

{ fragments 2025 2026 }

sustainability revisited

UHASSELT
FACULTY OF ARCHITECTURE AND ARTS

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



STUDY VISIT SECOND BACHELOR ARCHITECTURE, WEIMAR, D

{ fragments 2025 2026 }

sustainability revisited

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

UHASSELT
FACULTY OF ARCHITECTURE AND ARTS



THIRD BACHELOR ARCHITECTURE, ARCHITECTURAL PEOTICS, 'OBJET TROUVÉ': BRASS COMPASS

INTRO THE SUSTAINABLE GAZE

Sustainability is a word we use often. Perhaps so often that there is a risk of forgetting to ask what it really means for us as designers, teachers and students. This edition of {fragments} invites us to look again.

For architecture and interior architecture, sustainability is of course about resources, energy, materials and circularity. But it is also something more fundamental. It begins with how we look at the world around us. What do we notice? What do we value? What do we choose to preserve, adapt, repair or transform? And, just as importantly, what do we decide not to do?

That particular *gaze* runs through many of the projects gathered in these pages. We see students learning to observe before intervening; to understand a context not as an empty site waiting for a design, but as something already full of spatial, material, social and cultural qualities. In the first-year architecture studio, this is described beautifully as an 'empathetic delay': observing, experiencing and listening before deciding what to build. Elsewhere, students investigate existing typologies, explore adaptive reuse, work with circularity, or discover new possibilities within familiar buildings, materials and landscapes. Sustainability becomes not a constraint on creativity, but a reason to look more carefully— and therefore to design differently.

Perhaps this is where the creativity of our students is most visible. A creative designer does not necessarily begin by inventing something entirely new. Creativity can also lie in recognising possibilities that others have overlooked: in an existing structure, a discarded object, an everyday material, an unexpected relationship between spaces, or the life that is already unfolding in a place.

This attitude also asks us to consider the consequences of design. A spatial intervention never stands alone. It affects people, communities, landscapes and future possibilities. As one could ask: not only *how does my building fit into this context?*, but *what does my intervention mean for those who are already there?*

The pages that follow offer no single answer to sustainability— and thankfully so. They offer something richer: many different ways of looking, questioning, making and imagining.

These {fragments} show sustainability as an ongoing creative practice: looking closely at what is, caring for what matters, and imagining what could be.

Koenraad Van Cleempoel, dean.

SUSTAINABILITY REVISITED

LIVING APART TOGETHER – HOW TO CARE / PEGGY WINKELS & KAREN LENS

Last academic year, sustainability was a recurring theme throughout {fragments}.
A green guide made clear that it runs through our design programmes and research to varying degrees. Meanwhile, the global pressures surrounding (open) space have not eased.
Once again, this list of projects, research initiatives and trips serves as a source of inspiration — both within our walls and, we hope, beyond them.
This year, alongside our usual overview, we turn a critical eye on how we ourselves put these principles into practice.
In September, we moved into a beautifully refurbished wing at the Hasselt Beguinage.
At the leafy, original site in Diepenbeek, we had to find a new equilibrium amid major infrastructure works in the surrounding park. How does this split across two locations affect us? What has changed in our degree programme? Has it enriched our faculty? How do these new and old settings shape us — and how, in turn, do we shape them? How does it interact with our DNA?
A new initiative, TANGO, brings together colleagues with clear synergies who engage in dialogue with RELAB's sustainability coordinators. Discussions with researchers and studio supervisors provide us with a number of useful insights. The synergy around sustainability is also framed through the live projects, 'Building Beyond Borders' and the 'Regeneration' seminar.
The glue that holds our faculty together lies in the 'in-between' moments and places (spaces and courses). Let us look after one another here, amongst ourselves.



THIRD BACHELOR ARCHITECTURE STUDENTS VISITING 'SIEDLUNG HALEN', CH, ATELIER 5, MOST CERTAINLY A TALE OF CARE WITHIN SUSTAINABILITY

TABLE OF CONTENTS

INTRO 5
SUSTAINABILITY REVISITED / TABLE OF CONTENTS 6,7

BACHELOR

'EMPATHETIC DELAY' FIRST BACHELOR ARCHITECTURE 8
CONCEPTS FOR LIVING FIRST BACHELOR INTERIOR ARCHITECTURE 14
WORK-HOME: TYPOLOGY + PROGRAMME SECOND BACHELOR ARCHITECTURE 22
HOME-EXPLORATIONS SECOND BACHELOR INTERIOR ARCHITECTURE 32
DORPELIJKHEID / VILLAGENESS THIRD BACHELOR ARCHITECTURE 40
CONSTRUCTED LANDSCAPES THIRD BACHELOR ARCHITECTURE 44
STUDIO SCENOGRAPHY THIRD BACHELOR INTERIOR ARCHITECTURE 52
ONE DAY EXPO THIRD BACHELOR INTERIOR ARCHITECTURE 56
STUDIO RETAIL DESIGN THIRD BACHELOR INTERIOR ARCHITECTURE 58
FURNITURE & LIVING THIRD BACHELOR INTERIOR ARCHITECTURE 60
STUDIO ADAPTIVE REUSE THIRD BACHELOR INTERIOR ARCHITECTURE 62
ONE DESIGN VIEWED IN 60 DIFFERENT WAYS THIRD BACHELOR ARCHITECTURE 66
DIMENSIONAL DIALOGUES FIRST BACHELOR INTERIOR ARCHITECTURE 68
'SOLID TYPOLOGY VERSUS VARIABLE FORMAL LANGUAGE' SECOND BACHELOR ARCHITECTURE 70
CARING HANDS WITHIN 216CC ARCHITECTURE SECOND BACHELOR ARCHITECTURE 72

RESEARCH / REFLECTION / EXPO

FESTIVE INAUGURATION OF THE BEGUINAGE 74
RESEARCH AT HASSELT UNIVERSITY, FACULTY OF ARCHITECTURE AND ARTS 78
PHD'S AT HASSELT UNIVERSITY, FACULTY OF ARCHITECTURE AND ARTS 80
DIALOGUES ON DIVERSITY 87
REWORLDING SPRINGSCHOOL RETHINKING INSTITUTIONS IN DESIGN FOR SHARED CLIMATE FUTURES 88
LESSONS FROM FOUR YEARS OF RESEARCH ON HOUSING, AGEING AND WELLBEING 90
TRACES OF THE FORBIDDEN WHERE VISIBILITY IS NO LONGER INNOCENT 92
.THIS HOLDS *DEBRIS* TOGETHER 94
HOW RESEARCH AND PRACTICE CAME TOGETHER IN LIVING LAB LEEMSTEEN 96
REIMAGINING THE EXISTING 98
THE WRONG EQUATION ON AI, SUSTAINABILITY AND WHAT WE REALLY OUGHT TO BE CHECKING 100
THE ARCHITECTURE OF VOICE: WHO SHAPES OUR SPACES? 102
CIRCULAR ARK AWARD 104
S-EDU-CED* BY NATURE > LIVE PROJECTS > DESIGN & BUILD STUDIO > OUTDOOR LEARNING SPACES ! ... 106
RESEARCH SEMINARS ...REGENERATION, PASSAGE, TACTICS, CITY MAKING, LOVEMARKS, DESIGNING FOR MORE, GENIUS LOCI 112

MASTER

BUILDING BEYOND BORDERS POSTGRADUATE CERTIFICATE 126
STUDIO ZWARTBERG-GENK SECOND MASTER ARCHITECTURE 128
STUDIO LANDSCAPE FIRST MASTER ARCHITECTURE 142
CITYDOTS FIRST MASTER ARCHITECTURE 148
THE POETRY OF STRUCTURE FIRST MASTER ARCHITECTURE 154
CRAFTING CIRCULARITY FIRST MASTER ARCHITECTURE 158
RETAIL DESIGN MASTER INTERIOR ARCHITECTURE 162
THE POWER OF CONTAINMENT INTERIOR ARCHITECTURE MASTER PROJECTS SCENOGRAPHY / EXPO 166
ARENA INTERDISCIPLINARY EXERCISE WITHIN THE MASTER OF SCENOGRAPHY 168
(THEATRE) SCENOGRAPHY INTERIOR ARCHITECTURE MASTER PROJECTS SCENOGRAPHY / EXPO 170
STUDIO ADAPTIVE REUSE [INTERNATIONAL] MASTER OF INTERIOR ARCHITECTURE 178

EXTRA MUROS STUDY VISITS / WORKSHOPS / AWARDS 12, 20, 30, 38, 50, 64, 74, 138, 140, 164
IT TAKES TWO TO TANGO TWO DOUBLE INTERVIEWS 186
EPILOGUE ¿! BUILDING RE-LAB TOGETHER 190
ALUMNI EVENTS RETROVISION VISIT / LECTURES / 7x7 / LUSTRUM / JURIES / {FRAGMENTS} 192
COLOPHON AND TEAM OF THE FACULTY OF ARCHITECTURE AND ARTS, HASSELT UNIVERSITY 194





‘EMPATHETIC DELAY’

AS A STEPPING STONE TO LEARNING ABOUT CONTEXT IN THE DESIGN STUDIO

FIRST BACHELOR ARCHITECTURE
TUTORS: JO BROEKX, INGE CLAUWERS, JASMIEN HERSSENS, LIENE JĀKOBSONE, BART MOORS, FRANK VANDEN ECKER, PETER PRINCEN

In the second semester of the first year of the Bachelor’s degree in Architecture, we focus on the theme of ‘context’. Within our curriculum, we operate on the assumption that a good design solution for a spatial brief always relates explicitly to what already exists. What’s more: from this perspective, there are situations where there is ‘nothing’. Well-known approaches to respond to context range from continuing observed typological and morphological patterns in the built environment to a heartfelt ‘f*ck the context’.
For students designing a building for the first time, the temptation is great to come up with some formal gesture as quickly as possible: a volume, a façade, a plan… But ‘context’ is more than what you can see on a plan. A place is also shaped by how people live, move, look, spend time and meet one another there. From the pedagogical perspective of the design studio, we therefore do not simply define the idea of context using these ‘traditional’ approaches. We introduce context into the design studio by incorporating a number of deliberate hesitations and delays. Students first learn to reflect on what is already there and to think from the perspective of those who already live there.

We therefore begin with the deliberate ‘empathic delay’ of the design process: first observing, experiencing, listening and putting yourself in others’ shoes, before deciding what, above all, should not be built. In this way, we introduce an initial ‘via negativa’ to reflect on context.

Before students propose anything, they try to put themselves in the shoes of the people who are already there. What does a new storey mean for the neighbours’ garden? Where does the light come from? What happens to privacy? Which sightlines will be obstructed? Which areas will suddenly become less accessible, less peaceful or less pleasant? For ou first-year students, the themes of this reflection are limited to a number of sensory characteristics of the specific environment in which the brief is set. The results of this reflection will serve as the primary generator for the individual building concepts that students develop in a second phase.

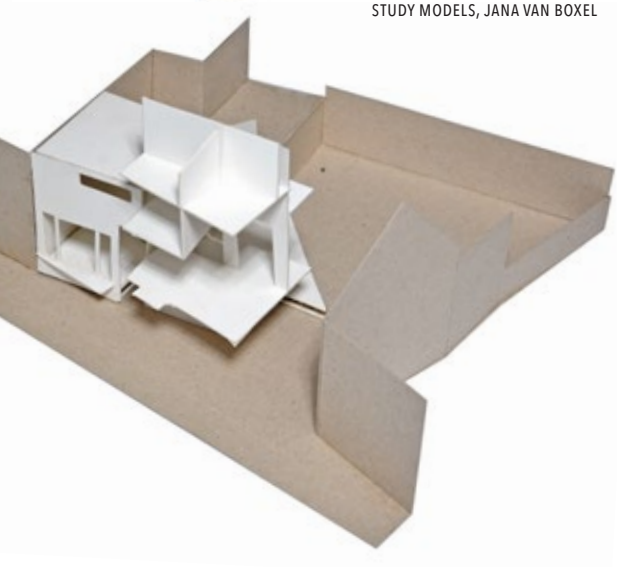




ONT1B (25-26) S2-P2: LOCATION



STUDY MODELS, JANA VAN BOXEL



In this second phase, students substantiate the various steps in their design decisions – ranging from site layout, volume and internal organisation to the visual language of their project proposals – based on their initial reflections. An initial conceptual volume, which embodies the empathetic delay from the first phase, is the spatial framework within which an intervention can still function without unnecessarily compromising the existing qualities and interests. Building on this, students make the relationship between the specified site and the specified programme increasingly tangible in space through various iterations. In doing so, the specified programme is repeatedly re-inserted into the concrete environment. Students approach the integration of a project into its surroundings primarily in relational terms: it is not just a question of 'how does my building fit into this context?', but also of 'what does my intervention mean for those who are already there?'.

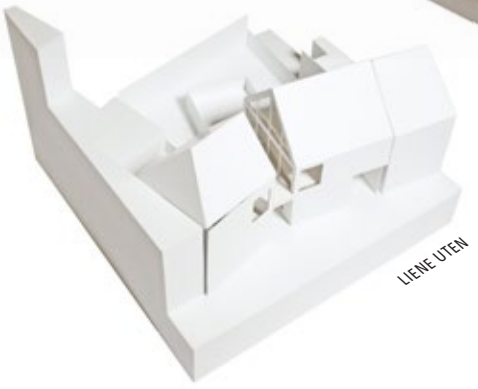
This second phase acts as a 'via positiva' mirroring to the empathetic delay with which the design process began. Whereas in the first phase students learn to reflect on what must not happen, they now explore what can happen within the boundaries they themselves have derived from the context. Design decisions are determined neither by internal disciplinary knowledge in the fields of typology and morphology, nor by externally imposed, technocratic rules laid down by policymakers. Based on the question of how space is experienced within and from the specific environment, students themselves determine the parameters they consider 'appropriate' to ensure their projects fit in.







LIENE UTEN



LIENE UTEN

In this way, they learn that architecture is not merely about realising the client brief or creating a compelling form. Design is also a process of weighing up options, negotiating and, at times, consciously choosing not to do something. Ultimately, every student project is a provisional solution within a field of existing and sometimes conflicting possibilities.



SEPPE GILISSEN

In the 2025–2026 academic year, students worked on the design of a double house: a mother-and-daughter home, with both individual, communal and public areas included in the brief. The various elements of the brief had to be accommodated on a site currently used as a car park, in 'Het Dorp', located in the centre of Hasselt.



ZEYNEP AYDOGAN



GITA CANTERS







WENKE HENDERIX



ZEYNEP AYDOGAN



LIES VANDERSMISSEN



SEPPE GILISSEN



WENKE HENDERIX



LIES VANDERSMISSEN



LIENE UTEN













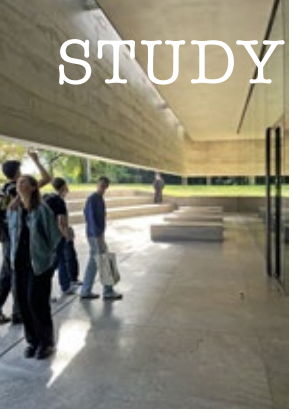


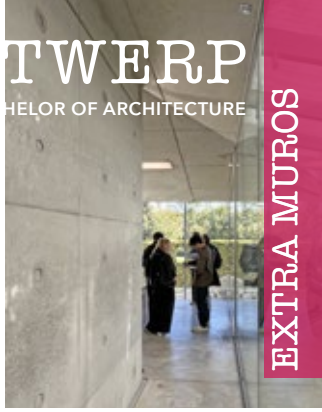


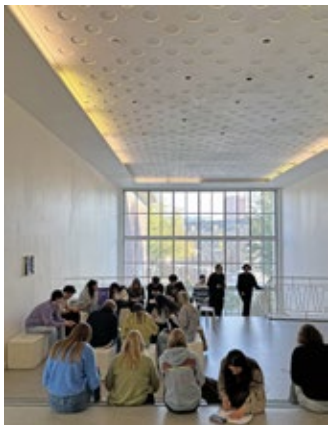

STUDY VISIT LIMBURG/ANTWERP

FIRST BACHELOR OF ARCHITECTURE

EXTRA MUROS

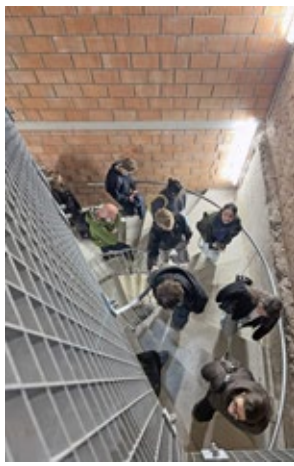













CONCEPTS FOR LIVING

FIRST BACHELOR INTERIOR ARCHITECTURE
TUTORS: GITTE HARZE, WARD BERGEN, KATRIEN RAEDS, LIEVE WERCKX, STAN JACOBS, JOSHUA KEMPEN, LIEN REEKMANS, BETTINA LUYTEN & YANNICK DOUW

ASSIGNMENT 1.1 'WORKING'

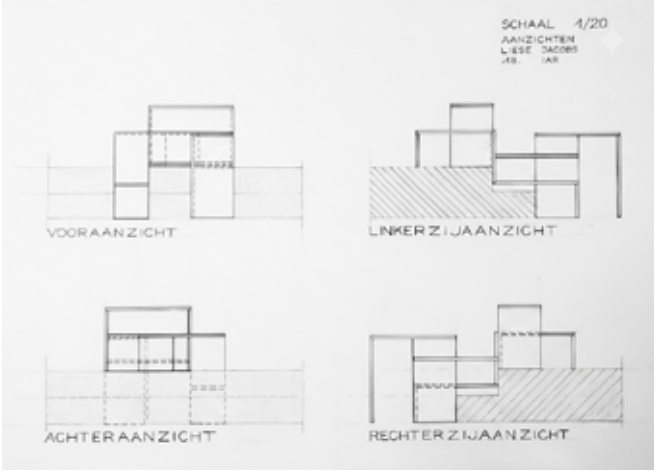
Design a seating unit for 2 students. The two people must be able to eat and drink EITHER together / in an engaging relationship with each other OR separately / with the necessary privacy. The students must also be able to work there. However, we do NOT expect a stereotypical chair and table. The furniture should be seen as a construction built from flat/ straight planes.
It must be a single piece of furniture that combines various functions. The furniture is a fixed element and is NOT flexible (it cannot slide, rotate, fold, etc.).
The available space for this piece of furniture is in the agora of our faculty.



BRIMIOUL IMMLE

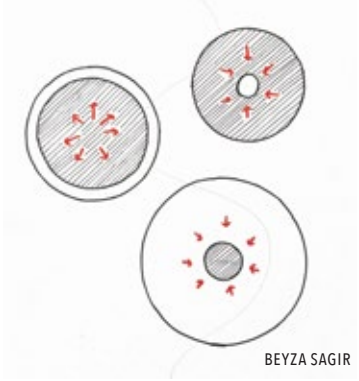


VIKTORIIA STEPANENKO





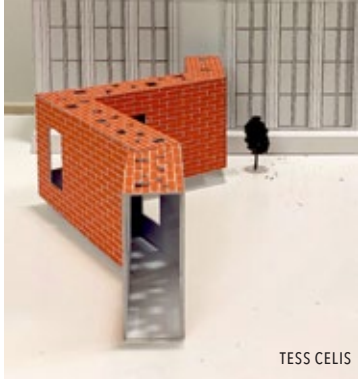
JACOBS LIESE



BEYZA SAGIR



BEYZA SAGIR



TESS CELIS



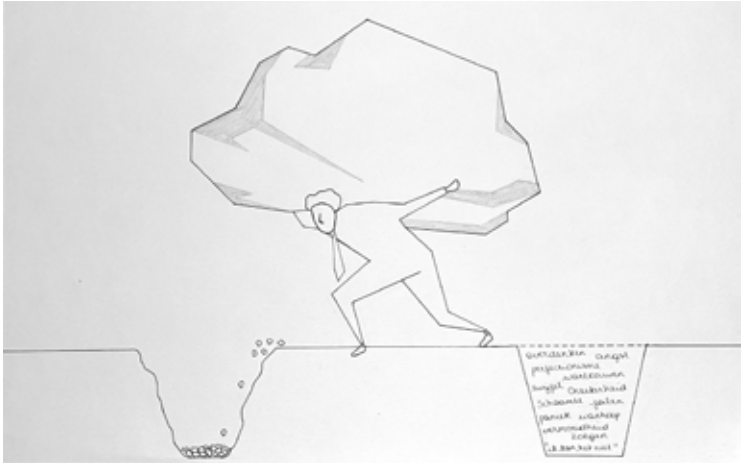




HANNE VAN GIEL



IMMLE BRIMIOUL



IMMLE BRIMIOUL

ASSIGNMENT 1.2
'EXPERIENCING'

The given context is the vacant Sacred Heart Church (Heilig Hartkerk), the parish church of the Heilig-Hart district in Hasselt, located at Plantenstraat 75.
Design a transitional space that connects 'inside' and 'outside' in a poetic and spatial manner. This space is not a traditional passage, but an intermediate zone where the emphasis lies on experience rather than function. Focus on atmosphere, material suggestion, light interplay, and the physical experience within the space. Think about how people will feel, move, and perceive within this transitional place.
You start from a single abstract concept that serves as a conceptual metaphor and guides your design decisions. Choose one of the following words as a source of inspiration:

- Utopia
- Tranquility (or Stillness)
- Dance
- Wonder
- Fragility

ASSIGNMENT 1.3 'TRANSFORMING'

On a public beach, service units will be placed that are used by tourists during the day.
The units must be compact, yet at the same time offer a pleasant, functional, and sensorially rich experience to the user.





JASMINE CUEVA VERA

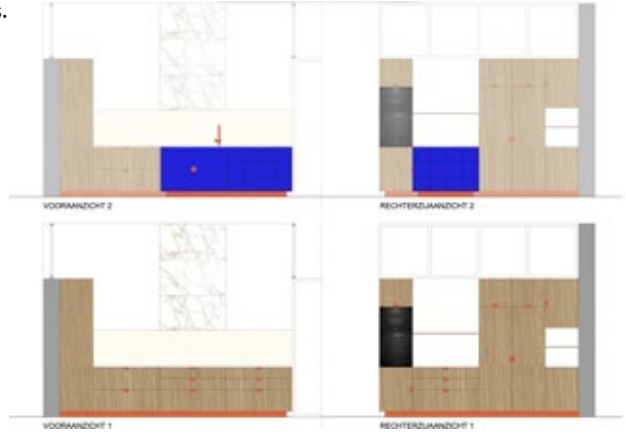
ASSIGNMENT 1.4 'COOKING'

After a successful career, a head chef is looking for a home where he/she can enjoy a well-deserved rest together with his/her partner. Cooking remains his/her passion, so he/she will still frequently invite friends over to pamper them with his/her culinary skills.
You must start from the floor plan of Mies van der Rohe's Brick Country House. Using a square (10x10m), you determine a fragment of this floor plan. Consequently, this fragment contains a composition of walls. These walls determine the spatial effect of your plan and form the starting point of your design. You determine the outer boundaries yourselves. The maximum interior floor area is 100 m².





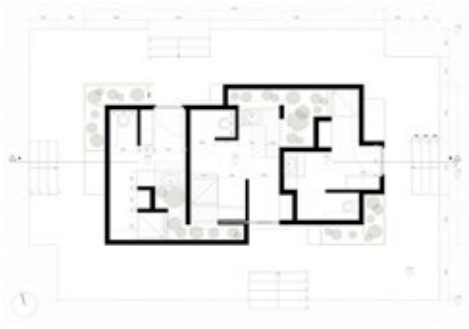
JOLIEN MICHIELS





LIESE JACOBS



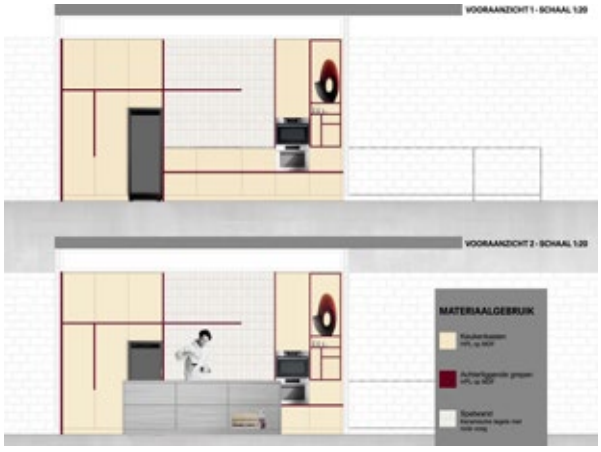


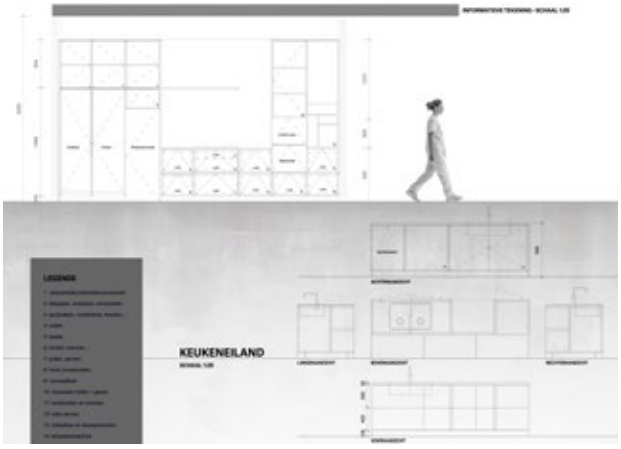


KATHRIJN RABAU



HIRA NUR ÜSTBOGA





MAAIKE VANPARIJS



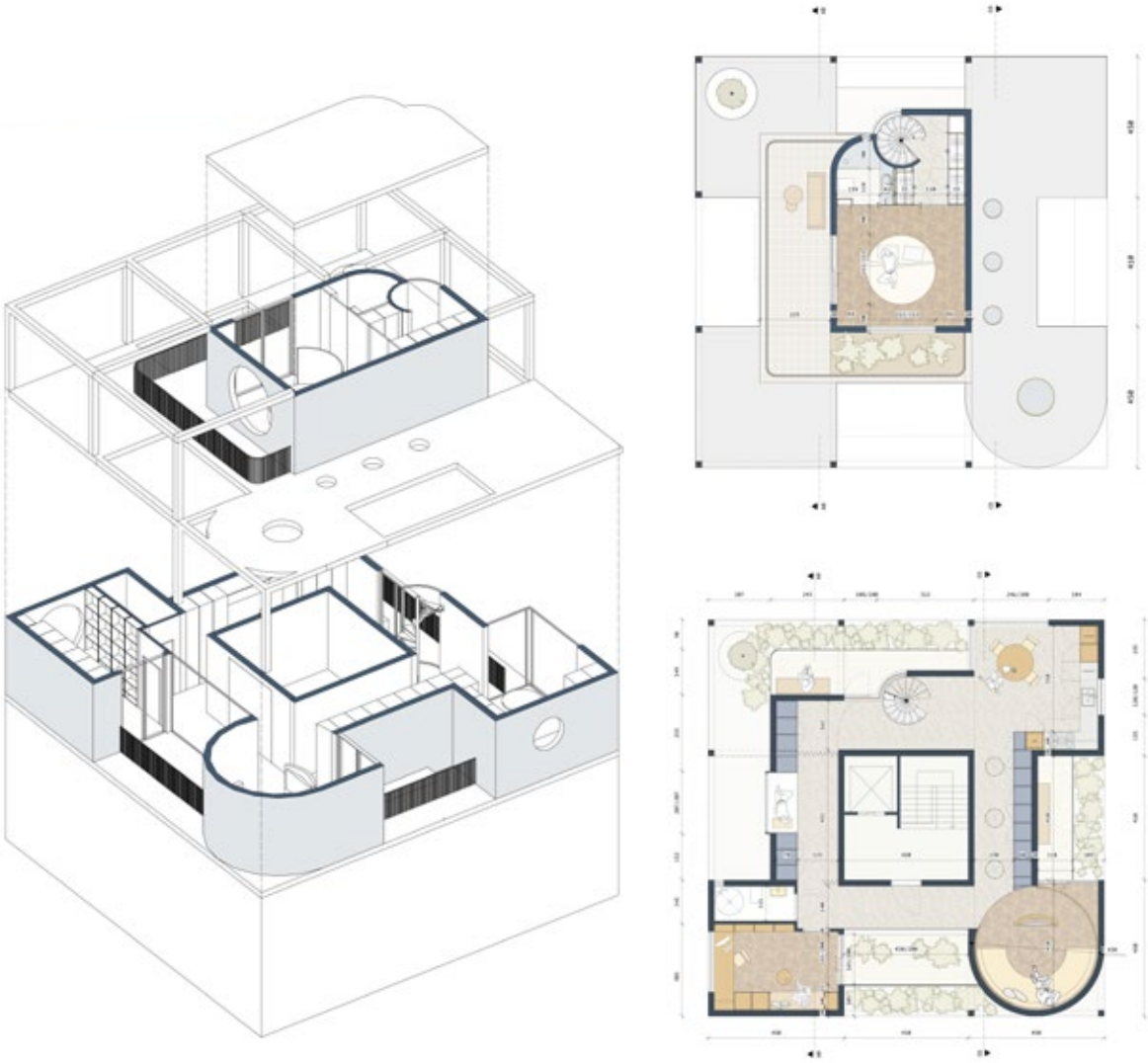
HANNE VAN GIEL






Detail meubel
schaal 1:20





SAGIR BEYZA

ASSIGNMENT 1.5 'LIVING'

A well-known film director (m/f) retreats for a few months every year to fully concentrate on writing. His/her partner and child (22) come to visit at regular intervals.
During one of his/her trips, he/she discovers how inspiring the New York skyline is. The hustle and bustle on the street stands in sharp contrast to the peace he/she experiences when standing on top of a skyscraper. The endless views, the constantly moving surroundings, and the muffled background sounds allow him/her to reach innovative insights. Therefore, the director decides to build a "work and living space" on top of an existing skyscraper. The base is a flat roof (1310 x 1310 cm) on a 200-meter-high skyscraper. Only the elevator and the stairwell are present.



KMSKA



MIDDELHEIM PARK

STUDY VISIT ANTWERP

FIRST BACHELOR INTERIOR ARCHITECTURE



FOMU, ISM ARCHITECTS



FASHION MUSEUM ANTWERP

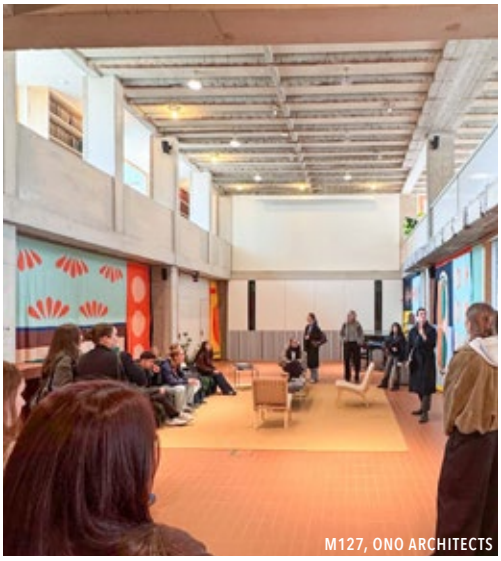




MIDDELHEIM PARK



GROENHOUT KASTEEL, POOT ARCHITECTURE



M127, ONO ARCHITECTS



M127, ONO ARCHITECTS



WORK-HOME / TYPOLOGY

SECOND BACHELOR ARCHITECTURE
TUTORS: PETER VANDE MAELE, NATHALIE BODARWÉ, NATHAN HEINDRICHS, AARON VAN ACKER

Project site S3.P: Work-Home in Liège, Place Du Congrès (google maps)

In the 3th semester of the bachelor's programme, the theme of 'Typology' takes centre stage. The concept is first explored in depth through a short exercise (S3.O) and subsequently further implemented within a design-project (S3.P).

Exercise S3.O: Typology
The design studio emphasises research by design, a critical attitude, self-reflection, and the design process itself. Through personal research into the theme of dwelling, each student develops their own reference framework concerning architecture in general, as well as typology and dwelling. These insights are then tested and developed in the design of a terraced house and ultimately applied to an existing, yet abstracted, urban situation.

In order to generate design guidance for their terraced house, students are asked to thoroughly analyse an architectural reference related to dwellings.

These analyses are based on a provided list of twelve themes and sub-themes, including general data, inventory, context, space, routing, organisation, composition, typology, similarities, and concept. This enables the students to focus more specifically on the underlying spatial and architectural qualities.

The analysis is then translated into design conclusions. Students establish concrete design principles for developing their terraced house, incorporating at least two or three intrinsic characteristics of the analysed classic.

Transforming the typology is an important design tool: by reinterpreting an existing spatial principle and adapting it to new conditions, the qualities and limitations of the terraced house become apparent.

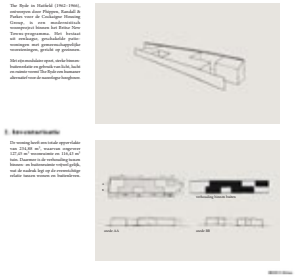
Finally, students combine and multiply their individual designs to create a coherent, maximally dense urban plan for an existing yet abstracted site in Liège: Cour Saint-Antoine. The individual dwelling thereby becomes part of a larger spatial system, enabling the relationship between private space, collectivity, density, and urban context to be reconsidered if necessary.

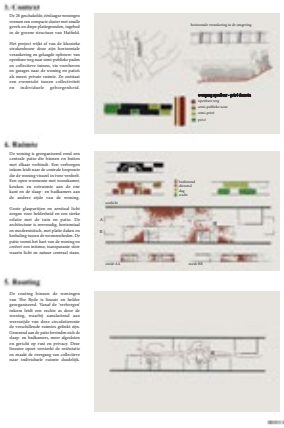


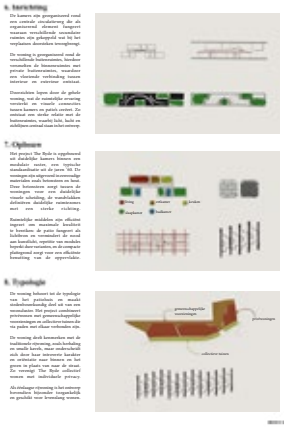


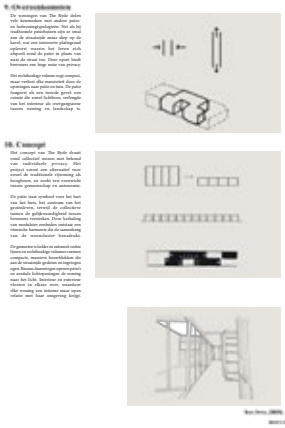
GROUP EXPO S3.0

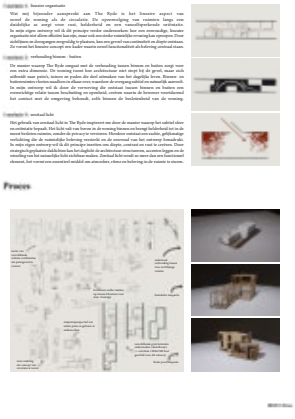


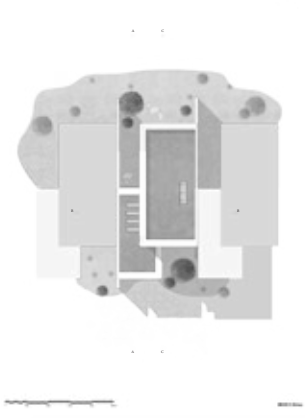


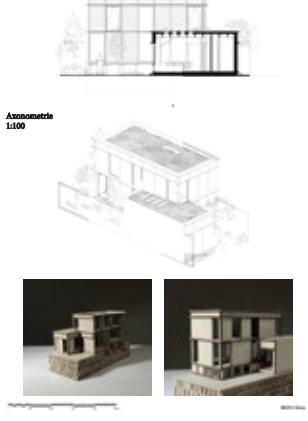


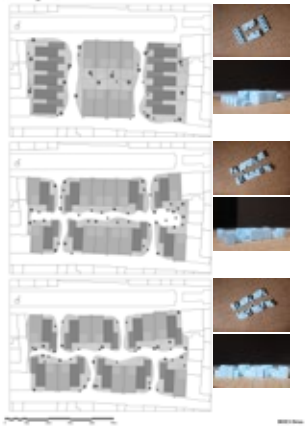






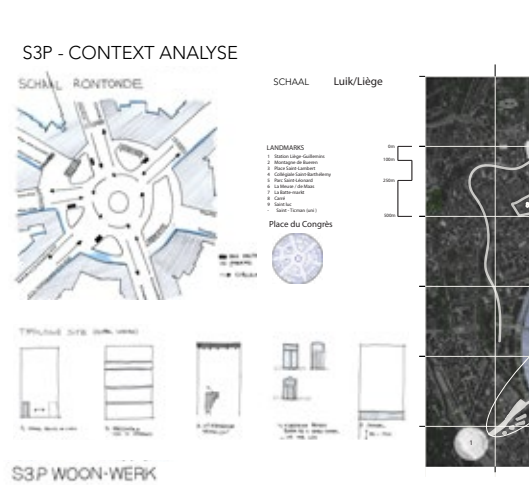






S3.0 *'TYPOLOGY'* DRIES BOES



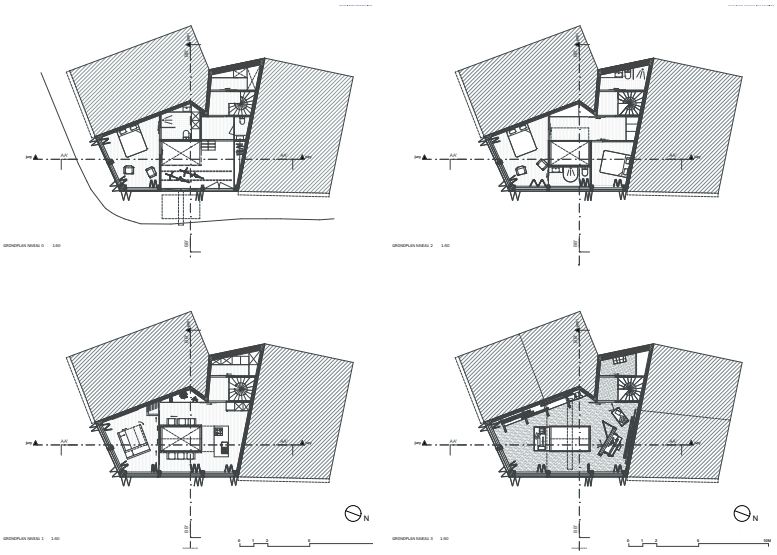


Project S3.P: Work-Home in Liège

Building on exercise S3.O, this assignment broadens the theme of 'Living' to 'Living + Working'. The focus is on research-based design, critical thinking and reflection on the design process. While the typology was prescribed in exercise S3.O, project S3.P starts from an urban context that is thoroughly analysed and used as the basis for the design. Students independently researched examples of live-work housing and work ateliers to support and inform their design process.

The live-work dwelling explores the urban house and its façade, as well as the relationship between context, typology and programme. Living and working spaces are integrated within a single building, with separate spatial sequences that ensure privacy. At the same time, the different functions form a coherent whole seen from the outside. Spaces are deliberately interwoven to create different atmospheres and experiences - not as a one-off effect, but as a permanent spatial quality.

The section is the primary design tool in this project. It reveals spatial qualities, proportions, light and materiality, and together with the floor plan it forms the basis for an integrated synthesis of architecture and building structure.



