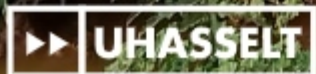


{ fragments 2023 2024 }

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



FACULTY OF ARCHITECTURE AND ARTS



{ fragments 2023 2024 }

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belgium



FACULTY OF ARCHITECTURE AND ARTS



INTRODUCTION

As dean of the Faculty of Architecture and Arts at Hasselt University, I am exceptionally proud and pleased to offer you some examples of our research, teachings and gatherings from the academic year 2023-2024. This book contains a very diverse collection of student work and academic research, but nonetheless forms a coherent whole, representing a faculty rich in imagination and vitality.

This magnificent ensemble is borne by social commitment and critical thinking, two aspects that are inherently linked to the designer's profession. You don't build the world without daring to question it. You don't build the world without involving others. The acts of a designer in our built environment are never non-committal. It is this persuasion that forms the foundation of our research and our courses. It also motivates the honorary doctorate that we awarded last year to Belgian architect and urban planner Xaveer De Geyter.

Xaveer De Geyter is a discerning designer who builds the city with courage and conviction, raising strong arguments in the current architectural discourse through his projects. Throughout his career, he has shown himself a designer who does not shy away from debate and influences the wider practice with architectural projects that rethink the urban environment in a challenging and radical way. As a result, he continues to set the tone for future generations today.

De Geyter does not favour architectural one-liners, but recognises and embraces the complexity and precariousness of an architectural project at the service of life: "Architecture is about dealing with uncertainty, about enabling different and unforeseen scenarios. In that sense architecture and urbanism are not opposed disciplines with different outcomes, but similar mediators, on different scales and in different degrees of complexity, with the same goal of enabling life."

Designing for and with life is central to our courses in architecture and interior design. We teach our students to have faith in the power of design, in combination with a comprehensive and well-grounded conversation. As a faculty of architecture and arts, we want to underline and stimulate the importance of intellectual debate and thoughtful design. Let the anthology you are holding in your hands be a witness to that.

Stefan Devoldere, dean.



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LIVE PROJECTS

In the first two weeks of the academic year, students of the 2nd Master of Architecture and 1st Master of Interior Architecture once again participated in several Live Projects. During such a Live Project, students and supervisors work together with local actors, organisations, authorities and residents on the future vision for a specific place or spatial challenge. These issues may vary in scale and complexity, but the aim is always to stimulate public debate on future developments through critical design research. Architecture serves as a means, not an end. For a fortnight, students work on location, where they use interviews, observations, mappings, designs and construction to further refine the problem definition. Possible solutions are made tangible through 'prototypes' - full-scale temporary interventions - which are handed over to local stakeholders during a concluding event. During this period, people will listen, walk, sketch, build, film, present and even cook and dance. In each case, what, how and where the intervention takes place is the result of this collaborative learning process.

This year's Live Projects took place in Hasselt, Diepenbeek, Genk and Houthalen-Helchteren.

Supervisors: Liesbeth Huybrechts, Liese Mertens, Elke Ielegems, Peter Firman, Frank Vanden Ecker

Project support by: Lieve Custers, Micheline Phlix, Ruth Stevens, Leen Popleu (Faculty of Medicine UHasselt), Heleen Van Loon (Atelier Adieu)

Partners: UHasselt, Stad Hasselt, Stad Genk, Gemeente Houthalen-Helchteren, POM Limburg, Agentschap voor Natuur en Bos, Wonen in Limburg, Virga Jesse Feesten Comité Hasselt, Studio Noord-Zuid Limburg, De Pastorie Helchteren, Platform Kunst in Opdracht, De Wroeter, Noelanders, Joachim Nijs (wijkmanager Kolderbos, stad Genk), Paradize (Serkan Selçuk), Bouwmaterialen Mallants, Plantencentrum Genk, Wijkcentrum Kolderbos, Europaschool Kolderbos, bewoners Kolderbos, Ungricht Kathleen, Yvonne Knevels, Katrien Laenen, Laureline Soubry, students Faculty of Medicine UHasselt.

Students: Augje Daenen, Dicle Karaagac, Fien Aerts, Hanne Franssen, Iole van Espen, Jorrit Windmolders, Kirsten Liekens, Lieke Keyken, Maarten Wouters, Matthias Pieters, Mehmet Basaran, Mirthe Kerfs, Steven Lux, Usame Bayraktar, Yasin Can

Supervisors: Michline Phlix, Ruth Stevens, Liesbeth Huybrechts, Liese Mertens, Elke Ielegheims, Peter Firman, Frank Vanden Ecker
Partners: UHasselt, Stad Genk, Joachim Nijs (Kolderbos neighbourhood manager), Paradize (Serkan Selçuk), Bouwmaterialen Mallants, plant centre Genk, Wonen in Limburg, Wijkcentrum Kolderbos, Europaschool Kolderbos, Kolderbos residents

This Live Project, in collaboration with Stad Genk, focuses on developing a social, communal space that brings together the diverse residents of the Kolderbos neighbourhood - young and old, of different nationalities. The students are doing this by refurbishing two empty garage

boxes and part of the surrounding grounds. To make the project successful, they actively involved the neighbourhood by conducting neighbourhood surveys. The conversations and interviews with residents and local organisations revealed several problems, such as a lack of social control, pollution, vandalism, too few seating areas, poor lighting and the gap between young and old.

In response to these challenges, the students developed a modular Toolbox, which can be used indoors, outdoors and on garage stalls. The flexible configurations allow residents to decide how to decorate the space, adapted to the specific needs of different parts of the neighbourhood. The Toolbox is made of simple materials such as pallets and OSB boards. With this project, the students aim to create a prototype that will have a positive impact on Kolderbos. At this location, this year's Live Projects concluded with a neighbourhood party at, in and on the garage boxes.





Virga Jesse Feasts | Virga Jesse Feesten /
City Hall and Refugaplein, Hasselt

Students: Kelly Meessen, Leen Vansteenkiste, Aurélie Janssens, Febe Swijssen, Ilknur Sen, Aura Vanbuel, Mathias Herbots, Sien Vandebon
Supervisors: Liesbeth Huybrechts, Liese Mertens, Elke Ielegheems, Peter Firman, Frank Vanden Ecker
Partners: City of Hasselt, Virga Jesse Feesten Comité Hasselt

Within the framework of the Virga Jesse Feesten 2024, UHasselt (interior) architecture students were given the opportunity to design four meeting places. Under the theme 'hidden pearls', they want to highlight new urban developments and give a fresh twist to the Virga Jessefeesten by combining tradition and innovation. Therefore, they searched for places that deserve an upgrade. One of these hidden gems is Refuga Square. They see this square as an ideal meeting place that can connect residents,

the university, the adjacent school and passers-by. To temporarily upgrade this place, they are using recycled orange textiles, a nod to the colour of the nearby rot. This textile will create different zones with various functions: a backdrop for a theatre performance, a goal for De Hazelaar's schoolchildren, an imaginary outdoor classroom, a film screen for local residents, and more.

In addition, students are turning their attention to the alley behind City Hall, called 't Scheep. Although this place has a lot of potential, it is currently not fully exploited. They want to bring the alley to life with a Conopeum, a traditional parasol that protects the pope when he arrives at the Virga-Jesse Basilica in Hasselt. Instead of Christian icons, they will use the symbols of Hasselt's 2024 summer festivities, subtly referring to the Virga Jesse and creating a festive atmosphere.



Allemaal op straat / Helchteren

Students: Natasja Varlamoff,
Charlotte Sterken, Laura Claes,
Amber Hendriks, Liselot
Vangremberghe



De Fluistertuin, Memorial to deceased body donors / Campus UH, Diepenbeek

Students: Naomi Bonnafoos, Milan Claessens, Lauren Degraen, Olivier Dochez, Mirte Gielen, Leili Kazm Ghassabi, Taryn Traest

Supervisors: Liesbeth Huybrechts, Liese Mertens, Elke Ielegheems, Peter Firman, Frank Vanden Ecker

Partners: Ungricht Kathleen, Platform Kunst in Opdracht, Katrien Laenen & Laureline Soubry, Leen Popleu, Atelier Adieu, De Wroeter, Noelanders, medical students, nature and forest, Knevels Yvonne & the facilitators throughout the process.

Some people choose to perform one last noble act after a fulfilled life by donating their bodies to science. This offers medical students a chance to learn in a respectful and realistic way. However, donors' bodies must be on UHasselt's campus within 48 hours of death. In this short time, next of kin often have insufficient opportunity to say goodbye in their own way. Saying

goodbye is an intimate process, and to give everyone the space and time they need, the students designed a whispering garden. With seven students of (interior) architecture from UHasselt, they created a special place along a future footpath on the campus in Diepenbeek. Here, relatives who wish to do so can scatter flower seeds symbolising their loved one's ashes, and whisper a last message in a symbolic whisper bowl. This bowl is connected to a second bowl at the crematorium and scattering meadow in Hasselt, where the previously sown flowers can bloom, completing the symbolism.

The bag with the seeds is made of growing paper, so next-of-kin can also plant it at home and keep their loved one close by. With this project, the students hope to create a place where both bereaved families and grateful medical students and teachers can commemorate these special people.



Begijnenplein / Helchteren

Students: Laurance Cloots, Silke Grondelaers, Merve Korkmaz, Luna Maes, Niels Moermans, Stephanie Remels, Jill Verwaest

Virga Jesse Feesten, waar
dromen zachtjes stromen,
Zuidzicht / Hasselt

Students: Mo Manshoven,
Amber Dendas, Betul Karkide,
Catoé Bonné, Charlotte Gilis,
Glen Martens, Julie Raskin,
Lynn Vandenbrande, Rani
Krops



Het Campuspad /
HUB Diepenbeek

Studenten: Gretske Janssen, Tine
Verheyen, Noa Engelen, Julie
Kuppens, Robbe Wuyts, Pieter
Thijs, Robbe Mulier



Between Waters / HUB Diepenbeek

Students: Tirza Corthaut, Margot Delbare, Bjorn Ernens, Britt
Ickmans, Anna Loos, Tom Verhemeldonck, Simon Zwijnenburg



Opening onthult verborgen
campus / HUB Diepenbeek

Students: Britt Geeraerts,
Britte Luts, Charlotte Geerkens,
Kato Bex, Kato Heremans,
Lore Crijns, Melissa Mommen,
Silke Vanherck



EXTRA MUROS



Campus Carrier /
HUB Diepenbeek

Students: Kikiann Kik, Arthur
Coenen, Elke Vanosmael,
Jessie Akwe, Jorrit van Eygen,
Sema Canakgun, Tim Borgers,
Charlotte Remels



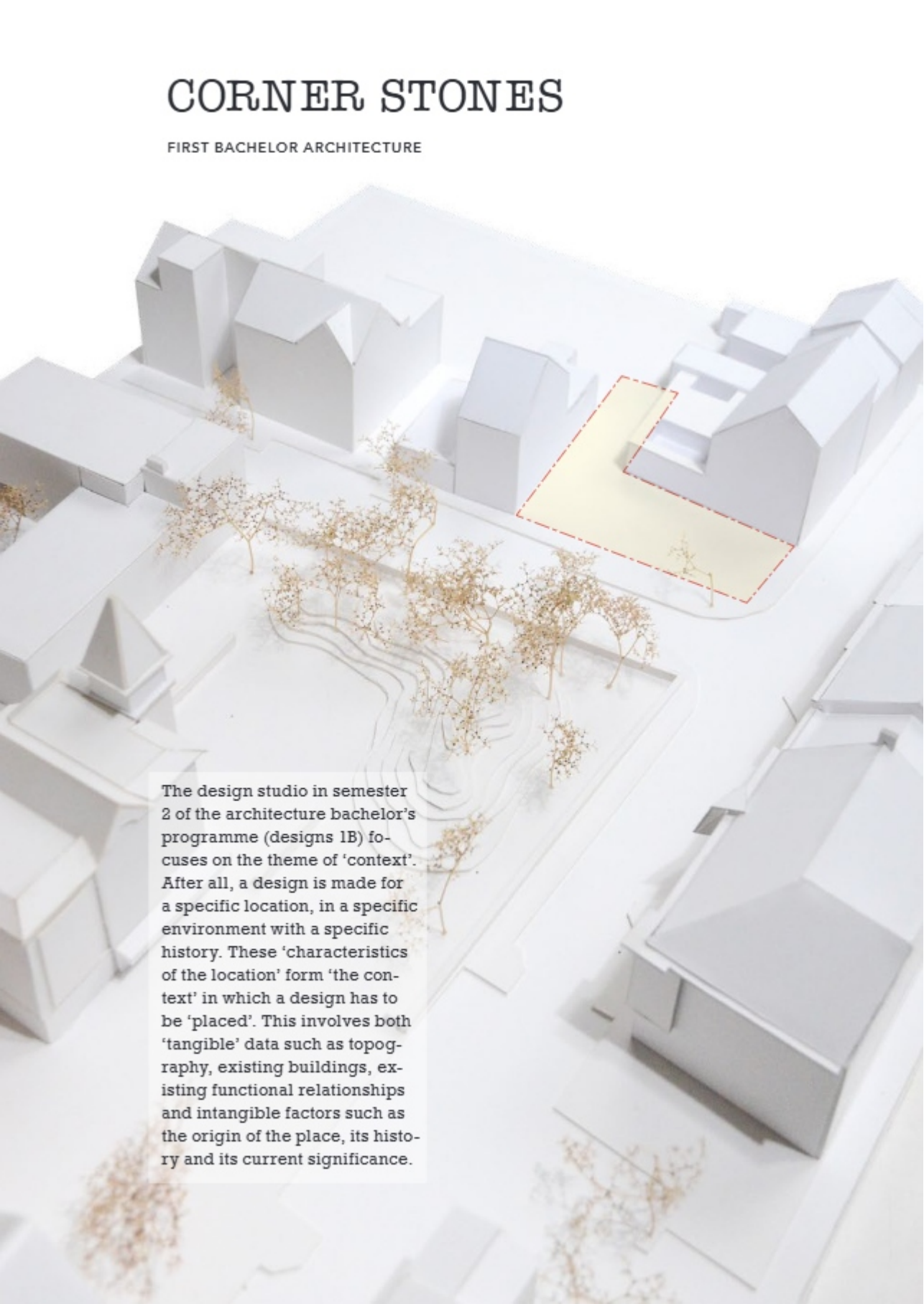
Verweven stilte, gedenk-
monument voor overleden
lichaamsdonoren /
HUB Diepenbeek

Students: Amber Wyns,
Anna-Lisa Custers, Anne
Steege, Dina Habraken,
Irem Dede, Klara Diminic,
Kobe Paemelaere, Lise
Peetermans, Maren
Cuijpers, Marie Bernard,
Marie Verjans, Sara
Willems, Thomas Janssen,
Tine Depae



CORNER STONES

FIRST BACHELOR ARCHITECTURE



The design studio in semester 2 of the architecture bachelor's programme (designs 1B) focuses on the theme of 'context'. 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.



ONT1B (23-24) S2-P2 field trip

What exactly we mean by 'context' is different in every design process and largely a designer's choice. Most obvious are aspects of implantation, volume work and visual quality, but the more layers of the site and its surroundings the designer explores, the more complex and rich the context becomes. 'Context' is therefore always a mental construct, and the extent to which tangible and intangible characteristics of the site and its surroundings affect the design process is not fixed.

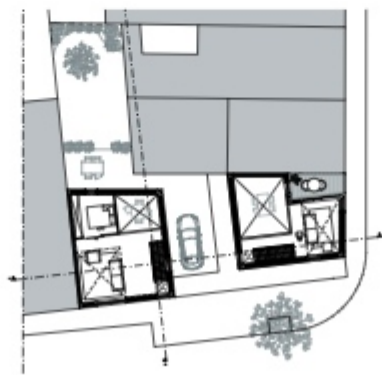
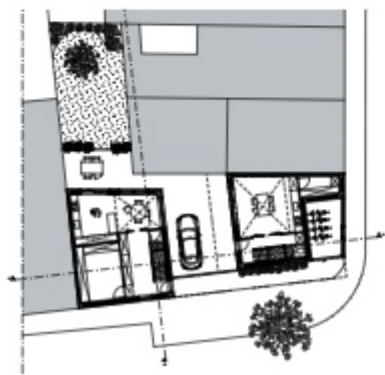
The premise for the design studio in semester 2 is that good design is always the result of targeted design choices regarding the integration of the project into the existing spatial environment.

After an initial exercise aimed at learning how to register, analyse and represent a specific spatial urban environment, a first project follows that turns to designing with and for that same spatial environment. The second project of semester 2 calls for a design for an unused corner plot in Runkst: a shallow plot with a difficult orientation and a lot of visibility from the neighbours, with two guard gables in a dense urban fabric and narrow row houses on either side. On the opposite side is a small-scale park containing a former castle that has since been transformed into a social housing project.

The programme includes two houses - one large and one small - for as many families who want to organise some aspects of living communally - storage, parking and garden - in addition to the classical elements that that programme includes. There are no urban planning regulations: the students themselves formulate personal preconditions for their project in relation to the tangible and intangible characteristics of the surroundings.

The main focus of the design process in this 'first-time context' for the students is the spatial organisation of collective and individual indoor and outdoor spaces and the articulation of the building within the urban fabric - both from inside to outside and from outside to inside. This involves more than merely matching the implantation, gabarit and imagery to the adjacent buildings. After all, the corner of two streets is an orientation point in the urban environment and at the same time a unique location for living due to the double-sided light and views in different directions and over different urban spaces - in this case, two streets and a park - which calls for specific housing solutions. How do you transform a seemingly small and unattractive corner plot into a cornerstone in the urban fabric of Runkst?

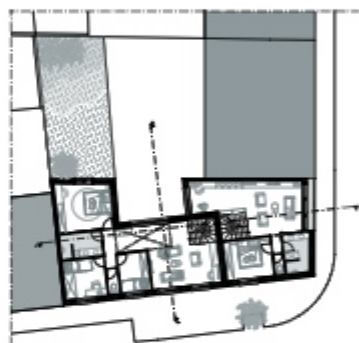
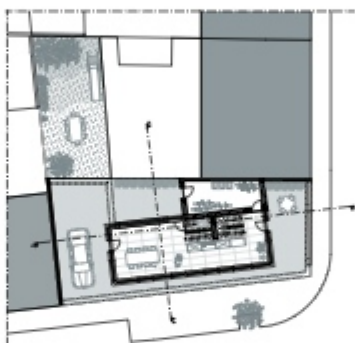
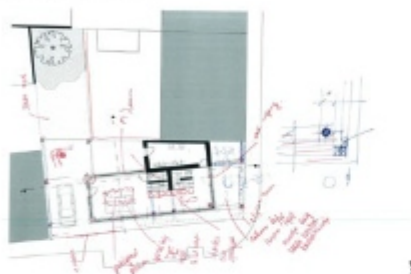
SUPERVISORS: JO BROEKX, BART MOORS, LIESBETH PUT, PETER PRINCEN, LUDO SCHOUTERDEN, FRANK VANDEN ECKER



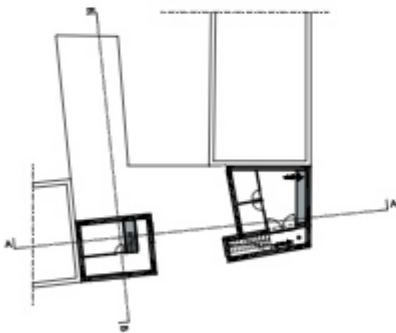
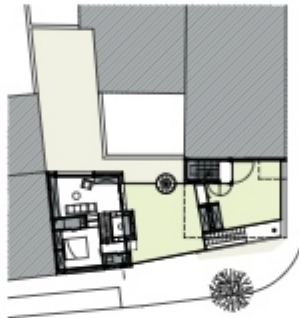
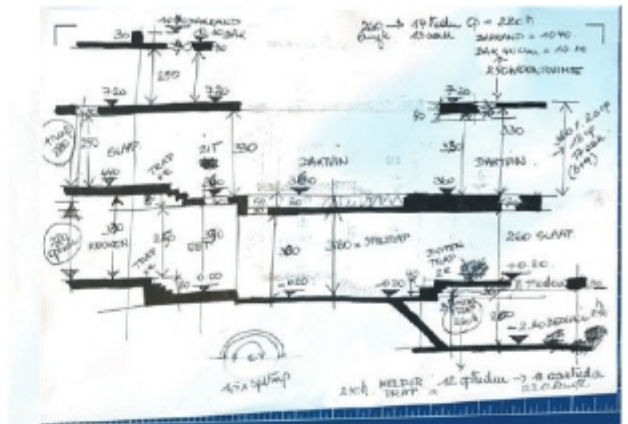
ONT1B (23-24) S2-P2, Jolien Aeltermen

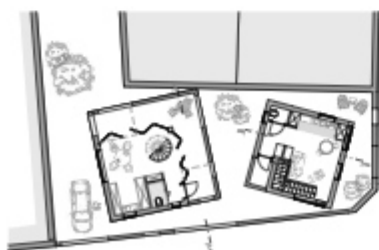
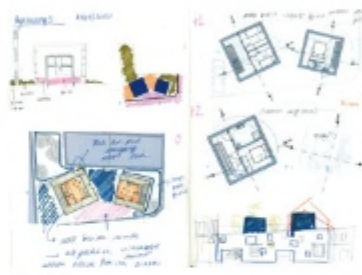
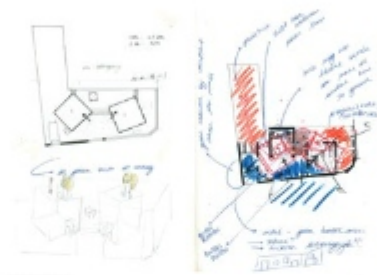
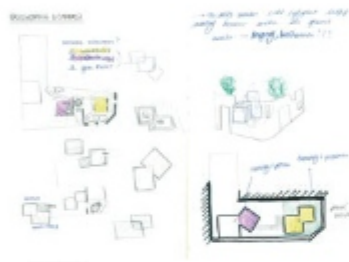


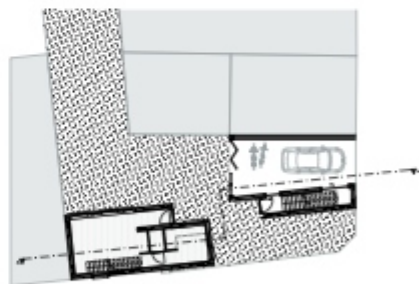
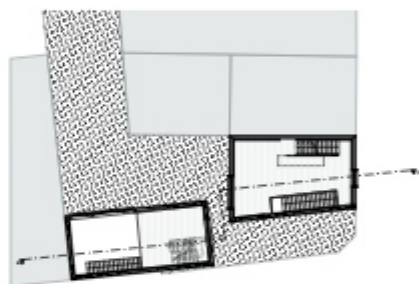
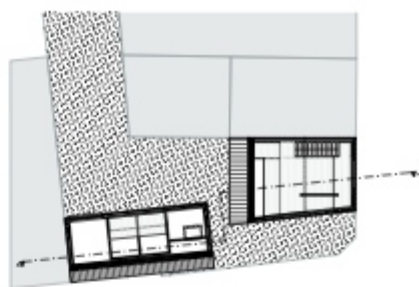
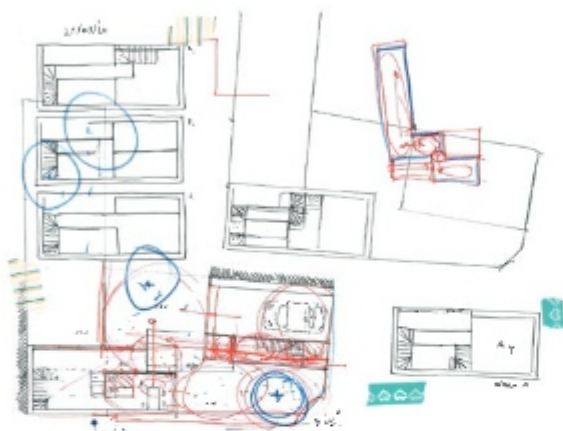
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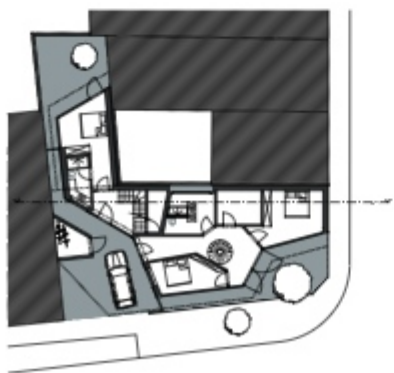
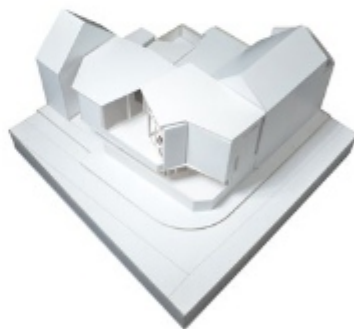
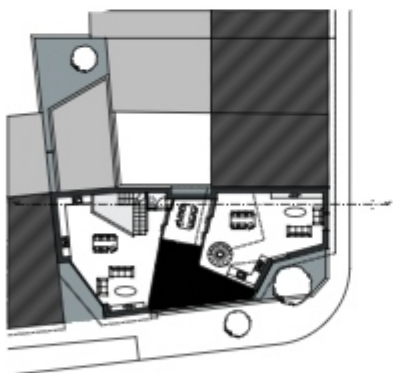
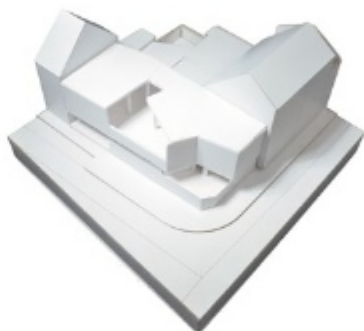
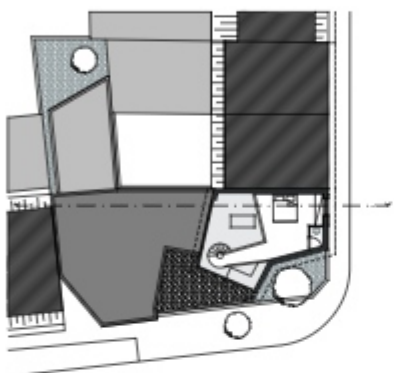


ONT1B (23-24) S2-P2 Eline Aerts









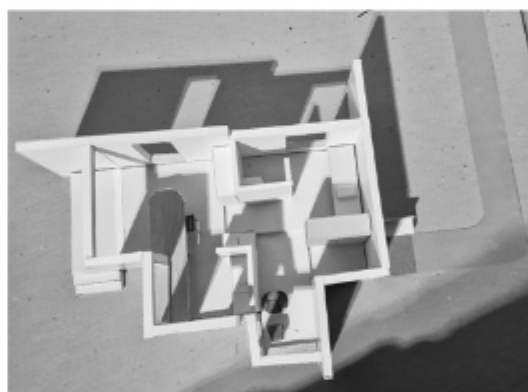




FIRST BACHELOR INTERIOR ARCHITECTURE

DESIGN STUDIO

WARD BERGEN, GITTE HARZÉ, STAN JACOBS, KATRIEN RAEDTS, LIEVE WERCKX

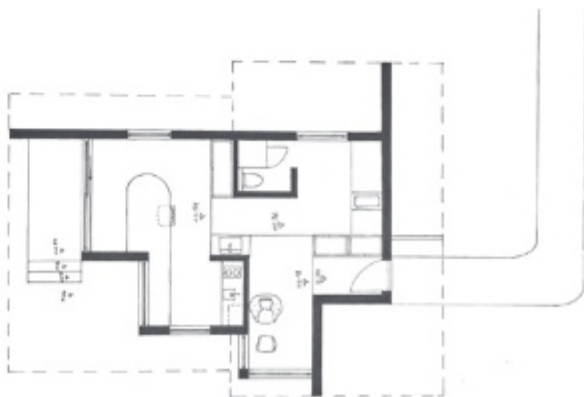


ASSIGNMENT 1.2 'WORK/STUDYING'

Design a 'studio' that can be rented by students for up to 14 days for intensive work/study.

In this studio, the student should be able to stay overnight (sleep in a single bed).

The workplace is for the student only, but must be large enough for him/her to work in all kinds of ways. He or she should be able to work there on a laptop, but should also be able to write/draw and make a model.

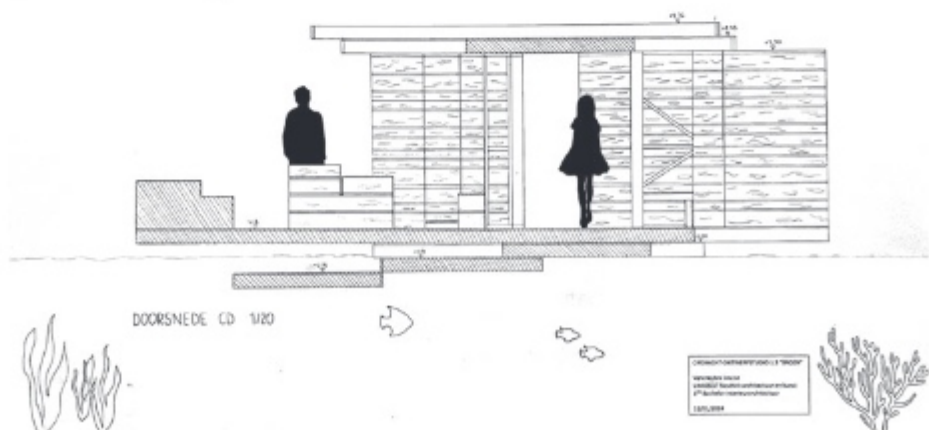
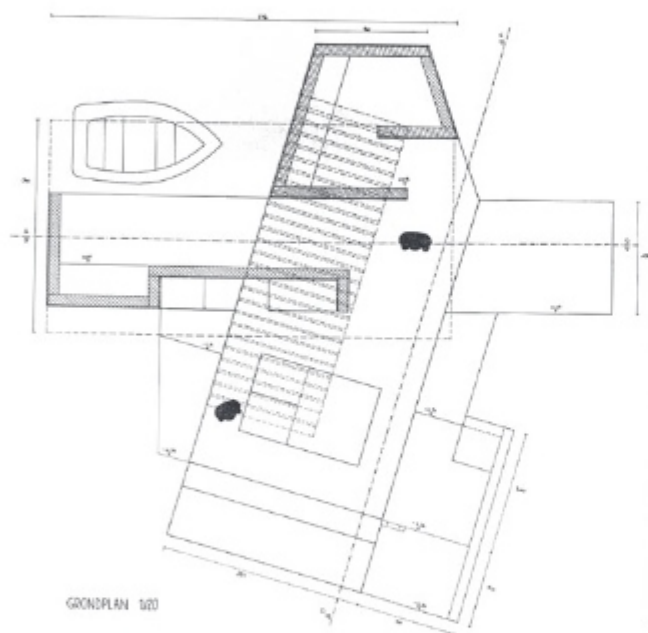


KHALIL FARAH

ASSIGNMENT 1.3 'BATHING'

Design a 'floating bathing pavilion' where, above all, we want to return to the essence of 'recreational bathing'. Work around the concepts of arriving, changing, bathing, swimming and after-bath.

Your design should accommodate 2 people. The pavilion can be reached by boat.

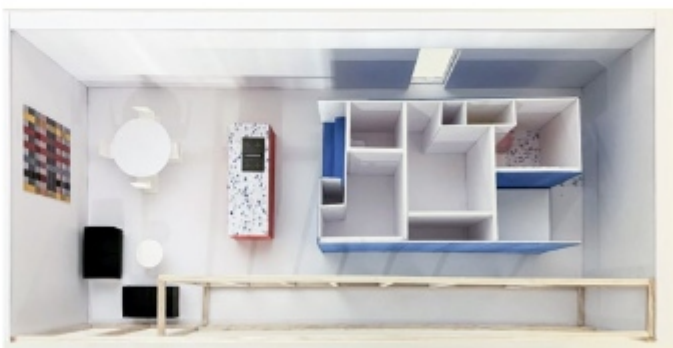


LOUISE VANCRAVBEX

A cook living alone buys a shell space in an apartment building in the heart of Brussels. Cooking is obviously his/her passion and so he/she will often invite friends over to treat them to his/her cooking and tinker with new dishes. Choose one of the specified hull rooms with open plan and turn it into a home for the cook. Decide on the chef's profile: age, type of cuisine, personality, hobbies,... . You may start from an existing cook, but also dare to choose e.g. a circus cook, a school cook, a prison cook.... It is important that the chef's personality is reflected in the interior (use of colour and materials). The cook definitely does not want a banal, "13 in a dozen" home



She designed a home for a chef with a penchant for the Bauhaus. The experimental nature the chef employs in his kitchen is also reflected in the design. For this chef, the presence of a cold room is a must.



ASSIGNMENT 1.5 'LIVING AND WORKING'

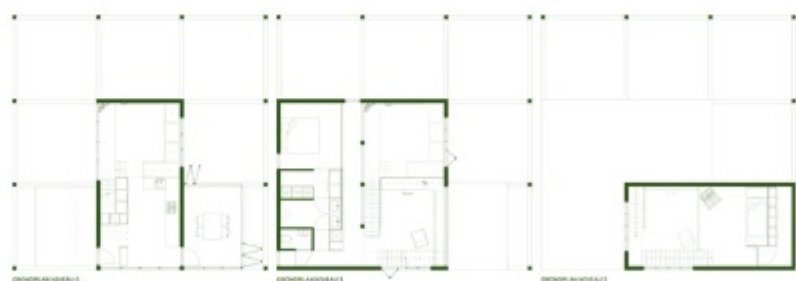
A film critic (M/F) has had enough of the capricious Belgian weather and decides to move to the South with his family. He/she buys an empty factory hall located in Tuscany. This was once a bottling plant for local wine. The supporting structure is still in good condition, but the infill walls and floors need to be demolished. What remains is a modular structure consisting of beams and columns. Together with his/her partner, the film reviewer decides to transform the factory hall into a permanent home. Building regulations allow this only if the structure is completely preserved.

The couple has two children. One of the children is 10 years old. The other son/daughter is 23 and no longer lives with the parents, but still visits regularly. The favourable climate is one of the reasons why the family decides to move. This way, they hope to live more outdoors in the future. From a given list, choose a movie around which you will work during this assignment. This film will serve as the basis for your conceptualisation.

PROJECT by:
JOREN LAUWERRIJSEN

(movie: De Acht Bergen /
The Eight Mountains)

Joren Lauwerrijsen
2023-2024



VERBOND ENHEID



In deze voor een open plan, waarbij alle ruimtes verbonden zijn met elkaar op een bepaalde manier. De ruimtes staan ook centraal rond het 'kijken'. De benutting van het belang van verbondenheid en samenwerken in een meerkolonne.

EENVOUD



Eenvoud verwerpt ik in het plan door alles wat bouwen in de woning, een eenvoudige, op een eenvoudige manier te verbinden door eenvoudige, als modules, als trappen... in eenvoudige materialen te bouwen. Eenvoud is ook terug in de benutting van de decoratieve elementen en de eenvoudige materialen.

WANDELING



De titel van de film kan gezien worden als metafoor voor verschillende levenswijzen en ervaringen. Dit wordt in de film ook letterlijk vertaald door het wandelen in de bergen. In ontwerpen denken zelf ook een wandeling doorheen een landschapsgedachte.

NATUUR



Het natuur-aspect uit de film kan natuurlijk niet ontbreken. Dit wordt in de film ook letterlijk vertaald door het wandelen in de bergen. In ontwerpen denken zelf ook een wandeling doorheen een landschapsgedachte.

OPEN/GESLOTEN



De balans vinden tussen het binnen zijn en het buiten zijn, wat cruciaal voor zijn ontwerpen is dat ook voor een meerkolonne ontwerper. De balans tussen een ruimte te ontwerpen dat meerkolonne open staat en die verbondenheid te maken, maar ook de mogelijkheid hebben om zich af te sluiten van het gezamenlijke.

DE ACHT BERGEN



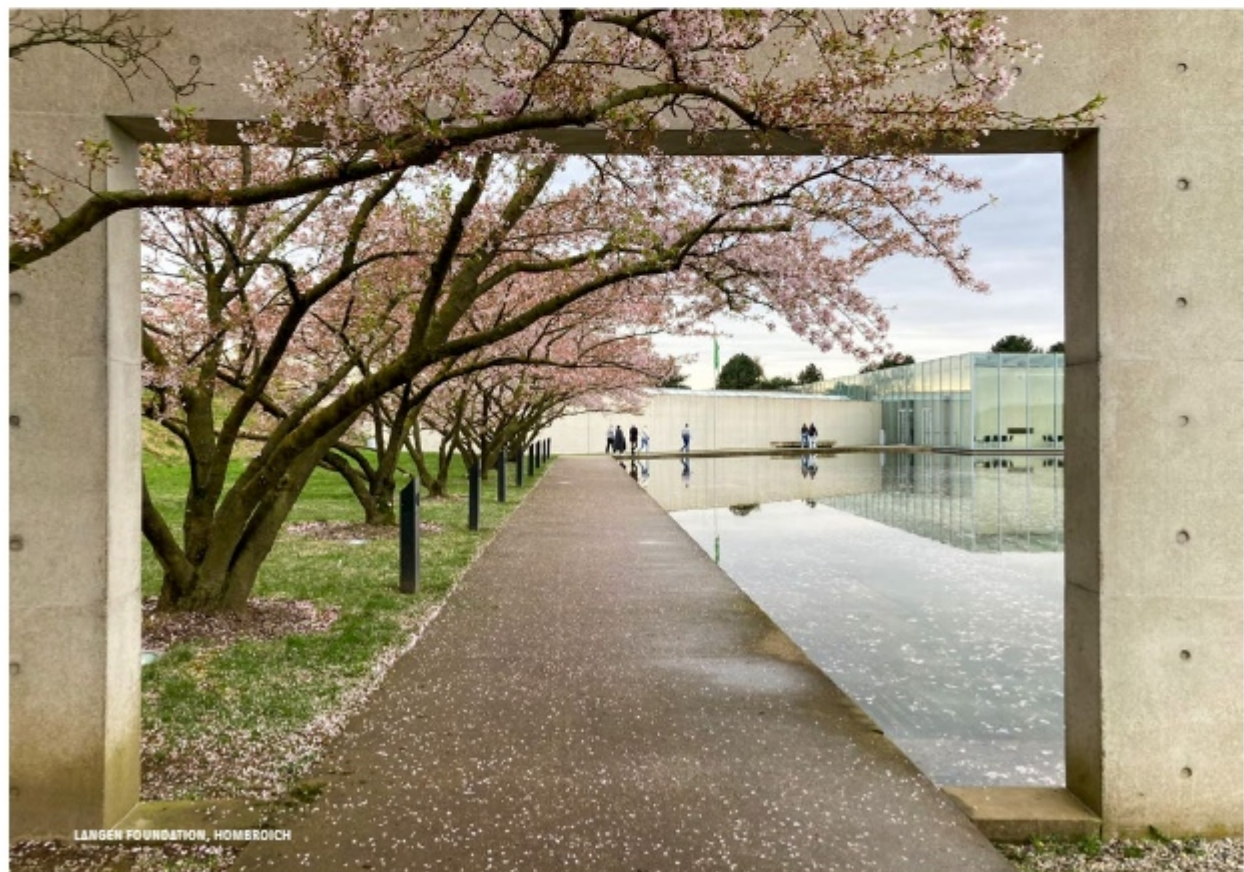




MUSEUM FOLKWANG, ESSEN



BRUDER KLAUS FELD KAPELLE



LANGEN FOUNDATION, HOMERICH

TERRACED HOUSES

TPOLOGY / SECOND BACHELOR ARCHITECTURE

SUPERVISORS: DANNY WINDMOLDERS, JO JANSSEN,
NATHALIE BODARWÉ, PETER VANDE MAELE

To arrive at a responsible design, knowledge is built up on typology. This knowledge is generated through research and thorough analysis of similar 'types', based on 'learning from others'. The aim is to design and arrive at current models through typology research, analysis and design process based on existing (useful) typologies, both architectural and urban planning.



