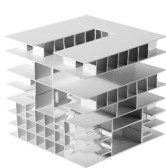
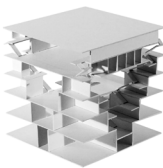
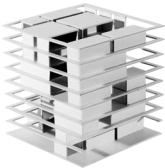
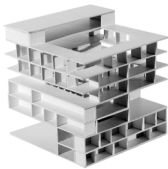
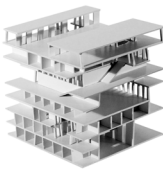
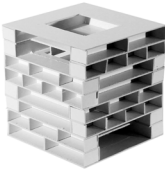
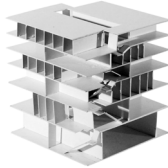
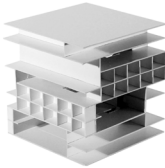
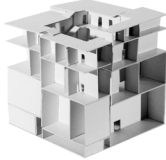
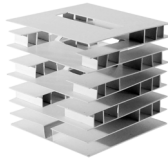
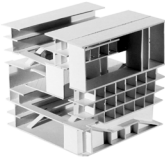
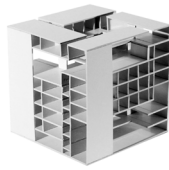


Travaux d'étudiants
Université catholique de Louvain
Faculté d'architecture, d'ingénierie architecturale, d'urbanisme (LOCI)



L'exercice

L'espace architectonique est un exercice d'architecture. On entend par là une mise en situation de projet qui, à des fins pédagogiques, limite le nombre des questions posées pour permettre l'abord spécifique d'une dimension privilégiée de l'architecture. Adressé aux étudiants de première année cet exercice est le premier consacré à l'édifice. Il fait suite à un travail où l'architecture est d'abord envisagée en tant qu'élément d'un ensemble urbain; et il précède un atelier où la question de la matière et de sa mise en œuvre deviendra centrale.

Une dimension immanente

L'espace architectonique a pour vocation d'initier les étudiants aux modalités internes de l'architecture. À savoir : la partition des espaces et leur qualification, leurs déclinaisons et leurs articulations qui sont autant d'opérations immanentes à l'acte architectural, indifférentes à toute suggestion extérieure ou conjoncturelle.

Une question apurée

À dessein, l'exercice suspend la prégnance de deux paramètres, qui pourtant pèsent couramment de manière décisive sur l'élaboration de l'habitat : le programme et le site. Proposant une mise en situation abstraite, l'énoncé de l'exercice empêche tout appui sur des données contextuelles telles que les vues, les voisinages, la topographie etc., et désamorçe toute recherche d'adéquation à un programme particulier.

L'énoncé

L'énoncé fixe le volume capable de l'édifice ainsi que la répartition souhaitée. L'édifice est inscrit dans un cube de $24 \times 24 \times 24$ mètres. L'affectation de l'édifice n'est pas précisée, mais il propose, à la manière d'un équipement public, des salles en taille et en nombre variables. A ces maigres données conjoncturelles s'ajoutent deux demandes : plus les salles seront grandes, moins elles seront nombreuses et réciproquement; l'édifice disposera d'au moins une salle extérieure. Les dimensions données sont suffisamment grandes pour fabriquer de la diversité et suffisamment petites pour rendre impossible une totale indépendance des parties.

L'enjeu

Privé de ressource externe, le projet d'architecture doit alors puiser dans les ressorts internes de l'architecture. Les étudiants sont amenés sans détour à formuler des hypothèses porteuses. Ils apprennent à les manipuler et sont amenés à faire de la composition le motif principal de leur projet. Finalement, la valeur des lieux proposés s'estime à l'aune de leur économie propre ; à la simplicité de leurs dispositions et à la richesse spatiale qu'ils dispensent. Les conditions épurées de l'exercice amènent les étudiants à une expérience radicale de l'architectonique, dans l'espoir qu'ils y éprouvent leurs premières émotions d'architectes.

Les personnes suivantes ont contribué à l'élaboration de cet exercice :

Olivier Bourez, Pierre Cloquette, Jean-Philippe De Visscher, Arnaud Evrard, Corentin Fivet, Gérald Ledent, Olivier Masson, Renaud Pleitinx, Lee Roland, Jean Stillemans et Benoît Vandenbulcke.

Exercise

The architectonic space is an exercise in architecture. It invites students to follow a particular approach to design that, for pedagogical purposes, limits the number of questions considered, in order to privilege a specific dimension of architecture. Intended for first-year students, this exercise is the first in the studio sequence to address a building as such. It comes after a drawing-oriented studio where architecture is mainly considered as element of an urban complex; and it is in turn followed by a workshop where the question of building materials and their implementation will become central.

An immanent dimension

The architectonic space aims to introduce students to the internal modalities of architecture. These include: the partitioning of spaces and the study of the qualities, declensions and articulations that are immanent operations within the architectural act, indifferent to any external or empirical influence.

A distilled question

Intentionally, the exercise suspends the consideration of two parameters that are usually decisive in the design of housing environments : the program and the site. Proposing an abstracted overview, the problem statement disallows any contextual data such as views, neighborhood, topography etc., and defuses any search for satisfaction of a particular program.