The project sites are located at Place du Congrès in Liège, a distinctive urban location where seven roads converge at a double roundabout. The square is situated on an island at the confluence of the Meuse and Ourthe rivers. The existing buildings on the 14 corner plots can be repurposed or replaced. By designing on different plots, students can explore the impact of plot size, orientation and views through discussions during studio time. The public space within the outer roundabout is also designed as part of the project, providing an introduction to public space design.

The assignment combined one of the following work ateliers: Photographer (1), Furniture Designer (2), Textile Designer (3) or Graphic Designer (4), and a dwelling for four people representing different relationship structures: a family of two adults and two children (A); a single parent and three children (B); an intergenerational household of two seniors and two adults (C); and two households of two adults each (D).

A matrix generates sixteen possible combinations of live-work programmes.

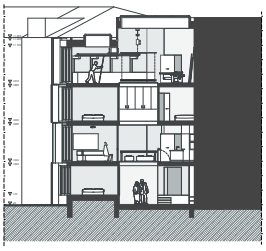


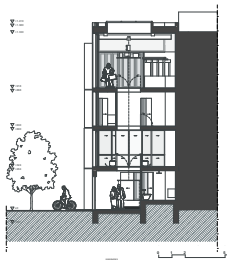
DAAN LAUWERS, CONTEXT ANALYSIS

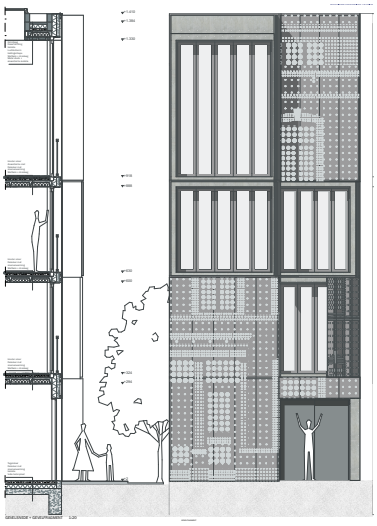




FIEN BAKKER, MODEL 1:50 & GROUP SITUATION PLAN

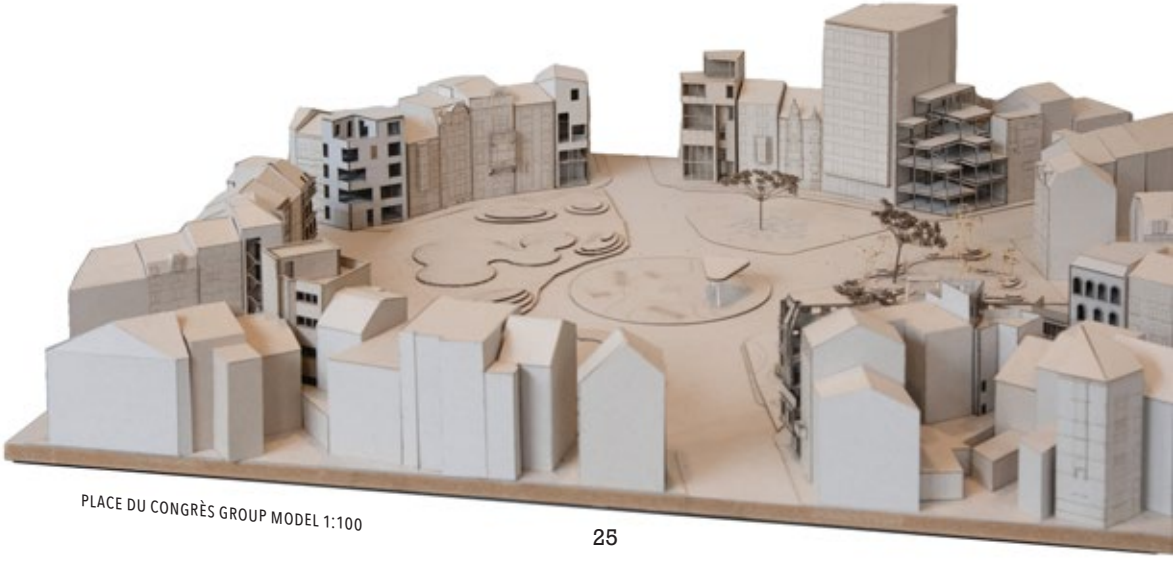








BRENT EYCKMANS, PLANS, SECTIONS, FAÇADE DETAIL & MODEL 1:50



PLACE DU CONGRÈS GROUP MODEL 1:100



WORK-HOME / PROGRAMME

SECOND BACHELOR ARCHITECTURE
TUTORS: NATHALIE BODARWÉ, PETER VANDE MAELE, LUDO SCHOUTERDEN, JASMIEN HERSSENS, TOM BOOGAERTS

The theme of Semester 4 of the Bachelor of Architecture programme is 'PROGRAMME', with the subjects of 'LIVING' and 'WORKING' being explored in depth.

The Programme theme, as a pure concept, is explored in depth through texts and an exercise involving design research, building knowledge from architectural theory, history, and current discourse. The Bauhaus movement will play a central role this semester, and we will study designers from this period on our study trip, exploring the Bauhaus legacy at the Fagus Factory and in Weimar, Dessau and Leipzig.

The 'Programme' theme is then further explored and developed within a project, incorporating the preceding themes — 'Concept', 'Context' and 'Typology' — in a cumulative manner. The subsequent themes, 'Structure' and 'Materialisation', remain secondary constraints in the second-year design process. The design studio emphasises research-based design, critical thinking, reflection and the design process. Based on their own research into Living/Working, students compile a personalised portfolio of documentation relating to architecture, construction, materials, as well as concept, context, typology and programme (Living/Working).

Exercise S4.0 is a thought experiment centred on underground living and the creation of spatiality through light and shadow. This context-free exercise challenges students to think spatially and explore how spatiality is created and visualised using daylight and materialisation. The challenge is to design by subtraction — carving out and removing rather than building — to engage more consciously with materiality, form and space, and to foster creativity and reverse thinking.
Each student reads the book In Praise of Shadow by the Japanese author Junichiro Tanizaki, written in 1933.
The exercise takes as its starting point the four elements that feature in every architectural project, which must be translated into simple spaces here. Philosophical reflection on the use of these spaces determines their proportions and interconnections.
The elements are water, air, earth and fire.
In addition, careful consideration must be given to the connections and mutual influences between the elements, in order to develop an abstract approach to the semester theme, 'PROGRAMME'.
The defining volume is rectangular, with dimensions of: 10 x 20 x 10 m.
As always, the model is very important and the choice of materials should emphasise the interplay between carved space and solid mass.



S4.O NORA AMEZGHAL



S4.O LIEZL WILLEMS



S4.O MAAREN VERMEULEN



S4.O DAAN LAUWERS



S4.O RUBIUS DE PREST



S4.O LENA PUNIE



S4.O RUBIUS DE PREST



S4.O FIEN BAKKER

Project S4.P, entitled 'Urban Living: A Typological Study of Living and Working', explicitly addresses the topic of living and working. At least seven residential units are to be designed and developed in detail.

Three of these are linked to work, namely:
- a studio for a contemporary interpretation of a Bauhaus professional;
- a workshop linked to the context of Hasselt city and located in one of its oldest neighbourhoods. Het Dorp;
- a workshop where students can devise their own programme.

The urban context is Hasselt: a small site in Het Dorp intended to replace an old garage, situated between the Governor's Garden and the statue of Hendrik van Veldeke on the square.

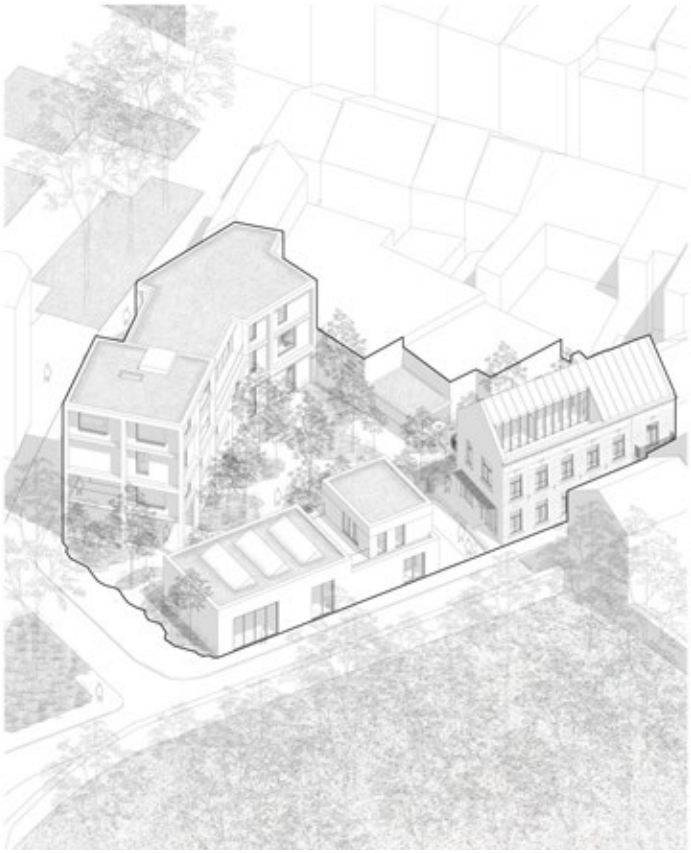
Five teams explored the context (surveying, photographing and sketching the site and façades), and each group produced an urban planning model.

Each student researched the urban layout in relation to the street, the dimensions of the building volumes, and the existing context, which they analysed critically. This resulted in a variety of context-specific designs, ranging from an outdoor space intended for the general public and the entire neighbourhood, to detailed workspaces on a 1:20 scale, where the atmosphere, materiality of the floor, walls, and ceiling, and spatiality are all visible.





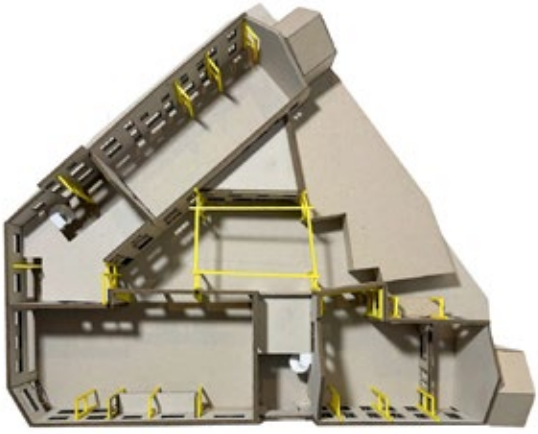
S4.P MAAREN VERMEULEN



S4.P DRIES BOES

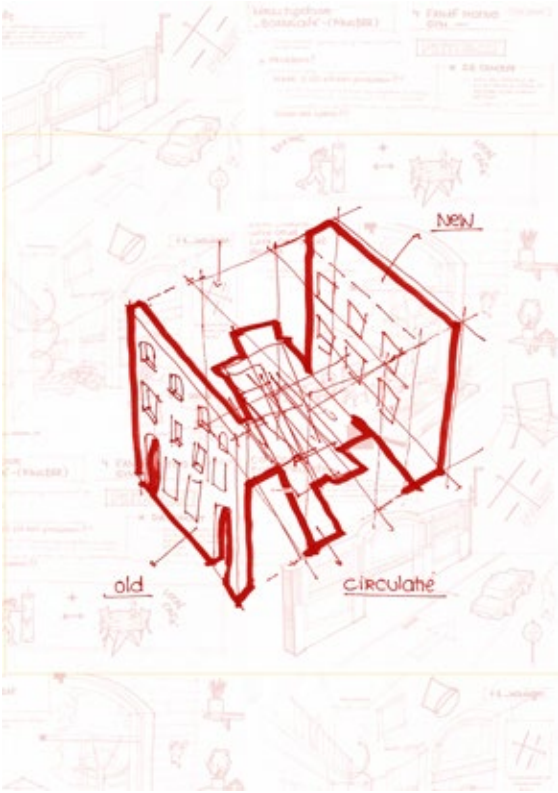


S4.P DAAN LAUWERS



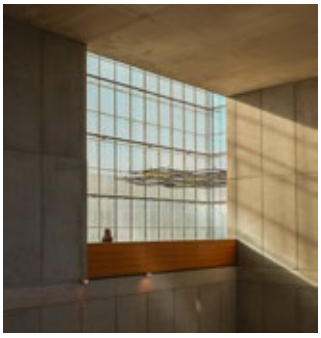


S4.P BRENT EYCKMANS





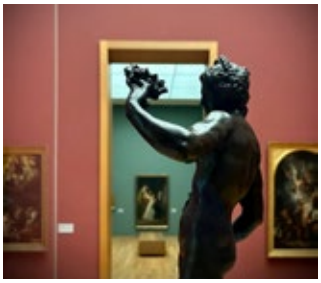
S4.P XANDER DANESE











STUDY VISIT BAUHAUS

SECOND BACHELOR ARCHITECTURE







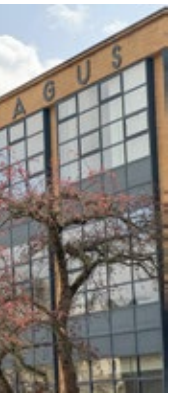
Study trip in the footsteps of the Bauhaus: visiting the Fagus Werke, the New Museum in Weimar, the Bauhaus School in Dessau, and Leipzig.
We traced the careers of the Bauhaus Meisters: Henry van de Velde, forerunner of the Bauhaus in Weimar; Walter Gropius, founder and director, architecture; Johannes Itten, preparatory course, mural painting; Lyonel Feininger, printmaking; Gerhard Marcks, pottery workshop in Dornburg; Georg Muche, weaving, mural painting; Paul Klee, bookbinding, stained glass, free painting class; Wassily Kandinsky, mural painting, free painting class; Oskar Schlemmer, theatre workshop; László Moholy-Nagy, metal workshop, preparatory course; Marcel Breuer, furniture workshop; Gunta Stölzl, weaving workshop; Herbert Bayer, printwork and advertising; Hannes Meyer, architecture; Ludwig Mies van der Rohe, architecture; Joost Schmidt, sculpture, printmaking and advertising; Marianne Brandt, metalwork workshop; Josef Albers, preparatory course and joinery workshop, drawing and calligraphy; Anni Albers, visual artist and graphic designer, textile artist.

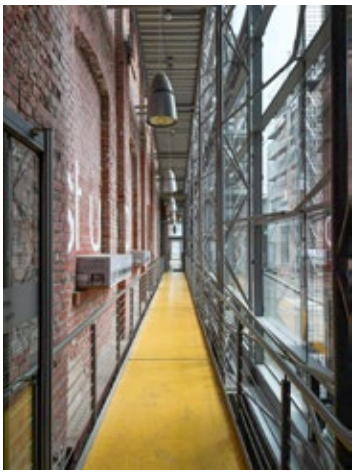








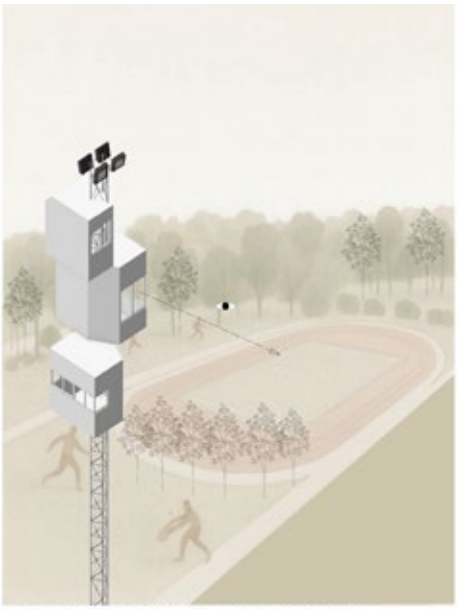




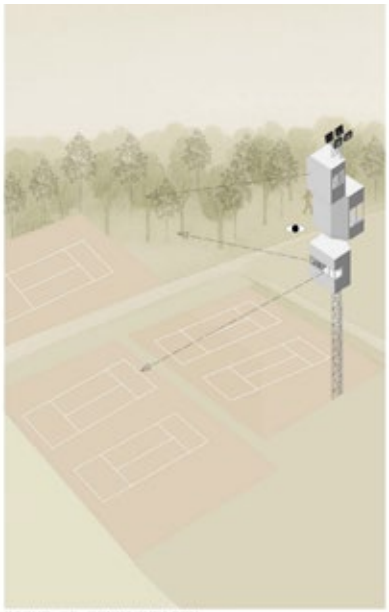


HOME-EXPLORATIONS

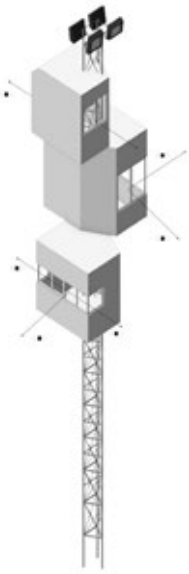
SECOND BACHELOR INTERIOR ARCHITECTURE DESIGN STUDIO



ZICHT OP VOETBALVELDEN & ATLETIEKPISTE

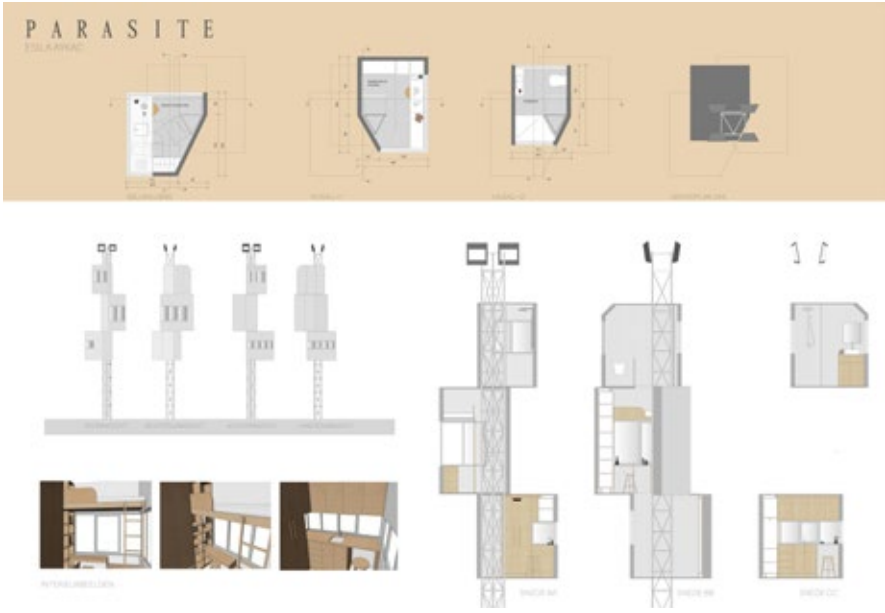


ZICHT OP TENNISVELDEN



1. PARASITE

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



Esila Aykac: My design is based on the idea of observing movement. The 'parasite' provides temporary accommodation for a movement researcher who studies movement, rhythm and physical activity.

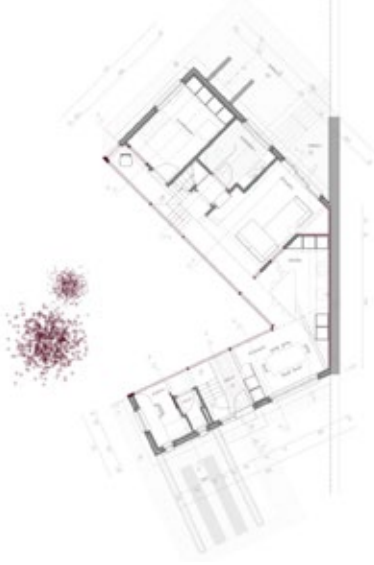
From three offset volumes, he observes the various sports pitches in Warandepark in Diest, with each space offering a different perspective on the sports grounds.











Imke Steenaerts: Doll's House / The home is transformed by fully opening up the existing volume. This creates a doll's-house-like situation with two separate volumes and a central opening. This intervention forms the starting point for the design. The concept is based on embracing this doll's house principle. Elements that have been cut through remain visible and are deliberately retained because they enhance the character and legibility of the house. The design is playful, featuring rounded elements that recur on various scales, from detail to furniture and windows. This ensures that each space has its own identity and invites exploration.

2. THE DISRUPTED HOME

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

TUTORS:
WERNER ALBERT, KAREN LENS, STAN JACOBS, LIEVE WERCKX, BETTINA LUYTEN, REMCO ROES

3. ANALYZE. INTERPRET. COPY.

CONTEXT / The grandchild of a well-known architect wishes to have a holiday home designed in accordance with their grandfather's design principles, detailing and use of materials. They have identified three favourite homes to serve as inspiration. They want a holiday home offering contemporary comfort and have set aside a generous budget for this. Possible architects: Frank Lloyd Wright – Walter Gropius – Eero Saarinen – Peter Eisenman – Richard Meier

ASSIGNMENT / You are to design a holiday home for four people. You are to specify the occupants and a possible location yourself. Choose one architect and analyse their work. Examine the design principles, proportions and dimensions, materials and textures, furniture and detailing of the specified homes. Then design a home in the style of this architect's work. Interpret design principles, and replicate the use of materials, furniture and detailing from the architect's body of work. The focus of this assignment is not on construction or technical aspects. Considerations include fixed and loose furniture, furniture fittings and lighting.

THE BUILDING VOLUME / Two building volumes are permitted: a cube measuring 8 × 8 × 8 metres and a rectangular block measuring 5 × 7 × 14.6 metres. Any shape is possible within this volume. The site, surroundings and orientation are entirely open to your interpretation.

TUTORS:
WERNER ALBERT, PETER FIRMAN, STAN JACOBS, LIEVE WERCKX





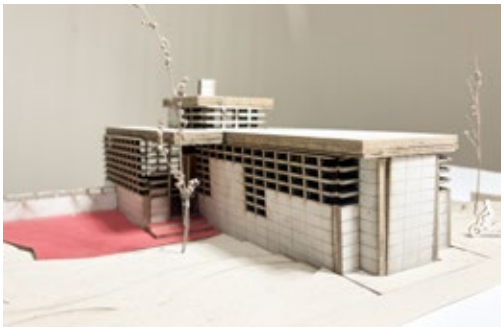
KAROLINA SZELWACH / WALTER GROPIUS



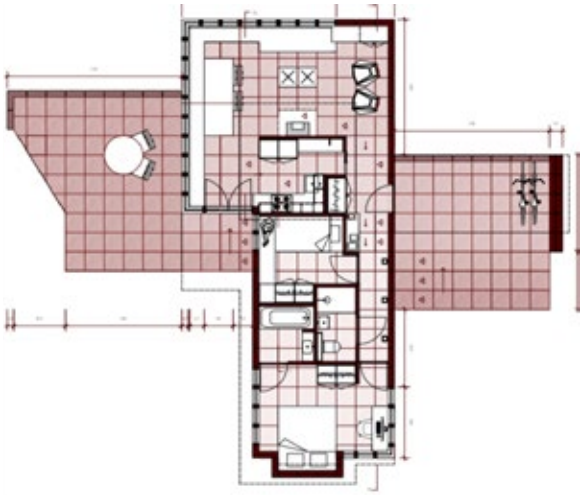




ARTHUR MONDELAERS / WALTER GROPIUS



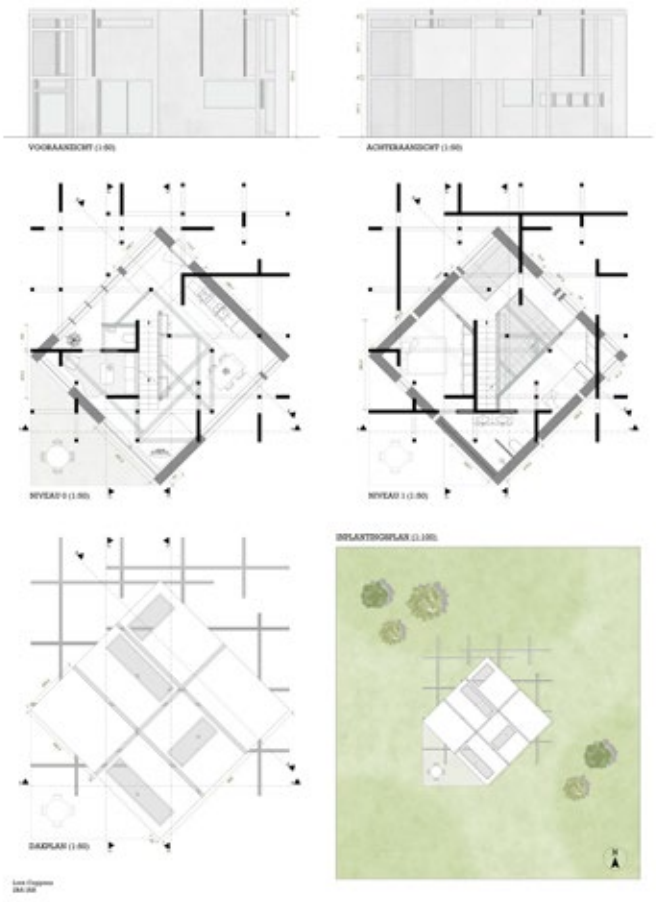




JANNE VAN LESSEN / FRANK LLOYD WRIGHT







LORE COPPENS / PETER EISENMAN

4. LIVING. SHARING. GROWING.

CONTEXT / More and more local churches are standing empty and being repurposed. The Heilig Hartkerk is also awaiting a transformation. Two couples who are friends have purchased the church with the intention of living there together with their families. The scale and spaciousness of the building not only offer possibilities for a collective living arrangement, but also allow scope for an additional function. Alongside the residential programme, research is being carried out into how part of the church can continue to play a meaningful role within a broader context. Determining which function or programme will be accommodated here forms part of the design research.





TUTORS:
WERNER ALBERT, PETER FIRMAN, STAN JACOBS, LIEVE WERCKX







SNEDE DD'
1/100
ONTWERPSTUDIO 2.4.
DOMAINE DEMARRAGE

STUDENT TEAM PROJECT
BENJAMIN GONNISSEN &
BORRE HUIJNEN

Based on the concept of 'activation', the Heilig Hartkerk in Hasselt takes on a new meaning as a place that gets people moving and encourages interaction. The church is being repurposed as a cycling paradise, with an elevated cycle route guiding visitors through the entire space. Along and beneath this route are a cycle café, a courtyard garden and a bicycle workshop, which is both visible and directly connected to the café. At either end of the church, two dwellings have been integrated for the owners of the cycle café and the bicycle repairer who works in the workshop. The combination of cycling, socialising and living creates a vibrant space that invites residents of Hasselt and the surrounding area to get active and experience the church in a new way.



MAISON LA ROCHE



FONDATION CARTIER



APPARTEMENT-ATELIER LE CORBUSIER



APPARTEMENT-ATELIER LE CORBUSIER



INSTITUT GIACOMETTI

STUDY VISIT PARIS

SECOND
BACHELOR
INTERIOR
ARCHITECTURE


MUSÉE BOURDELLE


JARDIN DU 13 NOVEMBRE 2015


MUSÉE BOURDELLE


MORLAND MIXITÉ CAPITALE

DORPELIJKHEID / VILLAGENESS

THIRD BACHELOR ARCHITECTURE
TUTORS: LUDO SCHOUTERDEN, TIM VEKEMANS, MANU GELDERS, PEGGY WINKELS



COLLAGE UIKHOVEN 'THE VILLAGE'

In 2025-2026, we are again investigating the possibilities of "villageness" as a community-supporting form of housing. The village is in itself a form of communal living or living in high(er) density that can also serve various other target groups if necessary and as such shows a certain flexibility (read sustainability).
The assignment is driven by the 'ambition note' of the former 'Flemish bouwmeester' Erik Wieërs in which he urges architects to discover new social and spatial possibilities of small scale villages:

"The densification task is then not only about form and architectural language, but also about village use and interaction and the relationship to the public domain, slow roads, back doors or sitting on the threshold."

In this assignment, we are cooperating with the 'Flemish Land Agency'. They are activly looking for improvement strategies to renew the public realm in these small scale villages. We expect our students to come up with a diverse set of idea's from which, hopefully, The Flemish Land Agency, can gather inspiring aspects to include in their actual implementation plans. Based on this 'mood-set', students are asked to design a spatial concept of 12 to 24 housing units with regard to lifelong living in the village of Uikhoven.

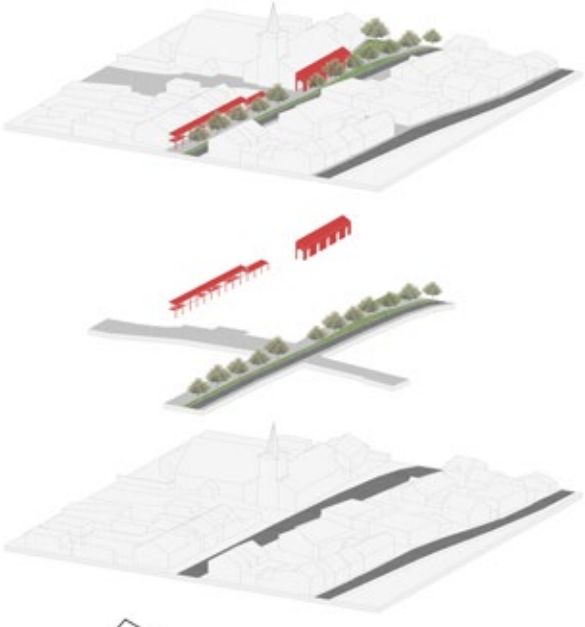
There are several reasons for the choice of Uikhoven, including:

- it fits within a broader study on 'Villages in the Meuse Valley';
- the authentic village centre is still recognisable;
- the size of the Village is viable as a village
- we suspect the existence of a close-knit village community (people still know their neighbours and fellow villagers);
- the presence of various building types 'with potential' (terraced houses,
- agricultural courtyard houses, former school, ...);
- the presence of various "village" spatial ensembles that are indeed due for
- thorough revitalisation;
- the picturesque location on the Meuse;
- etcetera.

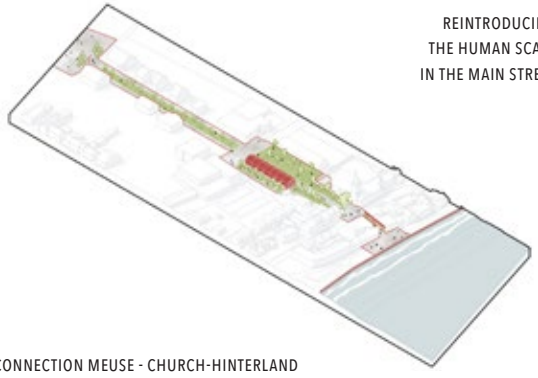
In the search for a sustainable approach to our living environment, we avoid the path of new construction as much as possible and, on the one hand, we resolutely opt for the reinterpretation of existing, available building heritage and, on the other hand, for centre-related locations.



UIKHOVEN (AERIAL IMAGE © VLAAMSE LANDMAATSCHAPPIJ)



REINTRODUCING
THE HUMAN SCALE
IN THE MAIN STREET



CONNECTION MEUSE - CHURCH-HINTERLAND



CONVERT THE ROAD INTO A STREET



Inplantingsplan huidige toestand



Project

Schaal 1/500

LOTTE STESSENS



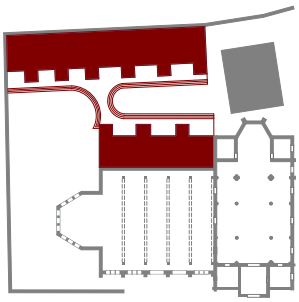
LIVING IN A SHELTERED SPOT – REVISING THE CUL-DE-SAC

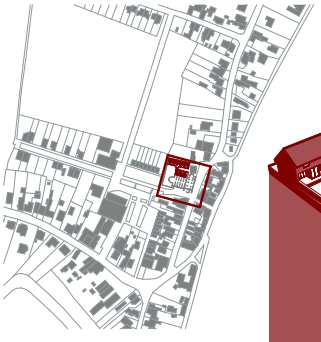
Hofstructuur in dialoog

In het hart van Uikhoven geeft dit project het hof een nieuwe rol: een plek waar erfgoed, wonen en samenkomen. Het ontwerp groeit tegen en op de bestaande muren, de oude ommuring en de kerkwand worden zo onderdeel van de ruimte. De oorspronkelijke kerkramen blijven behouden en sturen licht de wooneenheden in.

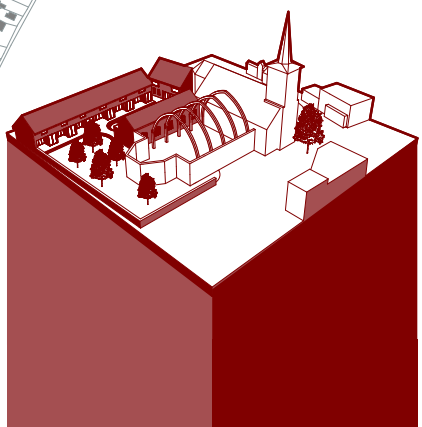
De pastorij, waarin co-housing units zijn ondergebracht, sluit het hof af van de straat en versterkt het besloten karakter van de plek. Op het gelijkvloers bevindt zich een gemeenschappelijke ruimte die gedeeld gebruik mogelijk maakt en het sociale leven binnen het hof ondersteunt.

De kerk, ontdaan van haar dak, wordt teruggegeven aan het dorp als open publieke ruimte. Onder de zichtbare betonnen ribben ontstaat een flexibel forum voor markten, feesten en culturele activiteiten. Zo ontstaat een hedendaags dorpshart waarin privé en publiek elkaar in balans houden

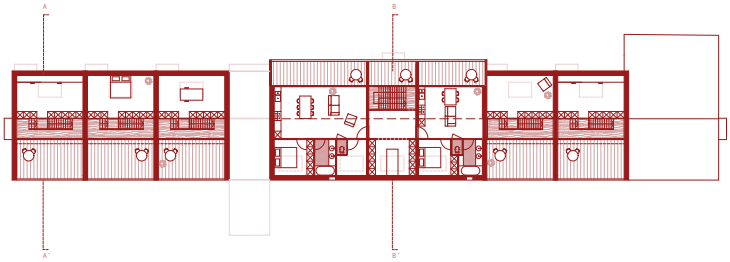




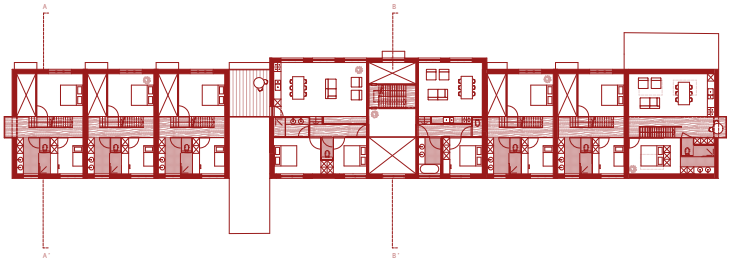
ANDREAS BARET



Andreas Baret



Niveau +2 1/200



Niveau +1 1/200

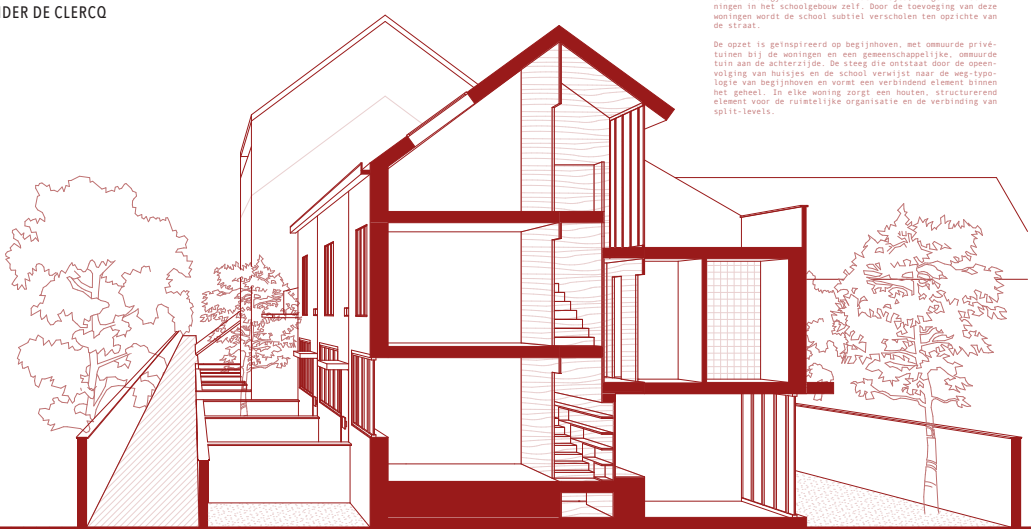


Niveau 0 1/200

LANDER DE CLERCQ

VERSCHOLEN is een renovatieproject van de oude kleuterschool in Uikhoven. Het project transformeert de bestaande school en haar omgeving tot een kleinschalig woonensemble dat aanvoelt als een steegje met verschillende huisjes, aangevuld met woningen in het schoolgebouw zelf. Door de toevoeging van deze woningen wordt de school subtiel verscholen ten opzichte van de straat.

De opzet is geïnspireerd op begijnhoven, met ommuurde privétuinen bij de woningen en een gemeenschappelijke, ommuurde tuin aan de achterzijde. De steeg die ontstaat door de opeenvolging van huisjes en de school verwijst naar de weg-typologie van begijnhoven en vormt een verbindend element binnen het geheel. In elke woning zorgt een houten, structurerend element voor de ruimtelijke organisatie en de verbinding van split-levels.



3D-Snede 1/50

CONSTRUCTED LANDSCAPES

CANYON / HOW COULD WE LIVE TOGETHER?

THIRD BACHELOR ARCHITECTURE
TUTORS: NICK CEULEMANS, DRIES CEUPPENS, MANU GELDERS, ANDREEA RADELESCU

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

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

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

The ENCI quarry in Maastricht is, by its very nature and origins, a constructed landscape in which nature is now being given the opportunity to reclaim the site. Its position in relation to the River Meuse means that water accumulating at the bottom of the quarry must be continuously pumped out, in order to preserve and protect valuable biotopes and ecosystems. A striking illustration of the age-old tension and interplay between the constructed and the natural.

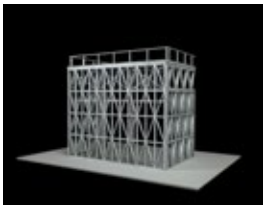
This ambiguity challenges us to look at the site with fresh eyes. Freed from the usual taboos about building in such contexts, our studio focuses instead on the fundamental conditions of living together in a landscape that defines us as much as we define it.

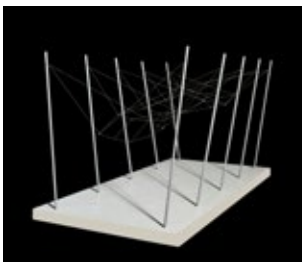
We ask: What if we could start over? What if we let go of the conventions that still shape the way we imagine 'home'? These are not just design questions. They are existential ones – about who we are, how we live, and how we might live differently. These are the questions that guide the bold, imaginative proposals of our students – the next generation of designers and dreamers.

