



{ fragments 2024 2025 }

sustainability



STUDY VISIT THIRD BACHELOR ARCHITECTURE, DETAIL OF BRASS HARDWARE @ LOUISIANA MUSEUM, HUMLEBÆK, DK_ QUALITY LASTS A LIFETIME OR MORE...

{ fragments 2024 } sustainability 2025 !?

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



The **Recupshop** is a creative initiative launched by our technical and administrative teams. At the end of each academic year, many models and unused materials were left around campus. Instead of filling waste containers, both teams wanted to do something with these usable items. Freely accessible, the shop offers a wide range of reclaimed materials – rescued from corporate waste streams, dismantled student projects, shelves, cardboard boxes, surplus supplies, and more. Perfect for building new models and mock-ups. Everything in the Recupshop is available for free.

However, Recupshop also is a victim of its success. There often is too little

choice or too little material throughout the year. Therefore, a warm invitation to bring in your reusable materials at one of the following collection moments: the first week of the Academic Year, the '{fragments}' & CirkArkAward & Alumni evening, the January jury weeks, the mid-jury weeks before the Easter recess, and the final Jury week in June. Via a notice board in the shop and the digital ReLab page on the Faculty Website, students and colleagues will be encouraged to exchange useful items for reuse in student rooms, offices, projects, and more.

You are welcome to bring and pick up materials!

INTRO / THE GREEN THREAD

As dean of the Faculty of Architecture and Arts, I am proud and pleased to offer you some examples of our research, teachings and gatherings from the academic year 2024-2025: a diverse collection of student work and academic research, representing a faculty rich in imagination and vitality. This year, we selected content with a specific focus on sustainability in all its facets. I therefore give the floor to the team that supports sustainable initiatives at our faculty, as a starting point for the green thread that runs through this anthology.

→ 'You get what you measure' is a common quote. As humans, architects and academics, we like (and have) to quantify what we see, do, or use. What you don't measure gets lost (H. Thomas Johnson). This way of dealing with the world brought us 'progress' and 'comfort', but it also made us collide with the limits of what our world can provide in measurable supplies. In this edition of {fragments} we explore – within our faculty – how in addition to the quantifiable, we also imply a qualitative and necessarily more empathic angle to our fellow (non) human, natural environment. After all, sustainability is not only about how much we can measure; it is about how deeply we care, and care by its very nature is beyond all measurement, as Rohit P, ambassador of the Jane Goodall Institute India states in a weekday LinkedIn post.

Sustainable thinking and action are in the DNA of our faculty. We go beyond the eroded big concept of sustainability by considering very different opinions or ways of doing, and therefore, caring. For this edition, the contributors were asked to look at their studio, course, research, or other activities from a 'green perspective'. Thus a kaleidoscopic collection emerges – in words and images – of what lived and moved at the Faculty of Architecture and Arts of Hasselt University through the past academic year. The described angles may seem unrelated at first glance, but their uniqueness connects them through the common goal to constantly improve and work towards a livable future in space and time. Care is woven into our education, assignments, research, and interactions with each other, based on knowledge and experience. Students pick up on this approach and help shape it in their work, attitude, and commitment to a balanced society.

The visualised green thread is a guide through this {fragments} to projects or events that have specific sustainable aspects. Coloured page edges and green markings in texts help you find a sustainable route through the various articles. Lastly, → arrows highlight links between the various design studios, courses, research projects, and other initiatives.

Stefan Devoldere, dean;
Karen Lens & Peggy Winkels, ReLab team



STUDY VISIT SECOND BACHELOR INTERIOR ARCHITECTURE, SALGENREUTE CHAPEL BY BERNARDO BADER ARCHITECTEN, KRUMBACH, AT

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FOLLOW THE ARROWS ←

→ TO EXPLORE THE MANY WAYS SUSTAINABILITY IS PART OF OUR FACULTY'S EVERYDAY LIFE AND LEARNING

As you browse through this {fragments}, you'll discover how sustainability is part of everything we do. It shapes our courses, our lectures, and the way we think and act together. Most of our studio projects begin with existing structures, avoiding the need for new builds. We value care for people, for the environment, and for the more-than-human world – and we put empathy at the heart of design. On the following pages, we highlight some 'aspects of sustainability' that might otherwise go unnoticed, with an arrow. It is this integrated understanding of 'a better world for all' that makes our faculty a unique place to learn and create...

- Skip the new stuff – swing by the Recupshop instead to build your models or other creations! And bring your (un)used materials to keep it stocked... (p. 4)
- Reimagined as both our Faculty of Architecture and a public park, the Hasselt Beguinage stands as a strong example of cultural heritage that actively contributes to urban sustainability. (p. 10)
- It is never too early to raise awareness about the impact an architectural intervention can have on its surroundings. Always consider residents, users, views, pathways, sunlight, and shadow, trees, and non-human inhabitants – and reflect on all the elements your project must respect. (p. 13)

- Reusing an existing structure of beams and columns from a sustainability perspective challenges creativity. (p. 21)
- Sustainability also extends to design communication: we encourage reused materials for models and digital presentations instead of paper prints. (p. 30)
- Parasite, an assignment about making unused and unusual locations habitable. (p. 36)
- Explore the in-between space as a catalyst for the low-tech transformation of an existing warehouse into two family homes, enhancing energy efficiency and long-term flexibility. (p. 40)
- With 'not building' as the most sustainable principle, the existing fabric of Uikhoven – typical of many small villages along the Meuse – is reinterpreted to enhance both the quality of life and the identity of the future hamlet. (p. 44)
- Imagine a private cohousing project that gives back: generating free space for nature, wanderers and cyclists and nature, creating a positive synergy with the landscape. (p. 58)
- Doing more with less: a small catalytic intervention from the interior generates a significant effect on the whole. (p. 72)
- Innovative, sustainable materials, products, and

solutions during the on-campus Materials Fair (p. 76)

- Sustainable cultural and spatial transitions are the common thread throughout our research. (p. 94)
- Can a doctoral thesis save an entire neighbourhood by proving its potential for adaptive reuse? (p. 96, 98)
- 'Reflections on Sustainability' is an engaging series of reading and collective reflection sessions designed to broaden and deepen our understanding of sustainability – moving beyond the obvious to a more personal, meaningful connection with our world. (p. 101)
- Did you know our faculty coordinates the ambitious international doctoral network REWORLDING: Rethinking Design for Shared Climate Futures? (p. 102)
- Moving beyond metrics, the HOUSE Project is grounded in engagement, interaction, and subjective observation, aimed at real-world impact. The persona-thinking approach and HOUSE Toolbox for designing with care were integrated and tested in enriching crossovers within our faculty and beyond. (p. 106)
- We organised the international conference 'Novel Approaches for Development of Resilient and Sustainable Cities' in Dar

es Salaam (Tanzania) as part of the 10-year Institutional University Cooperation partnership with Ardhi University. (p. 108)

- Under the title 'The power of reciprocity', 150 registered participants from more than 40 countries exchanged knowledge and insights about regenerative and bioregional ways of building in the international Building Beyond Borders Symposium, organised by our faculty. (p. 112)
- Socio-environmental challenges were explored through the theme of Debris. (p. 113)
- The CircularArk Award is a challenge cup that acknowledges a student, project, or initiative demonstrating an exceptional commitment to sustainability. (p. 114)
- We're surely not there yet! The model's statistics rise as a powerful call to action – urging us to champion sustainable accessibility across our campus, from bold policies and dedicated management to the personal ambitions that drive real change. (p. 118)
- 'Caring' is also the way we interact with the students, going beyond the standard job description. (p. 125)
- Starting from the genius loci and building on Carlo Scarpa's 60-year-old ideas, we continue to search for better ways to

integrate long-lasting (research) objects through partly recuperated wood and textile. (p. 138)

- Throughout three editions, students of the Circular Building Research Seminar collaboratively design, construct, and dismantle a series of small-scale pavilions – each iteration beginning with the same batch of reclaimed wooden beams. (p. 140)
- 'Design with Soil' explores how design can mediate thinking with and through soil to envision sustainable, caring relationships between earth, humans, and the city. (p. 146)
- Is sustainability today simply common sense, or is common sense itself already a form of sustainability? Explore the multitude of sustainability aspects in our students' graduation projects for the former mine site Zwartberg in Genk as an envisioning of alternative futures. (p. 152)
- Can we support the railway as an attractive alternative for the car-commute to and from cities, by redesigning local station environments? (p. 162)
- Restoring landscapes through architectural interventions is the Studio Landscape's ambition. (p. 166)
- Students from Hasselt University and Cape Peninsula University of Technology (SA)

jointly tackle global challenges, embracing sustainability through collaborative methods, site-sensitive approaches, mindful communication, and designs rooted in reuse, regeneration, and care. (p. 170)

- CYOLUS is a multifunctional piece of furniture that grows with the user and adapts to life... a sustainable reflex (p. 181)
- 'Binnenzinnen' creates a scenography which becomes a co-player encouraging empathy and opening up new ways of talking about mental health. (p. 185)
- Starting from a tangible and intangible tabula scripta (international) students tackle spatial and social challenges they have identified for themselves, using heritage and sustainability as the central theme towards an active architectural engagement. (p. 186)
- ReLab is a laboratory and network that supports, activates, and raises awareness of sustainability in our faculty. Recently established, we are concluding these {fragments} with a call to students and lecturers to join the ReLab team and push ourselves towards more sustainable action. (p. 192)

RECLAIMING MEMORY

HERITAGE TRANSFORMATION AS URBAN SUSTAINABILITY & CULTURAL VITALITY IN THE HASSELT BEGUINAGE
KOEN VAN CLEEMPOEL, ROB CUYVERS



the church ruins transformed into a public space



the 'belvédère'

1. integrating the garden as a green lung. This enhanced environmental and social sustainability by improving urban infrastructure and quality of life. Instead of full restoration, the ruined church accommodates a low-water pond or performance space, embracing its fragmented history while offering public use. Inspired by American university campuses, the design created a generous park with new bicycle and pedestrian connections, making it part of the city fabric.

2. remodeling as a civic university campus. This fosters social and cultural sustainability by engaging city and citizens. Design ateliers, seminar rooms, exhibition space and a 'city lab' in historic houses blur boundaries between academia and public life, ensuring a dynamic hub for knowledge exchange.

Four studios for visiting professors

recall the original residential function. A living room museum further supports the ambition to make the beguinage a place for the city and its people.

3. engaging intelligently with heritage values. The concept of 'memory as a design studio' guided cultural sustainability. Architects Bovenbouw and David Kohn Architects drew inspiration from memory to create a new vocabulary. A striking intervention is the octagonal campanile-like tower ('belvédère') in the garden. Its height recalls the lost church; its placement restores the garden's balance, making green space the protagonist. This move interprets heritage dynamically, showing how new elements can respectfully enrich existing narratives. The tower also acts as a beacon, projecting the beguinage's presence beyond its walls and reinforcing its civic role.

Sustainability extended to furniture. Together with Rotor DC and others, the team of the faculty sourced reused furniture, for instance from demolished offices, while studio tables were made from a student project design. The Hasselt Beguinage exemplifies the nexus between culture and sustainability. By treating memory as a design studio, architects and stakeholders moved beyond preservation toward active engagement with layered history.

This act of cultural sustainability involved: conserving material and embodied energy through reuse; fostering cohesion and identity by creating hybrid public/academic space; promoting continuity and education through sensitive design that reinterprets the past; and enhancing environmental quality through publicly accessible green space. The Hasselt Beguinage stands as proof that intelligent, collaborative, culturally informed design can breathe new life into historic urban traces, ensuring relevance and contribution to a sustainable, vibrant future.

→ Flemish beguinages, with their centuries-long history as unique urban traces of collective living for women between approximately 1250 and 1950, embody a rich cultural heritage. These 'cities of ladies' were characterized by a distinctive spatial typology: enclosed green courtyards flanked by humble houses and a church, often at the city's edge. This duality of contemplative and active life, coupled with organic growth and autarkic quality, allowed them to function as hidden oases of peace in bustling centers, uniting heritage, social, and, as the Hasselt project shows, contemporary architectural values. The UNESCO World Heritage designation of several beguinages in 1998 underscores their cultural and architectural significance. The transformation of historic urban sites offers a chance to intertwine cultural preservation with sustainability, fostering community spaces that draw strength from their past.

former condition of the Beguinage (Z33), 2016

The Hasselt Beguinage, reimagined as a Faculty of Architecture and public park, shows how heritage contributes to urban sustainability. Sustainability extends beyond environment into social and cultural dimensions. In a dense context like Hasselt, adaptive reuse minimizes material consumption and conserves embodied energy from historic buildings. Such projects also foster cohesion, identity, and urban amenity through enhanced green space.

The beguinage houses in Hasselt had a public function for more than 100 years. After the last beguine died in 1886, the houses served as dispensary, library, and arts center. The decision to transform them into a Faculty of Architecture and park was not without challenges, including debate over privatization. A powerful public discussion, fueled by architecture students, safeguarded the site's common character. This engagement itself was a cultural act, affirming a community's role in shaping its environment and preserving collective memory.

The Flemish Government Architect's 'Open Call' process then ensured quality-driven design selection. The design brief highlighted three challenges tied to sustainability:



view from the 'belvédère'



former mantelpiece as connection



the living room library



enfilade of rooms



enclosed gardens

RE: ATHENEUM

FIRST BACHELOR ARCHITECTURE

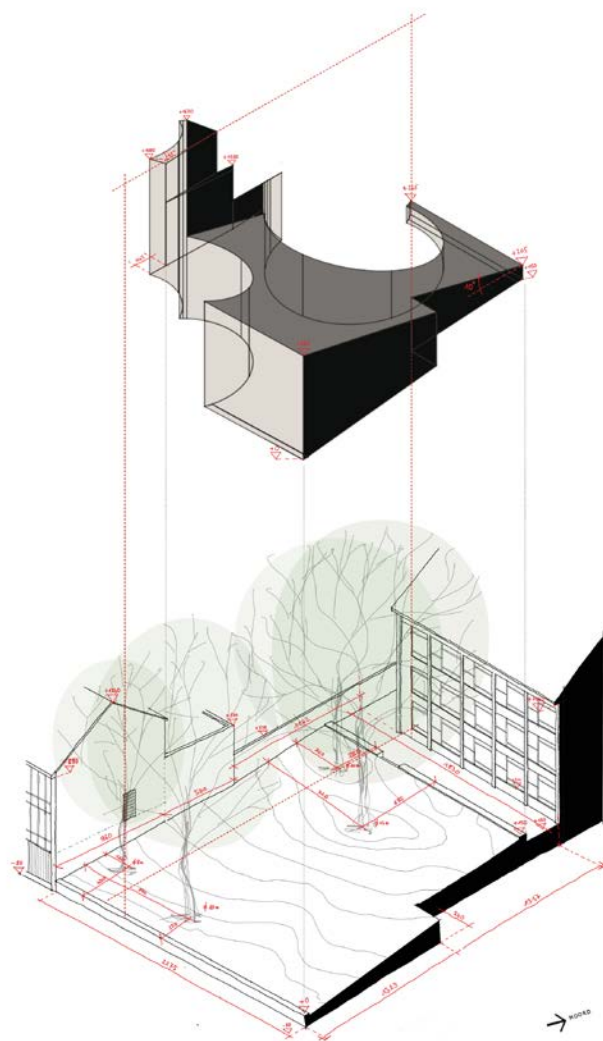
SUPERVISORS: JO BROEKX, BART MOORS, PETER PRINCEN,
LUDO SCHOUTERDEN, PETER VANDE MAELE, FRANK VANDEN ECKER



'LOCATION VERSUS BUILDING ENVELOPE'

At the same time, despite the limited program, the site still offers a lot of freedom: choosing a suitable location on the terrain is immediately the first design decision. Based on this analysis exercise, each of the students then develops their own design (S2-P1) for this site.

All students start from the same maximum building envelope, which is the result of the preceding registration exercise based on fieldwork at the location itself.



The design studio in semester 2 of the architecture bachelor's programme focuses on the theme of 'context' (Design Studio 1b). After all, a design is made for a specific location, in a specific environment with a specific history. These 'characteristics of the location' form 'the context' in which a design has to be 'placed'. This involves both 'tangible' data such as topography, existing buildings, existing functional relationships and intangible factors such as the origin of the place, its history and its current significance.

This academic year, the first project of the second semester for the Bachelor of Architecture program was situated on the Groene Boulevard in Hasselt, specifically on the Atheneum school campus. Within the small green park adjacent to the school, which forms the spatial terminus of Kunstlaan on Hasselt's Kleine Ring, students designed a compact caretaker's residence with two bedrooms.

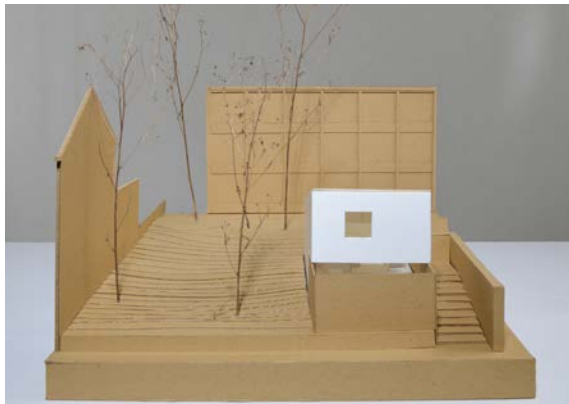
The chosen location is complex. The walled site is heavily overgrown and connects on one side to the blind wall of an existing house on the boulevard, while on the other side is the entrance to the school campus from the Groene Boulevard. Furthermore, the sloping terrain lies in front of one of the school buildings, which currently overlooks the park. How do you approach such a complex context with a clear public character when you need to realize a private residential program? What starting points does this location offer for the design? How does the design integrate into the city's plan, section, and elevation?

A design is always created for a specific location, in a specific environment, with a specific history. These characteristics of the place form 'the context' in which a project must be realized. Both tangible data, such as topography, existing buildings, and functional relationships, as well

as intangible aspects, such as the origin, history, and current meaning of the place, play a role.

It's essential to understand that this context is not an unambiguous phenomenon but rather the result of an interpretation of the location's characteristics by the individual designer. What is understood by 'context' therefore differs from project to project. The extent to which certain tangible or intangible factors within the design problem in general – or of the location in particular – influence the design process is largely a choice of the designer. Context thus becomes a self-imposed constraint. The question of whether the architect should autonomously determine what that context is is particularly relevant within the societal debate on sustainable spatial development. What do we mean by context when, in addition to the designer and the legislator, the client, users, residents, and other stakeholders are also allowed to project their demands, intentions, and desires onto the design problem?

While this debate goes too far for a first bachelor studio, Design Studio 1B does start from an empathetic attitude towards the environment. Even before considering design solutions, we ask students to empathize with the potential effects of any construction project on the surroundings of the given location. They think about the future of the place from the perspective of residents and current users. In doing so, they investigate existing passages, views, green structures, sunlight, and shadow, which collectively determine the quality of the living environment. These elements then serve as 'vested rights' that the project must respect. They result in a maximum building envelope, presented in an environmental model. The visualization of this 'virtual' envelope serves as a stepping stone to thinking about the integration of one's own design into the built environment.



LIES BROECKAERT



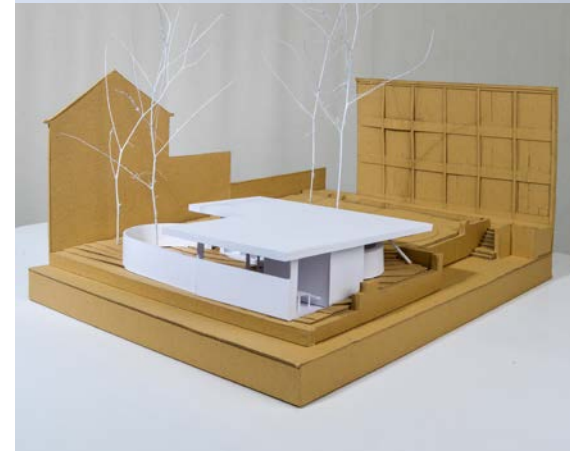
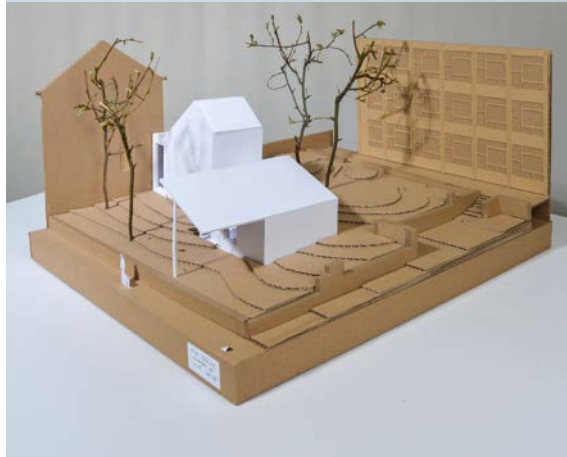
FIEN BAKKER



LENA PALMANS



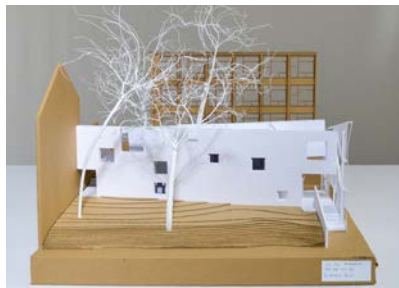
SYRIA LESPES



Some students opt for integration with the existing surroundings through their choice of placement, building mass (gabarit), and/or appearance, seeking analogies with existing patterns in the environment.

Others deliberately seek contrast, exploring the parameters for a distinct difference. Some design a landmark on the green boulevard, while others create a building that nestles almost invisibly into the topography. Some connect to the existing terraced houses, although preserving trees makes this challenging.

The result is a richly varied palette of spatial solutions, each departing in its own way from the explicit intention of spatial integration within the context.



BRENT EYCKMANS



SEB COENEN



WILL MEYSSEN



KAAT PAULISSEN

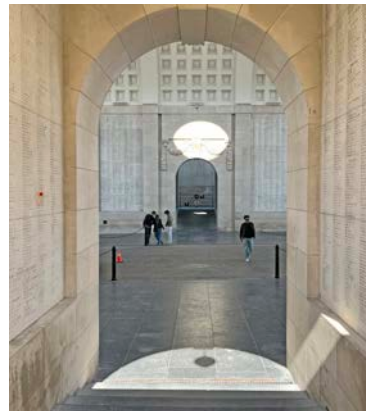


ANOUCQ QUADACKERS





EXTRA MUROS



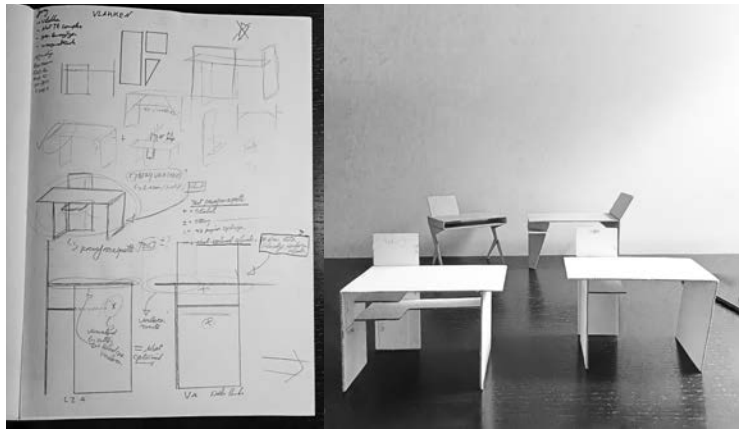
STUDY VISIT BXL / KORTRIJK
FIRST BACHELOR OF ARCHITECTURE



CONCEPTS FOR LIVING

FIRST BACHELOR INTERIOR ARCHITECTURE DESIGN STUDIO

TUTORS: WARD BERGEN, YANNICK DOUW, GITTE HARZÉ, STAN JACOBS, JOSHUA KEMPEN, BETTINA LUYTEN, KATRIEN RAEDTS, LIEN REEKMANS, LEEN VANSTEENKISTE, LIEVE WERCKX



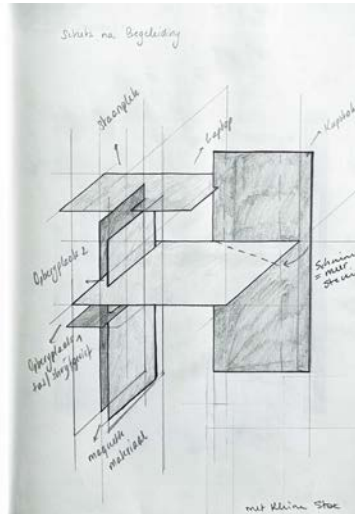
CIS SMEYERS



SAM DEMEULEMEESTER

ASSIGNMENT 1.1 'WORKING'

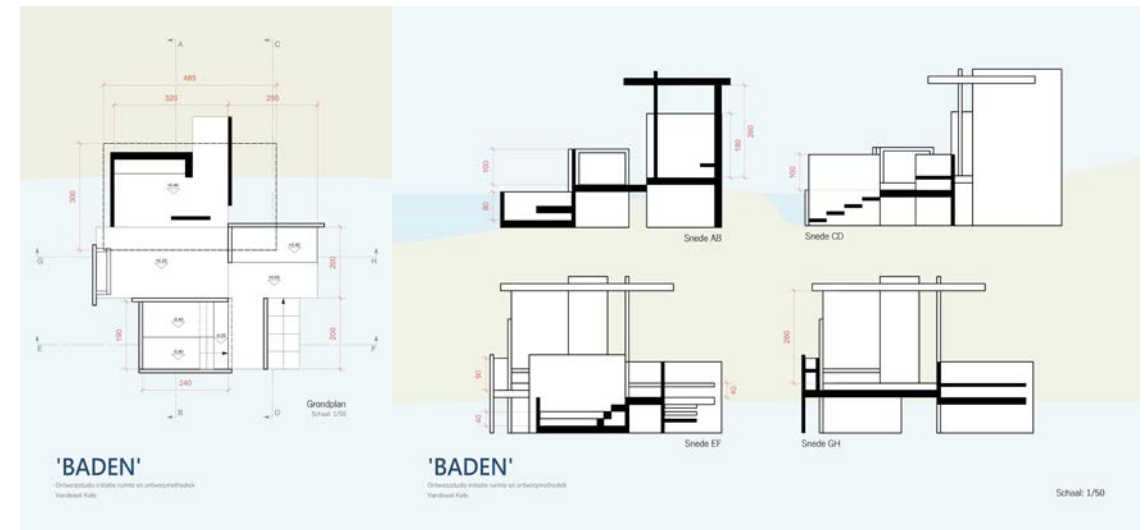
Design a piece of furniture made from sheet material that serves as a fixed workstation for students on campus. The furniture must be functional and ergonomic, taking into account the needs of interior architecture students. Consider the necessary workspace for drawing, model making, and the use of various materials. The designated location for this furniture is your own design studio.



BORRE HUIJNEN



ARTHUR MONDELAERS



KATE VANDEWAL

ASSIGNMENT 1.2 'BATHING'

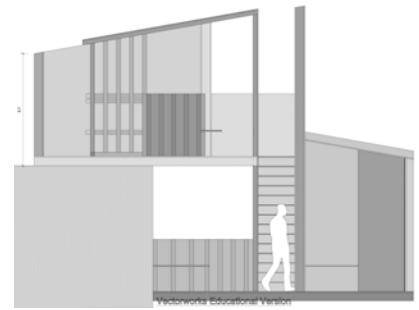
The dual space between water and land often evokes a contemplative mood in many people along the land side, as if the water invites them to pause and reflect. Design a 'bathing pavilion' using a composition of open or closed planes.

ASSIGNMENT 1.3 'OBSERVING'

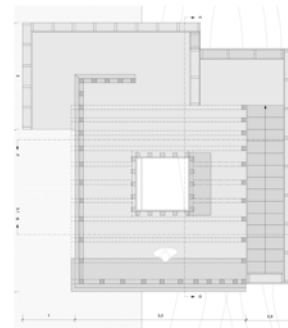
Design an 'observation space' for two people in a wondrous location in Ireland, specifically Connemara National Park. Consider your design as one large piece of furniture. The intention is not to create a closed space that you then furnish with loose items.



IMKE STEENAERTS



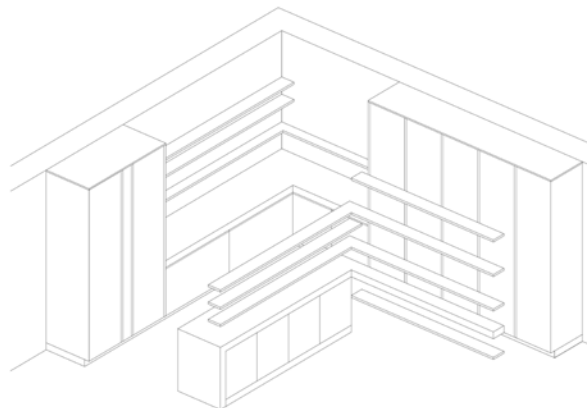
JADE DE BEUKER



ASSIGNMENT 1.4 'COOKING'

Design a compact studio on a flat roof (9m x 9m, 81m²) completely enclosed by existing buildings. The studio is intended for chef apprentices completing internships at a nearby Michelin-starred restaurant. These are often international chefs staying for a temporary period (maximum one year). The studio must therefore offer a functional and inspiring living space, with a strong emphasis on the kitchen as the central area.

1.4. 'KOKEN' TECHNISCHE FICHES



KAROLINA SZELWACH
PRACTICUM OPDRACHT 1B.1: IN DETAIL (KOKEN)
CONSTRUCTIE & MATERIAALKEER 1B
SCHOOLJAAR 2024-2025



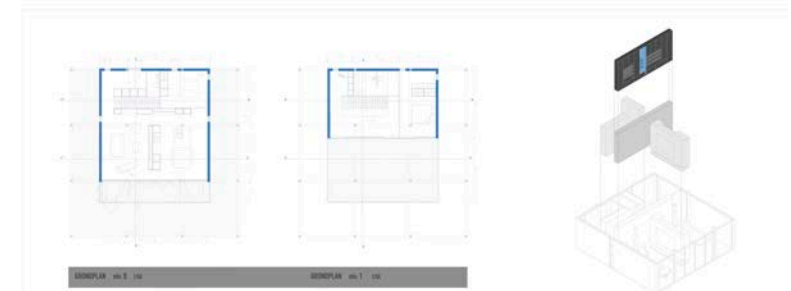
ASSIGNMENT 1.5 'LIVING'

The clients, a couple around 60 years old, are tired of the erratic Belgian weather and have decided to find a second home in the South. Their eye falls on a vacant factory hall in Tuscany, once a bottling plant for local wine. The load-bearing structure of beams and columns is still in good condition, but the infill walls and floors must be completely demolished. What remains is an open, modular structure. Although the residence is initially intended as a second home, the clients anticipate that they will be spending more time and longer periods in Tuscany within a few years, especially as retirement approaches.

Therefore, they decide together to transform the factory hall into a comfortable and future-proof living space. According to local building regulations, the existing structure may only be retained if it is fully respected.



CONCEPT



MATERIALEN



BOEKENTOREN, HENRY VAN DE VELDE



ROBBRECHT & DAEM, OFFICE



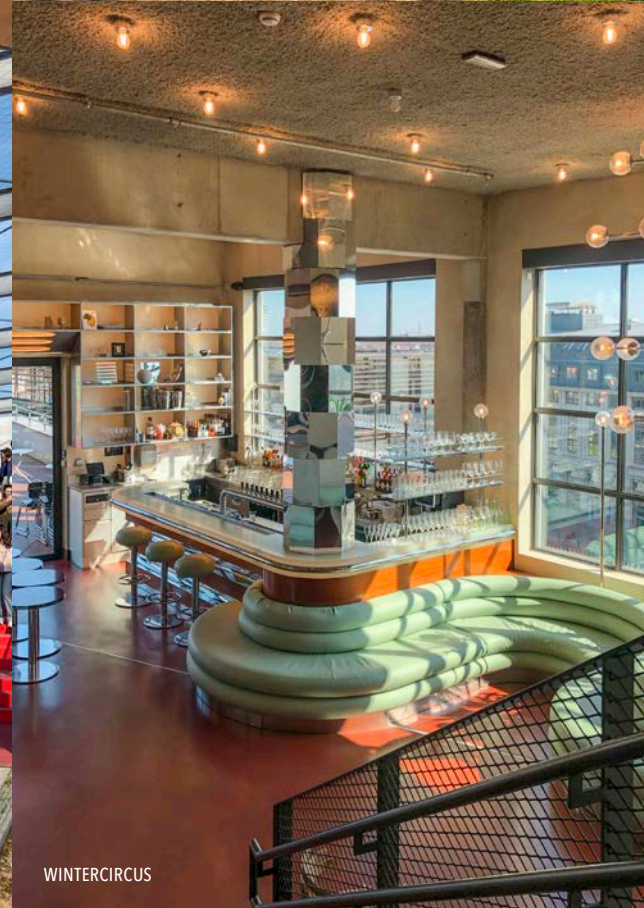
ROBBRECHT & DAEM, OFFICE



CO-HOUSING 'JEAN'



MELOPEE, XDGA



WINTERCIRCUIT



MELOPEE, XDGA



TIMELAB, A20

STUDY VISIT GHENT

FIRST BACHELOR OF INTERIOR ARCHITECTURE

WORK-HOME / TYPOLOGY

SECOND BACHELOR ARCHITECTURE

SUPERVISORS: DANNY WINDMOLDERS, JO JANSSEN,
NATHALIE BODARWE, PETER VANDE MAELE, MARIE MOORS

POBLADOS DE COLONIZACIÓN @ 'WONEN PLUS', CULTUURCENTRUM HASSELT



POBLADOS DE COLONIZACIÓN @ 'WONEN PLUS', CULTUURCENTRUM HASSELT

Design methodology:

The emphasis within the design studio is on research-based design, a critical attitude, reflection, and the design process itself. From a personal investigation into the theme of Living/Working, students generate their own documentation related to architecture, construction, materials, as well as concept, context, typology (semester 3), and program (semester 4).

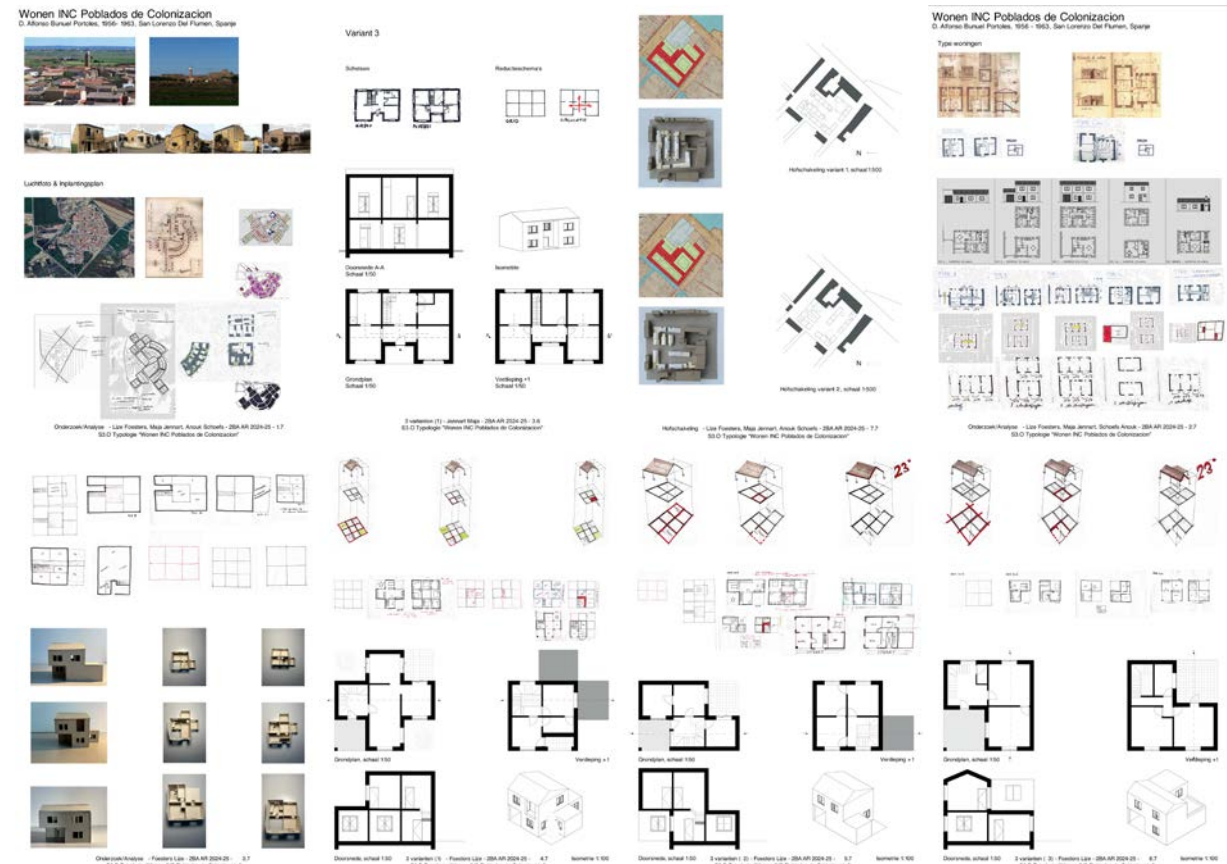
Semester 3 Design 2A

In the third semester of the bachelor's program, the theme of the design studio is **TPOLOGY**. The concept of typology is further explored and developed within the project, with previous themes – namely Concept and Context (knowledge gained in 1st year architecture) – cumulatively included. The subsequent themes, namely Program, Structure, and Materialization, are incorporated into the design process as external constraints.

Assignment S3.O: 'Poblados de Colonización'

In the mid-twentieth century, fifty-five thousand Spanish families left their homes to settle in newly built village houses. These settlements next to heaths, deserts, and swamps were called 'colonization villages'. They were an important part of the Franco regime's plan to populate empty rural areas and turn their arid land into productive fields. Canals, reservoirs, and irrigation infrastructure were built around these villages. The land was parceled out and offered for sale, built on, and inhabited by people who otherwise would never have been able to own it. The exodus of these colonists was an unparalleled migration movement.

The students worked in small groups to research this typology, both from an urban and an architectural perspective. Following the conclusions of the thorough analysis, three individual design variations were created based on self-generated design parameters. These variations were then compiled back into a group to create a new urban narrative within the given typology of 'courtyard houses'.



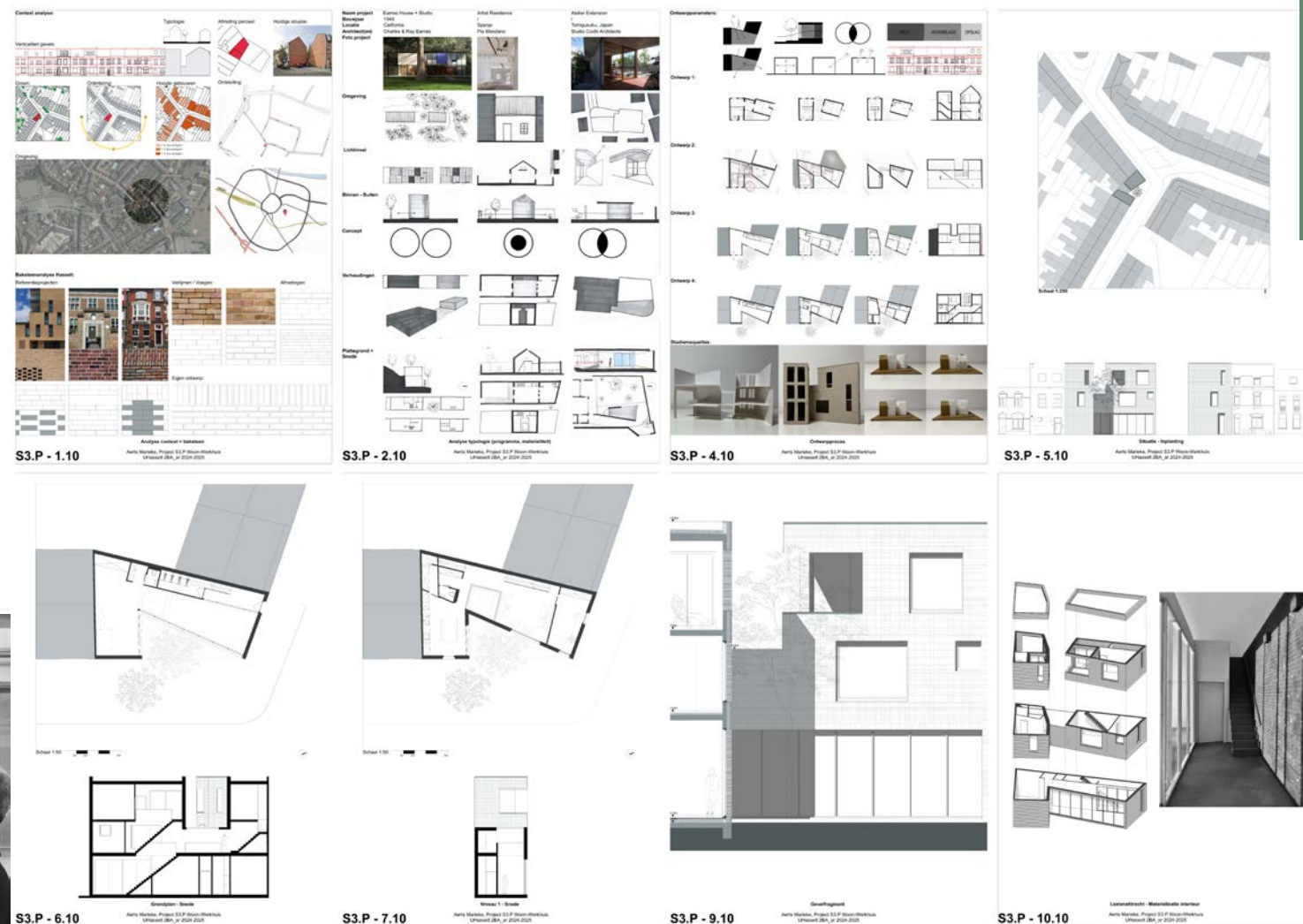
fragment of a sample analysis of 'Poblados de Colonización' by students Lize Foesters, Maja Jennart & Anouk Schoefs

Project S3.P: Work-Home in Hasselt

The typology researched was LIVE-WORK: the combination of living and working, where the work consisted of an added function assigned through a lottery. The 10 possibilities were: a studio for a photographer, a furniture maker, a stone-mason/sculptor, a graphic artist/printer, an organ builder, a theater set designer, a fashion studio, a dance studio, or a workshop for the 'prince' of the Carnival. Based on 12 specified themes, an analysis of comparative reference projects had to be made.

In the project, the qualities of a design, such as spatial proportions, light incidence, material use, etc., were explored and made visible through designing in cross-section. From the cross-section, a space/room was selected to be further detailed and visualized in a large-scale model.

The assignment was to create a context-bound design within the urban fabric of Hasselt. Students explored, inventoried, and analyzed the site located at the corner of Windmolenstraat and the Stadsomvaart. The adjacent building could be integrated into the design. To support the assignment and research, students visited the 'Wonen PLUS' ('Living PLUS') exhibition at the Cultuurcentrum Hasselt. The exhibition was organized by the supervisors in collaboration with Architectuurwijzer. The 'Plus' represents the various added functions: co-living, the live-work house, etc.



Context:

The city has a rich history and generates a picture of cultural fluctuations over time. Changes throughout time leave their marks, and therefore it is important to both view the past and shape the future. The location serves as the vehicle for new functions: more and more buildings will be developed as multifunctional buildings, an intelligent building structure that houses multiple functions. The design brief for this 'urban dwelling' is an investigation into urban living, the principle of the live-work house, and the role of facades as mediators between context, typology, and program.

From analysis and research to design:

From the typological research, the analysis of the context, and the contextual vision, the student takes a position on the cultural identity of the place, the urban grain size, the materialization, the color, the form, etc. The student provides insight into the completed design process through study models. The design process is just as important as the final product.



S3.P / MARIEKE AERTS

STUDIO 2BA_AR

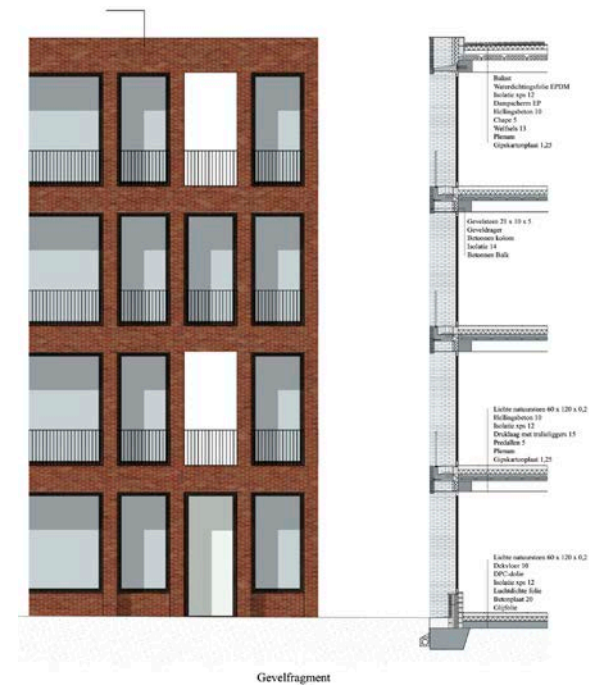
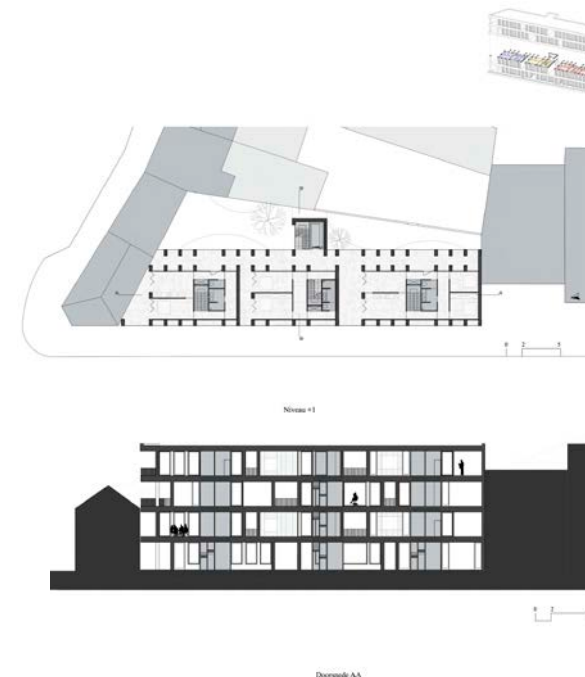
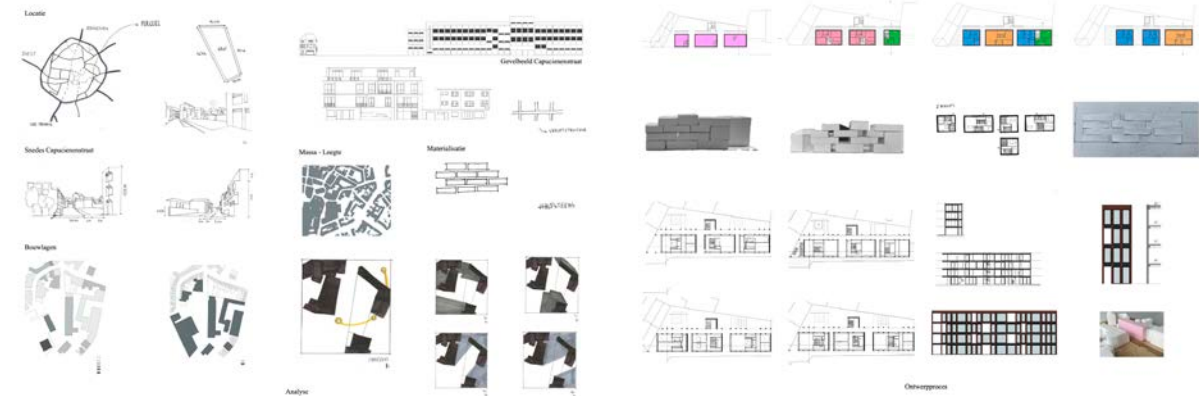
29

Project S4.P: Urban Living: a typological study of living-working

Within this project, the subject of Living-Working is explicitly addressed again. The task was to design an urban, context-specific infill for a number of residential units with studios, of which 7 residential units including 3 studios had to be worked out in detail. The studios had the same theme as in semester 3. They were already researched there, and one detailed space was designed and developed within S3.P. In S4.P, this iterative design process was continued. The urban context was an empty lot on Capucienstraat in Hasselt. In small teams, the context was explored (measuring, photographing, drawing the situation and facades; an urban model was made for each level). Four urban models were provided, which were critically analyzed by the students. This led to a number of context-specific designs, varying from a street facade, a front courtyard, a front and back courtyard, or high-rise buildings. The overview of the design task shows a diversity of solutions based on the chosen urban constraints and the concept for living and working.