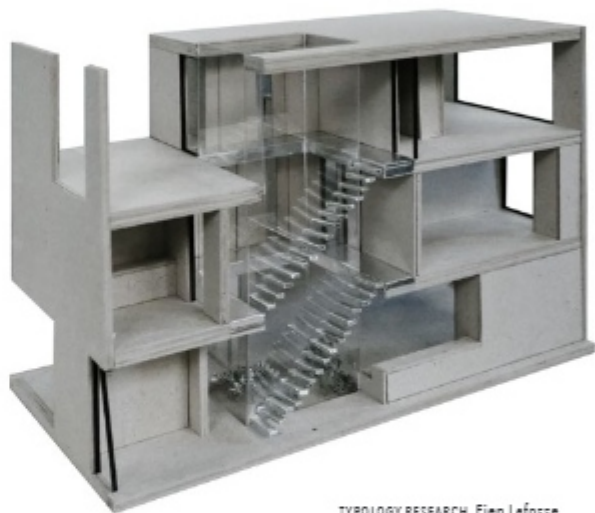
The design exercise presented is a five-week research/exercise on a typology in an 'everyday living environment'. This academic year it researches and takes inspiration from terraced housing projects in urban settings. The students were given three very diverse houses to analyse:

- A terraced house from the book Brussels housing, Atlas of Residential Building Types, Gérald Ledent, Alessandro Porotto
- Row houses of the 20th century, Marc Dubois, The row house: a housing type in its own right: Flanders. Art Magazine. Vol. 45, number 259 (1996)
- Contemporary terraced houses specified by the tutors

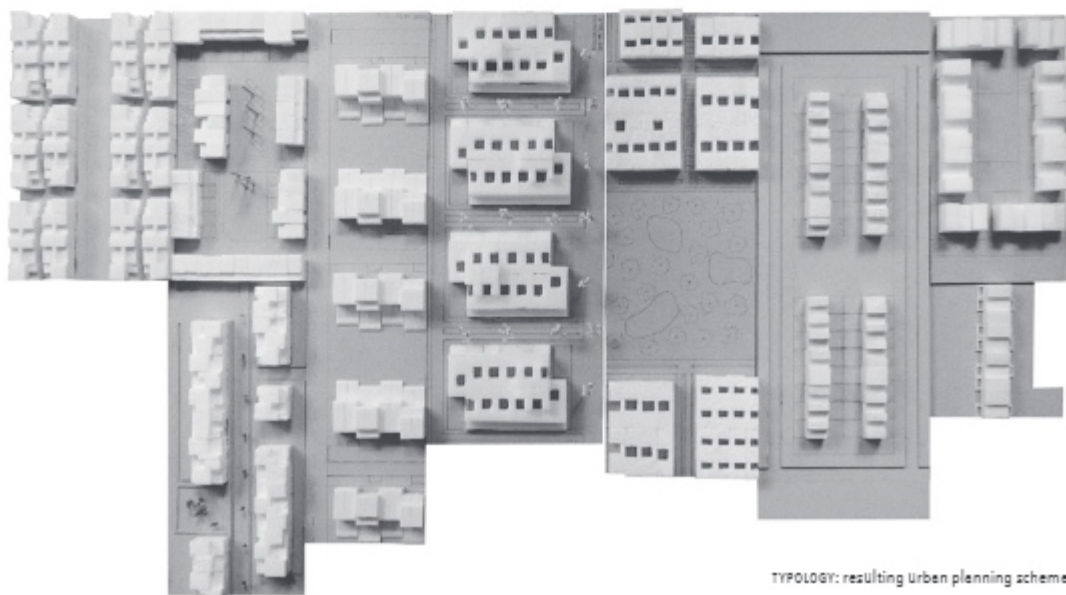
First, the students conducted a plan analysis of the housing projects and examined the houses for typology(s). From this research, analysis and knowledge gained, the students had to design a housing type, and then come up with some variations on this. This is peculiar to typology, namely that variation can be thought up very quickly. Finally, these were linked and attention was paid to the adjacent public space. All this without any specific context, given it is an exercise, essentially exploring the concept of Typology.



TYPOLOGY RESEARCH, Fien Lefosse



TYPOLOGY RESEARCH, Fien Lefosse



TYPOLOGY: resulting urban planning scheme



WORK-HOME / TYPOLOGY

SECOND BACHELOR ARCHITECTURE

DANNY WINDMOLDERS, JO JANSSEN, NATHALIE BODARWÉ,
PETER VANDE MAELE, WILFRIED JENZEN

Hasselt Koninklijk Atheneum.

HISTORIC POSTCARD SHOWING THE LOCATION AT THE TURN OF THE 20TH CENTURY

The third semester of the undergraduate programme, the theme in the design studio is **TYPOLGY**. The concept of typology is further explored and developed within the project, taking the previous themes, being Concept and Context (knowledge gained in 1Ba_architecture) cumulatively. The later themes, being Programme, Structure and Materialization are included as external constraints in the design process.

Design methodology:

The emphasis is on investigative design: the investigation around the typology generates knowledge, whereby through analysis and reduction of the investigated a basic concept for one's own design emerges.

The typology under investigation is **HOME-WORK**: the combination of living and working, where working is a workshop, studio and/or studio for an architecture and object photographer. An analysis of comparative reference projects should be made based on 12 specified themes.

In the project, the qualities of a design are explored and made visible from cross-sectional design, such as proportions of spaces, spatiality, incidence of light, use of materials, etcetera. From the cross-section, a space/room is selected that will be further detailed and visualized in a large-scale model.

Context:

The assignment is to create a context-specific design within the urban context of Hasselt, a fashion city. The students explore the site located on Guffenslaan, in connection with the waiting facade of building no.76, in the front garden of CVO Cursa and the elementary school Het Kleine Atheneum Hasselt. To support the assignment and research, the students visited the Hasselt Fashion Museum and the 'Hasselt hertekend' exhibition at the cultural centre, organised by Architectuurwijzer. The city has a rich history and generates a picture of cultural fluctuations over time. Changes over time leave their traces and therefore it is important to both contemplate the past and shape the future.



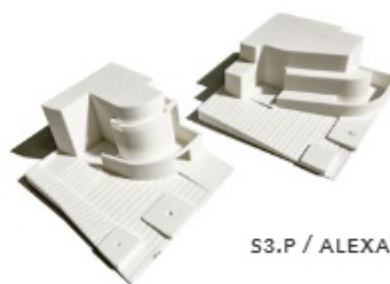
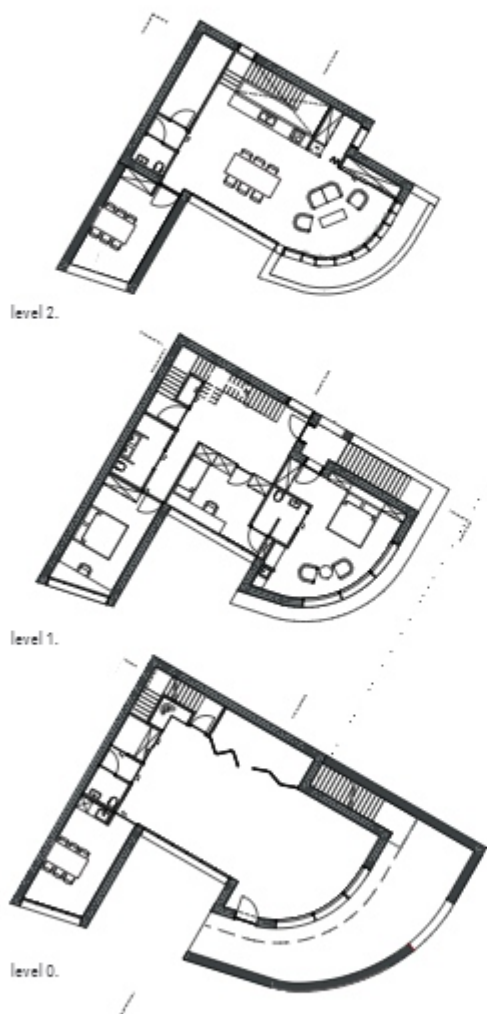
AERIAL VIEW OF THE LOCATION (IMAGE: GOOGLE EARTH)

The location is the carrier for new functions: more and more buildings will be developed as multifunctional buildings: an intelligent building structure that accommodates multiple functions. The design task of this 'town house' is an investigation of a house in the urban context, the principle of live-work housing, the investigation of facades as mediators between context, typology and programme.

From analysis and research to design:

After typological research, the analysis of the context and the context vision, the student takes a position regarding the cultural uniqueness of the place and the urban planning granularity, materialization, color, shape, etc.

The student provides insight into the completed design process through study models. The design process is as important as the final product.



S3.P / ALEXANDER DVALISHVILI

















GEVELS



standard errors, σ^2 and σ^2_{error}

Analysis Module

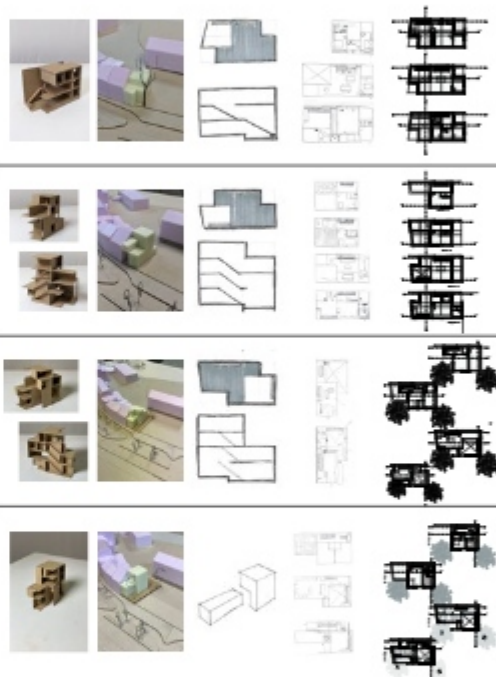
<p>Coast Core HQ</p>	<p>Wohnkern und separate kleine unterkellert *Küche: Minimalist Jahr 2022 Material: Coast Core Pattern *Küppelkammer 12m² *Küche 10,5m² *Küche *Küche 10,5m² *Küche 10,5m² *Küche 10,5m²</p>  	 
<p>LaboUnion Fashion studio</p>	<p>Wohnkern: Minimalist *Küche: Minimalist Jahr 2020 *Küche: Minimalist *Küche: Minimalist *Küche: Minimalist *Küche: Minimalist</p>    	 
<p>Kier Fashion studio</p>	<p>Wohnkern: Minimalist *Küche: Minimalist Jahr 2020 *Küche: Minimalist *Küche: Minimalist *Küche: Minimalist *Küche: Minimalist</p>  	 

2 Hierin heeft u wel/niet al? Licht u erin toe in te worden.
3 Hier vindt u een naam/bijz. van u, van uw partner, van kinderen, van opvanginst.,... zijn belang?
4 Hoe voorzichtig zijn u, zijn en maar in gezin/haar worden.
5 Hoe vaak/belangen om de werkdagen/om van de vroege te zien

S3.P

© 2000 Blackwell Science Ltd *Journal of Internal Medicine* 247: 399–405

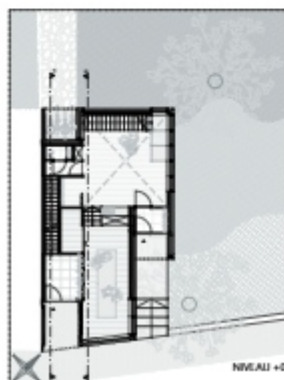
ONTWERPPROCES



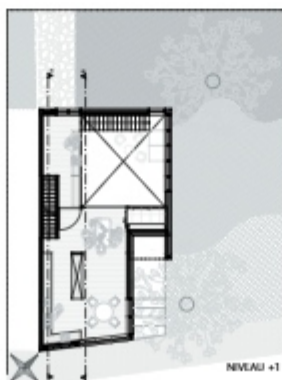
53P

Submitted under Departmental Order
on 10/10/10 at 10:10:10

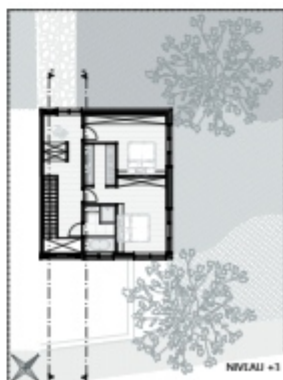
S3.P / LANDER LIEKENS



53P



LP



WORK-HOME / PROGRAMME

SECOND BACHELOR ARCHITECTURE

DANNY WINDMOLDERS, JO JANSSEN,
IWERT BERNAKIEWICZ, WILFRIED JENZEN

HISTORIC PHOTOGRAPH SHOWING THE LOCATION

The theme of the fourth semester Bachelor of Architecture is Programme and the topic is LIVING/WORKING. The theme Programme, as a pure concept, is explored within an exercise through design research: building knowledge of architectural theory, history and actuality. The Programme theme is then further explored and developed within a project, cumulatively incorporating the previous themes, being Concept, Context and Typology. The later themes, being Structure and Materialization are included as external constraints in the design process. The emphasis within the design studio is on investigative design, critical attitude, reflection and the design process. From a personal research on the subject of living/working, a personal documentation is generated regarding architecture, construction,

materials, as well as concept, context, typology and programme (living/working).

Exercise S4.O is an exercise around remaining underground. This exercise is context-free, challenging the student to think spatially and explore how spatiality is created and visualised, using daylight and materialisation. The exercise starts from a set of words to be transformed into spaces, philosophising about the use of the space(s), determining the relationships and interconnections of the space(s). The words are: Dramatise, Fabricate, Collect, Dominate, Reveal, Encounter.



the students studying each other's S4.O study models

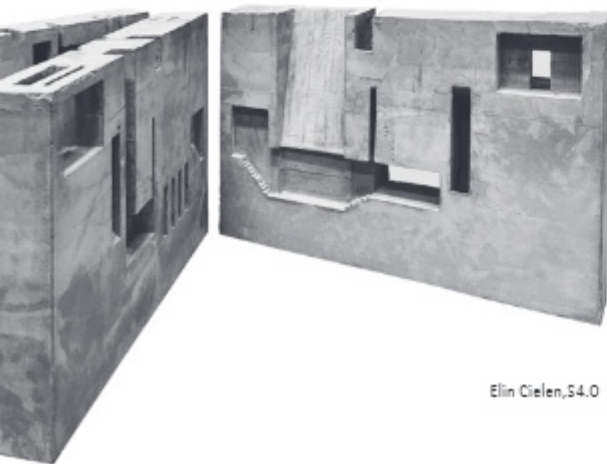
The descriptive volume has a beam shape with the dimensions: [W*L*H] 10 x 22 x 16m. As always, the model is very important for the process and result, the choice of material is free.



AERIAL VIEW OF THE LOCATION (IMAGE: GOOGLE EARTH)



Emilie Nellissen, Jury S4.0



Elin Cielien, S4.0

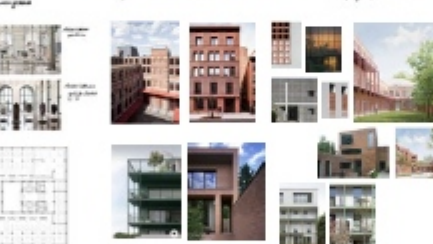
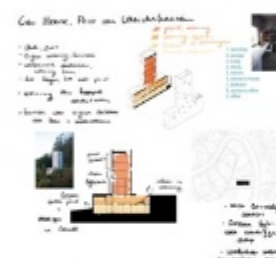
Project S4.P is a project, 'Urban living: a typological study in which the subject of Living-Working is explicitly addressed. A number of residential entities are designed, of which seven are elaborated. Three of them linked to working, being: 1, a work studio for a fashion designer who works for top brands and creates large collections; 2, a work studio for fashion designer who produces and markets their own collection; 3, a work studio for public relations and handles photography, graphic design, etc. for the fashion designer. The urban context is Hasselt, a small site on Melkvoetstraat. The context was explored in small teams (measurements, drawings of the situation and façades and conversion into an urban model). Three urban models were provided, which were critically analysed by the students. This led to a number of context-specific designs, ranging from a closed street wall, an open court oriented to the street, to high-rise buildings. Finally, all students created a personal reflection document based on the four key year elements: learning from others, typology, program and their own designs.

ANALYSE EN ONDERZOEK

STEDENBOUWKUNDIGE ANALYSE



PROGRAMMA ANALYSE



Design-Build Project S4P Project-Programme

Utrecht 2014-2015

S4P

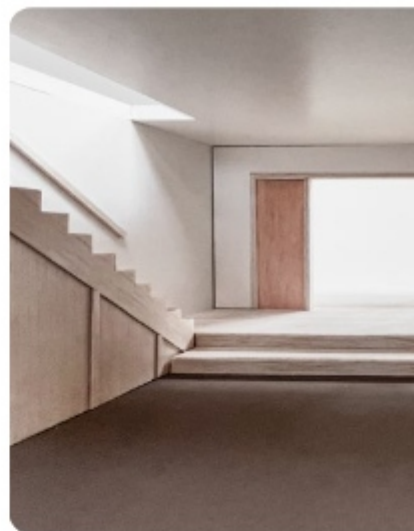
ONDOPLAAN EN SUITE 1102



ONDOPLAAN EN SUITE 1102



UPDATING EN STREETSIDE









Design studio 2BAar's study tour destination in 2024 was Turin, Italy. The study tour took place during the week of 27-31 March. The choice of this city was because of its different periods of urban development and the corresponding, typical urban planning structures, the many squares and parks, and the variety of architecture. For all the students, Turin was an unfamiliar city.



The tutors prepared the trip together with some students (Julie Bruynseels, Stijn Kleijnen, Aurélie Moens, Emilia Nelissen). The facilitators made a reader, with more than 200 projects, after which the students located these projects on a Google Earth Map.

A combination of joint activities and visits was worked out, and moments when the students could visit architectural and urban planning projects in small groups. Joint moments included a city walk starting from Porta Nuova, a visit to Lingotto - La Pista 500 and Parco della Dora.



At the students' request, 3 squares were analysed, being Piazza Palazzo di Città, Fondazione Opera and Giardino Bottero. Based on observation by photographing, measuring and sketching, an analysis of the squares was made.

The study tour and the analysis in particular served the design in the design studio and the sketching assignment at Studio Beelding.

SECOND BACHELOR INTERIOR ARCHITECTURE

DESIGN STUDIO

1. PARASITE

As interior designers, we also explore non-traditional ways of creating space. This assignment focuses on making unused/unused locations habitable through a 'parasitic intervention'. The students start from a self-chosen location, where a (temporary) residence can be built on/on/ under/between/in/through/ alongside. The resident(s) and the exact programme are determined in relation to the chosen location (the 'host'). The student determines the reason for existence - and thus the reality/poetic content - of the intervention.

TEACHING TEAM:

Werner Albert, Stan Jacobs,
Karen Lens, Lieve Werckx,
Remco Roes (design
methodology)

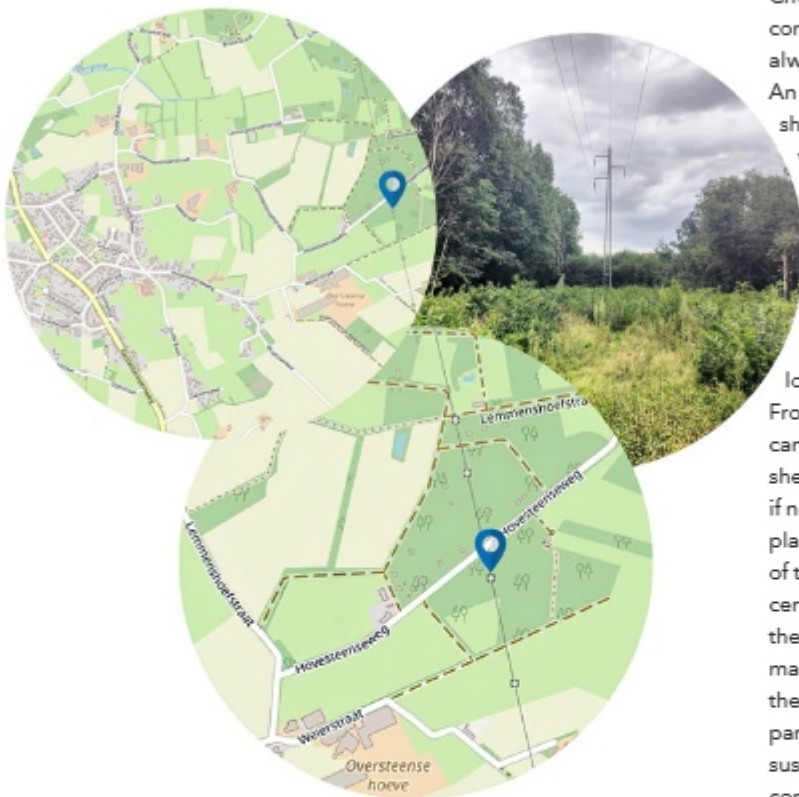


INPLANTINGSPLAN

Meerhout 2450

Hovesteenseweg, Gestel

51°06'56"N 5°07'17"E



PROJECT BY LOUISE KINOO:

Japanese knotweed is spreading rapidly in Flanders, displacing other plants and damaging biodiversity and the environment. Chemicals are often used to control the plant, but they are not always environmentally friendly.

An ecological alternative is to use sheep, which like to eat knotweed and thus help control it.

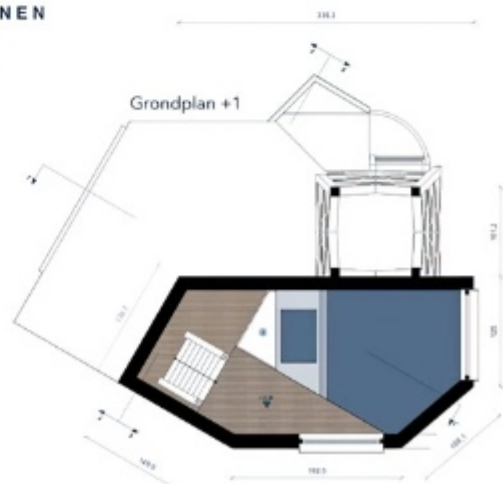
Sheep herders benefit economically from this, but constantly monitoring the flock is a challenge. Therefore,

I designed a small parasite dwelling on an electricity pole, located in a natural environment.

From this dwelling, shepherds can always keep an eye on the sheep and they can stay overnight if necessary. The parasite can be placed on several electricity poles of the same size in natural and centipede-rich areas. It facilitates the work of shepherds and helps maintain biodiversity. Incidentally, the materials that make up the parasite are eco-friendly and sustainable. All this makes the control process of Japanese knotweed much more ecological and comfortable.

GRONDPLANNEN

Schaal 1:20



2. SOCIAL HOUSING

The students design a house for a family with 2 young children in a social housing estate in Limburg. The house is not adapted to contemporary comfort and is too small for the family's needs. One of the partners is starting a self-employed profession and wants a workspace at home for this purpose. The house will have to be thoroughly renovated to provide enough space for all the functions. The students can choose between two housing typologies. Three variants of a type of house in the 1960s Kolmen neighbourhood in Beringen. A second type of house is located in the State Garden District in Winterslag, from the 1930s.

This assignment arose in collaboration with the research around three social housing estates in Limburg by the Spatial Capacity Building research group.

PROJECT BY WIETSE RAES

Werner Albert, Stan Jacobs, Karen Lens, Lieve Werckx, Remco Roes (design methodology)



Ontwerpstudio 1.1
2023-2024
TRA IAB
Wietse Raes



Conceptplan 1
1990



Afbeelding
1990



Conceptplan 1
1990



Afbeelding
1990



The concept for the extension of house C Kolmen is based on an analysis of the existing typology and a strong rationalisation of it. The extension is inspired by the Flemish tradition of 'Koterij', albeit in a refined and useful way. I started from the original storage space, extended this volume and then detached it from the existing house to obtain a void that provides the diffusion of light and views between the existing and the new. By working with split levels, you get the same stacked feel of the original 'koterij' along the outside and in the interior a strong sense of openness that is nevertheless subtly fragmented by the horizontal and vertical lines of the floor slabs, shelving structure, steel structure and window divisions.

TEACHING TEAM:



3. ANALYSE. INTERPRET. DESIGN.

The students are tasked with designing a holiday home for a family in an exclusive location.

The client, with a great passion for architecture, wants a home that exudes the spirit of a specific architect, but translated into contemporary comfort (anno 2024). The budget is generous and the client demands the use of authentic, solid materials. The design may have a maximum building volume of 8x8x8m (LxWxH).

Students analyse and interpret the chosen architect and translate this into a contemporary design. (Choice from architects: Alvar Aalto, Adolf Loos, Carlo Scarpa, Louis Kahn and Ludwig Mies van der Rohe.)

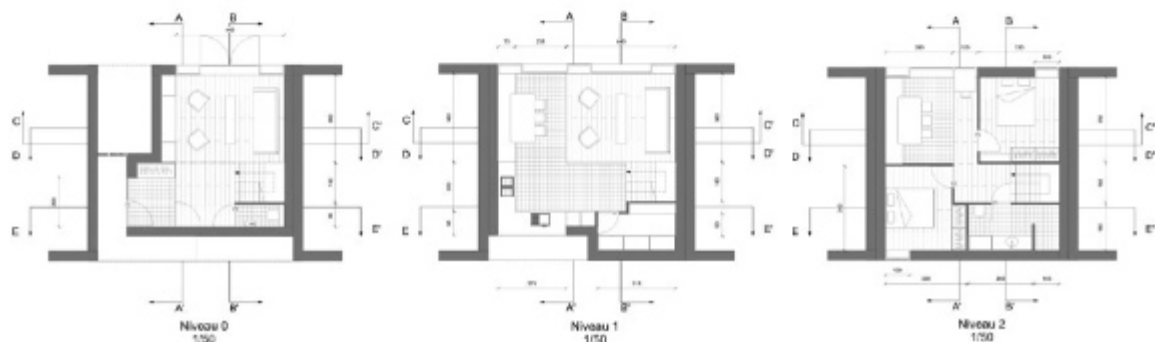
The focus of this assignment is not on construction or technical aspects, but on the concept, proportions, dimensions, use of materials, texture, furniture and detailing.

TEACHING TEAM:

Werner Albert, Peter Firman, Stan Jacobs, Lieve Werckx, Karen Lens (design methodology)

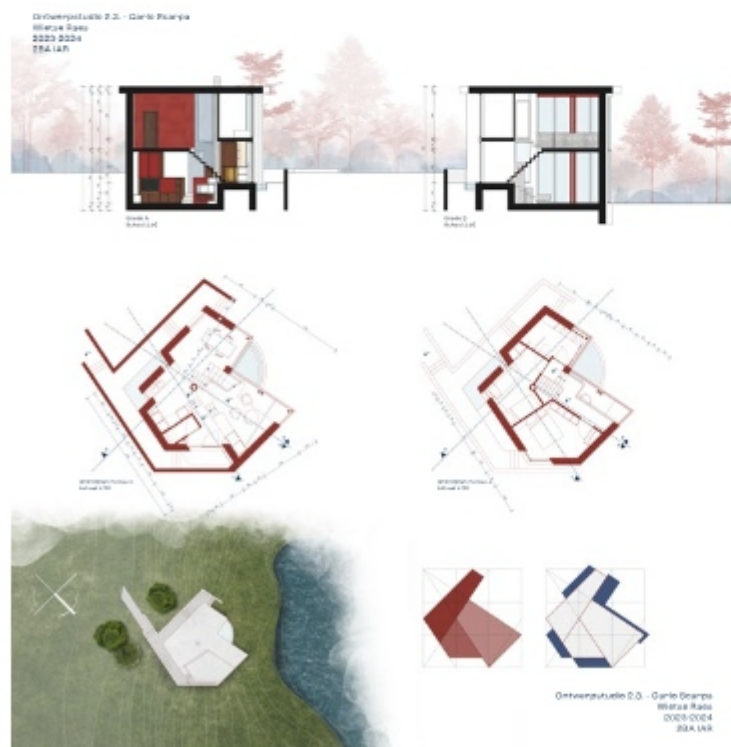


JULES CUYX / Louis Kahn





INEZ HElsen / Ludwieg Mies van der Rohe



WIETSE RAES / Carlo Scarpa



4. AS FOUND

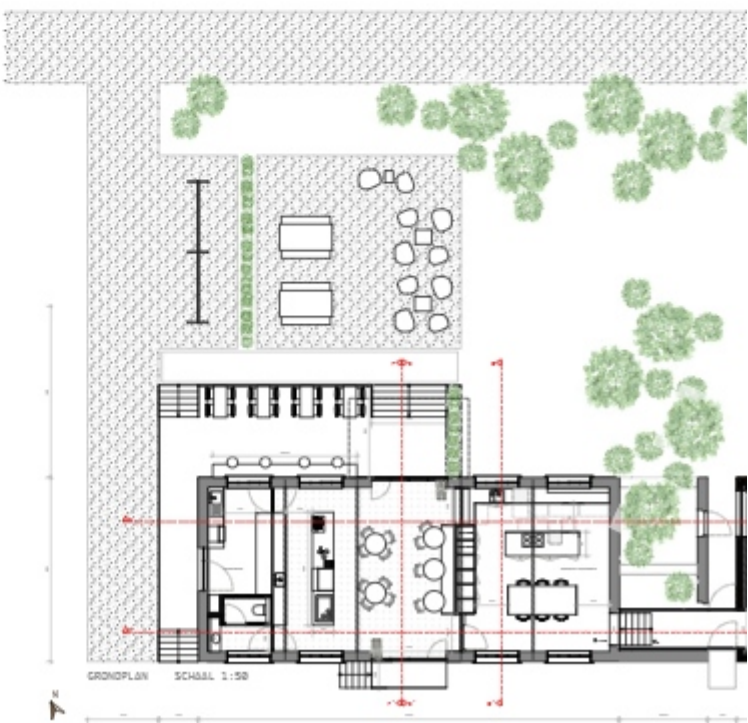
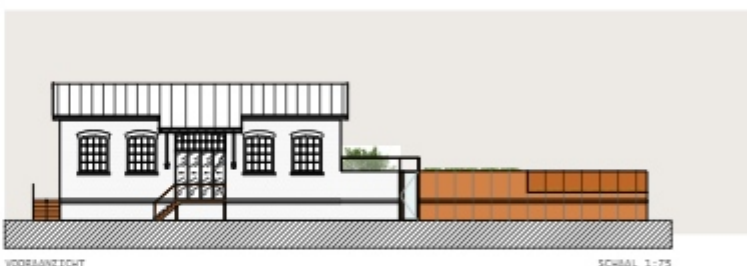
For this assignment, we move to Jesseren, a borough of Borgloon. The old goods station, now in use as a warehouse, will be given a new purpose.

- The new residents are an artist couple with their 2 children. In addition to the residential function, there must be enough space for an indoor and outdoor studio.
- The new owner is a committed family (with one child) who would like to provide space in their new home to support two people in independent living. In addition to the residential function for the family, two studios should therefore be provided.
- The new owner is a family (with two children) that would like to run a bicycle bar along the fruit track.

The goods station will be thoroughly rebuilt and extended in function of the new residents. The 'Found Architecture' exhibition was built around seven experimental approaches regarding interventions in existing buildings and spaces. These approaches were named with spatial terms: ensemble, void, reconfiguration, inside-out, trace, mirror, nuance. The students choose one of seven concepts of found architecture for the spatial concept of their design.

TEACHING TEAM:

Werner Albert, Peter Firman, Stan Jacobs, Lieve Werckx, Karen Lens (design methodology)





PROJECT BY ROMY VANDERSTRAETEN

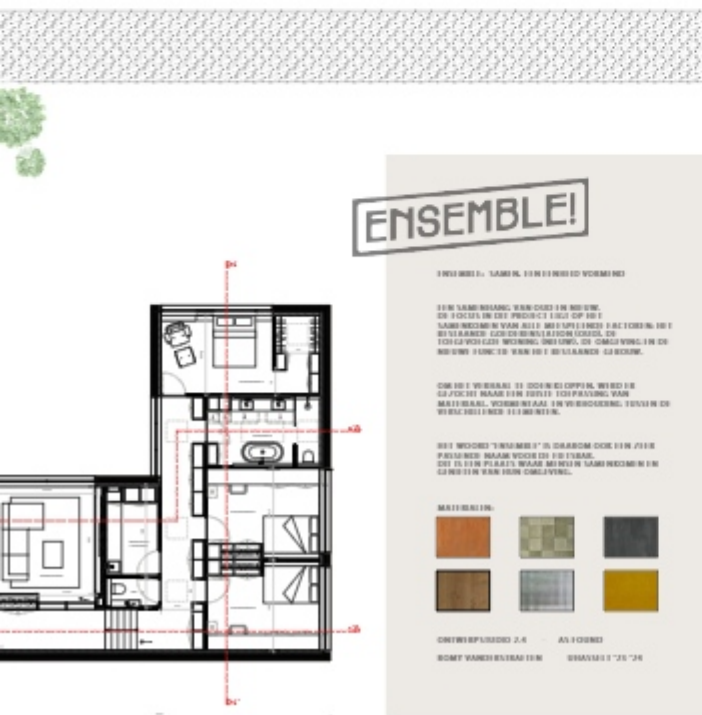
Ensemble; together, forming a unity

A coherence of old and new.

The focus in this project is on the coming together of all the factors involved; the existing goods station (old), the added dwelling (new), the surroundings and the new function of the existing building (bicycle bar).

In order to make the story fit, the right application of material, formal language and relationship between the different elements was sought. The word 'ensemble' is therefore also a very fitting name for the bicycle bar.

This is a place where people come together and enjoy their surroundings.



A KITCHEN FOR LIFE

2BAIAR / CONSTRUCTION & MATERIAL SCIENCES

BETTINA LUYTEN

A 'traditional' kitchen design today often ends up in the landfill after 10 to 20 years, as these designs are not intended for reuse.

This assignment challenges future interior designers to think critically about their potential role in the unsustainable throwaway culture.

Is circular thinking only related to materials and construction? Or can thoughtful design choices extend the lifespan of a kitchen piece of furniture and close the material flow as much as possible?

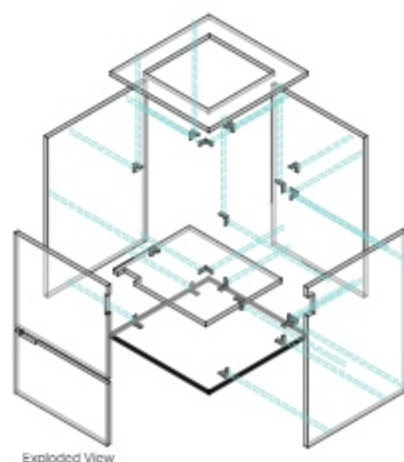
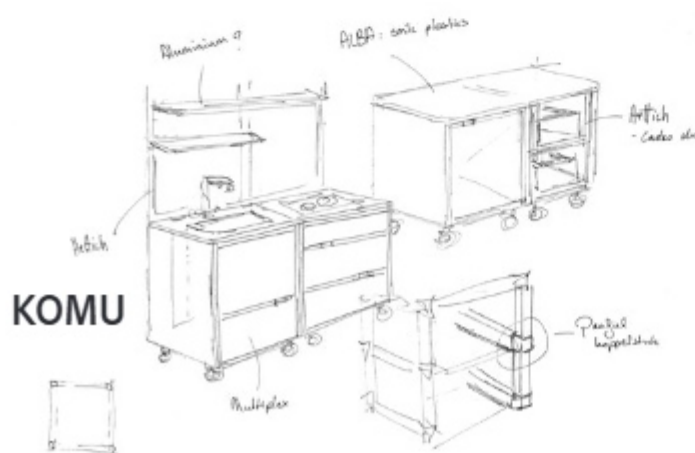
A kitchen for life...

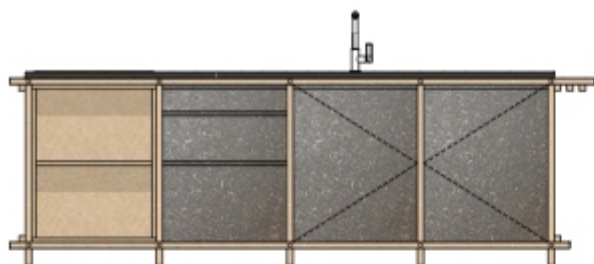
Second bachelor students took up the challenge of designing a 'circular' kitchen that is minimal, designed to last a lifetime, adaptable to different contexts and users, modular and expandable as needs evolve, using the principles of Circular Design Thinking.

The students investigated both construction aspects (disassemblable, recyclable/reusable, minimal material loss and use) and material choices (less is more, low impact, recyclable,...) in terms of circularity.

Through the Design Thinking process, they introduced their initial users (personas) and explored the issue of 'sustainability within kitchen design.'

They critically examined the 'minimum' kitchen needs (what needs?, how big?, which appliances?,...), possible material choices, and modular/dismountable construction methods, ultimately arriving at an overall concept for their circular kitchen design. Each student then worked out one module from the overall design draughtsmanship.