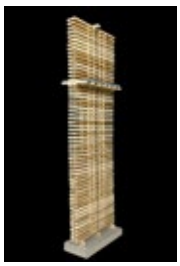












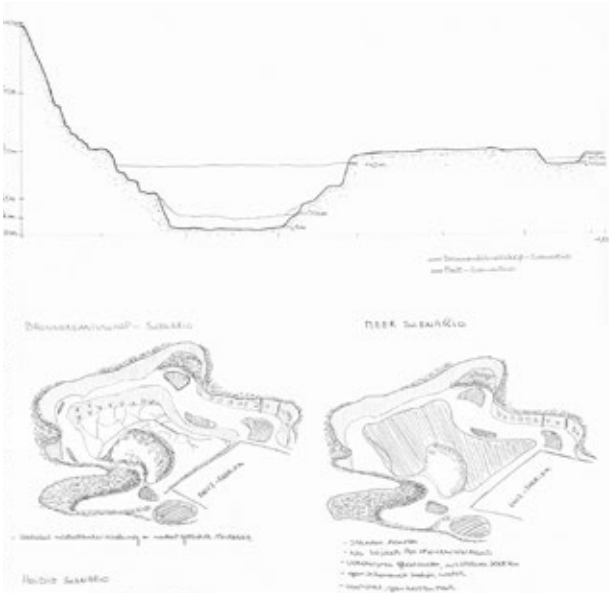




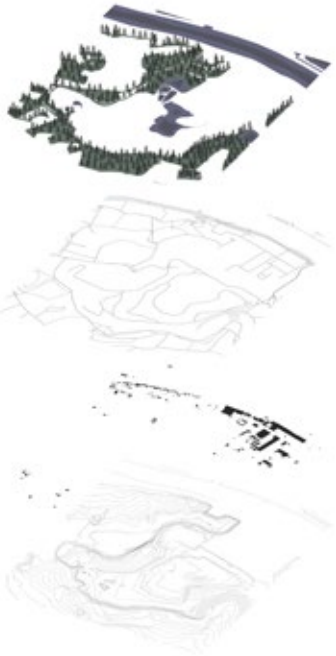





STRUCTURE AND MATERIALITY - STRUCTURAL MODELS OF EMBLEMATIC CASE STUDIES



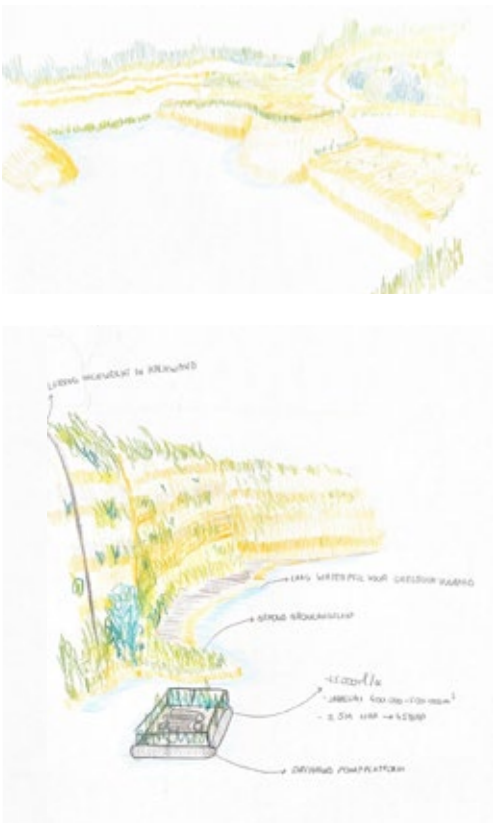
CONCEPTUAL INTERPRETRATION OF THE CONTEXT - JOLIEN AELTERMAN



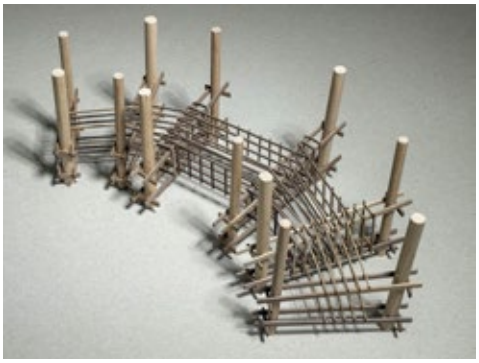
LANDSCAPE LAYERS - ANDREAS BARET

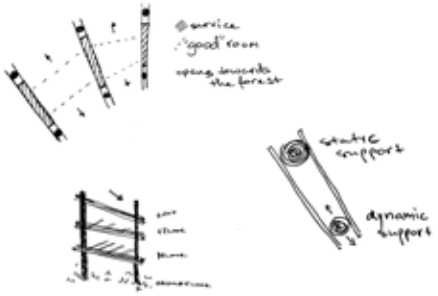


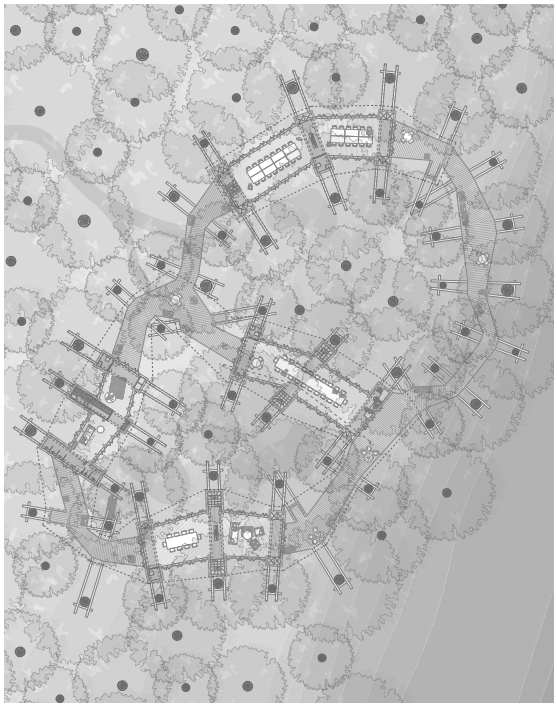
ANALYSIS OF THE CONTEXT - CHARLOTTE WAZIAN



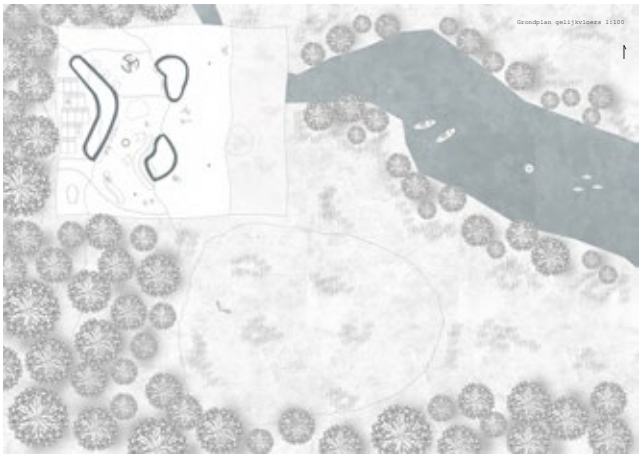
CONCEPT SKETCHES OF THE CONTEXT - LUCAS LENAERTS







NELE LISETTE HERA

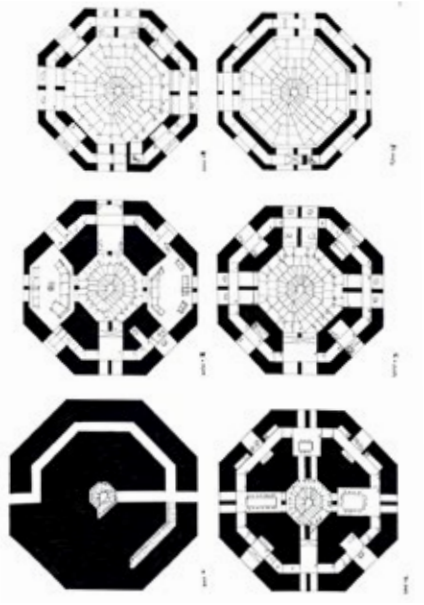


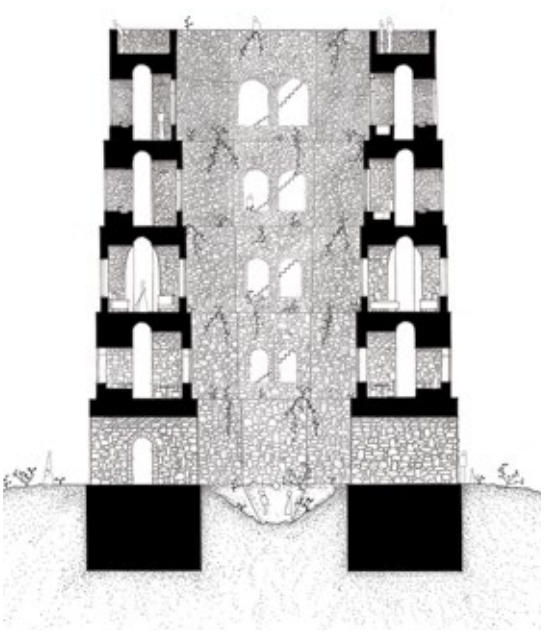






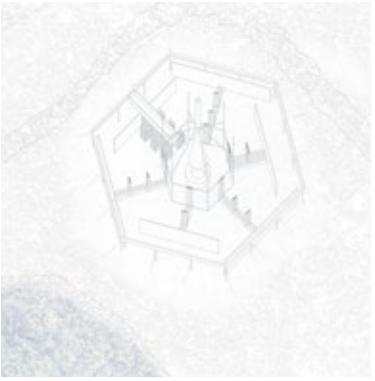
ELLA SCHERENS





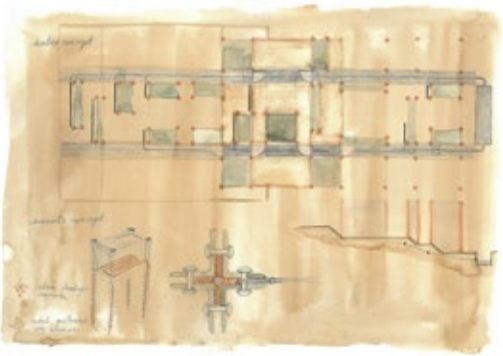
MAXIM HENKENS





NINA NOBEN





JINTHE OLAERTS



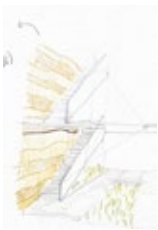








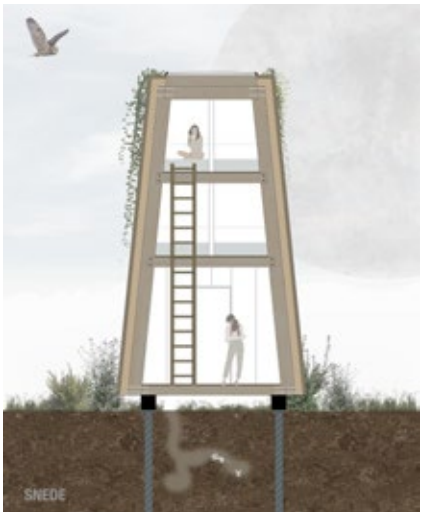


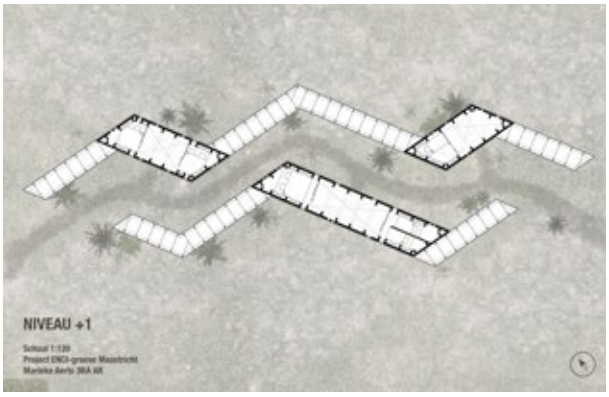




LUCAS LENAERTS









MARIEKE AERTS



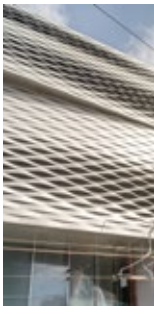


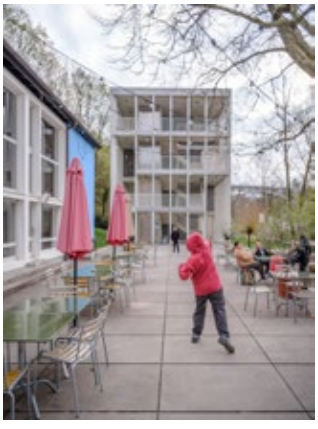


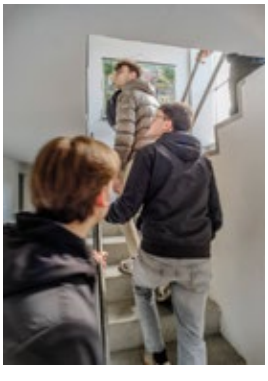


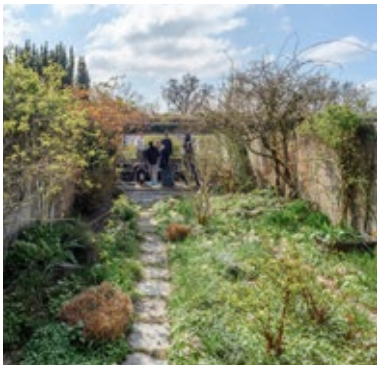













STOP



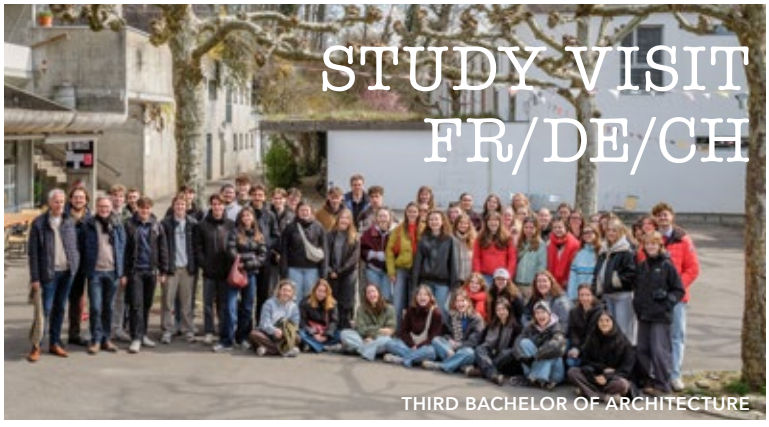
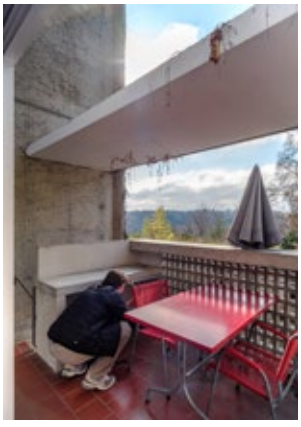




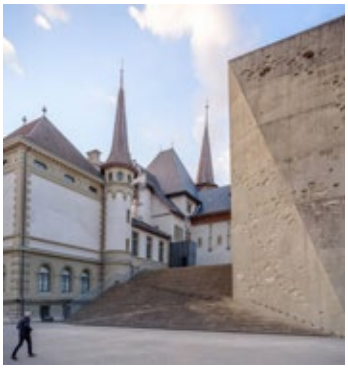







STUDY VISIT
FR/DE/CH
THIRD BACHELOR OF ARCHITECTURE




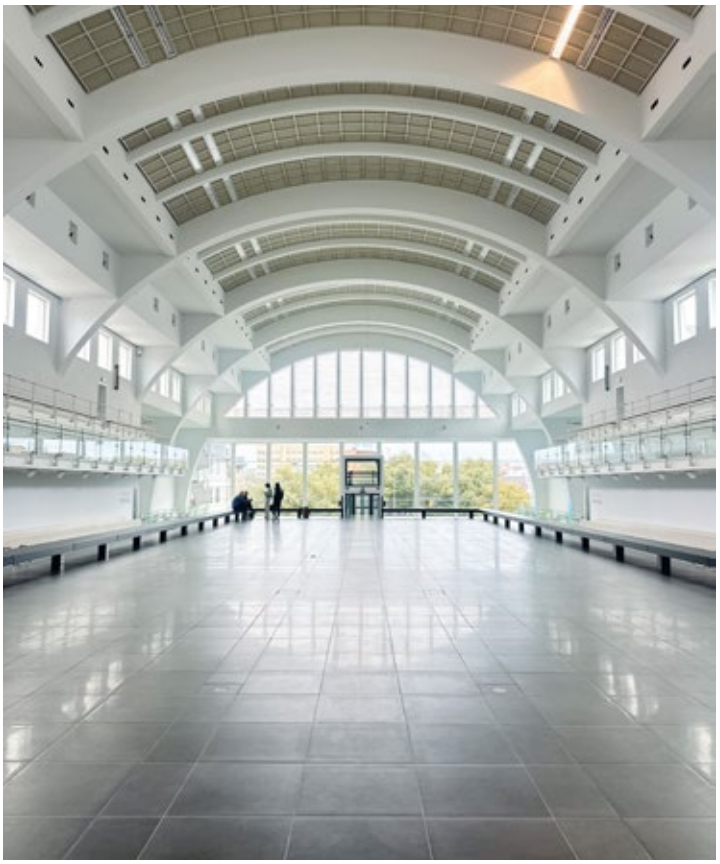


STUDIO SCENOGRAPHY

THIRD BACHELOR INTERIOR ARCHITECTURE
TUTORS: YANNICK DOUW, KATRIEN GEEBELEN, ROOS GELLYNCK & JO KLAPS



TRINKHALL MUSEUM



LA CITÉ MIROIR

For this assignment, interior architecture design students were challenged to design an exhibition within two locations in Liège: the Trinkhall Museum and La Cité Miroir.

The students are expected not only to design the content of the exhibition, but also to develop a spatial concept that reinforces the chosen themes and engages in dialogue with the existing architecture of the two venues. They are encouraged to come up with innovative ways to actively involve visitors and create an experience that is both visually stimulating and meaningful in terms of content. In addition, they are also responsible for the graphic design and communication surrounding the exhibition.



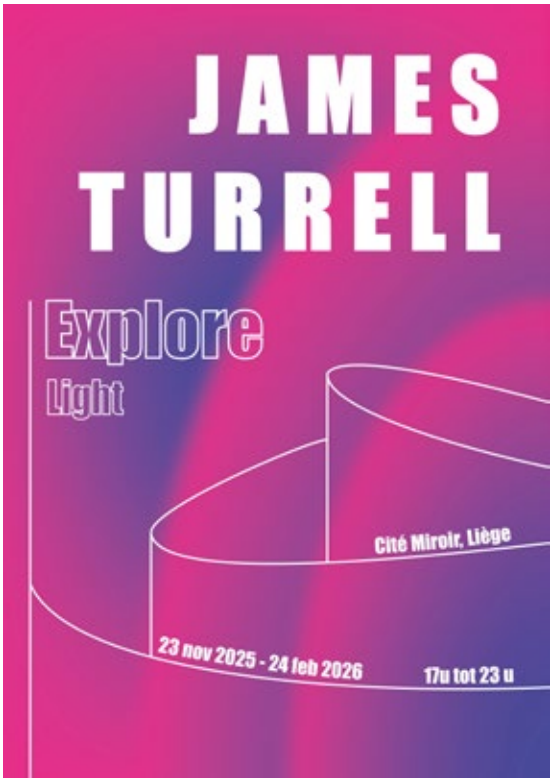


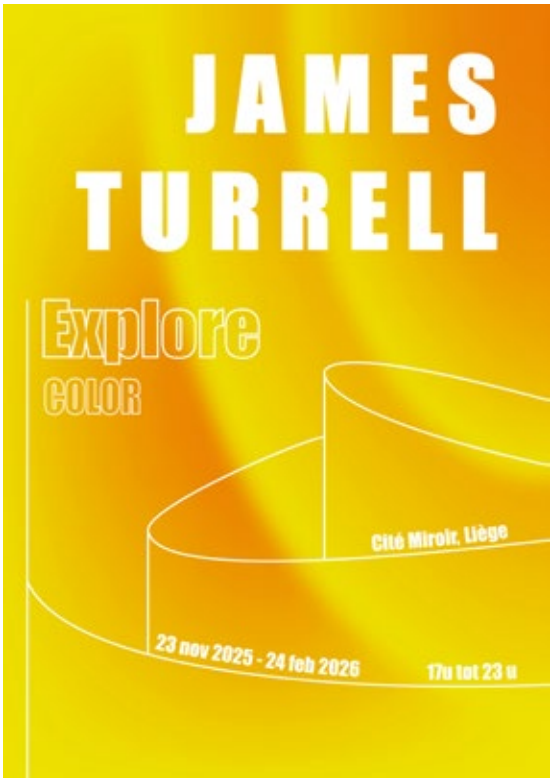




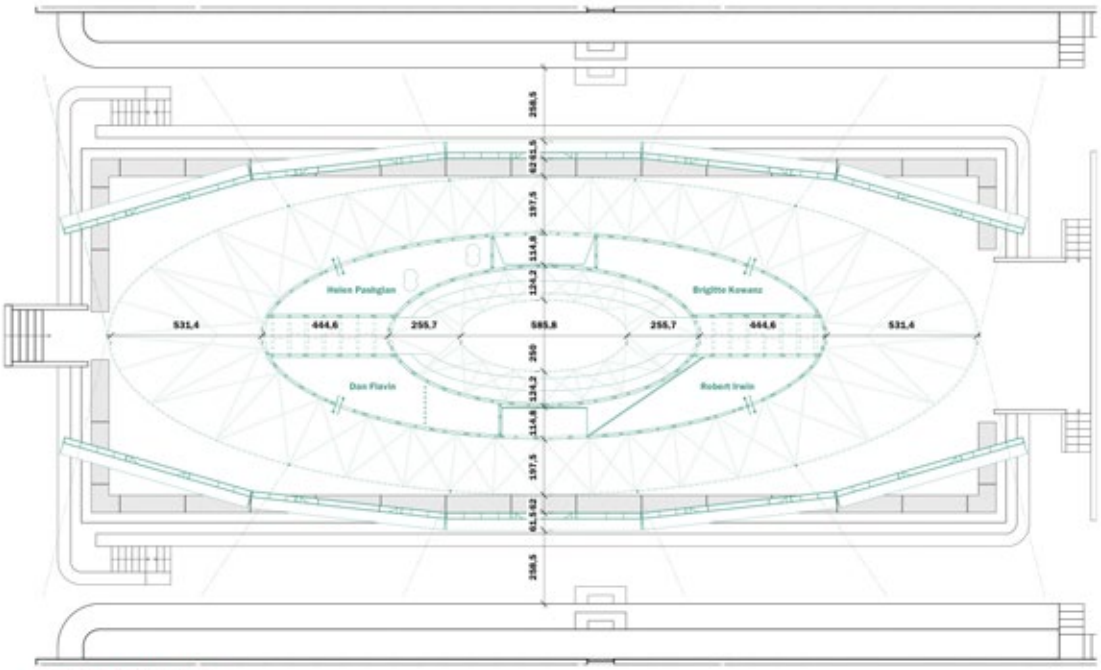
JOREN LAUWERIJSSEN & RAF PANVINI: YAYA.







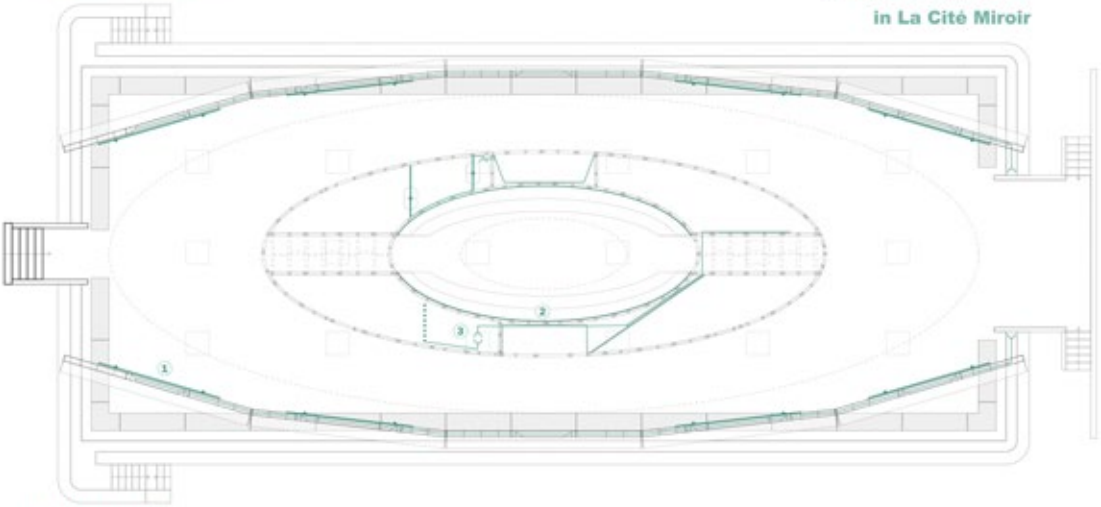
MANAL ISSA & SEYMA SELVI: JAMES TURRELL



CONSTRUCTIVE PLAN 1/100

JAMES TURRELL

in La Cité Miroir



LIGHT PLAN 1/100

USED MATERIALS

MDF 12 mm (painted white)
- lightboxes

Bending plywood 7 mm
(painted white)
- 244 x 122 cm
- walls main construction

Aluminium frame 4 x 4 cm
- ceiling skyspace and big oval

White fabric
- ceiling skyspace and big oval

LEGENDE LIGHT PLAN

Perlfo cilinderspots, op maat 1

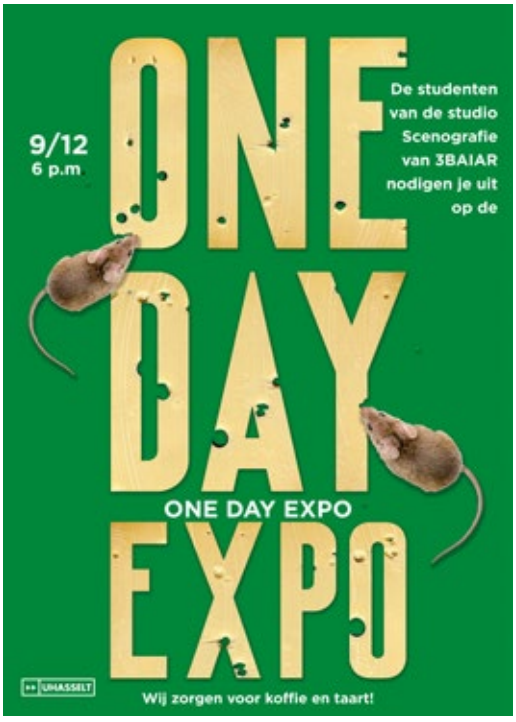
Flux lightstrip 2

Stopcontact in vloer 3

ONE DAY EXPO

THIRD BACHELOR INTERIOR ARCHITECTURE, STUDIO SCENOGRAPHY













‘Students bake a cake inspired by their theme. Family, friends and fellow students are invited to judge and taste the cakes.’







STUDIO RETAIL DESIGN

THIRD BACHELOR INTERIOR ARCHITECTURE
TUTORS: KATELIJN QUARTIER, ILSE VAN DOORSSELAERE, SVEN STAS, ELLEN DE MUL, BETTINA LUYTEN

Rituals x Alo Yoga: Tijs Ickmans, Joren Lauwerijssen, Raf Panvini, Louise Vancraybex

The Roman Thermae Ritual

The Roman thermae embodied balance, ritual, and restoration. They were spaces where body, mind, and spirit came together through carefully orchestrated sequences of heat, water, and rest. More than places of hygiene, they were environments of reflection, social exchange, and wellbeing.

That same philosophy resonates today in contemporary wellness brands. Inspired by the spatial logic of the Roman baths, the concept seeks to restore connections between body, mind, and soul through a layered sensory journey. Movement through the space mirrors the rhythm of the thermae — from stimulation to calm, from activity to contemplation.

Materials, light, and atmosphere guide visitors through moments of pause and renewal. The environment encourages slowing down, reconnecting, and finding balance.

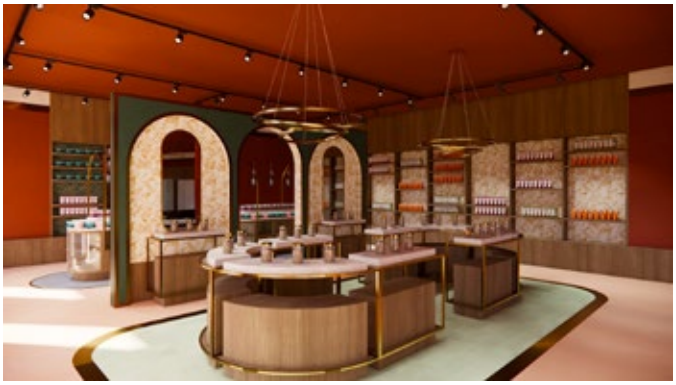












Rituals x Kusmi: Lisa Menut, Bart Liekens, Daphne Lanckriet, Andert Vos

The Russian samovar.

The Russian samovar embodies warmth, ritual, and refinement. It is a symbol of gathering and attentive moments. That same spirit continues today in brands such as Kusmi and Rituals.

While Kusmi reinterprets the rich tea traditions and aristocratic elegance of old Russia, Rituals translates the idea of calm and ritual into contemporary life. Both create moments of beauty, fragrance, and reflection that—much like the samovar—elevate the everyday into something meaningful.

It is a contemporary ode to refinement and wellbeing.

FURNITURE & LIVING

A PIECE OF FURNITURE / AN OBJECT AS A VESSEL FOR MEMORY

THIRD BACHELOR INTERIOR ARCHITECTURE

TUTORS: STAN JACOBS, JO LANGENDRIES, WERNER ALBERT & LIES VERHEYDEN

Students were asked how a piece of furniture can hold, carry, or embody a memory. Which object or thought do you wish to cherish and give a place within a spatial context? The analysis of that memory, the chosen materials, and the spatial context serve as the guiding principles for the design.
Factors such as reproducibility, ease of (dis)assembly, feasibility for the student to construct, budget, and timing are all taken into account. Students are encouraged to think in terms of modularity and to design for increasingly compact living environments, all while maintaining a minimal ecological footprint.



HANNE BLOKKEN - LA ROCHE







PAULINE SWELDENS - BASE +



AMINA BOURHIS -AMI



ISABO LAMBRECHTS - SKILLE

FUTURE POOR CLARE MONASTERY TURNHOUT

STUDIO ADAPTIVE REUSE / THIRD BACHELOR INTERIOR ARCHITECTURE
TUTORS: JONATHAN MAJ, MAARTEN TIERENS, MARIE MOORS, JASMIEN HERSSENS & KAREN LENS

From February to May 2026, the Poor Clares' Convent formed the basis for a design project in the third year of the interior architecture programme at Hasselt University. Owing to their multifaceted nature in both spatial and social terms, convents are ideal learning environments for young architects. Over the course of twelve weeks, the students got to know this place and the people connected to it as well as possible. For example, one group interviewed the surviving nuns in the neighbouring care home, which was built in the convent's garden in 2012. Whilst they strive to maintain their 'ora et labora' (pray, reflect and work) way of life there, the brick-and-mortar embodiment of their collective identity remains intact for the time being. The design teams were inspired by both their material and immaterial narratives.

In the diverse student proposals, the site and the principle of a supportive community continue to play a decisive role. Not only do the parties already involved form the backbone of their ideas, but so do the residents and associations of Turnhout and the surrounding area. However fragile the connections among the above may be, the question of what both the building and the people need leads to a wide range of sustainable possibilities. None of the visualised options seeks to get bogged down in strict 'master' plans for a resilient future: which (small) interventions can catalyse the revitalisation of the entire site?
The same question of what is and isn't necessary shaped the test and presentation models.

The students set to work without purchasing any new materials. Both biscuit tins and old stock were used to help define the narrative and design as parameters. Subsequently, the students also had to draw up a plan for after the jury assessment: which team member would keep what, and what was the waste policy regarding items that were no longer needed?
For this studio, we worked closely with Erfgoed Noorderkempen and AR-TUR. Sint-Lucia, the site's manager, assisted us during our daylong site visits. Together, we organised an exhibition that ran throughout September to coincide with Open Monument Day.







Lien Cams, Isabo Lambrechts & Lieze Mol - GRADIËNT / Inspired by their 'objet trouvé' – a steel radiator – they developed a technical concept poetically.
This modernist heritage site is riddled with thermal bridges, and its appearance would change dramatically if everything were insulated. What work is needed to enable it to function as an open, creative home for Turnhout? Through a gradient of materials, colours, greenery and interventions, they have divided the site into three zones.



Top row: Photos of the garden taken by the authors; the central hall with the cloister bell from the old monastery in the center of Turnhout; and the students from the 3 BACH Interior Architecture program at Hasselt University with one of the current volunteers.

Below left: Photos by the Vandamme & Minnen studio: sisters in the garden after the move (where the Sint-Lucia nursing home now stands and in the refectory)
Below right: Ground floor plan by architects Van Hout and Schellekens





STADIUM LE CORBUSIER, FIRMINY, 1955-1969

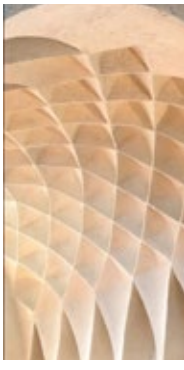




SKETCHING STUDENTS IN THE LUDGUNUM MUSEUM, LYON



SKETCHING STUDENTS IN CITÉ GARNIER, LYON





MUSÉE DES CONFLUENCES



CAFÉ BERLIN, LYON



LA TOURETTE, LE CORBUSIER



LUDGUNUM MIUSEUM, LYON





STUDY VISIT LYON & FIRMINY

THIRD BACHELOR OF INTERIOR ARCHITECTURE

LA TOURETTE, LE CORBUSIER



AUDITORIUM-ORCHESTRE NATIONAL, LYON



UNITÉ LE CORBUSIER, FIRMINY

ONE DESIGN

VIEWED IN 60 DIFFERENT WAYS

VINCENT MACRIS



Perspective / Photomontage - Andreas Baret; Perspective / Black & White - Juul Borkelmans

In the evolving landscape of architectural education, the exploration of visualization techniques as a means to communicate design concepts has become increasingly central. “One Design - Viewed in 60 Different Ways” is an illustration of this evolution, showcasing the work of 3BA-AR students from the ‘digital visualization’ module in the course unit Beelding 3A. This compilation shows a selection of images from a pool of over 240, with each image embodying a unique perspective on a singular design.

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

Importantly, the project emphasized that visualization extends beyond mere rendering. Generating an architectural image is an intricate process, where the essence or soul a designer aims to convey is not achievable through automated means. Instead, it requires a substantial amount of creativity and personalization.
The assignment, which was executed in collaboration with A2O architectural studio, utilized a real-world design of their competition project for a research center PIH & GKC in Antwerp.

The decision to use a real project gives students the ability to relate to the location and program in the image creation process. One of the defining characteristics of this assignment was that all students worked with the same architectural design. This setup offered them an enlightening realization that a single design can be presented in multiple ways, each capturing a unique aspect or soul of the concept.

The methodology involved assigning each student one composition type (perspective, fragment, facade, section, axonometry or interior) and three styles (atmospheric, lively, black-and-white, abstract, photomontage, colored line drawing, or collage) through a randomized selection process. This was followed by extensive discussions revolving around intermediate results, which touched upon various aspects like camera angle, composition, light and shadow interplay, color, texture, and background elements.
In an age where images are pervasive, the intent behind this endeavor was to create representations that captivate attention and evoke reflection. The role of images as narrators of stories is paramount. Through thoughtful selection of camera angle and style, students were encouraged to delve into the essential steps of visual storytelling.

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

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

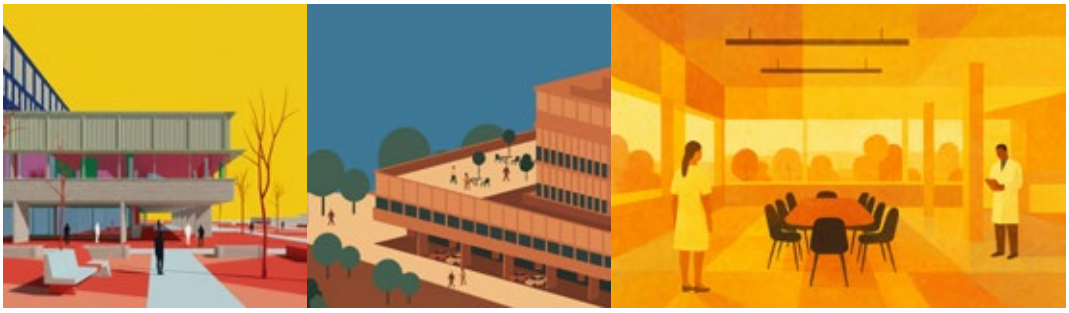
Creating images is designing and vice versa.



