TEMP.

TEMP. forms collectives of creative urban disciplines.

Our approach has been awarded in both the Sudapan and the Flow Concept Competition.

Contributors so far have been Steven Bosmans, Joris De Baes, Annaik Deceuninck, Michael Langeder, Dries Lips, Bert Rogiers, Dieter Van Acker, Annelies Van Hauwe, Alexander Vanysacker en Bart Verstappen.

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BEYOND THE LOOKING GLASS

Modern tourism steers away from the characteristic concentration of giant hotel blocks and overcrowded beaches. Tourists seek for a more exclusive experience in a 'natural environment', detached from local reality . These 'fantasy islands' seem deserted at first sight but are in fact highly controlled. Vacant space is an inevitable condition to keep up the illusion, nature acts as a background for luxurious entertainment. Unintentionally, resort tourism coincides with nature preservation.

In the Riviera Maya, the hotel-resorts generate their own latent cities, which provide supplies and staff. However, if not well balanced this initially 'self-regulating system' becomes it's own worst enemy. A growing city could destroy the 'natural', anti-urban environment required by the resort. City and resort form an unwilling symbiosis, possible of rendering each other impossible.

To maximize both parties growth and development, the economical logic must be extended. The tourist should not be distracted by local influences. And withdrawal from tourist scenery stimulates the city's autonomy. In combination with the distinct geography, this specific social system carries a unique potential: a functioning linear city.

The highway, which now separates beach resorts and urban developments, is reinforced. A monumental, multifunctional wall-building shields the resort from the growing city it generates. To the resident, it is the linear centre of a young city; housing schools, hospitals, cultural and administrational facilities inside its crisp, marble walls. The city can finally liberate itself from its creator and define its own identity. From a withdrawn elevated coastline, citizens can overview their revenues. The building's down flowing shape makes a connection with the existing urban fabrics while vaguely reminding it of authentic local culture.

To the tourist, the wall-building forms an endless mirror, doubling its idyllic setting. Every reference to an outside reality is banned. He feels as though he's on a deserted island, surrounded by nature and detached from every day life, not aware that thousands of others are having the same 'exclusive' experience at the same time.