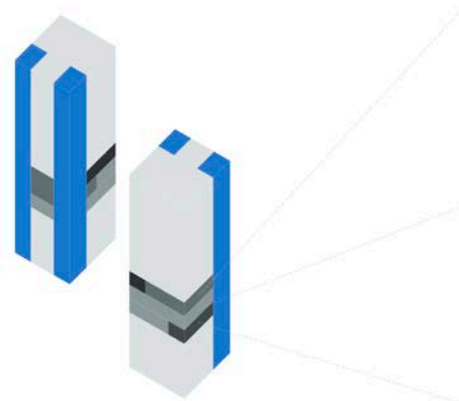


During the design process, the topic of sustainability was integrated with an open mind. For the sites, we focused on places in the city with good accessibility. Locations centrally located in Hasselt were also deliberately chosen. This meant that only very limited travel was required for the site investigations. The supervisors also ensured that compact solutions were devised within the designs, with a minimum of (unnecessary) circulation patterns. Special attention was given in the assignments to the reuse of materials or cheap materials for model building. The projects were presented on screen, so no expensive prints were necessary.

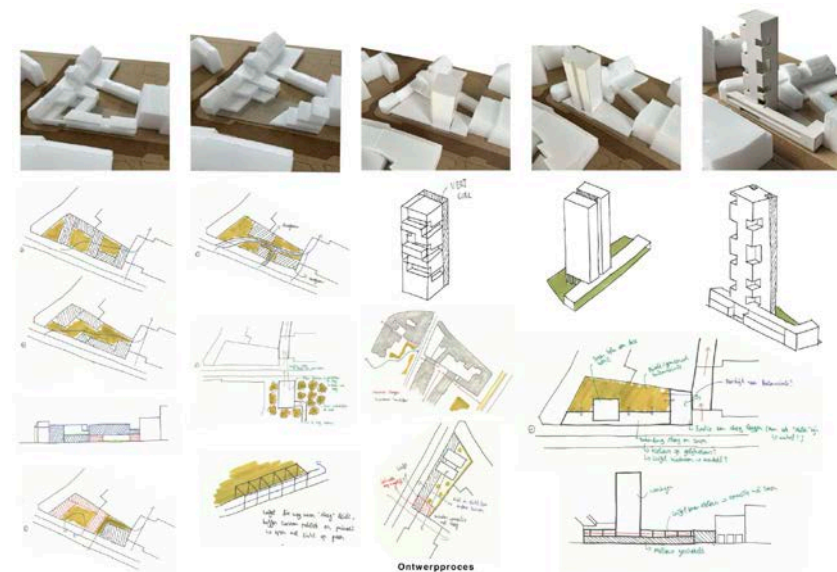




S4.P / 1:20 MODEL, SIEBE DAEMS



Grondplannen



S4.P / PRESENTATION MODELS, KATRIEN JANSSEN



S4.P / PROJECT JUUL BORKELMANS

STUDY VISIT PARIS

SECOND BACHELOR OF ARCHITECTURE, 01.03-05.04.2025



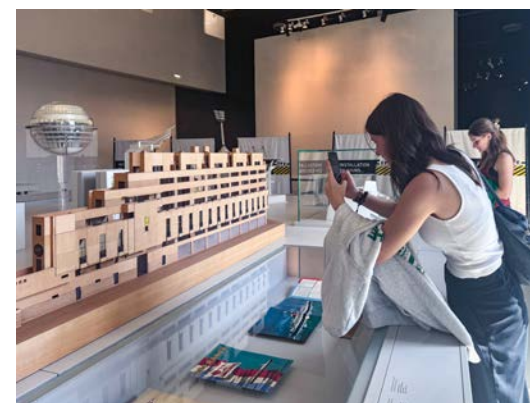
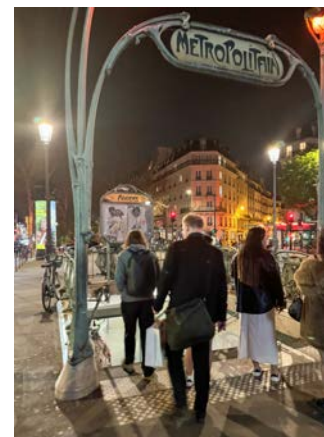
The destination of the 2BaAr design studio study trip, from April 1st to 5th, 2025, was Paris. To support the study trip and the design studio, each student was assigned a residential project in Paris to analyze (see page 28-29). The study trip, and specifically the analysis, served to inform the design work in the design studio and the sketching assignment at Studio Beelding.

The city was chosen because of its various periods of urban development and the corresponding characteristic urban structures, squares, and parks, as well as its architectural diversity.

The supervisors created a reader with more than 250 projects, which some students incorporated into a Google Maps app.

A combination of joint activities and visits was planned, along with moments where students, in small groups, could visit architectural and urban projects. Joint activities included a city walk starting from the Centre national d'art et de culture Georges-Pompidou and a group visit to the Cité de l'Architecture et du Patrimoine.

The students discovered various, previously unknown places in Paris together with their supervisors.



HOME-EXPLORATIONS

SECOND BACHELOR INTERIOR ARCHITECTURE DESIGN STUDIO



FLEUR DE ROOVER:

As host to the parasite, I chose a public toilet in Paris – a place people prefer to avoid unless they really have no other choice. And therein lies the problem: public toilets are often dirty, unhygienic and unpleasant. As a solution to this problem, the city wants to let someone live in a parasite on top of the toilet block for a very low price, in exchange for its daily maintenance.

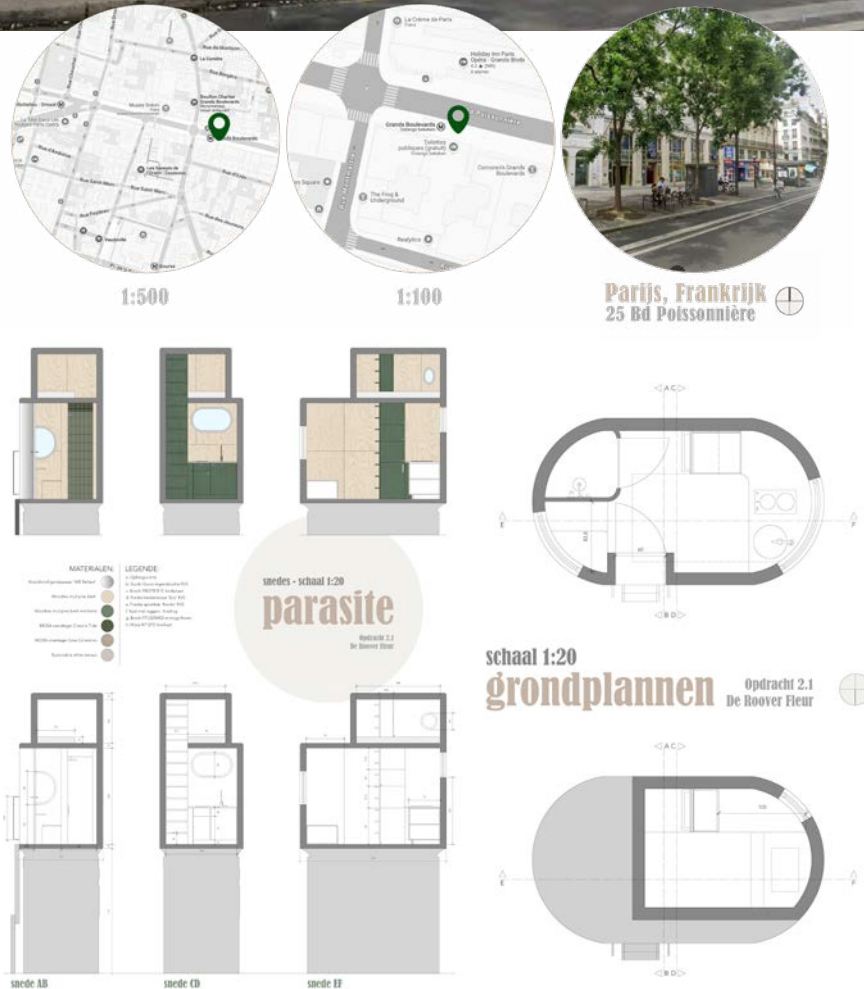


SEYMA SELVI

1. PARASITE

As interior architects, we also explore unconventional ways to create space. This assignment is about making unused and unusual locations habitable through a 'parasitic intervention'. Students start with a self-chosen uninhabited location, where a (temporary) dwelling can be built on/under/between/through/alongside it. The inhabitant and the program are determined in relation to the chosen location, the 'host'.

As a student, you have the freedom to define the raison d'être of the intervention, seeking a balance between realism and poetic imagination.



THE GLITCH

Een glitch in de matrix veroorzaakt een vervorming in mijn huis, waarbij de indeling verstoord raakt en kamers en delen van het huis van plaats veranderen. Het doet denken aan een glitch in een computerspel, waar de realiteit lijkt te haperen en opnieuw wordt samengesteld.

Seyma Selvi 2BA-IAR
ontwerpstudio 2-2



2. THE DISRUPTED HOME

The home is the core of our daily lives; most of our routines and interactions take place here. However, when daily life is disrupted by a major event, a transformation occurs that affects not only the physical space of the home but also its inhabitants: their habits, relationships, and way of life are challenged and reshaped. The student introduces a self-chosen conflict, discomfort, or dystopia that disrupts the balance of a classic living situation. This disruption raises questions about what 'living' means and how inhabitants adapt to change. The challenge is to define a new balance in which the home and its inhabitants coexist in a renewed way.

TEACHING TEAM: WERNER ALBERT,
PETER FIRMAN, STAN JACOBS, KAREN
LENS, LIEVE WERCKX, REMCO ROES
(DESIGN METHODOLOGY).

3. ANALYZE. INTERPRET. DESIGN.

This assignment focuses on learning to analyze a set of assigned homes and then applying the insights gained to a new design. The core of this task involves five Belgian architects: Henry Van de Velde, Renaat Braem, Juliaan Lampens, bOb Van Reeth & Marie-José Van Hee.

Students are tasked with designing a holiday home in the spirit of one of these architects. The design must fit within a specified building volume. The focus here is not on construction or technical execution, but on the concept, proportions, dimensions, material use, texture, furniture, and detailing.

TEACHING TEAM:
WERNER ALBERT, PETER
FIRMAN, STAN JACOBS,
LIEVE WERCKX, KAREN
LENS (DESIGN METHO-
DOLOGY).

student project:
Raf Panvini
interpreting
Marie José Van Hee



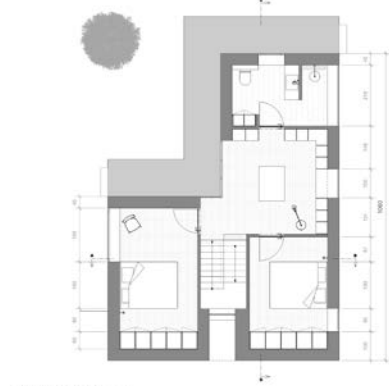
LOCATIE FRANKRIJK
MORVAN BOURGONDIE
LAC DE PANNECIERE

WANDELEN
"HET IS VOOR MIJ TIJD EN
RUIMTE: DE ULTIME VORM
VAN VRIJHEID"

LOCATIE
EEN PARADIJS VOOR WANDELAARS. HIER LOOP JE DOOR UITGESTREKTE BOS-
SEN OVER GLOOIENDE HEUVELS EN LANGS KRONKELENDE PADEN, OMRINGT
DOOR RUST EN NATUUR.



GRONDPLAN NIVEAU 0
SCHAAL 1:50



GRONDPLAN NIVEAU 1
SCHAAL 1:50



SNEDE AB
SCHAAL 1:50



SNEDE CD
SCHAAL 1:50

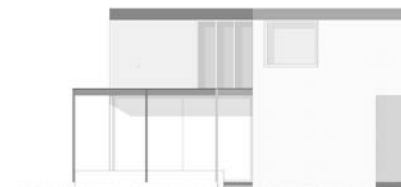


Lac De Pannecière

ONTWERPSTUDIO 2.3
Marie-José Van Hee
2425
2BIAR
RAF PANVINI

ONTWERPSTUDIO 2.3

Marie-José Van Hee



LINKERZIJDE
SCHAAL 1:50



VOORZIJDE
SCHAAL 1:50



RECHTERZIJDE
SCHAAL 1:50



ACHTERZIJDE
SCHAAL 1:50

VECTORWORKS EDUCATIONAL VERSION

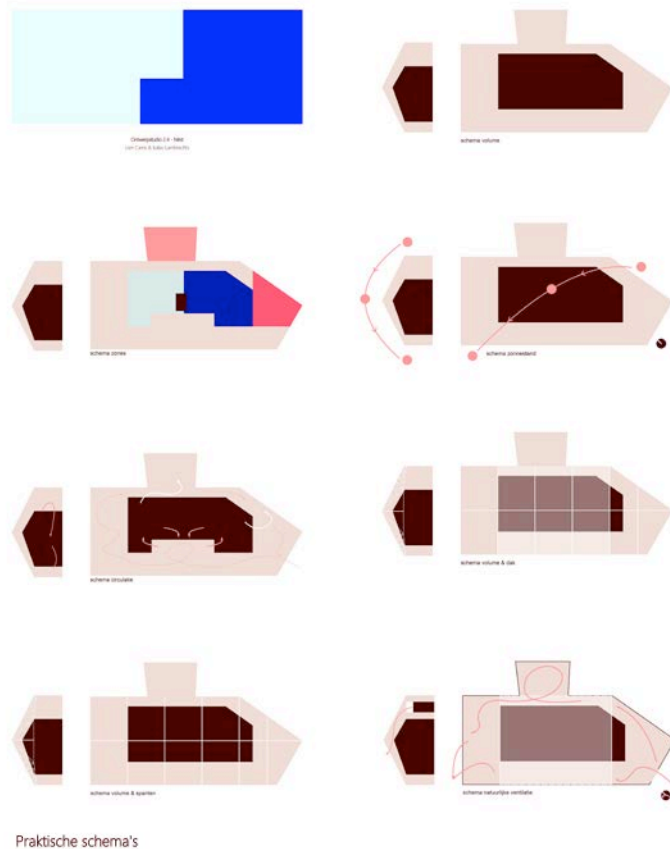
2425
2BIAR
RAF PANVINI

4. LIVING. SHARING. GROWING.

In this synthesis assignment on living, students work in teams to design two homes within an old warehouse. Each team can determine the function and area for shared indoor or outdoor space.

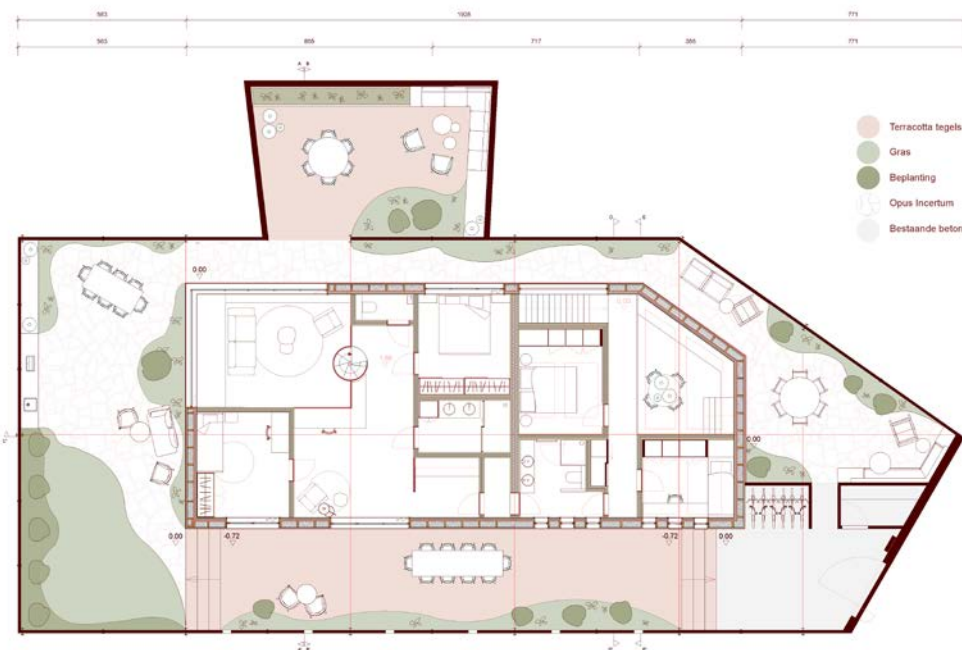
The interstitial space between and around the homes is part of the design. Sustainability was a key focus during the design process: conscious handling of paving and unpaving, thoughtful use of materials, or dividing spaces for winter and summer use.

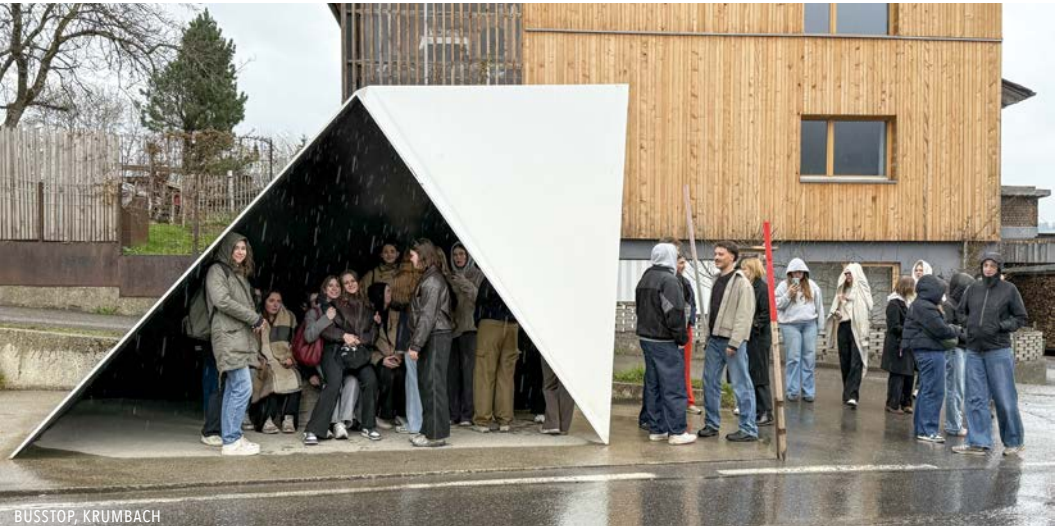
TEACHING TEAM:
WERNER ALBERT, STAN JACOBS,
PETER FIRMAN, LIEVE WERCKX
KAREN LENS (DESIGN
METHODOLOGY).



STUDENT TEAM PROJECT
LIEN CAMPS & ISABO LAMBRECHTS
In a time when the demand for alternative housing is growing, the 'Nest' project offers an inspiring solution. 'Living together, yet separate' combines collectivity with privacy within a single heated volume, making it energy-efficient and sustainable.

By housing multiple units under one heated roof, the project is not only built in an energy-conscious way, but it also enables a sustainable lifestyle. Furthermore, the design is exceptionally flexible and future-oriented, allowing it to easily adapt to changing residential needs. The building is constructed with CLT, an ecological method that stores CO₂, provides excellent insulation, and allows for flexible construction. This underscores the project's sustainable and forward-looking character. Additionally, the converted warehouse forms a green oasis within the city, a valuable addition to urban living.





BUSSTOP, KRUMBACH



BUSSTOP, KRUMBACH



JUPPENWERKSTATT



HFG ARCHIVE, ULM



ST. JOHANN BAPTIST KIRCHE, NEU-ULM



STUDY VISIT STUTTGART & BREGENZ

SECOND BACHELOR OF INTERIOR ARCHITECTURE

ISLAMIC CEMETRY, ALTACH



KAPELLE, SALGENREUTE



BESAU, MUSEUM



BESAU, MUSEUM

DORPELIJKHEID / VILLAGENESS

THIRD BACHELOR ARCHITECTURE

SUPERVISORS: LUDO SCHOUTERDEN, TIM VEKEMANS,
MANU GELDERS, SANDER LAMBRIX

For several years now, in the third bachelor, we have been working on the search for socially relevant housing models that respond to a changing society within ever-shifting boundary conditions.

These boundary conditions are rooted in a progressive and positive view of our current and future society.

This academic year, we were investigating the possibilities of 'dorpelijkheid' (villageness), of the revitalization of the village as a community-supporting form of housing. The village is in itself a form of communal living or living in high(er) density that can also serve various other target groups if necessary and as such shows a certain flexibility (read sustainability).

Very specifically, we were conducting this design research in the village of Uikhoven. There are several reasons for this, including:

- fits within a broader study on 'Villages in the Meuse Valley';
- fits within the argument of former Flemish Master Builder Erik Wieërs regarding Villageness;
- the authentic village centre is still recognisable;

- the size of the Village is viable as a village;
- we suspect the existence of a close-knit village community (people still know their neighbours and fellow villagers);
- the presence of various building types 'with potential' (terraced houses, agricultural courtyard houses, former school, ...);
- the presence of various 'village' spatial ensembles that are indeed due for thorough revitalisation;
- the picturesque location along the river Meuse
- etcetera

In this search for a sustainable approach to our living environment, we avoided the path of new construction as much as possible and. On the one hand, we resolutely opted for the reinterpretation of existing, available building heritage and, on the other hand, for centre-related locations.

The students work was shown in the 'kijkkerk' in Uikhoven and received a warm and crowded welcome from the Uikhovenaren and from diverse specialists such as politicians, architects and urban civil servants. The students work was also incorporated in the doctoral research of Sander Lambrix and the HOUSE project.



Alexander Dvalishvili



Mirte Jansen



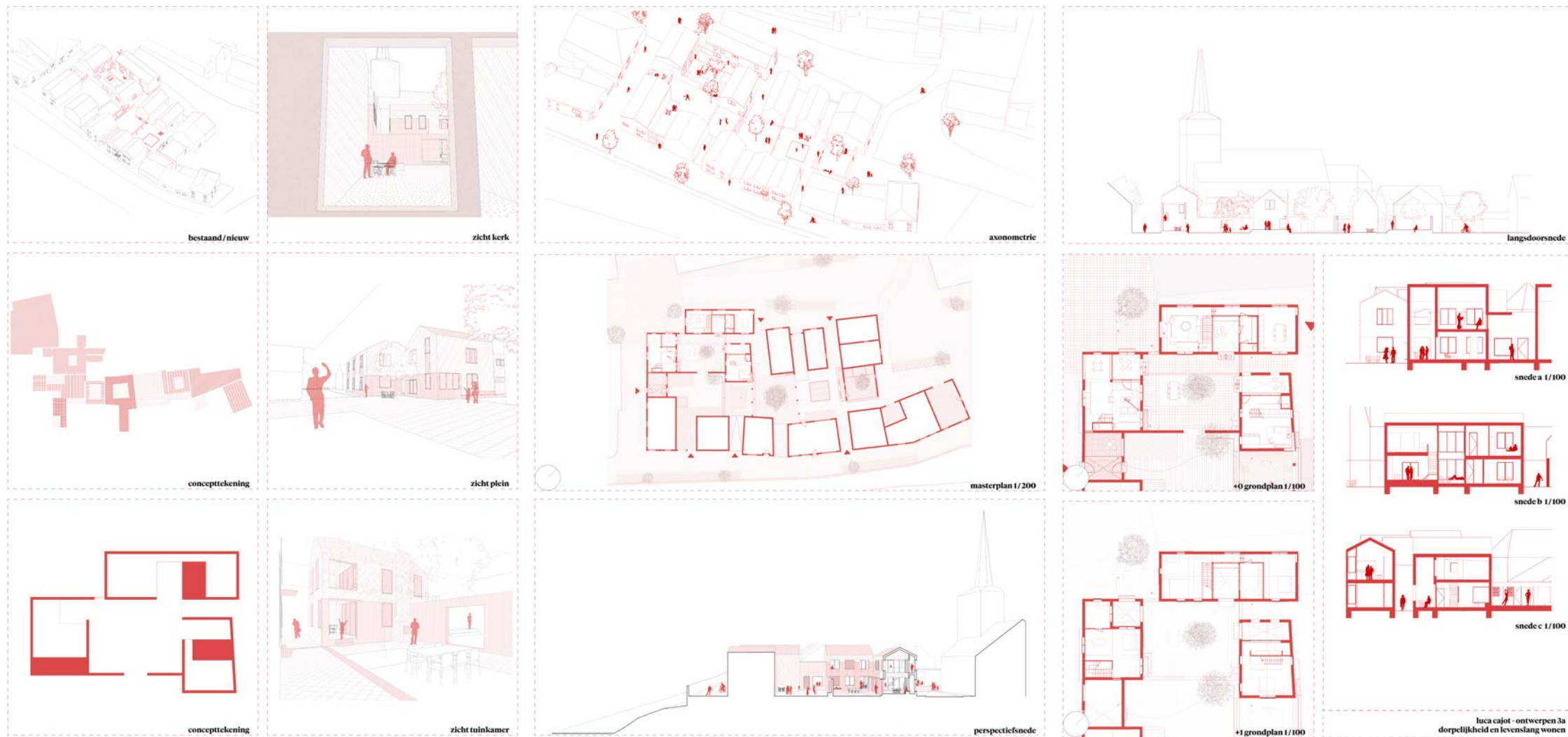
Phebe Snoeckx



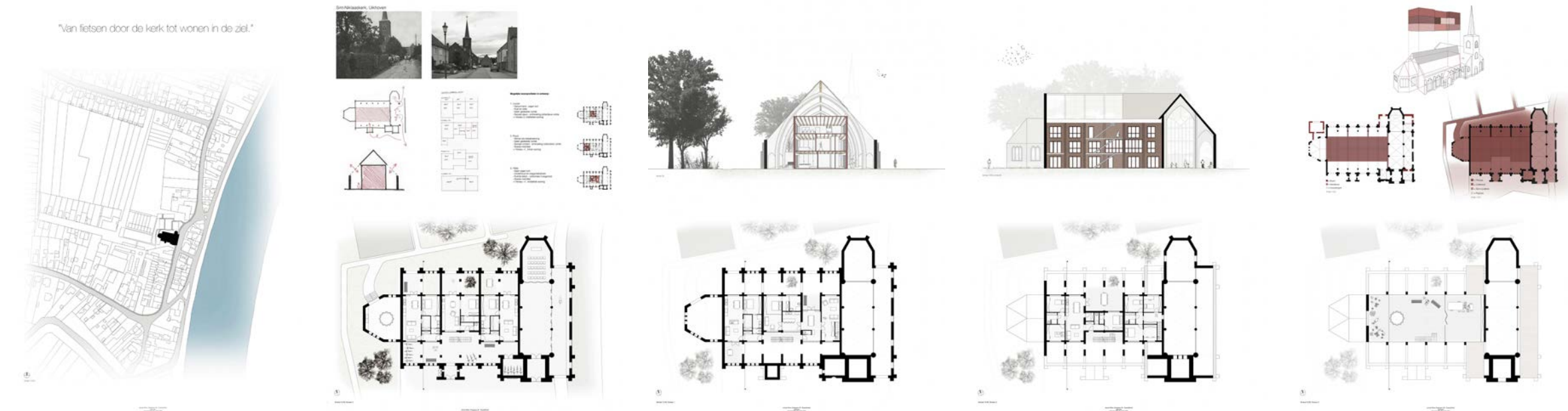
Uikhoven exhibition poster



a fragment of the exhibition in Uikhoven



PROJECT LUCA CAJOT



VISUAL NARRATIVES

47 PERSPECTIVES OF A SINGLE DESIGN

VINCENT MACRIS

In the evolving landscape of architectural education, the exploration of visualization techniques as a means to communicate design concepts has become increasingly central. 'One Design – Viewed in 47 Different Ways' is an illustration of this evolution, showcasing the work of 3BA-AR students from the 'digital visualization' module in the course unit Beelding 3A. This compilation shows a selection of images from a pool of over 94, with each image embodying a unique perspective on a singular design.

The goal of the assignment was to foster one of the twelve competences students are expected to attain through their three-year bachelor program: "the capacity to communicate architectural concepts, designs, processes, and research data inventively and convincingly through a combination of manual and digital visualization techniques & A.I."

The assignment, which was executed in collaboration with A2O architectural studio, utilized a real-world design of their competition project UAB in Barcelona. The decision to use a real project gives students the ability to relate to the location and program in the image creation process. One of the defining characteristics of this assignment was that all students worked with the same architectural design. This setup offered them an enlightening realization that a single design can be presented in multiple ways, each capturing a unique aspect or soul of the concept. The methodology involved assigning each student one composition type (perspective,

fragment, facade or interior) and three styles (atmospheric, lively, black-and-white, abstract, photomontage, colored line drawing, or collage) through a randomized selection process. This was followed by extensive discussions revolving around intermediate results, which touched upon various aspects like camera angle, composition, light and shadow interplay, color, texture, and background elements.

In an age where images are pervasive, the intent behind this endeavor was to create representations that captivate attention and evoke reflection. The role of images as narrators of stories is paramount. Through thoughtful selection of camera angle and style, students were encouraged to delve into the essential steps of visual storytelling.

The result of these efforts is a collection of images that are far more than aesthetically pleasing visuals; they are embedded with the stories, aspirations, and individualities of their creators. Through a combination of creative freedom and thoughtful analysis, the outcome showcases the potential of architectural visualizations to serve as powerful tools for communication and expression.

By initiating students into the world of architectural visualization through a hands-on approach, the project has sowed the seeds for the development of future architects who are adept in the art and science of architectural communication.

Creating images is designing and vice versa.



Neel Beneens, composed image



Neel Beneens, interior experience



Elin Cielen, façade, composed image



Elin Cielen, interior experience



Xander Cox, atmospheric perspective



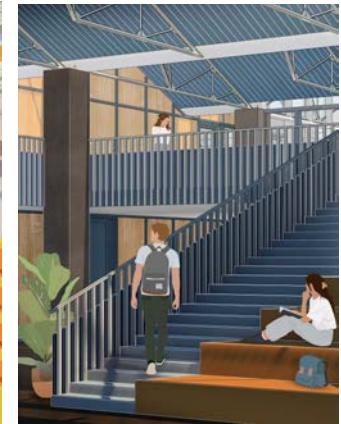
Yakub Elinc, photomontage



Margaux Geelen, façade, experience



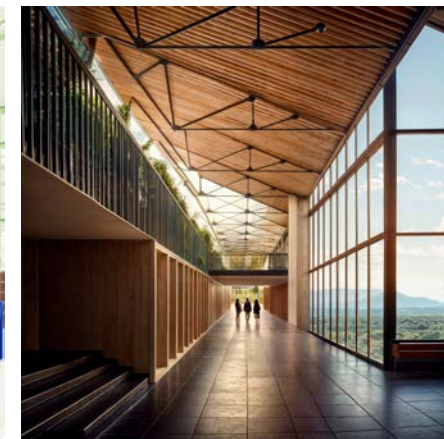
Siebe Heylen, fragment line drawing



Jinte Meeuwes, fragment line drawing



Lena Punie, interior line drawing



Sita Weinhold interior photomontage



Lenn Wouters, section photomontage

DESIGN & BUILD STUDIO

LINKING DESIGN AND CONSTRUCTION: A WORK OF TRANSLATION

THIRD BACHELOR ARCHITECTURE + MASTER INDUSTRIAL BUILDING ENGINEERING

RAFAEL NOVAIS PASSARELLI, FRANK VANDEN ECKER,
WINE FIGEYS, BRAM VANDOREN, BART MOORS

ANALYZE, DOCUMENT, TRANSLATE.

In groups of 4 to 5 (students of architecture and industrial engineering), 1 of 11 specified model homes will be analyzed and documented. All model homes are defined by the use of 1 'main material' (steel, concrete, or stone).

In the second part of the assignment, the building will be translated, starting from (the properties of) another main material (wood), into a 'buildable' project with respect for (some of) the principles of the model home and in interaction with the architectural (spatial) concept.

How will the design of the structure, materialization, and detailing influence the form of the space? From spatial concept to architectural concept... and back: from architectural concept to spatial concept.

Just as with spoken language, a translation is never exclusively a literal translation of meanings; there is always an element of interpretation involved. That is why the final translation proposal may also reflect a personal interpretation and 'improvement' of the character of the home in terms of form, planning, and/or construction method.

Both the analysis and the translation ultimately lead to a vertical facade section, developed in a 1:10 scale model.

"For me, designing and building are one and the same. I love the idea that form is the result of construction. [...] The character of architectural space is determined by its technical realization and by the structural composition of the materials and building materials used."

*Constructing Architecture - Materials/
Processes/Structures a handbook,
Andrea Deplazes*

Critical Reflection

A critical reflection is also requested on the difference in (spatial) experience between the analyzed home and the translated result. The choice of output is free.

Critical Reflection by group 7 > > >

Mirte Jansen, Aline Lepage, Sterre Lenaerts, Laura Linhardt
(3rd Bachelor Architecture)
Warre Wels (Master of Industrial Sciences in Construction)

Model home: House H, Sou Fujimoto Architects - Japan, 2008

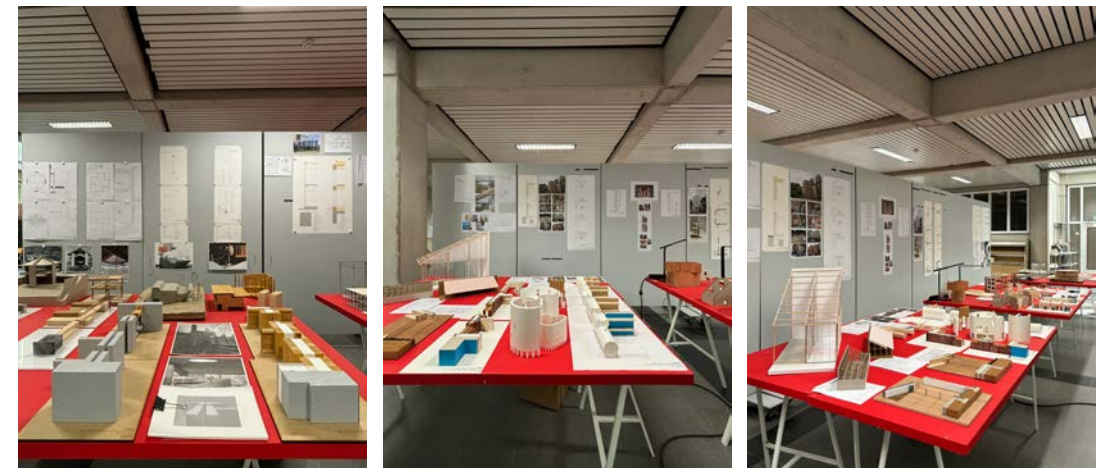


Model home: Binh Thuan House, MIA Design Studio, Vietnam, 2021



< < < Critical reflection by group 11:
Halilsefa Ilksoy Kursad (Master of
Industrial Sciences in Construction)
Jinte Meeuwes, Lotte Stessens,
Femke Van Heupen
(3rd Bachelor Architecture)

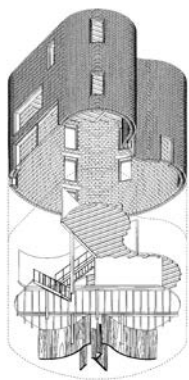
Jury presentation:



Translation proces, featured project by group 10:

Luca Cajot, Jens Catteeuw, Thomas Droog, Alexander Dvalishvili (3rd Bachelor Architecture)
Jacob Thys (Master of Industrial Sciences in Construction)

example:



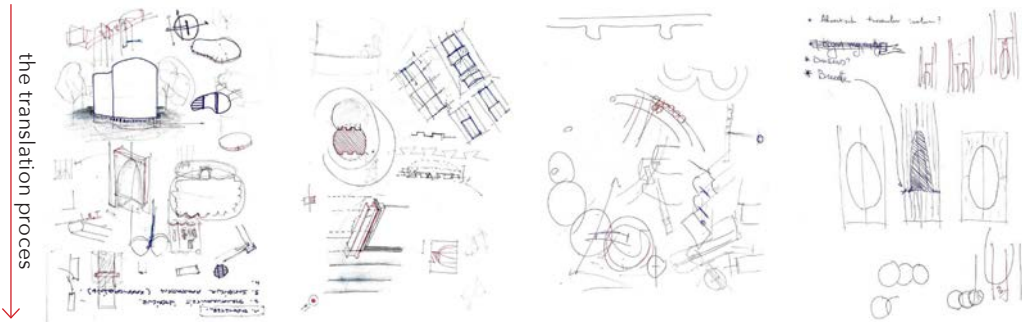
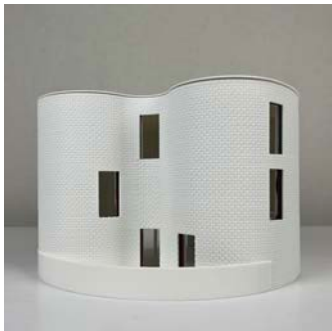
GjG House, BLAF architecten, Belgium, 2018



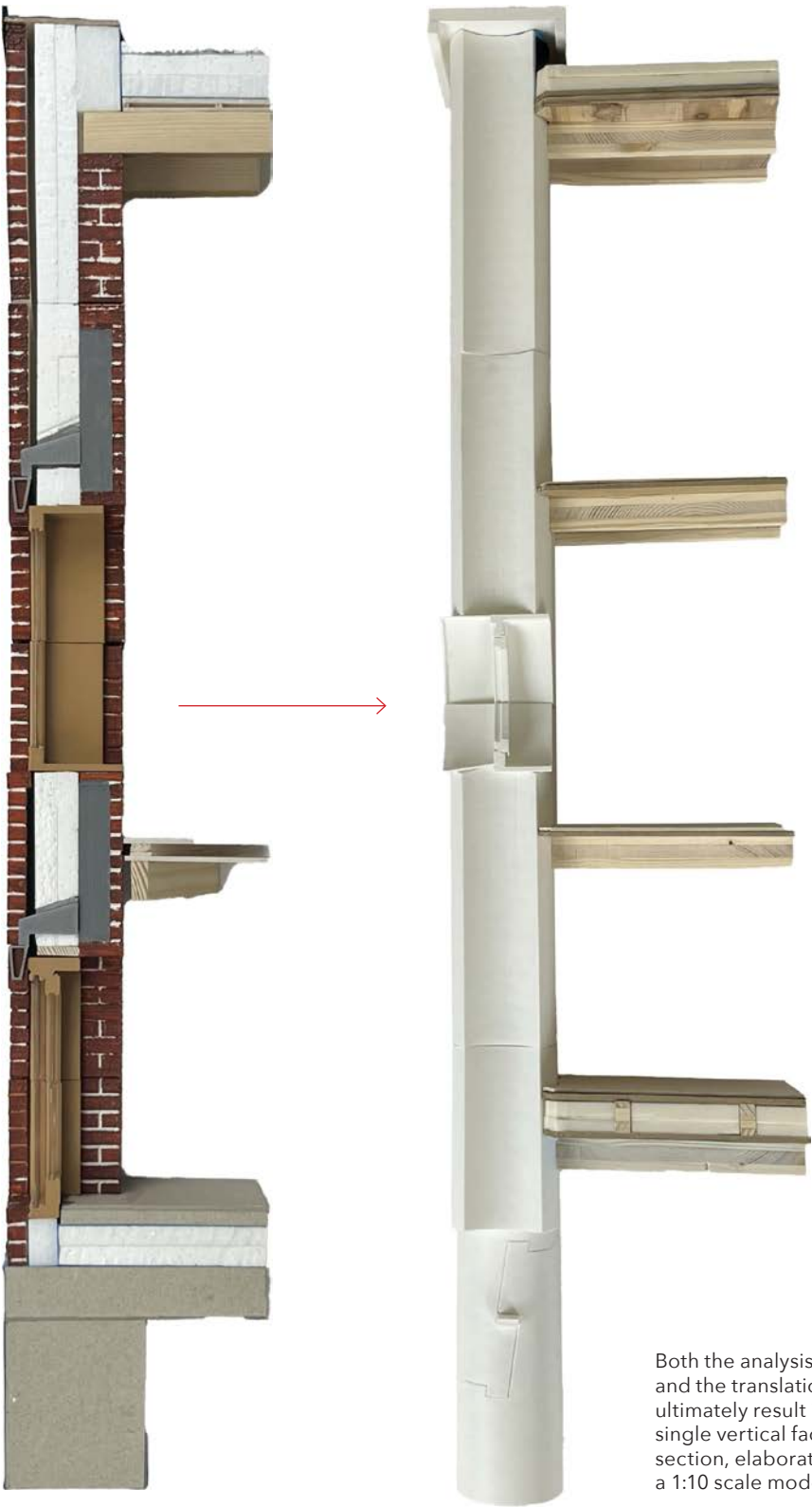
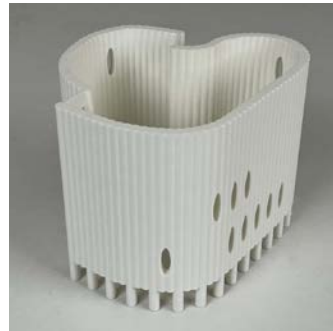
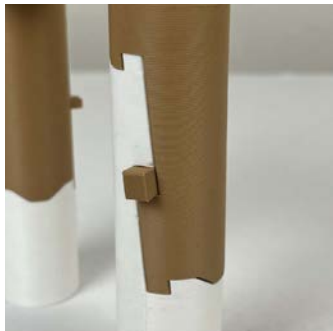
reference project:



Paiva river botanical and river park,
Paradoxo Arquitectura, Portugal, 2023



the translation proces



Both the analysis (left) and the translation (right) ultimately result in a single vertical facade section, elaborated in a 1:10 scale model.

CONSTRUCTED LANDSCAPES

HOW COULD WE LIVE TOGETHER?

NICK CEULEMANS, DRIES CEUPPENS, MANU GELDERS, PEGGY WINKELS

'HET KANAALKE' © FRANZISKA KRIECK

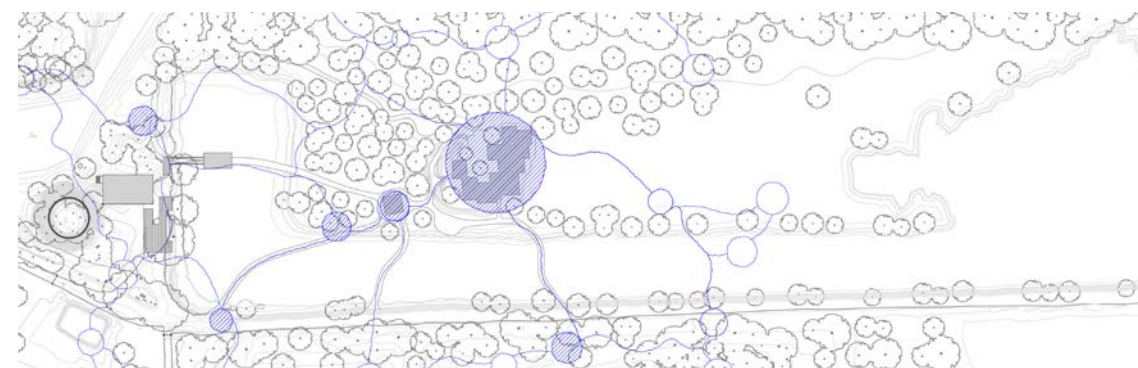
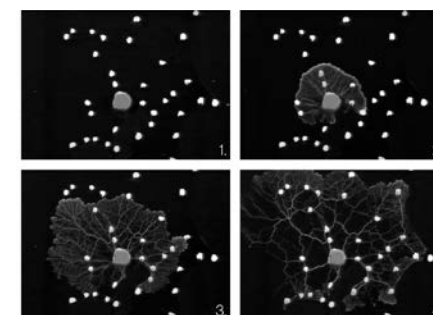
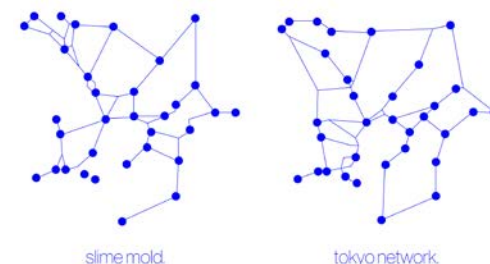
At its simplest, a house is about shelter and comfort. A roof overhead, a place to rest – temporary or permanent – practical and necessary. But from the very beginning, dwelling has been about much more than that. Where and how we live has always been shaped by our ties to others – social, cultural, political – and by our relationship with the larger world around us: the landscape, the earth, even the cosmos. To live is therefore never neutral. Even our earliest ancestors looked beyond pure survival, searching for meaning, belonging, and a place in a greater whole. Functionality and utility always went side by side with imagination, art, symbolism, rituals and storytelling as ways of making sense of the world.

So what about us, here and now? After thousands of years of agricultural and architectural culture, what role do we want to play in the world we are constantly reshaping?

Our design studio is an open invitation to explore this question: How do we want to live together, in a collective landscape that is at once natural and artificial? Answering it requires imagination, curiosity, and a willingness to step back and see things from the ground up. That is why we begin from an artificial 'point zero': a dreamlike framework, almost alien in its abstraction, but still shaped by real conditions like topography, water, light, soil, orientation...

The Laambroekvijvers in Houthalen-Helchteren offer the perfect setting for this exploration. This 700-meter-long pond was once meant to be part of the Albert Canal, but that plan never came to pass. Later, when a coal mine opened nearby, it was transformed into a reservoir for cooling water. What began as a failed canal project and a piece of mining infrastructure was slowly reclaimed by natural forces. The pond became a vibrant ecosystem – a place where human ambition and natural resilience collided to create something unexpectedly beautiful.

