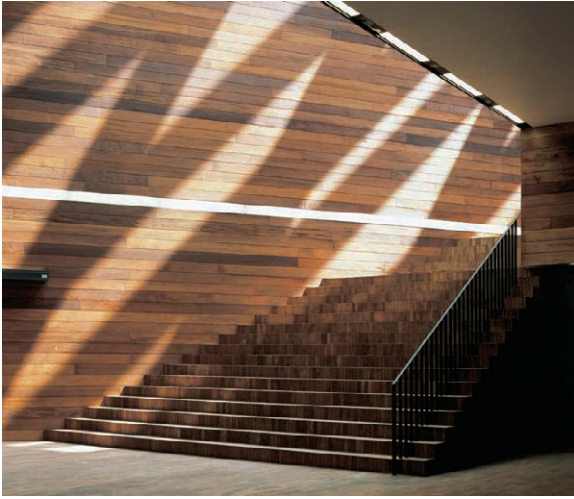


# QUART

PREVIEW

# SPRING 2024



## Marie-José Van Hee Architecten: More Home, More Garden

This publication is dedicated to projects by Marie-José Van Hee – from small interventions and furniture to award-winning outdoor spaces. Nine key projects are examined in detail, while various essays and an interview provide a comprehensive overview of her work. Furthermore, three photographers present Van Hee’s architecture from their personal perspectives, while three clients report on their lives and their impressive houses. The publication is rounded off by a small selection of Van Hee’s “black drawings”, affording insight into contextual relationships between architecture and nature, as well as an updated project list.

New, revised edition of the volume published in Belgium in 2019.

Marie-José Van Hee (born in 1950) became a RASAB Fellow in 2008 and a RIBA International Fellow in 2017. Her work has won numerous awards. She was nominated twice for the European Union Mies van der Rohe Award for contemporary architecture and her work has been the subject of several exhibitions.

Articles by: Helen Thomas, Katrien Vandermarliere, Marie-José Van Hee, Javier Fernández Contreras, Christian Kieckens, Colm mac Aoidh et al.  
Graphic design: Inge Ketelers

Approx. 268 pages, 30.8 x 22.7 cm  
Approx. 270 images, approx. 30 plans  
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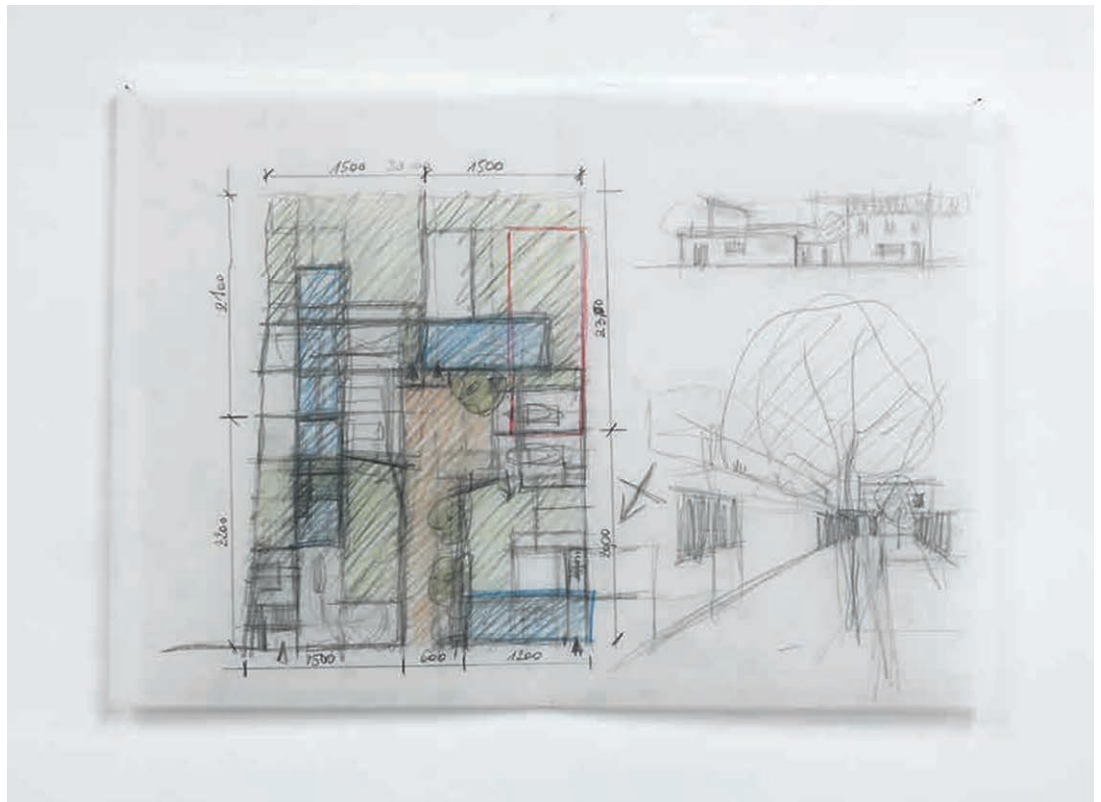
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**House 1, Belgium**

