

Portfolio

ssa/xx

urban & landscape design – architecture

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contact@ssaxx.be
<http://www.ssaxx.be>

established in 2000

directed by

Guy Châtel

ir. architect

&

Kris Coremans

ir. architect - landscape designer

ssa/37: **Congruence & Distortion**, exhibition proposal / Venice, 2007.

ssa/35: **Rovin'Table**, modular furniture, 2007.

ssa/31: **Public school Furnes**, master plan & architecture, 2007.

ssa/30: **Parking shed**, concrete canopy / Kampenhout-Sas, 2007

ssa/29: **Extra City exhibition space**, conversion of a port shed / Antwerp, 2006.

ssa/28: **Beukhout Brink**, community centre / Bocholt, 2006.

ssa/27: **Freeclinic**, centre for methadone supply / Antwerp, 2006.

ssa/a19: **High Voltage station 150-15kV**, plant Petroleum South / Antwerp, 2005.

ssa/s6: **Sound barrier A12**, district De Nekker / Meise & Grimbergen, 2005.

ssa/a16: **Office Van den Ende**, addition to a detached house / Waarschoot, 2004.

ssa/s5: **Iconopolis**, in search of a meaningful sign for Louvain, 2003.

ssa/a11: **Control station canal Louvain-Dyle**, office building / Kampenhout-Sas, 2003.

ssa/a10: **Public school Tienen**, master plan & architecture, 2002.

Guy Châtel: **Vooruit**, pharmacy & dwelling / Gent, 1997.

Kris Coremans e.a.: **Patio's for CM**, open spaces in an office building / Eeklo, 1996.

Kris Coremans e.a.: **Gardens Raveel Museum**, public space & courtyard / Machelen, 1996.

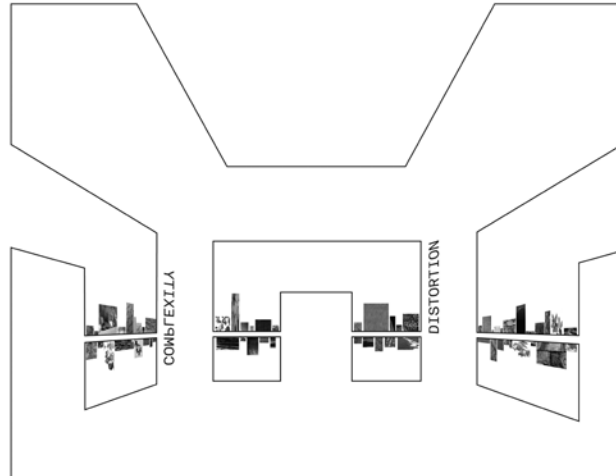
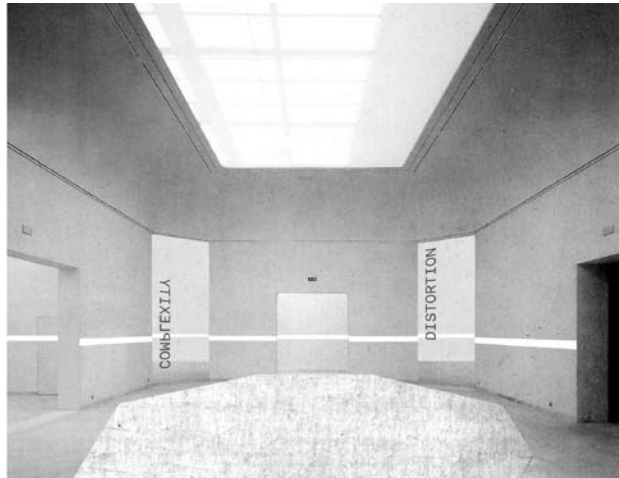
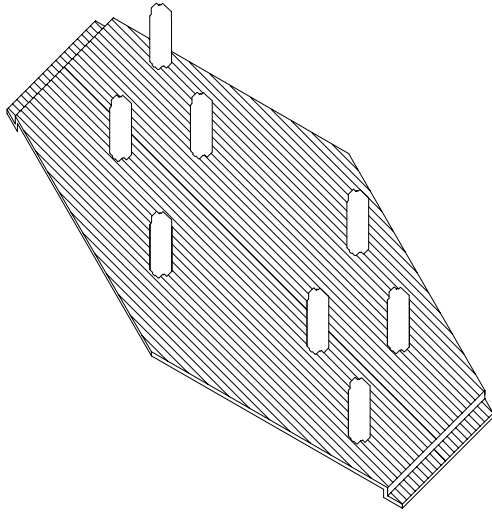
Guy Châtel: **Fransen-Cole residence**, detached house / Waarschoot, 1991.

The work on assignments, indeed as diverse as going from the abstraction of structural schemes, to the materiality of a building or a piece of furniture, has prompted us to give main consideration to the coherence of our activities. In the first place we investigate the range of scales on which the project or the object can operate. The design is bred by a process of crossing and confrontation of the purposes, the methods and gists proper to the different approaches. In the course of this the various layers of the program, of context and meaning, as well as the possible scenario's of use can plainly appear. The work takes aim at the articulation of this stratification in a consistent and significant design.

ssa/xx

Congruence & Distortion

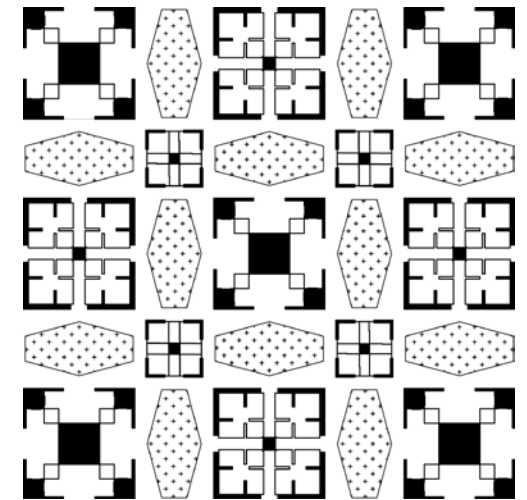
the critical presence of Flemish Architecture



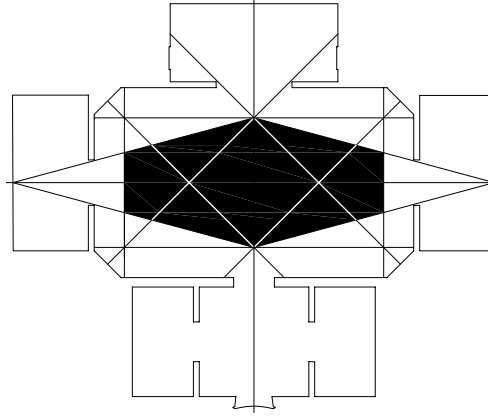
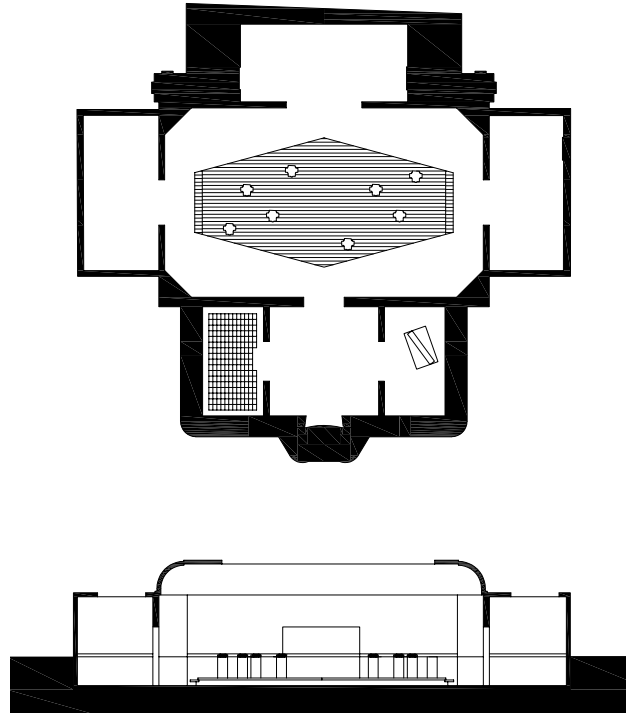
exhibition-proposal for the Venice
Architecture Biennial 2008
competition written out by the Flemish
Architecture Institute
entry august 2007
curators: Guy Châtel, Kris Coremans &
Maarten Delbeke
designers: Guy Châtel & Kris Coremans
assistant: T. Verfaillie
the proposal was distinguished as the 2nd
laureate of the competition

*The old clichés involving both banality and
mess will still be the context of our new
architecture, and our new architecture
significantly will be the context for
them.*

(Venturi, 1966, p. 42.)



ssa/37



The proposal is based on the acknowledgment that a comprehensive part of the contemporary production of architecture in Flanders relies on one and the same strategy in order to assert its presence and to make sense. Projects are conceived as operations on the context. They redraw a situation. They look for clues, engineer harmonies. After all, architecture must be installed. The design can then adjust circumstances. It operates a shift in the situation and remains visible as a distortion. The plausibility of this move implies that the existing can be accepted without undermining the claims of architecture; that we can be confident that it will emerge from the surrounding static. Architecture imposes a perspective. It arranges things along a horizon, identifies a vanishing point and imposes its viewpoint. Congruence and Distortion are the operators of this twofold strategy. We proposed to emulate Venturi's *Complexity and Contradiction* in order to classify the occurrences of the operators. The scenography of the exhibition is itself conceived as an exercise in Congruence and Distortion. It conforms to the features of the centralised symmetrical pavilion only to question its order.

