



{ fragments 2021 - 2022 }

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



THIRD BACHELOR OF ARCHITECTURE, STUDY VISIT BERLIN, PHILHARMONIE HANS SCHAROUN

{ fragments 2021 2022 }

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FACULTY OF ARCHITECTURE AND ARTS



INTRODUCTION

Welcome to the Faculty of Architecture and Arts at Hasselt University. With this anthology, I am proud to offer you some fragments from our past academic year 2021-2022. It is a very diverse collection that nevertheless forms a coherent whole, rich in imagination and vitality.

It includes gems from our studios in architecture and interior architecture, in which our students have worked on constructed and productive landscapes, have rethought generic domestic spaces and reframed traditional village typologies. They designed circular book racks and defied peripheral conditions, constructing frictions and future policies. They managed water systems and have set the scene for the Middle Ages, adapted castles and public spaces, embedded in international and local contexts.

The student work is strongly embedded in civic engagement. That engagement is something that defines our faculty and is dear to us. It is also one of the reasons why we chose to invite Prof. André Loeckx to take up the Franqui Chair last year. He held discussions with our students, faculty and researchers about the mission of an architecture faculty, and helped us reflect on the role we can take on as a partner for local governments and stakeholders (see also prof. Devisch's thoughts on this on p. 310).

Our honorary doctor, Annemarie Mol, also nourishes this civic conversation. Mol examines the weight and value of words as they are used in human interrelations. Her work illustrates how social values can be defining themes in an ambitious academic research agenda (see p. 87). Kindness was the theme of her doctoral degree, but as a faculty we eagerly add other words to that agenda. Words like INCLUSION, underpinning tourism infrastructure (see p. 218), or EXTRACTION, the theme of our postgraduate Building Beyond Borders that uncovers the assets of urban mining and local alternative construction methods (see p. 314).

The most fascinating fragments, however, are the result of A Fracturing Practice, the doctoral research project that jewelry designer Patricia Dominguez conducted at our faculty (see p. 228). Her work reveals the beauty that emerges when chance, intuition and reflection take us on a journey of discovery in the uncharted territories of research in the arts. It is a great example of how artistic practice and academic exploration can reinforce each other and lead to new insights.

Dig in and enjoy.

Stefan Devoldere, dean.



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New Balance

EURO
LEADER
888





STUDIO PLAPERI

2ND MASTER OF ARCHITECTURE, MAASTRICHT, YEAR TWO

JO JANSSEN, GUY CLEUREN

Plaperi stands for 'Platteland' and 'Periferie'. This is the second year of a triptych in which we in the Master Studio want to investigate densification in the outlying area.

The location this year is the outlying area south of Maastricht. A strip is marked on a topographical map in which the ideal location can be chosen. In that strip, different types of landscape and village situations can be found. Each place can also inspire the choice of a programme. Each place will also force an attitude on how to let architecture 'nest' there. We investigate what that place can bear, but also what that place has to offer.

A concentrated spatial structure will be designed. That structure will be vertical, horizontal or camouflaged, with a particular focus on incorporating the immediate outdoor space into the concept and involving the landscape in the spatial experience. It will be a solitary element in the landscape.

The programme is always hybrid. The combination living / working is always present. The choice of programme is made on the basis of a joint workshop.

Beforehand, we are going to do a typology study to build up the architectural knowledge and fascination from the analysis of a number of historical buildings. We will make statements about which architectural typology, structural spatial typology and programmatic typology the building belongs to, among other things. For which use were the buildings designed, which uses have they had over the years and which contemporary uses/functions are possible within these typologies? An important task is that the spatial structure that will be designed must be time-resistant and later interchangeable with other functions.



presentation preliminary design

PODIUM ARTS (preliminary design)

On Thursday 25 November 2021, we presented each other's research on performing arts for the future. Each group designed a new environment for performing arts or a new infrastructure where lectures, street theatre, theatre, dance, ... can take place. The focus was on visionary design.



location visit Maastricht, NL

MAASTRICHT

Our mutual walk in Maastricht, on December 9th 2021, started at the church of Sint-Pieter. While exploring 'the strip' in Maastricht, drawn from west to east, we walked through both urban and rural areas. In doing so, we came across many potential design locations and were overwhelmed by architectural gems.

In the afternoon we had a conversation with Jo Coenen at his office in Maastricht, located within the Céramique district. One of his recent projects is the master plan of Leidsche Rijn (2005-2030), a project located in Utrecht that Jo Coenen and his colleague Willem Lucassen, who was present digitally, tried to explain to us as extensively as possible during an hour. The focus was mainly on the role of the



office talk, Jo Coenen

supervisor and how he or she brings together the complexity of a master plan, taking into account the complexity of the requirements of the client, the architects involved, the context, etc.

At the end of the presentation, Jeroen Geurts, who was present by chance, told us about his personal experiences in the project and also gave us more insight into the workings of a supervisor and his knowledge about it. We would like to thank Jo Coenen, Willem Lucassen and Jeroen Geurts for sharing their stories and for the instructive afternoon!

ANDRE LOECKX

This year our faculty awarded the Francqui Chair to André Loeckx. André is emeritus professor of architectural theory at the Department of Architecture, Urban Planning and Spatial Planning of KU Leuven. He is also a co-founder of the Flemish Architecture Institute, was chairman of the Jury for Urban Renewal Projects, is a member of the expert group guiding the team of Flemish Master Builders and is an external expert for Ringland. In 2021, Loeckx received the Ultima for Architecture, the culture prize of the Flemish Community.

Throughout the academic year, André Loeckx gave four lectures at our faculty. Afterwards, he always talked to students, teachers and the general public. André's first lecture took place on Thursday 17 March. The theme of this 1st lecture was urban renewal. André reflected on 20 years of urban policy; What is a good urban renewal project? Which parameters should be taken into account? And what is the impact for the region (Limburg)? He did this by using a series of examples: The MAS in Antwerp, the Rabot district in Ghent, the Watersite in Vilvoorde, the Sledderlo Project, and so on.

The theme of the afternoon was the two master studios. First, a short explanation was given on the operation of both studios. Then, a number of students from Studio Degrowth and three students from our studio each gave a presentation about their master project and the current state of affairs. André Loeckx attentively followed all the presentations and gave instructive feedback together with the studio supervisors.

JAN PETER WINGENDER

On Thursday 28 April 2022 Jan Peter Wingender, co-founder and partner of Office Winhov, visited us in our studio. Jan Peter focuses in his work on complex urban ensembles, residential buildings, civil and public programs and the renovation and redevelopment of monumental buildings. In his lecture he focused mainly on materialisation and how a material can be translated into the facade of buildings, taking into account the environment.



lecture Winhov, Jan Peter Wingender

He believes that buildings are more than separate objects, they are part of an environment and contribute to its development. The constant questioning of the various and often complex relationships between the meaning of a place, the building typology, the application of materials and the final use of a building are central to his work and also formed the guiding principle of the lecture.



location visit Maastricht, NL



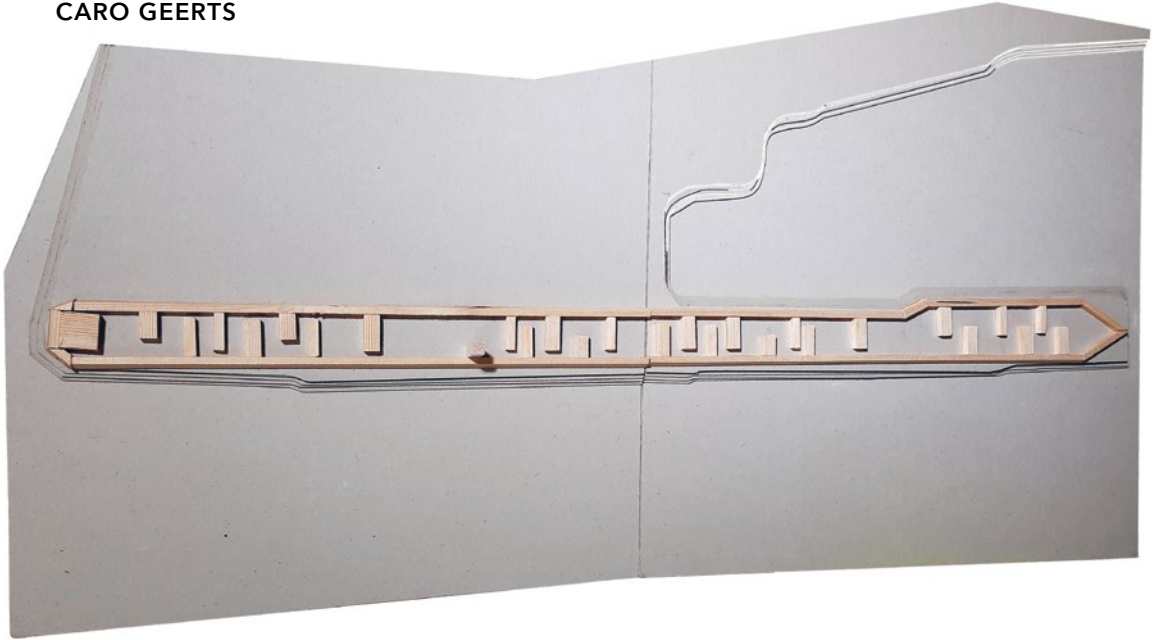
presentation preliminary design



presentation preliminary design



presentation preliminary design



VESTIGEN AAN WATER

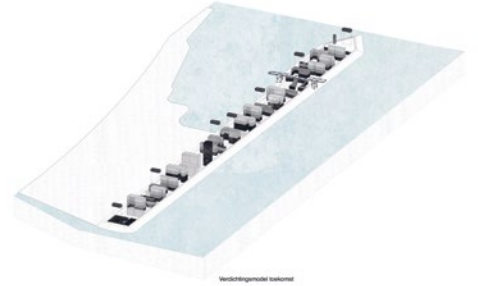
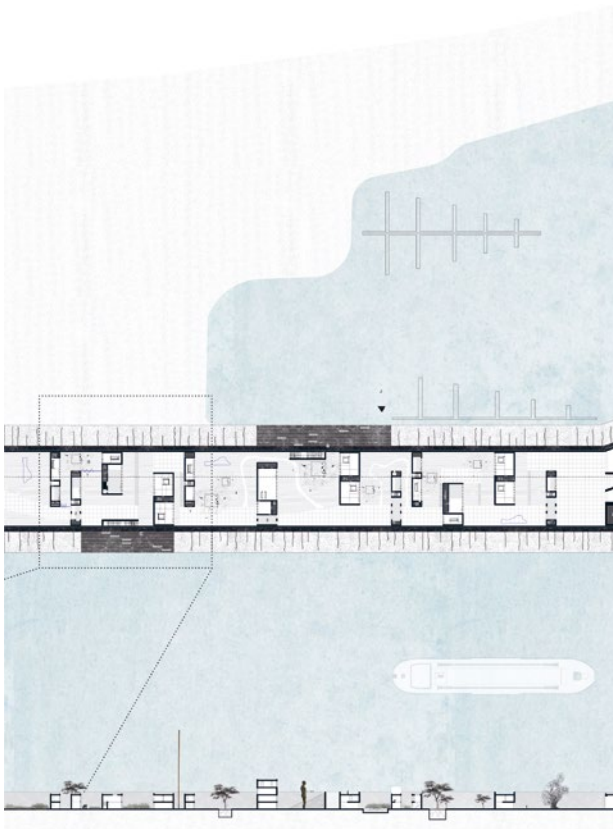
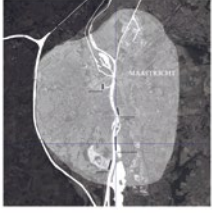
VESTIGEN AAN WATER nestles along the Meuse on a current camping site. The recent floods in the summer of 2021 made me think about the enormous power that water can have. For a while, the river had become the enemy of many inhabitants, but at the same time, life by the river can also offer so many opportunities. Just think of the first settlements that settled along the Meuse to enjoy the fertile soil along it. But also to use the river as a transport and trade route, as drinking and fire water, as protection against enemies and as water energy.

The project site is located in an area prone to flooding. The government does not always allow building in these areas.

VESTIGEN AAN WATER is an experiment in which a solution is sought for living next to and with a river. And how to deal with the power of water. Can we assign new roles to the river in 2022?

The project was built in such a way that every element of the structure contributes to resisting the force of the water. A linear structure is being built that can provide a safe refuge in the event of flooding.





ANTOON MOORS



VRIJHAVEN VAN MAASTRICHT

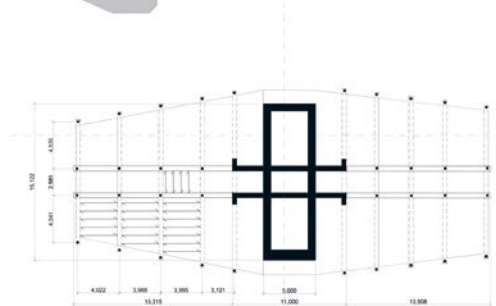
De Kleine Weerd is a nature reserve on the edge of the inner city of Maastricht. It is characterised by low forestation and grassland. The area has been flooded several times in the past. The dialogue with the water is a guiding principle for the design.

The building consists of a massive pedestal that is robust enough to withstand severe flooding of the Meuse. This defensive architecture is reflected in the typology of a (star shaped) fortress, as derived from Maastricht's settlement history.

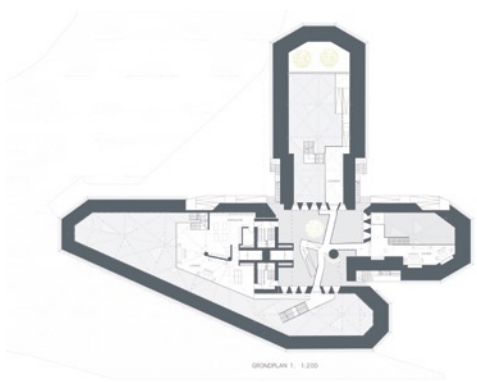
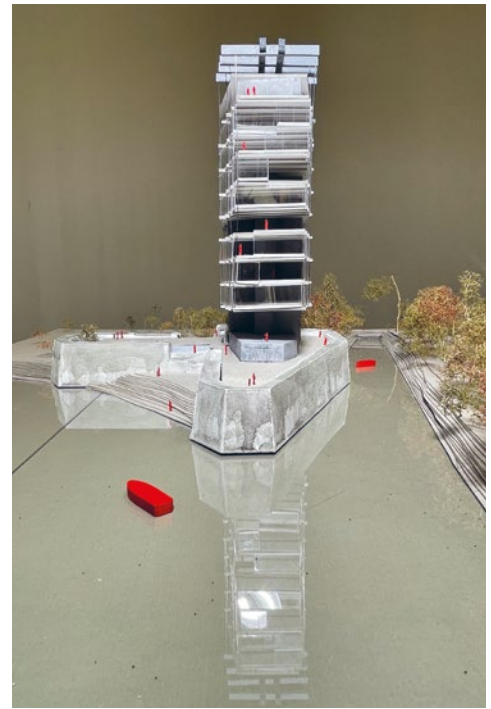
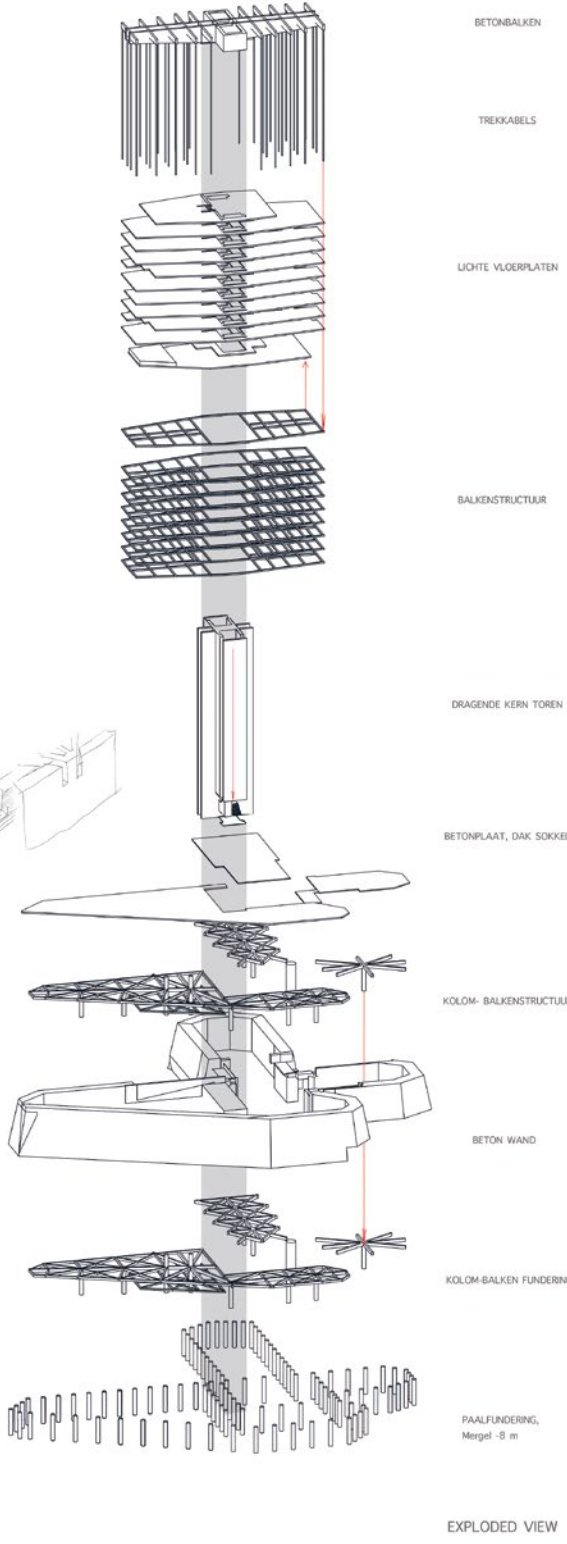
The bastion secures a zone from the threat of water. This zone is optimised by providing a tower. This is in contrast to the heavy base, as light as possible.



SNEDE Constructie 1:50



LEGPLAN 1:200





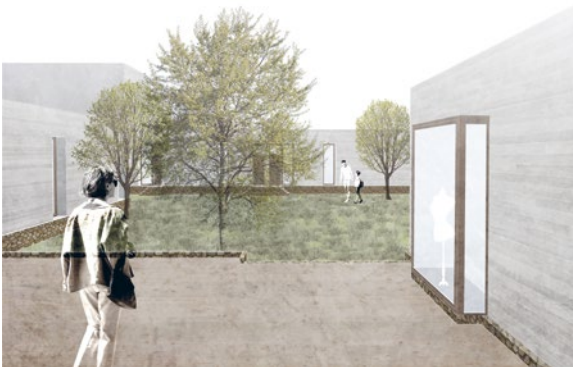
LIVING NEAR THE JEKER

Studio Plaperi's task is to let a solitary concentrated building nestle in the landscape. This is certainly not a plea for 'building here and there'. The studio wants to broaden its field of research by investigating whether there are possibilities for building compactly in the countryside, rather than in the city. The studio tries to teach a design attitude. After all, building in the landscape provides the obligation and the awareness to deal with special context sensitivities. The task is to recognise a sensitive context and to allow a building to be present in it, with optimum involvement with the landscape. Three types of building structures were given at the start of the studio: vertical, horizontal and camouflage.

A location for the Master Project could be chosen within a strip running from east to west, south of Maastricht. The location chosen was an 'island' formed by a branch of the Jeker, where a cluster of mill buildings, formerly a wool-spinning mill and a fulling mill, were present as buildings. The Jeker also played a major role in leather tanning in the early Middle Ages. By choosing this location, there was a link between the studio and the thesis on textile (in) architecture. On the other hand, there was the fascination for the place, the composition and the past of the mill buildings.

On the basis of the context analysis, a design attitude could be adopted, which in turn produced a building structure. In this building structure, a programme (obtained randomly) was added later. My design approach consists of compacting the island, so that a 'self-sufficient village on the Jeker' arises, as it were. The concept departs from opposites, using keywords: public - private; positive - negative; wander - get lost. The design departs from a volume, a mass that follows the shape of the island. This volume is further diversified by outdoor and transition spaces, or adapted and shaped to the (surrounding) landscape.

Palladio's Villa Foscari was a starting point for the design process. From preliminary research and testing various programmes in this building, it appears that the villa is, for example, suitable for contemporary co-housing. The dimensions of the villa and the character of the serving spaces are elements that were taken into account in the further design: proportions, smart dimensions, spans, heights of certain spaces and zoning of 'serving spaces' (infrastructure and techniques) and serving spaces' (living spaces).



Binnenplein 1/80



RUBEN VAN DESSEL



MICROCITY MAASTRICHT

The project site, located in the Randwyck district to the southeast of Maastricht city centre, is perhaps one of the ugliest places in the area. Bordered by a hospital district and motorway to the east, a residential area along the Maas to the west and finally the busy Oeslingerbaan to the north, this piece of land finds itself in a spatial impasse.

Today, the site is therefore mainly characterised by the parking facilities for the hospital and nearby sports complex. In addition, there is a long avenue on the site, which currently has no destination or spatial reason. There are also, along the Oeslingerbaan, three relatively new but lost volumes of student accommodation.

Both these elements, the existing lane and the student buildings, served as the impetus for elaborating the project.

The result of the steps shown here is a compacted strip along the busy Oeslingerbaan, where culture, recreation and housing come together. As a countermeasure to the large-scale spatial

presence of both the hospital buildings and the site itself, the project largely settles below ground level, with only a newly added volume of student housing anchoring it spatially to the immediate surroundings.

In addition, the currently neglected terrain behind the project is used as intensive greenery - a 'forest' - in which parking still has its place, but is less dominant. Since the project is situated at a lower level, the roofs can also be used as both extensive and intensive green roofs. This allows the new green behind the project to be connected to the green strip on the other side of the Oeslingerbaan. A new row of trees will also accentuate the existing lane, which functions as the gateway to the project.





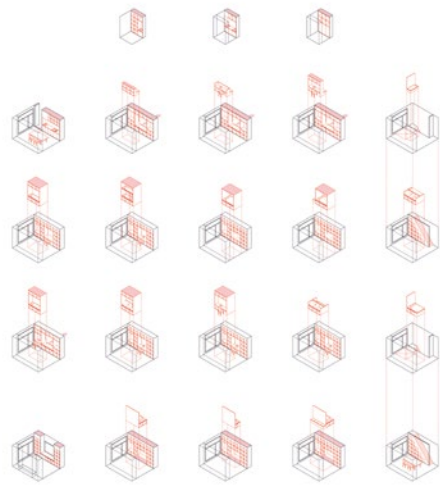
BRAM VANWELDE



HOUSE OF CULTURE

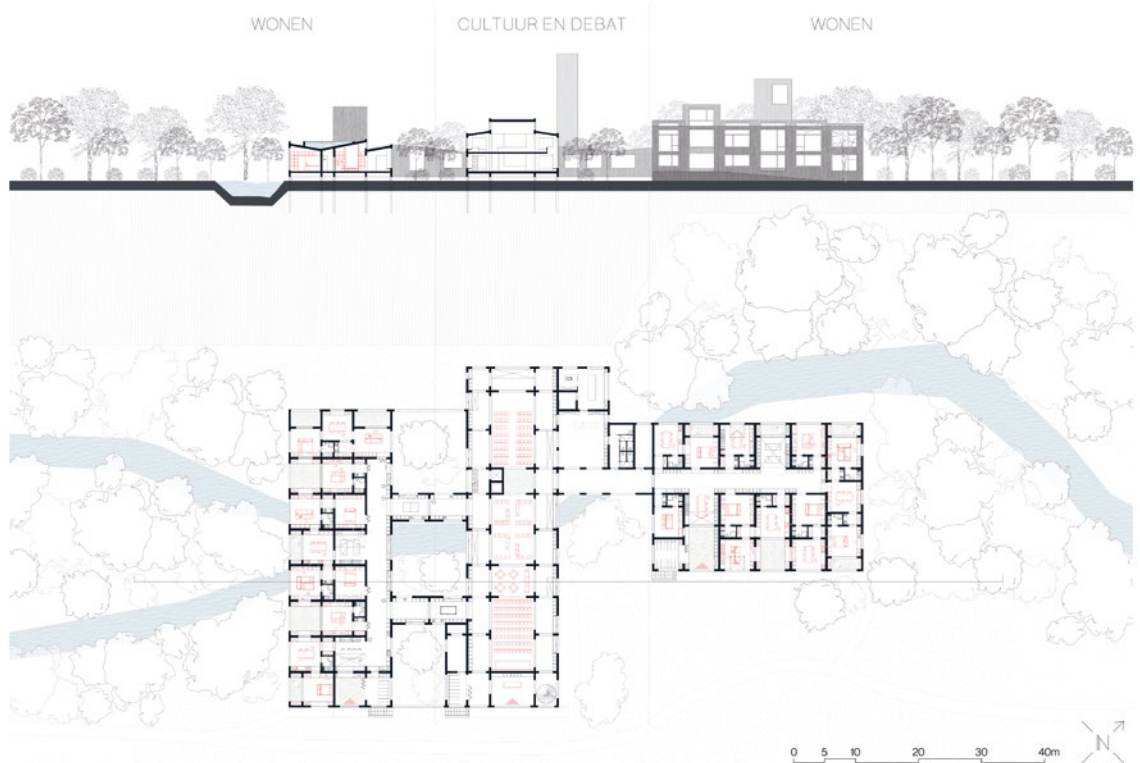
One of the complex conflicts in our contemporary society is the debate resulting from a strongly evolving multicultural population. Different groups with different ethnic backgrounds have their own (daily) rituals, in terms of living, working, living, artistic expression, religious experience, etc. The debate to be held here is a consequence of migration, and thus the formation of this multicultural society. Individuals and families with different backgrounds, for various reasons, look for another place to build their lives and, with their way of thinking and cultural experience in mind, settle in a totally different (cultural) environment.

The design process is an investigation into a structure that functions as a 'carrier' of different cultural values. To this end, the programme consists of 'transitional housing' as a new typology, a temporary form of housing that has many different users in a short space of time and therefore requires an intelligent structure and strategy to adapt the spaces. The central part of the structure forms a more public part of the building, a space that functions as a cultural incubator, a community centre, a space that from its abstraction allows for different scenarios and provides space for various cultural and/or religious (but also other) activities.

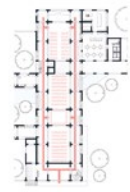
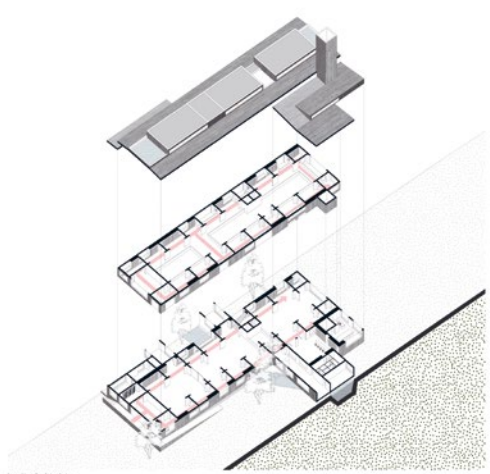
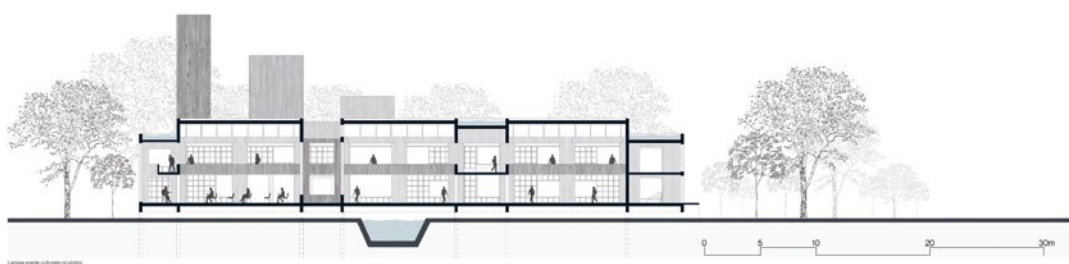


From its abstraction, the structure aims for a strong socio-spatial interaction, which, with (transit) housing, looks for different living patterns within different cultures and embodies cultural expression and debate. For structure (and partly also programme), I looked strongly at the monastic architectural typology. It defines a kind of strongly culturally charged residential form, where there is room for living, debate and where, through the provision of a church or chapel, the link between the enclave and society is also shaped.

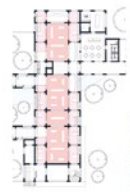
'The living' is accommodated in a room structure, with a link between living areas, sanitary cells and patios. Within this room structure, different types of housing are formed over time, with the sanitary cells forming the only fixed functions in the structure. In this way, up to 23 dwellings can be formed within the structure (number of sanitary cells). The double wall provides working and sitting space, a kitchen area, vertical circulation, storage space and the flexible connection between two rooms.



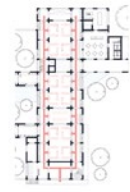
INPASSING LANDSCHAP EN PROGRAMMA



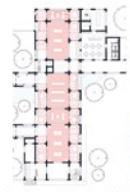
Theaterzaal - Ekkleziastijl architectuur en religieuze activiteiten (bv. religieuze bijeenkomsten, concert, theater, ...)



Tentoonstellingshal en atelier - Gemakke ruimte voor gebruik als tentoonstellingsruimte en atelier voor kunstenaars



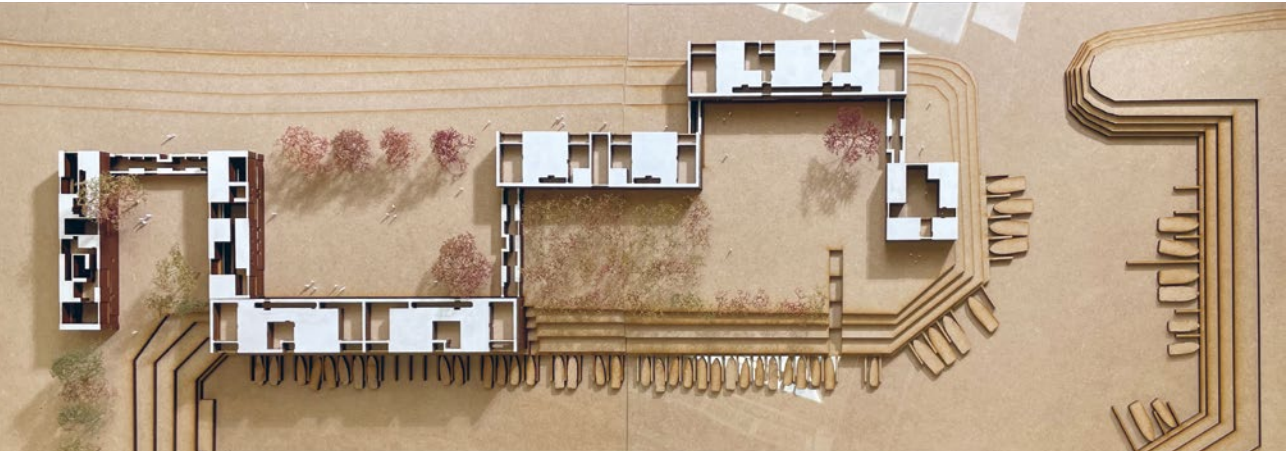
Markt - Deel van culturele stalen met betrekking tot wandelingen en voorstellingen



Overdekkte - Groenstrijke - Houten opbouw van vutchtangen (met sterke collectie)

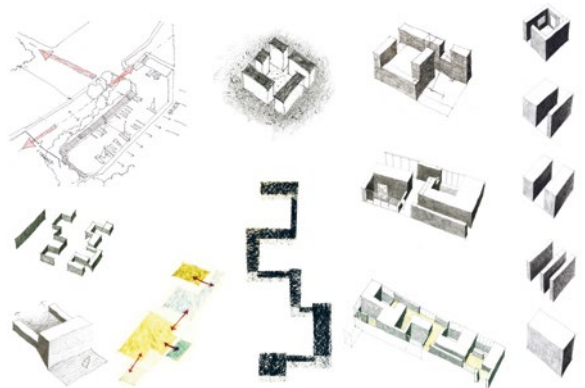


CULTUUR EN DEBAT
GEBOUW ALS TOOL VOOR SOCIAAL-CULTURELE INTERACTIE

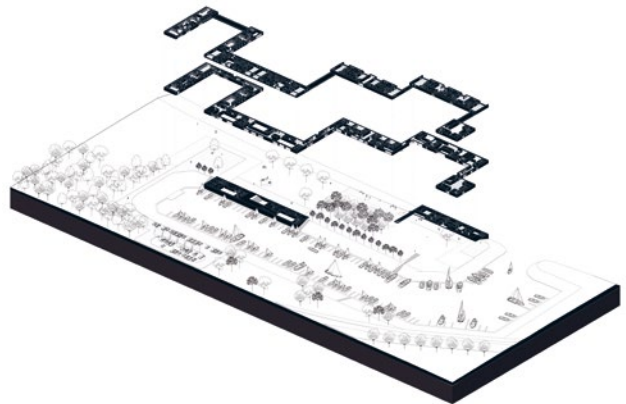


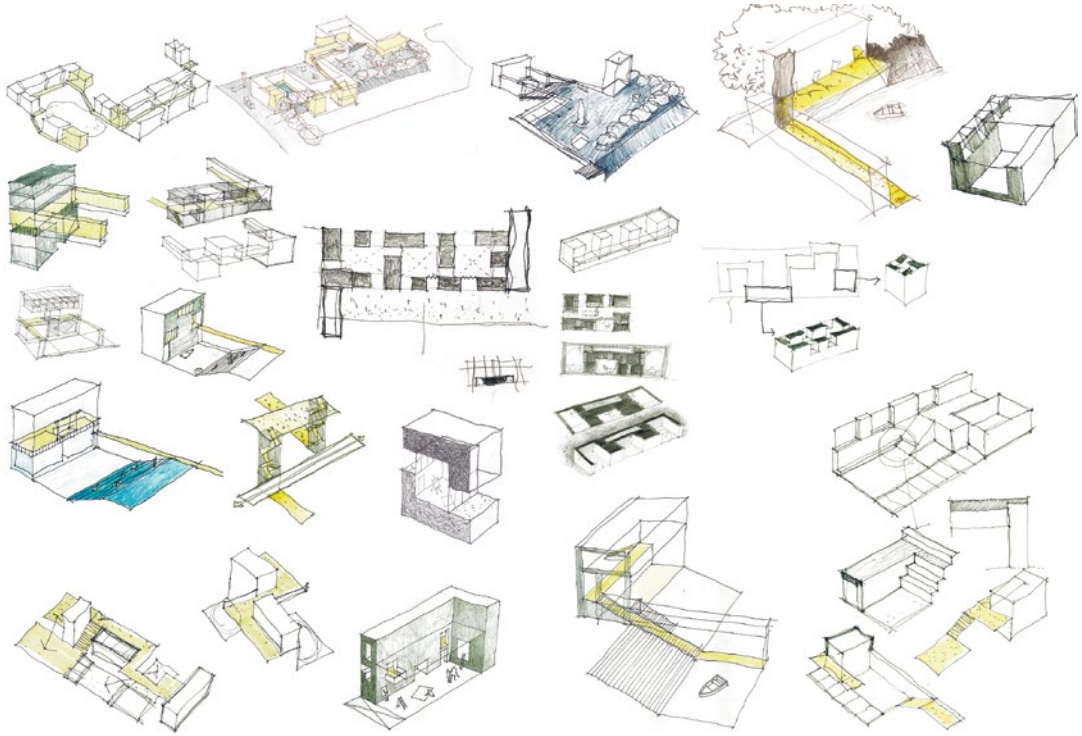
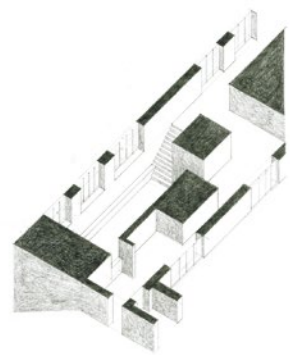
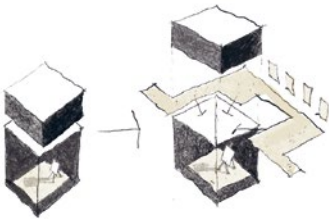
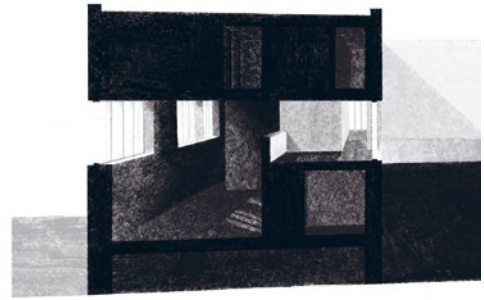
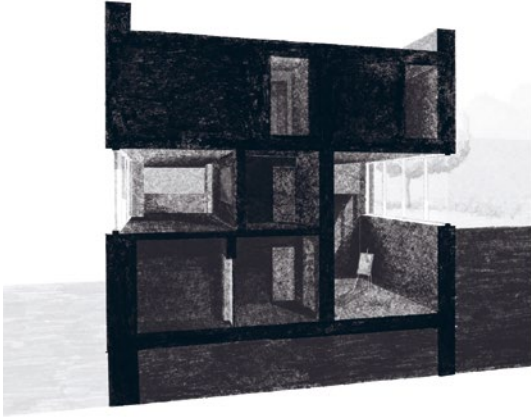
KUNSTSTROOK / ART STRIP

The project is located on a 'connected island' between the Maas river and the marina at Kleine Weerd. By following the Maas, there is logically a strong north-south connection whereby there is a different experience on the east and west side of the elongated site. The purpose of the structure is therefore to strengthen this north-south connection and to look for points of contact in the landscape on the east and west sides. In this way the building will form a connection in all directions. It will be a backbone on the long site.



This backbone will be formed as a massive wall that is being manipulated in the transverse directions. In this way, the structure will form different outdoor rooms with a different experience and a different view of the Maas or the marina. The non-place that the site is now, will be restored and create comfortable places in relation to the existing landscape. As can be seen on the implantation plan, the structure forms a massive wall from which spaces are 'extracted'. This architectural concept is also carried through into the concept of the supporting structure.





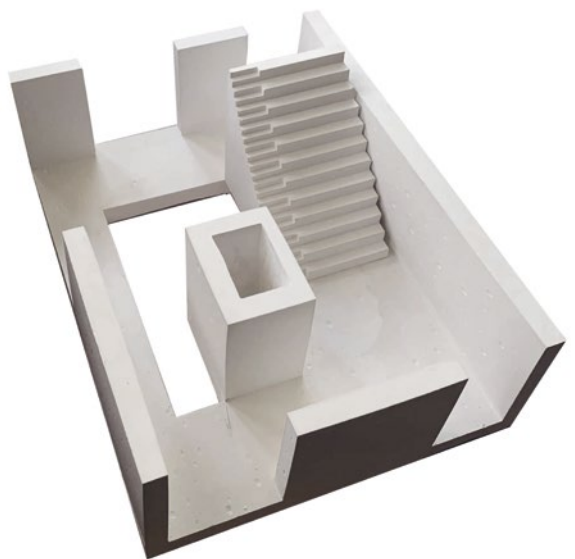


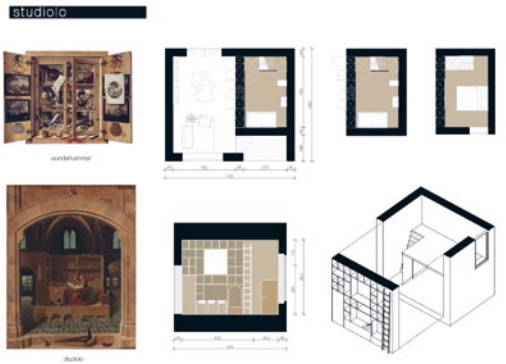
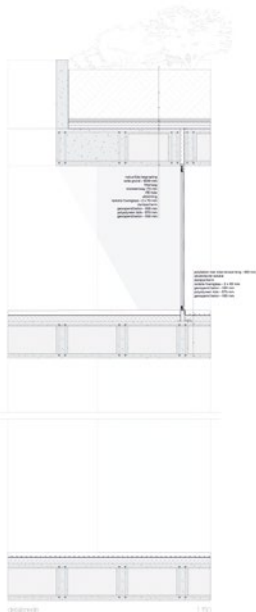
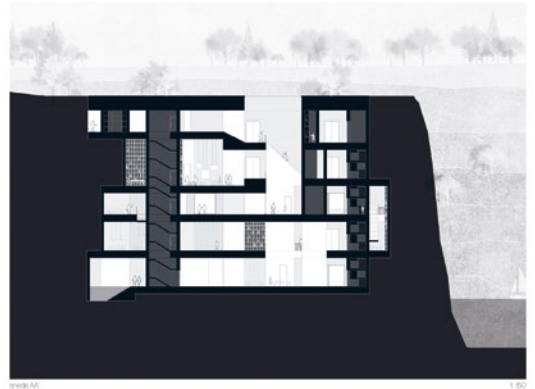
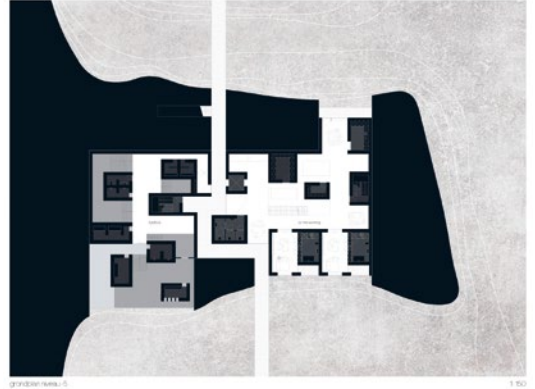
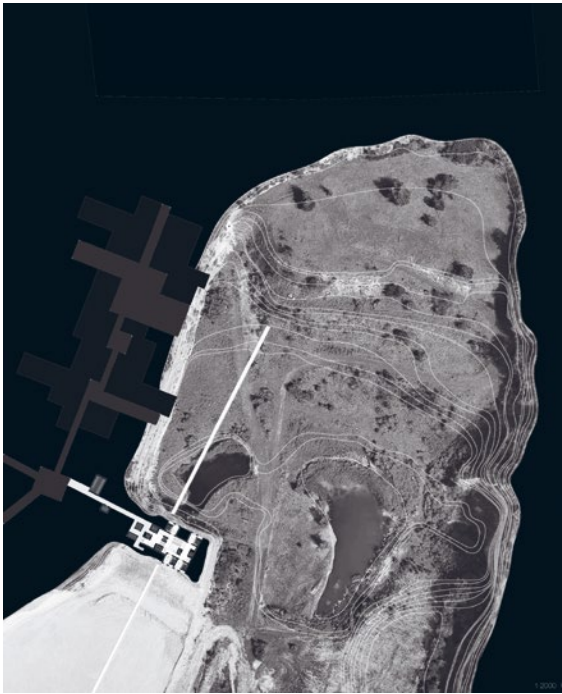
FABRIQUE: THE ARTIFICIAL LANDSCAPE

FABRIQUE describes a structure that can be understood as an incubator or machine that shapes the creative process. The entire programme can be traced back to the three terms: study, creation and contemplation. This intuitive structure orders space by making a hierarchical distinction between main and secondary functions, which it then makes part of the construction. This incubator, located in the ENCI quarry in Maastricht, is a critique of the artifactual and hollowed-out landscape in which it is situated. FABRIQUE questions our role within the consumer society we live in.

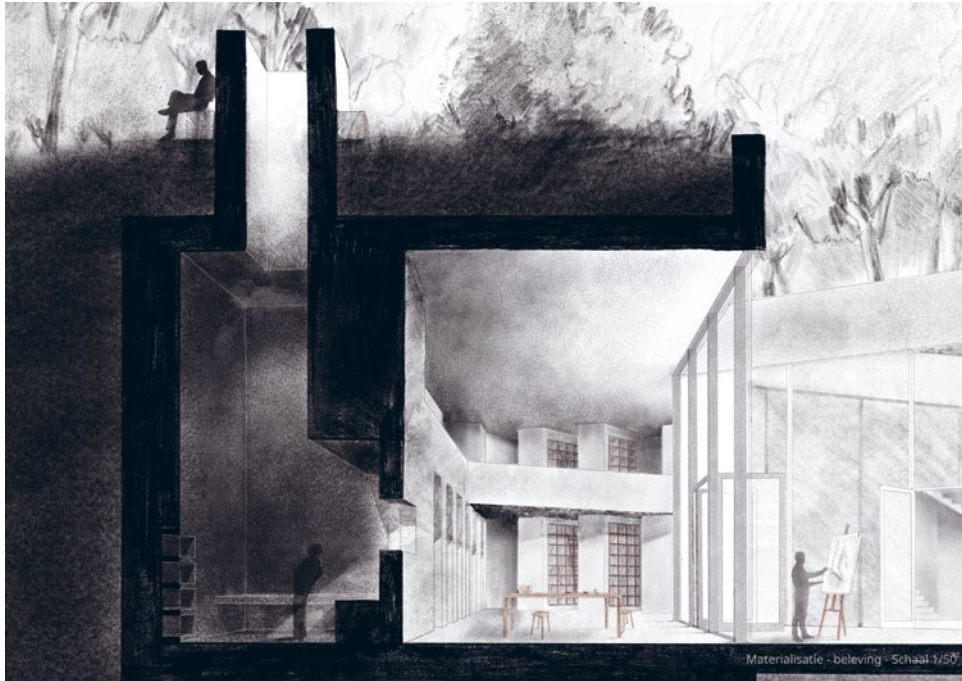
The structure is located in a leftover limestone wall at the boundary between the Oehoe Valley and the industrial part of the quarry. Conceptually, the structure consists of a monumental hollowing out of the existing limestone wall, which is then filled in with an artificial concrete quarry structure.

This artificial imitation is intended both to criticise and reinforce the artificial character. The experience of the building can be traced back in every possible way to the typical characteristics of a 'limestone cave'.





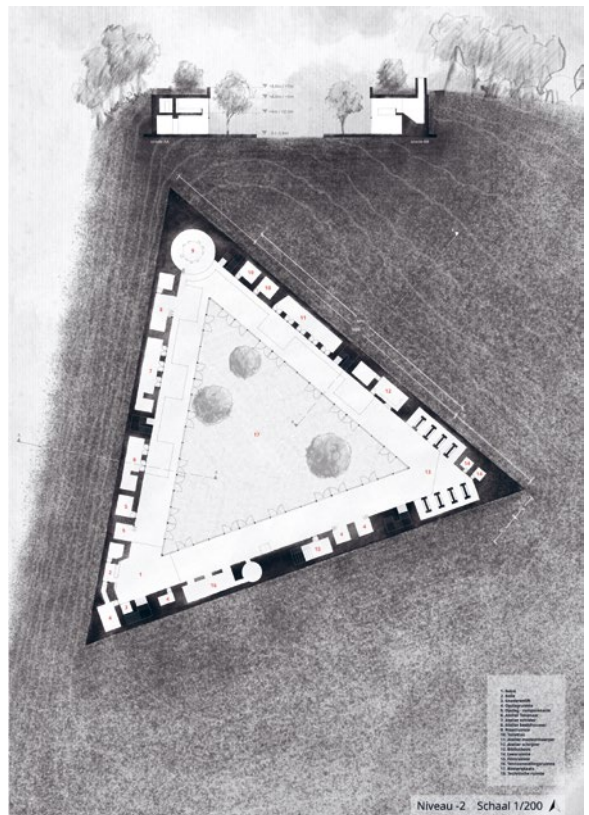
MATIS VRANCKEN



THE ART HOUSE

This project is nestled on the island called 'De Kleine Weerd' in Maastricht. The island is artificially created by excavating a side channel with the aim of giving the Maas more space and thus preventing flooding.

The project concept originated from two starting points. On the one hand, the mystical character of the island must be guaranteed. On the other hand, to protect the building structure against flooding. For this reason, the island has been raised by means of an earth belt that follows the existing slopes of the island. The project is nestled inside this green belt, protected and camouflaged. The building functions as a house for art. A place where art is created and exhibited. Supplemented by a library and artist studios. The open studio atmosphere allows the various art forms to dialogue with each other and thus be raised to a higher level. The structure consists of 2 strips (mass and openness). In one, spatiality is created by taking away mass. In the other, it is created by adding mass.





PRODUCTIVE LANDSCAPES



2ND MASTER OF ARCHITECTURE

DEGROWTH, SOUND AND RESILIENT CITIES FOR FUTURE GENERATIONS

JO BERBEN, EEF BOECKX

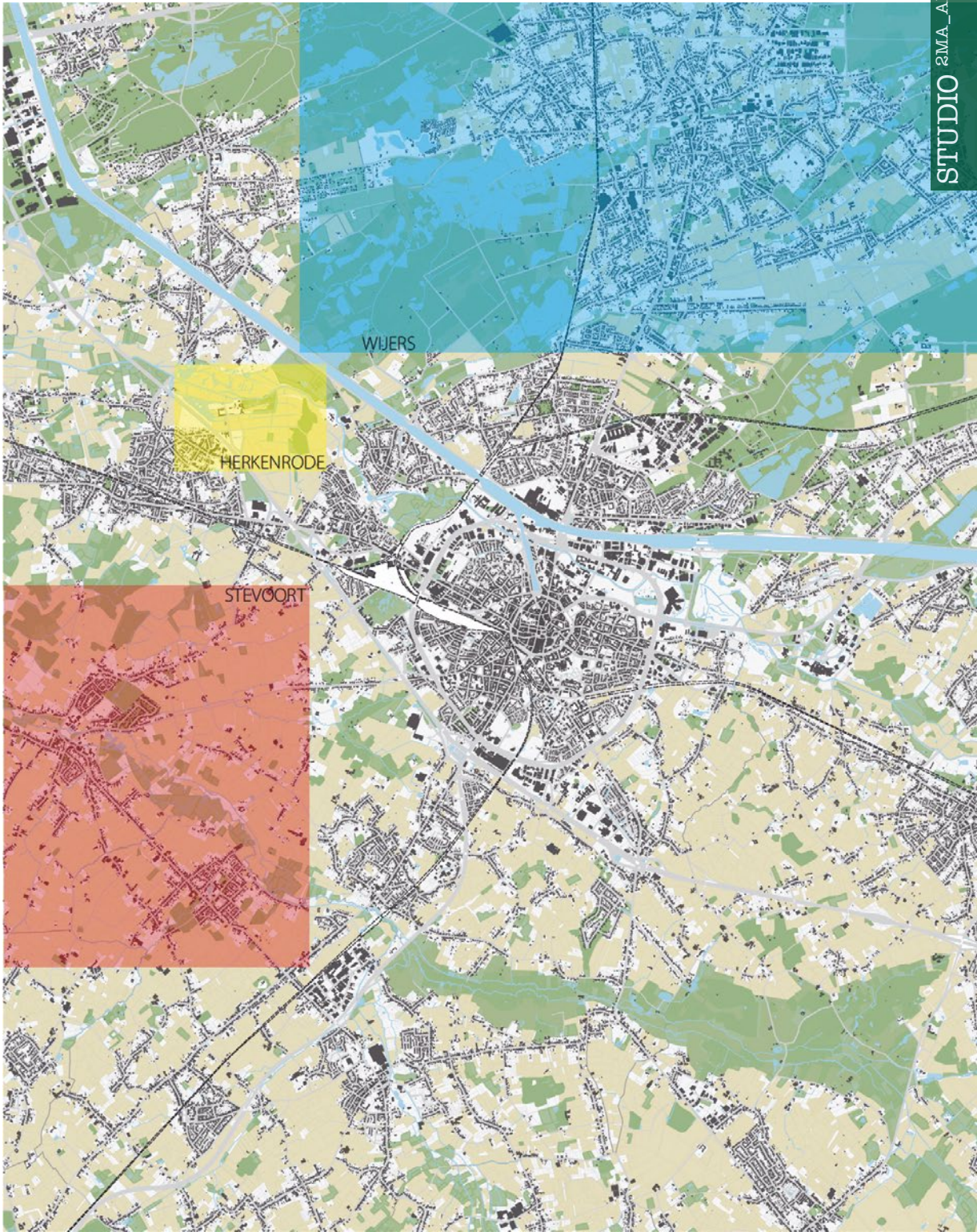
Productive Landscape visit 'agriculture at the edge of Brussels'

The master studio Urbanism will be working three years on the theme of Degrowth. Degrowth is an idea that criticises the global capitalist system that pursues growth at all costs. Today, due to climate change and growing social inequality the principle of continuing economic growth is under pressure. Sustainable development tries to address environmental issues as much as possible, but stays within the parameters of continued economic growth. We invite our students to investigate what a society of Degrowth could be like and how architecture could serve it. Last year we approached the theme of Degrowth through the lens of re-use and focussed on the existing building stock as the most important resource for the transformation of our cities. This year we applied the strategy of productive landscape to safeguard our open space.

Productive landscapes are open spaces, small or big, urban or rural, that are managed in such a way that they become ecologically and economically productive and provide social added value.

In 2018, Vlaams Bouwmeester (the 'Flemish Government Architect') initiated the Pilot Project 'The Productive Landscape' in order to investigate how we can strengthen our scarce open space through sustainable agriculture. Open space is crucial for the future of an urbanized Flanders. Keeping that open space open and managing it carefully is necessary, but not evident.

Three different sites in the vicinity of Hasselt were selected. The Abbey site Herkenrode today is underused, but has a rich history of living with and from nature. The abbey of the Cistercians was self-sufficient by cultivated the fertile soil around it. We try to learn from the past. Stevoort is a village with a significant flooding and erosion problem. It has 600 hectares of fruit orchards, which makes this the main source of income. In summer, during the harvest, hundreds of seasonal workers come to work helping the local farmers. De Wijers is the largest interconnected pond area in Belgium. The goal is to safeguard as much as possible this unique water landscape.



Productive Landscape: map of different sites

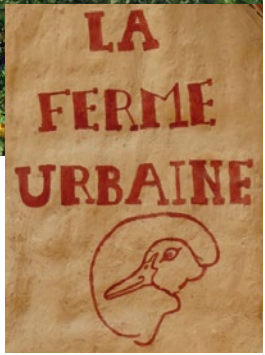


STUDIO PRODUCTIVE LANDSCAPES IN ACTION





STUDY VISIT 'LE DEBUT DES HARICOTS', BRUSSELS



BO MARTENS



BUILDING WITH WATER

Given the increasing climate problems, all sectors, as well as the construction industry, need to do their part to ensure a better and more sustainable future. One way to achieve this is to build with local materials. With the project 'Building with water', the increasing water-rich areas are used to cultivate raw materials for local building materials. Paludiculture, a form of agriculture in wet soil for the cultivation of raw materials for construction, is an ideal solution for this. In contrast to traditional agriculture, wet cultivation allows CO₂-storage, flood control and an improved water quality. The project is located near the current Bokrijk railway station for which it will provide an infrastructure that it lacks today. The project covers four aspects that are continuously in collaboration with each other. First there is the cultivation of the local plant, the cattail, from which building materials will be made. This harvesting technique belongs to the history of the area and is therefore linked to the nearby open-air museum of Bokrijk.

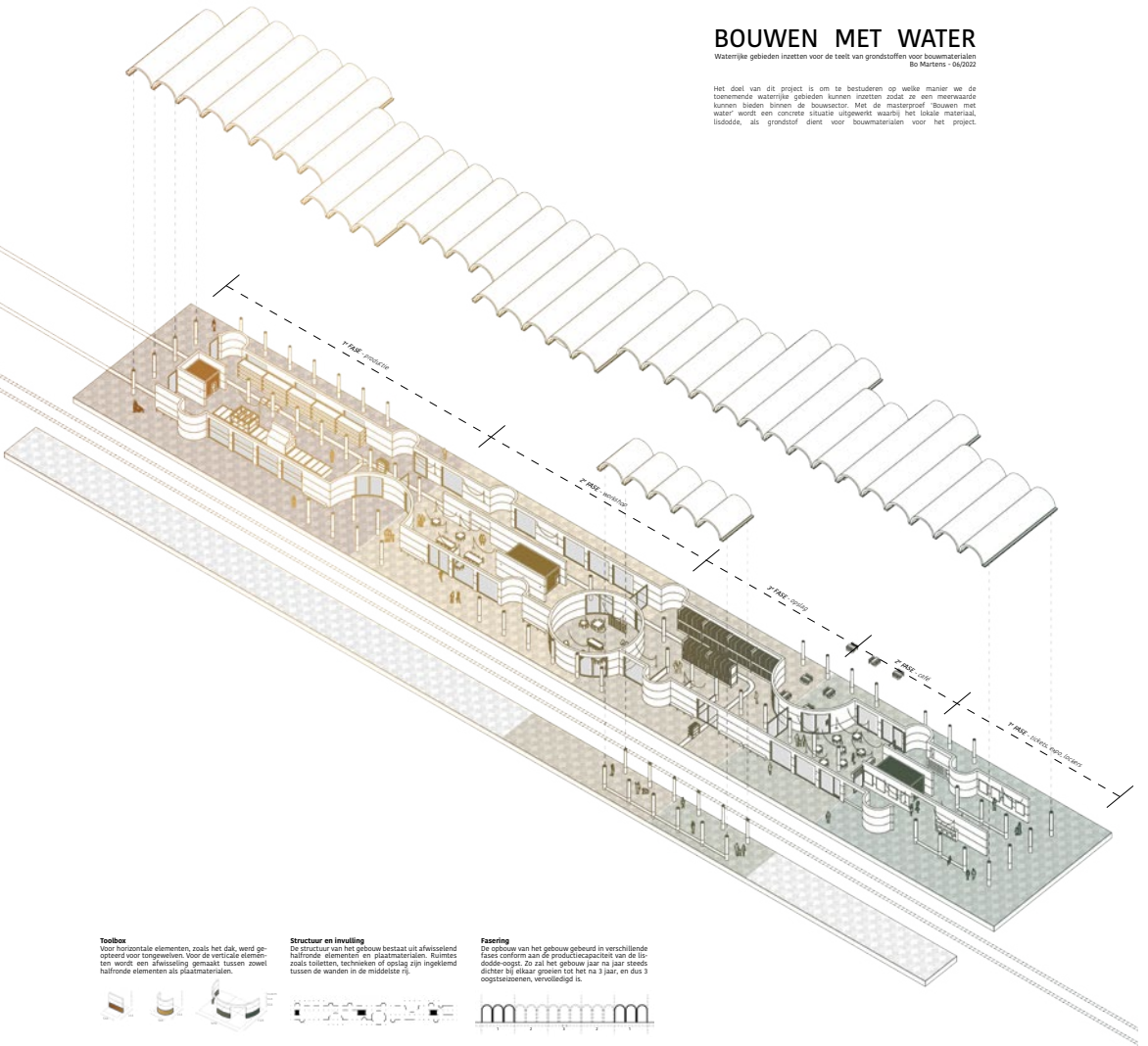
A place where visitors can learn about old crafts and traditional techniques of the area. Next, a building is proposed in which the functions of the train station are linked to those of the production process of building materials made from the local plant. Finally, the project will be constructed from cattail to make visitors aware of its possibilities. This project demonstrates that we can build in a way that benefits the climate.



BOUWEN MET WATER

Waterrijke gebieden inzetten voor de teelt van grondstoffen voor bouwmaterialen
Bo Martens - 04/2022

Het doel van dit project is om te bestuderen op welke manier we de toenemende waterrijke gebieden kunnen inzetten zodat ze een meerwaarde kunnen bieden binnen de bouwsector. Met de masterproof 'Bouwen met water' wordt een concrete situatie uitgewerkt waarbij het lokale materiaal, lokale al grondstof dient voor bouwmaterialen voor het project.



Toebox

Voor horizontale elementen, zoals het dak, werd geopteerd voor tong-en-groef. Voor de verticale elementen wordt een afsluiting gemaakt tussen zoveel halfronde elementen als plaatmaterialen.



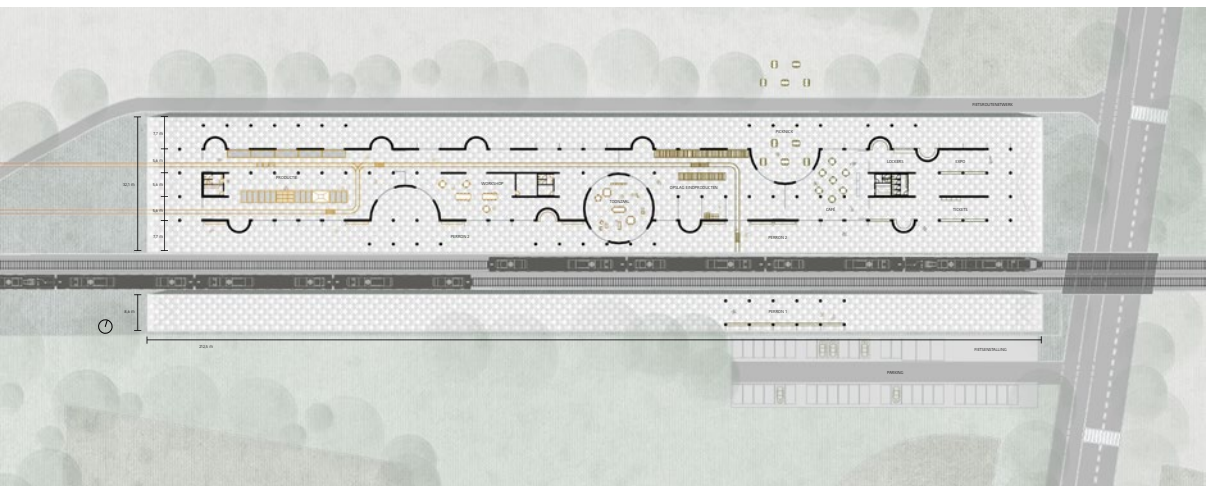
Structuur en invulling

De structuur van het gebouw bestaat uit afwisselend halfronde elementen en plaatmaterialen. Ruimtes zoals toiletten, technische of opslag zijn ingeklemd tussen de wanden in de middelste rij.



Fasering

De opbouw van het gebouw gebeurt in verschillende fasen conform aan de productiecapaciteit van de lijdende voegt. Zo zal het gebouw jaar na jaar steeds dichterbij elkaar groeien tot het na 3 jaar, en dus 3 oogstseizoenen, voltooid is.



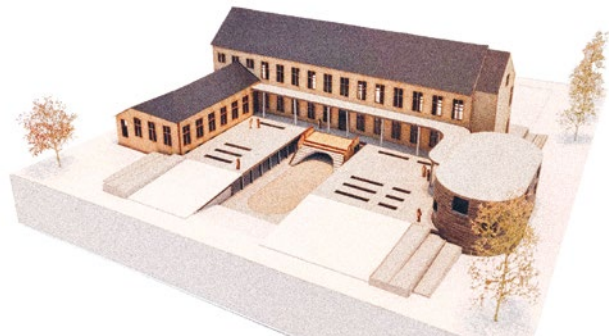
BRECHT SCHOUTEN

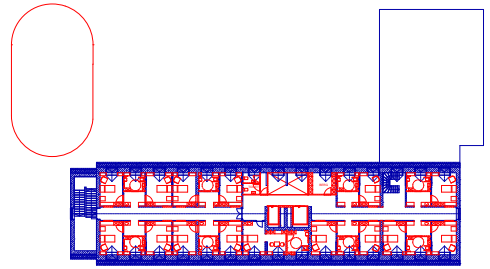


HUIZE HERKENRODE

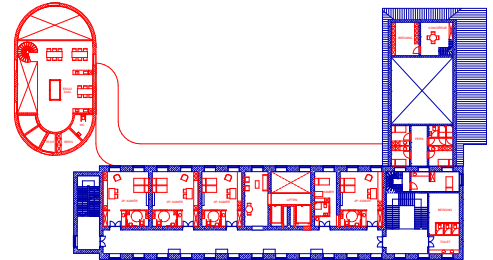
From the vision of the studio Degrowth, we look at what our world would look like if we did not want to grow all the time. In our society, we always want to build faster, bigger and more ... But what if economic growth was no longer central? Within this vision, I saw the opportunity to finally do an adaptive re-use project during my studies. Why should we continue to build when we have a rich heritage that is left vacant? Herkenrode Abbey became the setting for this. More specifically, I chose to reallocate the 18th-century abbess's quarters within the new master plan to a rehabilitation centre, a programme whose residential function will bring continuous life back to the site without disturbing its tranquillity. It will be a rehabilitation centre in which agriculture will be an integral part of the rehabilitation programme. Not only to provide the rehabilitants with healthy and local food but also as an activity (and relaxation), an aspect that will clearly take shape in the landscape around the building. In terms of the building itself, on the other hand, an architectural concept has been developed in which a new 'plinth' will be added to the

heritage. A plinth that improves accessibility and accommodates all the rehabilitation functions in a way that is modestly related to the heritage and acts as a podium for the monumental Abbesses' quarter. An architectural concept that gives the heritage a contemporary function again and acts as a contemporary translation of the past in terms of form.