At night, the rooms behind the mirror light up. Casinos and clubs seem to appear out of nowhere; flames, attracting tourists like moths. In the morning, both tourists and citizens each go back to their side of the line, to the illusion of total independence.
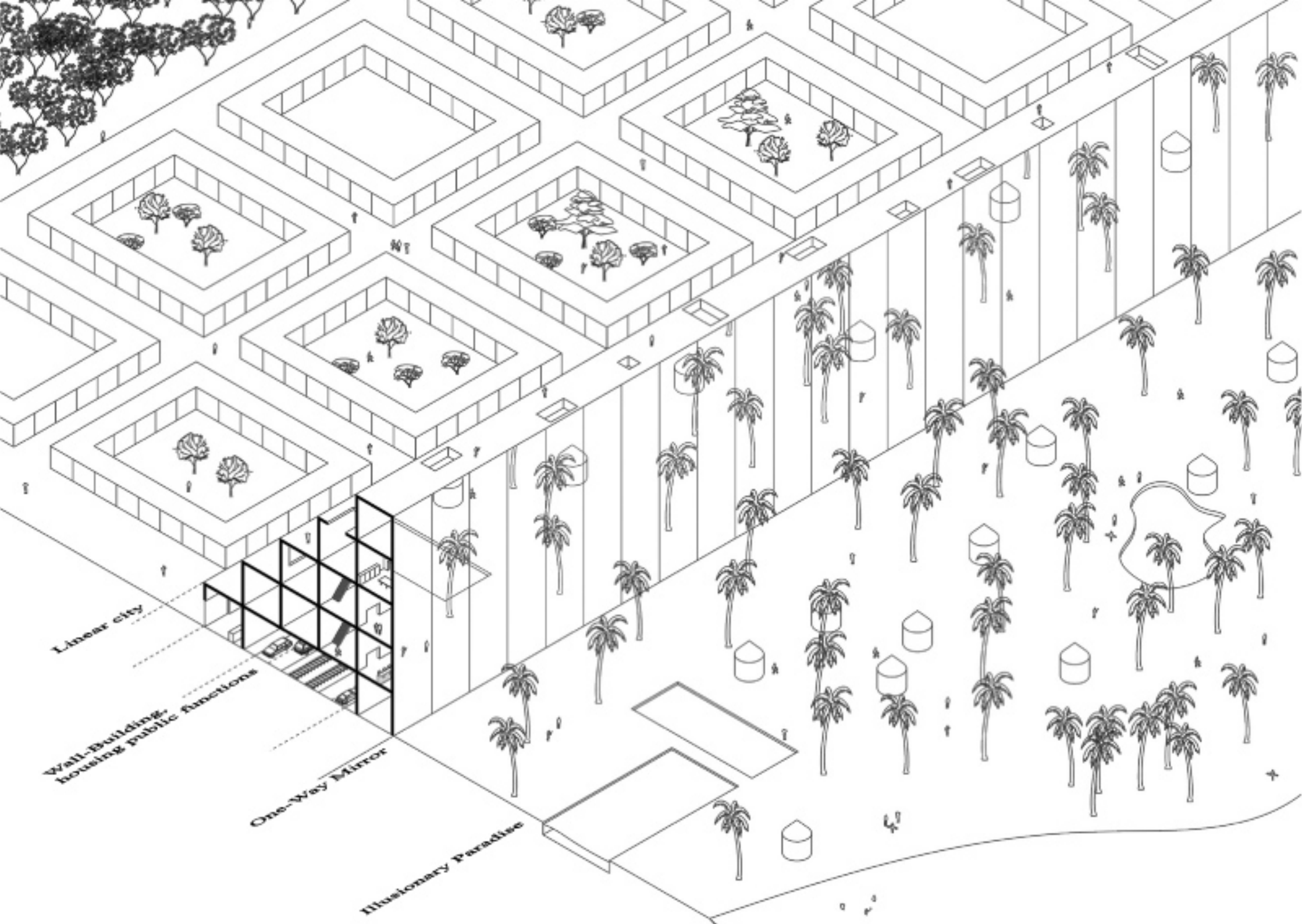
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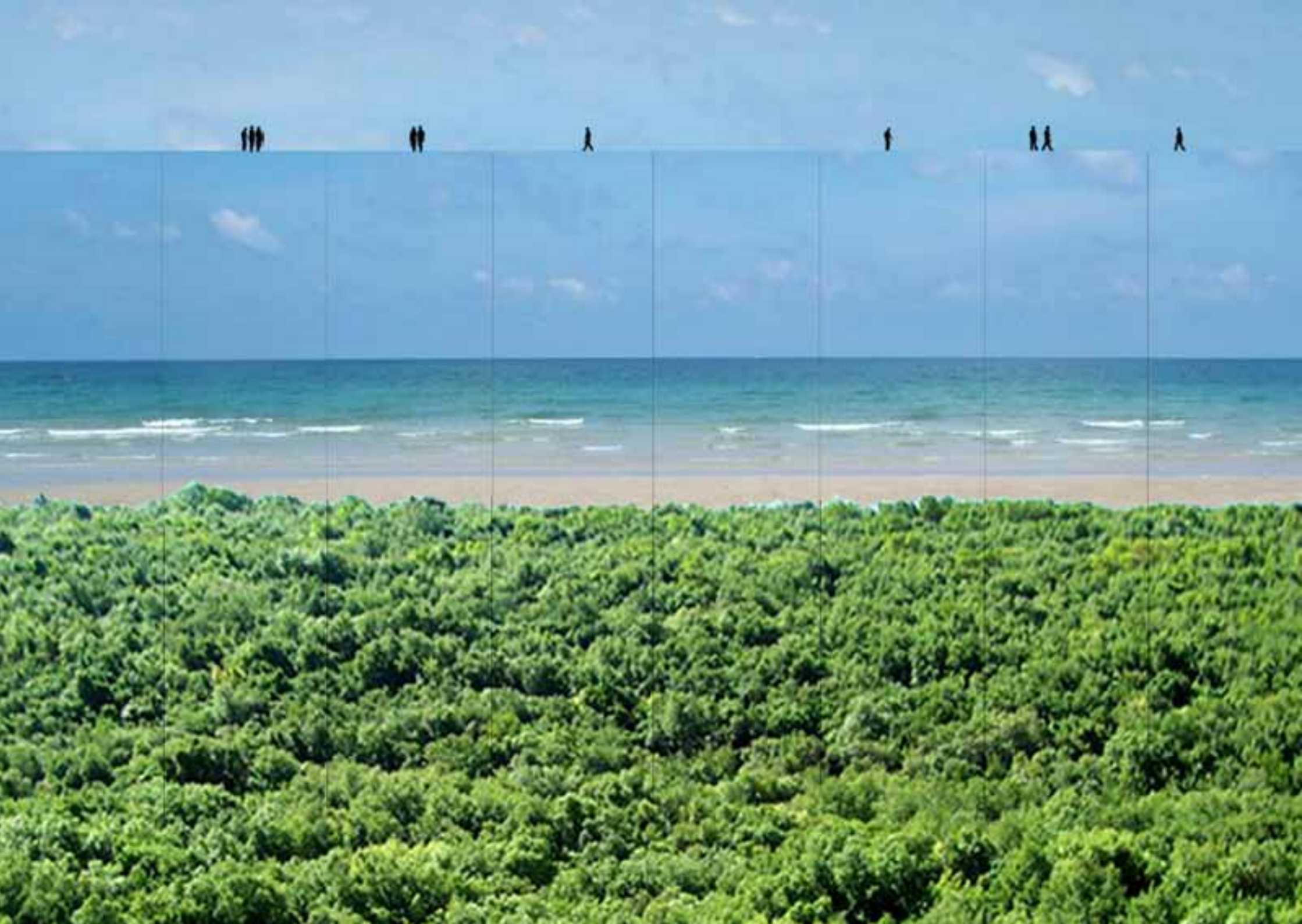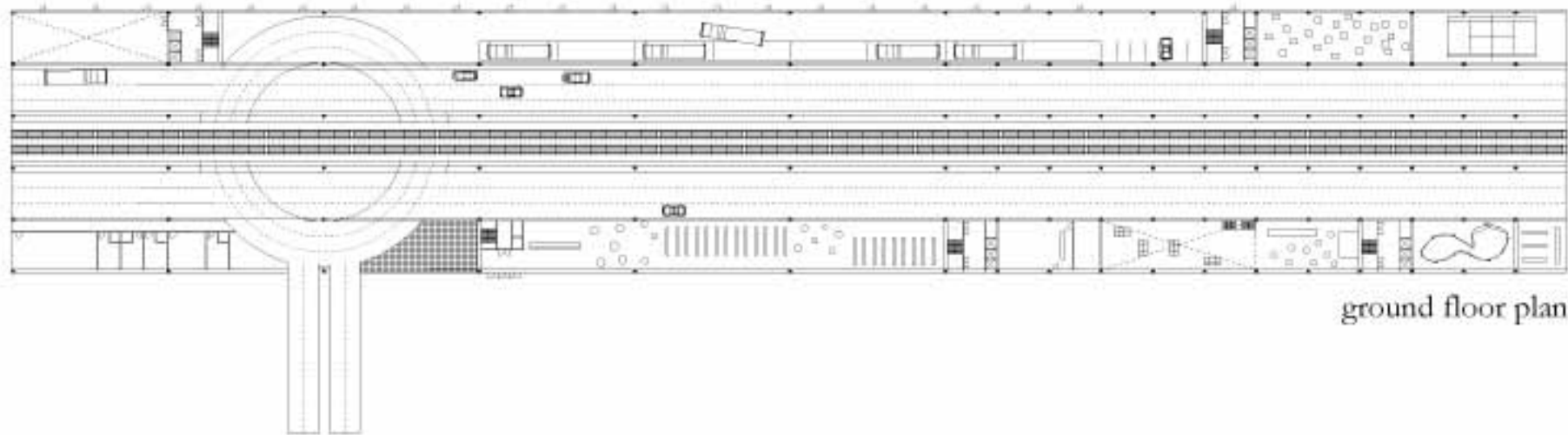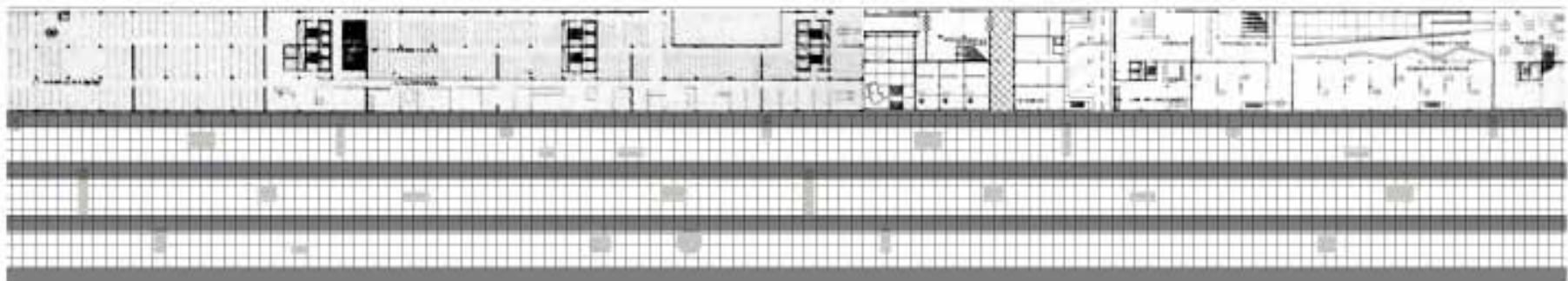
Linear city

