* exhibition. What had been a wonderful exhibition at the Bozar in Brussels, seemed rather pointless in a country where entire cities are built in order to build more and bigger cities... We're told that in China 40 million workers are permanent deportees, with vulnerable living conditions, barely any civil rights, and hardly an opportunity to have any sort of intimacy with their wives. And yet I felt good there. I felt safe and deeply touched by the ability of these young architects to denounce this social phenomenon during an event where money talk and vanity are never far away.



9. Welcome

The initial plan was for a 'support cell for public commissioning' consisting of about ten people, but the economic crisis meant that this number was reduced by more than half. The Brussels government did not seek out the opinion of the bMa. No one asked him whether he thought this was in line with the set specifications and requirements. Never daunted, the bMa took it upon himself to add another two people to his team. In 2014, one of these two people was officially hired. Welcome to the team, Audrey!



10. *La Schaerbeekoise beer*

Some public authorities are welcoming and appreciative. Funnily enough, these also appear to be the ones that work the best. Could there be a link?



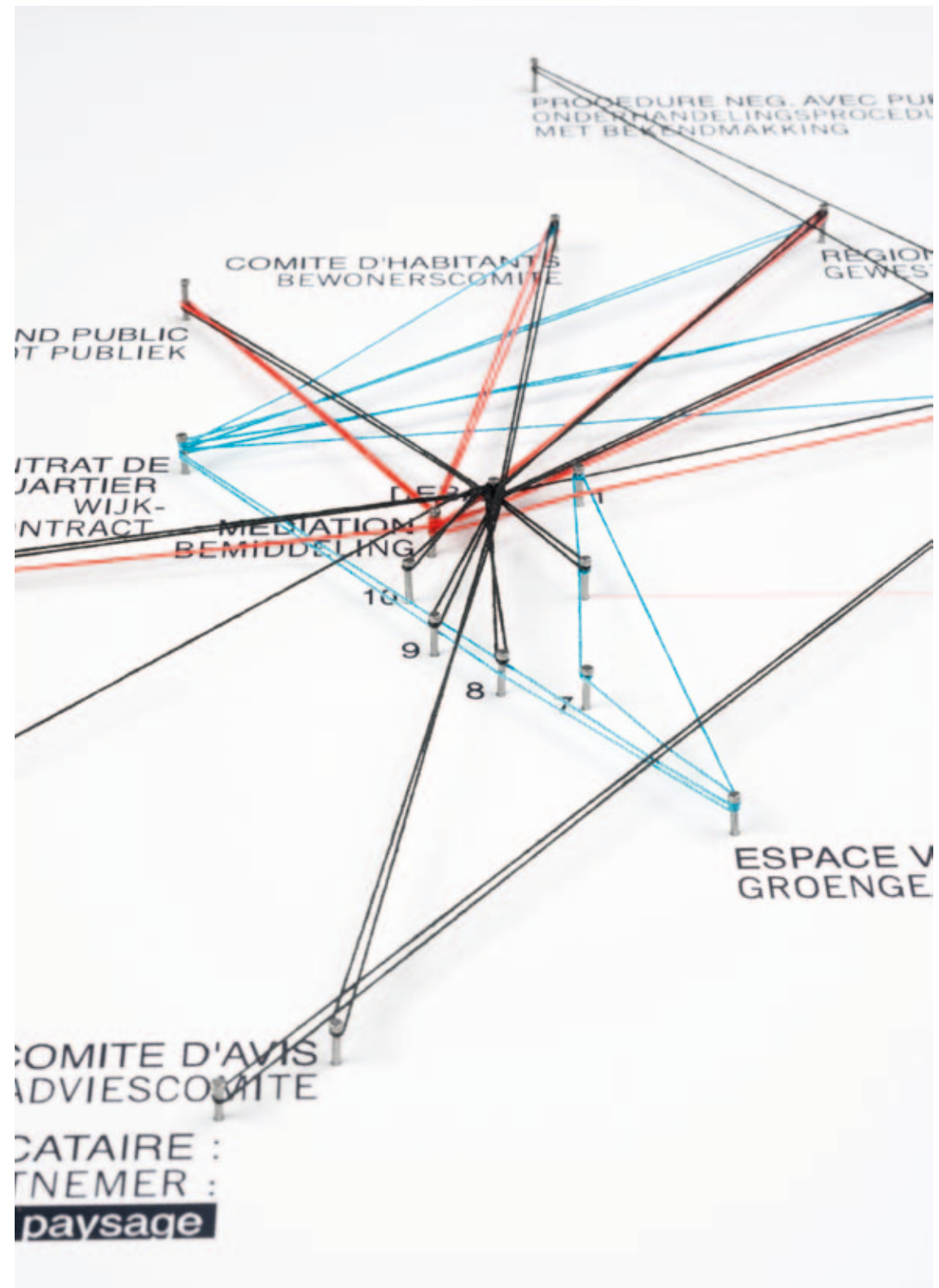
11. *Blue tape*

A lack of visibility and understanding. Three years in, at a time of uncertainty surrounding his own operations and the mission reduction, the bMa took it upon himself to organise a controversial exhibition without notifying the government. The blue tape represents the line of the canal against which was displayed a series of 15 of the 150 projects the bMa had worked on, complementing each other in the language of urban acupuncture: small-scale projects in a greater mesh of stakeholder networks. This lightning exhibition – barely three days – hit the mark. The new Brussels Prime Minister told us he loved it. Still, nothing changed. There has been no coordination for over two years now.



12. Stars

The chain of people involved before, during, and after the creative process of architectural projects is a determining factor in any bMa initiative. In Brussels, the chain is particularly rich and complex. Whereas several levels of authority and policy as well as different pressure groups cross paths, they do not necessarily coordinate their actions. The bMa tries to bring some order into these many interactions. Nobody really understands but does that really matter? They all come together in a magnificent constellation of stars.



13. Limescale

Fill up a glass or bottle repeatedly with only water and you will end up creating layers of limescale on the inside. Like the growth rings on a tree, the horizontal lines gradually tarnish the transparency of the bottle. Similarly, the experiences and events during the past five years have marked the bMa's mission. A veil forms. A once clear, hopeful vision becomes stained with doubt and confusion. What remains is confidence in the team, leaning on a framework of structures, working methods, and thought processes. Highly experienced and generous individuals have developed a true culture of practice.



14. *Black box*

A USB flash drive. Doesn't the 'U' in 'USB' stand for universality – of data, of knowledge, of culture...? Globalisation? And yet, it is through this very 'universal' medium that a moneyed power battle is being played out, with all parties – allegedly – serving the region's best interest. Neo is a massive project for a city and region on the scale of Brussels. The fragility of the medium contrasts with the tons of glossy paper, the shiny but tricky coffers, and the flashy blueprints they secretly contain. How difficult it is, when building a city, to find a little common sense in this mess...!



15. Teapot

Is the Brussels model exportable? And conversely, could it be improved by practices currently in use in cities poorer and more vulnerable than Brussels? A two-week workshop organised by Ateliers de Cergy in Nouakchott, Mauritania, highlighted how the complementary neighbourhood contracts and 'Sustainable Regional Development Plan' could prove very useful in meeting the needs of a city facing demographic and environmental challenges on a completely different level from those of Brussels. Participants and speakers at the workshop very quickly saw the merits in some of the components of Brussels' urban culture: a two-pronged approach, the notion of contracts, and participation and representation from the inhabitants. So when can we expect new developments – in one direction as in the other?



16. *Electric water boiler*

The young bMa arrived with lots of expectations and illusions. He was expecting a warm welcome, as well as a kitchen to cook in. He had set out to create a culture of collaboration in the daily work of the team and to welcome visitors... As an architect, he had put all of these elements in place in his own practice. "But you don't get your own kitchen in a government building, my good man." You're not even allowed to bring in your personal coffeemaker. Then an intern – the latest addition to the happy crew – sneaked in a kettle. It was just what the bMa team needed to make the perfect cup of tea.



17. *Radio ra248a*

The superb 1958 Radiola ra248a radio was designed by Le Corbusier for the 1958 Brussels International Exhibition. Le Corbusier, of course, had decorated the Philips stand, Radiola being part of Philips. The radio gave a Jacques Tati touch to a brainstorming session with Bruno Fortier at one of the Porte de Ninove tollhouses. The quest had been to define architectural quality. There is no doubt that these roundtable discussions with our sponsors were very interesting, but they did not produce the holy grail of answers to the niggling question on the lips of those who cannot see: when do we get a shiny new monument like the Atomium in Brussels?



18. April Fool

"The Palace invites you to a very important meeting at such and such a time on such and such a day to discuss moving the Neder-Over-Heembeek incinerator, which is completely spoiling the view of the Senne valley..." Tell the Palace to get lost! What right does it have to summons me on the only day that I can take my team to Cologne? On a day we have set aside to seek out magnificent architectural productions and simply enjoy each other's company. I didn't even look at the date... I was well and truly taken in. Well, it must be said: you have to be pretty naïve to accept a mission like that of the bMa. I'd think twice about it if I had to do it again. But I will never regret having worked with such a fine, intelligent, and humorous team!



IV. Opinions

Ariella Masboungi

INSPECTOR GENERAL AT THE FRENCH
MINISTRY FOR ECOLOGY, SUSTAINABLE
DEVELOPMENT, AND ENERGY

Having seen Olivier Bastin in action in public and private architecture and urban planning competitions, I can confirm he really has made his mark as head architect for the Brussels-Capital Region. His relentless campaign for quality in urban architecture has produced some marvellous results. He has fought for a better platform for architectural expression and upped the stakes in terms of user quality, urban landscape, and the region's image. His approach is far from dogmatic. He and his team have swum against the tide and set the terrain for more architecture competitions, which in turn have been both convivial and professional. Now everyone can have their say but the competitions themselves are based on proper, rigorous analysis, which improves the chances that the right choices are made.

The bMa may be able to guarantee the quality, not of all architectural production because that would be impossible, but of groundbreaking objects and districts that serve as points of reference for everyday architecture. As a result, the contracts will go to designers who are not only the most talented but also the most in tune with the project environment, regardless of its size and schedule. For this to become established practice, and for the exceptional to become the new norm, there is a need for education. The districts and objects must be held up as examples and their benefits promoted. The bMa must remain independent for him to be effective. He must work alongside politicians on an equal

footing, offering his critical eye and determining policy for those who are not experts in the field. Being able to accept advice and criticism is the hallmark of a great politician.

Surprisingly, I was asked to head up the panel which selected Olivier Bastin. I think the selection method was excellent and should be repeated. We were looking for skill and talent but also a person who could raise awareness and fight for the cause. We need to look for comparable qualities in the future bMa. The urban dimension is of vital importance on every level. The successful candidate must be able to move between the levels and be equally at ease managing a neighbourhood public space and the region's strategic development choices on issues like major infrastructure and housing quality. We need someone who can listen, discuss, and negotiate. In other words, an exceptional person with an exceptional talent. I have no doubt that the right candidates will present themselves when the time comes. Good luck, Brussels!

Albert Goffart

URBAN PLANNING OFFICER AND DIRECTOR OF
THE BRUSSELS REGIONAL PUBLIC SERVICE

As planning officer, my experience has been positive. It's just a pity that it was mainly private companies and municipalities who sought the expertise of the bMa because the government actually set out to target potential public partners at the regional level. In the planning applications we handled together, Olivier Bastin developed a specific mindset and set out to teach applicants that a vital element of designing a major architect-

ture project is a realistic schedule with clear, precise quality obligations. How many times have we, as a team, and sometimes despite fierce opposition, managed to introduce a new emphasis or a new angle to the attribution criteria of projects under scrutiny? There have been some good tangible achievements in this respect and, over time, by adopting the bMa's radical approach, we have moved beyond the vain, empty, pointless discussion of what looks good and what doesn't look good. His successor must remember that the bMa may make the decisions but, at the end of the day, he is not the project manager. With his support and encouragement, the management team at the Urban Planning Department are now better able to analyse the architectural and urban criteria of town planning applications. This was another major achievement.

Benoît Moritz

ARCHITECT-TOWN PLANNER AT MSA AND
LECTURER AT THE FACULTY OF ARCHITECTURE
AT UNIVERSITÉ LIBRE DE BRUXELLES

I will always remember the first bMa for his meticulous, substantive work. I will remember how, with patience and conviction, he stripped architecture to the bare basics and taught us that any type of construction, not just a few prestigious creations, can become architecture.

I remember how he expanded the scope of architecture to utilitarian projects including the recycling centre to be built at the Quai Demets (architects: Baneton-Garrino Architectes), the GreenBizz project (architects: Architectes Associés) which is part of the Tivoli urban project, and the "Village de la Construction" to be created in the Vergote basin (architects: Tetra architecten). In doing so, he fulfilled two essential objectives of his remit: to promote the architectural quality of constructions built under public tender contracts and to open these contracts up to firms, both inside and outside Brussels, who are not necessarily (re)known for this type of work. I believe initiatives of this type are vital. With land in and around Brussels extremely rare, utilitar-

ian projects, in other words projects to accommodate the city's public service amenities, must once again find their place in the urban network to meet the needs of a growing population. The above projects confirm that this can be done.

The bMa has a public role which, in my book, makes it a political function. It is neither a tool "for use by politicians" nor a "critical tool", but a "policy tool" to promote architecture for the greater benefit of society and the community.

Chantal Dassonville

ARCHITECT AND DIRECTOR OF THE
CELLULE ARCHITECTURE OF THE FEDERATION
WALLONIA-BRUSSELS

It's been said before and I'd like to say it again, loud and clear, that the key to a quality project is a decisive contracting authority with an open mind and a clear proposal with quality objectives. The originator must be open to a system that is creative, innovative, and at times critical. From my own experience, a contractor whose objectives are based on quantitative indicators or solutions alone can stand in the way of a quality outcome for his own project.

Next on the list is the tool. The bMa put it very simply. We have three tools at our disposal to guarantee the best chance of success: a good programme, a good procedure, and a good advisory committee. That's it. Nothing more, nothing less, so let's stop wasting time and energy on endless discussions on the choice of procedure and churning out empty legal arguments.

So, the bMa is not there to guarantee quality architecture but to question and construct, to pull together all the ambitions, contexts, and constraints in order to formulate a vision. He then needs to put the tools to work to develop this vision so that the designers can come up with a suitable solution that is respectful of their own practices.

I think it is the bMa's ability to get politicians to embrace his vision that will be the building block for his independence. If he gets them on board they will be less likely to criticise and impose constraints.

Christian Lamouline

SECRETARY GENERAL OF THE BRUSSELS
REGIONAL PUBLIC SERVICE

It was in December 2008 that the Brussels government decided to create the bMa unit. The decision followed a series of discussions on how best to equip the region to improve the city's architecture and public spaces and provide ongoing support for its art in public spaces policy.

From the outset, the government decided the unit should be part of its Ministry for the Brussels-Capital Region and report to the Secretary General.

The decision was made just over five years ago and yet it laid the framework for the role and remit of the General Secretariat of the Ministry. Now more appropriately named Brussels Regional Coordination, this public function supports a further six, collectively known as Brussels Regional Public Service, which group together a number of support and consultancy departments and directorates. The objective, reflected not only in the new name but also in the Ministry's strategic and operational plan 2012-2017 – 'Brussels in Motion. Towards Innovation & Excellence 2017' – is to see Brussels Regional Coordination become a pioneer in a number of areas. Our remit is to encourage, unite, foster dialogue and consultation, and set the example... And we can only lead because we are considered experts. The bMa unit has a legitimate place in our administration alongside the other units and directorates. Indeed, it's our pride and joy.

Christine Fontaine

ARCHITECT AT ZED ARCHITECTS
AND LECTURER AT UCL-LOCI

Bernini famously said to Louis XIV "let no one speak to me of anything small", but with today's architectural structures, size is irrelevant. However, to fully understand the intelligence and ingenuity of these structures, we often need to hear several points of view. The advisory committee set up by bMa Olivier Bastin sees a group

of personalities donning their "diplomat" hats and getting together to discuss the vast range of architecture proposals they are presented with. The building plan is explained and reproduced in physical form to help them meet the needs of a public not yet known and practices which do not yet exist. While the architects' submissions rework standard generic, contextual, and social examples to meet modern-day challenges, a cross-party dialogue is struck up between the decision makers. The qualities of the architectural projects are expressed to engage or confirm the developer's interest. While formalising the project in this way is intended to provide an overview of its many different aspects, it is important that representatives of each of the objectives get together and have their say.

Is the bMa there simply to offer technical advice or ensure procedures are followed? Perhaps he's expected to represent the voice of politicians, the people, or the architects? The contract awarding process guarantees that guidelines and quality obligations will be met but is also a platform for discussion and perpetual debate. Recommendations made are not dictated by the will of one man but the voice of all those present and change according to the objectives of each individual project. And the result is not a situation where everybody gets something but nobody is really happy, but rather what Olivier Bastin calls a "crystallisation of the energies present". At advisory committee meetings everyone is prepared to listen to the different points of view and reach a joint decision. There are no egos. As the Belgian philosopher Isabelle Stengers said: "Multiple viewpoints are expressed but their multiplicity is not an issue".

Henri Dineur

CEO OF NEO

I am obviously not in a position to deliver a report on the bMa's total work of the last five years. Nor do I have the intention to do so. I can, however, talk about my personal experience working with Olivier Bastin and his team.

The bMa must be pragmatic and visionary all at once. He must navigate between differing interests, but not allow himself to be led by the short term or ad-hoc choices of a private or political nature. He must also be critical towards his own employer.

Kees Christiaanse
07.07.2014

When we were preparing our Master Town Planner tender for the Neo Plateau du Heysel project, the bMa was an invaluable source of advice. Indeed his contribution was vitally important for our small team at the very early stages of our operations. We could not have submitted for a master plan of this immense size without the advice of the very person who was responsible for similar procedures for the whole region.

Quite apart from the fact the bMa was always friendly and happy to help, the advice we received from him and his team was absolutely invaluable, especially his explanation of the Heysel Master Town Planner's remit.

It would be quite unthinkable for one man, even the bMa, to dictate architectural quality and good taste for all projects in a city such as Brussels. I never felt Olivier had any such pretensions. Quite the reverse in fact. I could turn to him for advice and he was always willing to share his experience and analyse the documents with full respect for the context and the parties involved. Of course Olivier Bastin did have an opinion but he didn't choose to impose this view on others. He preferred to put forward his own position clearly, then attempt to compare it with the view of the operators present, before focussing on the essential: a healthy, rigorous, collective approach.

I truly believe, again from personal experience, that during his time as bMa Olivier Bastin has set out a framework for good practice. He has laid the ground rules for consultation and managing the procedures which will have a bearing on architecture in Brussels. In this respect, he has been a true pioneer.

Having been involved at grassroots level in the creation of the bMa position, I remain strongly against it becoming a new administrative body with binding authority in its own sphere of activity. We only need to look back to the work of the Royal Commission for Monuments and Sites in the 1990s and early 2000s for an example of how an institution, despite receiving a clear remit, can misuse its power to the extent that its actions were considered almost damaging to the city's development, or at least way off target.

The bMa must remain independent for him to be effective. He must work alongside politicians on an equal footing, offering his critical eye and determining policy for those who are not experts in the field.

Ariella Masboungi
12.07.2014

So I believe the bMa's remit should be one of diplomacy and restraint, which does not preclude him from contributing a number of great ideas and options on architectural matters!

And from what I can see, this is indeed what Olivier Bastin has done. In fact, the moral conviction with which Olivier has expressed his opinions and contributed to the different panels has earned him recognition as a man of wisdom, a status truly befitting the role of the bMa. It is difficult to predict how the Brussels authorities will behave towards his successor, but now that compromise, flexibility and education are very much part of the agenda, there is no reason why the future bMa cannot find his place in Brussels' urban development process. As I have already stated, I don't believe the bMa should have any sort of binding authority, with the risk of petty authoritarianism this can engender, but I do think it is vital he can always contribute an objective viewpoint and continue along the route he has set himself. The bMa is appointed to each individual project and must be able to defend it, even if the issuing authorities do not always share his opinion.

I think it hardly relevant, if not provocative, to ask whether the bMa has a political purpose. It goes without saying that he is there to support the decision-making process and ensure that the political powers, the only real powers in a democracy, make the right decisions. But serving a political purpose should not prevent him from expressing a critical opinion!

The "retiring" bMa was very much a pioneer. Without claiming to draw any conclusions, other than those I can gather from my own personal experience of working with him, I believe he made the position his own. Our collaboration on the Neo project was excellent and extremely fruitful, and I have received very positive feedback from certain municipalities.

But this does not mean his term of office has been smooth and trouble-free for all that. It is no mean feat to discretely take a back seat in our already very complex urban politics. I do not doubt there were frustrations and less fortunate

decisions on both sides. And these small errors may on occasion have slowed down or complicated the collaboration between the different parties (authorities, bMa, municipalities...) but, in my opinion, that's only to be expected.

Now it's the turn of the future bMa to keep up the momentum while ensuring he makes his own voice heard on urban matters. Communication will be essential to establish himself once and for all in the role for which he has been appointed: to help devise the innovative, high quality urban policy Brussels so needs. Diplomacy, creativity, and conviction will play a vital role in his success.

José Menendez

DIRECTOR OF THE EUCLIDES BUSINESS CENTRE

I worked with the new bMa on the Port Sud project and, looking back, can certainly credit his arrival with the changes I made in my local development practice – one person and one team keen to focus more on the merits of the procedures and the wisdom of the architectural choices we made for our project.

Of particular satisfaction was the more in-depth discussion on the true purpose and the impetus behind the action.

Difficult as that may be, I try to look beyond the person when evaluating the bMa. The quality of any discussion, indeed, depends on the person taking the lead and to what extent they are open to dialogue. Another factor is how far removed their architectural vision is from the urban, social, economic, and financial considerations of the projects...

In this respect, I can safely say Olivier Bastin is a true democrat who believes passionately in debate and who appreciates all the different aspects of a public action.

Taking it further, and maybe slightly off-topic, could we not imagine the bMa as someone who forms the inspiration for other public figures, such as a "head social architect", responsible for fostering quality debate on the social dimension of the projects, aided by advisory commit-

tees, for example, or even a "diversity architect"? And finally: is it really a "master" we need, or someone who, like Socrates, can ask the right questions to trigger unconscious knowledge?

Personally, I'll always remember Bertrand Terlinden's comment at the advisory committee meeting when he insisted that "the architectural project should not be the event of the Port Sud project". This certainly takes architecture to another dimension, raising its profile to something more than just an "event".

And yet it also radically democratises the public action and stops the buildings, objects, and physical structures monopolising the debate on account of their size, cost, and the technical complexity of the procedures... even the discreet charm of their formal expression. And the involvement of so many ordinary people whose everyday conversations, language, and issues related to family, community, employment (or the lack of it), and the quality of education, is, I believe, the price we need to pay.

Throughout our collaboration on the Port Sud, the bMa was receptive to this notion.

Kees Christiaanse

ARCHITECT AT KCAP

We have worked with the head architect of the Brussels-Capital Region since the start of the Neo project in 2010. The bMa was actively involved in the formation of the master plan and fulfilled his role as an independent quality controller as far as we were concerned. The bMa was also actively involved in assessing the technical details during the public tendering procedure of the first stage. He played a key role as jury foreman. He was well-informed about the qualitative principles and parameters and closely involved in the preparations for the dialogue rounds with the candidates.

I cannot make any statements regarding the general quality of the architectural productions of the Brussels-Capital Region. On the Neo project, the bMa was there to serve the process, but he also offered a critical perspective. His opinion

was formed independently and has always been based on qualitative principles. At the same time, he tried to achieve consensus in areas where opinions diverged wildly, without losing sight of the big picture or the ultimate ambitions.

The bMa must be pragmatic and visionary all at once. He must navigate between differing interests, but not allow himself to be led by the short term or ad-hoc choices of a private or political nature. He must also be critical towards his employer, the Brussels-Capital Region itself. First and foremost, the bMa must stand for an independent opinion on all qualitative aspects relevant to building projects in the city. This initially relates to city planning considerations, since those aspects must later be applied consistently in buildings and in the public space. Ensuring coherence and quality is therefore a matter of public interest.

Leo Van Broeck

ARCHITECT AND CEO OF BOGDAN
& VAN BROECK ARCHITECTS AND CHAIRMAN
OF THE FEDERATION OF BELGIAN ARCHITECT
ASSOCIATIONS

Looking back at the first five years of the bMa, I'd say the balance sheet was very positive. There is finally room for architectural quality, for contemporary architecture, for contests with independent, professional juries... The Brussels head architect must both support policy and have the courage to be a dissenting voice. But there is still a great deal of work to be done. I would therefore like to formulate a number of proposals to define the tasks of the next bMa.

The involvement of the bMa should be mandatory on all-important public contracts in all the municipalities of the Brussels-Capital Region. He should have some sort of veto power when contests or selection procedures are not prepared correctly. It currently happens far too often that government institutions, such as the Housing Society for the Brussels-Capital Region (SLRB/BGHM), the Brussels Housing Fund (Fonds du Logement/Woningfonds), local au-

I will always remember the first bMa for his meticulous, substantive work. I will remember how, with patience and conviction, he stripped architecture to the bare basics and taught us that any type of construction, not just a few prestigious creations, can become architecture.

Benoît Moritz
10.07.2014

thorities, etc. work without involving the bMa, with all the consequences that entails.

All contests and selection procedures should only be allowed to request a limited amount of work for a reasonable fee. A good example is the Open Appeal, in which everything has been reduced to three A3 pages; no price estimate, no model, and so on.

Calls for announcement of candidacy should not be allowed to be published until the specifications of work for the award stage have also been completed. Otherwise candidates do not know in advance what they are signing up for, nor whether too much work is being requested for too little money.

The fees should also go up, and the bMa could play a major role there. There is no point in insisting on quality unless you are willing to pay enough for it.

Expansion of his team and of his powers – making his intervention incontournable – seems appropriate.

Marc Martens

ARCHITECTURAL AND URBAN PLANNING
ENGINEER AND MANAGER OF BUREAU VOOR
ARCHITECTUUR & PLANNING

Philosopher Bart Verschaffel has offered an intriguing definition of quality: “The quality (or value, significance) of a thing is not an intrinsic feature, but an external field identifier. Quality exists beyond ‘opinion’ or personal preference; it is carried by the ‘thing itself’. But not in isolation; rather, by the thing in a specific setting.”

The former city architect of Antwerp had provided this definition in his mission statement, offering his expertise as an intermediary to help explore the ‘field’ of architectural quality. The political field apparently took issue with the concept...

If it is the case that architectural quality is an external field identifier – and I share that conviction wholeheartedly – then modern architecture certainly displays the social, cultural, and economic fractures so characteristic of our society.

It would be doing injustice to a head architect to expect him to bridge all those chasms and ‘guarantee the quality of the architectural production’ in an entire city or metropolitan region.

In contrast to other city architects, Olivier Bastin opts for a participative architecture in the deepest sense of the word: no mere semblance of participation about completed projects, but design processes that emerge from the world that people live in: users, passers-by, local residents... It is not an easy choice, since it is diametrically opposed to the heroic architecture that some of his colleagues in other cities defend. However, it is our only option: only by such means can we rise above the ideological contradictions that plague us today.

The practice of the chamber of experts on art in the public domain is a nice illustration of this. The experts come from a diverse, even contradictory range of professional and cultural backgrounds. Their Brussels working environment is the aggressive urban context taken to its extreme: vast infrastructures, mobility transfer points, and traffic hubs. In the midst of this diversity, the bMa has allowed coherence to grow through patient consultation, extensive reflection, and a constant exchange of thoughts. The result is gradually visible in public artworks that are intriguing and moving.

Max Jadot

CEO OF BNP PARIBAS FORTIS

BNP Paribas Fortis first came into contact with the Brussels head architect when we launched a project to renovate our historic headquarters in the heart of the city. We found the bMa's advice on the project content and process particularly helpful.

In terms of project content, he helped us create a balanced picture of our existing assets and our future project, a balance that is particularly tricky to achieve. As a major economic player in the region, in a sector that is undergoing a massive transformation, we are well aware of our economic obligations, but town planning and architectural challenges are not within our remit. This is where the bMa came in. With his help, we were able to find the right town planning, architectural, and environmental solutions to satisfy both the people and the authorities.