Like watching a Quentin Tarantino film, sometimes when you walk into a room, time seems to stop. It's a feeling of a half-awakened association. Perhaps the range of visual ideas in Van Hee's interior library – an architect needs a good library – this is suggested by the pile of books on her desk, bookshelves and long table in the large hall of her house in a semi-rural and low-key but the client's house. Van Hee's first negotiations with her imagination that she makes in her black drawings, her initial sketches, are deeply embedded in the culture of architecture, and emerge as a multi-layered composite of local, western and non-western references. Each sketch and each letter gets different references: the hall of her house can seem reminiscent of Louis Brno's house, for example, and William Morris's idea of Van Hee's architectural knowledge of Dutch and Flemish urban houses and architectural traditions of dwelling. There is her personal mythologizing of architectural references that are nearly always visual, such as Greco and Greco's Gamble House, Lisa B. Bardi's 1924 Pompeii, Le Tournant, and Alvaro Siza's Marçalo Court. Van Hee also refers to paintings when evoking atmospheres and scenes that are often connected to experiences of the natural within the man-made world – her dreams of light and dark inspired by Vincent Van Gogh's painting, for example, and there she talks of dwelling, one that flows through the small volumes of the house she can conjure up Katrien.

Responsive thinking is intrinsic to successful negotiation, along with the space to reply, and this requires openness, reciprocity, combined with a solid blend of certainty and intuition derived from deep knowledge and reflection that enables the final decision to be made. As a person who knows how to listen and when to make a prediction, Van Hee is aware of perceptions and acts that perception how something is to be decided, but it is possible that this delicate approach could make the realisation of large-scale projects that rely on pre-conception and replication more difficult to achieve.

The most obvious character who Van Hee listens to and negotiates with in her work is her client. After the initial drawings have been made and the final decided, the design develops through ever more formal drawings and models as an intuitive response to the client's voice. Yet, through these discussions, a deeper understanding of the requirements and site, allowing the physical form to be the product of careful negotiation, its resulting inhabitation is not always predictable, which is the case with a house in rural Zuidland (House H11, 2007-2011). As a response to the original brief, the house was modelled in a simple form. Some ideas were completed, however, the client married and had children, and the main market house found itself with a completely unexpected, in fact, a client who had a different vision. Van Hee needed her concern for spaces with an undetermined character through using elements like a double-sided, front-facing chimney to create ambiguous boundaries between rooms, and a fully glazed wall opening onto a narrow veranda whose floor surface continues out from the room inside, making a spatial and visual continuity between the indoor garden and the dining table, linked by a central column. The double figure of the fireplace between two rooms to be defined, the more rigorous study for the client between a bedroom and a living space, which is the point where the client's mind and so the determination becomes undetermined, because it can.