Fragment / Collage
Stan Billiau

Perspective / Colored Drawing
Lize Foesters

Section / Atmosphere
Daan Lauwers



Facade / Abstract
Eline Aerts

Axo / Abstract
Finn Derboven

Interior / Abstract
Kinou Daemen



Fragment / Colored Drawing-
Rubius De Prest

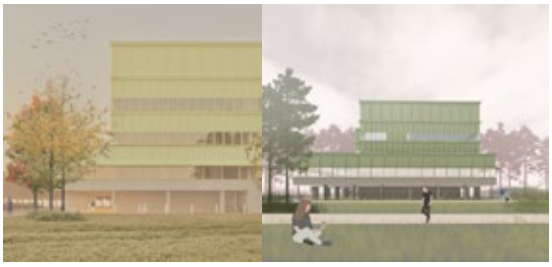
Interior / Collage
Maxim Henkens

Interior / Colored Drawing
Jana Parmentier



Fragment / Colored Drawing
Laurie Van Wunsel

Fragment / Colored Drawing
Fiebe Gabriels

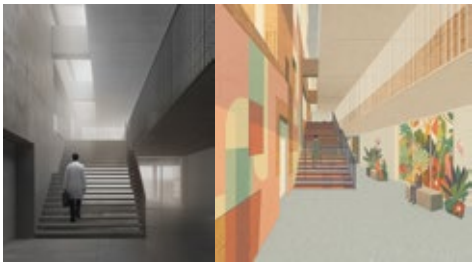


Facade / Atmosphere - Ninke Pelgrims

Facade / Colored Drawing - Inès Herbiet



Perspective / Photomontage - Jolien Aelterman



Interior / Atmosphere - Flore Teirlynck

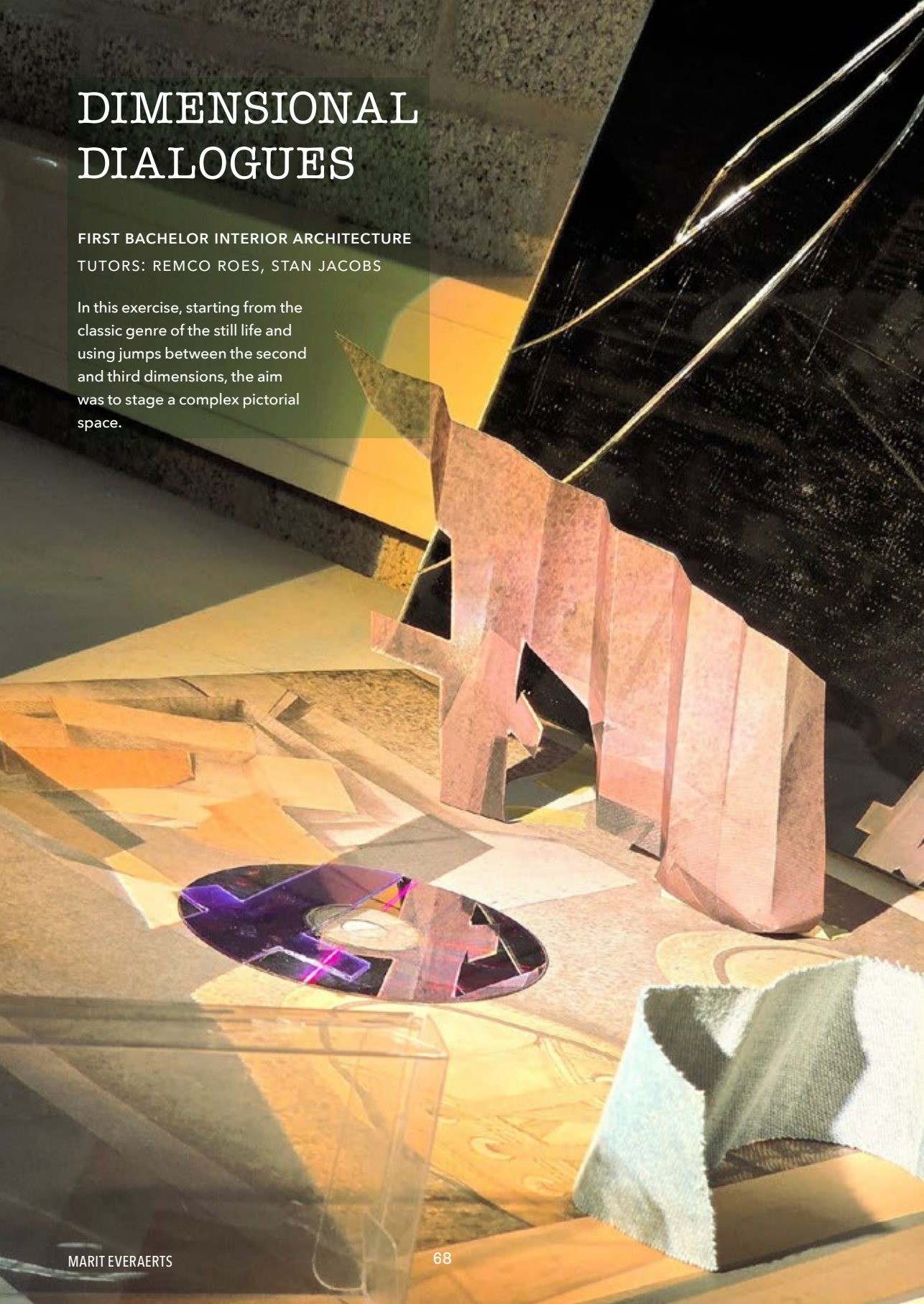
Interior / Collage - Marieke Aerts

DIMENSIONAL DIALOGUES

FIRST BACHELOR INTERIOR ARCHITECTURE

TUTORS: REMCO ROES, STAN JACOBS

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



MARIT EVERAERTS

‘SOLID TYPOLOGY VERSUS VARIABLE FORMAL LANGUAGE’


LISELOTTE ULBURGHS

SECOND BACHELOR ARCHITECTURE, ENVISIONING ARCHITECTURE

TUTORS: PIETER VERHEYDEN, YVONNE KNEVELS

Conceptually arranging elements as structure:

— LINE — SURFACE — VOLUME —

Starting from a critical focus on modernistic formal language, students shape architectural volumes through experiments and transformations.

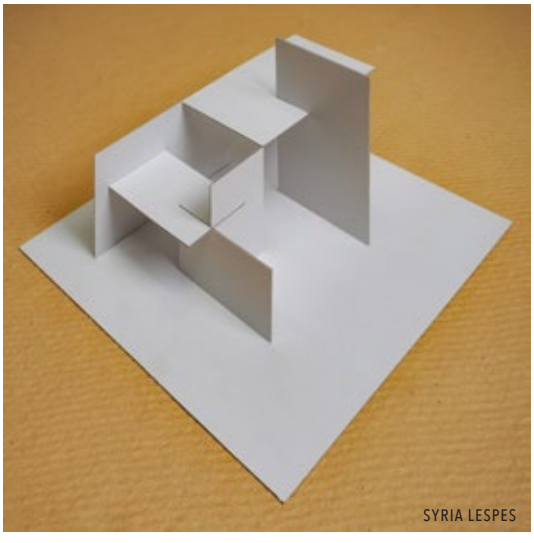

MONA NAJJARI


MONA NAJJARI

1. Folding architecture
A sheet of paper with a 2D pattern transforms into a 3D architectural space; placed on a pedestal (objet trouvé).

2. Spaceframe
A bolt joint modular structure is obtained by the starting action of folding a line of steel and thus shaping a 3D space via trial and error. This is developed into a space frame, a tensile structure or a tensegrity structure.
The design of a thin and massive shell construction starts with sculpting clay. The skin of the shell can be made of various materials that simulate the self-supporting shape. The shell is not placed on a piedestal but rather on stilts with open space under it.

3. From cube to architecture
Starting from six planes in orthogonal position, and the notion of proportion systems like the Golden ratio, the Modulor and the Japanese Ken, transformations lead to solid shapes and architectural space. At the final step the spatial articulation is interpreted by the student by material and colour.


SYRIA LESPES


ESI KAYTU

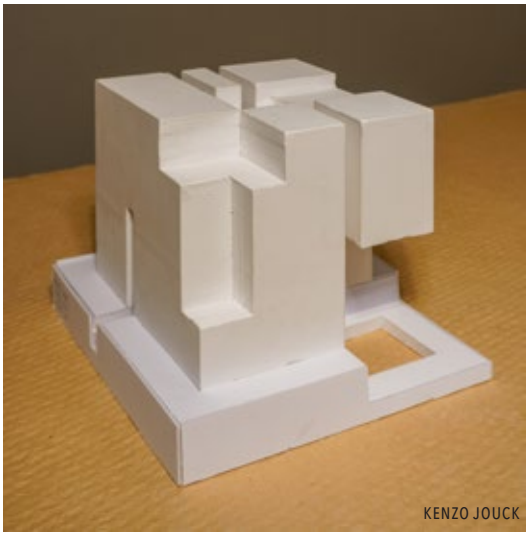



CLAY STUDY MODELS, VARIOUS STUDENTS


LENA PALMANS

4. Colour composition
Some colour impressions from the Bauhaus excursion are applied in a 3D composition or object. Materialisation is crucial in this final assignment.


JADE ARIËN


KENZO JOUCK




























THIRTY-FOUR FRAGMENTS OF CARING HANDS SHARING THEIR FINDINGS WITH FELLOW SECOND BACHELOR ARCHITECTURE STUDENTS. 216CC ARCHITECTURE IS A GROUP EXERCISE ANALYSING ARCHITECTURE THROUGH FIVE WEEKS OF RESEARCH INTO ONE CHOSEN PROJECT BY THREE CONCEPT MODELS PRESENTED IN A PROTECTING BOX / JURY DAY [TUTORS: JWERT BERNAKIEWICZ / MALINDE VALEE]



a page of a sketchbook, Flore Teirlynck, third bachelor architecture





Brenda Maswan from Kenya, the first student to enroll in the Master's program in Adaptive Reuse that year, officially cut the ribbon alongside the architects, the dean, and the vice-dean



discovering the new campus...







the beguinage in use: jury presentations of research seminars december 2025





FESTIVE INAUGURATION OF THE BEGUINAGE

ROB CUYVERS

The big day arrived on September 15, 2025: the Faculty of Architecture and Arts took possession of the Beguinage houses. The event was attended by David Kohn—who, together with the firm Bovenbouw, served as the architect for the extensive renovation—following their selection through an international competition organized by the Flemish Government Architect. David Kohn first gave a lecture at the Old Prison; afterwards, a procession of 300 students and faculty members, accompanied by a marching band, made its way to the Beguinage. Brenda Maswan from Kenya—the first student to enroll in the Master's program in Adaptive Reuse that year—officially cut the ribbon alongside the architects, the dean, and the vice-dean, an act followed by guided tours of the site.

A look back in time: the first Beguinage in Hasselt was established in the 13th century. The current Beguinage dates back to the 18th century, comprising 13 Beguine houses, a massive central church, and a gatehouse facing the Zuivelmarkt. Sadly, the last Beguine passed away as early as 1886, after which the buildings served various other purposes. In September 2016, the regional newspaper *'Het Belang van Limburg'* announced the public sale of the Beguinage. Together with students, we organized a petition opposing the sale. Thousands of people signed it, ultimately making Hasselt University the sole interested buyer.

The Beguinage is now a vibrant place. In addition to design studios for architecture and interior architecture students, the buildings now house an exhibition space, two auditoriums, a city lab, research facilities, and guest accommodation for professors. Our Master's program in Adaptive Reuse—unique worldwide—has also found a permanent home within the Beguine houses. 'One could not imagine a better location for this master's program, where students learn to design adaptive reuse projects for historic buildings such as factories, schools, offices, and homes,' said Dean Stefan Devoldere at the opening.

Today, the Beguinage is a delightful urban oasis.

Its success is evident from the many awards and nominations the Beguinage has received over the past year, including the international 'Best of the Best' award in the 'Educational Landscapes' category.



The renovation of the Beguinage was led by the Province of Limburg. A total of more than 18 million euros was invested in the restoration: UHasselt contributed 3.8 million euros, the Province of Limburg 13 million euros, and the City of Hasselt 1.25 million euros.
Bovenbouw-David Kohn Architects, in collaboration with Architecten Beeck & Hermans, carried out the adaptive reuse project. The inner courtyard was designed by landscape architect Landinzicht, while Bollinger+Grohmann conducted the structural stability analyses. Engineering firm Arcade was responsible for the technical installations.

RESEARCH

AT HASSELT UNIVERSITY, **FACULTY OF ARCHITECTURE AND ARTS**

UHasselt is a civic university that aims to create space for critical dialogue on the societal challenges that shape our world, from inclusion and sustainability to climate change, identity and beyond. Research plays a central role in facilitating these conversations, while also generating new questions and perspectives. At the Faculty of Architecture and Arts, we aim to contribute to this dialogue by taking an internationally leading role in creative, critical and socio-ecological oriented spatial, design and artistic research, while actively engaging with researchers and practitioners across disciplines and fields.

Through material explorations, design experiments, artistic interventions, exhibitions and prototypes, we investigate how we live together today and how we might shape our shared future. This civic commitment is reflected in our research ambitions. We strive for excellence in artistic and design-oriented research that advances both fundamental knowledge and societal applications, creating meaningful contributions to academic discourse as well as to cultural and professional practice.

At the same time, we seek to ensure that our research remains accessible, transferable and relevant across academic, social and cultural contexts. Inclusiveness, openness and continuous learning are guiding principles throughout this process. While our work is firmly embedded in international research networks, it is equally rooted in regional engagement and aims to generate positive societal impact.

Research at the faculty is organised within two research groups: ArcK (Architecture and Interior Architecture) and MAD (Arts). Together, they bring together nine complementary research domains: Civic and Policy Design, SURE/ Sustainability, Designing for More, Trace, Marges, Visual Visionaries, READSEARCH, MANUFrACTURE and Art Education. Each domain approaches contemporary societal and cultural challenges from its own thematic and methodological perspective.

Together, they address topics such as:

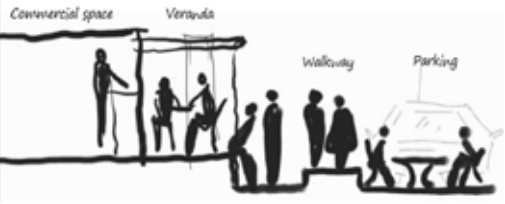
- the thoughtful reuse and transformation of heritage;
- participatory approaches to spatial and socio-environmental transitions involving citizens, governments and industry;
- reducing the ecological impact of the built environment;
- fostering inclusion, well-being and meaningful experiences in homes, healthcare environments, schools, workplaces and public spaces;
- improving readability and accessibility for diverse audiences;
- developing new forms of knowledge through artistic, design and writing practices, grounded in experiences of space, images and materials;
- creating objects as critical and narrative media that stimulate reflection, dialogue and social awareness.

{FRAGMENTS} offers a selection of the projects, themes and events that have inspired and driven our researchers throughout the past year. We hope it provides a glimpse into the diversity and impact of our research. For a more comprehensive overview of our research activities, please visit:
www.uhasselt.be/arck
www.uhasselt.be/MAD

PhD's

EXPLORING SELF-ORGANIZED COMMERCIAL STREETS: TOWARDS A PARTICIPATORY DESIGN APPROACH THROUGH AN ANTHROPOLOGICAL STUDY OF SHEKILANGO COMMERCIAL STREET IN DAR ES SALAAM, TANZANIA.



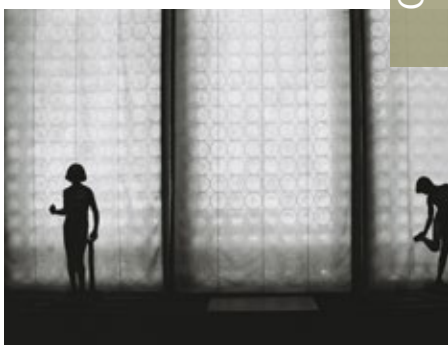


Doctoral thesis defended by Richard Besha on September 3rd 2025.

Urban spines in cities of sub-Saharan Africa are rapidly transformed using self-organization, leading to vibrant commercial streets that have both potentials and spatial challenges. The creation of these commercial streets is carried out using tacit knowledge, by various actors, most of which are non-professionals. The non-professional actors also use strong socio-economic networks in the course of creating and operationalizing the commercial streets. The networks remain largely unanalyzed and unknown. The study employed an anthropological method that involved co-working with tenants and plot owners to reveal the deeply rooted networks, and users' behaviors in space. The core objectives of the study are:
1) To identify actors and analyze their interactions and self-organized processes in generating commercial streets.
2) To explore and analyze the qualities of self-organized commercial streets and how they can inform and inspire future planning and design of urban commercial streets.
3) To propose participatory design approaches that tap into actors' interactions, processes, and qualities of self-organized commercial streets in the context of Dar es Salaam, Tanzania.
The study revealed the potentials of design anthropology in contexts where respondents cannot fully participate in intense participatory design methods.
The study also revealed that the qualities of space and amenities (parking, veranda, and outdoor space) are physical livelihood assets that need to be considered in interventions and the design and planning of urban commercial streets.
The study also revealed that actors' socio-economic networks, interdependencies, and diversity are the social livelihood assets that need to be considered in present interventions, and the future design and planning of urban commercial streets.

This Joint PhD research was conducted under the supervision of Prof. dr. Liesbeth Huybrechts & Prof. dr. Oswald Devisch members of the research domain Civic & Policy Design within the Research Group ArcK at Hasselt University, and Prof. dr. Wilbard Kombe, and Dr. Daniel Mbisso at Ardhi University in Dar es Salaam, Tanzania. More information aboutCivic & Policy Design and this PhD can be found on www.uhasselt.be/arck.

ODE TO TEACHERS: HISTORY AS PRIVATE NARRATIVES, LIVES BEYOND NORMATIVITY, THE UNCLASSIFIABLE, THE AMBIGUOUS, THE BORDERLINE AND BORDERLESS, OVERWHELMING EXISTENCES, AND INTIMATE EXPERIENCES



Doctoral Thesis defended by Goda Palekaitė on September 4th 2025.

This Ph.D. research gives space to fields of knowledge, in particular – to the forms of historical thinking, which are ordinarily disregarded by academic historiography and by the sciences. Palekaitė's research and thesis, as its result, unfolds through several angles. One is dedicated to cosmological thinking - a form of knowledge rooted in complexity and holism, a practice that crosses disciplines and resists fragmentation. Here, ancient and contemporary 'cosmologers' are brought into dialogue, forming a conceptual backbone of the work and surfacing throughout the text. Another thread considers history under pressure - how it is written into the present under extreme conditions such as war, occupation, genocide, and systemic racism, and how does memory resists erasure. Palekaitė also turns to private experience, proposing the bedroom as a space of intimacy, sexuality, illness, dreams, fears, and creativity – and therefore as a site where history is being written. The research moves through liminal existences - bodies that do not conform to

prescribed categories and that find themselves in states of transition, transformation, or transgression. Finally, dreams are approached as epistemological sites of agency - zones where the personal and the political, the individual and the collective, can meet. The research is inseparable from Palekaitė's artistic practice – from exhibitions, performances, and films developed alongside. 'Ode to Teachers' attempts to hold questions that stretch over time, take root in memory, dwell within or beside our bodies, and return in dreams – suggesting that they, too, are forms of historical knowledge.

This PhD research was conducted under the supervision of Prof. dr. Kris Pint, head of the research domain MARGES within the Research Group ArcK, and co-supervision of Prof. dr. Arne De Winde & Dr. Sofie Gielis members of Research Group MAD at Hasselt University and PXL-MAD School of Arts. More information about MARGES and this PhD can be found on www.uhasselt.be/arck

ECHOES OF SOVIET IDENTITY. VISUALISING SOVIET HERITAGE IN CONTEMPORARY ART: POST-SOVIET NOSTALGIA AND THE INTERACTION OF HISTORY, MEMORY, AND IDENTITY.



Doctoral Thesis defended by Natalia Drobot on September 5th 2025.

This doctoral project in the arts investigates post-Soviet nostalgia —often referred to as Ostalgie— and its influence on the visual culture of former Soviet and socialist countries. The research combines academic inquiry with an extensive body of original artworks, ranging from ceramics and sculpture to photography and installation. Through this artistic research, Drobot examines how contemporary artists — including herself — revisit Soviet symbols, everyday relics, and collective memory. The project engages with themes such as the fate of Lenin monuments, the militarization of daily life, and the aesthetic traces of socialism in domestic objects. Drawing on the writings of Svetlana Boym and other theorists, the work distinguishes between reflective and restorative nostalgia, proposing a visual language to articulate the ongoing tensions between history and identity.
The accompanying exhibition offers a personal yet critical interpretation of Soviet heritage, shaped by the artist's position as a Belarusian emigrant living in Belgium. By combining personal memory, theoretical framing, and artistic experimentation, Echoes of Soviet Identity opens a broader dialogue on how art can mediate historical trauma, longing, and cultural transformation in post-Soviet contexts.

This PhD research was conducted under the supervision of Prof. dr. David Huycke and dr. Joannes Késenne, members of the MANUFrACTURE research domain, within the Research Group MAD at Hasselt University and PXL-MAD School of Arts, More information about MANUFrACTURE and this PhD can be found on www.uhasselt.be/MAD

YOU HAVE BECOME THE SPACE – CROSS-DISCIPLINARY TRANSLATION BETWEEN THE BUILT AND THE DISPLAYED



Doctoral Thesis defended by Ingel Vaikla on September 26th 2025.

Ingel Vaikla's PhD research in Arts 'You Have Become the Space – Cross-Disciplinary Translation Between the Built and the Displayed' explores modernist architectural environments and their potential to foster strong communities. The project investigates how moving image practice can articulate the existential dimension of place — the lived, sensorial, and atmospheric experiences that conventional architectural representation often overlooks. Building on literary translation theory, the research develops a methodology of cross-disciplinary translation and collaboration to bridge 'the built' and 'the displayed'. Through this lens, the formal, historical, and conceptual aspects of architecture are translated into six moving image works and their accompanying chapters, which make visible the layered relationships between camera, body, and space. This approach treats architecture not only as a physical structure but also as a metaphor for sociopolitical dynamics, where architecture

embodies past ideologies embedded in design while communities animate it with contemporary values. The research comprises audiovisual works — The House Guard, Roosenberg, Double Exposure, Papagalo, What's the Time?, EUR42, and Moi aussi, je regarde — and a written component developed through dialogue with seven professionals from the fields of translation, art, architecture, and cinema: Tiiu Kokla, Anu Vahtra, Caroline Voet, Alicja Melzacka, Angelique Campens, Ivana Vaseva, and Julie Pfleiderer. This dialogue takes the form of a Q&A, a mode of inquiry most commonly associated with cinema, through which the project articulates its critical and artistic contribution.

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

ACTS OF DEVIATION: ARTISTIC REFLECTIONS ON MEMORY AND IDENTITY IN CONNECTION WITH JEWELLERY



Doctoral Thesis defended by Maria Konschake on October 16th 2025.

This research project starts from the assumption that objects are carriers of memories and explores deviation as an artistic strategy to reflect on the relationship between jewellery, identity and memory. The project began with the creation of an archive built around various possibilities of deviation. From this archive, recurring patterns of thought were identified and developed into tools for generating ideas and breaking away from established ways of thinking. After creating her archive, Konschake became particularly interested in memory-related deviations, viewing memory as fluid, unpredictable, and constantly shifting. Her research engages with both personal and cultural memory, resulting in a series of art objects that invite reflection on the foundations of the self. Through these works, Konschake also questions the role of jewellery as a medium that preserves, represents, or carries these foundations. In the end, the question remains: do objects really carry memories? Perhaps not; perhaps memories are instead merely projected onto them. Yet regardless of the answer, objects undeniably play an important role in supporting and shaping the act of remembering – a fact that is made abundantly clear by this project.

This PhD research was conducted under the supervision of Prof. dr. David Huycke and Dr. Karen Wuytens, members of MANUFrACTURE research domain, within the Research Group MAD at Hasselt University and PXL-MAD School of Arts. It was funded by the Special Research Fund BOF (BOF21DOC04) of Hasselt University. More information about MAD Research and this PhD can be found on www.uhasselt.be/MAD & www.maria-konschake.de.

IMAGE ENTANGLEMENTS



Doctoral Thesis defended by Toon Leen on October 22th 2025.

This PhD-project in artistic research looked at images as social agents and examined the agendas with which images operate. The project combined methods from the visual arts and art history to develop a way of speaking about images that makes their agency apparent.
Central to the project was the creation of an archive of digital images from different periods and contexts including art, journalism, politics and social media. With the help of this archive, three types of 'image activities' were explored: the interaction between images that produces pseudomorphic similarities; the capacity of the image to function as a substitute by providing an artificial presence; and the ability of images to shape viewers' empathic responses to certain events.
Across four essays and four lecture performances that were staged on 21 October 2025 at Cultuurcentrum Hasselt (CCHA), the project investigates apparent entanglements between images from different genres, and seeks to demonstrate how viewers can become enmeshed in the images' operations.

This PhD research was conducted under the supervision of Prof. dr. Patrick Ceyssens and Prof. dr. Bert Willems, members of the research domain Visual Visionaries - Image Thinking within the Research Group MAD at Hasselt University and PXL-MAD School of Arts & Prof. dr. Koenraad Jonckheere from Ghent University. More information can be found on www.uhasselt.be/MAD & www.toonleen.com

MAKING HOLES: REFRAMING AUTHORSHIP AND CONTROL THROUGH CO-WORKING METHODOLOGIES IN SCULPTURAL PRACTICE



Doctoral Thesis defended by Eleanor Duffin on October 27th 2025.

Making Holes was a practice-led PhD that investigated hierarchical dynamics between artist and material, asking what it meant to treat materials not as passive instruments but as active collaborators in the creative process. Rooted in a sculptural practice that resisted fixed media and was instead spatially and contextually responsive, the research unfolded through installations, found and made objects, text, audio, film and performance-lectures. At the centre was 'co-working' a methodological approach, informed by Marxist theorist Boris Arvatov. It sought to dismantle Western and colonial models of authorship and mastery by foregrounding relationality, agency and responsiveness between human and non-human actors. The practice drew on Irish Indigenous animistic perspectives in which materials were understood as possessing intrinsic vitality, challenging anthropocentric and patriarchal assumptions. This was explored through Phantoms of Form (2016–ongoing), a speculative fan fiction engaging archival traces of historical women makers and reanimating their presence in contemporary practice, producing hauntological disruptions to linear art histories and authorship. The written component engaged Umberto Eco's notion of the 'open work', Roland Barthes' critique of authorial authority and feminist methodologies articulated by Hélène Cixous, alongside contemporary artistic practices including Elaine Sturtevant, Nadia Hebson and Joseph Grigely. It proposed the idea of the 'Slippery I' as a strategy for negotiating shifting subjectivities in artistic production. Ultimately, it reframed authorship as distributed and co-constituted, aligned withKaren Barad's theory of 'intra-action'.

This PhD research was conducted under the supervision of Prof. dr. David Huycke and Dr. Sofie Gielis, memeber of the research domain MANUFrACTURE, within the Research Group MAD at Hasselt University and PXL-MAD School of Arts, More information about MANUFrACTURE and this PhD can be found on www.uhasselt.be/MAD

MAKING-WITH, MAKING-DO: CONSTELLATIONS OF CONCEPTS AND PRACTICES AROUND ADAPTIVE REUSE



Doctoral Thesis defended by Colm mac Aoidh on November 7th 2025.

Every demolition is an act of violence with devastating ecological and cultural repercussions. Responding to a reality in which not just buildings but even entire communities are treated as disposable, this research supports and advances adaptive reuse as a more sustainable alternative to wasteful construction models based on demolition and reconstruction. To do so, it engages not only with the material, technical and economic aspects of reusing existing buildings, but also with the wider historical, political and socio-cultural contexts that influence and shape every architectural act.
Representing an exercise in sympoiesis or 'making-with', the project deliberately positions itself between practice and research. Through engaging in conversation with a range of practitioners and thinkers, it emphasises how adaptive reuse blurs authorial boundaries – not just across time, through working with previous and future authors, but also across space, as more collaborative modes of practice question previously accepted notions of a single, autonomous author-architect.
The project's three-part outcome comprises an open-access web platform www.adaptreuse.org, the main thesis publication and a handbook for practitioners.
The thesis represents a literary practice of adaptive reuse, a polyform and polyphonic exploration that embodies and performs the ideas it explores. Instead of attempting to develop a universal, fixed theoretical framework, the thesis takes a weak theory approach: it configures a collection of diverse fragments into an open, relational and generative constellation that accommodates rather than resolves difference. Bending time and space, this constellation challenges linear narratives to illuminate and reveal insights across disparate spacetimes.

Through a reparative reading of key examples, the accompanying handbook offers students and practitioners a set of verbs or lemmas that can be conjugated differently according to the specific context or situation. These lemmas represent concrete, transformative actions that can be translated not only across different projects, but also different disciplines.
The critical contribution of the project lies in how it creates new possibilities for the wider discipline of architecture by expanding its existing vocabulary and concepts, offering alternative ways of viewing and engaging with the world, and therefore of constructing it.

This PhD research was conducted under the supervision of Prof. dr. Koenraad Van Cleempoel & Prof. dr. Maria Gil Ulldemolins, members of the research domains Trace: heritage & adaptive reuse and MARGES within the Research Group ArcK. More information about Trace, Marges and this PhD can be found on www.uhasselt.be/arck.

THE WITHDRAWING IMAGE. AN ARTISTIC RESEARCH INTO THE ACTIVE RESISTANCE OF PAINTING AS MEDIUM

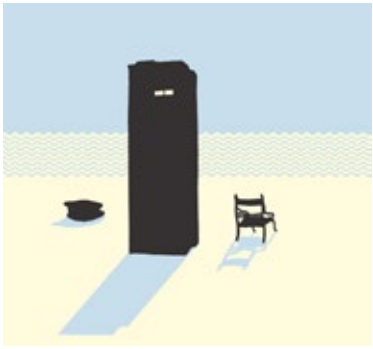


Doctoral Thesis defended by Aline Verstraten on February 20th 2026.

While contemporary visual culture is characterised by transparency and immediacy, this research examines the critical potential of certain images that not only withdraw, but draw the viewer along with them. Their withdrawing quality is explored through a collection of art philosophical essays and a series of paintings. The essays are built on (visual) metaphors to approach the withdrawing quality of several artworks across history from various angles. In Aline Verstraten's artistic practice, the specific role of painting as medium in the possible emergence of the withdrawing quality is explored. Theory and practice are connected by specific visual elements that elude the viewer's grasp, such as gazes, layers, contours, varnishes, folds, traces and entanglements.
While the withdrawing image is ungraspable, it is not necessarily fleeting or ephemeral. In fact, it is not an exception that its withdrawing nature depends on that which is very much present and yet somehow eludes us, thus evoking a feeling of unease. In conclusion, the main strategy of a withdrawing image consists of using that with which we are familiar, that which is most concrete, to defy our expectations all the more, and to withdraw from us and draw us along with it.

This PhD research was conducted under the supervision of Prof. dr. Arne De Winde and Prof. dr. Patrick Ceyssens, members of the Research Group MAD at Hasselt University and PXL-MAD School of Arts, More information about MAD and this PhD can be found on www.uhasselt.be/MAD.

EVERY HOUSE A STORY: LIFE COURSE PERSPECTIVES ON PRECARIOUS HOUSING IN LATER LIFE



Doctoral Thesis defended by Ariane Vanbellinghen on April 28th 2026.

This PhD departs from a couple of key observations. First, housing plays a crucial role in the well-being of older adults. Yet well-being is often assessed primarily through objective criteria, such as housing quality and safety, referring to being well, while the question of how one feels receives far less attention.
Second, although good housing is widely recognised as essential for wellbeing, older adults frequently adopt a wait-and-see attitude towards their future housing situation. As a result, questions about how and where they will live in later life often remain unanswered.
Third, access to a place to age 'well' is unequally distributed. Financially precarious older adults and tenants are more often confronted with housing insecurities, not only in the present, but also earlier in life and when looking towards the future. Therefore, housing in later life cannot be understood by focusing solely on the current living situation. Past experiences, accumulated

resources, and changing life circumstances shape how people live and what they come to value in housing at older ages. This PhD therefore aims to understand (1) how a life course perspective can be adopted on housing in later life, (2) how housing for wellbeing takes place in later life, (3) how financial precariousness shapes housing experiences in later life, and (4) older adults' housing preparedness and future housing preferences. Using both qualitative life story interviews and quantitative data to address the research questions, this PhD shows how a life course perspective highlights the complex and dynamic nature of housing. Housing in later life is shaped by a continuous interplay of past, present, and future and cannot be understood in isolation from other life domains (such as income, relationships, health, or work). Moreover, the findings demonstrate that housing for wellbeing goes beyond physical quality standards. It also includes the emotional value of home, the stability it provides, and the degree of mastery older adults have over where and how they live. At the same time, it is important to recognise that housing precariousness is more than an issue affecting only tenants or people with a low income, as it may involve poor housing quality, power imbalances in housing relations, forced relocation, or housing instability across the life course, and therefore goes beyond housing tenure and income status.

Lastly, when considering the future of housing for older people, it is important to move beyond the question of what individuals would like in the future. The question of what is possible is equally important and points to possible obstacles shaping future housing.

This joint PhD research was conducted under the supervision of Prof. Dr. Ann Petermans member of the research domain Designing for More within the Research Group ArcK at Hasselt University, and Prof. Dr. An-Sofie Smetcoren & Prof. Dr. Liesbeth De Donder at Vrije Universiteit Brussel. More information about Designing for More and this PhD can be found on www.uhasselt.be/arck.

GROUNDS FOR JEWELLERY: RESEARCH INTO MATERIAL, SPATIAL AND EXPERIENTIAL PROCESS AS PRACTICE IN CONTEMPORARY JEWELLERY READERSHIP IN THE EXPANDED FIELD



Doctoral Thesis defended by Liesbet Bussche on April 30th 2026.

In her doctoral research project, Grounds for Jewellery, Liesbet Bussche rethinks contemporary jewellery as a process-centred practice shaped by materials, places and experiences. She situates contemporary jewellery within the material turn, emphasising its grounding in material knowledge and tactile experience while questioning the result-oriented hierarchies that structure the field.

Bussche examines how materials and the material world are noticed, shaped, processed and experienced through walking, making and writing. Walking is expanded into 'walking-with', a methodological reformulation that includes not only humans, but also materials, bodies, places, histories and their entanglements. Making is explored as a material practice in which materials respond, resist, transform and act back upon the maker, as opposed to a linear, concept-to-object process. Writing is employed as 'autotheory', as formulated by Lauren Fournier (2021), in which theoretical reflection is inseparable from the researcher's situated and subjective position. As such, it demonstrates how non-academic forms of writing can generate knowledge within artistic research.

Central to Bussche's walks, artworks and texts are shells, bricks, natural stone, metal artefacts and dust. These materials appear in various sizes and quantities and are approached as participants in networks of movement and relational places. Material displacement is a key concept in the research and is understood not as a generative conceptual gesture but as a broader material condition: the ongoing movement and transformation of matter across places and states, both intentionally and unintentionally and at different scales. By noticing, tracing and activating these movements and transformations, Bussche critically engages with entrenched narratives in contemporary jewellery, such as the primacy of the finished object or the apparent absence of making, thereby contributing to the discipline's current discourse.

This PhD research was conducted under the supervision of Prof. dr. David Huycke and Dr. Karen Wuytens, members of the research domain MANUFrACTURE, within the Research Group MAD at Hasselt University and PXL-MAD School of Arts. It was funded by the Special Research Fund (BOF) of Hasselt University (BOF20DOC01). More information about MAD-Research, MANUFrACTURE and this PhD can be found on www.uhasselt.be/MAD & www.liesbet-bussche.com.

EXTENDED PLANNERS IN ACTION: GRASSROOTS URBAN PLANNING AND CONFLICT RESOLUTION IN SINZA D, DAR ES SALAAM

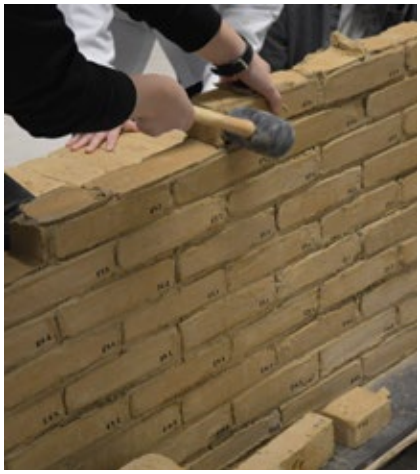


Doctoral Thesis defended by Manyama Majogoro on June 2nd 2026.

This PhD research examined and advanced the role of grassroots leaders as extended planners within Tanzania's urban planning system, showing how planning is enacted at the neighbourhood level through everyday mediation of land-use change and community governance. Using Sinza D in Dar es Salaam as a case study, the research explored how residents' everyday decisions gradually reshape neighbourhoods, often creating tensions between housing needs, environmental conservation, and formal urban planning.
Through participatory methods, including household interviews, workshops, community meetings, field observations, and collaborative mapping, this work was closely with residents and local stakeholders to understand how land-use decisions evolve over time. Rather than viewing urban change as simply the outcome of planning policies, the research demonstrates that urban transformation is shaped through continuous interaction among communities, grassroots leaders, government institutions, and the physical environment. These interactions influence not only the use of land and green spaces but also relationships, trust, local leadership, and collective action. The study also introduced the idea of an extended changelab within the community, a participatory space where residents, grassroots leaders, and planners could jointly reflect on challenges, co-produce knowledge, and test locally grounded responses to urban change. This approach highlights the important role that grassroots institutions can play in managing urban transformation while also revealing challenges such as limited documentation, competing land demands, and institutional constraints. By combining community knowledge with participatory planning approaches, the research contributes to ongoing discussions on more inclusive, collaborative, and sustainable urban governance in rapidly urbanising African cities. The findings provide practical lessons for planners, policymakers, and researchers seeking to strengthen community participation, recognise grassroots leaders as extended planners, and protect urban green spaces while responding to the realities of rapid urban growth.

This PhD research was conducted under the supervision of Prof.dr. Oswald Devisch members of the research domain Civic & Policy Design within the Research Group ArcK at Hasselt University, and Dr. Fredrick Bwire Magina at Ardhi University in Dar es Salaam, Tanzania, More information about Civic & Policy Design and this PhD can be found on www.uhasselt.be/arck.

RECLAIMING EARTH BLOCKS: RECLAMATION PERFORMANCE, FITNESS FOR REUSE, AND CIRCULAR DESIGN STRATEGIES FOR EARTH BLOCK MASONRY



Doctoral Thesis defended by Erik Pelicaen on June 3th 2026.

Buildings are rarely designed with future disassembly and reuse in mind. Instead, the construction sector largely follows a linear take-make-waste model: raw materials are extracted, transformed into construction products, assembled into buildings, and ultimately demolished, generating large amounts of waste. Brick masonry illustrates this challenge well. Because bricks are typically bonded with strong cement-based mortars, they are difficult to separate without damage, making their reuse nearly impossible. Instead, low-grade forms of downcycling are used, or the waste ends up in landfills. At the same time, the production of bricks and cement is associated with substantial carbon emissions.
In his doctoral research, Erik Pelicaen investigates whether earth blocks, one of humanity's oldest

building materials, can offer a more circular alternative. Unlike fired clay bricks, earth blocks gain strength through natural drying rather than high-temperature firing. Earth also possesses a unique property: reversibility. When mixed with water, it becomes workable again, allowing it to be reshaped and recycled almost indefinitely. However, many contemporary earth blocks are stabilised with cement to improve strength and durability, reducing their recyclability and making reuse the preferred circular end-of-life strategy.
The research, therefore, examines whether earth block masonry can be dismantled so that the individual blocks can be reclaimed, cleaned, and reused. To answer this question, dozens of experimental walls were constructed using different combinations of earth blocks and mortars, followed by careful deconstruction of the masonry and cleaning and testing of reclaimed blocks. Novel experimental methodologies were developed to evaluate both reclamation performance and the technical fitness of reclaimed blocks for reuse.
The results demonstrate that earth blocks can indeed be successfully reclaimed, although performance depends strongly on the masonry bond strength, block and mortar type, wall design, and deconstruction technique. Building on these findings, the research proposes circular design strategies for five representative earth block-mortar combinations. In doing so, it establishes the first methodological framework for assessing the reclamation potential of masonry systems.

This PhD research was conducted under the supervision of Prof. dr. ir. Elke Knapen, member of the research domain Sustainability within the Research Group ArcK at the Faculty of Architecture and Arts of Hasselt University, and was supported by the Living Lab Circular Economy Application of Earth Blocks in Practice. More information about Sustainability and this PhD can be found on www.uhasselt.be/ArcK & www.livinglableemsteen.be.

DIALOGICAL LANDSCAPES: A SPECULATIVE RESEARCH ON COMMON GROUND(ING)



Doctoral Thesis defended by Katinka de Jonge on June 24th 2026.

Artistic collectives have become increasingly visible as places where artists experiment with new ways of working, organising and living together. Yet, despite this growing interest, little is known about the everyday practices through which collectives are formed, maintained and transformed.
Katinka de Jonge's PhD, explores collective artistic practice through artistic research. Rather than studying collectives from a distance, the research unfolds through long-term collaborations, conversations, performative formats and artistic interventions developed with artists, collectives and cultural organisations. The research investigates how collective identities emerge through language, shared labour, care, imagination and negotiation. It introduces the distinction between collectives and collectivising practices, shifting the focus from organisations themselves to the practices that enable people to think, work and act collectively. Artistic formats such as About Us, Soup Opera and The Artist-Run Palace function as thinking instruments through which groups can temporarily reflect on themselves and experiment with alternative forms of collaboration. The dissertation combines artistic practice with perspectives from philosophy, organisational studies, feminist theory and the commons. It ultimately argues that collectivity is not a fixed state but an ongoing process: something continuously performed, negotiated, maintained and reimagined. Conceived as an interactive website rather than a printed publication, the dissertation invites readers to navigate the research non-linearly through traces, artefacts, practitioners and endeavours.