CONGRUENCE

COMPLEXITY

DISTORTION

CONTRADICTION



Rovin' table

modular furniture



design: 2007
designers: Guy Châtel & Kris Coremans
assistant: T. Verfaillie

Trapezoid table in painted mdf-plate and steel frame. Stiff double plate leaf with storage partition and cable gutter, covered with desktop linoleum; compound legs made of three steel bars joined in a 22mm cylinder. The geometry allows for the arrangement of four tables in eight different configurations.



ssa/35

Public school Furnes

master plan & architecture



1st Fase



2nd Fase



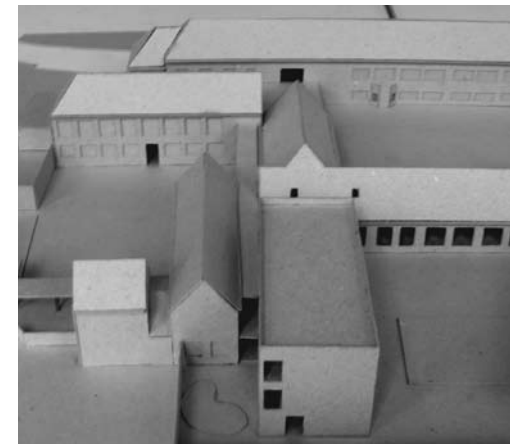
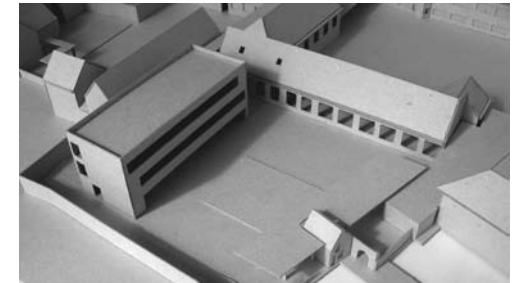
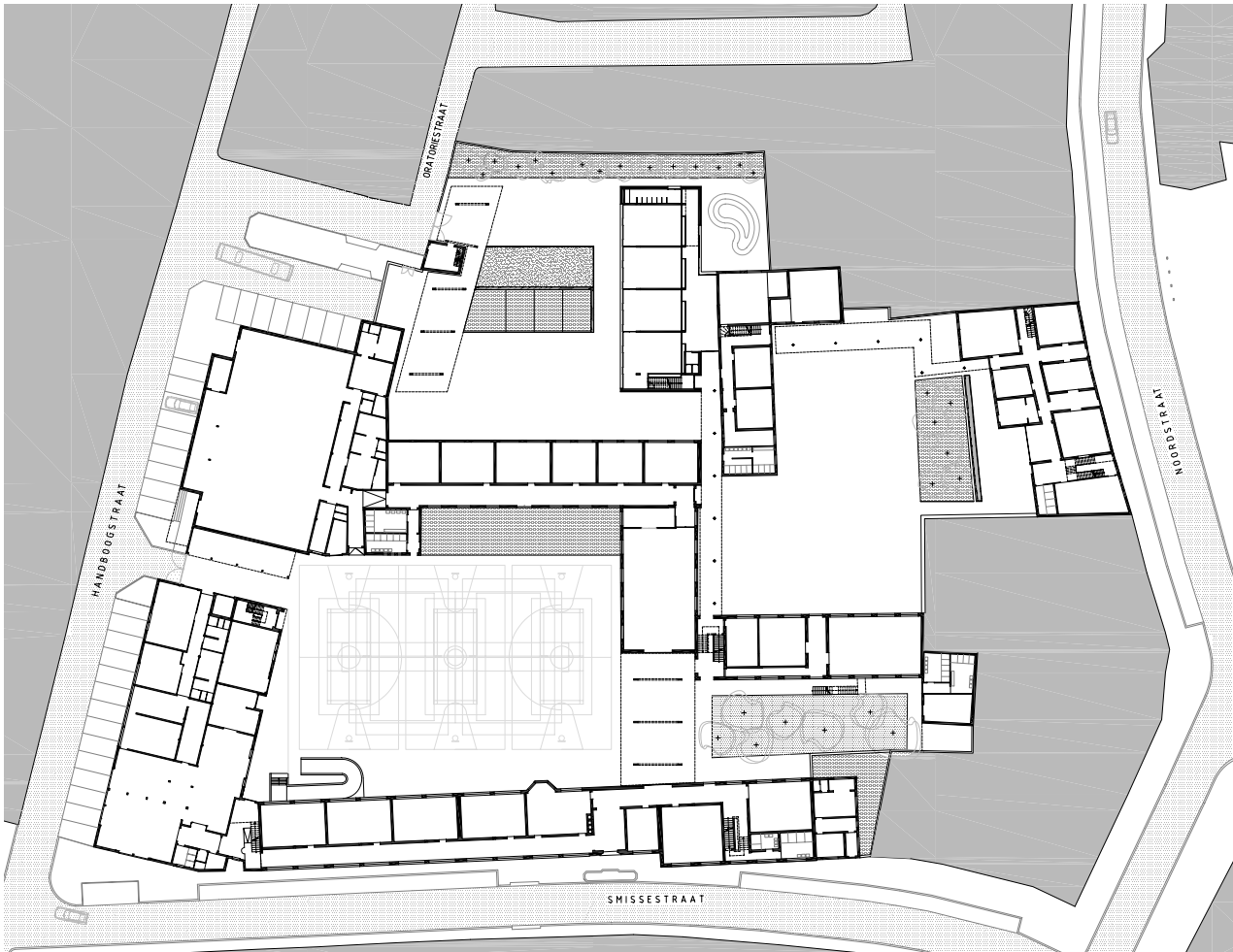
3th Fase

competition on invitation of the Flemish
Government Architect
in commission of the dep. of public schools
design march 2007
designers: Guy Châtel & Kris Coremans
assistant: T. Verfaillie
in collaboration with: Bureau Bouwtechniek
(Antwerp), B.A.S. Dirk Jaspaert (Louvain),
Studiebureau R. Boydens (Loppem)
& ORIGIN Architecture & Engineering
(Brussels)

The master plan is purposed to reinstall and, where possible, to strengthen the structure of the school site. Localized demolition opens up an North-South passage through the conglomerate of buildings. The circulation apparatus installed in the caesura, realizes selective connections throughout the complex. In combination with a strategy of functional shifts and interchanges, it offers prospects to clear out the complicated situation of the program on the site and offers the possibility to concentrate all new and special demands into one new building that serves different target groups. The implementation of the new structures (new building, gallery, gangway, slope, covered playground) are applied to model the complex of school buildings in a squared figure that intensifies the definition of the courtyards.

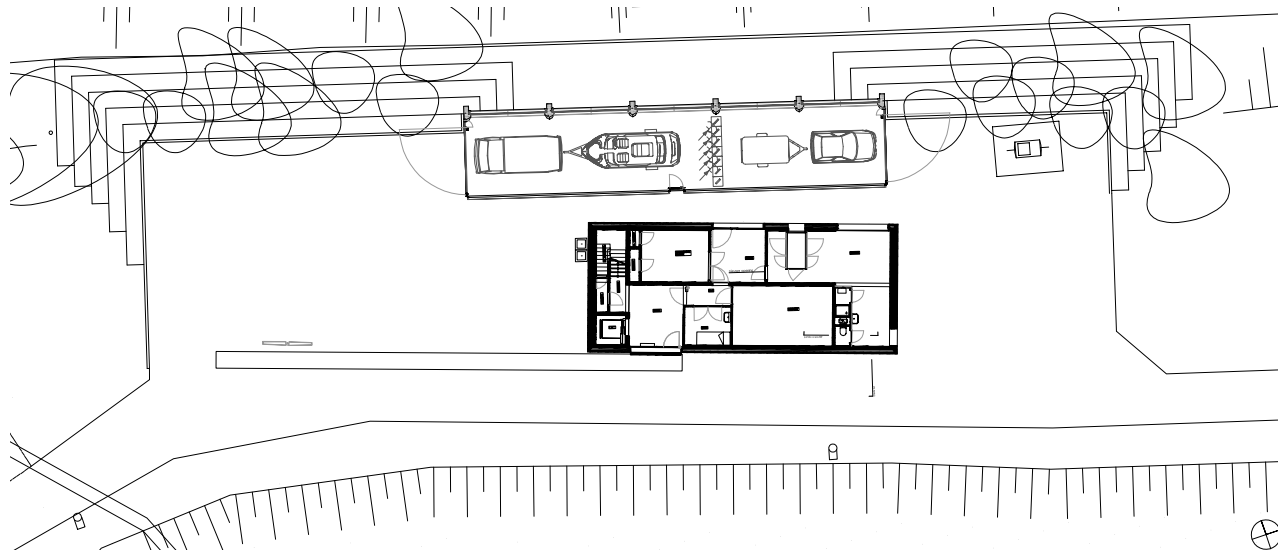
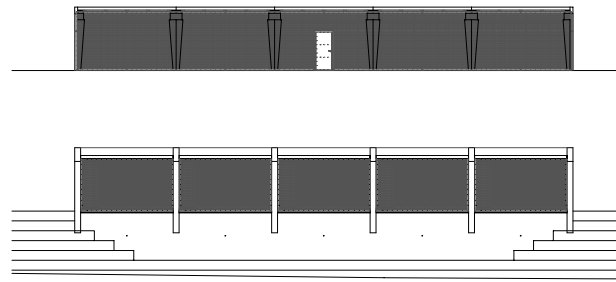
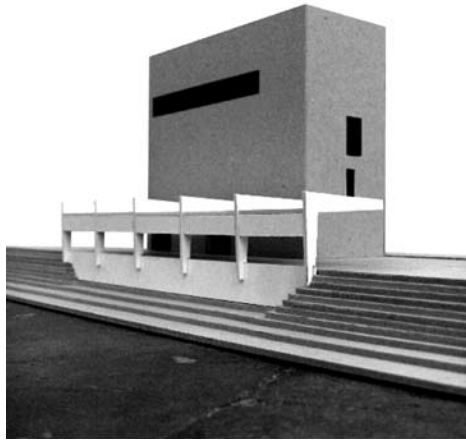


ssa/31



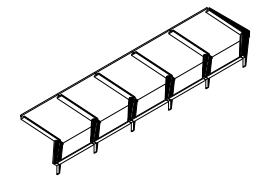
Parking shed

concrete canopy



in commission of NV. Zeekanaal en
Watergebonden Grondbeheer Vlaanderen
design 2007
designers: Guy Châtel & Kris Coremans
assistant: T. Verfaillie
in collaboration with: B.A.S. Dirk Jaspaert
(Louvain)

Only two years after delivery, we got the commission to extend the central control station of Kampenhout-sas with a workshop and a parking lot for service-vehicles. To preserve the isolation of the original building, we accommodate the indoor functions in the existing garage of the control station. This allow us to make a sharp distinction between the new structure and the brick tower of the control station. The canopy is erected onto the weir of the percolating ditch lying behind. It is entirely composed out of prefabricated concrete elements and fully enclosed by a fence of braided steel wire.



