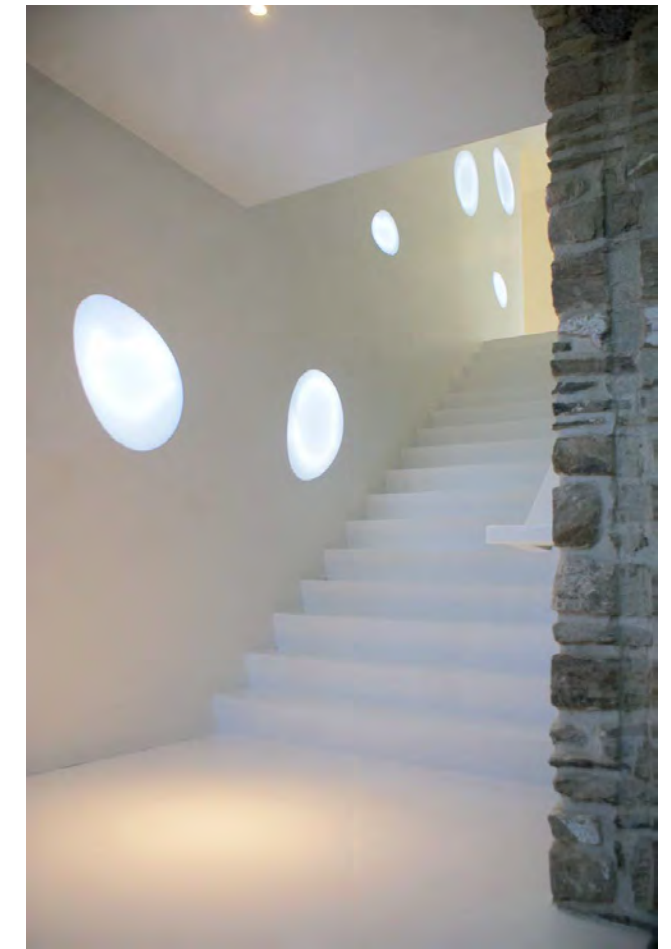
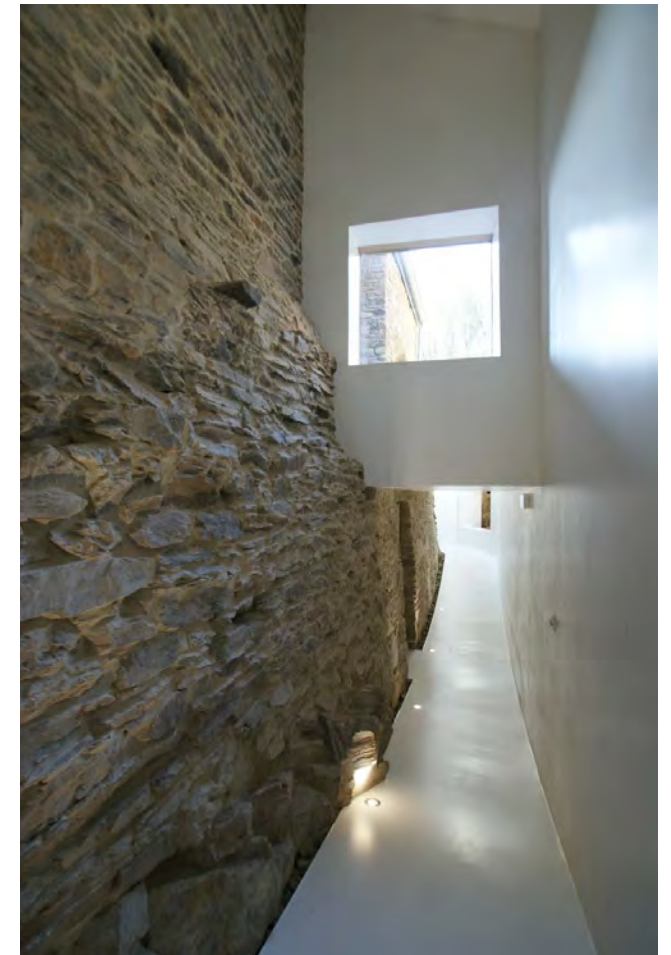
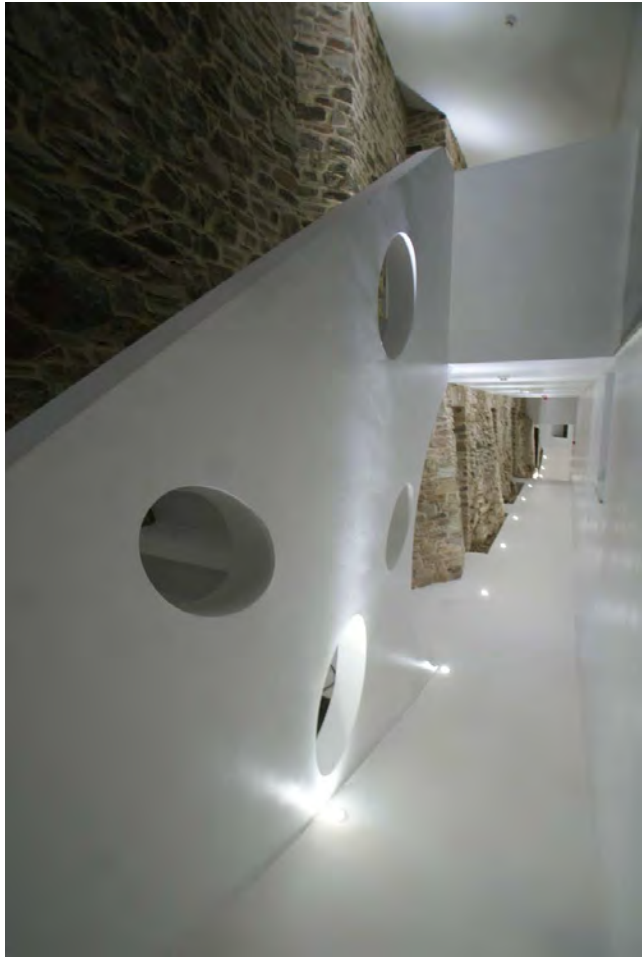


