

A photograph of two students working on a green metal fence outdoors. The student in the foreground is wearing an orange hard hat, safety glasses, and large blue headphones, using a power tool to cut through the metal. The student in the background is wearing a green visor and a dark t-shirt. The background is filled with green foliage.

{ fragments 2022 } 2023 }

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



{ fragments 2022 2023 }

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FACULTY OF ARCHITECTURE AND ARTS



WORKSHOP WEEK FLORES & PRATS, STUDIOLO WITHIN THE STRUCTURE OF OUR FACULTY, APRIL 2016



INTRODUCTION

As dean of the Faculty of Architecture and Arts at Hasselt University, I am exceptionally proud and perfectly pleased to offer you some examples of our research, teachings and gatherings from the academic year 2022-2023. This book contains a very diverse collection of student work and academic research, but nonetheless forms a coherent whole, representing a faculty rich in imagination and vitality.

As Hasselt University celebrates its 50th birthday, the architecture school that lies at the origin of the faculty, the P.H.A.I., has reached the retirement age of 66. In 2023 it is old and wise, but as young as ever. When it turned 30 in 1987, a new building was inaugurated on the University Campus in Diepenbeek, a festive moment documented in the articles we reprinted on pages 130 through 135. Our faculty building is an elaborate exercise in collectivity. It was designed by a former director of the school, Dolf Nivelde, and inspired by the structuralist ideas of architect Herman Hertzberger. A modular floorplan expands itself from a spacious central atrium, connecting three floors which are filled with student, teaching and research activities. Like an active hive for our scholastic community, the building forms a testimonial for the pedagogic and social ambitions of the school, past and present.

Since then, it has been thoroughly used. Punctual adaptations were made during the years, but the open and inclusive core of its design still stands. It has served as a model for a common learning process, spatially organising the different courses and design ateliers of our academic degree programme, but also orchestrating the small conflicts and mutual understandings of a busy and engaged educational society. It is the built legacy of our faculty, that after all these years still serves as a reference and an inspiration.

Now, in 2023, we are preparing to move part of our faculty to the old beguinage in the city centre of Hasselt. The ensemble of historic row houses, church ruin and walled gardens is currently being refurbished by Bovenbouw and David Kohn Architects, with the landscape architects of Landinzicht. Soon, we will trade a building that thoroughly represents the way we behave as a faculty, for a new but old place that is rooted in the stateliness and solemnity of a late medieval religious community.

The prospect of moving to the Hasselt Beguinage makes one ponder the essential aspects of our shared collectivity. How do we operate as a collective? What do we mean to each other? What are we aspiring to as teachers and researchers? More so, moving to the beguinage makes us reconsider our relationship with the city and its social fabric, reflecting on our public role and responsibility.

These questions also lie at the core of our design studios in architecture and interior architecture, in which students are retrofitting and adapting old structures and buildings, or analysing and designing different forms of collective space. Let this book be a testimony to what we have to offer to our students, society and the world, as a sustainable and socially committed institution, thoroughly rooted in the real.

Stefan Devoldere, dean.



FIRST BACHELOR ARCHITECTURE, STUDY VISIT ROTTERDAM, NL

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Pype Wotan, Vanderaerschot Robin,
Vandereyd An-Sofie,
Verellen Melanie,
Waeben Bart



LIVE PROJECTS DESIGN & BUILD STUDIO

BUILDING SUSTAINABLE RELATIONSHIPS
WITH SOCIAL ACTORS

The Live Projects and the Design & Build studio are both part of the Live Lab. It is a pedagogical platform that establishes links between different course units across the academic years. In this case the Live Projects (second master architecture) and the Design & Build studio (third bachelor architecture). In a Live Lab, students and supervisors, together with designers, residents, policymakers and associations, think about the spatial transition of a certain place or issue by 'making' something together in-situ. In the Design & Build studio, students develop a previously made design into a 'ready-for-execution' file.

A Live Lab project always starts from the spatial question of an external 'client'. The students' learning process therefore integrates the negotiation of the project's output, timing and budget. The client therefore co-steers the project – preferably in person – and goes through his own learning process that leads to a broader understanding of his own question. Linking the Live Project and the Design & Build studio creates a synergy that far exceeds their separate outputs and enables a more sustainable relationship with external clients.

Of the various Live projects that each took place with their own finality, this academic year the output of the Live Project 'stadspark Hasselt' was chosen as input for the Design & Build studio in 3rd bachelor Architecture. The demand for an explorative study of the spatial potential of Hasselt's city park came from both the management of CCHasselt, Trage Wegen vzw and a sounding board group of residents involved in the redevelopment of the park.

During the first two weeks of the academic year, the second master architecture 'on-site' students investigated the spatial 'issues' and 'claims' of the urban park through interviews and interactions with various actors on and around the site: the cultural centre, the academy, local residents and other users of the area surrounding the city park. After mapping out the spatial 'issues' and 'claims', the students translated their findings into a full-scale spatial intervention: a reinterpretation of a typical 'kiosk in the park' as a 'culture compass': a (partly) covered space in the park, where people can rest and dawdle in the public space and at the same time get information about cultural events. At the same time, this kiosk could be appropriated by the cultural centre, academy, local residents and other actors. In the Live Project, this culture compass took shape as a temporary, circular pavilion realized with residual material from the wood workshop of the culture centre. During the final presentation, it was 'handed over' to the relevant actors of the cultural center Hasselt, Trage Wegen vzw and the local sounding board group, who could continue to work with the results of the student work.





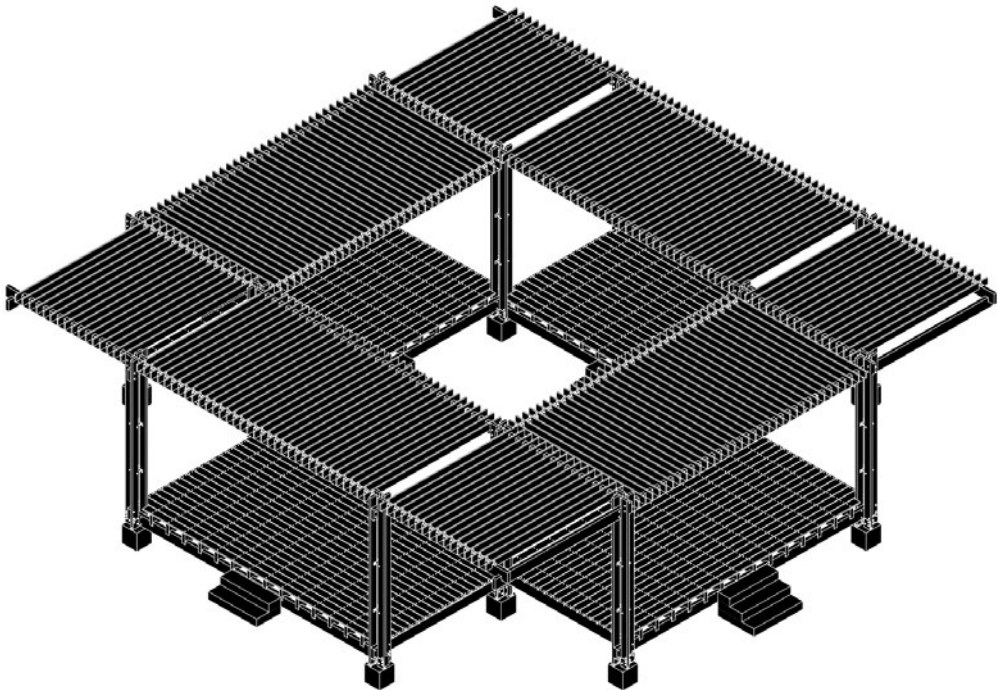
Studio Design & Build 22-23, Group 1 - STONE: Lemmens Liese - Lemmens Robine - Lodewijks Fleur - Meertens Lara - Merckx Birgit - Mols Gebbe - Palmaers Jasmine



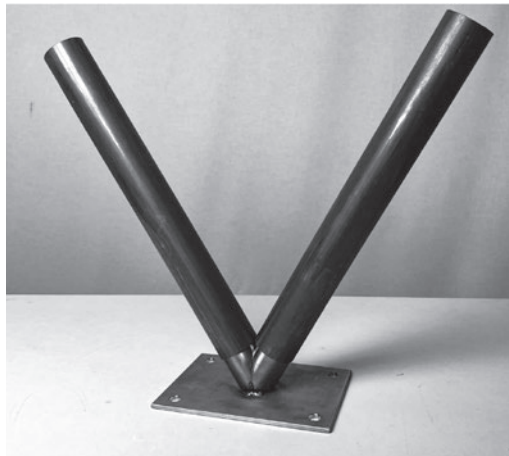
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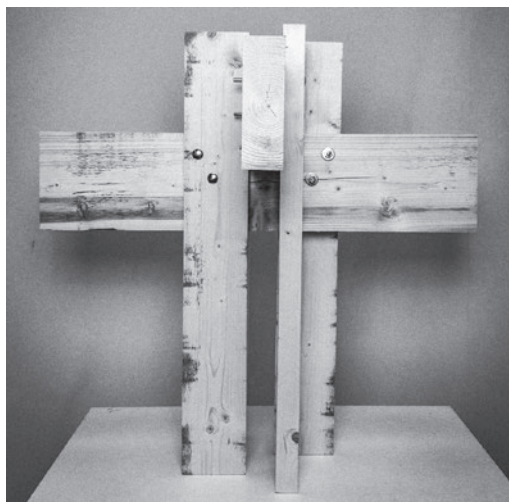


Studio Design & Build 22-23, Group 4 - WOOD, Arickx Franklin - Augustus Thorsten - Bemelmans Bram - Curinckx Mathies - Cuyt Thomas - Declerck Augustin - Dekens Bram



The third bachelor architecture students then worked on this further in the Design & Build studio. In small groups of 4 to 7 people, they chose one 'material' (steel, concrete, stone and wood). They researched the chosen material and its properties and looked into how they could use this 'material-specific' in the design and construction process.

They reviewed the spatial objectives of the live project and formulated a new spatial concept based on the materials research. The resulting architectural principles determined the architectural structure and materialization. The goal was to arrive at a concrete implementation file through (detailed) drawings, models and mock-ups (in full size). On the basis of the continuous reflection on how the design of the structure, materialization and detailing influences the shape of the space, the projects were increasingly defined.



Tutors Live Projects 2022-2023:

Liesbeth Huybrechts
Elke Ielegems
Peter Princen
Frank Vanden Ecker

Tutors Design & Build studio 2022-2023:

Rafael Novais Passarelli
Frank Vanden Ecker
Wine Figeyns
Bram Vandoren
Bart Moors





WIE KRIJGEN WE LEUK VAN HET VERBODEN?
EN WIE IS ZORGT DE WERK?



DE WOONDOOS

THE DWELLING BOX

FIRST BACHELOR ARCHITECTURE

PETER PRINCEN, JO BROEKX, FRANK VANDEN ECKER, PEGGY
WINKELS, LUDO SCHOUTERDEN, IWERT BERNAKIEWICZ

1 _ THE IDEA OF A DWELLING BOX

For the dwelling Box, first Bachelor of Architecture students were tasked with designing a compact dwelling for three people. The house should fit within a 'box-shaped volume' with a square floor plan of 9 x 9 m and a free height of 3 m and has, regularly distributed along the four sides, nine supporting columns. The house is also stackable: no openings can be made in the floor and ceiling and it has at least one - free to choose - closed side. The design of the facades is part of the assignment. One could call it a 'two-bedroom apartment with three facades'.

The experience of this first project, which recurs annually in one variation or another, shows that, without the necessary incentives, almost every beginning architecture student starts from a design solution that is a variations of a corridor with rooms for the sleeping area in combination with an open living area - preferably with an L-shaped arrangement of kitchen, dining and seating area. Obviously this is the dominant organizational form of a compact home in our society.

However, in the history of the compact home, this solution is not at all obvious. Until the mid-17th century, a specific circulation space separating the different functions of a dwelling - a corridor - seldom, if ever, occurred (Leupen et al., 1997: 70-100; Evans, 1997). Indeed, before that, it was common to organize the different parts of a dwelling on the basis of a strict hierarchy around either an exterior space (structuring void) or a public hallway, surrounded by rooms extending to the corners of a the house. Each room was connected to each adjacent one (enfilade or matrix of rooms) and no specific function was assigned to the rooms.

Due to changing social relations between the occupants - specifically: owners and staff and men and women - a new space appeared that intended only the circulation from one room to another (corridor with rooms). Generally, the connecting doors between the rooms disappeared and each room was given a specific function and often its own - idiosyncratic - furnishings. The shift from a preference for as many doors as possible in a room in the 15th century to a preference for only one door per room in the 19th century shows how every idea of the plan is also an idea of living.

Finally, in the first half of the 20th century, a fourth organizational model emerged, comprising of the house as one continuous open space in which one or more closed volumes containing the ancillary functions of the residential programme are housed (structuring mass). Typical of post-war architectural production is that these four organizational models are seemingly arbitrarily combined in the organization of a compact residential programme. Villa M (1992) by the Flemish architect Stephane Beel is a striking example, where in an intentional way the different spatial organization models are used side by side in one dwelling.

Before embarking on the assignment

of The Living Box, students analyze ten houses, classics from the twentieth-century, in which these four spatial organizational models are clearly evident. They learn to analyze existing projects and to present that analysis using appropriate visual and presentation techniques. The emphasis is on drawing.

After this initial introduction to the four spatial organizational models, each student is assigned one of these four spatial organizational models as a pre-condition for The Dwelling Box. Unlike the other, hard constraints in the assignment, the four organizational models act as incentive for the students to strive for a rigorously thought-out design solution rather than the hybrid or a

priori solution from their own housing experience. In the weekly guidance session, it is striking that the seemingly obvious model 'a corridor of rooms', proves to be the toughest for students.

With the simple programme and this operational reading of the history

of the compact home as incentive, the emphasis of The Dwelling Box is on 'learning to design'.

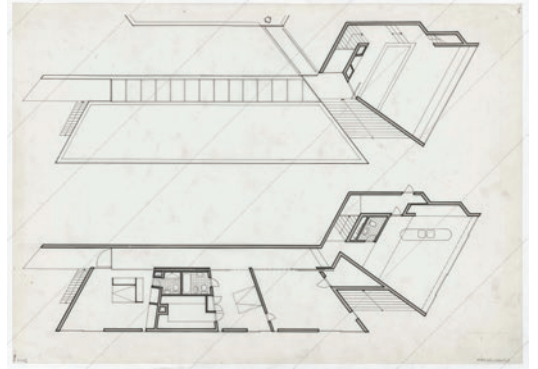
The focus is not on design as a solution but on design as a process. After all, without an understanding of the 'why' and 'how' of a design solution, it is meaningless in pedagogical terms.



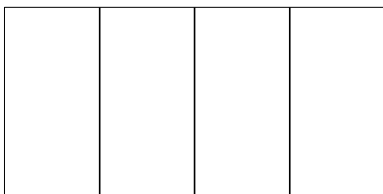
ONT1A (22-23) S1-P1, in-house group expo



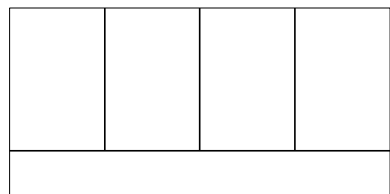
Haus am Horn, Georg Muche



Creech Vean, Team 4



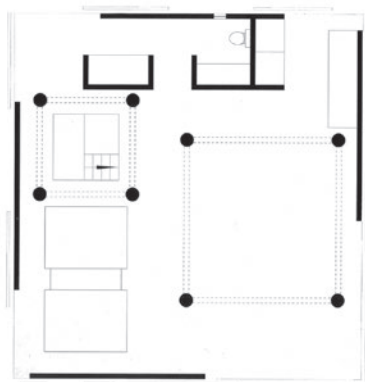
ENFILADE



CORRIDOR WITH ROOMS



Farnsworth house, Ludwig Mies van der Rohe



Moore house, Charles Moore



STRUCTURING MASS



STRUCTURING VOID

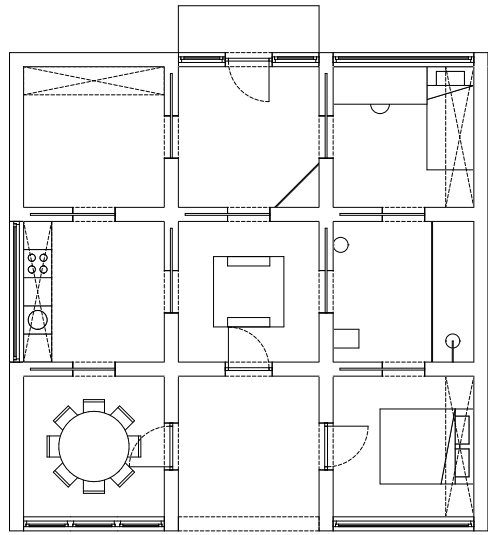
2_THE IDEA OF DESIGNING

Until the mid-19th century, the question 'what is design?' was not an issue: design decisions were legitimized by generally accepted aesthetic standards and conventions. Learning to design was more or less a matter of gaining access to that knowledge and learning to 'translate' a mental image, known in all its physical characteristics, into a physical building. From the fifteenth century onwards these norms and conventions were largely replaced as legitimation for design decisions by many architectural theoretical considerations that laid the groundwork for new compositional principles. (Lucan, 2012)

For example, Oswald Matthias Ungers argued in his inauguration speech at TU Berlin (1964) that buildings designed without the conscious articulation of some set of 'rules' are simply not architecture. In doing so, he settled the schism between 'Architecture' and 'Building' based on how a building is designed and not on what a building looks like.

Today, design is seen primarily as a self-critical process characterized by the constant evaluation of successive design decisions in an increasingly interdisciplinary design practice. (Stapenhorst, 2016)

Three methods are broadly distinguished in the literature to bridge the gap between design question and solution (Neuckermans, 2005). The first is that of trial and error. The result of which is an arbitrary design solution that could just as well be completely different. Opposed to this is the 'algorithmic' approach: the systematic development of a design solution based on rational logic and a predetermined procedure. The third method uses a heuristic approach: in a directed search, possible solutions are tested and ruled out based on the designer's own and others' past experiences.



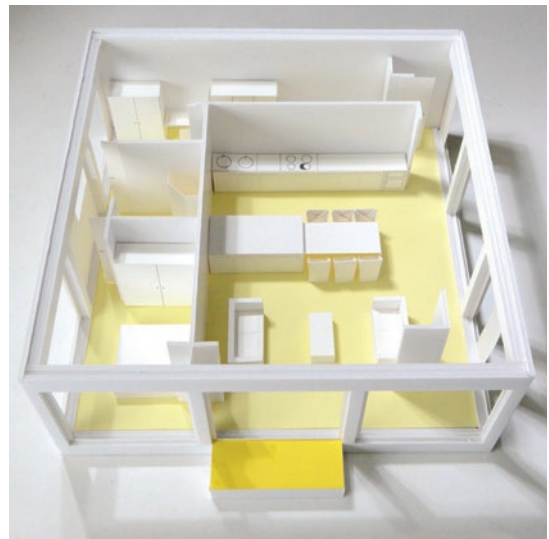
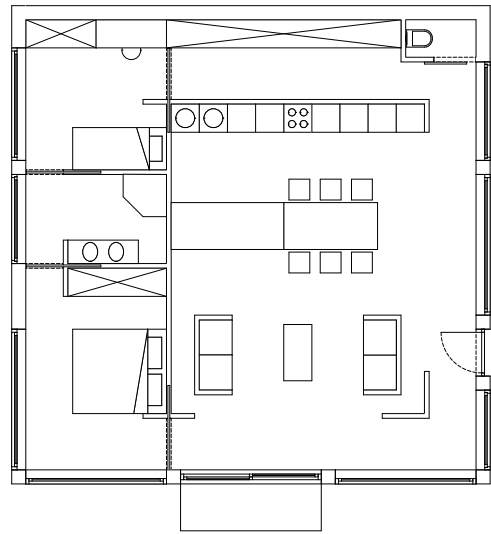
3_ THE IDEA OF THE CONCEPT

Central to the self-critical and focused search for a design solution, is the notion of 'concept.' By 'concept' we mean - in architecture at least - the underlying idea of a design that expresses the personal starting points of the designer, gives direction to design choices and excludes possible solutions (Leupen et al., 1997:12-21).

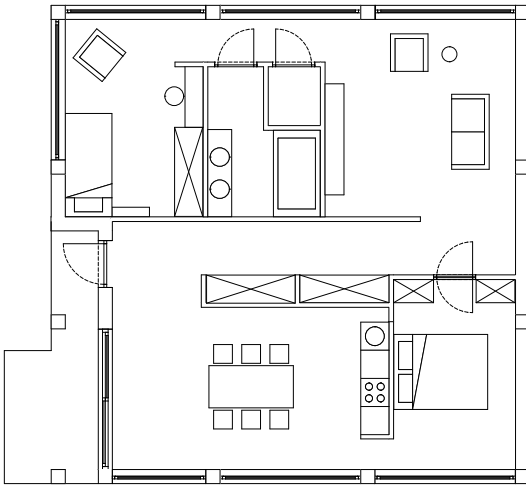
The concept functions as a heuristic tool to deal with the complexities and contingencies inherent in the design task and provides the necessary tools to bridge the gap between design question and solution.

For proper understanding we must make a distinction between the concept as a heuristic tool during the design process and the concept as a rhetorical tool in presentation and evaluation moments afterwards. Indeed, the confusion might arise that a concept is given in advance and remains unchanged during the design process. In contrast concept and design solution typically develop in parallel, interacting with each other.

Empirical research (Heylighen & Martin, 2004) shows how in the first phase of the design process, out of the regularities that designers discover through the personal reinterpretation of the requirements and preconditions of the design task, an initial concept emerges: still vague, fleeting and out of focus. Initially, this may be not more than a word, an image or a sketch with which the designer succeeds in unifying and aligning an initial group of conditions of the design task. No external elements are needed for this: any possible aspect of the design task can act as a stepping stone to the concept. The choice is personal and filtered through the designer's experience and knowledge.



ONT1A (22-23) S1-P1 Mirte Jansen, 'corridor with rooms'

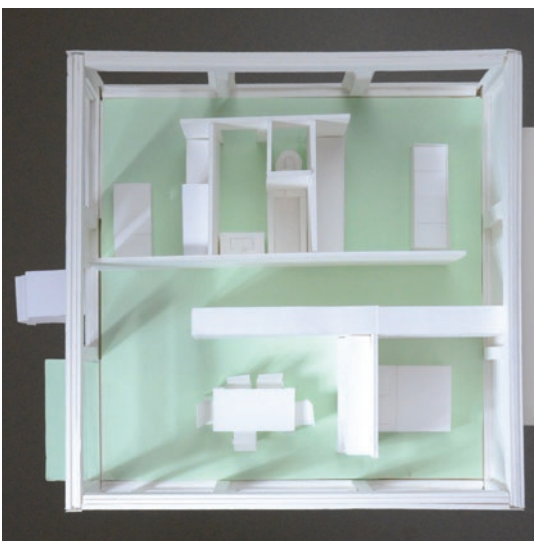


Every other aspect of the design question is then considered in light of this basic idea and reinterpreted and reformulated in such a way that the (preliminary) concept and the (preliminary) design solution further reinforce each other. And visa versa: the concept allows the designer to impose a specific logic on the design solution and the design solution allows to question the validity of the concept.

Modifications and refinements of the concept continue until all aspects of the design task can be integrated within the concept. In the most thorough case, the concept integrates all design choices from site to detail. A deadlock occurs when some aspect of the design task cannot be integrated within the outline the concept as it exists at a given time. In that case, the initial basic idea fails, is cast aside and the designer reverts to previous choices to continue the design process.

Both concept and design solution appear more clear and precise with each decision. Only when the design is completed the 'concept' is known, and in presentation and evaluation moments typically only those elements that allowed the architect to develop the final concept are emphasized. The rest of the directed search is 'forgotten'.

Thus, a concept: (i) is never arbitrary - it always says something about specific aspects of the design task, (ii) is not the appearance of the building - which by definition is unknown at the start of the design process; (iii) is personal - it is filtered through the knowledge and experience of the designer, (iv) covers the full depth and breadth of design choices - from site to detail and (v) is not 'finished' until the design is finished - and visa versa. Moreover, you can always draw the concept.



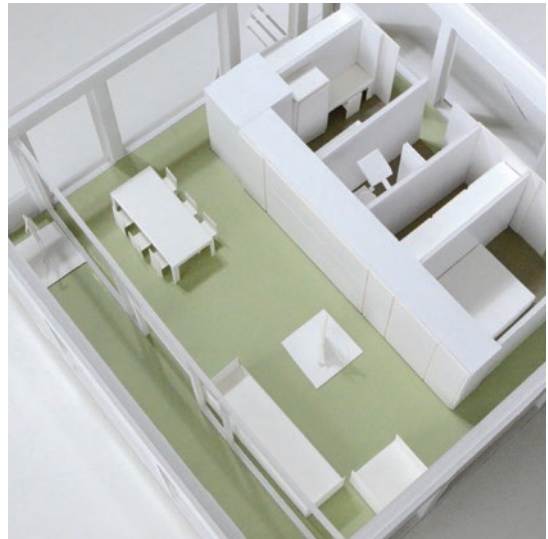
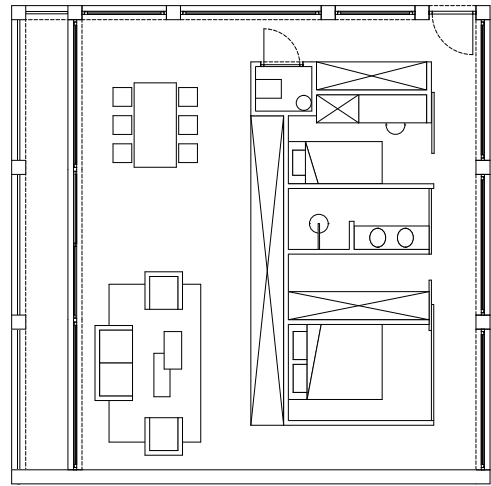
ONT1A (22-23) S1-P1 Laura Linhardt, 'corridor with rooms'

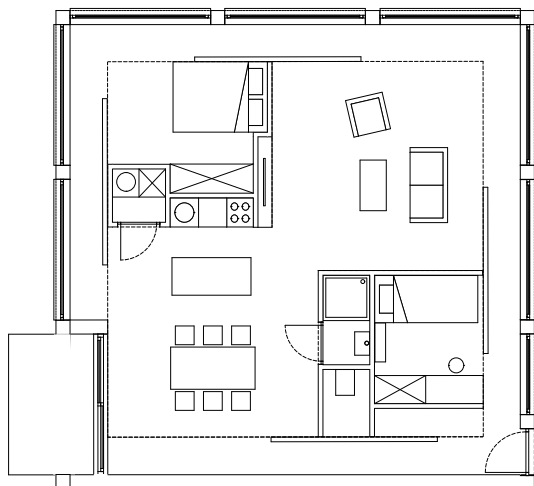
4_THE IDEA OF THE PLAN

Of all the semester themes in the undergraduate architecture programme, the theme of concept is undoubtedly the most elusive for the student. Therefore, in the assignment of The Dwelling Box, the other semester themes - context, programme, typology, structure and materiality - of the undergraduate architecture course are fixed. Context is nothing more than the existing architectural structure of the specified 'box', the programme is given and commonly known, the typology of a two-bedroom apartment is not questioned, there is no internal support structure to consider, and the materiality is abstract and limited to a specified non-load-bearing wall thickness. Divergent choices in those areas are not allowed either: the focus is solely on the parallel development of concept and design solution. Moreover, the students only get to work on the idea of the plan.

In 'The idea of the plan', British architect Jonathan Sergison (2012) elaborates on the meaning of 'a plan'. A plan, in the broad sense, is a directed way of setting something in motion or realizing it. At the same time, this also expresses the essence of plan-making as an architect: as architects, we develop the design of a building by conceiving, drawing and refining plans - in the more specific sense of a floor plan or organization of spaces.

Both meanings come together in the task of The Dwelling Box. Students must learn in a directed way to refine the spatial logic of a design solution through plan making. They learn to formulate personal boundary conditions and systematically rule out possible variants based on the ongoing refinement of their concept.





The role of hand-drawn sketches and drawings is crucial here. Indeed, the concept only surfaces through the use of visual and verbal means of communication.

Ganshirt (2007:78-79) speaks in this respect of a 'design cycle': the continuous sequence of thinking, drawing and observing is essential to make decisions in the design process. Only through continuous evaluation of self-created representations can the designer validate both the (preliminary) concept and the (preliminary) design solution and take the next step in the design process. In this view, Goldsmith (1999) refers to the 'backtalk' of self-made sketches. Each sketch is a new visual cue for adhering to or rejecting the concept.

In addition to sketches and drawings, students create working models to test the spatial consequences of their design decisions. The student's logbook containing a chronological arrangement of all sketches and models made during the design process is crucial to understanding the student's design process.

At the beginning of the design process, the drawings of concept and design solution are still more or less the same; toward the end, they appear more clearly as two different forms of visual communication about the design, but in both cases it involves a deliberate selection of information to convey.

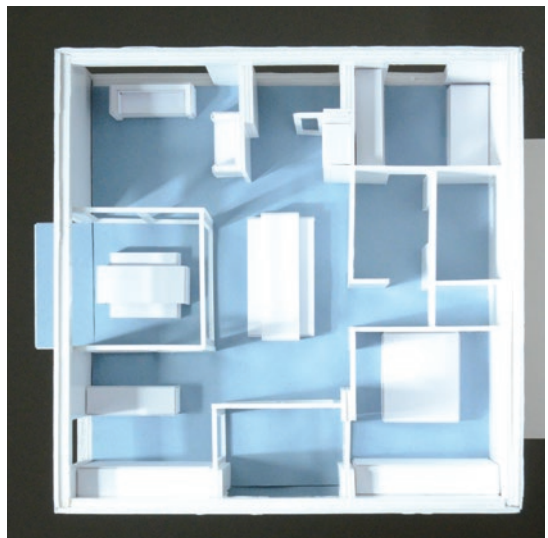
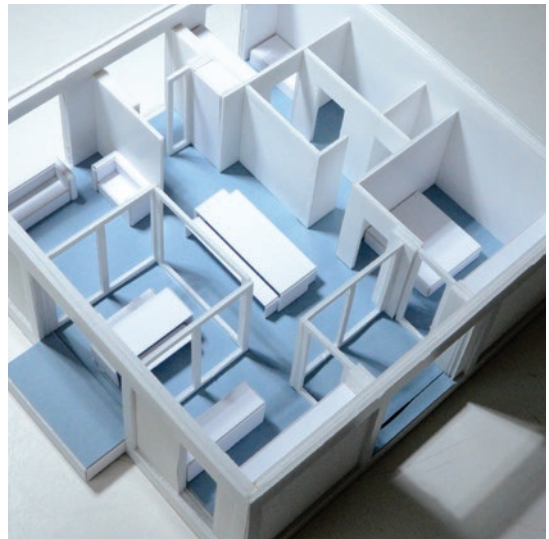
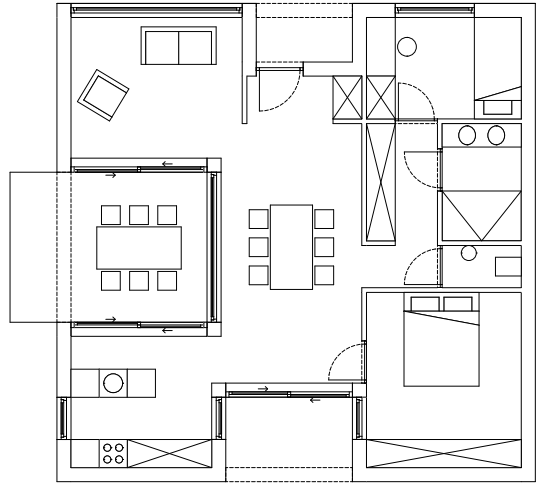
The difficulty for the student is mainly in the fact that designing is not a linear process and that previous design decisions must be constantly 'revisited' in order to make the next design decision. Coming up with a concept is the first hurdle, developing the concept

consistently throughout the design process is the big struggle: with each decision one must simultaneously look 'forward and backward' in the design process and 'zoom in and out' between design solution and concept.

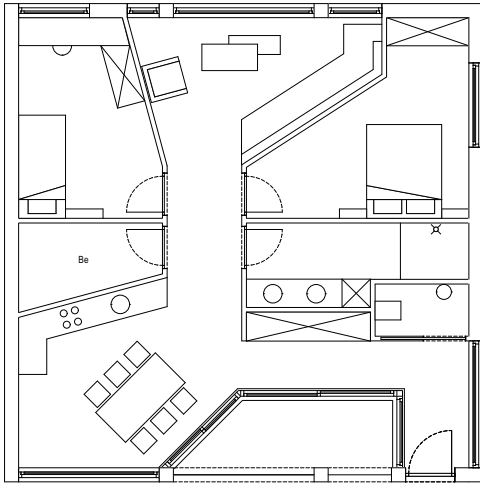
The assignment starts with a lecture on design and concepts. The students then make a joint preliminary investigation of the correct measurements of all programme components. This preliminary investigation is conducted in an inductive manner: starting from the standard dimensions of the furniture belonging to each part of the programme, they determine the necessary placement, use and circulation space.

The confrontation of the results of this preliminary research with the given spatial constraints of the task of The Dwelling Box and the spatial organizational model is a first step that leads to the initial formulation of a concept. The first rough sketches - simultaneously readable as abstract diagram and embryonic design solution, show a personal vision of the programme and the spatial relation the student wants to create between the different programme elements. Later, the sketches are increasingly refined and developed into a floor plan that can be read as an intentional organization of liveable spaces.

The results of The Dwelling Box are important insofar as they are indicative of a 'good' design process. The belief that there is a causal relationship between good design and good process is the underlying idea of The Dwelling Box and is supported by the best projects.



ONT1A (22-23) S1-P1 Wout Dilliën, 'structuring void'



SOURCES:

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Sergison, J., "The idea of the plan", in: Sergison J. & Bates, S, *Papers 3*, Luzern, 2012: 98-103.

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PLANS AND IMAGES:

enfilade:

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corridor with rooms:

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plan: <https://archive.normanfosterfoundation.org/>

structuring mass:

Hauptmann, Deborah, in Wilms Floet, Willemijn (ed.), *Het ontwerp van het kleine woonhuis. Een plandocumentatie*, Amsterdam, 2009:112-115.

structuring void:

Davies, Collin, *Key Houses of the 20th century. Plans, sections and elevations*, Londen: Laurence King Publishing, 2006: 140-141.



ONT1A (22-23) S1-P1 Aurélie Moens, 'structuring void'

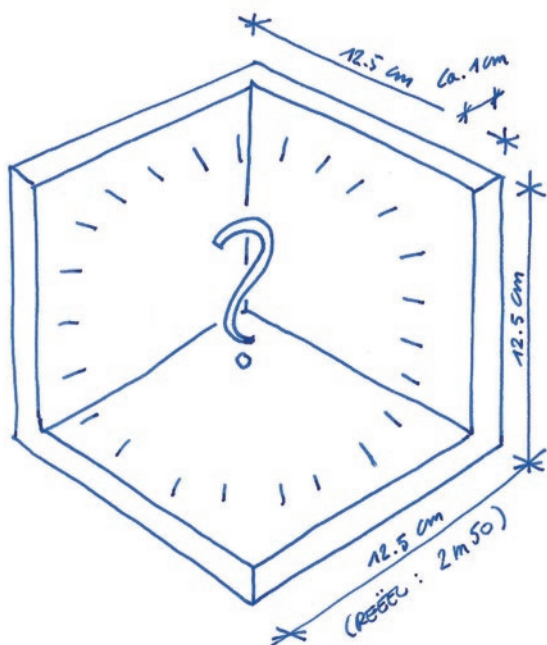
SHORT STORIES

AN ARCHITECTURAL MODEL CLASS
IWERT BERNAKIEWICZ

The idea of this teasing exercise from the first bachelor architecture model building class is to depict a small 'scene' out of real life through a model, as a fragment of life, a short story. The assignment is a model of a fictitious room, $2m30 \times 2m30 \times 2m30$ at a scale of 5%. Walls and floors are 20cm thick.

The space tells the story of a particular action or activity through its interior. A minimum of two people is added to portray the story. Necessary accessories (furniture, plants, objects, animals) are added to make a clear story, without written language. There are no restrictions towards materials, though everything will be made manually, the use of a laser cutter, 3d printing or ready-made accessories (furniture/people) is not allowed. The number of materials is limited, it is more about the action than realism, it is not a doll's house. We keep it light-hearted, but decent and have fun with it.

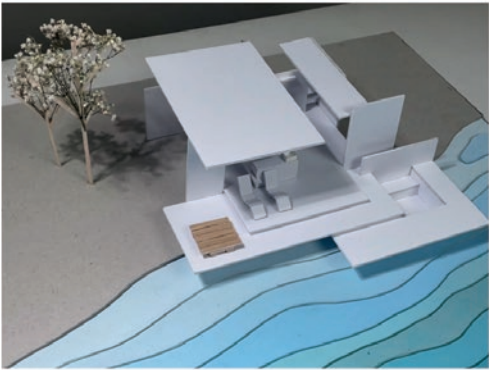
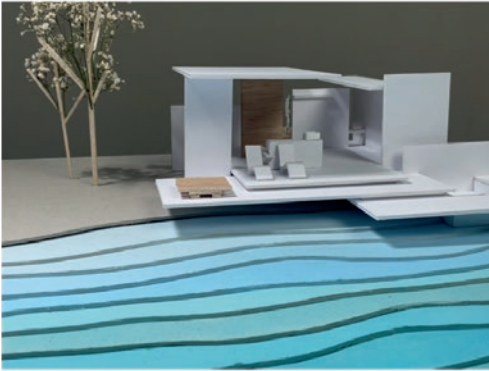
In the end we'll have around one hundred models to play with, combining stories, while also learning from each others work.



FIRST BACHELOR INTERIOR ARCHITECTURE

DESIGN STUDIO

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



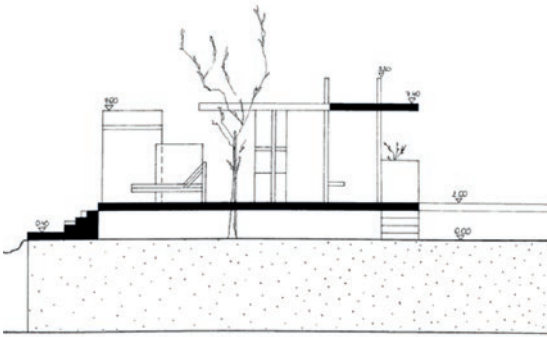
ROMY VANDERSTRAETEN

1. BATHING

Objective: Spatial design within a given context with attention to ergonomics and experience of the space.

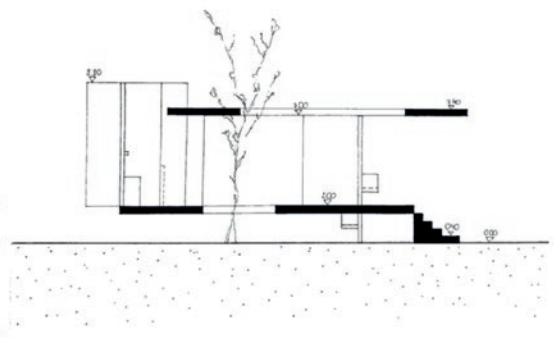
Assignment: Along the dual space between water and land, many people regularly develop a reverie, as if the water asks them to unwind for a while, to think for a moment. Since the ancient world and probably much earlier, man has recognised this attraction. It is in this place and with this intention that two people decide to develop. Far from the

everyday bathroom or the hype of wellness, a space must be created that gives these people a protective place to use a number of elements to maintain contact with nature and strengthen their inner peace. The three elements: "tub, bowl, fountain" form an essential part of this "bath pavilion". We are not thinking about techniques here, i.e. you should not choose and install them. It's all about the experience. Three other elements comprise: First a zone where the users of this pavilion literally "shed their clothes" or otherwise step



SNEDE AB

1/50



SNEDE CD

1/50



ALEYNA YENMIS



out of one space into another rhythm; next a zone where they can relax, sitting, ly down, etcetera; and the possibility of entering the water already present. Design the "bathing pavilion " using a composition of open or closed surfaces. The surfaces (horizontal and vertical) may have a thickness of 20/30 or 10 cm. No windows/doors will be placed. Glass and other transparent and/or translucent materials do not appear in the design! However, the whole may be subtly "coloured" or "textured".

The given location is a place where land meets water. Visitors reach the spot over a decking path (1.5m wide) that is 1m higher than the ground level of the site. The shape, direction and position of this path in relation to the terrain is up to you. The intention is that visitors can enter the water via the pavilion. The design may be partly over the water, but entry should be made from the land via the decking path. You will therefore have to incorporate a level difference of 1m in your design.

2. OBSERVING

Objective: A spatial design over 2 levels with attention to ergonomics, perception of space and construction. Learning a sense of proportions. Learning to visualise a three-dimensional design.

Assignment: Design an 'observation room' for 2 people in a wonderful place, the Connemara national park in Ireland. The plot is situated on the edge of a cliff. Designing over 2 floors (with stairs/ladder) is a requirement.

During the day, the environment and animals are observed. At night, visitors can admire and study the starry sky and study it. Observing should be done under optimal conditions (ergonomic sitting). Also, the 'taking notes' (writing, laptop,...) should have a place. The space must also offer the possibility of spending the night, visitors will stay in this place for a maximum of 24 hours. They will alternate between observing and sleeping and will bring their own sleeping bag. The 'place' where they sleep should be determined in your design. Sanitary facilities are located nearby. You should not include this in your design. How you enter the space is very important. Entering is not done directly through the sleeping or observation area.

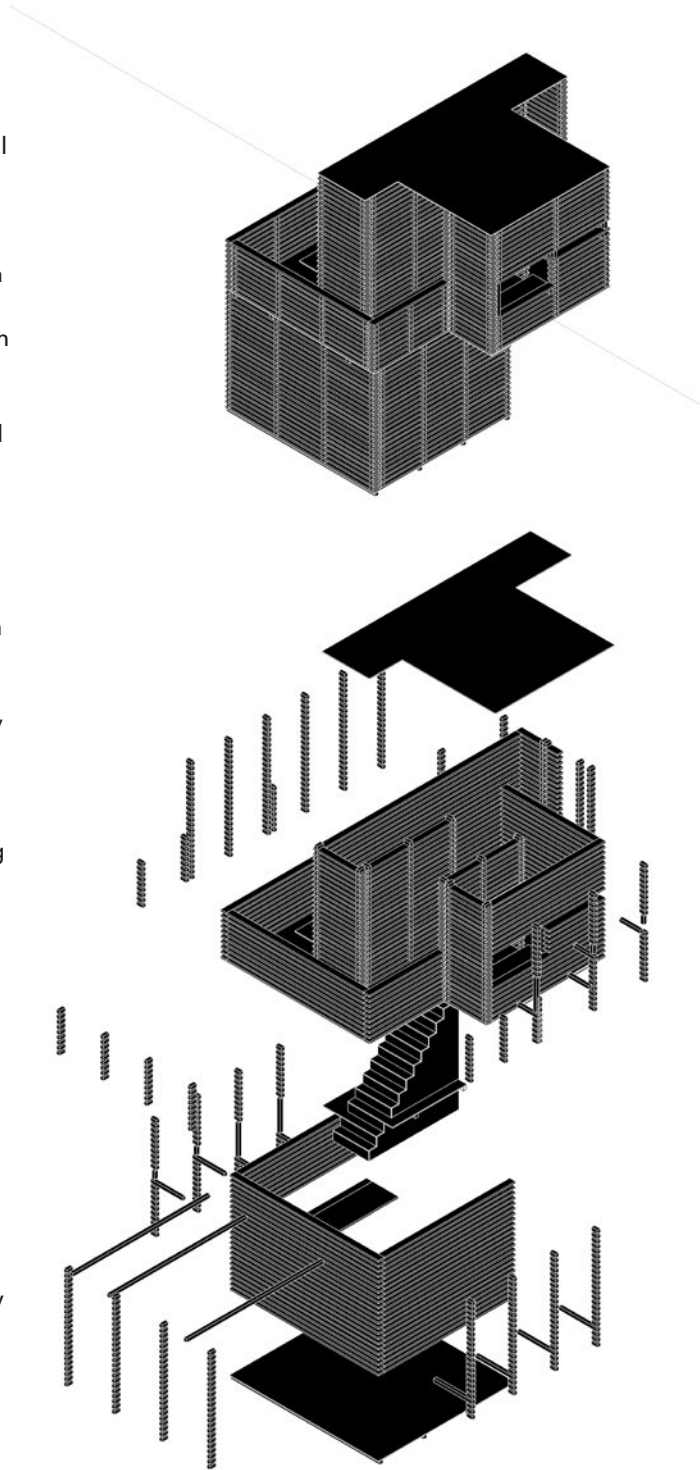
Consider your design as one big piece of furniture. The idea is not to create an enclosed space which you will fill in with loose furniture.

The material from which your design is constructed is wood. We limit ourselves to a number of elements made of wood:

- a square rafter 8 x 8 cm (balsa 4x4 mm)
- a rectangular beam 4x16 cm (balsa 2x8 mm)
- boards/boards 2 cm thick (balsa 1mm thick).

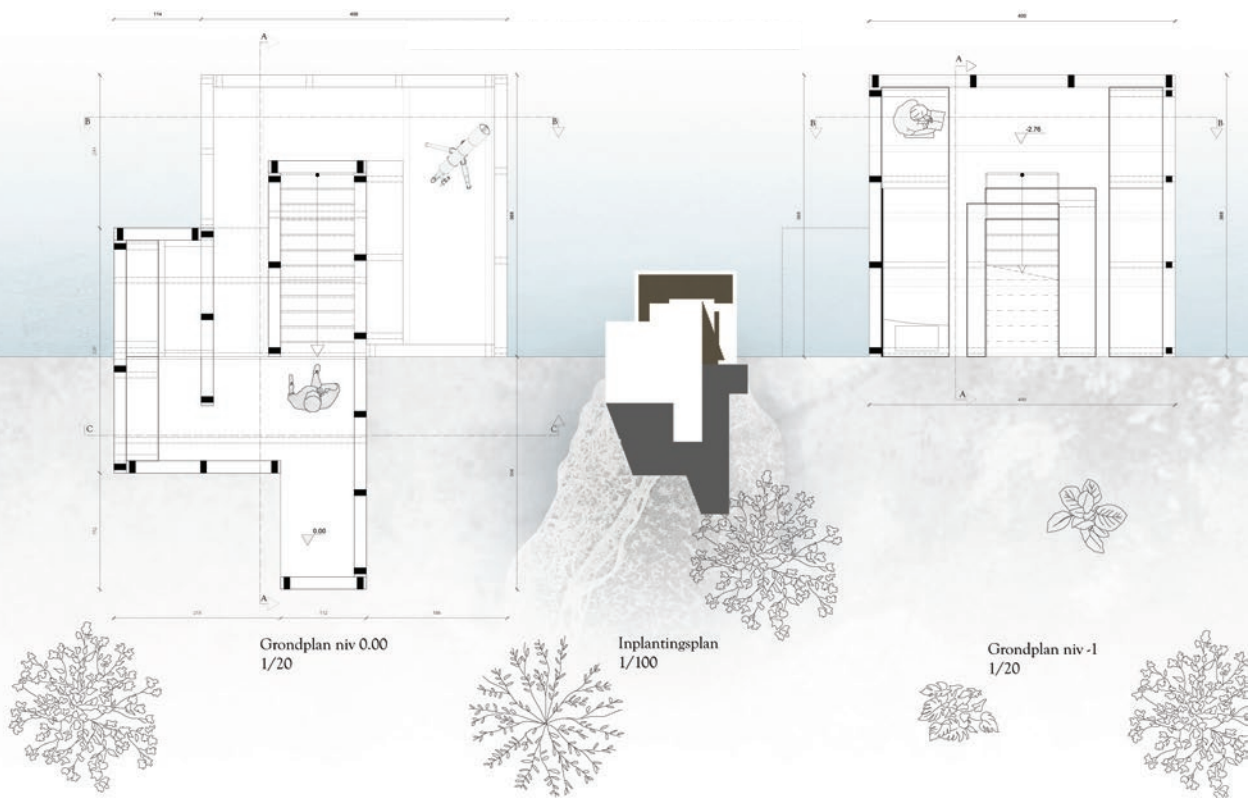
No windows (profiles, glass) and doors are used! You can create a certain transparency by using wood constructions.

During the day, sufficient natural light must be allowed to enter. At night a kerosene lamp will be used.