This PhD research was conducted under the supervision of Prof. dr. Arne De Winde member of the Research Group MAD at Faculty of Architecture and Arts of Hasselt University and PXL-MAD School of Arts, More information about this PhD can be found on www.uhasselt.be/MAD and the full online dissertation can be accessed via the accompanying QR code:



DIALOGUES ON DIVERSITY AT ARK AND UHASSELT

JAN VANRIE & ELKE IELEGEMS

On Monday May 11th 2026, the Inclusion Team at UHasselt organized the first session of Diversity Dialogues, an inspirational evening where Rob Beenders, federal Minister of Equal Opportunities, gave a keynote speech and where different UHasselt colleagues gave short pitches, presenting their expertise and ongoing research projects related to inclusion and diversity. As these topics are also strongly valued within our faculty, ARK was present in this event and contributed in two ways:
During the pitches, we presented a short overview of our research on diversity, inclusion and the built environment and also specifically talked about the course 'Designing with People' as an illustrative example. This is a small-scale design studio in which international exchange students from Architecture and Interior Architecture collaborate with master students of Occupational Therapy to propose an inclusive design intervention for a real client, using the principles of Universal Design.

For the closing networking event that evening, we also organized, together with the students of the 2nd bachelor year of Interior Architecture, a small exhibition 'Divers & Inclusief', showcasing the work the students had done for the course 'Menswetenschappen 2'. In this course, student groups executed research projects related to the ongoing Innovative Education Project 'A voice through and for Diversity'. Specifically, 15 student groups worked on the topic of understanding diversity and the 'sense of belonging' of UHasselt students and staff through observations, interviews, questionnaires, participatory methods and designerly research, exploring ways to strengthen this 'sense of belonging' through imagination and connection.



REWORLDING SPRINGSCHOOL

RETHINKING INSTITUTIONS IN DESIGN FOR SHARED CLIMATE FUTURES

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





From First Spark to Future Horizons: Our Doctoral Network

At the Faculty of Architecture and Arts, UHasselt coordinates REWORLDING, an EU-funded doctoral network under the Marie Skłodowska-Curie Actions. The network explores how design and architecture can respond to socio-ecological challenges by working across human and non-human perspectives. For instance, how can people repurpose heritage while taking into account the people who inhabit it, but also the needs of water, energy as important actors?

To investigate this, the network brings together 11 PhD researchers across Europe, with UHasselt as coordinator and a consortium of academic, civic and design partners including Malmö University, Aalborg University, UniTrento, UL Limerick, ETH Zürich, Architecture Workroom Brussels, Stad Genk, Leiedal, TRACK and other associated cities and institutes.

The Springschool 2026, hosted at UHasselt from 4 to 8 May gathered PhD candidates, supervisors, external design researchers and practitioners and international partners for a week of intensive exchange, experimentation and reflection. The school focussed on the question of "Re-institutioning" or how design practices can move from project-based interventions (such as redesigning mining heritage for future energy challenges through participatory games) towards institutional transformation (shifting towards sustainable energy cooperatives). This included questions of governance, organisational culture, policy frameworks and long-term infrastructural change. Participants worked with real institutional cases on energy, water, farming or road infrastructures and co-explored how universities, municipalities, design practices and civil organisations could adopt more-than-human and participatory approaches in their everyday operations.

Key questions guiding the week include:

- How do institutions hold or resist participatory socio-ecological transformation?
- What does it mean to design with institutions on socio-ecological transformations rather than for them?
- How can more-than-human perspectives become embedded in decision-making structures?
- Which new roles, protocols or practices are needed to sustain this shift?

Speaking with and of Institutions

The keynote programme of the Reworlding Spring School brought together researchers and designers working across participatory governance, socio-environmental transitions, civic economies and more-than-human perspectives. Through lectures and discussion, the speakers reflected on how institutions were shaped through relations, infrastructures, technologies and practices of care.

The keynote programme included Liesbeth Huybrechts (UHasselt) & Rachel Clarke (University of the Arts, London) on artistic and design methods in re-institutioning and more-than-human governance; Brian Dixon and Cara Broadley (Belfast School of Arts University) on co-design as a mediator in governance and democratic participation; Ann

Light (University of Sussex) on impact, change-making, and the realities of project-making; Martijn de Waal (Hogeschool van Amsterdam) on design, civic economies, and relational approaches to technologies and care. Across the contributions, recurring questions emerged around the role of design and artistic methods in times of ecological and societal change.

The keynotes invited participants to critically reflect on how institutions could be challenged and reimagined through imaginative situated and collective practices. Contributions included perspectives on more-than-human governance, co-design in democratic processes, the realities of project-based change-making and relational approaches to civic economies.

Making Institutions Move

The workshop programme created a space for collective experimentation across participatory design, artistic research and embodied methodologies. Through mapping, making, storytelling and performative exercises, participants explored how institutions were inhabited, negotiated and transformed. Rather than treating institutions as fixed systems, the workshops approached them as lived and contested environments shaped through practice. Attention was given to how knowledge was produced through situated action, and how collective making could open up alternative readings of institutional structures.
For instance, one workshop worked around how designing dissent can be a beginning for institutional change. It began with anger. What frustrates us about how design research and practical knowledge is produced, recognised, and circulated in our universities and schools? Treating anger as a compass towards injustice, participants collectively reflect on what needs to change and what alternative futures might emerge. The workshop explores rituals of rupture that break internalised norms and open space for something else to take shape. We were asked to literally write our frustrations on ceramic plates and then break them afterwards. After breaking open our academic institutions, through patchwriting, participants collectively assemble fragments of experiences, frustrations, and desires into a shared manifesto - a first gesture towards imagining and practising alternative ways of organising knowledge in our universities.

Reinstitutioning

From 25-29 October 2027, The Reworlding Conference will work intensely together with Building Beyond Borders (a two yearly conference in UHasselt) to create a common conference that gather researchers, partners and participants from across contexts to share and reflect on how participatory and more-than-human design practices evolve across different scales and settings. This conference will be made of lectures, workshops, exhibitions and a policy track to rethink design in the framework of current socio-ecological challenges. Feel welcome.

contact: info@reworlding.eu







LESSONS FROM FOUR YEARS OF RESEARCH ON HOUSING, AGEING AND WELLBEING

ANN PETERMANS, ELKE IELEGEMS

This spring, the closing symposium of the HOUSE project (2021-2025) brought together designers, policymakers, care organisations, housing actors, older adults and researchers to share the key findings, tools and recommendations emerging from four years of interdisciplinary research. Led by Hasselt University in collaboration with Vrije Universiteit Brussel and PXL, HOUSE explored how housing contributes to subjective wellbeing and how housing environments can better support people throughout later life. Throughout the symposium, five key insights were shared from the research.

1. Housing wellbeing starts with people's experiences
Housing is shaped not only by objective characteristics such as accessibility, safety or affordability, but also by subjective experiences such as autonomy, belonging, identity and social connection. Understanding how people experience their home across the life course is therefore essential when designing for wellbeing.

2. Diversity matters
Older adults are not a homogeneous group. Housing preferences, opportunities and vulnerabilities vary widely. Designing and planning for later life therefore requires approaches that acknowledge diversity rather than aiming for a single solution. To make this diversity visible, HOUSE developed a set of housing personas that capture different lifestyles, social contexts and housing aspirations.

3. More housing options are needed
The research revealed a mismatch between the diversity of older adults and the housing options currently available. Expanding the range of housing models remains an important challenge. The findings also point to opportunities for light forms of sharing spaces, facilities and support, while maintaining privacy, autonomy and freedom of choice.

4. Designing for wellbeing requires a human-centred approach
Architecture plays a crucial role in supporting housing wellbeing. Rather than relying solely on standards and checklists, the research highlights the importance of understanding people's everyday lives, aspirations and lived experiences as a starting point for design.

5. Collaboration is essential
Housing, care, wellbeing and social participation are closely intertwined. Enabling people to age well in the right place is ultimately not the responsibility of one sector. Creating environments that support ageing well therefore requires collaboration between designers, policymakers, housing actors, care organisations and many other societal partners. It is a collective design challenge for society as a whole.

Beyond scientific publications, HOUSE translated these insights into practical tools for architects and architecture students, older adults, housing professionals and policymakers. Throughout the project, students also played an active role through design studios, research assignments and co-creation activities, contributing to the development, testing and application of several research outputs. The project may have come to an end, but the conversation continues. The main findings, tools and recommendations are brought together in the recently published HOUSE White Paper, which is available on www.HOUSE-research.be/nl/publications.




White paper, juni 2026
DE TOEKOMST VAN WONEN, WELBEVINDEN EN OUDEREN
Inzichten vanuit het HOUSE onderzoek
Elke Ielegems
An-Sofie Smetcoren
Ann Petermans
HOUSE


Cecilia Aernaudts
Lien Van Riet
Véronique Claessens
Magda De Meyer
Sam Vanhuynegem






Resultaten pilootstudie HOUSE bevraging
WOONWELBEVINDEN WIJZER
42%
88%
18%

TRACES OF THE FORBIDDEN

WHERE VISIBILITY IS NO LONGER INNOCENT

MARYAM NAJD



Installation view, four portrait paintings: Maryam Najd, Seven Shades of Blood; sculpture: Amir Khojasteh, The Lying Man

How do artists continue to create under conditions of censorship? How do restrictions become absorbed into artistic language, shaping not only what can be shown but also how images are constructed, circulated, and interpreted? These questions formed the starting point of *Traces of the Forbidden – Where Visibility Is No Longer Innocent*, presented at the Refugiehuis of Hasselt University from 20 March to 3 April 2026 as the first public outcome of the doctoral research project 'Within the Pale', conducted at PXL-MAD School of Arts and Hasselt University.



Installation view:
Pooneh Oshidari, Transplant to the Bone IV, V (back)
Saye Sohrabi, Stolen Heart (front)

The exhibition emerged from an ongoing investigation into censorship and self-censorship in the MENA region, with Iran serving as the primary case study. While the research had long examined how systems of power shape artistic production, the immediate impetus for the exhibition came in the aftermath of the violence against civilians by the Islamic Republic of Iran in January 2026. These events gave existing research questions a new urgency, reinforcing the need to consider how repression continues to affect artistic practice.

The title *Traces of the Forbidden* refers to the visible and invisible traces left by censorship—not only in artworks themselves, but also in memory, language, representation, and creative decision-making. Rather than understanding censorship solely as an external mechanism of prohibition, the study examines it as an internalized condition that continues to shape artistic choices and visual language. Within this framework, the exhibition explored how artists negotiate systems of control through fragmentation, concealment, symbolism, displacement, ambiguity, and other indirect forms of expression. The focus therefore shifted from acts of censorship themselves to the enduring consequences of restriction for the making, circulation, and interpretation of images.

The exhibition brought together established artists alongside researchers and students, reflecting its role as both a curatorial project and a method of research. The participants represented different generations of the Iranian diaspora and a wide range of artistic practices. The selection of artists, the dialogue between the artworks, and the discussions that emerged throughout the project all informed the investigation.

The public programme formed an essential part of the research. A forum moderated by Nat Muller, an independent curator, critic, and writer, invited participants to reflect on the questions addressed by the project.

Drawing on her experience, she situated the conversation within broader issues of constraint and resistance. Rather than remaining at a theoretical level, the discussion considered how self-censorship, displacement, and migration had shaped individual practices, grounding these concerns in lived experience.

Further activities included online film screenings followed by artist talks. These provided deeper insight into the formation and development of the ideas behind the works. The explanations that followed elucidated their visual language, enabling spectators to engage with different cultural, social, and political contexts.
One of the key findings to emerge was that migration does not necessarily mark the end of censorship. Rather than disappearing, its effects often persist in different forms—through memory, self-censorship, institutional frameworks, and expectations of representation—continuing to shape artistic practice beyond national borders. Together, these interconnected forms of control constitute an important line of inquiry that will be investigated further throughout the project.
Another important methodological insight emerged through the curatorial process itself. The project developed through the careful selection of artworks whose visual and conceptual approaches resonated with the research questions. As an artist-researcher, this selection was guided by the works themselves and by their capacity to contribute to the broader inquiry.

Bringing them into dialogue revealed how different practices responded to systems of control through distinct visual languages, materials, and creative strategies. Although each retained its independent meaning, their encounter within the exhibition provided new perspectives on how conditions of constraint are experienced and expressed.

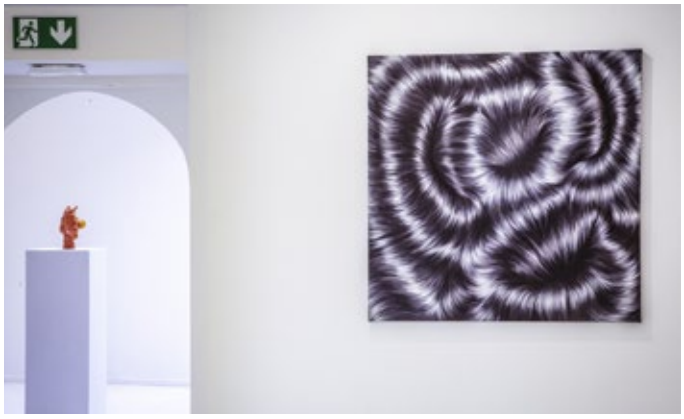
Ultimately, *Traces of the Forbidden* demonstrated that exhibiting can be more than a means of presenting research. Conceived as an exhibition-as-research project, it positioned curatorial practice as a method of investigation, generating knowledge through encounters between artworks, participants, and audiences.



installation view: Niaz Mirmobini, Untitled (left), Honey Kazerooni & Niaz Mirmobini, Untitled (right)



installation view: video installation by Sara Hamedi & Kaz Mose, Absence of Bodies



installation view: Homa Arkani, Unknown Self (right), Amir Khojasteh, Head of Div (left)



Installation view: Amirali Ghasemi, A Moment Before/After

.THIS HOLDS *DEBRIS* TOGETHER



JOSYMAR RODRIGUEZ ALFONZO, STEFFIE DE GAETANO, WERONIKA KOZAK, KSENIIA (XÈ) OBUKHOVA, LOUISE MAZET

Gathering for 'Ritual and Conversation' around secrets

.this holds debris together: is a collective, living exhibition that took place @Begijnhof, holding workshops, gatherings, and shared household practices that were set in motion during the Debris Spring School in May 2025. Here, the living exhibition emerged as a method, in which the exhibition space becomes generative through inhabitation, giving shape, during the first week of alive program, to the second week of exhibition. This two-week event invited students, (returning) researchers, and visitors to reflect on debris—what is discarded, forgotten, or misplaced—as both physical waste and as sidelined methods, abandoned ideas, untold stories, and the residues that research leaves behind. Through collective cooking, writing, reading, listening, collaging, felting, and conversation, the Begijnhof was transformed into a lived-in, homegrown environment where research is practised in everyday ways, reflecting on knowledge production and inhabitation within institutions. The installation grew from what we made together on site; processes remain visible, unfinished, and open.

'In that house, happenings that a timeframe could not hold, holdspill, holdslipped into the chaotic dailiness of caring, nourishing, resting, sharing, crafting, shaping our thoughts. Life blew into things, onto the table, into ferments, words and daydreams. Meals made us all, bodies and minds of shared matter, coming together, to gather in a tangle of do-think-be-ing.
The table became a landscape. Pots, paper, clay, crumbs ~ each a witness, each a trace of attention.
Every stir, every shift of weight, every careful rearrangement was a small act of care, homegrown and intimate, yet quietly subversive ~ a gentle undoing of the rules that tell us how to gather and grow knowledge.
Perhaps if these walls were house again, they might hold what these walls now cannot. With tables, and buckets, and bookshelves, and pillows. The dust will hold our story in becoming, as we open the doors to every-dailiness again, with its dirt, the accidental, the uncontainable. It grows, bubbling out of grip, slipping out of hold. When the dust settles, do we stir it again?' [excerpt from the 'This holds debris together.' zine]

'Time for Wool', understanding slowness, seasonality, kinship through sheep and their wool with Merve Bektaş; 'Ritual and Conversation', gathering in conversation around secrets with Juliana Restrepo-Giraldo; 'Venezuelan Sancocho', where collectively cooking soup made space to talk about recipes as living archives with Rebeca Morreo and Josymar Rodriguez Alfonzo; 'When Stirred Dust Settles', gathered in a reading circle the reflections on knowledge production within institutional walls with anna andrejew and Steffie de Gaetano.

While the soup simmered, we launched the zine publication 'This holds debris together.', holding a collection of words and images by the Debris Spring School 2025 participants. We opened the exhibition with the festive eating of sancocho.



Sensorial workshop 'Making Time for Wool'



Creative writing session during 'Ritual and Conversation'



Reading circle 'When Stirred Dust Settles'



Creative writing during 'Fermentation as Deep Time Practice'

Recipes as living archives by cooking the 'Venezuelan Sancocho'





Preparing the vegetables for the 'Venezuelan Sancocho'



HOW RESEARCH AND PRACTICE CAME TOGETHER IN LIVING LAB LEEMSTEEN

JOHN SILVERTAND, ELKE KNAPEN, LIEVE WEYTJENS, NIJS DE VRIES, ERIK PELICAEN, LAURA CLAES

Demo-project Houthalen-Helchteren - Building Beyond Borders Hasselt University © image: Lilla Starkbauer

The transition towards a more sustainable construction sector requires more than innovative materials. It requires new ways of designing, collaborating and sharing knowledge. While earth construction has gained renewed interest across Europe, its application in Belgium has remained limited due to a lack of practical experience, technical guidance and realised reference projects. To address this gap, the Sustainability Research Group of our Faculty initiated the 'Living Lab Leemsteen - Van aarde naar waarde', a three year collaborative research project that explored the application of earth blocks in contemporary architectural practice. Rather than focusing solely on laboratory research, the Living Lab brought together architects, contractors, manufacturers, researchers and public partners to investigate how earth blocks perform throughout the entire design and construction process. Sixteen realised projects were followed from design to completion, documenting both technical solutions and practical challenges. Construction sites became places of learning where observations, discussions and testing informed new design guidelines. At the same time, another sixteen European reference projects were studied to understand how earth block construction has evolved in different regulatory contexts.

Connecting research and education at our Faculty

The Living Lab created a strong connection between research and education, allowing students to engage directly with the project. Rather than learning solely from theory, they contributed to ongoing research through hands-on experimentation and design. Workshops explored the reuse potential of earth blocks by testing different earth block and mortar combinations, while the Research Seminar challenged students to work on a real case by a2o, developing design proposals and constructing 1:1 scale wall mock ups to evaluate construction techniques in practice. Other students contributed through internships and the documentation of case studies. The Living Lab also extended into the Building Beyond Borders postgraduate programme, where participants in the 2023 to 2024 edition worked directly with earth blocks during the realisation phase of the design&build project in Houthalen-Helchteren.

The design guidelines and insights developed throughout the Living Lab will be integrated into future courses on construction and building materials, ensuring that future students continue to benefit from the knowledge that was generated through the project.

The Book as a Research Outcome

The recently published book represents the culmination of this collective learning process. Rather than functioning as a conventional research report, it brings together practical knowledge from architects, contractors and researchers into an accessible reference for practice.

The publication combines case studies with technical guidance, construction details and reflections from realised projects, demonstrating how earth blocks can contribute to a more sustainable built environment while acknowledging the practical considerations that accompany its use.

Most importantly, the publication does not present earth blocks as a universal solution. Instead, it illustrates how practice-based research can support architects in making informed material choices and translate experimental knowledge into everyday design practice.

As an open access publication – the QR-code allows easy acces –, it ensures that the knowledge developed during the Living Lab remains available to architects, students, educators and researchers, extending the impact of the project beyond its formal duration.









REIMAGINING THE EXISTING

JOINT PHD COLLOQUIUM 2025

BIE PLEVOETS

On 20 and 21 November 2025, doctoral researchers from the University of Antwerp and Hasselt University gathered for the Joint PhD Colloquium Reimagining the Existing. Organised by the Henry van de Velde Research Group (Faculty of Design Sciences, University of Antwerp) and the ArcK research group (domains Civic Policy and Design and TRACE, Hasselt University), the two-day event brought together researchers working across architecture, interior architecture, design, heritage studies, and related disciplines. Hosted in the historic Old Library at Paardenmarkt in Antwerp and the Begijnhof campus in Hasselt, the colloquium provided a platform for discussing how design and research can engage critically and creatively with existing environments.

The theme Reimagining the Existing responded to a growing awareness that many of today's societal challenges—climate change, resource depletion, demographic shifts, heritage preservation, and social inclusion—cannot be addressed through new construction and innovation alone. Instead, they require renewed attention to what already exists: buildings, interiors, landscapes, infrastructures, materials, cultural narratives, and social practices. The colloquium explored how these existing conditions can serve not as constraints, but as catalysts for transformation, innovation, and sustainable futures. Across six thematic panels, seventeen PhD candidates presented ongoing research that approached this theme from diverse perspectives. The first panel, Historical Narratives and Mapping Practices, examined how historical knowledge, memory, and representation can inform contemporary design and spatial practices. The second panel, Design, Technology and Sustainability, focused on material and technological innovations, including adaptable construction systems, circular design strategies, and the role of infrastructure in building reuse. Together, these sessions demonstrated how historical understanding and technological innovation can be mobilised to support more sustainable forms of development.

The colloquium's largest cluster of contributions centred on Co-Creation and Participatory Design. Spread across two panels, these presentations explored the social dimensions of transformation, addressing topics such as self-organised renovation, community kitchens, energy transitions, participatory mapping, living labs, and the role of soil in regional development. While their contexts differed, the projects shared a concern for collective agency and highlighted how design can facilitate new forms of collaboration between communities, institutions, and the built environment.

Questions of authorship, ethics, and responsibility were addressed in the final two panels. Researchers reflected on topics ranging from adaptive reuse and artificial intelligence to moral frameworks in design practice and the sustainable transformation of museum exhibitions. These discussions revealed a growing interest in the ethical implications of design decisions and in redefining the role of the designer within broader ecological and societal systems.

A defining characteristic of the colloquium was its interdisciplinary nature. Although participants worked within different research traditions and scales—from material experiments to territorial investigations, from historical studies to participatory action research—many presentations converged around shared concerns. Ideas such as stewardship, care, adaptation, circularity, participation, and sustainability appeared throughout the programme, demonstrating how contemporary design research increasingly transcends disciplinary boundaries.

The second day broadened the discussion through two parallel workshops. One workshop, led by Nikolas Kanavaris, invited



Audience during presentations



Bie Plevoets gives a tour of Beguinage of Hasselt

participants to explore embodied and performative forms of knowledge production through costume-making and interaction with human and non-human actors. The other, led by Bart Tritsmans, focused on curating research and translating academic knowledge into exhibitions and forms of public engagement. Both workshops encouraged participants to reflect on alternative ways of producing, communicating, and disseminating research beyond traditional academic formats.

Equally valuable were the informal exchanges that took place between sessions, during the joint dinner, and throughout the two-day programme. Doctoral research is often characterised by specialisation and individual focus; the colloquium created a rare opportunity for researchers to situate their work within a broader intellectual community and to engage with colleagues facing similar methodological and conceptual challenges.

The 2025 Joint PhD Colloquium demonstrated the richness and diversity of doctoral research within both institutions. More importantly, it showed how the notion of 'reimagining the existing' can function as a productive lens through which contemporary researchers address the pressing environmental, social, and cultural questions of our time. By fostering dialogue across disciplines, methods, and institutions, the colloquium contributed to a shared conversation about how design and research can help shape more sustainable, inclusive, and resilient futures.

QR code Book of Abstracts

THE WRONG EQUATION

ON AI, SUSTAINABILITY AND WHAT WE REALLY OUGHT TO BE CHECKING

BART CUPPENS

I had a language model write this piece first. What came out read well. It said that architecture stands "at a historic crossroads", that AI has "emerged in record time as an active partner at the drawing board", and that anyone generating hundreds of variants "builds up a considerable energetic debt in the background". It ended with the architect as a "curator of possibilities". None of it is untrue. All of it is empty.

Worse was what I nearly left in. The text claimed three times that topology optimisation saves thirty to forty per cent of the concrete or steel. Without a source. The figure does circulate, but it applies to individual structural components rather than to whole buildings, and the shapes it produces are often more expensive to build than what they save. A claim like that raises no suspicion. It is specific, it sounds expert, and that is exactly why nobody checks it.

That is this article in a nuthsell. The question is not whether AI is sustainable. The question is whether we can still verify what we're being presented with.

The sum we keep doing

The usual argument goes like this: data centres consume power, so every generated variant comes at a cost; on the other hand AI helps us design more efficient buildings; and it is then up to the architect to strike the balance. A paradox, apparently. Work out the figures once and it disappears.

A text prompt costs 0.24 to 0.34 watt-hours, a generated image a few watt-hours, five seconds of AI video around 940, roughly an hour of microwave. Now take a design process in which someone really overdoes it: thousands of prompts, hundreds of images, the occasional clip. Generously estimated that comes to a hundred kilowatt-hours, and on the Belgian grid to a few tens of kilograms of CO_2.

On the other side is the building. For housing, roughly 1,000 kilograms of CO_2 equivalent per square metre is a common benchmark for what sits in the materials alone, even before the building has been occupied for a single day. A modest project of a thousand square metres therefore carries about a thousand tonnes with it. Against a few tens of kilograms. That is a ratio in the order of ten thousand to one. I could be wrong by a factor of a hundred and the conclusion would still stand: an individual designer's use of AI is negligible beside the building he decides on. One demolition avoided and the bill is repaid a thousand times over. Anyone feeling guilty about the number of renders in his concept phase is doing the wrong sum — not because AI is innocent, but because that is not where the problem lies.

Where the problem lies

It lies in the total, and the total is not ours. Data centres used some 485 TWh in 2025, about one and a half per cent of the world's electricity; roughly 155 TWh of that went to AI. Two thirds is therefore something else: storage, cloud, and above all streaming.

One of these two images was created using AI. Which one?



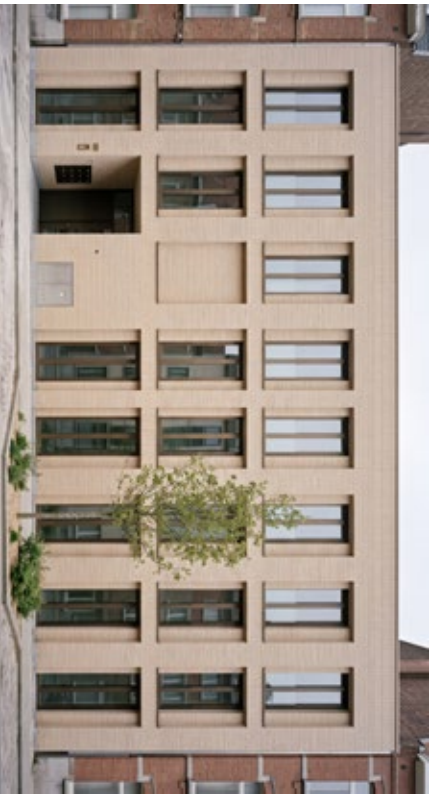
But the distinction is not between AI and everything else. It is between purposeful and pointless use. A designer running a hundred variants to avoid a demolition on one side; a video stream that starts playing by itself and that nobody chose on the other. And AI sits on both sides at once: five seconds of generated video costs as much as about three thousand prompts, and the heaviest part of it is not the making but the millionfold playback that follows.

That makes it a spatial question, and therefore ours. In Ireland more than twenty per cent of the electricity is now consumed by data centres. The question is not how

much a prompt costs, but where we put these machines and what we connect them to.

Heat at the right temperature

An AI data centre does not inherently run any hotter; what



changes is the power density. An standard server rack runs at around eleven kilowatts, an AI rack with the current generation of GPUs reaches a hundred and forty. Above roughly fifty kilowatts you can no longer get the heat out with air, so the industry switches to liquid. That changes everything about how usable the heat is: air cooling delivers it at around 24 °C, too low-grade for space heating, whereas direct-to-chip cooling reaches around 50 °C. That is the difference between waste heat and heat.

There is a design challenge in this, and it can start on a small scale. The British company Heata mounts a compute server onto a domestic hot water boiler: the unit renders 3D images and heats the household's water while it does so. A few kilowatts as a building service, rather than a hundred megawatts you try to retrofit to a neighbourhood. However, the objection remains that waste heat is an excellent argument for getting new data centres approved. Using it is better than discarding it, but it is not a sustainability strategy in itself.

Cognitive sustainability

The real cost of AI in our field is not energy. It is the competence you no longer build.

Offloading cognitive work is nothing new. Our discipline went from drawing board to CAD to BIM, and at every step the same complaint was heard. The question is not whether you offload, but what: the execution, or the judgement. Anyone who has a text written to save time saves time. Anyone who has a text written in to void having to work out what they think is offloading something else entirely. The same applies for tools we build ourselves. It is now feasible, even without a programming background, to have a simulation tool built that calculates solar gain, thermal mass or a low-tech alternative. That is a gain, because it moves the discussion from rules of thumb to scenarios. But such a tool produces figures to three decimal places and no validation whatsoever: the value lies in direction and sensitivity, not in absolute performance. And to realise that your own output is nonsense, you need to know enough about building physics to notice. That is precisely what you fail to develop if you let the tool do the thinking for you.

What the regulation doesn't do

One provision of the AI Act directly affects this article: anyone publishing AI-generated text to inform the public must disclose it, unless a person has reviewed the text and takes editorial responsibility for it. Published unchanged, the first version would have fallen under that provision; this one does not, precisely because someone intervened to take responisibiltiy for it. But the important thing is what is not included: the Ai act regulates risk, not energy consumption and not land.

What is ours to do

"It depends on how you use it" is true, and it is too easy a conclusion: personal virtue is a weak instrument of policy. What lies within our sphere of influence is what we teach and what we assess.

AI belongs in slow, repetitive processes, in exploring variants, in sensitivity analysis. AI has no place in judgement, nor in anything you cannot control yourself. Between those two lies a single useful test, and it applies just as much to a student as it does to an architecture practice: can you defend this decision without the AI tool? Can you explain why, not just what? Those who can do so will be improved by AI. Those who cannot produce something that looks good, faster.

I know this because I read the first draft of this text. It was excellently written and it was wrong.

And the two images accompanying this article were both generated. Whoever made the choice got it wrong. Not because they lack an eye for detail, but because the question contained an assumption that nobody had checked. That is the skill this piece is about.



THE ARCHITECTURE OF VOICE: WHO SHAPES OUR SPACES?

A CRITICAL REFLECTION BY ARCHITECTURE STUDENTS
WARD BRUNAU, ROELAND HERMANS & SIEBE HEYLEN

FORUM SESSION

What breathes life into a building? Is a faculty of architecture merely an assembly of concrete, bricks, and a predetermined curriculum? Or is it truly formed by the collective echoes of those who inhabit it? As students, we spend hours in the studios designing the future of how we live together, but how often do we stop to design our immediate reality? Do we actively question the spaces where we learn, or do we passively accept the structures handed down to us?

Over the past year, it has become clear that student engagement is not just an administrative box to tick, it is an active form of architecture. It is about owning our narrative, questioning established norms, and discovering what we can achieve as an entire faculty when students and the institution think, debate, and act together. This journey began with a fundamental question: how do we create an open platform where every perspective is valued? The introduction of the FORUM in the agora of architecture broke down traditional hierarchies, transforming a physical space into an open stage for dialogue. To lower thresholds, we introduced the 'complaint tree' in the middle of the agora. Anonymous post-its attached to its branches became the seeds for shared, constructive debates during our open meetings.

The true impact of these FORUM sessions went far beyond merely venting frustrations; they cultivated a culture of transparency and shared problem-solving. For the first time, isolated issues from different design years dissolved into collective challenges. By gathering openly in the agora, we learned to transform individual, anonymous feedback into structural co-creation. It proved that meaningful change always starts with an accessible, shared space where everyone feels invited to contribute to the blueprint of our education.

The concrete impact of this collective energy soon became visible in our physical environment. When students at the beguinage city campus expressed a clear need



COFFEE CAMPAIGN

for a student coffee machine, the 'Coffee Campaign' showed how a small, shared initiative could fundamentally improve daily campus life and foster community. An even deeper test of our collective voice arose when the university proposed turning our design studios at campus Diepenbeek into public co-working spaces. Together, we as students stood firm. A design studio is not an anonymous flex-desk; it is a landscape of continuity, scattered models, late-night experiments, and shared care. By drawing a line together, we preserved these vital creative spaces for our faculty, reinforcing the idea that our learning environments must adapt to our creative workflows, not the other way around.

This engagement prepares us directly for the dynamic architecture world we are about to enter. Architecture is inherently about formulating collective responses to societal challenges, and our intellectual discussions this year mirrored that reality. During the 'ARK AAN TAFEL' debate series, we moved beyond the technicalities of our daily assignments. Sitting face-to-face, students from different years sat down to dissect the social responsibility of the architect and the delicate nature of building within existing heritage and history.

This forward-thinking mindset was equally clear when the sudden rise of AI sparked uncertainty across the discipline. Instead of retreating into resistance, our faculty chose dialogue, leading to an open FORUM debate and a subsequent experimental integration of AI within a seminar. Through these debates, we gave a constructive voice to both our anxieties and our ambitions regarding technology. Our final conclusion captured our generation's grounded, mature approach: 'AI is a tool to be used, not a miracle machine that does the work for you. To achieve quality results, one must know where, what, and how to apply it.'

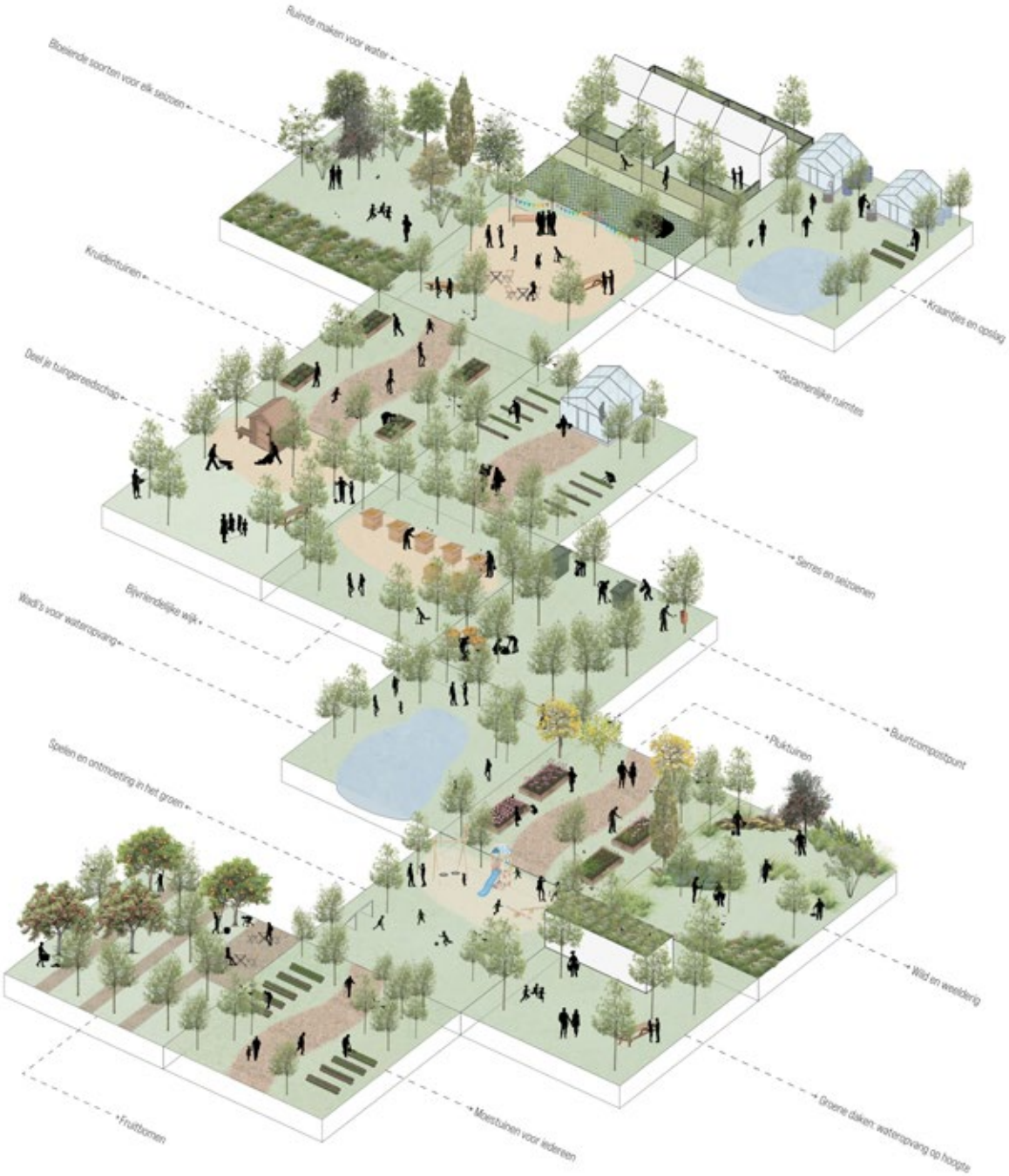
This conceptual clarity was later balanced by practical initiatives like the ARCHICAD Pizza Session, focusing on real-world workflow efficiency and peer-to-peer.

CIRCULAR ARK AWARD

The Circular Ark Award aims to highlight the wide range of perspectives on sustainability within our faculty. Circular refers on the one hand to the sustainable model of designing out waste, keeping products in use, and regenerating natural systems. On the other hand, it also applies to the flow of the Award itself: every laureate, designs and realises the trophy for the next one and hands it over during the ceremony.
Anyone is eligible to win this award: from first-year undergraduates to postgraduates or even alumni, from maintenance staff to professors,... As long as it relates to sustainability, whether it is for a project that focuses on the 'more than human', for a design that uses raw materials particularly economically, for a model solely built out of recycled materials, for a good anti-waste idea, for a consistently sustainable lifestyle, as an inspirator, ...

Leen Vansteenkiste, the 2025 laureate hands over her self-designed and realized trophy, a chromatography of a fern, collected from the Waterschei slag heap in Genk, to the second laureates, Estée Scavone, Ruth Ubachs, Amber Vandezande and Jarne Vanhees for their project 'TuinWijk wordt TUINwijk'.

This photographic technique reveals the plant's characteristics through coloured patterns on filter paper. The award emphasises the often-invisible roles of plants and other more-than-human actors in design, highlighting their importance in creating sustainable environments.



In 'TuinWIJK wordt TUINwijk', Estée Scavone, Jarne Vanhees, Amber Vandezande & Ruth Ubachs investigated gardening practices in the garden city, and promoted social cohesion by advocating for collective food growing, water management, and biodiversity initiatives.

S-EDU-CED* BY NATURE

OUTDOOR LEARNING SPACES !

S-EDU-CED (short for Sustainability EDUcation through Co-creation, Experience and Design) by Nature is an innovative educational project (IOP) in which students and lecturers from architecture, social sciences, educational studies, sciences, and rehabilitation sciences collaborate on the development of Outdoor Learning Spaces.