Sech' Ry
Large groups accommodation for short periods



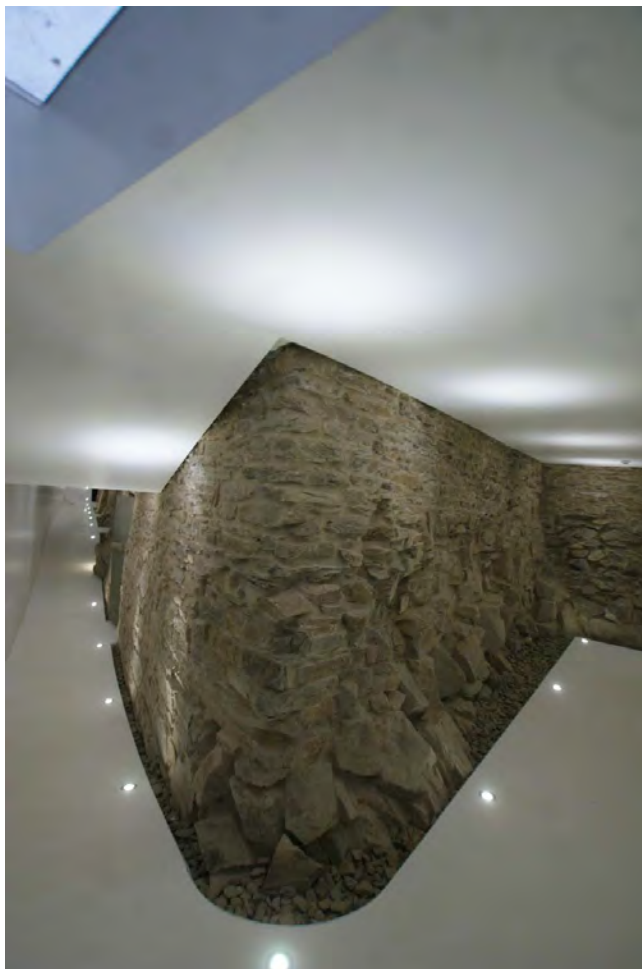
A pronounced communication between the old Ardennes architecture and a contemporary architectural design language works in all corners of the building. The creation of various architectural sequences has the goal of providing a different spatial experience with each step. A continuum of spatial pleasures to support the individual should result from this.