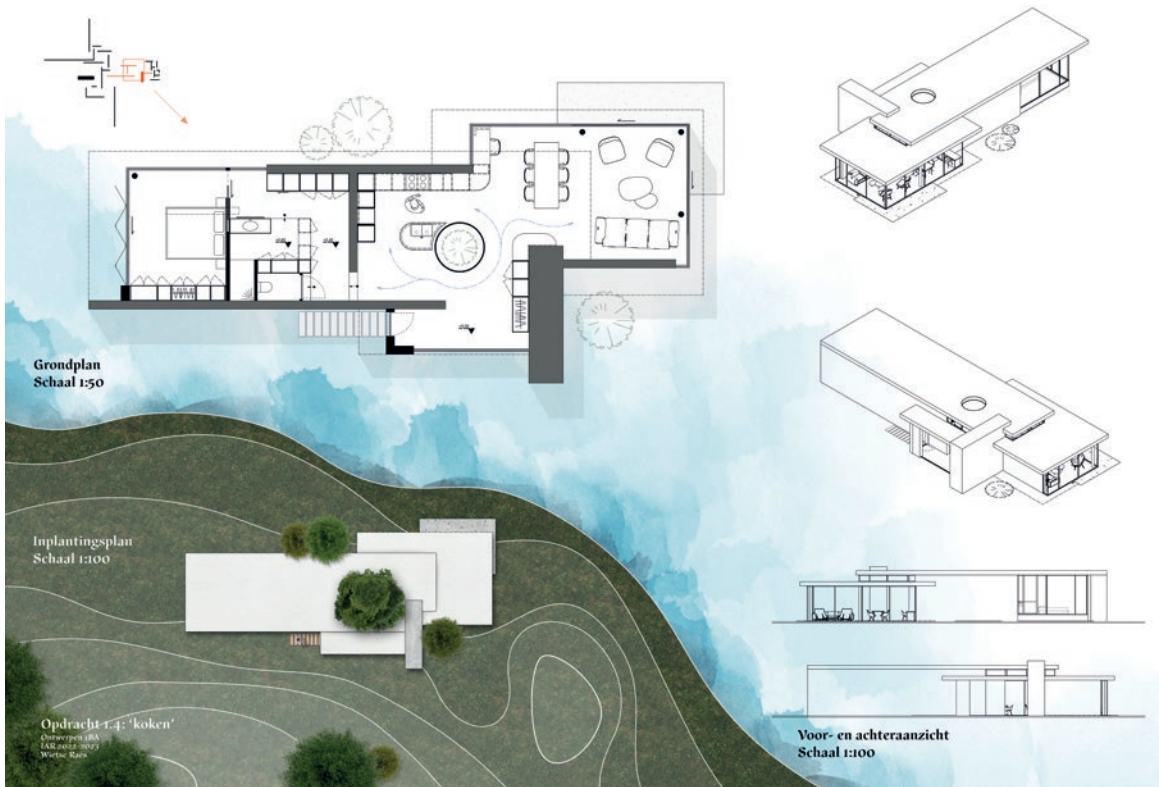




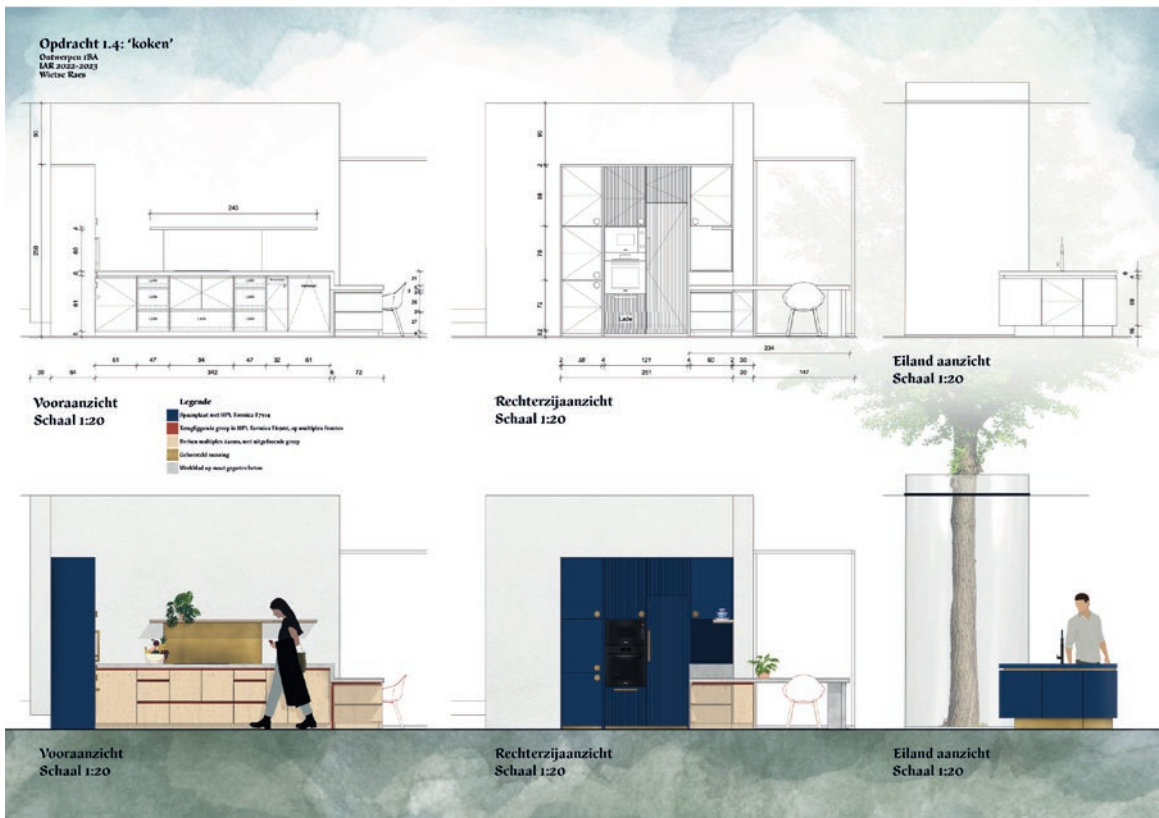
JELLE RAEDTS



JELLE RAEDTS
ONTWERPSTUDIO OPDRACHT I.3 OBSERVEREN
IBIAR
UHASSELT



WIETSE RAES



3. COOKING

Objective: Spatial design, designing and detailing fixed furniture (structure/construction and materialisation). Making 2D construction drawings of fixed furniture.

Context: Mies van der Rohe designed a brick country house in 1923. Although the house was never built, the mansion is very well known and was often reproduced. All that remains of the original design are a few charcoal drawings, a three-dimensional sketch and a floor plan. The design did not go beyond a concept on paper, but there are indications that Mies once had plans to build it for himself.

This design anticipates his later work.

The architectural formal language and construction he used employed in this design was considered very progressive at the time. It is the floor plan that attracted the most attention. It reflects his great love for Cubism. His idea of space and spatiality are evident in that floor plan. It is almost an work of art in itself and reminiscent of De Stijl paintings. With this design, he broke with the conventional, traditional way of building. He moved away from the usual plan layout with closed rooms and aimed for a spatial experience. The rooms flow into each other without clear demarcation of their boundaries or their separation from the outside, as in the Barcelona pavilion built a few years was built later.

Introduction: A chef, after a successful career, seeks a home where he/she, along with his/her partner, can enjoy a well-earned rest. Cooking remains his/her passion and so he/she will still often invite friends to indulge them with his/her cooking skills.



Assignment: This accommodation should have the following functions: kitchen, dining area (6 pers), sitting area (6 pers), bedroom (2 pers. bed), dressing room, storage room, bathroom, small work area, a (guest) toilet and an outdoor area (terrace).

The spatial organisation of this place should be worked out to preliminary design level (floor plan). The kitchen should be worked out in detail, up to the level of implementation plans. The kitchen is equipped with the following appliances: refrigerator, oven, microwave oven, hob, cooker hood, dishwasher, double sink.

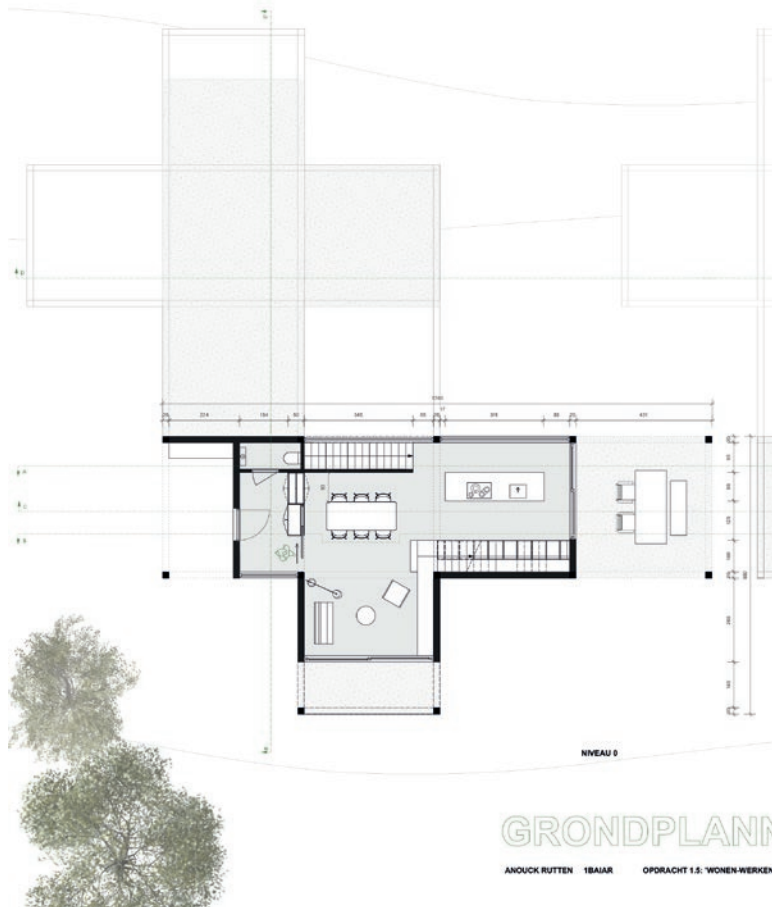
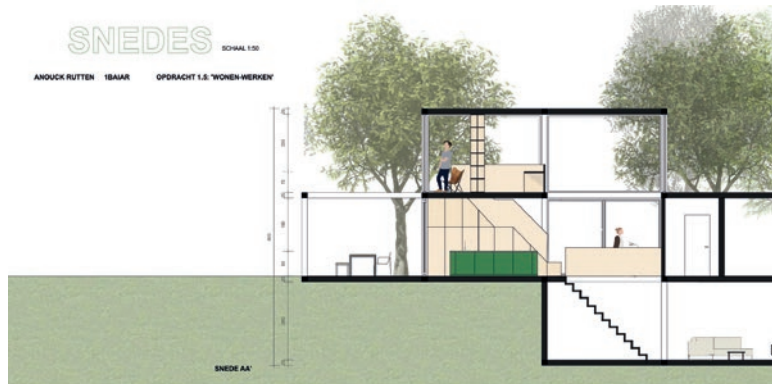
You should start from the ground plan of Mies van de Rohe's Brick Country House. Using a square (10x10m), you determine a fragment of this floor plan. This fragment consequently contains a composition of walls. These walls determine the spatial effect of your plan and form the beginnings of your design. The maximum interior surface area is 100 m².

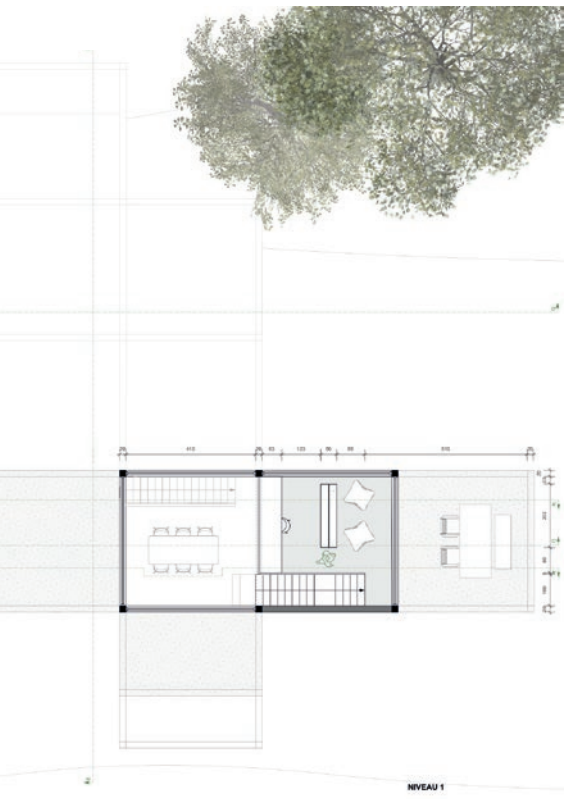
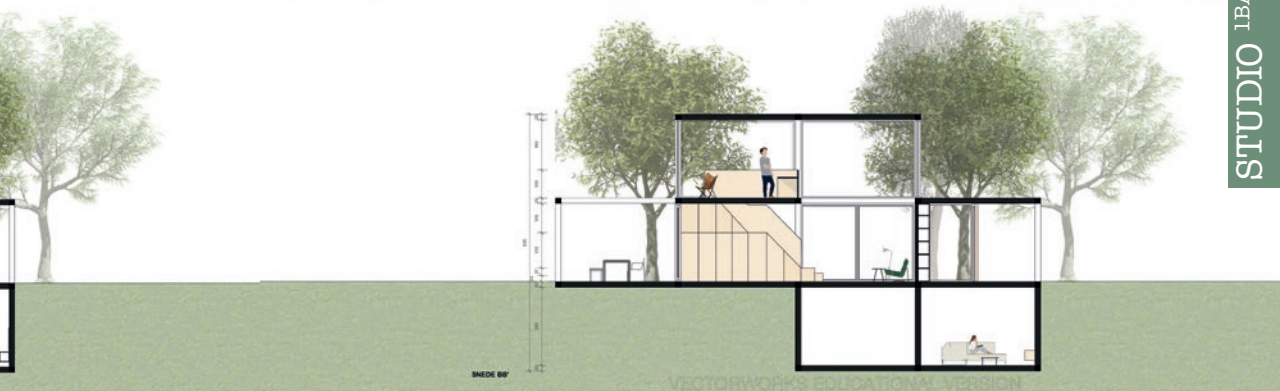
4. LIVE-WORKPLACE

Anouck Rutten: For the final assignment of the first year of the Bachelor of Interior Architecture course, we were asked to design an inspiring live-work environment based on a modular system.

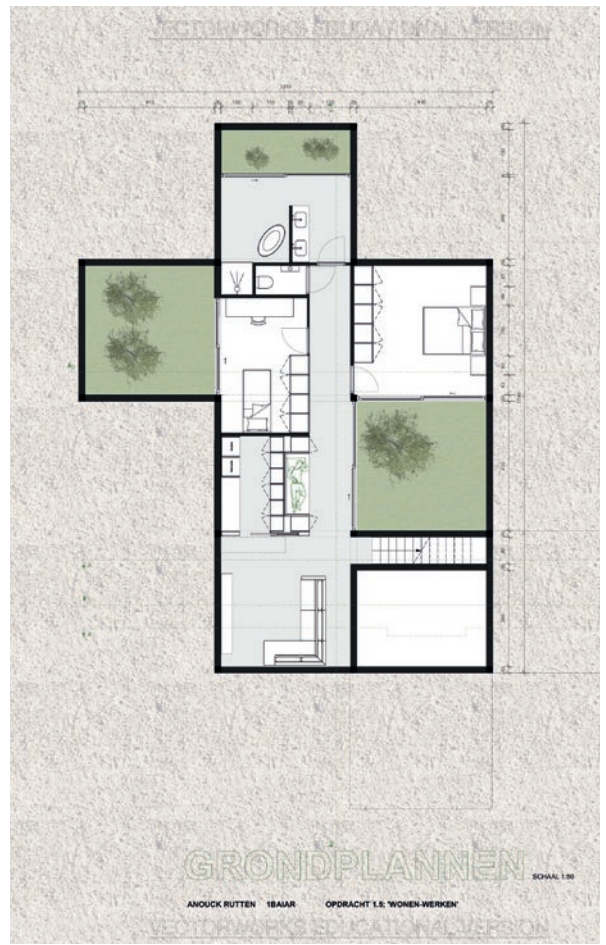
The concept of my design was based on the film 'The Eight Mountains'. What struck me were the longshots, the contact with nature, the contrast between open and closed.

The most important space in this project was the director's office. There I created the longshot across the entire ground floor to the view of nature that is so inspiring to him. The contrast between open and closed is reflected in the spaces. The volumes above ground have many windows and a void. These provide plenty of natural light and create a very open interior with an important focus on the landscape. Below ground, the interior is more closed and brings in light through patios. Natural materials and bright colour accents create a fresh atmosphere. Throughout the interior, I create harmony and homogeneity.





NEN
SCHAL 1:50



ANOUCK RUTTEN IBA_IAR OPDRACHT 1.5: WONEN-WERKEN

4. LIVE-WORKPLACE

Linn Robyns: We were given the task of developing a live/work space inspired by a movie. My choice fell on the film "Le otto montagne" by Felix van Groeningen and Charlotte Vandermeersch. This film has profound psychological undertones, which I expressed in my design through various concepts. My design includes three layers that symbolically refer to the different locations in the film: the city, the highlands and the top of the mountain. At the top of the mountain is the "barna", a crucial place in the film that I realised in the upper part of my design. To connect these

three levels, I opted for a rotating staircase. This staircase symbolises the mandala that summarises the essence of the story summarises, as does the character Pietro who, throughout the film, floats precariously between the three areas, searching for himself and a place in the world.

As the characters are introverted towards the outside world, but extroverted towards each other and nature, I created a design where the front is quite closed and the back contains many windows. These windows allow for the incidence of natural light and create a connection with nature.





KUBUSWONINGEN-ROTTERDAM



KUNSTMUSEUM THE HAGUE



KUNSTMUSEUM THE HAGUE



TEXTILE MUSEUM TILBURG



12

LEARNING FROM DOSHI

TPOLOGY

STUDIO SUPERVISORS: DANNY WINDMOLDERS,
JÓ JANSSEN, NATHALIE BODARWÉ, PETER VANDE MAELE



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

The design exercise presented is a 5-week research/exercise on a typology in an 'everyday living environment'. In the academic year 2022-23, it is researching and taking inspiration from the housing projects of architect Balkrishna Doshi (India). During a workshop day at Cmine on 27.09.2022, students visited the exhibition 'Balkrishna Doshi - Architecture for the People' and studied the projects to be researched.

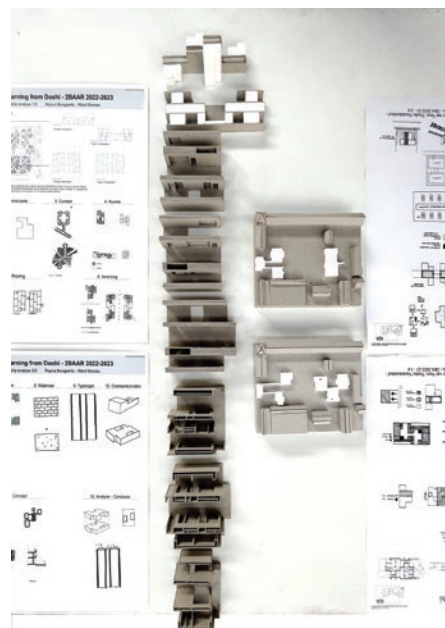
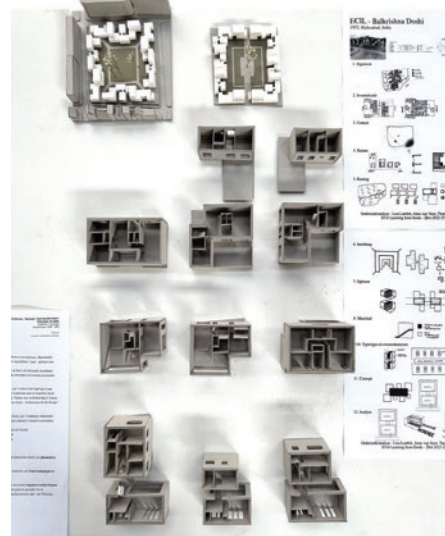
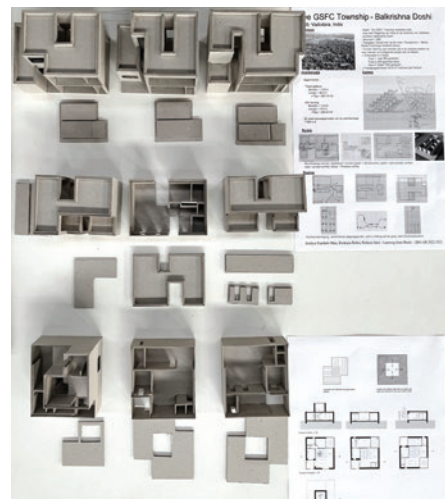
Six housing projects by architect Balkrishna Doshi, per three students, were examined:

- 1958: ATIRA: staff housing - guest house for Ahmedabad textile industry's research association
- 1963: KAMALA HOUSE
- 1969: GSFC: VADODARA: Gujarat state fertilizers and chemicals limited
- 1972: ECIL: Electronics corporation of India limited township
- 1973: LIC: Housing for the life insurance corporation of India
- 1989: INDORE: Aranya low cost housing

First, the students of Balkrishna Doshi's housing projects conducted a plan analysis and examined the houses for typology(s).

From the research, analysis and knowledge gained, the students were required to design 3 housing types within the Belgian context.

Subsequently, the result of the research, being their own designs, was fitted into an urban planning typology of a 'court'. To this end, they used court typologies from the publication 'Oases in the city: the hofje als architectonisch idee' by Willemijn Wilms Floet.





WORK-HOME / TYPOLOGY

SECOND BACHELOR ARCHITECTURE

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

Place de Franchise, Liège

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

Design methodology:

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

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

In the project, the qualities of a design are explored and made visible from cross-sectional design, such as proportions of spaces, spatiality, incidence of light, use of materials, etc.

From the cross-section, a space/room is selected that will be further detailed and visualized in a large-scale model.



S3.P Karen Verlinden, WorkHome

Context:

The assignment is to create a context-specific design within the urban context of Liege (corner Place des Franchises and Rue de l'Etat-Tiers). The city has a rich history and generates an image of cultural fluctuations over time. Changes over time leave their mark and therefore it is important to both contemplate the past and shape the future.

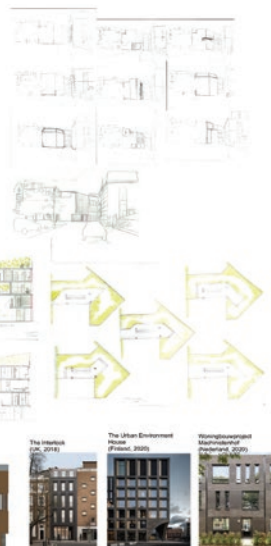
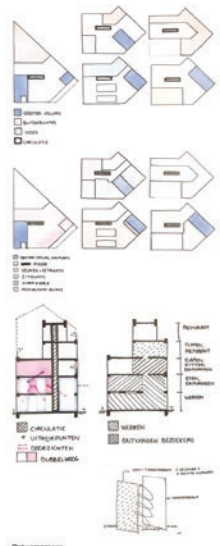
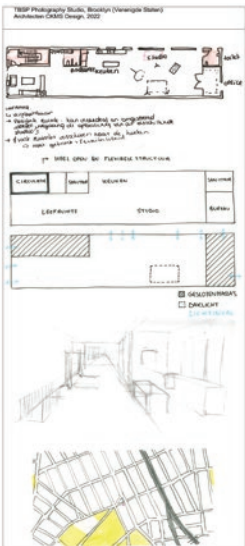
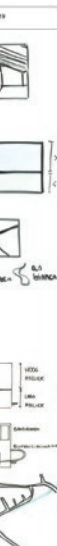
The location is the support for new functions: more and more buildings will be developed as multifunctional buildings: an intelligent building structure that accommodates multiple functions. The design task of this "town house" is an investigation of a house in the urban

context, the principle of live-work house, the investigation of facades as a mediator between context, typology and program.

From analysis and research to design:

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

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





WORK-HOME / PROGRAMME

SECOND BACHELOR ARCHITECTURE

DANNY WINDMOLDERS, JO JANSSEN
NATHALIE BODARWÉ, WILFRIED JENZEN

Context analysis, École Supérieure des Arts Saint-Luc, Liège

The theme of the fourth semester Bachelor of Architecture is Programme and the topic is LIVING/WORKING.

The theme Programme, as a pure concept, is explored within an exercise through design research: building knowledge of architectural theory, history and actuality.

The Programme theme is then further explored and developed within a project, cumulatively incorporating the previous themes, being Concept, Context and Typology. The later themes, being Structure and Materialization are included as external constraints in the design process.

The emphasis within the design studio is on investigative design, critical attitude, reflection and the design process. From a personal research on the subject of living/working, a personal documentation is generated regarding architecture, construction, materials, as well as concept, context, typology and programme (living/working).

Exercise S4.O is an exercise around underground living. This exercise is context-free, challenging the student to think spatially and explore how spatiality is created and visualized, using daylight and materialization. The exercise starts from a set of words to be transformed into spaces, where philosophizing about the use of the space(s) determines the relationships and interconnections of the space(s).



S4.P Louka Vervoort

Project S4.P is a project, viz. 'Urban living: a typological study of living - working,' in which the topic of Living-Working is explicitly addressed. A number of living entities are designed, of which seven living entities are elaborated, three of them linked to working, being working studios for photographers (product or object photographer, architectural photographer and models (people) photographer).

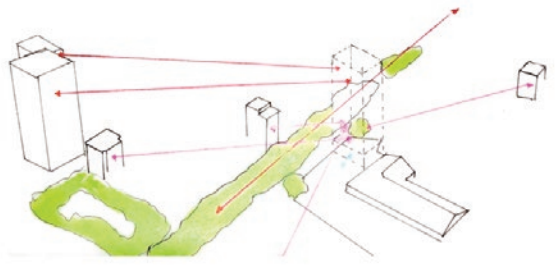
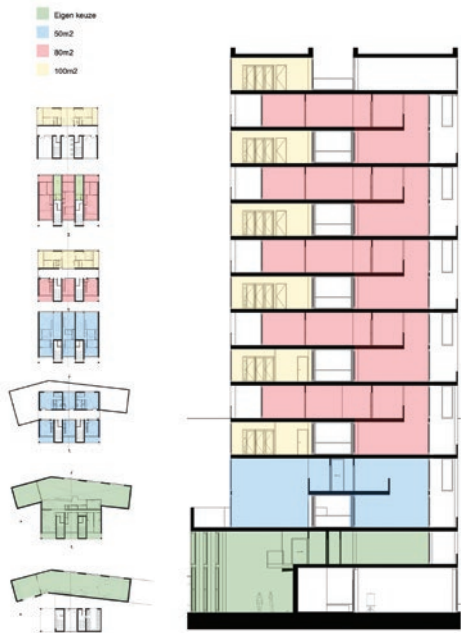
The urban context is Liège, a parking lot and open space on the Boulevard de la Constitution. The context was explored in small teams (measurements, drawings of the situation and facades and conversion into an urban model). Three urban models were provided, which

were critically analyzed by the students. This led to a number of context-specific designs, ranging from a closed street wall, an open court oriented to the street, to high-rise buildings.

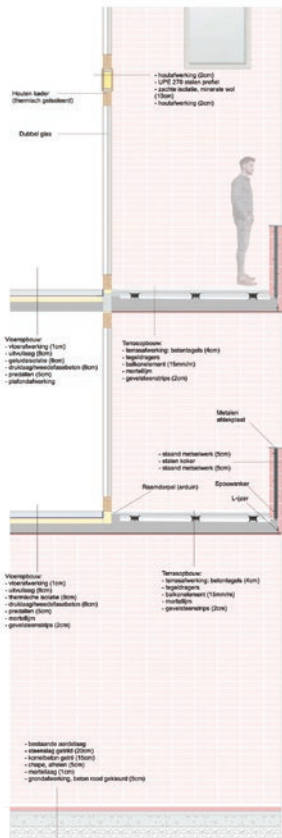
Finally, all students created a personal reflection document based on the four key year elements: learning from others, typology, program and their own designs.

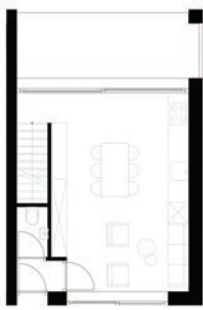


S4.P Louka Vervoort



S4.P LOUKA VERVOORT, WORKHOME





in m2	Totaal	Woning	Buitenruimte
Bruto (met buitenruimte)	135,9	109,2	26,7
Netto (met buitenruimte)	104,8	80,3	24,5
Gebruiksoppervlak (slapen, zitten, eten, koken, werken, wassen)	97,5	73	24,5

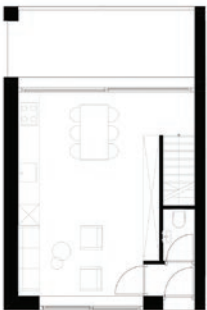


Niveau 0

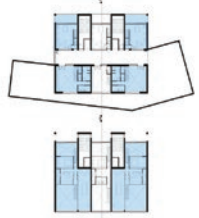
Niveau +1

Type 80B

S4.P LOUKA VERVOORT, WORKHOME



in m2	Totaal	Woning	Atelier	Buitenruimte
Bruto (met buitenruimte)	230,3	89,9	127,6	12,8
Netto (met buitenruimte)	149,8	55,2	82,4	12,2
Gebruiksoppervlak (slapen, zitten, eten, koken, werken, wassen)	119,6	46,9	60,5	12,2



Niveau 0

Niveau +1

Type 50A



STUDY VISIT STOCKHOLM

SECOND BACHELOR ARCHITECTURE, 27-31.03.2023





The destination was Stockholm, Sweden.

The study visit was centered around the work of architects Erik Gunnar Asplund and Sigurd Lewerentz.

Visits included the famous Skogskyrkogården Cemetery Enskede (Woodland Cemetery), the Stadsbiblioteket (Erik Gunnar Asplund) and the Markuskyrkan (Sigurd Lewerentz).



A group was hosted at the School of Architecture of the KTH Kungliga Tekniska högskolan, by Brady Burroughs (Head of Second Year / PhD in Critical Studies of Architecture). She gave an insight into the structure of Bachelor's studies at KTH during a lecture. The theory courses are integrated into the design studio and aligned with the design briefs. The design studio is programmed throughout the week during the year. Theory classes are bundled into 2-week block weeks. During these weeks there is no design work in the design studio. No design work or project work is included in the theory courses other than design studio support.



Brady Burroughs also provided a tour of their Faculty Building, designed by Tham & Videgård Arkitekter. During this tour, an interesting dialogue ensued between Brady Burroughs and our students about the use of the facilities. Students of the School of Architecture KTH only work on the faculty on their design assignments/project(s), there is 24/7 access to the building, and each student has his or her own fixed workstation. Design assignments/project(s) are generally not worked on during weekends. Within the design studio, work is done in studios of up to 14 students per studio supervisor to ensure personalized, strong supervision and feasibility for the faculty.

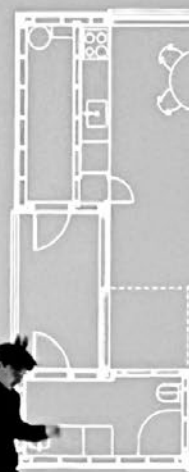


Another group of students, under supervision, visited the ArkDes Swedish Centre for Architecture and Design, where the exhibition "THAM & VIDEGÅRD - ON: ARCHITECTURE" was on display. A visit was also made to the adjacent Moderna Museet (Museums of Modern Art) by Rafael Moneo.

To conclude our study trip, on our way to Sigurd Lewerentz's Båthus Roddklubb, we discovered another architectural surprise, namely Gio Ponti's Istituto Italiano di Cultura.

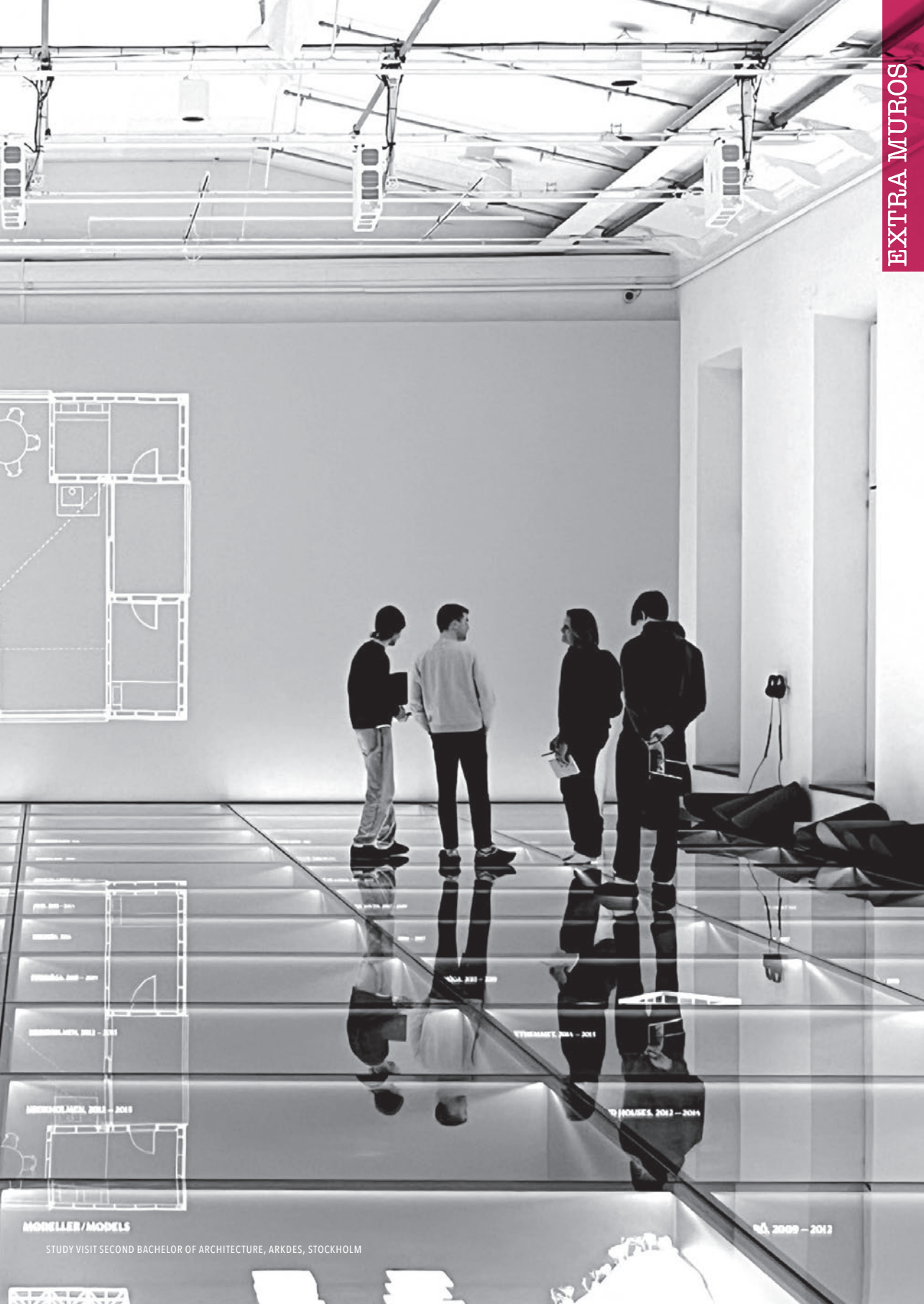


STOCKHOLM
STOCKHOLMS ÖRNLÄGGE / STOCKHOLM ARCHIPELAGO
2008 - 2009



LADNÁ, 2000 - 2002

1. ETÁŽE
POLYMEROVÁ NEMĚKČIČKA / POLYMEROVÁ NEMĚKČIČKA
KONK - KONK



MODELLER / MODELS

STUDY VISIT SECOND BACHELOR OF ARCHITECTURE, ARKDES, STOCKHOLM

2009 - 2012

SECOND BACHELOR INTERIOR ARCHITECTURE

DESIGN STUDIO

1. THE DISTURBED HOUSE

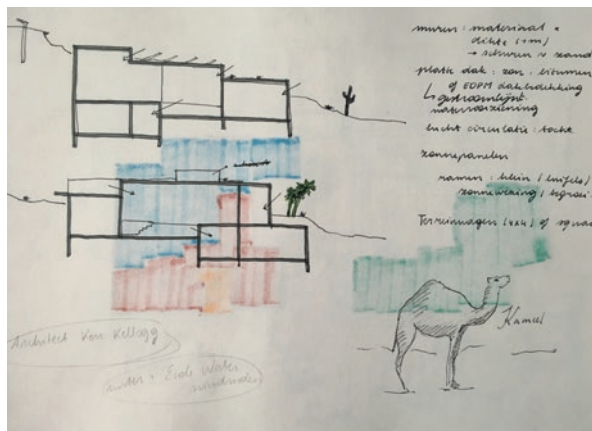
Context: The home is the place where daily life takes place. However, a transformation happens as a result of a disruption of this daily life. A testing of an existing living situation in the broad sense: not only a spatial transformation but also a transformation of the occupant and/or his family.

The disturbance: We consciously want to present the home not simply as a safe haven, but also, or at least partly, as a place for conflict or the dystopia of living.

In dialogue with the students, we introduce an (imaginary) change that disrupts the balance of the classic living situation. It is then up to the student to define a new equilibrium.

Some examples: Ground floor becomes uninhabitable due to threat of flooding. Living at risk of flooding. A second, unknown family goes into hiding in the same house. The house as a shelter. A family member (or two) dies and wishes to be buried in the house. The house as a mausoleum. A family member has obsessive-compulsive disorder and compulsively collects things. The home as storage. A family prepares to survive disasters in their own home. The home as a bunker for preppers.

Update: In this assignment, you start from your own family situation. You choose a property and a disruption. The disturbance may but does not have to come from your own experience/living situation. The house will be thoroughly renovated so that there is enough room for all functions in balance with the disturbance.



There are no building regulations i.e. 'anything goes' (provided it is constructively possible). Also make a proposal for the outside layout, terrace(s), space for bikes,.... . A garage is not requested.

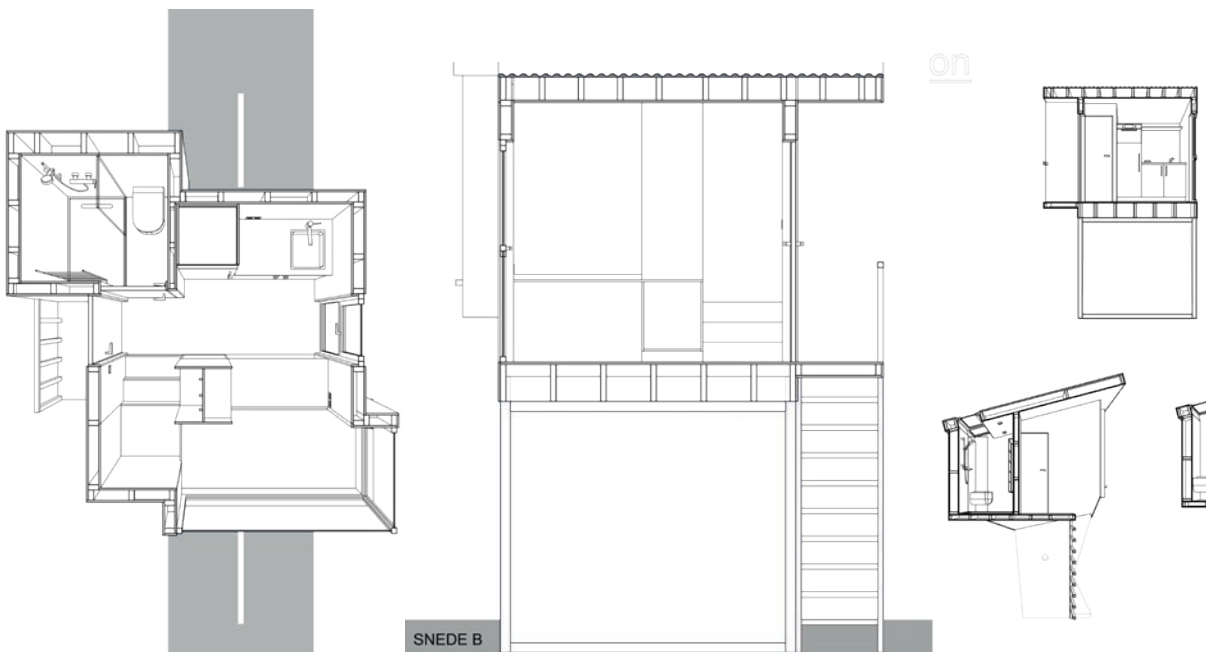
Create an innovative, poetic design with good organisation in the chosen building tailored to 'the disturbed family'. Employ intuition, experimentation and associative thinking, imagination and emotions in design, demonstrating an artistically exploratory, visual approach.

Spatial design that focuses on the experience and wishes of the user and/or client.

Giving form and content to the special relationship between user, space and furniture.

Conducting basic research on this and integrate it into the design process.

Communicating the design to laymen and specialists in images, written and spoken word, using the appropriate (imposed) visualisation techniques.



Gille Schorpion: In the future, we will have less and less space for construction, and unused locations will be taken over in a 'parasitic manner'. By utilizing this solution, I created a parasitic home using the abandoned steel factory, HFB, located in Liège. The home is supported by a framework of old steel pipes, and due to the location's seclusion from the outside world, it offers a peaceful retreat. Throughout the house, the pipes are always visible, allowing the factory ambiance to come to life inside. The home is meant to offer peace and stimulate creativity while being in a unique, abandoned location.



ILSE JASPERS

2. PARASITE LIVING

Context: We will have less and less space to build in the future, unused sites will be taken in a 'parasitic way' be taken. We start from an existing structure, chosen by the student, where an external (temporary) residence on/ to/between can be built. The occupant(s), 1 or 2 people, e.g. a student, an expat, a couple in love, a vagrant,... is determined in relation to the chosen construction (host) and location.

Update: You find yourself a structure, in your environment, to which a parasite dwelling can be attached. The parasite rests or hangs completely from the host, but functions autonomously (access from outside, no common space, ...). No light/vision is taken away from the host. Existing circulation routes must not be disturbed. You determine the volume and shape in relation to the host and parasite occupant(s). The dwelling should provide space for minimum basic needs (cooking, eating, sitting, bathing, sleeping). Minimum placement space, use space and circulation space should be explored. Functions can be combined.

Supply and drainage of water and supply of electricity can come from the host.

We are not looking for 'tiny house gimmicks' but rather a well-functioning custom design, both inside and outside. Design with attention to construction methods, sustainable use of materials and detailing. Consider seams, skirting, fitting laths, dimensions and thickness of board material, furniture fittings, lighting, ...

Objective / Competences: Spatial design on minimal space. To give form and substance to the special relationship between user, space and furniture. Conducting basic research on this and integrate this into the design process. Deploying intuition, imagination and emotions in design, demonstrating an artistic-exploratory, visual approach. Develop personal detailing and use of materials with insight into the properties, possibilities and limitations of (sustainable) materials.

Communicate a design to laymen and specialists in images and in written and spoken word, using the appropriate digital and manual visualisation techniques.





WONEN-CREËREN-TONEN

2223 Ontwerpstudio wonen + 2.4
Ems Fouquaert, 2BA IAR



Elektricitetsplan:
eerste verdieping



Snede cc

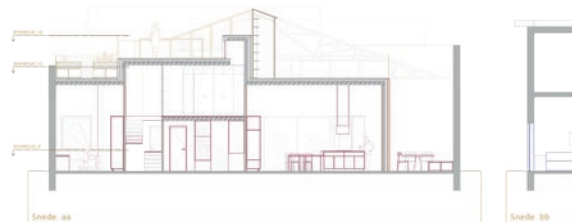
WONEN-CREËREN-TONEN

2223 Ontwerpstudio wonen + 2.4
Ems Fouquaert, 2BA IAR



Elektricitetsplan:
geïsoleerde vloeren

grondplan gr



Snede aa

Snede bb

Ems Fouquaert:

The concept of a roof garden forms the basis of this design: local residents can rent flowerbeds and learn about gardening in an accessible and small-scale way. Workshops will also take place on topics such as growing mushrooms on coffee grounds and making their own potting soil. One of the residents is a gardener by profession and thus manages the project. The roof garden assumes commitment from the tenants, creates a sense of community and ensures that people can still enjoy sowing and harvesting in the middle of Hasselt.

3. 'LIVE-CREATE-EXHIBIT' IN THE CITY

Context: A derelict garage in Hasselt city centre is bought by two young families and repurposed as living and workspace.

The Property: The garage is located in the centre of Hasselt, on the corner of Dorpsstraat and Dokter Willemsstraat, and is in poor condition. The entire building further consists of a shop building with a house above it. We focus only on the garage with possible extension to the shop premises. The upstairs flat should remain accessible but is not included in the brief.

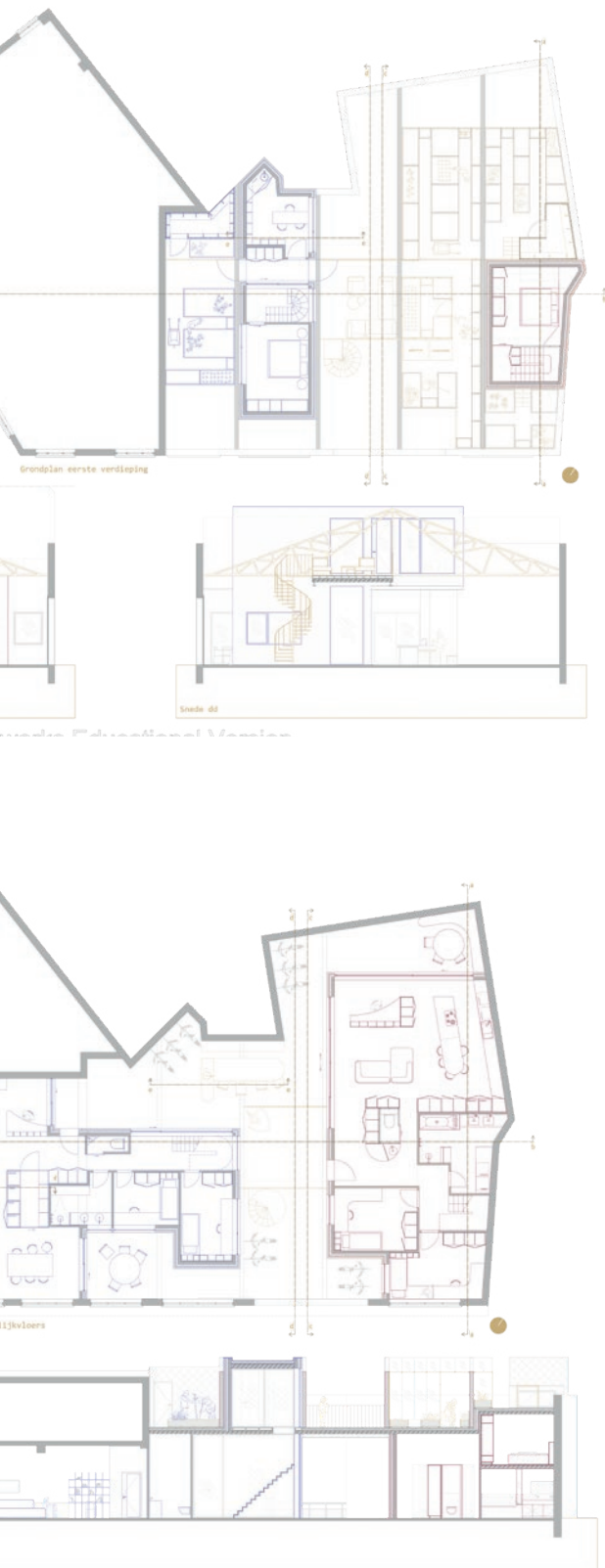
Elaborate on the scenario of residents and semi-public workplace. Specify the individuals of each family and design full-fledged housing with sufficient privacy for each family/individual. Choose a semi-public work function in the property, e.g. an artist with exhibition space, a furniture maker with studio, a chef who makes takeaway meals or runs workshops, a fashion designer who does custom work, ...

Organise the two homes and semi-public workspace with all necessary functions, provided with light and air, within the building. A home office is a requirement for both residences.

The residents can meet each other in common indoor and/or outdoor areas. A storage room with, among other things, a washing machine and dryer and a bicycle storage room can be shared. Design the 'interspace' in the whole.

If desired, limited expansion may be carried out (maximum height of neighboring houses). The roof of the 2nd part of the garage can be opened up to create outdoor space. The rafters are preserved. The facades need to be renovated. The existing openings and the current facade materials must be retained, joinery must/may be completely renewed and adapted.

Investigating Design: Investigate the possibilities of the property (analyze structure, orientation typology, ...). Thoroughly re-research the program and work it out as a basis for your design.