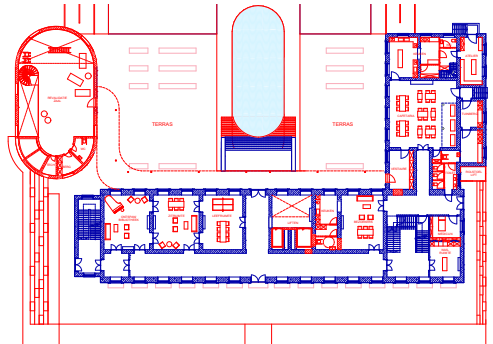




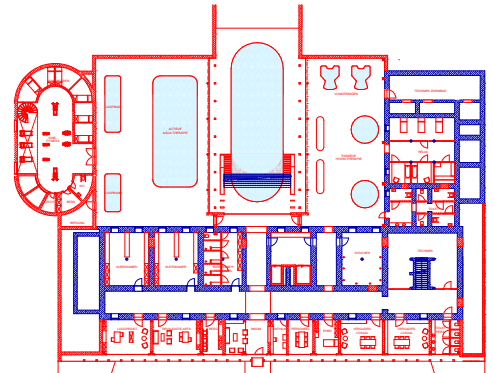
2de verdieping



Totaal overzichtsplan



Gelijkvloers



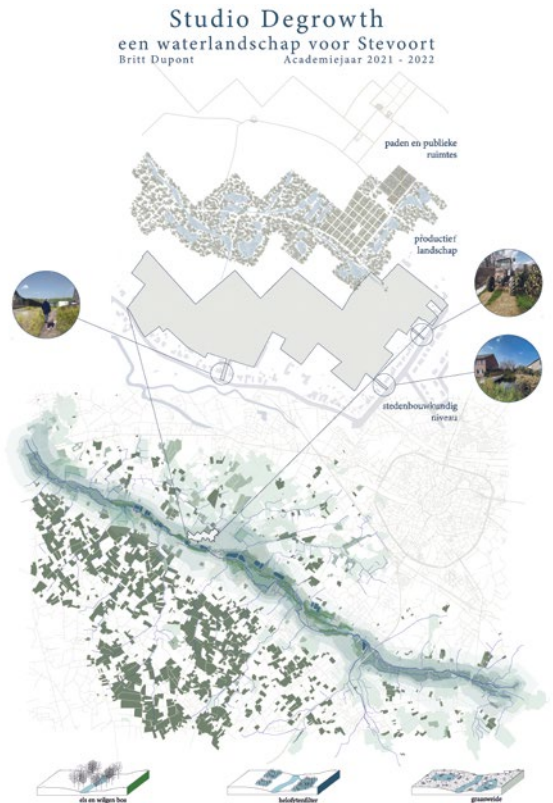


WATER LANDSCAPE FOR STEVOORT

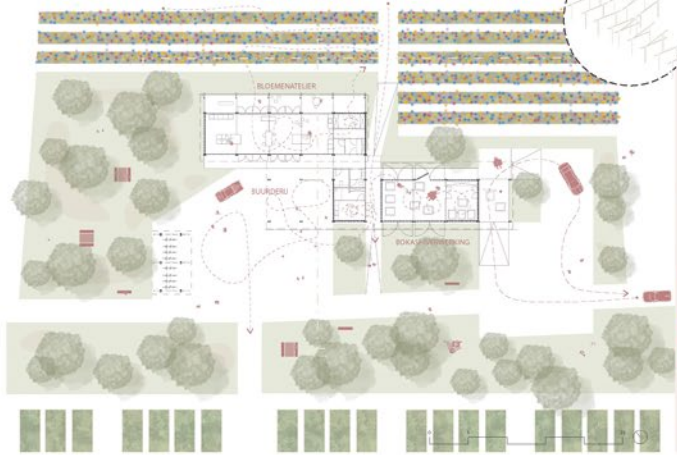
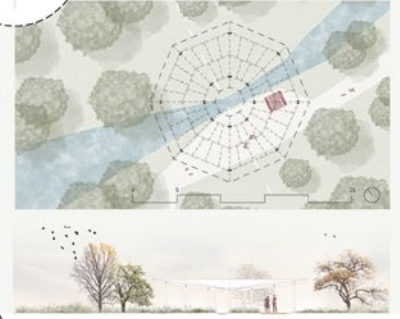
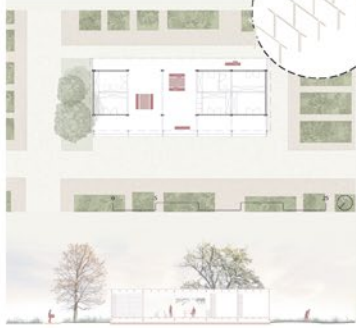
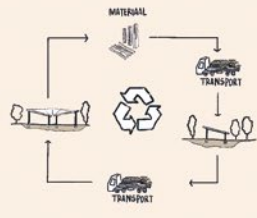
Stevoort is traversed by the valley of the Herk. This creates a flood prone area. It is noticeable that a large risk area is emerging in the village itself and this only continues to increase in recent years. Stevoort has to deal with flooding on a regular basis. So I looked for a strategy using the productive landscape to prevent this flood-prone area in order to keep Stevoort safe from flooding. The strategy consists of three principles. An alder and willow forest along the stream reduces the flood risk to 20%. A grazing meadow with cattle is used to catch rain as a buffer and infiltration area. Thirdly, helophyte filters that purify the stream and infiltrate the rainwater.

A toolbox was developed to design the structures in the waterscape. The toolbox was designed to be easily constructed, transported and disassembled. The master plan is a zoom-in of the water landscape and shows how water is given a place within the urban planning context using the strategy that makes Stevoort rainproof.

In the productive landscape, three structures are designed using the toolbox. The structures consist of a pavilion for allotments, a water pavilion that visualizes water issues, and a flower studio with bokashi processing and vegetable gardening.



toolbox



Beth Deyens

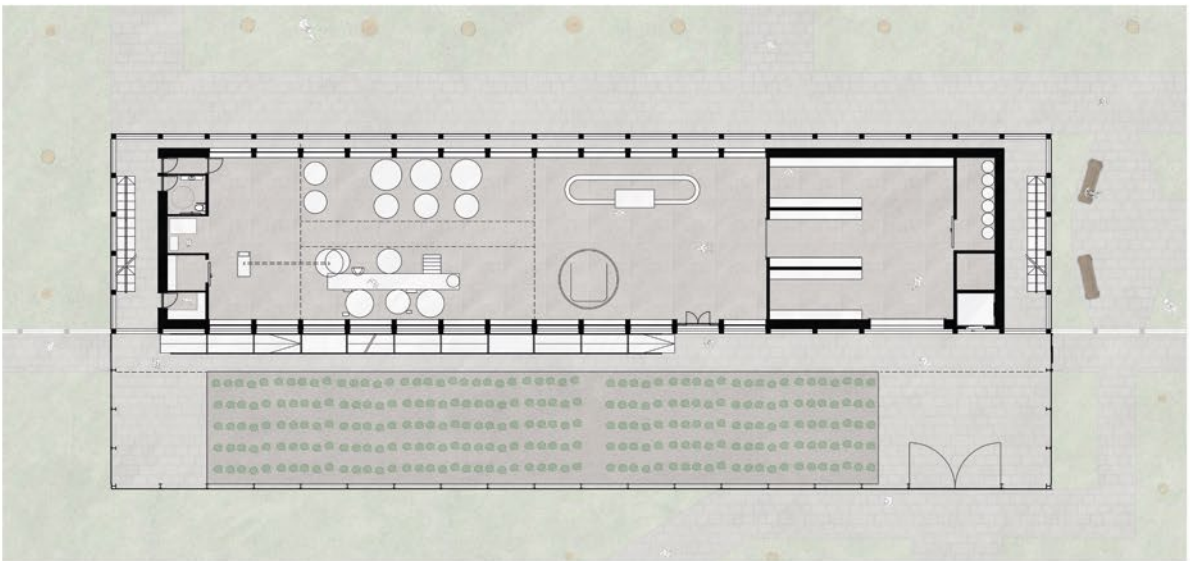
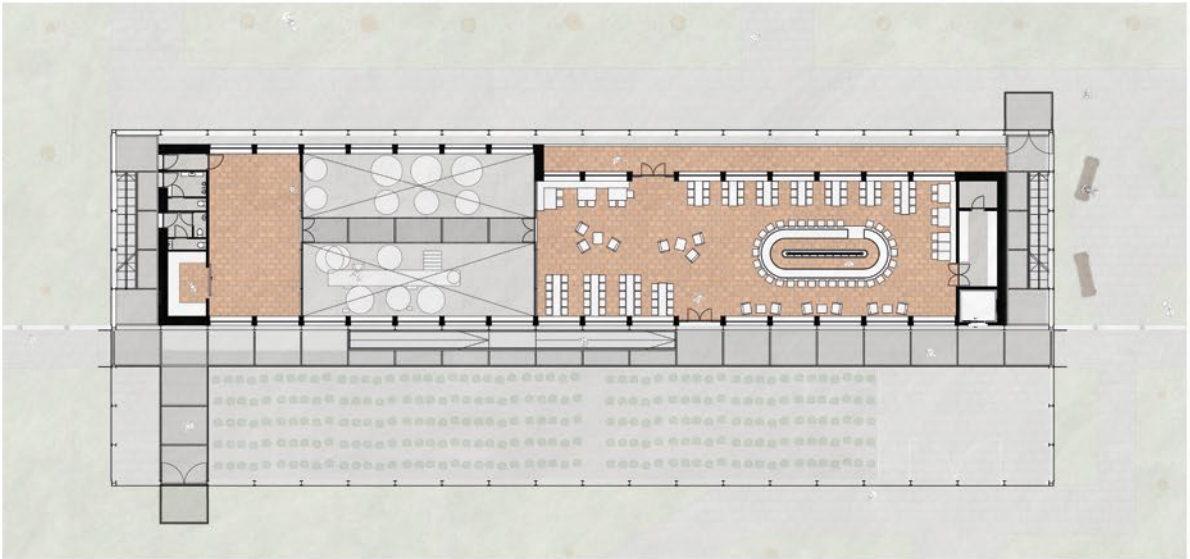
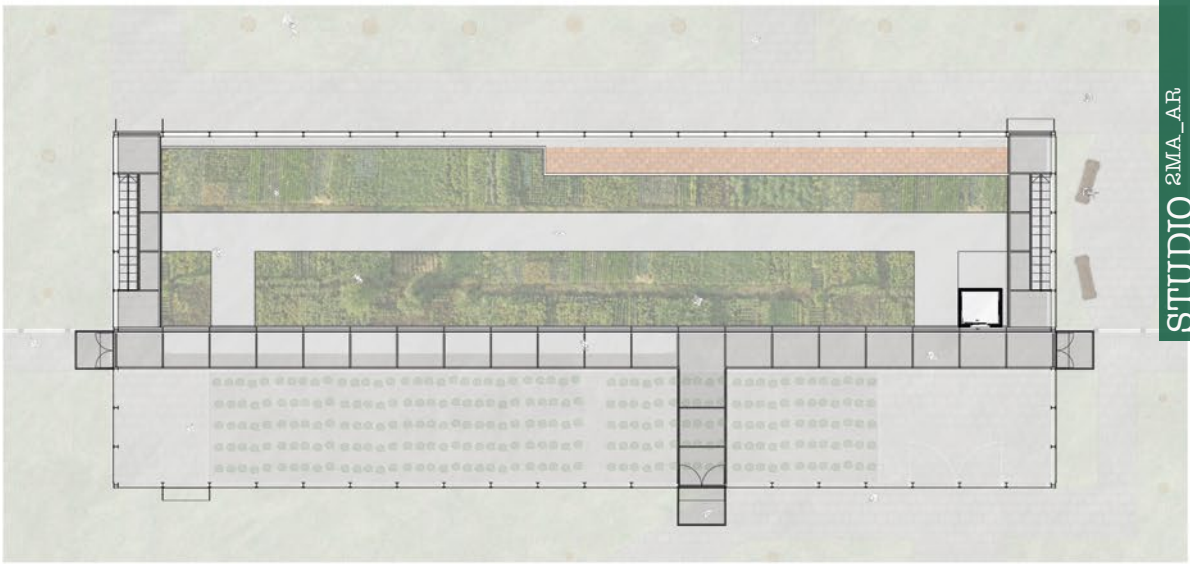


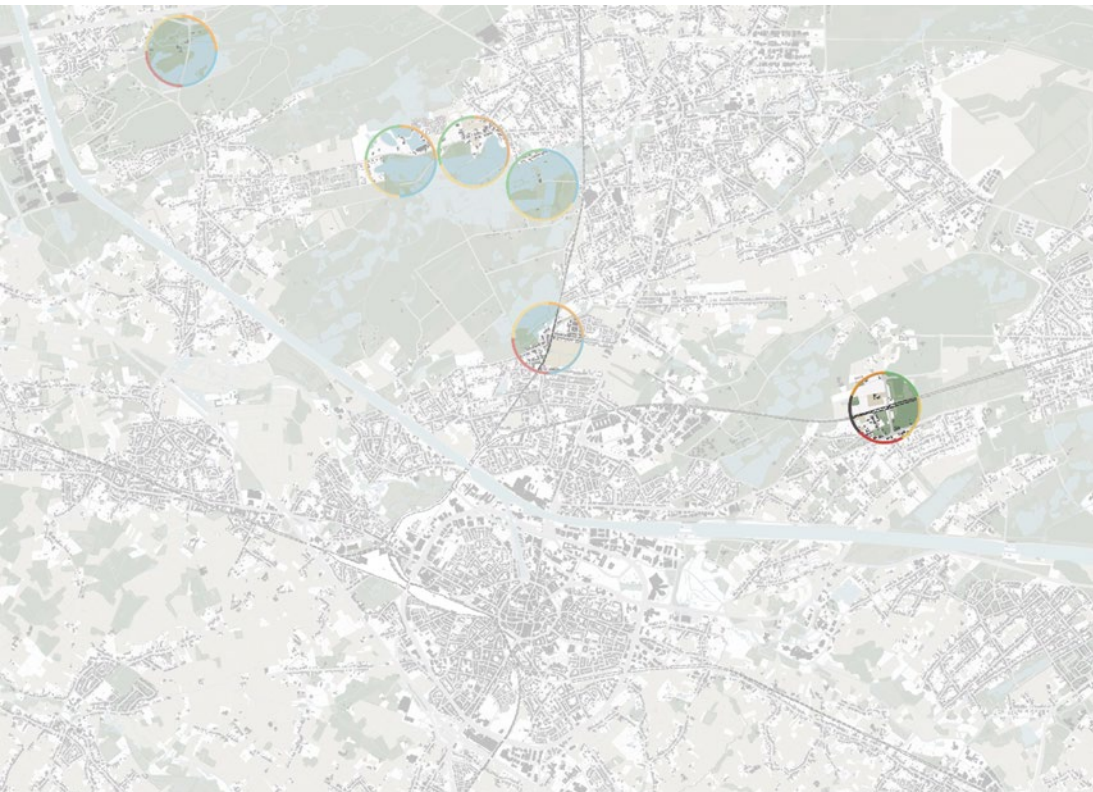
PRODUCTIVE HERKENRODE

The challenge of the project is to design a building that is once again the heart of the Herkenrode site, on the central spot where the abbey church used to stand. This heart, along with being the catalyst and attraction, also tries to form the engine of the energy concept, whereby the productive landscape forms an integral part of the project. This is based on the programme of a bio-brewery, which has historically always been present on the site to provide for its own needs in a familiar way.

The starting point was the blueprint of the historical site. Thus, also in terms of appearance, an attempt was made to adhere closely to the historical typology of the abbey church by returning to the saddleback roof structure and allowing the verticality to speak for itself. We also tried to be self-sufficient not only at site level but also at building level, in order to achieve a new form of building called: autarkic building. This involves making optimal use of the productive landscape, whereby this design literally nestles itself among this productive landscape, in order to arrive at an autarkic design. For the project, the question can be asked whether a relatively large new building in a Studio Degrowth is appropriate. The answer to this question is a resounding YES. By dealing with such sites in a thoughtful manner, new projects designed in strategic places, with an eye to the past, can ensure that with one intervention a site is recharged and other projects in less strategic and ill-considered places can be avoided. When designed from a circular perspective, such projects are an innovative solution with minimal impact.







studio degrowth, SITE 3, de Wijers: map with all the individual projects

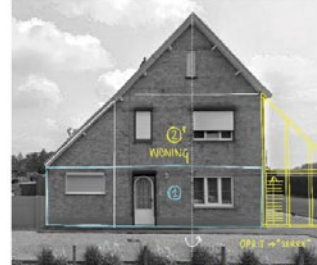
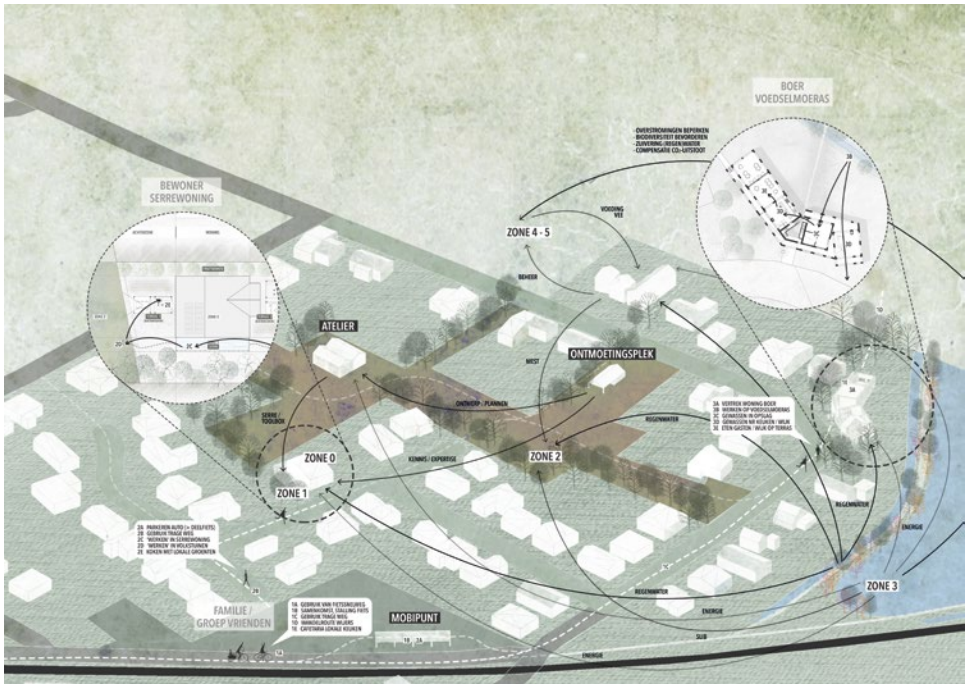
WIJERSE WIJKEN IN BEWEGING, PILOT PROJECT CO-CREATIVE NEIGHBOURHOODS

‘Wijerse wijken in beweging’ is a project in which a balance is sought in the relationship between housing and nature. An encounter that is currently missing in our rich Wijers water landscape. It is a test case, a pilot project, where the limits of the extreme are explored. An extreme that can sometimes be necessary to stimulate thinking out of the box and, in this way, the search for productive new landscape models.

The project proposes a transition of the landscape and the neighborhood in which one ends up in a society based on cycles. By applying a strategy of demolition and densification, a participatory and self-sufficient neighborhood is created through a phased transformation.

Two concepts are central to the project. On the one hand, the food swamp with its water basins will infiltrate and retain the rainwater. In addition to these natural buffer areas, we also work with two possible ways of densification. For example, we encourage the reuse of materials from demolition, as well as the renovation of existing 1960s homes into conservatory homes.

Living in this neighborhood can be regarded as a challenging experiment. A unique event in Flanders in which a clear critique is given of the current allotted way of living and the way we deal with our neglected, but rich landscape.





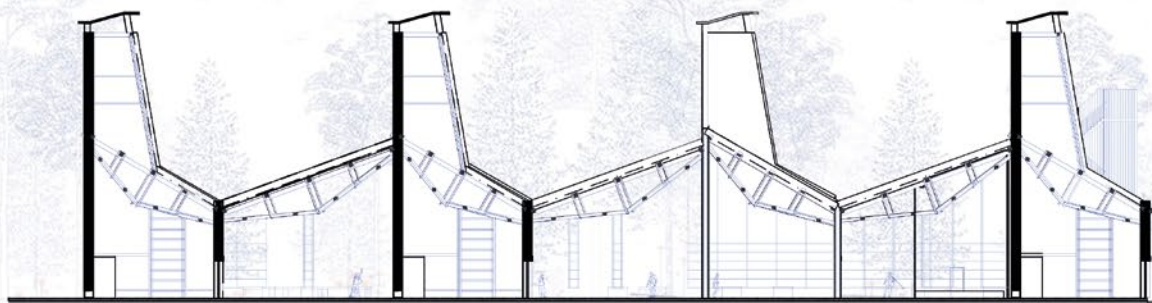
THE WOOD ATELIER

The wood atelier is located in De Wijers, Zonhoven. De Wijers is known for its water landscape but also contains other special features. By bringing together these different elements, the master project took shape. For example, in the site, there is a forest, a stream and lakes. These elements made it possible to apply the technique, watering of wood, in the site. This is an ancient technique where the logs, from 9 months to 3 years are kept in water. This method of treatment aims at a result where the logs are more workable and the drying of wood can be done faster. Also, the working of the wood after drying will also occur less. In addition, this way of working ensures that there is less impact on the environment. Because the watering of wood is a lengthy process and loss of interest has become an increasingly important factor, watering has become increasingly rare. Moreover, it is not easy to find a place for watering. But within the framework of sustainable development the watering of wood can play a role again. Especially towards the future, when polluting industries will be taxed more. Also, this technique is interesting because we are facing a shortage of raw materials.

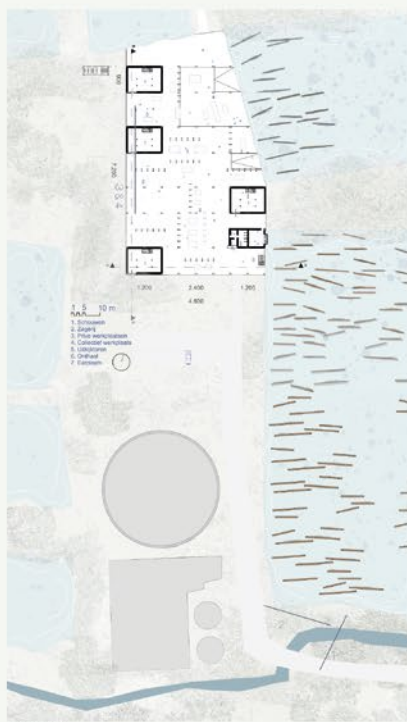
Thus, the tree trunks, coming from the Galgenberg, will be transported via the Roosterbeek to the water pools. In this way the Roosterbeek will once again be used functionally and will create added value for the community.

The whole process from growing the trees to the entire processing takes place along the Roosterbeek, thus making the slow process visible to local people and allowing them to appreciate it in an appropriate way. In the wood atelier, the efficiency of the industrial revolution will be increasingly sidelined and room will be made for crafts.





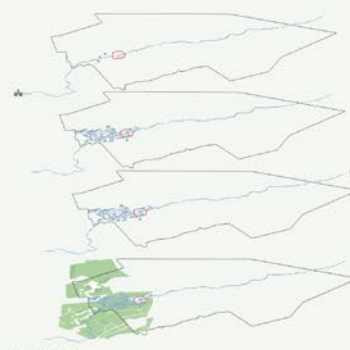
Schnitt B-E



Grondplan



Site overview, De Wijers



Roosterboek

De Wijers is een landschapspolitieke regio met een zeer bijzonder waterlandschap. Door de unieke kenmerken is de site, de ideale omgeving om de oude techniek het water van hout toe te passen. De verschillende onderdelen van het landschap staan hierdoor terug in functie van de gemeenschap.

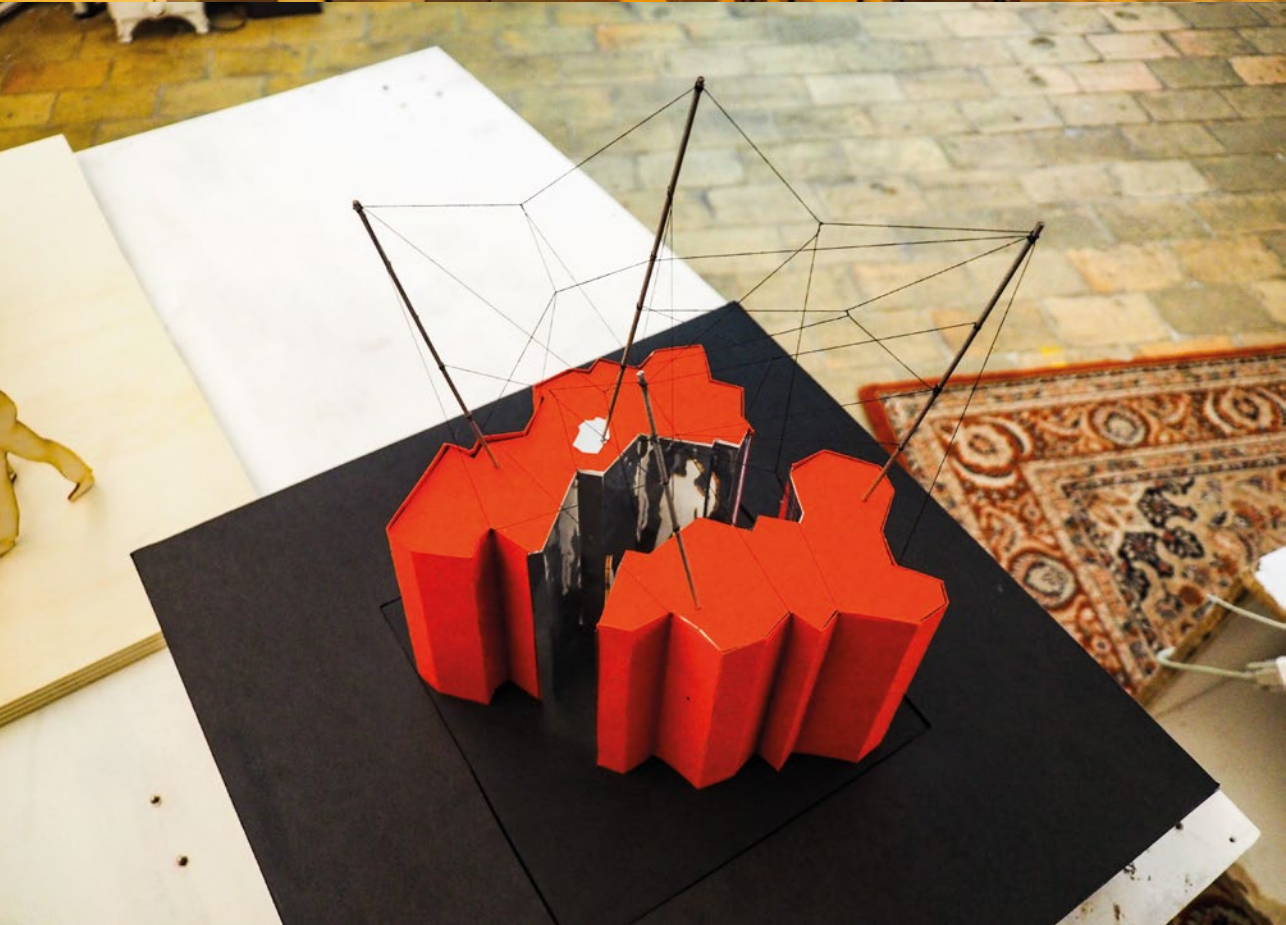
De site evolueert rond het trage proces van de natuurlijke verwerking van hout door groeien, water geven en drogen. Het houtatelier is een werkplaats waarin de kwaliteit van het werk kan primeren op de secundaire inkomsten.



STUDIO SCENOGRAPHY

MASTER INTERIOR ARCHITECTURE / REMCO ROES & JO KLAPS

The master students Scenography participated in the competition design for a stand to represent Belgium at the quadrennial PQ23 in Prague. They also designed a set for an object theatre commissioned by the Jenevermuseum that will be performed at various locations from autumn 2022 onwards.



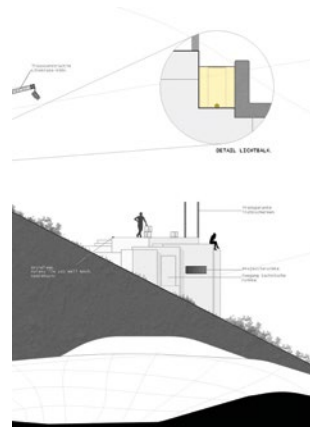
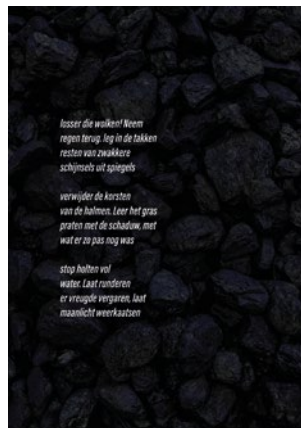


STUDIO THEATRE SCENOGRAPHY

MASTER INTERIOR ARCHITECTURE

ROSE WERCKX & JO KLAPS

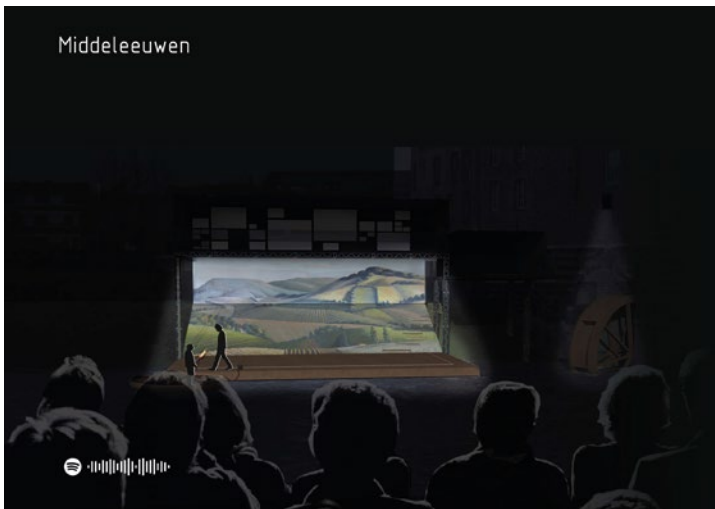
For the play 'A Kind of Middle Ages, Whistling in the Dark' by Ilja Leonard Pfeiffer, the students design a set at a location of their choice. In the play, a tyrannical director manages to channel his mafia money into the Middle Ages through a technical feat.



MILAN NULLENS



STIEN STORMS



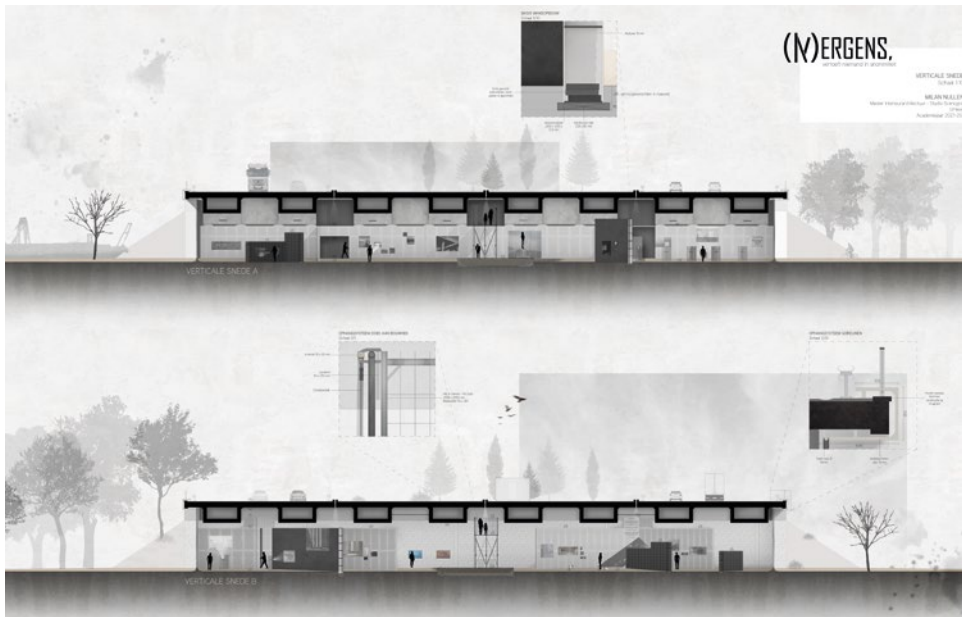
MASTER PROJECT SCENOGRAPHY

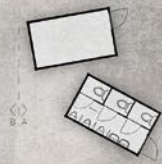
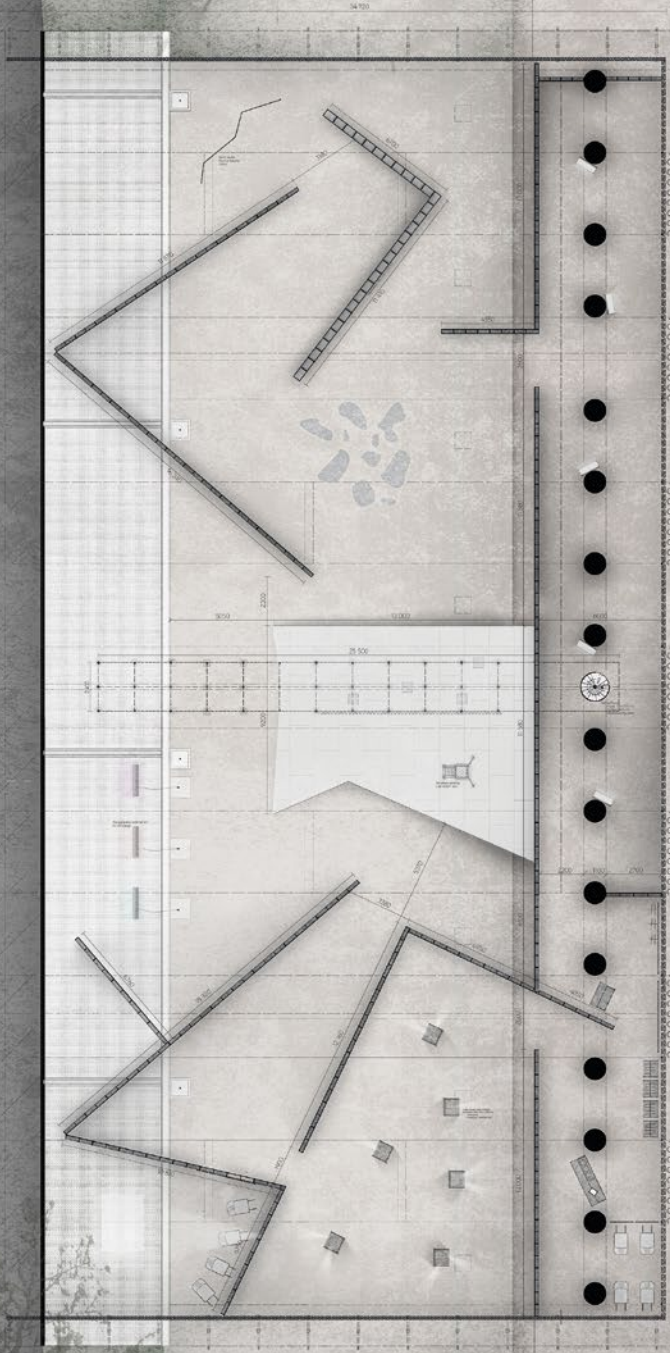
MILAN NULLENS / (N)ERGENS

Bridge N74 Neerpelt forms the backdrop for the expo (N)ergens, nobody stays in anonymity. The interactive exhibition immerses the visitor in the world of non-places: transit areas where travelling and wandering are central (airports, train stations), places that are not yet finished (shipyards, wastelands) or on the other hand already belong to the past (run-down places, dilapidated buildings). The over-stimulation and industrial atmosphere of non-places were more important than the purely aesthetic quality of the exhibition. Therefore, sounds of passing cars and passing boats; buzzing windmills and dull sounds; light effects and different smells create a mysterious, uncommon atmosphere that makes the

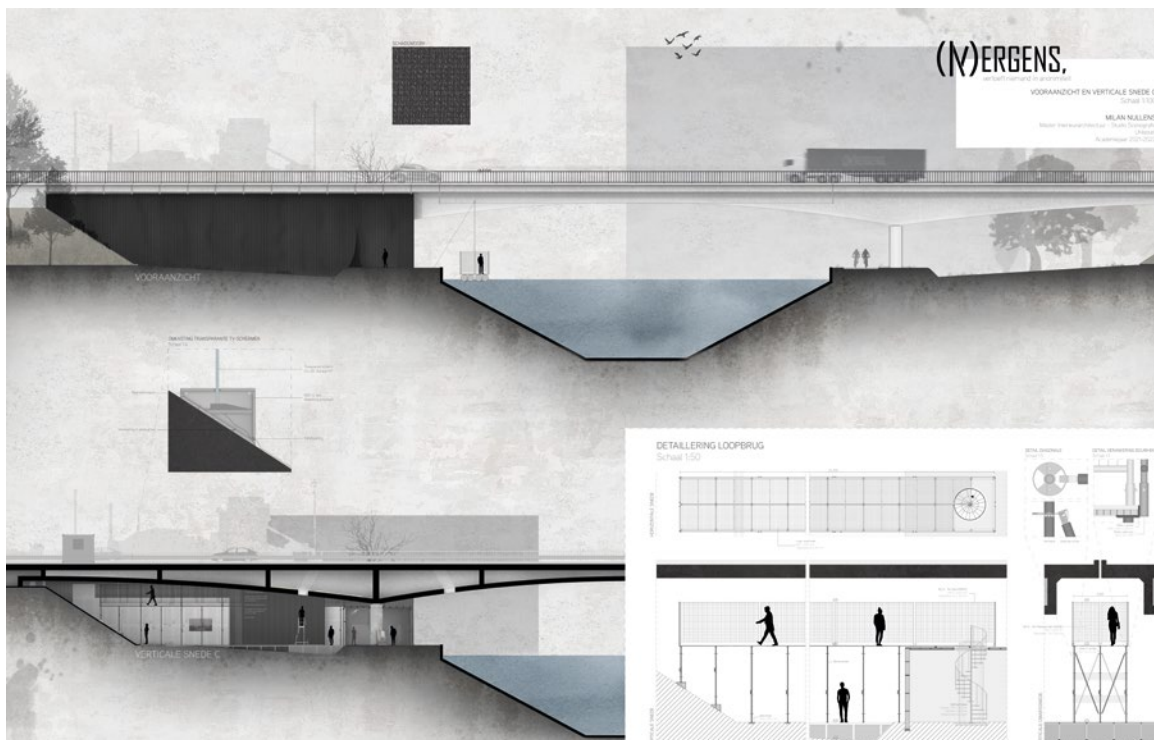
exhibited pictures, paintings and objects not only visually, but multisensorially interesting.

By shielding the underside of the motorway bridge from the outside world, the original emptiness is given a cultural interpretation. Prefabricated walls and recuperated industrial elements form a temporary landscape inside. The constructions divide up the space and allow the visitor to wander around the scenographic scene like a vague and invisible 'nobody' character. The non-rational, almost aggressive language of forms duels with the unwieldy concrete structures of the bridge.









MASTER PROJECT SCENOGRAPHY

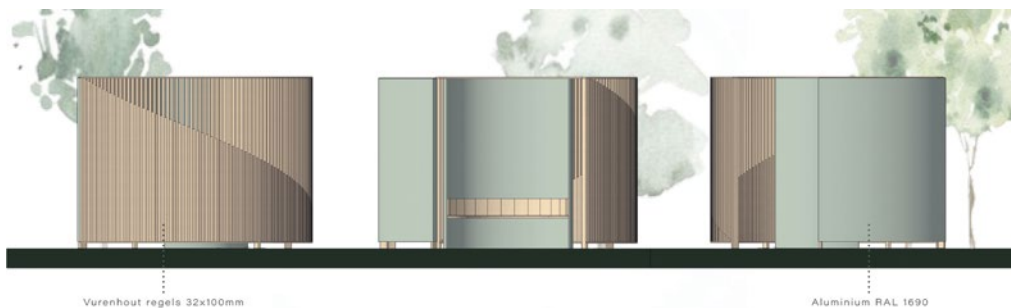
SORENZA DE BRAEKELEER / RETHINK REFLECT

“Herzinnen” is a word I made up myself with the meaning to rethink, to reinvent, redesign, rethink. The aim is to provide a new design philosophy for the reflection centre. reflection centre. Through research and experience I have come to the conclusion that a reflection centre has not really kept up with the times. On the other hand, the demand for reflection, peace and quiet, in this world and society, has become ever greater. To offer an answer answer to those who seek peace and quiet from nowadays with my accompanying design

The re-sentencing takes place at the location of Herkenrode Abbey. Herkenrode Abbey can be divided into two parts that are clearly separated by

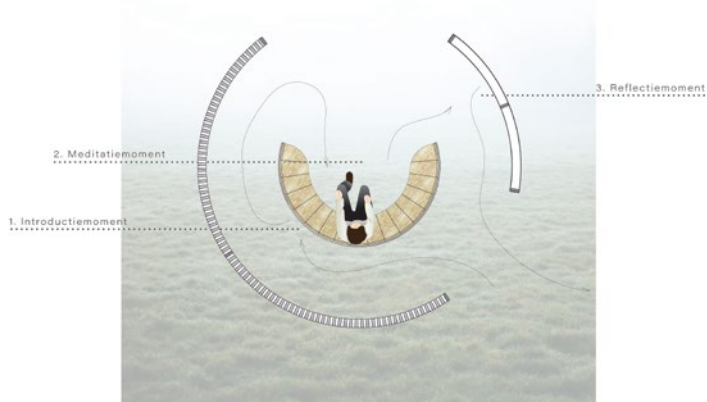
a wall. On one side we have the public part and on the other side of the wall the quiet part. The public part has already been largely redeveloped and includes the tithe barn, a catering area, art in open space, a publishing house and an experience centre. The quiet part has its own driveway and parking lot and features a new church, a monastery and a beautiful abbess’ residence from the 18th century. This building has been empty for several years but is still in a very good condition. It has a beautiful white expansive facade and some very rich and impressive interiors. In addition, it also possesses a large English landscape garden. This combination makes it a suitable location for a reunion.





Vurenhout regels 32x100mm

Aluminium RAL 1690



2. Meditatie-moment

1. Introductiemoment

3. Reflectiemoment

DE GANG VAN HET DWALEN



GRÖEN
rust, focus break en
ontspanning

BLAUW
intelligente vertrekken en
duidelijke communicatie

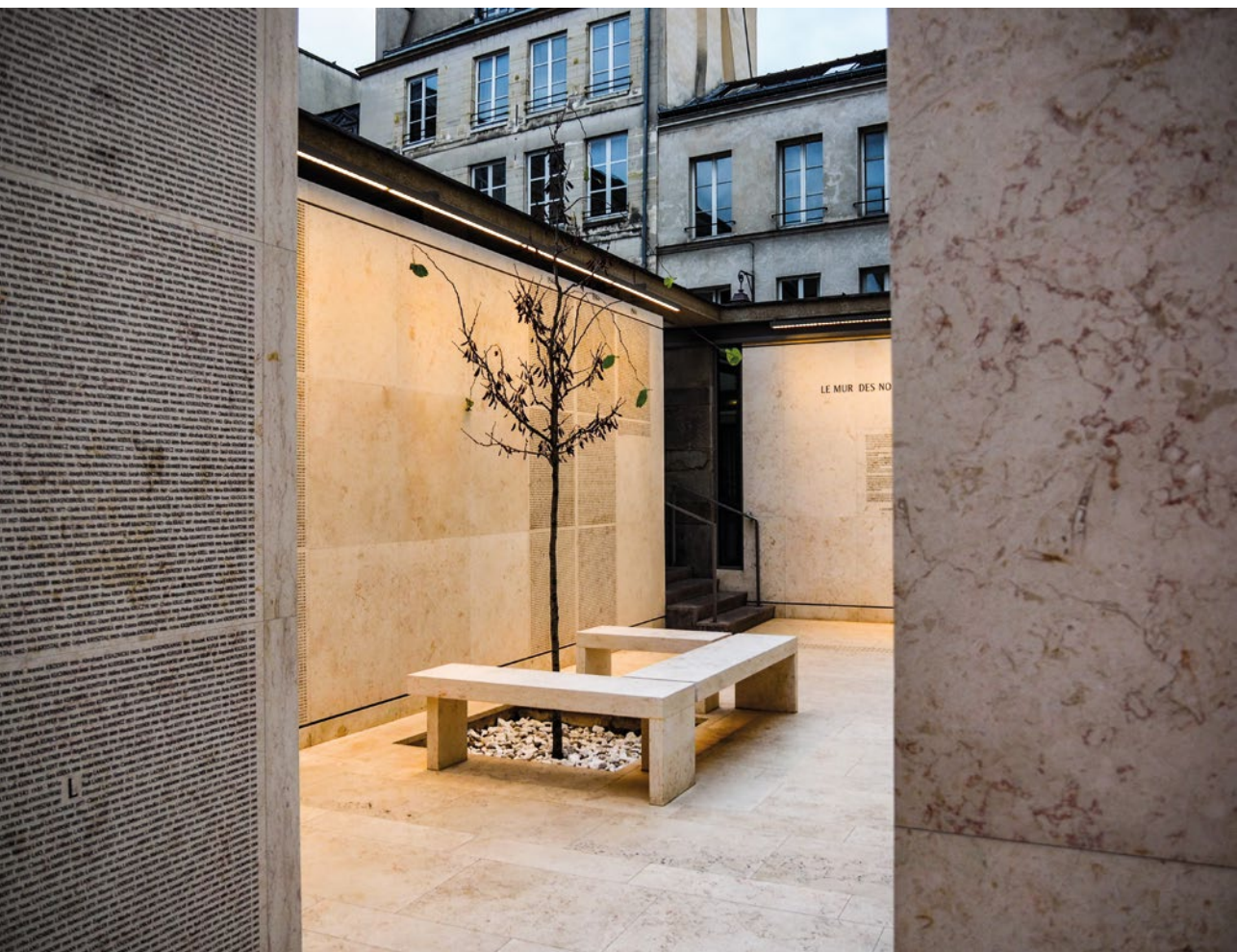




STUDYTRIP TO PARIS MASTER OF SCENOGRAPHY

Due to the corona pandemic, our Master's students could only travel to a limited extent during their school careers. We discovered that they had never seen a building by Swiss architect Le Corbusier in real life. Time for a guided visit to Paris to immerse themselves in the work of the grand master of modern architecture.

THE SHOAH MONUMENT IN LE MARAIS

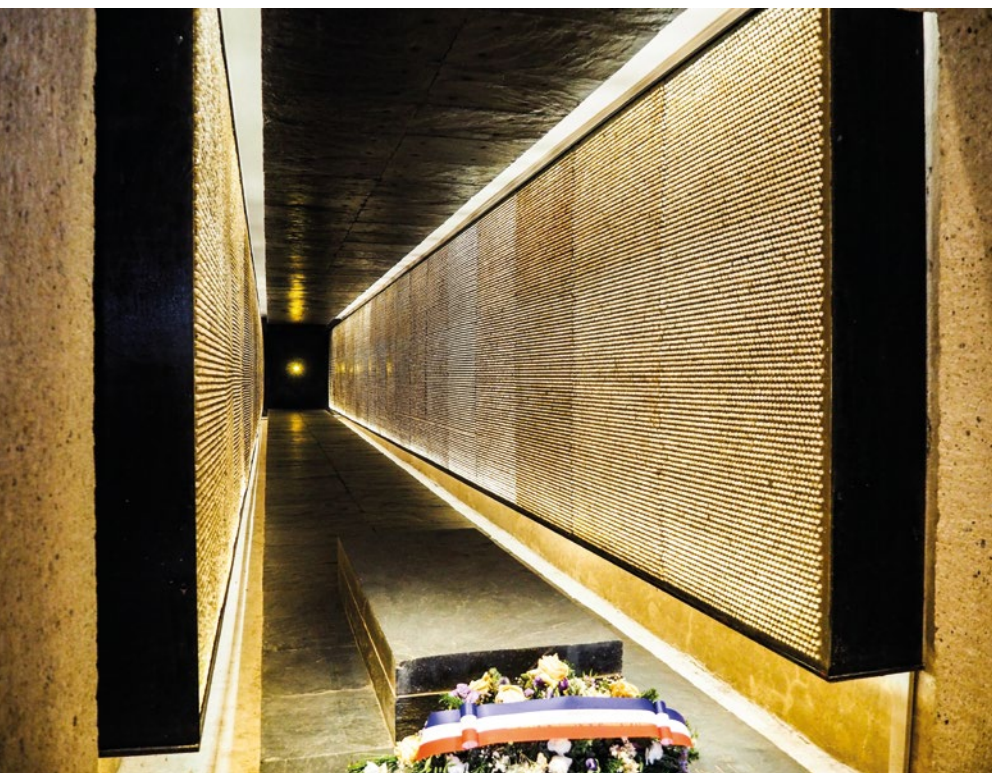




ARMEE DU SALUT

CITE
DE
REFUGE

PARIS MÉMORIAL DES MARTYRS DE LA DÉPORTATION



MAISON DU BRÉSIL, LE CORBUSIER, 1957



LE PAVILLON SUISSE, LE CORBUSIER, 1931-1933



MAISON LA ROCHE, LE CORBUSIER, 1923-1925



STUDIO LIVING

MASTER INTERIOR ARCHITECTURE

ASLI ÇIÇEK, ANN PETERMANS

The project for the autumn semester invites students of the Interior Architecture Master's programme to reflect on and work on a contemporary cabinet as space. The assignment is the transformation of an indoor garage into a studio for a young individual. The students are asked to reflect on the space through their experiences, in which they have to deal with the consequences of the unexpected confinement due to the pandemic. Hereby the role of digital tools and their integration inevitably plays a role as the domestic setting that is exposed while working, learning, communicating through these digital tools to and with the outside world. The cabinet must be a

place of comfort that must be caused by its proportions, design and, above all, its materiality.

The cabinet's programme takes physical needs such as sleeping, storing, sitting, acoustics, daylight and artificial light as its starting point. The addition of digital tools is optional, an adaptation to the actual space is appreciated. The apparent small scale of the assignment should not distract from the high level of performance expected by the project: the path from the story of the fictional or non-fictional user to the meticulous detailing and material study of the cabinet will result in a complete, refined space.

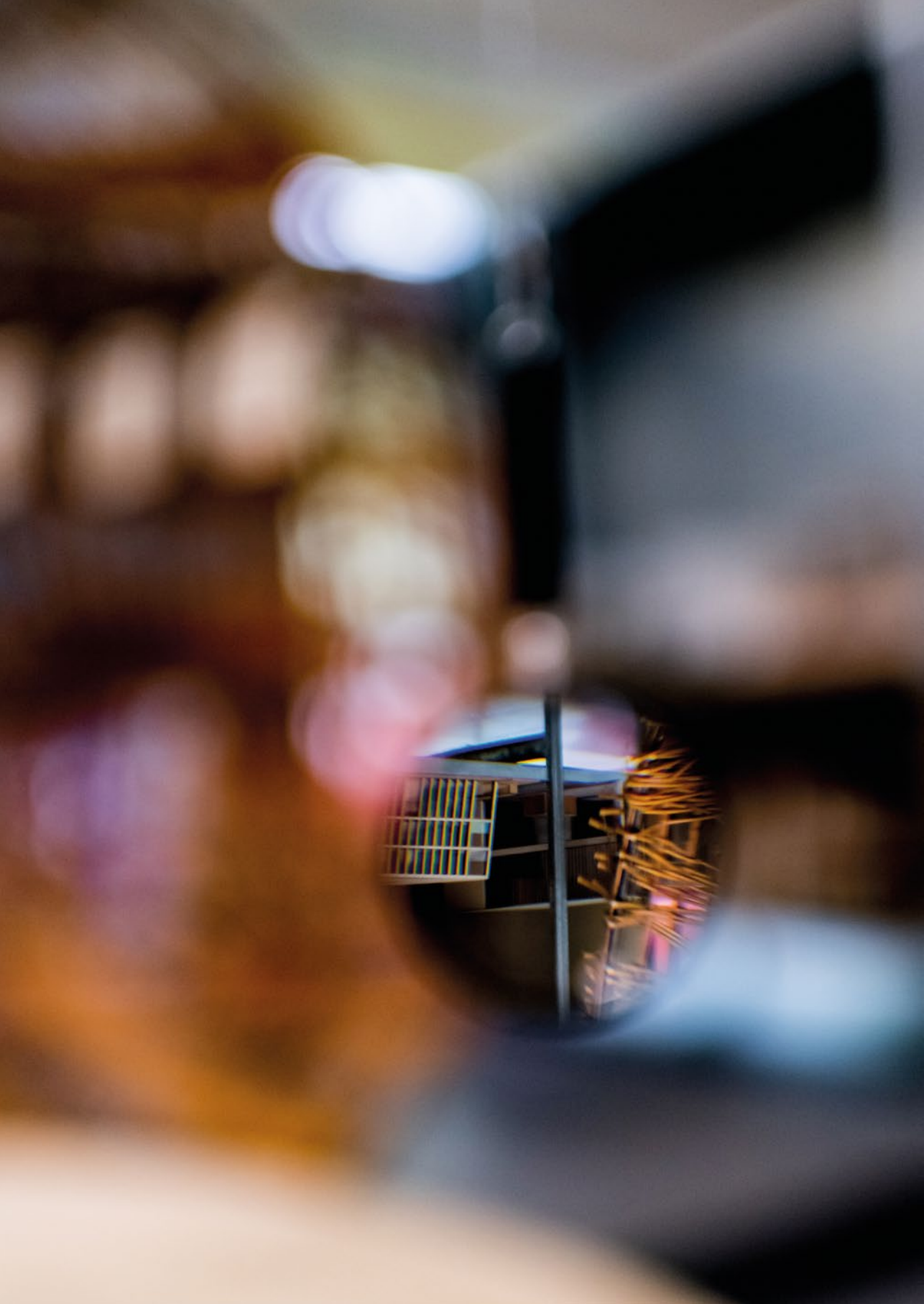


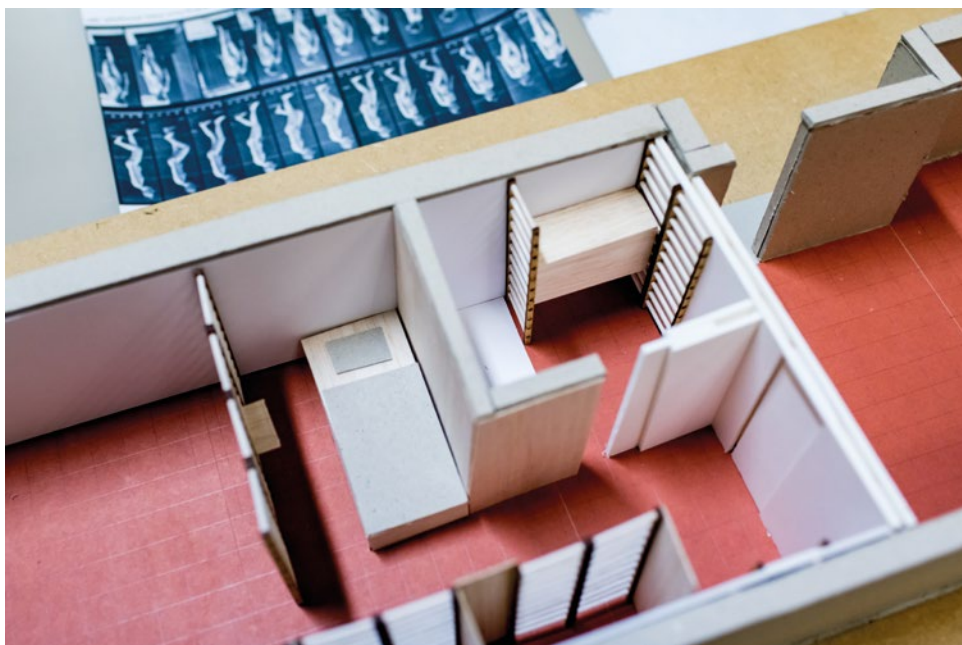


MARTHE VAN BIJLEN



CHAIMA BOUCHARKA





ANKE VANDENHOECK

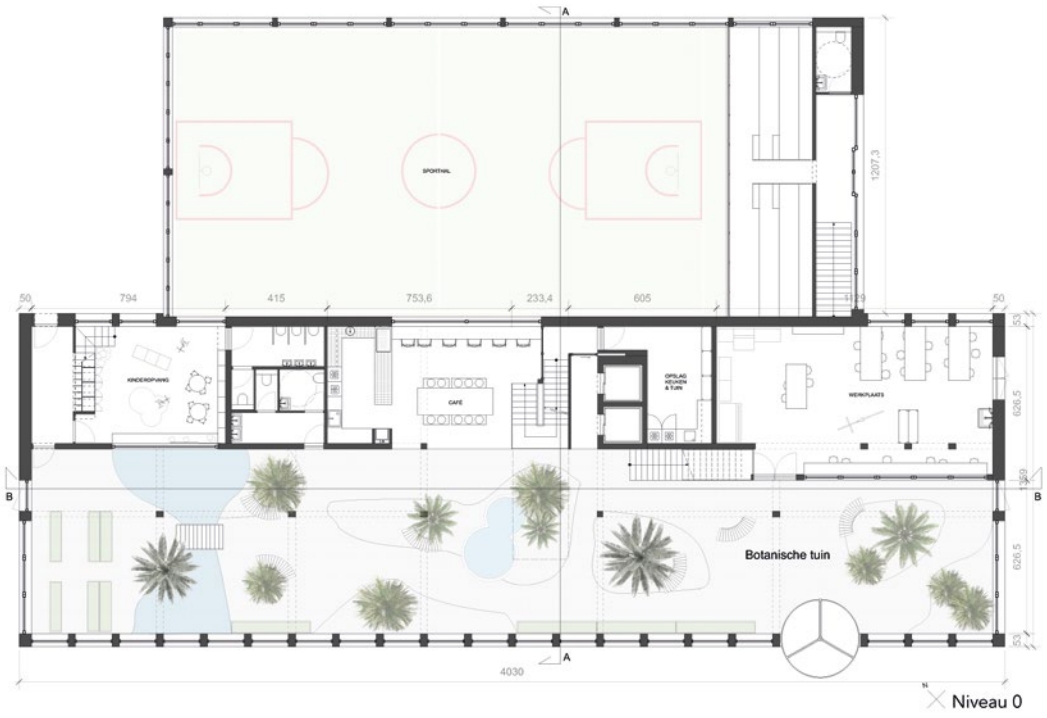
MASTER PROJECT OBJECT & LIVING

SANNE BALENDONCK

The current housing crisis is a challenge for many people, especially for young families looking for a place to live. This phenomenon can also be noticed in the German city of Trier; the age category of 20 to 30-year-olds is decreasing in number whereas the number of 60 to 70-year-olds is increasing. In order to put a stop to this phenomenon an alternative form of housing, i.e. cohousing, is being investigated in a former office building through literature research and results in a design.

The project Der Wohngarten has been approached with respect for the existing, show as little fuss and materials as they are. Nature is an important element of the design, of course by placing a botanical garden, but also in the choice of materials throughout the building. Rainwater will be collected; toilets, watering for plants and washing machines will be supplied with 'own' rainwater. The goal is to make the building self-sufficient with self-generated solar energy.





MASTER PROJECT OBJECT & LIVING

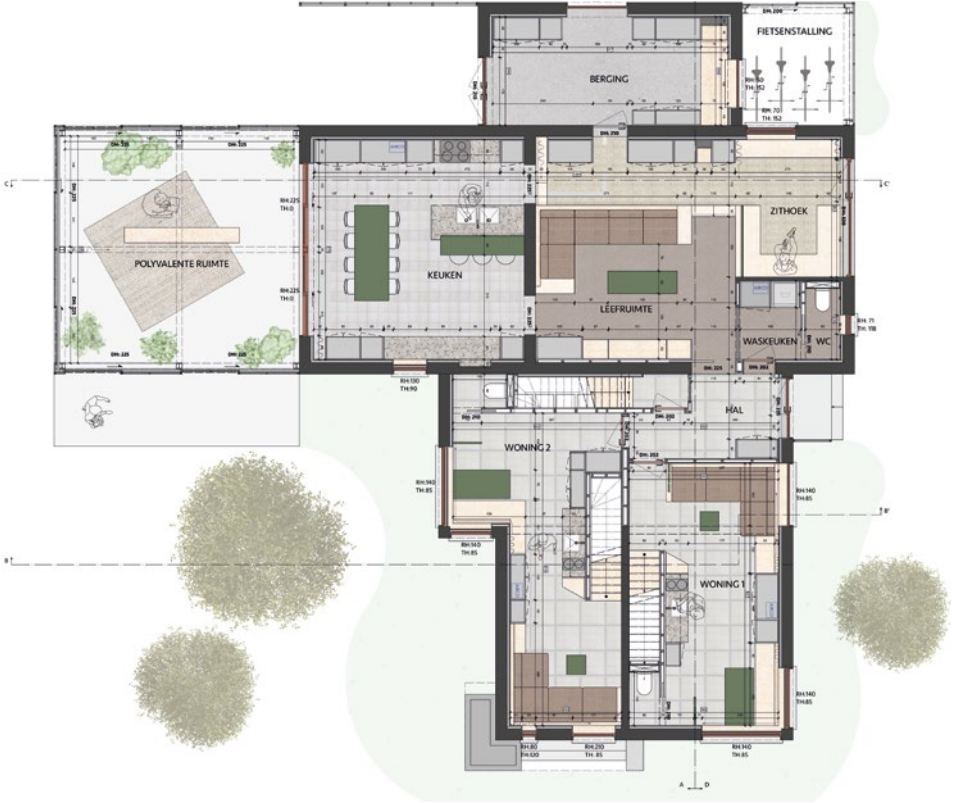
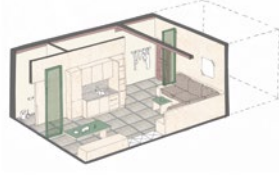
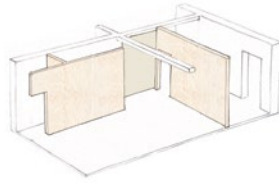
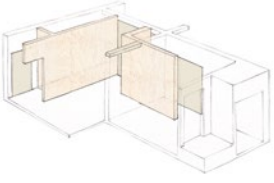
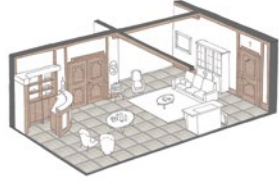
BRAM PEETERS

My thesis, in conjunction with my master's project, focuses on the current housing problems in Flanders. A new way of living and building is needed. The main question is whether this can be done within our existing patrimony. My master project consists of a redevelopment of the dated detached single-family house. Several strategies are employed to obtain a meaningful interior concept. The focus is on reducing the cost price, entering into a dialogue with the existing and showing an innovative character towards our conventional way of building and living. The house I chose will be transformed into a residential collective consisting of three compact housing units supplemented with

common space. The target group are young adults looking for their first home. The housing is composed of four basic units that embody the main functions. A polyvalent volume built with poor and sober materials can be interpreted in different ways by the residents but is mainly an in-between space that presents itself as inside or outside depending on the season. This increases the flexibility of the whole and gives the residents the opportunity to fill in this space according to their interests. There are also elements of the sharing economy through a collective vegetable garden, shared parking, shared bicycles and a work-space where residents can work with consumer goods or repair a bicycle tire, for example.



Keuken unit 1:20



MASTER PROJECT ADAPTIVE REUSE

An architectural rendering of a city street scene. In the foreground, a modern tram travels along an elevated track. To the right, a large, ornate building with a dome and classical architectural details is visible. In the center, a courtyard area is filled with various palm trees and other vegetation. A red path leads through the courtyard. In the background, several modern, multi-story buildings with curved facades and balconies are shown. The overall style is a clean, technical architectural drawing with a color palette of light blues, greens, and reds.

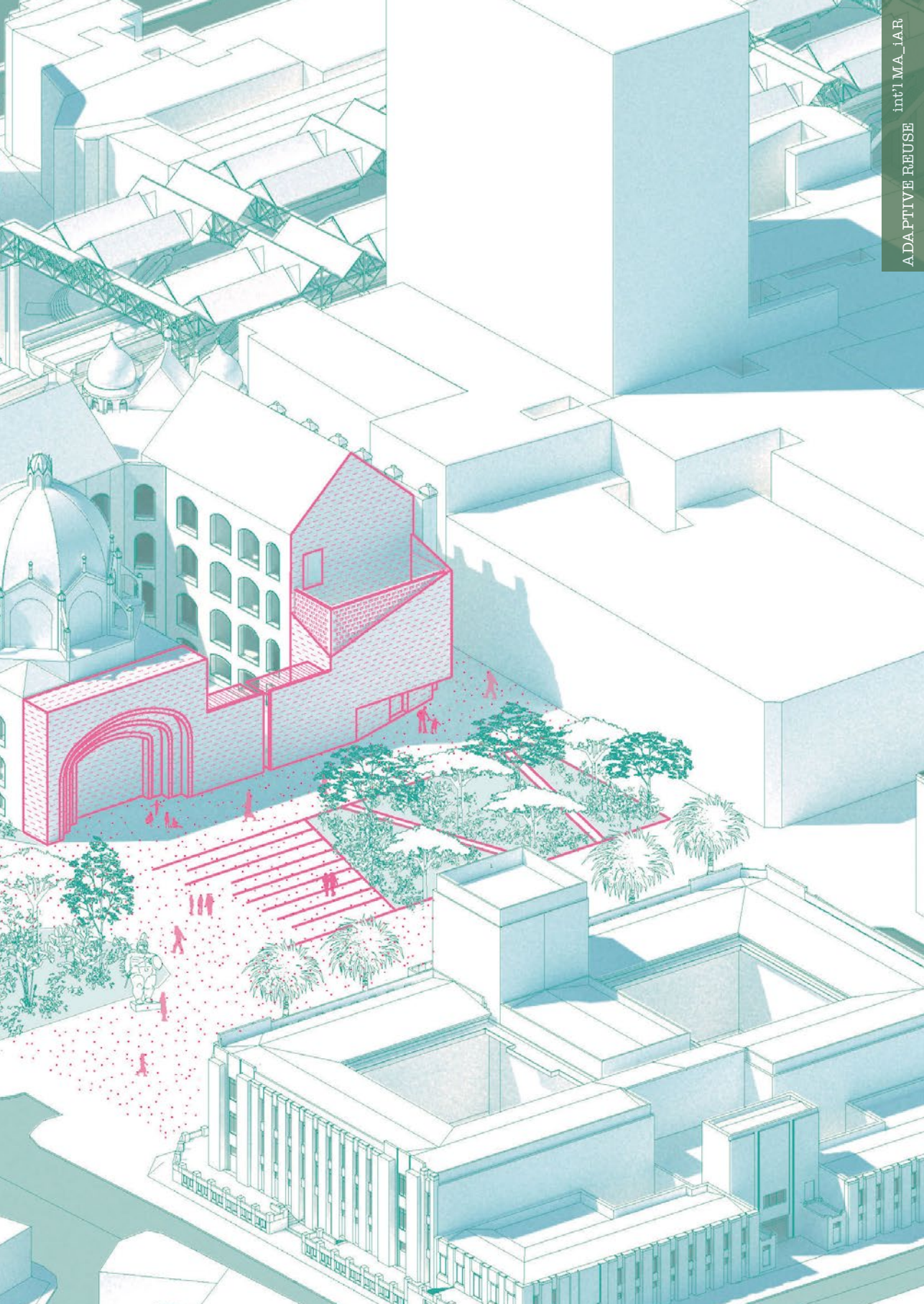
INTERNATIONAL MASTER INTERIOR ARCHITECTURE

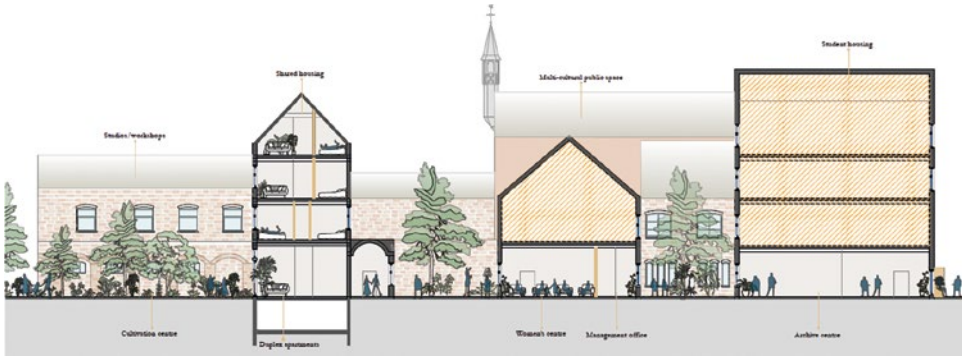
NIKOLAAS VANDE KEERE, PHILIPPE SWARTENBROUX,
LINDE VAN DEN BOSCH, COLM MAC AOIDH

The master's project concludes the programme, consisting of a personal and original work of design on an existing building and its surroundings. A variety of project sites as rich as their diversity of backgrounds is proposed by the students. Transition and reuse take centre stage, with final projects addressing the qualities of the existing on a range of scales depending on what is appropriate for the selected site.