The bMa was also extremely helpful with the awarding process. It was important we found an architect who could solve the utility/sustainability/aesthetic dilemma, and the bMa helped us define our approach and chaired the advisory committee which advised the jury in this very difficult choice.

The role of the bMa is to support and work alongside private contractors in their constant quest to find a compromise between the different stakeholders' objectives. Based on this experience, we can only recommend that this function be developed further.

Nicolas Hemeleers

TOWN PLANNER WITH THE CABINET OF THE MINISTER OF URBAN RENOVATION (2009-2014)

The bMa has done an excellent job. He has been able to tune into changes which were already underway (the debate on the Flagey and Rogier competitions, for example), and raise the stakes and widen their scope. To appreciate the progress made, you only have to think back to how things were five to ten years ago. A number

of practices that were quite revolutionary at the time have now become commonplace: the two-stage procedure, qualitative selection, the advisory committee, involvement and dialogue between experts and the contractor, the submission of (paid) blueprints with architectural proposals and evaluation based on balanced criteria, all of which permit proper discussion on the architecture options, etc...

These administrative changes may seem rather trivial but they are in fact a solid starting point for ensuring that those who initiate projects always address the architectural considerations in their complex selection processes. In other words, this means asking the right people the right questions at the right time to allow the awarding authority – and it alone because it is ultimately its decision – to make the right choice. This is in fact what the first bMa mandate has achieved. Fanfares and inaugurations have been few and far between but there has been groundwork, conviction, and work behind the scenes, which will now need to be stepped up if we want every public architectural project to meet the criteria of the awarding authority's initial concept.

As the first mandate draws to a close and the second is about to begin, I think the successor will face many challenges. He (or she) will have to keep up the momentum, establish the role, step up the work on the all the administrative issues within the bMa's remit, raise the profile of the work carried out, communicate better, and make a greater contribution to architectural debate in Brussels via conferences, exhibitions, publications, and public statements. Finally, it is not the bMa's job to tell us what is "beautiful" and what isn't. He cannot simply become an advocate of good taste. He must continue to support the developers and be available for consultation where necessary. He's not there to exert his muscle on your behalf but to offer you the benefit of his technical expertise and ultimately achieve a better result. As such, he will continue to be an essential component of the public authorities' role as "builders" of the Brussels-Capital Region.

The role of the bMa is to support and work alongside private contractors in their constant quest to find a compromise between the different stakeholders' objectives. Based on this experience, we can only recommend that this function be developed further.

Max Jadot
09.07.2014

Paola Viganò

ARCHITECT-TOWN PLANNER WITH STUDIO ASSOCIATO BERNARDO SECCHI-PAOLA VIGANÒ

To secure the future of a city does not simply mean carrying on doing what we do every day. It requires radical change and deep critical thought, touching on urban, social, economic, and project research, in a way that speaks to every single component of the city.

In the last few years, the city, the Brussels-Capital Region, and bMa have taken matters into their own hands to talk about the future and what it represents, critical issues, and the metamorphosis that is underway. A prime example of this was the vision for *Bruxelles 2040* and *4x4. 4 visions autour de la Jonction Nord-Midi*. There have as yet been no direct results but these will emerge consistently over time and they will have a lasting impact on design choices for the city.

A figurehead such as the bMa takes us from the realms of the abstract, the diagrammatic, and the iconic, to form a concrete vision of the future based on things that are actually happening and that can bring about change in the city. It is the bMa's ability to grasp the specifics and the future potential of a space – the situation/scenario combo – which I find particularly vital. This role merits further development. On the one hand the head architect is deeply involved with all the concrete proposals to bring about small gradual changes in the city. On the other, he is an independent figure who can take a step back, suggest other routes, ask for time to think, and encourage debate about the longer term.

Two things need to happen for this to be possible. First, councillors and the bureaucratic machine must respect his independent status. Secondly, the bMa must interpret his role as an intermediary between local government departments and authorities, society, and academia. It is not a matter of changing what has been done in the past but of clarifying and fine-tuning the role so that everyone can benefit.

Finding his rightful place in the Brussels-Capital Region was not an easy task. It was his day-to-day work at grassroots level that finally convinced the majority of authorities of the value of his advice.

Philippe Flamme
26.06.2014

Peter Swinnen

FLEMISH GOVERNMENT ARCHITECT

I anticipate the following considerations for the 2015-2020 bMa mandate, based in part on my own experiences and preferences as government architect over the past four year. Many of them have already been addressed or touched upon during the first bMa mandate.

To the policy-makers:

- Have the courage to acknowledge the bMa as an **independent ally**, not as a pest.
- Entrust the bMa with the mandate and the resources to expand a suitable **array of regional tools**, such as the Open Appeal, pilot projects, public-private partnerships, etc.
- Provide for a **regional quality chamber** chaired by the bMa, similar to the Planning Authority in Antwerp.
- Surround the bMa's team with vital **social expertise** (a sociologist, economist, mobility expert, etc.).
- Aim for an active political setting in which the bMa not only supports or questions complex project, but **carries them with confidence**.

To the bMa:

- Draw up a clear, **compact memorandum of ambitions** using the full mandate as a guideline.
- Focus on **two or three priority themes**, such as infrastructure, mobility, or the economy.
- Express **strategic opinions** via the various external and internal channels.
- Build and expand an **international network**.
- Target **cross-border projects**: Brussels as part of the Euro Delta Metropolis.
- Pursue **unsolicited intervention**, wherever it is necessary and urgent.
- Help to put **tomorrow's issues** on the political and social agenda.

- **Function horizontally**, across policy domains.
- **Communicate in gains**: social, spatial, ecological, and economic.
- Provide a visible, **recognisable workplace and reception space** in the city, a studio.

Philippe Flamme

LEGAL EXPERT AND LECTURER

AT UNIVERSITÉ LIBRE DE BRUXELLES

According to the 2009 call for tenders, the bMa's remit was to foster awareness of architecture in Brussels, support the Brussels government in its political decisions on architectural matters, and advise the awarding bodies on good practices. In brief, be the figurehead for the region's architectural ambition... all this without any real power or the backing of a high-calibre team.

Quite a challenge, you might say! Despite a general scepticism at the outset, and the pitfalls of a proliferation of "competent" public authorities in Brussels, I believe Olivier Bastin has stepped up to the plate.

Finding his rightful place in the Brussels-Capital Region was not an easy task. The bMa expected the indifference, opposition even, that he encountered from some of the regional and municipal awarding bodies that were keen to hold on to every ounce of authority they had. It was in fact his day-to-day work on a series of concrete projects at grassroots level that finally convinced the majority of authorities of the value of his advice. In his work, essentially on advisory committees, he consistently stressed the importance of public contracts and the role of users and citizens, the ultimate end users.

The bMa's task is a thankless one. He has to change attitudes and that takes (a lot of) time. Many years pass between the launch of a public contract award process and completion of the project, so we are unlikely to be able to witness for ourselves the impact of the bMa's work today. A large number of projects have nonetheless been launched under his guidance and with his collaboration.

The bMa is fully aware that intelligent application of the public contract regulations by the authorities would significantly improve the quality of public projects. He has recommended particular procedures and criteria, and stressed the importance of advisory committees and dialogue. In reality, however, most of the specifications are still of a distressingly mediocre quality and/or create an imbalance between the partners, giving little consideration to the role of the designers.

Rather than simply making recommendations to the awarding authorities, which they can follow or reject, we need to come into line with other countries by moving towards standard specifications for all architectural contracts, drawn up jointly by representatives of the public awarding authorities and all the professions involved in the architectural design. Let's hope his successor will be able to work towards this.

Philippe Matthis

DEPUTY MANAGING DIRECTOR

OF THE PORT OF BRUSSELS

We have implemented four major port projects in collaboration with the bMa. This was not only important for the realisation of these projects, but also led to an in-depth discussion on how the port areas would fit into the urban environment.

The "Village de la construction": the bMa was involved from the outset and ensured the public contract specifications attracted high-calibre architectural firms who were aware they were tendering for a prominent urban integration project around the Vergote basin. Heading up the advisory committee, the bMa ensured the project buildings were exemplary in terms of sustainability and their integration into the environment, with vistas between the Avenue du Port and the canal.

The land adjacent to the international road haulage terminal (TIR centre): the public contract invited tenders for a project combining logistics warehouses and trading areas. At the head of the advisory committee, the bMa was

determined to pull off a top quality project in a changing district.

Urban integration of the façade of the TIR centre: commissioned by the artistic committee, with the bMa at the helm, a unique original work – ‘great organ’ – was created by artist Philippe Van Snick to adorn the façade of a logistics building in a triumph of urban integration.

The passenger terminal: as president of the advisory committee, the bMa strived to give prominence to the project to create an attractive area for tourists and residents in the industrial area leading up to the port by establishing substantial links with the Neder-over-Hembeek green walkway.

Stéphane Damsin

ARCHITECT AND COORDINATOR OF THE JUNCTION FESTIVAL (2011-2013) AND ORGANISER FOR ARCHITECTURE AND TOWN PLANNING AT RECYCLART ASBL/VZW

I think the Brussels head architect has achieved some good results over the last five years. As much of his work, however, has yet to gain recognition, since it is not necessarily very visible or obvious to the general public. There are doubtlessly two main reasons for this:

First, the bMa has applied himself to bringing some order, clarity, and quality to the specifications, framework, awarding panels, and procedures for architecture and/or public space contracts. In doing so, Olivier Bastin and his team have had to take on the vitally important, yet hidden, aspects of what a head architect can/must do for a city such as Brussels. This is just the tip of the iceberg, the groundwork for what's to come. For that same reason, it is an ambitious objective, the highly technical, intricate work that gets done behind the scenes. Not very “sexy” to put it bluntly. But this comprehensive, coherent approach very quickly became Olivier Bastin's trademark. If you know him, or got to know him while working with him, you will know he is a modest, highly experienced architect and that he stepped into the bMa role right away, ready

to serve Brussels. Interestingly, his deputy over these five years, Ariane Herman, is a trained lawyer and not an architect. They were to pore over pages of fine print, the procedural framework and working methods, a job for a grafter and idealist who wanted to get straight to the root of the problem. And of course there were regular collisions with political and bureaucratic obstacles and conflicts of interest, some easier to deal with than others...

Secondly, the public contract schedule is such that the fruits of the work of the first bMa will only start to emerge in the years to come. The general public cannot yet see much of the work the bMa and his team have recently undertaken. Another example of how thankless, unrewarding and low key the job can seem at this moment in time. This is miles away from the work of politicians for whom, unfortunately, the focus is often to make their mark and get re-elected. When you set yourself the task of “making a city” through dialogue and great attention to detail, complex issues and long deadlines come into play, and so it is fabulous that we have an bMa and that he can keep a healthy distance from the short-term political agendas (parties, individual careers, etc.).

Xaveer De Geyter

ARCHITECT AT XAVEER DE GEYTER ARCHITECTS (XDGA)

What use is it to have a government architect? We have seen over and over that the office derails in an *Einzelgang* where a single vision of architecture and the city is imposed at all costs, at the expense of a potential democratic and pluralistic world. In the contexts of Flanders and Antwerp, that had certainly been the case to date. The current Flemish Government Architect, with his open studios and other study projects, seems interested in considering alternative visions. But about Olivier Bastin I am truly certain: he is the first head architect in Belgium who does not violate his position. His vision for the city is neither doctrine nor yoke.

There are urgent matters to be addressed in Brussels. The – externally imposed – political constellation is not exactly fertile ground for effective urban development. That fact has been demonstrated extensively in recent decades. Despite minor improvements in powers, it seems as though an entire army of politicians stands at the helm of a ship adrift at sea, unaware of the enemy's location. Out on deck, federal, regional, and municipal authorities and a wide array of cabinets muddle about, getting in each other's way. The demographic explosion of the have-nots is the storm that surrounds the ship. And political wrangling between the French-speaking and Flemish communities is the mist that shrouds them in ignorance.

In this precarious landscape, Olivier Bastin has defined this new office for Brussels. The scope of his mandate and the resources at his disposal may have been extremely limited, but his knowledge of the situation was all the greater for all that. Navigating with incredible ease, he positioned himself amidst this tangle, transformed many near-failures into successes, lost a few battles, and, in some significant situations, was simply excluded altogether. But a foundation has been laid for the bMa office. In order to master the actual situation, the framework of the edifice now needs to be erected. The nigh-impossible task is as follows: to develop a vision within the political and demographic situation as described and to find points of access that make it possible to take decisions at all the different levels of the city. A thorough transformation of the city's ‘grain’ is sorely needed, within the – thankfully – clear outlines of the region's boundaries. Brussels is too sparsely built-up, its mobility systems and public spaces not designed to accommodate many more inhabitants, its relations with its neighbours less than cordial.

About Olivier Bastin I am truly certain: he is the first head architect in Belgium who does not violate his position. His vision for the city is neither doctrine nor yoke.

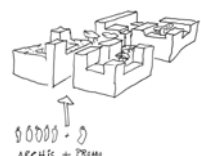
Xaveer De Geyter
03.07.2014

V. Projects

01. **GreenBizz**
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03. **Reconversion of the prison sites**
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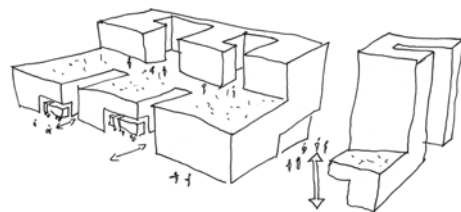
18. **Jonction**
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01.

The word “incubator” comes from the Latin verb “incubare” and means “breeding grounds”. Brussels GreenBizz is one such incubator. Situated right beside the former industrial site of Tour et Taxis and the future green residential area of Tivoli, the incubator supports people from the private sector and academia who initiate environmental projects, helping them to develop their innovative ideas for ecological construction and production.

The bMa was not involved in the project until a later stage. The head architect supervised the complex public tendering procedure, which had to be repeated three times, and sat on the advisory committee for the choice of the prospective designers. The design by Architectes Associés consists of various buildings, two low-traffic inner streets, and a public space that links to the canal. The building complex will be constructed in several phases. The buildings have gardens and solar panels on the roof, so as to limit energy consumption, even bringing it down to zero in some spaces. The ground floor will accommodate production studios where starting designers can work on their prototypes. The first floor offers room for research and development. The Belgian Building Research Institute (CSTC/WTCB) will be one of the tenants. The project is exceptional for a number of reasons. First, the incubator for ecological construction and production is an outstanding example of sustainable building practices in its own right. Second, GreenBizz creates a place again for the “maker economy” in the city. The urgent demand for housing or for the tertiary sector (offices and stores) increasingly threatens to push industrial activities out of the city. Instead, the bMa wants to encourage an urban mix of housing and economic activities that also provide employment for the city’s many low-skilled workers. Finally, the design focuses special attention on the creation of a high-quality public space along the canal. This approach gives a new lease on life to the canal, which used to be an important industrial axis and is now one of the major problem areas in Brussels. GreenBizz is an initiative of Citydev (the former Brussels Regional Development Agency, SRDB/GOMB), the Brussels Agency for the Environment and Energy (Leefmilieu Brussel/ Bruxelles Environnement), the Belgian Building Research Institute (CSTC/WTCB), and the Brussels Enterprise Agency (ABE/BAO). Since the project contributes to the creation of jobs for low-skilled workers, it also receives funding from the European Regional Development Fund. The initial construction phase for GreenBizz was launched in 2013.



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fig. A Construction began in 2013.



fig. A

fig. B



fig. C

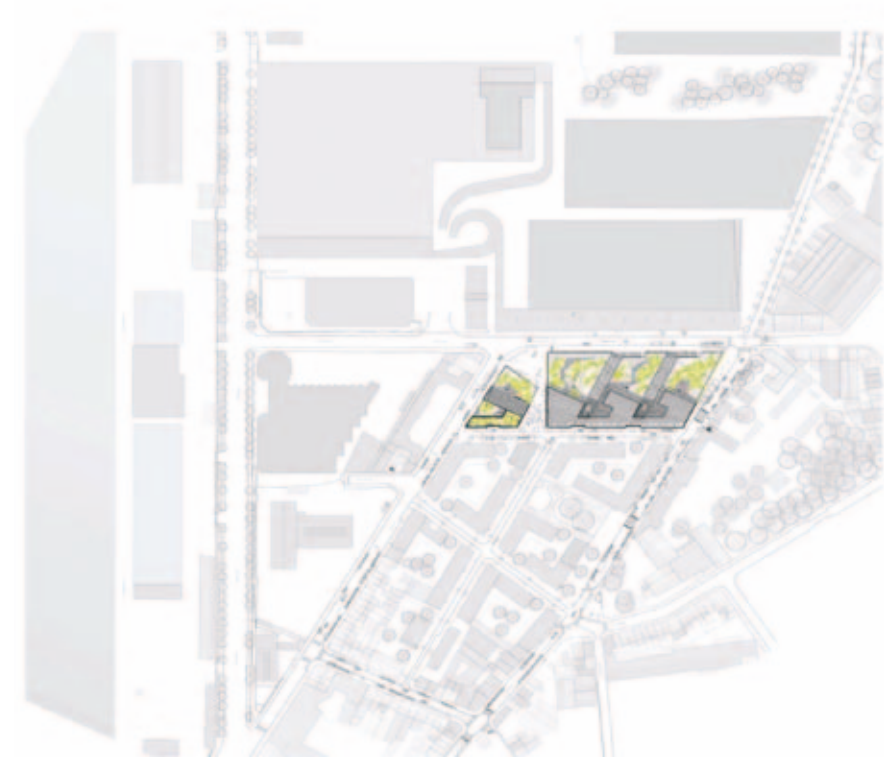


fig. D

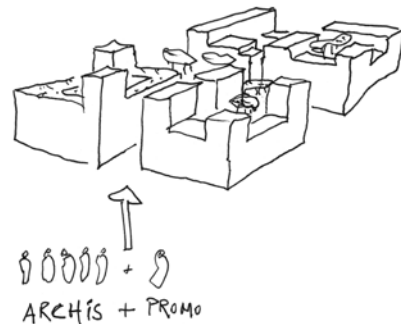
02.

Sustainability is the new “fuzzword” in city planning. There is an increasing focus on responsible use of raw materials, energy, water, mobility, and biodiversity in the city. The first sustainable neighbourhood is now being planned in Brussels. The Tivoli neighbourhood is located on the canal, near Tour et Taxis, and will be built according to the latest sustainability criteria.

Citydev, project manager and site owner, accepted support from the bMa in defining and awarding the “government contract for public works”. In this type of tendering procedure, the contract is awarded to a consortium consisting of a property developer and an architect. That means the property developer selects its own architect. Neither the government nor the bMa have much influence on the selection, if any. By proposing a non-binding list of competent, multidisciplinary teams, the bMa still attempted to guarantee the architectural quality of the design. The procedure was launched for a second time, but as one of the competitors lodged an appeal to the Council of State, the contract has still not been awarded.

The master plan is based on an open structure of apartment blocks with green spaces inside and between the blocks. The residential blocks are four or five storeys high. Several towers mark the ends of the building blocks. Two inner streets cut the plot into four equal sections. In two of these sections, the architects graft U-shaped and I-shaped structures onto the existing fabric of the housing blocks. The neighbourhood infrastructure and facilities are intended to integrate Tivoli effectively into the urban environment. The residential neighbourhood consists of 450 passive houses with small private gardens, shops, two childcare centres, and a park. In this case, sustainability stands for limited energy consumption, green roofs, intelligent water management, and the use of building materials that have minimal environmental impact. In the immediate surroundings, the Brussels GreenBizz project promotes sustainable economic activities.

A procedure of this kind demands heavy investments from the studies offices and the property developers for the composition of their candidacies and submissions. Together, more than hundred studies offices have invested thousands of hours of work. The five selected teams, in turn, have poured many more hours into their submissions. The 10,000-euro compensation per team and per procedure seems slight in comparison to the investments. According to the bMa, there is a very real need to improve the balance between the compensation and the energy invested by private stakeholders in public projects. This will relieve some of the frustration arising from not earning the project. This frustration only grows when the very project is endangered by successive appeal proceedings.



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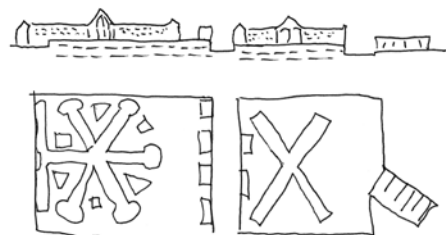


fig. A

03.

The prisons at Saint-Gilles, Forest, and Berkendael are overpopulated and extremely outdated. In 2016, they will be moving to a new complex in Haren. That means that nearly 10 hectares of space will be freed up in the city, comparable to 15 football pitches. Brussels expects to see 170,000 new inhabitants by 2020. The population explosion creates a huge demand for additional homes and neighbourhood facilities. The Brussels-Capital Region would like to see them built on the grounds of the Saint-Gilles prison. Despite the pressure and the tempting prospect of a lucrative property deal – the federal government owns the land and is looking for ways to fund the prison in Haren – the mayor of Saint-Gilles is resistant to the idea of erecting office buildings on the site. In his view, they would only increase the current density and pressure on mobility. The mayor would rather not have high-rise buildings at that location.

In order to avoid leaving the land entirely open to the vagaries of the private market, the Brussels-Capital Region would like to lay the foundations for an urban development plan in a project definition, in consultation with the federal government and the municipalities. The study is intended to explore how the locations can be accessed from the surrounding neighbourhoods without losing sight of their value as cultural heritage sites. The bMa supported the commissioning client from the initial definition of the study and design assignment to the selection of the candidate. The decision to have the team from V+/MSA/IDEA Consult draw up the project definition was due to its innovative approach to “research by design”. The process of meticulously drawing the existing situation, of sketching and redrawing various hypotheses – four in this case – and testing their feasibility, revealed the many possibilities and opportunities for a housing project at this site; the revelation came in surprising ways. According to the bMa, this research-by-design approach can offer inspiration for city planners and property developers in future.



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3. Reconversion of the prison sites

fig. A

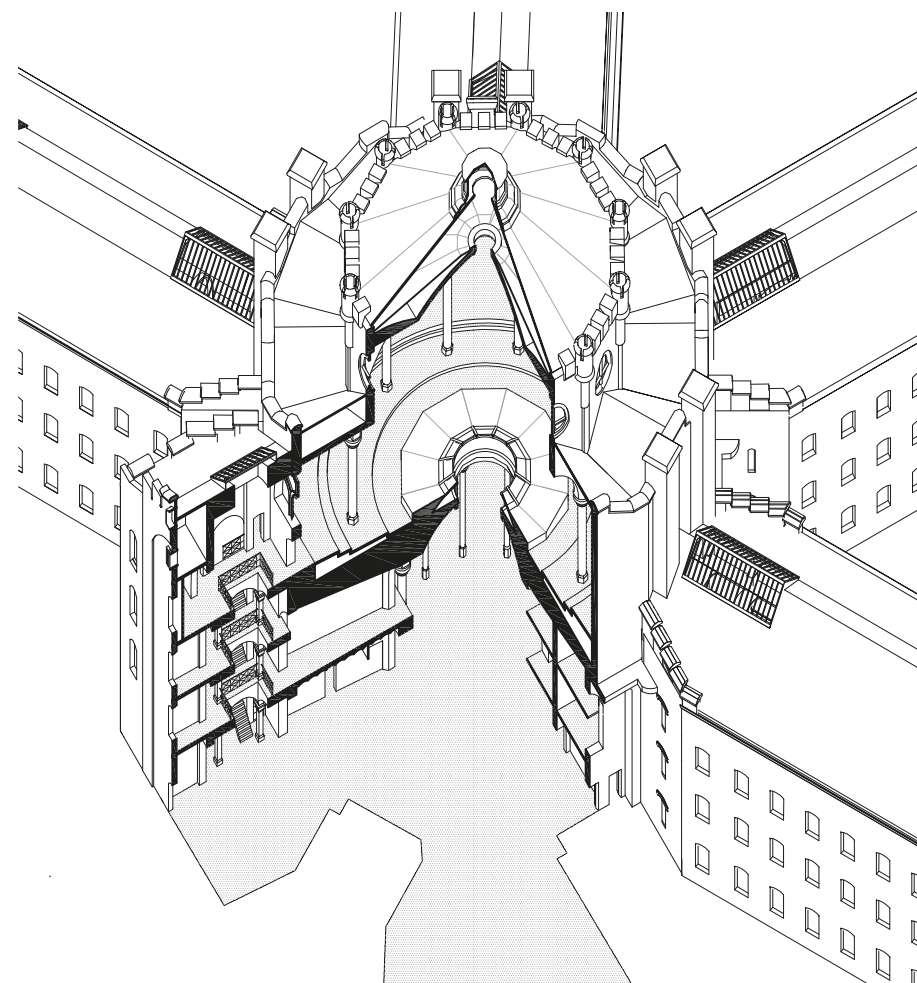


fig. A Central hall of the Saint-Gilles prison, current situation.

fig. B

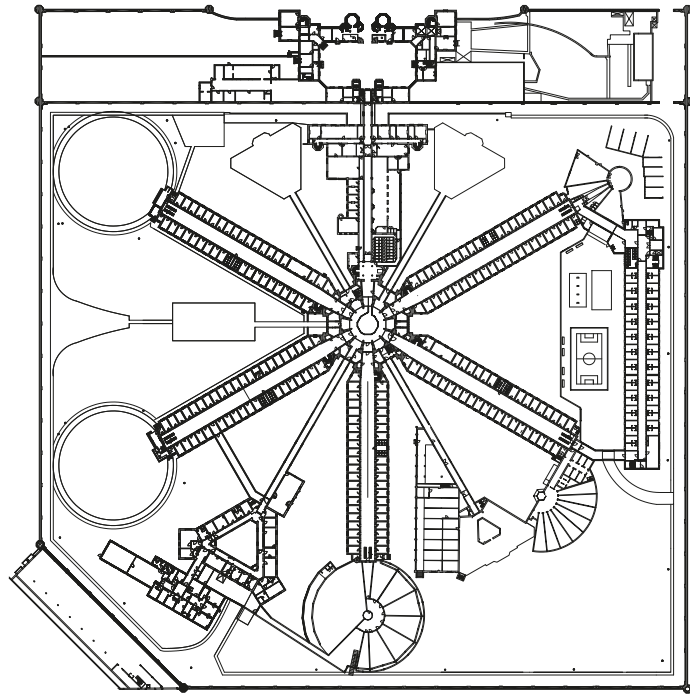


fig. C

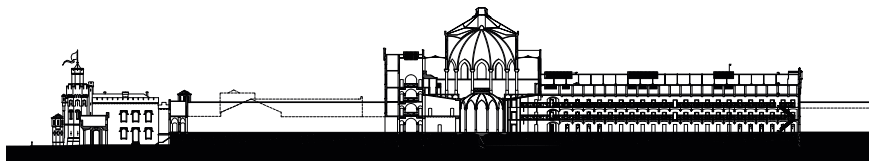


fig. D

fig. B-C Plan and cross-section of the Saint-Gilles prison, current situation.

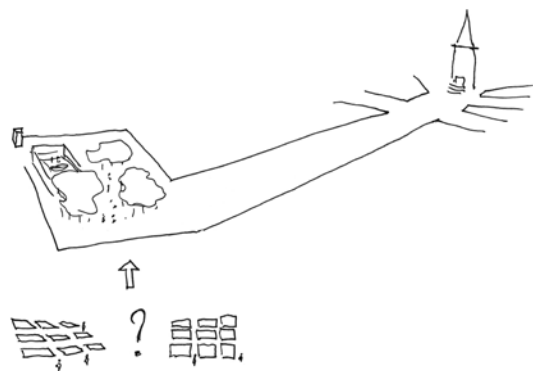
fig. D Living in and around the prison. Scenario for a possible reconversion.

04.

Brussels has a wealth of Art Nouveau cultural heritage, found in schools, swimming pools, and town houses throughout the city. A stroll along the Bailli area, Châtelain, Bruggman, the Ixelles ponds, the Flagey Square, and Bois de la Cambre makes it amply apparent. One Art Nouveau structure that was completely torn down in 1950 – in full bruxellisation – is Hôtel Aubecq, designed by Victor Horta. Since 2009, its façade has been stored in a warehouse. The chunks of the demolished façade were pieced together again and displayed during an exhibition set up by the Monuments and Sites Service, in 2011.