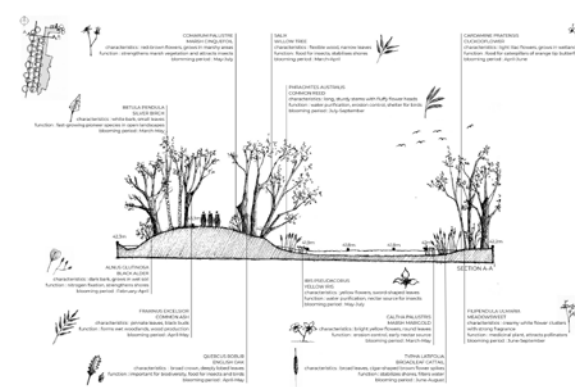
This ambiguity, between what is man-made and what is natural, challenges us to look at the site with fresh eyes. Freed from the usual taboos about building in such contexts, our studio focuses instead on the fundamental conditions of living together in a landscape that defines us as much as we define it. We ask: What if we could start over? What if we let go of the conventions that still shape the way we imagine 'home'? These are not just design questions. They are existential ones – about who we are, how we live, and how we might live differently. These are the questions that guide the bold, imaginative proposals of our students – the next generation of designers and dreamers.



conceptual interpretation of the context - Alexander Dvalishvili



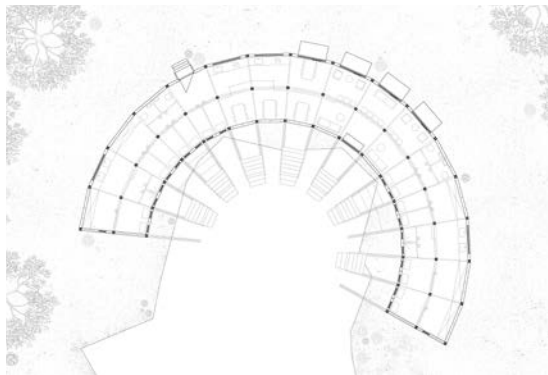
analysis of the context - Julia Brzezowska



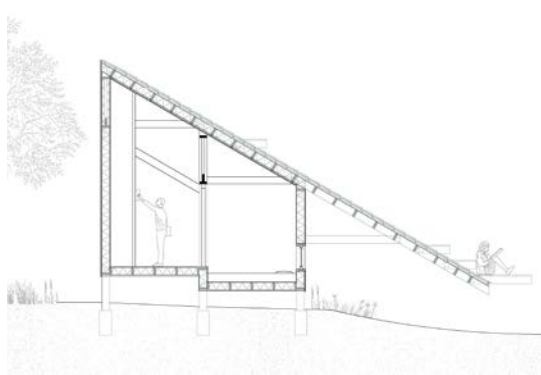
analysis of the vegetation along the water - Julia Brzezowska



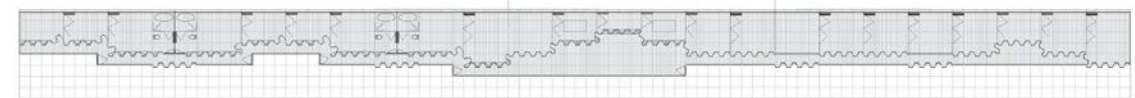
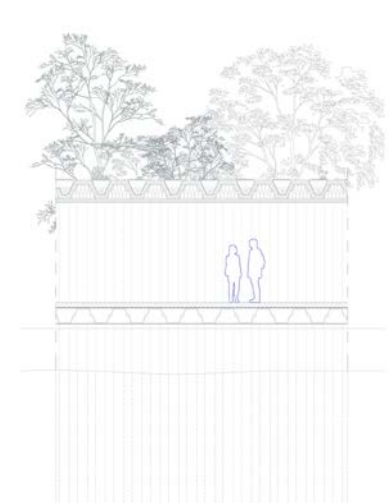
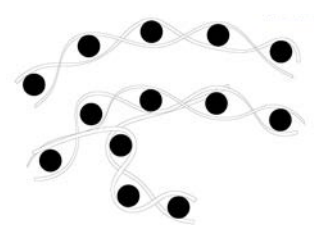
model depicting the different soil layers- Dieter Liesens



a quiet roof along the water - Melike Albayrak



constructing with nature - Jarne Broekmans



Ochtend

Gesloten
Gang met kamers
Aparie private ruimtes

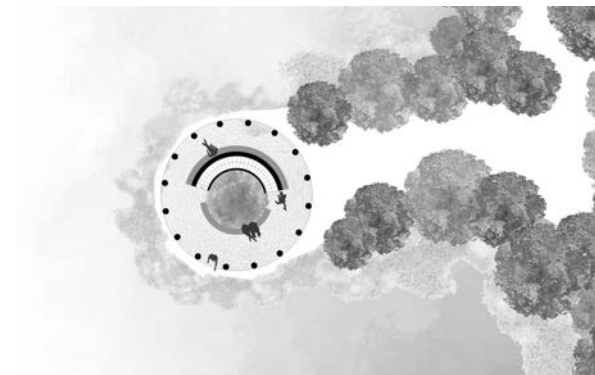
Middag

Open
Tussenuimte als kamer
Kamers openzetten naar gang
Connectie met wandelaars

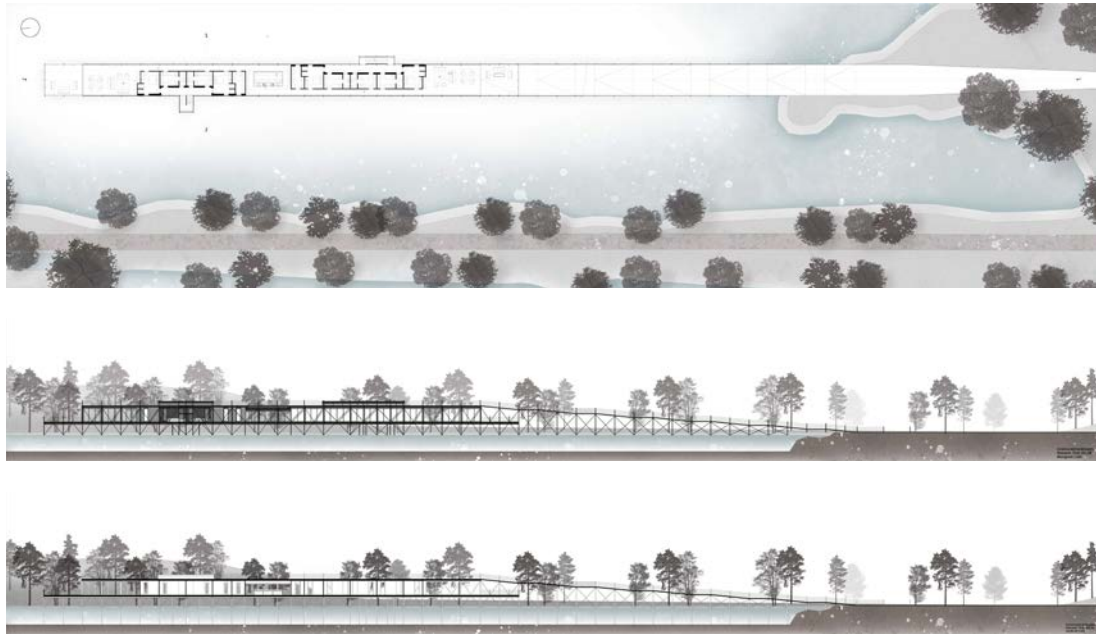
Avond

Semi-gesloten
Kamers intern open (enfilade)
Beperkte connectie met gang

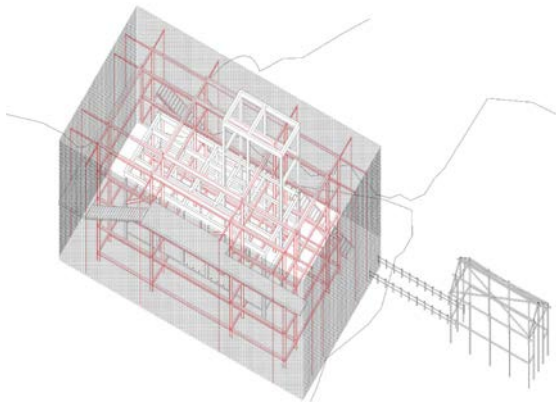
a place of reflection - Wout Janse



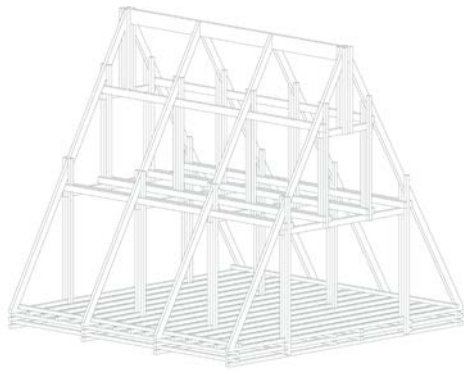
brick follies along the water - Hana Ostrawska



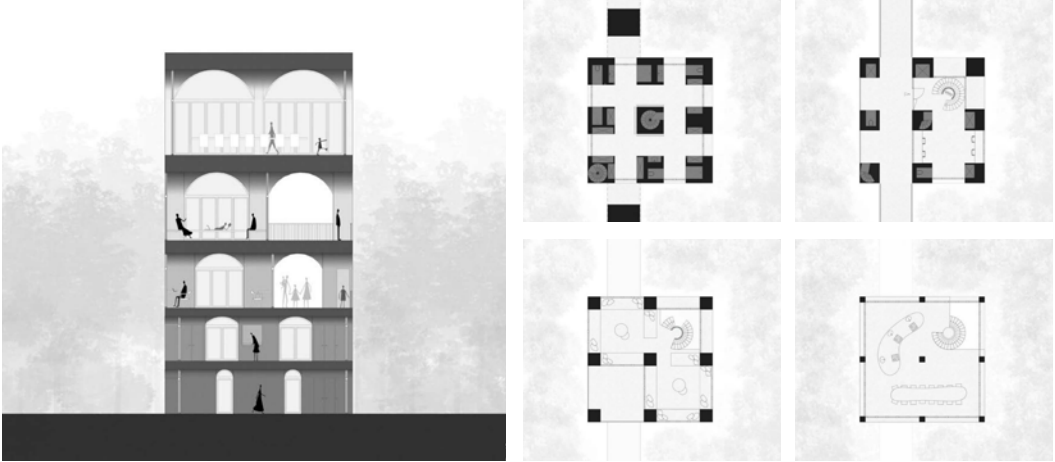
a pier to live in - Jinte Meeuwes



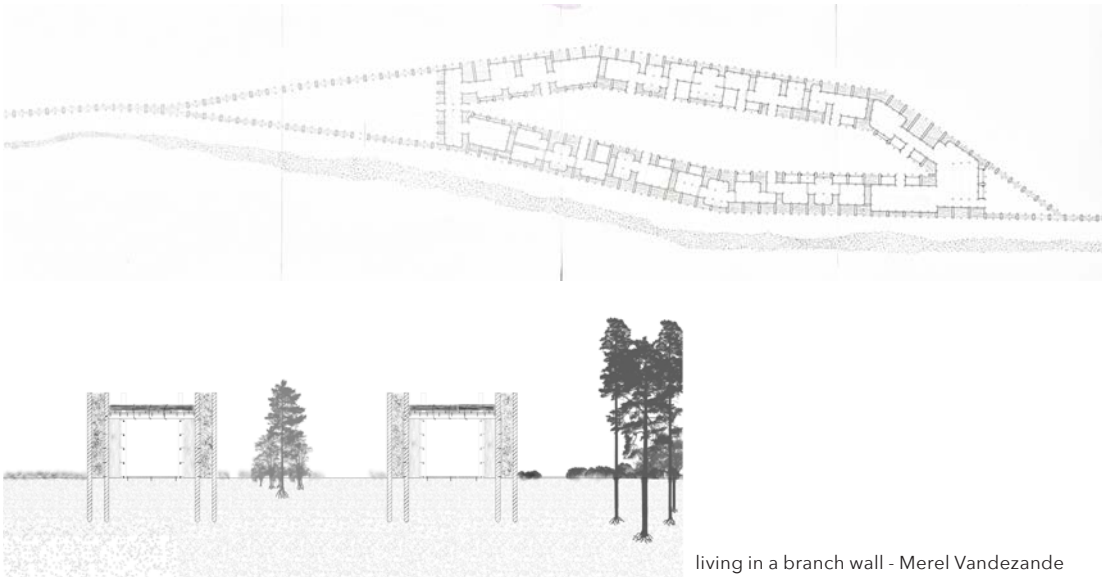
a interplay of structures - Luca Cajot



a floating roof - Zinia Lodewijckx



stacked massivity - Jens Cattoeuw



living in a branch wall - Merel Vandezande



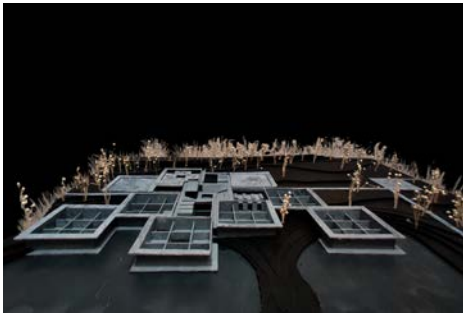
Timurs Revunovs



Stijn Kleijnen



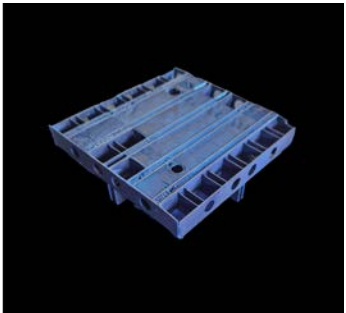
Lore Buvens



Warre Moors



Hanne Swennen

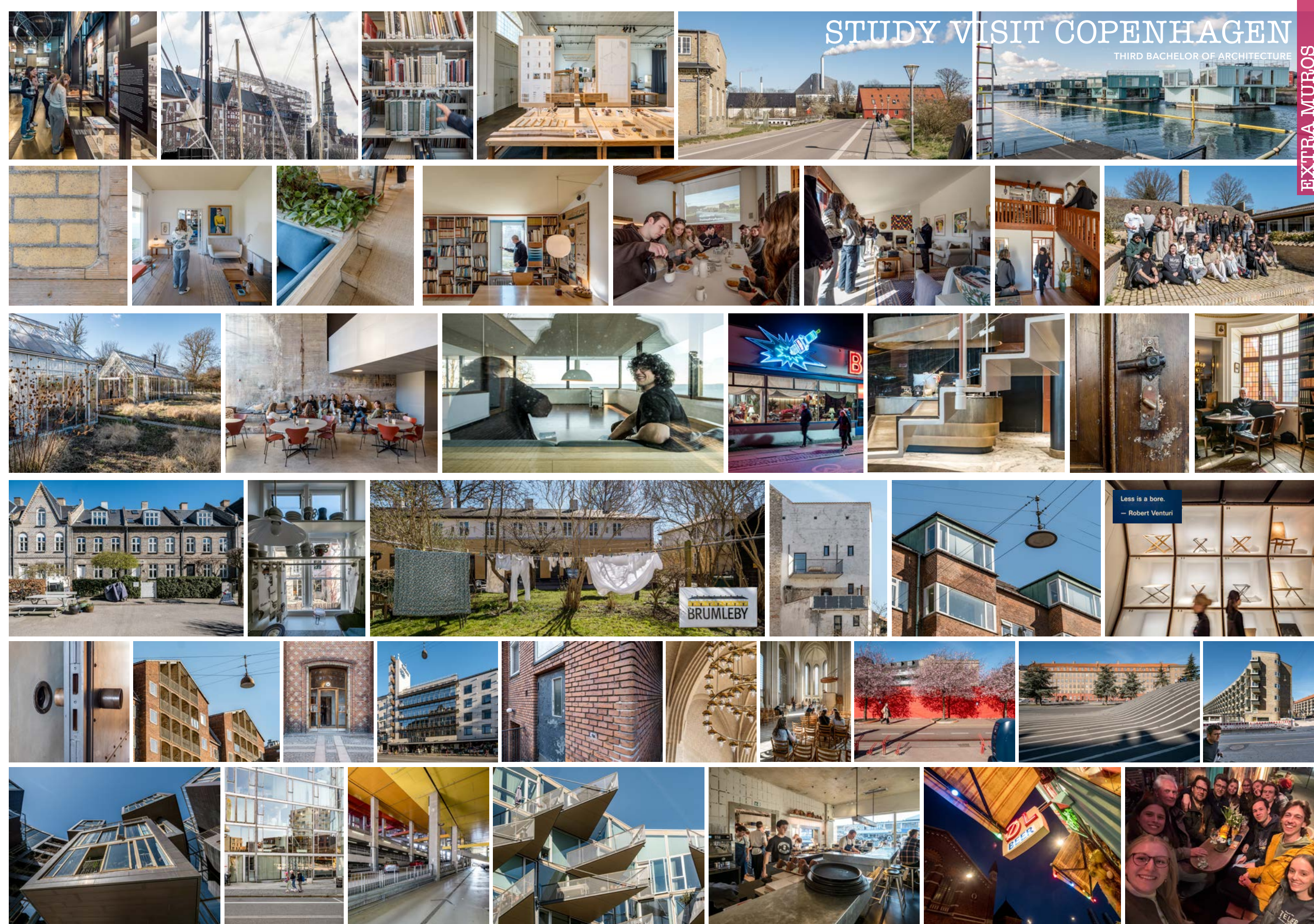


Batuhan Dalkiliç

STUDY VISIT COPENHAGEN

THIRD BACHELOR OF ARCHITECTURE

EXTRA MUROS

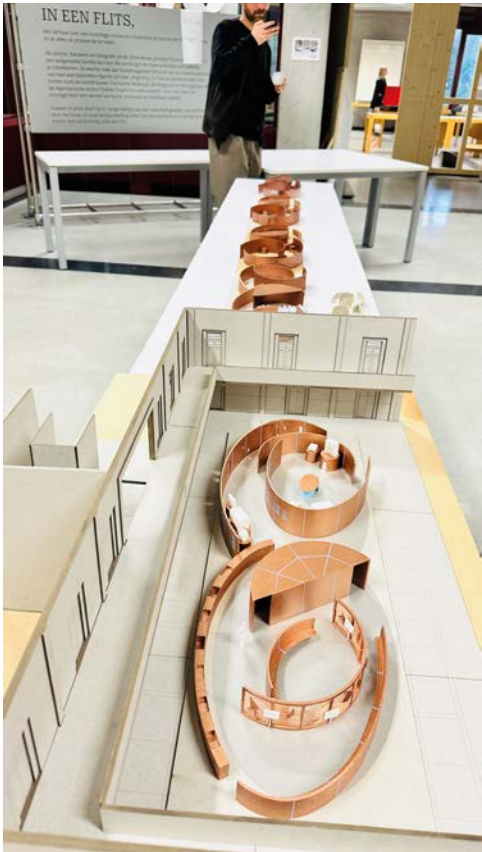
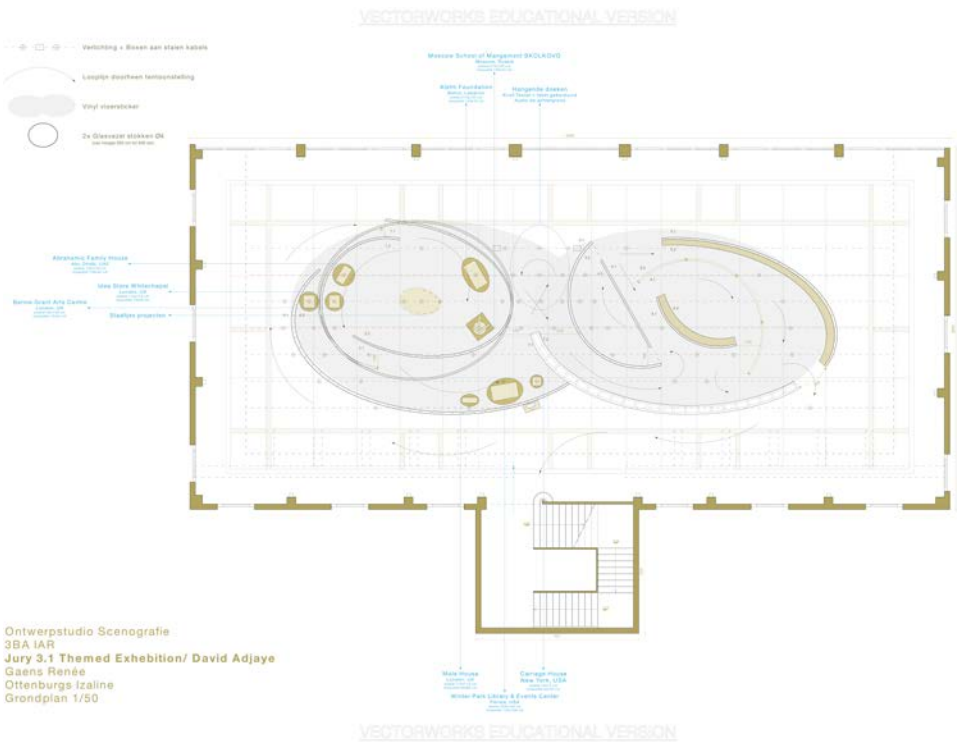


STUDIO SCENOGRAPHY

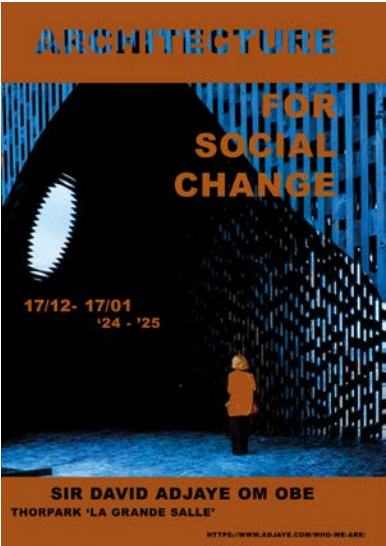
THIRD BACHELOR INTERIOR ARCHITECTURE

YANNICK DOUW, KATRIEN GEEBELEN & JO KLAPS

For this assignment, interior design students were challenged to design an exhibition within the Thor buildings in Genk. The theme, chosen by the team, ties in with contemporary art, history and current social issues. The students are expected not only to design the content of the exhibition, but also to develop a spatial concept that reinforces the chosen themes and engages in dialogue with the existing architecture of Thor and the specific dynamics of the space. They are encouraged to come up with innovative ways to actively involve visitors and create an experience that is both visually stimulating and meaningful in terms of content. In addition, they are also responsible for the graphic design and communication surrounding the exhibition.

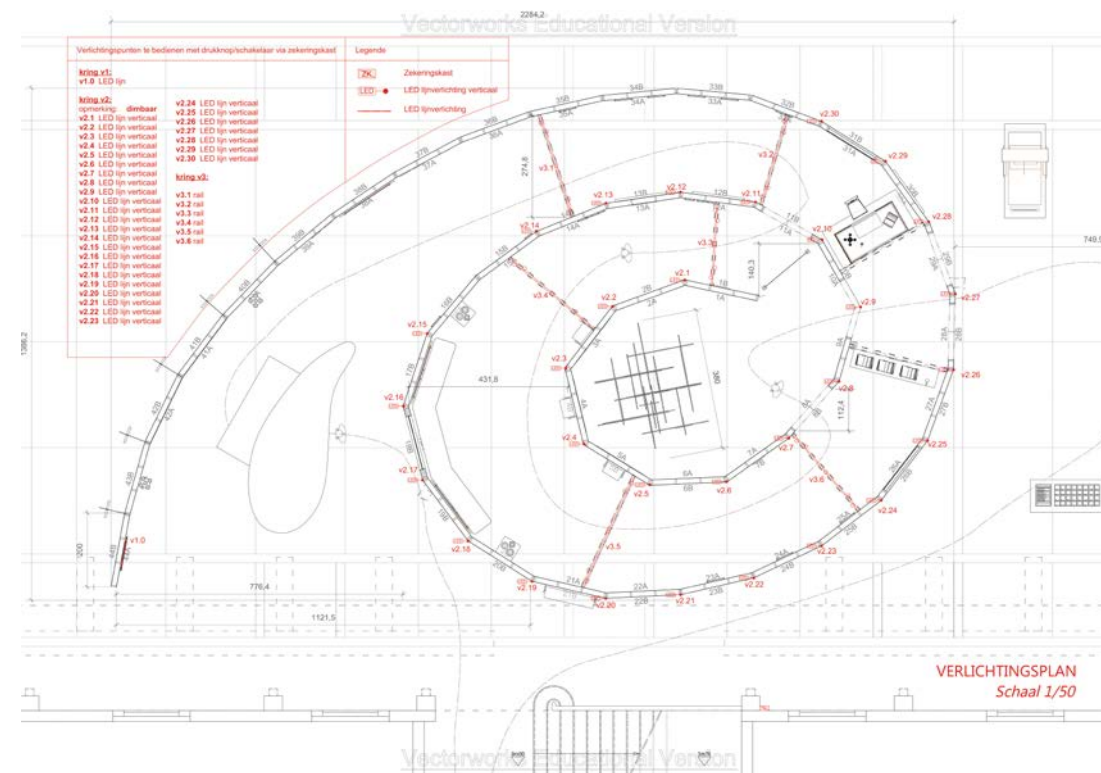
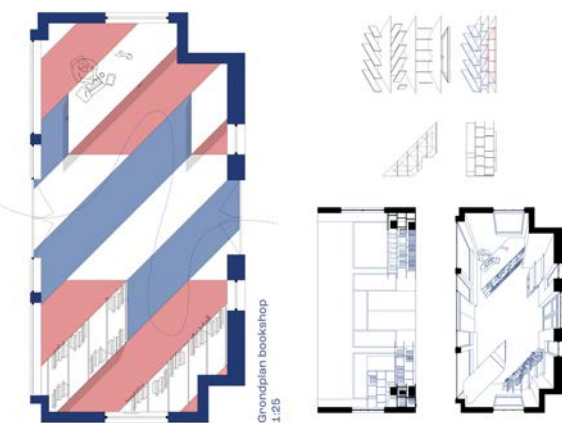


David Adjaye - Renée Gaens / Izaline Ottensburgs





Studio Dumbar - Jelle Raedts / Wietse Raes



Anna Bijns - Karina Sokhoyan / Djessy van Turnhout



STUDIO RETAIL DESIGN

THIRD BACHELOR INTERIOR ARCHITECTURE

KATELIJN QUARTIER

In the ever-evolving world of retail, the boundaries between design, storytelling, and sensory experience are constantly being redefined. For this 3BA Retail Design Studio assignment, students are challenged to push those boundaries by designing a fixed-location hybrid store that merges the refined minimalism of Aesop – renowned for its premium skincare products and architectural precision – with a second brand drawn from the worlds of books, fashion, or food. The goal: to create a unified retail environment where both brands are given equal prominence, not only in their product presentation but also in the holistic customer journey. The resulting space must strike a careful balance – celebrating the distinct identity of each brand while fostering a cohesive and immersive experience that feels natural, intentional, and compelling.

The top two images show the work of students (Plevoets Sofie, Raes Wietse, Rutten Anouck, Verbiest Nora) who chose to combine Aesop with Tashen (the floorplan of the store and a photograph of the model). Virere introduces Aesop's latest fragrances, evoking distant memories of an Australian Mediterranean spirit. Inspired by the quiet, domestic beauty of the

Australian coast – strolling past fragrant orchards, or steeping fresh figs in morning green tea–these scents celebrate moments of simple, regenerative pleasure. At the heart of the concept lies the fig, both fruit and metaphor. Technically, it symbolizes inward growth: a firm outer shell opening slowly, revealing delicate seeds within – echoing the tension between individuality and connection. Symbolically, the fig represents fertility, self-development, and renewal. Rooted in ancient mythologies, it embodies life's origin and the quiet unfolding of new potential – like fig leaves parting to reveal hidden wonders.

The two images at the bottom are of the work of Aleksandar Sipka, Linn Robyns, Lotte Weigert and Mathias Tielens who combined Tashen with COS. They used the work of Calder as an inspiration for their store design: The hybrid store captures the essence of Calder's work by introducing movement, abstraction, and playfulness, keeping the space in a state of constant transformation. Dynamic displays and suspended structures infuse the environment with a sense of vitality and flow. Aesop contributes organic forms and natural materials, while COS brings in clean, geometric elements that offer a contemporary contrast.



Grondplan niveau 1
Schaal 1:50
Studio retail design
TASCHEN x AESOP
Plevoets Sofie, Raes Wietse, Rutten Anouck, Verbiest Nora

Aesop * Taschen



Cos * Aesop

STUDIO ADAPTIVE REUSE

THIRD BACHELOR INTERIOR ARCHITECTURE

KAREN LENS, JONATHAN MAJ, MAARTEN TIERENS

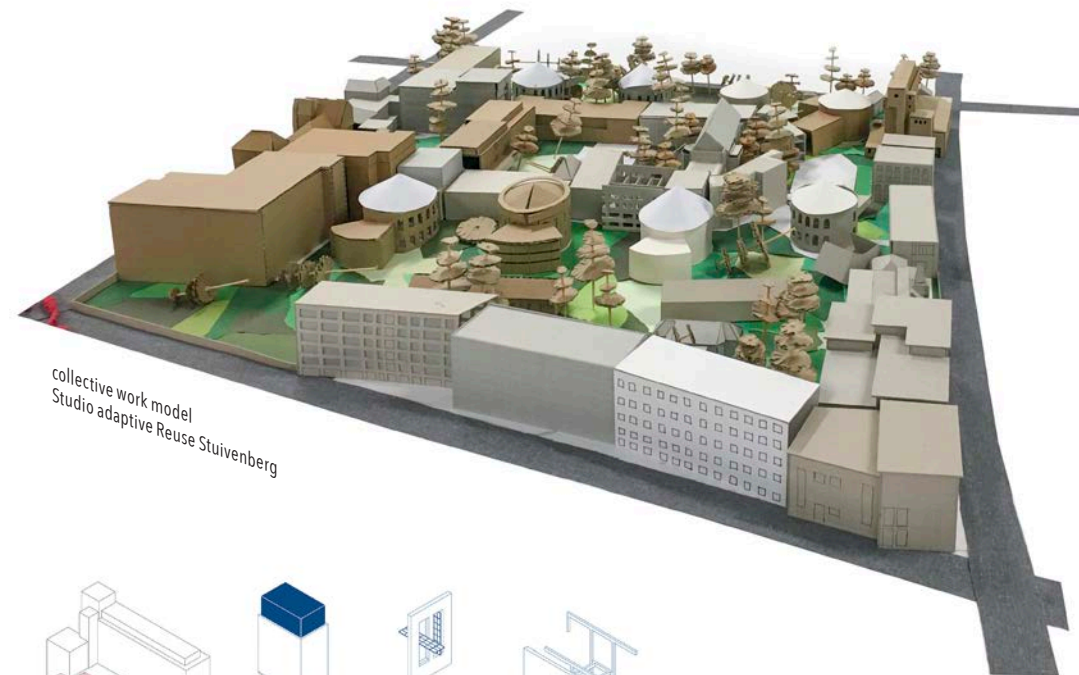
In the third year of interior architecture, the Adaptive Reuse studio revolves around repurposing historical sites, whether or not they are protected as built heritage. This year, seventy students focused on a former Stuivenberg hospital site. In 1884, this state-of-the-art health centre opened in the north of Antwerp. An open corridor connected eight cylinders in which patients were treated according to gender, pathology and status. During the 20th century, several sections were added and modified. This complicated complex was completely outdated after 120 years of use. In 2023, most care activities moved to 'Cadix', which was designed by Robberecht and Daem and is located next to park Spoor Noord. The psychiatric ward in the north-east of the site was retained. Meanwhile, the old hospital is situated in one of the city's most socially challenging neighbourhoods, Antwerp 2060, and simultaneously a laboratory for new forms of living together by highly educated and creative inhabitants.

Design and study bureau Stramien conducted a preliminary study for Autonomous Community Real Estate AG Vespa in which residents were also involved. Subsequently, an Open Call was organised in cooperation with Team Vlaams Bouwmeester. The design team Korteknie Stuhlmacher Architecten, Bovenbouw Architecten, Boom Landscape and Sabine Okkerse Architects was selected. However, after the hospital's departure, these plans were paused by

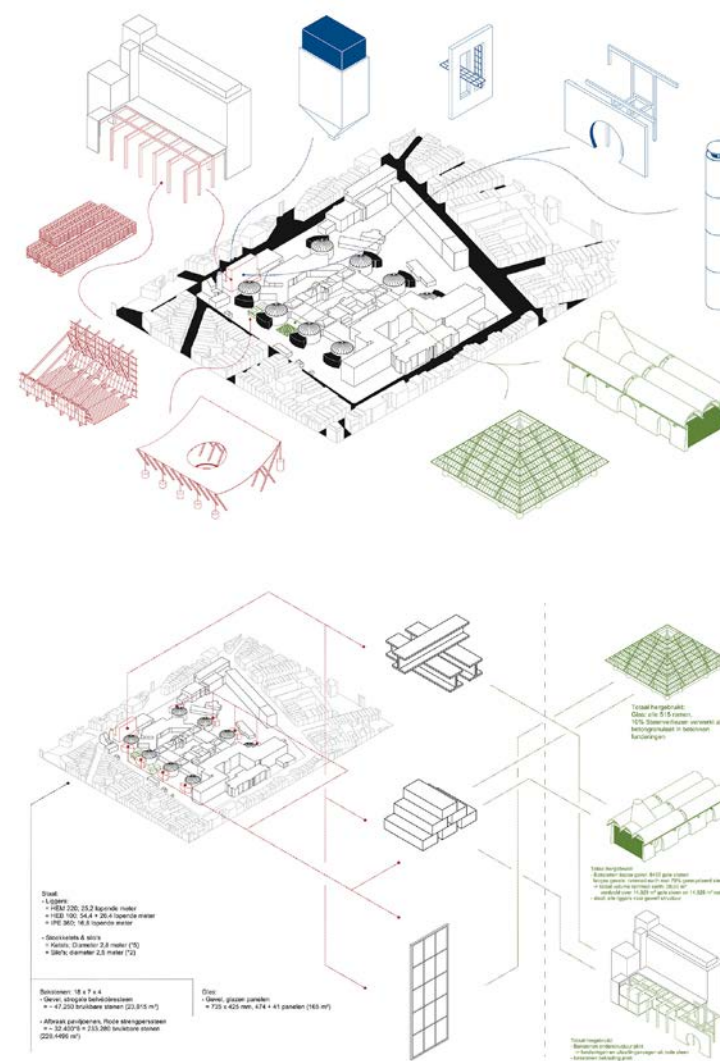
the municipality. Neighbourhood group 'Omarm Stuivenberg' came into action to reclaim open, green and social spaces. In 2024, a site manager has been appointed, and the spaces are partly receiving temporary infills.

The students chose a location from which they would develop a re-activation of the site: the gatehouse, one of the cylinders, one of the corridor elements, the transverse building P, the cloister or the boiler room. They critically engaged with the ideas of the architectural team and the client. All spatial and programming proposals had to support the site's genius loci (including architectural and heritage values), organisation and coherence, starting from the scale of the whole site towards an interior level, and back, to expand design skills and strategies; or to develop a broader vocabulary on (interior) architecture.

Sustainability is a substantial part of our interior architecture course at the Universiteit Hasselt. Or so we think. It is a catch-all term. It is everywhere. But what does it (still) mean? Different teams have opinions on this. For example, there are other ideas about the reuse of materials. Much thought goes into why building parts are preserved and yet best demolished. The programmes seek links with existing social networks to develop a right to exist and move with the environment's needs. The students often sought to recover materials, textiles, furniture, etc.



collective work model
Studio adaptive Reuse Stuivenberg

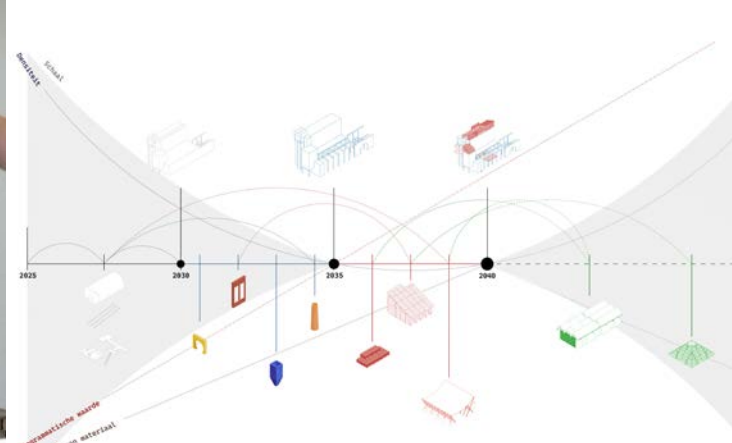


phasing in relation to terrain (Wietse Raes, Jelle Raets & Lies Van den Broeck)

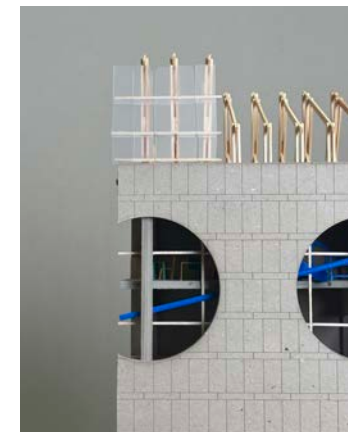
The group of Wietse Raes, Jelle Raets and Lies Van den Broeck gave the most thought-out and elaborate proposal. These students create a third space that acts as a semi-permeable veil between the fragmented neighbourhood and the rest of the site in order to remove the boiler room's unfortunate positioning as an obstacle due to poor circulation. They propose no defined program but a more suggestive scenography of interventions which can change through time and users. The boiler room acts almost as a ruin. It's a very functional space, built as a machine based on the cycle of coals throughout the building. Yet now there is no longer a need for external energy sources, so the building is left behind as a function-lessness skeleton of a machine that once was. The reviving or adaptive reuse process will be a gradual introduction of stylistic elements that refer to its rich industrial history, but



section model



phasing timeline



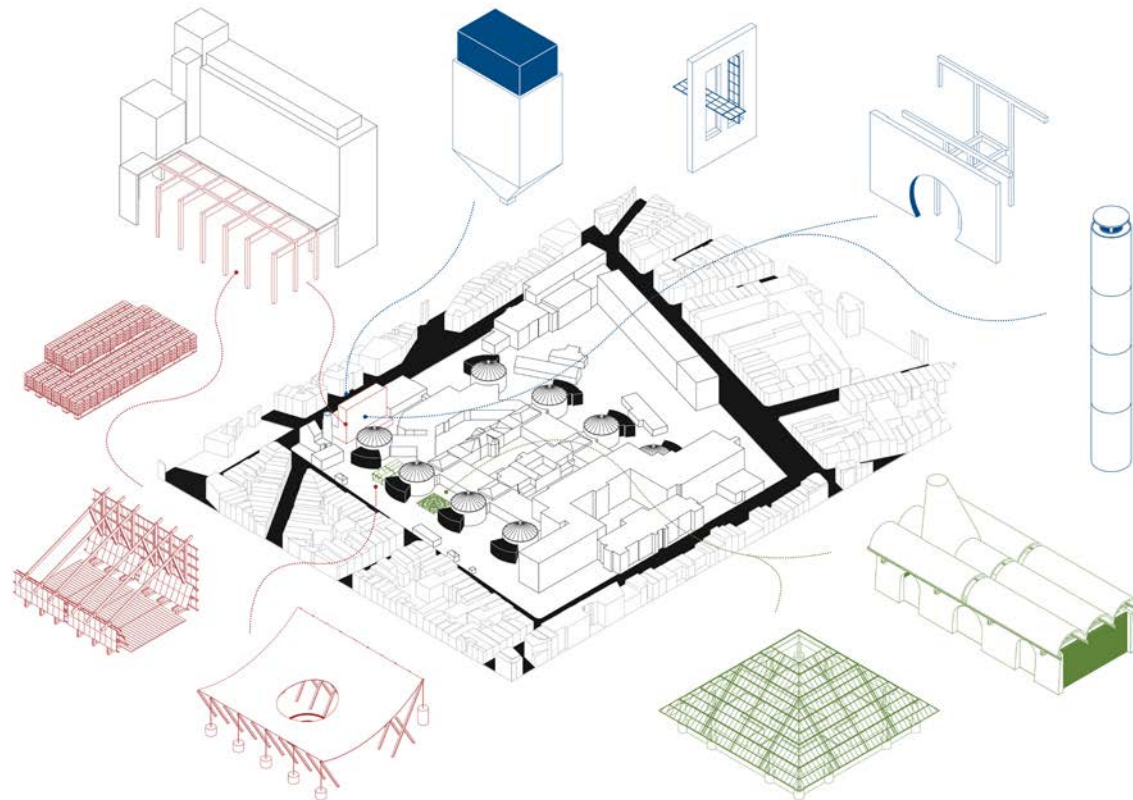
perforations



re-use of paneling



solar panels



3D Masterplan



interior view

are completely devoid of a 'real' industrial program or function. These elements are solely meant to open the space, providing an easily accessible folly, a transitional threshold.

Five iconic fragments that will get rebuilt or regenerated:

- The creation of an opening, a passageway in the blind facade, hereby opens the site to the community;
- A Chimney (as tower & beacon);
- The silo that opens up, drawing in light to the space, illuminating a once dark storage vessel;
- Ventilation channels run through-

out the site as veins in the human body. By exposing those, we make history more readable;

- The large windows receive a transformation and become a canopy providing shaded space.

After these gradual interventions, we are left with a stripped

building, a flexible framework to continue working. The facade gets removed, and thus only its concrete structure remains. The purposeless machine dies out like a ruin being consumed by nature. Only we are the moss, consuming the building and spewing it in different places. These materials

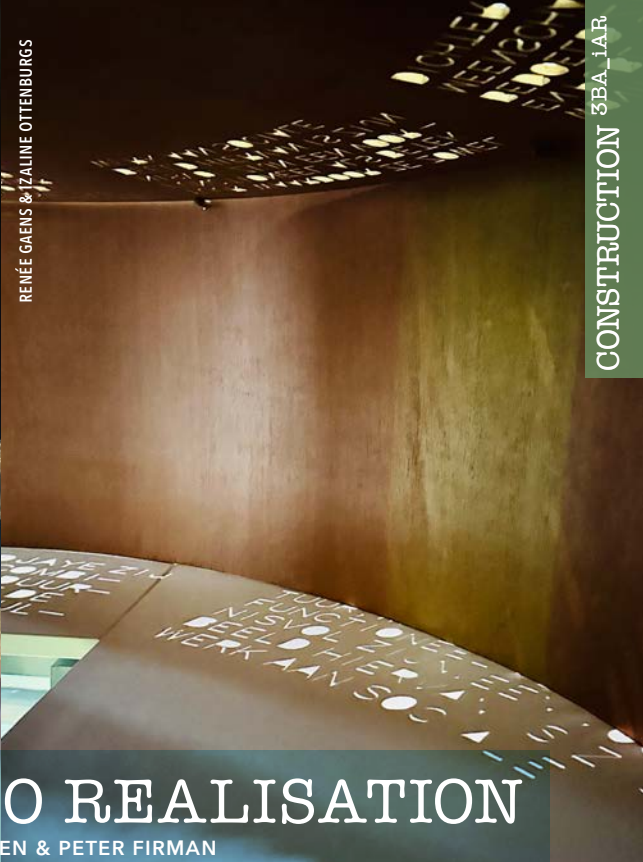
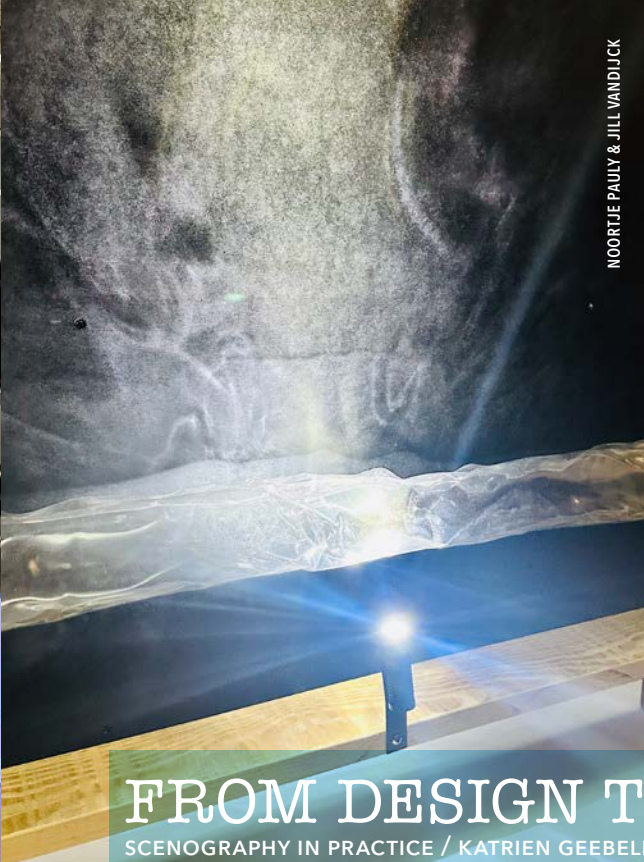
will be reused to create new pavilions on the Stuivenberg site to conclude a poetic translation, where once functionless materials get recontextualised in a functional structure. These new programs will be based on arts & crafts from the different cultures in the neighbourhood, uniting different

communities in one third place. (examples: a brickworks/ceramics atelier (ie, traditional Moroccan tiles, Flemish bricks...), a greenhouse, made out of the reused windows of the facade and a hub/pavilion of knowledge exchange, housing a small library/studiolo).



→ **MATERIALS FAIR** + ELEVATOR PITCHES

The construction studio organised a third edition of the materials fair + elevator pitches for the interior architecture programme. Many interesting manufacturers presented their sustainable solutions! Among other things, we saw magnetic carpet tiles, connectors for joining and separating sheet material without damage, acoustic panels made from recycled uniforms, CO₂-curing stone and demountable wooden structures.



FROM DESIGN TO REALISATION

SCENOGRAPHY IN PRACTICE / KATRIEN GEEBELEN & PETER FIRMAN

In this hands-on assignment, students translate their scenographic vision into a tangible object. They build a self-chosen element of the exhibition they have designed. This could be a specific wall section, (part of) a display unit, or a decorative object.

The key focus lies in the selection of materials: not only should they reflect the atmosphere and experience the student aims to evoke in the visitor, but they must also be chosen with practical feasibility and budget in mind. In doing so, students explore how form, material, and narrative come together in space.



LISSE BORGMANS & ANNE-MARIE FRANSSSEN



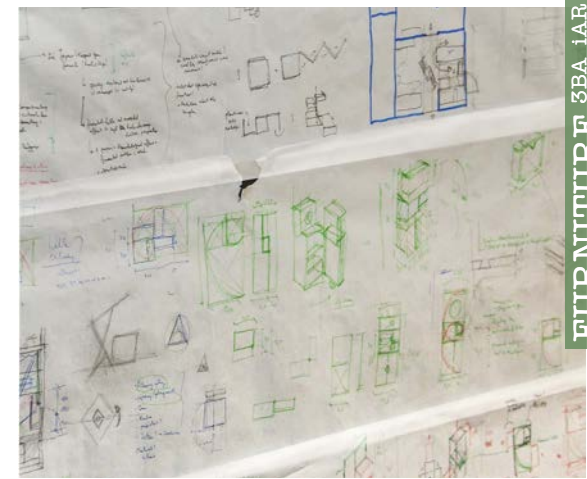
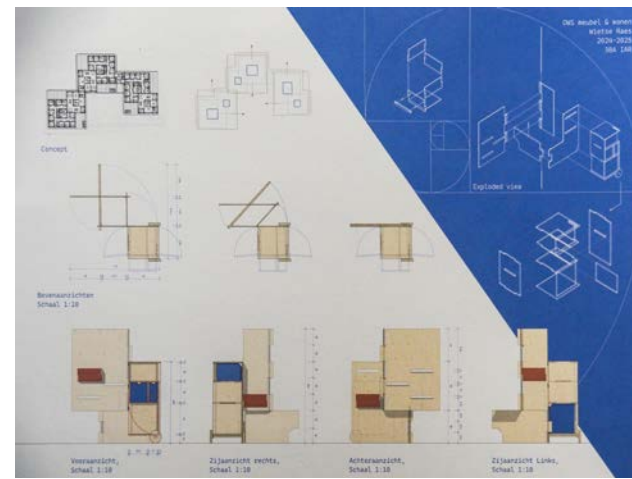
EMMA ENGELN & NOOR EVERS

NOORTJE PAULY & JILL VANDLUCK

RENEE GAENS & IZALINE OTTENBURGS



FURNITURE & LIVING
THIRD BACHELOR INTERIOR ARCHITECTURE
STAN JACOBS, JO LANGENDRIES, WERNER ALBERT



WIETSE RAES / FRACTAL FURNITURE



EMS FOUQUAERT / 'ZANDBANK'



ONE DAY EXPO

DECEMBER 17 2024



Some results from the ONE DAY EXPO.
Students bake a cake inspired by their theme. Family, friends
and fellow students are invited to judge and taste the cakes.