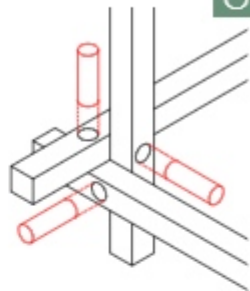
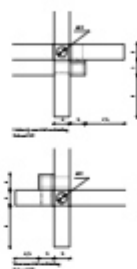
Voorpaneel materiaal
Schuif 170



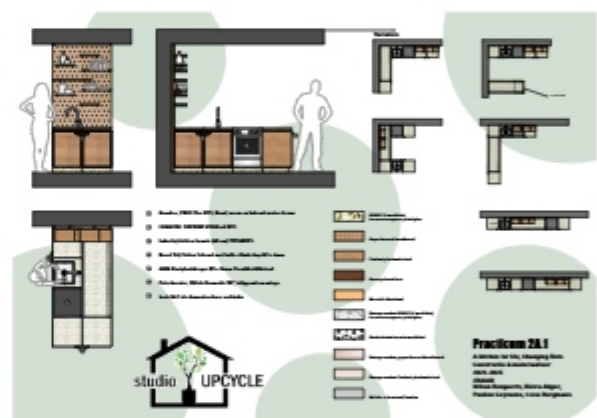
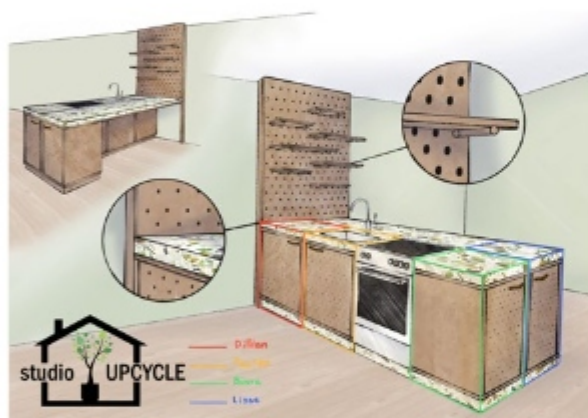
Ruiter zijpaneel materiaal
Schuif 170



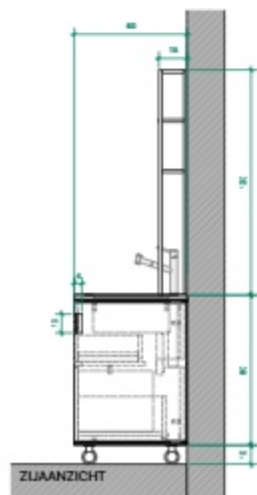
Ruiterzijpaneel materiaal
Schuif 170



PROJECT FRAME: IZALINE OTTENBURGS, SOFIE PLEVOETS, JELLE RAEDTS, WIETSE RAE



PROJECT CHANGING DOTS: DILLIAN BONGAERTS, BÜSRA AKGOZ, PAULIEN CEYSSENS, LISSE BORGmans



PROJECT KOMU: LUKA VANDEKINDEREN, ROMY VANDERSTRAETEN, NORA VERBIEST, KAAT WIJCKMANS

FUTURE SENSE OF WATER

2BAiAR / CONSTRUCTION & MATERIAL SCIENCES

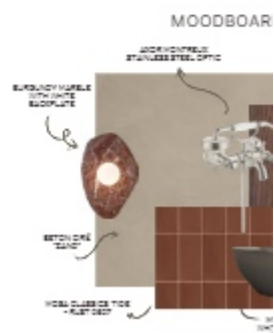
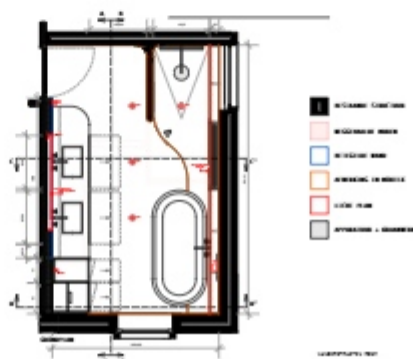
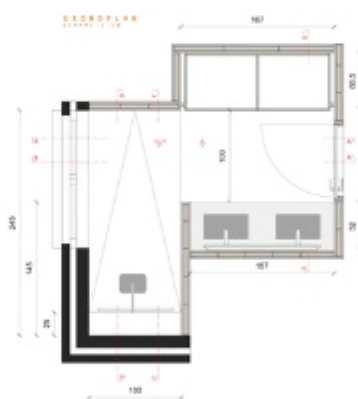
BETTINA LUYTEN

This assignment focused on designing a bathroom within a specified context (according to the assignment of the Design Studio – 2BAiAR) and explored the future of bathroom design. The bathroom is no longer just a functional space. In this assignment, future interior designers are encouraged to critically reflect on the evolution of bathroom design.

The Future Sense of Water...

Beyond the organizational aspects, students are asked to consider the following questions: What significance does the bathroom hold for its users? What kind of 'place' is the bathroom for them? What 'feeling' do you want to convey through your design choices? What factors influence your design decisions, including material choices and construction details? A concept should be translated into design, material choices, and detailing.

In this exam assignment, students are required to integrate the content from the entire course series by developing detailed designs for furniture and carefully selecting lighting fixtures, wall tiles, sanitary appliances, and faucets. Additionally, students must incorporate a heating element and ventilation outlet in the most discreet manner possible.



H = SELF

SECOND BACHELOR
INTERIOR ARCHITECTURE

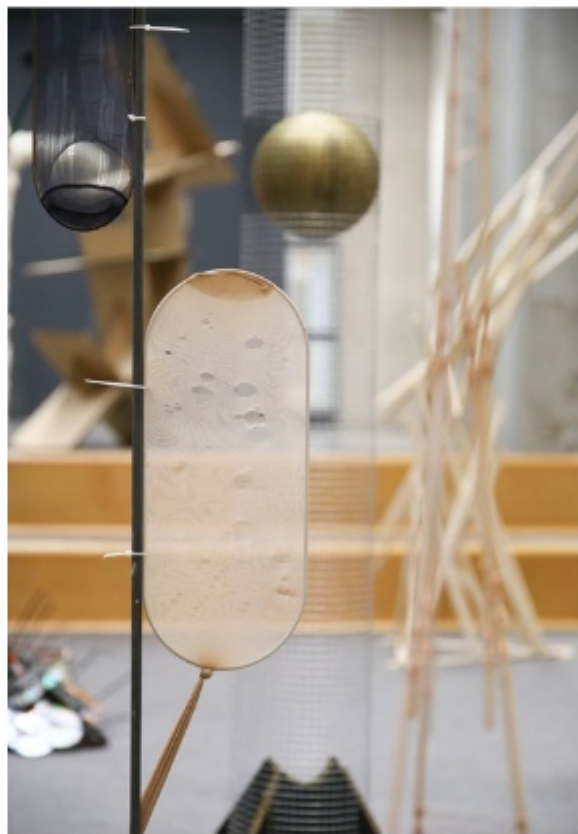
REMCO ROES, LISSE LOOS,
NICOLETTA GRILLO

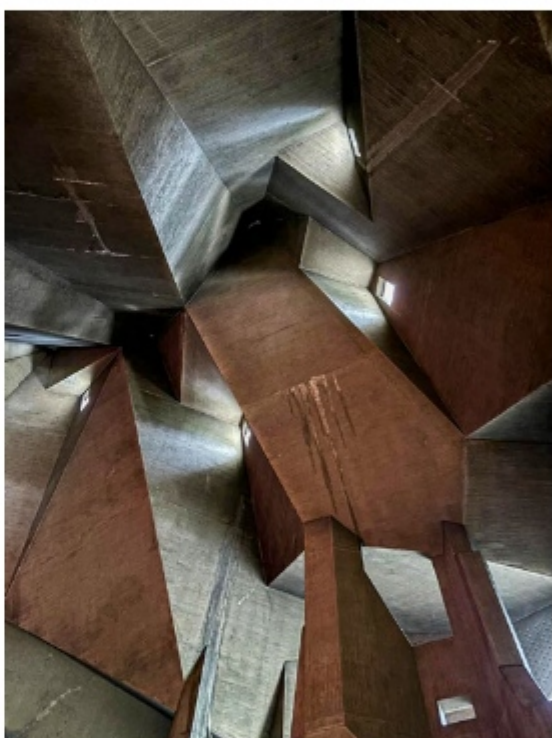
As part of the course 'envisioning space and architecture', students were asked to design a sculpture of their own height.

It had to be presented in a spatial context of their choice, whilst also maintaining the status of a self-contained entity, leaning only on itself.

The exercise was an invitation to formulate a material response to the most fundamental measure of space: one's own dimension.









EXTRA MUROS

BRÜDER KLAUS FELD KAPELLE

MARIENDOM

KÜPPERSMÜHLE, DUISBURG

LANGEN FOUNDATION

QUADRIAT, MUSEUM JOSEF ALBERS

KOLUMBA MUSEUM, KÖLN

PARAMETRIC DESIGN & DIGITAL FABRICATION

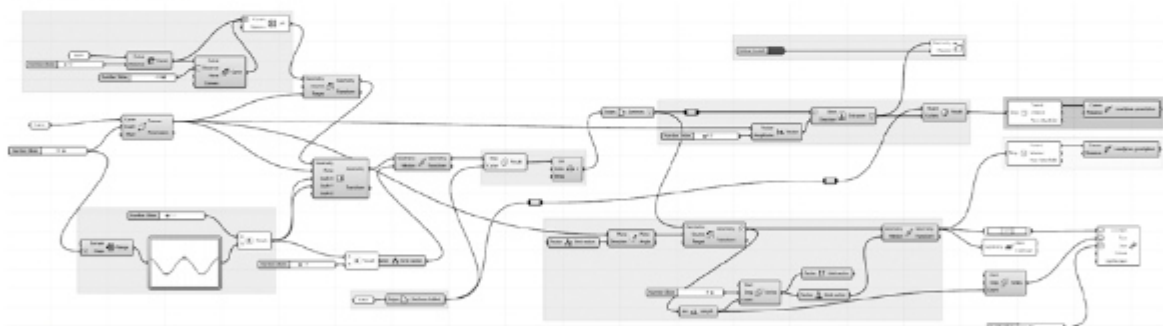
PARAMETRIC DESIGN OF A STUDIO TABLE

VINCENT MACRIS



Lise Lembié & Keto Mertens

The Parametric Design course offers an intensive dive into computational design and fabrication technologies, blending creativity and precision. Students explore parametric design principles, using algorithms to create adaptive, responsive architectural forms.



grasshopper file Lise Lembié & Keto Mertens



Pedro Silva

The curriculum includes hands-on experience with digital fabrication techniques like laser cutting, CNC milling, and 3D printing, transforming complex digital models into tangible prototypes. The program balances theory and practice. Under Arch. Vincent Macris, students collaborate in a studio environment, tackling real-world challenges and exploring new methods in design and construction. This course expands architectural skills and challenges conventional creativity, integrating parametric design with digital fabrication to shape the future of architecture.

Team K - PivotTable



Team K - Sketch Roll Table



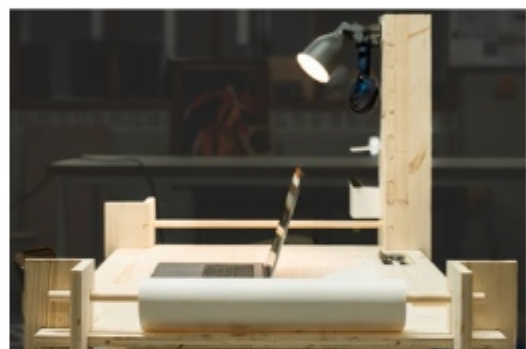
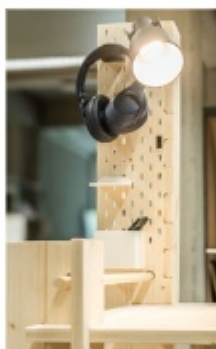
Team E - Dancing Checkerboard



Team M - Rotating Presentation Table



various proposals for a parametric studio table



Winning Sketch Roll Table | Team K / Mats Gaethofs, Jorien Houben, and Joppe Loodts

Parametric Design of a Studio Table

This year's main project focused on a parametric table design for the new building where the Master of Architecture program will relocate. The table needed to accommodate one or two people while being easy to move, budget-friendly, and more functional than an archetypical design.

Teams of three students competed for the best design, first conceptualizing their ideas on paper before using Rhino and Grasshopper for parametric modeling. Laser-cut and 3D printed prototypes allowed for rapid iteration, and one design was built at full scale using CNC machines.

Students voted for the best design, resulting in the winning table by Mats Gaethofs, Jorien Houben, and Joppe Loodts, featuring a built-in power supply, sketch roll, storage space, and a light tower designed to host customizable 3D-printed elements.

IMPROVEMENT STRATEGIES ON EXISTING ALLOTMENTS / HOUSING FOR LABOUR MIGRANTS

THIRD BACHELOR ARCHITECTURE

SANDER LAMBRIX, TIM VEKEMANS, PEGGY WINKELS,
WILFRIED JENZEN, LUDO SCHOUTERDEN

This year the design studio of the third bachelor worked on the quest for socially relevant residential models that reflect a changing society with ever changing preconditions. These preconditions are rooted in a progressive and positive view on our present and future society.

“wouldn't it be relevant and positively interesting to reinvent the concept of 'street', starting from its original status, as a space for social relations and encounter between neighbours: the collective living room.”

Herman Herzberger

This basically means that, within the broader context of sustainability, we will be searching for the added value we hope to find in high-density living with special attention to togetherness and collectivity.

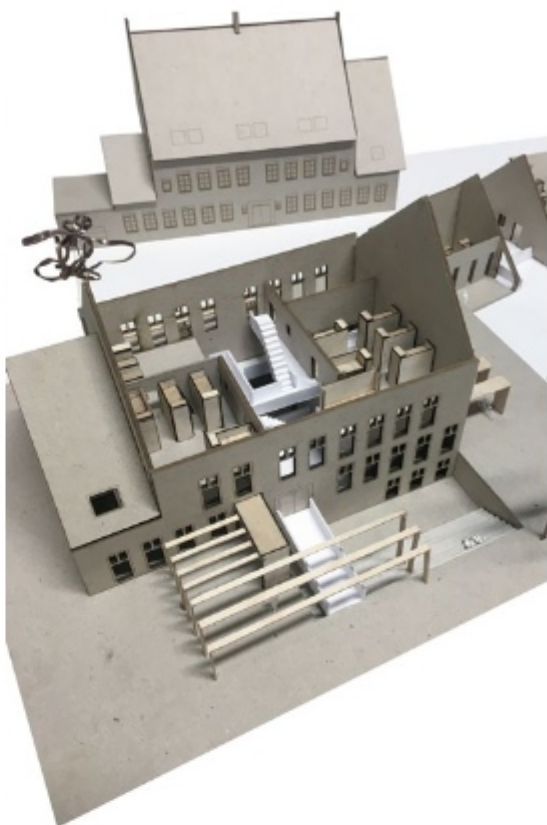
On demand of external stakeholders, we will be focussing on 'housing for labor migrants'. The first stakeholder is Stebo: STEunpuntBuurtOpbouwwerk or Supportgroup Neighbourhood Development. At the request of different cities, they contacted us to perform 'research by design' concerning the real problem of housing situations for housing for labor

migrants. This kind of housing actually is 'just' a form of living in high density with 'some form' of collectivity which could also suit different target audiences (students, tourists, regular small families,). Thus, the resulting designs should show a certain flexibility as part of sustainable thinking.

The villages which showed a specific interest are Heusden-Zolder, Houthalen and Maasmechelen. The design briefs will take place in those villages. Therefore, we will divide the group in three workshops, each linked to one village.

In a sustainable approach to our built environment, we will try to avoid the path of new constructions by focussing on the reinterpretation and remodelling of the existing building heritage on the one hand and urban environments on the other hand.

It is clear that we stand in front of a completely new attitude towards how we handle our environment, built and unbuilt. The earth we live on is moaning under too many ecological mishaps, mostly provoked by us humans. The economic model of ever-needing growth which our western society marvels on, causes astronomical environmental problems on different levels.



On macro-scale, on the one hand, we are confronted with environmental problems such as global warming and all its side-effects: escalating environmental phenomena such as heavy flooding, superstorms, increasing average temperatures, forest fires, etcetera.

On the other hand, these environmental problems increase geo-political tensions and amplify the ever bigger wealth gap.

On a meso-scale, we encounter the same problems. This year, Belgium has been confronted with the worst flooding in history, each year the record for highest average temperatures seems to be broken. Several pollution-scandals show up. Our environment cries out for measures.

In the third bachelor design studio, we are aiming for intriguing and architecturally captivating projects, where co-living, density and proximity create added value for the inhabitants and their neighbours.

The search for more appealing and varied housing concepts is driven by multiple arguments:

- examining the true meaning of "living together";
- halting the misgrown ratio between open and built environment;
- countering the fragmentation of the open landscape;
- maximizing the use of costly infrastructure;
- focus on re-use and re-newal rather than building new, from scratch;
- limiting the necessity of car-mobility (commuting);
- addressing social changes: new family structures, more singles, urge for more community feeling and social contacts, multiculturalism, flexibility (changing needs and dreams) and temporality (residing for a shorter period of time), inclusion (lower income families, care-dependent inhabitants), etcetera.



Het laatste ontwerp functioneert als een appartementenblok en twee gangenhuizen. Deze worden heel afzonderlijk van elkaar en er was weinig breuk in stadia. Het idee om een collectief blok te bouwen, is in plaats van veel kleinere eenheden gebouwd op. De bewoners hebben hier veranderingen en sociale contacten verbeterd. Het gebied wordt dan met een gang verbanden dat ook al een beetje anders is.

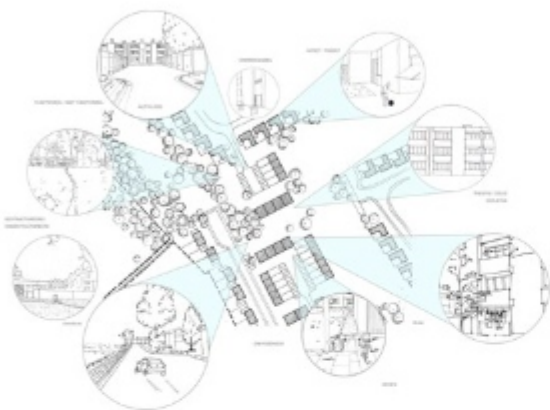


TABLE 4.4.2017. 2018

Challenge 1.4

Analyst: [Dagmar](#)
 Date: [2019-07-10](#)



By age 10, instead of 44 months, individuals have more than 1000 lexical items in their passive vocabularies. This apparent increase in comprehension is due to the fact that by age 10, individuals have more than 1000 lexical items in their active vocabularies. This is due to the fact that by age 10, individuals have more than 1000 lexical items in their active vocabularies.

1982-83 2007-08



Cellulose

1.074



Chaperone 1.6

Classroom Edition



Eleonore H.K.



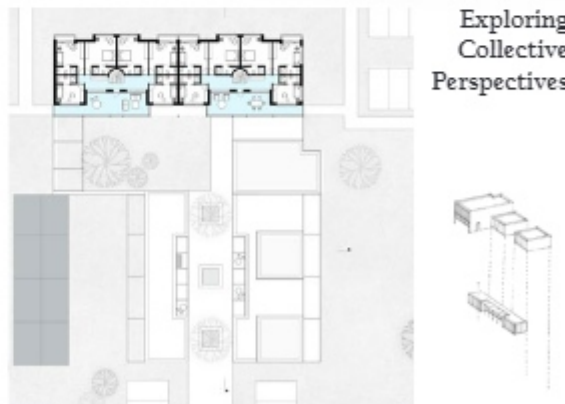
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Het concept is de collectieve gang. Daarnaast sprekt men ook over het constructief concept, namelijk verticaal lijn. De samen van het alomte geniale stijl werd opgevoerd op verticaal over de volledige lengte. Dit constructief over constructief (samen het laatste idee) en de laatste structuur. Ook hebben we een nieuw concept, namelijk het collectief lijn, dat de twee punten van de gang als de circulaire verbindt. Deze gang wordt het



Isis Underlying

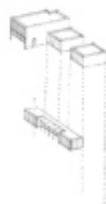
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Life Handing

1000

Exploring Collective Perspectives



1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 26

Example 34

College of Business



184 A. A. Zaitsev, D. V. Zaitseva

Challenge 1A



Chlorine Tablets

AISLE OF UNITY / SELINA ÖZCAN

Location:

Houthalen - De Standaard/Hoolven

Existing condition:

- Two identical parallel flat blocks separated by wide green space.
- Each block exhibits three levels with four flats per level.
- Each block has a group of distinctive parallel attached garage blocks.
- The existing plan shows a very readable and rational plan structure with a clear circulation pattern, translated into two special (semi-circular), central staircases.

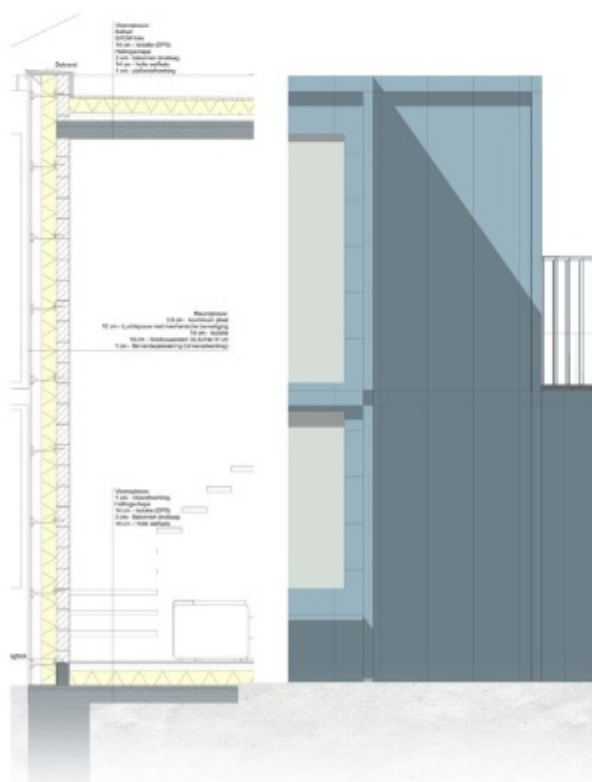
Design description:

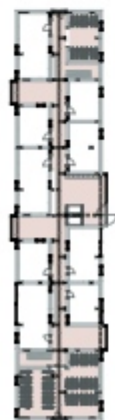
The zone between the garage blocks is transformed from a purely functional circulation zone into an 'entrance avenue' with some appearance. The various buildings and adjacent outdoor spaces are spatially to create a coherent whole in which the new entrance avenue and the now walled courtyard make an active contribution to quality living (sheltered and usable outdoor spaces in the immediate vicinity of the residential units).

In the 'armpit' between flat block and former garages, a common indoor space, intended for leisure facilities that require a slightly larger space, compare it to a lobby on the ground floor and a gym on the first floor. On the 'armpit side', which is also the sun side and courtyard side, a cautious addition provided with a steel front structure. This addition activates the inner court side of the dwellings by e.g. providing 'covered, dry' circulation zones, connections between the various 'stair zones' and even a communal roof terrace.

With surprisingly few interventions in the existing block, combined with a clever spatial elaboration of the adjacent outdoor spaces, the existing transformed into a whole with clearly enhanced living quality. Specifically, this is realised through the Transformation and the widening of the circulation zone connecting to the staircase into a communal zone. This is a convenient move, by transforming the circulation zone, which is already communal, into a wider zone around the staircase, it creates strategically located common areas on each floor for various uses (cooking, eating, relaxing, etcetera).

The unit offers studios of different sizes to accommodate both singles and families, for longer or shorter periods of time.

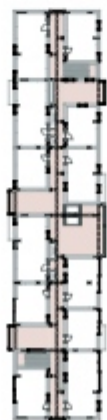




01



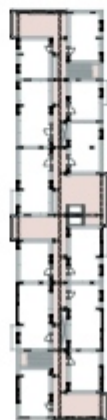
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03



04



05



06



07



THE INTERNAL STREET / ANKE SURINX

Location:

Maasmechelen - Jacob Catstraat

Existing condition:

- archetypical detached modernist apartment block
- located in a suburb
- monofunctional residential block
- anonymous and purely functional living
- no significant residential relationship with adjacent outdoor spaces
- sturdy concrete skeleton

Design description:

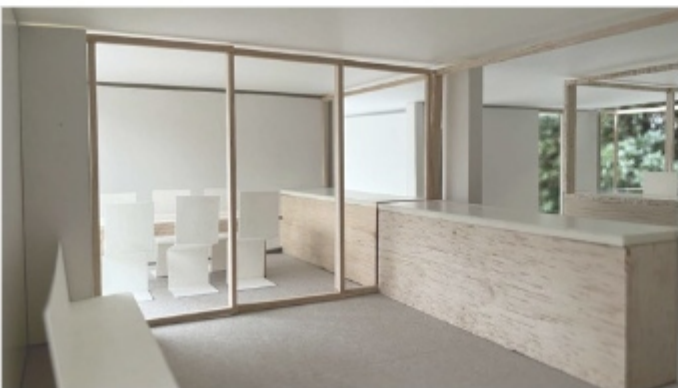
The design introduces a completely revised circulation in the form of a double-height inner street. This inner street appears every two floors.

This inner street is activated by providing regularly spaced communal overspaces that, on the one hand, provide space for the creation of social relationships and, on the other, bring daylight into the inner street.

Moreover, the interior street is further charged with all kinds of interior openings from the individual living entities that can be used by the resident or not to seek reation with the interior street.

In this way, the new inner street offers the opportunity to grow into an innovative alternative to the lost hamlet. The inner street and its edges as a collective place.

In this intervention, the existing concrete skeleton is largely preserved so that this unexpected idea is coupled with a surprising sense of reality.



CONNECTING U

Dormitories connected by a U that connects U to each other.

MASSACHUSETTS - Studio Ballou/Coat, seven new dormitories / ASHLEY BROWN

THE UNIVERSITY OF MASSACHUSETTS AMHERST is a public research university in Amherst, Massachusetts. The university is a member of the Association of Public Research Universities (APRU) and is ranked 10th in the nation for research output per faculty member. The university is a member of the Association of Public Research Universities (APRU) and is ranked 10th in the nation for research output per faculty member.

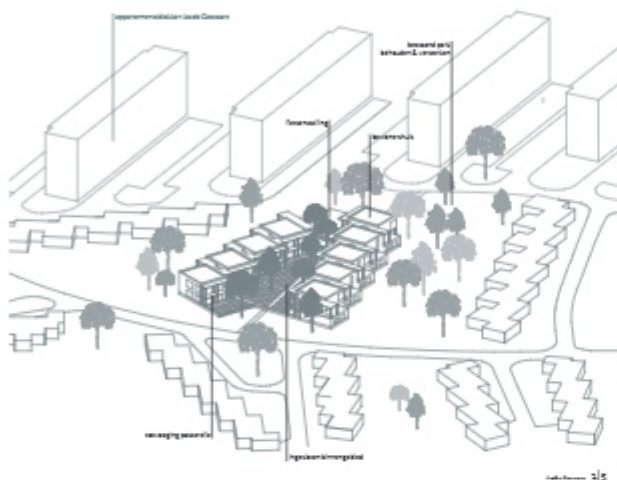


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FIGURE 260

FIGURE 261

FIGURE 262

FIGURE 263

CONNECTING U / AMBER SEVERENS

Location:

Maasmechelen - Maurits Sabbestraat

Existing condition:

- The existing situation shows a typical 1970's bungalow district consisting of eight connected, slightly bracketed single-storey houses, each with an indoor garage.
- The houses are funnel-shaped arranged in two rows of four adjacent to a continuous street.
- The houses characteristically feature a front garden with sight greenery and a small privatised rear garden.

Design description:

Starting from the basic funnel shape of the whole to be preserved, the main objective of the design consists in transforming the anonymous public space at the former front of the dwellings into a communal and collective 'hortus conclusus'.

However, this communal courtyard garden remains the 'front' of the dwellings along where the dwellings are entered. The former street will be transformed into a communal park.

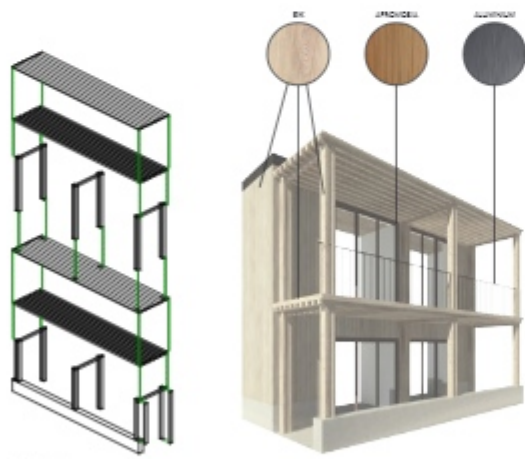
To counteract the possible privacy problems that may arise from this, the designer intelligently introduces, among other things, a semi-private passageway that offers a usable excess space in the collective outdoor space and can thus accommodate numerous functions.

On top of this, each house is also connected to communal 'insertions' (former garages) similar to the socio-spatial qualities and possibilities of beluga streets.

The back gardens disappear in favour of collective green space for the entire neighbourhood. Here too, an intelligent plan structure avoids privacy problems.

The number of housing units increases from 8 to 31, mainly due to the top-up but also to the introduction of a solid number of smaller studios that are useful in the sector of housing for migrant workers.

As icing on the cake, the unit also possesses a 'residents' house', a place where everyone can get together, cook together, do laundry, work out and so on.



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

Per group of four to five students (architecture and industrial building engineering), one out of eight given example houses will be analysed and documented. All example houses are defined by using one 'main material'. In the second part of the assignment, the building will be translated from another main material into a concrete and 'buildable' project with respect for the basic idea of the example house and in interaction with the architectural (spatial) concept.

How will the design of the structure, materialisation and detailing influence the shape of the space?

From spatial concept to architectural concept ... and back:
from architectural concept to spatial concept.

As with spoken language, a translation is never exclusively the literal translation of meanings and there is always an interpretational component to it. Therefore, the final translation proposal may also reflect a personal interpretation and 'enhancement' of the character of the house in terms of form, planning and/or construction method.

Both the analysis and the translation ultimately lead to one vertical facade section elaborated in a 1:10 scale model in each case.

"Designing and building are the same for me. I love the idea that form is the result of construction. [...] The character of the architectural space is determined by the technical realisation and by the structural composition of the fabrics and building materials used."

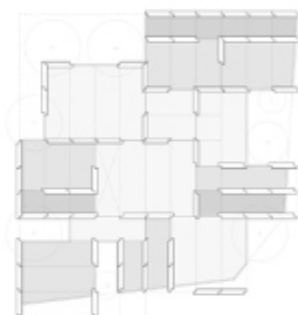
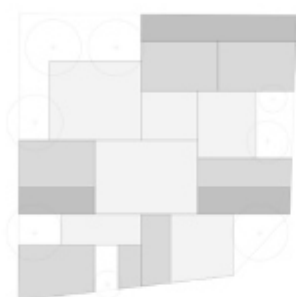
*Constructing Architecture - Materials/
Processes/Structures a handbook,
Andrea Deplazes*



translacion model facade section



translacion model



translacion, three steps



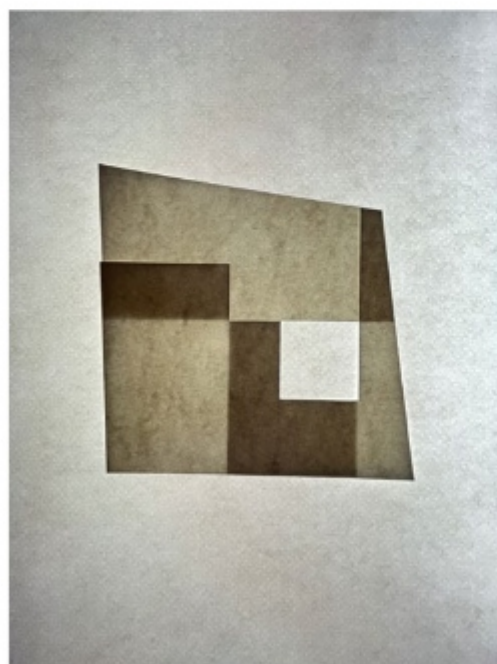
jury presentation group 7



House in a plum grove



Vatican Chapel



abstraction sample house

Featured project by group 7

Sample house:

House in a plum grove - Kazuyo Sejima & ass., Japan 2003

Students:

Coune Wout (Ma ind. building engineering)

Pellaers Arne (3 ba arch.)

Silva Borges Brasileiro Pedro (3 ba arch.)

Vervoort Kobe (3 ba arch.)

Sample house analysis:

Reference project translation:

Vatican Chapel - Eduardo Souto De Moura, Italy 2018

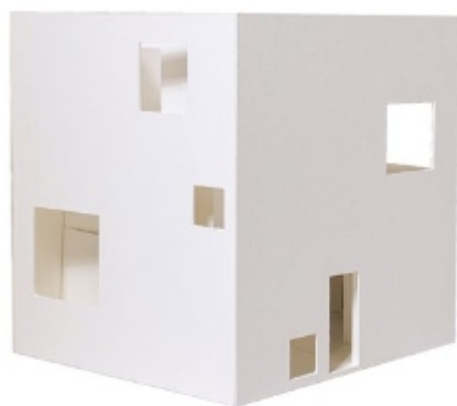
Translation process:

From steel to (natural) stone

Students:

'The challenge was to incorporate the use of solid blocks of natural stone within the characteristics/philosophy of the original project. How does the material change from wafer-thin steel walls and floors to thick solid elements affect some of the special qualities/characteristics of the example house: the large amount of small rooms that flow into each other (enfilade), the openness of the spaces, vistas, relationship with the surroundings, the presence of the plum trees, the green roof, etc.

We chose not to provide any floors in the building. The entire programme was retained but accommodated on the ground floor. The different steps of translation into this new floor plan can be seen in the images. It results in a puzzle in which the exact sizes of the original spaces were used, sometimes rotated slightly to achieve a balanced floor plan. The spatiality that in the example house was mainly felt in the cross-section was translated into relationships, views and lights within the new single-layered floor plan.'



sample house model 1



sample house model 2



sample house model 3



sample house, facade section model



In the evolving landscape of architectural education, the exploration of visualization techniques as a means to communicate design concepts has become increasingly central. 'Visual Narratives' 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 9 images from a pool of over 106, 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."

Importantly, the project emphasized that visualization extends beyond mere rendering. Generating an architectural image is an intricate process, where the essence or soul a designer aims to convey is not achievable through automated means. Instead, it requires a substantial amount of creativity and personalization.

The assignment, which was executed in collaboration with A2O architectural studio, utilized a real-world design of their school project 'KOBel'. 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 two styles (atmospheric, lively, photo-montage, coloured 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 fundamental. 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.



Selime Özcan / atmospheric



Noor Corstjens / coloured line drawing



Luca Celaj / coloured line drawing



Anouk Ceutere / coloured line drawing



Noor Corstjens / lively



Kobe Vervoort / lively



Lolke Vervoort / coloured line drawing



Brent Ongenaen / coloured line drawing



CONSTRUCTED LANDSCAPES

HOW COULD WE LIVE TOGETHER?

NICK CEULEMANS, DRIES CEUPPENS, MANU GELDERS, PETER VANDE MAELE

In its essence, housing is about obtaining shelter and comfort, whether temporary or permanent (= practical, pragmatic). Since the very beginning, however, the manifestations of dwelling have also been related to the various relationships and power relations between the individual and the 'other' (= social, societal, political) and that which surrounds us all (context, landscape, the earth, the cosmos). Living, therefore, is not without meaning. Even primitive man looked beyond the purely practical for his place within a greater whole. Pragmatism and functionality therefore always went hand in hand with mysticism and imagination, art and decorum, as a way of making the world around us tangible and understandable.

What does this mean for us as modern humans, bearing in mind thousands of years of (agri-)(archi-) culture? What place do we want to occupy in a world that we are trying to shape more and more to our will (=the artificial), but that ultimately turns out to be highly uncontrollable (=the natural)? It is an apparent dichotomy, which defines the 'I', the 'Other' and the 'We' to the very core of our being. In a series of design studios, we will try to investigate this more in depth and in all openness: How do we want to live together, in a collective and artificial landscape? Such

a fundamental question requires an existential awareness and inquiring mindset. The power of human imagination and abstract thinking are therefore central. The context is deliberately chosen as an artificial 'zero point'; as an almost alienating dream world that nevertheless functions as a very real framework, with specific properties and conditions to react to such as relief, orientation, topography ...

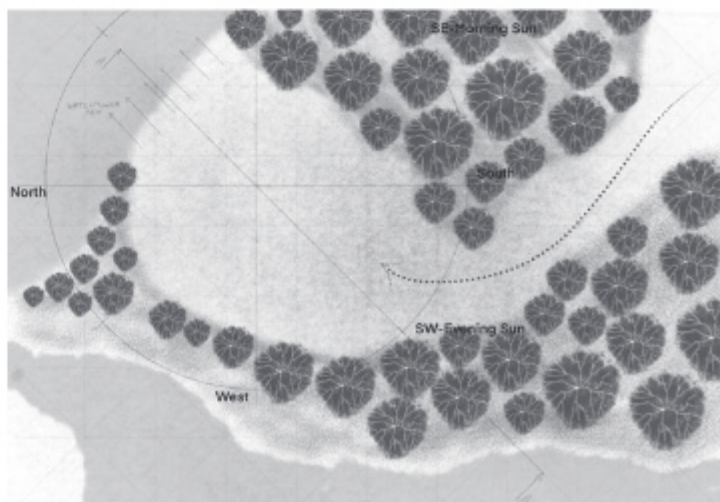
The Sahara in Lommel becomes the world this semester. The artificial is imagined as reality, with the clear ambition to transcend it into something that is 'real', in relation to living, in relation to life. This site is characterized by a multi-layered history with desert like, natural origins followed by changes and adaptation mainly caused by human intervention. The ambiguity between the natural and constructed, forces us to approach this beautiful place with a more nuanced and open look. Freed from moral limitations and restrictions about building in this type of context, the design studio focuses more on very basic conditions related to living together in a defining landscape. We wonder what would be different if we could start over again? What happens when we free ourselves from dogmatic conventions that currently still define domestic reality? These types of fundamental questions define the proposals made by the next generation, our students.