The problem statement

The statement specifies the outside of the building as well as the preferred distribution. The building is placed in a cube of $24 \times 24 \times 24$ meters. The particular function of the building is not given, but the statement requires, in the manner of a public building, rooms of variable size and number. To these minimal requirements, two further constraints are added: the larger the rooms, the less numerous they will be, and vice versa; and the edifice will include at least one outdoor room. The given dimensions are large enough to allow some diversity, and small enough to make it impossible for the rooms to be fully independent of each other.

The stakes

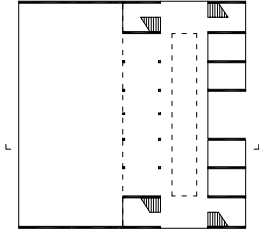
Deprived of external resources, the project must then draw from the internal resources of architecture. Students are brought to formulate bold, expansive hypotheses, to re-work them and to make composition the main motivating force of their projects. In the end, the quality of the proposed spaces is evaluated according to their internal economy: the simplicity of their dispositions and the spatial richness they offer. The stripped-down conditions of the exercise bring the students to a radical experiment in architectonics, in the hope that it will awaken and stimulate their potential for architecture.

The following persons contributed to the design of this exercise:

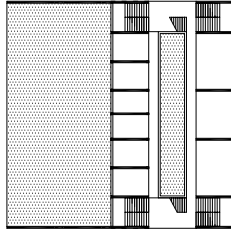
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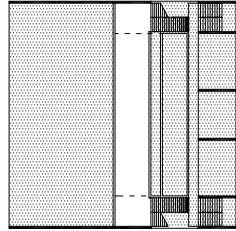




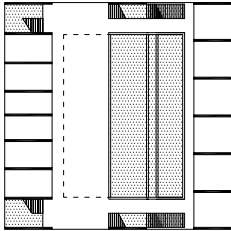
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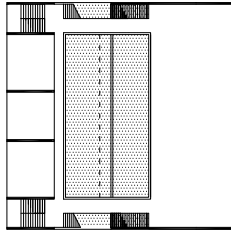
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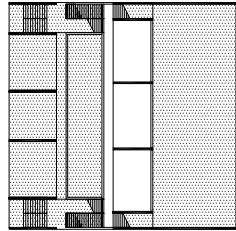
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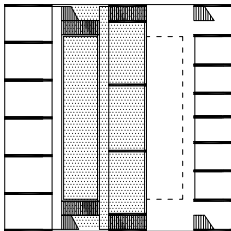
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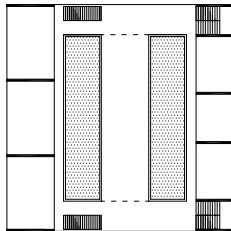
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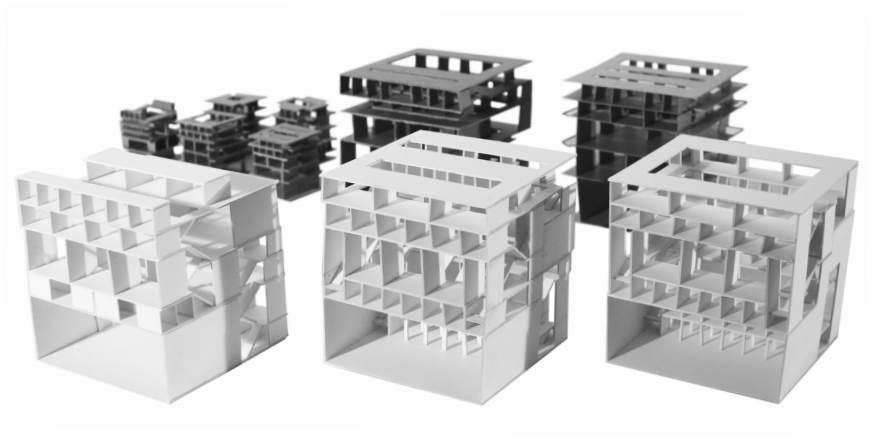
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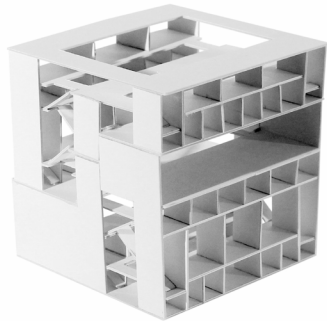
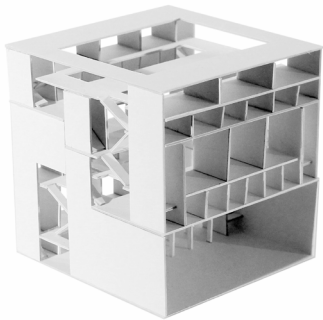
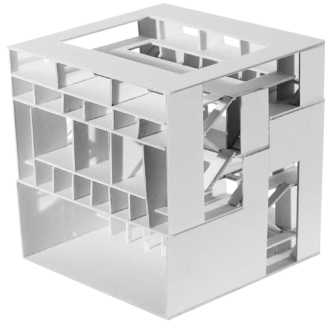
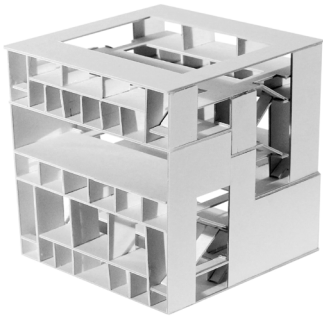


