

{ fragments 2019 2021 }

a cross section
of work and actions
by students and staff of the
faculty of architecture and arts
hasselt university
belgium



FACULTY OF ARCHITECTURE AND ARTS

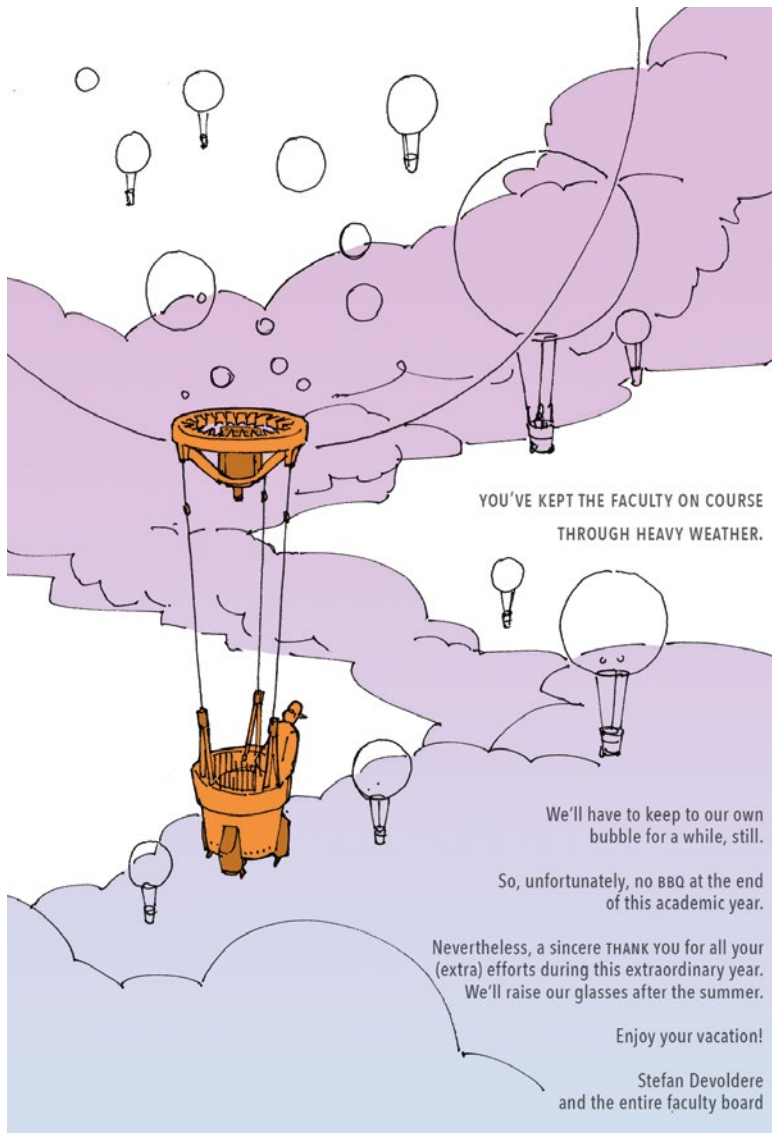


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Fac-Ark Corona Card, June 2020, drawing by Aarnoud De Rycker

INTRODUCTION

Welcome to the Faculty of Architecture and Arts at Hasselt University.

With this anthology, I am proud to offer you some fragments from our past academic years 2019-2020 and 2020-2021. It is a very diverse collection that nevertheless forms a coherent whole, rich in imagination and vitality.

We've had two challenging years, during which the coronavirus kept us all locked to the screen, far away from one another.

The virus struck our faculty at the heart of its operation, a close-knit learning and research community founded on mutual support and encounter.

But the virus didn't knock us out of the running. We kept close in the digital world. And we were able to make maximum use of the blended learning know-how we had built up over the years through our international studios and collaborations. And as soon as we could, we went out into the world again. To realize Live Projects among the people with the students, to venture in the field as researchers, writing the civic stories of our faculty, to take up our role within the international and local society.

This didn't go unnoticed. Pauline Borremans was awarded the Wanatoe Prize 2021 as the most promising student from the various artistic education programs in Limburg, and Kurvantai Zaitov was the laureate of the Euregional Prize for Architecture 2020, presenting the best graduation project from the various architecture programs in the Euregion. I mention Pauline and Kurvantai in particular here, because even in these peculiar times when a global pandemic emptied our faculty building, our students are the engine of our faculty. They give meaning to our courses, both in architecture and interior design. They construct, with our solid support, a piece of the world, whether in Houthalen-Helchteren or in Ouled Merzoug, Morocco.

So my admiration not only goes to my colleagues, who have kept the faculty on course through heavy weather, but especially to our students, who in the past two years have continued to feed us with their wonder and commitment.

Let this publication be a witness to that.

Stefan Devoldere, dean



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PLAY & GO!

FIRST BACHELOR ARCHITECTURE
JO BROEKX, PETER PRINCEN, FRANK VANDEN ECKER

One of the assignments for students in the first semester of the 1st bachelor design studio, is typically developed in cooperation with a local organization or 'civic client'.

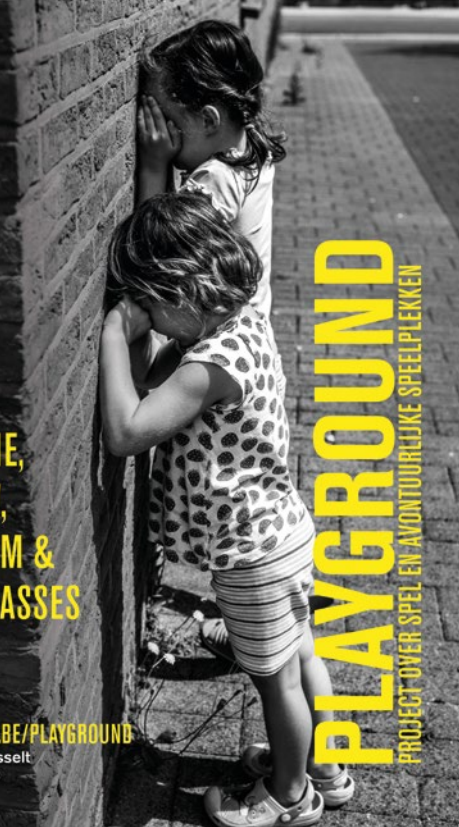
For the academic year 2019-2020, first year students worked within the framework of a larger artistic research project of the Cultural Centre of the city of Hasselt (CCHA) focusing on the sites, traditions and rituals of children's play in the city. These sites include typical playgrounds but also more a-typical spaces that were not intended to play but appropriated as such by children. Students had to re-imagine three derelict sites in three very different neighbourhoods in the city centre of Hasselt within an approach of the city as 'play tissue' ('speelweefsel'). The vantage point of the CCHA-project was to go beyond the control issues of 'safety', 'closeness' and 'visibility' that have become the main drivers in the development of playground sites and appliances. By developing architectural interventions that allow for five activities of playing - hanging, rolling, climbing, laying, sliding - the projects illustrate possible futures for these sites as community-building spaces in their neighbourhoods. Results of the student work were to be disseminated by a public lecture and an exhibition at the Cultural Centre Hasselt, both of which were unfortunately cancelled just a few days before opening of the exhibition, because of COVID.



15 MRT T/M
31 MEI
2020

FOTOGRAFIE,
TALKSHOW,
SYMPOSIUM &
MASTERCLASSES

MEER INFO: [CCHA.BE/PLAYGROUND](https://ccha.be/playground)
cultuurcentrum Hasselt
Kunstlaan 5, 3500 Hasselt
ccha.be



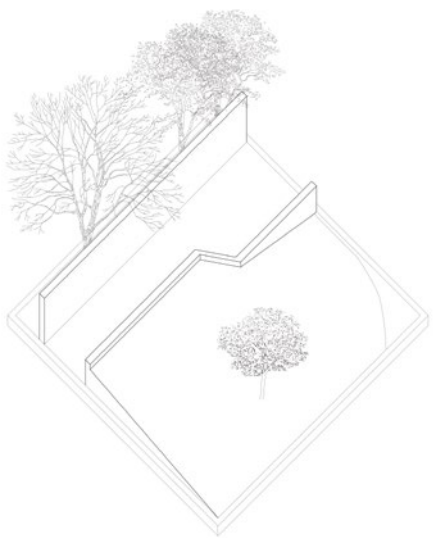
For the academic year 2020-2021, first year students worked on the results of a Live Project of the (final year) master students concerning the 'community gardens' in the City of Aarschot. Located just outside the remains of a medieval city wall, the final year students identified the community gardens as an important stepping stone between the city centre of Aarschot and a large green belt consisting of a variety of dense woodlands and open fields surrounding it. Future plans for this green belt focus on connecting the fragmented natural landscape on the one hand and providing the necessary infrastructure to enhance its accessibility on the other. The first year projects continue the idea of the community gardens as stepping stone between city and nature by providing architectural interventions that offer a solution for both the issues at hand related to the community gardening (collective water tap, storage of materials, display and sales of harvested fruits and vegetables,...) as well as the issue of having new access infrastructure for developing the green belt into a large natural park (info-point, meeting place and shelter on walking and cycling routes,...). As such these projects aim to integrate individual and collective needs into one coherent spatial structure. Typological analysis of the results of the first year students' work will be the starting point for a third year design & build studio. Moreover, a selection of the student work will be presented at a public participation meeting organized by the municipality.



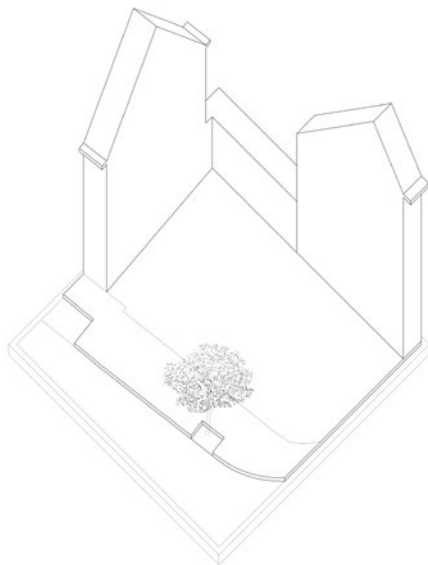
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ONT1A (19-20) S1-P1 location 2



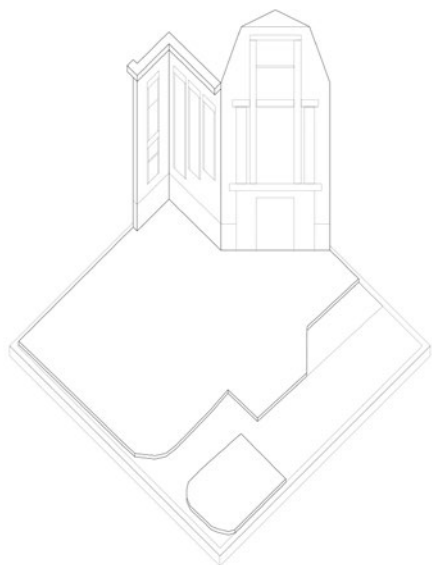
ONT1A (19-20) S1-P1 axonometry location 1



ONT1A (19-20) S1-P1 axonometry location 2



ONT1A (19-20) S1-P1 location 3



ONT1A (19-20) S1-P1 axonometry location 3



ONT1A (19-20) S1-P1 locations



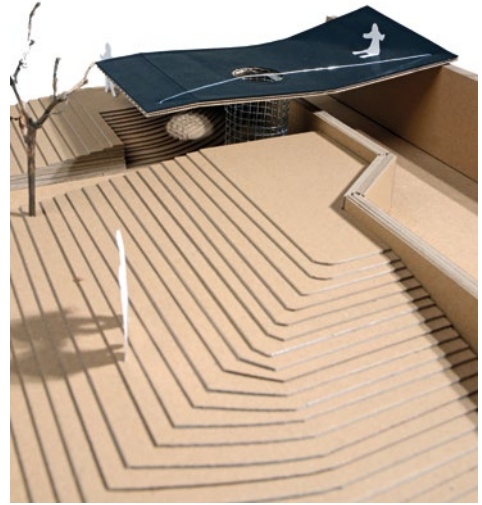
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ONT1A (19-20) S1-P1 Gebbe Mols



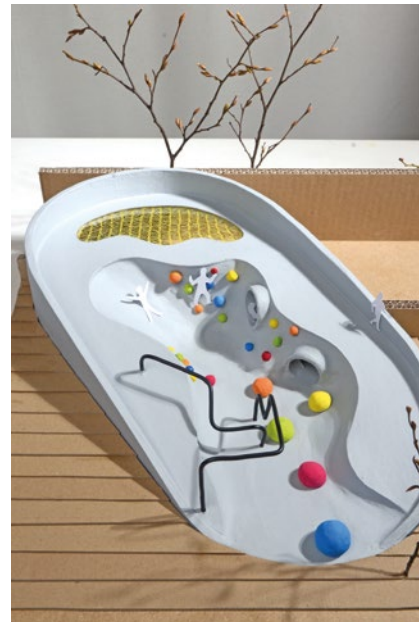
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ONT1A (19-20) S1-P1 Sterre Peumans



ONT1A (19-20) S1-P1 Anna-Lisa Custers



ONT1A (19-20) S1-P1 Charlotte Vanherck



ONT1A (19-20) S1-P1 Kerim Boyukak



ONT1A (19-20) S1-P1 Bram Claes



ONT1A (19-20) S1-P1 Bjorn Ernens



ONT1A (19-20) S1-P1 Britte Luts



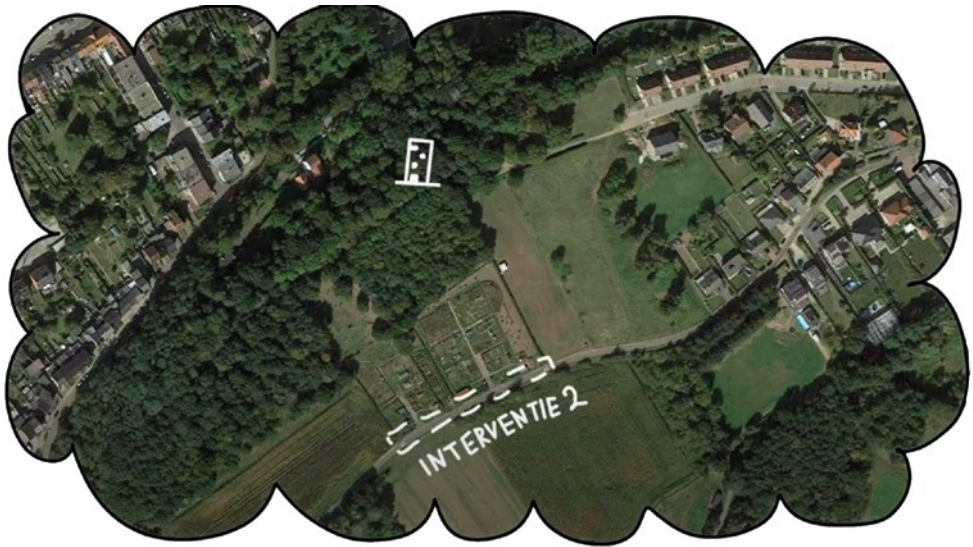
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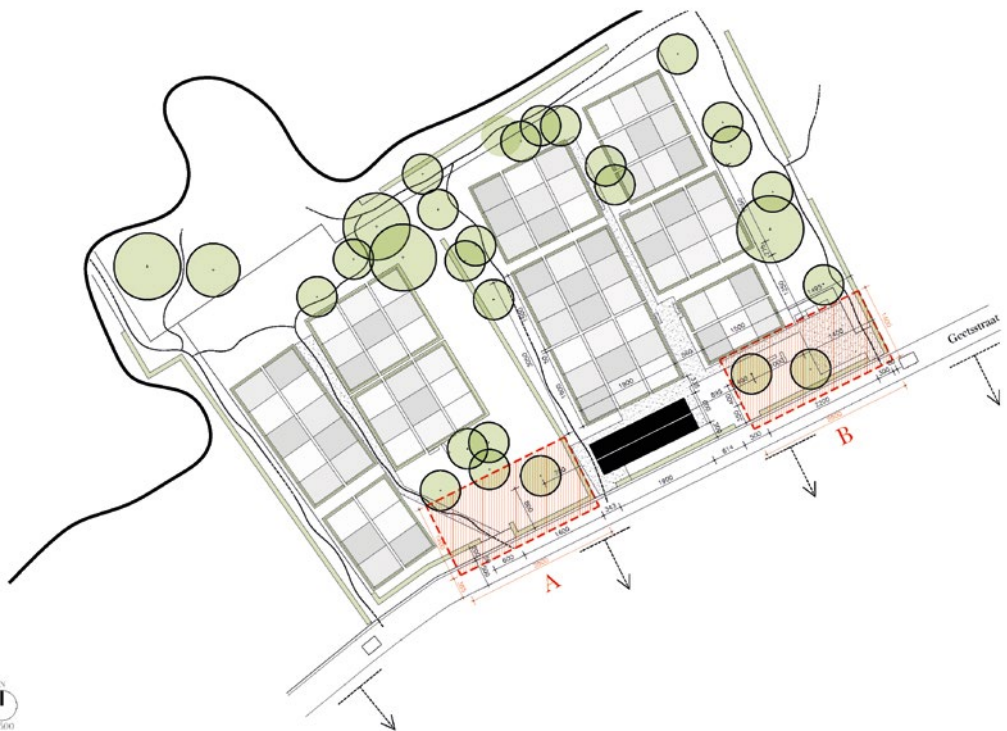
ONT1A (19-20) S1-P1 Lore Gijzenberg

ONT1A (19-20) S1-P1 Lynn Vandenbrande





Live-project UHasselt 20-21 - location intervention 2



ONT1A (20-21) S1-P1 - plan area + contour



Live-project UHasselt 20-21 - intervention 2



Live-project UHasselt 20-21 - Orléans tower, Aarschot



ONT1A (20-21) S1-P1 Busra Acar



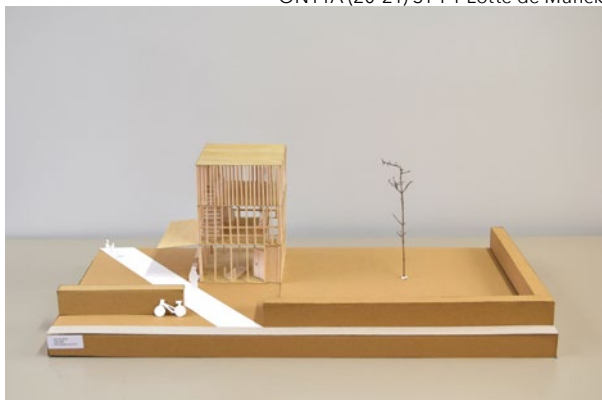
ONT1A (20-21) S1-P1 To Andries



ONT1A (20-21) S1-P1 Lotte de Munck



ONT1A (20-21) S1-P1 Illy Klerckx



ONT1A (20-21) S1-P1 Julia Scicluna



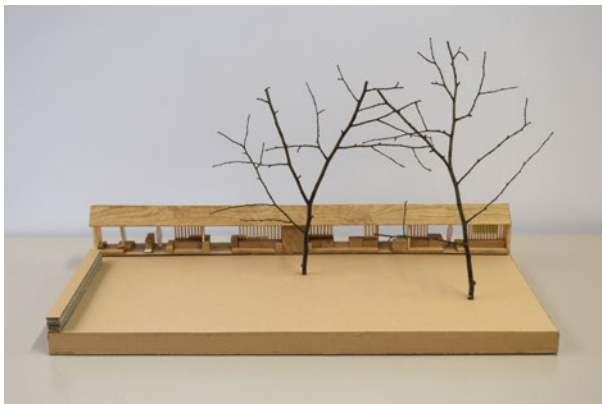
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ONT1A (20-21) S1-P1 Caitlin Valkenborgh



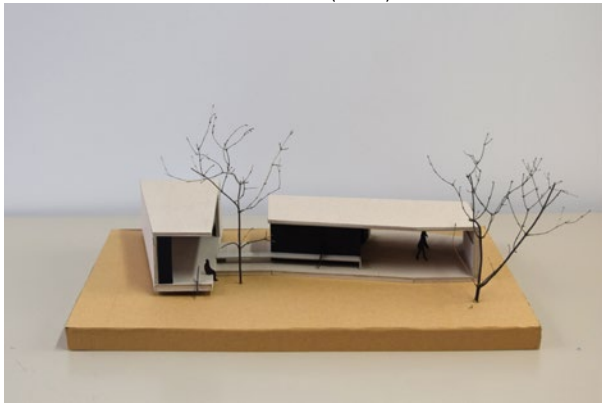
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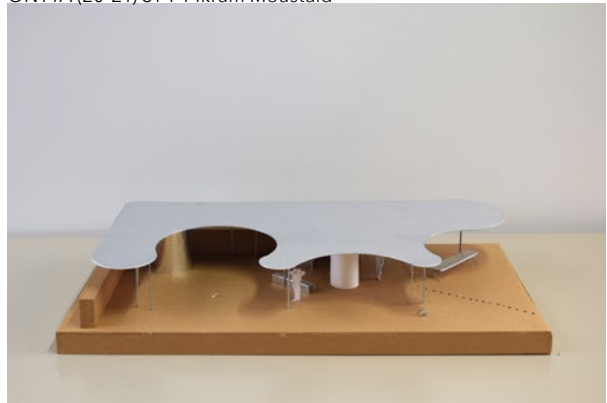
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ONT1A (20-21) S1-P1 Ikram Moustaid



ONT1A (20-21) S1-P1 Liese Lemmens



ONT1A (20-21) S1-P1 Jordy Smets



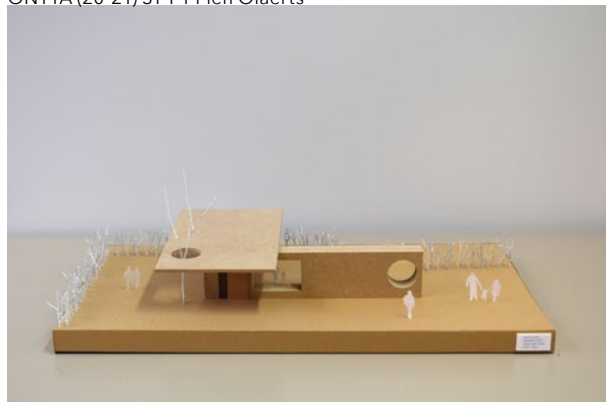
ONT1A (20-21) S1-P1 Sara Simons



ONT1A (20-21) S1-P1 Fien Olaerts



ONT1A (20-21) S1-P1 Leander Vercaigne



ONT1A (20-21) S1-P1 Ruth Ubachs

The place where you are commemorated has a great influence on the course of the mourning process. By marking the place of the deceased with a tree, stone, cross, flower or toy, letting go becomes possible and the mourning process takes its course.

If we can give the place of our dead an atmosphere of loving remembrance, it becomes a comforting place that helps next of kin to move forward.

Those burial places are no longer situated around the village church where the deceased inhabitants are buried - 'the cemetery'. Today, a burial place is usually located outside the village centre and, except for a few symbols, it is usually not anymore related to its Catholic origins.

HER-DENKEN (RE-MEMBERING)

FIRST BACHELOR ARCHITECTURE

JO BROEKX, PETER PRINCEN, FRANK VANDENECKER

Moreover, the choice of how the deceased can get a place in the cemetery has broadened. A personal and dignified farewell is important in the way we deal with our deceased.

These evolutions with regard to burying encourage several municipalities in Flanders to think about the renewal of their cemeteries and the reinterpretation or addition of available facilities.

The question to think about a new interpretation of a star meadow and a columbarium in the city of Peer is the reason for this design project for the first year students of the Faculty of Architecture and Art of Hasselt University.

Divided over two concrete locations, the cemeteries of Linde Peer and Grote Brogel, the students made a design with their personal interpretation of the following functions: a covered farewell space, a scattering meadow, a columbarium, an ossuary and a workhouse.

In this collection, a selection of these design proposals is illustrated with visual material and a design note from the students.

Editing of text from: Magazine: Garden and landscape, 39th volume nr.19, 21/9/2017



Skogskyrkogården, Stockholm (SE) foto: Peter Hellberg, www.unesco.nl (consulted 18/02/2020)



graveyard, Linde, Peer

Central to the design is a pond with all other functions surrounding it. The pond organizes the circulation at the cemetery and from every (new) function you have a view on the pond. The design forms an end point on the main axis of the cemetery.

As a 'scattering pond', the pond is also the replacement for the scattering meadow. The ossuary consists of memorial stones that can easily be edited and moved, or added.

The materials used give a feeling of peace and warmth: white metal, concrete and wood. The wood is used to create perforated screens that at the same time shield the parting space and create a nice play of shadow and light. Planted patios and roof openings provide light inside the other functions.

LORE CRIJNS

The project is located at the cemetery of Linde Peer, where many image-defining green elements can be found.

The five image-defining trees in the south of the cemetery are the starting point for my concept. With each tree a space or a place has been created for the requested functions: the star meadow, the scattering meadow, the ossuary, the columbarium and the parting area. The placement of the functions considered the existing structure formed by the trees, the paths and the hedges.

By embracing these five trees, a funnel shape is created in which a very open space is enclosed. Because the walls embrace the trees in this way, an awning is created in which the largest part of the awning is centrally located at the parting area.

In my project, each function is included in a frame, which embraces, gives privacy and closes off the rest of the space (like the shrubs that were already there). The deeper you penetrate the project, the darker or more enclosed the spaces or frames become. In this way you can completely isolate yourself from the school, parking and houses around the cemetery, and come to rest, reflect, focus on the person you say goodbye to... The contrast between light and dark can be seen as the present and the past. All elements are connected to the 2 main paths with lines of trees along them. They determine the perspective and lead the visitor through the cemetery, along all functions and different ways.

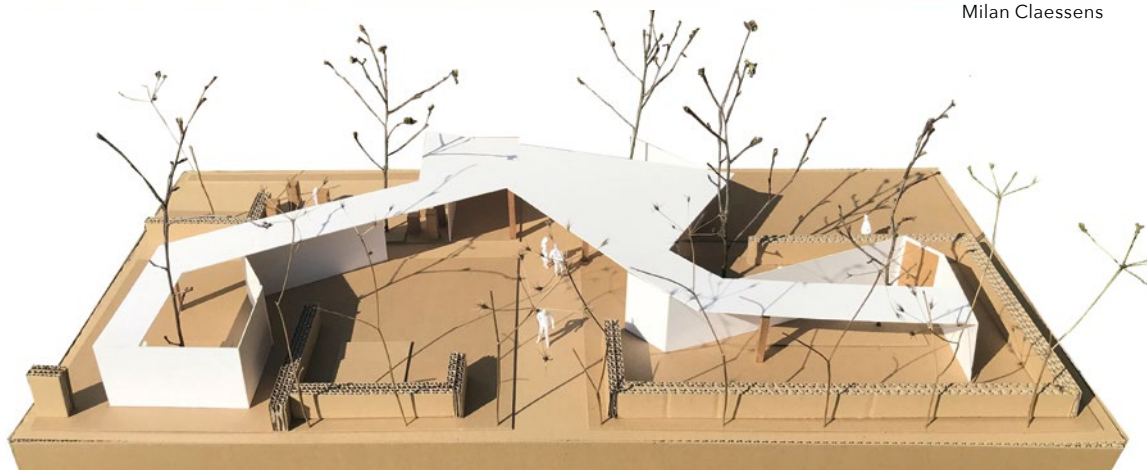
Simon Zwijnenburg

The cemetery in Linde is completely surrounded by buildings or there are plans to build houses there.

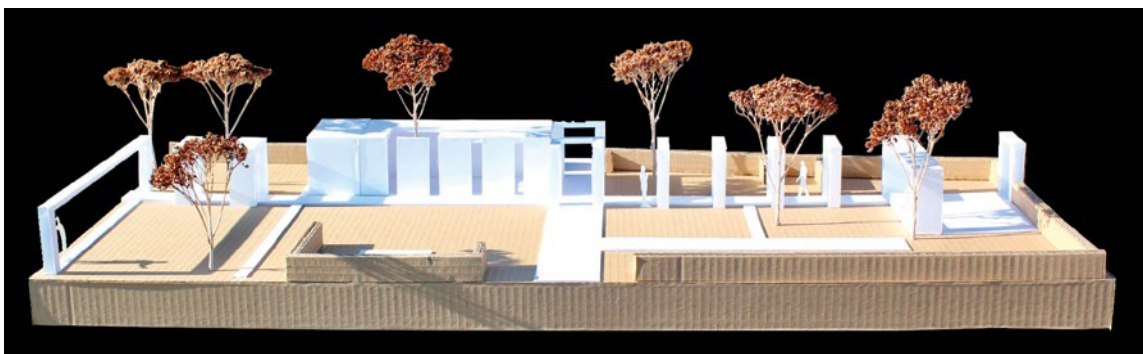
That's why I looked for a certain shielding. In this way I made sure that from the concept one doesn't really see the houses, and I also wanted to provide a barrier from the houses. I solved this by giving the design a natural character by using ivy bushes on a see-through metal structure. This not only creates a barrier from the buildings, it also creates a view through the whole design and does not give you the feeling that you are in different round and sloping cages, but that you feel togetherness. These sloping shapes also contrast with the straight character of the surroundings and the cemetery. I chose to emphasize the positive points of the cemetery, this refers mainly to the horizontal and vertical lines of sight. I let these run right through my concept and come together in the covered farewell area.



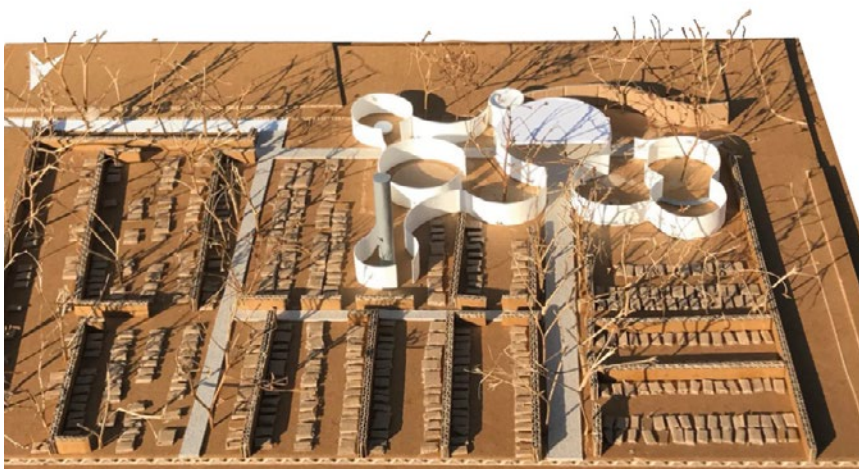
Milan Claessens



Lore Crijs



Sara Willems



Simon Zwijnenburg

LIVING IS SITUATIONAL

DANNY WINDMOLDERS, JO JANSSEN, NATHALIE BODARWÉ,
JOS DELBROEK, NICK CEULEMANS, TIM VEKEMANS, PETER VANDEMAELE

Studio Ontwerpen 2 BA architecture focuses on “design as a process of research into spatiality and its materialization, in all its segments and manifestations as the basis of architecture”. For this process the methodology of design by design is applied, in which the concept of ‘living’ in the broad sense is linked to the themes of ‘typology’ and ‘program’ to be researched.

Living is situational, within concrete geographical and socio-cultural locations. This academic year, these were located for the 2nd time in Maastricht.

An added function to living provides deepening and widening. Stonemasonry was the added function. A workshop was organized around this, during which the students could work on various types of natural stone for 2 days.



Research theme Semester 3: TYPOLOGY

S3.1 is an exercise that deepens the concept of 'typology' through research into the typology of patio dwellings. The students researched patio houses from antiquity, examples from the post-war period and from contemporary architects. The characteristics derived from these examples were used within their own design.

The design was contextless, but research was done into

possible connections and density, with the necessary accessibility and attention to public domain.



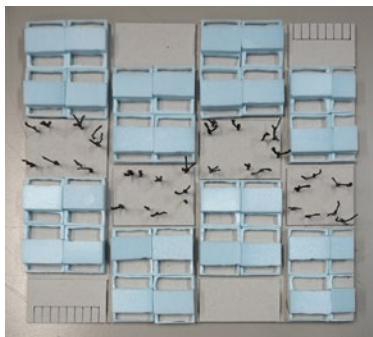
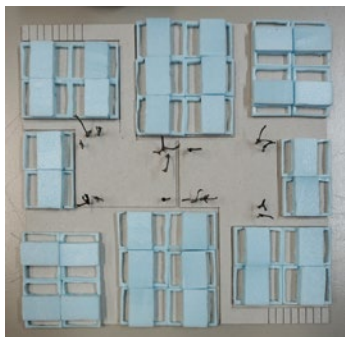
S3.2 is a project, with a living-working house as program, in which the notions of concept and context were added to the concept of typology.

The location was a special urban context within an existing plot. This plot is situated between a street and a square; the Hoogbrugstraat and the square de Ruiterij in Maastricht. The living-working house was for a studio for a visual artist working with natural stone and a home for his/her family.

The artist's work and way of life, context and typology research led to a concept, translated into architecture. The designs were incorporated into an urban design model that was reproduced in the form of a model.

Didactics:

In view of the Corona off-campus guidance, special attention was paid to weekly information sheets, in which all questions were answered and useful documents such as professional literature or visual material were made available. The system of guidance and weekly submission of the status of the design was also adapted. This has resulted in an even better permanent evaluation.



2019-2020 S3.O Michelle Doucé



2019-2020 S3.O Michelle Doucé



2019-2020 S3.O Mirthe Vos



2019-2020 S3.O Marlies Decatte



2019-2020 S3.P Jules Kellens



2019-2020 S3.P Jules Kellens



2019-2020 S3.P Mirthe Demeer



2019-2020 S3.P Mirthe Demeer



2019-2020 S3.P Mirthe Demeer



2019-2020 S3.P Mirthe Demeer



2019-2020 S3.P Mirthe Vos



2019-2020 S3.P Mirthe Vos



2019-2020 S3.P Mirthe Vos



2019-2020 S3.P Marie-Katrien Driesen



2019-2020 S3.P Marie-Katrien Driesen



2019-2020 S3.P Marie-Katrien Driesen

Research theme Semester 4: PROGRAMME

In this semester the program is not specified, as in previous semesters. Students develop a critical attitude towards 'use', from which they formulate their own preconditions for the spaces to be designed.

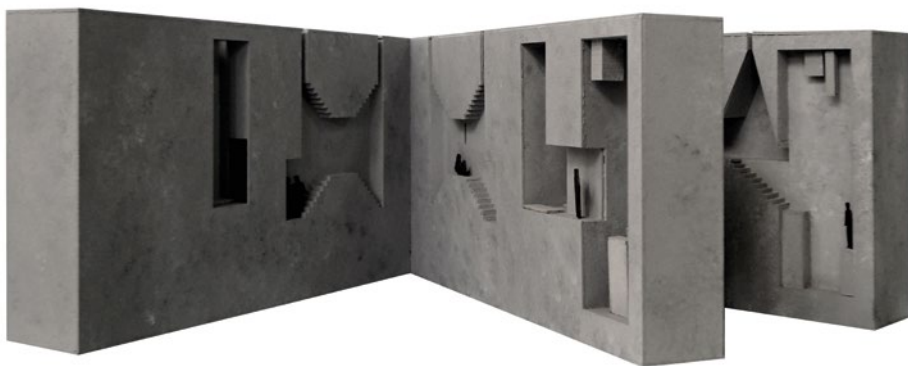
S4.1 is an exercise in which the specified 'uses': composing, additive/subtractive, reflecting, feeling and reverberating, had to be approached philosophically and converted into spaces, conceived and designed as prototypical architecture. The connections and transitions between the spaces are the result of the use. This took place within an underground context. The demarcation was a beam of 10x10x20 meters.

S4.2 is a project with the subject 'urban living and working'. The location was again the inner-city context in Maastricht: in the Wyck district, on the Lage Barakken and Bourgognestraat, next to the former cinema 'Cinema Palace'.

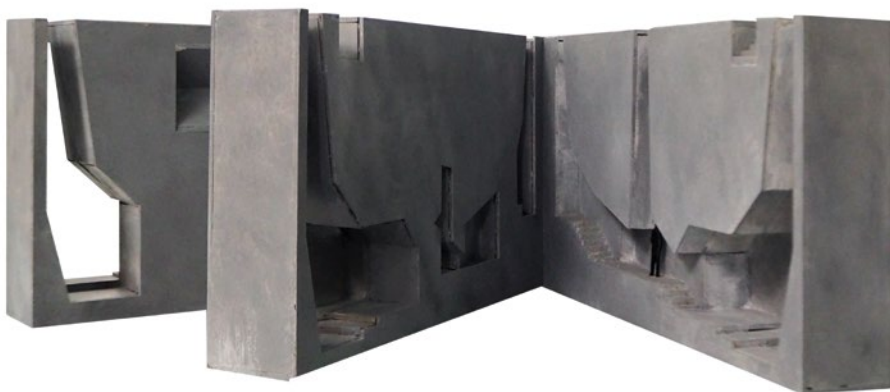
For the elaboration of the project, the student chose one of the urban models that were specified, within which 7 dwellings linked to 3 workspaces were designed. The added functions were stonemasonry related activities: a workspace for sale/presentation of art, a workshop for a natural stonemason, a workshop for design work and the creation of small objects and a workspace for sale and presentation of objects.

As a direct extension of the exercises and assignments, the studio also zoomed in on the elements of construction and materialization in detail: both exterior (elaboration facade cut) and interior (furniture).

At the final jury, the student not only presented his/her final design and design process, but also a reflection file based on four 'Books': a. learning from others, b. typology, c. program and d. designs, which reflected the progress made by the student and provided insight into whether the pre-defined competencies were met.



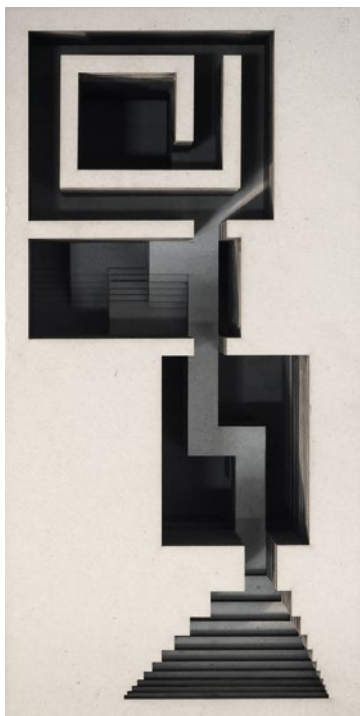
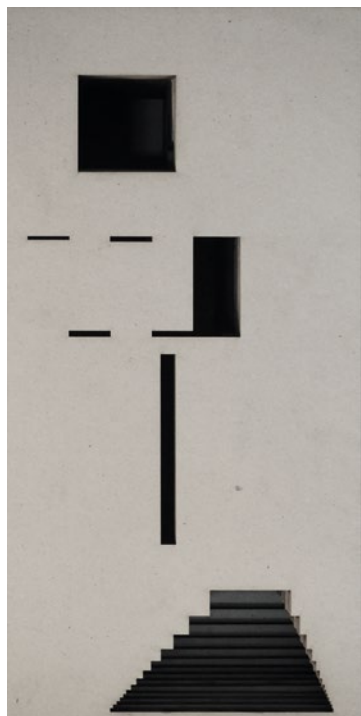
2019-2020 S4.O Jules Kellens



2019-2020 S4.O Djoen Hu



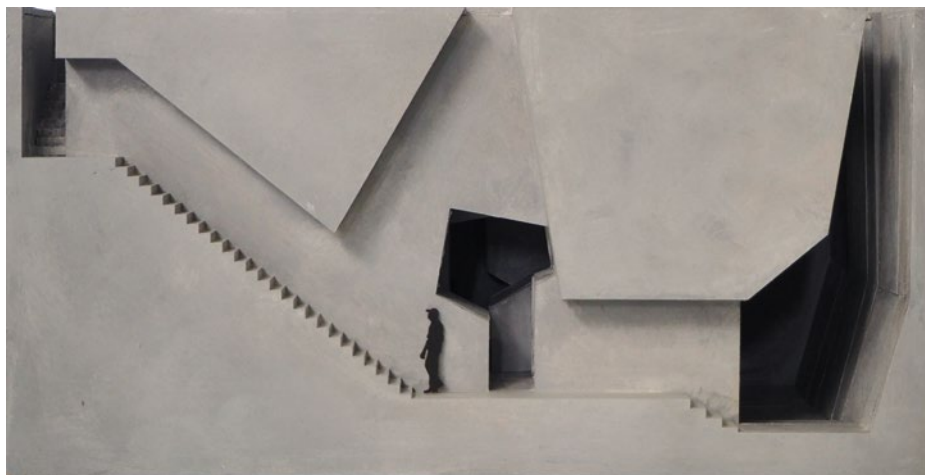
2019-2020 S4.O Wintha Van den Abbeele



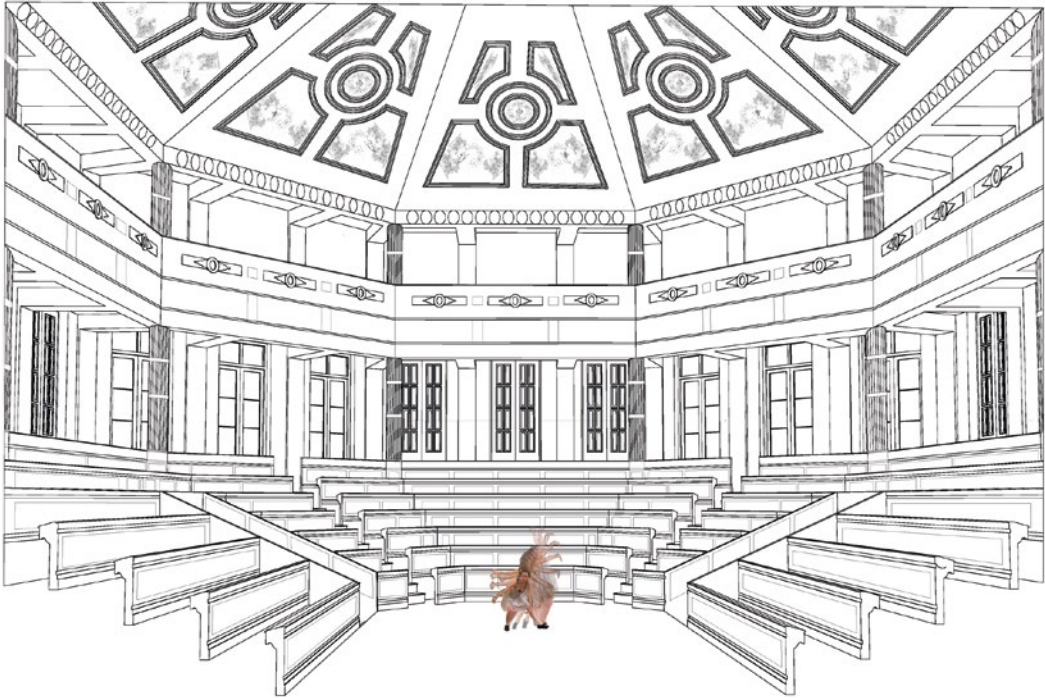
2019-2020 S4.O Charlotte Bussels



2019-2020 S4.O Jules Kellens



2019-2020 S4.O Djoen Hu



The next academic year, 2020-2021, unlike previous years, the locations were not in Maastricht, but in Hasselt. Because of the Corona outbreak, locations were chosen for avoidance of travel and for easy accessibility for research.

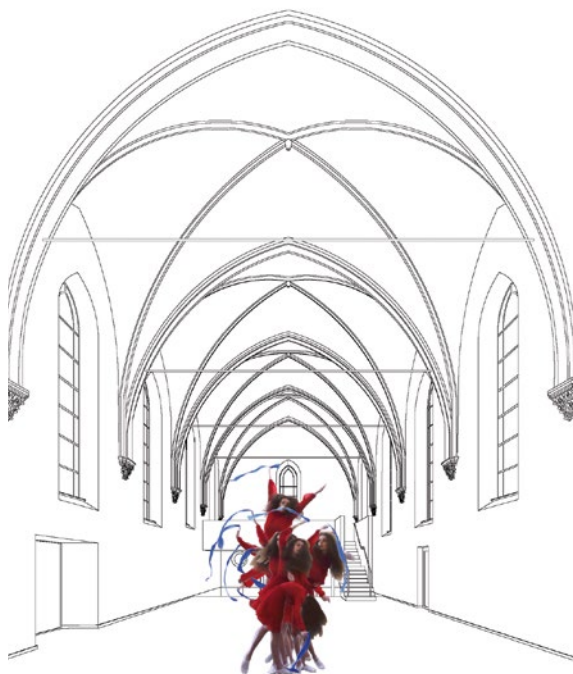
The added theme was dancing, and was strongly based on the world of choreographer Anne Teresa De Keersmaeker.

As an alternative to the annual architectural study trip, the students chose a historically significant space, in close consultation with the lecturers. The students had to make a detailed research of this existing space by measuring and drawing, investigating the materials, and taking photographs of the daylight at various times of the day. Finally, they depicted and represented their Kinesphere in the space.

This exercise taught them to look more consciously and to explore the space. The knowledge gained was used in the project S4.P in semester 4.

The tutoring was mainly online, except for the juries, which took place on campus.

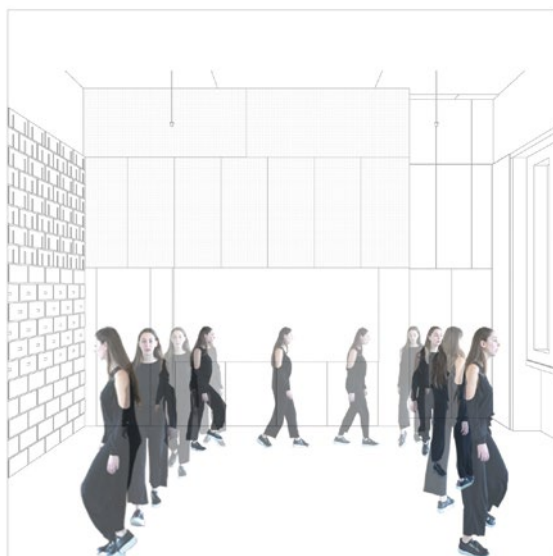
2020-2021 S4 Kinesfeer Matthias Pieters



2020-2021 S4 Kinesfeer Anne-Lisa Custers



2020-2021 S4 Kinesfeer Naomi Bonnafous



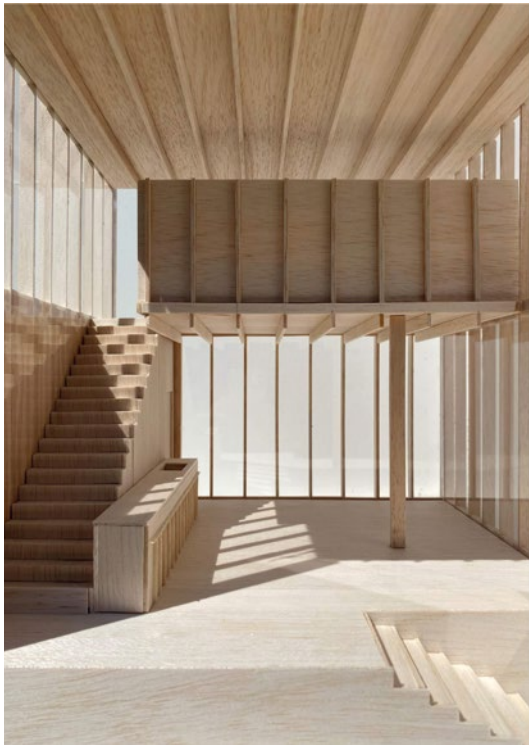
2020-2021 S4 Kinesfeer Lore Crijns



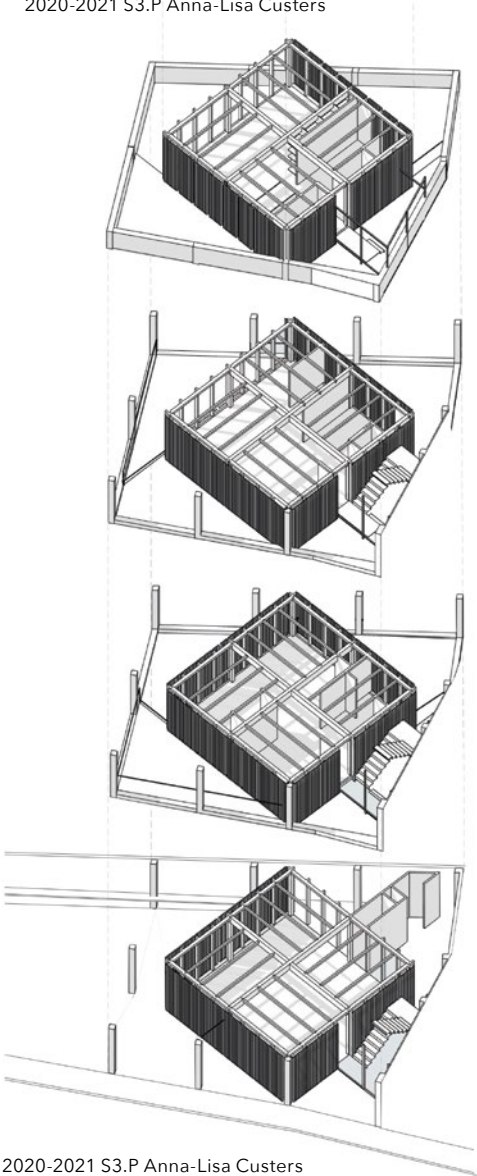
2020-2021 S3.O Anna-Lisa Custers



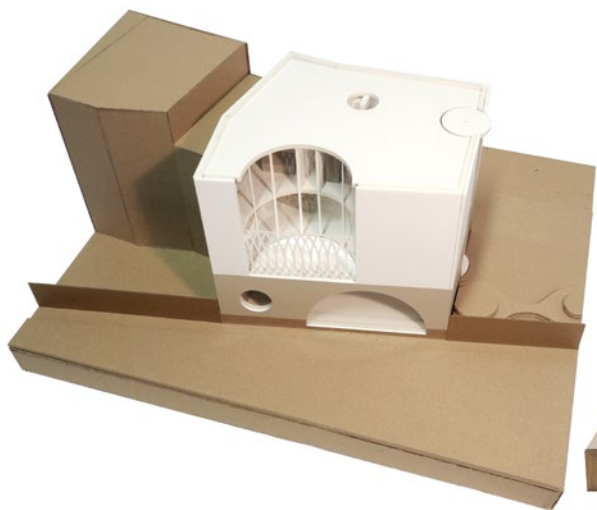
2020-2021 S3.P Anna-Lisa Custers



2020-2021 S4.P Isa Leemans



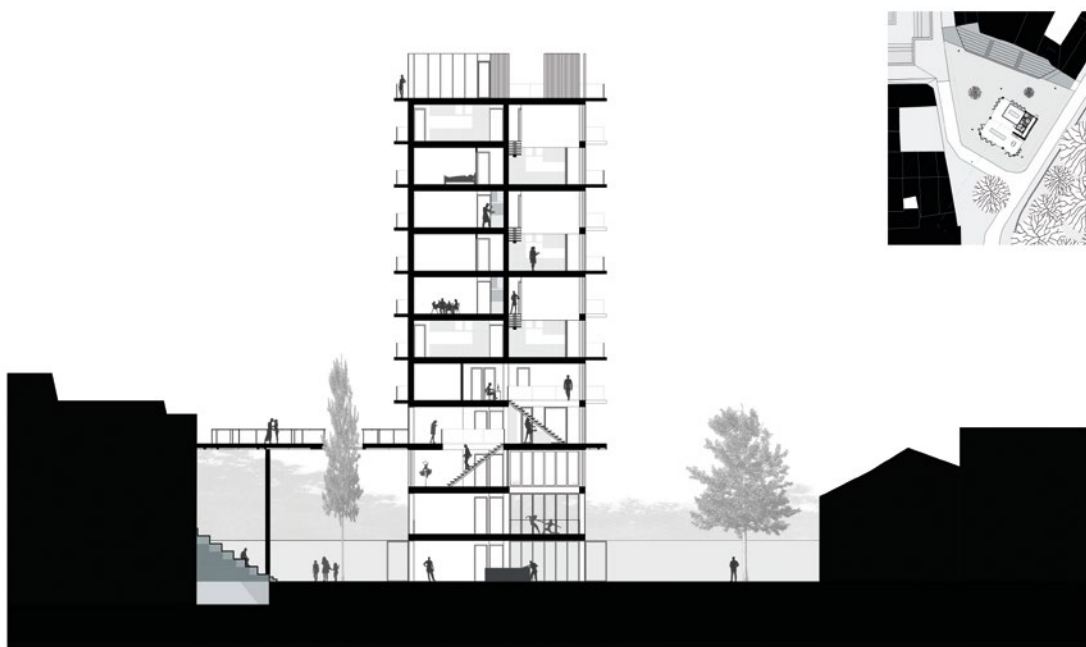
2020-2021 S3.P Anna-Lisa Custers



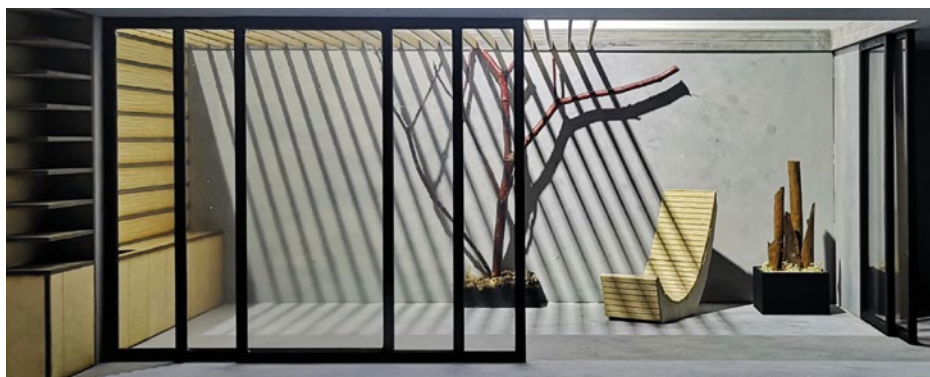
2020-2021 S3.P Britte Luts



2020-2021 S3.P Britte Luts



2020-2021 S4.P Taryn Traest



2020-2021 S3.O Taryn Traest

URBAN SCENARIOS

THIRD BACHELOR ARCHITECTURE / LUDO SCHOUTERDEN

Today, there is a widespread call to move back into the city. This intention is inspired by various aspects of a diverse nature: social, spatial, economic, demographic, ecological, financial, ... Regardless of the discussion as to whether this should apply indefinitely to everyone and everywhere, it is wise to consider how we, as designers, can positively influence the urban living environment. After all, we believe that today's urban environments do not always provide a good basis for qualitative living.

It is therefore worth trying to create a framework to find out what we mean by 'qualitative urban living', realising that there are multiple approaches to this.