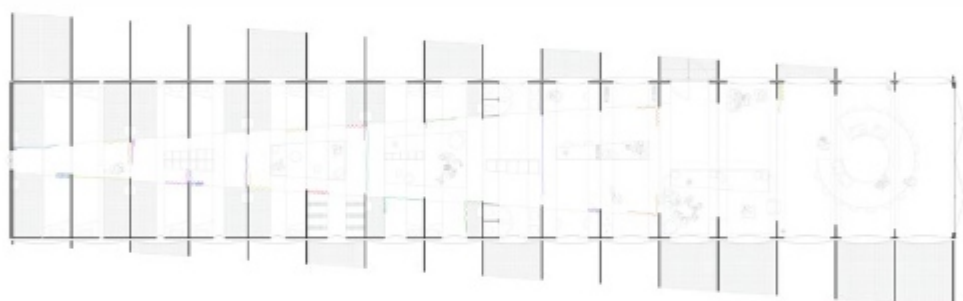
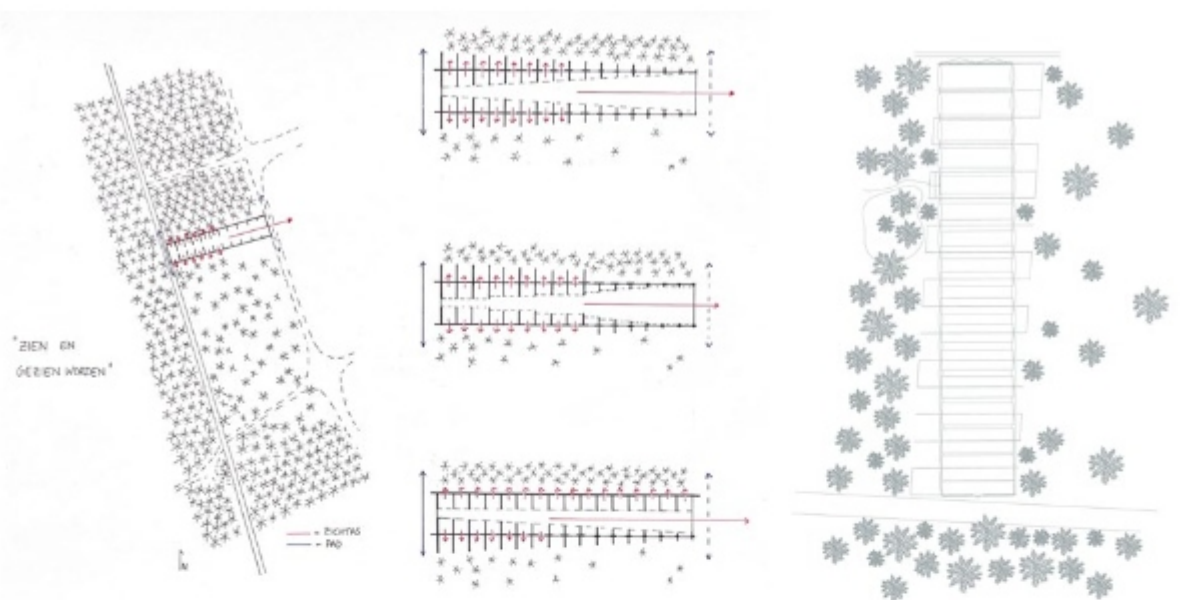
topography analysis - Karen Verlinden



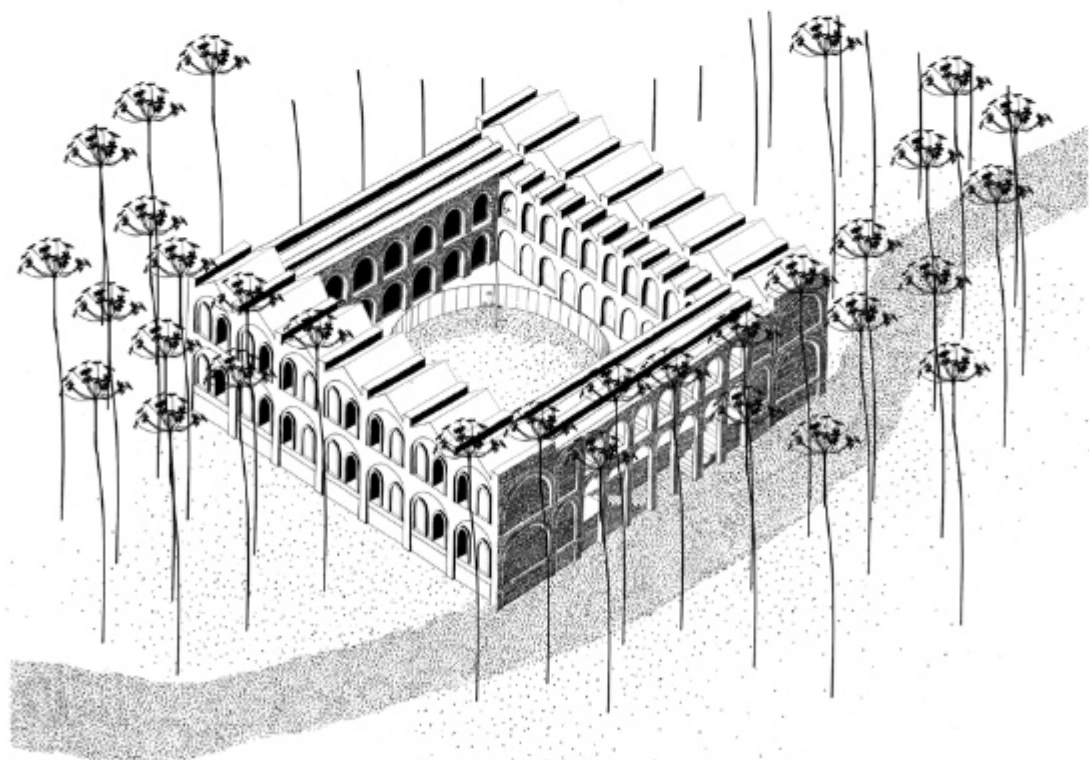
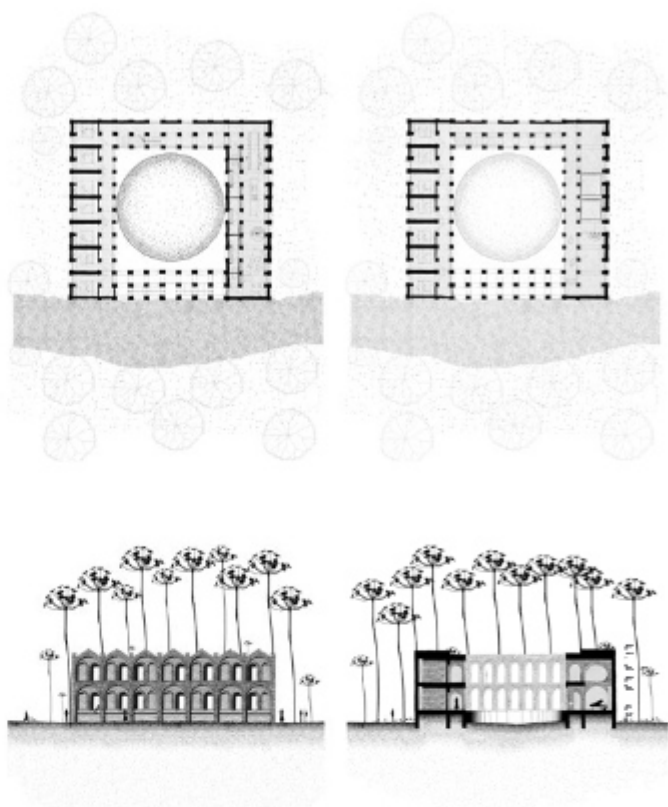
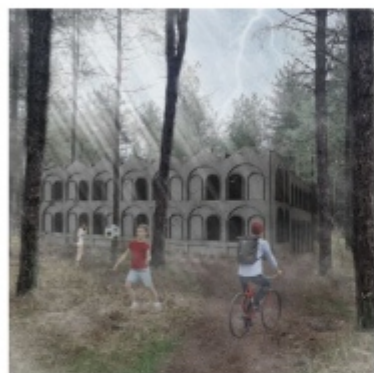
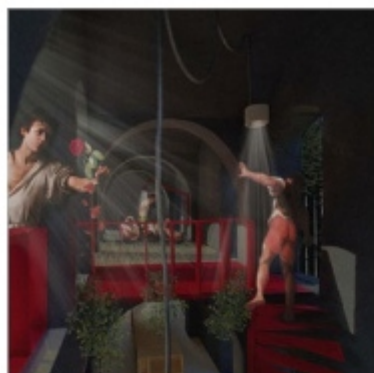
context analysis - Joppe Loodts



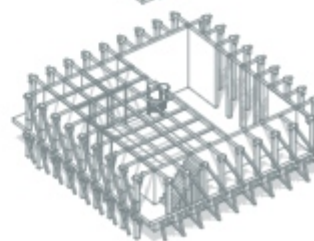
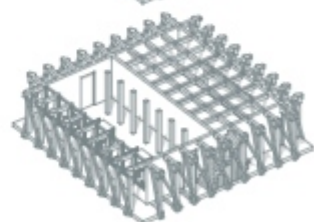
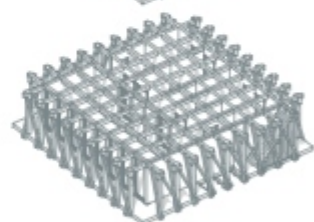
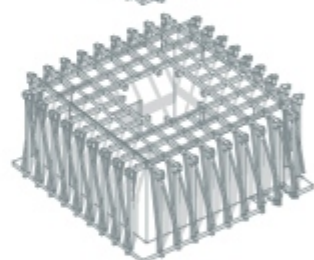
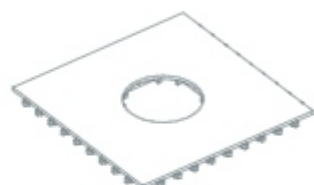
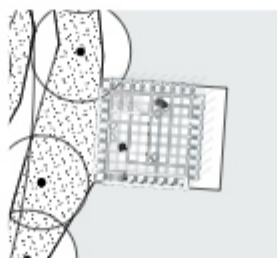
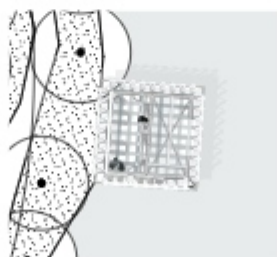
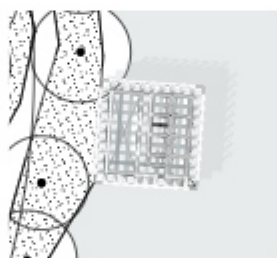
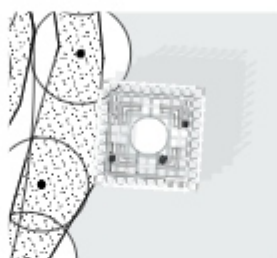
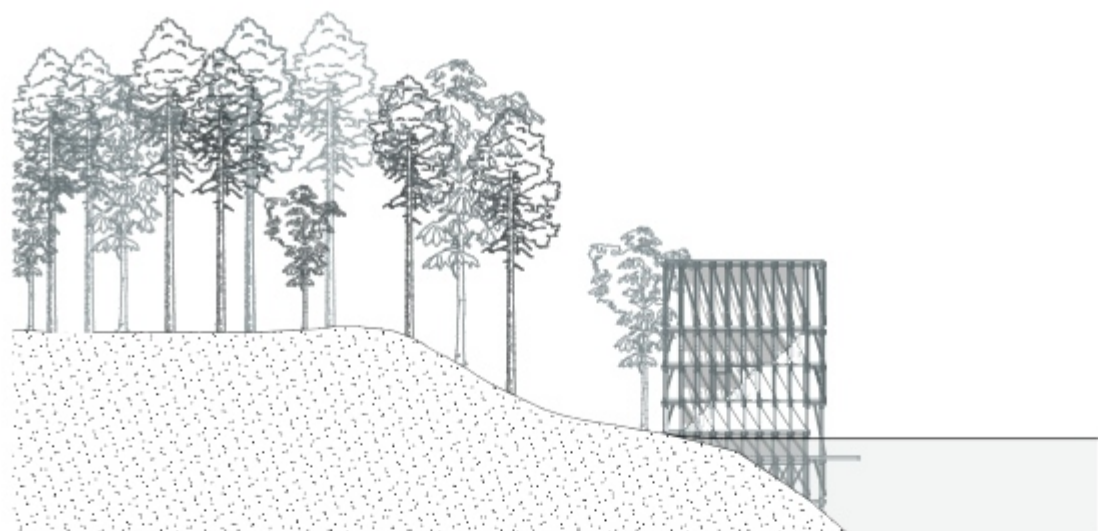
site analysis - Arne Evert



to see and to be seen - Louka Vervoort

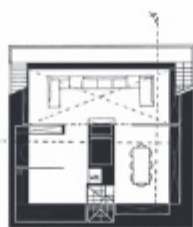


a reincarnated explosion pitt - Kjentill Bartels





GRONDPLAN +3



GRONDPLAN +6



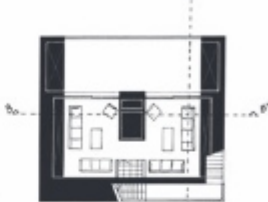
GRONDPLAN +9



GRONDPLAN +2



GRONDPLAN +5



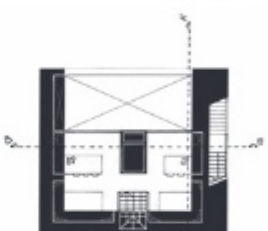
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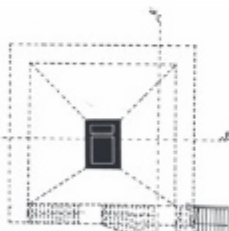
GRONDPLAN +1



GRONDPLAN +4



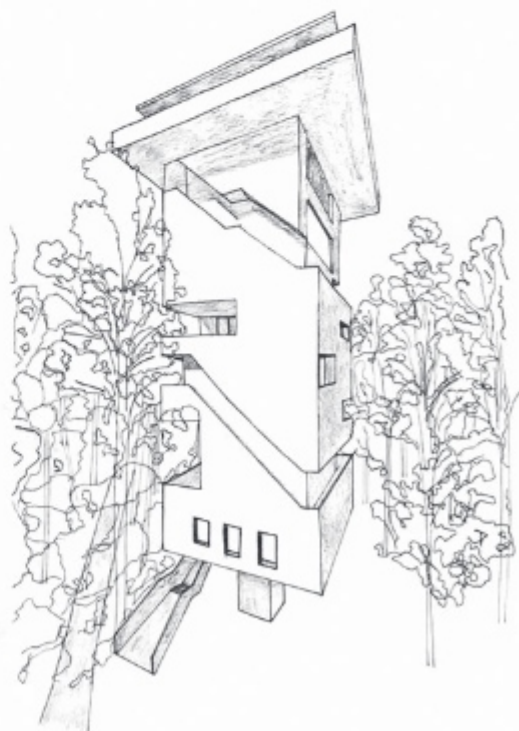
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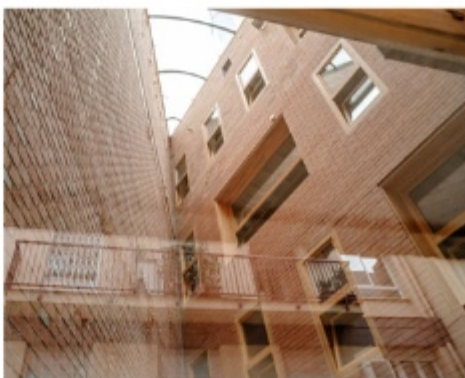
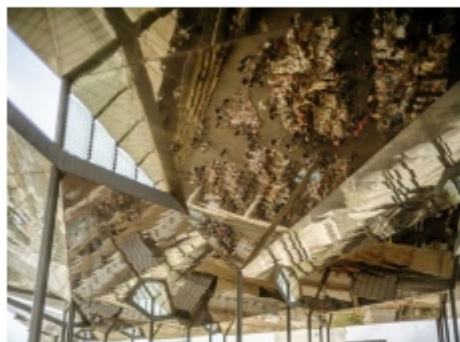


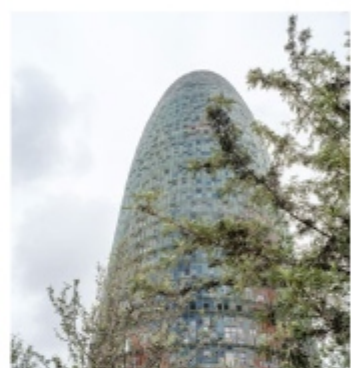
GRONDPLAN 0



going up - Tineke Vandekerkhof





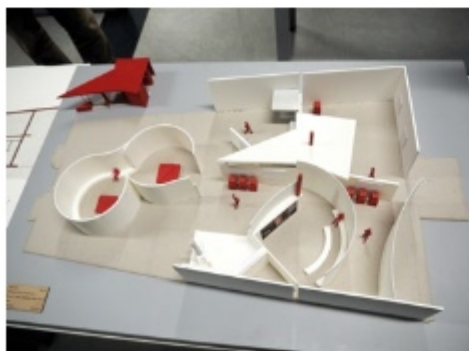


STUDIO SCENOGRAPHY

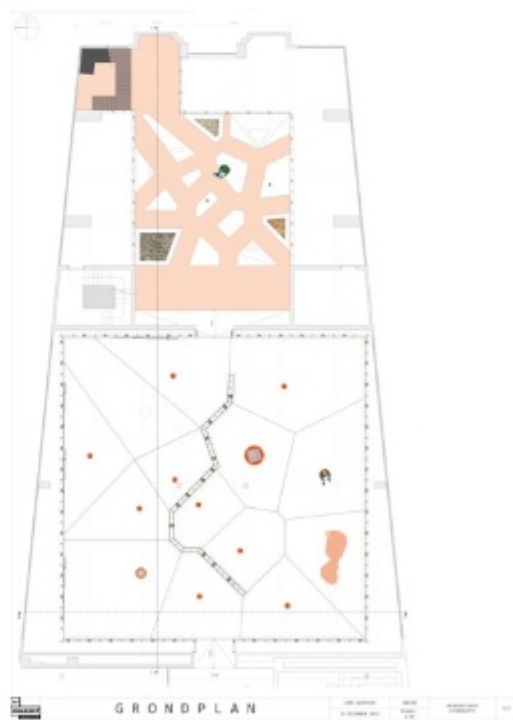
THIRD BACHELOR INTERIOR ARCHITECTURE

YANNICK DOUW, KATRIEN GEEBELEN & JO KLAPS

- For this exercise, interior architecture students are tasked with designing an exhibition at Wiels, an iconic arts centre in Brussels. The theme of the exhibition will be specified, linking to contemporary art, history and social issues. Students are challenged to develop not only the content of the exhibition, but also a spatial concept that reinforces the chosen themes. In doing so, they must take into account Wiels' existing architecture and the unique dynamics of the space. They are urged to find innovative ways to actively engage the visitor and create an experience that stimulates both visually and conceptually. They are also responsible for all graphic elements and communication of the expo.

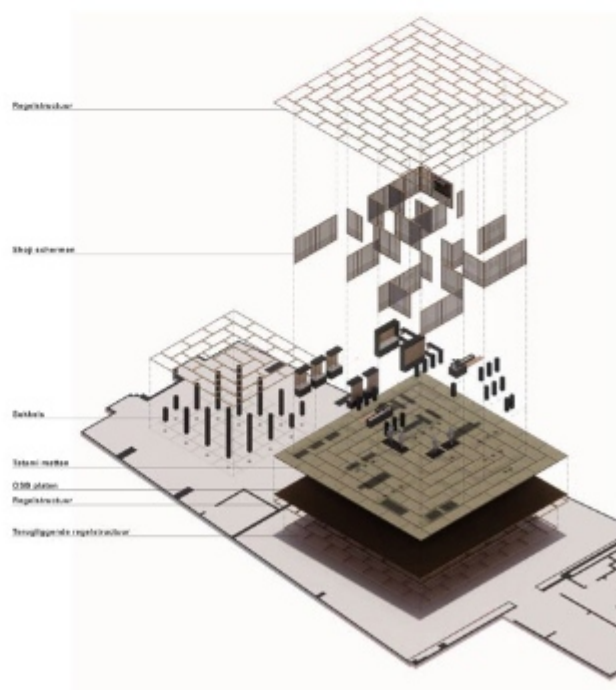


Wout Sep - Theme: UMBERTO RIVA





Yannick Weemeels - Theme: NETSUKE



STUDIO ADAPTIVE REUSE

THIRD BACHELOR INTERIOR ARCHITECTURE

KAREN LENS, SARAH MARTENS, GUILLEM PONS ROS

For the studio Adaptive Reuse, 3IAR students went to work in an early-twentieth-century market hall for 12 weeks. A large, central dome provides light and space in a dense building block in a heavily compacted residential area. Antwerp 2060 also has many urban planning and social challenges. Over the past century, the tall concrete and brick structure was repurposed as a garage, showroom, art school and a (social) second-hand clothes shop. However, many passers-by have no idea what large volume hides behind the anonymous shop windows on Church Street.

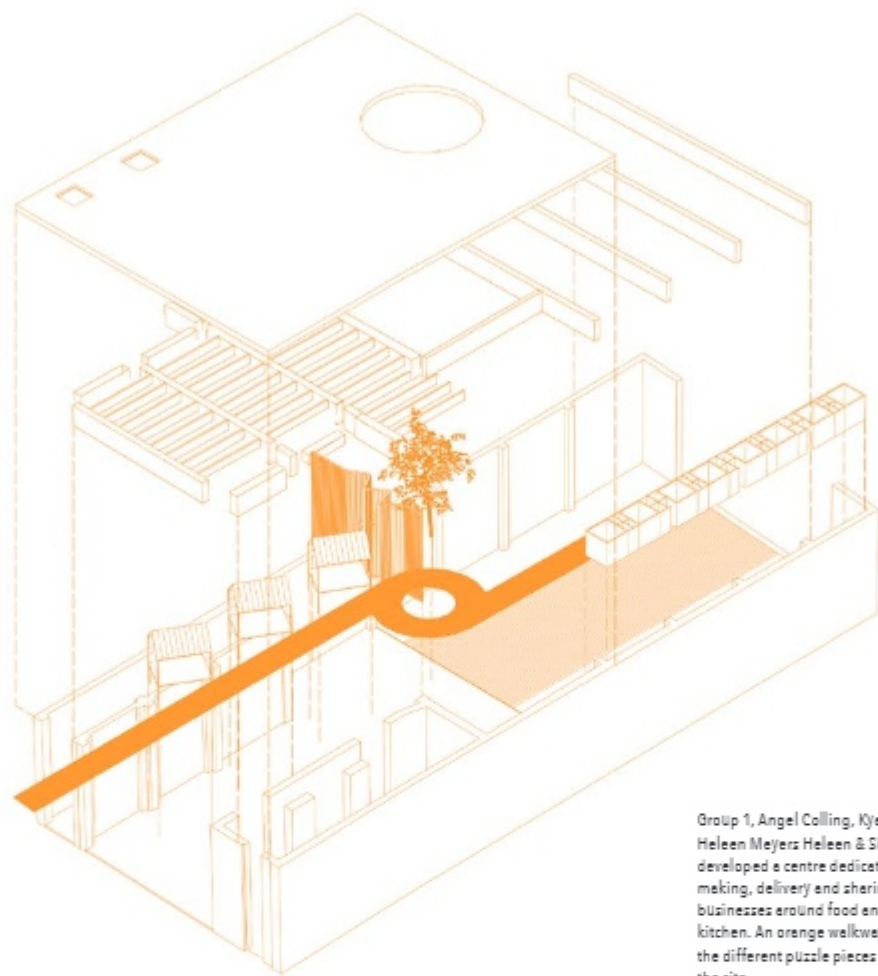
The students were confronted with a more significant, complex site within this design studio for the first time. They had to learn to 'read' the historical layers of this place, taking into account both the current buildings and surroundings and what happened spatially and socially in the past decades or centuries. In parallel, they had to formulate a programme as a go-to for a 'new' use of this site to preserve or even enhance the genius loci or spirit of the place.

Within this studio, redevelopment or adaptive reuse is always a reason to think, discuss and work concretely around the umbrella concept of sustainability. The students were, therefore, again challenged to use 'minimal' interventions to achieve a significant effect without losing sight of the uniqueness of the place and the spatial or social context.

This study resulted in diverse proposals from 12 groups: parks with peace and action, urban agriculture, places for neighbourhood activities, health centres, a play street, children's theatre, make-learn place, space for artists or young people and a place to experiment around everything around what food could be today and in the future.



Jury with Anke Van der Jonckheijde (AG Vespe) & Tine Segers (UAntwerpen)



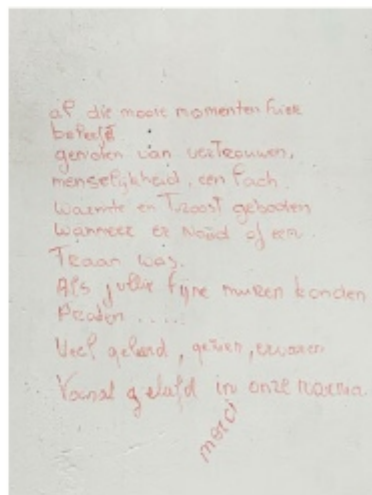
Group 1, Angel Colling, Kyere Houet, Heleen Meyers Heleen & Silke Motmans, developed a centre dedicated to food making, delivery and sharing with businesses around food and a communal kitchen. An orange walkway connects the different puzzle pieces throughout the site.



Discovery of the site / the central hall is closed today with a temporary, non-transparent skylight.



... the site is full of traces of previous users. Art students left their thoughts behind:



this art student compared the forgotten market hall to a gateway to Narnia.

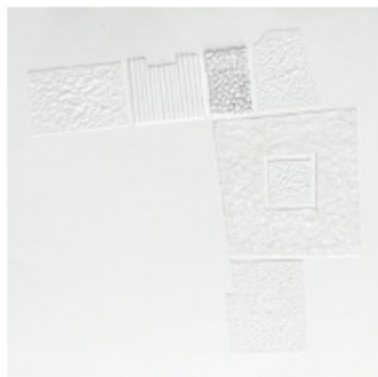


Group 5, Sara Jans, Amber Van Gauwbergen, Ellen Van Gelder & Steffi Vochten, combined calm and action in a site with places for 'doing' and for 'being' by demolishing thoughtful parts of the site for more light and greenery.

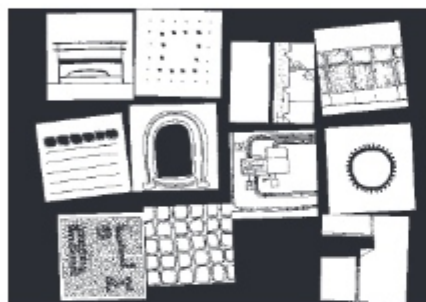


Group 8, Anna Houtmeyers Anna, Wout Sap, Kaan Tubée & Yannick Weemaels, went a step further in thoughtful deconstruction and created a horizontal and vertical park with teaching space and a rooftop farm among other things for the many schools around.





Group 2, Jeff Conings, Anne-Kris Moors, Liesbeth Olivers & Gille Schorpion, developed a paper studio. Paper was a central thread throughout their programme, materials and layout.



Through extensive preliminary research and several scenarios, group 12, Anne Bonten, Ems Fouquaert, Jente Mellemans & Arthia Peeters, studied the site as a flexible place for the already active community life in the neighbourhood. The building and new outdoor spaces can be accessed and used in different variations, and with mobile furniture made from reclaimed materials.

FURNITURE & LIVING

THIRD BACHELOR INTERIOR ARCHITECTURE

STAN JACOBS, JO LANGENDRIES, RUTH STEVENS

BALANZIO CHAIR

The brief was to integrate movement into a piece of furniture for children.

For the project shown, by Yannick Weemaels, the aim of the furniture is to sharpen the motor skills.

Wat is een balansstoel?

Deze balansstoel heeft een zitvlak dat rond beweegt op basis van je gewicht, waardoor je continu je evenwicht moet bewaren.

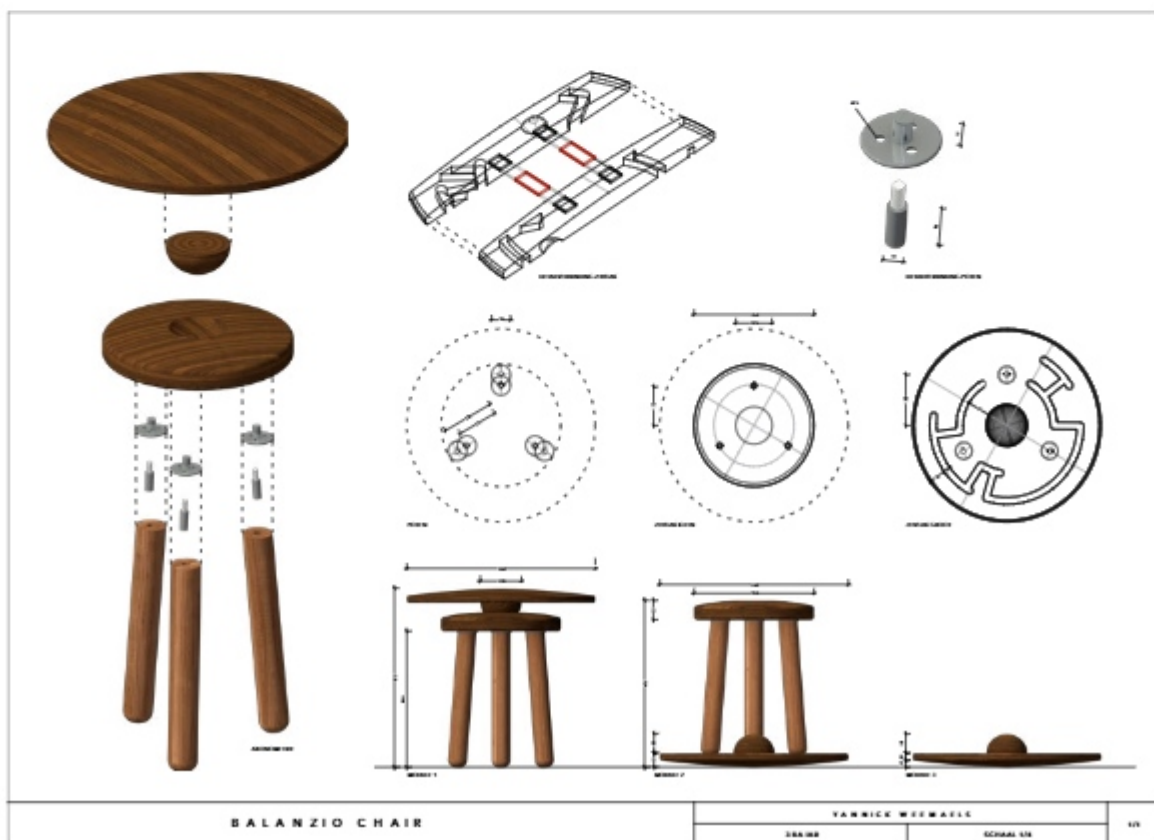
Welke bewegingen en spieren?

Voor- en achterwaarts: Traint de onderrug

Zijwaarts: Versterkt zijspieren

Rotatie: Activeert core (buik- en rugspieren)





BALANZIO CHAIR

YANNICK WEGMUELLER

2024_1AR

2024_1AR



ONE DAY EXPO

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.
The bakers of the three chosen cakes will win a book.





MUSEUM BRANDHORST MÜNCHEN



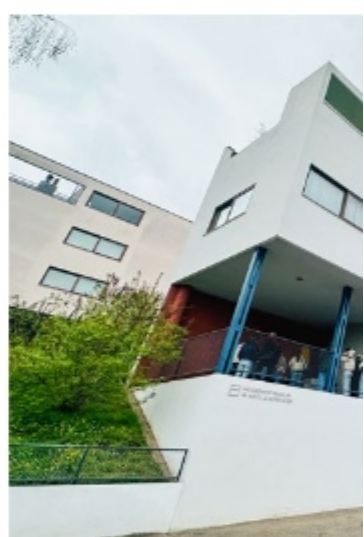
DON-BOSCO-KIRCHE AUGSBURG



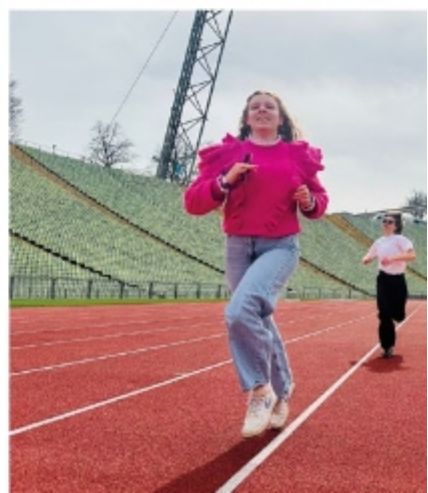
ST. MAURITIUS-KERK WIESBADEN

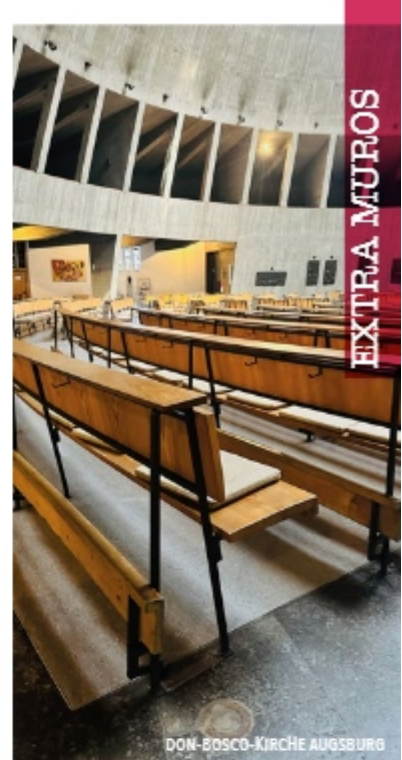
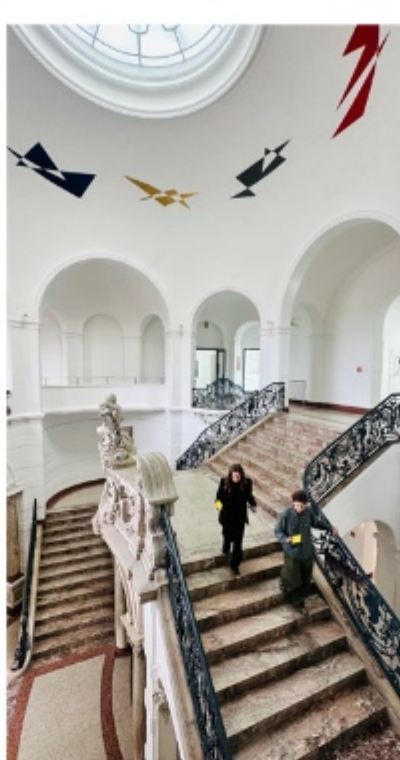


WOLF SEBERICHTS & STEFFI VOCHTEN



CARMELO OF THE PRECIOUS BLOOD DACHAU





EXTRA MUROS

DON-BOSCO-KIRCHE AUGSBURG



WEISSHOF SIEDLUNG



MERCEDES BENZ MUSEUM STUTTGART



SIEN AERTS EN EMS FOUQUAERT



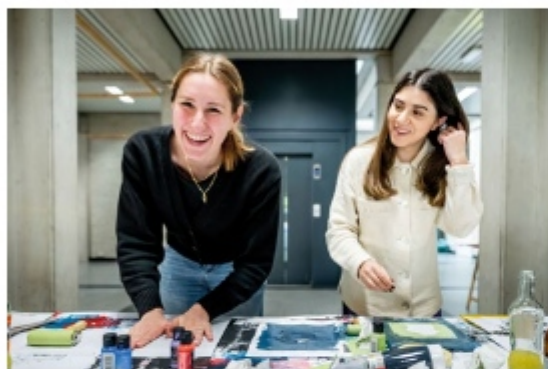
IN HET OLYMPIAPARK IN MÜNCHEN





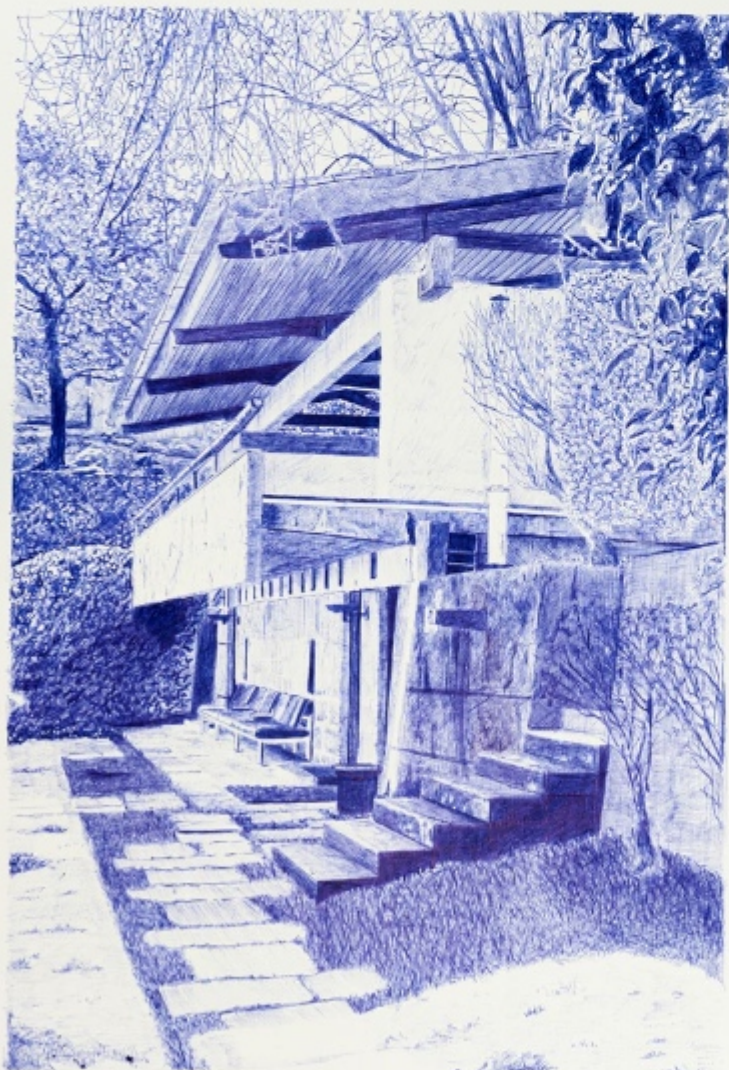
On FACSTORIES day, students from different years work together in several workshops.

This year's theme was **MONOPRINTING**. Through the transfer and gellyplate method, students learned to make one-off prints in several print runs.





STAY BUREAU



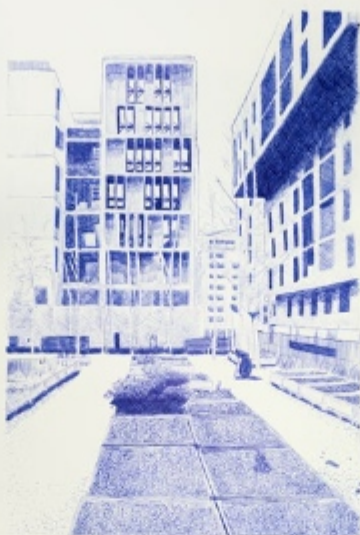
NATHAN CLAES
40x40cm - 2013



ONE REYS - 1.0m
2013-2014



Red House, interior, John Hejlskov, 1928, Copenhagen



Het Huis, 1928, H.A. Kraaijveld

Het Huis, 1928, H.A. Kraaijveld

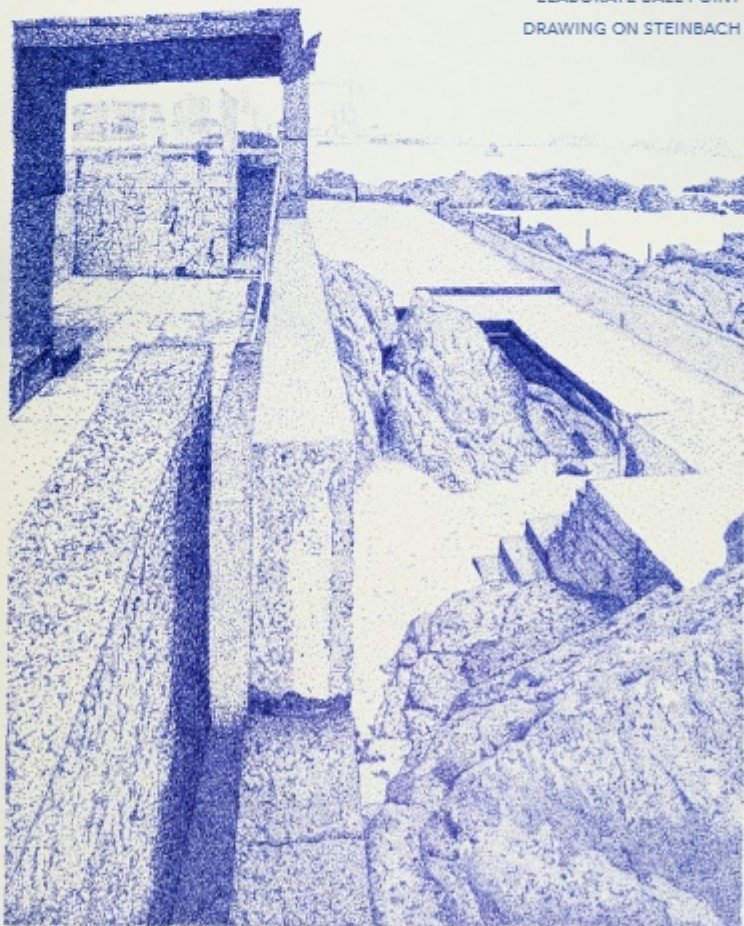


L'Appartement, 1928, L. Clercq



Het Huis, 1928, H.A. Kraaijveld

HET UUR BLAUW (THE HOUR BLUE):
MIMESIS OF AN ARCHITECTURAL
DETAIL THROUGH AN
ELABORATE BALL POINT
DRAWING ON STEINBACH

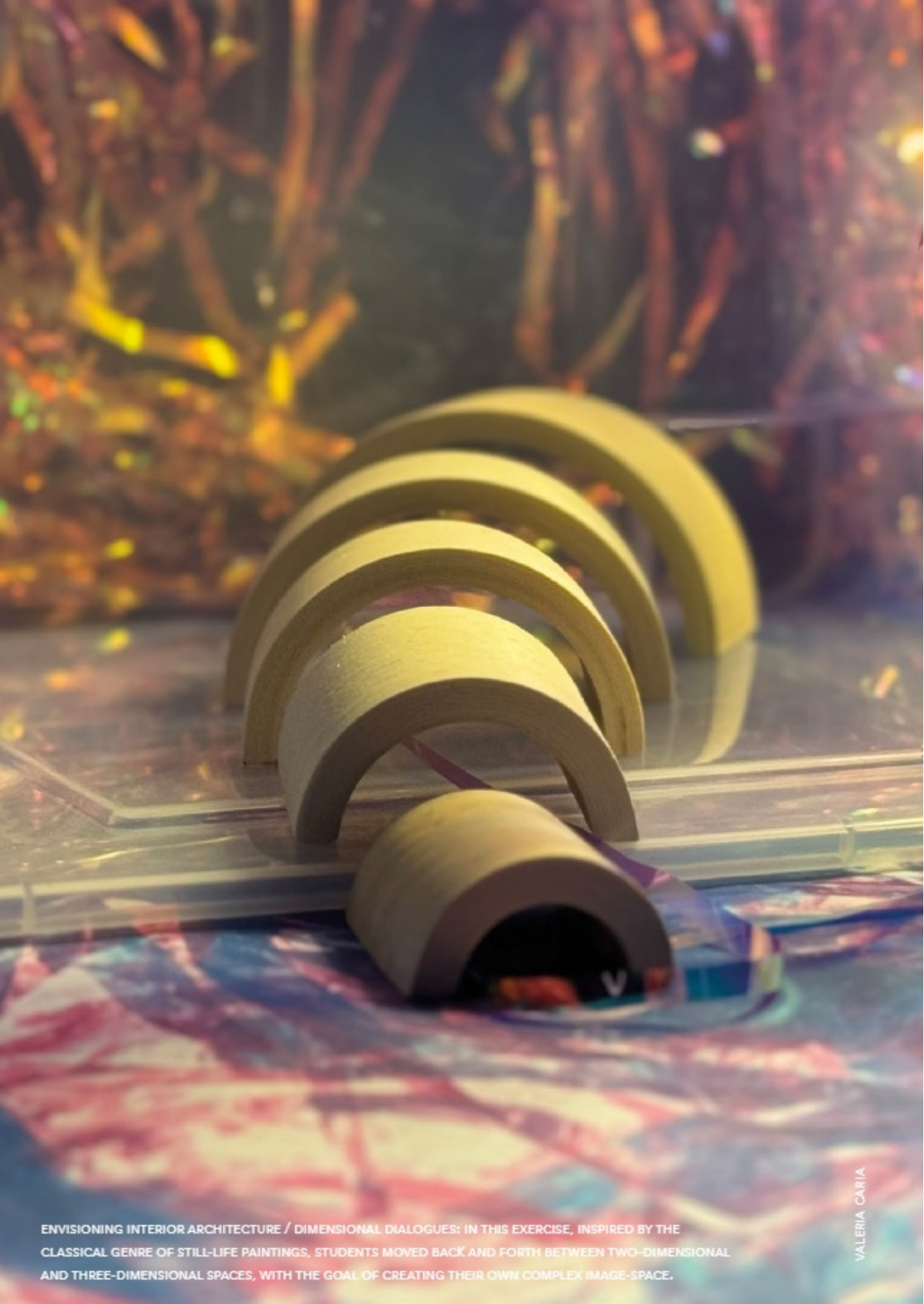


HANNE CLAES
10A_AR23-24



ENVISIONING ARCHITECTURE / A GROUP OF STUDENTS PLAYING WITH SIMPLE CARDBOARD MODELS OF THEIR HOMES, ARRANGING THEM IN DIFFERENT FUTURE SCENARIOS TO CREATE AN IDEAL WORLD.





