Quest for urban design: design for a city image for the railway zone near the town centre of Eindhoven, The Netherlands on the occasion of the 24th EAAE congress from 22-25 April 1992


Published: 01/01/1992

Document Version
Publisher’s PDF, also known as Version of Record (includes final page, issue and volume numbers)

Please check the document version of this publication:

• A submitted manuscript is the author's version of the article upon submission and before peer-review. There can be important differences between the submitted version and the official published version of record. People interested in the research are advised to contact the author for the final version of the publication, or visit the DOI to the publisher's website.
• The final author version and the galley proof are versions of the publication after peer review.
• The final published version features the final layout of the paper including the volume, issue and page numbers.

Link to publication

Citation for published version (APA):

General rights
Copyright and moral rights for the publications made accessible in the public portal are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognise and abide by the legal requirements associated with these rights.

• Users may download and print one copy of any publication from the public portal for the purpose of private study or research.
• You may not further distribute the material or use it for any profit-making activity or commercial gain
• You may freely distribute the URL identifying the publication in the public portal?
QUEST FOR URBAN DESIGN

CATALOGUE EAAE COMPETITION AEEA
CASE STUDY OF THE CITY OF EINDHOVEN THE NETHERLANDS
CATALOGUE COMPETITION
"QUEST FOR URBAN DESIGN"

ORGANISED BY THE FACULTY OF ARCHITECTURE
AT EINDHOVEN UNIVERSITY OF TECHNOLOGY
ON THE OCCASION OF THE 24TH EAAE WORKSHOP
FROM 22-25 APRIL 1992

COLOPHON
This competition was organised
by the Organising Committee EAAE
Department of Architecture
Eindhoven University of Technology
Members:
prof. B. Loerakker, president
prof. dr. M.F.Th. Bax, vice-president
W.F.M. van Bokhoven
Th. M.E.W.J. Dubbelman
dr. G.A.C. van Zeyl
ir. J.A. Molenaar, secretary

EDITED BY
H.C.H.M. Smulders, editor
Texts:
W.F.M. van Bokhoven
Th. M.E.W.J. Dubbelman
dr. G.A.C. van Zeyl

RESEARCH
dr. G.A.C. van Zeyl
W.F.M. van Bokhoven
Th. M.E.W.J. Dubbelman
J. van Dooren
J. Molenaar
IN COLLABORATION WITH
Dienst Stadsontwikkeling Gemeente Eindhoven

ADDRESS
J.A. Molenaar
Secretary Organizing Committee-EAAE
University of Technology
Eindhoven
Faculty of Building
and Architecture
PO-Box 513, Postvak 4
5600 MB Eindhoven
The Netherlands

LAYOUT
Faculteit Bouwkunde TUE

TRANSLATIONS
H.C.H.M. Smulders
Trait d’union, Eindhoven

PRINTED BY
Technische Universiteit Eindhoven
CONTENTS

PREFACE

INTRODUCTION

1. What is Urban Design?
2. What is the EAAE?
3. Why this EAAE competition?
4. The aim of the competition
5. The assignment
6. The Case: The city of Eindhoven
7. Method
8. Jury and Adjudication

CONCEPTS AND SCENARIOS

1. City image The controversy: architecture versus town-planning
2. City concepts Bulwark, Fragment, Disappearance
3. Scenarios Science City, Twin City, Spleen City
4. Work requested

LIST OF PARTICIPANTS

1. EAAE - member schools
2. Slogans of entries

SUMMARIES OF COMPETITION ENTRIES
On April 22nd, 1992, at the University of Technology Eindhoven, the prize-giving ceremony was held of the competition "Quest for Urban Design". The event marked the opening of an exhibition of the entries and coincided with the start of a conference on Urban Design, organized within the framework of the EAAE (European Association for Architectural Education).

The competition, welcoming some forty-five entries from architectural training institutions from all over Europe, is notable from a number of viewpoints. First of all, the competition meant a stimulant for the conference, while offering an interesting panorama of student work from several parts of Europe to the attending teachers and students. At the conference it incited the discussions dealing with education in a European context, an item becoming topical with the opening up of the frontiers and stimulating the interest in regional differences and possibilities for exchange.

The competition assignment was an "Urban Design" for the so-called railway zone in Eindhoven, to date a neglected part of this town. In spite of the fact that the area is situated in the vicinity of the town centre and well accessible, it has thus far been overlooked as a potential contribution to the development and outgrowth of the city core. This fact offered the opportunity to view the competition as an ideas contest in the broadest sense, in which practicability would not be the main object. After a local manifestation in the previous year, entitled "City Image" and including an exhibition of reactions by a number of architects on the official plans for the city, this time it was the students' turn.

The entrants of the competition have shown their views on the city in the general sense and on Eindhoven in particular, elaborated in an "Urban Design" for the railway zone. Their starting point was a personal choice from a number of given concepts, scenario's and programmes.

The interest in urban design, as an image-offering discipline which takes its means from architecture as well as from town planning, is growing. Since in many cities "blind areas", like former factory sites, harbours or (like in the present case) areas for the transfer of goods are being urbanized, the demand for a "city image" is much heard. This need resounds in many urban plans.

The revitalization of areas near the city centres, which are subject to change of use and threatening to become inhumane public spaces, is getting the highest priority in many European cities.

The present competition aims at a contribution to the discussion about the concept of "Urban Design", in a broad context. Likewise we hope that this exhibition, showing fresh city images for Eindhoven, will also be inspiring in a broad context.

Prof. B. Loerakker
President of the competition jury
INTRODUCTION

1. WHAT IS URBAN DESIGN?

The concept of Urban Design is not easily defined because of the influence of varying attitudes towards society. The professions of town planner and architect sometimes express themselves in a typo-morphological way while sometimes the acceptance of societal forces results in the implementation of scenarios which include different programmes. The term Urban Design was inspired by the desire to link town planning and architecture such that the (more scientific) empirical approach of the one discipline complements the (more artistic) visually expressive approach of the other. In historical terms urban design was created by the need which arose towards the end of modernism, 1950-1960, to think in terms of an urban way of living: Habitat. At that time this habitat was seen as the ability of a town to develop on the basis of its historic identity into an expression of an ideal society. Recently, however, the impossibility to arrive at a synthesis between architecture and town planning has been recognised as a key concept in which the paradox between both disciplines is expressed as a metropolitan awareness. Ample reasons for a quest for a redefinition of the concept of urban design.

2. WHAT IS THE EAAE?

The European Association for Architectural Education (EAAE) is a consultative body which has as its aim to contribute to the development of training in architecture and urban planning in the European training institutes in a supra-local and a European context. Therefore the EAAE organises two annual meetings where, through workshops led by prominent speakers and practising professionals, the professional and educational aspects of training are discussed. Each meeting is organised around a theme relevant to the profession. It is hosted by the institute which also organises and runs the meeting. The 24th meeting from 22nd to 25th April 1992 will be held at Eindhoven University of Technology (TUE) in the Netherlands. "Urban Design" will be the central theme for discussion.

3. WHY THIS EAAE COMPETITION?

By organising this competition, the EAAE Organising Committee at the Faculty of Architecture at Eindhoven University of Technology wished to encourage teachers and students at EAAE affiliated education institutes to participate in the 1992 EAAE meeting. The organisers believe that the time was ripe for this international competition because:

a. a competition will give a new impetus to the tradition of the EAAE because it will increase the involvement of the entrants over a longer period.

b. participation by teachers and students will bring the EAAE in contact with the imminent changes in Europe as they affect the professional profile of the architect and town planner.

c. architecture, urban development and history have been discussed at EAAE a number of times, but only now is it appropriate to hold a competition focusing on their relationship under the theme "urban design".

d. personal motivation in a competition is the best source of inspiration to discuss the interaction between theoretical consideration and design practice.

e. a competition inspires statements in terms of problem definition as well as problem solving.

4. THE AIM OF THE COMPETITION

The competition was an ideas contest aiming at investigating and shaping the town-planning potential of the area by carrying out the following activities:

- developing a vision as a personal interpretation of the chosen concept and/or scenario, based on the objectives and policies for this planning area, which should express the cultural implications;

- designing a city image for the planning area, based on the form concept developed by the entrant in relation to the developed vision;

- presenting the text and visual materials of the city image such that the vision and city image could be discussed during the EAAE conference and workshops, held in Eindhoven in April 1992.
5. THE ASSIGNMENT

Theme
The aim of the competition was to set up a confrontation between functional and quantitative requirements and the selected concept, scenario and schedule of requirements. This involved the force field between the actual functioning of the town and the functioning of the city image. The conceptual framework for the assignment was provided by the three concepts (ideas) and the three scenarios. The schedule of requirements provides the formal framework. Participants could either develop a single persuasive city image or make a convincing presentation of a varied or layered city image.

Choice
It was up to the designers/entrants to decide which combination of concept and scenario offered the most inspiring and effective solution for the planning area and would lead to an appropriate design for the centre of Eindhoven. Each approach was judged on its own merits, whether a realistic premise or a vision of the future was selected. Choices had to be clearly defined such that the consequences could be studied in the various entries.

Location
The planning area is a railway line linking and at the same time separating the fragmented centre of Eindhoven and its post-War modern expansion as a new frame of reference a city image which clearly shows its history and its future.

Design
The design of the city image had to focus on that part of Eindhoven where the planning area is situated or cover the town in its entirety. When designing the city image the entrant had to consider the spatial effects of his or her intended changes to the existing morphological qualities in and around the planning area and the existing urban society. A polyvalent morphology could be developed which is only partly linked to certain functions, is open to multiple interpretations and which, with its own town planning instruments, could result in social statements. The task of the entrants was to create a meaningful city image on the basis of a concept and scenario which set the conditions. Undoubtedly the structure of this city image had to be related to the proposed purposes as discussed, but it needed not be fully determined by these. The reverse approach, in which purposes are deduced, was also possible.

We recommended that the design for the city image be approached such that it can be implemented in stages. Participants could indicate the priorities attached to the key elements of the design; which should be implemented first and which would logically be followed at the later stages.

6. THE CASE: THE CITY OF EINDHOVEN

The concept of urban design may be considered in general and in theoretical terms. This discussion will gain a new dimension when these terms and theories are applied to a specific planning area as the subject of study. It seemed natural to look for such a subject in the vicinity of the EAAE meeting. In this case: the centre of Eindhoven and the specific problems associated with this town. Eindhoven is a town with approximately 200,000 inhabitants in the South of the Netherlands. Its location still betrays its role in the nation's history; being outside Holland it did not have any status as a fortified town. Even today, it can hardly compete with the Randstad which includes Rotterdam, The Hague and Amsterdam. Eindhoven's problem is that it is a provincial town which mushroomed. Although industries such as Philips and DAF, and later the University of Technology, contributed to the growth of the town, its image is still that of seven villages linked by urbanisation. Because this urbanisation developed suddenly on an intermittent basis the town's character became fragmented rather than a consistent urban concept. Despite its famous museum of modern art, the town is not renowned for its cultural features and is trying hard to make up for this lack.

7. METHOD

The assignment in the ideas contest did not have a programme in the normal sense of the word, but aimed at a confrontation between functional and quantitative requirements on the one hand and cultural urban design concepts on the other. The programme offered three cultural concepts (ideas) as described below, and three functional scenarios which will interact when placed in a matrix. It was up to the designers/entrants to decide which combination of concept and scenario offered the most inspiring and effective solution for the planning area and would lead to an appropriate design for the centre of Eindhoven.

8. JURY AND ADJUDICATION

expert European professionals in the area of architectural and urban design and/or critical reflection thereon. The jury will be chaired by Professor Ben Loerakker of the Faculty of Architecture at the TUE as an official non-voting chairman.

b. Jury (provisional)

- Geert Bekaert (Belgium), architectural historian
- Oriol Bohigas (Spain), urban planner
- Neave Brown (Great Britain), architect
- Jo Coenen (The Netherlands), architect
- Karel van Dijk (The Netherlands), urban planner, City of Eindhoven

c. Adjudication

When judging the entries the jury will first consider whether these reflect the interpretation of the concept selected and meet the schedule of requirements of the selected scenario. The jury will then judge each entry on its merits. Entrants are permitted to stress sections of the given programme. For example an entrant could stress the description and visual rendering of the concept. Or the programme-related aspects of the work might be stressed by developing the selected scenario together
with the chosen concept in an innovative way. When developing the selected concept and scenario the architectural and town planning-related design of the planning area could also be emphasised. The judging criteria will mainly relate to the originality of the interpretation of the selected concept and scenario and its visionary design. The jury will judge the logical arguments and the persuasiveness with which the vision is explained. Reality is a criterion in the sense that the extent to which it can be objectively taken to a conceptual level will be considered. Finally the jury considers the presentation of the entry in words and images, to be very important. Members of the jury may not be associated in any way with entries from educational institutes with whom they have a connection.

d. Awards
The jury will determine the prizes to be awarded to the best designs. The final decision can only be taken at a meeting of all members of the jury. The decisions of the jury will be taken by a simple majority vote. Following its decision the jury will, on behalf of the Organising Committee, open the envelopes with the designs and announce the names of the winners. After making its decision, the jury is entitled to open all the envelopes and to inform the Organising Committee of the names corresponding with the slogans. Contrary to section 17 of the ANP 1972, the jury will not require the permission of the entrants to do this.

e. Jury report
The jury will substantiate its decision in a report. If possible it will give detailed considerations of all the designs. The jury report will, if possible, be published at the same time as the jury’s decision is announced but in any case before the opening of the exhibition at the EAAE conference. The report will be available for inspection at the exhibition. Entrants will be supplied with a free copy of the report.
As the landscape with its vistas, patterns and undulations may please the eye, we are also receptive to the town's ability to stimulate the senses. The city image we strive for is seductive as well as changing and rises above the organised model dictated by functional motives. Our ideal city is business-like as well as voluptuous, chaste as well as challenging. It projects a perfect image onto our mind's eye which enriches our consciousness and our memories.

1. CITY IMAGE: THE CONTROVERSY BETWEEN ARCHITECTURE AND TOWN PLANNING

Duality
Architecture and town planning are well matched. The history of both disciplines shows a tendency to control a city and all its components as a whole, either through an image or through sensible rules. Architecture uses an image as a metaphor for the ideal society while town planning uses realistic means to solve problems confronting society. A specific aspect of the first approach is the striving for universality and collectiveness, while characteristic of the second approach is that it aims at the equality of individuals and the standards set by the group.

Metaphor and structure
From the moment that Team X confronted the green city concept of the New Building with classical examples such as Priene, Split and Nîmes, the town concept as a purely social category was abandoned. Soon the historical town became the ideal expression of the synthesis of social and cultural achievements. In the Netherlands and the rest of Europe this led to Structuralism which used functional organisation and cultural identity as the basis for a form to express an identity.

The question of identity was supported by the theories of Kevin Lynch, aimed at the human orientation in the city, and Gordon Cullen who developed the sequence of architectural and spatial experiences in the historical town as a guideline for the design.

Visuality and reality
These approaches to visualisation not only drew attention back to the symbolic and formal aspects of the city but its conceptual appreciation also became more important. When in the 70s in the Netherlands there was the breakthrough in understanding that the large-scale approach to architecture and town planning had become bogged-down in image-centred concepts, Carel Weeber suggested an approach not based on images. He referred to town planning conditions which created grid-based cities such as Cerda's Barcelona and also advocated formal objectivity in architecture as well as town planning which would allow both disciplines to function independently.

City Image
Inspired by the competition "Kop van Zuid" held in Rotterdam in 1975 on the initiative of Weeber - Rossi, Unger, Kleihues and others introduced historical awareness of the architectural city image. The links for this city image were obtained from the real history of the town, similar to earlier studies by Poïôte and Muratori on Paris and Venice. As a result of the competition visual aspects became more important in zoning plans and the closed cycle of analysis and synthesis methodology was broken.

Politics as the vector
In 1987 the "Nederland Nu als Ontwerp" competition was held. Its objective was to resolve the planning crisis by introducing the disciplines of architecture and town planning to political thinking, in alongside a purely image-based approach. This competition had some rejuvenating effect as the nostalgia to preserve the town as well as the euphoria of the modern city utopia were moderated.

Starting from a paradox
An overview of the power struggle between architecture and town planning shows that it would not be realistic to try to bridge the paradox between the visionary-creative and businesslike-ethical approaches. It would be more realistic to accept these positions as historical facts. Instead of the dialectic this competition opts for the most fragile and most easily manipulated approach: that of the seductive city image. Virilio's concept of the "disappearance of the city" under the influence of speed and technology will eventually make the dialectic irrelevant.

Seductress
The seductive looks of the bulwark, which the city has sported for centuries, have fallen apart because it has not managed to secure a permanent place in the memory and to determine our perception. The town is faced with the choice of reconstructing its nostalgic image or to accept its discontinuities in the knowledge that both the permanent as well as the transient are perfectly reflected in fragments.

The emptiness
The smell of seduction is like a perfume: sweet and transient. Despite its material presence and self awareness, the town fades from the image. Only shards, impressions and explosions give some vague hint of the bulwark. The emptiness which remains is in reality a rarefied atmosphere and offers the ideal opportunity to interpret or reinterpret the city. In this way the concepts of bulwark, fragment and disappearance inspire a celebration of the city as a festival in which public life - elitist and proletarian, sophisticated and simple - takes place naturally and exuberantly. In this way the town forms its own matrix, a mother who fertilizes herself. She is chaste but not above free love, revolutionary but also a quiet haven in history.
2. CITY CONCEPTS: BULWARK FRAGMENT DISAPPEARANCE

There is no single image of the city. The image of a city is determined by the form and content of the reality of its substance. The city image depends on interpretations which change in time and space. As such a city image is dynamic. A city image offers a view of the history and current reality of the city. It is a frame of reference and embodies the immaterial aims and expectations of the city as a social, cultural and economic entity.

A city image like "bulwark" is ambiguous and subject to moderating influences. For example, the image of a city which has been conquered or abandoned will change in appearance. The city itself also produces series of images which compare with the "one" image. Often the city will be bombarded with images from outside. In this way convention is exchanged for intervention and vice versa. The old bulwark is dismantled. It shatters into fragments and leads to a schism between tradition and innovation. Its epiphanic reality is nothing but a firework in which thunder and lightning without immediate cause and effect both disturb and intensify the meaning of the totality. Under the influence of the increasing speed and the related time-space congestion we can only experience the city in its continuing disappearance. But it is the eternal cycle between bulwark and ruins that keeps the city together. Modernity and tradition tantalise one another while the disappearance inspires interpretation of the emptiness. The concepts bulwark fragment and disappearance are the ingredients of the apparent tragedy of the town as a stage. The force field between them generates an endless succession of acts which develop according to a number of set scenarios. The competition committee expects every participant to make a well-founded choice from the intellectual concepts and scenarios described below, as the premises for the urban design to be developed. To avoid any misunderstandings the terms "intellectual concept", "form" and "scenario" will be defined here. An intellectual concept is based on independent views of reality based on the philosophy of science. The intellectual "images" of these concepts can often be expressed metaphorically and in theoretical models or paradigms. By following the schedules of requirements laid down in the scenarios, the town concepts "bulwark", "fragment" and "disappearance" to be interpreted in this competition will materialise. Form has its own visual imagery, expressing the tension between cultural significance and functional content. Form can also make a statement about the location in which the past, present and future tell their story. A form is based on an idea or will generate ideas. The scenario describes the interaction between the factual programme and the social interpretation.

THE BULWARK

"So then the city is a history of formation and transformation, from one type to another, a morphological continuum; a textbook of events representing ideas and thoughts, decisions and accidents, realities and disasters. It is not a uniform picture but a vivid ensemble of pieces and fragments, of types and counter-types, a juxtaposition of contradictions, a dialectical rather than a linear process. The Law of thesis and antithesis is the content of the city...".

O.M. Ungers, "The infinite catalogue of urban forms"

The bulwark may be seen as the material manifestation of the body of the town in which time has condensed into form and where meaning is firmly embedded in a kaleidoscopic epic. The effects of history have made the bulwark into an free space for people, plants, animals and objects. It is a cosmic organism, nurturing tradition but also absorbing and celebrating modernity. Its tragedy lies in its passion for wholeness which also inspires its tolerance. In its completeness the bulwark is as seductive as a woman and as comforting as a mother. She finds her master in the order of rules. Her carefully cultivated forms show an understanding which urban dwelling has firmly anchored in typological and morphological characteristics. The strength of urban form is accompanied by the ability to understand the changes in content and episode. In this way the town is based on its morphological continuum. Thus the question maintains the tension. However, doubt remains when the city is completed, or worse, when it confesses its infidelity.

THE FRAGMENT

"It struck me that...fragments, their personal natures aside, could be seen to express the state of the modern city, of architecture, and of society. In Italian frammento, fragment, means a small chip broken from a larger body. Following this definition fragments can be regarded as objects of hope; a multitude or accumulation of broken objects should not, therefore, be considered to amount to a scrap-heap. In this light, if changes are not effected, if disorder continues to be accepted, and if no thoughtful provisions are made, the scrap-heap may well turn out to be the city of the future instead. (...) Whether given their physical definition (broken objects, detached elements) or general meaning (the surviving parts of a whole), fragments belong without doubt to the world of architecture. They belong as solid, built elements, and as theoretical elements."

Aldo Rossi

The fragment reflects the town concept through the lack of control of the ideal model. It forces the passer-by either to heal the rift with history or to accept the lost unity forever: nostalgia or innovation? The image of a fragmented town is that of a dismantled bulwark: the degenerate mother tearing her children apart in a final spasm of love. Destruction would appear to imply death but even the most minute fragment contains the beginnings of the unknown combined with the codes of what has past. In the fragment the town appears in all its vehemence. It despises truth and generates - with the uncertainty of explosive urbanisation - the nuclei of urbanity which serve the nomadic town dweller as islands in a peripheral sea. In the fragment is like the shred of a story which is scattered in a sudden incline of time.
THE DISAPPEARANCE

"Solid substance no longer exists: instead, a limitless expanse is revealed in the false perspective of the apparatus' luminous emission. Constructed space now occurs within an electronic topology, where the framing of the point of view and the scanlines of numerical images give new form to the practice of urban mapping. Replacing old distinctions between public and private and 'habitation' and 'circulation' is an overexposure in which the gap between 'near' and 'far' ceases to exist, in the same way the gap between 'micro' and 'macro' disappears through the electronic microscope scanning. The representation of the contemporary city is thus no longer determined by a ceremonial opening of gates, by a ritual of processions and parades, nor by a succession of streets and avenues. From now on, urban architecture must deal with the advent of a 'technological space-time'. The access protocol of telematics replaces that of the doorway. The revolving door is succeeded by 'data-banks', by new rites of passage of a technical culture masked by the immateriality of its components: its networks, highway systems and diverse reticulations whose threads are no longer woven into the space of a constructed fabric, but into the sequences of an imperceptible planning of time in which the interface man/machine replaces the facades of buildings and the surfaces of the ground on which they stand."

Paul Virilio, "The overexposed city"

With the disappearance of the city the image alludes to existential emptiness. This is indeed so. But this is an emptiness not simply based on the bombastic rhetoric of perspective. The overview is missing as a spatial category but where speed gives perception wings it is essentially about flying through space. In other words, dimensions, colours, materials and boundaries especially, are broken up and lose their identity forever to the sensations of speed and technological progress. The town is characterised neither by its forms and signs nor by the aesthetic order between them. Owing to the loss of conventional options the city image is no longer purely a visual matter but may be typified as a matrix-space in which technology and architecture become an atectonic reality, dictated in a throbbing paradox of physical solidity and radiant energy. Any smugness or arrogance is transformed into black holes of creative ecstasy of the single image: the vague bulwark?

EMPTINESS?

"Will the bulwark-fragment-disappearance cycle result in an implosion? And will the force of the implosion result in the creation of the emptiness, an unexpected and unplanned design? And is this emptiness not the undefined space which expresses the desire?

Cities, like dreams, are composed of desires and fears, even when the thread of their story is secret, the rules are absurd, the perspectives are misleading and everything conceals something else."

And, Marco answered: "I have created a model of a city from which I can derive all other cities. It is a city purely of exceptions, exclusions, objections, incongruities, conflicts. If such a city consists of what is most unlikely, the likelihood that such a city actually exists will increase as the number of abnormal elements is reduced. Therefore, all I have to do is to remove the exceptions from my model, and irrespective of the order in which I work, I will ultimately obtain a city which does exist, albeit as an exception. However, I cannot continue this operation forever as I would obtain cities which seem too real to exist."

Italo Calvino, "Invisible Cities"
3. THE SCENARIOS

Definition
A scenario is a script in which the execution of an imagined event is structured in time. A scenario implies an "ideal process of creation". In design, as in the theatre and in film, the scenario is a schedule of developments, which formalises the execution and use of the concept.

Reality
After Functionalism, which is based on a strict schedule of requirements to produce a functional city, Team X advocated presenting the city in terms of "the street" and "the square" again. Typology and Morphology provided the binding elements for the coherence of the city. In the period following Team X this option was formalised while acknowledging the fragmented state of the city. Here the role of the scenario is to guide the fragmentation process of the city, not to glorify it, but to be aware of the reality of the metropolis. Its rapid changing programs and increased mobility mean that it is in need of a dynamic approach to urban planning.

Competition
The competition offers the freedom to choose scenarios. Because however much the city is determined and characterized by its past, it does not recognize this. The city image can be generated from a matrix of the concepts and scenario's described and by selecting from the programme. In the force field of cultural expectations, policy and functional programmes, the entrant will determine his or her own priorities. The city image can be tested using the specific requirements of the given location. But these can also be transcended in favour of the debate. Either way the vision presented using the matrix should serve as the basis for a spatial design. The three scenarios which, based on the intellectual concepts "bulwark", "fragment" and "disappearance", should result in the requested urban design and proto-architectural images of the planning area are:

SCIENCE CITY
Science city Eindhoven benefits from a unique situation where industry and academia meet. The area is laid out like a showroom with facilities such as exhibition halls, conference auditoria, meeting rooms and transfer agencies. The area offers the public ample opportunity for continual information and education. This makes it the place for scientific entertainment combined with advanced commercial ambitions.

TWIN CITY
As it is a junction, the railway line and the surrounding traffic infrastructure may be considered as a superimposition of metabolism and interface. The one-sided dynamic, however, raises the question of what image this district needs to compete with the old town centre. However, the twin city is characterised by its ability to intervene constantly in building programmes and constructions in terms of transience and cultural over-production.

SPLAEN CITY
The programme includes facilities found in major cities such as museums, concert halls, a prison, zoo and sports facilities. The concentration of the notions leisure, pleasure and treasure indicates the shocking effect of a civilised paradise where a strategy for survival alternates with cultural reflection. An intensive house building programme is the guarantee for diversity of living and leisure.
4. WORK REQUESTED

The competition was an ideas contest aimed at investigating and shaping the town-planning potential of the area by carrying out the following activities:
- developing a vision as a personal interpretation of the chosen concept and/or scenario, based on the objectives and policies for this planning area, which should express the cultural implications;
- designing a city image for the planning area, based on the form concept developed by the entrant in relation to the developed vision;
- presenting the text and visual materials of the city image such that the vision and city image can be discussed during the EAAE conference and workshops to be held in Eindhoven in April 1992.

Entering the competition entailed that the solution or solutions to the problem was approached through four linked design levels.

The following were required:

a. An interpretation of one concept aimed at the situation in the planning area, in which the entrant shows his/her vision of the conceptual thoughts which are applied to the city image in order to provide a basic framework.

b. A structural outline of the planning area. This outline should indicate the general organisation of the planning area: the main outlines of the structure of the town programme, the structure of the functional components and their relationship with the immediate environment.

c. An Urban Design for the planning area which expresses the morphological and visual qualities of the town's masses and spaces in broad outline.

d. A proto-architectonic development of a section of the planning area chosen by the entrant. This should show the architectonic qualities of the internal and external facades in public areas in typical stylistic characteristics, without detailing the interior of the buildings. In particular it should illustrate the entrant's view of the relationship between architectonic components and urban morphology. The last two design levels should be illustrated with photographs of models, perspective drawings or isometric projections to give an impression of the intended city image. As a foundation for the design the competition organisers provided functional and formal spatial data as well as the policy visions of the bodies and authorities concerned with the planning area.

Entrants were asked to send a summary together with the competition entry, containing textual and visual explication of the above-mentioned, with a motivation of the choice of concept, scenario and program of requirements, in which the entrant sets out his or her vision of the conceptual thoughts which were applied as a foundation to the city image. The summary also had to include reproductions of the most relevant design drawings and photographs of models (possibly reduced) on a maximum of 10 A3 landscape sheets.

The summaries of the competition entries are contained in this competition catalogue.
LIST OF PARTICIPANTS COMPETITION
'QUEST FOR URBAN DESIGN'

1. Belgium, Gent
   Hoger Architectuurinstituut Sint Lucas Gent

2. Belgium, Moens / Bergen
   Service d'Architecture, Faculté Polytechnique

3. Czechoslovakia, Bratislava
   Slovak Technical University, Faculta Architektury

4. Finland, Espoo
   Helsinki University of Technology, Inst. for Int. Studies in Architecture

5. France, Paris
   Ecole d'Architecture, Paris-Villemin

6. Germany, Karlsruhe
   Universität Karlsruhe, Institut für Orts-, Regional-, und Landesplanung

7. Great Britain, London
   Polytechnic of the South Bank, Faculty of the Built Environment

8. Great Britain, Manchester
   Manchester Polytechnic, School of Architecture

9. Greece, Thessaloniki
   Aristotle University of Thessaloniki, School of Architecture

10. The Netherlands, Amsterdam
    Akademie van Bouwkunst

11. The Netherlands, Arnhem
    Hogeschool voor de Kunsten, Faculteit Bouwkunst

12. The Netherlands, Eindhoven
    Technische Universiteit Eindhoven, Faculteit Bouwkunde

13. Spain, Las Palmas
    Seccion Urbanistica DTO, Arte Ciudad Territorio
LIST OF COMPETITION ENTRY SLOGANS

1. AA 808
2. ADMDEA
3. BLUE SNAKE
4. CEBPSA
5. CITY DREAM
6. C.005-92
7. D2
8. DISINTEGRATION AND SYSTEMS
9. EINDHOVEN ECOLOGIUM
10. GENTLE GUARDIAN
11. GREEN HEART
12. LA COLLINE DES LUMIERES
13. LA LUMIERE DANS UNE VILLE VERTE
14. LA VILLE ENTRE REEL ET VIRTUEL
15. LAST NIGHT'S TRAIN
16. LAYERS
17. MANHATTAN BACKYARD
18. MUJI, A CITY WITHIN A CITY.
19. MYSTERY TRAIN
20. ON EN A REVE, EINDHOVEN L'A FAIT
21. ORGANON
22. RANDY
23. REPLIQUE 7
24. S.C.O.U.D.
25. SIGNE
26. SPACES FOR HIGH SENSUALITY
27. SPAN '92
28. STADPARK B
29. TAKSI
30. THE GO-BETWEENS
31. TRANSFORMATION
32. TRACKS
33. TWIN MOVING CITY
34. UB-ROC
35. UDAYAGIRI
36. W.A.W.
37. X O 3
38. YFP 666
39. 2 EIN 22.04
40. MRRLA
41. URBAN DESIRE?
42. CELL
43. IN BETWEEN TWO
44. “O”, #1, “A: TEST”
45. URBAN JUNCTION
46. URBAN JUNGLE
47. 9 SQUARES

* not included in the catalogue (not fitting the requirements of the competition).
CONCEPT

TWO LARGE BUILDINGS FORM A UNITY TOGETHER WITH THE EMPTINESS OF THE RAILWAY ZONE. THIS IS THE STARTING POINT OF URBAN DESIGN. THE CULTURE-AND THE OFFICE STRIP BESIDE THE RAILWAY WILL DEVELOP IN CASE OF NECESSITY.

THE TGV STATION IS A SYNONYM TO MOVEMENT AND THE LINEARITY OF THE RAILWAY AREA.

THE TOWER REFLECTS THE IMAGE OF THE CITY AND IMMOBILITY.

THE TENSION BETWEEN THE TWO VOLUMES IS AN INVISIBLE DIALOGUE BUILT AS AN UNDERGROUND CONNECTION.

THE URBAN ELEMENTS

CONN !
THIS HIGH-RISE BUILDING CONTAINS UNIVERSAL, TEMPORARY OFFICES WITH EXTENDED COMMUNICATION-FACILITIES FOR TRAVELLERS IN COMBINATION WITH A HOTEL-FUNCTION.
(CONN! = ...TO BE CONNECTED)

OFFICE-ISLAND:
A BUILDING DETERMINED IN SHAPE AND VOLUME, CONTAINING WORKROOMS, THE PARKING SPACE CREATES PUBLIC SPACE WHICH IS THE CONNECTING PLATFORM TO THE ADJACENT BUILDINGS.
THE DUNE:
A PROFILED, MODULATED GREEN STRIP, CONTAINING PARKING SPACE. THE SHAPE OF THE DUNE OFFERS THE CHANCE TO ILLUMINATE THE PARKING LOTS AND TO CREATE A THRILLING WALK WITH "UPS AND DOWNS", FROM THE EMPTINESS OF THE RAILROAD AREA ALONG THE CULTURAL BUILDINGS BACK TO THE CITY-VIEW ...

THE DUNE 3-D:
IN THE GREEN STRIP CLOSE BY THE NEW TGV-STATION BIG VOLUMES WITH EXCITING ROOFS ARE BUILT ...

THE DUNE 2-D:
CLOSE BY THE SMALL-SCALE HOUSING AREA, THE MAIN ASPECT OF THE DUNE WILL BE THE SURFACE; CRAZY-GOLF, GOLF AND TENNIS COURTS WILL FORM THE URBAN GREEN. THE HINTS TO FIND THEM ARE THE CLUB-BUILDINGS WITH THEIR SUNNY TERRACES
THE URBAN SQUARE:

A BIG EMPTINESS, LUMINOUS FIELDS FORM THE GLEAMING CARPET FOR TEMPORARY AND REMOVABLE ARCHITECTURE.

THE BREAK-PAVILIONS:
AS SOON AS SEVERAL OFFICE-ISLANDS HAVE BEEN BUILT, THE PAVILIONS WILL GROW NEAR THE SERVICE-LIFT UNDER THE OFFICE VOLUMES.
BLUE SNAKE
2. Le système de circulation radioconcentrique qui caractérise la ville d'Éindhoven génère automatiquement l'engorgement du centre ville avec comme corollaire une assez forte pollution, de nombreux encombrements et de très grandes entraves à la circulation des cyclistes et des piétons.

3. Le cœur de la ville, situé au Sud de la gare, est particulièrement dégradé. Son patrimoine architectural, de qualité relativement modeste, a subi de nombreuses transformations commerciales souvent tapageuses. L'hétérogénéité des gabarits et des façades des constructions avoisinantes donnent une impression générale d'incohérence urbanistique. Manifestement, ce centre n'est, ni en qualité, ni en dimensions, digne de la vocation d'une ville de la taille d'Éindhoven.

4. La présence de la ligne de chemin de fer, coupant littéralement la ville en deux parties, représente sans contester le problème majeur de la ville d'Éindhoven. Notamment, elle isole le campus universitaire loin de l'habitat et rend le cheminement vers le centre incommode et peu attrayant. Plus à l'Ouest, elle enlève les possibilités de continuité entre le centre et les zones commerciales situées au nord du chemin de fer.

3. Définition des objectifs généraux

De l'examen des problèmes auxquels la ville d'Éindhoven doit faire face, mais aussi de ses virtualités, des objectifs urbanistiques généraux ont pu être dégagés :

1. Créer un centre fédérateur des différentes zones de la ville. Ce centre doit être à une échelle telle qu'il puisse constituer le noyau pôle multifonctionnel de la ville, point de rencontre évident pour l'ensemble des quartiers.

2. Le caractère "symbolique" de ce centre ne doit pas être négligé, car c'est de lui que dépendra l'image globale d'Éindhoven.

3. Cette image ne doit pas s'opposer aux caractères préexistants de la ville, mais au contraire, les exalter, voire les magnifier : la verdure, la technologie et la lumière doivent donc en être les accents générateurs du projet.

4. L'Université, dont l'implantation est figée sur une maille orthogonale rigide, devrait pouvoir être "humanisée" à sa frontière avec la ville ; de plus, le chemin qui relie ces deux entités urbaines fondamentales devrait être nettement plus agréable.

5. La pression de la circulation automobile sur le centre d'Éindhoven doit être réduite autant que possible. Si des mesures énergiques ne sont pas prises, la situation ne peut qu'empirer étant donné l'augmentation ininterrompue du parc automobile constatée universellement. La simplification de la circulation aux abords de la gare devrait constituer l'un des corollaires des modifications apportées au système de circulation ; il en serait de même pour la fluidité et la sécurité des piétons et des cyclistes.

4. Approche préliminaire

Le projet proposé pour l'aménagement de la zone du chemin de fer à Éindhoven, découle non seulement de la volonté de répondre aux objectifs généraux précédents, mais également de l'analyse des différentes options envisageables dans le cadre de ces objectifs.

Les grandes options envisageables sont :

1. Enterrer le chemin de fer.
2. Couvrir le chemin de fer avec des dalles.
3. Détourner le tracé du chemin de fer pour le faire passer à la périphérie de la ville.
4. Magnifier le train et assurer la continuité du tissu urbain sous le chemin de fer.

1. Enterrer le chemin de fer.

Il nous est apparu intéressant de considérer le cas où nous placerions le chemin de fer en sous-sol. Ceci a pour avantage, si nous courvons le train au niveau du sol naturel, de minimiser les désagréments de la traversée de la ville par le train (nuisance par le bruit, aspect désagrémentable de la vue sur les voies...) et de faciliter le passage d'un côté à l'autre des voies puisqu'il peut se faire dès lors au niveau du sol sans avoir recours à des tunnels ou des ponts surélevés. Une telle réalisation nécessite cependant de passer sous la rivière Dommel et donc d’atteindre un profondeur sous terre non négligeable. La pente admissible pour les chemins de fer étant très faible, les trémies d'accès à la gare des voies ferrées sont donc très longues. En dissipant de cette manière le train, d’une part on tend à renforcer l’existence de ce moyen de communication nécessaire et d’autre part, ceci se fait au détriment de l’accueil des passagers qui débarquent à Éindhoven puisque le train avant d’atteindre la gare doit pénétrer dans un tunnel. Le schéma ci-dessous illustre le résultat des recherches guidées par cette optique.

2. Couvrir le chemin de fer d’une dalle.

Il est également envisageable de couvrir entièrement ou partiellement les voies avec des dalles tout en conservant celles-ci au niveau actuel du sol. Il est alors possible de bâtir en altitude sur ce sol artificiel. Diverses activités, tels un nouveau centre multifonctionnel, peuvent s’y implanter. Une telle optique nécessite cependant de traiter les abords de la dalle avec soin et de rendre les accès piétonniers, par vélo ou éventuellement par voitures, commodes et attractants. L’esquisse d’un projet, qui suit cette optique, est représentée sur la vue en perspective ci-dessous.

3. Détourner du tracé du chemin de fer.

Le cas où l’on détournerait le tracé du train pour qu’il ne soit plus source de discontinuité dans la ville, nous semble déraisonnable. En effet, la proximité de la gare et de l’ancien centre de la ville est l’un des atouts pour le développement futur d’Éindhoven.

4. Option Choisée.

Pour les raisons qui viennent d’être citées, les trois optiques précédentes ne nous semblent pas pouvoir apporter une réponse adéquate au défi d’avenir qu’Éindhoven se propose de relever.
C'est pourquoi le projet que nous proposons est basé sur une optique différente.

La ville d'Eindhoven apparaît comme extrêmement fragmentée et dépourvue d'identité. Différents quartiers et pôles d'activités composent la ville, chacun d'entre eux étant la plupart du temps monofonctionnel et isolé des autres quartiers. On peut ainsi parler des quartiers d'habitations, des quartiers à vocations commerciales, du campus universitaire et des grands espaces de loisirs.

Le challenge est de transformer cet ensemble juxtaposé d'îlots en une ville à l'image forte et où chaque partie interagit avec toutes les autres.

Il est nécessaire de fédérer ces îlots, de recréer des liaisons dans cette ville démembrée.

5 Concrétisation

1 liaisons

La volonté de créer la continuité des cheminement et de relier les pôles d'activités nous conduit naturellement à vouloir développer les circulations piétonnes au niveau du sol. Par conséquent :

- le chemin de fer qui, actuellement, coupe la ville en deux, ne doit plus constituer une barrière physique entre le Sud et le Nord d'Eindhoven;
- les grandes voies de circulation routières doivent réduire leur emprise sur la vie de la ville.

Le train: faire d'un handicap, un point fort.

Profitant du niveau surélevé de l'assiette du train par rapport au sol, un grand espace libre est créé sous les voies et s'étend de part et d'autre de celles-ci. Là, se déroulent les activités de la gare ainsi que des activités commerciales, culturelles et de loisirs.

Cependant, tout l'espace reste transparent et garantit aux piétons et aux cyclistes une traversée agréable d'un côté à l'autre des voies; autrement dit, sans devoir subir de différences de niveaux.

L'espace ainsi dégagé est transpercé par les voies ferroviaires qui traversent la ville et représentent un moyen de communication important pour le développement futur d'Eindhoven, le symbole de son ouverture sur le monde. Elles ne doivent dès lors en aucun cas être méprisées et par là-même dissimulées. Les voies sont également la première image de la ville que perçoit le voyageur qui arrive à Eindhoven. Elles doivent donc être rendues attrayantes. Pour les passagers, elles ne sont pas moins qu'une invitation à s'arrêter. C'est cette volonté de les magnifier qui conduit à les envelopper dans ce tube de verre et d'acier.
La voiture: esquisse d'un plan de circulation.

Le volonté de concilier l'exigence d'accès par voiture et la nécessité de cheminements commodes et attrayants pour les cyclistes et les piétons aux abords de la zone étudiée et, en particulier, pour atteindre le nouveau complexe fédérateur, exigent une remise en question du système de circulation routière radioconcentrique. Ceci peut s'envisager dans le cadre d'une hiérarchisation de routes, comme l'imposition de boucles de circulation (appelées circulations automobiles primaires) qui tangent le centre de ville. Elles empêchent la traversée d'un point à l'autre de la ville, ce qui est irrémédiablement source d'embouteillages. Le ring se doit dès lors de jouer amplement son rôle de distributeur. Parallèlement à ces voies très pratiquées, des routes dites secondaires et tertiaires desservent les diverses parties de la ville. Elles sont fortement réglementées (sens unique, ralentisseurs,...).

Ces mesures doivent s'accompagner de l'implantation de nombreuses zones de parking de longues durées et bon marché en bordure des boucles primaires et de zones de parking de courtes durées et coûteuses à l'intérieur de la ville le long des voies secondaires et tertiaires. Ceci dissuade l'automobiliste de s'engager en voiture dans le centre en l'encourageant à se parquer en périphérie. Il est alors nécessaire de prévoir un réseau de mini-bus qui conduisent les automobilistes des parkings en périphérie jusqu'au centre.

2 fédération

Maintenant que les différentes parties de la ville sont rapprochées il nous reste à les marier. Nous proposons de sceller cette (ré)union par un nouveau centre, à la fois pôle fédérateur des différents quartiers et personnalisation de la ville d'Eindhoven.

Le site central de la gare nous semble propice à l'installation de ce nouveau centre. Il est placé actuellement à proximité de pôles d'activités importants (campus universitaire, ancien centre de Eindhoven, quartiers d'habitats). La gare par sa fonction est un lieu de rencontre et de communication pour la ville. L'exploitation de ces caractéristiques nous permettent de créer un grand centre multifonctionnel, élément fédérateur des quartiers proches, au service de la ville, mais ouvert sur le monde.

On ne parle plus de la gare comme d'un simple lieu de passage, mais du complexe de la gare où l'on retrouve des activités commerciales, culturelles et de loisirs. Parmi celles-ci, on peut citer la cité de la science, lieu de contact entre l'université, le monde de l'entreprise et le grand public. Elle est dominée par une gigantesque dent d'argent. Ce symbole de la technologie, é tendard de la ville abrite des salles de conférences et d'expositions. de la cité de la science.
La fédération, pour être possible, nécessite non seulement un pôle central attractif mais aussi un réseau de relations centrées sur ce pôle. Détailons donc, dans notre proposition, les grandes relations qui unissent les pôles d'activité entre eux ou qui les relient au nouveau centre.

Liaison est-ouest; université-centre ville.

Le centre multifonctionnel est directement mis en contact avec un plan d'eau attractif qui provient de l'élargissement de la rivière Dommel. Les berges sont aménagées en lieu de promenade. Un centre nautique permet de se distraire. Un hôtel vient prendre appui sur les rives près de l'université et accueille les visiteurs de la cité des sciences. Cette vaste étendue d'eau et de verdure assure la liaison entre l'université et le nouveau pôle fonctionnel d'une part et l'ancien centre de la ville d'autre part.

La supression de la route rapide entre l'université et la voie ferrée et son remplacement par des voies plus modestes au service de l'université, des petits laboratoires et qui traversent les rails, la verdure et les champs de tulipes, atteignent les quartiers d'habitation, mettant fin à l'isolement qui caractérisait le campus. Celui-ci est désormais également relié à l'ancien centre et au nouveau pôle fédérateur par un accès réservé aux piétons et aux cyclistes grâce à une passerelle qui traverse l'étendue d'eau et vient tangenter le symbole de la cité des sciences.

Liaison nord-sud; université-habitat.

La zone Est du projet située entre l'université et l'habitat, transpercée par le tube de verre, est traitée comme un immense parc de verdure. La maille orthogonale rigide de l'implantation de l'université et la trame plus douce du quartier d'habitation se rencontrent. L'eau s'écoule près de l'université depuis la Dommel jusqu'à un bassin situé à l'autre extrémité du campus. Des laboratoires de recherches pour de petites entreprises et pour l'université sont disposés sur le parcours de l'eau.

De l'autre côté du tube, l'habitat a envahi légèrement la verdure et fait une incursion sur le domaine de l'université en traversant les voies.

Liaison nord-sud; les deux centres commerciaux.