Different variations integrated into one course provide an intensification of architectural harmonic contrasts. Making the foundation or a window on the rocks visible, or the sleek white floor opposite the chaotically existing stone gradient, offer contrasting architectural compositions that simultaneously retain their rationality purpose and functionality.

Details are designed in conjunction with their immediate and larger environment. The sculptural value must thereby support the functionality. Contrast, compositional research and unexpected harmonies are detected.



Sech' Ry

Large groups accommodation for a short period

The building consists of two parts: an old farmhouse dating from 1460 and a farmhouse dating from 1870.

The realized construction program consists of merging the two adjacent buildings into a single residence for larger groups who rent the property completely independently and freely for a short period.

Urban design on an architectural scale became the design principle that was applied both indoors and outdoors. Creating a diversity of communal spaces has a sequential structure. Just as a city is made up of a network of squares, passageways, alleys, curves and streets, a range of spatial diversity was offered both inside and outside. The architecture was therefore by no means understood as an object, but rather as urban planning on an architectural scale. A forecourt, a square with a stage, staircases with seating, a pavilion and water features, a children's village, a downstairs garden, various terraces, an upper garden, a forest with paths, but the interior of the building also has the same spatial diversity. The labyrinthically conceived corridors work as streets, which lead to a dining room, reception area or meeting room that work internally as a square.

The gathering of a group has a dynamic that is supported here with architectural enthusiasm. After all, the gathering of a company, family or friends has an interaction between the possibilities of the room and the group. A diversity of spaces wants to elicit and support an equivalent of initiatives. Because a gathering of a group must be an event that feeds the individual memory. The spaces, both inside and outside, therefore have concepts that maximize involvement. Competitive spatial qualities also trigger various initiatives there. Everything that a group undertakes, both in its festive variant and as a teaching skill, quickly finds its best place here. A breakfast with fifty together on a mountain with the wide forests as horizon, or in the evening outside by the water with a fireplace or inside at a giant table; the varying spatial effects always support the reason for which a group comes together.



Table for large groups on a mountain in Sechery



Pavilion with barbecue, large table and adjoining water feature



Interior with a mega dining table and a meeting room on the first floor



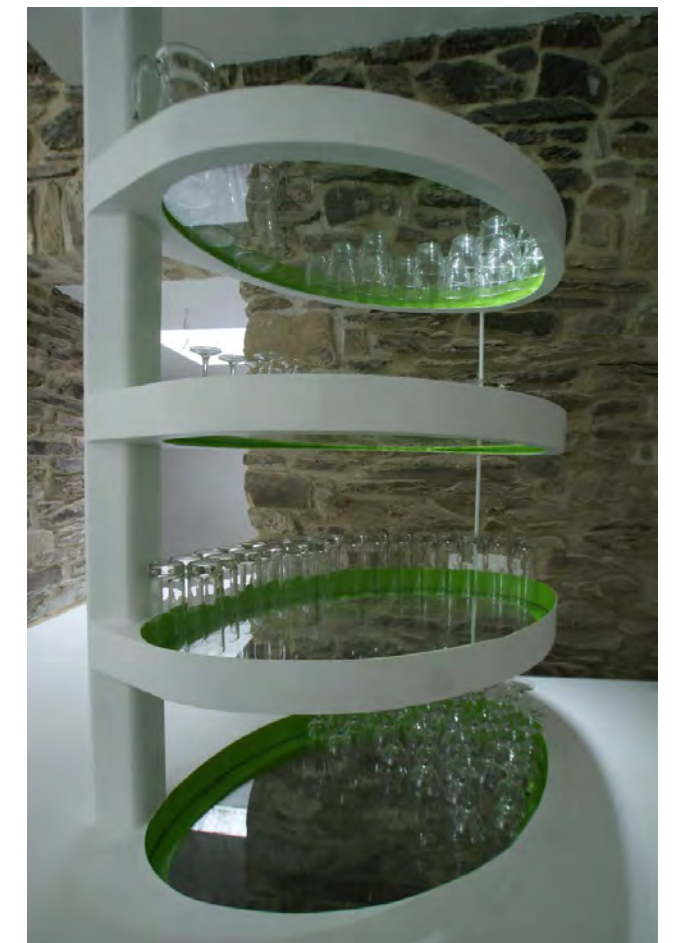
Adjacent to the dining table is the reception area which, due to its emptiness, has the property of maximized flexibility.