0 1 2 5 10

SNEDDE BB' / 1:150

WONEN CREEKEN TONEN

OLIVERS LIESBETH / ZIAR



0 1 2 5 10

GRONDPLAN NIVEAU + 1 / 1:150

Lisbeth Oliviers:

For the 'living create show' assignment, two fictitious families bought a derelict garage in the centre of Hasselt, which was converted into living and working space. Both families were given their own home with all modern conveniences. One of the houses was connected to a semi-public dance and cooking space where the residents can teach dance classes, combined with a dinner from the kitchen of the country of origin of the respective dance style.

For example, salsa lessons combined with a Cuban dinner. Circulation and openness are central to the concept, without compromising residents' privacy. The existing roof of the building was completely opened up, except for the rafters, creating a green interior garden in the in-between space. In the houses themselves, multifunctional modules were used that do not extend to the ceiling, in order to extend the open feeling throughout the project.





ENZO

LEARNING BY MAKING THE CLASSICS

PETER FIRMAN



The practical assignment for Construction and Materials Learning 2B started with a visit to the Enzo Mari expo in C-mine culture centre Genk as well as the expo LABO ENZOo.

The assignment was clear: in pairs, make the Libreria rack from the Autoprogettazione project according to the original drawings. The rack had to be constructed with found residual materials, approximating the original sections as closely as possible. The shape limitation resulted in a freedom of (residual) material choice, (reversible) connections, patina and appearance in which the students could express themselves as designers. The origin of the found materials and the making process were documented by each duo.

The 23 beautiful racks were first set up along the four sides of the faculty agora. Afterwards, the students disassembled their racks themselves and they were alternately displayed in 'Kunstzaal Onder de toren' in Hasselt. They formed the scenography for the exhibition "LABO ENZOo verder" which was visited by some five hundred people during Kunstnacht on May 11th 2023 and the following weekend. Each rack presented a fabled animal by a visual artist.



PREPARATIONS FOR LABO ENZOO VERDER



H = SELF

SECOND BACHELOR INTERIOR ARCHITECTURE

REMCO ROES, LISSE LOOS

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

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

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



AMBER VAN GAUWBERGEN: SCULPTURE ON LOCATION

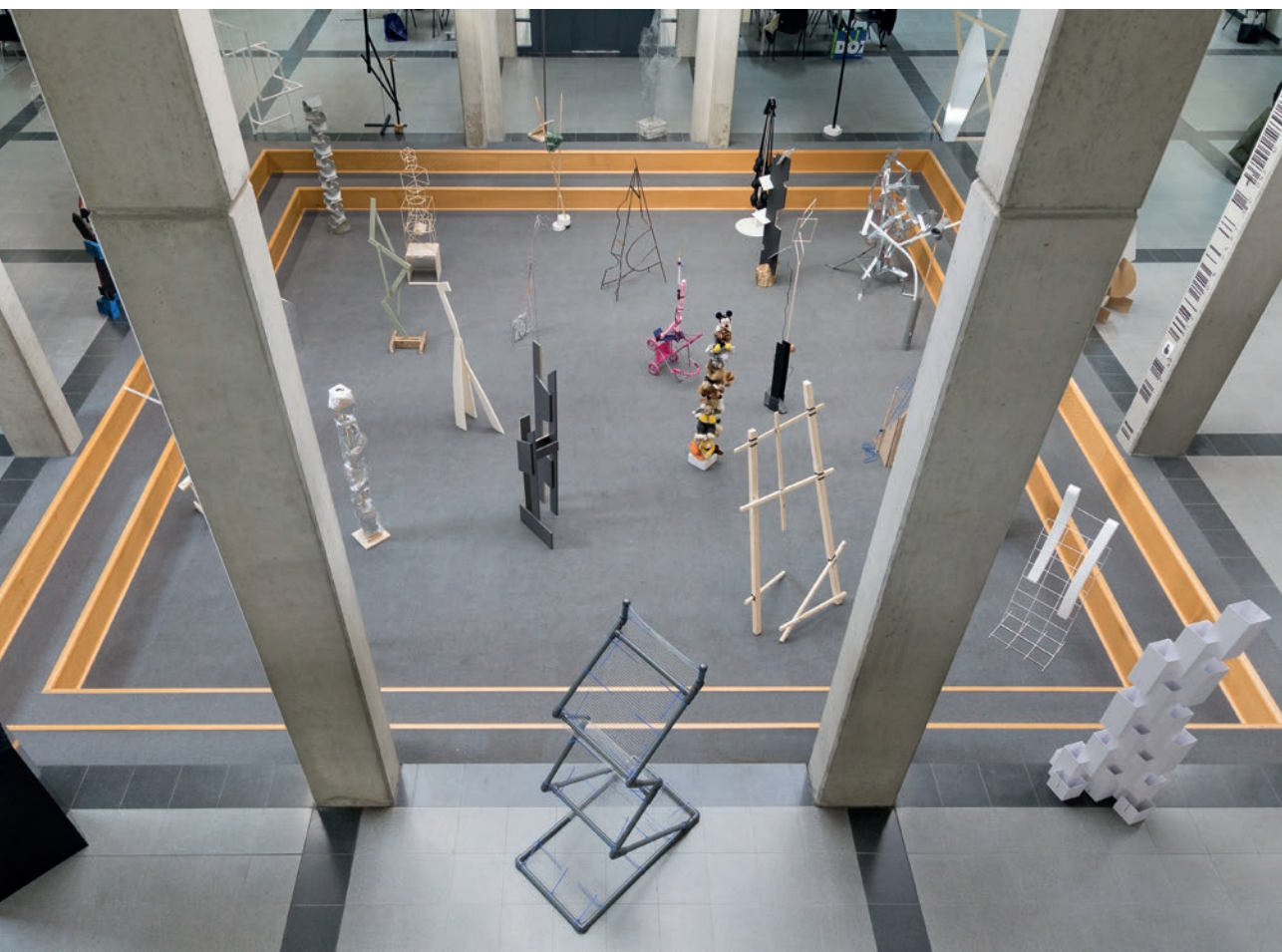




EMS FOUQUAERT: SCULPTURE ON LOCATION



ESTELLE PEETERS: SCULPTURE ON LOCATION







VILLA SAVOYE, LE CORBUSIER, POISSY
STUDY TRIP SECOND BACHELOR INTERIOR
ARCHITECTURE



BE-HERE

BIOMARKET IN BRUSSELS AS THE LOCATION FOR OUR SCENOGRAPHY EXERCISE, THIRD BACHELOR INTERIOR ARCHITECTURE

YANNICK DOUW, KATRIEN GEEBELEN & JO KLAPS

For the scenography exercise, students are given a location, Be-Here in Brussels, and a theme as the subject for their exhibition design.

- These were the themes given:
- Alessandro Michele / Plasticine /
 - Louis Auzouix / Disney / David LaChapelle / Pierre Szekely /
 - AM Cassandre / the Grimm brothers /
 - Yayoi Kusama / Attica State Prison /
 - Totalitarianism / Fearn's / Kamishibai /
 - the Crimea / Simon Bailly /
 - Sylvia Weinstock / RuPaul, drag queen /
 - Knitting / Egon Eiermann /
 - Wynwood; district in Miami /
 - Georgia O'keeffe /
 - Mexico, Dia de los muertos /
 - Masha Svyatogor /
 - Anton Corbijn; Afrikaners /
 - Juro Kubicek / Emile Aillaud /
 - Willy Zielke / Synesthesia /
 - Charlotte Perriand /
 - Ever Given | Evergreen /



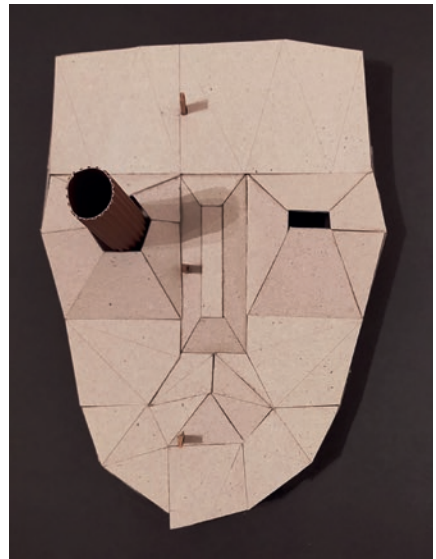
IDENTITY

SERENA CAPPELLO - EVELYNE DAUW

Identity is not only the story of *Afrikaners*, South African ethnic group who are descended from 17th century European settlers to South Africa and responsible of wars and racial discrimination in the story of this country. Identity is a journey to discover the contradictions, violence, prejudices that characterize the past and present of Afrikaners, and beyond. Identity is an exhibition dedicated to Kendell Geers, an Afrikaner artist, who with his art tells us this story - his story - through a current, powerful, disarming interpretation. A story in which anyone can recognize himself, Afrikaner or not. This exhibition revolves around the concept of identity declined into sub-categories: rejected identity, protected identity, suspended identity, worn identity and lost identity.

The pun of words IDentity asks the visitor a question: what is the weight of identity? does identity matter? The answer - as happens when looking at Geers' works of art - is not given. The question remains open, the answer evolving. Once the journey has finished we can continue your journey in our everyday life, a little more aware of the fact that what we believes in, who we are, how we act... all this has a weight, consequences, importance, which determines and has the power to transform the environment around us.

The exhibition is located within the BE HERE, a new cluster of urban economic activities around the circular economy and sustainable food, located in a rapidly growing district of Brussels, in a redeveloped industrial building dating back to 1925. The monumental renovated Byhrr industrial building, with a total area of 9,000 m², houses production workshops and offices, two meeting rooms and a large and beautiful hall under a beautiful bay window, where the pavilion is located. The pavilion is a mask, with the chimney set in the left eye.





Entrance ID entity – not only an Afrikaner story

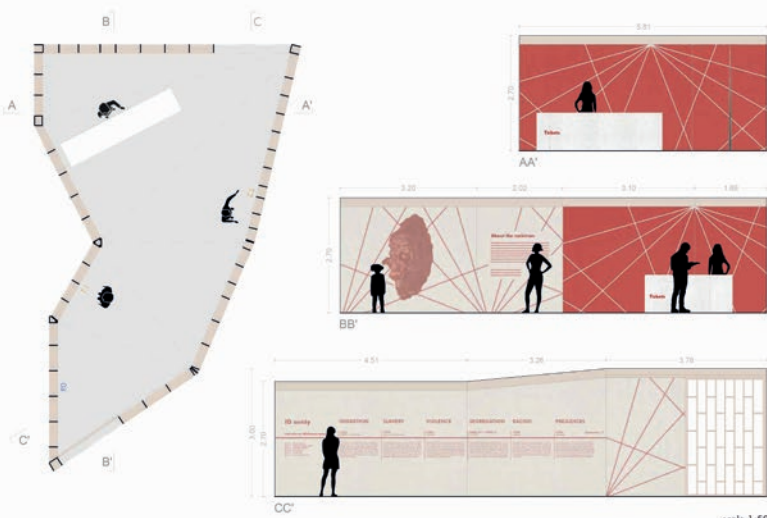
The first room – the entrance – opens the visit to the exhibition, inviting the visitor through the large opening located on the mouth of the mask, which is not yet recognizable from the outside. Here the visitor finds himself in an intricate environment in which he can already find some references to the theme of the exhibition through the keywords: the theme of identity is thus revealed by underlining with the concept "not only an Afrikaner story" that the exhibition intends to present itself with an introspective attitude and not just a popular one. The concept of identity will then be explored through a journey inside the mask and divided into 6 sub-categories to which as many dedicated rooms belong: rejected identity, protected identity, isolated identity, suspended identity, worn identity and lost identity. The front-desk of this room has both the function of selling tickets and welcoming the visitor, providing information on the exhibition and guiding them towards the beginning of the itinerary.

Kendell Geers

Kendell Geers was born into a working class Afrikaans family during the height of Apartheid. Growing up in the explosive, politically-charged landscape of a crime against humanity, Geer youth was haunted by the realization that his mother, spiritual, and cultural education had all been based on racist lies. A European by descent, an African by birth, Kendell Geers work embodies the contradictions of his identity, being both an African Anniest, a European Mystic and Socio-Political Activist. He uses his identity as a key to unlock and critique our understanding and readings of history, art, and language with humor, irony and contradiction. Geers's objects stick in our heads because they compel us to re-evaluate the morality of things – what they mean, why they matter. If Geers's art hurts, it is also profoundly consoling. If it is edgy, it is also, weirdly, edgeless. In his world the ground falls away, words stuffer, things – the objects he makes – vult their constraints. Life shivers, nothing quite holds. If Geers compels us, it is because his works contain a depth change that alters the human condition. He places us inside a dilemma – how do we free ourselves from the enslavement we will? In and through his art a sudden shocking cleansing occurs. His art is precisely what we need, perched as we are on a precipice.

Based on the walls
texture of the room: reintegration of "Lines of Fight", 2012
R0 - Kendell Geers, Flash of the year 95, 2016

11 - ID entity, not only an African story
12 - Kendell Geers... about the artist
13 - Timeline



MIGRATION

1652
Settlement in South Africa

The Afrikaners are a South African ethnic group who are descended from 17th century Dutch, German, and French settlers who arrived in 1652 to establish a refreshment station near the Cape of Good Hope to establish a station where ships traveling to the Dutch East Indies (currently Indonesia) could rest and resupply. The Afrikaner identity developed from their own language and culture when they came into contact with Khoisan and Asian. The word "Afrikaner" means "Afrikaner" in Dutch.

SLAVERY

1795
Boers on new ethnic group

The Afrikaners are also known as the "Boers," the Dutch word for "farmer." To add them to agriculture, the 1800s, many Afrikaner began to migrate northward and eastward into the interior of South Africa. This journey became known as the "Great Trek." The Afrikaners founded the independent republics of Transvaal and the Orange Free State. However, many indigenous groups resented the intrusion of the Afrikaners upon their land. After several wars, the Afrikaners conquered some of the land and learned peacefully.

VIOLENCE

1820
Great trek

Due to the end of the practice of enslavement, frontier wars with natives, and the need for more fertile farmland, in the 1820s, many Afrikaner began to migrate northward and eastward into the interior of South Africa. This journey became known as the "Great Trek." The Afrikaners founded the independent republics of Transvaal and the Orange Free State. However, many indigenous groups resented the intrusion of the Afrikaners upon their land. After several wars, the Afrikaners conquered some of the land and learned peacefully.

SEGREGATION

1880-81 / 1898-01
Boers wars

When gold was discovered in the Afrikaner republic in the late 19th century, Afrikaner and British tensions over the ownership of the land quickly escalated into the two Boer Wars. The First Boer War was fought between 1880 and 1881. The Afrikaners won the First Boer War, but the British still controlled the southern Afrikaner territories. The Second Boer War was fought from 1899 to 1902. Tens of thousands of Afrikaner died due to combat, hunger, and disease. The victorious British converted the Afrikaner republics of Transvaal and the Orange Free State.

RACISM

1948
Apartheid

The word "apartheid" means "apartness" in Afrikaans. Although the Afrikaners were the minority ethnic group in the country, the Afrikaner National Party gained control of the government in 1948. To restrict the ability of "non-white" ethnic groups to participate in government, different rates were strictly segregated. Whites had access to much better housing, education, employment, transportation, and medical care. Black people could not vote and had no representation in government.

PREJUDICES

1994
Democracy

The practice ended in 1994 when members of all ethnic classes were allowed to vote in the presidential election. Nelson Mandela became South Africa's first black president. Both after the Boer wars and especially after apartheid, due to poverty, violence and racial tensions, many Afrikaners have left South Africa. Today there are about 2 million Afrikaners of one race in the world. Some Afrikaners returned to the Netherlands, and some even moved to distant places such as South America, Australia, southeastern United States and United Kingdom.

Room 1 Rejected Identity

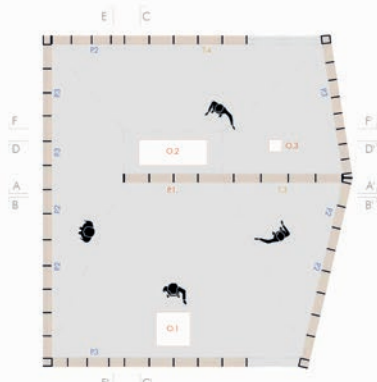
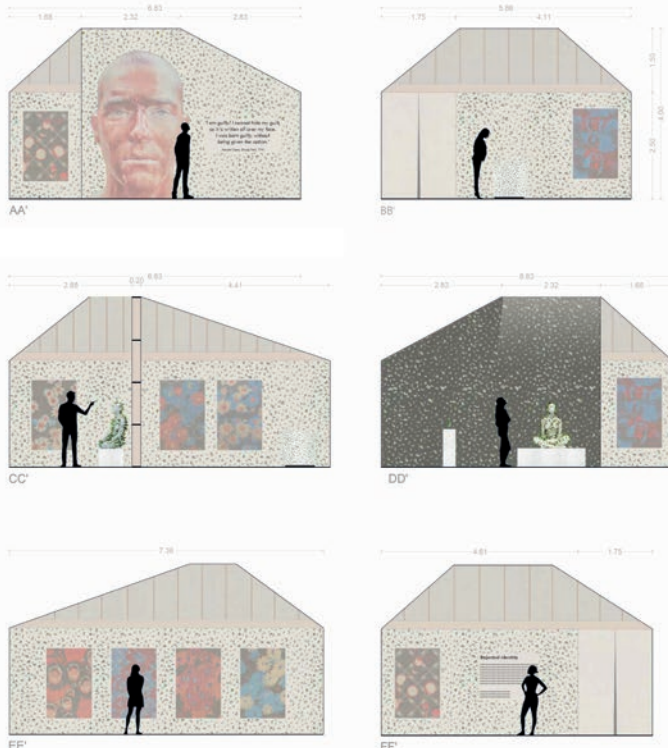
In this room the journey through the art of Kendell Geers to whom the exhibition is dedicated officially begins. The rejected identity refers to the condition of the artist who, like an Afrikaner, is "neither white enough nor black enough", but condemned to this condition of "in between" by birth and thus ideally representing the condition in which all Afrikaners are subjected – guilty without sin. Geers with his art tries to break this guilt by breaking with the past. The room is covered in glass, green and shiny, making for a fascinating but potentially dangerous environment. On the wall opposite the entrance to the room stands Kendell's face covered in blood as a sign of baptism, a block of concrete that hide a dark and raw message; now they can begin their journey into Kendell's art, into the history of the Afrikaners, in a complex reflection on the weight of identity.

Installation
Broken bottles by the artist on fabric - all the walls

Colors
O1 - K. Geers, Mondo Kama, 2002, concrete and broken glass, 80x80x80 cm
O2 - K. Geers, Master mistress of my passion, 2010, plaster and broken glass, 87 x 60 x 73 cm
O3 - K. Geers, Self portrait, 1995, broken bottle, 47,5x37 cm

Based on the walls
F1 - K. Geers, Steady hand, 1990
F2 - K. Geers, Collection "Les Fleurs du Mal", 2018-19
F3 - K. Geers, Collection "Petals of Blood", 2021

12 - Christian
14 - Rejected identity



Room 2 Protected identity

The story of *Protected identity* moves to the theme of violence that characterizes the past of the Afrikaners, between practices of slavery and exploitation of territorial and human resources, the relationship with the colonizers and the wars with the British for the conquest of empires and diamond mines, and the institution of racial discrimination and segregation which reaches its peak with what we all know as Apartheid. A hard past full of suffering characterized by violence and blood, in which identity was protected and isolated so as not to end up destroyed.

The room of violence is configured as a labyrinth of walls that resemble barbed wire and which surround a sort of fence, inside which there are precious objects that represent ruinous desires - a crucifix, suns and flowers obtained with weapons, sacred objects wrapped and strangled by tape de chevron: they are all fascinating and tempting objects, but they hide a dark side. The visitor is therefore invited to reflect on the violence and ask himself what lies behind those forgotten objects, to look inside himself, and finally to reconsider them as works of art.

On the walls, the red and blue colors and the trees derive from the decomposition of a work by Geers called "Riot Rite" which speaks of beliefs and violence, a violence legitimized in the name of a god, of a creed, of values; therefore a theme unfortunately very current. The fence surrounded by barbed wire represents the common need to defend and protect ourselves, which ultimately ends up isolating us: these protections are mental and ineffective barriers, and represent our morbidly paranoid need for division and isolation, for security and control.

Installation
Mass of metal grates with photos from the collection:
K. Geers, *Schulhaus*, 1992

Printed on the walls

P4 - K. Geers, symbols with police buttons (poster)
Series of the room: K. Geers, *Riot Rite*, 2019 (poster)

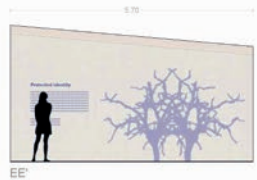
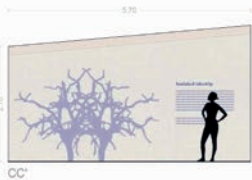
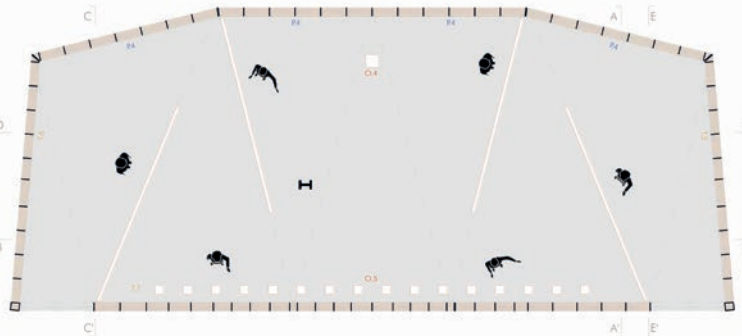
Colors

O1-A - K. Geers, *Arms/Arms/Arms*, 2019, wallpaper on police buttons 150 x 70 x 5 cm.
O5 - K. Geers, *Sunlight of the Moon*, 2012, Chevron type on lost object, variable size.

O3 - *Protected identity*

O4 - *Protected identity*

O7-A - Geers, words poem "Border Danger Terror"



scale 1:50

Room 3 Suspended identity

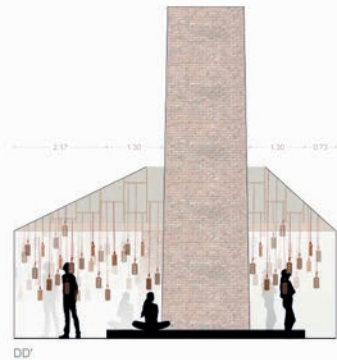
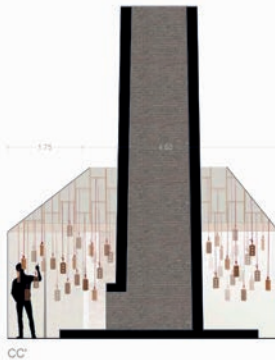
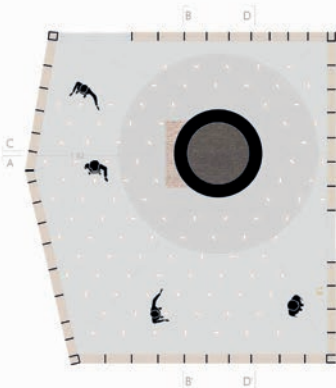
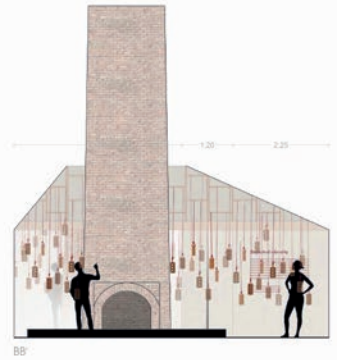
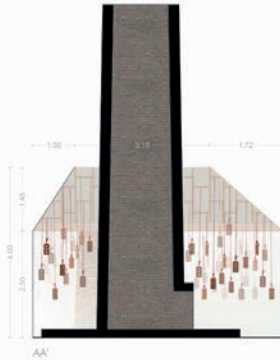
Insecurity and a sense of bewilderment anticipate the third room, in which identity is declined on the theme of uncertainty that distinguishes contemporaneity. In this room Geers' work "Hanging pieces" is used, which is made up of many bricks suspended in the void of the room at different heights, tied to a red thread hanging from the ceiling. Mirrors on the walls amplify the space of the room. In this case, therefore, the identity is represented by the bricks, which are so heavy and massive that they are however in a suspended situation: the brick is an object that has a weight, a consistency, yet is suspended thanks to a thin thread that could break from moment to moment, living every moment in this precarious condition. Identity, like a brick, is an object that can be used to build solid foundations or to destroy and annihilate: it is up to us to choose how to use it, both towards ourselves and towards others.

The bricks are hung at face and belly height, and when visitors enter the room and become aware of the necessary delicacy of the relationship with the bricks: depending on how they move, the bricks swing and can hit other people, or them themselves. This step symbolizes the value of every action we take and its direct consequence. Who we are and what we do are inextricably linked: this defines us as people and conditions our surrounding situation.

Installation
Hanging piece, 1993. Bricks, ropes, metal hooks, variable size - with the insertion of mirrors on the walls

Color

I10 - *Suspended identity*

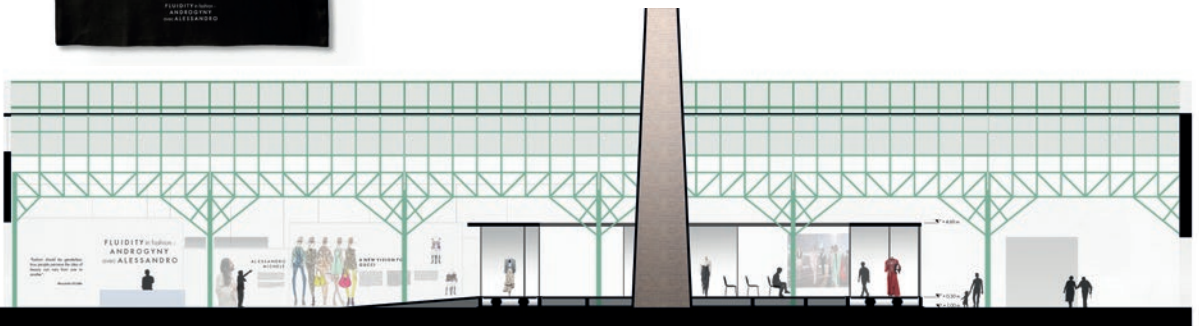
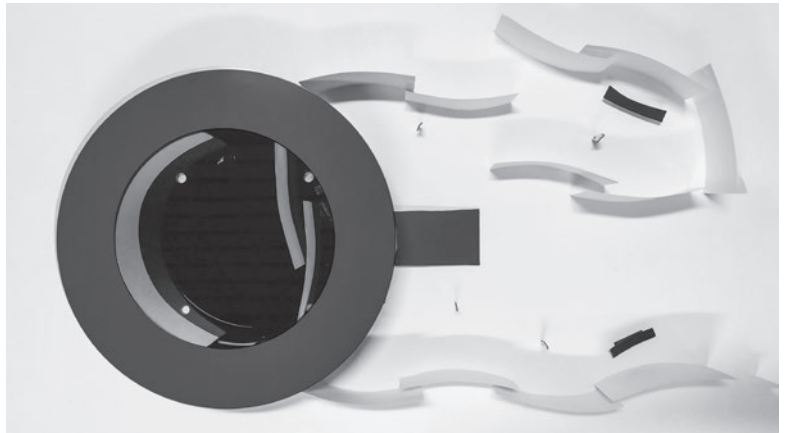


scale 1:50

FLUIDITY IN FASHION

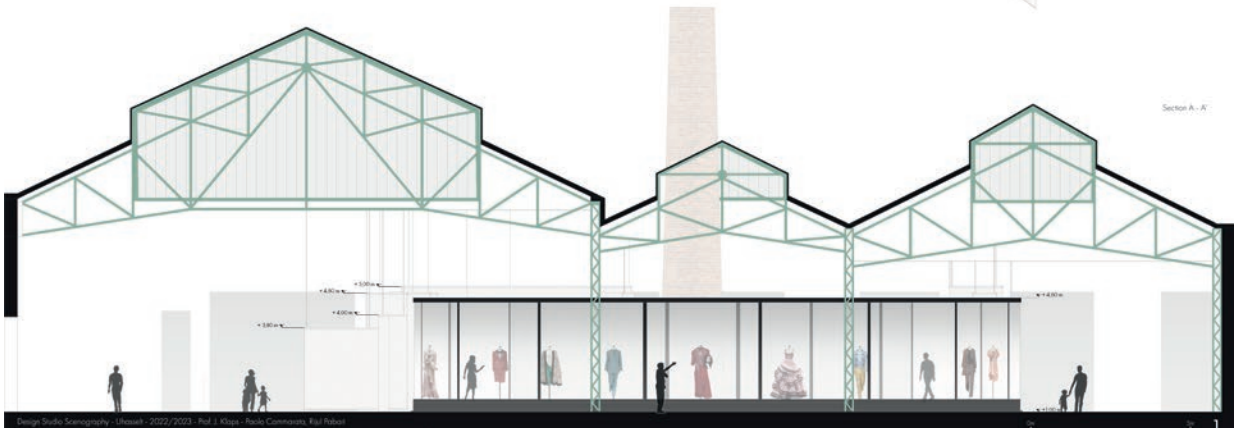
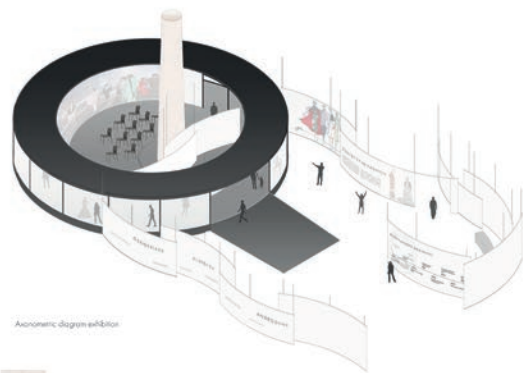
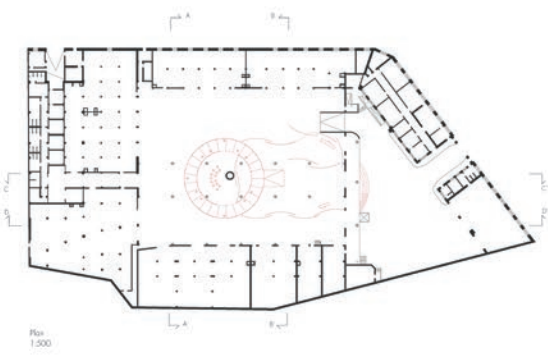
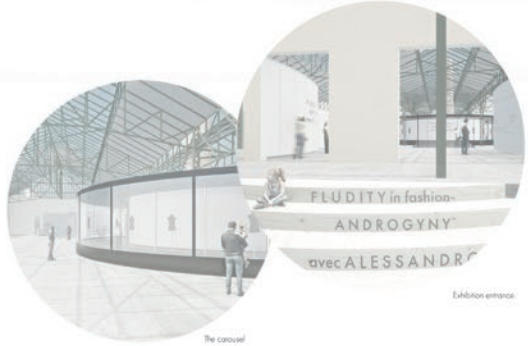
PAOLO CAMMARATA - RIJUL PABARI

The exhibition is a celebration of *Alessandro Michele*, Gucci's creative director until November 2022. In particular, the exhibition focuses on how Alessandro has changed Gucci's vision over the last twenty years, creating collections that abandon the idea of gender and become icons of fluidity. The main element of the whole exhibition is undoubtedly the carousel: an experience for all visitors to admire, showcasing 14 garments from different fashion shows and events from 2015 to 2022. The clothes chosen for the show come from fashion shows during the period in which Michele has been creative director at Gucci. Also from important events, such as the Met Gala in New York. The selected pieces showcase emblems of Alessandro's ideas of genderlessness and androgyny in fashion: we no longer find big distinctions between men's and women's clothes. Each dress simply celebrates and complements the body as a form rather than an identity as if it were a work of art. Suit jackets, frilly shirts but also capes and stage dresses that become costumes are the main elements in this exhibition.





FLUIDITY in fashion -
ANDROGYNY
 avec **ALESSANDRO**



Pfingstbergkirche Mannheim, Carlfried Mutschler, 1963



Hochschule für Gestaltung, Ulm, Max Bill, 1953



Villa Müller, Prague, Adolf Loos, 1930



Villa Müller, Prague, Adolf Loos, 1930



STUDY TRIP 2023, THIRD BACHELOR INTERIOR ARCHITECTURE



Villa Winternitz, Prague, Adolf Loos, 1932



Obecní dům, Prague, Antonín Balšánek & Osvald Polívka, 1905-1912

VITRA

THIRD BACHELOR INTERIOR ARCHITECTURE / VARIOUS STUDENTS



Students from the third bachelor interior architecture have been given the opportunity to work with Vitra Belgium in the context of their Furniture/ Living assignment. The theme they were presented with was: 'Working in the new normal'. More and more people are working from home, even with roommates or children surrounding them. Or they are doing parts of their job while commuting. Anyway a lot is changing.

Our students first got to know the extensive Vitra collection as well as the designers. Afterwards, they scrutinized details, detected materials, investigated the use of color, ...

Prototypes were then made of the best designs - which can of course still use refinement. But they do give us a good idea of how our students think about working in the 'new age'.







ONE DAY EXPO

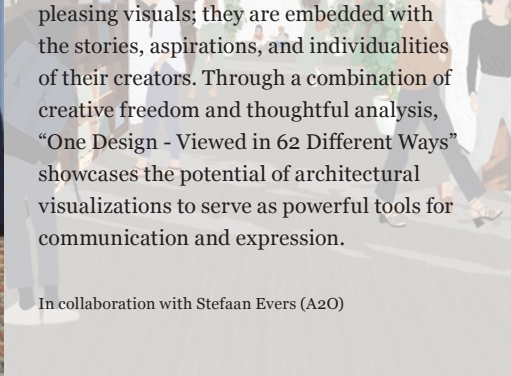
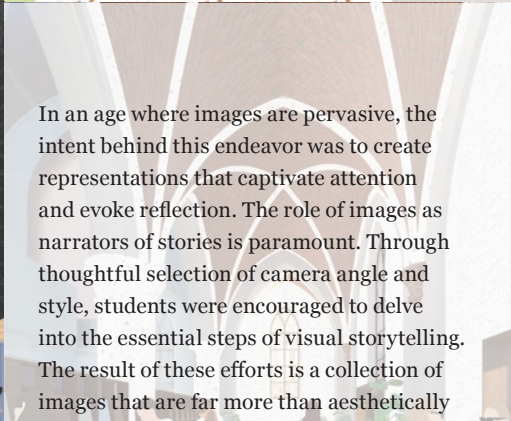
Some results from the ONE DAY EXPO.

Students bake a cake inspired by their theme.

Family, friends and fellow students are invited to judge and taste the cakes.

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





In an age where images are pervasive, the intent behind this endeavor was to create representations that captivate attention and evoke reflection. The role of images as narrators of stories is paramount. Through thoughtful selection of camera angle and style, students were encouraged to delve into the essential steps of visual storytelling. The result of these efforts is a collection of images that are far more than aesthetically pleasing visuals; they are embedded with the stories, aspirations, and individualities of their creators. Through a combination of creative freedom and thoughtful analysis, "One Design - Viewed in 62 Different Ways" showcases the potential of architectural visualizations to serve as powerful tools for communication and expression.



CONSTRUCTED LANDSCAPES

HOW COULD WE LIVE TOGETHER?

NICK CEULEMANS, DRIES CEUPPENS, KELLY HENDRIKS, MANU GELDERS

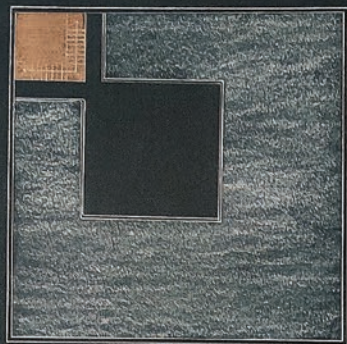
site visit

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.

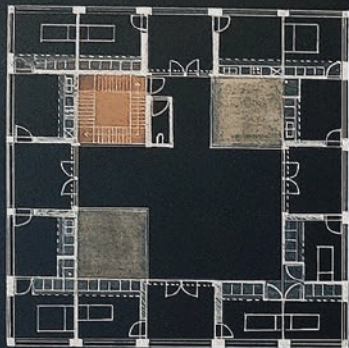
What does this mean for us as modern humans, bearing in mind thousands of years of (agri-)(arch-) culture? What place do we want to occupy in a world that we are trying to shape more and more to our will (=the artificial), but that ultimately turns out to be

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.

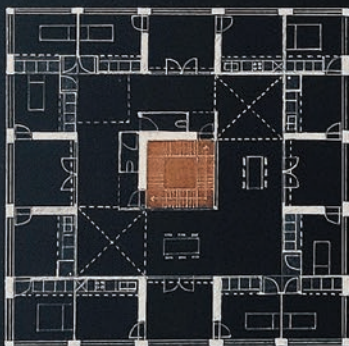
In a series of design studios, we will try to delve deeper into this in all openness: How do we want to live together, in a collective and artificial landscape? Such a fundamental question requires an existential awareness and inquiring mindset. The power of human imagination and abstract thinking are 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 canal becomes the world this semester. The articulate is imagined as reality, with the clear ambition to transcend it into something that is 'real', in relation to living, in relation to life.



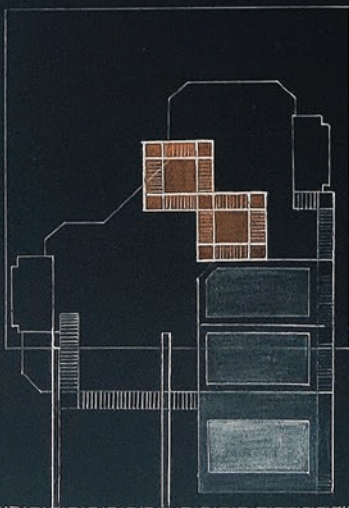
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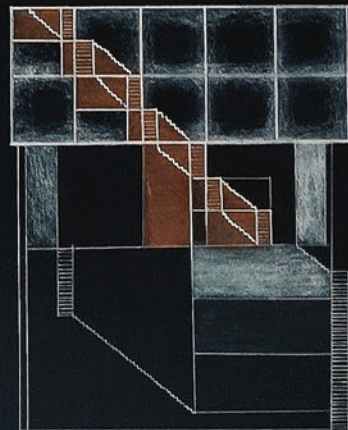
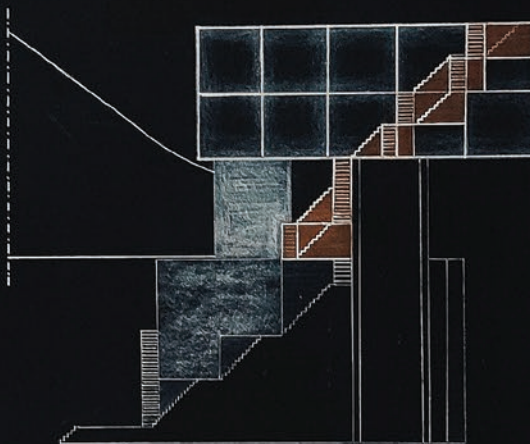
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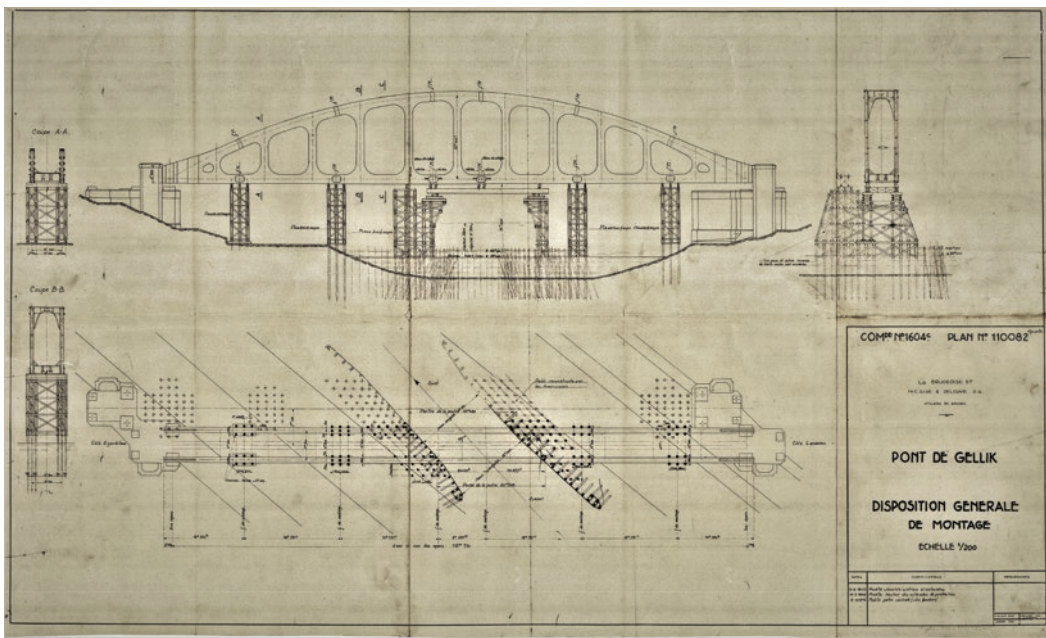
N0



INPLANTING



0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100



historic plan, site - bridge

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.

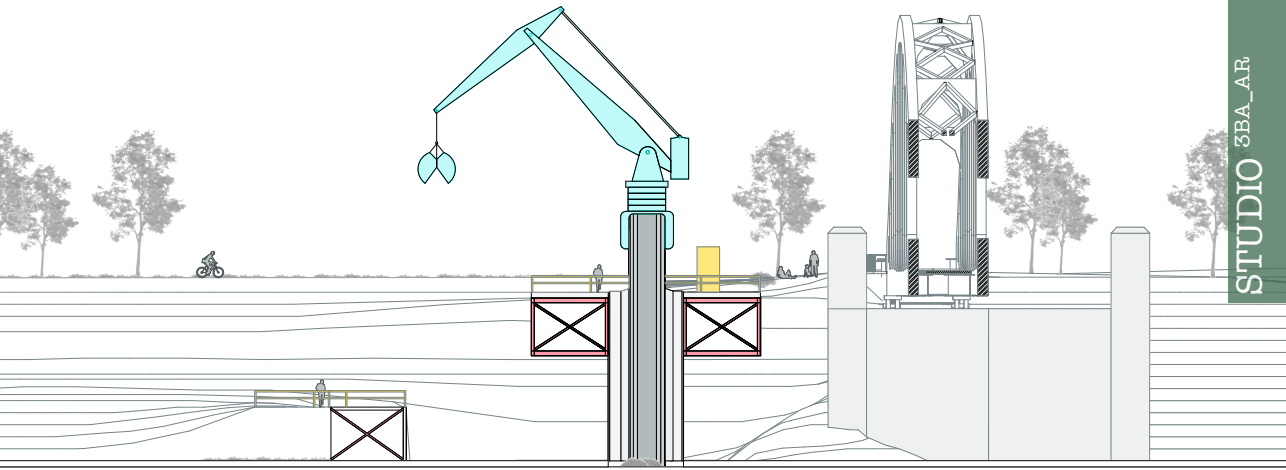
We approach living together broadly: not only in relation to each other, but also in relation to our environment (natural and articulate). The approach is not moralizing or judgmental, but open and averse to any trend or prevailing thought. Abstract thinking and human imagination are central to this.

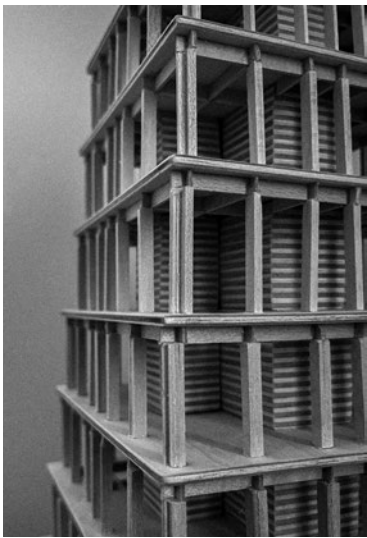
Through imagination and the conceptual, sometimes even the impossible, thinking is broadened. We aim for a different perspective that allows future designers to come up with inspiring answers to very concrete spatial issues.

The design studio therefore deliberately creates preconditions that allow for much:

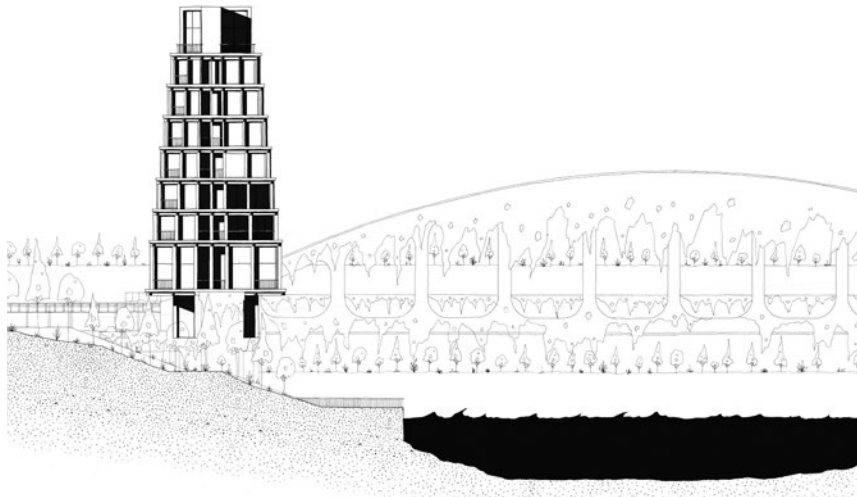
- The context is as alienating and absurd as it is concrete and real
- The concept is a guiding thread, the engine of abstract thought. The 'Book of copies' a handhold and (disruptive) incentive to explore unexplored and unexpected paths.
- The program is rigid, but flexibly fillable and interpretable.
- Known strategies and existing evidences are rethought into new typologies and ways of living together, living together.
- The materiality is predetermined, the structural solutions and proposals become a seemingly logical consequence, co-directing the organization of the program and the proposed typology.

The 'constructed landscapes' studio is the capstone of the undergraduate architecture course. In it, the various semester themes should come together in one project.





Thomas Cuyt



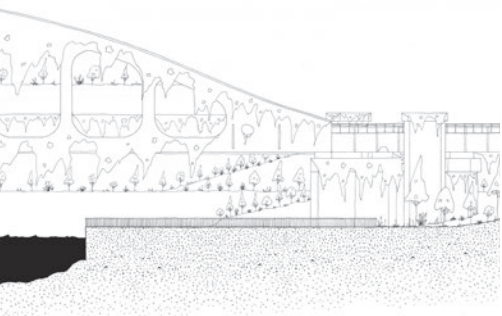
Jade Daems



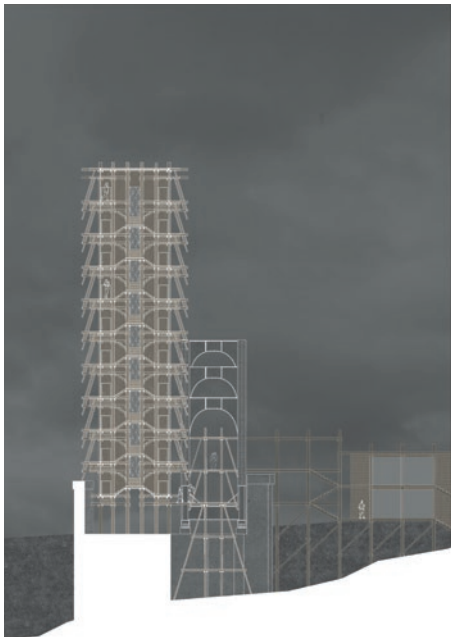
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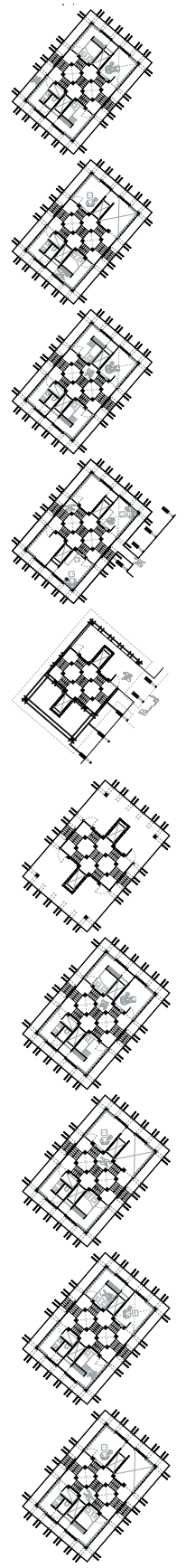
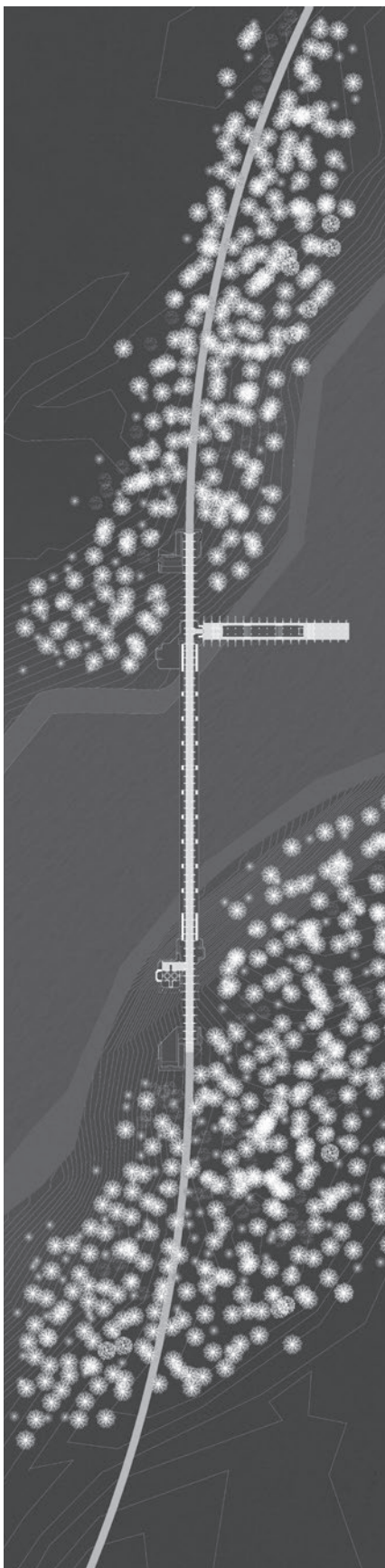
Marthe Van Bijlen



Thomas Cuyt



Augustin Declerck



A CARING DESIGN APPROACH TO SOCIAL HOUSING

THIRD BACHELOR ARCHITECTURE

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

Renovation of social housing neighbourhoods is a complex matter encompassing many different issues (e.g., climate change, biodiversity, social inequality, energetic needs and changing living needs) and actors (residents, experts, local authorities and organisations).