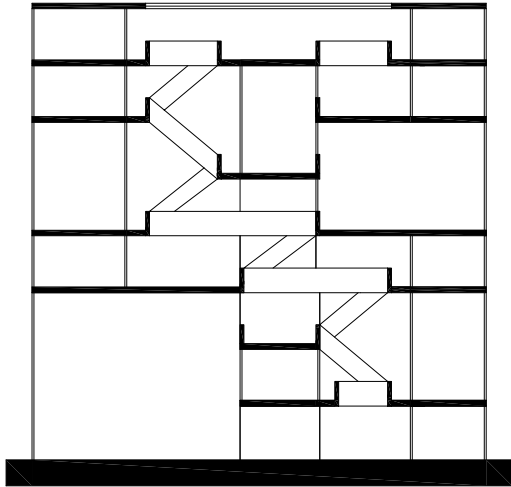
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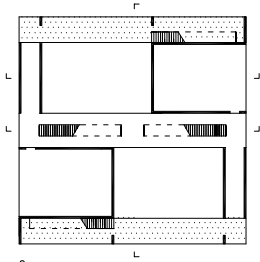


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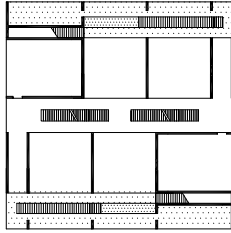




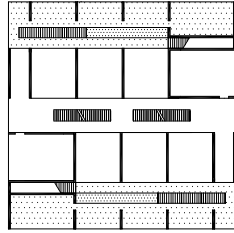




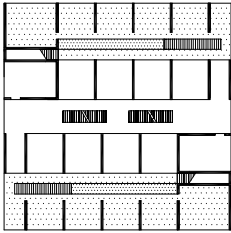
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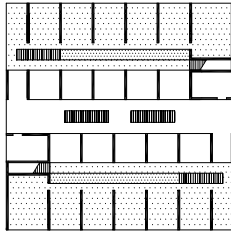
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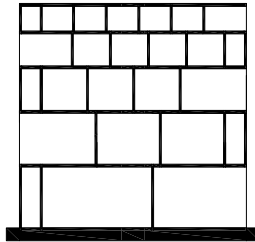
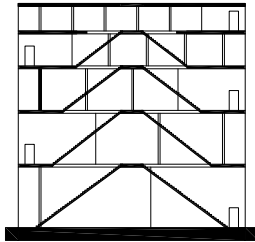
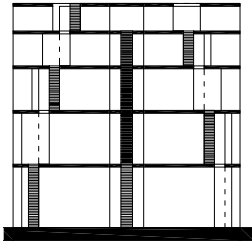
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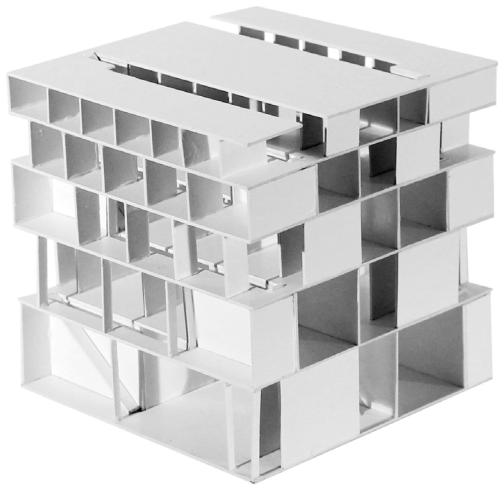


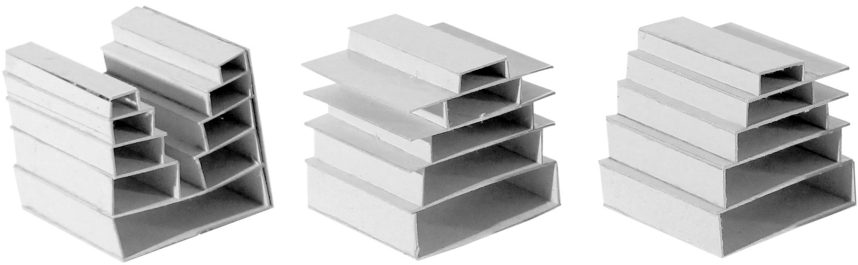
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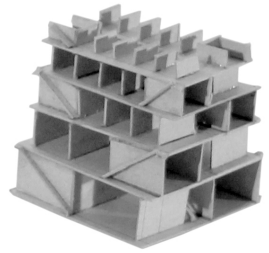
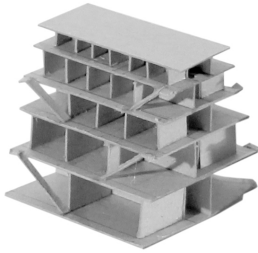