Our approach leans best towards what Herman Herzberger once called "utopian optimism" with regard to living together in the city:

"Wouldn't it offer much more perspective to reintroduce the optimistic and utopian image of the "recovered" street, ...? In this image, the street is understood again in the sense in which it must have been from home, namely as the space where the social relations between the residents can be established; as it were, the communal living room". (Herman Herzberger, Make space, leave space, ISBN 9064502935)

This quote assumes that we as humans are social beings and that public space is a space that offers room for social behaviour and collectivity.

From an optimistic view on man and society and from a confidence in technology and the idea of progress, we wish to explore a number of specific aspects of living in high density and to include them in the design.

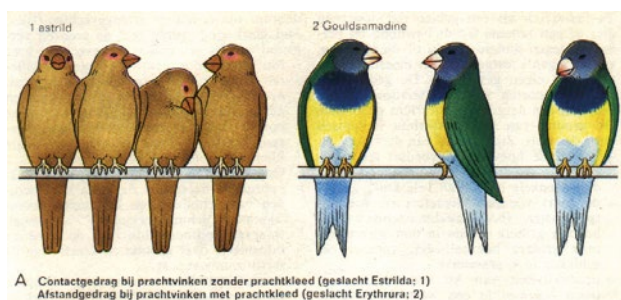
One of these aspects can be catalogued under the heading "to connect". After all, we are convinced that the city as a framework for our cohabitation should also consciously provide a place for "living together". The attention that nowadays often goes to the private has to shift more to the collective. This is best done within both the public and the more private domain. Interesting examples of urban



spaces that stimulate social togetherness are the Spanish Ramblas, the Portuguese LARGOS or, closer to home, the "dries" in the simple agricultural settlements. Interesting examples of forms of cohabitation within the more private domain include the "courtyards (hofjes)" in Amsterdam, the kasbahs, cohousing ranging from the light version

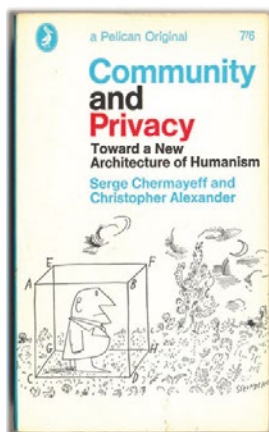
to the hardcore version, in short, all forms of housing in which the building form is also favoured.

Of course, the aspect of "privacy versus collectivity" must be kept in mind. Living in higher densities requires a balance between private and public. On the one hand we have to respect the private wishes of the cocoon: Everyone needs to be "on his own" from time to time. On the other hand, from economic and urbanistic perspectives, we have to live closer together, so we can better turn need into a virtue by savouring it "together" and by shaping it in the optimistic belief that humans are social beings.



Humans are social beings, yet we also need privacy from time to time. Because dwellings are closer together, the boundary between the private and the common becomes more important. Threshold, lookout, social control, demarcation, ... become important concepts.

Qualitative architectural space is different when density increases, external dimensions are reduced and the boundaries between public and private take on different forms.



In high density, "the other", the immediate environment, is also part of one's own composition. The "own object" is less visible and the surrounding space is more tangible. The own gets a sound box in the surrounding, but is itself also a sound box for the surrounding. High densities therefore require a different imagination from the designer, because the usual graphic representation of plans falls short. Impressions of the design are only relevant when they are presented in their surroundings.

The building as an object is often no longer visible - perception rather consists of sequences of spaces.

All these aspects are introduced by a group work that combines thematic and content-related aspects (collectivity, invisible care, community & privacy, urban sustainability, ...) with a more concrete study of the inherent characteristics of the location (orohydrography, functionality, urban growth processes, typology, ...).

Within this "pitch", we ask the students to formulate for a district how they intend to create a qualitative living environment. In other words, we ask them to look for a promising and valid urban scenario. What this means exactly, can best be illustrated with exemplary student work.

CASE 1 URBAN CONTRAST project by Maarten Lebegge

Location: Kanaalkom Hasselt

Project development is often mainly in the hands of private entrepreneurs. It is true that there is always some consultation with the government services, but the initiative, the investment capital and the commercial possibilities weigh heavily. Understandable, but sometimes a missed opportunity.

Water has always had a universal appeal to people. The sea is a crowd pleaser.

The project of the Blue Boulevard has chosen to label the public "waterfront" as a southern terrace zone. In itself this is an interesting approach, but in the Hasselt inner-city context it may be a missed opportunity.

If we want to stimulate "living back in the city", it is no longer appropriate to "donate" such places with a high socio-spatial potential to a number of wealthy people whose cafe, apartment or penthouse has a direct view over the water.

New York without Central Park is worth nothing.

Maarten Lebegge's design gives the center of Hasselt a varied public park on the waterfront, the necessary green and open space to counterbalance the noise and the "petrification", a place to lie in the grass, play soccer or garden, because in the city you don't have a garden.

Public space has priority over private space.

Compare it with the park at the Ceramique in Maastricht.



STEDELIJK CONTRAST

AAN DE KANAALKOM



CASE 2 RESIDENTIAL FACTORY

project by Yves Dupont

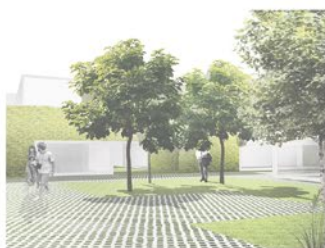
Starting point: an average SME zone, more specifically in Zwartberg
Question: can this be made habitable?

The average SME zone in Belgium is very monofunctional. Assuming a defensive attitude to avoid problems and confrontations, they usually only contain company buildings. Housing is only rarely found there, and if so, usually in the form of a "hidden" janitor's house, often literally on top of the large asphalt roof of a hangar. The buildings in such SME zones are also often scattered in an open building form, just like the familiar allotments with detached buildings from the phase of the Special Construction Plans. However, in contrast to detached houses where "life" usually takes place behind the dwellings, company buildings mainly see their activity "at the front". Time is money, so rationality and functionality are paramount. One of the consequences is that there is often an unused (spare) strip of unused land at the back. Precisely this zone between the backs of these SME buildings is the motive of the current design to develop a residential fabric. Roughly speaking, it comes down to a "residential" development between the company buildings that is advantageous in two ways. On the one hand, the companies benefit from a more scenic environment that counters the desolation of a business environment and the lost backs are activated.

On the other hand, different residents have the opportunity to find work within walking or cycling distance. The possibility of heat and energy accumulation is an additional potential advantage. Passages between the commercial buildings connect the residential fabric with the circulation axes at a higher level. Of course, this concept is not applicable everywhere and lends itself particularly well to situations in which the specific SMEs have little or no impact on the environment.



living factory / Yves Dupont

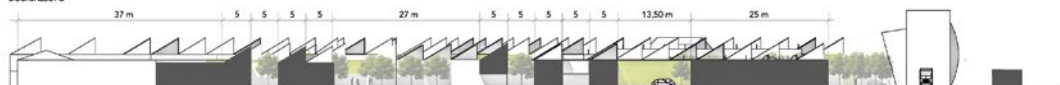


ROOFDROMERIS
PARKING
149 DROOG
75 OPENWOIT
2.8 ACQUISITIE

BENADERING / ROUTING



DOORSNEDE AB



DUURZAAMHEID



Hoge woningdichtheid = 120 woningen / 2.9 ha = 41 woningen/ha
Bijzondere woonoplossing = 110 m² / woning



Zuid - Noord oriëntatie
Fabriekspanden belijdt met zonnepanelen
(~ 4000 zonnepanelen = 1.000.000 kWh / jaar)
Elke woning heeft gebruik van een zonnepanelen
Grote ruimten aan de zuidkant zorgen voor comfort



Gemiddeld 43.000 l / jaar, 54 % vermeden door regenwater
Elke woning voorzien van min. één hieldingsgevoel voor het opvangen van regenwater
Een collectieve regensysteem per woonblok
Buffering regenwater door extensieve daktuizing op woningen
Zowel mogelijk waterdoorlatende verharding/vegetatie in openbare ruimtes



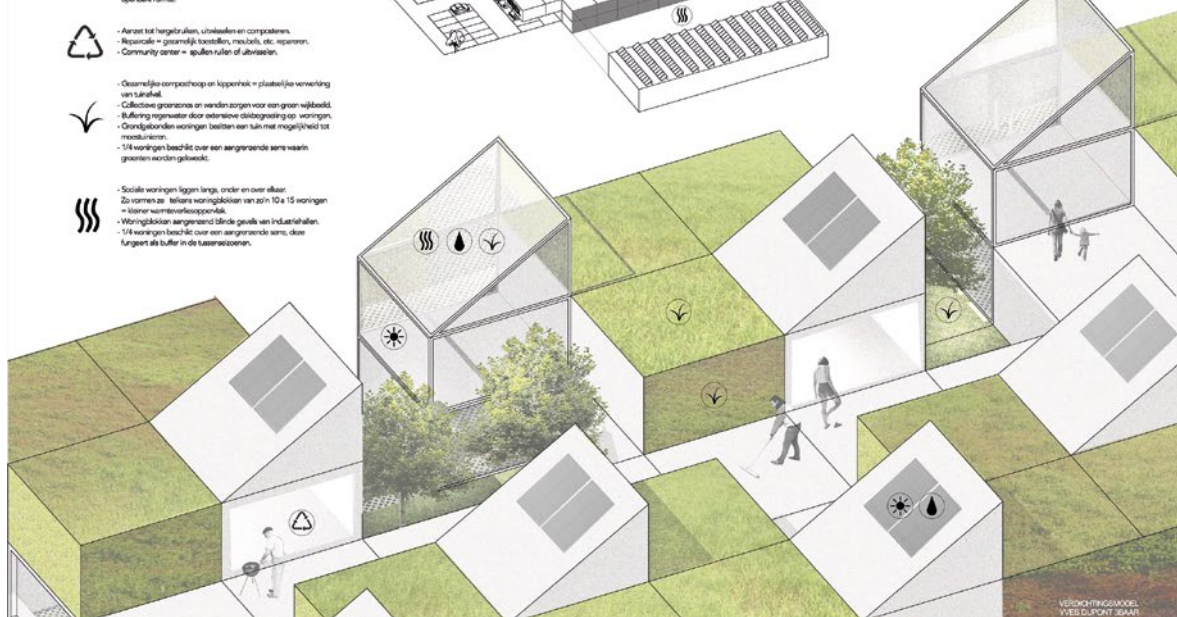
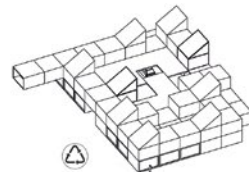
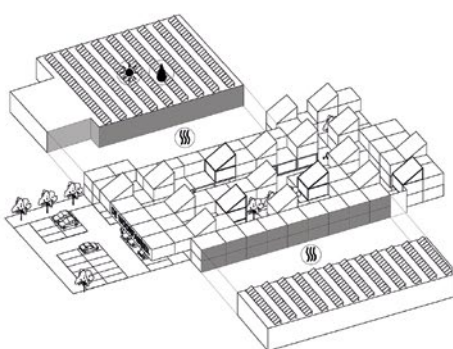
Afval tot hergebruik, uitval en composteren
Reparatie = gemeenschappelijke materialen, etc. repareren
Community center = spelen ruimten of overblijven



Onsmiddele composthoop en kippenhok = plaatselijke verwerking van tuinafval
Collectieve groentebanden en velden zorgen voor een groen gebied
Buffering regenwater door extensieve daktuizing op woningen
Grondgebonden woningen bezitten een tuin met mogelijkheid tot moestuinen
1/4 woningen beschikt over een aangrenzende serre waarin groenten worden geteeld



Sociale woningen liggen langs, onder en over elkaar
Zo vormen ze kleine woonwijken van 12 a 15 woningen
= kleine warmteverlooppunten
Woningblokken aangrenzend binnende gevel van industriehallen
1/4 woningen beschikt over een aangrenzende serre, deze fungeert als buffer in de zomerseizoenen



VERBODINGSWEG
VRIJESCHUPT

CASE 3 THE INTRUDER

project by Steffi Thijs

Location: Zwartberg, "doubting" suburban mixed housing of various calibre.

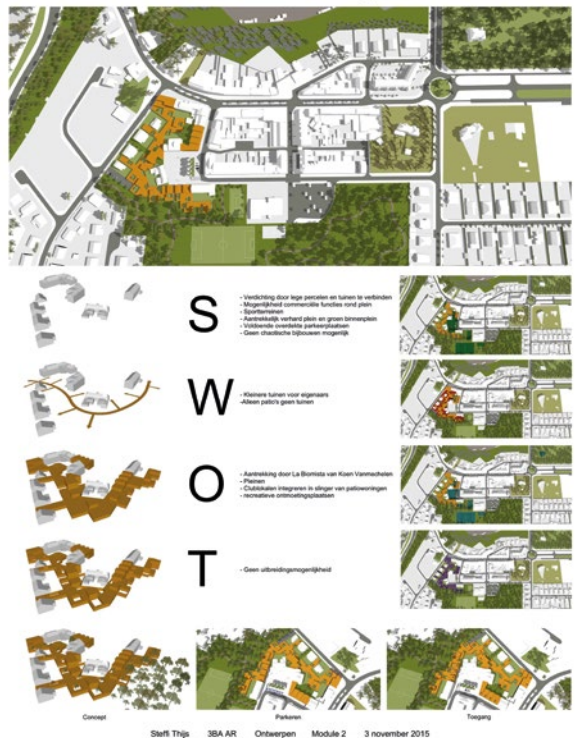
This typically Belgian chaotic plot occupation is the result of an incremental mix of previously urban closed buildings on narrow and deep plots, interspersed with the typical detached housing on the edge of urbanisation.

One of the characteristics of this phenomenon are the usually rather large gardens that date from a period when everyone wanted their own garden house, at least an ornamental garden, a garage, a swing and, if possible, their own swimming pool or "room for a pony".

Younger generations are no longer focused on a "private house with a garden". The traditional image of the family with two or three children with one parent who stays at home every day preparing vegetables from his or her own garden seems to fade away.

With this design, Steffi Thijs responds to the demand for a higher plot occupation in such areas with a "future surplus" of open space. Instead of transforming these spaces into collective zones, which would also be a valid line of thinking, she examines the possibility of activating these lost spaces by means of small-scale buildings that creep in, so to speak, between the existing buildings. That is why she calls her project "the intruder".

Urban scenarios thus try to give a communicative, recognizable and visual representation of a possible future perspective for a certain location, as mentioned above, based on a positive optimistic attitude in which the residents on the one hand are "inclined to connect" and on the other hand the demand for balance between privacy and collectivity is respected.





-  20 woningen
-  80 mensen
-  98 parkeerplaatsen

18 woningen per hectaar naar 31 woningen per hectaar

CASE 4 SECOND LINE JAZZ

project by Margo Van De Broek

In many cities, the ground-floor of former houses is transformed into commercial activities, mostly because of economical motives. It's simply more lucrative to rent out a part of your house to an entrepreneur instead of to a family who lives there. We can clearly see this phenomenon in the Vennestraat in Winterslag.

On the street level, this leads to a monofunctional commercial "plinth". As a result, the street loses its residential atmosphere. All living-related activity just starts at the first level and becomes less important. An other regrettable consequence of this pattern is visible at the back of these buildings in the form of a massive decline of the relation between the living units on the upper levels and the former garden area. The commercial activities on the groundfloor claim all the backspace for delivery or storage, resulting in poor-quality back gardens. This urban scenario aims to reintroduce a new high-quality outdoor space, directly adjacent to the living units on the first floor.



The scenario, that we call "second line jazz", accepts the fact that the groundfloor level creates a colourful and busy commercial area at the side of the street, but it seeks to establish a new world "at the back", on top of the commercial outbuildings. You can best compare it to a residential street on the first level which aims to reintroduce the optimistic and utopian image of the recovered street which serves the inhabitants in the first place as "a space where the social relationships between the residents can be established".

To enhance the effect, the scenario provides an added building zone "in second line", which borders the new street at the garden side. This zone shows diverse possibilities for collective housing projects which are also plugged into the street on the first level as well as into the Vennestraat itself.

CIRCULATIE



- Publieke wandeling op ve wandelpad met verbinding
- Publieke doorgangen op gelijkvloers
- Circulatie voor bewoners



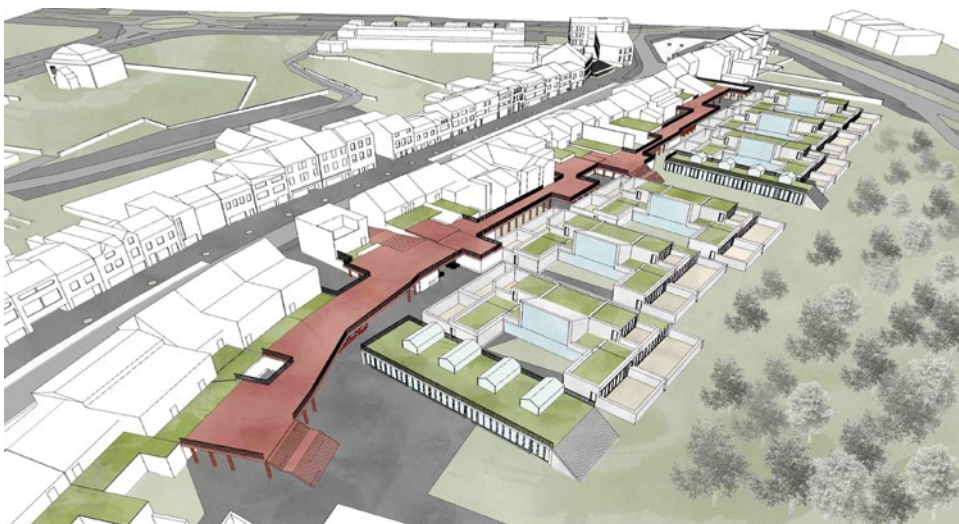
VENNENSTRAAT

BEBOUWING

C-LINE

CLUSTER

PUBLIJK PARK





STUDIO GLOBAL PERSPECTIVES MWENGE, DAR-ES-SALAAM

FIRST MASTER ARCHITECTURE / KEN DE COOMAN, PEGGY WINKELS

The city is like a great house, and the house in its turn a small city.
Leon Battista Alberti

Located next to Bagamoyo Road, one of Dar's main arteries towards the CBD, Mwenge is on the threshold of an extremely rapid urbanization process. Starting from scenario-thinking, team Mwenge sketches a positive future for this city quarter, crystalized in a series of acupunctural interventions. Highlighting Mwenge's present qualities, adding new programmes and typologies, students search for an architecture that is connective and creates publicness for all, where projects are regenerative and distributive. Starting from the perspective of its future residents, fifteen UHasselt students create a series of acupunctural interventions to transform Mwenge into an attractive, lively urban centrality. Introducing new typologies and activities, adding green, public space and community vibes, these projects build a neighbourhood where it is good to live... in a house with a garden, and shared spaces to spend time with your neighbours... where streets are transformed into bicycle lanes and informal playgrounds...

where you go for a walk in the park with your family after Sunday Mass in the open-air church... where you enjoy a music performance at the central square... where you can jog while watching the basketball game... where your mother takes dancing classes at the arched building and your grandmother helps Mwenge's youngests to look for adventure and knowledge in the library books... where there are always fashionable people around and you meet up with friends at the cinema ... where art and creativity have a place ... where you brainstorm with your colleagues in a co-working setting and you buy locally grown vegetables on your way home... where you live in a house, with a garden. Although every project is formulated independently, complementarity and interaction merge them into a spatial narrative for a dense city quarter like a great house. Each of the 15 projects opens a new perspective, each of the 15 projects deserved a place in this Fragments-edition.

A VERTICAL NEIGHBOURHOOD

A modular infrastructure for living and working at Bagamoyo
Road

Lauren De Baets

A vertical neighbourhood reclaims space for daily life with an open-ended system, while adding green and identity to one of Dar's main arteries.

How can we live together in tomorrow's cities, while positively contributing to our natural and cultural environment?

This design searches for a dense way of living together with different generations, adding the experience of freedom, joy and space by inviting the liveliness of Mwenge's streets in the passages throughout the building.

A modular structure of floor slabs and columns makes it possible to create a flexible infill and to accommodate changes over time. The variety of small, medium and large living units, working spaces, vegetable gardens, bars, shops, and generous in-between spaces creates a bustling vertical neighbourhood. The infrastructural approach fosters not only productivity and creativity, but also autarky: rainwater is collected and reused, vegetables are grown, social changes and incremental growth are accommodated by the structure's flexibility. Choosing from a toolbox with a variety of panels, the homeowner creates his personal facade while ensuring a coherent composition. Architecture appears here as an open-ended system ready to adapt to the needs of a rapidly growing mega-city and its individual residents. In its verticality, the project creates publicness, adds green and identity to the urban centrality of Mwenge.

keywords: vertical / housing / publicness / productivity /
autarky / flexible / liveliness / incremental / identity /
community / neighbourhood / green / density /



THE GARDEN MOMENTS

A lively green community as a connection
between people and streets

Mirte Clerix

The Garden moments proposes a new collective housing typology, building upon moments of social interaction and belonging.

The inner area of Mwenge has the potential for a qualitative densification. There is a need for a new housing typology for living in a calm, suburban area.

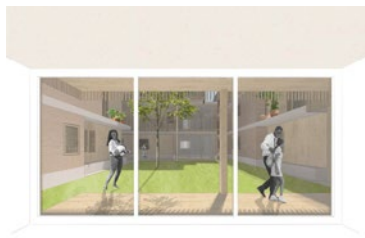
The Garden Moments proposes design principles for an up-graded residential area. It will serve as a connection between the streets of Mwenge. A second, intimate circulation is created through permeable street blocks with green pockets.

The project aims to give Mwenge a lively community feeling. By incorporating the liveliness and green atmosphere, the building block becomes a safe oasis for children to play, for elderly to rest and for people to meet. Social interaction is strengthened by commercial and communal spaces and by small moments to be connected to each other.

The relative orientation and form of the buildings create spatial moments of intimacy, connectivity and greenery on all levels, whether it is from a living room, a front yard, a passageway or shared gardens. A differentiation in materials, setbacks, etc. and the ability for personalisation of the inhabitants, with a close connection to existing architectural features, create unique experiences throughout the whole project.

These qualitative moments of space become the building blocks of the project, composing a medium-density vision of future inner Mwenge, linked with its history of inclusive social housing.

keywords: densification / oasis / liveliness / green /
community / intimacy / connectivity /
social / housing / history /



CINEMA KAHAWA

Moving people with moving images

Ruben Van Dessel

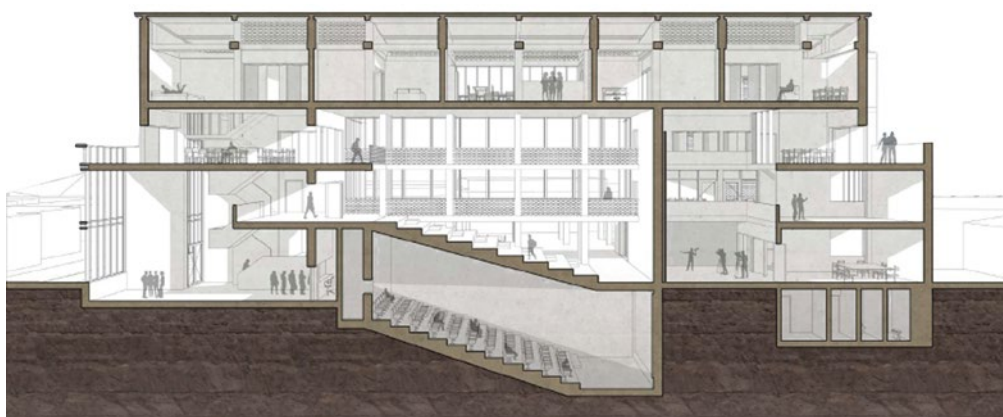
An urban hotspot for film and encounter, initiated and run by a group of entrepreneurial friends, marks the creativity of a new generation.

One of Tanzania's most thriving industries today is the film business. Often referred to as 'Swahiliwood', the Tanzanian film culture and industry mainly revolve around low-budget productions made with cheap and straightforward equipment. And just like in other parts of the world, Tanzanians love to watch movies together, be it in a theatre or at home. However, beyond this, film as an artistic and technical passion has the potential to provide the city with a unique approach towards sharing and community-building through filmmaking and -experiencing. The project 'Cinema Kahawa' at the edge of Mwenge aims to capitalize on this potential through active, artistic activities surrounding film, fuelled by engaged local filmmakers and entrepreneurs.

The project houses an indoor cinema, which is (partly) located underground in order to preserve more qualitative space for other functions, such as the outdoor cinema and multiple (co-) workspaces aimed at local passionate filmmakers and -lovers. A place where ideas can be shared, evaluated and improved so that they are ready to share with the Tanzania of tomorrow. The spatial layout results in an interesting series of informal meeting and working spaces for everyone.

This informality is also supported by the different uses of brickwork on the exterior and interior, which blur the line between indoor and outdoor atmospheres. On top of this, Cinema Kahawa's creators initiated a co-housing environment for kindred individuals, adding to the urban free-mindedness of the project. Now more than ever, film, both as an artistic and technical passion, has the potential to revive urban dynamic social interaction in a unique way.

keywords: urban / film / publicness / informal / creative / community / revive / social / interaction / liveliness /



An aerial photograph of a city, likely Brussels, showing a dense urban grid with a prominent canal. A large, semi-transparent green rectangle is overlaid on the center of the image, serving as a background for the text.

STUDIO GLOBAL PERSPECTIVES BXL-HCMC

FIRST MASTER ARCHITECTURE / KEN DE COOMAN, PEGGY WINKELS

*The only real voyage of discovery
consists not in seeking new landscapes
but in having new eyes* MARCEL PROUST

What if we would design the city as a place for staycation... a place that you don't want to take a vacation from, because of its abundance of public space and nature, because you can connect with it, because it cares about you? In studio BXL-HCMC, students at Hasselt University (UHasselt), at Ton Duc Thang University (TDTU) and Ho Chi Minh University of Technology and Education (HCMUTE), exchange ideas and visions for staycation opportunities in the cities of Ho Chi Minh and Brussels. Their projects aim to inspire, to design resilient, inclusive places, around those that live in it.

Searching for hidden gems, local (hi) stories, human and natural riches, we explore the city as a visitor, from afar or from around the corner. With new eyes and wonder, we identify, analyse, conceive and design spaces of hospitality to create a neighbourhood which receives visitors with empathy and balance, to envision the city as a place for living together, for visiting, as migrant, citizen, tourist or temporary worker.

While UHasselt students come up with architectural interventions for Ho Chi Minh's District One, TDTU-HCMUTE students envision projects for Brussels' Canal Zone.

The selected sites represent many places and situations around the world. The design studio becomes a reciprocal learning environment in which students interact to widen their perspectives and enrich each other's projects with local knowledge and experiences. The result of this research-by-design assignment is a series of projects that are empathically and sensitively integrated in the local context, touching upon four urban layers: heritage and identity, public space and nature, daily life and hospitality, local economy and creativity. The projects are moulded by the exchange of ideas and visions from 'the other side', by feedback from peers from different parts of the world.

The projects are not meant to be ready-for-use answers to the complex problems of a city. They are not designed to be built. Although realistic, the aim of the projects in this studio is to inspire, to cast a fresh light on the given sites and challenges on the one hand and to express the student's ambition to become a spatial change maker on the other hand. The selection shown is a cross-section of fine results of the studio team... An overview of all the projects can be found with the QR-code.



AHIMSA

a sustainable home for Ho Chi Minh's silk tradition

Anissa Fillée

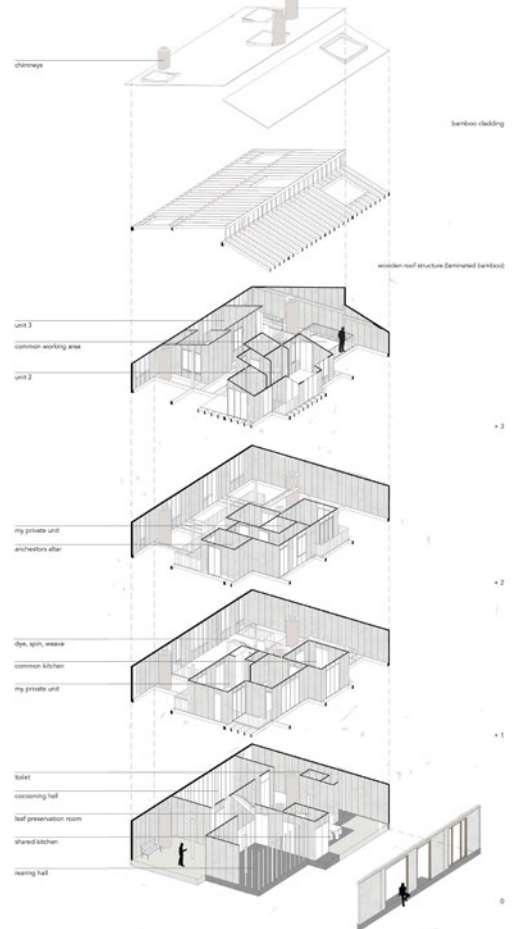
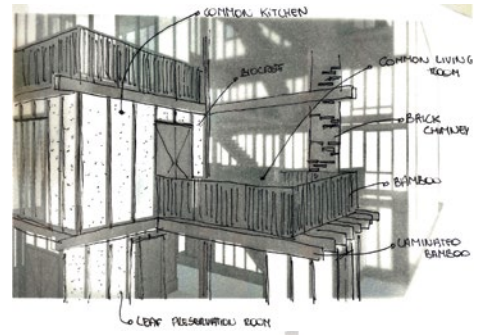
Silk weaving, one of Vietnam's oldest and best-known traditions, is still alive and well in the streets of Ho Chi Minh today. Situated in District 1, amidst a multitude of silk stores and tailor ateliers, this project builds upon the rich tradition and gives it a new, innovative future by adding the concept of Ahimsa - meaning respect for all living things. Its proximity to the river is a nod to the historic Silk Road.

Stepping away from the hectic streets of Ho Chi Minh, the project welcomes you into an urban oasis of nature and knowledge, overwhelming the visitor with a sense of calmness and ease. Here, the silk is harvested without causing harm to the moths. The concept of Ahimsa is not only visible in the process of harvesting, but also in the spatial setting of the project, using low-tech bioclimatic principles and innovative, local materials. The spatial organisation is characterized by multiple inner patios filled with greenery, which can be opened towards the streets. This way the project adds publicness to the neighbourhood and its residents while at the same time filtering dust and pollution. Sculpted chimneys within these patios contribute to the natural ventilation system.

Both bamboo and biocrete reflect the calm and organic atmosphere of the project's setting. The bamboo is used for the patios, where it forms an open structure. Biocrete, made out of rice husks and lime, defines spaces that are in need of more privacy: the bedroom, a living room... Not only does it flourish with the humid climate, but it also adds a unique tactility to the project.

Traditional places return unique local identities to our globalised cities; they are an opportunity to bond with age-old handicrafts and a reason to rediscover your own city during a staycation. Now more than ever, traditions deserve a place in the city.

Keywords: silk / tradition / cohousing / local economy / biocrete / identity / generous



STAGING THE CITY

Reclaiming vacant buildings as a stage for urban daily life

Bram Vanwelde

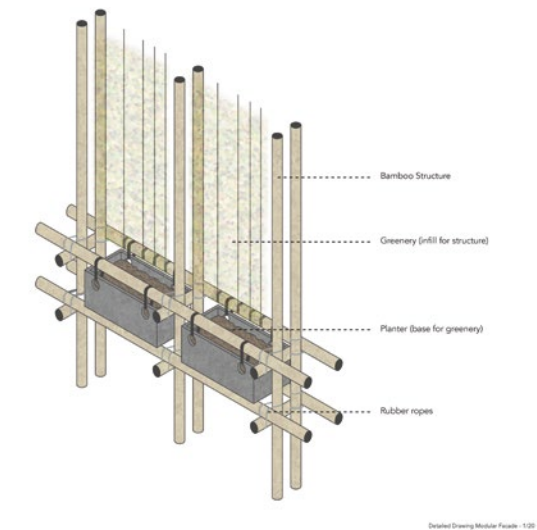
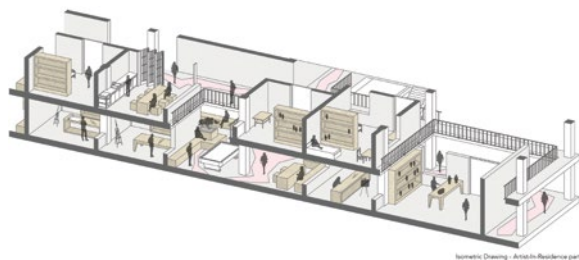
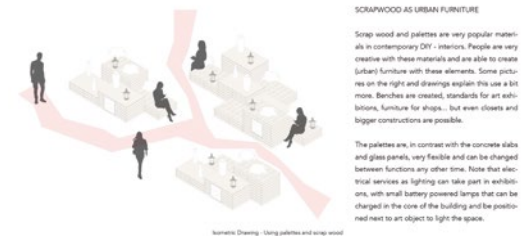
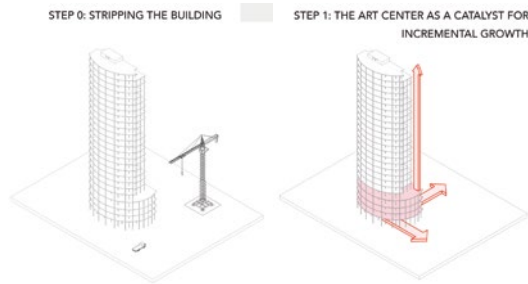
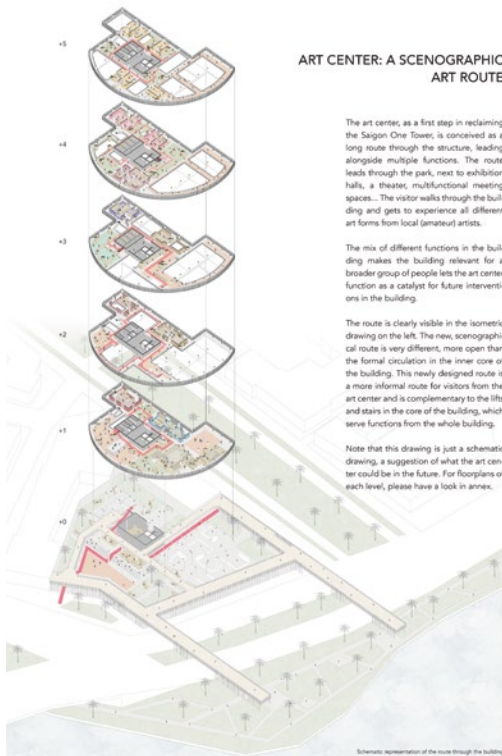
Ambitiously planned as a new landmark for Ho Chi Minh City, the never completed Saigon One Tower is a unique opportunity to reclaim precious space for urban daily life and connect the urban centre with the waterfront.

The existing building is stripped down to its basic structure. New staircases, elevators and voids create openness and flexibility in the building. Using pallets, scrap wood and low-tech services, the 'inhabitants' can reprogram the structure easily, build rooms, create spaces and stages for/to accommodate new ideas/activities. The new and flexible façade system strengthens the open and easy-to-adapt character of the building, adds greenery and defines the appearance of the building and is also an opportunity to earn electrical power for the building and provide a good indoor climate. In a final stage, the tower will be a vertical representation of the urban context, with housing facilities, offices and co-workspaces, sports facilities...

The art centre on the lower floors functions as a stage for the local street artists and art traders, which are an important part of the economic system and tourist attractions in HCMC. The building provides exhibition rooms, studio's, theatre halls... and a scenographic route leads the visitors through the process of art production and the exhibited art. The centre also defines the connection between the building and the broader urban context and implements a way to extend the street activities from the urban centre to the waterfront park and the building itself.

The reclamation of urban ruins as a way of urban renewal and creation of informal meeting spaces forms an actual strategy that can be applied to other, similar locations.

Keywords: reuse / vacant spaces / arts centre /
bottom up / local artist and art traders



Green Wall MVRDV (Pavilion) - Reference Project Connection, greenery and structure

Connection for Bamboo scaffolding - Reference

BOOK ALLEY

A hidden place to learn, read and relax in the busy city

An-Sofie Suffeleers

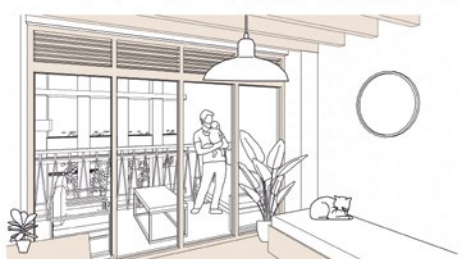
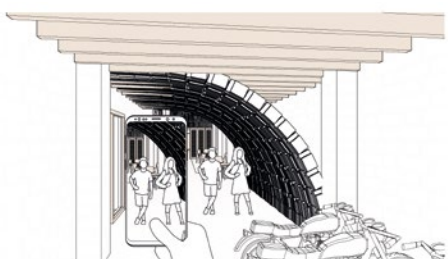
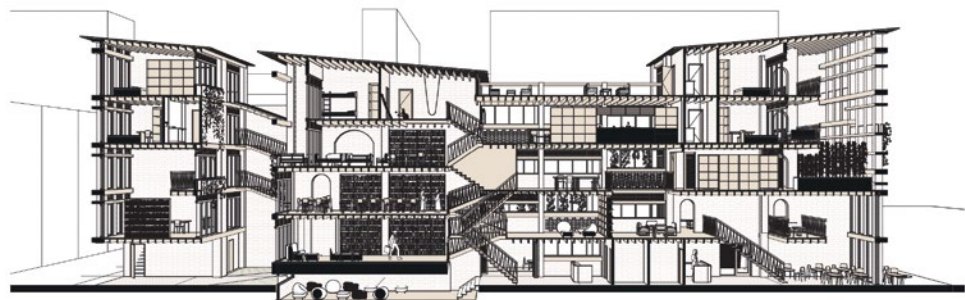
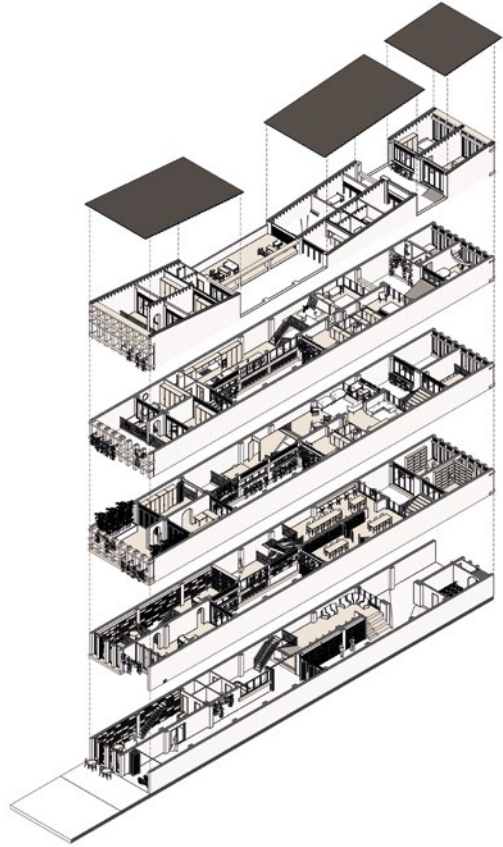
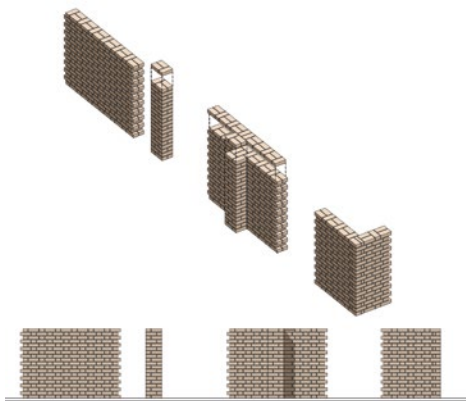
“A book is a magical thing that lets you travel to far-away places without ever leaving your chair.”

Book Alley is a place in the city filled with books and meeting opportunities. This private initiative is started by different book lovers who want to spread the love for books and create an inspiring environment around ‘hieu hoc’ (the love of learning) in the busy city centre. It is an interpretation of the Book Street to encourage the reading culture of Vietnam. It is embedded in the public urban layer of ‘heritage and identity’ but also focuses on ‘public space and nature’.

Starting from the typology of the alley and the typical Vietnamese tube house, a new plot is created by combining four long and narrow plots. The founders of Book Alley turn this residential typology around and make it public and permeable for all. This way it becomes a welcoming place that spreads the love for books to anyone who is interested, but also creates a shortcut from Ký Con Street to 55 Nguyen Thái Bình. By combining reading spaces with a book shop, a book café and workshops for the last bookbinder and paper makers, a place of wonder and curiosity is created.

Gradually, this hidden gem will inspire others to read. It will be a place where you can connect with each other, but also where we can unwind from our hectic lives and find time to relax with a book. The craftsmanship of the founders will be passed on in new ways so the knowledge and skills will live on. The main goal of Book Alley was to find a new typology that can be used in different places in the city.

Keywords: hieu hoc / love for books / interpretation of Book Street / craftsmanship / hideaway



STUDIO LANDSCAPE

JORRYT BRAAKSMA, NICK CEULEMANS

THE CAMPINE PLATEAU, YEAR ONE

During the first semester 2020 the studio looked at generating different strategies addressing the specific water related challenges the Campine Plateau (and by extension Belgium) will face in the future.

The Campine Plateau is an extraordinary morphological feature in north-eastern Belgium, extending into the southern part of the Netherlands. It runs from the southeast to the northwest, from an altitude of ca. 100 m in the south, to ca. 30 m near the Belgian-Dutch border in the north. The polygonal shape of this lowland plateau has re-attracted a lot of attention lately as it possesses a unique opportunity to address the predicted water shortages of Belgium in the future.

The interplay of fault activity, uplift, weathering, fluvial incision, regressive erosion, substrate characteristics, and aeolian processes created the current shape of the plateau

together with the human made interventions in urban, agricultural and irrigation systems. The resulting steep bordering slopes are in strong contrast with the otherwise flat landscape of the European sand belt.

Historically the poor sandy and stony soils and the deep groundwater table have made the plateau area unattractive for human occupation. However, the collection of heather sods for fertilizing soils (leading to the formation of plaggen soils), a widespread practice in the region, caused severe landscape instability from the fifteenth to the nineteenth century, as a result of which drift sand landscapes developed.

Massive pine plantation during the late nineteenth century and first half of the twentieth century led to stabilization of the landscape but destruction of heathland, serving notably the coal mining industry in the Liège and Campine coal fields itself.

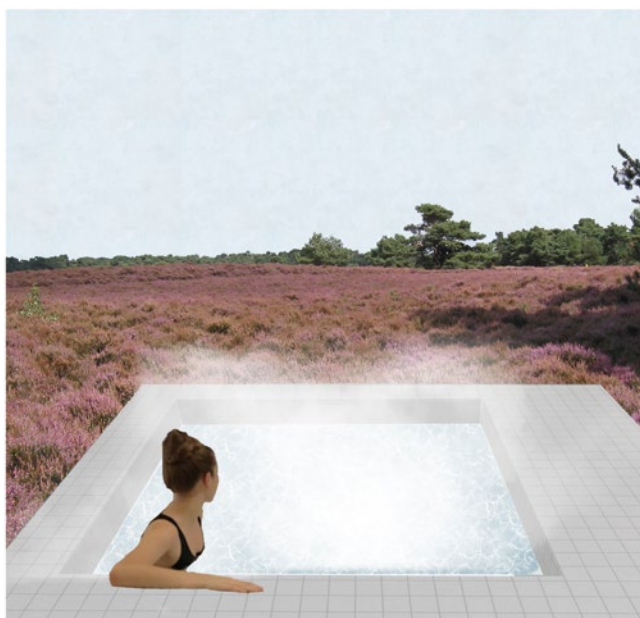
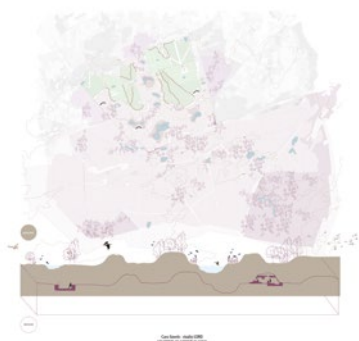
heather room



lakenramen



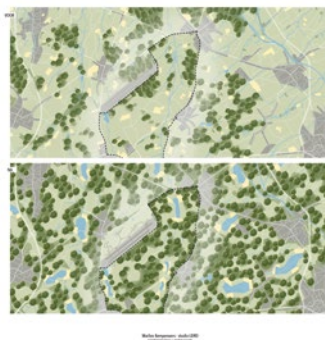
Rani Nijst, atmospheric landscape impressions

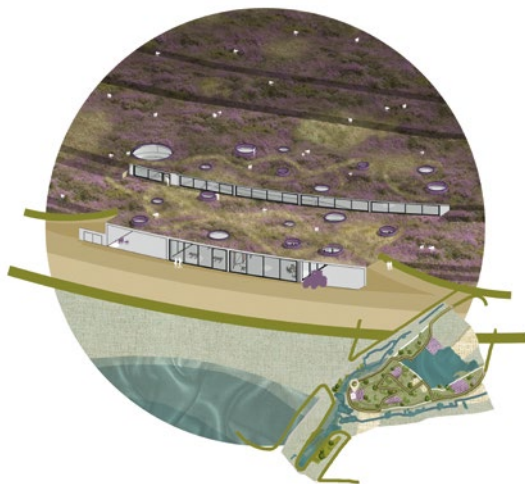
Caro Geerts - studio LMD
SPEERBEELD RECREATIE - ZWEMMOGELIJKHEID

Caro Geerts

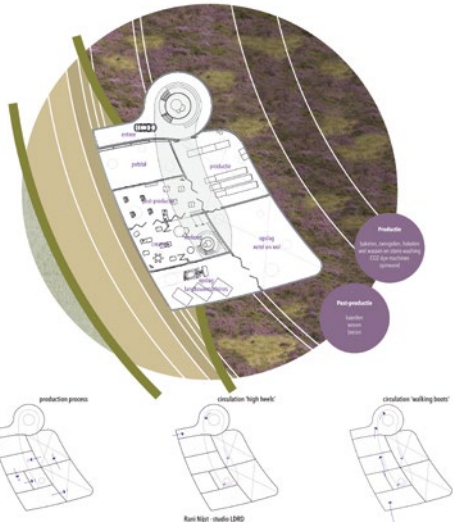
The sandy and dry nature of the soils provided an excellent habitat for pine trees. Similarly, gravel and, especially, sand extraction became widespread economic activities in the plateau region. Quartz sand, coarse Rhine sand and loamy Meuse gravels are dug in huge extraction pits, the extent and depth of which can easily be detected on uncorrected digital terrain models, just as the coal spoil heaps. The deep groundwater table, as a result of uplift, artificial irrigation and river incision, enables dry extraction of some of these mineral resources, in contrast to the much more difficult wet extraction of, e.g., more valuable Meuse gravels in the present-day floodplain. As a direct result of the economic and urban activities today all human activity in the landscape is geared towards an optimal irrigated landscape.

Together with global climatic changes this results in a landscape that is unable to replenish the groundwater table and therefore putting all existing fauna and flora as well as human habitation under stress. This studio ‘chapter one’ provides 19 personal student strategies, collectively working towards the Campine Plateau as the future “blue battery” for Belgium, against a background of climate change, socio-economic movements and human activities. The link between the current landscape and the overall evolution of the region is explored, as well as the future ecologic and economic values of the landscape... Each project consisted of a short introduction video by each individual student, and 9 presentation panels explaining each proposed strategy in more detail.

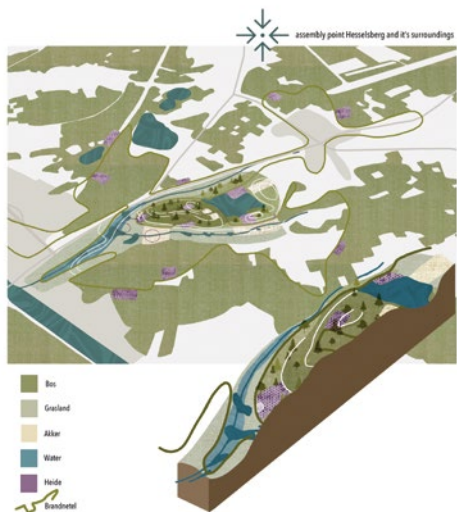




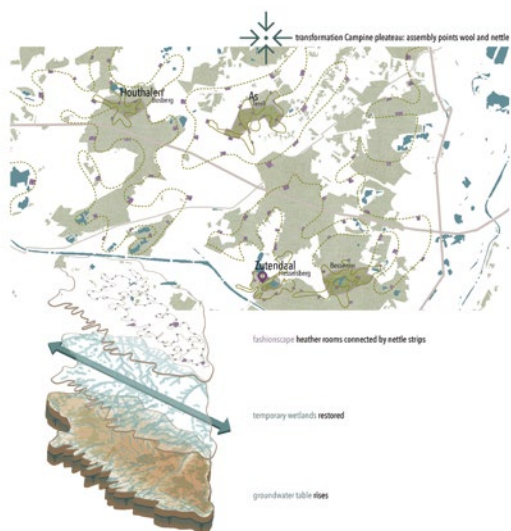
Rani Nijst studio IMA
2017/2018



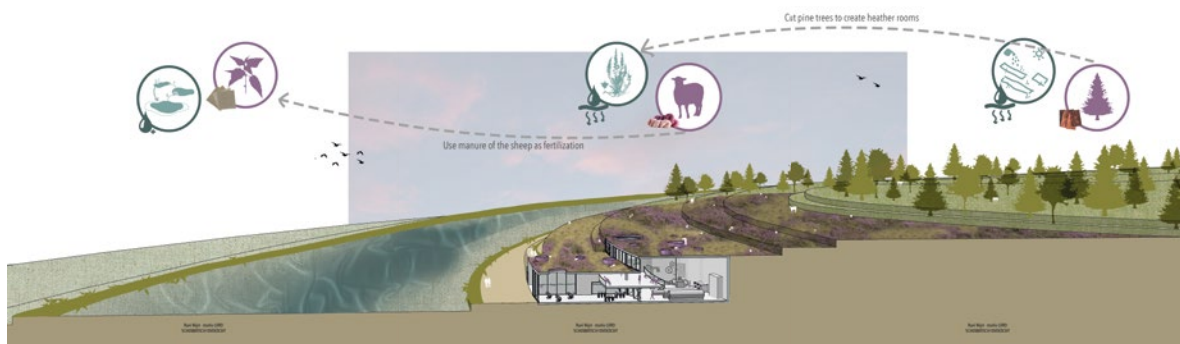
Rani Nijst studio IMA
2017/2018



Rani Nijst studio IMA
CONTEXT MACRO



Rani Nijst studio IMA
CONTEXT MACRO

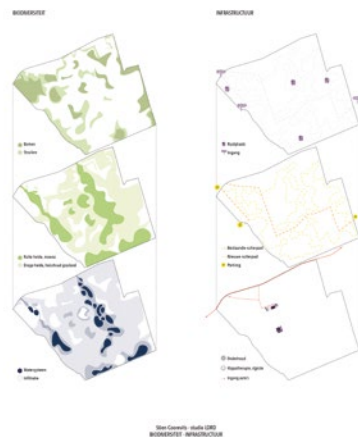
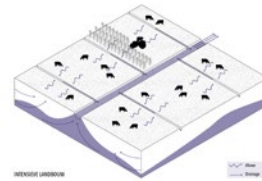
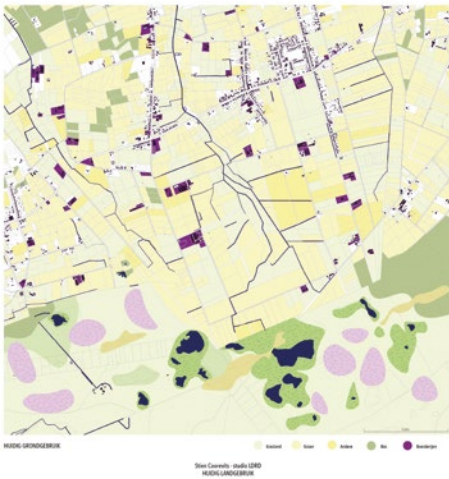


THE FUTURE HORSESCAPE

THE TRANSITION OF A DRAINED LANDSCAPE

Stien Coorevits

The project started with my own fascination for horses and horse riding. The story begins with two problems that occur on the Campine Plateau. First, there is the problem of horsification, where horses take up more and more agricultural land. The number of horses and their land use in Limburg is really high. The second problem on the Campine Plateau is the enormous drought. The drainage of naturally floodable and wet areas plays a major role in this. In a lot of places, marshes were drained by digging canals to become farmland. What remains are very poor soils. This is accompanied by a sharp decline in biodiversity, groundwater decline, and so on. We can see Flanders as an empty bathtub with no plug in it. This is how I come to my research question: How can horsification offer a solution for a drained landscape?





Stien Coorevits - studio IORD
NATIE HEIDE - MOERAS



Stien Coorevits - studio IORD
HEISCHRAAL GRASSLAND

STUDIO STUDIO URBAN POLICY URBAN DESIGN (UPUD)

FIRST MASTER ARCHITECTURE / 2019-2020, OSTEND: STEFAN DEVOLDERE, PETER JANNES,
DIETER LEYSSEN / 2020-2021, GENK, STEFAN DEVOLDERE, DIETER LEYSSEN

Studio UPUD runs during one semester of the first master of architecture. It allows students to learn about the role of the designer within urban policy and urban development. The studio was organized in 2019-2020 together with the city of Ostend and the Stadsatelier. In the academic year 2020-2021, the studio was set up in collaboration with the city of Genk.

The studio starts with an event at the city hall where short interviews are conducted by the students from aldermen, department heads and directors or key stakeholders. For this purpose, the students have formed groups around a number of themes (e.g., integration and diversity, innovative entrepreneurship, culture...). In preparation for the interviews, the students screen certain policy documents according to their chosen theme.

In a first phase, the students create a spatial matrix for each theme - a diagram in which the interviews and policy ambitions are 'translated' into possible spatial interventions. In this way they think about the spatial impact of certain ambitions and reflect on which programs and buildings are needed to realize them.

After presenting the thematic spatial matrices, each student chooses a piece of program he or she wants to build and picks one of about five sites that are proposed within the city. The sites are part of an important spatial structure or form crucial places for the city. For Ostend, for example, five sites were selected on the 'Royal Ribbon' or the ring road of Ostend.

On each site a new group of students is formed. They collaborate on developing an urban framework for the site, through the elaboration of their own individual projects. The students explore the scale of urban design and the interaction between their projects.