The idea took root to establish a Regional Interpretation Centre for Art Nouveau Architecture on the Marie Janson Square, extending from Parvis de Saint-Gilles. Horta's façade should be included and reassessed in that context. The bMa took part in defining the public contract and offered his advice on awarding the study for the project and the programme. The contract was awarded to the international multidisciplinary team of Karbon, Véronique van Cutsem, IDEA Consult, and Martinez Lapena-Torres.

The Marie Janson Square currently consists of an undefined assortment of urban and landscape elements. The team aims to develop the landscape value of the Marie Janson Square as a link in a system of parks. Their plan provides a sloping surface embedded in a green landscape. Patios allow visual connections between the surrounding area and the Interpretation Centre, and create an exceptional play of light. The façade will be displayed horizontally. The designers believe that there is no better way to do justice to the façade than by radically removing it from its original context. This display style also evokes the demolition of the Art Nouveau building. There will also be an underground parking facility – as requested by the municipality, since the parking places on Parvis de Saint-Gilles will disappear in future. The current activities, such as the market and various open-air events like La Fête de la Musique, can continue without interruption on the square and in the park. This approach ensures that the location will not only be a tribute to the Art Nouveau legacy, but also a meeting point where various activities can easily co-exist.



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4. Hôtel Aubecq



fig. A



fig. B-D

fig. E

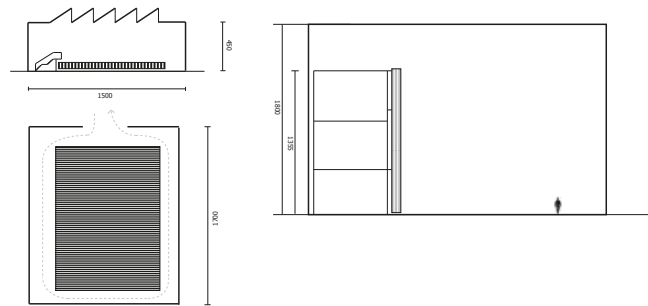


fig. B-F The façade, horizontally displayed, during 'Bruxelles 2005 – Vivre l'Art Nouveau'.

fig. E Study: horizontal or vertical presentation of the façade in an interior?

fig. F

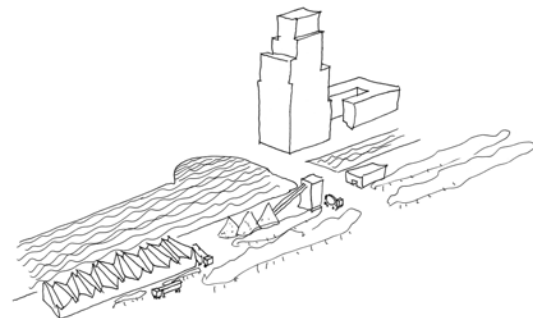


05.

The construction of the UP-site residential tower by the Vergote basin – known locally as the Atenor Tower – has not left Brussels untouched. After all, the price of an apartment is far higher than what an average local would be able to afford. The building's trendy image places intense pressure on property values in the Canal Zone and the neighbourhoods around the Vergote basin. The new residential high-rise overlooks the disused port warehouses on the other side of the Vergote basin. The site lies fallow, waiting for a new purpose. The economic potential of the basin and the construction of the residential high-rise rekindled the debate about whether or not to allow and even expand the presence of port and industry in such close proximity to the city centre. How can we allow new urban economies and housing to co-exist in a historic, industrial setting?

The bMa advocates strengthening business activities around the canal and wants the port to retain its identity as a key part of the city's infrastructure. Several initiatives these last few years have demonstrated the potential of the canal, also as a landmark: from the master plan designed by the French urbanist Chemetoff to the 'Kanal Playground' call for ideas. Moreover, the canal becomes a link in a new model of sustainable transport, in which inland shipping can relieve the burden of road freight.

The Port of Brussels shares this vision and wants to give the area a fresh new spirit. An advisory committee composed by representatives from the Port Authority and the bMa awarded the contract to redevelop the site to the design team consisting of TETRA, Studieburo Mouton, Henk Pijpaert Engineering, and LandinZicht/ARA. They opted to arrange a permanent location for all the building materials firms on the quays by creating a "Village de la Construction" or "Building Materials Village". The designers are tearing down the old warehouses between the two concrete plants and designing two new volumes under a folded roof structure, giving the complex an industrial feel. Under the gigantic roof there will be a covered hall, open passageways, and a closed storage spaces. The passageways link the canal to the neighbourhoods behind the structure, including the sustainable Tivoli neighbourhood which will be built there. The project conveys a clear message to future developers: the port should continue to be a key support for the urban economy. Other sectors will take precedence over the tertiary sector (offices and stores), which is already over-represented in Brussels. This development will add many low-skilled jobs to Brussels.



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fig. A

The Vergote basin as seen
 from Place des Armateurs.

5. Vergote basin warehouses



fig. A

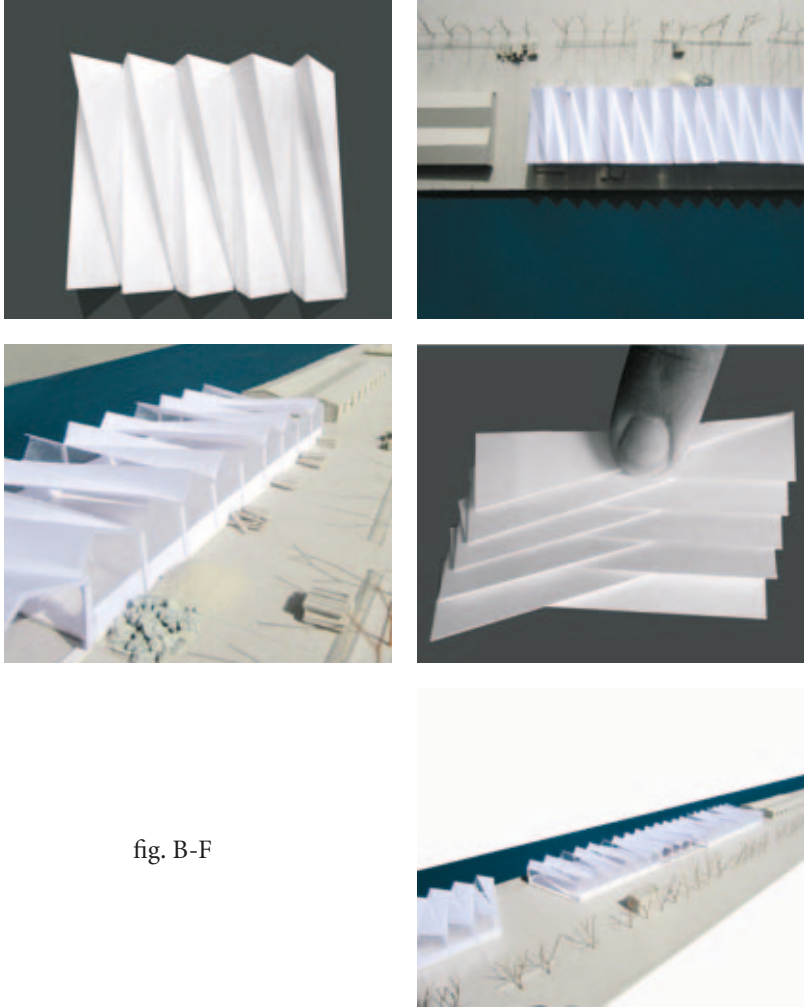


fig. B-F



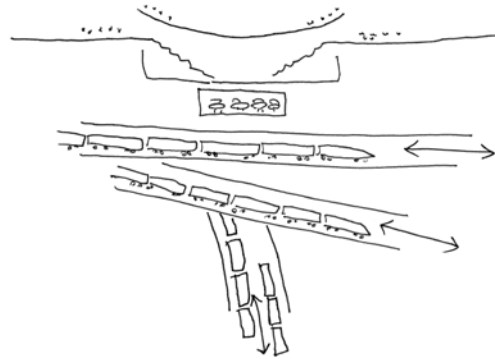
fig. G-J

06.

In November 2009, Beliris and the International Union of Architects decided to organise a design contest for the redevelopment of Schuman Square and its surrounding area. The Schuman Roundabout is currently an atrocious traffic junction. The assignment was to develop an intermodal mobility hub that serves as a central meeting point and symbolises the presence of Europe in Brussels. A place where all the flows of traffic are expertly coordinated, while also creating room for activities that brings the many different users – Brussels locals and Europeans in general – together in one space: a space of flows.

Beliris mediates in major infrastructure works between the federal state and the Brussels-Capital Region. Due to the many different parties and interest groups which frequently have conflicting agendas – Belgian Rail (SNCB/NMBS), Brussels Intercommunal Transport Company (STIB/MIVB), taxi drivers and their passengers, cyclists, local residents, government authorities at various levels – and the largely technical and legal approach used by Beliris, the process of setting up the contest programme was extremely time-consuming. It led to a sizable list of project specifications. In the end, a jury of international experts and representatives from the City of Brussels, the European Council, the Brussels-Capital Region, the federal government, and the bMa selected the design submitted by Xaveer De Geyter, Michel Desvigne, Ney & Partners, and Tritel.

The design by De Geyter and co. makes the roundabout almost completely traffic-free. The centre of the square will have a central meeting point or amphitheatre for open-air activities. The architects' illustrations already appeal to the imagination. We envision a people's parliament, an open-air cinema, a grandstand, an exhibition of modern art, a festival, a piano concerto... The round amphitheatre also offers access to the various transport functions situated under the roundabout. Efficient metro and train connections are provided on different underground layers. The agora structure will also accommodate an underground bicycle service point, bicycle parking facility, and taxi shelter. At the street level, the bus stops will be clustered on either side of Schuman Square.



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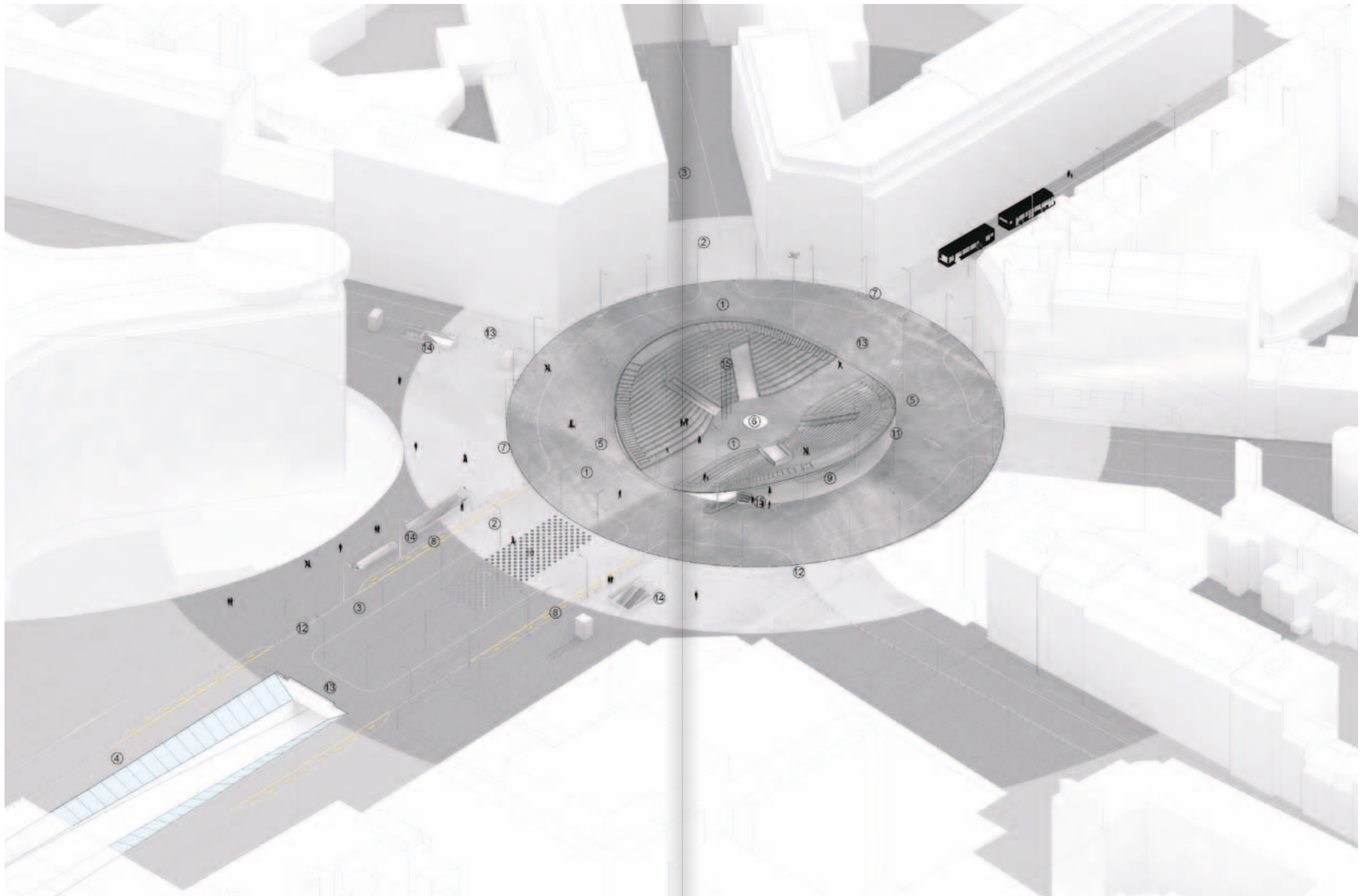
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fig. A



fig. B



07.

The Brussels Agency for the Environment and Energy (Bruxelles Environnement/ Leefmilieu Brussel) invited French landscape architect Michel Desvigne to design a landscape master plan for the Tour et Taxis site. One of the challenges was to reverse the relation between built-up and empty land. The public spaces that are left empty should not merely be the negative of the built-up spaces. Desvigne's plan extends far beyond the perimeter of Tour et Taxis. The Canal Zone and the Quai de Beco have also been included in the landscape design. Beliris and the Brussels Agency for the Environment and Energy launched a public tendering procedure for the reconstruction of the Quai des Matériaux. The bMa supported them in this process. This section of the Canal Zone can make Desvigne's landscape vision more tangible and serve as an example for further development.

The activities of the building materials firms that gave the quay its name would be relocated to the future "Building Materials Village" at the Vergote basin. Since the Quai des Matériaux is part of the protected zone around Tour et Taxis, this raises the question of what will remain and what will disappear. The location's history offers options. The lingering traces of its industrial past can be revealed in a usable, functional public and leisure space. A few port buildings will be left standing and given a new purpose.

The landscape vision used for the Quai des Matériaux will be extended to the Quai des Péniches on the opposite side of the canal. This "quay of barges" was recently reconstructed to allow various city activities – like Bruxelles les Bains – to take place. This section of the Canal Zone is already experiencing a convergence of port and recreation, culture and relaxation. Both sides of the canal – the Quai des Matériaux and the Quai des Péniches – will blossom into a place where poor and rich, young and old, various cultures and diverse communities come together. The quays will form a landscape with local and regional appeal.

The Quai des Matériaux is owned by the Port of Brussels, but has been transferred to the Brussels Agency for the Environment and Energy; the property is managed by Beliris. The complex situation does not make the project any easier. The design still has a long way to go, but the Brussels Agency for the Environment and Energy has already added a grass-covered field on a plot of polluted land and opened a hangar up to cultural activities. The future will show whether the private partner, the property developer of the Tour et Taxis site, also acknowledges the importance of the new vision for the urban space.



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fig. A

fig. B



fig. C

fig. B Arter and Juurlink[+]Geluk's vision.
 fig. C ADR Architecten, Georges Descombes, Technum, and MSA's vision.

fig. D

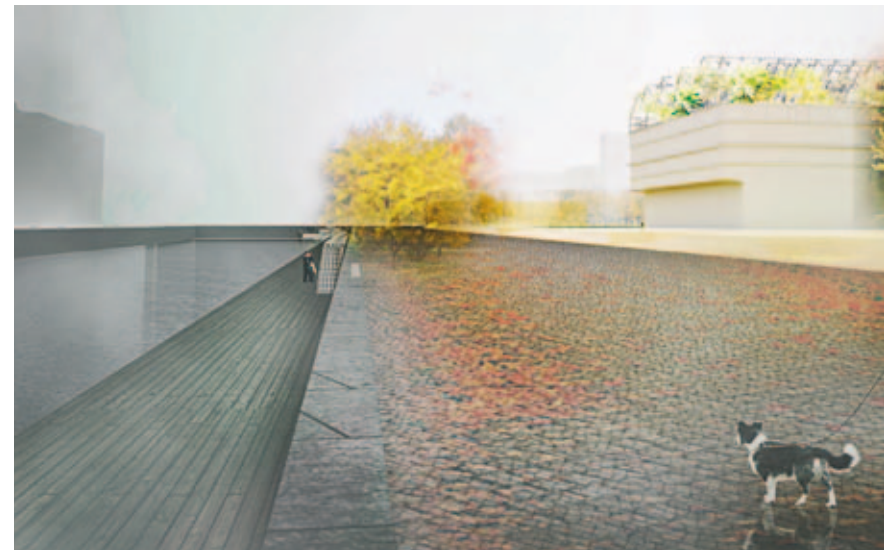


fig. E

fig. D Bureau Greisch and Latz + Partner's vision.
 fig. E WEST8, noAarchitecten, JES, and Grontmij's vision.

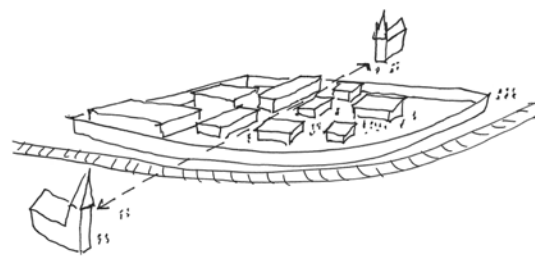
08.

The new prison complex in Haren will replace the penitentiaries of Saint Gilles, Forest, and Berkendael. It will house a total of 1,190 prisoners. The prison formulates both an alternative to the traditional panopticon model, in which prisoners feel that they are under constant observation, and the Ducpétiaux model, which places prisoners in individual isolation. The new complex is based on the concept of “a penitentiary infrastructure under humane conditions” in the spirit of the new Prison Act (2005). The Haren prison will be a village, incorporating residential functions, shared facilities for various target groups, training classrooms, and workshops.

The prison will be constructed via a DBFM contract: Design, Build, Finance, and Maintain. That means that private companies handle the design, construction, financing, and maintenance of the prison. The federal Belgian Buildings Agency (Régie des Bâtiments/Regie der Gebouwen) will act as the designated principal on the project and will pay an availability fee for 25 years. After that period, the building will become the property of the Belgian state.

After the Justice Ministry organized a workshop with academics, independent experts, the bMa, and the Flemish Government Architect, the federal government issued a public contract for property developers. The specifications covered the architectural parameters of the project and emphasised the importance of incorporating it into the surrounding area. The latter requirement was added in response to recommendations from the Brussels-Capital Region, the Flemish Region, the City of Brussels, the municipality of Machelen, the neighbourhood committee, and the police. The same parties are also represented in the coordinating committee that will continue following the project in later stages. On these bases, a negotiation procedure was initiated with the selected candidates. Until then, such a procedure was not considered feasible for projects of this size and importance.

Cafasso Consortium was designated as the project developer. The consortium combines detention with rehabilitation and reintegration. An initial glance at the plans and visual representations might give a casual onlooker the impression that it was an ordinary village expansion. Only the enclosing wall still evokes the feeling of a prison. The prison complex is a village within a village. However, the people living in Haren are less than elated to see a “super-prison” inserted into their village. The Haren locals have been subjected to all sorts of large-scale projects for years, and the arrival of the prison means the destruction of a nature reserve and walking path to Diegem.



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fig. A-F Prison village with residential functions and communal facilities.

8. Haren prison complex



fig. A-F





fig. G Walled village within a village.

fig. G



fig. H Focus on integration into the surrounding area.

fig. H

09.

“Brussels’ appointment with the world”, “Mall of Europe”, “world-class shopping and leisure pool”: the marketing surrounding the Neo project has taken on megalomaniac proportions. Neo is intended to become Europe’s largest shopping centre and bring a dash of trendy flair to the Heysel plateau. In addition to a commercial hypercomplex, there will also be homes, administrative facilities, cafés and restaurants, a hotel, an indoor amusement park, a cinema, a museum, and a conference centre. The project is partly supported by government funding.

A project like this required an exceptional procedure in which all partners were brought together. It is paramount that everyone moves in the same direction. First, an anonymous international competition was organised to decide who would be the master planner of the Heysel area. The Dutch urbanism office KCAP was chosen to develop the master plan and compose the technical brief for the following procedure. The latter was developed as a competitive dialog between a consortium of architects, technical studies offices, and financial investors – a new type of procedure that Europe is putting forward. In this way, they would propose the best possible project according to the quality criteria, which were defined in the tendering brief and the master plan. Another quality control guarantee was the advisory and support committee of politicians, members of the administrations, and experts. It coordinated the different phases in the development of the master plan and the ensuing competitive dialogue. All through this four-year period, the committee members have tried to respect the conditions of the procedure.

The design is based on six core concepts: a compact design around a central square, a stronger emphasis on green and blue zones, optimisation of bicycle and pedestrian traffic, public transport, accessibility by car, and a synergy amongst the various programmes. The existing green network with the Royal Greenhouses, the Park of Laeken, and the Canal Zone is reinforced by the creation of a sports and recreation park with infiltration basins. Sustainable modes of transport have also been considered. Tram lines are extended and linked to form a loop and the current metro station is being expanded; the buses operated by De Lijn are also being integrated to optimise accessibility to and from the airport, the city centre, and the inland regions. The current outdoor parking areas will be incorporated into the buildings, freeing up even more green space. The commercial and recreational functions will be combined with residential and work facilities. The result is a mixture of clustered shops at the base of the buildings, wide pedestrian boulevards, and high-rise residential and office towers. It creates a balance between the development of a neighbourhood and a shopping centre.

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fig. A Shopping centres, homes, offices, cafés, restaurants, a cinema, a museum and a conference centre at the Heysel Exhibition Park.



fig. A



fig. B



fig. C

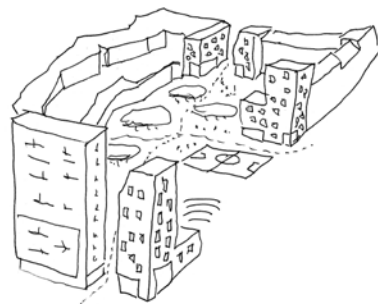
10.

Situated in downtown Brussels, between Fontainas Square and Rue Van Artevelde, the 'Fontainas island' is a green space breathing oxygen into the densely built-up Annessens area. The site was developed as a park in the 1990s based on a neighbourhood contract, in anticipation of a final zoning designation. The boundaries of the park, delineated by the sides and backs of buildings, underline its status as leftover space.

The redevelopment of the park is outlined in the new, sustainable neighbourhood contract, entitled "Place du Jardin aux Fleurs/Bloemenhof 2011-2015". The neighbourhood struggles with characteristic big-city issues, such as high unemployment, low levels of education, many young adults and large families, a lack of neighbourhood facilities, very densely populated areas, non-occupancy and dilapidation, and low-quality public space. However, its central position between Gare du Midi, the Dansaert area and the high-tourism city centre makes the Fontainas area a strategic location. A design contest and participatory workshops attempted to find answers to the challenges. The building programme, which the city set up without the bMa, consists of homes, a partially underground sports hall, childcare facilities, and a café/restaurant in the new park. The bMa primarily played an advisory role in the procedure and the selection process for the designers.

In the winning design from B612associates in cooperation with French landscape bureau OLM, the "leftover space" is set up as a structural element in the block of buildings. The balanced introduction of building volumes adds a new front façade to the blind walls. In the Rue Van Artevelde, the city tore down a decaying building. The opening to the block adds an extra access point for the park, flanked by two of the four new constructions. The public functions on the ground floor of the buildings add a lively charge to the adjacent outdoor areas, while the homes above are intended to provide greater social control.

The project questions the relation between public spaces and the surrounding architectures. It represents an inversion of the rules: open space determines the structures around it and their conditions of use. What does the city need? Open or closed order? How to guarantee accessibility to a public space 24 hours a day? It took a lot of political commitment on the part of the authorities to get the inhabitants to appropriate such a project. The integration of the three programs (public space, equipment, and housing) in one and the same commission was intended as an answer to the challenge of urban complexity. The further development of this project will inevitably reveal the outcome of this approach.



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fig. A

Housings, underground sports facilities, childcare, and café/restaurant in a new park.

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10. Fontainas



fig. A

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fig. B

Former "leftover space" becomes strategic location with streamlined passageways.

fig. C

Housings as beacons. Buildings add a new front to blind walls.