ANA ARBELAEZ

What can a wall be? Design explorations on re-adapting the palace of culture in Medellín (CO), aerial view with the palace and the new facade.





ESHA JALAL

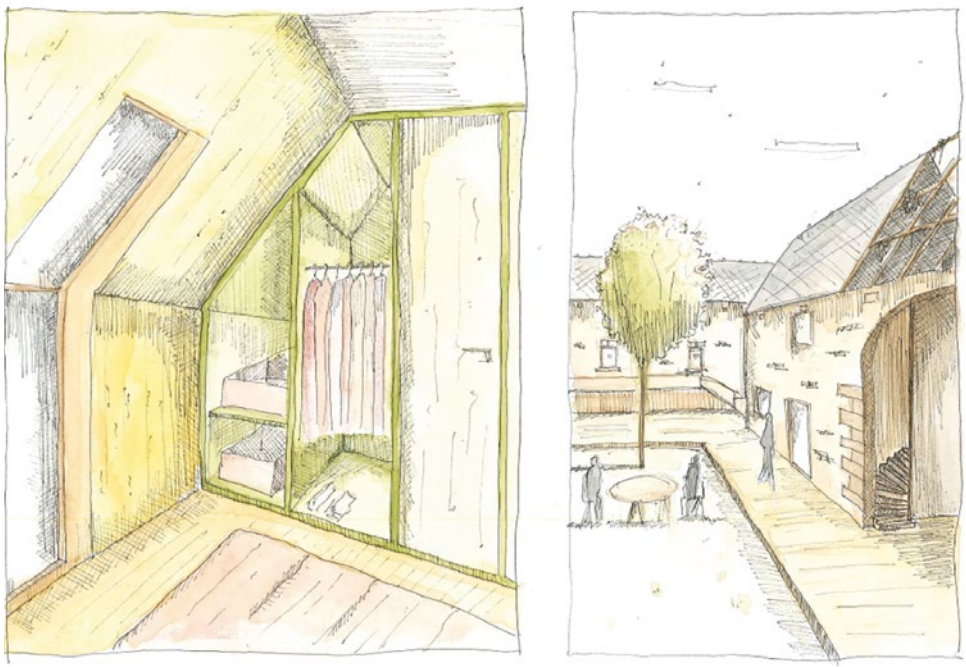
A home before the home. Exploring the Antwerp Kapucijnen monastery as a constant for refugees in a moment of transition (B).



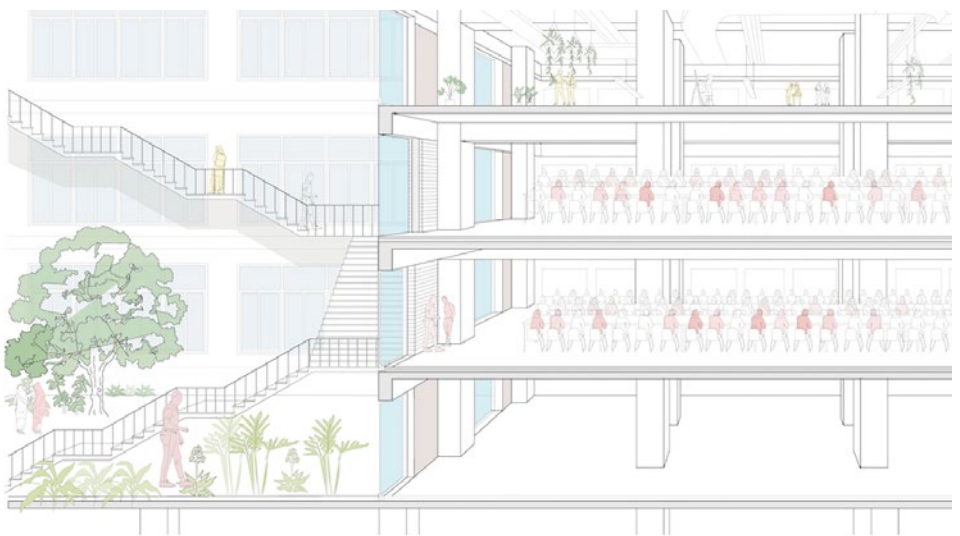
ISALINE LECOMTE

The Charbonnage of Hasard in Cheratte (B).

A response to the fragmentation of former communities in Wallonia.



AXELLE LEPAPE
Adaptive reuse of a Belgian farm, Ferme de la Flotène in Arquennes (B), as a tool for social help.



NUSRAT RITU
From hostile to hospitable. A human-centered approach to redesigning Ready Made Garment Factories in Dhaka (BD).



FAMKE CAMPS

A network for growth. Using the underlying roots of the Oratorian Monastery of Scherpenheuvel (B) for meaningful public spaces.

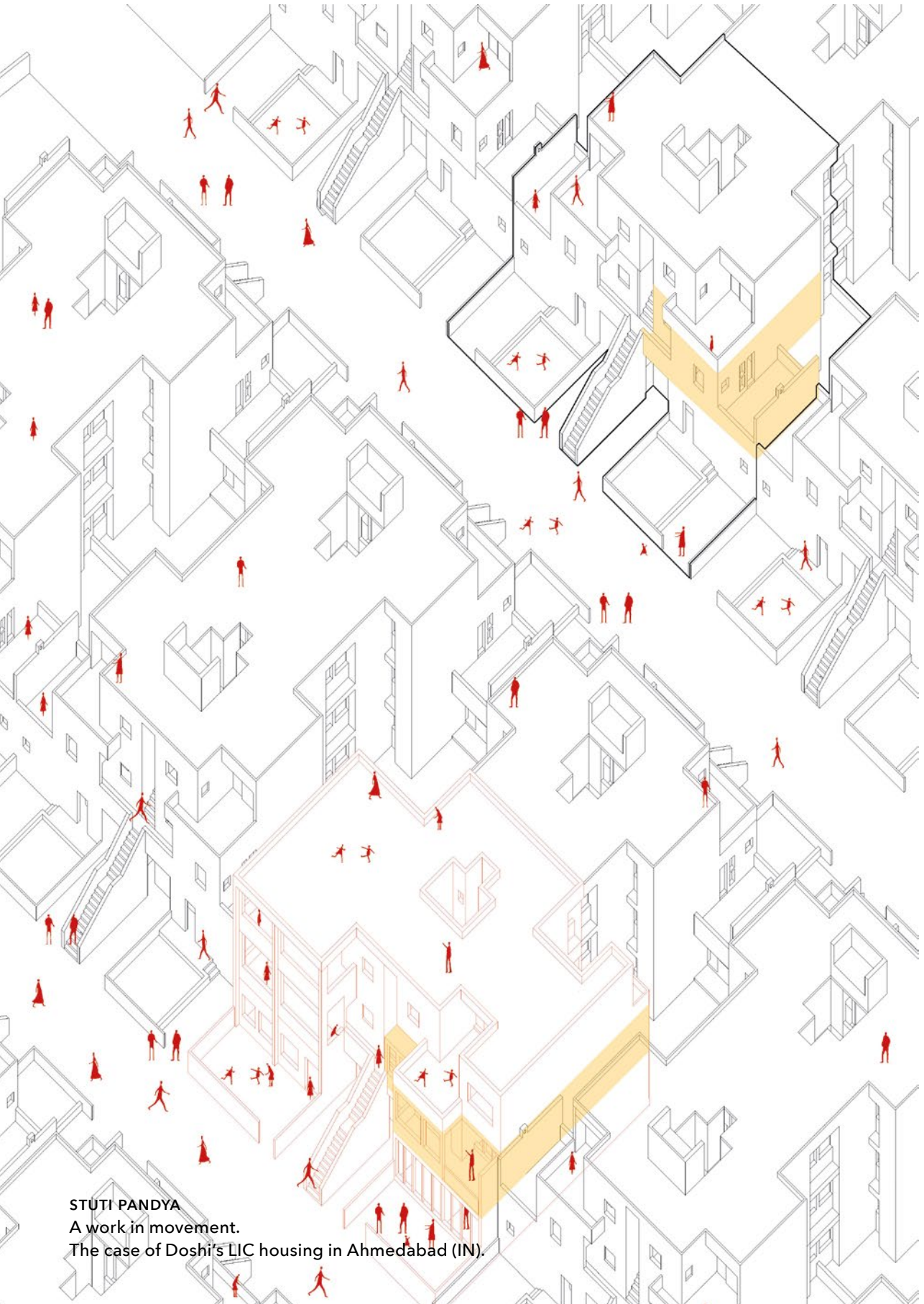


NELE RITZEN

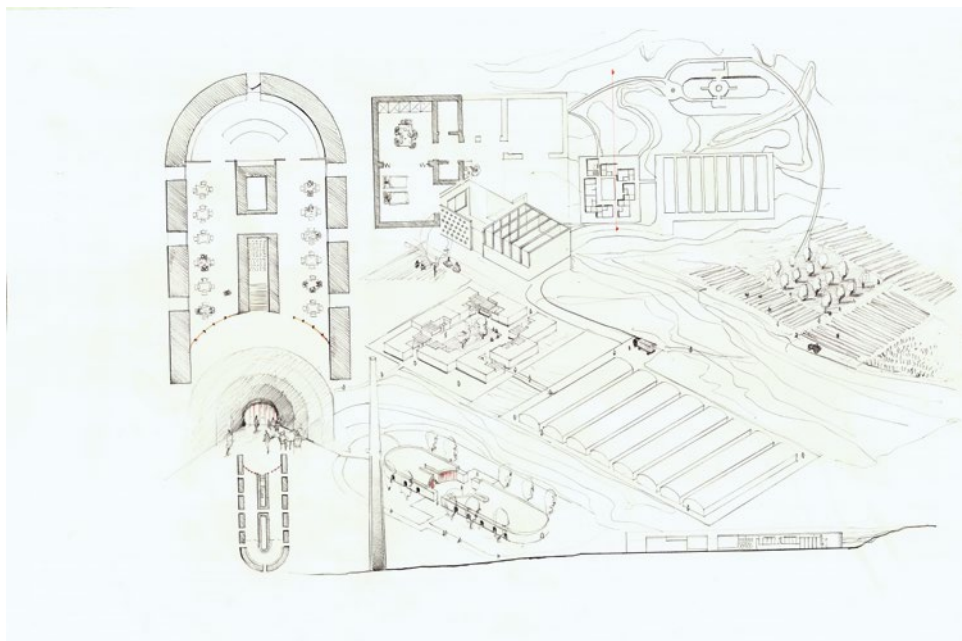
Quinto Quarto. A vernacular approach to the resurgence of the former abattoir in Milan (IT).



JOSHUA KEMPEN
The modernist school as new community centre.
Adaptive reuse of Johannes Berchmansschool, Maastricht (NL).



STUTI PANDYA
A work in movement.
The case of Doshi's LIC housing in Ahmedabad (IN).



SAEED SAEEDI

A landscape of chimneys. Empowering local occupants through the revival of industrial wastelands at the Tehran Brick Kilns site (IR).



MELISSA SWAGER

The glue in between public spaces. Repurposing the Gelatinefabriek in Hasselt (B) into places of potential.

ADAPTIVE REUSE STUDY VISIT



In the spring semester, students of the International Master went on a three-day study trip to Rome. We explored the city through the lens of the ruin, starting with a mini-conference in the Academia Belgica. The Academia is located at the edge of the Park Borghese and is a residence for Belgian researchers and artists that want to work on aspects related to Italian art and culture. The impressive art-deco building dates back to 1939 and is kept almost in its original condition. After two introductory lectures in one of the conference rooms by Bie Plevoets and Koenraad Van Cleempoel, director of the Academia Sabine Van Sprang showed us the wonderful library.

The following days we explored the city through two thematic walks. The first walk, 'City as Palimpsest' led us from the Ara Pacis Museum, to the Pantheon, Teatro Marcello, the Colosseum and the Arch of Constantine. On the second day, the 'Spolia-walk' explored the use of ancient spolia throughout time. Spolia are marble fragments from early antique buildings that are reused in the construction of churches and other types of buildings. The use of spolia served several purposes: they were beautifully crafted pieces of precious marbles, they were physical connections between different times, places and cultures; they can be seen as an expression of suppression of pagan



culture by Christianity, but could also be read as a sign of affinity with ancient art and culture; and they were undeniably an expression of wealth and power. With the guidebook by Maria Fabricius Hansen, *The Spolia Churches of Rome*, we headed off for L'Ateneion, the Basilica di Santo Stefano Rotondo, San Clemente, St Maria in Cosmedin and the Case di Crescenzo, to study the use of spolia in these buildings and try to understand the beauty and meaning of these reused elements.



MASTER PROJECT RETAIL

MARGEAUX VANDEREYCKEN

There is a growing interest among consumers, who are increasingly looking for food products from farm sales. The producer is aware of this and tries to anticipate this as well as possible, but these sales points have their own limited supply, opening hours and production. Therefore, there is a need for logistic support and cooperation between farmers and other sectors.

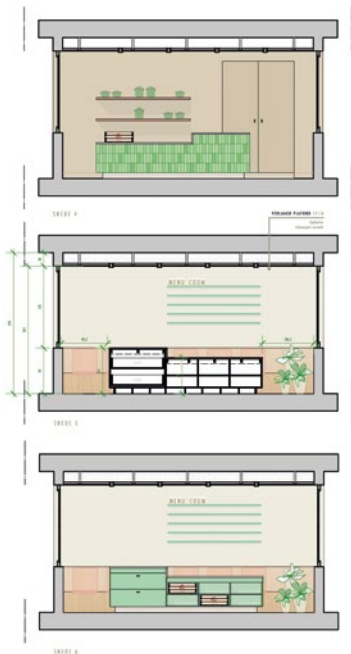
Farm shops also need a good retail design and marketing elements to support the growth of the business and to involve the end consumer even more in the story.

To date, this does not always happen in a professional manner. This is where I can play a role as an interior designer.

In addition, agriculture is experiencing a lot of pressure (e.g. population growth, industrialisation, consumption of raw materials, etc.), but the choice to work in an agro-ecological way will only increase the interest of the consumer and the environment and thus also have a positive effect on the company.

in my master project "Coum", I try to refine the shopping experience and thereby make it more attractive for consumers.





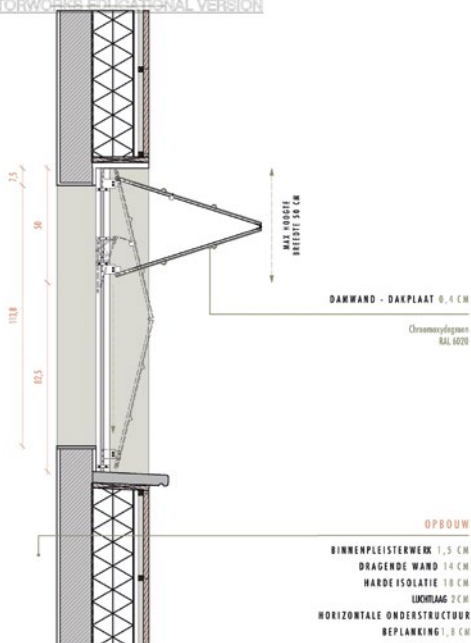
VERLICHTING



DELTA LIGHT
DINO 50L



VECTORWORKS EDUCATIONAL VERSION



DETAIL LUIFELSYSTEEM
COUMBURGER

1:10

VECTORWORKS EDUCATIONAL VERSION





EXIT 22

On the occasion of EXIT 22, the graduation projects of our students were shown at CCHA Hasselt.





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 social themes (e.g. inclusion, sustainability, identity, ...).

Such an exchange can also foreground new questions. Our faculty wants to play an international pioneering role in this and aims to actively contribute to the debate from a creative-critical perspective. We do this from within our own artistic and design disciplines, as well as in intense interaction with other disciplines.

Through research, our faculty thus aims to make a meaningful contribution to the societal debate. Through, for example, material interventions, experiments, exhibitions and prototypes, we explore what living together means today and can mean in the future.

This explicit civic focus translates into a number of ambitions. We aspire excellence in our artistic and design-oriented research: fundamental and applied research that makes 'meaningful' contributions to the broader cultural and social research and practice field. In addition, we wish to make our research and research output sustainable, to make it communicable and usable in the academic, social and cultural domains. Inclusiveness and a continuous learning attitude are important principles in this respect. All of this takes place in an international context, yet with a strong focus on local/regional anchoring and impact.

Our research is clustered in two research groups: ArcK (research in architecture and interior architecture) and MAD (research in the arts), which together encompass 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 FRAGMENTS, we refer you to our website: www.uhasselt.be/arck and www.uhasselt.be/MAD.

VALUING IN PRACTICE:

A CAREFUL DESIGN APPROACH TO COMPLEX SOCIO-ENVIRONMENTAL CHALLENGES

LIESBETH HUYBRECHTS

A reflection on what the work of honorary doctorate Annemarie Mol brings to the architecture and design fields.

As architects and designers we are invested in the ‘materiality’ we design: buildings, streets, bricks, maps, technologies etc. Our university, UHasselt, frames itself as a civic university and thus reflects on how this engagement with materiality can contribute to society. Therefore, not accidentally, the UHasselt honorary doctorate program of this year was ‘kindness’. The theme challenges us to consider the materiality we design in a social way. It recognises that in times of polarisation around issues such as climate and health, we need to design for ‘careful’ relations between actors who’s worlds, projects - and thus also how they consider the things we design - seem opposed to each other, such as a daily need for a feeling of home and



honorary doctor Annemarie Mol

shelter in our society versus an ecological need to build less. This theme connected well to how our Faculty of Architecture and Arts works. Indeed, as I will demonstrate via two cases in my research line Spatial capacity Building (research group Arck), often we separate our world into those who care for, for example, sustainable building, mobility or water - as the case studies will make clear - and those who do not care. This results in increasing polarisation in society. There is thus a need to design beyond opposition, but for relations between worlds and world views. This caring approach to design is also what we discuss in the book we launched recently Re-framing the politics of Design (Huybrechts, Devisch & Tassinari, 2022), exemplified by regional cases of carefully designing our built and natural environment by our faculty, national and international partners.

This caring design research we do in our faculty was our main motivation to nominate Annemarie Mol for an honorary doctorate. Annemarie Mol is not an architect, but she works in a tradition of science and technology studies and anthropology, fields that develop approaches to see and connect the different ways of valuing the material world that surrounds us. She points to the possibility of not reducing research to making choices between good or bad ways to deal with, for instance, building homes or handling water, but caring for relational politics: bringing in many ways of being and valuing the world into dialogue. We translated four of Mol's lessons to our own design research:

- *there are always multiple options;*
 - *if one thing is at stake, multiple other issues and realities are involved;*
 - *the various performances of reality might be at odds with each other, but we need to see these in interconnection and not as a plurality of options to choose from;*
 - *if there is a choice, the question emerges which actor can choose between different options*
- (Mol 1999, 86–87).

We will demonstrate what this relational approach towards 'valuing' means for design/architectural research practice via two case studies.

Two case studies

Since four years, Spatial Capacity Building is engaged in the project 'Noord-Zuid Limburg', one of the most challenging spatial transformation projects in our country, concerning the - since the 70s desired - transition of road connection between Belgium and the Netherlands. The huge amount of cars on a too

small surface of the road threatened livability around it. Different proposals were made and rejected, even violently, because the proposals always benefitted or particular neighborhoods in the West or in the East, or nature areas, or businesses. They failed to create relations between these worlds and only invited for reactions: rejecting or confirming. As a result, only the loudest, the most annoyed, involved



bike trail 'Fietsbieb @Uhasseelt'

are engaged, and often are positioned against each other. We got involved when the government expressed the ambition to 'try again' and work in participatory ways towards a sustainable road transition with room for green, bikes, pedestrians and healthy

community life, next to cars.

On a smaller scale, we are engaged in project 'Waterrijk Waterschei' on water in the neighbourhood Waterschei in Genk. Gaining interest in and support of residents to make the transition towards a more sustainable handling of water - via gardens that can infiltrate water or technical installations that can separate rain from wastewater - has been a challenge. We were invited to work personally with residents to understand how they live, and from there see how these transitions can be made through spatial interventions (e.g. alternative ways of paving, sharing installations on a neighborhood level), made to measure to their lifeworlds.

We engage in these projects based on the belief that design research can play a modest transformational role in the context of such complex socio-environmental challenges. However, we also learned that these challenges make people insecure and can divide them. We therefore have seen it as a big ambition for our design research to work beyond divisions between worlds, professional and lifeworlds, but also

between design, environmental and social disciplines. This is an approach that we have developed within the tradition of participatory design, that deals very consciously with the fact that participation is always political, dependent on what your intentions are as design researcher, how and when relations are built, between whom and who is excluded (Simonsen & Pedersen 2012).



Waterrijk Waterschei

Valuing in practice

As we have extensively discussed in previous work (e.g. Huybrechts & Teli, 2021; Huybrechts, Devisch & Tassinari, 2022), we need to be aware of both the sustainable and aesthetic choices for our materials and of how we bring various values together in our design processes. We thus have to bring a conscious and relational handling of ‘valuing’ into our design practice. To demonstrate what that means, we refer to how we consciously or unconsciously work with valuing in particular approaches to participatory design that have a huge impact on who is included and excluded from design processes. For instance, often we as design researchers work in INSTITUTION-DRIVEN PARTICIPATION processes, in assignments of our own universities (fundamental research), studios (autonomous), or of governments or private companies. Participation is then a way of showing the values we attach to our design projects and of asking support for them via well-documented exhibitions, info markets or workshops. This is a necessary task



Waterrijk Waterschei

for participation. However, the challenge with focussing only on this approach to participation, is that mainly those who are very much opposed or those who are in explicit support of this way of valuing the project react. Many other actors risk to remain silent.

However, in addition to that, a project like the road or the water transition requires careful participation: carefully designing relations between many ways of valu-

ing the world (of many worlds), with actors and groups who are silent or are silenced in the more institution driven approach.

In ‘Noord-Zuid Limburg’ our research team started to get to know many of these ways of valuing worlds by biking alongside the road, observing, talking and building together. It became clear that a large number of people living around the road didn’t care for the ways in which the professionals valued sustainability, because that didn’t match with their lives.

Their environment was so dirty and dangerous that they never learned to bike and green was a left-over space where drugs were used and litter was thrown out of cars. The road had also systematically cut them off spatially from other neighbourhoods.

However, they did care for the safety

of their kids, and their kids’ ability to bike and longed for more care for each other in this environment. This was their ‘project’, so we started setting up projects in the neighborhoods around this theme.

In Waterschei people were concerned about the cleanliness of water. They didn't value the space for water in their garden as clean, because it attracts mosquitoes and makes people's feet dirty. They did care for their gardens, as a space where they could invite - in a mainly Turkish neighborhood - their large families in their homes. A design challenge thus was situated in how to give shape to spatial design experiments that make room for water and to the inhabitant's daily 'project' of inviting family and friends in a 'clean' way.

We set up, for instance a hub for sustainable transition in the neighbourhood Meulenberg, with a new bicycle library to enable people to cheaply borrow bikes and actually being able to use the redesigned road, connecting their project (safe biking for kids) to our project (the sustainable road transition), next to a 'depavement lab' next to the youth house Gigos. Here an unused basket terrain was depaved with the community and with our partners Waterland vzw, Breekijzer vzw, Constructlab and the city of Genk. A pergola was built with the stones and a large bassin to collect water. Also, collectively plants and flowers were planted that provide a usable surface on the depaved terrain. Collective learning on how water can be valued and handled and gathering with family and friends took place via co-designing. Careful participation thus recognises that not only we as designers, but



an entry to 'Fietsbieb'

every person or group has projects and seeks support for that, but not everyone has the time, energy, means, to realize them. Design research is then about enhancing designers' and other groups' caring and relational capabilities to build bridges between diverse worlds, valuing of worlds and projects, and creating stronger societal design research projects. This means we have to develop approaches and tools that enable a constant awareness

of what projects are going on in the environments we design for, how they are valued in different ways to connect them to our projects as designers. Participation then expands beyond the one architectural or city planning project and is also about looking for new models to connect ways of valuing the world and to collaborate between projects of professionals, inhabitants, etc.

In the case studies we illustrate this by pointing to the need of resisting the temptation to prioritize the expert project of depaving individuals' garden terrasses for better water infiltration over the values people attach to a clean terras to invite their large families. This challenges us also to design sustainable transitions of roads in dialogue with infrastructure and capabilities to bike (a bicycle library that is both a place to borrow bikes as to reflect on the value of road transition). It also invites us to design, for instance terrasses, in ways in which depaving and valuing family-life can co-exist.



Waterrijk Waterschei

How this way of designing links to the work of Mol

Mol has shown us that if some voices – and hidden ‘resonances’ – are insufficiently recognised and listened to, also their meanings and values, their world making projects, cannot be recognised. When this occurs, “dominant meanings gain prominence and others are marginalised or lost.” (Mol 2020, 399) This means that designing should care not to be objective or impartial (as an impartial place from where to speak probably does not exist after all), but rather to craft a “patchwork” (Ibidem), “in which the thread that connect the pieces together are clearly visible” (Ibidem): “To sing tunes that are polyphonous” (Ibidem), “to keep diverse resonances audible, even if they are dissonant” (Ibidem). To keep those dissonances, resisting the temptation of shortcuts and oversimplifications, is probably one of the most relevant challenges for design research practices today.

In our conversations during the honorary doctorates we discussed what design means when it is no longer defined as designing the one design project from scratch, but if it is rather a process of continuous re-valuing of what is, negotiating various world-making projects and ways of valuing the world and re-connecting these in new patchworks. Is it then still de-signing or is it re-signing? And then we concluded that in English it does not sound well. In Dutch it is called ‘her-werpen’, instead of ‘ont-werpen’ and that made more sense. Whatever the word is we use, as designers it is important to seriously consider the practice of ‘valuing’ in dialogue with the decline of the designers’ obsession with their own project and to design new things. It is a search for other ways of designing, re-signing, not designing, or - even - doing away with what is built.



Waterrijk Waterschei

This is very much in line with the ways in which the different research lines in ArcK work: repurposing heritage (Trace), tracing and renegotiating architectural meanings (FRAME), rethinking design from sustainable perspectives (Sustainability), re-designing in human-centered ways (Design for More) and engaging diverse groups in society in spatial transition processes (Spatial Capacity Building). As Faculty, part of a civic university, we are thus continuously searching for ways in which our design research can contribute to creating more careful relations between our project (and the materiality in which it is shaped) and the different world-making projects the people who are involved have. Mol’s work offers us a vocabulary to talk about this difficult endeavor.

Literature

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LOME

LES ANES
DUPS
& COOP

LOME



INFORMING

FIRST BACHELOR INTERIOR ARCHITECTURE

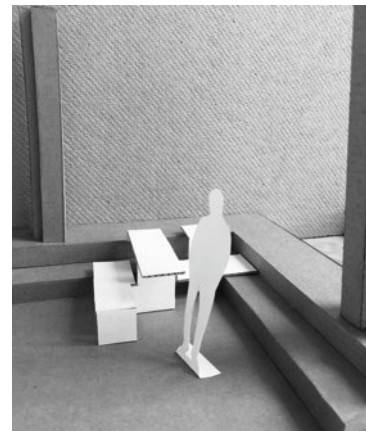
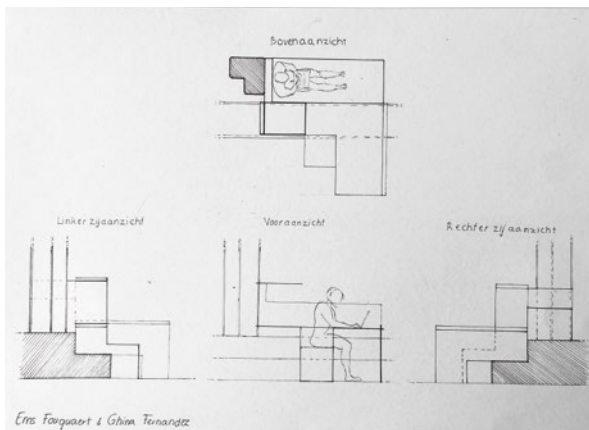
GITTE HARZÉ, STAN JACOBS, KATRIEN RAEDTS,
WARD BERGEN, LIEVE WERCKX

Every two years, Hasselt University organises an open day for potential future students. Our faculty also tries to get people excited about following our programmes during this 'show-moment'.

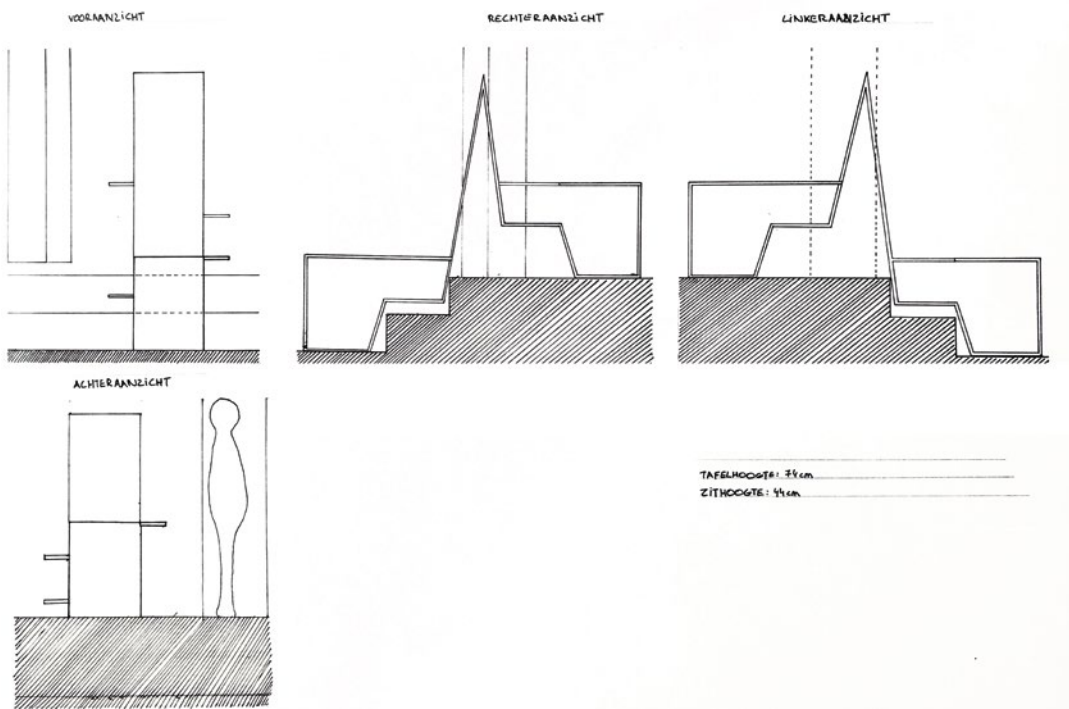
Design an 'information stand' for our programmes using the agora on our own campus as a context.

The furniture should be located at the edge of the 2 levels (at the stairs). This piece of furniture should offer the visitor the possibility to consult information about the different programmes both digitally and analogously. We do NOT expect a stereotypical table and chair! It should be one piece of furniture that combines several functions.

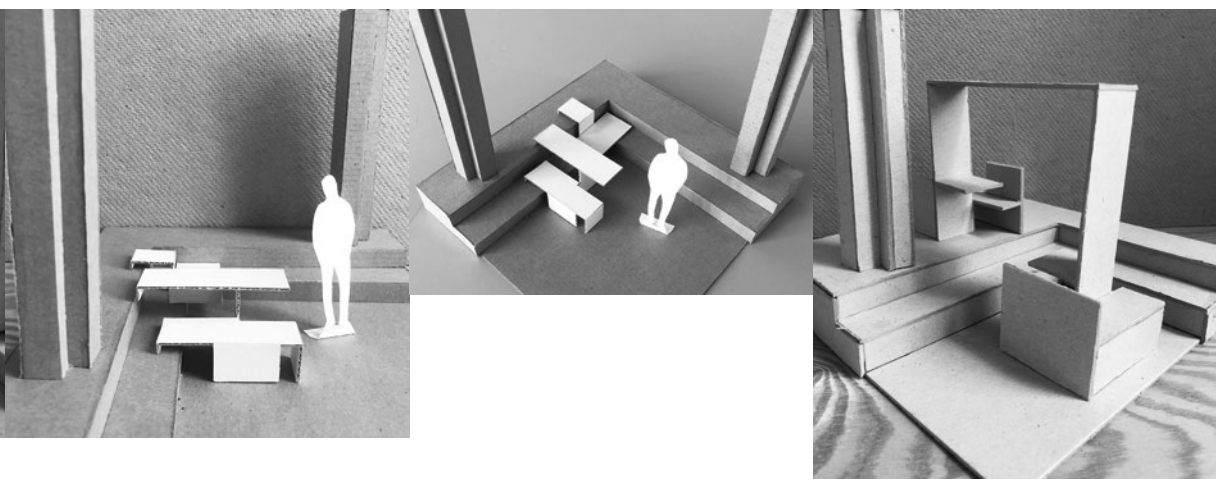
The material from which the info furniture must be constructed is sheet material. The furniture must be seen as a construction made up of planes.



EMS FOUQUAERT & GHINA FERNANDEZ



RACHEL AENDEKERK & FLO BAERT



HELEEN MEYERS & ANNE-KRIS MOORS

TO SIT

FIRST BACHELOR INTERIOR ARCHITECTURE

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

Task: Design a pavilion for the lecturers of UHasselt.

The programme is twofold:

1/ The users (6 persons) should be able to retreat here to have meetings and/or work on assignments in groups. They must also be able to have lunch here. For this part of the programme, there must therefore be room for a table with 6 chairs.

2/ On the other hand, they also need to be able to give presentations and consult in a more informal way. For this, a space is needed where 6 comfortable seating elements can be placed and where a screen can be viewed.

Design a pavilion that brings these 2 functions together, in relation to each other but with the necessary independence and intimacy specific to the given functions.



LIESBETH OLIVERS



YANNICK WEEMAELS

TO WORK

FIRST BACHELOR INTERIOR ARCHITECTURE

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

Task: Design a 'studio' that can be rented by students for a maximum of 14 days in order to work/study intensively.

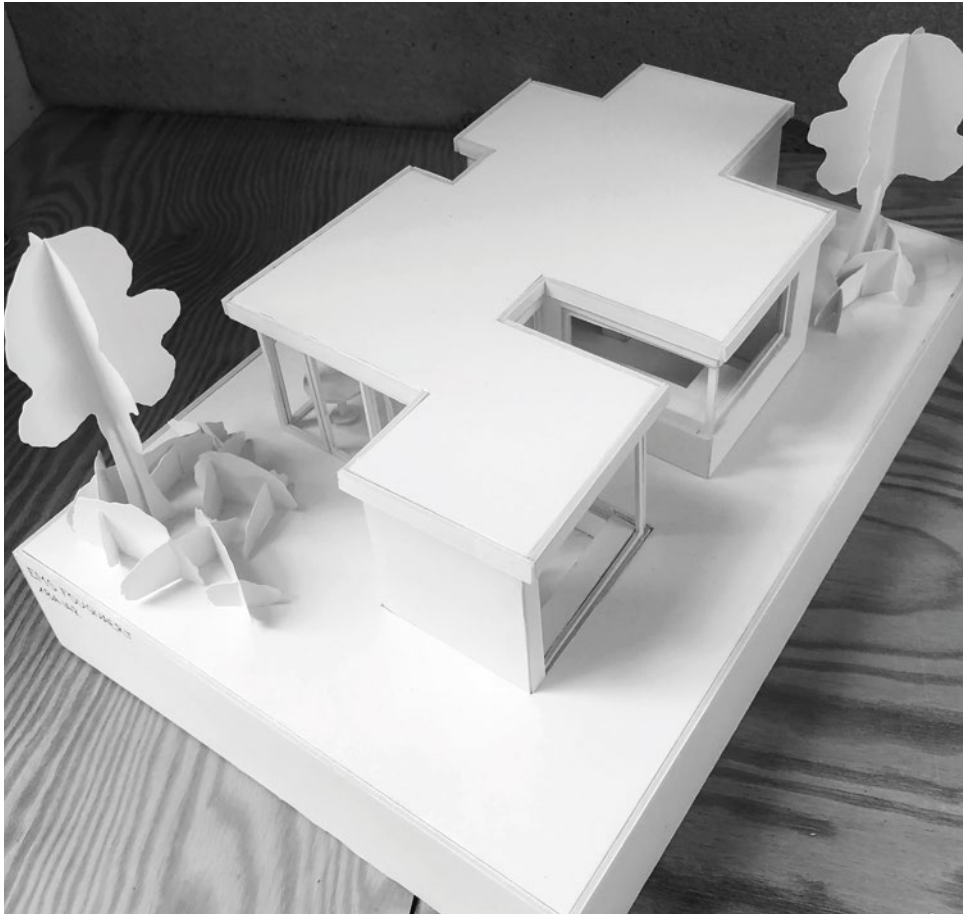
In this studio, the student must be able to spend the night (sleeping in a single bed).

The workplace is only for the student, but must be large enough for him/her to be able to work in all sorts of ways. He or she must be able to work on a laptop,

but must also be able to write/draw and make a model/model.

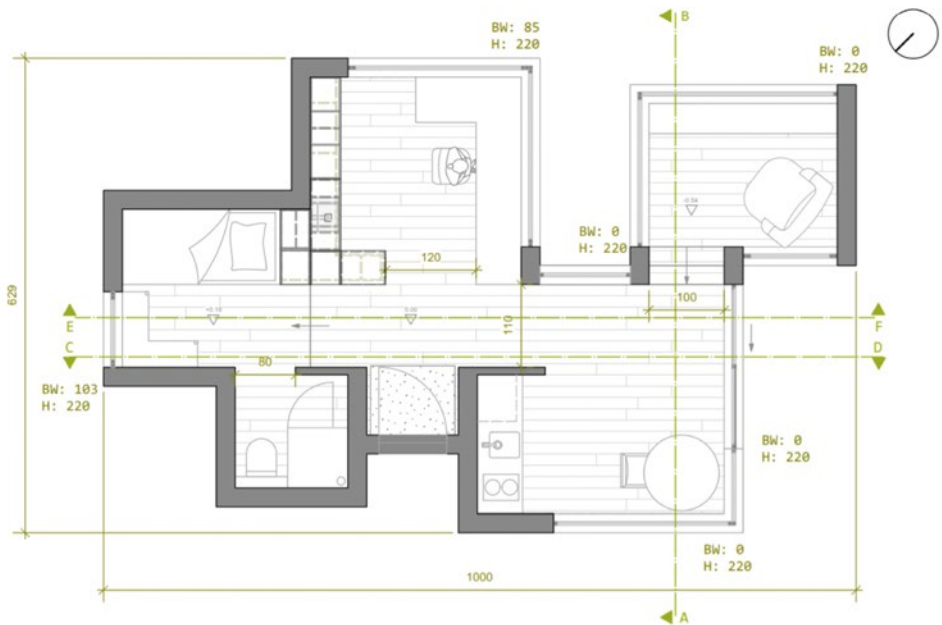
A compact wet room, with shower and toilet, must be available. The wet room is a fixed item, the position of which you must decide for yourself in your design.

A kitchenette must also be placed in the studio. It is certainly not the intention to cook extensively. Working / studying remains the main activity in the studio. This kitchenette is also a fixed element that you do not have to design anymore.



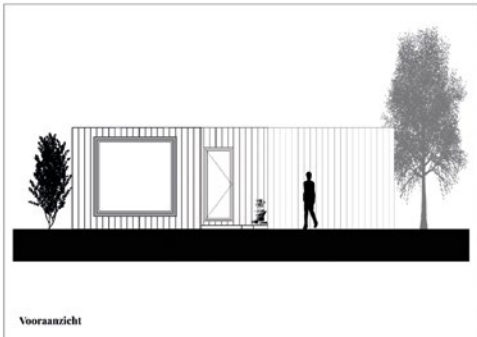
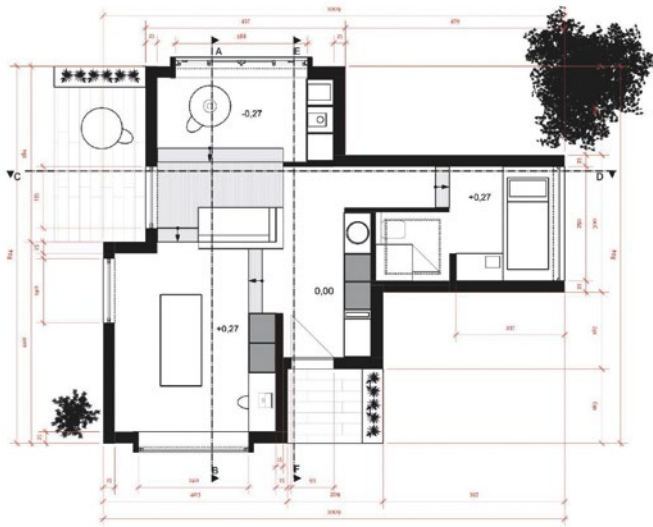


Meubel

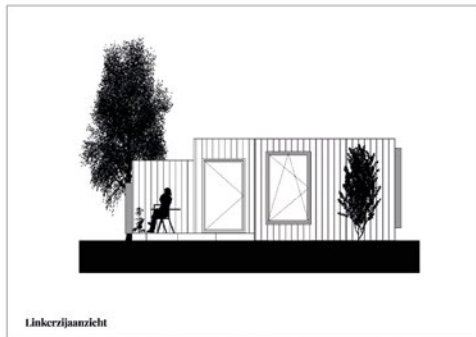


Grondplan

Grondplan



Vooranzicht

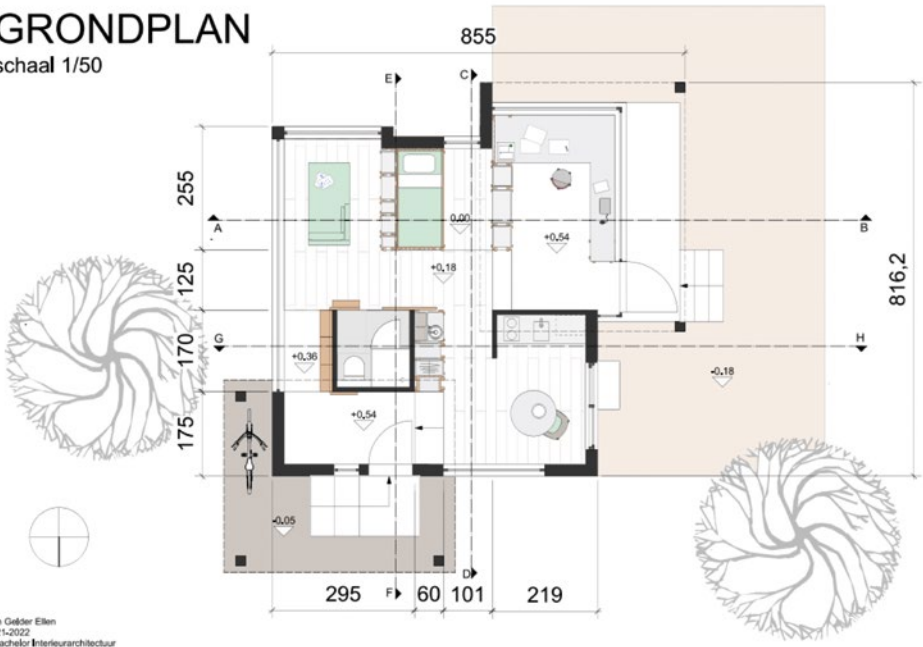


Linkerzijanzicht

RACHEL AENDEKERK

GRONDPLAN

schaal 1/50



Van Gelder Ellen
2021-2022
1 Bachelor Interieurarchitectuur

ELLEN VAN GELDER

VOORGEVEL



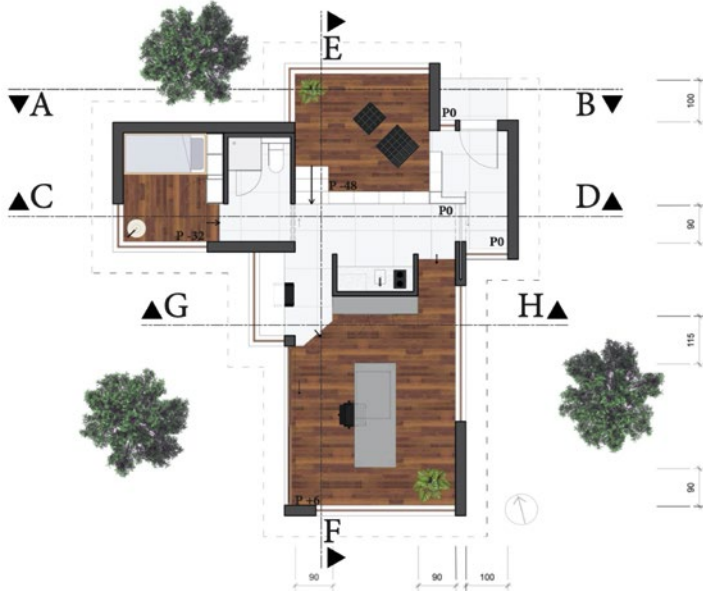
schaal 1/50
Van Gelder Ellen
2021-2022
1 Bachelor Interieurarchitectuur

ACHTERGEVEL





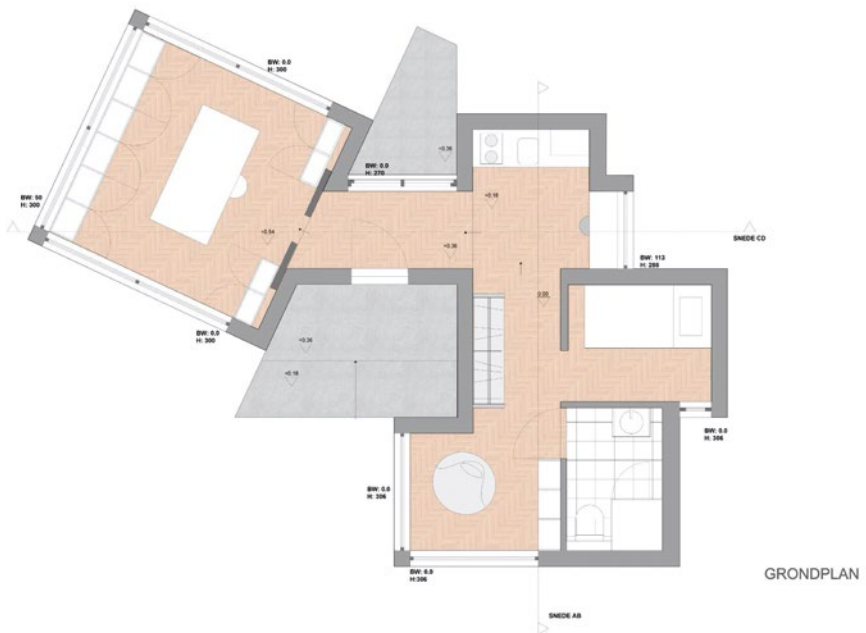
YANNICK WEEMAELS



Grundplan



SARA JANS



COOKING

FIRST BACHELOR INTERIOR ARCHITECTURE

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

Task:

A young, dynamic and creative couple buys a vacation home in Provence at the foot of Mont-Ventoux. He is a graphic designer, she is a jewelry designer. Both are hedonists with a great passion for food and drink.

During their stay in Provence (especially in the summer months), they are often visited by friends passing through on their way south. The accommodation can accommodate a maximum of 4 people.

The favorable climate in Provence ensures that living happens mainly outdoors. In the garden there is an empty barn in which the owners want to install a kitchen, lounge and dining area that are more in touch with the beautiful surroundings. In other words, the barn should be opened up as much as possible to create a covered outdoor area. The roof provides shelter from sunlight and rain.

Ontwerpstudio 1.4 'koken'

Ghina Fernandez
IBIAR 2021 - 2022

- Verouderd beton
- Silestone Acrilla Red
- Beuken massief hout
- Abet Laminati HPL 312 Wenge Zambia

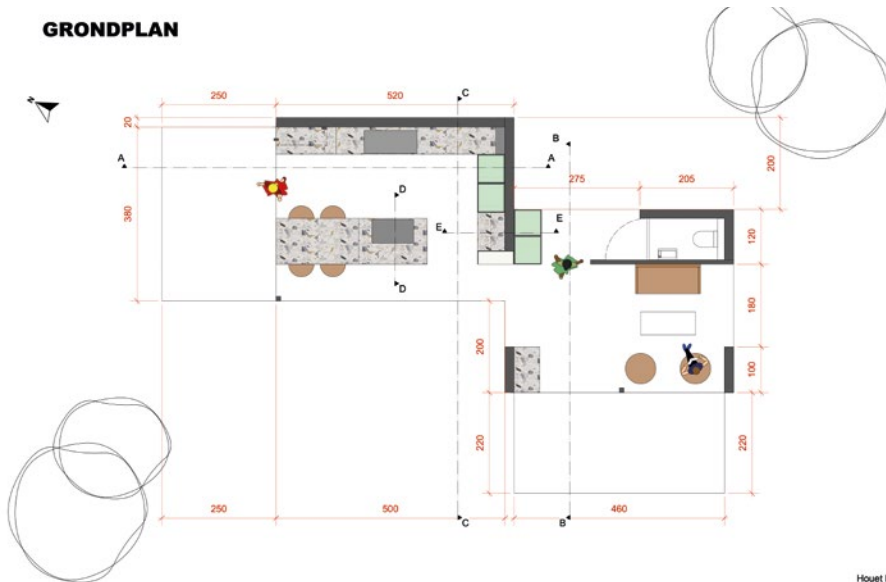


GHINA FERNANDEZ



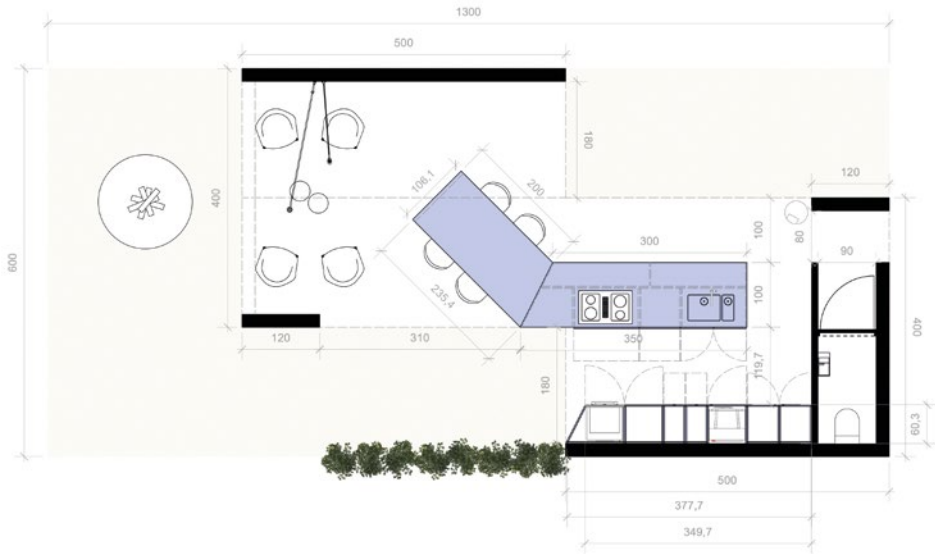
Houet Kyara
2021-2022
IBA IAR
Schaal 1/20

GRONDPLAN



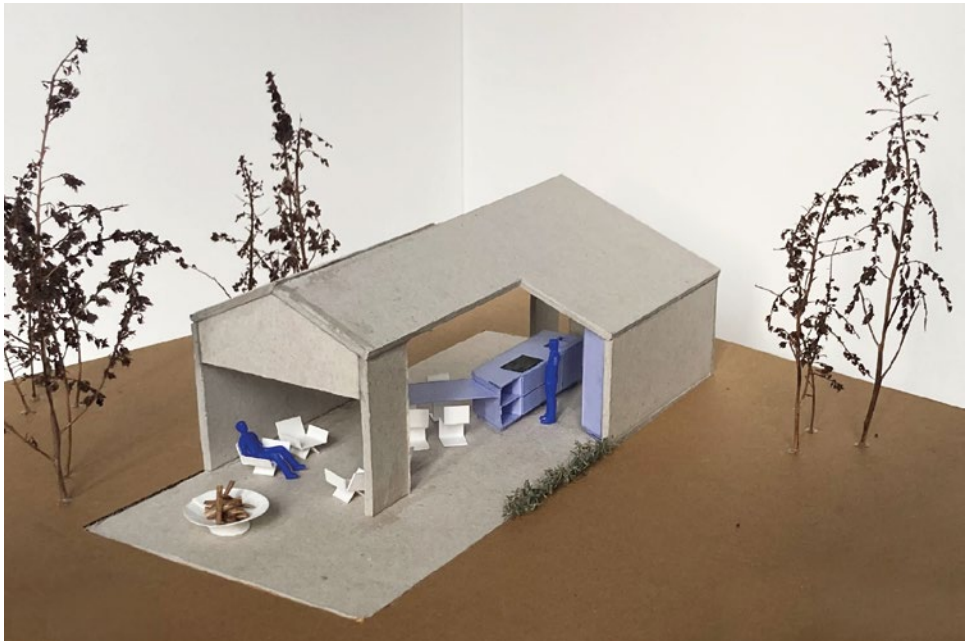
Houet Kyara
2021-2022
IBA IAR
Schaal 1/50

KYARA HOUET

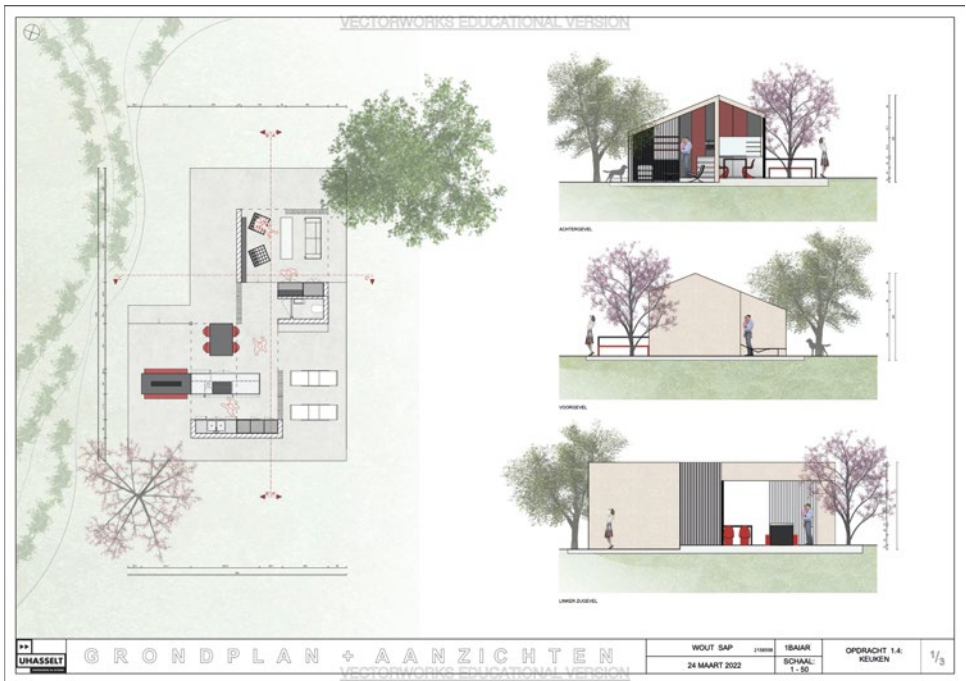


OLIVERS LIESBETH / 11AR

GRONDPLAN / 1:50



LIESBETH OLIVERS



WOUT SAP

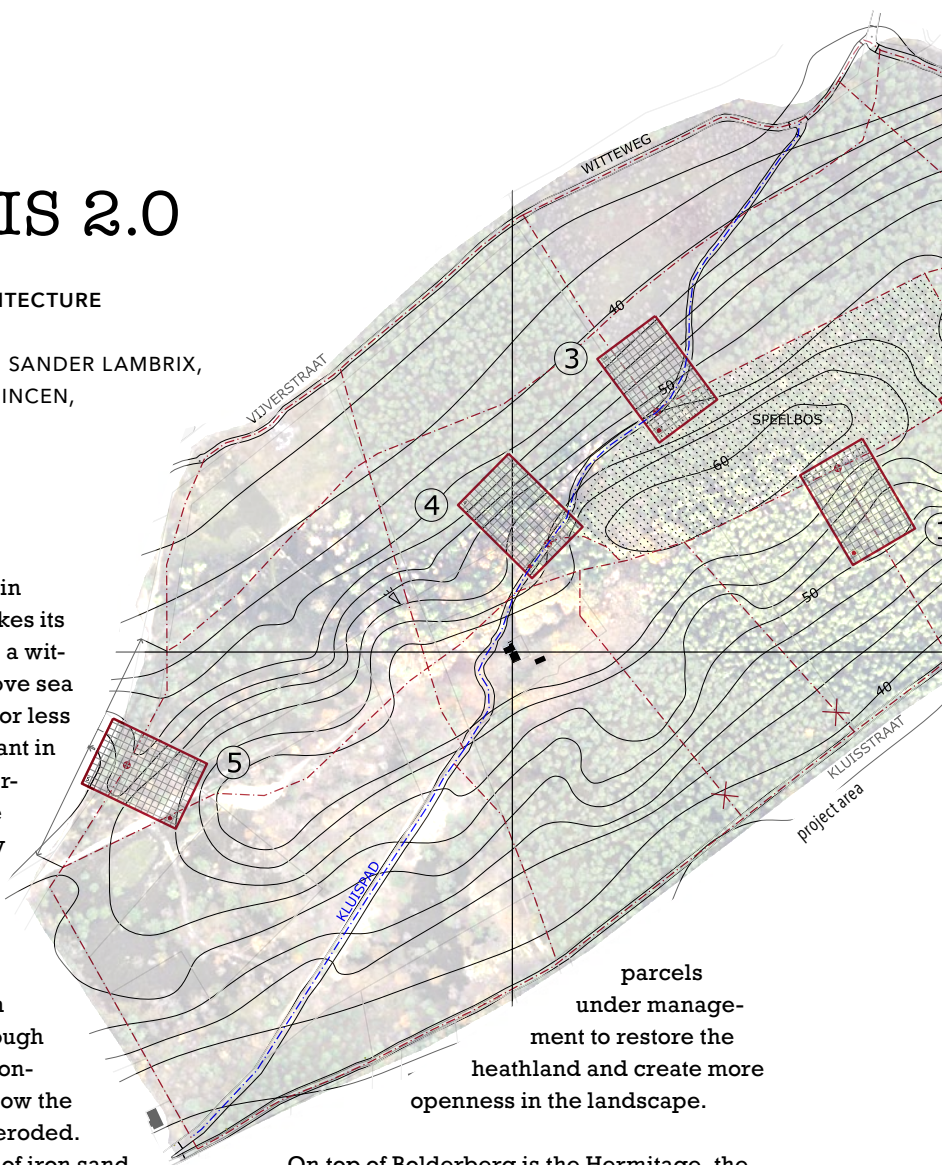
DE KLUIS 2.0

FIRST BACHELOR ARCHITECTURE

IRIS BEULS, JO BROEKX, SANDER LAMBRIX,
BART MOORS, PETER PRINCEN,
FRANK VANDEN ECKER

Bolderberg is a village in Heusden-Zolder and takes its name from Bolderberg, a witness hill about 60m above sea level. This hill is more or less isolated, erosion-resistant in a landscape that is otherwise relatively flat. The hill is a living testimony of how Flanders once looked some 3.5 to 11 million years ago: a large sea. The sand that was deposited then changed over time through weathering into hard ironstone. In most places (now the valleys), the ironstone eroded. On Bolderberg, a layer of iron sand mixed with boulders prevented this erosion.

This hill was once called Barreberg, which means bare, barren mountain. This is clearly visible on old maps such as the Ferraris map (1771-1778). At the end of the 20th century, not much remained of this barrenness. Plenty of Scots and Corsican pine had been planted for the mining industry and exotic species such as American oak and bird creeper had also settled there. Because no action was taken, the forestation increased even more and not much remained of this bare, heathery mountain. Since then, Limburgs Landschap vzw has taken a few



parcels
under manage-
ment to restore the
heathland and create more
openness in the landscape.

On top of Bolderberg is the Hermitage, the history of which begins in 1672. The pilgrim Lambert Hoelen visited the Santa Maria di Loreto during a trip to Rome between 1670 and 1672. This basilica was built around a house that according to tradition was the birthplace of the Virgin Mary. Legend has it that angels carried the house from Nazareth and flew over the sea in the late 13th century.

On his return home, Lambert Hoelen wanted to rebuild the house “according to the same form and size”. He received the support and land for this from Count Ferdinand zu Inhausen und Kniphausen, baron of the Free Land of Vogelsanck and lord of Zolder.



location



field work



field work

In 1673 the hermitage was built in which he himself lived for 23 years and died in 1696. His successors systematically enlarged the hermitage. From 1880 to 1953 the Hermitage was inhabited by civilians. However, due to a lack of utilities, the Hermitage stood empty for more than 50 years and the condition of the building deteriorated rapidly. In 1996, the building was listed as a monument and underwent a thorough restoration (2004-2005). Since then, the Hermitage has been inhabited again.

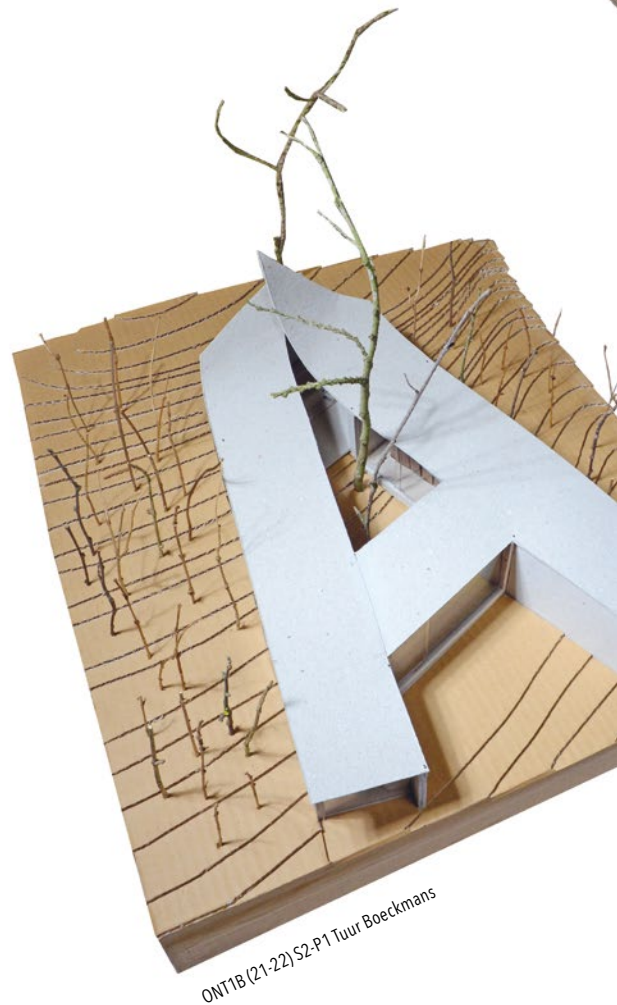
'Een nieuwe Kluis'

According to the dictionary, a hermit is someone who lives in seclusion or solitude. In the past, they were often men who lived alone and in seclusion for religious reasons. The hermits who currently inhabit or have occupied the site are no longer solitary. They live in the Hermitage for a period of five years and combine this with work and a contribution to community life.

However, the Hermitage and Chapel of Our Lady of Loreto on Bolderberg is first and foremost a religious site. People come and go here to pray, to meditate or just to rest.