ssa/30

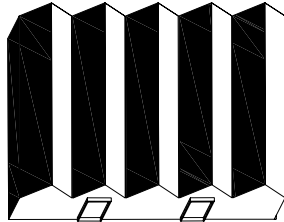
Extra City exhibition space

conversion of a port shed/ Antwerp

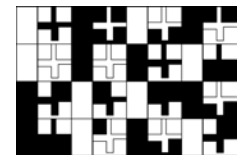
competition on invitation of the centre for
contemporary arts Extra City
design 2006

designers: Guy Châtel & Kris Coremans
assistant: E. Mercelis

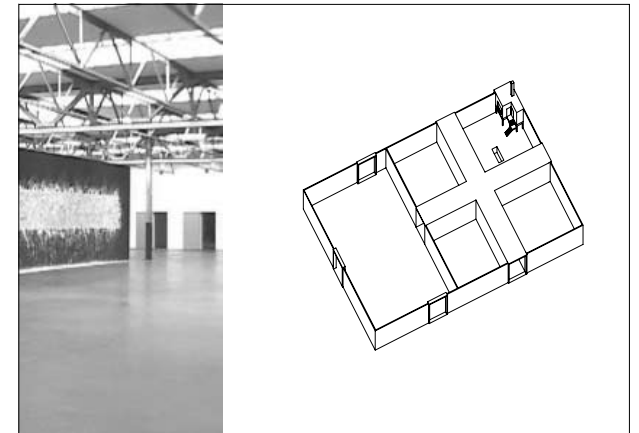
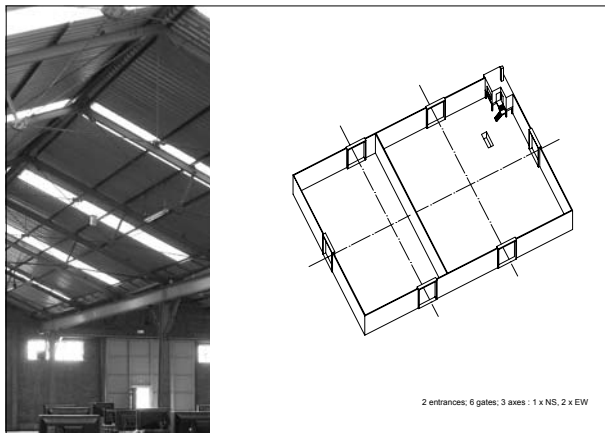
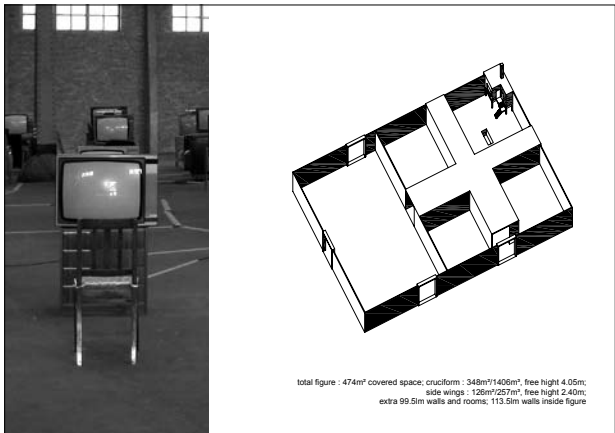
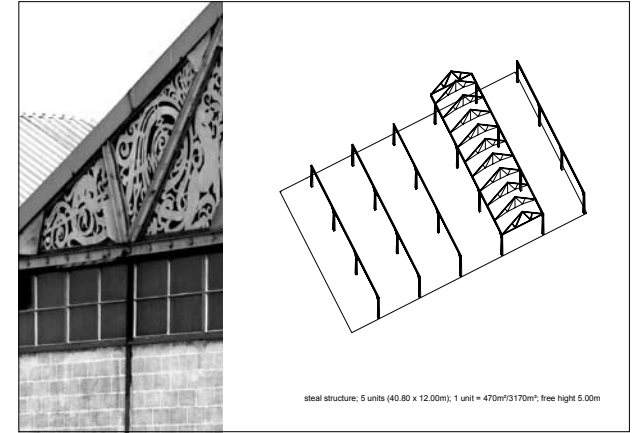
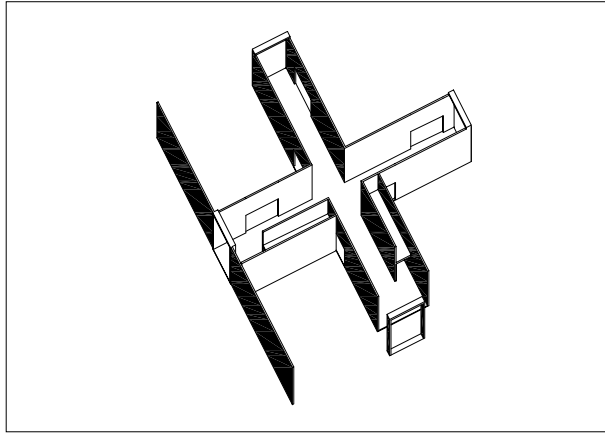
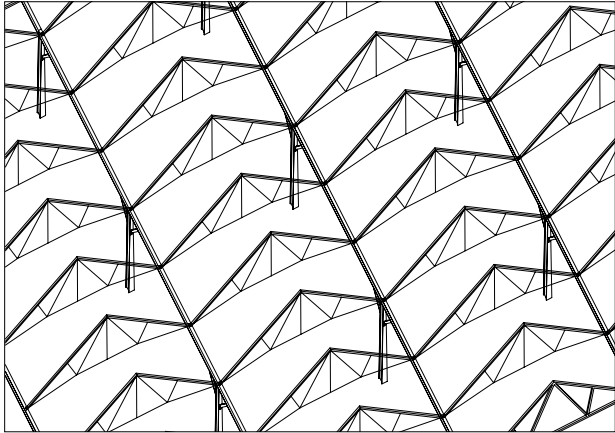
in collaboration with: Bureau Bouwtechniek
(Antwerp) & B.A.S. Dirk Jaspaert (Louvain)



The construction grafts upon the architectural order plotted by the gates of the port shed. It develops itself as a cruciform that connects in effect three of the existing gate frameworks and establishes by its directedness an relation with the other three. The gates are being opened up. They frame sights from within the wings of the cruciform onto the city and the port. The implemented structure occupies the entrances of the space and takes control of its organization. The cruciform is a 'house in a house' but it doesn't claim to be seen as an independent form. Above all it realizes walls, reschedules the space and yields a backdrop for the exhibitions.

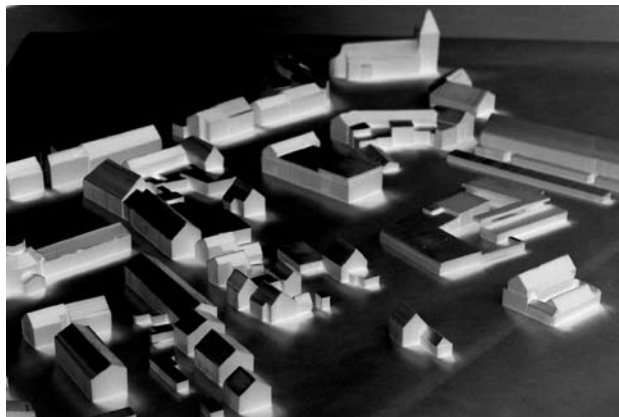


ssa/29



Beukhout Brink

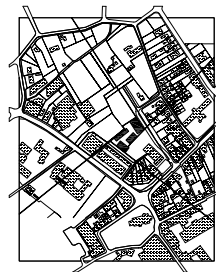
community centre/ Bocholt



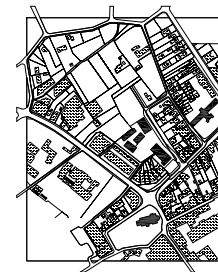
spatial structure



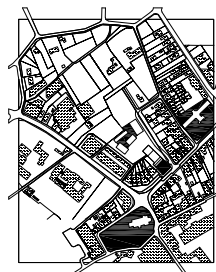
position within the spatial structure



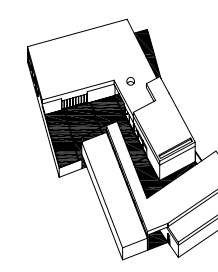
landscape conditions



constellation of public buildings



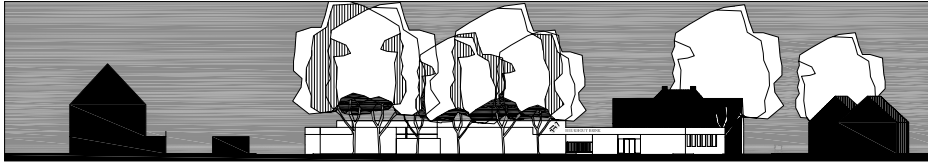
public poles: buildings and squares



competition on invitation of the Flemish
Government Architect
in commission of the town Bocholt
design 2006
designers: Guy Châtel & Kris Coremans
assistant: E. Mercelis
in collaboration with: Bureau Bouwtechniek
(Antwerp), Ney & Partners (Brussels),
Studiebureau R. Boydens (Loppem), Daidalos
Peutz (Louvain)

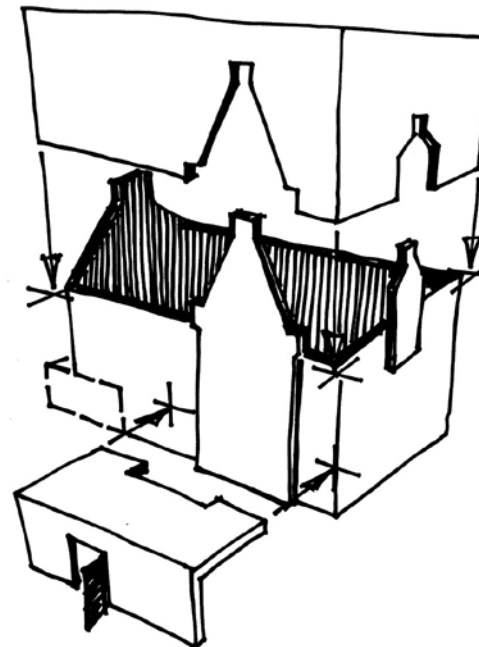
The compound program of the community centre is reallocated to four separate buildings and a yard. The project delineates a figure and relies on the analogy with a cluster of school buildings around a playground. Here however, the courtyard is public ground. It gathers scattered entities. The court is a meeting-place for the inhabitants, the place of recollection of a community. For its part, the architecture itself is conceived as a collection: an archetypical school façade, a gate, a courtyard, a porch, a gallery, a colonnade, a frieze, an attico ...