In Van Hee's work, as in all architectural projects, the progress of the design through negotiation with the client is balanced by more abstract negotiations with the planning rules and municipal regulations that define the possibilities of a site. In the case of House H11, which is in the Netherlands, it was easy to determine the

**House 2, Belgium**

**House 3, Belgium**

House 3 has been clearly identified by a specific building of the first floor, the balcony and roof and the first floor height of most of the structure, the house will be a high-quality building in terms of materials, quality and health conditions. A series of small, modular units provide different moods and future alternative use of the space. The structure is a series of small units, the central figure around which the whole house and apartment are constructed, with the suggestion of the architect, a garden that is open to the sky.

Van Hee would go on to build two more houses by Van Hee, House 4 and House 5, in a similar style to House 3. The design is a series of small units, the central figure around which the whole house and apartment are constructed, with the suggestion of the architect, a garden that is open to the sky.

**House 4, Belgium**

House 4 is a series of small units, the central figure around which the whole house and apartment are constructed, with the suggestion of the architect, a garden that is open to the sky.





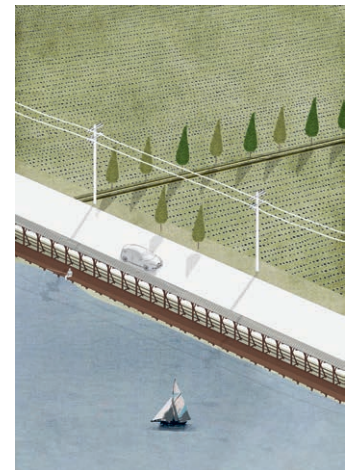
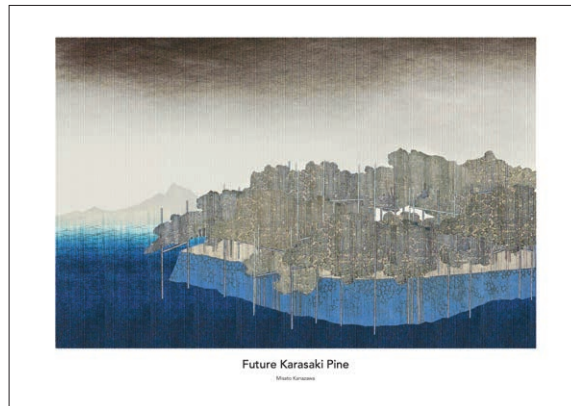
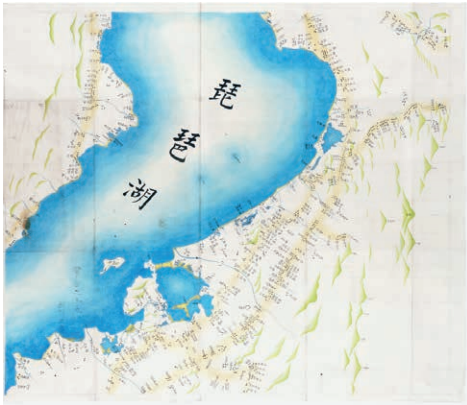
## Two Lakes. A comparative study of two cultural regions

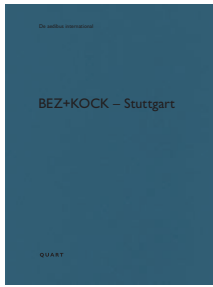
The publication *Two Lakes* is the result of a comparative study of two cultural regions – Lake Lucerne in Switzerland and Lake Biwa in Japan. Based on the results of a five-year cooperation entitled *The Culture of Water* (2018–2023) between the Lucerne School of Engineering and Architecture and the Kyoto Institute of Technology, it engages with the architecture of the future. Addressing the core themes of danger, beauty, commons and eternity – and their according relationships to water – it develops hypotheses on both regions with respect to the interdependence between people and the architecture they produce. The book is rounded off by in-depth articles, two photographic essays and archive documents.