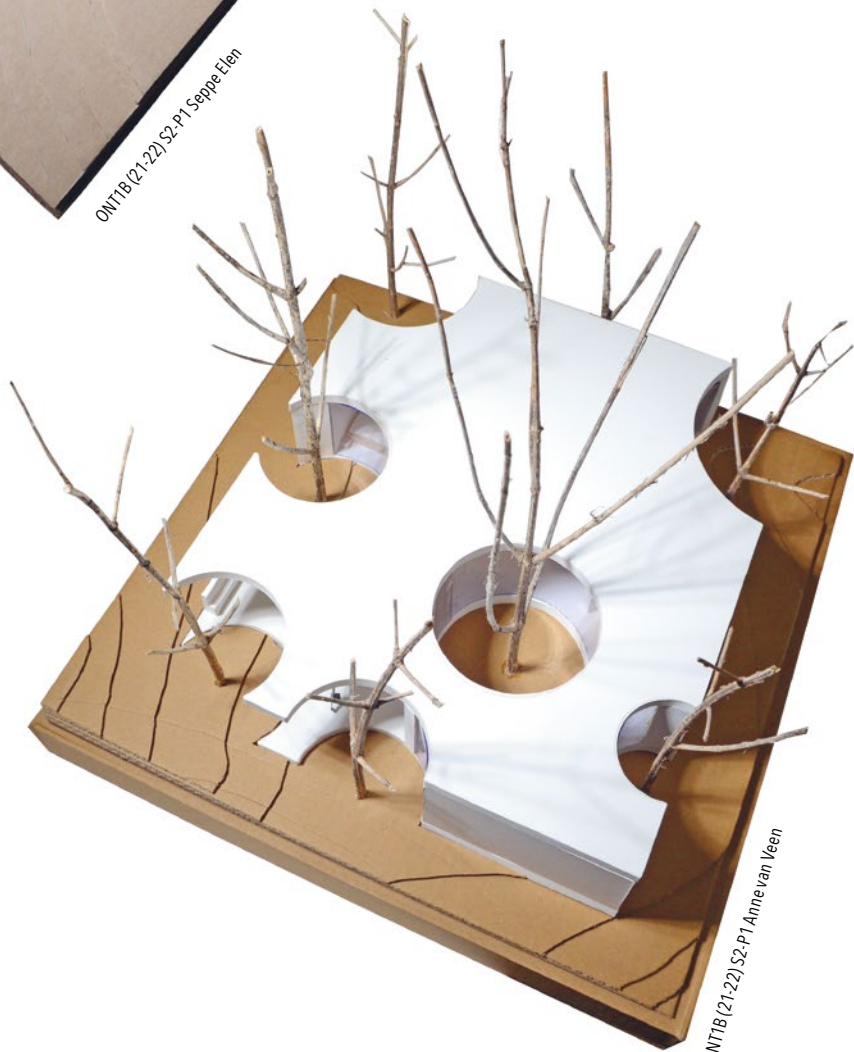
The hermits are expected to keep the spiritual flame of the hermitage burning. In what way they do this, they are free to choose.

In this project, the students went in search of a contemporary interpretation with exactly the same programme: a silent space that is accessible to everyone combined with a temporary and private residence for one person.





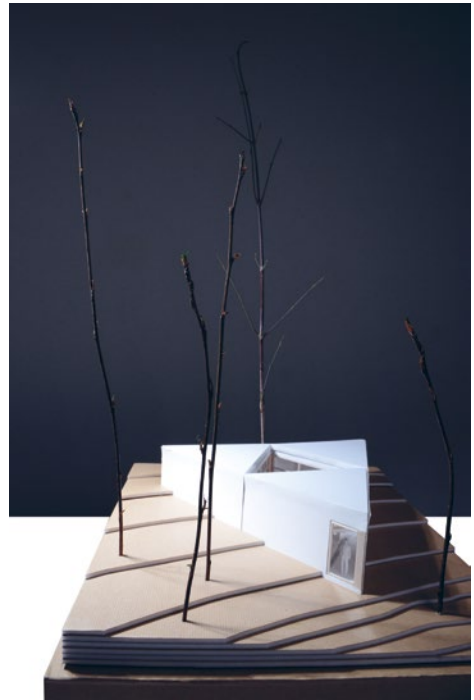
ONTTB (21:22) S2-P1 Seppe Elen



ONTTB (21:22) S2-P1 Ahne van Veen



ONT1B (21-22) S2-P1 Mirthe Moens



ONT1B (21-22) S2-P1 Dennis Lemmens



ONT1B (21-22) S2-P1 Mirthe Moens



ONT1B (21-22) S2-P1 Elin Cielen



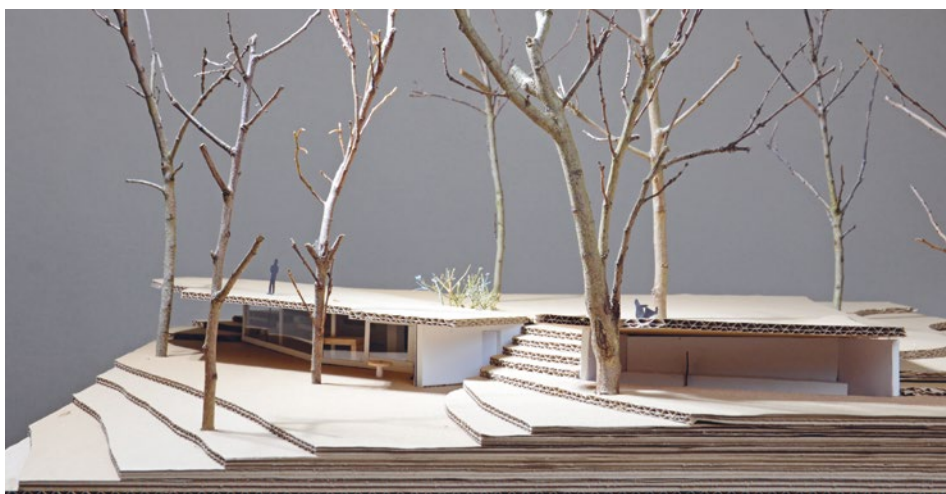
ONT1B (21-22) S2-P1 Britt Raskin



ONT1B (21-22) S2-P1 Noor Corstjens



ONT1B (21-22) S2-P1 Anke Surinx



ONT1B (21-22) S2-P1 Arne Peellaers

DORPELIJKHEID

FIRST BACHELOR ARCHITECTURE

IRIS BEULS, JO BROEKX, SANDER LAMBRIX, BART MOORS,
PETER PRINCEN, FRANK VANDEN ECKER

Since the end of the 19th century, living in the countryside (in a single-family house with a garden) has been promoted by an anti-urban policy in Belgium. On the one hand, this was done by the development of an extensive rail network that made the countryside easily accessible and thus made it possible to separate living and working. On the other hand, the policy focused on the nuclear family and supported the building of single-family dwellings.

“Although this Flemish housing ideal has been considered outdated by planners for several decades, it is only recently that the academic consensus has confronted the political status quo. This is partly thanks to former Flemish Government Architect Leo Van Broeck, who during his mandate (2016-2020) regularly made headlines because he loudly denounced the social and ecological costs of our dispersed housing pattern. (...) While Van Broeck shed light on the social impact of our use of space, attention to the smallest scale threatened to disappear along the way: the architecture of the shared entrance, the collective garden, the terrace, the street-scape. The Bouwmeester’s vision of the future was ethically and scientifically underpinned, but insufficiently architecturally. Density without architectural preconditions is, incidentally,

not a new phenomenon in the Flemish village; the spatial policy has been actively supporting building projects with higher densities for twenty-five years, without overseeing the quality of the public and collective character of the new forms of housing. Densification has therefore become synonymous with maximum profit instead of landscape quality, and the architecture of contemporary apartment buildings has become the most important anti-advertisement for compact and collective forms of living.”

(Schoonjans, Tom, Op naar het dorp, recensie van ‘Toolbox Dorpse Architectuur’, <https://www.archined.nl/2022/01/op-naar-het-dorp/>, consulted 02.04.2022.)

This puts the village back on the radar of the Flemish architecture debate: both the ambition note from the Flemish Government Architect Erik Wieërs and the recently published Toolbox Village Architecture make a clear commitment to ‘village character’: the village counterpart of ‘urbanity’. ‘Dorpelijkheid’ is a word that is not in our dictionaries and is exemplary for the vocabulary we lack when it comes to ‘village’ architecture.

The densification of village centres can therefore be seen as an opportunity to give Flemish villages an identity again.



ONT 1B (21-22) S2-P2 location Jesserenplein



ONT 1B (21-22) S2-P2 situation



ONT 1B (21-22) S2-P2 location Jesserenstraat

Jesseren (Borgloon) is a small village in the Haspengouwse Mombeek valley located next to the old 'fruit track' (line 23 from Drieslinter to Tongeren). There is still a goods station and a passenger station, as well as a remnant of the oldest syrup factory in the region. Haspengouw has a rich soil interwoven with brook valleys, an agricultural landscape - with stately square farmsteads and scattered church villages - characterized by fruit cultivation. The history of Haspengouw is also one of smaller isolated transformations. A farmer who builds an additional barn, the son and daughter who build on the plot next to their parents, a low stem orchard that replaces a high stem one, and small farms that make way for detached houses that deny the specific character of Jesseren and are diametrically opposed to the idea of a village as put forward by the Vlaams Bouwmeester in his ambition statement.

The area-based strategic project Haspengouw aims to work on the liveability of Jesseren. We are assuming that Jesseren is a village that will no longer grow. We also assume that people will always want to live and work in a village like Jesseren. There is no pressure to compact, but there is a challenging design demand for more diverse and flexible housing options that reinforce the hybrid and communal character of the village.

The project zone for project S2-P2 connects to the heritage sites around Jesserenplein and calls for flexible living-working solutions that respond to this context.

The project zone of 27 x 27 m for this assignment is located at the level of the alleyway from the Jesserenplein to the Jesserenstraat, in the back yards / side yards of the existing houses. For this assignment, we will remove the existing plot boundaries within the project zone. The existing outbuildings indicated in the dotted line are demolished and the private back gardens are reduced in size in order to obtain a collective (private) outdoor space. The height difference of 75 cm on the site will be retained. Resolving this height difference is part of the assignment. To this end, the existing retaining wall may be adapted or moved. The beech hedge along the alley may - but does not have to - be retained if this supports the design.

2.1.2. Urban development regulations

The entire project zone is a building zone. Construction is allowed on the alley, provided that a new public passageway is provided. Within the project zone, buildings may be built onto adjacent properties provided sufficient light, visibility and privacy are maintained. There must be a public passageway between Jesserenstraat and Jesserenplein. The living quality of the existing homes (access to sunlight, views and private outdoor space) must be guaranteed. Within the design, the boundary of the private outdoor areas of dwellings 1 to 5 must also be clearly designed. (The boundary of the project zone is not necessarily the new boundary of the private outdoor areas).



ONT1B(21-22)S2-P2_Jolien Hobben



ONT1B(21-22)S2-P2_Anke Surinx



ONT1B(21-22)S2-P2_Thomas Droog

The programme comprises 3 parts:

(1) A compact single-family dwelling:
entrance area with cloakroom
visitors' toilet
sitting and dining area for 6 people
kitchen with small storage room
1 double bedroom
1 single bedroom
Bathroom with toilet
private outdoor space with terrace (partially covered)

(2) A multi-purpose room +/- 30m² (excl. storage room, sanitary room and terrace)
This space is flexible so that it can serve the following three functions:
A work studio for a sculptor (who may or may not be the resident of the new home)
A compact sheltered accommodation with sleeping and sitting area which, together with the single-family dwelling, forms a kangaroo dwelling

A room for tourists, type B & B
This multi-purpose room therefore has a storage room, a small bathroom with shower, toilet and washbasin and a small private terrace.

(3) Common outdoor area(s):
Storage room for 4 bicycles, garden furniture and litter bins, 2 car parking spaces.
Picking orchard with at least 2 standard fruit trees (spacing 7m) and a seating area.

With this programme, design a compact single-family dwelling with a multifunctional space and shared outdoor areas.
Keep the following points in mind:

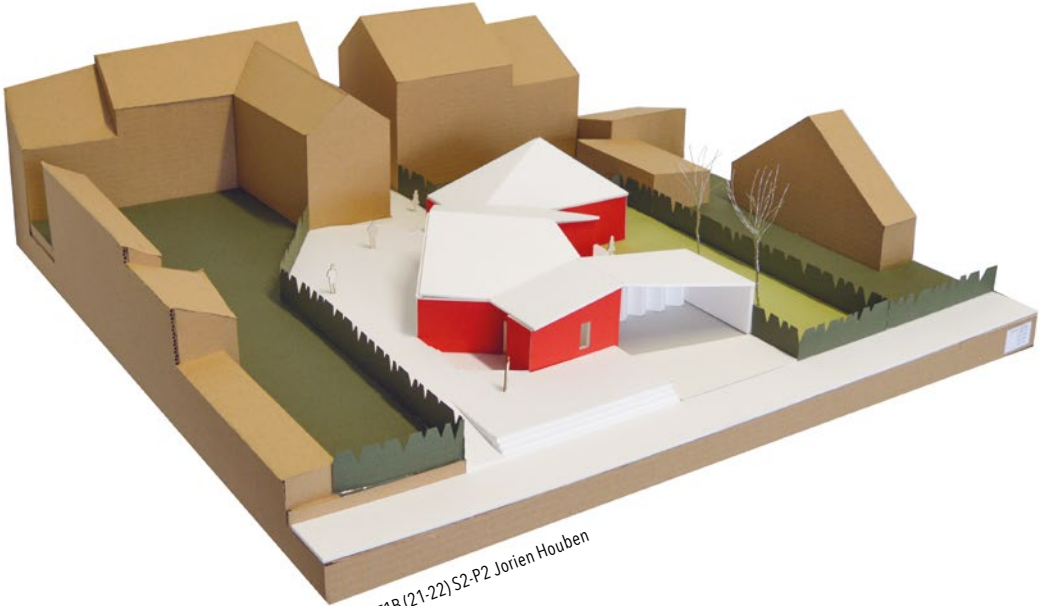
(a) The multifunctional space can, according to the needs of the residents, be part of the house itself, but can also function separately and have a more public function. The whole is designed so that its use can easily be changed. The space can serve both as an extension of the residence with a care unit or a work studio, but can just as well function completely separately as a work studio or tourist accommodation in the shared garden. The student will design the space according to one of the three options but will test the polyvalent character of the space in the design process.

(b) A public crossing between the square and the street is planned throughout the project area for cyclists and pedestrians.

(c) The non-developed space is organized and laid out in such a way that the use of public and private spaces (collective and individual) do not interfere with each other. This means that the private terraces offer sufficient peace and quiet and that the multipurpose room and the residence can enjoy the use and view of the picking orchard to the maximum.



ONT 1B (21-22) S2-P2 location, alley from Jesserenplein



ONT1B (21-22) S2-P2 Jorien Houben



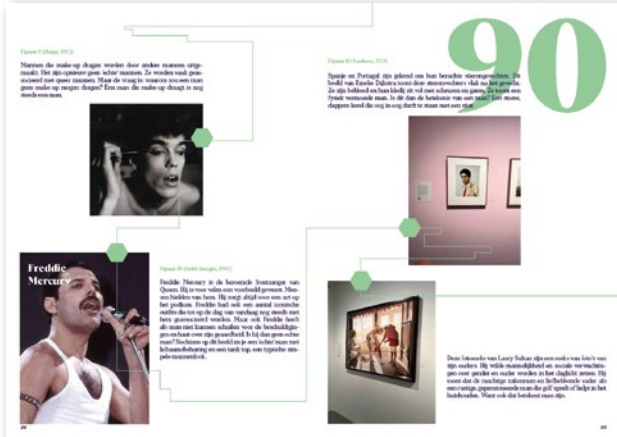
ONT1B (21-22) S2-P2 Anke Surinx

CULTUURKRANT

FIRST BACHELOR (INTERIOR) ARCHITECTURE

ELKE COUCHEZ, LINDE VAN DEN BOSCH

The students make the news. For this assignment within the subjects Cultural Studies 2 (2BA AR) and History of Interior Architecture (2BA IAR), the students worked in small groups on a cultural newspaper. Each group went through the different stages of an editorial process, from morning meeting, editorial meeting, final editing and layout. All newspapers contained an editorial, reviews of current exhibitions, interviews, book reviews and essays on current cultural themes and a cultural agenda.





SPATIAL WELL-BEING

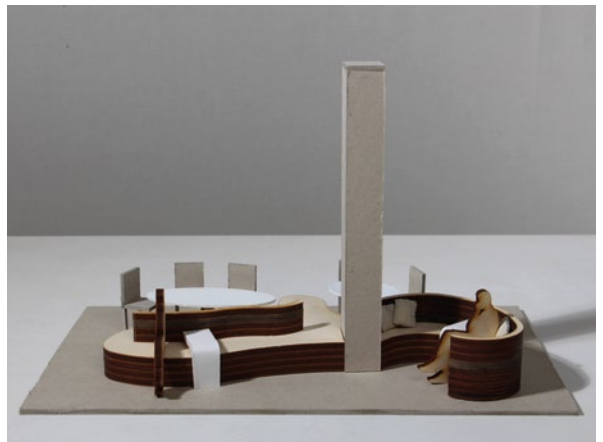
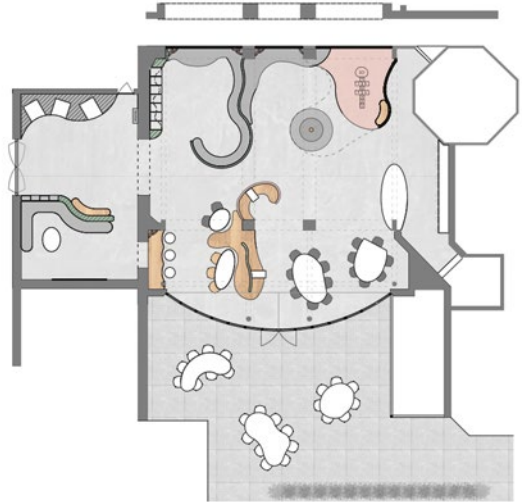
SECOND BACHELOR INTERIOR ARCHITECTURE

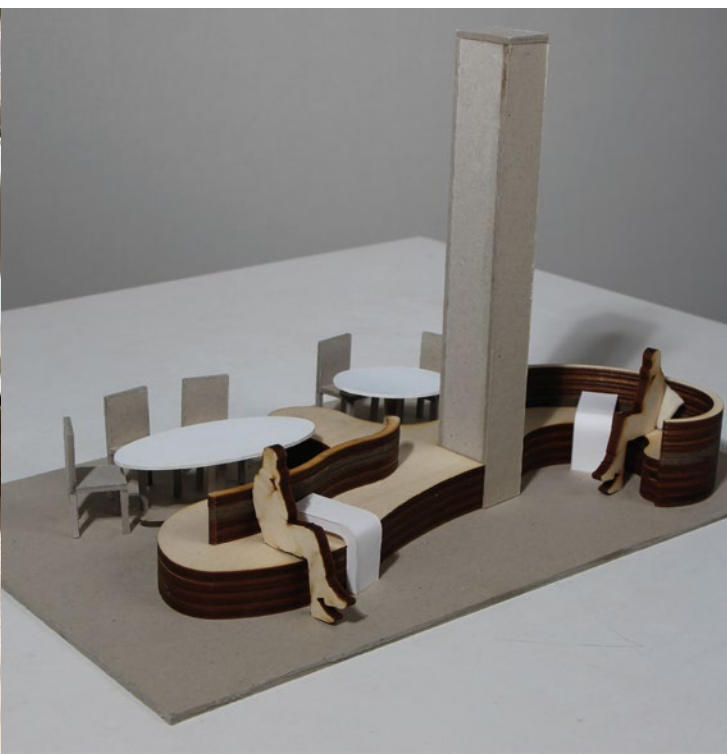
LIEVE WERCKX, WERNER ALBERT, STAN JACOBS, KAREN LENS

At the request of the Sint-Annendael psychiatric hospital in Diest, the students investigate how a large, unused central space with a garden can be transformed into a multifunctional, warm but low-stimulus indoor and outdoor space with room for encounters between patients, family, staff and the outside world.

The client wants a space with different seating modalities, a play area for children, a TV screen, a dining area for staff and patients (± 25 seats), a counter for self-service, a meeting place for informal encounters and a small library.

In this assignment the focus is on experience and empathy with the world of psychiatry. The students have to take into account the complexity of the existing situation and make a design for the space and the furniture.





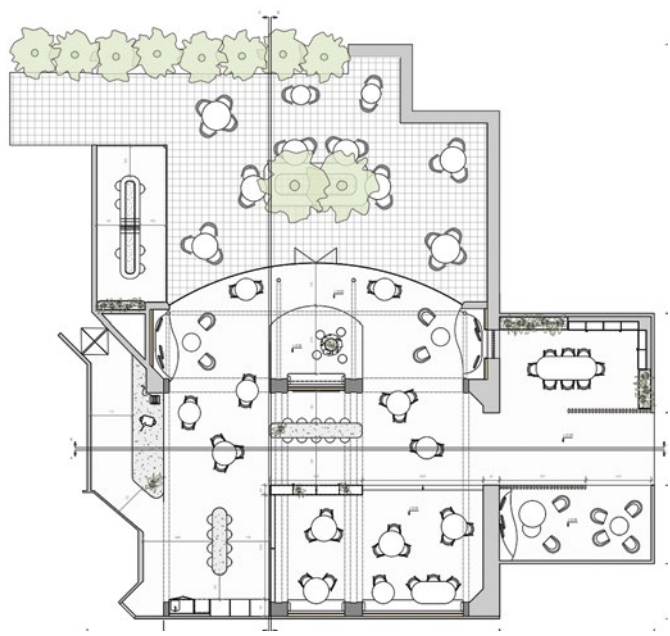
LIEZE SPOOREN, ELINE VANHOUT & JULIE GHYSSENS



Snede A-A



Snede B-B



Sakura



SOPHIE MOURANT & ZEYNEP SELVI

SOCIAL LIVING

SECOND BACHELOR INTERIOR ARCHITECTURE

LIEVE WERCKX, WERNER ALBERT, STAN JACOBS , KAREN LENS

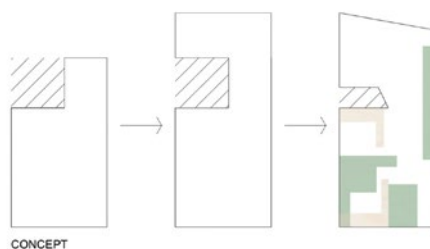


This assignment arose in conjunction with the research on three social housing estates in Limburg by the research group Spatial Capacity Building.

The students could choose between two housing typologies. Three variants of a housing type in the Kolmen district in Beringen. These homes from the 1960s consist of two storeys and two bays under gently sloping saddleback roofs. A second type of house is located in the Staatstuinwijk in Winterslag, this district built in the 1930s consists mainly of uniform two-storey houses under hipped roofs interrupted by pointed gable ends.

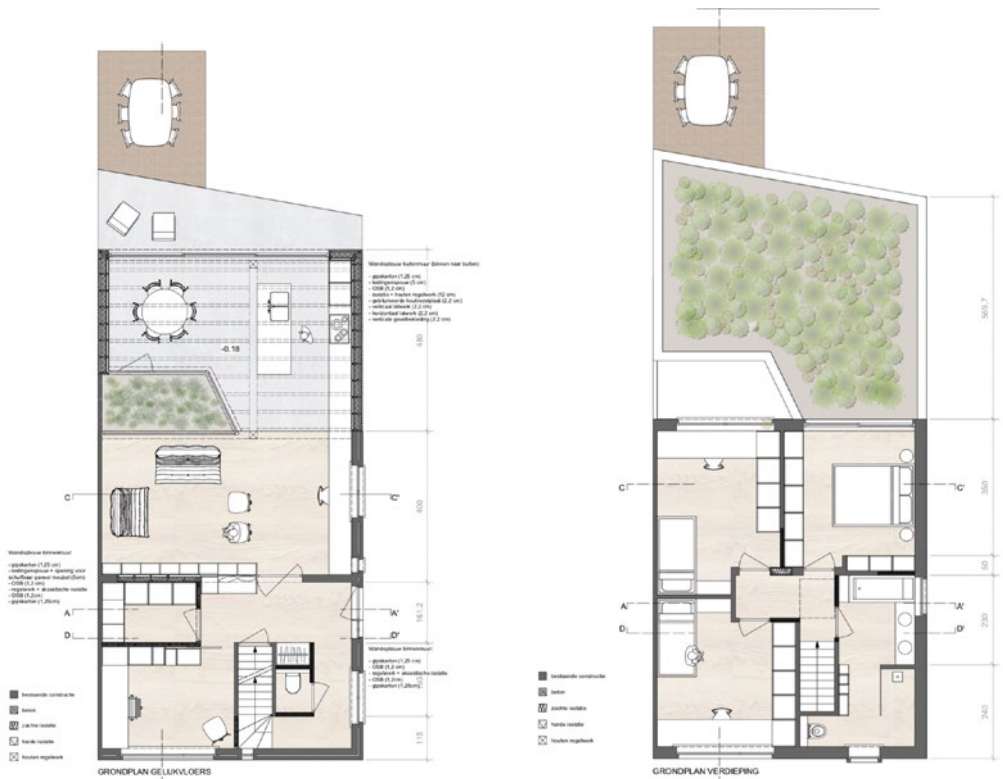
The students are to rebuild the house for a family with two young children and a workspace for a starting independent profession. An extension of maximum 40m² is allowed.

This assignment fits in with the theme of 'living and working' that we mainly work on in 2BA.





SARA BLOEMEN





SIEN VAN DIJCK

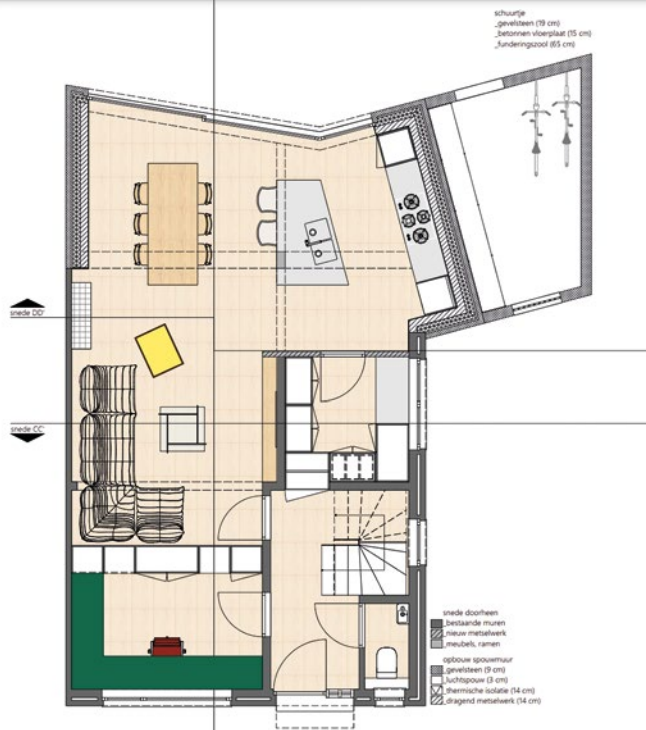




LEGEND:

- Snelbouwsteen
- Isolierend bouwstak
- Beton
- Isolatie
- Dampscherm
- Gespoten PUR + elektrischebedrading
- Drape laag + vloerverwarmingbuizen



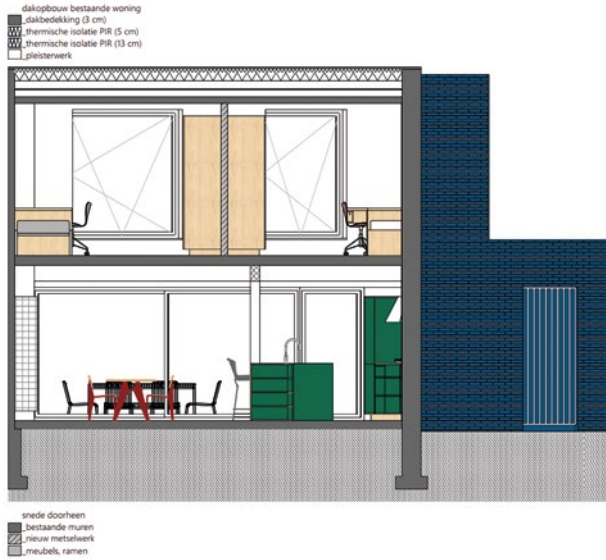


GRONDPLAN 0

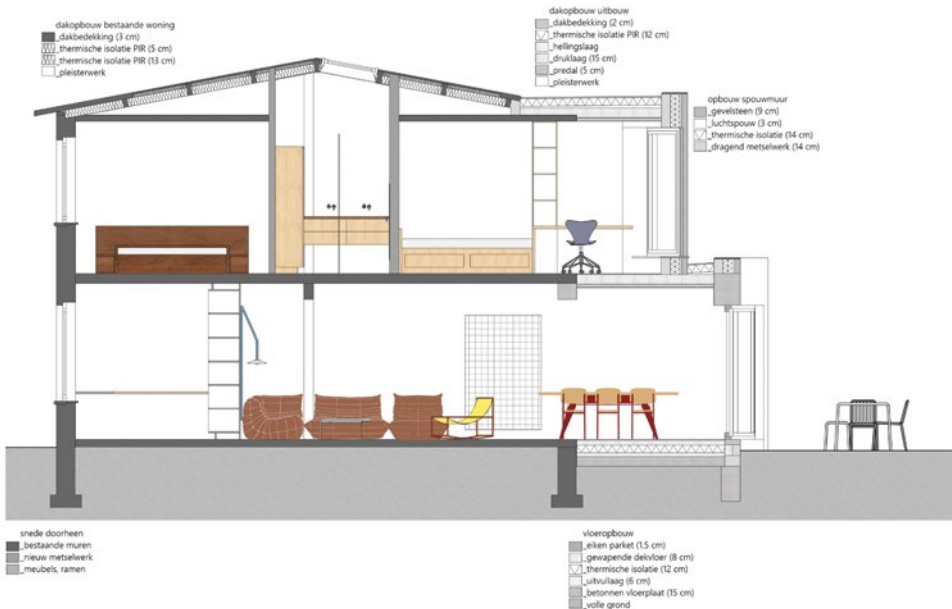


GRONDPLAN +1

SNEDE DD'



TIRZA CORTHAUT



Sneede AA'

HOUSE, INNOVATIVE HOUSING FOR OLDER ADULTS AND SUBJECTIVE WELLBEING

“Research shows that older people spend about 80% of their time at home, yet, the influence of the home environment of older people on subjective wellbeing remains largely unexamined.”

(Ann Petermans, supervisor HOUSE project)

Ageing well in the right place

How would you like to live when you get older? If you would ask this question to current as well as future older adults, their own home and neighbourhood is the primary preferred setting for growing old. As ageing is one of the most important global challenges, this inevitably impacts the housing sector and housing policy as well. Next to objective architectural parameters for housing, there is a growing request to also consider issues about older adults' subjective wellbeing, answering questions, such as:

What makes you feel at home? What makes you happy about your home and in your neighbourhood?

The HOUSE-project starts from the observation that today, there is a lack of knowledge on the influence of housing design features on the subjective wellbeing of current and future generations of older people in order to facilitate 'ageing well in place'.

In addition, the number of options for possible housing concepts and its uptake in practice is rather limited, and these do not respond to the large, heterogeneous group of older people, where each is an individual with their own preferences, possibilities and limitations. Therefore it is important to also focus on ageing in the right place, which is different for each individual.

For these reasons, the HOUSE project is conducting research into innovative housing concepts for current and future older people that positively influence their subjective wellbeing to 'age well in the right place'.

How it started...

This large-scale SBO (Strategic Basic Research) project, granted by Research Foundation Flanders (FWO), started on December 1 2021 and will run until the end of November 2025. An intense preparatory process has led to the final research proposal. From 2018 onwards, various focus groups, co-creation workshops, conferences and meetings were organised to understand what designers, contractors, care professionals, policymakers and older adults themselves drive, temper, or what they worry about regarding housing for older adults and subjective wellbeing. These insights from different sectors nourished the HOUSE research proposal.

Collaborating in an eco-system

In the HOUSE project, a team of 4 researchers, 2 coordinators and 4 (co)promotors, coming from 3 research groups and 3 different knowledge institutes (i.e., Hasselt University, Vrije Universiteit Brussel, and PXL University College) have joined forces during 4 years.

We see this interdisciplinary approach as an important added value for the project, not only to combine domain-specific knowledge and expertise, but also to approach the research topic from different angles.

The research team collaborates in an elaborate ecosystem with 31 organisations in-

the central hypothesis of the HOUSE project is that housing and neighbourhood design have a key role to play in the subjective wellbeing of current and future generations of older people. We use a 'mixed-method approach', including qualitative and quantitative methods. Next to, for example, a quantitative data analysis and 75 in-depth interviews with experts, future and current older adults, Research by Design will be applied to examine how housing design concepts and subjective wellbeing of older people can be translated architecturally. Findings will be tested and evaluated in several real-life demonstration projects and focus groups.

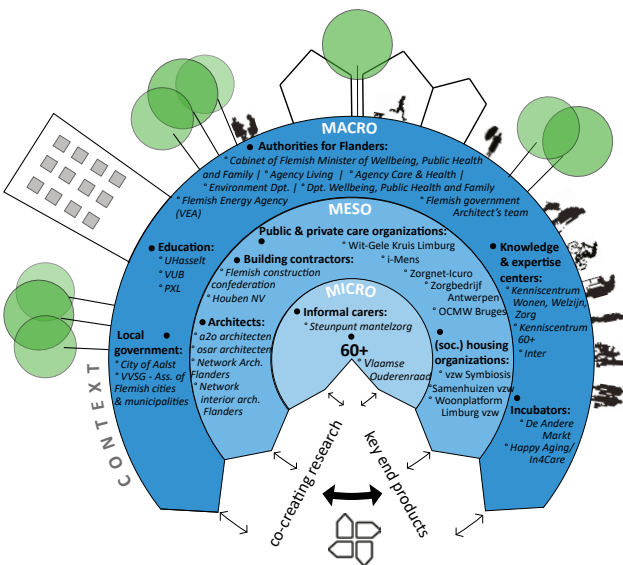
Focus on valorisation

One of the core pillars of the SBO program is to develop innovative research which creates prospects for societal applications. Therefore, the project also has an important valorisation component supporting the translation of research results into benefits for society as a whole. Despite the large potential of housing design concepts and characteristics for the subjective wellbeing of older people, their application in Flanders remains limited. For this reason, HOUSE will develop user-friendly and time-efficient utilisation key-end products, such as assessment packages, persona sets and a design decision support tool. These products can be applied in policy, industry, practice, and for education and dissemination activities by a broad range of different end users, in due time.

“The needs, wishes and experiences of current older adults differ from coming generations of older adults. So, it is today that we need to anticipate and consider the future demand with regard to housing and subjective wellbeing, also when developing different tools with the HOUSE project.”

(Elke Ielegems, HOUSE valorisation coördinator)

More information: www.HOUSE-research.be



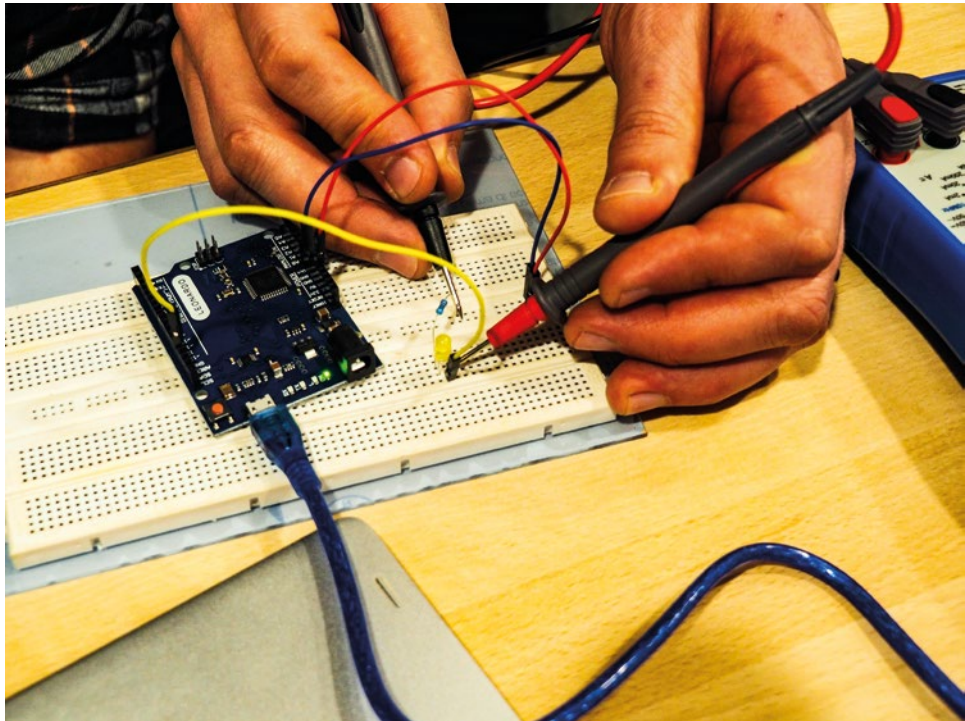
cluding macro level (e.g. local and Flemish government), meso level (e.g., architects, care organisations), and micro level stakeholders (e.g., older people and informal carers). In addition, a user group of engaged older adults has been set up to co-create together with the researchers, and also design students will be closely involved throughout the project. At the kick-off meeting in April 2022, the project was officially launched, expert workshops were organised, and stakeholders could meet.

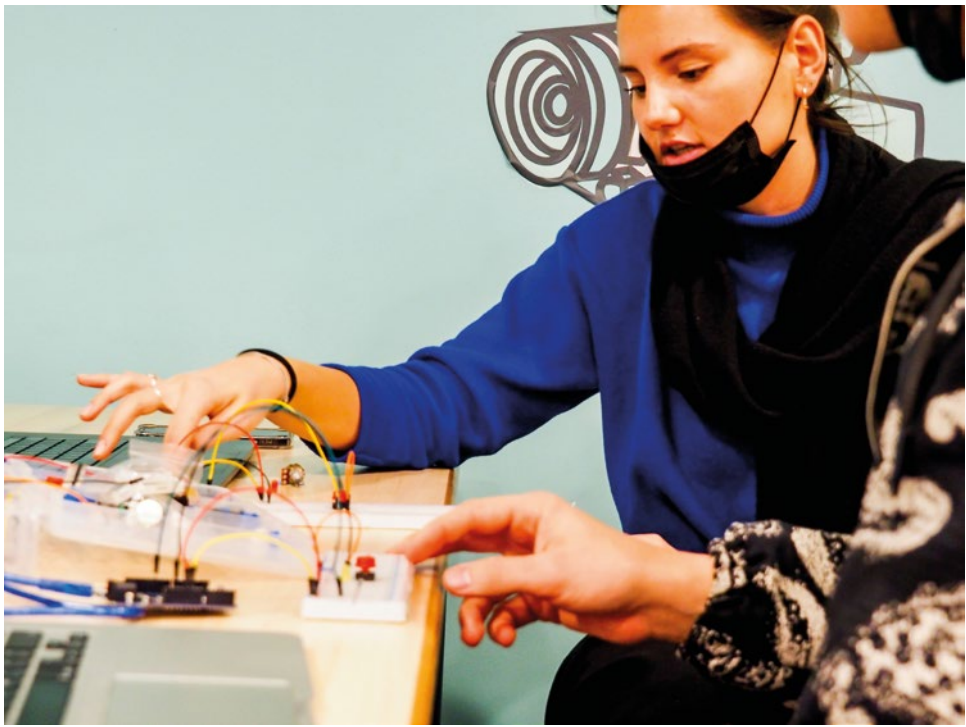
A mixed-method approach

Considering the state-of-the-art and current knowledge gaps in the domains of ageing and subjective wellbeing in (interior)architecture,

ARDUINO WORKSHOP

In museums, exhibition and theatre settings, multimedia is used extensively these days. This is often controlled by micro computers such as Raspberry Pi or Arduino. An introduction to this wonderful world in collaboration with the Makerspace is therefore obvious.





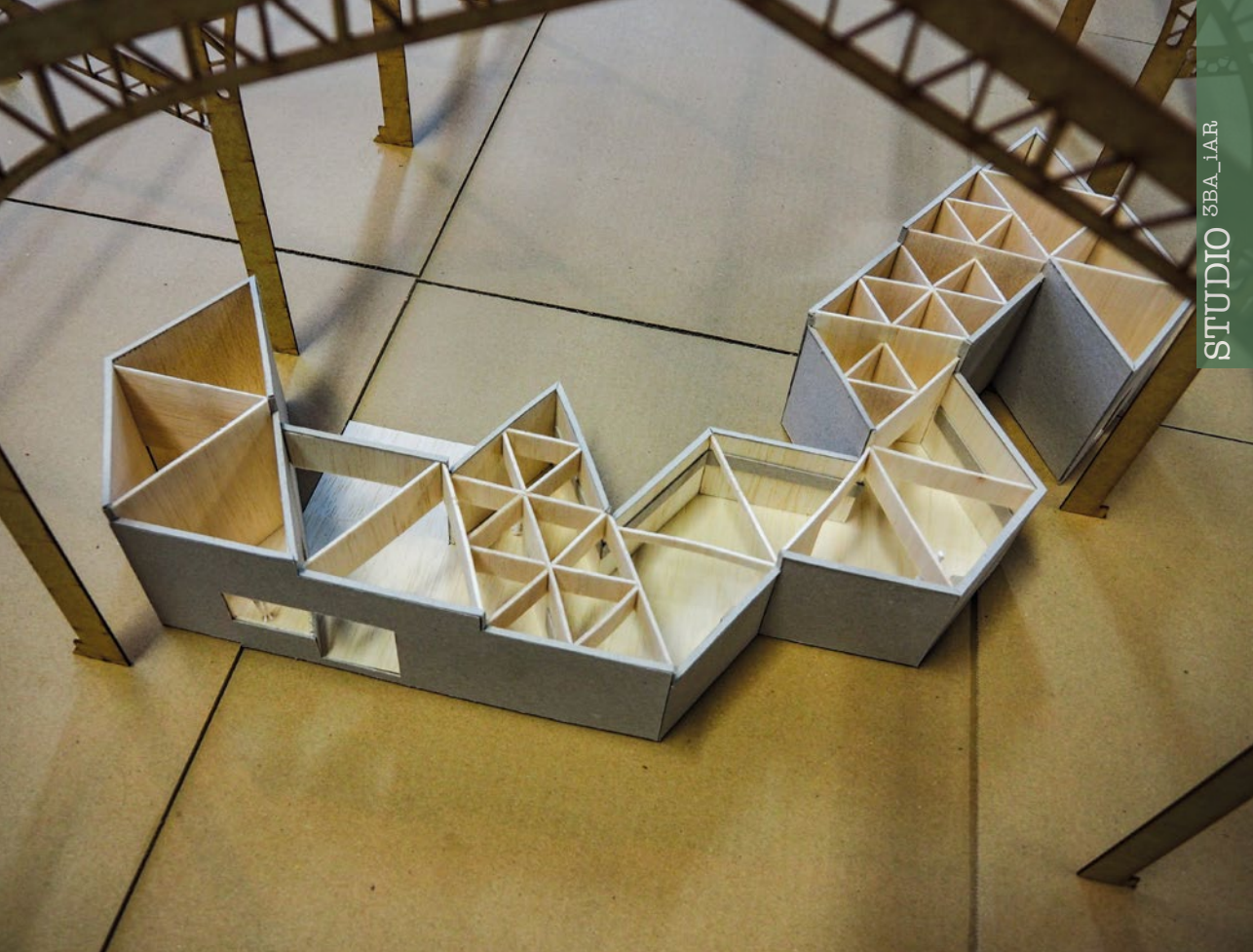
SCENOGRAPHY

THIRD BACHELOR INTERIOR ARCHITECTURE

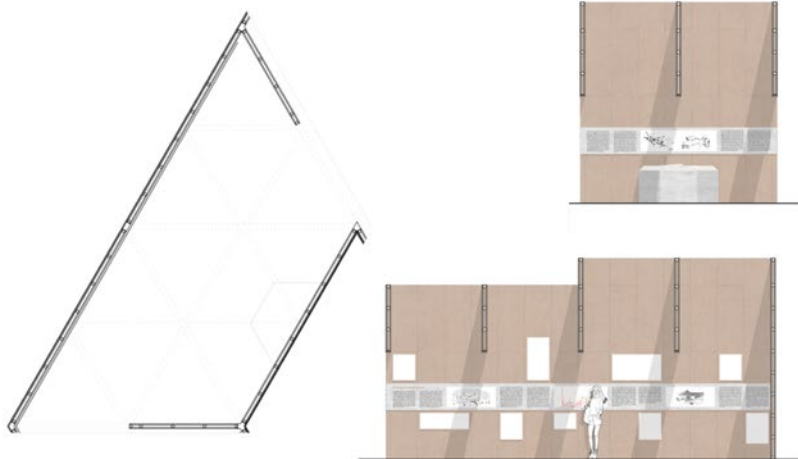
ASLI ÇIÇEK, KATRIEN GEEBELEN & JO KLAPS

Scenography is the discipline in which we teach students to tell a story in a given space. They are at the same time curator and scenographer of an exhibition for which they were given a subject. They immerse themselves in their theme, learn to distill the essence out of it and notice how they manage to translate it into a fascinating design at a certain moment. Graphic design, lighting, construction, way-finding, showcase construction,... everything comes together in this module. Gare Maritime in Brussels, was the appropriate location for this assignment. These were the themes of last academic year:

<i>Illuminati</i>	<i>Jean-François Zevaco</i>
<i>Piet Zwart</i>	<i>Peter Shire</i>
<i>Ursula Hirschmann</i>	<i>Jannis Kounellis</i>
<i>Franz Lehár</i>	<i>Gaston Jaubert</i>
<i>Giovanni Bragolin</i>	<i>Rebecca Horn</i>
<i>Jean Léon Gérôme</i>	<i>Erich Mendelsohn</i>
<i>Gerrit Dou</i>	<i>John William Inchbold</i>
<i>Margaret Bourke-White</i>	<i>Koloman Moser</i>
<i>Mario Sironi</i>	<i>Molukkers in Holland</i>
<i>Art Brut</i>	<i>Otto Von Habsburg</i>
<i>Antoine Bourdelle</i>	<i>Angela Davis</i>
<i>Chermayeff & Thomas Geismar</i>	<i>Paul Rudolph</i>
<i>Robert Walser</i>	<i>Bernd en Hilla Becher</i>
<i>Gert Dumbar</i>	<i>Per Kirkeby</i>
<i>Michelangelo Pistoletto</i>	<i>1952 Vincent Black Shadow</i>
<i>Vlas</i>	<i>Babe Paley</i>
<i>George Underwood</i>	<i>Max und Moritz</i>
<i>Michele de Lucchi</i>	<i>Eric Tucker</i>
<i>Arman</i>	<i>Leonardo Mosso</i>
<i>Dr. Seuss</i>	<i>John Lautner</i>
<i>Robert Wilson</i>	<i>Reima & Raili Pietilä</i>
<i>Uwe Loesch</i>	<i>Eugene O'Neill</i>
<i>Tiny Kline</i>	<i>Situationisten</i>
<i>John Baldessari</i>	<i>Jacques Dupuis</i>
<i>Walter Ruttmann</i>	<i>Edmund Kestling</i>
<i>Lebbeus Wood</i>	<i>Simon Evans artists</i>
<i>Peter Alma</i>	<i>Spinoza</i>
<i>Joris Ivens</i>	<i>Wilhelm Lembruck</i>
<i>Jenny Holzer</i>	



Raf Dierckx, John Lautner



Arango
Residence



A BRIEF HISTORY OF TEAPOTS

MODERN PURPOSE AND SOCIAL SIGNIFICANCE

The structure of the teapot has not changed in the last 300 years even though shapes, sizes and colors have.

TODAY

- Today teapots are an essential part of the tea drinking process used both informally as one of the main tea serving vessels.
- Their bright colors and aesthetical designs make teapots pleasing to the eye.

1900-
Turkey is one of the biggest consumers of tea today and also have a rich history of drinking tea and different ways to make tea.

Generally, although it varies depending on country and region, in the middle east teapots are much taller than any used in other parts of the world. It has a long mouth near the top and a very curvy shape.



OTHER PARTS OF THE WORLD

EUROPE CONTRIBUTION

1800
While the general idea of the teapot did originate in China, we owe the modern design of the teapot to the Europeans. The first India Company vessels did not only bring tea to England but also Chinese teapots to Europe.

The breakthrough in making teapots was achieved in France where they also decorated their tall teapots with Rococo and elaborate baroque designs.



1662
The Brits imported not only tea but also teapots as they did not know how to produce such high-quality bone pottery as opium was being manufactured in China.

These western teapots became so popular that people started to collect them and they were referred to as pots from the East Indies.

BRITAINS LOVE THEIR TEA

1680
It was only when tea became popular all over England and the concept of afternoon tea became widespread that England started to create beautiful teapots and collection sets. Scamper auction houses for the best vintage tea sets.



1750
It was only by the middle of the 18th century that English craftsmen achieved how to make porcelain teapots with beautiful designs over them.

JAPANESE TEAPOTS

Tea was introduced to Japan from China by traveling Buddhist monks. These monks used to slip green tea to sticky rocks during their long hours of meditation.



Japanese people soon developed a liking for this beverage, and they even invited Chinese artisans to teach them how to make wicker teapots like those made in China.

This is how Baku, the famous Japanese pot for making tea emerged.

1513
The history of the teapot began around 1500 with the development of the first teapot.

A minor aspect of the long pot is the people can use to make it. The properties of this clay allow the cover, shell and base of the tea to absorb into the surface of the pot, which will go towards the pot.

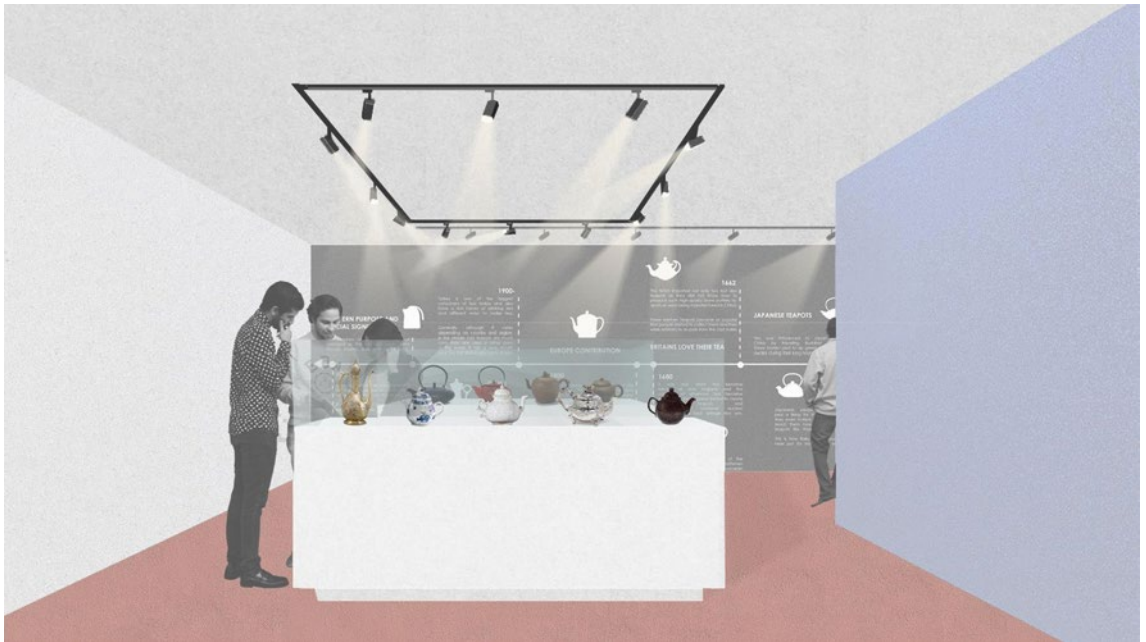


TEAPOT FROM CHINA THROUGH THE AGES

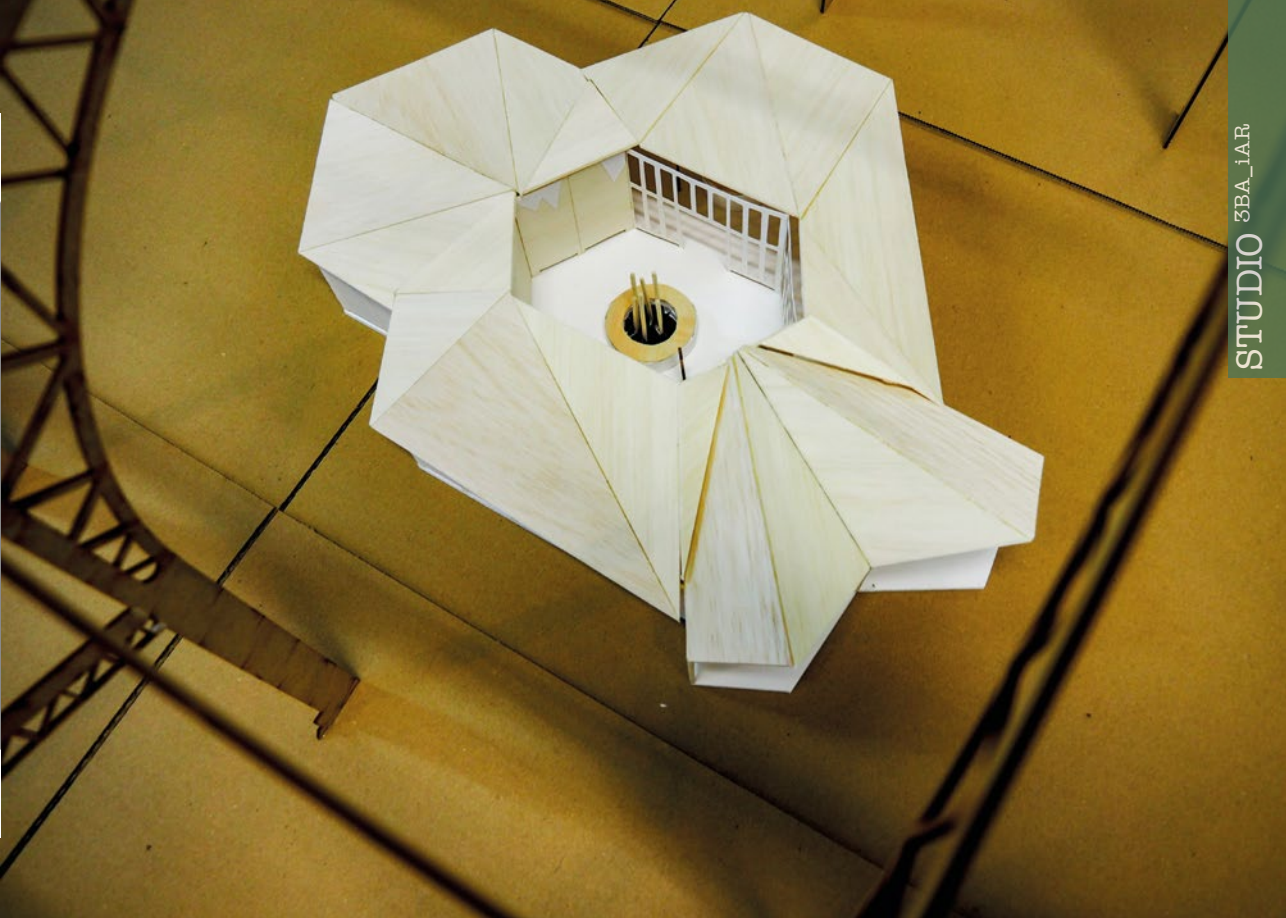


1500
The teapot was invented in China during the Yuan Dynasty.

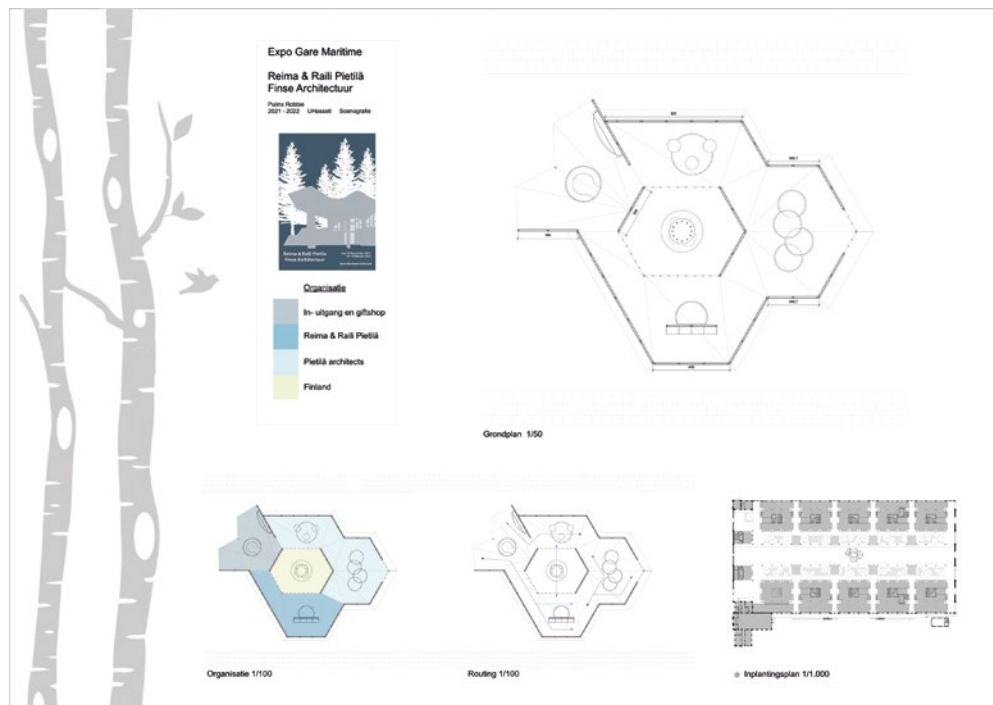
The Yixing teapot is designed for individual use. Other people would carry their own teapot and drink directly from the spout. The original designs on the pot were simple and elegant but soon became more stylistic and artistic.



Jamie-Lee De Groof, Peter Shire



Robbie Pulinx, *Reima & Raili Pietilä*





Axelle Smekens, *Franz Lehár*





Hilbren Vaelen, *Walter Ruttmann*



CONSTRUCTION & MATERIALS

SECOND BACHELOR INTERIOR ARCHITECTURE

PETER FIRMAN



TIRZA CORTHOUT

Design and make a book rack. The rack is 180 cm high, has room for at least 50 books. Choose a place where the rack will start its second life after presentation at school. Start from residual materials and incorporate several other sustainability qualities into the rack. Name these qualities as well.

Tirza Corthout completed the assignment with distinction. Her rack called 'Casino' is composed of multitplex advertising boards from the Casino theatre in Tongeren and metal pipes from a renovation. With these elements she devised an ingenious construction by clamping three shelves into the side panels using metal tubes. This results in a stable rack in which the other shelves are adjustable. The rack is a testament to re-use, manageability, reversibility and versatility, and acts as a colourful graphic game with a nice story.



JILL VERWAEST



DERYA GURBUZ



AURA VANBUEL

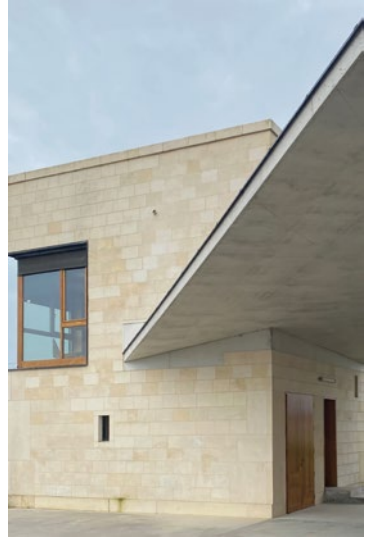
FACSTORIES PHOTOCOMPETITION

On the annual FACsTORIES day, we celebrate the Interior programme with workshops, music and chips. Because of the Covid measures, we replaced the workshops by a photo competition. Students were asked to take photos inspired by the 10 commandments of the interior architect during their study trips.

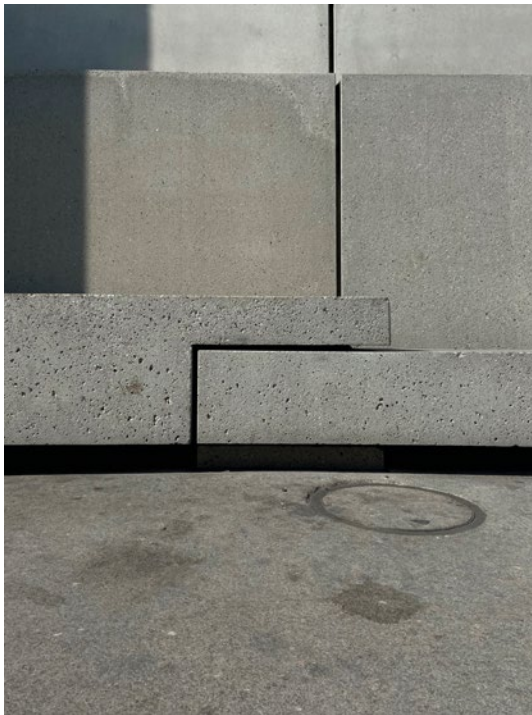




AN-JULIE THYS



ZEYNEP SELVI



AMBER VERWERFT



ELKE LAMBRECHTS



DINA DAMIAENS



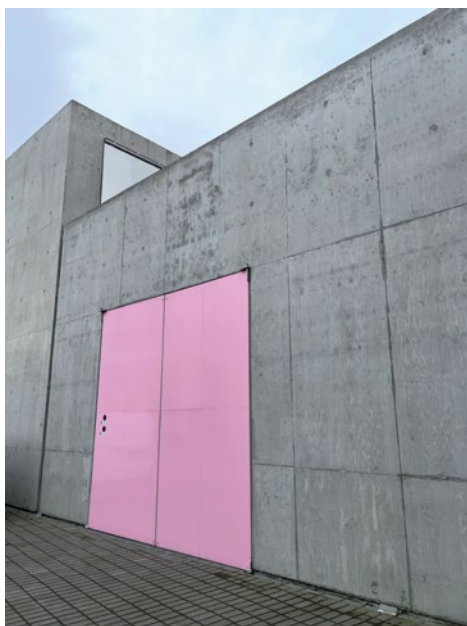
SIEN SWENNEN



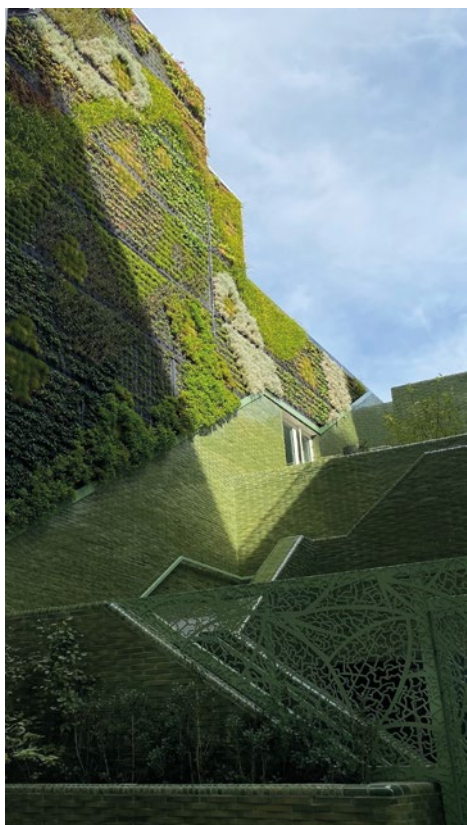
INE MARIS



LIESBETH OLIVERS



LARA MANGELCHOTS



ESTELLE PEETERS

CONSTRUCTION SCENOGRAPHY

THIRD BACHELOR INTERIOR ARCHITECTURE/ KATRIEN GEEBELEN, PETER FIRMAN



Romeinse tijd

Om te zien te maken konden de Romeinen geen steen gebruiken. Men gebruikte de meest grote ronden stenen op elkaar. Het geste werd gebruikt in het get. gazon, zoals het steen. Het was de functie van het. In de tijd van de Romeinen.

De steen is gemaakt van steen. Het is een vullende steen met luchtballen. In. Door de luchtballen in de steen ligt in. Door de oppervlakte van de steen. Het is een goed soort steen. Het is een goed soort steen.

Bronstijd

Hoewel de Bronstijd het meest wordt geassocieerd door het gebruik van bronsen gereedschappen, was deze tijd de belangrijkste ambachten van de tijd om maar verijd te worden.

Al het handwerk in deze periode werd gebruikt in het handwerk en was handgemaakt.



FURNITURE

THIRD BACHELOR INTERIOR ARCHITECTURE

STAN JACOBS, JO LANGENDRIES & STEFANIE WECKX

Design a piece of furniture or an object that can be included in the Vitra range. Themes include: the new way of working, children and work and working in public spaces. In any case, make sure your prototype or model is affordable, choose a material you have easy access to and think from this material: wood, wood derivatives, fabric, cardboard... In the design, sustainability is a basic principle and pay attention to detailing and connections.