Our design of a condensable rotatable media table and the movable seats support the direct transformation of the room into an auditorium.

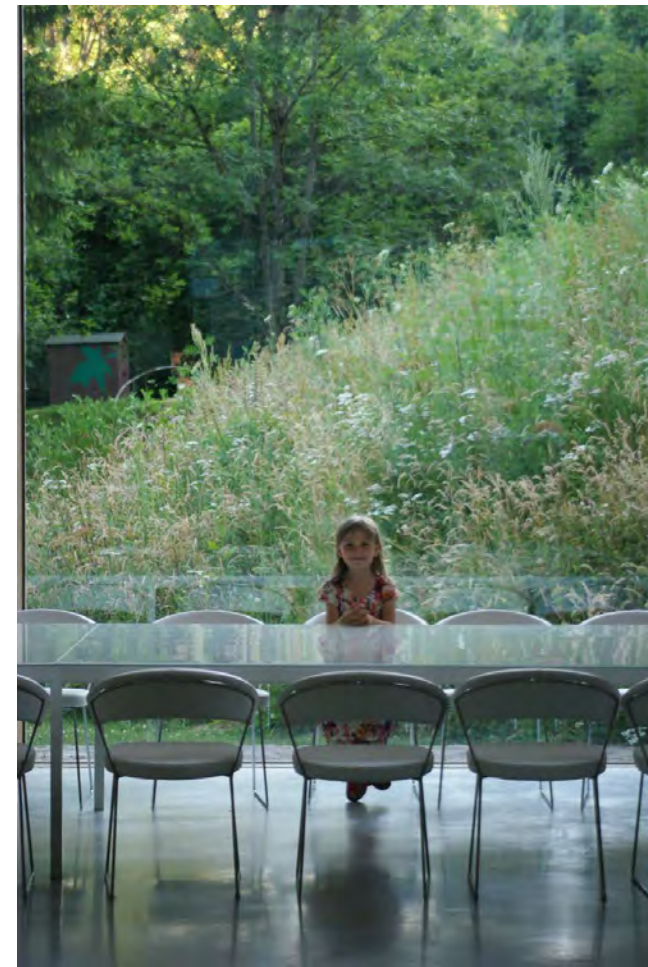


The kitchen is the result of an architectural form study that linked structural necessity to functionality. Four columns with a new foundation next to the old wall support the floor slab above. These four columns were used to make a “glass cupboard” for the drinking glasses. The fragile ensemble consisting of cantilevered glass and the columns that support the 75,000 kilo concrete floor provide tangible effect of weight. The great weight on the one hand and the antigravitational play of the floating glasses on the other brings together aesthetics, gravity and airiness in the banality of a “cupboard for glasses”.





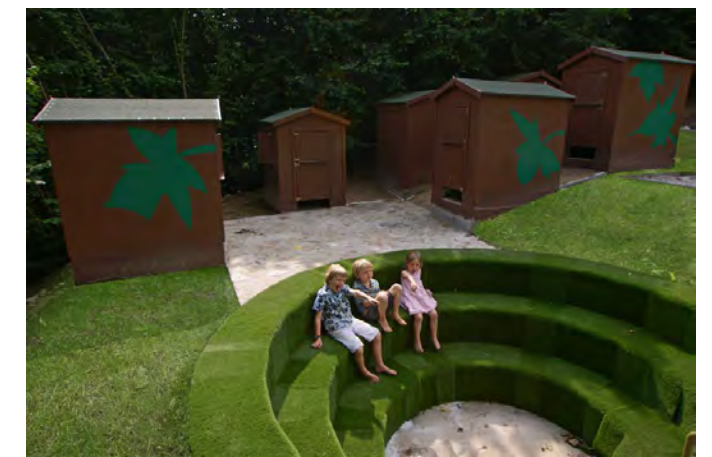
The archetypes about the kitchen were deconstructed until their first functionality was achieved and reunited as a “gestalt” to serve the pleasures of the group. The architectural sculptural display is a sought after feature on the reinvented functionality.