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fig. B

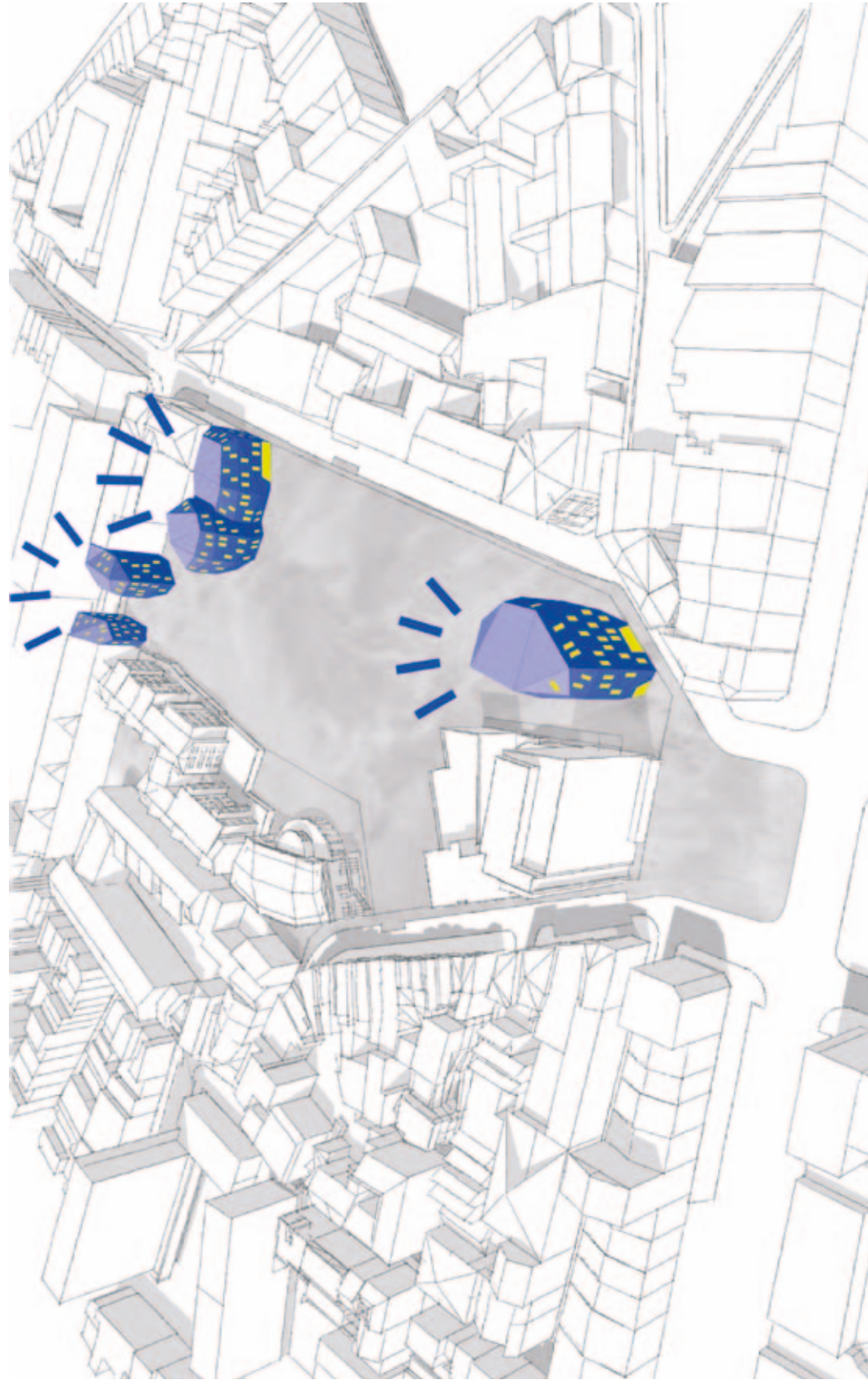
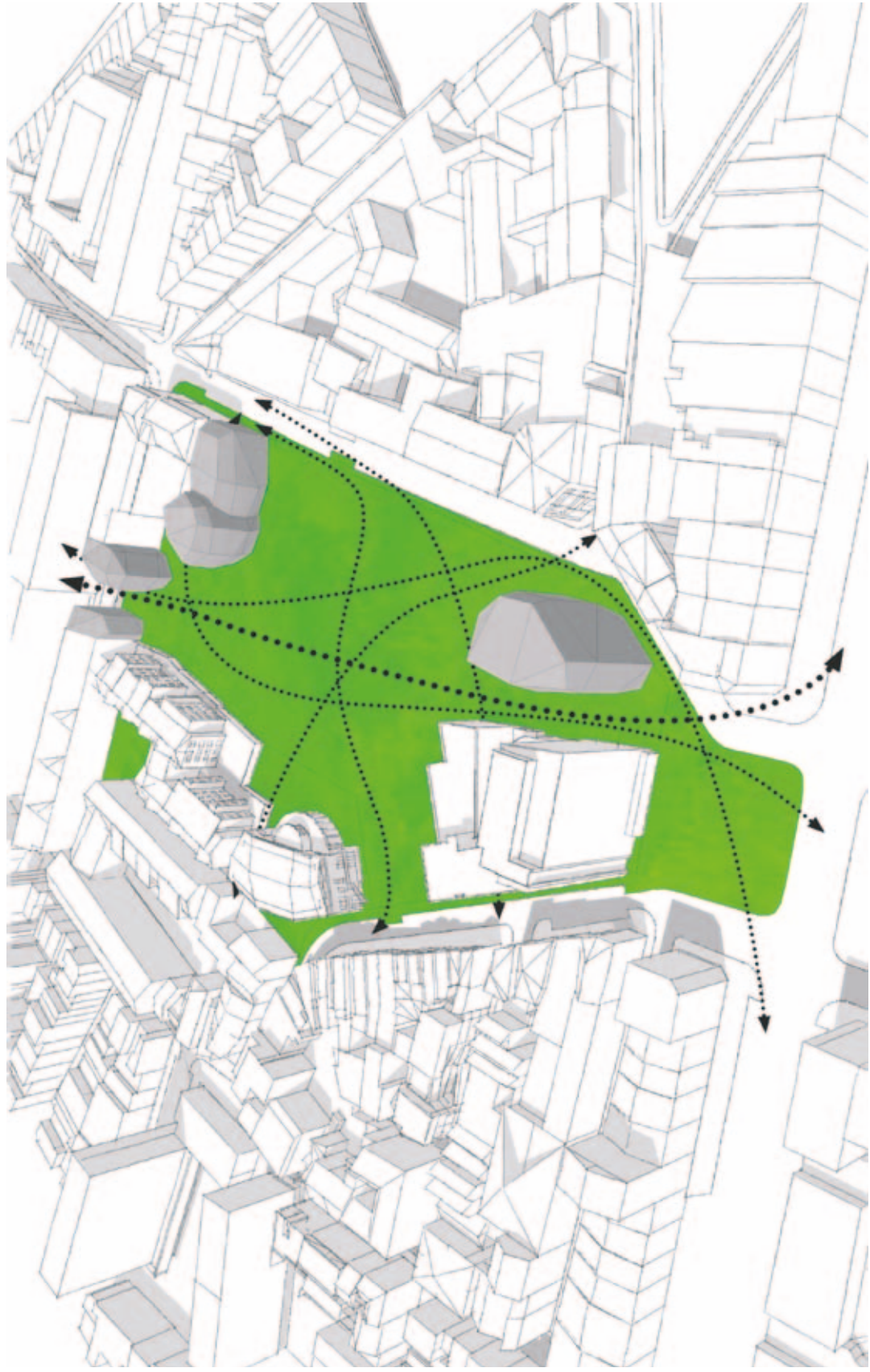


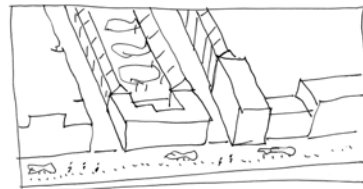
fig. C

11.

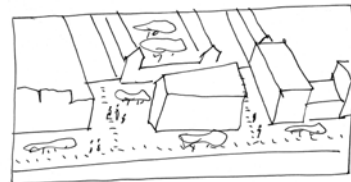
The Senne River once flowed through Brussels. The city has since lost its ties to the river. The Masui area in the north of Brussels is no exception; the Senne has been covered there as well. It is still possible to trace its former course on aerial photos: a dead-end strip largely overgrown with weeds. A green walking route will be constructed on the fallow land in the framework of the sustainable neighbourhood contract for "Masui 2010-2014". Playgrounds and vegetable gardens will be added in the former Senne riverbed, interspersed with the occasional square. The Senne Park is designed to bring much-needed fresh air to Masui, a very densely populated neighbourhood with a high unemployment rate and low-quality housing. A design contest was launched for the construction of a neighbourhood centre and housings on the tip of a block located at the corner of Rue de l'Éclusier Cogge and the current Koninginnepark, which will be part of the future Senne Park.

Two of the project submissions were selected for the final round, each proposing a completely different solution. One provided traditional access to the block, while the other left the block open to the Senne Park. The bMa and the jury faced a difficult choice. In the end, the project submitted by Atelier Gigogne, Vers.A, MK Engineering, and Matriche was selected because it was integrated more effectively with the existing structure of the area. The jury opted for a cleanly defined, modest volume at the same height of the adjacent buildings. The building only has two storeys on the side where the sustainable neighbourhood contract envisions vegetable gardens. This part of the building will have a green roof, while solar panels will be installed on the roof of the higher section.

Here, in the middle of the Masui neighbourhood, three supervised transit homes and four large housings will be constructed in combination with a youth club on the lower floors. The large housings on the upper floors will be offered to families who have a hard time finding a suitable home in the neighbourhood. Between the apartments and the youth club, there will be a floor with studios for young people looking for temporary housing. A patio in the middle of the building pulls the park inside and provides more light. The heart of the building comprises the patio, the entrance hall of the youth club, and a mezzanine. According to the timetable, construction is scheduled to start at the end of 2014 and be completed at the start of 2017.



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fig. A

fig. B



fig. C

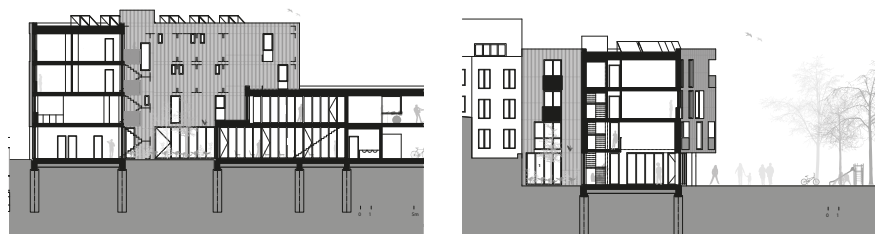


fig. B-C Selected proposal by Atelier Gigogne, Vers.A, MK Engineering, and Matriche: integration into the urban fabric.

fig. D



fig. E

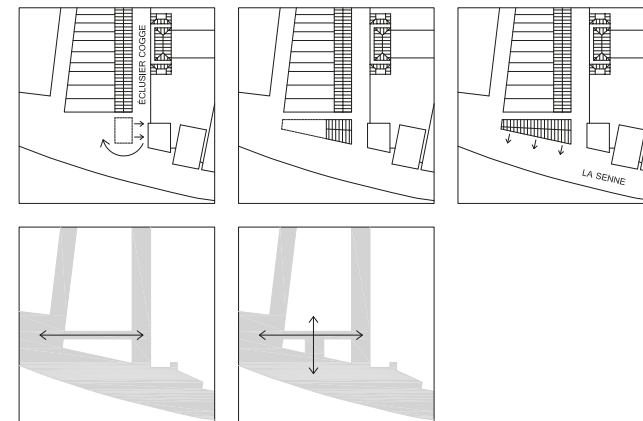


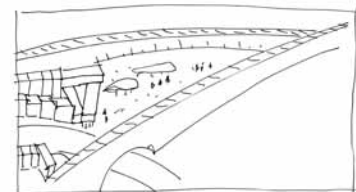
fig. D-E Non-selected proposal by Atelier De Visscher & Vincentelli. Block opens to Senne Park.

12.

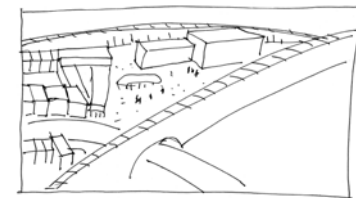
In Forest, behind the WIELS Contemporary Art Centre, a severely polluted industrial estate covering 6,000 square metres is sandwiched between two rail lines. The reconversion of the land into a highly diverse and extensive programme of local and supralocal activities – Diversity – is the key project in the sustainable neighbourhood contract for “Rue des Primeurs-Pont de Luttre” launched in 2009. The programme comprises a childcare centre, a day activity centre for the elderly, a social restaurant with classrooms, a concierge residence, a space for a youth club, playgrounds, and vegetable gardens. In the medium term, a Flemish school is to be added. The various functions are intended to turn this barren land into a place that facilitates encounters and diversity.

In a neighbourhood contract, operations must be completed within six years, so the bMa proposed combining the urbanistic and the architectural visions in a single public commissioning contract. This made it possible to draw the master plan, including various scenarios for the future school, very quickly and define the programme faster than usual. Diversity is the first project in the Brussels-Capital Region on which different design teams of architects, landscape architects, and city planners work simultaneously to develop a master plan as well as the design for the public space and architecture of the project. The approach saved a great deal of time. The winning project proposed by V+ and MSA and co. envisages a triangular space with a large inner courtyard at the highest level of the existing embankment. The children look out the windows at the trains running in and out of Brussels. The childcare centre stands between the railway and the day activity centre for the elderly. Situated between the bridge and the new building, the outdoor seating area for the restaurant overlooks an expansive public green space. Parking spaces are also included in the plan, tucked away behind the building. The youth club beside the railway on the opposite corner will have its own terrace on the street side. They are beacons on either side of an important access road leading to the centre of Brussels, which together act as a city gate.

The project is exceptional because it came after (and thanks to) a strong participatory approach and permanent dialogue between the designers, the municipality, the Brussels-Capital Region, and the neighbourhood actors. It can count on cofunding via the European Regional Development Fund. Four years after the procedure, the Flemish Community has confirmed that a Flemish school will be established while the works of the neighbourhood contract have been started.



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fig. A-B Building volume frees up public space between two rail lines.

fig. A

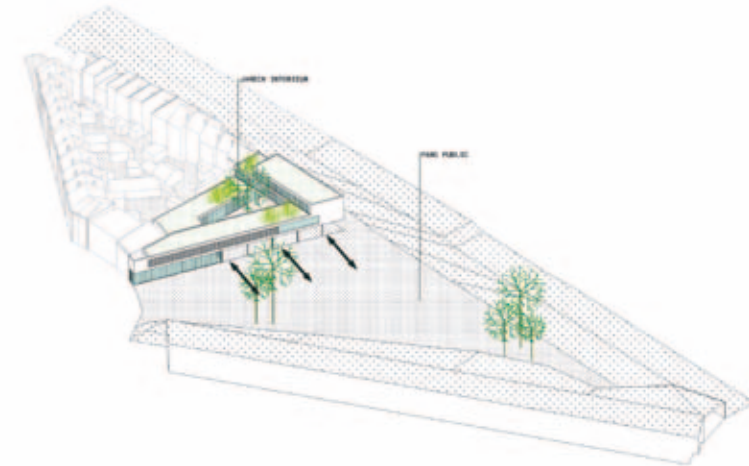


fig. B



fig. C

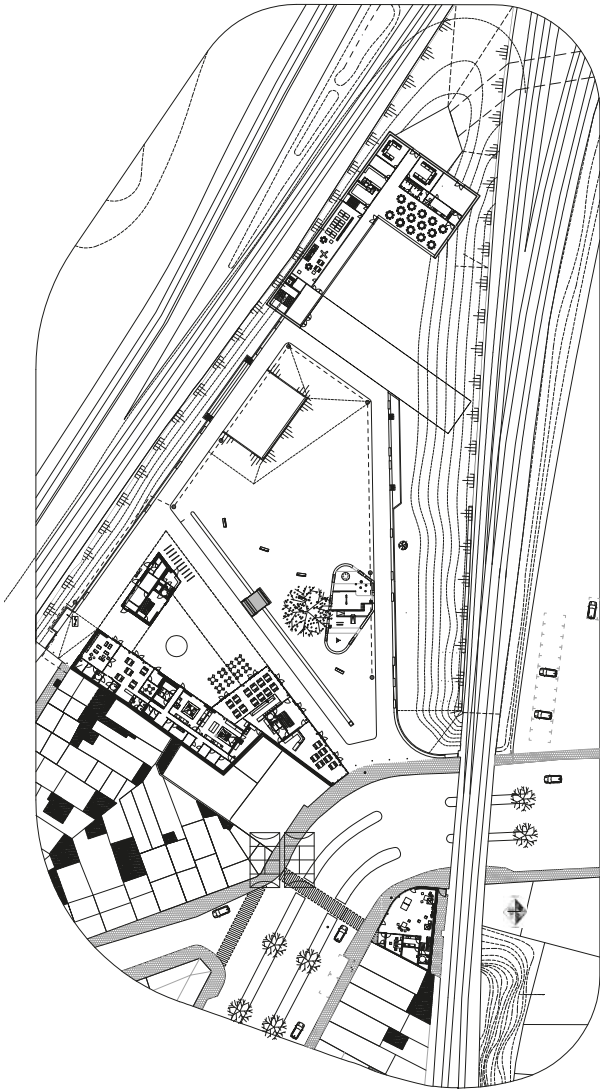


fig. C Site plan including school.

fig. D



fig. D Site plan without school.

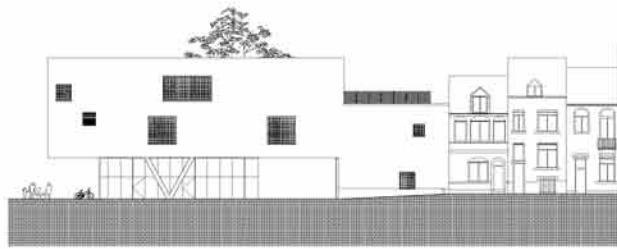


fig. E

ELEVATION OUEST

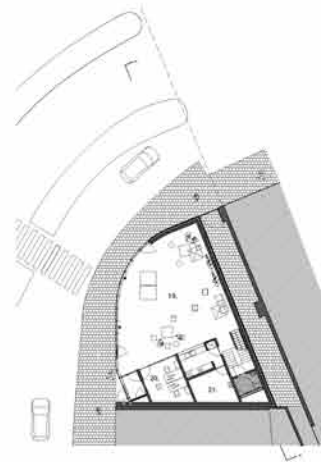


fig. F

10. MAISON EN BRÈVE SALLE D'ACTIVITÉS
 20. BUREAU
 21. RÉSERVE

PLAN RD

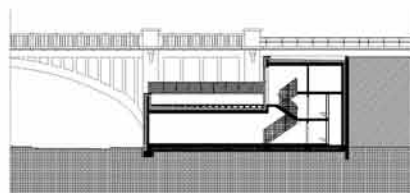


fig. G

COUPE AA

fig. E West façade of the main building.

fig. F-G Floor plan and cross-section of the youth club along the rail bridge.

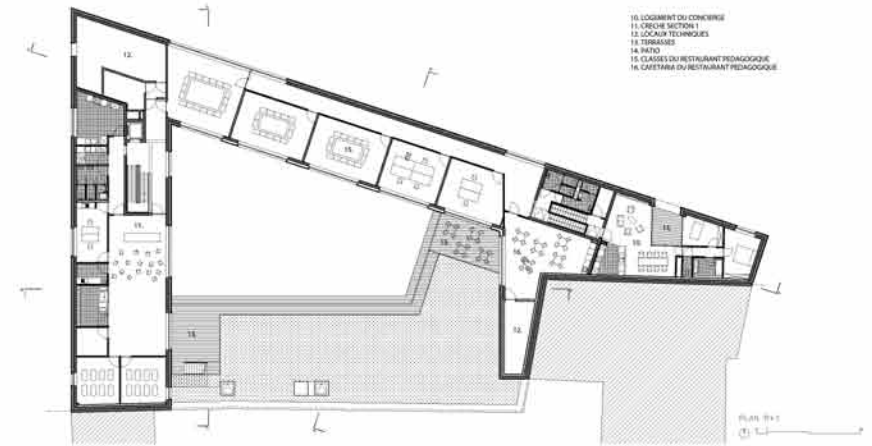


fig. H

10. LOGEMENT DU CONCESSIONNAIRE
 11. LOGE-CHAMBRE VICTORIENNE
 12. LOGE-CHAMBRE TECHNIQUES
 13. TERRASSES
 14. PARC
 15. CLASSES DU RESTAURANT PEDAGOGIQUE
 16. CAFE-TERRASSE DU RESTAURANT PEDAGOGIQUE

PLAN +1

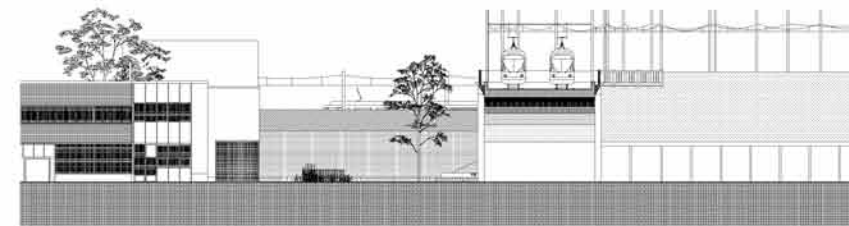


fig. I

ELEVATION EST

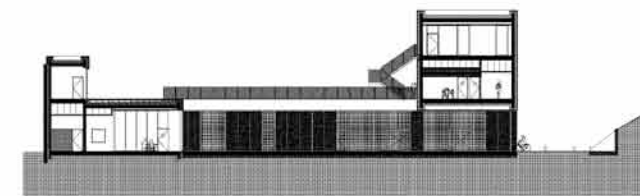


fig. J

COUPE BB

fig. H-J Plan of main building level +1, north façade, and cross-section.

13.

In France, architects have been working flat-out for the last decade on the revitalisation of the outdated high-rise HLMs (*habitations à loyer modérée*) from the 1960s and 1970s. In that era, the towers helped eliminate a huge housing deficit in a short time period. Unfortunately, they are often poor quality. When old social housing is torn down and replaced with new, the authorities face the difficult process of rehousing the families. Based on the established fact that this process can have an enormous impact on the tenants, architects Lacaton, and Vassal in France set out in search of affordable ways to increase comfort and quality of life for the occupants without requiring them to vacate their homes. Starting from a logic of addition and transformation, they developed various strategies over the years to adapt residential high-rises to modern technical standards and requirements for residential quality.

It was an obvious choice for the jury, which included the bMa, to select the Lacaton and Vassal firm in collaboration with Frédéric Druot to draw up the definition study to renovate or demolish the Brunfaut Tower in Molenbeek. The tower at the Porte de Ninove was designed in 1965 in modernist style, with a steel structure and façades using a great deal of glass and fibro-cement. Thanks to its waterfront location along the canal and the wide windows, it lets in a lot of light and let its occupants enjoy lovely views. However, the slender Brunfaut Tower suffers from a severely outdated building shell and technical systems. The dwellings – 97 apartments for about 250 occupants, distributed across 16 floors – are also too small. Thorough renovations are becoming urgent.

In their definition study, the architects explored various hypotheses for modernising the building and upgrading it without removing the tenants from their homes during that process. Larger and smaller volumes are therefore being added to the existing structure to create additional living space. Even so, the tower retains its elegant proportions and profile. Various options were developed for each floor, with a keen eye for detail, which were then combined into four workable scenarios. The aim is to involve and guide the tenants throughout the process.

Based on the definition study, a new procedure was launched to designate a team that will carry out the transformations. The project promoter wants to expand the flats, but without decreasing their number, and has stated that they should meet the new technical specifications. In addition, the tower must remain a landmark in the Brussels landscape and in the history of high-rise buildings in Brussels. Various international teams scrutinised the complex situation, including city planning aspects, architecture, technical features, and budget. The team of Dethier and Ney propose an ingenious structure and a technical solution, honoring the architecture of the 1960s. Their solution meets all the criteria.

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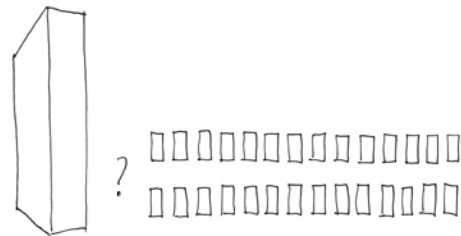


fig. A Outdated, cramped housings.

13. Brunfaut Tower



fig. A

fig. B

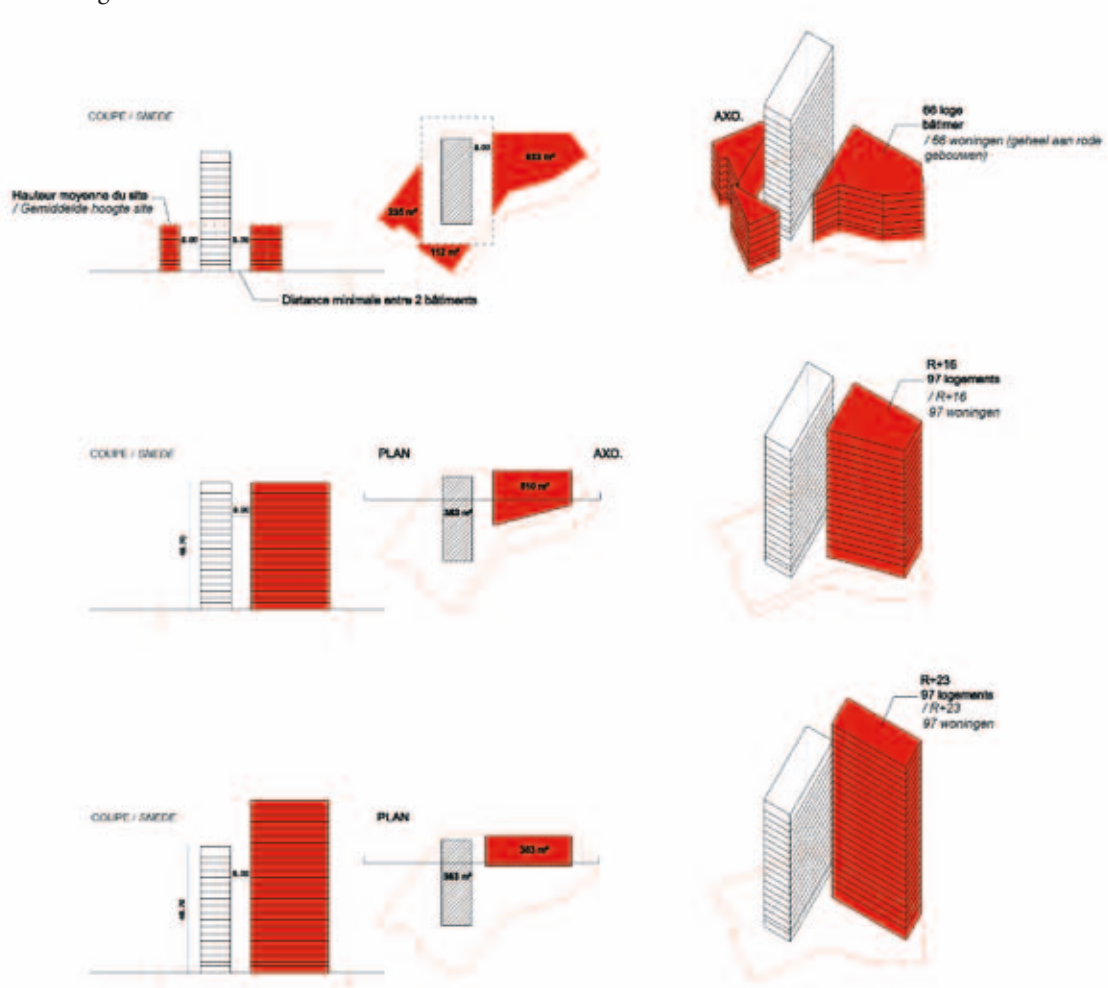


fig. C

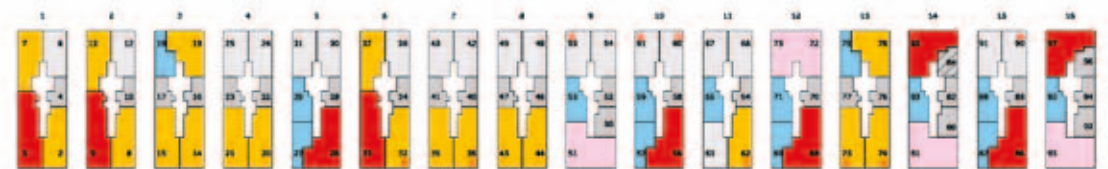
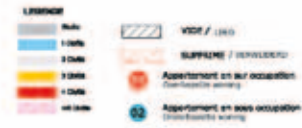
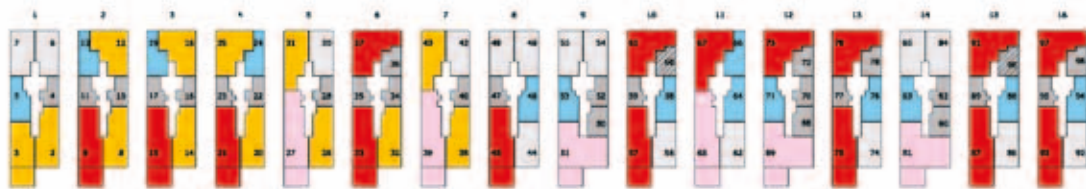


fig. B Definition study. Adding volumes to the current building.

fig. C New typological configurations.

fig. D

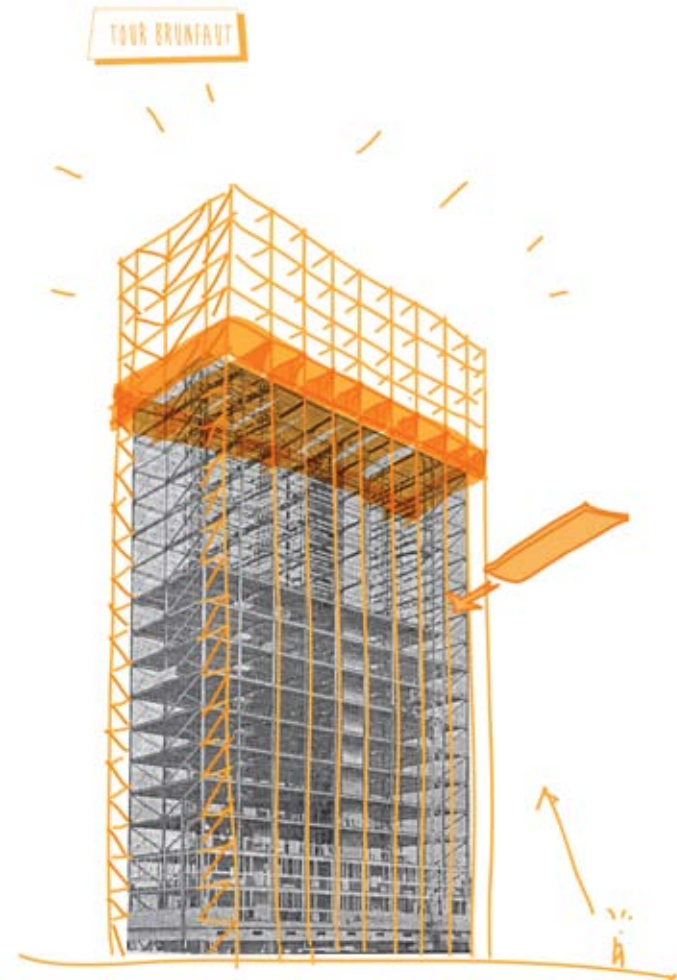
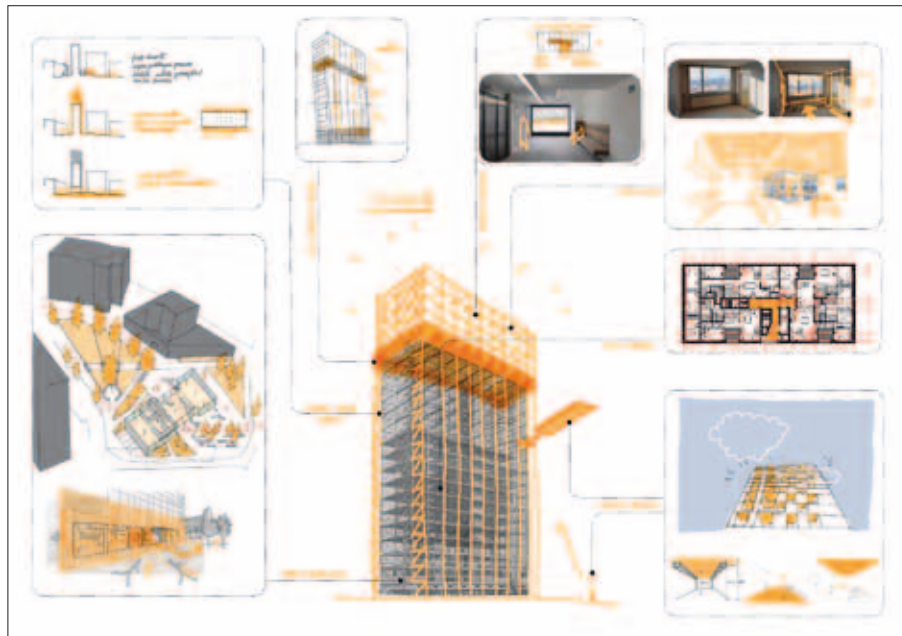


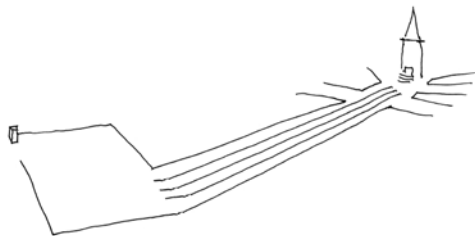
fig. E

14.