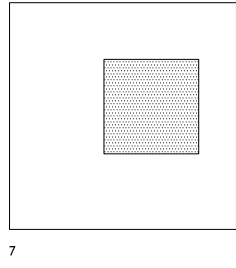
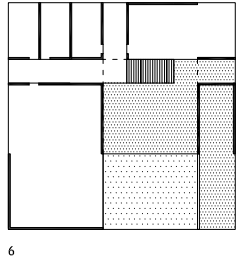
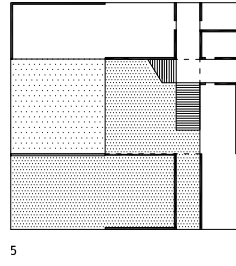
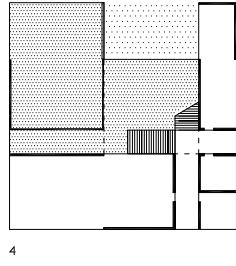
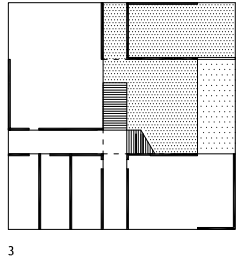
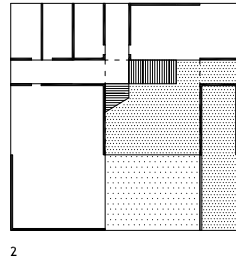
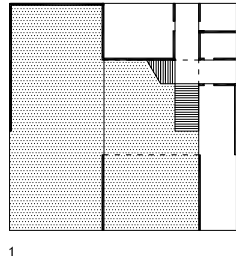
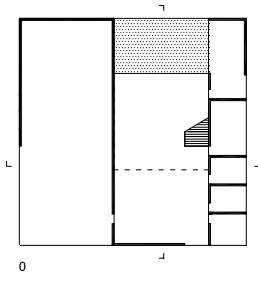
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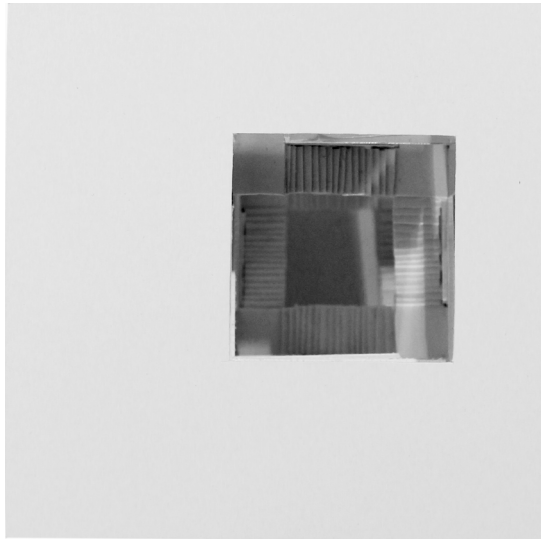


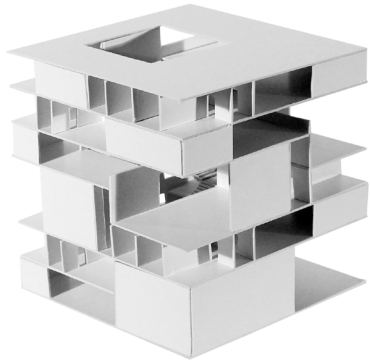
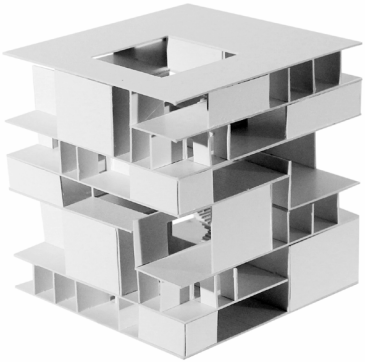


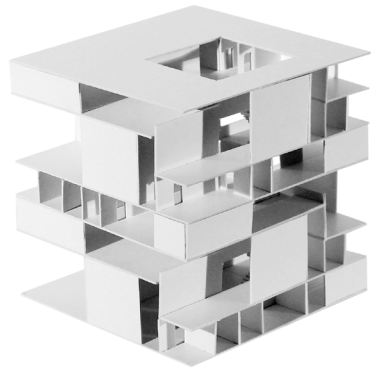
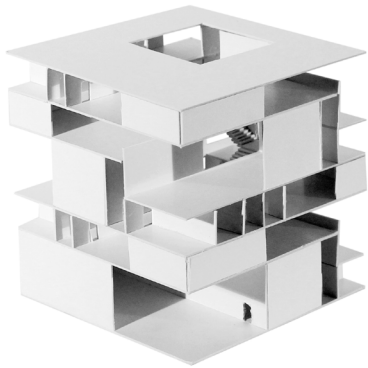