ENVISIONING INTERIOR ARCHITECTURE / DIMENSIONAL DIALOGUES: IN THIS EXERCISE, INSPIRED BY THE CLASSICAL GENRE OF STILL-LIFE PAINTINGS, STUDENTS MOVED BACK AND FORTH BETWEEN TWO-DIMENSIONAL AND THREE-DIMENSIONAL SPACES, WITH THE GOAL OF CREATING THEIR OWN COMPLEX IMAGE-SPACE.





ENVISIONING ARCHITECTURE / 216CC: GROUPS OF STUDENTS EXPLAINING EACH OTHER THEIR ARCHITECTURE PROJECT OF CHOICE THROUGH THREE SMALL CONCEPTUAL MODELS IN A BOX.





ÉDUARDO MARCHESI FROM THE OFFICE OF FLORES | PRATS ARCHITECTS EXPLAINING THE SALA BECKETT PROJECT TO THIRD BACHELOR ARCHITECTURE STUDENTS ON THEIR STUDY TRIP IN BARCELONA.







SEMINAR TACTICS / ANALYSING THE OLD GRAVEYARD OF HASSELT AND REPRESENTING IT THROUGH A 1:10 SCALE MODEL FOR FURTHER STUDY



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, democracy ...). Such an exchange can also foreground new questions. Our faculty aims to play an international pioneering role in this.

Through our explicit civic focus combined with our creative-critical perspective, we aspire excellence in our artistic and design research: fundamental and applied research that makes 'meaningful' contributions to the broader cultural and social research and practice field. SUSTAINABLE CULTURAL AND SPATIAL TRANSITIONS are the common thread throughout our research. We cross disciplines and cover a wide area of topics:

DESIGNING FOR POSITIVE IMPACT
CIVIC & POLICY DESIGN
CRAFTS & CULTURAL MEMORY
DESIGNING FOR WELL-BEING & DIVERSITY
THE IMAGINATIVE GAZE
ADAPTIVE RE-USE & HERITAGE
DESIGNING RETAIL & SERVICE TRANSITIONS
DESIGN & ART EDUCATION

In addition to well-established research methods, our researchers are strongly committed to novel methods, such as live projects, artistic research, research by design and critical-creative writing among others. Through, for example, material interventions, experiments, exhibitions and prototypes, we explore what living together means today and can mean in the future. We wish to make our research and research output sustainable, 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.

Above all, we do this from within our own artistic and design disciplines, as well as in intense interaction with other disciplines.

Our research is clustered in two research groups: ArcK (research in architecture and interior architecture) and MAD (research in the arts), which together encompass eight research domains: Spatial Capacity Building, Sustainability, Designing for More, Trace, FRAME, READSEARCH, MANUFACTURE 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 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 artifacts 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, we refer to our websites: www.uhasselt.be/arck and www.uhasselt.be/MAD.

PhD's



A FIELD GUIDE FOR EXPERIENTIAL EVALUATION AS A WAY OF DESIGNING WITH EXPERIENCES AND VALUES IN NEIGHBOURHOODS IN TRANSFORMATION.

Doctoral Thesis defended by
Lieve Custers on 08.03.2024

Today, everyday life is in transition because we live in challenging times with crises such as wars, migration, pandemics, and ecological challenges such as heat waves, floods, storms, periods of droughts... We are all concerned about these challenges and spatial planning, as the practice that is concerned with geo-territorial issues, plays a leading role in facing socio-ecological challenges. However, when the government is dealing with these challenges and is trying to undo mistakes from the past, this can lead to resistance and protests. The dissertation explores the definition of experiential evaluation as a way of designing with experiences and values in neighbourhoods in transformation. It looks at how the situated knowledge of multiple actors can be included in participatory planning processes when it is approached as a decision-making process about everyday life in these neighbourhoods. Therefore, this research

is about the knowledge politics related to power structures in participatory planning processes. Based on the analysis of my long-term engagement in two processes via action research, I defined experiential evaluation not only as a way of designing with experiences and values, but also as a way of designing with vulnerability in light communities via the re-engagement with 'thinking with, dissenting with, and thinking for' defined by Puig de la Bellacasa, to develop a participatory design practice from a value-based engagement with situated knowledge.

Finally, I situate experiential evaluation within today's discussion about the position of the designer in participatory planning processes by relating it to the current movement of activist designers and planners that questions the democratic and just nature of participatory planning processes related to systemic inequalities. Therefore, I described the potential of experiential evaluation to use the emancipatory path of research by design to start developing a participatory planning practice that is not focused on making better-informed plans but on becoming more democratic and just decision-making processes.

This PhD project was supervised by Prof. dr. ir. arch. Oswald Devisch, member of the Spatial Capacity Building domain of ArcK. More information on their work can be found on www.uhasselt.be/arck and www.deanderemarkt.be.

THE AGEING-MIGRATION-HOME NEXUS:
EXPLORING OLDER MIGRANTS' SENSE
OF HOME & SUBJECTIVE WELLBEING.
TRANSLATING INSIGHTS TO DESIGN.

Doctoral Thesis defended by
Micheline Phlix on 27.02.2024

Most older adults prefer to age in place, often in their long-time home. However, although growing old in one's own home is generally good for people's happiness or subjective wellbeing, most of the current housing stock is not equipped to facilitate this wish. In addition, our older population is not only growing but also becoming more diverse. Due to labour migration streams throughout the 20th century and globalisation, Belgium's older population is becoming 'superdiverse'. However, how this new demographic reality affects housing experiences is unclear, as little is known about older migrants' sense of home, subjective wellbeing and housing wants and needs. Therefore, in line with the interdisciplinary nature of this joint PhD in Architecture and Adult Educational Sciences, its goal was twofold: 1) to gain insight into older migrants' sense of home and subjective wellbeing and 2) to explore older migrants' housing wants and needs and translate insights to housing and neighbourhood design.

To do so, older adults with a migration background were interviewed about their sense of home, subjective wellbeing and housing wants & needs. In addition, the insights of these qualitative studies were translated to age-friendly and



diversity-sensitive (interior) architectural design via research-by-design.

In sum, the PhD research points to the dynamic nature of older migrants' sense of home, subjective wellbeing and housing wants and needs. Overall, the role of 'migration background' in older migrants' home and happiness seems rather limited while the role of 'age' in this matter is strongly highlighted. Based on these insights, the PhD concludes with recommendations for academia and practice.

This PhD project was a joint PhD with Vrije Universiteit Brussel and was supervised by Prof. dr. Jan Vanrie (UHasselt), Prof. dr. An-Sofie Smectoren (VUB) and Prof. dr. Ann Petermans (UHasselt). Prof. Vanrie and Prof. Petermans are members of the Designing for More research domain of ArcK. More information on their work can be found on www.uhasselt.be/arck.



INDUSTRIAL LEGACY OF PAKISTAN AND ITS IDENTIFICATION, POTENTIAL, AND RECOGNITION

Doctoral Thesis defended by
Naveed Iqbal on 16.11.2023

Industrial heritage, comprising physical remnants and cultural legacies of past industrial activities, has gained global recognition since its formalization in the 1960s, initially spurred by losses like the Euston Arch in London. This heritage encompasses structures, machinery, and infrastructure that once fuelled the Industrial Revolution, shaping urban landscapes and societal identities worldwide. In contemporary discourse, industrial heritage is seen as pivotal to urban regeneration and sustainability through adaptive reuse. Despite its established practice in the West, industrial heritage remains underexplored in Pakistan, a country rich in pre- and post-partition industrial sites integral to its economic backbone. This thesis aims to address this gap by examining Pakistan's industrial legacy, evaluating its cultural, social, and economic significance, and proposing methods for its conservation and adaptive reuse.

Motivated by personal connections to Karachi's industrial past, including experiences with its port site and railways, the author underscores the importance of industrial heritage in shaping community identities and urban histories. Drawing from global practices and charters like the Nizhny Tagil Charter, the research seeks to establish frameworks for identifying, recording, and conserving Pakistan's industrial heritage. Central to this effort is the development of a comprehensive inventory system tailored to Pakistan's industrial sites, aimed at ensuring their preservation and sustainable integration into contemporary urban contexts. Ultimately, this thesis advocates for recognizing and leveraging Pakistan's industrial heritage to foster sustainable urban development while preserving its cultural and historical values for future generations.

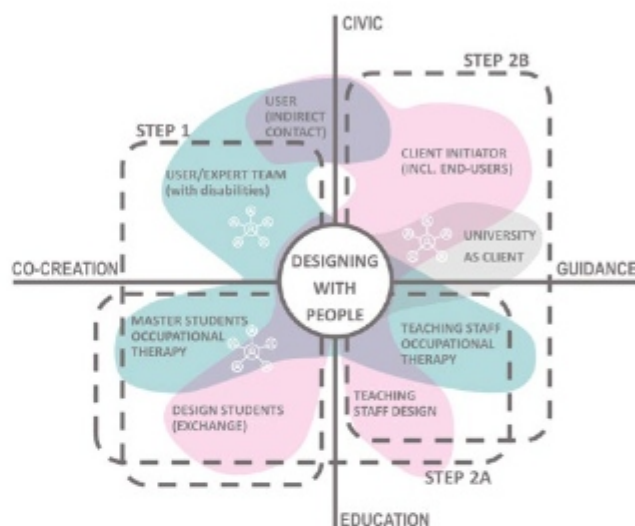
This PhD research was conducted under the supervision of Prof. Dr. Koenraad Van Cleempoel, a member of the research line Trace: heritage & adaptive reuse of research group ArcK. More information Trace can be found on www.uhasselt.be/arcK.

LEARNING TO MAKE THE WORLD A BIT MORE INCLUSIVE, ONE DESIGN AT A TIME.

JAN VANRIE (ARK), ELKE IELEGEMS (ARK), ANNEMIE SPOOREN (RWS) & EVA DELOOZ (RWS)

In 2022 a team of our faculty together with colleagues from the master of Occupational Therapy, started a 2-year IOP-funded educational project called “Designing with People: Development of a multi-level and interdisciplinary ‘Best Practice’ for diversity and inclusion”. As the title indicates, the main goal of the project was to develop a new course and, at the same time, to share knowledge about diversity and to promote an inclusive attitude with students, teachers, and the professional field through the design paradigm of Universal Design (UD).

This past academic year (‘23-‘24), we organized the first edition of this new course, in which multidisciplinary teams of students address design problems in real-life cases using the principles of UD. Being a fairly small (3 erts) design studio course, we did not necessarily expect a fully finished, directly implementable design but their proposals should exude the principles of diversity and inclusion. The cases involved the organizations Licht en Liefde and the psychiatric hospital Asster, both of which had a similar request: can you help us design an inspiring, inclusive outdoor space? For Licht en Liefde, this was part of a co-housing project they are building for people with visual impairments in Pelt. They wanted to create an accessible, pleasant garden where residents and neighborhood residents could meet. And Asster had plans for a garden next to their new building in Sint-Truiden. The garden would be a green space where their living groups could follow therapy, patients could relax, and visiting family members and friends are welcome.



So, a group of 36 students, exchange students in architecture and interior architecture and students from the master of Occupational Therapy, set out on a journey to create a garden that is pleasant and accessible for all people, regardless of their age, background, abilities, and limitations; a garden that embraces the diversity of all users, without very specific adjustments for particular target groups. In the first sessions, the students got to know each other and the principles of Universal Design via various ways.

For example, through the Wallet Challenge exercise, we sharpened their empathy and communication skills and taught them how to avoid implicit biases. The group was then divided in six design teams, with three teams working on the Licht en Liefde case, and three teams on the Asster case. The teams explored the location on-site, did simulation exercises, observations and had conversations with stakeholders.

We also organized a round-table discussion on campus, where our students discussed their first ideas with twelve user-experts. These were people with visual impairments but also older people, less mobile individuals, and people from diverse cultural backgrounds. These conversations were an eye-opening experience for many students and greatly inspired their

know the possibilities and limitations of the space like no other, they are trained to create innovative solutions. As such, they learned to better appreciate each other's diverse expertise and of course the international diversity of the design students also contributed to this inclusive thinking.



initial designs, which they also discussed with the clients themselves during an intermediate presentation. With the valuable feedback they received, they then refined their final designs and presented their results for a jury consisting of clients and experts.

During the course, the group did not only get the chance to apply their own knowledge in practice but also to share that knowledge with others and to learn from each other. Indeed, the multidisciplinary created great added value for both groups of students. As (interior) architects, it is important to really empathize with the world of the people you design for, and occupational therapy students are masters at understanding the diverse user needs. Occupational therapists, on the other hand, need to also learn to think solution-oriented about what a person with a disability can or cannot do and here design students do not only

Ultimately, the hope is that through this project, our students in this multidisciplinary setting will have grown professionally and that the design students will also spontaneously integrate these UD principles into their designs in their future careers. They could not only inspire the clients with their designs and but also encourage them to look at design challenges more inclusively, because we want these principles of inclusive design to be more widely adopted by our clients as well. In the educational project, we therefore also established a learning network with a variety of potential clients (incl. end-users and staff), who can not only initiate design requests for future editions of the course but can also learn from each other's issues and from the design proposals generated by the students. This way, we can continue to try to make the world a bit more inclusive, one design at a time.

AS FOUND

INTERNATIONAL COLLOQUIUM AND EXHIBITION ON ADAPTIVE REUSE

Gevonden architectuur
Experimenten in conservatie

Als architectuur vinden we ons niet meer in een
betonnen omgeving. De betonnen omgeving is nu
een omgeving van betonnen omgeving. De betonnen
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© Stijn Bollaert

From 5 to 7 September 2023 the Flanders Architecture Institute and the faculty of Architecture and Arts (Hasselt University) organized the international colloquium As Found. It aimed to bring together designers, researchers and students to discuss experimental concepts and practices to intervene in the existing built environment and heritage.

The colloquium was closely linked with the exhibition As Found which took place from September 2023 until March 2024 in De Singel in Antwerp.

The opening event of the colloquium (5 September 2023), which was also the opening night for the exhibition, hosted a sold out keynote lecture by Anne Lacaton.

The following two days (6 & 7 September 2023) included keynote lectures by Markus Berger and Thordiss Arrhenius, and thematic sessions. These took place in Hasselt, in a former prison that has been converted for the faculty of law of Hasselt University.

'An increasing proportion of architectural practice focuses on transformation rather than new construction'

*Sofie De Caigny, Hülya Ertas
& Bie Plevoets (curators)*



© Dieter Daniels



© Dieter Daniels

AS FOUND, THE COLLOQUIUM

The work of architects nowadays increasingly consists of intervening in already existing buildings or (urban) structures. The modern dichotomy between architecture and historic preservation, with the former concentrating primarily on the design of new buildings and the latter on the restoration of existing buildings in a state of the past, seems to have given way to a new approach today. A more experimental approach in which the narratives and traces found in the existing are the inspiration for contemporary interventions.

This changing approach to the built environment - the 'heritage' in the broadest sense - has also been extensively addressed in architectural and academic research. Fred Scott's seminal monograph *On Altering Architecture* and the volume *Experimental Preservation*, edited by Jorge Otero-Pailos, Erik Langdalen and Thordis Arrhenius are just a few examples. Additionally, architectural schools give increasing attention in their curricula to assignments concerning densification, redevelopment, renovation and reallocation, with some schools even offering specialized programmes on the subject. The colloquium discussed how contemporary architecture deals with the existing built environment 'as found' from four different angles:

- 1 | Architectural Experiments to Intervene in the As Found
- 2 | Translating the As Found: Narratives and Meaning
- 3 | As Used: Sustaining the Existing Use
- 4 | Education for Reuse - Reuse for Education

More than 150 guests participated in the colloquium, including academics, educators, practicing architects and people working in policy and administration.



AS FOUND, THE EXHIBITION

The exhibition 'As Found: Experiments in Preservation' attracted more than 7000 visitors in De Singel. The expo and the book prompted a lot of related activities, publications, meetings and conversations. Some highlights listed by Flanders Architecture Institute:

Theme of transformation broadly supported

With As Found, we showed the enormous potential of building with what is already there. Flanders is a built-up region. There is no longer much room for new construction. On the other hand, the built heritage is often underused. Through national and international projects, we show how designers and clients are betting on the transformation of existing buildings.

Public programme catches on

Starting from what is already there is a design and construction attitude that is gaining more and more acceptance. We noticed this in the high number of visitors, but also in the press attention the project attracted. Both professional and mainstream media reported extensively on the theme. There is also great interest from higher and secondary education.

A remarkable number of (architecture) students from different universities found their way to the exhibition and participated in the related tours, workshops, lectures and debates. Through the "Family Sundays", we also reached the very young.

International attention

The project also has repercussions internationally. Trade press from Germany, Switzerland, the UK and the Netherlands published reflections on the theme with references to the exhibition and accompanying book.

Fine international collaborations also flowed from the project. TU Wien (AU) organized a panel discussion on adaptive reuse and invited three Flemish architects to talk about their project from the exhibition. The Europe House in London (UK) ran a spin-off of the exhibition until 19 April 2024. There, too, architects from Flanders and the UK will engage with each other, including during a debate organized by the Flemish representation in London.

The book "Gevonden architectuur / As Found", published in Dutch and English, sold out in no time.

Last but not least, there is also the 'Scientific Research Network As Found' that we established to consolidate the scientific collaboration that As Found brought us.



more info:
www.uhasselt.be/asfoundnetwork
www.uhasselt.be/asfound





AGENTS OF CONCERN: IMAGES AND EMPATHY

NOVEMBER 16, 2023–JANUARY 28, 2024, PXL-MAD & CCHA
RESEARCH DOMAIN FRAME

Exhibition view, left to right: Florian Osttke, Helena Jitrova, Ira Gonyal nova © Toon Leën

How are images used to raise concerns? Why do certain images concern us more than others? And when does the image itself become a cause for concern?

The conference and exhibition project Agents of Concern: Images and Empathy brought together an international group of artists and scholars to examine how images affect our emotional and cognitive understanding of the experiences and mental states of others.

Comprising two exhibitions—one at PXL-MAD Gallery and the other at CCHA—and two conferences, this project created a dialogue between artistic and academic ways of speaking about, with, and to images. Exploring a wide spectrum of visual strategies for evoking empathy, the project's contributors addressed diverse topics including the representation of migration, images of war and political protest, sentimentality in art, colonialism, human rights, and the creation of visual evidence.

The conference was initiated and coordinated by Toon Leën. The talks were recorded with the help of the PXL Digital Learning Lab. This video documentation can be found at <https://research.pxl-mad.be/agents-of-concern-conference-documentation/>.



The exhibition at PXL-MAD Gallery was curated by Toon Leën and Pieter Vermeulen, and the exhibition at Cultuurcentrum Hasselt (CCHA) was curated by Dominique Somers and Patrick Ceyssens. While the conference foregrounded performative modes of speaking that were grounded in academic and artistic research, the exhibitions featured more hybrid, ambiguous, and experimental ways of reflecting on images.

The project was made possible by PXL-MAD Research and Hasselt University, in collaboration with PXL-MAD university gallery KRIEG?, CCHA, the Flemish Government, Doctoral Schools UHasselt, Museum of Contemporary Art Antwerp (M HKA), and Video Data Bank.



conference: Rilli p Berte & Cliona Harney © Ludo Motmans



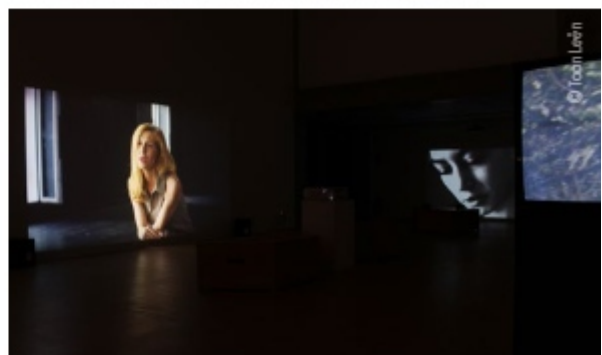
© All in the Vervaeke

conference: Christine Vervaeke



© Toon Lief

conference: James Swensen, Stelle Viljoen, Tom Lambeens, Amir Seifullin



© Toon Lief

exhibition view, left to right: Jelena Jureša, Ira A. Goryainova, Joeri Verbezzelt



BUILDING BEYOND BORDERS

POSTGRADUATE CERTIFICATE / EDITION 2023 - 2024



By taking on roles as material designers, project managers, communicators, and participation mediators, the participants of the 2023-2024 Building Beyond Borders Postgraduate edition have, in close collaboration with the local community, designed and built a garden pavilion and earthen oven at the Pastorie site in Helchteren.

Theoretical foundations, hands-on skills developed during the first semester, shared ambitions, and an activist spirit all came together in this real-life project, creating a welcoming and informal space for the village residents to meet and relax.

Built using wood, earth blocks, and locally reclaimed materials, the structure is both low-impact and high-quality, embodying the beauty of caring for our planet and sharing that message with the wider community.

Credits:

The Building Beyond Pastorie project / the open participatory Building Beyond Pastorie & Festival

Location:

Helchteren, Belgium

Client:

Municipality
Houthalen-
Helchteren

Design & Build:

Building Beyond
Borders postgraduate
certificate 2023-
2024, UHasselt

Funding:

UHasselt and The
Living Lab on Earth
Blocks (www.living-labearthblocks.be)



CIRCULAR BUILDING

Research Seminar

With an awareness of finite resources, the impact of overconsumption on the climate, the growing global population, and the need for equality and fair chances, it's clear that a mindset shift is required. 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.

Upcycling, recycling, sharing, demountable construction, bio-based materials, pre-fabrication... There are numerous exciting concepts, technologies, and initiatives that integrate new visions into our built environment on various scales. But how do we evaluate and combine these possibilities into a coherent, effective, regenerative, and inclusive whole?

In the Circular Building Research Seminar, experimentation, theory, and research are used to sharpen our critical thinking, knowledge, and skills. Design-based, hands-on research and critical analysis are central to the process. The seminar serves as a safe space for exchanging ideas and exploring new ones.

In the fall of 2023, we delved into a number of completed projects that claim to be sustainable, caring, and circular. We also explored wood and earth as building materials, seeking to minimize the ecological impact of our construction activities while simultaneously creating social value.

The Amazing Wood²

With the title "The Amazing Wood²" as inspiration, students had to design and fabricate a wooden cube object. The object could express the sensory, technical, and/or sustainable characteristics of the material. 'The Amazing Wood³' had to fit within a 40cm imaginary cube and touch each surface at least at 1 point.

From earth to value

Raw earth can be transformed into earth blocks. Together with 20 architects, students explored the use of earth blocks in designing a mailbox unit for a real project. Starting with the material qualities of earth blocks, and considering its limitations, they investigated various ways to apply it through mock-ups.



hands-on experiments with raw earth



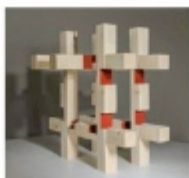
Baggerplan



Step 1



Step 2



Step 3



Step 4



Step 5



Step 6



Step 7



Step 8



Step 9



Step 10

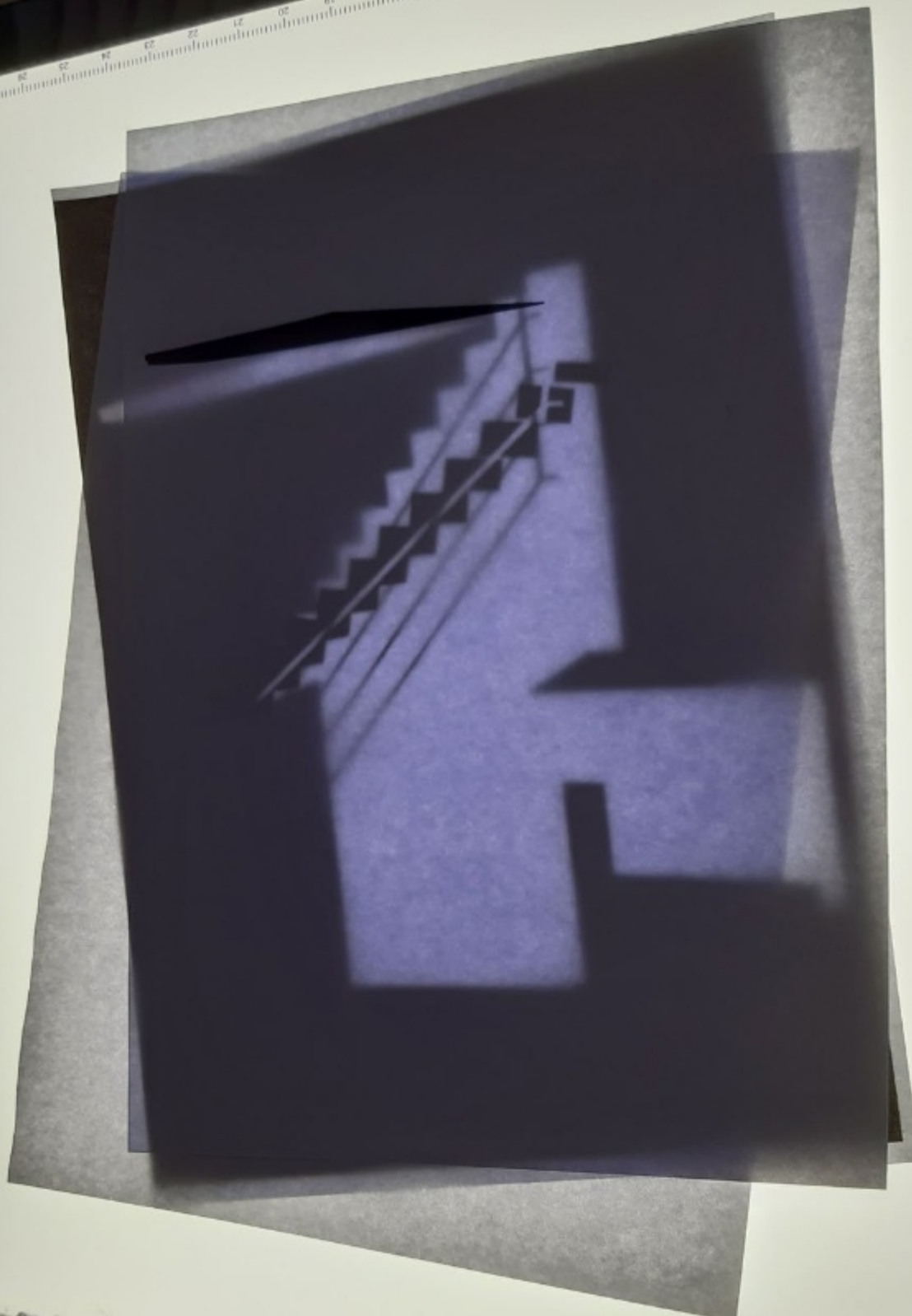
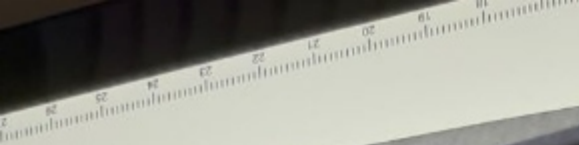


Step 11

The Amazing Wood²

from earth to value: designing and building with earth blocks





FEBE SWIJSEN, LIGHT TABLE EXERCISE

VISIT EXPO 'EYE DUST DRA GODA PALEKAITE'

PASSAGE Research Seminar

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, we have developed poetic practices of lightboxing, inclusive videogaming, circling around, encountering courtyards and courtesans, exploring the inside of a violin, and delving into the invisible aspects of architecture. We have also engaged in practices of getting lost, sculpting and modeling dreams, climbing a staircase in a homely labyrinth, of soundscaping an escape and nightscaping an interior.

TACTICS Research Seminar

GREEN, QUIET AND EMPTY FORGOTTEN MAKERS AMONG TOMBSTONES

"He who finds something has searched badly."
Rutger Kopland

Cemeteries are the place to be forgotten. After three generations, there is nobody left who really knew you (meaning: I met you and shook your hand) and your name becomes a formal inscription on a stone. In this invented (because solidly ordered and minutely designed) world of rest and remembrance, we introduce new players through a seminar thinking exercise; creative but already vanished minds (from architect to writer) are given a designed workplace. The research to locate, structure and imagine this new workplace is then carried out through models.

It seems an absurd question (forgotten creators in a place where they are forgotten), but above all it had this advantage: any comfort zone had to be abandoned. It was not the number of m² or the materiality that became important, but linking a narrative to the site and exploring it through a maquette. The specific question was: can a place be conceived for a forgotten creator in the context of a cemetery, after a thorough analysis of the qualities in the different zones of this given site? And furthermore: can the narrative of the forgotten maker be linked to the site? If the first part of the question sounds familiar to an architect, the second part requires more effort.

On the edge of Hasselt's small ring road lies the old cemetery, which was actively used from 1800 to 1930; on an aerial photograph it is now a large green patch of cypresses and weeping willows, surrounded by buildings and roads. The cemetery has been extended several times over the years and in 2004 it was declared a National Monument. This protection freezes the situation and turns it into a park cemetery, where the romantic aspect of the ruin is palpable.

The gravestones have sunk into the ground, trees and roots have taken over, and the carved inscriptions on the weathered slabs of stone are no longer readable. But it is clear that important families - everyone is important until they die - were buried



"Camera obscura"

Verspreiden ging PI op zoek naar andere manieren om te communiceren in de ruimte. Het was niet meer een vraag te stellen van de maker maar ook een vraag te stellen van de maker. Het was niet meer een vraag te stellen van de maker maar ook een vraag te stellen van de maker. Het was niet meer een vraag te stellen van de maker maar ook een vraag te stellen van de maker.

Hélène Simoniz, atelier for Paul Henningsen



Jury at the Faculty, 15.01.2024



Lise Peetermans, atelier for Axel Ghysseert

here. The gravestones are often richly decorated with architectural elements, there are real volumes with offsets in chains, where an altar with an eternally burning candle was often provided. The cemetery is largely enclosed by a thick brick wall. The outside world is kept out. The contrast between inside and outside is so great for this very reason: the world has a different rhythm here.

Modus operandi: the model in the photo studio

The students were divided into different groups and asked to look at certain qualities of the place. We deliberately linked very abstract concepts to these groups: "open", "between" and "along" and asked them to name these qualities. Starting with these conceptual descriptions of space, the context was first screened for qualities, a discussed answer to the first part of the research question.

In a second step, models of the different zones of the cemetery were made in groups on a scale of 1:10. Detailed forms with only one commonality: the use of the same type of cardboard. The models were assembled in a photographic studio. By lighting and moving the parts, photographic perspectives could be created that were very close to the representation of the real place. Getting the scale right was important and also gave time during the making to think about the next step.

The individual work gave the students a chance to make their own mark. A modernist architect, a Turkish poet or a Roman bibliographer emerged as examples of 'forgotten makers'. By introducing them to the group and interpreting their peculiarities and contexts, they became the alter egos of the students.

Step by step, the narrative of the alter ego and the architectural expression of the proposal came together in the project, and that is the connection of the narrative. An underground writing room for Roland Barthes, a nimble steel structure on legs for the interior designer Christophe Gevers or a real working tower for Alan Turing, the decoder of the famous Enigma code during the Second World War, were nested within each other. No limits were set. The sense of what was feasible on site came spontaneously, but also through intense interaction with each other in between.



Duy Binh Hoeberts, atelier for Suetonius Tranquillus

GENIUS LOCI Research Seminar

ON GESTURES THAT CHANGE MEANING / LINA BO BARDI'S REPURPOSING STRATEGIES



Presentation of the seminar during vernissage of As Found by Joshua Kempen & Karen Lens - Atelier As Found @ Vei - deSingel - 5 March 2024

© Image: Dieter Daniels, Atelier As Found, Flanders Architecture Institute in De Singel, 2024

The seminar works in a three-year cycle around Italian-Brazilian architect Lina Bo Bardi (1914-1992). Her progressive vision and design attitude to give existing buildings a new quality and meaning through precise interventions is exceptional. Both how she combines tradition and modernity and how people are always central to her designs are of great interest to us. With her architecture, she wants to connect people. Her work shows tremendous efforts to make the memory of the place tangible and subsequently add new layers of meaning.



Each year, we focused on one site and/or strategy from which we distilled two results: a wooden 'mimesis' of detail and a series of essays. 2021-22, this was an oak 1:4 model of the monumental helical staircase at the Museu de Arte Popular in Solar de Unhão (1958-1963), San Salvador. This magnificent staircase is built with details from vernacular cultures and traditional, artisanal knowledge, with which Bo Bardi aims to change the negative colonial meaning of the place. 2022-23, we worked around the transformation of the SESC Pompeia industrial site in São Paulo (1977-1986). From the users and the informal way local residents occupied the space, Bo Bardi generates new spatial possibilities. 2023-24, we worked around 'biodiversity as a repurposing strategy'. In numerous drawings and sketches, Lina Bo Bardi showed her vision of incorporating plants, shrubs and trees into the design when intervening in existing buildings from the first lines. Central to our research is Lina Bo Bardi's text *Propeadeutic Contribution to the Teaching of Architecture Theory* (1957), which she wrote leading up to her potential chair of architectural theory in San Paolo, Brazil. Her views on the role of history in the design process are exceptional. She talks about the 'historical present', a concept where history enters the design process as a creative source, just like sketches. History, not as a dusty museum but as a reservoir full of possibilities.

From 6 to 17 March 2024, we got the opportunity to show our seminar work as a representative of UHasselt during the expo Atelier As Found at the Flanders Architecture Institute, together with four other architecture courses.

Helicoidal staircase, Museu de Arte Popular in Solar de Unhão, 1958-1963, San Salvador de Bahia, Brazil

This extraordinary staircase is constructed with details from vernacular cultures and traditional, artisanal knowledge with which Bo Bardi aims to change the negative colonial meaning of the site. The staircase was just one intervention to reprogram this complex site from a sombre 'lieux de mémoire' into a museum. After all, this former colonial estate was a place with a dark memory: over one million people arrived there as slaves and were sold between c. 1560 and 1835. Students researched the person Lina Bo Bardi, the history and repurposing of the site, and the powerful gesture of the staircase itself. The result is a 1:4 oak mimesis of the staircase in San Salvador, and represents a tangible fusion of modernity and tradition. © Image: Dieter Daniels, Atelier As Found, Flanders Architecture Institute in De Singel, 2024

"This is what I was talking about when discussing the historical present. In architectural practice, there is no such thing as the past. What exists now and has not died is the historical present. What should be preserved - or rather, not preserved, but preserved - are the typical features and characteristics of a time that is part of our human heritage... If people thought that everything old should be preserved, the city would quickly turn into a museum of junk. In an architectural restoration project, you must be creative and rigorous in choosing what to preserve. The result is what we call the historic present."

© Image: Dieter Daniels, Atelier As Found, Flanders Architecture Institute in De Singel, 2024



Traditionally woven mat, Casa do Benin, 1987, San Salvador de Bahia, Brazil.

From the Users and the informal way in which local residents occupied the space had occupied, Bo Bardi generated new spatial possibilities. "Furniture as a 'repurposing strategy' was the theme that year. Besides an oak 1:1 copy of her tabletops, supporting cabinets and chairs from the library in SESC, students also worked around weaving techniques. In 1987, they covered existing concrete columns with traditionally woven mats in Casa do Benin, also in San Salvador de Bahia. A student team investigated the advantages of the original palm leaves over local wool. Finally, they went to work with old woollen blankets to test out this part of Bo Bardi's strategy 1:1. The weave was left on the frame as a wall covering or space divider.

SESC Pompeia, 1977-1986 / Oficina Theatre, 1984, São Paulo, Brazil.

Bo Bardi had a great sensitivity to biodiversity. Both in her illustrations for architectural articles and in her designs, fauna and especially flora play an important role. This resulted in drawings and projects where the boundaries between inside and outside were blurred. Plants, shrubs and trees were included from the very first lines. She considered greenery as a design strategy in itself. The students not only analyse various examples by Bo Bardi, such as Teatro Oficina, but apply this concept to the architecture of the UHasselt faculty building in a personal and contemporary way. Following this, the students again made some furniture inspired by her interventions in SESC Pompeia, which she herself called a 'domestic landscape', Teatro Oficina and both her Glass House and the auditorium in the Modern Art Museum of Salvador de Bahia.



© Image: Dieter Daniels, Atelier As Found, Flanders Architecture Institute in De Singel, 2024

In the context of the ongoing Tragewegen Project (Slow Roads Project), a participation agreement with the city of Hasselt and 50 years of UHasselt, we focused on the role of soft connections in designing a more sustainable and student-friendly city. The seminar resulted in a manifesto with 9 design proposals.

For more info: Liesbeth Huybrechts and Barbara Roosen.