OSTHAUS-MUSEUM, HENRY VAN DE VELDE



CHURCH ST. JOSEF IN BÜNDE, JG HANKE & OTTO HAJEK



WOLFSBURG, ALVARO AALTO



WOLFSBURG, ALVARO AALTO



STUDY VISIT BERLIN

THIRD BACHELOR OF INTERIOR ARCHITECTURE



LE CORBUSIER, BERLIN



BERLIN, ALVARO AALTO



NEUES MUSEUM, D. CHIPPERFIELD, BERLIN



20th STUDY TRIP TOGETHER



BAUHAUS MUSEUM DESSAU



CHRISTUSKIRCHE BRAUNSCHWEIG



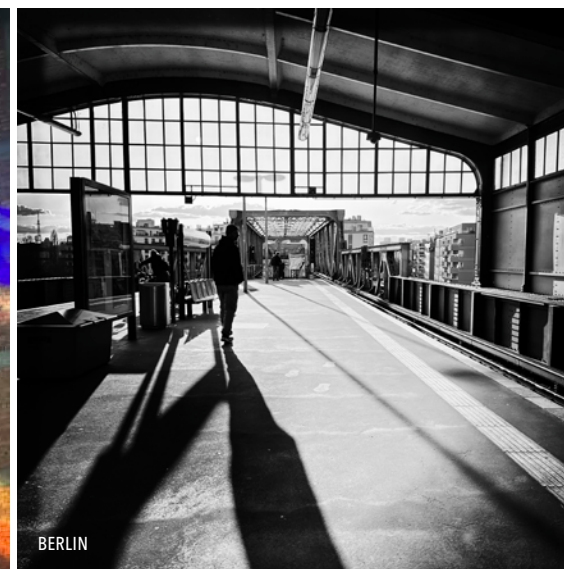
WALTER GROPIUS, DESSAU



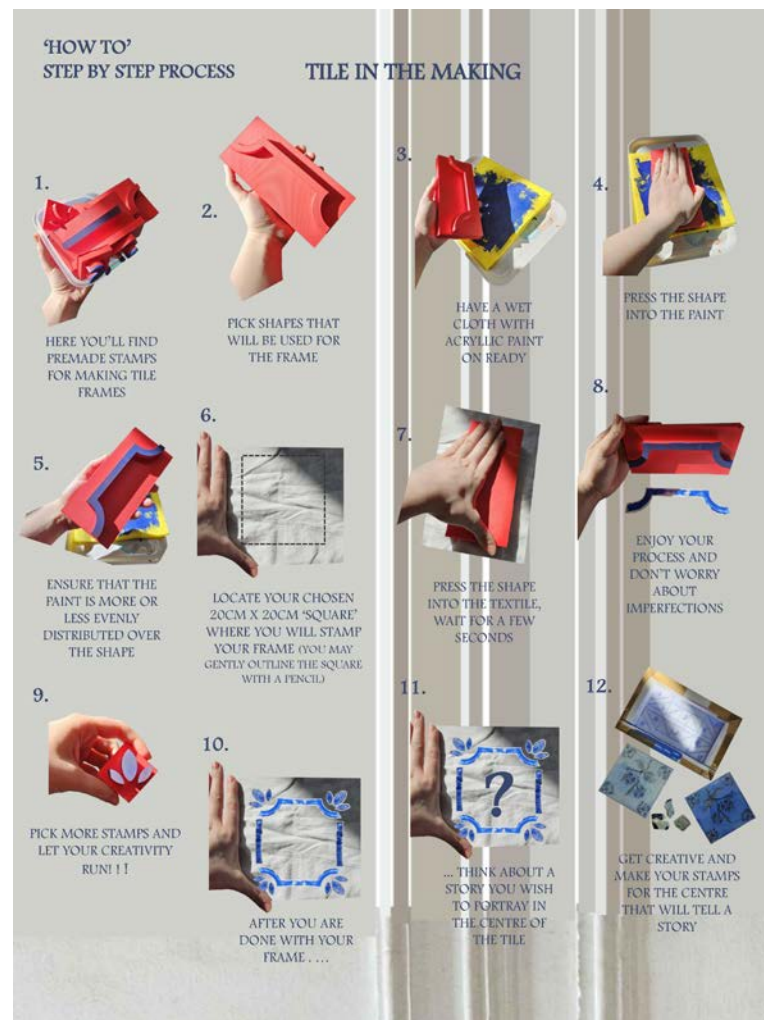
OSNABRÜCK



ST. ANTONIUS, RUDOLF SCHWARZ, ESSEN



BERLIN



The plan is to drape a room in the beguinage with textile again, both as a reminder of the Beguines hard work, and as a blank canvas for new stories yet to be told.

Inspired by the colourful tiles that can be found all over the beguinage, we want to convey a similar tile image on the textile as well. Each tile tells about a different daily activity, a setting, an atmosphere... Students and colleagues were invited to participate in several workshops and create their own unique stamped patterns. Each drawn square 'tile' expresses the creativity, the inspiration of people who pass through, who experience the life of this city, or who will study, work there, design for a better future.





DIMENSIONAL DIALOGUES

FIRST BACHELOR
INTERIOR ARCHITECTURE

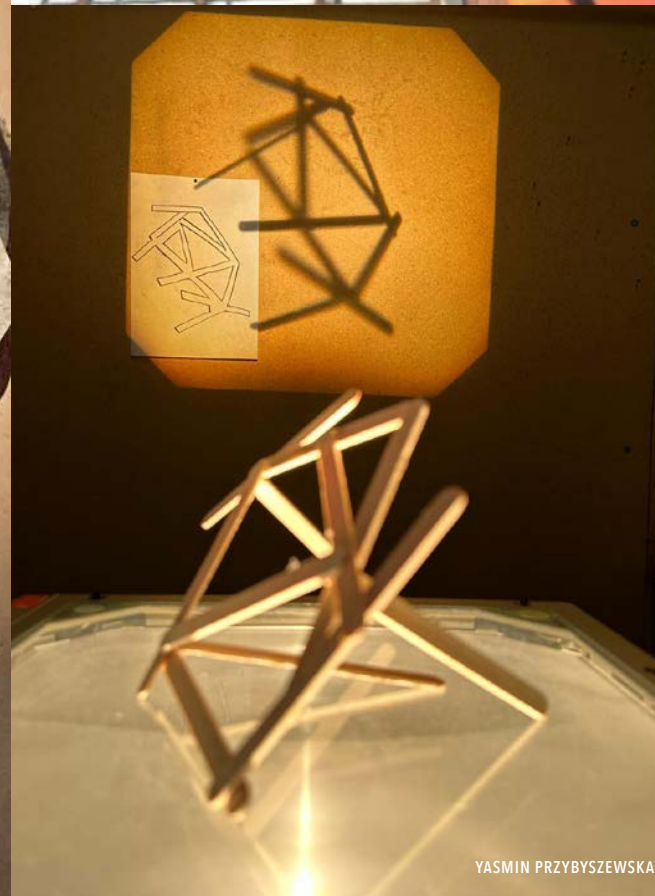
In this exercise, starting from the classic genre of the still life and using jumps between the second and third dimensions, the aim was to stage a complex pictorial space.



JULOTTE BOSCH



ROOS LAMBRECHTS



YASMIN PRZYBYSZEWSKA



INA BECKX

ALEPH

SECOND BACHELOR. INTERIOR ARCHITECTURE
REMCO ROES, LISSE LOOS, NICOLETTA GRILLO

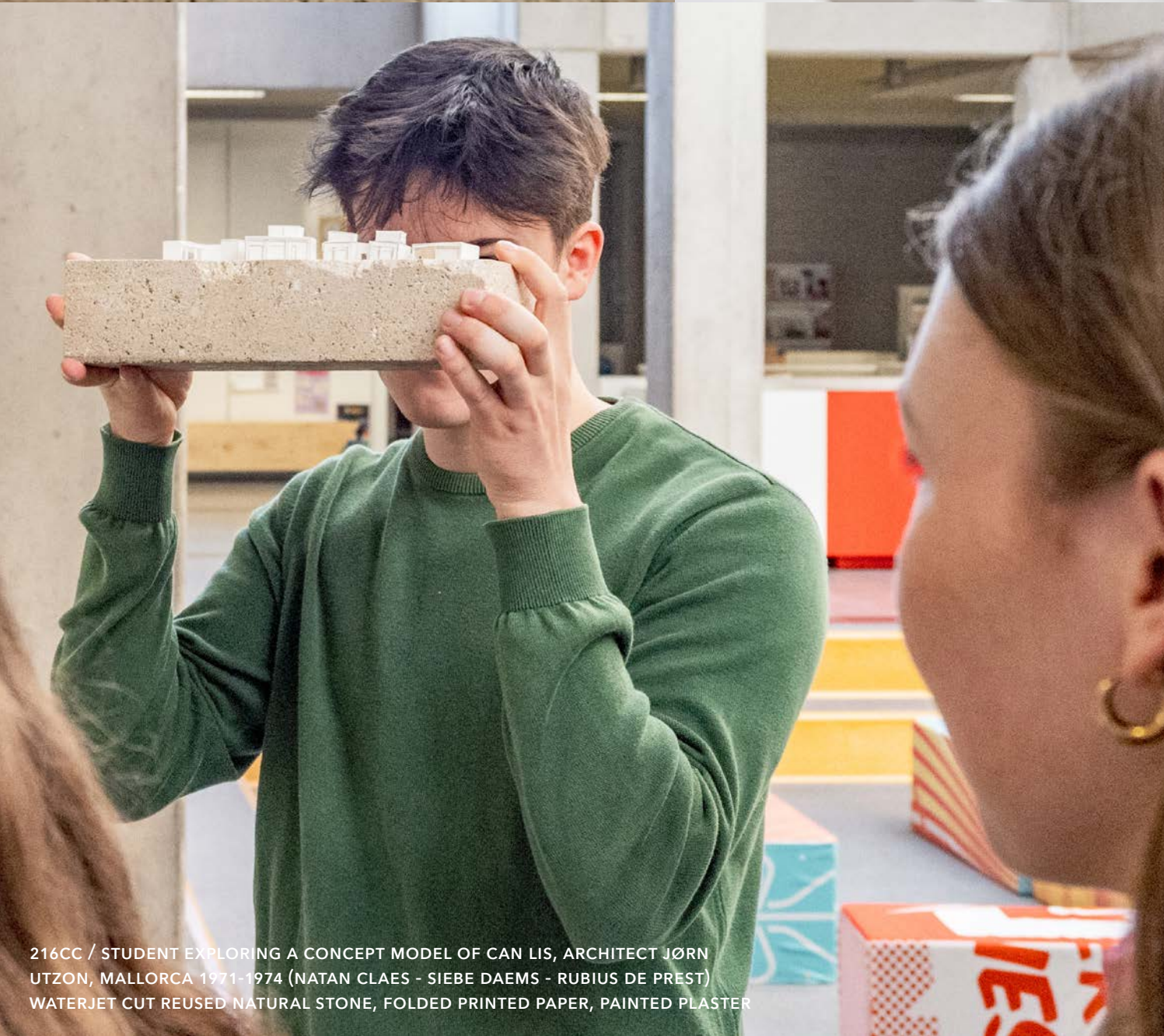
Design an Aleph on / for a location of choice.

Assignment: Starting from the attentive observation of a specific place, initiate a performative / visual / spatial investigation of the site with the aim of realising your own 'aleph' through an iterative series of models / 'expanded drawings' / videos.

Aleph = The spatial-literary concept developed in the short story by Jorge Luis Borges

Under the step, toward the right, I saw a small iridescent sphere of almost unbearable brightness. At first I thought it was spinning; then I realized that the movement was an illusion produced by the dizzying spectacles inside it. The Aleph was probably two or three centimeters in diameter, but universal space was contained inside it, with no diminution in size. Each thing (the glass surface of a mirror, let us say) was infinite things, because I could clearly see it from every point in the cosmos. I saw the populous sea, saw dawn and dusk, saw the multitudes of the Americas, saw a silvery spider-web at the center of a black pyramid, saw a broken labyrinth (it was London), saw endless eyes, all very close, studying themselves in me as though in a mirror, saw all the mirrors on the planet (and none of them reflecting me), saw in a rear courtyard on Calle Soler the same tiles I'd seen twenty years before in the entryway of a house in Fray Bentos, saw clusters of grapes, snow, tobacco, veins of metal, water vapor, saw convex equatorial deserts and their every grain of sand, saw a woman in Inverness whom I shall never forget, saw her violent hair, her haughty body, saw a cancer in her breast, saw a circle of dry soil within a sidewalk where there had once been a tree, saw a country house in Adrogué, saw a copy of the first English translation of Pliny (Philemon Holland's), saw every letter of every page at once (as a boy, I would be astounded that the letters in a closed book didn't

JORGE LUIS BORGES, COLLECTED FICTIONS, PENGUIN 1998, P.283



ENVISIONING ARCHITECTURE 2B / 216CC ARCHITECTURE: A GROUP WORK OF THREE CONCEPT MODELS OF A CHOSEN ARCHITECTURE PROJECT PRESENTED IN A PROTECTING-BOX / JURY DAY





ARCHITECTURAL POETICS, THIRD BACHELOR ARCHITECTURE STUDY
VISIT TO 'PRE-ARCHITECTURES' @ C.I.I.III.IV.A BRUSSELS, MANY
THANKS TO CURATOR SILVIA FRANCESCHINI FOR THE GUIDED TOUR



RESEARCH

AT HASSELT UNIVERSITY, FACULTY OF ARCHITECTURE AND ARTS

A civic university needs a research domain that invites the community to critically exchange meanings with each other about important societal themes (e.g. inclusion, climate change, sustainability, identity, ...). Such an exchange can also foreground new questions. Our faculty aims to play an international pioneering role in this, by actively contributing to the societal debate from a creative-critical perspective. We do this from within our own artistic and design disciplines, as well as in intense interaction with other disciplines.

Through, for example, material interventions, experiments, exhibitions and prototypes, **we explore what living together means today and can mean in the future.** Our explicit civic focus translates into a number of ambitions. We aspire excellence in our artistic and design-oriented research: fundamental and applied research that makes 'meaningful' contributions to the broader cultural and social research and practice field. In addition, **we wish to make our research and research output sustainable, to make it communicable and usable in the academic, social and cultural domains. Inclusiveness and a continuous learning attitude are important principles in this respect. All of this takes place in an international context, yet with a strong focus on local/regional anchoring and impact.**

Our research is clustered in two research groups: ArcK (research in architecture and interior architecture) and MAD (research in the arts), which together encompass nine research domains: Civic and Policy Design, Sustainability, Designing for

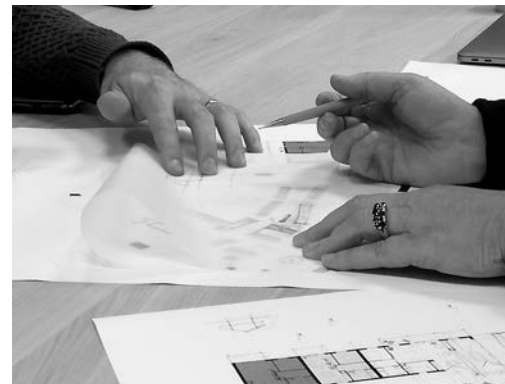
More, Trace, Marges, Visual Visionaries, READSEARCH, MANUFRACTURE and Art Education. Each of these research domains departs from its own thematic or methodological approach, always with a focus on and great concern for important social, environmental and cultural themes or challenges:

- a well-considered reuse of our heritage,
- the participation of various groups (citizens, governments, private sector, ...) in spatial and socio-environmental transformation processes,
- critical reflection on and contribution to the ecological impact of our built environment,
- optimizing the inclusion, well-being and experience of people in their built environment (think of homes, care institutions, stores, schools, ...),
- the promotion of readability for everyone,
- the development of forms of knowledge provided by artistic, design or writing practice, through the experience of spaces, images, materials.
- creating objects as media for artistic and narrative expression, as critical artefacts that tell stories, raise awareness and provoke communication.

{fragments} presents a selection of topics, projects and events that our researchers from the various research domains within ArcK and MAD have been working on with great energy and passion over the past year. If you want to get a more complete picture of our research after reading {fragments}, we refer you to our website: www.uhasselt.be/arck and www.uhasselt.be/MAD.

PhD's

AGEING WELL IN PLACE: TOWARDS
MULTIPLE ARCHITECTURAL APPROACHES



Doctoral Thesis defended by
Gwendoline Schaff on August 20th 2024.

Given the ageing of our society and the evolving lifestyles of (future) older people, it is essential to reflect on their living environments. For years, public policies have promoted 'ageing in place' rather than institutional care, for reasons of both well-being and cost. However, in Wallonia, many homes remain unsuitable to the realities of ageing, notably in terms of accessibility, social isolation, and evolving relationships with the home. Despite architecture playing a direct role in these challenges, the needs of ageing residents are still often overlooked in housing projects. Gwendoline's research addressed these issues through three key objectives:

- (1) identifying the factors that influence 'ageing well in place' of (future) older people living in non-institutional housing;
- (2) understanding how these factors are reflected in the spatial characteristics of the home;
- (3) analysing how architectural design processes impact 'ageing well in place'.

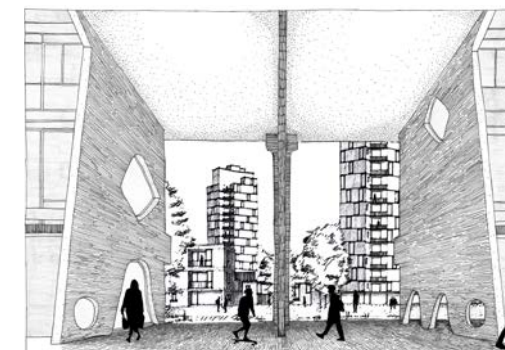
Her thesis combined six specific studies, using a multidisciplinary approach involving various stakeholders (residents, architects, researchers, professionals), diverse methods (interviews, focus groups, observations,

photo elicitation, design workshops, literature review), and varied research contexts (theoretical, pedagogical, and professional settings).

The results highlight key themes essential to supporting 'ageing well in place', drawing on insights from multiple disciplines and emphasizing different temporalities of the home. The research explores how these themes translate spatially into individual and collective dwellings, revealing several dualities to address. Additionally, the analysis of architectural design processes highlights contexts, challenges, and impacts specific to the development of housing for/with older people. The findings call for developing multiple architectural approaches to support ageing in place, encouraging reflections on future design practices, collaboration among stakeholders, and evolving ways of living.

This Joint PhD research was conducted under the supervision of Prof. Dr. Jan Vanrie & Prof. Dr. Ann Petermans, members of the research domain Designing for More within the Research Group ArcK, as well as Fabienne Courtejoie & Catherine Elsen from the University of Liège. More information about Designing for More and this PhD can be found on www.uhasselt.be/arck.

THE ENSEMBLE UNVEILED - RESEARCH
BY DESIGN IN ADAPTIVE REUSE



Doctoral Thesis defended by
Marie Moors on September 3rd 2024.

This research project explores the method of research by design within the framework of contemporary heritage theory on modernist architecture. It applies this approach to an

extended case study of the modernist housing ensemble Arenawijk, designed by Renaat Braem in Antwerp.

The Arenawijk is in a vulnerable position today, as it will be partially demolished – like many other projects. Yet, its potential for adaptive reuse remains unexplored.

→ The central research question is: *To what extent can the method of research by design be used to explore the potential for adaptive reuse of the Arenawijk?* This question is addressed in three parts.

The first part, *As Found: From Modernist Housing Ensemble to the Arenawijk*, explores the concepts and ideologies that led to the construction of post-war modernist housing ensembles, presented through an interactive timeline. It also includes a detailed analysis of the current condition of the Arenawijk and examines the proposed demolition plans.

The second part, *Intervening on the As Found*, investigates the hidden potential of the Arenawijk and introduces an alternative proposal: *the contre-projet*. This counter project reflects on ideas of adaptation, transformation, repair, and reuse from a design perspective and explores them through five design motives.

The final part outlines the key insights gained from the Arenawijk case, both on a conceptual and methodological level. It presents the ensemble as a historical, spatial, and social construction. The tools and strategies developed in the project are translated into a design guide, with a focus on working from the specific conditions of the *as found*. In doing so, the research contributes to expanding the framework of research by design.

This PhD research was conducted under the supervision of Prof. Dr. Koenraad Van Cleempoel & Prof. Dr. Bie Plevoets, members of the research domain Trace: heritage & adaptive reuse within the Research Group ArcK, and was funded by the FWO - Research Foundation Flanders (Fundamental Research 1116423N). More information about Trace and this PhD can be found on www.uhasselt.be/arck.

THE SENTIMENTAL JEWELLERY OF LOUISE-MARIE D'ORLÉANS, AN ARTISTIC REACTIVATION OF MATERIAL MEMORIES



Doctoral Thesis defended by Charlotte Vanhoubroeck on October 4th 2024.

Louise-Marie d'Orléans, first queen of Belgium (1812-1850), was known for her fondness of sentimental jewellery. This type of jewellery was extremely popular during the Romantic period. These intimate adornments contained elements such as miniature portraits, locks of hair, engraved messages, names or dates, and were worn to keep the memory of loved ones and significant life events alive. Louise owned about a hundred pieces of sentimental jewellery, which made up more than a third of her total jewellery collection. These contained fragments of Louise's private memories and, in their entirety, constituted a miniature museum of her emotional mind. Unfortunately, almost all of these jewellery pieces got lost in the course of inheritances and, along with the information they contained, now find themselves on the verge of oblivion. However, they live on in Louise's estate inventory, a document drawn up in 1851 and kept in the State Archives of Belgium. It lists Louise's personal belongings, describes them and assesses their value. Just as the jewellery once encapsulated Louise's

sentiments, this voluminous document now encapsulates her sentimental jewellery. How these jewellery items played a role as 'objects of memory' in the myth-making surrounding Louise was investigated from the perspective of a.o. (material) memory studies and gender studies. Over the past 170 years, Louise's persona was affected by gender clichés, political constructs and rigid historical narratives. Thus, this research examined the ways the agreed-upon 'truth' that still exists about her could be questioned and deconstructed through the voice of the sentimental jewellery piece. Important to note is how this theoretical analysis continuously interacted with artistic practice. These sentimental jewels – which only live on through language – were artistically reactivated from a contemporary perspective. The creative process behind these 'new' jewellery items is based on the methodology of confabulation, an experimental method that builds on artistic working strategies such as fictioning and speculative thinking and revisits historical linguistic narratives via their incompleteness. During this research in the arts, I navigated between history and the present, between fact and fiction, between Louise and myself. Based on the memories and sentiments that were encapsulated in the jewellery, Louise's persona was revealed in six guises: the jewellery tells us something about how she fulfilled her role as a daughter, reintroduces her as queen, portrays her as a lover, as well as a mother and as a friend. Each capacity is represented by a selection of confabulated jewellery pieces, which reveal Louise's sentiments in a yet unseen, contemporary and relevant way. In this way, an alternative version of the myth of Louise was constructed in words, but also in images and objects; bringing her closer to the public.

This PhD research was conducted under the supervision of Prof. Dr. Arne De Winde and Prof. Dr. David Huycke within the Research Group MAD at Hasselt University and PXL-MAD School of Arts. It was funded by the FWO - Research Foundation Flanders (11A5321N). More information about MAD Research and this PhD can be found on www.uhasselt.be/MAD and www.charlottevanhoubroeck.com/stilled-sentiments.

CONVERSATIONS WITH PLACE – AN AUTO-ETHNOGRAPHIC EXPLORATION OF ART JEWELLERY AS TRANSLATIVE PRACTICE IN THE GROOT DRAKENSTEIN, SOUTH AFRICA



Doctoral Thesis defended by Joani Groenewald on November 4th 2024.

This practice-based PhD, is situated at the intersection of art jewellery, translation studies, and critical conversations about land, particularly farmland, in the contemporary South African landscape. Through her artistic practice, Groenewald explores the potential of art jewellery to act as a medium capable of translating and embodying the South African landscape. Drawing from her lived experiences in the Groot Drakenstein area in the Western Cape, where she currently resides, and the farm in the Eastern Cape where she spent her childhood, she investigates how jewellery objects can serve as meaningful markers of both place and identity, revealing the intricate relationships between humans and their natural environment. Groenewald's research is grounded in a contemporary movement in translation studies that advocates for a transdisciplinary and intersemiotic understanding of translation – one that moves beyond language and text, and beyond two-dimensional modes of representation such as painting or photography. Within this framework, she considers how translation

across different sensory and material registers can shape the perception and experience of landscape.

The dissertation engages with the complex and ongoing debates surrounding land and ownership in South Africa, using an autoethnographic approach to underscore the need for more nuanced and diverse translations of landscape. Through an enacted, practice-led methodology, the research proposes a sensory-rich mode of scholarship that emphasises materiality, immersion, and interconnection in the act of translation-through-making.

This Joint PhD research was conducted under the supervision of Prof. Dr. Bert Willems & Dr. Karen WUYTENS, members of the MANUFrACTURE research domain, within the Research Group MAD at Hasselt University and PXL-MAD School of Arts, as well as Prof. DR. Ernst Van der Wal & Carine Terreblanche at Stellenbosch University. More information about MANUFrACTURE and this PhD can be found on www.uhasselt.be/MAD.

TRACING THE BRITISH-ERA ARCHITECTURAL LEGACY IN KARACHI: INVESTIGATING THE SADDAR BAZAAR QUARTER TO DEVELOP GUIDELINES FOR CONSERVATION MANAGEMENT PLAN.



Doctoral Thesis defended by Syed Hamid Akbar on December 16th 2024.

This doctoral research investigates the layered architectural heritage of Karachi's Saddar Bazaar Quarter a central urban district extensively shaped during British colonial rule.

→ Despite its cultural and historical significance, much of this built legacy remains under threat due to neglect, contested colonial associations, and urban development pressures.

Framed within the discourse of adaptive reuse and conservation theory, the dissertation explores how British-era protected buildings in the area can be recontextualized to serve contemporary urban needs while preserving their historical, spatial, and cultural values.

Drawing on international conservation charters, systems-thinking, and value-based documentation methods, the study proposes a locally responsive Conservation Management Plan (CMP). Through spatial analysis, archival research, and stakeholder engagement, the research highlights the interplay between tangible and intangible heritage in shaping urban identity. The findings underscore the importance of inclusive, integrative, and future-oriented conservation strategies particularly within postcolonial contexts where heritage narratives are complex and contested.

This work contributes to heritage planning practices in Pakistan and comparable Global South settings, positioning conservation as a proactive tool for sustainable urban regeneration. It also aligns with the TRACE research group's mission by connecting heritage, design, and social value within rapidly transforming cities.

This PhD research was conducted under the supervision of Prof. Dr. Koenraad Van Cleempoel, head of the research domain Trace: heritage & adaptive reuse within the Research Group ArcK. More information about Trace and this PhD can be found on www.uhasselt.be/arck.

BEYOND THE WALLS: DESIGNING HUMAN-CENTRED PALLIATIVE ENVIRONMENTS THROUGH ARCHITECTURAL-RICH USERS' EXPERIENCES



Doctoral Thesis defended by Iris Beuls on December 18th 2024.

"This is the best place where I, apart from home itself, of course, have been in the last few years while I've been sick. That's for sure. I feel quite good here, as far as possible. And that's due to all these factors, a pleasant aesthetic environment, the nature surrounding me, the people who are always there for me. Altogether, it makes this place, let's say, pleasant enough for me to find meaning in my day. Because for me, everything has sailed away, everything, that's something you can't explain to anyone."

These words from a hospice resident highlight the importance of a well-designed, human-centred palliative environment in enriching the lives of residents, families, healthcare professionals, and volunteers. Human-centred design challenges architects, working with healthcare organisations, to move beyond unconscious walls of intuitive assumptions and develop a deeper empathic understanding of users' spatial experiences, inspiring more innovative and meaningful design solutions. This approach involves 'looking through users' eyes and putting themselves in their shoes' while engaging in 'introspection' to connect with their own values and feelings, fostering a deeper understanding of palliative care users' diverse and evolving needs.

Since palliative environments are unique places where architects may lack personal experience, integrating academic insights becomes essential. However, a significant gap between practice and research often hinders this integration. This PhD aimed to bridge that gap by introducing 'architectural-rich users' experiences' and seven 'empathic design methods'. These contributions offer tools and insights that enhance architects' empathic understanding and support the co-creation of environments that respond to the spatial needs and experiences of individuals nearing the end of life and of those who care for them. Architect Alvar Aalto once said: "Architecture should defend men at their weakest." That idea lies at the heart of this research.

This PhD research was conducted under the supervision of Prof. Dr. Ann Petermans & Prof. Dr. Jan Vanrie, members of the research domain Designing for More within the Research Group ArcK. More information about Designing for More and this PhD can be found on www.uhasselt.be/arck.

DOUBLE TRACK. ARTIST'S TRANSIT ON THE CORRODED SKIN OF OLD EUROPE. FROM NORTH TO SOUTH AND VICE VERSA.



Doctoral Thesis defended by Giovanna Caimmi on March 26th 2025.

Ph.D. project of Giovanna Caimmi, an artist and professor at the Academy of Fine Arts of Bologna, takes up from perceiving a dual nature of her own, a 'Double Track' of the mind: a dualism, a double gaze that the artist places in a cultural interstice between Northern and Southern Europe, since birth and owing to her ancestry, with the impossibility of choosing an affiliation.

By constantly analyzing her own work and artistic poetic, she compares the Northern lights with the Southern ones, the landscape, the relationship with the artistic medium, the idea of Space, the visual grammars that inhabit the two parts of ancient Europe; a discourse that uses the gap and the visual connection between images and writing, the slips and trips as a thinking pattern, main elements for Caimmi as a visual artist and image/thinker. Investigating among the fascinations and nostalgias that lured like magnets the artists towards the two European poles of thought and feeling, Giovanna Caimmi detects her own interlocutors in the present just as in the

past, timelessly, in real or imaginary dialogues, in the most ancient visual arts and in contemporary, in cinematography, poetry, philosophy, psychology.

A constant presence of images coming from these cultural worlds is associated with a distilled synthesis of her artworks, often monumental even though only apparently fragile, building upon ruins, upon remains, fragments inserted in a solid visual and conceptual structure.

This PhD research was conducted under the supervision of Prof. Dr. Patrick Ceyssens and Prof. Dr. Bert Willems, members of research domain Visual Visionaries within the Research Group MAD at Hasselt University and PXL-MAD School of Arts. More information about Visual Visionaries and this PhD can be found on www.uhasselt.be/MAD.

CONCEPTUAL LANDSCAPES: READERSHIP IN THE EXPANDED FIELD



Doctoral Thesis defended by
Jeroen Peeters on March 28th 2025.

Artistic research, collaboration and creation require a specific environment, each time adapted to a particular question or guiding image. It is a matter of crafting conditions and staging the workspace, of articulating process so it may become a

conscious method, of reading the emerging work.

In his PhD in the arts, Jeroen Peeters explores such a dramaturgical approach to artistic methods and looks into the modes of attention it affords.

'Conceptual landscapes' seek to prepare the ground for sense-making and unfolding guiding images into a shared world. Which specific ways of doing, speaking, imagining arise in there? Or, if we'd look at a creative process as an 'ecology of attention', then how do we inhabit it? Documenting these practices opens up an expanded sense of readership that acknowledges corporeal and material forms of thinking.

To speak *from* practice, in his dissertation Jeroen Peeters embraces hybrid forms of experimental writing, in particular essay, artist's book and lecture-performance.

This PhD research was conducted under the supervision of Prof. dr. Vlad Ionescu & Prof. dr. Nadia Sels, members of MANUFACTURE research domain, within the Research Group MAD at Hasselt University and PXL-MAD School of Arts. More information about MANUFACTURE and this PhD can be found on www.uhasselt.be/MAD.

REFLECTIONS ON SUSTAINABILITY

GRIET VERBEECK, STEFFIE DE GAETANO

For Research Methodology, students write a research paper related to the theme of their Research Seminar. Within the Research Seminar Circular Building, a sequence of six reading and collective reflection sessions serve as the basis for the students to write an essay-like research paper on their position towards sustainability.

In *'Our Circles of Concern'* the polycrisis is seen not as a technical or informational problem, but as a challenge of broken relationships with humans and more than humans. So who and what do we want to take care for? *'Our Way of Life'* is an honest and deep investigation of our own way of life and its social and ecological impacts, and a deep reflection about alternative ways of life that respect our planet and all its beings. In *'The Foundations of Our Wealth'* we reflect about the systemic, historical and ongoing violence and harm in which our wealth and modern life are rooted, as a first step in imagining otherwise. In *'The Impact of Our Resource Use'* we critically reflect both on the amount of resources we use and how we use them, and on our current approach to sustainable resource use, and what alternatives could look like. In *'Doings Things Differently'* we use alternative Western and non-Western perspectives to help us reflect on how we could be a good ancestor for the coming generations of humans and more than humans. Finally, in *'Our Relationship with Nature'* we reflect upon the destructive impact of our current human-nature view, and how alternative perspectives about the relationship between humans and nature might support a change and strengthening in our relationship with nature. Students conclude this session by making a piece of land art.



students:
Biets Boris,
Bongaerts Rayna,
Claes Yarne,
De Smet Connor,
Doyen Elias,
Driessen Daan,
Houben Jorien,
Lodewijckx Zinia,
Loodts Joppe,
Martens Kato,
Neyens Rens,
Pellaers Arne,
Raskin Britt,
Surinx Anke,
Vandekerckhof Tineke.

REWORLDING

RETHINKING DESIGN FOR SHARED CLIMATE FUTURES

LIESBETH HUYBRECHTS & LIESE MERTENS, RESEARCH DOMAIN CIVIC AND POLICY DESIGN

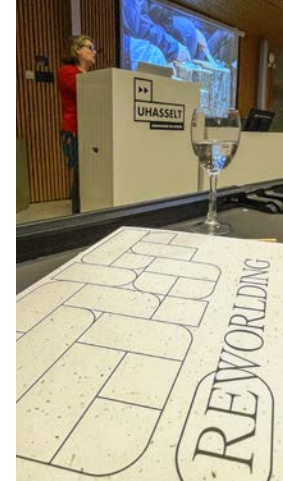
From First Spark to Future Horizons: Our Doctoral Network

At the Faculty of Architecture and Arts, we coordinate REWORLDING, an ambitious doctoral network supported by the European Union's Horizon 2022 Marie Skłodowska-Curie Actions. This initiative addresses a crucial challenge through Participatory Design, namely *how diverse interpretations of ecological issues often lead to societal fragmentation, hindering much-needed climate action*. As researchers in Participatory Design (PD), REWORLDING focuses on design strategies that foster participation among various stakeholders to take collective action on socio-ecological challenges. Our focus is on amplifying the voices of underrepresented groups, extending to more-than-human entities like plants, rivers, and insects.

The network comprises 11 PhD candidates, with three of them based right here at UHasselt, working to investigate and outline a careful Participatory Design approach, well embedded in the context of study. This allows us to better understand and *create synergies between the different human worlds we inhabit and the 'more-than-human' worlds we are entangled with*. Our consortium is home to a warm international network, with UHasselt as coordinator, alongside partners such as Malmö University, Aalborg University, UniTrento, UL Limerick, ETH Zürich, Architecture Workroom Brussels, Stad Genk, Leiedal and various cities and institutes around Europe.

The Kick-off Event: A Catalyst for New Perspectives

The REWORLDING Kick-off Event on October 11, 2024, marked a pivotal moment for our network. Held as a hybrid symposium, it brought together 186 participants, including all network partners, a broad international scientific and professional community, and, crucially, architecture students from our ARK Faculty (Onderzoekseminarie Stadsmaken and Civic Urbanism courses). The symposium featured two inspiring keynote lectures that set the tone for our journey:



1. *Michelle Bastian* (University of Edinburgh) captivated us with her lecture on 'Re-weaving Shared Temporalities with Local Ecologies.' She explored phenology – the study of seasonal timing – and how climate change disrupts these rhythms, impacting both human and more-than-human actors. Bastian challenged traditional citizen science models, advocating for more participatory approaches that integrate lived experiences and the rhythms of the natural world, paving the way for 'more-than-human' participatory research.

2. *Studio Plastique*, represented by Archibald Godts, presented 'Design as a Tool for Systemic Change.' Their insights focused on bridging theory and practice in design, urging us to critically examine design's value beyond aesthetics. They highlighted its potential as a framework for systemic change, deeply engaging with complex supply chains, production systems, and infrastructures.



Each keynote was followed by engaging mini-lectures and lively panel debates involving our supervisors. These sessions deepened conversations on more-than-human collaboration, participatory design, and our evolving relationships with time, technology, and ecology, fostering a truly interdisciplinary dialogue.

Unfolding Landscapes: A Glimpse into Reworlding's ambitions

The project evolves through sequential training weeks in which different design capabilities are researched and trained to engage people more closely in relating to their environment and taking action to shape alternative futures, tackling climate challenges. We call this training in 'More-than-Human Participatory Design'.

In the first series of workshops 'retracing' was explored: how can we trace participants' relations with the world, with water, energy, plants etc.



As part of an internal program and in collaboration with the Listen project, REWORLDING organized a 'Collective Listening Performance: How can 'Sounds' and 'Listening' play a role in tracing these relations with the environment. In FAX Lab in Hasselt on Wednesday, October 9, 2024 a performative event brought together research results from Belgium, Sweden, and Austria, engaging both the REWORLDING network and the general public in an exploration of the role of sound and listening in participatory design with more-than-human actors.

On October 10, 2024, we were hosted at the Castle of Bokrijk and organised the 'Mud & Gut workshop' for all Reworlding partners. On October 10th, we gathered for Mud&Gut, the kick-off workshop of the Reworlding network. It was designed not as a lecture or a structured training, but as a slow, collective exploration of digestion. Participants were invited to bring a soil sample and a plant or herb for tea, each sourced from a landscape of personal relevance. This act of gathering already began to stir things: people dug into the ground, into their routines, into the layers of meaning they associate with places they inhabit. Some were collected from nearby parks or gardens, others from sidewalks or window boxes. Some dried herbs were purchased, while others were collected. Everyone arrived carrying something from their world, and with it, a story. During the workshop they made tea from the collected plants and 'explored' the soil's ingredients in a chromatography. This enabled people to explore their relations with their surrounding soul.



In a second series of workshops, we investigated *reconnecting*. How can we connect worlds of people and water, people and sustainable work practices etc.

In March 2025, almost the entire REWORLDING network met in Brussels in the 'Re-Connecting Course,' focusing on methodologies in Participatory Design and science communication, organized by Malmö University, coupled with a meeting with the European Commission to discuss our collective progress. Here approaches such as festivals or walks as ways of connecting with nature were explored.



In the third series of workshops, we further researched reimagining. How can we reimagine our relations with more-than-human actors, such as water?



We gathered around this topic in the Reworlding Summer School in Zurich at the end of May 2025, hosted by ETH Newrope. This summer school focused on the idea of 'reimagination,' offering a series of pedagogical and research experiments to develop and define approaches for this concept. Participants engaged in roles and role playing games, presenting their own work, being guests in a design studio on reworlding, experimenting with their own workshop formats, and participating in a three-day workshop. In this workshop, imagination was explored as a layered and collaborative practice, moving beyond its individualistic function of conjuring 'new worlds' in the mind. The summer school was held in two parts, first at the Design in Dialogue Lab at ETH and then within various cultural organizations in Zürich.

Looking ahead, we anticipate the *Reworlding Summer School @ UHasselt starting on the 4th until the 8th of May 2026*, which will tackle *re-institutioning*. How to bring new ways of human and more-than-human collaborations to our governmental and private institutions? How can we reconnect organisations who work with neurodiverse people with nature? How can we reconnect the labour market with more sustainable ways of working?

The REWORLDING project is an open network, driven by interdisciplinary research and a shared commitment to addressing socio-environmental challenges through transformative design. We invite you to stay tuned for more updates and take part in our events as we continue to shape and re-weave our shared futures.

contact: info@reworlding.eu

DESIGNING FOR WELLBEING

HOW THE HOUSE PROJECT SUPPORTS ARCHITECTS IN RETHINKING HOMES FOR OLDER ADULTS

ANN PETERMANS, ELKE IELEGEMS

The HOUSE project (2021–2025) is an interdisciplinary research project that investigates how housing can better support the subjective wellbeing of older adults. **Why this focus? While housing design for older adults often emphasizes objective aspects like safety, accessibility or energy efficiency, HOUSE shifts the lens: what makes older adults feel good at home, what impacts their wellbeing, and how can design, policy, and care practices align with that?**

Led by a collaboration between Hasselt University (Faculty of Architecture and Arts), Vrije Universiteit Brussel (Society & Ageing Research Lab), and PXL (Smart ICT), the HOUSE project explores innovative housing concepts that enhance wellbeing later in life. Its key research purposes are clear:

- Understand the diversity of the older population and their housing needs and wishes through detailed personas.
- Examine housing options that reflect a variety of housing experiences, expectations and needs, that contribute to older adults' wellbeing.
- Develop a screening tool to support housing decisions.
- Explore how architectural design can shape wellbeing for older adults through research by design.

A central ambition of HOUSE is to translate research into tangible tools for real-world impact – engaging architects, care professionals, policy-makers –, and older adults from the outset. Since the project is now in its final year, these tools are in full development, building on the knowledge and insights gained throughout the course of the project. Let's take a closer look at two outputs that are being developed for designers.

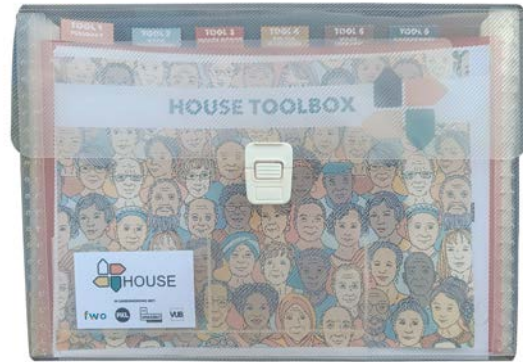


Figure 1: HOUSE toolbox

A fragment of the project: Introducing the HOUSE Toolbox for designers

One of the most hands-on outputs of the HOUSE project is the HOUSE Toolbox, developed specifically for architects. The toolbox offers *six methods* – or tools – that help integrate subjective wellbeing into architectural thinking. These are not checklists but a set of creative instruments meant to support the design process, especially (but not solely) when engaging directly with older end users, aiming to explore questions such as: What makes a space feel like home? What gives people joy and dignity as they age?

These are complemented by a set of *design drivers* – core insights that connect design decisions to the subjective wellbeing of residents. These drivers offer a conceptual bridge between the research and the drawing board, helping architects embed empathy, flexibility, and identity into their housing designs.

What's inside the HOUSE toolbox?

Below is a brief overview of the tools included in the toolbox (Figure 1):

1. Empathy through Personas: Fictional but research-based profiles representing diverse older adults and linking wellbeing to housing needs and wishes – highlighting lifestyle, aspirations, social context, health, and finances.
2. Capturing Housing Pathways: Understand how previous lived experience shapes feelings of

home and belonging for their current housing situation.

3. Exploring the Current Home: Observing or mapping the home through guided walk-throughs or hand-drawn floorplans to uncover habits and spatial preferences related to the living environment.
4. A Day in the Life: Mapping daily routines to see how design can support everyday wellbeing.
5. Housing futures: Surfacing future housing needs to enable age-resilient design.
6. Taxonomy of Housing Options: Discovering and discussing alternatives to traditional housing options, looking at varying levels of social and spatial sharing.

Each tool is accompanied by clear, concise instructions and labels to help architects first select the most relevant tools for a specific project, and then understand how and when to use them. Whether working directly with older clients or using personas, the HOUSE Toolbox supports meaningful, user-centered housing design that places wellbeing at the heart of the process.

Next steps in the development of the toolbox

Currently, the HOUSE Toolbox and accompanying design drivers are being tested by three architectural firms – *a2o architects*, *Osar architects*, and *RE-ST* – in a research by design trajectory (Figure 2). Each firm was invited to reimagine an existing housing project (Figure 3), placing the wellbeing of older residents at the core of the design process. This involved not only applying the HOUSE tools and design drivers, but also engaging directly with older end users to better understand their lived experiences, preferences, and aspirations.



Figure 2: focus group with architects discussing the Research by Design process

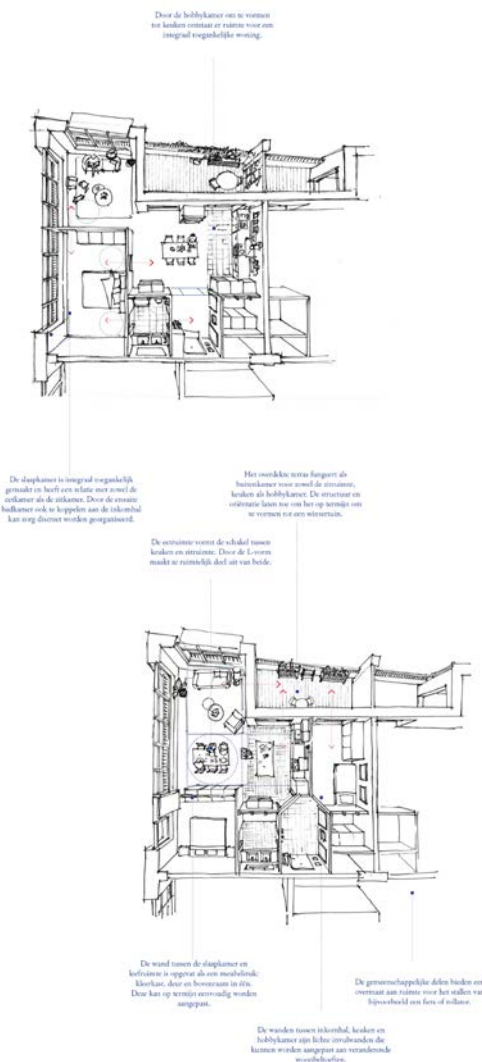


Figure 3: Re-design of Kruitfabriek, Vilvoorde, thinking of 2 living scenarios bottom: current design; top: future, fully accessible design, © a2o

This hands-on design research process is essential to ensure the relevance and usability of the toolbox in real-world practice. The architects' insights will lead to an improved, more practically grounded version of both the tools and the design drivers – enriched with concrete –, inspiring examples from actual design practice. The final version of the HOUSE Toolbox will be made available as a digital platform on the HOUSE website, ensuring easy access for architects, designers, and other professionals. It will serve as an accessible resource to support housing projects that genuinely prioritize the diverse and evolving needs of older adults to impact their wellbeing.