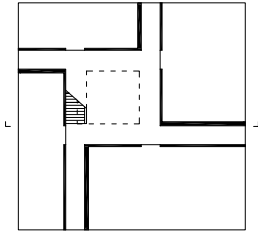




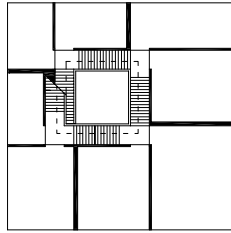




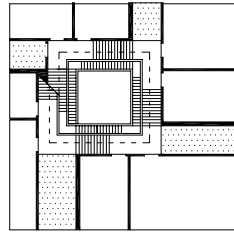




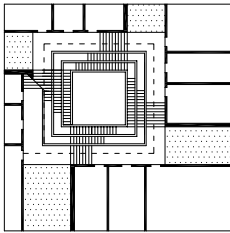
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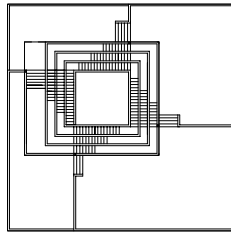
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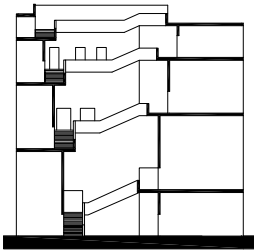
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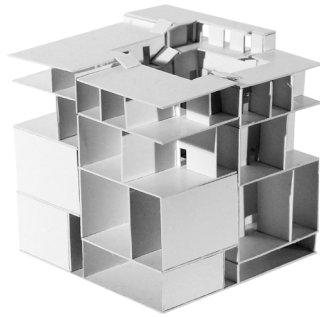
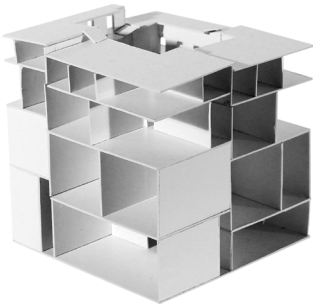
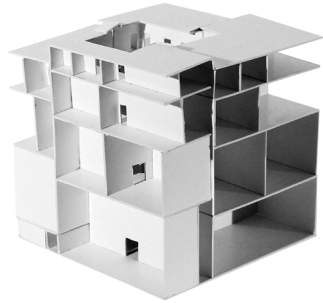
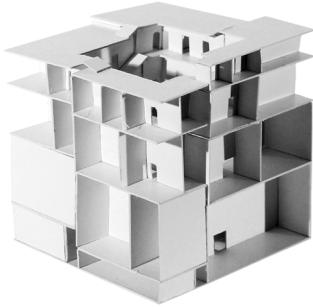


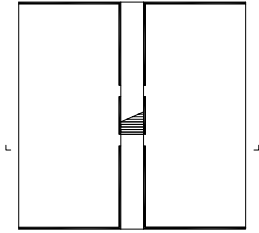
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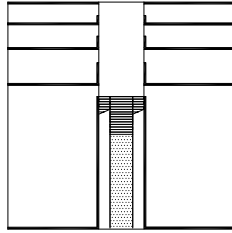
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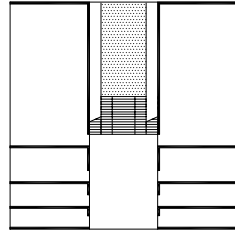




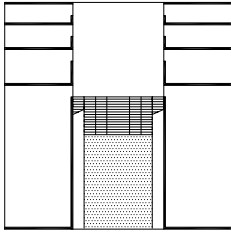
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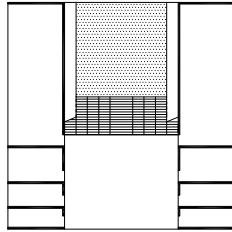
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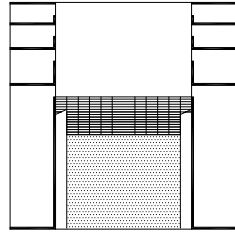
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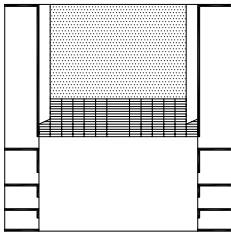
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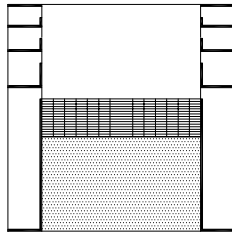
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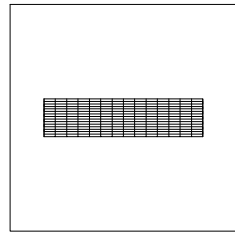
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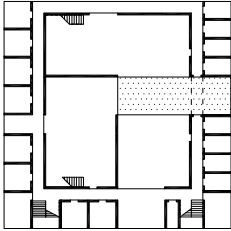


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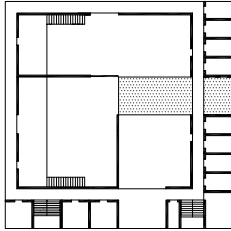


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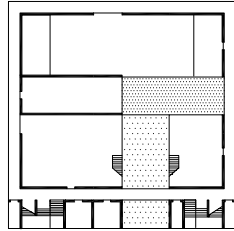