Its complexity demands a pluralistic search for solutions and active collaboration with various stakeholders to stimulate and teach students how to explore wicked issues without clear-cut answers (De Block, 2022).

In the fall semester of 2022-2023, the courses Design 3, Human Science 3 and Design Methodology 3 joined hands around this topic. This experience shows an organic process in which ongoing participatory action research at the Spatial Capacity Building group and topics from the three educational programmes interact. We took the concept of care to articulate an overall pluralistic design approach. Tronto (2019) describes care as “Everything that we do to maintain, continue and repair ‘our world’ so that we can live in it as well as possible. That

world includes our bodies, ourselves, and our environment, all that we seek to interweave in a complex, life sustaining web’.

The use of a caring design approach facilitated a comprehensive exploration of the topic, allowing students to engage with social

housing companies, residents, the built environment, and exemplary architectural practices. Various formats and methods were employed to harmonize these diverse perspectives.

Design studio 3: caring for an integrated design approach

The design studio was organised in three ‘neighbourhood studios’ with twenty students and two supervisors to explore caring design

strategies for Hoefkamp (Dilsen-Stokkem), Winterslag II and IV (Genk) and Kolmen (Beringen). Each studio worked on three project sites that were selected together with the social housing companies based on the third bachelor studio results of the preceding academic year. Each neighbourhood studio formed a design team divided into three



DS Winterslag 1: Impression collective garden, Winterslag, Joshua Kempen



DS kraaijenbos: Integrating courtyard housing in Kraaijenbos, Beringen, Mathies Curinckx

sub-design teams with six to seven students per project site. All design research material was assembled into a common ‘neighbourhood transition atlas’ and later an exhibition to discuss the end results.

The sites encompass different urban tissues: a bungalow park built in the seventies, a sixties apartment block, garden city housing clusters bordering a heather landscape, among others. The design task comprised three parts: first, a profound analysis of existing housing types, the landscape logics and gradients between public and private spaces. From the findings of this thematic analysis, three urban scenarios were developed for each project site. During a walking mid-jury, they formed the basis to specify design briefs for each project site together with the social housing companies.

Taking a caring design approach to the project sites, entailed: (1) Diversifying housing types to Integrate small housing units and other forms of living (such as lifelong living) to respond to the growing number of small households and diversity in terms of age, gender and culture. This increasing diversity calls for novel (social) housing types and other forms of living together in the future.

(2) Exploring the potential of underused and undervalued open spaces in terms of biodiversity, water management, productivity and social life and seeking reconnection with the surrounding environment and nature.

(3) Exploring low-barrier and durable collectivities to facilitate social life and well-being tailored to a superdiverse living environment.

Human sciences 3: caring for existing socio-ecological practices

To bridge the gap between who is living in a social housing and by whom it is designed, students emerged in the living environment of the three neighbourhoods in the third Bachelor’s Human Science class. In each neighbourhood, three groups of six students engaged in a caring approach to neighborhood spaces, exploring how design can contribute to integrating social and ecological agendas. Students were asked to map existing caring practices and then to organize and design an in situ gathering with residents to discuss and co-design future caring practices and spaces. They discovered care practices and the richness of social and ecological interactions in the houses’ backyards and interior living spaces.

Design methodology 3: caring for typological design

In the backdrop of the design studio, students got acquainted with architectural design tactics in Design methodology 3 learning how to carefully deal with the existing (social housing) patrimony. Combined lectures of good architectural practices, architecture theory and a site visit to the social housing renovation project of Sledderlo, supported students to balance between demolition, new construction and rebuilding in the design studio, seeking both benefits in architectural, housing and public space quality.

Attunement between the three courses, enabled an open design space, stimulating students to seek relation between social, ecological and architectural concerns in connection with the site and those involved (residents and social housing companies).

This experience led to 'caring' design narratives bringing attention to safe and intimate spaces for Muslim girls, novel forms of collective housing, collective storage spaces, slow passages and transitional collective gardens.

References

Block, T., Prové, C., Dehaene, M. et al. Understanding urban sustainability from Mode 2 Science and transdisciplinary education: how Master Thesis Ateliers of the Ghent Stadsacademie tackle wicked issues. *Environ Dev Sustain* (2022).

Joan C. Tronto, 'Caring Architecture', in *Critical Care: Architecture and Urbanism for a Broken Planet*, ed. by Angelika Fitz and Elke Krasny (MIT press, 2019), pp.26-32



HW Hoefkamp: Co-design gathering in Hoefkamp, Franklin Arickx, Kjentill Bartels, Sara Simons, Caitlin Valkenborgh, Bram Vanspauwen and Leander Vercaigne



HW Winterslag: Co-design gathering in Winterslag, Şevval Atasoy, Merve Cifci, Chennie Cipres, Marieke Hermans, Zoë Kerkhofs, Britt Pauwels and Emma Pauwels

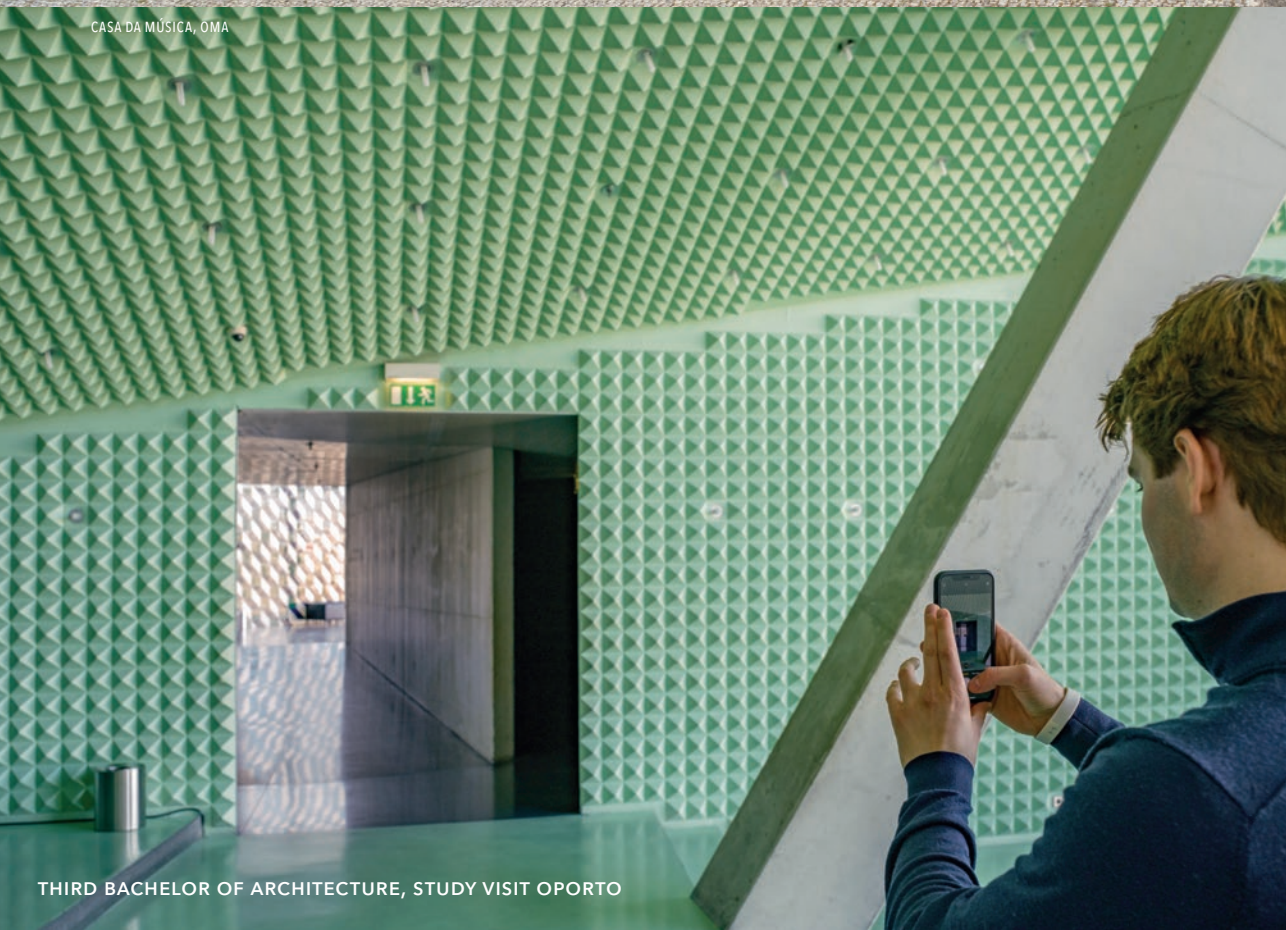


HW kraaienbos: Co-design gathering in Kraaienbos, Mathies Curinckx, Thomas Cuyt, Augustin Declerck, Bram Dekens, Olivier Dochez, Elias Doyen en Neel Beneens



FAUP, ALVARO SIZA

CASA DA MÚSICA, OMA





FAUP, ÁLVARO SIZA

CASA DE ARQUITECTURA, GUILHERME MACHADO VAZ (MATOSINHOS)



RESEARCH

AT HASSELT UNIVERSITY, FACULTY OF ARCHITECTURE AND ARTS

A civic university needs a research domain that invites the community to critically exchange meanings with each other about important societal themes (e.g. inclusion, climate change, sustainability, identity, democracy ...). Such an exchange can also foreground new questions. Our faculty aims to play an international pioneering role in this.

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

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

In addition to well-established research methods, our researchers are strongly committed to novel methods, such as live projects, artistic research, research by design and critical-creative writing among others. Through, for example, material interventions, experiments, exhibitions and prototypes, we explore what living together means today and can mean in the future. We wish to make our research and research output sustainable, communicable and usable in the academic, social and cultural domains. Inclusiveness and a continuous learning attitude are important principles in this respect. All of this takes place in an

international context, yet with a strong focus on local/regional anchoring and impact.

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

Our research is clustered in two research groups: ArcK (research in architecture and interior architecture) and MAD (research in the arts), which together encompass eight research domains: Spatial Capacity Building, Sustainability, Designing for More, Trace, FRAME, READSEARCH, MANUFACTURE and Art Education. Each of these research domains departs from its own thematic or methodological approach, always with a focus on and great concern for important social and cultural themes or challenges:

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

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

PhD's



HOSPITABLE HOSPITALS: THE ROLE OF MATERNITY HEALTHSCAPES ON PATIENT EXPERIENCE AND INTIMACY.

Doctoral Thesis defended by
Carmen Martens on 25.11.2022

After the corona pandemic, several care settings in Flanders are rethinking the way they receive visitors. In welfare and health facilities, residential care centers and most hospital wards, patients yearn for more 'live' visits. This is different in maternity units where parents and care staff say they appreciate the 'peace of mind' they have discovered during the pandemic. This example illustrates how different care settings need to be more and more patient-centered in order to be competitively strong. Understanding what needs patients have is crucial in this regard. Therefore, Carmen Martens' doctoral research investigated the importance of the physical environment on patient experiences. How can architecture and design promote 'service' in a health-care context? And how can it contribute to short- and long-term benefits for both patients and care contexts? Based on interviews with moms giving birth, midwives and hospital managers, Carmen mapped the mom's journey from the moment she enters the hospital, to the moment she leaves the hospital again. In doing so, she analyzed all critical touch points to see where we

could provide a smoother service experience. The results benefit both the patients (parental well-being, mother's confidence, and improved bonding between mom and baby) and also the hospital (patient loyalty, word of mouth, engagement).

This study was conducted within a hospital context, but the same thinking can be taken to other healthcare contexts.

This PhD project was a joint PhD with the University of Liège and was supervised by Prof. dr. Ann Petermans (UHasselt) and Prof. dr. Cécile Delcourt (University of Liège). Ann Petermans is a member of the Designing for More research domain of ArcK. More information on their work can be found on www.uhasselt.be/arck.



THE VALUE OF EXPERIENTIAL RETAIL ENVIRONMENTS AND IN-STORE EXPERIENCE: GAINING A BETTER UNDERSTANDING OF THE PHENOMENON IN ORDER TO BETTER DESIGN FOR IT

Doctoral thesis defended by
Elisa Servais on 19.01.2023

The past decades have seen major developments in technology which have greatly influenced how we shop today. Whereas before we had to go to a physical store, we now have many more options. This has impacted our expectations regarding physical retail spaces. In practical terms, nowadays, if we make the effort of going to a physical

store, we expect it to offer more than what would be available from the comfort of our own home (on a digital platform). This context has brought new challenges for those tasked with designing these spaces: retail designers. Given the heightened competition of the market, there is also growing pressure on them to design ‘valuable customer in-store experiences’.

In this PhD, Elisa Servais first aimed to gather a better understanding of what a ‘valuable in-store experience’ actually is, through the combination of a literature review and interviews with concerned stakeholders. Building on this result, in a second step, she researched and developed tools to bring support to retail designers (and retailers) towards designing these ‘valuable in-store experiences’. The most important tool is called the ‘Retail Design Kick-off Platform’, and takes the form of an online questionnaire. It is meant to be completed by the team in charge of the store design before this one is started. Through its 54 questions it aims to trigger a collective reflection exercise which in turn may help set a ‘brief’ for the design of the store. Elisa already did a first test of this tool in the field and the results show promise. It is her hope to continue exploring its potential and develop it further in view of supporting designers to make our shopping experiences more valuable.

This PhD research was conducted under the supervision of Prof. dr. Katelijn Quartier (UHasselt), member of the Designing for More research domain of ArcK. More information on their work on Retail Design can be found on www.retaildesignlab.be.

EXPLORING THE ROLE OF A RESEARCH-BY-DESIGN STUDIO AS A CONTEXT TO DEVELOP A NEW MODEL FOR FLOOD RESILIENT URBAN PARKS: THE CASE OF THANH DA PENINSULA IN VIETNAM

Doctoral Thesis defended by
Le To Quyen on 15.12.2022



In order to address climate change, and in particular urban flooding, design schools in Vietnam have the urgent need to adjust the spatial planning and design education to the challenges triggered by climate change adaptation.

Le To Quyen’s PhD project focused on the generation of an innovative research-by-design approach in design studio education with climate change adaptation as a case. Her research proposes two models: 1) the flood-resilient urban park model as a key feature of green infrastructure, to adapt to current and expected urban flooding events; and 2) the research-by-design studio model as an educational model for training a new spatial concept. Its relevance and applicability are tested and adjusted by the method of action research in the three live studio projects that took place in 2018, 2019, and 2020 at the Bachelor of Urban and Regional Planning programme at Ton Duc Thang University (TDTU) in Vietnam. The studios focused on the case of the flood prone area of the Thanh Da Peninsula in Ho Chi Minh City, Vietnam. The research resulted in two main items: 1) the manual ‘research-by-design studio for instructors’ to enhance shaping research knowledge and improve design studio education quality, and 2) the manual ‘flood-resilient urban parks’ with guidelines for practitioners to build better such parks.

In addition to a reflection on the research-by-design studio’s outcomes, Le To Quyen discussed the added values within



the context of TDTU and Vietnam, involving practical issues such as climate change topics, participation of stakeholders, visualization technology incorporation, and the aesthetics of design, which play a crucial role in research-by-design studio teaching.

This PhD project was supervised by Prof. dr. Oswald Devisch (UHasselt). The project was a collaboration with Ton Duc Thang University in Vietnam. Yearly research stays at UHasselt were funded by VLIR-UOS Global Minds. Promoter Oswald Devisch is a member of the Spatial Capacity Building domain of ArcK. More information on their work can be found on www.uhasselt.be/arck and www.deanderemarkt.be



VALUE ASSESSMENT IN ADAPTIVE REUSE. TOWARDS AN INTEGRATED FRAME- WORK. FLANDERS + WALLONIA.

Doctoral thesis defended by
Nadin Augustiniok on 23.06.2023

The assignment of heritage values is an established method in heritage conservation to determine significance of the built heritage. It has found expression in theory, practice and legislation. However, change in the built environment, whether through natural or human intervention, is inevitable. Adaptive reuse as a strategy for dealing with the built environment addresses these

changes, recognises their impact on the fabric and significance of the building, and aims to manage them to ensure a sustainable future. In addition to the preservation of heritage values, reusing existing buildings offers the opportunity to create new value through necessary architectural interventions. This sparks a discussion about the meaning of values, their practical preservation and their translation into architectural qualities that users can experience.

Accordingly, the process of adapting existing buildings to current needs takes place at the intersection of heritage conservation and contemporary architecture and implies the need for a balance between heritage and architectural values. This dissertation used the assessment of heritage values as a starting point to explore the applicability of values as a tool also in the process of adaptive reuse. Using the two selected Belgian regions of Flanders and Wallonia and a variety of case studies as examples, this research investigated the use of values in four thematic areas - history, legislation, practice, and design. Values as a framework proved helpful in defining the problem-solution space more clearly and setting boundaries to limit arbitrariness in the decision-making process. This enables better grounding and communication of design decisions, which is becoming increasingly important especially in view of the growing demand for interdisciplinary and unfinished processes that leave room for future developments.

This PhD research was a joint project by Hasselt University and the University of Liège, funded by FWO (G050519N). The research was conducted under the supervision of Prof. dr. Koenraad Van Cleempoel and Prof. dr. Bie Plevoets, both members of research line Trace: heritage & adaptive reuse of research group ArcK, and Prof. dr. Claudine Houbart (University of Liège). More information Trace can be found on www.uhasselt.be/arck.

LIVING LAB LEEMSTEEN

RESEARCH PROJECT ON THE APPLICATION OF EARTH BLOCKS IN PRACTICE

In the following three years, UHasselt researchers from Arck (Sustainability and Spatial Capacity Building) and CERG (Faculty of Engineering Technology, UHasselt) will explore the application of earth blocks in practice in collaboration with a2o-architecten, Democo, Buildwise, BrickZ and BC materials.



figure 2: Lab experiments on the reclaimability of earth blocks
[Photo: Erik Pelicaen]

Although earth is still a widely used building material worldwide, it has only experienced a revival in Western Europe in recent decades. Historically, earth construction was a common construction technique, but it fell into oblivion after the Industrial Revolution due to the mass production of (fired) bricks and cement. However, with growing awareness about resource depletion and climate issues, interest in earth as a circular building material is increasing. Applying earth blocks in construction can significantly reduce the building sector's material footprint and CO₂ emissions. Unlike conventional fired bricks, earth blocks are not fired, reducing CO₂ emissions during production. If no additives or stabilisers are added, the chemical composition is not altered during the production process, and the material can be regenerated as a raw material at the end of its life cycle or return unmodified to nature. When excavated soil from construction sites is used, no mining of new raw materials is needed either.



Despite the high circular potential of (un-fired) earth blocks, the application in practice is (still) quite limited. Architects, building professionals and clients are not familiar with the material. Furthermore, material properties and applications in practice differ somewhat from those of conventional fired bricks. In order to upscale the implementation of earth blocks in construction, more technical knowledge on the design, execution and real-life behaviour of earth block masonry is needed. At the same time, a better understanding of user perceptions, preferences, and experiences can help to improve the development of industrially produced earth blocks and the implementation of earth block masonry in building projects.



In this Living Lab research project, funded by VLAIO, the Flemish Agency for Innovation and Entrepreneurship, and the NextGenerationEU fund of the European Commission, the application of earth blocks in building projects is explored together with industrial partners, architects, contractors and end users. Through a mix of research-by-design, real-life case studies and a demo project with social-ecological impact, design solutions are investigated and evaluated. Technical bottlenecks in the design and implementation of earth block masonry are documented and studied through lab experiments. When formulating design solutions, the preferences and

Figure 1 : Mock-ups with earth block masonry, designed and built by 3rd bachelor students in the Design&Build studio [Photo: Frank Vanden Ecker]

experiences of architects, contractors, practitioners and clients are integrated. Co-creation with various actors plays a central role in this Living Lab. By bringing together building professionals, experts, researchers, students, and end users and focusing on both technical and user perspectives, the Living Lab aims to increase the support base and upscale the implementation of earth block masonry in practice.

A Living Lab in three major parts

The Living Lab is divided into three major parts, each with its own objectives, actors involved, methods and types of cases. Between the three parts, insights are exchanged, and results are shared with the broad target group of building professionals, students and end users.

The first part explores possible earth block applications in contemporary architecture based on literature, case studies and research-by-design. Innovative design solutions or applications of earth blocks are explored and validated with mockups and prototypes and possibly calculations, simulations and lab experiments. Students of the Faculty of Architecture and Arts and the Faculty of Engineering Technology are challenged to use the qualities of earth blocks as a starting point for the design while at the same time responding to the limitations of the material (Figure 1).



figure 2: Lab experiments on the reclaimability of earth blocks
[Photo: Erik Pelicaen]



In Part 2, the practical application of earth block masonry for indoor walls is investigated. Through real-life cases, organisational, design and implementation bottlenecks are examined together with the building actors involved. Lab experiments on structural behaviour and circularity (Figure 2), user preferences, perceptions and experiences (Figure 3) and hygrothermal behaviour provide input to the design and implementation of earth block masonry in the real-life cases. At a later stage, user experiences and real performance in situ will be evaluated.



In Part 3, non-building professionals and (future) end users are involved in the Living Lab through a participatory design and build project. In co-creation with local actors and end users, a small-scale project with earth blocks will be realised in Helchteren, as part of the Noord-Zuid research project. Besides a demo project, it will include a live lab with debates, lectures and workshops to engage with the broad target group of non-building professionals and demonstrate earth block application in practice.



Figure 3 - Mock-ups to investigate user preferences, perceptions and experiences [Photo: Nijs de Vries, John Silvertand]



Figure 4 - Successful kick-off of the Living Lab Leemsteen on June 1st 2023 with more than 100 participants [Photo: Kobe Vanderzande]

A Living Lab to create impact through multidisciplinary research and co-creation

To upscale the implementation of earth block masonry, not only knowledge of the technical behaviour and guidelines for design and construction are needed. Also, a mind shift among all actors involved and an increased support base for earth block applications are essential. To do so, extensive chain cooperation is key in this Living Lab, involving building actors, researchers, future designers and engineers and the broad target group with potential users and clients. Additionally, user perceptions, preferences and experiences need to be taken into account when further developing the industrial production of earth blocks and implementing earth block masonry in practice. Besides research activities, the Living Lab aims to inspire, demonstrate and distribute knowledge among a broad target group (Figure 4).

HOUSE RESEARCH

CAPTURING PEOPLE'S LIVING EXPERIENCES THROUGH 75 'HOUSING STORIES'

ELKE IELEGEMS, ANN PETERMANS

The HOUSE research project investigates the impact of housing design features on the subjective wellbeing of current and future generations of older people to facilitate 'ageing well in the right place'. To obtain deeper insights into these issues, an important research step involves conducting in-depth qualitative interviews by means of 'housing stories' with 75 current and future older residents. In this article, we briefly share our main approach to interview and find these respondents and give first insights on who we reached in this process.



Housing stories, walk-a-longs and sketching together with older adults

In order to capture people's living experiences, we apply a combination of different techniques as well as a specific type of interview method, namely housing stories, which are based on the life story interviews developed by McAdams. This type of interview aims to understand an individual's life experiences and personal narrative, exploring significant events, relationships, and key transitions, in this case

focused on people's previous and current housing trajectory. Participants are encouraged to reflect on the meaning they attach to various aspects of their living environment, starting from the following question for each HOUSE interview: "Imagine if you were to write a book about your housing story throughout your life. You could divide it into different chapters. What chapters would you include in your 'book of housing' (i.e. jouw Woonboek)?"





overview collage 'inhabitants'

Through each chapter, the interviewer gains a deeper understanding of the residents' unique living journey, the decisions they take and the factors that (have) shape(d) their past, and current living situation. Then the link is made with respondents' vision of a possible future living situation: Do they plan their future living situation, and if so, how? And what are triggers to make decisions about this?

Furthermore, approximately half of the housing stories have been complemented with two additional techniques, namely a walk-a-long and sketching. These techniques provide a more holistic approach to capture individuals' living experiences and to establish connections between these subjective experiences and the physical architecture. The walk-a-long allows residents to guide researchers to their favorite place in or around the home and answer specific questions related to their sensory perceptions and feelings, while a 360° picture is taken to link their answers to the environment. We also ask residents to make sketches of the floor plans of their favorite house. By doing this, we can analyze how this house is structured and how different functions are interconnected, while also delving into which housing features hold a significant personal value to respondents and contribute to their overall sense of wellbeing.

Open call via Radio 2: searching for 75 residents willing to share their 'housing stories'

In November, an open call was initiated to reach out to current and future older adults. Ann Petermans launched the call during 'de Vlaamse Ouderenweek', by conducting an interview with Dirk Reynders on Radio 2. This interview served as an opportunity to provide more information about the HOUSE project and to encourage individuals aged 45 and above to share their 'housing stories'. Ann explained during the interview how these stories aim to answer questions about which housing design features contribute to older residents' happiness or dissatisfaction and how they perceive and plan for their future living situations. Additionally, our HOUSE partners eagerly shared this call to a



doors

wider audience through their newsletters, websites, and social media platforms. Through these efforts, we received responses from 61 current and future older adults who expressed their interest in participating in the interviews. Although it may seem like a mission accomplished, we identified that certain target groups were not adequately represented. Appealing to a diverse range of residents is not always an easy task. Some target groups were more challenging to reach, such as private renters, male participants and people over 75 years old. In addition to the general call, we therefore asked the help of targeted organizations, such as SAAMO and Cordium to effectively communicate with underrepresented groups through channels that are relevant to them.

In addition, a selection of reference projects was made that showed interesting qualitative architectural projects regarding housing, wellbeing and/or older adults. From these reference projects, the architect as well as at least one of the residents were

interviewed. These residents were reached individually (with the help of the architect or other canals).

As a result, 75 current and future older residents were willing to share their housing stories through interviews. These visits commenced in January, and today (mid June 2023) the team is completing the final interviews.

Whom did we reach?

The 75 participants with whom we talked concern a diversity of people who were selected to participate based on some predefined criteria regarding age, gender, ownership, and housing types. As this study is qualitative in nature, it does not aim to provide insights into input coming from a representative sample of current and future older people in Flanders. Above all, we want to ensure that different perspectives, living experiences and preferences are represented in the interviews.

The age of the respondents thus range from 45 to 85 years.

Participants come from a variety of socioeconomic backgrounds, including low-income, middle-class, and high-income households.

We also recognized the significance of capturing the housing stories of individuals facing more precarious housing situations. Consequently, we have conducted 15 interviews through an organization with social tenants who have experienced forced relocation, and we pay attention to include people with a migration background as well.

Respondents reside in urban, suburban, and rural areas, providing insights into the distinct housing issues and aspirations. The following image shows the spread of the residents across Flanders.



sample map

Participants' homes represents various housing typologies prevalent in the broader population. In order to not only reach single-family homes and apartments, a mix of more alternative housing typologies are also present in the selection of the reference projects, ranging from (senior) co-housing projects, co-living, a dual-family care home, assisted living projects, etc. The following selection of pictures shows the wide

variety of housing types we have visited and where the respondents agreed (and were very proud) to take a picture in the front of their homes.



HARVESTING BY SKETCHING

SYMPOSIUM & WORKSHOP, CUENCA, ECUADOR

SAIDJA HEYNICKX, JO KLAPS

Ecuador's climate is so mild and constant that it is possible to harvest many kinds of fruit throughout the year. Bananas, for example, in all kinds of varieties, can literally be picked from the tree whenever you want.

Nature is connected in a very close way with the people who live there. Despite the ongoing modernization and flood of products "made in China," this direct connection between

people, nature and landscape is still very much present. The landscape is not always spared; excavation of earth on slopes - even on a small scale - for the production of bricks changes the landscape considerably. In the smaller local communities (villages) children still grow up with this direct confrontation of change in a still very traditional social context.

However, these communities, it is no archaic paradise, and certainly in the post-covid period have their own problems. Structural poverty, modern diseases (diabetes due to too much sugar consumption) and a loneliness of an aging population that can no longer make the flight to larger cities or abroad. The villages remain relatively intact just as a result, but the landscape between them is now also struggling with the rapid arrival of large modern-looking homes, "gifts" from the generation that made it elsewhere - often in America. Adobe architecture is giving way to concrete structures without a smart regulating connection to nature.



A LOOK AT EACH OTHER'S SKETCHES, QUINGEO

Just at this pivot point of (too) rapid progress and (lost) memory of traditions works the Faculty of Architecture of Cuenca. Led by Prof. Fausto Cardoso, the MINGA team ensures with targeted actions and workshops that careful interventions are made to preserve the heritage. These campaigns with students are strongly focused on group work, consultation and direct collaboration with local people. Building a pizza



SAIDJA SKETCHING PLAZA COCHAPATA

oven in a village square in a forgotten corner, restoring the traditional roof structure of a single lady's house or taking stock of a complete typology of a neighborhood are examples. Taking stock and understanding are the first steps to then being able to make targeted adjustments.

The lecture/workshop we worked on together before and during the symposium, "Sketch by sketch: exploring scenes and details in a heritage context" was within all the lectures a first stepping

stone to a larger conference in Cuenca in 2025. Together with UCuenca students and drawing teachers, sessions of watercolor techniques and perspective were organized. The basis was the Sketch Atlas (www.sketchatlas.org). Then three focused trips were made to recent realizations of Team Minga to sketch together in a concluding session as well. These moments were very special because the interaction with the locals (often still distrustful and reserved) was definitely smoother

through the process of drawing through observation on the spot in group. Capturing color and detail through the attentive sketch took away the tension of being watched and installed a quiet, casual moment of reflection on their place of residence. The patience to build a drawing and take time for their living environment was often the start of a conversation about the completed project and the future of the village.

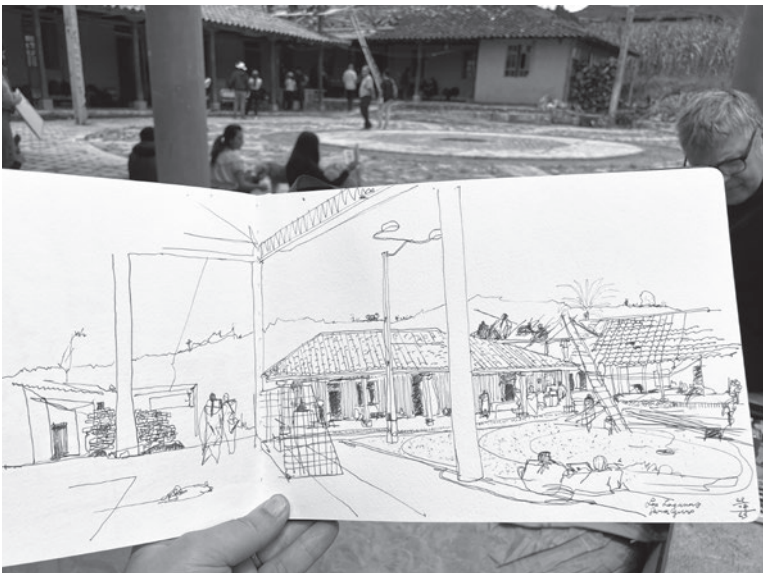
Harvesting through sketches became, we take the banana tree

of the beginning back for a moment as a comparison, each time an obvious action on the site. Sincere interest, shared knowledge between architecture students and the reflex to take time to look at things around you came together.

A workshop then is like planting a tree - however small at the start - from which you can one day bear fruit, and thus is always a better longer-term strategy.



JO, GOAL KEEPING IN LOS LAGUNAS, SARAGURO



FALL SYMPOSIUM BUILDING BEYOND BORDERS

November 2022, 141 participants from 23 countries participated in the second Fall Symposium of Building Beyond Borders to reflect on the agency of architecture for regenerative and distributive solutions in the Global North and the Global South. The Symposium was a hybrid event with 26 presentations on design &



build projects in Africa (9), America (4), Europe (5) and Asia (1). The day before the Symposium, a one-day hands-on workshop focussing on geo-based and bio-based materials was organised. Participants discovered the potential of different earthen construction techniques and natural fibres in construction. In a hands-on atelier, they created various

participants

samples in rammed earth with natural fibres that were afterwards exhibited in the Old Prison's Panopticum, during the Fall Symposium.

With the second edition of the Fall symposium, we would like to initiate a broad conversation and reflection on the agency of architecture in creating changes towards more regenerative and distributive solutions and approaches in the building sector, both in the Global North



overview hands-on workshop

and the Global South. As a response to the extractive and exploitative character of the building sector, many universities and architectural practices in the Global North and the Global South have started to investigate other ways of designing and building that create a positive impact on both social and ecological levels by searching for regenerative and distributive solutions. Examples are universities or Schools of Architecture that set up design studios and design & build projects



in their own country or abroad to realise projects with locally harvested or regenerative materials, often in co-creation and collaboration with local communities, such as the Postgraduate Certificate Building Beyond Borders. Also, many architectural practices have been exploring new ways of designing and building that challenge both the traditional materiality and the traditional client-architect relation. This way, architectural schools and architectural practices try to become agents of change.

Most universities and architectural practices see this as a learning opportunity and an opportunity to create positive impact, by exchanging expertise with different stakeholders and by incorporating co-creative ways of working with local stakeholders. Students are confronted with different visions of reality, learn to build with local materials and building techniques, with nontraditional clients, ... and try to integrate it into their projects. Architects expand or change their role from designer for a specific client to manager of a building community, coordinator of participatory workshops, developer or producer of new building materials, etcetera.

Schools of Architecture and architectural practices consider this 'building beyond borders', not necessarily only beyond geographical borders, but more importantly beyond professional, social, technical, cultural, intellectual, ... borders. Yet whether the impact of building beyond borders is actually positive, whether it inspires others to do things differently, to look differently to the built environment remains quite often implicit. How do communities experience a project in which students or architects try to create regenerative and/or distributive solutions? Do these solutions actually meet their needs? Do both human and more-than-human beings experience a positive impact? Do these projects induce changes in the building industry? What are the keys to reassure positive impact and positive change on all levels and all beings in such cross-border building projects?

For the second Fall Symposium, we invited Akemi Ino (University of São Paulo, Brazil) and Joshua Peasley - Harry Thorpe (Caukin Studio, United Kingdom) as keynote speakers, to highlight different perspectives on the topic of regenerative and distributive design and build in different contexts. Academics, practitioners, students, NGO's, community members, ... contributed to this conversation, through an active contribution by means of a presentation or lecture or by attending the symposium and participating in the discussions.

LENSCAPE was designed and built by students of the first and second master of architecture. It is a temporary refuge and resting point overlooking the Meuse, between gravel extraction and nature restoration. A place to reflect. For example, on the impact of our current use of raw materials. In the RivierPark Maasvallei, extraction is combined with restoring the river valley ecosystem, but unfortunately, this is not the case everywhere. LENSCAPE is part of the 'Kunst aan de Maas project' of Z33 en RLKM. LENSCAPE is the result of the Circular Building seminar and was explicitly designed for this site. In the seminar, students investigate how designing and building can be done differently, in a more circular way. The pavilion was designed and built with reclaimed wooden beams with the intention of using the same beams in other constructions after the pavilion will be dismantled. Thus, from the design phase onwards, students thought about how to make the construction as reversible as possible. In addition to the reclaimed wooden beams, the students used regenerative, local materials, such as willow twigs for the wickerwork and tree trunks for the foundation that would otherwise be chopped up. Before the pavilion is dismantled and finds a new life in a subsequent project, students and tutors hope that insects and birds will come and nest in the wickerwork.







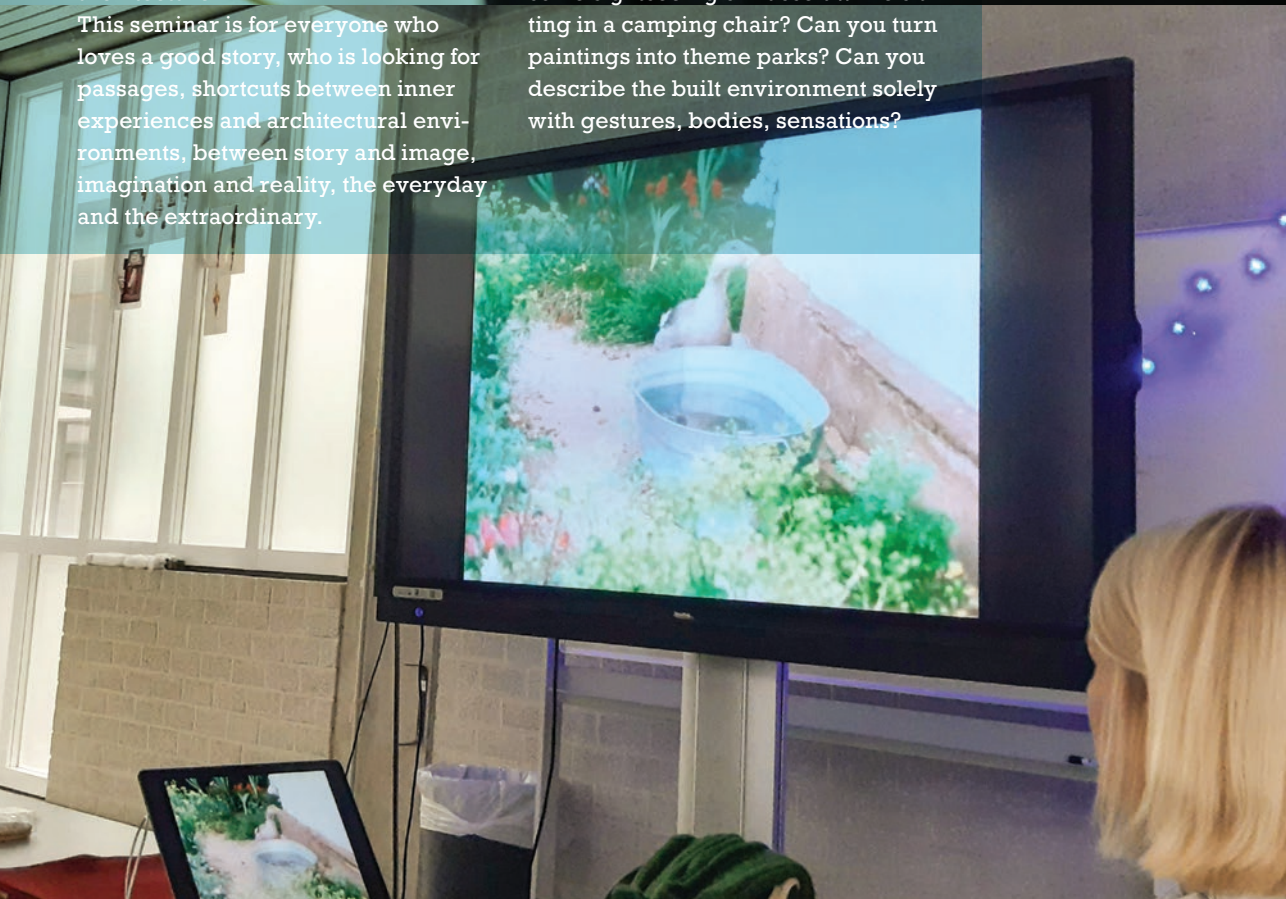
PASSAGE Research Seminar

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:

Through which kind of architecture do you move in your dreams? Can a prisoner buy her own shampoo by going to a prison store? Can you do some sightseeing of Hasselt while sitting in a camping chair? Can you turn paintings into theme parks? Can you describe the built environment solely with gestures, bodies, sensations?





GENIUS LOCI Research Seminar

This project shows the results of the seminar Genius Loci of the fall semester as part of a three-year research cycle on Lina Bo Bardi's strategies for adaptive reuse. Her unique design approach integrated aspects of memory, anthropology and sustainability through recycling and local folklore. We studied two cases: the large industrial site of SESC Pompéia (1920) in São Paulo, converted into a leisure center, and Casa Do Benin, a former colonial site in Bahia, converted into a cultural center.

Our fascination for SESC is how Bo Bardi introduced large ensembles of furniture on the ground floor as a strategy to offer social interaction and a sense of identity. Twelve large circular tables each resting on four boxes, offer seating for reading and social interaction in a segment of the remodeled building.

We made, among others, a 1:1 oak replica of such a table and two chairs.

In Casa do Benin, Bo Bardi's strategy to deal with the existing structures, was to envelope the concrete columns with woven patterns of palm leaves. Literally softening the hard surface and introducing traditional weaving techniques based on her anthropological research, added new layers of meaning to the troubled memories of the site.

Students: Kato Belmans, Belle Brabants, Charlotte Bussels, Michelle Doucé, Philip Dausi, Janno Delissen, Mirthe Demeer, Sofie Hermans, Stijn Jeurissen, Merel Leemans, Fien Martens, Sander Panis, Lotte Stessens, Noor Vermeulen, Aidan Vandewyver, Mirthe Vos

Tutors: Koenraad Van Cleempoel, Karen Lens, Sarah Martens, Joshua Kempen

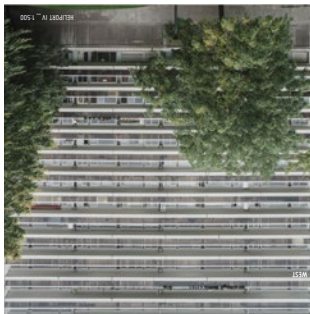




TACTICS Research Seminar

A CLIMBING FRAME FOR THOUGHT IN DIALOGUE WITH GEORGES PEREC

SAIDJA HEYNICKX, IWERT BERNAKIEWICZ



Literature can be a stepping stone for a thought process. Narrative insertions can guide the concept and link it to the uniqueness of the place.

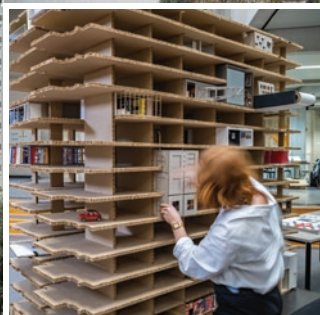
The Amelinckx building in the North of Brussels, built on a former heliport (and therefore coined with the name Heliport) is only one of four blocks placed here, marching diagonally in a park.

This clamp rack of concrete beams and columns with terraces is very generic. The view of Brussels and the new Canal project is fantastic.

Yet this is also where undocumented refugees seek shelter against the building's dense plinth to sleep. How do you deal with such a place? How can you make the hidden qualities of the building visible and further still, how can you reverse banality as Amelinckx buildings are an average mass-product found in so many places in Flanders?

In the Tactics research seminar we did not start from the technical actions necessary to revitalize a building (stripping, insulating) but took another approach: the stratification of the place (heliport) and the fictional stories of its inhabitants. The stepping stone we used was the French literary talent Georges Perec (1936-1982).

Perec is not only an exceptional and fascinating figure in French literature but is also often used as a frame of reference by architects. We used one book as a stepping stone into a complex world of references and leaps of thought. All the activities that take place in the Parisian building at the center of "Life, a Users Manual" are intense, and detailed but above all connected to each other in an incredible web of overlap and links. Nothing is there without the other. A detailed description of a book on a table by an eccentric occupant or the tile of a bathroom three levels up are nodes in this web of thoughts and stories.

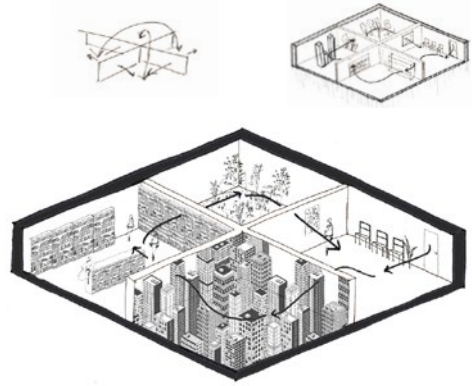


“DAGDROMEN”

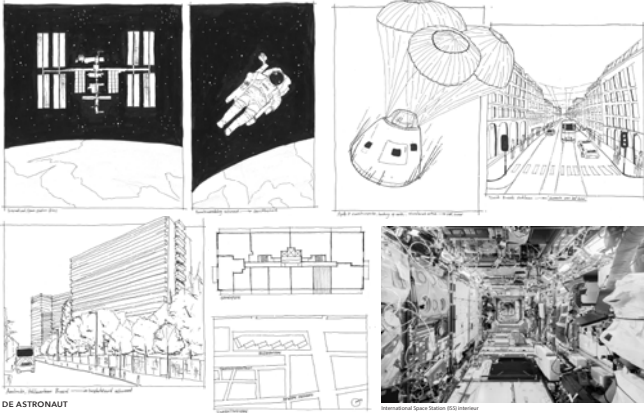
Naar Frans Masereel
(1889-1972)

Wanneer Masereel de maquette binnenkomt, komt hij terecht in de wachtkamer die Georges Perec in zijn boek “Het leven een gebruiksaanwijzing” beschrijft. Het is een plek die je de ruimte en tijd leent om weg te zinken in gedachten. Die een zekere vorm van eenzaamheid biedt, wat ook tevreden eenzaamheid kan zijn, waaruit een wereld kan ontstaan waar tijd, ruimte en schaal niet bestaan.

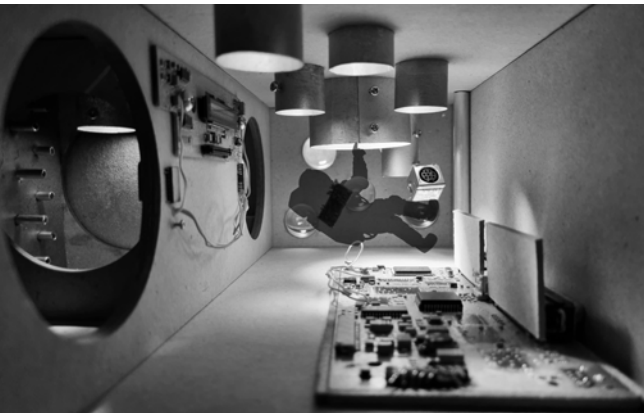
SEMINARIE TACTICS
MARGO VAN DE BROEK



'day dreaming' Margo van de Broek



DE ASTRONAUT
DJOEN HU



DE ASTRONAUT
DJOEN HU

Scherpe ruimte is draakbaar, geen oriëntatiepunt. Lichtstralen kunnen stralen en later vormen of afspiegelen samen bij computerstuur

Repurposing and section

With Perec, the section is the way to look at a Paris residential building. Relationships that cannot be found just by using the stairwell or elevator now become apparent.

In the model built by the students, the skeleton of the Amelinckx of Heliport IV is no different. You can look through the representation of reality and see connections in the structure that were not yet clear in the plan material. The model was made from re-used materials, found in surplus panels from signage during the COVID period. Through milling holes in the floors the columns literally act as interconnecting elements.

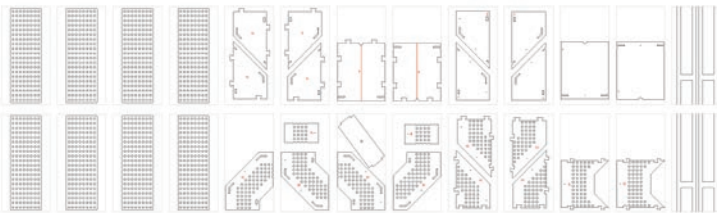
Stories of fascinations, chosen by the students themselves, are the new infills that influence each other or encourage interaction. From an elaborate studio of a graphic designer to a cave with a writing table or a 3d labyrinth with works by Frans Masereel. Making models and building a narrative through the making created an intense interaction of stories and new insights. That's how a manual works.