The final jury is organized in collaboration with the city. The interviewees are invited to participate in the jury, so that they can see how their statements were transformed into spatial interventions in the city. The jury also creates the opportunity to present the results of the studio in a small exhibition. Unfortunately, due to corona, the final presentations of both studios had to be organized digitally. We still plan an official moment with the local councils of Ostend and Genk to present the students work.



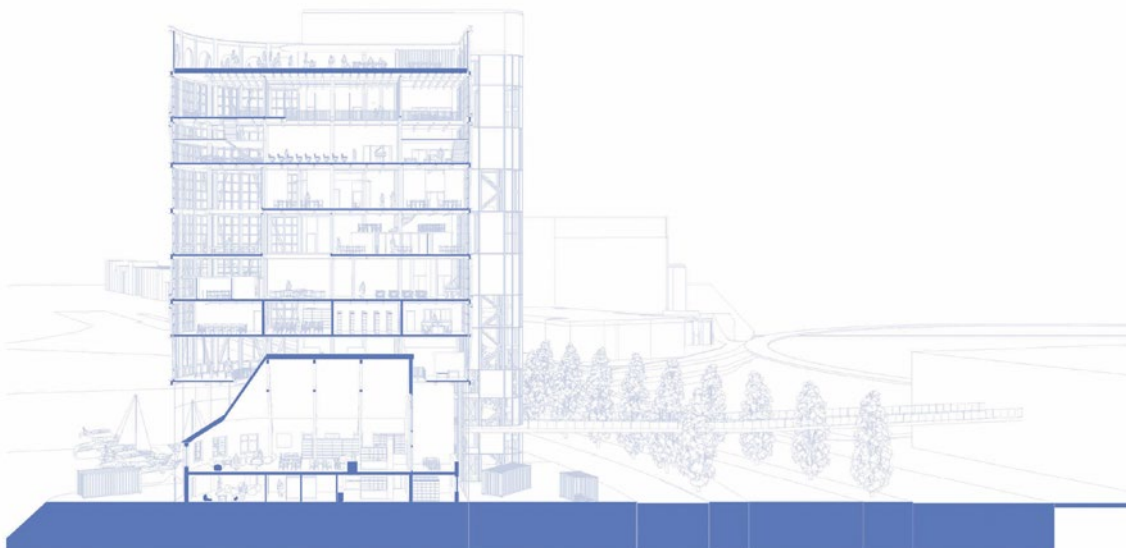
OSTEND: Daan Robben, Malinde Valee and Zoë Kuppens designed an Urban Framework 'North Snede' which densifies and organizes the node where the Royal Ribbon (the Northlaan) meets the seafront.



OSTEND: The Urban Framework 'Dorp Sint-Jan' by Femke Kleinhout, Rune Lierman, Marie Cornodius and Ynias Beyens creates a public square around the church Sint-Jan that seeks connection with the neighborhood, transforming the inner space of its building blocks into collective spaces (bottom). Femke Kleinhout designed a safe experience route through the neighborhood, tailored to the needs and perception of children (top).



OSTEND: Arthur Kennes converted an iconic Yacht Club building in the harbour into a cultural factory which fully integrates the original villa.



GENK: In the spatial matrix 'City of Residence', Hannes Christiaens and Sander Hayen arrange different ambitions for collective living according to different scales of intervention, while indicating opportunities on the map of Genk.

ambities

bouwstenen

	Betaalbaar Wonen	formele woontypologie	Duurzaam Wonen	energie ruimtelijk	Divers Wonen	intergenerationeel multicultureel
Kamer	<p>Privé ———— Gedéeld</p>	<p>Logement</p> <p>Studentenhuur</p>		<p>Tiny Housing</p> <p>Tim, Duitland</p>		
Huis	<p>Woon-voorziening O.V.</p> <p>→ Huizen → Huizen / Leden</p>	<p>Appartement Kleinere grondgebonden woning (bouw)</p> <p>Sociale (huur-) koopwoning</p> <p>Boulevard Patrimonium</p>	<p>(Sociale) Woningen renoveren</p> <p>Passiefhuur B.E.A. Woningen</p>		<p>Kamergewonen Meergeneratiewonen</p> <p>AG Architecten, Zuid-Nord</p>	
Tuin	<p>"De stad krijgt groene omgeving"</p> <p>Erfgoedwoning</p> <p>Eigen Samenleving + Groenproef</p>	<p>Urban Farming</p> <p>Urban gardening aan de Kalmbeek in Gent-Centrum</p>	<p>Collectief Energie Opwekken</p> <p>stadCLOUD, Maastricht</p>	<p>Daktuin</p> <p>Meerzijdig gebruik van openbare ruimte</p>	<p>Groene ruimte voor iedereen</p> <p>volleTUN + speedTUN + picknickTUN</p> <p>SCVO, Antwerpen</p>	<p>"Multicultural picknick in Park Sp"</p>
Plein					<p>ESL, Copenhagen</p>	
Straat	<p>Tuinstraten</p> <p>Bachem, Aquino</p>	<p>Urban Farming</p>	<p>Urban Farming</p>	<p>Urban Farming</p>	<p>"Lived Up"</p> <p>Bent Willems, Oostende</p>	<p>Een plek waar men kunnen samenleven</p>
Wijk	<p>sociale behoeften kunnen oplossen binnen de wijk</p> <p>"verandering lokaal wonen"</p> <p>Betaalbaar parkeren Gratis randparking</p> <p>Fietshub</p>	<p>Zuidwind (windmolenpark in Gent-Zuid)</p> <p>Energyville (Thorpark)</p>	<p>Inbreiden, met Urbanen</p> <p>Overzicht, shops en fietsen bouwplan</p> <p>"In een te veel naar de buiten."</p>	<p>Nationale Park Hoge Kempen</p> <p>De Maat</p> <p>Ten Hilt Winterslag</p>	<p>Gesegregeerde Diversiteit</p> <p>Wijk 4</p> <p>Wijk 1</p> <p>Wijk 3</p> <p>multicultural shop</p>	
Regio					<p>Wijkvucht</p>	



Kamer

De kamer als kleinste bouwsteen van het wonen kan op verschillende manieren worden benaderd afhankelijk van in welke vormvorm het wordt geplaatst. Het moet mogelijk zijn voor elke Genieër aan de goet te kunnen wonen en een kamer/onderdak te kunnen krijgen. Dit begint bij vormgeven als een logement of studentenkamers. Verder is het ook de ambitie om telkens van een kamer of huisvesting te kunnen worden voorzien ongeacht waar je staat op de sociale ladder. Het moet ook mogelijk zijn om te kunnen opklimmen op deze ladder binnen de stad Genk zelf. Van sociale huiswoningen tot de meer kapitaalkrachtige woners.



Huis

Het huis, de verzameling van ruimten die samen een verbindend verhaal vormen. Dit moet kunnen binnen het klassieke woonmodel maar Genk is ook toe aan nieuwe woonvormen waar er meer wordt ingezet op het delen van sommige ruimten. Dit begint met zich mee dat er betaalbaar kan worden wonen met een hogere woonkwaliteit. Er moet ook gekoken worden naar het bestaande sociale woonlandschap hoe deze kan worden klaargestoomd naar een meer klimaatvriendelijke toestand. Zelfde geld voor het erfgoed in de wijken, deze zijn toe aan een opwaardering en renovatie. Stad Genk stelt verschillende strategieën voor hoe hun inwoners op eenvoudige wijze op eigen terrein een steentje kunnen bijdragen aan een klimaatrobustere stad. Dit kan door bijvoorbeeld geveltuinen, daktuinen etc.



Twin

De tuin zien we op verschillende manieren. Het nabij zijn van groen is een belangrijke factor voor de woonkwaliteit. Dat groen kan zich vertalen in verschillende vormen. We denken hierbij niet enkel aan een eigen tuin maar ook aan gedeeld groen. Zo kan je betaalbaar wonen en ook genieten van kwaliteit groen in de buurt. Voorbeelden hiervan zijn daktuinen, nabijheid van parken, gedeelde voortuinen, etc. Die gedeelde tuinen kunnen als voorbeeld dienen voor de private tuinen. De stad toont zich hier als voorrechter van hoe er duurzaam kan worden omgegaan met de groene ruimte. Het is mogelijk voor elke Garkensier aan bijvoorbeeld te kunnen zeggen 'De groenten die ik keep zijn hier in mijn wijld gekweekt'. Die tuin kan ook worden ingezet om het samen-hoofdgedeelte te versterken. Tuinen met voor ieder wat wils. Voor oma en opa, vrienden en vriendinnetjes, mensen die graag actief zijn of ook gewoon de mensen die graag buiten een rust toekomen.



Plein

Het plein biedt ruimte om samen te komen, om elkaar te leren kennen. Naast het sociale verhaal kan een plein ook worden ingezet voor grote, vaak verharde, oppervlakte hoeft geen vijand te zijn. Het is zo bedacht dat ze als waterbuffers werken en met hun grote oppervlakte kunnen opruimen om terug naar de natuur te sturen. Het plein kan ook cultuur te ontdekken, om elkaar talent te zien bijbrengen. Het plein is een festival of talentenshow. Er is ook ruimte om eens een ballet te zien of een auto of venster kapot te maken. Ruimte om veilig te kunnen spelen of kleren thuis te komen. Het plein moet ook ondersteuning bieden voor voorzieningen, een geïsoleerd plein trekt negativiteit aan en kan worden gebruikt om tot een harmonieus geheel te komen.

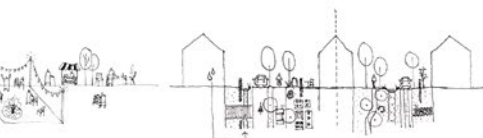
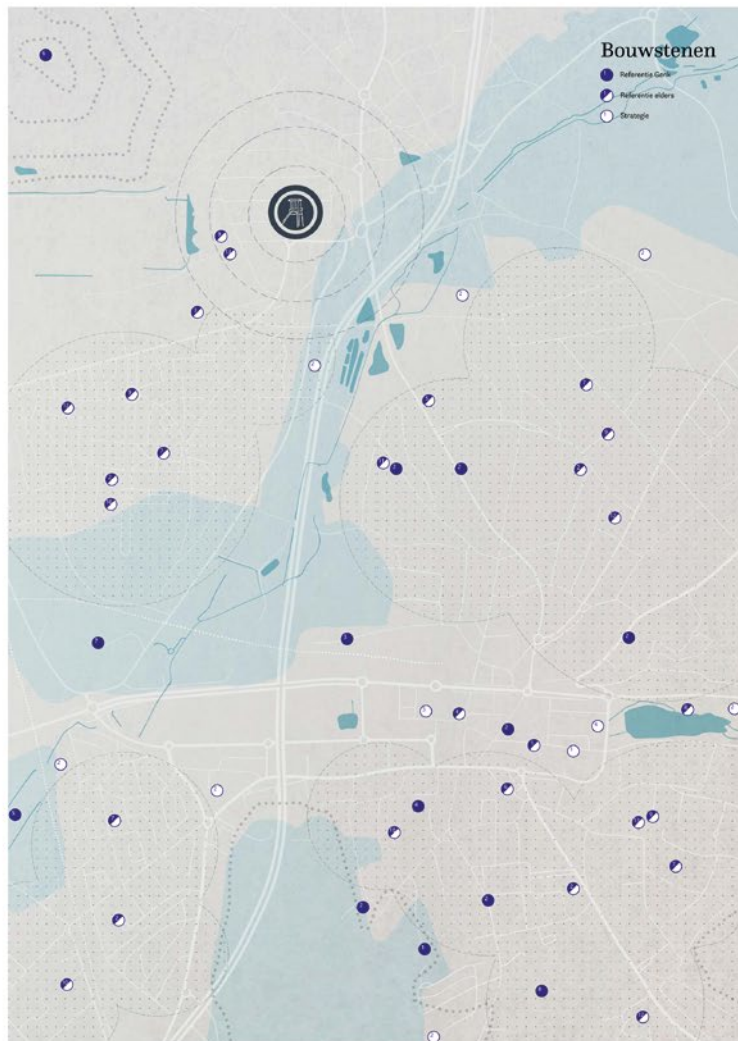
DE WOONSTAD

Hannes Christiaens
Sander Hayen

1e Master Architectuur
U Hasselt 2020

Wonen is meer dan enkel de architecturale kwaliteit van de woonst. We denken dat goed wonen veel meer vraagt om in rekening te houden. Met deze matrix proberen we de verschillende aspecten hiervan te onderzoeken a.d.h.v. een aantal bouwstenen van het wonen. Die koppelen we aan 4 soorten van wonen als ambities of streefdoelen. De matrix is ingevuld met verschillende acties, strategieën en referenties die bijdragen tot het streven naar die ambities. Telkens gerangschikt op schaal van de bouwstenen.

Samen Wonen



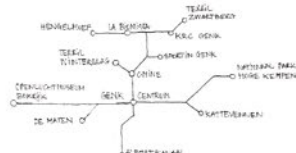
Straat

De straat is meer dan een verkeersader waar koning auto reseedert. De woonkwaliteit kan worden verhoogt wanneer de straat wordt "versacht". Dit houdt in om traag verkeer meer welkom te laten binnen deze ruimte. De straat kan op plekken ontruimd worden om zo meer groen te introduceren. De auto maakt momenteel een groot deel uit van de identiteit van vele Genkaren dus de auto weggevoeren is zeker geen goed idee. Een ander belangrijk element van de Genkse identiteit is het wijkvoed. Zich gemakkelijk verplaatsen in de wijk is dus van essentieel belang, dit bijvoorka met de fiets, step of te voet. We zien ook potentieel in de voortuinen. Deze ruimte kan op sommige plaatsen worden gedeeld om tot een efficiënter en krachtiger ruimtegebruik te komen. Stroken hiervan kunnen worden opengesteld en dienen als wadi en om zo ook wat blauw te introduceren. Hiermee wordt de grens privaat-publiek ook wat verzacht door het plaatsen van dat nieuwe element.



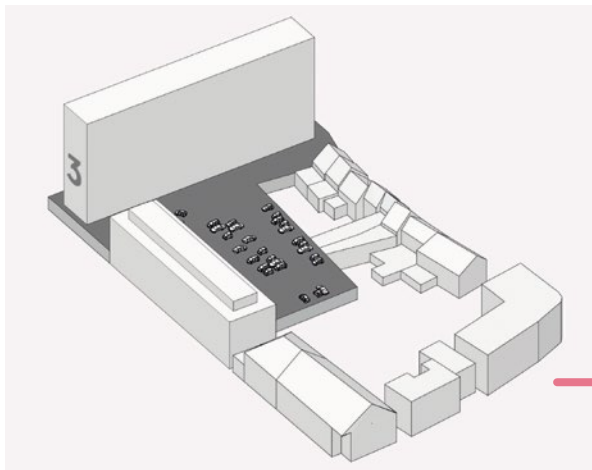
Wijk

De wijk is dat wat de Genkenaar typeert. De woonkwaliteit in de wijk kan verhoogt worden door de publieke ruimte wat meer vrij te maken van de auto. Dit kan door goede randparkings te voorzien en een sterk fiets- /voetnetwerk uit te werken. Die publieke ruimte bepaalt sterk de identiteit van de wijk en mag dus ook zo worden geconceptualiseerd. Elke wijk met een eigen publieke/ groene karakter. Er moet ook voldoende attractiviteit zijn aan elke wijk om een divers publiek van inwoners aan te trekken. Genk mag dan wel op papier een van de meest diverse steden zijn in Vlaanderen maar dit toont zich niet in elke wijk even sterk. Diversiteit is meer dan een hoeveelheid verschillende nationaliteiten. Die grote diversiteit moet zich ook op wijk niveau tonen door meer verschillende bewoontertypes samen te laten leven, zowel op vlak van leeftijd als achtergrond.

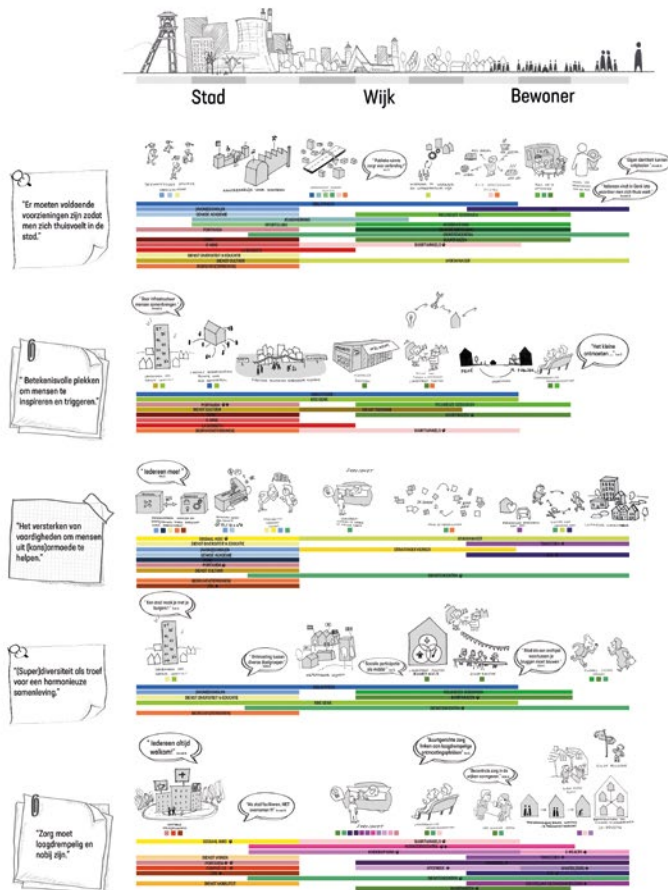


Regio

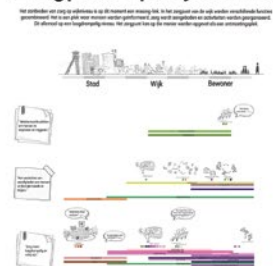
De regio bepaalt ook de woonkwaliteit. Genk heeft veel troeven om nieuwe inwoners aan te trekken. Een inwoner van Genk voelt zich meer verbonden met de wijk in plaats van de stad Genk in zijn geheel. Dit is ook iets waar men trots op mag zijn en verder moet op inspelen. Hierbij mag wel niet vergeten worden dat Genk centrum ook de rol van centrum wil kunnen uitoefenen. Het is dus belangrijk om het centrum zeker ook als zwaartepunt op te vatten. Maar ook wat er zich aan het centrum van de stad zich afspeelt maakt deel uit van de woonkwaliteit en identiteit.



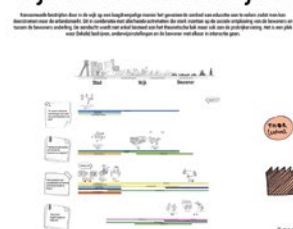
Zorgzame en harmonieuze stad



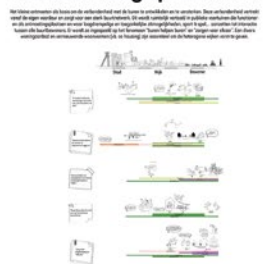
Zorgpunt op wijkniveau



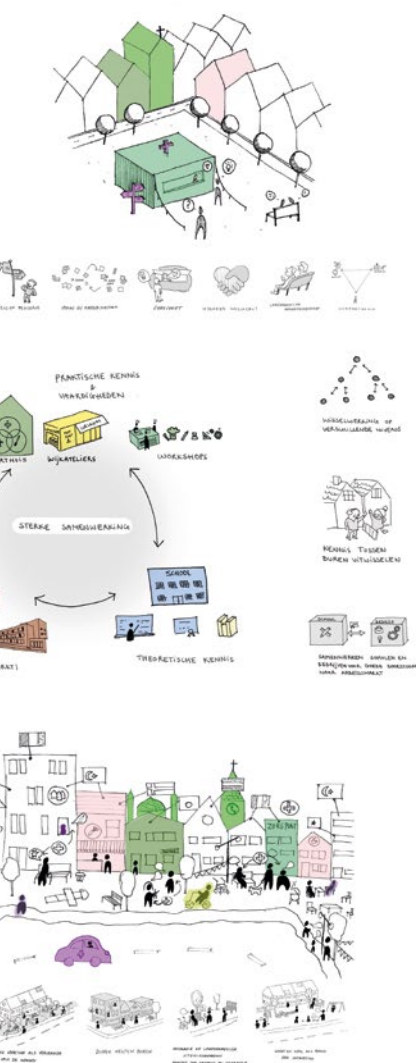
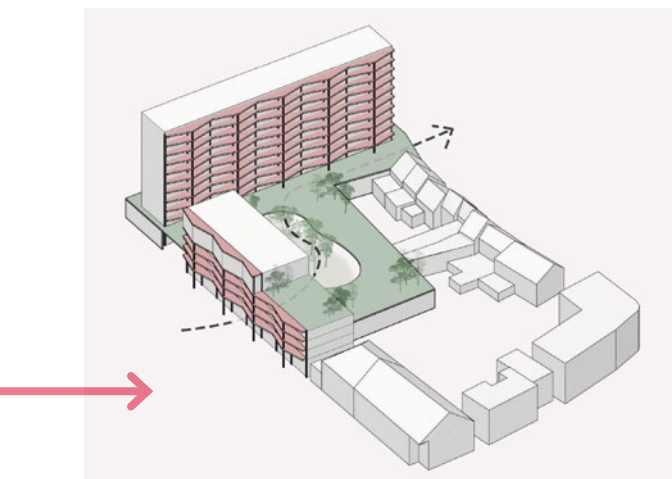
Interactie tussen wijkateliers en bedrijven



Huiselijke publieke ontmoetingsplaatsen

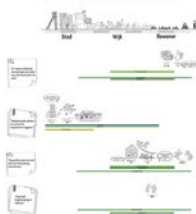


GENK: The spatial matrix 'Caring and Harmonious City' (Reine Baeten, An-Sofie Suffeleers and Lotte Vandermeulen) translates five ambitions into potential stakeholders and spatial interventions at the level of the city, the district and the resident (bottom). An-Sofie Suffeleers then transformed a shopping mall in the city center into a people's palace where the Genk identity is central (top).



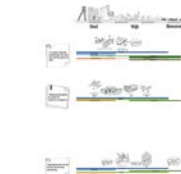
Landmark voor Genkse identiteit

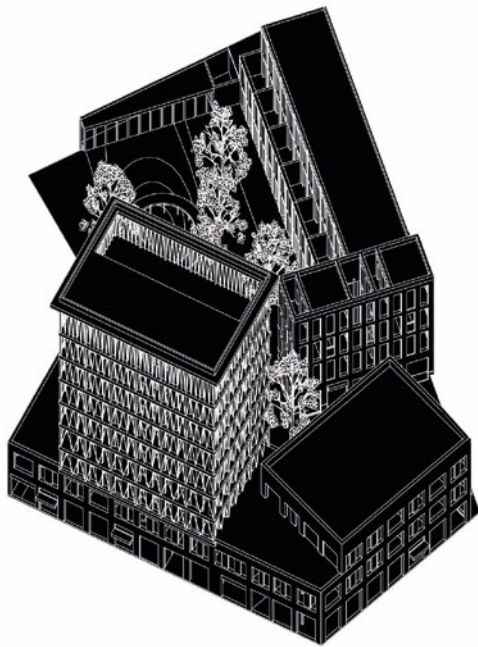
De Genkse identiteit van gele geventrakte stad, de wijken en de buurten. Genk is een unieke culturele en sociale ruimte, een plek waar de stad en de buurten samenleven en elkaar ondersteunen. Genk is een plek waar de stad en de buurten samenleven en elkaar ondersteunen. Genk is een plek waar de stad en de buurten samenleven en elkaar ondersteunen.



Ontwerpen van de tussenschaal

De tussenschaal is een belangrijke schaal in de stad. Het is de schaal van de buurt, de wijk, de straat. Het is de schaal van de mens, van de familie, van de groep. Het is de schaal van de stad, van de regio, van het land. Het is de schaal van de wereld, van de mens, van de familie, van de groep. Het is de schaal van de stad, van de regio, van het land. Het is de schaal van de wereld, van de mens, van de familie, van de groep.





GENK: With their Urban Framework 'Platform aan de laan' Hannes Christiaens, Nina Van Gelder and Maarten Ulrichts redesign an intersection on the Everse Coppéelaan into a public place that connects to the surrounding residential fabric (bottom). In the 'Placemaking' project, Hannes Christiaens is testing different housing forms in one urban building block (top).



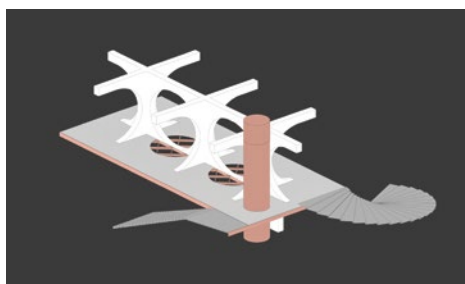
GENK: In Winterslag the residential fabric is up-graded with public space and functions. Siemen Vuegen's 'Kunstconnectie' project links an art school and a residential and workshop tower to the cultural site of C-Mine (left). With 'Backstreets Back' Bram Vanwelde designs a new and diverse public domain inside the building block behind the commercial street of the Vennestraat (bottom).



STUDIO 'LES FOLIES DE CORDA'

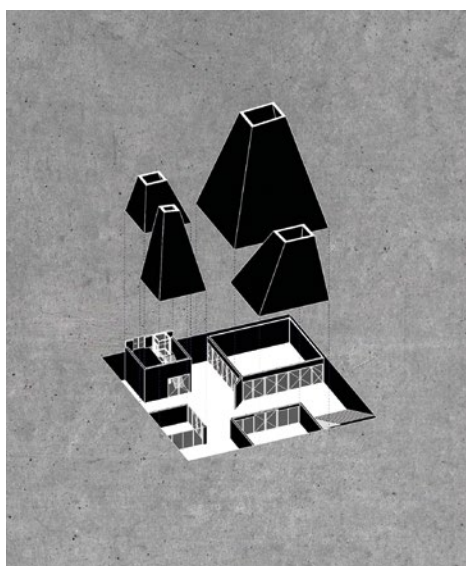
JAN VANWEERT, PETER JANNES

Design and structural thinking are assumed to be complementary. The studio focuses on a design brief in which the relationship between structure, materiality and the architectural detail is explored. In doing so, it focuses on a process of awareness and design methodology in order to arrive at a structural concept from the properties of the material that is the carrier of the architectural design. This includes understanding and designing the architectural detail as an essential part of the design task. Corda-LRM acts as the 'client' in our studio's design exercise.



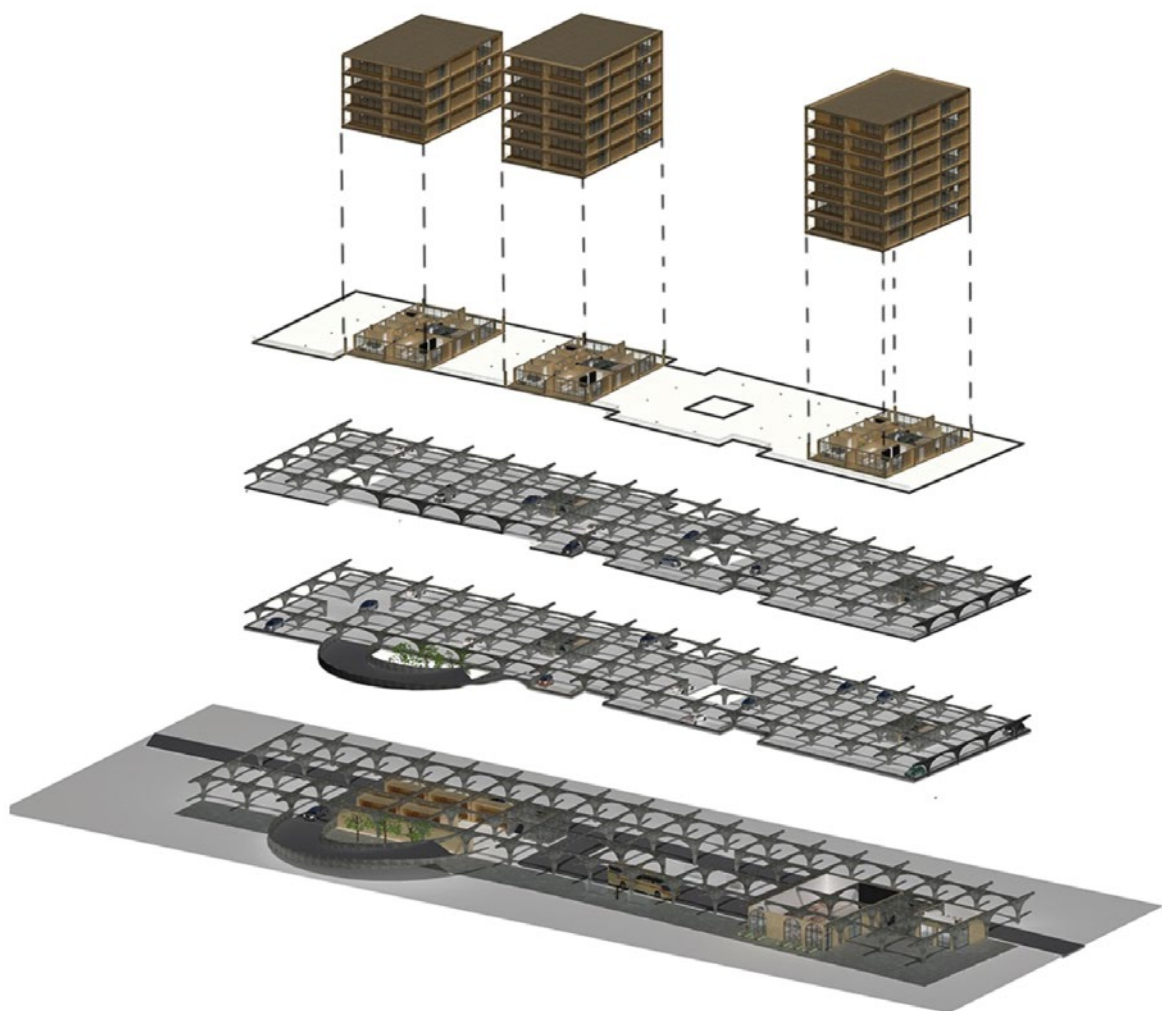
Caro Geerts - Endstation cable car, Canal site

It has the ambition to expand its activities on campus in the near future with a 'School of the Future' and a Corda-Arena for E-congresses, E-games, E-sports, etcetera.



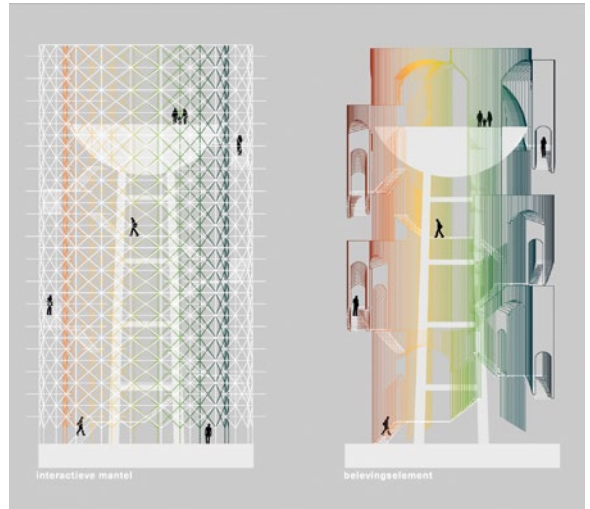
Sofie Truyen - Billboard building Dusart, Hasselt

Corda-LRM is commissioning our faculty to come up with solutions for an improved or new mobility plan that will connect the Corda campus to the city center of Hasselt in an innovative and sustainable way. In addition, they are asked to make punctual interventions within the existing structure of the campus that will support the new programs on campus. Complementary to this task, a limited number of students are working on a billboard building that will give our faculty a face in downtown Hasselt.

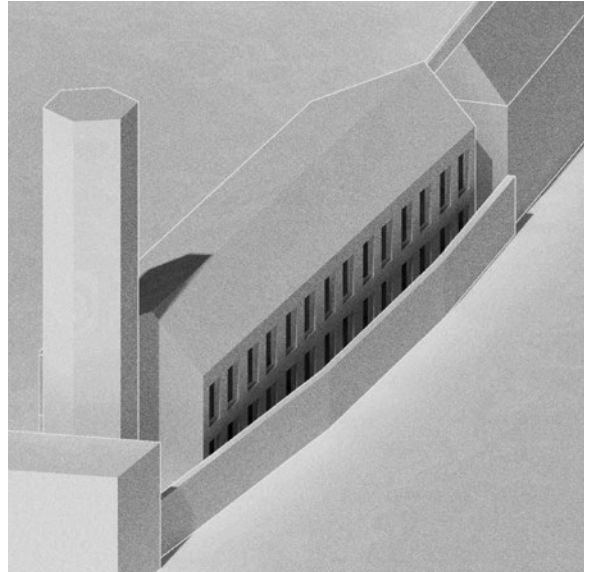


Jolien Krops - structure for parking and short stays, Koning Boudewijnlaan, Hasselt

BO MARTENS works around the old water tower on the Corda campus. She is designing a hybrid installation in which experience and reflection are central. The water tower is completely preserved and is enclosed by a shell constructed from scaffolding material. Here canvases are hung that on the one hand strengthen the visual image of the water tower and on the other hand create a place of rest in the bustle of the campus. The water tower lies at the intersection of landscape, architecture and visual art. It invites to visit. The scaffolding forms a hard bolster that is filtered through the mesh canvases after entering. It creates a subtle transition from the busy business world to the experiential moment in the contemplation space.

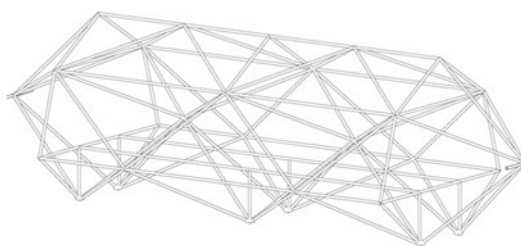
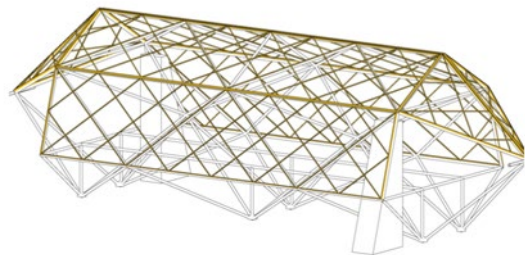
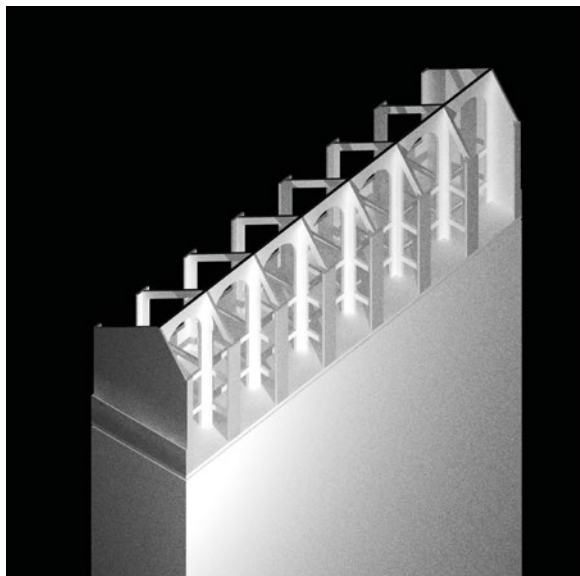


HANNES CHRISTIAENS designs a 'billboard' building for the UHasselt, a place where the university can showcase itself. The location is the beguinage site in Hasselt - a place that is rather closed in character. This design seeks to bridge the introverted character of the place with the extroverted nature of the program. The building tries to anchor itself on the historical site and is designed as an intelligent ruin. The structure is conceived in such a way that changes to the program remain possible. The building forms the final capstone in the perimeter of the beguinage site.



ZJEF VAN DEN BRUEL'S design includes a mobility hub on the Elfde-Liniestraat in Hasselt. The existing traffic flows are extended with a stop for a cable car between the Corda campus and the UHasselt university campus in Diepenbeek. The structural concept leads to a clear architectural design in which the interaction between the various mobility flows is made visible.







STUDIO 'FRUITSPoor'

JAN VANWEERT, STEVEN PETIT, SARAH MARTENS

SUPERVISION STUDIO FRUITTRACK '18-'19-'20

The studio introduces students to the theory and practice of urban landscapes and to the preservation of the environmental heritage of the context of the Flanders Region. Studio Fruitspoor is a research-by-design project exploring the phenomenon of identity and urban/landscape-retrofitting.

In Limburg we will be exploring the potential of retrofitting the Kolenspoor. After the closure of Ford Genk, we need to rethink the Kolenspoor, which had been for years the backbone connecting several coal mines and Ford factories. It was a way to connect various actors around collective perception, movement and production. What is left is a line that crosses the middle of Limburg and on its way a series of urban accumulations with housing, working and recreation spaces.

The challenge to connect and reinvent a network using the underutilized rail in an inventive way, through the use of energy and technology cycles, people know-how could shape a new idea of public welfare. A challenge that fits within the policy area in Flanders and which should be the basis for a strategic, dynamic and achievement-oriented spatial development.

To bring the story of the Kolenspoor back to life and translate it into a project that may generate shared profits,

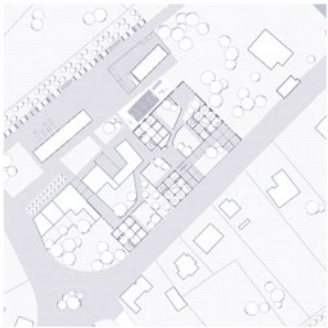
Space Flanders has been working since 2015 with Architectuurwijzer and Z33. Together they developed a website that acts as a digital platform that gathers all the studies, visions and ambitions in this area, connecting with and accessible to a wide audience. As a visitor of this website, you can navigate the virtual Kolenspoor. In addition to a current look at this deserted landscape, you will also get pop-ups with interviews, maps and publications that reveal the potential of this line.

Furthermore, with a critical attitude towards the topics and readings that will be suggested during the class tutorials and towards the student's research path, the student will be asked to articulate and apply a set of design intentions that will be manifested through the deployment of the process.

The emphasis on intentionality and critical awareness will also apply to the student's use of representational media (diagrams, videos, interviews, drawings, models) and the materials from which they are made, as instruments of design investigation and description. As with any mode of communication, the medium can, indeed, be the message, or at least the medium has a profound effect on the content of the message.



Context Plan
Lauren Van de Vel



Site Plan
Lauren Van de Vel



Concept
Lauren Van de Vel



Isometric Site Plan
Lauren Van de Vel



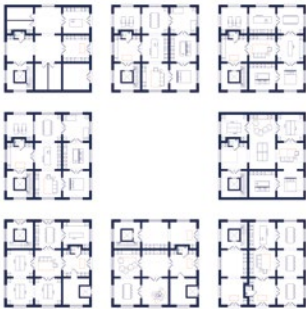
Interior visualization
Lauren Van de Vel



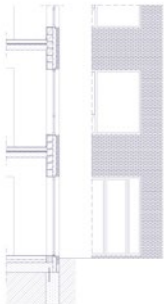
Exterior visualization
Lauren Van de Vel



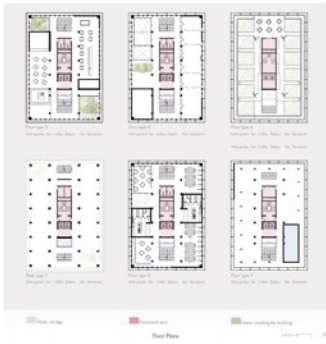
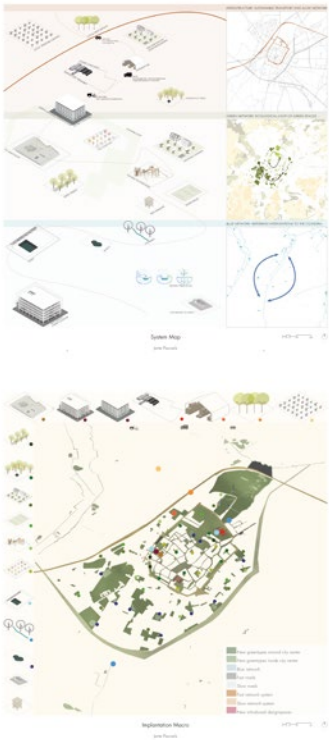
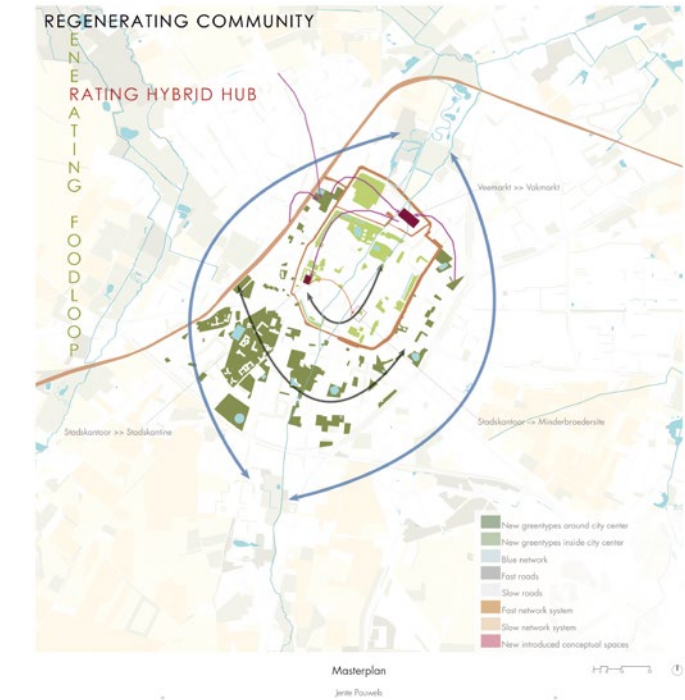
Elevation drawing
Lauren Van de Vel

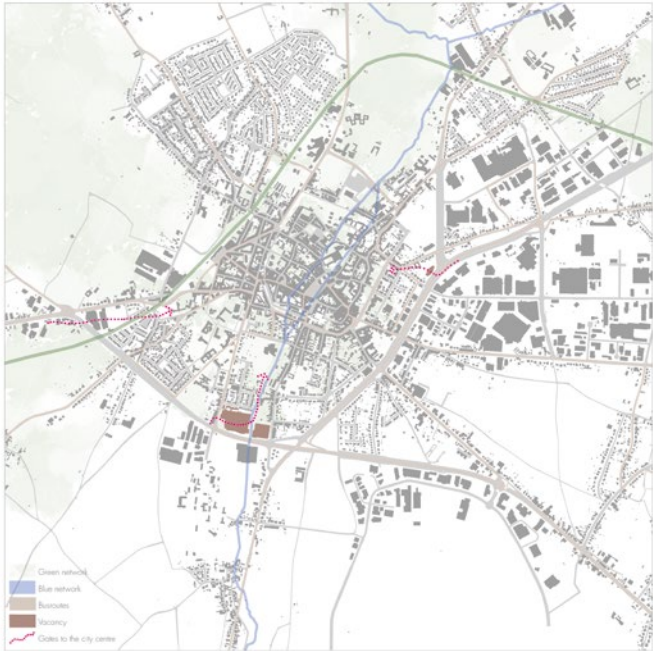


Floor plans
Lauren Van de Vel

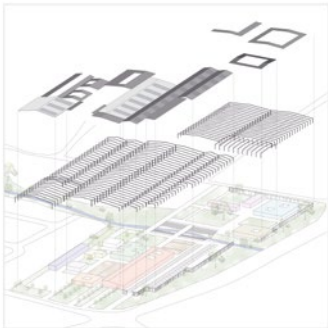


Cross-section
Lauren Van de Vel

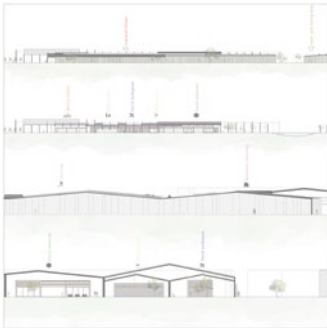




Masterplan macro-scale
Inne Lemmens



Exploded view
Inne Lemmens



Facilities and sections
Inne Lemmens



Social network
Inne Lemmens



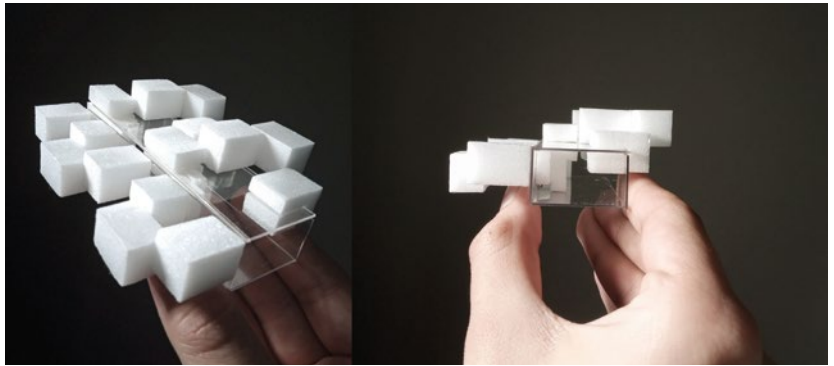
Facility detail
Inne Lemmens



Walking through the site
Inne Lemmens



Sitting in the open air theater
Inne Lemmens



concept model, Jonas Heeman

- Wonen
- Wonen-Werken, praktijkruimte: dokter, psycholoog, tandarts
- Wonen-Werken, diensten: fietsermaker, bakker, meubelmaker, buurtwinkel
- Polyvalente zaal



living models, Daan Robben



Malinde Valee, concept image

STUDIO PLAPERI

JO JANSSEN, GUY CLEUREN

Within the studio Plaperi [plattegrond (map) – periferie (periphery)] the possibilities are explored around the theme of working and living and what this can mean for the rural environment, such as village center strengthening and landscape involvement. Border regions are characterized by innovation and a spirit of enterprise. Border regions appear to be remote from urban centers, but they are more at the heart of Europe than urban centers.

Domestic and professional life is increasingly taking place in the same residential environment.

Before the industrial revolution, living in the workplace was the norm. Buildings in which people lived and worked were common. Villages were largely self-sufficient. The structure with the dual function was designed for it and was called 'house'. Later, house only took on the meaning of a building for 'living'. Currently, home working is one of the fastest growing labor markets in Western Europe. It is increasingly becoming our 'natural' environment. Because of working from home, the radius of action will be more and more around a central place. Not only the home itself, but the entire immediate living environment will evolve.

There will be an increasing mixture of functions, which offers opportunities to save space.

From a personal fascination and an autobiographical approach, a student will give his or her own identity to the master project.

FEMKE KLEINHOUT

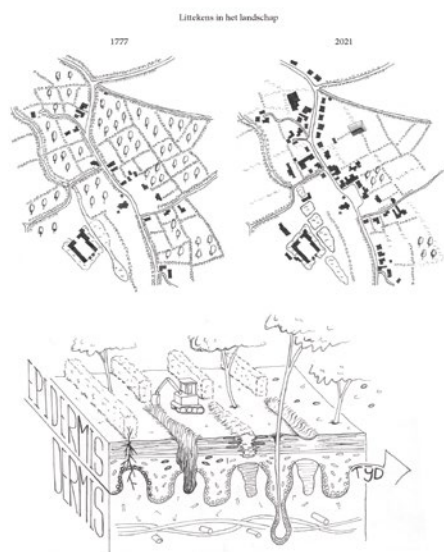
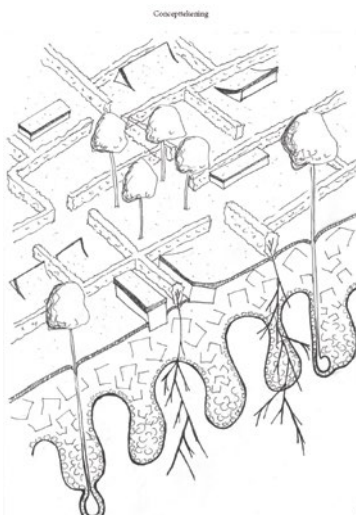
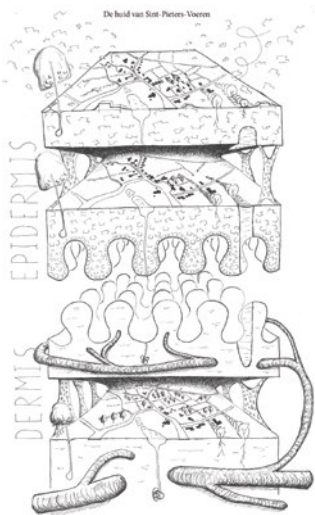
LIVING-WORKING IN VOEREN

The aim of the thesis was to reflect on the landscape of Sint-Pieters-Voeren from a care and cure perspective. In order to look at the landscape of Sint-Pieters-Voeren from the human aspect, the choice was made to conceive the landscape as the skin of the village. By conceiving the landscape as the human skin, it is possible to look at the vulnerability of the landscape. The skin can be seen as the medium that communicates between the body and the outside world. Thus, the landscape acts as a communicator between the users and the underlying structures. One of the works that resulted from the thesis is: 'Scars in the Landscape'.

In 1777 Sint-Pieters-Voeren was characterized by a rich hedgerow landscape with orchards, in 2021 very little of this remains. In a few places, some trees and hedgerows have survived, but most have changed over the years to scars in the landscape. From the various analogies between the human body and the landscape of Sint-Pieters-Voeren, the structure of the skin is visible, consisting of the dermis and the epidermis. The dermis is the deepest and is considered a permanent layer where the identity of the place is stored. The epidermis is seen as a temporary layer that serves as protection against external attacks. Attacks such as the asphaltting of green spaces, damage the identity of the landscape, but do not penetrate the dermis and are therefore easily reversible. The amputation of the hedge structure, on the other hand, is of such an impact that it has resulted in mutilation of the identity.



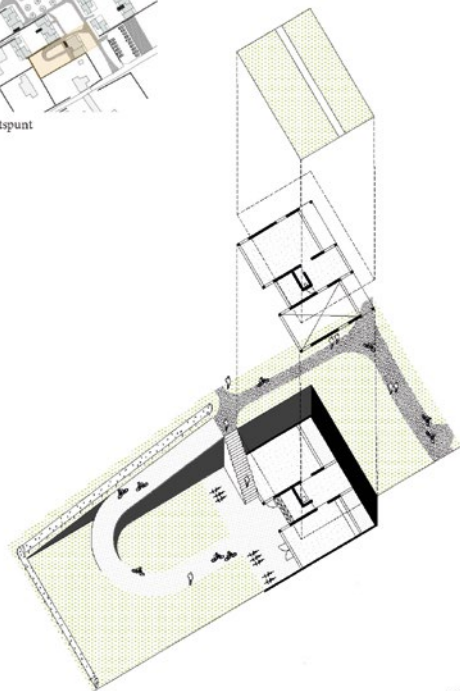
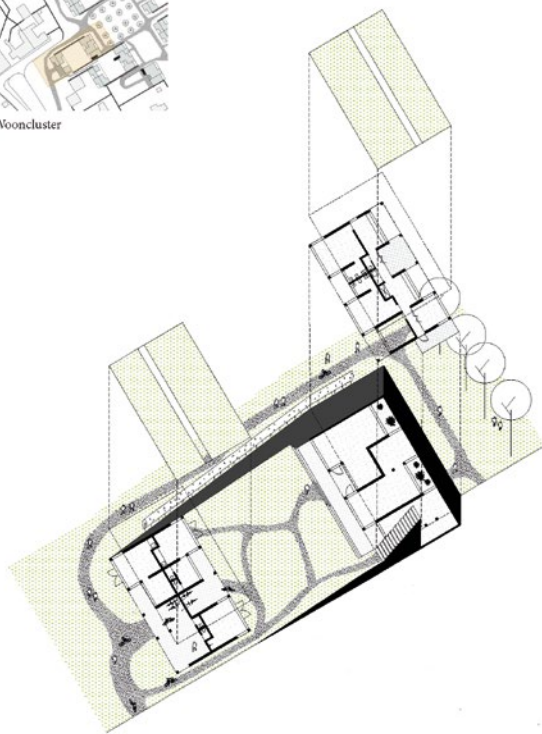
The hedge structure, which is deeply rooted in the identity of the village, is given a decisive role again by reintroducing the once dominant hedge structure. The (new) buildings rise up from the ground, but are subordinate and must give way to the hedge structure. The landscape will be divided into different rooms by the hedges. The working houses that are developed will be carefully situated and designed with respect for the landscape. Instead of standing as a wall between the residents and the landscape, the houses should invite to explore the landscape. As work / recreation, sport has been introduced. In combination with the naturally sporty landscape and the fact that this area is very adept at recreational sports, it makes it the ideal place to focus on this. Cycling (cyclists, cyclo-cross riders, mountain bikers) has been chosen because this discipline can be practiced at a high level with relatively few facilities. The biggest asset is the landscape and the many bicycle networks that already exist. In addition, a space will have to be provided where recovery training, strength training, and (online) consulting can take place.



Wooncluster



Fietspunt



Snede woon-werkcluster



Aerial view of the Keramo site



group site visit

WEITERBAUEN-OMBOUW

DEGROWTH, SOUND AND RESILIENT CITIES FOR FUTURE GENERATIONS

JO BERBEN, EEF BOECKX, ROMAIN MÜLLER

The master studio urbanism will be working for the next three years on the theme 'Degrowth'. The principle of economic growth today is under pressure, due to climate change and growing social inequality. In our studio we would like to invite our students to investigate what a society of Degrowth could be like and how architecture could serve it. The first year we focus on the strategy of 'WEITERBAUEN-OMBOUW'.

The Paris Climate Agreement, concluded in 2015, has led to increasing attention for the reuse of material in construction projects. The use of renewable energy sources, and the reduction of waste production and CO₂ emissions are important aspects. Closing cycles is currently seen as the way to achieve the goals.

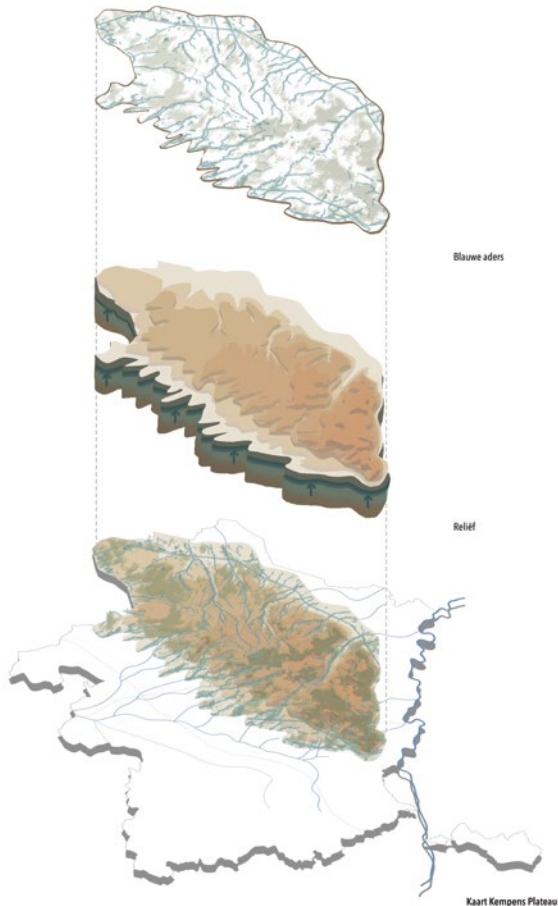
Conversion, adaptation, reuse - these techniques are as old as construction itself. However, since the industrialization of the building industry and the emergence of modernism in architecture, newly constructed buildings have dominated our idea of good and progressive architecture. For decades, conversion did not play a significant role in architectural practice.