La transition de l'ancien centre de la ville au centre commercial au nord-ouest de la gare est l'occasion de venir implanter un jardin en liaison directe avec le nouveau pôle. Ce jardin, plus qu'une simple transition, fait de ces deux centres un ensemble tout en préservant à chacun de ces pôles commerciaux leur identité propre.
Accès aux pôles d’activités

Le plan de circulation routière que nous proposons a pour but de redonner aux piétons et aux cyclistes la possibilité de se déplacer plus aisément dans la ville. Les axes routiers qui bordent et traversent la zone qui englobe le nouveau pôle, sont maintenant plus calmes et leur traversée à pied ou à vélo ne relève plus de l’exploit. Les automobilistes qui se rendent au complexe de la gare (commerces, cultures, loisirs, cité des sciences) ont à leur disposition un grand parking souterrain situé sous le complexe. L’entrée du parking et l’accès des voitures à la gare qui se fait également en sous-sol est situé à l’extrémité de la boucle primaire qui tangente la cité des sciences.
1.00 INTRODUCTION: THEORY AND CONCEPT

1.10 Urban Structure

The significant feature of the present structure of Eindhoven is its sectoral division by function, this having been facilitated through its growth from a cluster of villages whose interstices have been appropriated as "corridors" for non-residential development and for the path of the railway whose diametric route effectively bisects the town from east to west. Overlaid upon this distribution is the extensive road network interlaced with cycle and pedestrian routes providing largely congestion-free transportation supported by extensive parking facilities in the centre of the town.

This structure can be seen as an expression of transition both in terms of physical movement to, from and within the town and in terms of its possibilities for growth into a metropolitan centre. Essential to this expression are two fundamental processes:

a) DIFFERENTIATION
b) STRATIFICATION

The former is physically manifest as "edge" and prompts discussion based upon further terms including contrast, assimilation, division and mediation with respect to the manner in which the edge relates the two areas which it physically and/or functionally engages. The latter, being vertical differentiation, is an extension of the concept of the edge and is physically manifest as a process of layering. Differentiation and stratification are, furthermore, mutually related to the concept of connection.

1.20 The Transient City

The concept of transition is essential to the city as a physically evolving construct: its structure must facilitate change. To date, Eindhoven has been able, albeit fortuitously, to absorb cultural/functional developments reflected as shifts in the nature of "urban" living. Few towns or cities can make this claim; the consolidated "bulwark" manifests itself as a time-entrenched non-flexible physical construct (usually a result of long-term radial development). In that such structure reflects an antecedent urban mode of existence, the imposition of the products of technological progress and/or social idealism invariably result in a cultural head-on collision physically manifest as a process of fragmentation. The obstacles to change are inherent in the self-perpetuation of culture and the consolidation of the environmental structure within which it operates.
1.30 The Disappearing City

The extent to which the forces of transition engage our everyday lives is unprecedented; the ultimate projection of this process is a condition whereby compression of time and space (disappearance) renders obsolete our present conception of these terms with respect to the urban form. However, this tendency is tempered by the necessarily intransient nature of culture and tradition. As such, the urban structure represents a compromise between two cultures: that of the past/present and that of the present/future. The ultimate projected condition at any point in time is therefore, a fallacy.

1.40 Urban Space

The spatial continuum of the "European city" constitutes the cohesive medium between an agglomeration of closed and introverted forms. The imposition of a redefined space (namely one facilitating transition) onto this existing urban structure has generally affected a process of fragmentation; space loses the property of cohesion and acquires that of differentiation. The late twentieth century phenomenon of urban congestion provides a lucid illustration of the "traditional" construct of the city as seemingly irreconcilable with the "modern" urban tendency to transition.

The structure of Eindhoven is, by virtue of its agglomerated development, notably devoid of the consolidated "bulwark"; the dense spatial typology of the "European city", though present, does not constitute the spatial morphology which characterises the town. The tradition open space of vertical orientation, incremental connection and, most importantly, social gathering has been superseded by a closed space of horizontal orientation and stratification facilitating continuous connection and unimpeded transition. The space of vertical cohesion has evolved into a vertically non-defined space of stratified planes.

1.50 Urban Form (Stratified Space)

The redefinition of space would prompt a similar appraisal of the formal vocabulary by which it is generated. Present conceptions of form relating to the closed, volumetric, vertically-aligned object (agglomerated to generate the urban construct) would seem, in view of the discussion in 1.40, somewhat inappropriate; as the modern transit system dictates a typology of layered space superseding that of the continuous single datum, the plane correspondingly replaces the volume as the basic formal element of spatial definition.

This modification of the conceptual framework (which necessarily structures the manner in which we perceive the
built environment) is ultimately more flexible than a "building as object" model. Form and space become manipulations of the same conceptual process from the horizontally extended, vertically limited (the "landscape") to the horizontally limited, vertically extended (the tall building - a stack of horizontal planes). "Internal" and "external" space are conceptually undifferentiated; the urban model becomes singularly expressive of its facilitation of transition (ref: the multi-storey car park) compromised only by the necessary vertical intervention of the "wall".

The vertical dimension has experientially acquired urban meaning since the advent of the passenger elevator; in that this development represents the move from a spatial fabric of predominantly horizontal tenure to that of both vertical and horizontal, the urban experience through movement can be seen to have acquired a third dimension. A conception of the city as stratification serves to establish a matrix of transition whereby the horizontally and vertically aligned achieve reconciliation.

1.60 The City Image

This manipulation of form and space as the expression of a dialogue between accommodation and transition constitutes the city image. At the urban scale, the dialogue engages the relationship between "object" and "landscape", the latter including primary movement systems. At the object scale it explores the relationship between served and servant space and engages issues relating to the tectonic, particularly the role of the wall as the (generally vertical) intervention into the horizontality of continuous, stratified space.

As the city image constitutes a conceptual framework, it is free of specific physical preconceptions; it is, thus, responsive to and accommodative of the infinite variety of formal/spatial conditions which fall within the term "urban". However, returning to the discussion of 1.20, its essence is that of the transient city; the protean urban construct which, whilst imbued with the quality of permanence, is equally expressive of the capacity of change.
2.00 URBAN STRATEGY

Given Eindhoven's successful development into an industrial agglomeration, it would seem appropriate to pursue a strategy which engages and exploits the qualities which have facilitated this transition. The sectoral distribution contains within it the conditions for long-term growth in that the edge conditions are flexible enough to absorb further "corridors" of dense development.

An elevated light railway (stratified space) provides transport infrastructure in the form of four diametric routes along existing sectoral edges providing definition of seven development corridors and the delineation of a central area punctuated by urban nodes at the points of crossing.

Primarily, the corridors act as relief zones in order to prevent an implosive process whereby a nucleate tendency to centralise commercial activity would result in, effectively, a conventional radial model and its concomitant problems of congestion. The corridors also include secondary functions related to the particular edge condition and its mediate sectors. The four nodes define and provide infrastructure for new or existing primary urban functions.
3.00 SITE STRATEGY

3.10 Structure

The existing railway line, as well as being a divisive element in the town as a whole, serves to divide the site into three longitudinal zones. Collectively, these zones, along with the roads which bound them constitute a physical barrier between the university campus to the north and the residential area to the south. Lateral crossing points exist at the east and west ends of the site (Insulindelaan and Vestdijk tunnel respectively), via the station or along the Dommel river.

3.20 Longitudinal Transition

The divisive quality of the site derives as much from its public inaccessibility as from its inhibition of lateral movement. The principal strategic move is to facilitate the means of longitudinal transition as the infrastructural basis for development. The eastern route of the light railway (defining the site as a development corridor; ref 2.10) provides the primary connection with stations at each end and at a mid point of the southern zone of the site. Cycle and pedestrian routes provide secondary means of transition whilst extensive parking facilities relating to new accommodation support the existing Dorgelolaan and Fuutlaan. The overall strategy seeks to establish movement through the site as an "event": a journey engaging the experience of departure, destination and transition. The new and existing infrastructural routes are reconciled at a unified and extended transport interchange at the west end of the site.

3.30 Lateral Transition

The provision of the means to travel along the site is complemented by the establishment of further routes laterally across the corridor and to the sectors beyond. The problem of traversing the railway is fundamental to such connection and necessarily engages the theme of datum in that the crossing must occur over or beneath the lines. With reference to 3.20, lateral connections are manifest as "event" and "place".

3.40 Manipulation of Strata

The existing transport links which engage the site exhibit the use of layering to facilitate unimpeded connection (ref 1.10). The strategy extensively employs this concept with respect to new and existing movement systems and extends this use of stratification to the generation of a formal/spatial framework through which the site acquires structure and absorbs accommodation whilst developing a distinct city image (ref 1.40 to 1.60). This framework is physically manifest as a dialogue between the vertically limited, horizontally extended and the horizontally limited, vertically extended (ref 1.50); this scenario of objects set in a landscape provides the basic strategic move by which accommodation is distributed within
the overall framework.

3.50 Erosion of Edge

Further to the reconciliation of divided zones through physical connection, the methods of deregularisation and assimilation are employed to provide connections through formal/spatial relationships at the lower ("landscape") datum.

The path of the east-west light railway defines a new undulating edge reinforcing the relationship between the Southern Zone and the area south of the Funtalan. To the east, the "Suburban" morphology of the existing residential area migrates onto the site in a rationalised form to provide further connection. At the upper ("object") datum, connections are facilitated through the lateral orientation of the objects and their arrangements in linear strips originating at the souther edge of the site and extending across onto (and orientated with) the university campus.

3.60 Reinforcement of Edge

Whilst providing the means by which the zones derive interrelation, the "objects" by their location at the longitudinal edge positions within each lateral strip simultaneously reinforce these boundaries. The objects, therefore, respond to a programmatic interaction between the irregular longitudinal edge and the regular lateral strip.

3.70 The Matrix

The matrix constitutes the conceptual means by which object and landscape are reconciled through the process of stratification; the various formal elements derive plan order from a pervasive 2.5-10-2.5m tartan grid (orientated with the existing university buildings) and sectional order from a 1.6m division of strata from sub-grade areas of landscape to the tallest object.

Consequently, the matrix constitutes a reference system through which three-dimensional relationships are elucidated through spatial and formal connection.

3.80 Landscape - Space - Object

Landscape and object are engaged by a formal mediate space constituting a three module square datum. The space defines a setting in the landscape for the object and interacts with the landscape according to relative datum to produce a "court" (depressed), a "square" (level) or a "plinth" (raised). The establishment of the space defines a plot for the allocation of the object and constitutes the framework for phased development. The undeveloped plots are intended to accommodate function as formally landscaped space or uses appropriate to temporary built forms.
4.00 SCENARIOS / DISTRIBUTION OF FUNCTION

The strategy does not directly engage any one of the scenarios "Science City", "Twin City", "Spleen City"; although the strategic development of the three longitudinal zones defined in 3.10 is primarily dictated by the physical and functional characteristics of the site and the environs in line with the concepts outlined in Section 3, it loosely reflects these defined themes and, hence, can be seen as a juxtaposition of them.

4.10 Northern Zone: "Science City"

The northern zone is projected as an extension of the university campus and the campus as an extension of the zone: accommodation is provided in the form of point block developments ("objects") migrating across the Dorgelolaan through the medium of the linear connecting strip. The facilities are aligned to "the opportunity for continual information and education" and includes four blocks of student accommodation (located on the campus) in addition to facilities outlined in the Schedule of requirements.

4.20 Southern Zone: "Spleen City"

The southern area represents the reconciliation of work and leisure formally manifest as towers in a landscape. With reference to 2.00, the towers contain the commercial office space by which the site constitutes a relief corridor for the town centre. These define an edge to the landscape which comprises an urban park, a wintergarden/sports park and a residential park.

The former, an undulating landscape and major public space, constitutes the secondary means of transition through the zone (ref 3.20) and accommodates parking for the transport interchange and a swimming complex beneath its "peaks" whilst engaging the river and its park (lateral connection) at its low point.

The wintergarden, on the basis of division into lateral strips, exhibits a stratified structure in the form of terraces through which a central route runs at a constant datum. The terraced strips contain functions alternating between sport, landscape and commercial, the latter running into and providing links with the residential park. The "undulating" strata provide accommodation beneath the terraces for commercial and leisure facilities such as cinemas, shops and restaurants as well as extensive parking facilities. The wintergarden is projected as a covered sealed environment: however, the facilities located on the terraces can equally be open, simply covered or an incremental combination of these conditions of enclosure.

The residential park consists of groups of five storey villa...
type blocks interspersed with elevated strips of commercial/retail accommodation as an extension of the morphology of the wintergarden.

The entire edge of the Southern Zone defined by the Puutlaan is punctuated by a series of towers located at the ends of the lateral object strips. The towers contain specific accommodation in some locations (i.e. tourist information office, car showroom) but generally contain non-defined business accommodation of a servicing nature (estate agents, accountants, consultancies etc.)

4.30 Central Zone: "Twin City"

The quality of dynamic experience which characterises the railway (essentially constituting the central zone) for both traveller and spectator is exploited through the development of the zone as a sequence of arrival and departure.

Edge definition is provided by the commercial towers of the Southern Zone and the undulating walls of the Wintergarden and urban park. The zone culminates at the west end of the site at the transport interchange where railway, light railway, road, cycle and pedestrian modes of transition are engaged in continuous, stratified, covered space.

The elliptical concourse is an extension of the "serviced corridor" of the existing station into a major public space also forming the primary lateral connection from the town centre. The space contains all servicing accommodation and is defined by a hotel/conference centre, the coach station and car park.

With reference to 2.00, the interchange constitutes an "urban node" in that it provides definition by virtue of the light railway routes of an urban centre and mediates between this, the site and the north of the town including the technical university. The node, in addition, represents the junction between the town, the region and beyond; the strategy recognises this status as a mediatory interface and manifests it as a dynamic spatial event.
The detailed development of the proposal principally engages the relationship between landscape, space and object (ref 3.80). The relative displacement and formal characteristics of these elements responds to a strategic programme based upon:

a) the establishment of equally spaced lateral axes of 2.5m width (ref 3.50).

b) the location of object - space combinations through the intersection of these axes and existing and deregularised longitudinal edges (ref 3.60)

c) the designation of spaces (plots) as three modules (35m) square.

d) the precise lateral and longitudinal position of spaces in the locations outlined in (b) according to context (physical/functional characteristics of landscape).

e) the datum of spaces according to context (ref 3.80)

f) the location of the object within the space according to function and context.

g) the limitation of object depth in the longitudinal direction to produce lateral or neutral orientation.

h) the designation of the lateral extension of the object according to general function, resulting in longitudinal similarity (ref 4.10 to 4.30)

i) the designation of object height according to accommodation requirements.

The programme generates a series of unique object space combinations and a framework for their development. Although this framework is highly rational and (by virtue of its basis upon the tartan grid and its limitation of plan dimension conducive to a served/servant functional morphology, it only dictates a loose dimensional and proportional envelope in respect to the object. It is intended that formal manipulation within these criteria will give rise to a diverse formal vocabulary across the site.
Eindhoven as a city with a large variety of elements, places and activities, is not to be characterised by a limited number of words. The city is discontinuous and has got old and new elements, the latter shamelessly mingling with the existing ones.

In Eindhoven (as in any other city) we can not but abandon the idea of completeness or integration in a whole. We will only appreciate the city when our perception is determined more by the lack of something; fragmentary perception. Then we will see that conflictsituations arise which proceed from differences in intensity and emptiness, condensation and expulsion, acceleration and retardation, distance and closeness.

These differences give rise to fascinating images; fragments that introduce drastic ruptures and, the other way around, ruptures which can fragmentate dramatically, as to be seen in Eindhoven at the railway line.

In these fault-lines my ideas for the city come about on the basis of the scenario twincity.

The scenario 'twin', like other scenarios, can have many filling ins. In this scenario one thing is certain however: there are several poles.

When using the word 'poles' I do not necessarily mean two poles, but various aspects which I want to oppose to each other. Two opposites can exist along two others; in a way they are all mingled with each other.

In Eindhoven I see the 'functional' and as a contrast I want to show the undestined 'non-functional'. Beside the velocity, the bustle, I see the quiet. I see the fragmentation and continuity, dream and reality and the North and the South with regard to the railway line.
North - South

Thinking of Eindhoven as a twincity it is obvious to think of the two poles North - South with regard to the position of the railway line in Eindhoven. However it is not to be denied that this area and even the city as a whole is characterised by this splitting. Should we undo this splitting? Should we restore the rupture or should we consolidate the division without seeing any harm in it? There are twincities (like Budapest) which became even more interesting after fusion. The question arises however if Eindhoven will also become more interesting if the division is fought and if one tries to undo it by creating as many connections as possible. In my opinion this is only possible in a city with two strong poles. In Eindhoven this is obviously not the case.

The railway line which tears the city apart is one of the few objects which makes the city, almost unnoticed, slightly more special. To restore this rupture would mean a loss for the city.

The characters at both the antipodes North and South are insufficient to bring variation into the city without the help of the railway line.

To deny the railway line by hiding it underground is therefore no solution but will only cause new problems. It should rather be confirmed as an element in the project.

Therefore in the concept the movement of the railway is re-inforced by the two lines (roads) which brush past the railway line. The roads, which disperse in the direction of the centre and which come together again after having past the centre, in a way pull North and South together. Yet there is no real connection. Several visibility lines enlarge the visual contact between North and South. The railway line continues to exist as a hindrance; it is visually conquered but never physically.

As a traveler you see that on the opposite side there is something going on, but meanwhile you notice that the road you are on can not bring you there. The road approaches the railway line asymptotically. You can come infinitely close, yet never go beyond.
Trains are cutting through the city.

People don't have to waist time anymore.

Technical science is developing fast and man is following.

Where is everybody going?

What places are still interesting?

Is Eindhoven still interesting?

Local authorities realize that the answer to this question has to be 'no' and therefore exert themselves to enlarge the identity of Eindhoven.

The city has to capture a centre-position and has indeed acquired the status of international junction.

This means that a digital telecommunication-network with glassfiberconnections has to be put in fast.

Bundling of large-scaled public accommodations and maximum accessibility are keywords in the policy.

To build, to destine, to attach functions to everything that is still without function. Eindhoven can not permit itself any 'unused' spots anymore. The city has to be efficient and business-like. An energetic town with a beating heart.

The community, commerce and industry, and the citizens, to their own saying, 'bundle their strength and develop Eindhoven into a centre of technology, education and businesslife of international importance'.

The question arises if this is the goal that Eindhoven has to pursue.

When walking in the city I feel a strong resistance towards the one-sided projects with the slogans that go along with it like 'Het centrum staat wat op z'n kop maar het blijft er top' ('The centre is turned upside down but it's still great')

Driving into town one sees huge billboards showing the slogan 'Eindhoven stad, daar gebeurt tenminste wat' ('The city of Eindhoven, at least there something is happening'). Doesn't that point towards a policy in which not so much the quality is pursued but rather the fact that there is activity is emphasized?

I can no longer interprete this slogan that has been shown to us this last year in any other way.
The circus

I would like to watch at a distance, to survey the city from the height. To have the opportunity to leave the traffic and the bustle underneath me and no longer participate in it. I think that then we would wish to change reality as it is now and we would like to look for another (surrealistic?) reality.

Therefore I want to create a wide space for the mind and the eye in the middle of the city. To bring man in this place in a state of mind between dream and reality. Hovering above the city, the traffic immediately underneath him, dreaming of an ideal city which he can not put into words and which may not even exist. Looking at the reality and to discover how and where the city differs from his internal ideas. To descend afterwards, maybe trying to realize fragments from the image in his dream in the city.

The idea of the square as a psychological resting place, protecting from the traffic, has got its origin in the Renaissance. Even though other rules from this period are no longer applicable to the present-day situation since certain functional meanings of the square are lost, the idea of a psychological resting place is still current. That is why the principles from the Renaissance have more or less been a guidance for my concept.

As far as the creation of the square is concerned it was important that the buildings surrounding it had to be subordinate to the spatial unity. Apart from that the general well-known principles of scale-enlargement and symmetry applied.

What's important is that the place that I want to create is large and wide. It has to lead to a sense of space. A large circus on which there is nothing but the rare uncultivated ground of the city underneath your feet.
The ground

What is still left is the remaining part of the site.
A serie of columns in the South-West of the area attempts to secure and preserve the space and keep it 'functionless'.
One will not be able to predict how and when the area will be used by the inhabitants of the city, who will be able to
unhurriedly make the journey between the columns.
In the South the rails which are not used are not taken away; the site will be maintained like it was. Something that does
change is the way the site is dealt with; the sign 'closed to the public' (no trespassing) and the fences will disappear. The
place belongs to everybody.
Maybe people will play, football or pétanque, maybe it will turn out to be a perfect place for festivals, or maybe people will
today go there for a walk.
In the North-East stretch there is still a possibility to expand the number of office buildings.

What's important is that the site is to be used for various activities. By not giving everything a strict function I want to
achieve that the plan is open for other activities than for the ones which are mentioned.
In this way there will be no certainty but there will be differences; fragments with the most interesting ruptures.
The building

Originally, a building that played an important part in the city was situated at the square. The empty circus as I imagine it in Eindhoven needs just such a building, almost a monument.

A building, perpendicular to the movement of the trains and the other traffic and directly above it. Floating on slender columns, in which there are studio's, workshops and music rehearsal rooms for the inhabitants of the city.

As with the circus but in a more direct fashion, creativity of man is given a chance here.
La ville Eindhoven.

Le modèle supposer, par la ville même, de "activity - city - nature" doit pouvoir se réaliser plus loin en concevant le territoire de la voie ferrée.

Les dernières décennies Eindhoven se développera d'une ville industrielle en ville scientifique. Cela amène une raideur d'urbanisation dans les quartiers industriel et d'habitats.


Toutefois Eindhoven ne connaît pas les problèmes de suffocation urbaines et la nécessité d'expansion à l'intérieur de la ville.

La verdure supposer ('nature') est un élément nécessaire dans le modèle de développement, pourtant fort programmé. Cependant, la verdure présente a surtout un caractère privé, et offre peu d'ouverture pour la population de la ville et demande une accessibilité publique plus spacieuse.

En travaillant sur le schéma supposer, nous développons une verdure qui s'étend dans la ville ('city'). L'introduction de la verdure urbaine s'étendra jusqu'au centre de la ville et se prolongera en direction de la vallée du Dommel.
La voie comme brisure.

l'Entourage se consiste en deux parties, créer par la voie ferrée. l'Université et le quartier résidentiel sont séparés à la fois visuellement que fonctionnellement.

Le décor de la ville demande un remplissage entre le nord et le sud, ce qui consiste, une réalisation architectonique con­crète.

La gare qui abouti vers le côté ouest, ne peut se développer suffisamment, par le quel la zone commercial s'arrête brusque­ment.

La barrière entre les deux extrêmes se passe sans allure. Ar­gumenter pour supprimer totalement la brisure est inutile, car la séparation des deux zones ne se fait pas uniquement par la voie ferrée.

Les surfaces de construction présent connaissent une grande diversité, cependant les territoires vers le côté nord et sud ont un caractère totalement différent.

Nous acceptons la brisure et l'accentuons en fondant une structure linéaire. En autre terme: une construction en forme de chaîne.
Une structure linéaire.

La brisure causée par la voie ferrée est un fait qui se concrétise. La brisure se trouve entre les deux structures de communications. Cette forme de chaîne fonctionne comme décor et favorise l'accroissement pour tout le terrain, par lequel se situerait un parcours de pédestre.

La structure linéaire située parallèle à la voie ferrée fournit une continuité en horizontalité.

Le temps se manifeste à travers l'espace visuelle qui renforce le mouvement des trains.
Les raccords intermédiaires.

Les structures inférieur soignent la relation entre nord et sud. L'Intégration de connection transversale sur la structure linéaire laisse la possibilité d'admirer la verdure entre les espaces, des bâtiments.

La voie ferrée qui forme la brisure sera recouverte à certains endroits ce qui consiste à une succession de climats différents.

l'Existence de l'axe culturel le long du Dommel, et plus loin le musée Van Abbe, se développe à la hauteur d'un espace ouvert. Le niveau abaisser fonctionne comme un percement culturel avec un parc de folie.

l'Université technique noue des relations avec le territoire de la voie ferrée par le centre scientifique qui perce la structure linéaire pour enfin résulter dans cet espace ouvert.

Les interactions entre les deux structures linéaire doivent savoir se développer. Les volumes transversale qui fonctionnent comme raccord intermédiaire, connecte les fragments de la chaîne.
La plaque tournante

La nécessité d'avoir une articulation évidente, pour la ville d'Eindhoven : est la gare.

Elle doit être une place pour un rendez-vous, une rencontre et doit être à la hauteur des activités de la ville.

Le rythme ne s'agit plus, l'éprouvement se différencie.

La gare fonctionne comme accord entre les structures en chaînes et le territoire qu'il faut animer.

La gare et ces bâtiments entourés forment une plaque tournante comme concentration de mouvement et d'éventualités qui peuvent se produire.

La gare avec les bureaux et le centre commercial fonctionnent comme plaque tournante. Une extension, vers l'est, s'est accompli depuis la gare, pendant que le territoire, entre les structures linéaire, sont soigneusement animés.

Cette animation reçoit sa continuation le long de la voie ferrée où des climats varient sur le parcours piétons. Les hauteurs et les niveaux inférieurs, la clarté et l'obscurité sont des expressions d'aménagements éprouvées, dans la raideur du contexte.

Piétons, cyclistes et les voyageurs par voie ferrée sentant, d'une part, l'approchement de la gare, d'autre part, l'éloignement de la gare.
Le revivement du lotissement.

A l’est, au bord du ring, nous étendons la verdure sur le territoire de la voie ferrée. Le long de la voie jusqu’au centre-ville une flore nouvelle se formera. Ceci se traduit en l’accotement qui prévoit un complex sportif, un fit-o-mètre, des sentiers réservé aux piétons et une piste athlétique, par quoi nous obtenons une utilisation plus intensive de cette zone de verdure.
Les raccords.

La chaîne est construite par des raccords, un faufilement d'éléments divers et un collier autour de la voie ferrée. Des raccords à grande et petite échelle sont mutuellement en dialogue, l'un à l'autre, par lequel la civilisation se consacre.

La structure en chaîne.

La structure linéaire, construite par des différents fragments, peut se porter garant pour la nécessité de nouvelles fonctions, services et approvisionnements. Les différents fragments reçoivent une place à l'intérieur des principes de planification linéaire. Leur confrontations forcées à l'intérieur du terrain, donne lieu à une complexité et une intensité qui s'accorde au tout une valeur prononcer.

Les différents raccords se lient entre eux, par lequel un programme différentiel se concrétise.
La répartition dans le temps.

Pendant la réalisation de ce projet, des différentes phases peuvent être parcouru. La verdure au côté est pénètre le territoire de la voie ferrée. Cependant l'accotement de verdure prime en direction de l'ouest. L'accotement est à la fois porteur du rehaussement de la voie ferrée. La phase suivante commence par la gare et son entourage immédiat, par quoi la plaque tournante peut entrer en vigueur.

Le principe de planification linéaire est développé successivement en commençant par la gare. Par cette manière, l'accotissement reçoit un remplissage progressivement. Les raccords intermédiaires seront réalisés respectivement dans chaque phase. On s'efforce de chercher une simplicité dans la structure principal dans un tout d'éléments inférieur plus complexe.

Les raccords intermédiaires sont implantés selon le grillage de l'université technique. Le modèle des bâtiments bordant est une continuation de l'entourage existence, en dehors la structure linéaire. Le développement architectonique est d'une grande importance pour le projet d'urbanisme.
Le but de chaque projet d'urbanisme est d'obtenir une agglomération harmonieuse et vivable. Urban Design est un moyen, différent selon l'endroit et le temps. L'Urbanisme moderne montre des résultats fascinants mais il connaît aussi des échecs. Pour nous, la qualité de vie de la ville est aussi un défi. La nécessité nous oblige donc d'étudier le sens profond d'Urban et de Design.

La ville est un endroit vivant, constamment influencé par les changements de l'espace et le temps. Il n'est pas possible de la saisir dans une image et ainsi la définir. Dans ce contexte Geérard Bekaert parle de la ville comme une chose qui est chaque jour et chaque heure réinventée et construite. Elle est influencée par un processus progressif de connaissance: c'est à dire par des découvertes nouvelles qui ne sont jamais acquises.

Nous essayons de toucher son identité à partir des besoins fondamentaux: les conditions de vie de l'homme.

L'Homme comme être social.


L'Homme comme être psychique.

Chaque un cherche dans la ville materialisée un endroit qui correspond aux besoins profonds d'identité. L'Homme est un être qui demeure. Le philosophe M. Heidegger parle d'être avec les choses, se retrouver dans un endroit qu'on a familiarisé. Pas seulement dans sa propre maison mais aussi pendant les promenades dans la ville le process de connaître et de familiariser joue.

L'Homme comme être physique

En mouvant et à travers le corps, l'individu doit apprendre à connaître la ville. Les structures et les clarifications sont un besoin pour l'orientation et l'identification.

Le moyen d'identification de la structure est une nécessité absolue pour une qualité de vie urbaine. C'est évident que cela apporte certains archétypes. Ce sont des éléments qui existent déjà et qui sont propres à la ville. Ce 'constantes' sont dans le réseau urbain des points de repas. Les études ont été faites par rapport à ces éléments par Kevin Lynch. La manière dont laquelle les archétypes ont été materialisés et la signification des symboles donnent à la ville son image.

La signification d'Urban'

Le mot 'Urban' vient du latin 'Urbs', c'est à dire ville (habitation). 'Urban' concerne tout ce qui est relatif à la ville. Nous avons cherché son identité.

La ville est un endroit vivant, constamment influencé par les changements de l'espace et le temps. Il n'est pas possible de la saisir dans une image et ainsi la définir. Dans ce contexte Geérard Bekaert parle de la ville comme une chose qui est chaque jour et chaque heure réinventée et construite. Elle est influencée par un processus progressif de connaissance: c'est à dire par des découvertes nouvelles qui ne sont jamais acquises.

Nous essayons de toucher son identité à partir des besoins fondamentaux: les conditions de vie de l'homme.
La signification de 'Design'

'Design' est plus que dessiner ou inventer. Ce mot trouve ses racines étymologiques dans le latin 'signum', cela signifie un signe. 'Design' contient aussi signification, le contenu du projet.

'Design' est aussi parenté à le mot latin 'dicere': dire, communiquer. La forme et le contenu sont tissés ensemble. Pour l'architecte Louis I. Kahn 'design' est: matérialiser et exprimer les institutions humaines au plan social, psychique et physique.

l'Importance de la tradition pour le développement de la ville.

Le mouvement de l'homme crée un environnement qui bouge. Les images de la ville changent continuellement pendant que l'homme se promène.

Grands dans une tradition, l'individu a certaines attentes lorsqu'il se promène dans la ville. Les 'archétypes', qui y correspondent par leur matérialisation, sont un signe vivant en montrant les caractéristiques d'une culture. Ils forment de cette façon un anneau important dans le processus d'identification.

De notre tradition religieuse nous attendons les archétypes mentionnés ci-dessus, pourvus d'une signification presque déterminante: l'église comme centre de la ville (aussi bien physique que métaphysique), le cimetière, la place du marché... Ce sont des symboles visibles de ce qu'il y avait et de ce qu'il reste de la tradition religieuse.

Parallèlement, la science et la technique de la civilisation 'ouest' ont développées une tradition importante qui a influencé le langage architectural et la vie dans la ville.

Le propre de chaque tradition consiste à transmettre tout ce qui est, d'une manière ou d'une autre, réalisé par l'homme. (selon J. De Visscher) Projeté dans la ville, l'évolution scientifique et technologique, indépendante d'une tradition humaine, est donc impossible. On peut accepter une tradition, la rejeter, réagir contre. Mais on ne peut pas la nier.
Conclusion

Créer dans la ville, comme réponse à sa tradition, est un défi pour l'architecte moderne. Cela ne peut se faire que d'une façon significative.

Un projet qui vise sur l'image statique et idéale de la ville est condamné d'avance. Seul les réalisations liées à la réalité continuellement changeante de réseau urbain ont un sens. De cette manière là, la ville provoquera des souvenirs des fractions d'images fascinantes.

Eindhoven a un manque frappant de signes clairs et lisibles au centre du tissu urbain. Il reste dans les souvenirs comme une ville décousue, sans ordre hiérarchique. Par cette image nous avons senti une nécessité fondamental de donner à cette ville dans le cadre du concours, un visage.

Une tradition scientifique et technique est à l'origine de Eindhoven. Une tradition du 19ème siècle, dans lequel le chemin de fer et le Canal ont été réalisés, et les usines Philips et Def se sont installées dans la ville, à ce moment là relativement peu importante. Les deux entreprises et l'université technique détermineront l'image futur de la ville.

Dans notre projet, la science et la technique sont symbolisées par deux constructions de haute taille - des pôles qui, en même temps forment une frontière bien lisible. Néanmoins la surévaluation de la technique et la science peuvent être un danger pour le développement unilatéral de la ville.

C'est pourquoi nous créons une zone bien définie entre les deux pôles, une zone où l'homme et le mouvement sont au centre: un cœur pour la ville. En abaisse le terrain par rapport à l'environnement nous obtenons une zone avec un caractère propre: un espace de respiration dans la ville avec le chemin de fer comme colonne vertébrale. Le centre de cet événement est une unité culturelle qui, dans sa forme d'apparition visuelle comme dans son expérience fait concurrence à la monumentalité des pôles.

Ainsi la partie abaissée et les pôles se trouvent dans une interaction permanente d'une part, et avec le tissu urbain qui l'entoure d'autre part. A partir de cette qualité bien explicite dans le site, nous avons opté pour le scenario twin city. La ville, dans laquelle existe une interaction fructueuse entre la rationalité de la science et de la technique et ses symboles parfois intuitifs et irrationnels de la vie communautaire de l'homme.

Les pôles, ainsi que la partie abaissée, sont des fragments de la ville. Ce sont des zones qui ont un potentiel énorme, qui sont de façon continue en interaction. En créant des zones naissent des endroits florissants, chacun avec son propre visage. Nous voulons offrir à chaque habitant plusieurs endroits dans la ville, où ils peuvent se sentir chez eux.
Le but de chaque projet d'urbanisme est d'obtenir une application humaine et vivante. Urban Design est un moyen, différent selon l'endroit et le temps. L'urbanisme moderne soutient des résultats fascinants mais il souffre aussi des échecs. Pour nous, la qualité de vie de la ville est aussi un défi. La nécessité nous oblige donc d'étudier le sens profond d'Urban et de Design.

Les pôles, ainsi que la partie démolie, sont des fragments de la ville. Ce sont des zones qui ont un potentiel énorme, qui sont de ne pas continuer en interaction. En créant des zones naissent des endroits florissants, chacun avec son propre visage. Nous voulons offrir à chaque habitant plusieurs endroits dans la ville, où ils peuvent se sentir chez eux.

Ainsi la partie abattue et les pôles se trouvent dans une interaction permanente d'une part, et avec le tissu urbain qui l'entoure d'autre part. A partir de cette qualité bien explicite dans le site, nous avons créé le concept Twin City. La ville, dans l'autre, existe une interaction fructueuse entre la rationalité de la science et de la technique et ses symboles parfois intuitifs et irrationnels de la vie communautaire de l'homme.
Les deux pôles, symboles d'une tradition scientifique et technique, sont constitués d'édifices hauts. Ils sont éparpillés dans leur totalité, à cause de leurs monumentalités. Les pôles donnent un signe visible dans le paysage urbain.

Les bâtiments des deux pôles font partie d'un patron orthogonal qui dérive d'une situation déjà existante. (voir la suite) Le remaniement a été fait de telle façon que les rues aboutissent sur une place, que les perspectives dirigent notre regard vers un 'focus' et que les petites zones vertes renforcent la vivacité. Le chemin de fer passe endessous du plateau des pôles sans être apparemment. Ainsi chaque pôle reste une totalité en soi. Aussi, l'arrivée en train par le paysage, ouvert de la zone basse est prononcé.

**Le pôle Ouest**

Le pôle Ouest se trouve près du centre-ville. C'est un centre commercial situé dans le petit Ring, l'Exemple droit du pôle, il y a des terrains et des approvisionnements pour Philips.

Le patron orthogonal du pôle Ouest suit la direction des bâtiments Philips. De cette façon il rejoint sa situation existante.

Sous l'influence du centre-ville et de Philips, le pôle contient des fonctions commerciales et publiques: des bureaux bancaires, le poste, la bourse, le Ring. Au fur et à mesure que le pôle se rapproche de la partie basse, les bâtiments diminuent progressivement en hauteur. C'est l'endroit où nous laissons les deux rues contiguës, le Ring et le Kruisstraat. Dans la situation actuelle les rues sont entrecoupées par le chemin de fer. Où elles se rencontrent, naît une place publique, un coin de repos où couronnent les couloirs tout le long du côté de la gare. Les places sont séparées par quelques bâtiments bas qui abritent des fonctions horéca, du côté de la gare et la rue commerciale.

La zone prévue pour ce pôle est actuellement un endroit déserté. Nous possédons un nouveau centre avec le patron orthogonal de l'université technique. Ici se rencontrent l'université et les recherches professionnelles scientifiques. Cela apportera aux deux parties un échange fructueux et intéressant.

**Le pôle Est**

Le plan orthogonal démontre une torsion orthogonale par rapport au nord de la partie abaissée. De cette manière se produit une zone idéale habitations d'étudiants. L'architecture des bâtiments de ce pôle est plus dense et plus élancée que celle de l'autre pôle.

Vers la borne sud, le pôle disparaît en hauteur, afin de réaliser un passage justifié vers le quartier résidentiel. À l'ouest, où le pôle rencontre la partie basse, un grand espace public est prévu, avec vue sur le chemin de fer.

En réalisant à la rationalité unilatérale des pôles, nous voulons faire un geste clair. Limité par les deux pôles comme une sorte de frontière protectrice, nous réalisons un espace pour l'homme, matérialisé de façon concrète dans un paysage à six mètres de profondeur.

Le cœur de cet endroit est formé par un complexe culturel, d'une monumentalité qui peut concurrencer avec les pôles. Il consiste d'une salle de concert en forme d'oeuf, des fixes et transportables constructions, des parois qui fonctionnent comme décors, des tribunes qui peuvent être enlevées. La dynamique et la mobilité occupent la position centrale.

Le chemin de fer, à l'autre est, est maintenant la colonne vertébrale de l'événement. Il est le symbole idéal de ce mouvement de la partie-basse.

Mouvement d'une place à l'autre
Mouvement d'une pôle à l'autre
Mouvement d'une ville à l'autre

Nous allons nous promener à travers la partie basse de la ville, commençant dans le pôle ouest.

La gare, symbole de départ et d'arrivée, domine le côté Ouest. Un parc public légèrement incliné, forme la liaison entre le pôle ouest et la partie-basse. Dans cette zone il y a des places de place prévue pour des kiosques, des cafés, des petits restaurants,... qui donneront à l'ensemble une ambiance agréable.

L'endroit où le Dommel croise la zone basse, devient symbole de la culture néerlandaise. Le Néerlandais est connu pour la manipulation des eaux depuis des siècles. En construisant un aqueduc contemporain, nous jette un pont sur le territoire: l'eau coulant par une construction humaine.

A l'est du complexe culturel et communiquant avec les quartiers résidentiels, nous avons prévu une zone de détente physique. A cet endroit et au-dessus du terrain-bas viendra un plateau pour des sports nautiques. En dessous du plateau, une esplanade et un espace pour des kiosques de sport est prévu. Autour du complexe il y a des terrains de football, de tennis,...

Un parc public nous mène à nouveau vers le pôle Est. Là où le chemin de fer pénètre à l'est la partie-basse, viendra une halte pour les trains nationaux. Ainsi nous déchargeons la gare centrale des navetteurs et d'autres voyageurs dont la destination est le pôle Est.

Ce n'est pas notre intention de mettre des frontières au terrain-bas. Nous souhaitons créer des endroits qui ont leur propre humeur et disposition, qui s'entraînent mutuellement et qui abordent l'un en l'autre, liés par le chemin de fer. Nous laissons de l'espace pour l'homme, pour qu'il puisse laisser ses traces dans la ville. Nous prévoyons des constructions permanentes, des salles de l'espace pour des constructions provisoires. Dans la partie-basse il y a un espace pour l'irrationalité humaine - pour un dialogue infini entre l'homme, la nature et la culture.
Mouvement d'une ville à l'autre
Mouvement d'une place à l'autre
Mouvement d'une pôle à l'autre
DISINTEGRATION
AND SYSTEMS
SUMMARY AND MOTIVATION OF SELECTED CONCEPT AND SCENARIO

1. Preambles: Cities and urban design for the '90s

During the 80's, new forms of capital accumulation, of hegemony systems and culture have appeared in the western societies. The new period that comes out from the international disorder and the structural break of the fordist regime of accumulation and regulation seems to be based on flexible accumulation strategies and the internationalisation of institutional regulation and hegemony.

The European cities are substantial parts of these changes. Traditional cities were affected by industrial decline, the diffusion and restructuring of the productive system across the national space, the deconcentration of the urban population, a growing unevenness in income and the social polarisation of housing provision, and finally, the degradation of social equipment and urban infrastructure. Almost paradoxically and along with decline, restructuring has also given birth to new urban landscapes: on the one hand, the so-called "silicon landscapes" such as technopoles, science parks, industrial districts, high-tech corridors and routes of development outside the city, and on the other hand, the selective built up and renewal of central city areas associated with the growth of producer and financial services. These developments permitted us to understand that city restructuring is not only the effect of the social projects of flexibility and internationalisation, but is also the field of experimentation and creativity, where these very projects are co-formed and further elaborated. The flexible specialisation cities of the 3rd Italy, for example, are prototypes for the productive reorganisation and flexibility; the growth patterns in cities like Grenoble, Toulouse, Turin, Munich, the western Crescent and central Scotland are lessons for the post-forst development strategies; in many cities (Marseille, Sophia-Antipolis, Lille, etc) urban design and image strategies have become important "levers" for gathering international investments and financial resources.

These interrelated global and local changes have seriously affected urban design. New space models, like the revival of constructivist and elementalist aesthetics, of classico-vernacular images and populist views, constitute the threshold of a new approach to urban design. However, this redefinition of contemporary urban design has two aspects: on the one hand there is the reversal of the models of modernism, and on the other hand, there is the understanding of urban design as an activity beyond aesthetics and deeply involved into the major social projects of the era.

In his very interesting book "An Intellectual History of Urban Planning and Design in the Twentieth Century" (London, Basil Blackwell, 1988), Peter Hall describes the process of translating ideals and city-plans into reality. Starting from the Victorian city and the garden-city vision, he describes an important number of urban design concepts: the City-beautiful movement, Albert Speer plans for the reconstruction of Berlin, the Lutyens-Baker plans for the New Delhi, the Corbusian Radiant City and its quasi reconstructions (Bresils, Pruitt-Igoes), the community architecture and urban renovation, Frank Lloyd Wright's decentralised Broadacre City and the Soviet deurbanist anti-bureaucrat visions, the suburb and the nonplace urban realm, the urban schemes of "image-engineering" in Boston and Baltimore, the Docklands plans. These plans and projects rely on a number of conflicting principles and ideas: the high-rise densification and the least space per habitat, the creation of small self-governed communities, the city dispersed and decentralised, the monumentality of the form, the arts and craft form concept, the standardisation and object-type notion, the instrumental logic of the form, and so on and so forth. Some of these ideas and design principles were realised, while some others were not. The lesson from the history is that the city-visions and ideas which were turned into reality were connected with wider successful social strategies. The wide spread, for example, of the ideas of the Deutscher Werkbund, Mies van der Rohe, Le Corbusier, CIAM, De Stijl and neo-plasticism, is based on the successes of the fordist, keynesian and Rooseveltian strategies over corporatism and statism. On the other hand, those city-concepts which remained plans and ideas only were associated with radical social projects. It is the case of New Tradition and the third Reich, the soviet de-urbanist visions: it is the case of the garden-city and the anarchist movement.

During the 70's and the 80's associations of the same type, between city-concepts and wider social strategies, were again manifested. David Harvey seem convinced that "there has been a sea-change in cultural as well as in political-economic practices since around 1972. This sea-change is bound up with the
emergence of new dominant ways in which we experience space and time. While simultaneity in the shifting dimensions of time and space is no proof of necessary or causal connection, strong a priori grounds can be adduced for the proposition that there is some kind of necessary relation between the rise of postmodernist cultural forms, the emergence of more flexible modes of capital accumulation, and a new round of "time-space compression" (The Condition of Postmodernity, London, Basil Blackwell).

The problem is that the relationships between the actual projects of flexibility, high technology, internationalisation, and the urban design haven't yet established and they have to be constructed along with the new city models, images and plans. This is in our view the contemporary "Quest for Urban Design". To define space qualities and geometries which make part of the projects of flexibility, high-technology and internationalisation. The slogan that we have chosen "Disintegration and Systems" reflects such a preoccupation, to design spaces with respect to principles and ruling of flexibility and high-technology. And the terms of the Eindhoven competition were a challenge for such un understanding of urban design.

2. The selected space concept

The space concept that we chose is "The Fragment". "The Fragment" is a design strategy which gains momentum and challenges as a dominant post-functionalist design movement. However, it is bounded with deconstructionist rhetorical terms (crossprogramming, transprogramming, etc. betweeness, catachresisl and elementarist aesthetics. This is possible but not exclusive way to understand this space concept.

We understand "The Fragment" as a in terms of the rules of flexibility. "The Fragment" is the lack of permanent control, is the principle of heterogeneity, is the opening to combinations, to alternations, to changing flows and connections of multiple dissociated elements. It is the key-word to all major concepts related to flexible organisation.

Furthermore, more than fragments we look for fragments and their possible combinations, for fragments and systems. Not one hierarchical structure, but changing and time-related connections between the dissociated elements. So, very closed to the meaning of "The Fragment" is the meaning of "Disintegration and Systems". On the other hand, the visualisation of the rules is realised through high-technology materials and connotations; through what is commonly understood as high-technology, silicon, frames, networks and numerical images.

3. The selected scenario

The scenario that we chose in order to realise the space concept is "Science City".

Three reasons advocate in favour of this choice. First, Eindhoven is celebrated as the city of Phillips, and moreover Phillips has concentrated all its R&D activity in this locality. This is not very usual, either for a city or for a company. Eindhoven is a R&D city; science and technology is a local tradition. The "science city" scenario is a realistic scenario.