TOSCA TODDE





ELKE LAMBRECHTS



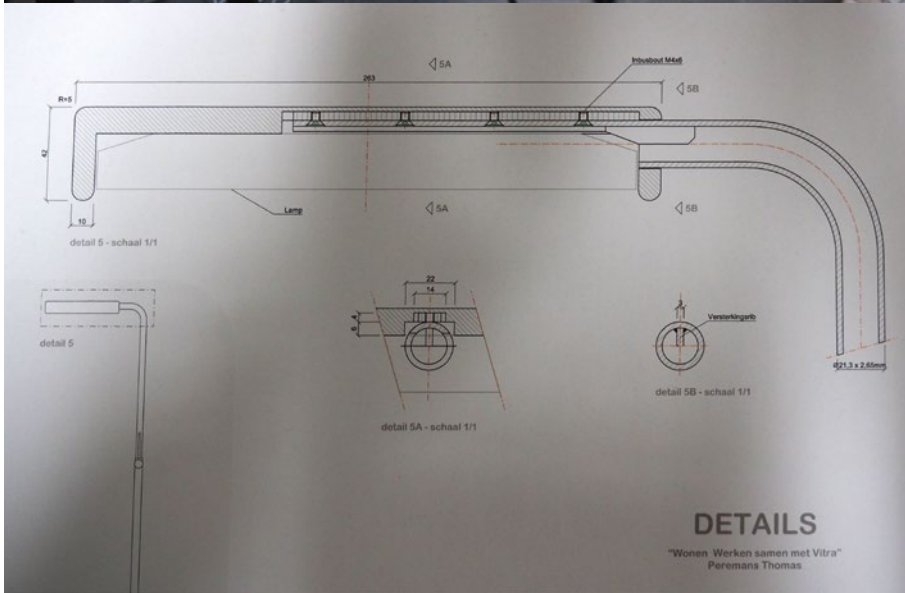


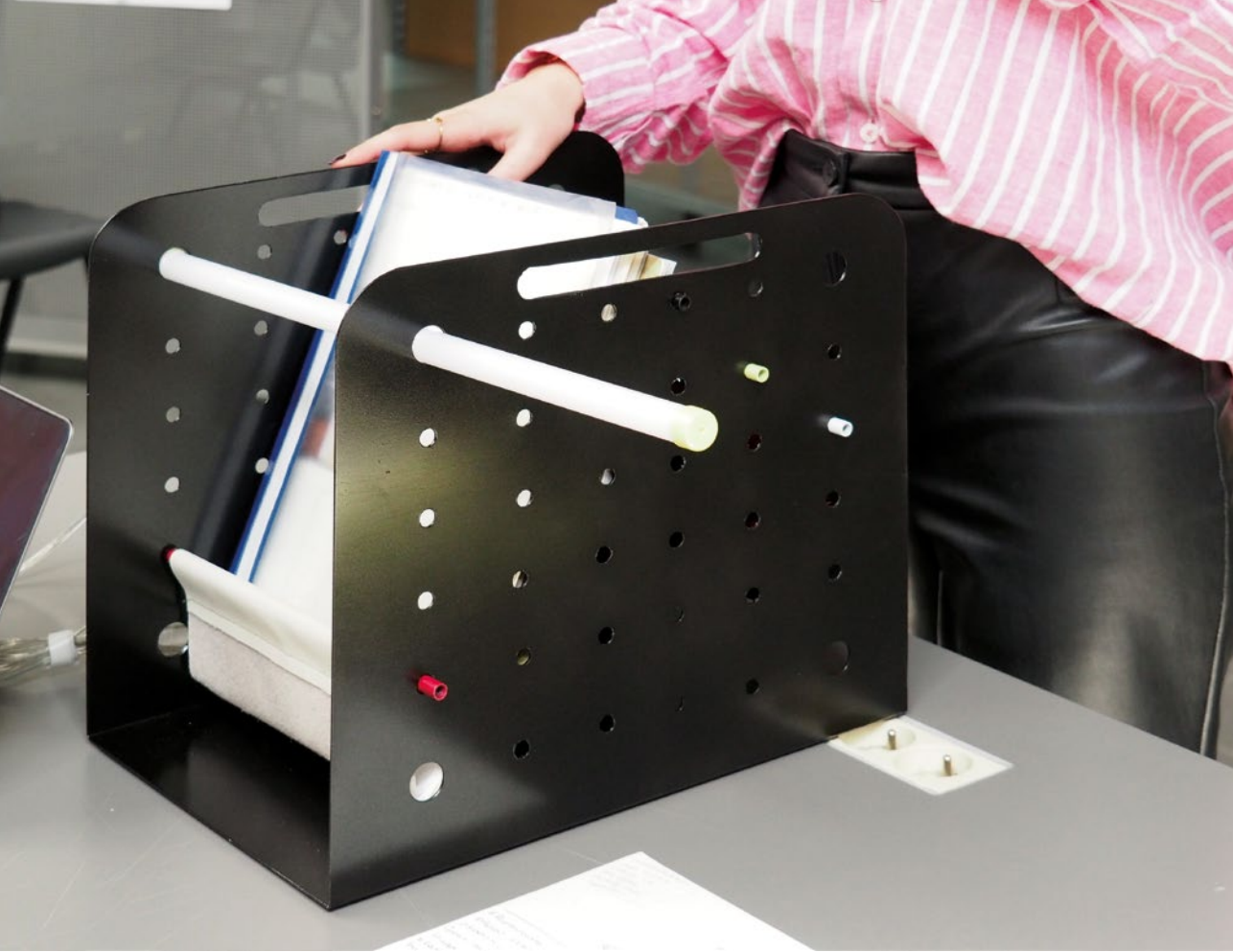
JULIE RASKIN





THOMAS PEREMANS





MIRA HURKMANS

NESTABLE HOMESERIE



NESTABLE
1978 MORISON, 2007



SIDETABLE



PLANTHOLDER



FLOOR LAMP



DRESSBOY

WONEN-WERKEN SAMEN MET VITRA FLEUR MEEUS

FLEUR MEEUS



AXELLE SMEKENS

study trip 2BIAR Bordeaux



CHÂTEAU LE PIN BY ROBBRECHT & DAEM



CHÂTEAU LE PIN BY ROBBRECHT & DAEM



TRIBUNAL JUDICIAIRE DE BORDEAUX
BY RICHARD ROGERS



CITÉ FRUGÈS-LE CORBUSIER, PESSAC, 1924

NEXUS BETWEEN INDIGENOUS DWELLINGS AND ECO-TOURISM

CASE OF PASTORAL COMMUNITIES ALONG NATIONAL PARKS

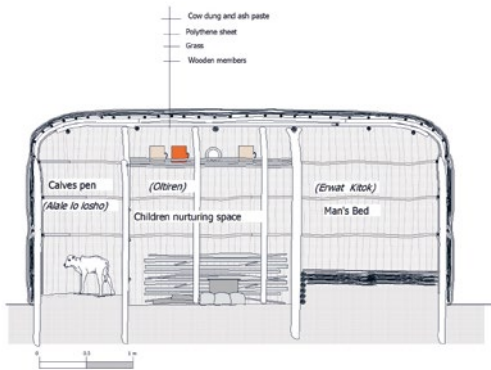
GODFREY AYUBU (ARDHI UNIVERSITY, DAR ES SALAAM, TANZANIA)

PROMOTOR: KOENRAAD VAN CLEEMPOEL

This study traces the Maasai's building culture as vulnerable heritage and the effect of environmental conservation on the contested fragile natural environment in which the Maasai have co-existed with wildlife for centuries. Specifically, the study examines how the existence of the Maasai in Ngorongoro Conservation Area has remained contentious for the past three decades with environmental conservation and commu-

nity development being major forces. Notably, changes are perceptible on the built environment in the conservation area and simultaneously the Maasai architectural dynamic is being packaged and marketed as a cultural tourism product in East Africa. The key question that this study seeks to address is: How are the Maasai indigenous dwellings along national parks foster tourism, preserve the environment and gradually transform? While accentuating the ways in which Maasai indigenous dwellings seamlessly conform to the natural environment and adapt to foreign dwellings,

the study argues that the changes in Maasai dwelling practices result from the deployment of their tangible and intangible cultural knowledge into their dwelling practices. Using a case study design, the study explores Maasai settlements, cultural villages (Kanjiros), hotel facilities, and campsites in Ngorongoro Conservation Area (NCA) and some homesteads in the catchment zones. This multidisciplinary approach benefited from a theoretical framework built on the pillars of vernacular



Maasai house, section

TEMPORARY HOUSING

SECOND BACHELOR INTERIOR ARCHITECTURE

LIEVE WERCKX, WERNER ALBERT, PETER FIRMAN, STAN JACOBS



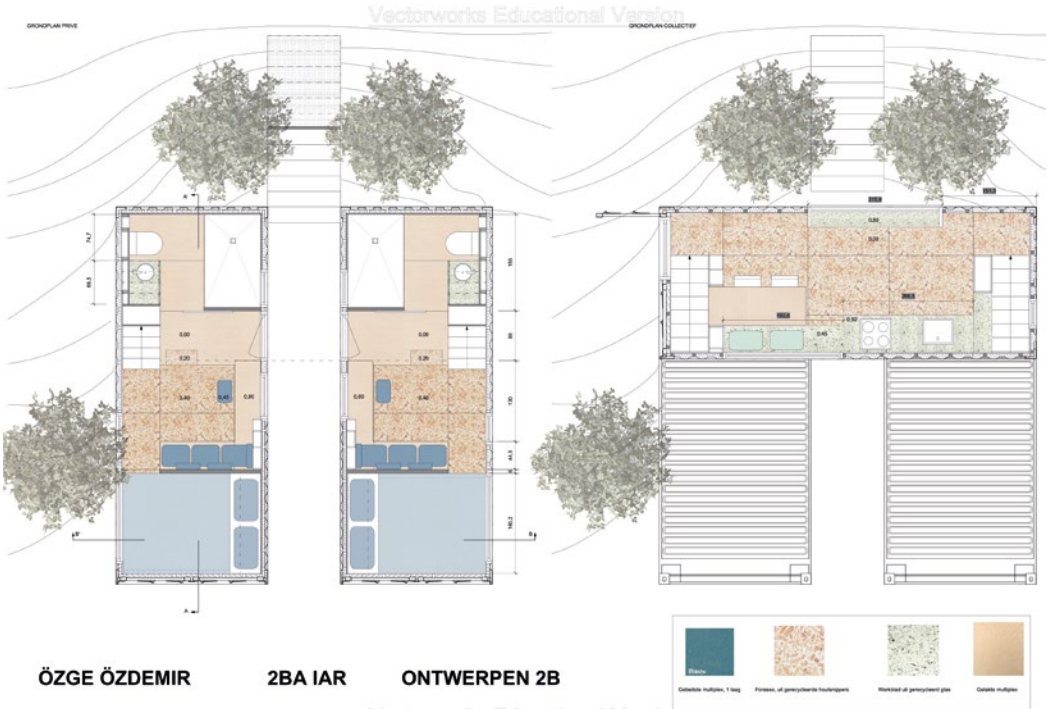
Last summer's extreme rainfall resulting in the flooding of the Meuse River and some of its tributaries caused unprecedented human and material damage in the province of Liège. The municipality of Pepinster was hit particularly hard and many residents were left homeless. There is a need for temporary housing in the vicinity of the disaster area so that the affected families can settle down for as long as necessary and rebuild their homes in the meantime. Container houses could be a solution.

With a minimum of two containers that have to be linked and/or stacked, the students design a mobile home for four people with a maximum volume of 100 m³. The containers must be able to be placed on the hills in and around Pepinster.

In this assignment, the focus is on compact living and the student investigates the relationship between the occupants and optimal use of space. All furniture will be custom designed and worked out to scale 1/20. Sustainable use of materials is a focus.

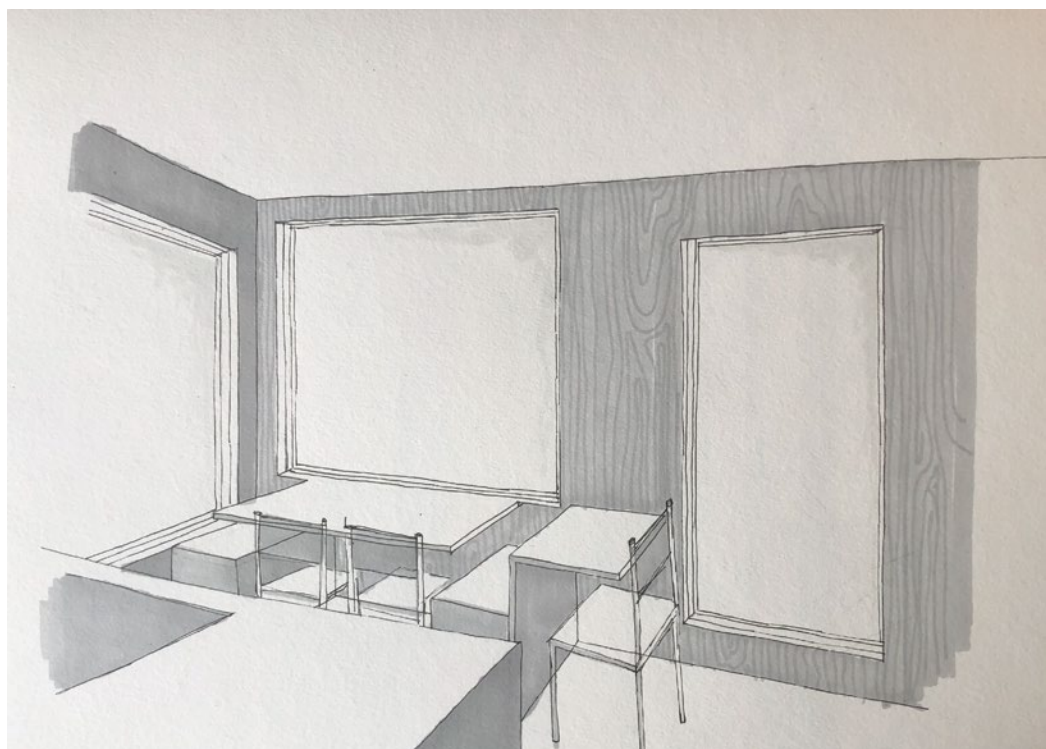
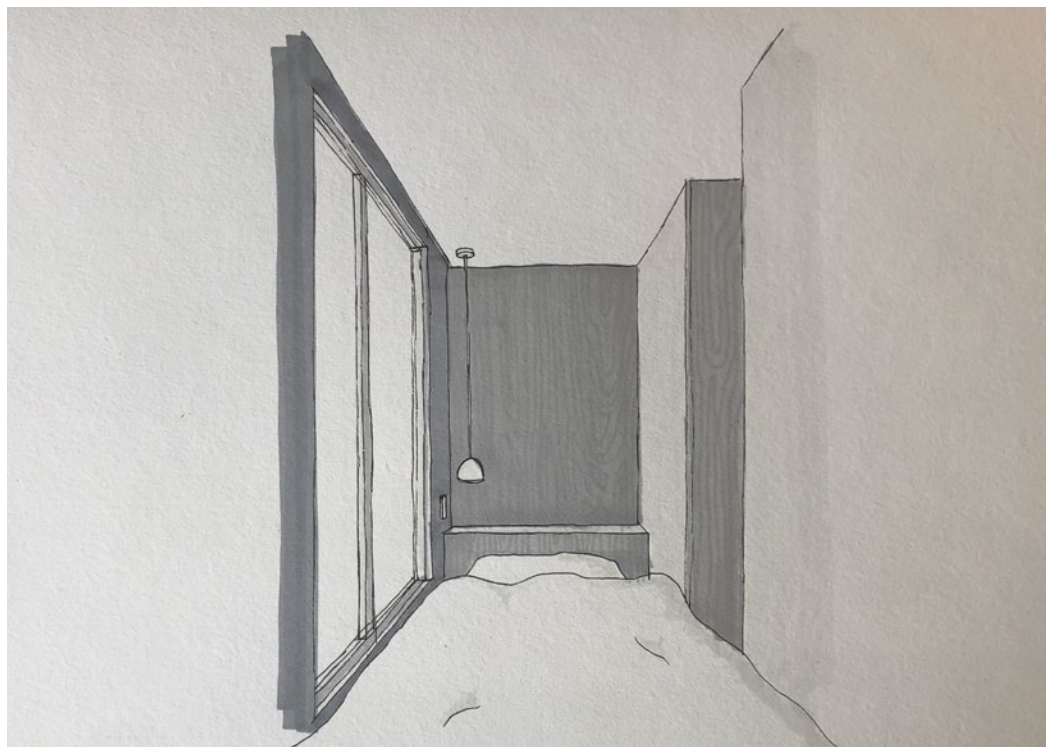


ÖZGE ÖZDEMİR





SEMA CANAKGUN



SIEN VAN DIJCK

LIVING CREATE DISPLAY

SECOND BACHELOR INTERIOR ARCHITECTURE

LIEVE WERCKX, WERNER ALBERT, PETER FIRMAN, STAN JACOBS

Two befriended artists have bought an old warehouse just outside the center of Hasselt.

Both artists want their own studio space, one of the owners will live there permanently with his partner and child. A small studio also needs to be provided where a guest or another artist can stay temporarily.

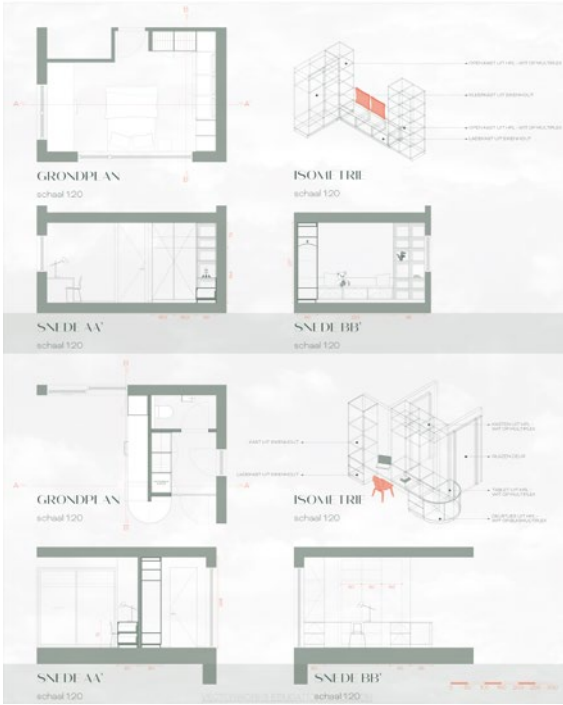
The students make a design in team for the different functions with light and air in the purchased building. The space in between must be designed as part of

the whole. The roof of the garage may be opened up to create outdoor space. Individual parts are worked out in detail.

In this assignment the student has to investigate and elaborate a more complex residential and work program. The user, the program, the location and the building are given and important in the elaboration of the project.

The students have met the artist in his current studio (maison Florida) and the purchased warehouse could be visited and measured.

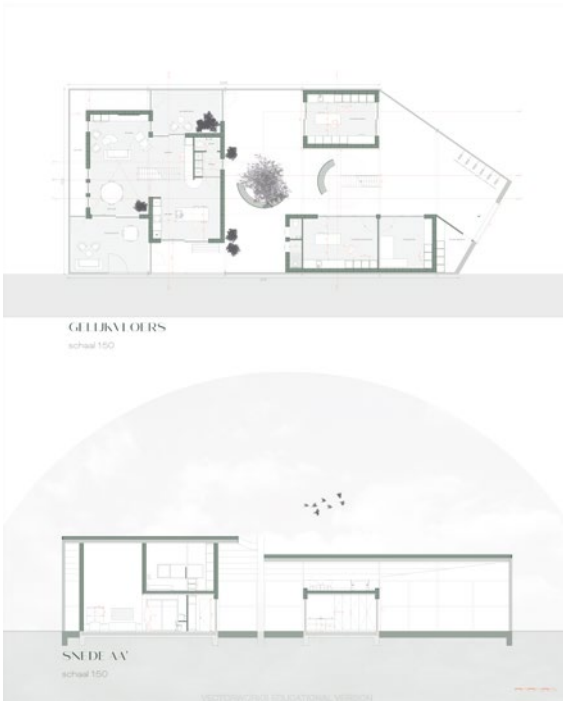


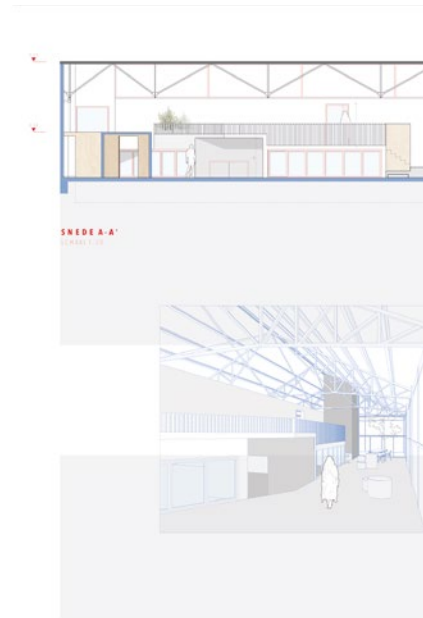


EMMA VANQUAETHOVEN & AN-JULIE THYS

As a final assignment for the second Bachelor of Interior Architecture, we were asked to draw up a master plan for a warehouse that had been purchased. Within the shed, a house, two studios and a studio had to be organized.

We tried to solve this through the concept of 'mass - emptiness'. The masses are the volumes that form the house and the studio and the studios that can grow in the emptiness. These different volumes are placed in the space of the shed to form certain corridors and corners, as well as intimate work spaces. In this way, various outdoor spaces have also been created, bringing extra light and air into the shed through holes in the roof. in the roof. There is room for circulation around the building. In order to clearly emphasise the circulation through the shed we used a bright orange-red colour.





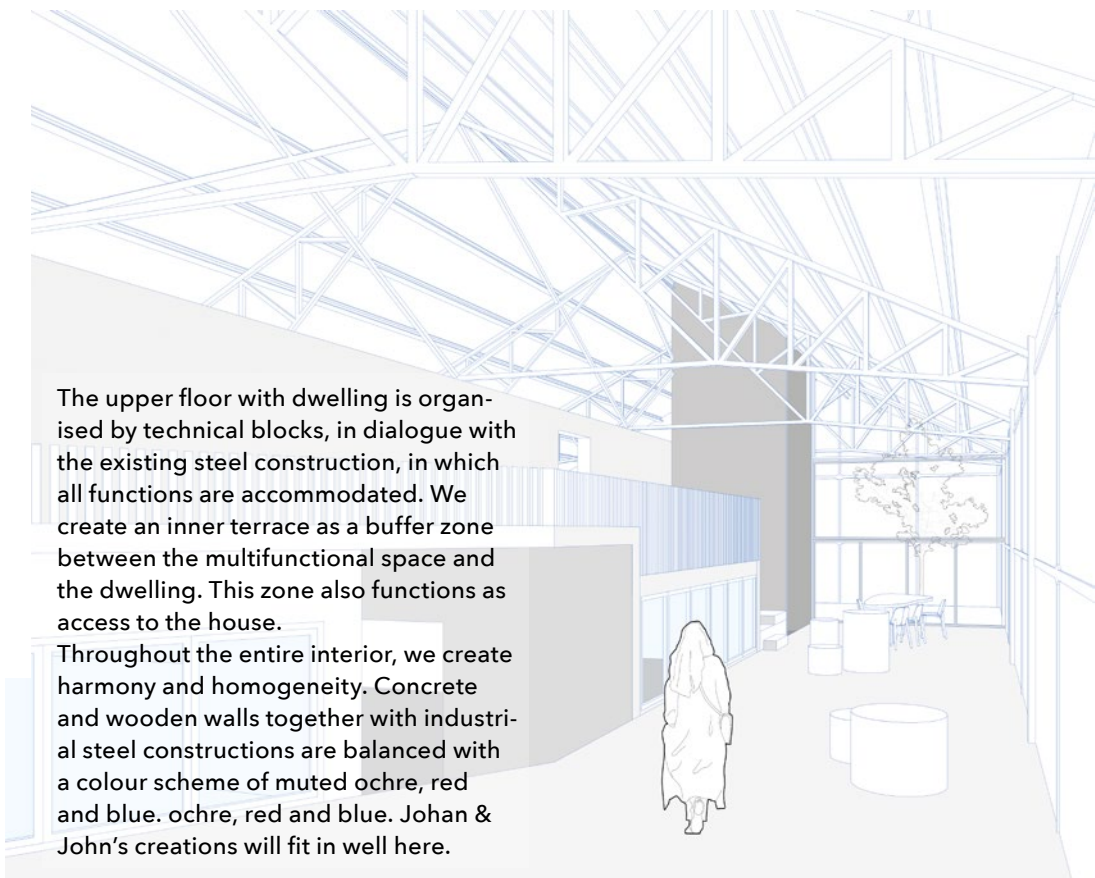
ISABEAU SCHEPERS & MARIE VERJANS

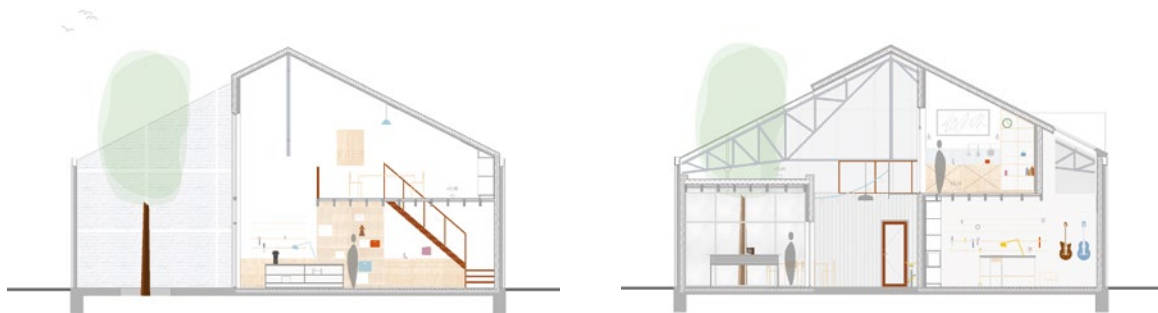
Architecture is about art, art you can live in. To round off the second bachelor year we are repurposing an old warehouse, just outside the centre of Hasselt, into two studios with a full house and a small studio, spread over two layers. full-fledged house and a small studio, spread over two layers. A design with attention for small and large differences in level. We have created an idyllic spot at the back of the shed, a patio where both Both residents and artists can make use of. Open and closed spaces create a playful playful and mysterious design. Both art studios will be partly underground.



The upper floor with dwelling is organised by technical blocks, in dialogue with the existing steel construction, in which all functions are accommodated. We create an inner terrace as a buffer zone between the multifunctional space and the dwelling. This zone also functions as access to the house.

Throughout the entire interior, we create harmony and homogeneity. Concrete and wooden walls together with industrial steel constructions are balanced with a colour scheme of muted ochre, red and blue. ochre, red and blue. Johan & John's creations will fit in well here.



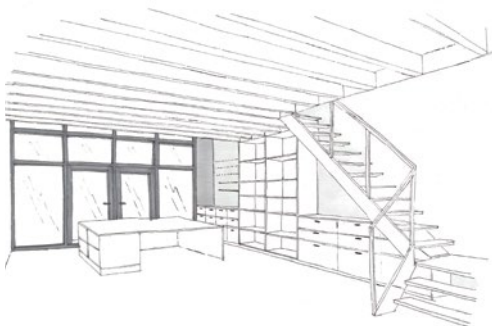


SIEN VAN DIJCK & JILL VERWAEST

In this project, a house, a studio and two studios are integrated into an existing shed, located in Hasselt. The metal structure on which the roof is supported is characteristic of this shed. The rafters are very decisive for the design. These authentic elements remain visible everywhere and are accentuated by various design decisions.

The grid of the trusses determines the dynamics of the project. In between, we play with volumes and heights. The living area is placed at the front in order to maintain contact with the neighbourhood.

A patio forms the central part of the house around which all the living functions are located. For optimal connection between all zones, a central axis was created, which extends almost along the entire length of the building. The roof has been opened up in several places in order to bring the outside feeling inside as much as possible. An open inner space at the back, next to the entrance gate, invites people to meet and can be filled in according to the needs and wishes of the owners. By placing the adjoining studios at ground level, we create optimum accessibility.







STUDY TRIP 3BIAR

WETZLAR, BAD HERZFELD, WEIMAR, BERLIN, DESSAU, CELLE.

Travelling remains the most important way of gaining many impressions in a short time. This year, we organised a magical mystery tour across Germany with the theme of 103 years of Bauhaus.

ST. BONIFATIUS, WETZLAR, MARIA & RUDOLF SCHWARZ, 1964



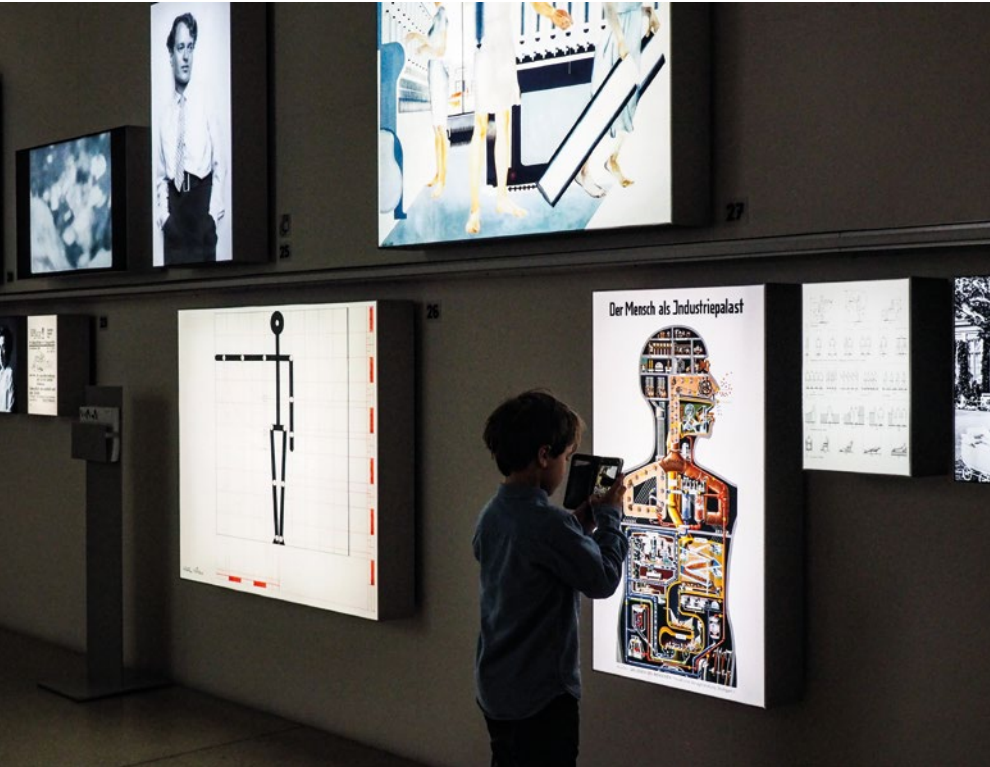


BAUHAUS, DESSAU, WALTER GROPIUS, 1925-1926

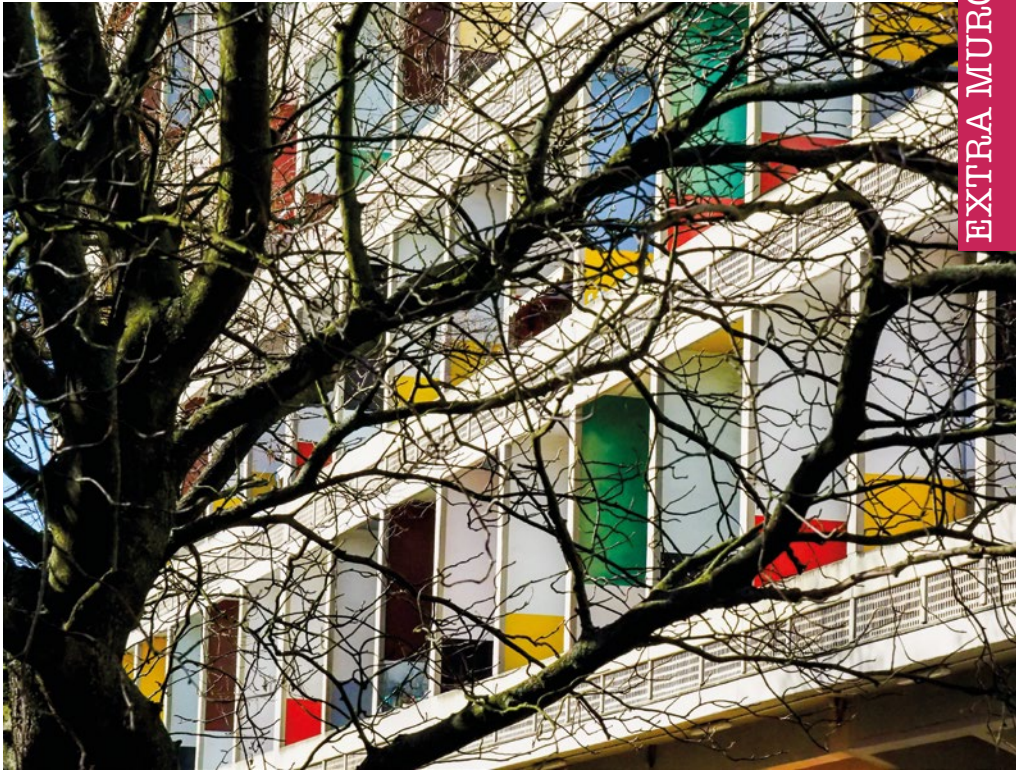
ST. BONIFATIUS, BAD HERSFELD-HOHE LUFT, BERNHARD & GEORG LIPPSMEIER, 1957



BAUHAUS MUSEUM, WEIMAR, HEIKE HANADA, 2019



UNITÉ D'HABITATION OF BERLIN, LE CORBUSIER, 1958



BAUHAUS MUSEUM, DESSAU, ADDENDA ARCHITECTS, 2019



SEMESTER 3 & 4

SECOND BACHELOR ARCHITECTURE

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

In the third semester, we explicitly work on typology and the theme around which we research and design is Living-Working.

S3.O is an exercise, to deepen the notion of typology. S3.P is a project in which the previous concepts (of design studio 1ba) are cumulatively added, being concept, context and finally typology.

Part of the exercise is that the student investigates the concept of typology by gaining knowledge about the concept and by testing the concept through the exercise, so that the knowledge gained can be used and developed further in the course of the study. The acquisition of knowledge is obtained by studying literature and examples from architecture about the concept of typology and to develop a critical attitude towards the studied.

Part of the evaluation of the exercise typology is to express the critical attitude towards the concept of typology in a document (book Typology).

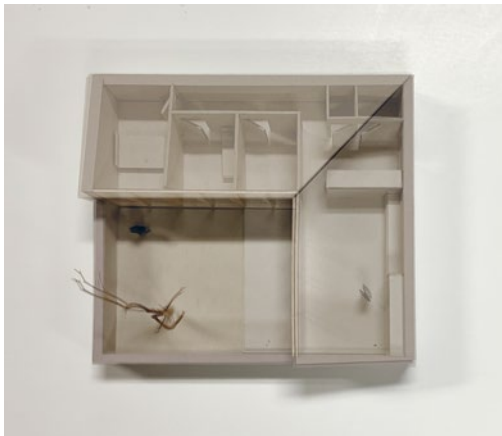
For exercise S3.O, the students analysed the patio houses they had been given. On the basis of this analysis, design parameters were distilled from which the own design started. The assignment is context-free. In the end, 3 diverse urban links were designed on 1 hectare, with a minimum density of 30 dwellings per hectare.



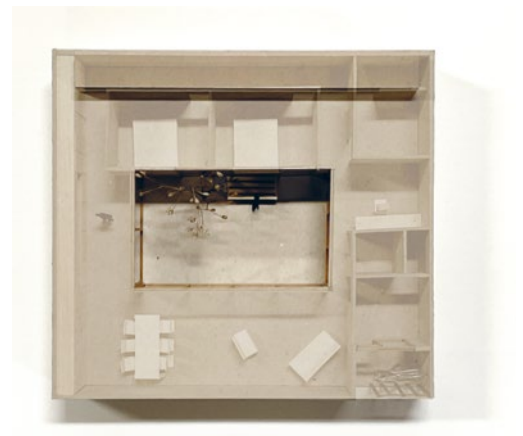
2BAar 2021-22 S3.0, typology patio house, Illy Klerckx



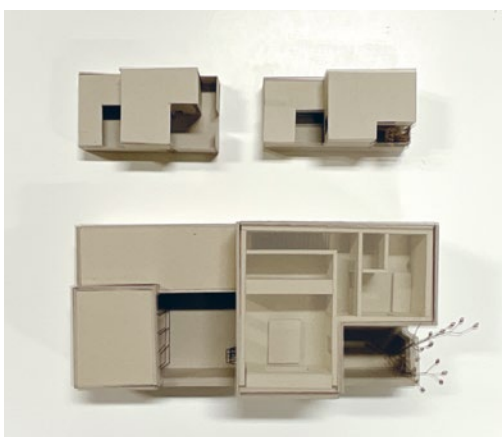
2BAar 2021-22 S3.0, typology patio house, Bram Bemelmans



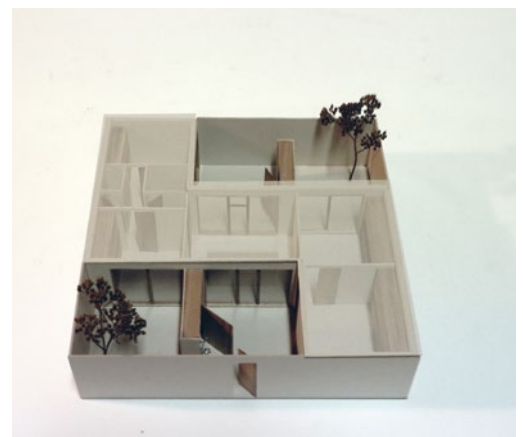
2BAar 2021-22 S3.0, typology patio house, Lara Meertens



2BAar 2021-22 S3.0, typology patio house, Mathies Curinckx

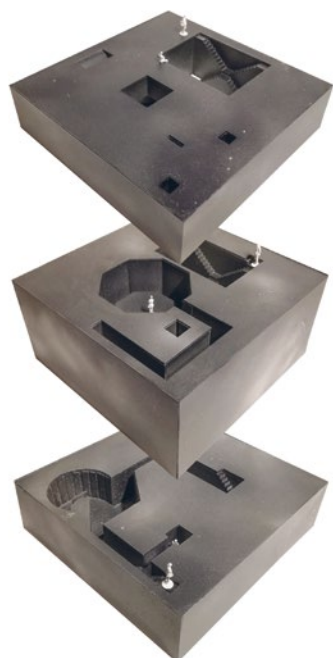


2BAar 2021-22 S3.0, typology patio house, Marie De Lannoy



2BAar 2021-22 S3.0, typology patio house, Gebbe Mols

For the S3.P project, a location was sought in Liège, a city in the Euregion. The site is situated on the outskirts of the city. It is a dilapidated building located on the rue Vivegnis, at the intersection of the foot of the Citadel and the Parc Saint-Leonard. The building could be reused and extended, but it could also be replaced if it had a better use than the existing one. The entire context was mapped, drawn and analysed in small groups. The workhouse to be designed comprised a residence, a guesthouse and a workshop for a cabinetmaker.



Caitlin Valkenborgh

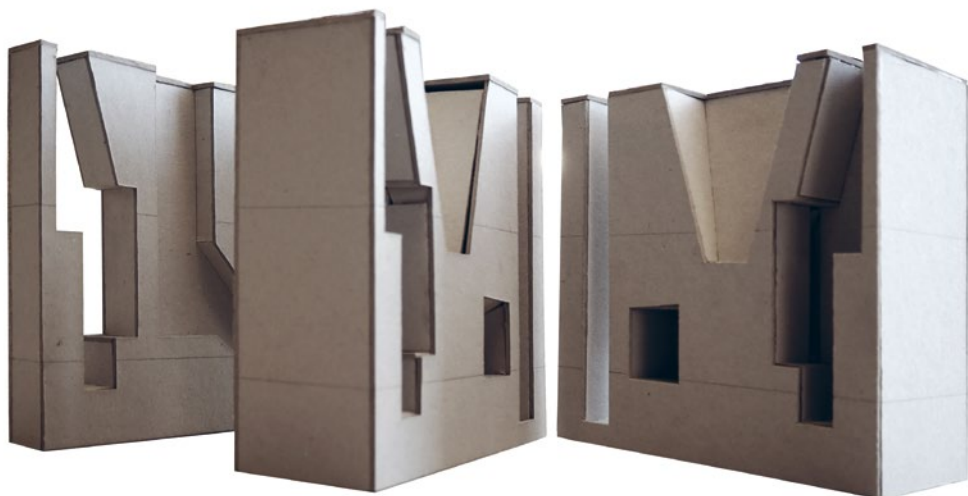
The theme of the fourth semester is Programme and the subject is WOON/WORK. The theme Programme is dealt with within an exercise in which the pure concept is explored via a design research (building up knowledge of architectural theory, history and actuality).

It is then further explored and developed within a project, cumulatively incorporating the previous themes of Concept, Context and Typology.

The later themes, i.e. Structure and Materialisation, are included in the design process as external preconditions. The subject is living, in the broadest sense of the word, with a combination of living and working in the project. The emphasis is on research-based design, the critical attitude and reflection and the design process; from personal research by the student and

personally built up documentation about architecture, living, construction and materials, as well as about concept, context, typology and programme.

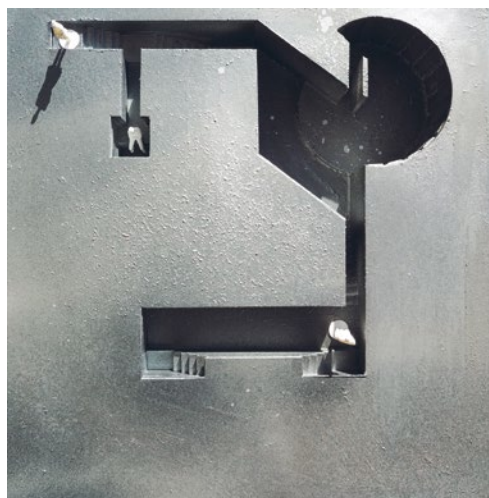
Exercise S4.O is an exercise on staying underground. This assignment is context-free, and requires the student to think spatially and to investigate how light creates spatiality. It does not start from a classical programme, but rather from various uses. During the design, the concept of scenography is applied: by scenography we mean everything that has to do with composition, image, arranging and visualising space.



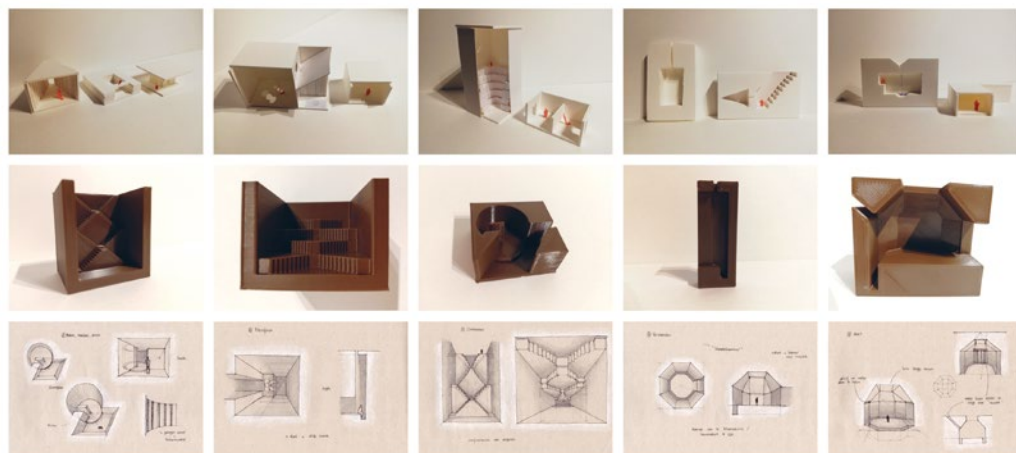
2BAar B2 2021-22 S4.0, Amber Severens



2BAar B2 2021-22 S4.0, Lies Van Rompaey



2BAar B2 2021-22 S4.0, Caitlin Valkenborgh



2BAar B2 2021-22 S4.0, Caitlin Valkenborgh

Project S4.P is a project 'Inner-city living between 2 Impasses' in which the theme Living-Working is explicitly addressed. Seven residential entities are designed, three of which are

linked to work, namely a workshop for a furniture maker, a design space and a sales space.

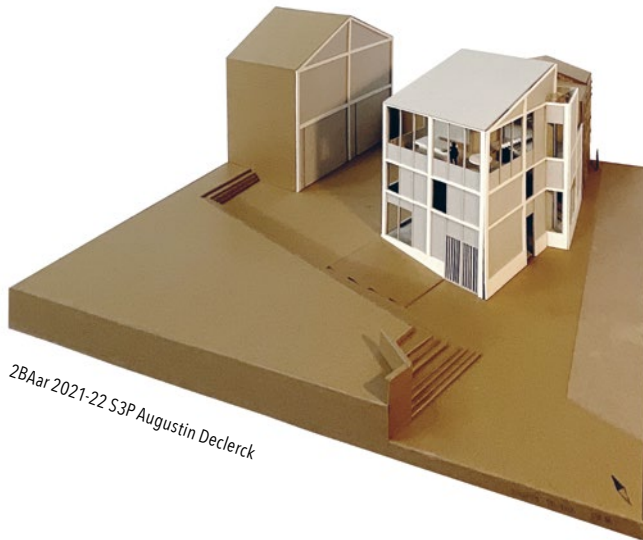
The site was located in Liège, between impasse Hubart and impasse de la Vignette. In small groups, the context was measured, drawn and represented in urban models. The supervisors provided 5 urban development models, which were critically analysed by

the students. This led to designs with a new impasse as a connection between the existing, a street or a square, the concept of a 'mat', or in exceptional cases, a tower.

Finally, all students made a very personal reflection document based on the 4 important elements of the year: learning from others, typology, programme and their own designs.



2BAar 2021-22 S3P overview WorkHome



2BAar 2021-22 S3P Augustin Declerck



2BAar 2021-22 S3P Illy Klerckx



2BAar 2021-22 S3.P location: Liège, Esplanade Saint Leonard



2BAar 2021-22 S3.P location: Liège, Esplanade Saint Leonard



2BAar 2021-22 S3P Augustin Declerck



2BAar 2021-22 S3P Marieke Hermans



2BAar 2021-22 S4.P Location, Liège, Cour Saint-Antoine, Charles Vandenhove



2BAar 2021-22 S4.P Bram Dekens



2BAar 2021-22 S4.P Marieke Hermans



2BAar 2021-22 S4.P Marieke Hermans



Doorsnede A-A'



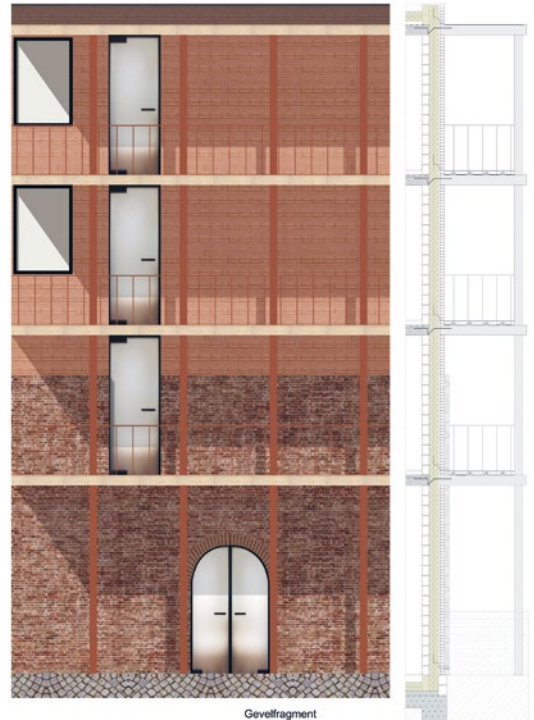
Doorsnede B-B''

Snedes



Concept isometrie

2BAar 2021-22 S4.P Marieke Hermans

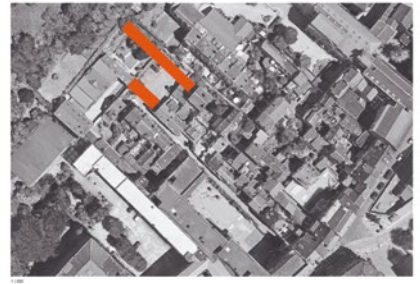


Gevelfragment

2BAar 2021-22 S4.P Marieke Hermans



2BAar 2021-22 S4.P Bram Dekens



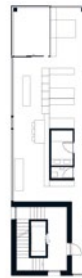
2BAar 2021-22 S4.P Bram Dekens



108,36 m²
10,88 m² buitenruimte



58,01 m²
5,23 m² buitenruimte



81,95 m²
10,88 m² buitenruimte



81,95 m²
10,88 m² buitenruimte
26,38 m² atelier

2BAar 2021-22 S4.P Jasmine Palmaers



CONCLUSIE
Model 3 geeft de meeste mogelijkheden voor goed geïntegreerde buitenruimte, gericht op het lossen van privacy.



2BAar 2021-22 S4.P Jasmine Palmaers



17th INTERNATIONAL EDITION, WARSAW 2022

ASC ARCHITECTURE STUDENT CONTEST

2022, WARSAW, POLAND

The Architecture Student Contest is an international competition based on Saint-Gobain's principles of sustainable buildings. It is a two-round competition; a national first round is followed by an international second round.

It was first organized in 2004 by Saint-Gobain Isover in Serbia and became an international event in 2005. Today, this competition attracts more than 2,800 students (220 Universities) in 40 countries. The goal of this student competition is to develop a project based on sustainability,

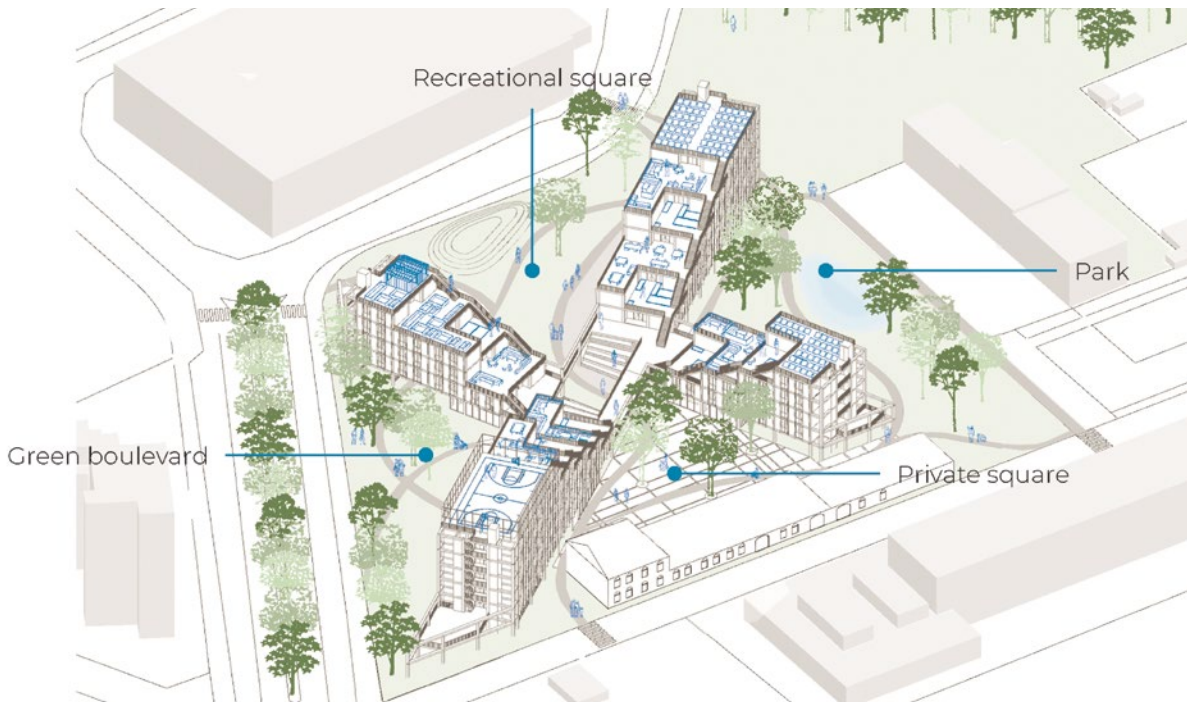
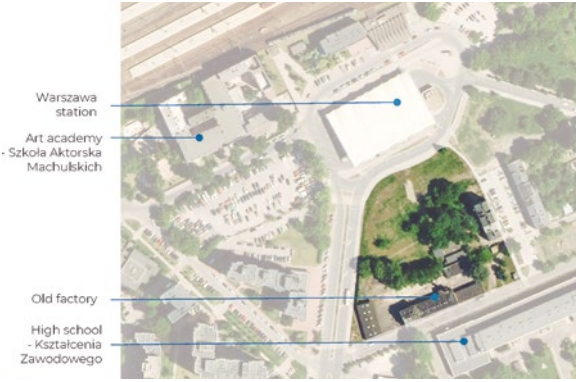
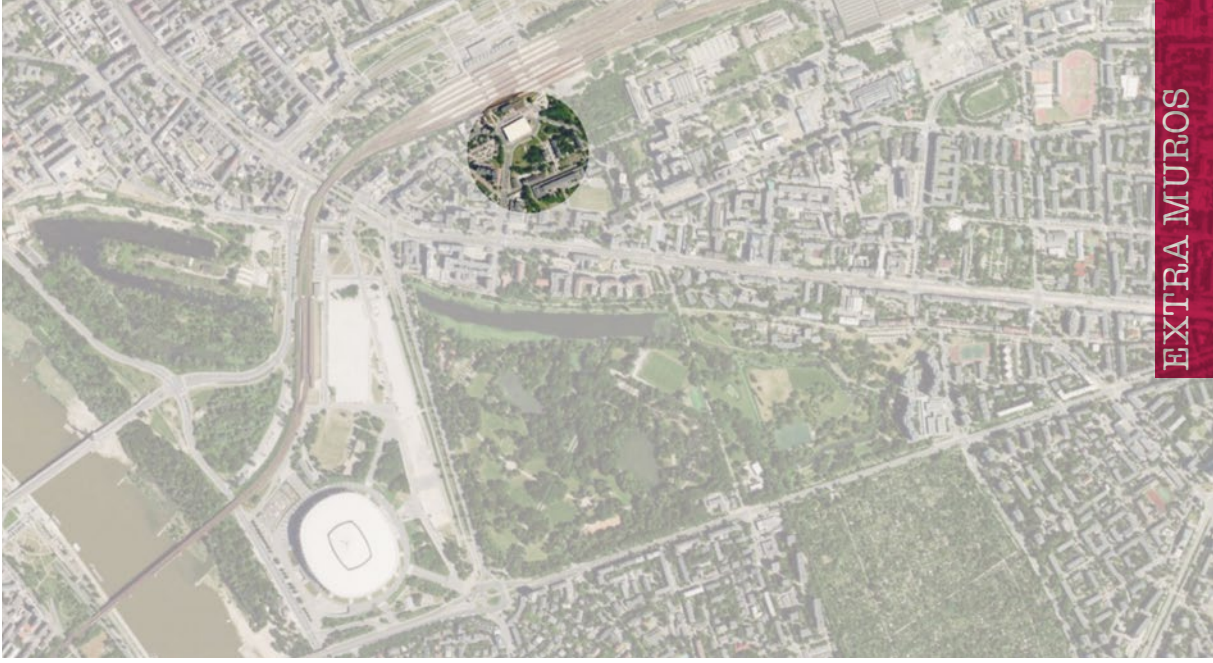
both for people and for the planet. The buildings must be highly energy efficient, low carbon and provide a comfortable environment for their occupants, creating better living, working and relaxing spaces everywhere.

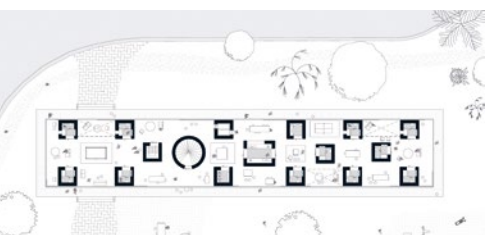
The assignment for the 17th edition of the international student competition organized by the Saint-Gobain Group in close cooperation with the City of Warsaw is

to develop a vision for the revitalization of the area located next to the Warsaw East (Warszawa Wschodnia) train station. Participants in the competition must develop a vision for the development of the area, taking into account both the characteristics of the location, Warsaw's plans to meet the 2050 climate targets, and the expectations of young people who want to settle and develop in the capital.



presentation for int'l jury by Emilie Neuteleers, Bo Martens, Havva Konak

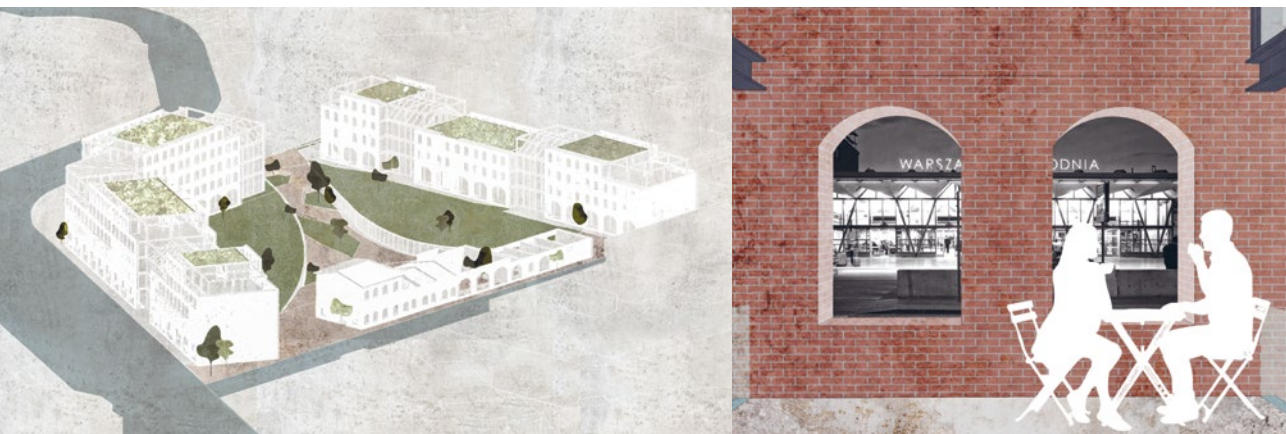




The project includes the renovation of an old factory building that will be used to integrate the local community, and the construction of new residential buildings, some of which will be used as private dormitories/ apartments that can be rented by students.

The project must be innovative, sustainable and comply with the technical guidelines established by Saint-Gobain. The proposed solution must not only be in line with the vision of a climate-neutral Warsaw 2050 and the vision of the #Warsaw2030 strategy, but also compatible with the environment, economically feasible and characterized by solutions that will make the site highly attractive to young people and to the local community.

The international jury in Warsaw took place from 8 June to 11 June. Invited to this event were Emilie Neuteleers, Bo Martens, Havva Konak.



National Jury-2nd Prize,-Marleis Kempeneers, Rani Nijst

Winners 2022 at national level:

- 1st prize: Emilie Neuteleers (1MA AR), Bo Martens (2MA AR),
Havva Konak (1MA AR)
2nd prize: Marlies Kempeneers (2MA AR), Rani Nijst (2MA AR)
3rd prize: Anna-Lisa Custers (3BA AR), Jules Kellens (1MA AR),
An-Sofie Vandereyd (1MA AR)

Participation in this competition is in groups of 2 to 3 students. The teams were supported by Jo Janssen and Danny Windmolders. Previous years' projects see: <https://sites.google.com/uhasselt.be/woonstraat/mch>

WOONSTRAAT 7x7

A CRITICAL RELECTION

/

STREETTALKS #11, STEPHEN TAYLOR

In the design studios, we have been researching the theme of housing for years. Living is a permanent need of mankind, which is why it is an ongoing theme within the Faculty of Architecture. This has resulted in, among other things, a “WoonStraat” (residential street), an initiative by Jo Janssen, Danny Windmolders and Tim Vekemans. In the WoonStraat, we collect a compilation of the most interesting designs in a living archive. The WoonStraat is a space in the Faculty of Architecture where we want to engage in a dialogue about housing, with students, teachers, alumni and also stakeholders who are active outside the walls of the Faculty.

Under the title ‘7 x 7 first housing, a critical reflection’, we want to hold a mini-exhibition twice a year, for each exhibition 7 alumni will be invited. The alumni will reflect on their first housing assignment.

We see ‘first home’ as a broad concept in the form of ‘housing’ and it is not necessarily a (private) house.

28 April 2022 was the first edition of 7 x 7. During the opening there was a 7-minute explanation by the exhibitors of their presentation.



**EXPO 7 X 7 EERSTE WONEN
EEN KRITISCHE REFLECTIE**

Yves Dupont
Arabella El Ginawy
Jakob Ghijsebrechts
Saskia Horions
Kimberley Vandenberghe
Cente Van Hout
Kevin Winters

**28 APRIL 2022 19.00 EDITIE 1
WOONSTRAAT**

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

Onder de titel '7 x 7 eerste wonen, een kritische reflectie', willen we jaarlijks 2 keer een mini-expositie houden waarbij voor elke expositie 7 alumni uitgenodigd worden. De alumni reflecteren over hun eerste woonopdracht. Het 'eerste wonen' zien wij als een ruim begrip in de vorm van 'huisvesten' en is niet noodzakelijk een (eigen) woning. 28 April 2022 is de eerste editie van 7 x 7. Tijdens de opening lichten de exposanten in 7 minuten hun presentatie toe.

Locatie UHasselt, Faculteit Architectuur en Kunst | Gebouw E
19.00 - 19.30 uur ontvangst in de Agora (niveau B)
19.30 - 20.30 uur toelichting exposanten
20.30 - 22.00 uur netwerkbijeenkomst en bezoek aan de expositie in de WoonStraat (niveau A).
WoonStraat: <https://sites.google.com/u/hasselt.be/woonstraat/homepage>

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

FACULTEIT ARCHITECTUUR EN KUNST
UHASSELT

Partners / samenwerking
JARK Architectuurstudio
NAV: Nieuw Leuven

The WoonStraat is also present online and has its own website:
<https://sites.google.com/u/hasselt.be/woonstraat/>.



StreetTalks is an online lecture series that uses 1-on-2 conversations to discuss housing. Looking for insights to inspire the daily design of tomorrow's housing. It includes work by students, teachers and external architects from the Euregion.

StreetTalks is part of the Woonstraat, a physical space within the Faculty of Architecture & Art (UHasselt) where the Bachelor studio research into the culture of housing is analysed, presented and archived. A mental workshop for living where the imagination of the permanent research on living within the Faculty gets a face, internally and externally.



In October 2021 we had the London architect Stephen Taylor as our guest, who talked to Tim Vekemans, Jo Janssen and Anna-Lisa Custers about the 'Houses at Moore Park Road' project in London. It is an inner-city densification of housing that ties in with the design assignments in the Bachelor course.

The project has won both the RIBA National Award 2021 and the RIBA London Award 2021.

Link: <https://www.youtube.com/watch?v=hZSuBQoNojc>



A+U

architecture unfolded /

A 24hr exercise in analysing architecture, 2nd bachelor architecture, beelding 2b, iwert bernakiewicz.

A small spatial folding model as a condensed interpretation of an architectural project. The model is folded/composed out of one A4 sheet of Steinbach. There are no loose parts, the unfolded model consists of an uninterupted piece of paper. The choice of the project is limited to those projects that can be found materially, in any magazine or book in our UHasselt, facArk library.

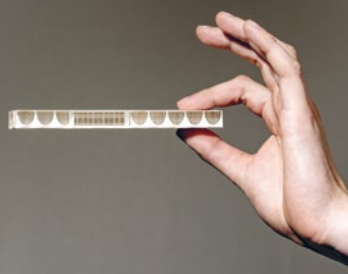
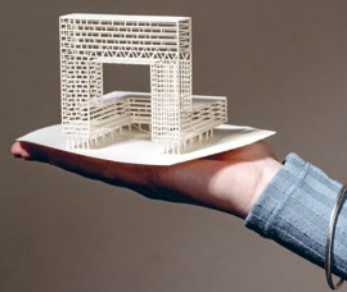


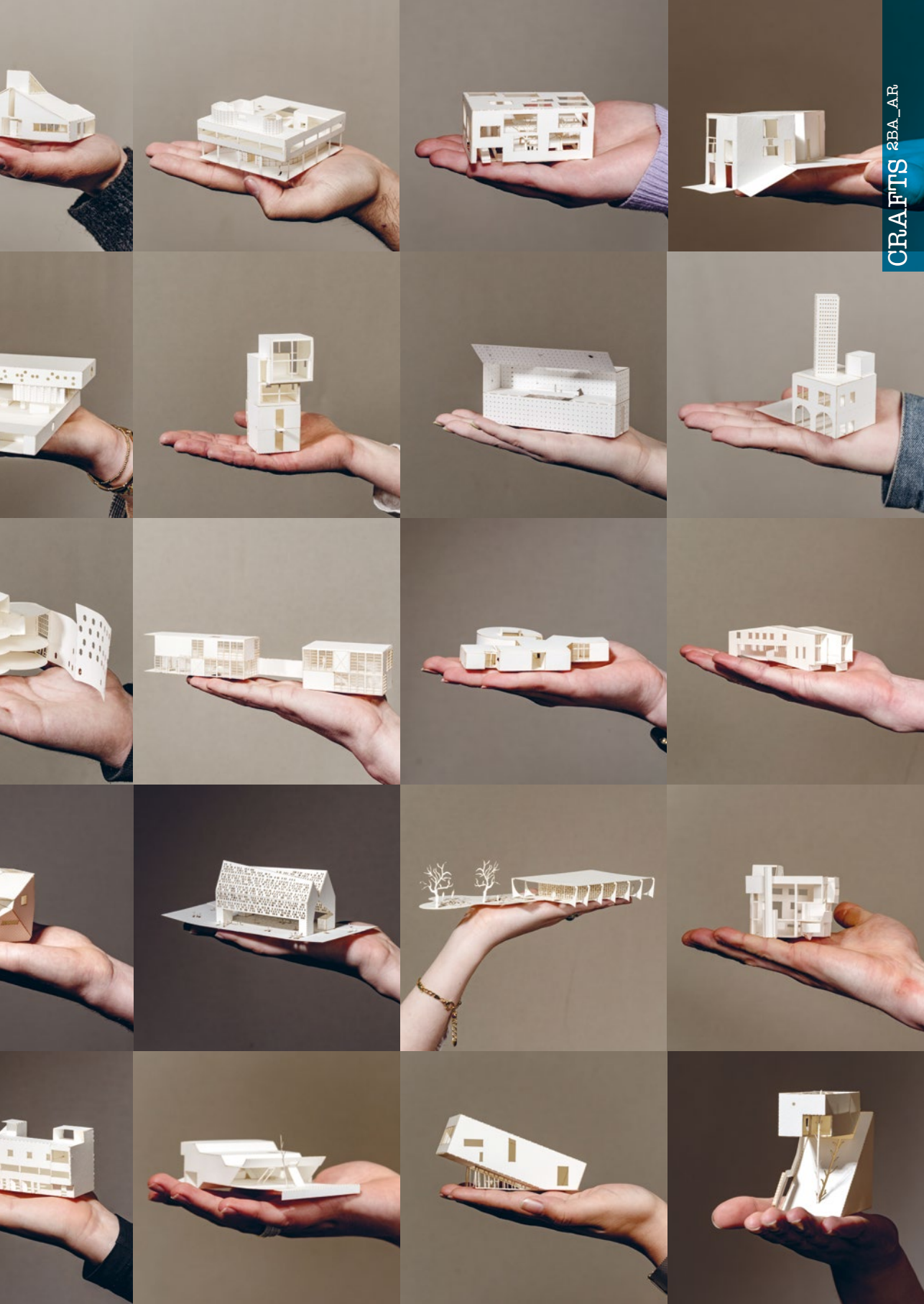




A+U

architecture unfolded / some results





IMPROVEMENT STRATEGIES ON EXISTING ALLOTMENTS

THIRD BACHELOR ARCHITECTURE

BARBARA ROOSEN, MARIE MOORS, TIM VEKEMANS,
PEGGY WINKELS, WILFRIED JENZEN, LUDO SCHOUTERDEN

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, ...