Today, things have changed. The industrialization of the construction industry has led to environmental degradation, and the reform potential of modernism has been exhausted. Consequently, the existing building stock is one of the resources - perhaps even the most important resource - for the transformation of our cities.

PAULINE BORREMANS

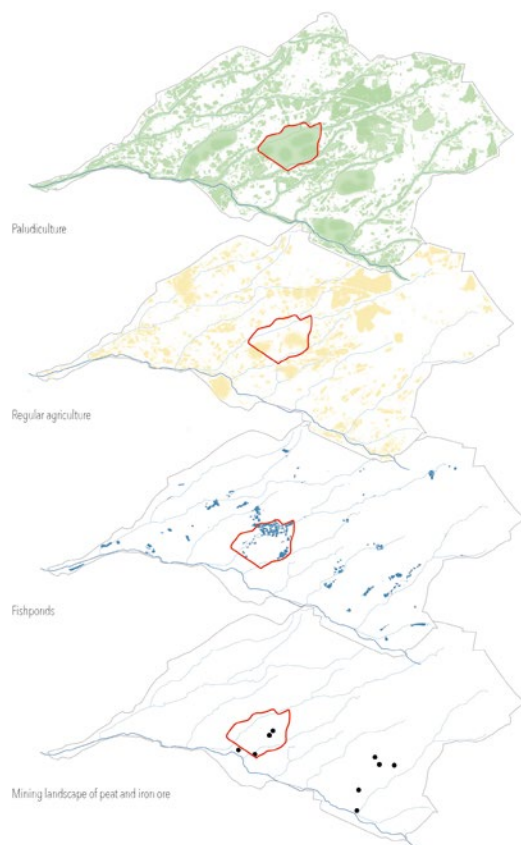
PALUDICULTURE, A NEW IDENTITY FOR DE WIJERS

The effects of global warming are becoming increasingly visible in the Flemish landscape. Despite an increase in the annual average amount of precipitation, Flanders is experiencing a drying up of the subsurface. There is an urgent need for a large-scale landscape vision to guarantee the local extraction of drinking water in the future. A strategic place to partly solve the water problem is De Wijers. This is a seepage area on the edge of the Kempen Plateau where the marshlands are rapidly being drained to develop the land.



By transforming agricultural and natural areas into a paludicultural landscape, the wet biotopes are expanded and farmers are given a sustainable earning model. Paludiculture is an innovative concept in which crops are grown on wet soils with high and strongly varying groundwater levels. In our region, this landscape can be used to produce regenerative building materials. To further develop and optimize the research in this area, a research center is being built on the site where the university, together with companies and local farmers, can explore the possibilities of the new landscape. The center is built as a model for the use of the new building materials and is partly organized as a visitor center to introduce interested parties to the new crops. The pilot project will begin with a few acres of paludiculture and will expand throughout De Wijers as the research progresses. By transforming the landscape, the plateau's water battery can be restored and potable water guaranteed for the future.

De Wijers is now the showcase for paludiculture in Flanders. This landscape forms the pivot of research into sustainable wet cultivation and entices national and international researchers and nature lovers to visit this unique water landscape.



Sewerage works, Kuringen-Heide



Regular agriculture



Fish farms, the Wijers



Use of iron ore at Sint-Geertrudiskerk, Kuringen



Joseph Coemans - wetland to Genk



WINNER WANATOO AWARD 2021!

For the 16th year in a row, the Wanatoo Prize was awarded. Architecture student Pauline Borremans snatched up the main prize. Her design convinced the jury. With her thorough research, she wants to make 'the Wijers nature reserve' the main source of water for the increasingly dry Flanders. This makes her the first architecture student to win the coveted Wanatoo Prize. Pauline Borremans did not only win the main prize, the Audience Award also landed in her hands.

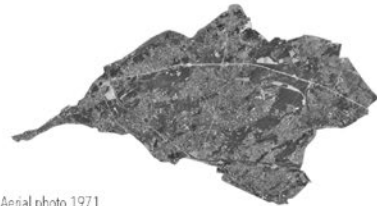
With the Wanatoo Prize, Z33 House for Contemporary Art, Design & Architecture, together with its regular partner, newspaper 'Het Belang Van Limburg', is looking for the best art graduates in Limburg. In this way, Z33 wants to support and offer opportunities to young, local talent. Z33 and Het Belang Van Limburg organise the contest in cooperation with LUCA campus C-mine Genk, PXL-MAD Hasselt, PXL-Music and Hasselt University.



Paludiculture landscape 2100



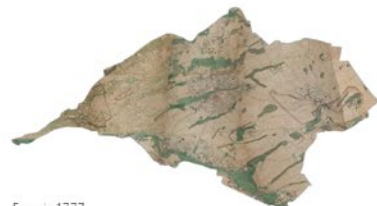
Aerial photo 2020



Aerial photo 1971



Vandermaelen 1846



Ferraris 1777





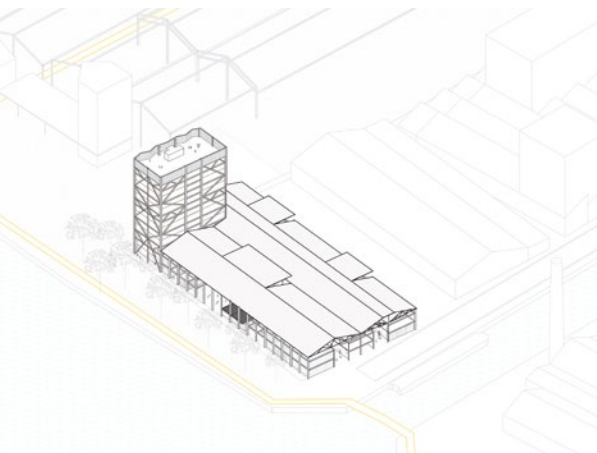
Upscaling map the Wijers in 2100

ALEXANDER VAN GESTEL

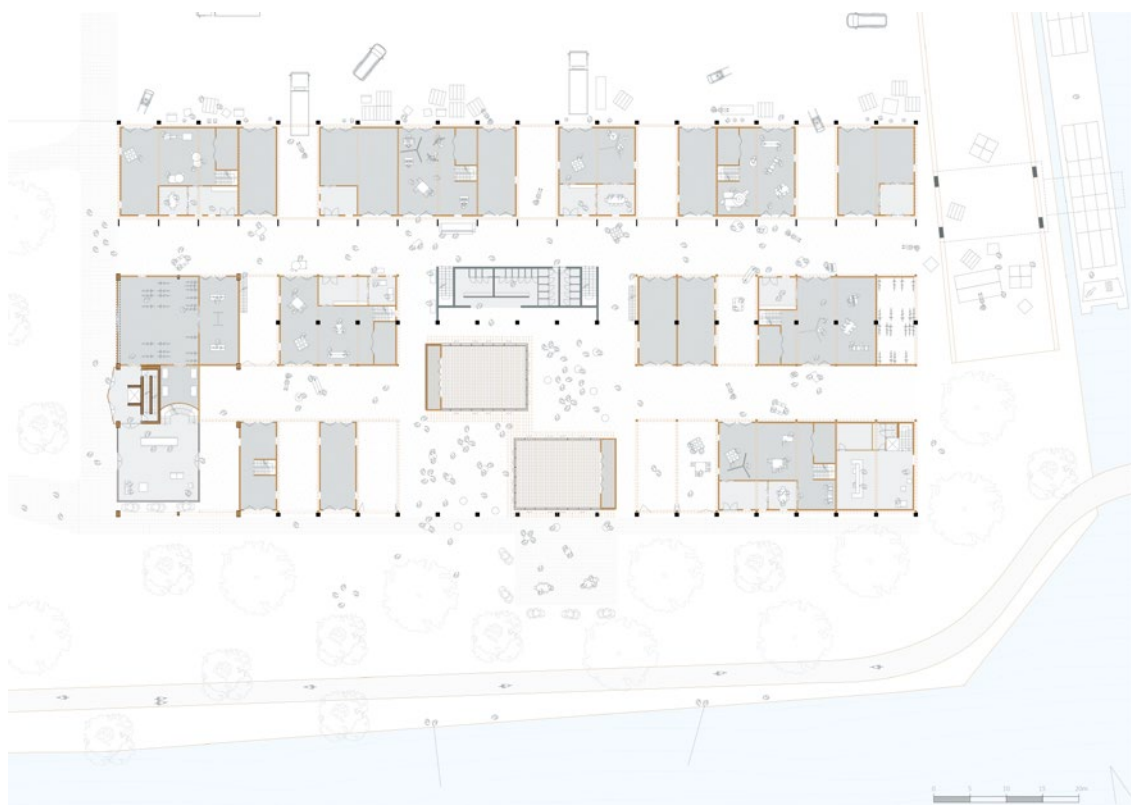
Within a society where the linear economy still applies, 'A Making Factory for Keramo 2.0' sets an example to make the transition to a circular economy. The project aims to be a pioneer for the circular economy to demonstrate the benefits and possibilities, as we are clearly running up against the limits of what is possible on this planet. Within a predetermined master plan, the project is located on the border between industrial and residential functions. In contrast to the conventional hard separation of the two functions, the project looks for the coherence and combination of both functions, which brings several benefits. All this takes place in two reused steel halls on the Keramo site.

Both steel halls, due to the presence of asbestos, will be stripped down to their structure. The rhythm of this structure will be used as a guide for the placement and dimensioning of new volumes. Walls of the hall will remain open, but a new roof will be installed to create a covered outdoor space. This open space can be used as a common workshop and meeting space for both functions.

Workshop units are placed within the project where people can upcycle materials and give a second life to used materials.



A wooden grid is placed within the steel hall in which the workshop units can grow or shrink freely over time. In this way, the project is future-proof and other infills are possible in the future. A wooden tower, which provides the residential program, is placed in the lower left corner of the hall and protrudes vertically outside the volume of the hall. Providing the volume in this location distances it from the heavier industry located on the site and avoids nuisance.





STUDIO CONTEMPLATION

JO JANSSEN, GUY CLEUREN

Studio Contemplation attempts to design buildings as contextual artefacts. Each resulting building arises from a spiritual inspiration and consolidates a contemplative program.

In designing and realizing spiritual spaces and buildings - in addition to the dimensions of the building and the role of daylight - the precise materialization of the designed spaces plays an essential role: it is the sensory perception that does not stem from ratio alone, but that originates from a gut feeling, that creates poetic architecture.

Each project is developed from a personal fascination, from an autobiographical approach. Students learn to deal with the identity of buildings, in order to develop their own voices that they in turn translate into architecture. The personal development of an autobiographical architecture results in poetic master's projects.

Along with the design process, the studio generates modest research trajectories on themes related to 'contemplation'.

This studio focusses strongly on design methodology and architectural concepts. Research by design is supported by the use of large-scale study models.



The ENCI factory in Maastricht announces its closure and so the question arises: What can we do with this enormous site? Studio Contemplation responds to this question with a micro city. A self-sufficient, elongated satellite city located right between the industrial area and the cement quarry. The micro-city, 20 meters lower than the level of the industry and enclosed by a wall of marl, serves as the urban design model for the project.

House of Memory for Utopia

In our contemporary society we are confronted with increasingly complex socio-economic, political, demographic, ecological and spatial issues. It is therefore more necessary than ever to reflect on how we see our future as human beings on this sphere. This project explores how 'the Memory Place' as an intelligent program can be a place where work is done on the world of tomorrow. On 'the good place that does not exist' (More, 1516). On Utopia. The begetting of utopia begins with looking at the present and learning from the past.

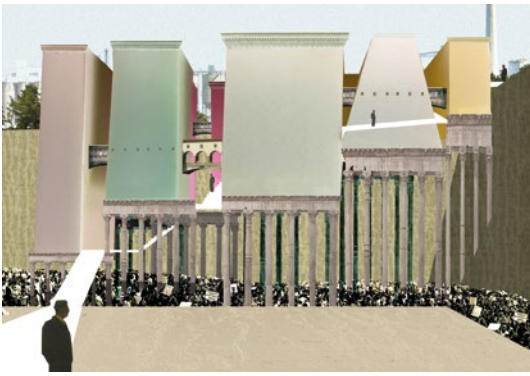
Learning from the city

The memory site program for utopia is seen as a school. School in its original meaning of the, from the Greek derived, 'Scholè'. A place for leisure, a building for study, where learning is seen as a hobby. This goes against the contemporary school that manifests itself as an authoritarian institution.

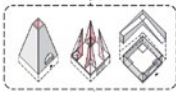
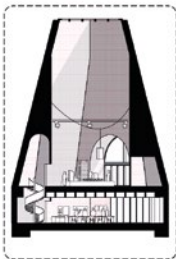
On the one hand, a collection and storage place is designed for the legacy related to the utopias. Here different views of the world are brought together in one place to learn from. An archive. This archive will be paired with small studies to get started, to create for themselves. Maps, pamphlets, manifestos, drawings, models. It provides a place for thinking, drawing, writing, acting out countless utopias already to be discovered, which in turn can be exhibited in the complex.

In addition, the project tries not to lose the connection with reality. With its head in the clouds but its feet on the ground. After all, the utopia is worth nothing if it cannot be unleashed on the world. Reflection, discussion and debate are allowed. An adventurous route connects the extreme height differences imposed by the context. In this way the public space literally runs through the project and the possibility of a building with an institutional character is avoided.

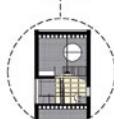
Finally, this route creates an also an above and below. A superstructure that guarantees the creation of the enlightened utopia. And a shadow side, a substructure, which embraces the fact that not everything must be programmed by architecture. It is a space formed by the foundations of the superstructure. This creates a robust urban outdoor space for the city, for the individual, to agree and disagree.



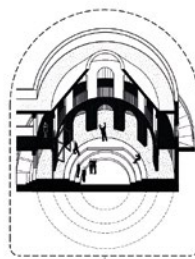
CITY LABO



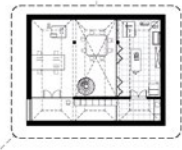
STUDIOLO



ROOM FOR DEBATE



ATELIER



TRIBUNAL





LIVE WORK HOME FOR ARTS AND CRAFTS

The project consists of a residential building located in the ENCI quarry in Maastricht. The ENCI quarry is a limestone quarry on the Maas side of Sint-Pietersberg (part of the Plateau of Caestert) in the Dutch municipality of Maastricht.

Limestone was quarried here from 1926 to 2020, leaving today an extensive network of tunnels and a large-scale mining pit.

A mirco-city is embedded at the edge of this mining pit. This micro-city accommodates the live-work building.

The building is constructed as a three-dimensional matrix of housing units, collective functions, public functions and gardens. The layout of the matrix consists of a clear structure that directs the space. The collective and public functions are placed as dispersed as possible throughout the building to ensure maximum circulation in the building during use. As a result, each level of the building has a collective or public function. Each residential unit in the building consists of an L-shaped concrete volume of 52m².

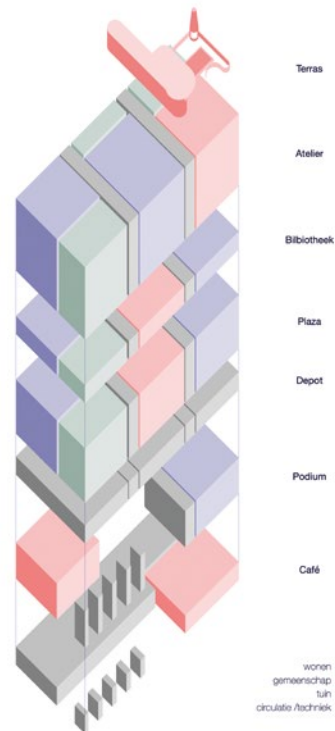
In an alcove, a 'living closet' is placed in each living unit. This closet contains the sleeping area, bathroom, storage room with technical space and a kitchenette.

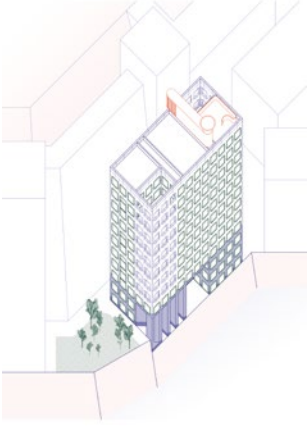
By neatly storing all the living functions in the closet, the rest of the house remains completely free.

This results in a space where the resident fully determines the layout.

Each housing unit is equipped with at least one window that can be lowered to a parapet. This creates private indoor terraces without any loss of surface area.

The housing units are subdivided into clusters of four. Each of these four units ends in a common space with a kitchen and other collective functions. The garden is linked to this space. Besides living, the building contains an additional program that supports the studio function. This is always in function of supporting the production process, offering recreational possibilities or showing produced work.







presentation, University of East London



site discussion, elaborating the manifest



January, jury

STUDIO NEW ECONOMIES

LIMBURG SPATIAL CONTROL, YEAR 2: CONNECTING NORTH-SOUTH

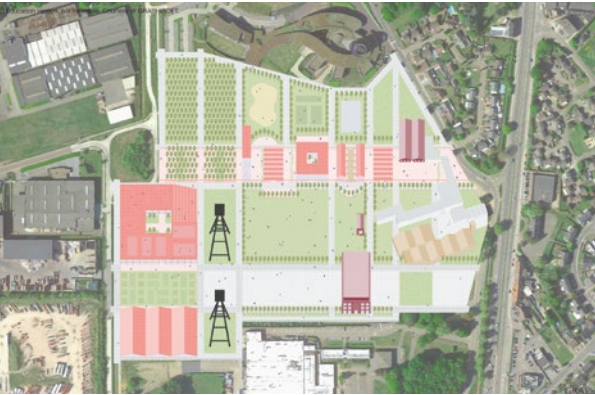
JO BERBEN, EEF BOECKX, MARIA SEGANTINI

The closure of Ford Genk end 2014 drastically changed the economic and societal landscape in our region, as was the case in the past when the mines closed. To create a positive impulse to these economic and societal changes, the SALK-investment programme was launched. SALK, Strategisch Plan voor Limburg in het Kwadraat, aims to create sustainable employment opportunities and stimulate economic recovery of the region in the long term.

A spatial component was linked to the implementation plan, namely the 'Territoriaal Ontwikkelingsprogramma (T.OP) Limburg'. In this plan, it is recognized that new opportunities may arise when economic and spatial structures balance each other. T.OP Limburg is a policy trajectory initiated by 'Ruimte Vlaanderen' to align the SALK-aims, actions and other initiatives in the region where the closure of Ford is most strongly felt, and to create a win-win situation for all. However, this plan does not reach its full potential at the moment. Hence, we run the risk that its impact remains modest and the bigger economic players in the region will divide the money amongst themselves.

The studio New Economies aims to fuel the spatial component of this discourse, and to inspire. Perhaps, then, the economy will follow the spatial models, instead of the other way around.

In this studio we test an array of possible futures for the Euregion. We explore and envision the Euregion of tomorrow. In doing so, we start from the assumption that this region can function as a lab to test how one can think in the 'sprawl city' about specific themes that enable us to grow into a healthy and solidary, productive and inclusive, energy-conscious and sustainable region. This second working year we investigated how we are able to spatially link the plans that are currently being developed for the North-South to the area in Hasselt between the Albert Canal and the center of Kiewit. The challenges are huge. The Kempischesteenweg is now a hard infrastructure that separates the community of the Banneuxwijk from Kiewit and Kuringen as a 'bottleneck of misery'. A fresh perspective on mobility appears to be a great facilitator for exciting spatial proposals.

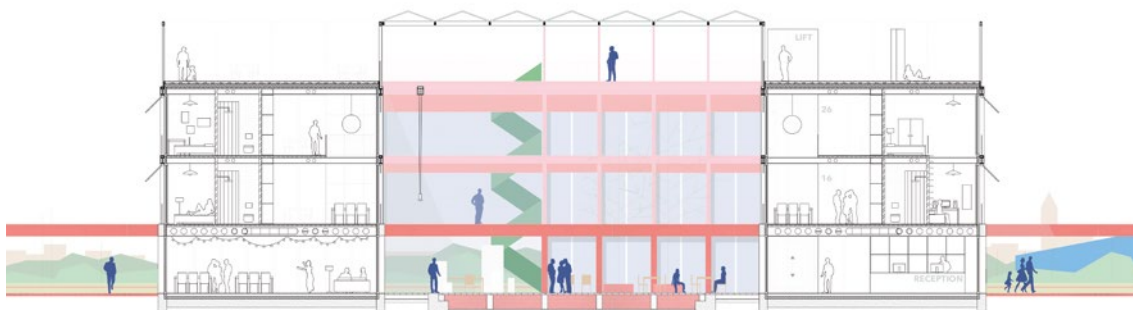


A PRODUCTIVE FUTURE

A Productive Future is a project which, starting from the old mine site, breathes new life into the stagnant economic, social and spatial development of Houthalen. A new master plan transforms the former mine site into a diverse living and working environment in a new city park and in this way continues to expand the productive past of the place. The project experiments with a wide variety of new living-working typologies, ranging from small-scale studio apartments to a large factory building that combines production with public functions such as a sports center. In this way the project lifts the boundaries of the current spatial zoning and interweaves the city center with the industrial zone. Living, working and relaxing are frivolously combined in and around the new city park into one large composite whole. Just as in the mining past, the developed living-working models make production visible again in the living environment and once more form an important driving force not only for economic development but also for social and spatial development for Houthalen.

One of the newly developed live-work models is the Atrium workhouse. The typology has its origins in the Italian Fondaco and is an accessible building where small entrepreneurs, creative people, students and interim professionals can live and work. By sharing not only work facilities but also certain parts of the living space, young people and starters can build their future here in an extremely affordable way. Cohousing flows subtly into co-working and different types of housing such as private studios, shared rooms and duplexes find their place within the generic plan. At the same time, the building works as a social condenser in the park: a cafeteria, a multipurpose room, a laundry and a public roof terrace provide the necessary interaction with the environment. The heart of the building is the glazed atrium, a flexible space that can be used, depending on daily needs, as a work studio, relaxation area, event space or as an extension zone for the public functions on the ground floor. Finally, a generous walkway with workstations mediates the transitions between public, semi-public and private program areas within the Atrium workhouse.

A social condenser:
The condenser is the most important part of the apparatus. It is a large, heavy, cylindrical vessel, usually of copper or brass, with a double bottom. The upper part is filled with water, and the lower part is filled with a mixture of oil and water. The water in the upper part is heated by a steam jacket, and the oil in the lower part is heated by a steam jacket. The mixture of oil and water is heated by a steam jacket, and the water in the upper part is heated by a steam jacket. The mixture of oil and water is heated by a steam jacket, and the water in the upper part is heated by a steam jacket.



in which everyday life can take place



QUESTIONING THE CURRENT TABULA
RASA ATTITUDE

One hundred sixty buildings are being demolished every week in Belgium (2019), in almost every case to be replaced by a bigger structure. Is the new always improving the old? Or are we replacing bad buildings with other bad buildings? The average life span of a conventionally built building appears to be decreasing. Has disposable architecture become the norm?

Herebos

The chosen site is a triangular forest in the centre of Houthalen which remained largely unaffected by the allotment ideology. Today urban expansion into the forest is being considered. If this site will be developed in a regular way, the forest will most likely disappear. Currently the forest is a hidden and inaccessible leftover space, but with a lot of inherent qualities and potential. A first action to turn the forest into a place is acknowledging its existence by naming it Herebos (referring to the adjacent roads Herebaan-Oost and Heresteeg).

Three interventions

By physically building the building regulations, the project proposes three interventions as three ways to set up a perimeter. Setting the perimeters implies a concentration of the program and thus a strong limitation of the occupied area. At the same time, these interventions provide a strong and collective identity for the entire site. The alternative developing logic of this project allows the existing dwellings, new dwellings and the forest to coexist.

[A] addition of a ruin shell

The most important intervention is the addition of a ruin shell. The ruin shell is a built building code at the back of the existing dwellings. It physically indicates the regulations and clearly sets a boundary that marks the transition between village and forest. In a single gesture, it defines the public space (the forest), the shared space (terrace) and the private space (courtyard), thus ensuring a gradual transition from public to private. The ruin shell creates a strong sense of unity while at the same time allowing for personalising and designing the homes according to the preferences of the residents.

[B] partial cleaning of the forest

The partial forest cleaning is a way of dealing with the large scale of the site and at the same time giving space to nature. Clear areas in the forest are defined as a kind of focal points to concentrate the use. These 'pocketparks' will be designed according to the needs of the users, while the largely untouched forest acts as a kind of a scenery.

[C] transformation of streets into trackways

The forest is currently divided by three streets. By transforming these streets into trackways the different parts of the forest are merged. This is essential to experience the forest as a unity. To further strengthen the unity, there is the option to voluntarily design the private front garden as a flower meadow in order to emphasize a commitment to the collective project.

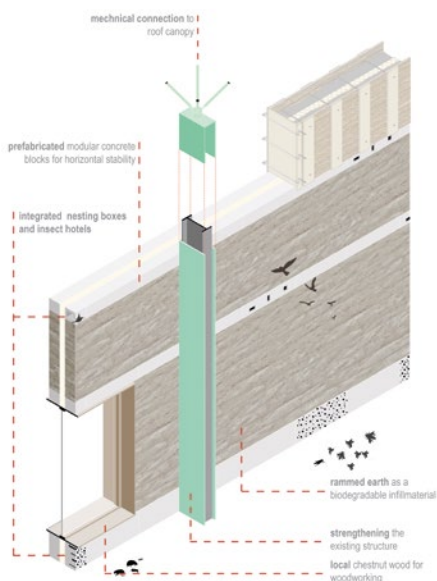


BRENT VANHEYST

[RE]CONNECTING, a design strategy for industrial areas, a case-study for Center South

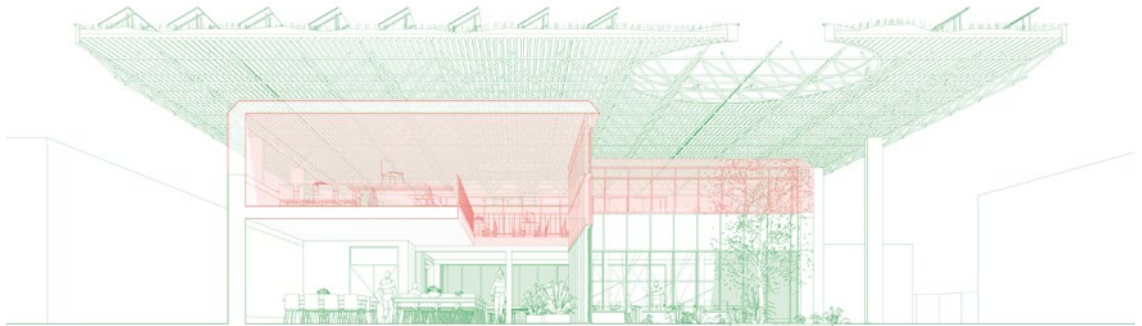
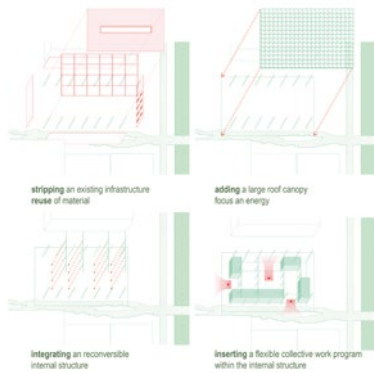
The aim of [RE]CONNECTING is to not only give new economic boosts to outdated industrial areas and to introduce sustainable mobility, but also, and perhaps even more important, to transform these grey areas into places where nature is integrated and where connections with the environment are established. The project is conceived as a starting point to rethink urban planning. How can we transform industrial areas? How can we give cities a new boost and do so within the boundaries of degrowth? How can we still allow some form of growth without taking up more open space?

The project consists of the development of three design strategies that are then implemented in an outdated industrial area in Belgian context in the form of a case study. The three strategies are adding a slow traffic network, integrating green infrastructures, and finally inserting a collective program into existing building infrastructures.



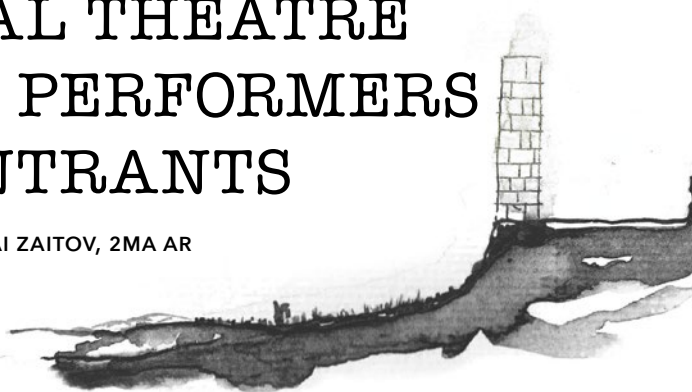
A CASE STUDY FOR HOUTHALEN HELCHTEREN

Houthalen-Helchteren is a city that flourished in the 60s and 70s thanks to local mining activities and the upgrading of the Grote Baan as an important mobility infrastructure. When the mining activities were shut down, the city searched for a new economic boost. The same spot that established a first economic boost was reused in this attempt. The mining waste dump that could have become an ecologically very valuable area was transformed to a plateau of industrial activities. This plateau has now caused numerous challenges for the city. There is a strong lack of social connection with the area, a high traffic pressure due to the lack of a slow traffic network and finally there is an ecological barrier due to spreading the industrial area out from the E314 highway to the city center. By transforming Center-South into a future-proof area, a third and final boost can be given to Houthalen-Helchteren. Not only focusing on economic needs, but also social and ecological and, above all, taking account of the principle of degrowth.



THE RITUAL THEATRE A PLACE FOR PERFORMERS AND ENTRANTS

BY KURVANTAI ZAITOV, 2MA AR

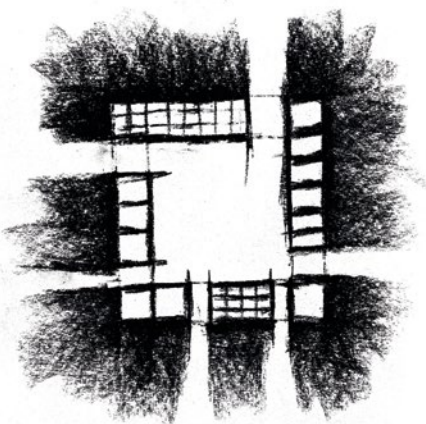


The Ritual Theatre forms an end place where there is a social critique of the existing necro-capitalism from the historical handling of the theater. An attempt has been made to build the design from this caricatured point of view. The existing system behind the ritual is questioned and examined theatrically. It is worked towards the stage in which the design is also further shown. The different aspects of the process are explained by means of performers and entrants. Those who perform the acts and those who want to contribute to the worship. Without one of the two factors, the stage cannot be played. This final place, where the living crosses the dead, in the theme of the death dance from the Middle Ages, that as a starting point for the final project. Both rituals are contradictory but at the same time harmonious.

The design focuses on the theatrical and ceremonial aspects and tries to emphasize them.

A 'ritual theater' forms a place where the performance of the funeral ritual is central. The personal experiences of the process left a deep impression on how this is implemented. It was remarkable that the system consists of an external person who takes responsibility for the corpse and the ritual. Although this is very mundane, the design incorporates a social critique of this necro-capitalism. The goal is to return to the essence of honoring the dead where the process was independent of this capitalism. The aim is to construct a building where one can say a festive goodbye without relating to external corporations. The anonymous altruist plays the leading role here to provide voluntary support for the accompaniment. It is inspired by personal experiences where my grandfather's coffin was carried to its final resting place. The ENCI site offers numerous opportunities to reinterpret the system into a new car-free micro-city. The raw identity of this unique environment also translates into the materiality of the building.

CONCEPT_MASSIVITY

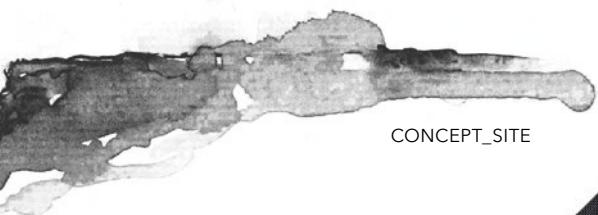


WINNER OF:

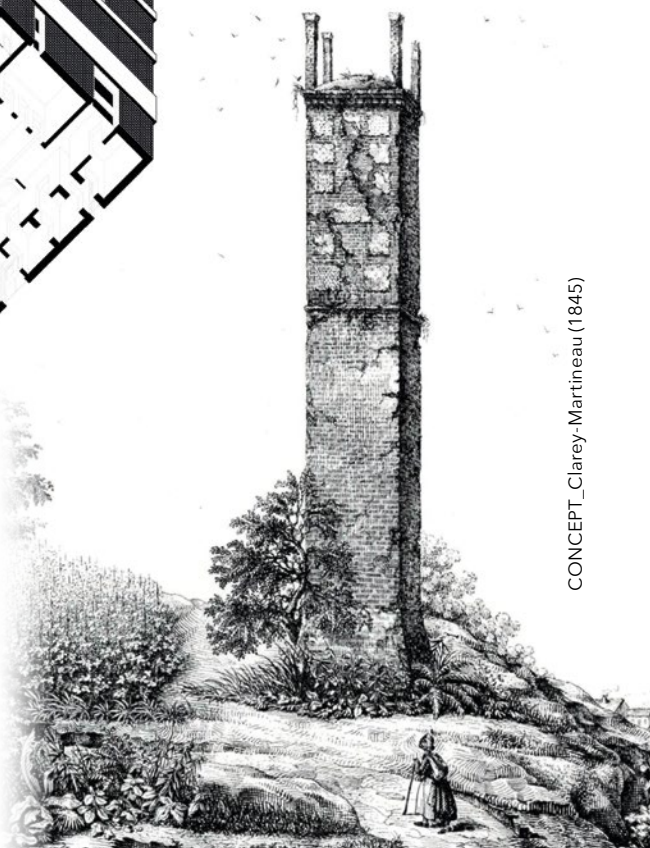
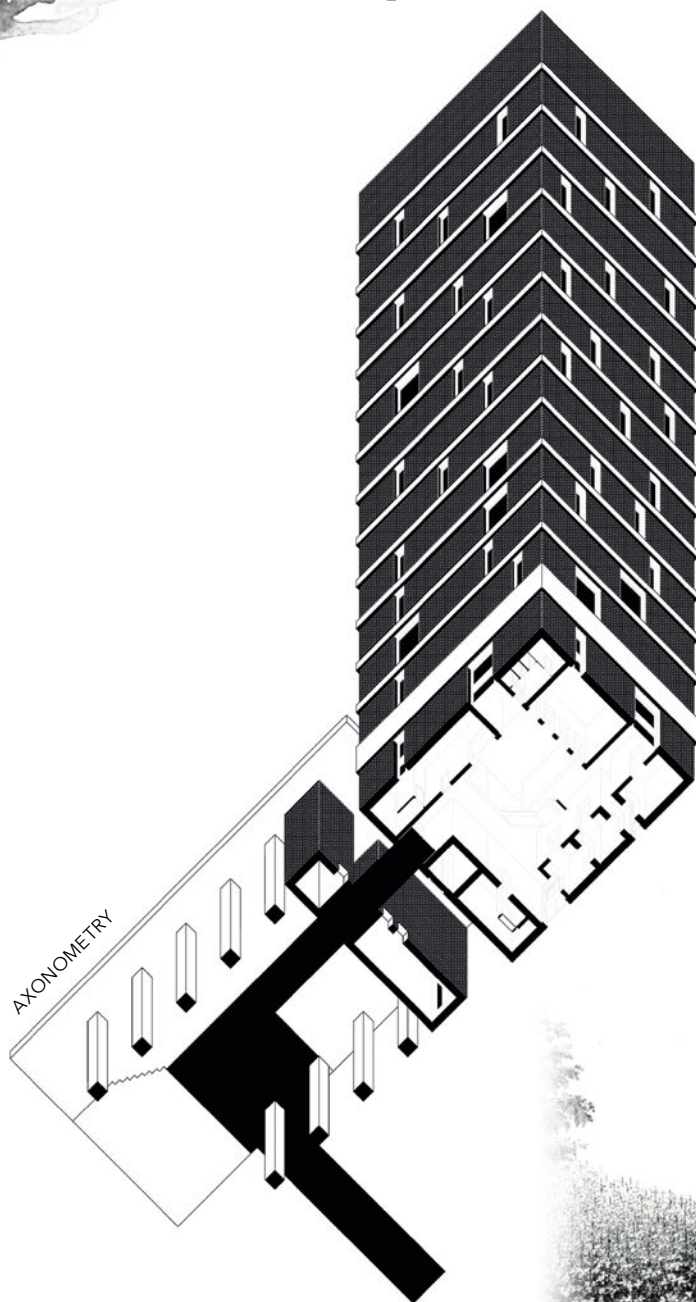
30EAP

30 Years Euregional Prize for Architecture

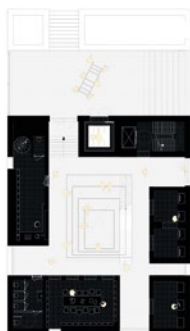
STUDIO 2MA_AR



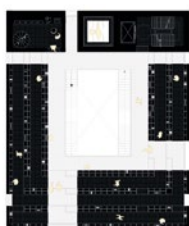
CONCEPT_SITE



CONCEPT_Clairey-Martineau (1845)



PLAN_1



PLAN_2



PLAN_3



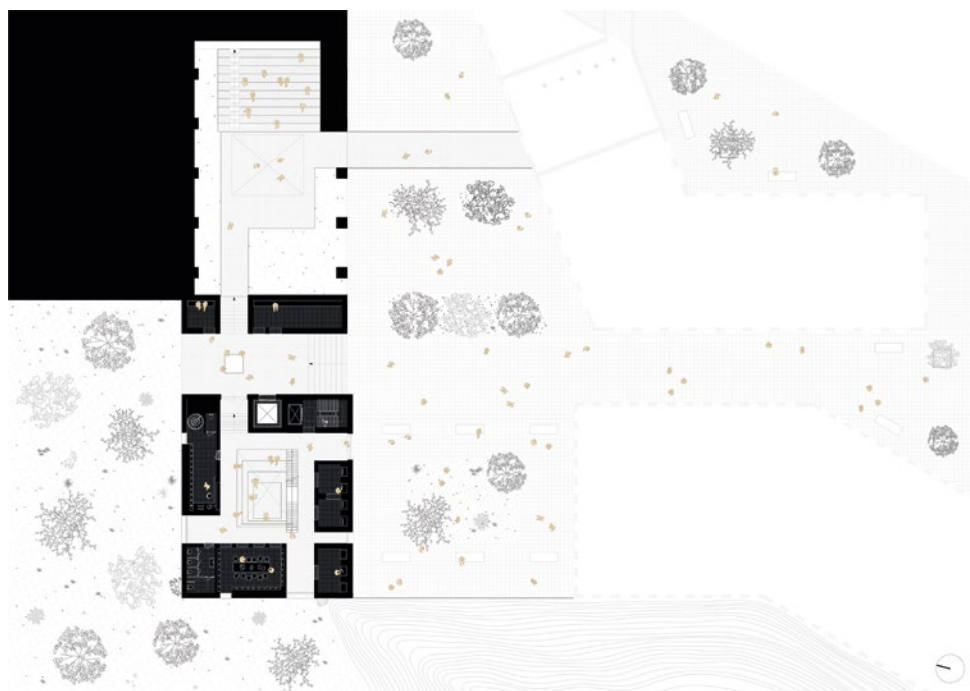
PLAN_4



PLAN_5



PLAN_6.



PLAN_0



CONCEPT_COLLAGE - Death watching the family - Yves Tanguy (1927)





LET'S BLEND, THE BLACKBOARD!

WWW.SKETCHATLAS.ORG

SAIDJA HEYNICKX

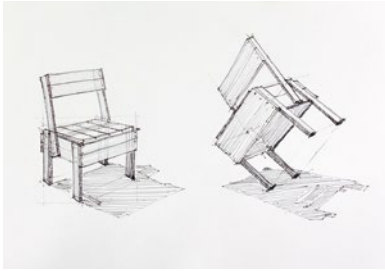
PARTS OF THIS TEXT WERE PRESENTED ON THE AMPS0-CONFERENCE AND PUBLISHED
IN THE PROCEEDINGS: "ONLINE EDUCATION IN A TIME OF CHANGE." (APRIL 2021).

The 'Sketch Atlas' (SA) is an innovative, educational tool for blended learning with specialised video tutorials on the topic of architectural sketching (free hand architectural drawing). The SA embraces a complete didactic academic course, structured at the moment in three main learning modules: 1. imaginative design drawing, 2. observational drawing, and 3. sketchbook stories.

The SA is developed in collaboration between the Faculty of Architecture and Arts and the Expertise centre for Digital Media (EDM) of Hasselt University. The tutorials are the result of capturing huge amounts of video data by an arrangement of two high performance cameras and specialised processing software. The SA embraces a unique product, on the crossroad of technical innovation and pedagogical knowledge. Unlike regular teaching books, the tutorials zoom in on the process of sketching in a very dynamical way. The current status is a prototype 1.0 implemented on google sites. The 2.0 version (WordPress platform) will be operational at the end of 2021, financed by a POC-project (Proof Of Concept) under the guidance and support of TTO (Tech Transfer Office). The project initially started as an innovative educational project (IOP) at our Faculty in 2018.

The act of sketching

If we zoom in on the sketching method, what method of sketching is taught at our Faculty? On the one hand, the understanding of a piece of furniture, a space or an urban environment is done through sketching: so-called observational sketching. Learning to draw methodically (building up step by step) from perspective and recording it on paper provides insightful information about size, proportion and rhythm.



This observational sketching is a basic skill that is taught step by step. In addition to this observational learning process, the sketching training component teaches how to construct a design while sketching. Discussing and sharpening a design is done through the permanent pro-

duction of design sketches: sketching by design. Both the observation through sketching and the final design through this same medium (alternating and sometimes overlapping) are forms of knowledge transfer.

Atlas

In the Encyclopedia Britannica 'Atlas' is described as one of the Titans in Greek mythology, son of the Titan Lapetus and the Oceanid Clymene (or Asia) and brother of Prometheus (creator of humankind). Atlas was one of the Titans who took part in their war against Zeus, for which as a punishment he was condemned to hold aloft the heavens. In many works of art, he was represented as carrying the heavens (in Classical art from the 6th century BC) or the celestial globe (in Hellenistic and Roman art). Gerardus Mercator (1512-1594), the Flemish cartographer, made a series of publications with the intention to describe the creation of the world and its subsequent history with a dedication to Atlas. This Atlas — the term still used to indicate a collection of maps — became the term to describe a systematic collection of ideas and images.



An external market survey in

September 2021 (part of the POC project) revealed that all architecture schools worldwide are facing the same problem: the disappearance of manual sketching skills. And even more important to mention, the specific skill among teachers to do this in a structured and comprehensible way. Bringing together a structured pedagogical trajectory, in the SA all topics from 1BA and 2BA are already covered and presented in a modern way (online and video technology).



Play, pause and replay

At the moment, the SA includes several unique features: 8.5 hours of tutorials in full HD (4K) with a complete pedagogical trajectory and systematically structured. This online platform improves the learning curve and is a big support for teaching staff. The incorporation of a search-engine on topics of sketching and a feedback tool are important elements to mention. In the project the Faculty worked with technology and support of EDM. The professional material (cameras and software) is an important part of the quality of the final result.

There is no contradiction between the action on the blackboard with chalk used in the classroom and the video tutorials you watch on a cell phone on the train for instance. The direct advantage is that you can watch the video as many times as you want. You can stop and forward the action. The possibility of gaining knowledge online became very relevant in the context of the recent Covid pandemic. The 1.0 version was used during the lockdown.

Yet it is even more interesting when a large TV screen comes in the classroom to reinforce the blackboard. The SA can be used to highlight, refresh and question the sketch actions taught in the classroom. Repetitive actions can be shown in a constant circuit and at that moment it becomes a worthy substitute for actions by the teacher. More time is left to do the important 1-on-1 tutoring: to make adjustments and answer targeted questions. And this is the real blended learning environment for the future (interior)architect: chalk, pencil and bytes coincide perfectly.

TEAM SKETCH ATLAS: IWERT BERNAKIEWICZ, BEA CLEEREN,
AARNOUD DERYCKER, SAIDJA HEYNICKX, LIEVE WEYTJENS

A person wearing a red hoodie with a logo on the back is seen from behind, working on a wooden structure. They are standing on a metal ladder or scaffolding. A translucent tarp is stretched across the top of the structure. The background shows green foliage and a clear sky.

LIVE PROJECTS 16/9/2019 - 27/9/2019

In a live project, students and supervisors engage in a participatory design process together with local residents, policy makers, associations, ... to think about the possible futures of a certain place or a certain spatial issue. This may vary in terms of scale and the extent to which it is defined in advance, but the approach is always to support the public debate on future developments by means of critical design research. Architecture is a means to this end, not an end in itself.

We will work 'on the spot' for two weeks to get the demand and potential solutions into focus by means of interviews, mapping, designing and building, and make this tangible by

means of more or less temporary full-scale 'prototypes'. These prototypes will be handed over to the local stakeholders during a closing event. During those two weeks they will listen, walk, sketch, build, film, pitch, dance, cook, but what, how and where we are going to make an intervention is always the result of this collective learning process.

In the academic year 2019-2020, we worked for the first time at three different locations at the same time (Rekem, Jesseren and Houthalen-Helchteren) and the Live Projects were organized across the architecture and interior architecture programmes.

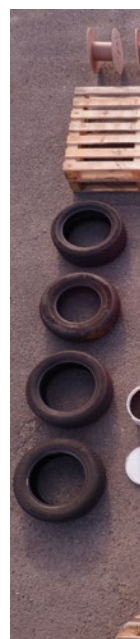


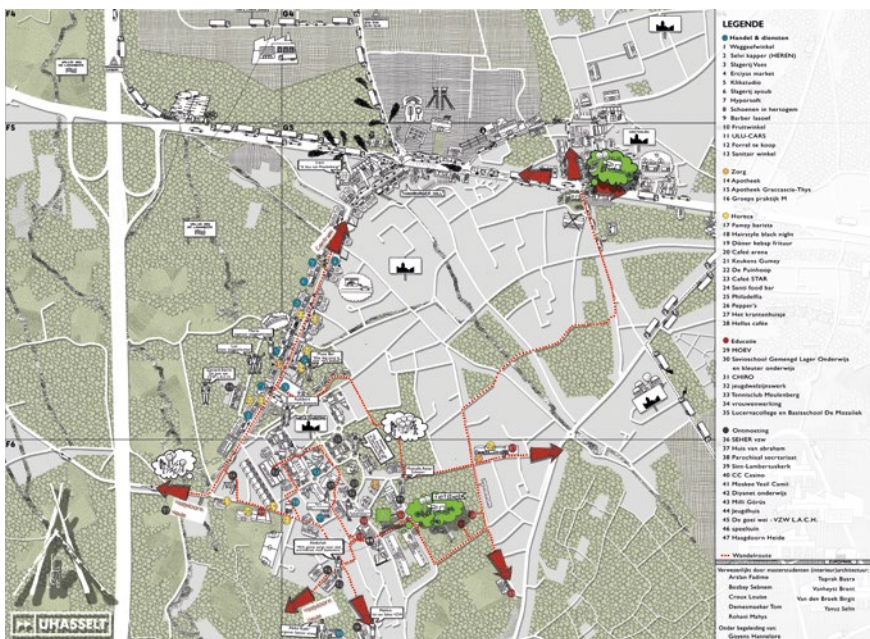


1 NORTH-SOUTH. Houthalen-Helchteren

The interventions in Houthalen are part of the larger North-South Limburg project, in which the research group ArcK also participates. This project searches together with the local community for a more liveable North-South connection. It wants to shape a sustainable mobility transition by thoughtful design interventions on and around the North-South connection.

In this Live Project we did several spatial interventions at different locations in Houthalen-Helchteren. Students worked on the creation of a mobility hub on the Cuppensplein at the Old Town Hall, where people get acquainted with sustainable mobility: cycling lessons, bicycle repair, technology, etc. They made a first attempt to make the Koolmijnlaan greener, slower and more attractive by setting up a bicycle library. In order to integrate the Europark more strongly into living and the local economy in the immediate vicinity, students developed an app to share residual materials (Industrie 2.0.). Finally, they worked on a 'green-blue' route map of the surroundings of North-South Limburg and a starting point to explore that route near the old railway station of Houthalen.

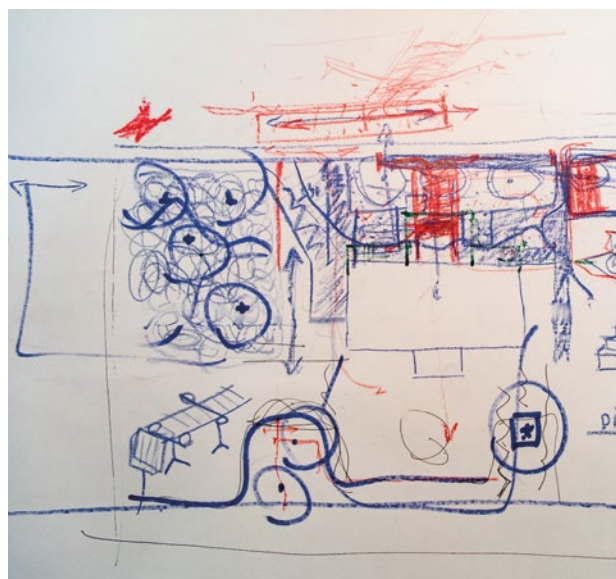


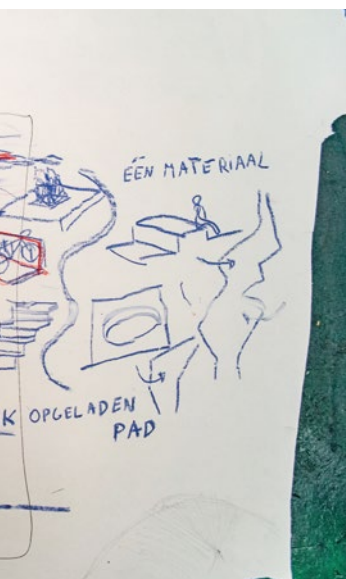




2 Freight station, Jessoren

Jessoren is a village located in the Haspengouwse Mombeek valley on the old railroad line (line 23 from Drieslinter to Tongeren). Both the former goods and passenger station are still there, as is a remnant of the oldest syrup factory in the region, with the hidden inscription 'Grande Siroperie Limbourgeoise'. During this live project, the students were building, working, and testing what kind of place this 'station site' can be today. The base for this was the former goods station. From here the students explored what 'connection' can mean to the village today.

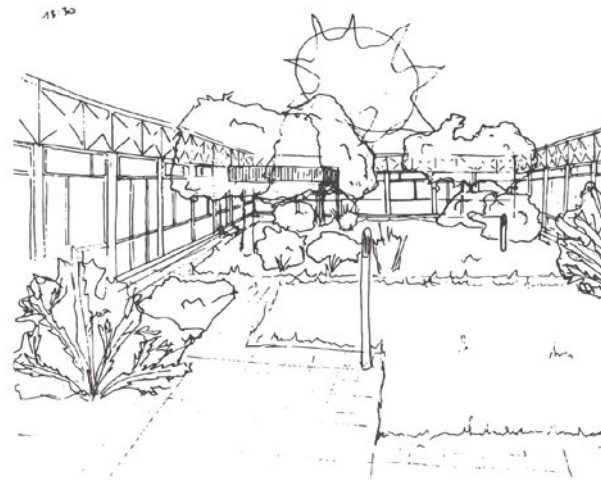


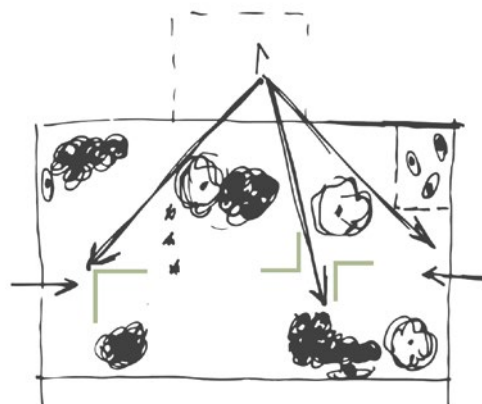
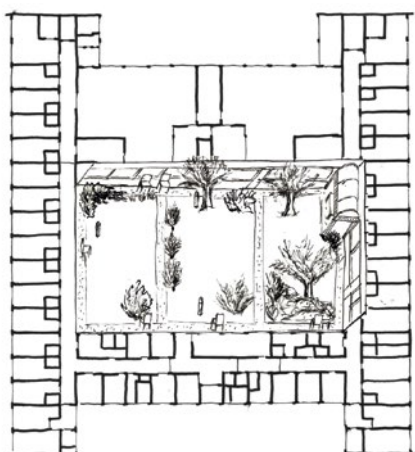


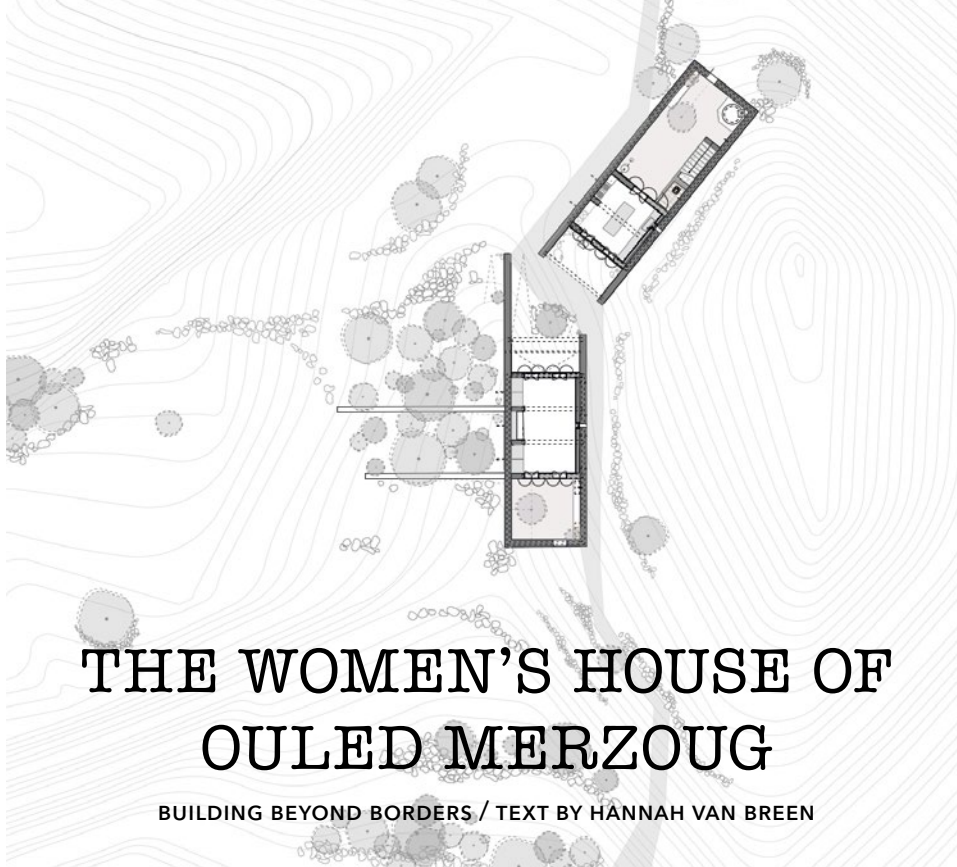


3 For 3, OPZC Rekem

The Public Psychiatric Care Center Rekem specializes in forensic care, a branch of mental health care that focuses on persons with a mental disability, internment status and possibly psychiatric problems. Patients here live together in living groups, in a protected environment. This environment has an enormous impact on the well-being of residents and the therapeutic climate in which they work. In this Live Project, students, together with residents and supervisors, investigated an alternative approach to the communal outdoor space and visitor space in function of a community-forming daily activity such as cooking and eating together.