Park H becomes a green link between the campus and the city centre.

Park H along the Hasselt ring, is a large paved area. With the introduction of the tram-bus connection, Park H can gradually be transformed into an important green link where students can easily switch to the bus or a shared bike. Gradually, cars will disappear, and the car park will be transformed into a beautiful forest park. (Lore Crijns, Estée Scavone, Ruth Ubachs)

Kapermolenpark: a blue-green connection to the heart of the city

Kapermolenpark is the largest park within Hasselt ring. The 'Blue Line' is a proposal for a blue-green experiential pathway that leads past rest areas, play elements, an amphitheatre and a play stream. With additional meandering, the Demer will have more space in the park, which will create extra experience and dynamics. (Finn Boonen, Laurence Cloots, Niels Moermans)

Kolonel Dusartplein: an important link for youth

Kolonel Dusartplein is an important place for markets and events in Hasselt. By narrowing the ring road, reducing parking spaces and adding trees, the different parts of the large square will be better connected. The former barracks will be transformed into a pavilion with facilities for the library and cultural organisations, making the square part of a vibrant student environment. (Mathias Herbots, Mehmet Basaran, Yasin Can)

The Koekerellenpad: from path to place for art and meeting

The Koekerellenpad between the Elfde-Liniestraat and Martelarenlaan is part of the daily route of many students. The project proposes to remove the many fences and integrate 'urban-street-expositions' to create an artistic connecting landscape between the school sites. (Merel Dessent, Matthias Pieters, Natasja Varlamoff)



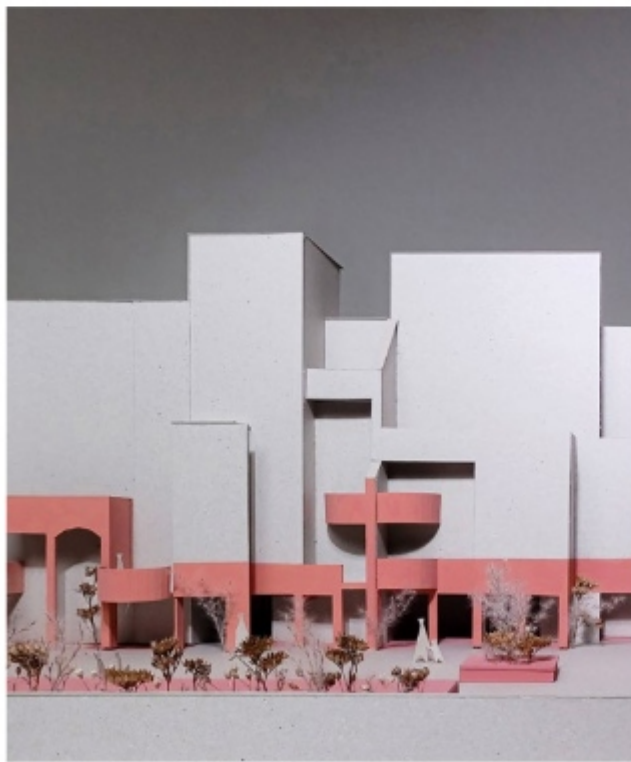
Participatory action in the Gallery De Ware Vrienden



Koekerellenpad proposal



Jury moment 08.01.2024



Jeneverplein proposal

Jeneverplein: an urban exhibition space

The Jeneverplein is a desolate and hidden place between the Beguinage and the Old Prison. By integrating exhibition space and affordable studio space into the base with vacant commercial space, the square is activated. Works are exhibited between the existing columns. (Borgers Tim, Vandebon Sien, Vansteenkiste Leen)

Badderijstraat: art! (in)come into Hasselt

The Badderijstraat is an important access for pedestrians and cyclists to the centre of Hasselt. The Kunst! (in)Kom in Hasselt only allows car traffic for residents and suppliers. The street will become an exhibition space for architecture students. At the end of the street, a vertical bike shed with public toilets will be provided. (Robbe Mullier, Jarne Vanhees)

Gallery 'De Ware Vrienden' as a vibrant meeting place for students and young people

Gallery 'De Ware Vrienden' was once a vibrant spot. Students use the steps of the gallery to eat their sandwiches. To create a place where students can relax, the forgotten theatre hall will be restored, student rooms will be integrated on the first floor and pop-up spaces will be set up for young entrepreneurs. (Taryn Traest, Britte luts, Amber Vandezande)

Leopoldplein becomes Leopold park

The Leopoldplein is currently dominated by bus traffic. The proposal is to restore Leopoldplein as a park environment with safe traffic zones that consider cyclists and pedestrians. The grid of the existing wall, designed by Aldo Rossi, will be extended and give a new structure to the park. (Fatima Akkoç, Dilara Ayvaz, Chaira Cassol, Sophie Mourant)

Astrid parking becomes Astrid park

between the station and the Blue Boulevard. The proposal activates Astrid Park with four public hubs: The Badr mosque integrates a new coffee/tea house. House Douchar is transformed into a workspace and gateway to the park. 'Koloniale Waren' will be utilised as a covered city hall for diverse use. Furthermore, the garage boxes at Café Anoniem will be transformed into work studios. (Thorsten Augustus, Thiago Barbosa, Mathies Curinckx, Bjorn Ernens, Silke Grondelaers, Pieter Thijs)

LAUDATIO HONORARY DOCTORATE XAVEER DE GEYTER

STEFAN DEVOLDERE, 28/05/2024

Dear Xaveer,

You have always been the most international of our architects, but at the same time you capture the essence of the Belgian urban condition like no other.

When I was just studying architecture, your name had already been made by two villas in Flemish suburbia. One in Mariakerke and one in Brasschaat. In the latter, the suburbanite drives onto the house like a stage, parks the car in a glass box like a trophy case, and then descends a gentle slope to his half-buried home, where he enjoys an unobstructed view of the garden. The customs of the Flemish housing ideal are dissected and riled up, only to descend again into a design that wittily exposes the condition humaine – not the book, but rather the painting – of our parcelled-out landscape.

Then, of course, came After-Sprawl, an urban study that did not detest the nebulous city that spills far beyond our borders, but focused on it as an intriguing condition that poses new challenges for us as designers. It foreshadowed the scale and urbanistic acuity with which you later drew up a master plan for the Paris-Saclay science campus, a place with ambitions that we also nurture here on our campus in Diepenbeek.

‘Friction is a basic quality,’ you once said. You were talking about Brussels at the time – your base of operations – but you also like to make room for friction in your designs. For Schuman Square, in the heart of the European district, you designed a shell-shaped amphitheater, under which the entrances to the metro are slid. The oversized intersection suddenly becomes an arena of debate and discussion, revealing the essence of European decision-making. But equally, providing a stage for protest and unhappy farmers.

The winning competition design was not realised, as was the one for the Carrefour de l’Europe, which you co-designed many years earlier. There, you proposed to conserve the untroubled emptiness of a



terrain vague between Central Station and the Grand Place. A metropolitan void that offers space for the dynamics and conflicts between upper and lower city, between commerce and public interest, framed by a retaining wall that provides a view into the tangle of underground passages, halls and railway lines.

In a second, later competition design for the same site, you brought out that tangle, transforming the void into an oversaturated building block. That which was empty before became vibrantly full, because the potential of the site had shifted, and the public space between the recently erected office towers turned out to be vacant and without meaning.



Later, your design for the Rogier Square in Brussels made a complicated underground mobility node comprehensible by introducing a gaping hole, over which a 64-metre-diameter canopy was slid. It is a canopy on the scale of the city. A construction that marks the spot, but simultaneously embeds itself in its surroundings.

Your projects charm with their startling, but well-reasoned, simplicity. They are quirky unexpected, but immediately convincing because they seem to be the only right response to the site. At that moment in time. They possess the power of a well-considered statement, without trying to be grandiloquent. Behind the clarity of the intervention, there is always a layered understanding of the place, incorporating the complexity of life.

Like the Province Headquarters in Antwerp, whose silhouette gives way to more public park, or the Kitchen Tower along the Brussels ring road, whose open plan and peculiar shape are the result of simply stacking the building's functions side by side.

You have said that 'Form is the consequence of thinking, but structure lies at its basis.' For the Meloep school in Ghent, the programme is given leeway in a tight structural framework. The children's various playgrounds gradually climb up to blend with the urban vista. The building is both inside and outside. It flows into the city, whose stories it eagerly absorbs.

Dear Xaveer,

According to leading architecture critic Geert Bekeert, you were one of the so-called 'young gods' who in the 1990s committed uninhibited architecture in the no man's land of Belgian architecture. Today, you are an old white male – it almost seems inappropriate in today's times to applaud you. But as a perpetual young god, you have consistently renewed yourself, bolstered in part by a strong team of collaborators, which became one of the breeding grounds of the contemporary, internationally renowned Belgian architecture scene. You are still setting the tone today for generations to come.

You have shown yourself to be a designer who does not shy away from debate. With daring and conviction, you build the city, with projects that raise powerful arguments in the current discourse of architecture and urban development.

With this honorary doctorate, our faculty commends you for the way you claim a role for the architect as critical thinker and innovator. Opinionated, contrarian, but never arrogant. Fundamentally convinced of the formative force of architecture, and the democratic relevance of a well-designed urban space. As flawless, direct and obvious as a circle, triangle or Square can be.

WOONSTRAAT 7x7

A CRITICAL REFLECTION

STREETTALK #015 | DR. EDWIN WU, PHD ASSISTANT PROFESSOR,
DEPARTMENT OF ARCHITECTURE, HONGKONG CHU HAI COLLEGE,
HONG KONG IN CONVERSATION WITH ANNA-LISA CUSTERS

STREETTALK #016 | A SPECIAL EDITION ON LOCATION ROOSEN-
BERG ABBEY: CAROLINE VOET IN CONVERSATION
WITH ANNA-LISA CUSTERS AND JO JANSSEN

Initiative

In the design studio we have been re-researching the topic of housing for years. Housing is a permanent human need and therefore an ongoing theme within the Faculty of Architecture. Among other things, this has resulted in a WoonStraat, an initiative by Jo Janssen, Danny Windmolders and Tim Vekemans. In the WoonStraat we collect a compilation of the most fascinating designs in a living archive.

The WoonStraat is a space within the Faculty of Architecture where we want to engage in a dialogue about living together, with students, lecturers, alumni and also with stakeholders outside the walls of the Faculty. Last year we invited architects, alumni and architecture students to one-on-one conversations about living, our 'StreetTalks'.

In a 30-minute conversation, we zoom in on a housing project and/or an issue related to housing. The ambition of StreetTalks is to be widely disseminated and publicised. This has resulted in 16 StreetTalks.



These videos can be viewed via the website: <https://sites.google.com/uahasselt.be/woonstraat/streettalks>

SALON 7 X 7 WONEN, EEN KRITISCHE RIJ



19 OKTOBER 2023 19.30
WOONSTRAAT

Dieren de entwerperfamilie deen na 4 jaar een anderzand het thema vover
aanste van de mens, en daarent is het een kindred thema binnen de Facult
deemst geproduceerd in een 'WoonGraf', een initiatief van Jo Janssen, Danny
Windmolders en Tim Vekemans. In de WoonGraf verzamelen we een compilatie van de laatste jaren
De WoonGraf is een ruimte in de Faculteit Architectuur waar we samen willen
studenten, docenten, alumni en ook met stakeholders die actief zijn buiten de m
Door de titel '7 x 7' varen, een kritische reflectie, willen we jaar (na 2 jaar een
k) naar elke aspect 7 alumni uitgenodigd worden. 18 Oktober 2023 is de da
alle willen we erin alumni aanmoedigen die een andere uitdaging aanpakke
topische architectuur. De gesprekken zullen in 7 minuten hun presentatie
Leslie (Hasselt), Faculteit Architectuur en Kunst (Bakker) 2
18.00 - 19.00 uur entree in de Zige (niveau 0)
19.00 - 20.00 uur bespreking gesprekken
20.00 - 22.00 uur receptie/vermaak en discussie aan de entree in de WoonG
WoonGraf <https://sites.google.com/uahasselt.be/woonstraat/homepage>

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

UHAASSEL
FACULTEIT VAN DE KUNST
UHAASSEL



Wonen is een permanente
Groenendaal. Dit heeft een
Woonstraat en Tim Vlasman
in een breed aantal
alumni en woonwensen, met
aan de hand van de Woonstraat.

Woon (niveau 0).

SALON 7 X 7 WONEN, EEN KRITISCHE REFLECTIE



29 FEBRUARI 2024 19.00 EDITIE 4
WOONSTRAAT

Binnen de universiteit is één keer per jaar een anderszins rond het thema wonen. Wonen is een permanente
Groenendaal. Dit heeft een
Woonstraat en Tim Vlasman
in een breed aantal
alumni en woonwensen, met
aan de hand van de Woonstraat.

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aan de hand van de Woonstraat.



EVERYTHING PHOTO

Concept 7x7

Another concept that we are initiating within the WoonStraat is a reflection on the housing that graduates are confronted with. Under the title '7 x 7 first living, a critical reflection' we want to initiate a mini-exhibition, presentation and debate twice a year and invite 7 alumni for each exhibition, where they can have a critical attitude and reflection on their (first) living experience, in addition to an inspiring role. We see 'first living' as a broad term in the form of 'housing' and not necessarily a (private) home.



After the first editions in 2022-23, the next editions were organised on 19 October 2023 and 29 February 2024.

For this third edition, the following alumni have been invited: Pim Jacobs, Johan van den Berg, Nicki Janssens, Frouwke Bormans, Jan Bloemen, Charlotte Neyens and Iwert Bernakiewicz.

For the edition in February 2024, the invited alumni were Jelle Potters, Marie Moors, Bo Struyf, Pieter-Jan Kosten, Femke Verheyen, Franky Larousselle, Caro Geerts.

Several participants of this editions were nominated with their master project for the EAP Euregional Architecture Prize.

THE BIG BOOK OF RETAIL & RETAIL FEST

RESEARCH DOMAIN RETAIL

Book

After 17 years of research in retail design at our faculty, Prof Katelijn Quartier, senior lecturer in retail design, has written a book 'The big book of retail design' bringing together all the knowledge coming from research, teaching and consultancy. The book provides the necessary knowledge to design a good store. It provides a complete overview of background and research on the necessary tools to reflections on the challenges of the future.





Retail fest:

Commissioned by the city of Hasselt, the Retail Design Lab helped 16 merchants in the city to optimise the experience in their shop. Hasselt wants to be a welcoming and experiential city. Helping entrepreneurs achieve this goal was therefore achieved through a grant project.

The merchants' shops were first subjected to an experience scan (REXS) by the Retail Design Lab, after which concrete advice and solutions followed via a strategic floor plan or sketches. Also 4 shopping streets in Hasselt were audited, followed by advice.

RETAIL DESIGN

MASTER INTERIOR ARCHITECTURE

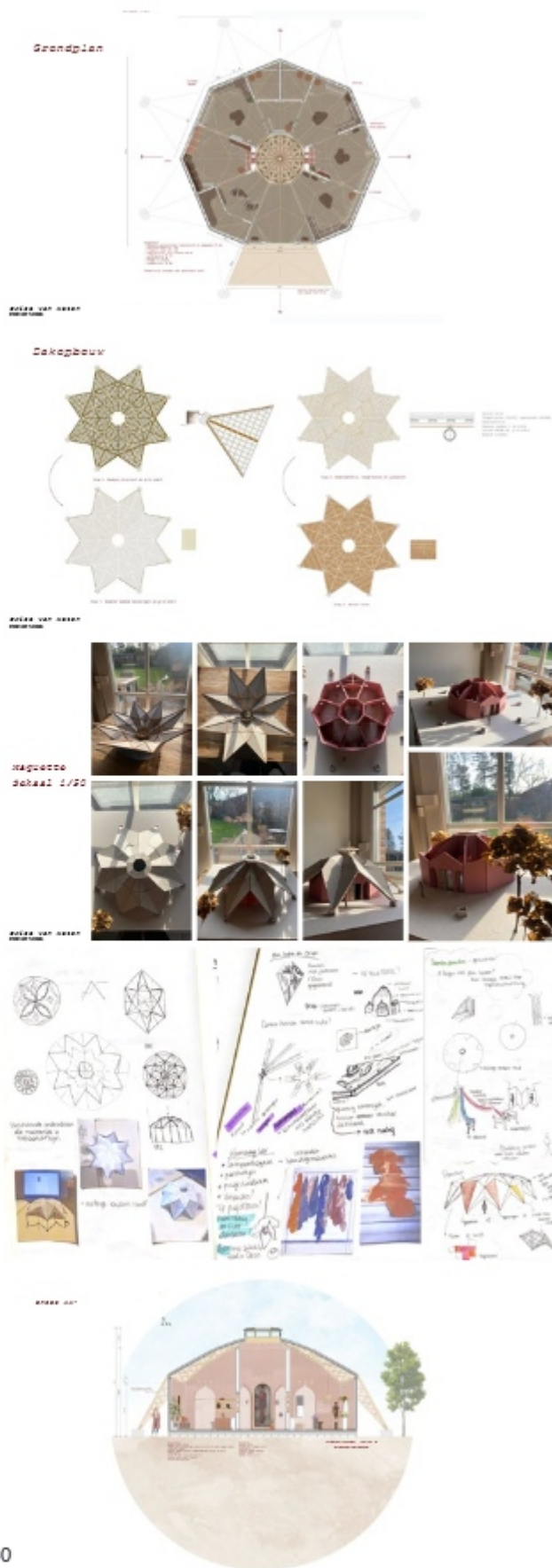
EXERCISE:

The students were allowed to choose three fashion designers for which they would design a shop in new-luxe from one of these. 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 between one of three typologies: heritage location, an empty box or a free-standing pop-up (outdoors). Each combination was only allowed to occur once. The exercise started with a concept board (see Sema) after which students translated this idea into the concept for the shop, from exterior (see Britt) to the complete interior (see Julie).

JULIE KUPPENS

THE BEAUTY OF INDIAN CRAFTS / Dries van Noten

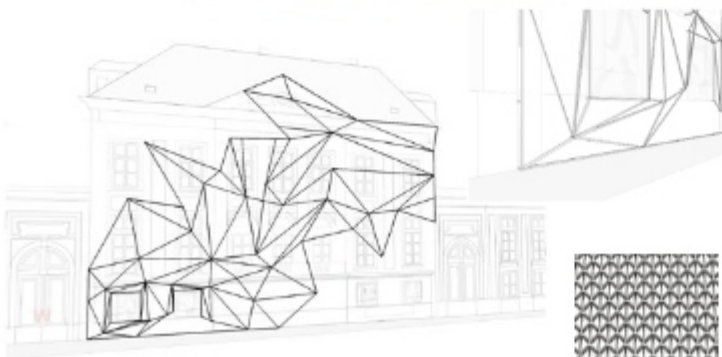
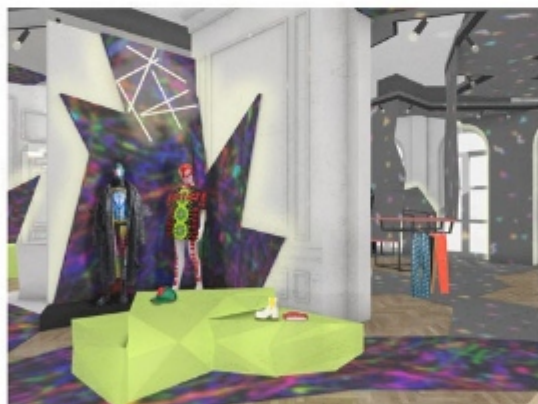
When you enter the store you will notice at a glance where Dries van Noten gets his inspiration from: India. Through the fine handwork, attention to detail, craftsmanship and rich prints and textures, his design vision is immediately palpable in the store. The store is an ode to Indian craftsmanship that results in the beautiful and unique garments Dries conjures up time and time again. The goal is to create clarity, elicit appreciation and show gratitude to the people Dries holds so dear.



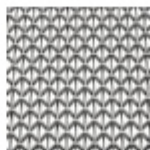
Walter Van Beirendonck, the visionary fashion designer celebrated for his politically and socially charged creations, is about to unveil an immersive and impactful experience titled 'NO WAR'. The pop-up store draws inspiration from the signature spikes found in Beirendonck's collections. The interior will feature a symbolic representation of a bombed house, creating a powerful reminder of the devastating impact of war. The floor, made of glass, symbolizes the vulnerability of those affected, emphasizing the urgency for global unity and peace. Mannequins, elegantly draped in the 'W:AR' collection, will hold a mirror, inviting passersby to reflect on their own actions and contribute to the broader message of peace. The mirrors serve as a metaphorical call for self-reflection, urging viewers to consider their role in fostering a more harmonious world. Through the fusion of art, fashion, and activism, the pop-up store stands as a poignant testament to the enduring power of unity and the collective desire for a world free from the ravages of war.



3D BEELD



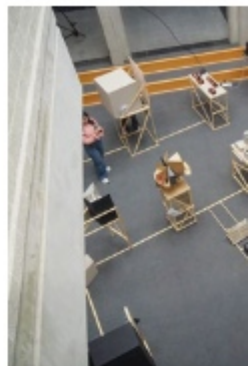
VOORGEVEL • structuur



BRITT GEERAERTS:

Walter Van Beirendonck / masks

Throughout his career Walter Van Beirendonck has been fascinated by masks, so you see them recurring in just about every collection he releases. For him, masks are an extension of an outfit that, in a fairly simple way, immediately have a big impact and evoke a certain atmosphere, something that, for example, a glove can do much less. Masks are a way to change your identity. It is a means of expressing yourself while also making use of a certain anonymity. The concept for Walter Van Beirendonck's store will build further on this idea. On the one hand, it will be about playing with concealment and revelation. This reflects the contrast between, on the one hand, the anonymity offered by the mask and, on the other hand, the way of self-expression that comes with wearing Walter Van Beirendonck's masks. On the other hand, the store also focuses on fashion as a way of expressing and changing one's identity and its layering.

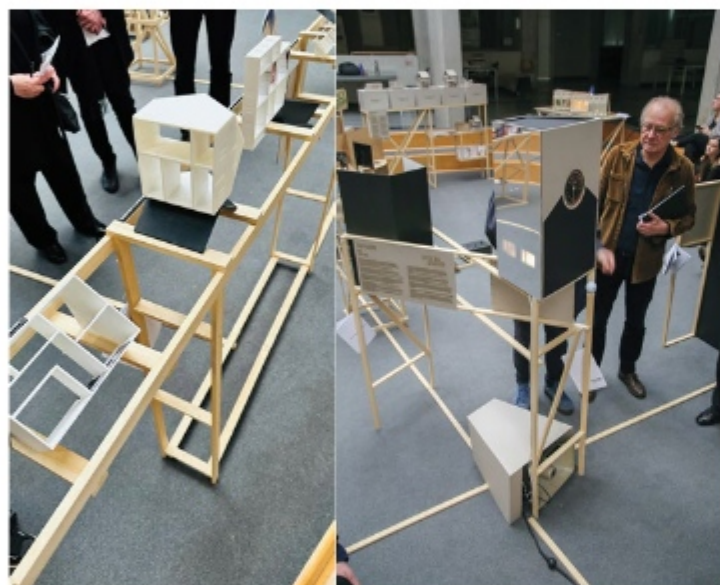


Starting from a film, students created an exhibition with models inspired by the different films. This involved first understanding and analysing the film and then translating it.

MOVIE SELECTION:

Metropolis (Fritz Lang)
 One Week (Buster Keaton)
 Playtime (Jacques Tati)
 Himmel Über Berlin (Wim Wenders)
 Blue Velvet (David Lynch)
 Bin Jip (3-Iron) (Kim Ki Duk)
 Visages, Villages (Agnes Varda)
 Enter the void (Gaspar Noé)
 Holy Motors (Leos Carax)
 La Grande Bellezza (Paolo Sorrentino)
 Dogville (Lars von Trier)
 Uncut Gems (Benny and Josh Safdie)





MISE EN SCENO

INTERIOR ARCHITECTURE MASTER PROJECTS SCENOGRAPHY / EXPO



SENSA

MASTERPROJECT SCENOGRAPHY

TINE VERHEYEN

SENSA is an installation that stems from research into how a positive escapist experience can be translated into a space for adults. It is based on the children's book series "The Princesses of Fantasia" by Thea Stilton, in which five princesses, each with a realm, are represented by five elements. These five elements form the starting point for five spaces in the installation: Ice, Coral, Sand, Woods, and Sunken Land.

SENSA is located at the Outdoor Ruin square of C-Mine. The name is derived from the Latin word 'sensus', which means 'senses', and refers with its five letters to the five spaces. The installation uses both real elements and representations of them, displayed in a scenographic manner. Additionally, light, audio, and scent effects, as well as projections, are used to enhance the sensory experience.

The result is an installation that stimulates the imagination through suggestive imagery, based on an interpretation of these five elements and reinforced by sensory stimuli.

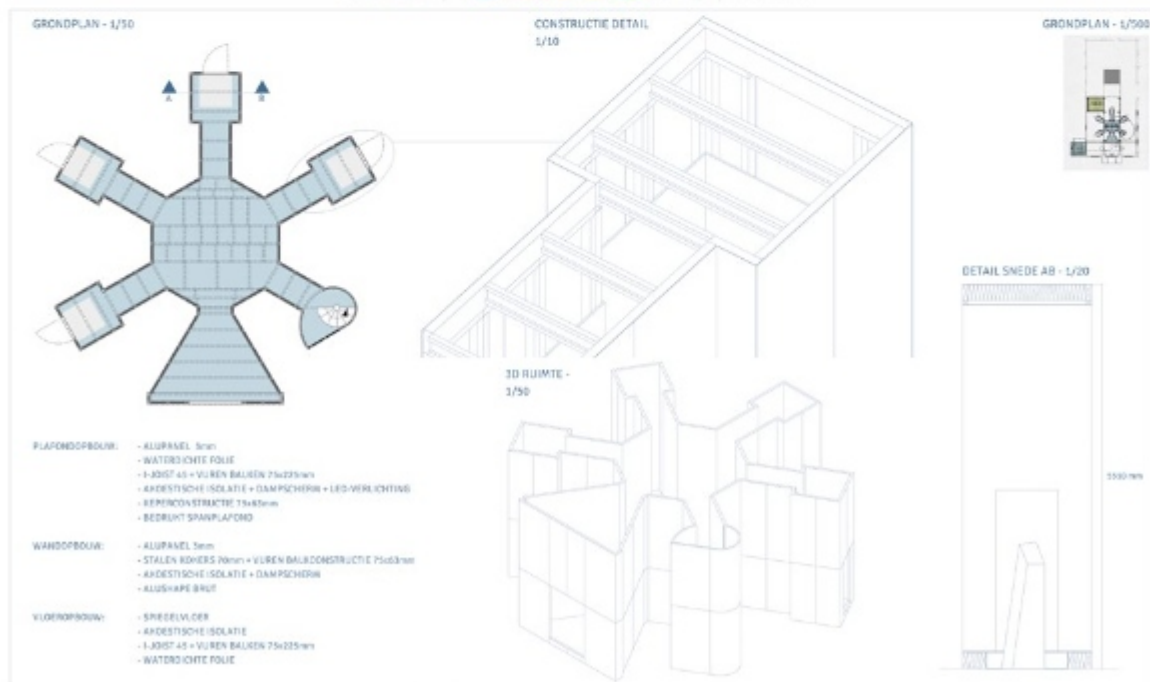
SENSA awakens your senses and unleashes your imagination.



SENSA







GRONDPLAN - 1/50



DAKENPLAN - 1/50



PLAFONDOPBOUW:

- GLAZEN PANIELEN + RAAMWERK + WATER
- WATERDICHTE FOLIE
- 1-20 ST K1 + VLOER BEUKEN P1425000

WANDOPBOUW:

- ALUFAAR 30x6
- VERBODEN G150 + M0518
- ANGEESTSCHE ISOLATIE + DAMPSCHERM
- GYPROOD 60mm + SPIEGELFOLIE

VLOEROPBOUW:

- WITTE GLANZENDE PVC VLOER
- ANGEESTSCHE ISOLATIE
- 1-20 ST K1 + VLOER BEUKEN P1425000
- WATERDICHT FOLIE
- ALUFAAR 30x6

GRONDPLAN - 1/500



DETAIL VERTEBRA WAND - 1/20



SNEDE CD - 1/30

GRONDPLANNEN - 1/50



PHOTOSHOP BEELD



TRAPLADDERS

BLUE GLOW STICK



INSPIRATIEBEELD - LICHTEFFECTEN



WATERS GLOW WORM CAVE

ALUSHAPE STONE - SHOWTEX



AUDIO-EFFECTEN



VINYLVLOER BETONLOOK



ECHOES OF CENTURIES IN CONTEMPORARY DESIGN

MASTER PROJECT DWELLING & FURNITURE

FEBE SWIJSEN

At a time when sustainability and reuse are becoming increasingly important, countless objects and materials that are no longer in use remain needlessly discarded. This practice not only results in the loss of valuable resources, but also threatens to erase the stories and history these objects express. As a result, buildings and places often lose their historic character.

This project aims to develop an innovative approach to reusing and transforming individual objects and materials that have lost their original function into contemporary furniture pieces and interior objects, fitting within the framework of contemporary interior design. Through this approach, items with often fascinating histories are given a second life, and a fascinating storyline is added to the design process. This thesis aims to make an inspiring contribution to the ongoing dialogue on reuse and innovation within interior design, paving the way for a more sustainable and meaningful design practice.

For this project, I conducted research on the reuse of discarded objects from a historic castle, with the goal of preserving their unique stories and history and integrating them into contemporary designs. At a time when sustainability and reuse are essential, disposable culture remains challenging, with valuable resources being lost and the intriguing

narratives associated with objects and buildings in danger of fading. By integrating the objects from the castle into a newly designed piece of furniture, I have strived to re-infuse the space with the rich history the castle holds. The design not only serves as a functional element, but also acts as a tribute to the past, bringing history back to life and enriching the space with the stories of the past. The furniture offers an alternative to the oblivion of disposable culture and contributes to both the aesthetics and meaningful experience of the space.

During my research, I found that many objects are still suitable for reuse, and even damaged objects add to the character and authenticity of the design. I have tried to keep the objects in their original state as much as possible, in order to preserve their story and history and make it clear that the design was made from discarded objects.

I hope my work will inspire further exploration and application of reuse in interior architecture, and contribute to a more sustainable and meaningful design practice.



Discarded furniture and objects from a castle get new life in a redesigned furniture

REDESIGNING THE BACKBONE OF BRUSSELS

STUDIO BXL S10 / 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. In 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 S10.

The name of the studio stands for the local railway line between the metropolis of Brussels and two smaller cities, Dendermonde and Aalst. 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 under-used, 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 S10 line in the West of Brussels and developed new urban frameworks for them. This implies thinking about their public space, the provision of services, landscape, and nearby housing stock. West-station is a busy mobility hub including train, metro, tram, and bus connections that is undergoing urban development including new housing, offices and public

facilities. Simonis is an underground station for train and metro, as well as an above ground bus-stop, situated between the stately Leopold II boulevard and the Koekelberg park, surrounded by different mixed living- and working neighborhoods. Thurn & Taxis is a small train- and metrostation nearby the large-scale redevelopment of the formerly industrial Tour&Taxis site, including new housing, offices, the re-use of old warehouses for public facilities and a park for the surrounding neighbourhoods. The quiet environment of Jette station echoes the smaller city centers in Belgium, including a traditional station building and a square with bars and restaurants. However, nearby the station are large scale educational facilities and urban parks providing green for the entire Brussels population. Bockstael station lies somewhat hidden in a dense residential neighborhood, near the royal parks of Laken, it is one stop however, from Brussels North, the largest national transport hub of Belgium.

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 S10 line. Then we met with students from GuTech University in Oman during a 3-day workshop with site visits, inspiration lectures and side activities. Base camp for this workshop was TRACK, a 'third space' in the Brussels North 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.



The students of UHasselt and Oman Gutech University at the Parck Farm project at the Tour & Taxis site.



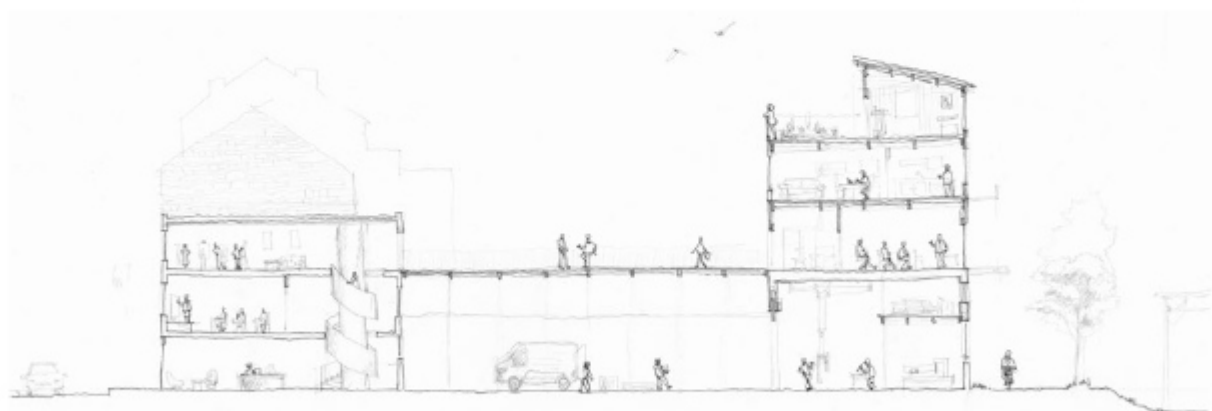
Jarle Moreels presenting his 'Quartier Canal' project as an example of the productive city where living and working are combined to create a high urban mix near West Station, at the TRACK venue in the Brussels North Station.



Augustin Declerck presents the model of his 'Craftsmanship Learning Centre', including a school to bolster the social context and establish a connection with the industrial zone, a residential area which is developed around a courtyard, with front doors facing the street or the parkside, and a large square with passage to the Tour & Taxis park.



Drawing and model of the project by Mathies Curinckx, connecting the opposite sides of the West Station, applying versatile typologies that align with existing building blocks. The supplemented housing addresses scarcity and provides solutions for a more diverse demand—accommodating multiple generations, families, and alternative family forms.



The project of Thomas De la Hougue at Simonis station welcomes high-school leavers and working people to develop craftsmanship and unique skills. Housed in two former garages and a new building, manual workshops, classrooms and student accommodation are organized around

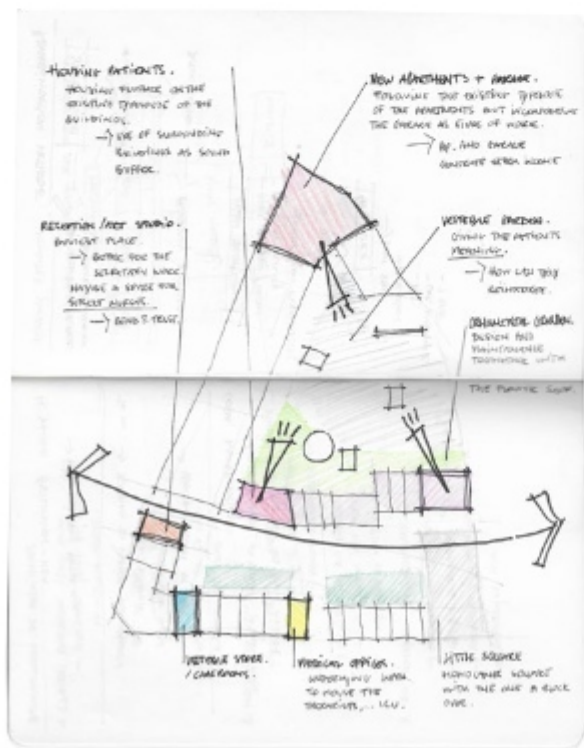
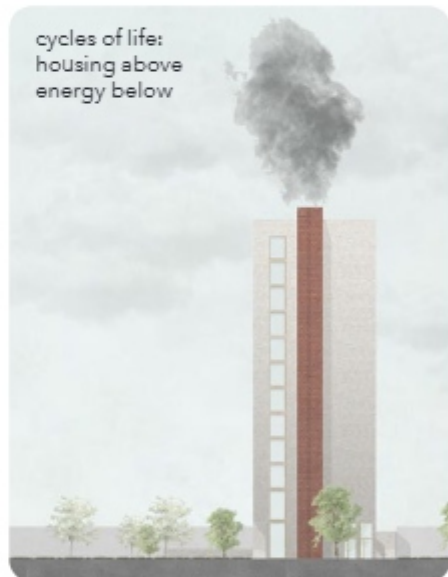
a paved courtyard, open to the neighbourhood. The project extends over a wide promenade that runs alongside the train tracks. Covered by trees, gardens shared with residents and a new passageway for bikes and pedestrians provide a breath of fresh air in the city.



Marthe Van Bijlen transforms the Laken cemetery from an enclosed open space to a green thoroughfare and meeting place for the community around Bockstael station. A corridor with several pavilions provides more green space for the residents of the surrounding neighbourhood and adds new functions to the cemetery itself. These spaces encourage meetings between local residents or help process emotions surrounding the death of a loved one.

The project of Liese Lemmens, which is located in Jette between the social housing blocks, combines a crematorium with social housing. The crematorium is located in an extensive volume downstairs. Above, 45 homes are added. The expressive chimney creates a connection between the two functions, visible on the outside and on the inside of the homes or circulation halls. Between 100 and 500 kWh of electricity is used per cremation. By investing in a heat recovery system, the residual heat is reused to heat the building and supply hot water.

cycles of life:
housing above
energy below



About 8000 people live on the streets of Brussels. Thorsten Augustus redesigned an existing building block at Jette, refurbishing existing row houses, adding new buildings and installing a garden landscape, to create a place where homeless people can be by themselves, can find structure, rest, medication and cleanliness. But above all, where they can redevelop themselves, creating a new future through educational support, but also mental support of their cohabitants.



WHERE DESIGN SHAPES TIME

LANDSCAPE STUDIO - SYSTEM DESIGN
FIRST MASTER ARCHITECTURE

NICK CEULEMANS, JORRYT BRAAKSMA

To many, the landscape seems static and self-evident. Yet our landscape looked very different 100 years ago than it does today, and will look very different in 100 years it will look very different again. A landscape is a dynamic and continuously changing entity. How fast and how drastic the changes are varies greatly per landscape type and location.

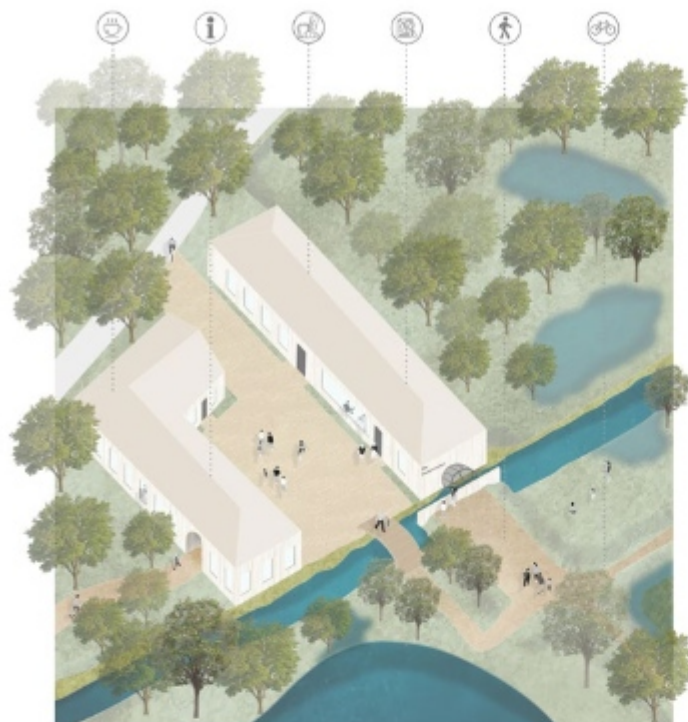
Changes in the landscape are caused by different processes such as; geological processes (erosion and sedimentation), anthropogenic processes (agriculture, forestry, hydraulic engineering, mineral extraction, housing construction, infrastructure works, ...), political and policy processes (regulation), incidents (disasters, floods, ...), but also by technological developments (invention of barbed wire, fertiliser, car, ...), etcetera.