THE STORYWEAVING HUB

A GATHERING SPACE FOR INTERNATIONAL NARRATIVES

VINCENT MACRIS

The Faculty of Architecture at Hasselt University has long been a proponent of embracing the confluence between handcraft and modern technology in architectural design. With a distinct vision of engaging students in physical design and

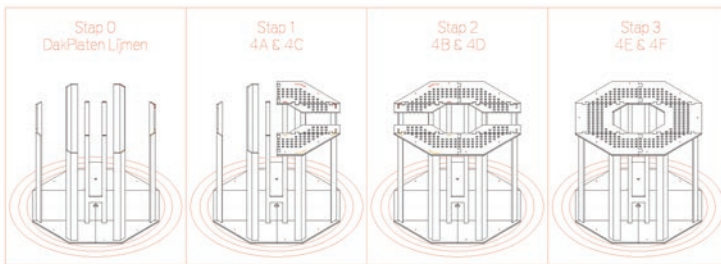


construction processes, the University encourages the inventive minds of tomorrow to break the barriers that confine creativity. One such impressive endeavor is the Storyweaving Hub, a pavilion on the University

campus that stands for innovation, connection, and the exchange of ideas.

The inception of the StoryWeaving Hub is rooted in a remarkable initiative. A group from Hasselt University started collecting stories centered around internationalization. These stories aimed to record and reveal the profound impact of international collaboration on individuals' lives. The hub was designed to be a place where these stories could be shared, a place for conversation and connection.

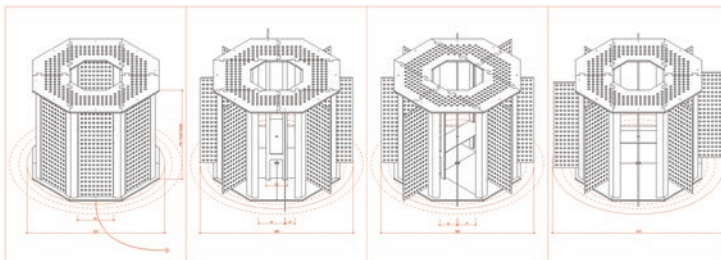
Practically, the hub was intended to accommodate at least two people comfortably for extended conversations. Moreover, it needed to be easily relocatable, modular, and provide a space for people to leave messages for the storyweavers. It was also



imperative that the hub reflect its mission through its design and incorporate elements that allow for the display of flags and stories.

From Conception to Reality

At the heart of this project is the University's philosophy that physical engagement in the design process is fundamental and digital tools should complement and enhance design ideas. The pavilion was therefore initially conceptualized on paper and converted to a parametric design model





by students in the final stages of their Bachelor's degree. They were encouraged to harness their manual skills in tandem with the newly learned digital tools and programming. Through the use of Rhino and Grasshopper, the students were able to explore multiple design variations swiftly.

Shifting design thinking and defining the right parameters allowed the students to generate new fabrication-ready drawings at an unprecedented pace. Subsequently, they created small laser-cut prototypes, enabling them to discuss and refine the design details and aesthetics. The students were competing for the best proposal in groups of 3 or 4. The design most suited to the objectives was selected to be constructed on a 1:1 scale, employing a CNC machine.

The Realized Pavilion

The winning design, made by students Britte Luts, Emma Martens, and Finn Boonen, was inspired by a reference project in Japan utilizing rotating panels. After some research, the students opted for an octagonal shape, which maximized space. This shape was recurrent in various elements of the pavilion, including the openings at the top and cutouts in the rotating panels.

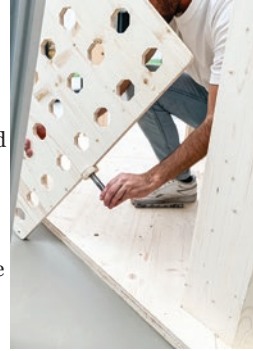
Guided by Arch. Vincent Macris and Stefan Vanstraelen, the students converted their design into codes compatible with the laser cutters and CNC machine. These codes were then used to cut wooden sheets into components, which were assembled like puzzle pieces without any screws or metal joints. By using only a few pivot hinges in metal for the rotating panels, the pavilion can easily be disassembled and moved.

The wooden pavilion was brought to life through the synergy of physical and digital means. The StoryWeaving Hub, situated in the entrance hall at UHasselt, serves as a melting pot for sharing stories about internationalization and will travel through the campus soon.

The Legacy

The architectural concept of the pavilion is driven by the belief that stories shape spaces and connect people from diverse backgrounds. Drawing inspiration from cultures around the world, the pavilion invites visitors to immerse themselves in a mixture of stories. It represents a celebration of unity, cultural understanding, and the power of shared experiences. Through its design, the pavilion serves as a catalyst for meaningful exchanges and sparks curiosity in all who encounter it.

The StoryWeaving Hub at UHasselt stands as a symbol of the seamless integration of crafts, technology, and purpose. For the students who designed it, the pavilion represents a tangible manifestation of their creativity. For the University, it signifies an embodiment of its vision. And for the visitors who will enter its space, it offers an opportunity to weave together international narratives that transcend borders and time.





IN ABSENCE

APRIL 20 – MAY 11, PXL-MAD

CURATORS: NADIA SELS AND KAREN WUYTENS

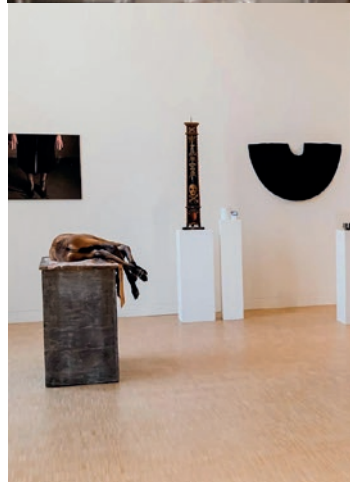


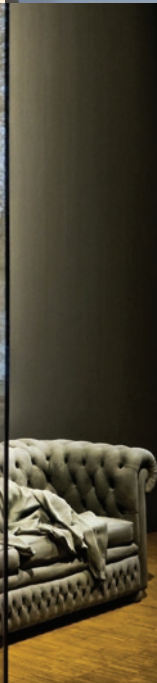
The exhibition *In Absence* in the MAD gallery showed the often forgotten material dimension of mourning. It is precisely in the emptiness that remains after a death that objects that once belonged to the deceased person acquire a new meaning. What is kept, what can disappear? These are choices that make visible how you rearrange a life, let go of memories and carry them with you: the emotional and material are inextricably linked in the grieving process.

At the same time, there is a wealth of mourning rituals and traditions associated with objects and images specifically made for this purpose. The aesthetic qualities – the shine of a mourning jewel, the transparency of a veil, the smell of a cup of coffee – are just as important as the symbolism.

In Absence brought historical and contemporary objects into dialogue with visual art that also seeks forms for mourning and loss. We showed them side by side, as a network of substantive associations and formal affinities. Just like with a grieving process, there is no linear course, but you can wander back and forth: from the present to the past, from concrete to abstract, from practical to reflective, from confrontational to comforting.

This exhibition started from Karen Wuytens' individual research project on the meaning of objects in the context of loss. Internal and external researchers, teachers, artists, museums, organizations and collectors were invited to participate or lend work for this expo. On the occasion of this expo, numerous activities were organized, in collaboration with Sereni, funeral directors, such as a book presentation, a number of lectures, a performance, etcetera. More information can be found at www.ontroerd.be.





Ellen Vrijsen
Jeannine Vrijs
Jun Won Jung
Rayah Wauters
Het Wilde Oog
Mian Wu
Karen Wuytens
Zaozao Zhang



Deze expo toont de vaak vergeten materiële dimensie van rouw. Juist in de leegte die achterblijft na een sterfgeval krijgen voorwerpen die ooit van de overleden persoon waren een nieuwe lading en betekenis. Wat wortt bijgehouden, wat mag verdwijnen? Het zijn keuzes die zichtbaar maken hoe je een leven herschikt, herinneringen loslaat en meedraagt; het emotionele en materiële zijn in het rouwproces onlosmakelijk verknoot.

Tegelijkertijd bestaat er een rijkdom aan rouwrituelen en -tradities die samenhangen met objecten en beelden die specifiek voor dit doel gemaakt zijn. De esthetische kwaliteiten – de glans van een rouwjuweel, de transparantie van een sluis, de geur van een kop koffie – zijn daarbij even belangrijk als de symboliek.

In Absence brengt deze historische en hedendaagse objecten in dialoog met beeldende kunst die evengoed vormen zoekt voor rouw en verlies. Wie tonen ze naast elkaar, als een netwerk van inhoudelijke associaties en vormelijke verwantschappen. Net zoals bij een rouwproces is er geen lineair verloop, maar kan je heen en weer dwalen: van het heden naar het verleden, van concreet naar abstract, van praktisch naar bespiegeld, van confronterend naar troostend.

Curatoren Nadia Sels & Karen Wuytens

WOONSTRAAT 7x7

A CRITICAL REFLECTION

/

STREETTALKS #11, STEPHEN TAYLOR

Initiative

In the design studio, we have been doing research on the theme of housing for years. Housing is a permanent human need, which is why it is an ongoing theme within the Faculty of Architecture.

Among other things, this has resulted in a “WoonStraat”, an initiative by Jo Janssen, Danny Windmolders and Tim Vekemans. In the WoonStraat, we collect a compilation of the most fascinating designs in a living archive. The WoonStraat is a space in the Faculty of Architecture where we want to dialogue about living together, with students, lecturers, alumni and also with stakeholders active outside the walls of the Faculty. Last year, we invited architects, alumni and architecture students to one-on-one conversations about living, our ‘StreetTalks’. In a 30-minute conversation, we zoom in on one housing project and/or theme related to housing. StreetTalks’ ambition is to be widely distributed and gain prominence. This has resulted in 14 StreetTalks. These videos can be viewed via the website: <https://sites.google.com/uhas-selt.be/woonstraat/streettalks>



EXPO 7 X 7 EERSTE WONEN EEN KRITISCHE REFLECTIE



Robbert Erico
Olivier Eurlings
Lize Kelchtermans
Sandrine Peulen
Judith Engelbosch
Maarten Wauters
Kurvantai Zaitov

16 FEBRUARI 2023 19.30 EDITIE 2
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. 16 Februari 2023 is de tweede editie van 7 x 7. Tijdens de opening lichten de exposanten in 7 minuten hun presentatie toe.

Locatie LHasselt, Faculteit Architectuur en Kunst | Gebouw E
19.30 uur ontvangst in de Agora (niveau B)
20.00 uur toelichting exposanten

21.00 uur netwerkbijeenkomst en bezoek aan de expositie in de WoonStraat (niveau A).

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

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



NAV:
Nieuw Architectuur



Concept 7x7

Another concept we initiate within the WoonStraat is a reflection on living that graduates are confronted with. This usually takes place within a first residential assignment, within an existing office structure and/or a first assignment. Under the title '7 x 7 first living, a critical reflection', we want to initiate a mini-exhibition, presentation and debate 2 times a year and invite 7 alumni for each exhibition, where they can have a critical attitude and reflection on their (first) living experience, in addition to an inspiring role.



We see 'first living' as a broad term in the form of 'housing' and is not necessarily a (private) home. After the success of the first edition in April 2022, a second edition was organised 16 February 2023. For this second edition, the following alumni were invited: Lize Kelchtermans, Judith Engelbosch, Sandrine Peulen, Kurvantai Zaitov, Robbert Erico, Oliver Eurlings, Maarten Wauters.

All participants of this edition were nominated with their master project for the EAP Euregional Architecture Prize (<https://www.schunck.nl/nl/museum/architectuur/projecten/the-euregional-prize-for-architecture>)

P.H.A.I. op de campus



Het Provinciaal Hoger Architectuurinstituut viert zijn 30-jarig bestaan en neemt zijn intrek in nieuwe gebouwen op de Universitaire Campus te Diepenbeek.

Officiële Opening

De officiële opening van het nieuwe gebouwencomplex op de Universitaire Campus vindt plaats op dinsdag 28 april 1987 om 17u30 met een academische zitting in de agora van deze nieuwbouw.

De academische rede wordt uitgesproken door de Heer Dr. phil. S. De Bleekere: „De symbiose van tijd en ruimte in de architectuur.”

Na de academische zitting is er gelegenheid tot bezoek van het gebouw, waarna een receptie aangeboden wordt in de agora.

Open-deur-dagen

Op 6 mei 1987: P.H.A.I.-informatienamiddag voor laatstejaarsstudenten van het secundair onderwijs, ouders en P.M.S.-centra.

Op 9 mei 1987 neemt het P.H.A.I. ook deel aan de „Open Campus” – een dag waarop alle instellingen op de Universitaire Campus open zullen staan voor bezoekers.

Architectonische en functionele krachtlijnen van het P.H.A.I.-complex

Enigszins in contrast met de gebouwen van het L.U.C. en de E.H.L. die eerder gestroomlijnd en strak overkomen, werd er met het P.H.A.I.-complex naar gestreefd de architectonische vormgeving te differentiëren en het monumentaal karakter van de architectuur te benadrukken.

In die zin speelde de gedachte mee dat een gebouw dat dienst doet voor opleidingen in de architectuur en in de binnenhuisarchitectuur naar buiten toe een duidelijke architectonische identiteit diende te manifesteren. Dit impliceert dan uiteraard wel dat het gebouw als een architectonische uitdaging overkomt en dat het bijgevolg verschillend kan beoordeeld worden. Naar het bekende adagium: „de gustibus et coloribus non est disputandum”.

Het complex dat van buitenaf vrij monumentaal overkomt, werd — mede door de wisseling van bakstenen muurvlakken en talrijke hoog oplopende vensterpartijen

— op een voor de bezoeker doorzichtige wijze benaderbaar gemaakt. Het maakt nieuwsgierig omdat het, via die talrijke in bordeaux-rode stalen raamstijlen gegrepen vensterpartijen het bekende besloten en schoolse karakter van instituten heeft willen milderden. Het is doorzichtig en toch voldoende besloten. Het induceert vragen over 'hoe het er van binnen uitziet' en over 'wat er daarbinnen zoal gebeurt'.

Doelbewust sluit het gebouw aan bij de overdekte straat waarop zich het L.U.C. en de E.H.L. reeds hebben geënt. Het is overigens ook de bedoeling dat de bewoners van voornoemde instellingen ongehinderd — via die gemeenschappelijke overdekte binnenstraat — het P.H.A.I. aandoen ... en omgekeerd. De idee van wederzijdse integratie, communicatie en samenwerking zit, zowel qua inplantingswijze als qua circulatie-richtingen, in het complex ingetekend. Het hoort voluit bij de universitaire campus en wil dit ook ruimtelijk tot uitdrukking brengen, ook al vertoont het P.H.A.I.-gebouw een eigen architectonisch gezicht.

Archi-Art

Op zaterdag 16 mei 1987 van 14 u. tot 17 u. wordt de verhuis naar het nieuwe gebouwencomplex en de viering van het 30-jarig bestaan, opgeluisterd met een interdisciplinair artistiek totaalproject: Archi-Art.

Een ontmoeting van kunsten in architecturale ruimten: muziek - poëzie - beweging - beeldende kunst - drama - zang ...

Archi-Art: een veelzijdig artistiek evenement binnen een open en communicatieve architectuur. Voor alle bezoekers maar in eerste instantie voor studenten en jonge mensen een test van en een confrontatie met de ruimtelijke mogelijkheden en kwaliteiten van het nieuwe gebouw.

1. Een primeur: het „Grand Orgue en Liberté” uit Frankrijk

Hedendaagse werken van Vlaamse en Amerikaanse componisten voor orgel, trombone, slagwerk en tape. Het betreft hier voornamelijk nog nooit in België uitgevoerde experimentele muziek.

Treden op: M. Tilkin (trombone), G. Willems (slagwerk), o.l.v. Luc Ponet, die het unieke „Grand Orgue en Liberté” bespeelt. Een primeur voor België. Dit orgel met 50 registers en 3 klavieren, is een elektronische kopie van een klassiek kathedraalorgel.

2. Jeugd en Muziek

Symfonische muziek (van klassiek tot hedendaags) door het Jeugd & Muziekorkest van Limburg o.l.v. Ernest Maes.

3. Het Lied van de Architectuur

Zeger Vandersteene

Ingenieur-architect, maar vooral bekend lyrisch tenor met een recital dat door de architectuur is geïnspireerd; klavierbegeleiding door Levente Kende.

4. De Kracht en de Kunst van het Woord

Drama: fragment door Julien Schoenaerts, de Socrates van het theater. Poëzie: 'Stad en Architectuur'. Een keuze van fragmenten, gekozen en gedeclareerd door Xavier Staelens.

5. Een geschilderd monument

Maio Wassenberg voert een monumentaal schilderwerk uit in de geest van „Archi-Art”.

6. De kunst van het bewegen

Hedendaagse choreografie o.l.v. Ivo Konings, inspelend op de themata van en synchroon met de uitvoering van het ensemble Luc Ponet.

Het Archi-Art-evenement wordt gecommuniceerd door Fred Brouwers (B.R.T.-medewerker).

Na het Archi-Art-evenement zullen de P.H.A.I.-studenten het verder verloop van de avond op een Archi-ludieke manier verderzetten. ■

drukkerij maesen

DUE TO THE FESTIVITIES OF 50 YEARS HASSELT UNIVERSITY WE REPUBLISH THREE ARTICLES FROM 36 YEARS AGO WHEN THE 'HIGHER PROVINCIAL ARCHITECTURE INSTITUTE (P.H.A.I.)' MOVED INTO OUR THEN 'NEW BUILDING' ON THE CAMPUS WITH THE 'ARCHI-ART-EVENT' CELEBRATING AT THE SAME TIME 30 YEARS OF ARCHITECTURAL EDUCATION IN THE PROVINCE OF LIMBURG.

THAT GIVES THE FACULTY OF ARCHITECTURE AND ARTS OF HASSELT UNIVERSITY COULD ACTUALLY BLOW SIXTY SIX CANDLES THIS YEAR!

'LUC-NIEUWS', 6TH VOLUME, 1986-1987, N° 7 'P.H.A.I. ON CAMPUS' (P 8-9) AND N° 8 'P.H.A.I.; AN EDUCATIONAL INSTITUTION THAT WANTS TO BE OPEN AND COMMUNICATIVE' & 'THE SYMBIOSIS OF TIME AND SPACE IN ARCHITECTURE "A PHILOSOPHICAL APERITIF" (P 8-11).

P.H.A.I.



een onderwijsinstelling die een open en communicatief werkcentrum wil zijn

N.a.v. de opening van het nieuwe P.H.A.I.-gebouwencomplex op de Universitaire Campus hield Directeur A. Nivelde een toespraak waarin hij de betekenis en het sociaal-ruimtelijke karakter van het nieuwe gebouw toelichtte. Hieronder volgen een aantal uittreksels uit deze toespraak.

Grosso modo kunnen we stellen dat het ontwerpen en realiseren van een gebouw(-encomplex) doorgevoerd wordt op drie beslissingsniveaus.

1. *Het macro-stedebouwkundig niveau. Dit houdt in dat wordt nagegaan welke functie (in dit geval een onderwijscomplex voor de opleiding in de architectuur en de binnenhuiskunst), op welke plaats (in dit geval op het campusterrein in Diepenbeek), wordt ingeplant. Met uiteraard de vraag of dit sociaal-ruimtelijk geëvalueerd, een verantwoord planologische beslissing werd.*

Aangezien de architect doorgaans 'aan de rand van dergelijke macro-stedebouwkundige beslissingen'

staat - omdat politieke e.a. overheidsinstanties dit beslissen - laten wij dit primair beslissingsniveau buiten beschouwing. Niet omdat wij deze stedebouwkundige kwestie onbelangrijk zouden achten, maar wel omdat het gebouw dat hier besproken wordt op dit niveau geen architecturale aangelegenheid was.

We wijden wel een aantal beschouwingen aan de twee hierna volgende niveaus.

2. *Het meso-niveau behelst de vraag hoe de architect zijn gebouw bij de landschappelijke, morfologische, functionele, maatschappelijke omgeving dient in te passen.*

'Inpassen' (integratie) wil uiter-

aard niet zeggen: verdwijnen of niets-zeggen. De vraag hoe integratie en identiteitsbevestiging zich in de architectuur manifesteren, heeft een zeer actuele betekenis. Wellicht omdat onze maatschappij en onze cultuur op dat punt niet weten waar ze aan toe zijn.

Het nieuwe P.H.A.I.-complex sluit aan bij de bestaande lange, gediversifieerde straat van het Limburgs Universitair Centrum. M.a.w., welbewust werd voortgebreed op het bestaande stratenpatroon waarop zich de diverse onderwijsruimten zoals L.U.C.-E.H.L.-P.U.C., enten. Het P.H.A.I. wou zich psycho-sociaal, organisatorisch en (stede-)bouw-

kundig aansluiten bij de bestaande ontwikkelingen, uitgedrukt in een gebouwd stratencomplex.

Het is overigens ook de bedoeling dat de bewoners van voornoemde instellingen ongehinderd - via die gemeenschappelijke overdekte binnenstraat - het P.H.A.I. aandoen ... en omgekeerd. De idee van wederzijdse integratie, communicatie en samenwerking zit, zowel qua inplantingswijze als qua circulatie-richtingen, in het complex ingetekend. Het hoort voluit bij de universitaire campus en wil dit ook ruimtelijk tot uitdrukking brengen, ook al vertoont het P.H.A.I.-gebouw een eigen architectonisch gezicht.

Het P.H.A.I. verlengt de straat en wil zich in die zin in de rij voegen. Zonder evenwel erin te verdwijnen.

Het externe P.H.A.I.-architectuurconcept heeft een eigen vormgeving en gezicht dat overigens vooral door het interne organisatie-patroon werd geconditioneerd. De uiterlijke vormgeving is in doorslaggevende mate de resultante van het innerlijke woonklimatologisch en functioneel concept.

Er werd gestreefd naar een duidelijke en krachtige structurele opbouw en een gevarieerd en zich herhalend contact met licht, lucht, zon en natuur. Vele glazen wanden en 'vides' maken het gebouw doorzichtig.

Of de bovenvermelde aansluiting bij het L.U.C. (integratie) en deze architectonische zelfbevestiging (identiteit) als een geslaagd of voor kritiek vatbaar architectuur-

taal-compromis kan doorgaan, laten wij aan het oordeel van het publiek en van de architectuurcritici over.

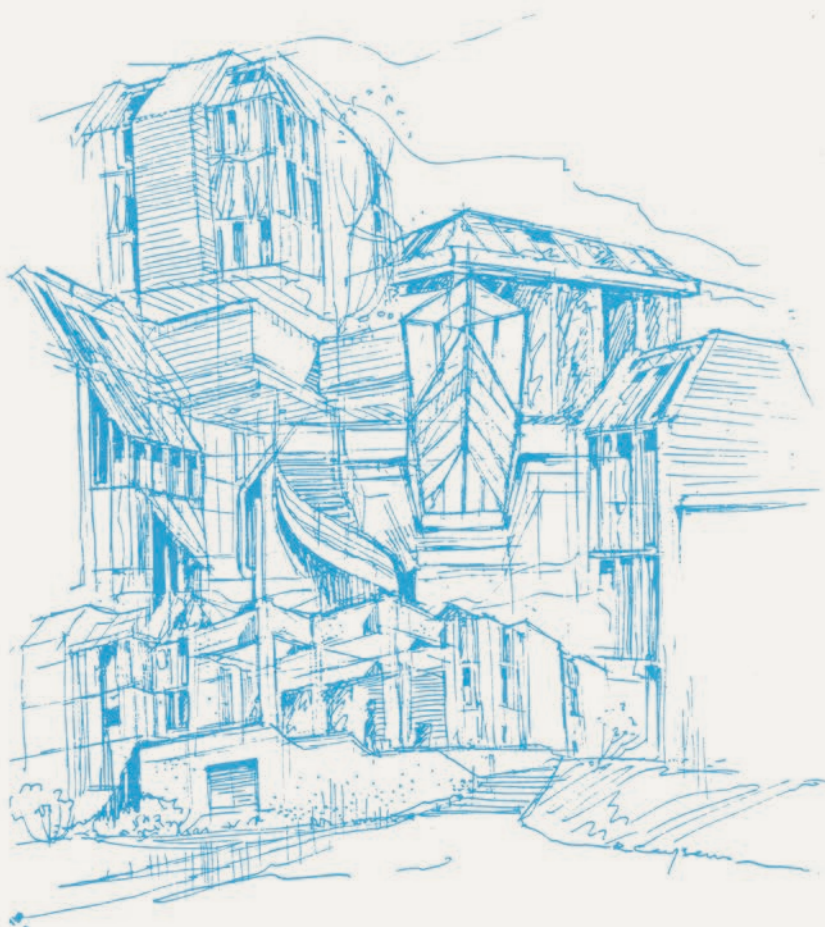
3. *Het derde (en voor de bewoners uiteraard meest belangrijke) micro-niveau is dat van de architectuur 'sensu stricto'.* Hiermee bedoelen wij de kundige ruimtelijke organisatie ten behoeve van het leven dat zich binnenin afspeelt. Dit heeft te maken met een complex van functionele, relationele, esthetische en woonklimatologische (= ruimtewerking, materialen, kleuren, zichten, ...) factoren.

Hier zien we 'werkplekken' of 'eilanden' (ateliers) die zowel horizontaal als verticaal met elkaar in verbinding staan: visueel en auditief is het contact en de communicatie ruimtelijk ingebouwd. Of dit sociaal ook het geval zal zijn eenmaal het gebouw voluit functioneert, zal later moeten blijken.

Het 'werkplekken-concept' waarbij uitzicht op licht en lucht en/of buitenruimte (groen) dankzij 'vides' wordt gedifferentieerd - maakt dat de gebruiksflexibiliteit van het gebouw aardig in de hand wordt gewerkt. Ieder atelier kan op een eigen wijze worden ingevuld (met bloemen, planten, platen en wat je maar wilt), resp. worden uitgebreid. Iedere werkplek kan vrijelijk worden toegeëigend en tot een stukje vertrouwde omgeving gemaakt. Centraal in het planconcept bevindt zich de 'agora': deze vormt a.h.w. een plein en een rustpunt dat zich op de binnenstraat ent. Het wordt de ontmoetingsplaats van de studenten waarnaar de omliggende ruimten gericht zijn en vanwaar men zich naar het (studie-)werk (ateliers en auditoria) begeeft. Ons lijkt dit een centraal moment in het alledaagse leven van de studenten: mekaar kunnen vinden in een midden (i.p.v. in schoolgangen en -overlopen), alzo bestaat de kans dat het gebouw zich leent tot meer spontane niet-schoolse activiteiten zoals bv.: "er zijn - praten en contact leggen - niets doen en vrij zijn - zich ontspannen in de ruimte".

Van hieruit dient het gebouw doorzichtig en communicatief te functioneren.

De half-open/half-gesloten 'werkplaatsen' (ateliers) die zowel verticaal als horizontaal zicht geven op wat er gebeurt, staan in schril con-



trast met de bekende afgesloten lokalen van de zgn. moderne onderwijsinstellingen waar men, onzichtbaar voor de totale schoolgemeenschap, zijn werk verricht.

In het P.H.A.I. zit de mogelijkheid ingebouwd dat men op verschillende werkplaatsen mekaar aan het werk ziet, mekaar taal en teken kan geven, zonder evenwel mekaar nodeloos te storen. Wellicht vormt dit in beginsel 'open en communicatief gebouw' de aanzet voor "het meer van elkaar leren", o.m. doordat de diverse afdelingen en de verschillende leerjaren meer vanzelfsprekend en onge-

dwongen zicht hebben op mekaar werk (ateliers-uitwisseling en -communicatie).

Overigens zijn er meerdere ruimten en overgangsgebieden voorzien die ruimte bieden voor evaluatie van de projecten der studenten, tentoonstellingen, manifestaties, e.a. activiteiten. Zij creëren veel supplementaire ademen belevingsruimte en kunnen dienst doen voor diverse para-scolaire evenementen die het dagelijks atelier- en cursusleerproces moeten kunnen doorbreken en kleur geven. Een school moet

meer zijn dan een school. Ze moet ruimte maken voor veel meer dan wat een uurrooster en een cursuspakket te bieden hebben. In die zin is de strikt noodzakelijke gebruikersruimte veel enger dan wat er aan vitale ruimte wenselijk is.

Een gebouw kan wel beschreven worden, ook wel bekeken, maar het bewijst wat het eigenlijk aankan doordat de gebruikers ermee leven. De gebruikers zullen het moeten gebruiken in al zijn mogelijkheden. Tijd en ruimte van mensen zullen het beproeven. Dan pas zal blijken of het blijft, en of het de tijd trotseert. ■

de symbiose van tijd en ruimte in de architectuur

"een filosofisch aperitief"

N.a.v. de academische zitting bij de plechtige opening van het P.H.A.I.-complex sprak Dr. phil. S. De Bleeckere, een academische rede uit ... een wat hij noemde "ideale context om een filosofisch aperitief te serveren". Noodgedwongen moeten wij ons hier beperken tot een aantal uittreksels.

Wanneer de mens zich als de gestemde snaren van een lier laat bespelen door de vingers van de werkelijkheid zelf, dan voelt hij zich staan op het snijpunt van tijd en ruimte. De twee mythische parameters van zijn bestaan. Tijdens de beleving van een dergelijke snijpunt-ervaring dringt bij de mens het besef door dat de architectuur niet alleen met ruimte werkt. Dat besef oriënteert hem namelijk naar het ongewone punt dat we de symbiose van tijd en ruimte willen noemen. Dat punt is altijd al aanwezig geweest, maar de evidentie ervan is vooral in de belevingswereld van de huidige westerse mens door de grote zwaartekracht van de moderne beschaving toegedekt geworden. Maar wat is toegedekt, kan opnieuw tot leven worden gewekt wanneer het op het ritme van de tijd wordt herontdekt.

Wie bladert in het grote, open dagboek van de mensheid kan op

iedere bladzijde lezen hoe geslachten en volkeren zich in het veld van de werkelijkheid hebben ervaren als nomaden. Zij bewogen zich op de golven van de tijd en de ruimte. Zij wisten zich daarbij gedragen én door de vruchtbare tijdskrachten van hun voorouders die ze eerden als stamvaders, én door de vruchtbare ruimtekraften van de aarde, die ze eerden als hun moeder. Het boek van de geschiedenis bewaart aldus de herinnering aan een symbiotische mensheid. Zij bestaat uit een eeuwenoud geslacht dat zich ervaart als de uitverkoren kinderen uit het vruchtbare huwelijk van Kronos en Gaea, Historia et Mundus, Tijd en Ruimte. Dergelijke mensenkinderen hebben een symbiotische cultuur voortgebracht die o.a. in hun architectuur zichtbaar is geworden. Sym-bios is een Grieks samengesteld woord dat letterlijk 'samen-leven' betekent!

De cultuur en dus ook de archi-

tectuur van de mensenkinderen zijn inderdaad eeuwenlang grondvest geweest op de ervaring samen te leven met de tijd en met de ruimte. Die mensen hadden hun huis in de tijd en in de ruimte. Vandaar dat hun woningen, tempels, kathedraalen, steden, kortom hun architectuur haar wortels heeft in de ervaring onderweg te zijn én in het landschap van de ruimte én in de wentelgang van de tijd. Daarom heeft die architectuur veel te zeggen, tot op de dag van vandaag. Het is een gezaghebbende architectuur want ze bezit een rijke expressiviteit. De symbiotische architectuur vertelt en ze doet dat op een boeiende wijze, ze onthult in een stijl, verschillend van tijd tot tijd en van land tot land, het oorspronkelijk mensenverhaal over het samenleven met de tijd en met de ruimte.

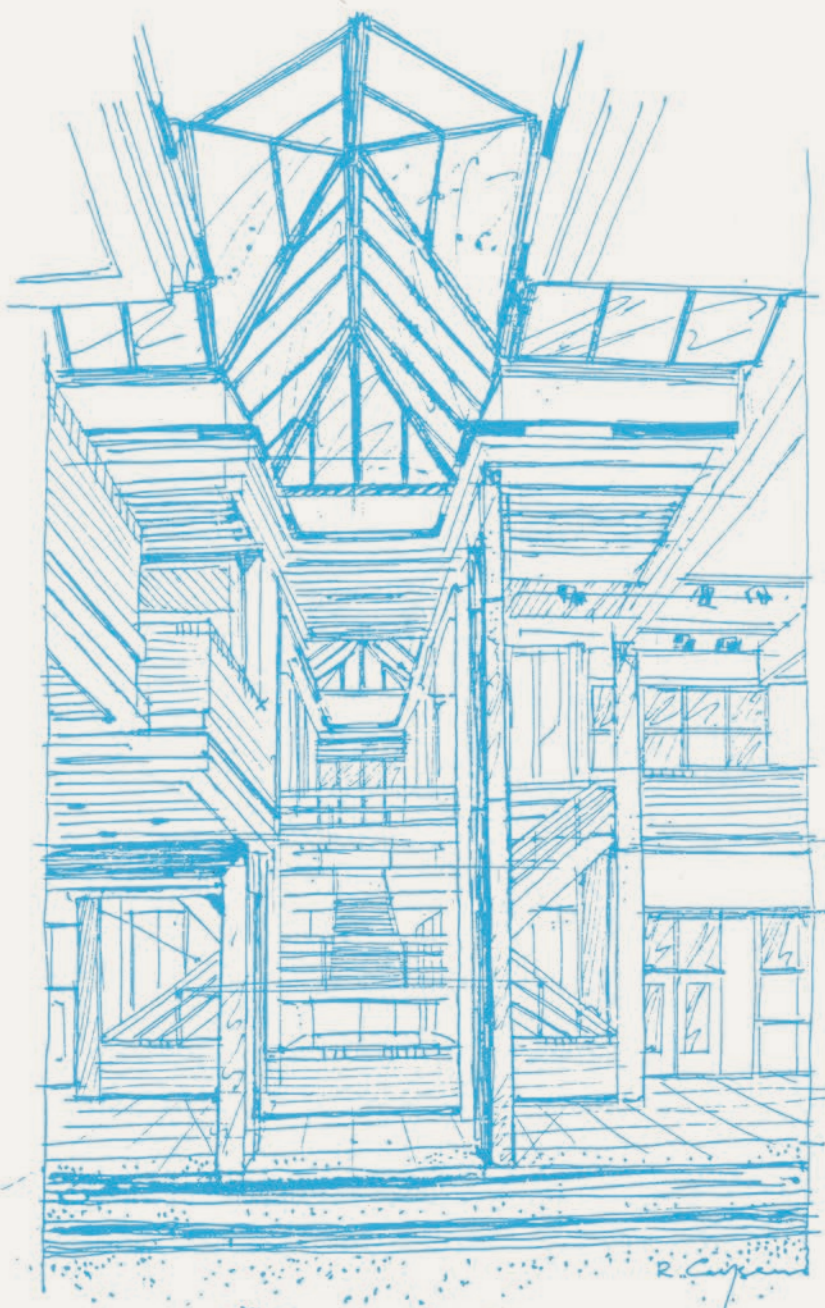
De symbiotische architectuur toont hoe ze haar fundering heeft in de universele woning-nood van

de mens, dit is de nood om op de aardse velden van tijd en ruimte te kunnen wonen, de nood om er een zin-volle verblijfplaats te bouwen. In een dergelijke architectuur vervloeit de ruimte tot tijd en vormt de tijd zich tot ruimte.

.....

In onze tijd staat de architectuur voor de boeiende uitdaging zich los te weken uit haar modernistisch cocon. In die epochale opgave van de architectuur weerspiegelt zich de algemene uitdaging waarmee de moderne cultuur wordt geconfronteerd. Die uitda-

ging bestaat erin opnieuw een nomadische bezieling te vinden en opnieuw naar een gezond-filosofisch fundament te zoeken langs de voorbije maar nog steeds toegankelijke sporen van de symbiotische levenservaring. De moderne architectuur kan zich heden op het rationalistisch niveau van het zelfbewustzijn, de symbiose van tijd en ruimte herinneren en aldus opnieuw ontdekken wat op het antropologisch niveau altijd aanwezig is én zal blijven.



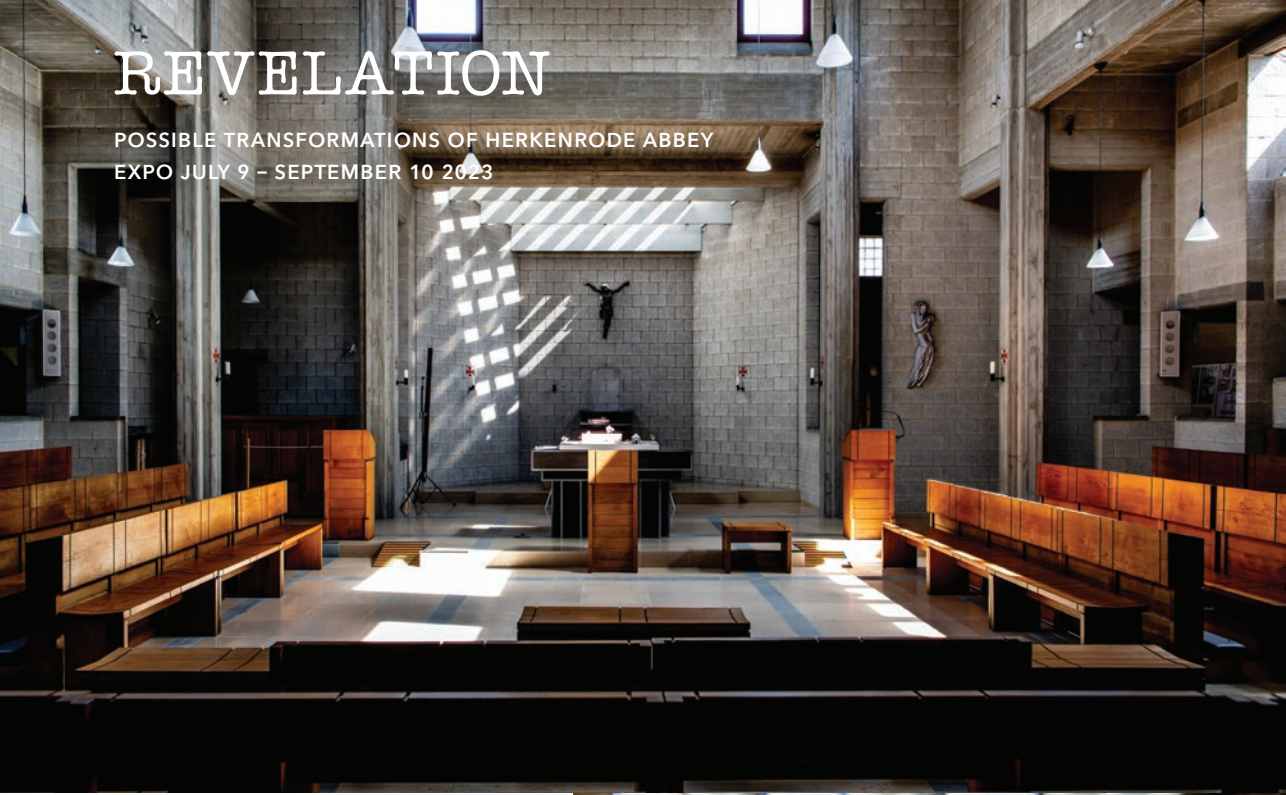
Op dat punt van de bezinnende inkeer vindt de architectuur de moed van de verloren zoon om terug te keren naar haar ouderlijke oorsprong. Daar waar Kronos en Gaea steeds op haar wachten leert de architectuur opnieuw het symbiotisch ethos. Dat ethos, die bezieling, maakt haar vrij. Het behoedt haar voor de modernistische verdringing van het voorbije en het verlost haar van de romanticistische angst voor het komende.

Het symbiotisch ethos geeft aan de scheppende vrijheid van de architectuur opnieuw existentiële wortels. Het ent de architecturale creativiteit op de gezonde stam van de nomadische mensheid die van generatie tot generatie een woonst zoekt onder de kosmische hemelkoepel van de aarde. Een woonst waar het als mens goed is om te leven én te sterven. Een derlijk gewortelde en geënte architectuur staat niet langer meer in dienst van een imaginaire absolute ruimte, is niet langer meer ruimte-ziek en maakt ook niet meer ziek. Een symbiotische architectuur is immers gezond want ze ontwerpt in dienst van de levende aarde en het aardse leven. In een dergelijke architectuur vindt de mens een humane ruimte en een humane tijd om te leren leven én te leren sterven. Waar ruimte en tijd in elkaar symbiotisch versmelten, daar zijn leven én dood geen antipoden meer. Het is daar waar de mens voor zijn waardigheid, een onderkomen en voor zijn metafysisch heimwee, een horizon vindt.

Mogen vele jonge mensen en toekomstige architecten de tijd en de ruimte krijgen om onder het dak van dit nieuwe gebouw de draagwijdte te ontdekken van die symbiotische werkelijkheids- en architectuurerfaring. ■

REVELATION

POSSIBLE TRANSFORMATIONS OF HERKENRODE ABBEY
EXPO JULY 9 – SEPTEMBER 10 2023



Last semester, the students of the third year of interior architecture worked every Wednesday in the Herkenrode Abbey residence around the transition of this former Cistercian Sisters Abbey.

Since the Sisters of the Holy Sepulchre left in early 2023, the Flemish Government owned the entire site, and Herita operates the domain in collaboration with the City of Hasselt.

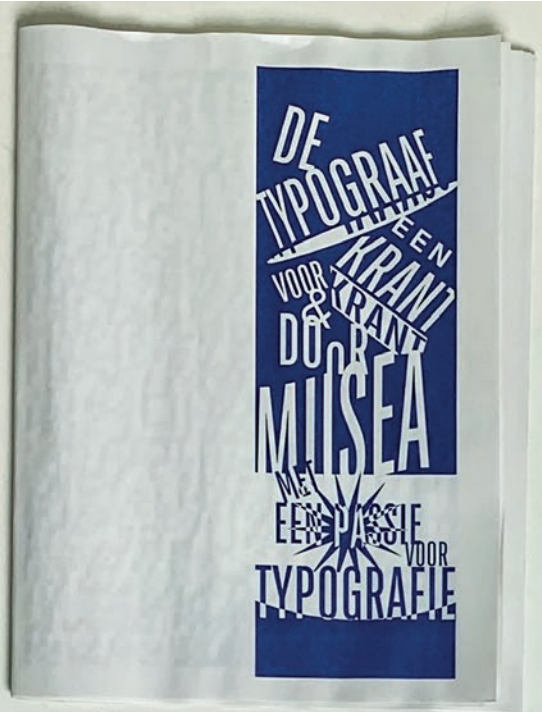
Filling the void left behind requires time and space for careful cultivation, just as the monks did for centuries when faced with a challenge of opportunity.

The design studio Adaptive Reuse of Buildings thought about possible future plans for the interiors, the buildings and the landscape from the genius loci or spirit of the place. In doing so, they defined six 'anchors': spirituality, collective living, hospitality, service, logistics and cultivation.

You could view the layered student proposals in the church of Herkenrode Abbey during the summer.

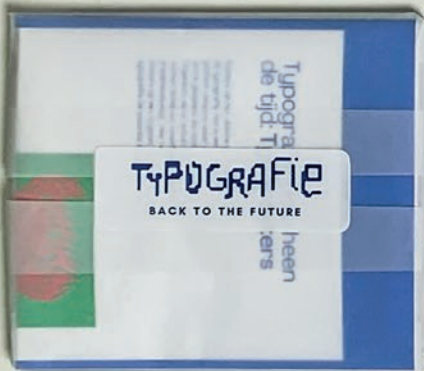






TYPOGRAPHY

INTERIOR ARCHITECTURE MASTER PROJECT 'SCENOGRAPHY'// AXELLE SMEKENS



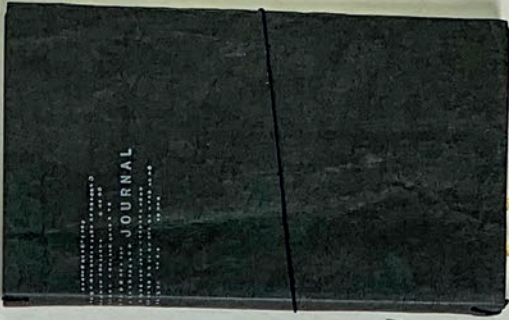
BIOGRAFIE
AL HEEL MIJN LEVEN HEB IK HET MOEILIK MET LETTERS.

INLEIDING

TYPOGRAFIE
BACK TO THE FUTURE

INHOUDSTAFEL

1. TYPOGRAFIE VOOR DUMMIES
2. DE TYPOGRAAF
 - A. ONSTAAN VAN DE TYPOGRAAF
 - B. CASESTUDIE INDUSTRIEMUSEUM
 - C. CASESTUDIE MUSEUM PLANTIN-MORETUS
3. TYPOGRAFIE DOORHEEN DE TIJD
 - A. PREHISTORIE
 - B. SPIJZESCHRIFT
 - C. HET NABIEË OOSTEN
 - D. KLASSIEKE OUDHEID - GRIEKS
 - E. KLASSIEKE OUDHEID - LATIJN
 - F. DE MIDDELEEUWEN
 - G. JOHANNES GUTENBERG
 - H. ZETMACHINE & LINOTYPE
 - I. COMPUTER
 - J. TEKENPROGRAMMA'S
 - K. IA
4. IK ZIE IK ZIE WAT JIJ NIET ZIET
 - A. VOORWOORD
 - B. WERKEN ZIJN NIET ALLEEN LOGO'S
 - C. LICHAAM & ARCHITECTUUR
 - D. RAAD HET AFSPEEL
 - E. VORM & LETTER
 - F. CYANOTYPE
 - G. OGEN NAAR DE LETTERS
 - H. STEMPELS & MAQUETTE
5. TYPOGOSTERS
 - A. LOCATIE
 - A. DENERSMONDE
 - B. HOLLANDESE KAZERNE
 - C. DE ONDEUWING
 - D. CASESTUDIE: BASTION VIJF
 - F. VAN KAZERNE TOT CULTURELE SITE
 - A. VERTAALSLAG
 - B. VISIE VOOR DE SITE - DE HOLLANDESE KAZERNE
 - C. DE ONTOEGANGSE GESOUWEN
 - D. DE VOORBRANT VAN DE HOLLANDESE KAZERNE
 - E. DE ACHTERBRANT VAN DE HOLLANDESE KAZERNE
 - F. DE HOLLANDESE KAZERNE
 - I. DE HOLLANDESE KAZERNE - NIVEAU 0
 - II. DE HOLLANDESE KAZERNE - NIVEAU +1
 - III. DE HOLLANDESE KAZERNE - NIVEAU +2
 - G. VISIE VOOR DE TENTOONSTELLING - TYPOGRAFIE
 - H. VISIE VOOR DE TENTOONSTELLING
 - I. POSTER - TENTOONSTELLING
 - J. INHOUDSTICKET - TENTOONSTELLING
 - K. BROCHURE - TENTOONSTELLING



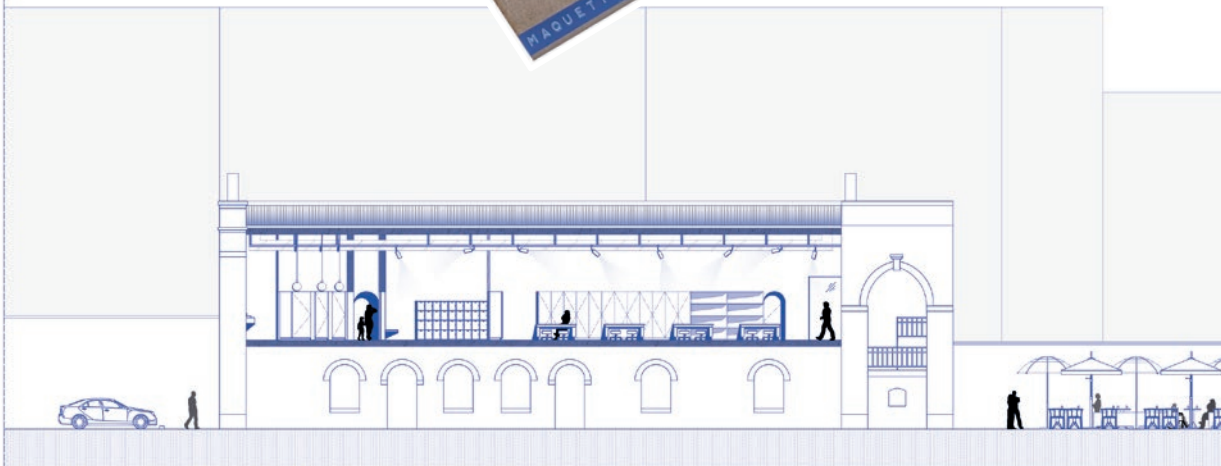
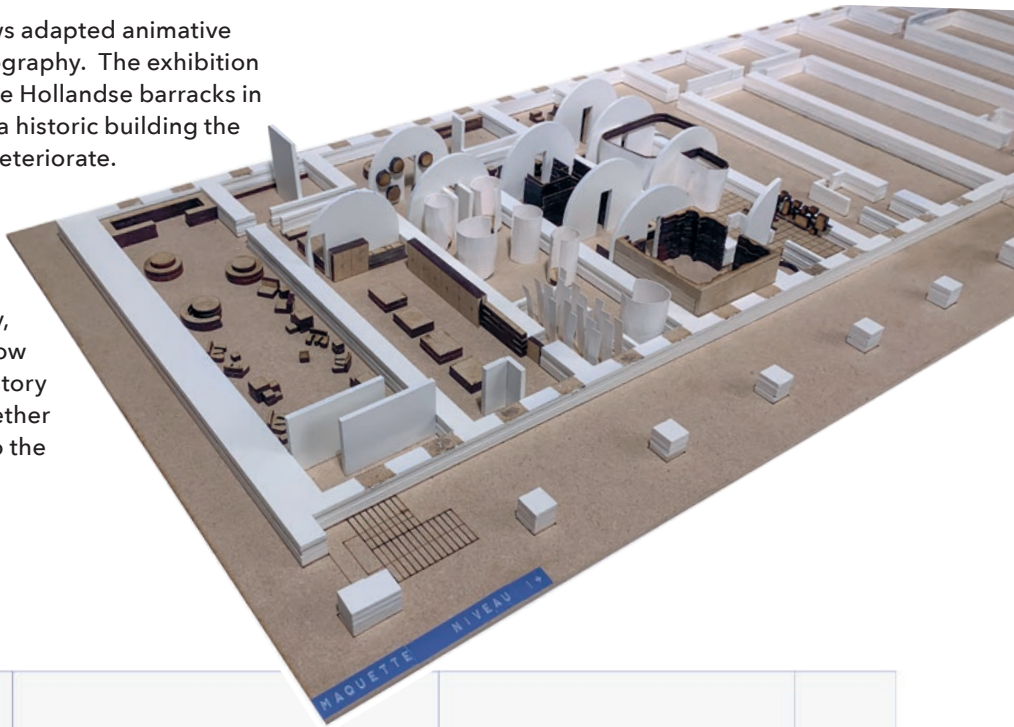
AXELLE SMEKENS / TYPOGRAPHY

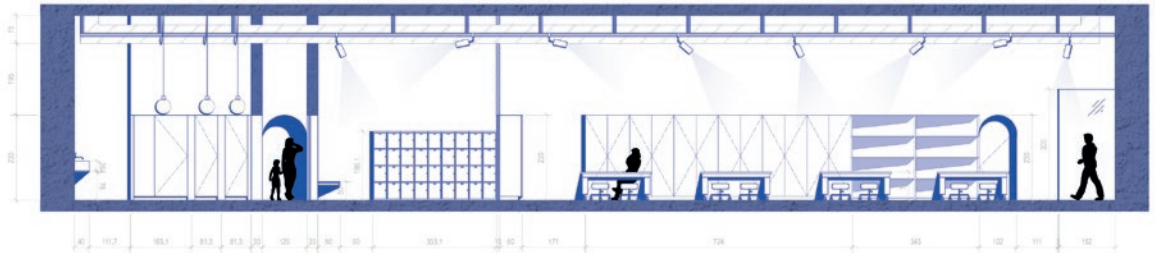
The exhibition "Typography: Back to the Future" takes you on a journey through the history of typography. From cave paintings from prehistoric times to the cuneiform script of the Sumerians, hieroglyphics of the Egyptians, Roman scribes and the art of letterpress printing. You'll also discover the life of a monk in a scriptorium and learn about the first personal computer. Experience how letters come to life in an interactive arcade with Ai.