Free Clinic

centre for methadone supply/ Antwerp

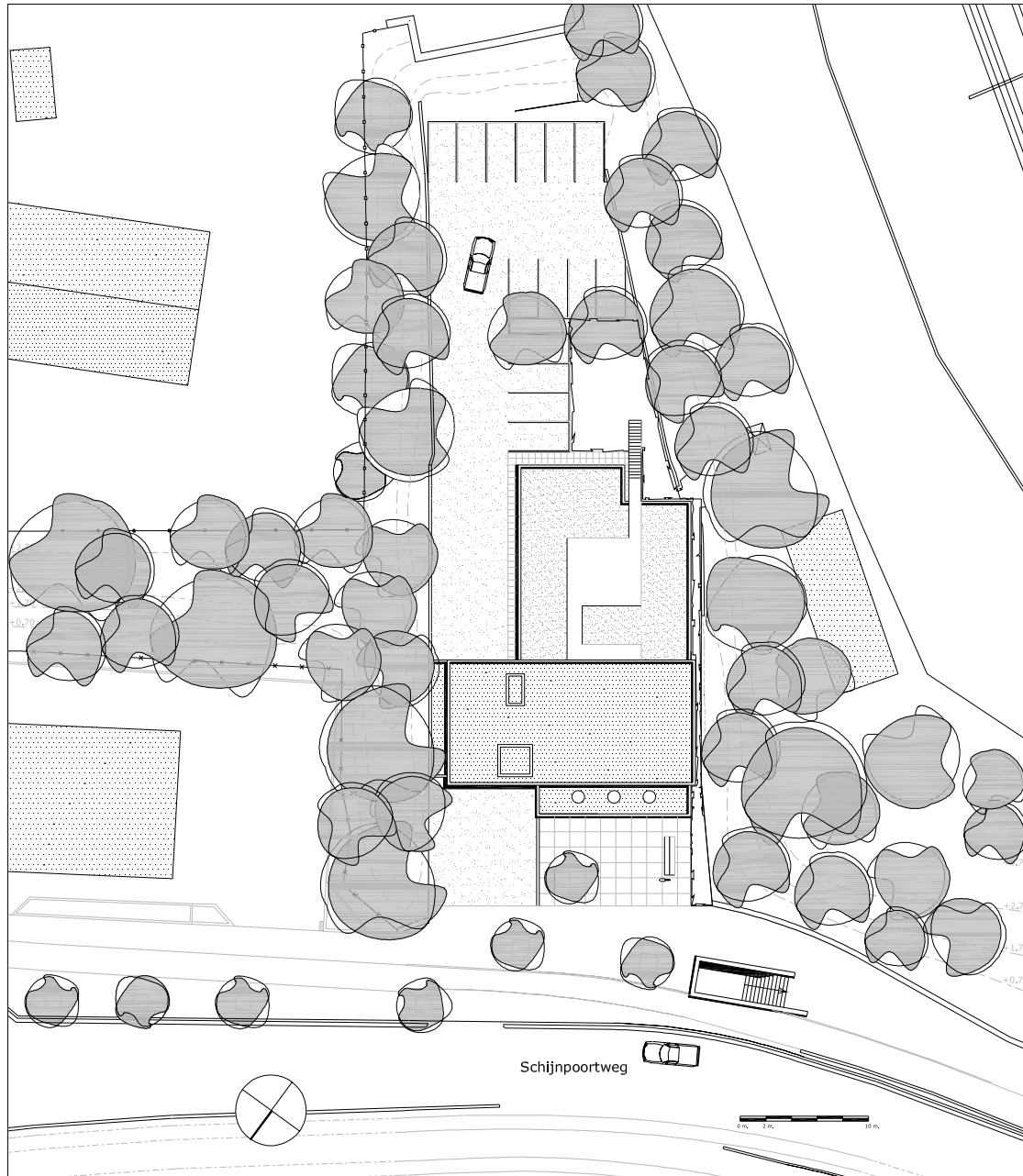


competition on invitation of AG Vespa,
Antwerp
design 2006
designers: Guy Châtel & Kris Coremans
assistant: N. Van Hulle
in collaboration with: Bureau Bouwtechniek
(Antwerp), ABT (Antwerp), Studiebureau R.
Boydens (Loppem)

The program requires twice the floor space available in the existing structure. The building is freed of its annexes and entirely hollowed out. Only the rind formed by the outer walls is preserved. Within it, a new structure is implanted. It strengthens the old envelope and forms the skeleton of a new building inside. The structure is heightened with one floor. The additional storey is raised on the outline of the existing brick-work cornices. The new masonry is erected in the same white chalkstone as used in the decorative apparatus of the original facades. The old window openings are walled up with the same stone; new ones are cut out of the envelop. The blueprint of the old railway houses is wedged in the renewed building. The figure stands out as a relic of a past.



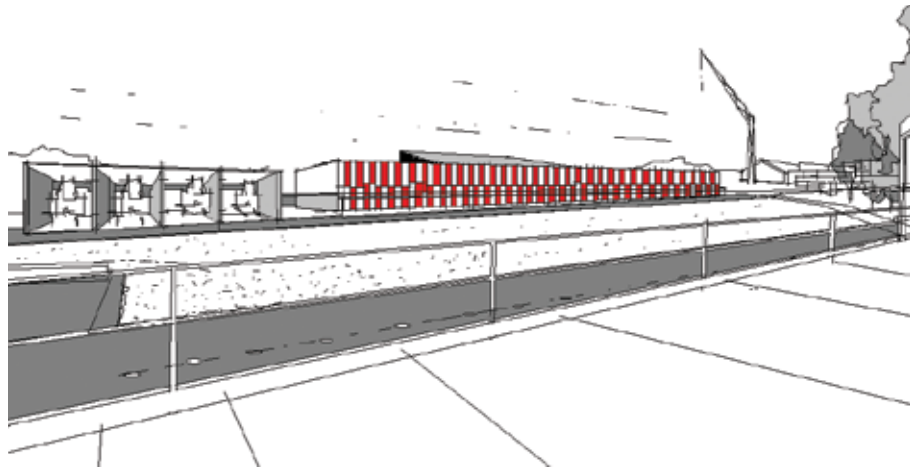
ssa/27



High Voltage Station 150kV/15kV

Plant Petroleum South/ Antwerp

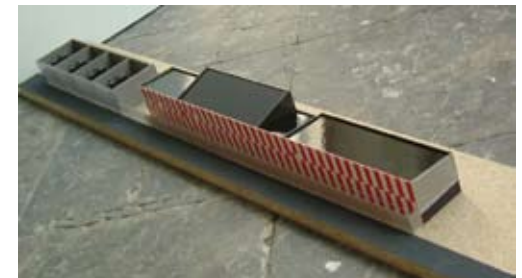
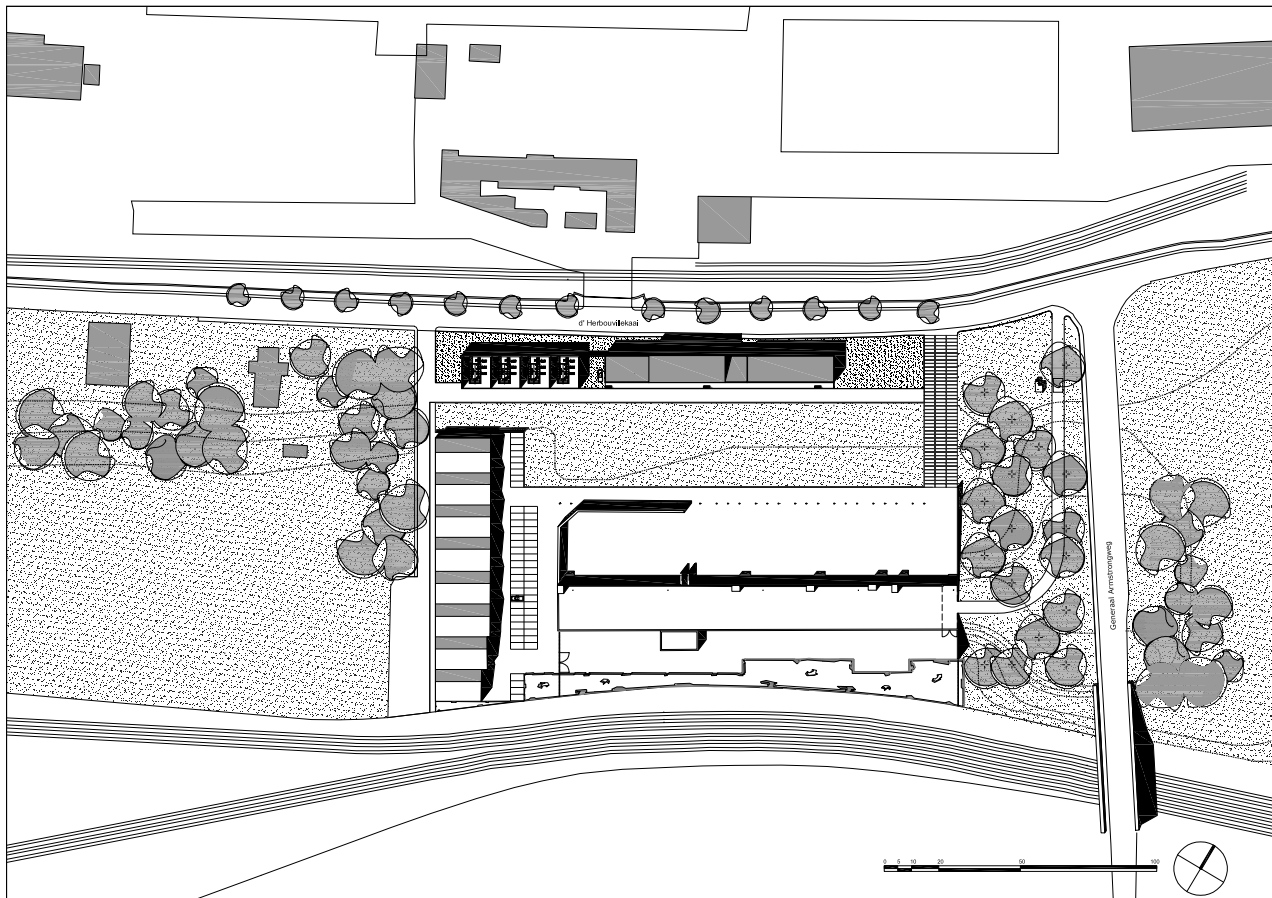
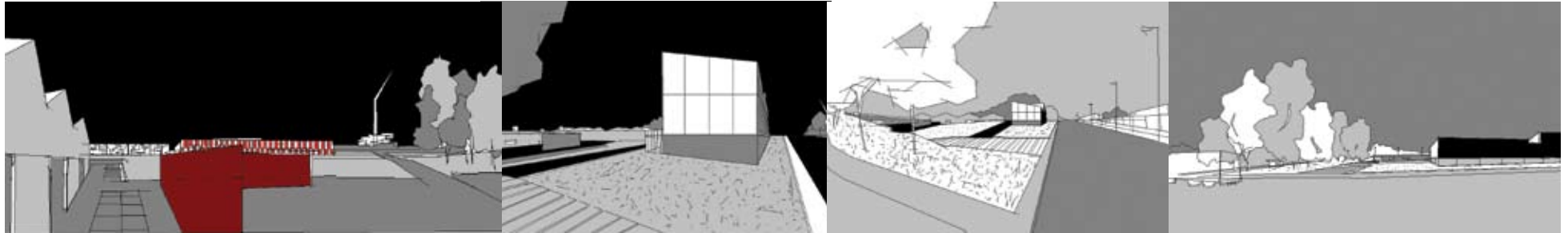
competition on invitation of Elia & the City of
Antwerp
in commission of Elia
design 2005
designers: Guy Châtel & Kris Coremans
assistant: N. Van Hulle
in collaboration with: Bureau Bouwtechniek
(Antwerp)
advisers: Daidalos Peutz (Louvain), ABT
(Antwerp)