THE WOMEN'S HOUSE OF OULED MERZOUG

BUILDING BEYOND BORDERS / TEXT BY HANNAH VAN BREEN

With its unique pedagogical approach and civic ambition, Hasselt University is the perfect home for Building Beyond Borders. Initiated by the faculty of Architecture and Arts, the postgraduate Building Beyond Borders invites students and professionals to enhance their knowledge of bioclimatic design and regenerative building materials and empower their skills to build with a low environmental impact. The programme includes a series of workshops, lectures, hands-on experiments and design sessions. Integration of theoretical backgrounds in a self-designed, real-life project, in close collaboration with local craftsmen, stakeholders and universities, makes this experiential programme unique.

Every built project will be long-term monitored by the Building Beyond Borders research team, to improve the bioclimatic qualities of upcoming projects and to share the knowledge with whomever wants to become a change maker.

The Women's House in Ouled Merzoug is Building Beyond Borders' first 'real-life' project and the whole process exceeds the expectations by far thanks to the unconditional commitment of all participants and the local community. The project is designed and built with the utmost dedication to the focus of the course, using local and vernacular materials and techniques and striving for a comfortable indoor climate and a smooth blending in its surroundings. It makes the Women's House a welcoming 'home' for the women of Ouled Merzoug.

PROJECT CREDITS:

Women's House of Ouled Merzoug

Location : Ouled Merzoug, Idelsane, Quarzazate, Morocco

Client: Women's Association of Ouled Merzoug (Association des Femmes d'Ouled Merzoug (AFOM))

Design & build: Participants of Building Beyond Borders postgraduate certificate UHasselt, 2018-2019 and a team of local crafts(wo)men



In Ouled Merzoug, a small earthen village near the Atlas Mountains of Morocco, a piece of land was offered by the community to the recently founded women's association AFOM (Association des Femmes d'Ouled Merzoug). Within the postgraduate certificate Building Beyond Borders, organized by UHasselt SEE, the participants designed and built in close collaboration with local women and workers. The end result of this participatory process is a Women's House: a meeting, working and learning place in the centre of the village. A place where women can share their crafts with the community and visitors. In this project, the limits of sustainable building were challenged by maximizing the use of local and regenerative materials and the confrontation between traditional and contemporary building techniques.



Framework

In September 2018, a team of architects, urban planners, interior architects and artists were brought together for the first edition of the postgraduate certificate Building Beyond Borders of Hasselt University. With a focus on bioclimatic design and responsible material use, the postgraduate consists of tutoring theoretical background and research, project-based learning, hands-on experiments and a real-life Design & Build project abroad.

For this edition, the question was raised to build a Women's House in Ouled Merzoug, building further on the already existing relationship between BC architects & studies and the local community. In November 2018, the participants went to Ouled Merzoug for the first time to get to know the village and its inhabitants, measure the site and organize workshops with the women to define the programme in collaboration with Harmonie Begon.

After an intense design period in Hasselt, the foundation works started in April 2019. In December 2019 the keys were handed over to the Women's Association.





building process







On the hill, on the crossing of informal paths

The building plot has some particular characteristics. It is located on a slope, in a gully leading the water from the mountains to the agricultural fields of the 'Palmeraie' and the river during periods of heavy rain. Locals walk by regularly, as two main shortcuts run over the site. One path connects the main road and centre of the village with a square for religious festivities and the graveyard, the other one passes by a sequence of important public spaces such as the soccer field, the preschool and the primary school.

A house with two façades



The features of the site were taken as starting points for the implementation and design of the Women's House. The house is not built in the centre of the gully, but along the ridge of the hill. Following the natural topography of the site, the Women's House consists of two volumes, each positioned in a slightly different direction. In its specific positioning the House seeks connection with both sides of the village. The main façades at the ends of the building capture two beautiful panoramic views:

sunrise over the mountains and sunset over the river. The public character of the Women's House is emphasized by placing the building on the crossing of the two informal paths. The main path leads the villagers directly to the heart of the building.

From center to end, from public to private



The Women's House is entered through a central meeting place, a public heart, the 'cour'. The 'cour' connects the two volumes of the house: a workshop space, the 'atelier des femmes' and a communal baking house, the 'boulangerie commune'. The 'atelier' is a place for meeting, teaching and learning, spinning and weaving. In the 'boulangerie' the women can enjoy sharing meals together, bake and sell homemade breads and pastries. Whereas the centre of the building is the most public, the ends are the most private. Each volume gives access to an intimate garden. Apart from being areas for leisure and resting, the gardens are designed and furnished to enhance the program of the adjacent spaces. The large sink in the bench of the 'atelier' garden makes it possible for the women to wash and colour wool. In the cob oven in the 'boulangerie' garden, women can experiment with new recipes.

Building with natural materials pushing the limits

Maximizing the use of local and natural materials and minimizing the amount of construction waste, were taken as base principles in this project. For the envelope of the building, pieces of granite rock were dug out from the surrounding hills. The inner walls are made out of adobe bricks. While the roof span of the building is based upon the maximum length of the eucalyptus beams that can be found on the local market, the ceiling is made out of reed that grows in the 'Palmeraie'. As for the finishing of the walls and floors, different mixes of local earth, river sand, lime and straw are used. By the virtue of the

close collaboration between skilled local workers and foreign architects, and thereby the confrontation of traditional and new building techniques, it was possible to reinvent and explore new construction details during the building process.



Collaborating with local crafts(wo)men

For the interior of the Women's House, the collaboration with local craftswomen and craftsmen were key. Here again, local materials were put in the spotlight. The women designed and wove the curtains and helped with building the cob oven in the garden of the bakery. The doors and eucalyptus beams under the kitchen counter were made by local woodworkers. The exterior lamps and ceramic objects were shaped together with the local potter.



The forest garden

Next to the building, in the gully, a forest garden greens the formerly naked rocks. This garden brings biodiversity and shade to the hill site and aims to be a new public space for the village of Ouled Merzoug. Next to that, the terraced garden and its dry stacked walls slow down the running of rainwater. This results in better water infiltration and a reduction of the amount of eroded material flushing towards the main road and further down the 'Palmeraie'. The different species of native forest trees and shrubs were planted by the team of local workers, women of Ouled Merzoug and other villagers.



‘A PLACE TO LIVE WHICH MAKES YOU HAPPY’

EDUCATION AND RESEARCH GO HAND IN HAND

“A lifelike assignment in which students explore new living concepts in a historically valuable building: this was the dream assignment for our master students of interior architecture. And it fitted in perfectly with our research theme of designing for well-being,” says Prof. Ann Petermans and architect Marit Meganck who supervised the Design Studio Wonen.

In what way does this assignment fit in with your research theme “designing for well-being”?

ANN PETERMANS: “Ultimately, this project is really about that. How do you design a space in which people over 55 feel at home and happy? How do you create the perfect balance between shared and private space? An architecturally interesting place that spontaneously brings like-minded people together, but in which everyone still retains their privacy? How do you break through those monastery walls and bring city life into that old monastery? For this assignment, we also worked with Gwendoline Schaff, who works on a joint PhD (University of Liège and UHasselt) on designing for well-being and living with the elderly”.



Ann Petermans & Marit Meganck

MARIT MEGANCK: “Gwendoline often visited the design studio to theoretically feed the assignment. Students also needed it. As 20-year-olds, they spontaneously associated well-being for people over 55 with practical ease of use for people with a (future) disability. They immediately thought of wide corridors and wheelchair-friendly spaces, but Gwendoline’s research has shown that elderly people do not feel happy at all in an environment that constantly draws their attention to limitations that might occur in the future. They want to feel good and energetic. And that presupposes an architecturally interesting setting that inspires, stimulates social interaction and brings peace.

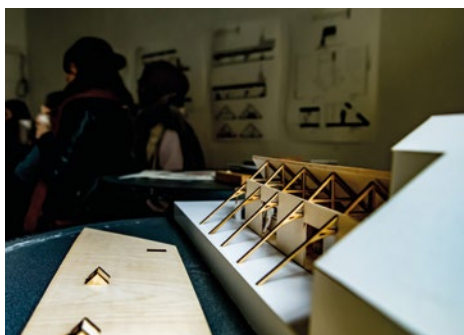


How important is social interaction in that story?

ANN PETERMANS: “Enormously important. Research clearly shows that social interaction, activities, community involvement and warm contacts have a positive impact on our well-being. Especially for people over 55. We know that this age group particularly appreciates this social interaction. So we had to design a space that stimulates this social interaction and activities.



MARIT MEGANCK: “For Symbiosis vzw this is much more than a housing project. It is also a social project that literally wants to connect the urban life and the site. Designing the separate residential units was therefore only part of the story. The interpretation of the public and communal spaces was at least as important. The last thing Symbiosis vzw wants is to create a 21st century version of a closed monastic community”.





STUDIO MONTRÉAL

“Canadians look at our heritage with different eyes”

While the UHasselt students made designs for the co-housing project on the monastery site in Ghent, their colleagues in Montreal did the same. “But North Americans look at our historical-religious heritage in a very different way. This was an eye-opener for us,” says Silke Kerkhofs, who was on exchange in Montreal.

“Canadians are less familiar with historical-religious heritage. After all, they do not have large, centuries-old monasteries like ours, and they look at them in a completely different way. Where we as Europeans cherish our tangible past very much and want to preserve it, they often talked about “elements they had to preserve”. That resulted in a lot of interesting conversations. An old checkerboard

floor that is still in reasonable condition, they replaced without hesitation with a more modern alternative. And they don't have a problem with demolishing the old monastery walls



that literally make that monastic past tangible. Here in Europe that almost feels like a mortal sin”, Silke laughs.



DOG HOTEL IN CHAPEL

“In Montreal we did not make designs for the individual residential units, but rather gave substance to the communal and public areas. The other UHasselt student and I based our choices for this mainly on the environmental analysis that was carried out. What does the socio-economic composition of that neighborhood look like? Which functions are missing at the moment? And how can the site add value to their daily functioning? Our Canadian colleagues let their creativity run free much more”.

“Their ideas for the interpretation of these public spaces surprised us. Not only did they design a bicycle repair shop, a bookshop and a yoga room, they also launched the idea of housing a dog hotel in the former chapel. We would never have thought of that. We based our choices much more on the environmental analysis, and we

tried to respond to the needs of the local residents with our designs. In their designs you sometimes simply didn't recognize the existing spaces anymore. This was sometimes a shock for us. But it did make us feel that we, as Europeans, deal with our heritage in a very different way. As a future interior architect, this was a real eye-opener.





The North-South connection is the oldest and most difficult mobility problem in Limburg. A new procedure is needed to revitalize the complex project. Studio NZL started the research phase in April 2018. “We start with a blank page, look far beyond mobility and involve all stakeholders in every step of the process”, say Stephan Van Den Langenbergh (Studio NZL - Tractebel) and Liesbeth Huybrechts (Studio NZL - UHasselt).

How different will the project be this time?

STEPHAN: “Radically different. In the past, the North-South connection was often approached as an automotive infrastructure project.

With this procedure we are looking much broader. The original reason for the complex project may be the ongoing mobility problem on the Grote Baan, but our ambitions go much further. We also include other mobility themes, such as a reliable regional public transport system, innovative mobility, a high-quality bicycle network, combined transport by rail, canal and road. And in addition to mobility, we also have an eye for living and working, landscape and recreation. We really look at the big picture”.

LIESBETH: “The working method is also completely different. It’s no coincidence that our baseline is “Together we can move forward”. In the past, the researchers and clients were at the drawing board, and the stakeholders could react afterwards. Now we put



LIESBETH HUYBRECHTS is professor of Participative Design and Planning at the Faculty of Architecture and Art. As a researcher she is affiliated with the research group ArcK.

all those involved at the table from the very beginning in order to come to a supported and sustainable solution together”.

REROUTING OR TUNNEL?

Why do you leave with a blank sheet?

STEPHAN: “We do not want to reduce this complex project to a choice for a detour, transit or tunnel. In doing so, you put your supporters and opponents diametrically opposed to each other and focus much more on what makes you different than on what

“We look beyond the question of detour or tunnels. We are looking for a supported, sustainable solution.”

binds you together. That is why we started with an ambition statement. Before we start coming up with concrete solutions, we want to focus on where we want to go together”.

LIESBETH: “That strategy has generated a lot of trust and mutual respect. We started with a framework of agreements in which all parties formally signed a number of core values. From there we worked constructively towards the ambition statement. What do we want to achieve with this project? Where do we want to go? These are very different questions than: do we opt for a detour or a tunnel? This approach is not the easiest or quickest way from A to B, but it is the best way to a supported, sustainable solution”.



STEPHAN: “You see that people are not only defending their own interests, but are also more willing to accept responsibility”.

BROAD PARTICIPATION

Who have you involved in this process so far?

STEPHAN: “The Studio NZL consortium is already a broad collaboration between the design agencies Arcadis and Tractebel, the design agencies Maat and 51N4E, LDR, research agency TML and UHasselt. Studiebureau Antea looks at the environmental

effects. In addition, right from the start we have really focused on broad participation. With every step we take, we invite all stakeholders - municipal authorities, social partners, companies, citizens, action groups and environmental associations - to join us in thinking about alternatives”.

LIESBETH: “Every month, we organize work sessions with forty or so participants from all interest groups, but we also make efforts to accommodate the individual stories and desires of local residents, passers-by and other stakeholders. UHasselt researchers literally tandem along the North-South connection to talk to people and collect stories about the connection and the environment. So far we have mapped out 110 individual stories in this way. How do our discussion partners live along the North-South connection? How do they see their lives evolving? And what do they dream of? This approach is also important to us in order to eventually be able to make suitable designs.

STEPHAN: “And then there are the co-creation weeks.”

What do these co-creation weeks involve?

STEPHAN: “We use a kind of pressure cooker principle in which you put everything under pressure and enter into discussions with a broad group of stakeholders in different constellations: seniors, local residents,



STEPHAN VAN DEN LANGENBERGH, architect and urban planner, is senior project manager at Tractebel engineering office and integral project leader of Studio NZL.

company managers, environmental organizations, disadvantaged groups,... You physically bring people together for a week in order to reflect together”. LIESBETH: “By being prominently present at one location with the

“With a tandem we travel along the North-South connection to talk to people.”

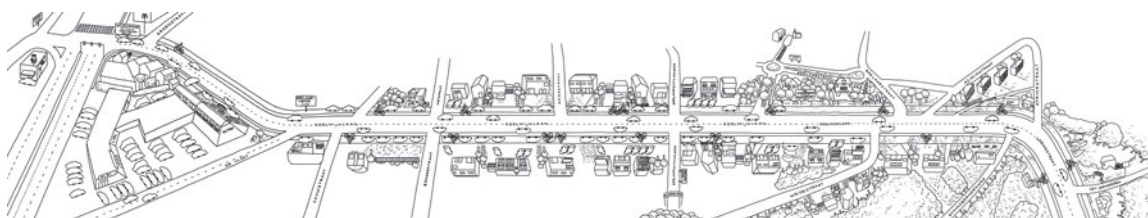
entire team for a week, you make it very visible and tangible that hard work is being done on this North-South connection. In addition, by all those conversations, you already have something going on locally. What are we going to do? How are we going to do that? What can my role be? Engagement will take shape during this co-creation week”.

STEPHAN: “We’re trying to connect all these different angles of approach in order to put the puzzle together. Everyone who participates in the co-creation week, is for a part the author of our ambition note.

QUICKWINS

How do you motivate people to engage in such a long term project?

STEPHAN: “By using quickwins in addition to the big picture. We may not be able to solve the major mobility problem at the Grote Baan in the short term, but there are things you can do tomorrow. Small improvements and interventions, awareness-raising actions to get more people on their bikes or to stimulate companies to rethink alternative transport methods”.



Koolmijnlaan, Houthalen, today



Koolmijnlaan, Houthalen, gains for the future



Overall map Houthalen



Co-creation moment



Model 'Lego League' in cooperation with Inspirocollege

LIESBETH: “These quickwins not only create more support. You also bring about an initial change in mentality”.

STEPHAN: “One big intervention will never be able to solve all problems. A lot of different measures are needed at different moments in time. For us, the North-South connection is first and foremost a transition project that we want to set in motion with this ambition statement”.

Which interventions can improve the quality of life of local residents in the short term? Which quickwins can make the difference in terms of traffic safety and sustainable mobility? And

MASTER STUDENTS OF ARCHITECTURE PARTICIPATE IN CO-CREATION WEEKS



how can we connect not only North-South but also East-West? This was the focus of architecture master's students during the first co-creation week in Houthalen-Helchteren.



STUDIO EAST-WEST

BIKE ON TOP

“Traffic safety is a big issue in the North-South story and that’s why we focus on slow roads and cycling culture, but unlike Studio North-South we mainly tried to connect East-West with our designs”, explains master student Brecht Sommen. “If you want to give the cyclist and pedestrian priority over the car, you also have to design the surroundings in a different way. In Houthalen-Helchteren there are already a lot of bike paths, but there are also a lot of missing links. How can we close these gaps in order to create a well-functioning cycling network? Can local places like the Pomphuis get a place in that big cycling story? Can we design a car-free square in the city centre that connects not only North-South but also East-West? How can we quickly test with temporary bicycle bridges where there is the greatest need for a permanent cyclist/pedestrian bridge? And how can we turn a bicycle bridge in the beginning of Houthalen-Helchteren into a visually attractive landmark? During the co-creation week, we tried to design possible futures around it”.



IMAGINED FUTURE SCENARIOS

“We didn’t translate our ideas into urban plans, but represented them through photo collages at an exhibition for the general public,” says Anse Arits. “A fine and effective way to visualize in an accessible way what the future could look like around

Houthalen-Helchteren. Visitors reacted very positively to those imagined future scenarios. Our photo collages inspired and invited discussion. And that is crucial in this phase of the project. After all, we didn’t want to propose concrete end results, but rather provide food for thought”.





In the research seminar Tactics the careful and therefore strategic use of drawing by hand and computer and the interaction between these two systems is the first topic. The use and making of scale models is the second area of research in the field of architectural representation and thinking. Several questions can be asked.

What is the essence of a methodological approach in the representation of architecture? Is there a system behind the poetic meaning of representation? And moreover, can we categorize this information of findings? This seminar makes connections between the pragmatic findings during production and the reflection on this process from a larger perspective. To categorize the different approaches towards drawing, model and representation the seminar works with themes.

in 2019 the working theme was "Drawing with Models".

The office Dhooghe & Meganck, situated in Ghent was the sparring partner for the whole year. In addition we also visited artist Caroline Van Den Eynden at her atelier, providing us with new model building skills.

Every year, the connection and tactile experience with the respective office, results in a final exhibition of all material. The seminar Tactics is an on-going project. Year after year the results will be confronted and a critical mass of knowledge is constructed and can be built upon.

The exercise starts from two main topics, an outrospection and an introspection. The idea of "out" must be understood in the context of "outsider". We visited the architects' offices as if we were anthropologists.



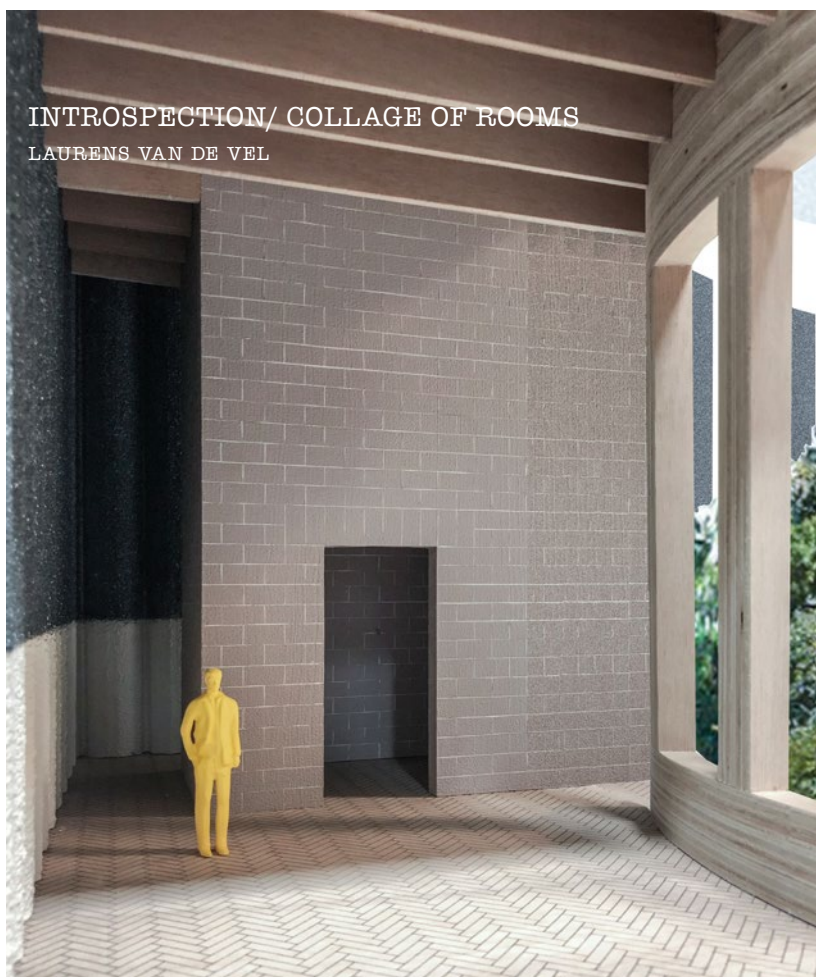
“The making of a model and the design of an idea or project are intertwined with each other.”

With a pencil, journal and camera the surroundings and the way of working of the office is documented. An interview with the architects was essential to understand the making process in the office. How is the model a tool for the office? Which type of drawing is used in which phase of the project? What are specific tools and tactics in the office?

All of this information was filtered in group and was the starting point of the first part of the exercise: outrospection of an office. The question was to emphasize and express, in addition to the spatial qualities of the office, the specific context of ‘making in the office’ in a model. Not a genuine representation of the office in square meters or an esthetical catalogue, but an interpretation of all findings through model-making was the goal.

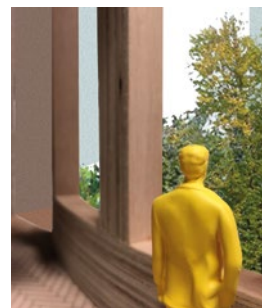
For the second part “introspection”, every student starts from a different, individually chosen designer /writer /architect /play writer /maker /...

A workplace for this person, after a thorough study of the bio and work, was also made through thinking with models. No restrictions of space were given. Location, material and context were totally free. The only given restriction lied in the process of producing models through casting. What is your approach toward the idea of casting? Confront this with the special work place of the chosen person. Special doesn’t mean: create something extraordinary and expensive, but create a specific workspace questioning or enhancing the maker’s process.



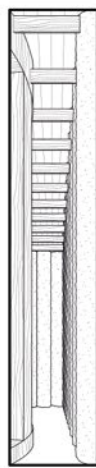
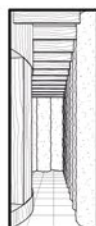
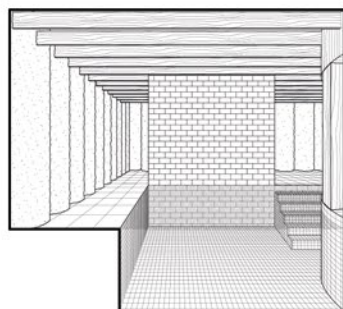
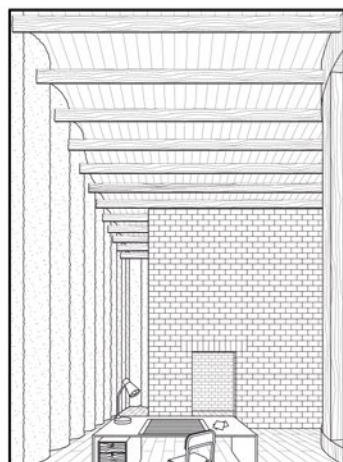
INTROSPECTION/ COLLAGE OF ROOMS

LAURENS VAN DE VEL



The relation between the two projects of intro- and outrospection grew in an early stage of the research. Hearing Dhooge&Meganck Architecture telling about the 'polaroids' of Andrei Tarkovsky made me think of a painting of Hans Vandekerckhove. They told about the slowness of the eye. If you wait you can see. Dhooge&Meganck are always trying to bring that slowness into their buildings. A building that exposes itself layer after layer. You never get the whole building at once. Both the work of Andrei Tarkovsky and the understanding of slowness brought me to a strong connection between the studio of Dhooge&Meganck and Hans Vandekerckhove. The existing building is the old power station of Ghent University.

The monumentality and symmetrical expression of the facade reminded of the mustard factory of Dhooge&Meganck. By bringing a route into the building and dividing it into several layers, a kind of slowness appears. The route starts with a gallery, a translation of the existing entrance from the office of Dhooge&Meganck. The entrance gallery offers room to present previous work and models. The second room is a 'dirty' workroom. It is a transition room between the more private office and the public gallery. The third room is a place to discuss and to meet with clients. A big round table marks the room and invites architects to debate. The last room is the quietest. It is a room for one person to concentrate and to sketch in silence. The old coal silo is a high and narrow room with zenithal light.



OUTROSPECTION/ JHERONIMUS BOSCH_LAURENS VAN DE VEL

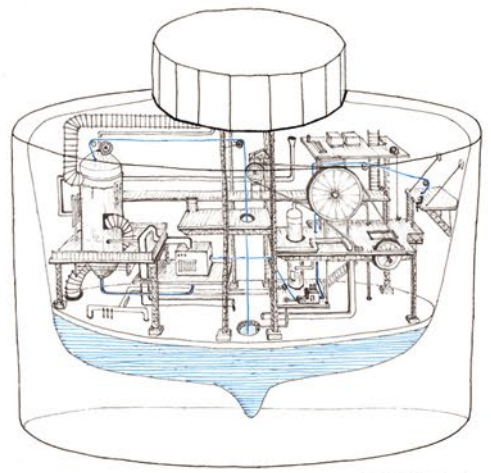


The story about Jheronimus Bosch's studio, like many of his works, takes place as a triptych between religion, contemporary life and insanity. The studio, situated in an urban landscape with studios of like-minded people, is situated on a hill on which users descend from the religious top of the mountain, through the streets of the city to the madhouse.

This walk is based on the walks Jheronimus Bosch made himself to the "madhouse" to get inspiration for his next painting. The actual painting studio of Jheronimus Bosch is located in the religious part of the city and was based on the "Princely Kunstkamer", painted by Eberhard Guarnerius Happel in 1687. In contrast to this space, we find the rooms located in the lower "madhouse". These rooms, clearly separated from scale to the Jheronimus Bosch studio and located in a closed building with inner patio, only contain a bed, desk, window and cupboard. These were based on "The Bedroom", painted by Vincent van Gogh in 1888.







overview model of the 'line factory' in the original inkwell

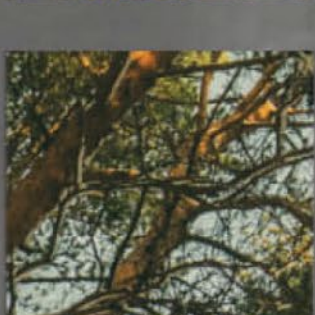
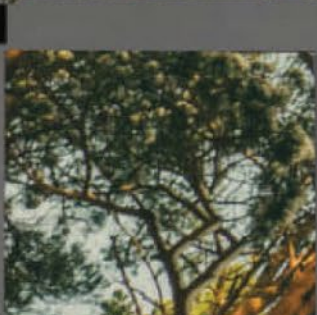






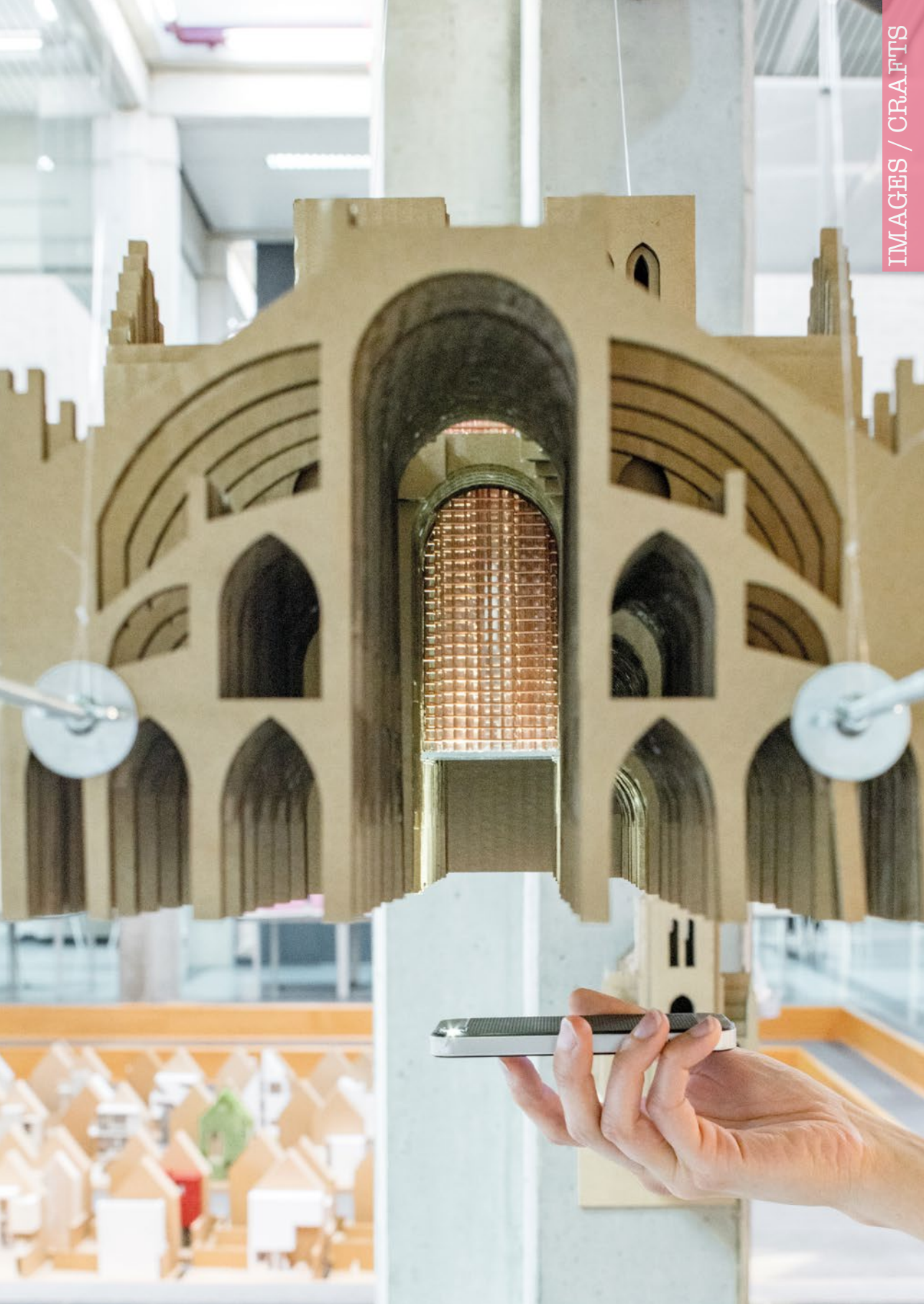


LIVING IN THE WOODS, SANDER HAYEN, 1MA_AR, STUDIO UPUD











LYND WARD "SEQUENTIAL ART"
RESEARCH SEMINAR TACTICS
ALIXE STOCKMANS



OFFICE FOR DHOOGHE & MEGANCK AT DE STOKERIJ
RESEARCH SEMINAR TACTICS
THOMAS FRANSSEN

"The third room is a place to discuss and to meet with clients. A big round table marks the room and invites architects to debate. The last room is the most quiet. It is a room for one person to concentrate and to sketch in al silence. The old coal silo is a high and narrow room with zenithal light. "







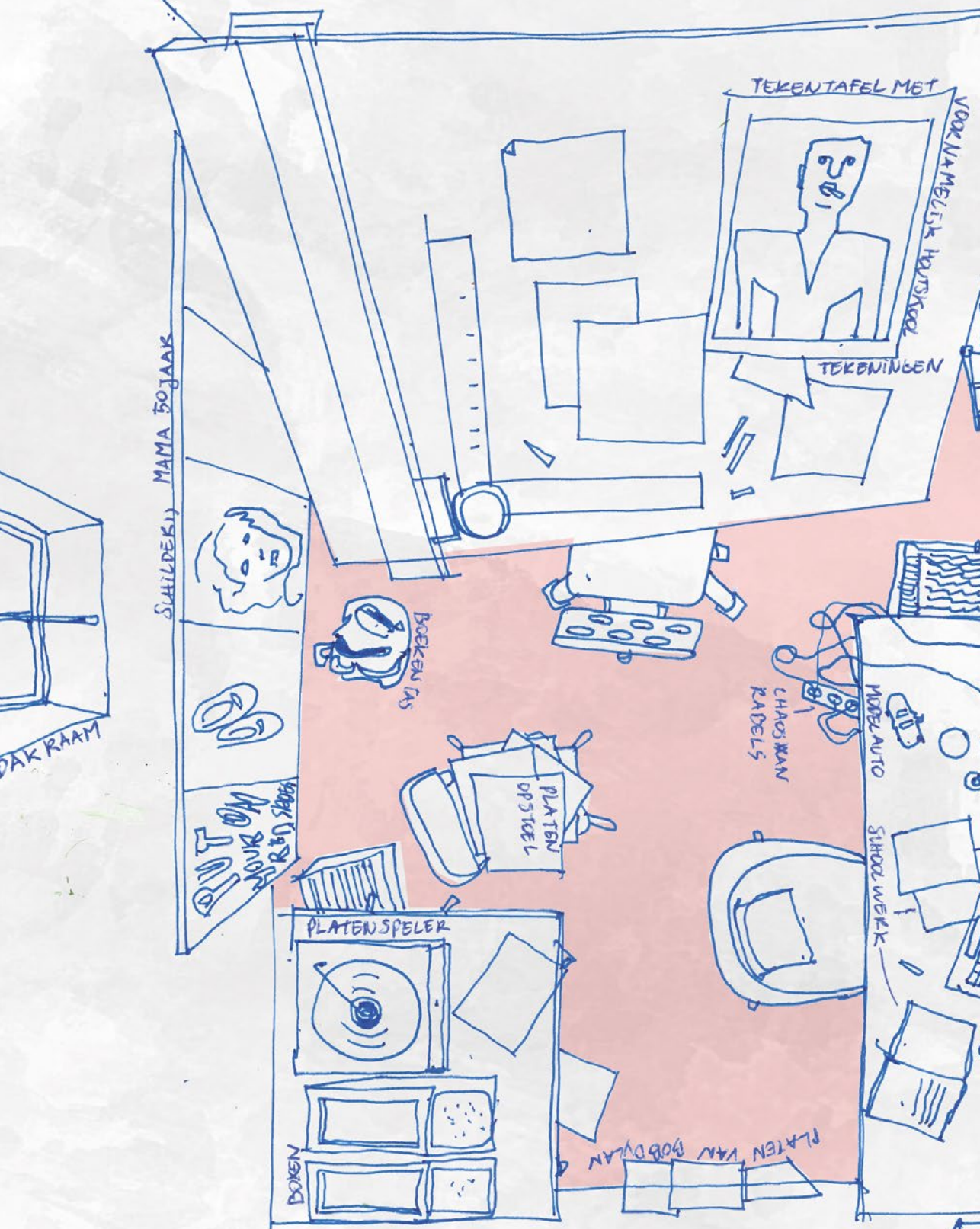
BREUGEL'S PRINTSHOP
RESEARCH SEMINAR TACTICS
TIM DE MUNCK

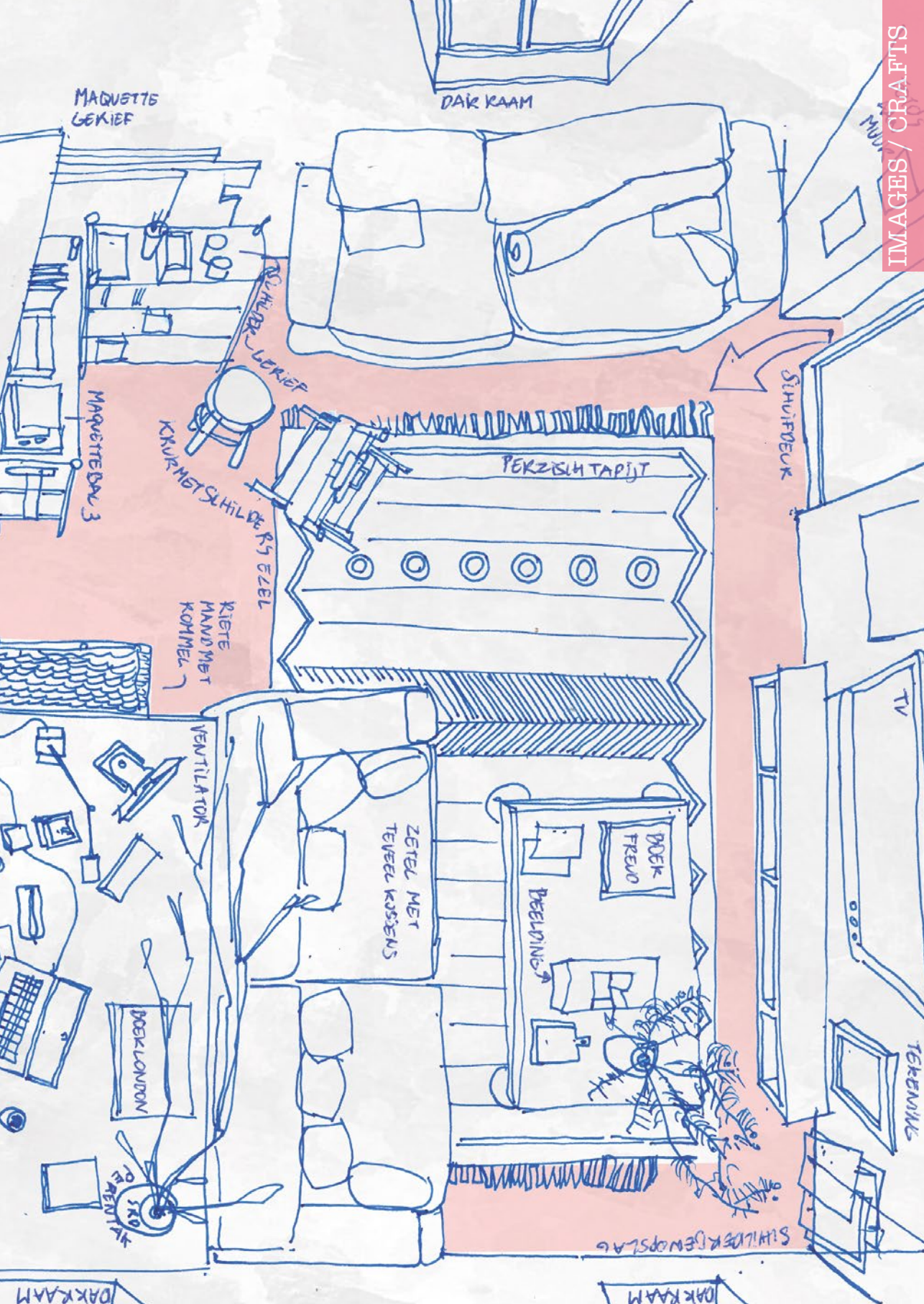
PLATFORM FOR HANS VANDEKERCKHOVE
RESEARCH SEMINAR TACTICS
THOMAS FRANSEN

IMAGES / CRAFTS



STUDIO OF AN ARCHITECTURE STUDENT
RESEARCH SEMINAR TACTICS
ANTOON MOORS





MAQUETTE
GEFIEF

DAIR RAAM

MAQUETTE VAN 3

KURK MET
SCHILDE
RIJS ZIEL

KURK MET
SCHILDE
RIJS ZIEL

KIETE
HAND MET
KOMMEK

PERZISCH TAPIJT

SILVERWIPSLAG

VENTILATOR

ZETEL MET
TEVEREL
KOSIENS

BOEK
FREUD

BEELDING

BOEK LONDON

SKO
REAINT

TECHNIEK

TV

DAIR RAAM

DAIR RAAM





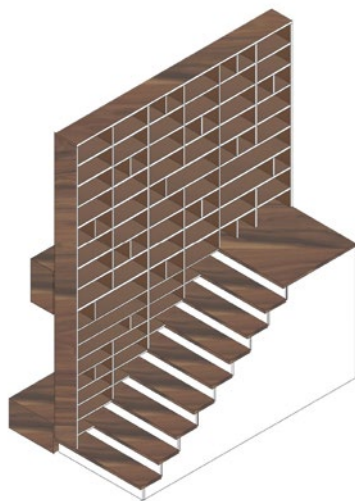
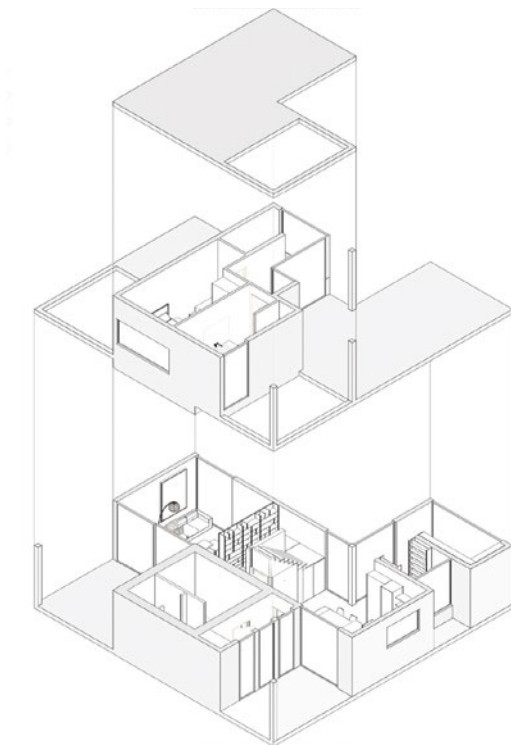
THE FINAL, FINAL JURY
OF THE RESEARCH SEMINAR ARCHITECTURAL POETICS

TEMPORARILY DWELLING FOR A MOVIE DIRECTOR

BY BRITT IVEN, 1BAIAR, 2019-2020

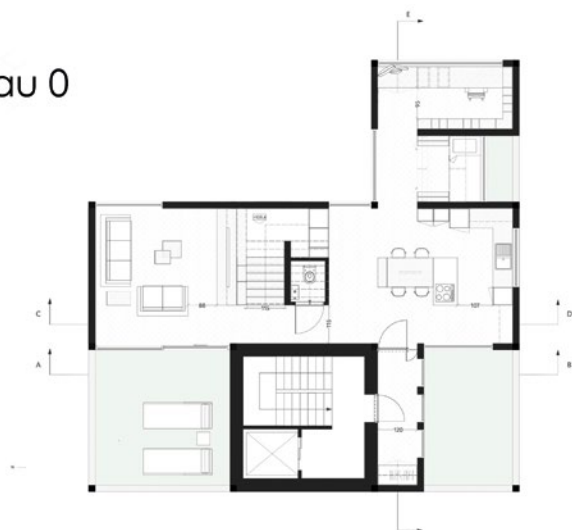
My design was created based on the intriguing friendship between the two main characters, Nick and Gatsby, from 'The Great Gatsby'.

Their different worlds are brought together which is translated architecturally by a narrow corridor to enter the dwelling, which transforms into a very open living space. This living space has a number of hidden elements, such as the desk space or sleeping place for the guest, which reflect the secrets of Gatsby. By interacting with the spaces, the apartment is revealing more and more, just as Gatsby himself shares more and more secrets with Nick. The movie ends dramatically for Nick, his best friend dies, and the 'well' into which Nick falls is reflected in the lowered bedroom. The staircase and bookcase are elements that have a prominent role in the movie. These were given a central place in my design. I also took all the colors I used from a certain scene in the movie. Finally, there are a lot of windows in my design. These provide a good view to the surroundings and also provide a lot of natural light. This creates an interior space with an important focus on the landscape.



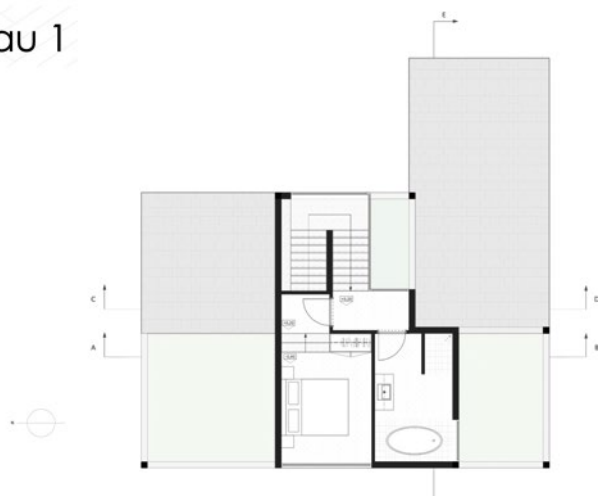
Grondplan - Niveau 0

Hoogte: 110 cm
Schaal 1/50

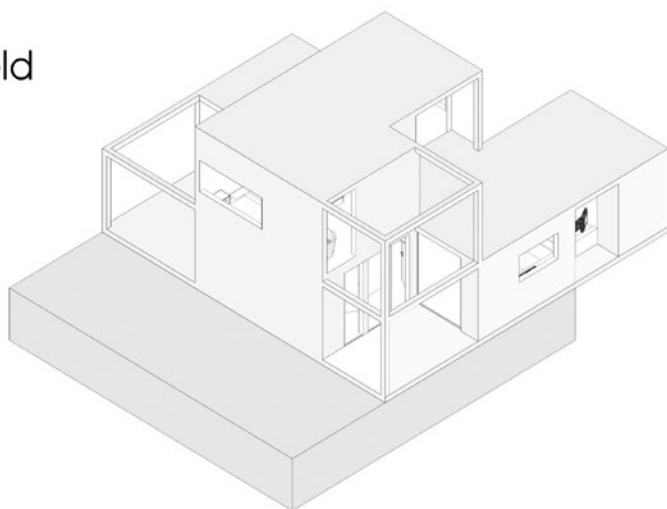


Grondplan - Niveau 1

Hoogte: 110 cm
Schaal 1/50



Totaalbeeld



Isometrie

TEMPORARILY DWELLING FOR MOVIE DIRECTOR'

BY RAF DIERCK, 1BAIAR, 2019-2020

The concept of my project is based on the film 'Gattaca'. What struck me were sober spaces, longshots and the contrast between warm and cold scenes. With a clear concept in mind I started designing.

The primary space in this project was the director's desk. There I created the longshot that looks out over the entire

ground floor to the skyline of New York that is so inspiring to him.

The contrast between warm and cold scenes is reflected in the materialization. Warm copper colours alternate with cold steel and concrete colours.





CONTAINED LIVING

RITZEN NELE, 2BAIAR, 2019-2020

This container house is designed for young people from project Pineapple. This project is organised by refugees and is committed to support these young people. The house is compact and consists of two 'sleeping towers' (two tilted containers). In these towers is the private part, namely the four identical sleeping areas. The rooms on the ground floor are more public and invite to receive friends. But here too, privacy is very important. There is a separate toilet and a separate shower. The youngsters can also retreat to the time-out sitting area. In this project it was especially important for these young people to find a balance between private areas and communal areas.



CONTAINED LIVING

JOSHUA KEMPEN, 2BAIAR, 2019-2020

EMPTINESS AS A BEAUTY IDEAL

CONTEXT

In October 2019, the typhoon Hagibis raged across the east of Honshu, the main island of Japan. The Tokyo region was badly hit, and households in the area were forced to leave their homes and flee. A housing solution has now been devised for this target group.

Container houses together form a friendly village in which sustainability and encounters are central. The Japanese living culture has been translated to these (temporary) emergency houses. The residents can stay here until a new home is found.

The houses are designed for four people. The composition of this foursome is flexible.

ORGANISATION

The house is made up of three containers, each of which roughly has its own function. The first container stands for entry, storage and sanitary facilities. The second container is the converging space of the house. The floor is slightly raised, and this is where the kitchen and sitting area are located. Above the seating area is a skylight that brings light deep into the house. In the third container there are two spaces that can be used both as living space and as a bedroom. These two spaces are more private, and here a resident can retreat.

The use of shoji, traditional Japanese sliding elements, creates great flexibility in the design: fusuma. Spaces are redefined within the existing space, according to the wishes of the residents.

The concept that every space can be a living space is seen as the core value of Japanese (interior) architecture.

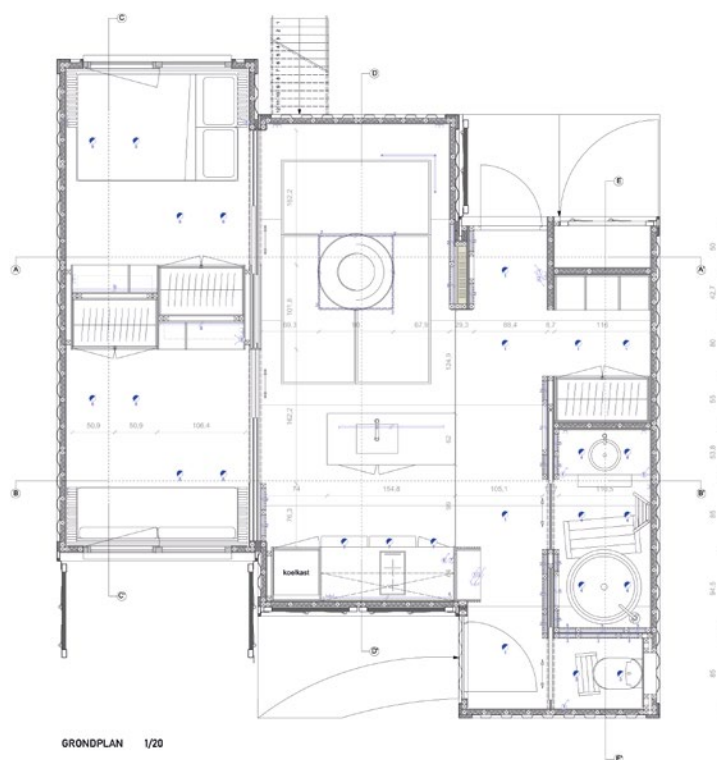
INTERIOR

The interior is a synthesis of the traditional Japanese living culture, translated to today's needs and requirements. The whole is simple, minimalistic and flexible. Beauty is created by emptiness, a concept that originates from the Chinese philosopher Lao Zi. The construction of inner walls is shown as ornament, and the sheets of bamboo are alternately soaped to create a light appearance. The use of bamboo maintains a relationship with nature. The whole is functional, durable and flexible.

On the floor, carpet has been used in the third container. This material provides a pleasant and comfortable surface in a living space for both sleeping and relaxing and retreating. Because of the Japanese tradition of taking off shoes when entering, this is a pleasant surface. One feels intuitively that a different space begins, even when the sliding panels are open.

SUSTAINABILITY

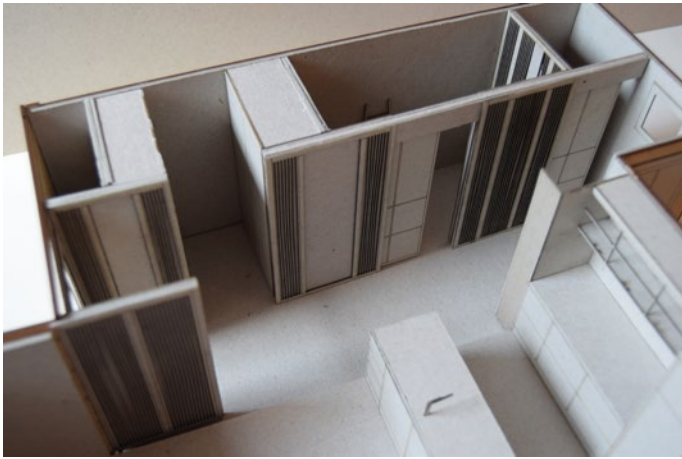
There is durability in form, due to the compactness of the three volumes of 20ft. The chosen set-up wants to try to limit the conductive losses as much as possible compared to other circuits and/or stacks of the containers.



In addition, there is durability in the use of materials. Apart from the fact that bamboo is a very durable and trendy material, it has even more advantages within this context. For example, bamboo is energy-efficient due to its regional origin and production. It also has a low conductivity and is a buffer for the indoor climate. The bamboo finish breathes into the house.

Another sustainable asset is Durat. Durat produces sheet material from recycled plastic, and is itself 100% recyclable. For the designer, there is great freedom in design, because a lot can be made to measure. Among other things, it is suitable for worktops (in the kitchen and bathroom) and as a washbasin, bath and shower tray.