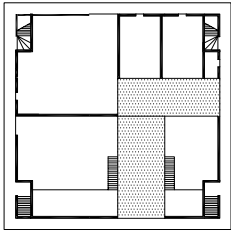
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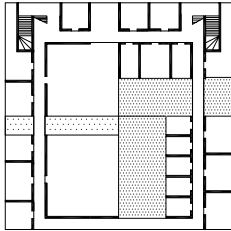
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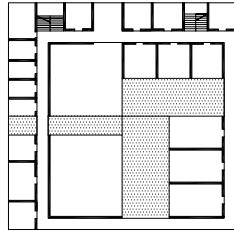
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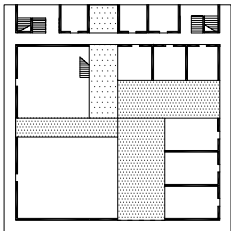
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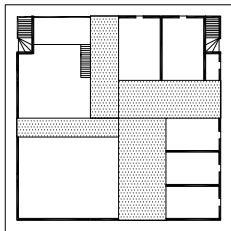
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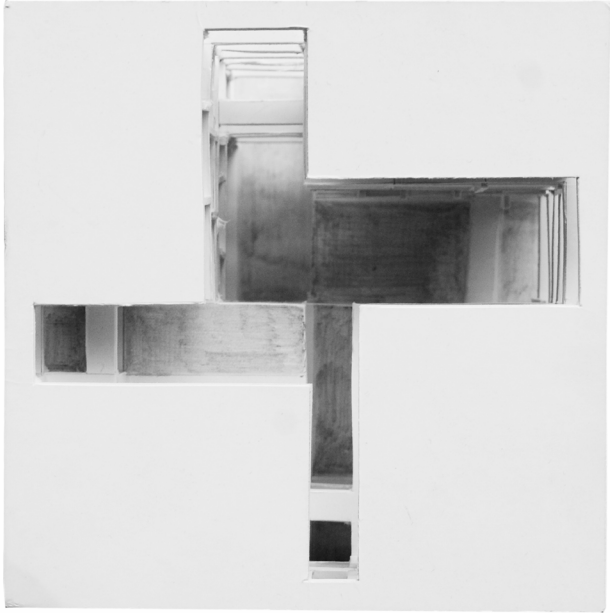
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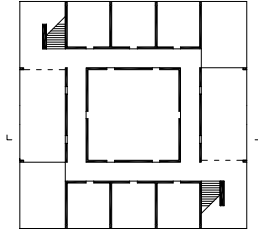


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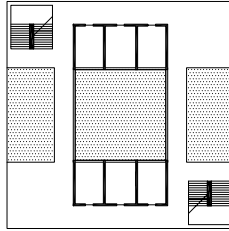


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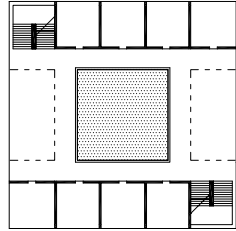




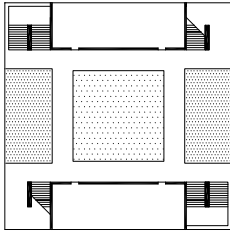
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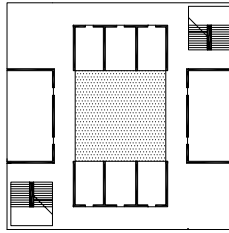
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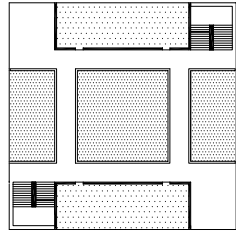
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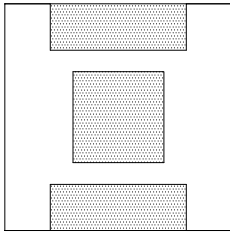
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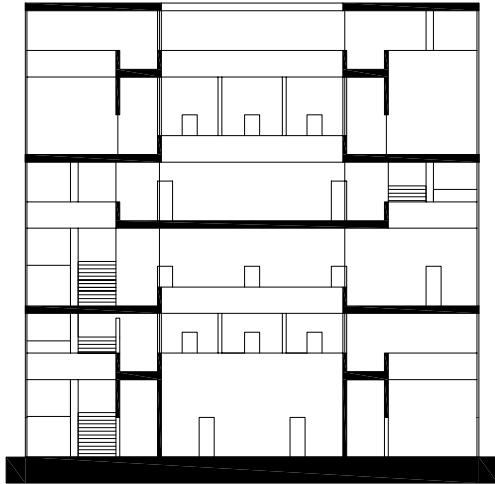
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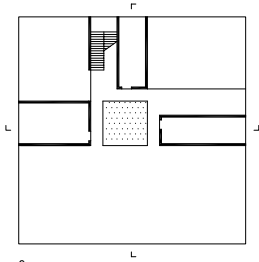


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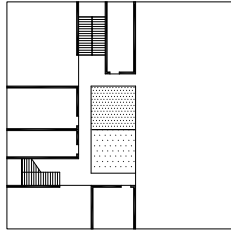


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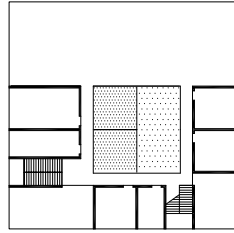