The child-friendliness of a design goes beyond mere safety; the question that arises there is whether there may be specific spaces that children love. On the other hand, we are convinced that where adults are happy, children can have a shared preference.



The adult stage above or the children’s theater in the children’s village appear to be interchangeable more than once.





Practicing urban planning on an architectural scale has a greater return than merely offering a building as an architectural object. Precisely because of the many squares, terraces, passageways, paths, river, pavilion, various green areas, stairs and passageways, the building is not an architectural object but a site where nature, building and outside area form one conglomerate. It is precisely that that makes living and living synonymous.



The acceptance of an existing worn-down, highly weathered building can only be found if a form and function is transported through its intervention into the aesthetic and functional dada's of our own time. Expansion of architecture to urban planning, ecology to economy, composition to aesthetic border research, functionality to new laws.



Various large format windows protruding from the wall accentuate the unity of what was designed inside with that of outside. Giving the outside area as much architectural attention as inside makes this building not an object but creates a context in which outside and inside form one conglomerate. This extension of living to its outskirts is crucial. No less in the cities. Because urban planning enriches living on an architectural scale.



A designed notch in the mountain became useful for a stage and a staircase that leads to the upper garden.

The duo square and stage is an invitation solidified in stone with the certainty of an eternal return to invite the right ones from the group to do their thing here.



A successful detail doubles its effect in conjunction with the whole.

A “gestalt” is only formed if a distinctly different part reinforces the overall picture.

The “gestalt effect” here is that every building fragment or part of the environment or furniture or any detail is in mutual relationship with every other thing and brings together diverse diversities through the tested harmony in a fragment transcending whole.



Supporting the dynamics of a group in various ways is the goal of this environmental design. Fine buldozerwerk resulted in a horizontal green outdoor room with a view of the best in the Ardennes. Understanding why a group isolates itself in the Ardennes results in this table in the middle of this oval green stage.

A double orientation is provided by this intervention in nature; In addition to the presence of the vast environment, there is also the mutual orientation of those present. This set works as an amplifier for speaking, listening and looking. What people say or do there will get aura there.





The aim of sculpting a mountain is to make couches in addition to the pleasure of the contrast between bulldozer work and the refinement of nature.



The outdoor pavilion on the water retains the possibility for the group to be outside in rain or freezing weather. Cultivating the outdoors in all circumstances with the whole group in one of the most wooded areas of Europe internalises the place as a group event.