Secondly, Eindhoven is described as "a village with metropolitan ambition", a city wishing to enter successfully in the competition between the European cities. From this point of view, the "science city" scenario seems the best of all three proposed scenarios in terms of competition strategy for the city. It advances an already established city-image of Eindhoven as a R&D and high-technology place and builds on the tradition and the historically accumulated advantages of the city.

Third, and more important, science cities, technopoles and science parks have been created within the framework of flexibility and high-technology; they are privileged sites for understanding an urban design in terms of flexibility and high-technology. It was said before that the quest for urban design for the 90's is the fusion between space geometry and the cultures of flexible organisation and high technology. From this point of view, the "science city" scenario has a "natural" coherence with the concepts of fragment, disintegration, systems and high-technology.

This choice had a major impact on the schedule of requirements. As dominant function categories we propose: (1) "Education and Science", in particular scientific research, academic research, in-company training, company public relations.
We understood the fragmented space of a science city as a space with no rigidities, stable rules, closure and hierarchy. It may be a space without rules, or with rules.

Table 1
Variables and categories of urban space and design

1. SHAPES AND VOLUMES AS BASIC ELEMENTS
   1. of regular geometry
   2. or free geometry

2. ARRANGEMENTS
   1. linear
   2. centripetal
   3. following a grid
   4. free, casual

3. SPACE STRUCTURE
   1. open
   2. closed, bounded
   3. continuous
   4. discrete, discontinuous
   5. homogeneous
   6. heterogeneous, hierarchical

4. RHYTHM
   1. repetitive
   2. differential
   3. alternative

5. PROPORTION and SCALE
   1. harmonic
   2. modulor
   3. other systems

6. INTERIOR / EXTERIOR RELATIONS
   1. correspondence
   2. differentiation

7. FUNCTION'S TYPOLOGY
   1. street, square, building
   2. free space, building
   3. corridor, monument, house

8. REFERENCES
   Connotations and symbols arising from the basic elements and their relations

in conflict. In respect to the variables of Table 1, we

4. Defining the geometrical qualities of the space concept and the scenario

The choice of "The Fragment" and "Science City" asked for a more detailed elaboration, in terms of the geometrical qualities and rules which characterise this choice. Table 1 illustrates some categories and variables of different geometries, arrangements and rules. By choosing some of them we define further the selected concept and scenario.

If we look into already established science cities and parks all around Europe, we realise that they are marked by specific space features. Science cities are places for synergies, informal communication and links between the users, since this is a major channel for technology transfer; they are places for distinction, since prestige and the image of the place are principal reasons for the choice of the site by their tenants; and they are places of high turn-over, since new technology-based activities appear and relocated continuously. Usually their constituting units are rather small, linked through networks or clusters, while some more monumental forms denote the technological and scientific nature of the place.

Further education, Career's guidance and promotion. Teleport, Transfer office, Technology showroom. Demonstration room, Demonstration laboratories, Exhibition centre, Congress centre, Meeting rooms and administrative offices.

Hotel/restaurant, Refectory, Cafe/pub. Lunch room, Cafeteria/snack bar.

Bank, PTT post office. Insurance company, Insurance agent, Estate agent, Tax accountant, Engineering and consultancy, Computer service. Architect's office, Graphic design firm, Business consultancy. Some of them may be gathered together in incubator buildings.
conceive it as a space composed by small units of regular geometry, clusters and free arrangement of the units, an open space structure, no global hierarchy, a rhythm denoting the difference, human scale, a binary typology of free space and building, continuity between the internal and external spaces, and symbolic references to science and technology. But, there is no need to programme strictly the entire space. It seems more appropriate to control some strategic points and to create situations of attraction, and magnetic fields for the future actors.

5. Synthesis: inventing spaces for the defined geometry

This was a definition of the design problem in terms of geometry and design principles, that we reached in the beginning of the design process. In the following stages we tried to invent space structures and forms and to evaluate them according to the selected set of variables and rules. This was a "trial and error" attempt, based on the literature of high-tech urban architecture and projects (Archigram, C.Himmelblau, P.L.Nervi, L.Kahn, and others). Some of the alternative structural designs appear in the first AO, while the second and the third one present the selected layout and isometric.

We concentrated the train lines in a semi-underground metal tube, which enters the site at the surface level, then goes underground, shifts direction and comes up again to reach the station.

The plan is open. There are no boundaries. There is continuity between the science city and the university. The road separating them is also underground.

Small buildings, made by metal and glass, stand free on a green surface. They have rectangular shapes and their metal and glass external skin covers a green heart. The buildings follow the train lines, in unequal and disturbed sequences. They form clusters and networks. The rules of disposition are latent and change from place to place; an invisible system, constantly in movement, lies behind the phenomenal disorder.

A central space is created where the train tube is underground. This is the area for coffee shops, restaurants, bank, post office and other public services.

The solution we propose refers exclusively to the geometric logic and features of the project. For a definitive answer to the programme of requirements, a more specific feasibility report is needed, dealing with the economic and social background of the city, the market analysis and the strategy outline for the proposed science city. The objective will be to define the scale of the demand for sites and buildings, so that a project of the appropriate scale can be planned.
a city of villages slides passively into divided zones

clear the air
winds of change herald the new world

grow your crops
replenish the barren lands
construct a testbed
discover new ways to help us reach through

cleanse the immediate lands
allow the spirit of the swamp to induce a fluid state of healing
zones show their true colours

beware the dangers of the old world
a despairing attempt is made to sabotage the new ways

get a grip on existing roots
disperse the seeds of the new world

regenerate the hinterlands
push on through
establish satellites to relay the new ways
prosperity begins ......?

diseased world a place in time

new life breathing world

THE AIM
To find a suitable image for the City of Eindhoven, which is both unique and of international significance, in order to gain worldwide recognition.

EINDHOVEN - THE WORLD'S FIRST ECOLOGICAL CITY

The Netherlands, the lowest country in Europe, will be one of the first countries to suffer the effects of global warming and the resultant sea level changes; and therefore has every reason to promote ecological awareness. Research into environmental issues backed up by product development and intellectual analysis could place The Netherlands at the forefront of European politics, and also enable The Netherlands to reap the benefits of a growing demand for environmentally friendly products.

An Ecological City is an appropriate focus for an environmentally friendly country, for three reasons: Firstly, an attempt to solve the highly complex problems of a City will serve as a measure of the commitment of the Dutch authorities. Secondly, it attacks the worst concentration of environmental problems - the urban environment - where the problems are so acute that they are tangible. Thirdly, solving the environmental problems in a City will benefit a greater number of people than most of the existing schemes, which are generally small scale.

Eindhoven is the ideal City to be the flagship of The Netherlands' environmental efforts; it is large enough to contain most of the problems associated with Cities, but small enough to make their solution practicable. It is generally unknown, and so is a City about which there are few popular images or preconceptions; therefore it is ready for an identity. Eindhoven, although in The Netherlands, is an international town both historically and economically: During its history Eindhoven has been part of many countries including France, Holland and Belgium. Its current economic base, Philips, is an international company. Eindhoven is a City with an international outlook, and is therefore ideal as a centre for analysing global environmental problems. Eindhoven has a significant science and technology base with Philips and the Technical University, which could easily be redirected towards the development and production of sustainable technology, thereby creating a City with an environmentally friendly economic base (and a new forward looking image for Philips as the first environmentally aware electronics firm, heralding a new age of sustainable science and technology), reinforcing and benefitting from Eindhoven's Ecological identity.

ANALYSIS OF EINDHOVEN

Eindhoven is an industrial town born out of the Industrial revolution, which owes much of its prosperity and growth to the railway. When the railways were built they cut through the towns, with the industry that followed, created distinct urban districts which still exist today (in one case even after the railway has gone). The railway, although once a significant environmental problem, is now an important part of the solution, being the only form of environmentally friendly transport.
The 'Ecology Centre' has two primary objectives: firstly, to establish and run a comprehensive programme of environmental research and development; and secondly, to define and implement the necessary changes to make Eindhoven an ecological city (a definition of which will be researched in the Centre). In order to accomplish these objectives the building will have a number of functions:

- To research and analyse environmental issues/trends/etc of local, national and global importance.
- To develop and market environmentally friendly products (from light bulbs to buildings).
- To regularly display the work of the various groups within the centre.
- To hold exhibitions on environmental issues.
- To provide recycling facilities for the city.
- To publish material and to produce regular free newsletters to keep the local population informed about their local environment, and canvass their views and opinions.
- To hold talks, seminars, lectures etc. on environmental issues.
- To provide technical back-up for the efforts to make Eindhoven the World's first ecological city.

The main point of this project is to give Eindhoven a new direction. A common goal to revitalise the city, not only economically or physically, but also in spirit; to breathe new life and purpose into a directionless urban sprawl. New life born out of a common goal in which everyone has a role, and are encouraged to participate in creating a new sense of community. A common effort with a depth and meaning and not just aimed at financial gain, galvanised by the presence of the 'Ecology Centre' and the Wind Turbines, then sustained by the people of Eindhoven using information supplied by the Centre. A common effort however, that will eventually take the lead and decide the next phases of Eindhoven's metamorphosis, and therefore the final form of the city of Eindhoven itself. Only a concerted city-wide effort, such as this, will make Eindhoven a truly ecological city with lasting international significance.

**THE SITE**

At the present time the railway passes straight through the middle of the competition site; however, if the overall curvature of the railways through the city is projected across the site, then they generate an island space where they overlap.

The railways will be relocated to follow these curves, thereby defining the island site. The high Wind Turbines describe the route of the now partially dismantled railway, whilst solar collectors describe the route of the existing railway, reinforcing these urban boundaries and also the island site.

**THE BUILDING AND ITS CONTEXT**

The development on the island site is the first phase of Eindhoven's metamorphosis to an ecological city. A large roof covers the full extent of the site, and houses the 'Ecology Centre', an ecological outpost in the city. The roof has a strong unified image with solidity and definition - a powerful symbol for the 'Ecology Centre'. Its enclosed shape creates an air of mystery, enticing the passer-by to discover what is inside; while numerous entrances provide easy access to the centre. Due to its lowness, size and proximity to adjacent buildings, the 'Ecology Centre' will generally only be glimpsed from the outside. Only inside will the sheer size and majesty of the building be revealed.

The 'overcoat' roof is a Timber Tensional Grid spanning across the site. The enclosing elements are three standard panels: solar cells, glass and grass, which form a useable skin generating energy, providing lighting and removing dust from the atmosphere respectively. This clear span and watertight roof enables a free use of the space inside the 'Ecology Centre', accommodation being provided by fully enclosed demountable structures (whose detailing and construction is greatly simplified by their interior location), allowing greater flexibility of space for each function within the Centre. The building is partially buried to prevent excessive heat loss in winter.

**THE BUILDING'S PURPOSE**

In general the Centre will act as an interface between the scientists/experts and the general public, with an educational role as well as an exploratory one. The Centre will push forward the boundaries of international environmental knowledge, becoming a European and World centre for environmental research and expertise; whilst stimulating environmental awareness locally, and providing technical back-up for the efforts to make Eindhoven the World's first ecological city.

**CONCLUSION**

The main point of this project is to give Eindhoven a new direction. A common goal to revitalise the city, not only economically or physically, but also in spirit; to breathe new life and purpose into a directionless urban sprawl. New life born out of a common goal in which everyone has a role, and are encouraged to participate in creating a new sense of community. A common effort with a depth and meaning and not just aimed at financial gain, galvanised by the presence of the 'Ecology Centre' and the Wind Turbines, then sustained by the people of Eindhoven using information supplied by the Centre. A common effort however, that will eventually take the lead and decide the next phases of Eindhoven's metamorphosis, and therefore the final form of the city of Eindhoven itself. Only a concerted city-wide effort, such as this, will make Eindhoven a truly ecological city with lasting international significance.
INTRODUCTION

Looking into the future, there are two ways of putting a predicting view together. The first thing one can do is to ask someone else after his knowledge concerning the past, the present and the future. Perhaps he knows things better than you do, but probably he will tell you about his hopes and fears. No one has any knowledge about the future really. The other way is in asking it yourself. With little knowledge and a lot of hopes and fears the real thinking starts.

This is how I worked on a prediction for the city of Eindhoven: I got the fears from men like Vitrilo, I got the hopes from myself. And just like Ernst Bloch's vision compared with the vision of Hans Jonas, my hopes are stronger than my fears.

FUTURE CITY OF EINDHOVEN
The choice of concept and scenario.

Just like other cities, Eindhoven is to face the struggle between the third and fourth dimension. With the rise and growth of the all overwhelming networks, space has almost become useless and meaningless.

In the past, cityside versus countryside or towncentre versus peripheral zone used to be the twin faces of an urban landscape. Nowadays everything seems to fade away into one peripheral zone and the only reasons for maintaining the town-centre seem to be: consumption, amusement and cultural activities. The development of the phenomenon speed on the one hand and the use of screens and communication-networks on the other, bring about a different world: far away and nearby are melting together.

All this will happen to this city too. For that reason I chose 'Twin city' as a vision for the future of Eindhoven, with the order of time and the order of space as twins. The meaning of time, gain of time, time is money, thus making money, and therefore the meaning of high speed and 'real time' will become far more important than the meaning of space will be. In this whirlpool of virtual reality and high advanced technologies not only space has lost its meaning, but man will also be put aside. But one can never ignore man or space. They will always exist and that is their strength. One can not even imagine a world without them. Although the twins are totally out of balance, the one will never get rid of the other. So to restore the balance is probably the best thing to do. That is where the concept I chose, 'The Bullwork', comes along. The Bullwork values man and space, it cares for them and struggles for their existance. People can rest there when they are tired of a high speed life, people can walk there when they are sick of watching a screen. People can smell or touch and do all kinds of things that were eliminated in other parts of the city. The Bullwork prevents this area from the total annexation by the industry. By doing so the two orders are facing each other and both struggling for preservation, until the point of some sort of balance will be reached.
The planning area as given in the program, is basically divided in two zones. One - the upper zone - above the railway zone and near the Technical University, can be described as an extending business area. The other one, beneath the railway, is situated near the town-centre. For this zone completely new arrangements could be made, because all there is now, will soon be moved to other parts of town. I chose to use this lower zone as a whole, while at the other side of the railway, I chose only two spots to work out. The rest of this upper zone in the future will be full of indifferent looking buildings, the representatives of time-order. Therefore I changed the two spots into wedge-shaped places, to prevent this area from being totally captured by industries.

The link between both zones is made by three bridges across the railway, but also, in a more structural way, by the squares at the other side, as extensions of the wedges in the upper zone.

The main structure of the lower zone is based on the road structure of the adjoining neighbourhood. By extending four transverse roads into the area and adding two other roads to this structure, the basic directions are the transverse ones. This is not only meant as to connect the areas, but also as a reaction to the dominating linear structure of the zone connected with the time-order, containing railway, business area and Dorgelolaan. At the ends of those transverses are planned two cross-over points and a bridge over the Dorgelolaan, leading to the Technical University.

There are two ways of entering the territory if coming from the station. The first way is by following the Stationsweg till you reach the splitting up of the road, that is where the area begins. The second way is by following the pavement along the railway, walking parallel with the tracks in the direction of the area which actually starts on the other side of the Dommel. To make this possible I removed the lower buildings between the stationhall and the higher part of the PTT-building, and all the tracks that are to be out of use.

From one end of the area to the other end, a wall extends. The footpath placed upon this wall, gives a visitor the opportunity to walk through the area at a level that varies from 1,50 metre above ground level to 3 metres above ground level. People standing next to the wall can glimpse over it, but standing upon this wall one will have a better view.

The measure of accessibility of the area corresponds with its function as a bulwark. In the first place it is there to be used by people. Therefore most places are public ones, fewer places are half-public or private ones.

The overall structure of the buildings within the Bulwark is expressed by the use of round forms. This has several meanings:

- It refers to the historic bulwark.
- It shows rejection towards the fourth-dimension zone.
- It looks like a shield, protecting the inhabitants.
- It has some sort of pride and unapproachability, but at the same time the Bulwark must be open to anyone. Therefore the buildings have a more accessible side too, turned towards the places often used by inhabitants and visitors.
URBAN DESIGN

At two spots in the upper zone I designed two pairs of halfround buildings, containing student-rooms.

The left pair of buildings is turned outwards. Between the buildings a wedge-shaped piece of land forms a small square that serves as a connection between a bridge over the railway and another over the Dorgelelaan. The place could also be used in summertime as a terrace. Besides, the square can be used as an extension to a students-café, located in one of the buildings at ground level. The café will serve as a reading-room, as a place to play billiards or darts and as a place to give parties.

At the other side of the buildings, I created a more quiet green strip, as a ‘study-side’, because that is the side where the student-rooms are planned. It is the opposite of the more active inner side, where other facilities, which are common to all students, are planned, such as kitchens, bathrooms etc.

The second pair of buildings, more to the right, is thought just the other way round, but still as a wedge. Here the outside will be the passage between university and city-centre, connected to the bridges at the one side and the cross-over points at the other. The inner side is thought as the more quiet side.

The reason why I designed student-homes at these spots is because of the relatively nomadic life that students lead. Located between the city-life and the Technical University, this is a strategic location, in spite of the rather uncosy surroundings. But then again, most students don't need much more than a good place to live for a couple of years.

The lower zone shows a variety of functions. The most important one, the living-function, finds expression in six residential towers, examples of social house-building. Each placed at the end of one of the six transverse roads, those towers are the watchtowers of the Bullwark. They face the railway with their round protecting shield. And while the cold war between the twins continues, the others of the towers communicate with their hinterland and the neighbourhood in a much more friendly way. The six towers as a whole reflect a rhythm of their own, not disturbed by any train approaching or leaving the station. From all towers, with a height of successively 9 - 10 - 11 - 12 - 11 - 10 stories, the most dominating one (12 stories), is the one placed in a nearly square angle towards the railway.

Already mentioned are the two squares at this side. The left one consists of three parts. The inner part is to find at two metres below ground level. The special purpose of this square is that it gives an opportunity to locate there twice a week the city-market, which has been driven away several times from different locations in the town-centre. At this level, the market can take place without being disturbed and without causing any trouble to the surroundings. Passers-by can have a look upon the stalls and observe the activities. All other days, children can play there safely. The square is perfectly accessible from all sides: it is near the station, not far from the city-centre and near a residential quarter.

The second part of the square is a paved strip along the first one, at ground level. The third part is the wall parallel with the railway, leading to the bridge. As a part of the square, the wall at this spot has been built with bricks, as if it had grown out of the pavement. This square has the character of a safe, cosy place that people often use for lots of activities. The square at the right has principally the same composition as the first one, but it differs from the first one by its performance. The inner part of it is a platform, raised at two metres above ground level. The outside strip has a height of one metre. And again, parallel with the railway, the wall, with at this spot a total height of 3 metres, giving good sight at the surroundings and leading to two bridges across the railway. The character of this square is much more monumental and it shows a certain dignity.

The other functions that contribute to the fulfilment of the Bullwark could be described as follows: arts - green - playground - sports. In this sequence these functions have been located in the lower zone.

The arts are presented at a public exposition-parc, a garden of sculptures, through which garden people can walk in two diagonal directions.

The vegetation between the two squares speaks for itself. Hidden between trees and bushes, there is a children's-playground as well.
The sports accommodation consists of 6 tennis courts and two playgrounds to be used for small ball games. This right border of the area is connected with the neighbourhood through an already existing sportshall, located near the last transverse road. The wall at this spot has three small platforms to enable spectators to look over the heads of other supporters, watching the game.
PROTO-ARCHITECTONIC DESIGN

The residential towers.

Inspired by the IBA projects, I thought about a way of living that would be suitable within this concept and at this specific location. The first decision to make, was about the extent of accessibility for the public. Corresponding with the ideology of the Bullwerk, I planned a lot of public space and thus I chose to design residential towers instead of courtyards for living.

Each tower, run up of bricks, has got a flat side that consists of salient and reentrant parts, and a round side. There is no real front or back side. Although the sides have different looks and different meanings, they are of equal Importance. At each side five units are projected at every floor. This exception for the ground level where sheds are planned, because an apartment, situated at ground level, would have a lack of privacy. To get daylight into these units a glass shaft is placed between the sides. The shaft accommodates stairs, elevators and galleries (carried out in glass bricks). At the two short ends of the shaft, placed 2 metres backwards, the entrances are planned.

The apartments at the round side are of different square-metres as a result of dividing the diameter in almost equal parts. The different sizes of the units can be adapted to the different wishes of the prospects. So the small units can be one-room or two-rooms apartments, while the biggest units can be transformed into four-rooms apartments. This side facing to the north, has verandahs with sliding glass paneling all around, so that they can be transformed into open balconies.

The apartments at the other side have the same width as their opposite ones, but each unit has a different depth. So again, a small unit can be a one-room or two-rooms apartments and a bigger unit can contain three or four rooms. But extra flexibility exists, especially for the very small units, by the possibility to connect such an unit with an upper or a lower unit, and in this way it will become a maisonette. Each unit at this side of the building, in general facing to the south, has an open balcony.

In the basement of each tower there is a parking. The roads, leading to the towers, pass into slopes which give access to the parkings.
GREEN HEART
SUMMARY

TEXTUAL AND VISUAL EXPLICATION

THE MOTIVATION OF THE SELECTED CONCEPTS

We are highly motivated in our choice for the establishment of primarily a BULWARK that emphasizes maximal health and minimal environmental impact because our first priority, our first social-cultural task, to contribute to a Sustainable Development of Humankind.

To a certain extent we are also looking for the DISAPPEARANCE of the exaggerated egotrips of economical-commercial interests as well as l'art pour l'art allures. The elimination of these factors invites the creation of a 'lively' model as part of a partially built reality of a 'GREEN HEART' for the city of Eindhoven.

SHORT DESCRIPTION OF THE SELECTED SCENARIO

A scenario of a SCIENCE CITY in the most positive sense incorporates supportive factors which contribute to healthy and pleasant circumstances and conditions for existence. In these times of well known global problems with the cultural and ecological crises, it is important to prioritise and utilize science, knowledge, and insight of human environmental interaction to promote harmonious and healthy adaptation.

Perhaps a 'SPLEEN CITY' can promote greater consciousness of the deeper truths of city living, with all the attendant local and global problems, than does the usual 'normal' city. Hence the SCIENCE CITY will have a SPLEEN aspect.
PROGRAMM OF REQUIREMENTS

The choice was/is to serve the city of Eindhoven with a kind of present. This present will change the no-mans-land of the city-life-seperating railway line into an inviting and attractive piece of land that returns at least a small portion to nature, which formerly was taken without any consideration.

The new connecting part or land - the 'SCIENCE CITY', combined with some spleen aspects and the 'BULWARK' with the elimination (disappearance) of some undesirable aspects or components can contribute to a greater living and functional whole.

According to Jane Jacobs the new GREEN HEART of Eindhoven will contain a select number of various requirements that combine vital functions for a balanced community.

THE STRUCTURAL SKETCH OF THE PLANNING AREA

The several structures, layed down on the site are the following:

- The load carrying main structure (tunnels - acoustical and field screen)
- The topographical structure (earth, water, vegetation)
- The landscape structure for pedestrians, bikes and vehicles only in case of emergency
- The functional (building) structure with mixed functions for life and social control
- The energetic structure including recycling processes.
THE URBAN DESIGN

The main idea for a GREEN HEART is no longer 'urban' in the narrow sense. It incorporates the mutual integration of long term planning with global thinking and local acting, energy extension, and a recycling-processes mind-set to lead toward a rather selfsupporting area - settlement - site.

The 'CITY IMAGE' as proposed can and will become a model for application in many more cases. One could speak of a harmonization between mutually supportive urban and rural characteristics.

The developed 'VISION' adds to and interprets the chosen concepts and scenario for the 'GREEN HEART IDEA FOR EINDHOVEN'.

This very urban design follows the urgent demands of the V.N. Brundtland Report - Our Common Future, the recommendations of the World Watch Institutes State of the World, and the lines given in the Atlas of the Planet Management. Of equal consideration is the Dutch Environmental Policy Plan - 'To Choose or to Loose (the environment)' - which provides an important base for the approach.

The proposal GREEN HEART has to be understood as a lively 'CONNECTION' between the two railway-line-separated parts of Eindhoven. The solution is mainly a green hill with a selected number of attractive and practical functions.

The East and South railway lines will be covered and the new surface utilized for a multiplicity of functions while offering a connection between the separated parts of the city. Railway noise will at the same time be significantly reduced.

Tunnels, made of Dutch klinkers will serve this purpose. Moreover, the tunnels will be covered by a green hill area with nice views to the surrounding city - an attraction in itself in the flat country.

The 'GREEN HEART HILL' will contain some campus-facilities for the TUE-Eindhoven University of Technology (which are presently missing).

In particular, guest lecturers and guest students can be hosted there. There will be some 'HORECA'-facilities. Cultural and sport accommodations and a minimum of shopping will guarantee that all around the clock there will be some life - but without car traffic (there is only a loop for cars, for fire police, etc, in case of emergency). In the middle of the green 'lungs' there will be some meditation and contemplation rooms.

Besides this mixed functional structure, the further main ideas include making the new green hilly area into a model for 'URBAN SELF-SUPPORTING'.
Solar energy - passive as well as active (with collectors and cells), windmills and rotors, a watermill (because the river 'Dommel' will be used and will connect the area with the Ecological Main Network of the whole country, of which the realisation recently began) biogas production and heat pumps will provide the GREEN HEART with most of its energy needs.

There will be no waste, neither solid nor liquid. Compost and/or biogas will be made of all the organic material, no longer 'used'. All garbage will be reused or transformed.

This practical experiment will give the atmosphere of a new responsible environmentally conscious 'SCIENCE CITY'.

THE STRUCTURAL SKETCH

The geometrical and constructive structure of Eindhoven's proposed GREEN HEART has to follow on the one hand the given existing circumstances and on the other, some design principles. These design principles are

1st  optimal orientation (primarily to the sun), logical geometry in relation to the load carrying systems, etc.

2nd  healthy and environmentally friendly approaches and applications, especially as concerns energy and material use.

3rd  it speaks for itself that the 'GREEN HEART HILL' idea carries its main impact as a practical livable model that imitates the benefits of the countryside.

THE CITY IMAGE

As already pointed out this CITY IMAGE shows the vital and practical possibilities of how to build and live in a responsible way in an urban environment. It should be a paradise-experiment, a try-out for a Garden of Eden.

This is not only a proposal for a fixed static solution, but a dynamic one. This city image includes the 'metabolism' that makes life what it is, that even makes it possible. Therefore the proposal can be seen as a picture of a momentum. Based on the suggested principles there are also expected transformations possible.
The prototypes of the architectural elements on the site in the GREEN HEART refer to the underlaying load carrying (tunnel) structure and at the same time to their own identity. The architectural prototypes, to mention the most characteristic ones, consist mainly of:

- logical structures and ‘harmonial’ geometry
- (sun) orientation and geomantic situation with reference to Feng Shui and Sthapatya Ved
- climate buffering and zones (healthy radiation heating systems)
- green houses (for many purposes, like living space, growing fruits and veggies, climate control)
- grass roofs (to grow crops in addition to insulation and support of the micro-climate)
- natural materials, this means from not ending or recycle resources, like wood, mud, Dutch bricks, etc.

Architecture of sincerity should be the ‘language’ of the (proto) architectural implementations.
LA COLLINE DES LUMIERES
1. Introduction

Incontestablement, l'étude d'aménagement de la zone proposée pour le concours ne peut se concevoir en dehors d'une analyse globale, fut-elle relativement sommaire, de la ville d'Eindhoven; en effet, seule une vision prospective du développement général de la ville permettra de dégager des options d'aménagement, suffisamment fondées et cohérentes, sur l'une des zones les plus centrales et les plus sensibles de la ville.

Cette analyse urbanistique, s'étendant dès lors largement au-delà de la zone à aménager, a porté essentiellement sur les points suivants:

- les différentes zones fonctionnelles constitutives de la ville (habitat, enseignement, commerce, industrie...);
- la répartition des espaces verts;
- les systèmes de circulation (automobiles, transports en commun, cyclistes, piétons).

Méthodologiquement, il s'agit pour ces différents points de:

- examiner la situation et mettre en évidence les principaux problèmes posés;
- définir les concepts et les objectifs généraux susceptibles d'améliorer la situation;
- développer les objectifs sous forme de schémas de structure et de scénarios;
- concrétiser ces schémas en les appliquant dans l"urban design" de la zone du concours.

2. Examen de la situation existante et mise en évidence des principaux problèmes

1. La ville d'Eindhoven compte environ 200.000 habitants. Elle est traversée du Nord au Sud par la rivière Domme et d'Est en Ouest par la ligne de chemin de fer.

C'est sous la pression de la rapide expansion de la firme Philips qu'elle s'est constituée au début du siècle à partir de sept entités rurales. Malgré la présence de larges implantations industrielles, de zones de bureaux et d'un grand campus universitaire, Eindhoven n'a pas pu se donner une image globale.

Il faut relever deux grandes caractéristiques de la ville:

- d'une part, dans la partie N-E, l'important développement d'espaces verts bloqués à la ligne de chemin de fer, mais réapparaissant au-delà de celle-ci sous forme de cités-jardins;
- d'autre part, particulièrement le long des canaux, la profonde insertion des zones industrielles dans la structure urbaine.

La première caractéristique a valu à la ville le nom de "Ville verte", la seconde celui de "Ville télématicque" ou de "Ville lumière".

Ces deux qualités méritent certainement d'être mises en évidence de manière à accentuer positivement l'image symbolique de la ville.

2. Le système de circulation radioconcentrique qui caractérise la ville d'Eindhoven génère automatiquement l'engorgement du centre ville avec comme corollaire une assez forte pollution, de nombreux encombrements et de très grandes entraves à la circulation des cyclistes et des piétons.

3. Le coeur de la ville, situé au Sud de la gare, est particulièrement dégradé. Son patrimoine architectural, de qualité relativement modeste, a subi de nombreuses transformations commerciales souvent tapageuses. L'hétérogénéité des gabarits et des façades des constructions avoisinantes donnent une impression générale d'incohérence urbanistique. Manifestement, ce centre n'est, ni en qualité, ni en dimensions, digne de la vocation d'une ville de la taille d'Eindhoven.

4. La présence de la ligne de chemin de fer, coupant littéralement la ville en deux parties, représente sans conteste le problème majeur de la ville d'Eindhoven. Notamment, elle isole le campus universitaire loin de l'habitat et rend le cheminement vers le centre incommode et peu attrayant. Plus à l'Ouest, elle encercle les possibilités de continuité entre le centre et les zones commerciales situées au nord du chemin de fer.
3. Définition des objectifs généraux

De l'examen des problèmes auxquels la ville d'Eindhoven doit faire face, mais aussi de sesvirtualités, des objectifs urbanistiques généraux ont pu être dégagés:

1. Créer un centre fédérateur des différentes zones de la ville. Ce centre doit être à une échelle telle qu'il puisse constituer le nouveau pôle multifonctionnel de la ville, point de rencontre évident pour l'ensemble des quartiers.

2. Le caractère "symbolique" de ce centre ne doit pas être négligé, car c'est de lui que dépendra l'image globale d'Eindhoven.

3. Cette image ne doit pas s'opposer aux caractères préexistants de la ville, mais au contraire, les exalter, voire les magnifier: la verdure, la technologie et la lumière doivent donc en être les accents générateurs du projet.

4. L'Université, dont l'implantation est figée sur une maille orthogonale rigide, devrait pouvoir être "humanisée" à sa frontière avec la ville; de plus, le cheminement qui relie ces deux entités urbaines fondamentales devrait être nettement plus agréable.

5. La pression de la circulation automobile sur le centre d'Eindhoven doit être réduite autant que possible. Si des mesures énergiques ne sont pas prises, la situation ne peut qu'empirer étant donné l'augmentation ininterrompue du parc automobile constatée universellement. La simplification de la circulation aux abords de la gare devrait constituer l'un des corollaires des modifications apportées au système de circulation; il en serait de même pour la fluidité et la sécurité des piétons et des cyclistes.

4. Options

Conformément à ces objectifs, nous avons adopté les options suivantes:

1. Garder l'assiette du chemin de fer à son niveau actuel

La coupure extrêmement spectaculaire que crée la ligne de chemin de fer à travers la ville suscite inévitablement une première réaction, celle de s'en débarrasser le plus simplement du monde en l'enfouissant dans le sol.

C'est la solution radicale bien entendu, mais est-elle indispensable? Ne serait-elle plutôt une simple solution de facilité?

Nous avons examiné ce problème sous ses différents aspects:

- sous l'angle économique et social, la décision d'enterrer le chemin de fer entraîne fatalement une dépense initiale extrêmement considérable. Il est incontestable qu'elle va peser lourdement sur le projet proprement dit. Pour rentabiliser l'ensemble de l'opération, un investissement préalable aussi onéreux doit nécessairement conduire à densifier très considérablement toute la zone surplombant la voie ferrée. Un rapide examen de la situation immobilière d'Eindhoven conduit à penser qu'une telle vision est relativement utopique;

- sous l'angle fonctionnel, le fait d'enterrer les voies de chemin de fer nécessite de réaliser, de part et d'autre de la zone de mise en sous-sol, de longues trémies de l'ordre du kilomètre; celles-ci constitueront elles aussi de profondes coupures sur de longues distances;

- sous l'angle conceptuel, des deux côtés de ces lignes, se sont développés des concepts urbanistiques totalement différents. La "frontière" ferroviaire est un fait historique qui a généré et, en quelque sorte, justifié ces options divergentes. On ne peut refaire l'histoire.

2. Créer un vrai cœur de ville, central, attractif et symbolique d'Eindhoven, ville associant les technologies de la lumière et les charmes de la nature.

Il nous est apparu nécessaire de concentrer et de rendre plastiquement cohérent tous les nouveaux investissements à vocations publique, commerciale et culturelle de manière à en accumuler les effets de synergie.
Le nouveau cœur d'Eindhoven doit être, avant tout, attirant et stimulant pour la collectivité urbaine. Ce doit être le centre incontestable de l'animation urbaine diurne et nocturne. Il faut donc définir l'échelle appropriée et y accumuler les atouts d'attractivité.

Notre projet se concrétise par "la colline des lumières".

De son centre, point focal des rencontres, rayonnent par ondes successives des couleurs de verre et de verdure s'accrochant aux places environnantes. Cette colline artificielle, sorte d'acropole moderne, donne enfin à la ville d'Eindhoven une image forte et une échelle digne de sa réelle importance.

Le visiteur étranger descendant du train découvre, dès son arrivée, l'accueil féerique qui lui est réservé, et, de loin, l'automobiliste perçoit le haut signal filiforme, fortement luminescent, orientant vers le centre urbain. La forme pyramidale de la colline et la verticalité du signal, deux éléments plastiques qui jouent en contrepoint. Rencontre des circulations piétonnes qui se croisent et se dispersent à plusieurs niveaux. Complexe polyfonctionnel sous l'égide de la cité de la science, rencontre des activités universitaires de recherche, des entreprises novatrices et des citoyens d'Eindhoven et d'ailleurs.

3. Exploiter largement l'eau et la verdure

"Il faut jouer le contraste: tout près de l'animation urbaine, trouver soudainement des espaces de quiétude, de promenades et de sport.

Les ingrédients naturels sont là: la rivière, les zones vertes. Il s'agit de les exploiter intelligemment pour en faire ressortir toutes les vertus; la souplesse naturelle, la diversité des espaces et des points de vue, l'effet de barrière contre le bruit et l'incohérence urbanistique.

4. Rassouder les quartiers en établissant des liens

Il y a un axe majeur qui doit être particulièrement privilégié: celui qui doit unir physiquement et symboliquement l'Université Technique et le centre ville. C'est l'une des priorités de notre projet: cheminement direct balisé de lumière, surplombant l'eau et la cascade, traversant la grande place aux multiples attraits et redescendant dans le parc vers le cœur historique.

L'Université est reliée à la cité jardin grâce à un parcours souple à travers le podium vert établi de part et d'autre du chemin de fer. La rivière et ses berges reçoivent plus d'amplitude, accentuant nettement la pénétration de la nature au cœur de la Cité.

5. Proposer un nouveau système des circulations

Il est évident que l'importance des modifications liées à un projet d'une telle envergure est l'occasion d'une réflexion approfondie sur les circulations dans la ville.

Etant donné la progression interminable du parc automobile, tôt ou tard, le problème doit être étudié. Il nous apparait souhaitable d'établir des boucles de circulation et de créer de nouveaux parkings. En effet, toute structure radioconcentrique favorise les problèmes d'encombrement au point de rencontre des différentes routes. Les boucles de circulation permettent de réduire cette pression de l'automobile. Le système consiste à favoriser l'utilisation des boulevards pour passer d'un côté à l'autre de la ville, au lieu de tout traverser. La circulation principale est tangente avec le centre. Des parkings sont prévus le long de ces voies. Des transports urbains permettent de rejoindre rapidement le centre.
3. concrétisation

1. plan de masse
2. perspective d'ensemble
LA LUMIERE DANS UNE VILLE VERTE
Les deux expressions, "ville verte" et "ville lumière", ont constituées l'essence même de notre projet, dont nous avons intitulé le logo :

"LA LUMIERE DANS UNE VILLE VERTE"

Les deux idées conductrices sur lesquelles nous nous sommes basées pour élaborer le projet sont les suivantes :

- Transformer un espace qui n'était pas accessible aux piétons, en un lieu public.
- Opposer au vide qui existait, un vide d'une autre nature : un endroit vide de bâtis (bureaux, logements, équipements...) mais plein de vie. Pas de remplissage par de grandes constructions ou par des tours de haute technologie, juste le recouvrement des rails par un immense espace de verdure.

Nous avons tenté d'imaginer une géographie, une cartographie du centre.
Nous avons voulu gérer le vide et l'instituer comme une valeur.

Afin de respecter ces deux fils conducteurs, et de créer une continuité entre les deux espaces verts existants de part et d'autre de la voie ferrée, nous avons imaginé la création d'un lieu de promenade, un lieu de détente, un espace vert qui se trouverait sur un plateau surélevé, et qui jouerait le rôle de centre d'attraction, de point d'articulation et de liaison.
La situation privilégiée de EINDHOVEN, nous a amenées à nous demander si notre projet se devait d'être national ou international, si il devait profiter aux habitants avant de profiter à la ville et à sa publicité auprès des villes et pays voisins. Mais très vite notre choix s'est fait :
Notre principale préoccupation a été de donner à la ville, une image qui serait également un repère pour ses habitants. Dans cette optique, notre projet se veut national plus qu'international. C'est avant tout aux habitants de EINDHOVEN que nous avons pensé: il fallait procurer une identité à leur ville (autre que celle de "ville technologique" qu'a déjà promue dans le monde) qui leur permettrait de se reconnaître, de se retrouver...
Nous voulions un projet qui soit à l'échelle de la ville.

A une ville toute en contraste, nous avons voulu opposer un lieu harmonieux.
Nous avons essayé d'organiser un espace qui surprenne et qui évolue tout au long d'une promenade : nous avons récréé un contraste dans le jardin comme il en existe déjà un au niveau de la ville, mais tout en gardant une harmonie certaine. D'un lieu sauvage, dense, au caractère forestier et où la nature se développerait selon son grés, le promeneur arrive à un jardin organisé, structuré.

Ce contraste est marqué par une faille dans le terrain. Cette cassure récréee une circulation piétonne et permet de relier le centre universitaire et le secteur pavillonnaire. Elle prend naissance au niveau d'une place piétonne, située à l'EST de la gare de chemin de fer.

Nous avons voulu que cette place constitue un pôle d'attraction. Nous y avons implanté un signal visible de la ville. Un bâtiment qui serait le phare de la ville, et qui éclairé la nuit (à la fois de l'intérieur et de l'extérieur par des projecteurs) serait un appel et un repère lumineux. Cette tour serait également un belvédère permettant une vue globale sur la ville.

Lieu de rencontre et de rassemblement, nous avons voulu que la tour conserve ce caractère social dans les activités qui s'y déroulent : on y trouverait un musée, une exposition florale, et un restaurant.
Notre projet comprend également une partie plus urbanisée qui se situe immédiatement à l'EST de la gare. On y trouve la place et sa tour, dont nous avons parlé précédemment, ainsi qu'une succession de dalles, de niveaux différents, recouvrant des parkings.

Ces dalles sont essentiellement composées d'éléments minéraux mais pénétrées par des éléments végétaux. Nous avons en effet essayé de jouer sur l'interpenetration des deux parties du projet ; le jardin vient empiéter sur les dalles dans une coulée verte, exprimant ainsi l'idée d'une évolution dans le temps.

Nous retrouvons cette notion d'interpenetration et d'évolution possible dans le temps, entre la ville et le jardin :
- du côté NORD, la falaise est cisailée autour des bâtiments industriels et descend en pente douce vers le centre universitaire pour finalement se fondre dans la masse urbaine.
- au SUD, c'est la ville qui pourrait se développer dans le jardin avec la création d'un nouveau secteur pavillonnaire.

La ville et le projet évoluent et se modifient l'un en fonction de l'autre.
LA VILLE ENTRE REEL ET VIRTUEL
1. Motivation du concept et du scénario choisis

Dans notre époque des changements fondamentaux aux modes de voir le monde, la mise en question d'une vérité absolue, il paraît qu'elle est accompagnée avec un intérêt accru pour le véridique, chose qui a des conséquences directes aux façons de penser et de faire la ville. Qu'est-ce aujourd'hui intervenir dans la ville sinon monter des images? Qu'est-ce que ça signifie aujourd'hui contrôler la ville sinon construire une image pour la ville? La constitution de l'image de la ville n'est pas seulement la nouvelle légitimité de la pensée contemporaine sur l'urban, mais aussi un impératif essentiel de la pratique, qui recompose la ville, auparavant ingérable et incontrôlable, et la remise en tableau par l'image.

La question de l'image de la ville constitue un problème essentiel de notre époque, problème théorique et en même temps pratique: Comment pouvons nous décrire théoriquement cette nouvelle ontologie de la ville qui se développe entre réalité et imaginaire, entre vérité et représentation, entre réel et virtuel? Comment pouvons nous définir ce qu'est l'image de la ville en tant qu'abstraction analytique et signifiante de sa propre structure?

Notre point de vue sur la ville s'arrête sur le fait que la réalité de la ville ne constitue une conception immuable et stable. Chaque époque, chaque
La conception de la ville en tant que notion comme en tant que réalité empirique se trouve aussi dans une transformation permanente, permettant de structurer un véritable archéologie des conceptions et de considérations du phénomène urbain. On peut dire que la réalité de la ville n'est qu'une vérité virtuelle, telle que chaque époque la comprend et l'accepte. Que l'être de la ville se trouve dans une situation de mouvement permanente, dont la vitesse augmente de plus en plus quant on approche notre être. Transformation, mouvement et vitesse sont trois conditions essentielles de la ville qui structuré son caractère dynamique. On peut dire aussi que la synchronie de la ville peut-être définie en tant que mise en cause de sa conception précédente ou en tant que structuration de sa transformation virtuelle tant au niveau discursif que au niveau formel. Que l'être de la ville renferme nécessairement en jeu éternel entre le réel et le virtuel.

Notre approche théorique nous mène devant quatre principes concernant l'image de la ville:

Le premier est que l'image de la ville ne doit pas être fixée sur un certain temps de l'histoire de la ville où sur un certain aspect de son présent. Pour représenter une situation dynamique elle doit dépasser des références qui n'enferment pas une dimension diachronique.

Le seconde est que le contenu de l'image de la ville ne doit pas être limitée à la dimension spatiale ou formelle de la ville mais de se référer aussi aux conditions sentimentales et comportementales de l'urbanité.

Le troisième est que les significations sur lesquelles se concentre l'image de la ville doivent être orientées plutôt vers les aspirations concernant le futur de la ville que vers ses gloires du passé. Plutôt vers ce que la ville veut être que vers ce que s'émerge en tant que son paradoxe.

Le quatrième, en fin est que la mise en forme de l'image doit dialoguer avec la réalité de l'espace urbain existant dans une condition où sa présence con-stitue la manifestation spatiale de l'imaginaire, du virtuel en tant que dimension essentielle de la "vérité" de la ville.

Si on est obligé de retirer les trois concepts urbains proposés sous la perspective de notre approche, on constate que tous les trois sont capables de décrire certaines modalités essentielles de la ville.

Le concept de la disparition donne une description de la ville plus rhétorique par rapport aux autres. Elle enferme, selon le texte donné, la dimension de la vitesse, du progrès, le mouvement, la vue d'ensemble. Mais le caractère discret nostalgique qui note le mot disparition, la notion de l'absence qui renvoie peut-être à un modèle idéal nous oblige de prendre notre distances de l'explication développée.

Le choix du concept de la disparition s'accompagne pour nous avec le concept de la vitesse qui rend la disparition superficielle dans la mesure que le fait de la vitesse c'est ce qui fait disparaître visiblement quelque chose qui néanmoins existe. Ainsi la disparition n'annule pas la ville. La ville existe dans sa quotidienneté; celles sont les transformations vites qui ne nous permettent pas, que d'après d'observation, de voir ses détails, ses options conventionnelles. En plus, pour nous, la disparition ne reste pas contradictoire avec la perception de la totalité de la ville. Au contraire, la vue d'ensemble constitue maintenant une catégorie spatiale et formelle bien définie, séparée morphologiquement par les espaces et les formes du quotidien.

La cité double est l'événement imaginaire dont nous voulons structurer dans le temps par notre projet. Le scénario de la cité double se réfère à trois éléments à notre avis significatifs pour la ville d'Eindhoven:

Le premier est la présence du train qui, dans ce scénario, fait parti essentiel de la structure de la ville en tant que noeud de communication. Nous considérons que les communications constituent actuellement forces qui mobilisent le développement de la ville, qui en assurent une vitesse extraordinaire de transformation. Les réseaux de communication sont les forces motrices de la dynamique de la ville.

Le second élément est le caractère concurrent du quartier planifié avec le centre ancien de la ville. La notion de la concurrence nous permet de mettre à côté l'identité fragmentaire, indifférente et équilibrée de la ville et la morphologie traditionnelle du centre
existant et de donner à la ville quelque chose nouveau, tant au niveau morphologique et fonctionnel que au niveau connotatif. Le différent, en tant que contenu signifiant du nouveau centre pourrait fonctionner en tant que prédicate d'un nouveau futur de la ville.

Le troisième élément est l'intérêt de ce scénario pour la condensation des événements culturels dans le quartier planifié. Les activités culturelles constituent une autre catégorie de forces qui mobilisent la vie urbaine et influencent définitivement ses allures de transformation.