By displaying the full extent of the industrial installation in its length, we make its phenomenal scale visible. Thus the edifice can hold stand against, and mark a place between the large-scale installations occupying the 'Petroleum South' area. At the side of the quay, it appears as a clear-cut figure. Here, the destination of the building is obscured. It only manifests itself in its stature and its indentation. A smooth surface on a rough socle; both black. The other side is developed as a gauge. The red-white standard assesses the length of the installation and the vastness of the site. With its repetitive colour arrangement the rectangular front refers to typical infrastructural elements and archetypical industrial edifices.

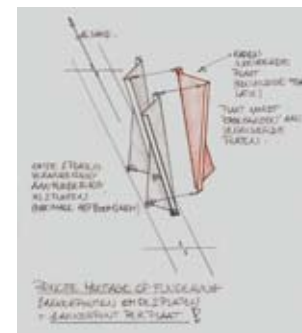
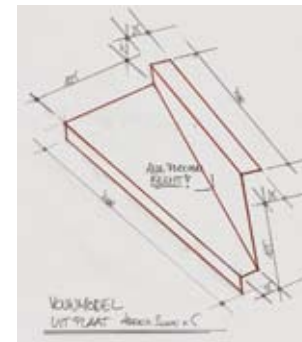
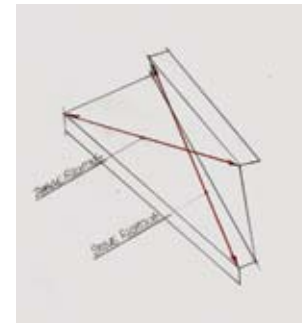
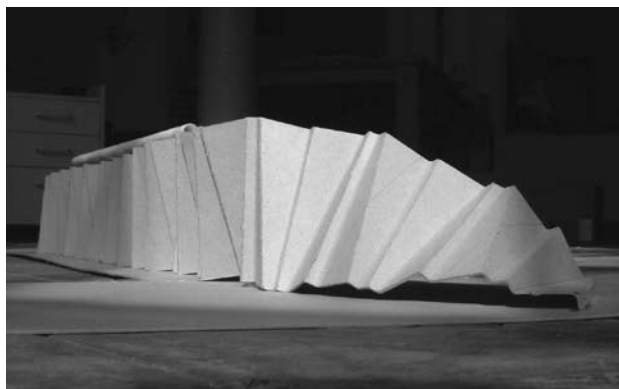
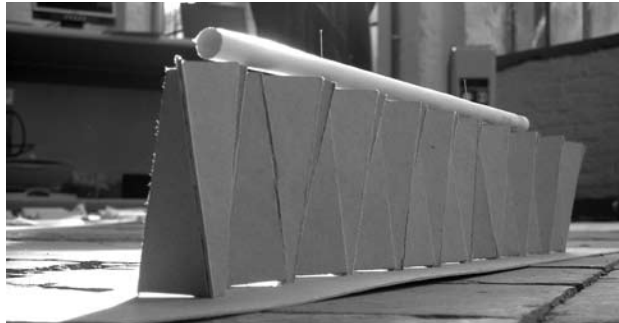


ssa/a19



Sound barrier A12

district De Nekker / Meise & Grimbergen

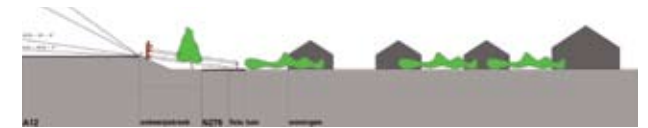
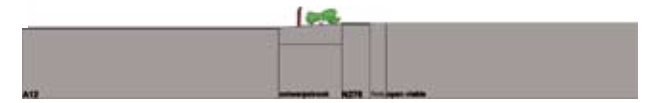


competition on invitation of the Flemish
Government Architect
in commission of the Flemish Government,
Department of roads and traffic
design 2005
designers: Guy Châtel & Kris Coremans
assistants: N. Van Hulle & N. Naudts
in collaboration with: Bureau Bouwtechniek
(Antwerp), MAA (Lasne) & Ney & Partners
(Brussels)

The sound barrier is conceived as an operation on the green lobe situated in the north of Brussels. As a large landscape component it has to settle itself in the complex of park-like strips that announces the city. This element is contrived as something that belongs to earth, or at least as something that incorporates some aspects of it. As the barrier presents itself as a repetitive, rhythmic joint, we cover up its character of composed construction. It occurs as a continuous formation that follows the slope of the terrain and the curves of the highway. It is made of Cor-ten steel. Its colour, texture, the way it captures the light and shapes shadows, all bear out the plausibility of its relation with the things that belong to earth.



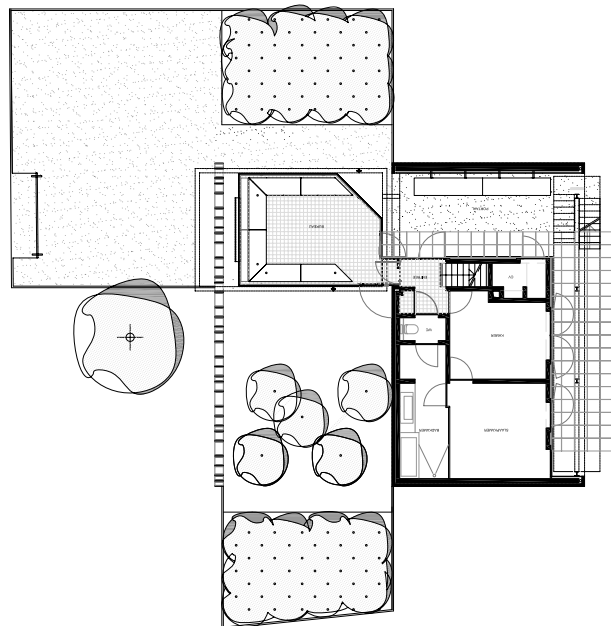
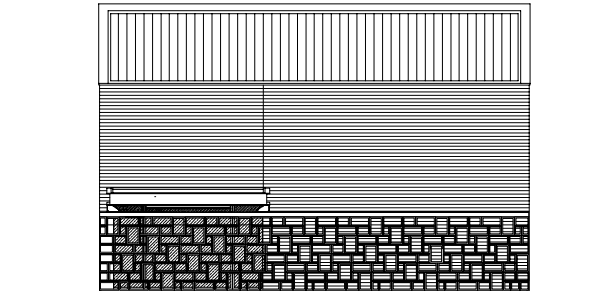
ssa/s6



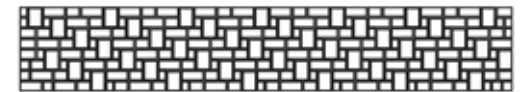
Office Van den Ende

addition to a detached house/ Waarschoot

in commission of Mr. & Mrs. T. Fransen-Cole
design 2004, delivery 2008
designers: Guy Châtel & Kris Coremans
assistants: S. Mangé & N. Van Hulle
structural design: Guy Châtel, in collaboration
with Dries Vande Velde



Twelve years after the completion of this detached house we were asked to extent its program with an office room. This would inevitably disturb the simple dichotomy given by a completely closed front and an open rear, which characterizes the building. We thought the original design could keep its integrity if we could integrate the primary antithesis in a full dialectic of enclosure and expanse. The addition is conceived as a glass chamber concealed by a wall made of duct pieces. Behind this fence the glass screens perform a controlled play of transparencies and reflections.



ssa/a16

Iconopolis

in search of a meaningful sign for Louvain

competition on invitation of the Van Eyck
Academy, Maastricht
curator Wouter Davidts
public presentation in STUK Louvain,
December 2003
designers: ssa/xx & tv. laberius



INSERT for "which magazine" RECTO
ssa/xx & tv laberius, dec. 2003

a thing is a hole in a thing it is not



INSERT for "which magazine" VERSO
ssa/xx & tv laberius, dec. 2003

*Louvain had just
itself to offer. Now
it provides for an
outline.*



ssa/s5



the matter of speaking



the citymap was an icon



the citycentre is an index

the matter of speaking.

It has been said that language is like an old city: a labyrinth of streets and squares, with new dwellings and old houses transformed or extended at different times, with surroundings organized along straight roads bordered by uniform residences.