The project involves both the co-creative design of physical outdoor learning spaces on the campuses in Hasselt and Diepenbeek, and the development and testing of alternative teaching, learning, working, and assessment methods for these spaces. It brings together the four sustainability competencies from the UHasselt educational policy plan: inclusive collaboration, systems thinking, ethical and sustainable reflection, and sustainable action.

Within our faculty, S-EDU-CED* by Nature has been a common thread throughout this academic year, running through the Live Projects, the Regenerative Cultures and Structures seminar, and studio Design & Build. Each course approached the project from its own perspective and with its own intended outcomes, exploring which locations are most suitable for learning in, from, and with nature, and what these places need to support that learning.

LIVE PROJECTS

In the first two weeks of this academic year, the students of the 2nd Master of Architecture, 1st Master of Interior Architecture and the students of the International Master again participated in various Live Projects. During such a Live Project, students and supervisors work together with local actors, organizations, governments and residents on the future vision for a specific place or spatial challenge. These issues can vary in scale and complexity, But the goal is always to use critical thinking design research to stimulate public debate about future developments. Architecture serves as a means, not as an end. The students work on location for two weeks, where they further refine the problem through interviews, observations, mapping, design and construction. Possible solutions are made tangible through 'prototypes' – full-scale temporary interventions – that are handed over to local stakeholders during a closing event. During that period there is listening, walking, sketching, building, filming, presenting and even cooking and dancing. What, how and where the intervention takes place is always the result of this joint learning process.

"Most of our time is spent attending lectures in auditoriums & classrooms, or meeting together in the agora. Isn't it strange, considering we have such a unique, green environment at our disposal?"

This year, there were 8 projects with 18 student groups in Hasselt, Zonhoven, Genk, Diepenbeek and the Meuse-Rhine Euregion. One project (4 groups) focused on the IOP.













Some Live Projects tested the concept of outdoor learning: students explored the potential of the outdoor areas of campus Diepenbeek, the Old Prison and the Beguinage, as learning spaces with a diverse range of users (students, staff, visitors and the occasional passer-by).

Zit & zoem investigates how nature-inclusive education can be incorporated on the Diepenbeek campus. The project introduces a spatial intervention that facilitates outdoor education and at the same time strengthens local biodiversity.
By combining residual building materials and natural materials such as brick, wood and mud brick, a multifunctional outdoor space is created for learning, meeting and observing.
Through literature research and conversations with students and teachers, we investigated how both human and non-human users can be supported. The design results in a seating element with a curved shape, in which openings and niches provide space for plants and small organisms. In this way, the existing nature is not only made visible, but also used as living teaching material for future educational activities.





design team: Busra Akgoz, Rayna Bongaerts, Dillian Bongaerts, Kaat Borgerhoff, Lisse Borgmans, Ward Brunau

Onderdak gives a new purpose to the little-used outdoor auditorium of the Old Prison in Hasselt. Observations and conversations showed that the lack of greenery, shelter and atmosphere means that the space is hardly used. The project transforms this place into an attractive learning and meeting environment for people and nature.
The intervention takes the form of an artistic umbrella, where the traditional canvas is replaced by plants. The construction provides protection against sun and light rain, creates a feeling of security and contributes to biodiversity. At the same time, places are created for group work, lessons and informal meetings. The prototype serves as a first step towards a greener and more lively use of this valuable outdoor space.






design team: Helena Coenen, Noor Corstjens, Emma Daemen, Paulien Diricks, Elias Doyen, Daan Driessen





With (Un)known Places, students map the existing and potential outdoor learning environments on the Diepenbeek campus. The students investigated the campus and developed a map that makes various places visible, from sheltered zones under trees to existing seating areas in greenery. In addition, they realized temporary interventions with found materials to show how small interventions can activate a place. Place markers mark the locations and at the same time contribute to biodiversity. Together, the map and the interventions form an invitation to discover and use the campus in a new way.

design team: Roeland Hermans, Lisa Lambié, Mirthe Moens, Marie Ooms, Saraci Rinora, Anouck Rutten







Split & Study develops a mobile outdoor learning environment that can be deployed at various locations in Hasselt. At the center is a movable cart that unfolds into a covered meeting and workplace with multiple seating zones for study, consultation and educational activities.
The design is made up of recycled materials, including palettes, recycled fabrics, old flags and banners. The fold-out sails create shelter, while the integrated seating elements allow flexible use. By giving existing materials a second life, the project links functionality to sustainability. Split & Study shows how a nomadic and circular approach can offer new opportunities for learning and meeting in public spaces.

design team: Seppe Elen, Arne Evant, Aleksandar Sipka, Luka Vandekinderen, Romy Vanderstraeten, Kaat Wijckmans, Kato Zaenen

DESIGN & BUILD STUDIO

REFINING TRANSPORTABLE OUTDOOR SEATING ELEMENTS

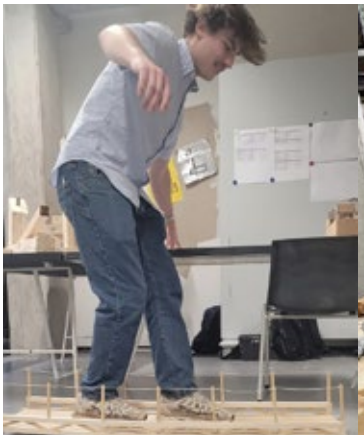
The Design & Build studio explores the relationship between design and making. Rather than starting from a predetermined design, the studio encourages students to develop design principles through experimentation with materials, construction techniques, and fabrication processes. Design emerges from making—from testing, constructing, evaluating, and refining.

In synergy with the S-Edu-Ced by Nature experiments in the Live Projects and the ReS-Cu seminar, the students were provided with a basic concept: a portable chair developed for use in an outdoor learning environment. Their assignment was to (re)design and construct a lightweight, foldable chair that could be easily carried by a single person and comfortably used for outdoor teaching on a variety of terrains.

The project began with a thorough analysis and evaluation of the original prototype. Based on these observations, each team refined and optimised the design before constructing and testing a new iteration. In doing so, the students reversed the conventional design process: instead of imposing a preconceived form, they allowed the possibilities and limitations of the material, the construction, and the manufacturing process to shape the final outcome. In this way, the act of making itself became the driving force behind the design.

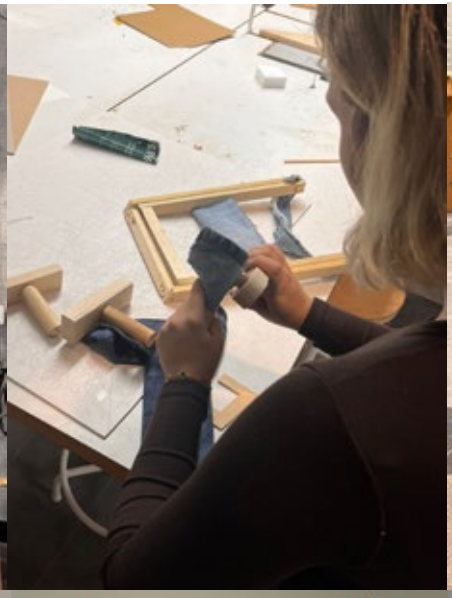
The project 'Tweede Zit' embodies the ambitions of the IOP in a distinctive way. The chair brings together an attention to nature and ecology with circular thinking, responsible use of resources, and material reuse. The frame is made from reclaimed wood, while the seat and backrest consist of repurposed textile materials, giving discarded resources a second life. With 'Tweede Zit', the students demonstrate how creativity, sustainability, and craftsmanship can go hand in hand. Their commitment, enthusiasm, and perseverance have resulted in an inspiring outcome that not only provides a practical solution for outdoor education, but also stands as a strong example of future-oriented and socially engaged design.

Design team: Eline Aerts, Chelsea Brans, Louise Lemmelijn, Geyke Sneijers














In addition to designing a portable chair, there were also some groups that designed a pedestrian bridge within similar studio constraints. These students also started from a result from one of the Live Projects.

REGENERATIVE CULTURES AND STRUCTURES

FOUR OUTDOOR LEARNING SPACES ARE REALISED

TUTORS: PEGGY WINKELS, JOHN SILVERTAND,
FRANK VANDEN ECKER, GRIET VERBEECK & ELKE KNAPEN

Building upon the outcomes and insights of the Live Projects, the students of the seminar Regenerative Cultures and Structures designed and realised four outdoor learning spaces using harvested and biobased materials, of which we present two here.

Located near the Demer, next to the Faculty of Biology, a circular brick structure creates a modest place where students can sit, gather and learn, under a canopy of trees. The masonry pattern combines reclaimed fired bricks with earthen blocks, providing nesting space for bees and other living creatures that already inhabit this area. 'Zit & Zoem' invites you to take a seat and learn from nature!

Design team: Elias Doyen, Boris Biets, Daan Driessen, Merel Vandezande, Luka Vandekinderen, Toon Rennies

The faculty building has a well-oriented rooftop terrace, but because it is only accessible via a somewhat hidden spiral staircase, it is rarely used. The students began by cleaning the ground-floor courtyard, adding plants, and proposing two new passages: one connecting to the surrounding park and another linking the courtyard to the adjacent design studio on the first floor. Using a composition of reclaimed trampolines, they created two outdoor learning environments: one around a nearby tree in the park and another on the rooftop terrace. By introducing these new connections, they linked both learning spaces to each other and to the indoor classrooms. Equipped with a series of add-on writing tablets, seating elements, blackboards, presentation facilities, and other accessories, the trampoline structures are ready for their new purpose. We are now eagerly awaiting the installation of the new door openings so that the 'Dakterrasklas' can become fully accessible.

Design team: Tineke Vandekerkhof, Rayna Bongaerts, Kato Martens, Joppe Loodts, Jorien Houben, Arne Pellaers

In the weeks following the presentation of the outdoor learning spaces, each project was tested by students and teaching staff on different occasions, despite the still chilly temperatures. 'Zit & Zoem' became everyone's favourite. With the addition of cushions, made from sheep's wool insulation panels, there is no more excuse to stay indoors.





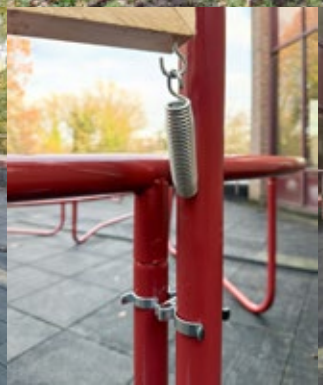


















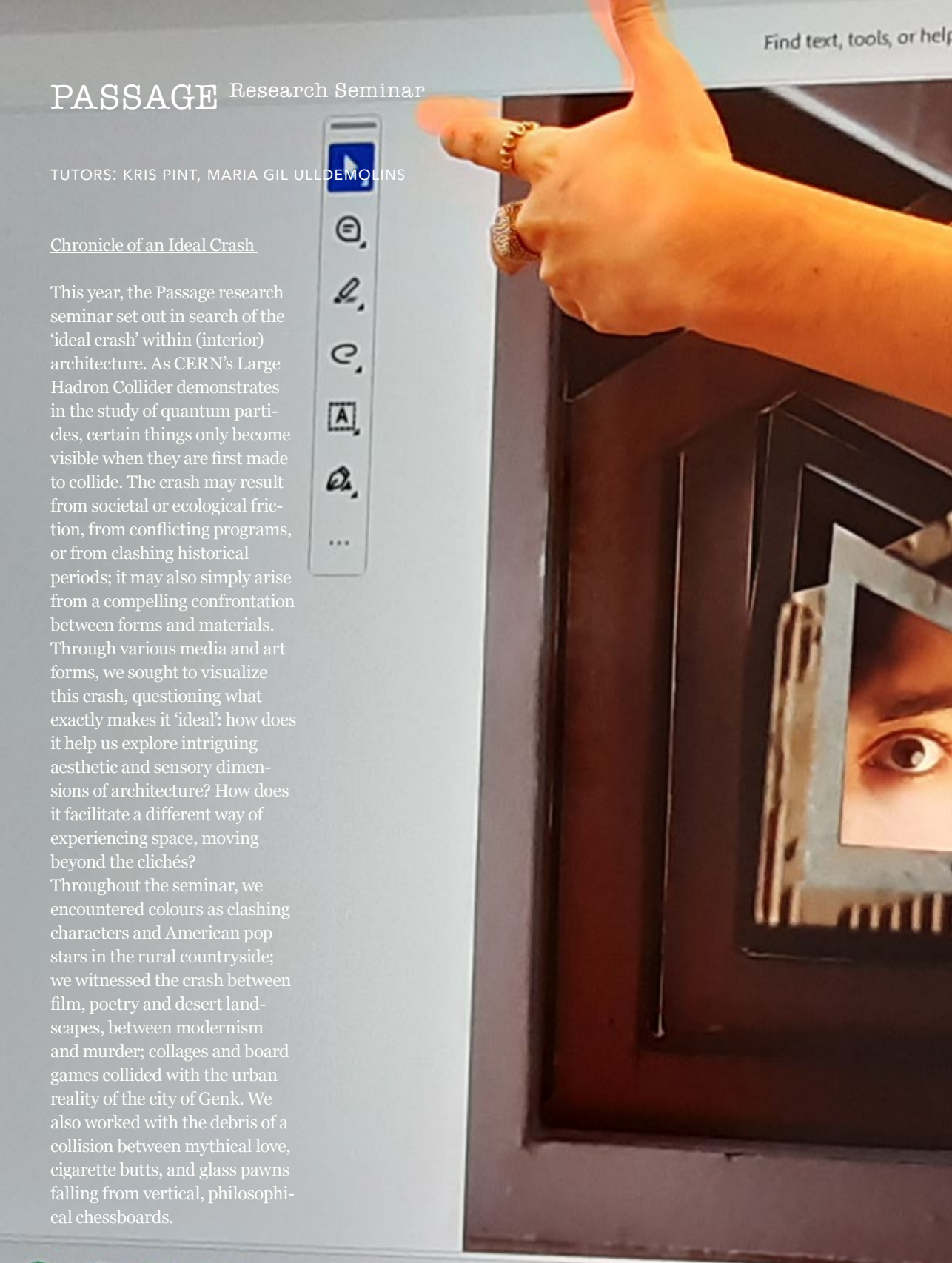






PASSAGE Research Seminar

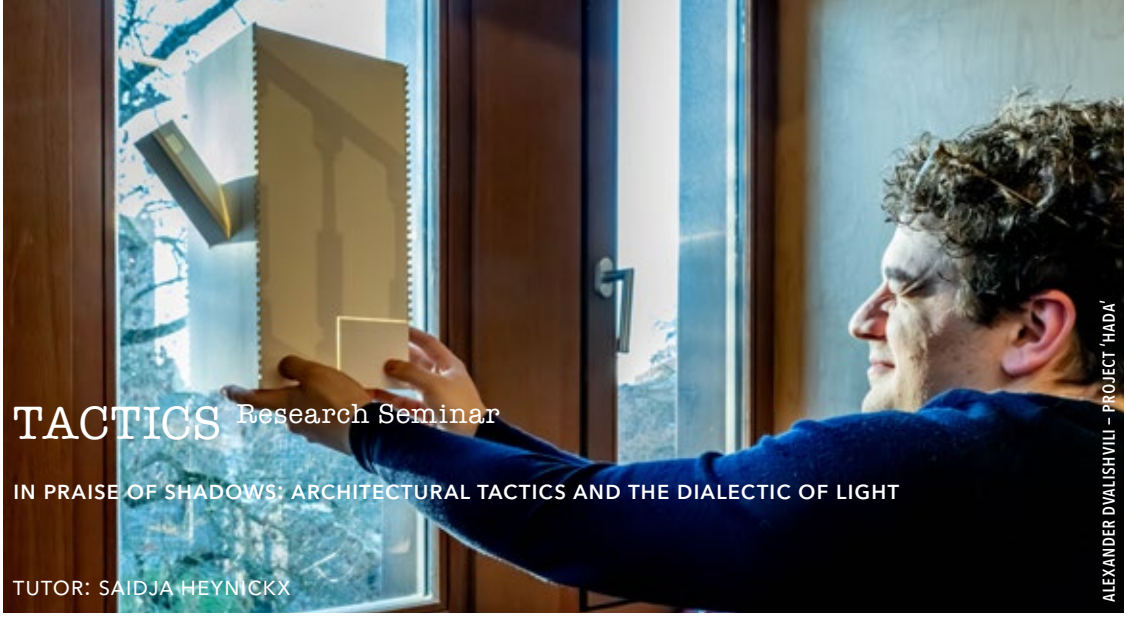
TUTORS: KRIS PINT, MARIA GIL ULLDEMOLINS



Chronicle of an Ideal Crash

This year, the Passage research seminar set out in search of the 'ideal crash' within (interior) architecture. As CERN's Large Hadron Collider demonstrates in the study of quantum particles, certain things only become visible when they are first made to collide. The crash may result from societal or ecological friction, from conflicting programs, or from clashing historical periods; it may also simply arise from a compelling confrontation between forms and materials. Through various media and art forms, we sought to visualize this crash, questioning what exactly makes it 'ideal': how does it help us explore intriguing aesthetic and sensory dimensions of architecture? How does it facilitate a different way of experiencing space, moving beyond the clichés?
Throughout the seminar, we encountered colours as clashing characters and American pop stars in the rural countryside; we witnessed the crash between film, poetry and desert landscapes, between modernism and murder; collages and board games collided with the urban reality of the city of Genk. We also worked with the debris of a collision between mythical love, cigarette butts, and glass pawns falling from vertical, philosophical chessboards.


Share
2
1
NLD
12:30



TACTICS Research Seminar

IN PRAISE OF SHADOWS: ARCHITECTURAL TACTICS AND THE DIALECTIC OF LIGHT

TUTOR: SAIDJA HEYNICKX

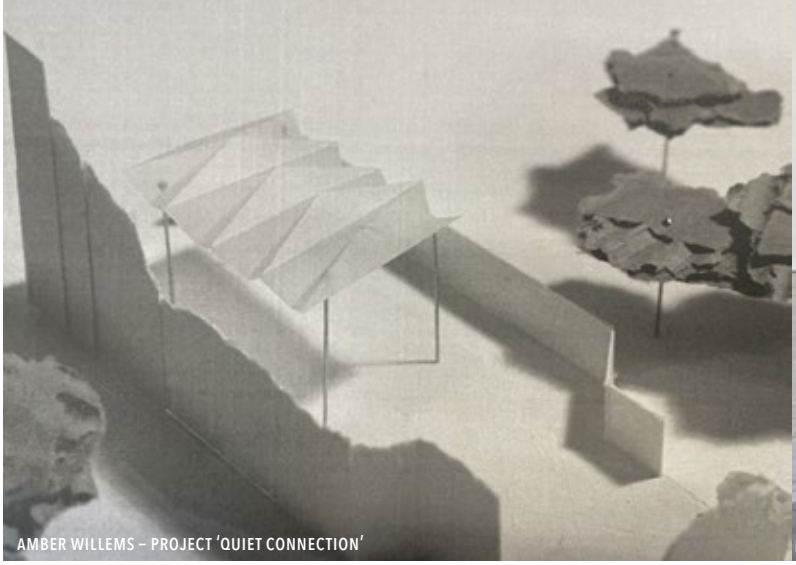
ALEXANDER DVALISHVILI – PROJECT 'HADA'

In the seminar Tactics 2025 2026, architectural inquiry is conducted through the iterative processes of physical modeling and technical drawing methods deployed to conceptualize, test, and interrogate spatial conditions. Central to this year's investigation is a rigorous reading of Jun'ichirō Tanizaki's seminal 1933 essay, In Praise of Shadows. Tanizaki's text articulates the nuanced qualities of shade, obscurity, and understatement, framing them not as mere absences of light but as foundational elements of traditional Japanese spatial culture and aesthetics. In the seminar, this text serves as a theoretical catalyst for examining the tensions between historical preservation and contemporary adaptation, prompting students to critically re-evaluate how the past dialogues with the present through the design of the historic Beguinage.

The site of this empirical and conceptual application is the historic Beguinage, a space deeply intertwined with the preservation of knowledge. For decades, the Beguinage housed an archive and a library, functioning as a sanctuary for the written word and historical memory. In direct response to this archival legacy, the student proposals limit their structural materials to paper and cardboard. Upon completion, and following rigorous photographic and videographic documentation of the new models that protect them, these newly articulated interventions are integrated into uniform, standardized archival boxes. This methodological constraint underscores the architectural model's role as a primary vehicle for thought and an intellectual catalyst that propels the design process forward while physically embodying the tension between permanence and ephemerality by the start of the first academic year on this site.

By filtering the historic fabric of the Beguinage through Tanizaki's aesthetic framework, the results are highly diverse yet unified by their investigation of darkness and form. In one intervention, a lonely corner staircase is recontextualised as a shadow monument, its tone gradually shifting to define the space. Beneath the surface, a forgotten cellar is transformed into a large camera obscura, turning the subterranean void into a device that captures and manipulates external light. Above, the complex, runic signs of the building's timber roof trusses are deciphered and translated into paper lineaments, while a newly introduced canopy nestles into the existing ruins, diffusing light from within like a traditional paper lantern. Through these varied spatial and tactile experiments, the seminar reinforces Tanizaki's core thesis that architectural beauty does not reside inherently in the object itself but in the patterns of shadows, the penumbra, and the interplay of light and dark created by the juxtaposition of forms. Ultimately, one thing remains certain: the shadow always walks with you.

Website Seminar TACTICS 2025-2026:



AMBER WILLEMS – PROJECT 'QUIET CONNECTION'



FAMKE DIELISSEN – PROJECT 'HOEKEN VAN VERANDERING'



DAISY VAN GESTEL – PROJECT 'UITGEVOUWEN TIJD'





MIRTE VEUGELEN – PROJECT 'ONDERSTROOM'



PAULIEN CEYSSENS – PROJECT 'GEKADREERDE ILLUSIES'

CITY MAKING Research Seminar

DESIGN WITH THE UNDERGROUND: THE EINSTEIN TELESCOPE

TUTORS: LIESBETH HUYBRECHTS, LOUISE MAZET, AGA BATKIEWICZ

This year, the Citymaking students delved into the Einstein Telescope, a gravitational wave observatory, requiring construction 300 meters underground, that might be built in the Euregio Meuse-Rhine. The students conducted participatory design-based research, looking for regenerative approaches to the landscape and socio-ecological changes that the telescope could bring about. Students explored the area of the Walloon municipality of Plombières, learning about its complex mining history and the current attitudes towards the Einstein Telescope, as a possible next underground endeavour. Guest lectures and study trips led by artists, participatory designers, landscape architects and geohydrologists helped students map the relations between inhabitants, nature and (recreational) infrastructure. Our students designed the following projects:

BACK ON TRACK / REIMAGINING PLOMBIERES. (Ruben Verla - Wout Janse - Dieter Liesens) explored how the now abandoned station of Montzen could be reopened if the Einstein Telescope was built in the region.

SOIL AS A SENSOR (Nilay Erbay - Melda Demir - Alexandros Iatrakis- Selina Ozcan) designed three pavilions that could be built with excavated soil and that could be placed along walking paths in a triangle, mirroring the geometric layout of the telescope.

FEELING THE UNSEEN (Sevval Atasoy - Merve Cifci- Chennie Cipres) designed a triangular walking route across Plombières, crossing different ground surfaces, sounds, and spatial obstacles, inviting visitors to move more slowly and pay attention to their surroundings and sensory experiences of touch or sound.

UNEARTHED FUTURE (Jilles van der Linde - Jens Catteeuw - Yakub Elinc - Kaat Machiels - Mirte Jansen) explored how we might reuse the soil and materials as a regional resource: on the construction site, in circular production chains such as supplying concrete plants, producing bricks, or reinforcing dykes.

FROM WASTE TO WETLANDS (Pedro Brasileiro - Alexander Jans - Febe Makowski - Elien Van der Borght) explored how water pumped from the underground - which is needed to build and maintain the Einstein Telescope - could become a landscape asset through the design of a network of constructed wetlands where water could be naturally filtered and reused.

The projects revealed what a structure so deep underground can set in motion above ground, connecting a rural environment to a scientific project that can sense parts of the universe which, for most of us, lie far beyond our comprehension.



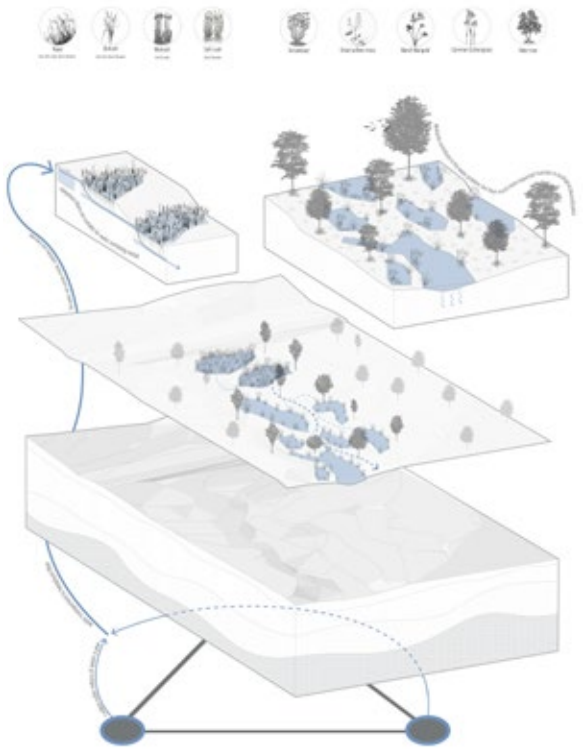


PROJECT: LIGNE 38: TRACK(S) THROUGH TIME

BY SOPHIE DAMEN, ROBIN HERMANS, EMMA MENGUAL LOPEZ, BRENT ONGENADEN & ANNE VAN VEEN



FINAL JURY





FINAL JURY

PROJECT: FROM WASTE TO WETLANDS BY PEDRO BRASILEIRO, ALEXANDER JANS, FEBE MAKOWSKI & ELIEN VAN DER BORGHT

LOVEMARKS Research Seminar

TUTORS: KATELIJN QUARTIER, CHARLOTTE BECKERS

The assignment focused on experience within the shopping street. Students were asked to develop and articulate a new DNA for a selected retail street, often choosing locations affected by vacancy or declining activity.
Through a case study approach, the street was analysed step by step using research methods commonly applied in the retail design sector. Over several weeks, students systematically mapped the street through observation, stakeholder input, and spatial analysis.
Based on these insights, the street was approached as a brand, allowing students to define its identity and potential positioning. They then developed strategic proposals to strengthen the street in terms of use, liveability, mobility, and retail dynamics.
The outcome of the assignment was a report and presentation structured to be relevant for local stakeholders and decision-makers. The images illustrate selected student experiences and visualisations of the proposed street DNA.



Linn Robyns & Elisa Licata:
The New DNA of Maastrichterstraat
builds on the street's authentic character, defined by small-scale shops, craftsmanship and local entrepreneurship. The design aims to strengthen these qualities by transforming the street from a passageway into a place to experience, explore and stay.
Through a series of spatial interventions, the project enhances the atmosphere and coherence of the streetscape. Green elements, warm lighting and carefully designed street furniture introduce comfort and visual identity while creating inviting places to pause and meet. The use of colour and material further reinforces the street's character and recognisability





DESIGNING FOR MORE Research Seminar

HOUSING AND WELL-BEING OF OLDER PRIVATE RENTERS

TUTORS: JAN VANRIE, ANN PETERMANS, RUTH STEVENS, EVA SEVERENS

This year, students of the seminar Designing for More have studied the complex relationship between housing on the private rental market and the well-being of older tenants. First, they gathered insights on the topics of older tenants, well-being and the private rental market through literature, a guest lecture, studying various case-study apartments and preparing and engaging in a focus group with different building actors active in the private rental market. Afterwards, the students were asked to redesign two real-life cases to better suit older adults' changing lifestyle and enhance their well-being as tenants. They delivered design interventions on the neighbourhood scale, building scale and apartment scale. On the neighbourhood and building scale they focussed on supporting older adults' independence and stimulating social contact through the design of communal spaces, such as a designated off-leash area for dogs, a picnic area, a petting zoo, a petanque court, a vegetable garden, a laundry room and a library/ computer room. On the apartment scale, students redesigned the apartment lay-out to improve circulation and connection between the kitchen and living space. Furthermore, they designed multifunctional built-in furniture to enhance physical accessibility and spatial flexibility. Their designs illustrate how a thoughtful, multi-scalar redesign of the built environment can support the well-being of a diverse group of older private tenants.



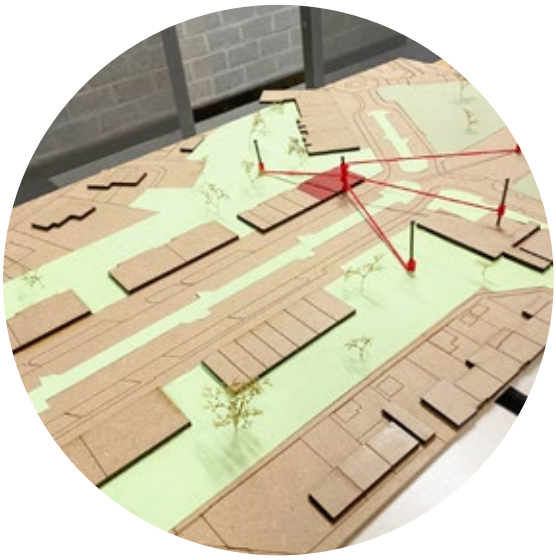
EVA SEVERENS, COLLAGE, THE COMMUNAL LAUNDRY ROOM OF CASE 2;



3D IMAGE, THE COMMUNAL GARDEN OF CASE 1;



COLLAGE, THE MULTIFUNCTIONAL COMMUNAL SPACE OF CASE 2;



SCALE MODEL OF THE NEIGHBOURHOOD OF CASE 1



3D IMAGE, BATHROOM INTERVENTIONS AIMED AT PHYSICAL ACCESSIBILITY;



3D IMAGE, HALLWAY INTERVENTIONS AIMED AT PHYSICAL ACCESSIBILITY.

GENIUS LOCI Research Seminar

OSMOSE

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

Within the seminar, we aim to create a peaceful yet productive space where students can both reflect and take action. Drawing on historical layers, the students, together with their fellow students and us, explore what drives them and what layer they themselves wish to contribute to the world as designers.

Historical Present - Memory as a design studio (1 MA AR & IAR)
Once again, students set to work using paintings of their own choosing and 'architectural nodes' as the basis for an exploration of memory and language, iconography and the role of drawings. Whereas the emphasis had previously been on interiors as cultural objects, landscapes are proving increasingly important in architectural and artistic processes. The concept of 'time', and the idea of a design process that is never quite complete, literally becomes part of the proposed artefacts and collages.

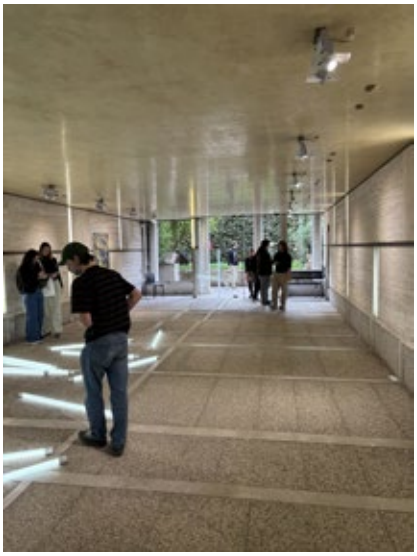




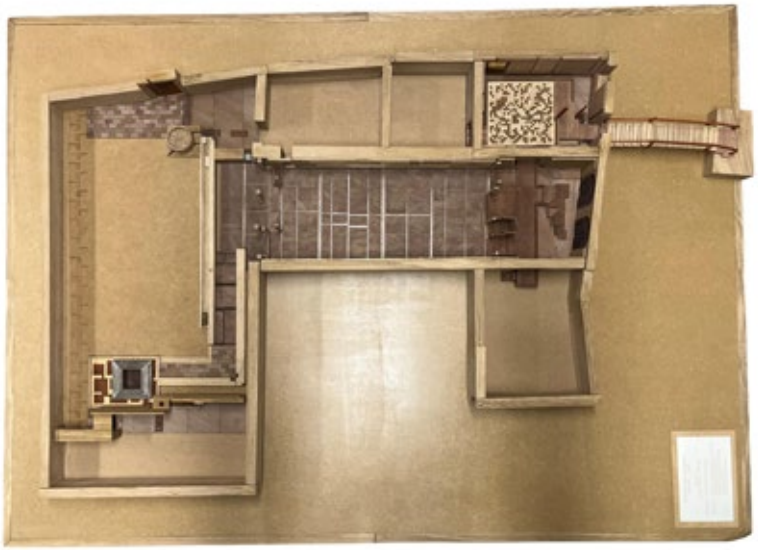
EMS FOUQUAERT, 1MA IAR

Carlo Scarpa - In dialogue with history
(2 MA AR)
Visiting the site in person allows for an even more thorough analysis. Together with the final-year students and any fourth-year students who wanted to come along, we set off for Carlo Scarpa's Querini Stampalia in Venice. There, he allows traditional architectural forms and modern influences to merge in a physical interaction, running parallel to an emotional and conceptual dialogue between the historical and contemporary contexts. Scarpa viewed buildings as living entities which, through the addition of new layers, remain in dialogue with their past, and in which the boundaries between old and new blur without them losing their identity. Using their own drawings, measurements and photographic material, the students worked with both a master model and a master tapestry, on which rooms and details were added at the same scale, creating a valuable dialogue between different crafts, techniques and shapes. Each material adds a new experience or layer to the spaces, which we also visited with the students. Every choice in wood or wire was carefully considered, using existing materials and new ones where they best suited the project. This time, we supplemented the tufting and punch needling with embroidery. These thousands of stitches, alongside hundreds of chisel marks, helped us slow down further, look even deeper, and collaborate even more closely and effectively.





QUERINI STAMPALIA, VISIT 'ENTRANCE' & 'SALA'



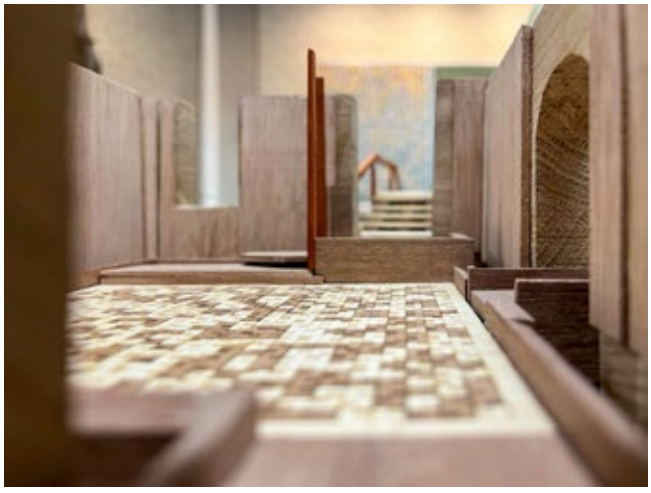
MODEL



MODEL, WORK IN PROGRESS



ZOOM TAPISTRY



ZOOM MODEL



BUILDING BEYOND BORDERS

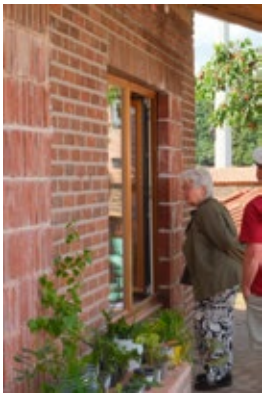
POSTGRADUATE CERTIFICATE

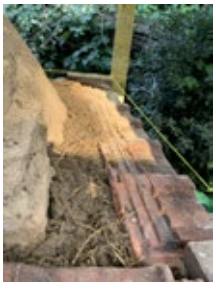
TUTORS: QUENTIN BOURGUIGNON, NICOLAS COECKELBERGHS, LIESBETH HUYBRECHTS, ELKE KNAPEN, JOHN SILVERTAND, JASPER VAN DER LINDEN, PEGGY WINKELS

By taking on roles as material designers, project managers, budget controllers, participation mediators and builders, the participants of the 2025-26 Building Beyond Borders Postgraduate edition have, in close collaboration with the local community of Helchteren, remodeled the damaged pizza oven and transformed the former garage of the local pastorie into a spacious workshop. Theoretical foundations, conversations that matter, hands-on skills developed during the first semester, experimentation, uncertainty, and spontaneity came together in this real-life project. With a focus on harvested materials from nearby houses up for demolition and discarded wood leftovers from a local and generous construction company, with the help of the Friends and the contractor renovating the pastorie, the interventions combine old and new memories and open up to future ones!





















During the building activities, the students organised a diversity of festival activities to inform and engage the wider community. They dismantled, moved, remodelled and rebuilt a former metal-plate garage into their temporary basecamp and meeting place. After the festival, Nomad City – a befriended out-of-the-box-thinking organisation, will give it a third life at their premises in Hasselt.

STUDIO ZWARTBERG-GENK

MASTER DISSERTATION, SECOND MASTER ARCHITECTURE
TUTORS: JO BERBEN, JAN BERRY, EEF BOECKX, NADIA CASABELLA

This was the second and final year in which the Master Dissertation studio focused on Zwartberg, a former mining district in Genk shaped by heathland, coal extraction, garden city development, industry, infrastructure, and suburban expansion. Economic interests, geology, politics, migration, labour, ecology, energy, ownership, mobility, and demographic change have given material form to the district. Although often described abstractly, their consequences are tangible in its landscape, housing, plantations, industrial buildings, mine heaps, waterways, and social structures.