In the discipline of landscape architecture, designing with-and using-the factor of time is more natural. In architecture,

working and designing with the time factor is from a systemic and contextual approach is not yet always obvious -while the type of tasks are becoming increasingly integral and complex.

Within the studio 'Where Design Shapes Time', the students the aspect of time within architecture in its broadest sense. They start approach and try to get to grips with the processes that shape and transform a landscape or living environment. transformation of a landscape or living environment.

Each student arrives at an individual project that has a positive impact in the timeline of a physical environment. For this, they will initially start from a 'holistic' view of the landscape and all its underlying processes. The harvest of projects is very diverse, it may be a contextual architectural project at the building level, but equally a master plan, regional development strategy or landscape plan.



Biodiversiteit

- Herstel van Mombeek
- Veenputten gebruiken voor natuurlijke filtering
- Helofytenfilter
- Ontwerven veenweide
- Creëren van leefruimte voor dierenhabitat

Water

- Stuwhevels
- Gebruik bestaande bufferbek
- Afwatering gebruiken voor voeding veenweide
- Gecontroleerde overstromingsgebieden in de vallei

Recreatie

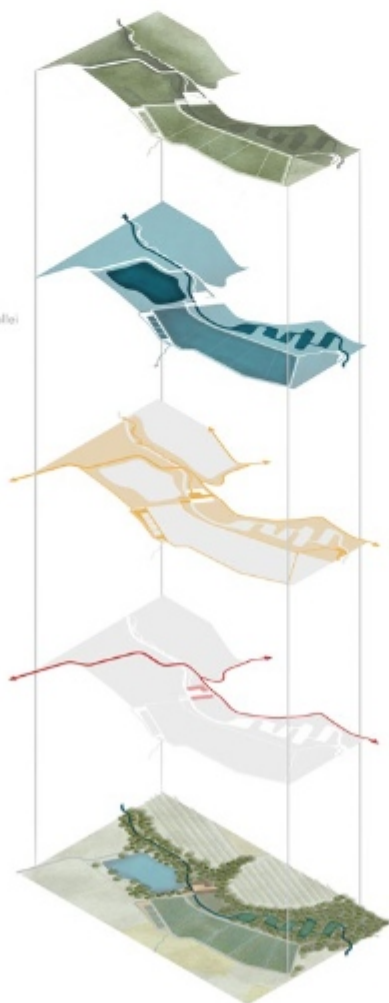
- Bestaande verharde wegen
- Recreatief pad langs de beek voor een nieuwe beleving
- Ontwerpen van knooppunt aan watermolen

Erfgoedwaarde

- Bestaande weg van 1777
- Zelfde locatie watermolen

Gebruik

- Watermolen voor opwekken energie
- Bakkerij
- Horeca
- Informatiepunt
- Onderzoekscentrum



JADE DAEMS

The water mills as gateways to the valley experience

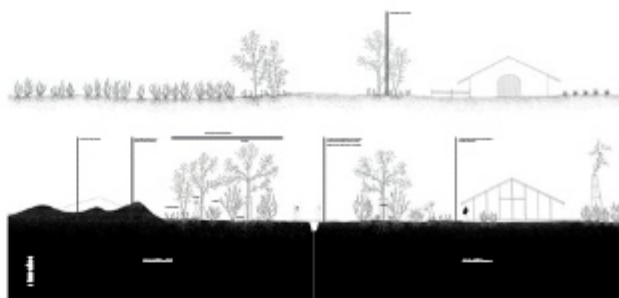
This project focuses on the Mombeek and Mombeek Valley, located in Vochtig Haspengouw. The Mombeek, originally known as Molen-beek, used to serve as a source of power for no fewer than 11 water mills. These mills brought both prosperity and ecological challenges.

Three problems stand out along the Mombeek: the decline of water mills, the degradation of the valley and recurring drought and flooding problems. Water mills lost their essential function with the advent of machinery, leading to their decline. Today, working, severely dilapidated and defunct water mills can be found. Revaluing these mills is a core issue. The degradation of the valley is caused by agricultural expansion, which neglects the natural wealth of the valley. The project asks the question, "How can the valley be restored and revalued?". The third issue concerns drought and flooding problems, fuelled by factors such as evapotranspiration, soil compaction and drainage.

The proposed design concept, "The water mills as gateways to the valley experience", aims to provide solutions to these challenges. This includes restoring water mills and giving them a new function, restoring the neglected valley for recreation, and using the valley as a sponge landscape to combat drought and flooding. The water mills act as connecting points for climate adaptation, biodiversity restoration and community engagement. This project seeks a sustainable approach to the conservation and development of the Mombeek River and its surroundings.



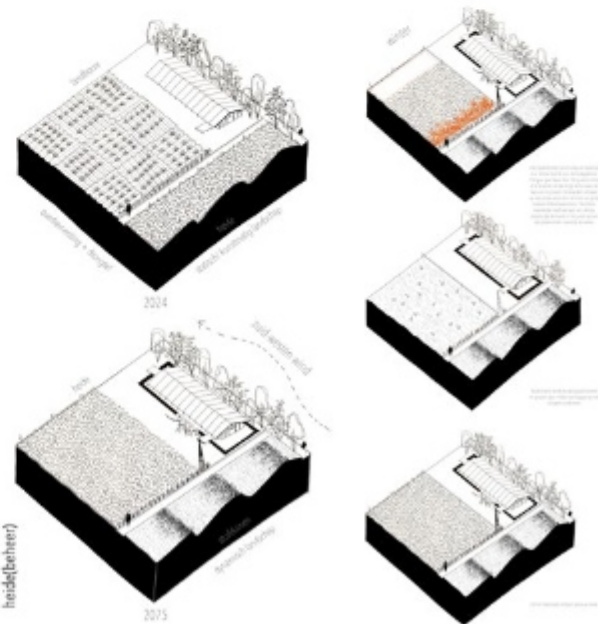
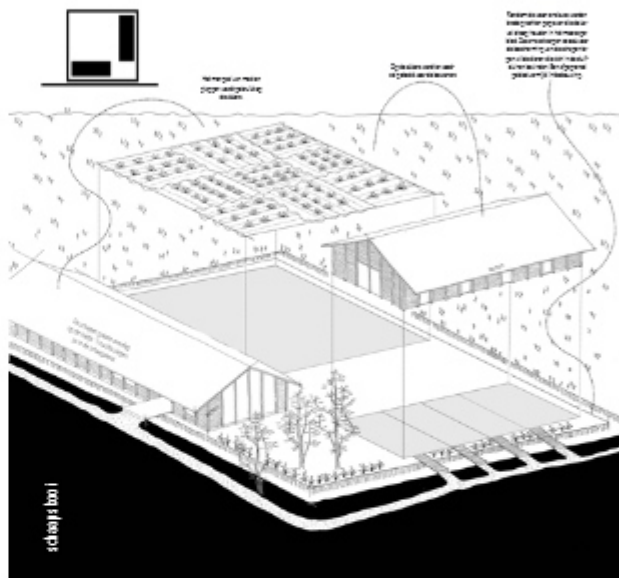
Amplitude: 10



London: The



Appendix 2a





TO ANDRIES, WIND WATER FIRE

The former landscape of the military domain in Houthalen-Helchteren consisted of a dynamic landscape. From 5000 BC onwards, man entered this area and transformed it into an artificial landscape. Thus, the first inhabitants settled on transitions from wet to dry and set fire to parts of the forest to obtain arable land. Grain was then sown in the ashes of the burnt forest. This piece of land was exhausted after three years of cultivation. To obtain new land, one had to burn another piece of forest. Cattle was grazed on the exhausted areas. This prevented bushes and trees from growing. This is how the first moors were created.

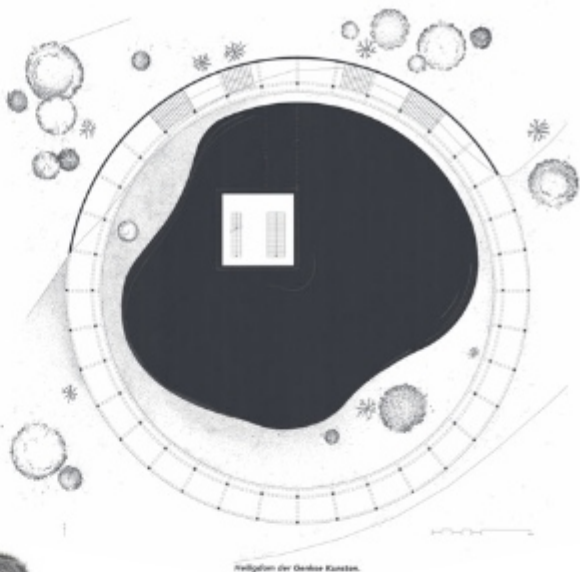
After the arrival of the first settlements, man could not stop building, and the landscape became completely cultivated. This led to a gradual disappearance of greenery and a huge decline in biodiversity.

Earth is responding back to this dominant human intake with the primal forces of wind,

water and fire, resulting in heavier storms, intense rainfall in winter and more extreme heat waves in summer. But what message does Earth want to convey with this? Human beings urgently need to regain a restrained position towards nature, otherwise we will destroy the earth. We need to return to a dynamic shifting dune landscape. Not just to reduce the risk of heavier storms, heavy rainfall and more extreme heat waves, but precisely to increase biodiversity and keep the dunes moving with us for the future.

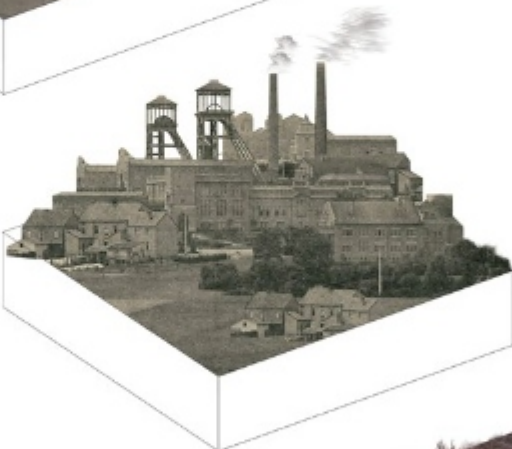
A dynamic landscape in which wind, water, earth and fire reshape the dunes, with only minimal human intervention.

Alongside the dunes, there will be space for the cultural moorland landscape, which hosts unique biodiversity and brings back the old pastoral culture. We move from an overcrowded ribbon settlement to a modest village that lives according to the sheep.



MEREL DESSENT
Winterslag Villégiature

As a reference and tribute to the much-loved 'Genk Villégiature', namely a rural Genk before the development of the mining and coal industry. A village that was known for its beautiful and vast rural and vast moorland landscapes. Genk as a haven, where hundreds of (landscape) painters and tourists came in search of beauty and peace. in search of beauty and peace.



'Winterslag Villégiature' pays tribute to that landscape that many artists fell in love with. The project will bring back art and culture on and around Winterslag's slag heap by providing a place for experimentation, discussion and, above all, creativity. The project offers itself as a new canvas for art in Genk.

A new 'Winterslag painting and art school' will be born in this landscape. A landscape that, incidentally, gives space for nature to recover and evolve in the different-succession stages of nature around it. The project hereby restores picturesque Genk and incidentally makes the connection with the creative developments around C-Mine. A continuous axis representing the functions, as well as the history of idyllic Genk, connects.



Evolutie van het landschap.



Beleving in doorsnede.



Winterslag Villégiature

Het Genkse landschap.

Merel Dessent

VIA VIA VIBES

GLOBAL PERSPECTIVES / STUDIO CAPE TOWN-BRUSSELS
FIRST MASTER ARCHITECTURE

LUDO SCHOUTERDEN, PEGGY WINKELS, ELS HANNES (UHASSELT), RUDOLF PEROLD, DIRK NAUDE (CPUT)

Global Perspectives is a parallel design studio in which first master students from different parts of the world collaboratively explore shared urban challenges. This year, 34 UH Students and 28 CPUT students joined ambitions and minds in Studio Cape Town- Brussels. They tackle the challenge of place-making by imagining a new ViaVia Hub.

Using research-by-design, sharing experiences, knowledge and visions, their projects set out to make the ViaVia core values – a place to connect, to enjoy, to explore and to contribute - tangible in an ensemble that combines a meeting place, a backpackers lodge and a community related programme and that adds positively to the neighbourhood.

The students' journey unravels in 5 stages: Mapping your home city / Exchanging sites and ideas in an online, international workshop week / Defining a narrative for the site / Rooting your first concepts in an online, international workshop week / Moulding an architectural intervention. Apart from the design assignment, this studio sets a reciprocal learning environment that challenges the students to communicate more clearly, to open-up and exchange ideas, to coach and to give, to listen, learn and adapt.

'It was during a fine summer evening, that we met Isabelle Claes from the ViaVia Tourism academy, just around the corner, at the terrace of our local wine bar. Amongst a few friends, young architects, some local, some former exchange students on a visit, we were discussing the beauty of the city: what exactly makes it unique, who are the people that give special flavour to these places, elaborating on the stories and daily life of the neighbourhood. What would be our five must-see places in the city and what was still missing? I don't remember

exactly who initiated the adventurous plan to take action. We would bring all ideas to life and start our own collaborative project. Ambitious and socially engaged, we wanted to create vibrant places that add positively to the neighbourhood and its residents, welcoming everyone... We wanted to make a difference!

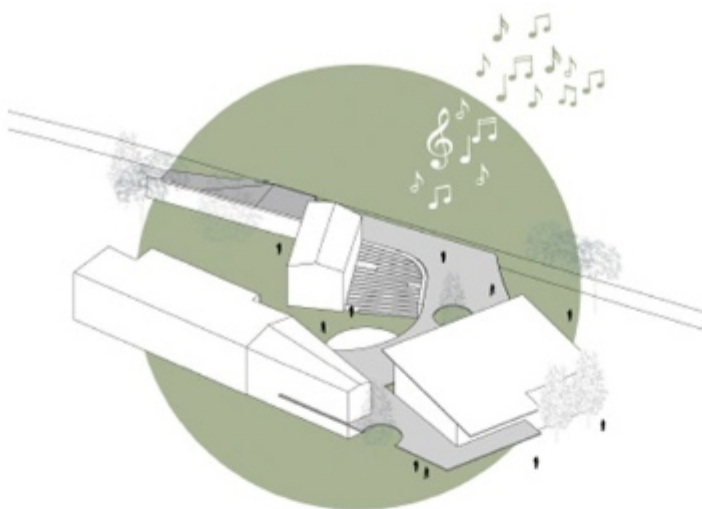


'Excuse me' she said, I am Isabelle. I just arrived yesterday, with the goal to find some inspiring locations for a new ViaVia hub and a set of ideas to make it part of the community. Intrigued by your enthusiastic conversation, I believe you are the perfect ambassadors for this mission. Would you have some time to show me around and help me understand the vibes of the area?' We spent the entire evening discussing the hidden gems of the neighbourhood, its remarkable ambassadors and how ViaVia's values aligned with the community's needs. We realized that this project should be by and for the local people, regardless of age, colour, religion, gender ... Coming from different backgrounds, we discovered that dreams, visions and values were equally ambitious, although we had varying concerns and approached things differently. Exchanging views and references made us reconsider what we took for granted and enriched the narratives. The diversity of perspectives became an asset in imagining a locally embedded project with global ambitions. After careful consideration, we selected 4 sites as gateways to the city quarter.

MARIE DE LANNOYE & JITTE JANSEN

PODIUM, An Urban Platform for the Neighbourhood of Masui

Adding a series of public and green spaces filled with musical vibes to Rue Masui Prolongée, Podium creates an inviting oasis where locals and visitors can meet and interact. With its fine grain and subtle detailing, it seamlessly enhances the streetscape, making it shine even more.



Wooden stairs back to street level



Wooden stairs back to street level





ILLY KLERCKX & LIES VAN ROMPAEY:

't STRAATHUIS: Skateable architecture that breathes the informality of the streets.

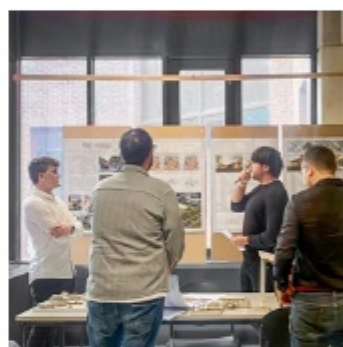
't Straathuis, designed for skating, brings color and activity to the grey hues of Place Gaucheret. The acrobatic and skillful stunts of the youth invite both locals and visitors to enjoy the public space and foster a sense of community. 't Straathuis is the vibrant landmark that this 'silent' city quarter deserves!



YASIN CAN & LUCA RIGO:

DIE PLEIN a shared place of work, play, and unity.

With a grandstand, facilities for football and a welding workshop space, at the centre of Harrington Square, Die Plein combines work and play to empower Cape Town's youth and give them visibility. With a ViaVia hostel under the same, butterfly shaped roof, this project brings back the multicultural vibes of the former District Six.



Three ViaVia hubs are presented here, as a cross-section of the fine results of this studio. An overview of all projects can be viewed with the QR-code.

THE LEVER HOUSE BRUSSELS

CONTENTIOUS NATIONAL HERITAGE AND ADAPTIVE REUSE
SEMESTER 1 / MASTER OF INTERIOR ARCHITECTURE ADAPTIVE REUSE

NIKOLAAS VANDE KEERE, GUILLEM PONS ROS, COLM MAC AOIDH

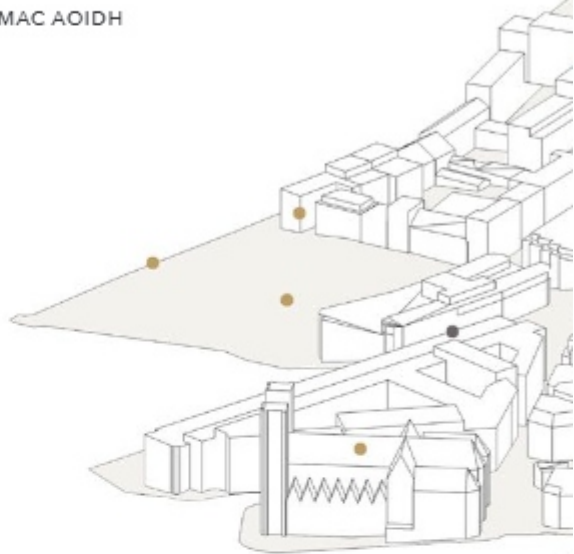
Adaptive reuse of existing and historic buildings shifts the discourse of preservation of heritage from mere conservation to architectural intervention and recalibrates the discipline of architecture.

Rather than departing from a tabula rasa, we build further on the tangible and intangible properties of a building or site. Considering adaptive reuse more than just reprogramming or defining a new function for existing and historical spaces, we will investigate if and how contentious heritage can be reused to generate new meanings.



How can adaptive reuse contribute to the (re-) construction of a (new) identity? How can we activate in a positive way the unsettled memories turned to stone? During the first semester of this academic year, we have studied the site of the Lever House in Brussels. Although its history is embedded in the development of Brussels as the capital of the young nation of Belgium

(founded in 1830), the building is currently singled out as part of the colonial layer of the city. As the former headquarters of the multinational Unilever company, the building played an important role in supporting the colonial enterprise beyond the mere extraction of palm oil in the Congo. As such, it participated in the dissemination of colonial propaganda and remained active after the reign of Leopold II (1835-1909), the second king of Belgium, known for his colonial ambitions. Following the Brussels Region's study on the decolonisation of public spaces and the prominent role of the Lever House in this context, we examined the layered history of the site and the adaptive reuse of the building.



Özge Özdemir + Sophie Mourant
+ Zeynep Selvi

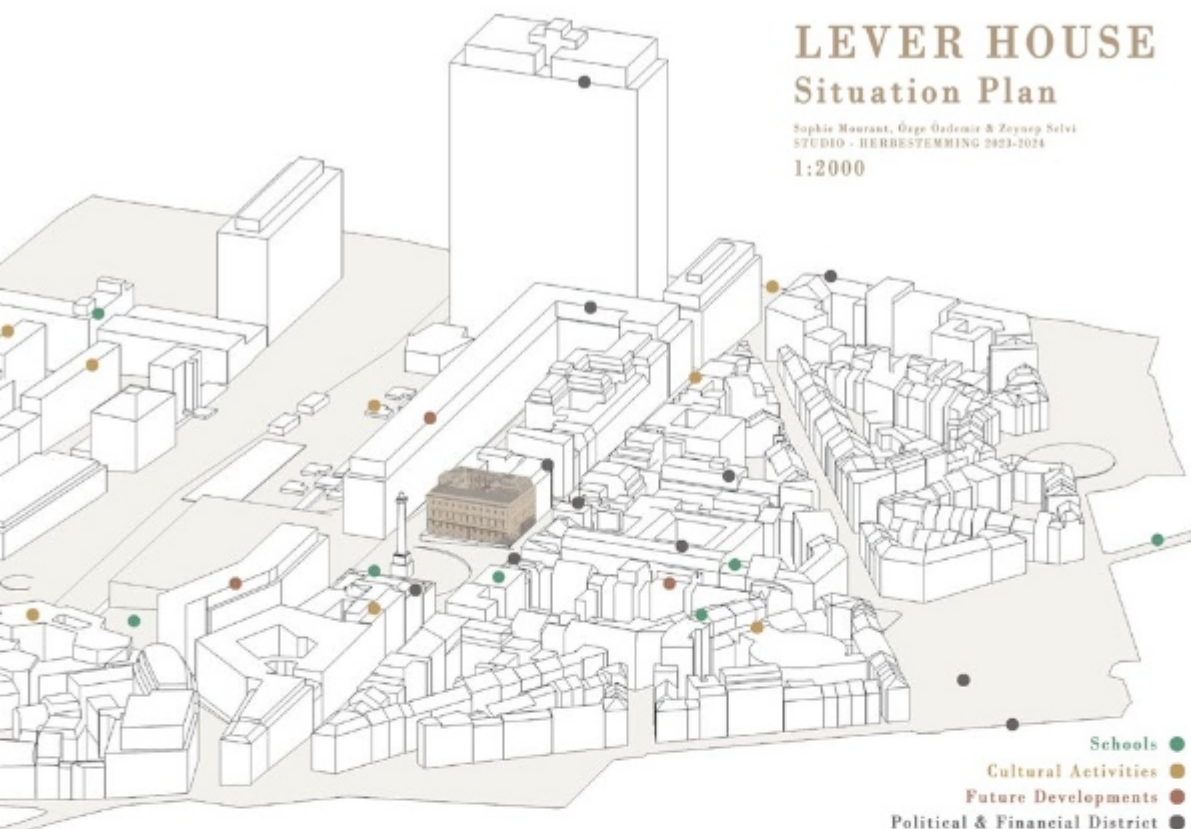
The Lever House has a colonial history that we can't ignore. That is why we will keep the entrance and the vestibule, while we give back to the community. We want to create a place where people can meet and help each other. We focus on the community, as well as the schools surrounding the Lever House. The building is a meeting point where different parts of Brussels converge. Our goal is to create a realistic vision for the future, based on the new apartments, the art district, the formal district, and the diversity of culture and people. The Lever House is an example of facadism. We take this and the design principle 'grid' as the starting point for our design itself.

LEVER HOUSE

Situation Plan

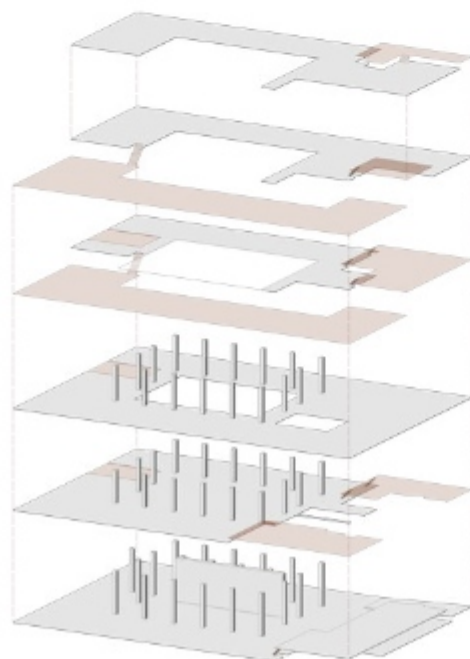
Sophie Maurant, Orge Özdemir & Zeynep Selvi
STUDIO - HERBESTEMMING 2023-2024

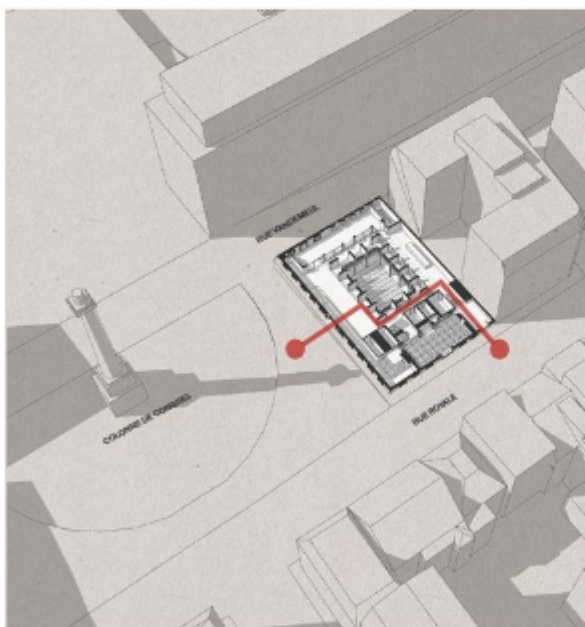
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AXONOMETRIC VIEW

Existing Floors





LEVER HOUSE MUSEUM

DESIGN STUDIO ADAPTIVE REUSE

THANAPHON CHAISAWAT x ELIŠKA VÁGNEROVÁ

CONTEXT.

The Lever House in Brussels, designed by Jean-Pierre Cluysenaar and constructed between 1850 and 1852, stands as a significant historical building, typologically a palazzo, at Place du Congrès.

The Lever Brothers company, primarily an oil enterprise, occupied it from 1921 until the late 1950s. "Grandiloquent in its design, it was envisioned by its then-owner, William Lever, as an ode to the exploitation of the Congo. Initially conceived as a tool for colonial propaganda, we are now classifying it to initiate debates and reflections on the duty of remembrance and the need to document this era of our history, particularly the exploitation of Congo's resources."

In this context, the consideration of transforming Lever House into a museum represents a *contradictory gesture*, turning a symbol of colonial exploitation into a space for reflection on colonization and decolonization. This potential transformation highlights a significant move in Belgium's broader efforts to confront and critically engage with its colonial history.



[1] CHISEL THE VOID, BOLDLY NEW ENTRANCE



[2] CONNECT INTERIOR OPEN AIRSPACE TO THE VOID



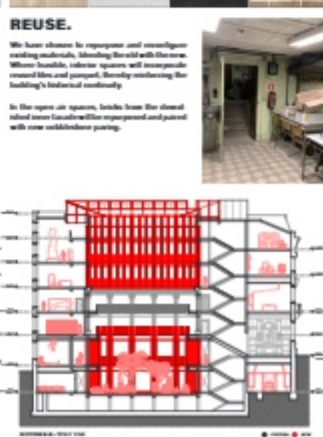
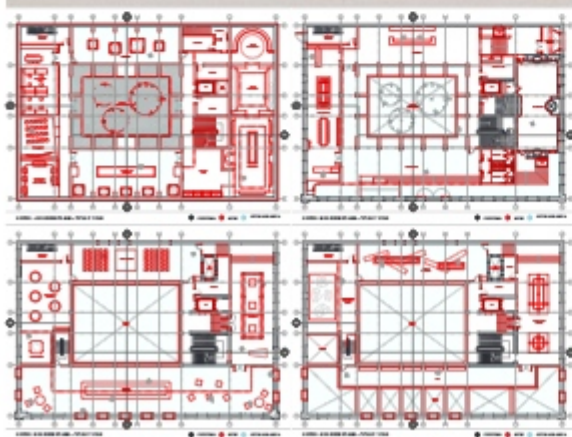
[3] GENERATE MICRO CLIMATE THROUGH OPEN WINDOWS



[4] ALLOW ADDITIONAL LIGHT THROUGH NEW SKY ROOF



1. RESIDENCE 2. LIBRARY 3. COMMERCIAL 4. OPEN AIR MULTI FUNCTION 5. SERVICE AREA 6. OFFICE



INTERVENTION.

The top priority was to improve the building's public accessibility. Therefore, we created a new main entrance facing Plaza de Compost, and we introduced an open air roof that forms an outdoor square, promoting public interaction within the building. This roof includes features including an open terrace and support beams, perforated with decorative pillars that define the roof and support beams.

We have also transformed several interior areas into open air spaces for outdoor exhibitions and seating, further enhancing the building's capacity for public interaction and connectivity. Through these significant modifications, we have achieved a new spatial dynamic that immediately engages visitors upon entry, acknowledging the impact of the roof.

REUSE.

We have chosen to repurpose and reconfigure existing materials, blending the old with the new. Where feasible, interior spaces will incorporate original tiles and parquet, thereby preserving the building's historical continuity.

In the open air spaces, bricks from the closed school were laid out with the repurposed and painted with new colorful patterns.



STUDIO HERKENRODE

2ND MASTER OF ARCHITECTURE

JO BERBEN, EEF BOECKX, JO JANSSEN, LAURA PIOVAN

The master's thesis is the final part of the architecture programme and is composed of two parts: the master's thesis and the master's project. The master thesis is guided from the research seminars and is linked to the master project. The master project is the final design that the student makes within the design studio with interaction from 4 research seminars:

- sustainability
- spacial capacity building
- trace / heritage & adaptive reuse
- tactics / craftsmanship

From analysis of the context and guided by these four lenses (sustainability, context, history and craftsmanship), the studio starts in semester 1 with the drafting of several master plans in group.

Within the satellite group formed around a master plan, each student designs their own architecture project in semester 2.

The site from which everyone starts is the Herkenrode Abbey site.





master plan research group TACTICS: '1.5°C society'



master plan research group SUSTAINABILITY: '1.5°C society'

Herkenrode

The Herkenrode Abbey site has its origins in the 13th century and was one of the richest and most prominent Cistercian abbeys in the Low Countries. The site is not only important for Hasselt and by extension Limburg, but is seen as an important building block in the development of a 'National Trust' in Flanders.

However, a visit to the Herkenrode site today leaves the impression of a forced search for meaningful programming of an isolated site that is far too large. Tourism Flanders, which became sole owner of the property in early 2022, therefore launched a plan of action in March to redevelop the Herkenrode abbey site. The intended goal is to make Herkenrode a hotspot and a pearl in the future network of heritage sites.

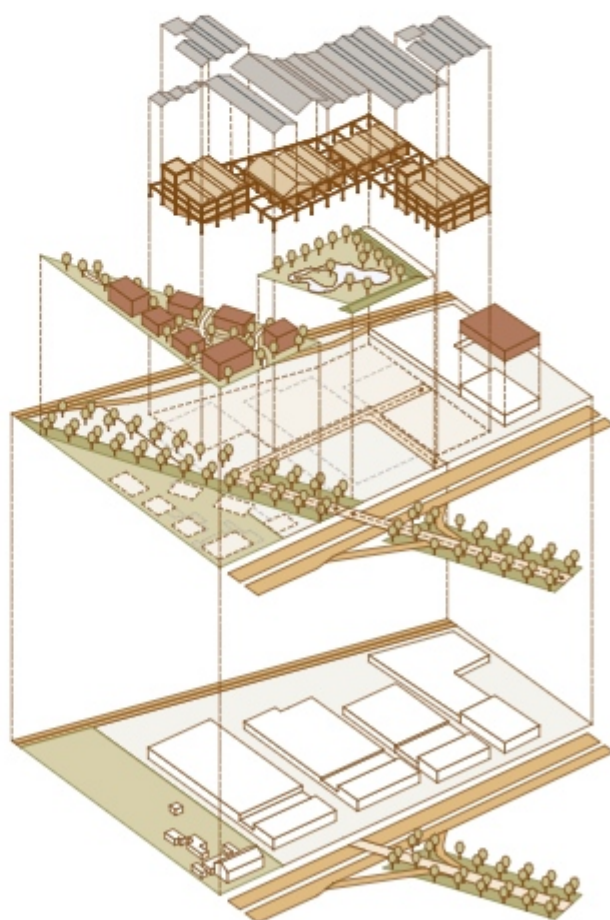
The thematic exhibition 'Herkenrode on the map' fits within the action plan to enhance the immediate experience at the estate; in the long run, a new storyline is being sought.

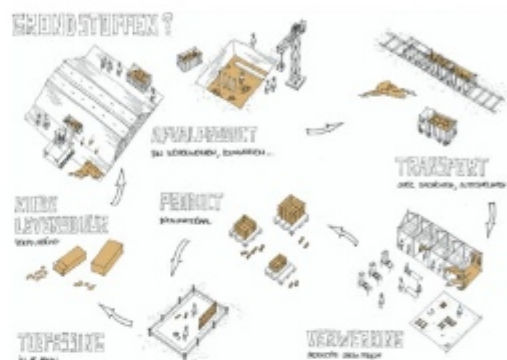
The current pressure on the housing market, on the one hand, and the need to preserve open space and guarantee space for agriculture, on the other, force us to look at our heritage in a different way. We will therefore, within the studio, look for alternatives to reconnect the site with its context. We look at how architecture and urbanism can contribute to a more sustainable, urban anchored and socially inclusive economy. Together with the research groups, we start with an analysis of the site. From different lenses, determined by the research groups, we try to map a series of layers that define the complexity of the context.

WITH EARTH BLOCKS ON THE RIGHT TRACK

The master project is situated between the Kuringersteenweg, the railway and Herkenrode Road. The project itself explores how it can contribute to a community that lives according to the principles of a 1.5°C society. Thus, 'Met leemsteen op het juiste spoor' delves deeper into adding the productive landscape as a new layer to the Herkenrode abbey site. The emphasis here is on the reintroduction of the production of building materials. The Cistercians once produced some of their building materials themselves and the site was more self-sustaining than the current site. Therefore, a workplace will be added for the production of earth blocks as a stepping stone along the restored, historic axis. The choice for earth blocks follows from the long tradition of wattle and daub work in the region as well as its availability in the vicinity and the circular character of the material. Loamstone can be seen as a more contemporary interpretation in line with the current building culture in which masonry is strongly established.

In addition to that workshop, it also involves the railway network. The production of clay brick needs a lot of transport of soil and that is done most efficiently and sustainably by rail. Thus, the combination of the production of building materials and a station environment is designed.





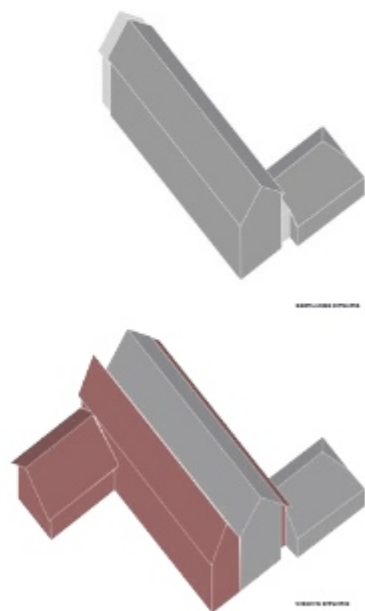
LYNN VANDENBRANDE
SUSTAINABILITY

At the heart of the Herkenrode site, a new life is unfolding for the abdissekwartier. From a sustainable and environmentally conscious lens, it is being explored how heritage can be handled. To thoughtfully reuse a building with these qualities, a vision is formed from the book 'Designing regenerative Cultures' by Daniel Christian Wahl.

His vision, which involves first asking the right questions rather than diving too quickly into answers, is an important principle here. Throughout my process, I study his questions and initiate design-based research to formulate answers. In doing so, I try to protect myself from too quick design decisions and regularly look back at his questions and reflections in order to make thoughtful design choices. This approach is essential in the pursuit of sustainable architecture and the preservation of cultural heritage. It allows us to preserve existing structures not only preserved, but also transformed in harmony with the contemporary needs and future challenges. The result is a vibrant co-working space in this historic building, a place where both residents of the site and guests from outside can work. Four zones, focus, learning, collaboration and togetherness, form the rhythm of this new space. Here, work, life and nature flow seamlessly into one another.



The design, inspired by Ungers' 'house-in-house' concept, is designed with regenerative materials that embrace nature. Passive strategies replace installations, allowing heat and comfort to naturally make their appearance. A picking garden meanders like a green vein through the design, connecting and nourishing the spirit of all who gather here. In this environment, people find each other, learn, work, and create a community at their own pace. This is a place where stories are shared, ideas come to life, and new bonds are formed. In this way, the renovated Abbey Quarter becomes the new living room of Herkenrode. Thus, I hope this design contributes to the debate on how we can deal with our heritage in a respectful and innovative way, while we simultaneously commit ourselves to a more sustainable world.





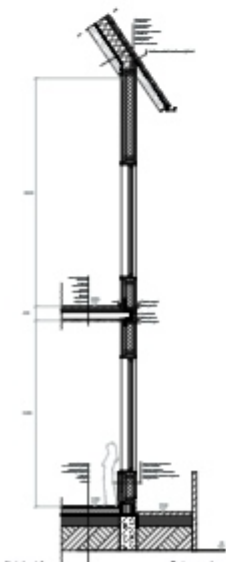
Vandenberghe Lyne

De nieuwe woonkamer van Herlaarsrede

Zaai

1 2 3

2022-2024



SARA WILLEMS

GENIUS LOCI

HOSPICE HERKENRODE

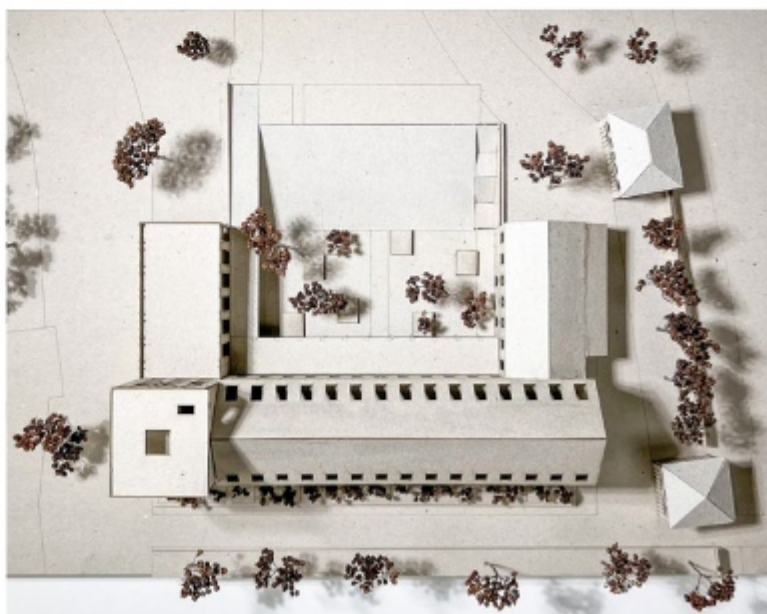
WHAT CAN ORNAMENT MEAN IN THE FUTURE FOR HERKENRODE ABBEY & MORE SPECIFICALLY AS A DESIGN TOOL IN THE REDEVELOPMENT OF THE 18TH-CENTURY ABBEY QUARTER?