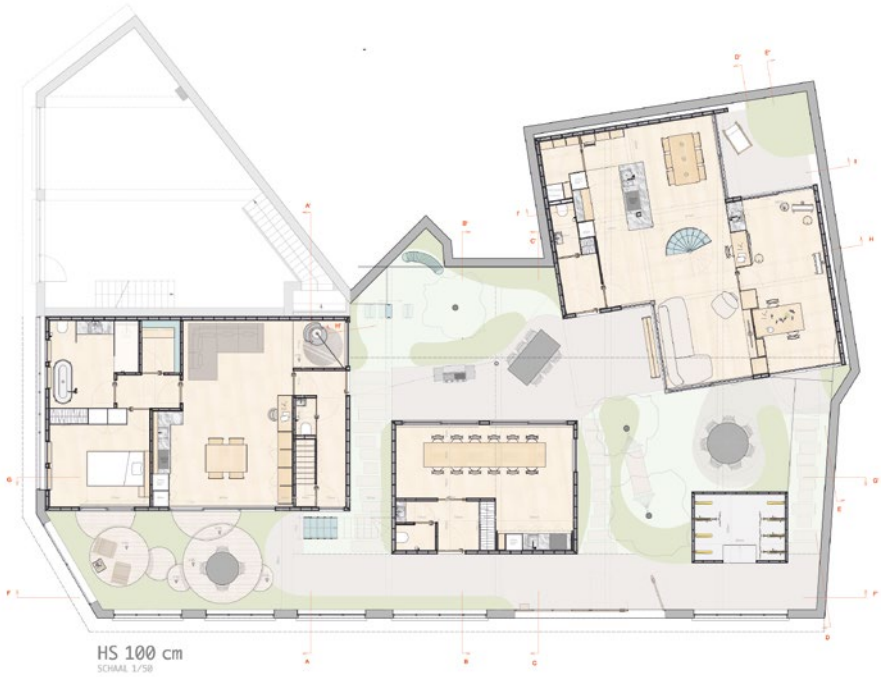
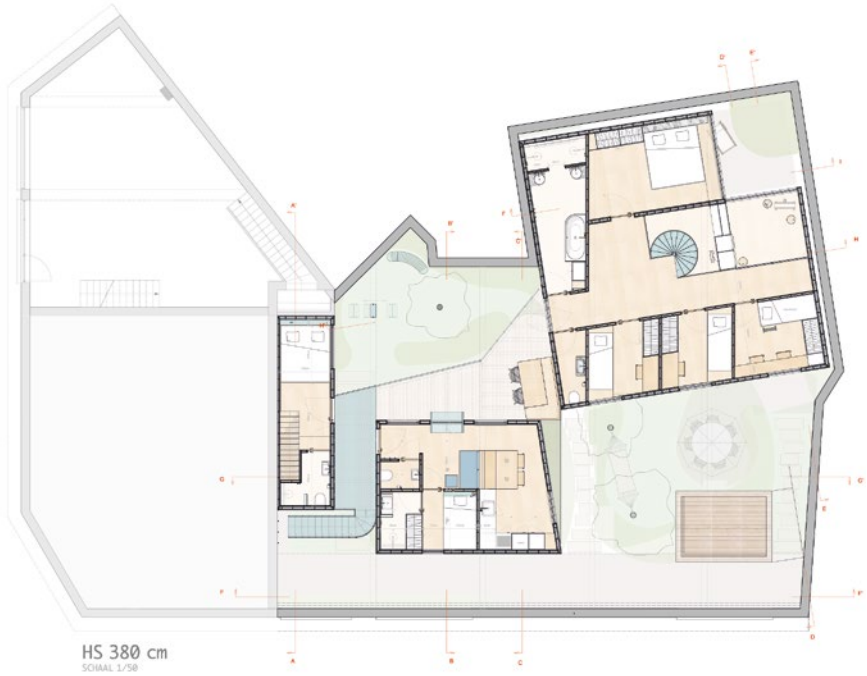
MORE THAN LIVING

RITZEN NELE, 2BAIAR, 2019-2020

In this co-housing project three generations live together. In order to benefit from these relationships, a balance between open-ended and community-privacy is essential. I placed four 'boxes' in the existing building, the rafters and facades of which are retained. These 'boxes' (houses) are connected to each other both on the ground floor and at height, for example by means of

platforms. This allows the buildings to relate to each other in a playful way. In addition to private outdoor spaces for each generation, there are also communal areas such as a garden, a multipurpose hall, a guest room and a bicycle shed. The non-developed spaces have been left as green as possible, for example by opting for semi-paved and vertical gardens.





MORE THAN LIVING

JOSHUA KEMPEN, 2BAIAR, 2019-2020

COLLECTIVE LIVING / THE CITY VILLAGE

There are two ways in which people globally can live together in cities. On the one hand, where collective spaces and private spaces alternate vertically. On the other hand, side by side, with collective and private spaces alternating horizontally.

This second approach feels more like a village. It is a place where you can retreat, but where you also know your neighbours, set up activities together and look after each other. In other words, it is a village within an urban context.

In addition, for me there is one style that - given its context - best typifies urban architecture: the Amsterdam School. These classic buildings are still great sources of inspiration for projects over 100 years later.

An example of this is the Céramique district in Maastricht. This project exudes a re-experience of the Amsterdam school style. The round shapes, patterns and surfaces of brick, the use of hard stone and the clear design, in combination with the concept of the city village, form the basis for my design.

The former garage has been completely reorganized. Collective spaces gradually flow into the private spaces, by dividing the village street and the village square with green areas into zones. The collective outdoor and indoor space remains central. This collective interior space is the café/library and the workplace.

The facades have undergone minor changes. For example, the original windows have been replaced, and there have been minor interventions here and there by adapting facade surfaces with a bluestone plinth.

This is a theme that keeps recurring throughout the project in combination with brick.

The west facade has been completely renewed. Only the load-bearing structure remains here, and new outer walls have been erected. These are clad in a pattern of bluestone, in which the windows have been incorporated into the rhythm.

THE COLLECTIVE SPACE

There is a large collective outdoor area, with terrace, bicycle storage and garden house. The collective inner space is linked to this, through the large window and the curves of the outer walls.

The greenery divides the concrete sub-surface, and the rafters remain visible in the air.

The collective inner space is a quiet place where it is possible to read, drink coffee, consult between residents or work from home. The space is divided by a piece of furniture with a coffee machine and bookcase. Attached to the trusses is a steel frame that serves as a chandelier.

GROWING OLD TOGETHER

The senior residence is a spacious one-storey house. There is a large, open-plan living room with kitchen, which is connected to the terrace. Behind the kitchen there is a small hallway to which the pantry and bedroom adjoin. The bedroom has a large dressing room and leads into the bathroom.

The kitchen and living room can be divided by large sliding panels that are hidden in the wall. This wall is covered with birch plywood and HPL, and runs into the wall unit in the sitting area. The

terrace is connected to the rest of the outdoor space by the large framework. The bathroom has a spacious layout, and is finished with marble tiles in the shower. The top of the washbasin is made of composite.

STUDIO FOR ONE

The studio is located in the lower right corner of the complex. There is a large open plan kitchen and living room. The kitchen has a window seat that can be used inside and outside.

The living room has a concrete piece of furniture that serves as a couch and storage space. The bedroom is separated from the living space by a large textured glass frame. The bathroom has a large walk-in shower and is attached to the bedroom.



The living spaces and entrance are separated from each other by a large pivot door that merges into the wall.

GENERATION 3: THE FAMILY

The family home extends over two floors. The living spaces are downstairs, the bedrooms and bathroom upstairs. There is a spacious kitchen and living room with large glass front and terrace. The staircase forms a piece of furniture in combination with the sitting area and storage space. This is the eye-catcher of the house.

Upstairs there is a loft with desk, bedroom and bathroom. At the back there are two children's rooms, which can easily be turned into one large room. The large windows in these rooms can be opened, giving access to the roof.

The kitchen is a large island in the centre of the house. The concrete stairs run over it. Here, too, the truss serves as a construction for the lighting. The terrace is separated from the village square by greenery.

FINISHED FURNITURE

The elaborate piece of furniture is a concrete support, on which a sitting area and bookcase are provided. The seat and back cushions form one whole, creating separate modules. They are large, comfortable cushions that are finished with a cotton mixture of naturally mixed colour shades. The cupboard consists of 18 mm birch plywood with a top layer of HPL.

The seating unit flows smoothly into the first steps of the floating staircase.

This staircase hangs from a stable tree that is anchored in the load-bearing outer wall. This is concealed behind a layer of stucco. The steps are 85 cm wide and hang from the stringer with a steel U-profile. A steel balustrade is mounted to the steps.

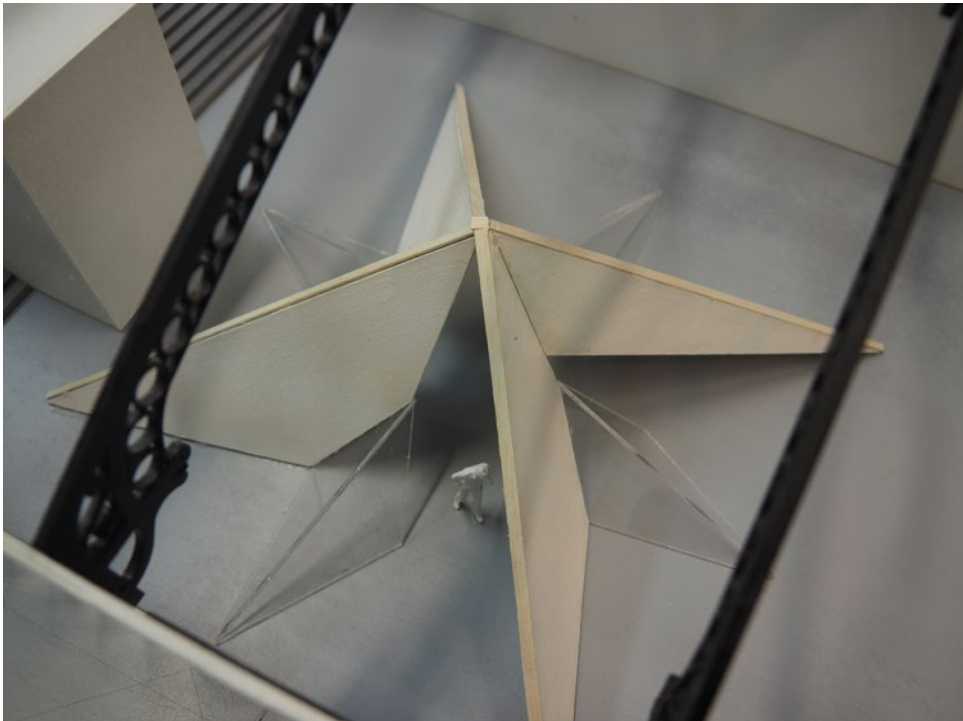
Throughout the whole project the same construction methods have been used for the kitchen, floor, doors, windows etc.



SCENOGRAPHY

JO KLAPS, ROGER VERVOORT, 3BAIAR, 2019-2020

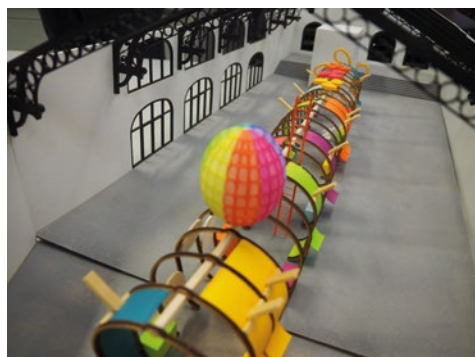
Scenography is the discipline in which we teach students to tell a story in a given space. They are at the same time curator and scenographer of an exhibition for which they were given a subject. They immerse themselves in their theme, learn to distill the essence out of it and notice how they manage to translate it into a fascinating design at a certain moment. Graphic design, lighting, construction, way-finding, showcase construction,... everything comes together in this module. An old indoor roller skating rink, the La Patinoire Royale in Brussels, was the appropriate location for this assignment.



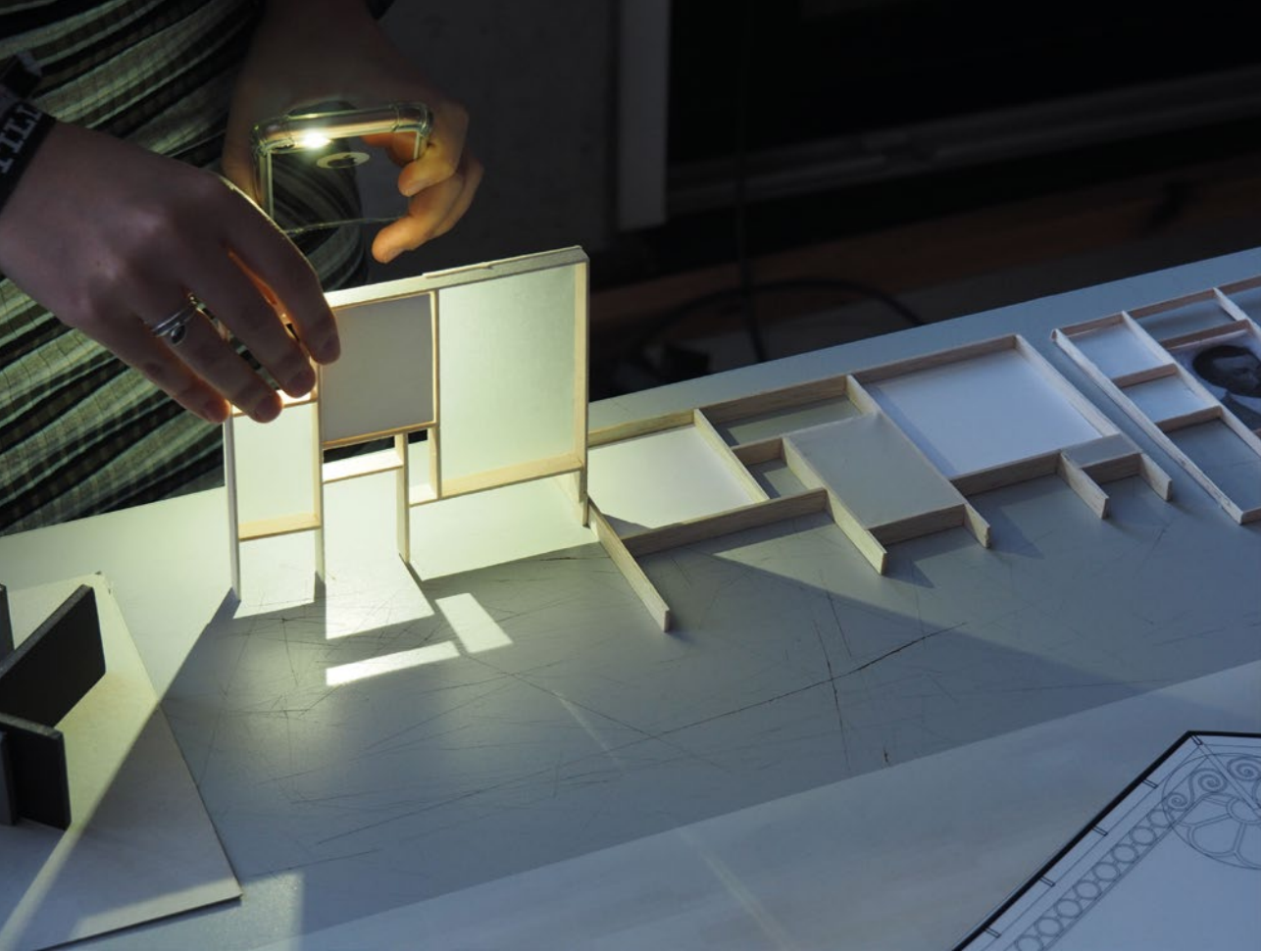
Chloë Jaspers, *Wind*



Mathys Kockelkoren, Simon Bolivar



Britt Traarbach, Charles Dellschau



Sarah Simon, *Hammershoi*



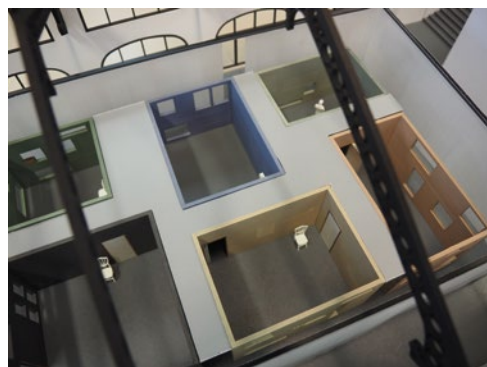
Selina Steegen, *Hannah Höch*



Sandra Braeken, *Winston Link*



Melanie Waelbers, *Constance Spry*



Sarah Simon, *Hammershoi*

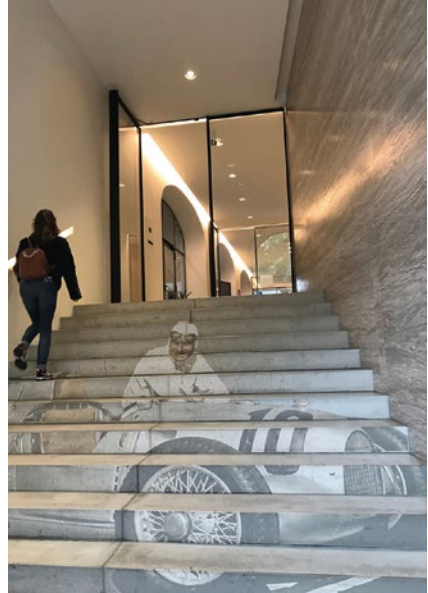
HANS STUCK

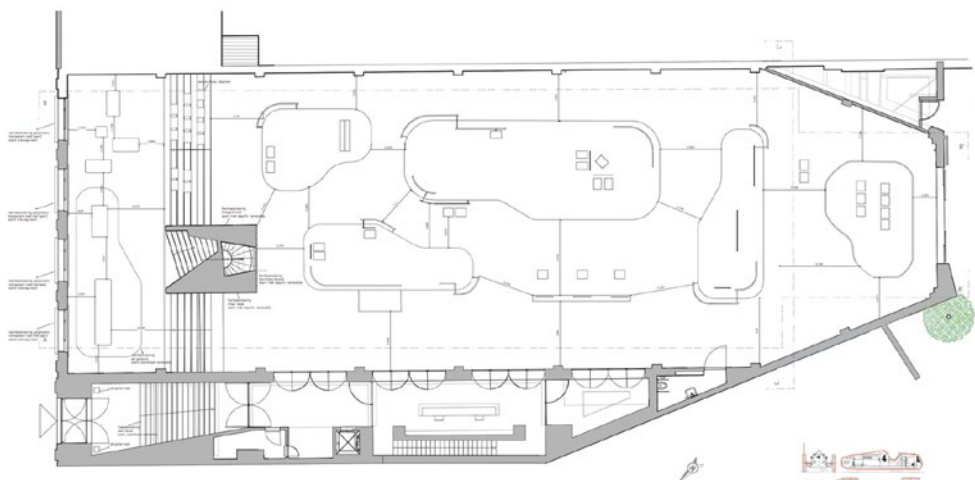
SOPHIA SIMONIS, 3BAIAR

Hans Stuck is one of the most famous car racers of the 1930's. He started his track in 1924 and from 1932 he raced for the now famous Audi Sport. His great success in sports racing with the type C model made Audi famous and made Stuck known as one of the best racers of his time, the unforgettable mountain king.

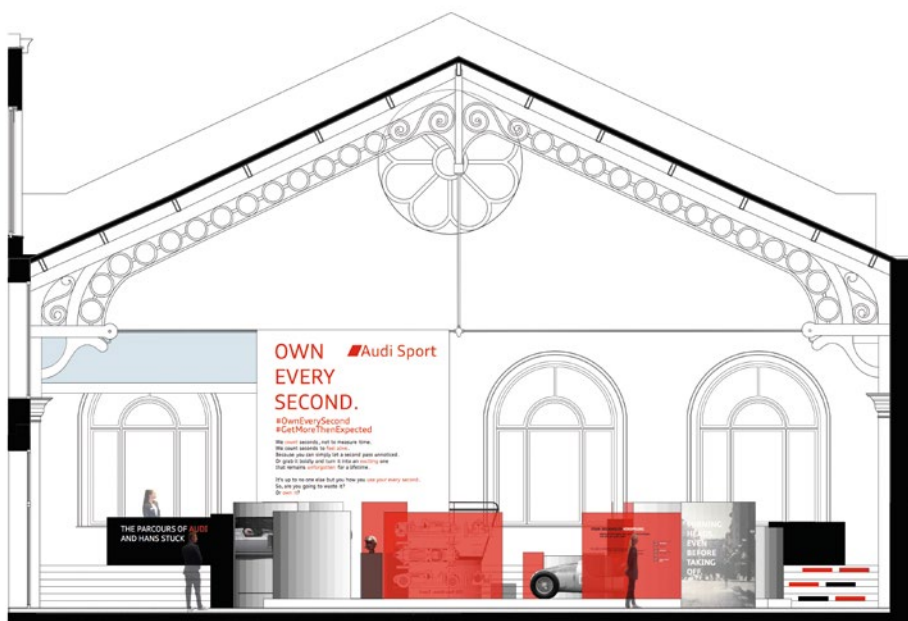
The type C model in which Stuck won his races is known for its speed and dynamic form and is the basis of the exhibit "The track of Audi and Hans Stuck". It is a dynamic design, where layering, curved shapes and connections in combination with a streamlined design are central and form a dialogue with the export space.

The exhibition is one coherent whole where the visitor is immersed in the Audi Sport world of the past, present and future through headsets, QR codes, scale models, info panels, visuals and a VR section.





The parcours of Audi and Hans Stuck - Schaal 1:150
by Sophie Simons



AANZICHT CC

THE FACE OF MATH

EVA SEVERENS, 3BAIAR

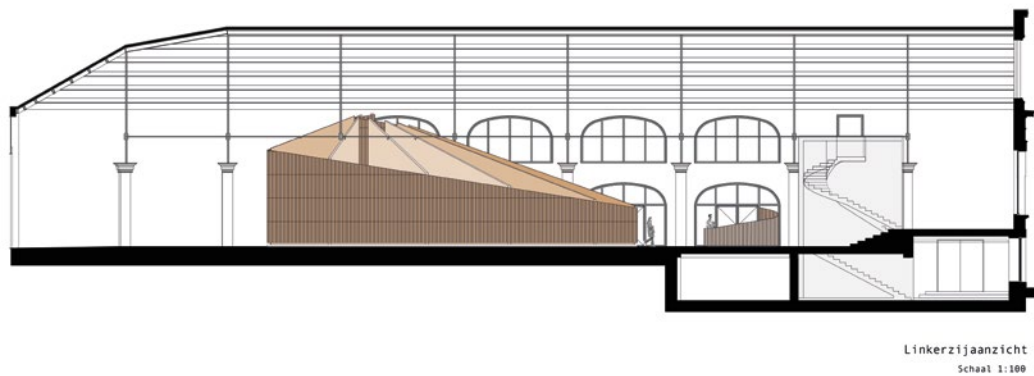
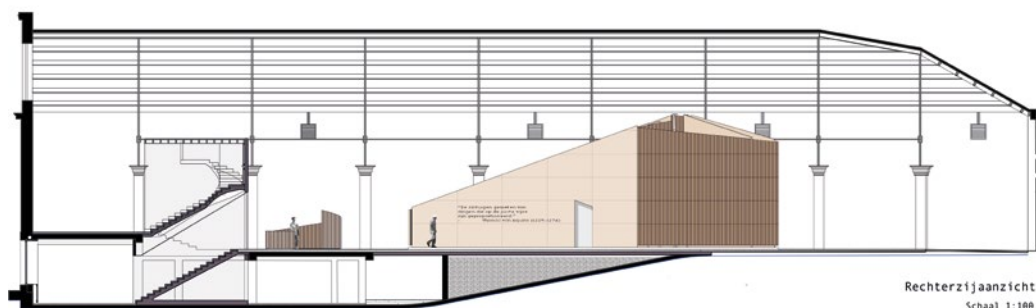
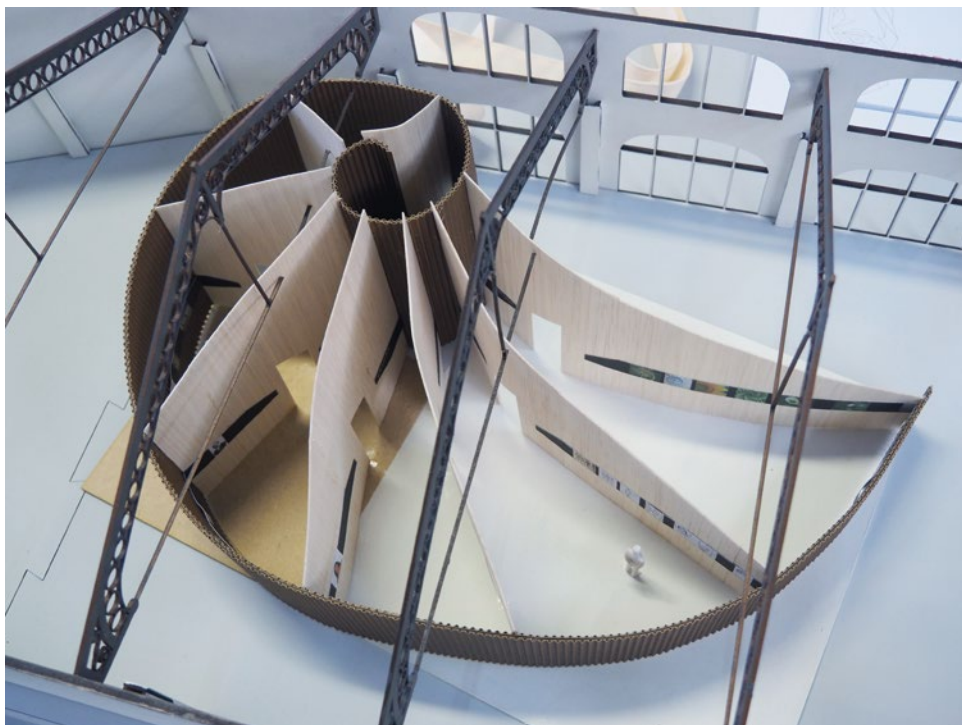
Mathematics is everywhere in the world around us. Not only in architecture and art, but also in advertising and music and even nature and the human body. The purpose of this exhibition is not only to make people aware of this, but to make them curious and make them look at their environment in a different way. For this reason, the exhibition itself is also full of mathematical details that will become clear as long as you look around you well enough.

"The face of math" is based on the principle of the Golden Ratio. This is a ratio that has been known in architecture and art for centuries and is known as "the perfect ratio". Designers like to use this ratio because it would contain an intrinsic beauty. However, this ratio has been around much longer than man himself, it can be found everywhere in nature, from fruits to flowers and shells. We find the Golden Ratio in the most unexpected places, even in our own faces. People are so used to seeing this proportion in our environment that we would even have an unconscious preference for it.

The exhibition is entirely built around this principle. Thus the arrangement itself is based on the Fibonacci spiral.

This is a graphic elaboration of the Fibonacci series, which is based on the ratio of the Golden Section. While physically walking through this mathematical figure, one is completely immersed in the different facets of this mathematical ratio. In each room one discovers a different aspect of our environment in which we can find the Golden Ratio. In this way the relationship becomes something recognizable, something we can apply to our own lives, and mathematics gets a face within our lives.





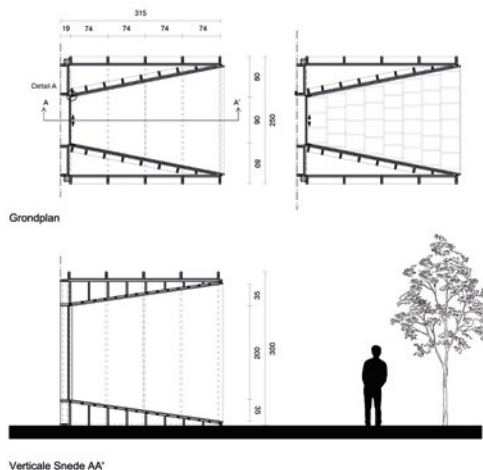
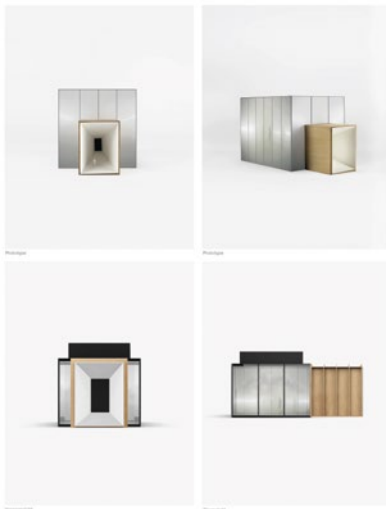
BOVENKAMER

BY ANNE VANDECRAEN, MA IAR, SCENOGRAPHY, 2019-2020

In this discipline we're always designing and inventing space, but how about space which only exist in our mind? A dream is something that confronts us all, but one we rarely talk about. It's something personal, intimate and different for everyone.

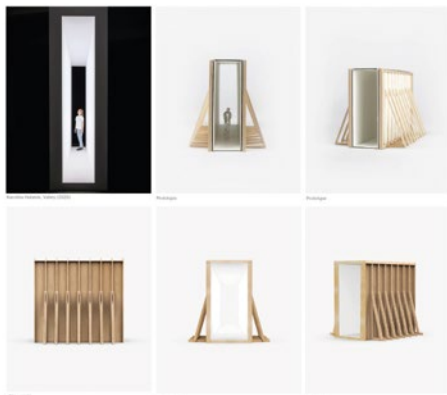
For me, dreams have always something mysterious to them. Not only because of the question where they exactly come from, but also because they approach space in a different way. The spaces that occur in our dreams are like an endless universe in which everything is possible and allowed, yet they are limited by form and emptiness. The correlation between dreams and space gave me the opportunity to translate this topic into a scenography.

My master project Bovenkamer will be part of Horst Arts and Music Festival in Vilvoorde, a three-day festival where art, architecture and music are united on the former ASIAT-site which occur as a no man's land where dreams have the chance to exist. Bovenkamer is an installation that questions reality by creating an alternative world based on dreams. The design consists of a sequence of spaces which reflect different aspects of my research. Concepts such as dream-landscape, emptiness, darkness, imagery of the state of half asleep and awakening coalesce into a mysterious and dreamlike scenography. Throughout the visit, the visitor will become an important actor of his own spectacle.



Ontwaken
1:50

Voor het ontwerp van de "droom-waak overgang", die de laatste ruimte vormt in de droomsequentie, nam ik de vormgeving van de aanvang van de droom over, maar plaatste ik deze in de tegengestelde richting. De bezoeker doorkruist dezelfde ruimte, maar bewandelt deze volgens de omgekeerde route. Het zwarte gat spuugt de bezoeker als het ware uit, wat gepaard gaat met het ontwaaken uit de droomtoestand. De route eindigt met een gekadreeerd zicht op het omliggende landschap.

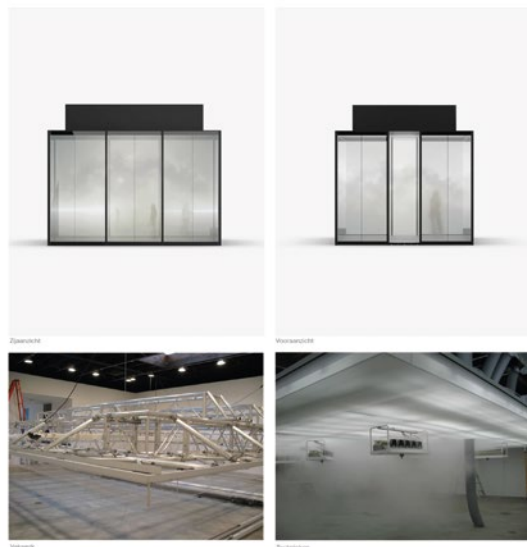
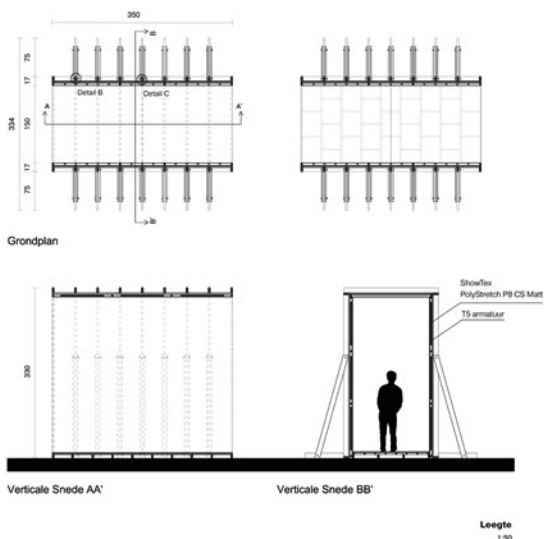


In mijn dromen vertaalt leegte zich naar ruimtes waarin ik geen grenzen zie of voel. Het eindeloos blijven verdergaan zonder een einde aan het verhaal te zien, alsof er uiteindelijk 'niets' is. 'Niets' draait voor mij om een aanwezigheid en niet om een afwezigheid of gebrek aan iets. 'Niets' is leeg, net zoals licht, maar het vult tegelijk ook en heeft enorm veel invloed op de ervaring van ruimte.

Ik zie leegte als witruimte en dit vertaalde ik in het ontwerp letterlijk in een witte, verlichte passage. Voor mij is het begrip leegte niet autonoom en kan het pas ervaren worden als het in relatie staat met een ruimtelijk element of een toeschouwer. Door de aanwezigheid van een bezoeker, kan de ruimte pas echt als een leegte aanvoelen.

3 Leegte

In my point of view, the visitors will be small creatures walking through a dreamy landscape and observing themselves along their route. Therefore, it's important that the spectators visit the scenography in small numbers. The highlight of the visit is the 18 meters wide quarter of a sphere, which is accompanied by visuals and sounds. Virtually, you'll go alternately underwater, to outer space and land on the moon and then you'll be back in the open plain in the desert. The passage through this space will end with in some groundbreaking minutes.



Fluorescerend licht, water, ultrasone luchtbevochtigers, gehard 12erarm glas en aluminium

Halfslaap
1:50





CYNEFIN

BY NEREA PELLEGRINI CASAS, MA IAR, SCENOGRAPHY, 2019-2020

CYNEFIN

Lanzarote is the most northerly inhabited island of the Canary Islands, an archipelago in the Atlantic Ocean that is part of Spain. The surface consists largely of volcanic soil and rocks. UNESCO declared Lanzarote a Biosphere Reserve in 1993 (Wikipedia, 2020).

In the summer of 2019 I traveled to this volcanic island for the first time. More specifically, I traveled for the first time to a destination where nature plays the leading role. My fascination with the outside world emerged here. This journey was an intense experience and for hours I was able to stare into the distance without thinking. I fell in love with the idea of being on another planet. I miss the seclusion of these breathtaking places, the impressive black beaches, the hard irregular rocks and the magical lunar landscapes and its colors. The infinitely distant views were vivid and soothing at the same time. I miss the feeling I had here, I really came to rest here. Lanzarote was my 'Cynefin', a Welsh word for a place where the nature around you feels good and welcoming.

RESEARCH

The images shown here are the start of my master thesis.

My research process consists of an artistic research. By working in a visual and associative way, starting from my experience in Lanzarote, a wide and complex field of forms has been created.

The first phase of my research started in the first semester during the Passage Montage seminar. It consisted of bringing together (own and found) photos. Several collages emerged from





this. More or less simultaneously with working on these image compositions I developed a series of refined shapes from Fimo clay. These together formed a landscape, but can also be viewed individually as small objects. They were the first step towards creating poetic spatial forms.

PHYSICAL HORIZON

In the volcanic horizons I saw resemblances to a body. Pronounced poses and individual body parts show similarities through similar curves and shadows on the skin are like shades of color on a landscape. Using juxtaposition between the human body and the landscapes in Lanzarote, my collage illustrates different emotions for me. Such as: pain, because of the tense postures that at the same time long and reach for something. Yet the series of collages as a whole is a representation of peace and serenity.

FIELD OF SHAPES

After I searched for a material with which I can form a shape in a quick way, I made a field of small objects from Fimo clay. They are the result of short form studies belonging to a collection of photographic images of Lanzarote. I only show fragments of this collage that have been relevant to me: they create the basis on which I designed the small shapes.



CAPTURING AN UNSEEN SCENE AND CULTURAL DEGRADATION

BY LIES VERHEYDEN, MAIAR, SCENOGRAPHY, 2019-2020

LOCATION: SINT-TRUIDEN, ABBEY

During the night of August 5, in 1992, the glory of a place in the city center (Sint-Truiden) was brutally damaged by an underground methane gas explosion. The before and after situation of the area is clear. A spontaneous decay gradually occurred but remained hidden behind the abbey wall and a temporary fence. This research started with wondering how to ensure that this place regains its visible part of the city. How can curiosity be cultivated for what was once a private (and commercial) place and still seems to be like that (but not commercial anymore), but above all, how do we capture this 'unseen' moment scenographically?

Allowing and even embracing decay and degradation is approached as a design method. The materialization and shape of the new design are associated with the story of the place.

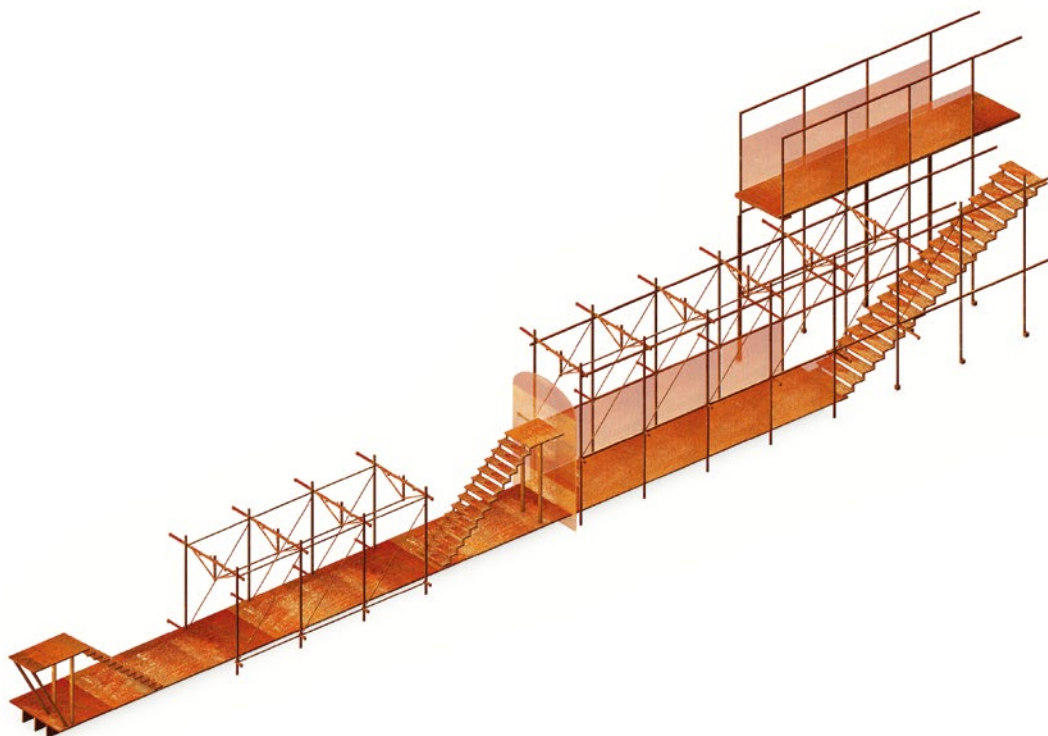
This was assessed through a historical and geological research with a poetic approach as a connecting factor with the design and influence to capture an image of the absent (story) information.

The explosion during the night of August 5, in 1992, was an untouchable fact. The tragic moment itself was/is not exactly something to describe as

a poetic phenomenon, but the images that developed around it trigger double thoughts, such as the romantic idea of a ruin. Making such an elusive aesthetic experience touchable is a search for scenographic capturing of the missing moment: the underground methane gas explosion at the abbey mill.

The unit has no closed external material. However, a consciously chaotic open construction is visible that refers to the wooden construction of the former mill house. This is a direct association with the moment of the destructive gas explosion, but also an honest way for me to deal with architecture. The closed interior of the unit follows the profile of bulging round shapes to the outside, as a second reference to the pressure created by the gas accumulation.

Due to the time of this one-off scene, 2:30 am, the number of spectators was obviously limited. Going back to this time may, however, attract spectators in the new design. A new function as an overnight unit and as a place for performances fits within this idea. In this way, the place becomes a visible part of the city again, not only through the shape of the design but also through a few new functions. The main intervention is to make this originally



private environment partly public and accessible.

The shape of the new design further elaborates on this scene.

THE DESIGN

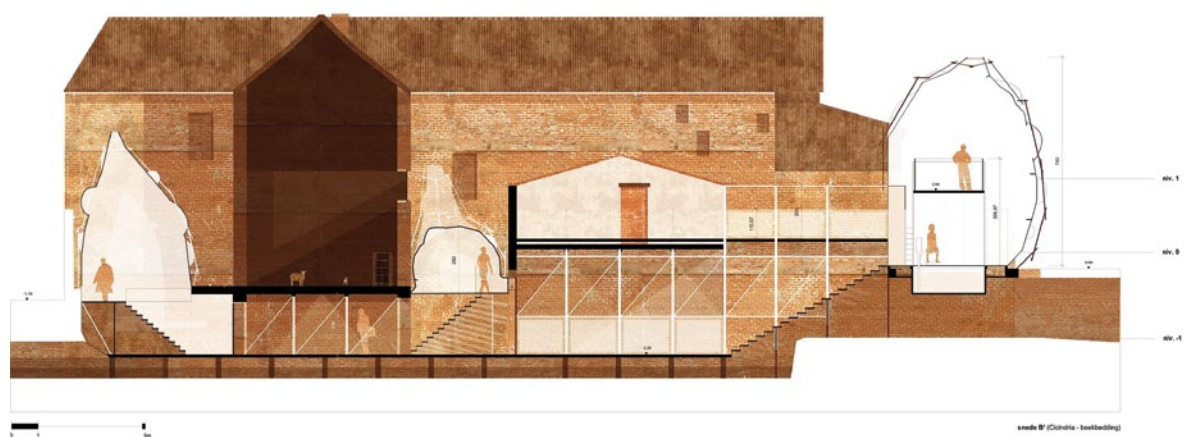
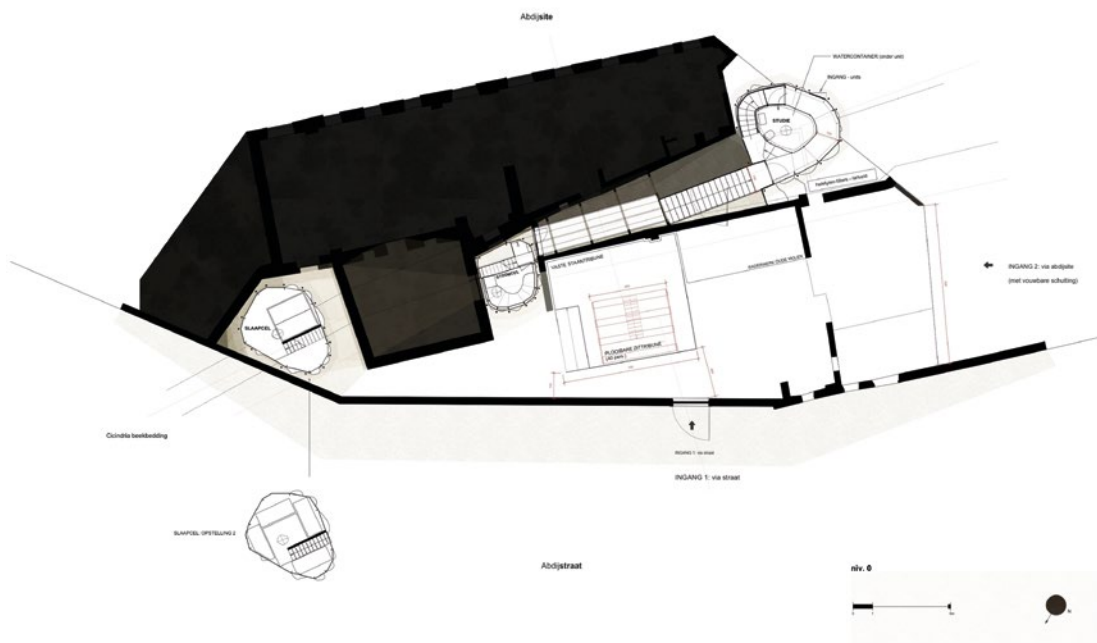
Together with the story, the current relief of the place has also created the design. The old underground stream bed that was opened up by the unexpected gas explosion seems to be lying dry. The design must be able to withstand a water flow if it were there. The above-ground part consists of different usage levels.

The design idea was formed from the underground stream as the core of the 'unseen' gas explosion and the subsequent deterioration. The stream bed is open in three places.

This unintentionally visible bed is an important part of the design, because here an underground connection will be visible above ground in those three places.

THE SCENE

The design contains several references to the previous story. The outer shapes of the unit, which appear above ground in three places, are based on the explosion. At the top there is an oculus in each unit top. Under one of these three peaks there is a sweat lodge, referring to the gas accumulation and fermentation of the methane gas due to the underground heat development in the stream. The steam from the sweat lodge will escape through this one oculus. This also partly refers to



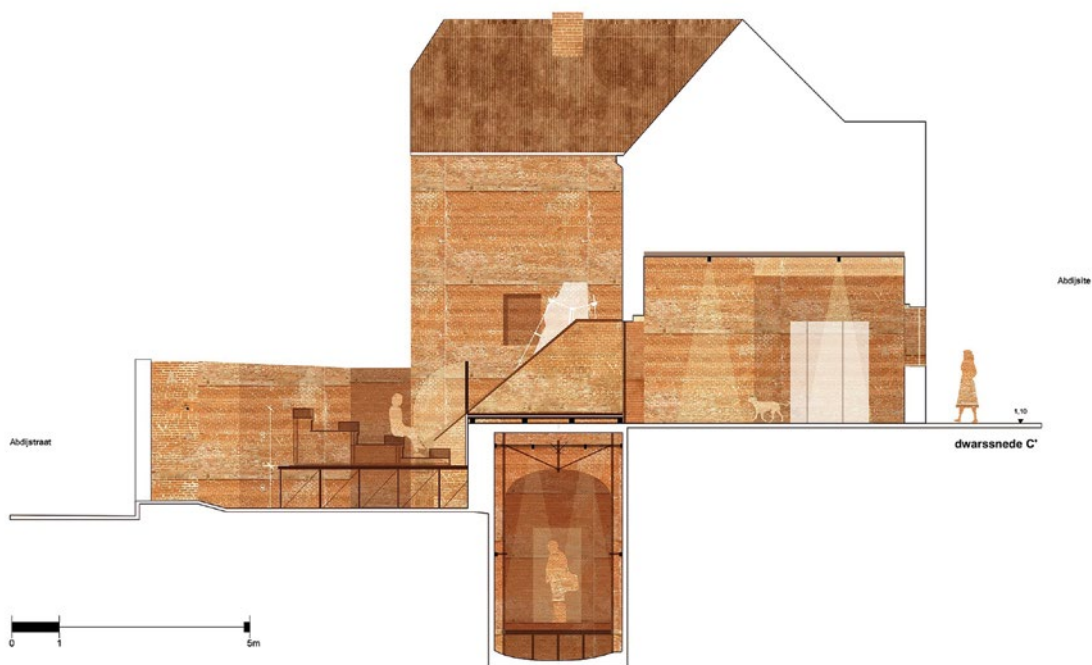
Scandinavian homes and their temporary living spaces. The other two visible parts of the unit contain a sleeping area and a semi-public area with a wet room. This first space can also serve as a studio and as an exhibition space for the resident artist.

The entire design aims to stage the story of the place in a poetic way. Both outside and inside the units, the past speaks to the visitor in a visible and tangible way.

ARTIST IN RESIDENCE

A rebuild of the mill house was not necessary as the mill already lost its function when it was replaced by an

electric version. The remnants of the wheel are shown within the new design, but the focus is mainly on the gas explosion of August 5, 1992. Referring to the explosion at half past three at night, but also to the nearby Cicindria hotel, which was then forced to close, forms the design revolves around the function as a temporary residence. The city of Sint-Truiden likes to attract artists. In exchange for a performance you can stay in the heart of the city center. The existing platform transforms into a stage, intended for these public events. Not only artists, but also people who just want to rest can stay there when there are no events planned.



DESIGN STUDIO HERBESTEMMING/ ADAPTIVE REUSE

The joint design studio *Herbestemming/ Adaptive Reuse* has worked intensively on two sites that are part of the architectural legacy of king Leopold II of Belgium. During the academic years of 2019-2020 and 2020-2021 two design studios have been organised consecutively on the topic of *contentious national heritage and Adaptive Reuse: the Art & History Museum and History and the Museums of the Far East*.

What we call Contentious Heritage is maybe not so much a category of buildings or sites, but rather a set of negative historical properties or connotations with an archaic character. In the context of the emerging discipline of adaptive reuse and the notion of a transformation of the meaning of a building beyond its function, the theme is gaining attention in architectural education and resonates across borders.

Mostly having an intangible nature, the contentious layers of buildings are often neglected, ignored or simply forgotten. While (re-)constructing the historical identity of a place, we often find them resurfacing again to become an indispensable albeit challenging part of their *genius loci*. In both studios we would like to consider the preservation of buildings and sites and study the potential of their adaptive reuse, while fully acknowledging and taking into account the difficult and sometimes vulnerable aspects of their memory.

The following pages represent a selection of the work of some of the students who selected Adaptive Reuse as the focus for their master in Interior Architecture. This includes both the students from the Dutch-spoken master *Interieurarchitectuur* and the students from the International master Interior Architecture.





THE ROYAL MUSEUM OF ART AND HISTORY

CONTENTIOUS NATIONAL HERITAGE AND ADAPTIVE REUSE

INTRODUCTION DESIGN STUDIO

NIKOLAAS VANDE KEERE + PHILIPPE SWARTENBROUX + LINDE VAN DEN BOSCH

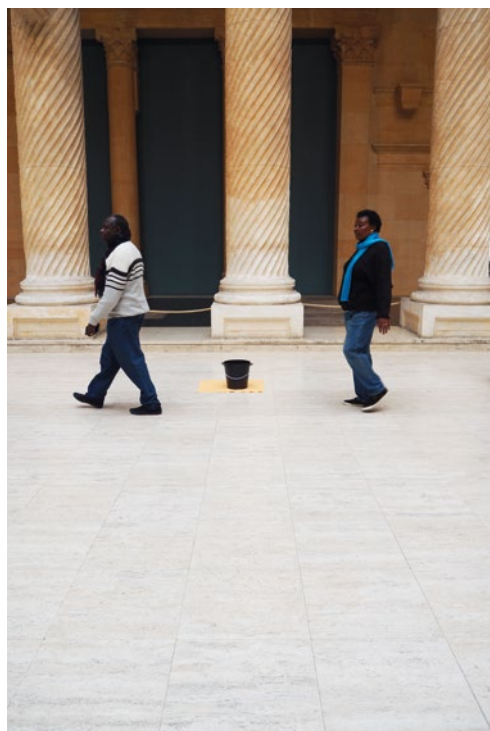
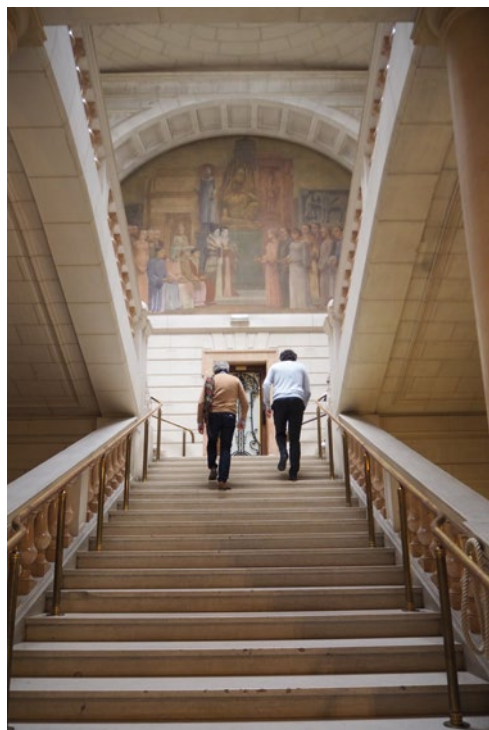
MASTER ADAPTIVE REUSE, 2019-2020

Adaptive reuse of existing and historical buildings shifts the discourse of preservation of heritage from mere conservation to architectural intervention and recalibrates the discipline of architecture. Rather than departing from a white sheet, we build further on the tangible and intangible history of the place. In the seminar Genius Loci and design studio Adaptive Reuse we will investigate if and how contentious national heritage can be reused for the 're-construction' of a new identity. How can we activate in a positive way the negative and unsettled memories turned to stone? How can the design process of adaptive reuse generate new meanings in this respect?

As example par excellence we will focus on the controversial legacy of Leopold II, the second king of Belgium. A report published earlier this year by the United Nations is asking our country to apologize for the colonial atrocities in Congo and makes explicit links to recent forms of racism. In it also the symbolism of 19th century statues and monuments in the public space is being questioned.

The heroic representation of prominent national figures from the period is a far cry from the role they played in reality. As symptoms of the 'construction' of a national identity these statues are merely the tip of the iceberg. The king was a prolific master builder and laid the basis for expansive infrastructural, urbanistic and architectural projects that can be regarded as part of our national patrimony. Realised with the blood money of the colony, these public projects can however also be labelled as contentious heritage.

The current international debate on the meaning of national or regional identity and the cultural traditions that formalize these cannot only be held in the political arena or addressed in artistic manifestations. During the first semester of this master we would like to investigate the social and cultural role architecture can play in this context.



1 INTRODUCTION

The Royal Museum for Art and History is the largest museum of Belgium. It is part of five royal museums in Brussels (capital of Belgium) that are considered to be national cultural institutions. It has a broad collection that covers different parts of the world from prehistoric times to today (with the exception of paintings). This includes Antiquity, European decorative arts and non-European civilisations. The collection is based on works of art previously owned by the dukes of Brabant (area around the capital). Since Brussels (and the large part of Belgium) fell under Habsburg and later French rule before the independence of the country in 1830, an extensive part of the original collection has been removed or confiscated before that date. The museum was

initiated by a royal decree in 1835, after which it grew again to house the vast and valuable collection today, comparable to the one of the Louvre in Paris.

The main part of the collection found its final and current site in the park *Cinquantenaire (Jubelpark)* since 1889. (The park is one of the cases that will be studied more in depth and in parallel with the studio in the research seminar *Genius Loci*.) The exhibition surface of the museum ($> 60.000\text{m}^2$) is situated in the south wing of the building complex, planned and built in several phases and financed largely by king Leopold II with profits from the colony. The park and buildings are protected in different phases over time and the complex as a whole became a national heritage site since 2007. Notable buildings in the park



that are connected to the museum are the Pavilion of Human Passions designed by Victor Horta with an impressive bas relief of Jef Lambeaux and the plaster-cast workshop that offers reproduction of works of art on demand.

2 PROBLEM STATEMENT

A comparison with national museums in the surrounding countries reveals a structural backlog. The budget to maintain the museum is far from adequate. Only 6 to 7 percent of the collection is currently on display with no access (even on demand) to the different and scattered depots in the city. The safety and climatic measures are problematic (no calamity plan for the collection, a limited amount of guardians and personnel, improper storing facilities, etc.).