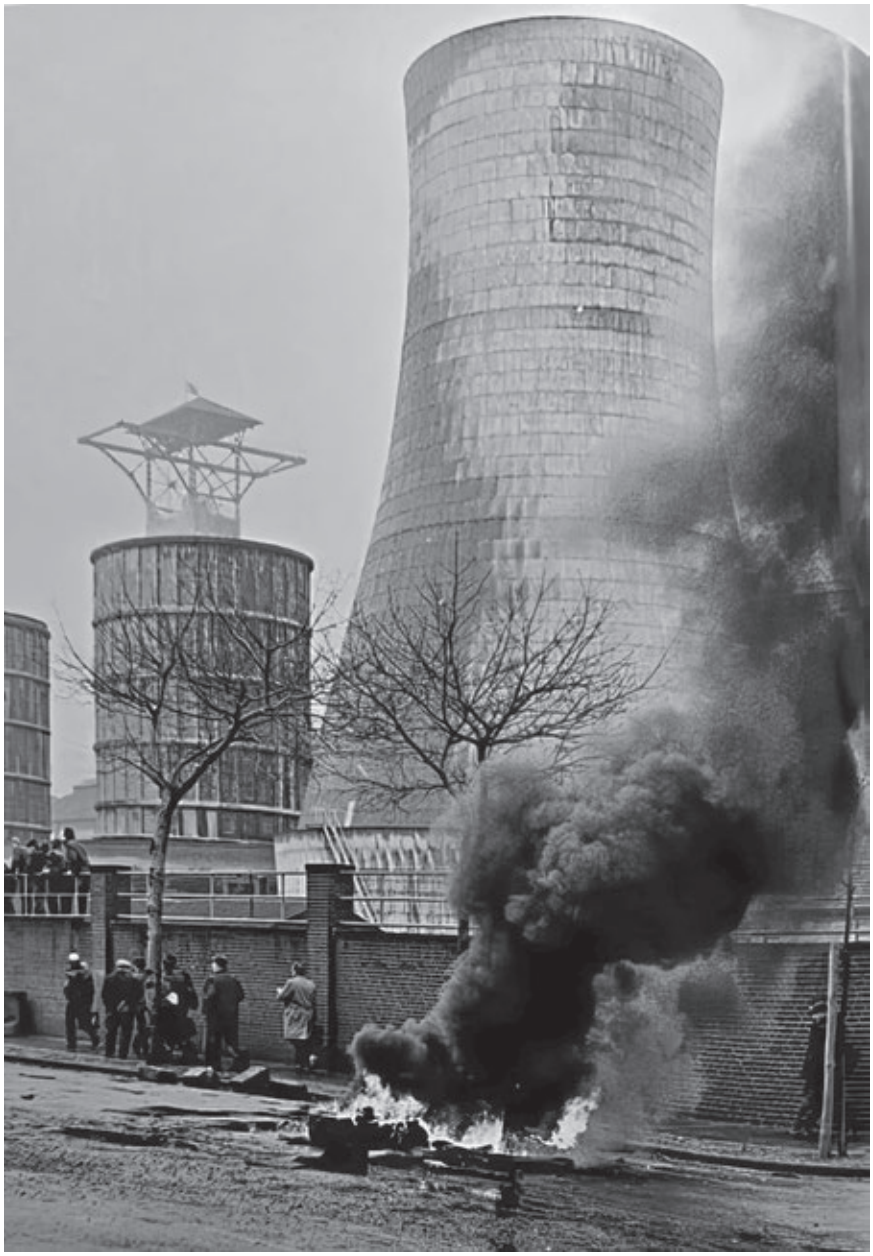
Across the projects, a way of designing became visible. Many students approached Zwartberg not as a collection of static sites or isolated problems, but as a territory formed by interacting cultural, social, ecological, geological, political, and economic processes. Decisions made during the mining period continue to influence the present, just as actions taken today will shape what follows. The projects trace how such processes acquire material and spatial form, then consider how architecture might enter, redirect, or extend them. Time is central. Forests diversify, water is purified, materials circulate, buildings acquire new uses, and energy systems alter domestic life.

Several changes may have supported this tendency. During the previous year, students developed masterplans. These plans and the accumulated research remained available, giving students and supervisors a clearer understanding of the territory. This year, students developed fascinations and translated them into scenarios. Observation, photography, drawing, material research, and site engagement allowed them to begin from specific questions rather than comprehensive solutions. The seminars Stadsmaken, Designing for More, Tactics, Passage, Genius Loci, and Regeneratieve Culturen en Structuren were involved more closely from the outset, helping develop these fascinations and connect them to wider research.

The lecture series may have reinforced this perspective. Philippe Vandenbroeck introduced scenario thinking as a method for engaging uncertain futures. Michiel De Cleene examined changing landscapes through photography. Melle Smets connected energy production to human behaviour and collective organisation. Tina De Gendt showed how hidden histories continue to structure the present, while Michiel Dusar explained Genk's geology and the lasting effects of mining. Ciel Grommen discussed her oven project in Zwartberg, where making, food, labour, and community come together.

This perspective appears in many forms across the student work. Forest management becomes a source of local timber and temporary architecture. The mine heap becomes a public landscape whose topography directs construction. Waste processing, water purification, and food production become spatial and social practices. Mine water generates new heating systems and housing typologies. Existing offices, churches, and housing structures are adapted to changing demographics and forms of cohabitation. Crops, residual materials, energy, labour, and ecological succession become active parts of architectural projects. These are among a broader range of approaches developed within the studio.

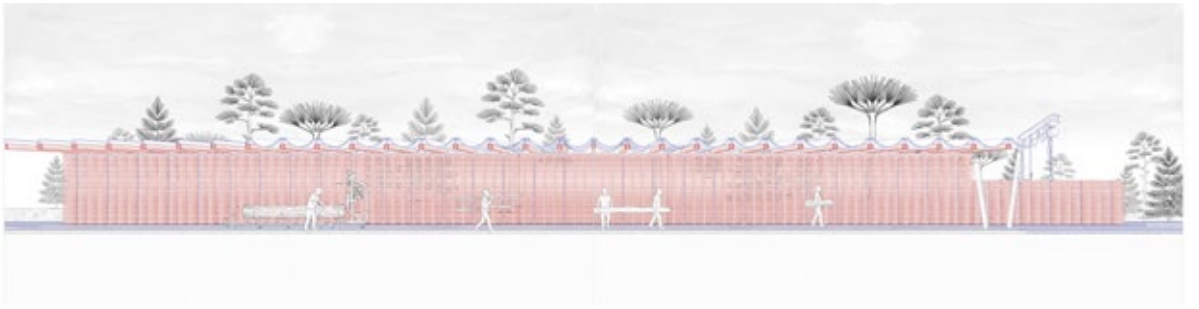
Taken together, the projects suggest a way of designing through the processes already shaping a place. Their consequences are not understood only as damage to repair or effects to mitigate. They can also be anticipated, redirected, and given deliberate material, spatial, and social form. Architecture does not result from controlling change, but from making selected consequences of ongoing processes intentional.



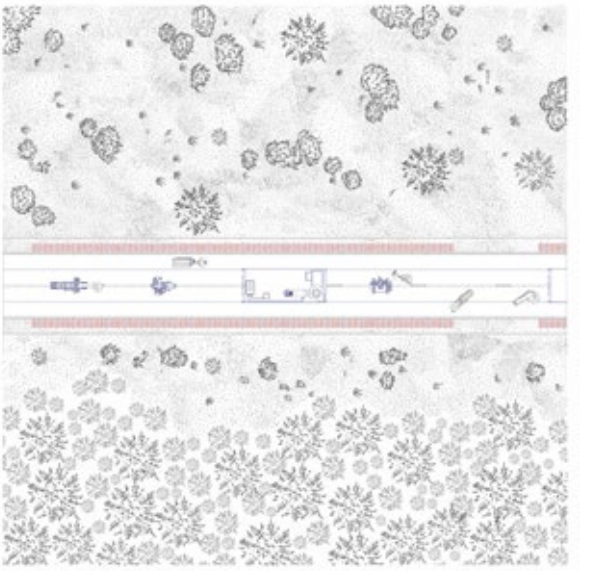
ZWARTBERG MINE CLOSURE PROTESTS, 1957 (PHOTOGRAPHER UNKNOWN)

LUCAS VAN GENECHTEN /STUDIO SUPERVISOR JAN BERRY

GENIUS LOCI







TEMPO GIUSTO

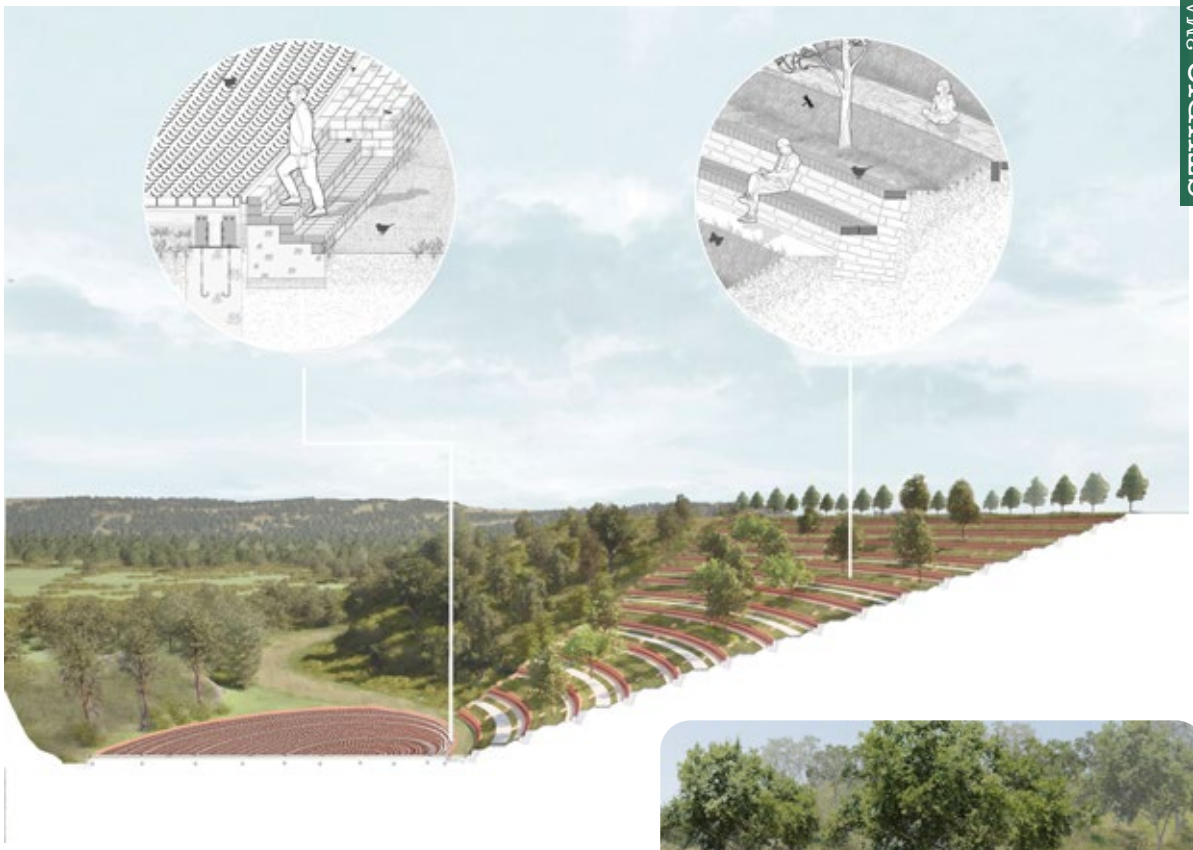
Tempo Giusto proposes a sawmill between the Opglabbekerzavel and the Moorsberg Klaverbergbos in Genk. It responds to the urgent diversification of the monotonous pine plantations established during the mining period. Current forest management plans call for selective felling so that native species, heathland, and a more resilient ecology can gradually return. The project provides the local infrastructure needed to carry out this transition.

The sawmill is assembled from dry stacked timber felled and processed on site. One material and one fixed dimension establish a clear construction system in which every component has a defined cycle of use. Elements can be dismantled, reused, and reassembled, allowing the building to move, change, or disappear as the needs of the forest evolve. Its temporary and nomadic presence follows the tempo of the landscape itself.

The timber remains within the area instead of being transported elsewhere for low value applications. Through short cycles of harvesting, processing, construction, and reuse, its material and economic value returns to the local community. Tempo Giusto recalls earlier practices in which building was closely connected to available resources, while supporting the transformation of the pine forest into a diverse, native, and heath rich habitat.

NOOR CORSTJENS /STUDIO SUPERVISOR JAN BERRY

GENIUS LOCI





THE LANDSCAPE AS PROTAGONIST

At the edge of Genk, a new landscape theatre transforms the historic Zwartberg mine heap into a meeting place and renews its connection with the city. The site contains a distinctive biotope with fragile pioneer vegetation, requiring an intervention that responds carefully to the existing terrain. The theatre settles into an incision in the flank of the mine heap, where the topography determines the form of the arena.

The slope shapes the organisation of the theatre, its circulation, and the relationship between spectators and their surroundings. The landscape therefore participates in the performance itself. Activity is concentrated within an existing opening, bringing people closer to the mine heap while limiting disturbance to its vulnerable ecology. A circular and adaptable construction method draws on local residual materials and resources from the site, including excavated sand and felled trees. The architecture can begin at a modest scale and grow gradually as its use develops. It remains open to adjustment rather than anticipating a fixed final state. Through this relationship between terrain, material, ecology, and collective use, the project gives the mine heap a renewed public role while allowing its changing landscape to remain the protagonist.

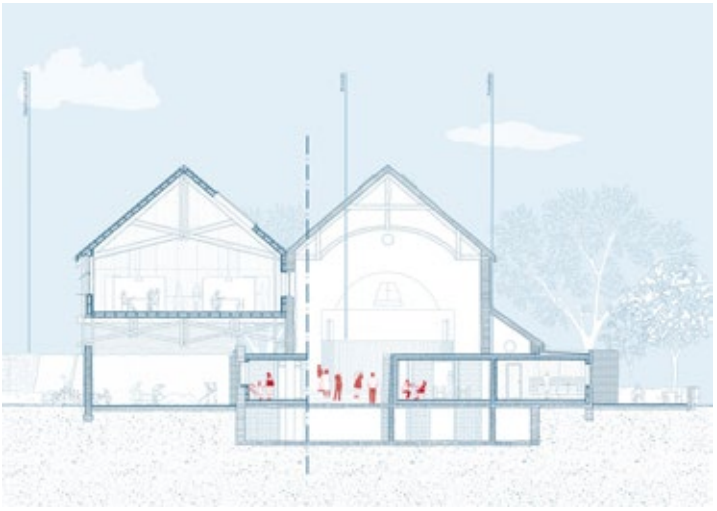
RAYNA BONGAERTS /STUDIO TUTOR JO BERBEN
REGENERATIVE CULTURES AND STRUCTURES

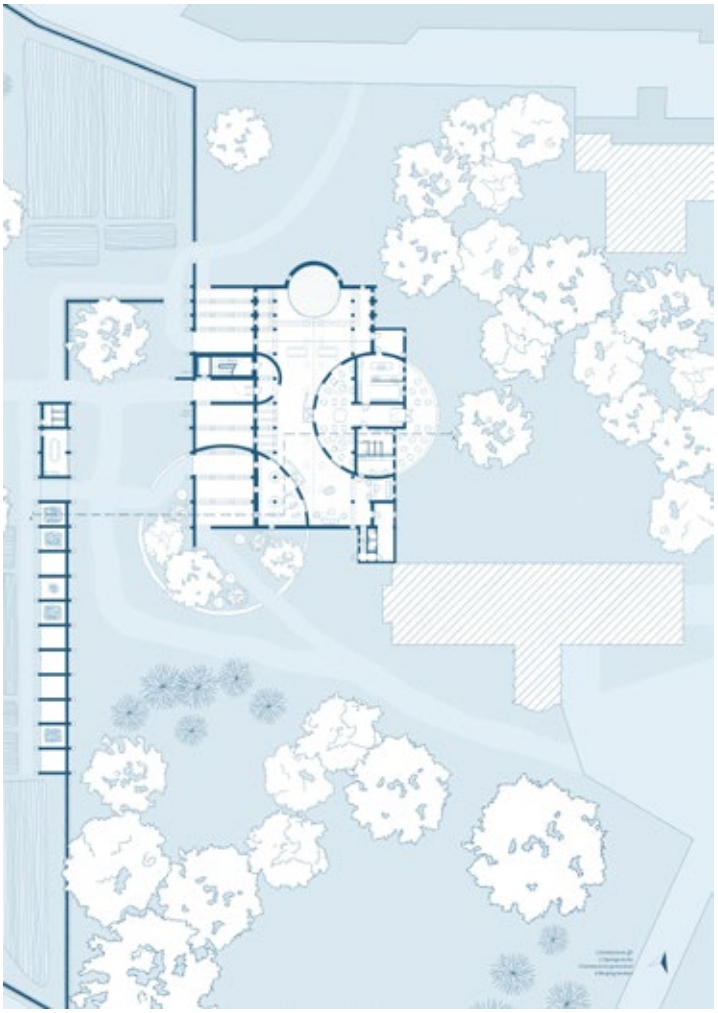
THE MINDERBROEDERSITE AS A VISIBLE CYCLE FOR ORGANIC WASTE: A PILOT PROJECT FOR REGENERATIVE WASTE PROCESSING

This project transforms the Minderbroedersite into a visible cycle for organic waste and a pilot for regenerative processing. Waste is usually removed from everyday life and treated elsewhere, although its production and treatment have far reaching ecological consequences. Since waste streams are connected to six of the nine planetary boundaries, the project treats them as a central architectural concern.

Food and garden waste are collected and processed locally into resources such as compost and energy. A route through the building follows the successive stages of this transformation. Collection, treatment, and reuse remain visible throughout, while the spaces required for processing determine the organisation and experience of the architecture. Visitors can see how discarded organic matter changes state and acquires new value.

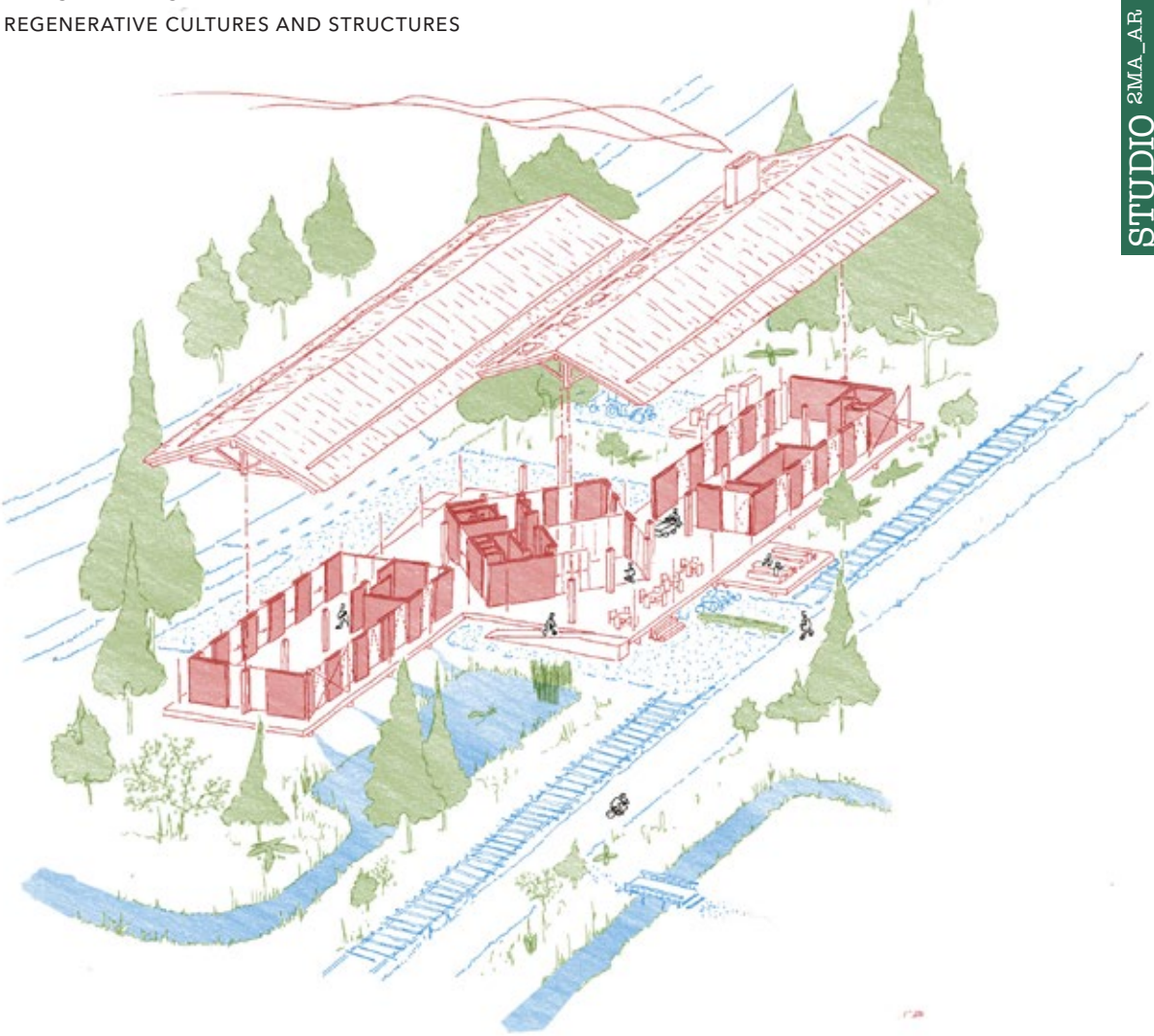
The project also provides accessible employment, allowing people to work directly within the cycle. Ecological infrastructure, labour, and public learning are brought together in one spatial framework. The building encourages visitors to reconsider their own relationship with waste by making its consequences and possibilities tangible. At the Minderbroedersite, organic waste no longer marks the end of consumption. It initiates a new local cycle with environmental, economic, and social significance.





RENS NEYENS /STUDIO TUTOR JO BERBEN

REGENERATIVE CULTURES AND STRUCTURES



FIBRES OF CHANGE

Fibres of change transforms Nieuwe Kempen and Nieuw Driehoeven in Zwartberg into healthier neighbourhoods that can respond to recurring water problems. A sequence of landscape interventions gradually makes the area more climate resilient. Water management becomes the organising force for a broader transformation in which cultivation, local production, housing renovation, and ecological recovery proceed together.

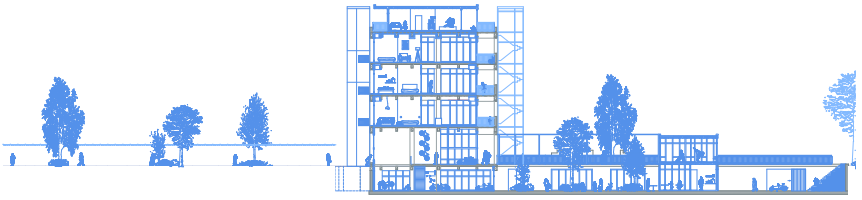
Central to the proposal is the cultivation of miscanthus, also known as giant grass. The crop is harvested and processed in a local production hall into natural construction materials. These materials are used to improve nearby homes, increasing their resilience to flooding and upgrading their energy performance. The landscape thus produces the resources required for the transformation of its own built fabric.

Cultivation follows the pace of the renovation process and is temporary. Once the houses have been adapted, the fields of miscanthus make way for richer vegetation and more diverse habitats. The crop forms an intermediate stage between a water vulnerable neighbourhood and a resilient landscape. By connecting water management, material production, renovation, and ecological succession, the project develops a cycle in which every intervention prepares the conditions for the next.

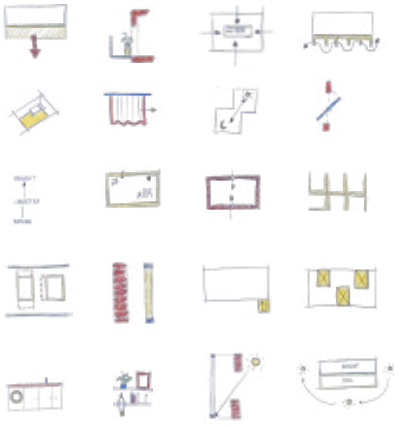
PLOT–TWIST

PLOT-TWIST investigates how a former office building can be transformed into collective housing, and how an anonymous concrete structure can acquire the scale and atmosphere of a home. The design develops from three fields of research: collective living, the existing PLOT building, and domesticity. Each produces a series of spatial patterns that guide a proposal centred on encounter, appropriation, and human scale.





The existing concrete structure provides a robust framework for a different form of occupation. Its regularity allows private and shared spaces to be reorganised, while new rooms, thresholds, and intermediate zones introduce domestic qualities. Residents can adapt and appropriate their surroundings instead of inhabiting a predetermined residential model. The facades register this transformation through a new architectural layer, making the change in use and character visible.





The project also responds to the strategic position of the building. A public ground floor opens towards the neighbourhood, and a new entrance to the Kolenspoor strengthens the site as a local junction.

Through these interventions, an office building becomes a collective home and public address, connecting new forms of living with the wider spatial and social fabric of Zwartberg.

KJENTILL BARTELS /STUDIO TUTOR EEF BOECKX

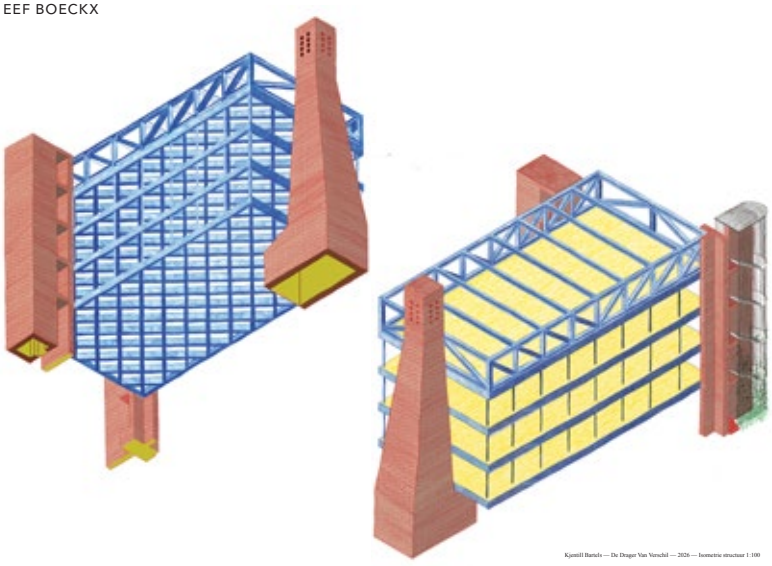
TACTICS

A FRAMEWORK FOR DIFFERENCE

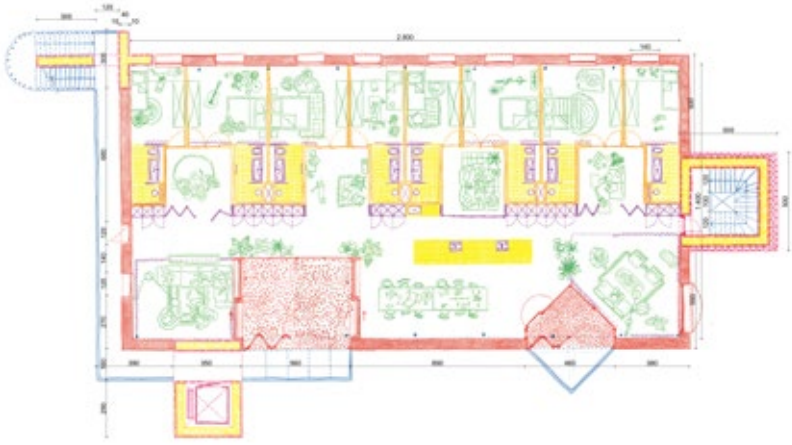
A framework for difference examines how architecture can offer an alternative to the housing models that once organised the mining landscape of Genk through dependence, segregation, and economic control. Starting from the social and spatial legacy of the mining estates, the project develops a contemporary cooperative model in which collectivity appears as a choice rather than a condition imposed through paternalism or necessity

The proposal takes the form of an intelligent ruin: a durable primary structure able to support changing ways of living over a long period. Three load bearing legs and an elevated truss create large open floors with few fixed obstructions. This construction combines structural stability, thermal performance, and spatial flexibility. Homes, shared spaces, and degrees of privacy can change as households and forms of cohabitation evolve, while the primary frame remains in place.

The architecture does not prescribe an ideal community. It offers a lasting common structure within which different forms of dwelling can be accommodated and negotiated over time. Permanence lies in the supporting framework, while occupation remains open to adaptation. The project thus recasts a historical model of collective control as a cooperative resource for future forms of living together.



Kjentill Bartels — De Drager Van Verschil — 2026 — Isometric structuur 1:100





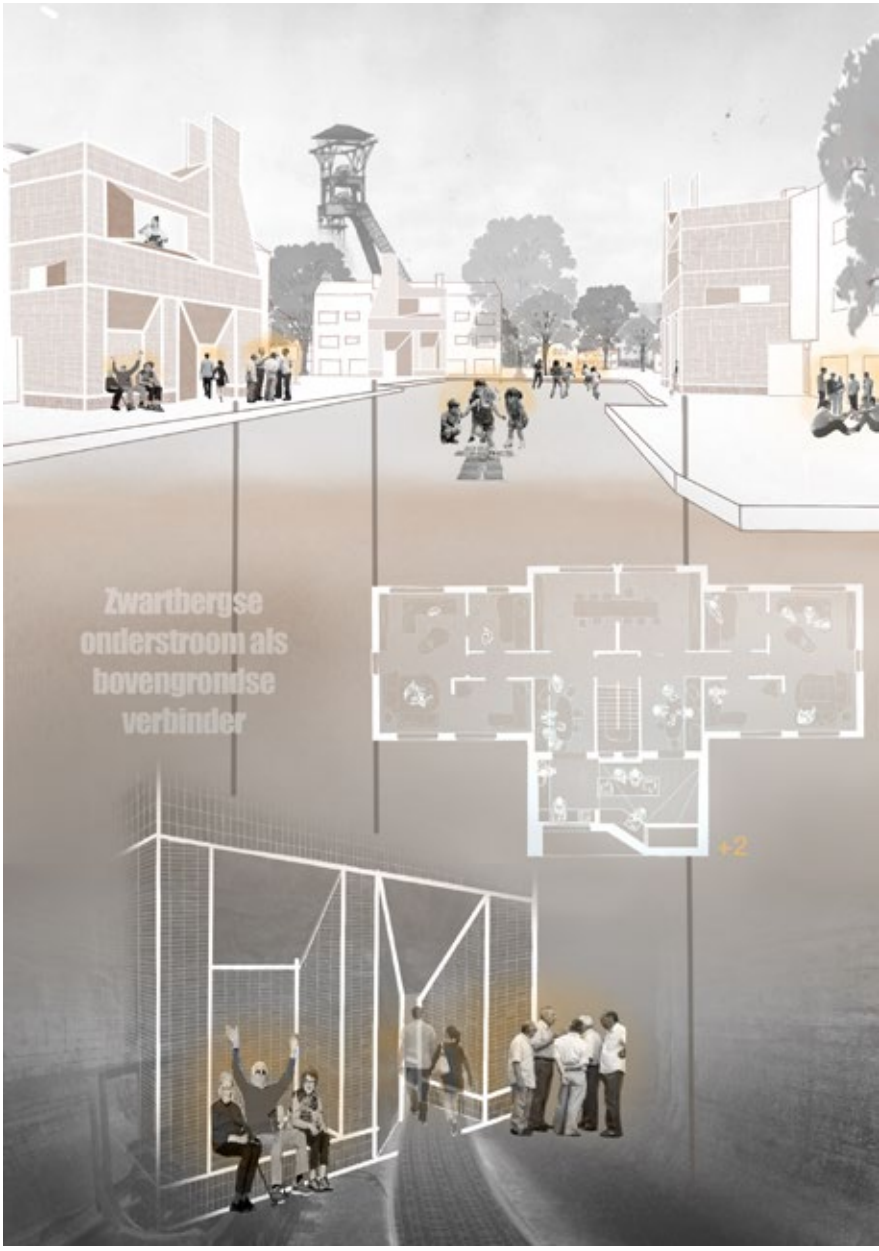
Kjentill Bartels — De Drager Van Verschil — 2026 — Beleving interieur (serre & slaapkamer)

SOCIAL CHIMNEYS

In Zwartberg, the coal stove once organised domestic life around a visible source of heat. Modern heating made warmth more efficient and less tangible, while the shared hearth gradually disappeared as a social centre. Sociale Schoorstenenasks whether heat drawn from below ground can once again strengthen relationships above it.

The project uses geothermal energy from water in the former mine workings. Its production, storage, and distribution are translated into an architectural language rather than concealed as technical infrastructure. The traditional chimney changes from a sign of individual consumption and pollution into a sustainable collective node. Principles of slow heat and thermal mass allow warmth to be retained, experienced, and shared over time.

The energy network also influences the organisation of dwellings and communal spaces, generating new relationships between private life, collective facilities, and the neighbourhood. Heating becomes more than the regulation of indoor temperature. It provides a spatial structure around which encounters and shared routines can develop. *Social Chimneys* approaches the energy transition as an architectural and social project. By making heat tangible and communal, it connects the inherited infrastructure of mining with new typologies and forms of living together.



JILLES VAN DER LINDE /STUDIO TUTOR NADIA CASABELLA
CITY MAKING

WATER, CLOSER: A METABOLIC DESIGN FOR A SWIMMABLE ROOSTERBEEK



Water, Closer develops a metabolic design for a swimmable upper course of the Roosterbeek. Much of the stream is currently hidden or difficult to experience, while poor water quality reinforces the separation between people and the water landscape. The project uses swimmability as a measure of ecological recovery and renewed public involvement.
A sequence of interventions addresses the conditions that prevent the stream from being seen, approached, and used. Together they form a new spatial layer along the Roosterbeek. Each intervention contributes to the gradual improvement of the water while making its changing condition perceptible. Purification, water management, and public space are brought into the same architectural experience.
Swimming is both an ambition and a direct test of a healthier water system. It creates a close relationship between the state of the stream and the people living around it, encouraging observation, care, and responsibility. The project gives the upper Roosterbeek a new identity as living infrastructure, where ecological recovery and collective use reinforce one another. By bringing water physically and culturally closer to Zwartberg, *Water, Closer* transforms an overlooked stream into a shared landscape.

CONCRETE DESIGN COMPETITION 2025/2026

TRANSFORM

The belgian call for entries this edition yielded ten submissions representing a wide range of design disciplines, from furniture design to architectural projects. The anonymously submitted projects were carefully assessed by a jury chaired by Vincent Servais and comprising Lie Bormans, David Crambert, Anne Ledroit and Wouter Persyn, a former winner of Febelcem's Concrete Design Competition.

First prize went to Kobe Vervoort's graduation project *'an inhabitable wall'*. The project proposes an innovative model for collective living, built around a modular system of concrete walls that simultaneously form the structure, infrastructure and spatial framework around the reused church of Zwartberg. The jury particularly appreciated the vision of circularity, adaptability and the sustainable use of materials. (left)

Together with Dennis Lemmens, who received an honourable mention in the concrete design competition, Kobe took part in the subsequent concrete masterclass in Vienna, where a non-linear beer table was created. (right)

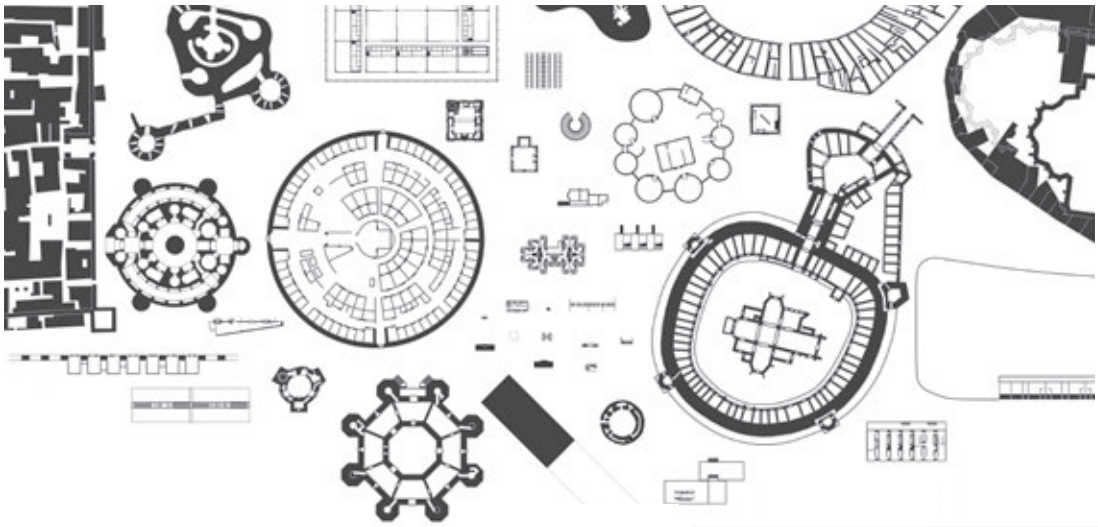






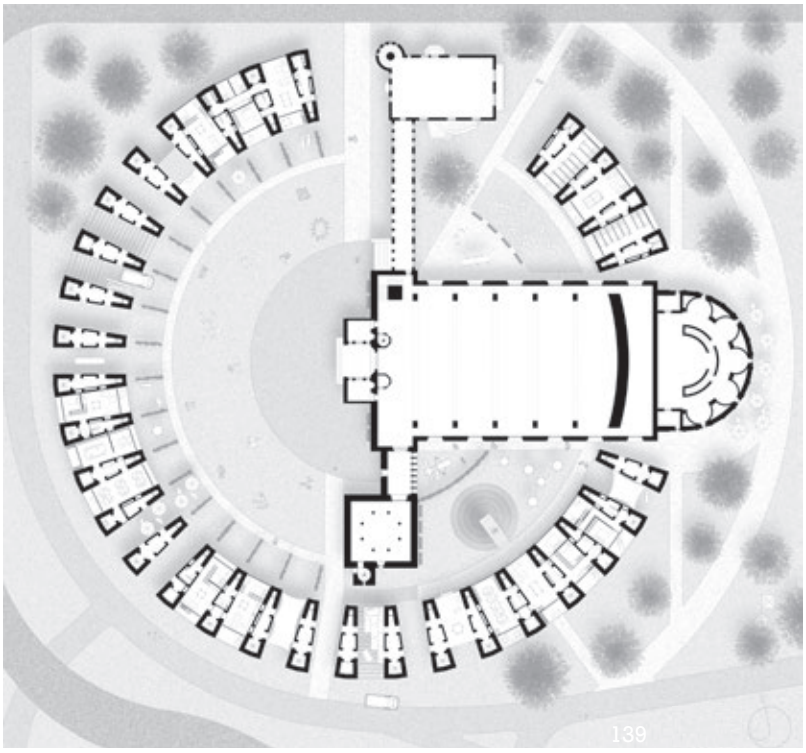


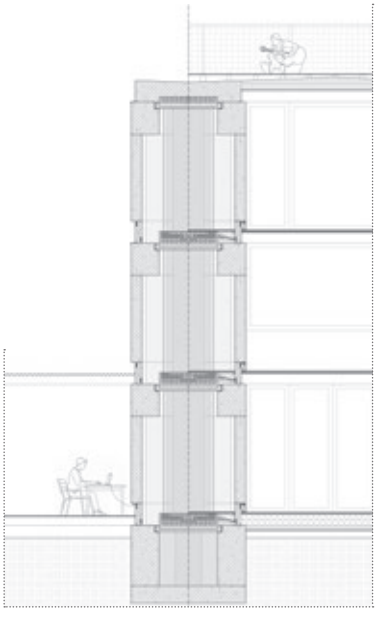
VIENNA CONCRETE MASTERCLASS / 'THE HOLEY TABLE'











an inhabitable wall

KV222

12th Concrete Design Competition – Transform



THE ARCHITECTURAL REMAINS © IMAGE BATUHAN DALKILIÇ



DELAY OF INDUSTRIAL BUILDINGS © IMAGE ANNA VARVATZIKIS

ENCI WORKSHOP MAASTRICHT

During this four-day workshop, 'Roots and Roofs-HORIZON', we had the opportunity to explore the layered post-industrial landscape. By collaborating with students from different universities across the Euregion, we were able to approach the site from multiple perspectives and present our interpretations in creative ways. In a fro pro kno enr



A WALK THROUGH THE ABANDONED INDUSTRIAL LANDSCAPE © IMAGES ANNA VARVATZIKIS





EVENING LECTURE © IMAGE BATUHAN DALKILIÇ



EXPLORING THE POST INDUSTRIAL SITE © IMAGE ANNA VARVATZIKIS

addition, we gained inspiration
m lectures and received guidance by
fessors and experts with extensive
owledge of the site, which further
iched the experience.