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 3th 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) ...

A large part of the housing contingent in Belgium is found in residential areas or allotments which date back to the second half of the 20th century.

After the Second World War, there was a large demand for new housing developments. Most of them were realised on the countryside where the open space was referred to as the most healthy environment for family life. From different political angles, there were several initiatives to promote the acquisition of your own newly built modern house in a green and healthy environment. Doing so, large parts of the countryside

slowly but surely were occupied by housing projects. The model of the freestanding house in a large garden became the dream of every young family. Some of these residential areas refer to the typology of the 'garden city'. This model seeks to combine a fundamental green public space with a rather rural typology of building types, however with a relatively higher building density. The oldest examples showed some interest in the public space, which had to be included in the design. A park or a playground was usually accommodated. As economical factors gained importance, the attention and thus the budget for these communal outdoor areas diminished. For example in subsidised housing, initially there was a separate budget for the design and execution of the public space. Nowadays these budgets are cancelled.

In each case, this resulted generally in large monotonous allotments with relatively low density and no urban feeling what-so-ever. Most people who live there are not in close contact with their neighbours. In the morning you go to work or school, in the evening you come home, eat, work in the garden, put yourself in front of the television or computer and go to bed. The house which initially was an utopian place to be becomes a lonely individual spot. There are scarcely any locations or occasions for communal behavior. The public environment does not stimulate 'togetherness' at all. Most people have their own

barbecue, their own pool (which ever size), their own lawn mower, their own "room for a pony". Most gardens are surrounded by a fence and a big dog behind the iron gate makes sure you don't come near. Besides this lack of togetherness, there are also a lot of practical shortcomings in this model of housing.

For example, for most of your necessities, you need to take the car. You go to work by car, you go shopping by car, you go to school by car, you go to enjoy yourself by car, ..., just because mostly all these amenities are to far away from your house. By consequence, most of the interesting time of your life, you spend away from home. There is no substantial connection between you and your immediate public space.

Another fundamental negative effect of this model of living is the substantial need for infrastructure and pavement. The public, communal space is designed for cars,

rather than for pedestrians or slow traffickers. The private front-outdoorspace consists mainly of a paved driveway for the car(s). At the back there is a paved terrace, as big as possible.

In semester 5 we focus on revitalising those allotments.

It seems wise to do research on how to enhance these already existing living areas into the 21st century socio-spatial challenges instead of designing completely new housing developments.

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

(Herman Herzberger, *Make space, leave space*, ISBN 9064502935)

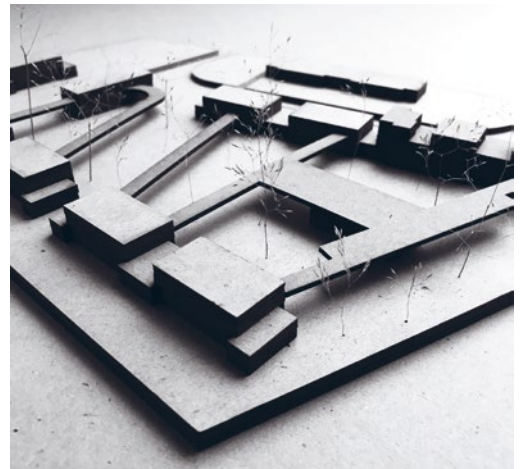
ANNA-LISA CUSTERS & LORE CRIJNS

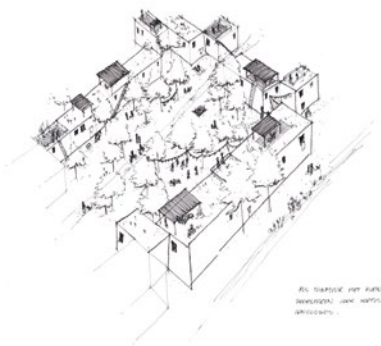
URBAN SCENARIO: LANDSCAPED ENVIRONMENT (INSTEAD OF CARSCAPED)

As one can see in many urbanisations, there is often an excess of paving, a lack of hierarchy and structure, and often dormant neighbourhoods due to a lack of facilities.

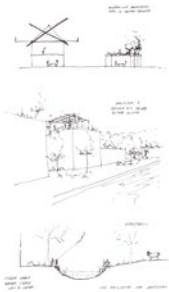
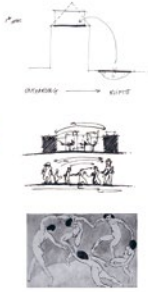
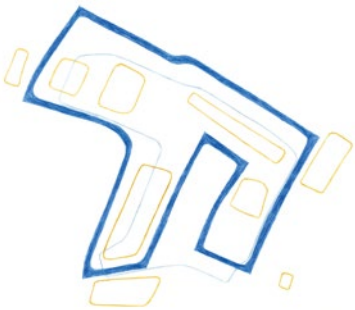
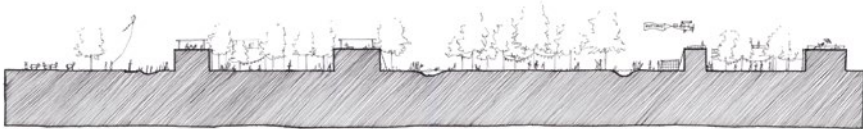
This phenomenon can also be seen in Hoefkamp in Dilsen-Stokkem. With the improvement proposal, (hoef)Kamp, the aim is to put Hoefkamp back on the map as a green, agricultural and adaptive neighborhood for the future by going back to principles of the past, namely the field.

However, today we are increasingly confronted with the increasing harshness of the climate. Because of this, we are using Hoefkamp as a buffer for flooding, dehydration, heat stress and impoverishment of biodiversity, in order to build for the future on a small scale. Continuing research showed that the excess of paved surfaces was the main cause of these problems. With the improvement proposal, softening creates space that is given back to the landscape, the field. All this is translated into the concept on three levels, namely three circles as a connecting gesture. The first circle in the primary and natural ring that functions as a water infiltration basin (wadi/ seasonal storage), the second ring is the circulation and a third ring connects the residential entities and thus forms small enclosed courtyards. All this is translated into a master plan in which the individuality and genius loci of the place are reinforced. One creates, as it were, an island within an island without losing visual contact. The district encloses a special piece of landscape in relation to its surroundings. The transition from landscape to landscape fragment is the focal point. In this way, the improvement proposal represents what is gained by taking away what is too much.





Als de massa met elkaar
overloopt, dan wordt
architectuur...



Als men massa met elkaar wilt laten spreken, moet men architectuur ook met elkaar laten spreken



- verbeelden wat je wilt door weg te nemen wat je te veel hebt -

HET COLLECTIEF MIDDEN

COLLECTIEF BUURT-PARK

MEHMET BASARAN & FINN BOONEN



URBAN SCENARIO: THE COLLECTIVE MIDDLE

The Winterslag location shows an urban pattern based on the idea of the garden city. Large scale greenery is combined with cottage style semi detached and small scale clusterd houses.

The gardens are surrounded by uniform hedges and the streets are bordered by rows of ancient trees.

This results in a quite homogenic picture. Years of neglect, unregulated construction, changing living conditions and sheer wear and tear have led to a shabby and sometimes derilict appearance.

After a long period in which everybody could almost freely rebuild their home, the homogeneity is suffering from uncoördinated interventions.

This urban scenario which seeks to address thes problems, could be called 'The collective middle'.

It seeks to create a sence of collectivity in the back area, a place where neighbors can meet and gather, exercising all kind of collective activity.

Doing so, the existing chaotic and derilict situation at the back of the houses is transformed in a collective zone by sacrificing part of the individual gardens. This gives opportunities for a new form of collective park, a collective vegetable garden, collective workplaces, a pavillion,

It also aims at reïnstating a sence of responsibility for the collective heritage of the garden city.

AMBITIES

- Collectief groen
- Collectief meubilair
- Collectief berging
- Wandelen
- Oriënteren
- Scholen
- Zitten
- Eten



STRENGTHS:

- Meer groen in de buurten
- Minder verharding in de wijk
- Meer ontspanruimte
- Collectieve ruimtes voor de buurten

WEAKNESSES:

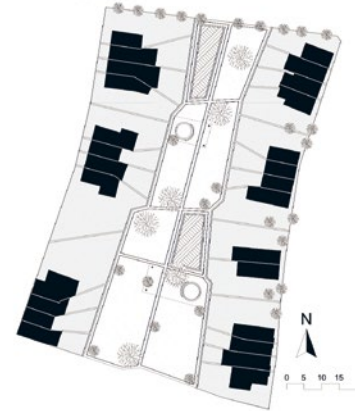
- Dicht wegrennen van private tuinen
- Wegnemen private opbergruimtes

OPPORTUNITIES:

- Mogelijkheid tot samenbrengen van de buurt
- Van Winterslag een inspiratiebron maken voor groenliefhebbers, joggers, wandelaars...
- Het organiseren van evenementen in de buurten

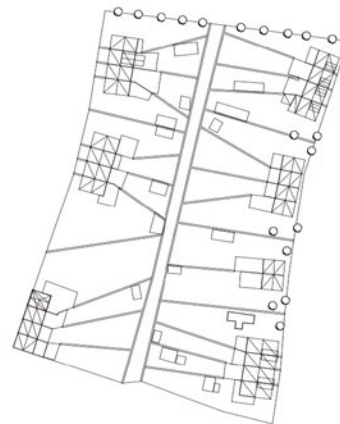
THREATS:

- Mogelijk vervel wanneer buurt geen initiatief neemt
- Vandalisme door het publieke, collectieve karakter



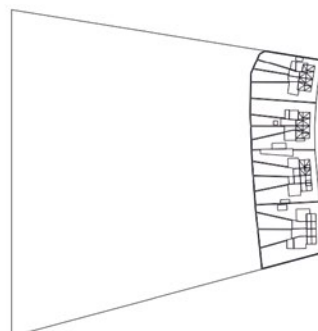
COLLECTIEF MIDDEN

BESTAAND



ECOLOGISCH PARK

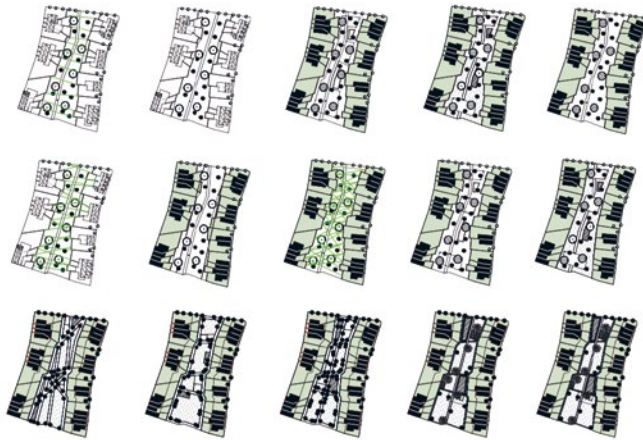
BESTAAND





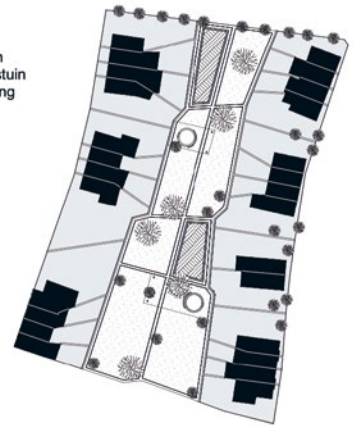
ONTWERPMETHODIEK

ONTWERP



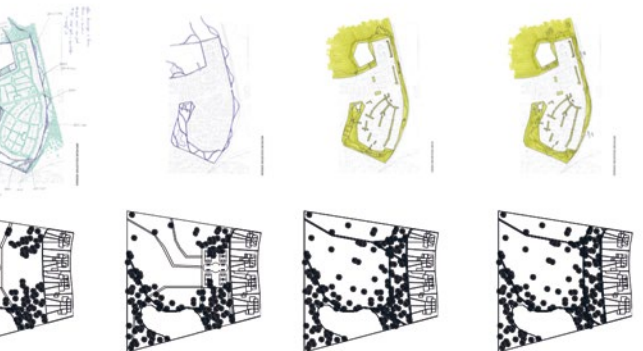
AMBITIES

- Collectief groen
- Collectief moestuin
- Collectief berging
- Wandelen
- Ontmoeten
- Schuilen
- Zitten
- Eten



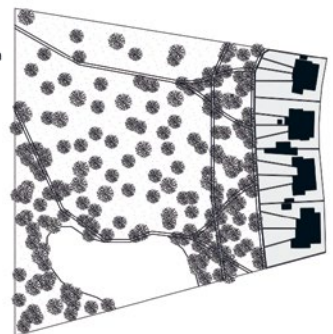
ONTWERPMETHODIEK

ONTWERP



AMBITIES

- Publiek
- Ecologisch
- Vijver om te zwemmen
- Zitten en eten
- Wandelen of lopen



MATHIAS HERBOTS

URBAN SCENARIO: FILLING THE GAPS

One of the main characteristics of rural or semi-urban allotments in Belgium is the relatively low density, even in those with a social housing background. Mostly, semi-detached housing was the norm.

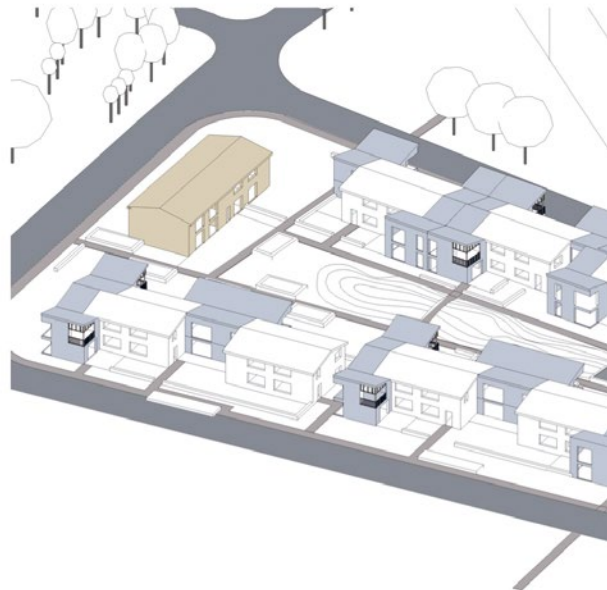
This resulted in a rather introverted way of living. Cocooning in your private realm of the individual house and garden was considered the ideal way of tackling the stress of post-WWII needs and habits.

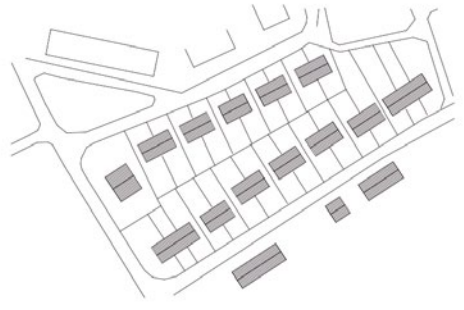
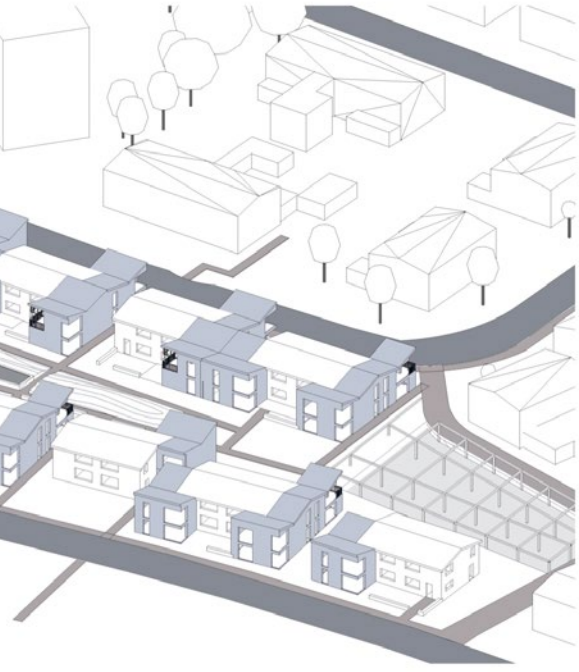
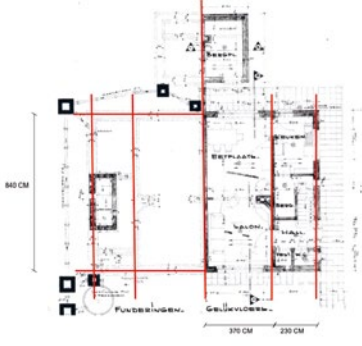
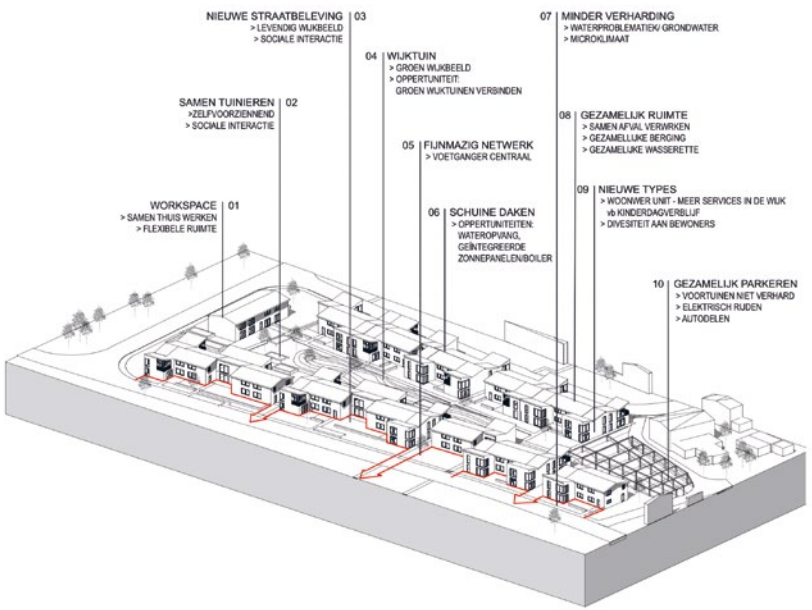
The colossal rise in car ownership led to overdimensioned public spaces where the focus clearly looks to have been on the needs for the car. The 'human scale' seems to be forgotten in many cases.

This urban scenario seeks at the one hand seeks to densify these allotments in order to create a more urban feel, which, on his turn leads to more togetherness. On the other hand, on an urban level, it 'flips' the inside out and vice versa.

The designer uses a 'toolbox' which is aiming at filling in lost open spaces in between the existing semi detached houses with an diverse array of types with different complementary functions (new housing typologies, work-spaces, temporary housing units, ...).

The individual gardens at the back are partly transformed in communal area's which could be considered as hidden or secluded collective gardens. The different houses look to surround a communal campfire.







CONSTRUCTED LANDSCAPES

HOW COULD WE LIVE TOGETHER?

NICK CEULEMANS, DRIES CEUPPENS, KELLY HENDRIKS, MANU GELDERS

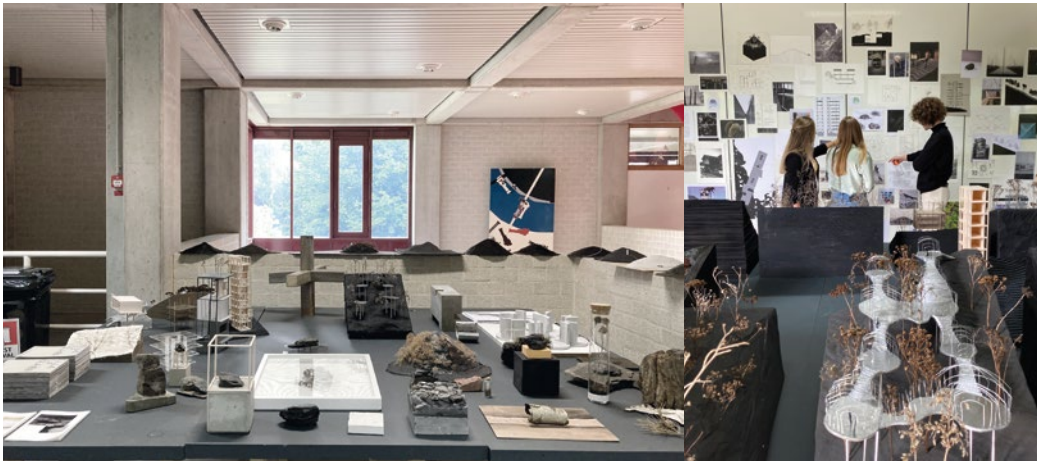
Image: Franziska Kriek

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 obligation, but always has 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 tangible.

What does this mean for us as modern humans, bearing in mind thousands of years of (agri-)(arch-) 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.



analysis poster, Tine Depae



expo overview

In a series of design studios, we will try to delve deeper into this 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 preconditions such as relief, orientation, topography ... to react to. The terrain becomes the world this semester. The articulated is imagined as reality, with the clear ambition to transcend it into something that is 'real', in relation to living, in relation to life.

The design studio has a step-by-step structure with goals that become clear(er) during the process itself. Abstract thinking, imagination and an inquisitive attitude are central. The design studio becomes a research studio. The research question 'How do we want to live together in a collective, articulated landscape?' can be related to the theme of the Biennale Architettura 2021 'How Will We Live Together?'

The relevance is obvious, a meaningful answer is not.

"We are asking architects this question because we believe they have the ability to present more inspiring answers than politics has been thus far offering in much of the world. We are asking architects because we, as architects, are preoccupied with shaping the spaces in which people live together and because we frequently imagine these settings differently than do the social norms that dictate them." Hashim Sarkis, curator of the 17th Venice Architecture Biennale.



Maarten Wouters



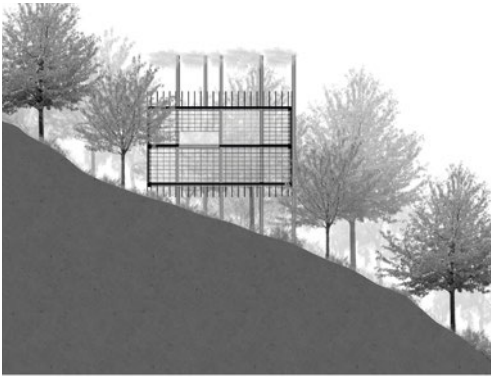
MijnVerleden, Collectiviteit



Structure, dakloping

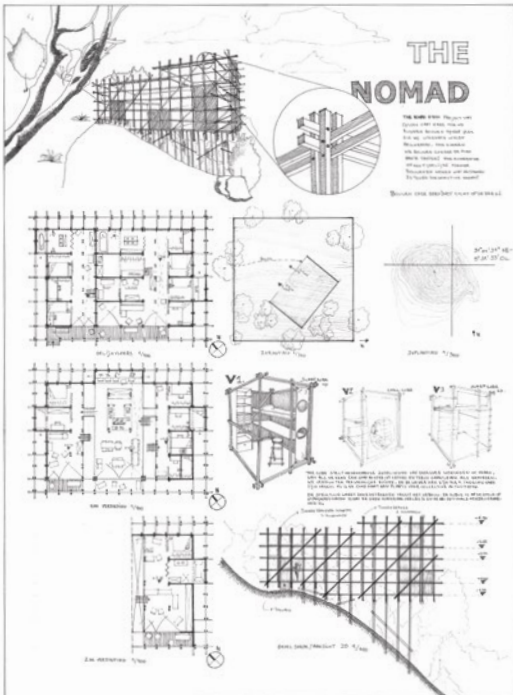
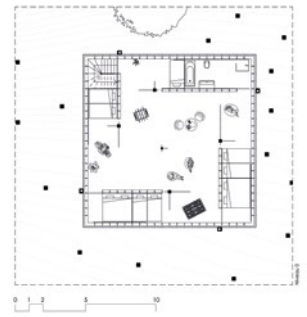
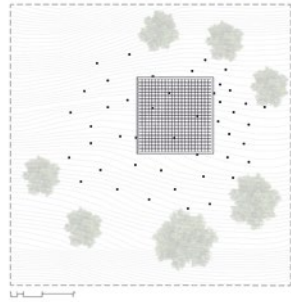


Materiaalkeuze

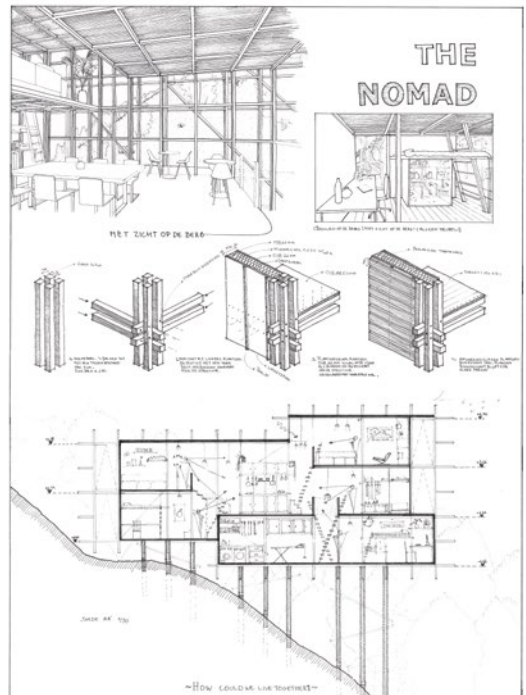


Stroede

Bjorn Ernens



Maarten Wouters

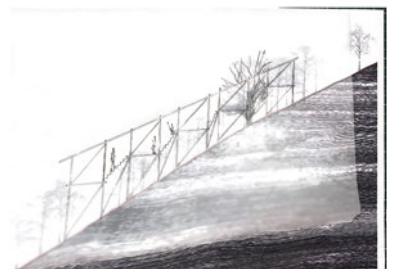
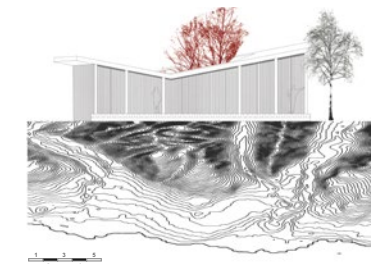




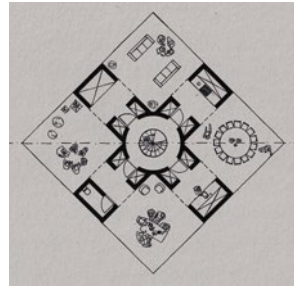
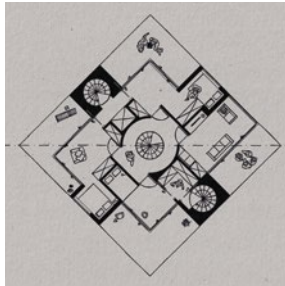
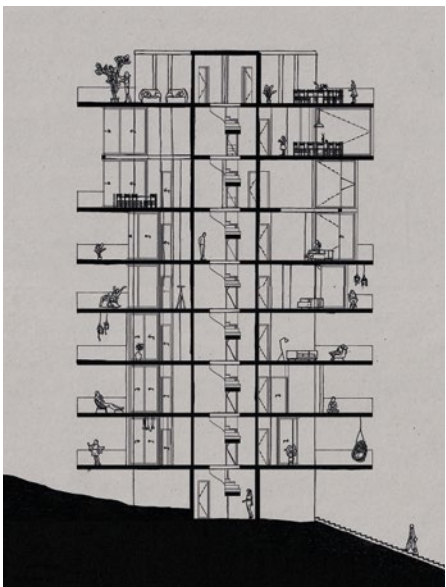
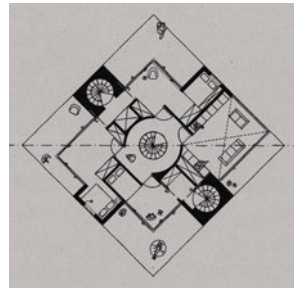
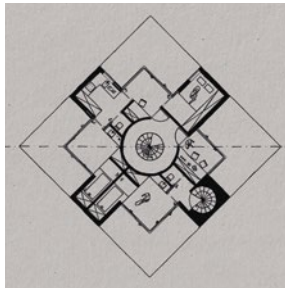
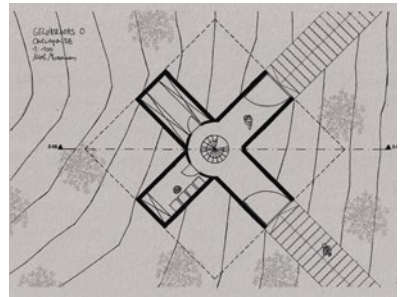
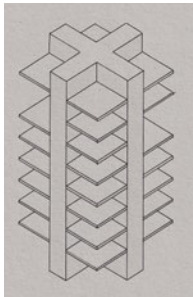
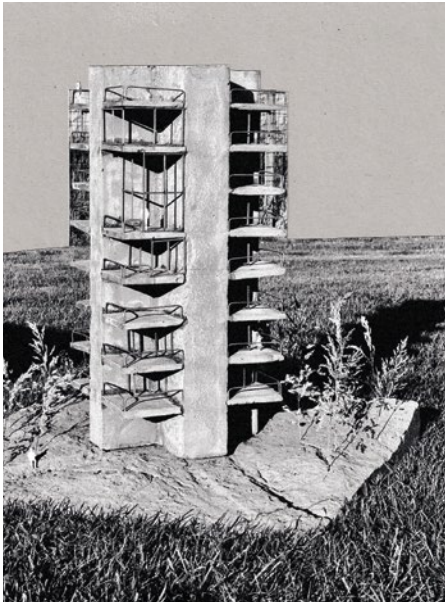
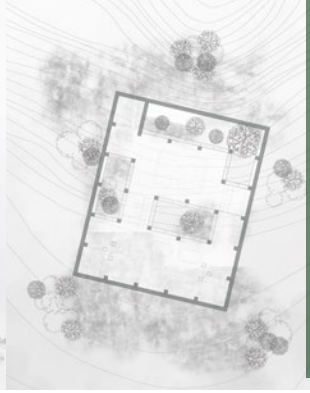
Hélène Simonis



Isa Leemans



Lynn Vandenbrande



Niels Moermans

ONE DESIGN, VIEWED AND EXPERIENCED IN 56 DIFFERENT WAYS

THIRD BACHELOR ARCHITECTURE

VINCENT MACRIS, GASTSPREKER STEFAAN EVERS (A20)

Today, more than ever, we are consciously and unconsciously inundated with images. Usually fleeting, superficial and fast. The aim of this commission and selection is to literally stop for a moment - by looking and dreaming away - at a graphic representation of the unbuilt. This medium has a slowness.

Much more important than medium or technique is the potential of images to tell a story. Powerful images can touch, create an atmosphere, impress, move, stimulate, shock,... We are looking for visual poetry.



By dividing the task into determining a camera angle on the one hand and working out a certain style on the other, the student is encouraged to think about and take time for these two essential steps.

The choice of a point of view is never accidental. It determines the point of view from which you tell your story. With this in

mind, the search for a good composition begins. How can it reinforce my message? Do I show everything or not at all? Do I make the image quiet, exciting, radical, soft,...?

The elaboration of an image in a chosen style determines the atmosphere in which the viewer is immersed. A strong image must be consistent - uniform - to have credibility (not equal to realism). The imposed style is a tool for this. It is a search with scanning, cutting, pasting, erasing.... A good image is never finished.



A deliberate choice was made for a very simple, unfinished 3d model. The students had to design an interpretation themselves. In this way, the exercise touches on architectural practice.

Creating images is designing and vice versa.





DESIGN & BUILD STUDIO

THIRD BACHELOR ARCHITECTURE

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

This year, the Design & Build Studio continued working on the assignment 'Iedereen treuzelt' (1BAAR, 2016-2017). For this assignment, the 1BAAR students designed a resting place annex sauna at the Stiemerbeek, in which the perception of the landscape played a prominent role.

For the Design & Build Studio, we distilled 7 architectural (spatial) themes from the first-year designs that were given as a provocation for 'the same' assignment, but then re-examined from the perspective of materiality and manufacturability. In small groups, the 3BAAR students worked together with one or more students of the MA Industrial Science Engineering. Architecture on the themes of House/Duo/Bridge/Tower/Horn/Break and Crumple with the aim of the architectural design and development of a 'one-man-sauna' or 'hammam'. They researched different materials and their properties and looked for ways to use these 'materials' in the design and construction process. In doing so, they took into account strictly defined pre-conditions, respecting and interacting with the original architectural (spatial) concept.

Groep HUIS

Aussems Thomas (ma ind. wet. bouwkunde)
Moermans Niels (3 ba in de architectuur)
Paemelaere Kobe (3 ba in de architectuur)
Peetermans Lise (3 ba in de architectuur)
Remels Stéphanie (3 ba in de architectuur)
van Ratingen Luke (ma ind. wet. bouwkunde)
Verhemeldonck Tom (3 ba in de architectuur)

Groep DUO I

Borgers Tim (3 ba in de architectuur)
Leemans Isa (3 ba in de architectuur)
Vandebon Sien (3 ba in de architectuur)
Vandenbrande Lynn (3 ba in de architectuur)
Vansteenkiste Leen (3 ba in de architectuur)
Verlinden Siebe (ma ind. wet. bouwkunde)
Wuyts Robbe (3 ba in de architectuur)

Groep DUO II

Bayraktar Üsامة (3 ba in de architectuur)
Boujemaï Anissa (3 ba in de architectuur)
Claessens Milan (3 ba in de architectuur)
Hijijt Siham (ma ind. wet. bouwkunde)
Karaagac Dide (3 ba in de architectuur)
Kellens Joy (3 ba in de architectuur)
Willems Sara (3 ba in de architectuur)

Groep BRUG I

Claes Laura (3 ba in de architectuur)
Crijns Lore (3 ba in de architectuur)
Dendas Amber (3 ba in de architectuur)
Diminić Klara (3 ba in de architectuur)
Mommen Melissa (3 ba in de architectuur)
Schoenmakers Noah (ma ind. wet. bouwkunde)
Van Gremberghe Liselot (3 ba in de architectuur)

Groep BRUG II

Akkoç Fatima (3 ba in de architectuur)
Gilis Charlotte (3 ba in de architectuur)
Langenaken Kaat (3 ba in de architectuur)
Oyen Stijn (ma ind. wet. bouwkunde)
Parasidis Costantinos (ma ind. wet. bouwkunde)
Varlamoff Natasja (3 ba in de architectuur)
Wyns Amber (3 ba in de architectuur)

Groep TOETER I

Coenen Arthur (3 ba in de architectuur)
Ernens Bjorn (3 ba in de architectuur)
Janssen Thomas (3 ba in de architectuur)
Palmans Jorn (ma ind. wet. bouwkunde)
Thijs Pieter (3 ba in de architectuur)
Van Eygen Jorrit (3 ba in de architectuur)
Zwijnenburg Simon (3 ba in de architectuur)

Groep TOETER II

Cloots Laurence (3 ba in de architectuur)
Depae Tine (3 ba in de architectuur)
Knaepen Merel (3 ba in de architectuur)
Pieters Matthias (3 ba in de architectuur)
Salman Ervanur (ma ind. wet. bouwkunde)
Traest Taryn (3 ba in de architectuur)
Vanderlinden Liam (3 ba in de architectuur)

Groep TOREN

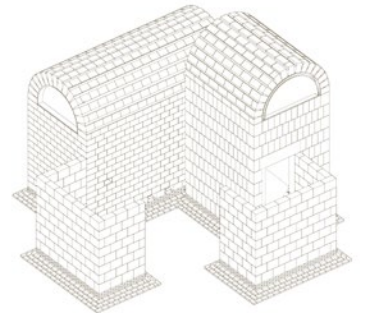
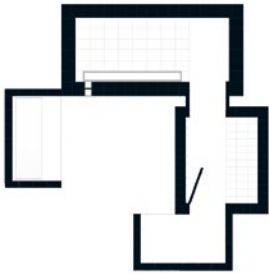
Aerts Fien (3 ba in de architectuur)
Grondelaers Silke (3 ba in de architectuur)
Lux Steven (3 ba in de architectuur)
Simonis Hélène (3 ba in de architectuur)
Windmolders Jorrit (3 ba in de architectuur)
Wouters Maarten (3 ba in de architectuur)

Groep BRUG

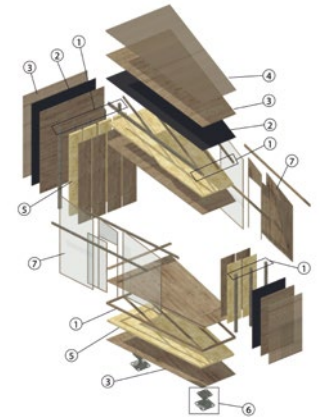
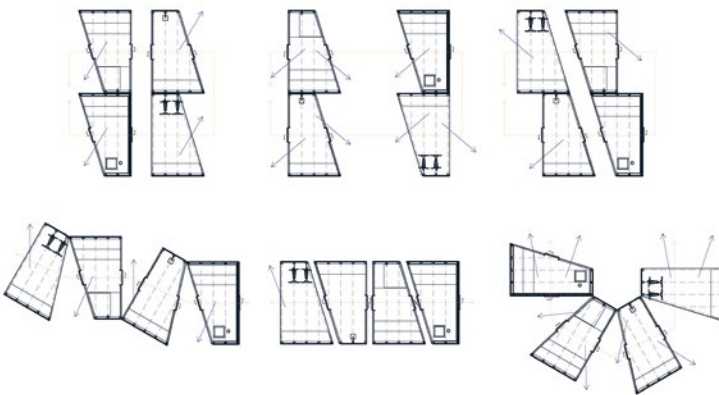
Boskov Gulnara (3 ba in de architectuur)
Christiaens Jonas (ma ind. wet. bouwkunde)
Estenbergh Tibeau (ma ind. wet. bouwkunde)
Kik Kikiann (3 ba in de architectuur)
Krops Rani (3 ba in de architectuur)
Luts Britte (3 ba in de architectuur)
Martens Emma (3 ba in de architectuur)

Groep KREUK

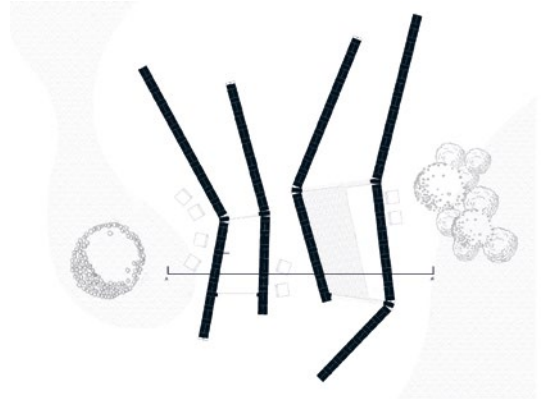
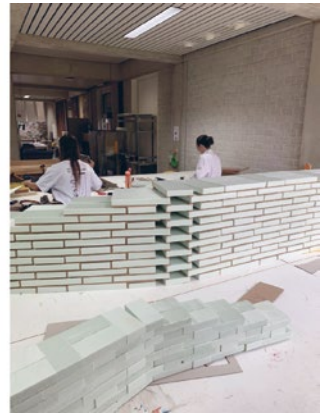
Basaran Mehmet Ali (3 ba in de architectuur)
Boonen Finn (3 ba in de architectuur)
Custers Anna-Lisa (3 ba in de architectuur)
Dochez Olivier (3 ba in de architectuur)
Habranken Dina (3 ba in de architectuur)
Manshoven Mo (3 ba in de architectuur)
Peeters Dieter (ma ind. wet. bouwkunde)



group DUO II



group BREUK

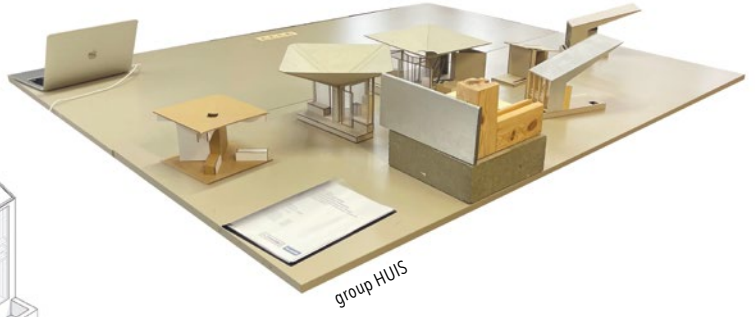
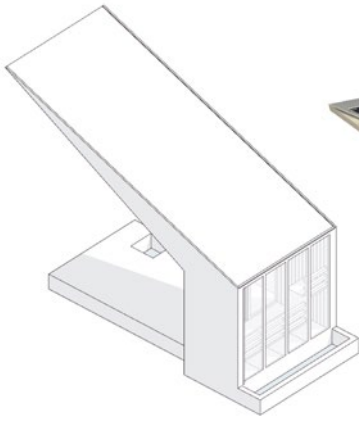


group KREUK

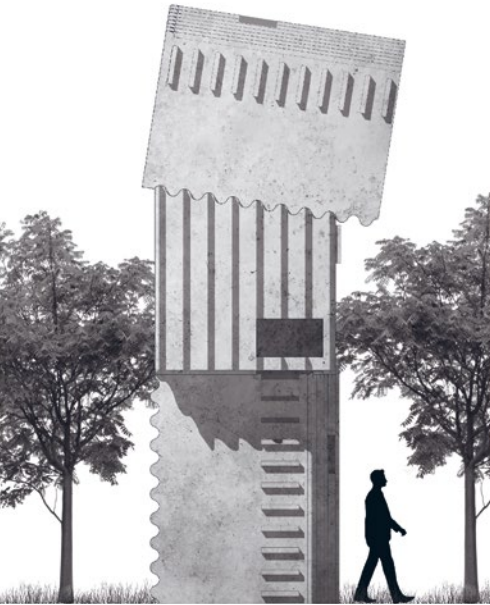


group TOETER I

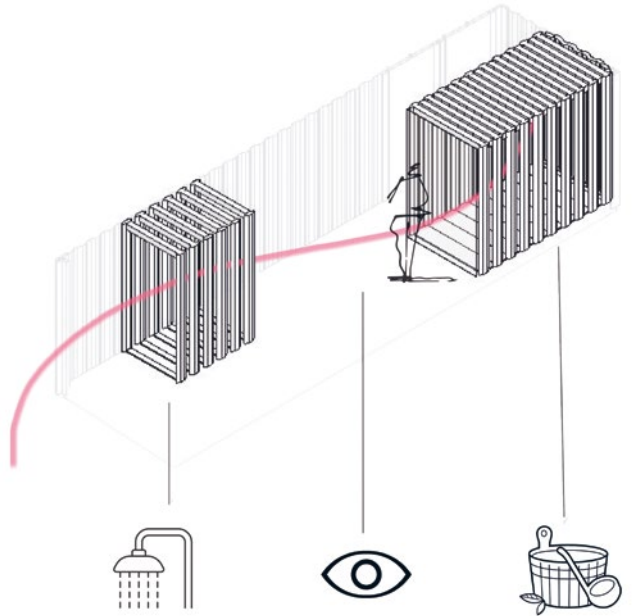




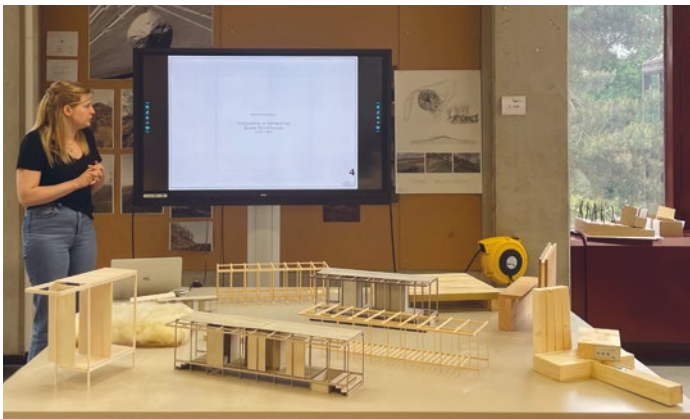
group HUIS



group TOETER II



group BRUG II



group BRUG I



group BRUG I





INCLUSIVE TOURISM

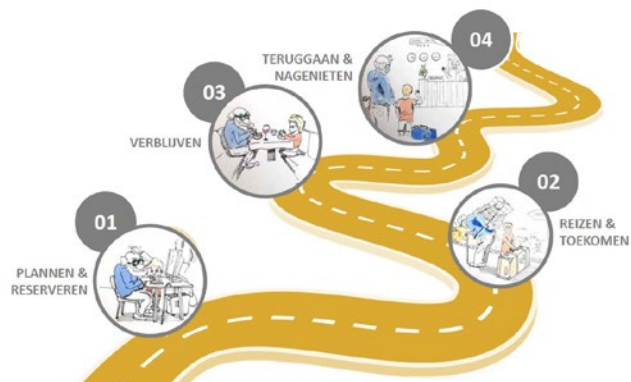
MATCHING CIVIC RESEARCH WITH EDUCATION

JAN VANRIE, ELKE IELEGEMS

Using the principles of Universal Design (UD) as a strategy to find business opportunities for tourist accommodations in Flanders and to improve the travel experience of diverse guests, each with different needs, abilities and experiences. That was the main goal of a 2-year applied research project on inclusive tourism, funded by Vlaio-Tetra, in collaboration with colleagues from the faculties of Business Management and Occupational Therapy of PXL University College, and the UD Living Lab. Together with a user group of 16 entrepreneurs who exploit a tourist accommodation (e.g., B&B, hotel, hostel, camping ground...) and 9 suppliers, i.e. companies that deliver services or products to these accommodations (e.g., designers, website developers, furniture manufacturers), we looked for ways to support the tourist sector to integrate UD in their businesses.



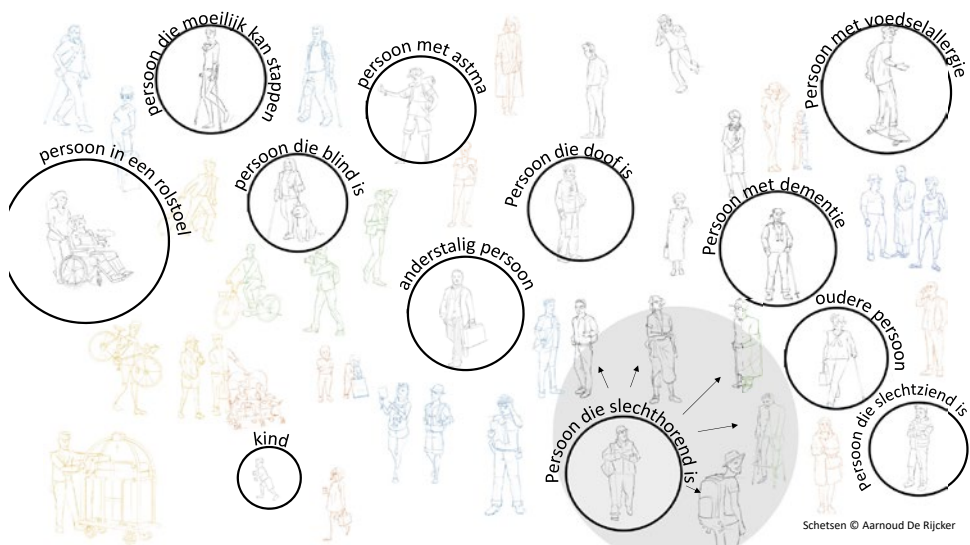
hostel H



customer journey of a traveler

Developing and testing a methodology to make tourist accommodations more inclusive

In the first year, we developed and tested two 'assessment tools': instruments to allow organisations to get a better look at where they are regarding inclusion. The first tool is a UD quickscan for the tourist accommodation suppliers. Here, the aim is to quickly gain an initial insight into the degree of inclusion of the product or service they deliver. The second is a more comprehensive assessment tool for accommodation providers themselves. With 244 questions on the available infrastructure, but also on the growth mindset of the organisation and the management of the accommodation, this screening offers detailed information about the benefits and barriers for the diversity of potential clients, in different stages of the customer



a diversity of user groups

journey (i.e., booking, arriving, staying, leaving). To really make this diversity tangible, and to discuss research results with participants in the project, a set of 12 user groups were identified, bringing together the main user needs of these potential guests. Each user group came alive in a persona, because this creates more understanding and awareness than talking about user needs.

The sketch above, shows these 12 personas but also other groups of people who would benefit from improvements made for these personas.

In the second year, we translated the results of the screenings into tailor-made action plans with short- and long-term actions that improve the degree of inclusion. With these action plans and the support of the research team, participating accommodation providers could start to improve (specific parts of) their business. At the end of the project, we then repeated the

assessments to compare them to the initial ones to examine the actual short-term impact for each case.

Involving students in an applied research project

Throughout this project, we worked closely with tourism professionals to support a sector that was hit hard from the corona pandemic and to make tourism more accessible for everyone, but we also actively involved various students in different parts of the research to try to create win-win-situations for both parties:

Example 1: Designing an inclusive B&B guest room and a camping for everyone.

In the design course 'Practice of Human-Centered Design Approaches', our international exchange students typically work with a 'real' design problem and a 'real' client and with a focus on putting a UD approach into practice through every step of a design process. In our 'inclusive tourism'



plan & concept drawings of a guest room for all @ Koto B&B



render of a guest room for all @ Koto B&B



project, Tamara and Sven from Koto B&B in Antwerp planned to build an extra guest room where everyone, with or without disabilities, can enjoy their holiday in a beautiful and comfortable environment. In other words, an ideal case for students in this design studio. The feedback and insights of Tamara and of Sven, who is blind, triggered students to look at designing in different ways, explicitly taking all of the senses into account. Using insights and tools from the research project, the students analysed the site regarding the level of inclusion of the B&B and proposed inclusive design solutions for 'a guest room



simulation exercises @ Domein De Schuur

for all', which could then be used in the B&B's tailor-made action plan.

A second case also involved one of the participating tourist accommodations, namely Domein De Schuur in Herentals, who wanted to improve the existing wayfinding on their camping area. Through observations and simulation exercises, our design students examined the site and the possibilities and challenges of getting around for a diversity of visitors. The assignment showed the importance of UD for our future designers and allowed them to propose interventions that could be integrated in the tailor-made action plan for the camp site, to improve the wayfinding for everyone.



closing event 'Inclusive Tourism as business generator'

in the research project were very intrigued by these questions and requested help to be able to map out the neighbourhood regarding its inclusion for people with specific user needs. So, the researchers collaborated with master students of interior architecture and architecture and

bachelor students of Tourism (PXL), to develop a checklist to support tourist accommodations when they consider diverse user needs for different activities and facilities in the neighbourhood. Both professionals and students valued these interactions and the exercise turned out to be a real eye-opener for both parties...

Example 2: Mapping surrounding inclusive tourist activities and facilities.

In the assessment tool for accommodation providers, a small number of questions dealt with their knowledge about the surroundings of accommodations. For example: 'Do you know if there are restaurants in the neighbourhood that serve vegetarian or halal food? Do you know which museum offers a sign language service? Do you know what types of bikes you can rent in the neighbourhood (e.g., children's bike, tandem...)?'. Indeed, having a bike rental place nearby that also has tandem bikes, can give guests with visual impairments for example also the possibility to enjoy a bike ride... The accommodation providers

A civic perspective on research and education

The final results of the project were collected in an analogue and digital 'roadmap' (see www.inclusieftoerisme.be), which was presented to the public by the Flemish Minister of Tourism and the Minister of Welfare at a closing event in September 2021. The aim, and hope, is for the project to have some impact to further stimulate the practice of inclusive tourism in Flanders. But for the project team, the project was also a very nice and instructive example of the added value for both researchers and students of matching civic research with education.

RETROVISION VISIT #1 & #2

HASSELT & MECHELEN

WE LOVE OUR ALUMNI

Last year, RETROVISION, the alumni working group of the Interior Architecture programme, awoke from its corona sleep.

Former students got involved in the education by participating in juries, by engaging in a dialogue with the VISIO committee, by sharing their work experiences with bachelor students during the 'uitstroomavond' or by being interviewed about their international experiences for the humanities course.

Through the alumni newsletter and the social media channels, we communicated about the strong work of our former students. It is nice to see that alumni expand their network and work together.

Gradually, a community with very diverse, complementary profiles is emerging.

The RETROVISION-VISITS to Hasselt and Mechelen were also a success. During these study trips, alumni visited very diverse projects. From shoe shop to expo, from flat to wine bar. Each time, the sharing of experiences between young and old was very valuable.

We are looking forward to the professional steps of the newly graduated alumni. We keep in touch and hope to see them again soon.

instagram: @retrovision.alumni.interior

facebook: @retrovision.alumni.interiorarchitecture

linkedin: retrovision.alumni.interior



Z33, SAME SAME BUT DIFFERENT WITH ALUMNUS JASPER GORIS



STADSMUS, EXHIBITION "DE NIEUWSGIERIGE/WAKKERE HASSELAAR" DESIGNED BY ALUMNUS HUUB BERGER



VISIT HASSELT WITH ALUMNUS NICKY VAN DYCK



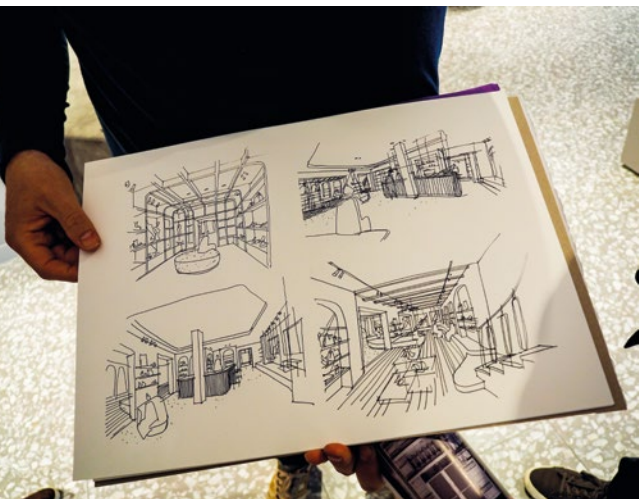
CITYLOFT HASSELT WITH ALUMNUS WERNER ALBERT



DE SERRE WITH ALUMNUS YANNICK DOUW



QUETIN SHOESHOP WITH ALUMNUS WERNER ALBERT



QUETIN SHOESHOP WITH ALUMNUS WERNER ALBERT



THOMAS MORE WITH ALUMNA LIES VERHEYDEN



CITYLOFT HASSELT WITH ALUMNUS KOBE GARMYN



PRIVATE FLAT BY ROGER VERVOORT



TREASURY OF THE HANSWIJK BASILICA BY JO KLAPS



WINEBAR THE NECK DESIGNED BU ALUMNA STEPHANIE MEYERS



A FRACTURING PRACTICE

MAPPING PHENOMENOLOGICAL AND EMERGENT ENCOUNTERS WITH LANDSCAPES, TECHNOLOGIES, EVENTS, OBJECTS AND JEWELLERY

PHD – PATRÍCIA DOMINGUES
PROMOTOR: PROF. DR. DAVID HUYCKE
CO-PROMOTOR: DR. NADIA SELS

In this research entitled *A Fracturing Practice*, I explore fractures and the process of fracturing in an intimate, poetic, historical, geological and technological exploration. The fracture becomes a metaphorical study of parts that are equally divisible and indivisible, at the same time. Intrigued about the individuation processes between humans and the natural environment and how this separation brought different sights over the landscapes around us, I explore different views and relations that humans maintain with their surroundings: from phenomenological views to an animistic understanding of the world, to the objectification of the land, to geological studies, to colonial and traumatic impositions, to more technological and digital views. The starting point of my research arises from the handling of materials and from the disciplines of jewellery, craft and stonework. I explore the idea that matter is sensitive and instead of inert, that it is embedded in live-ness. Human development is always a response to what is already latent in the materials and in the environments themselves. My interest is to understand how materials and landscapes are cut, fractured and broken up and how the fragmentation of the landscape is intimately

connected with human skills, techniques and technologies. Different technological and conceptual approaches towards material and digital landscapes help me fragment the work from different perspectives. Through writings, jewellery, objects and installations, I unfold a technological fracture, in which ancient ideas of skill and craft engage in a dialogue with current technological and digital discourses. In my practice, craft and technology are means of questioning the kaleidoscopic ways humans have of delving into natural and artificial surroundings.



Figure 1: Work in progress. A landscape of artificial and natural materials on my workbench in my studio in Germany. Photo and works by the author.

I have been investigating different classes of materials: natural stone¹ and different kinds of artificial, synthetic and reconstructed materials,² as for example reconstructed stones. These materials are often a combination of resin with stone or metal powder. Some intend to copy the visuals of natural materials and are often used in different industries. In others, natural materials such as grains or dust of all sorts of minerals are re-used to form a new composite. In the end, they are hybrids, since they present characteristics from both natural and industrial environments. The differences in origin and material qualities between them have been an inspiration. On one hand, a natural stone is always a unique element in the sense that in nature no two are the same, and once a stone is cut, this action is irreversible. Stones have their own internal rules, full of lines and fractures. On the other hand, the reconstructed and artificial material is a massive industrial block. In this case, the idea of uniqueness is lost, since no matter where the material is cut, the result inside is always the same. The balance between something intentional, as a cut into the material, and something uncontrolled, like a fracture, is intriguing. In my research, after a long period spent observing and feeling how to cut natural stones and seeing how they accidentally break while I am working with them, I started provoking fragilities and tension points myself to find out how materials react. The pieces are the result of fractures, inscribed in a landscape that develops and liberates through the will of control and simultaneous release. The lines, the fractures and the cuts noticeable in the work are always evidence of the repetitive gestures I have undertaken in the material and its responsive language, evoking a sort of geological archive of a succession of actions-events unfolded by an embodied practice.

1. Sodalite, lapis lazuli, agate, aventurin (green, orange), Arkansas stone, rose quartz, landscape jasper, obsidian, serpentine, granite, marble... et cetera.

2. Artificial turquoise, lapis lazuli, marble, ivory, coral (white, red, orange), onyx, aluminium, wood and corian...et cetera.



Figure 2: Imagined Erosion. 2018. Reconstructed lapis lazuli, reconstructed onyx, steel. Brooches, 75 x 50 x 30 mm. and 45 x 60 x 30 mm. Photo and work by the author.

In the *Modern Animism* project a key point was to acknowledge animism as part of our lives as we relate and animate the world of devices and digital images. For this installation I searched for new forms of reconstructing the world. This time, social aspects of interaction and participation were taken into account. The human body and our social media came to be the link, the tool of transformation between a fragmented materiality and a virtual reconstruction. Blocks of artificial stone – lapis lazuli, red carnelian and malachite, – were slowly fragmented into small pieces as the audience was invited to choose their favourite stone, take a picture of the stone and upload it to a virtual world at www.modernanimism.com. Within this process, two major visual transformations occurred. The blocks slowly disappeared as the fragments were taken away. Simultaneously, the virtual doubles of the stones, which referred to the bodies of the Virgin Mary, Christ the King, and John the Baptist, collectively formed a virtual construction, relational to human action.

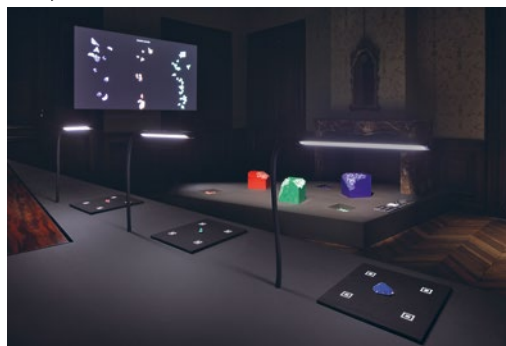


Figure 3: Modern Animism, 2018-2020. Created for the exhibition Kleureyck at the Design Museum Gent, in Ghent, in collaboration with studio V-A. Work by the author, photo by Design Museum Gent.

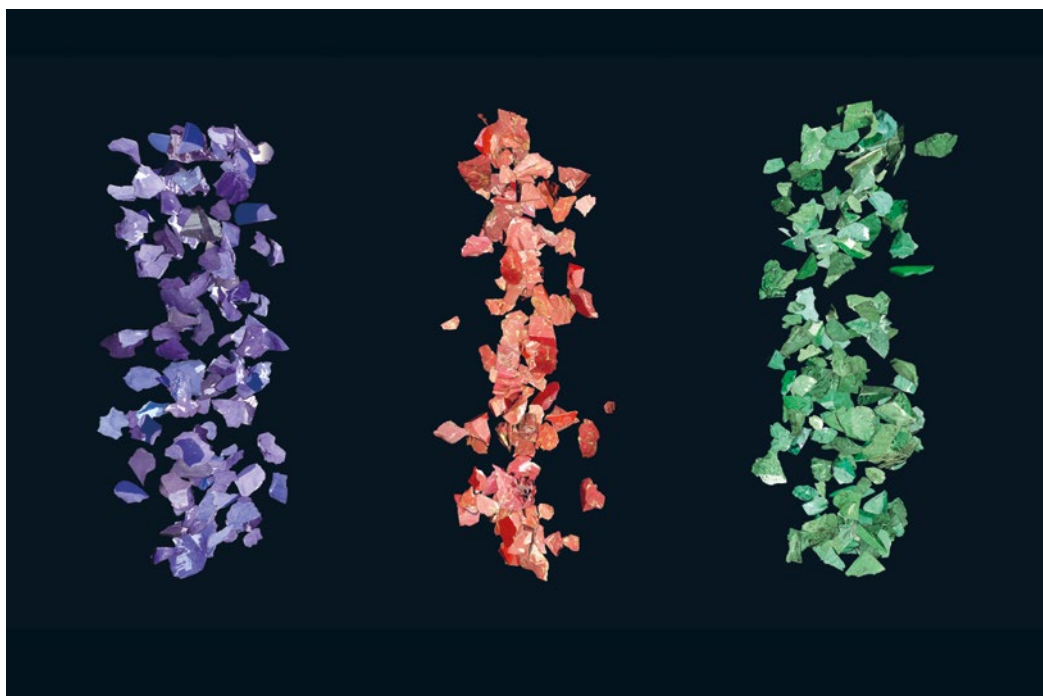


Figure 4.: Modern Animism in collaboration with studio V-A and inspired by the work of Jean Van Eyck, *The Mystic Lamb*. Digital reconstruction made of stone fragments: the Virgin Mary – Lapis Lazuli, Christ the King – Red Carnelian, and John the Baptist – Malachite.
<http://legacy.closetovaneyck.be/#home/sub=teaser>

As a jewellery artist and a stonecutter, I focus on the properties and qualities of materials but also on their respective histories and the environments we cohabit with them. In the article ‘Graticule’, while exploring a personal, fragmentary approach towards creative writing and revisiting family lineages, I use an autoethnographic methodology to divagate between landscapes of fractures and of union and disunion. I embark on an interweaving of lines – my own, those of the material and

those of history – as a way of expanding my practice into a broader scope of ideas and events. From the boats docking in Lisbon during the fifteenth-century Portuguese colonial period to the exploration of gemstones at German markets and my grandfather’s abandoned notebooks, how do these lines of history translate into a sequence of performative gestures? Where does the past end and the present begin?

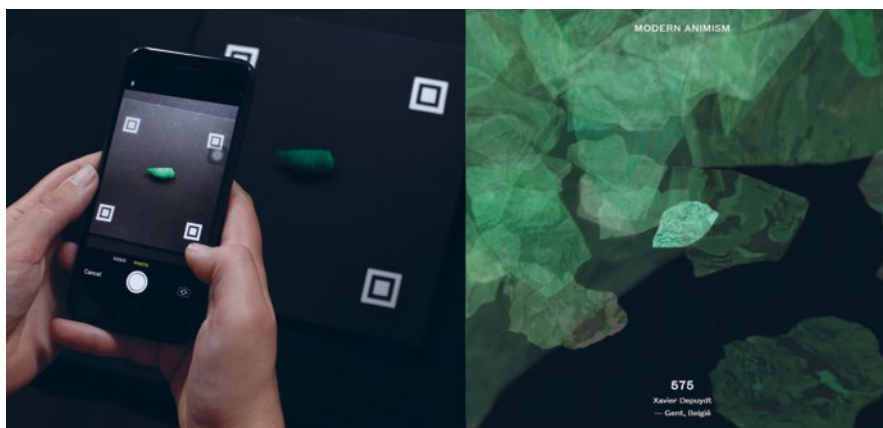


Figure 5: Details of the installation and website of Modern Animism. Images by the author.

The technique of drilling and faceting seems in the project *Occupied Fields* (Fig. 7) to have a direct relationship to the material I am using. In my hands I am manipulating a piece of reconstructed aluminium, a material that is the third most abundant element on the Earth, the most prevalent metal in the Earth's crust, and one of the most significant materials within the current digital revolution. As I perforate the inside of this group of pendants and as I carefully delimit the outside shapes, I cannot stop noticing there is undeniable similarity with the sensuous and smooth shapes of my computer that perhaps not insignificantly is also made of aluminium.



Figure 6: A cut through the middle. Image by the author, part of "Graticule", published at Project Passage (www.projectpassage.net).

These fractures look almost as if they were digital, perhaps because in an unconscious manner, collectively, aluminium's and digital's materiality are subsumed into one. At the breakage, these fractures seem like a glitch, a malfunction in what otherwise is just continuous, plain, and sumptuous. The holes appear to tear the surface off and the material's resistance and tenacity cease to exist. The fractures


the drill causes in the materials speaks of a vulnerability of both the material itself and the landscapes from which aluminium is extracted. Perhaps this is a material reflection between what is presented to us through our digital devices, as sinuous, elegant, and well-finished forms, and extractive realities that are beyond this, hidden and much more grotesque.

Figure 7: *Occupied Fields*, 2,3,4/5. Reconstructed aluminium, 6 x 3 x 3 cm - 5 x 6 x 3 cm - 7 x 7 x 3 cm, 2019. Photo by the author









In the Passage-seminar, we explore techniques and elements of different fictional genres (such as character, metaphor, composition...) and media (poetry, graphic novel, performance, photography...) as possible tools to analyze, design and present (interior) architecture.

This seminar is for everyone who loves a good story, who is looking for passages, shortcuts between inner experiences and architectural environments, between story and image, imagination and reality, the everyday and the extraordinary.

Some of the questions that we delved into this semester:

How does a character who is Nobody move through indistinct, everyday places?

How to repeat, how to retreat in all the imaginary and real places in which we dwell?