The barracks have been transformed into a cultural complex with an urban park full of wildflowers. On the first floor there is a hospitality space respecting the history of the building and also suitable for music and theater. The second floor houses my permanent interactive typography exhibition, along with a journalistic exhibition in collaboration with KASK Dendermonde and the university college GO! Talent.

Each room shows adapted animative films about typography. The exhibition takes place in the Hollandse barracks in Dendermonde, a historic building the state is letting deteriorate.

With this project, I want to highlight not only typography, but also show how we can bring history and culture together and give back to the community.



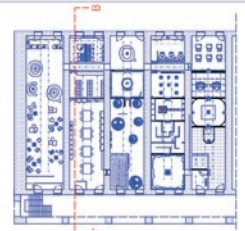


DOORSNEDEN B
SCHAAL: 1/50



DOORSNEDEN B
SCHAAL: 1/50

LEGENDE



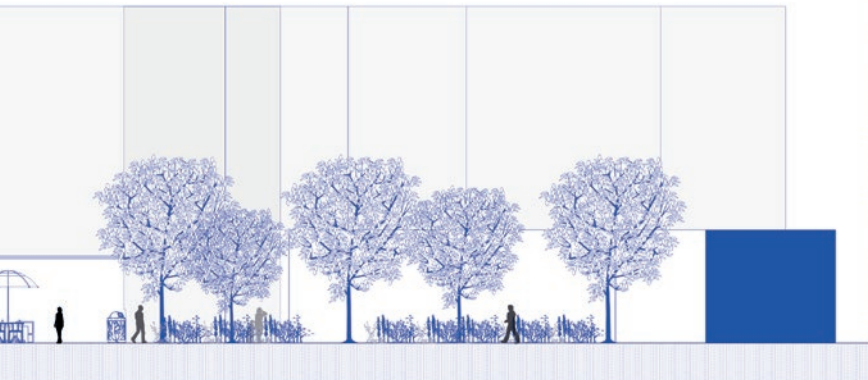
TYPOGRAFIE
BACK TO THE FUTURE

MASTERPROEF:
TYPOGRAFIE - BACK TO THE FUTURE

DOORSNEDEN: B3'

LOCATIE - TENTOONSTELLING:
DE HOLLANDESE KAZERNE
KAZERNESTRAAT 17
9200 DENDERMONDE

AXELLE SMEKENS
MASTER INTERIEURARCHITECTUUR
ACADEMIEJAAR: 2022 - 2023



DWELLING & FURNITURE

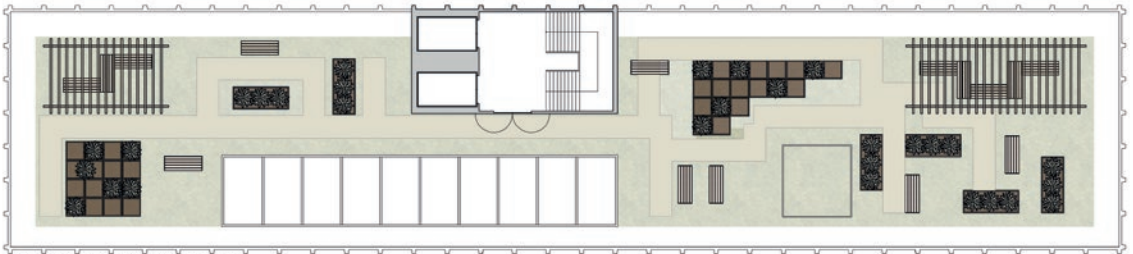
MASTER INTERIOR ARCHITECTURE



MATHIJS VANHEERS / RECOR

The concept aims to rearrange old or vacant business premises, so that they can be used in a compact and collective way to be used to provide a new form of housing provided. This way, the cost of housing is distributed and thus lowered. The housing capacity of the property becomes as functional as possible with the highest possible living quality, and so old, characteristic facades can be preserved.

You could see the concept as a tiny house in an existing house, a box-in-a box principle. An important nuance here is that it does not fully follow the principle of co-housing. In co-housing, there are common spaces used by different residents, think kitchen, laundry etc. In my concept, for which I take the RECOR site as a test ground, I aim that each home can function like a traditional home but in a compact living form. The collective is in meeting spaces, bike storage, gardens etcetera.



Grondplan Niveau 5, nieuwe toestand



Grondplan Niveau 1, Nieuwe toestand

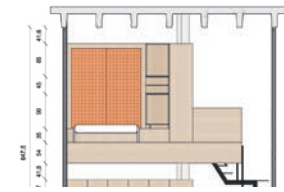


Sneede AA

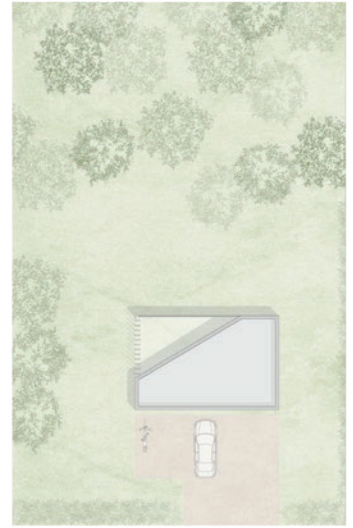
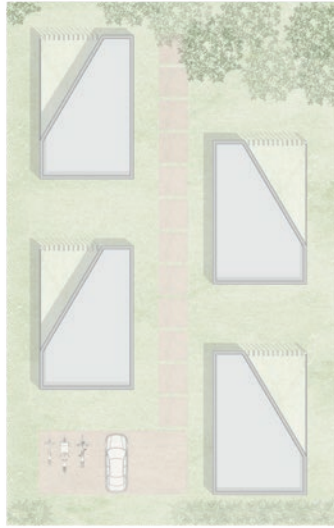
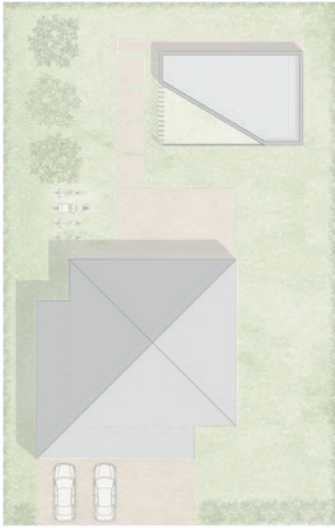
Sneede BB



Deze 2 woontypologieën zijn de basis voor de inrichting van het gehele pand. Door de oppervlakte van de woning in combinatie met de verschillende modules kunnen deze via centrale schachten gestapeld worden. De keukens en zitbanken zijn ingericht door middel van los meubilair zodat de bewoners hier de vrijheid hebben om aanpassingen te doen en ander meubilair te gebruiken om zo de woning hun eigen te maken.



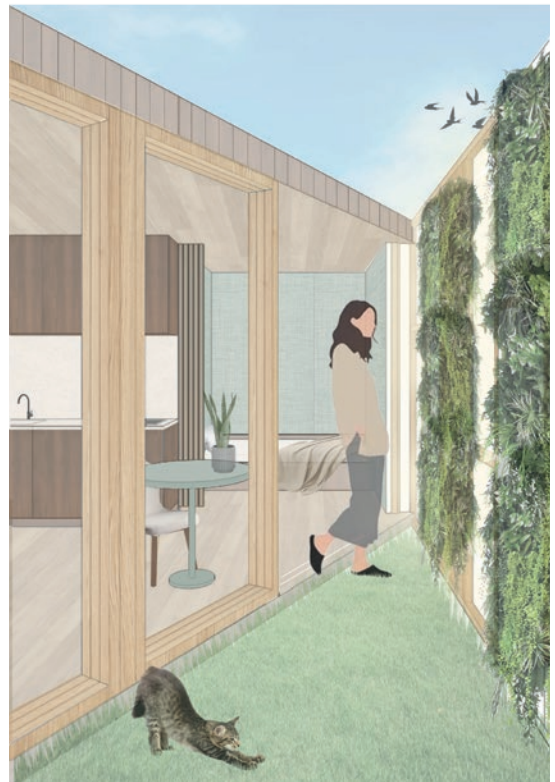
Zelfstandig wonen in een tiny house voor personen met ASS

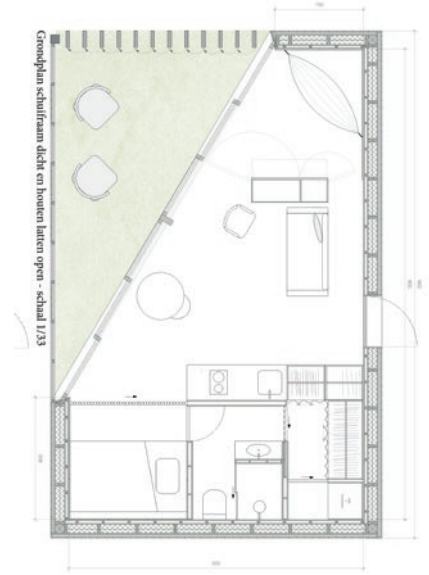
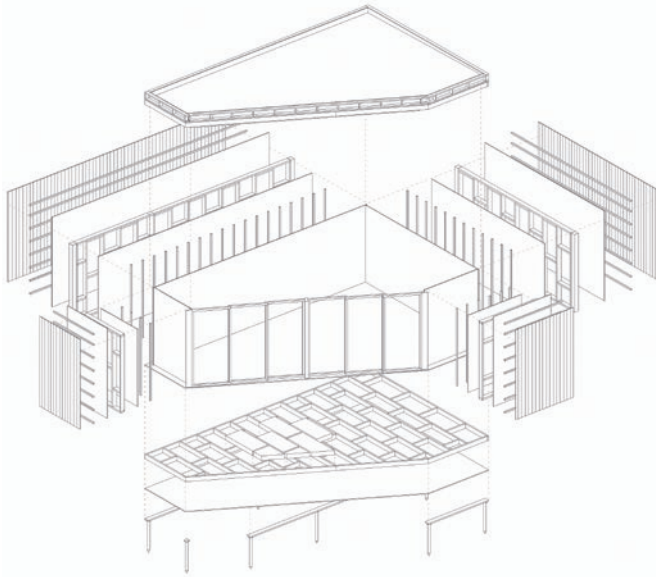


Concept weergave

NELE DEFERM / INDEPENDENT LIVING IN A TINY HOUSE FOR PEOPLE WITH AUTISM SPECTRUM DISORDER

When it comes to living, people with autism spectrum disorder (ASD) are often move-throughs. This means that they often take several steps towards independent living. On average, this target group lives longer at home than their peers because they need more guidance. It takes them a bit longer to learn the skills to start living independently. A first step towards living alone is in an assisted living facility. After this, they can then aim to live fully independently. From this information, the concept for this master project was born. Designing a tiny house creates the advantage that these can be used flexibly. The tiny houses can be in the parents' or family's garden, together on one site (kind of assisted living) or completely separate on their own piece of land. This allows a large target group within ASD to be reached.

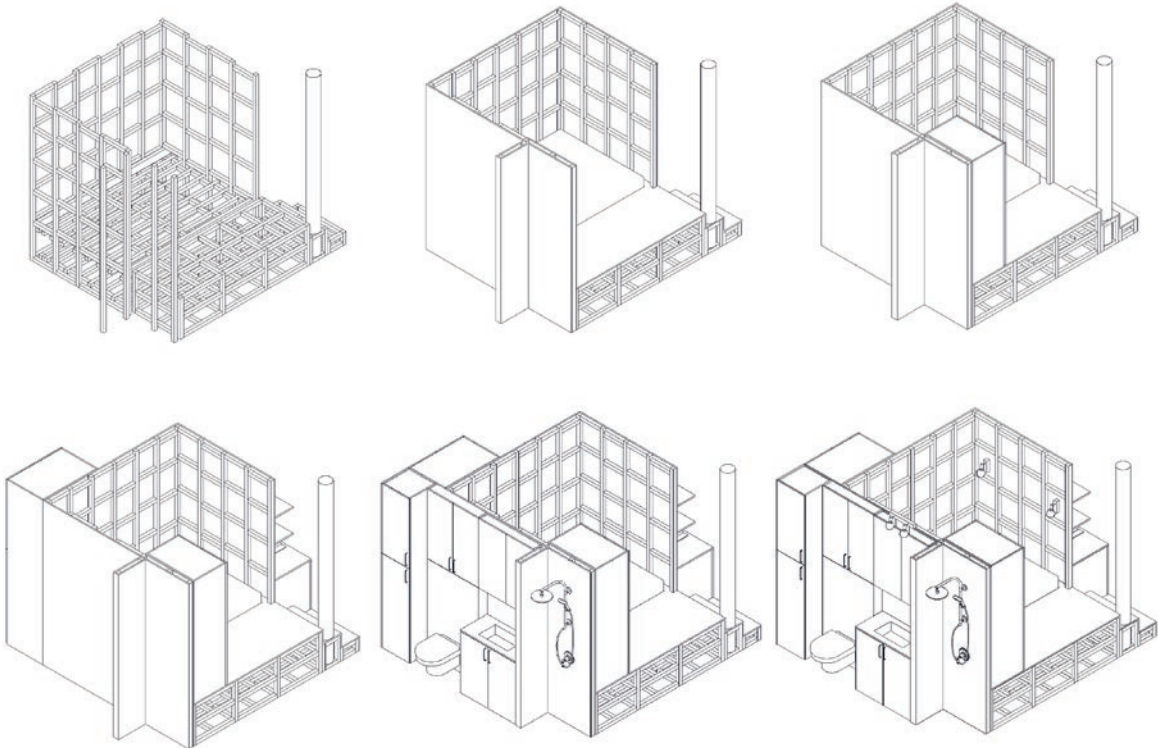




DWELLING & FURNITURE

MASTER INTERIOR ARCHITECTURE

CABINET / ASLI ÇIÇEK

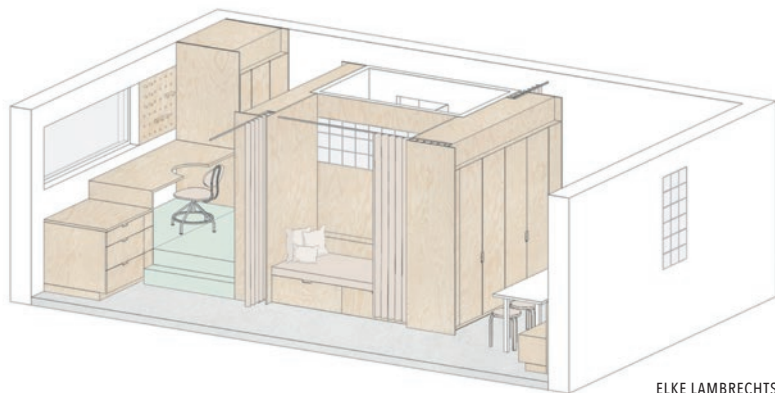


MIRTHE OOMS

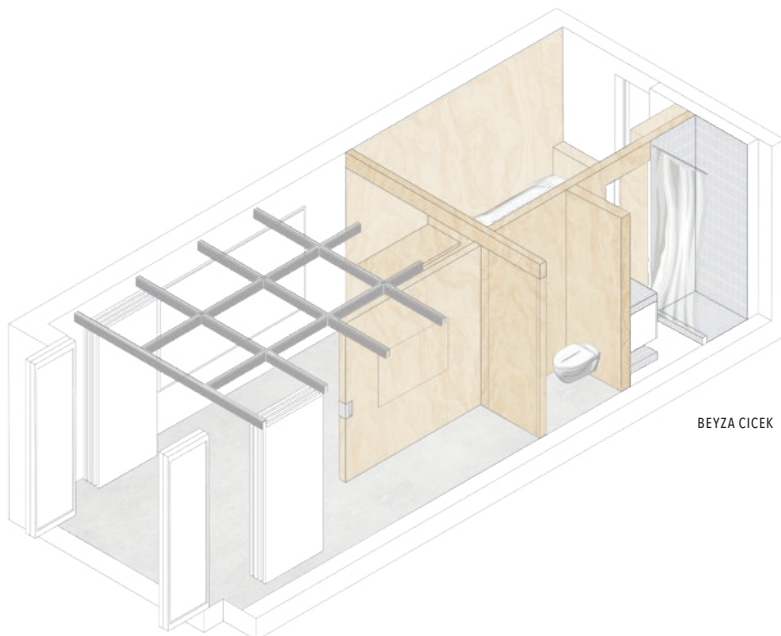


LUNA RUYSEN



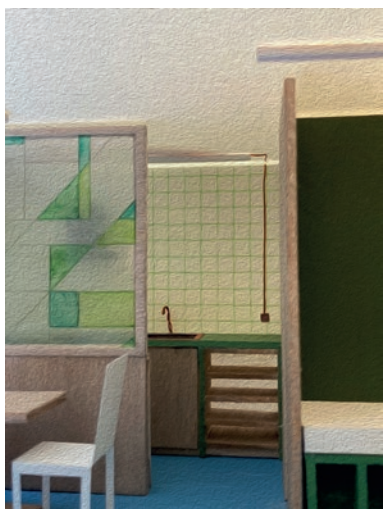


ELKE LAMBRECHTS



BEYZA CICEK

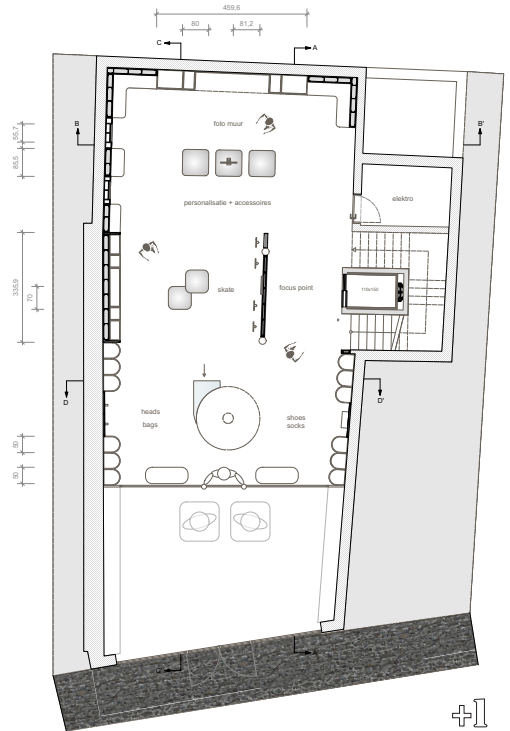
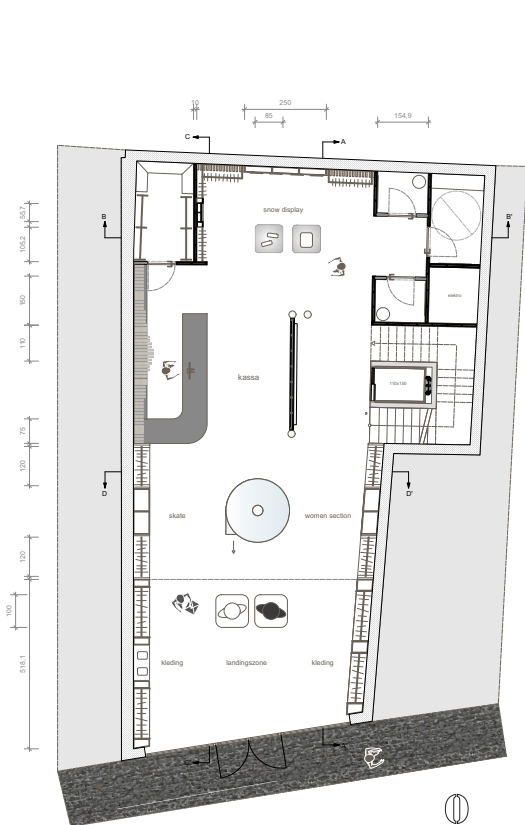
The project for the autumn semester invites students of the Interior Architecture Master's programme to reflect on and work on a contemporary cabinet as a space. The assignment is the transformation of an indoor garage into a studio for a young individual. The students are asked to reflect on the space 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.

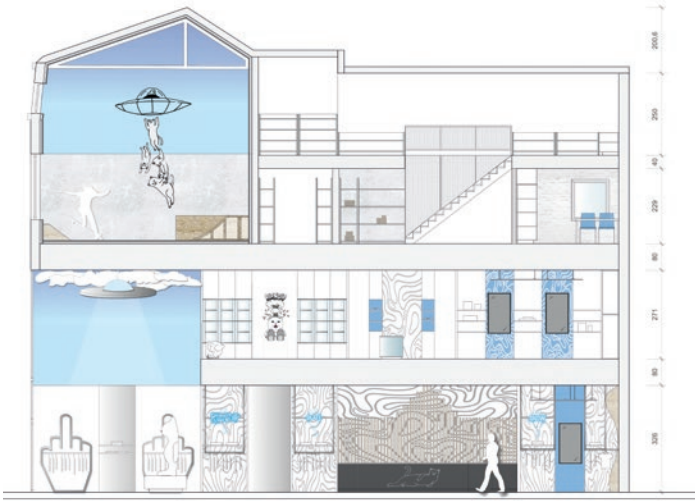


TOSCA TODDE



INTERIOR VIEW

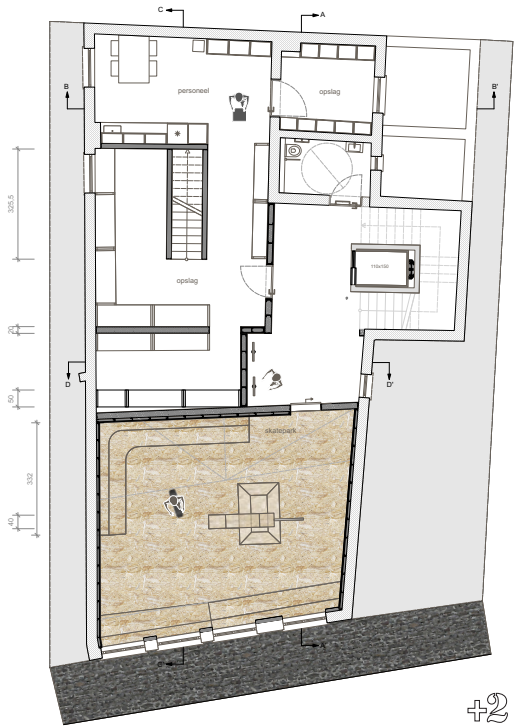




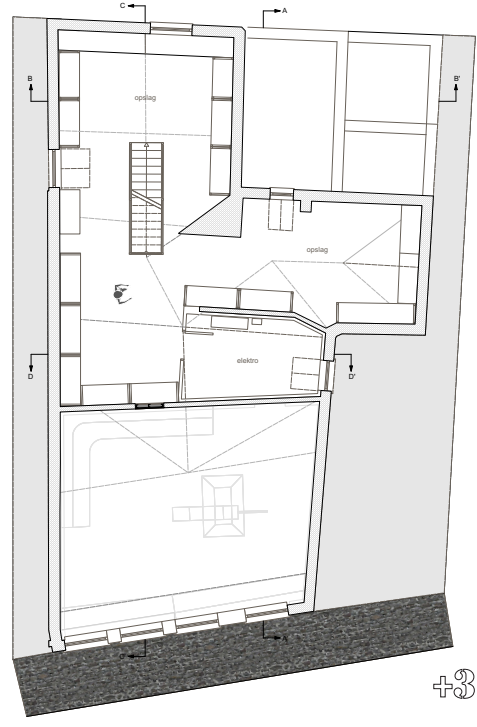
LONGITUDINAL SECTION



CROSS SECTION



+2



+3

RETAIL DESIGN

INTERIOR ARCHITECTURE MASTER PROJECT 'RIPNDIP'/ FLORE CLAES

BEING BERINGEN

STUDIO URBAN POLICY URBAN DESIGN
FIRST MASTER ARCHITECTURE

STEFAN DEVOLDERE, DIETER LEYSSEN

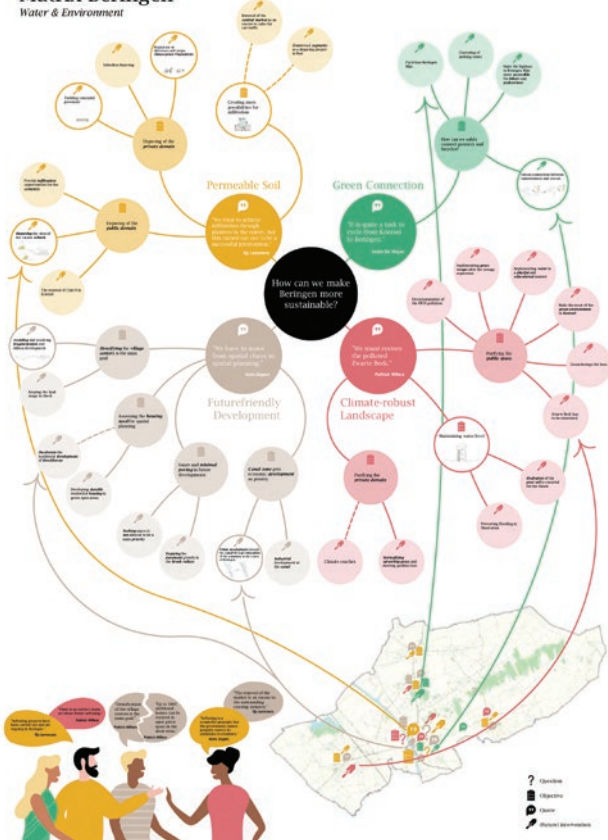
Studio Urban Policy Urban Design is a design studio in the first master year of the architecture programme. The studio runs during the first semester and teaches students about the role of the designer within urban policy and urban development. During the academic year 2022-2023, the studio was organized in collaboration with the city of Beringen.

The studio started 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 and talent development; housing and diversity, elderly and care; culture and heritage, youth and sports; environment and water. 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 programmes and buildings that could realize these ambitions. Then each student chose a specific programme from their matrix as input for his or her project in the next phase of the studio.

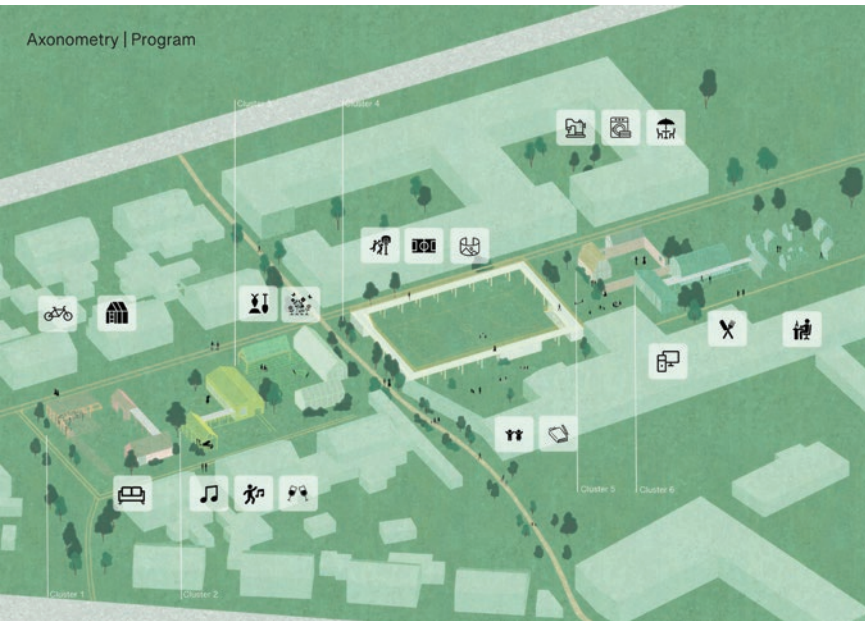
For that project, each student chose a location in one of five urban cores in the dispersed development of Beringen: Beverlo, Koersel, Paal, Beringen Mine and Beringen Centre. This allowed them to explore together the potential of these strategically located sites. For each site, the students developed a spatial framework, formed by the interaction of their own individual projects. In doing so, the students explored the scale of urban design.

Matrix Beringen Water & Environment

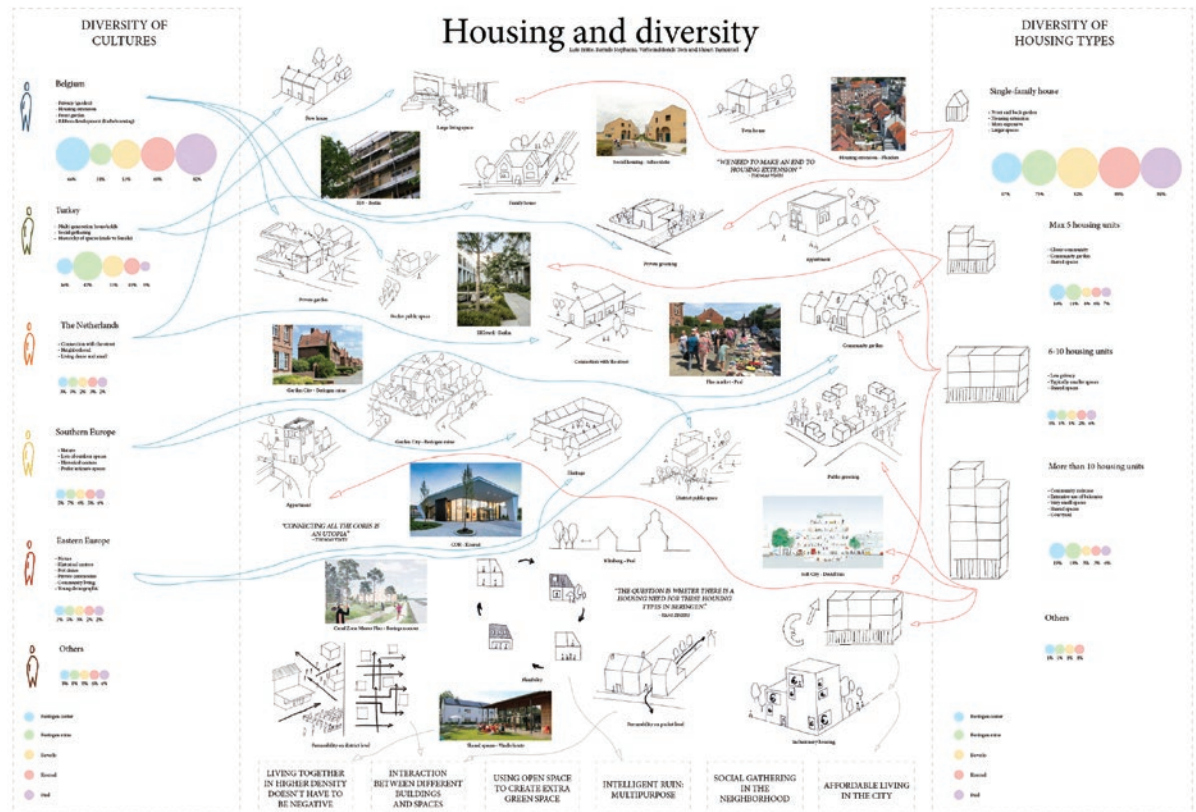


Paal: 'A patchwork of leftovers', Natasja Varlamoff

In a typical suburban context, a collective space is created as an assembly of the self-made constructions that one can find in the residential backyard. By introducing a new more collective housing type in the neighbourhood, the inner courtyards become open communal gardens. The garage boxes, garden sheds, gates, etc, move to the public realm, forming a chaotic street scene, which in itself is dynamic, but which is reorganised to improve quality. The typical cottages are replaced by diverse and smartly arranged



volumes, turning the negative 'left-over' outdoor space of the suburban subdivision into a positive space for collective activities.

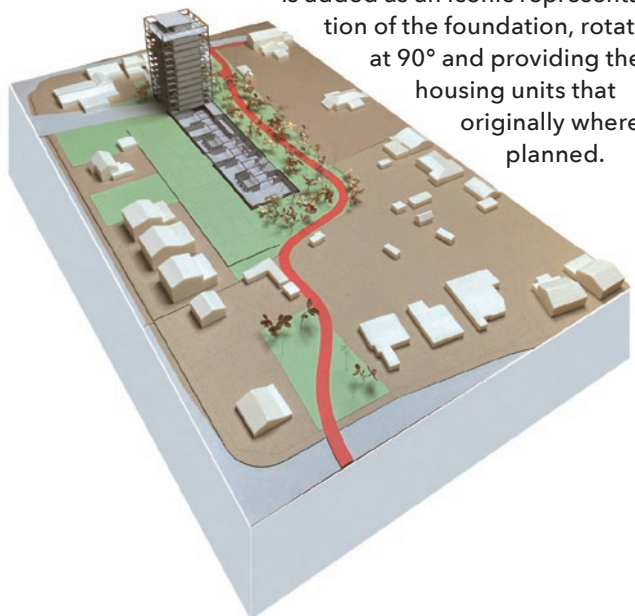


beverlo: 'A village without a centre', Liselot Van Gremberghe

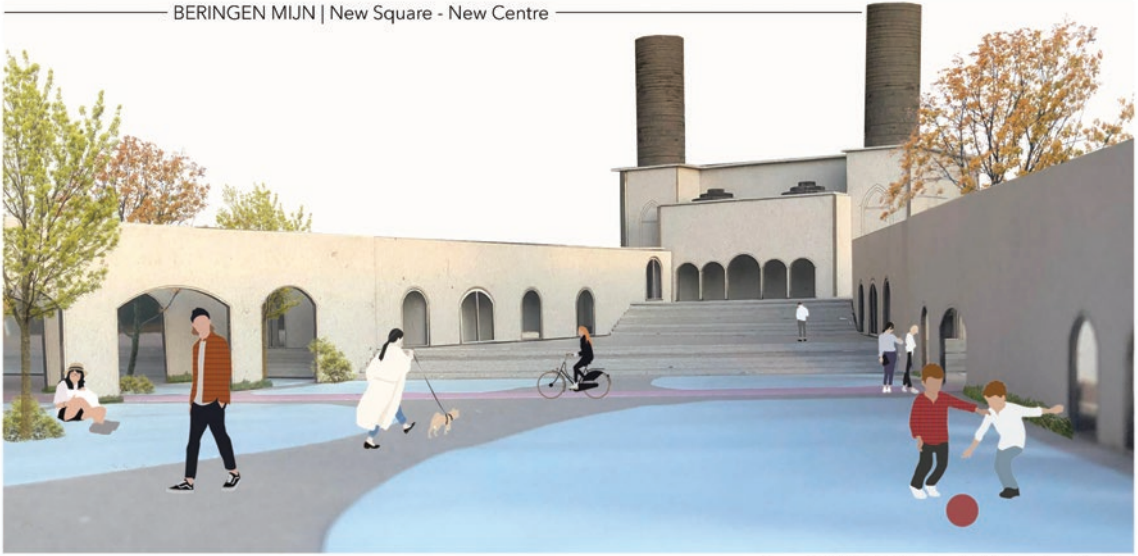
The church of Beverlo oversees the surrounding streets as the landmark of the village, but it is in poor shape. A new village center is created with the church as a cultural center and with three newly added buildings, forming a lower market square with local shops, and a connecting level with a restaurant and flexible workspaces. A bicycle network runs through the buildings, connecting this place with the other projects of fellow students. The typology of the buildings is inspired by the features of the church: round arches, high ceilings, sloping roofs and a tower.



Koersel, 'Foundation', Lore Crijns In the green interior of an open building block, an existing foundation of an abandoned housing project is discovered, 100 meters long and inaccessible from the street. The site is made accessible through a bicycle route and a new elongated plaza which is connected with the church. The foundation structure is accommodated for public use (a sports fields, drinking and sitting areas, greenhouses, a waterfall, a swimming pool...) and a residential tower is added as an iconic representation of the foundation, rotated at 90° and providing the housing units that originally where planned.



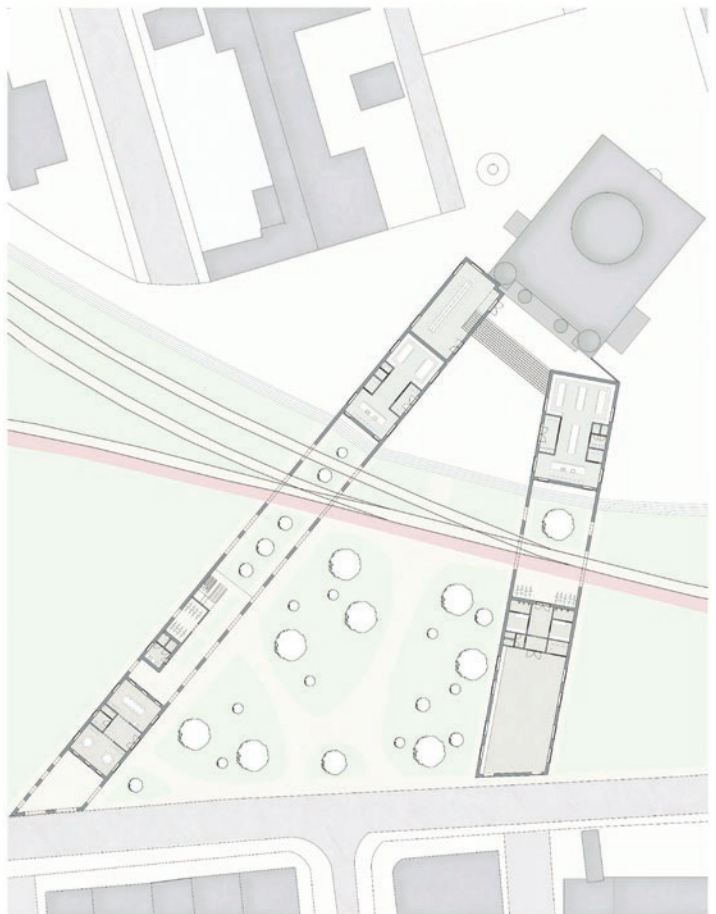
IMPLANTATION PLAN



Ontwerpen 4: UDUP - Universiteit Hasselt - Faculteit Architectuur & kunst - Amber Wyns

Beringen Mijl: 'Moskeeplein', Amber Wyns

The mosque in Beringen Mine is surrounded by parking spaces and road infrastructure. It needs a new, more dignified entrance. A forecourt is enclosed by two long structures or walls starting from the mosque. In it, functions are arranged based on three zones created by the topography. The bicycle route and train tracks define a zone of social activities and passage. A higher zone at the entrance of the mosque focuses on the religious atmosphere and a place of gathering with two teahouses and a washroom. The open zone at the end focuses on youth and sports, with a clubhouse for youth, a roof terrace and a sports hall.



STUDIO GLOBAL PERSPECTIVES MAKING KANALAH-AREA

FIRST MASTER ARCHITECTURE / LUDO SCHOUTERDEN, PEGGY WINKELS,
ELS HANNES, RUDOLF PEROLD (CPUT), DIRK NAUDE (CPUT)



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.



Cape Town District Six, 2023

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. 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 which 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

until people were forcibly removed and relocated, their houses torn down to give way to 'a bigger plan'.

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 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 topography 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.

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...

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





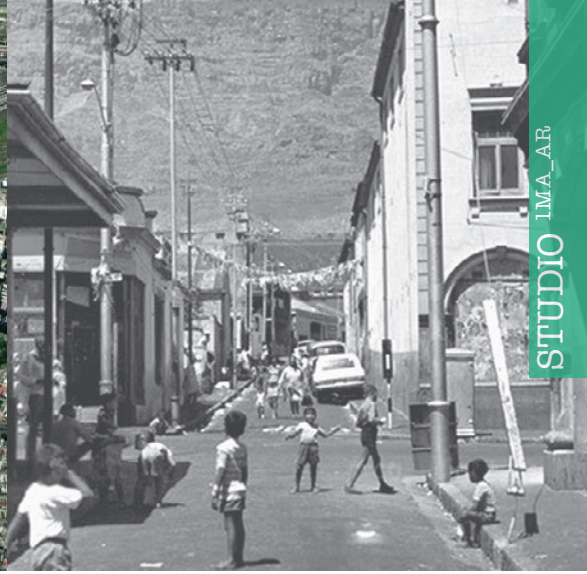
RECONCILING THE EDGES, reactivating the campus entry with House of Stories, Erica Makangara & Mathias Herbots

“In District Six we were all one big family”

Reconciling the edges aims at reactivating the social fabric of Hanover Street by blending and merging the needs of District Six and the CPUT community in the design of a library as an open house with meeting places, living rooms, porches, and public spaces through House of Stories. It is strategically located along Hanover Street, originally characterized by a diversity of communities and a colorful mix of local commercial and social activities generating a deep sense of belonging to its residents. With their stoeps, steps and terraces the buildings and houses invited neighbors to sit, chat and interact. It goes beyond the normal library accompanied by informal, playful, colorful, entertaining features from its facades to the interior with welcoming activities where students and community can meet and bond, listen and learn from each other, relax, and dine together with beautiful top views of the mountain from the terrace. It integrates magnificent architectural components of District Six in its form of arches, seven steps, columns, and materiality, a combination of sandstone, wood, and concrete. The project also incorporates furniture into its architecture, making them part of the building accompanied

by spatial hierarchy and transitional zones ranging from public, semi-public, and private intimate spaces for concentration as well as visual continuity between the interior and exterior. It further leads to the creation of outdoor rooms transforming the Rambla into a more inviting space for public realm with interactive activities and extending the street to the upper level forming an elevated street and vertical neighborhood. Rethinking the edges of the campus as places where the connectivity, stories, and identity of District Six come home and can be revived by present generations, students and former residents become the epitome. The House of Stories as a research-by-design project can set an example for the reconciliation of the campus and the community, restoring the social/urban fabric and the sense of belonging, for now and the future.

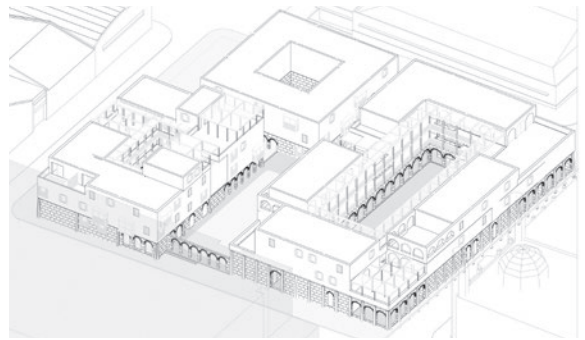


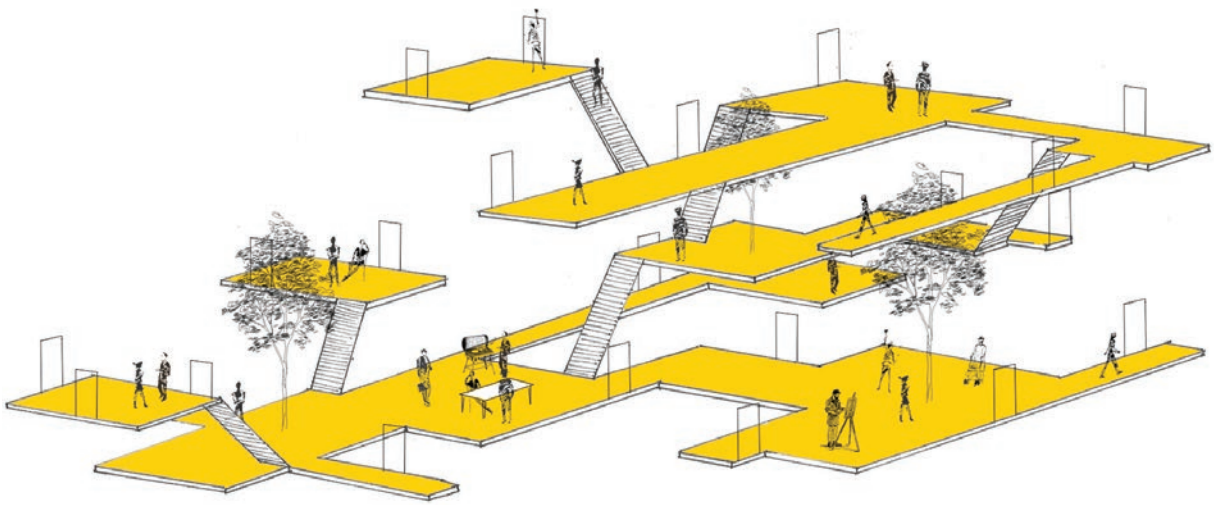


SAAMSERAI, celebrating memories, Üsame Bayraktar & Dicle Karaagac

The memory of District Six brings us to a place where people of different colour, religion and culture lived together peacefully. This was a humble but caring and welcoming community/neighbourhood, where streets were a playground, meeting place and shared living room. The Zeenatul Islam Mosque which was built in 1925 played a big role in this welcoming neighbourhood. The mosque's central location within District Six has, throughout its rich history, made it a beacon of hope, a home and a shining light to the local Capetonians, travelers and those that have made Cape Town their home. The Muslim community did this with their great hospitality and opening their arms to people of all walks of life. We want to celebrate this beautiful memory and build on the great hospitality of the mosque by introducing the Saamserai.

The Saamserai promotes District Six's community life and neighbourhood vibes by providing spaces for everyone to come together and help one another like the Kanalah concept. We do this by using the concept of the Islamic caravanserai. Because caravanserais were roadside inns along major trade routes, that doubled as a safe haven for the exchange of goods, ideas, and culture. They were lively seedbeds for globalization, resembling the modern city in the variety of people, languages, good and customs. District Six also was a place where people of all walks of life and all regions of the world were welcome. By introducing this typology, we want to recreate a place that embodies those unique District 6 vibes. The Saamserai comprises two private caravanserais, one public commercial caravanserai, and connecting courtyards between them.