Wall-Building,
housing public functions

One-Way Mirror

Illusionary Paradise

ground floor plan

plan +30m

BEYOND THE FACADE

TEMP.

PLATFORM

Uncovering the hidden potentials of the canal in the city.

Brussels global perception is very different from its local reality. As the European capital, it is a junction of endless flows. At the same time it is a daily habitat for a million people. Its central position in Europe's most densely developed area and its imprisonment within its own ring road, demands the presence of a certain mass and density. Exchanging old harbour areas for residential or commercial zones and moving the harbour further away from the city - common practice in old cities during the last decade - is not an option in Brussels. The harbour of Brussels needs every square meter inside the ring. Generating more qualitative living space can only happen by reinterpreting the same surface of malfunctioning existing fabric.

The existing masterplan for the Port of Brussels by 2015 deals with one part of the problem by aiming at an efficient organization of the harbour activities by densification. However it does not provide an answer to its biggest challenge, as stipulated in the European directives, the passage of three layers of containers. This severely limits the inland shipping to Brussels and its hinterland. Enabling this traffic has important implications on the existing urban tissue through the necessity of higher bridges.

Our attention is drawn to a one kilometre gap that slashes right through the urban tissue and tears the city in two: the Brussels central canal area. This backbone for the harbour and its numerous industries is bordered by inefficient infrastructure rendering its banks to an intensely gray and cheerless place. A place the city has turned his back to, meaning it has also turned its back to the other side. But a higher bridge density along the pentagon already holds the promise of a real connection. The relative narrowness of the canal zone, its vicinity to the city and its overload of cars could actually make it become one of the most intense and surprising areas of Brussels. It is borderline and central area at the same time.

A Platform, two and a half meters above the canal, is raised as a place of exceptional possibilities. An endless sequence of connecting bridges melted into one, close the gap. It is connected to the ground level by a loose collection of stairs, ramps, elevators and escalators, reminiscent of an old Europe, which make it accessible to all users. The existing car traffic is led underground, to the level of the canal, rendering it into a layer of pure infrastructure. The Platform disguises the canal, making it ever more present. Like a pier, its infinite setup connects the city and the canal as a whole.

As an addition to the Platform and to create a continuous sufficient air draught, we propose a series of new bridges, based on a known typology. The Buda bridge has proven most effective for the canal over the last decades. As a drawbridge it can adapt very fast to the needs of both the city and the canal. A series of Buda bridges provides a flexible air draught and marks the canal with a series of identical shapes, rendering it more visible than it has ever been. Two of these Buda-bridges intersect with the Platform. The shifting positions of the bridges alternately create passages and podiums. Their enigmatic shapes serve as frames, to be filled in by the users.