What does planting an apple tree teach you about architecture?

image: 'the everyday life', Milan Nullens

FRAGMENTS OF FRICTIONS

A SEISMOGRAPHIC VIEW OF THE PLAYGROUND.

RESEARCH SEMINAR DESIGNING FOR MORE

In line with research in school environments and their transformations in the Covid era, the students in the seminar continued to work on the well-being of students in the elementary school. Through thorough qualitative research, they mapped fragments in which certain frictions arose in the interaction between students and the space, or between students themselves in a certain place in that space. These fragments were analysed by drawing up for each event an 'experiential passport' in which the psychological needs and emotions of the pupils were expressed and where there was symbiosis or friction in combination with the experience of the space on the basis of a dissection of the spatial characteristics there.

Using a montage technique, they superimposed all the information they collected, and defined places where optimization of the experience was desirable.

The students then split into four design teams, each tackling a particular place through the methodology of drawing up a 'rich design brief'. During the design process, iteration was paramount and there was constant feedback on the needs and perceptions of the students with each suggestion.

The result was four designs, each contributing to an 'enriched program' for the shared spaces (playground, cafeteria and hall) of this school.

We worked together with the school Kindercampus Mozaïek in Hasselt.



roof terrace



playground

THE ART OF MIMESIS

RE-BUILDING AND RE-THINKING LINA BO BARDI'S HELICOIDAL STAIRCASE (1958-63)

KOENRAAD VAN CLEEMPOEL & STEFANIE WECKX

“Similarity is the instrument of experience.”

W. Benjamin, *Das Passagenwerk*, Suhrkamp, Frankfurt am Main 1982

This research project is part of the research seminar *Genius Loci* and starts from an interest in heritage sites with a clouded memory.

The relationship between new architectural interventions that

change these dark shadows – like gestures that alter meanings – is what interests us. We take the strategy of Lina Bo Bardi to remodel historical sites as case study and try to re-read some of her interventions with the students of the seminar *Genius Loci*. In a three years cycle working on Bo Bardi, we make three large replicas as starting point for deeper reflection.

In the fall semester of 2021-22, we made a 1:4 scale model of her monumental spiral staircase in the Museu de Arte Popular in Solar de Unhão, Brazil (figure 1). Bo Bardi's original design is part of a large intervention to re-program a centuries-old sugar factory and hub for enslaved people, into a museum between 1958-63. Based on vernacular culture and traditional craftsmanship, her design strategy negotiates between tradition and modernity and relies strongly on the troubled past of the context. Our research project with final year students of architecture resulted, among others, in an oak replica of one iconic intervention: a helicoidal stairs placed inside the historic grid of the main building (figure 2).



figure 1

Contested heritage vs new meanings

The Solar do Unhão complex is located in the province of Bahia, at the East coast of Brazil. There, around 1500, the first Portuguese explorers arrived and soon decided to invest in the Bahia region. Since there seemed to be no gold or silver to be mined, they decided to introduce techniques of sugar production and optimize the area, in combination with trading enslaved people. The nearby city of Salvador, the first capital of Brazil, became known in 1558 as the most important slave market within the “new world.” Imported slaves, mainly from central Africa, would arrive alongside of the complex by boat. This complex consisted of a central warehouse, a church and square in front of the warehouse. The slaves would be baptized in the church and then put up in the quarters. Some stayed to work in the sugar factory, others were sold in the adjacent plaza. This horrific activity continued until 1835, stopped by the “Malê revolution”. An estimated 1,300,000 men, women and children were imported to Bahia in the span of c. 300 years.

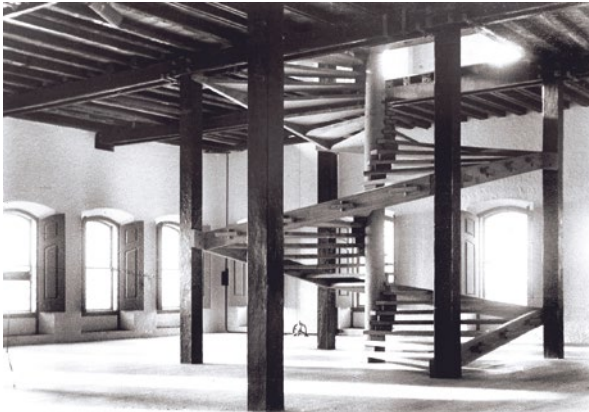
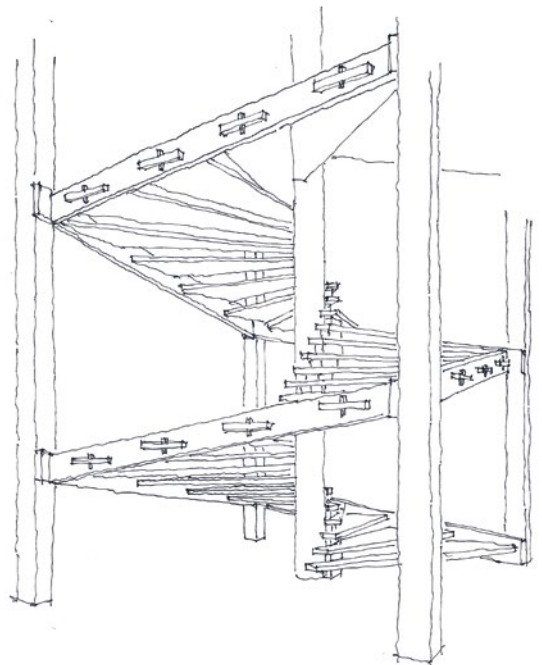
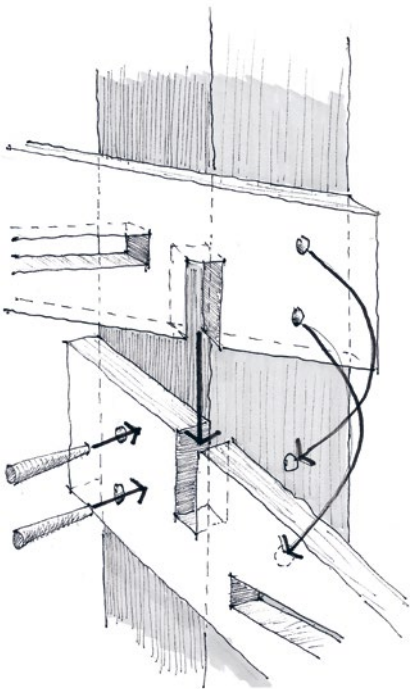
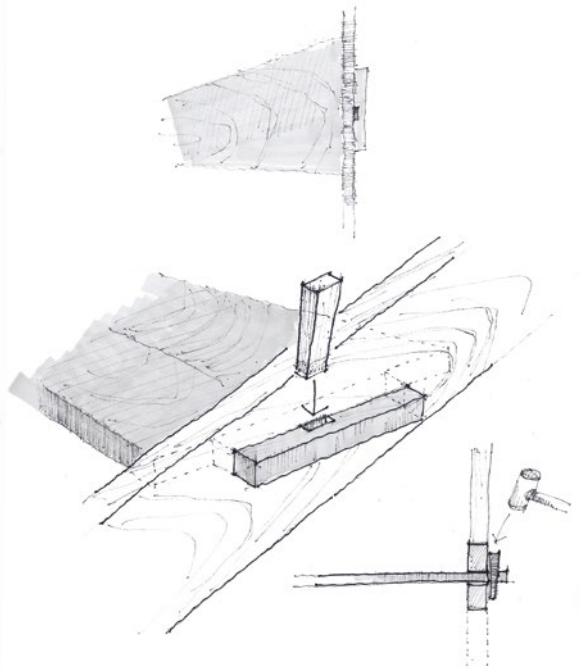
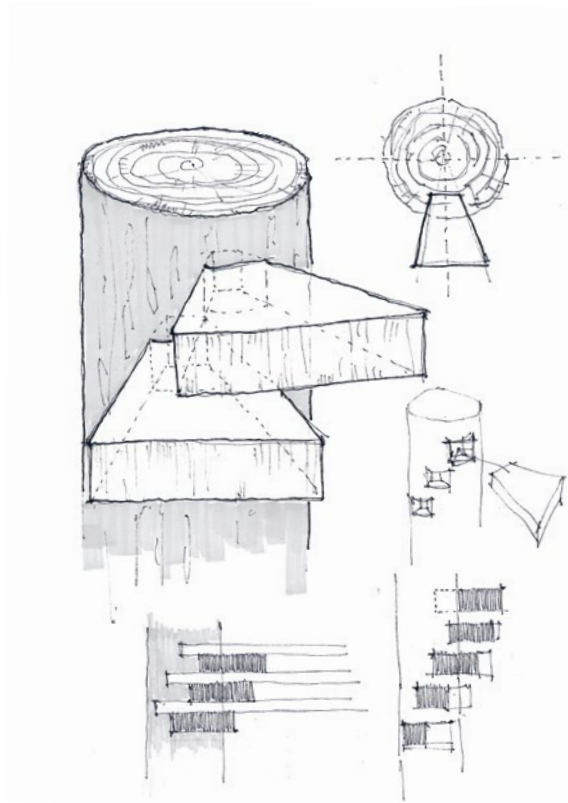


figure 2: the monumental helicoidal staircase within one module of the historic grid of the main building alters the meaning and experience of the place completely, 1959. Collection of the Bardi Institute / Casa de Vidro, São Paulo.

These dark and almost unbearable memories lingered over the site as ghosts when the Italo-Brazilian architect Lina Bo Bardi was invited to remodel the site. Starting in 1959, she proposed to reprogram it into a school and a museum studying traditional craftsmanship of the region. A concept with strong empathy to the past, but with a capacity to manoeuvre it into a positive atmosphere. Her design strategy first focused on restoring the balance and historic qualities of the site, as it was overgrown with

informal additions. She emptied the square and restored the warehouse to its historic proportions. Inside the grid of the historical warehouse she positioned a rather exceptional flight of stairs.

The original staircase is monumental in scale and made with local craftsman in rosewood, the staircase is conceived inside the historic grid of four structural columns. From a central, cylindrical shaft, 32 massive, trapezoidal shaped steps move toward the diagonal stringers (7 in total), in which they are blocked with pegged joints. The flowing, undulating steps eject to the square column in the corner and continue their movement there at a 90-degree angle to the next column. Each step bears off on a wedge-shaped block that protrudes into the central column. The design and its materiality negotiate elegantly between tradition and modernity. Traditional in the sense of its construction and



hand drawings of the construction process of the stairs, made by Hannes Christiaens.

materiality; modern in its character and appearance. Its sculptural qualities and monumentality present a gesture inside a space that engages with its contested past through craftsmanship and vernacular references.

Conclusion

We have argued, building on Tim Ingold's claim on 'Thinking through making' and Walter Benjamin's essay 'On the Mimetic Faculty'[6], that the reconstruction process of an accurate, scale model generated a unique learning context involving experience and creativity. It eclipses the shallow notion of 'reproduction' or mere copying and opened up, instead, a reflection on the possibilities of 'mimesis' and creativity in the curriculum of architecture.

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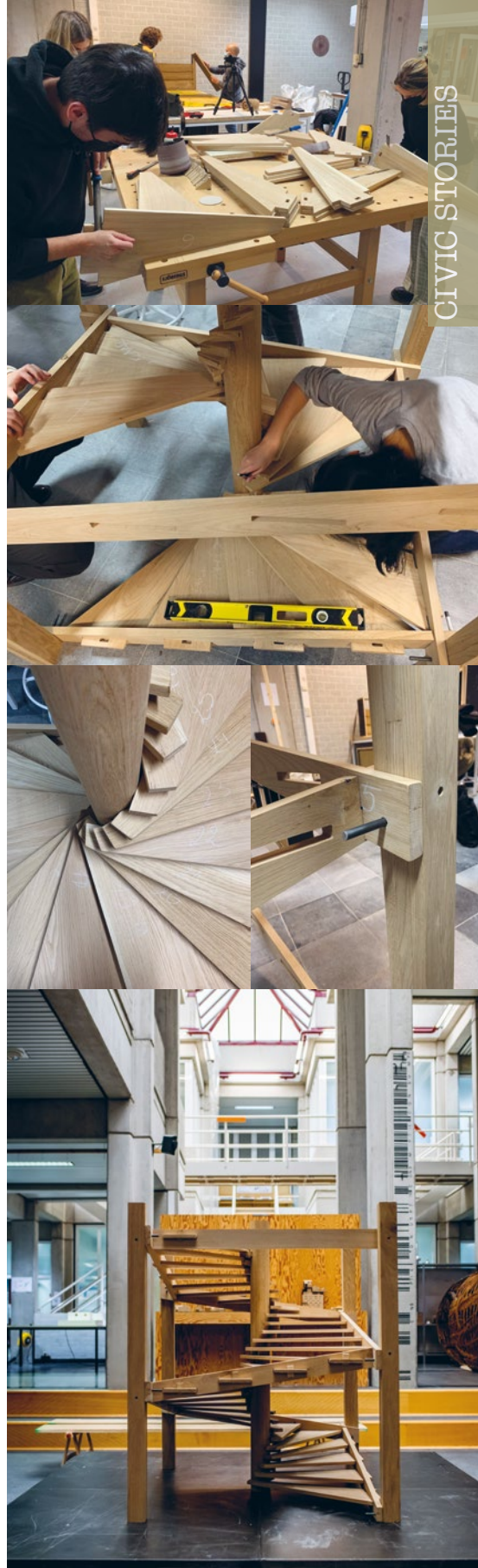
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RESEARCH SEMINAR TACTICS, STUDY VISIT 'CHANTIER KANAL' BRUSSELS



A DIALOGUE WITH CALVINO, MOLDS FOR A NEW FUTURE

RESEARCH SEMINAR TACTICS

IWERT BERNAKIEWICZ, SAIDJA HEYNICKX

During the first semester of the academic year 2021-2022 the research seminar TACTICS examined the process of casting. Essential to the casting process is the making of molds. Molds are the negative form from which the final product (positive form) emerges. The (sometimes reusable) mold is very determinative, leaves traces (because of a literal imprint)



Jury, January 2022

and must be cleverly conceptualized (often through drawing) to secure the step by step actions of making the model. However, the thought process of conceptualisation, prior to the making process, is just as important. Which step happens first, the framework of thinking or the practice of making? There are of course also pure technical questions: how to avoid incomplete parts in the model during the casting? And which physical and chemical processes determine the order of action? The concept of mold-making was the first common technical denominator for the master students. In addition to the more technical view of the concept of the mold, the metaphorical approach to the concept of a mold was also explored using (a part of) the oeuvre of the Italian writer Italo Calvino (1923-1985). A mold is in this regard, starting from the added layer of literature, a preconceived conceptual form from which a new reality can emerge. The magical view on reality by Calvino also uses molds. Molds where different worlds can intertwine.

More specifically, the basic idea of the storyteller Calvino that a poetic approach doesn't exclude a strict rigorous system in work was used as a background screen of the whole seminar. The final results obtained by the students are diverse, not only on a technical level: from extruding clay through a metal mold or pouring in LEGO block constructions with pudding, candle wax and concrete. Also on a conceptual level the



site visit Kanal, Brussels

association and interpretation of concepts introduced by Calvino enriched the projects in different ways. The negative future (raised sea level, a shortage of food or the individualisation of society) was the depressing context but tackled with new ideas. A 'daring' aspect by the students in the projects, nurturing the adage 'every project is an experiment', was fully allowed on the two levels: the technical realization of the model and the conceptual contours.

magic realism, the use of fictions

Calvino can be seen as an important Italian writer in the canon of post-modern literature and more precisely: magic realism. In this niche of postmodern literature the range of stylistic and intellectual intentions is very broad. Michal Sexson points out that in the work of Calvino the use of fiction is a system to explore the world.

We worked in three steps. Firstly, in group, two texts by Calvino were read and commented on. From "Six memos for a new millennium" the chapters 'lightness' and 'exactitude' were selected. These two texts of 1985, part of the intellectual testament of Calvino, can stand alone but are both embedded in a very broad view on literature and also give strong advice to structure the future in a durable and concise way in the new millennium. The combination of the spontaneous and very well-defined contours in life, Calvino sees the symbiosis as a requirement, is always connected with literature. The references to Classical antiquity but also contemporary film and literature are omnipresent.



An-Sofie Suffeleers

A first important remark in this context: none of the 20 students (first and second master (interior)architecture) ever heard about the writer Italo Calvino or had read some of his work. This finally turned out to be an advantage, everybody started from zero. During and after the seminar several students started to read more books and texts by Calvino.



Antoon Moors



Julie Vandevelde



Isabelle Borgers



Isabelle Borgers



Binh Hoebers



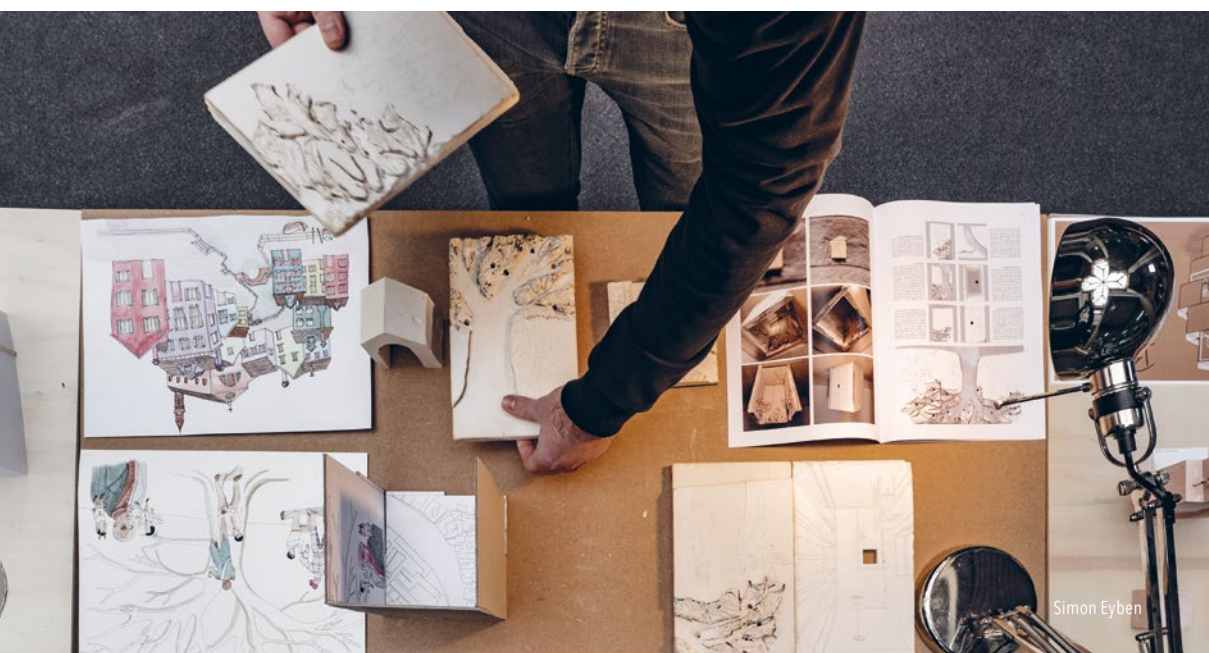
Siemen Vuegen



Axelle Stulens



Matis Vrancken



Simon Eyben

Secondly, we challenged each student to think about a possible new and optimistic world and to represent it through the process of model-making. The reformulation of a new world or the critique on an existing one as a start had to be done through the technical methodology of mold-making. It is important to mention that the literal reconstruction of Italo-Calvino worlds, the well known and famous 'Invisible cities', was not the purpose.

Finally the students presented their work to the group on a table with a strict limitation of surface area (60X120cm). We insisted on explaining their projects by using all fragments: text quotes of the two chapters, drawings, sketches and models of their explorative journey during the semester towards ideas for a new world.

lightness and exactitude

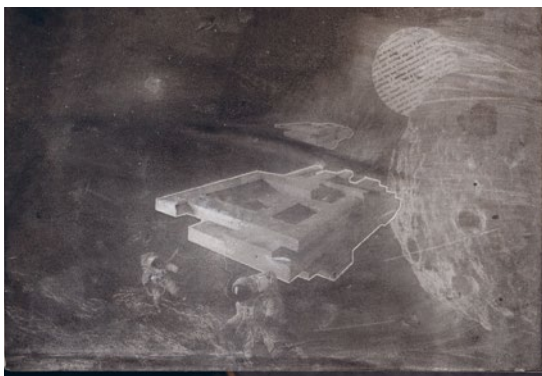
Calvino starts in the first chapter of lightness with a systematic debunking of the negative aspects of the concept of lightness. Via the contrast between heavy and light, he defines the values of lightness and uses Greek mythology for this purpose. He states very clearly about these primal stories that they can be useful as stories in themselves. The lightness of the Greek God Pegasus is a virtue and provides a real birdview on a project. To explain exactitude he goes back to the time of the pyramids. The symbol of exactitude in Egyptian culture was the goddess Maat. The feather of Maat "served as a weight on scales used

for the weighting of souls". (Calvino, Six Memos for the Next Millennium pg.55) By introducing the concept of exactitude in a context of the high culture of the Egyptian civilisation Calvino immediately connects it to a cultural dimension. The omnipresent gods in Egypt symbolized but actually impersonated the qualities of a whole culture, a spirit of quality. In Calvino's vision there are three important elements in regard to exactitude: a well-defined plan, an evocation of

memorable images and a language as precise as possible. The enumeration of these three points of interest by Calvino can be applied 1:1 to the intentions and steps of learning architecture and particularly in model making. At that moment, in combination with your own Pegasus wings, you create a perfect mold for a new future.



Siemen Vuegen



Julie Vandevelde









STUDIO UPUD HASSELT

FIRST MASTER ARCHITECTURE

STEFAN DEVOLDERE, DIETER LEYSSEN

Shaping a Backbone for the City

Studio Urban Policy Urban Design is a design studio in the first master year of the architecture program. The studio runs during the first semester and teaches students about the role of the designer within urban policy and urban development. During the academic year 2021-2022, the studio was organized in collaboration with the city of Hasselt and the Stadsatelier, an advisory body that guides the city on urban development.

The studio started on September 29 with an event at the City Hall where the students conducted short interviews of several aldermen, department heads and directors of administration. The students did this in groups, formed around different policy themes: entrepreneurship; culture, heritage and tourism; environment, climate and mobility; housing policy; talent development, youth and sports; health, care and diversity. In preparation for the interviews, the students analyzed policy documents according to their theme.

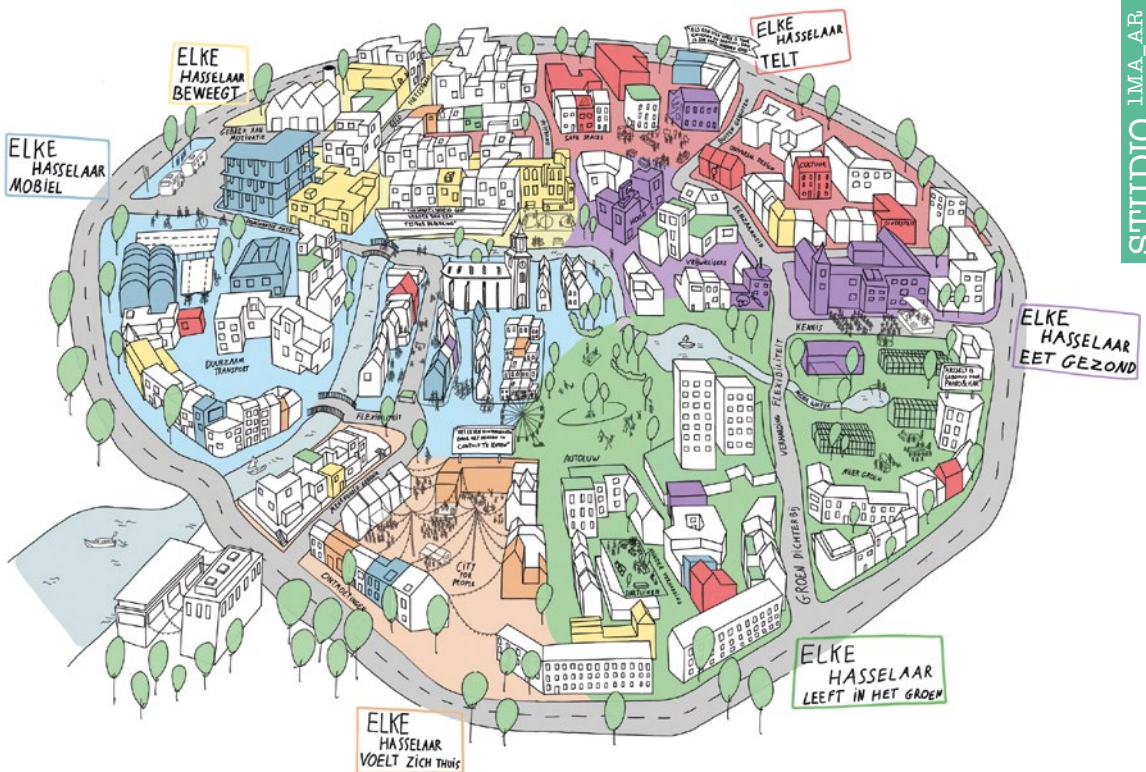
In the first phase of the studio, every group worked out a spatial matrix: a diagram in which the interviews and policy ambitions were 'translated' into possible spatial interventions. In this way the students thought about the spatial impact of certain ambitions and reflected on programs and buildings that could realize

these ambitions. Then each student chose a specific program from their matrix as input for his or her project in the next phase of the studio.

For that project, each student chose a location on the Groene Boulevard (Green Boulevard), the central ring road of the city. This allowed them to explore together the potential of this strategically located space in the city. Through their design the students explored how that space could eventually evolve into a usable, green, diverse, active and attractive place for the citizens of Hasselt.



The matrix of the 'Living City' was developed as a card game, with on each card a problem, question, reference that can be addressed in a conversation about housing in the city.



STUDIO HASSELT URBAN POLICY – URBAN DESIGN 2021-2022

BART WAEBEN ARNAUD HELSEN BINH HOEBERS CÏS SCHRAEYEN

The matrix called 'Inclusive City' maps strategies across six themes (each with one colour) to make inclusive and healthy public spaces on a fictive city map of Hasselt.

After the sites were chosen, seven new groups of students formed around seven spots along the Green Boulevard: Stadspark, Kunstlaan/Windmolenstraat, Dusartplein, de Kanaalkom/Molenpoort, Minneplein, Bampslaan/Ridder Portmansstraat, Leopoldplein/Sint-Truiderbrug. On each site, the students developing a spatial framework, formed by the interaction of their own individual projects. In doing so, the students explored the scale of urban design.

The students built a large overview model which was used for the final jury that took place at City Hall on January 19, 2022. In addition, each student also made a

detailed model of his or her own project. These maquettes are the final result of the studio's design exercise. They were displayed in the corridors of City Hall until the end of February, so that the interviewees from the launch day could see how their statements were transformed by the students into spatial interventions in the city.

The studio was supervised by Stefan Devoldere and Dieter Leyssen. The Stadsatelier Hasselt judged the spatial matrices of the first phase.

The final jury of the studio consisted of Toon Geusens, Jonas Knapen, Dimitri Minten and Lotte Poncelet.

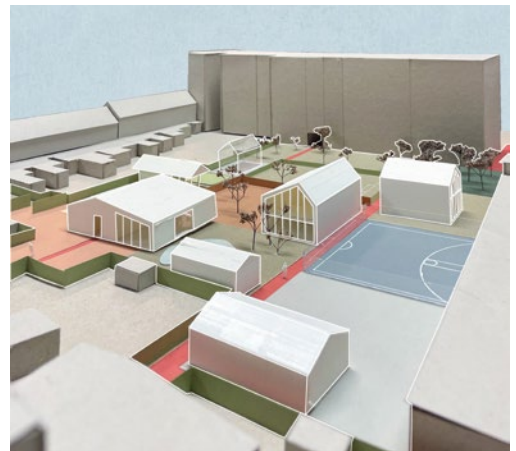


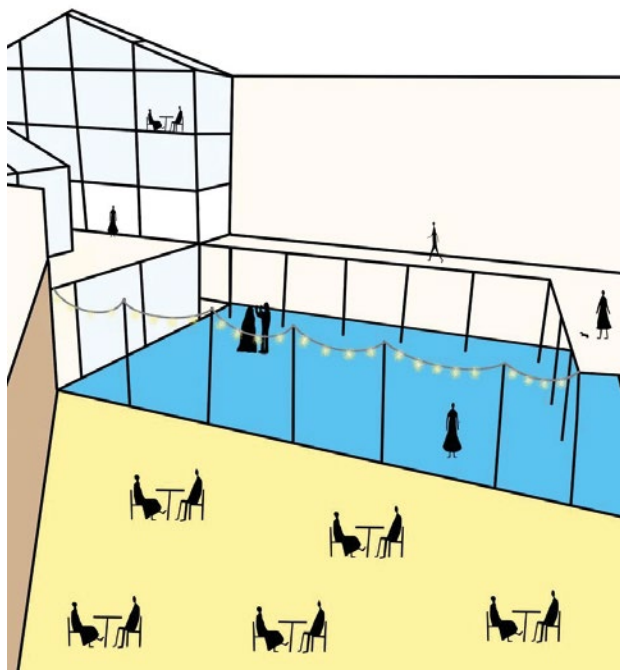
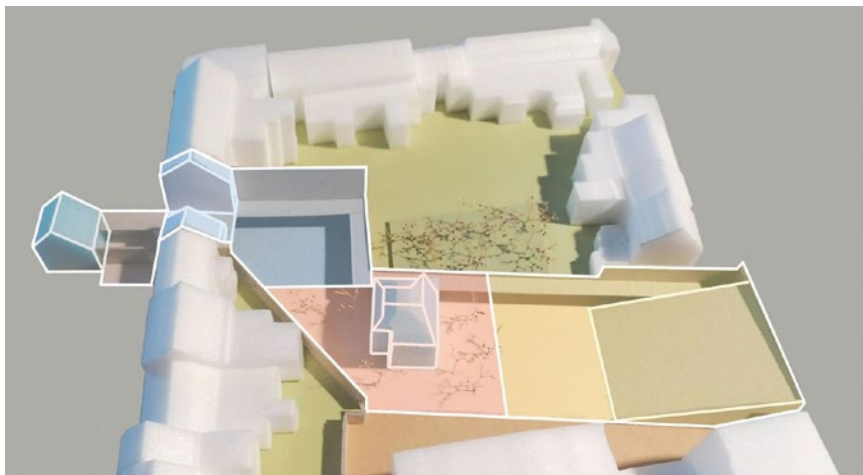
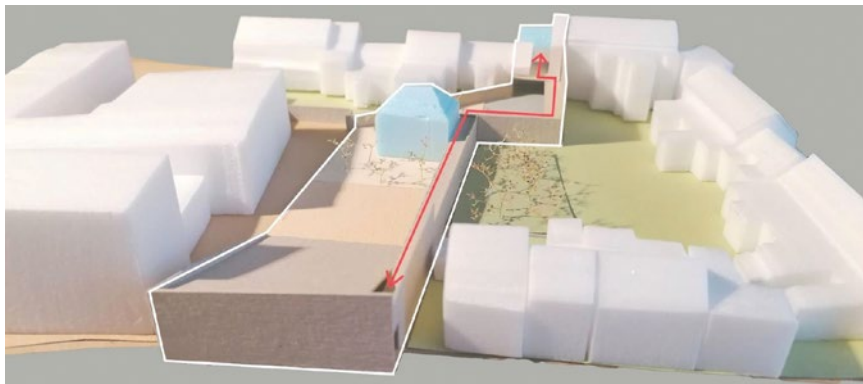
Charlotte Bussels, Passage to the Minneplein
 This project is part of a broad urban framework connecting the elementary schools next to the Green Boulevard, the Minneplein, the park of the Governor and the Groenplein. The project consists of two parts. On the one hand there is a teahouse and on the other hand a boekentoren. A public and intimate atmosphere is created by opening the existing courtyard towards the street.



Wintha Van den Abbeele, Patchwork

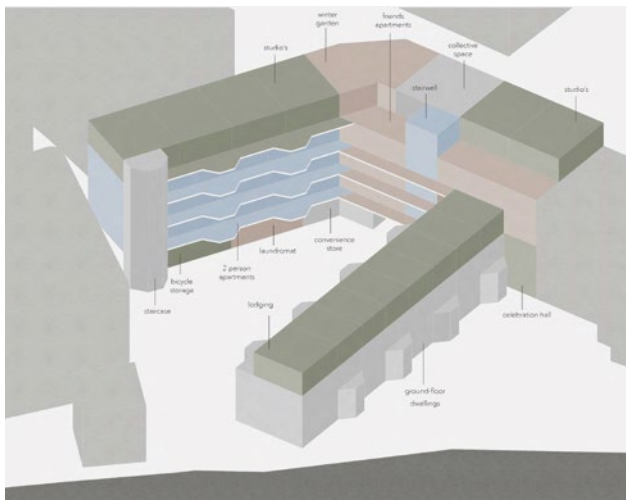
The project is a multifaceted patchwork of buildings and outdoor spaces in the inside of a building block: a neighborhood cafe, a children's clubhouse, a recreation house, a music studio, a greenhouse, a garden shed and cooking studio, all bordered by the necessary outdoor space. The project connects to the green boulevard via a new youth house in 2 existing houses whose typical mansion facades have been preserved.





Brit Cuypers, Kunstlaan

This project makes a public traverse through a building block, passing an open-air theater on one street, a café and expo space in a former home in the inside of the block, and two studio houses on the other street. These three interventions are connected by a long wall and generous outdoor spaces: a sculpture garden and an urban stage.



Belle Brabants, Young Living

This project addresses the need for affordable and diverse housing in the city. A building is created where different types of people can live together with shared functions such as greenery and a washing area. The program includes ground bound homes, studio's, friends apartments, 2 person apartments, lodging, a winter garden and a collective living area. This project is located in the neighborhood of the station. In the new building a passageway will be provided to the nearby bicycle tunnel under the train tracks, which cyclists can use to enter the city directly instead of taking a detour.



Urban model of Hasselt 'Green Boulevard' in design studio 1MaAr

Kato Belmans, The catwalk

Hasselt calls itself the city of fashion, because of its history with textile factories and some haute couture fashion stores. The project addresses the creative aspect of fashion by making one place where clothes can be designed, made and shown to the public and the city. A place is made where different types of people interested in fashion (such as students, professionals, passers-by,...) can come together, meet, network or train. The ground floor consists of a café and a clothing store where creations are sold. The floors above consist respectively of a sewing studio and fitting room, design studio and idea space, flexible meeting and workshop spaces and an exhibition space with a viewpoint to the nearby fashion museum on the roof.





Cis Schraeyen, Groenpoort

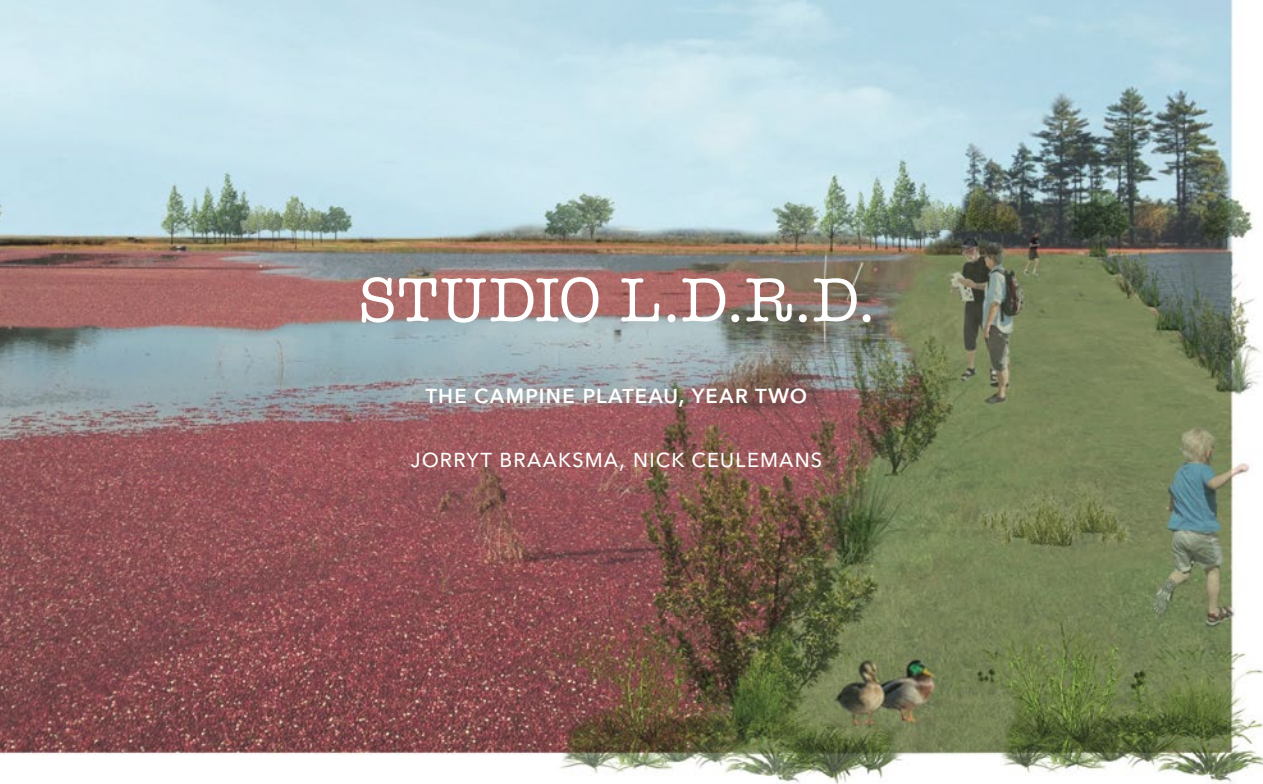
GREENPOORT creates a new access to the Two Towers neighborhood with a new food programme. Near the Green Boulevard are 5 schools. Thanks to this projects' productive landscape, its students can eat healthy and can reside in a green and productive environment. Groenpoort establishes itself as a new point of introduction to the city from the southern part of Hasselt, connected to the city park. This project serves as a new green lung for the urban life and revives a previously neglected zone alongside the Green Boulevard.

Steve Van Schoor,



Tower of Sweat

Free space is becoming scarce and expensive, while sports fields are large and necessary. This problem can be solved by stacking sport infrastructure. This project foresees a tower of 55 meters high in which different kinds of sports are stacked and mixed with social activities. A hotel and viewing deck will provide the necessary tourist attraction and a 'one-of-a-kind' experience in Hasselt. This beacon in the middle of the city park integrates fully with the existing two tower district in the background.



STUDIO L.D.R.D.

THE CAMPINE PLATEAU, YEAR TWO

JORRYT BRAAKSMA, NICK CEULEMANS

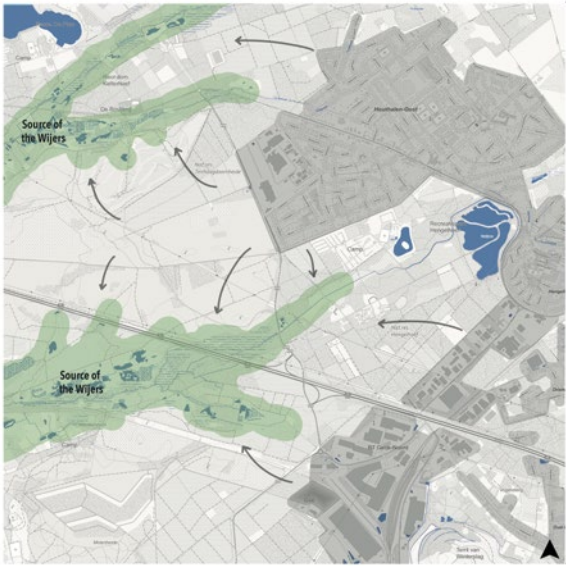
During the first semester 2021 the studio looked at generating different strategies addressing the specific water related challenges the Campine Plateau (and and by extension Belgium) will face in the future.

The Campine Plateau is an extraordinary morphological feature in northeastern Belgium, extending into the southern part of the Netherlands. It runs from the south-east to the northwest, from an altitude of ca. 100 m in the south, to ca. 30 m near the Belgian-Dutch border in the north. The polygonal shape of this lowland plateau has re-attracted a lot of attention lately as it possesses a unique opportunity to address the predicted water shortages of Belgium in the future. The interplay of fault activity, uplift, weathering, fluvial incision, regressive erosion, substrate characteristics, and aeolian processes created the current shape of the plateau together with the human made interventions in urban, agricultural and irrigation systems. The resulting steep bordering slopes are in strong contrast with the otherwise flat landscape of the European sand belt.

Historically the poor sandy and stony soils and the deep groundwater table have made the plateau area unattractive for human occupation. However the collection of heather sods for fertilizing soils (leading to the formation of plaggen soils), a widespread practice in the region, caused severe landscape instability from the fifteenth to the nineteenth century, as a result of which drift sand landscapes developed. Massive pine plantation during the late nineteenth century and first half of the twentieth century led to stabilization of the landscape but destruction of heathland, serving notably the coal mining industry in the Liège and Campine coal fields itself. The sandy and dry nature of the soils provided an excellent habitat for pine trees. Similarly, gravel and, especially, sand extraction became widespread economic activities in the plateau region. Quartz sand, coarse Rhine sand and loamy Meuse gravels are dug in huge extraction pits, the extent and depth of which can easily be detected on uncorrected digital terrain models, just as the coal spoil heaps. The deep groundwater table, as a result of uplift, artificial irrigation and river incision, enables dry extraction of some of these mineral resources,

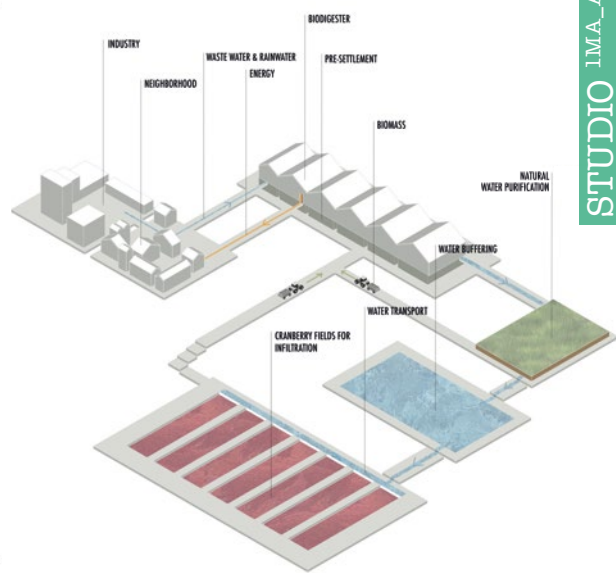
THE PROBLEM

On the higher areas, water must infiltrate to reach the surface of the Wijers. Otherwise the Wijers will dry out.



CIRCULAR SYSTEM

A system that provides infiltration, energy, recreation and cranberries.



Mirthe Demeer, Cranberry Fields

in contrast to the much more difficult wet extraction of, e.g., more valuable Meuse gravels in the present-day floodplain.

As a direct result of these economic and urban activities today all human activity in the landscape is geared towards an optimal irrigated landscape. Resulting in a landscape that is unable to replenish the groundwater table and therefore putting all existing fauna and flora as well as human habitation under stress.






The design research studio provides 30 personal student strategies, collectively working towards the Campine Plateau as the future “blue battery” for Belgium, against a background of climate change, socio-economic movements and human activities. The link between the current landscape and the overall evolution of the region is explored, as well as the future ecologic and economic values of the landscape...

Each project consists of a short introduction video by each individual student, and 12 presentation panels explain each proposed strategy in more detail.

At the top of the Wijers, as a transition between the city and nature, I integrate a new agriculture of cranberries to solve the water problem on the campine plateau. A landscape of reuse, fruit cultivation, views and experiences for people. The ways of the water, the cranberries and the people come together and are woven into one.

The project should be a place where people can come together and meet, but also escape from the city or neighborhood. This by designing and integrating into the design various meeting points, resting points and walking paths. Next the agriculture is responsible for infiltration and biodiversity in the area. The circular system ensures that more water can be infiltrated and fed to the Wijers. This is to prevent dehydration of this patchwork of ponds and puddles that covers central Limburg. A compact building provides all functional elements such as storage of machinery and cranberries, processing and catering, but also pre-sedimentation of water and the processing of biomass. In this way, both nature and people have an advantage!

environmental situation

-  lack of biodiversity
-  intensive use
-  fast drainage
-  big plots
-  drought periods



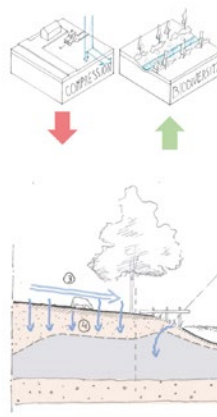
panel 1/12

project location



panel 2/12

integration of new farming strategies



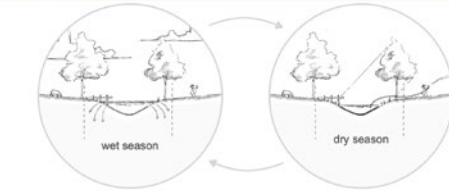
masterplan

panel 5/12

functioning of the wadi's

panel 6/12

functioning of the farm



functioning of the CSA

panel 9/12

functioning of the workflow

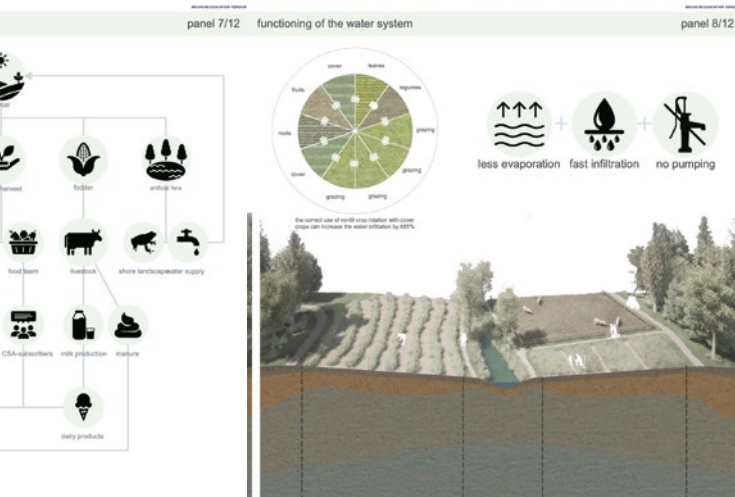
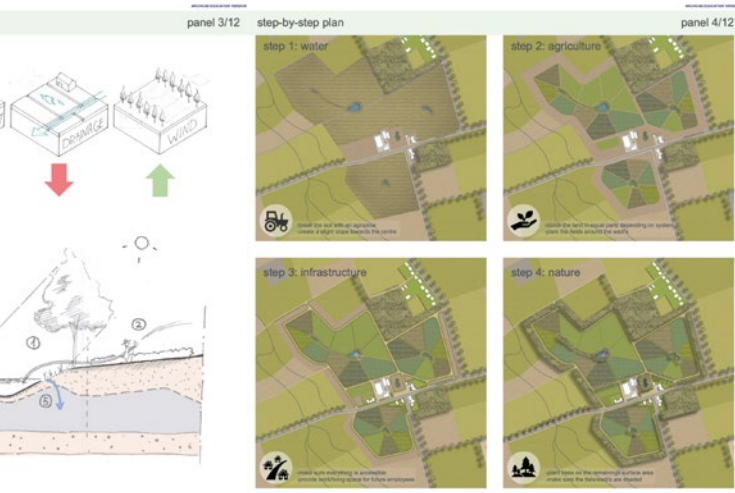
panel 10/12

bringing farmers and customers together



-  CSA vegetable boxes
-  employee workshops
-  compost created
-  markets + workshops
-  customer service





Senne Clerckx, Newfound Fields

The location of the Newfound Fields is at the highest point of the Kempisch Plateau. Various waterways such as the Dommel, the Abbeek and the Mangelbeek arise from this area. An area that is ideally located as an infiltration area, but unfortunately is drained quickly by the canals between the fields. Farms are ubiquitous here, but the farming system is very detrimental to water policy. The newfound field project is reinventing these farms, benefiting farmers, the community and water policy. We wait for a farm to become vacant before taking it over, then we implement our new agricultural model on this plot. Our new agricultural model creates a balanced ecosystem that benefits both water and crop fields. We strive for a sustainable agricultural system, resistant to climate fluctuations and diseases, while the risks for the farmer remain low. We also focus on the economic aspect of the farmers, because they have to work more extensively according to our model. The farmers of my project are therefore paid according to the principles of the CSA. An interactive platform that works with a short chain supply to the customers. This is essential, because non-intensive farming has a hard time competing on the market. Not only customers, but also passers-by are attracted to the new, accessible farm with various facilities, such as a farm shop, an ice cream shop, self-picking fields and decking. As time goes on, more and more farms will begin to develop the same system, resulting in a total transformation of the agricultural landscape. This transformation creates a landscape with more diversity, facilities, ever changing views and hiking paths. Not only is agricultural policy being reinvented, but the people of Peer can rediscover this former lost area, hence the name newfound fields.

slowly as the
of the way to the

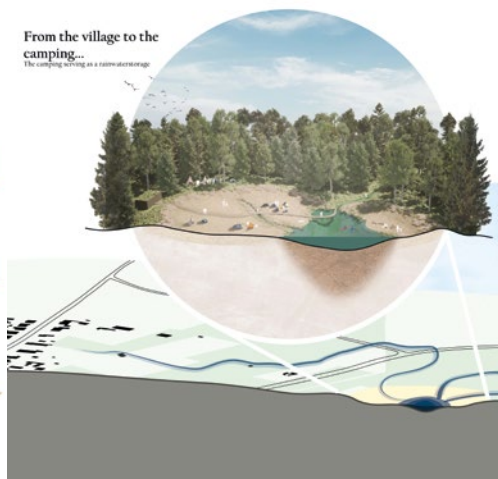
storage -
ping → Landscape theaters



and the

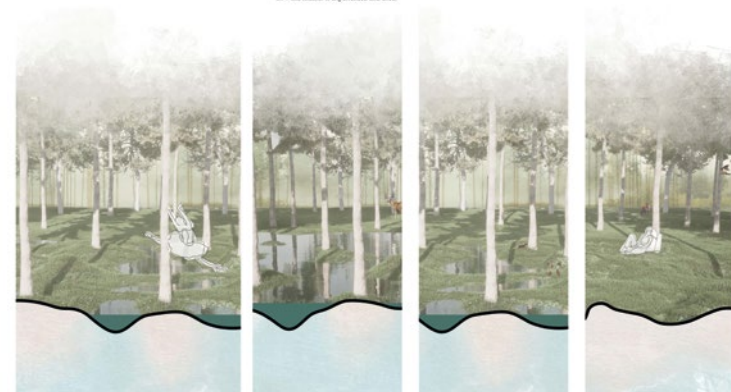
From the village to the
camping...

The camping site is a rainwater storage



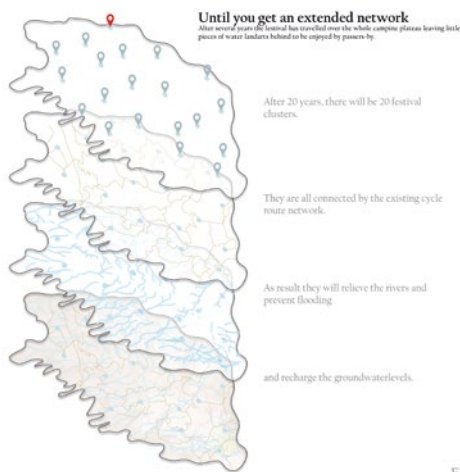
The water creates the experience

Based on the weather conditions, there will be more or less water available. This will affect how the theater is experienced and used.



Until you get an extended network

After several years, the festival has resulted over the whole complete plateau leaving little pieces of water. Landarts behind to be captured by passers by.



E3

Demy Hochstenbach, The Rain Dance

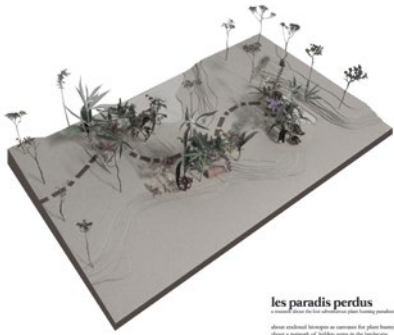
"Life is not about waiting for the storm to pass, It's about learning how to dance in the rain."

Dancing has always been my passion, but a performance is not just about the dance, it's the story you tell, the feeling you leave behind and the emotions you show.

With the yearly dance festival 'The Rain Dance' I want to tell the story of the water and the influence it has on the landscape. At the same time I want to recharge the groundwater balance and relieve the rivers to prevent future flooding.

The festival site is made out of a central water storage, which doubles as a camping site during and after the festival. All the water from the village's main rainwater pipe gets diverted to the camping where it very slowly infiltrates in the soil at a constant rate. The water can be led to the landscape theaters, which form the base of the performances during the festival, with a manual sluice. The theaters and tribunes are made out of all natural materials and the design is based on the water issues of the original landscape. The main focus of these theaters is to make sure all the lost rainwater can get infiltrated in the soil with the festival as a side note to create an awareness among the people and provide financial support.

Every year there will be a new festival in another spot. All these spots are carefully selected and are connected with the already existing cycle route network. This creates a network of infiltration landarts, which will recharge the groundwater table and prevent future flooding.

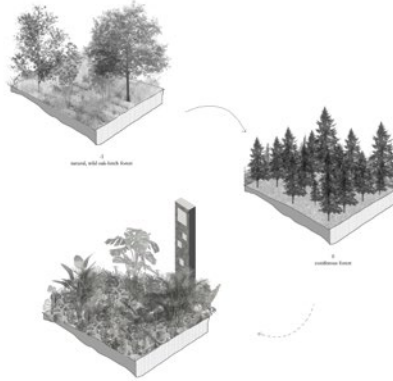


les paradis perdus

about evoked memories or someone else's garden
about a network of hidden paths in the landscape
about diving down, within - about wandering
about an urbanistic project of discovery
about the childhood as a hidden garden - an underground life
about connecting the connection between man, water and nature
about the natural paradise
job: Adria (2017)

concept

job: Adria



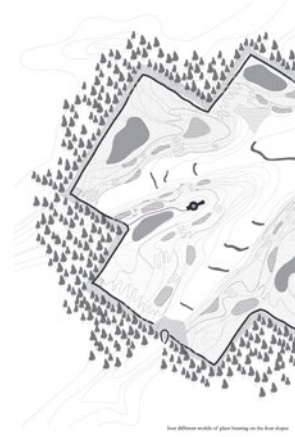
natural wild oak forest floor

underground forest

garden with plant-covered 'towers' surrounding trees and water

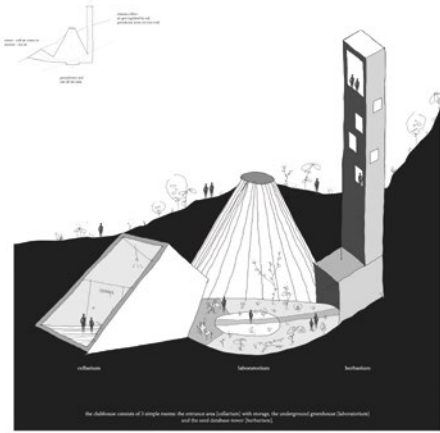
plans

job: Adria



four different worlds of plant housing on the first floor plan

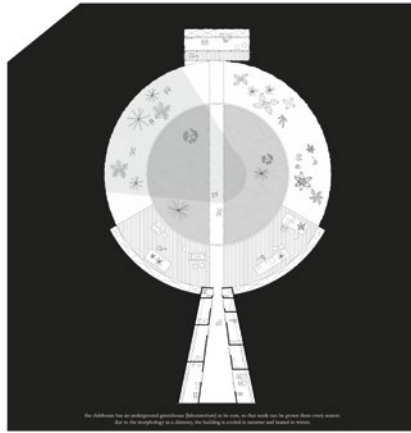
plans



the children consist of 4 simple rooms: the entrance area (hallway), with storage, the underground greenhouse (vegetables) and the wood kitchen room (firewood)

children's rooms

job: Adria



the children live at underground greenhouses (vegetables) at the center, in their own way to grow their own food. Due to the morphology of the site, the building is located in a narrow and forested valley.

children's plan

job: Adria



children's section

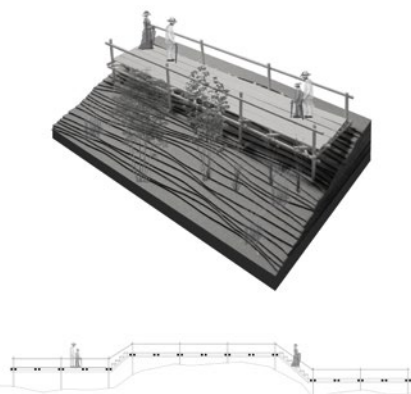
*peut-être - un bon jour
 voudrais-tu
 retrouver
 avec moi
 les paradis perdus.*

Paris, in french garden 1973 - 2015



hallway

job: Adria



the path is elevated and architectural language is simple and plain. In the end of the path, a small garden provides stability and through the walking of beams it can also be identified using small construction.

path

job: Adria



treasure map



john kellen



john kellen

john kellen



The Medieval hortus ludi; a walled garden for play, pleasure and gardening.

Jules Kellens, Paradis Perdus

- Paradis Perdus is a project about enclosed biotopes as canvases for plant hunters.
- Paradis Perdus is a project about a network of hidden gems in the landscape about slowing down, stillness.
- Paradis Perdus is a project about wandering about an adventurous journey of discovery.
- Paradis Perdus is a project about the clubhouse as a hidden grotto.
- Paradis Perdus is an underground lab about restoring the connection between man, water and nature about the re-creating natural paradise.



john kellen



john kellen

john kellen



john kellen

john kellen



Ferrante Imperato, Dell'Historia Naturale (1599), the earliest illustration of a natural history cabinet.

STUDIO GLOBAL PERSPECTIVES MAKING KANALAH-AREA

FIRST MASTER ARCHITECTURE / LUDO SCHOUTERDEN, PEGGY WINKELS

Global Perspectives (since 2014) is a parallel design studio in which our first master students collaborate with peers and professors from other parts of the world, exploring shared challenges. The result of this research-by-design assignment is a series of projects that are empathically and sensitively integrated in the local context and moulded by the exchange of ideas and experiences from 'the other side', by feedback from colleague-students and professionals. Although realistic, the projects are not meant to be ready-for-use answers to the complex challenges of a city. They are not designed to be built. Their aim is to inspire, to cast a fresh light on the given sites and situations on the one hand and to express the student's ambition to become a spatial changemaker on the other.

Every Global Perspectives edition is named after the locations it focuses on. This year, 39 UH Students and 65 CPUT students joined ambitions and minds in Studio Cape Town- Brussels, while designing for each other's context.

The students' research-by-design journey unravels in 5 stages: Mapping your home city / Exchanging sites and ideas in an online, international workshop week / Defining a narrative for the other

site / Rooting your first concepts in an online, international workshop week / Moulding an architectural intervention.



street activity, Brussels canal area, 2022

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. Workshop weeks, flipped counselings and international jury moments make the experience tangible.

As architects, we cannot design happiness, liveliness or friendly neighbours, but we can imagine and envision places that people feel connected to, and wich facilitate interaction and creativity. We can design places that make a difference, places where one feels at home.

In Studio Cape Town - Brussels students tackle that challenge of place-making through the concept of Kanalah (helping each other) and buurt maken (creating a neighbourhood), exploring two locations on opposite sides of the world: District Six in Cape Town and Canal North-East in Brussels, using research-by-design, sharing experience, knowledge and visions.

At first glance, Cape Town's District Six and Brussels Canal North-East cannot be more different: their climate zones, their spatial layout, their density, topography and scenic background...are contrasting in every way. And yet, their (hi)stories and traumas are similar: both city quarters were home to working class residents. Both were lively neighbourhoods where people knew each other by name. There was no financial luxury, but the sense of community made these places the perfect home... until people were forcibly removed and relocated, their houses torn down to give way to 'a bigger plan'.

barren landscape, supervised by the new university buildings. Since then, few people have been able to return to District Six, and while hundreds of former residents are still waiting for restitution, their community has faded, the cityscape and the world have changed...Rebuilding District Six is a slow and sensitive process.

Grafted on the present-day situation, building upon the site's (hi)story, natural typography and human potential, the students design a series of acupuncture interventions to bring back the liveliness and bustling streets, music, cabaret and cinema, colourful architecture, the articulated corners, the stoeps and balconies of the former District Six. Every project combines different areas of knowledge and layers of experience and interest. Every project searches to positively affect the site and its inhabitants, to create new opportunities for social interaction and to add value to everyday life in the city quarter. This is the only way the community will embrace the concept, give it a chance, and ultimately take care of it, long after the architects and investors are out of sight-

In the next pages a number of projects for District Six are presented as a cross-section of the fine results of this studio. An overview of all projects for District Six can be viewed with the QR-code.

Cape Town District Six 1970's, photographer Jim Mc Lagan



In District Six, the bigger plan was 'apartheid' and on 11 February 1966, it was declared a white area under the Group Areas Act. The once bustling neighbourhood transformed into a



URBAN GARDENS

a sequence of public spaces to reclaim human scale
and slow down the hectic city

Charlotte Bussels & Wintha Van den Abbeele

Urban Gardens transforms a meaningless block of the paved, anonymous city into a sequence of places and atmospheres, of opportunities to meet and interact by bringing back the vibrancy and atmosphere of former District Six, shaping a community of former, present and future inhabitants.

In contrast to the existing suffocating environment where skyscrapers and monotonous parking lots are predominant, a new vertical cohousing project delineates a series of public gardens and spaces.

There is the plaza, the (indoor) market with a rooftop vegetable garden, the enclosed sculpture garden, the arcade, the agora, the patio, the skybar... each with its own identity and unique atmosphere. Wrapped around the gardens, a veil of housing units, starter studios, family apartments and student housing welcome a colorful mix of home-comers and new residents.

The gardens are embedded in their surroundings through the connection with the existing functions around the site. Local shops and cafés, the market, the art gallery, workshop spaces, the boxing club and of course the unique rooftop Table Mountain view, transform this place into an urban hotspot.

With its arches and greenery, Urban Gardens adds a sense of habitation and human scale to the city quarter, highlighting its ambition to create a connective place where the vibes of former District Six resonate.

Keywords: co-living, public space, gardens and terraces, density, mountain view





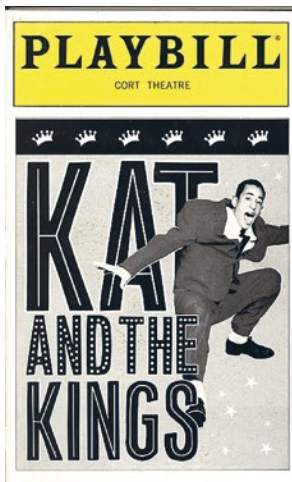
KAT AND THE KINGS

Where people come together to “make, rehearse and celebrate”

Havva Konak & Emilie Neuteleers

Kat and the Kings is a place to sing, dance, rehearse and perform. Located on District Six’s pedestrian boulevard - the Rambla - this project is an incubator and a hub for young talent and seasoned artists, a meeting place for local theater groups and stage directors.

Its name refers to the internationally recognised musical inspired by the memories of Salie Daniels, who was considered to be the best singer and dancer in District Six.



This project promotes District Six’s creativity and festive identity by providing a platform for artists to showcase their talents. It is a place to make, rehearse and perform.

Three brick volumes and an open, steel structure with platforms and stairs, create the urban setting of Kat and the Kings. The platforms and balconies function not only as a connector between the volumes but also between the different performers. Our concept of “make, rehearse, celebrate” consists of making costumes and instruments, rehearsing performances and celebrating on the Rambla, balconies, terraces and roofs.

Every Thursday night, the building becomes the setting for open-air performances. Numerous spectators gather along the rambla and the camissa to watch District Six’s up-and-coming talent give their best. As a result of this project the busy Darling Street can be reclaimed and transformed into a cheerful, vibrant and colorful Rambla.

Keywords: incubator & hub - upcoming talent - showcase - cheerful, vibrant & colorful

SAAM

The strategy of Kintsugi to create a healing place

Demy Hochstenbach & Merel Leemans

Kintsugi is the Japanese art of repairing broken ceramics with golden lacquer. Here the flaw is seen as a unique feature of the object's history, which adds to its beauty and identity.

Building further on the concept of Kintsugi, SAAM generates an



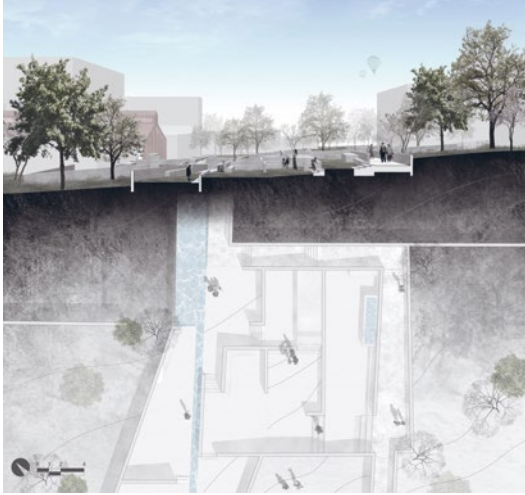
open, cultural landscape where the city and District Six meet. The project heals the historic, social tissue through the landscape of the Camissa and by integrating the surrounding neglected buildings.

Starting from the Camissa's topography, stone walls, following the contours of the demolished buildings, provide shade, seating areas, platforms and gardens. The interventions blend in naturally, creating space for the stream and reconnecting

the city, its residents and visitors, with nature. This is a unique place to escape the city's daily bustle and reflects upon its (future hi)-stories - to interact and unwind. The lines and moments of the landscape extend into the surrounding, worn-down buildings, highlighting the beauty of the existing whilst reclaiming precious space for a diversity of social activities. Here, the boundaries between interior and exterior are faded by light, noises, materiality and greenery, to become an open, welcoming moment for people of all walks of life...

Now, it's up to the community to fill the outdoor spaces and buildings with activities and liveliness, to revive the former District Six vibes of togetherness and mend the broken (hi)stories of District 6.

Keywords: heritage, identity, greenery, a space to pause



BACK 2 THE STREETS

Lost space under the Nelson Mandela Highway
is turned into wanderspace!