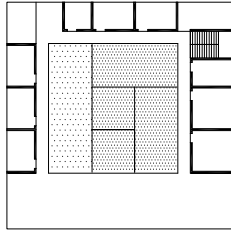
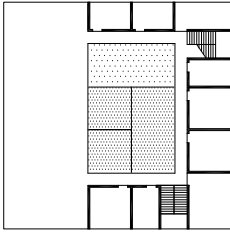
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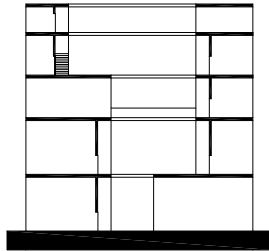
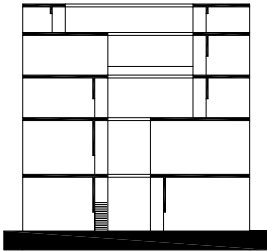
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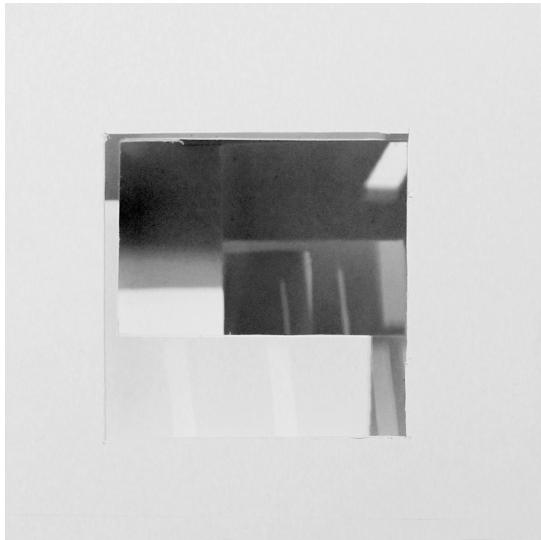


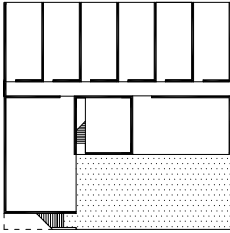
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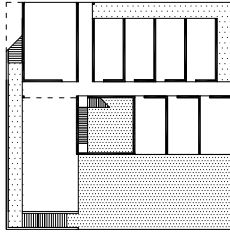
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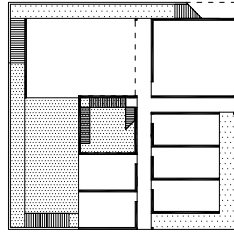