The platform reinforces the emptiness in its ultimate potentiality. In a growing city like Brussels, with a lack of open space, it gives a podium to the people, but also a grandstand to the city. It becomes a place for the largest of events, as well as the most trivial. Having lunch or taking a dip but also large music events or protest actions. Platform is a local intervention on a European scale: an Acropolis for Brussels.
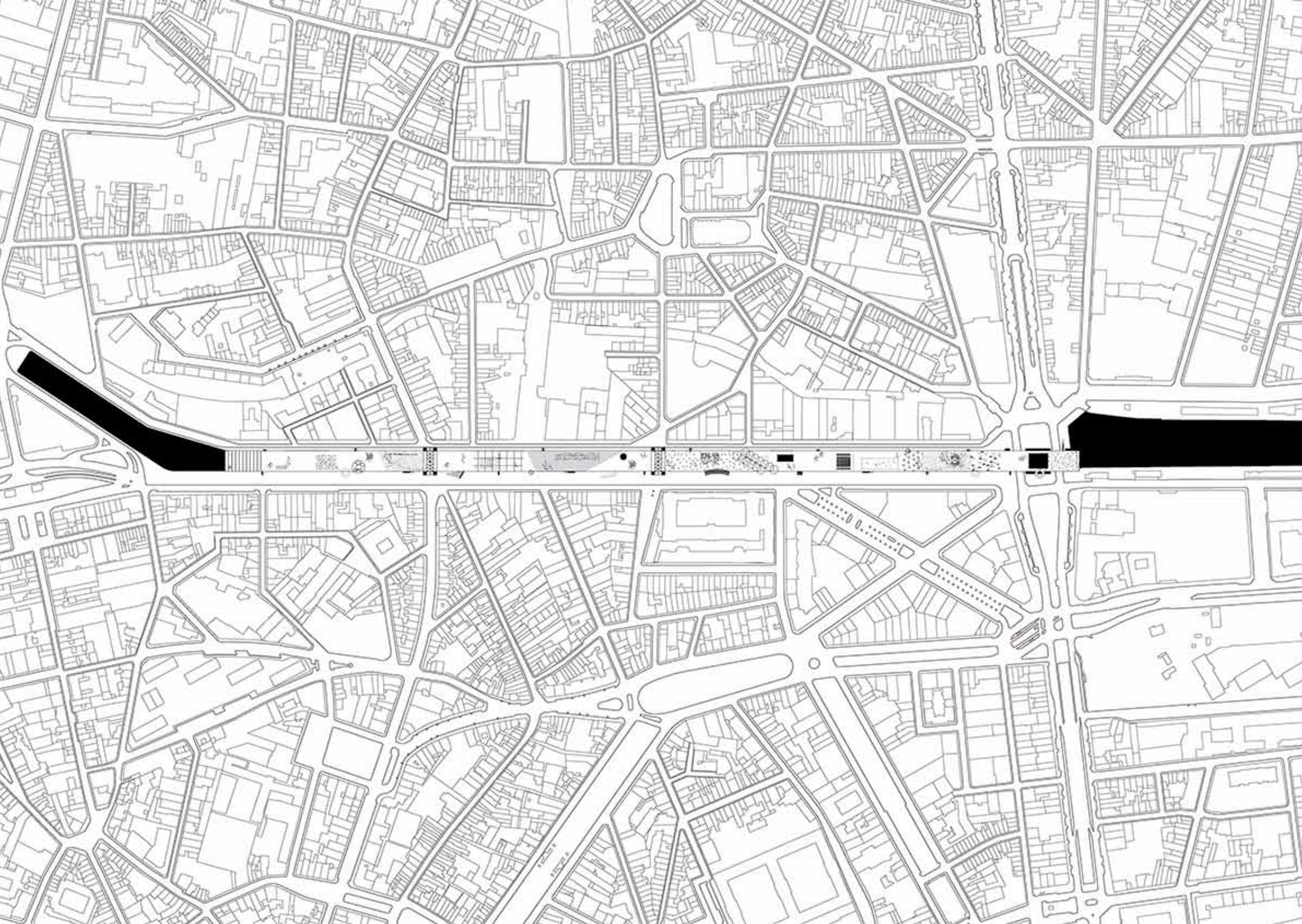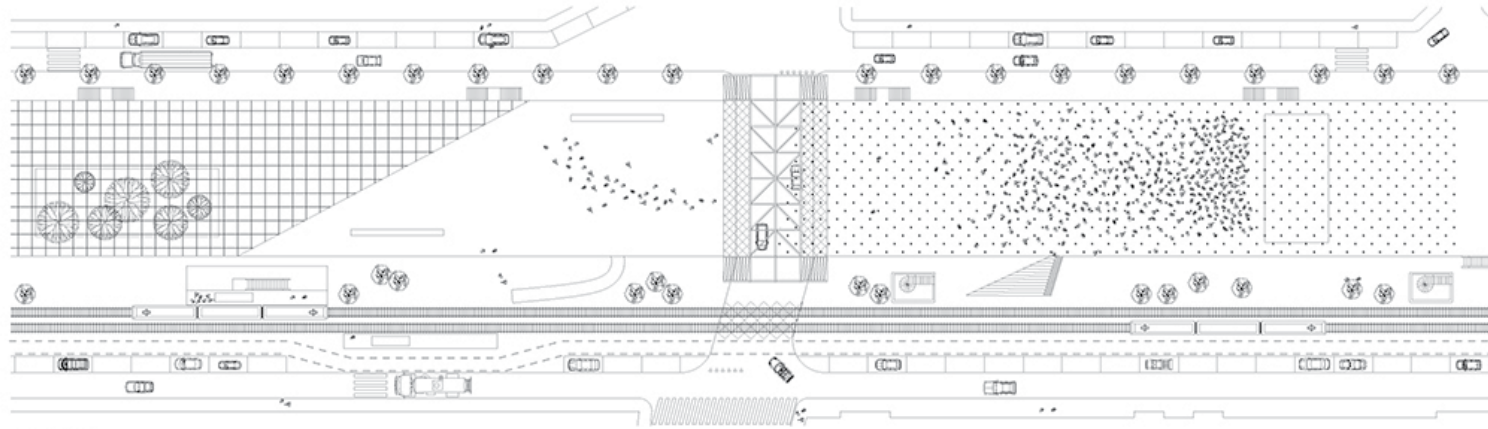