THE AFRICAN CENTRE FOR SUSTAINABLE CITIES STUDIES

AN INSTITUTIONAL UNIVERSITY COOPERATION PARTNERSHIP IN ORDER TO FOSTER AN INCLUSIVE AND SUSTAINABLE ENVIRONMENT IN DAR ES SALAAM

ROB CUYVERS - COORDINATOR

Dar, a future megacity



the two coordinators of the IUC partnership

On February 26 and 27, 2025, we organized an international conference in Dar es Salaam with the theme 'Novel Approaches for Development of Resilient and Sustainable Cities'. The international conference was part of the 10-year *Institutional University Cooperation (IUC)* partnership with Ardhi University in Dar es Salaam.

This project is developed by Hasselt University with ARK faculty as main coordinator. Selected and financed by VLIR-UOS with a yearly budget of €600.000, Ardhi University (ARU) is developing an *African Centre for Sustainable Cities Studies (ACS)* in order to (i) build

capacity to contribute to the *sustainable growth* of Dar es Salaam and (ii) realize the ambition of becoming an internationally recognized, inclusive, civic university.

The IUC project adopts an integrated strategy, including: 1. Research (44 PhDs); 2. Education (40 masters and professional training) and 3. Societal outreach.

Several *sub-projects* are developed together with other Flemish universities (University of Ghent, University of Antwerp and the Catholic University of Leuven):

Land Use Planning

Rapid urbanisation puts pressure on dwelling conditions. The planning system does not have the capacity to anticipate the impact of rapid urbanization. The aim is to develop innovative participatory planning protocols and participatory planning tools.



fisheries as an important local food supply



the Flemish delegation at the conference



debriefing of the Flemish delegation



the UH rector on a project visit

Decent housing

Decent housing is focusing on four sustainability aspects of housing: (1) improved urban water supply; (2) resource recovery from waste; (3) deployment of mini-grid electrification through renewable energy; and (4) sustainable use of building materials. One of the key outputs of SP2 so far is the installation of an integrated resource recovery facility at a site in Kigamboni (Dar es Salaam).

Socio-Economic Development

The project aims at enhancing entrepreneurship and governance mechanisms that contribute to sustainable and inclusive food systems in Dar

Salaam and Bagamoyo.

Urban Transport

Urban transport focuses on a safe, inclusive and sustainable urban transport system in Dar es Salaam. A Dual Degree Master in Transportation Sciences between ARU and Hasselt University has been established. Besides, PhD research is conducted related to traffic safety.

Cultural Heritage

The project will develop three key themes: (1) *the relationship between urban development and heritage management*; (2) *the value of intangible heritage and craftsmanship*, and (3) *the creation of a 'Master of Heritage Conservation Management' at Ardhi University.*

Two transversal projects are developed:

Gender and Participation

Gender and Participation emphasizes gender equality sensitivity, and community participation across and outside the project. It seeks to mainstream gender and societal participation perspectives into ARU's training, research, and outreach activities.

ICT and Smart Sustainable and Inclusive Cities (SSIC) aims to streamline ICT use, enhance knowledge sharing, and promote a smart technologies research agenda, driving efficiency and supporting sustainable urban development.



visit to the Kigamboni project site



major insecurity in motorcycle taxis



the national heritage museum

LIVED INTERIORS: NARRATIVES AND MEMORIES

A REFLECTION ON THE LIVED INTERIORS SYMPOSIUM, 29-30 APRIL 2025

TEXT BY NUSRAT RITU

In late April, the grounds of UHasselt's Campus Old Prison provided the setting for a focused inquiry into the spaces we inhabit. The international

symposium, 'Lived Interiors: Narratives and Memories', organized by the TRACE research group in collaboration with the As Found network, convened academics, practitioners, and doctoral researchers to interrogate the concept of the interior. The event sought to move beyond the static image

of the 'historical interior' and instead foreground the 'lived interior' – a space that continuously accumulates stories, adapts to its users, and weaves a fabric between past and present.

The symposium was grounded in the premise that interiors act as repositories of memory, manifesting tangibly in their material layers and intangibly in social rituals. Acknowledging the fragility of these layers, the central question became one of method: how do we read, preserve, and activate these embedded narratives to ensure that the cultural depth of our spaces is carried forward in restorative and adaptive reuse practices?

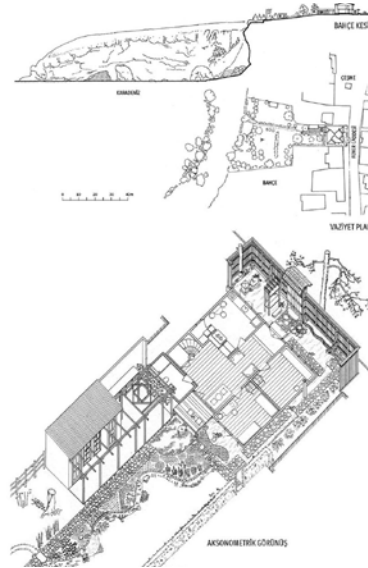
Symposium structure and keynotes

The symposium's two-day structure was designed to facilitate a dialogue between emerging and established voices. The first day was dedicated to a PhD Seminar, providing a forum for doctoral researchers to present their work. The presentations spanned a significant geographic

and thematic scope, ranging from Zeynep Selvi's (Hasselt University) detailed reading of the Şile House in Türkiye to an analysis of the charged heritage of post-war church interiors by Chiara Kuipers & Femke Van der Meulen from KU Leuven. The day concluded with a roundtable poster discussion and a guided visit to the Z33 museum, allowing for further exchange.

The second day expanded into a full conference, anchored by two keynote addresses that framed the central themes. Susanne Pietsch (TU Delft) opened with 'The House as Stage and Archive of Life', using her own family home to illustrate how interiors evolve with life's phases, functioning as archives of personal and collective histories.

Later, Edward Hollis (University of Edinburgh) presented 'Building Stories to Live In', in which he argued that the act of narrating interiors is itself a form of experimental preservation, capable of transforming physical spaces into ongoing stories.



Reading of a vernacular home by Zeynep Selvi through Reha Günay's architectural drawings of the Şile House in Turkey



Keynote Edward Hollis' storytelling through printed textiles, conceptual diagramming, drawings, and more. Picture by Mitra Ahmadi.

< Collage by Patrizio Martinelli exploring the 'absent city' within the domestic interior, layering historical and personal fragments to evoke urban memory within the domestic interior.



The second session, Charged Heritage (contested, colonial, religious), navigated more complex territories. It addressed interiors imbued with difficult or layered histories, where memories of conflict, colonialism, and societal change must be carefully negotiated. Case studies included Patricia Noormahomed's

(ArchLabour, Portugal) research on navigating decolonisation in Mozambique's modern interiors and Dr. Nigel Hugh Walter's (University of York) work on the reuse of lived church interiors in the UK. This session underscored the ethical and practical challenges of adaptive reuse in contexts where heritage is not monolithic but a site of multiple, often conflicting, narratives.

The final session focused on Experimental Methods to Represent/Manifest Memory in Interiors. Here, the inquiry turned toward methodology, questioning how researchers and designers can capture and translate the ephemeral qualities of memory. The session showcased a range of innovative, often non-traditional, approaches. Karen Lens (Hasselt University) made a compelling case for 'textile as a spatial memory basis', while Laura Mark (University of Newcastle)

presented her work on 'Casting Memory', using jesmonite casts to record the unintended textures and stories within Walmer Yard. These presentations highlighted a move towards practice-based research and the development of new tools to articulate the intangible aspects of lived space.

Future Trajectories

Ultimately, the 'Lived Interiors' symposium served as a critical forum for TRACE's research into narra-

tives, memory, and the livedness of space. By foregrounding the interior as a cultural palimpsest, the event underscored the necessity of a sensitive and narrative-led approach to the design and preservation of interiors. Discussion among participants from universities across Belgium, Italy, North America, the UK, and Greece not only reiterated the subject's cross-cultural relevance but also fostered new connections with the research group and the faculty at large. The conversations initiated within the symposium will inform ongoing research, reaffirming the value of a methodologically diverse approach to understanding and shaping the spaces we inhabit.

Organising committee: Colm Mac Aoidh, Bie Plevoets, Nusrat Ritu, Karen Snykers, Chris Steinbusch, Koenraad Van Cleempoel.

Acknowledgement: The organization of this international colloquium was made possible through the support of the Doctoral School of Behavioral Sciences and Humanities (UHasselt) and the Research Foundation Flanders (FWO)



Image Stefan Gzyl's research on 'architectures of caretaking,' showing an improvised deposit for a migrant's belongings. This highlights the intimate, personal act of preserving a patrimony in the absence of its owner.



Illustrating the theme of 'Charged Heritage,' this photo from Sara Eloy's presentation shows a new generation inhabiting a colonial-era interior in São Tomé and Príncipe. The image highlights the ongoing life within historic spaces, where memory is not preserved but actively lived.



THE POWER OF RECIPROCITY

BUILDING BEYOND BORDERS SYMPOSIUM
HYBRID EVENT, 06-07 FEBRUARY 2025
HASSELT, BELGIUM

→ We live in a world of finite resources, where everything is interconnected. The natural environment, the built environment and its inhabitants are engaged in a constant reciprocal exchange – how we shape our surroundings influences how they shape us in return. Architecture is crucial in this relationship, acting as a bridge between humans and the planet. At its best, it has the potential to create mutual, supportive bonds that sustain our communities while also nurturing the natural world around us.

An architecture built on reciprocity and regeneration focuses on creating a balance where the natural, the built, and the multiple species inhabiting them benefit from one another. It also considers the life cycle of materials – how they are taken from the Earth, used, and ultimately returned to the environment in a responsible way that continues to support life. By embracing this approach, architecture can help us thrive in the interconnected world we all share.

Expanding on the 2023-24 edition of the postgraduate certificate Building Beyond Borders, we reflected on the potential of regenerative architecture and educational practices to generate positive impact, during the third Building Beyond Borders Symposium, with ‘The Power of Reciprocity’ as its baseline. Deepening the conversation on the critical role of architecture in fostering sustainability, resilience, and community well-being, we focused on three key thematic tracks designed to address some of the current challenges and opportunities in regenerative architecture.

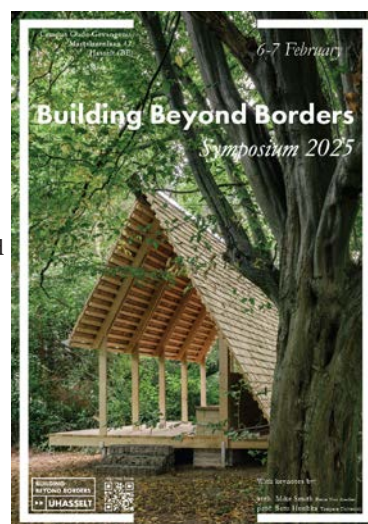
The Design and Construction track explored the intersection of design and building practices within the realm of regenerative architecture and education. We invited submissions that delved into both innovative

and traditional methodologies and tools that foster sustainable building practices. Topics of interest encompassed the use of bio- and geo-based materials, as well as the integration of reused and upcycled materials, all aimed at generating positive environmental and social impact.

The Urban Harvesting track explored the concept of urban harvesting, an approach to reclaiming and repurposing resources within urban settings. We invited submissions reflecting on projects or methodologies that effectively integrated these elements.

The Social Participation explored the human dimension of regenerative architecture, emphasising the crucial role of community engagement and social inclusivity in design processes and education. We invited submissions that investigate case studies and strategies aimed at fostering meaningful participation from diverse stakeholders, catalysing lasting social impact, and cultivating more inclusive and sustainable built environments.

With 150 registered participants from more than 40 countries across five continents and nearly 60 abstract submissions, and 32 paper presentations, the Building Beyond Borders Symposium was an successful closure of the third Building Beyond Borders cycle and opened new perspectives for the new edition starting in September 2025.



‘DEBRIS’ SPRING SCHOOL

MODAVE, BELGIUM 19 - 23 MAY 2025

JOSYMAR RODRIGUEZ ALFONZO, STEFFIE DE GAETANO, WERONIKA KOZAK,
KSENIYA OBUKHOVA, LOUISE MAZET, MARIA GIL ULLDEMOLINS



→ The ‘Debris’ Spring School was a collaboration between our Faculty of Architecture and Arts and the School of Social Sciences, under the guidance of Project Passage. The goal of the Spring School was to set up an interdisciplinary learning platform for researchers and practitioners to collectively explore socio-environmental challenges through the theme of debris. Debris was envisioned to trigger reflection on the various implications of discarding, forgetting, or misplacing and to interrogate how power dynamics and inequality shape the accumulation and management of what society casts aside.

The programme brought together 16 junior researchers and practitioners with different backgrounds in a unique, informal setting, aiming to spark a novel academic and cultural production emerging from living and thinking together. Over the course of five days, participants delved into interdisciplinary research methodologies, explored experimental writing techniques, and forged new connections.



but also to confront the methods remaining unacknowledged – the debris – in order to collaboratively explore how it can transform their practice.

Along with the peer-led activities, the Spring School was opened with a lecture given by The Bureau of Linguistical Reality, a duo formed by artists Heidi

Quante and Alicia Escott, aiming to collaboratively find a language to describe the new experiences brought about by climate change. Following, Sepideh Karami, an architect, educator, writer, and researcher, guided the second keynote during which we prototyped devices of unknowing sites in order to engage differently with the contexts we encounter in our practices. Both keynote sessions were held in a hybrid format, with researchers joining us from Diepenbeek campus. Under the guidance of Maria Gil Ulldemolins, assistant professor of Creative-Critical Research Methods at UHasselt and founder of Project Passage, participants had the opportunity to experiment with writing approaches throughout the duration of the school. In order to engage with the debris of academic writing, we worked to redefine concepts shaping our practices.

During participant-led workshops, we delved into untested methodologies, wasted tools, and side-tracked thoughts. We engaged in mapping practices, deep reading, daydreaming, walking, and listening. We collected, fermented, and digested. We attempted to retrace lost landscapes, connect with more-than-humans, and reflect on our diasporic identities. We reworded our thoughts, rethought official narratives, and divined different futures. Thanks to the unusual format of the School, thoughts continuously circulated, seeping into daily activities, and the debris gathered from the workshops accumulated into unforeseen constellations. To conclude and share the experience of the Spring School, an open afternoon was held on the last day, and participants will soon collaborate on a joint publication, synthesising their learnings.



CIRCULAR ARK AWARD

→ The Circular ark award aims to highlight the possible different perspectives on sustainability at the faculty of architecture. The selected student or colleague presents the sustainability qualities of the selected work. This laureate chooses a successor and presents an object representing the work.

Jo Klaps presents a printed connector to first laureate Leen Vansteenkiste. It is printed in polylactic acid, which is biodegradable, biocompatible and produced from renewable vegetable raw materials, in this case corn starch.

With the custom-made connector, Jo Klaps succeeds in connecting residual and surplus materials.

CIRCULAR ARK AWARD

A REFLECTION BY FIRST LAUREATE
LEEN VANSTEENKISTE

A description of the first selected project and the nomination of the second selected project:

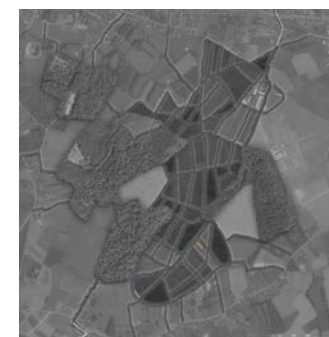
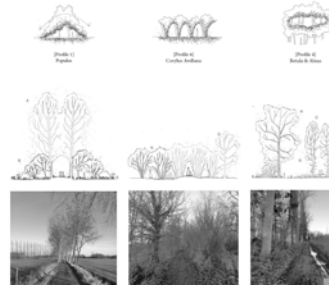
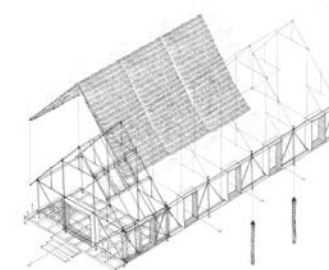
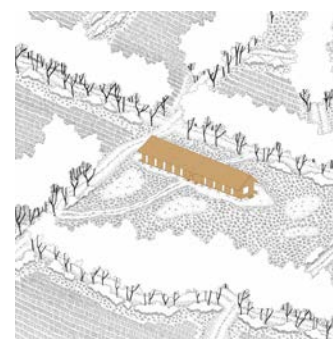
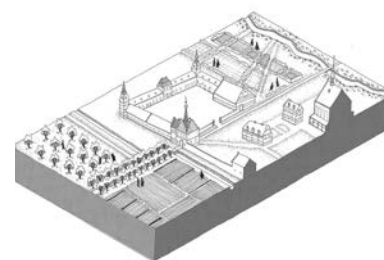
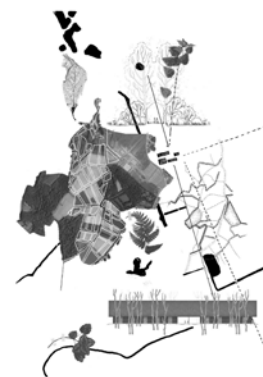
The abbey of Herkenrode has a rich history amid its landscape. A former bocage landscape consisting of various small landscape elements was managed by multiple farms on behalf of the abbey, supporting the landscape's productivity and ecological diversity. Today, the landscape is subject to spatial fragmentation and ecological degradation. Urbanisation and the increased scale of agriculture have pressured the current landscape. The Herkenrode Forests – a collection of fragmented forests that once belonged to the abbey as a whole – suffered from this complex spatial transformation. These centuries-old forests lack a resilient landscape that can withstand further degradation.

How can re-introducing a productive bocage landscape operate as an act of repair in the current fragmented landscape of the Herkenrode Forests? To protect and repair the Herkenrode Forests, this project is conducting research through design into the historic bocage landscape around the abbey of Herkenrode. Through fieldwork and drawings of landscape sections, this project aimed to identify and portray the remnants of an old, productive bocage landscape. Local species – collected in a herbarium – formed the components for experimenting with re-designing landscape profiles, through re-imagining their resilience and productivity. These

re-designed profiles aim to introduce a spatial framework for the Herkenrode Forests: a productive bocage landscape that operates as a more resilient and connecting figure.

During the design process, a renewed, productive bocage landscape emerged by layering the designed profiles on top of the current landscape palimpsest, connecting the fragmented plots of the Herkenrode Forests. Experimenting with landscape profiles is realised through attentively designing with the current landscape elements (local species, slow roads, waterways, the soil, etc.). During this process, architecture operated as a catalyst:

The landscape of the abbey of Herkenrode was characterised by demountable half-timbered barns that facilitated the cultivation of the area on behalf of the abbey. To enable the repair of the landscape, the project introduced the design of a nomadic barn. Designed with local species of the Herkenrode Forests and detailed with demountable joints, this nomadic barn enables the transition from the current fragmented landscape to a more connected landscape, by moving across the landscape and facilitating the program of 'working-with' and 'learning-about' the landscape. When the Herkenrode Forests gain more resilience through the introduced landscape transition and the facilitated fieldwork, the barn moves to another location, supporting the repair of the next fragmented landscape.



I would like to pass the Circular Ark Award to Estée Scavone, Ruth Ubachs, Amber Vandezande and Jarne Vanhees for their project 'Wijk wordt TUINwijk'. In the seminar Stadsmaken, where their project took shape, the focal point of the semester was 'Design with Soil': a more-than-human actor that is too often neglected in spatial planning and design processes. With Zwartberg (Genk, BE) as a case study, Estée, Ruth, Amber and Jarne used fieldwork, observations, a soft atlas and research through design to map and visualise the garden city's sustainable practices in relation to the local soil. Together, they designed a toolbox for the neighbourhood's inhabitants to support them in sustainable gardening initiatives, strategies to take care of rainwater and soils, ideas to become more self-sufficient and ways to strengthen community building while supporting the above. By archiving, re-designing, and visualising the current caring soil practices of the garden city, they experimented with making intangible - yet very situated - practices more tangible and applicable.

They approached the soil as not only the foundation for the built garden city, but also for everyday life happening on and especially in the soil. The project 'Wijk wordt TUINwijk' delved deeper into the matter of soil, learned from relations between humans and soil, and designed with the soil towards a more caring, resilient and sustainable garden city.

MODÆL STATISTICS

A REFLECTION ON 'MODAL SHIFT' IN COMMUTING THROUGH A SIMPLE EXERCISE IN MODEL BUILDING

IWERT BERNAKIEWICZ & RESPECTIVE FIRST BACHELOR STUDENTS

Since 2013 a simple exercise in model building provides us with basic statistics regarding commuting modes, car-ownership, housing volume and type of where our first bachelor architecture students live. This year's 'model statistics' regarding commuting are quite sobering: 20% of our first year architecture students live in dormitories and of the 80% of first-year architecture students which commute, 56% come to campus by car and 40% by public transport. This is the second-highest use of cars since we started compiling these statistics. Car use thus has only increased over the past twelve years. In 2024, it is 10% higher than the average of the previous eight years. Public transport on the other hand has never been so slow. The average speed is 23 km/h, compared to 30 km/h in previous years (also slow, but still faster than cycling). Public transport use has also fallen to its second lowest level ever. A quick, rough and imperfect interpolation of this data tells us that the students of our faculty travel roughly 1.8 million km/year by car (about 454 tonnes of CO₂ equivalent), we don't dare to scale that up to the university as a whole. Public transport users emit 34 tonnes for an average of 1.2 million km/year, while loosing up to 112 hours of (study) time/year/student on average, equalling four study credits in time, compared to the car users or dormitory students. Thus there certainly are easy and significant gains to be made through a sustainable transition and a modal shift, providing a great spectrum of improvement for students as well as society and our environment.



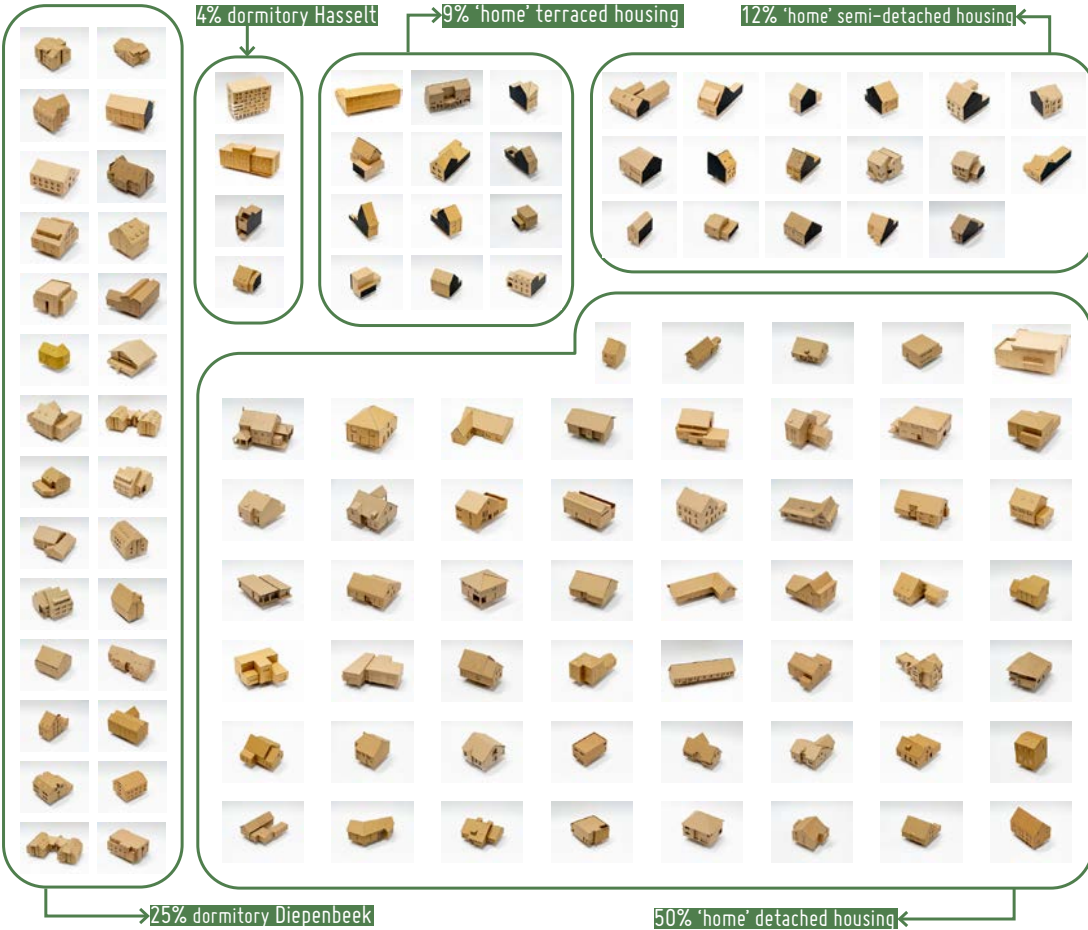
A CROSS-SECTIONAL OVERVIEW OF THE ENVIRONMENT IN WHICH OUR STUDENTS LIVED IN 2023

ARCHITECTURAL DRAWING 1A: EXERCISE 1

first bachelor architecture 2023-2024

info: iwert.bernakiewicz@uhasselt.be

Build a scale model of your own home or student accommodation using recycled brown corrugated cardboard on a scale of 1% (1/100). A shared wall or retaining wall is indicated by a black area. Write the following information on the bottom of the model: your name, home/student accommodation, postal code, distance to campus, travel time, number of residents, number of cars, year of construction. Take a photo of the model in your hand in front of your home/student accommodation.



observation 1:	14% of the students lives/studies in an 'urban environment' during the week (terraced housing);
observation 2:	86% of the students lives/studies in a 'rural / detached environment' during the week;
observation 3:	29% of the students lives/studies in a dormitory or student housing (4% in Hasselt, 25% in Diepenbeek);
observation 4:	of the commuting students 4% lives in NL, 15% in VL.Brabant, 10% in Antwerpen, 72% in Limburg;
observation 5:	the 71% commuting students commute each day an average of 29km in 43' single or 1,5h/day commuting time;
observation 6:	48% by car (32km, 35' single, 56km/h), 43% by Public Transport (av. 29km, 58' single, 31km/h), 9% by (motor)bike (4,5km, 13' single, 20km/h);
observation 7:	for Public Transport the commuting time is on average 2 hours per day, by car it is 70 minutes;
observation 8:	the average family size for the commuting students is 4,21 persons, per dormitory an average of 32 students;
observation 9:	per 'commuting student' there are on average 2,44 cars per family (0,58 cars per inhabitant);
observation 10:	per student house / dormitory there is an average of 7,15 cars (0,22 cars per inhabitant);
observation 11:	87% of the houses and dormitories have a 'classic pitched roof', 13% a flat or round roof;
observation 12:	the area of a dormitory room is circa 25m ² /inhabitant, for the houses it is circa 64m ² /inhabitant;
observation 13:	that is 44m ² for terraced housing, 50m ² for semi-detached and 70m ² for detached housing;
observation 14:	the dormitories have an average age of 24 years, the housing has an average age of 37 years;
observation 15:	that is 68 ^{years} for terraced housing, 38 ^{years} for semi-detached housing and 31 ^{years} for detached housing.



RETROVISION VISIT #4

EXPLORING BRUSSELS. ALUMNI GUIDE OTHER ALUMNI THROUGH THEIR PROJECTS IN BRUSSELS. THANKS TO THE GUIDES KANA ARIOKA, NIELS DUJOURIE, BEA GEBOERS, JASPER GORIS, JO KLAPS, ROGER VERVOORT AND ALL OTHER ALUMNI PRESENT.

**zaterdag
19 OKTOBER 2024
RETROVISION VISIT
BRUSSEL**



ALUMNI





At the end of the academic year, alumni Bart Appeltans and Cérina Marchetta presented the first edition of the A-Quiz. The concept is very simple: an evening where former students, current students, sponsors and colleagues meet during a light-hearted evening full of fun, in a unique setting that we create on our agora. It was a great event with lots of people who are

fond of our faculty. Forty teams of four people competed for fame and fantastic prizes. We would like to thank everyone who made this evening possible: students, alumni, lecturers, colleagues from the secretariat, our sponsors, our presenters and, above all, Danny Windmolders for his years of dedication and pioneering work. Roll on the next edition!



A FAREWELL TO THE TANDEM

JO JANSSEN

&

DANNY WINDMOLDERS

In 2012, Jo and Danny from the second Bachelor AR design studio began working closely with each other within the Faculty of Architecture and Art (then still known as Provinciale Hogeschool Limburg). From there, activities were expanded to promote knowledge development and collaboration between students and alumni, with the aim of bringing the professional field and education closer together. In 2016, Hasselt University introduced the semester system in its bachelor's programme. Jo and Danny saw this as an opportunity to optimise the content structure of the bachelor's programme. In close consultation with the OMT and colleagues from the design studios, six themes were identified, which cumulatively tie in with each other. In chronological order, these themes are: Concept, Context, Typology, Programme, Structure and Materiality, visualised in diagrams with ellipses. These concepts form the basis of the exercises (per theme) and the projects.

Activities initiated by Jo and Danny alongside the Design Studio 2Bachelor within the Faculty include:

Tutor 2 Bachelor Architecture Jo and Danny were also responsible for tutoring in the bachelor's programme and supervised these Master's students, whose tasks included supporting and inspiring 2Ba students, debating housing issues, reflecting on the juries, assisting with exhibitions, etc. Three to five students enrolled for this each year. As with the international competitions, it has become an extra-curricular subject.

AHK In 2013, discussions were initiated with a number of alumni about alumni involvement in the Faculty. These discussions resulted in the ArchitectenHuisKamer (AHK), with the aim of organising a series of 'out of the box' activities where alumni, students, lecturers and professionals can meet and exchange information on topics related to the professional field.

International competitions MCH The Multi Comfort House Competition (MCH) is an international architecture competition in which 2,200 students from 35 countries participate each year. Teams (2 to 3 students) first presented their designs at national level, after which the winners were invited to present their designs to an international jury in the city where the assignment was set, including Gaziantep, Astana, Brest, Madrid, Dubai, Milan, Paris, Warsaw and Lisbon. Since 2014, there have been eight entries, seven of which won the national prize.



UH MCH 2015, ASTANA, KAZAKHSTAN: MICHELLE VROLIX, LIEN RASKIN, MARIE FRIONI, NATHALIE KAVSE, ROBBE DE GEYNDT & PHILIPPE BREELS



WIKI-HOUSE AT KUNSTTOUR MAASTRICHT, 2014

Wiki-House As part of the exhibition 'Atelier à Habiter 2013-2014', an initiative of Z33, eight 2Ba students were commissioned to design a WikiHouse. WikiHouse is an open-source construction kit developed by oo architects, based on the idea that modest housing should be available to everyone. For students, this was an opportunity to realise a full-scale design according to the principle of 'think-do-test'. The WikiHouse was constructed at Z33 and rebuilt at the Faculty, the UHasselt agora and during the Maastricht Art Tour.

Workshop Emilio Tuñón

The workshop 'The Untouchables' was organised as part of the Francqui Chair 2015, awarded to Professor Emilio Tuñón Álvarez. Jo, Danny and Jan Vanweert were responsible for the intensive preparations. Thirty-three bachelor's and master's students were given the opportunity to conduct design research into the transformation of Mies van der Rohe's 'untouchable' Farnsworth House during a week-long workshop supervised by Emilio Tuñón, Carlos Martinez de Albornoz, Jo and Jan. During this week, Emilio Tuñón also gave two lectures.



'THE UNTOUCHABLES': PRESENTATION MOMENT OF THE 'FRANQUI WORKSHOP' WITH EMILIO TUÑÓN

Meet & Greet / A-quiz Danny, supported by Jo, has worked tirelessly to take alumni activities to the next level. In addition to the 7x7 and the AHK, there were the return moments, with the {fragments} edition presentation, the legendary Meet & Greets and, in 2025, the first edition of the A-quiz. The A-quiz was an excuse for mutual networking: students, alumni and lecturers formed teams and tested their knowledge against each other (see pages 122-123).

Exhibition CCHa During the academic year 2024-2025, Jo and Danny also had the privilege of curating the exhibition Wonen-Plus (see pages 128-129).

← **Alone, you can never achieve what you can achieve as a team. Jo and Danny initiated and carried out the extra tasks with great enthusiasm and inspiration. This allowed them to build a special bond with the students.** Therefore, in closing, a word of thanks from Jo and Danny:

"We would like to thank the many students we have had the privilege of guiding on their journey through their studies, as well as the students who assisted us and were always willing to lend a helping hand. We also like to thank our many colleagues for the wonderful collaboration we have enjoyed over the years. Many thanks also to the secretariat and those responsible for the 'maakLab', and to those who were always there for us. We will greatly miss the warmth that prevails within the faculty!"



WOONSTRAAT 7x7

A CRITICAL REFLECTION

EDITION #05 | PEGGY WINKELS, JULES KELLENS, JASPER GORIS, GILBERTE CLAES, KRISTOF BENAETS, DORIEN KOTERBA, KRISTOF RIBUS

EDITION #06 | MARIE CORNOEDUS, JORD LINDELAUF, TARYN TRAEST, ROEL DE RIDDER, INGE CLAUWERS, EVA VANHEUSDEN, PIET VERHEYDEN



REFLECTION / ALUMNI

In the 2024-25 academic year, two editions of Salon 7x7 were organized. In this event, seven alumni each share their perspective on a first living experience, residential design, or the design of a living environment in just seven minutes. The moderators were Jo Janssen, Tim Vekemans, and student Ilana van den Broek, who provided inspiring introductions, facilitated audience interaction, and led lively debates.

The fifth edition of this initiative took place on November 28, 2024. The alumni speakers for this edition were Peggy Winkels, Jules Kellens, Jasper Goris, Gilberte Claes, Kristof Benaets, Dorien Koterba, and Kristof Ribus, who presented unique stories and insights. The key themes of this edition were 'creativity, perception, and experiences', covering scales ranging from the large, such as the Hasselt Green Boulevard, to the scale of buildings, interiors in direct relation to their surroundings, and even the scale of everyday objects.

The alumni speakers for the sixth edition were Marie Cornoedus, Jord Lindelauf, Taryn Traest, Roel de Ridder, Inge Clauwers, Eva Vanheusden, and Piet Verheyden.

The speakers' experiences were highly diverse, ranging from landscape and urban planning, transformations, and international study/work experiences to materialization in relation to objects, socio-civic engagement from a government perspective, and the adoption of a theoretically critical stance.

Both editions took place in the parquet hall of the CCHa, on the occasion of the 'Wonen Plus' ('Living Plus') exhibition.

The exhibition is structured around student projects on the theme of 'Living'. The primary design tool used was models, which were exhibited in large numbers. The scenography was developed in close consultation with Architectuurwijzer and the Faculty of Architecture and Arts by Mr. York Bing Oh. The layout of the exhibition space was based on the typology of a 'Room in a Room'. With 150 attendees – including alumni, students, and teachers – it was an evening of engaging lectures, intriguing designs, and valuable networking.

SALON 7 X 7 WONEN, EEN KRITISCHE REFLECTIE



28 NOVEMBER 2024 19.00 EDITIE 5
WOONSTRAAT

Binnen de ontwerpstudio's doen we al jaren aan onderzoek rond het thema wonen. Wonen is een permanente behoefte van de mens, en daarom is het een blijvend thema binnen de Faculteit Architectuur en Kunst. Dit heeft ondermeer geresulteerd in een "WoonStraat", een initiatief van Jo Janssen, Danny Windmolders en Tim Vekemans. In de WoonStraat verzamelen we een compilatie van de boeiendste ontwerpen in een levend archief. De WoonStraat is een ruimte in de Faculteit Architectuur en Kunst waar we samen willen dialogeren over wonen, met studenten, docenten, alumni en ook met stakeholders die actief zijn buiten de muren van de Faculteit.

Onder de titel '7 x 7 wonen, een kritische reflectie', willen we jaarlijks 2 keer een salongesprek / mini-expo houden, waarvoor 7 alumni uitgenodigd worden. De alumni reflecteren over hun (eerste) wonen. Het 'wonen' zien wij als een ruim begrip in de vorm van 'huisvesten' en is niet noodzakelijk een (eigen) woning. Tijdens het gesprek lichten de exposanten in 7 minuten hun presentatie toe.

Ter gelegenheid van de expo Wonen PLUS, een samenwerking met Architectuurwijzer, verhuist de vijfde editie van de 7x7 naar het Cultuurocentrum Hasselt. Afspraak op dondag 28 november 2024.

Locatie CCHa/Cultuurocentrum Hasselt, Kunstlaan 5 Hasselt
19.00 - 19.30 uur ontvangst in de 'kleine parkezaal' [eerste verdieping]
19.30 - 20.30 uur toelichting exposanten / gesprek over 'wonen'
20.30 uur netwerkbijeenkomst en bezoek aan de expositie WonenPlus

WoonStraat: <https://sites.google.com/uhasselt.be/woonstraat/homepage>

Inschrijven voor deze activiteit via de link: <https://www.uhasselt.be/7x7>



SALON 7 X 7 WONEN, EEN KRITISCHE REFLECTIE



06 MEI 2025 19.00 EDITIE 6
WOONSTRAAT

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Locatie CCHa/Cultuurocentrum Hasselt
19.00 uur ontvangst in de 'kleine foyer' [eerste verdieping]
19.30 uur toelichting exposanten / gesprek over 'wonen'
20.30 uur netwerkbijeenkomst en bezoek aan de expositie

WoonStraat: <https://sites.google.com/uhasselt.be/woonstraat/homepage>

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EXHIBITION 'WONENPLUS'

A CRITICAL REFLECTION

EXHIBITION AT CCHA, KUNSTLAAN 5, 3500 HASSELT

IN COOPERATION WITH ARCHITECTUURWIJZER, CURATED BY JO JANSSEN & DANNY WINDMOLDERS

SUPPORT: TUTORS 2 BA AR, DŌM COLLECTIV, IWERT BERNAKIEWICZ

Housing is a fundamental human need, and the house is one of the oldest reasons for building. The meaning of the home for people has shaped communities and given expression to cultural identity. Living is in a permanent state of evolution, and is therefore a permanent subject of research and fascination for students and architects alike. The theme of housing forms the basis of the design studios at UHasselt, Faculty of Architecture and Arts. In the design studios, students are challenged through design assignments to research: thinking, making, learning, experiencing, and analyzing. The projects that are generated from this process are inventoried and analyzed. Generating output based on design-based research within the design studios offers an enormous potential for knowledge, new insights, and typologies related to living.

One of the changes in contemporary housing evolution is ‘working from home,’ one of the fastest-growing job markets in our society. This means living combined with working is becoming increasingly important as our ‘natural’ environment in our daily lives.

On the one hand, our radius of action is expanding due to the different modes of travel becoming more accessible and easier. On the other hand, because of working from home, our radius of action will increasingly center around one central point, and less between two points (where I live and where I work). Not only the home itself, but the entire immediate living environment will evolve.

The WonenPLUS exhibition featured models from both the archive and recent designs from the Faculty of Architecture and Arts. During the exhibition, two editions of ‘Salon 7x7 wonen, een kritische reflectie’ (‘7x7 living, a critical reflection’) took place, which provided a supplement and extra depth to the theme of WonenPLUS.



WOONSTRAAT STREETTALKS

A CRITICAL REFLECTION

STREETTALK #017 | T.O.P. OFFICE ANTWERP IN CONVERSATION WITH TIM VEKEMANS & JO JANSSEN



StreetTalks is an online lecture series that uses a one-on-two conversation format to make the topic of living and housing discussable. The goal is to find insights to inspire the daily design of tomorrow's living spaces. The series features work by students, teachers, and external architects from the Euregio region and is part of the Woonstraat initiative.



In May of the 2024-25 academic year, an on-location recording of StreetTalk #017 took place at the T.O.P. office in Antwerp. Tim Vekemans and Jo Janssen spoke with Luc Deleu and Isabelle De Smet about their involvement in the restoration of Le Corbusier's Maison Guiette in Antwerp and their fascination with his body of work.

<https://www.uhasselt.be/streettalks>



NEGOTIATED (OP-)POSITIONS

LIVE PROJECTS

In a Live Project, students and supervisors, together with designers, residents, policymakers, and associations, reflect on the spatial transition of a specific place or issue by 'making' something together on-site. A Live Project always starts from the spatial question of an external 'client'. The students' learning process, therefore, integrates the negotiation of the project's output, timing, and budget. The client thus co-manages the project – in person and in real-time – and goes through their own learning process, which leads to a broader insight into their own initial question.

In the 2024-25 academic year, six Live Projects took place during the first two weeks of the academic year in Genk, Houthalen-Helchteren, and Hasselt, each with a specific final outcome. Students worked on the social and functional relationships between the school grounds of Don Bosco and the community project around De Pastorie in Helchteren. In Houthalen, this was done with the Inspirocollege and its surroundings. In both cases, sustainable mobility and multiple-use space became the focus of negotiations with all stakeholders in the area. Other students, together with teachers, parents, and local residents, investigated the future of mobility in the Klim-op and De Biekorf kindergartens and primary schools, located a stone's throw from each other, where both

individual solutions and possible synergies were explored through design. In Genk, they became archaeologists of the present, inventorying the local flora in the allotments in Zwartberg, and they took a mobile studio into the Waterschei neighborhood to map the relationship between space use, social diversity, and ambient noise.

This academic year, for the first time the international Master of Adaptive Re-use also participated in the Live Projects, alongside the regular students from the Master of Architecture and Interior Architecture. They worked on public space and activating vacant retail properties in Hasselt, using a vacant property occupied by the social-artistic collective The School as their base.

SUPERVISORS:

LIESBETH HUYBRECHTS, LIESE MERTENS, PETER FIRMAN, PETER PRINCEN, FRANK VANDEN ECKER

RESEARCHERS:

STEFFIE DE GAETANO, JOSYMAR RODRIGUEZ ALFONZO, ANKIT KUMAR SINGH, CIS SCHRAEYEN

PARTNERS:

STUDIO NOORD-ZUID LIMBURG, DE WERKVEN-NOOT-SCHAP, MAAT ONTWERPERS, 51n4e, GEMEENTE HOUTHALEN-HELCHTEREN, BURGERCOLLECTIEF DE PASTORIE, DON BOSCO HELCHTEREN, INSPIROCOLLEGE, LAGERE SCHOOL DE BIEKORF, KLEUTER-SCHOOL KLIM-OP, LAGERE SCHOOL DE LAKERBERG, KLEUTERSCHOOL DE KLEINE REUS, STAD GENK, JWW GENK GIGOS.







MEMORY AS A DESIGN STRATEGY

TUTORS: KOENRAAD VAN CLEEMPOEL, KAREN LENS, MALINDE VALÉE, ISA LEEMANS, ZEYNEP SELVI

In the Genius Loci seminar, we explore memory and the qualities of a place as part of the design process. First-year master's students do this by 'reading' and 'translating' a painting and a construction detail from an adaptive reuse project of their own choice. Often, the process is more important than the final outcome. For the second-year master's students in architecture, the reading was based on the repurposed Castelvecchio in Verona by Carlo Scarpa. Three solid wood models of a fragment and one tapestry attempt to read and translate the qualities of that place.

exercise a: 1ma ar & iar

1. Reading and Translating a Painting / The student chooses a painting that speaks to them personally, initiating the first phase of the process: reading the visual and emotional aspects of the image—its composition, the balance between elements, use of color, light-dark contrasts, and overall atmosphere. At the same time, they examine the underlying meaning of the work: what emotions, stories, or ideas is the artist trying to convey? What symbolism might be hidden in the details? This process calls for a calm and reflective approach. The student is not only to observe external features but also to feel what the painting is trying to communicate. Empathy is essential here, as the painting is not just an object to study but a living dialogue between artwork and viewer. Following this comes the challenge of translating the painting. Rather than merely copying it, the student is expected to reinterpret the painting through a gentle intervention. This intervention might involve a change in composition, color scheme, materials, or concept, but must always remain respectful of the essence of the original piece. The translation should be subtle yet meaningful, offering a new perspective on the existing painting while preserving its core.

The aim of this task is not only to develop technical skills but more importantly, to learn how to read, interpret, and transform visual language as a designer or artist. Reflection and creativity go hand in hand here.

2. Dialogue with a Construction Detail /

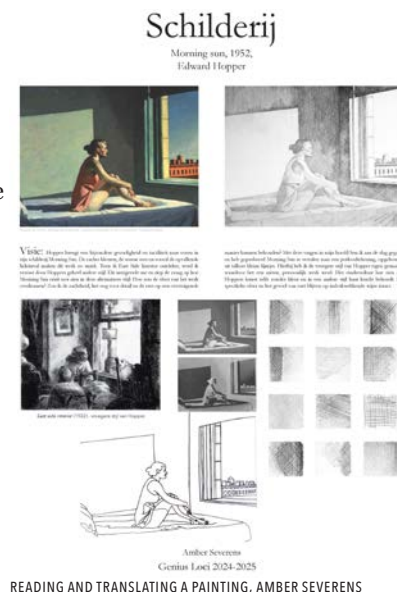
The second assignment shifts focus from a work of art to a specific architectural detail within an adaptive reuse project – where old and new meet. The chosen construction detail is both a technical and aesthetic intersection.

The student investigates this detail in relation to the larger architectural context: how does it function, and how does it reflect the architect's vision of integrating old and new?

The detail is not just a technical component but also an expression of design choices and aesthetic principles. At this stage, students learn how careful analysis of construction elements can uncover deeper conceptual layers. They are not only asked to study how materials and structures come together functionally, but also how they communicate with space, light, and the building's historical context.

The student then selects a medium to visually translate this construction detail. This might be a handmade drawing, a digital rendering, a model, or a collage. The chosen medium should not be arbitrary – it must reinforce the meaning and interpretation the student gives to the detail.

The visual presentation aims to translate the complexity and intentions behind the architect's work.



exercise b: 2ma ar

Carlo Scarpa's Intervention in Castelvecchio (1956–73), Verona.

The subtle and tactile dialogue between past and present in Carlo Scarpa's work (1906–1978) was the starting point for the second-year master's exercise. The central question was: How can we depict the layered nature of his interventions in Verona's Castelvecchio in a meaningful way, making the tangible qualities of his work visible? This question led to the creation of three hard wood models and one tapestry.

Scarpa's design philosophy works through layering: he adds modern elements to traditional architectural forms with exceptional sensitivity to materials and detail. This interaction creates not only physical structures but also an emotional and conceptual dialogue between historic and contemporary contexts.

Scarpa viewed buildings as living entities that, through new additions, continue to converse with their past – blurring the boundaries between old and new without losing identity. His designs stand out for their sensitive treatment of location and historical context. Every new element is carefully weighed to create intrinsic harmony with the existing setting. His interventions at the Museo di Castelvecchio in Verona, a long-term project between 1959 and 1973, demonstrate a masterful ability to build a dialogue between medieval architecture and contemporary additions. His work enriches the building and adds layers that spark a sense of wonder.

The tapestry illustrates the castle's footprint within Verona's urban fabric, but more importantly, it tells the story of a gentle, subtle presence.

These tangible qualities are carried forward into the three solid wood models, crafted from oak, walnut, linden, and meranti. They depict three specific locations:

1. the corner with the equestrian statue,
2. the enfilade on the ground floor of the exhibition space, and
3. the split wall with inset windows.

The slow process of making and the attention to detailing closely align with Scarpa's design philosophy.



More than architectural precision, the models and the tapestry aim to express Scarpa's intention to create a unique, sensory space – a space made possible only through the tension between historical layers and his interventions. This interplay of time, space, and material has inspired us this semester to explore the potential of adaptive reuse.