How does one improve and design a public space which is subjected to intensive use? The answer that Bas Smets provided for the Parvis de Saint-Gilles is simple: do a great deal with minimal resources. The Parvis de Saint-Gilles is generally bustling with activity. It is surrounded by Maison du People, the Saint-Gilles church (designed by architect Victor Besme), and many popular cafés. A market is held on the square every day but Monday. Although the square has not been used for through-traffic for some time now, it is always full of parked cars as soon as the market shuts down for the day. Saint-Gilles now wants a new, completely car-free courtyard. A simple, clear procedure very quickly resulted in a beautiful design for the municipality, supported by the bMa. 'An exemplary procedure', said the external experts on the advisory committee.

Bas Smets reads Saint-Gilles as a sequential landscape of parks and monuments, reinforced by the topography of the Senne river valley and a string of monuments beginning with the Porte de Hal and extending to the Saint-Gilles prison. The Parvis de Saint-Gilles is situated on the intersection of these sequences. For Bureau Bas Smets, this offered inspiration to design an undivided, unitary, flexible space for the courtyard, a space that can accommodate multiple programmes and that reveals the topography again. Five strips will be created, each using different levels and patterns. The current blue stone will be reused, which represents major savings, and new granite blocks will be added. The water will be captured within the strips of blue stone and granite. This approach allows the strips to structure the square, affirming its elongated shape. The different materials, levels, and patterns, the varying activities, and the ever-changing sunlight ensure that the square never looks the same twice throughout the day, from any angle.

The same restoration strategy will be used on the weakened trees currently in place: the spindly trees will be replanted on the adjoining Janson Square. The healthier, striking trees will receive a place right out front of the church. Benches, lampposts, and bicycle stands will also be placed here. The square will be lighted by suspended street lighting, so as to give the users and local residents the greatest possible freedom of movement. As parking spaces disappear from the new design, they will be replaced by an underground car park under the Interpretation Centre of the Art Nouveau Heritage on the Marie Janson Square nearby.



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fig. A Design with five strips and various levels and patterns: bands, terraces, market, distribution.

fig. B Square at the intersection of a sequence of parks and monuments.

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14. Parvis de Saint-Gilles

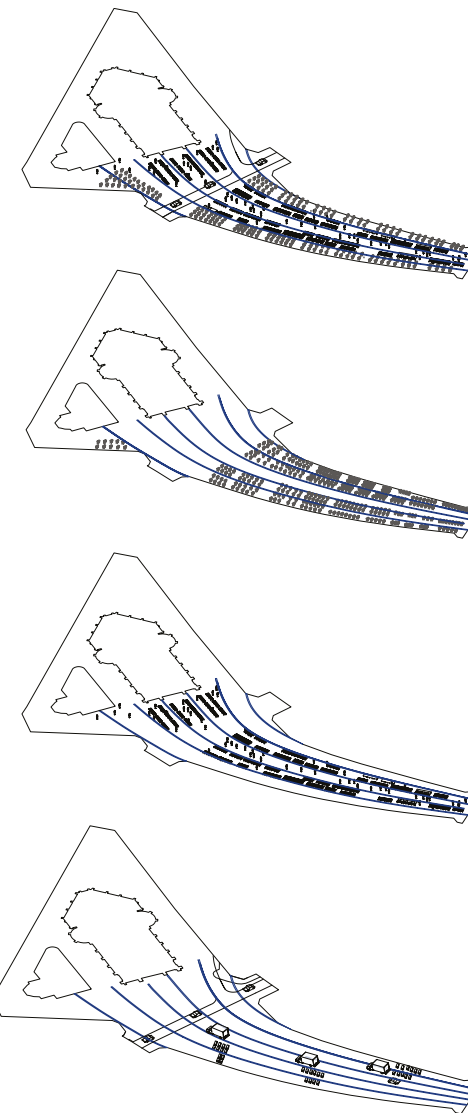


fig. A

fig. B



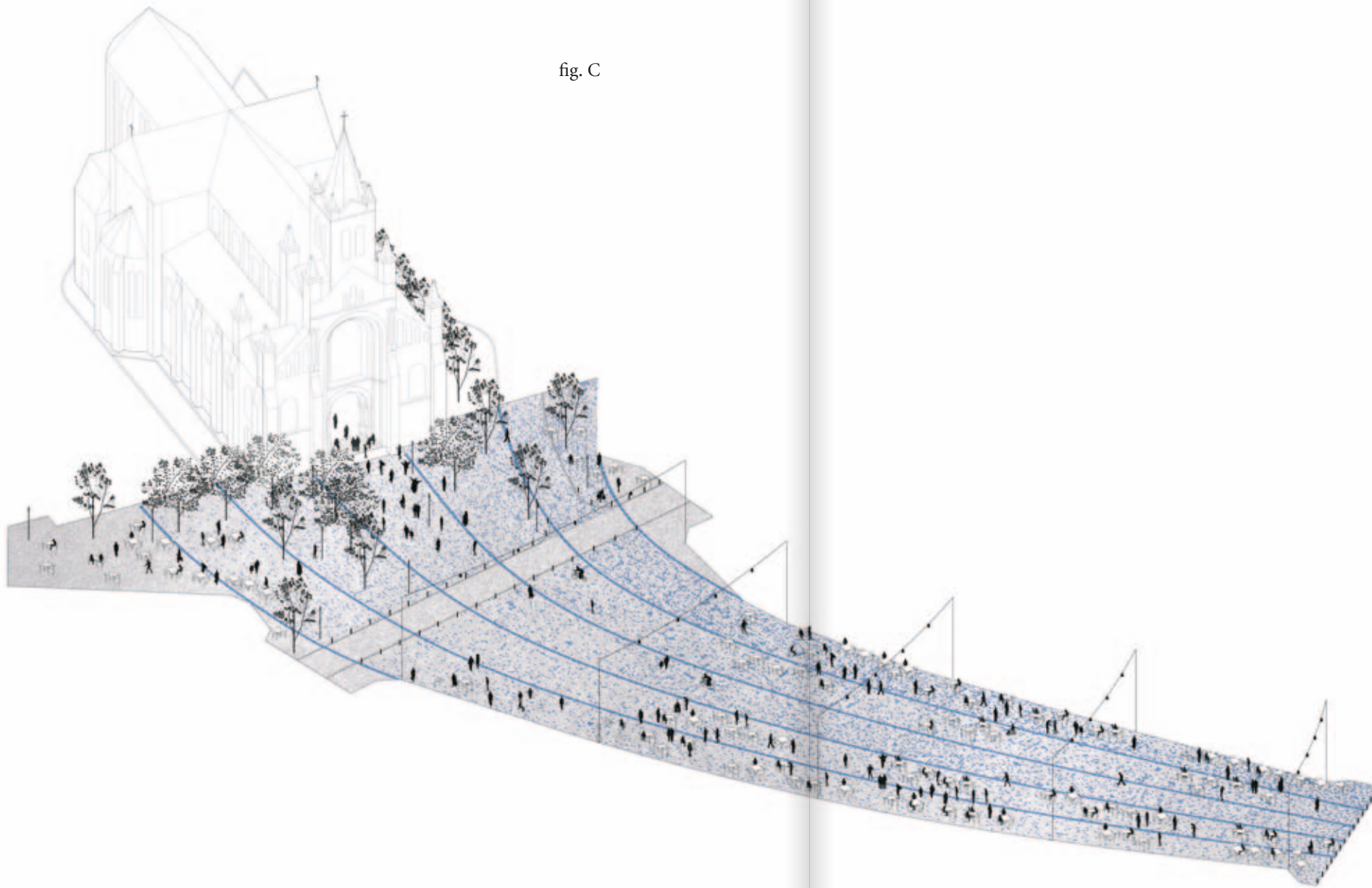
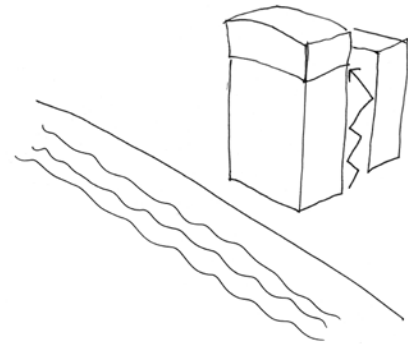


fig. C

15.

The bMa set a priority at the start of his mandate: to build a strong architectural identity for the Canal Zone. The 'Port Sud / Zuidhaven' project on the Quai Fernand Demets in Anderlecht proves that the legacy of history can contribute to this goal. A museum/interpretation centre and an SME business centre will be implemented in the former Moulaert mill. This approach facilitates interaction between creative industries along the canal, past and present, and displays them to the new generation.

Bogdan & Van Broeck Architects, chosen to make Port Sud a high-quality architectural project, interpret the various future program elements as constantly evolving projects that respond to each other and can be interactively adapted by the visitors. The two existing, protected buildings are used as massive but adjustable containers. They personify the transience and temporary nature. An infrastructure of stairs, lifts, and service areas will be installed in and on the containers to keep the entire complex functioning. The flexibility of the containers allows the past and present, the different story lines, the interpretation centre, and the SME zone to engage in dialogue with each other. Various media – from posters to audio and video – are used to reveal the wealth of history as well as the current transformation. A transparent volume placed around the iconic building will emit a soft light by night, like a city lantern. The roof landscape makes the interpretation centre stand out as a beacon along the canal and will contain a restaurant, a multi-purpose hall, a roof garden, and an outdoor terrace. To make the project as accessible as possible, local residents and schools in the neighbourhood will be involved in the design process. Funding for the project will come in part from the European Regional Development Fund.



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fig. A The two volumes are linked by stairs, lifts, and service areas.

fig. B The old mill on Quai Fernand Demets will house a museum/interpretation centre and an SME business centre.

15. Port Sud

fig. A

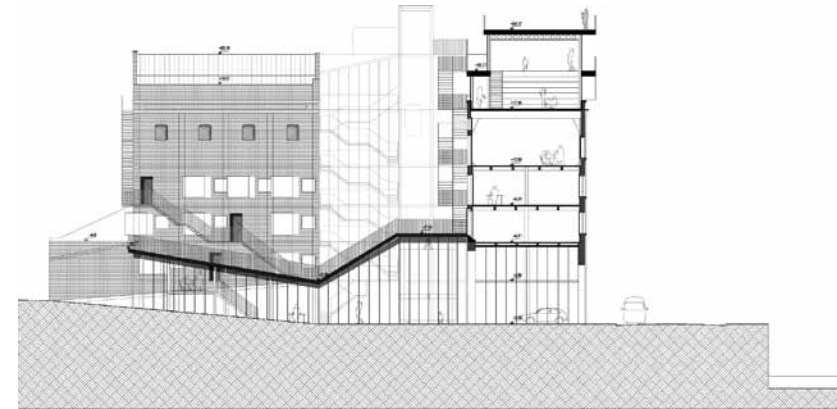


fig. B





fig. C-E



fig. C-E The roof landscape emphasises the interpretation centre as a beacon along the canal.

fig. F

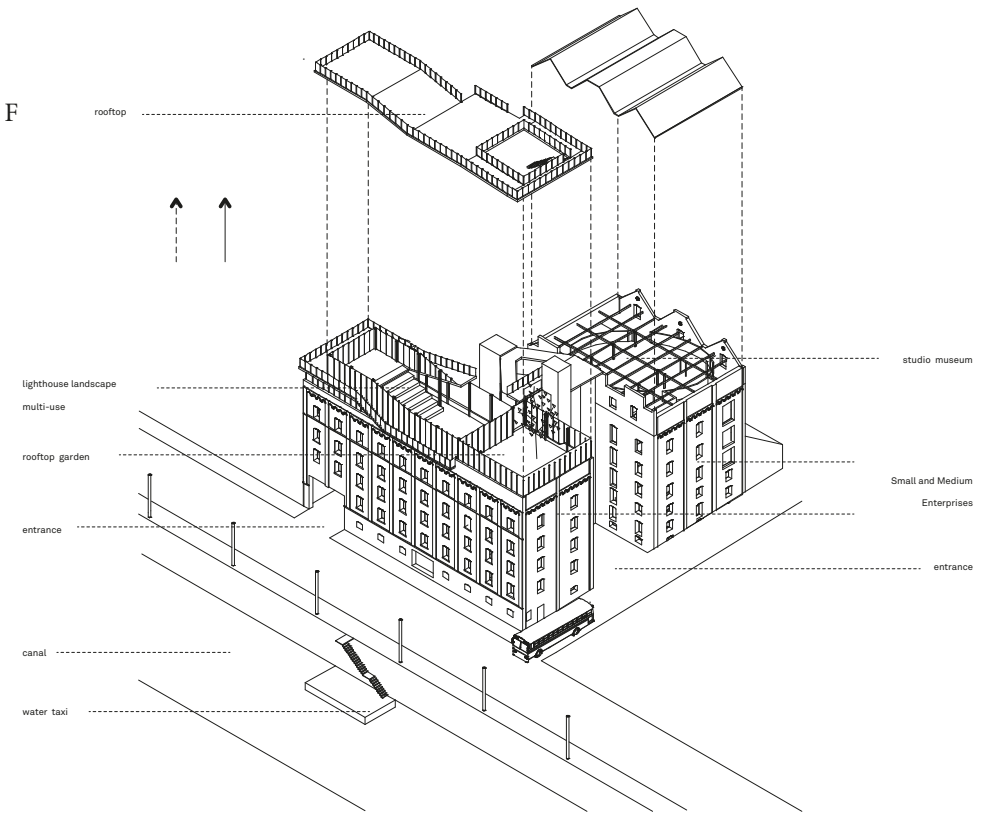
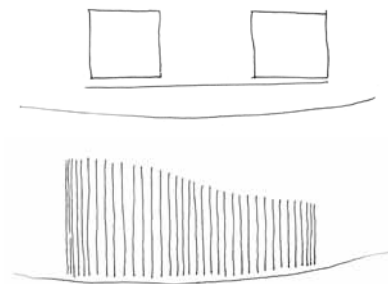


fig. F Axonometry. The massive buildings allow for a flexible program.

16.

BNP Paribas Fortis wanted to optimise its monumental, modernist offices designed by architect Van Kuyck, located on Rue Montagne du Parc. How can we adapt this heritage building to changing needs without enlarging the volume? Should it be renovated or rebuilt? Unlike the Brunfaut Tower, the client opted for the latter here. Why? Because only two-thirds of the space in the current building are truly usable due to a lack of natural light. And because various studies show that renovation of the current structure would be too difficult.

The bank is aware of the fact that demolition of the building entails significant social responsibility. It contacted the bMa and asked for an architectural contest to be launched. The bMa consented to demolition on the condition that the new building would perform better on the criteria of impact on the urban environment, spatial quality, and energy performance. After a competition process, Austrian architecture firm Baumschlager Eberle was awarded the commission. This is hardly the first important project for Baumschlager Eberle: the firm has ten offices in Europe and China and designed such complexes as the new Vienna airport and the AZ Groeninghe hospital in Kortrijk. In terms of technical and environmental performance, their design represented a considerable improvement compared to the existing building. The bank office will be equipped with the latest technologies. The strongroom designed by Jules Wabbes will be left intact. The addition of three large patios in the organic volume means that the inner areas will be awash in light. The new public space that will replace the small, relatively unattractive park in front of the building is significantly more interesting in this design. The architecture is remarkable: a structural façade in architectural concrete curves smoothly along Rue Ravenstein like a series of organ pipes. The profile fits neatly into the surrounding area and aligns well with its surroundings, including the Bozar. The building may be seen as a whole: the façade structure folds back on the roof. Here, new answers are formulated to the question of Brussels' modernist heritage, allowing for an enriched urban vocabulary, telling and complex at the same time.



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fig. A

fig. B-C



fig. B The new building creates a public space along Rue Ravenstein.
fig. C Integration into Mont des Arts.

fig. D



fig. D Private inner patio.

fig. E

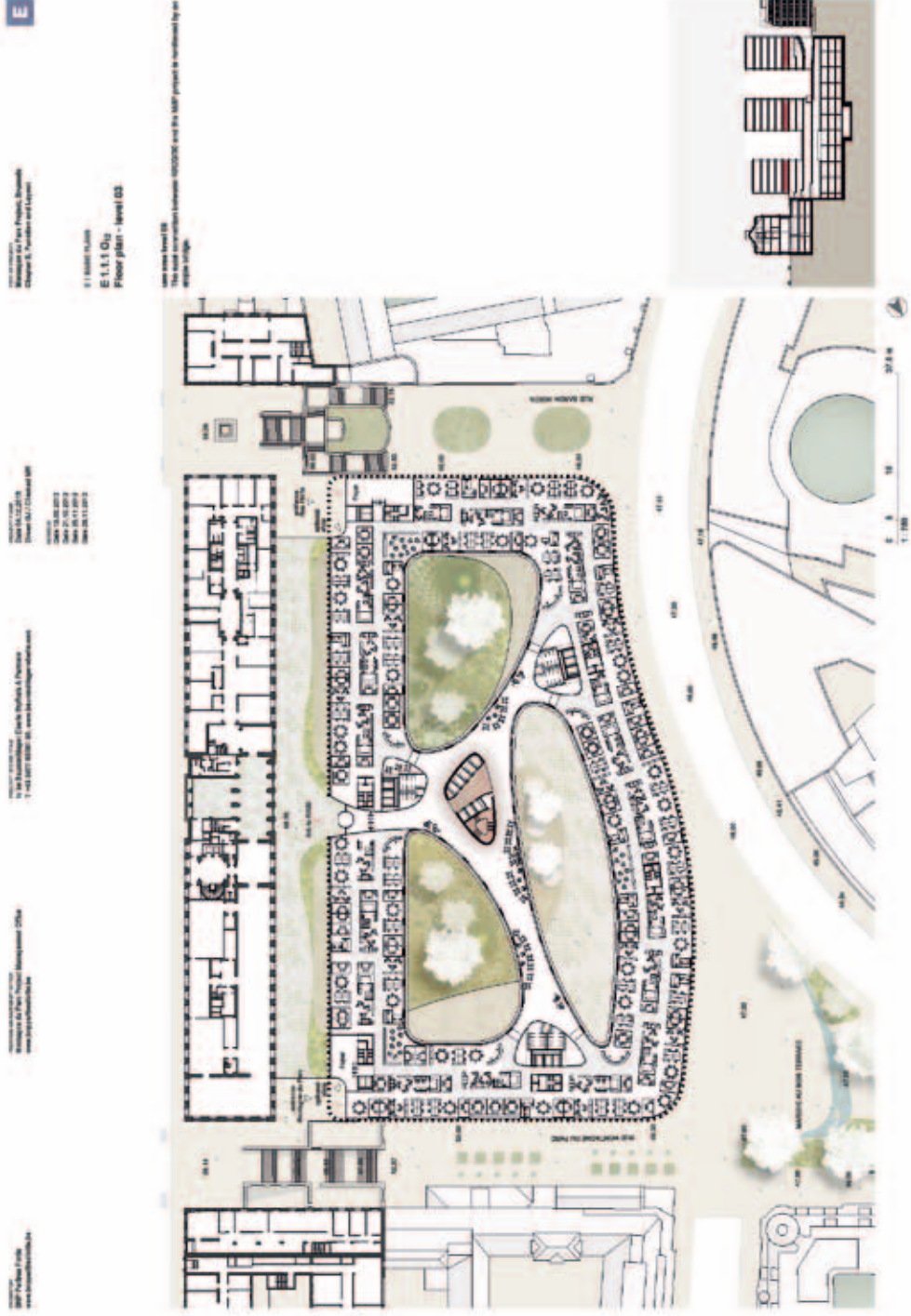


fig. E Plan level +3.

fig. F

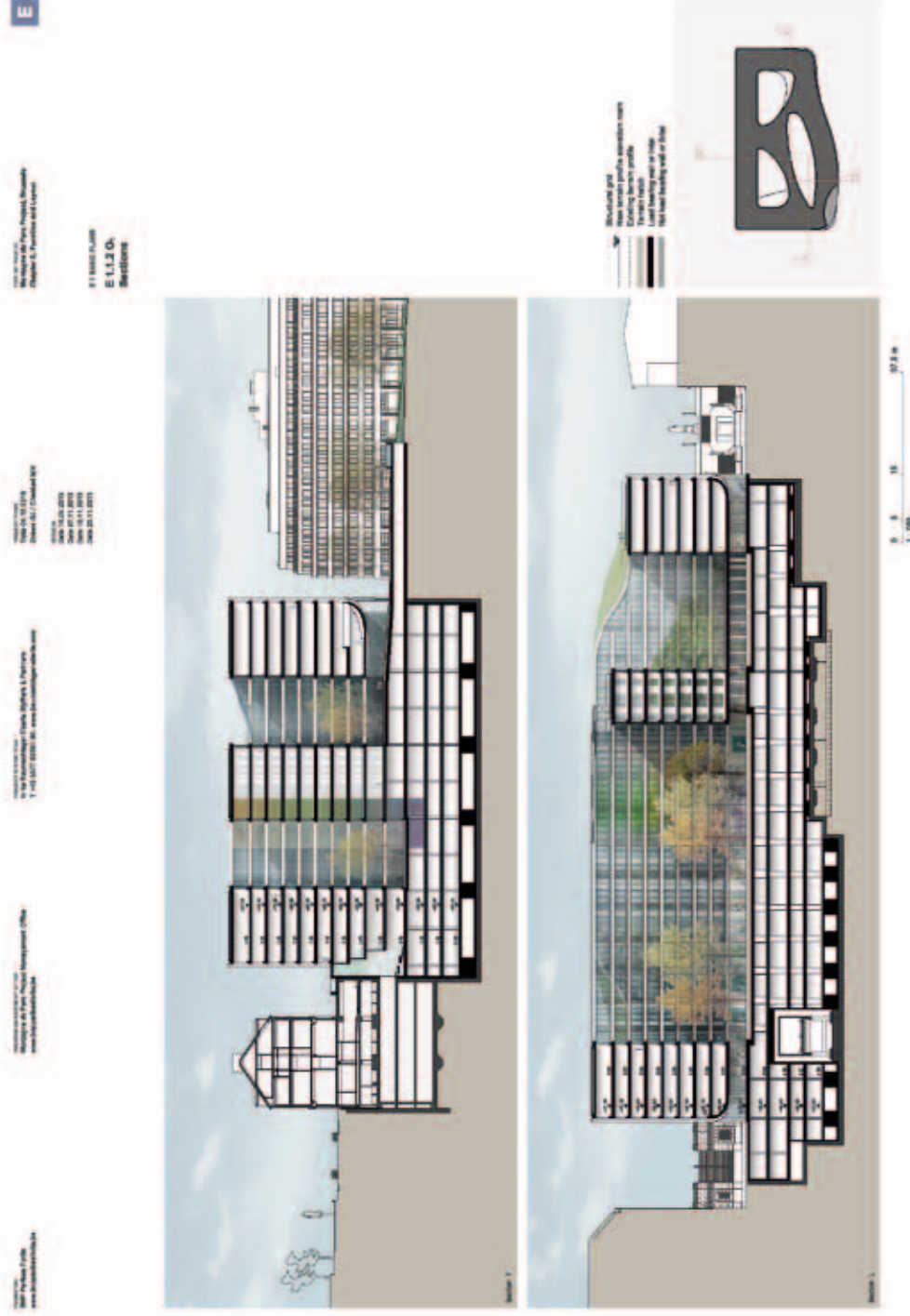


fig. F Cross-sections through the courtyards.

17.

The Chaussée de Etterbeek is a traffic axis that connects the municipalities of Saint-Josse and Etterbeek, offering a familiar alternative to drivers seeking to avoid the busy inner ring road. At the level of Rue de la Loi, in the middle of the European district, the road goes underground. Although massive flows of cars, pedestrians, and public transport use the Maelbeek Tunnel, it is a very dark and unappealing place.

To address this issue, and to boost spatial research in the European capital city, the bMa worked with the “Chamber of Experts” to select a visual artist for the contract to deal with the tunnel under Rue de la Loi. After all, a city planning project does not always have to involve construction works! The ties between the physical space and how we perceive it are the unifying theme in Lotte Van den Audenaeren’s work. In her work, she investigates and develops multi-layered perception by deconstructing and reconstructing visual representations. Using light installations and word-pictures in unexpected, carefree spots in the city, she creates a universally recognised feeling.

The Maelbeek Tunnel was repainted and the sides were covered in wall plates. Van den Audenaeren had the words “Forget & Remember” projected on the walls. The projection is large, but uses a low-intensity light. “Forgetting and remembering is what we all do,” the artist explains. “We try to cherish the things that are important to us, but there are things that we cannot hang on to or that are inevitably lost to us.” Although the light possesses minimum materiality, it has a huge impact on the surrounding area. The light wave spreads throughout the space like echoing words, creating an atmosphere that invites introspection and reflection about the significance of the word-picture. The installation is a cry for more humanity in the urban infrastructures.



INVENTORY No.

192.