The analogy was reversed and it was pointed out that the use of the city is like the practice of language. A course proceeds along places, a path articulates a series of figures. Likewise a map unfolds the topoi and tropes of all possible courses.

The correspondence between map and enunciation reminds us of the fact that words were often derived from physical things and that elaborated objects have discursive qualities.

If language is built, cities are written.

the city-map was an icon.

Once, the city was the habitat of a community. Walls enclosed and protected it. The planimetric shape of the city was recognized as a figure. This figure was on hand to be laden with symbolic meaning. It became an icon representing such notions as the excellence and the dignity of the community.

Leuven was built in a depression, a basin surrounded by low hills. The topography and perhaps also the desire for a beautiful scheme produced a planimetric shape that verges on the perfection of a circle: precisely the most potent figure of the cities idealizations.

the city-centre is an index.

In the course of the last two centuries cities have changed. Now, people live elsewhere; urban life is spread out over an extended territory. Old cities maintain themselves as centres providing for facilities and staging the remains of communal life.

The circular shape of Leuven city-centre has been corroborated by the infrastructure. Thus, while its figure is confirmed, the icon has been reversed. It has lost any similarity with the habitat. As a figure it traces the only definite outskirts of the urban field. As a sign it indicates the necessary contiguity of the urban area with the remnant of its cause.

a thing is a hole in a thing it is not.

The proposed promotion page for Leuven is a recto-verso insert for "which magazine." The resilience of the figure and the inversion of the sign -from icon to index- are represented by the elliptical cut-out in the salver.

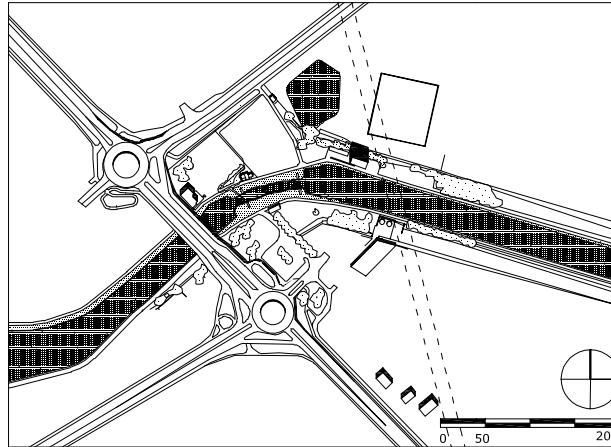
publication:

- Iwan Strauven, "Beeldmerk voor Leuven" in de Architect, January 2004.

ssa/s5

Control station canal Louvain-Dyle

office building /Kampenhout-Sas

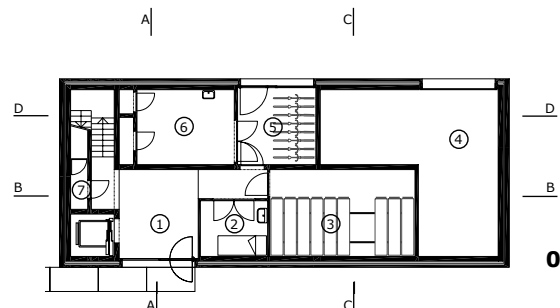
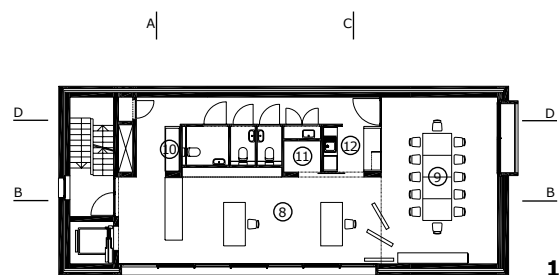
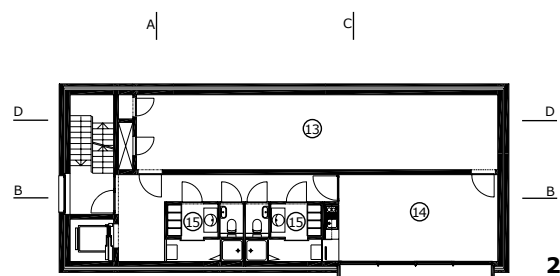
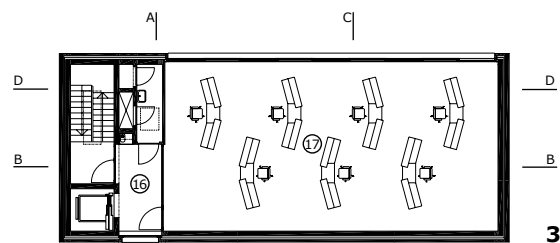


competition on invitation of the Flemish
Government Architect
in commission of NV. Zeekanaal en
Watergebonden Grondbeheer Vlaanderen
design 2002-2003, delivery 15 October 2004
designers: Guy Châtel & Kris Coremans
assistants: D. Claus, S. Mangé & R.
Verstraeten
in collaboration with: Bureau Bouwtechniek
(Antwerp) & B.A.S. Dirk Jaspaert (Louvain)

The central control station digitally conducts the inland navigation and operates the 10 bridges and 5 locks along the 30km course of the canal Louvain-Dyle. The building is positioned in the middle of a large regional traffic node; on the fringes of an industrial district, a retail zone and a recreation area. It achieves the condensation of a setting formerly characterized by mere infrastructure: the junction of the district roads on 2 roundabouts, the bridge, the sluice and the kink on the straight line of the canal. The outpost of the industrial site 'Remy' came to mind, and the self-evident way it configures the landscape and marks the industrial and recreational activities. Likewise, we wanted to impart the building with an appearance simultaneously bold and slender.



ssa/a11



- 1.entrance hall
- 2.first aid
- 3.archive
- 4.garage
- 5.bicycle storage
- 6.technical room
- 7.storage room
- 8.reception
- 9.conference room
- 10.cloakroom
- 11.copycorner
- 12.kitchen
- 13.low voltage room-
telephony-servers
- 14.relaxation room
- 15.cloakroom-showers
- 16.acoustical lock+pantry
- 17.operational room

nominated for the triennial "Prix d'Architecture
Georges de Hens" (Académie Royale de
Belgique) 2004
selection Award 2005 for Belgian Architecture
(category industrial building)
preselected for the "European Union Prize for
Contemporary Architecture - Mies van der Rohe
Award 2007."

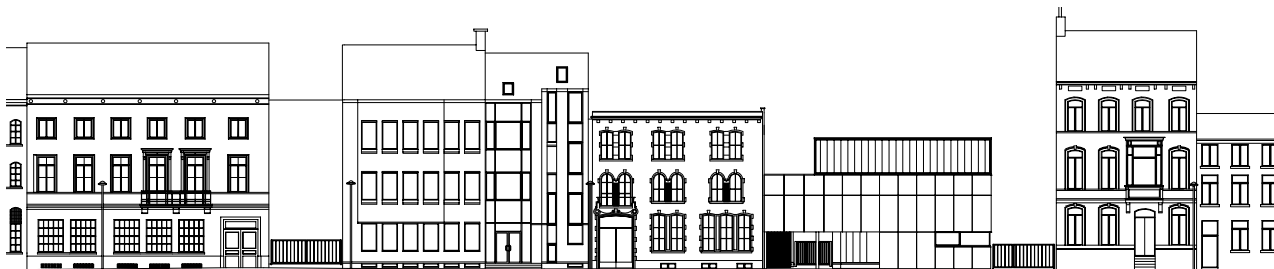
selection of publications:

- D. Pieters, "Kampenhout-Sas" in *Bulletin
Archipel*, februari 2005.
- P. T'Jonck, "Het raadsel van Kampenhout-Sas"
in *A+194*, pp.50-53.
- bOb van Reeth, "Kampenhout-Sas" in *Een
Bouwmeester Bouwt niet 1999-2005*, pp. 166-
173.
- C. Van Gerrewey, "Centrale Bedieningspost
Kanaal Leuven-Dijle" in *Jaarboek Architectuur
Vlaanderen 04-05*, 2006, pp. 216-221.
- G. Châtel & K. Coremans - ssa/xx,
"Central Control Station Canal Louvain-Dyle,
Kampenhout-Sas, Belgium" in *WA World
Architecture Magazine*, Beijing China, 03/2007
201, pp. 72-75.