→ CIRCULAR BUILDING Research Seminar

TUTORS: GRIET VERBEECK, PEGGY WINKELS, RAFAEL NOVAIS PASSARELLI, ELKE KNAPEN

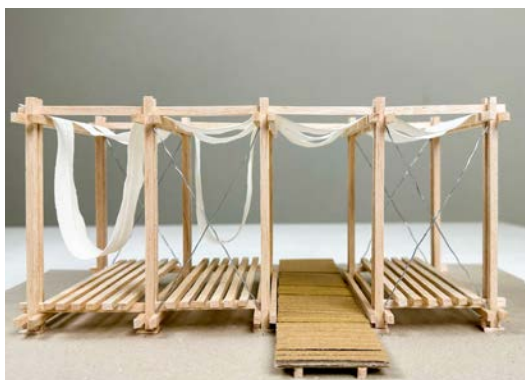
The awareness of finite resources, and planetary destruction through overconsumption, and the need for social justice, calls for a mindset shift, also within architecture. This shift is essential to create a good quality of life for everyone within the planet's limits.

Designing with sufficiency in mind and embracing regenerative building are the guiding principles in the Circular Building Research Seminar. Through theory, experimentation, and design-based and hands-on research, students are challenged to sharpen their critical thinking, knowledge, and skills and to reflect on the ecological impact of what they design and build.

In the fall of 2024, students first analysed a number of completed projects that claim to be sustainable, caring, and circular. Then, they explored the possibilities and challenges of designing and building with limited resources and with mycelium.

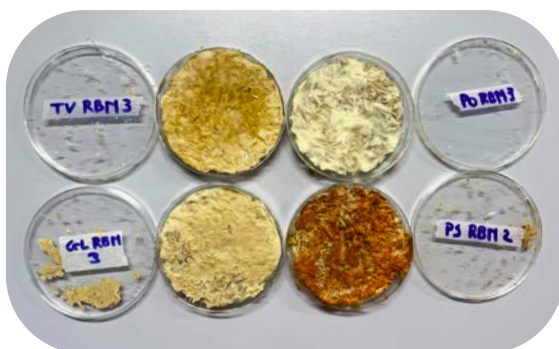
Habitaculum ed.2 – designing for reuse

The students designed and built three temporary small-scale spatial entities that were exhibited at the Diepenbeek campus, and that had to be fully disassembled after the jury, with little or no damage to its components. For this 2nd edition they could use the recovered components from the edition 22/23, keeping in mind that a new group of students will have to fulfil the same assignment in 26/27, with what is recovered from this edition.



Exploring mycelium

Through a material driven research by design students explored the opportunities and challenges of designing with mycelium. Four different types of mycelium were tested, with experiments on shape, colour, size of hemp particles and sterility. This resulted in the design of a lampshade.

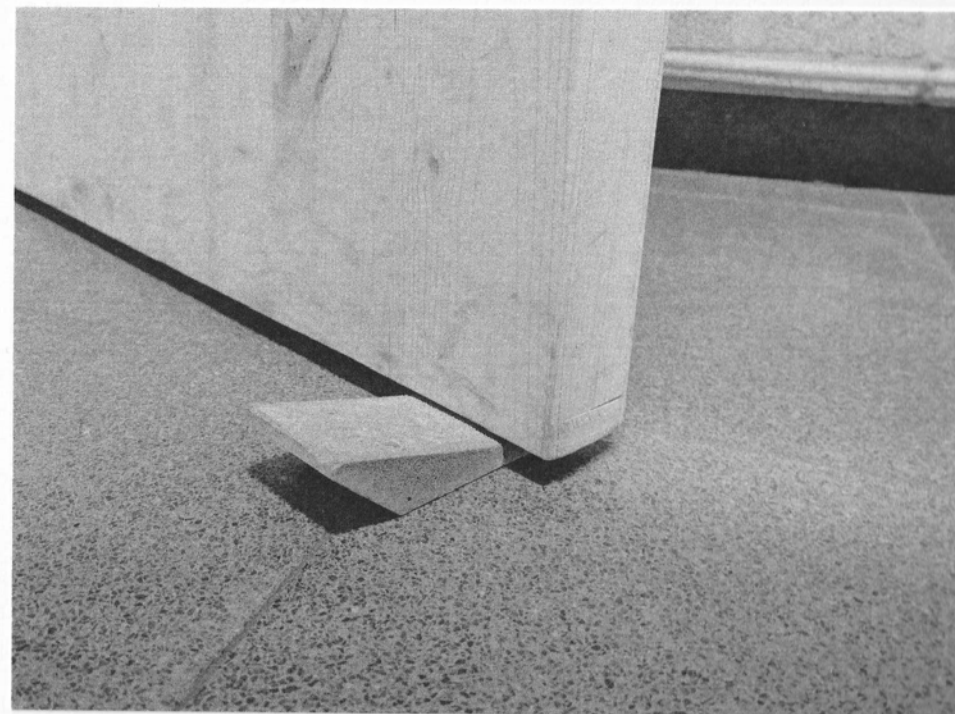
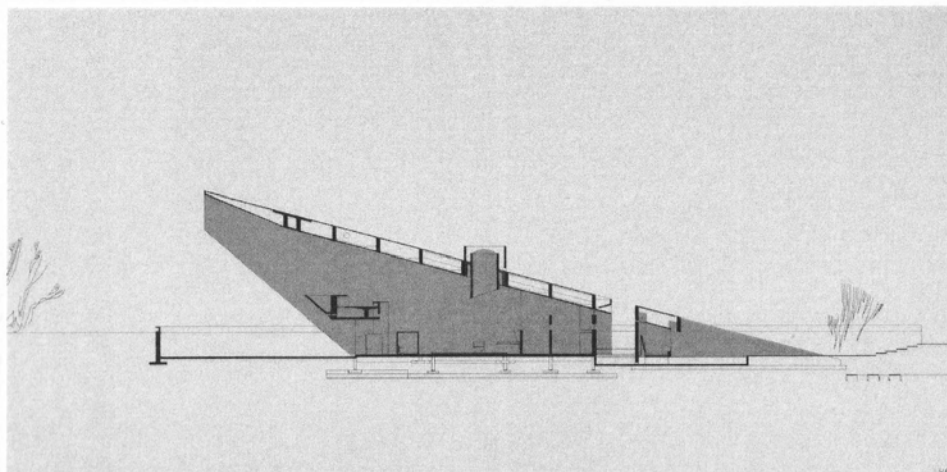


Students:

1MAAR: Bongaerts Rayna, Claes Yarne, De Smet Connor, Doyen Elias, Driessen Daan, Gielkens Evelynne, Hendrickx Liza, Houben Jorien, Loodts Joppe, Martens Kato, Neyens Rens, Raskin Britt, Vandekerckhof Tineke;
1MAIAR: Thijs Noah;
2MAAR: Daems Jade, Heremans Caro, Loenders Senne, Meertens Lara, Palmaers Jasmine, Pauwels Britt, Simons Sara, Van Bijlen Marthe.

In the Passage-seminar, we investigate how contemporary and historical artistic practices in various media can be critically used in the analysis, design, and communication of (interior) architecture. Artistic practice and artistic research are used as valuable lenses for the design assignment, but also, in a broader sense, as tools to explore alternative ways of living, dwelling, and knowing.

This year, among other things, students found a crocodile hanging in a chapel and marabou standing on a toilet seat, used a deep faking of deep history to analyse a site, explored the aesthetics of the nuclear age and the scenography of drinking a cup of coffee, discovered how messy drawing with charcoal can get, and made collages rhyme with Belgian bricolages.

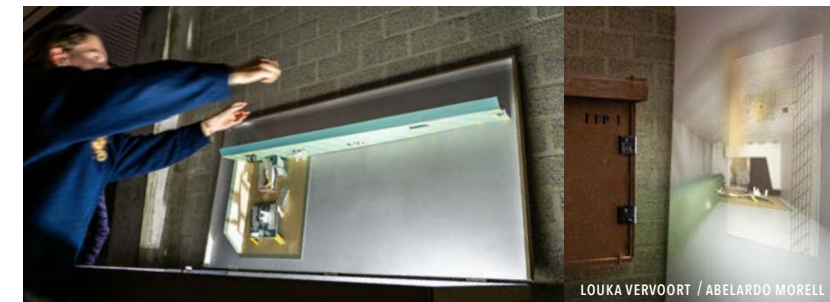


Posters remain one of the most effective visual communication tools for promoting events, especially art and architectural exhibitions. When announcing an exhibition showcasing architectural models, a well-designed poster can capture attention, convey essential information, and spark curiosity among potential visitors. Firstly, a poster serves as a visual invitation that encapsulates the theme and essence of the exhibition. For a showcase of architectural models, incorporating high-quality images of some of the most striking designs can immediately communicate the character of the event. This visual appeal invites viewers to pause, engage, and explore further. Secondly, posters offer a concise summary of key event details. A clear, bold layout that includes the exhibition's title, date, time, venue, and any highlights ensures that information is absorbed quickly and effortlessly. This clarity helps to maximize attendance and minimize confusion. In addition, the artistic elements – typography, color scheme, and composition – play a critical role in setting the tone. For a modern architectural showcase, clean, minimalist designs often resonate best, aligning with contemporary aesthetics. Conversely, a more traditional exhibition might benefit from classic typography and muted tones.

The poster announcing the results of TACTICS for the academic year 2024–2025 transforms these principles into a visual landscape, mounted prominently on a pillar within the Faculty. It presents a world in which student projects emerge organically – sometimes subtly, sometimes as bold, machine-like presences. This landscape is neither minimalistic nor exhaustively explanatory. Instead, it offers a sweeping vista of a semester-long exploration in which students from various academic tracks engaged in the act of constructing landscapes through model-making and representation.

Each student connected with a living artist – some close to architecture, others far from it. Through a process of careful observation, interpretation, and personal reflection, the students produced work that was both inspired and deeply thoughtful. The surreal, narrative-rich worlds of Joost Swarte, the tactile poetics of Giuseppe Penone, the structural humanism of Aldo van Eyck, and the disciplined graphic sensibility of Otl Aicher or Jan Dibbets all made their way into the students' imagined landscapes. The lines of Josef Albers squares become pyramids of a lost civilization and Damian Ortega's exploded views are the starting point for a cyberworld.

Representing these figures demanded storytelling. How do you depict a landscape through the eyes of a guide who walks beside you, whose world informs your own creation? With the writer Haruki Murakami, one student envisioned a landscape from the depths of a well – an entry point into the layered world of Japanese architectural thought. Another student explored the inner sanctum of a forgotten monk-architect, Dom Hans van der Laan, imagining a future where his spatial logic and number theory are rediscovered. The core message for the students was to incorporate their own emotional responses into the landscapes they built, always guided by the spirit of their chosen artist or architect. Connections between artists are ways to explore this core. The work of Abelardo Morell resonates with the early thinking of Rem Koolhaas and the sleeping towers in a bed are cleverly connected with the idea of the camera obscura. Other 'body metaphors' were omnipresent in the careful analysis of the work of Fritz Kahn and this generates in clay a landscape of machinerie. The overall result by the students was a powerful fusion of personal narrative, model-making, and creative companionship. Displayed on tables of 60 by 120 cm, these works offer both homage and innovation, intimate portraits of landscapes shaped by imagination, craft, and thoughtful design. This poster, like the models it represents, is not just an announcement, it is a reflection of a collective journey. It invites viewers to enter the landscape, to walk alongside these invisible mentors, and to see architecture not just as form, but as story, memories, and possibilities in space and time.



The Stadsmaken seminar 'Design with Soil' invited the students of the 1 and 2MA to engage with earth as a common ground for designing the sustainability transition of the garden city of Zwartberg, Genk. Together, under the guidance of Prof. Liesbeth Huybrechts, Barbara Roosen, Josymar Rodriguez and Steffie de Gaetano, through the lectures of Bert De Roo (HoGent) and Pierre Verraes (Witteveen & Bos), and in exchange with the KULeuven students from studio 'Extractive Landscapes' with Aga Batkiewicz, we explored how design can mediate thinking with and through soil to envision sustainable, caring relationships between earth, humans, and the city.

The seminar emphasised how soil carries traces of the past, sustains present forms of life, and holds potential for sustainable urban futures. The students approached the ground not as a passive surface but as an active and layered archive, and a relational and ecological agent. Through walks, mappings, sampling, recording, and conversations with residents, students uncovered stories buried in the land – bridging the healthlands and mining past with urban gardening and conservation efforts – and translated their findings into design scenarios to reconnect communities with soil.

The final design proposals presented to the jury members from stad Genk included: 'Verborgen Sporen', which made the underground mining heritage visible through new connections and reactivated public spaces; 'Eiland tot het 'ei' landt', which addressed social fragmentation, proposing a flexible meeting platform to nurture local initiatives and intercultural dialogue; 'Vergeten wortels', which highlighted the overlooked ecological and cultural value of heritage trees, suggesting artistic interventions and community planting to restore ties between people and nature; 'Wonen in hoge

densiteit' and 'Stegen als paden naar ontmoeting', which reimagined back alleys and dense housing areas as green, collective spaces for biodiversity and social interaction; 'Van afval naar aarde', which proposed revaluing household and water waste as a resource for soil improvement and community resilience; 'TUINWIJK wordt TUINWIJK', which investigated gardening practices in the garden city, and promoted social cohesion by advocating for collective food growing, water management, and biodiversity initiatives.

Across these projects, soil became a carrier of both material and immaterial narratives: a physical and cultural medium to resurface hidden stories, and to strengthen ecological systems and community alike. The seminar demonstrated how working with soil can unlock new ways of thinking about urban resilience, collectivity, and regenerative futures. It concluded with a joint 'Design with Soil Manifesto' for Zwartberg, envisioning how urban earth care can actively shape resilient, socially inclusive, and ecologically sound neighbourhoods by foregrounding soil not merely as an underground, but as a living medium for regenerative futures.

Students:

[Group 1] Karen Verlinden, Brent Ongenaden,

Anne van Veen, Elien Van der Borcht

[Group 2] Lore Gijzenberg, Emine Cerkinaj,

Cifci Merve, Atasoy Sevval

[Group 3] Pedro Brasileiro, Luca Rigo,

Jilles van der Linde

[Group 4] Chiara Cassol, Dilara Ayvaz,

Chennie Cipres

[Group 5] Robin Hermans, Alexander Jans,

Selina Özcan

[Group 6] Estée Scavone, Jarne Vanhees,

Amber Vandezande, Ruth Ubachs

[Group 7] Mathies Curinckx, Thorsten Augustus,

Jitte Jansen, Merel Dessent



[group 1] collage 'mining past'



[group 1] eco system present + future



[group 4] relations Cockerillplein + Delcourt



[group 4] relations neighbourhood



[group 6] toolkit



[group 7]

The theme of the assignment dealt with experience in the shopping street. The students were asked to develop and shape a new DNA for a chosen shopping street.

Most of the time students went looking for in a street in their own neighbourhood that is struggling with vacancy. Through a case study, the students started mapping the street step by step through different research methods, methods typically used in the retail (design) sector. Each week we applied a different method. Among other things, the students carried out observations, surveyed shop owners and consumers and engaged in a conversation with the municipality.

On this basis, they approached the street as a brand (see brand pyramid Stapelstraat Sint-Truiden, Rani Konix), then made suggestions on how to improve the street in terms of use, liveability, mobility and vacancy.



The result is a report and presentation that had to be presentable to the relevant municipality.

The images to the right show student Lara Mangelschots' experiences with the visualisation of the DNA for the Statiestraat, Kloosterstraat, Lakenmakersstraat and Laar in Mol – four streets with potential to transform into vibrant, contemporary retail destinations.



Verbreiding en heraanleg



De straatstenen worden vervangen door een speciaal patroon van achthoeken en ruiten. Bij de bredere stukken van de winkelstraat, waar rust of interactie gestimuleerd wordt, worden de ruiten in kleur aangebracht om de nadruk te leggen op deze plekken.

Hier komen ook de stalen bankjes, die voorzien zijn van opstaande borden. Deze borden kunnen afhankelijk van de keuze worden ingevuld met posters, getekend worden met markers, of gebruikt worden om verhalen achter te laten, de geschiedenis van bepaalde gebouwen uit te leggen of andere interactie te bevorderen.

De opstaande borden dienen niet alleen als interactieve ruimte voor posters en verhalen, maar ook als afscheiding van de autostraat. Ze creëren een veilige en visuele barrière tussen de winkelstraat en het verkeer, waardoor voetgangers zich meer op hun gemak voelen en de straat een rustiger, meer uitnodigend karakter krijgt.

Oversteekplaatsen



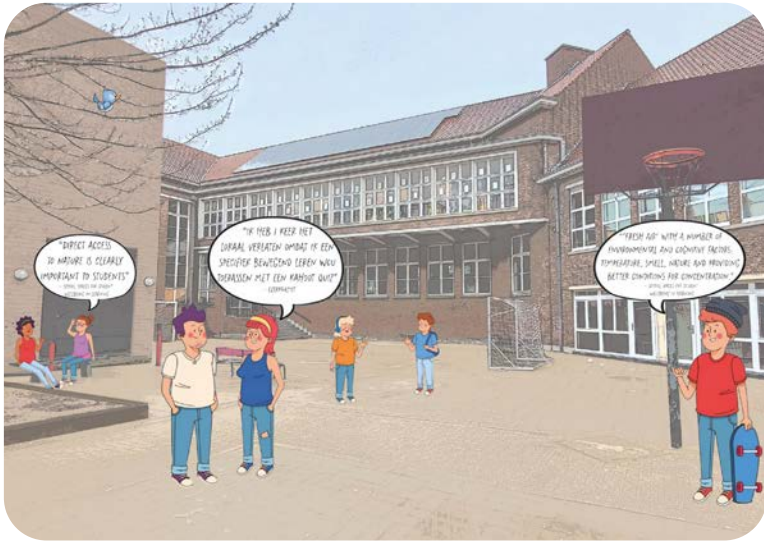
Er zijn een aantal strategische plaatsen gekozen om extra zebrastraten toe te voegen, aangezien de winkelstraat door een drukke auto- en fietsbaan wordt gesplitst. Deze nieuwe oversteekplaatsen bieden mensen de kans om de winkelstraat op een veiligere en meer ontspannen manier te verkennen, waardoor de interactie met de straat gemakkelijker en vrijer wordt. Het doel is om de toegankelijkheid te verbeteren en een open, uitnodigende steer te creëren voor voetgangers.

De extra zebrastraten zijn in de typerende kleuren van de straat geschilderd, zodat ze opvallender zijn dan de vervaagde witte lijnen van de huidige oversteekplaatsen. Deze kleurrijke markeringen trekken niet alleen meer aandacht, maar versterken ook de visuele identiteit van de winkelstraat, waardoor de oversteekplaatsen duidelijker en veiliger zijn voor voetgangers.

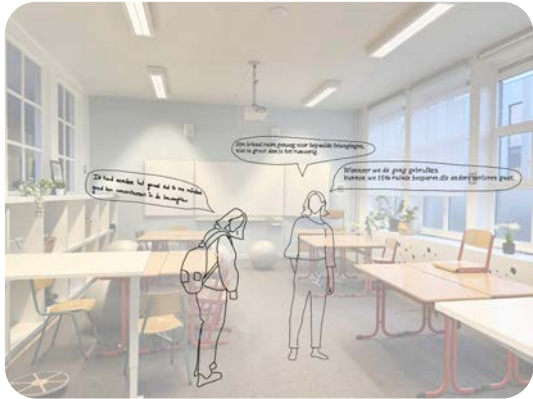
During the ‘Designing for More 2025’ seminar, traditional school architecture was challenged, quite literally from within. Two fundamental questions central to educational design were explored: How does a teacher’s pedagogy influence an architect’s design vision? And what happens to student well-being when we prioritize active learning and move away from rigid rows of desks?

In a sharp debate interview moderated by our students, two leading Flemish architects discussed their role in shaping educational quality. How well do they understand a teacher’s didactic ambitions? And can they, through architecture, also nudge the education system itself towards innovation?

Additionally, we zoomed in on the ‘movement classroom’ at the Van Veldekeschool in Hasselt – a setting analyzed both physically and digitally. Based on this data, we designed flexible, space-aware scenarios that enable more active, student-centered learning and teaching. The strength of the experiment? We provided spatial advice on two levels: for schools fully committed to didactic innovation, and for schools with limited resources or knowledge but a desire to implement active learning. Furthermore, on a macro scale, we also investigated how a different rhythm – an alternative time-space structure – spatially transforms the educational landscape.



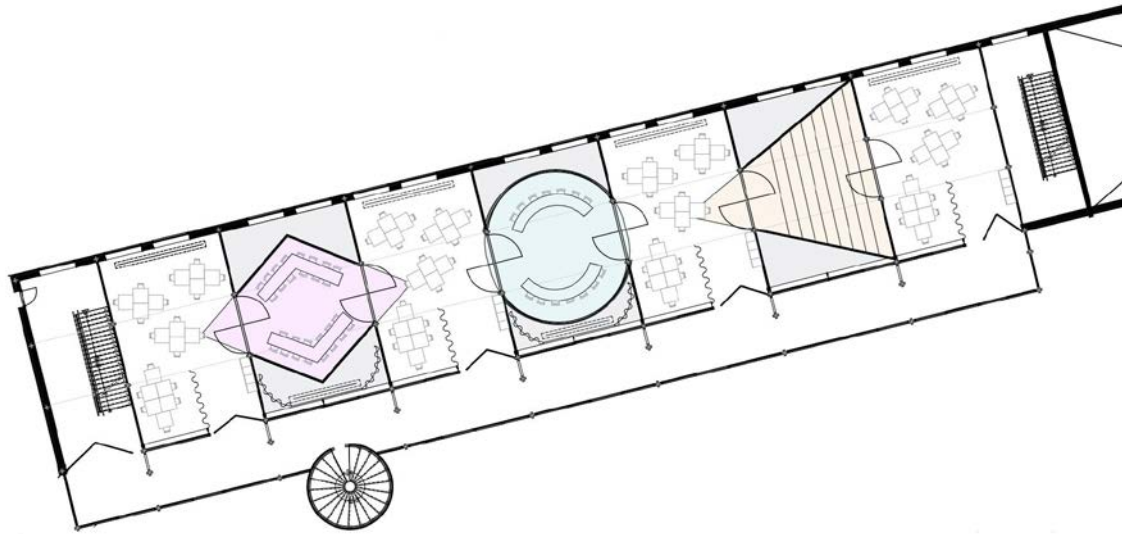
TEACHERS’ QUOTES



‘ACTIVE LEARNING’ SCENARIOS



MOVEMENT CLASSROOM LAYOUTS



TIMESPACE PLAN DESIGN VAN VELDEKE

STUDIO ZWARTBERG-GENK

MASTER DISSERTATION, SECOND MASTER ARCHITECTURE

STUDIO SUPERVISORS: JO BERBEN, JAN BERRY, EEF BOECKX, JO JANSSEN

This Master Dissertation studio focuses on Zwartberg, a former mining district in the city of Genk defined by its industrial past, fragmented urban fabric, and complex social dynamics. Originally centered around coal mining and subsequently reshaped by car-oriented suburban expansion, Zwartberg today faces significant spatial, infrastructural, and demographic challenges. The district is characterized by disconnected housing fabrics, underused industrial zones, ageing building stock, transformed natural landscapes, and a diverse but vulnerable population. These local complexities reflect urgent issues with global resonance. Students are asked to develop architectural strategies that critically engage with Zwartberg's layered history while addressing contemporary concerns such as social inclusion, heritage preservation, adaptive reuse, and sustainable spatial transformation.

→ The central question is how architecture can meaningfully contribute to a resilient and inclusive future for Zwartberg.

The studio collaborates closely with seven seminars. These seminars inspire individual design trajectories but also reflect broader thematic concerns that influence students' motivations.

Circulair Bouwen explores circular futures through hands-on experimentation with regenerative materials and critical reflection on circular economy principles. Designing for More focuses on inclusion and universal design, emphasizing socially engaged and human-centered approaches. More than Human examines the role of nonhuman actors in spatial design, offering alternative frameworks for ecological and relational thinking. Adaptive Reuse, through Genius Loci, addresses the reactivation of existing structures and enhances the continuity of place and memory. Stadsmaken proposes urban strategies to counteract spatial fragmentation and promote more collective and sustainable forms of living. Tactics investigates architectural representation by using drawing and model making as methodological tools in the design process. Passage employs fiction, film, and visual arts to explore space through narrative, sensory interpretation, and personal expression.



VIEW TOWARDS THE SMALL ZWARTBERG SLAG HEAP WITH THE NOORDERWIJK & THE WATERSCHEI GARDEN CITY BEYOND, ± 1959 SOURCE UNKNOWN

→ Some may critique the studio brief and seminar descriptions, with the possible exception of Tactics and Passage, for relying on a concept of sustainability that has become vague or overused. That critique is not without merit. Yet the fact that these frameworks would remain relevant even when the term sustainability is not explicitly invoked, something that is increasingly impossible today, highlights its continuing significance. In this context, sustainability does not operate as a fixed category. Rather, it reflects a shared ambition across all seminars, including Tactics and Passage, to see the world differently, to reconnect overlooked elements, to foster new dialogues, and to imagine alternative futures. This orientation, shaped by current global conditions and aspirations, suggests that architecture today inevitably engages with sustainability, even when it is not named as such.

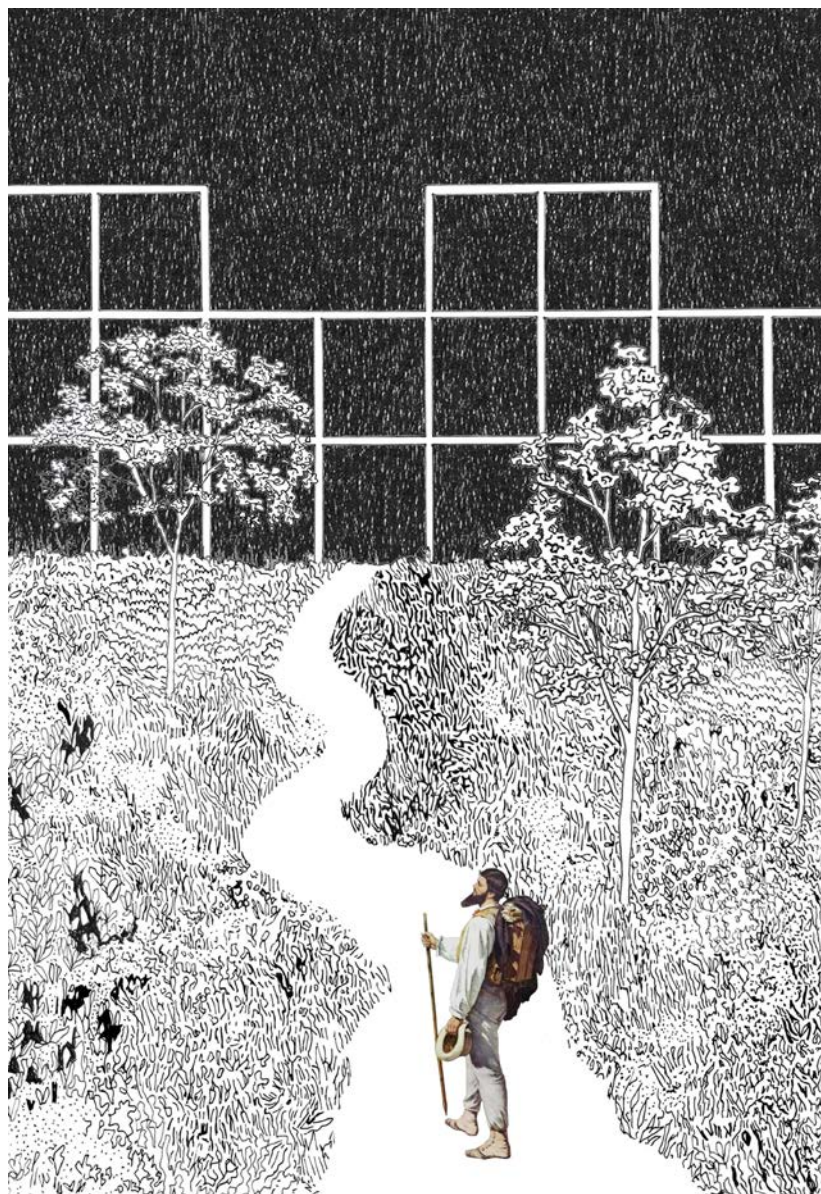
This leads to a deeper reflection. Is sustainability today simply common sense, or is common sense itself already a form of sustainability? If the concept is now so widely accepted that it no longer requires explicit mention, perhaps this allows us to move beyond the illusion that today's challenges can be solved solely through rigid or technical solutions. Instead, it may open space for pragmatic and imaginative ways of envisioning alternative futures.

The selected projects from this Master Dissertation studio, one from each seminar, illustrate the breadth of this conversation. Each proposal begins from the fragments that define our current world, focusing specifically on the context of Zwartberg, and seeks to reconnect them into new forms of continuity.

THE METAMORPHISM OF ZWARTBERG

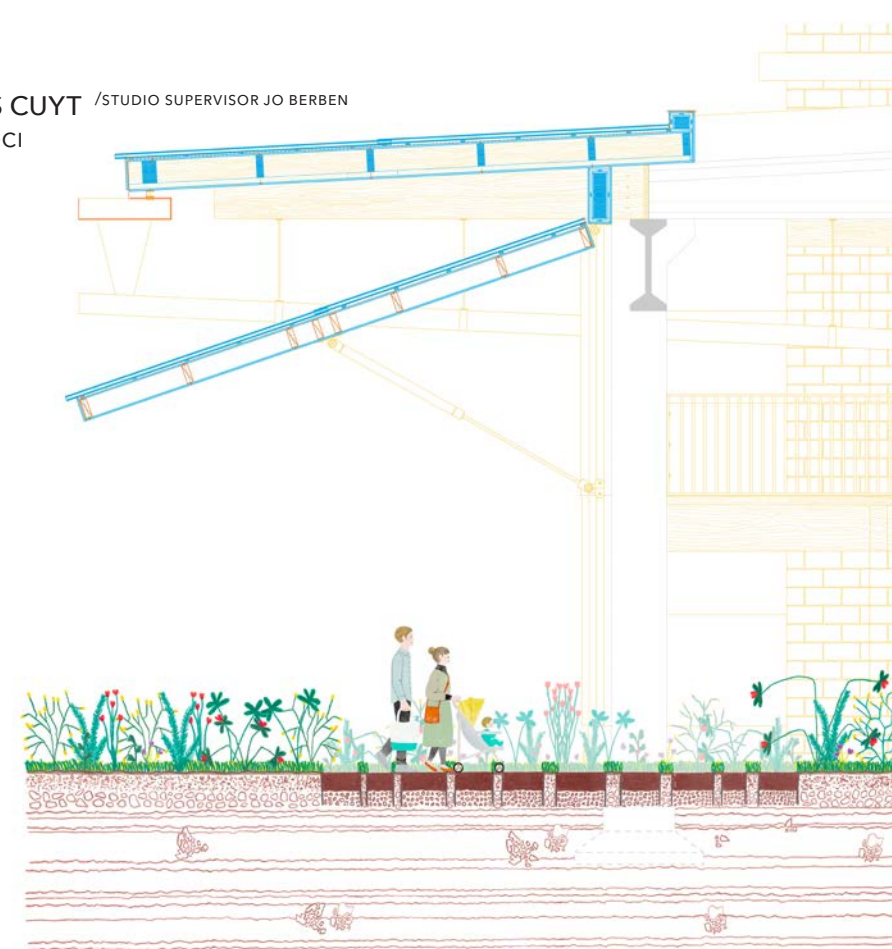
The former mining site of Zwartberg in Genk carries a layered history: from heathland, to mining industry, to post-industrial regeneration. Much of this past has vanished. The landscape feels anonymous, its former role as source of identity replaced by a fragmented industrial area lacking cohesion and human scale. It becomes a metaphor for the continuous metamorphoses shaping Genk and its surroundings.

My project seeks to restore identity by translating this sense of movement into architecture. A flexible, modular structure adapts to community needs, hosting shops, recreation, businesses, and housing. Evolving in cycles, it reflects the shift from industrial grounds to spaces increasingly open to nature, poetically evoking the impermanence of heathland and mining alike. In the masterplan, this vision is expressed through clustering strategies. Industrial functions are concentrated, many existing buildings demolished and relocated, freeing land for nature. Semi-open inner areas emerge within clusters, designed for soft circulation and intimate encounters. Planted with native vegetation, water, seating, and heath fragments, they offer moments of rest and meeting.



A MAN STANDS ON A PATH IN THE LANDSCAPE LEADING TOWARDS AN OPEN STRUCTURE, A PROMISE OF POSSIBILITY

The project reimagines Zwartberg as a dynamic, future-oriented territory, where ecological, social, and economic transformation find space in balance.

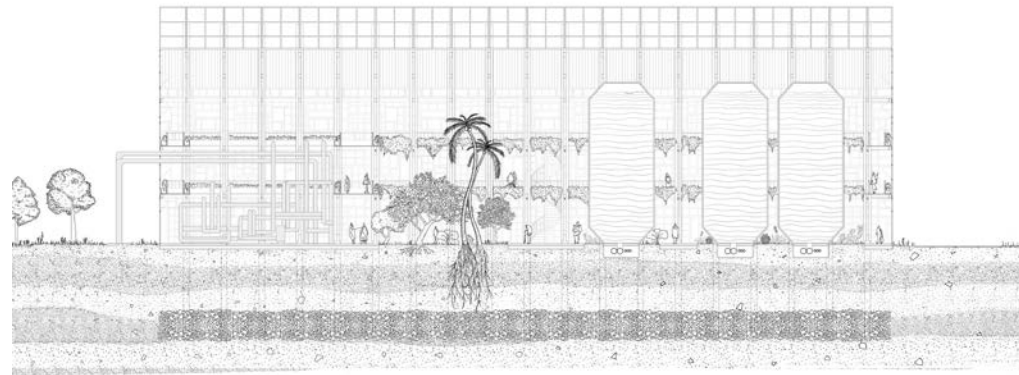


SECTION EXPRESSING THE RELATIONSHIP BETWEEN ARCHITECTURE AND NATURE AND THE ACCOMMODATION OF LIFE

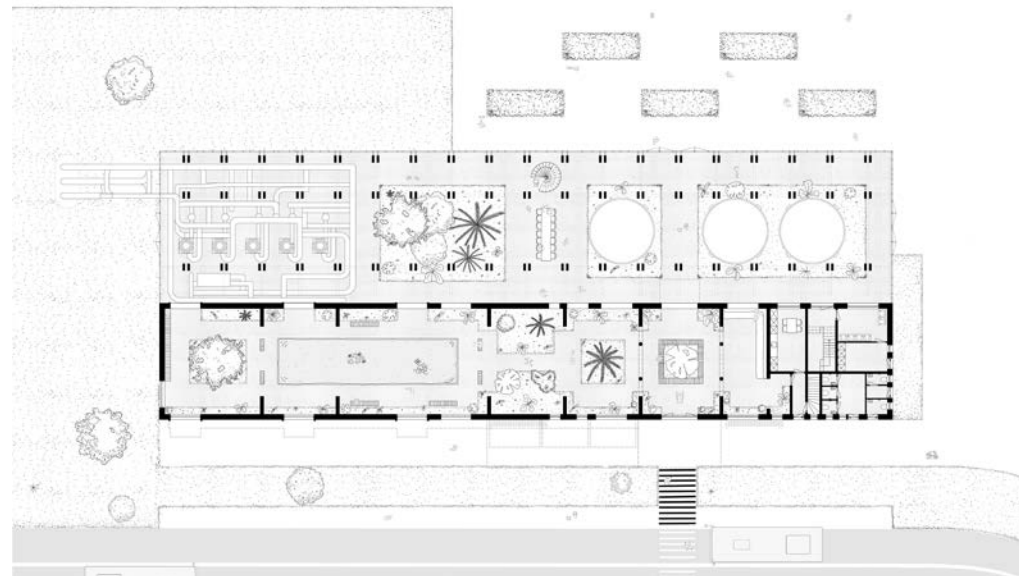
A NON-PLACE AS LANDSCAPE MEDIATOR

The Flemish landscape is marked by constant transformation. Boundaries between villages and open space have hardened, creating fragmented worlds with little dialogue. Villages function as islands in a patchwork of infrastructure, nature remnants, and scattered development. In Limburg, once defined by vast heathlands that inspired painters and stories, this landscape is now under severe threat. Opglabbekeerzavel exemplifies this shift. Its heath was reduced by mining, the Zwartberg-Noord garden city, and the exclusive airfield. The project proposes reorganizing the airfield's function to reclaim land for heath restoration. The reuse of a single hangar becomes a spatial statement addressing the fragmentation of the Flemish landscape.

Transformed into a public, social, and ecological hub, the hangar connects the dense fabric of Zwartberg with the silent heath. Conceived as an inside-outside space, it houses an atelier, education center with fire watchtower, laboratory, and central garden. Openings frame views between garden city and heath, while the garden filters rainwater for reuse. Heath plants extend through the structure, enhancing air, humidity, acoustics, and biodiversity. Renewable energy on the roof supports both building and neighbors. The project repositions the hangar as mediator between village and landscape, past and future, restoring identity through collaboration with living systems.



SECTION THROUGH THE ENERGY STATION EXTENSION



GROUND FLOOR PLAN

WARM WATERSCHEI

Genk's history is deeply connected to its landscape. The masterplan developed in the seminar Circulair Bouwen imagines 2080 as a city where residents live well within planetary boundaries. Fragmented heathlands are rewoven into the urban fabric, strengthening the green character of the region while improving quality of life. Mobility shifts from car dominance to a multimodal network of shuttles, cycling and walking paths, with the Kolenspoor as an ecological and social backbone. At the same time, local renewable energy ensures self-sufficiency. Within this framework, the former Waterschei station is repurposed as an

energy station, becoming the heart of the transition. It stores and distributes renewable thermal energy drawn from aquathermy in the mine galleries and residual heat from the terril. This adaptive reuse transforms a building once tied to coal into a driver of a greener future.

Beyond its technical role, the station is a place of encounter. The car park becomes a green park with recreation, while a new extension houses both the energy hub and a botanical garden. **This multifunctional site unites energy, nature and community, demonstrating how heritage can serve future needs as part of a sustainable and inclusive city.**



SECTION OF THE TRANSFORMED INNER STREET OF THE 'CATHEDRAL'

A SPACE FOR ENCOUNTER

The Saint Albertus Church, once a vibrant meeting place but now silent and forgotten, is reimagined as an inclusive space where people are central. The project restores its original sense of connectedness while adapting it to contemporary needs. Daily functions that foster social exchange are combined with assisted living residences, echoing the historic link between presbytery and cathedral. In this way, the church weaves back into the neighborhood as a lively heart where living, working, leisure, and meeting converge.

The design builds on the existing single-nave structure of seven bays with pointed arches. Where this once created a central space with flanking aisles, the principle is

inverted: the middle becomes the place of encounter, while functions line the sides. This shift emphasizes meeting both literally and symbolically. Social sustainability underpins the project. By clustering accessible functions around a central inner street, the architecture encourages encounters across generations and backgrounds. More than preservation, it is a reinterpretation that gives new meaning to heritage.

Through this transformation, the church returns to the community as an inclusive space where spontaneous interaction shapes a renewed social fabric and a historic site finds both future and soul.



A NEW KIND OF NEIGHBORHOOD, WHERE A SHIFT FROM ISOLATION TO CONNECTION TRANSFORMS WHAT IS ALREADY THERE

THE ENERGETIC NEIGHBORHOOD

The energy transition is one of today's greatest challenges. In Europe, 40% of energy consumption comes from buildings, yet renovation rates remain low. Responsibility is often placed on individuals, creating inequality: those without money, knowledge, or ownership are excluded. In vulnerable neighborhoods such as the Zuiderwijk in Zwartberg, this divide is especially visible. The Zuiderwijk, a former mining cité rooted in the garden city movement, is now marked by aging housing, low incomes, and fragmented public space. Yet its proximity to the Kolenspoor, currently redeveloped as a green cycling highway, offers a unique opportunity. This project uses that potential

to transform the district into an inclusive, climate-resilient environment.

The strategy is collective: not house by house but cluster by cluster. Dwellings are upgraded with bioclimatic extensions and winter gardens inspired by Lacaton & Vassal, providing comfort, efficiency, and shared energy systems. The neighborhood is densified without unnecessary demolition, while freed land is returned to green. Public space is reorganized with car-free streets, wadi's, orchards, courtyards, and a central square. Energy, space, and community become shared resources, making the transition a tool for social justice. The project shows how vulnerable neighborhoods can pioneer sustainable renewal.



EXTREME FRAGMENTATION AS A DESIGN STRATEGY APPLIED REPETITIVELY TO FORM A NEW WHOLE

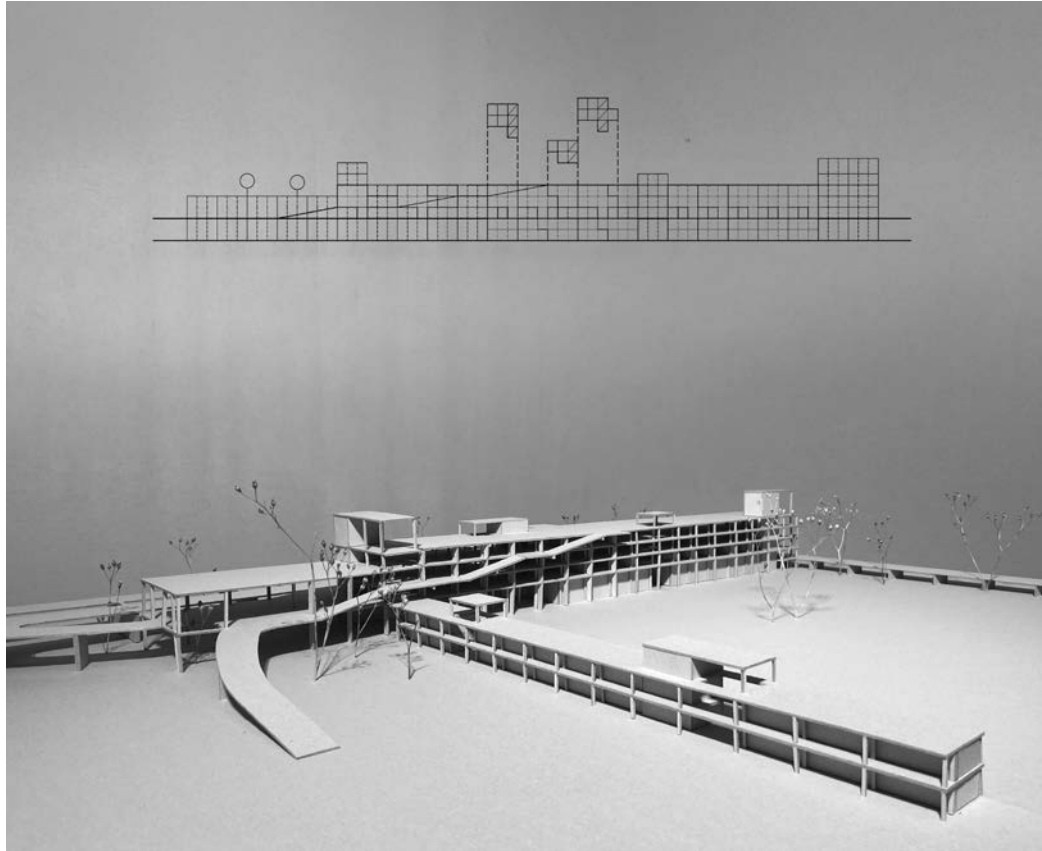
FRAGMENTS OF COMMUNITY

The Noorderwijk of Zwartberg was once conceived as a paternalistic garden city, where housing for miners served as both shelter and instrument of control. Squares, gardens, and corridors structured collective life under the mining companies. With the mines' closure, this framework collapsed. The open fabric fragmented into parcels and boundaries, leaving residents with architecture that no longer supported living together.

This project reorients dwelling in the garden city. By reducing the private plot to what is essential, space is freed for a generous collective realm. Shared zones develop as in-between figures and spaces, creating a fine-grained network that anchors individual living within a collective structure, while exploring shared ownership and new forms of cohabitation.

A repetitive and adaptable framework, robust yet flexible for residents to modify, weaves through the neighborhood. Materials harvested from the existing fabric—slabs, poles, pavers, gravel—are reworked into a familiar but evolving language that recalls the postwar culture of the district.

The design of in-between spaces aligns with the vegetation of the nearby Opglabbekezavel reserve. Native species and ecological interventions strengthen biodiversity, turning the neighborhood into part of a larger ecological network. The garden city thus rediscovers its rhythm as a foundation for solidarity and shared identity.

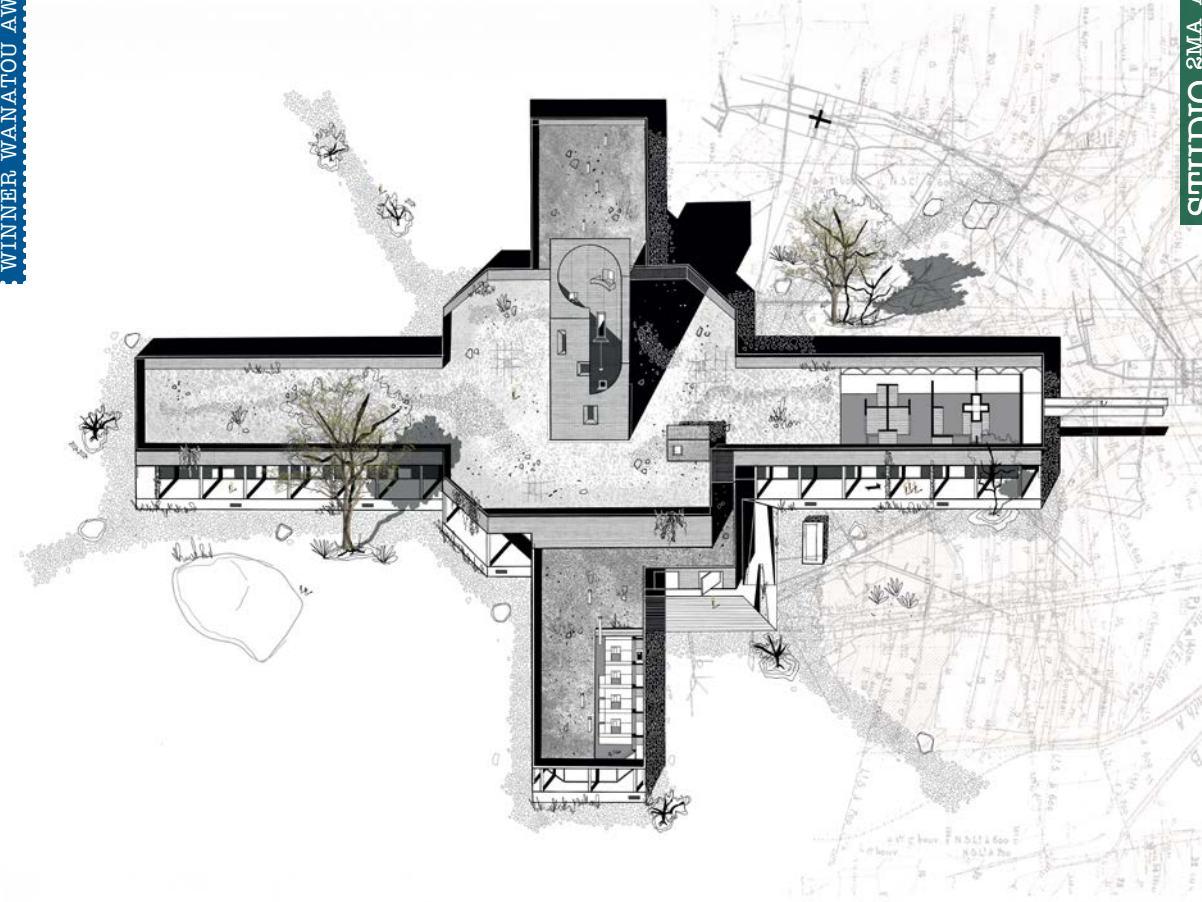


AN ELEVATION (ABOVE) AND MODEL (BELOW) OF PARKHAUS

PARKHAUS

In the seminar Passage, Genk was explored as a city of fragmented dreamscapes: the mining city, the garden city, the car city. Each embodied its own utopian vision, together shaping identity. Through collage and photography, I traced these layers in Waterschei and Zwartberg, using collage as a tool to reveal contrasts and overlaps. This fascination with utopia formed the basis of my master project, where utopian models serve not as endpoints but as critical guides. At the junction of Hoevenzavellaan and Marcel Habetslaan, I proposed Parkhaus, a hybrid machine conceived as a reversible parking building. In its first phase, it concentrates cars from Waterschei-Noord,

liberating the garden city from traffic and opening space for green. Built as a robust concrete skeleton on the grid of parking bays, it ensures longevity while allowing future adaptation. As shared mobility expands, parking levels can be released and converted into housing. Modules slot into the grid like boxes, creating dialogue between mechanical logic and human scale. Closely tied to garden city, park, infrastructure, and Kolenspoor, Parkhaus explores architecture's capacity to shift between machine and home, utopia and reality, permanence and change—transforming constraint into opportunity.