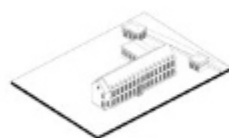
In the redevelopment of the 18th-century Abbey Quarter, ornament will act as a mediator. For both the interior and exterior, there will be a spatial connection between existing and new. Because of the historical and architectural value of the building, I want to preserve the existing as much as possible. Because of its rich and original ornamentation, the place has a certain character, which I want to strengthen by capitalising on the opportunities that arise. On the other hand, I remove later added, secondary elements, to make the spatiality of the rooms, enfilade and roof structure visible again. Moreover, I add a volume, in the spirit of the original (new) master plan for the abbey from 1968, by L.B. Dewez. Contrary to his thought, I opt for *tabula scripta*. The addition complements the existing building, as it were, without destroying the existing spaces or views. It provides both the connection between old and new, and the connection with the rest of the site in a contemporary way. Finally, the new entrance makes not only the immovable heritage accessible, but also the landscape. Its repurposing as a palliative day centre and hospice brings together different branches of invisible care under one roof. Care for heritage, care for the landscape and each other.



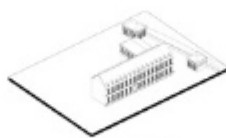
Original common room towards arrival of main staircase

Entrance: 1973 as existing towards arrival





Binnenplaats



Binnenplaats



Binnenplaats



Deze afbeelding is een schets van de toekomstige situatie.

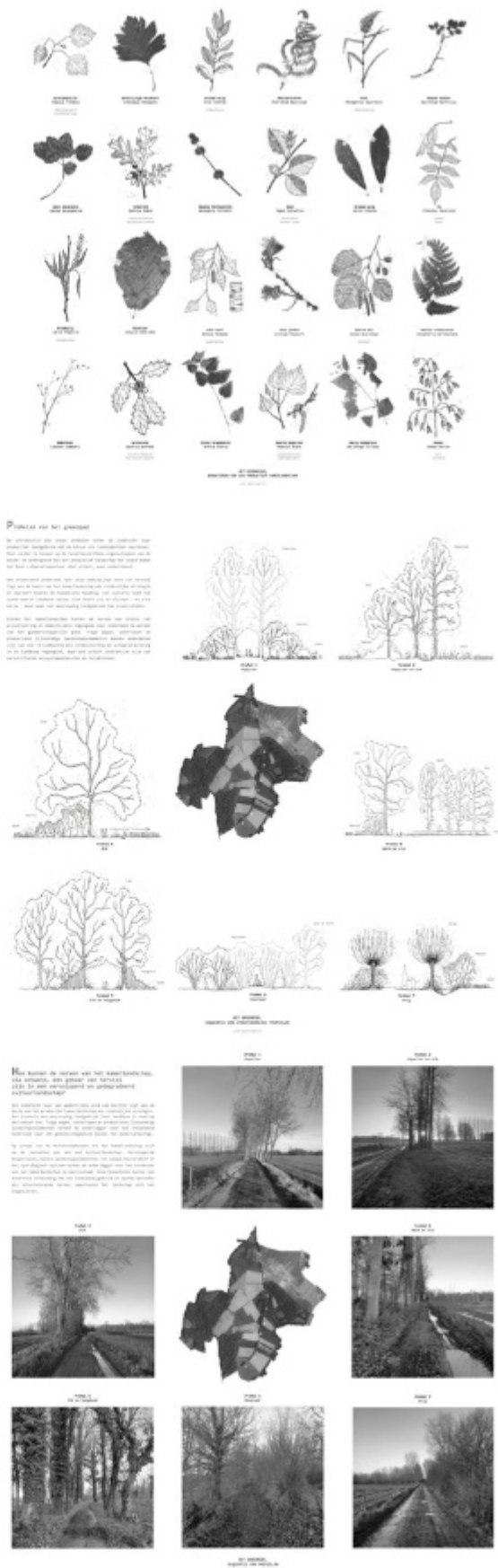
A GUIDELINE FOR A PRODUCTIVE CHAMBER-LANDSCAPE

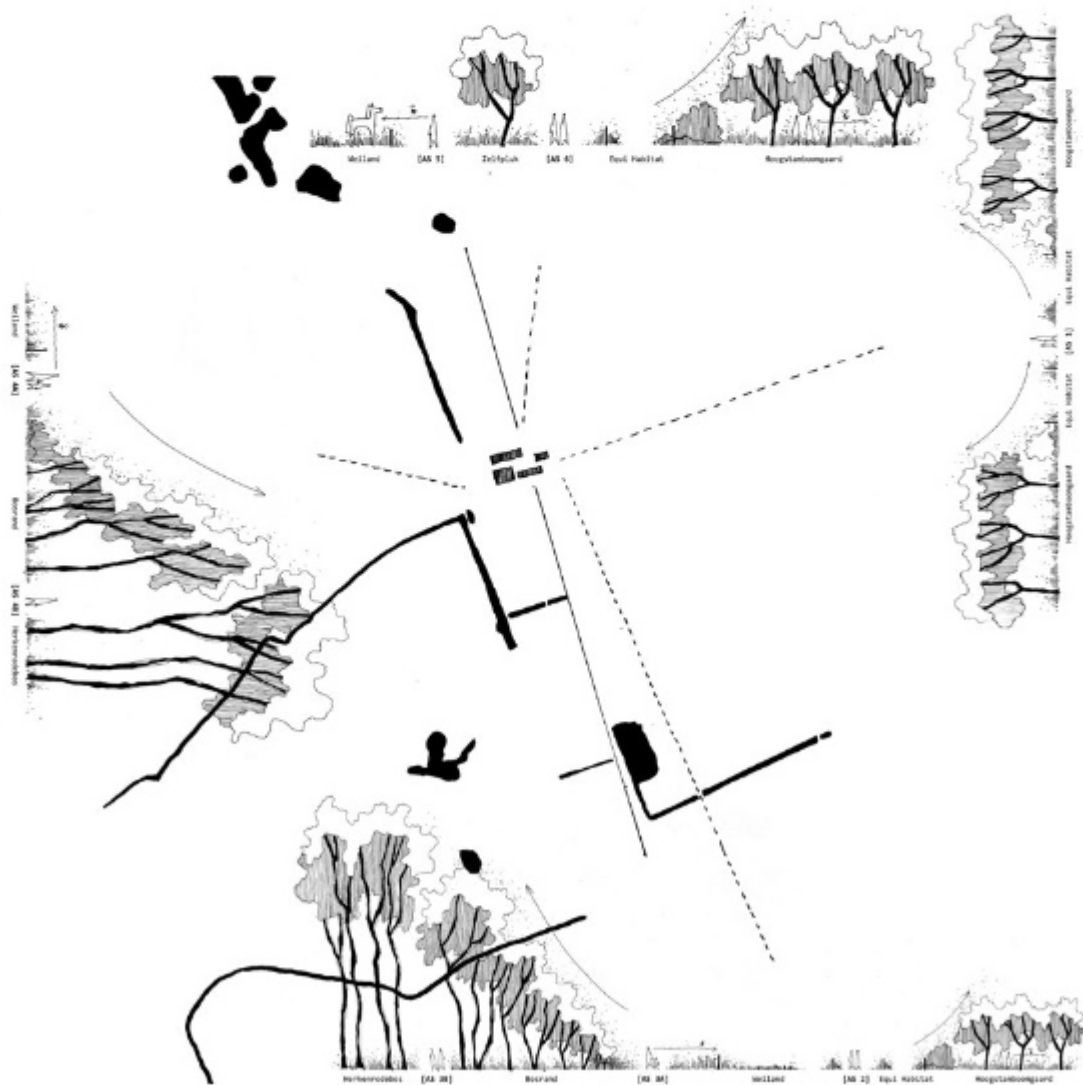
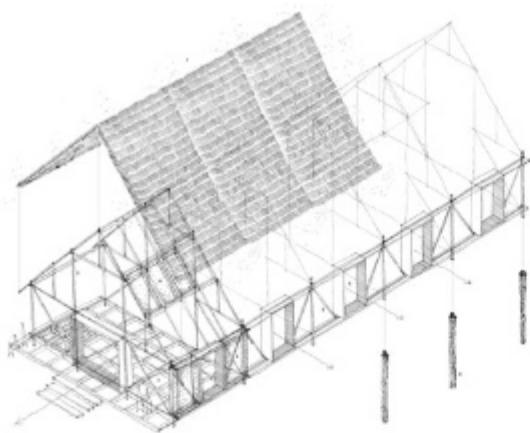
The Herkenrode forests have experienced strong fragmentation and degradation. Forest areas have been transformed into agricultural plots, have become the subject of leasing or have been swallowed up by a ribbon of private plots. Primary forests such as the Herkenrode forest are of considerable natural value due to their specialised biodiversity, including the presence of ancient forest species. A fragmentation and degradation of these forests means a loss of a valuable gene pool.

The Herkenrode forests lack a resilient and structure-rich landscape, as a carrier of a common image, that resists these dominant developments. Within the design study of this common image, the chambered landscape operates as a spatial strategy. At the scale of the Herkenrode forests, the chambered landscape grafts itself onto the remnants of an ancient cultural landscape: fragmented forest plots, slow roads, small landscape elements, the local micro-relief and the hydrological system approach the land as a palimpsest and form the structuring veins of a productive chambered landscape.

How can the veins of the chambered landscape, through design, be a gesture of restoration in a fragmented and degraded cultural landscape?

Design research on multiple land use guides the chambered landscape as a spatial concept at the scale of the Herkenrode woods, farmstead and barn.





THE RODE-ROK GARDEN:
LIVING AROUND A
VILLAGE GARDEN

The 'Rode-Rok Garden' is a design emerged as a pilot project from the image quality plan (Book two) as an alternative to further urbanisation towards the landscape. It draws up a plan for the village of Kuringen and intervenes locally with a broader vision.

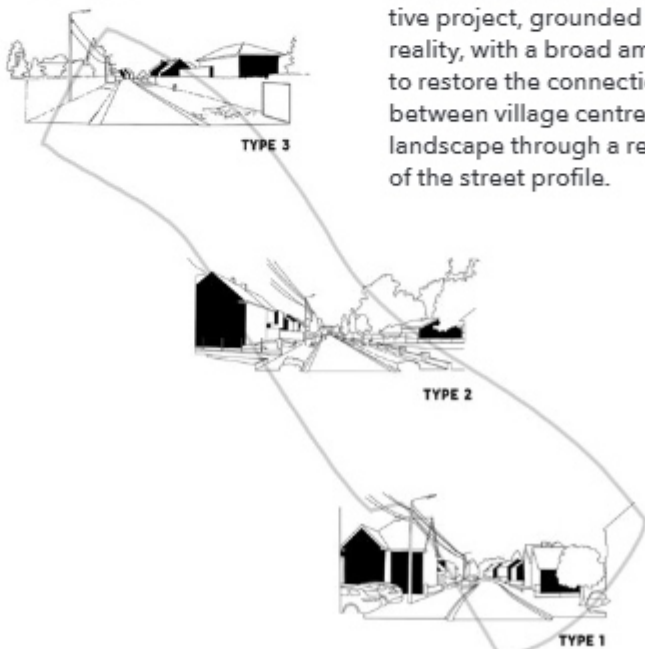
The street typology, applied to the Rode-Rok street in Kuringen, shows that village abandonment diminishes the quality of the village by placing individualism above community spirit. As a result, the street is understood purely as an infrastructural element rather than a connecting space between the village core and the adjacent landscape. This street typology provides an attractive space for ground-level living in greenery, which quickly makes it popular with many families. In this way, it contributes to the loss of quality within the village landscape by diminishing the identity and functional value of the village, undermining social cohesion and losing cohesion between buildings and landscape. The village of Kuringen and similar villages have become individual systems with housing as the dominant function. With that context in mind, this design makes a proposal that is both radical and based on reality.

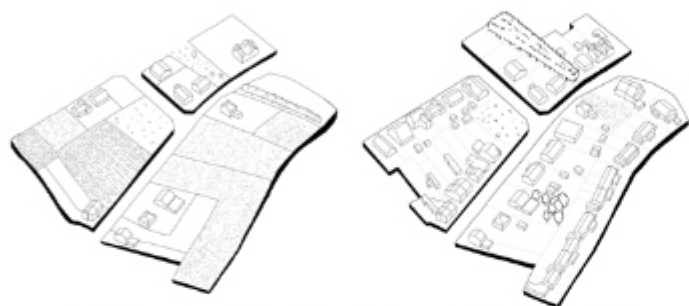
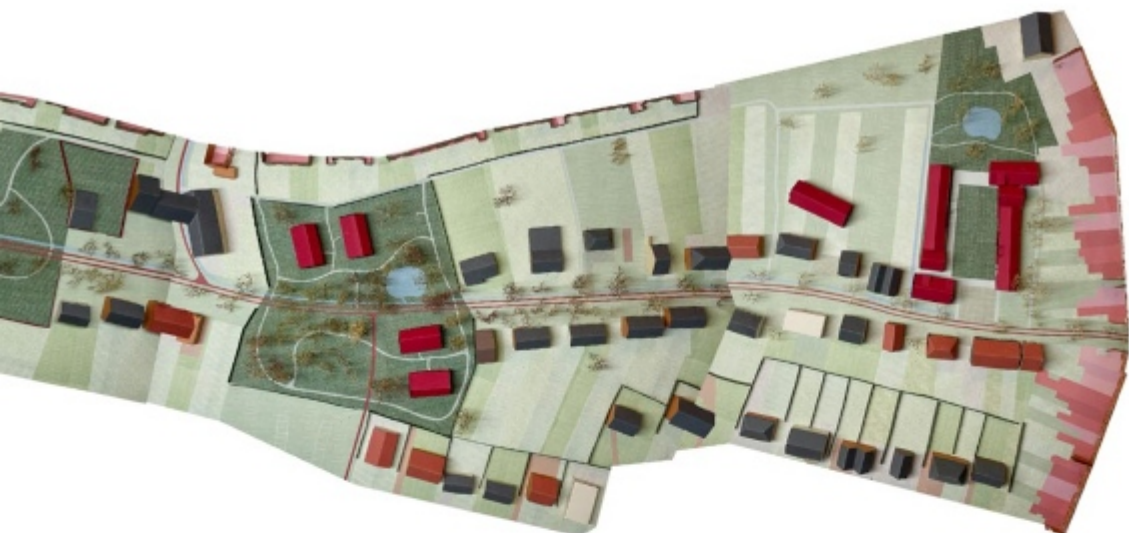
The design adopts three assumptions that all buildings in such street typologies are gradually compacted in order to work from individual plots to a single system, as examined in previous research. Through a densification model of first phase, the spatial transformation will be realised gradually.

For the village of Kuringen, the Rode-Rok Garden marks the transition from the created open landscape to the core. The garden proposes an alternative strategy that seeks densification architecture with added value for the village, starting from the street typology, which together with the other typologies provided in Book two. The Rode-Rok Garden is a small-scale collective project, grounded in reality, with a broad ambition: to restore the connection between village centre and landscape through a redesign of the street profile.



LANDSCHAP VAN HERKENRODE





Maar zo eenvoudig is de verkiezing niet meest. Door de jaren heen zijn er veel aanpassingen geweest aan en rond het
 line waardoor deze nu louter als een infrastructuurle weg functioneert.



BIBLIO.GRAF.ie.

FINAL RESTING PLACE FOR
COLLECTIVE MEMORY

With increasing industrialisation, technologisation and medical advances over the past century, death has moved to sterile environments such as hospitals and palliative centres.

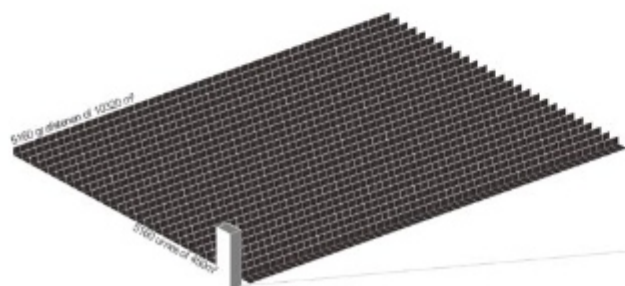
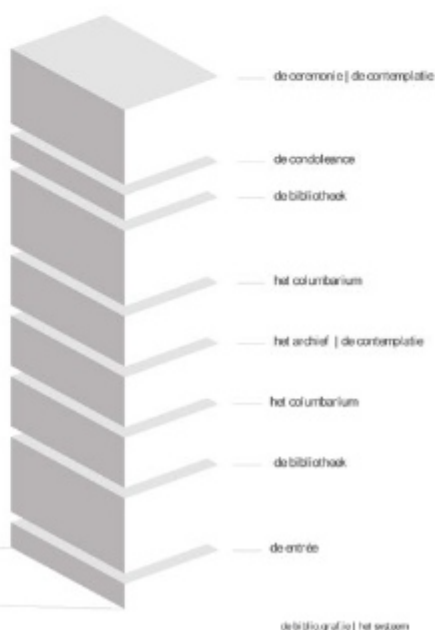
As a result of this shift, people today are no longer in touch with death, so a sense of ignorance prevails. Death is no longer seen as a natural part of life, but rather as something alienating that evokes feelings of fear and taboo.

The project BIBLIO.GRAF.ie is intended as a response to the alienation of death in our busy contemporary society. Architecture acts as a tool that offers more than physical answers to social problems, but also has a direct connection to the everyday living environment.

The ambition of this design to use architecture as a tool to make death part of life again is not an obvious trajectory. It expresses itself as a quest within different domains with social, psychological and architectural aspects.

The conclusions arising from this thesis are brought together and incorporated into a multifaceted design that reflects the complexity of death and its processing.

The design creates a layering by combining death (represented by a columbarium) with another function that carries the same values historically and socially.





Samenkomst van programma's in het project BIBLIO.GRAF.ie.



PERSPECTIVE AND THE
SEQUENCE OF ROOMS
AS A TRANSLATION OF
THE THRESHOLD

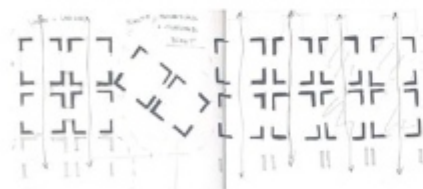
The master project is situated in the context of the Herkenrode site, a site with considerable heritage value, northwest of Hasselt.

Within the master plan, we introduce a threshold on the edge of the Herkenrode landscape. I then define the term threshold as 'the point at which you start to experience something' and, inspired by the quote 'architecture begins with the making of the room', I translate the threshold as a sequence of rooms experienced through perspective, seeing and being seen.

THRESHOLD

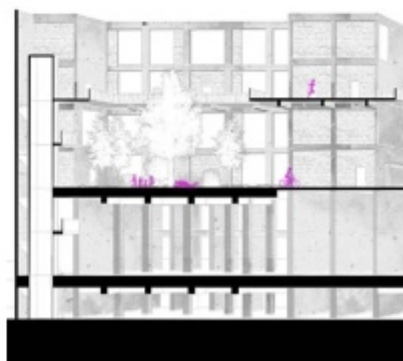
"the level or point at which you start to experience something, or at which something starts to happen."

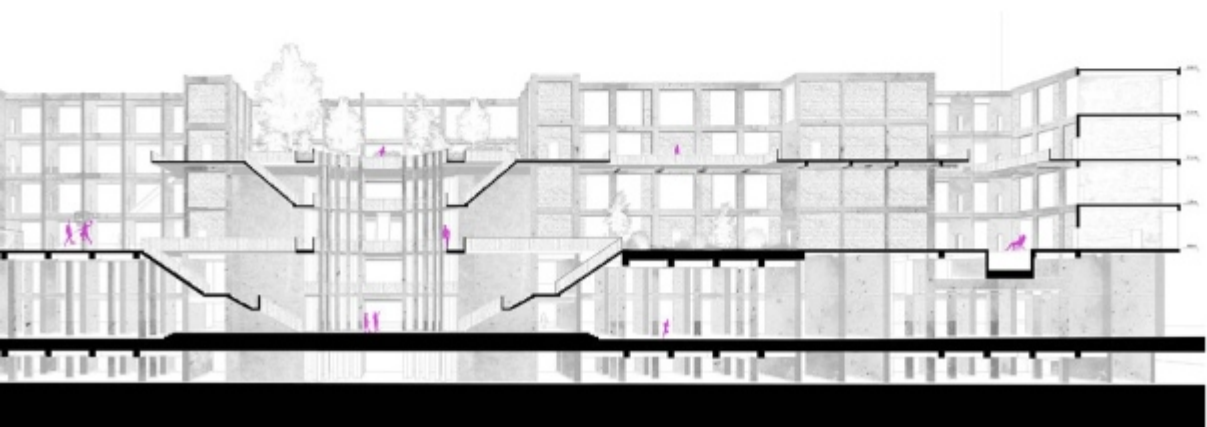
"ARCHITECTURE COMES FROM THE MAKING OF THE ROOM"



The sequence of rooms is formed by designing an urban room on the one hand and, on the other, by using the unique context in which the project is located and the perspectives it brings. Using references from Palladio, I define a single 'city room' that will be concatenated to form the basis for the threshold. In central places, that room will deviate from its structure in order to emphasise the full length and height of the threshold. That chamber will then also serve public functions for the threshold and the subdivision. Such as a public park, space for catering, exhibition areas,...

At ground level, the remainder of the threshold will serve on the one hand as a long covered open space that can be used flexibly by the inhabitants of the allotment and on the other hand as a transition zone for visitors to Herkenrode. In this way, my project forms a new diorama between the allotment on the one hand and Herkenrode and the landscape on the other. It facilitates living, staying and relaxing for residents of the threshold, for residents of the allotment and for the visitor.





HEALING A SCAR IN THE URBAN FABRIC

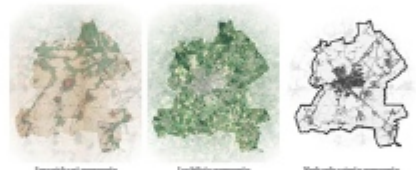
Sint-Truiden, Belgium's sixth monument city and the proud capital of Haspengouw, is in an existential crisis. The city is tormented by a vacancy that is slowly paralysing its city centre, a condition akin to a terminal illness that is spreading unchecked. Urban life in Sint-Truiden seems to have died out, and the city I grew up in shows signs of irreparable damage inflicted by seemingly 'logical' decisions of political policy. The master plan and its architectural translation is a harmonious alternation of small-scale and large-scale elements that together form a fordable building block. A key feature of the master plan is the integration of the main axis from the historical plan, complemented by a continued subsidiary axis to the third gate, dividing the plot. The court structure is inspired by the past and the historic garden is re-greened and designed as an ambient park. This masterplan reflects a carefully balanced approach that both respects the historical context and meets the modern needs of Sint-Truiden. It provides a diverse and functional urban landscape where living, working and recreation come together harmoniously.



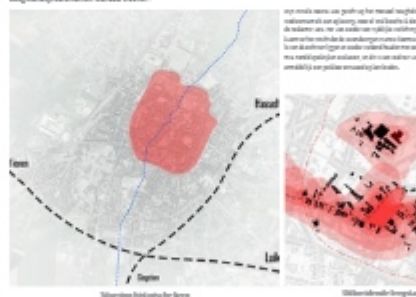
Klein-schalige bedrijvigheid als toekomstvisie voor onze Vlaamse steden van nu tot halveree eeuwse tijd

Corridor: de meest monumentale van alle in de mensheid en de geschiedenis, de meest recente, en de meest recente, die een...
...van de meest monumentale van alle in de mensheid en de geschiedenis, de meest recente, en de meest recente, die een...

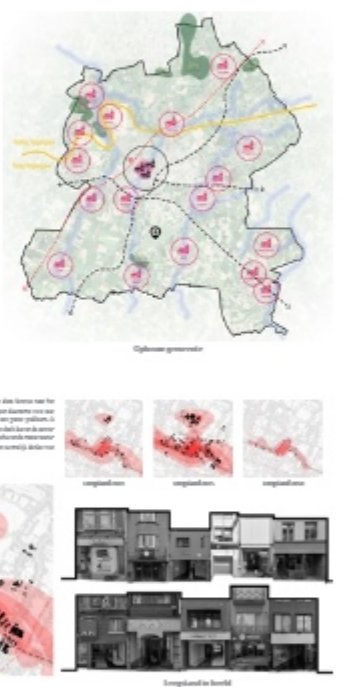
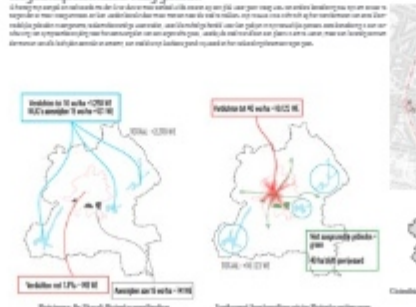
...van de meest monumentale van alle in de mensheid en de geschiedenis, de meest recente, en de meest recente, die een...

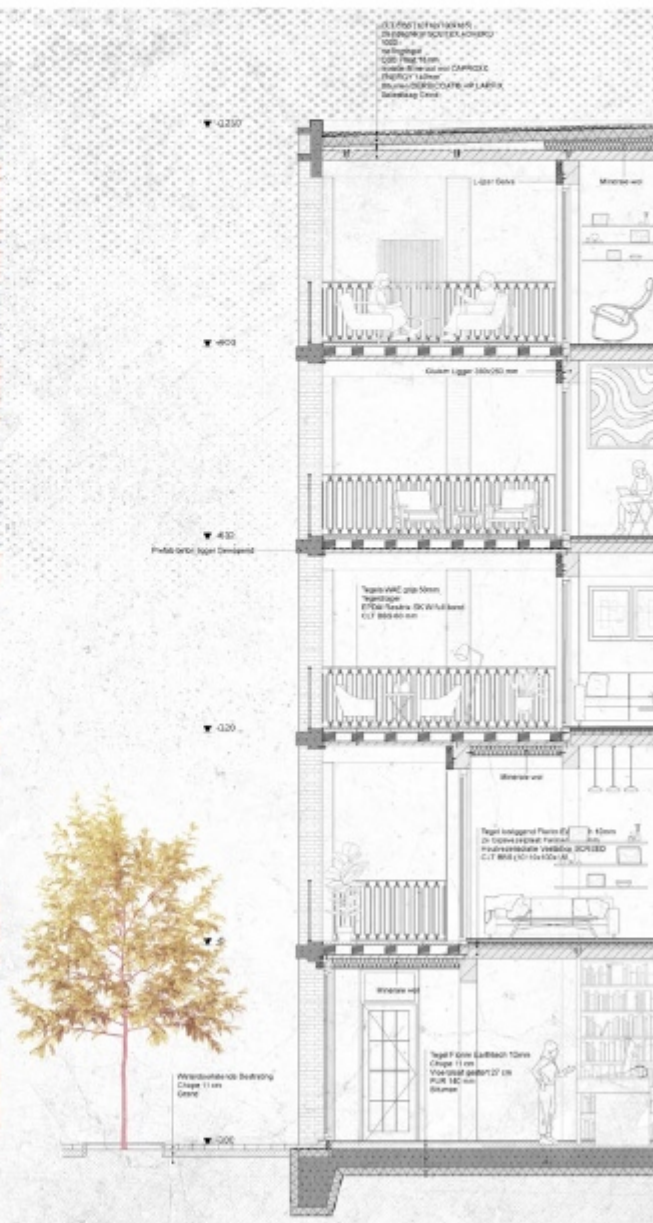


Langzaam-probleematische landbouw



Langzaam-probleematische landbouw

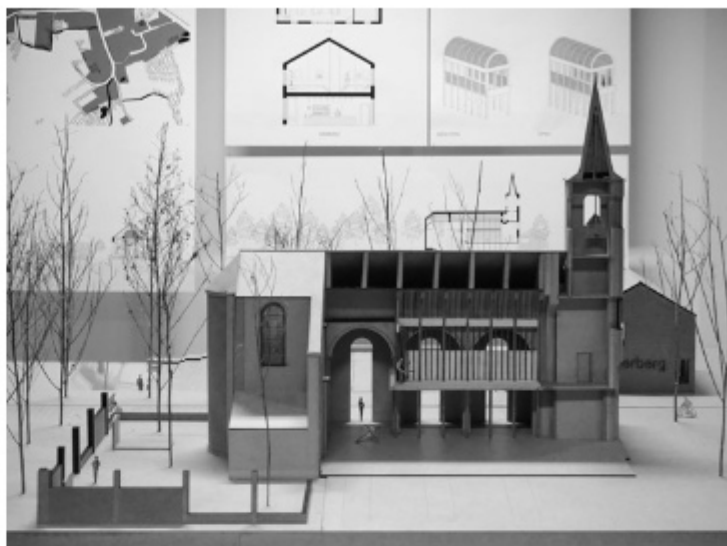




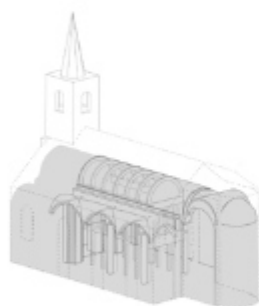
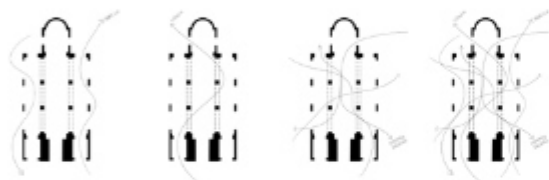
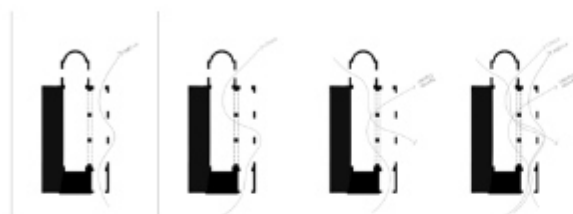
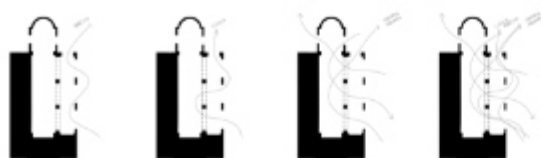
TARYN TRAESE
INDIVIDUAL PROJECT

AN 'OPEN CHURCH SQUARE'

Along a new gateway, as a connection of atmospheres, as a transition zone between different outdoor rooms, an "Open Church Square" is created. The square flows seamlessly into the repurposed church and makes room for a diversity of scenarios. Looking back to the past gives 'De Herberg' a new place and stimulates encounters. An 'Open Church Square' is a place for everyone and no one, where cultures come together and new ideas emerge. Here, borders blur and everyone feels welcome, regardless of background or origin. The square offers, as for nomads, a temporary home. It is a place for rest, reflection, activity and interaction, where people find connection in a dynamic world. The 'Open Church Square' invites you to connect and stay.



SCENARIO'S



BESTAAND VOLUME



VERKLEIND VOLUME



GESLOTEN



OPEN



OVERDEKTE MARKT



TENTOONSTELLING



OPTREDEN CONFIGURATIE 1



OPTREDEN CONFIGURATIE 2



DETFESTIJN



MISVERING

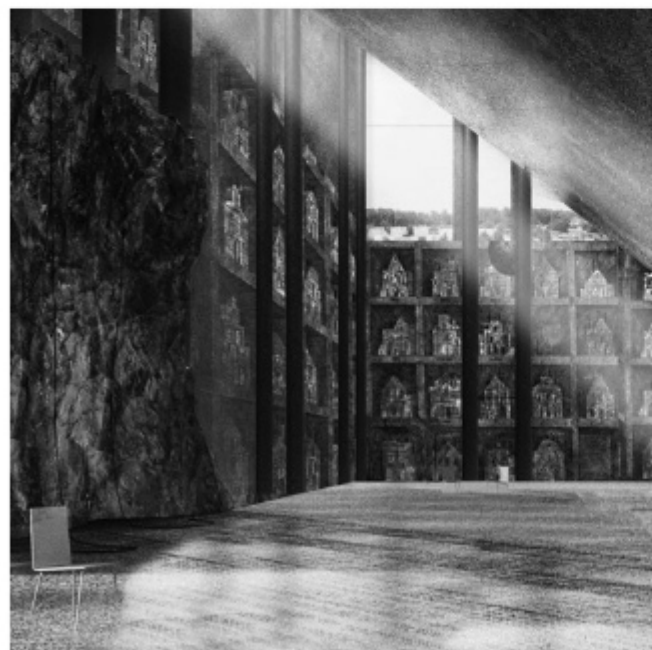
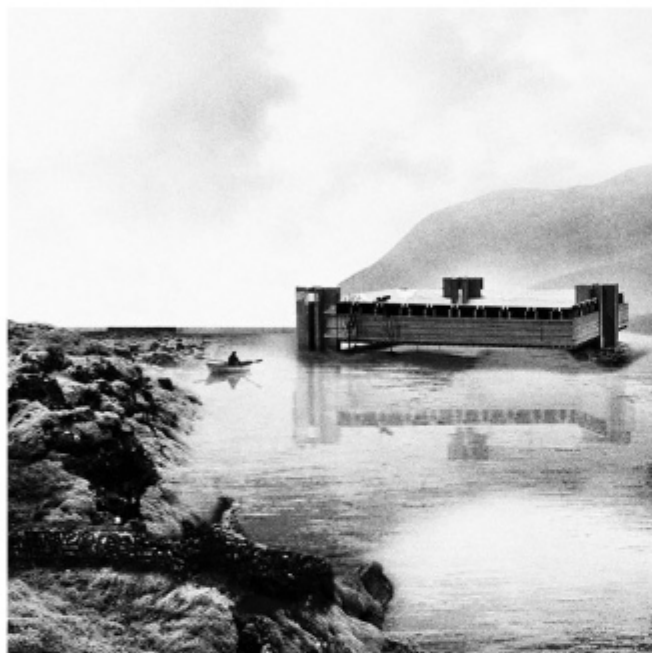


OPEN AIR MOVIE



FOODTRUCK FESTIVAL

ANNA-LISA CUSTERS
INDIVIDUAL PROJECT



DOMUS MEMORIA

about a place ... as hermeneutics of the non-intentional articulated between in which cairos stands above kronos

about a place ... as intelligent ruin that translates as transitional space as metaphor for the surf of the sea between land and ocean, between land and land, the articulated between

about a place ... in which boundaries and transitional spaces change fluidly through time between infinity and enclosure

about a place ... as a succession of increasingly diminutive claustrums, from urban scale to level of light and shadow

about a place ... as claustrum contemplationis of the articulated between in which literature and architecture form the landscape of emptiness

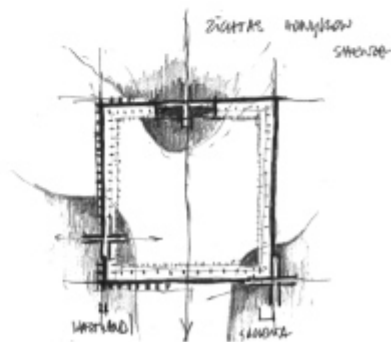
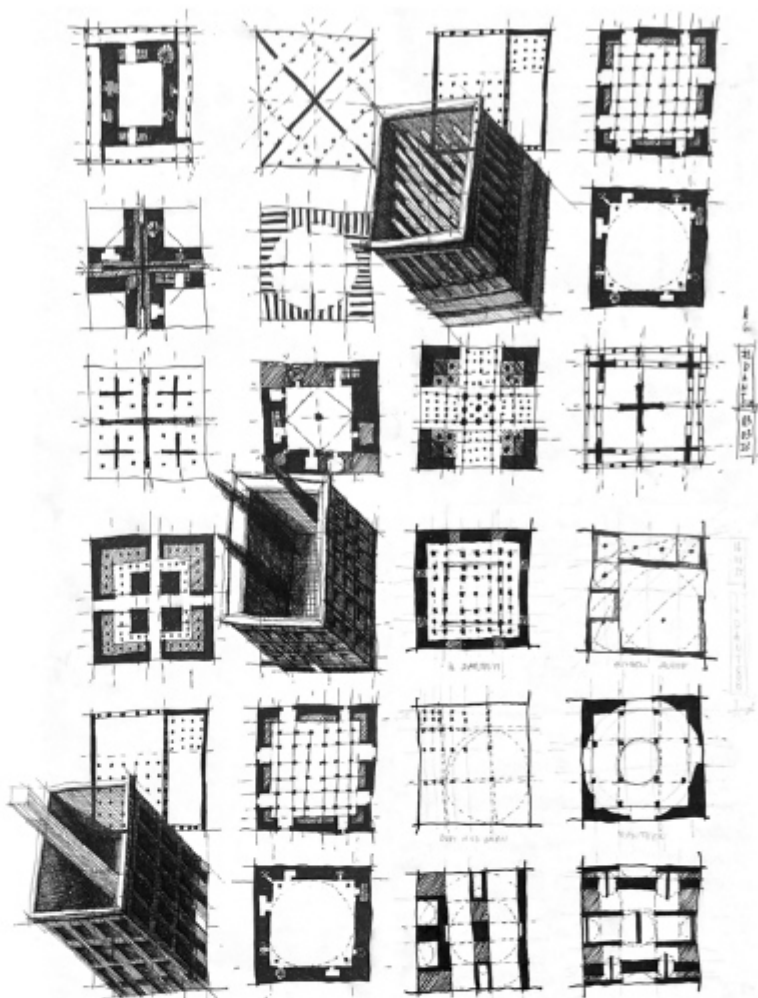
about a place ... in which structure is bearer of the non-intentional as canvas for connections through inverse mass

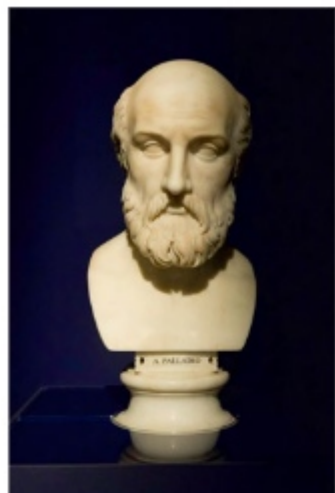
about a place ... with a synco-pated rhythm that fluidly directs the composition of mass and emptiness

about a place ... in which being takes place both inside and outside, both closed and open, both introverted and extroverted

about a place ... as palimpsest of articulated between as carrier of material and immaterial knowledge as house of memory

about a place ... as domus memoria.





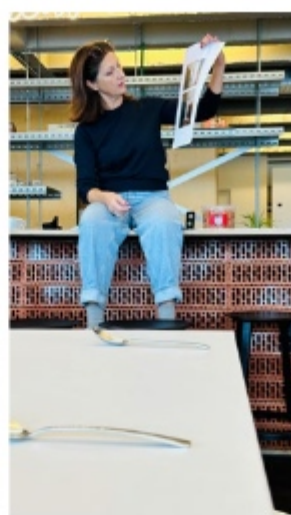




RETROVISION VISIT #3

BIKING THROUGH ANTWERP. ALUMNI GUIDE OTHER ALUMNI THROUGH THEIR PROJECTS.
THANKS TO THE GUIDES BEA GEBOERS, BIE PLEVOETS, SHANNEN SMETS, JO KLAPS, DENNIS
STEENO, SVEN STAS, PHILIPPE SWARTENBROUX AND ALL OTHER ALUMNI PRESENT.

zaterdag
21 oktober 2023
RETROVISION VISIT
ANTWERPEN



EXTRA MUROS



PREFAB BETON

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COVER: front: student passing an artichoke field near Barcelona while commuting from the Gaudi chapel towards the airport; back: discovering the Leopold-Hoesch-Museum, Düren.

GRAPHIC DESIGN:
Iwert Bernakiewicz, Jo Klaps

LEGAL DEPOT NUMBER: D/2024/2451/ 94

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