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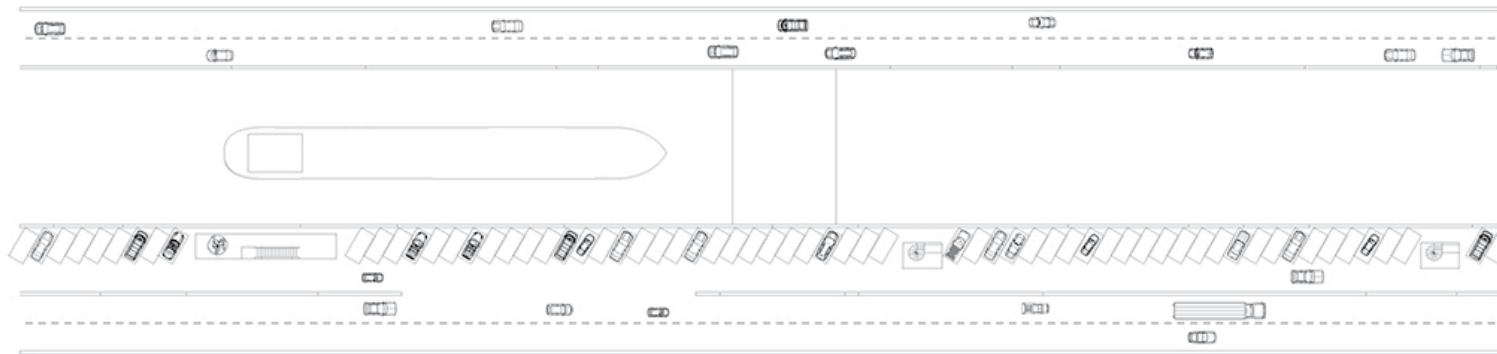
ground level

canal level

"I stood still for some little time, examining it on all sides. I questioned it without stopping at an answer...
I could not determine whether this singular object were the work of life, or of art, or rather of time - and so a freak nature... then suddenly I flung it back into the sea."
(Eupalinos or the Architect, Paul Valery)