Due to a lack of investment, different parts of the museum have a stuffy and old fashioned character. The exhibition spaces often lack a more contemporary approach with an emphasis on interaction with the public and a specific scenography for objects. Many aspects (like the archaeological work abroad) are not highlighted. The yearly amount of visitors is therefore only a fraction of its peers abroad and the interest of younger generations leaves much to be desired.

The spatial problems are also numerous. The museum lacks clarity in terms of organisation and access both inside and outside. It has various, often confusing entrances and the parking of cars around the complex seems chaotic. The organisation of the interior spaces has organically grown with offices, (thematic) libraries spread throughout the complex or in office spaces. Large parts of the buildings (and outdoor spaces) are not used and inaccessible (gallery with columns, Japanese garden, etc.). There are permanently restoration works going on (recent works comprise of the reproduction of a shop interior by Victor Horta, painting and restoration of various spaces, restoration of the exterior and different parts of the park.) A programmatic masterplan has been defined in 2017, but has not been followed up. The museum seems to lack a clear spatial plan and vision for the future.

Compared to the Rijksmuseum (Amsterdam), the Louvre (Paris) or the Museum Insel (Berlin), the Prado (Madrid) but also the Royal Museum for Central Africa in Tervuren (BE), the Royal Museum for Art and History is lagging behind to say the least. The responsibility for the maintenance of the building complex lies with the Regie der Gebouwen, (transl. Direction of Buildings), a federal (national) authority,



which, beyond the current restoration plans for the exterior, doesn't envisage large renovation plans for the near future.

The lack of interest and recognition by (Belgian) visitors and the government is no doubt also related to the political condition of Belgium as a federal country. On the one hand there is the complex and evolving structure of different



governing bodies (even with overlapping competences) due to regional power struggles - with the city of Brussels as the ultimate example. This makes it difficult to define and realise ambitions for a national institute. On the other hand one could say there is simply not enough national sentiment, a lack of support by a divided population that always had a lukewarm appreciation for the nation - Belgium as a somewhat artificial creation by joining different cultural and language groups.



3 DESIGN ASSIGNMENT

The assignment in the context of this design studio is to try to counter the possible decline of the museum by developing architectural and programmatic strategies to transform it into a contemporary museum, to redefine some of the underused spaces and give it, together with adjacent buildings or gardens, more appeal to a broader audience. The assignment contains the reorganisation and adaptive reuse of the different parts and is to address the lack of relationship with its environment. Rather than emulate the monumental and archaic structure or resort to large (and expensive) interventions we ask the students to develop ideas

and concepts based on the existing qualities. They are to define surgical transformations and develop a critical point of view on the future role of the museum and the contentious aspects of its memory.



- *How can we activate the spatial potential of the Royal Museum for Art and History and the Cinquantenaire park?*
- *How can we (re-)define the different activities of this museum in order for it to function in a contemporary context?*
- *How can a museum like this become once more meaningful and acquire a positive identity in a city like Brussels?*
- *What can be the meaning of a national museum today and in this context?*

4 SELECTION OF STUDENT WORK

The students have worked in groups to analyse the proposed site and problem statements on an urban level to distinguish four area's of intervention: courtyards and green, entrances, parkings and shelters. From there the students paired up to continue defining design concepts and strategies for selected area's of the Cinquantenaire Royal Museum for Art and History.

RE-INSTATING THE ROTUNDA

SHAILJA PATEL AND MATHILDE WINKIN, INTERNATIONAL MASTER ADAPTIVE REUSE, 2019-2020



« the rotunda : view of the interior of restaurant extension »

OBSERVATION:

Parc du Cinquantenaire, built under the rulership of King Leopold II, is an ensemble of buildings built over a period of time with a sprawling green land in front of it.

The trees define straight linear pathways across the park which create an axis in front of both wings of the palace.

This layout of the trees and pathways immediately gives you a sense of strictness which can be typically seen in a French Garden.

The axes of the parc defined in the South Wing correspond to the entrances on the main facade except the Rotunda part.

CONCEPTUAL IDEAS:

1) Considering the scale of the park, the idea is to give it a different set of entrances thereby increasing more foot-fall in consideration of the present day entrance which isn't prominent enough. The entrances shall have a different meaning and purpose to it:

_SPACES ADDRESSED:

Ground Floor: Lower Facade of Rotunda, Lower Facade behind the Chapel, Entrance to the Plaster Cast Workshop, current Parking zone outside Plaster Cast Workshop.

2) Throughout the building there are certain restricted spaces which hold immense potential in redevelopment both spatially and functionally. To introduce new functions in these restricted spaces to encourage people to visit the space.

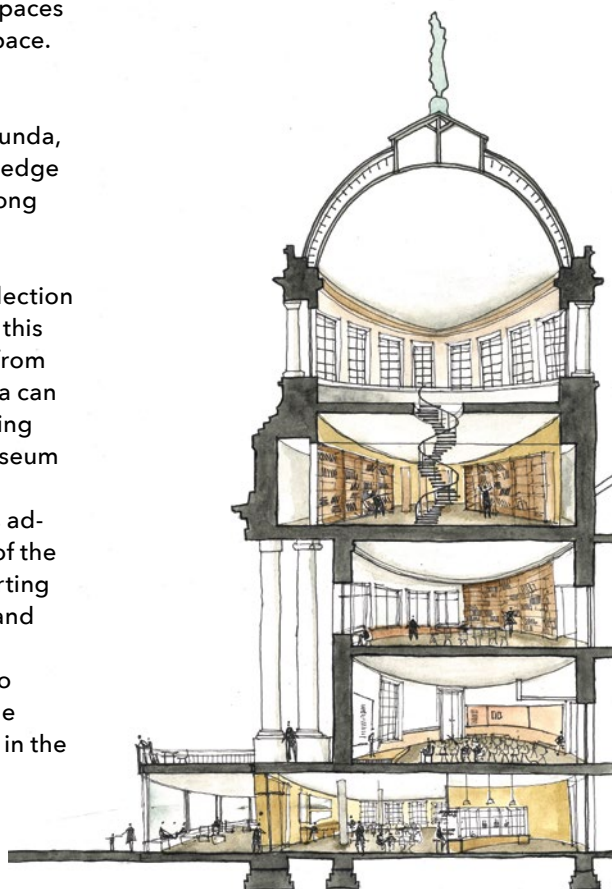
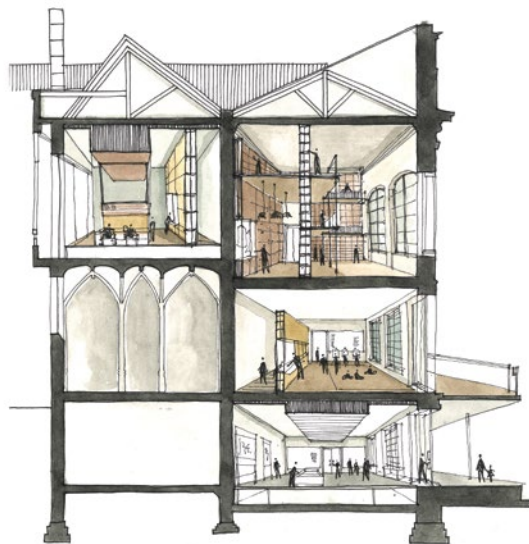
_SPACES ADDRESSED:

Ground Floor: Ground level of Rotunda, Central space on the Back Facade edge
Second Floor: Large Halls on the long side of the Courtyard.

3) To curate the European Arts collection in Area 1. Currently, some parts of this collection are spatially separated from each other. Bringing it in same area can collectively define Area 1 as the wing for European Arts in the larger museum master plan.

This scheme of interventions takes advantage of the peripheral nature of the park that Area 1 provides by restarting the use of some old gates, ramps and parking spaces.

This also gives us an opportunity to connect the plaster cast work to the main building by directing people in the larger master plan.



ADDRESSING THE AWKWARD SPACES

LISA BATTALINE AND ALEXIA DI CARLANTONIO,
INTERNATIONAL MASTER ADAPTIVE REUSE, 2019-2020

1/ Defining circulation pattern

The current layout of area three lacks a clear circulation path. We aim to create a unified exhibition space around the Japanese garden so that visitors can understand that they are in a 'zone' of the museum. Visitors will enter this zone at the small rotunda between the long galleries. We propose making this a central meeting point by adding a cafe/library in the space. From this area, visitors can circulate around the entire Japanese garden. The new circulation path will also enhance the main axis of the entrance hall.

In order to create a unified zone of the museum, we propose re-organizing the collection.

The temporary exhibition (pink) is moved to the West wing, the permanent collection (orange) occupies the East part, the lower part of the colonnade is used for ateliers, studio and other activities.

2/ Re-integrating 'lost' spaces

A historical plan of the museum shows that area three once contained a curved exhibition hall mirroring the colonnade. This was demolished (for unknown reasons) and a series of rectangular exhibition halls were built inside the colonnade. This new structure created a series of small courtyards. Currently they are closed off and forgotten, used for storage or disposal. In addition to the small courtyard is the Japanese garden, which is also closed off to the public.



COLONNAD TOWER



EXHIBITION SPACE

We aim to re-integrate these spaces by opening views and/or access to them. By playing with opening in the back facade of the colonnade, we wish to use the courtyard as a transition zone between the colonnade and the museum (point 3).

3/ Revealing the decor aspect of the facades

As a result of the demolition of the original curved gallery, two strong facades were 'created'.

The colonnade and the East facade adjacent to the colonnade. The East facade was built only for the purpose of keeping the symmetry of the outside plaza. We want to make these facades more transparent, allowing people from the outside of the museum to get a glimpse of what is inside and visa versa. We would also like to utilize the courtyard created by these two facades for an expansion of the current classroom area, to make a more comprehensive learning center, which would include artist ateliers and classrooms for school children and adults.

Thanks to this new function, by breaking through the back facade of the colonnade and by re-using the lost-spaces

-turning them into courtyard (point 2)-, we wish to properly link the colonnade with the main building.

4/ Re-evaluating exhibition space

The collections in area three are currently split between European Decorative Arts and Non-European Civilizations.

To unify the area, we propose to make area three solely about Non-European Civilizations. In the exhibition spaces themselves, we noticed two problems: all of the windows were covered and the height of the windows makes the rooms feel like they are not at a human scale. By adding shorter walls in front of the existing windows, it will allow windows to be re-opened, while still blocking some of the direct sunlight. It will also bring the focus of visitors to the level of the artwork being displayed.



INVITING EXPERIENCES

VINCENT BERGIERS AND ELIEN VANDENSANDE,
MASTER ADAPTIVE REUSE, 2019-2020

1/ External organisation: surroundings and park

The problematic situation is already manifested starting from metrostop Schumann to the museum. There is no organization or any indication of the existence of the museum in its direct surroundings. The monumental triumphal arch takes centre stage during a walk through the Cinquantenaire Park, while the entrance to the museum is hardly perceivable.

The axes of the park design that correlate to the museum should be accented to invite more people to this area and to attract more visitors to the museum.

2/ Facade and entrance

In addition to this, the building has a monumental and unwelcoming appeal. The entrance area is located on the first floor. On the one hand this forms an obstacle for the less abled visitor, and on the other hand creates an interruption of visual continuity. In addition to this, the complex is surrounded by a strip of asphalt that is used for parking spaces right in front of the entrance to the museum. Both provide an effective barrier between park and museum.

We propose to waive this barrier by involving the park with the museum. To improve this continuity the entrance could be moved to the level of the park.

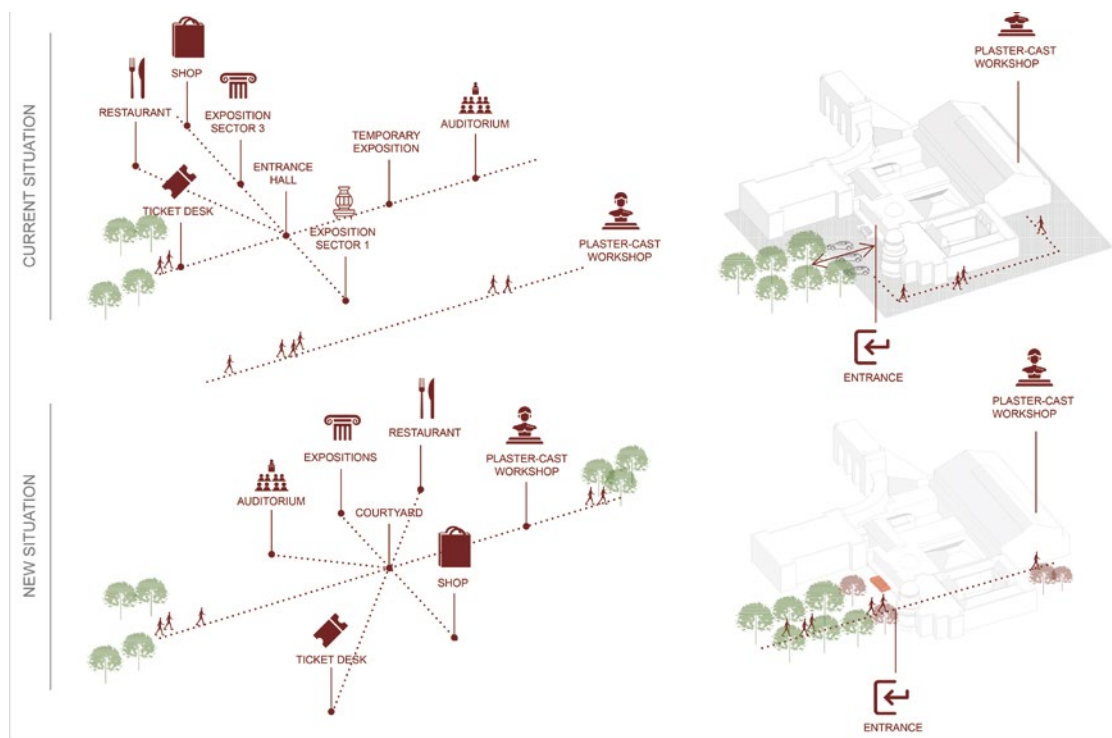
3/ Internal organisation

As concluded from earlier analyses, the RMAH displays an organizational

problem. The functions within the museum are not clearly indicated. Examples are the lack of signage to the auditorium from the entrance hall, the hidden entrance to the restaurant and the disconnected entrance to the plaster cast workshop (located in the back of the main buildings). An additional problem is the necessity to pass by the ticket counter in order to gain access to the restaurant. Upon entry, the visitor finds himself in a central area with many possible directions, which creates problematic circulation and overall confusion.

The proposed reorganization of the museum involves a new entrance situation for the museum. The current area for temporary exhibitions will be transformed into an atrium which will be accessed by adding a new entrance on the ground floor level. This atrium is an open, publicly accessible space that helps to improve the circulation and the functionality of the surrounding spaces, resulting in an uncluttered overview of the different activities and attractions of the museum. The temporary exhibition will be moved to the ground floor level, with a specific scenography designed involving the raw qualities of the existing basement structures.

The restaurant has the potential to become a lunch and meeting area for workers of the nearby office district by providing a direct access from the park. This shift towards the park provides viewpoint opportunities and enhances the qualities of the building, thereby becoming a much more attractive area for visitors of the park.

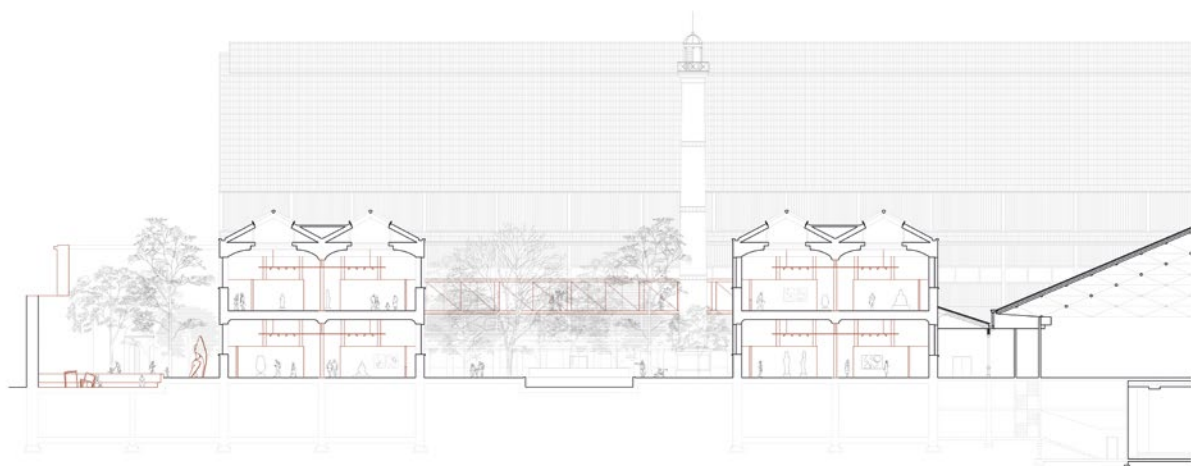


BEHIND THE SCENES

LISA BATTALINE & ALEXIA DI CARLANTONIO
INTERNATIONAL MASTER ADAPTIVE REUSE, 2020-2021

The project focuses on the building of zone 3 and the additional arched colonnade and gallery. Analysis of the construction history reveals a larger depth of the gallery in the original design. This was reduced in a later phase to create room for a Japanese courtyard and more regular exhibition spaces, but also generating oddly shaped leftover spaces. The proposal transforms the different floors of the arch into creative workshop spaces for children. As a subtle 'act of resistance', it provides vertical access to the monumental gallery, to function as an additional playground.

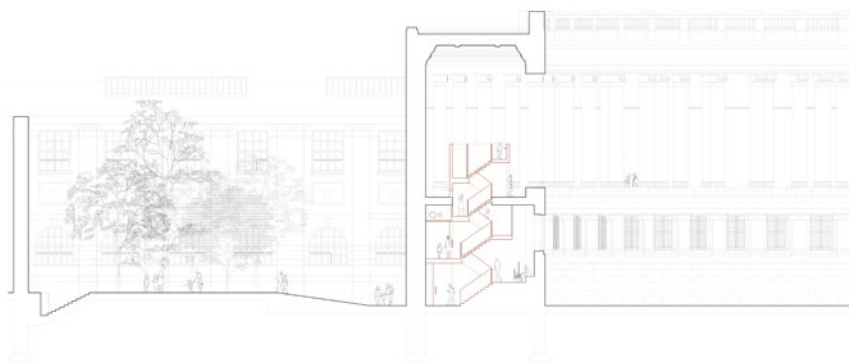
Openings in the back wall here create visual links with and involve the leftover spaces behind. A bridge connection in the back of the museum rooms improves the circulation and offers an overview of the Japanese garden. The project re-evaluates the historical spatial structure and reactivates the different outdoor spaces, now closed to the public. The various interventions are aiming to uncover the scenographic layers of the museum architecture. Small deconstructions and surprising connections betray the original representational intentions and offer the visitor a view 'behind the scenes'.



SECTION C-C'



SECTION B-B'



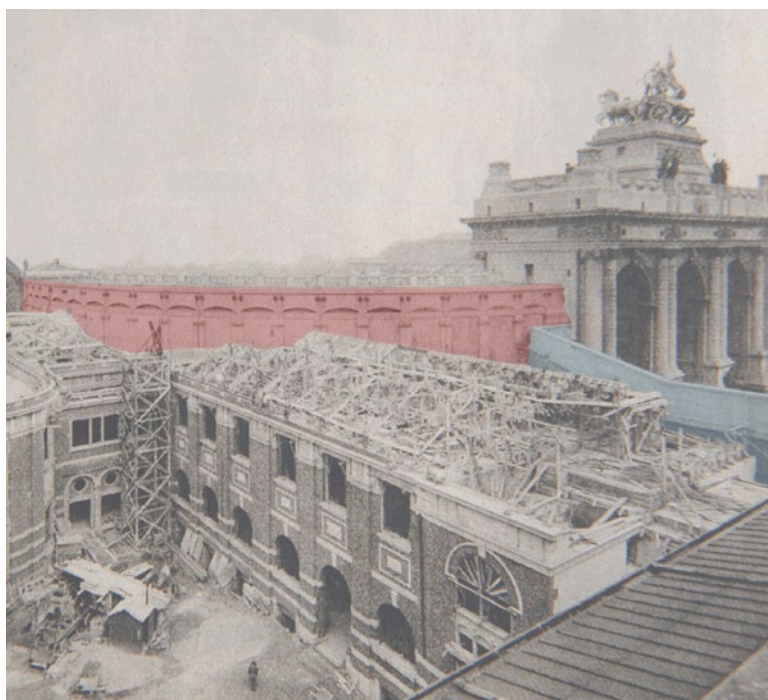
SECTION A-A'

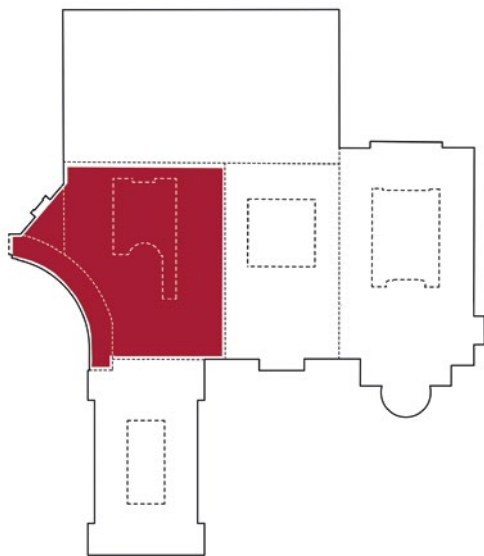
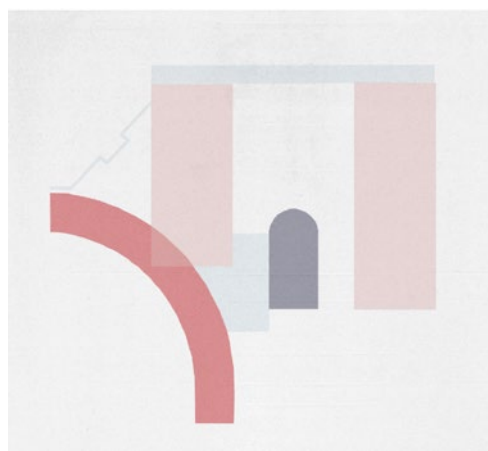
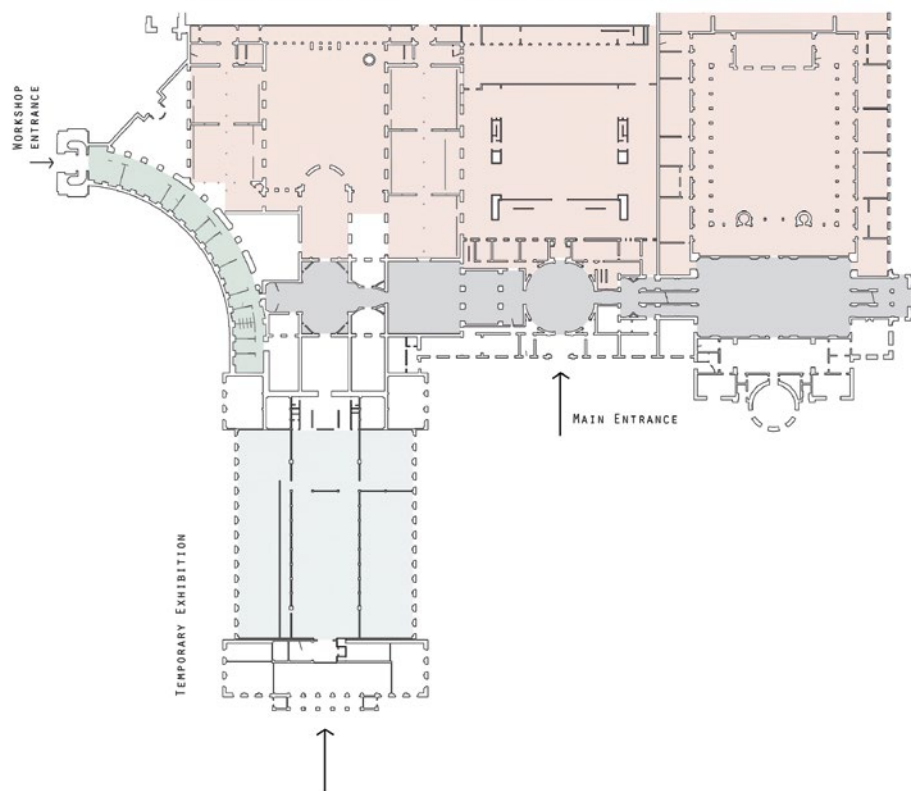


BEFORE THE CONSTRUCTION OF THE NEW GALLERIES

2/ RE-INTEGRATING "LOST" SPACES

AREA 3 ONCE CONTAINED A CURVED EXHIBITION HALL MIRRORING THE COLONNADE. THIS WAS DEMOLISHED AND THE NEW STRUCTURE CREATED A SERIES OF SMALL COURTYARDS. CURRENTLY THEY ARE CLOSED OFF AND FORGOTTEN, USED FOR STORAGE OR DISPOSAL. IN ADDITION TO THE SMALL COURTYARD IS THE JAPANESE GARDEN, WHICH IS ALSO CLOSED OFF TO THE PUBLIC. WE AIM TO RE-INTEGRATE THESE SPACES BY OPENING VIEWS/ACCESS TO THEM.





FORT LEOPOLD

BY ELIEN VANDENSANDE, MA IAR, ADAPTIVE REUSE, 2019-2020



Located in Diest, Fort Leopold is part of the 19th century defensive belt. As a result of the 'Tiendaagse Veldtocht', shortly after the Belgian independence, Diest was expanded as a fortress in 1837. Because the ramparts were experienced as an obstacle to the citizens, it was partially demolished. In contrast to the remaining ramparts, the character of the city has been lost here.

The remaining 19th century defense belt is surrounded by nature and forms the green lung of Diest. Several activities have already been organized along this defensive belt. However, these activities don't tell much about history and are strongly weakened to the north. The master plan for the current remaining defensive belt reconnects the

various military constructions so that a story is told and the link with the past is reinforced. By remapping the military heritage, the city's identity is strengthened. Abandoned military constructions, including Fort Leopold, can be put back into use, which also prevents decay.

The design for Fort Leopold is based on 3 axes that connect architecture, nature and history and that fuse the past with the current and tangible. The presence of bats provides on the one hand a challenge to re-use the fortress, on the other hand it creates an opportunity to connect humans and bats.

The axes are transformed into walkways, creating a unique experience in and around Fort Leopold. New spaces are



also created in the landscape that link back to the heart of the fort.

The first axis forms the physical connection with the earthen city walls. In this way Fort Leopold is opened up.

A second axis is directed to the parachutists in Schaffen. In the past Fort Leopold was used as a repository for paratroopers. By making a direct link with the current parachutists, a reference is made to both the past and the present.

A slot is transversely drawn by the fort. In this way, the architecture can be admired from the inside. Moreover, this intervention ensures that there is only one way through the fort and that the visitor cannot get lost in this complex structure. Finally, in this way a zoning is ensured

in which human activities are not mixed with the hibernating bats.

The materials used in this walking path refer to a historical event. Because Fort Leopold could no longer provide protection due to the evolution of the artillery, the military defenses were declassified in 1895. The steel used for the path is a reference to the steel of the artillery. In addition, the slot through Fort Leopold can also be considered as a cannon shot that goes straight through the fort.





At the same time, the steel enhances the experience because it emphasizes the coolness of the fort. The path takes the visitor to a grandstand overlooking the parachutists' training area.

A third axis emphasizes the visual connection with the citadel. By making this connection, the city is symbolically enclosed again by military defenses. Furthermore, bat viewpoints are created in the landscape that connect humans and bats during the summer period.

THE MUSEUMS OF THE FAR EAST

The Museums of the Far East are situated in Laken, to the north of Brussels, and currently adjacent to a traffic junction connecting the capital to Antwerp. They consist of three separate buildings: the Chinese Pavilion, the Museum for Japanese Art and the Japanese Tower. The Chinese Pavilion and the Museum for Japanese Art are located in the centre of a public park area. The Japanese Tower and surrounding garden are to be found on the other side of the Van Praetlaan, a busy road leading to the Canal of Brussels. The tower is surrounded by the private domain of the royal palace infrastructure. An entrance pavilion was added and the pedestrian tunnel infrastructure to connect both sides was renovated in 1989. All of these buildings have been closed since 2013 due to safety and structural problems. Since the 1980s various restoration works have taken place, with currently no end in sight. The public garden surrounding the Chinese Pavilion aims to provide an oriental atmosphere in accordance with the Belgian climate and was classified in 1997. The Chinese Pavilion and the Japanese Tower have been listed as heritage by the Brussels government in 2019.

The original buildings were conceived between 1901 and 1910 under the reign of Leopold II and designed by the French orientalist architect Alexandre Marcel (1860-1928) according to European construction principles, covered partly with exotic elements imported from Shanghai and Yokoyama. They

were originally intended by the king to be part of a larger open air exposition with more exotic pavilions, inspired by the Panorama du Tour du Monde by Marcel showing buildings from the four corners of the world at the Paris World Exposition of 1900. (The current front pavilion of the Japanese Tower is the original entrance building to the 1900 exhibition.) The larger concept was never realised, making the mentioned buildings the only witnesses of this plan.

The students were asked to investigate the architectural and programmatic transformation of the site into a sustainable and contemporary museum site, generating broader use and more public relevance. This included a new definition of the entrance and the underground connection and the possibility to provide additional exhibition spaces and/or functions. Also here, we challenged the students to develop ideas and concepts based on the existing qualities and develop a critical point of view on the future role of the museum and its orientalist design.

Several students proposed a strong gesture to reconnect the Chinese ensemble with the Japanese tower, for example by re-routing the Van Praetlaan or by creating a generous underground public space underneath the road. Looking beyond the boundaries of the site, another group investigated options to access the nearby Royal Greenhouses and simultaneously posed questions regarding the exclusivity of the Royal Domain.



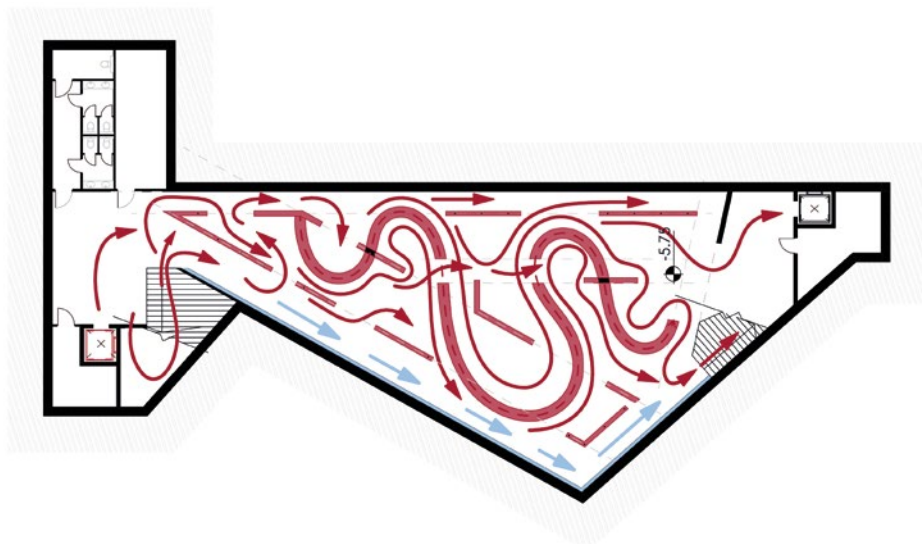
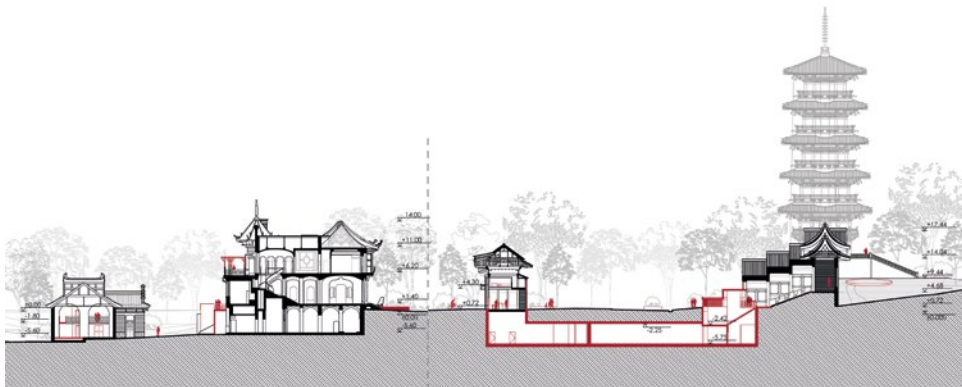
Mathijs Kockelkoren & Giel Smits, site research

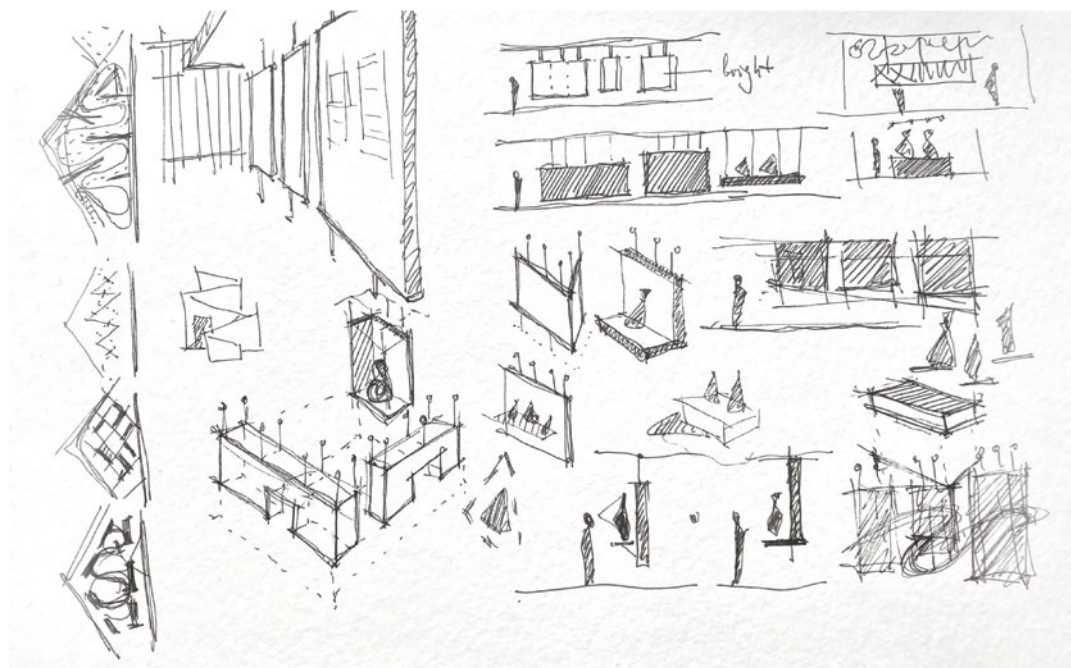


DennisHouben & LiamGuns, organisation scheme

The site has negative connotations since the buildings represent orientalist architecture commissioned by Leopold II. Moreover, the park was divided by the Van Praetlaan and has accessibility problems. The main intervention is moving the front pavilion of the Japanese Tower to the other side of the Van Praetlaan. The pavilion, which originally was imported from the Paris World Exposition of 1900, was supposed to resemble a somon or entrance gate to a Buddhist shrine. In its current position, the pavilion is placed too close to the road and is not visible, and it narrows the pedestrian path nearby.

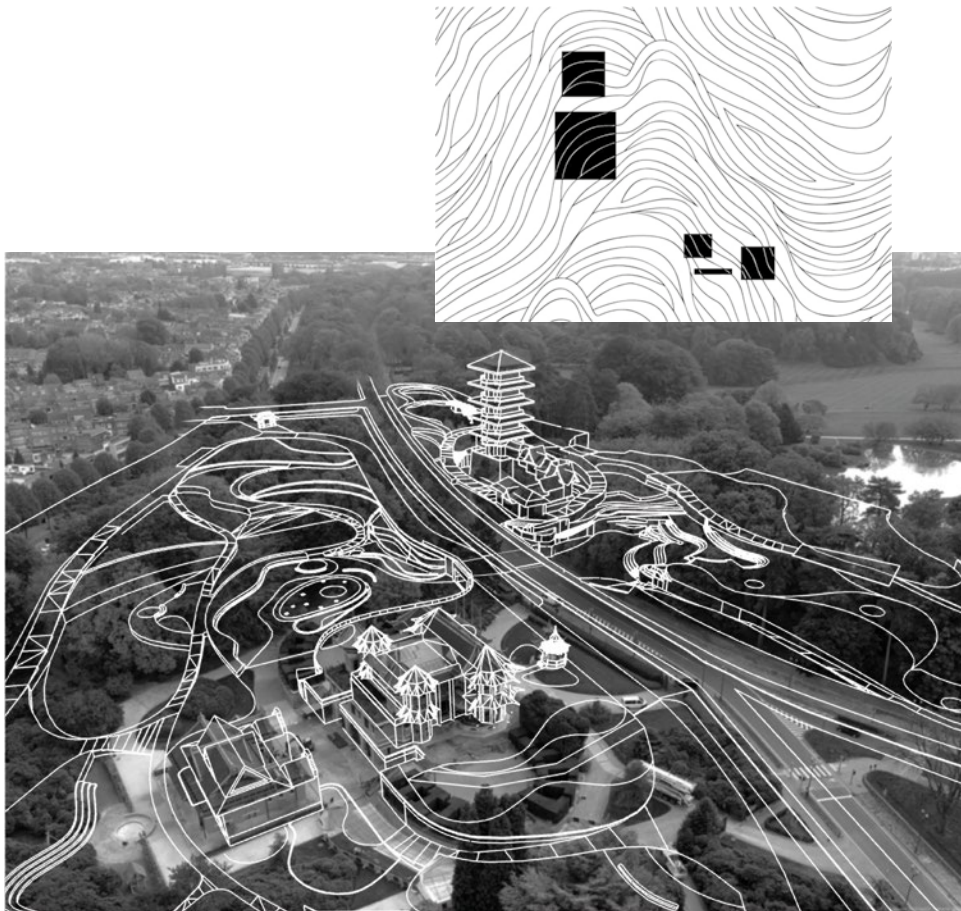
The intervention, to move the entrance pavilion, connects to the historic meaning of the somon and at the same time makes the pavilion visible and accessible. An underground exhibition space connects the pavilion with the existing exhibition spaces and Japanese tower. The project aims to open both the Japanese Garden and Chinese Park to the public and to make it more attractive for tourists as well as locals by creating a new bicycle path through the park and adding spaces to rest.

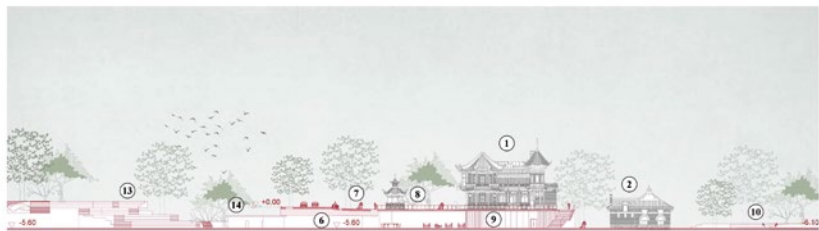
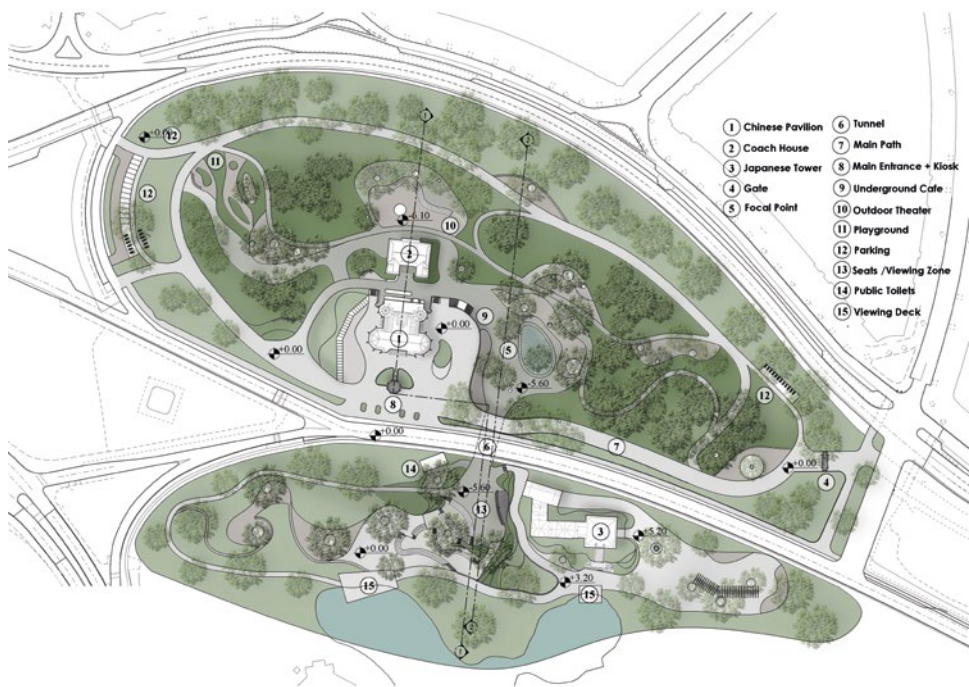




The project is an adaptive reuse of three separate buildings in Laeken, north of Brussels: the Chinese Pavilion, the Coach House, and the Japanese Tower. The Chinese Pavilion has a richly decorated European interior with chinoiserie and was built to house a luxury restaurant but was never used as such. Instead, it became a space for the trade exposition in 1911, promoting economic and cultural relations with the Far East. The building behind the Chinese Pavilion was originally intended as its Coach House but became the Museum for Japanese Art in 2006. The interior of the Japanese Tower was never accessible to the

public. Since the 1980s, various restoration works have taken place, but the site has a hidden character and is inaccessible. This project aims to dissolve the existing borders within and around the site. By manipulating the topography of the site and activating the landscape, the buildings are connected to their context, both spatially and conceptually. Used as a cultural and exhibition center, the site creates a new dialogue between past and present, interior and exterior, public and private, east and west. The design provides an unobstructed view of the existing buildings for the visitor, allowing the buildings to stand out.





COHOUSING PROJECT FOR 8 ADULTS WITH MILD INTELLECTUAL DISABILITIES

BY JILL VAN DONINCK, MAIAR, DWELLING, 2019-2020

In my project, the feeling of home and well-being of the residents are central. In order to be able to strive for a successful feeling of home, the residents need to feel good in their new place. I investigated the feeling at home and well-being on the basis of 3 approaches:

- 1 approach about being connected to a certain place
- 2 approaches in connection with 'Design for Wellbeing'.

By analysing the 3 approaches, comparing them with each other and reflecting on the target group, different visions appear to complement each other. From the comparison 5 important elements for creating a feeling of home flow, namely: Physical activity, Social contacts, Meaning, Experiences and Self development.

In the design of the small-scale living form, I stimulated the feeling of home and well-being of the residents by taking the 5 elements into account in every aspect of the design process. The capacities, needs and wishes of the target group are also always taken into account.

A central LIGHTING was a crucial criterion in the choice of the building to make inclusion possible. The proximity of employment and public transport stimulate inclusion. In addition, the central

location offers opportunities to make social contacts and gain new experiences.

SPOT PLAN

If we zoom in on the small-scale form of housing itself, we see that the farm building is split up into a home for the care family and a home for adults with a mild mental disability. The 2 are connected to a connecting door on the ground floor. Guidance in a small-scale form of housing can be provided in various ways. The research shows that an indwelling care family offers the best support for the target group because there is always guidance in the neighbourhood.

I chose to create one large home for the residents with an LVB in order to optimally stimulate social contact between the residents. These contacts are of great importance because they provide support and consequently more self-reliance. The large house is connected to the local meeting place in the outbuilding by means of a garden room. The local meeting place is run by the residents and offers excellent opportunities for inclusive work, establishing contacts with the community and consequently gaining new experiences.



INTERWOVEN STRUCTURE

The layout of the large house consists of an interwoven structure of communal areas and individual rooms. This provides a good balance between community life and the necessary privacy. By always organising the circulation routes through the communal areas, institutional corridors are avoided and social contacts are stimulated once again.

A recreational area is provided on the first floor so that the residents can also circulate vertically via the centrally located staircase. This inspiring space on the first floor offers excellent opportunities to develop personal interests and consequently gain experience.



The communal areas consist of a variety of corners with different entities. In this way, each resident can have a meaningful place in the common areas. One resident will like to sit in the company of others in the larger sitting area by the fireplace, while another prefers to sit quietly in the reading area by the window.

INDIVIDUAL ROOM

Within the small-scale form of living, each resident will primarily see the individual room as a meaningful place. People with a mild mental disability attach great importance to independence and privacy. I therefore chose to equip each room with a bathroom so that the feeling of independence and self-esteem



is increased. Communal bathrooms, on the other hand, would reduce the sense of independence.

SELF-DEVELOPMENT

The entire design of the small-scale housing project aims to stimulate the self-development of the residents as much as possible.

The small-scale housing project meets the need for independence and is a resource to achieve goals. All the possibilities the housing form offers the residents contribute to a sense of autonomy, self-esteem and competence. All these visions together therefore ensure the development of the individual.

BECAUSE IT DOES MATTER, DESIGN OF A HSP-FRIENDLY FLAGSHIP STORE

BY SARA LÉGÈRE, MA IAR, RETAIL, 2019-2020



How can a retail environment contribute to reducing stress and have a positive influence on both the mental and physical health of HSPs.

To answer this question, I set myself the goal of designing an HSP-friendly flagship store that meets the needs of high-sensitive people.

As there is no HSP-friendly brand or shop concept on the market yet, I formed my own brand called Does. Does refers to the abbreviated version to describe what it is like to be highly sensitive. The D stands for depth of processing, the O for over-stimulation, the E for emotional reactivity and the S for sensitive to subtleties. It's a short and powerful name and encompasses the essence, ideal for a brand name. This is why I came up with the slogan: "because it does matter".

Because this target group also matters within retail design. The brand should

stand for sincere happiness with a little willfulness that emphasises inner beauty and a self-caring image. It should translate into natural materials and products that have a story but tell it in a serene way. Finally, the brand is also inclusive, i.e. it initially looks at the needs of HSPs but also responds and is open to non-HSPs. The collaborating brands that will be sold in the shop should have the same values and look and feel. In order to better position myself in the brand and design, I have written four personas. Again, I wanted to emphasize inclusiveness and open the eyes. For example, I chose two HSPs, a non-HSP and a family member of an HSP. This helped me to understand and map out the different needs and journeys.

I think it's important that the branding is also in line with the design, which is why I also thought about the different



shopping bags (HSPs sometimes succeed if a person approaches them uninvited or feel helpless if nobody approaches them) but also the appearance of the products and how they would be packaged if they were a gift.

As far as the location is concerned, I opted for Quartier Bleu, the new retail and hospitality heart of Hasselt. This location poses a challenge in the fact that it will be extremely busy and various brands will be offered. My shop concept offers an oasis of tranquillity within the bustling site. However, the location also has opportunities due to the connection with the water and the greenery. Quartier Bleu also has an enormously varied target audience, which emphasises its inclusiveness.

For the design, I based myself on the various anchor points that have emerged from my thesis research. For example, there is a larger landing zone to give the consumer breathing space when entering. The placement of the furniture guides the consumer to the left, which is contradictory to how we normally enter a shop, but this ensures a pleasant route through the shop. Because of this you come after the quiet landing zone, right at the first product presentation and then make the transition to a small test zone. After which you can get excited in the quiet zone at the back of the shop and then see some small impulse purchases before you end up at the checkout.

Sufficient seating space has been provided for the HSPs themselves as well as for their shopping group. There is sufficient circulation between the various pieces of furniture so that you do not feel surrounded by all kinds of people and products. For the furniture finish I opted for rounded shapes that radiate a friendly and soft feel. In this shop concept, experiencing is more important than buying.

The facade design has been kept sober but clearly shows what the brand stands for. In the cut you can see that I worked with island ceilings that allow for more intimate zones. These are also covered with felt or moss, depending on the zone, to absorb sound. The relationship between interior and exterior is established through the large windows as well as the greenery in the shop interior. Inside the shop, the consumer is communicated by means of tags to products that tell the story behind a certain product. In certain zones, wall panels are also provided with extra information about brand values and products.

For the materials I have chosen natural materials such as loam, ash wood, moss, felt and linen. This is not only because they have good properties as a material but also because HSP's prefer natural materials.

The pendants above the cash register furniture are inspired by Japanese paper lamps in the shape of a simple flower. Downlight is used to light products.

HET GAAT JENEVER SNEEUWEN

MASTER OF SCENOGRAPHY DESIGN STUDIO

PROJECT FOR THE HASSELT JENEVERMUSEUM, 2019-2020

"For me, reading poetry is like learning a new language, which translated into a new way of designing".

Graduated scenographer Anne Vandecraen looks back on a special design assignment.

How do you pour a very varied selection of gin poems into a public-friendly and 'tangible' exhibition scenography? In September 2019, the Jenever Museum asked this question to the students and teachers of the master's programme in Scenography at UHasselt, Faculty of Architecture and Arts. The students immersed themselves in the jenever poetry and the result was astonishing to say the least. Interiorarchitect and scenographer Anne Vandecraen, a graduate of the university, spoke to us.

Jenevermuseum (JM): For an exhibition you usually work with objects that tell a story. But here you got about a hundred texts, and then poems, which were about gin. While poetry and gin are not always accessible topics. What was your first reaction after the briefing by the Jenevermuseum?

Anne Vandecraen (AV): Reading J. Bernlef's poem 'Winterlied' (Winter Song) I was immediately sold, but it soon became clear to me that this design assignment would be different from many

previous projects. A text (or a poem) as a medium for designing an exhibition scenography remains for many an abstract and therefore a challenging fact. For me, reading poetry is like learning a new language, which translated into a new way of designing. After all, poems are not meant to be displayed in a theatrical way, and therefore require a different approach. During the briefing and guided tour of the Jenevermuseum it became clear to us that the theme of this exhibition is so much more tangible than it seems at first sight. Just think of the striking stoneware bottles, shot glasses, the various raw materials and machines that are needed to fire gin. Our team of students seized this opportunity with both hands and we took up the challenge in group to make a strong visual translation of these texts and poems.

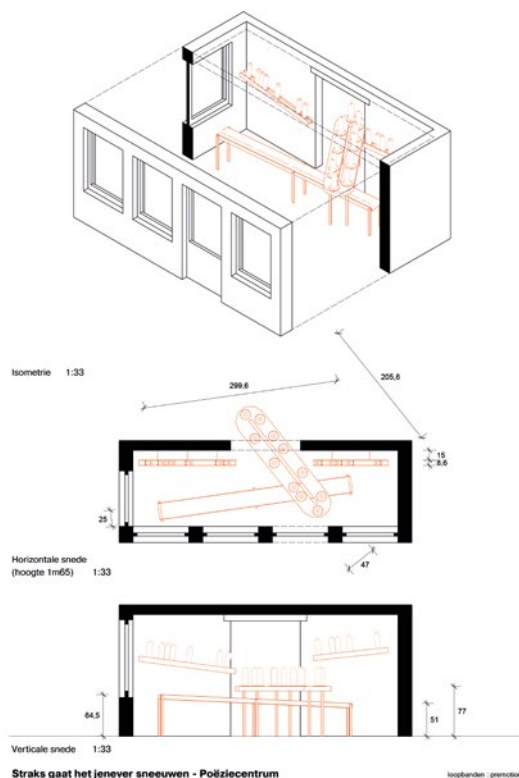
JM: Did you already know the Jenevermuseum? Did you have to delve into jenever?

AV: The run-up to this project also provided my first introduction to the Jenevermuseum in Hasselt. Despite the fact that the drink 'jenever' was not unknown to me, the guided tour through the museum made me familiar with jenever in a safe way. Davy Jacobs, the museum director, took us through the museum and along the way told us

more about the artisanal production process and the history of gin, but also the way the permanent exhibition was set up and other creative approaches were offered. My first introduction to gin took place in my grandparents' garden in the Kempense Meerhout. My grandmother used to use old stoneware bottles as decoration in the garden and soon my grandfather arrived with a drink of 'Merrets Drupke', a local grain genever.

JM: What inspired you or by whom? How did your team of students get started? Did you divide the tasks?

AV: The design process started with an analysis of all the gin poems and songs. We went through all the lyrics and discussed the core idea in group. It soon became clear that for some of the poems the ideas flowed out of our pens faster. We therefore decided to make a poetry selection in which the specific content of the poems became a source of inspiration. During several brainstorming sessions we converted the written material into a visual language in which the poems were also processed textually. In this way the visitors can not only read the poems but also literally experience the atmosphere of the content. During the design process we also took into account the different locations that are part of the expo. We looked at the practical and logistical possibilities and worked out various ideas, which we then poured individually into a visualized design.



JM: *Such a creative process is probably not without a struggle. Have you experienced any form of stress during the entire design process? Did you receive regular feedback from your teachers? How did you deal with this?*

AV: Looking back on the course of the project, I realise that the design process got off to a slow start. Because of the abstract and not very tangible theme, we had to find our own way together as a group. Throughout the semester we learned about the role of intuition in the design process and that following our gut feeling can be a good starting point for an assignment like this. So I can't describe the cycle of designing as a linear process, but rather as a winding path where we as a group came to find things. Every week we came together with our teachers for a valuable chat and their creative vision of our ideas, while still giving us the necessary space to find our own way in the project.

JM: *In a creative way with texts in an exhibition is anything but obvious, but the result can and absolutely must be seen! What have you learned in this project that will certainly take you into your professional career?*

AV: Designing in teams is always a challenge. From the very first sketches, we worked closely with all the students in our group. Our team consisted of different designers with different design attitudes, but we managed to put each his voice forward. We literally joined forces and delivered a beautiful project together by listening to each other and learning from each other. Another interesting aspect of this assignment was the fact that the request came from an external client and not from our teachers themselves. This gave the project more realism for me and made the design more than just a fictitious idea.

JM: *A large part of the academic year with your nose in the gin (poetry) probably does something to a human being. Meanwhile, do you have a favourite gin poem or can't you smell or see any gin verses?*

AV: After a few months of immersing myself in gin and gin poetry, I can say that my favourite gin poem is 'Winterlied' by Bernlef. It was the poem that started the briefing and to which the exhibition owes its name. For me the last line of the poem, 'Soon the gin will snow', is brought to life: gin as dewdrops in the landscape. Through this comparison, gin gets something magical for me, a drink that we should definitely cherish.