INVENTORY CARD

Inv. D02

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fig. A-B





fig. C-D

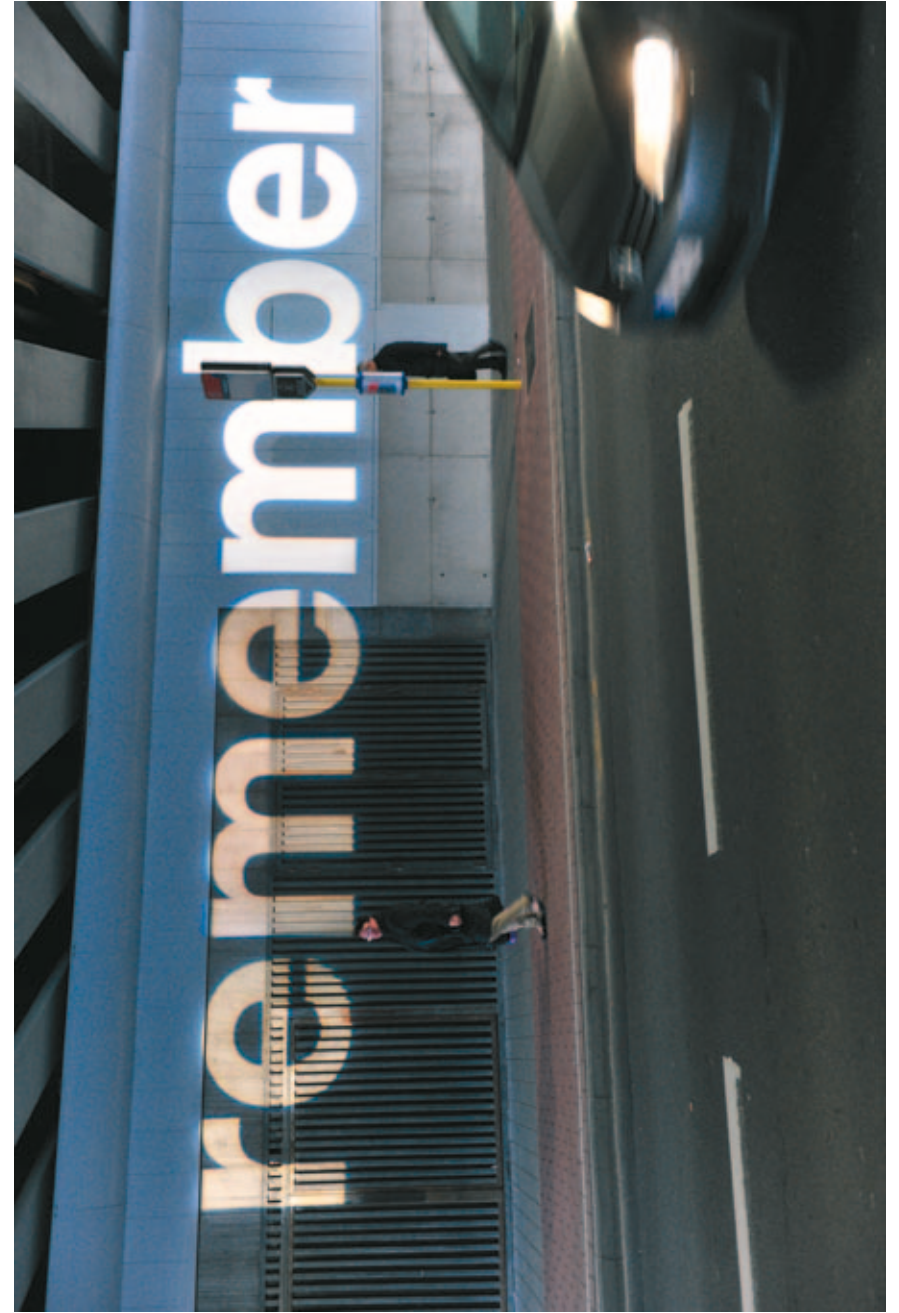


fig. C-D Forget & Remember. A cry for more humanity in urban infrastructures.

18.

So what about the North-South connection? What is the legacy of the major infrastructure works that dramatically changed the face of the city centre sixty years ago, during the period of bruxelisation? Shall we dig a second connection alongside the first, as some engineers with Belgian Rail envision? Or shall we reroute trains around the Pentagon to relieve pressure on the oversaturated connection? Is Brussels a city to cross and/or a city to stay in? Between 2011 and 2013, the Congres organisation and the Recyclart arts centre pooled their energies to celebrate sixty years of the North-South connection. A working group composed of Recyclart, Congres, the bMa, and representatives from the Urban Development Agency (ADT/ATO) formulated a programme to make the Brussels residents, the authorised politicians, Belgian Rail (SNCB/NMBS), the commuters, and the tourists aware of the numerous challenges. These challenges include mobility, city planning, and architecture, with social, economic, and political consequences. What vision do politicians have for commuter traffic to and from the capital city? How should those infrastructures be integrated into the historic city centre in such a way as to keep it liveable? Can the scars generate new public spaces? Various interventions, such as the skate park and the Recyclart arts centre by the Church of Notre-Dame de la Chapelle, or the construction of city squares by such artists as Buren and Rimoux along the connection, have demonstrated the potential of these “leftover spaces”.

The Jonction festival aimed to encourage these types of projects, but also advocated a broader vision. The programme consisted of discussion evenings, guided walking tours, exhibitions, films, artistic performances, lectures, “stations,” and “chambers of architecture”. Internationally acclaimed architects, city planners, historians, and geographers were invited by l’Institut Bruxellois d’Architecture/Brussels Architecture Institute (IBAI), a Recyclart think tank, to come and give lectures. Each ‘station’ was dedicated to a specific location, under or beside the rail line, to promote the debate concerning that spot. The “chambers of architecture” highlighted specific buildings in the immediate vicinity of the North-South connection. The festival was a great success. Various interventions and artistic events fed the debate regarding the connection and made the debate visible in the public space. ‘Container’ by Luc Deleu, at the foot of the Federal Administrative Centre (CAE/RAC), attracted so much attention that the City of Brussels purchased the artwork (originally intended to be temporary) in order to give it a permanent place there. The final conclusions from the festival were summarised in the form of a manifesto.

During the festival, the bMa set up an exhibition called ‘4x4’. Four urbanism and architecture offices were invited to produce a tapestry of 4 by 4 meters that represented their take on the impact of railroads on the city. The exhibition was held at Bozar and was a success. Thanks in part to the esthetical qualities of the tapestries, the exhibition succeeded in attracting a broad audience, beyond architects and urbanists alone.

INVENTORY No.

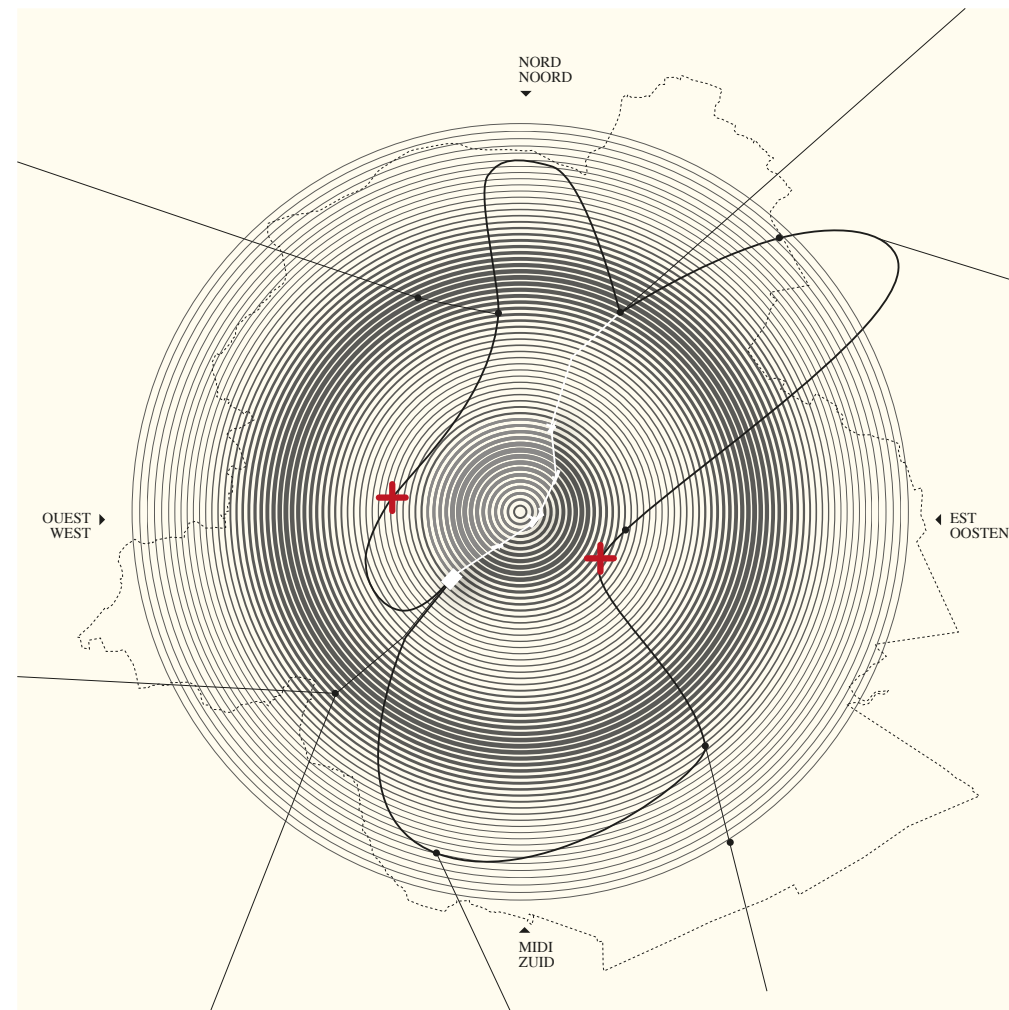
199.



fig. A Map of the future North-South connection.

18. Jonction

fig. A



Légende carte jonction

- ERE COURONNE
- PENTAGONE
- GARE DU LUXEMBOURG - BOUCLE EST
GARE DE L'OUEST - BOUCLE OUEST
- GARES DE LA JONCTION
NORD - MIDI
- HALTES SUR LES BOUCLES
ET CONNECTIONS EXTERIEURES





fig. C Historical publicity Jonction.



fig. D Bozar Architecture 4x4.



fig. E Historical publicity Jonction.



fig. F Historical publicity Jonction.



fig. G Appeal: Commuters needed for art project.

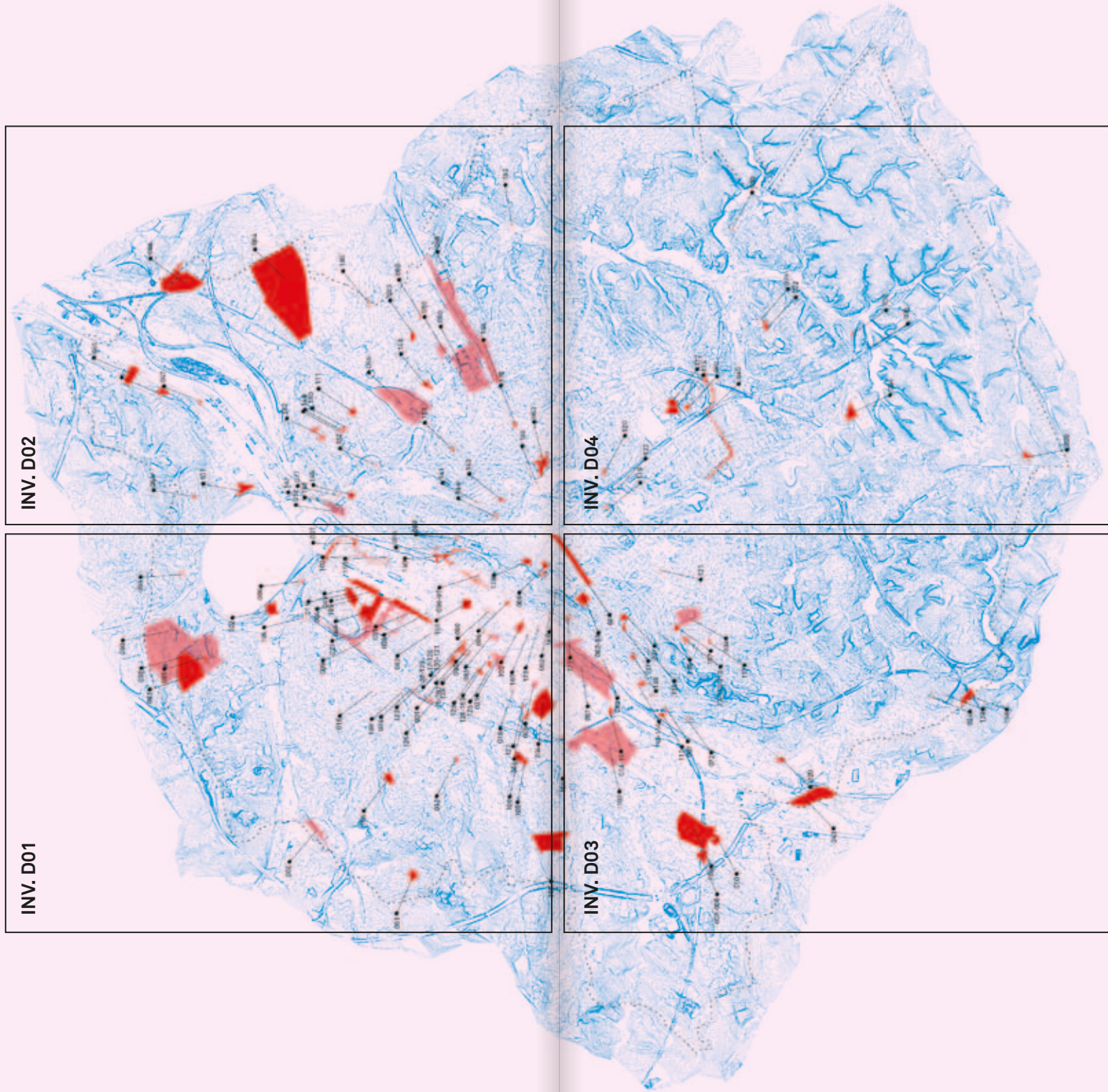


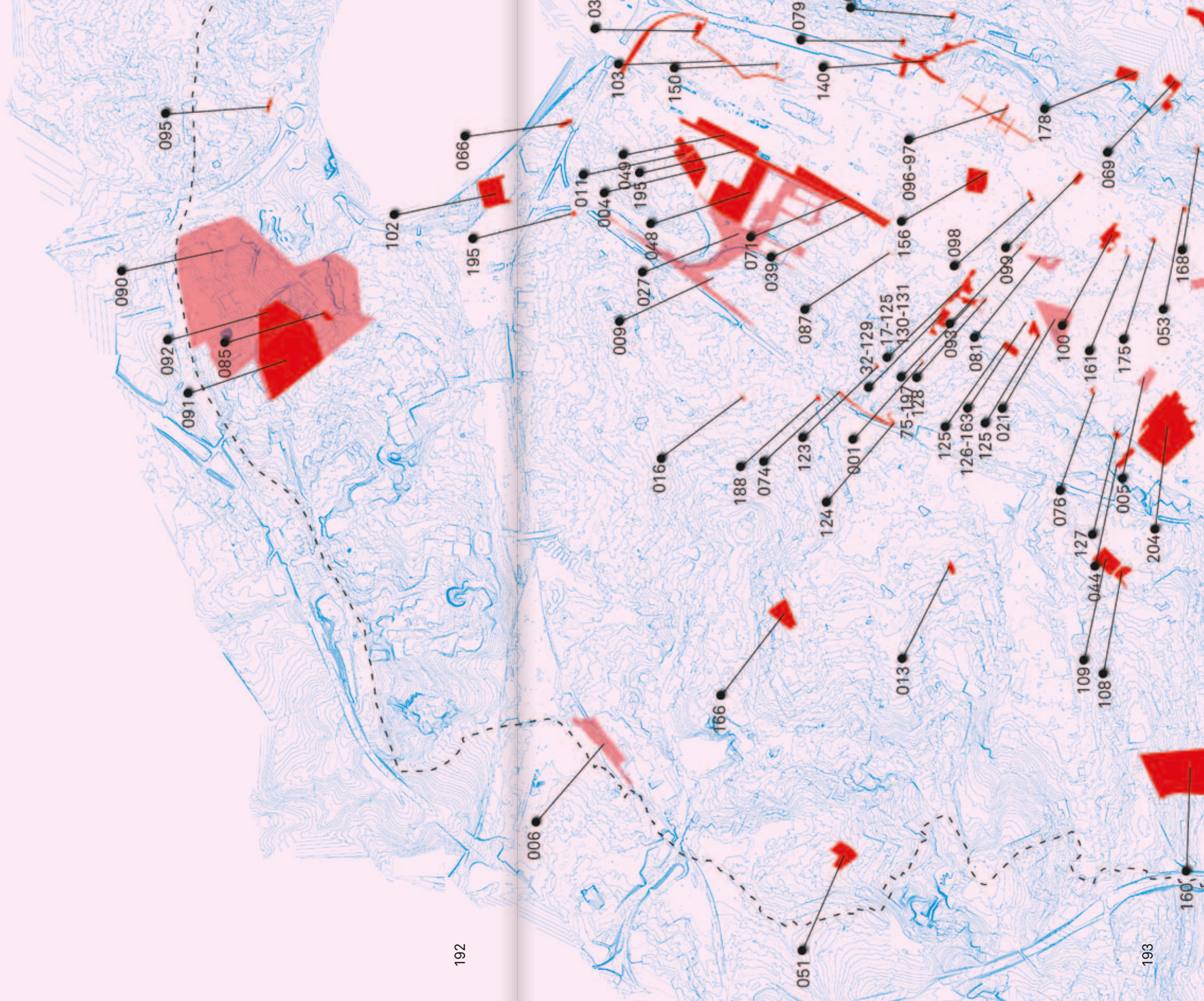
fig. H Passages.



fig. I Jonction / Recyclart.

VI. Inventory





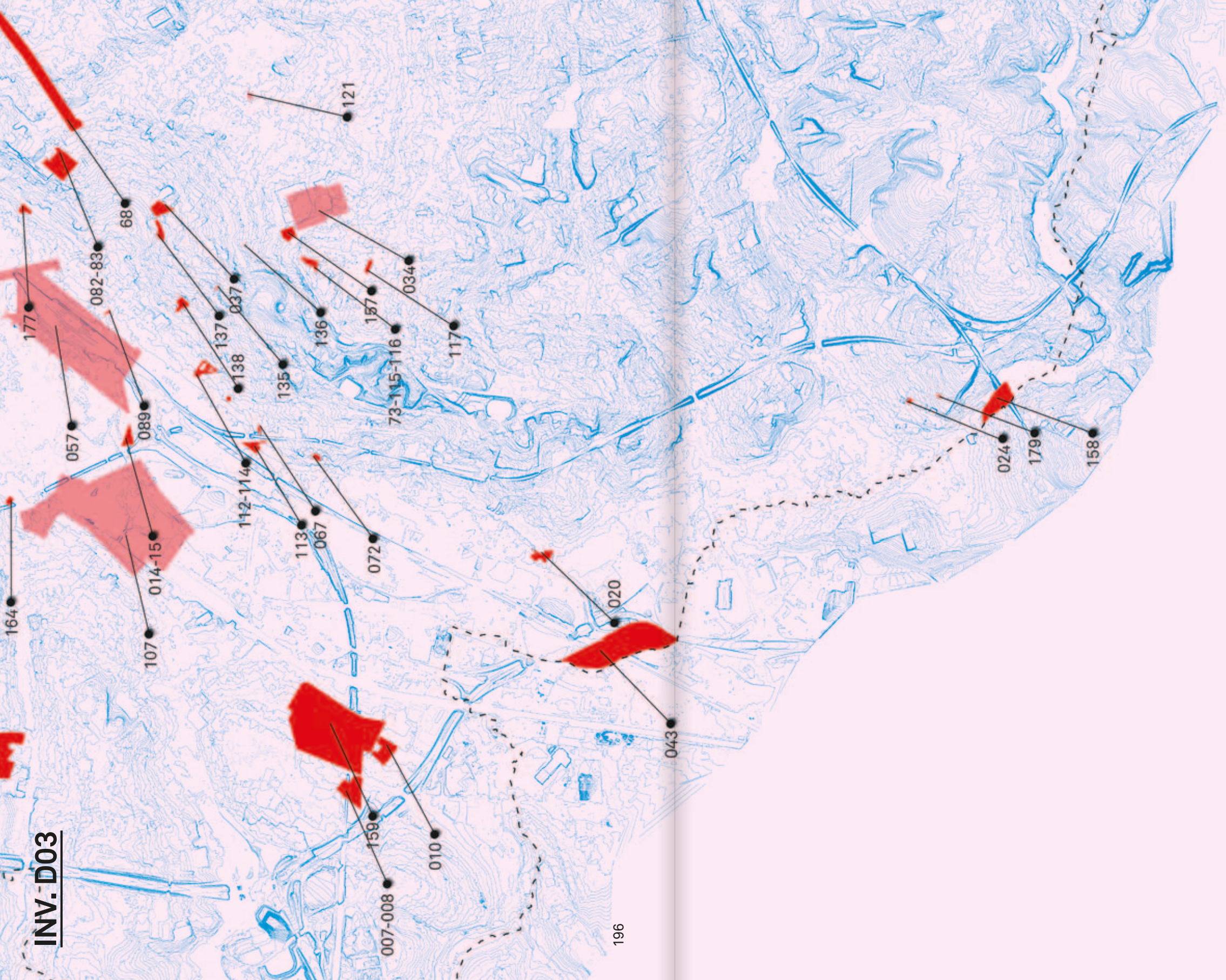


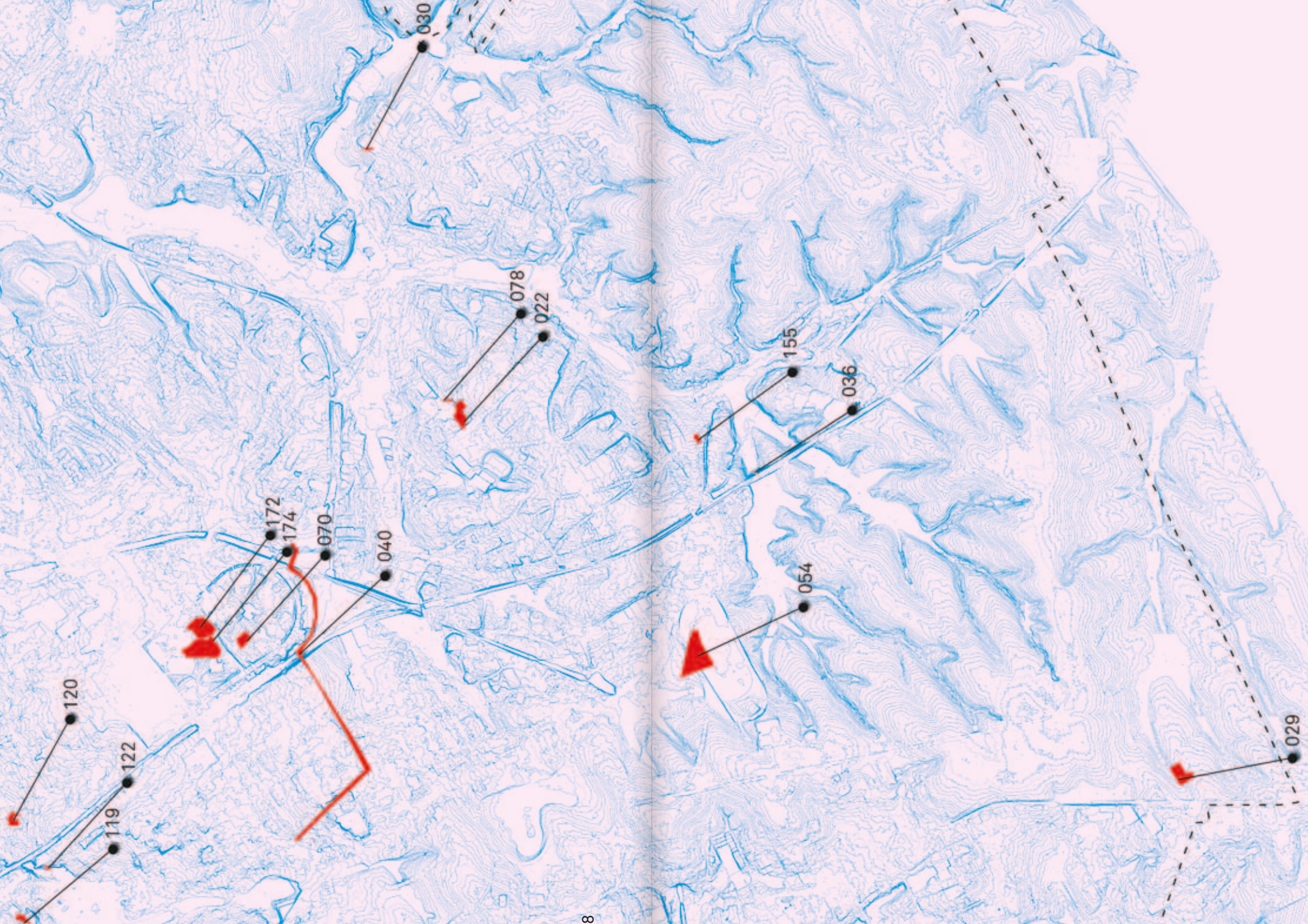
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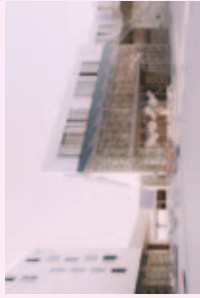
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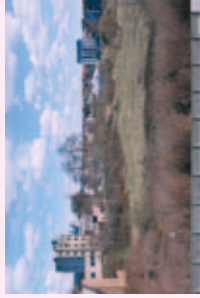
PROJECT

01.



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numération nummering (=carte) (=kaart)	project project	code postal postcode	laureat / équipes laureaat / teams (AM = association momentanée) (SM = société momentanée) (TV = tijdelijke vereniging) (THV = tijdelijke handelsvereniging)	Etat d'avancement du projet / voortgang van het project
				a b c d e f g
1	Logements Piers-Schmitz Huisvesting Piers-Schmitz	1080	. R²D² . Arcanne . Roose & Partners architects . beal . Orts & Ballériaux architectes	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
2	Appel à projets logements 5.000 - 10.000 m² Projectoproep huisvesting 5.000 - 10.000 m ²		JCX	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
3	Appel à projets logements 10.000 - 40.000 m² Projectoproep huisvesting 10.000 - 40.000 m ²			<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
4	Greenbizz (projet FEDER) Greenbizz (EFRO project)	1020	. Architectes Associés . JHK Architecten, ABT, Deerns, Peritas, DGMR . Bogdan & Van Broeck, AR-TE, STABO . MDW Architecture, Atelier Novembre . B612 associates	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
5	Permis de lotir site Compas Verkavelingvergunning site Compas	1070	. AAC architecture . MSA, Olivier Chenu, ARIES . cleurenmerken . CSD Architecten . Cooparch-R.U. . JNC	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
6	Master plan Vallée du Molenbeek Masterplan Vallei Molenbeek	1090 1083	. Art & Build, ARCADIS . Baukunst, Bureau Bas Smets, Tractebel	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
7	Schéma de développement Marco Polo Ontwikkelingsplan Marco Polo	1070	. BUUR, ARIES . CERAU, BRAT . JNC . MSA, ARIES . AGORA	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
8	Permis de lotir Marco Polo Verkavelingvergunning Marco Polo	1070	. BUUR, ARIES, Olivier Chenu	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
9	Logements avenue Dubrucq Huisvesting Dubrucqlaan	1080	. R²D² . B612 associates . FHW architectes	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
10	Gryson	1070	Belfius, Bouffloux Immo BAM, BURO II . JCX, Bogdan & Van Broeck . Eifrage, DDS & Partners . Van Roey, Crepain Binst Architecture	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
11	Tivoli Quartier Durable Duurzame Wijk Tivoli	1020	. PARBAM, Adriana . Matexi-Wilma, Architectes Associés . SDS-Thomas & Piron, BOB 361 . JCX, Nacarat, Alcor, Archi 2000 . BESIX RED-BPI, Axent' Architects	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
12	Schéma directeur Navez Richtschema Navez	1000	. Karbon' . D+A International . AGORA . BUUR	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
13	Parking souterrain et halle industrielle site Lavoisier Ondergrondse parking en industriële hal Lavoisiersite	1080		<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
14	Schéma directeur Kuborn Richtschema Kuborn	1070	. AM OZ, BAU . AM 'Karbon', ARIES, AAC architecture . AM MSA, Olivier Chenu, Aster Consulting	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
15	Promotion logements Kuborn Projectontwikkeling huisvesting Kuborn	1070	. JCX, Nacarat, Bogdan & Van Broeck . Batipont Immobilier, Urban Platform, R ² D ² . Artes Group, AZM . BKP, BURO II & ARCHI + I	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
16	Logements Moranville Huisvesting Moranville	1090		<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
17	Promotion logements Vandermaelen Projectontwikkeling huisvesting Vandermaelen	1080	. Nacarat, Alcor & SM DSW Architects, Goffart Polomé, JDS . AM Thomas & Piron, SDS, Pierre Blondel architectes . JCX, LCEBE, Urban Platform . Artes Group, AZM	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>



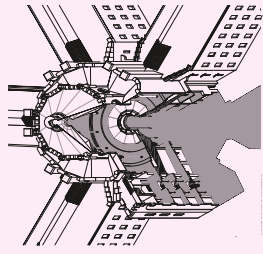
PROJECT

02.