Dans ce scénario nous ajoutons deux autres éléments. L'un est la présence forte de l'éducation et de la technologie, forces de développement de la ville qui, à notre avis, ne peuvent pas échapper du centre en tant qu'activités qui marquent la ville d'Eindhoven. L'autre est l'habitat qui, tandis que ne se prôvov dans le scénario, nous considérons essentielle son présence dans le terrain en tant que lien symbolique du nouveau centre avec la ville existante.

Le choix du concept et du scénario nous mène à la définition des lignes principales du programme. À la structure du programme l'accent est mis principalement sur trois catégories des fonctions. La première est les communications et plus spécialement les transports et le chemin de fer. La seconde est la culture et les activités qui se rattachent au loisir et la troisième catégorie est la science et l'éducation. Ces trois catégories s'accompagnent avec les services commerciaux, des services non commerciaux, et l'habitat.

2. Organisation générale de la zone à planifier

Le nouveau centre est bien défini géométriquement, bien circonscrit dans son terrain; ça constitue un tout. Le concept du tout se donne dans le projet du centre d'Eindhoven en tant que le résultat d'un grand nombre des logiques compatibles ou hétérogènes dont chacune pourrait prétendre organiser le "tout", mais dont aucune n'est vraiment ou définitivement hégémonique. Dans une telle conception, le tout prend une forme géométrique bien précise qui, en tant que telle, ne prétend pas de masquer son hétérogénéité, ses logiques superposées, mais plutôt de protéger cette spécificité accumulatrice de sa structure, et la rendre visible et lisible en tant que mise en forme schématique de la complexité de l'espace urbain.

Le nouveau centre s'ouvre vers la ville sur la rue Footlaan et forme un espace de front face à celle-ci. Le parti nord du terrain garde son caractère vert et se donne aux fonctions relatives à l'Université, l'éducation, la science et la technologie.

La rue Kenedylaan se prolonge et surplombe les lignes de chemin de fer créant ainsi la possibilité soit de servir la nouvelle gare soit d'approcher le nouveau parking de la gare sous les lignes.

Une nouvelle gare de manutention des marchandises se construit à l'extérieur du terrain près des grandes axes routiers de la ville.

3. Urban Design

Le projet du centre exprime la complexité de l'urbain en deux niveaux superposés. Les deux niveaux s'organisent sous des principes totalement différents: Le principe fondamental du premier niveau est de structurer des espaces de petite échelle, avec des volumes plus ou moins restreints, dont la disposition se caractérise d'une grande complexité. Le principe fondamental du second niveau est la linearité qui exprime la dynamique de la ville, ses forces transformatrices qui la développent dans le temps.

La logique du second niveau s'exprime sur l'espace urbain par un axe linéaire principal qui traverse le centre. Il s'agit d'un axe homologue de ce du centre ancien qui sous l'existence de la dynamique du nouveau centre devient absolument linéaire et en même temps transforme sa structure. Tandis que au centre ancien cet axe s'organise autour de l'activité commerciale, ici cette activité quitte les deux parois de la rue pour s'organiser avec de logiques différentes dépendantes de circonstances spéciales de chaque part du centre. Ainsi l'espace de l'axe peut "courir" sous les bâtiments, libre mais toujours délimité par les éléments du premier niveau: les bâtiments qui définissent cet axe sont principalement en verre choie qui crée un énorme miroir qui permet la ville d'être reflétée à dedans.

Les lignes de chemin de fer constituent un élément fondamental de notre projet. Le ligne expriment les
ligne de force mentionnées plus haute et en tant que telles font parti essentielle de la composition. Notre proposition est de ne pas toucher les lignes et de donner au grand axe du centre plusieurs occasions de voir les trains passants. Dans la même perspective nous proposons la construction d'une nouvelle gare de chemin de fer pour les trains de grand vitesse de façon qu'accèsibilité au centre peut être effectuée directement par l'espace du nouveau centre. On organise ainsi une nouvelle place de la gare, qui constitue un nouvel entrée spectaculaire dans la ville et qui se trouve élevée du sol pour créer un belvédère de la ville d'Eindhoven.

La présence des lignes dans le terrain constitue un rupture de la continuité de l'espace urbain. Nous essayons de dépasser cette discontinuité par l'intermédiaire des passages qui lient les deux côté du centre. La nouvelle gare constitue un tel passage tandis que trois autre assurent le même effet. Les plus significatifs sont le passage par les expositions technologique et le passage par le jardin des promenades. Tous les deux lient le centre de la ville avec l'université et des activités relatives à la recherche, le travail scientifique et les laboratoires technologiques.
LAST NIGHT'S TRAIN
1. The development of the new urban areas as an integral part articulated with and on the same articulating the existing city.

2. The transformation of the present waste land around the railway station and the bus terminal into a structured urban landscape.

3. The establishment in the planning area of a convincing city center order in terms of urban functions (retail shops, housing, offices, leisure, science park) as well as of urban typologies (streets, squares, urban blocks).

4. The effective stitching of the presently fragmented urban fabric, i.e. the elevation of the existing 1500 m. strip of rails into a strong urban artifact, connecting the garden city in its south coast with the modernist island of the University Campus in the north.

5. The reorganization of the overall traffic system, so that the city centre will be alleviated from heavy traffic.
MAIN ORGANISATIONAL PRINCIPLES

1. A new vault shaped urban avenue (750.00 m.) is drawn over the existing level of the train platforms (+9.00 m.). Trains platforms and movement level remain as they are (+0.00), though they become for the most part hidden under the erected platform of the new avenue.

2. The Main Train Station is thus found in the middle of a linear urban axis, bearing the historic centre of the old town on its one side and the new commercial, cultural and symbolic centre on the other.

3. Four radial streets intersect the new avenue and effectively connect the campus fields to the southern part of the city. The principal connection is provided by the street C, being an extension of the University road system.

4. The geometry of the vaulted avenue as of the suspended vertical streets are deduced from the existing city street patterns.

5. A huge underground carpark, extended from both sides of the Main Train Station, is proposed under the area A. The main access to the Station has been provided from the same area A (+0.00). The Station Square (area B, +9.50 m.) overlooks the rails and the platforms and defines the one end of the proposed avenue.

6. An urban boulevard has been designed along the cord of the vault shaped avenue, at the +0.00 m. level. The boulevard is one sided built while the other side is lined by organised green.

7. The boulevard has been designed as a peaceful housing axis, since the heavy traffic has been allocated on a closed ring (Dorgelolaan, Main Train Station round about, inner lane), as shown in the appropriate diagramme.

8. The eastern end of the new avenue constitutes the new cultural and symbolic centre of the city: the new Palace of Music. The Library and other moments of the 'leisure-pleasure-treasure' circle have been organised around a vast (diameter 130.00 m.) circular public space, where the presence of water is dominant.

9. The principal public space of the new extension of the centre remains the Central Orthogonal Square (120.0x140.0), in the middle of the vault and organised on two levels, the upper (+9.50) being a balcony over the lower (+4.50). The Technological Museum constitutes the linking element between the two levels.

9. The succession of varied scale public squares (S), the interchange between high rise office blocks (O) and four storey housing blocks (H) and, finally, the hierarchised street system provide the planned area with complexity, sum readability and furnish it with the required urbanity qualities.
LAYERS
the railway site and the city of eindhoven – contrast and integration

the city resembles a wedge which describes an alien element without any urban functions. this oddness will reoccur in the architectural and urban planning of this particularly shaped area.

finally the area will represent an additional fragment of the city which – however – differs in its structure and architecture from the neighbouring urban districts.

the implementation of the new design should not be considered as a continuation of the prevailing city image.

based on the already existing structural units (railway track, train station) this empty, lifeless terrain should obtain a self-sufficient identity.

through its specific, innovative character the site becomes a conspicuous part of the city which – due to its distinctiveness – potentially gives rise to a new and different town planning.

in contrast to its architectonic autonomy the terrain (motherboard) establishes a functional connection with the immediately adjacent environs.

in the north an exchange with the university campus is enforced by means of functional elements inside the highrising buildings, which supply educational and economic facilities or the congress center—forming a platform for the interchange of information and ideas. the south-sided motherboard with its economic-educational, cultural and housing layers allows a dialogue with the city.

the railway site and the city of eindhoven – contrast and integration

the city resembles a wedge which describes an alien element without any urban functions. this oddness will reoccur in the architectural and urban planning of this particularly shaped area.

finally the area will represent an additional fragment of the city which – however – differs in its structure and architecture from the neighbouring urban districts.

the implementation of the new design should not be considered as a continuation of the prevailing city image.

based on the already existing structural units (railway track, train station) this empty, lifeless terrain should obtain a self-sufficient identity.

through its specific, innovative character the site becomes a conspicuous part of the city which – due to its distinctiveness – potentially gives rise to a new and different town planning.

in contrast to its architectonic autonomy the terrain (motherboard) establishes a functional connection with the immediately adjacent environs.

in the north an exchange with the university campus is enforced by means of functional elements inside the highrising buildings, which supply educational and economic facilities or the congress center—forming a platform for the interchange of information and ideas. the south-sided motherboard with its economic-educational, cultural and housing layers allows a dialogue with the city.
the horizontal level -the motherboard- represents the most important, most vivid part -the stage of public life and motion -the distribution of peoples. when walking along this public area the individual person realizes the cities diversity through a change of different vertical zones: traffic layer, office layer, green layer, culture layer, housing layer. through both the limited size of the terrain and its central location imply a concentration of different activities: identical with a nucleus of a cell our terrain contains a cross-section of all different purposes a city generally offers. a variety of functional units like dwelling, cultural life, business-administration, small businesses, stores and public space should be combined into a network of activities - a complex of motion. the vertical spaces define the limits of the functions. the vertical layers will be pierced by the motherboard. the horizontal public area -motherboard- and the different vertical layers fuse into a single functional unit. in accordance with the origins of the area the functions symbolized by the scenario of a science as well as a spleen city are included in our considerations. however - our goal is to create the setting for a multifunctional city unit. for this reason a restriction to one of the suggested scenarios would contradict our idea of multifunctionalism within a narrow space. finding a new form of perceiving the diversity of a modern city the encouragement of perceiving the city itself - its distinct atmosphere - instead of purely using its facilities outlines the basic principle of our primary concept. multifunctionalism within a narrow space - high density a major component of the metropolitan identity should be imparted to the railway area of eindhoven. the horizontal level -the motherboard- represents the most important, most vivid part -the stage of public life and motion -the distribution of peoples. when walking along this public area the individual person realizes the cities diversity through a change of different vertical zones: traffic layer, office layer, green layer, culture layer, housing layer. through both the limited size of the terrain and its central location imply a concentration of different activities: identical with a nucleus of a cell our terrain contains a cross-section of all different purposes a city generally offers. a variety of functional units like dwelling, cultural life, business-administration, small businesses, stores and public space should be combined into a network of activities - a complex of motion. the vertical spaces define the limits of the functions. the vertical layers will be pierced by the motherboard. the horizontal public area -motherboard- and the different vertical layers fuse into a single functional unit. in accordance with the origins of the area the functions symbolized by the scenario of a science as well as a spleen city are included in our considerations. however - our goal is to create the setting for a multifunctional city unit. for this reason a restriction to one of the suggested scenarios would contradict our idea of multifunctionalism within a narrow space. finding a new form of perceiving the diversity of a modern city the encouragement of perceiving the city itself - its distinct atmosphere - instead of purely using its facilities outlines the basic principle of our primary concept. multifunctionalism within a narrow space - high density a major component of the metropolitan identity should be imparted to the railway area of eindhoven. while walking through this part of the city the individual person should basically become aware of the manifold activities the terrain offers. this manisidedness is reflected in the specific layered structure of the area. the different listed functions of a city are strictly separated from each other by constructing vertical layers. the motherboard-public stage organizes the movement.
urban wasteland - high density development instead of expansion in the periphery

- skyline - confrontation of different dimensioned volumes
unmistakable identity

distinctive identity

manifold activities

dynamism
the vertical spaces define the limits of the functions.

layers of functions

motherboard as orientation

public stage represents the motherboard.
organize the vertical and horizontal movement of the public
MANHATTAN BACKYARD
Manhattan backyard

Eindhoven, originating from the merger of a number of smaller municipalities, as a town manifesting itself as a bulwark, but in its urban tissue still very fragmented, and...

its railway yard, as one of the fragments, but a bulwark as well; an area of a very typical and strongly linear character, through sheer necessity absorbed by the extensions of the town, and...

the railway, formerly linking up the town to other towns, but now dividing the town itself, an expression of time, of progress, of rhythm, of movement and of dissolution, the link between today and tomorrow.

Housing, working and recreation along and around the railway lines. Like every other fragment of the town, dating from a particular period, the structure of the railway area will contain fragments of today as well. In these modern times, the railway line will no longer be a barrier, but will be strongly integrated. The railway line is like a chain; the chain forms the bulwark and the shackles form the fragments.

An urban structure comes into existence, an autonomous structure, with a beginning, an in-between, and an end, enclosed by the town, but nevertheless an island in itself, in dialogue with the surrounding border areas.

An urban structure determined by the converging and diverging movements of the railway.

An urban structure simultaneously characterised by condensing and dissolving actions, of bulwark and fragment, of rhythm, timbre, tone and movement, in the east - west direction as well as in the north - south direction.

Urban design.

Directed towards the future, in which the present types of train may well be replaced by e.g. the monorail, it must be possible to let this mode of transport steal quietly through the back gardens. Characterised by a higher frequency and a lower noise production, enabled by a strongly reduced speed just before and just after the station, it will be possible to integrate the train maximally with the housing, working and recreation functions.

Therefore we have chosen to include the course of the railway in a grid of 25x25 m., in the same way as Broadway is included in Manhattan.

To the North this grid is being bordered by a 'spine', containing small institutions for manufacturing and education, in dialogue with the University Campus.

To the east this grid is being bordered by the 'tower of useless diversion'.

To the south this grid is being bordered by housing, mixed housing/working places, urban villa's, increasing in scale from east to west and in dialogue with the neighbouring low rise housing area.

To the west this grid is being bordered by the station building and a great number of cultural provisions, opening up towards the town.

Extra emphasis is being given to upgrading the now largely neglected valley of the river Dommel. This has been done by creating an amphitheatre in direct relation to the station. The station will serve as a backdrop to the theatre.

Another starting point has been to invite the existing dwelling areas to relate directly to the plan. This has been done by means of a shopping mall, directed towards the Fuitlaan.
MUJI, A CITY
WITHIN A CITY
**INTRODUCTION AND AIM:**

As the program suggests, the aim of the competition is to develop a city image or 'urban design' for the area along the railway line in the town of Eindhoven. It is also an ideas contest aimed at investigating and shaping the town-planning potential of the area.

The design concept presented in this summary is a personal interpretation of the design programme and the understanding of the planning area.

The vision developed is based on the objectives and policies for this planning area, and aims at achieving or answering some issues related to cultural implications yet acknowledging acceptance of modern trends in architecture.

**REGIONAL AND CONTEXTUAL ANALYSIS:**

Regional;

As map (1) indicates the planning area is approximately centrally placed. It has potential growth due to its location and the fact that the area is bypassed by major communication networks from other large cities such as the railway network from Rotterdam to Germany, the ring road, the river Dommel etc. all contribute to the scenario.

Context;

The railway line acts as a border line between the more recent and modern architecture of the North and the old traditional and subtle architecture of the South. Most of the buildings in the south have pitched roofs and sky windows and range from two to five stories in height while in the north, a story height of between three and ten stories is common.

The commercial and industrial belt (Phillips and Daft) is located to the South - West and the technical university to the north. The 'quiet zone' is located to the Eastern end of the site and comprises of a neighbourhood of housing.
CONCEPTS AND SCENARIOS:

'There is no single image of the city. The image of a city is determined by the form and content of the reality of its substance. The city image depends on interpretations which change in time and space. As such a city is dynamic.

A city image offers a view of the history and current reality of the city. It is a frame of reference and embodies the immaterial aims and expectations of the city as a social, cultural and economic entity.'

Eindhoven wants to become the major centre or symbol of the surrounding seven villages it represents yet within this call for cultural representation there is need also to give it an image that portrays modern technology that the rest of Europe and the world at large can identify as an international culture. After all, with the opening up of the European market, Eindhoven will see more and more visitors each year, hence, giving the city an international image.

The concept and scenario therefore created in this project aims at achieving a compromise between past, present and future. As a result, the Bulwark and Fragmentation concepts seems the most befitting combination while the Science and Twin city scenarios are repeatedly emphasised.
THE PROJECT:

Outdoor space utilisation played a key role in determining the end result.

It is common practice in today's cities to find no considerations at all in planning for the outdoor activities. To acquire maximum green spaces it was necessary to group the functions together to create identifiable clusters sharing an internal court. This clusters further open up to share the more larger area along the railway line this common area acts as the 'no mans land' and ties the North and South. (plan & sketches).

All parking and storage spaces will be on lower basements in order to create public parks and safeguard security problems if any.

On either sides of the site (East - West) Entry Gates are introduced to create (1) a sense of transition from the surroundings to this area of the 'city within a city', (2) a transparent monument which allows visual contact from outside to inside and vice versa. The gateways proudly demonstrate to passengers and pedestrians the technological prowess of Eindhoven.

Due to the already suggested activity pattern (regional & contextual analysis), the Western gate will house major functions so as to continue this commercial development.

Functions mainly comprise of; (sect. elevation. x-x)

- the existing and the new passenger and goods platforms on ground level.
- waiting lounge, café's and offices on upper level.
- the shopping mall on lower level and accessible from the platform and also from the glass covered courtyards on either side of the railway at crossroads.
- the parking and bus terminus on lower level two.
- workshops and storage etc. on lower level three.
All areas flow into each other by use of double volumes and split levels. Escalators and elevators are used to connect the various levels. Activities which require massive public participation such as the museums, cultural theatres, cinema halls etc. are located near the main platform for ease of access. Also pedestrian access to offices and other functions will be partly by underground access tunnels through the shopping malls and partly on landscaped pedestrian promenades created alongside the railway line.

The concept appreciates the beauty of dynamic architecture. The passenger in the train experiences a series of unfolding vistas as the train slowly goes past. The design groups functions together yet purposely creates openings within the masses to allow glimpses on either sides. The changing or shifting diagonal on the south side of the railway helps to achieve this unfolding experience and to contrast to the more formal northern development.

The railway line is often treated as a backyard, this concept integrates the lines and opens to them, this way the lines become a vital part of the landscape. Alongside the railway lines on either sides and along the building schemes, public promenades (lower level) meander to create natural paths that stretch from the western platform, cultural centre and the shopping malls to the eastern gate and the community centre.

In the Netherlands the element of water, because of the numerous canals, is a common scenario. An artificial lake and river, tapped from the existing river dommel, have therefore been created. This will serve as part of the landscape and be used in the outdoor cultural sporting activities.
The northern development will mainly comprise of formal activities like offices for various professionals, clinic for staff and residences and research work related to the university. A pedestrian bridge, with an entry tower on both ends, and a vehicular access tunnel connect the university and the ancient housing scheme in the south.

The southern development relates to the more subtle and warm architecture of the south. Traditional materials of construction, e.g., wood and tiles will be used extensively. Chimneys and sky windows are architectural elements which appear on this development and echo the traditional architecture displayed in the nearby housing.

No desperate attempt has been made to unify the northern and southern developments as regards traditional versus modern as each has its own acquired beauty and value, but rather a careful balance of the building heights and massing between the existing traditional, the existing modern and the new scheme is compromised.

New buildings range from two to ten stories height. The combination attempts to create a dynamic rhythm both vertically and horizontally so that one does not conceive the architecture as one massive and dominating block but rather a scaled and proportional fragmentation of units that form a whole panoramic composition. One experiences a different perspective at any one different point be it stationary or changing as in a moving train (elevations). Monotony is hence eliminated.
IMPLEMENTATION:

All the functional areas and volumes are derived from the program brief requirements (modifications have been done where necessary). The project can be implemented in stages depending on factors such as economy, priorities and ease of execution.

The following stages in terms of priorities are suggested however:

(1) the housing scheme and the community centre (church, school, clinic and gymnasium).
(2) the cultural centre and museum.
(3) hotel and outdoor activities (sailing club etc.)
(4) the East and Western Gate complex (platforms, lounge, malls, parking etc.)

the offices in the north will develop simultaneously.
MYSTERY TRAIN

- We accept the existing fragments.
- We accept the fact that the railway is dividing the town.
- The ringroad is the connecting element.
- We want to add additional cultural attractions to complement the existing ones (evoluon, schouwburg) along the ringroad.
- These blend into the existing fragments and enliven them.
- Thus it becomes possible to translate the fragmented structure of the town into a quality living environment, a polycentric town grows.

One of these cultural attractions, the “Station Of Contemporary Arts” loves the railway. It unfurls its facade along the tracks to the railway station and integrates the railway as part of the exhibition. The facade is a support for an art which does not stay, which becomes memory, which cannot be bought or possessed by anyone, which only happens once. Its aura and its skyline become the special event in the park, which stretches south of the tracks. The “Boulevard” is vehicle of the facade: Like a backbone it supplies the “Station Of Contemporary Arts” with its amenities, its travelator, its shuttle- and containertrain.

The area north of the “Boulevard” will be reserved as a development zone within the grid. There the varying facilities such as hotels, trade fare centers, technology-parks etc. are given room to establish. These buildings of unspecified height enrich and take advantage of the “Boulevard” and its technical potential.

Between “Boulevard” and park a bridge is moving on former cargo tracks. Its space-time cinema utilizes the facade in the north as a screen and the scenery of the park in the south as a backdrop.
ON EN A REVE, EINDHOVEN L’A FAIT
La ville est une machine, un tout organique, fait de chair et de sang, une accumulation d'hommes qu'elle enferme.
Dans cet espace clos où la ville s'affirme dans la totalité de sa masse, il y a le "nous" incarné.
La ville enferme et repousse, dévore et transforme, attire et rejette, fascine et fait peur mais s'impose à nous.
Elle se nourrit, s'alimente des hommes qui la composent, de fragments de nature, de matières et elle fabrique.
Elle fabrique des signes et des images. Elle génère des symboles, des métaphores dont l'homme se nourrit et s'abreuve. Car l'homme qui l'a faite, la compose, l'habite, et la fréquente a besoin de repères et d'images.
La ville produit et se reproduit, se fait et se défait, seule, détachée de ses composants, à l'intérieur de son espace. Elle est devenue autonome.
Parfois elle disparaît, se dissipe, s'efface dans son extension et parfois elle renait, rejaillit dans son centre.

La ville d'aujourd'hui est déchirante et entraînée dans une perpétuelle accélération.
La ville est devenue incontrôlée, incontrôlable, elle souffre ; sa croissance effrénée est devenue anarchique, ses besoins l'ont fragmentée, morcelée, elle a gommé les tracés de la nature.
Dans ce huit clos, l'intensité des rapports humains est très forte, l'homme est soumis à des stimulations, des sollicitations innombrables qui appellent des réponses immédiates trop souvent pathétiques. Les hommes se fréquentent, se touchent, mais ils se heurtent et se repoussent les uns les autres.
Et l'homme se déchire et s'écorche, il hésite entre deux mondes, celui dans lequel son histoire le projette et la nature.
Gaston BACHELARD, la poétique de la rêverie

« Nous ne pouvons pas aimer l'eau, aimer le feu, aimer l'arbre sans y mettre un amour, une amitié qui remonte à notre enfance. Nous les aimons d'enfance. Toutes ces beautés du monde, quand nous les aimons maintenant dans le chant des poètes, nous les aimons dans une enfance retrouvée, dans une enfance réanimée à partir de cette enfance qui est latente en chacun de nous. »

Réné HUYGHE, Formes et forces

« Jusqu'à l'apparition de la vie, tout se passait comme si l'espace était la réalité essentielle, ramenant tout à lui, par ce refroidissement de l'énergie dont la forme stable est le terme. »

Gaston BACHELARD, la poétique de la rêverie

« ... telle est l'œuvre d'art : elle est chose; elle est objet; elle s'implante dans le monde physique et s'y installe; elle en porte les caractères : espace, matière, forme, apparences perceptibles pour lessens; mais en même temps, elle n'existe que parce qu'elle est soumise à une échelle de valeur humaine. En elle, réalités matérielles et réalités spirituelles ne sauraient se distinguer, non plus que fond et forme. »

Henri ATLANA, Entre le cristal et la fumée

« ... le temps était (...) le cadre immuable permettant aux mouvements et aux changements de se produire, l'inaltérable unificateur de tous les mouvements et de tous les changements. »

« L'empire du climat est le premier des empires. »
Charles de MONTESQUIEU

« Le botvre est en forme d'île au loin. »

« Entre la conception de l'isolationnisme insulaire et celle de l'île, lieu de balayette au vent, il y a place pour un espace de rencontre, de transformation, de richesse, de communication. »

Max ETNA

« La violence du visuel est bien l'apanage des îles. »

Max ETNA

« ... résurgence de l'eau qui coule en nous-mêmes et qu'on ne savait pas... »

Max ETNA

« Inlassablement l'appel des îles agit sur les continentaux jusqu'à ce qu'ils succombent à la tentation du voyage. »

Max ETNA

Micromégas, conte de Voltaire, 1750

Merveilleux voyage où s'accomplit le rêve de l'homme : abolir la pesanteur, annuller les distances. La science a fourni un point de départ à l'imagination poétique. La signification du conte se résumé dans le nom du protagoniste : petit-grand. Point de grandeur dans l'absolu. Rien ne se mesure que relativement.

Voyage d'un habitant du monde de l'étoile Sirius dans la planète Saturne.

« Dans une de ces planètes qui tournent autour de l'étoile nommée Sirius, il y avait un jeune homme de beaucoup d'esprit, que j'ai eu l'honneur de connaître dans le dernier voyage qu'il fit sur notre petite fourmillière; il s'appelait Micromégas, nom qui convient fort à tous les grands. Il avait huit lieues de haut. J'entends, par huit lieues, vingt-quatre mille pas géométriques de cinq pieds chacun. »

« ... il faut avouer dit Micromégas, que la nature est bien variée.

- Oui, dit le satanien : la nature est comme un parterre de fleurs...

- Ha ! dit l'autre, laissez là votre parterre.

- Elle est, reprend le secrétaire, comme une assemblée de blondes et de brunes, dont les parures...

- Eh ! qu'ai-je à faire de vos brunes ? dit l'autre.

- Elle est donc comme une galerie de peintre dont les traits...

- Eh non ! dit le voyageur, encore une fois, la nature est comme la nature. Pourquoi lui chercher des comparaisons ?

- Pour nous plaire, répondit le secrétaire.

- Je ne veux point qu'on me plaise, répondit le voyageur ; je veux qu'on m'instruise ; commencez d'abord par me dire combien les hommes de votre globe ont de sens.

- Nous en avons soixante et douze, dit l'académicien, et nous nous plaignons tous les jours du peu. Notre imagination va au-delà de nos besoins; nous trouvons qu'avec nos soixante et douze sens, notre âme, nos cinq lieues, nous sommes trop bornées; et, malgré toute notre curiosité et le nombre assez grand de passions qui résultent de nos soixante et douze sens, nous avons tout le temps de nous ennuyer.

- Je le crois bien, dit Micromégas ; car dans notre globe nous avons près de mille sens, et il nous reste encore je ne sais quel désir vague, je ne sais quelle inquiétude, qui nous avertit sans cesse que nous sommes peu de chose, et qu'il y a des êtres beaucoup plus parfaits. »
EMERGENCE

Les hommes font les lieux. Ils créent la ville, et l'image de celle-ci ne peut alter à l'encontre de son passé. Or, Eindhoven est marquée par une histoire : celle de la technologie, technologie qui l'a toujours orientée vers le futur.

La ville s'est développée, vite, très vite en répondant aux besoins de la ville moderne, de l'homme pressé. Elle a développé sa voirie automobile, son réseau ferré et elle a séparé, divisé à l'intérieur d'elle-même, en allant jusqu'à gommer des traces naturelles comme la Dommel. Ici, sur une coupure spatiale résultant d'un outil technique de la ville moderne, sur une barrière, un vide, réapparaissent la ville et les hommes.

Un nouveau paysage est créé, microcosme réel et symbolique, une microville dans la ville : c'est une île, c'est Micromégas.

Sur cette île, se réunissent, se mettent en tension, les deux mondes entre lesquels l'homme est confronté, hésite, s'entrechoque : la technologie, évolution culturelle, le monde moderne et la nature. Opposés ici, ils se complètent.

Cette île tend une passerelle entre la technologie et la nature et fait le mariage du sensible et du pragmatisme et affirme au-delà du caractère fragmenté de la ville l'unité de celle-ci en un même lieu.

Cette île est un lieu d'équilibre, de rencontre, de convivialité et d'échanges, une image exportable d'un espace culturel évolutif exprimant la permanence de l'identité d'Eindhoven.

Un phénomène d'osmose se produit et s'impose à un divorce flagrant de ces deux mondes, il se produit dans un espace protégé, isolé, comme un joyau par la ville pourtant, il communique. Le fluide qui l'entoure se propage et par son dynamisme, il défère sur la ville et les hommes.

REAFFECTION DES FLUX

De part la multiplication du trafic dans les années futures, les voies de circulation routières et piétonnes seront remaniées pour une meilleure utilisation des voies et espaces de surfaces. Un tracé souterrain est créé en centre ville, zone particulièrement sensible où l'infrastructure bute. Il redonne au centre la densité de centre urbain de toute ville, densité d'activités qui crée cette polarité. La circulation automobile est donc pour sa plus grande part dissociée de celle des piétons et bicyclettes qui sont en surface.

Les circulations piétonnes ouvertes sont permanentes, calmes, sûres, utiles et agréables. Les circulations automobiles dans le centre sont interrompues, rapides et donnent accès directement aux parkings souterrains.

Ainsi les franchissements piétons sont facilités entre les deux parties de la ville (Sud et Nord) qui se développaient et s'ignoraient de part et d'autre de la voie ferrée.

Les deux parties du centre ville peuvent se réunir à travers cette hiérarchisation dans différents types de circulations, la ville n'est plus coupée, morcelée, fragmentée par l'infrastructure urbaine des villes modernes. Le piéton n'est plus limité aux secteurs définis par la voirie.

Cette hiérarchisation des voies permet de retrouver une lecture de la ville pour le piéton. La gare est également restructurée. Le nombre de quais est augmenté afin que la ville puisse assumer sa position de capitale régionale.
Située entre deux tissus typologiquement et morphologiquement différents, Micromegas montrera son unité, sa continuité et sa densité.

La cité bénéficie, par le site dans lequel elle s’inscrit, d’une place privilégiée. Elle s’articule sur le centre ville, la gare et l’université. L’accès est donc facile, c’est un atout pour ce complexe social, économique et culturel à vocation européenne et internationale.

La proximité du centre et des bureaux la met en relation directe avec le monde des affaires et celle de l’université avec un pôle éducatif évolutif.

La cité sera l’élément franchissant les voies, l’élément de liaison entre les parties sud et nord de la ville. Les relations sont affirmées essentiellement par la voirie et non par la continuité du bâti puisqu’au nord la zone verte est conservée et qu’au sud une promenade longeant la cité est aménagée. Elle sera de plus une liaison diagonale dynamique jusqu’alors inexistante orientée vers le centre ville et allant jusqu’à la zone verte.

**MICROMEGAS**

Micromegas sera un élément actif, évolutif permanent et expérimental, une rencontre dans la ville du plaisir et du savoir.

**Elément actif**

Montrer, démontrer, communiquer et faire comprendre ; vulgariser et démystifier la haute technologie seront les objectifs de Micromegas afin que celle-ci devienne moins hermétique. Parallèlement, elle sera une source inégalée de documentation pointue et adaptée aux professionnels.

**Elément évolutif**

Par sa banque de données et sa flexibilité, la cité sera toujours à même d’être constamment capable de présenter les dernières nouveautés, les techniques mondiales d’avant-garde. Les serres sont dynamiques, elles reproduisent le cycle de vie des quatre saisons.

**Elément permanent**

Sa structure et le stockage des informations en feront une source de références, de recherche, une mémoire de la haute technologie. Tout en enrichissant la trame des espaces verts majeurs de la ville, elle propose de plus, avec la serre, une promenade non soumise aux aléas climatiques.

**Elément expérimental**

Par ses moyens de culture active, exposition participative, laboratoires, ateliers, Micromegas sera un centre d’expérimentation, de démonstration de haut niveau des techniques de pointes.

Par ailleurs, la cité alliera aux plaisirs de l’esprit ceux du corps, car elle favorise la détente, la rêverie, la contemplation du promeneur.

La rencontre du savoir et du plaisir des sens fera appel aux capacités sensorielles de l’être humain par le biais de diverses fonctions de la cité (restaurants, serre, cinéma, ludothèque, musée…).
### UTILISATION ET FONCTIONNEMENT

La cité a pour but d'intéresser des catégories d'usagers aussi diversifiées que possible, hommes, femmes et enfants, de tous âges, professionnels ou néophytes, habitants d'Eindhoven, ou d'ailleurs,

Par son statut d'espace public, l'accès général à l'île (circulation, places, jardins extérieurs) sera gratuit et ouvert sans interruption.

Certaines activités situées à l'intérieur de la cité seront payantes et seront ouvertes de 9 heures à 22 heures, voire plus tard en été, tous les jours de l'année.

Micromegas fonctionnera en permanence.

### SOMMAIRE DES SURFACES

Les activités sont regroupées en cinq ensembles

<table>
<thead>
<tr>
<th>Ensemble</th>
<th>Description</th>
<th>Surface (m²)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.</td>
<td>Les activités principales</td>
<td>78 000 m²</td>
</tr>
<tr>
<td>A1</td>
<td>Musée de la technologie</td>
<td>2 500</td>
</tr>
<tr>
<td>A2</td>
<td>Bâtiment central d'exposition</td>
<td>10 000</td>
</tr>
<tr>
<td>A3</td>
<td>Salle d'exposition</td>
<td>2 000</td>
</tr>
<tr>
<td>A4</td>
<td>Hall de démonstration</td>
<td>3 000</td>
</tr>
<tr>
<td>A5</td>
<td>Laboratoires de démonstration</td>
<td>2 000</td>
</tr>
<tr>
<td>A6</td>
<td>Dépendances université technique</td>
<td>15 000</td>
</tr>
<tr>
<td>A7</td>
<td>Salle des congrès</td>
<td>3 000</td>
</tr>
<tr>
<td>A8</td>
<td>Salle de réunion</td>
<td>4 000</td>
</tr>
<tr>
<td>A9</td>
<td>Ludothèque</td>
<td>5 000</td>
</tr>
<tr>
<td>A10</td>
<td>Cinéma</td>
<td>500</td>
</tr>
<tr>
<td>A11</td>
<td>Bibliothèque</td>
<td>1 000</td>
</tr>
<tr>
<td>A12</td>
<td>Les serres</td>
<td>30 000</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ensemble</th>
<th>Description</th>
<th>Surface (m²)</th>
</tr>
</thead>
<tbody>
<tr>
<td>B.</td>
<td>Les activités d'accueil, de commerce</td>
<td>6 300 m²</td>
</tr>
<tr>
<td>B1</td>
<td>Accueils principaux</td>
<td>3 000</td>
</tr>
<tr>
<td>B2</td>
<td>Accueils secondaires</td>
<td>2 000</td>
</tr>
<tr>
<td>B3</td>
<td>Librairie</td>
<td>300</td>
</tr>
<tr>
<td>B4</td>
<td>Restaurant, café</td>
<td>600</td>
</tr>
<tr>
<td>B5</td>
<td>Bar, salon de thé</td>
<td>300</td>
</tr>
<tr>
<td>B6</td>
<td>Centre d'informations culturelles</td>
<td>100</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ensemble</th>
<th>Description</th>
<th>Surface (m²)</th>
</tr>
</thead>
<tbody>
<tr>
<td>C.</td>
<td>Les activités administratives</td>
<td>800 m²</td>
</tr>
<tr>
<td>C1</td>
<td>Administration</td>
<td>500</td>
</tr>
<tr>
<td>C2</td>
<td>Gestion</td>
<td>300</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ensemble</th>
<th>Description</th>
<th>Surface (m²)</th>
</tr>
</thead>
<tbody>
<tr>
<td>D.</td>
<td>Les circulations</td>
<td>67 600 m²</td>
</tr>
<tr>
<td>D1</td>
<td>Circulations internes</td>
<td>8 000</td>
</tr>
<tr>
<td>D2</td>
<td>Circulations extérieures abritées</td>
<td>3 200</td>
</tr>
<tr>
<td>D3</td>
<td>Circulations extérieures de plein air</td>
<td>6 400</td>
</tr>
<tr>
<td>D4</td>
<td>Promenade</td>
<td>50 000</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ensemble</th>
<th>Description</th>
<th>Surface (m²)</th>
</tr>
</thead>
<tbody>
<tr>
<td>E.</td>
<td>Les activités logistiques</td>
<td>20 000 m²</td>
</tr>
<tr>
<td>E1</td>
<td>Sécurité, gardiennage</td>
<td>500</td>
</tr>
<tr>
<td>E2</td>
<td>Sanitaires</td>
<td>600</td>
</tr>
<tr>
<td>E3</td>
<td>Parking voitures</td>
<td>15 000</td>
</tr>
<tr>
<td>E4</td>
<td>Parking vélos</td>
<td>3 000</td>
</tr>
<tr>
<td>E5</td>
<td>Stockage matériel</td>
<td>500</td>
</tr>
<tr>
<td>E6</td>
<td>Locaux personnel</td>
<td>300</td>
</tr>
<tr>
<td>E7</td>
<td>Infirmerie, locaux syndicaux</td>
<td>100</td>
</tr>
</tbody>
</table>

**Surface totale**: 172 700 m²
Everyday gives proof to the fact that we understand the city well. Most of the time we are on good terms with her. Yet, she poses a lot of questions to town-planners and architects. Most of them concluded long ago that the city cannot be rendered in the light of one all encompassing model or image. The city as a system can only exist in a very narrow domain. A reaction to this situation can be one of relief. Gone is the compulsion of the model. Everybody can have his or her particular conception or image of the city.

This relativistic viewpoint is a critical one for the theoretical discussions about the city. "You're opinion is as good as mine", sounds very democratic but if we put less and less weight on the quality of arguments then, in the end, this is deadly for any debate. Besides the fact that bookshelves are crammed with knowledge about the city, In architecture and town-planning there is little, so called, knowledge accumulation. There are many models and metaphors that can explain some aspect of the city. But all these did not lead to a theoretical framework compared to that of the natural sciences. Maybe we can compare architecture's situation to that of the social sciences. We have lots of little building-elements but we can't decide see the complete building.

Architecture stands with one leg in art. Giving up scientific pretensions could set free a lot of energy that we could put to creative use (notwithstanding creativity in science). The question again is, if such an autonomous perspective is a fruitfull one for urban designers. The next pages are a first attempt at a personal investigation of topics that I regard as important in urban design.

In urban design influences are felt from different disciplines. Different arguments are thus used to arrive at urban designs. Looking at designs from town planners I get the feeling that these plans are often missing a quality that architectural plans have.

How can urban designs direct while at the same time leaving enough room for the unexpected? What aspects of a plan should be strictly defined and what aspects should be left open? Clearly the urban designer has other responsibilities than the architect.

Quality that uses ambiguity in a positive way. The problem with the architectural design is that it is so much focused on the realization of a building that it must be very specific in its directions towards materialization. When these kind of plans are raised to the urban scale, it's very likely that reality renders the plans invalid in a short time. Though, given the popularity of 'paper' architecture one can conclude that these kind of plans communicate better with the public than the conventional urban plans do.

How to reduce the mutual incomprehensions between architects and town planners. In the introduction for the competition programme the authors speak of a paradox between the two disciplines. My question would be: "what can they learn from each other". Not only in Eindhoven the local government tries to bridge the supposed gap with so called image plans. This, for the moment, seems to have brought the discussion closer to the architectural side.

Today the rigid, traffic oriented, concentric model has been officially abandoned. But, despite being a conceptual entity, this model has made its concrete marks in the city and can therefore not be neglected. The new approach can quickly become yet another rigid model, a straitjacket for unforeseen developments. One aspect all models have in common is their ease of use. they're clear, they're concise but maybe most important is that because of their often schematic character leave a lot of important points of dispute open.

Quality that uses ambiguity in a positive way. The problem with the architectural design is that it is so much focused on the realization of a building that it must be very specific in its directions towards materialization. When these kind of plans are raised to the urban scale, it's very likely that reality renders the plans invalid in a short time. Though, given the popularity of 'paper' architecture one can conclude that these kind of plans communicate better with the public than the conventional urban plans do.
Typology

The city is a product of its society, and is conservative by nature. Obviously there is an unproblematic background that we share with most of the other inhabitants of the city. We could be challenged to make a systematic account of this unproblematic ideas about the city. This we could call a typology of the city. Though it would be an unrealistical extensive project, it would also be an interesting one. Maybe, for the time being, it would be more reasonable to construct a working-typology, a reduced one, without an all encompassing systematic. A typology that is cut to size for the problem at hand.

Types are abstract constructions, they don't exist in their pure forms. And though types can be transformed, it is not a sole individual, or the creative architect, who can set out and invent new types. Types are chosen by history. Types are formed and transformed by social practices. Types (and models) make a city readable.

All this sounds very conservative, and it is. But it is because of this commonplace knowledge that we can handle the uncommon sensations. Perceived self-control is a term from the field of environmental psychology, and I think it is one of the basic needs of man. We need the feeling of being in control of our environment, being able to 'read' our environment. But on the other hand, always knowing what to expect, or what to do can be as boring as watching a soap-opera. So the other ingredient we need, although in lesser amount, is the uncommon, the unexpected, the suspense.

I believe some types have become so differentiated that they leave no space for deviation, no room for play, they have become strict models. On the other side there are types that we cannot read well enough, yet. Or maybe they are imposed on us, for example by, an economic play of forces.

Scenario

There lies a danger in the use of scenarios. Particularly in the way they are used in politics. Here they are used to predict the effects of certain actions. Every scenario is based on certain presuppositions.

The moment that a scenario seems to establish the right effects, it can act as a path to realize them. But reality knows of no such. The danger is that once it has become standard policy, it is as if the effects are bound to be realized anyhow. Here the presuppositions are easily forgotten.

The scenario as it is used in, for example, the theatre, is more of a pragmatic instrument. Like the working drawings and building specifications are a kind of scenario to the realization of the building. It is this, less pretentious, notion of scenario that interested me most.

In the competition program three scenarios are described. Properly speaking, they describe a situation, and not, like in a real scenario the way to reach it. But, the descriptions can generate scenarios. All the scenarios lift out and exaggerate an aspect of society that is present. What I do not like about scenarios is their one-sidedness.

Suppose you were to choose between four different movies. The first three were each like one of the descriptions for the scenarios, but the fourth was a movie in which all three played their role as different characters.

So, for the competition I choose not to choose, but to let each scenarios play a different character, in a kind of super-scenario.
What is the difference between a collection of fragments and total chaos?
Total chaos is undecipherable, it frustrates every attempt to attach meaning to it. A collection of fragments, however, has a strange dualistic character. It encourages you to attach meaning to it. But at some point it will eventually frustrate some of your previous assertions. The fragments question the existence of a definite meaning. They strike a balance between frustration and motivation. Like in a text, where discrete units (words, sentences or even entire books) encourage you to attach meaning to it. You are constantly gluing pieces together. But there will always be a next word, sentence or book that corrupts your carefully constructed whole. If there is never anything as a definitive and stable meaning, why is it then that we always try to reconcile incompatible pieces of meaning? It is hard not to. Typical of our time is that we realize ourselves that this is the case, but that alone doesn't make a relatively stable meaning obsolete. We need a kind of unproblematic background to handle and enjoy the grinding of incompatible meanings.

Is the city today more fragmented than in the past? According to Geert Bakker this constitutes a prejudice. The difference does not lie in the fact that the city of today is more fragmented than that of the past, but in the fact that we are less and less capable of living in a fragmented world. Our mental frameworks are so rigid and conceited that we are no longer capable of handling the multiplicity and elusiveness of reality.

Accepting the city and therefore the world "with all its oppositions and absurdities", becomes possible in a unity that is formed by the narration.

Thinking about the concepts and the scenarios, trying to reconcile them, trying to conceive a story, the concepts suggested a sequence. From bulwark to fragment, to disappearance. But looking at the scenarios I found that the states and directions were different.
EINDHOVEN

The center of the city, including its railway area, can be described as typologically weak areas. This area has a lot of potency. The difference created by the railway is noticeable but not expressed as, what could be, a distinct character trait of a self-confident city. By reading those differences, and by expressing them, I hope to add something to 'the expertise of the site' (Bekeart). But just expressing them, is not enough. Pure types do not exist. They are tools to read the city. They don't give you clues to what to do in the future. They are basic materials for the story. They lend the story its readability, its credibility. It is the commonplace knowledge.

In a good story you need more. You need 'breathing' and impure types, still recognizable but transformed types, mixing of types. In short, you need an intrigue.

I already mentioned the image-plan with which the city of Eindhoven believes to have an instrument for the development of the city. If the image-plan is no more than an architectural plan on a larger scale it can easily become a heavy burden. The pictorial force of these plans is often so big that it is hard to question the depicted images. They suggest a control that is absent. These plans can not be backed up with the instruments to realize them, and I doubt that they ever can be. How then to present a plan that communicates well with its public, and at the same time doesn't fix itself to the depicted images.

I tried to put my design (if it is one) in the form of a story. It's the story of three different characters, and how they interact. Like all stories it is fragmented. There is no need here for a one to one correspondence between place and time. The reader has to cooperate, has to invest his own ideas and knowledge to fill in the picture.

SCENARIOS

Scenarios could form the intrigue of the story. Like in a film-scenario it's a pragmatic instrument and is not explicitly aimed at some desired effect. Therefore I used the descriptions not as the effect I had to establish in my plan, but as three types of character. With these characters I composed some kind of super-scenario, in which the realized characters are never pure types. The Good also has some Evil in it. The Science-type also has some Twin-type in it. Every character has its strengths and weaknesses. Sometimes they share certain character traits, sometimes they are totally opposed. It is in the story that this fragmented mixture of consistency and contradiction is made into a unity.