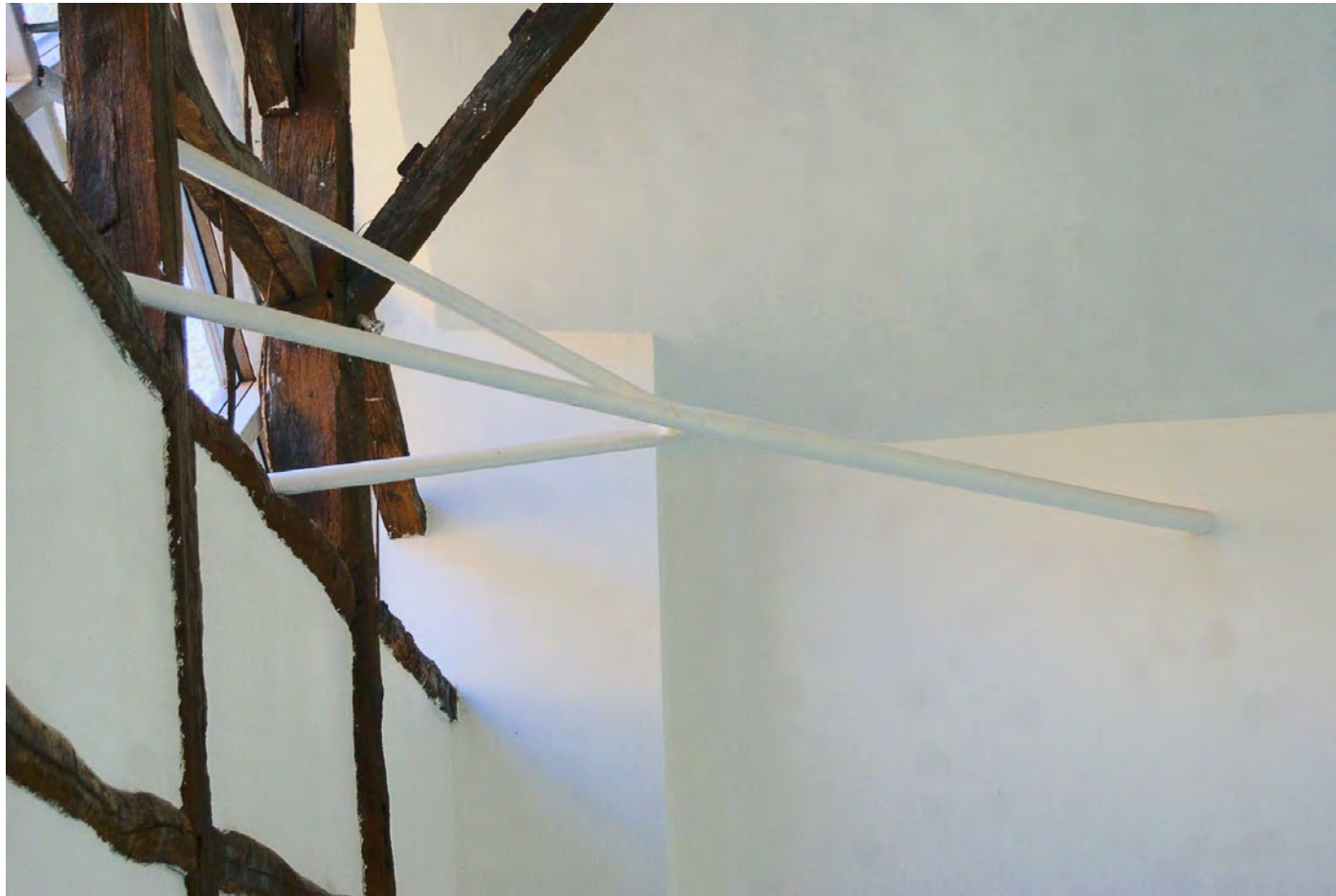
The staircase leading to the upper garden was conceived as a café. There are seating options every ten steps. This offers “en passant” interactions to the group. And as is known a “remote parlez” offers the best “one liners”. Conversation can also have value on the other side of the intimist.



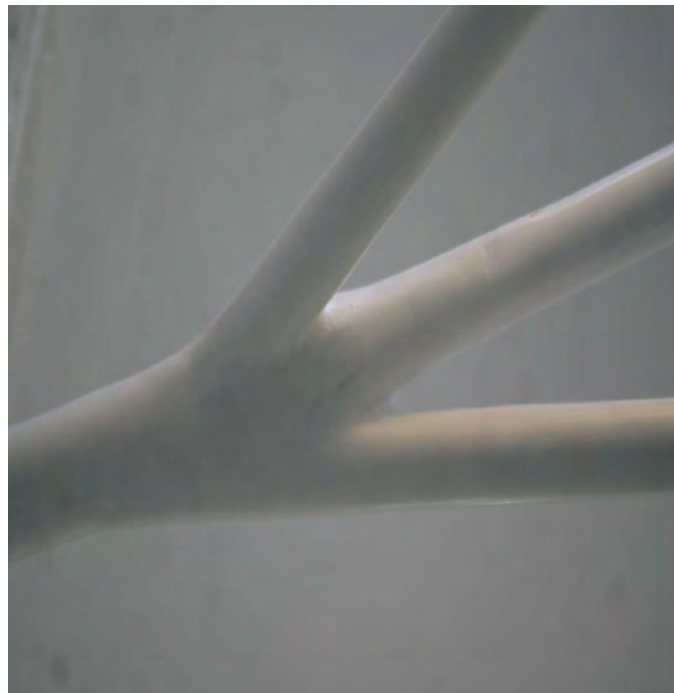
A mountain river and a spring come together. Four basins hold the water and give the sun time to bring the water up to temperature. Architecturally, the water is taken under the roof of the pavilion.