PLAN OF MACHINE À GUÉRIR

MACHINE À GUÉRIR

The seminar Tactics shaped both the masterplan (*R)Aders in het landschap* and my graduation project Machine à Guérir. Architecture was approached not as a static object but as a process of drawing, testing, and imagining. Collages, models, and graphic explorations revealed new spatialities, allowing the project to be understood not only as a building but as a landscape gesture rooted in the idea that mining subsidence can be embraced rather than resisted.

My research began with a literary image: the water well in Haruki Murakami's *The Wind-Up Bird Chronicle*. This enclosed, reflective space became the lens through which I read Genk's landscape. Its qualities of slowness,

introspection, and descent informed the design of a contemporary sanatorium in Zwartberg. Like Murakami's protagonist who descends to listen and heal, the sanatorium sinks with the ground—an empathetic reconciliation between people and landscape. Anchored on a former mine shaft, the building sinks four meters over a century. This slow movement becomes a ritual of healing rather than failure. A cruciform structure combines robust technique with soft care, its wings oriented to the sun and dedicated to care, rest, and recreation. Designed as a reversible framework, it endures as an 'intelligent ruin', offering a hopeful vision of healing for both human and earth.

BRUSSELS BY TRAIN

STUDIO BXL S9 / FIRST MASTER ARCHITECTURE

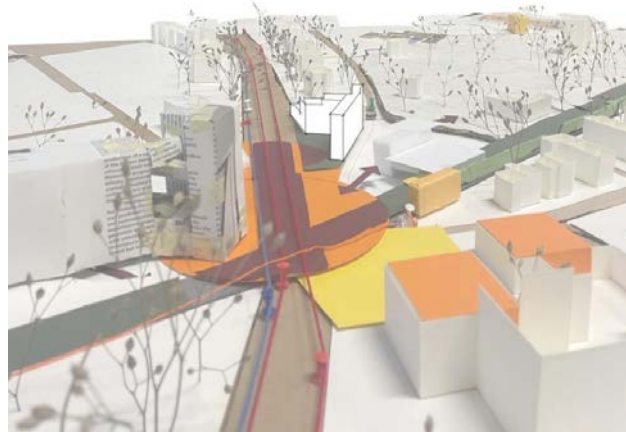
STEFAN DEVOLDERE, DIETER LEYSSEN

Since their heydays, railway connections have been pivotal in the urban development of Belgium and central Europe. While infrastructure for cars gained importance in the 20th century, the train never really lost its importance. Recent decades it even re-gained momentum, accelerated by the environmental crisis and an evolution towards a carbon-free society.

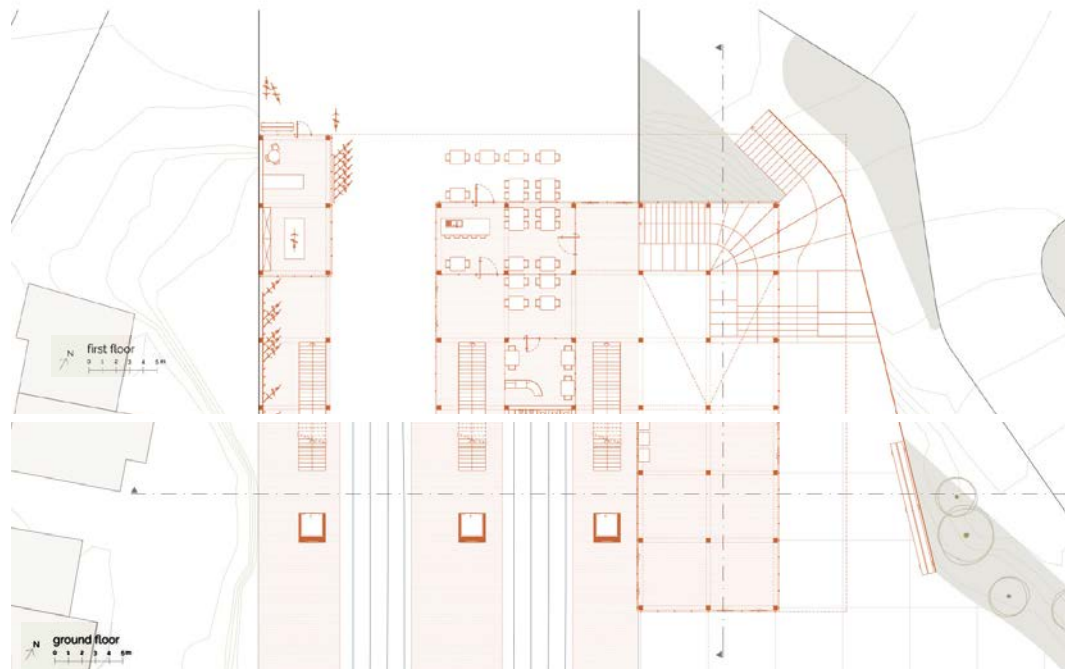
On a local level, railway networks are being enforced by reactivating lines and stations that were abandoned over the course of the 20th century, thus making the railway an attractive alternative for the car-commute to and from cities. This tight-knit network of railway lines, stations and their surrounding neighborhoods is the focus of the urban design Studio BXL S9.

The name of the studio stands for the local railway line between the metropolis of Brussels and the broader region. The line is part of a national endeavor of the national railway company (NMBS/SNCF) to improve the local S-Networks around and in between cities. This goes along with an improvement of other sustainable modes of transport, such as biking, public transport and car-sharing. However, since many of the stations were un- or underused, their environments are often ill fitted to accommodate and support this effort.

In the studio, we took a closer look at five station environments alongside the S9 line in the East of Brussels and developed new urban frameworks for them. This implies thinking about their public space, the provision

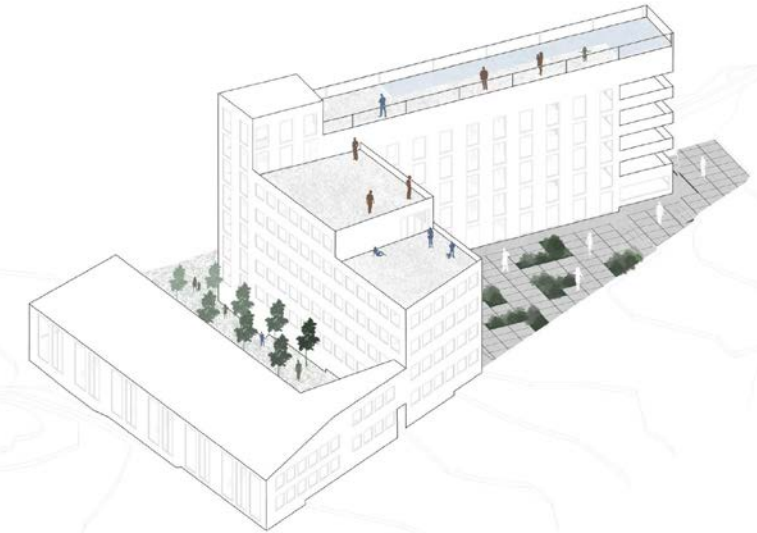


Framework BOSVOORDE Alexander Jans, Liisalota Kroon, Camilo Esteban Herrera Narvaez, Amber Severens, Anne van Veen and Karen Verlinden made a new framework for the Bosvoorde trainstation, creating new public space at the intersection of the railway tunnel and the main boulevard, with added collective functions, such as a library, a food market, sports facilities and housing.



VIBRANT DENSITY The housing project of Alexander Jans integrates higher residential density with an emphasis on quality of life by offering a diverse range of housing options alongside appealing outdoor spaces. These spaces are designed to encourage social interaction and cultivate a strong sense of community among residents.

By blending various housing typologies with planned outdoor environments, the project provides a sustainable and future-proof solution that addresses the growing need for increased urban density while maintaining high living standards. This approach creates a vibrant living environment where residents can coexist, connect, and flourish, fostering both individual growth and collective well-being.

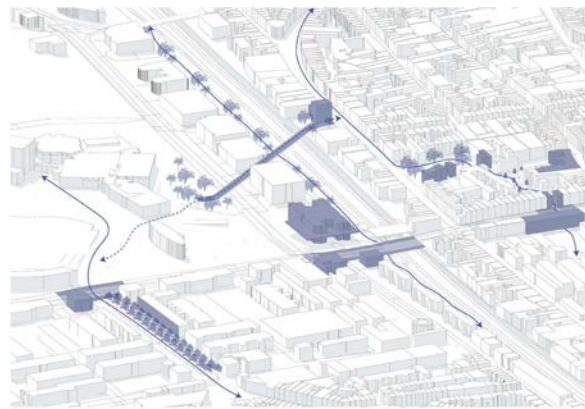


BOSVOORDE TRAIN STATION

Amber Severens redesigns the station building in Bosvoorde by adding a structure that connects different levels. Due to the unique typology of the site, the project has the opportunity to act as a link between the tracks and the upper deck of the tunnel, and to function with a double facade. This concept introduces interesting dynamics and circulation throughout the building. The 5x5-meter grid seamlessly fits the scale of the surroundings and aligns with the proposed multifunctional program. Additionally, the building serves as both a literal and figurative lighthouse in the neighborhood, offering not only practical benefits but also social advantages.



of services, landscape, and near-by housing stock. The studio was developed in steps and is based on a collaborative working model. To start, all students did a thematic mapping exercise on the entire S9 line, connecting Brussel-Luxembourg station, Mouterij, Etterbeek Station, Watermaal/Arcaden and Bosvoorde station. In the following weeks, the students chose one of the five sites and developed in small groups an urban framework for each station environment. In the final step, every student developed a part of the framework into an individual project. The results were presented during a jury and model exhibition at TRACK in the Brussels North Station.



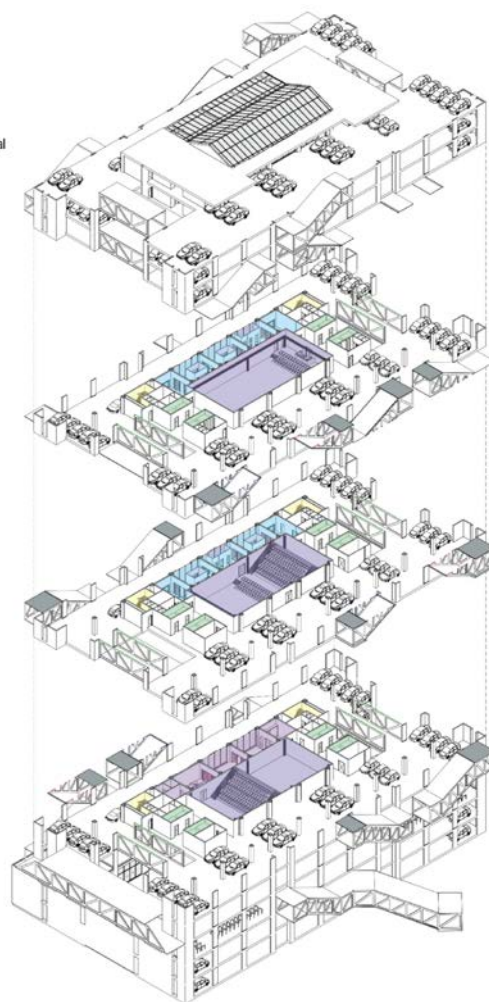
FRAMEWORK Station Etterbeek

Kaat Daelemans, Robin Hermans, Dennis Lemmens, Brent Ongenaden, Febe Tuts and Louka Vervoort designed a framework of interventions that reestablishes the connection between the trainstation, the university campus and the living neighborhoods of Etterbeek.



Inside-out

- theater
- foyer
- vestiare
- billetterie
- repetitiezaal
- tift
- trap



METROPOLIS Dennis Lemmens transforms an office building into a new social anchor point that fills a programmatic gap since the former Neo-Flemish Renaissance station of Etterbeek disappeared.

The new project connects the different zones of the area. The concept for this adaptive reuse of the office building is inside-out. Everything that was full becomes void and everything that was empty becomes full. The new core is a theatre venue. The existing structure is virtually untouched and a new structure of ramps is attached to the façade to accommodate and emphasise the temporality of a temporary parking function. This function flows from our master plan as it allows other project sites to be car-free. In the near future, the emptiness of the structure will be handed over to its surroundings and it will be ready for a new repurposing befitting the name Metropolis.



AN UPCYCLED MONASTERY Hidden in one of the building blocks of Etterbeek, an old monastery is currently underused. Louka Vervoort transforms the monastery into a communal project based on three themes: housing, metier and community, while focusing on the integration of immigrants into society. The existing monastery garden provides a public passing-through as well as a resting space to escape city life, offering different experiences to the visitors. Accessible from the garden, public functions such as a social restaurant and workshop enhance the relation with the local community.

STUDIO LANDSCAPE

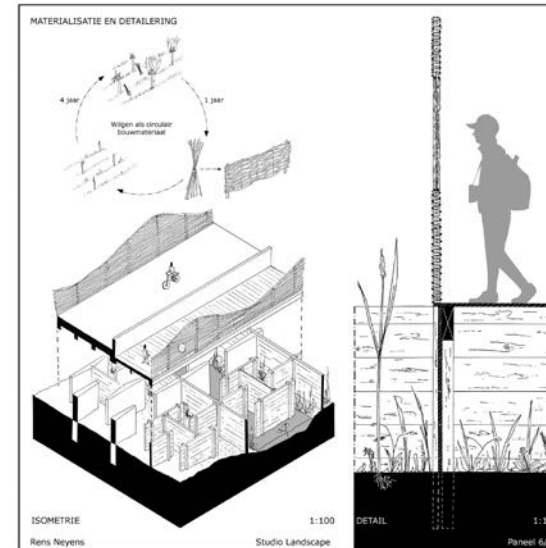
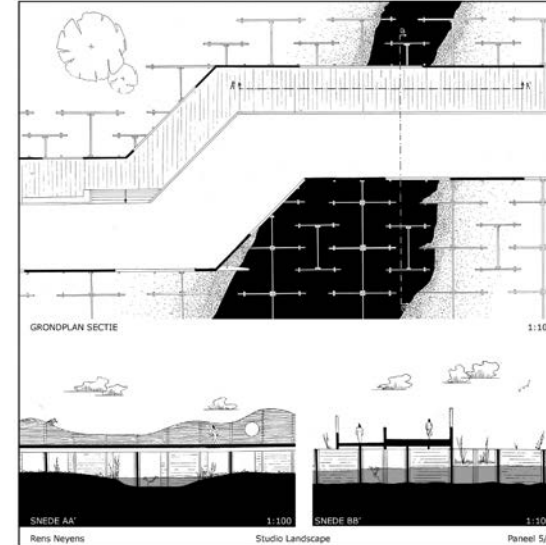
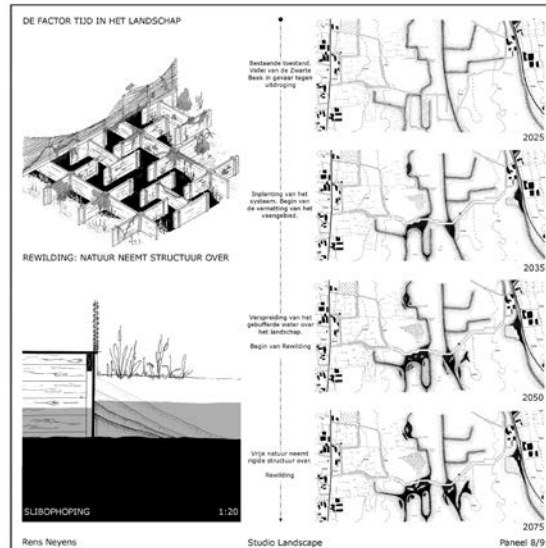
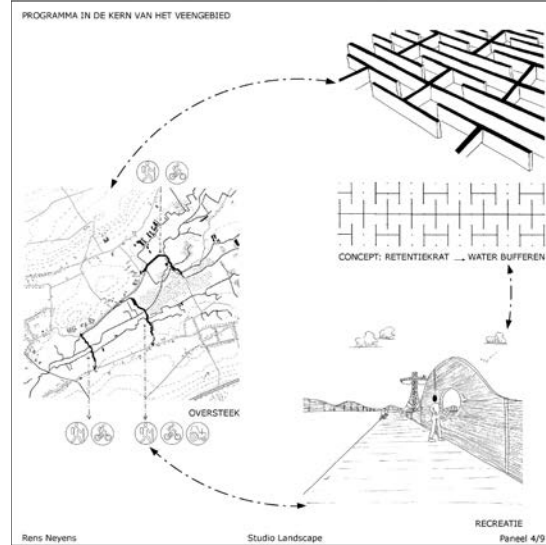
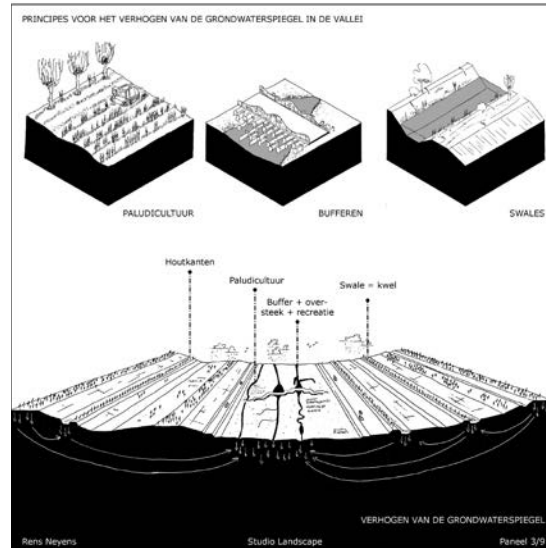
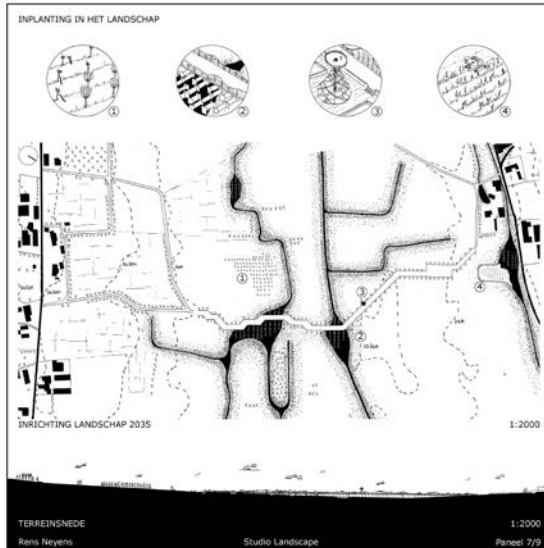
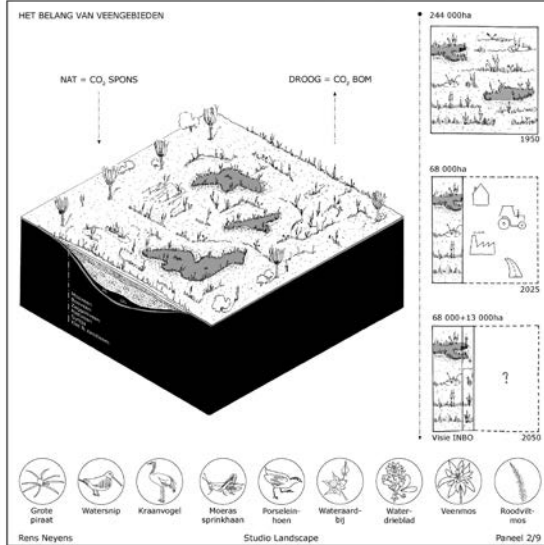
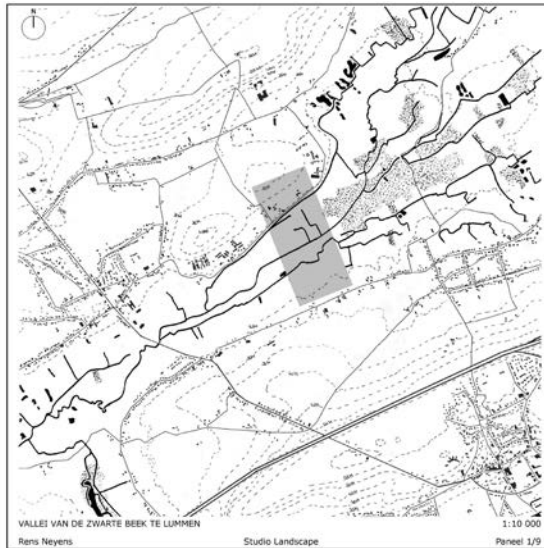
FIRST MASTER ARCHITECTURE

NICK CEULEMANS, JORRYT BRAAKSMA

CHIROPTERRA BY ILANA VAN DEN BROEK: Under the soft moonlight, Hex Castle Domain awakens as hundreds of bats soar into the sky, their silhouettes dancing against the starry canvas. This project is an ode to the harmony between nature and design, reconnecting the Hex castle site and the Monnikenhof. The landscape transforms into a bat paradise with forests, orchards, flower meadows, and tranquil water features, providing a safe haven for the endangered Bechstein's bat. Monolithic structures offer shaded refuges for rest and reproduction. Dense forests deter human disturbance, creating ideal conditions for bats to hunt and navigate, while visitors follow carefully designed paths. The ancient ruin of the Monnikenhof serves as a secure roosting site with crevices and cavities. The entire area forms a historical and ecological connection, further enriching biodiversity.



DAMS FOR THE FUTURE BY NOOR CORSTJENS: the Abeek Valley in Meeuwen is located on the Kempen Plateau. The stream faces drought problems. Agricultural businesses lower the groundwater level with drainage channels, while rain-water is directly discharged to a wastewater treatment plant in a neighboring municipality. As a result, water quickly flows to lower-lying villages, where flooding increases, while the source area further dries out, reducing its ecological value. However, the landscape, with wide strips of forests, meadows, and a narrow river, offers space to collect and retain water. The project develops a system of dams to slow down the water flow, allowing water to remain in the valley and infiltrate. This restores the valley and prepares it for more extreme weather conditions. The dams also function as crossings for pedestrians and cyclists, increasing accessibility within the village. Thanks to new peat formation, CO₂ can be stored, helping to combat climate change. The restoration of the Abeek Valley provides local benefits and contributes to broader climate goals by utilizing the power of nature for water management and ecological strengthening.



RESTORATION PLAN ZWART BEEK VALLEY
BY RENS NEYENS: Since 1950, 72% of Flanders' peatlands have disappeared due to agriculture, industry, and housing. The remaining areas are threatened by drought, despite storing 33% of CO₂ and acting as buffers against floods. By 2050, INBO aims to restore an additional 13,000 ha of peatland.

This design research in the Zwanke Beek Valley in Lummen focuses on new principles that increase the valley's water-buffering capacity, thereby raising the groundwater table. The design revolves around three pillars: water buffering, a crossing in the valley, and recreation. A grid-like structure, based on retention crates, is strategically placed to buffer water and provide space for natural processes. On top of the structure, there will be a crossing for recreational users and agricultural vehicles, finished with locally harvested willow branches. Surrounding farmers will implement paludiculture, a form of agriculture that respects and utilizes wet grounds. This creates harmony between peatland protection and agriculture.

KANALAH BUURT MAKEN

FIRST MASTER ARCHITECTURE, GLOBAL PERSPECTIVES / STUDIO CAPE TOWN-BRUSSELS

LUDO SCHOUTERDEN, PEGGY WINKELS, ELS HANNES, BART CUPPENS (UH), RUDOLF PEROLD, DIRK NAUDE (CPUT)

Learning Together, Designing for Change

What happens when students from different parts of the world come together to imagine better neighbourhoods, more caring communities, and a more sustainable future?

Global Perspectives is more than a studio. It's a shared journey – one where we listen, learn, and design together.

At the heart of this international design studio is a simple belief: architecture can make a difference – when we approach it with empathy, openness, and collaboration. Since 2022, students from Hasselt and Cape Town have teamed up to explore this belief in real neighbourhoods, with real communities, and real design challenges.

Through this joint studio, students don't just sharpen their design skills – they learn to see with new eyes, to question what they take for granted, and to draw inspiration from other cultures and contexts. It's a space for dialogue, curiosity, and critical reflection – across borders and disciplines.

Designing from what's already there

We work with existing buildings and vibrant communities – two sites in Brussels, two in Cape Town. These places offer layers of history, culture, and opportunity. Students are invited to design from within the context: using what is already there physically, socially, and emotionally, to imagine thoughtful, small-scale interventions that foster belonging and care.

Kanala and buurt maken

We borrow from local expressions – kanala (helping one another) and buurt maken (creating a neighbourhood) – to guide our design philosophy. They reflect our shared goal: to create places that connect people, support daily life, and build community from the inside out.

A studio like a practice

The studio is structured like an international office, with branches in Hasselt and Cape Town. Students become design partners – co-creating, co-leading, and co-learning. They work in duos or trios, teaming up with peers from the other university in online workshop weeks, team meetings and shared design whiteboards. Every conversation becomes a moment of exchange: design feedback, project mentoring, or roleplay where students take the lead as initiators and advocates.

More than sustainability

Yes, we design for reuse, regeneration, and care. But we also live it – in our approach, our methods, and our way of working together. We believe sustainability is not just environmental. It's also social, cultural, and deeply human. That's why Global Perspectives was nominated for the 2024 EAAE Pedagogy Awards. We invite you to explore the studio, discover the student projects, and be inspired by what becomes possible – when we design together, across borders, for a better world.

Kanalah-Buurt Maken is the theme of Global Perspectives 2025. This first master, international joint design studio, embraces sustainability in every layer: through collaborative methods, site-sensitive approaches, mindful communication, and designs rooted in reuse, regeneration, and care.



buildingbeyondborders.be/global-perspectives



BRENT ONGENADEN &
LOUKA VERVOORT

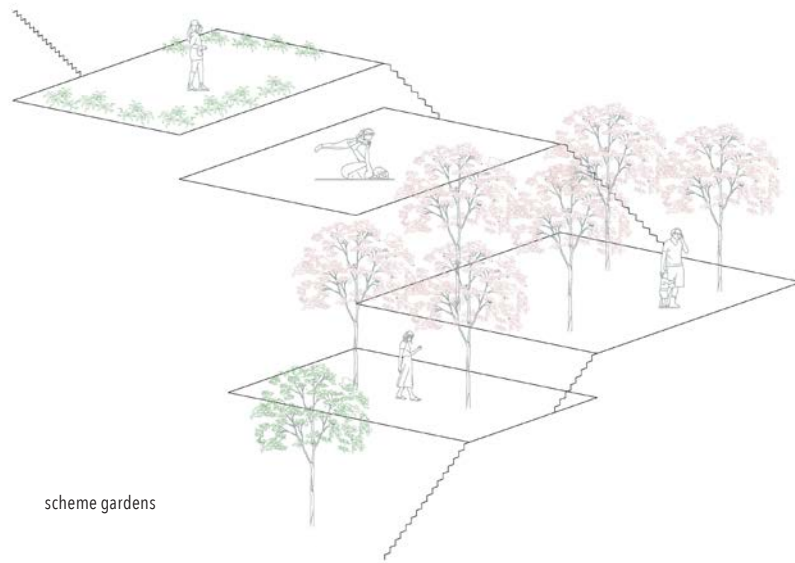
JEUGTHUIS OUR HOUSE IN THE MIDDLE OF THE STREET: Adding a series of public and green impasses filled with liveliness and activity to Manchester Street, Jeughtuis creates an inviting refuge for Brussels' youngsters and global travellers to meet and interact. With its homely vibes and subtle detailing, it seamlessly enriches the streetscape, making it an urban gem. Thanks to new peat formation, CO₂ can be stored, helping to combat climate change. The restoration of the Abeek Valley provides local benefits and contributes to broader climate goals by utilizing the power of nature for water management and ecological strengthening.

The delicate crafting of new public spaces behind the existing streetscape of typical Bruxellois terraced houses, combined with architectural finesse that safeguards the ensemble's informality and homely vibe, makes this project stand out! Idealism and realism intertwined! A warm gesture towards Brussels 'young generation'.

ALEXANDER JANS & BRIT RASKIN

THE GREEN ESCAPE A FRAGRANT PAUSE IN THE HEART OF THE CITY: the Green Escape creates a pocket park, filled with fragrances, slowness and birds singing, a welcoming refuge in the hecticness of Cape Town's city center. Embracing the heritage of Frank's Café and Harvey Fagan's warehouse, with a new, lightweight structure gives the site a new, contemporary identity with respect for the history and future of this quarter.

→ The scale, the architectural composition, and materiality give this project its incredible charm and homeliness. The pocket gardens and fragrances are a welcoming addition to the city quarter, breathing the soulfulness of Cape Town's Bo-Kaap.



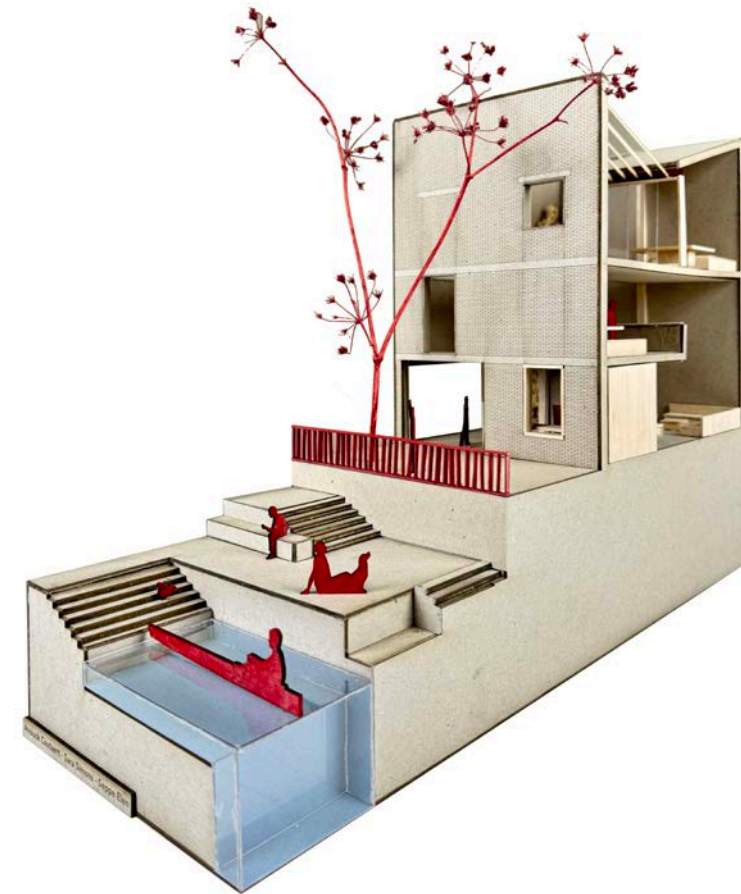
scheme gardens



ANOUCK CAUTAERT & SARA SIMONS & SEPPE ELEN

CANAL RANGERS A SOCIAL HUB FOR BOATBUILDING AND REPAIR WORKS: Canal Rangers transforms a former second-hand car site into an active boat repair and maintenance place, building further on Heyvaerts' skills and community vibes. Pulling the canal into the site, it creates a new public space where activists, skilled workers, and travelers meet and interact.

→ Building upon a bold and daring concept - extending Brussels canal - this project succeeds in creating an inviting place for boatbuilders, travelers, and neighbours alike. Canal Rangers is a new, unexpected place to work, meet, and relax, at the pace of the Heyvaert District, with respect for its characteristic warehouse heritage buildings and the power of its people.



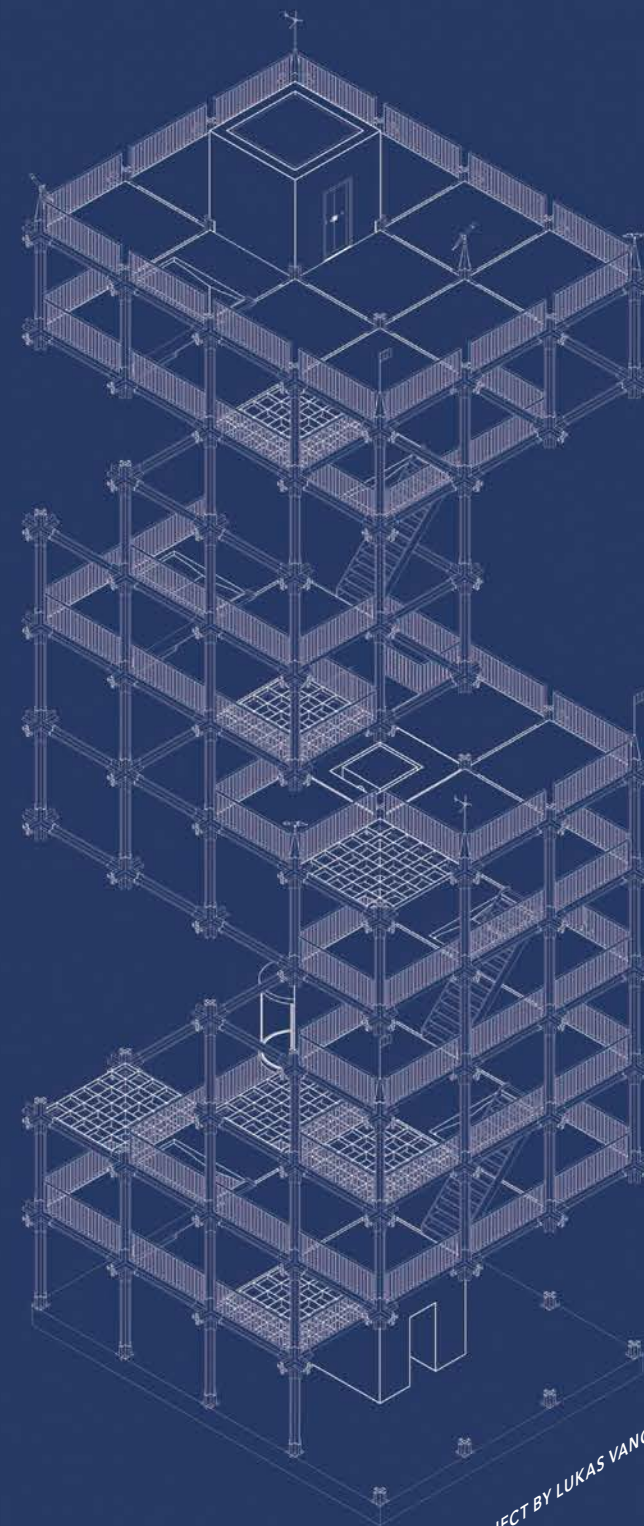
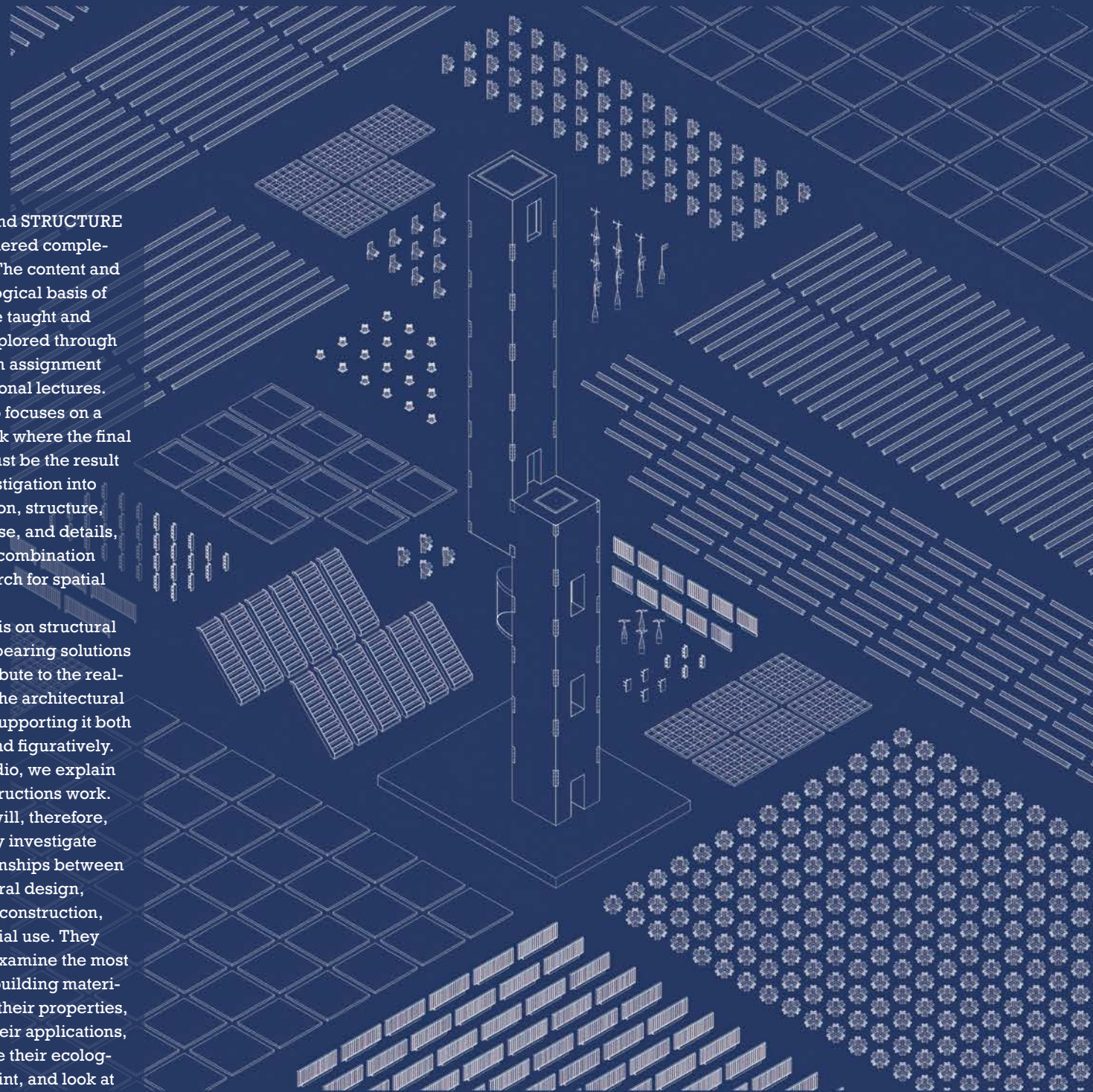
THE POETRY OF STRUCTURE

FIRST MASTER ARCHITECTURE / PETER JANNES, JAN VANWEERT

DESIGN and STRUCTURE are considered complementary. The content and methodological basis of design are taught and further explored through this design assignment and additional lectures. The studio focuses on a design task where the final project must be the result of an investigation into construction, structure, material use, and details, always in combination with a search for spatial qualities.

The focus is on structural and load-bearing solutions that contribute to the realization of the architectural concept, supporting it both literally and figuratively. In this studio, we explain how constructions work. Students will, therefore, thoroughly investigate the relationships between architectural design, structure, construction, and material use. They

will also examine the most common building materials, study their properties, explore their applications, investigate their ecological footprint, and look at their degree of circularity.



STUDIO PROJECT BY LUKAS VANGENECHTEN

ARENA

INTERDISCIPLINARY EXERCISE WITHIN THE MASTER OF SCENOGRAPHY

REMCO ROES, GRIET MOORS

ARENA created a dynamic field of exchange for master's students from the arts (PXL-MAD School of Arts) and interior architecture (FacARK). Students brought their own materials and expertise – from charcoal sticks to still-life skulls, modeling clay to desktop printers, copper sheets to plaster bandages – and set up personal workspaces around a shared, 'empty' space.

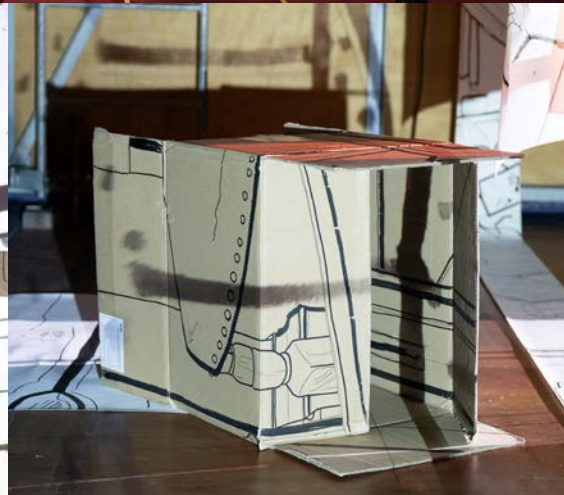
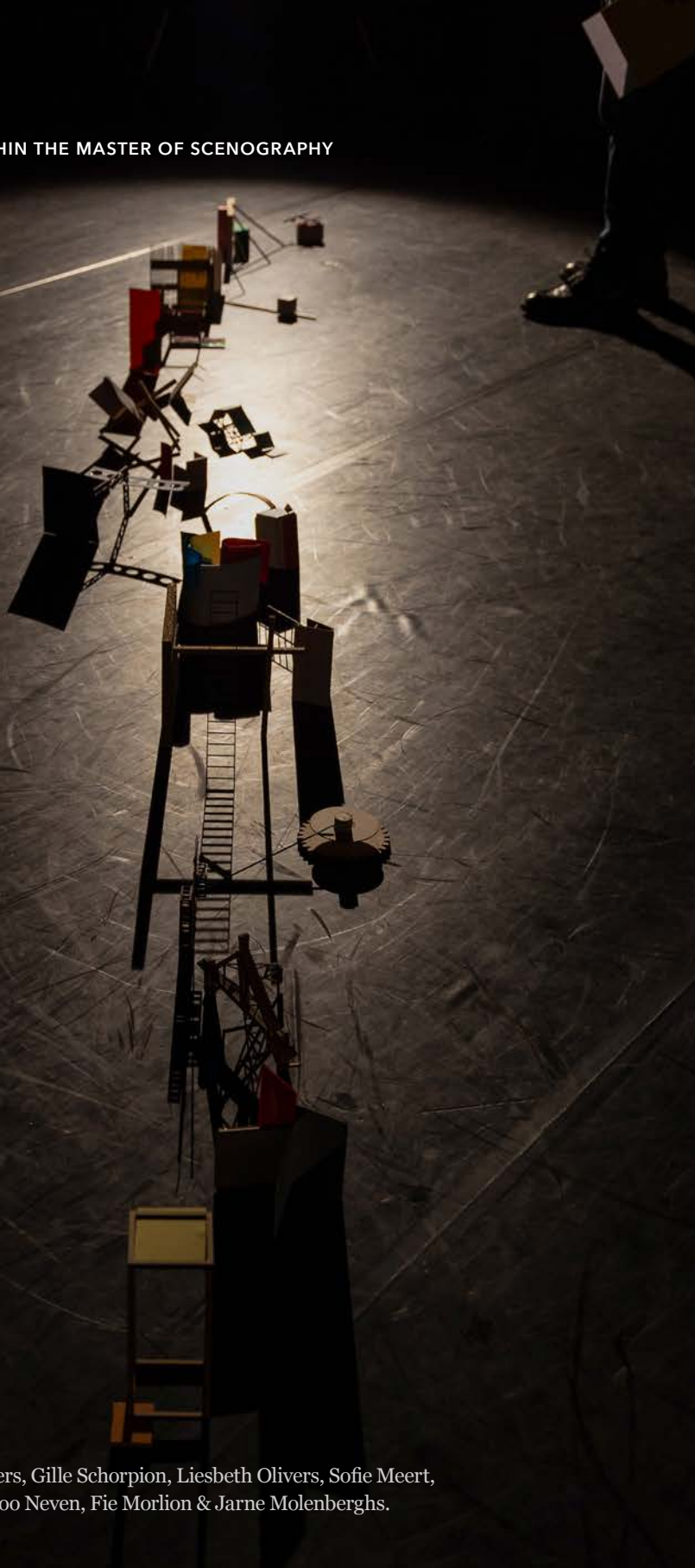
These micro-studios functioned as a living scenography for creation, reflection, and interaction. The arena – which rhythmically filled and emptied – fostered both confrontation and collaboration, as (inter)actions continuously shaped and reshaped one another.

The project unfolded across a variety of locations – the Beiaard Tower, the former provincial council building, and the Cultural Centre Hasselt – and at multiple scales.

Students were expected to adopt an experimental, connective approach, paired with a deeply process-oriented mindset. Each site became a new testing ground for their practice.

The final presentation took place on the two stages of the Cultural Centre in Hasselt: a scenography at the intersection of the collective arena and the individual artistic and design practice.

Students: Jente Mellemans, Britt Segers, Gille Schorpion, Liesbeth Olivers, Sofie Meert, Esmee Luijten, Annick Camerman, Boo Neven, Fie Morlion & Jarne Molenberghs.



RETAIL DESIGN

MASTER INTERIOR ARCHITECTURE / KATELIJN QUARTIER

The students were allowed to choose a fashion designer for which they would design a shop in new-luxe. New-luxe steps away from the typical imposing style with the use of expensive materials (such as marble and gold details).

It is increasingly about making an emotional connection using more sustainable materials and creativity. Students also had to choose a material that reflected the personality of the designer to work with.

The exercise started with a concept board after which students translated this idea into the concept of the shop, from exterior to the complete interior.