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numération nummering (=carte) (=kaart)	projet project	code postal postcode	lauréat / équipes laureaat / teams (AM = association momentanée) (SM = société momentanée) (TV = tijdelijke vereniging) (THV = tijdelijke handelsvereniging)	Etat d'avancement du projet / voortgang van het project							
				a	b	c	d	e	f	g	
				a	b	c	d	e	f	g	
18	Cahier des charges Plan Logement et avis de marché type Bestek Huisvestingsplan en type aankondiging opdracht										
19	Cahier des charges plan quadriennal et avis de marché type Bestek vierjarenplan en type aankondiging opdracht										
20	Logements et équipement Huilleries (Plan Logement) Huisvesting en uitrustingen Huilleries (Huisvestingsplan)	1190	<ul style="list-style-type: none"> . TV BOB 361, RCR, Lavreyn, Daidalos Peutz . AM beaj, Lassoie - Van Eyck & Associés . AM JAA-AAVT, Ney & Partners, Détang . AM Ateliers Forest . TV Bogdan & Van Broeck, AR-TE, STABO, Beco . Pierre Blondel architectes 								
21	Master plan logements Porte de Ninove Masterplan huisvesting Ninoofsepoort	1080	<ul style="list-style-type: none"> . XDGA, Tractebel (Tritel), Alto . MSA, Idea Consult, Olivier Chenu 								
22	Logements moyens et équipements Archiduc (Plan Logement) Huisvesting voor middeninkomens en uitrustingen Archiduc (Huisvestingsplan)	1170	<ul style="list-style-type: none"> . Pierre Blondel architectes . AM RESERVOIR A, AAC architecture . O2, Lpp 								
23	Logements moyens Artemis (Plan Logement) Huisvesting voor middeninkomens Artemis (Huisvestingsplan)	1140	<ul style="list-style-type: none"> . Bogdan & Vanbroeck . MIDW Architecture . Pierre Blondel architectes . BOB 361 								
24	Logements sociaux et équipement collectif Silence (Plan Logement) Sociale huisvesting en gemeenschappelijke uitrustingen Stille (Huisvestingsplan)	1180	<ul style="list-style-type: none"> . Agwa . Faidherbe & Pinto Architectes . Pierre Blondel architectes 								
25	Marché groupé pour 5 projets distincts à Schaarbeek et Molenbeek (Plan Logement) Gegroepeerde opdracht voor 5 projecten in de gemeenten Schaarbeek en Molenbeek (Huisvestingsplan)										
26	Cahier des charges type conception-exécution Typebestek ontwerp-uitvoering										
27	Tour & Taxis - marché d'étude paysagère Tour & Taxis - aanbesteding landschapsstudie		<ul style="list-style-type: none"> . Michel Desvigne Paysagiste . AM MSA, Bureau Bas Smet . AM Artingeering, H+H+S, Urban Platform 								
28	Tour & Taxis - assistance à la maîtrise d'œuvre Tour & Taxis - ondersteuning van het opdrachtgeverschap	1000									
29	Brigade forestière Bosbrigade	1180	<ul style="list-style-type: none"> . B612 associates . AAC architecture . Faidherbe & Pinto Architectes . MODULO architects 								
30	Jardin Massart Plantentuin Massart	1160	<ul style="list-style-type: none"> . BS architecten . Agwa . dmva architecten . ARJM . Label architecture 								
31	Aménagement du parc de la Senne Aanleg van het Zennepark	1000 1030	<ul style="list-style-type: none"> . La Compagnie du Paysage . Urban Platform . Grontmij . maat ontwerpers, Landinzicht 								
32	Parc Bonnevie - local des gardiens de parc Bonneviepark - lokaal voor de parkwachters	1080									



PROJECT

03.



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PROJECT

04.



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numérotation nummering (=carte) (=kaart)	projet project	code postal postcode	laureat / équipes laureaat / teams (AM = association momentanée) (SM = société momentanée) (TV = tijdelijke vereniging) (THV = tijdelijke handelsvereniging)	a	b	c	d	e	f	g
Etat d'avancement du projet / voortgang van het project				a	b	c	d	e	f	g
33	Maison de l'Urbanisme (marché de définition) Huis van de Stedenbouw (studieopdracht)		<ul style="list-style-type: none"> . MSA, Idea Consult . Cooparch-R.U., Van Wunnik Partners . Arter, Tempora . BRAT, CERAU, Clerboux-Pinon 							
34	Etude de définition reconversion sites prisons St-Gilles, Forest et Berkendael Studieopdracht reconversie sites gevangenis St-Gillis, Vorst en Berkendael	1060 1190	<ul style="list-style-type: none"> . MSA, Idea Consult . Architecten Achtergaeel . AM A-RES, BUUR . SumiResearch 							
35	Schéma directeur Canal Richtschema Kanaal	1000 1070 1080	<ul style="list-style-type: none"> . AM Alexandre Chemetoff & Partners . AM XDGA, Michel Desvigne Paysagiste, Tritel . AM Team Kanaal Katalysator - De Zwarte Hond, Studio UC, LOLA Landscape architects, Movares 							
36	Château Toumay Solvay Kasteel Toumay Solvay	1170								
37	Hôtel Aubecq Herenhuis Aubecq	1060	<ul style="list-style-type: none"> . Karbon, Véronique van Cutsem, Idea Consult, Martinez Lapena-Torres Arquitectos 							
38	Plan Lumière régional Gewestelijk Lichtplan									
39	Avenue du Port Havenlaan	1000								
40	Tram 71	1050								
41	Tram 70 Tour & Taxis	1000								
42	Be.together - centralisation du SPRB Be.together - centralisatie van de GOB									
43	Usine de biométhanisation Biomethanisatiefabriek	1190								
44	Pôle de réemploi (projet FEDER) Centrum voor hergebruik (EFRO project)	1070	<ul style="list-style-type: none"> . Baneton-Garrino Architects . V+, Rotor . MDW Architecture . AM AZF Architecture, SODEG Ingenierie 							
45	Déchetterie Buda Afvalverwerking Buda	1120	<ul style="list-style-type: none"> . Architects in Motion . evr-Architecten, Atelier 229 . AM BAEB-Groep, Infrabo-Establis . MDW Architecture . Bureau Henry, TPEE 							
46	Maison du Port (projet FEDER) Havenhuis (EFRO project)	1000								
47	Terminal passagers Passagiersterminal	1000	<ul style="list-style-type: none"> . Groupe GEI, Atelier de Visscher & Vincenelli . TV OVMGEVING, URA, SBE, Origin, Boydens . SumiProject, bureau Greisch . de Architecten Cie. 							
48	TACT	1000	<ul style="list-style-type: none"> . TV B-architecten, Wieljaert Architecten, Karres en Brands + Marcq & Roba, UTIL, aNNO architecten . AM MODULO architects, Harris-Kjiskik, Origin, Van Looy Group . AM Agence Ter, AAVO + AVA . Architects.Landscape Design Partnership, Durot, BET-CES, Establis . SM AUIPA, ADPI, Groupe Eole architectes + Tractebel . THV compagnie-O, PROAP, Antea Group + IBAM . ADE-BRUARCHI, Philippe Duijère, Scenillum, ARCADIS . TV TIR (COOT architectes, TETRA architecten + Bureau Bouwtechniek, Vincent Callebaut Architectures, Studieburo Mouton, VK engineering, Landinzicht) 							



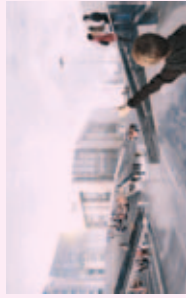
PROJECT

05.



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numérotation project nummering (=kaart)	project project	code postal postcode	laureaat / équipes laureaat / teams (AM = association momentanée) (SM = société momentanée) (TV = tijdelijke vereniging) (THV = tijdelijke handelsvereniging)	Etat d'avancement du projet / voortgang van het project									
				a	b	c	d	e	f	g			
49	Entrepôts Bassin Vergote Loodsen Vergotedok	1000	. TV VERGOTEDOK (TETRA architecten + Studeburo Mouton) . TV evr-Architecten, Atelier 229 . TV Lens*Ass. Architecten, OMGEVING . AM Synergy International, BC-AS, Lateral Thinking Factory . TV URA, Talboom										
50	Terminal Roll on Roll off (RoRo)	1120											
51	Institut d'enseignement spécialisé Alexandre Herlin Instituut buitengewoon onderwijs Alexandre Herlin	1082											
52	Facilitateur pour les maisons de repos Facilitator voor rusthuizen												
53	Logements rue de la Roue (Plan Logement) Huisvesting Radstraat (Huisvestingsplan)	1000	. Pierre Blondel architectes . Architectes Associés										
54	Hippodrome de Boitsfort Renbaan van Bosvoorde	1180											
55	Etude faisabilité ZIR Josaphat Haalbaarheidsstudie GGB Josaphat	1030 1140	. Idea Consult, MSA . BAU, O2 . SumProject										
56	Schéma de cohérence paysagère Chaussée de Louvain Landschapsplan Leuvensesteenweg	1140	. Taktyk . D+A International										
57	Schéma directeur Midi Richtschema Zuid	1060 1070	. LAUC, NFA, Bureau Bas Smets, Egis, 8.18, Transolar, Bollinger et Grohmann, ENCORE architects . François Leclercq, BOB 361, Richez_Associés, Une Fabrique de la Ville, Base paysagistes, Transitec, 3E Architecten, Atelier 59, Aartlijn, bureau Greisch, Eric Corlijn . Maxwan, Goudappel Coffeng, LOLA Landscape architects, Bureau Stedelijke Planning, ABT, Ivam, ARCADIS . Güllér Güllér, 1010, ZUS, RR&A, Nuesch development, Setec, Franck Boutté Consultants, Susanna Antico										
58	Parkway E40	1030	. TV OKRA, Maxwan, Antea Group . AM TVK, Karbon, OLM . Studio Associato Secchi-Vigano (studio 013) . AM Ateliers Lion Associés, Suède 36 . TV BUUR, Latz + Partner										
59	Expert team Reyers Expertteam Reyers	1030	. Egis Conseil . Advisers										
60	Master plan Reyers Masterplan Reyers	1030	. François Leclercq, BOB 361, Espinas I Tarraso, Citec, Alphaville Architects, Transolar, MAGEO Morel - Associés + BUUR, Nartex . AAUPC, awg architecten, attitudes urbaines + DTZ, Transitec, Antea Group . Güllér Güllér, 1010, ZUS, RR&A, Franck Boutté Consultants, Institut für Angewandte Medienwissenschaften (IAM), Witteveen+Bos + Antea Group, 5P BGM . uapS, Taktyk, PRO-Développement + Smets Consultants, Mint Architecten, AFA, Tom Coppens, BDB, Franck Boutté Consultants, Antea Group										
61	Station de métro Erasme et abords Metrostation Erasmus en omgeving	1070											
62	Module Nouveau Marché aux Grains Module Nieuwe Graanmarkt	1000	. Suède 36										



PROJECT

06.



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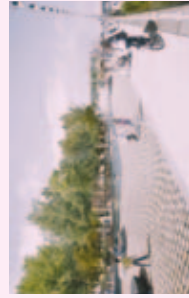
numérotation nummering (=carte (=kaart)	projet project	code postal postcode	laureat / équipes laureaat / teams (AM = association momentanée) (SM = société momentanée) (TV = tijdelijke vereniging) (THV = tijdelijke handelsvereniging)	Etat d'avancement du projet / voortgang van het project
				a b c d e f g
63	Rond-Point Schuman Rotonde Schuman	1000	. XDGA, Michel Desvigne Paysagiste, Ney & Partners, Tritel . West 8 . AM SKOPE (D+A International, Cooparch-R.U., Flint & Neill, AT Osborne) . Roose & Partners architects, o(m)architecture, INGEROP, Villes & Paysages . R²D² . OMGEVING, OKRA, ARA, Import.Export, Susanna Antico	<div style="display: flex; justify-content: space-between;"> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> </div>
64	Institut européen de Formation à la Sécurité de l'Aviation Europees Opleidingsinstituut Luchtvaartbeveiliging	1140		<div style="display: flex; justify-content: space-between;"> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> </div>
65	Prolongation du tunnel sous l'Avenue de Cortenberg Verlenging tunnel onder de Kortenberglaan	1000		<div style="display: flex; justify-content: space-between;"> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> </div>
66	Eclairage église Notre-Dame de Laeken Verlichting kerk Onze-Lieve-Vrouw van Laken	1020		<div style="display: flex; justify-content: space-between;"> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> </div>
67	Centre d'art Wiels - bâtiment Blomme Kunstencentrum Wiels - gebouw Blomme	1190		<div style="display: flex; justify-content: space-between;"> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> </div>
68	Couverture Toison d'Or Overdekking Guidenvlies	1050		<div style="display: flex; justify-content: space-between;"> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> </div>
69	Place Royale Koningsplein	1000	. THV Grontmij, West 8, CERAU . AM R²D², Richez_Associés, Bagon, ARIES, Artill . AM Arter, ARCEA . AM Atelier 4D, Radlance 35, IZH & Partners . SM Belle-Vue	<div style="display: flex; justify-content: space-between;"> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> </div>
70	Library & learning center VUB ULB	1050		<div style="display: flex; justify-content: space-between;"> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> </div>
71	Espace vert - Quai des Matériaux Groene ruimte - Materialenkaai	1000	. AM WEST8, noArchitecten, JES, Grontmij . AM Arter, Juurlink(+J)Geluk . AM bureau Greisch, Latz + Partner . ADR Architecten, Georges Descombes, Technum, MSA	<div style="display: flex; justify-content: space-between;"> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> </div>
72	Salle de sports Primeurs (contrat de quartier Primeurs-Pont de Luttre) Sportzaal Vroegegroenten (wijkcontract Vroegegroenten-Luttrebrug)	1190	. O2 . AAC architecture . Agwa	<div style="display: flex; justify-content: space-between;"> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> </div>
73	Pôle Albert - réaménagement de la place Albert (contrat de quartier durable Albert) Pool Albert - heraanleg Albertplein (duurzaam wijkcontract Albert) Pool Albert - heraanleg Albertplein (duurzaam wijkcontract Albert)	1190		<div style="display: flex; justify-content: space-between;"> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> </div>
74	Cheminement Allée Verte Wandelpad Groene Dreef	1081		<div style="display: flex; justify-content: space-between;"> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> </div>
75	Place communale Molenbeek (contrat de quartier Cinéma Belle-Vue) Gemeenteplein Molenbeek (wijkcontract Cinéma Belle-Vue)	1080	. a practice . Urban Platform . MSA . BOB 361 . V+ . Agwa . ARJM	<div style="display: flex; justify-content: space-between;"> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> </div>
76	Angle place de Liverpool-Quai de l'Industrie (contrat de quartier Ecluse Saint-Lazare) Hoek Liverpoolplein-Nijverheidskaai (wijkcontract Sluis Sint-Lazarus)	1080	. B612 associates . BOB 361 . Urban Platform . V+ . Stramien, Cenergie	<div style="display: flex; justify-content: space-between;"> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> </div>
77	Salle de sports Navez-Portaels (contrat de quartier Navez-Portaels) Sportzaal Navez-Portaels (wijkcontract Navez-Portaels)	1030		<div style="display: flex; justify-content: space-between;"> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> <div style="width: 10%;"><input type="checkbox"/></div> </div>

PROJECT

07.



p.132

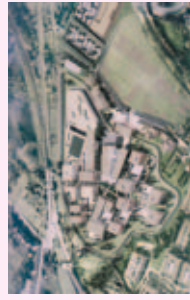


numération nummering (=carte) (=kaart)	project project	code postal postcode	laureaat / équipes laureaat / teams (AM = association momentanée) (SM = société momentanée) (TV = tijdelijke vereniging) (THV = tijdelijke handelsvereniging)	Etat d'avancement du projet / voortgang van het project																
				a	b	c	d	e	f	g										
78	Logements sociaux Archiducs Sociale huisvesting Archiducs	1170																		
79	Logements sociaux Linné-Plantés Sociale huisvesting Linné-Plantés	1210																		
80	Logements sociaux Musin Sociale huisvesting Musin	1210																		
81	Marché de définition Rempart des Moines Studieopdracht Papenvest	1000																		
82	Palais de Justice - appel à idées Justitiepaleis - ideeënoep	1000																		
83	Palais de Justice - suivi master plan Justitiepaleis - opvolging masterplan	1000																		
84	DBFM Prison de Haren DBFM Gevangenis van Haren	1130																		
85	Planétarium royal de Belgique Koninklijk Planetarium van België	1020																		
86	Passages à niveaux Overwegen																			
87	Crèche du Ministère de la FWB Kinderdagverblijf van het ministerie van FWB	1080																		
88	École Papageno School Papageno	1140																		
89	Ecole gardienne et crèche De Bron Kleuterschool en kinderdagverblijf De Bron	1060																		
90	Projet NEO (plateau du Heysel) - master plan Project NEO (Heizeplateau) - masterplan	1020																		
91	Projet NEO - centre commercial et logements Project NEO - handelscentrum en huisvesting	1020																		
92	Projet NEO - centre de congrès Project NEO - congrescentrum	1020																		

PROJECT

08.

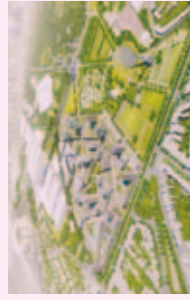
p.136



PROJECT

09.

p.140



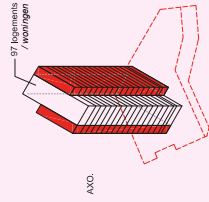
numération nummering (=carte) (=kaart)	project project	code postal postcode	laureat / équipes laureaat / teams (AM = association momentanée) (SM = société momentanée) (TV = tijdelijke vereniging) (THV = tijdelijke handelsvereniging)	Etat d'avancement du projet / voortgang van het project							
				a	b	c	d	e	f	g	
93	Centre Mode Design Brussels (Projet FEDER) Mode and Design Center Brussels (EFRO project)	1000	. V+ Rotor . OFFICE, Richard Venlet, D&A Lab, UTIL, Boydens . MDMA, Stefan Schöning, Barbara Van der Wee, Ney & Partners, Marcq & Roba, Daidalos Peutz, Topotek, Milk&Cookies . AUXAU, Bihain, bureau Greisch, MAZ . B-architecten	█	█	█	█	█	█	█	█
94	Ecole Donderberg School Donderberg	1020	. GILLION, AAC architecture . DELENS, beai	█	█	█	█	█	█	█	█
95	Ecole Mutsaard School Mutsaard	1020		█	█	█	█	█	█	█	█
96	Rue Neuve - appel à idées Nieuwstraat - ideeënoproep	1000	. Lens'Ass Architecten . OMGEVING . THV Lowette, Ney & Partners, Royal Haskoning, JNC, Tensen & Huon . Clerboux-Pinon . OFF . ARRIOLA & FIOL architectes . Mag MA architecture	█	█	█	█	█	█	█	█
97	Rue Neuve - auteur de projet Nieuwstraat - ontwerp	1000	. TV BUUR, Latz + Partner + ARA, Idea Consult . Arter + Poly-Tech, Pirnay, Beco . THV Grontmij, West 8 + ARIES . Lens'Ass Architecten, Architectuurbureau Lowette, JNC + Ney & Partners, Royal Haskoning . OKRA, NIO, Ara	█	█	█	█	█	█	█	█
98	Halle Gourmande Fijnproeversmarkt	1000		█	█	█	█	█	█	█	█
99	Beer Palace	1000		█	█	█	█	█	█	█	█
100	Ilot Fontainas (Contrat de quartier durable Jardin aux Fleurs) Huizenblok Fontainas (Duurzaam Wijkcontract Bloemenhof)	1000	. B612 associates . Arter . BOB 361 . BEAUVOIR-CARNOY-CRAYON, JNC . beai, AGORA	█	█	█	█	█	█	█	█
101	Ecole Croix du Feu School Vuurkruisen	1020	. AM VALENS, ANTWERPSE BOUWERKEN + AAC architecture, B-architecten, bureau Greisch, Cenergie, LAND . WYCKAERT + Tom Thys Architecten, Studio Jan Vermeulen, Technum, Studieburo Mouton, BUUR . AM ARTES Roegiers, ARTES TWT + TV Studio Plus Architecten, Architectuurstudio HH + ESTABLIS, Boydens, OKRA . DENYS + BURO II & ARCHI-I, Ney & Partners, Ingenium, A2E, Denis Dujardin . VAN ROEY + Bogdan & Van Broeck, Grontmij, Lint Landscape	█	█	█	█	█	█	█	█
102	Ecole Perruches School Perruches	1020		█	█	█	█	█	█	█	█
103	Maison de jeunes et logements (contrat de quartier durable Masu) Jeugdhuys en huisvesting (duurzaam wijkcontract Masu)	1000	. AM Atelier Gigogne, VERS.A . Agwa . Faidherbe & Pinto Architectes . Baneton-Garrino Architectes . AM Atelier de Visscher & Vincetelli, Manger Nielsen Architects	█	█	█	█	█	█	█	█
104	Programmation contrat de quartier durable Jonction Programmatie duurzaam wijkcontract Jonction	1000		█	█	█	█	█	█	█	█
105	Ancienne Ecole vétérinaire (projet FEDER) Voormalige Veeartsenschool (EFRO project)	1070		█	█	█	█	█	█	█	█
106	Crèche Tulipe Kinderdagverblijf Tulip	1070		█	█	█	█	█	█	█	█



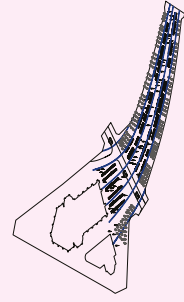
numération nummering (=carte) (=kaart)	projet project	code postal postcode	laureat / équipes laureaat / teams (AM = association momentanée) (SM = société momentanée) (TV = tijdelijke vereniging) (THV = tijdelijke handelsvereniging)	Etat d'avancement du projet / voortgang van het project
				<ul style="list-style-type: none"> a consultation du bMa / overleg met de bMa b cahiers des charges / bestek c avis de marché / aankondiging van opdracht d sélection qualitative / kwalitatieve selectie de bMa e comité d'avis / adviescommissie f attribution / gunning g développement projet / ontwikkeling project project stopgezet
				<ul style="list-style-type: none"> a b c d e f g
107	PPAS Biestebroek BBP Biestebroek	1070	<ul style="list-style-type: none"> . SM ARIES, BUUR . AGORA . Arter . Cooparch-R.U. . Planeco . Clerbeaux-Pinon 	<ul style="list-style-type: none"> a b c d e f g
108	Logements, équipements et parc De Swaef-Debatty (contrat de quartier durable Scheut) Huisvesting, uitrustingen en park De Swaef-Debatty (duurzaam wijkcontract Scheut)	1070		<ul style="list-style-type: none"> a b c d e f g
109	Parc et crèche Pôle Grand Scheut (contrat de quartier durable Scheut) Park en kinderdagverblijf Groepool Groot Scheut (duurzaam wijkcontract Scheut)	1070		<ul style="list-style-type: none"> a b c d e f g
110	Programmation contrat de quartier durable Chasse-Gray Programmatie duurzaam wijkcontract.lacht-Gray	1040		<ul style="list-style-type: none"> a b c d e f g
111	Square de l'Accueil Onthaalsquare	1140	<ul style="list-style-type: none"> . ARJM, Sum . JDS . R²D², MSA . B+B, DVVT . KPW architecten 	<ul style="list-style-type: none"> a b c d e f g
112	Parvis Saint-Antoine (contrat de quartier Saint-Antoine) Sint-Antoniolein (wijkcontract Sint-Antonius)	1190	<ul style="list-style-type: none"> . AM Urban Platform, Argingeering . Suède 36 . AM Atelier 4D, Atanor . Grontmij . R²D² 	<ul style="list-style-type: none"> a b c d e f g
113	DIVERCITY (projet FEDER, contrat de quartier Primeurs-Pont de Luttre) DIVERCITY (EFRO project, wijkcontract Voorgeoenten-Luttrebrug)	1190	<ul style="list-style-type: none"> . AM Vv, MSA . Baumans-Deflet Architecture . R²D² . Urban Platform . B612 associates 	<ul style="list-style-type: none"> a b c d e f g
114	Maison de quartier Saint-Antoine (contrat de quartier Saint-Antoine) Wijkhuis Sint-Antoon (wijkcontract Sint-Antonius)	1190	<ul style="list-style-type: none"> . Faidherbe & Pinto Architectes . FHW architectes . Réservoir A . ADE . O2 . Conix Architects . AAC architecture . Baneton-Garrino Architectes . RC² 	<ul style="list-style-type: none"> a b c d e f g
115	Pôle Albert - programmation et master plan (contrat de quartier durable Albert) Pool Albert - programma en masterplan (duurzaam wijkcontract Albert)	1190	<ul style="list-style-type: none"> . MSA, IDEA, Ney & Partners . BUUR, LIEVEN BARO, Ney & Partners 	<ul style="list-style-type: none"> a b c d e f g
116	Pôle Albert - dalle et équipements (contrat de quartier durable Albert) Pool Albert - dekplaat en voorzieningen (duurzaam wijkcontract Albert)	1190		<ul style="list-style-type: none"> a b c d e f g
117	Parc Marconi (contrat de quartier durable Albert) Marconipark (duurzaam wijkcontract Albert)	1190		<ul style="list-style-type: none"> a b c d e f g
118	Programmation contrat de quartier Abbaye Programmatie duurzaam wijkcontract Abdijs	1190		<ul style="list-style-type: none"> a b c d e f g
119	Ilot Sans-Souci (contrat de quartier Sceptre) Wijk Sans-Souci (wijkcontract Scepter)	1050		<ul style="list-style-type: none"> a b c d e f g
120	Brochet Snoek	1050		<ul style="list-style-type: none"> a b c d e f g
121	Eglise de la Sainte-Trinité Kerk van de Heilige Drievouldigheid	1050.1060	<ul style="list-style-type: none"> . Barbara van der Wee architects, Sumresearch, DTZ, Thomas Coomans . OZON architecture, VIA, JZH & Partners, Building Management, Atelier Sans Titre 	<ul style="list-style-type: none"> a b c d e f g