Looking at the competition area and its surroundings, I found that all three characters where present. The area to the North of the railway fitted best to the Science-city scenario. The area to the South, implied the Spleen-city scenario. The area of the railway, with its associated buildings and with the bus terminal fitted the Twin-city scenario. So, the stage is set.
RAILWAY

In the history of Eindhoven the railway has always been regarded as a barrier. In the meantime this barrier created a difference between the North and the South. The result is that this barrier is now more less accepted as a matter of fact. But as is the case with a river, there aren’t many points where you can cross it. In the case of Eindhoven, the few North - South connections are heavily used. These connections created barriers that are much more annoying, for example between the Stations Plein and the ‘Bijenkorf’. These days, the need for physical connections is less than it used to be. Barriers can also be effectively crossed by means of telecommunication.

TRAFFIC

Eindhoven is a car-friendly city. The network of roads has, compared to the Randstad, little problems to accommodate the traffic. In some places, like the Kennedylaan, it even looks as if there is too much capacity. Amending this network of roads has no high priority. The only amendment I want to suggest is to turn around the traffic direction so that you enter the heart of the city through the Vestdijk tunnel, and not through the ‘backdoor’ of the Elisabeth tunnel.

The Sommeltunnel is widened, and gives access to the platforms of the central station. The little station is build under the widened tunnel and comprises of a waiting-area, an automatic ticket-vendor, and four moving staircases. On both sides of the station there is a tower. These towers mark the beginnings of the two promenades.
**SQUARE**

The fourth-square is more spacious. It can be best characterized as a traffic square. Large building volumes enclose a busy square. Buses, cars, and people mingle in an exciting blend of activities. People are waiting for their bus...

**BOULEVARD**

In the Las Vegas strip we can see a modern materialization of the boulevard type.

The classical boulevard is typical of a city like Paris.
PARK

The area North of the railway becomes a mixture of science, education and commerce. It's like a modern amusement park. The strip is divided into three zones. The zone next to the Dr. Dorgelohan must be used for signs to communicate with the traffic. The middle zone is the building zone. For every company or institution it is compulsory to provide a connection with the promenade. They should provide information or amusement for the people on the promenade. This forms the third zone.

PROMENADE

The North-promenade is a 10 meter wide elevated platform all along the railway. All the institutions and companies have entries to the side of the Dorgelohan, but are also connected to the platform on the other side.

The South-promenade is a walk through, or better, alongside the park. It has benches oriented towards the railway. From here you have a view on the North-promenade.

The area South of the railway is more of a classical park. It can be used for all kinds of activities. Walking, running, playing, reading.
RANDY
SUMMARY

The programme requests the urban intervention in the fragmented city. If fragmentation is a reality, it is argued here why not use it.

Further, what happens if the design intervention choose not to fill in the gaps in between cause and effect but to act within the freedom it affords.

City Image:

This design is based on the belief that modernity is an accumulation of effects and causes which has been reversed. The city is viewed as in a state of continuity in between past and future. Therefore there is only void. Hence the city remains a void. The emptiness at a given time is the reason for future intervention.

Concept:

Convention offers limited urban interventions. In that it offers a system of designing parcels at a given time. This concerns with the converse, it promotes the design of the 'things in between'. It reacts to the conventional plan nature, hygienic and unblemished 'complete' process. Incompleteness and continuity is the thing in between.

Continuous change, disorder, noise, imperfection and chaos are the essential ingredients of the process. No activity can be viewed as not being economic. Therefore the key to development is how effect and cause can be bridged with economic activity.

The key to development is the use of an incremental approach and allowing investor types to generate growth is always integrated in this approach.

Four types of investment in land and property:

- **PRESENT**
  - (A) bazaar
    - agent: serendipitous actor
    - source: own money
    - purpose: use value restructuring
    - function: consumption
  - (B) jungle
    - agent: dealer
    - source: productive sector
    - purpose: annual rent
    - function: investment switch
  - (C) organism
    - agent: planner
    - source: public revenues
    - purpose: restructuring
    - function: public coordination
  - (D) circus
    - agent: speculator
    - source: borrowed money
    - purpose: capital gain
    - function: intrinsic dynamic

- **FUTURE**
  - (A) bazaar
    - agent: serendipitous actor
    - source: own money
    - purpose: use value restructuring
    - function: consumption
  - (B) jungle
    - agent: dealer
    - source: productive sector
    - purpose: annual rent
    - function: investment switch
  - (C) organism
    - agent: planner
    - source: public revenues
    - purpose: restructuring
    - function: public coordination
  - (D) circus
    - agent: speculator
    - source: borrowed money
    - purpose: capital gain
    - function: intrinsic dynamic

---

The table above shows the different time horizons of investment and the corresponding roles of various agents in the exchange of land and property.
One could argue that this approach can be used anywhere. The answer is yes but the frequency and the nature of mixing each type with other would give Eindhoven its unique character, hence the fifth requirement of the brief (proto-architectural sketches) are missing due to this unconventional approach. Instead urban knitting and stitching almost as fill in the gaps would result when and where possible, since there is an ‘urban designer’ available during the process his impact will have to be then and there.

Urban Design

Designing the spaces in between attempts to free architecture from the cult imagery (Metropolitan life depends on identity, based on powerfully positioned architectural imagery) and to achieve instead an architecture of freedom which relieves people of the obligation to respond to it.
**Scenario**

Village of Eindhoven will be changed to become a Metropolis in its own pace and not allowing the village to dissolve but to let it evolve.

Scenarios are goal directed. Urban intervention is characterized under three types;
- element of conservation
- element of reconstruction
- element of enhancement.

If the above development is identified as 'A', 'A' is identified as an existing character of a place. The major new intervention could be categorized as 'C' (place or a character).

**Planning Systems:**

Spine created over the railway line becomes a pedestrian network. This is encouraged to grow sideways based on the scenarios identified above. Then integration happens due to incremental growth promoted by urban fragmentation principles.

It is argued here that urban development is to generate growth between 'A' and 'C' at all times respecting the qualities of 'A' and 'C'. The new type would have qualities of both 'A' and 'C'. This is a hybrid of architecture.
The identification of the choice of the concept:

In the past, urban design had been preoccupied with aesthetic, physical, morphological etc. concerns and less concerned with the actual 'mechanism of growth'.

This approach of designing the 'actual mechanism of growth' is a personal reaction to those attitudes.

It argues, that perhaps it is not the form of the individual block or the street that matters so much but the 'glue' which sticks it all together and further, it is the 'public spaces' that matters.

Here the designer is not an arbiter of good taste in aesthetics or form but an initiator or an activator in promoting public activities in any form or shape it wish to happen.

Hence the Urban Designer does not deal with a set ideology or a preconception but is expected to get 'his hands dirty'.

Keys for promoting growth:

It is argued here that any activity of growth is economical. Therefore, Agents of growth necessarily have a say in 'what they want in return'. Thus physical development is a statement of this reality. Eindhoven is typified by this reality. What makes and will make, Eindhoven, Eindhoven is its economical-physical reality.

It is argued here that what ever the motivation of the activator of growth may be, they all need public facilities. Therefore the 'the common area of contact' or the 'glue' in between are the 'streets'. Therefore any development, hence the initiator of growth are the 'streets'.

So the design can be explained as the growth of 'street network' under four phases (acts) allowing the interaction of four agents of growth. They are;

(A) Bazaar The agent is a serendipitous actor. He acquires (occupies, buys or inherits) a property with no intention of speculation, but, when selling the property, may find out that it has increased in value. The actor is serendipitous in the sense that the profit he possibly receives is accidental. The source of investment is the surplus accumulated mostly by the owner or user himself. The house-building is not speculative, but the client is known. The purpose of investment is use value. A serendipitous actor makes his land-use and investment decision according to the subjective use value of the site, not according to the exchange (market) value. The function of investment is the consumption of these use values. The consumption satisfies the need of the agent. The action of an agent is oriented to present use. The produced land-use pattern is like a bazaar, "the city in its richness of activities and opportunities, as well as in its diversity of individuals" (Langer 1984, 102). Individuals with different taste and skills produce rich and heterogeneous space with plenty of nuances and differences.

(B) Jungle The agent is a dealer. The source of investment is surplus produced in the productive (primary) sector. The main purpose of investment is annual rent. Dealers switch investment from the productive sector to the real estate sector. This happens when there is an overaccumulation of capital in the productive sector. The cycles of production determine the timing of investment. The function of investment is to switch overaccumulated capital to better use. Investment in the real estate sector is made only as the second-best alternative, when there are no profitable investment opportunities in production. Dealers' action is oriented primarily to the present exchange value. They do not intend to freeze the money for a long period. The produced land-use pattern is like a jungle. The external laws of production cycles dictate the production and use of space. "The jungle, with all its power and its majesty, is surprisingly fragile and delicate, living off its own resources, based in infertile soil, always teetering on the brink of a disaster that could turn it into a Sahara" (Langer 1984, 106). With a turn in the cycle of production investment is shifted away from the real estate sector and real estates
becomes devalued. Because investment is not determined by the need for space, there is always a possibility for overdevelopment. This kind of built environment has been called landscape of capital, that is "capital's artifact", "a built environment constructed without reference to locality, history or human needs" (Huxley & Berry 1989, 95; see also Harvey 1981).

(C) Organism The agent is a planner. Planners are public authorities at different levels of government (state, district, city). They channel investment in public works (streets, parks) and construction projects (public housing, public buildings). They draw up plans and grant construction permits. They assemble land for redevelopment, coordinate land uses and carry out renewal projects. The source of investment is public revenues. Public revenues are not only invested directly in public projects, but they are also invested indirectly when redistributed to landowners in the form of an increase in land value. In the case where the local government buys or appropriates land in order to assemble land for development and then sells or gives the land to private developers, taxpayers' money is redistributed to private developers. In the case where land-use planning creates increment in real estate value that is not levied out, taxpayers' money is redistributed to private developers. Walker (1974) has termed such a rise in rent redistributive. The purpose of investment is to create conditions for the reproduction of labour power, economic restructuring and capital accumulation. The assemblage of parcels of land, the coordination of land uses, investment in infrastructure, public services and renewal projects serve the needs of the economy. The action of an agent is oriented to future use, and the anticipated needs dictate the forms of activity. The produced land-use pattern is called an organism. It is "a system of specialized organs functioning for the common good of the corporate body. Each part of the body has a role to perform." (Langer 1984, 101.) Uses of land have a planned function in promoting a selected target (be it the capital accumulation or the reproduction of labour power). For example, one aim of coordinating land use is to reduce the contradictory land use patterns found for example in Houston, the city without zoning, "such as a cement factory next to a residential subdivision and a small office building next to an adult pornography bookstore" (Feagin 1984, 118).

(D) Circus The agent is a speculator. Speculators seek gain by using the market for their self-interest. They try to anticipate the change of prices and to sell and buy in favourable market situations. They can also try to manipulate the market by, for example, lobbying for or against planning permissions. The source of investment is monies borrowed and hoarded together from different sources (savings of small investors who buy shares in real estate investment funds; capitals of firms, financial institutions and public institutions which form joint-stock companies for construction projects). The purpose of investment is capital gain. Agents are most of all interested in land as a financial asset. Land is treated as a financial asset. Annual rent is also important, but the main object for speculation is the capitalized value of land. The function of speculative investment is to establish the intrinsic dynamic of the real estate sector. The intrinsic laws of the real-estate sector determine the low and high tide of flows of money, not the external laws of production cycles. The action of speculators is oriented to future exchange. The increment in land value is sought continuously, not only in the conjunctures when there are no profitable investment opportunities in the productive sector (the jungle type of investment). The produced land use pattern is called a circus. A circus can be erected in one night. It is easy to remove and change. Its arena can be used for various purposes. Elephants and acrobats can simultaneously or in succession use the circus space. The audience is different every day and it is attracted by different performances. When the show time is over the circus is dismantled and removed to a locality where there is a fresh demand. The floor space built like a circus is suitable for some special use but in the meantime does not exclude other possible uses. This kind of floor space has been called "an abstract space" (Edwards 1982). A circus is manipulated, used and controlled by speculators for their self-interest. A circus is a place for struggle, competition and risk-taking. It is a place for large fortunes, but also for enormous
losses. Like in the jungle, there is always a danger of overcapacity, vacancy, and desolation, because investment is not planned according to known need or demand.

Having introduced the four types, we can now return to the question of four theories of investment. The typology can be used to classify these theories. The theory of derived demand argues that the demand for final products (such as houses, factories producing cars, art galleries) explains investment in land and property. This theory concerns the bazaar type of investment. According to this explanation the purpose (the final cause) of investment is regarded as an explanatory factor. Investment is made because of the specific use value they produce. The theory of switched investment argues that investment in land and property is switched investment from the productive sector. This theory is applicable to the jungle type of investment. The most crucial factor in the theory is the investment switch (the formal cause). By way of explanation the theory refers to the function of investment. The theory of conditions for economic restructuring argues that public investment in land and property has the function of contributing to the reproduction of the labour power and the means of production. The theory concerns the organism type of investment. By way of explanation the theory refers to the function (the formal cause). Investment is made because of their indirect systemic influence. The argument is teleological. The theory of the real estate sector’s intrinsic dynamic argues that investment in land and property obeys the laws that are intrinsic to that sector. The theory applies to the circus type of investment. By way of explanation the function (the formal cause) is regarded as the most important explanatory factor.

In sum, the four theories not only concern different types but in addition they limit themselves to and focus on one cause or determinant only. Three of them regard the function of the system as the most important explanatory factor. One of them refers to the agent’s purpose. The picture these theories can offer of real estate investment is therefore necessarily narrow. Thus, no single one of them can be used as a guiding theory for gathering empirical evidence. Therefore, instead of using any one of these theories, I will use all of them combined into the typology that I use as a heuristic for analysing some empirical case of the urban history of Helsinki. Before going into this empirical analysis, however, some specifications concerning the typology are needed.

Further they would interact as identified below.

---

They physically create characters along streets. Therefore by inviting them to participate one could control the growth of character at a given time.
This interaction happen under Four Acts.

**Act 1. (time span: 6-12 months)**
Here the investor type **Organism** which promotes restructuring of public functions in collaboration with **Circus** type which promote capital gain is responsible for creating intrinsic dynamic.

Physically nodes are identified and allowed to grow over the rail track creating a 'street' for pedestrian activity – this is then allowed to grow as the main spine in the design.

Initially an underground network of transport is created under the existing track linking the east end of the city with the north end as indicated in the diagram 'Urban intervention', this creates an East-West Link for growth along the existing railway Track.

**Act 2. (time span: 5-10 years)**
Here only the investor type **Organism** which promotes restructuring of public functions happen in collaboration with **Jungle** type which creates an investment switch by creating building stock for 'Annual Rent'.

Physically pedestrian spine is allowed to grow across to accommodate identified Places and spaces. This promotes the pedestrianising of existing streets.

**Act 3. (time span: 10-20 years)**
Here only the investor type **Circus** is (reinvented) to promote restructuring of the old places and spaces by creating capital gain and promoting an intrinsic dynamic in growth. This then collaborate with the **Bazaar** type which creates a building stock of use value for consumption.

Physically the new pedestrian network begins to interlink the existing places and spaces with the new development of spaces and places. The addition happens incrementally. The new architecture created with response to the old and the new will be unique to that street.
Act 4 (time span; 20-50 years)

Here, only the investor type Bazaar which promotes the growth of buildings for use value, for consumption is promoted together with the Jungle type which promotes an investment switch for creating, a stock of building for annual rent is encouraged.

Physically the new hybrids of architecture created along streets (new and old) extend across the physical boundaries to the inner city to unite the spaces with the places. This creates the foundation for the new identity of Eindhoven.

The New Identity:

The final physical development will be characterized by its unique street network. Each one with its own mix of commercial and public interest.

The four end poles of the Spine East-end, West-end, North-end and South-end will have their own characteristics enhanced by the Design Forces.
The design forces:
The spine along the way creates its own forces to unite the streets. The forces are positives and negatives, in that they unite or disunite character of places and spaces.

The Main Positive Forces:
The main positive forces to unite happen along the front of the University. Hence the built form is static and 'quiet' in its environmental composition.

The Main Negative forces:
The main negative forces of uniting happens in the centre of spine, creating an explosion which unites and at the same time unite the cross streets when they begin to change character as they cross the spine.

This become the uniting point of all activities and patterns. Finally transforming in to the 'Transport Terminal Eindhoven' linking pedestrians with railway, underground and bus station with functions as commercial, cultural, leisure, educational and all other economic activities of Eindhoven.

View of the train passengers:
The tunnel created by building over has views (releases) at selected points framing the view of the new development. They are framing views of 'public' spaces to be viewed along with artistic, sculptural works strategically positioned.

City would be revealed as the train slows down. The openings to the out side will be widened as the train slows down, allowing a better view of Eindhoven.
SECTION A-A

DOMINANT CHARACTER IN TYPE OF DEVELOPMENT

NORTH END
TRANSPORT, COMMERCIAL, OFFICES

COMMERCIAL
DOMESTIC
CULTURAL
ENTERTAINMENT
LEISURE

TRADE CENTRE

WEST END
ENTERTAINMENT, HIGH RISE

ABE

MINAS

SOUTH END
LIGHT INDUSTRY, COMMERCIAL, RESIDENTIAL

VIEW OF THE TRAIN PASSENGERS.
REPLIQUE 7
CONTRASTE : EINDHOVEN — UNE VILLE HISTORIQUE
L'ÉGLISE

LA PLACE DU MARCHÉ

RÉPLIQUE

CONTRASTE, EINDHOVEN - UNE VILLE HISTORIQUE
CONTRASTE, EINDHOVEN - UNE VILLE HISTORIQUE
1. Un BRAVO pour Eindhoven

Que faut-il encore donner à quelqu’un qui a tout?
Ou n’a-t-il pas tout?
Ou n’a-t-il jamais assez?
Donnes-tu des choses qu’il n’a pas demandé?
Donnes-tu des choses qu’il peut consommer afin de les lui donner à nouveau?
Est-ce une "QUEST FOR URBAN DESIGN"
or une demande inutile?
Car Eindhoven a vraisemblablement tout ce dont une ville peut avoir besoin:
- des autoroutes
- des grandes voies
- des parkings
- une équipe de football réputée
- des parcs
- des grand’places
- des usines
- des emplois
- une université
- des églises
- des centres culturels
- des hôpitaux
- des lieux de récréation

SEULEMENT ...

2. PAUVRE Eindhoven

A Eindhoven on ne s’arrête qu’aux feux rouges.
Pourquoi s’arrêterait-on?
Lui manque la beauté et l’étonnement de la ville historique. - La ville qui au moyen-Âge et pendant la renaissance possédait de l’argent. - Les photos comparatives y donnent une explication. Pas qu’Eindhoven n’a absolument rien à offrir, mais la portion de qualité est trop peu considérable.
3. AINSI...

Apres mBre réflexion et de multiples recherches, notre proposition est la suivante:
Caractérisons "l'affaire" par la simplicité.
Ne cherchons pas des théories et des plaidoyers compliqués, ni des projets ou des scénarios difficiles.
Une ville sensible à ce qui se passe en dehors et dedans du périphérique, au dessus et en dessous.
Aimable pour le piéton et pour le cycliste.
Utilisable pour l'automobiliste.
Habitable pour l'étudiant et le citoyen, l'homme d'affaire et le pauvre.
Une liaison entre le campus universitaire et l'habitation rurale ne conviendrait pas.
C'est pourquoi on laisse passer le train droit comme une flèche à travers les feuilles des peupliers afin qu'on puisse subir intensément le train et la verdure dans leur contraste.
Ces feuilles-là ainsi que les arbres pénètrent profondément jusqu'au cœur de la ville.
Voilà une place tranquille pour des amoureux, des étudiants, des vieillards, des familles, ...
Un territoire accessible à pied, à bicyclette, par le train, en bus, ... à chacun.
Et immédiatement à côté, une ville qui satisfait les autres besoins, comme un passage vers un autre monde, un monde de vainqueurs et de perdants.

Ne dites pas : "Voici la ville"
Ne dites pas : "Voilà la ville"
la ville est parmi vous.
RÉPLIQUE

SITUATION EXISTENTE, BARRIÈRES
RÉPLIQUE

LE PROJET
1. SOULEVEMENT DU CHEMIN DE FER (5MÈTRES)
"SOULEVEMENT" DU CHEMIN DE FER
4. Augmenter la densité vers le centre
S.C.O.U.D.
A. CONCEPT: THE BASTION

1. POINT IN QUESTION

"The city is thus a history of formation and transformation, from one type to another a continuity; a text-book of events, which represents ideas and thoughts (conceptions), conclusions and coincidences, realities and disasters. It is not a uniform image but a vivid entirety of bits and pieces, of types and opposite types, a composition of contradictions; more a dialectal process than a free one. The law of thesis and anti-thesis is the contents of the city (…)"

O.M. UNGERS in "De oneindige catalogus van stadsvormen"

The sediment of the history turns the bastion into a shelter for people and events. The (trans)formation of the city reflects the evolution of society.

But how can architecture be an expression of the ever changing reality? Is there an architecture that reacts to certain events and, at the same time, guarantees a lasting basis?

2. PROPOSAL

"Buildings must be witnesses of a permanent and irreversible evolution. Everything must be able to come into existence, live and disappear."

JEAN ENGLEBERT IN "De stad in wording"

In the proposed "formation" a forum is being extended. This place provides room for emptiness as well as abundance, for order as well as chaos and for tranquility as well as motion (figure 1). This forum will act as an impressive laboratory where (architectural, scientific, creative) constructions will spend a period of trial. The city is free to accept or reject these (cfr. Eifeltower). In this way the transformation of the city becomes part of the "formation" of the city.

But these changes will only be visible if they take place opposite to a permanent frame of reference. Taking this into account, it is necessary that the forum and its temporary constructions is supported by a lasting structure: the railway and its points of support.

The result of all this is a bastion with a surveyable and clear accessible structure, with its consecutive typological and morphological data (cfr. C. STRUCTURE), which also leaves the possibility for evolution. The created city-image is never completed. This image comes into existence and declines from day to day.

"The city is being invested and made every day and every hour again."

Geert Bekaert in "Stad der Verbeelding"

B. SCENARIO: SCIENCE-CITY

"If there is one city in the Netherlands, which has of old been associated with the magical image of modern electronics, then this city is undoubtedly Eindhoven. That's why Eindhoven seems to be the only city that doesn't have to present her new image as a rupture with her old industrial and maritime image."

ARNOLD REIJNDORP in "De stad Eindhoven belicht"

Eindhoven benefits by the unique situation wherein the Technical University and the industrial life are complementary to
The aim is to elaborate and consolidate the facets for which Eindhoven is renowned, by creating facilities for "scientific entertainment, mixed with advanced commercial ambitions". The railway-site, which borders on the college area and the Fellenoord-area (as the business district), is an ideal location for this purpose. The scenario takes into account the present image of Eindhoven.

The railway-site, which borders on the college area and the Fellenoord-area, is an ideal location for this purpose. The scenario takes into account the present image of Eindhoven.

The scientific entertainment will especially be found on the forum and in the pole on the east-side of the site. The commercial ambitions focus in particular on the surroundings of the station-square, which borders on the Fellenoord-area and the commercial centre of Eindhoven.

It goes without saying that the forum and its scientific entertainment (the contemporary constructions) will be focused on the Technical University.

C. STRUCTURE:
TRAFFIC-HIERARCHY

1. ANALYSES

An analyses of the site and its surroundings shows that the site is situated on an important crossroad in Eindhoven (figure 2). This crossroad is formed by the railway and the Dommel, which were from a historical point of view of the utmost importance for the city.

A second point that calls for our attention is the fact that the railway-site is jammed between the Prof. Dr. Dorgelolaan and the Fuitlaan. The many traffic-jams in this area, the heavy traffic round the Insulinde-square as well as the bustle close to the Technical University cause a lot of problems.

2. PROPOSAL

A well organised traffic-hierarchy could reduce the traffic-jams and bring a solution to these problematic areas. According to this hierarchy the main circular road round Eindhoven would exclusively be used by through-traffic. A second and smaller circular road will act as the road for the traffic coming to Eindhoven. In the centre of the city, this second circular road will meet a third one. Within this one public transport and compact housing will be the key-words. The loss of parking-space will be adequately recaptured by the project-area. Connections between the second and first circular road will be made by loops.

D. URBAN DESIGN

The global structure of the design itself shows, morphologically speaking, a strong resemblance with a Greek temple (figure 3). The structure is mainly determined by a small square (pronaos) and the forum (naos).

1. SQUARE

The station-square will be the porch (for the forum as well as for the city) (figure 4). The purpose of this square is to revalue the city-centre. The importance of the railway, the station and its immediate surroundings has in recent years considerably lessened. The emphasis is put more and more on the airport of Eindhoven. The square must be seen as the entrance to the city, as a clear directive for the city.

"A visitor can enter Eindhoven in many different ways, but only in two ways through a front door: the old front door of the station and the new one at the Eindhoven airport. Should you choose the
junction of the site and the city-center
displacement of the station

origin of the eccentric pole
displacement of the railway

the tube as a link between the city-center and the park
station, you get, from the moment of entrance, the impression that you're in a station-hall of the late fifties. On the, otherwise quite Eindhoven Airport you immediately become part of the dynamical reflecting world of high tech and Peter Stuyvesant."

ARNOLD REIJNDORP in "De stad Eindhoven belicht"

This square will get its own particular atmosphere through use of advanced commercial functions. The actual face of the square is detached from the buildings that lie behind. This square-face consists of light structures, in which there are shops, pubs and cafés, banks, etc... The massive hinder buildings mainly contain houses. Both parts are connected by footbridges.

2. LINK
The link between the square (pronaos) and the forum (naos) is the station (figure 5). This link is situated where the Dommel and the railway cross one another (cfr. C. STRUCTURE). The station includes a bus-station as well as a railway-station.

3. FORUM
The next element in the structure is the forum (figure 6). This space, which is slightly raised above the city, is a place where a constant movement and an evolution of changing activities can be found.

The temporary scientific, architectural and recreative constructions emerge constantly and in the course of time they make way for new constructions. The city can accept or reject these "lab-elements". They can determine the city's image or disappear immediately without having any real influence. Examples of these temporary activities (constructions) are sportactivities, showrooms, planetarium, pavillion of the future, fairs, etc...

The forum is complementary to the Technical University. The constructions of the forum could even win over a part of the university-area. The relation between both areas is fortified by placing a grid on the forum that stands perpendicular on the direction of implantation of the university buildings. This grid will eventually be elaborated as a lightening network. The intersections of the grid (the lightmarks) concur with the points of support of the forum. On the north-east side the forum is bordered on by the Prof. Dr. Dorgelolaan. This road is sunk to minimize the seperation between the Technical University and the forum. Alongside the facade of the forum a cyclingtrack (confined in a structure) is constructed. Purpose of this facade is permanent information and education.

The south-side of the forum is at the bottom elaborated with commercial functions, which are complementary to the residential quarter as well as to the manifestations at the forum.

4. POLE
Not all functions can be fulfilled by temporary constructions. Because of the nature of some functions lasting structures are needed for (e.g. offices, theatres, congress-buildings, etc...). These functions are assimilated in the east-side boundary of the forum the so-called pole.

The pole will be divided into a day- and a night-level (figure 7). The lower part of the pole (level 0 or the night-level) consists of a combination of recreative functions, which are only connected by a meandering foot-path and three roads (which follow the direction of the Zandstraat, the Goorstraat and the Kievitlaan) for the mechanical traffic. The foot-path also connects the station, the forum, the pole and the adjacent green-zone. On the night-level the artificial light and non-publicity dominate. Blinded by this
light the upper level (day-level) vanishes into the darkness of the night.

The day-level has a clear skyline and mainly contains the businessworld. It is grafted on an orthogonal pattern and dominates, during the day-time, the pole.

On the north-, east- and south-side, the pole is limited by a green-zone which offers room for cyclists and pedestrians and also acts as a buffer for the heavy traffic on the nearby road.

5. TUBE
The railway, a fixed structure, cuts the bastion. The railway is the supporting backbone and is expanded with commercial services between the points of support (cfr. 4. FORUM).

The whole, the tube, will be elaborated in a high tech atmosphere (figure 8), which is characteristic to the forum.

Seen from the train, the city-image of Eindhoven is determined by the pole-skyline, the outlook on the forum and the Technical University, the crossing with the Dommel, the square and the surrounding buildings which are cut by the railway.
SIGNÉ
The modern human being is a traveller. He creates a hedonic delight in leaving his house and discovers new worlds to look for the unknown, remote places, exotic atmospheres and mystic ambiances. And when he has found that tension, that alternation, that "other thing", he looks forward to being home again, to the reunion with the own, the thrust. things.

Hilde De Haan - Ids Haagsma

The city affects the human being in all his senses. Man sees, hears, smells and tastes the different moods. As 'homo viator' he is always looking for identity, tension and variation. In the past the heterogeneity of the town and the search of man for sensitivities, were often overlooked. Many cities testify of a bad result in the approach to urban development. Excess of planning, mostly on grounds of qualitative and quantitative standards destroys freedom and creativity. The city lacks new experiences as a result of which man loses his identity. A too elaborate planning does not seem to function, we can only lead the city towards a specific direction.

The objective of the contest is finding an alternative solution to "urban design". We have tried, starting from sensory perceptions and the living positive tradition, to develop a new urban entity; a city of poetry and romance.

"Traditions are the materials of civilization, that wants to see her vitality guaranteed in the future."

Jacques De Visscher

Man clings to tradition. From it, he always falls back on elements that determine the images he has of the identity of the town. These images are part of the remembrance of the town and constitute the reference-frame in which man moves. However the reference-items, selectively chosen, have a negative working and miss their target as beacon.

Through analysis a hierarchy of atmospheres can be found in every town. This hierarchy is a condensation of varying experiences and is visible on different levels.

- symbolically
- concerning scale
- concerning density
- concerning rest
- concerning speed

We do not any longer speak about zones and their different functions. inhabitants and users are aware of the hierarchical structure of the town. They join in the mood which appeals most to them. They create a dynamic, non-imperative town in which various functions are interwoven. The different moods spread to the outside. Their different positions determine the interaction. Historical, natural and mechanical elements can be separating or unifying. Only when the singularity remains unchanged, a transition between the different moods can be positively experienced.
Although Eindhoven seems to be a young, new city, it has nevertheless a historical past. Before 1860 Eindhoven was a quiet country town that lived mainly of trade. The laying of the canal and the construction of the railroad created an exponential growth. Philips and later on also Daf established themselves in Eindhoven and played an important role in the further development of Eindhoven as an industrial city. The population explosion in the first half of the twentieth century was due to the fact that a lot of men came to Eindhoven to work in the industry. Eindhoven was not prepared for this fast industrial development. The centre had been pressed for a long time between the railroad and the industrial territory of Philips. Its structure remained unchanged until after World War II. The rails were moved to the north and new approach roads were built. Eindhoven was surrounded by a double circular structure and two tangents, that were never finished to the east. This incomplete road system, which entailed difficult access, tempered the influence of Philips industry towards the east. The active industrial area is limited to the northwest, whereas a calm atmosphere prevails in the southeast. This spontaneous growth lead to a fragmentation and a duality between the northwest and the southeast of the city. A fragmentation, that is characteristic on both small and large scales. We want to emphasize the grown duality in the history of Eindhoven by the concept fragmentation, rather than denying it.

Another duality - activity versus rest - is also to be found in the centre of the town. The tension between these two elements oppresses the centre of Eindhoven, which is no longer recognized as one. This tension however may lead to a fascinating confrontation which we call "TWIN CITY", a spot with its own identity and its own residence value. In the present inner-city of Eindhoven this confrontation is destroyed by a too explicit emphasis on passing traffic.

From our theoretical point of view we opt for a hierarchic construction of zones, for zones with a specific identity, density and appearance:
- Internal activity.
- Mobility of man.
- Coexistence between town and nature.
- To live "das Dasein", on a green carpet.
INTERNATIONAL ACTIVITY

Analysis:
The analysis shows that Eindhoven threatens to become one big industrial park (see map). This is apparent amongst others from the Fellenoord-complex that oppresses the build-on area having behind.

Location:
Philips industry had a very strong influence on the development of Eindhoven's industrial image. In that respect the Philips premises situated between the Mathijselaan and the Willemslaan set the scenery of the centre of Eindhoven. Its industrial activity may function more efficiently outside the town-centre because of economic demands such as expansion, the opening up of new areas, etc...

A mere symbolic presence of the Philips Company in the centre should be sufficient. Such a symbol already exists in the "Philips-tower". The working area is thus cleared and facilitates the further development of economic differentiation.

Borders:
Presently the Philips premises' borders are strengthened by an artificial plateau, under which there is a car park. That relieves the town-centre from the additional traffic of this "active island".

Grid:
The stern orthogonal grid of the university of technology evokes a cool businesslike atmosphere. It becomes the underlying structure of the grounds set free by the clearing of the Philips premises.

Conclusion:
From this point of view the project perfectly fits in the new trend that inclines to a differentiation within a well-defined environmental framework. The latter should control the spreading of industry.

MOBILITY OF MASS

Analysis:
The present connection "Vestdijktunnel" "Bosdijktunnel" between the southern part of the town and the younger expansion of the town to the north is a fragile link in the urban structure. The funnel-shape of this spot reduces the mobility to a minimum. Specific to this situation is the split between the 18 September-square and Fellenoord, which created two isolated shopping streets.
We need for an optimal circulation of pedestrians and cyclists from the south to the north. The centre will no longer be depressed, but will be combined with the northern part of the town. The St.-Catharina-church and the Waeselse market are at the end of this new pedestrianised shopping route. In the middle of this urban axis a large square arises.

The square:

This square has its own singularity and is clearly defined by the station, on the one side and the "City Gate-building" at the other side of it. The present barrier of the 10 September-square and Fellenoord is removed by putting the mechanical traffic on a lower level. Thus a gradual transition from street to square is possible. New created relations and walking-lines on the square guarantee higher perception of the environment and a greater value of residence. The pedestrian is able to walk undisturbed from the south to the north along a succession of squares. He is not impeded by railways which are led by "overhead bridges" over the town area. Near the present "Bosdijktunnel" a new station arises, with a lot of expansion possibilities towards the "Elisabeth-tunnel". This planning offers a large flexibility and opens many perspectives of new developments necessary for the future. The "City Gate-building" defines the square in the east and separates the town centre from the town park. This separation corresponds to the fragmentation which is so characteristic for Eindhoven.

Existance between town and nature:

Analysis

"Very little attention has been given to the changes in the open and public places of the town, to the way these places are used and to the local activities. Public parks and gardens are vital to the image citizens have of the city where they are living and working."  

Franco Migliorini

The Dommel-area, one of the few small green spots of the town centre, has a private character. An analysis of Eindhoven shows that this town is rather lacking public gardens.

Urban park

The park, defined in the West by the "City Gate-building" and in the east by the river Dommel, has its urban character from the underlying structure of the rows of trees. These are put on a grid of 7.20 x 7.20 meters. It is obvious that an urban park can contain squares, open spaces and buildings. A very clear differentiation of perceptions is achieved in that way. The implantation of a bus station in the park itself adds a dimension to the action of waiting for a bus.

Conclusion

The area of the Dommel accentuated by this park has a greater scenic value and is opened up to the public. The structured part of this urban park has the Dommel as border and changes further on into more natural vegetation, a "meadow-park".

Living, "das Dasein" on a green carpet.

Analysis

The area stretching from the Dommel to the Ringweg is property of the Dutch Railway company. In its present state it has an industrial, rather empty character. There is no relationship with its nearest environment, neither with the University of Technology in the north, the residential quarter of the south, nor with the centre of Eindhoven.

"Meadow-park"

Across the river bank lays the structured park of the city which has a more natural vegetation. Here one can "live" on a green carpet, "das Dasein". The zones where building is allowed are strictly defined. Within these building grounds, differentiation of density, height and functions is allowed. The area of the southern ribbon is the small-scale building and a gradual raising of height towards the centre. This does not mean however that it loses its residential character, the "Urban villas" on the green carpet near the Dommel maintain this character. Large-scale buildings are reserved for the northern part near the university.

Railroad

The railroad crosses all the zones of Eindhoven. We cannot and do not want to deny this apparent element. The railway constitutes a necessary division line in the green carpet. A relationship between the university and the residential area is physically but not visually possible. The gradual diminishing speed defines the gradation in rhythms and details of the nearby buildings. Past the Dommel the division line is less evident, which allows occasional passages. Past the "City Gate-building" this division line has completely disappeared and a total circulation is possible. The train enters the stations over elevated bridges.

Bicycles

In the present situation the cyclist is subordinate to all other mechanical traffic. Although an extended local net exists, the cycle traffic is on the lowest street level. The cyclist has to use unsafe and inconvenient tunnels. By creating above ground cycle paths on an axis through the "meadow-park" the cycle traffic is revaluated.
1. TRAIN STATION
2. CITY-GATE BUILDING
3. SHOPPING CENTER
   - BIJENKORF
   - PIAZZA CENTER
   - NEW SHOPS
4. PHILIPS MAIN BUILDING
5. ECONOMIC DEVELOPING CENTER
6. BUSSTATION
7. BUS-SQUARE
8. MUSEUM OF ART
9. URBAN PARK
   - TREES
   - GRASSY CARPET
10. MEADOW-PARK
    - WILD VEGETATION
    - GRASSY CARPET
    - CULTIVATED GREEN
11. BUILDING AREA
    - TO LIVE
    - TO WORK
    - RECREATION
12. BUILDING AREA
    - CULTURE
    - UNIVERSITY
    - TO WORK
    - TO LIVE
SPACES FOR HIGH SENSUALITY
SUMMARY

We are the children of our time.
We question ourselves about design, being stormed by a multitude of space proposals, taking into consideration all current trends and not neglecting our living experience in space.
Located far away from the particular place of Eindhoven, its situation and people, we can only react hesitantly in the beginning.
We consider a feasible approach to every city the analysis of 'man-urban environment' relation.
There is no single image of the city.
We are facing an impasse.
The only exit is to become aware of all those mechanisms which try to impose a cruel, one-sided reality.
Stimulation of the senses is our goal.
We choose excess as our means.
Only when you reach limits you can reveal the dynamics of things.
We consider the city as a whole of continuous fragments.
We intensify fragmentation by breaking off the area into seven zones, each one corresponding to a differentiated stimulation of the senses.
We name these zones as: "brutality", "illusion", "wetness", "vacuum", "sterilisation", "colour", "greenery".
It is a bulwark of the senses within the city.
We choose as our scenario the spleen city.
Space is not consumed it is enjoyed.
We want the senses to recover their position in architectural thinking.
We are the children of our time.
We try to build our own transient truth within a society which cannot rely on a widely accepted value system anymore. We rope-dance on a multitude of incitements in our school, which is harassed by contradicting intentions.
We question ourselves about design, being stormed by a multitude of space proposals, taking into consideration all current trends and not neglecting our living experience in space.
We never stop falling from euphoria into despair and vice versa, as we try to define our much needed utopia. We search for that primal factor, just before logic, which will emancipate our potential, will determine our attitude towards design and will restore our relation with space.
Located far away from the particular place of Eindhoven its situation and people, we can only react hesitantly in the beginning. We are unable to narrate our own desired reality without making it weaker. However, the competition is a challenge to talk, maybe aphoristically, about every builtscape.
We consider a feasible approach to every city the analysis of 'man-urban environment' relation.
Nevertheless we are aware of the fact that it is impossible to overcome the prevailing socioeconomical reality that produces space.
There is no single image of the city.
City form and city content are fragmentary results of its history and current reality. However we consider more important to define the image of the city on an anthropocentric basis. Therefore, we understand the image of the city as the lived-in city, focusing our attention on the relation "man-urban space".
There is not a single image of the city in everybody's personal formation of reality. Nevertheless there are mechanisms which try hard to integrate programmatically, such a single image of the city, undermining any substantial relation to space.
Everything is covered up with a mask: a whole of rules and agreements determines any possible approach. It is extremely difficult to play with them, to transform them, to overthrow them. The senses become gradually inactive. Abilities which correspond
to a multitude of intellectual functions become atrophic. Personal experiences is mediated through masked interpretations and one-sided values and definitions. Consequently interaction with space becomes conventional and behavioral stereotypes are created.

However, we are aware of rule divergences and transgressions that happen when we feel strongly loaded with an unconventional way of consuming space.

It is also clear to us that space is not the same for everyone. It depends on the degree to which everybody is trained to read its messages. We perceive the 'man-urban space' relation as an internal struggle between its programmatic image and its personal lived-in experience. The former trying to prevail, while the latter is trying to reveal those dimensions that are suppressed.

We are facing an impasse...

The stereotyped consumption of space is a vicious circle which reproduces endlessly the same result. Even 'space experts' themselves succumb to the load of stereotypes. On the building scale sense are rudely uses to promote a specific sign for every use. Senses are finally abolished, since the promoted values prevail.

In the formation to whole areas the indifference for the senses is unbearable. Geometry, traffic and uses are taken into consideration in a fragmentary way and their handling is proposed as the only recipe for a successful space design.

The only exit is to become aware of all those mechanisms which try to impose a cruel, one-sided reality.

The potentiality of human thought and creativity become unlimited, when that network of conventional rules and stereotyped behavior is broken. It is of utmost importance to realize the multitude of existing ways to experience space.

Stimulation of the senses is our goal.

We choose excess as our means.

Only when you reach limits you can reveal the dynamics of things.

We consider the city as a whole of continuous fragments.

We handle the competition site as a fragment within Eindhoven. We intensify fragmentation by breaking off the area into seven zones, each one corresponding to a differentiated stimulation of the senses. We name these zones as: "brutality", "illusion", "wetness", "vacuum", "sterilisation", "colour", "greenery".

We divide the area into zones of uses not corresponding to those of senses, in order to abolish the usual correspondence between form and function.

The number, formulation and name of zones is accidental.

We interrupt the visual continuity of rail tracks. Trains go underground through two noncompatible tubes, where all secondary functions of the station take place.

The only connection to the surroundings is some "pinch" near the limits of the area: a visual continuity of some paths that take us to it; a violent imposition of design upon space, as any other movement in the city.

The area is subjected to a tuned fragmentation of all of its elements.

People need an exciting space for their senses, where they will become aware of the cruelty of rules and they will go beyond them. In this way space functions as a single whole with a multitude of paths, journeys, and discoveries in space.

It is a bulwark of the senses within the city.

To integrate our plan for the area we need a flexible program, which will include all basic functions and facilities. We focus our attention upon the preservation of all those attributes that constitute a poetic and dynamic relation to space. A relation we all, consciously or unconsciously, long for.

We choose as our scenario the spleen city.

Our aim is to satisfy deeper sensual needs with the use of multiple means. Geometry, voids, volumes, building types, symbolic references, functions, traffic, attributes of materials (texture, colour, smell, sound,...) are tuned into a formation of a space, where the senses wake up.

Space itself submits to the upset of its convention image. However we do not abolish the use of symbols. Through excess and unexpectedness in space experience we wear out rules. We use rules in order to contradict themselves, since the frames of logical connections that they produce are not being confirmed.

The relation to space is not characterized by prevailing values anymore.

Space is not consumed, it is enjoyed.
Brutality

Is life cruel? Is society cruel? Some cities can be cruel. What does this mean? Brutality, cruelty means to walk in enormous spaces with enormous, out of scale buildings creating a futuristic comic-like atmosphere. Journeys which are not chosen but imposed by space and ground. Rough floors with uneven granite blocks hinder your access. Double rows of metal trees, a nightmare materialisation. Earth colours mixed with metal effects create the atmosphere of the film "the Day After". Is it an exaggeration? it is cruel but not as much as it could be, because our imagination refuses to be so sick.
Illusion

This zone is of the unpredictable, the unexpected. Enormous lenses alter the environment. The buildings, three dimensional constructions of distorting mirrors, diminish their own appearance and deform the image of the surroundings. Passages in the empty space are declared by frames, signs or torn apart walls. Yet, nothing is imposed or necessarily leads to a specific space. It is like walking in the 'woods', following or not paths, perhaps loosing your way. However, it is not nature which may be scaring, but yourself, through the sounds you produce by stepping on hidden sound-traps. You get scared by the game played on you, frightened by the images which you are meant to confront: 'Ben Hour in his natural environment' J.Kogney acting, a talking baby in 'Look Who's Talking', "the Road of Poplar Trees No...", a well known children's serial. Buildings are half plunged in the ground, pressured, distorted forms, convenient only to a young child who perceives them as enormous toys. Swollen buildings, nonexisting buildings, hologrammes of built-space, the deification of immaterial architecture.
Wetness

Reflections gleam, whispering water, a play of images.... The sense of liquidity, of lightness, of alleviation.... A return to fetal stage, back to the beginning .... delight, tranquility, nostalgia, sensuality.... Passages, defining strict grids and locating floating curtain-wall buildings, substantiate a calm architecture without exaltations. Only a transparence is diffused by the sky whose reflections are multiplied on the building surfaces and water. Floating boats traverse this zones from one limit to the other under bridges, between narrow ways. The humidity, the calmness of this zone contains the erotic tranquility of the last spasms. Is it a humid deliverance?
Vacuum

Is an empty bottle vacant? Is an empty house vacant? Does an empty man exist? Emptiness, vanity in human psychology is a state of total or partial lack of feelings. It is the structure of thought that gets frozen, it is the logic that 'melts' under the pressure of lack of symbols, that emotion which turns into a hallucination. Our consciousness desperately searches for images - key symbols- in order to get a foothold, to escape. Vacuum is intimidating since it may provoke insecurity. But does it promote sensuality? Maybe. The subconscious gets stimulated storming the brain with images resulting to hypertension, arrhythmia and fast pulsation. Space vacuum could take a multitude of expressions and simultaneously remain a space vacuum. Our choice is materialised under a conscious naivété. The feeling of vacuum finds an expression through simple handling. Boundary walls define this zone. The user enters it walking though narrow passages. There's no direct exit. Some of the walls are screens which show discontinuous images of dynamic urban situations: cityscape in stimulation, traffic congestion, people under stress, anxieties.... Familiar everyday city images bombard the vacuum passerby. Images that are twodimensional, exaggerated and "blank". Perhaps somewhere the user will recognize himself, his own house or his car! He becomes a spectator of the everyday madness in which he participates ...... So, vacuum is a zone in which you feel the need to pass through as quickly as possible in order to find again the security of builtscape. Think it over and you may want to get back!
Sterilization

We usually sterilize surgery tools, hospital clothing, clinical environment in order to avoid the spreading of diseases. Yet, when we speak of 'sterilized' people we imply a lifestyle complying with rules, rationalized machine-like discipline, formality, sharp and absolute type of behaviour. Can this be that extreme, that ugly as it sounds? We suppose it can. The user will face a clean, sterilized space. Everything will be built, even nature will be enclosed in glass constructions. Buildings in pure geometrical forms will be made up of metal and glass, adopting high-tech methods. It's not accidental that in this zone buildings will be painted in pure white, all organised in 'neat' spaces and kept according to rules. Users who do not comply will be sent to the movies park in the nearby illusion zone where merciless B-movies and shivering thrillers will be shown.
We want colour to be a source of inspiration, to be a starting point, not to function supplementary. Working colour on built landscape could result in a quality which is found in a Van Gogh or Picasso painting or even in a child's drawing without specific subject, and again in a different way, since third dimension is 'available'. Colour can be spoken out in brilliancy, clash, shapes but in volumes as well. People ignore or tend to forget the dynamics of colour when working it in space. They use it awkwardly or even vulgarly to underline the volumes, to conceal buildings' defects, always in such a way to be visually consumed. But there's more in colour than an appeal to the eye. Conventional agreements must be subverted in order to stimulate a profound psychosomatic state. We must unchain the potential of colour, let it free to have special effect on body and mind. In colour zone swirls of shapes and volumes take you in a world of intense feelings. The aim is to be colorful in every sense and dimension and not just to sail under false colours!