Architectural details 1



Steel fingers clamp the unstable half-timbered façade and connect it with a new concrete ring beam so that a stable whole is achieved.



Architectural details 2



The unstable 9 meter high wooden columns that support the roof are connected to the new concrete floor plate which at a crucial location completely stabilizes the columns at the height of their connections into an immovable whole.



The contrasting balustrade of the staircase was given a robust shape in relation to the rough aesthetic of the wall, while the balustrade of the hall has transparent nylon threads to optimize the open relationship between the lower and higher rooms.

Architectural details 3



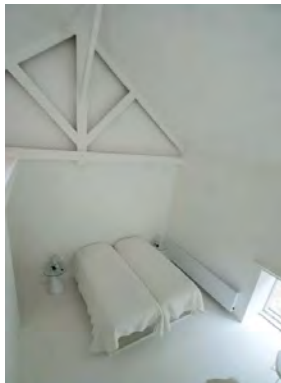
Leaf-shaped “shelves” were welded onto the supporting columns. The drinking glass receives the glazed bottom as a suitable ornament. The green border and the ceiling spotlights enhance the airiness of the whole. The underlying wall forms the basis of the composition provided.



The white painting of the rafters and purlins was sufficient to give this roof above the slope an arte-povera statute for aesthetic protection of its weathered appearance.



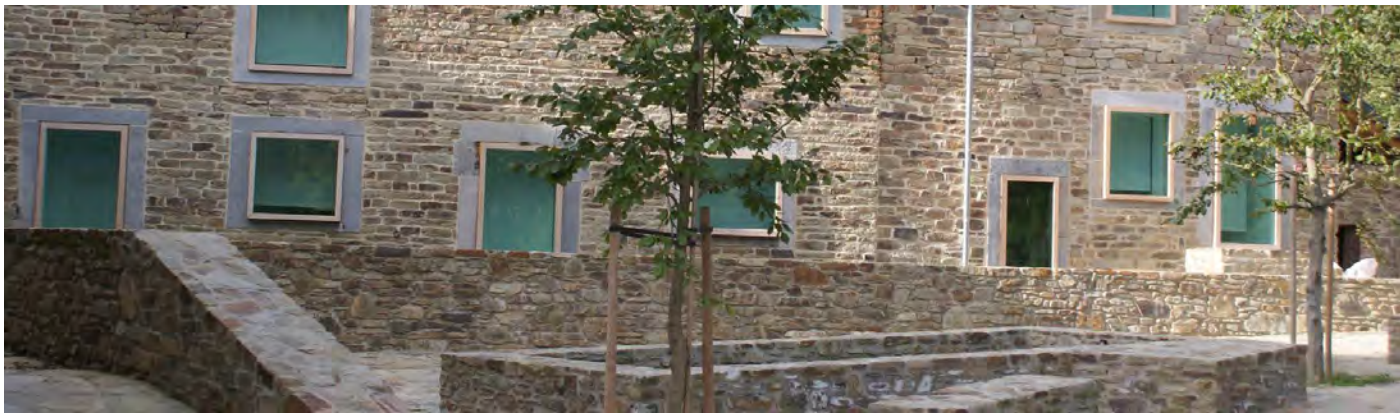
The white floors, walls, chairs, bathrooms accentuate spaciousness and hygiene. The newly developed wear-resistant screed floor from Sika is suitable for the hygienic requirements of hospitals and is sufficiently wear-resistant for school construction. White as a floor here also emphasizes the roughness of the natural stone present and, in extension, the unspoilt nature of the Ardennes.