KANALA ROOTS, remembering the past by creating tangible forms of the spirit that used to be, Taryn Traest & Tine Depae

Come play, dance, eat and meet. Be part of our family. A vibrant community that cares for one another, this is 'Kanala Roots', a combination of private housing supplemented by commercial spaces.

As an inhabitant you'll never feel alone by the inverted stoeps inside of the housing blocks. The stoeps and balconies overlook the bigger patios which are connected by alleys. Urban quality is generated by the communal spaces where people can talk to each other, have a braai, chill out,...

When strolling down the alleys and the main diagonal, one can feel the kanala vibe that used to be. By implementing traditional architectural elements; such as the stoep, balconies, shutters, plaster and sandstone a place is created where both locals and new visitors feel right at home. The Kanala Roots is all about caring and sharing. Therefore the commercial entities are operated by the inhabitants and support each other as well. By referring to the iconic seven steps in the way of creating 7 platforms, a real meeting place arises. When taking a step, one may feel entering a new outdoor room, surrounded by different local shops, restaurants, art galleries,...

This is Kanala Roots, remembering the vibes of the original District Six by creating tangible forms of the spirit that used to be.



TWO AMBASSADORS

Angel Vhuhwavho Moraba and Quadash Van Wyk are adding a new initiative to our Studio Global Perspectives series. Taking up the role of empathic guides and critical observers during the students' journey, they help us to intensify the intercultural exchange of ideas and visions and to get a better understanding of the impact of this design studio on the participants' global awareness and understanding of different challenges and perspectives.

'We -Mo and Quadash are proud members of the Global Perspective Design Studio team at Hasselt University. As exchange students from Cape Peninsula University of Technology (CPUT), we act as ambassadors for the Studio Cape Town-Brussels (UH students). Our main role is to guide and support our fellow UHasselt students in their architectural intervention projects in Cape Town, South Africa, with a particular focus on District Six.

The studio's design brief is structured into five phases, including mapping, brainstorming workshop week, narrative, project exchange workshop week, and project design. During the narrative phase, we collaborate with CPUT and our UH classmates, taking on the role of co-designers and advising the students to fit their spatial ideas into the local context. In addition, we collect and organize our thoughts, reflections, and notes in a logbook that is engaging and visually appealing.



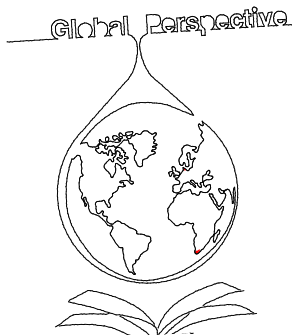
During the week of the project exchange workshop week, we interact with other participants, attend lectures, and share our findings and thoughts from the initial studio weeks. During the project design phase, we continue our guiding role and take on the mantle of architect-designer and head of the architectural firm.

We carefully analyzed the challenges and opportunities on Hanover-Darling Street and complemented the UH studio's vision to transform this street into a Rambla, with personal ideas and sketches.

We envision our journey in a logbook. It is a collection of weekly reflections on the consulted projects, including general reflections on the students' and staff's approach, and a brief reflection of the design process on individual projects. It is a subjective project that is not intended to be a coherent, chronological document

but rather a collection of fragments. The integration of notes, sketches, and photos makes it a visually pleasing roadbook.

Finally, we will make a personal selection of the five projects that inspire us most, for exhibitions in Brussels and Cape Town, along with five projects by our CPUT colleagues.'



THE POETRY OF STRUCTURE

FIRST MASTER ARCHITECTURE

PETER JANNES, JAN VANWEERT



KENGO KUMA, TSUMIKI PAVILION, TAIWAN

Poetry and architecture share a deep bond that transcends these seemingly different domains. Both evoke emotions, trigger thought and convey meaning. When poetry is interwoven with architecture, it creates a unique form of expression that appeals to the senses and enriches the human experience.

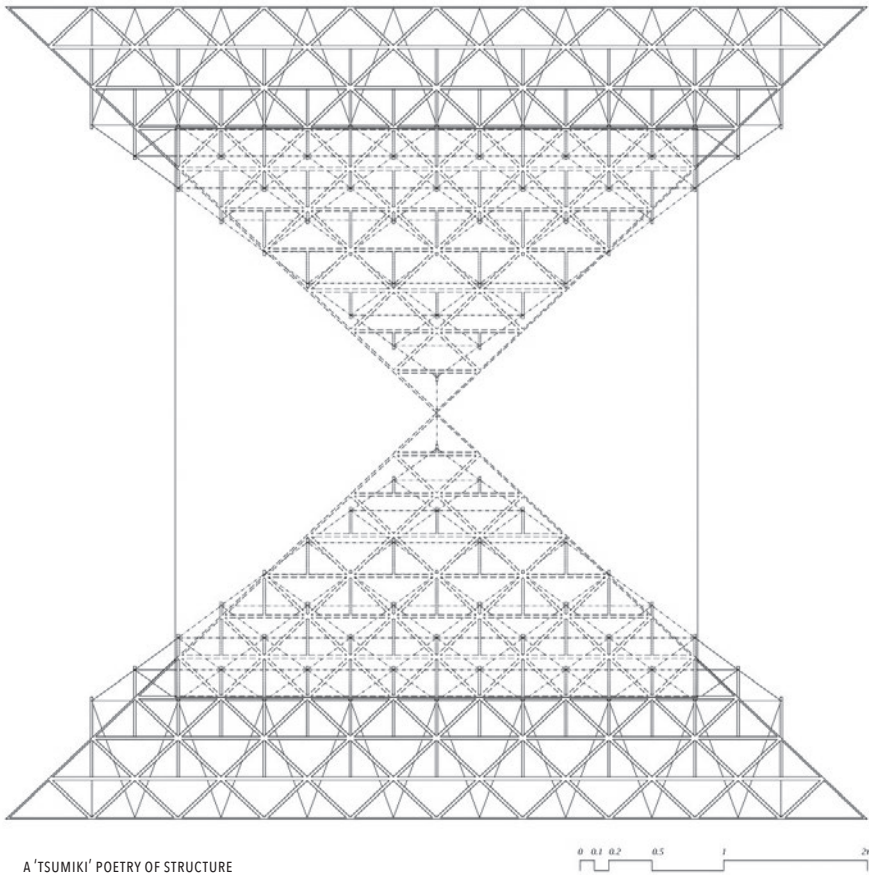
In essence, poetry is a medium of language that uses rhythm, rhyme and metaphor to evoke emotions and communicate ideas. Similarly, architecture is a medium of space that uses forms, materials and spatiality to create environments that evoke emotions and facilitate different functions. When poetry is integrated into architectural structures, an additional layer is added.

The essence of poetry in architecture lies in the concept of metaphor. Just as a poet uses metaphors to convey his ideas and feelings, the architect uses design tools to represent architectural concepts.

Poetry in architecture also encourages contemplation and engagement. Just as a reader reflects on the layers of meaning in a poem, the resident or visitor makes a similar journey of discovery.

Design and structure are complementary. We deepen our understanding of design processes and methodologies. We build on competencies already acquired in previous academic years.

In the studio, the emphasis is on a design assignment where the project is the result of a design research, focusing on construction, structure, materiality and architectural detail. The primary objective is to design spatial qualities and structural solutions that support the architectural concept, both literally and figuratively. The studio explains how structures can work. The relationship between architectural design, structure, construction and materiality is further understood. We do this by examining the most



commonly used materials, their characteristics, their appropriate applications, their ecological character and their circularity. Sustainability in all its aspects is a central theme and helps determine the program-supporting concept, the construction method and the use of materials.

The design brief is organized according to five phases, which are translated into five BOOKS that summarize student's design research:

BOOK 1: learning from others

BOOK 2: structure and program

BOOK 3: the architectural and structural concept

BOOK 4: the architectural and structural design

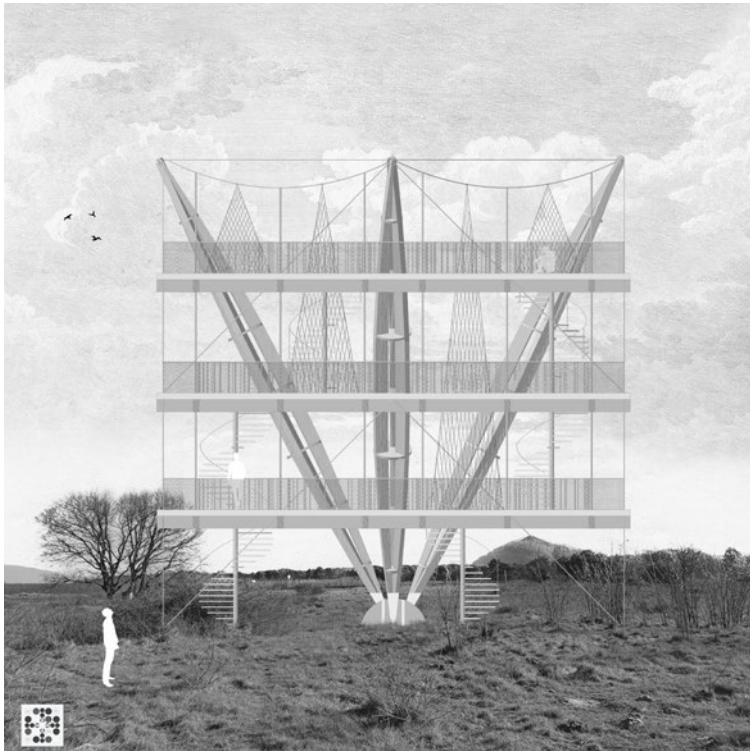
BOOK 5: the architectural detail

In these BOOKS students show the development of their own program at a chosen location, in the master plan. That programme serves as a foundation for the development of an architectural structure.

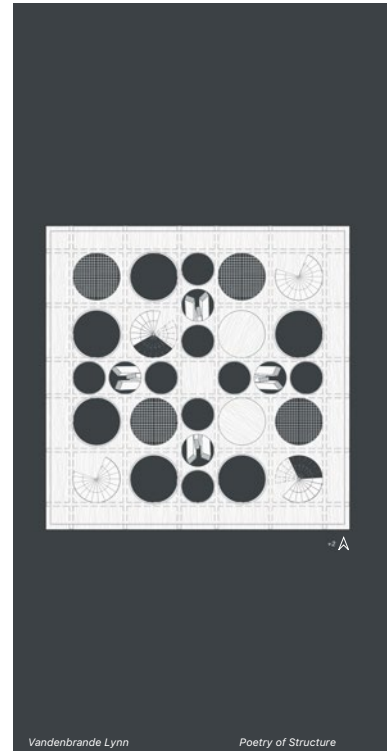
This should be contained in a cube of 15x15x15m or a horizontal or vertical beam of 9x12x36m. The shape of the cube or beam should always remain recognizable and touch ground level in one way or another.

The structures should be hybrid and can host different programs, such as a sports-facility, branding-building, mobility hub, health center, recreation area, contemplation zone, day care center, short stay hubs or a garden room. Students choose two programs to combine. The design of the structure and consequently the architecture will be influenced by the choice of the programme.

Each student is set to work on a well-founded structural and architectural concept that supports the chosen programme. The results of this thorough, design-based research are varied, each design with its intrinsic value that contains a certain poetry in the structure.

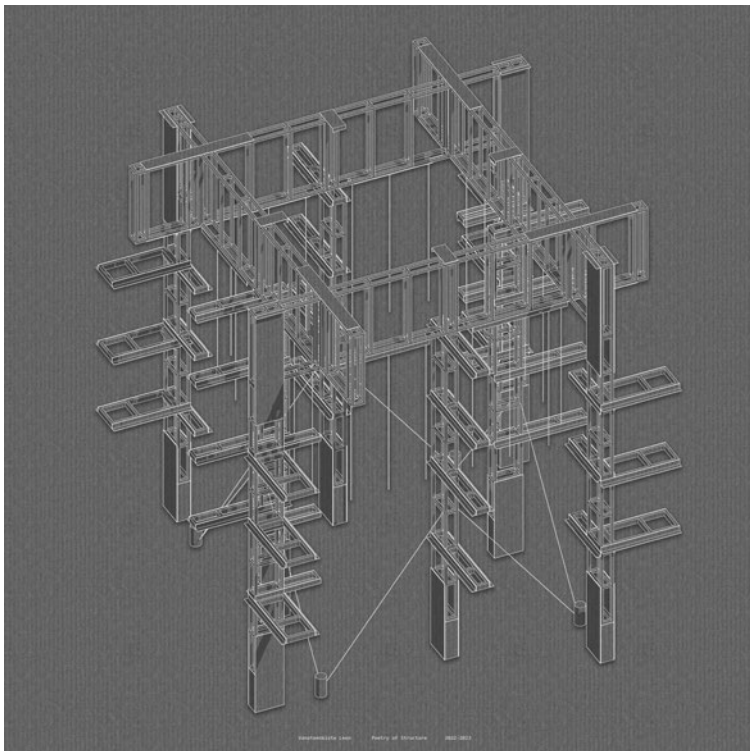


LYNN VANDENBRANDE

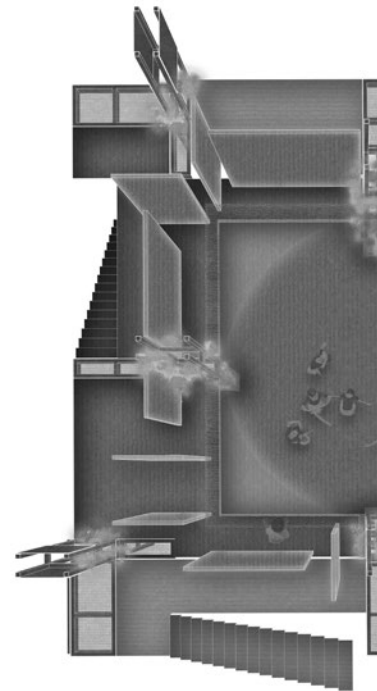


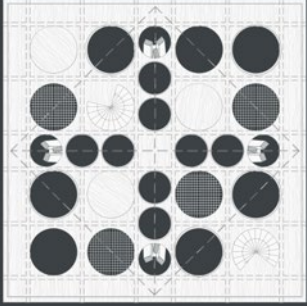
Vandenbrande Lynn

Poetry of Structure



LEEN VANSTEENKISTE

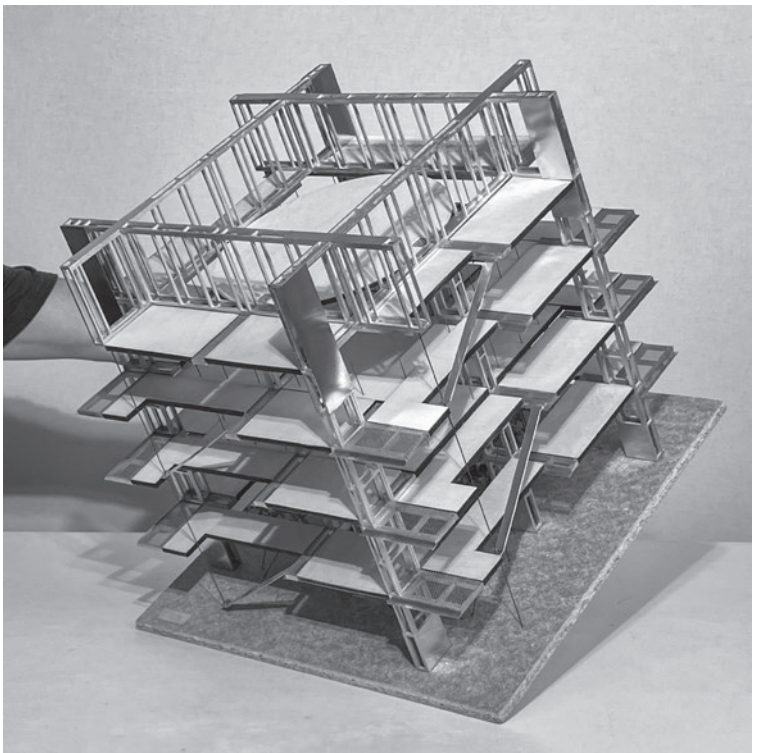
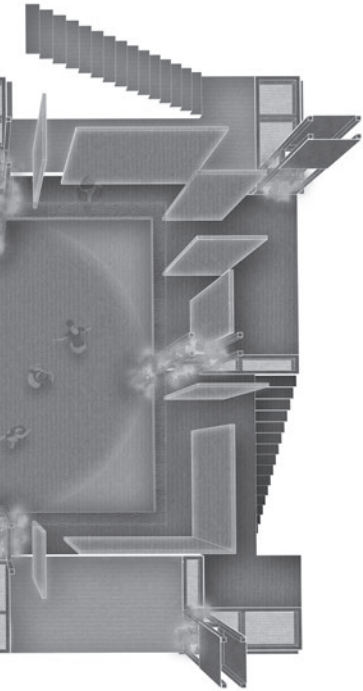
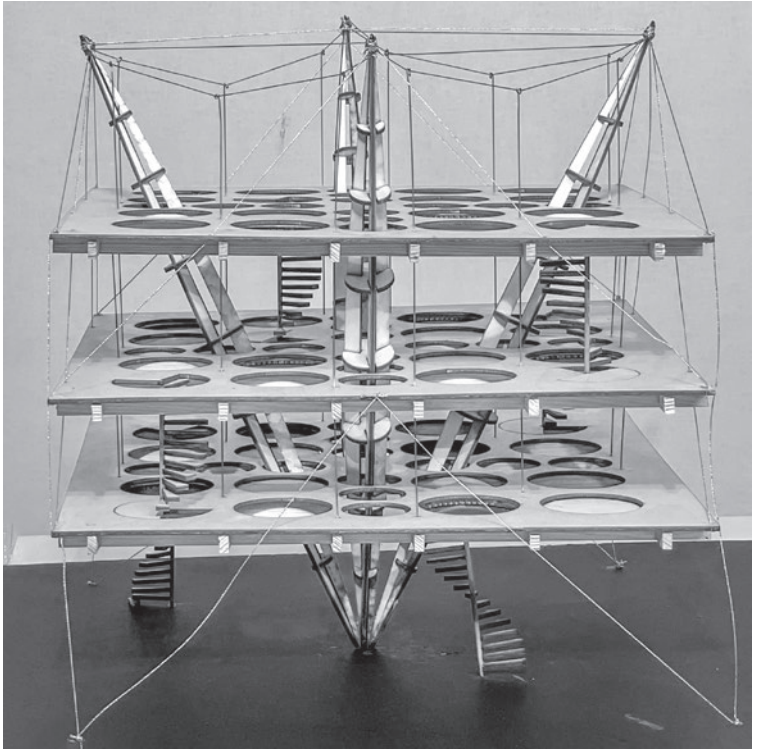


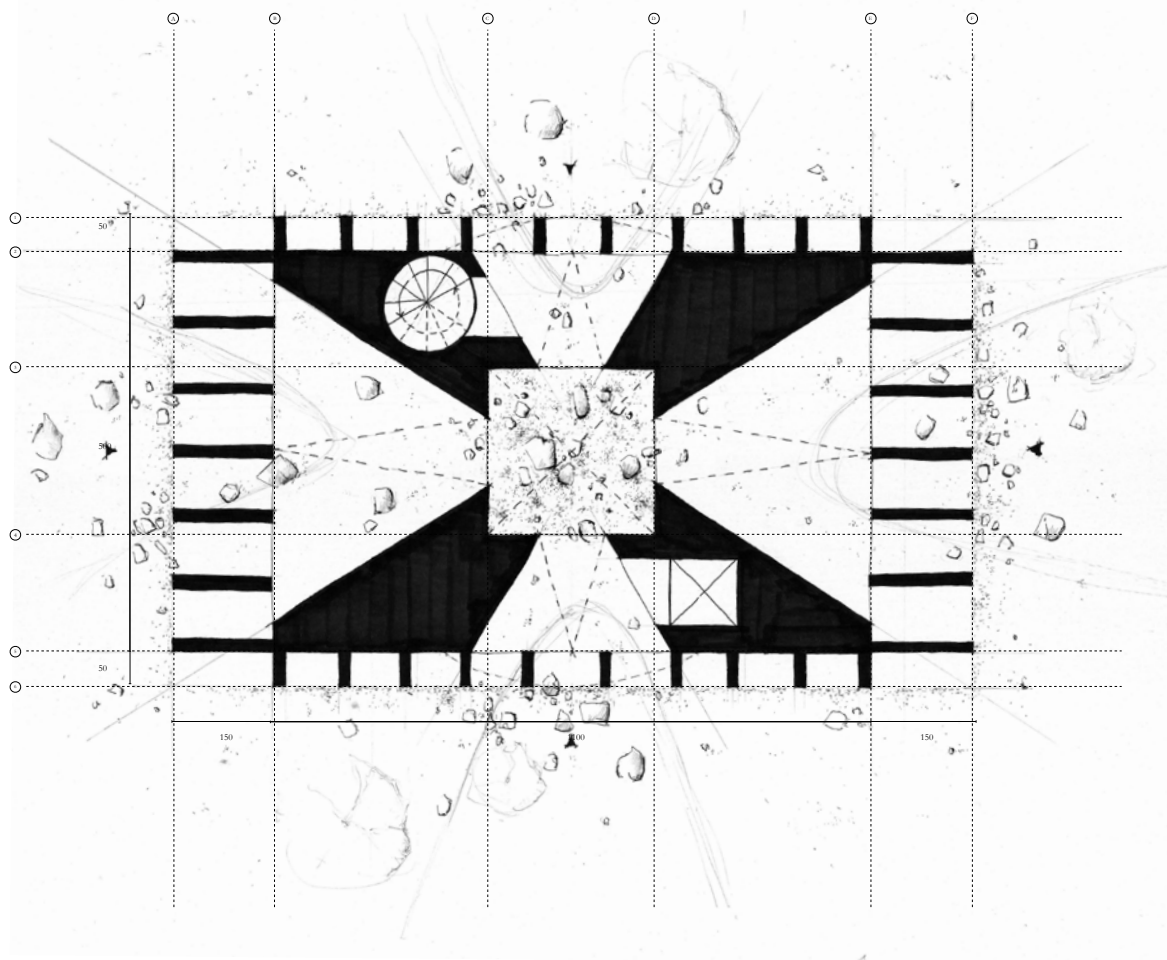


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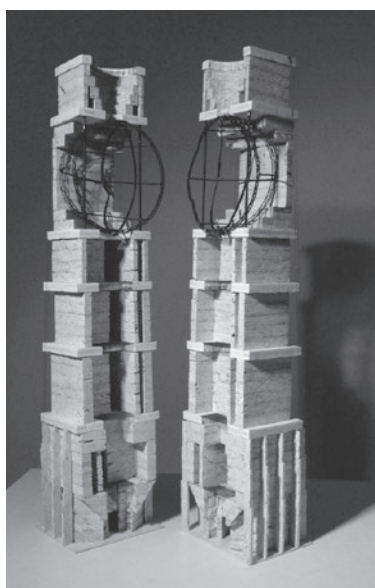
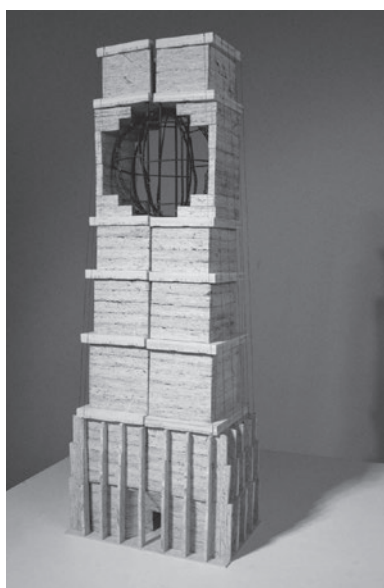




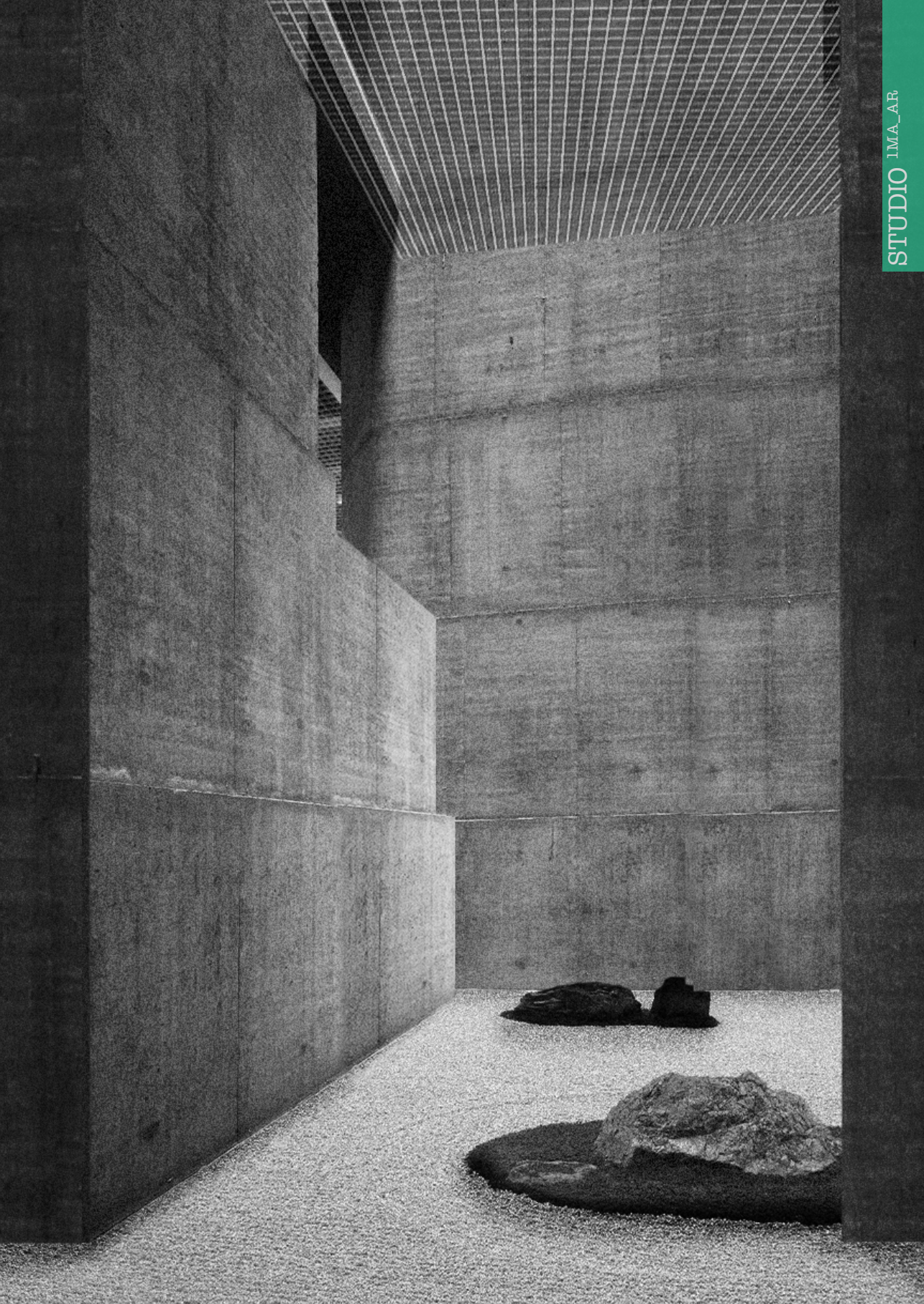
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ANNA-LISA CUSTERS



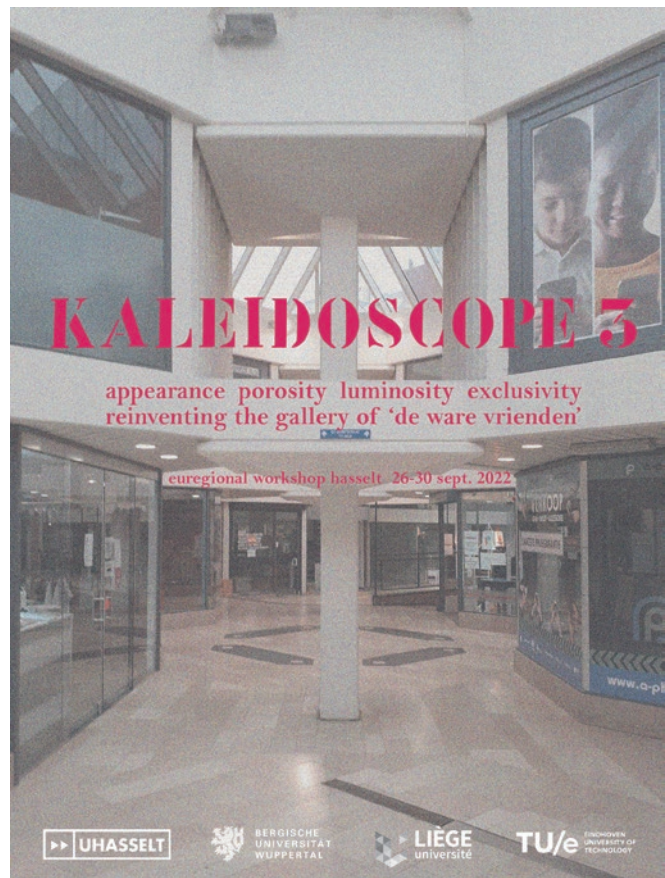
REINVENTING THE GALLERY OF “DE WARE VRIENDEN”

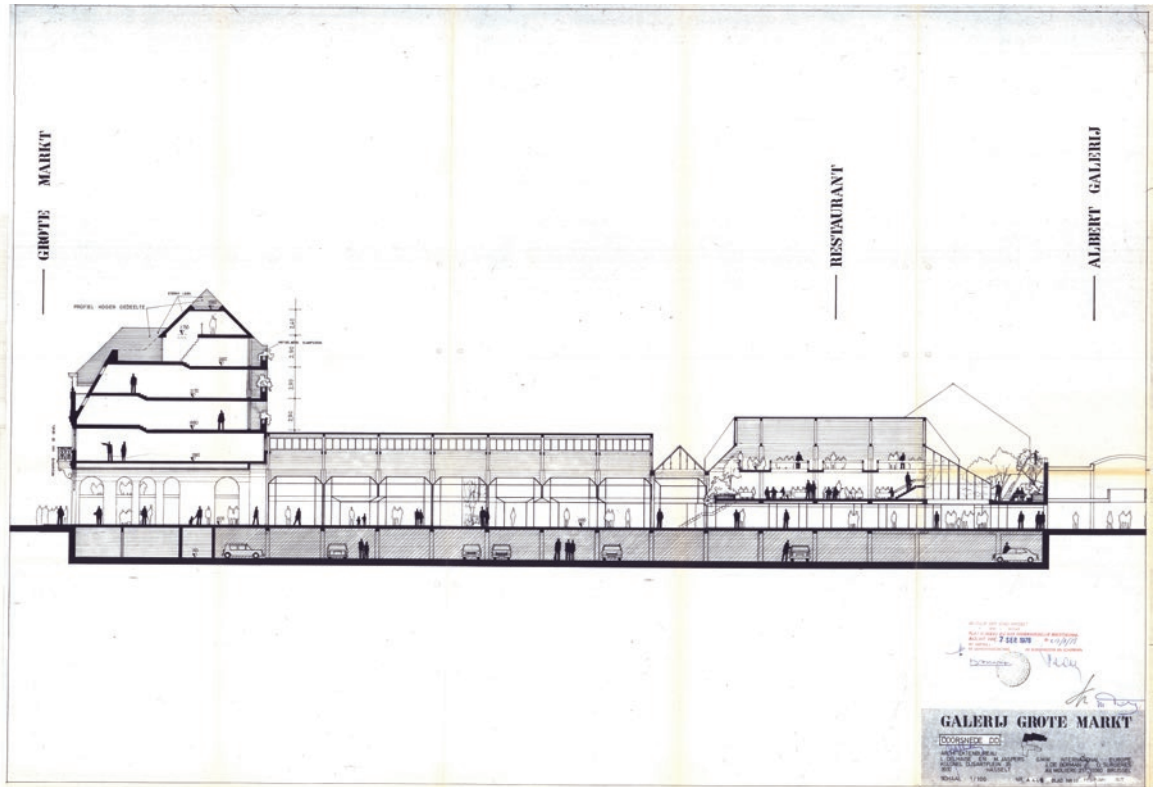
INTERNATIONAL MASTER INTERIOR ARCHITECTURE, JOINT STUDIO ADAPTIVE REUSE / HERBESTEMMING

NIKOLAAS VANDE KEERE, LINDE VAN DEN BOSCH, GUILLEM PONS ROS

The typology of the gallery spaces of ‘De Ware Vrienden’ is raising questions on various levels, from the local level or the interior experience of the public passage to the larger context of the centre of a city like Hasselt. The students of the joint design studio on Adaptive Reuse/Herbestemming have developed future approaches for this potential ‘public interior’, fueled by the preliminary ideas generated during the third edition of the Kaleidoscope workshop (a collaboration between Bergische Universität Wuppertal, Technische Universiteit Eindhoven, Université de Liège and Universiteit Hasselt) and in dialogue with the Stadsatelier Hasselt.

The gallery spaces were designed in the 1980’s as mono-functional shopping infrastructure and can be read as a continuation of the commercial ground floor spaces in the surrounding streets. It is an example of the many empty retail premises in the centre of the city and the evolution of urban retail towards more large-scale chain stores.





This while Hasselt currently experiences a shortage of other functions, in particular young family or starter housing, affordable housing and co-housing. In addition, the city has a shortage of qualitative shared or (semi-)public space, gardens or more generous green spaces.

'De Ware Vrienden' is an example of a somewhat anonymous passage, today only used as a pedestrian short-cut in the city. The postmodern design is based on a grid with an expressive faceted structure of concrete columns and beams. It has a specific character and style that can be witnessed in the interior and at the entrance facades on the edges of the cityblock, but is outdated today. The area around the gallery spaces has become a urban neighbourhood with a large contrast in scale and typology, with the site acting as a hinge between the mediaeval city fabric of the inner city and the rational monolithic architecture of the adjoining TT complex. The recently completed city hall has made this development only stronger.

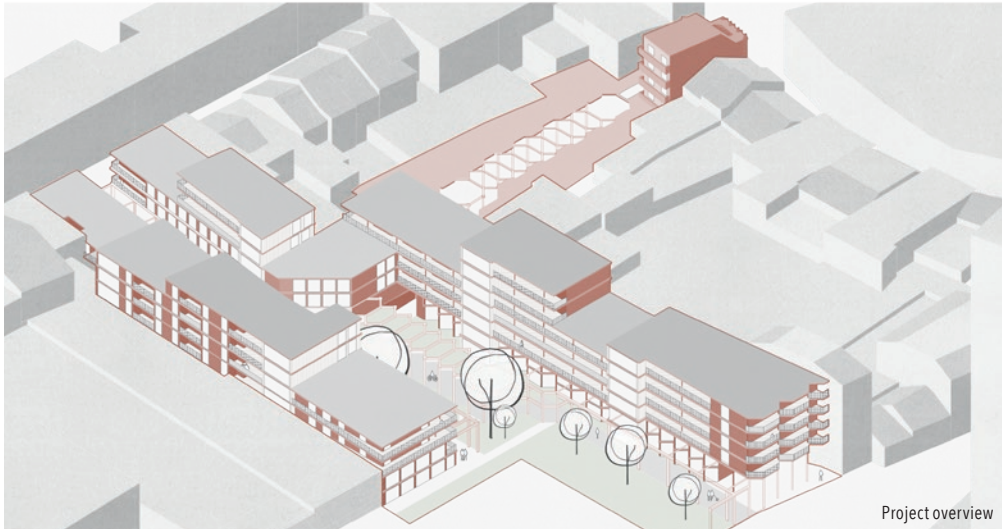
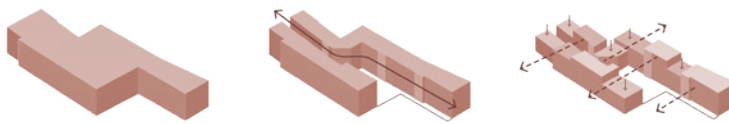
The assignment in the design studio was guided by the following questions:

Do the infrastructure of the galleries and front buildings have any architectural or historical value? Should we preserve the stylistic or structural properties of the galleries?

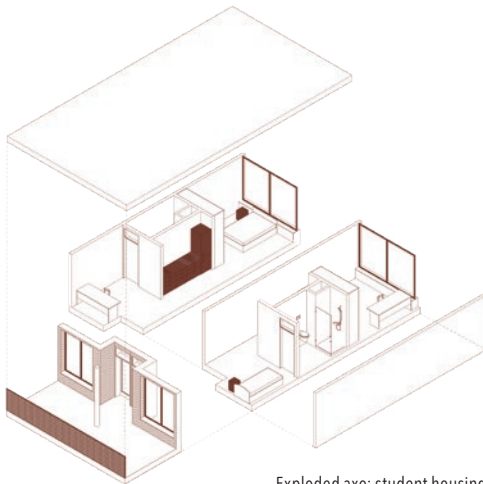
Should we open up the gallery spaces and introduce green or qualitative (semi-)public spaces? Does the public passage function of 'De Ware Vrienden' still make sense?

Given the heterogenous environment, what could be the spatial capacity of the site? How can we reconcile the various building scales and typologies surrounding it?

How can we break the classic structure of a commercial ground floor and storage or housing above?



ARCH



Exploded axo: student housing



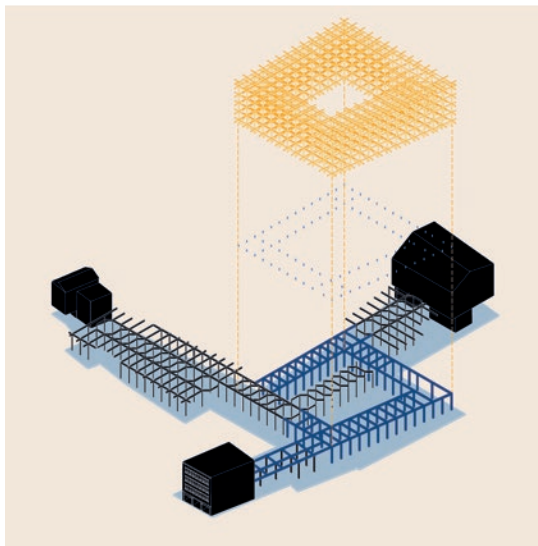
Exploded axo: social housing

**STUDENT HOUSING, SOCIAL HOUSING,
PUBLIC GREEN SPACES / AMANDA MSIMANG,
ELINA GEUENS, SOPHIE SOENEN:**

This project emphasises the East-West connection by creating a generous urban passage between the shopping street and the TT district. The spacious corridor, marked by the original hexagonal structure, allows housing blocks of various heights to be placed within the dense city fabric. The North wing maintains its connection to the urban passage.



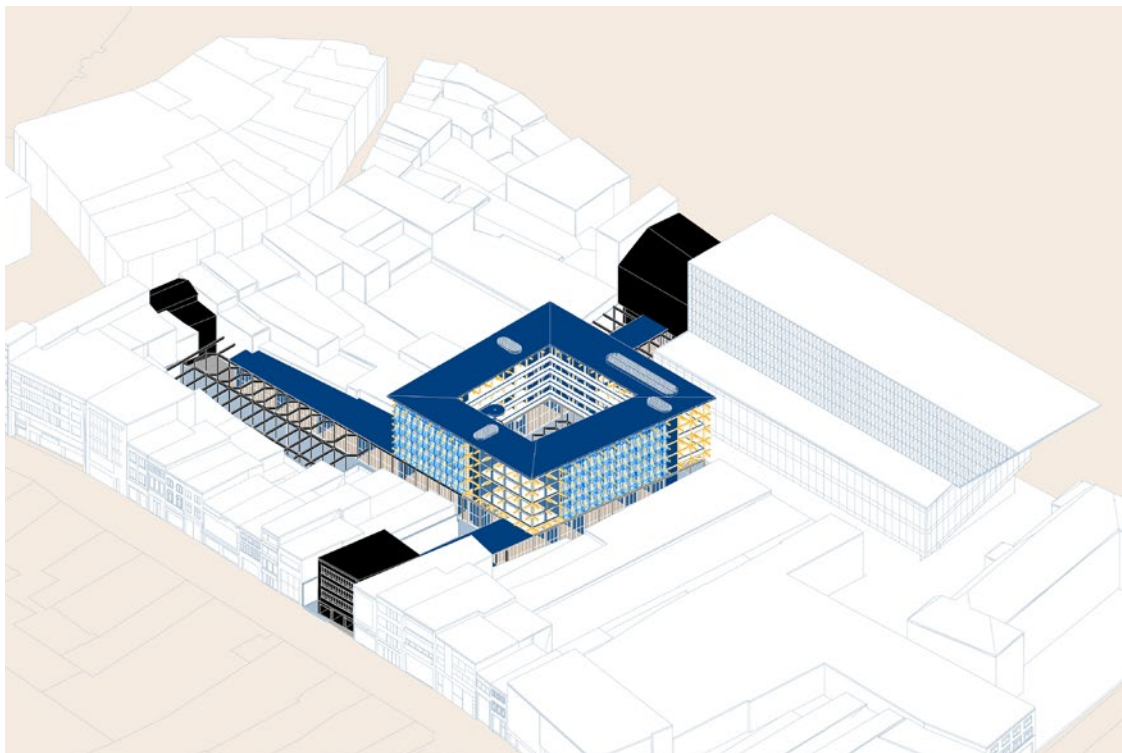
Model: urban passage with original structure



a concrete structure is added that follows the existing grid, the volume above is defined as a wooden structure



render of the entrance area



Project overview in context

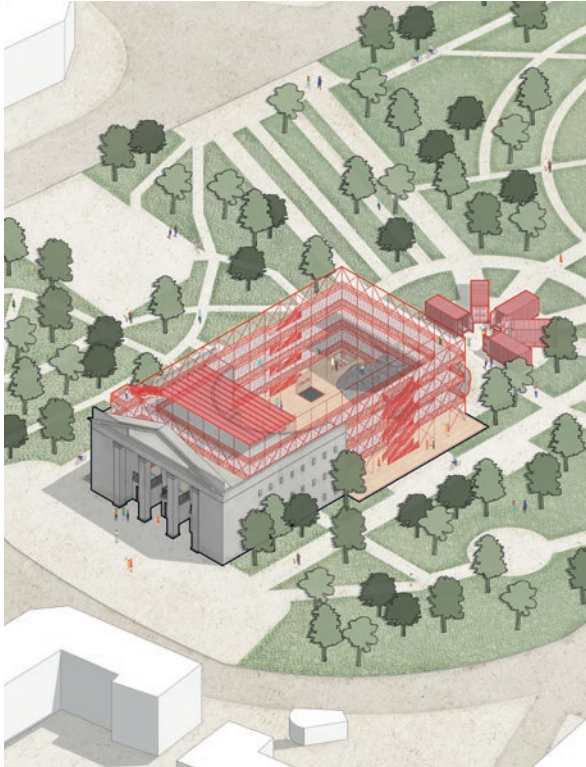
THE STUDENT COURTYARD, STUDENT HOUSING, STUDENT FACILITIES, RECREATION / PAULA RIFFO ACUÑA:

The spatial analysis of the existing structure leads to a well-founded intervention which projects the grid of the three corridors into a central volume. Social and recreational functions are located in the base which extends into the three wings. On top of the concrete base structure the four floors of timber-frame construction are filled in with a jigsaw puzzle of various student housing units and collective spaces.

ADAPTIVE REUSE / HERBESTEMMING

INTERNATIONAL MASTER INTERIOR ARCHITECTURE, MASTER'S PROJECTS

NIKOLAAS VANDE KEERE, LINDE VAN DEN BOSCH, GUILLEM PONS ROS



**REUSING THE DONETSK REGIONAL ACADEMIC DRAMA THEATRE
IN MARIUPOL (UKRAINE) / BRETT PATYCHUK**
(NOMINATED FOR THE WANATOE PRIZE 2023)

The designer chose the site because Ukraine is the origin of both his parents. He defined his master's project based on the ruined leftovers after the bombardment by the Russians on March 16, 2022. The consolidation of the ruin and the excavation and preservation of the basement leftovers memorialise the atrocities. Next to the respectful treatment as a burial site, the project offers a (possibly covered) outdoor space to reactivate the original function and accommodate other contemporary cultural events. By reconstructing the outer edges of the theatre with a simple and effective scaffolding system, the project is able to reclaim the site and reaffirm cultural heritage currently on occupied territory. It represents a beacon of hope for the war-torn country of Ukraine.