Colour
Greenery

The outmost boundary of the site, a blade of green, will be limited in a zone of 35 X 1000 m. Although it's restricted, our aim is to make it undisciplined and liberal, a contradiction to our insistence on zoning: a man-made natural situation. After all, what is not man-made in a city nowadays. What can be said about a tall pine-tree, an eucalyptus-tree or about a willow-tree? One could simply say, they will grow slowly, disappointing people who will be eager to see them densely grown. It is disappointing people is eager to grow up, it's a pity innocence is lost so early, it is a pity dreams age with us while the struggle for their realisation turns them into nightmares.

Hush! Hush! Let us dream a little more!
Don't make us wake up so abruptly!
We resist the 'design of an idea', which is directed by the stimulus of prestige, and forgets its social descent.
The space of our proposal, separated from our thoughts, could be taken as an overdesigned space, where senses do get excited. However, our goal is not to propose another kind of amusement park.
We want the senses to recover their position in architectural thinking. Their handling should change according to place, time and current reality.
There should be endless space alternatives suitable to our thinking, if that is the starting point. Perhaps, it is just a brain game, posing an objection though.
There are some moments when we are able to see the theoretical frame and its material product to match. However, there are some other moments when we cannot argue that a substantial, poetic relation to space could be any unforeseen relation happening in any space.
There is no planning that could guarantee such a relation to the city. At least there is not an eternal design that claims to enchain buildings and cities with transient values for the future.
SPAN '92
Railway yards are usually ugly spots of most cities.
- They divide the city; they discourage crossing, thereby killing the edges.
- Yet they occupy the very centers of our cities.
I wanted to break this barrier. I want people to flow freely from everywhere, not only at certain points.
By lifting the train to run on top of multi-storey buildings multiple goals were achieved.
- Unobstructed pedestrian movement.
- Rich variety of urban spaces, by introducing variable transverse buildings between these linear row buildings. In fact it can produce an urban maze with infinite variety of compositions. Being naturally variable in height and the fact that they could also be painted with different colours makes them even more appealing to the eye.
- Wonderful view for train commuters.
- High density; which is very important in order to be able to retain the large green area (park) between University and new development. The garden is very important in the city scale as most of the neighbourhood is built-up.

- But more importantly a unique image for Eindhoven.

Buildings themselves need structure any way. And noise may not be a problem any more, where magnetic run trains are already in experiment.
TRANSVERSE AND THE REGULAR LINEAR ROW-BUILDINGS CAN BE JOINED IN MANY WAYS TO FORM VARIOUS SIZES AND COMPOSITIONS.

PLAN
BUILDINGS UNDER THE RAILWAY.

SECTION Z-Z

PUBLIC PASSAGE AT GROUND LEVEL

TRAIN RUNNING ON TOP OF MULTI-STORY BUILDING

SPAN'92
The nature of the site identifies three characteristic parts. The railway station area, the linear development - which basically bridges the railway tracks, and third, the free end at the far right. This divisions are ideal joints for phasing. In the proposal, all of these areas are distinctly stated.

Water is a kind of symbol to this region. The river is directed to run around the new development, thereby improving the visual quality.
STADPARK B
Motivation

First impressions

Even a fortress is variable but only during the planning stage - a bulwark, too, can be dismantled.

1. Parallèle des Systèmes de Charles François Mandar (1757 - 1830)
   De l'Architecture des Forteresses Paris 1801
   Communication with the historical town has been rejected by historical projects as well.

2. Giovanni Antonio Antolini
   Foro Bonaparte in Milan 1801
   Rejection of the history of a town.

Can a context be developed from single elements?

3. Hans Rollhoff and David Griffin
   "Collage City" 1978

Contrast urban design - architecture

Le Corbusier smashes the chain architecture - quarter - city and points out the important aspect: the dimensions of landscape.

How does the combination of these different notions work?

Does a dynamic model work; how much restriction is necessary?

4. Le Corbusier
   Plan Obus for Algiers (1930 - 1932)
   How much liberty can a single project take?
   How rigid can a single project be to its environment?

5. Ludwig Hilbersheimer
   City- Bebauung der Berliner Friedrichstadt (1928)

6. Le Corbusier
   "La ville contemporaine de trois millions d'habitants"
   Which dimensions are possible?

How abstract can urban design be?

Where is the seam of art and architecture?

Prouen (projects for confirmation of something new)

7. El Lissitzky
   Prouen (PIE) "Stadt" (System eines Platzes) 1920 - 1921
   How many images of a town can be superimposed?

How can urban development be controlled?

What can be an alternative to a masterplan?

How long can a masterplan keep its validity?

How flexible has it to be?

8. Rem Koolhaas - OMA
   Melun- Sénart
   Projects for the international urban design and architecture competition 1997
   Which influence have new techniques on architecture?

How do new techniques, communication systems contribute to the city image of Eindhoven?

   How utopian can a project be?

10. The dwelling for "Urbanauts"
    M.A.R.D.I.
    Prize- winner of the austrian Europan- competition 1989
Scenario

Twin City

The railway represents a strong cut into the townscape of Eindhoven.

Urban fragments finish at the railway. The same function cannot be found on either side.

The city of Eindhoven and the expansion of the town built after the war are facing each other. The university faces dwellings of the beginning of this century. Huge department stores confront the Central Business District.

The railway has been a symmetric axis. There are, however, distortions but also metabolism and interface.

The station is an exception. It is situated on the symmetric axis - it has no vis-à-vis. The question is whether it even contains a second axis. What would the vis-à-vis of Fellenoord be if the station divided the planning area into a western and an eastern

The Fragment

The town lost its unity.

Eindhoven consists of many fragments. The history of Eindhoven can be read in its structure. Elements of a puzzle have been dropped, new elements have been inserted.

The historical inner city has not got the power to keep the different urban districts together. The planning area is located at the interfaces of these urban districts. Is there a utilisation being able
- to bring these interfaces together,
- to overcome the separation,
- to create unity and
- to provide the town with a new centre

City Image

"Een Stadpark voor Eindhoven"

The project is placed at the interfaces of different urban fragments. Separation with regard to the contents and the physical dividing line of the railway coincide.

Stadpark emerges as a new element. An interplay of separation, meeting and unity develops.

- Separation
  Two elements are facing each other from a due distance, they have apparently nothing to do with each other
  - Fellenoord.

- Meeting
  Two elements meet each other. The dividing line exists. A place of separation and communication at the same time
  - the railway station.

- Unity
  The separation has been abolished. An overlapping element creates unity
  - Stadpark.

They together form an island in the city. New impulses for the whole city will be emanating from here. A "new centre" has got the possibility to keep the city together.
The planning area is a three-dimensional space. It accrues from the superimposition of images.

- **Scale**
  It is the basic requirement - the metric system.

- **Modul**
  Fields are provided with different meanings and importance.

- **Scissors**
  A pair of scissors means separation, destruction and alienation of something existing but also the begin of something new.

- **Hand**
  Man as the focus of all consideration - new relations begin.

---

"Metropolis" - Fellenoord

The railway divides the area.

This separation is eventually superimposed but not effaced. Speculations in real estate in connection with disordered urban design produced a chaotically structured and formed zone. Not the urban area but single projects have been in the limelight of this zone.

Buildings of offices, administrations and the stock exchange are placed in the north - an aggregation and multiplication of immense single forms as a result of a commercial and vital reality.

These functions will be extended, concentrated and superimposed. Concentration and density are desired. At this chosen place multi-storey buildings satisfy the needs of their users to present themselves.

All buildings are situated on a vast platform or even stage - a deliberate exaggeration of the present situation. A certain artificiality cannot be denied, it is even desired by the users.

The only precondition lies in a provided boundary of the area. A "city in the city" that remains autonomous because of its one-sided and stated dynamic.

The area needs to be near to the railway station and its connections to other towns. An expansion on additional urban area is not desired.

A police station, department stores and a multi-storey carpark are placed in the south, orientated along the inner city. The department stores are detached with regard to their outward appearance as well as to their functions.

It is the aim to make them more attractive through superimposition with urban functions. They ought to approach the inner city, in which sale, culture and public places coincide as a matter of course.

The sequence and nuances of places and activities will be congested. Urban elements, like, for instance, shopping mall, boulevard, theatre and cinema will be added. Unfriendly façades will be dismantled. The buildings enter into relationship between the city and the railway station.
The railway station

The railway station is a place of meeting.

It is the interface of the city and a major unit — Europe — a transformer of speed.

The station separates and connects the old centre of Eindhoven and the large urban expansion. It separates and connects Feltendoord in the west and Stadpark in the east. It is the focus and distributor of a fragmentary town, situated in its interface.

The proceedings of arrival/departure of express trains are presented on a stage. Train emerge from the park in the east, stay in the transparent station and disappear between the huge buildings in the west and vice versa.

The passenger/spectator is in a new transparent station hall above the rails, watching the trains from afar, their disappearance in the tunnel, their slow approach between buildings and their arrival on stage. He meets with the expanse of the park in the east or the congestion of the city on the other side.

He experiences the competition of two places
- the one in the south, orientated along the inner city. It invites people to take a rest, to go shopping or to gather and forms the transition to the inner city (Quiet Zone).
- the place in front of the station in the north, which is determined through movement, arrival/departure, parking and a bus terminal. It represents activity, restlessness, perpetual movement and it is accomplished by an Inter-City-Hotel including a congress centre. This hotel establishes communication with the adjoining "Central Business District".

A platform above the rails uses the ambivalence of the station (city—Europe) as a stimulant of new urban sensations and activities, like: festivals, expositions, political meetings and entertainment.

The new station hall, the department stores and the "Central Business District" are ideal auditoriums.

Een Stadpark voor Eindhoven

The separation has been abolished.

Stadpark has become the union of different urban fragments/functions
- inner city
- industrie
- administration
- housing
- games, sports and recreation
- university.

"Free space as a dream" — Reference to a successful town

Stadpark has naturally been located between the adjoining fragments. It has always been there. It is a place of silence, recreation and reverie in the common chaos.

The river Donnel, a unifying element of the inner city and supporter of many cultural functions, can expand in this park.

The park stretches out its arms. It connects the city with the suburbs. The aim is to create a new network of public urban areas and a redesign of the city by means of this network — a deliberate step against the continuous and permanent consumption of the environment.
TAKSI
MOTIVATION

The growing together of towns into big mega structures and the development in the area of telecommunications change the relation to the fixed place. Fast movements are facing slow ones. By illustrating the alteration of speed (transformers) and putting side by side (arrangement in layers) we are trying to strengthen the different qualities of mobility (surmounting of space) and immobility (the specified place).

ANALYSIS

The town originated as an association of five municipalities and developed along a connecting road system and a railway line.

The image of Eindhoven’s city structure is that of an area partitioned into unmixed colours (fragments) laying side by side. Thereby, the railway does not cut up a coherent terrain; it separates the city which developed around the tracks into a northern and southern part. Two stations create a connection. In the east (region around the university in the north and residential quarter from the thirties in the south) the parts remain unconnected up to the undercrossing of the ring road. The stations and ring road form an efficient traffic linkage.

This is the territory of the competition.

IDEA

The fundamental ideas for this territory is the spatial and contentual arrangement in layers of two fragments of different “speed”: one fragment is part of the city Eindhoven (of the place) the other fragment is part of Europe.

EUROPE AND THE RAILWAY

In the city area the railway tracks has been removed several times during the last 50 years. The modifications of the track system in the course of history of this means of transport are outlining an district on which the connection between Eindhoven and other cities (Europe) was symbolized. We wish to keep this area as coherently readable and fill it with contents having this connection for theme.

The area’s good connections to european traffic systems - especially TGV - ICE - strengthens this idea.

The territory is enlarged by this aspect. It reaches from Philipsstadio in the west to the ring road in the east.

A number of buildings in principle homogeneous and inter-connected by their forms and contents, are distributed throughout the area. They are receptacles for objects coming from outside. The majority of the receptacles is reserved for exhibitions and communication uses; one receptacle is a concert hall, one is dissolved into a roof and a further hall, one is devoted to a permanent exhibition with the subject ‘space and time’.

EINDHOVEN, THE PARC

Independent of the first colour, the colour of Eindhoven is arranged in layers on the same area. From a system of rectangular and freely-created ways emerges a public parc on former railway land between the station and the ring road. At indicated intersections there are spaces and buildings of cultural use. The frontiers are formed: in the north the railway, in the south the canal, in the west and east with two transformers.

TRANSFORMERS

The transformers are complex points of change enabling the transition from one speed to another. They supply the layers and are located at the intersections of the important traffic routes. In the area under discussion are two of them. One is at the end of the parc at the ring road (motorway). It is possible to change from car (long-distance traffic) + public short-distance traffic + footways. The other one is under the station built up in several horizontal layers. Possibilities of change exists between: TGV - ICE + Spoorbaan + bus + the centre of the public short-distance traffic having to be created + car (near district of Eindhoven) + footways.

ENVIRONS

We propose to build back the Dorgelolaan, to extend the university up to the tracks.

Further we propose to introduce a public local traffic system which follows radially and annularly the structure of the big roads. Only the region of the station and south of that we would suggest an under tunnel for the north south crossing. In the remaining city area the road space leaves enough organisational possibilities which do not require further interference into the existing substance.
MOTIVATION

Das Zusammenwachsen der Städte zu großen Megastrukturen und die Entwicklung im Telekommunikationsbereich verändern die Beziehung zum festen Ort. Schnelle Bewegungen stehen langsamen gegenüber.

In der Verdeutlichung des Geschwindigkeitswechsels (Transformatoren) und dem Nebeneinanderstellen (Schichtung) versuchen wir, die unterschiedlichen Qualitäten von Mobilität (Überwindung des Raumes) und Verweilen (der bestimmte Ort) zu stärken.

ANALYSE

Die Stadt entstand aus dem Zusammenschluss von 5 Gemeinden und entwickelte sich entlang eines verbindenden Strassensystems und einer Bahnlinie.


IDEE

Grundgedanke für das Wettbewerbsgebiet ist die räumliche und inhaltliche Schichtung zweier Fragmente unterschiedlicher "Geschwindigkeiten": ein Fragment ist Teil der Stadt Eindhoven (des Ortes), das andere Fragment ist Teil Europas.

EUROPA UND DIE BAHN


Die gute Anbindung an europäische Verkehrssysteme - insbesondere TGV-ICE - des Areals stärken die Idee.

Das Wettbewerbsgebiet ist unter diesem Gesichtspunkt erweitert, es reicht im Westen vom Philipsstadion bis zur Ringstrasse im Osten. Es werden eine Anzahl prämiell gleicher Gebäude verteilt, die inhaltlich und formal miteinander verbunden sind. Es sind Behältnisse für Dinge, die von aussen kommen. Die Mehrzahl der Behältnisse ist einer varierten Ausstellungs- und Kommunikationsnutzung vorbehalten, ein Behältnis ist ein Konzertsaal, eines ist zu einem Dach aufgelöst und ein weiteres ist einer ständigen Ausstellung zum Thema Raum und Zeit gewidmet.

EINDHOVEN, DER PARK


Die Grenzen werden gebildet: im Norden mit der Bahn, im Süden mit einem Kanal, im Westen und im Osten durch zwei "Transformatoren".

TRANSFORMATOREN


UMGEBUNG

Wir schlagen vor, die Dorgelolaan rückzubauen und die Universität bis an die Gleise zu erweitern.

Weiters die Einführung eines öffentlichen Nahverkehrsnetzes, welches der Struktur der großen Straßen radial und ringförmig folgt. Lediglich im Bahnhofsgebiet und südlich des Bahnhofs ist für die Nord-Süd-Überquerung eine Unterführung vorgesehen. Im übrigen Stadtgebiet lädt der Straßennaum genügend Organisationsmöglichkeiten, die keine weiteren Eingriffe in die bestehende Substanz nötig machen.
THE GO-BETWEENS
FAST READING COMMENT

Eindhoven is a TOWN OF FRAGMENTS which has been formed by history and traffic.

The aim is to overcome this fragmentation. In order to reach this we send our GO-BETWEENS to the town. They have their own structures and function as public PLACES OF COMMUNICATION.

Our go-betweens are situated, like islands, in the FOUNDATIONS LAYER of Eindhoven. Thus they can connect fragments of the town independent of the trafficarteries.

One go-between called "JARDIN DE LA MEMOIRE" acts as a mediator between the fragments science and tradition. It deals with the torn up cellars, of the foundations layer. The uncovered memories, secret desires and dreams which sleep in Eindhoven's foundations are reflected in words, sound and pictures in the artificial world of the "jardin de la memoire".
Eindhoven is a Town of Fragments which has been formed by history and traffic.

The aim is to overcome this fragmentation. In order to reach this we send our Go-Betweens to the town.
Our go-betweens are situated, like islands, in the FOUNDATIONS LAYER of Eindhoven. Thus they can connect fragments of the town independent of the trafficarteries.
They have their own structures and function as public PLACES OF COMMUNICATION.

"MARKET"

"STREET-CAFE"
One go-between called "JARDIN DE LA MEMOIRE " acts as a mediator between the fragments science and tradition. It deals with the torn up cellars, of the foundations layer. The uncovered memories, secret desires and dreams which sleep in Eindhoven's foundations are reflected in words, sound and pictures in the artificial world of the "jardin de la memoire ". 
TRANSFORMATION
Urban Quest

Transformation
TRANSFORMATION

TRIANGLE
- Child
- Playfulness
- Excitement
- Vitality
- Bridge
- Fun
- Fair
- Rollercoaster

SQUARE
- Father
- Solar
- Energy
- Fire
- Organisation
- Station
- Arena
- Solar Collector

CIRCLE
- Mother
- Lunar
- Nurturing
- Protection
- Peace
- Hill
- Spa
- Baths
- Alternative
- Healing
- Sensory
- Labyrinth
- Water
- Purification

SITE CONCEPTS
- DC Weed Energy Lines
- Chakra System
- Zen Creation Symbolism
- Pentagonal Geometry
- Mother/Father/Child
TRACKS
Choice of concept and scenario.

A quest for an urban design was a real challenge for me, as I am interested in Virilio's trends scenarios. It is hard for me to imagine urban designing in an era where technical development has increased to such a level that moving becomes unnecessary as he radically points out.

As living, working and recreation is possible in only one room, traffic between those becomes irrelevant and urban design (according to CIAM), too. "Disappearance" asks to be the city concept in my eyes, although you could also refer to "Fragment" as the big city falls apart into many small cities to be seen in the appartments or even rooms. These sections could be seen as various bulwerks, so it is very difficult for me to choose a city concept. I will stick to "Fragment", but I hope all concepts will show up in my urban design.

It is obvious that I choose "Science City" as scenario regarding my fascination for Virilio's scenarios. Next to that I believe Eindhoven is an optimal area to sketch such a scenario, because technical and scientific development is very important in this city, as consumer electronics by Philips are developed here and not to forget the Technical University of Eindhoven here has its place.

The word "science" is etymologically related to "separate". Science in my eyes is the separation of observations and the taxation of those due to experience. In a certain way "Fragment" is valid in this context, too.

My fascination for etymological research only confirms my choice.

Acceleration of communication and transport and its consequences for architecture

With the temple architecture was born. In that days people believed they were able to forecast the future by observing the way birds fly (science according to my definition?). The temple shows the space that was necessary to observe these birds movements. The pillars stand for trees wich carry the roof. A gesture towards the gods.

Since then people build for Gods. Buildings and cities have been growing out of the ground like trees with roots, windows were placed to be able to see Gods (or others) creations.

But in our days God becomes more unimportant day by day. People do not believe anymore or they are sure of being able to believe at home as effective as in a beautiful church (God's house).

The human being started thinking in a different way and realizing there was this different direction with the result of using it, got him consciousness on a new (higher) level. You could also see this figurative in the position of the box which has risen from the ground on a higher level.

For clearness' sake I want to point out that I am not of the opinion that this is a good development, I only believe in its logical justification.
inside and outside

The pronouncement of being whether inside or outside depends on the scale you are on. As for example the continent Europe being part of the earth, and the earth being part of the solar system, inside the solar system you may be outside of Europe.

Theoretically you can jump on higher scales than the solar system for an endless procedure, only that our eyes and techniques are not capable to survey this kind of dimensions. The same problem we have while zooming in on endless small parts, like electrons circling around an atom.

I always tend to compare the atom with the sun, just to be conscious of the ability to keep zooming in.

For me the difference of being a lunatic or a genius lays in the fact if you are transferred by something or by yourself. A true genius should be able to place himself out of the box he is living in and further he should be able to judge his environment and his own role in it. The ability to go back into his "box" distinguishes him from the lunatic.

The trend that is seen, people not having to leave their home because of the acceleration of communication and transport, would have the consequence that these people will loose any survey.

In spite of that, I see this going inside as an act of new (higher) consciousness, because it is only a result of intelligence, that people realize that life inside is much more comfortable and desirable.

The real genius will be the one, who will step outside one day, the others will tend to live a very handicapped life.

The picture shows M.C. Escher, a true genius in my eyes, holding a reflecting sphere. My appreciation for this photo is obvious. It shows the genius surveying a sphere (which could have been a box as well) in which eternity is caught. But this sphere is reflecting and on the surface the whole and eternal outside is caught. The negative aspect is, that you are not able to watch the inside of the ball.

This brought me to the idea of making this sphere of mirror glass and turn the reflecting side inside, the transparent side on the outside. What effect would this have, what would you see?

The answer is not easy, but I came to the conclusion that you still would not be able to watch the inside. The things you see are reflecting light rays. These rays have to come from a light source, reflect on the thing to be seen and then beam right into your eye. With this sphere the light will pass the transparent part, but will keep being reflected by the mirror side inside with the result that no rays will come outside, or even in your eye. This means you will not see anything but blackness in this sphere, all light will go in not to come back, a black gap as a matter of fact.

But what will happen with the rays inside?

With every light outside there will come more rays inside. They will be reflected forever. In the middle of the sphere there will be most of the light caused by the reflections. It must be obvious that very high temperatures will be reached there, and as energy can change into matter something like a sun could develop. All other light could become matter circling on the edge of the inside, so you could speak of a solar system.

My original thoughts of inside, outside, eternity and survey seem to get confirmed by this idea.
New direction, new dimension

As I already pointed out, I am of the opinion that consciousness on a higher level is caused by a change of direction/way of thinking. The very moment of realizing there is such a different direction is the moment of victory over the old consciousness and even conscience (etymological trace: conscience seems to be the past form of conscious - consciousness vs. consiousness). This can not be a coincidence.

This twist in direction in my eyes stands for getting a new conscience.

As we saw that a twist in the third dimension, the kicking down of the pillar, is a metaphor for the new conscience in architecture, we have to look for a twist in the second dimension as a metaphor in urban design: the change of direction of the street caused by a new aim on a different place.

At this point I think it would be interesting to tell that the word science is hidden in conscience, etymologically it is related with Stoppber = 'Knowledge'. Knowledge means science (scien) which is related to survey. So the change of consciousness shows a hidden relationship to the scenario.

Eindhoven as a city has problems with its identity. It seems like it has no real personality. The reason for this lays probably in the fact that it is not grown out of a bulwark. Eindhoven originally is not much more than a name for a few little villages that are bound together.

Maybe a new consciousness of the people living there could give the town itself a new one. Maybe the city's close relation to science a hidden try to get a conscience.

This new conscience caused by an urban design would give it the power of a bulwark.

I think the new united Europe will have the same problem as Eindhoven, a strong identity seems impossible from one day to the other. A new Eindhoven as in the way described would be an example for Europe and in that way a real European city.

Vector reasoning

I imagine the human brain as a substance of possibilities, that immediately after the person's birth finds itself in a state of virginity. into this brain fundamental facts are placed like certain points. These points are connected to each by vectors. The person's way of thinking depends on the vectors in his brain. The very moment, that two vectors cross each other, causes the ability of the person to reason. You could say that this person now comes in possession of a consciousness. A thinking progress like "If this AND that happens, THAN the next will happen" is possible at this stage. The intelligence of the person depends on the amount of vector crossings.

To come back to the definition of a genius, I want to claim that a true genius should be able to cross over to another vector, without a definitive connection (in appearance of further vector) being available. Or at least he should have survey over all vectors at once.

The discovery of totally unknown connections could lead to a new consciousness or conscience.

I myself am looking for these unknown connections for example in the etymological dictionary. As you may have noticed I already showed several hidden connections by simply analyzing the origin of the most important words.

In my urban design I hope to show a similar system of important points, vectors between them and crossings of vectors. The result should be a different look on reasoning. The user should have the possibility to survey the situation.
Physical and mental consciousness

The unborn child is in possession of a virginal brain. Before it gets its mental consciousness it has to become conscious of its body first. As I used the act of kicking as a metaphor for getting to a new level of consciousness, I now wonder if the kicking of the unborn child could be interpreted the same way.

In my eyes some stimulus or twist must have been taking place in the little persons brain causing the activity of the foot.

All DNA-information that was given by father and mother may have been stored as points and vectors. Further a cross of the vectors may have caused this OWN physical consciousness.

As a child like a scientist would perform after having proved by all rules of science that his conjecture, that only he truly believed in, was right.

I tend to interpret this dance as jumping from one vector on the other, it expresses your power of changing your way of thinking. For me this is the dance of a genius.

Of course it would be hard to proof all this, but I claim it to be a fact that physical consciousness comes before mental.

This first procedure I want to express by using the metaphor of kicking. The second I want to relate to dancing with being a sophisticated way of kicking). Dancing not being an act of recreation, but rather being mentioned meaning a dance of victory.

This dance expresses the deep satisfaction caused by the seeing of relations, that were never proved, but always suspected by the person in case. A dance like a scientist would be interpreted the same way.

Speaking about vectors you could also talk about tracks. Tracks like pieces of music, but also as they can be seen at a train-station, meaning the rails.

In my urban design I want to make a difference between the tracks that support the railway station and have no dead end and those that are parallel to those main tracks, beginning and ending somewhere at the zone in case.

I name them track A1 and track A2.

Track A1 being the track that leads right through Eindhoven has a lack of connection with the city itself, although it is one of the main connections with other cities. I try to increase this relationship between railway station and city.

Track A2 being the different unknown track is the most important part of my urban design. With this track I want to show my ideas about vector reasoning and maybe give the users and with them the city-a new consciousness.

This having the result of greater satisfaction for the people of Eindhoven.

Tracks

Speaking about vectors you could also talk about tracks. Tracks like pieces of music, but also as they can be seen at a train-station, meaning the rails.

In my urban design I want to make a difference between the tracks that support the railway station and have no dead end and those that are parallel to those main tracks, beginning and ending somewhere at the zone in case.

I name them track A1 and track A2.

Track A1 being the track that leads right through Eindhoven has a lack of connection with the city itself, although it is one of the main connections with other cities. I try to increase this relationship between railway station and city.

Track A2 being the different unknown track is the most important part of my urban design. With this track I want to show my ideas about vector reasoning and maybe give the users and with them the city-a new consciousness.

This having the result of greater satisfaction for the people of Eindhoven.

At least now it is about time to look up the word "spoor" (track) in the etymological dictionary. I admit I already did that-. It shows us two explanations:

[english]
- spoor: [stimulus]
- middeln.: 'spore'; oudh.: 'spora'; oudeng.: 'spora'; oudnoors: 'spor';
- comparisons: [to kick, to knock against]
- spora: [to separate, to devide off, to spurn, to kick away]
- sporen: [to convulse]

The relation with my interpretation is obvious and coincidence is a term that should be considered in this context.
From nomad to genius

Before people settled down and founded cities, they roamed aimlessly all over the country. This nomadic existence changed some day when certain geographic points became important for one reason or the other. Places got defined (mostly on a hill - a higher level) and were surrounded by a wall. People did not concentrate on themselves, but on something else, like for example the church or the founded town itself. The town wall shows the importance, that the people gave to the town itself.

After a while this wall disappeared, this shows us that the people must have gotten a new consciousness. They became aware of themselves, and personal interests became more important than the town's interests. Unfortunately they were still dependent on the town, they had to use its zones for living, working, recreation and traffic.

Today science and knowledge, especially according to communication, have developed that well, that the citizens do not depend on the city anymore as I explained previously. People's appartments and houses become citis themselves, their housefronts become town walls.

Only on that day, that they will give up their self-deification, will enable them to leave their house and learn to think in different ways, on different levels and scales.

As you may have noticed, the same procedure repeats itself all the time. Also it is valid on other precesses.

I want to generalize it in the series:

chaos/nothing-worshipping-physical consciousness-mental consciousness-genius.

The richest equality can be found in the development of the human life:

birth-childhood-puberty-adulthood/maturity-genius.

The further you get on this series after birth, the more sophisticated gets your personality.

The Urban Design

Track*1 is not much more than the simple embroider of the city's relation to the railway station. I want to do this by designing an urban square with inner city facilities like pubs and shops in front of the station. If you leave the town by train you will have to pass a town gate placed on the square right before the entrance of the railway station. From the square towards the inner city steps there will be a pedestrian zone to simplify the way from outer city into the center.

Next to that a discotheque, that also would be able to host young people from other cities is part of track*1. This discotheque is also the beginning (or ending) pole of a route passing all nightlife places of Eindhoven, in the near neighborhood of the disco I placed a blind-dating-building, that can be visited by the single before goes out. The "Stationsweg" will get a face-lift by placing some offices and trees. Before it becomes the "Fruittaan" it will turn into the "Parklaan", that does not need a face-lift at all, being one of the nicest streets of Eindhoven.

Track*2 shows the series described in the first chapter. The track starts in the east going west. In fact it are two rail ways with between them a line of pillars. These rails lead you imaginary to all the staduims of the series.

It starts with playing fields for tennis, volleyball, basketball, and soccer leading to a gymnastic hall containing also the locker rooms for the whole sporting complex. This all is placed on the right side of the track. Left sided to the rails there is a playing field for children, further on a primary school.

The next stadium is a huge complex, containing two swimming pools (one with a wave machine), sauna, turkish bath and changing rooms. It is all connected by a roof carried by the pillars of the track that ends more similar to those, I embroidered one street until close to the rails. These facilities are all to be used by the inhabitants of this neighbourhood, that used to stop abruptly at the "Fruittaan".

I embroidered one street of this neighbourhood by putting a tube after it. On this tube houses are placed that can be reached by car from outside. At one point the "Fruittaan" makes a twist and also the neighbourhood stops. Here you as a matter of fact leave the town, so I again placed a town gate here. Following this road you will get to an enormous square. On this square the road will cross the track with the pillars and the pillar standing in the way lays horizontally on the road. It points to a case of concrete with one side opened. Another building on the square is a museum for art.

It has the shape of a football leading right to the Technish:University, crossing the railways, but stopping just before it would reach a building. The third building is the old "Van Gend en Loos" office. Now it is an office where people go for special assignments or advice on different items. From the offices seven tunnels lead to the appartments of the owners of the one-man-companies. It also are appartments for singles, their hearts are locomotive engines that can move on seven rails. They can stop for example at the living room or bath room. Also they are able to get off the square.

The streets to all these buildings can be seen as vectors leading to points. It is also possible that in the future other points and vectors will get placed on the square.
Dialog With a Diary - A Fictitious Person Experiences

Friday 18th. December 1992

Today I had a strange experience. Sitting in the train from the south to Amsterdam I had to pass Eindhoven, where I work. Only today I would not get out of the train but sit on my bad seat, that was the only one left. Luckily it was next to the window, so I was able to see the next: a film projected on screens, that were placed next to the rails. It took about a minute and it were these new HDTV's that cost 10.000,- per piece. It must have been a line of one kilometer, that's more than 100.000.000,-. Incredible ! But it was also an incredible experience. They showed fragments of Eindhoven. It was like they placed cameras all over the place and those send in real-time pictures and sights from all perspectives. And moving it was like you went to those places by train. In the beginning I did not even notice it were TVs, because the train was going so fast, it seemed like you just saw the sight outside. It was just like Wim said about Virilio, the reflection of yourself on the window in the train, with you see a time as the moving horizon in the back ground. The same reflection as you have of yourself on the TV-screen while watching a movie. Here it was both at once. The acceleration of communication and transport in one, incredible. Eindhoven as a Philips-city in one minute ! I have to go back to watch that horizon of TVs from another side, next time I'm in Eindhoven. Wednesday I will go there by car, I can not wait. By the way, when the train entered the railway-station we slowed down and you could finally see that it were these TVs. And then while I waited on my seat for the train to leave again I got filmed by someone, maybe this was one of these cameras that send pictures to the screens. so I myself became a sight of Eindhoven. I waved.

Wednesday. 23rd of December 1992

Today I was in Eindhoven to see the line of TVs. but I saw a lot more. Going by car. I came from the centre, but the Fruutlaan was not there anymore, well it was , but you could only reach it from the east side. So I did and I found the screens. That was near the Dorgehooi, you could only see the back of the screens and on the other side the offices were empty, the buildings became ruins and today it seemed this area turned into something like a walking park. And here on the south of the rails you could not get to close, because of the rails in between. Fortunatly you were able to see all the sights on the screens from here. Anyway I saw something other new, a line of pillars between two rails. I became curious about them and followed their track. I have never seen something that incredible.
- Oh yes , you did.
- Not !
- To you everything is incredible.
- Incredible, my diary communicates with me.
- You drive me mad with your incredible...
- Since when do diaries answer ?
- A decient diary would never communicate with his master, he only listens to what his experiences.
- Then how come you do ?
- I guess you drove me mad with your INCREDIBLE, so now I am not decient anymore but crazy. And nowhere is written that crazy diaries should not communicate.
- That is just incredible, oh, I am sorry.
- It does not matter. It does not bother me that much anymore.
- It's just that everything to me IS incredible, all the beauty and so on. And than when I think it is incredible that also is incredible.
- Yeah, but I have already seen that EVERYTHING is incredible, so I get bored and do not think it is incredible anymore.
- So you are really bored by what I write in you through the years.
- All diaries are bored, that is because they are too experienced.
- No wonder if all diaries are written full with experiences.
- Exactly.
- I did not know that.
- Well, now you are aware of it, go on with your stories about the pillars.
- How come you are interesteted at once.
- That a good question, I guess having a NEW existance of a MAN diary I have a NEW consciousness and am ready for new experiences.
- Well, in that case the line began at some playing fields for all kinds of sports.
- Maybe it is the other way around and are the fields the beginning of the line !
- You think it has a special meaning ?
- Let's see. Everything starts with playing.
- Continuing I passed a school and arrived at a huge complex being a platform raised from the ground , that was carried by the pillars.
- So now the pillars carry something. Their duty in architecture.
- Yes, literally the grass was lifted and the ground was soft under the roof. It was an humind area and I saw siming pools in glass boxes and saunas in wooden boxes and some more buildings I could not place.
- So between those pillars under the roof you could walk ?
- Yes, you could also drive your car there. There were some parking spots there for the people that went swimming.
- So it was kind of a body care complex ...
- The boxes could be reached by sort of tunnels that were lowered into the ground for a part. You could see through metal fences - there was no glass - people going there with nothing but a towel, it must have been very cold.

Anyway, I saw something other new, a line of pillars between two rails. I became curious about them and followed their track. I have never seen something that incredible.
- Oh yes, you did.
- Not !
- To you everything is incredible.
- Incredible, my diary communicates with me.
- You drive me mad with your incredible...
- Since when do diaries answer ?
- A decient diary would never communicate with his master, he only listens to what his experiences.
- Then how come you do ?
- I guess you drove me mad with your INCREDIBLE, so now I am not decient anymore but crazy. And nowhere is written that crazy diaries should not communicate.
- That is just incredible, oh, I am sorry.
- It does not matter. It does not bother me that much anymore.
- It's just that everything to me IS incredible, all the beauty and so on. And than when I think it is incredible that also is incredible.
- Yeah, but I have already seen that EVERYTHING is incredible, so I get bored and do not think it is incredible anymore.
- So you are really bored by what I write in you through the years.
- All diaries are bored, that is because they are too experienced.
- No wonder if all diaries are written full with experiences.
- Exactly.
- I did not know that.
- Well, now you are aware of it, go on with your stories about the pillars.
- How come you are interesteted at once.
- That a good question, I guess having a NEW existance of a MAN diary I have a NEW consciousness and am ready for new experiences.
- Well, in that case the line began at some playing fields for all kinds of sports.
- Maybe it is the other way around and are the fields the beginning of the line !
- You think it has a special meaning ?
- Let's see. Everything starts with playing.
- Continuing I passed a school and arrived at a huge complex being a platform raised from the ground , that was carried by the pillars.
- So now the pillars carry something. Their duty in architecture.
- Yes, literally the grass was lifted and the ground was soft under the roof. It was an humind area and I saw siming pools in glass boxes and saunas in wooden boxes and some more buildings I could not place.
- So between those pillars under the roof you could walk ?
- Yes, you could also drive your car there. There were some parking spots there for the people that went swimming.
- So it was kind of a body care complex ...
- The boxes could be reached by sort of tunnels that were lowered into the ground for a part. You could see through metal fences - there was no glass - people going there with nothing but a towel, it must have been very cold.
- I remember you writing me a lot during your puberty about school and swimming pool, especially the swimming pool.
- Well, I became aware of the beautiful bodies the girls suddenly had.
- You also paid more attention on your own body. I definetly see a line between those places. The same line as you followed writing to me.
- You mean the line of my life.
- Of everybody's life.
- Then explain this. When I left the complex I saw a tunnel on which houses sticked on a matter of fact. The houses had no direct contact with the ground, they were placed on beams.
- Hm, that is a tough one. I do not see a relation with your life.
- Me neither, but at the end of the tube there was a watch tower.
- I hope you climbed up on it.
- Well, certainly, not knowing what these houses meant I was really happy to see this tower.
- I guess it enables you to get out of your obscure situation to a position from where you can survey this situation from another point, so that you might understand it better.
- Exactly, and guess what?
- You saw something incredible.
- Right, an enormous square about 300 meters long.
- Was there anything on it?
- Yes the new museum of Eindhoven. I did not know it was already finished, but I had read about the plans.
- So that museum saved the Van Abbe Museum from being destroyed.
- Yes, luckily they changed their original plans.
- But go further, you walked to the square?
- Oh yes, through the tunnel, it was strange. The front walls of the tube houses were not real front walls because they were the inside walls of the tube, had their sights of frontwalls painted on them. Well, not painted, but something like that and if you touched them, it felt like a TV screen.
- The tube houses, I mean, of this line. That line of TVs I wrote you about last time. It seemed like it was an symbol for the people living in a film or in TVs that were connected to each other by a tube. Anyway, I left the tunnel and made a right turn, I passed a gate, like the one in front of the railway station.
- So you left the town.
- No. I was in the middle of the town, but there were not many buildings so it seemed like you left it.
- It reminded me of a student, that was talking about giving Eindhoven a new identity. As he saw Eindhoven having its town rights since hundreds of years, but not having a real city life, he compared it to an old virgin, that has not tasted life yet.
- So what was he going to do about it?
- He raped her. He thought by giving the town a baby it could at least get an identity as a mother and if that did not work, maybe the baby would get an own identity...
- I see, so you thought you would be in the city's womb.
- I checked the map, it would be the ideal place to have a womp here.
- And the square was the baby that still has to grow...
- Yes, and the line of pillars is the navel string.
- Then what is it fed with and how do you explain the playing fields and swimming pool.
- Maybe the museum is the navel.
- And science the mother?
- Could be!
- But does it explain the tube houses?
- Well, that are all wombs and the people living there are the babies.
- I don't know. I have this feeling that something is wrong.
- Yes if the museum is the navel string, what do the pillars stand for?
- Right, maybe we better consider inside and outside as you are outside of the town now.
- Yes outside gives you the possibility to survey like on that tower.
- Right, so outside of Eindhoven you must be in position of overseeing and understanding the situation.
- Yes, like that picture of Escher, where the people keep going in circles on the roof of a building, and someone on another roof is watching them and not moving at all. He is smarter, a genius of his kind.
- Right, you are put into that position now.
- And you are the only one sitting on the stairs not caring, because you already understood the situation and are bored because of your experience.
- HeHe, well, I am not that bored today, because I was put out of my own situation myself, or better I did that.
- That is better, if someone else would have done it to you you would be "verrückt", now you did it yourself so you are "ge-rückt".
- li, YOU drove me verrückt... but go on with the square.
- What else was on it?
- Monument called "everything is inside"
- Well, I was right, if I had a body I would dance in.
- Now you did it yourself so you are "ge-rückt".
- And science the mother?
- Could be!
- But does it explain the tube houses?
- Well, that are all wombs and the people living there are the babies.
- I don't know. I have this feeling that something is wrong.
- Yes if the museum is the navel string, what do the pillars stand for?
- Right, maybe we better consider inside and outside as you are outside of the town now.
- Yes outside gives you the possibility to survey like on that tower.
- Right, so outside of Eindhoven you must be in position of overseeing and understanding the situation.
- Yes, like that picture of Escher, where the people keep going in circles on the roof of a building, and someone on another roof is watching them and not moving at all. He is smarter, a genius of his kind.
- Right, you are put into that position now.
- And you are the only one sitting on the stairs not caring, because you already understood the situation and are bored because of your experience.
- HeHe, well, I am not that bored today, because I was put out of my own situation myself, or better I did that.
- That is better, if someone else would have done it to you you would be "verrückt", now you did it yourself so you are "ge-rückt".
- Incredible!
- You say it.
- And now you are dancing...
- HaHa, I think I will move to Eindhoven!
- And let me guess.... You will live in this home and office of the genius, right?
- Don't you think I deserve it?
- Well, if your conscience agrees with you, I am sure you do.
SUMMARY - MOTIVATION

As the brief points out, communications and industrial installations are the generic factors of modern Eindhoven.

The railway station, through its formal and social importance, is a focal point of the image of a city that tries to create its identity out of the five surrounding villages.

We believe that any designed proposal should not ignore, but be well rooted to the past of topos, both physical and historical.

We consider that the concept of "FRAGMENT" along with the scenario of "TWIN CITY" fits our expectation for the downtown centre of Eindhoven, i.e. the juxtaposition of the new centre to the old one, their interface and their final synthesis in the urban context of Eindhoven.

The new centre is to compete and simultaneously integrate the existing neighbouring uses and functions, the old city-centre, the railway installations, the traffic, the campus and the residential district, to become the focal point of a new arrangement of the inner-city, to revalorise the urban landscape and to reactivate the declined ideal of the public space.

To that end the prospected image of the site is a powerful instrument.

This image is forged by a series of notions, such the juxtaposition and discontinuity, the fragmental and the additiveness, which has prevailed so far in the making of Eindhoven. Yet, this time these notions (which derived from the historical awareness of the process of city formation) are doubled or rather subordinated to a strong, generative concept of urbanity, as the essence of city life and form. To that purpose the urban patterns, the elements of urban scenery and the architectural configurations - connected to the concept of urbanity of the local or North European urban heritage, as well as from the contemporary experience and the desired quality of the urban space - are deliberately identified and assimilated in the proposed image of the site.

Thus, our project moves between the concept of limit and that of articulation with the surrounding urban tissue, it is distinctively differentiated from it, but at the same time it is integrated to the total urban image.

We therefore searched for arrangements that underline these limits and these articulations.

- the strong function point (with the circular form of an articulation stereotype) to the side of the old centre.
- the visual-functional limit-landmark (the TV tower) to the eastern end.
- the artificial slope - transition to the residential district.
- the green belt to the campus.
- the vertical connection to the railway system.

The notions of dynamism, movement, becoming, are the organising principles for the general layout of the building volume.

Linear blocks, arranged in rows, with turning points - points of dispersion and condensation - reconstruct the pattern of the piazza and that of the large public space (theatre etc.) and create prospects and vistas that define "par excellence" the historic concept of the public space.

From another point of view, that of the local history these same arrangements repeat, in a sublimated version, the patterns of the elaborated fortifications of 17th and 18th centuries, which have marked the image of towns in Flandra and are closely connected to the form of ideal town after Renaissance.

The old linear centre develops along a physical curved line, integrates the historic past of the city, and moves on to the north, as the city grows. Buildings on the edge of pavements are typical examples of traditional Holland architecture. The new Centre, that we have to design, should correspond to the old one and function along with it, while at the same time it must express the expectations that the city has towards its future, and create an image of a growing modern city.
The main characteristics of the site, according to the brief, and as we appreciate them are:

- Eindhoven will have to meet the paradox between its natural origins and its metropolitan ambitions.
- Its proximity to the railway creates problems which require specific solutions, while the "genius loci" inseparably interwoven to the railway should be retained.
- The proposed centre has to compete with the old town centre:
  - past vs future
  - stable vs dynamic, moving
  - tradition vs innovation
- The vicinity, a University Campus to the north, and a garden city to the south, do not contribute to the urban profile of the area.
- Architecture is the impact of meaning on space.

In the proposed new Centre the level of the railway lines are on -2.50 m, and is covered so that level +5.00 is the main level for pedestrian movement and the main level of the proposed complex. This main level, playing the role and assuming the form of ground level, is connected to it by a slope (7%) to the south, and by a graded level to the north, in an attempt to protect the park and the existing buildings (section 2.2).