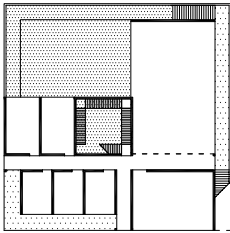
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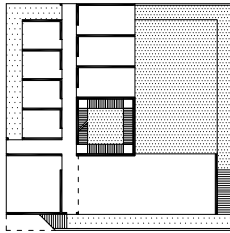
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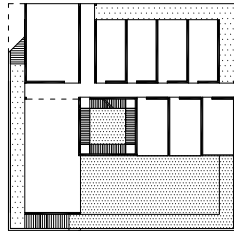
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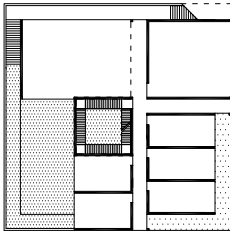
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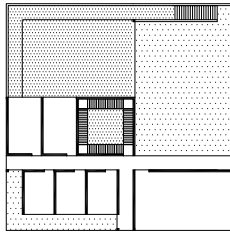
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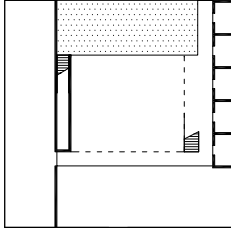
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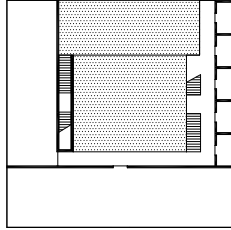
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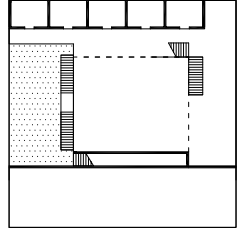
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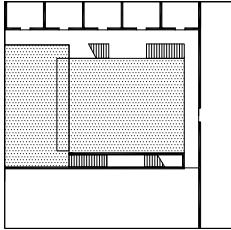
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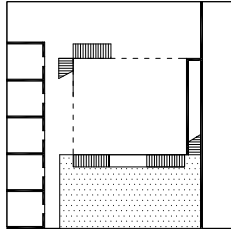
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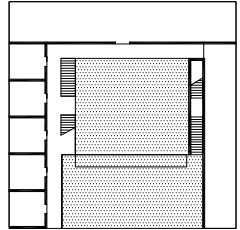
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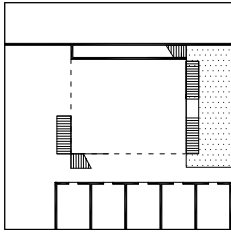
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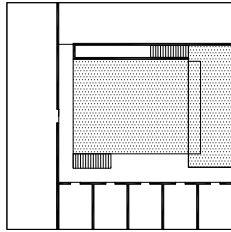
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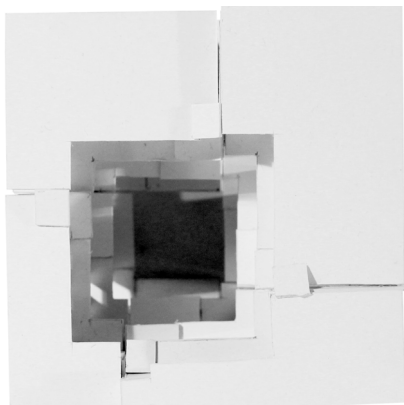
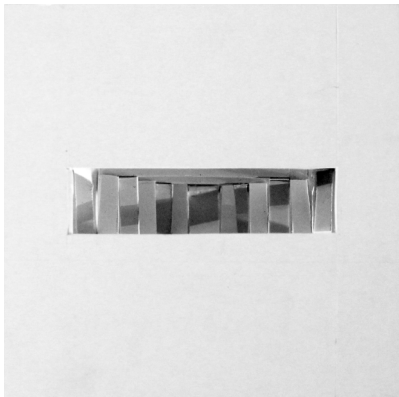
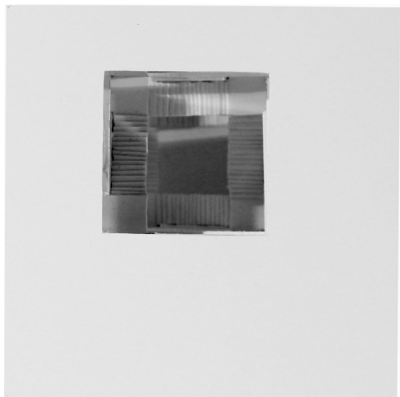
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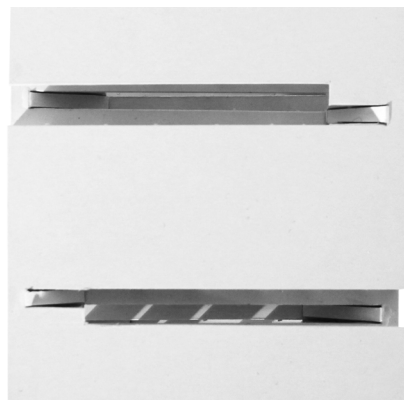
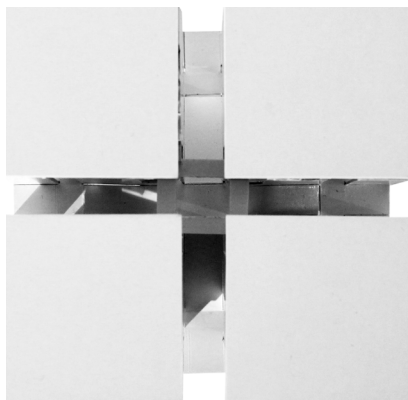
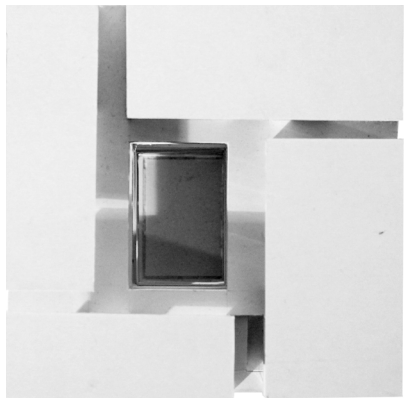
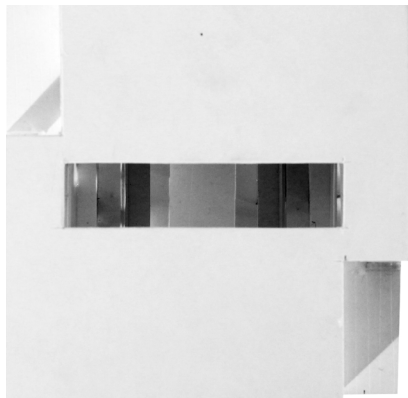


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Année académique 2011-2012

Enseignants : Olivier Bourez, Jean-Philippe De Visscher, Corentin Fivet et
Benoît Vandenbulcke

Étudiants : Aris Afsar (I), Maude Archambeau (C), Teka Batuseka, Oriane Boeraeve,
Hélène Cobraiville, Quentin Collette (F), Helen De Fauw, Sophie de Thysebaert,
Florian Delcoigne, Benoît Dendoncker, Caroline Dossin (B), Valentine Eloy,
Aline Flamant, Elise Flemal, Sébastien Fosséprez, Gaudéric Foulon, Marie Guisset,
Jean-Michel Humblet, Xavier Huybrechts (D), Régis Ishimwe, Milena Ivancheva,
Meryem Kheldouni, Corentin Langendries, Gilles Leroy, Damien Loiseau,
Valeryia Lymar, Yannick Martin, Léopold Mathey (H), Axel Mutombo, Michael Peres
Gomes Malina, Florence Poncelet (J), Martin Pouppez de Kettenis de Hollaeken,
Fatine Rrhoui (E), Adeline Scheuren, Lydiane Schreinemachers, Cédric Simon,
Benjamin Streel (A), Marie Taeter, Adelina Terrasi, Cédric Van Vlaenderen,
Justine Verhaeren et Maximilien Waucquez (G)

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