Architectural details 4



The existing window openings were almost entirely retained. A window frame designed for this purpose seeks to obtain a seductive aesthetic that upgrades the existing indifferent window openings into a sought-after composition. The meeting of the scottish and crooked old walls with the sleek, projecting window frames and their green tinted glass bring these decrepit walls into the realm of architectural news.



Architectural details 5



The conglomerate of design choices to provide a pavilion on the water followed by the decision to let the water run partly under the pavilion and partly outside it, whereby half of the river and its source are privatized, will take on final forms that resemble an original compositional consistency. The following elements were put into composition: the V-shaped columns, the natural stone roof edge, the long oval-shaped table and the Siamese clear white fireplace element.



Architectural details 6



The linear composition consisting of the garden wall, the wall in the water and the linearity of the roof edge - all in natural stone - eliminate their compositional purpose through their functionality. After all, aesthetic endeavors without purpose are not architecture. Aesthetics and compositional approaches fade through the perception of their functionality. And yet aesthetic incentives remain effective at an irreflexive level; because the built reality is experienced as nature and nature is assessed in its usefulness.

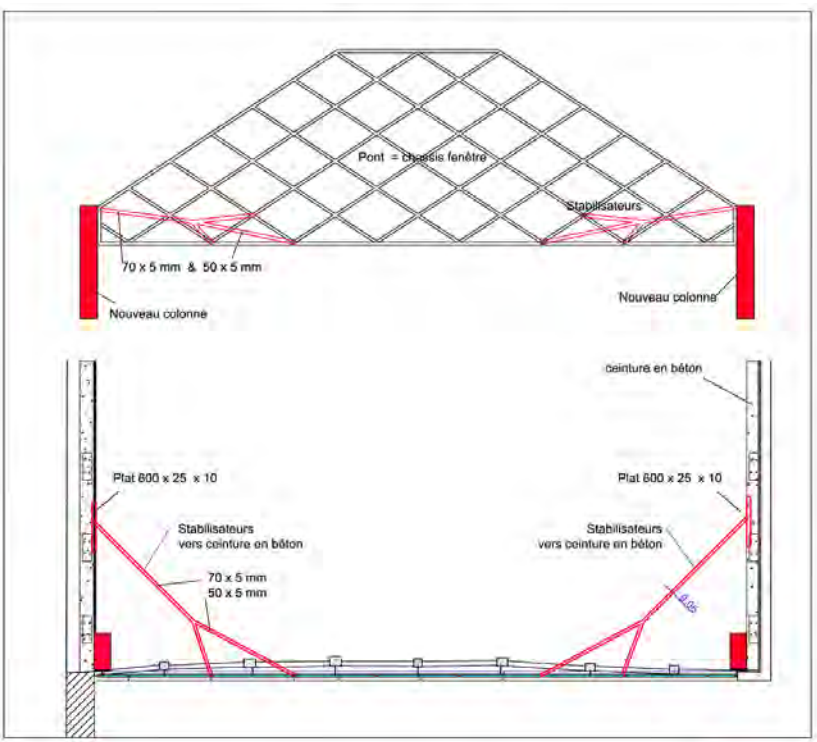


Thousands of small natural stones were here and there linearly stretched to extend the satisfaction of a compulsive neurotic meter and in that context manipulated to the satisfaction of current living or future determinants.

Architectural details 7

Four ideas form the basis for consolidating the ‘unsaved’ collapsing rear façade until a resilient whole is achieved.

1. To the left and right of the rear façade, a foundation base and two columns anchored to the walls are cast in the corner
2. A “real” bridge is placed on the heads of these columns.
3. The equal distributions of the bridge serve simultaneously as window frames.
4. A ring beam and some “stabilizing fingers” absorb the horizontal wind load of this bridge, which functions as window frames.



Architectural details 8



Working in natural stone is back. This updated application in a contemporary design has its argument in the value of its integration into the surrounding Ardennes landscape but also with the built heritage. Every stone that was bricked here was dug up from the subsurface of the site itself. From an ecological point of view, this offers an unprecedented contribution, since not a single kilometer had to be driven to deliver this stone. Very large stones were used to support the mountain, flat stones were used as flooring for the many outside terraces, normal formats for measuring walls and the small formats were used for measuring some terraces or steps.