We propose a multi-storey parking building at the existing Parking A lot, (although it is not included in the competition area) which will also serve as an articulation point, both functional and perceptual, between old and new. If site A is not eventually available, this function will be carried by site B alone.

The linear layout of the buildings, having a width of 15 m, the same as that of the debarkation points, is parallel to the railway lines. The building front retreats to large-scale open spaces before reaching points of intensity.

The concepts of the street and the square, non-existing in the surroundings (occupied by the university and the garden city) will, as we expect, support the urban character of our proposal, a character present in the old centre.

The row buildings start as three-storey at the railway station and end up to ten floors. This climax finally ends with the high rising Communication Tower.
The main axis, main-street, and the secondary streets, with their linear layout and structural order add to the urban character while at the main-level the complexity and diversion of its form and layout create a feeling of intimacy and human scale.

On level +5,00 market, cultural and leisure activities are located. Lower floors are occupied by offices, and upper floors by apartments, while there is an intermediate floor with services (laboratories, gymnasiums, meeting-halls etc.). Most of the apartments have both a north and south orientation. The proposed functional arrangement was preferred to one of "zoning" because it offers an uninterrupted city-life and avoids "dead zones" in space and time.

Building heights are degraded from east to west, and also, for energy economy reasons, from north to south, so that an optimum energy behaviour of the complex is achieved.

The Outdoor climatic conditions of the area (=52° N) were supplied by the European Passive Solar Handbook.

The linear building volumes are composed by two sides of 7m-wide offices or houses with a 1,5 m-wide corridor in-between.

Heights are degraded also within the buildings, from north to south, so that the glass corridor functions, like a glass-house regarding energy conservation.

This structural "decomposition" of the building complex, apart from its energy advantages, underlines the linear, dynamic, moving character of the synthesis.

Car facilities are carried out through the parking lot (section 2-2), (which can be reached by secondary streets), and through a loop-street reaching the main level at +5,00.

The buildings have only small openings to the north. South elevations are mainly of glass, and also "Mass" and Trombe Walls (passive solar systems) are used.
SUMMARY.

1.- Our proposals for "concept" and "scenario".

2.- The Urban Structure and the Future of Eindhoven.

3.- A "centre" for Eindhoven. The "science city".

1.- Our proposals for "concept" and "scenario".

The fact that we are dealing with concrete theoretical proposals and a clearly defined framework in which to develop our ideas has been of inconceivable value and can only greatly enrich any further discussion with respect to the future of the city of Eindhoven.

However, we feel the need to voice our doubts with respect to the total clarity of the theoretical frameworks chosen in view of the aims which are proposed in the competition.

A theoretical discussion which has to do with the search for different models which will allow us to approximate our vision of the city must clearly define the conception (the sources of the theory) and the framework in which the concept is to be developed (the present state of the debate) in order for us to be able to choose the right road along which to proceed. For a decision to be taken with a maximum of scientific rigour, we need more than an indication, a few sentences or quotes without a truly defined framework of context. It is in this sense that we have found that, perhaps, the "concepts" defined for the competition were not as clear as they could have been and, therefore, made it difficult for us to decide upon a methodology which would allow us to tackle all of them, or a combination of some of them, in our project for the city.

We do believe, however, that the idea of different "scenarios" is ideal for an approximation of what possible models could be applied as functional frameworks in order to make these projects into realities.

Besides, the three models of "science city", "twin city" and "spleen city" are all present in Urban Society as we know it now and are therefore three highly interesting topics to work around.

Hence, our reasons for beginning with the reasons for our choice of "scenario" from the three possibilities and, as a direct result of that choice, the definition of our "concepts".

The city of Eindhoven, insofar as we can truly appreciate it despite the obvious physical distance, when seen from all of its different angles, would appear to us (from what we can deduce) to be a clear example of the town-planning development which went on around the more splendid post-war years.
The 60s represented an era of "booms" - the economic boom, the baby boom, the urban boom. How the city was developed to attend these successive booms has left an indelible and almost, in some ways, irreversible imprint on the urban structure of Eindhoven.

There are traces of Functionalism, misinterpretations of the Modern Movement which, in the search for a design for day-to-day living have triggered off all kinds of phenomena such as the lack of a true identification of the individual with his habitat which, in turn, have eventually led to a certain neglect of the "shape" and the "image" of the city.

The total lack of consideration for any heritage of urban structure which was shown in the building of the ringroad or the surroundings of Dommel and the railway district are significant examples of this kind of policy.

These models tried to inject great doses of "modern times" and "big cities" on medium-sized towns which could have benefitted more from a process of "gradual improvement" but, more importantly, a project which would have tried to safeguard their true value.

Our choice of scenario, then, is guided by our initial analysis of the recent history of the city.

Therefore we believe that any proposal which runs the risk of recreating the errors of the past should be avoided from the very beginning. What we should be aiming at are proposals which are directed at promoting a certain continuity in the process of development which has begun in Eindhoven and which, therefore, will not mean a total disruption of the present urban structure. The proposals which offer processes of gradual improvement are much more advisable in the circumstances as long as these are also capable of producing the impulse for new developments in other aspects of the city design.

This is why we consider that "science city" is the scenario which best suits our needs since, on the one hand, there exists the guarantee of a continuity of the desired form and function whilst, on the other, it allows for the greater flexibility of uses, underlined by the Organisation as something to be pursued.

This continuity of the urban space and flexibility of uses should not be interpreted as a lack of urban ambition but rather as a model which allows for a better use of space and a greater social advance. Then again it allows us to throw a new light on the concept of "teaching" and its application in a Society in a constant whirlwind of change.

And yet, as was to be anticipated, we have run up against problems when looking for the theoretical framework on which to rest the "concepts" laid down by the Organisation.

We say this because we have found that the excessive
"abstraction" and "lack of conceptual substance" in the three paths open to us, "bulwark", "fragment" and "disappearance" have meant that it has been immensely difficult for us to decide upon a method of sufficient definition to allow for a development of one or a combination of the same.

Nevertheless, and with the aim of fulfilling the requirements of the competition, we have decided upon an area for debate which will allow us to move our project steadily and consciously forward in the direction traced out.

We attempt to relate our "concept" to the "scenario" which we have chosen of the "science city".

What we envisage is the "science city" as a "type" which will transform in time without losing its "essence".

"This "essence" which Guido Canella has defined as the "University ghetto" and which is characterized by its enormous "autonomy" with respect to the Urban Structure and in its "form", its "monumental" quality.

What Canella goes on to define as "the freedom of culture, of science, of learning, of teaching or the reverse: the preservation of our world from the contamination of progress, of new ideas. All these basic arguments, the self-defence strategy adopted by the University community in the face of threats from the other citizens; of the University's place with respect to the rest of the city".

The preservation of "essence" is to be seen in the first proposals for the Palazzo della Sapienza by Giacomo della Porta and Francesco Borromini, the Abbaria de San Gallo or the Muslim Universities of Madrasah or Medersa through to the Virginia of T. Jefferson, the British "colleges" or the University of Clabria as designed by Vittorio Gregotti.

In all of these examples, there has been a clear move towards self-isolation, towards finding a space of one's own in which to develop without obstacles.

If we work along these lines, then two of the "concepts" established by the Organisation can be developed: "bulwark" and "fragment". "Bulwark" for us would be the "essence", what is handed down through the generations. In this sense, it would have its representation in the architectural "type" by virtue of its architectural "shape". It would be valued not so much for its "tradition" as for its "permanence".

The concept of "fragment" for us does not imply a multiplication of space as the result of a need for "technical" division of University functions as much as the need to "break", to introduce "splinters" of other urban functions into the University space. It is a need to bring the University into Society more than the Society into the University.

This, logically, implies a certain dose of fragmentation of
the traditional space but fragmentation in the sense of a "sponge effect" capable of soaking up other functions.

There is also, then, a certain element of fragmentation implicit in the "bulwark". The "bulwark" (essence, type) must adapt to the new social and functional requirements made on it given the substantial change which has taken place: the break with self-isolation and the move towards social integration.

This social integration, at the same time, implies integration within the city, a change of strategy. The University is restored to its "central" position, not as a result of a gradual devaluation of the other central areas but rather as a result of the new role of the city which demands of a strategic location for the University.

There is a fragmentation of the "purity" of the type but as a result of the need to move with the times. The permanent values of space, safeguarded in the "bulwark" are redirected and put to new users.

This fragmentation is more a product of the Society than of the University itself. It is an incursion made on the University by Society. The University is dismantled in order to rebuild and modernize it and, in the long run, the Society.

There exists, then, a close link between the "scenario" and the very evolution of the idea of "teaching". The central status and focus accorded to the project by the Organisation must have their social and urban justifications.

The urban justification is clear in the emblematic value which the proposal implies and its social justification is in its strategic situation in the overall framework of functions of the city.

Our choice of the option "science city", one of the proposals formulated by the Organisation, has already been explained. We will now attempt to explain how this "scenario" can be interpreted via the concepts of "bulwark" and "fragment". How the "scenario" can be justified in the very process of change in teaching and the University.

The definition of a "science city", such as has been proposed by the organisers, can be given concrete shape in several different models. The model which we propose emphasizes, above all, the integration of teaching and Society and the overlapping and points of fusion of these two worlds.

By this, we do not mean that we should only see the project from the perspective of a reorganisation of teaching but also that we should study in depth the very structures of the University and teaching and the demands of Society on the same in terms of the social benefits to be reaped. That is a "science city" which calls for more flexible and open-ended models of systems of learning and access to information together with a stricter and more constant control of the results by Society as a whole.

This logically implies a selection of only those areas of knowledge which bear a direct relation with the general (or popular) demands; the areas which are innate to the region of Eindhoven and which do not demand an enormous use of space in their production process. The last condition to be considered would be that the area projected would allow for the assimilation, production and consumption of these products.

This project requires, therefore, areas given over to teaching, others to production (factories) and others to consumption (commerce). This is a basic functional division which should allow for the introduction of other aspects of teaching, production and consumption with other complementary functions which we shall go on to analyse.

The area to be worked on should also be a "new centre" which competes with the existing area which will necessarily involve inclusion of functions peculiar to the central areas besides the necessity of solving the problems of access produced by the concentration there of heavy flows of traffic plus the railway station. This new "scenario" proposed as the area of planification by the organisers will also be conditioned by the overall changes carried out on the city of Eindhoven.

2.- The Urban Structure and the Future of Eindhoven.

As we have already mentioned, Eindhoven is one of the typical cases of the urban development of the 60s, when Functionism was the order of the day and priority was given to road traffic, built-up areas whereas "the urban shape" was totally neglected. All of these tendencies have left their indelible stamp on this and other cities, above all, and in some cases with irreversible consequences, on the structure of the city.

The type of urban project which we defend is not, by any matter of means, an attempt to completely reorder the existing structure but rather to give rise to a series of significant improvements for the city as a whole.

Therefore, we do not propose any kind of project aimed at a total transformation of the existing reality since such would be completely out of line with the "ideology of project" that we defend and which would appear to be shared by the Organisers.

The potential of the "concentric radius" structure of Eindhoven is perhaps its most outstanding and peculiar characteristic much more than its "spontaneous" adaptation to the "zoning" model or to "garden city" plans.

The dominating character of the network and layout of roads on the urban canvas differentiates this city to such an extent that any strategy which is attempting to propose overall aims must first tackle this problem and its consequences on the general working of the city.

Within this first consideration, then, we would like to look
more closely at the NorthEast region which is where the problem is most apparent.

Our strategy has a direct impact basically on this general system and its relationship with the "area to be planned" and is ordered on three different fronts:

- the functional aspect (reconsideration of the hierarchy of the road system)
- in the use of space for transit (reconsideration of the design of space, for traffic and for pedestrians)

- the railway system.

We potentiate two fundamental axes:

1- The NorthWest railway line (PHILIPS) - Dorgelolaan - Eisenhowerlaan.

2- ASS - John F. Kennedylaan - City - Canal (DAF).

in a series of operations:

A.- We treat the "planning area" (the railway area) as a crossroads between these two fundamental axes which will take the bulk of the flow of road and foot traffic and for which the "planning area" will imply a resting zone. This value of port of arrival (where the road all flow onto) must be compatible with the previously taken decision to create a "science city".

B.- The railway network will be lowered in level in its complete urban circuit, from "Prinsen Jagt" to the East stretch of "ring". The layout will be exactly the same as what existed before only underground and will connect only at one spot with the outside world: the New Station which will be designed in the "planning area".

Connection with the main road A2-E25 via a new elliptical link-up on two levels.

The first stretch (Philips stretch) will be designed as a "boulevard" with streets at both sides (10m wide) and a central promenade (16m wide).

The Dorgelolaan layout will be corrected in order to form a continuation of the Philips "boulevard" and the intersections with other roads will be resolved via roundabouts. Something of the same will occur in the link-up with the Eisenhowerlaan stretch and the design of the same.

The present layout of the Kennedylaan stretch will remain intact up until the intersection with Dorgelolaan which will be resolved via a roundabout.

A new stretch will connect Kennedylaan with Canal-Daf via modification and the destruction of some poorly designed buildings of scarce urban interest. This is an attempt to set up a fluid relationship between these two stretches and to resolve their intersection with the "planning area".

Conversion of the Canal - Daf in an "aquatic boulevard" with streets 10m wide at each side of the Canal and improvements made in the linking roads at their intersection with the "ring".

3.- A "centre" for Eindhoven. The "science city."
The solutions in the "planning area" will be conditioned by our earlier proposals.

As we have already said, we are dealing with a "science city" where teaching, production and sales of certain high-tech products are going to take place. These products will be in high demand and highly related to the tradition of Eindhoven as a city of production and commerce.

This implies a necessity of incorporating a series of complementary functions, other than the basic needs we have already seen, and more still as a result of the "central" position of the "planning area".

The area must also be one which is open and used by all sectors of the population. By this we mean that sectors of different social, economic and cultural classes should participate actively in each of the sub-areas which are produced.

We also mentioned already that the situation of the "planning area" with respect to the road network (both motor and pedestrian traffic) predefined it as a zone of arrival, where all roads flowed together, a resting place.

This therefore implies the creation of an important open-air meeting place which although it is a single building, will allow for all kinds of different groups and sub-groups to come together or to co-exist independently. The main public and most "central" services should be grouped around this building: the stations (train, bus and taxi etc.) the areas of management (banks, insurance companies and agencies) areas of direction (government, meetings, decision-making), exhibitions etc.

There should be a second building where the very functions of the "science city" such as we have defined it should be centred and where areas of study, work and experiment (physically related to the Campus of the Technological University of Eindhoven) with areas of production and manufacture (clean products which take up little space) and with the commercial zones (directly linked up to the open and public spaces and the main square).

Lastly, a third area much freer in design where the gardens and pedestrian precincts for recreation will be set up with other areas for sporting activities etc. Here we will establish the hotel, nurseries, club, restaurants etc...
UDAYAGIRI
STEDELIJK GEBEUREN.

"Een stadsgebied kan worden gedefinieerd als een stroom van verschillende zaken, zoals mensen, auto's, geluiden en lucht. Het introduceren van een nieuw plan voor een stad komt dan ook neer op het wijzigen van de huidige stromingen of het opwekken van nieuwe wervelingen in die stromingen. Hierbij is het niet de bedoeling om een dam te ontwerpen tegen de bestaande stroming, noch om zich neer te leggen bij de bestaande toestand. Als men bijvoorbeeld een paal opstelt in een rivier vindt een wijziging plaats in de stromingen rond de paal. Zet men twee palen op korte afstand van elkaar neer, dan ontstaan door het interferentie-effect complexe wijzigingen. In een stedelijk gebied stellen de wervelingen de plaatsen voor waar mensen samenkomen en hun tijd doorbrengen." - Toyo Ito

De stad zoekt net als de mens haar weg tussen traditie en toekomst, tussen het private en het openbare, tussen het natuurlijke en het kunstmatige. Het is nooit het ene of het andere, maar het spanningsveld tussen beide dat de stedelijkheid en dus de plaats van de mens bepaalt.

Een geheel van krachten die voortdurend op elkaar inwerken en steeds opnieuw blijven streven naar het nooit te bereiken volmaakte evenwicht is eigen aan de stedelijke problematiek. De ontwikkeling van de stad is als de inrichting van een huis: nooit is ze voltooid en waar ze wel voltooid is, stopt het huis dus te zijn.

De manier waarop het spanningsveld zich ruimtelijk ontwikkelt of hoe menselijke activiteiten en stromen ten opzichte van elkaar ageren, bepalen in sterke mate het karakter van de stedelijkheid. Elke stad stelt zich in een specifieke relatie tot het geheel van stedelijke krachten en bouwt op die manier aan haar eigen spanningsveld, aan haar eigenheid en identiteit. Iedere stad is de ruimtelijke neenlaging van haar specifieke zoektocht binnen het spanningsveld van krachten.
At the moment Eindhoven's position balances between the local and intimate character of the village and the international and metropolitan airs of the big city. Only partly this balance of forces between the original and the ambitious, is caught in a spatial pattern.

Eindhoven's originality as a small centre with five annexated villages is undoubtedly present in the more or less strongly autonomous areas of which Eindhoven consists. Philips, the industrial area, the residential district, the Technical University, the valley of the Dommel, the office buildings and the shopping centre as present nucleus, all of them exist autonomously. At no place there is an interaction nor an encounter of forces.

In spite of the mutually very different organisation and structure of these areas, they are considered as equal and non-hierarchic. That's the reason why Eindhoven is known as well as a city of lights, an industrial city, a city of science, a city of green as well as a city of activity.

Eindhoven needs a place where the autonomous parts could form an entity, where an image of Eindhoven could be created, and where Eindhoven could take part in a national and international dialogue between cities.

EINDHOVEN.

Momenteel zoekt Eindhoven haar plaats tussen enerzijds de streekgebonden en intieme sfeer van het dorp en anderzijds de internationale en metropolitane allure van de grootstad. Slechts gedeeltelijk ligt dit spanningsveld tussen het oorspronkelijke en het ambitieuze in een ruimtelijk patroon vervat.

De oorspronkelijkheid van Eindhoven als een kleine kern met vijf geannexeerde dorpen is onmiskenbaar aanwezig in de relatief sterk-autonome gebieden waaruit Eindhoven in essentie bestaat. Philips, het industriegebied, de woonzone, de Technische Universiteit, de Dommelvallei, de kantoren en het winkelcentrum als huidige kern, allen bestaan ze naast elkaar zonder dat ze zich tot elkaar relationeren. Een spanningsveld, een ontmoeting van krachten, is nergens aanwezig.

Ondanks de onderling sterk verschillende organisatie en structuur van de gebieden, verbonden ze zich tot elkaar als gelijkwaardig en onderling niet-hierarchisch. Vandaar ook dat Eindhoven bekend staat ofwel als lichtstad, als industrie stad, als stad van de wetenschap, als groenstad of als werkstad.

ONTWERP.

Ons voorstel bestaat er in dat wat in Eindhoven fragmentair aanwezig is - en nu vrij onafhankelijk van elkaar bestaat - binnen het probleemgebied in een geheel te com­poseren en een gezamenlijk, coherent leven te laten leiden.

Dit wil zeggen, de invloedsferen van het wonen, het werken, de natuur, het ver­keer, de kultuur en de wetenschap zullen mekaar vinden binnen het voorgestelde gebied en zullen een spanningsveld ont­wikkelen waarbinnen de mens zijn plaats kan zoeken.

Een fundamentele ingreep, namelijk de verplaatsing van het station in oostelijke richting, determineert hoe deze verhouding van krachten en sferen zal geschieden en positioneert tegelijk het huidige centrum, het wedstrijdgebied en de perife­rie in een bepaalde relatie tot elkaar.

PROJECT.

Our proposal is to bring together as a whole everything which is already present in Eindhoven - fragmentarily and fairly autonomously.

That is, the ranges of influence of living, working, nature, traffic, culture, science are going to meet within the field of the railway-site and are going to develop a balance where the citizen will find his place.

One fundamental intervention, e.g. the removal of the railway-station to the east, determines how this relation of forces and spheres will occur and puts at the same time the present city-centre, the railway-si­te and the peripheral districts in a certain relationship to each other.
"Pour retrouver dans le monde de sensations et de signes où nous vivons et pensons les images premières, les images princeps, celles qui expliquent ensemble, l'univers et l'homme, il faut sur chaque objet, réanimer de primitives ambivalences, grossir encore la monstruosité des surprises, il faut rapprocher, jusqu'à ce qu'ils se touchent, le mensonge et la vérité."

Gaston Bachelard

Ext: "La terre et les rêveries de la volonté."
IMPLEMENTATION AND PHASING

The proposal offers flexibility in phasing. Initially the crossings need to be built and the transport network; but not all at once. The city can build one, assess the changes and respond accordingly.

As crossings are made the need contain only one or two key components. Eventually the city will colonise the sites as its need evolve over time. The parks, however are intended as permanent features on the city.

Phasing:

**Phase 1:**
1. Implementation of the boulevard transport and tram network
2. Initiation of Crossings
3. Primary landscape and topography

**Phase 2:**
1. Completion of major crossings
2. Development of primary fixes

A **Station crossing**
   - Station Building
   - Theatre

B **The Forum Crossing**
   - Exhibition Centre

C **The Festival Crossing**
   - Festival Stadium

Development of culture walk in tandem with crossings

**Phase 3:**

A continuous process of incremental nature. Secondary and tertiary components installed as required.
CHARACTERISATION OF PROPOSALS

The four major crossings are characterised differentially as four settlements with identities responding to location and environment.

The Station Crossing will have civic quality and relate to in height to the massing of the town centre.

The Forum will create a modern meeting place with the juxtaposition of large modern fragments positioned on a deck relative to the scale of the university buildings.

The River Valley will be heavily landscaped as will the culture park.

The Festival Bridge will be treated as a lightweight structure which has a twin function as beacon / landmark.

The Festival Bridge

- inhabited bridge; student bars, restaurants, discos

well as responsive edge
2. Connections and Movement

A number of connections are made on an east-west axis which reintegrate the site into the city's transport network and facilitate movement through the site.

2.1 Transport Boulevard
The Dorgelolaan is to be used as a major transportation boulevard; the objective of this new network will be to alleviate the congestion and heavy traffic along the south side of the site. A new tram network will travel this route connecting within a city-wide network.

A series of new carparks will be provided on the northern side of the site. Pedestrians will use the four major crossings to facilitate movement. Connections on the southern part of the site will be maintained by the Fuutlaan which will continue to carry local traffic.

2.2 The Culture Walkway
The culture walkway or promenade forms the major connection on the southern side, linking all the major events and new urban spaces formed by the crossings. The route commences at the Stationplein; accesses the new theatre complex and passes through a series of exhibition spaces which form an edge to the railway. Its characteristic at this point is that of a ramparted walkway. The walkway is transformed at different stages on the journey; as it passes over the river valley it becomes a bridge and eventually becoming a raised lightweight walkway. This element connects not only the crossings but also the major elements of the culture park and terminates in the winter garden.

2.3 The Culture Park
As the crossings carry most of the built form the land between is to be designed as a culture park, offering a series of informal walkways through a varied landscape containing a series of pavilions and an amphitheatre. This park is an important element in raising the cultural profile of the city. Additional cultural elements will be located at strategic locations through the city. The implication being that the cultural walkway can extend and modify the city.

3. Layering
The strategy for the site operates as a series of layers which can be superimposed, these are:

- the transport network
- the crossing
- the connections
- topography
- landscape and water
- built form

The densities of these layers can be modeled to respond to specific site and edge conditions. Landscape is used to model and unify the site spatially creating a series of environments.
SUMMARY OF URBAN FRAMEWORK

The site is perceived as an extension of the 'ground level' within the city where a series of investigations can be carried out under the following headings:

1. Crossings
2. Connection and Movement
3. Layerings

1. Crossings:

Each of the new crossings bridges north south, revealing new urban spaces in doing so. Each carries a number of themed functions which are particular to their location and act as focal points forming new landmarks within the city.

The four major crossings are:

1.1 The Station Crossing; Location - Stationsplein

This important crossing marks the point of arrival to Eindhoven by train. It acts as an interface between the old and new parts of the city, operating as a mechanism for the extension of the city northwards as a gateway to the new business districts of Fellenoord.

The proposal will develop a major new station building and urban space connecting to the old town. New uses will be introduced giving variety to the area and a sense of civic quality and purpose.

1.2 The River Valley Crossing; Location - Bisection of the site by the River Dommel

This crossing is a landscaped valley crossing which cuts under the railway. It connects the city's open which are north and south and creates a green river walk which traverses the river.

1.3 The Forum Crossing; Location - University to Fuullaan

The aim of this crossing is to create a new public forum or meeting place for Education and Science to engage the city. The intensity of urban experience offered by the centre is extended eastwards along the site. The major deck is the bridge between the city and university and carries the larger built elements which relate to science and technology.

D. The Festival Bridge

This crossing's primary function is to act as a draw for movement along and across the site, providing access to a large complex housing the Festival Stadium and new Sports Centre, thus bringing the city into the campus. This bridge is a lightweight steel and glass structure.
CITY CONCEPT; "THE FRAGMENT"

"The Fragment" - A piece broken off

We have selected this concept as being relevant to Eindhoven, as it appears as a series of fragments; a jigsaw with missing pieces. The historic core has been eroded by the demands of the twentieth century, largely embodied in the scale and depth of penetration of infrastructure planning. The railway rupturing the fabric of the city.

It is our intention to replace some of the missing fragments in an effort to enable the city to rejuvenile itself. We reject the notion that Eindhoven can be resolved by an utopian city concept such as the Bulwark. The fragment recognises the erosion of the historic typology by forces and circumstances and initiates the creation of new urban types.

We believe that the city concept of "fragment" coupled with the themes of 'crossing' and 'connection' will act as a catalyst for complex urban evolution. The theme fragment can reverse the negative qualities identifiable currently with Eindhoven.

Disorder > Extension
Isolation > Addition
Rupture > Dynamism
Intermittent growth > Freedom

Eindhoven appears as groupings of fragments disconnected by the negative spaces of infrastructure. Our proposal will suggest new ways of connecting parts of the city through bridging the negative qualities, celebrating the dynamic aspects which a fragmentary model can have.

CITY SCENARIO - TWIN CITY

We are suspicious of the idea that the city should be restricted to a unitary view as "Science City" or "Spleen City". The selected scenario "Twin City" suggests that urban interventions can offer a mixture of uses which can change the way in which the city is used.

This scenario could redress some of the negative monofunctional aspects of urban planning existing in Eindhoven. It reinforces the aspiration of Eindhoven as a major city, offering diversity and opportunity, promoting a density of experience. The city must be allowed to respond as a living organism - new interventions should be prompted through the qualities of the existing urban fabric.
AIM OF PROPOSAL

Our proposal studies the site in context with the city, building on a strategic view, the site is seen as an experimental field upon which to test ideas that can be applied in the city as a whole. Fragments are incubators that can be effectively implanted within different areas of the city.

Project Objectives:

1. To improve the connections between the different districts of the city

2. To enrich the life of the city by the cross-fertilisation of a series of different multifunctional elements across the fabric of the city

3. To create a true city image for Eindhoven which extends its existing characteristics and focuses the images of:
   - Green City
   - City of Science and technology
   - Living city
   - Network city

4. To propose a framework for phased incremental development on a wider scale.

Strategic Plan

On a strategic level the plan will:

- reimage the site into the life of the city
- improve connections between the north and south sides and mediate between the different characteristics of the districts
- mitigate the division of the railway
- improve connections from east to west through the site
- locate future ‘fragments’ in the city
THE SITE

The site is located at the interstices of five distinct areas:

The City area - zoned as an active core zone city functions and facilities

The Northwest Area - zoned as a business area, office and large scale development

The Station Area - zoned transport hub

The Northeast Area - zoned campus area (quiet)

The Southwest Area - zoned residential (quiet)

It is also one of the few major sites which is close to the city centre and is of strategic importance. The site is the centre of the broader context of Eindhoven as a city.
CHARACTERISTICS OF EINDHOVEN:

A city of contrasts, the busy centre contrasts with the quiet green residential quarters and the outlying villages with their rural settlement patterns. Eindhoven has been shaped by particular forces:

1. Location
Eindhoven has a key location forming part of the Eurorail network, connecting twenty major cities in Holland. The railway acts as a lifeline for the city albeit a divisive one. It presents the potential for Eindhoven's future development as an international node.

2. Centre of Technology
The economic structure of the city depends on the major technology industries such as Phillips and DAF. These have dominated the evolution of the city as well as providing an identification. The University of Technology reinforces this characteristic and has a significant impact on the life of the city.

Spatial characteristics:

Spatially Eindhoven is characterised by:

- A large transport network of roads extending in a radial and concentric pattern.
- The presence of a major rail system which forms a physical barrier between the north and south sides of the city.
- The zoning of the city into distinct mono-functional elements which include: the town centre (core area), the campus; the industrial zone; the residential quarters - leafy and extensive.

Many of the issues raised by Eindhoven are those of the emerging modern city. It does not have a strong historic form or core, its context being shaped primarily by the exigencies of an infrastructure model.
INTRODUCTION

This competition provides an opportunity to study and analyse Eindhoven, reflecting the dilemma of the modern city, which has recently experienced a rapid post-war expansion both in population and infrastructure. There exists a tension between the remains of the urban centre and its extensive sub-urban environments.

Eindhoven wishes now to assume a role comparable to major European metropolitan cities, however its rapid growth signals the lack of "critical mass" or density of city experience to compare with major traditional European cities. The city thus requires an identity and focus for its future development.

We propose a strategy for Eindhoven which will enable it to expand incrementally and provide a framework for future development, whilst ensuring the crystallization of "critical mass", regardless of whether the city evolves as a major metropolis or regional centre.
STRUCTURE PLAN

QUEST for URBAN DESIGN
EINDHOVEN
4. Way and wood

Integration in the urban context is the key word in our proposition with regard to the handling of this project. We intend to weave this area and the city together by filling in the gaps and stitching them shut.

After the before mentioned study of Eindhoven, we have discovered the fragmentation within it. According to the idea of integration, the same scale and function of the buildings that surround the competition area, will be involved in our project.

The fragmentation of the city is part of its essence: the fragments have been growing over and into each other forming marvellous collages. They being existence and animation to the town, and this is exactly what we need in our proposal for the old shipping-port.

Way and wood, the north-south axis crossed by the east-west connection, is the area of integrating the area with its surroundings. It is the realization of the idea of integration. The integration through an individual interpretation of the surroundings, which are built in fragments. The fragments which provide for the contrast and the animation of a city. We try to introduce this kind of animation in our project by creating in our project a Hilla-reine fragmentation. This animation will also brought by the use of three themes:

A. Sequential experience of the different urban frames

Following the individual axes of the project, the area is divided into different sub-zones, each of which being inspired directly by the neighbouring cityzone.

This would result in the following scheme:

1. The residential zone, with as main functions:
   - focusing all area of public transport into one place
   - the creation of a new municipal area for shopping and trade activities
   - the re-establishment of the old centre and the joining of the northern and southern city
   - the grand central station, as a parch for every foreign visitor

2. The Green-Cultural zone, with as main functions:
   - a city park with museums and cinema-complex
   - the connection by bicycle and walking paths on the river "Douven"
   - an intermediate leisure between the "terrace & hurdle" of the city and the Technical University-zones.

3. Academic zones: the Technical University would be brought further in the competition area.

A residential zone: appearance and villas.

5. Sporting zone: the most peripheral function also found lying on the edge of our project.

B. Reducing fragmentation by merging

Fragmentation is created by diverse sub-areas in one project by winding road and joining these sub-zones. Due to the fact that these sub-zones are so close to each other and that their pull to each other is so strong, combining traces can be found from one to another. In the same way as the adjoining city characteristics affect the sub-zones, each sub-zone will have its influence upon the neighboring one.

For example: the grid pattern used in the T.U. has an influence on the grid used in the Residential zone.

C. Interplay between the sub-zones on the winding road

The sequential order experienced on the length of the winding road (see 4, A) would be strengthened by a second "line-space" experience: not only does the walker experiences the changing mood of the townscape, but also a strong feeling of contrast and juxtaposition by simply looking to the left and to the right.

The merging is definitely but not obvious: this provides for contrast.

Walking across the winding road, from north to south or vice versa, a visitor would hardly notice that he even entered the competition area, but when he finally reaches the winding road, and crosses it, he would quickly experience entering a new area.

5. Conclusion

As is shown in the proposal, we found it difficult to choose one of the proposed scenarios. We decide to make our own one.

Also with regard to the concept, we didn't choose for a particular one, but for a combination of the three proposed concepts (disappearance, fragmentation and reconnection).

The negative concept of the shipping-yard (Disappearance) is divided into fragments (fragmentation), that are gradually connected. Having more and more influence on each other they finally combine to form one area with its own unique character and identity (transport).
1. Quest for Urban Design

"The Netherlands need architectural quality in its urban design. Eindhoven needs urban design quality."

In the town's fabric, called Eindhoven, a visitor would notice large areas of wasteland in and about the city. The area, which is subject of this competition, the old shunting-yard, is a perfect example of urban wasteland. Urban design lends itself to an outstanding opportunity for the surgical revitalization of an otherwise neglected area.

The treatment we would propose has been inspired by the textile technique; the area would be woven together by "Warp and Weft".

The warp is the whole of the traditional weave, which the whole passes through.

The northern and southern parts of the city would be connected by this warp.

The joining of these mentioned wires would be brought about by the woof.

In our project, the warp is embodied by a winding road, which not only divides the area into smaller spaces (let's call them sub-areas) but also holds it together.

This road would make its way through the different atmospheres and provide the visitor a very strong sense of 'space-experience'.

2. Eindhoven, the post-industrial city

With the designing of this structural fabric, it was necessary to investigate Eindhoven and its true character. We looked at structure, history, growth-pattern and intention. Eindhoven of 1992 has a heartland that pulsates to the rhythm of industry, transport and trading.

Eindhoven is not renowned as a great cultural centre (in the classical sense of the word) but rather as a commercial and industrial metropolis. The city's image is constantly changing and unpredictable. This is due to the industrial past and its tendency towards an American growth-pattern. Therefore the conventional character of squares, avenues and riverside-walks has been lost. The city-center no longer acts as a focal point, connecting the towns into a cohesive whole. Attempts have been made in the past, by use of townsheds, to give the city a more traditional pattern. However these attempts didn't meet the requirements, resulting in a city-structure without rhyme or reason.

The consequence is that we still find open, undefined areas.

The shunting-yard, the remnants of an earlier industrial time, calls for a new solution in this post-industrial age.

3. The shunting-yard, an intensity area with peripheral characteristics

This area, subject of this competition, is channelled in the intensity-zone, and stretches itself out over one and a half kilometers from the center of town until it furthest limit on the city road. It's flanked by the Technical University on the northern side and a residential area on the southern side and crosses the green heart of the city.

The building-density in this part of Eindhoven is also notably lower than elsewhere.

Passing through the shunting yard, one is aware of this: few buildings, a well-developed infrastructure and an absence of primary elements (monuments).

At first sight a place of chaos. But, with the current input of intensity and tension, this area does not need to remain chaotic.
W.A.W.
Het ontwerp brengt niet alleen de eigenheid van wetenschap en cultuur, natuur en landschap, het wonen en het werken in Eindhoven samen in één geheel, maar maakt van het toenemend belang van spoorwegstations en perifere situaties gebruik om het Eindhovense verlangen naar een nieuw metropolitaan karakter - zonder hierbij zichzelf te verliezen - uit te drukken.

Wanneer men op een perron moet wachten op de komst van de trein, droomt men reeds van de verdere bestemming; de plaats die men wil bereiken is reeds in gedachten en verbeelding aanwezig. Het perron verwijst in dit opzicht naar waar men niet is. Stapt men echter van de trein op het perron dan is het perron de harde realiteit: men is aangekomen in de stad, men is hoe dan ook ter plaatse.

In die dubbele betekenis moet men het ontwerp opvatten: een punt onmiskenbaar in Eindhoven is door wat men ziet, hoort en voelt en waar men tegelijk de plaats van Eindhoven in een internationaal verband ziet, hoort en voelt. Een spanningsveld, een toestand tussen de plekke zijn en onderweg zijn.


Later besluit hij zijn terugkeer er een kijkje te nemen.

5.SPOOR.

5.THE RAILWAY.

The project not only brings together the characteristic traits of science and culture, nature and landscape, living and working in Eindhoven, but makes use of the increasing importance of railway stations and peripheral situations in order to express the desire for a more metropolitan character - without losing its specific character.

Awaiting the arrival of a train on a platform, one is dreaming already of the future destination. The place of arrival is already present in one's mind and imagination. The platform indicates in this respect the yet unreached destination. Coming from the train onto the platform is harsh reality: one has arrived in the city, one is on the spot.

The project is to be conceived in this double meaning: a spot unmistakably Eindhoven through what is to be seen, heard and felt and at the same time Eindhoven as it is seen, heard and felt in an international context. A balance of forces, a condition between being on the spot and being on the way.

The traveller suddenly notices the remarkable slowing-down of the train. He looks through a dense web of buildings and streets. It becomes alternatively light and dark in the compartment. Shortly after, the train cuts through a dense roof of tree tops edged by a river. Suddenly the scene flings open. The speed reduction increases, this enables him to observe the vast open space, which edges the underground tracks on both sides. Behind the plain there seems to be a vast natural area. He sees people moving. He sees them running and walking, listening and watching: some on their own, here and there a group and often a continuous flow. He sees people going down and coming out of deepened and lower situated areas. Before he realizes what he has seen, the train pulls in the station. He seems to discern some towers in the distance. When the train starts to move, it cuts through another green area, this one more rugged and rough. Alongside appears a row of towers.

Here upon he decides to come back and have a look.
4. DOMMEL.

Tussen de krachten van de dichte stad en de krachten van het open landschap ligt een grensgebied waar een dak van groen in alle intimiteit de Dommel omslacht.

Trapgaswijdse vlakken verbinden de verdiepte kern met de hoogte van het perron. De kruinen blijven echter op dezelfde hoogte zodat verschillende gradients van beleiding ontstaan.

Seizoen na seizoen, bij regen en zon, telkens verandert de ruimtelijkheid van de plek. Een groene volle kruin, een tapijt van gevallen bladeren, de ijle van witte sneeuw of de frisse kleuren van de lentebloesem ontluiken de spanning tussen vergankelijkheid en permanentie. Hier ontmoet Eindhoven haar bron, hier vindt ze haar oorsprong.
3.PERIFERIE
Het wedstrijdgebied sluit in het oosten aan bij de ring. In ons voorstel is dan ook het gebied tussen het verplaatste station en de ring uitgewerkt als een perifere zone. De onmiddellijke bereikbaarheid via traing of per auto maakt dit gebied geschikt om het tot kantoorgebied te ontwikkelen.

In een perifeer karakter past de typologie van een toren: het stimuleert ten opzichte van de snelle beweging op de ring de herkenbaarheid van het gebied. Tegelijk vormt het een begrenzing van het architectonisch landschappelijk gebied. De aanleg van een park tussen de torens maakt van de weg tussen parking en kantoor of parking een plezier.

Het tot aan de ring doorgetrokken perron maakt het mogelijk de gehele ruimte eronder te voorzien voor parkeergelegenheid zodat dit gebied een remmend effect veroorzaakt: het profilt zich als een filter voor de stad. Een hierop aangesloten openbaar vervoernet (een ring) die de noord-zuidelijk ontwikkelde kern en de spoorwegzone omsluit, kan helpen de huidige verkeerschaos in het centrum drastisch te beperken.

Overdag beheerst een sfeer van haast en spoed dit gebied. Auto's verdwijnen onder het perron, liften gaan op en neer vanuit het park en mensen bewegen over loopbruggen en passerellen. Dit is het businessdistrict, hier onderhoudt Eindhoven haar zakelijke relatie, dit is haar werkclimatet. Vanuit de torens die verrijzen vanuit het versneden perron, heeft men een prachtig vergezicht, een stimulerend beeld. Auto's, treinen, fietsers en voetgangers vormen een nooit afzettinge stroom, stromen van mensen onderweg, elk volgens een eigen ritme, volgens een eigen snelheid, naarmate ze er wonen, werken of bezoeken.

Naarmate de avond nadert lopen de torens leeg, langzaam vult een nieuw publiek de parkeerruimten. Als vuurtorens duiden de torens met hun verlichte daken een richting, een hoek in het donker, een teken langs de ring. Ook het park baadt in een kunstmatig licht. Vanuit de puntgewijze verlichte parkeerruimten betreedt men een oase van licht waar een oerwoud van bomen, struiken en planten naar boven reiken.

3.PERIPHERAL DISTRICTS.

The site runs into the peripheral boulevard in the east. Consequently in our proposal the area between the relocated station and the peripheral boulevard has been worked out as a peripheral zone. The immediate accessibility by train or by car makes this area appropriate for the development of an office area.

In a peripheral setting the typology of a tower is a good thing: it enhances the recognizability of the area in regard to the fast motion on the peripheral boulevard. At the same time it constitutes a boundary of the architectonic landscape. The planning of a park between the towers will brighten up the circulation between the parking and office areas or between the parking and the platform.

The extension of the platform towards the peripheral boulevard will provide ample space for parking facilities resulting in a restraining effect in this area: it will act as a filter for the city. A herewith connected public transportation network which goes around the north-south developed area and the railway zone, may drastically reduce the traffic chaos in the centre.

There is a rush hour atmosphere in this area all during the day. Cars disappear under the platform, elevators go up and down from the park and people move across the footbridges. This is the business district, here is the place of Eindhoven’s financial contacts, this is its working climate. One has a wonderful view, a stimulating picture from the towers raising out of the platform. Cars, trains, cyclists and pedestrians constitute a never-ending stream, streams of people under way, each according to his own rhythm and pace, either inhabitants, workers or visitors.

Towards the evening people leave the towers, another public gradually fills the parking spaces. Like beacons the towers with their lit roofs show the way, they are indicators in the dark, signs along the peripheral road. The park shines in an abundant artificial light. Coming from the parking area, lit with a dotted line of lights, an oasis of light unfolds, backed by a forest of trees, bushes and plants reaching to the sky.
Overdag baadt het perron in een overvloedig licht. Er is een wereld boven en er is een wereld onder. Boven stromen fietser en voetgangers van en naar hun bestemming. Verlichtingspalen, groenstroken, informatiepanelen, luifels en parasols zijn hun begeleiders, nooit is men hier alleen. Ook de trein laadt frequent en regelmatig de sporen. Verlichtingskokers, verlichtingsschakelaars, passerellen, liften en roltrappen verbinden de wereld boven met de wereld onder, soms heel subtiel en onopvallend, dan weer klaar en duidelijk.

Hier en daar dalen mensen af in de verdiepte ruimten om vanuit de uitgestrektheid aan binnen te betreden, om vanuit de anonimité het intieme op te zoeken. Hieronder, is men alleen of met een welbepaalde groep mensen, met een welbepaalde doel of om een welbepaalde reden. Boven is de massa, beneden de groep. Boven is beweging, beneden de rust. Boven heersen zon en wind, beneden heerst de witte mens.


By day the platform is bathing in abundant light. There is a world above and a world beneath. Above cyclists and pedestrians come from and go to their destination. They are flanked by electricity poles, patches of greenery, information boards, awnings and sunshades; one feels never alone. Trains pass frequently and regularly. Light and ventilation shafts, foot bridges, elevators and escalators connect the world above and the world beneath, sometimes discreetly, sometimes clearly and distinctly.

Here and there people descend to the deepened spaces, coming from spaciousness into a shrine, from anonymity into intimacy. Here - beneath - one is on his own or with a welldefined group of people, with a welldefined reason. Above is the crowd, beneath is the group. Above there is action, beneath there is tranquility. Above sun and wind are the rulers, beneath rules man.

Towards the evening appears a vast forest of lights where people come and go. The world beneath spreads its light as patches on the surface of the platform. People descend into the light or appear from it. There is a continuous interaction between beneath and above, far and near, beside and along. Between these Eindhoven is continuously trying to find her balance and her identity.
2. LANDSCAPE.

The relocation of the railway station in eastern direction and the presence of the surrounding boulevard gives the site a high degree of accessibility. The railway location transforms the site into two large "railway-platforms", two urban platforms where Eindhoven will create cultural, scientific and social facilities with an urban and also an interurban dimension.

There is a railway-platform for scientific use and one for cultural purposes. The scientific railway-platform is connected with the precincts of the Technical University and consists of a library, a scientific centre, a conference hall and an exhibition space. The cultural railway-platform offers a surplus value to the residential district and contains a museum, a selection of cinemas, a theatre and a concert hall.

Both platforms have two subterranean connections: first where the tracks are reduced from 8 to 4 - where cafes and restaurants will be provided - and secondly at the entrance of the station.

Here it is where Eindhoven comes together: the inhabitants of Eindhoven, the visitors and those who work there. A spot to long for and to cherish, a spot to discover and to forget, a spot to see and to be seen.

What Eindhoven has to say - in whatever field - to its own people and to the outside world, is said here.

Because of the location in the green space area and in order to visualize the idea of a 'railway-platform', an architectural landscaping has been chosen. The buildings lie deep in the paved platform and appear as signs of an underground world at the surface. The remaining space under the platform can be expanded by means of a modular system and is being used as a parking area.

In contrast to the density of the city, culture and science have the advantage of spaciousness. From the 'railway-platform' the citizen perceives the density of the city, the green space area, the TU and the outlying districts. At the same time he himself will take part in the cultural and scientific climate of Eindhoven. Spheres of influence meet and build up a balance of forces.
STAD.

De verplaatsing van het station en het geleidelijk verdiepen van het stadsniveau onder het spoorwegnet vergemakkelijkt en verraangenaam een in de kiem aanwezige noord-zuidelijke samenhang. Waar momenteel een onoverzichtelijk en moeilijk leesbaar stationsplein, met al de bijkomende parkeerruimten en geleidelijke leegtes, de vereniging van noord-zuidelijke winkelcentra en wandelroutes visueel en ruimtelijk bemoeilijkt, is ons voorstel een aangepast stedelijk weefsel van straten en pleinen te ontwerpen.

In noord-zuidelijke richting bewegen zich alle vormen van verkeer, in oost-westelijke richting is enkel het woord aan fietsers en voetgangers. Boven het publieke van winkels en kantoren, bevindt zich de privacy van het wonen.