J. Berlef
Winterlied

**Straks gaat het jenever sneeuwen
dan maken wij glijbanen van jenever
Stel je eens voor 's morgens op je raam
prachtige jeneverbloemen
En over de hele natuur
een waas van jenever.**



Op staat, maaken geschieden van een leest
een schrijft lacht; er valt een fles aan scherven.
Maar binnen zingt het wenen van het beest
en zij zijn buas al uren te versterven.
Ik wed nu dat geen sterveling ooit raadt
wie nu die twee zo bitter treuren haat.
Maar stuur toch in: wat aanspraak doet ons goed.
Wij zien uw brief vol wanhoop tegemoet.
Levi Weemoet





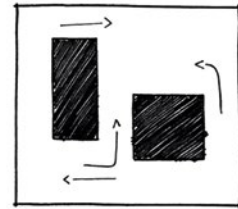
CONTRAST

BY AN-JULIE THYS, 1BAIAR, 2020-2021

As a final assignment of first bachelor interior architecture, we were asked to design an inspiring living-working place built according to a modular system. The concept played an important role in the design and served as a basis. From the film 'The Grand Budapest Hotel' I took the concept of contrast. I interpreted this as a mass - void contrast and applied it to structural masses that form a mass in a void and thus shape a space. By applying this in my design you got volumes and masses that created spaces without having to add extra elements. The design was created from experience and I was mainly inspired by the influences of the outside world and nature.

CONCEPTSCHETS

CONTRAST -
massa & leegte



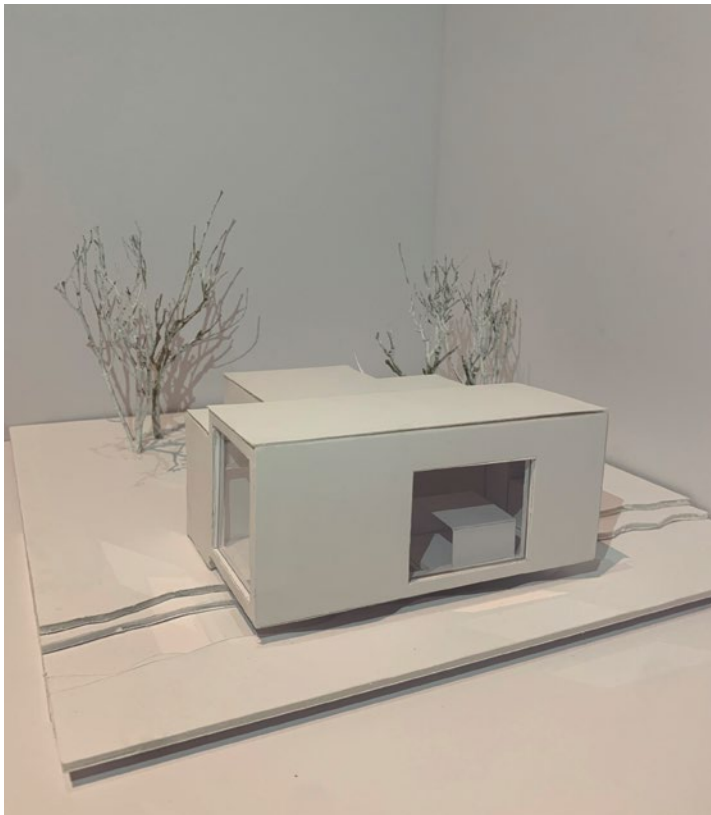
STUDY PLACE

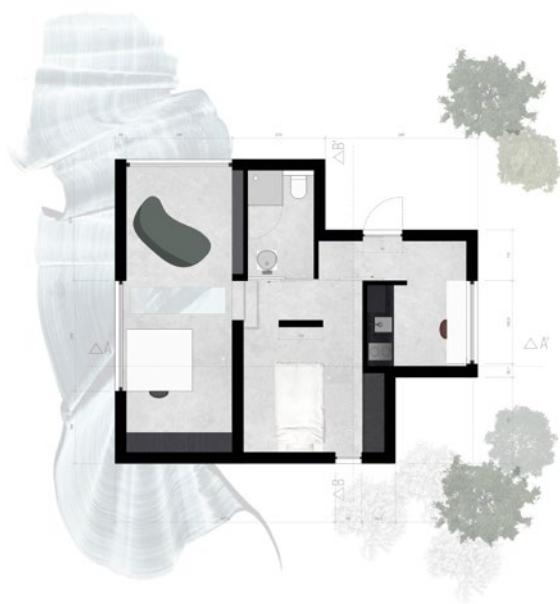
BY FEBE SWIJSEN , 1BAIAR, 2020-2021

A place to study quietly and with concentration looks like this to me. I chose to place the entrance centrally so that when you enter there is a choice to go to the living space or to the kitchen. A sliding door leads you to the bedroom, which is partially separated from the rest by a small wall.

The bathroom can also be closed off with a sliding door.

After a few stairs you find yourself in the office and living room. As you can see, I found the relationship with nature very important. So you can enjoy the beautiful surroundings from specific places in the room. The office is the most used space in this assignment, so I made sure you can admire a bit of nature along every direction. You can see the Demer river flowing underneath you because the volume floats above it.





1.5

BY ISABEAU SCHEPENS, 1BAIAR, 2020-2021

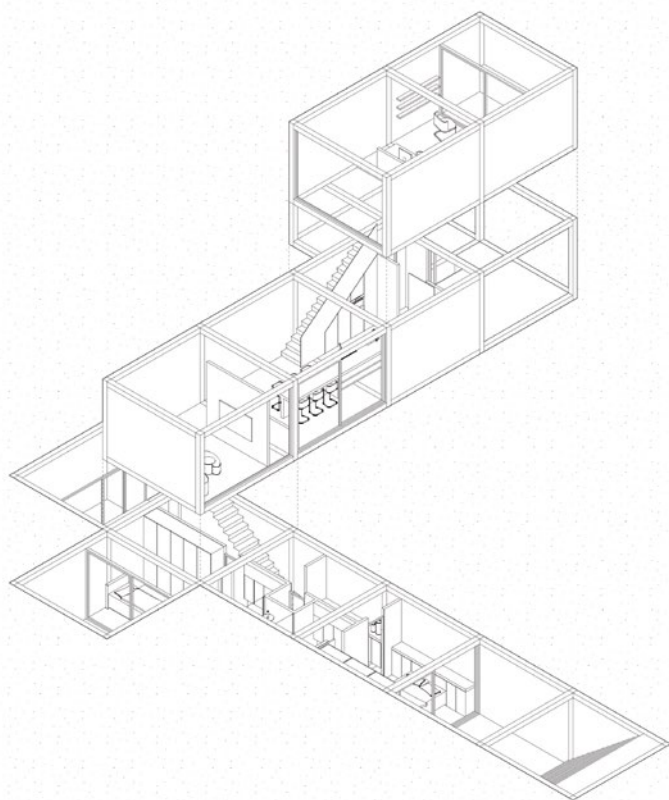
Architecture is about art, art you can live in. To conclude the first bachelor year I am organising a residential programme over three layers. A conceptual design with attention to materialisation, for a film director with partner and children. The original chalet in the Flemish Ardennes was demolished and I built a house consisting of linked modules. Because it is only allowed to build again with the same volume, I am forced to place a part of the new building volume under the ground. My starting point is the film Roma. From this I took my concept and realized an idyllic place where the film director finds inspiration for writing writing film scripts.

On the ground floor there is a sitting area, separated by the staircase from the kitchen. I have provided cupboards under the stairs leading to a higher secluded workspace.

This makes it possible to darken the sitting area. Furthermore, I provide secondary functions underground and draw light in through patios and skylights. The natural materials speak for themselves and create a sober and timeless atmosphere. Light grey tones in natural materials combination with green elements predominate. Throughout the entire interior, I create harmony and homogeneity.

CONCEPT





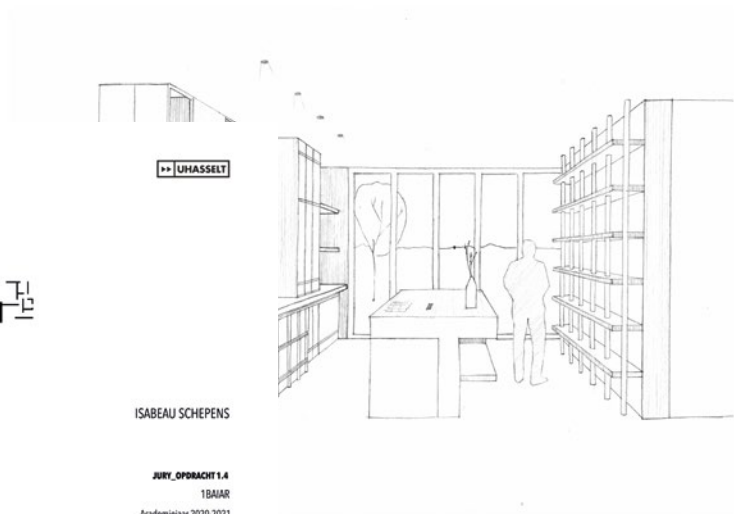
1.4

BY ISABEAU SCHEPENS, 1BAIAR, 2020-2021

I design a temporary residence for two, a successful chef and partner. With a focus on the design, the detailing and the technical elaboration of the kitchen. Starting from a fragment from the floor plan of the Brick Country House by Mies van de Rohe was a requirement. Existing walls should not be broken through or changed in length. Keeping the spirit of Mies alive within an own design is the assignment. The creation of open spaces that radiate calm is central to this project. The residence can be divided into four parts. The entrance with a cloakroom, toilet and a desk. The sitting area is central and connects the different functions with access to the bedroom with bathroom. Because you look from the living room directly into the kitchen, the kitchen is more like an

extension of the living room. In addition, there is the possibility to make the inside and outside a whole, through high harmonica ceiling windows. Zooming in deeper on the kitchen we get a mix of colours, shapes and materials. A rustic, nature-inspired wooden kitchen with a Scandinavian touch in painted and dark stained oak. The worktop made of coarsely worked Concreto, which also extends into the sink, feels cool in contrast to the warm tone of the wood. I deliberately chose to have the tabletop continue into a table. This way there is more work space for the cook when there are no visitors. This also forms a harmonious aesthetic with the rounded part on the left. In front of the fixed part of the kitchen there is an island with a cross as a foot. Behind the island, I designed a custom-made open shelf.





SCHETSEN: 1-PUNTSPERSPECTIEF



1.4

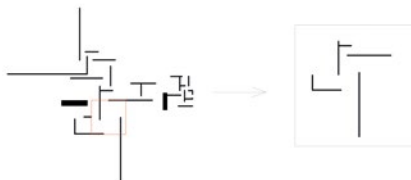
BY MARIE VERJANS, 1BAIAR, 2020-2021

For this design, we were commissioned to create a second residence for a chef. He had to be able to work on recipes here and experiment with new ideas. There also had to be the possibility of receiving a number of people. So the main purpose is to cook, with the kitchen as the main focus. The design was inspired by the works of Mies van de Rohe. The large floor-to-ceiling windows and the

adjoining water features create large reflections of light, making the house open and lively. As few interior walls as possible were used in the house to preserve the open flow. The kitchen in this design is the eye catcher. A large central monolithic concrete block as a cooking island with plenty of storage space behind it. It is located centrally in the room so that the chef has a clear overview of the space.



Gekozen fragment



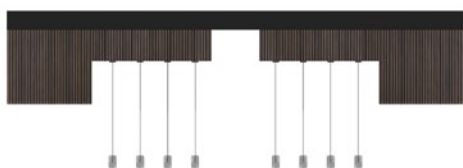
REPRESENTATIEF PLAN 1:20

aanzicht a/b



aanzicht c/d

aanzicht e/f




VECTORWORKS EDUCATIONAL VERSION

MATERIAALGEBRUIK

 kast deuren
donker fineer hout

 binnenkant kast
zwarte melamine

 spatwand
mortex (waterdicht)

 kast deuren antraciet
MDF matglans


SHARING LIVING PLAYING BETWEEN THE TREES

2.4, 2BAIAR, 2020-2021

WERNER ALBERT, PETER FIRMAN, STAN JACOBS, KAREN LENS, LIEVE WERCKX

A number of like-minded friends decide to buy an idyllic, empty house together, situated in a nature reserve in a Kempen village. They are a couple with two teenage children, a couple without children and an older couple. Together, they also want to reserve a space for an 'artist in residence'. This artist should be able to stay there full time for a few months. In pairs, the students design a collective housing project with fully-fledged housing and sufficient privacy for each family/individual. The residents want to be able to meet each other in common indoor and outdoor spaces.

An extra common guest room would be an added value.

The building consists of two large parts, the first of which was built in 1937. In the 1970s, the building volume was almost doubled. Later, a veranda was added.

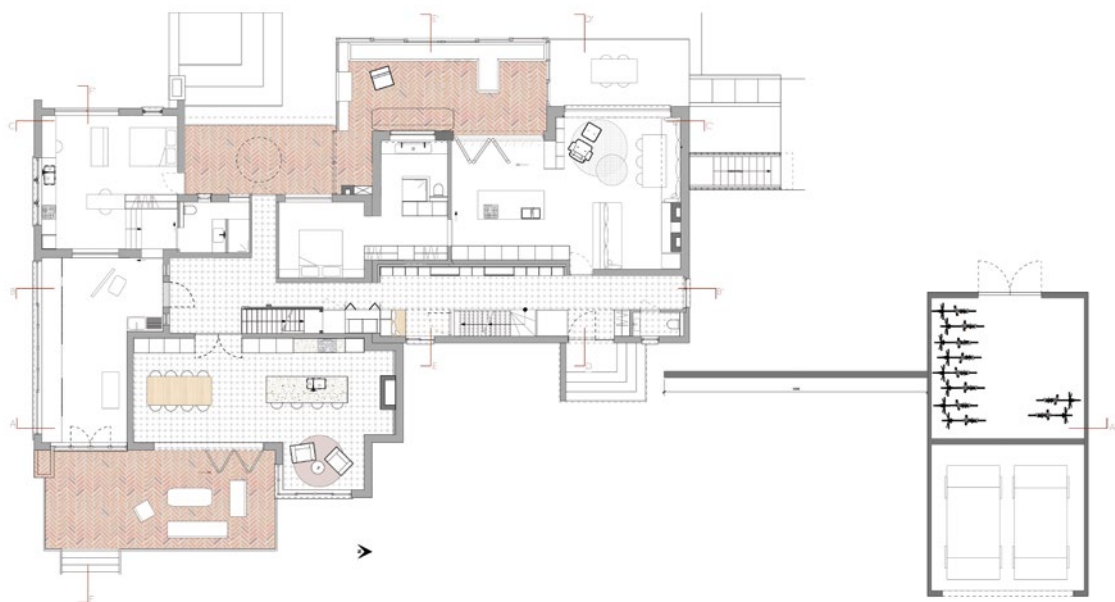
The house is in a nature reserve, which means that the current volume may be retained but not extended. The house is outdated and not adapted to today's comfort. It will therefore have to be thoroughly renovated.

The space of the veranda can be converted into a fully-fledged interior space. The garage may become a living space.

HILBREN VAELEN EN LEONIE GEEROMS

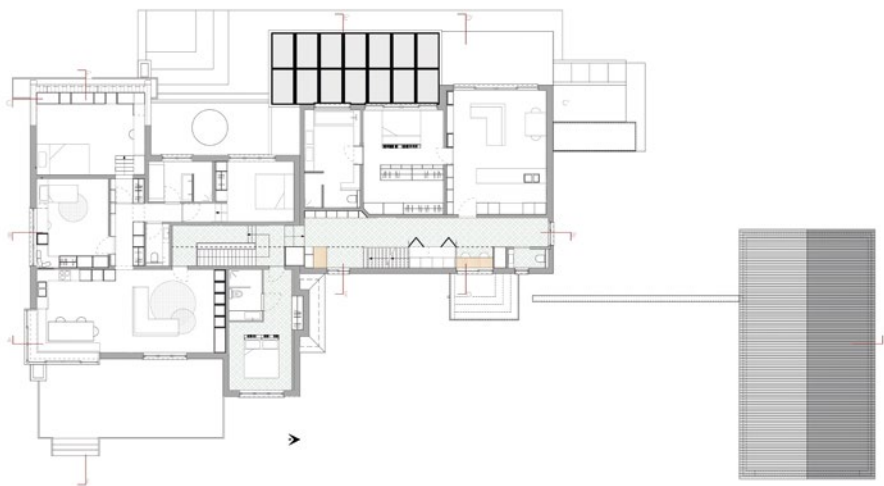
Our main design choice in the renovation of the 1930s house with the 1970s annex is the large corridor. The communal corridor had to become a meeting place both above and below. It is a space with common functions (such as a small library, toilet, place to store cleaning materials, the stairs, a small alcove where one can relax/do homework, ...) where everyone has to pass and thus creates a social interaction between the different

residents. By breaking the corridor in the middle, the verticality in the corridor is reinforced and the windows at the end of the corridor are shown to their best advantage. We opted for coloured MDF on the outside, the colour palette being inspired by colours from 70s interiors. The niches in the furniture are finished with veneer to create a contrast. A further reinforcement of our concept is that each house has one front door.



Schaal: 1/120

Grondplan: gelijkvloers



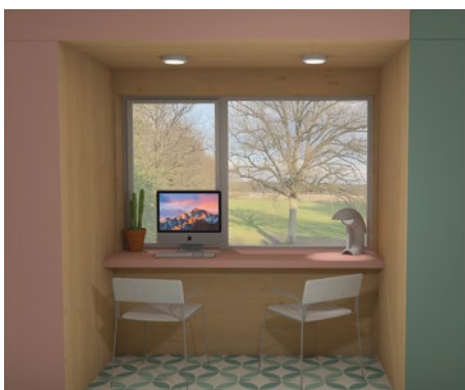
Schaal: 1/120

Grondplan: verdieping



Schaal: 1/50

Sneede BB'



When we received this assignment, we started from a small research into important aspects of collective living and redevelopment. From research, we noticed that some homely aspects are desired in the individual living units. The idea of a back door as a second entrance and getting a full private terrace are part of this. We found it crucial that each residential unit should have a small connection to the collective event. We translated this by orienting the separate, private entrance towards the communal area and providing a small connection for each residential unit. Furthermore, we thought it would be opportune to reuse as many materials and elements present in the building as possible in the design.

For example, we gave new life to the tiles, window compositions and the use of colour that was originally present in the building in the residential units. We have presented this in two mood boards. The communal area is literally and figuratively central to this project of collective living. The communal areas are spread over two floors. Eating, cooking and working together take place on the ground floor. The more relaxing part is on the second floor. However, a connection is made between the common parts by means of an atrium that brings the spaciousness back to the surface. By playing with the various level differences, we have reinforced the feeling of space throughout the building.

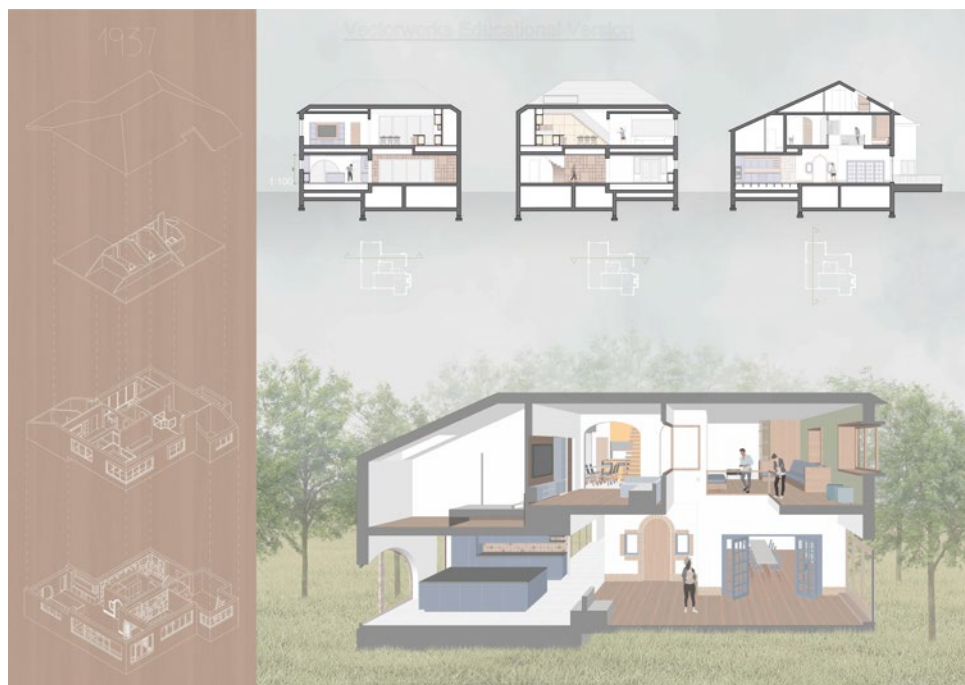


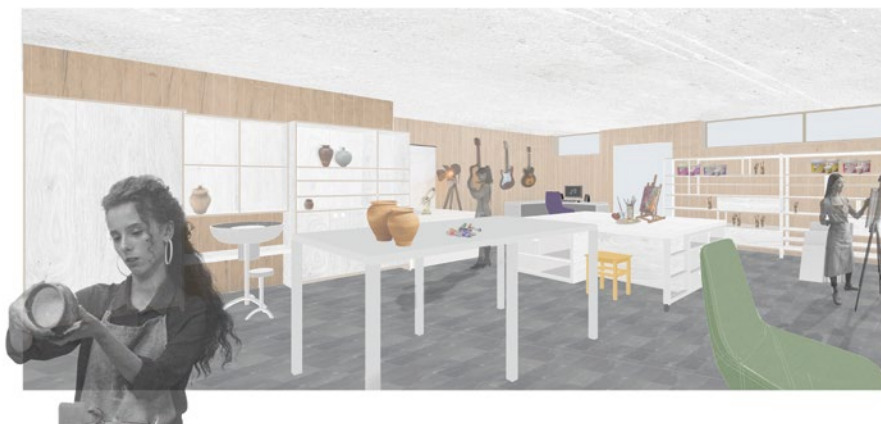
Opdracht 2.4:

Delen, wonen, spelen

Raf Dierick & Jamie-Lee de groof







SCENOGRAPHY

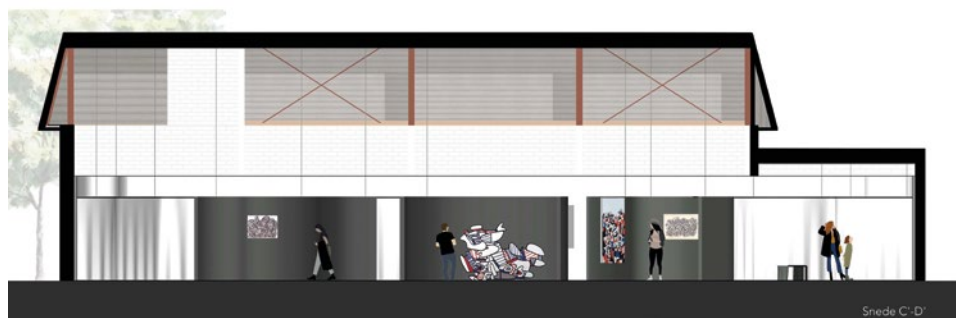
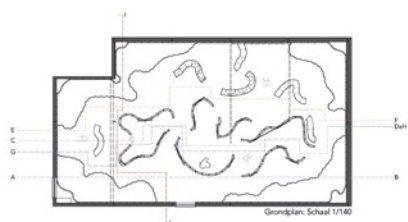
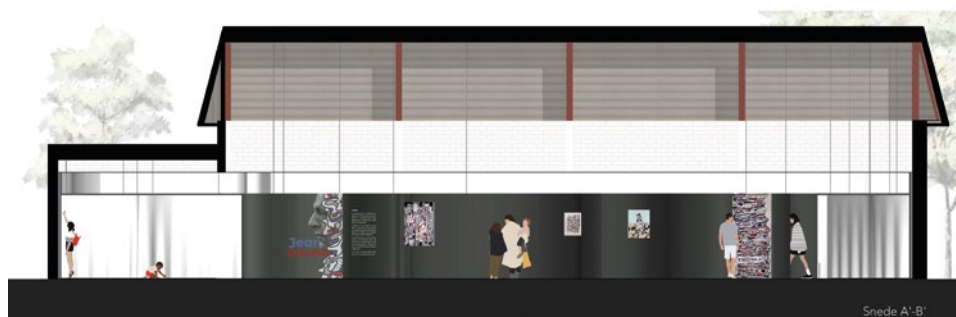
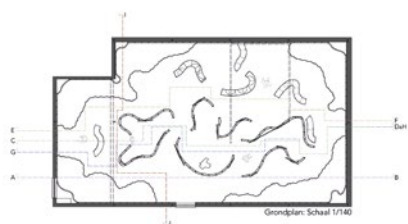
JO KLAPS, ROGER VERVOORT, 3BAIAR, 2020-2021

Scenography is the sum of many parts. Routing, construction, graphic and spatial design, lighting, acoustics, museology,..... Everything comes together in one design. A visual play in a given space.

This year, an old sports hall behind the White House gallery in Lovenjoel. Students are simultaneously curator and designer of an exhibition on a given theme.

Sorena de Braekeleer, Theme: Jean Dubuffet

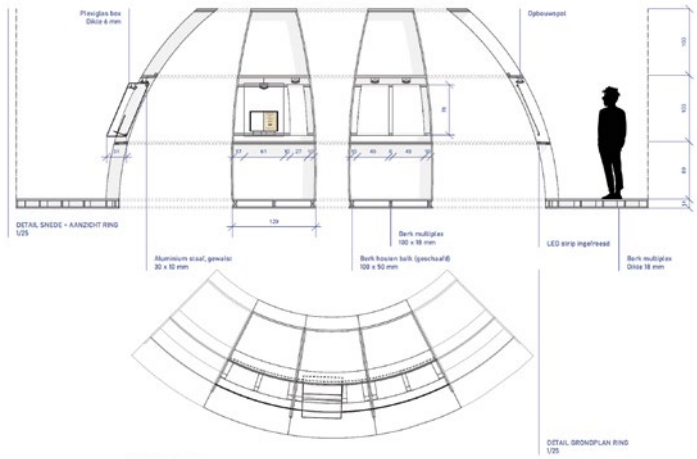
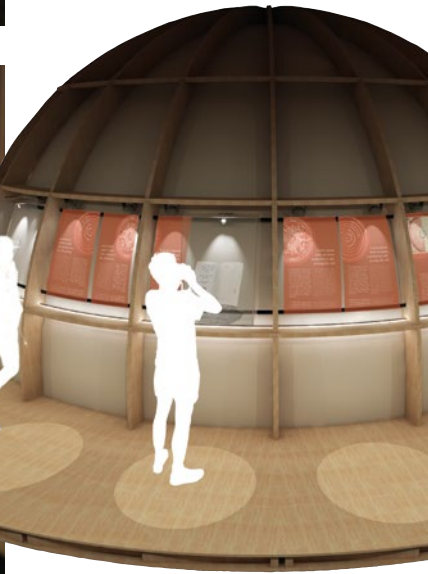
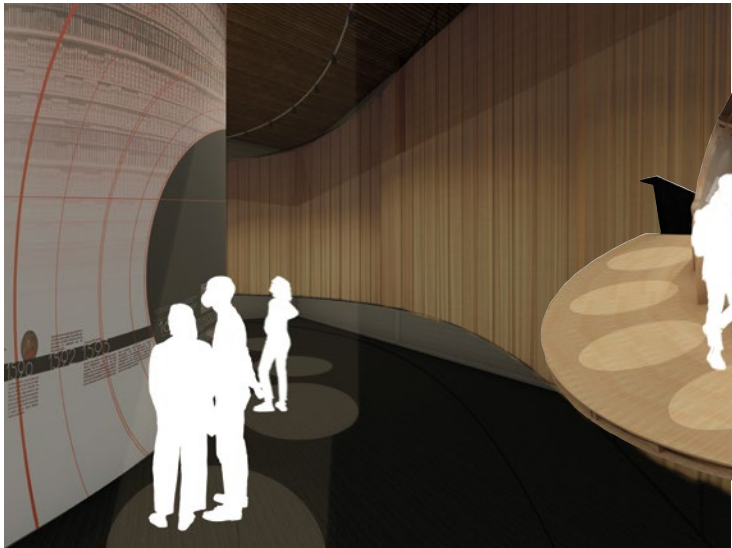


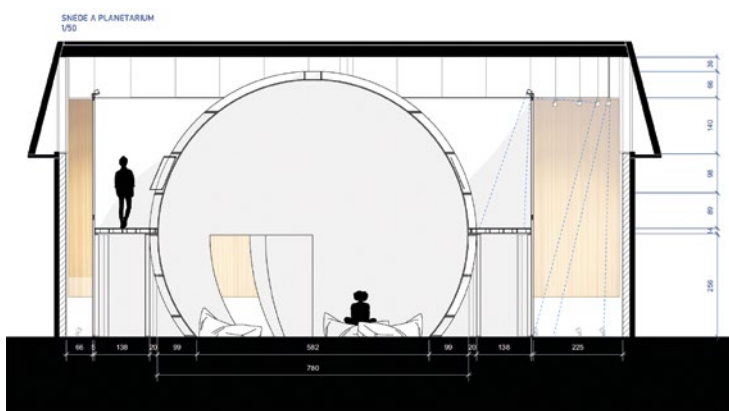
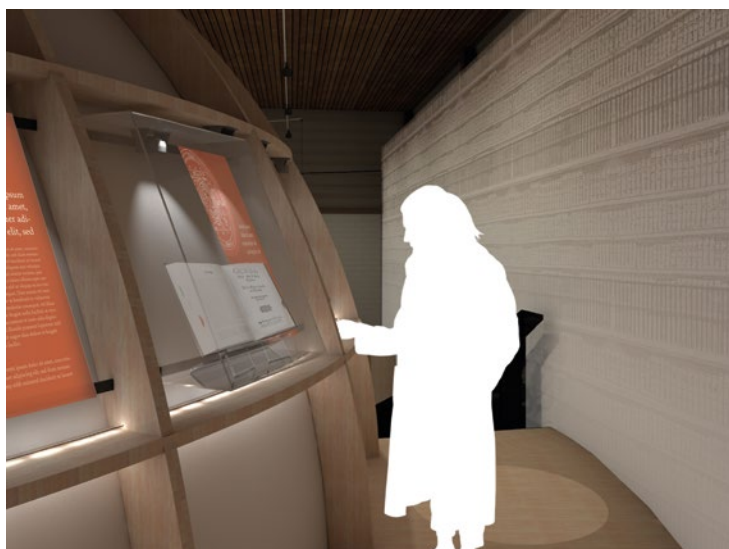
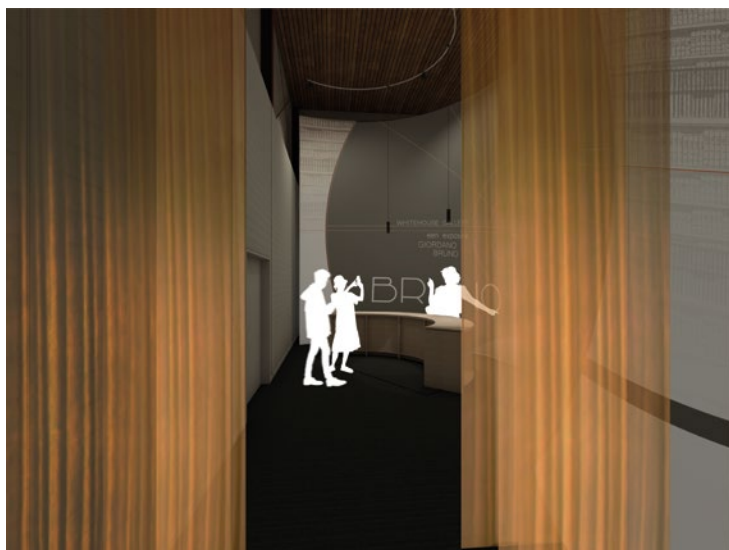


Joshua Kempen
Theme: Bruno Giordano





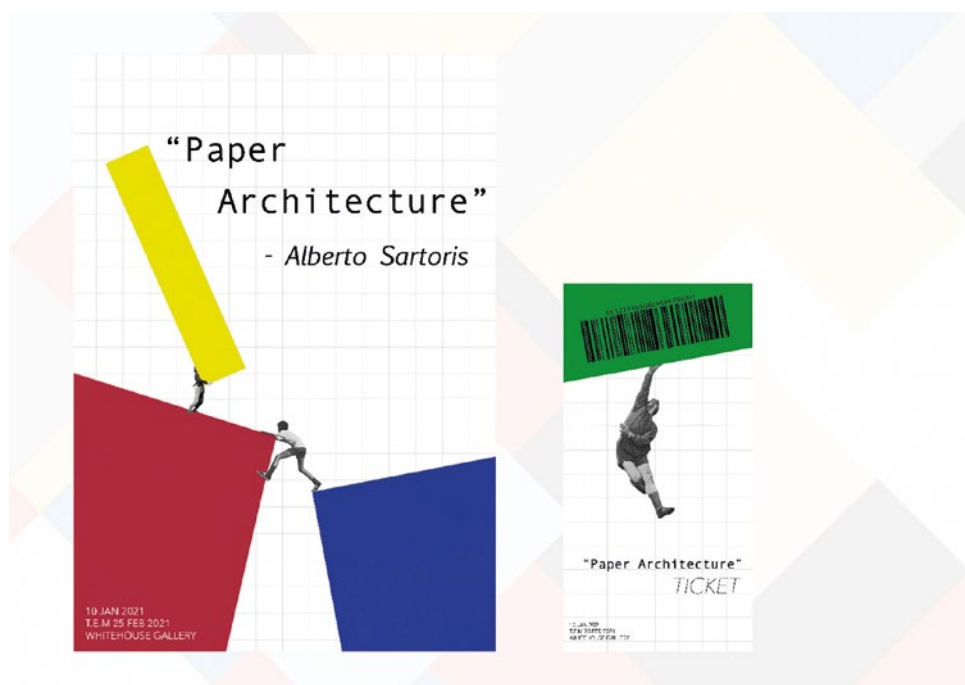




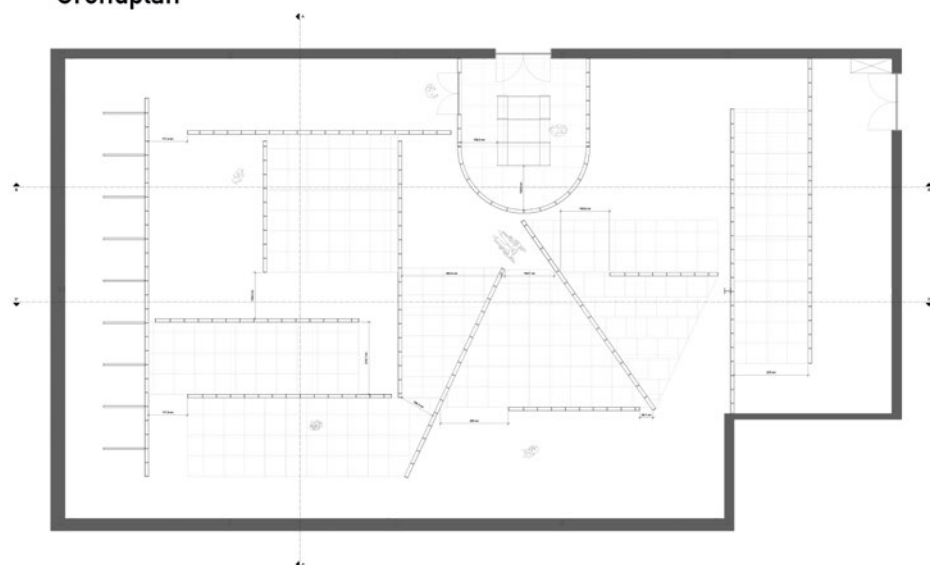
Kaat Caeyers
Theme: Alverno Sartoris



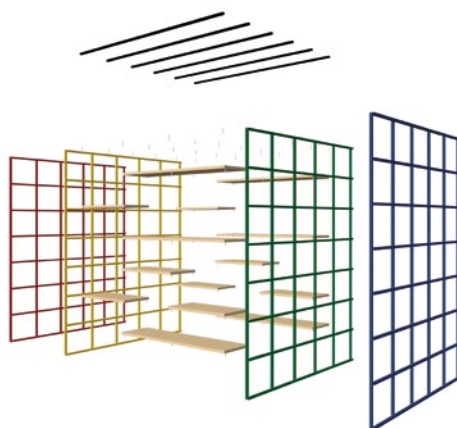




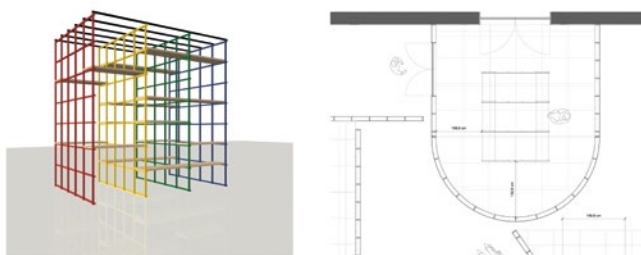
Grondplan



Exploded view



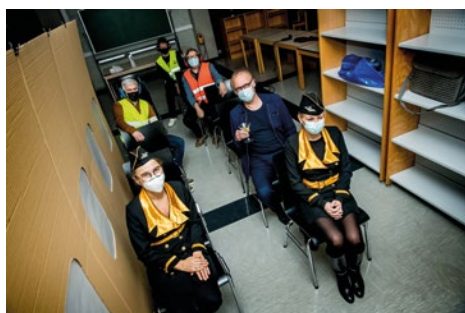
Giftshop vrijstaand presentatiemeubel



CONSTRUCTION SCENOGRAPHY

3BAIAR, 2020-2021







Zeynep Selvi



Luna Maes



Kato Bex

3BAIAR, 2020-2021

Model of a presentation cabinet for a small (favourite) object.
Height 120 cm. Free choice of materials.

Supervised by Roger Vervoort



Laurens Rome



Sien Van Dijck



Axelle Smekens

Design of a cabinet for (at least) 50 books.
Height 180 cm. Free choice of materials.

Supervised by Roger Vervoort



Elfie Braeken



Mira Hurkmans



Ine Maris



THE TUNNEL OF DALHEM

FADIME ARLSAN
MASTER OF SCENOGRAPHY, 2020-2021



I started from the word 'hallucination'. I often have hallucinations while driving at night. This is mainly due to my fear that I will hit a cyclist, which makes me imagine a cyclist. I also have the same thing with lorries, where I get the feeling that they are not going to see me in the lane. My fears cause a distortion of my reality. My research starts with a brief literature review. Here, I wanted to find an

explanation for my own hallucinations, as well as research into the types of hallucinogenic drugs and their use in ancient cultures.

After this, I started to experiment myself. With the help of music, interesting dream images arose in my mind. My own hallucinations were the starting point for my experimental research. I started making 2D collage images, basing them

on my own hallucinations. Using these 2D collage images, I began a series of spatial experiments.

These 3D experiments are more of a formal research, to translate the spatiality present in my 2D collages into real spaces in the form of models. Between these two phases, I started to collect images in an intuitive way, in which I could find my spatial experience during the hallucination.

My next step was to analyse all my images and models from the different phases. With this analysis, I wanted to focus on certain (spatial) themes. Four themes emerged that repeated themselves in my collection: the body, movement, openings and space. I tried to translate each of these themes into a new model. These models formed the starting point for the design of my master's project.

The four themes from my image analysis form the starting points for my design. I made specific models for the themes of body, movement, openings and space. For my design, I took certain fragments/details from these models and brought them together in my design.

My design ultimately forms a sequence of fragments from my various research phases such as my source research, experiments, image archive, etc. In this way, I want to convey different atmospheres to the visitors. The atmospheres refer back to my feelings and spatial experiences I had while hallucinating. The design forms a route of about 100 metres in total, consisting of eight different atmospheres spread over two levels. The intention is to let the visitors get lost in their feelings through the different spheres. Each visitor is given a time slot of half an hour. You can enter

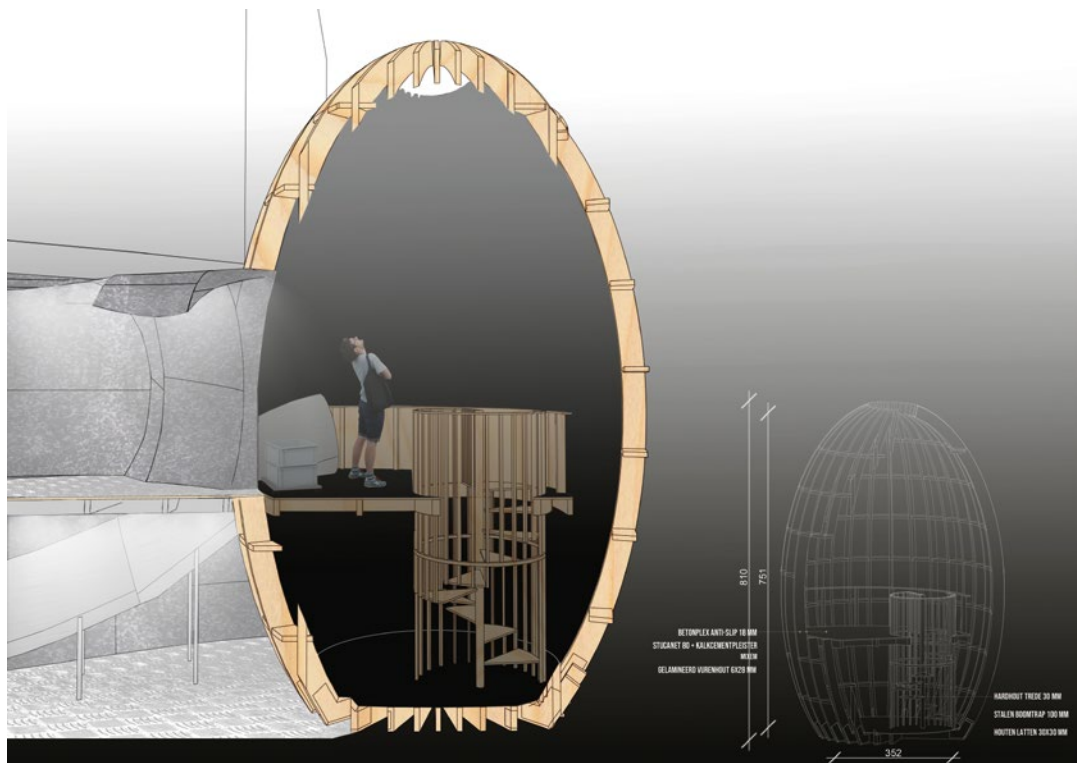
with a group of max. 5 people by using a QR code that you get online after paying. It is a route where the visitors are overwhelmed by images and sound, creating an alienated feeling with sensory stimuli. The route is not recommended for people who are sensitive to this.



The image displays two architectural floor plans for a project titled 'Leviathan'. The top plan is labeled 'NIVEAU +1' and the bottom plan is labeled 'NIVEAU 0'. Both plans show a long, narrow structure with a central oval and a circular end. The plans include various annotations, dimensions, and a scale bar.

NIVEAU +1: This plan shows a long, narrow structure with a central oval and a circular end. The overall length is 5000 units. The width is 485 units. The plan includes various annotations, dimensions, and a scale bar.

NIVEAU 0: This plan shows a similar structure to NIVEAU +1, but with different internal details and dimensions. The overall length is 5000 units. The width is 485 units. The plan includes various annotations, dimensions, and a scale bar.



FACSTORIES

2020-2021

TURN A FILMSCENE INTO AN ARCHITECTURAL MODEL



Emma Vanquaethoven: The Trial





Febe Swijsen: The Trial



Febe Swijssen: Songs From The Second Floor





Hanne Franssen: The Spiral Staircase

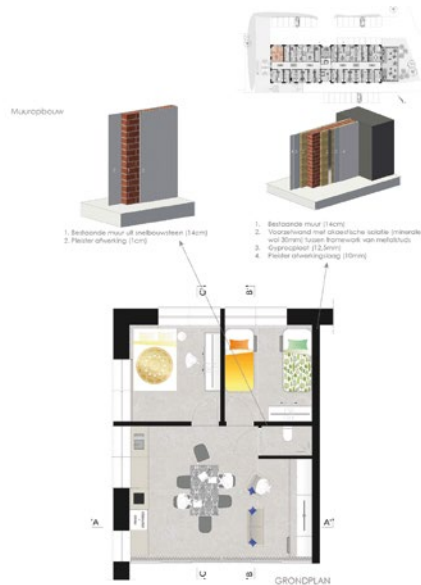


LIVING (TEMPORARILY) IN AN OFFICE

LAURA LO BUE
MASTER OF LIVING, 2020-2021

"What aspects of micro-apartments can be integrated into vacant office buildings so that they can be used as (temporary) reception centres for applicants for international protection?"

MICROAPPARTEMENT GROTE FAMILIE (RAAM)





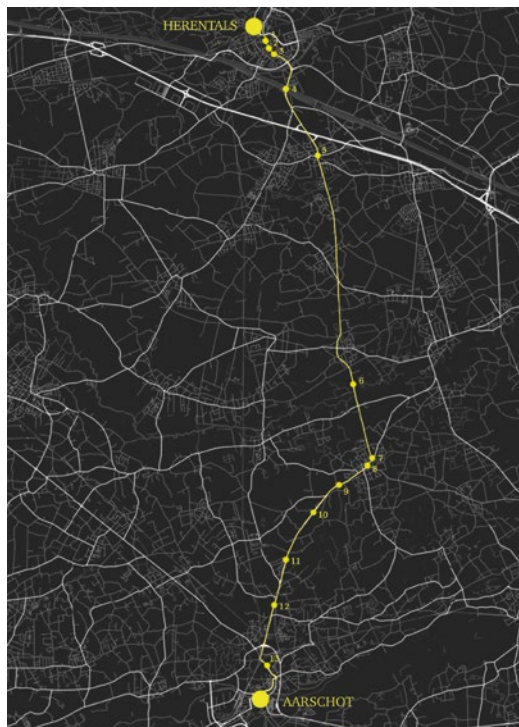
SOCIAL DISTANCE CULTURAL EXPERIENCE

How do you start a master course in scenography at the Faculty of Architecture and Arts of UHasselt in September 2020 after an academic year that went completely haywire because of Covid 19? OK, the lessons were taught online last year and we got used to that quickly. The results were certainly not less, maybe even better than the previous years, because the students had nothing else to do. But the social aspect was completely absent. No sitting together in class, no direct contact with your professors, no study trips and no parties with friends. The summer holidays brought some relief, but as soon as the start of the new year approached, the number of infections rose again.

So code red again and go to work on cable, the national consultative committee decided.

The Covid tragedy rocked our society. Restaurants suddenly became take-away businesses. Those who did not have a webshop had to start one quickly and theatres and museums had to reorganise their entire visitor flow or even close it down. For the five Master students Scenography this created an excellent opportunity to investigate what new opportunities there are to deal with this as a designer in the assignment SOCIAL DISTANCE CULTURAL EXPERIENCE. How can you let people enjoy culture according to the prevailing rules?





MARIEKE VLEMINCKX
MASTER OF SCENOGRAPHY, 2020-2021

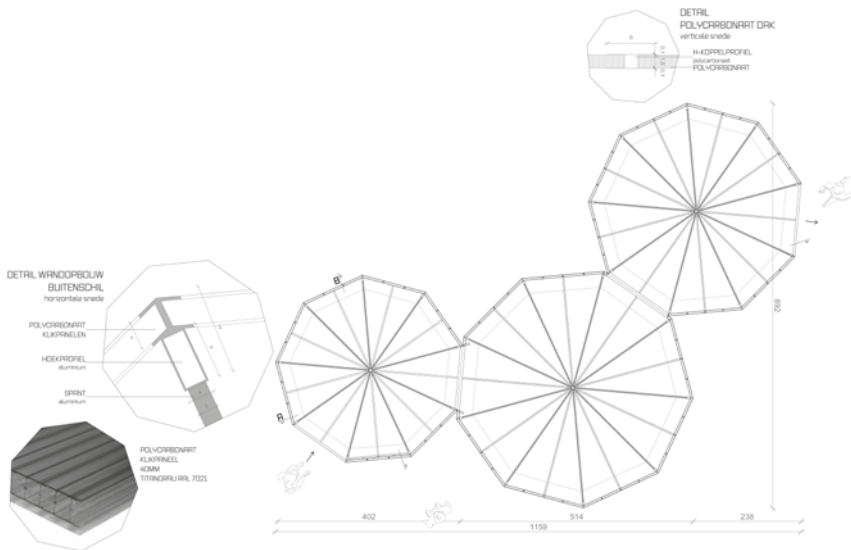
Marieke Vleminckx based her project on an existing bus line 305 Turnhout-Herentals-Aarschot-Leuven. More specifically, the Herentals-Aarschot section. She took the bus several times, got off along the way, took photographs and went in search of interesting places to which she could link a work of art. If you are on the bus anyway, at a safe distance from each other, isolated from the outside world, then you might as well enjoy art on the way. Marieke did not search for works of art indiscriminately. She first made a series of Polaroids of various locations and then went looking for formal and intrinsic connections between places and possible works of art. For example, a reproduction of Leon Spilliaert's

Marine avec Sillage will be hung against a bridge over the Grote Nete that makes the same turn as the stream in the painting. Or she places a large photograph by Harry Gruyaert with a view of a filling station in County Kerry, Ireland, right on the roof of a filling station in Herselt. In order to make it easier for travellers to recognise her, she opts for a yellow thread that connects the works of art. On your journey to Aarschot, you pass works by Magritte, Raoul de Keyser, Theo van Reysselberghe and Rinus van de Velde, among others. Apart from Covid 19, this concept could work at any time. A bus trip becomes a pleasant cultural experience. As long as people stick to the rules, this way of cultural participation is completely coronaproof.

SEPPE VANHOUDT
MASTER OF SCENOGRAPHY, 2020-2021

For Seppe Vanhoudt, the open air is the perfect environment to experience culture in a safe way. During the many corona walks he often came across the Schulensmeer somewhere between Hasselt and Diest. This lake is the largest inland waterway in Flanders and was created by sand extraction during the construction of the E314 motorway in 1976. Seppe wanted the landscape itself to play an active role in the cultural experience.

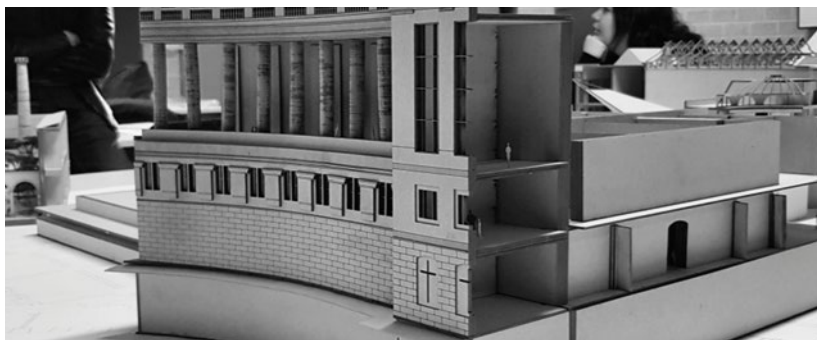
By using a reflective construction between which people can walk, the landscape is reflected in the oddest ways. In this way, a new dynamic whole is created. The visitor can rotate the panels himself and thus create his own interaction with the environment. The construction, made of corten steel and reflective acrylic, stands on a raised embankment next to the lake so that it is already visible from a distance.

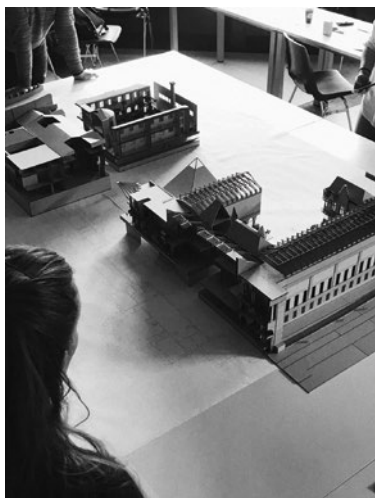




RESEARCH SEMINAR TACTICS

INTERNATIONAL MASTER INTERIOR, 2019-2020





TACTICS

DRAWING PARALLELS

INTERNATIONAL MASTER INTERIOR ARCHITECTURE, 2020-2021

The students have studied the Hasselt Beguinage and Z33 Art Museum through various manual 'tactics'. The site and its architecture has been explored in various ways.

The first part formulates the first way in which the students are studying the site. In the first 3 weeks of the programme the Beguinage and its wider context is studied for anomalies or intriguing folds in orthographic plan or aerial pictures. The students are encouraged to address their tactic skills, and by that to ignore computer-controlled instruments in these first few weeks of the semester. The second part of the seminar is introduced with a workshop on hand drawing. In preparation of the visit the students will work on observational skills and how to capture these on paper.

The actual visit of the Beguinage and Z33 is about representing intangible qualities which are not visible in plan, section or photographs. The field notes developed from this trip are the second layer of representing the Beguinage and are not meant to be 'finished'. During the third part the students are challenged to combine the impressions of the previous exercises in axonometric hand drawings of selected parts from the site. These kind of projections have the benefits of being measurable and at the same time offering a view on 3 surfaces. Atmospheric characteristics specific to the topic should be transferred through the drawing. As a last exercise the students are allowed to use their computers again to create a new view on the site through collage techniques. Individual experiences and interpretations are the basis of this exercise, which resulted in a wide variety of surrealistic imagery.



Mahla Parsai



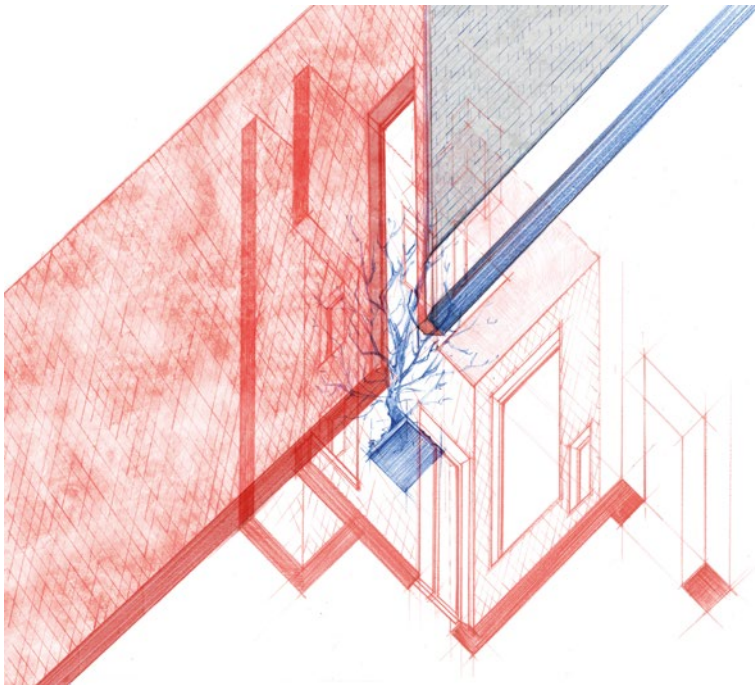
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Tine Huysmans



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