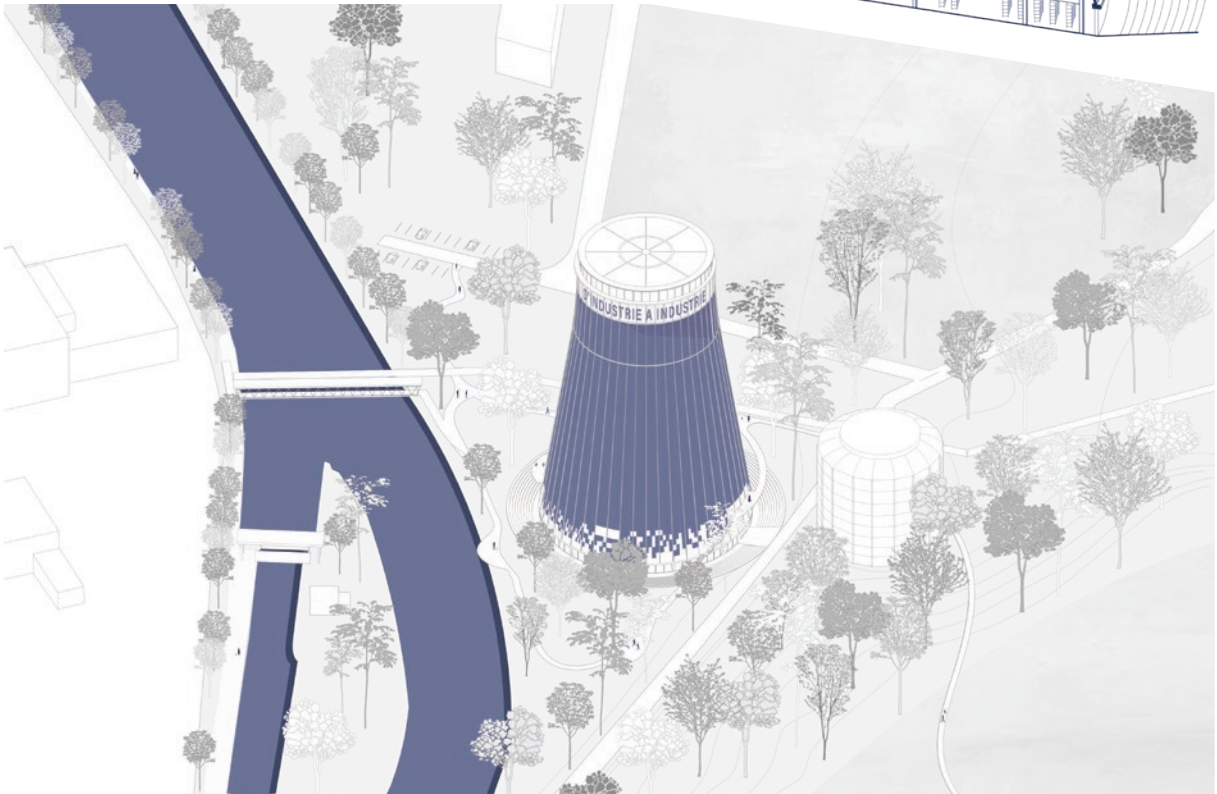
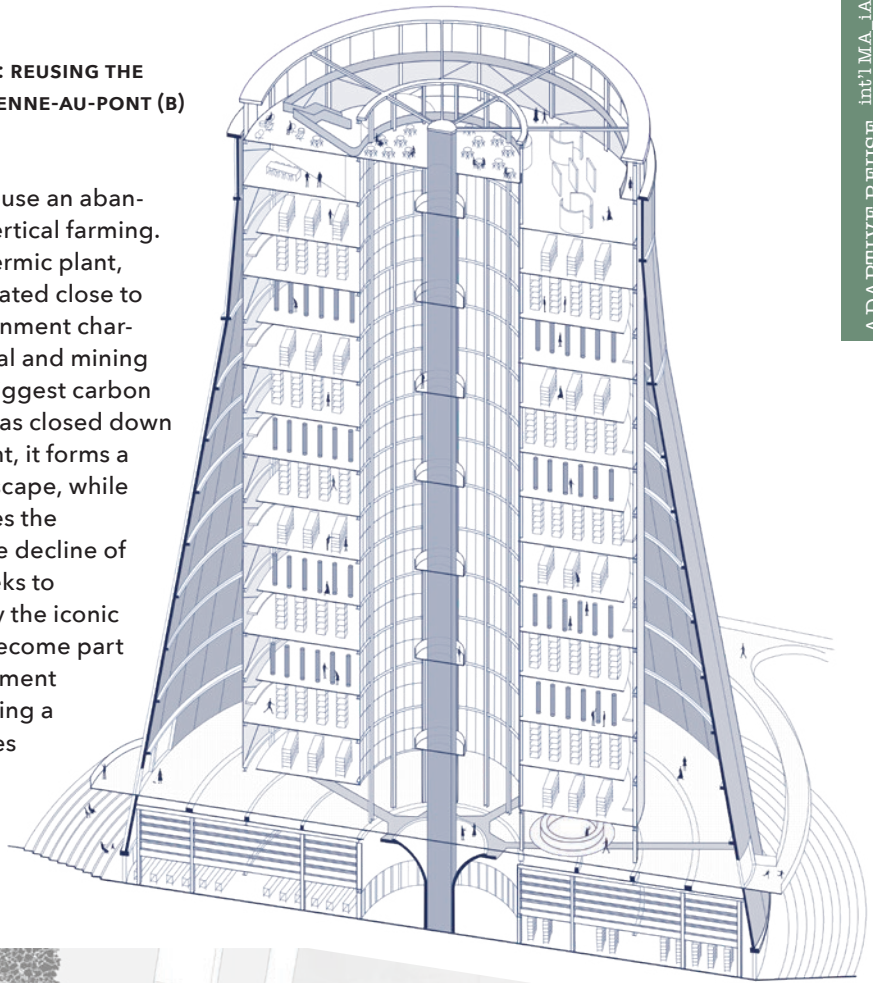
**ADAPTIVE REUSE OF THE
FORMER MECHANIZED PIER
IN CALDERA (CHILE) /
PAULA RIFFO ACUÑA**

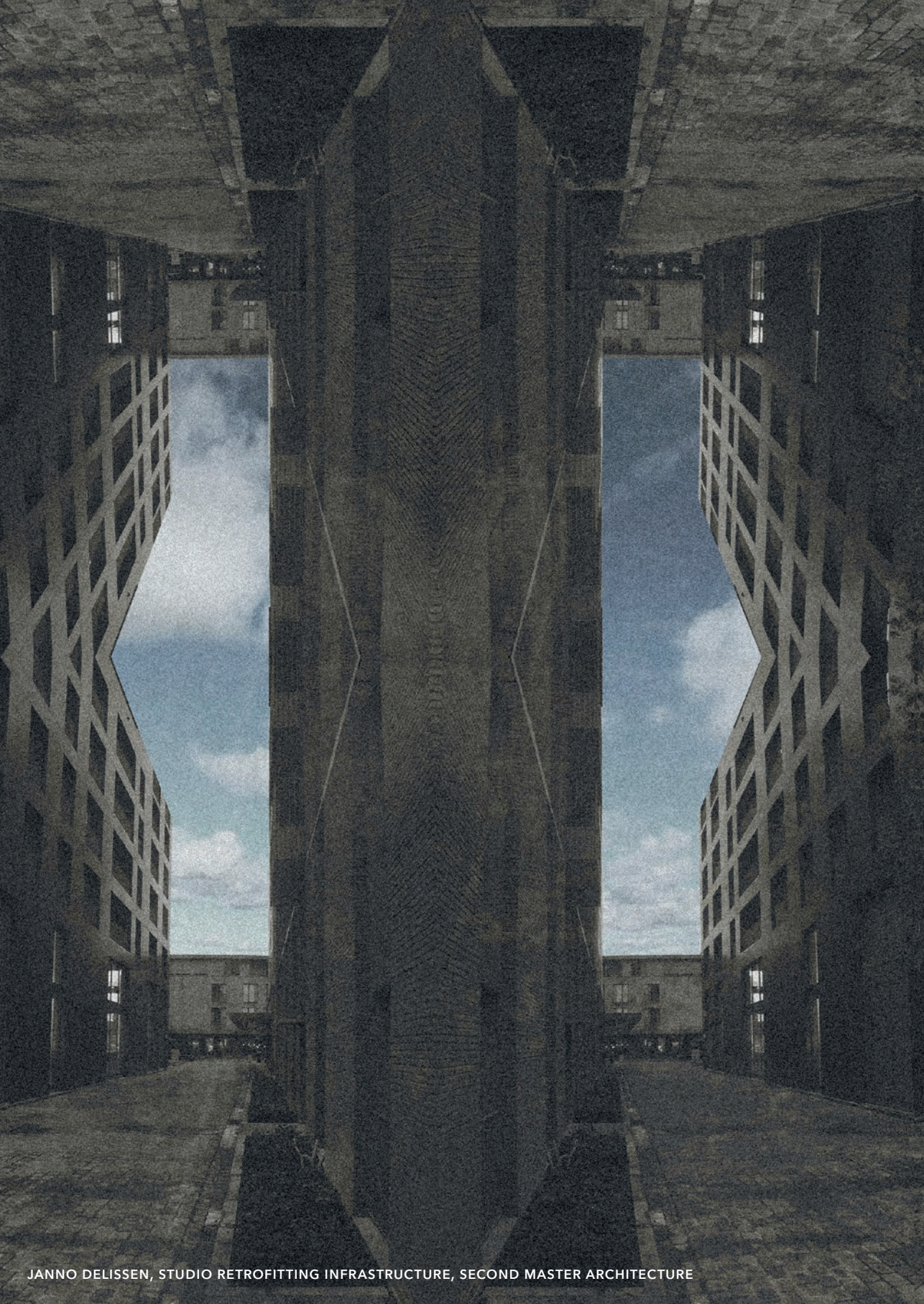
The former mechanized pier is an impressive remnant of the strong mining history of the region of Caldera and the entire country. The project proposes to reconnect the industrial ruin with the sea and the town. The pier forms the central structure of a new park with a recreational character and is designed taking into account the arid climate and specific vegetation of the place. The project incorporates minimal architectural interventions at the outer ends to ensure accessibility and services. It translates the original movement of the raw material into circulation, reaching out into the sea. In addition, it transforms the segmented outdoor spaces into a variety of green spaces for the community.



UNCONVENTIONAL HERITAGE: REUSING THE COOLING TOWER OF MARCHIENNE-AU-PONT (B)
/ SOPHIE SOENEN

This project proposes to reuse an abandoned cooling tower for vertical farming. The tower was part of a thermic plant, powered by coal and is located close to Charleroi in a larger environment characterised by a rich industrial and mining history. Being one of the biggest carbon emitters in the country it was closed down in 2007. With its 85m height, it forms a clear landmark in the landscape, while nowadays it also symbolises the industrial recession and the decline of the region. The project seeks to requalify the site and apply the iconic presence of the tower to become part of a large-scale redevelopment where the focus is on creating a new pole for local industries and creating a network of slow mobility.







An aerial photograph of a city, likely Brussels, with a dense network of roads and green spaces. A person with long dark hair, seen from behind, is looking at a large, semi-transparent map overlay on the city. The map features numerous circular icons of various colors (yellow, blue, green, red) placed at different locations across the city. The text 'STUDIO DEGROWTH' is prominently displayed in large, white, serif capital letters across the top of the map. Below it, 'RETROFITTING INFRASTRUCTURE' is written in a smaller, white, serif font. Further down, 'SECOND MASTER ARCHITECTURE, YEAR THREE' is written in an even smaller, white, serif font. At the bottom center, the names 'JO BERBEN, EEF BOECKX' are listed in a white, serif font. In the bottom right corner, the text 'Retrofitting Infrastructure, Matrix' is visible in a small, white, sans-serif font.

STUDIO DEGROWTH

RETROFITTING INFRASTRUCTURE

SECOND MASTER ARCHITECTURE, YEAR THREE

JO BERBEN, EEF BOECKX

Retrofitting Infrastructure, Matrix

The Urbanism master studio has dedicated three years to exploring the concept of Degrowth, which criticizes the relentless pursuit of economic growth within the global capitalist system. With climate change and increasing social inequality, the notion of continued economic growth is being challenged. While sustainable development attempts to address environmental concerns, it still operates within the confines of economic expansion. In our studio, we encourage students to envision a society based on Degrowth and explore how architecture can contribute to it.

We initiated the three-year cycle by examining the theme of Degrowth through the lens of reusing existing buildings, recognizing their significance as valuable resources for transforming our cities. In the following year, we employed the strategy of productive landscapes to preserve our open spaces. Now, in

the final year of our Degrowth cycle, we focus on Retrofitting Infrastructure. Today, not only is the principle of economic growth under pressure due to climate change and social inequality, but the idea of downsizing has become even more relevant considering the current materials and energy crisis.

Belgium boasts the densest road network in Europe, spanning almost five kilometers per square kilometer. This infrastructure was primarily designed in the mid-20th century with a strong emphasis on cars. However, the vision for the future, even in many cases today, revolves around pedestrian-oriented cities. Should we rush to demolish these solid and monumental structures? They serve a purpose beyond facilitating vehicular transportation. They can become experimental spaces for new programs that cater to the evolving needs of our cities.



Forêt Des Cartes, Z33, lecture Dirk Somers



Study visit London, excursion Sands End community centre, Alex Ely



preparation workshop



guided visit expo Composite Presence by Sophie De Caigny, Z33

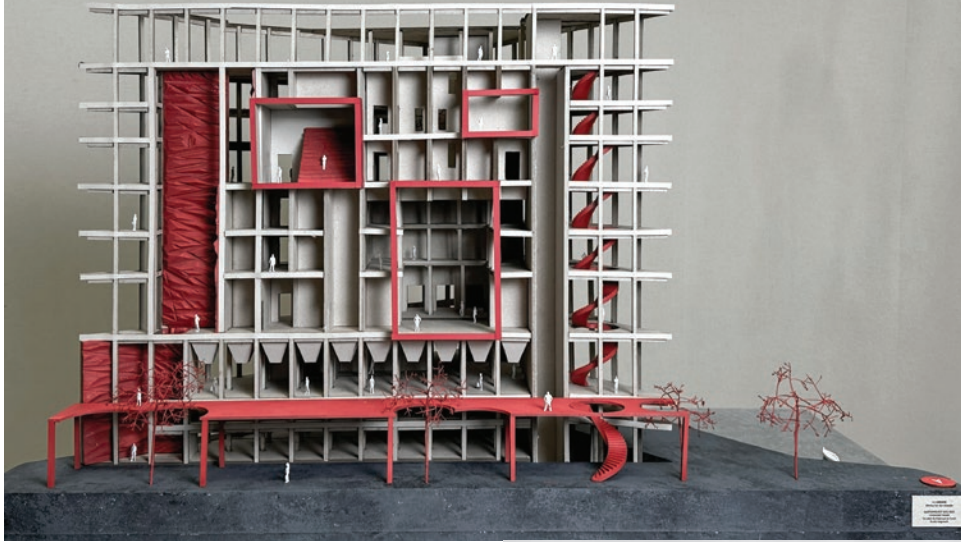
Hasselt, the capital of Limburg province, is situated at the heart of the Euregio - Meuse/ Rhine, an area inhabited by three million people and housing 250,000 companies. Historically, the province has struggled with limited public transport connections to the region. To compensate for this, a multitude of road infrastructure, primarily for cars, was developed within the Urban Sprawl model. However, in 2022, this poses challenges. It is imperative to consider implementing a Mobishift, upgrading slower roads, and eliminating unnecessary pavement. Notable projects in this context include North-South Limburg, Spartacus, 'Snipperstraten', bicycle junctions, the coal and fruit railway, and the Roman streets. In the studio 'Retrofitting Infrastructure,' we approached the landscape as a complex interweaving of various roads, waterways, green corridors, and slower routes in and around Hasselt. Our aim was to explore how we can repurpose these outdated or redundant infrastructures to transform our cities.



final jury Brit Cuypers



final jury Wintha Van den Abbeele



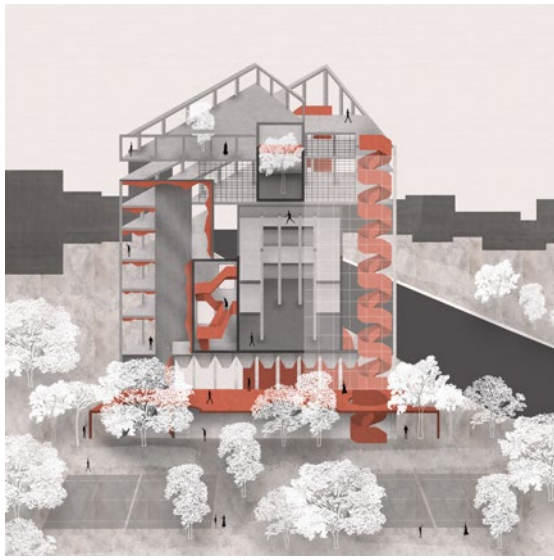
SILODROOM / SILO-DREAM

In today's society, we import raw materials on a large scale and dump them after use. We are becoming aware that this system is finite or must become one. The circular economy aims to transform the linear economy into a closed system where reuse and repurposing play crucial roles. The existing Quartes is undergoing a transformation into a site of creative activity and will serve as a project site for repurposing. Several interventions were added to the project for its transformation, represented in a collage. One of these interventions involved converting silos into an engaging experience that exploits the unique architectural features of these structures. By adding floors and removing walls, larger spaces were created, each with its own character, as well as additional rooms with unique experiences. The design project transforms the previously considered lost spaces into activated vertical circulation areas. Each corner is assigned a specific function, such as stairs and a climbing wall. The revaluation and activation of these corners demonstrate the project's creativity and innovation, as seemingly unused



spaces are transformed into attractive and functional areas.

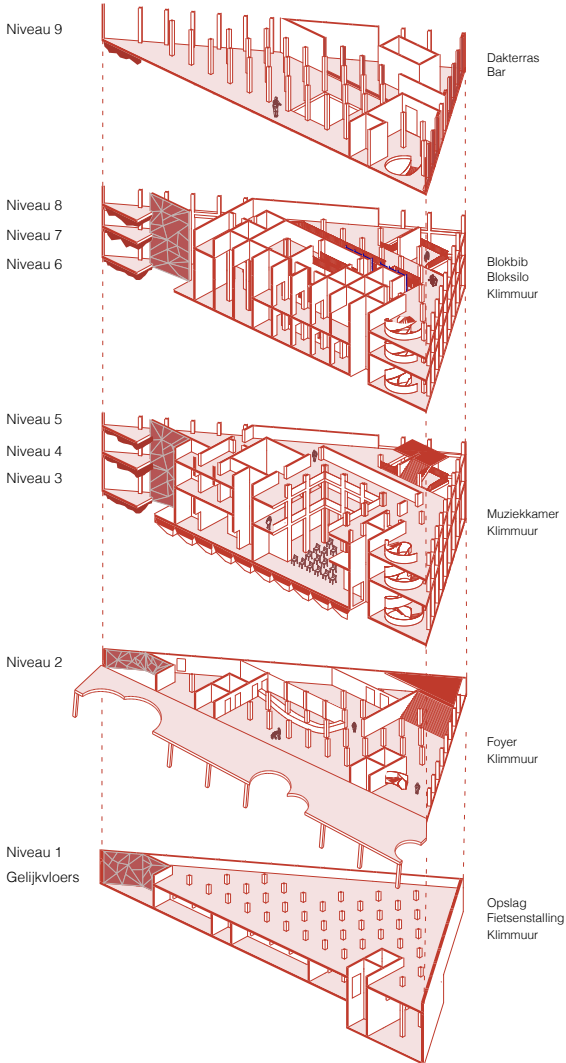
Looking towards the future, the building must have the capacity to grow. The design not only focuses on short-term use but also considers adaptability for future use. For example, it can serve as a new location for the Muzikodroom. Collaborations with organizations in Hasselt that are in search of a venue for presentations, performances, creative workspaces, and more can be established, creating an infrastructure where socio-cultural interaction is possible.



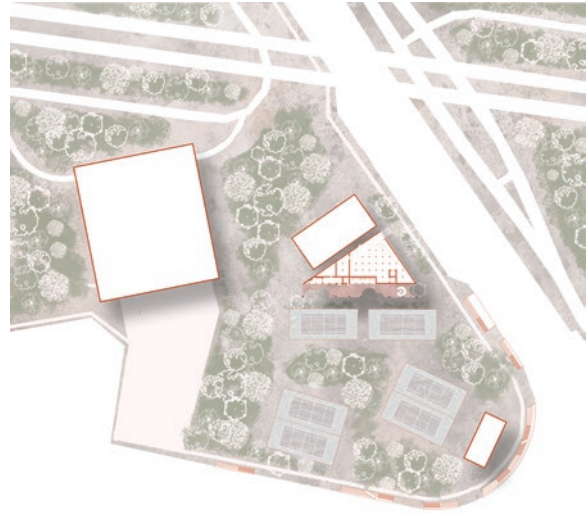
SILODROOM | RENDER



SILODROOM | SNEDE

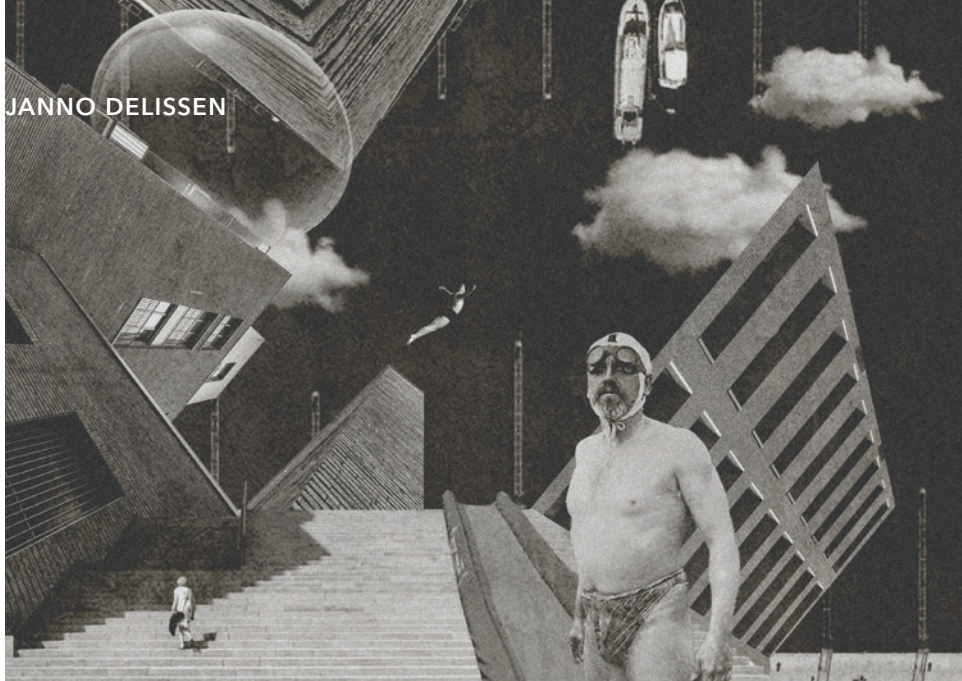


SILODROOM | AXOMETRIE



SILODROOM

SILODROOM | RENDER



QUARTIER BLEU /
GIVING REALITY NEW OPPORTUNITIES

Quartier Blue, also called the Havenkwartier, nestles on the western bank of the Kanaalkom in Hasselt. The urban development project forms a pivotal point between the Albert Canal, the small ring, the large ring and the Heilig Hart residential area. Only five years after opening, however, the project does not fulfil its original goal. What was supposed to be “a new centre and/or gateway to Hasselt and a home for bon vivants” unfortunately remains - in my eyes - an elongated and barren desert, flanked by insignificant ‘stamp-architecture’. The project is straitjacketed and cannot breathe. And something that cannot breathe, cannot live. I use architecture as a medium to express my frustrations and incomprehension. Through collages and models, I can communicate in a clear way exactly where the bottlenecks are, but also where there are opportunities and how they can be cultivated. To do so, I will have to navigate and balance between order and chaos, between makeable and unmakeable, between ville and cite, between crooked



and straight, between macro and micro, etc. I speculate about a possible future, but also draw inspiration from the past. The (re)activation of Quartier Bleu is a particularly difficult issue and the answer cannot simply be poured into ready-made formulas or masterplans. Nonetheless, I have attempted to apply myself to this problem. Through three architectural interventions, I want to give reality new chances.



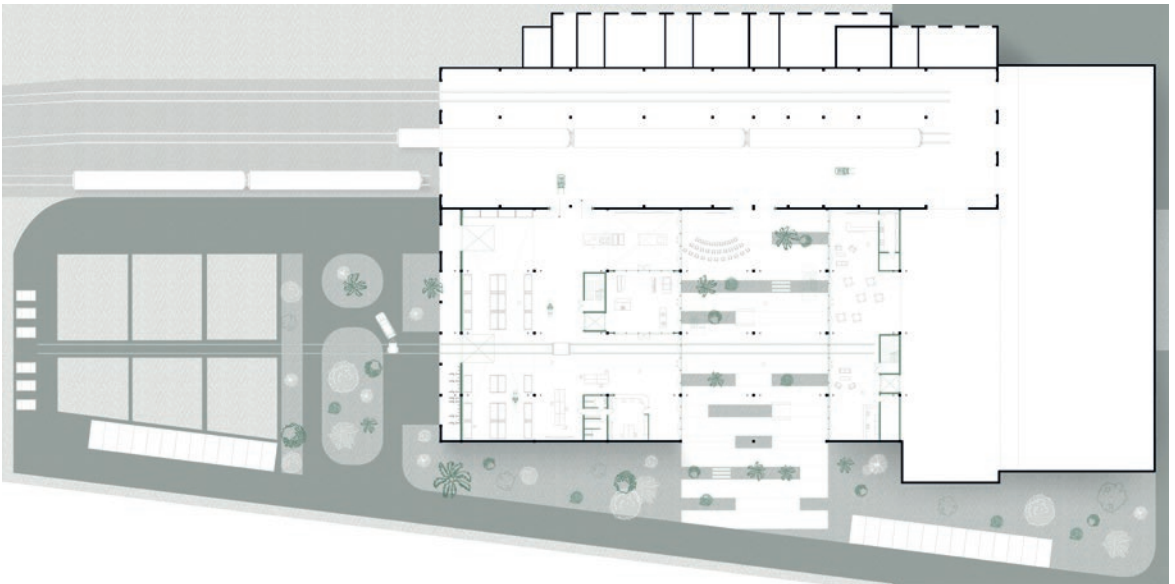
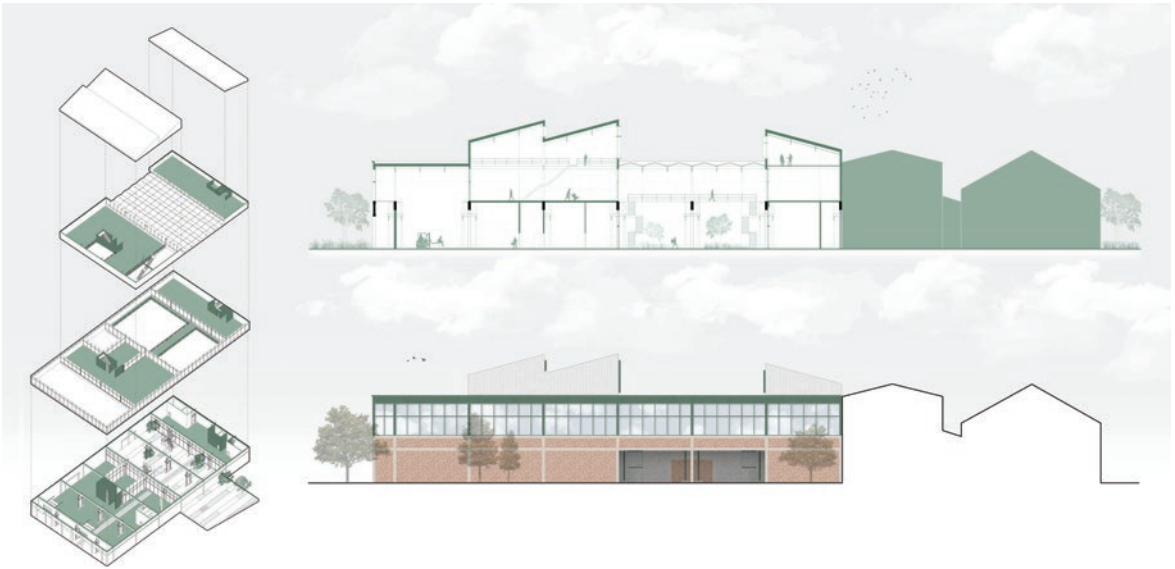
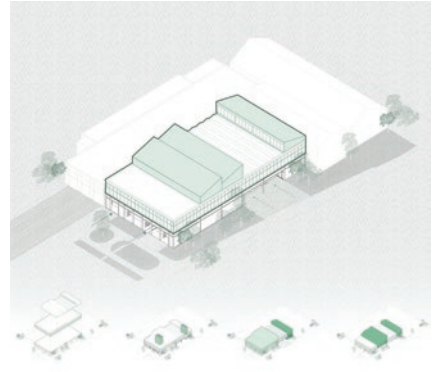


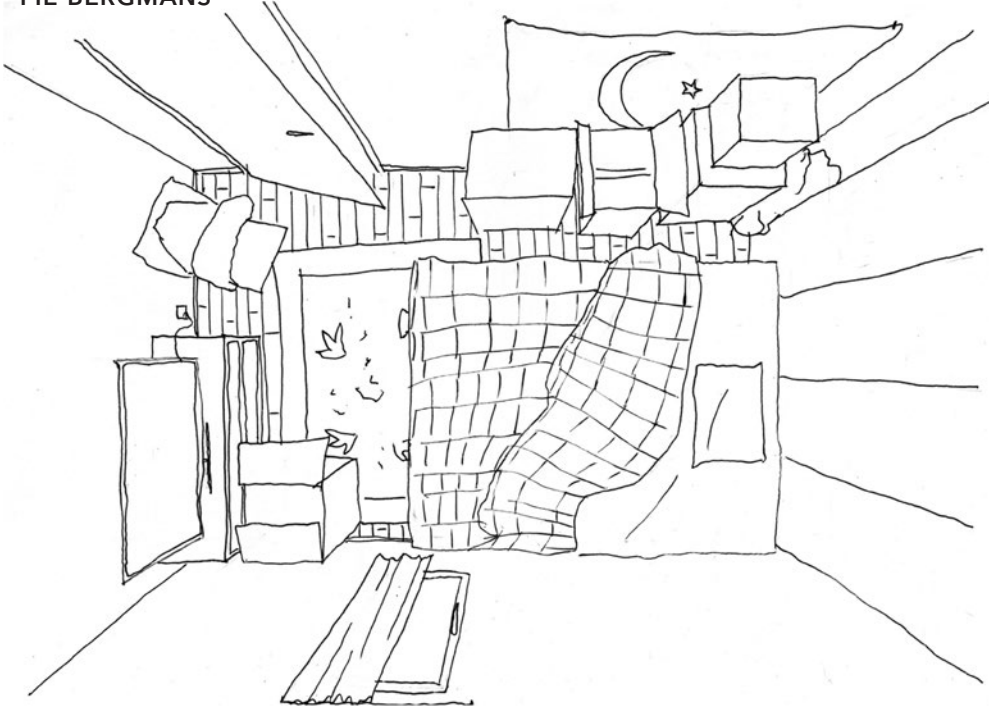
BART WAEBEN

The shunting station of Hasselt is an extensive location that remains relatively unknown to the residents of Hasselt. The total area of the shunting station and the station itself is as large as the historical center of the city. These grounds are managed by the NMBS, who handle them as a hub. In the year 2025, a completely new maintenance hall will be constructed on this site. Additionally, there are two vacant buildings at this location.

In this project, our focus is on one specific building. The existing roof structure, which is at risk of collapsing, will be removed and replaced with a new volume covering the entire surface of the building. This construction will rest on top of the existing facade, which consists of a concrete skeleton filled with masonry. Inside, this structure is supported by the existing concrete framework, which has already been reinforced with massive metal profiles. This new volume increases the existing working height, enables new functionalities, and allows natural light to enter the interior behind the solid walls of the hall. Furthermore, several volumes will be placed on top of the building, providing additional workspace and deep penetration of light into the project. These volumes are designed as shed roofs, complementing the industrial character of the redevelopment.

The project includes a central covered street that serves as a starting point for visitors to explore the building. This space also functions as an exhibition area for incoming materials and offers possibilities for lectures and exhibitions. It creates a clear separation between spaces for activities with dirty and clean aspects. A work hall for circular materials is established, establishing a strong connection with the train infrastructure.

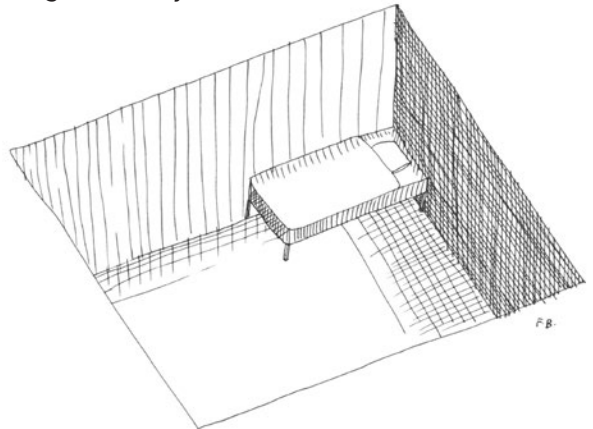




Houses of multiple occupancy (HMO) became popular during the mining history of Limburg, when miners needed to be quickly and efficiently housed. They were provided with their own room while sharing the kitchen, bathroom, and living room. Based on the research conducted for my master's thesis, it is evident that room accommodations are still necessary in today's society, particularly for a certain segment facing vulnerable circumstances who cannot access the regular housing market. Although this housing option is often a forced choice out of necessity, it is worth considering whether there is a potential future for such HMO. Speculative design can act as a catalyst in exploring this possibility, focusing on the question of "how things can become". The goal is to create a design that, in combination with minor changes in the social, political, technological, or economic landscape, could effectively function in the future, unlike the current conditions where such designs have limited chances of survival.

Based on my thesis, the question of "do room accommodations have a future?" could therefore have a positive answer. However, the exploration of the living conditions of a well-functioning HMO is also essential. Several guidelines are being established.

My master's project provides a solution to this challenge by integrating HMO into the urban fabric of Hasselt, providing shelter for those in need: small-scale, affordable housing options with potential housing and welfare support. The project fosters a wide variety of functions, a generous courtyard, and added value for the neighboring community.



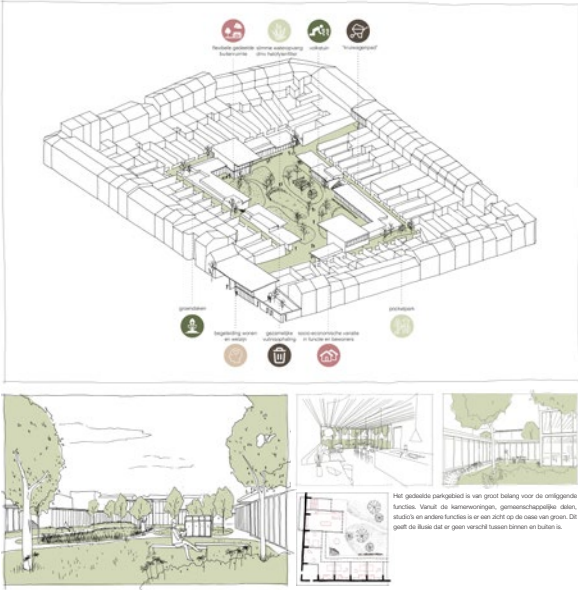
genesteld in de buurt

Furuk is een stadsdeel van Hasselt dat voornamelijk bestaat uit (gestuurd) bouwcollecties. Inzakeert aan dergelijke bouwcollecties is dat de binnengebouwde massa niet optimaal wordt vormde. In het kader van verdichting en 'dopgroei' blijft het invullen van de open ruimte in een stad erg belangrijk. Daarom wordt er in dit project op deze binnengebouwde gebieden.

Het project dat hier wordt voorgesteld is een strategie, een verhaal die de meeste plaatsen geschreven kan worden. Om deze strategie voor te stellen bouwen we op ons het bouwveld dat ontworpen wordt door de Entbeekstraat, de Montaigny Kathedraalstraat, de Furukstraat en de Normandiestraat. Dit bouwveld ligt zeer dicht bij het station maar is nog steeds op wandelafstand van het Bire-Hubertparken, waardoor de meeste winkels en horecazaak zich bovendien handhaven 'gratias' stellen 'volgdoend'. Door te blijven het struikelwandel van de stadtoeristen. De binnengebouwde van diverse bouwcollecties is niet optimaal bereid. Omwillemae kunnen we een overvloedige verdichting zorgen voor een open ruimte maar niet perfect aan verlopen is gegaan. Daarom, met het idee van social drawing en critical design in het achterhoofd, zoals ik maar een manier om deze binnengebouwde in te zetten als 'roef' voor de kamerwoningen. Om deze manier ontstaat er een veld van verlopen van kamerwoningen dat voor de omwonenden. Het integreren

van een nieuwe woonvorm zorgt voor een sociale diversiteit, een levendigheid die er voortaan niet was.

Het selecteren van de kamers is waarschijnlijk niet eenvoudig voor een aantal omwonenden. Daarom wordt er gezocht een meerwaarde te voorzien voor de omwonenden. De functies die in het project liggen omvatten onder andere woonruimte, werkruimte en opslagruimte. Maar vooral belangrijk is de gedeelde groene binnentuin die ontstaat. Door vorm een ontmoetingsplaats, een ontmoetingsruimte en open ruimte voor de bewoners van het binnengebouwde als de omwonenden.



Fil Bergmans Masterproject architectuur UHasselt - Facak 2 / 6

een verleden

Kamerwoningen werden populair tijdens het Limburgse herverleden, toen mijnwerkers snel en efficiënt gebouwd werden in woonruimte. Ze werden er van eigen kamers, daardoor de kamers, badkamer en woonkamer.

De woonvorm heeft er al een heel verleden op zich, de periode van de 19e eeuw. Maar dat betekent niet dat de woonvorm tegenwoordig geen plaats meer neemt. Personen in een wettelijke situatie, met vaak een combinatie van problemen zoals verloop en hun woonruimte.

Hasselt is de woonvorm blijven hergebruiken in de verleden tijd. De kwaliteit het Hasselt is verweten over de leefbaarheid van de stad. De kwaliteit om in een kamerwoning te gaan wonen is er meestal door dat noodzaak.



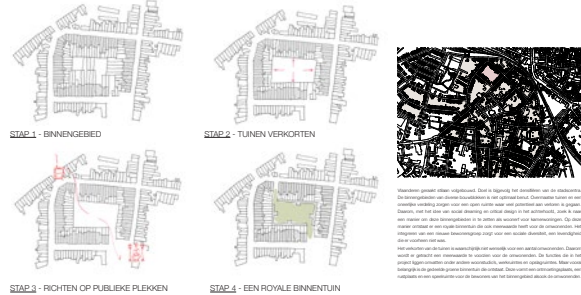
Plaatsteekje Marckx kamer, een Nederlandse kamerwoning

een toekomst



Trends die het gebruik van kamerwoningen voorwaardelen en zelfs aanmoedigen.

een strategie



Fil Bergmans Masterproject architectuur UHasselt - Facak 1 / 6

de kamer

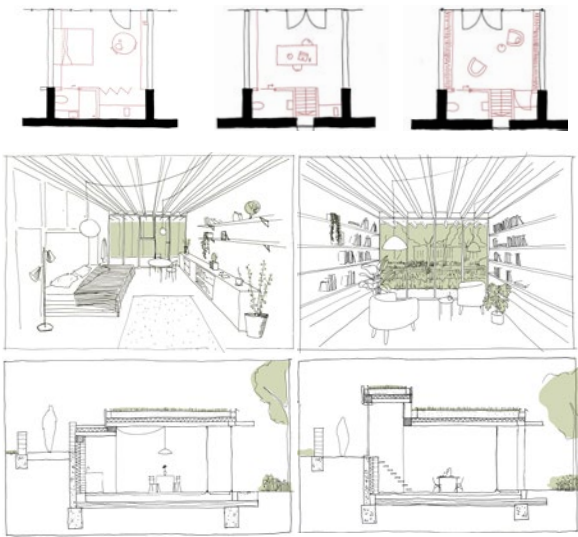
De woonruimte functies van het binnengebouwde is de kamerwoning. De structuur wordt met een tussenruimte van 4,0m, vormt een ideale basis. Met een diepte van 5,50m krijgt de kamer zo een openbare van zijn.

De kamer wordt afgescheiden door een vloegwand, die wordt ontzakt. Door deze onstabiel ontstaat er een gang die toch het nodige zorgt voor de binnentuin. De kamers worden op deze manier verbonden met de gemeenschappelijke ruimte.

Hoewel de focus op kamerwoningen ligt in dit ontwerp, is de afwerking van functies belangrijk. Dit omwillemae de woonruimte dat de integratie van het ontwerp meelwaarde heeft.

voor de omwonenden, maar anderszels ook een sociale mix te hebben. De ontleding is alreeds voldoende geweest, toch is het belangrijk om dit ook in het programma te integreren. Daarom kunnen de units van zijn' ook een andere invulling krijgen. Hier wordt enkele van deze opties afgebeeld. Zo kan er bijvoorbeeld een werkruimte ontstaan met een reis-ontdekking die beschikbaar is voor de klant. Ook een reis-ontdekking is een mogelijkheid die toegevoegde waarde voor de omwonenden, alreeds een essentieel.

De focus van tussenruimte van de vaste wand leest zich ook als 'kwaliteitswoning'.



Fil Bergmans Masterproject architectuur UHasselt - Facak 5 / 6

een verschil in toegang

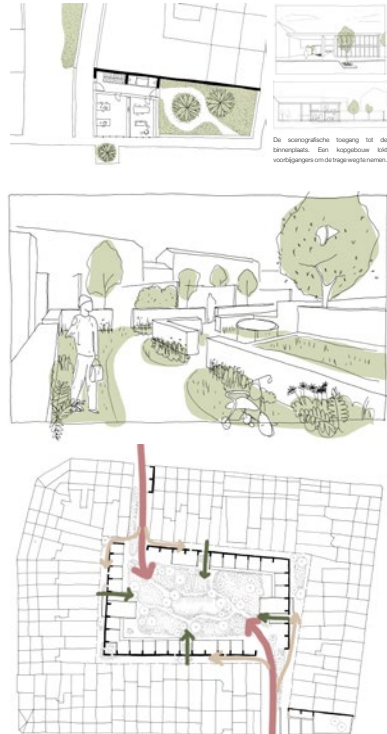
In het binnengebouwde ontstaat een grote van die ook voor de omwonenden en buurtbewoners een open ruimte betekent. De overgang is niet meer dan een barrière toegangsruimte tussen naast er aan.

Het zoeken bij historische voorbeelden als ballen, 'new' en 'begroeven' krijgt het park een gedeelde, sociale functie toegang vanaf de omliggende straten.

Het koppelen als ontwerp meelwaarde tussen de straten omliggende wegen en de stijl van het gebouw in het binnengebouwde. Het daarbij kan 'ontwerp' at 'it' te zijn. Daarom wordt ook voor beide koppelingen dezelfde materialen - gestructureerde aarde, hout, metaal, gebruikt.

Aan de Normandiestraat ontstaat er een vrijplaats, maar toch het koppelen van de kamers kan een woning, zowel herenhuizen worden onderbracht. Ook hier wordt een sociale functie toegangsruimte.

Aan de Montaignystraat ontstaat er een vrijplaats, maar toch het koppelen van de kamers kan een woning, zowel herenhuizen worden onderbracht. Ook hier wordt een sociale functie toegangsruimte.



Fil Bergmans Masterproject architectuur UHasselt - Facak 4 / 6



study trip, Como, Italy

Plaperi, a linguistic composition from the dutch words Platteland and Periferie or Countryside and Periphery: core reinforcement and densification by connecting to the existing fabric or (infra)structures, or by solitary concentrated buildings, Research into Living - Working (Workhome).

Studio Plaperi starts from the idea that a design is autobiographical, that a design arises from a personal fascination and knowledge of architecture. That this architecture is used as a challenge to solve problems.

The set-up of the studio has 2 simultaneous research projects and the Master's project. The short-term studies are geared to and support the Master's project.

Structure - Context

Stewart Brand (compiler of the Whole Earth Catalog) states in his much-cited 'shearing layers of change', from the publication How Buildings Learn, that technique (7-15 years) and programme

'space plan' (3-30 years) are only have a limited lifespan, while the geography 'context' (infinite) and the building structure (30-300 years) have a very long lifespan and should therefore be sustainable.

The choice of a building's structure in the design process is a determinant of architectural space and the experience of it: structural configurations determine the spatial definition of a building. A building structure is not only construction (stability and the transfer of loads), the building structure transcends the construction and the programme to be housed.

The building structure is not hidden and subordinated to the programme, but this building structure (or various structural elements) justifies its existence and importance. What characterizes (classical) buildings that once had a programme, but have transcended this programme and have housed many different programmes over time without affecting the 'structure' of the building.

We want attention for the physicality of architecture, both past and present, which manages to survive. In the studio we investigate which architecture this is. Learning from our rich history, from the knowledge of typology from the past and how we can transform it into contemporary solutions for communities of living - working.

We investigate projects and views of Louis I. Kahn, which are used as inspiration, research and step towards the design assignment. We use, among other things, a recently published edition by Michael Blackwood Productions (text/ DVD) of the lecture 'Silence and Light' which Louis I. Kahn gave on February 12, 1969 at ETH Zurich. This lecture explains Kahn's spiritual conception of architecture, which goes far beyond building buildings. In the lecture, Kahn gives a prescient account of a belief in sustainable architecture.

After working in the rural village environment (Voerstreek 2020-21) and the periphery of an urban environment (south of Maastricht 2021-22), in 2022-23 a search will be made for 'lost locations' and the development of concentrated structures near abandoned infrastructures or large-scale (abandoned) buildings in the landscape. Based on our own fascination with lost locations, locations are investigated, such as residual space near infrastructure (motorways, viaduct, canal, railway, etc.), quarries, abandoned castles and farms.

Programme

The programmatic interpretation is not leading and not clearly defined, but will be based on the further development of the theme 'WorkHome': living and working within collective living environments.



Lecture Frits Palmboom, 23.03.2023

In our current society, in Western Europe, working from home is the fastest growing labor market and it is necessary to investigate this development within the studio from the perspective of architecture and typology, how the combination of living and working within a collective society can be given meaning. Which advantages and disadvantages of living in combination with working are present that function within such a society and what can we learn from history?

During the design process and/or on the basis of the thesis, content will be given to the programme.

Lessons from Vitruvius: usability – utilitas, stability – firmitas and beauty – venustas.

Architecture as spatial inspiration to tie building structures, context and programmes together;

Architecture as a means to define the place or the history of the place;

Architecture as a means to respond to climate challenges;

Architecture as a means to generate coexistence in diversity.



Merel Lemans



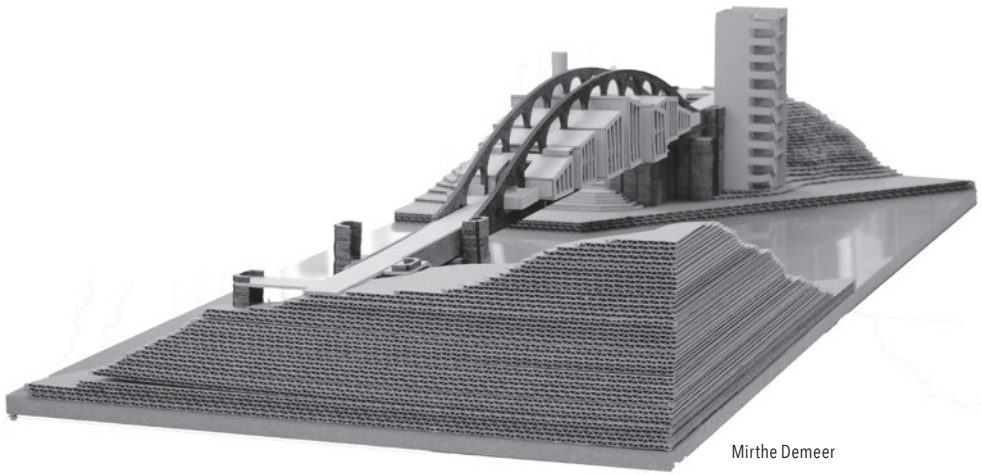
Margo van de Broek



Margo van de Broek



Ties Vanden Bosch



Mirthe Demeer



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Emilie Neuteleers



Lies Van Herck





MUROS HABITABLE

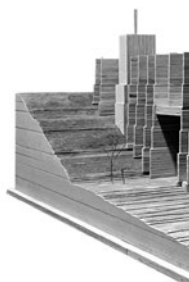
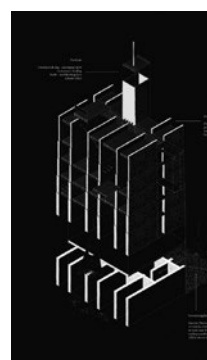
Muros Habitable is an innovative, design-based research into the potential of architecture to create a future-proof area and offer a solution to the flooding problems of the Meuse.

Two years ago, as a resident of the Maas valley, I experienced the stress and anxiety of living near a flood zone. Property being brutally destroyed made me aware of the power the water can have. The reason for the master project (located in Dinant) is therefore the fact that the Meuse has been completely flooded in previous years, and the aim is to see architecture as a medium to solve that problem.

Dinant was historically a walled area to protect residents against invasions and against the prevailing danger of flooding. When investigating this place, it was immediately noticeable that all those retaining walls and city walls still determine the structure of the city.

Based on those retaining walls, I designed a habitable settlement.

The concrete goal of the project is to project habitable retaining walls at right angles to the Meuse, based on research conducted at the ETH in Zurich (Robotic Landscapes, Christophe Girot), so that the Meuse has room to expand horizontally. After all, that is also the problem - man tried in vain to fight against the force of the water by relying on technology (building locks, channeling the Meuse, etc.), but these interventions appear to be insufficient. By projecting the habitable retaining walls at right angles to the Maas, the Maas regains the space it needs, creating fluctuating buffer areas against flooding. In this way, the victims of the flooded homes get a new chance in the future-proof structure that I design.

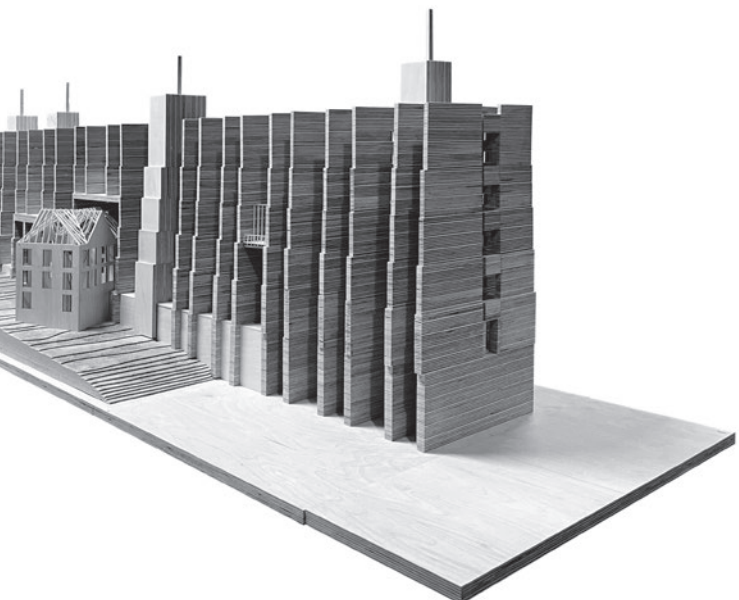
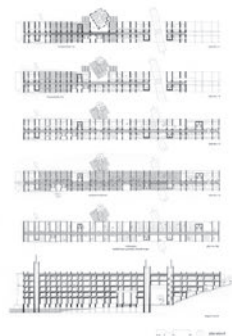
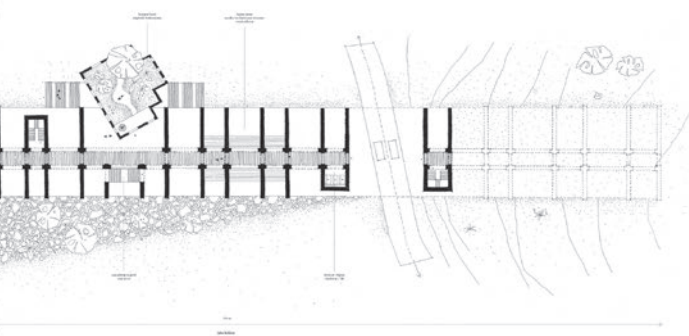
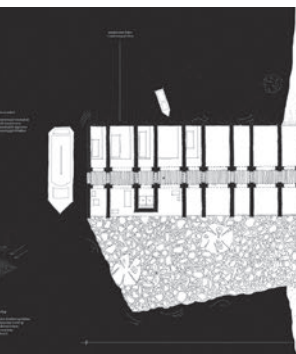




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