Overdag vall het licht in strepen en vlekken doorheen de dichte bebouwing. Stroemen van mensen en voertuigen vullen de negatieve ruimte van de stad. De drukte is voelbaar, hielen en hakken, wielen en remmen worden gehoord, voorwerpen en mensen worden gezien. Boven leidt het wonen haar eigen private moeilijk te doordringen bestaan.

Naarmate de avond nadert, vloeien de straten langzaam leeg en blijft slechts een in te vullen patroon over. Stap voor stap verschuift het stedelijk gebeuren, van het publieke naar het private. Lichten bovenop de gebouwen worden ontstoken; de straten blijven donker terwijl haar bewoners het hemeldek in een stralend licht baden.

THE CITY.

The relocation of the railway-station and the gradually deepening of the city level under the railway simplifies an already present north-south merging. At present the station square - poorly organized with added parking areas and empty spaces - obstructs visually the merging of the north-south shopping centres and pedestrian precincts.

Our proposal is an urban network of streets and squares. All forms of traffic move in a north-south direction, cyclists and pedestrians in east-west direction. Private housing is situated above public areas of shops and offices.

During the day, stripes and patches of light penetrate the dense building area. Streams of people and vehicles fill the negative space of the city. The rush can be felt, heels, wheels and brakes can be heard objects and people can be seen. Above rules the fairly unpenetrable private life.

As evening falls, the streets slowly empty, and filling-in pattern remains. Step by step city life shifts from public to private. Lights are lit on top of the buildings; the streets remain dark, while their residents bathe the sky in floodlight.
Le refus d'un compromis urbain

Dans mon esprit, une falaise vient de surgir à Eindhoven !

Le fracas tectonique fit d'une extrême intensité, scindant définitivement la ville.

La rupture est totale, cette secousse tellurique vient d'anéantir le vain espoir d'un compromis urbain sage et raisonnable (peut-être raisonnable ?)

Finit également le temps des réconciliations entre "progrès et culture", entre "sciences et arts, entre "individu et société"), que sais-je encore ?

L'accélération soudaine du Temps vient de mettre la ville au pied de la falaise, de la même manière que l'homme se tient sur une brèche, dans l'intervalle entre le passé révolu et l'avenir infigurable, la ville ne peut s'y tenir que dans la mesure où l'homme l'écrit.

La ville, quiconque l'écrit, elle n'existe que dans le récit que j'en donne ; ou encore dans la somme et l'organisation des lectures que l'on peut en faire : une ville n'est jamais que sa propre description pluridimensionnelle.

L'homme et la ville, ensemble acculés n'ont d'autre issue que celle du travail de l'écriture : "écrire la ville pour que la ville existe".

Ce discours tente de mettre au jour, non pas le secret, la vérité de la ville mais seulement (et nécessairement) l'activité par laquelle elle s'structure : le travail de la lecture (qui définit la ville) s'identifie radicalement (jusqu'à la racine) avec le travail de l'écriture : il n'y a plus de critique, ni même d'écrivain parlant architecture et urbanisme, il y a le "grammatopolis", celui qui écrit l'écriture de la ville. Cela relève en aucune façon de ce fameux "inter-disciplinaire", tant à la crème de la présente culture universitaire. Ce ne sont pas les disciplines qui doivent s'échanger, ce sont les objets : il ne s'agit pas d'appliquer la linguistique à la ville, d'injecter un peu de sémiologie dans l'urbanisme; il s'agit d'annuler la distance (la censure) qui sépare institutionnellement la ville et le texte.

La falaise est là, brute, puissante, prête à subir l'érosion (l'écriture) des hommes et du temps.
Remonter jusqu'à la source ...

Le monde est tel que notre imagination le crée, il ne se distingue pas de nous-mêmes, de notre tristesse et de notre joie, de nos rêves et de notre folie.

L'espace n'existe que dans ce ciel au-dessus de nous, dans sa beauté poignante ; le temps, lui, n'existe que dans cet instant où nous le vivons, avec l'intensité de ce qui n'aura plus jamais lieu.

La trame du monde est faite ainsi, du plein de notre expérience, du parfum de ces fleurs ou du bruit de la pluie, mais elle est surtout faite du vide qui porte toutes ces sensations, du silence qui permet au bruit de la pluie d'exister.

"A celui qui s'éloigne du bruit du monde, le rythme fondamental des choses est révélé" nous dit le sage.

L'art est le voie vers ce rythme du vide.

Affranchir les parties du temps et de l'espace, permettre dans l'étendue mentale de notre esprit la recomposition (l'écriture) de ces fragments d'un réel atomisé selon les seules lois de notre désir et de notre émotion, telle est l'ambition de ce projet : la falaise.

Mais me direz-vous : "il ne peut s'agir d'une véritable falaise, la nature n'en ayant pas décidé ainsi !"

Alors je vous répondrais ceci : "Le naturel ne s'oppose pas à l'artificiel. L'idéal est d'attribuer à la création un équilibre paradoxal entre le naturel et l'artificiel, de se situer dans une marge, un espace ambigu et flottant où elle est destinée à effectuer un mouvement alternatif entre la réalité et le simulacre, entre la matérialité et le néant, entre la présence et l'absence ..." telle est la substance de cette falaise.

Elle est un ensemble complexe de métaphores, d'emboitements, d'allusions et de reflets, un monde non pas de sensations, mais d'émotions où des fragments isolés de la nature perçus avec une intensité irréelle reflètent l'esprit de celui qui les regarde.

Comme dans l'univers musical de J.Brahms (notamment dans la Symphonie N°3 en Fa majeur, Opus 90, Poco Allegretto), la falaise est un "univers en morceaux dont les morceaux vont créer d'autres univers eux aussi aussi en morceaux". Dans chaque instant du temps, dans chaque fragment de l'étendue, le déferlement sourdina de l'émotion recèle un nouvel infini.
La grotte...

Don Quichotte sortant de la grotte de Montesinos : "Ce n'est point un enfer, c'est le séjour des merveilles. Assseyez-vous, mes enfants, écoutez bien et croyez."

(Cervantes, Don Quichotte de la Manche)

Au loin, cachée dans les buissons
Se trouve une grotte, depuis longtemps oubliée.
A peine peut-on encore en reconnaître la porte.
Tant elle est profondément ensevelie dans le lierre.

De rouges oeillets sauvages la masque.
A l'intérieur, des sons légers, étranges,
Parfois devenant violents puis s'évanouissant
En une douce musique...

Ou comme des animaux prisonniers gémissent doucement
C'est la grotte magique de l'enfance.
Qu'il soit permis au poète d'en ouvrir la porte.

(Tieck / La coupe d'Or)

"Elle me semblait la fleur éclose à l'entrée des voies souterraines et périlleuses. Elle me paraissait la fissure vers l'au-delà par où s'engouffrent les âmes..."

"Je respirai la cavité de la spirale magique."

(Henri de Régnier)

Ainsi la grotte accueille les rêves de plus en plus terrestres. Demeurer dans la grotte c'est commencer une méditation terrestre, c'est participer à la vie de la terre, dans le sein même de la Terre maternelle.
La pierre...

Parle à la pierre dans sa langue,
Et la montagne à ta parole,
Dévalera dans sa vallée. (Mistral, Mirandre VI)

Si un jour tu vois
Qu'une pierre te sourit
iras-tu le dire? (Guille-vice, Terraque)

Lourde nuit, sorcière noir, endormi le mouvement
Du dodelinant Pacifique
Transmute ses ronflements rochers de cristal ;
Pétrifie une vague en verte Cordillère,
Et les poisons en des merveilles jolières.
Donne à l'eau le repos du sommeil minéral (Francis Jammes dans Champs Bérarues en Méditations)

"Quand enfant, je vis pour la première fois prendre le plafon, j'eus un choc et j'entrai en méditation. Je ne pouvais me détacher du spectacle. Ce n'était encore qu'un spectacle, mais je sentais obscurément, à la façon dont j'en fus l'esprit saisi jusqu'aux reins, qu'il y avait là quelque chose, dont j'aurais aussi à me servir un jour." (Henri Michaux / Liberté d'action)

"La pierre, même la plus médiocre qui soit, si on la fixe du regard longuement, apparait dotée d'une existence sacrée, inexplicable. (Taro Okamoto / L'esthétique et le sacré)

"Ainsi toutes les finesse psychologiques finissent par s'exprimer dans les rochers insensibles. La légende humaine trouve ses illustrations dans la nature inanimée, comme si la pierre pouvait recevoir des inscriptions naturelles. Le poète serait alors le plus primitif des paléographes. La matière est ainsi profondément légendaire." (Gaston Bachelard)
A la fureur immobile des pierres.

Fontaine
"Le poids des murs ferme toutes les portes."

Paul Eluard

"Quand je marche dans un endroit sombre et monotone, dit Georges Sand, je m'interroge et me querelle..."

"Un fil dans une main et dans l'autre un flambeau,
Il entre, il se confie à ses voûtes nombreuses
Qui croisent en tous sens leurs routes ténébreuses;
Il aime à voir ce lieu, sa triste majesté,
Ce palais de la nuit, cette sombre cité."

L'abbé Deville

"Les longs couloirs frissonnent et grêlissent entre leurs murs épais, des lumières rouges et rares vacillent toujours, se jettent en arrière comme pour s'écarteler de quelque chose d'invisible."

Gustave Kahn

"Environné de la nuit souterraine,
Conduit par les animaux du roc,
J'arrache ma poitrine au feu infernal des étoiles,
Je fraye mon chemin à force d'orgueil,
Et dans les coups précipités de mes organes
Le voisinage entier sonne comme une cloche,
Le paysage vole avec l'air de mon sang."

Luc Decaunes

"Toutes les fois que je sors, moi aussi je dois vaincre par l'effort de mon corps les difficultés de ce labyrinthe; et cela m'irrite et m'attendrit tout ensemble, quand parfois je m'égarer pour un instant dans mes propres figures."

"Et c'est bien là le sens profond des belles heures que j'ai coutume de passer dans les couloirs, moi, moi, moi dans l'apaisement du sommeil, moi, moi dans la joie de la vigilance, dans ces couloirs qui sont très précisément calculés à ma taille pour de voluptueux allongements, pour d'enfantine culbutes, pour des repos rêveurs et de bienheureux assoupissement."

Kafka
"J'ai appris à maints endroits et j'ai vu que dans toutes les grandes nations, les nouvelles générations continuent l'oeuvre des pères ..... C'est comme ça aussi bien dans le Nord que dans le Sud et dans tous les pays où nous hongrois, nous allons pour apprendre, et en rentrant nous sous-estimons tout ce qui est notre sous prétexte que chez nous il n'existe pas une culture, un art perfectionné et prêt, comme celui qu'on peut importer facilement de l'étranger.

Cet art, il nous faudra d'abord le créer. Il nous faudra faire un grand effort pour réunir des pierres disséminées dans tous les coins du pays, pour qu'on puisse construire avec elles selon notre propre image.

Mais pour arriver à cela, il nous faudra aussi la foi, la tenacité et beaucoup de travail."

KAROLY KOS (Architecte 1883-1977)
Eindhoven est une ville des Pays-Bas, de la région du Brabant septentrional, la région internationalement connue.

Son passé est nourri par toute une histoire, celle de la dynastie "Philips", qui s’est concrétisée par l’expansion d’une société d’électronique et d’électrotechnique. Plus récemment le tissu industriel s’est diversifié autour de la construction automobile "DAF".

Sur quel statut repose l’image actuelle de la ville d’Eindhoven dans une période amorçant le rééquilibrage entre les acteurs économiques et politiques?

En fait Eindhoven dispose en elle-même des capacités, des potentialités de l’image qu’elle veut se donner. Elle possède de nombreux équipements. Elle veut devenir une ville où la jeunesse étudie, s’amuse, pratique de nombreux sports ... Elle a un centre animé et structuré mais le paysage en gestation n’a pas encore pris toute sa force, sa "superbe". L’investissement des emprises ferroviaires qui coupent la ville reste à faire. Mais la gare est une porte interrégionale, voire internationale de la ville. L’unification par le centre des "villages" urbanisés progressivement attend sa réalisation.

Sub j e c t Eindhoven devient le siège d’un chaos interaléral.

Une météorite, cette superbe boule est venue heurter la terre. Elle a roué sur la terre sans rencontrer d’obstacle, dans un terrible chamboulement jusqu’à la gare d’Eindhoven.

La boule est venue buter sur le bâtiment de la gare en centre-ville. Contre toute attente, elle s’est arrêtée là où tout le monde pensait qu’il n’y avait rien, sur ce centre urbain qui n’en était pas un. Sur le chemin de la météorite, la croûte terrestre est meurtrie. Cette nouvelle blessure portée à la ville dans sa déroute, aurait pu être le dernier coup, celui de la fin. Le contraire s’en suit.

Cet événement va occasionner une prise de conscience, une mobilisation générale. Ce rassemblement induit par la boule va trouver sa symbolisation dans cet élément, ce volume parfait qu’est la sphère.

Ces forces réunies vont faire scintiller la météorite.

Ce halo de lumière et sa puissance vont rejaillir sur la ville entière.

La nature à la suite de cet événement va opérer la cicatrisation de cette plaie liée aux voies ferrées et la blessure va se refermer.

La météorite a été le moteur d’une nouvelle ère de développement de la ville d’Eindhoven et de sa reconnaissance.

Cette boule prend toute sa dimension d’élément métaphorique générateur d’unité quand on découvre en son sein l’existence inattendue d’un lieu magique : l’opéra, symbole de culture, de richesse. C’est en réalité la manifestation ostentatoire de la puissance, du rayonnement, du triomphe d’une société en plein essor.

C’est une orchestration lumineuse et spatiale.
La météorite, la boule à l'origine du chaos.

Cette sphère est l'événement déclencheur de la prise de conscience de la population. Le trait de leur union. Quand elle est arrivée, elle est venue modifier le rythme d'aliénation des habitants d'Eindhoven.

Selon la doctrine émaniste des frères de la Pureté, l'univers est composé de sphères, depuis la sphère périphérique jusqu'à celle qui se trouve au centre de la Terre. La notion de sphère et de mouvement orbiculaire domine toujours nos courants de pensées et exprime la perfection. Si un être est conçu comme parfait, on l'imaginerait symboliquement comme une sphère. Il réalise l'équidistance par rapport au centre intérieur de tous les points qui sont à la surface de la sphère.

Le chaos est la personification du vide primordial, antérieur à la création, au temps où l'ordre n'avait pas été imposé aux éléments du monde. Cette notion correspond au toho-bohu de la genèse. Le chaos est une puissance du monde uniforme et non ordonné....qui entoure la création et coexiste avec le monde ....... dont il paraît être l'enveloppe et comme une immense et immortelle réserve de forces, dans laquelle les formes se dissoudront dans un chaos est l'espace homogène, antérieur à la division en quatre horizons, qui équivaut à la fondation du monde, selon les chinois. Cette division qui marque le passage au chaos est l'extension de la lumière ne portera donc pas uniquement sur des volumes réels, mais se prolongera dans l'intérieur du spectateur qui deviendra une anticipation de l'obscurité.

La perfection de la boule, son homogénéité a engendré le chaos, symbole de la déroute de l'esprit humain devant le mystère de l'existence. Le chaos précède la formation même de l'inconscient. Cette sphère est un révélateur, un détonateur.....

La coupure par la voie ferrée puis la blessure.

Par le passé, pour ménager le passage du train, l'homme organisait une maintenance du lieu dans un état vierge. La Nature était obligée de rester arrêtée sous les rails. L'homme la frappait à terre pour l'empêcher de se reléver.

Le chaos intersidéral sauvegarde libre la nature de son piège. Le chaos est l'espace homogène, antérieur à la division en quatre horizons, qui équivaut à la fondation du monde, selon les chinois. Cette division qui marque le passage au chaos est l'extension de la lumière. La blessure apparait comme une contestation brutale du pouvoir qui était exercé par l'homme. Cette libération de la nature, cette renaissance se manifeste par la dynamique cicatrisation de la blessure. Cela devient même une explosion de végétation, il s'opère une surgénération qui part à la conquête de la boule.....

Le chaos a produit un chamboulement des lieux, y a modifié le relief, d'où la blessure, l'ouverture de la terre, symbolisée par l'ensemble des plaques dressées vers le ciel. Elles ont toutes basculé autour de leur axe horizontal et la faille créée se referme par la cicatrisation. De la boule vers l'Est, un retour à la terre, au minéral s'opère d'où la progression : la disparition.

Le projet et la lumière.

Nous sommes tellement familiarisés avec les différents aspects de notre environnement, avec ce monde réel qui nous entoure, tellement habitués aux objets qu'il contient, en un mot, nous faisons tellement corps avec l'extérieur, que nous avons tendance à ne voir aucun problème dans l'existence des objets.

Le projet par son image dynamique constitue le bastion, siège d'une fragmentation interne qui tend à la disparition. Il va frapper les esprits pour les réaligner. Son action effectuée, la mobilisation sera effective, le besoin de réunion, de se réunir. L'Opéra remplit alors sa fonction. Cet assemblage de volumes n'est que formel....Aujourd'hui nous parlons art public, l'art qui fait partie de l'environnement, non pas l'art pour l'art mais l'art pour le public. L'art dans nos villes, l'art sur nos bâtiments publics, l'art qui a d'une façon ou d'une autre une relation avec l'environnement construit.

“Ce qui nous est donné, ce n’est pas la chose seule, mais l’expérience de la chose. Pour que nous percevions les choses, il faut que nous les vivions”.

M.MERLEAU-PONTY

Il s'agit de réinventer la lumière en se modulant sur les rythmes solaires ou lunaires, ou en s'y opposant pour développer sa propre originalité : l'électricité engendre des émotions que les artistes des siècles passés ne pouvaient concevoir. Il faut causer la banalité parce que nous la vivons au quotidien.

La relation entre l'architecture, la structure de la construction, les usagers et l'environnement général prendra toute sa forme dans la luminosité de la sphère. C'est une situation propice pour créer un projet artistique. La proposition se construit sur la notion de “fait générateur”. Le fait générateur est l'ensemble des informations captées sur le site, que traduisent, en temps réel, des ordinateurs et une certaine nombre d'allégations, de modifications d'un rythme établi : comme une aprèe vient modifier la respiration. Celles-ci moduleront les séquences d'allumage et d'extinction.

A Eindhoven, les informations considérées comme pertinentes pour traduire l'identité du lieu et son rythme sont les pulsations de la vie de la gare et de l'Opéra, les passages de personnes et de la musique. La crépuscule et parfois le déclin de la lumière, très tôt les jours d'hiver, déclenchent les programmes informatiques. Mais leur déroulement relève partiellement de l'aléatoire.

la seconde peau de la sphère dissimule toute une technique de lumière. Cette enveloppe lumineuse ne livrera pas au regard l'intérieur de la construction et demandera une adoption à l'œil pour pouvoir l'identifier.

Lorsque le regard retournera vers l'espace global, il sera ébloui, l'inertie de l'œil sera qu'il percevra d'abord cet espace dans une sorte d'obscurité qui s'étalera très progressivement, l'extension de la lumière ne portera donc pas uniquement sur des volumes réels et leur matérialité mais se prolongera dans l'intimité du spectateur qui deviendra une anticipation de dispositif dans l'espace.
Éléments de programme.

Le nouvel Opéra d’Eindhoven prend place dans la sphère. Il peut accueillir 1 500 personnes. Il dispose de nombreux constituants qui lui confèrent des qualités de grand Opéra : fosse d’orchestre, scène modulable, arrière scène ..... Parmi ces équipements on trouve sous les gradins une cafétéria sur la mezzanine. Les différents étages sont desservis par deux grands escaliers majestueux. Juste au dessous de la mezzanine, les espaces personnels. Il dispose de nombreux constituants qui lui confèrent des qualités de grand Opéra : fosse d’orchestre, scène modulable, arrière scène ..... Parmi ces équipements on trouve sous les gradins une cafétéria sur la mezzanine. Les différents étages sont desservis par deux grands escaliers majestueux. Juste au dessous de la mezzanine, les espaces d’accueil sont composé de bureaux de vente, vestiaires, salons. Dans la partie orientale sous la scène du côté jardin comme du côté cour, les loges s’articulent avec les ateliers de confections de costumes, de décors, de petites salles de répétitions.....

Le rez de chaussée de la boule accueille les accès de l’Opéra. Juste à côté le nouveau syndicat d’initiative de la ville dispose de nouveaux locaux plus spacieux. Tous ces constituants s’articulent autour d’une placette ronde à l’aplomb des voies de passage de la mezzanine des espaces d’accueil de l’Opéra. À l’ouest de cet endroit prend place le nouvel accès Est de la gare, avec ses guichets, ses boutiques, les descentes mécaniques vers le quais. Tous ces éléments contribuent à rendre vivant et animé cet espace.

La technique de lumière qui illumine la météorite est assurée elle, par une logistique qui se déploie sous la seconde peau de la sphère constituée de caillobois. Cet élément présente deux intérêts certains qui sont celui de présenter de loin une surface uniforme du volume et donc de dissimuler ce qui se trouve directement derrière et celui de laisser jaillir la lumière ... La transparence du matériau n’existe que lorsque l’on s’approche et que l’on cherche à le percer du regard : cette volonté procure une seconde lecture du bâtiment.

En ce qui concerne les plaques, qui bordent le cheminement de la boule, érigées par le chamboulement, elles sont occupées en fonction des nécessités urbaines. Certaines abritent des activités du tertiaire, d’autres des logements .... De part l’inclinaison de ces édifices on trouve une grande variété d’espace chez ces deux occupants. Les logements peuvent être construits les uns au dessus des autres pour un bâtiment vertical, ou en décalés pour ménager des terrasses, des jardins pour un autre qui serait incliné.

L’accès de ces bâtiments se fait par le rez de jardin, ou bien par les sous-sols que l’on trouve dans les nouveaux talus de chaque côté des voies ferrées couvertes. Des parkings composent essentiellement ces niveaux de sous-sols, qui sont éclairés parfois par des fenêtres percées dans le talus. Celles-ci ménagent un accès piétons à ces parcs de stationnement.

Une fois les voies ferrées recouvertes d’une dalle et elle-même recouverte de terre, les lieux sont de nouveau offerts au développement de la végétation. Dans la partie la plus orientale, la forêt environnante a conquis le terrain, supplantant ainsi la couverture de la zone verte de l’est de la ville. Cette forêt prolifère en colonisant l’ouest. La végétation qui occupe l’intérieur du projet, entre les “plaques bâtiments” est d’un autre type : plus exotique, plus luxuriante, elle se compose de bambous,..... Les liaisons routières se sont sensiblement améliorées autour du projet. Les deux grands axes Dorgelolaan et Foutlaan sont désormais en sens unique et en décaissé par rapport au sol actuel. Cette différence de niveau a pour but de faciliter la circulation, de limiter les nuisances dues au bruit et de supprimer la barrière physique et visuelle vers le projet. On franchit au nord cette circulation à l’endroit où elle est partiellement couverte; ce qui établit directement une liaison entre le projet et l’université et au sud par quelques passerelles piétonnières, disposées dans l’axe des petites rues qui débouchaient sur la Foutlaan, l’irrigation de ces rues se fait désormais par une contre-voie voutée à une circulation lente, par opposition aux deux nouvelles liaisons encaissées.

Deux nouveaux tunnels sont percés transversalement à l’axe des voies ferrées toujours pour améliorer la circulation automobile dans ce centre ville qui apparaît comme être un grand carrefour.

Les parkings disposés dans le talus sont desservis par de petites voies : une entrée et une sortie à chaque extrémité.

L’accès des sociétés implantées au nord du projet se fait par cette même voie de desserte, à l’intérieur du talus.

La Dommel reste dans son lit actuel, rien n’est changé, elle est toujours bordée par une piste cyclable. Seul changement, elle est canalisée pour franchir les deux voies rapides encaissées.

Pour terminer, l’ensemble du projet est entièrement perméable à la circulation piétonnière. Il n’y aura aucune limite de trajet de promenade, les distances courtes réduiront les temps. Les passages dans la sphère faciliteront les traversées, comme la disparition des voies routières que l’on traversera désormais à l’aide de passerelles....
DE LA FICTION À LA REALITÉ URBAINE

ORGANISATION
DE LA FICTIFON À LA RÉALITÉ URBANNE

PLAN DE MAISON

PROFIL LONGITUDINAL NORD

PROFIL LONGITUDINAL SUD

FACE OUEST

COUPE TRANSVERSALE Q1

COUPE TRANSVERSALE R

COUPE TRANSVERSALE S

COUPE TRANSVERSALE T1

COUPE LONGITUDINALE SUB JARDIN

COMPOSITION
DE LA FICTION A LA REALITE URBANA

PLAN DE LA SALLE D'ONERA

COUPE TRANVERSABLE

PLAN DE RESE DE JARDIN

COUPE
Notre architecture est-elle en harmonie avec le nouveau ou avec l'ancien, avec le site, avec des agglomérations existantes, avec la nature, avec l'homme ?

Il est important que nous sachions assimiler toutes valeurs que l'humanité nous offre, mais il est aussi important de reconnaître et de développer nos valeurs nous-mêmes, ainsi que celles que nos traditions ont sauvegardées.

Dans l'architecture traditionnelle, dans l'activité de l'homme pour créer l'environnement, le paysage, le volume, l'espace et l'objet, en résultat d'un travail inconscient et conscient pendant des siècles, des lois universitaires sont nées.

Des objets des plus beaux de l'art traditionnel nous révèlent la maîtrise de la création matérielle moderne et la connaissance sensée des besoins optimum.

Il faut qu'on retrouve et qu'on recrée l'harmonie entre l'homme, sa création et la nature, dès maintenant, quand nous commençons à connaître les notions nouvelles du temps et de l'espace, quand nous vivons des grands changements d'idées et de sociétés, quand la nouvelle technologie et la technique développée à grande vitesse nous offrent des possibilités infinies.

La juxtaposition aléatoire mais savante de volumes produite par le chaos qui nous a préoccupé n'est pas que formelle. Son contenu métaphonique a été longuement explicite. Nous n'avions pas la prétention de résoudre le problème mis en évidence dans le centre d'Eindhoven. La démarche aurait été toute autre. Il faudrait mener une étude approfondie sur la fréquentation, le fonctionnement du territoire ; c'était un travail différent.

Nous fournissons donc une réponse qui satisfait à la notion de paysage urbain. Les concepts tels que "relation", "identité", "intégration" et "différence" ont été utilisés. Parfois l'intégration est telle qu'il devient difficile de faire la distinction entre art et architecture ou encore art et paysage....

Le projet par son image dynamique constitue un bastion, siège d'une fragmentation interne qui tend à la disparition.
MRRLA
AUREL VAN FRÖJL
1849-1914

"... TO BUILD A TOWN STANDIN'
BETWEEN HEAVEN*EARTH A TOWN
DOESN'T EXIST NEITHER ON THE
EARTH NOR IN THE HEAVEN HE
WILL SERVE TO MAN AND A MAN
WILL SERVE TO HIM ..."

(1893)
- THE STARTING POINT OF OUR SOLUTION: EVERYTHING WE KNOW, EVERYTHING WE RECOGNIZE EVERYTHING WE ARE GOOD AT, EVERYTHING WE GROPE FOR; OF COURSE, EVERYTHING HAD REVALVED BY OURSELVES.
- WE HAD STUDIED THOUGHTFULLY YOURS DATAS, BUT WE DIDN'T FIND ANY SCENARIO FOR US. THAT'S WHY WE WERE LOOKING FOR THE FOURTH SCENARIO.
- OUR SCENARIO IS BASED ON CONTINUOUS DEVELOPMENT OF MANKIND'S CIVILIZATION, WHERE PEOPLE ARE MADE TO DO UNNATURAL THINGS OBVIOUSLY.
- OUR SCHEDULE OF REQUIREMENTS CORRESPONDS WITH YOUR, BUT WE MADE SOME NECESSARY CHANGES ON THE BASIS OF THE SCENARIO DESIGNED.

- OUR LITTLE GROUP HAS ALWAYS BEEN AND ALWAYS WILL UNTIL THE END, WITH THE LIGHTS OUT IT'S LESS DANGEROUS, HERE WE ARE NOW, ENTERTAIN US, WE FEEL STUPID AND CONTAGIOUS. WE ARE WORSE AT WHAT WE DO BEST AND FOR THIS GIFT WE FEEL BLESSED, WE FOUND IT HARD, IT WAS HARD TO FIND, OH WELL, WHATEVER, NEVERMIND.
IN A SOCIETY, ALL PEOPLE MUST HAVE A SPACE TO LIVE. BEYOND THIS PERSONAL HABITAT, THERE MUST ALSO BE A SPACE TO GATHER AND INTERACT. OUR INTENTIONS ARE TO MAKE A STRUCTURE FOR PEOPLE, WITHOUT COMPETITION OR DESTRUCTION TO NATURE.

TO US, A BIRD SYMBOLIZES FREEDOM. WHILE HE CAN EXIST ON THE GROUND, IF HE CHOOSES THE BIRD IS ALSO FREE TO FLY THROUGH THE AIR AND OBSERVE FROM MANY LEVELS. PERHAPS HIS FREEDOM IS MOST VIVID IN THE SKY, AS HE PASSES THROUGH THE FRESH AND OPEN AIR. UNLIKE THE BIRD, MAN IS LIMITED TO THE GROUND; BUT HE IS MORE POWERFUL THAN NATURE. HE HAS THE ABILITY TO ELEVATE HIMSELF INTO THE SKY THROUGH ARCHITECTURE. HOWEVER, MAN MUST BE CAREFUL NOT TO DESTROY NATURE WITH HIS INTERVENTION.

IN TODAY'S CITY, MAN IS PRIMARILY LIMITED TO MOVEMENT ON THE GROUND LEVEL. WITH THE USE OF TECHNOLOGY IN ARCHITECTURE, MAN CAN MULTIPLY HIS MOVEMENT TO MANY LEVELS. HOWEVER, WE MUST ASK OURSELVES: IS MAN ABLE TO ADAPT HIMSELF TO THIS TYPE OF MULTIPLE STRUCTURE RIGHT AWAY? IF NOT, WHEN WILL IT BE POSSIBLE?

WE WANT TO BUILD A STRUCTURE FOR THE NEXT GENERATION BECAUSE WE BELIEVE THAT MAN, LIKE THE BIRD, WILL ADD MORE THAN JUST ONE LEVEL TO HIS MOTION. THE STRUCTURE WILL REST NOT ON A LARGE BASE OR FOUNDATION LIKE THE BUILDINGS OF TODAY, BUT INSTEAD WILL BE SUPPORTED ON A MULTITUDE OF FINITE POINTS. FROM EACH OF THESE POINTS RISES A SINGLE STRUCTURE WHICH IS REPRESENTATIVE OF THE WINDMILL. THIS WINDMILL HAS A NEW INTERPRETATION, SYMBOLIZING THE ATTEMPT OF FLIGHT. THE CONNECTION OF EACH SINGLE STRUCTURE FORMS A NETWORK OF THREE LEVELS RISING HIGHER, NOT UNLIKE THE BIRD TAKING WING. EACH LEVEL IS EQUAL. SPECIFIC USES CAN BE DIVIDED BETWEEN ALL THREE LEVELS WITHOUT HIERARCHY.
AFTER THE ENTIRE BASE STRUCTURE IS COMPLETE, THERE IS FREEDOM TO BUILD EACH SPECIFIC "OBJECT", /E.G. CONCERT HALL, THEATRE/, ON ANY LEVEL, OR MORE THAN ONE LEVEL; AND THE "OBJECTS" CAN BE EASILY CONSTRUCTED OR REMOVED. THE REFERENCES FOR THE CONSTRUCTION OF THESE "OBJECTS" REPRESENT MACHINE PARTS EXTENDING FROM THE MECHANICAL REVOLUTION TO THE TECHNOLOGY OF TODAY AND WILL FURTHER EXTEND INTO THE MACHINERY OF THE FUTURE. INSTEAD OF FUNCTIONING AS A TYPICAL MACHINE WOULD FUNCTION, THE REPRESENTATIONAL PARTS WILL HAVE A NEW IDENTITY, /SUCH AS A GALLERY OR A MUSEUM/, AND WILL ONLY BE ABLE TO FUNCTION THROUGH DIRECT HUMAN CONTACT, INTERACTION, AND USE.

IN CONCLUSION, WE MUST CONSIDER THE OBVIOUS OBSTACLES ENCOUNTERED IN SUCH A PROJECT. GIVEN THE LIMITED AMOUNT OF INFORMATION AND COMMUNICATION BETWEEN US, WE CANNOT BE SURE OF WHAT YOUR EXPECTATIONS ARE. WE HAVE ATTEMPTED TO FULFILL THE REQUIREMENTS IN A WAY WHICH RECOGNIZES AN ARCHITECTURE THAT ATTEMPTS TO REACH INTO THE FUTURE, - A FUTURE WE BELIEVE WILL BE RICH IN MECHANICAL TECHNOLOGY. WE HAVE ALSO CONSIDERED TWO BASIC ELEMENTS: NATURE, AND MANKIND'S YEARNING TO EXIST WITHIN NATURE. THROUGH OUR STRUCTURE, WE HOPE MAN CAN DISCOVER A WAY TO COEXIST AS A PART OF A WORKING MACHINE WITHIN NATURE. AS A FINAL EXEMPLIFICATION OF THIS COEXISTENCE, WE HAVE PLACED AN OPEN-AIR AUDITORIUM, IN THE IMAGE OF A TULIP, AT THE NUCLEUS OF THE ENTIRE STRUCTURE. THIS TULIP IS NOT ONLY A SYMBOL OF THE NETHERLANDS, BUT ALSO A REPRESENTATION OF THE NATURE IN AND AROUND WHICH MAN AND MACHINE WILL DEVELOP A DIALOGUE....
URBAN DESIRE
SUMMARY AND MOTIVATION

THE SEARCH FOR AN URBAN DESIGN

Some notes on how an interested party of students and their tutors might participate in the international "EAAE" competition for those engaged in the education of Architecture and Urban Design.

The motives for writing these notes are the following:

- for those like us, who are engaged in either supplying or receiving education in the field of architecture and urban design it is a very appealing competition. For us the subject is a very suitable one if we wish to engage in a discourse about the contribution architecture, urban design and landscape architecture might make to the fabric of urban life in Eindhoven. It is even more interesting to participate in this discussion as it takes place in a European context. One can hardly imagine a better reason for breaking through boundaries, not least in respect of educational concepts, and making new contacts. Nothing but praise therefore for this initiative of the TU Eindhoven.

- The uneasiness expressed in these notes therefore, arises neither from the competition itself nor from the task one is faced with. Although the problem is anything but simple, it does pinpoint rather sharply one of the 'pain-nodules' of the urban region. Some serious thoughts are obviously required.

The text of the brochure provides already some hints on how one is expected to think about these complex urban problems. It is presented with three 'concepts' as well as with three 'scenarios', which at first sight all seem to be worded in some rather unfathomable professional jargon.

The Competition Committee has misconstrued its assignment; the aim should have been to clarify the question and to assist the participants; not to mystify and ideologise the question. By doing so it detracts from the open nature of the competition. To elicit ideas about a city is the most attractive aspect of the problem and the answer should not have been provided beforehand by the Committee. If we nevertheless want to participate in the competition, we have no other option than to strip the concepts and scenarios offered from their attached myths.

Apart from the unnecessarily sexist language employed, one might also criticise the way in which distinctions have been made between 'concepts' and 'scenarios'. The way these words have been used, indicates a lack of understanding of the scale each word refers to. The 'concepts' in fact represent the way one would think of the city as an entity; 'scenario' stands for the integrated, compact city; 'fragment' is the expression of regret about the long lost ideal city of the Baroque; whilst 'disappearance' hints at our preference for being in transit as against being in residence (according to our own loose interpretation).

The 'scenarios' do not indicate anything significantly different; they are the same concepts albeit applied to the scale of the location itself. 'Science', 'Twin' and 'Splinter-city' are concepts too!

Be this as it may, it means that the question is not open any longer for the development of one's own vision on the problem. The brochure still offers relative freedom. In it one is asked to provide:

- "An interpretation of a concept, dovetailed to the situation of the plan area, with which the participant illustrates his vision on the conceptual notions which as the main ordering principle are to be applied to the townscape."

- "To amplify his motivation regarding his choice of concept, scenario and the components of the programme as selected by him, which he has conceived as the opening principle for a townscape in order to come to his design of a townscape."

What's to be done?

The Competition Committee has misconstrued its assignment; the aim should have been to clarify the question and to assist the participants; not to mystify and ideologise the question. By doing so it detracts from the open nature of the competition. To elicit ideas about a city is the most attractive aspect of the problem and the answer should not have been provided beforehand by the Committee. If we nevertheless want to participate in the competition, we have no other option than to strip the concepts and scenarios offered from their attached myths.

The self-fertilising "Butter-cheese-and-eggs-matrix" shall never be adhered to, but needs to be supplemented with one's own interpretation. This means more work, and might moreover not increase one's chances of success. It might however prove to be a fertile effort in order to clarify our own point of view. As far as we are concerned, the main theme is how simple can the motive (concept?) be which allows us to positively influence the unbearable complexity of human life on earth.

Are we still allowed to ponder this question ourselves or, and we cannot help getting somewhat angry, does the Competition Committee validate its own paradigm and I quote: "Any complacency or arrogance is transformed into a black hole of creative extasy of the one image: the vague bastion? (p. 17 of the brochure)."

It's incredible, isn't it.
**ALTERNATIVE 1.**

**IT IS IN THE YEAR 2019**

The Speer family from Venray is travelling in its Space Wagon on the A-270 to Eindhoven. Since Eindhoven completed the Big City Project some years ago, this has become a keenly anticipated monthly trip. Today their destination is the Light and Laser Museum. Mrs. Speer would like to measure the distance to "Astroids X" by laser and the children want to visit the 100.000 Lampe Show.

"Daddy, I can see the City Tower", Peter cries. "He too", Louisa says. "You cannot miss it, it's so big!"

Some moments later Mr. Speer leaves the Ring Way and drives into the DAP City Tower. Everybody gets out and Mr. Speer hands over the car keys to the security officer.

"Hey", Peter says, "the monorail is waiting. I want to sit next to the window". On the platform Mr. Speer pays by smart card and they get aboard the monorail.

Eindhoven is the first Netherlands city with a monorail. It will be some years before the next one, in Rotterdam, will be completed. The fast development of public transport in Eindhoven has been realized as a result of an exemplary cooperation between the City Council, the Technical University, Philips and Dutch Railways. The city centre is virtually car-free now and has become a tourist attraction.

From the departure point one has a nice view. In the distance one sees the new, roofed City Square, the Philips Research Centre, the PSV Waxwork Museum and the Omniversum Plus. The monorail glides through the big hall of the Science Centre where the video walls show the latest invention by Philips: a pocket size PC. The monorail goes on over the grass covered roofs where sheep are grazing quietly and stops in front of the Light and Laser Museum.

"Me first", Peter and Louisa cried simultaneously.

It is in the year 2019.

"Eindhoven: urban fragments in a sea of greenery." This was one of the subtitles at a recent manifestation about the townplanning of Eindhoven. Indeed fragments. Fragments of history. This fragmentation started only through townplanning in this century. The characteristic of this historical texture is continuity. Continuity in landscape, continuity in occupation pattern, the ribbon development.

The recent conglomerate originates from a group of villages, ribbon settlements on the sand ridges between the brooks. There has always been a certain orientation towards the centre of Eindhoven. As the historical centre of that area, the old Eindhoven is stretched between two geographical poles: the bridges across the Dommel and the Gender. The project area offers the possibility to stretch the future Eindhoven between the poles of communication. By introducing a joining strip, the city south and north of the railwaytrack is continued. This new centre-zone which has the shape of a strip has a very urban identity. This urban strip will contrast with the green zone of the Dommel brook. Quiet versus dynamics.

The programme of the urban strip is different from the 'old' city centre. It also integrates with the programme of the surrounding urban tissue. The urban strip carries three programmes:

1. Urban recreation in relation with the PSV stadium and the old city centre: soccerfields, tenniscourts, skating theaters, cinemas, stadiums, restaurants etc.
2. A business centre combined with a high frequency light railway station. Rabobank and WCC, as well as the surrounding residential quarter may be integrated with this area.
3. A science park south of the TU, scientific research is used and applied into business.

Although the urban strip will have a strong coherence in functions and character, it also has to integrate with the surrounding urban tissue. This means for instance residential functions between urban recreation and the business centre.

A combination of villas south of the railway and small science business is also possible. The railway track is tunnelled under the urban strip, but still the traintraveller has to feel the city. Some parts of the track, for instance above the platforms, can be opened to the city level. The two poles (the PSV stadium and the attachment to the cityring) between which the new urban strip is situated, are also connected by means of a high frequency light railway system.

The theme of the green zone along the Dommel is recreation and culture. The Van Abbemuseum, the Eindhoven Canal front and the TU-area are interesting areas to develop. To this more urban orientated functions on the cityside and green functions towards outer areas could be added.
THE CITY OF EINDHOVEN INTO FOCUS

A characteristic of the original Eindhoven is its situation at a point where brooks flow together and where roads (radians) merge, roads which ran over the sand-ridges between the brooks. On these sand-ridges the first outline of urbanisation emerged in the shape of villages, which developed into what is now Eindhoven.

The arrival of large companies like Philips and DAF stamped Eindhoven as an industrial city. These industries settled on the moister parts of the landscape. They brought their own infrastructure like canals and railway yards. The TU-Eindhoven is also situated in the valley of a brook named "de Dommel". The image of Eindhoven is still determined by the radial set-up. Looking outwards from the centre and following the ring-road, residential areas, work areas and green belts alternate radially. The radians form the spokes of the urban structure. They derive their importance from the amenities and activities concentrated along them.

THE LOCATION INTO FOCUS

An overdimensioned road infrastructure, a railway yard fallen into disuse, "de Dommel" tasting defeat, the large-scale buildings of the TU, a cute little villadom and empty spaces, above all much urban emptiness; these are the main characteristics of the competition area. It is not the point now to make a design to fill up the empty spaces but to "recharge" this emptiness with a new meaning and function which do justice to the urban dynamics and scenic location.

URBAN DESIRE!

SPOTLIGHTING THE DESIGN

The ring-road of Eindhoven finds its answer in a ring enclosing the centre. On the points where the radians from the centre cross these rings, points are formed that refer to each other; on the ring-road the 'transferia' or transshipment points where the motor traffic to the centre is met and on the inner ring the gates of the centre. Both points are connected by means of a fast public transport system, in this case a monorail. This monorail is essential to the radial design.

The choice has been made for an autonomous, strip-like development of the radial, running parallel to the railway track. The original scenic differences are accentuated by densely afforesting the valley of the brook north and south of the strip, up to the villadom. The west bank of "de Dommel" becomes the new city boundary. The gate to the centre is formed by a large, somewhat elevated station square where the monorail stops and the platforms are accessible through underground escalators and lifts.

The strip has an undulating character with, starting from "de Dommel" a falling frequency and a rising wave height. The track cuts through the first waves, lies on the next and finally disappears into the waves. The frequency of the waves is keyed to the slowing down and the accelerating of the train in such a way that, riding on the train, the time intervals between waves remain the same.

This structure is continued in the roof of the station square. In the waves buildings are located which accommodate a colourful programme such as offices related to the TU, a technology museum, a tropical swimming paradise, a waxworks for former PSV players and a zero-gravity room. The buildings open onto the east by means of large window parts, the west side of the waves is grass-covered. Here are the playing fields and sun terraces, here endemic plants grow and sheep graze. The monorail calls in at several of the programme divisions. This way an area comes into existence with two identities: from the station square outwards a "tapis-vert" and approaching the city a "tapis-verre".
ANALYSIS

Cake model

The urban structure of Eindhoven is comparable with a round cake which is cut into pieces; different sections with their own character, in a radial structure.

Besides the competition area - one of the sections of the cake - two other parts of the town are considered for restructuring: the industrial areas in the west and at the south-east side of the railway station. By developing three places of the cake instead of just the competition area, the total urban structure of Eindhoven will be strengthened.

The reconstruction of the three different areas enables simplification and clarification of a number of less pleasant activities (e.g. the big parking zones) in the centre.

The objective

Fortify the radial structure of the city by giving each area its own characteristic lay-out. The three areas will be recognisable as units which define the character of the remaining areas.

Explanation of the plan

6 points of attention:

- 3 strips with their own character: "the Docklands, Central Park and Bloemendaal".
- 3 lines: the river Dommel, the railway plus railway-station and the orbital.

THE STRIPS

The Docklands

Eindhoven lacks the urban feeling. The proposal is to fill in the area with buildings, densely built up for working and living purposes. The canal forms the basis for the urban structure and will be continued as far as the railway line. Toward the centre the height of buildings will be increased and will appear as a forest of slender towers.

Central Park

The competition area will be designed as a green space that is connected with the open countryside east of the city. The inverted open space will be stressed by a stony frame. This "frame" will be designed as office blocks. The differences in level between the north and south of the city will be detailed as steep slopes of grass which form an autonomous element in the landscape.

Bloemendaal

The strip lines up with the existing woodlands west of Eindhoven. The strip will be developed as a villa park, with urban villas in a grid-structure, amidst trees. Thus this area will form a spatial counterpart of the existing villa park situated south of the marshalling yards.

THE LINES

De Dommel

Through history, the Dommel played an important role in the development of Eindhoven. By transforming the Dommelstrip into a cultural zone, the importance of the Dommel, as well as the historical character are emphasised.

Railway

The marshalling yard is to be moved to the urban fringe. The railway borders "Bloemendaal" and "Central Park". Towards the station the track will be placed in a cutting which will delete the physical barrier for slow traffic. In front of the railway station a huge square is realised which will function as the entrance to the city of Eindhoven. Urban life and railway traffic will take place on various levels.

Orbital

The many parking places in the centre will be moved to locations along the orbital. Transit points will connect the two, through-traffic will be banned by barriers for cars. Driving on the orbital one recognizes the various urban units by their characters, which will create a rich variety of landscapes and will increase the number of landmarks.
CELL
IDEA
--TEXTURE OF EINDHOVEN--
MIXTURE OF SOLITARY CELLS--
--FRAGMENTS--
MISSING CENTER--
IDEA--GERM CELL--
SYMBOL OF LIFE--
VACCINATION--
NEW LINKS--
SPREAD INFORMATION--
CATAPULT MOVEMENT--
CATALYST--EINDHOVEN--

OVERLAY

IDEOGRAM

ACTUAL SITUATION

VISION
SITE PLAN