This publication is a special edition in the *Laboratorium* series.

Edited by: Dieter Geissbühler, Johannes Käferstein,  
Hiroyuki Kimura, Masashiro Kinoshita, Mulan Sun Buschor  
Photography: Jürgen Beck, Tomomi Takano

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### bez+kock – Stuttgart

Founded in 2001 by Martin Bez and Thorsten Kock, the 50-strong team at bez+kock architekten is largely commissioned as the result of competitions. Despite the wide range of tasks, the Stuttgart-based office's designs all make an autonomous, locally specific and sustainable contribution to building culture. Their green adventure centre in the Luisenpark was a highlight of the Bundesgartenschau 2023 in Mannheim.

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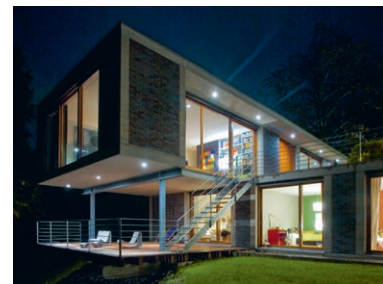
### LP architektur – Altenmarkt

Tom Lechner, an architect from Altenmarkt, Austria, has been producing contemporary architecture for over 20 years. His practice LP Architektur uses innovative methods to translate regional building traditions into new forms, materials and spaces – for which he is regularly awarded architecture and design prizes: for instance for the Auferstehungshalle in Straß and the project Vivid Planet (including at the *DEAwards 2023*).

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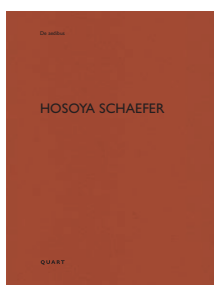




### frey architectes

Founded by François Frey and Valentine Chamay Frey, the Geneva-based practice frey architectes takes a modern, minimalist approach. It focuses on the new construction and conversion of villas in the Geneva region. Completed in 2004, Villa F in Vézenaz is a good example of the practice's rational style, harmonising the construction system and the architectural expression.

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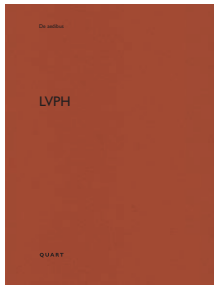


### Hosoya Schaefer

For 20 years, the practice of Markus Schaefer and Hiromi Hosoya, with offices in Zurich and Kyoto, has been working in the fields of architecture, urban planning, media installations, strategic planning and consulting. Interacting with an international network, it implements projects throughout Europe – including the Elbinselquartier in Hamburg-Wilhelmsburg, various private and public buildings and the modernisation of Europe's highest-altitude regional airport in Samedan.

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**Publication: approx. April 2024**





## LVPH

Founded in 2003 by Laurent Vuilleumier and Paul Humbert, the practice LVPH (Pampigny/Fribourg) primarily works on projects in Western Switzerland. Its tasks range from an autonomous residential building in Treyvaux supported by 14 columns, to larger projects such as the monolith of a sports hall in Geneva with a colourful anodised, expanded steel façade. All of the practice's works have a poetic character expressed in reduced, radical architecture.

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## Frei Architekten

Buildings by the Aarau-based practice Frei Architekten AG, which was founded in 1988 by the brothers Peter and Christian Frei, do without extravagant designs and use a reduced range of materials to achieve a powerful building presence. For instance the replacement building in Zurich's Engelstrasse is subtly integrated into the historical row of houses. The wooden façade of the new storage depot for the Weinkellerei Aarau reflects the activities inside, while also adapting to the industrial character of its surroundings.

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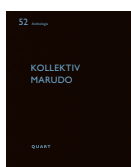
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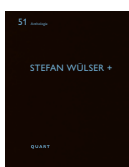
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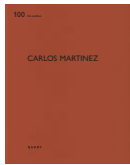


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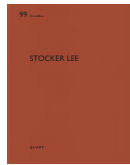


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