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				<ul style="list-style-type: none"> a consultation du bMa / overleg met de bMa b cahiers des charges / bestek c avis de marché / aankondiging van opdracht d sélection qualitative / kwalitatieve selectie de bMa e comité d'avis / adviescommissie f attribution / gunning g développement projet / ontwikkeling project
				<ul style="list-style-type: none"> a b c d e f g
118	Programmation contrat de quartier Abbaye Programmatie duurzaam wijkcontract Abdiij	1190		
119	Ilot Sans-Souci (contrat de quartier Sceptre) Wijk Sans-Souci (wijkcontract Scepter)	1050		
120	Brochet Snoek	1050		
121	Eglise de la Sainte-Trinité Kerk van de Heilige Drievuldigheid	1050 1060	<ul style="list-style-type: none"> Barbara van der Wee architects. SumResearch, DTZ, Thomas Coomans OZON architecture, VIA, JZH & Partners, Building Management, Atelier Sans Titre 	
122	Entre-deux-ponts (contrat de quartier durable Maalbeek) Twee Bruggen (duurzaam wijkcontract Maalbeek)	1050		
123	Crèche Sergijsels (contrat de quartier durable Koebelberg Historique) Kinderdagverblijf Sergijsels (duurzaam wijkcontract Historisch Koebelberg)	1081	<ul style="list-style-type: none"> AM Baumanns-Defiet, Néllis Delincé V+ ZED architects AM Dencî-studio, Cruysweegs - Halsberghe MODULO architects 	
124	Centre International des Arts du Cirque (contrat de quartier durable Koebelberg Historique) Internationaal Centrum voor het Circus (duurzaam wijkcontract Historisch Koebelberg)	1081	<ul style="list-style-type: none"> Baumanns-Defiet AM ADH, AgWA, Verdi Bureau d'architecture Ledroit-Pierret-Polet V+ MDW architecture 	
125	Aménagements divers dans l'espace public (contrat de quartier Cinéma Belle-Vue) Verschillende inrichtingen van de publieke ruimte (wijkcontract Cinema Belle-Vue)	1080	Suède 36	
126	Marché de définition Tour Brunfaut (contrat de quartier Cinéma Belle-Vue) Studieopdracht Brunfautoren (wijkcontract Cinema Belle-Vue)	1080	Lacaton & Vassal Architectes, Frédéric Druot Architecture	
127	Logements et école Bonne-Mariemont (contrat de quartier Ecluse Saint-Lazare) Huisvesting en school Bonne-Mariemont (wijkcontract Sluis Sint Lazarus)	1080	<ul style="list-style-type: none"> Trait dmvA architecten, UTIL, Boydens AZM 	
128	Angle chaussée De Gand et rue du Comte de Flandre (contrat de quartier Cinéma Belle-Vue) Hoek Gentssteenweg en Graaf van Vlaanderenstraat (wijkcontract Cinema Belle-Vue)	1080	<ul style="list-style-type: none"> B612 associates BOB 361 LOW architecten, Boydens, J. Van Aelst RD² Urban Platform 	
129	Merchtem 19 (contrat de quartier Cinéma Belle-Vue) Merchtem 19 (wijkcontract Cinema Belle-Vue)	1080	<ul style="list-style-type: none"> PT architecten B5 architecten + Technum AgWA + ZED Architects Pierre Blondel architects Trait architects 	
130	Crèche et logements Vandermaelen 8-18 (contrat de quartier Cinéma Belle-Vue) Kinderdagverblijf en huisvesting Vandermaelen 8-18 (wijkcontract Cinema Belle-Vue)	1080	<ul style="list-style-type: none"> KZA Architecture PT architecten B612 associates Cipolat AM Gigogne, VERS.A 	
131	Administration communale Friche Petite Senne (périmètre contrat de quartier Cinéma Belle-Vue) Gemeentelijke administratie Braakliggend Terrein Kleine Zenne (perimeter wijkcontract Cinema Belle-Vue)	1080	<ul style="list-style-type: none"> Pierre Blondel architects Architectes Associés Baneton-Garrino Architects B-architecten, Suède 36 Bogdan & Van Broeck, Pirnay, CES 	
132	Programmation contrat de quartier durable Petite Senne Programmatie duurzaam wijkcontract Kleine Zenne	1080	PT architecten	



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				a	b	c	d	e	f	g									
133	Logements Mexico (contrat de quartier durable Autour de Léopold II) Huisvesting Mexico (duurzaam wijkcontract Rond Leopold II)	1080	. BLAF architecten . adn architectes . VERS.A architecture																
134	Espaces publics Ribaucourt (contrat de quartier durable Autour de Léopold II) Publieke ruimten Ribaucourt (duurzaam wijkcontract Rond Leopold II)	1080																	
135	Chaussée de Forest 193-195 (contrat de quartier Parc-Alseberg) Voirsteeweg 193-195 (wijkcontract Parc-Alseberg)	1060	. KZA . De Visscher & Vincentelli . Atelier 229 . Jourdain, AAVT . Ariade . Atelier Parallel . Arter . Baneton-Garrino																
136	Chaussée d'Alseberg 51-53 (contrat de quartier Parc-Alseberg) Alsebergsesteenweg 51-53 (wijkcontract Parc-Alseberg)	1060	. KZA . Baneton-Garrino Architectes . Carnoy-Crayon . JAA - AAVT . De Visscher & Vincentelli . Ariade . Atelier Parallel																
137	Parvis de Saint-Gilles Sint-Gillis Voorplein	1060	. Bureau Bas Smets, bureau Greisch . A-PRACTICE, ARA, P. VANDERSTRAETEN . MAARCH . LEDROIT-PIERRET-POLLET, ATELIER DU PAYSAGE																
138	ECAM (contrat de quartier durable Bosnie) ECAM (duurzaam wijkcontract Bosnië)	1060																	
139	Crèche Station (projet FEDER) Kinderdagverblijf Station (ERRO project)	1210																	
140	Boulevard Saint-Lazare (contrat de quartier Liedekerke) Sint-Lazaruslaan (wijkcontract Liedekerke)	1210	. Bureau Bas Smets, bureau Greisch, Jean-Pierre Charbonneau . OKRA . ARCADIS, BUUR . B-architecten, Lichtvormgevers, ARA, Karres en Brands																
141	Logements Liedekerke (contrat de quartier Liedekerke) Huisvesting Liedekerke (wijkcontract Liedekerke)	1210	. AAC architecture . Arcanne																
142	Crèches (contrat de quartier Liedekerke) Kinderdagverblijven (wijkcontract Liedekerke)	1210																	
143	Ilot Cudell (contrat de quartier durable Axe Louvain) Huizenblok Cudell (duurzaam wijkcontract As Leuven)	1210																	
144	Ilot Scailquin (contrat de quartier durable Axe Louvain) Huizenblok Scailquin (duurzaam wijkcontract As Leuven)	1210																	
145	Place Verboekhoven (contrat de quartier Navez-Portaels) Verboekhovenplein (wijkcontract Navez-Portaels)	1030	. MSA, Ney & Partners . BUUR . Landinzicht																
146	Extension de l'Ecole n°16 Uitbreiding School nr. 16	1030	. Baneton-Garrino Architectes . beal . AAC architecture . Pajo Plan . Atelier Quatr'a . Burtonboy																



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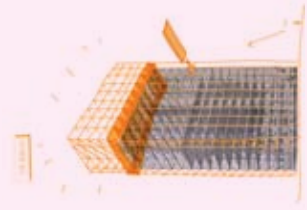
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				a	b	c	d	e	f	g			
147	Angle Navez-Portaels (contrat de quartier Navez-Portaels) Hoek Navez-Portaels (wijkcontract Navez-Portaels)	1030	. AM Vv, MSA . FREDERIC HUWAERT . LOW architecten . DELICES ARCHITECTES . B612 associates . ARJM										
148	Angle Navez-Anethan (contrat de quartier Navez-Portaels) Hoek Navez-Anethan (wijkcontract Navez-Portaels)	1030	. LOW architecten . Frédéric Huwaert . Délices architectes . AM Gigogne, Eupalinos . ARJM										
149	Rez-de-chaussée immeubles Appolo (contrat de quartier durable Helmet) Begane grond gebouwen Appolo (duurzaam wijkcontract Helmet)	1030	. GS&L architectes . Atelier collectif architecture . Architectes Associés										
150	Espace public square Apollo (contrat de quartier durable Helmet) Publieke ruimte square Apollo (duurzaam wijkcontract Helmet)	1030	. Grontmij . OMGEVING . Plan 7										
151	Ilot Van Dyck - crèche, halte-garderie et logements Huiszenblok Van Dyck - kinderdagverblijf, tijdelijke kinderopvang en huisvesting	1030											
152	Equipement collectif - Stade du Crossing Collectieve uitrustingen - Crossingstadion	1030	. Atelier d'architecture Daniel Deigoffe . AM De Visser & Vincentelli, Manger Nielsen Architectes . Matador . MA2 (Metzger et Associés Architecture) . AM Agwa, Ferrière Architectes										
153	Ecole Grande rue au bois School Grote Bosstraat	1030											
154	pôle d'équipements Jolly-Gaucheret (contrat de quartier durable Reine-Progress) Voorzieningspool Jolly-Gaucheret (duurzaam wijkcontract Koningin-Vooruitgang)	1030											
155	Eglise Saint-Hubert Sint-Hubertuskerk	1170											
156	Hospice Pachéco Gasthuis Pachéco	1000											
157	Maison de repos - Résidence Les Tilleuls Rusthuis - Residentie Les Tilleuls	1060	. ALTIPLAN . ETAU . AAU . CERAU . ASSAR, HOET&MINNE, SETESCO, BICE										
158	Logements Fond de Calevoet Huisvesting Put van Calevoet	1180											
159	La Roue (plan pluriannuel de la SLRB) Het Rad (meerjarenplan BGHM)	1070	. Cabinet d'architectes PHD . JOURDAIN ARCHITECTES ASSOCIES . ATLANTE ARCHITECTURE . HEREN 5 ARCHITECTEN . R²D² ARCHITECTURE										
160	Peterbos (plan pluriannuel de la SLRB) Peterbos (meerjarenplan BGHM)	1070	. HUB . BUR0 II & ARCH+I . De Niji Architecten . Cooparch-R.U.										
161	Potters 2 (plan pluriannuel de la SLRB) Pottenbakkers 2 (meerjarenplan BGHM)	1000	. Pierre Blonde architectes, JZH & Partners, MK ENGINEERING . Baneton-Garrino Architectes, PEC . A2D, ESTABLIS, Boydens . ATELIER GIGOGNE, MATRICHE, AXIS										

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				a	b	c	d	e	f	g			
153	Ecole Grande rue au bois School Grote Bosstraat	1030											
154	pôle d'équipements Jolly-Gaucheret (contrat de quartier durable Reine-Progress) Voorzieningspool Jolly-Gaucheret (duurzaam wijkcontract Koningin-Vooruitgang)	1030											
155	Eglise Saint-Hubert Sint-Hubertuskerk	1170											
156	Hospice Pachéco Gasthuis Pachéco	1000											
157	Maison de repos - Résidence Les Tilleuls Rusthuis - Residentie Les Tilleuls	1060	. ALTIPLAN . ETAU . AAU . CERAU . ASSAR, HOET&MINNE, SETESCO, BICE										
158	Logements Fond de Calevoet Huisvesting Put van Calevoet	1180											
159	La Roue (plan pluriannuel de la SLRB) Het Rad (meerjarenplan BGHM)	1070	. Cabinet d'architectes PHD . JOURDAIN ARCHITECTES ASSOCIES . ATLANTE ARCHITECTURE . HEREN 5 ARCHITECTEN . R²D² ARCHITECTURE										
160	Peterbos (plan pluriannuel de la SLRB) Peterbos (meerjarenplan BGHM)	1070	. HUB . BUR0 II & ARCH+I . De Niji Architecten . Cooparch-R.U.										
161	Potters 2 (plan pluriannuel de la SLRB) Pottenbakkers 2 (meerjarenplan BGHM)	1000	. Pierre Blonde architectes, JZH & Partners, MK ENGINEERING . Baneton-Garrino Architectes, PEC . A2D, ESTABLIS, Boydens . ATELIER GIGOGNE, MATRICHE, AXIS										



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numération nummering (=carte) (=kaart)	project project	code postal postcode	laureat / équipes laureaat / teams (AM = association momentanée) (SM = société momentanée) (TV = tijdelijke vereniging) (THV = tijdelijke handelsvereniging)	Etat d'avancement du projet / voortgang van het project a b c d e f g
162	Helmet (plan pluriannuel de la SLRB) Helmet (meerjarenplan BGHM)	1030	<ul style="list-style-type: none"> Urban Platform, Artengineering, Studio Basta, Abscis Van Wietter Baneton-Garrino Architectes, JZH&partners, AGORA Pierre Blondel architectes, MSA, JZH & Partners, MK engineering Conix RDBM architects, Manger Nielsen architectes, MC carré, Détang Studio Macola, Adem, Mose Ricci, Morozzo Della Rocca 	
163	Rénovation Tour Brunfaut (plan pluriannuel de la SLRB) Renovatie Brunfauttoren (meerjarenplan BGHM)	1080	<ul style="list-style-type: none"> DETHIER ARCHITECTURES, AZ29, Ney & Partners, ARCADIS MDW Architecture, Atelier Philippe Madec, Tractebel Atelier KEMPE THILL, Label architecture, bureau Greisch WIELARETS architects, Tecon, Cenergie Atelier ROLAND CASTRO SOPHIE DENISSOF, Atelier Vincentelli, Matriche, Détang 	
164	Port Sud (projet FEDER) Zuidhaven (EFRO project)	1070	<ul style="list-style-type: none"> Bogdan & Van Broeck, Ney & Partners, CÉS, Hakan Harrysson, Hendrik Vanmolloot avg architecten, Satijplus architecten V+, Nicolas Firlet AM Baumans-Deffet, Lhoas Lhoas architectes AM SHSH, Karbon, Koen Van Synghel, Bureau Bouwtechniek, ATLANTE, bureau Greisch, Sophia group, A-Tech Acoustic Technologies Zigzag architecture, Prototype, Scène 	
165	Port Sud - muséographie (projet FEDER) Zuidhaven - museografie (EFRO project)	1070	<ul style="list-style-type: none"> Véronique van Cutsem Koen Van Singhle Fijne Beeldwaren Intrados Grafiek Groep 	
166	Rénovation école KA Koelberg (Open Oproep Vlaams Bouwmeester) Renovatie school KA Koelberg (Open Oproep Vlaams Bouwmeester)	1081		
167	Waalse Krook (Open Oproep Vlaams Bouwmeester)	9000	<ul style="list-style-type: none"> TV RCR Aranda Pigem Vilalta architectes, Coussée & Goris architectes Schmidt Hammer Lassen Architects Toyo Ito Aires Mateus, Stéphane Beel architects UNStudio 	
168	Musée Juif (Belliris et cellule architecture Fédération Wallonie Bruxelles) Joods Museum (Belliris en cel architectuur FWB)	1000	<ul style="list-style-type: none"> AM Matador, ADM, Archiscénographie Metzger et associés Holzer-Kobler AM V+, Projectiles AM Mayot, Colffard 	
169	École technique Malines (Open Oproep Vlaams Bouwmeester) Technische School Mechelen (Open Oproep Vlaams Bouwmeester)	2800	<ul style="list-style-type: none"> avg architecten Inbo De Smet Vermeulen architecten 	
170	Etude labo ruimte Studie labo ruimte		<ul style="list-style-type: none"> Bureau Bas Smets LOLA landscape architects TV BUUR, Universiteit Antwerpen, MSA Studio Associato Secchi-Vigano SumiResearch TV Taktyk, Latitude 	
171	Projets pilotes bâtiments collectifs Pilotprojecten Verzamelgebouwen			
172	Logements étudiants Studentenhuisvesting	1050	<ul style="list-style-type: none"> THV Conix architects, Talboom, 3E Architecten, Dirk Vandekerhove, Venac, OCB Architecten, Dirk Vandekerhove, Venac, OCB Abscis-Architecten, Provoost, Marcq & Roba Art & Build Crepain Binist architecture, Technum ELD, MDW Jaspers-Eyers architects Ontwerpgroep XY (THV SumProject, Baro Consulting, Fraeye & Partners, Arch & Teco + Adjaye Associates, Erik Dhont, Daidalos-Peutz) Rapp-Rapp, BOB 361 	
173	Crèche Kinderdagverblijf	1050		
174	Logements étudiants Willy Van der Meeren Studentenhuisvesting Willy Van der Meeren	1050		



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				a	b	c	d	e	f	g		
175	Sous-sol station Anneessens Ondergrond station Anneessens	1000	. In Advance, Label architecture, Cotec Engineering, Enthalpie . Brudex, Baukunst, Détang, Daidalos Peutz, Le Roi Nu, Stephane et Sukri . Jansen Finishings, a2o architecten	█	█	█	█	█	█	█	█	█
176	Immeuble logements Jambline de Meux Woongebouw Jambline de Meux	1000	. Jaspers-Eyers & Partners, Pierre lallemand . DSW Architects . Pierre Blondel architectes . Neutelings Riedijk Architecten . Samyn & partners . Studio Daniel Libeskind Architect, LLC	█	█	█	█	█	█	█	█	█
177	Restauration des anciennes écuries Restauratie van de voormalige stallen	1000		█	█	█	█	█	█	█	█	█
178	Montagne du Parc Warandeberg	1000	. BAUMSCHLAGER EBERLE, STYFHALS & PARTNERS, JAN VAN AELST . Art & Build, DDS & Partners, Grontmij, TPF, Ney & Partners . Dominique Perrault Architecture, Tractebel . ELD Partnership, Technium . SAMYN and partners, ABCS VAN WETTER . SAUERBRUCH HUTTON, Sum, VK engineering . SCAU-CERAU, Egis, PIRNAY	█	█	█	█	█	█	█	█	█
179	Crematorium d'Uccle - aménagement espaces publics Crematorium Ukkel - heraanleg publieke ruimten	1180	. JAA . Architecturaatelier Ambiorix . AM Nicolas et Giellen	█	█	█	█	█	█	█	█	█
180	Nouveau crematorium Nieuw crematorium	1140		█	█	█	█	█	█	█	█	█
181	De Wand - intégration artistique De Wand - artistieke integratie	1020		█	█	█	█	█	█	█	█	█
182	Espace Machtens - intégration artistique Ruimte Machtens - artistieke integratie	1080		█	█	█	█	█	█	█	█	█
183	Péterbos 6 - intégration artistique Peterbos 6 - artistieke integratie	1070		█	█	█	█	█	█	█	█	█
184	Parcidesign 2012			█	█	█	█	█	█	█	█	█
185	Parcidesign 2014	1000		█	█	█	█	█	█	█	█	█
186	Formation [pyblik] 2014 Opleiding [pyblik] 2014			█	█	█	█	█	█	█	█	█
187	Formation [pyblik] 2010 Opleiding [pyblik] 2010			█	█	█	█	█	█	█	█	█
188	Place Simonis - intervention artistique Simonisplein - artistieke interventie	1081		█	█	█	█	█	█	█	█	█
189	Place Madou - intervention artistique Madouplein - artistieke interventie	1210		█	█	█	█	█	█	█	█	█
190	Square Marlow - intervention artistique Marlowplein - artistieke interventie	1180		█	█	█	█	█	█	█	█	█
191	Métro Bockstael Metro Bockstael	1020		█	█	█	█	█	█	█	█	█
192	Tunnel Maelbeek Tunnel Maalbeek	1000		█	█	█	█	█	█	█	█	█
193	Tunnel piéton Woluwe Shopping Center Voetgangerstunnel Woluwe Shopping Center	1200		█	█	█	█	█	█	█	█	█
194	Intervention paysagère viaduc E40 Landschappelijke interventie E40	1030		█	█	█	█	█	█	█	█	█

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numérotation nummering (=carte) (=kaart)	projet project	code postal postcode	lauréat / équipes laureaat / teams (AM = association momentanée) (SM = société momentanée) (TV = tijdelijke vereniging) (THV = tijdelijke handelsvereniging)	Etat d'avancement du projet / voortgang van het project									
				a	b	c	d	e	f	g			
195	Façade Centre T.I.R. Gevel TIR-centrum	1080	Philippe Van Snick	■	■	■	■	■	■	■	■	■	■
196	"Participez, embellissons l'" "Neem deel aan de verfraaiing!"	1190		■	■	■	■	■	■	■	■	■	■
197	Place communale - intervention artistique Gemeenteplein - artistieke interventie	1080	Joëlle Tuerlinckx . Edith Dekyndt . Richard Venlet	■	■	■	■	■	■	■	■	■	■
198	Contrat de quartier Parc-Alsemberg - fresques murales Wijkcontract Parc-Alsemberg - muurschilderingen	1060		■	■	■	■	■	■	■	■	■	■
199	JUNCTION - interventions artistiques JUNCTION - artistieke interventies	1000		■	■	■	■	■	■	■	■	■	■
200	Passerelle Picard Picardbrug	1000		■	■	■	■	■	■	■	■	■	■
201	Chaussée de Louvain - place Madou Leuvensesteenweg - Madouplein	1210		■	■	■	■	■	■	■	■	■	■
202	Couverture Petite Ceinture (Porte de Namur) Overdekking Kleine Ring (Naamsepoort)	1050 1000		■	■	■	■	■	■	■	■	■	■
203	Auvent Place Rogier Luifel Rogierplein	1210		■	■	■	■	■	■	■	■	■	■
204	Abatan 2020	1070		■	■	■	■	■	■	■	■	■	■
205	Parc de Laeken "Une plage verte pour Bruxelles" Park van Laeken "Een groen strand voor Brussel"	1020		■	■	■	■	■	■	■	■	■	■
206	Cahier des charges durable Duurzame bestek			■	■	■	■	■	■	■	■	■	■
207	Vitrines UNESCO Uitstallamen UNESCO	1000		■	■	■	■	■	■	■	■	■	■
208	Appel à projets Ecoles Projectoproep Scholen			■	■	■	■	■	■	■	■	■	■
209	Plan culturel pour Bruxelles Cultureel plan voor Brussel			■	■	■	■	■	■	■	■	■	■
210	Workshops Gare du Midi Workshops Zuidstation			■	■	■	■	■	■	■	■	■	■
211	Appel à projets 2012 Projectoproep 2012			■	■	■	■	■	■	■	■	■	■
212	Appel à projets 2013 Projectoproep 2013			■	■	■	■	■	■	■	■	■	■
213	Jury student awards 2010			■	■	■	■	■	■	■	■	■	■
214	Bxl diversités (reportage photographique) Brussel diversiteit (photoreportage)			■	■	■	■	■	■	■	■	■	■
215	Exposition "Construire Bruxelles" Tentoonstelling "Bouwen voor Brussel"			■	■	■	■	■	■	■	■	■	■
216	Vade-Mecum projets publics d'architecture Vademecum overheidsprojecten architectuur			■	■	■	■	■	■	■	■	■	■
217	Appel à projets subsides pouvoirs locaux 2012 Projectoproep subsidies plaatselijke besturen 2012			■	■	■	■	■	■	■	■	■	■



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218	Semaine de l'architecture 2013 Week van de Architectuur 2013			■
219	Appel à projets subsides pouvoirs locaux 2013 Projectoproep subsidies plaatselijke besturen 2013			■
220	Document de référence qualité Logements Sociaux Referentiedocument kwaliteit Sociale Huisvesting			■
221	Site internet Internetsite			■
222	Inventaires des architectures contemporaines Inventaris hedendaagse architectuur			■
223	Colloque FEPA 2010 Colloquium EFAP 2010			■
224	Prix de la maîtrise d'ouvrage de la Fédération W-B 2011 Prijis Opdrachtgeverschap Federatie W-B 2011			■
225	Prix de la maîtrise d'ouvrage de la Fédération W-B 2013			■
226	Jonction - conférences Junction - conferenties			■
227	Festival Kanal 2010			■
228	Kanal Play Ground 2014			■
229	Journée de l'Architecture 2011 Dag van de Architectuur 2011			■
230	Journée de l'Architecture 2013 Dag van de Architectuur 2013			■
231	Publication Marche à Suivre Publicatie Modus Operandi			■
232	Désignation du bouvmeester de Charleroi Aanduiding van de bouwmeester van Charleroi	6000		■
233	Désignation du nouveau bouvmeester bruxellois Aanduiding van de nieuwe Brusselse bouwmeester			■

inventory

numération nummering (=carte) (=kaart)	projet project	code postal postcode	lauréat / équipes laureaat / teams (AM = association momentanée) (SM = société momentanée) (TV = tijdelijke vereniging) (THV = tijdelijke handelsvereniging)	Etat d'avancement du projet / voortgang van het project a b c d e f g
226	Jonction - conférences Junction - conferenties			■
227	Festival Kanal 2010			■
228	Kanal Play Ground 2014			■
229	Journée de l'Architecture 2011 Dag van de Architectuur 2011			■
230	Journée de l'Architecture 2013 Dag van de Architectuur 2013			■
231	Publication Marche à Suivre Publicatie Modus Operandi			■
232	Désignation du bouvmeester de Charleroi Aanduiding van de bouwmeester van Charleroi	6000		■
233	Désignation du nouveau bouvmeester bruxellois Aanduiding van de nieuwe Brusselse bouwmeester			■

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EXPOSITION

This publication accompanies the 'bMa – Man of Thoughts' exposition, held at BNP Paribas Fortis, Rue Ravenstein 29, 1000 Brussels, from 12 to 25 September 2014.

CURATORS

Ward Verbakel and Joeri De Bruyn

COORDINATION

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BNP Paribas Fortis, which graciously hosts the exhibition from 12 to 25 September 2014 in its offices
A+ Architecture in Belgium

Edito

WARD VERBAKEL — JOERI DE BRUYN

“You are a man of thoughts.”

**“The government architect does not build.”¹
He thinks. Or rather: he contributes his thoughts to the process.**

Those thoughts are not offered free of consequence. It is a necessary, free, and inviting thought process that encompasses an entire culture of construction. The government architect thinks and inspires others to think. He comes up with new scenarios for the city and asks questions about building projects in Brussels. Thinking leads to a new conceptual legacy and invites others into a context of dialogue, debate, and reflection. It is a thought process that has an impact.

Olivier Bastin is the first head architect for the Brussels-Capital Region. His term in office started in 2009. After five years, he is presenting a journal of his work. Rather than a final report, it reads like the travel logs of a pioneer. It tells the story of the route he took to give the institution of the Bouwmeester – Maître architecte (bMa) a place of its own in Brussels. The book² – and the identically named exhibition in the former building of the Generale Bank (the current headquarters of BNP Paribas Fortis) at Monts des Arts in Brussels – fit in a long series of activities and initiatives undertaken by the head architect and his team over the past five years. The book and the accompanying exhibition look back on the road thus travelled, but also look to the future and formulate the questions that pop up on the horizon. They continue the discussion about building, architectural quality, and the culture of architecture in Brussels. After five years of having a head architect for the Brussels-Capital Region, this discussion is more relevant than ever.

—“Je suis un homme de dialogue.”

The bMa contemplates the city and the processes needed to bring about architectural quality. He does not pursue these topics in a regionally comprehensive or all-encompassing manner. That form of logic is reserved for the policy-makers and administrative authorities who have jurisdiction over the area. That is why the head architect's thoughts fall into the category of ‘wild thought’ as the concept is put forth by Claude Lévi-Strauss: both wisdom and myth.³ In contrast to reason or technological and scientific thought, we see a different approach altogether. Wild thought is intuitive, narrative, sometimes even mythical. Equally, it produces knowledge and abstract concepts. It is a style of thinking that seeks out new, stirring stories that may contain complexity and serve as a shining example.

Olivier Bastin explains his interventions using the metaphor of acupuncture. Their emergence may initially seem chaotic, and they may well be small in scale. Positioned carefully, they apply precisely the right amount of pressure to have an impact on far more complex, large-scale systems. Because they make people think, their influence extends beyond the time or place of the intervention itself. In that sense, the bMa is a ‘bricoleur’ rather than an ‘ingenieur’, to couch in the terms of Lévi-Strauss again. He uses the various items at hand and tinkers with them, configuring existing elements in new combinations. The project's objective is also defined according to the opportunities that present themselves. This is not so much opportunism as a willingness to reinterpret, find added value, reformulate – in short, to think wild thoughts.

The publication follows the route taken by the first head architect of the Brussels-Capital Region, developed in six main chapters. Brussels-based photographer Marie-Françoise Plissart took a series of portraits of Brussels through the eyes of nineteen ‘silent opinion-leaders’. The series of photos stands as a tribute to the city and as a status quaestionis of its spatial policies. The series is echoed in nineteen ‘witness statements’ by individuals who worked closely with the bMa and his team in recent years. They reflect on the work process and the continuity of the bMa as an institution. The head architect himself then talks about the role and responsibility of his mandate, the Brussels context, and the tangible achievements of the past five years. A ‘cabinet of novelties’ uses personal items belonging to the bMa and his team to tell the tale of the complex challenges they faced, stories of enthusiasm as well as doubt that accompanied the five years in office. A visual account of eighteen key projects shows how the bMa plays his role in various ways and reveals the processes that took place. The book closes with an inventory of all the projects that ended up on the desk of the bMa over the past five years.

The first mandate assigned to the head architect of Brussels was modelled after the offices of government architect in Antwerp and Flanders. The bMa is a confidential counsellor, supervising support figure, and government critic. He guarantees the quality of the architecture produced in the Brussels-Capital Region. At the end of 2014, Olivier Bastin will be passing the torch on to his successor, the second to hold the office. The next bMa will map out his or her own course for a constant renewal of architectural culture. The Brussels institution will address the challenge of developing to maturity and solidifying its position.

The account of the journey through the first five years, the tools developed along the way, and the conceptual principles on which they are based have been documented in bMa – Man of Thoughts. This first-hand testimony, frequently accompanied by personal accounts, is a fresh contribution from the bMa towards installing an authentic architectural culture for the Brussels-Capital Region and its municipalities.

¹ Quote by bOb van Reeth, the first Flemish Government Architect.

² bMa – Man of Thoughts, 11-25 September 2014.

³ Lévi-Strauss, Claude. 1962. *La Pensée sauvage*. Paris: Plon.



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