ssa/a11

Public School Tienen

master plan & architecture

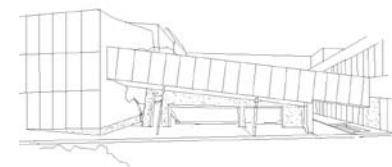
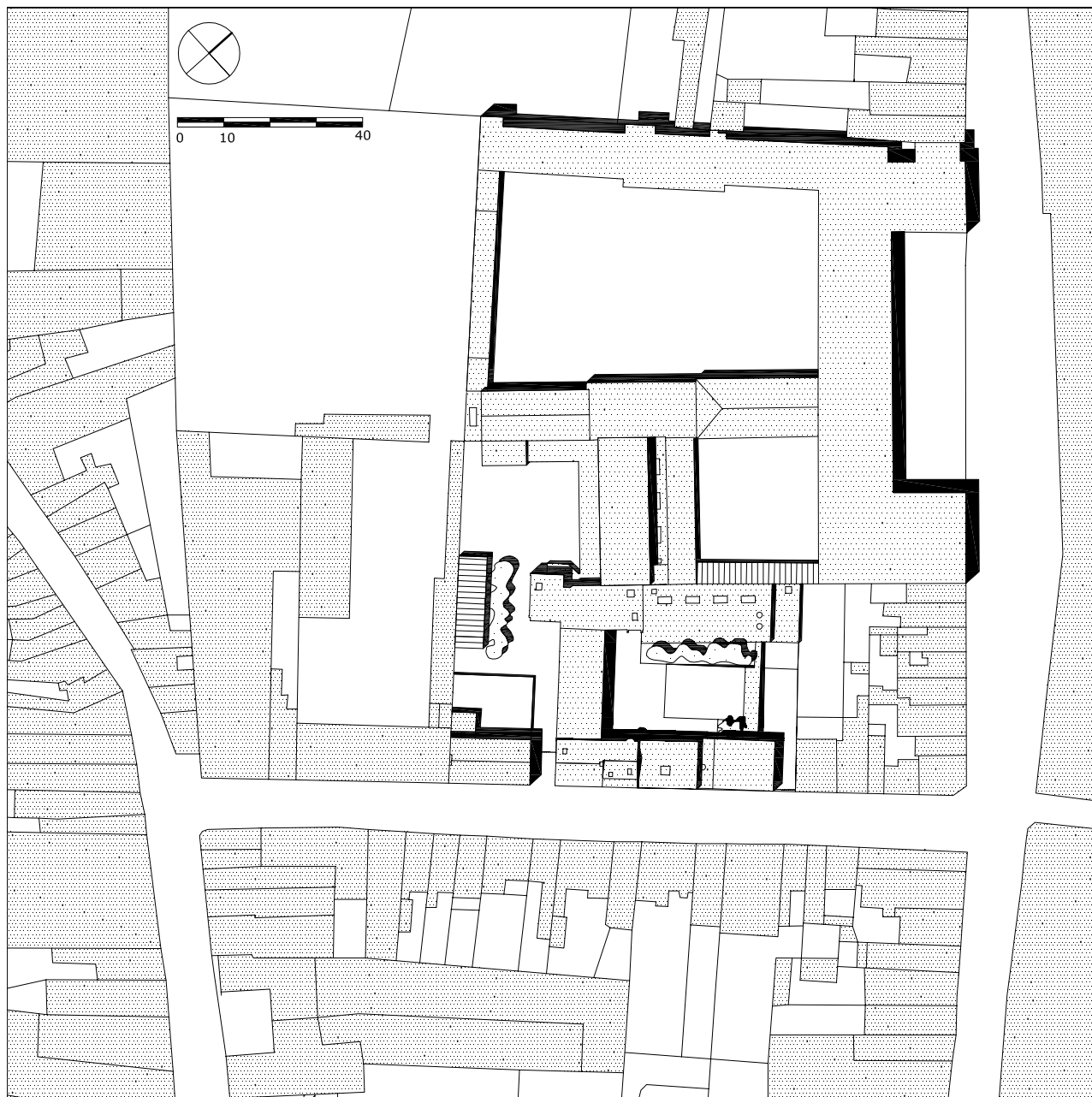


competition on invitation of the Flemish
Government Architect (Open call)
in commission of the dep. of public schools
design 2002-2004, in execution
designers: Guy Châtel & Kris Coremans
assistants: S. Mangé & N. Van Hulle
in collaboration with: Bureau Bouwtechniek
(Antwerp) & B.A.S. Dirk Jaspaert (Louvain)

Throughout time the complex of the school has become into a labyrinthine agglomeration of disparate buildings. The design reorganizes the compound around the two courtyards, conceptualizing them as the forecourts of the school. Their direct connection to the street assures a smooth and secure access. Kindergarteners, pupils and staff can use separate, designated entrances, relocating congestion from around the school gate to the centre of the school grounds. The traffic flow converges at the circulation node before splitting up toward the various buildings. From the node, a new classroom wing is to be built, taking advantage of the opportunity to cut through alongside the existing stairwell and stretching in an east-west direction along the entire length of the high retaining wall that bounds the school grounds. An inclined playground ceils a new parking lot that for its part opens up the existing and formerly inaccessible garage in the cellar of the existing building.



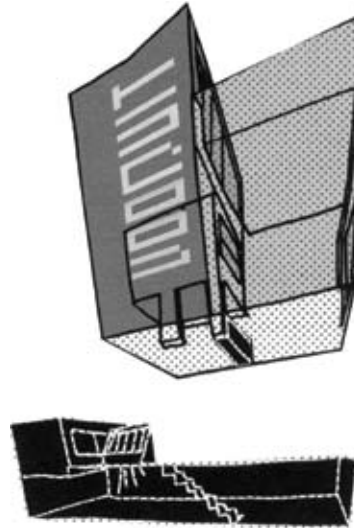
ssa/a10



- publications:**
- M. Van den Driessche, "Beeld van een school: samenhang, identificatie, verschijning", in *De school als ontwerpprobleem - Schoolarchitectuur in Vlaanderen 1995-2005*, red. M. Van Den Driessche en B. Verschaffel, Gent & Brussel, 2006, pp. 280-295.
 - G. Châtel, K. Coremans & E. Mercelis - ssa/xx, "Anamnesis of a school" in *Qase/ Journal for Architecture*, nr 72, 2007, pp. 124-133.

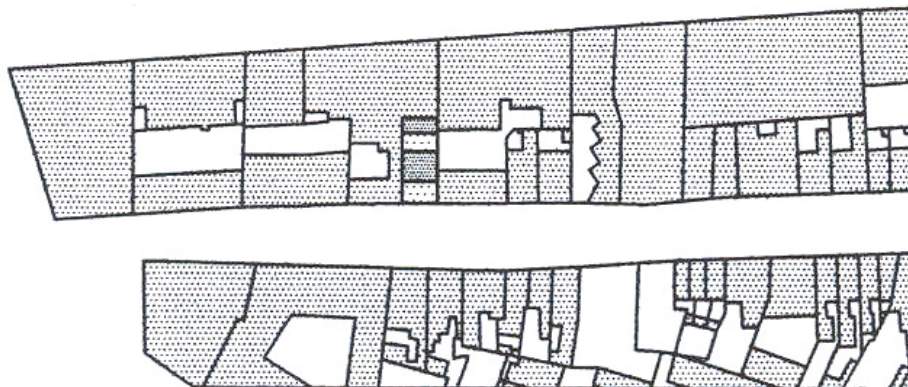
Vooruit

pharmacy & dwelling/ Ghent



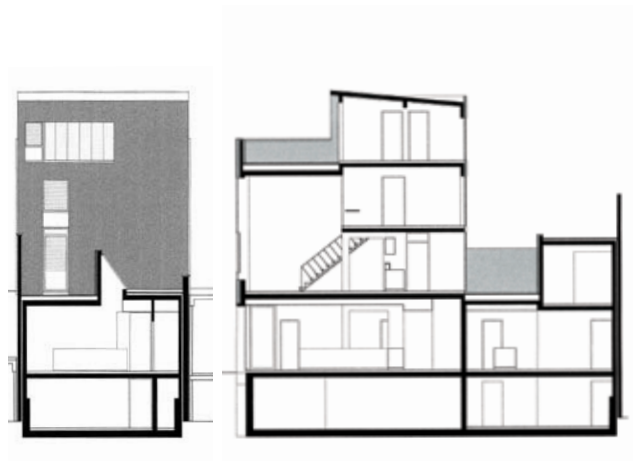
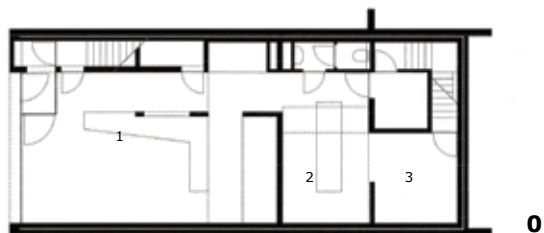
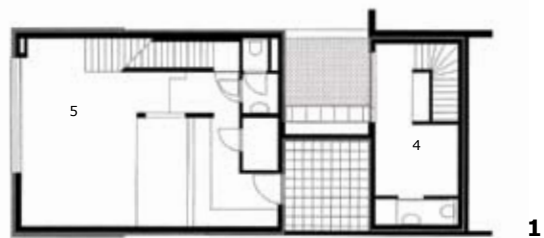
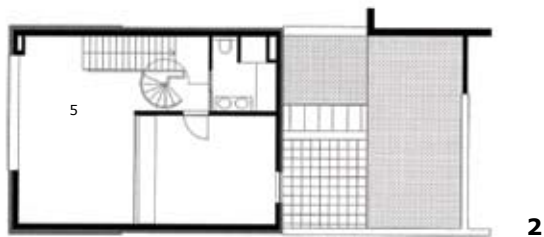
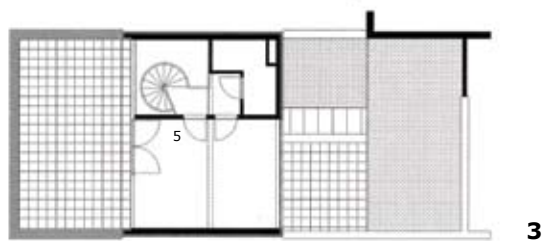
in commission of CV. Vooruit, Ghent
design 1997, delivery October 1999
designer: Guy Châtel
Award 2000 of Belgian Architecture

The building stands in a street consisting of the remaining of a row along with garages and parking accesses. The pharmacy takes the whole street level. Above it, the dwelling is standing in front and a guard-duty lodgment is situated at the rear. Both turn their back to the apartment buildings behind. Along the high ceiled living room the entire dwelling is directed towards the street. The cladding of the facades is chosen so as to give the building the aspect of a plain composition of volumes. The edifice pretends to stand its ground against the backdrop of high-rise buildings.



guy châtel

- 1.pharmacy
- 2.labo
- 3.office
- 4.guard-duty lodgement
- 5.dwelling



selection of publications:

- V. Pirson, "Wonen in de Stad" in *Trends*, 2 maart 2000, p.78.
- C. Demil, "Apotheek in Volumes" in *De Standaard, De Gentenaar, Het Nieuwsblad*, 11 & 12.03.2000.
- "Awards van de Belgische Architectuur", in *A+163*, april-mei 2000, pp. 56-57.
- L. Eggericx, "Vooruit, en avant!" in *La Libre Belgique & La Lanterne*, 12-16.06.2000, p. 3.
- S. Jacobs, "Bakstenen in de Vlaamse Nevelstad" in *Jaarboek Architectuur Vlaanderen, 1998-1999*, pp. 66-68.