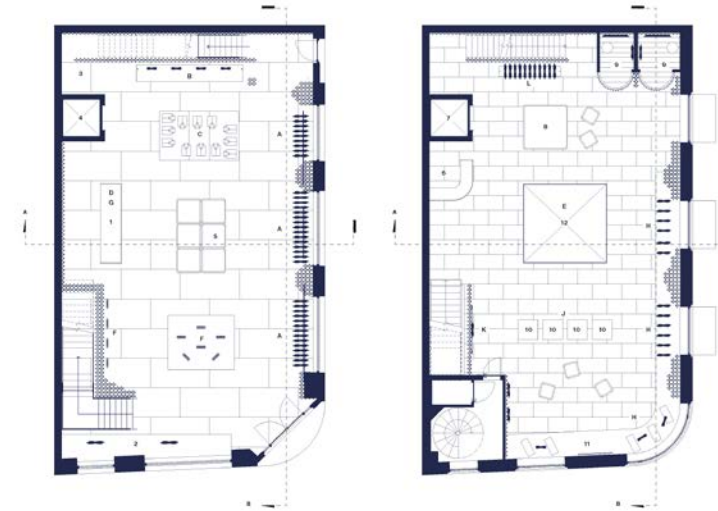
CONCEPT BOARD 'VIVIENNE WESTWOOD'

KIRSTEN LIEKENS

Vivienne Westwood is like going back to the roots of London's underground scene. A hidden world of raw expression where every detail reveals a new story of rebellion, individuality and creativity. Her designs, infused with political and social messages, fit seamlessly with the character of this underground network. In the store, consumers will be immersed in a world that breathes the spirit of the underground, with references to iconic music that tells the story of the punk movement.



FIRST FLOOR - WEST VIEW 01



FIRST FLOOR - NORTH VIEW



SECTION - LAYOUT



GROUND FLOOR - WEST VIEW

ISSEY MIYAKE STORE LANGE GASTHUISSTRAAT, ANTWERPEN RETAIL DESIGN STUDIO + THANAPHON CHAISAWAT



GROUND FLOOR - NORTH VIEW



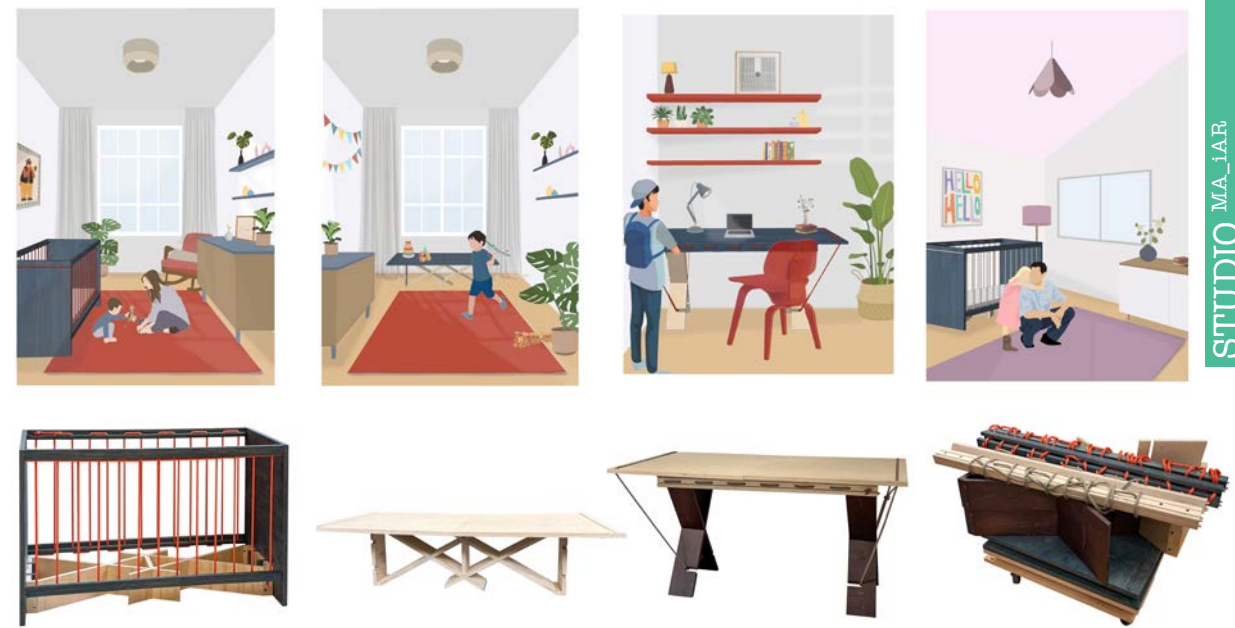
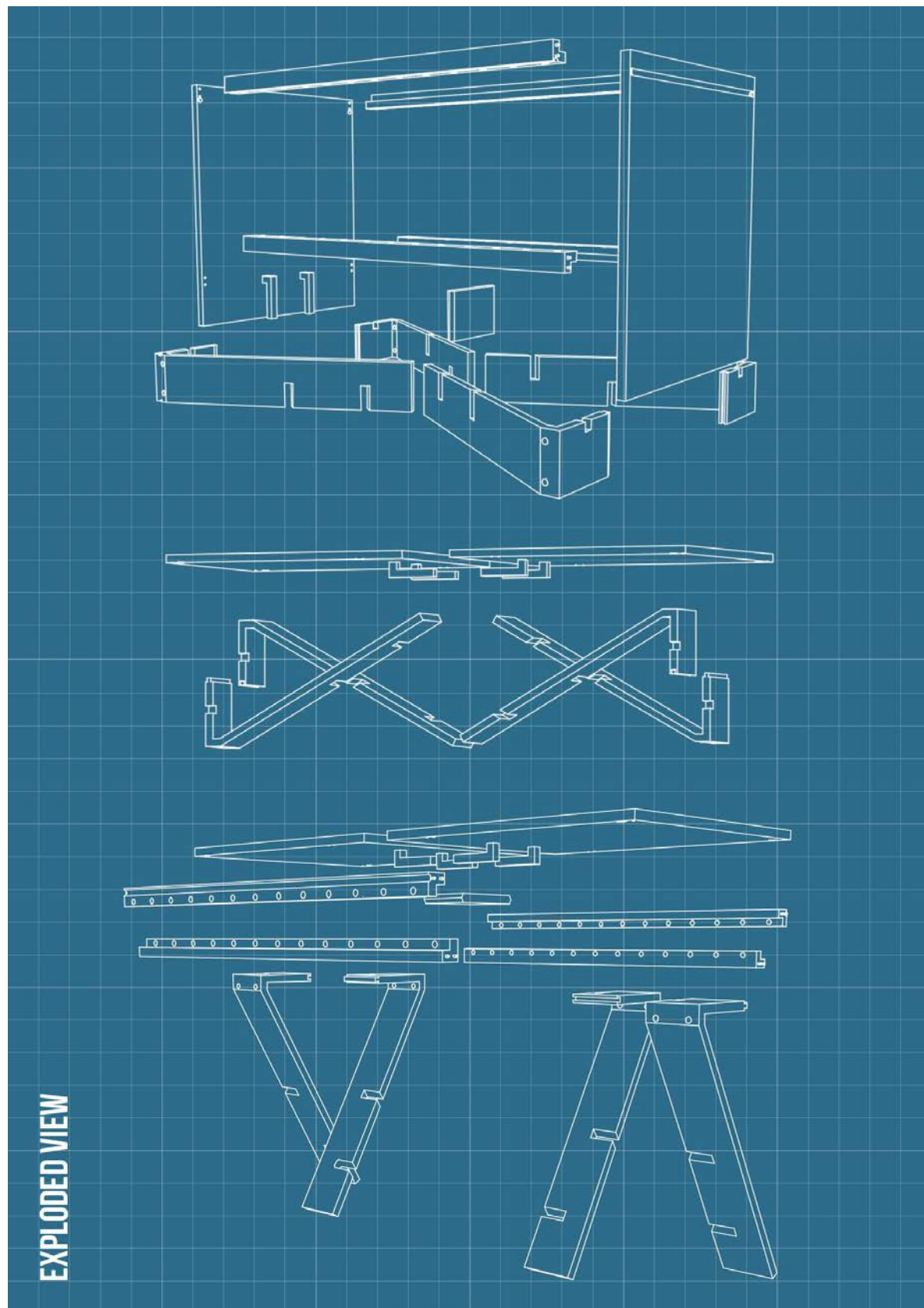
GROUND FLOOR - SOUTH VIEW

THE CELEBRATION OF TRADITION

The design concept for this Issey Miyake flagship store draws inspiration from the tranquility of walking through a bamboo forest, evoking a sense of serenity and harmony with nature. The store's design is a celebration of tradition, reflecting the brand's philosophy of blending tradition with innovative design. The store will serve as a platform for all the brands under the Issey Miyake umbrella, including Issey Miyake, 3D MIYAKE, Pleats Please, A-POC, ISSEY MIYAKE, SHIRAZ, and A-POC by Issey Miyake. As a flagship store, it will not only function as a retail space, but also as a gallery for the brand's artistic vision, creativity, and sustainable design. Each brand will have its own dedicated space that highlights the unique identity of Issey Miyake. Brands' diverse collections, offering customers an immersive experience of the innovation that defines each product. The physical store becomes a platform for storytelling, showcasing the brand's design ethos and providing a tactile connection to its craftsmanship. The shop is created to appeal to the diverse demographics of Issey Miyake—individuals who are fashion-forward and creative, regardless of gender, and who value high-quality, artisanal clothing and have the means to invest in it. These patrons provide comfort and safety in their daily lives, and they seek clothing that is both functional and expressive. The store's ambience will reflect the brand's identity, embracing the contemporary, artistic tastes of its customers, while providing a setting that captures the combination of art, fashion, and technology that characterizes Issey Miyake's design.

THANAPHON CHAISAWAT

The design concept for this Issey Miyake flagship store draws inspiration from the tranquility of walking through a bamboo forest, evoking a sense of serenity and harmony with nature. Bamboo, a symbol of resilience and flexibility in Japanese culture, will be the accent material, crafted into architectural elements that echo traditional Japanese basketry weaving techniques. This approach honors Issey Miyake's deep respect for craftsmanship and heritage.

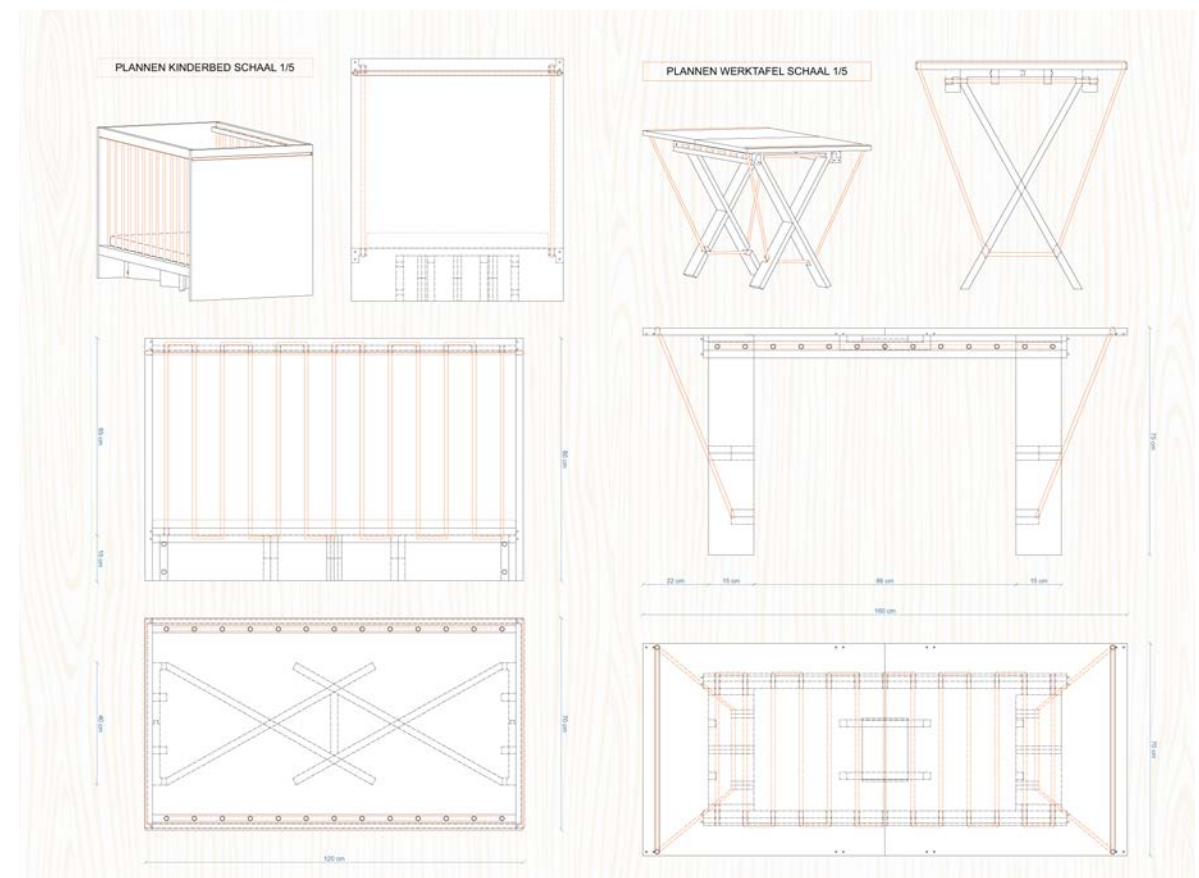


→ CYOLUS INTERIOR ARCHITECTURE MASTER PROJECT FURNITURE BY SARA JANS

CYCLUS is a multifunctional piece of furniture that grows with the user: from a cot to a low table towards a full-fledged (work) table. The furniture is made

without screws, with clever wood joints and made from eleven birch plywood parts and three cords. The design offers a circular alternative to short-lived furniture

and grows with the user's life stages. The result is a piece of furniture that is not only practical, but also builds emotional value and can connect generations.





SUISSE

INTERIOR ARCHITECTURE MASTER
PROJECTS SCENOGRAPHY / EXPO

The students designed an exhibition for Tongeren Basilica on the phenomenon of the church guard or Suisse. The exhibition was held and could be visited during the summer months.



BESLOTEN HOFJES

INTERIOR ARCHITECTURE MASTER
PROJECTS SCENOGRAPHY / EXPO

Inspired by the private gardens of the Hof van Busleyden Museum in Mechelen, the students design a triptych about a garden of their choice with a story.



LIESBETH OLIVERS / DE BEVERLY HILLS VAN RUMMEN



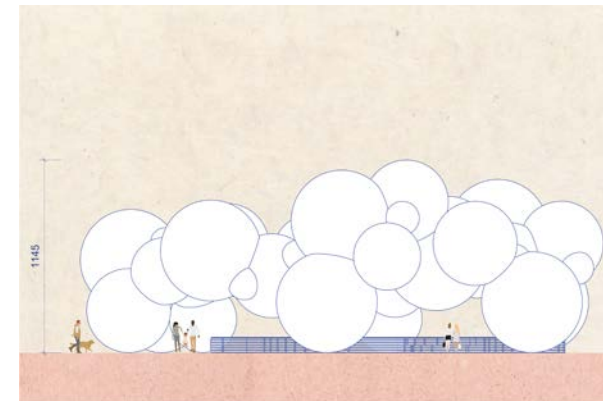
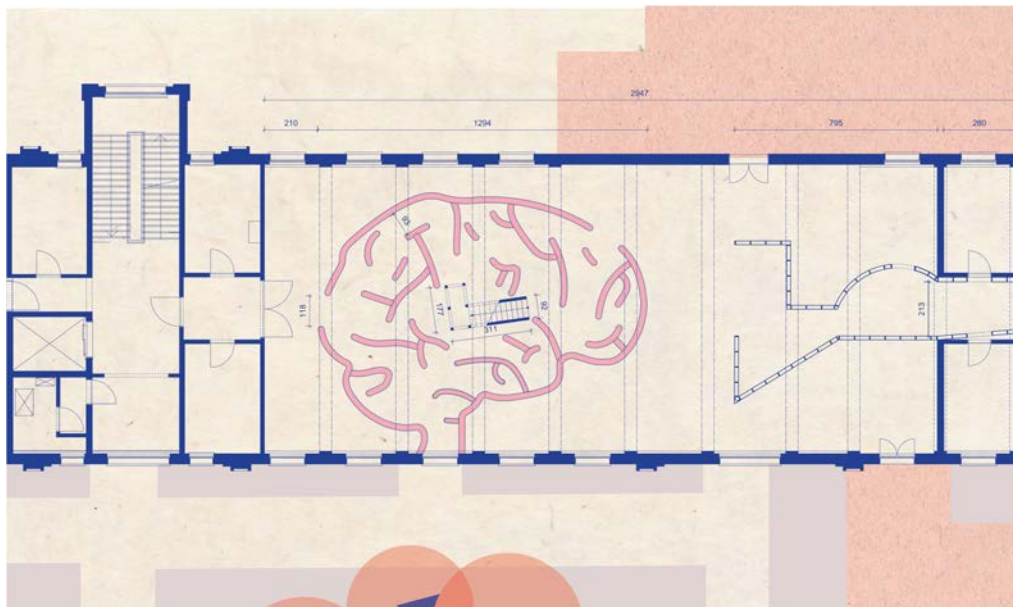
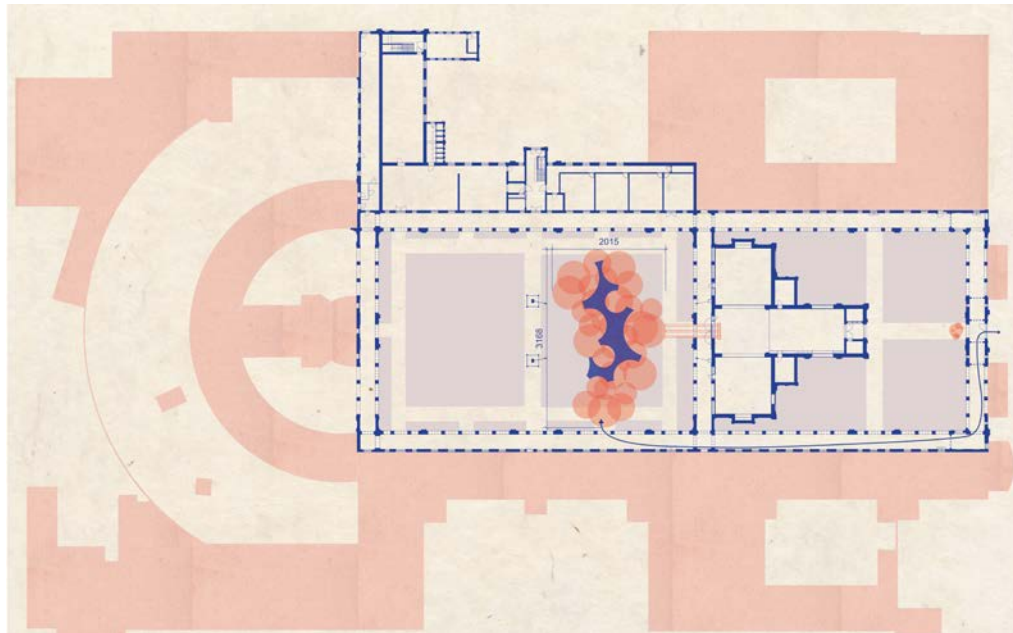
HELEEN MEYERS / MINI-GUISLAIN



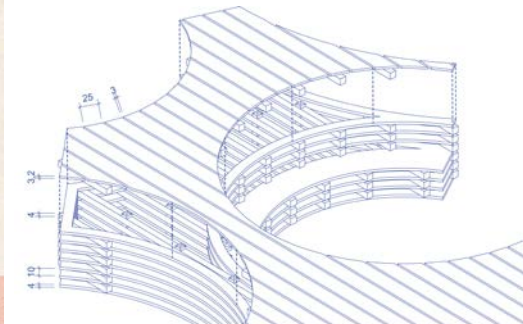
DRIES TRUYERS / DE DUIVELSSCHUUR

'BINNENZINNEN'

INTERIOR ARCHITECTURE MASTER PROJECT SCENOGRAPHY BY HELEEN MEYERS



AANZICHT PAVILJOEN



DETAIL BANK PAVILJOEN

'Binnenzinnen' is a scenographic exploration of mental diversity and social disconnection. Through sensory scenography, the project invites visitors to experience what often remains unseen: the inner world of thoughts, emotions, and psychological complexity.

The exhibition takes place in and around Museum Dr. Guislain in Ghent, where psychiatry, art, and heritage come together. Visitors move from a disorienting pavilion in the garden into a labyrinth of five rooms inside the museum. Each space represents a different mental condition, translated through light, sound, scale, and tactile materials – not to explain, but to let people feel. What is it like to lose control, to feel overwhelmed, or to drift away from yourself?

Instead of using facts or diagnoses, Binnenzinnen creates a sensory journey that balances confrontation with care. The scenography becomes a co-player – sometimes unsettling, sometimes comforting. This approach encourages empathy and opens up new ways of talking about mental health.

Heleen Meyers' own monoprints and cyanotype collages are integrated into the design, adding a personal and visual layer to the complex topic. With 'Binnenzinnen', she explores how space can become a medium for emotion and connection – and how scenography can make the invisible visible.

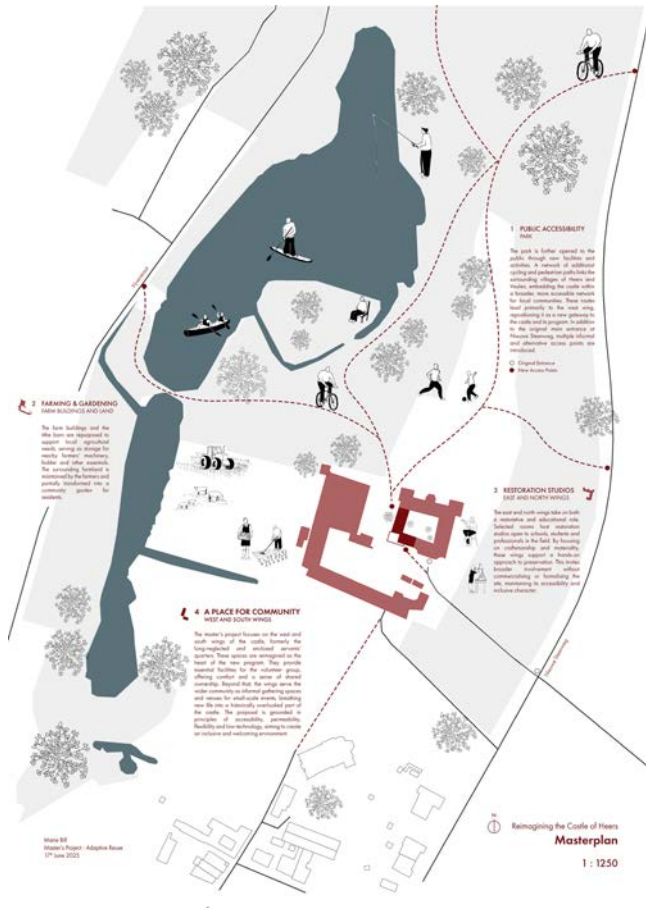
STUDIO ADAPTIVE REUSE

[INTERNATIONAL] MASTER OF INTERIOR ARCHITECTURE, ADAPTIVE REUSE

HANNE ECKELMANS, KANA ARIOKA, MALINDE VALEE, SILVIA DI MAURO

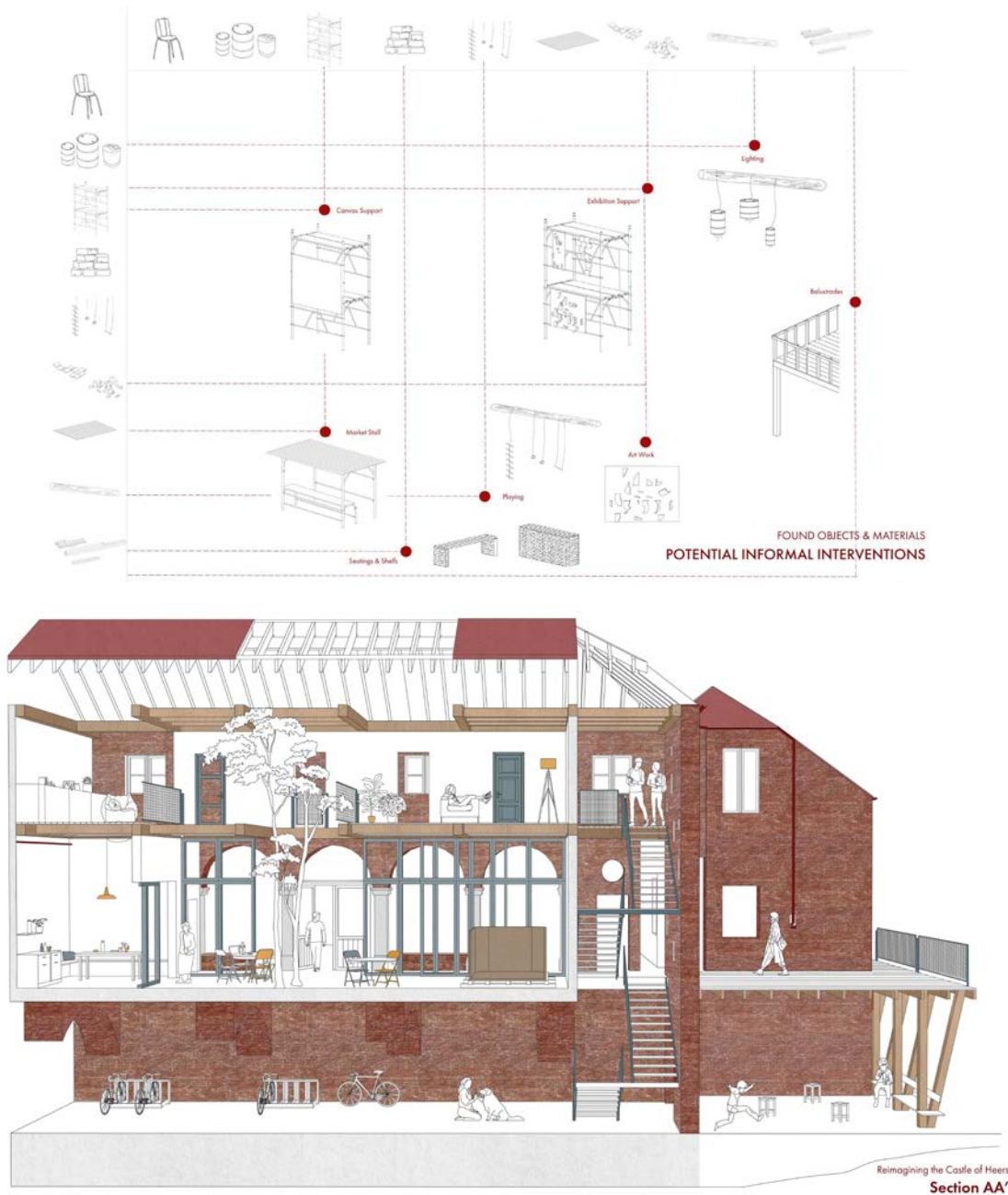
Adaptive reuse of existing and historic buildings shifts the preservation discourse from passive conservation to active architectural engagement. Rather than beginning from a tabula rasa, design interventions build upon the tangible and intangible layers embedded in a site. In the master studio, adaptive reuse is explored as more than the reprogramming of space or the assignment of new functions; it serves as a critical methodology for reinterpreting contentious heritage and enabling new narratives to emerge. In the second semester, students are invited to select their own sites, often embedded within complex histories or layered urban fabrics. Each student develops an original design proposal that responds to the specific characteristics of the chosen site, engaging with its historical, social, and spatial contexts. Projects operate across a range of scales – from interior adaptations to urban strategies – and demonstrate an ability to work sensitively and imaginatively with existing conditions.

The design process is guided by rigorous research and critical reflection. The master's thesis and design project evolve in close dialogue, with theory and design continually informing and enriching one another throughout the semester.



MARIE BILL:
FROM EXCLUSIVE TO INCLUSIVE –
REIMAGINING THE CASTLE OF HEERS

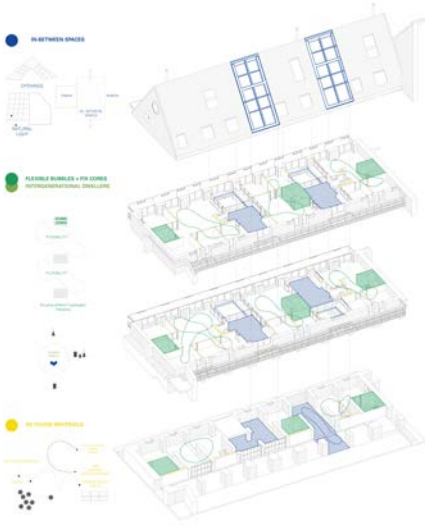
This project commemorates Heers Castle as a shared, evolving place rooted in community life. Rather than restoring the ruin to its former glory or transforming it into a commercial destination, the project starts from its current state and builds on the existing commitment of the local volunteer group. Their involvement, based on care and



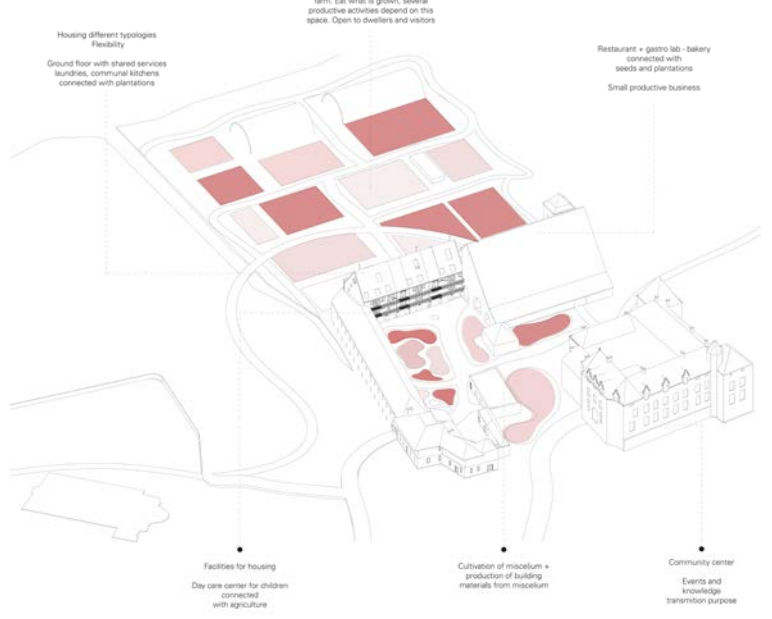
presence rather than profit, provides the basis for a broader, more inclusive future. The south and west wings, historically the most closed parts of the castle, will be repurposed into functions for daily communal use: a kitchen, sanitary facilities, multipurpose rooms, and a small workshop. Four strategies guide the design: accessibility,

permeability, flexibility, and low technology. New paths reconnect the castle to Heers and Veulen. A wooden platform on the west side marks the new entrance and reinterprets a vanished tower. Visitors move through semi-open walls and covered areas through a flexible interior in which inside and outside blur. Existing materials are reused,

and two historic water tanks are deployed for rainwater harvesting. The project reframes ruination not as failure, but as a spatial and social opportunity to create inclusivity. It proposes a future in which Heers Castle is sustained by community care, open use, and the everyday - a place that resists exclusion through participation and shared responsibility.



Master Plan
Reinventing the countryside

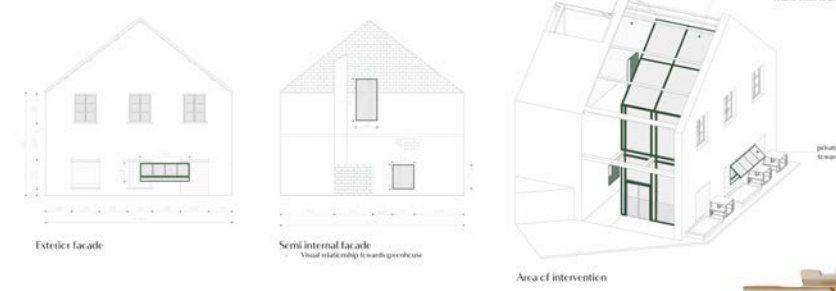
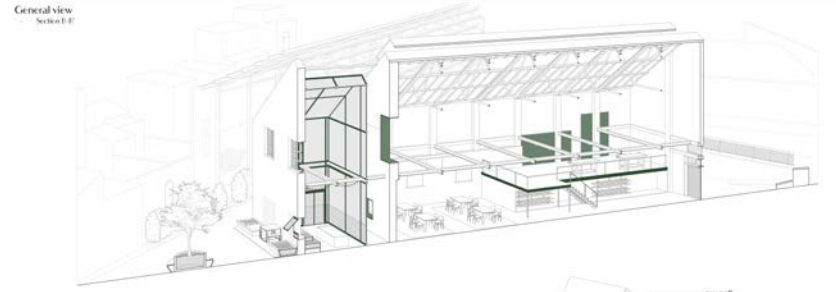


MARÍA CRISTINA FEIJÓO:
REINVENTING THE COUNTRYSIDE - LAND-
SCAPE AS DESTINATION THROUGH CULTI-
VATION & PRODUCTIVE INHABITATION

This project aims to tackle three related challenges: the expected decline of the young population, the disappearance of farmers and their heritage, as well as the need to strengthen the identity of the municipality of Heers and enable densification. The ruins of Heers Castle and its surroundings act as a catalyst for a new model of the countryside: an inhabited and built-up landscape with agriculture at its core. The project depicts a renewed

community that reflects Heers' identity, revalues agriculture, and attracts younger generations through the transmission of ancestral agricultural knowledge. This intergenerational exchange helps preserve both tangible and intangible heritage. The castle will have multiple functions, including a gastronomic laboratory, spaces for knowledge transfer, and a new form of housing. The focus is on compact but quality living, where different generations

live together and reinforce each other. Five strategies, based on case studies from the master study, form the backbone: **circularity in agriculture and living, use of 'as found' materials, flexible living modules around wet cores, shared intermediate zones for meeting, and preserving the atmosphere of the place.** This creates a new, vibrant model for the countryside where learning, living, and growing go hand in hand.

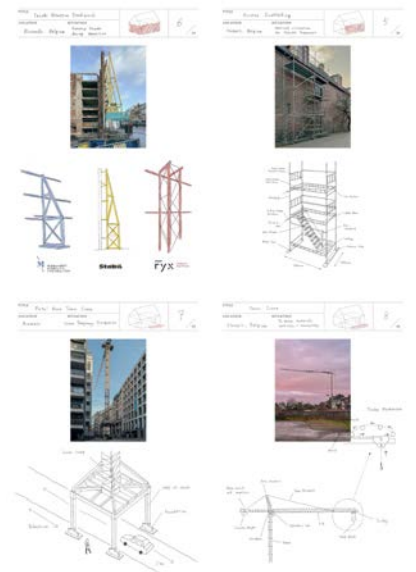
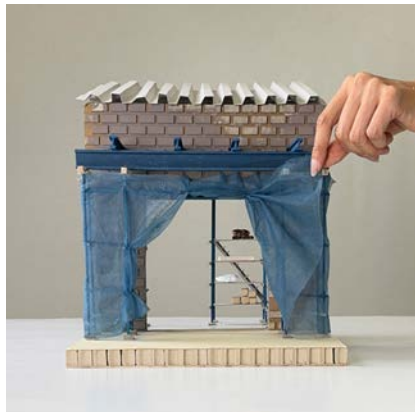


MARTHA GARCIA:
LIFE BETWEEN BOUNDARIES

This project explores in different ways how to approach boundaries between public and private, individual and collective, through three architectural strategies based on the qualities of collective spaces as catalysts for living together. In doing so, it explores and blurs the dividing lines between opposing states, paying particular attention to the warm and vibrant atmosphere of the Sint-Jans-Molenbeek neighbourhood. The proposal opens up the inner area of the building block to create a permeable character and places a public garden at its heart.

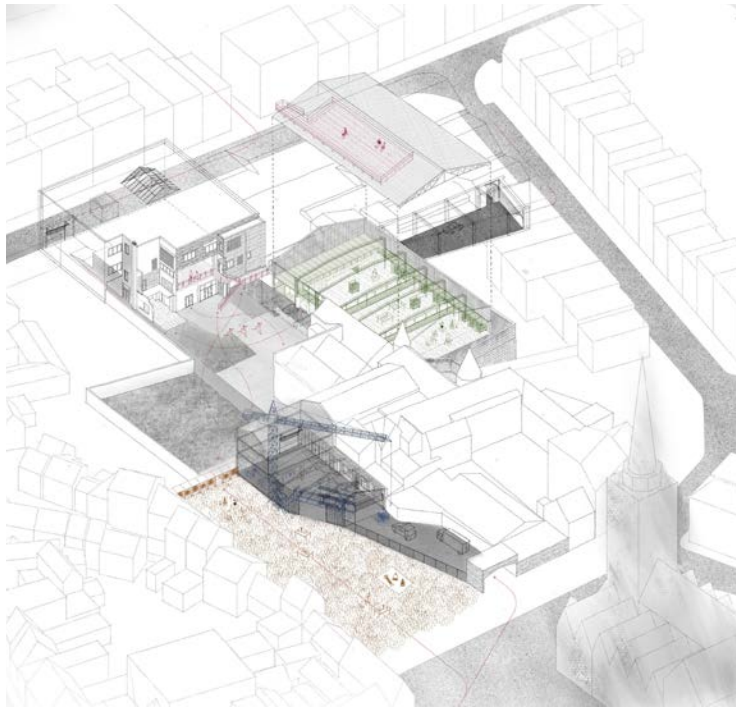
A dialogue is established with the industrial memory of the site by preserving the visible iron structure of the former warehouses, and by respecting material use and traces of decay as valuable elements of history. The master plan consists of a flexible programme that builds on the existing dynamics and character of the neighbourhood. Initiatives such as the volunteer-run restaurant Cassonade and a Repair Café (inspired by Hasselt's) will be used to

attract visitors. At the same time, the space offers different ways to move through it - through alleys, slow or fast vertical circulation, and varying materiality. The project enhances the sense of community, without losing sight of residents' privacy, and does so with great sensitivity to the elements that give this place its unique character.



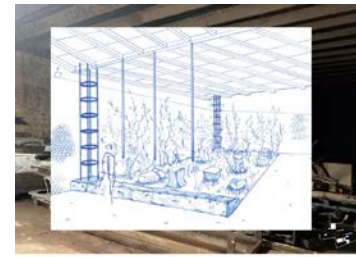
AIMI HAYASHI:
POETICS OF CONSTRUCTION - 4 ACTS
OF ADAPTATION FOR A SCHOOL IN
ANDERLECHT

The theoretical framework of this project is explored in the thesis that approaches repurposing as an ongoing, evolving process. In doing so, theatrical phenomena are used to question traditional ideas about architecture, as something static with a clear 'before' and 'after'. Instead, the thesis proposes a dynamic approach in which architecture constantly adapts and grows, interacting with its users. To explore how this concept can be applied in

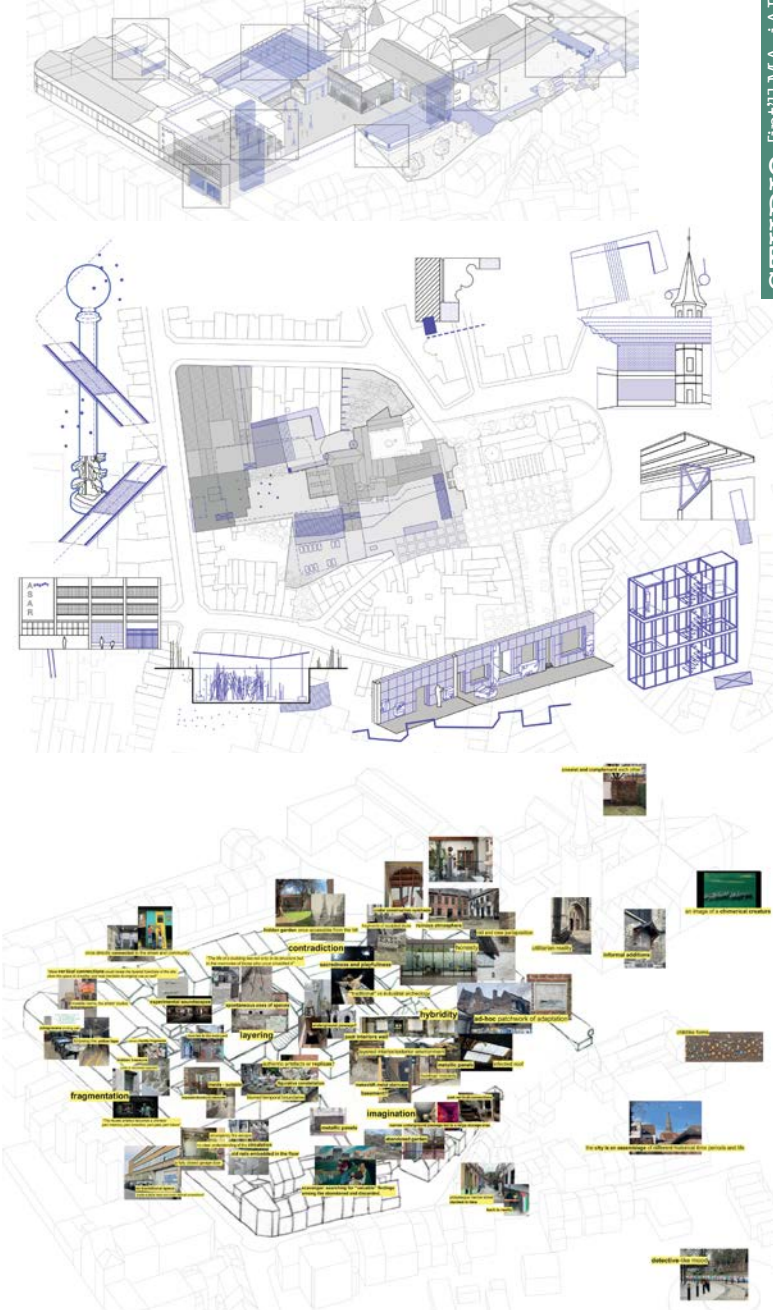


practice, a design proposal is made for the art school in Anderlecht, Brussels. The school consists of a cluster of buildings from different periods, which have been adapted and repaired informally over the past century. Instead of proposing one large-scale intervention all at once, the project takes a phased approach. The aim is to guide the school step by step to a more resilient and future-proof state, while preserving the spatial and historical

stratification that constitutes its unique character. By using theatrical concepts not only as a metaphor but also as methodological inspiration, this project seeks a balance between spatial poetry and architectural structure. Ultimately, the aim is not just to celebrate the building process, but to encourage a deeper connection between people and place - a place where architecture is not only built, but constantly grows with its users.



MARIA NEFELI XOURAFI:
CHIMERICAL ARCHITECTURE - RECOMBINING FRAGMENTS AT THE ACADEMIE
BEELDENDE KUNSTEN IN ANDERLECHT
This project uses the image of the chimera - a mythical creature composed of disparate parts - as a metaphor and method for architectural transformation and reuse. Within the layered and enigmatic context of the Academy of Arts in Anderlecht, the design responds to the hybrid identity of the site: shaped by historical and industrial layers, craftsmanship, and a palpable assemblage of forms and materials. Using an observational and investigative approach - 'digging up' the place - photographs were collected of forgotten spaces, improvised scenes, and found objects. Interruptions, closed passages, and neglected elements are not seen as obstacles, but as starting points for new design ideas.



The result is a series of interventions built from fragments: three activated vertical circulation cores, a floor rail system that shows visitors the way, reopening blocked spaces, and creating public transitions. Materials found on site - such as metal panels, old industrial rails, layered walls, and fragments of stone castings - are

reused and transformed into lifts, spatial connections, nomadic or timeless places, and sculptural elements. The project moves between scales: from the detail of a structural connection to the complexity of the entire site. Like a chimera, seemingly separate parts combine to form a new, meaningful whole.

What you see in all the {fragments}-editions is only part of what really goes on in our faculty. Behind every project, exhibition, and design studio lies a quest – for what is relevant, what works, and what has a future.

Close to a tri-border area, between city and countryside, straddling the gap between current car-based mobility and the dream of alternative mobility, torn between whether or not to build, with a fresh perspective on an old and ‘new’ campus surrounded by nature and heritage, we have all our views of what is essential today. In our collective and individual searches, sustainability has been a conscious and unconscious factor for years or even decades. To make this essential undercurrent more tangible, we established ReLab in 2025. It is a physical and mental space, a structure and a culture, which stands for ‘Re-think, Re-make, Re-imagine’. ReLab is a laboratory and network that supports, activates and raises awareness of sustainability within our faculty. Additionally, it is a shared platform supported by (former) students, lecturers, researchers, administrative or technical colleagues, and external partners to experiment, test, build and rethink.

A network of action teams

Therefore, Relab is an active platform supported by the entire FacArk community. It is a network of people structured around various action teams, each with its own focus and dynamics. Coordinators capture ideas and ambitions, connect people, resources and places, and ensure continuity:

- Beavers form the hands-on team that works outside the regular curriculum: they set up new projects, keep existing initiatives going, and experiment with formats such as the Tango conversations, the ReLab Valves, a reference blog, a sustainable book collection, and more.
- Time Rebels shape a staff-student team that identifies sustainability aspects in the faculty’s educational landscape. They work on the ReLab compass and take initiative where gaps become apparent.
- Good Ancestors, the steering group, monitors the bigger picture. They articulate the ambitions of our community and position ReLab both within and outside the university.
- Ambassadors, a growing network of committed alumni, spread the ReLab vision further into society and maintain ties with their alma mater.

Building Synergy

ReLab is not a finished plan, a building or a stand-alone initiative. Instead, it is a way of looking at things and doing things that is gradually taking root everywhere: in how we teach, do research, build, choose materials, travel, collaborate, talk to alumni, think about waste, use our faculty buildings, or even how we think about jury moments.

ReLab is not a starting point, but an accelerator. It is a place where existing initiatives – such as the Recupshop, the Ark Award, the international master’s programme Adaptive Reuse, the postgraduate programme Building

Beyond Borders, and research projects on sufficiency, material use, social return, re-use and non-building – come together with new practices and reflections. It is an opportunity to strengthen synergies and give direction to many sustainable micro-initiatives.

Shaping a regenerative practice together

Sustainability is not a straightforward answer, but a constant negotiation between values, contexts and choices. ReLab offers us the structure and freedom to engage in this exercise collectively: to shape the future of architecture and art based on responsibility, imagination and connection.

Everyone has their motivation for engaging or not engaging with sustainability: pedagogical, economic, social, spatial, artistic, sufficient,... or even ideological. Some are driven by fear of what is happening in the world and what may lie ahead. As Bruno Latour stated in ‘Where do we land? How to navigate politics (2017)’, we are travelling through exciting but confrontational times without really knowing where we are headed: we cannot (any longer) return to an (imaginary) past, nor do we have any idea where the future will take us in a world that is rapidly changing, among other things, in terms of climate. We want to consciously take a positive and constructive approach without simplifying the challenges, complexity and crises present opportunities.

At ReLab, we see everything in the world as a living organism. From this perspective, we want to support the faculty in becoming more mindful, respectful and impactful while acting with care.

So yes, this is a closing statement. But actually, it is mainly a beginning. Let’s continue to work on this together.

“Know the ways of the ones who take care of you, so that you may take care of them. Introduce yourself. Be accountable as the one who comes asking for life. Ask permission before taking. Abide by the answer. Never take the first. Never take the last. Take only what you need. Take only that which is given. Never take more than half. Leave some for others. Harvest in a way that minimizes harm. Use it respectfully. Never waste what you have taken. Share. Give thanks for what you have been given. Give a gift, in reciprocity for what you have taken. Sustain the ones who sustain you and the earth will last forever.”

Robin Wall Kimmerer in Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants

THE TEAM OF THE FACULTY OF ARCHITECTURE AND ARTS, HASSELT UNIVERSITY:

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COVER:
Front and back showing our familiar facili-
ties in building D, Campus Diepenbeek
and our new site in the Old Beguinage,
Hasselt. Front: A-Quiz under a blue,
recovered canopy; back: exploring new
opportunities in the old beguinage hous-
es; with a red line drawn for Gaza.

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