Michelle Doucé & Robbe Mulier

Initiated by OTS, a community-based activist group of D6 enthusiasts, Back 2 the Streets successfully transformed the derelict, challenged space under Nelson Mandela Highway into a joyful and safe meeting place for the young at heart!

It all started with a pile of salvaged metal door frames. The creative



minds of OTS welded and bolted the frames into folding walls to delineate an 'indoor' space for all sorts of sportive activities, in between the concrete columns of the highway. Soon the city, local entrepreneurs and individuals started to support the initiative and the centre slowly but steadily expanded. With the helping hands of many, Back 2 the Streets now has a skate park with graffiti walls, a number of sports halls, dressing rooms and sanitary facilities, a park with greenery and a humble but convenient shel-

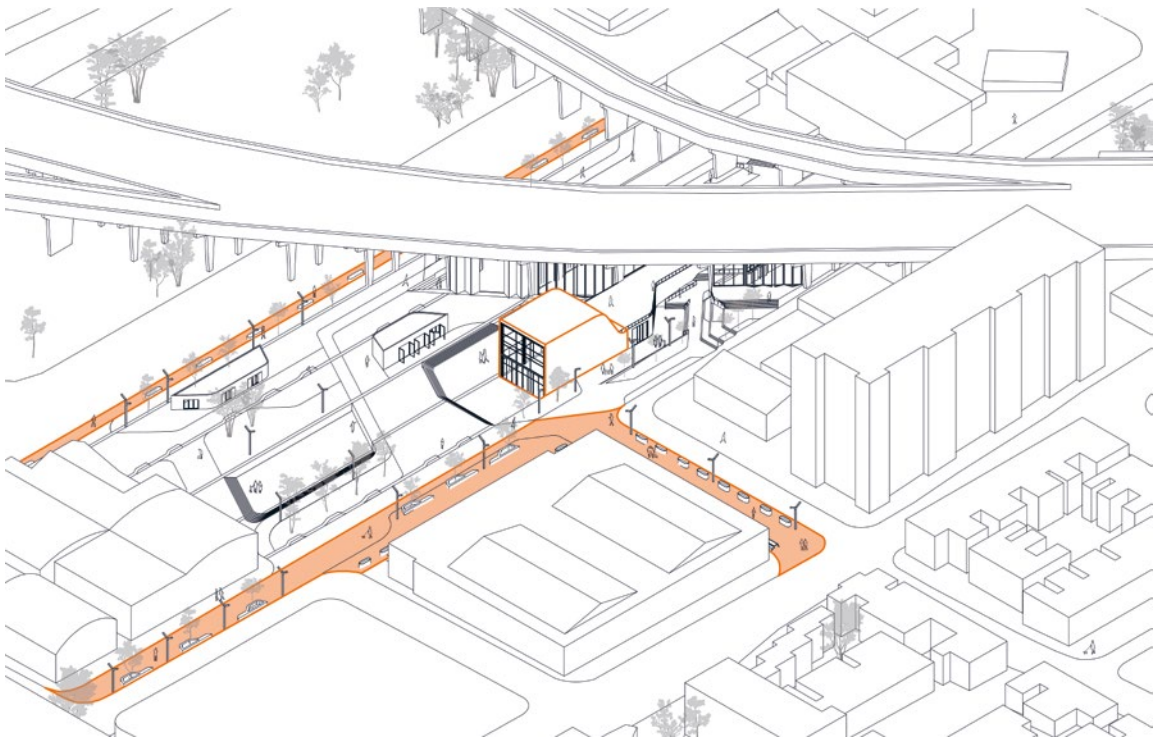
ter for the administration of the organisation, all built with a minimal budget.

Gem of the transformation is the trapeze box. Here, the circus school trains young acrobats to become pros.

"Looking at the people here, enjoying themselves, meeting with neighbours, play and chill with friends, you can barely imagine that this was a dark and dirty place, a dangerous area that you better avoided. Full of color and fun, it now is a 'home' for young and old.

This is the starting point. From here on we will scan the city for derelict spaces and inject them cheerfulness and new life into District Six."- Jessy Cirugeda, founder of OTS and circus artist.

Keywords: youth, activism, reclaiming, community, affordable, reconnecting, highway, skating, circus school.



STUDIO L.F.D.C.

THE POETRY OF STRUCTURE

JORRYT BRAAKSMA, JAN VANWEERT

1. ABSTRACT/ Design and construction are assumed to be complementary. The content and methodological basis of designing are taught and further explored through this design assignment and additional lectures during the studio.

The studio is focused on a design assignment where the final project should be the result of a research focused on construction, structure, materiality and the detail, of course combined with a search for spatial qualities. The focus is on a structural and load-bearing solutions that contribute to the realization of the architectural concept and support it both literally and figuratively. In this studio we will explain how structures work. We will therefore thoroughly investigate the relationships between architectural design, structure, construction and materiality. We will therefore take a close look at the most commonly used building materials and study their properties, their fields of application, their ecological footprint and the degree of circularity.

2. OBJECTIVE/ We try to generate or further develop the following competences in this studio: to understand and master a design methodology in relation to a make-able project; to discover the relationship between concept and design from self-generated programs; to learn to develop the structural design as a translation of the structural concept and building materials,

realizing the architectural concept; Generate an awareness of different building materials and their suitability in various fields of application in relation to their properties and ecological aspects; learning to translate these concepts into clear plans, clear construction details, computer models and maquettes.

At the end of this studio, students will be able to visualize the concept of internal force action of structural elements; understand the relationship between the shape of a structure and the internal forces; change the design of a structure to optimize the structure; recognize important structural typologies; dimension simple structural elements; present their project so that the relationship between program, concept - both architectural and structural - and architectural design are coherent.

3. CONTENT/ Corda-LRM has the idea in the near future to expand the activities on campus with a "School of the Future" and a Corda-Arena for E-congresses, E-games, E-sports,.... These



plans generate new programs on campus that will support both existing and those new activities. Corda-LRM is commissioning our faculty to come up with solutions for an improved or new mobility plan that will connect the Corda in an innovative

the wider region around the Campus. The studio focused on a design exercise where form should be the result of program, construction, materialization and detail, combined with architectural, spatial quality. The focus is on structural issues related to the realization of an architectural design. We strived for architectural structures that reinforce the idea of hybrid landmarks on the Corda Campus - "Les Folies de Corda!"

4. PROGRAMME/ The studio was organized according to 5 chapters. These chapters translate into 5 BOOKS that summarize student's design research. Therefore we used the following format:

BOOK 1: LEARNING FROM OTHERS;

BOOK 2: STRUCTURE AND PROGRAM;

BOOK 3: THE ARCHITECTURAL AND STRUCTURAL CONCEPT; BOOK 4: THE ARCHITECTURAL AND STRUCTURAL DESIGN; BOOK 5: THE ARCHITECTURAL DETAIL.

Students are expected to subject the given case-studies to a layer examination.

This examination is

and sustainable way, different from the Kuringersteenweg or railroad. Therefore, our studio will explore the installation of small, architectural acupuncture as new hubs that strengthen and serve the mobility platform that connects the Corda Campus to e.g. the city of Hasselt, the UH Campus in Diepenbeek,.... These hubs or pavilions need a hybrid program and serve both mobility and the core activities on the Campus itself. We can consider these pavilions as mobility points, as multi-purpose spaces for meetings, exhibitions, receptions, as health clubs, etc. The design of those hubs must generate a new and clear identity on campus and in the city centre, to create a certain awareness and recognition, as a landmark. We achieved the methodology and capability of design and construction through a research-by-design strategy for new landmarks on the site of Corda-Campus and by extension

critical, juxtaposing the architectural and structural concept, program, context, and translating their coherence into clear diagrams and drawings. After a thorough examination of the case studies, students are expected to know the building, its structure, use of materials, detailing, etc. This enables them to work with their acquired knowledge. They will use this in a second part



of BOOK 1 to reconstruct the building or pavilion in another material of their choice. Essential is that the context and program are preserved. To be investigated - not limitative: How does the shift affect the architecture? What is the influence of the shift on the experience? What is the influence of the shift on the structure? How does the shift affect the detailing?

This research is done by means of diagrams, sketches, drawings, 3D images, study models, etcetera. Layers to be examined can be at least:

1. Architectural firm, the office philosophy, design methodology, other interesting projects that are typical or even a-typical of the firm.

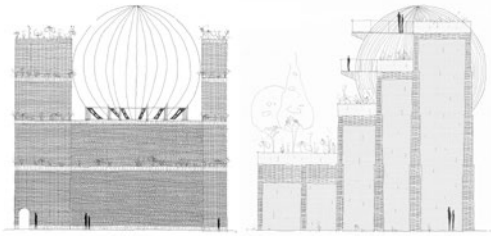
2. Context & Concept, context (not merely the built or un-built environment) and program. Concept of Architecture and Construction, influence of structure on experience, influence of materiality on perception, structure and material versus context, structure and material vs. the concept, degree of circularity.
3. Craftsmanship & The Architectural and Structural Detail. Dissect the overall structure of the building or pavilion, dissect 2 relevant details, how do these details affect the experience, architecture and structure?

The list of case studies to be examined are divided into 4 categories, by main material used steel, wood, concrete, brick.

IMAGE FROM BOOK 1, PICTURE ORIGINAL SITUATION STEILNESET MEMORIAL PETER ZUMTHOR VARDØ, NORWAY 2011...

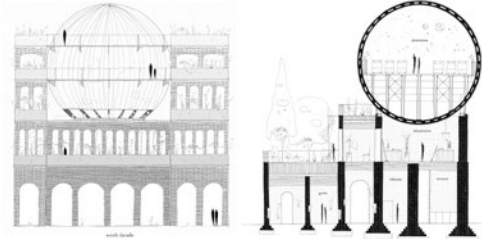


IMAGES FROM BOOK 1 - STEILNESET MEMORIAL PETER ZUMTHOR VARDØ, NORWAY 2011. DJOEN HU, STIJN JEURISSEN, ALEXANDRA REIS, JULES KELLENS - ORIGINAL STRUCTURE MODELS



facade facade

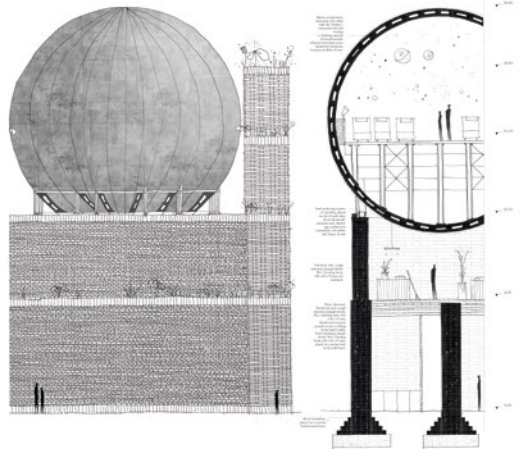
section facade



facade facade

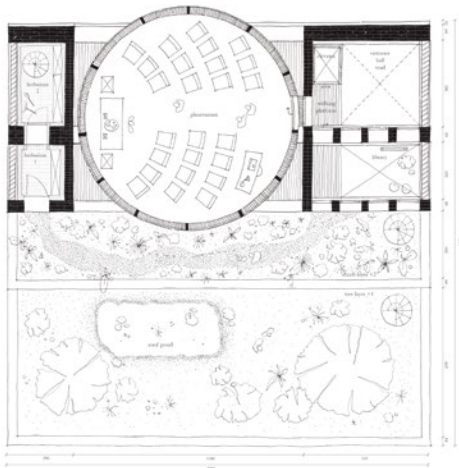
facade and section 1:100

job: Berlin



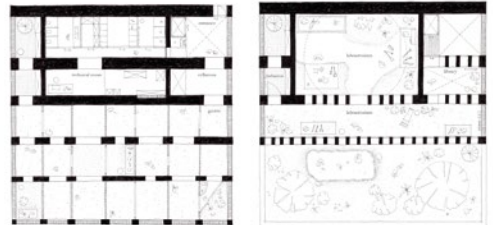
facade engineer

job: Berlin



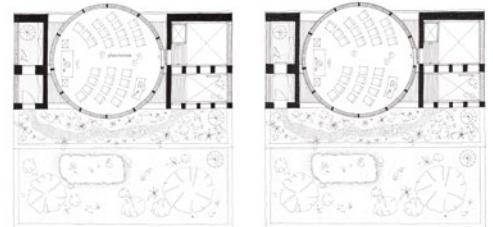
plan 1:50 (1/2)

job: Berlin



plan 1/1

plan 1/1

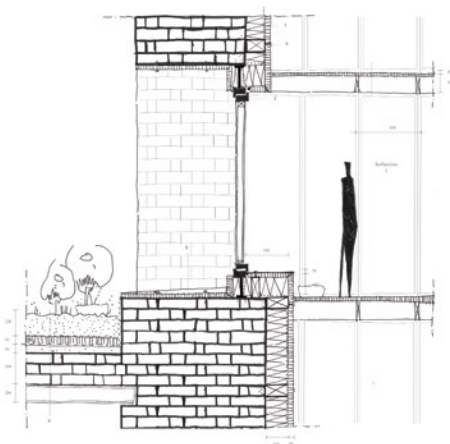


plan 1/2

plan 1/2

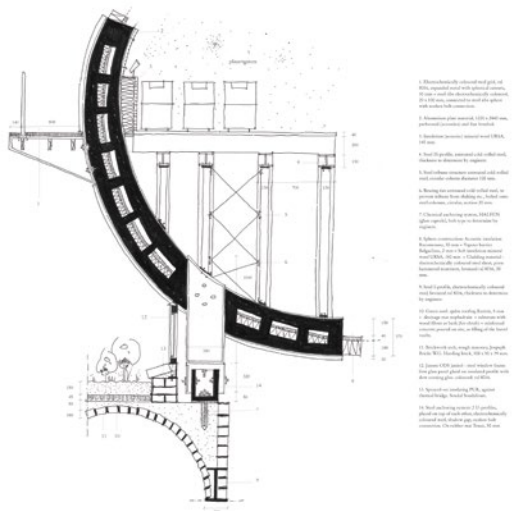
plan 1:50

job: Berlin



detail facade

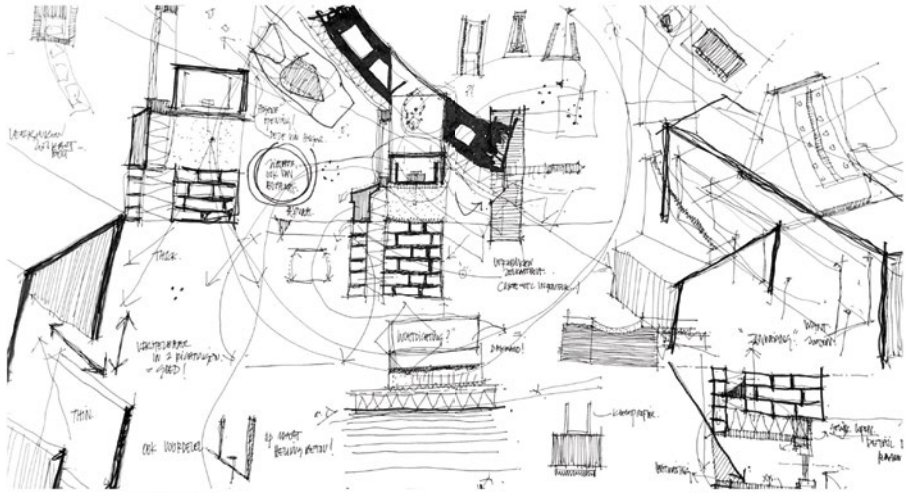
job: Berlin



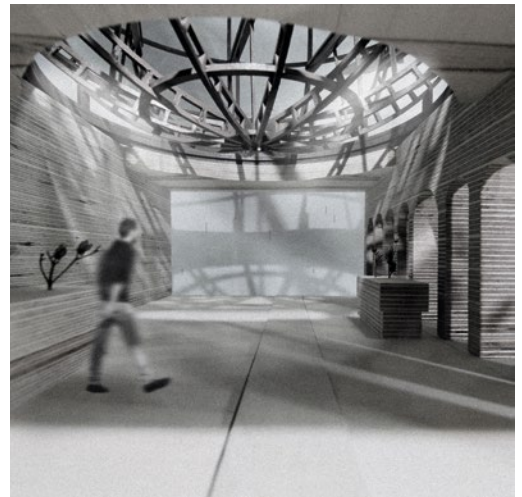
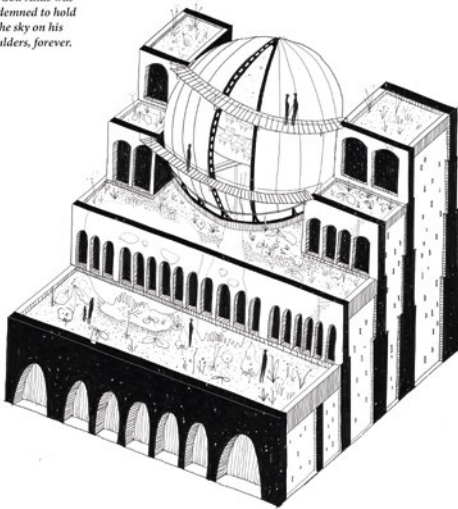
detail elevation

job: Berlin

7. further research on the sphere-brick connection



The God Atlas was condemned to hold up the sky on his shoulders, forever.



DETAILED PROJECT ELABORATION, JULES KELLENS





STUDIO L.F.D.C. THE POETRY OF STRUCTURE, DJOEN HU

STUDIO IMA_AR

STUDIO ADAPTIVE REUSE

THE CASTLE OF HEERS, BUILDING UPON THE FRAGMENTARY FABRIC

NIKOLAAS VANDE KEERE, LINDE VAN DEN BOSCH, PHILIPPE SWARTENBROUX



The students of the joint design studio on Adaptive Reuse/Herbestemming have developed potential future approaches for this iconic heritage site through their design process. Several stakeholders have been involved at regular intervals and a selection of results was presented on location for Erfgoeddag 2022. Although the Castle of Heers itself and the Tithe Barn are two iconic elements of the site, this design brief shifts the focus to the ‘Neerhof’: the lower zone where the service buildings and various farm functions were historically located. Originally, the Neerhof also served as a buffer: visitors enter this part of the site through the gatehouse and were to then enter the castle via the drawbridge. Students are challenged to consider this zone as the starting point for the further development of the site.

Besides the spatial focus on the zone around the Neerhof, the assignment for the students had another conceptual starting point: to apply the lens of the “ruin” in their design approach. A broad interpretation of the process of ruination opens up new perspectives and possibilities for the adaptive reuse of this extensive site.

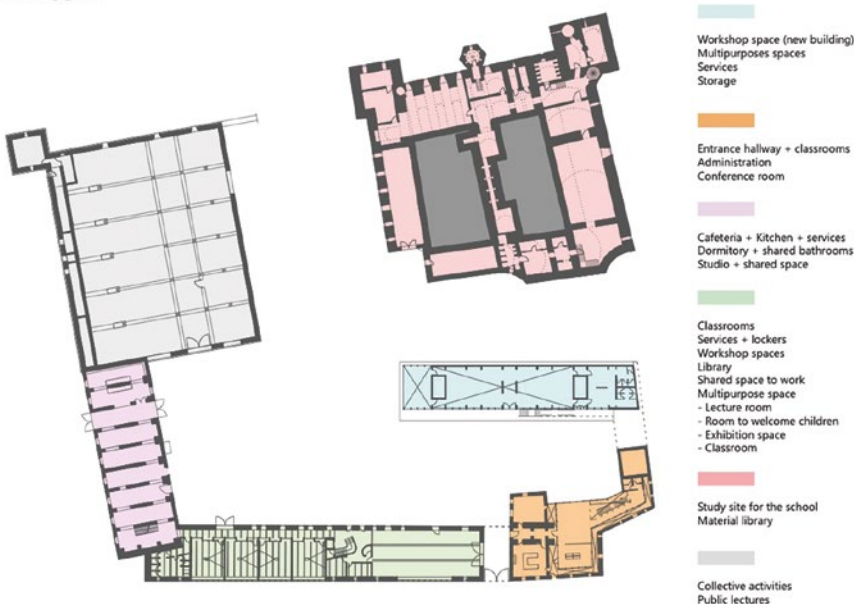
Based on the existing initiatives and visions of interested parties some programmatic outlines were created for this design assignment: to further develop the spatial qualities of the park which is now partly public and to develop a form of housing on the site. In order to meet the Flemish government’s wish to open up the site to tourism, the students are asked to accommodate not only housing but also a public or collective function on the site which elevates the local context.

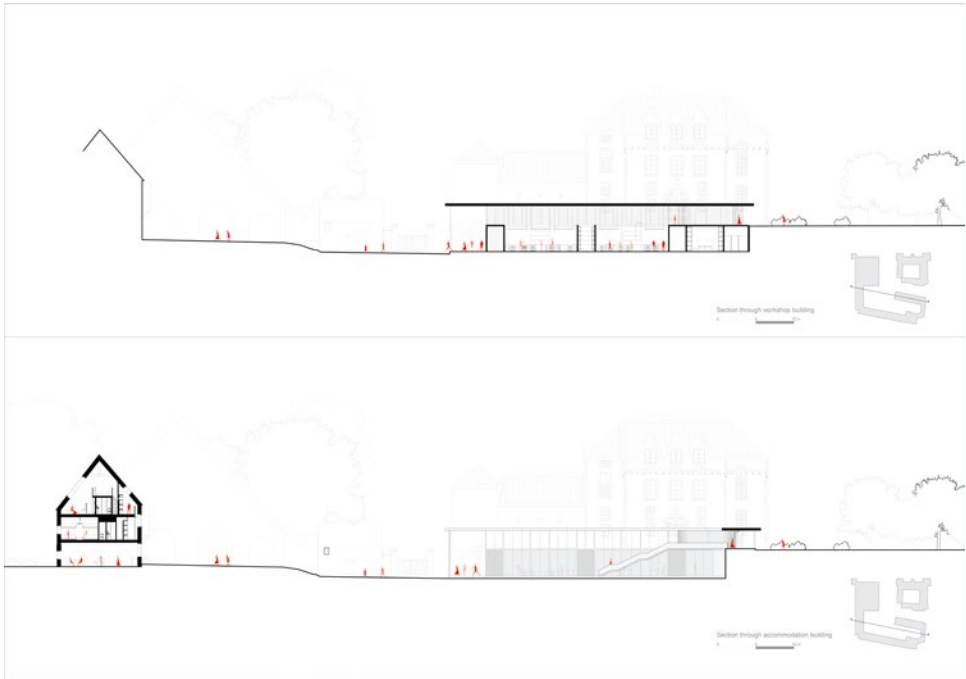


This project proposes an academic program with the explicit goal to act as a library for archival records about the tangible and intangible heritage, documentation centre and to help spread awareness about the traditional craftsmanship and techniques on the verge of extinction. In Heers the residential and educational facilities are situated in the Neerhof and the castle functions as a research object for heritage conservation and restoration by the students of the heritage centre, as seen in La-Paix-Dieu. The tithe barn is designated to all the public activities like exhibition, public lectures and other activities involving the community from the surrounding villages.

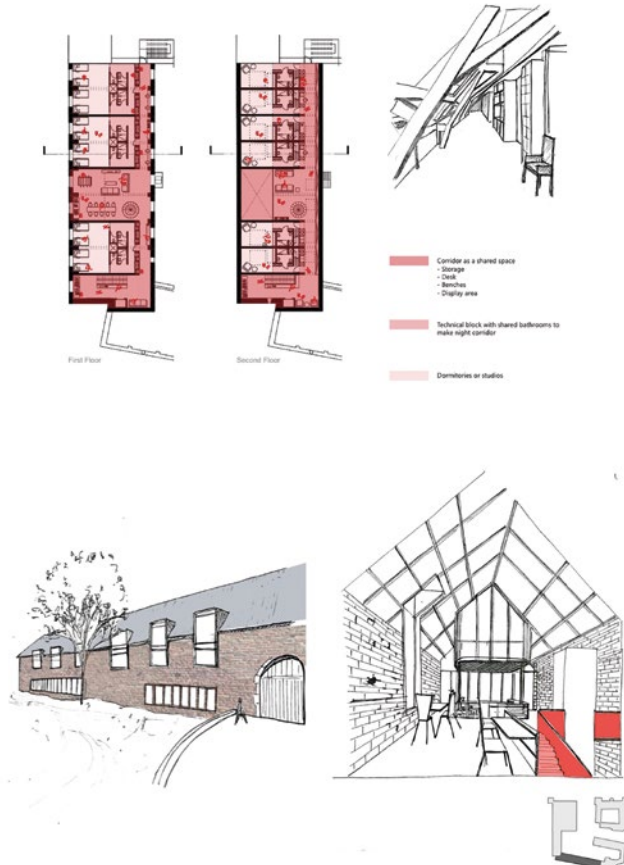
Studying the architectural history of the site and how it was previously used helped us make an informed intervention which compliments both the old and the new. With the involvement of the 'Friends of The Castle' the site became more open to the community and their contribution in reviving the abandoned site helped in binding the intangible fragments of the site. To continue this interaction we divide the site into two zones (private and public) while maintaining a welcoming atmosphere for everyone to visit the place. Opening up the big barn and the huge garden surrounding the castle achieves the latter. Specific attention was given to the spatial design of the interior of academic and residential zones by creating visual links throughout the academic part of the long barn and the concept of facadism was used as a reuse technique for the ruined part near the tower reopened as the entry to the campus binding the built fabric.

Zoning plan





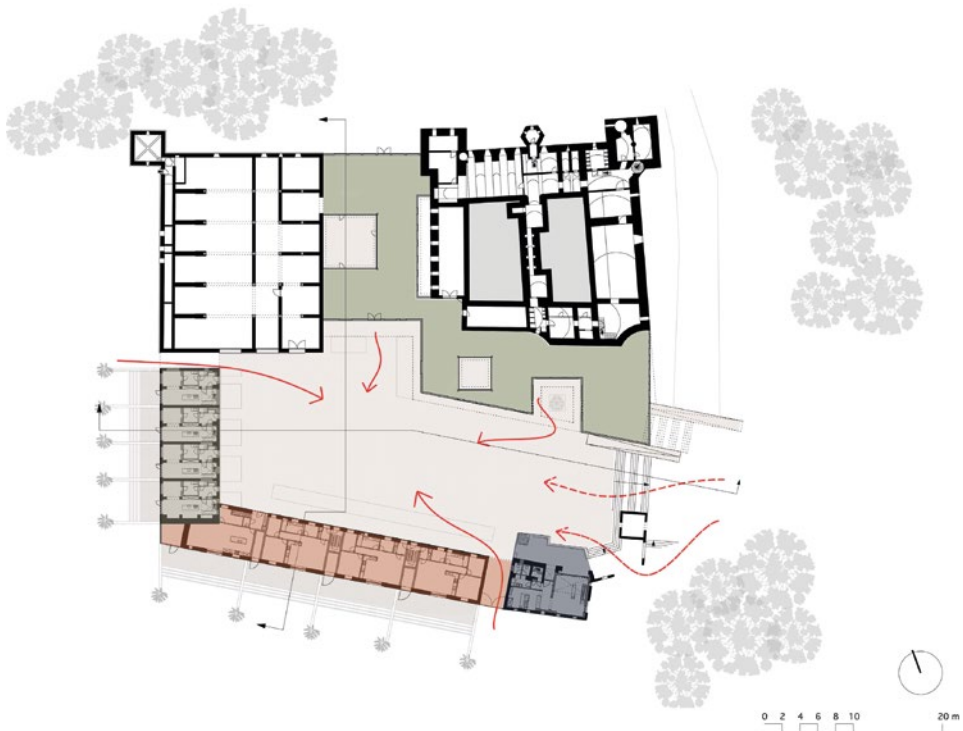
Accommodation building concept ideas



Coming together is central to the new design for the castle site at Heers. At the core of the site a square will be created around which various public and private functions will converge. The new functions consist of the town hall of Heers, a nursery school, restaurants and various private homes. The ruined gatehouse will be transformed into a landscaped interior with catering facilities with the existing tower functioning as a landmark and connected to the gatehouse through various fragments.

The existing plinth of the castle will be extended by means of a new architectural design. This new plinth follows the lines of the existing landscape and blends in with the natural character of the site with an accessible green roof. In the new plinth, which houses the town hall and a kindergarten, patios bring light and air into the spaces below. This intervention makes it possible to connect the tithe barn to the castle, creating unity in the historic buildings.

The two barns are transformed into dwellings taking into account the qualities of the original buildings, such as leaving the unfinished wooden beams visible and optimally incorporating barrel vaults into the design. The materialisation reinforces these characteristics. Interventions such as continuous voids in living units and loggia's ensure the admission of daylight. With this new design, we are creating a central meeting place for the municipality of Heers and surrounding villages. Public and private functions come together to create a diverse programme. By bringing these functions to the historic site, the castle of Heers is once more at the core of the community.

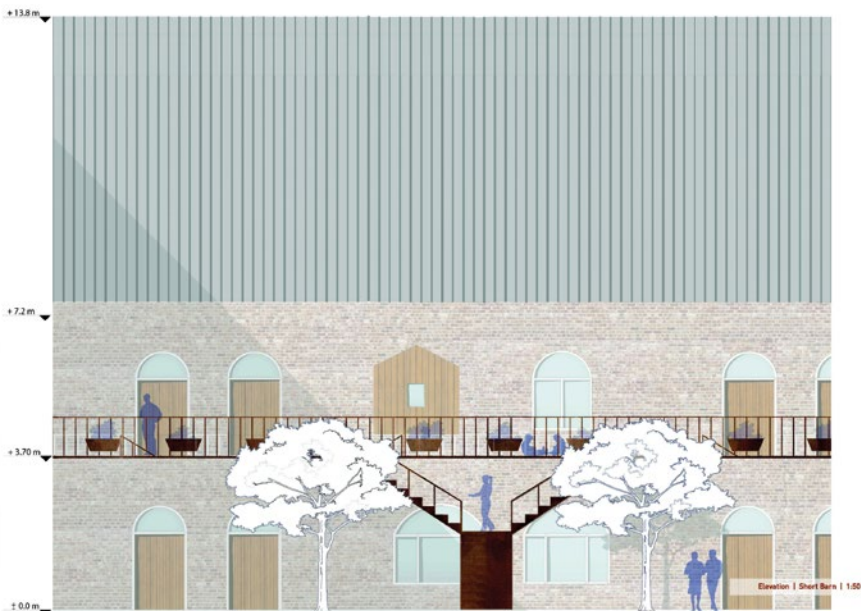


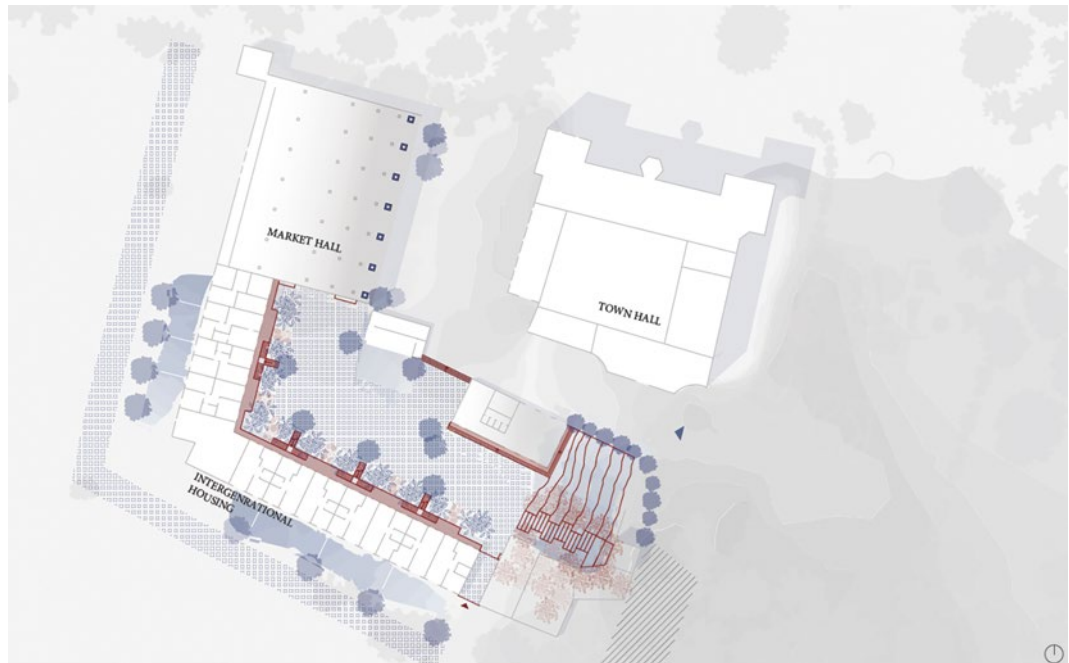
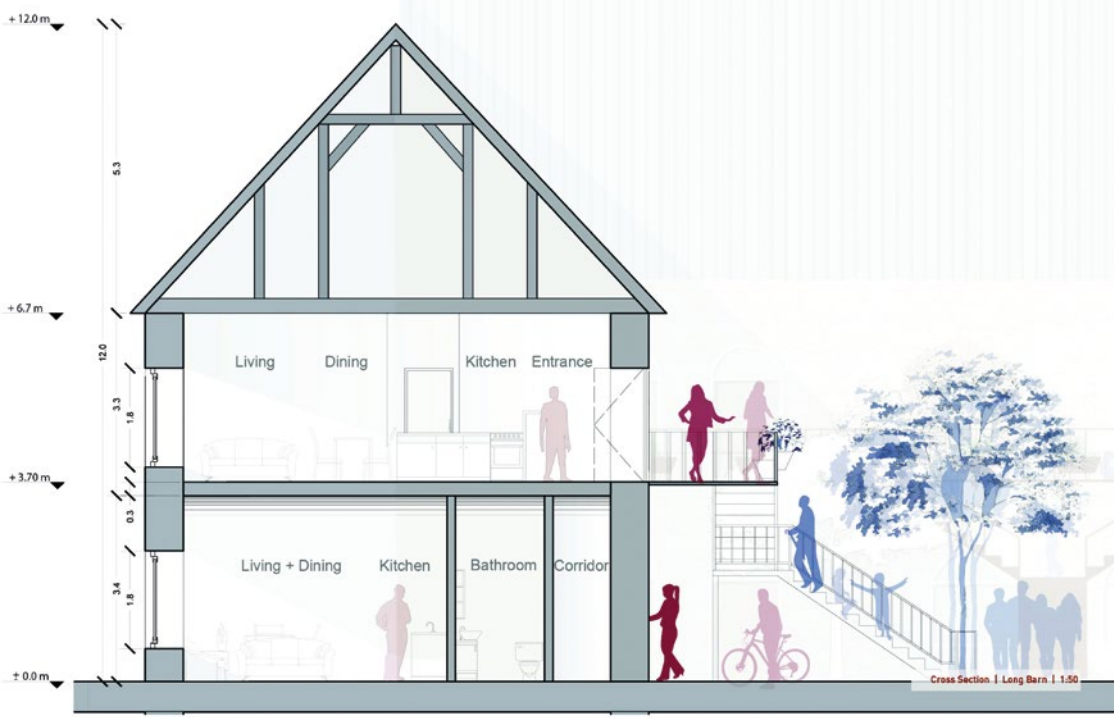


The Habitable Space between Things is named after a chapter from Herman Herzberger's book, *Lessons for Students in Architecture*. The entirety of the design process has been guided by the following excerpt from the book: "The threshold as a built facility is just as important for social contacts as thick walls are for privacy". From this, the core design idea of the project focuses on the concept of placemaking in the in-between spaces. The program of the site stems from one of the most significant strengths of the castle of Heers - community involvement. A Town Hall catering to both Heers and Veulen is proposed to be housed in the existing castle building, bringing people into the site. This is complemented by a market hall in the existing tithe barn and the long and short barns are dedicated to residences.

An interplay of 2 different kinds of thresholds is employed throughout the site - the hard architectural thresholds come to play in the private spaces such as residential areas of the site, while the soft landscape thresholds occur in the form of topography or trees in the transitional spaces from more private to public. Inspired by the concept coined by Matter Architecture, breakout spaces such as an afterschool daycare and a ruin garden act as transitional zones between public and private domains. The meaning of thresholds in the tithe barn is also revisited, making it more permeable by adding columns at the entrance level instead of having a solid wall.

Throughout the project, the potential of basic architectural elements like staircases, railings, columns and so on are maximised upon - avoiding extreme functionality of elements and allowing circulation spaces to also become areas of interaction and communal gatherings.





The agricultural history of the province of Limburg is the starting point for this project. The particularity of local fruit orchards and harvest give the castle a new identity and strengthen the touristic and economic value: a small production centre for local, fairtrade and artisanal products is developed. As the main historic and architectural building, the castle itself hosts the main activities related to the Nationale Boomgaardenstichting. This pomology association deals with the management of fruit gardens, orchards and landscapes from the perspective of cultural heritage. Their activities can develop within the castle, such as exhibitions, educational modules, small genetics laboratories and a museum space. The basement and extensions of the castle are dedicated to the production

of apple juice and other products from fruits harvested in the region. While the tithe barn is given to the local community as event space, the long and short barns become the home of a new community through their adaptation into co-housing with distinctive communal spaces and living units of different dimensions to cater to varying inhabitants. The outdoor areas have been redeveloped in relation to the new functions. A gradin negotiates the different existing height levels by following a linear shape that accompanies the inhabitants on both sides of the site, while creating a visual link with the apple juice production area. These terraces extend into the ruin that once formed the entrance to the site, which is preserved as a monument to the past.

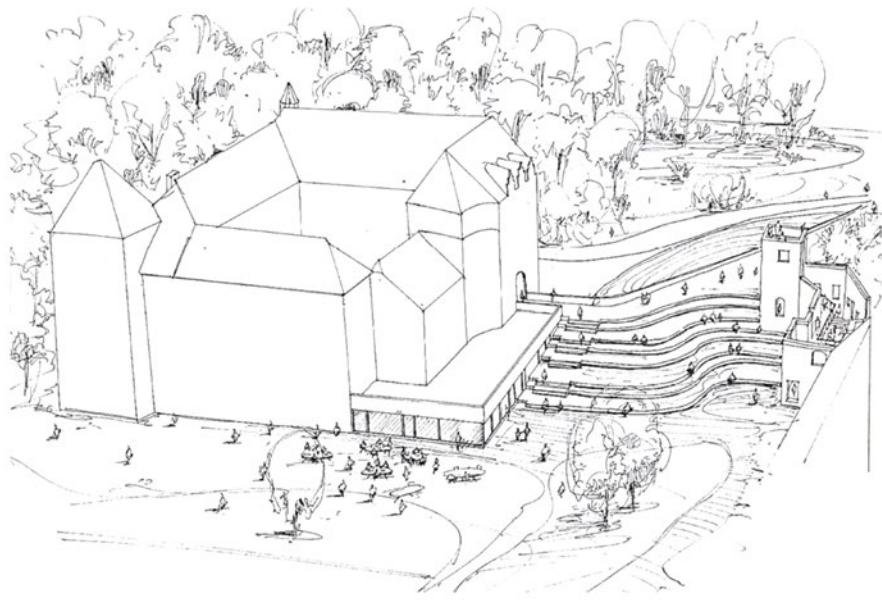


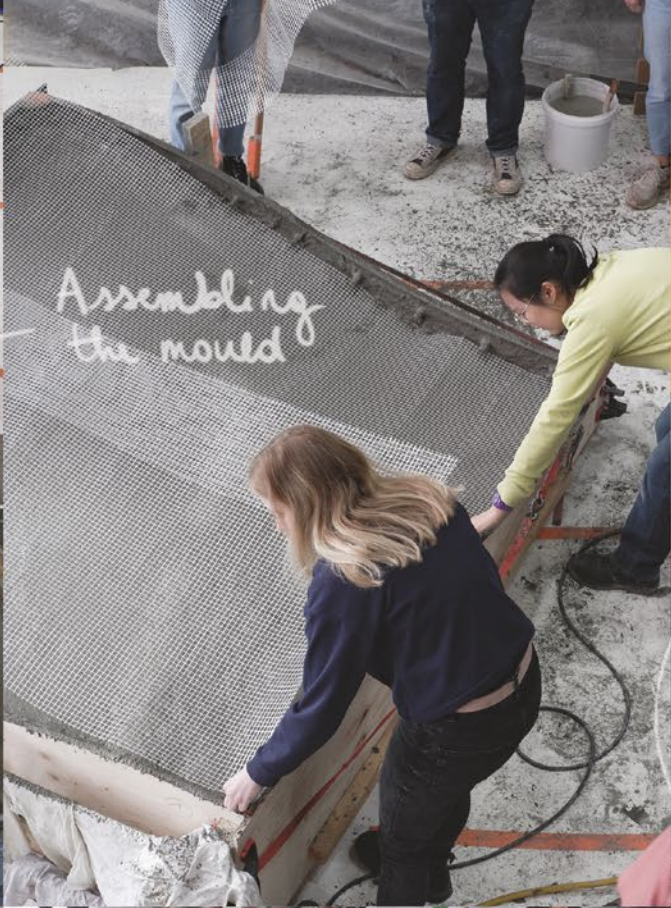


SECTION BB'



SECTION AA'







Students from our 2nd master architecture took part in a workshop on innovation in construction. The students explored the possibilities of Ultra High Pressure Reinforced Concrete (UHPRC). After a short research-by-design exercise, they set to work on translating a design of a concrete 'flying carpet' into reality. The result will eventually become a carport for electric bikes consisting of four linked 2m x 2m shells. It was a truly hands-on workshop carried out on behalf of @ebema_stone_style, in collaboration with @util_struktuurstudies.



FOLLOW YOUR BLISS

51ST SCHMUCKSYMPOSIUM,
INGELHEIM AM RHEIN (D), 26-29 MAY 2022

DAVID HUYCKE, ANNELEEN SWILLEN,
LORE LANGENDRIES, NEDDA EL-ASMAR



At the end of May, around 100 jewellery enthusiasts gathered for the annual international Schmucksymposium in Ingelheim am Rhein (D). This symposium, now in its 51st edition, presents the most current and diverse directions in contemporary jewellery. Speakers and audience are artists, designers, students, academics, journalists, gallery owners and people from the museum world. The symposium is independent and organised by volunteers. Each edition is put together by a different curator, in order to have a different focus each time. Responsible for this year's theme and programme were jewellery designer Claudia Hoppe and MAD-Research researcher and UHasselt professor David Huycke. Despite the difficult situation in which the world

finds itself, the original theme of the symposium 'Follow your Bliss' was retained after two Corona cancellations. Half of the audience consists of students, which makes it important to show a variety of possibilities for young people to find courage and direction to follow their passion and creative bliss.



Lore Langendries & Rayah Wauters, single combined objects, WILD 2022, LLRW221, oak, wild boar skin, 45 x 25 x 25 cm, photocreredits Rayah Wauters - Nauwau

Especially within the MANUFrACTURE research group of MAD-Research, jewellery, in its broadest sense, is an important field of research. In recent years, five doctorates within jewellery have been defended and, at present, four more are in progress. Three of the lectures at this symposium were given by researchers of MANUFrACTURE. Anneleen Swillen presented during her lecture 'Embodying

Artificial Intelligems, Ornamutations, and Ornamisms. A Glossary of emerging Jewellery Phenomena in the Phygital Age' a collection of themes that play an important role in her postdoctoral research in the arts. To reflect on these concepts, she related her own artistic projects to a selection of works by contemporary artists, literature studies and screenshots of the results from online search engines. Nedda El-Asmar introduced her research project 'Gold' and invited the audience to participate in this project. She showed



Nedda El-Asmar

In addition, there were lectures by Robert Baines (AU), Aldo Bakker (NL), Kim Buck (DK), Mirjam Hiller (D), Marc Monzo (E), Eva Olde Monnikhof (NL), Christel Trimborn (D), Nicole Walger (D) and Julia Wild (D), all together presenting a diversity of positions within contemporary jewellery art.



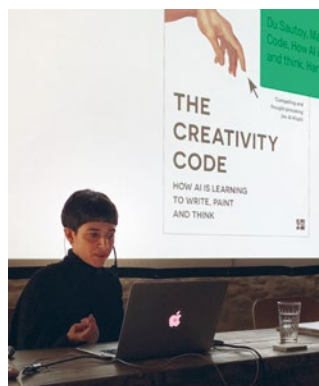
Nedda El-Asmar, Object/neckpiece, Golden Rule(r), 2020, Pure gold, 1,5m, photocredits Luc Daelemans

her portfolio and gave insight into her career as a product designer. Finally, El-Asmar presented the Graduation Programme in Jewellery Design, Gold- and Silversmithing at PXL-MAD School of Arts.

In her lecture 'Touch', Lore Langendries showed her portfolio of jewellery and objects developed after her doctoral research 'Hunacturing'. Subsequently she presented her new project and exhibition in Z33, Hasselt, 'Please Do Touch', where she shows tactile artefacts developed from the characteristics of a stiff animal skin and where the viewer's gaze is framed by hidden details.



Lore Langendries



Anneleen Swillen

'WHAT REMAINS'

EXPO JUNE 10 / JULY 10, 2022, SANTA MATTIA BOLOGNA, ITALY

GIOVANNA CAIMMI VERSUS PATRICK CEYSSENS
CURATOR: LEONARDO REGANO

The starting point of this expo is an artistic confrontation between Giovanna Caimmi, Patrick CeysSENS and the San Mattia church in Bologna. The church houses 8 beautiful chapels which are situated opposite each other. An excellent architectural invitation for an artistic encounter. In addition, the church has a very long and turbulent history. This resulted in many pictorial remains of different events in time.

It is a pictorial ruin. Frozen in different moments. But the different remnants in time have started to mix and just this unique new visual language is the starting point of this expo.

This is also the research basis of our research group FRAME: IMAGE THINKING (www.frame-research.be PXL Mad School of ARTS and Hasselt University) of which



What remains, overview in the chapel

we are both members. Architecture and the arts generate a new form of knowledge that requires an adequate language - verbal, visual and spatial. This brings with it a certain rigor, it means slowing down and taking the time to think, to perceive carefully and attentively. Like the ruins of the image, the elements that are in decay. In nature, ruin is also a disease, a remnant of something else. These empty

spaces, cracks, unevennesses have become tangible objects of another time. They are witnesses of an invisible time.

A collaboration with multiple contexts Moreover, there are the various artistic links between Italy and Flanders, the most famous of which are probably those between the 15th and 17th centuries. Can we link a contemporary problem to the patient analysis of reality shown by Flemish and Italian artists at that time?









LIVE PROJECTS 20/9/2021 - 1/10/2021

The first two weeks of the academic year 2021-2022, several Live Projects took place for students 2nd master Architecture and 1st master Interior Architecture.

In a live project, students and supervisors engage in a design process together with local actors, organizations, governments and residents to reflect on the possible future perspectives of a particular place or spatial issue. These can be more or less defined and vary greatly in scale, but the approach is always to support the public debate on future developments by means of critical design research. Architecture is a means and not an end. Students work for two weeks 'on the spot' to get a clear picture of the question by

means of interviews, observations, mappings, designs and construction. Potential solutions are made tangible by means of 'prototypes'. These are full-scale temporary interventions that are handed over to local stakeholders during a closing event. There is listening, walking, sketching, building, filming, pitching, dancing, cooking,... but what, how and where we will make an intervention is always the result of this collective learning process.

In 2021-2022 there were Live Projects at different places in Flanders where one or more groups got to work. More information about the Live Projects can be found at www.future-is-today.be, where each group's blog can also be viewed.



Supervisors Live-Projects:
Pelt, Oksana Savchuk; Kortrijk, Barbara
Roosen; Lummen, Ruth Stevens; Zwijnaarde,
Lieve Custers; Zolder, Jo Klaps.
Live Projects core team:
Liesbeth Huybrechts, Elke Ielegems,
Peter Princen, Frank Vanden Ecker.



1. Dorpspunt Pelt is part of a broader project concerning the strengthening of 'village points' in Limburg. A village point clusters small-scale facilities, services and meeting places. In this case in the village house 't Kruispunt in Pelt.



2. 'Kortrijk overmorgen' supports an on-going participation project of the city of Kortrijk around 6 strategic city spots for which a future image and future actions are being developed. The Live Project focuses on the 'Vlasakker' location, an unknown and unloved landscape, adjacent to the KULAK campus.





3. In the Dalton school Talentuin in Lummen, the students worked on some of the spaces in between - both inside and outside - in order to be able to better respond to the individual needs and well-being of the children. From various creative work sessions with the schoolchildren, spatial interventions were carried out in specific interspaces.



4. 'Plan Your Neighborhood' zooms in on two strategic places within the district structure sketch for Zwijnaarde, namely the Pleis Park and Schilderswijk districts. The task was to think together with actors and stakeholders about how different, sometimes conflicting, interests can come together spatially in the district through shared spaces and multiple use of space.



5. The bi-weekly multicultural market on the former mine site in Zolder attracts an audience from far beyond the municipal boundaries. On the other hand, there is little relationship today between the mine site and the various communities in the residential areas around the mine. The Live Project investigates whether 'informal retail' can be a means to strengthen the local spatial and social links with the former mine site.



WHAT KIND OF THING IS A CIVIC FACULTY OF ARCHITECTURE AND ARTS?

OSWALD DEVISCH

In 2021-2022 our faculty awarded the Francqui Chair ^[1] to Professor Emeritus André Loeckx. As part of this Chair André Loeckx gave 4 lectures.

The first one was about urban renewal projects: how do you transform a city? The second looked at the global south: what can we, with our insights about urban renewal in Flanders, contribute to planning processes in the global south? The third looked at participation: why and how do we involve citizens in urban renewal, in the past and today? And the fourth reflected on the position of education in all this: how can design education take up its social role?

Four chapters in a story that seemed to tailor-fit our faculty. Our university has been profiling itself as 'civic' for several years now. For a faculty that has been sensitive to social issues since its inception, this civic label feels very natural. So natural that we don't really know what to do with it. With his lectures André Loeckx challenged us to formulate more clearly what we stand for as a civic faculty. Can it be a little more than 'socially relevant'. What follows is a first attempt. It is not a definition

or manifesto but an invitation to continue the debate André initiated.

Things, thingplaces and thinghouses
They met at full and at new moon; in a fixed place; 12 free citizens. Deep in thought they took seats on 4 planks, fixed on 4 stones. Outside the square stood the village, inside the square 2 citizens who could not agree on a piece of land, the management of the commons, the payment of taxes, ... Once everyone was quiet, the 2 defendants were each given time to tell their story. Then the 12 came to a verdict, in accordance with the laws of the community. They voted by raising their swords or spears. Their decision was final. There was no chance of appeal.

Such a meeting was called a Thing ^[2]; the 12 thing-men; the public the thing-people. It is one of the oldest democratic practices in Northern Europe. The 12 were chosen from all free citizens of a community. They were given a mandate to make political and legal decisions. In other words, pure representative democracy.

The first Things probably date back to 500 BC. Over the centuries, every Germanic village had one ^[3], each with its own laws and customs. Initially they could take place anywhere (things), from 800 onwards mainly in fixed places (thing-places) and eventually within buildings (thing-houses).

A civic faculty makes Things

Things inspired a lot of people throughout the centuries. The Nazis, for example, organized their newly conquered territories as a network of thing-states, each with a form of self-governance, be it under the sturdy wings of a central bureau ^[4].

Also quite some philosophers were fascinated by Things. Bruno Latour ^[5], for example, writes about the importance of conversations on values in a world dominated by facts: what does it mean to live well? What future do we want to work on together? He points to the Thing as a model for these conversations; citizens speaking as equals about matters of concern. But there are also Thing-fanatics closer to home.



figure 1 - André Loeckx in conversation with students (first lecture of the Francqui Chair)

Our colleague Eric Lanckswert ^[6] writes how the increasing complexity of (spatial) issues requires more and more cooperation between governments, citizens and entrepreneurs. Such cooperation will only work, he argues, if we all keep working on our citizenship qualities. According to him, this requires small-scale projects tailored to the concerns of a community: the reconstruction of a square, providing shelter to a family of refugees, organizing a street party. He talks about project-democracy; you could say Thing-democracy.

As such, every architectural project can be a thing. After all, each design makes choices: about sustainability, accessibility, affordability, etc., and thus has an impact on both the local community and society as a whole. It confirms patterns and questions others. Sometimes consciously, usually without thinking too much about it.

This brings us to a first possible interpretation of a civic FACULTY OF ARCHITECTURE AND ARTS, namely a faculty that makes Things and thus helps local communities to make tensions productive, to mediate conflicts of interest, between local and other actors, on issues such as water, mobility, housing, etc.

With good projects

In a reflection on 10 years of urban renewal in Flanders, André Loeckx introduced 7 criteria

of a good urban renewal project ^[7]. It should be participatory, respond to multiple space demands, have a leverage effect, etc. Defined in this way, every Good Project functions as a Thing, a practice that helps a community to unravel its

(spatial) concerns. In itself, then, it is not that difficult for a design studio to make Things. We just pick a community and design a good project for them. So many generations have done this before us. At the same time, this also sounds a bit arrogant. Of course, as designers we have a certain expertise, but is it really that easy to defuse long, deep (spatial) conflicts with one (good) project. Let alone to sharpen citizenship qualities like justice and tolerance ^[8].

Aren't we overestimating the power of the project? And above all, are we not making it very easy on ourselves. We do our 'thing' and are off. To the next group in need.

A civic faculty participates in Things

Some surfing reveals that 'civic' refers to the rights and duties of an individual or institution towards a community^[9]. Civic thus presupposes a reciprocal relationship based on trust. Exactly what a Thing needs in order to function as a democratic space, as a place where a group of thing-men are trusted to defuse out-of-control neighbour and family disputes. This functioning runs differently within each Thing. For example, each community has its own culture of decision making, its own network, spatial context, residential culture, etc. Addressing spatial issues requires an understanding of this uniqueness and thus a long-term engagement with a community.

One project is not enough, no matter how good it may be. This leads to a different interpretation of a civic FACULTY OF ARCHITECTURE AND ARTS: we do not make Things, we participate in them. A civic faculty chooses a community^[10] and commits to making it stronger. This calls for a diversity of projects, sometimes addressing the thing-people, then the thing-place, the thing-men, etc.

With good processes

This is really challenging, we can, as faculty, no longer just design a good project and then leave, we also have to follow up on these projects and make adjustments where necessary. And we are no longer always in the role of expert, but sometimes also in that of participant, of broom truck or audience. This means that we have to stretch the definition of what a good (urban renewal) project is. It may not always have to be innovative or realized^[11].

Sometimes it's just enough to give a thing-conversation a slight twist, depending on where our community is at the time. This also means that not only a design studio, but also a practicum, a theory course or a research project can contribute to the functioning of a Thing and can help to deepen dialogues about (spatial) issues.

Above all, this means that in addition to learning how to design good projects, we must also focus on learning how to design good dialogues. This requires not so much drawing out process diagrams, organizational charts, rules

**“Perhaps this is what
a civic faculty of
architecture and arts
should be: a region-Thing
which addresses spatial
issues we consider
urgent, guided by our
own laws, following
our own agenda.”**

of the game^[12] but instead good logbooks and thick atlases that document conversations and allow us to trace blind spots in argumentations. Do we know all the facts? Are all groups on board? Are priorities still in place? Can we temporarily close a debate?^[13] This positions our interpretation of civic suddenly very much in the other extreme,

we have transformed from expert-on-call to neighbour-designer. But is that really the best position to work on civic qualities or to help disentangle complex spatial issues? Doesn't that require more than mere participation.

A civic faculty is a Thing

Over the centuries, regional and national assemblies emerged alongside local Things. These 'larger' Things decided on wars and thrones and wrote laws that eventually became constitutions^[14]. Together, these village-things, region-things and nation-things^[15] formed a thing-system, each with its own role and in relative autonomy, but at the same time in close relation to one another.

Perhaps this is what a civic FACULTY OF ARCHITECTURE AND ARTS should be: a region-thing which addresses spatial issues we consider urgent, guided by our own laws, following our own agenda, etc. ^[6] Every full and new moon we pick up our dialogue, in a public place. We take position together and present it to the system of local and supra-local thing-communities we are part of, helping to deepen and broaden (spatial) dialogues.

A civic FACULTY OF ARCHITECTURE AND ARTS, of course, invests in each of these three interpretations. This brings us to a provisional answer to André Loeckx's question for a sharper interpretation of what a civic faculty might be: an institution that makes Things, with good projects; that participates in Things, with good dialogues; and that is in itself a Thing, firmly embedded in the region.

ENDNOTES

[1] More info on the Francqui Chair: <https://www.francquifoundation.be>

[2] Iversen, F., 2013. Concilium and Pagus-Revisiting the Early Germanic Thing System of Northern Europe. *Journal of the North Atlantic*, 5, 5-17.

[3] There were things in Friesland, Germany, Scotland, Denmark, Norway, Iceland, etc. See o/a <https://www.thingsites.com>

[4] Iversen, 2013.

[5] Latour, B. & Weibel, P., 2005. *Making things public: atmospheres of democracy*. Cambridge, Massachusetts Karlsruhe, Germany: MIT Press ZKM/Center for Art and Media in Karlsruhe.

[6] In his latest book, *Sterk Burgerschap*, Eric Lanckswertdt talks about the Polis and not the Thing, but both refer the same democratic practice.

[7] Loeckx, A., 2006. *Stadsprojecten: inzet, opzet, voorzet*. In: *Inzet, opzet, voorzet. Stadsvernieuwingsprojecten in Vlaanderen*. Garant Uitgeverij.

[8] Lanckswertdt, E., 2022. *Sterk Burgerschap. Burgerschapskwaliteiten als voedingsbodem voor een bloeiende democratie*. Gompel & Svacina.



figure 2 - Oswald Devisch visiting the thingplatz Gulde, a replica of a Thing in the north of Germany.

[9] Just picked from a random dictionary: <https://www.collinsdictionary.com/dictionary/english/civic>

[10] If we as a FACULTY OF ARCHITECTURE AND ARTS have to choose a community, the province of Limburg is very obvious.

[11] Loeckx, 2006.

[12] André Loeckx also refers to Latour and the Thing in his first lecture. He emphasizes how the focus on processes should not be limited to designing 'structures, organigrams, rules of play, flow charts etc.' but should be about processes that are anchored in a community 'with protest, resistance, obduracy, ...'.

[13] Latour, B., 2004. *Politics of Nature. How to Bring the Sciences into Democracy*, Cambridge: Harvard University Press.

[14] Countries like Norway and Denmark still use the term 'thing' to refer to their parliament: 'stortinget'.

[15] Iversen (2013) does not use these terms but does talk about 3 similar levels.

[16] The FACULTY OF ARCHITECTURE AND ARTS has the ambition to open a 'Stadskamer' in the Beguinage in which we want to engage in debate with / about the region.



THE ARCHITECTURE OF EXTR-A-CTION

BUILDING BEYOND BORDERS / TEXT BY PEGGY WINKELS

EXTR-A-CTION

The focus of the 2021-22 Postgraduate Building Beyond Borders edition is on the topic of extraction. Adding the hyphens, extr-a-ction reformulates our perspective on the use of resources to facilitate/organise our daily life: from excess to sufficiency, from linear to circular, from depletion to regeneration...aiming for an inclusive society in balance with nature.

Extr-a-ction calls for action and collaboration to change our (built) environment into a more sustainable one; to shift towards a more sustainable society! Explored in the wider narrative of urban harvesting in Brussels, ParckFarm is the realistic case and with a festival participants define a series of interactions to share the opportunities of urban harvesting with the wider community.

think and explore

We build our foundations in four, thematic theoretical sessions: materiality and circularity - biodiversity and landscape - climate responsive and lowtech design - socio-economic impact.

A series of site-visits, workshops and hands-on experiments with locally harvested materials complements the explorative stage.

reflect and act

Starting from their personal ambitions and interests, the participants look/search for local flows to build in a more regenerative way in Brussels. Taking up the role of material designer, manager, communicator, participation mediator and even activist, they develop a plan of action for a real-life intervention that



BBB Same but Different, exhibition

makes the beauty and social added value of regenerative architecture tangible to a wide public.

This is a rather chaotic phase in which on-site research, hands-on prototyping, defining shared values, writing a manifesto and social interaction with a series of Brussels' organisations - defining a narrative/action plan for the real-life intervention - are running in parallel. In April 2022, the postgraduate participants, presented their research and manifesto, as a living lab in Hasselt's Z33 House for Contemporary Art, Design and Architecture, complementing the Same Same but different exhibition.

Build and distribute

This last phase refers to the action in extr-a-ction. Interacting with neighbours, local stakeholders, future change-makers, scientists, professionals, participants disseminate the beauty and relevance of a built environment in urban harvested materials.

Theoretical backgrounds, hands-on skills, shared ambitions and activist mindsets come together in the real-life project. In ParckFarm the participants make the regenerative and distributive potential of urban harvesting tangible: they realise a series of small-scale interventions on-site and invite the neighbouring community to participate in the Parckfarm Festival activities.



BBB PG hands on explorations: adobe



BBB PG hands on explorations: earthen plaster



BBB PG hands on explorations: woodworking

SAME SAME BUT DIFFERENT

Exhibition Z33 10.04-07.08.22

The focus of Same Same but Different exhibition in Hasselt's Z33 House for Contemporary Art, Architecture & design, is the search for alternative resources to build with, in a way that our building stock no longer depletes our natural system.

Brussels based BC architects & studios & materials - curators of this exhibition - take the visitors along 3 of their recent projects: the former gendarmerie barracks Usquare Feder in Ixelles, private residence WOODSTOCK in Wallonia, and the workspaces of Atelier LUMA LOT8 in Arles, France. Resulting from a radically different vision on locality and materials, these projects are not only in harmony with their natural setting but also generate a beautiful tactility.

The students of this year's postgraduate certificate Building Beyond Borders were invited to complement the exhibition at Z33 with a 'living lab', based on their research. A room filled with inspirational books, prototypes and samples, a manifesto, and plans/sketches for a series of small scale interventions at ParckFarm in Brussels: the postgraduate participants envision the regenerative and distributive potential of 'urban harvesting' and renewable, local building materials for Brussels.

They address the visitor to reformulate their perspective on the use of resources to organise our daily lives: from excess to sufficiency, from linear to circular, from depletion to regeneration... aiming for an inclusive society in balance with nature.

At the same time, the lab calls for action and participation by opening up a series of lectures and events at the ParckFarm site and Z33 to the wider public. The www.wearebuildingbeyondborders.org website spreads the news.



BBB PG exhibition building up



THE PARCKFARM PROJECT

12.05-18.06.22

Parckfarm is a non-profit organization that promotes ecological activities and celebrates the social diversity in the area of Brussels' Tour and Taxis. The Farmhouse is their home.

The Building Beyond Borders postgraduate participants defined - together with the Parckfarm community - a series of small scale interventions to upgrade their facilities. Willow-shelters in the garden, a foldable canopy to protect the Farmhouse against the summer sun, new shelves, benches and a kitchen-box for the greenhouse were designed and built, with locally harvested materials and the helping hands of the many festival enthusiasts, under supervision of the postgraduate team.



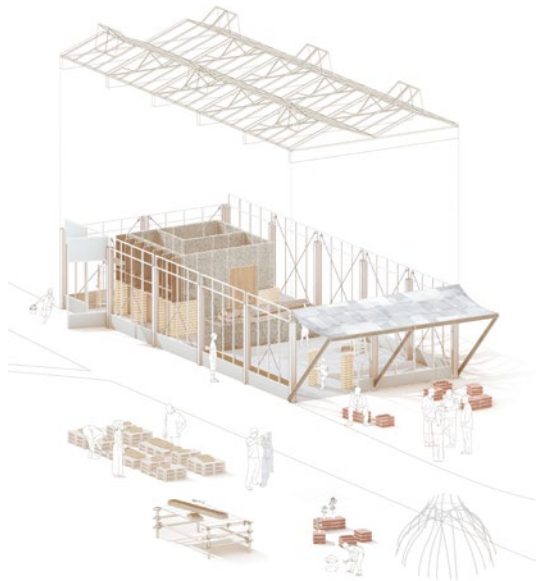
BBB PG-parckfarm festival, lecture 1



FESTIVAL

12.05-18.06.22

The Parckfarm festival consisted of a series of construction workshops in which a number of targeted interventions for the regen-



BBB PG-parckfarm project axonometry

eration of ParckFarm greenhouse were prepared, designed and built. The focus is on hyper-locally sourced materials, pre-consumer and post-consumer waste. The material survey is organised through an eye that looks at the city as a mine, where all resources are already available.

Inclusive and participatory processes extend the act of building beyond its premises: a collection of lectures, open talks, community parties, radio shows, communal meals enrich the program and open the discussion to target a wide public.



BBB PG-parckfarm project, kitchen volume





BBB PG-parckfarm project building willow shelters



BBB PG Parckfarm project meeting



BBB PG Parckfarm festival garden

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2021-2022, UHasselt

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Project:

the open participatory construction festival of
Building Beyond Borders 2022
Location: Parckfarm, Brussels
Client: Parckfarm T&T asbl
Funding: Faculty of Architecture and arts of
UHasselt
Budget: 8000 euro
Surface: 100 m²

Exhibition:

Same Same but Different
Location: Z33 Hasselt
Client: Z33 House for Contemporary Art, Design &
Architecture
Curator: BC architects & studies & materials
Funding: Z33, Kunstendecreet, Faculty of Archite-
cture and arts of UHasselt





The Building Beyond Borders postgraduate certificate is a bi-annual learn-and-act programme for graduates and professionals who want to become a change-maker in the built environment.

The programme unravels in 3 stages: think & explore, reflect & act, build & distribute.

Integration of theoretical backgrounds and personal interests in a self-designed/self-developed real-life project, in close collaboration with local craftsmen, stakeholders, researchers and other interested, makes this experiential programme unique.

Supported by academic insights in regenerative and distributive solutions for our built environment, participants take up the role of designer, manager of a building community, coordinator of participatory processes or hands-on construction workshops, developer or producer of new building materials.

They concretize their role in designing and realizing a real-life project while collaborating with local stakeholders, craftsmen, multidisciplinary experts and professionals.

Every bi-annual postgraduate programme has a unique focus. In the intermediate year, we reflect upon the past topic and realization in our international fall symposium.

In doing so, exemplary built interventions and related research will contribute not only to the participants' personal development but also to science and society in a broader perspective.

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