guy ch  tel

Patio's for CM

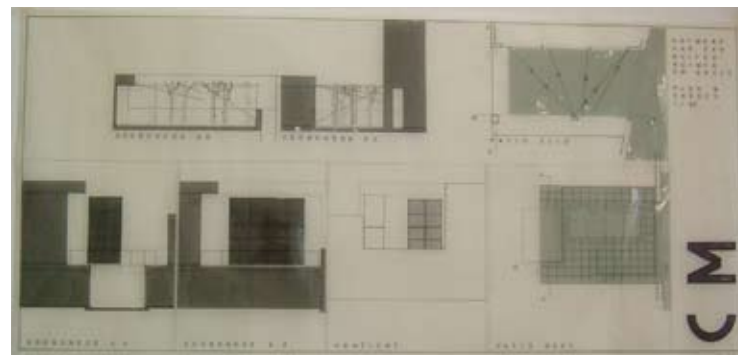
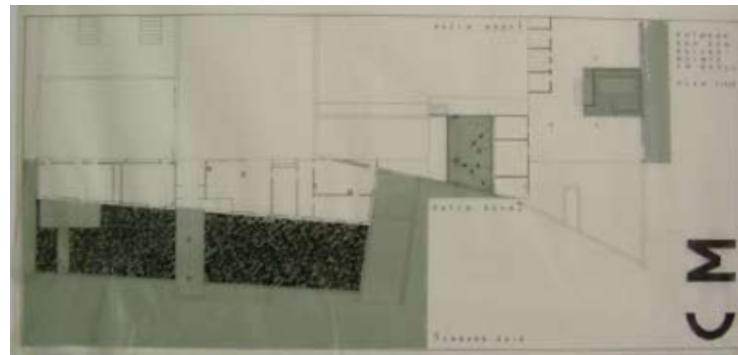
open spaces in an office building/ Eeklo

in commission of the Christian Mutuality
Eeklo

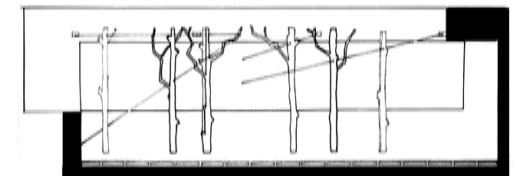
architecture: Stéphane Beel

design 1996, execution 1998

designer: Kris Coremans, in collaboration
with Maarten Delbeke & Manja Vanhaelen



Representative images of the surroundings are projected into the patio's. In one patio, 8 birch trunks are hanging on a steel cable structure. They float above a artificial lawn. With their cradle movement, they wear down the grass tops. The rind of the birch keeps its white colour after being stubbed, and likewise its property to reflect light. In the other patio, the insertion of a birdcage, plainly in the sightline of the waiting-room, questions the use-code of the building. The cage is made of panels of pulled steel with varying openings. The panels function as a brise-soleil for the offices.



kris coremans

Gardens Raveel Museum

public space & courtyard/ Machelen aan de Leie

in subcontract for architect Stéphane Beel
design 1996, execution 1998, partial
demolition 1998
designer: Kris Coremans, in collaboration
with Maarten Delbeke & Manja Vanhaelen

The route through the garden traces the shortest line between entrance and exit of the museum. The walk runs over a path made out of red rubber. Rubber tiles are used in the public space to indicate a dangerous passage or as a soft surface on recreation grounds; in this case, they exhort attentiveness. The path cuts through a system of transverse strips covered with mine stone of different calibres. Seen from the street the slightly inclined garden appears as a piece of ploughed land.



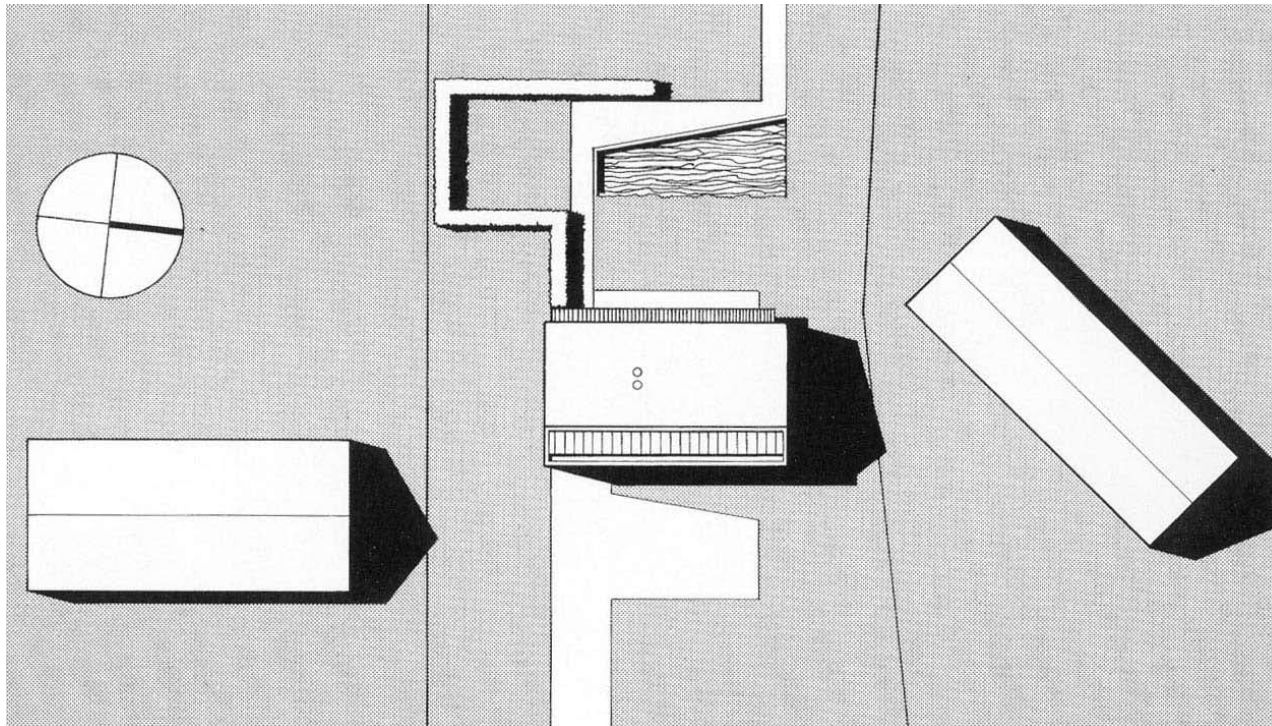
kris coremans

Fransen-Cole residence

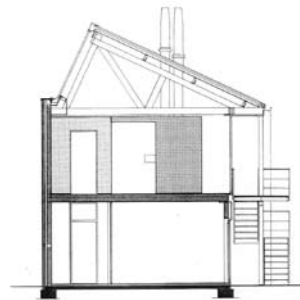
detached house/ Waarschoot

in commission of Mr. & Mrs. T. Fransen-Cole
design 1991, delivery May 1993
designer Guy Châtel (OAS-Architecten)
nominated for the Provincial Price for
Architecture East Flanders 1993

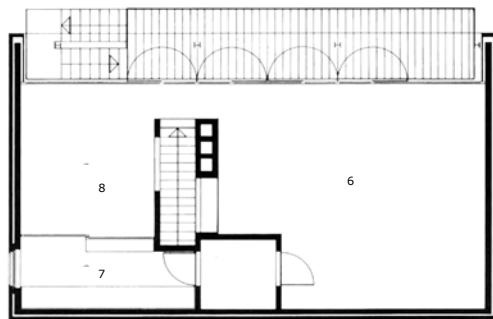
The project takes up the ambivalence of the Flemish suburban zone. It goes along with two building types which occur in the peripheral field but stay remote from dwelling. The street front is closed. Seen from this side the building appears like one bay of a industrial shed. The rear is open. There it calls up a hayloft on a stable. The upper floor is conceived as one vast living space overlooking the remains of the pastureland.



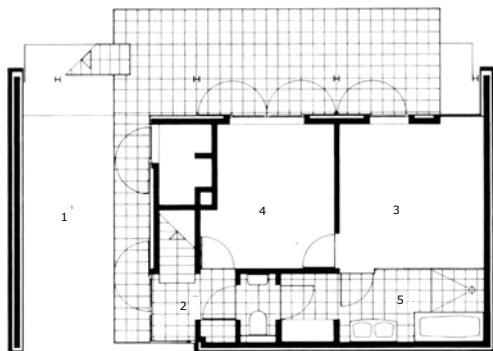
guy châtel



- 1.carport
- 2.entrance hall
- 3.bedroom
- 4.office
- 5.bathroom
- 6.living room
- 7.kitchen
- 8.dining room



1



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selection of publications:

- *Architectuur in de Provincie; Realisaties in O-VI*, 1963-1993.
- *Jaarboek 1990-1993 Architectuur Vlaanderen*.
- G. Bekaert, *Hedendaagse architectuur in België*, Lannoo, 1995.
- P. Uyttenhove, "De Belgische Achterkeuken", in *Archis*, nr. 2, 1997.
- M. Dubois & L. Melis, *De Compacte Woning*, Stichting Kunstboek, 1998.
- K. Borret, M. Delbeke, S. Jacobs, *Homeward – Contemporary Architecture in Flanders*, deSingel 1998, pp. 136-147; Italian edition: 'Homeward, L'Architettura Contemporanea nelle Fiandre', deSingel 2000; Dutch edition: 'Homeward, Hedendaagse Architectuur in Vlaanderen', deSingel 2000.
- G. Bekaert, "Operating Instructions for Architecture", in *Horta and After, 25 Masters of Modern Architecture in Belgium*, red Mil De Kooning, Gent, 1999, pp. 40-41.
- K. Borret, S. Jacobs, "Het getemde wilde wonen, Transformaties in de Vlaamse Woningbouw", in *de Architect*, dec. 1999, pp. 40-45.
- J. Rodermond, "Vlaanderen als universeel model", in *de Architect*, dec. 1999, p. 76.
- Lemma Belgium: 'Homeward, Contemporary Architecture in Flanders', in *Less Aesthetics more Ethics*, catalogue of the 7th International Architecture Exhibition – La Biennale di Venezia, Marsilio, Venezia, 2000, pp. 30-35.

exhibitions:

- 12.93-01.94: Selectie Provinciale Prijs 1993, Gent (B).
- 03-05.1999: L'architecture contemporaine en Flandre, Contemporary Architecture in Flanders 1984-98, Magasin, Centre National d'Art Contemporain de Grenoble (Fr).
- 03.2000: Architettura Contemporanea nelle Flandre, Academia Belgica, Roma (It).
- 06-10.2000: Belgian Contribution Venice Biennial, 7th international exhibition of architecture, Venezia (It).
- 11-12.2000: Homeward, Hedendaagse Architectuur in Vlaanderen, Kunstencentrum deSingel, Antwerpen (B).
- 02-03.2001: Homeward, Contemporary Architecture in Flanders, Plymouth School of Architecture (UK).

guy châtel