CREATIVE PROCESS © IMAGE ANNA VARVATZIKIS



WORKSHOP VIBES © IMAGE ANNA VARVATZIKIS

STUDIO LANDSCAPE

FIRST MASTER ARCHITECTURE
TUTORS: NICK CEULEMANS, JORRYT BRAAKSMA

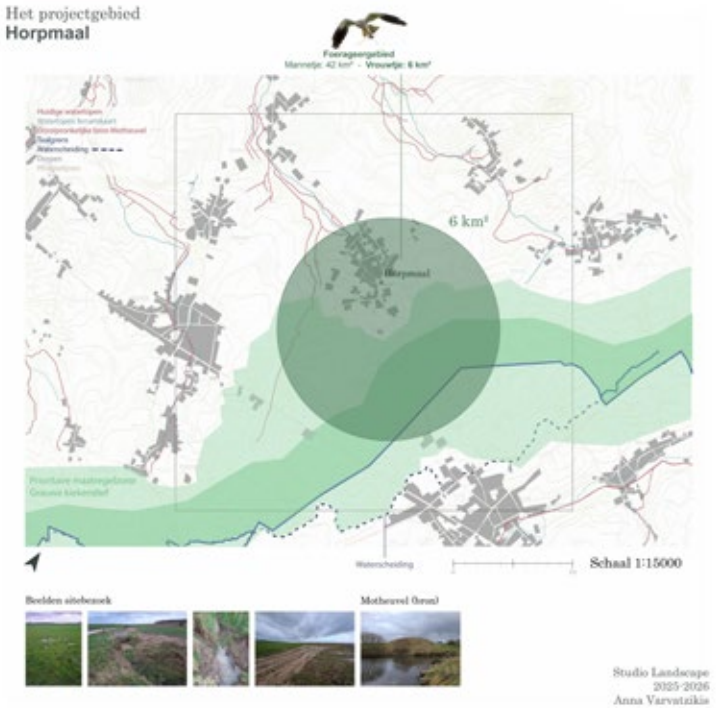
THE HARRIER LANDSCAPE
BY ANNA VARVATZIKIS:

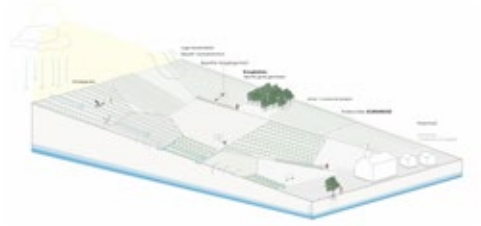
The current agricultural landscape in Horpmaal is severely affected by soil erosion. In the long term, this problem leads to very low water retention, a significant decline in biodiversity, and flooding and mudflow issues. Sadly, these issues are already present in Horpmaal. The Montagu's Harrier originally inhabited Heers, but due to a lack of food availability and poor habitat conditions, the species has become highly endangered. The disappearance of this indicator species for agricultural quality and biodiversity demonstrates that interventions are needed within the landscape.

This design uses habitat restoration and agriculture as a soil management strategy in order to restore and preserve fertile soil. The redistribution of agricultural parcels and the introduction of swales (water buffers) and blossom hedgerows form the basis for preventing soil erosion in harmony with the existing landscape. The various natural elements contribute to biodiversity and provide habitat opportunities for both small and larger animal species. This design is aimed at a sustainable, future-proof agricultural strategy. This creates a valuable landscape with the Montagu's Harrier as an umbrella species.



Visualisatie
Fietsroute door het landbouwlandschap

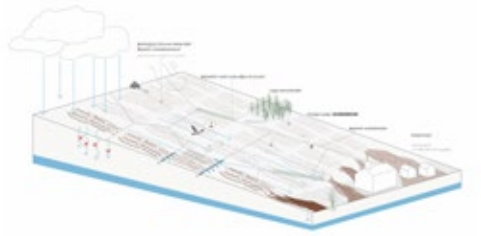




Systeemtegel
Bestaande situatie - voor oogst- zomer



Ontwerp - Systeemtegel
Een **landbouwlandschap** voor **bodembeheer en habitatherstel**



Systeemtegel
Bestaande situatie - na oogst- vroege herfst

Het landschapsplan
Landbouwstrategie



Het landschapsplan
Landbouwstrategie



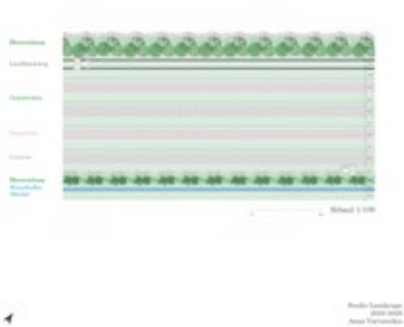
Het kiekendieflandschap
Foerageergebied 6 km²



De grotere visie
Potentieel kiekendieflandschap



Perceelvoorstelling
Dimensionering



Detailstrook
Swales-principe



THE REED GROWER AS A NATURE CONSERVATIONIST

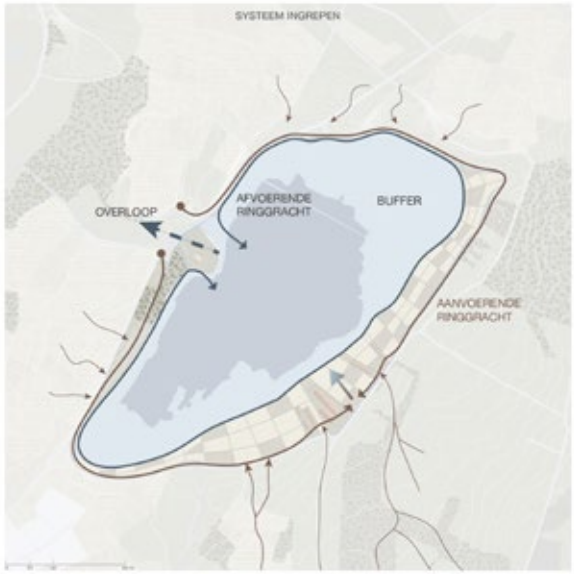
BY RUBEN VERLA:

Het Vinne is Flanders' largest natural inland lake and has formed a distinctive landscape for centuries. Today, however, this vulnerable ecosystem is under pressure from polluted runoff from the higher-lying fields surrounding the lake. The large quantity of nutrients carried by the water causes eutrophication, disrupting the area's natural balance.

This project sets out to explore how the landscape can restore its own purity whilst fostering a better relationship between nature and agriculture. To this end, an extensive reed bed is being introduced, fed by runoff from the surrounding fields. The reeds naturally purify the water whilst creating a valuable habitat for rare reed birds. B

ut the landscape does more than just restore itself. Reed cultivation also offers new opportunities for local farmers. The harvested reeds become a sustainable raw material for eco-friendly building materials, linking the landscape to a circular building culture. A nature trail connects the nature reserve with the reed landscape, enabling visitors to experience this unique environment up close through short stays. This creates a landscape in which nature, recreation and agriculture can reinforce one another.







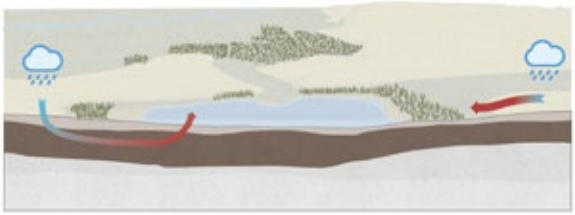
1. OVERBELASTING VAN DE GETTEVALLEI



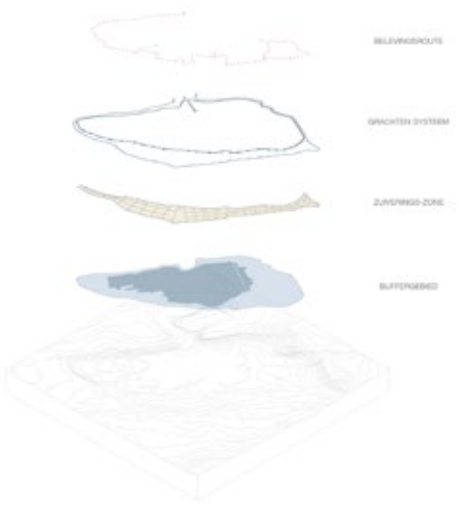
2. LANDBOUW ALS VERVUILENDE FACTOR IN HET NATUURGEBIED



3. VERVUILDE AFSTROMING VAN AKKERS



GELAAGDHEID



VISUALISATIE PAVILJOEN

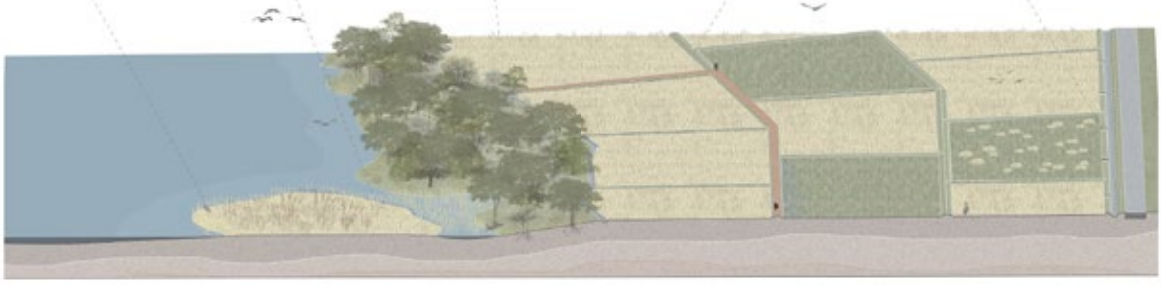


SYSTEEMTEGEL



ZUIVERINGSLANDSCHAP





FONTEINBEEKVALLEI

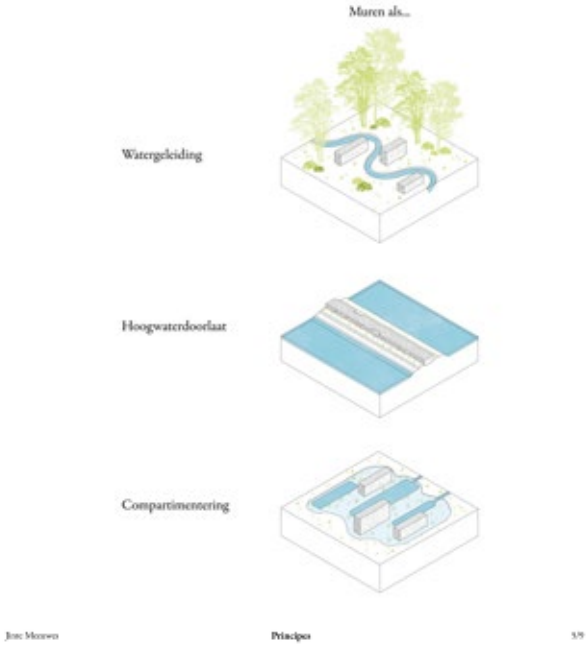
BY JINTE MEEUWES:

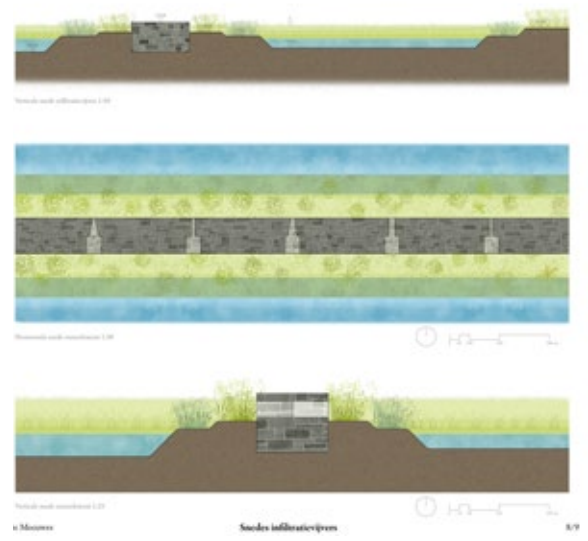
North-west of Tongeren, the Fonteinbeek rises at the Plinius Spring. This spring marks the start of the Fonteinbeek Valley. As is well known, the Tongeren region has a long history. The heritage sites and fortresses have a close relationship with the stream, on the one hand as a source of water, and on the other as a means of protection. However, this relationship has faded over the years. In 1879, the 'Fruitspoor' railway line was built, linking Tongeren with Drieslinter. The railway embankment is still visible as a scar on the landscape and cuts the valley off from the town centre.

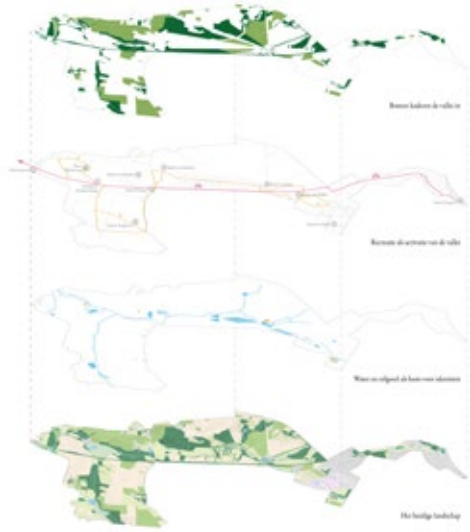
Taking these elements together has led to the following question: How can we utilise the historical layer to improve water management on the one hand and promote recreation on the other? This is achieved by adding various new water features and a recreational route.

The embankment creates opportunities to redefine the relationship between the valley and the town centre. Various walking loops are linked to a central cycle path. These walking loops pass by various heritage site and through a valley landscape that reference the gardens that once stood there.









Jinte Meeuwes **Exploded view** 3/9



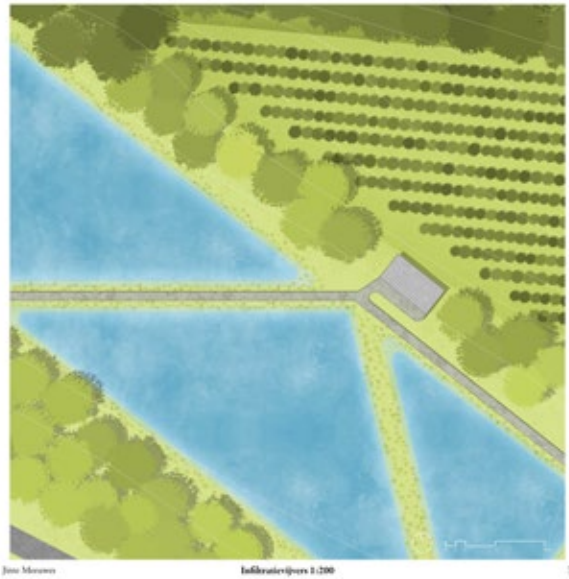




Jinte Meeuwes **Bocht van Kolmont** 4/9



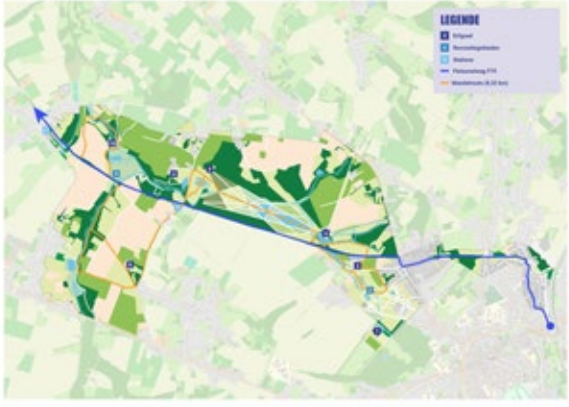
Jinte Meeuwes **Beeld kasteel van Rossi** 6/9



Jinte Meeuwes **Infiltratievijvers 1:200** 7/9



Jinte Meeuwes **Beeld infiltratievijvers**



CITYDOTS

FIRST MASTER ARCHITECTURE, GLOBAL PERSPECTIVES / STUDIO CAPE TOWN-BRUSSELS
TUTORS: LUDO SCHOUTERDEN, PEGGY WINKELS (UH), RUDOLF PEROLD, DIRK NAUDE (CPUT)





Studio Global Perspectives is a parallel design studio in which first-year Master of Architecture students from Hasselt University collaborate with their peers from Cape Pensinsula University of Technology, reimagining two sites in Brussels and two in Cape Town. Their shared challenge is to thoughtfully design caring and resilient neighbourhoods where communities can thrive.

The studio operates as an international office with two branches, where teaching staff acts as initiators and guides, challenging, questioning, and supporting the teams throughout the process. Physically, students remain at their home universities. Digitally, however, they work side by side, using freely available online platforms to exchange ideas, discuss projects, and share experiences. Organised in mixed teams, students alternate between designing their own proposals and acting as critical — but supportive — clients for their peers. Concepts, programmes, drawings, models, and short videos become shared tools for thinking and communication. Flipped critique sessions and international presentation moments create a studio atmosphere that comes close to a shared design office.

The studio produces a series of spatial responses to real urban challenges, while developing essential architectural design skills. At the same time, its real value lies in the way it shapes how students collaborate and understand the social impact of their projects.

Through this exchange, students learn how to communicate across cultures, how to collaborate with people who think differently, and how to navigate complexity and difference. In doing so, they begin to reinterpret their own environments through the perspective of others.

The studio gradually builds not only design competence, but also a sense of care – towards context, towards collaboration, and towards the people and communities that architecture engages with.

"Through international collaboration, I have learned how essential clear communication is, and how a designer is strongly influenced by culture, education, and context."

We selected 4 ‘citydots’ for this collaborative research-by-design project: Buitengracht Street and Bree Street in Cape Town, Quai de Mariemont and Manchester Street in Brussels. At first glance, these sites might not seem dramatically challenging: they are located in historic city centers, well-maintained and actively used. The streets are relatively clean, the architecture is characteristic, and the heritage buildings in the area are preserved. Cultural and leisure activities abound - especially in Cape Town.

Despite all the positive vibes, something feels missing. A closer look raises important questions: Whose home is this? Who lives here? Where do children play, and where do young people gather without spending money? Where do older residents meet? Is there a park or a quiet space to escape the city’s hustle? These streets lack a sense of local ownership, familiar faces, and helping hands that give personality to the neighbourhood.

This is where our creativity and entrepreneurial mindset come into play. We embrace these places as they are and use their current state as a foundation to reconstruct their community spirit — building welcoming neighbourhoods and creating spaces that foster belonging, pride, care, and responsibility.

Our approach is not about extravagant or iconic interventions but instead focuses on projects that respect and integrate with the existing. Cafés, restaurants, and shops are already plentiful., What is missing are places that add value: studios for local making and creating, and spaces for learning and interaction. We aim to bridge gaps: filling missing links in the urban fabric, engaging overlooked generations, softening oversized buildings, activating blind spots, and adding green and open spaces.

Infused with the ViaVia initiative - a place for adventurous city dwellers - these ‘urban pockets of curiosity’ will inspire a global community of residents and guests … to connect, thrive, and learn from this neighbourhood’s (new) approach. With Kanala-buurt maken as our overarching challenge, we refine our architectural responses, grounding them in each city’s specific (hi) story.













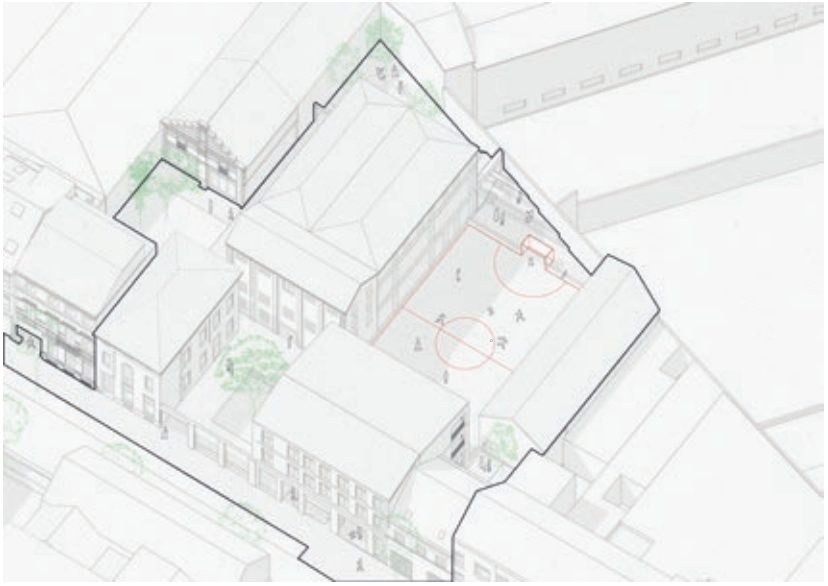
JENS CATTEEUW &
LUCA CAJOT

In Brussels, and especially in Molenbeek, street football is deeply rooted in everyday life and has become a source of talent, identity and community. Transforming a typical cluttered housing block on Manchester Street, **Red Court** builds on the universal appeal of the game to create an inclusive meeting place. Preserving a delicate balance between openness and enclosure, the project invites young players and ViaVia travellers into the central court, uniting them through a positive message.

Reaching out to Thomas Buffel, a former Belgian Red Devil, to become the project's ambassador demonstrates Jens Catteeuw and Luca Cajot's commitment beyond architecture. The simplicity of the architectural interventions that open up the dense urban fabric while making intelligent use of the existing structures, demonstrates their design maturity.





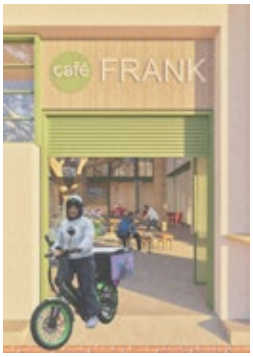
















THOMAS DROOG &
ALEXANDER DVALISHVILI

A Place For The Unplaced is located on Bree Street in Cape Town, where it reconsiders urban hospitality withing a corporate and high-end neighbourhood. The project brings together different user groups – delivery drivers, students, and travellers– within a shared spatial framework. Shared lounge spaces and intersecting circulation routes encourage organic encounters, allowing people of all walks of life to interact and share experiences. A transparent façade defines the edge of the project, opening the interior towards the street and making it a welcoming place within the urban context.

Addressing real-life, local, social challenges and giving them a place within this neighbourhood is Thomas Droog and Alexander Dvalishvili's bold yet positive activist statement. Turning the heritage building of Café Frank inside out to create a new enclosed public space where everyone can meet and interact, is equally bold and inspiring – architecturally as well as socially.

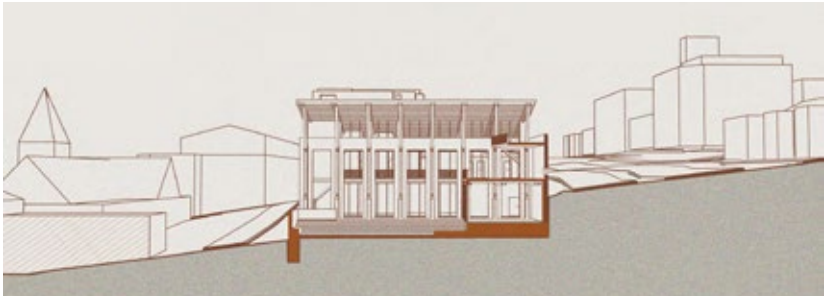




FIEN LAFOSSE

Located next to the busy Buitengracht Street, between office buildings and warehouses, ***Inclothed*** introduces a moment of calm within a dense urban condition. Fien Lafosse engages with the idea of inclusion—both spatial and social—suggesting a place where people and garments are reinserted into a shared urban collective.
At the centre of the intervention is an enclosed courtyard, open towards the quieter rear alley. The space is framed by a transformed existing structure and a new, timber addition, which together define a layered spatial condition between inside and outside, public and collective use.
The project is designed as a flexible, demountable system.

Its rhythm, proportions, and material presence define a new urban space that is simply nice to be in. That is the quality of a good architectural intervention

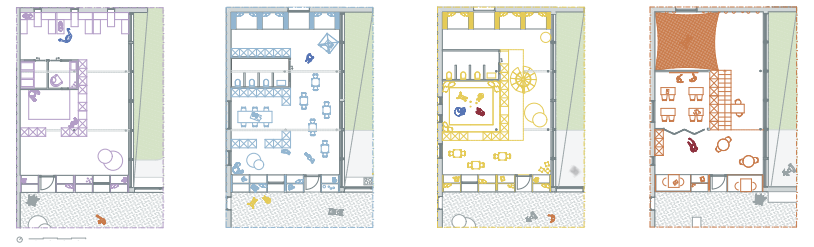














DAISY VAN GESTEL &
ZINIA LODEWIJCK

Growing Village adds a welcoming soft touch to the tough neighbourhood of Molenbeek. It redefines traditional childcare by offering parents the opportunity to stay close and actively participate in the playrooms, the kitchen, the sewing atelier, or the preloved clothing swap shop. The architecture serves as a catalyst for this connection.

With a central corridor functioning as the communal living room, opening up to the different spaces, and a series of outdoor gardens, the project gets its playful charm and homely qualities.



THE POETRY OF STRUCTURE

FIRST MASTER ARCHITECTURE
TUTORS: PETER JANNES, JAN VANWEERT

ÁLINE LEMAGE

This design studio is founded on the belief that architecture and construction are inextricably linked. Design is not a linear process in which an architectural idea is first developed and only then worked out in technical terms. Architecture emerges from the constant interplay between programme, space, experience, structure, material, construction and detail. Each element influences the others and is, at the same time, influenced by them. The design process begins with research and analysis. Students learn to interpret existing architecture as a coherent system and explore the relationships between context, concept, programme, space, structure, materials and detail. By analysing these layers and reimagining existing projects through a different materialisation, they learn to understand how design decisions manifest themselves in the architecture.

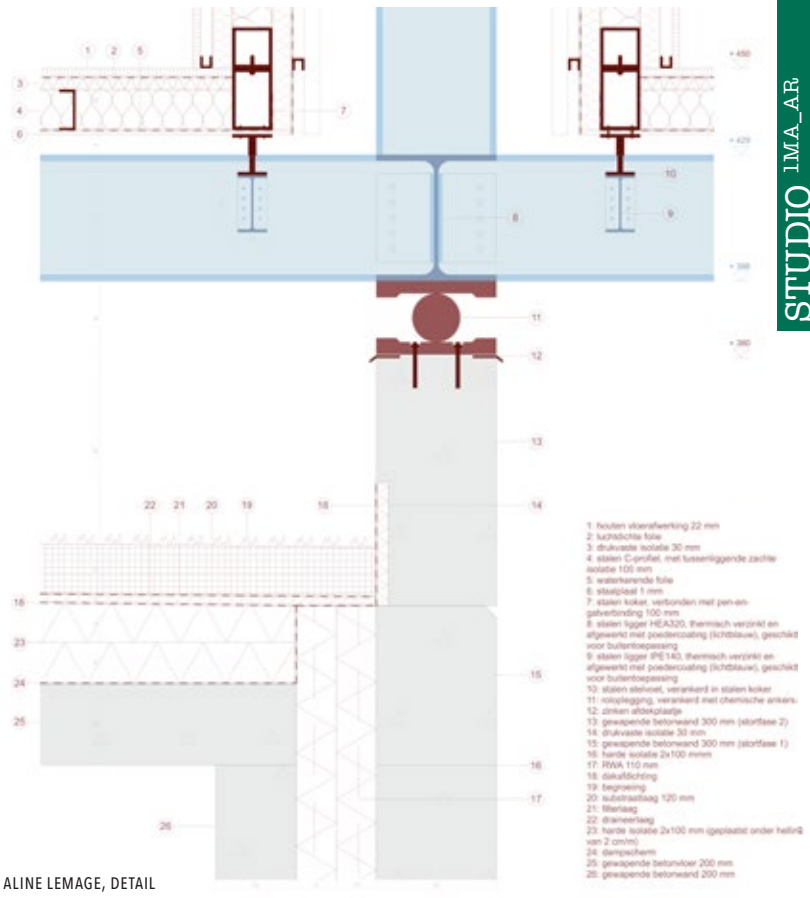
Building on this research, students develop their own programme and architectural-structural concept. The programme is not viewed merely as a functional given, but as a generator of architecture. The choice of programme influences spatial organisation and experience, whilst at the same time placing demands on structure, construction and materialisation. Conversely, structural and material choices can generate new spatial qualities and architectural possibilities.
The design is then developed as an iterative process of research, testing, evaluation and refinement. Sketches, diagrams, drawings, models and scale models are not merely means of representation, but tools for exploring design decisions. At every stage, the implications of a choice for the other elements of the design are assessed. The central question is always: *how does this decision affect the rest of the project?*



ELIN CIELEN



FIEN LAFOSSE



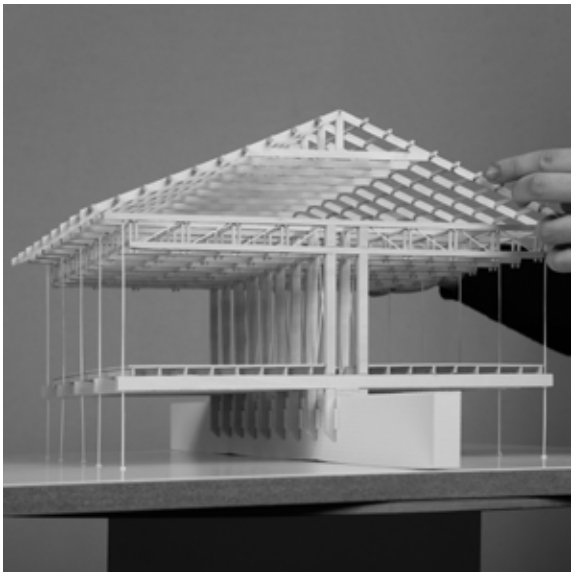
ALINE LEMAGE, DETAIL

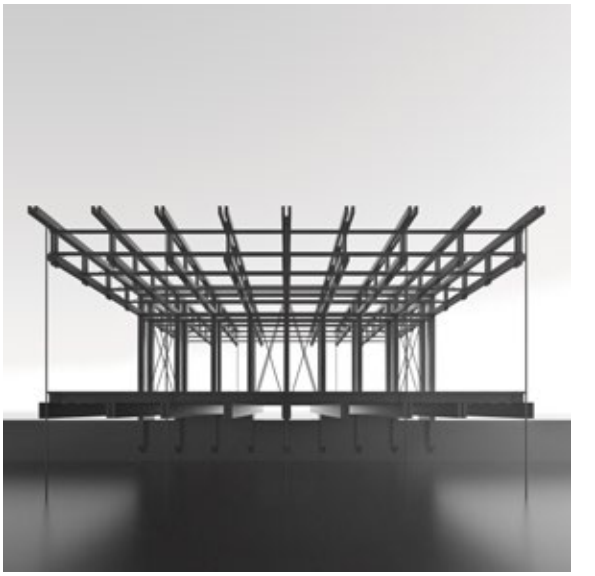
Particular attention is paid to the relationship between structure, material and architecture. Material is not regarded as a finishing touch applied afterwards, but as an active design tool that influences construction, dimensions, detailing, atmosphere and experience. The structure, in turn, is not viewed merely as a technical support, but as a means of organising space and reinforcing the architectural concept.

As the design takes shape, programme, space, circulation, structure, materialisation and construction are integrated into a single coherent whole. In doing so, the design constantly shifts between different scales: a decision at the building level can have consequences for the detail, whilst an investigation at the detail level may prompt a re-examination of the overall concept.

Ultimately, detail serves as an essential touchstone for the design. By working out structural connections, material transitions and façade compositions, we investigate whether the architectural concept remains consistent and feasible even on a small scale. Detail is therefore not a technical add-on, but an integral part of the design process.

The methodology employed can be summarised as a cyclical process of research, design, construction and reflection, in which the various design components are interconnected as a network: programme – space – experience – structure – material – construction – detail. As a result, students learn not to solve isolated sub-problems, but to constantly seek the most coherent relationship between the various aspects of architecture. The end result is a form of architecture in which concept, programme, space, structure, materialisation and construction reinforce one another and together form a convincing, coherent and feasible whole.

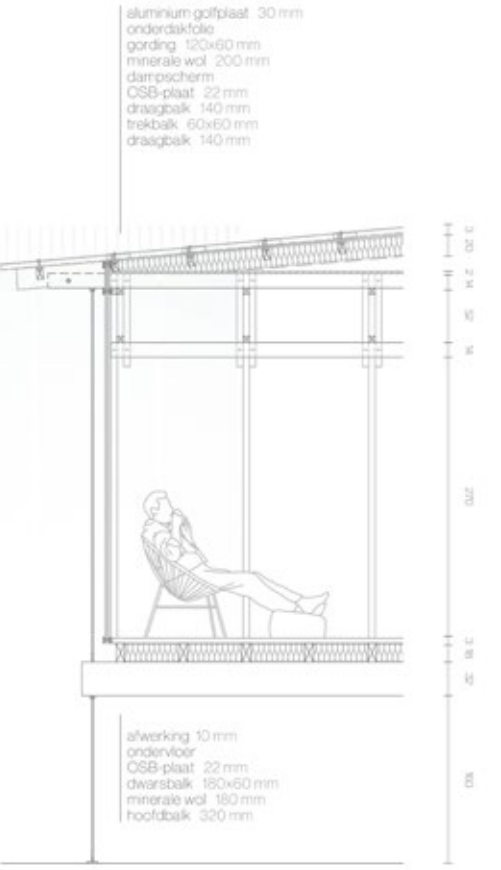




gevelfragment + snede

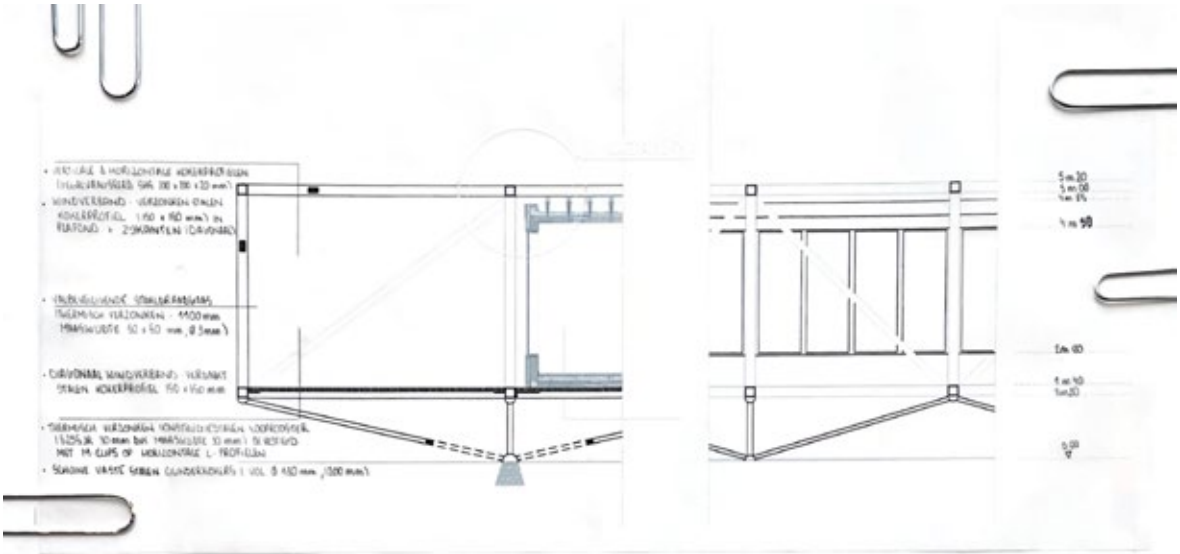
1/25















CRAFTING CIRCULARITY

FIRST MASTER ARCHITECTURE
TUTORS: MARIE VAN KERCKHOVEN, JONAS KNAPEN



JURY PRESENTATION / EXPO

Around the theme 'Crafting Circularity', fourth-year architecture students at Hasselt University worked over the past semester on circular and 'out-of-the-box' future perspectives for the former Abbey, the Minderbroeders Monastery, and the Administrative Centre in Kazernestraat.

Studio context /
The rise of circular construction in a highly urbanized region like Flanders calls for new design methodologies that build on what already exists. In response, the studio explores the relationships between urban block scale, architecture, material use, and construction detail. Sint-Truiden stands at a tipping point. As a city rich in monuments and shaped by a religious and agricultural past, it now faces urgent challenges such as vacant historic buildings, pressure on open space, and changing societal needs. The three selected sites —the Abbey site, the Minderbroeders Monastery, and the Administrative Center— exemplify these issues, combining valuable architectural heritage with spatial surplus and limited resources or clear programs. This makes them ideal grounds for experimental research into new spatial possibilities. Within this context, the studio investigates how architecture can help redefine existing patrimony, with attention to cultural, architectural, and material values. Through design research, the goal is to develop future-oriented scenarios that both preserve the city and enhance its resilience.

1/ Monuments of data /
Exploring the role of the 'living archive' in the city and society, where centuries-old manuscripts and abstract algorithms coexist and intertwine / Alexander Horemans / Augustine Mbulwahona / Daisy Van Gestel / Jens Catteeuw / Dieter Liesens;

2/ Nobody Leaves the Party /
Recycling and urban mining - designing voids and plenitude / Lenn Wouters / Ruben Verla / Sterre Lenaerts / Innocent Gerald / Merel Vandezande / Wout Janse / Yakub Elinc;

3/ Circular Shelter /
Temporary and fragile housing (detention, seasonal labor, care, sheltered housing, microapartments, short stay, ...), integrated into the urban fabric / Zeliha Tanriseven / Melda Demir / Nilay Erbay / Hanne Swennen / Albayrak Melike / Lore Buvens / Klaudia Ossowska / Šimon Pavlásek.



KLAUDIA OSSOWSKA



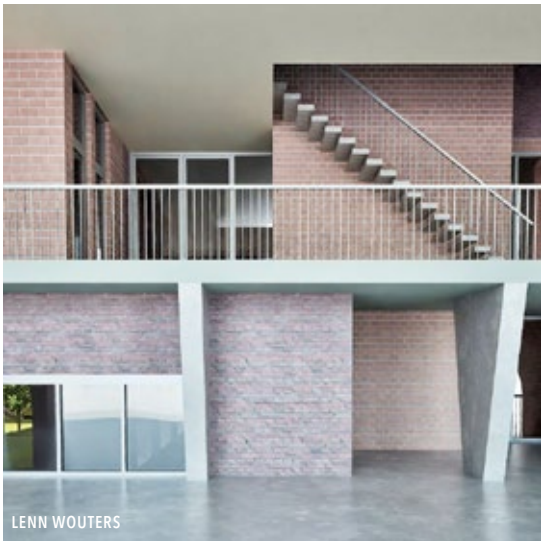
LORE BUVENS



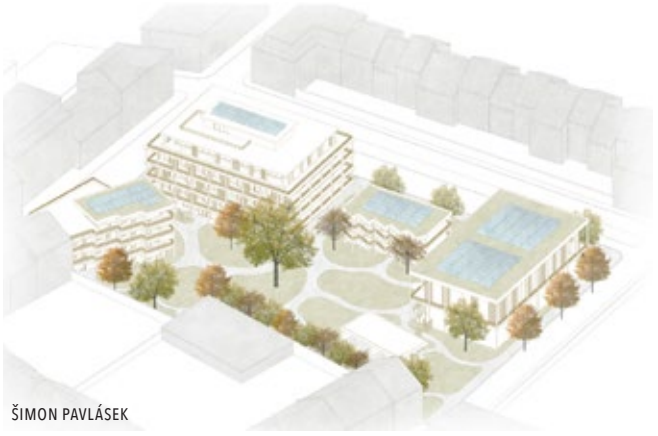
HANNE SWENNEN



INNOCENT GERALD



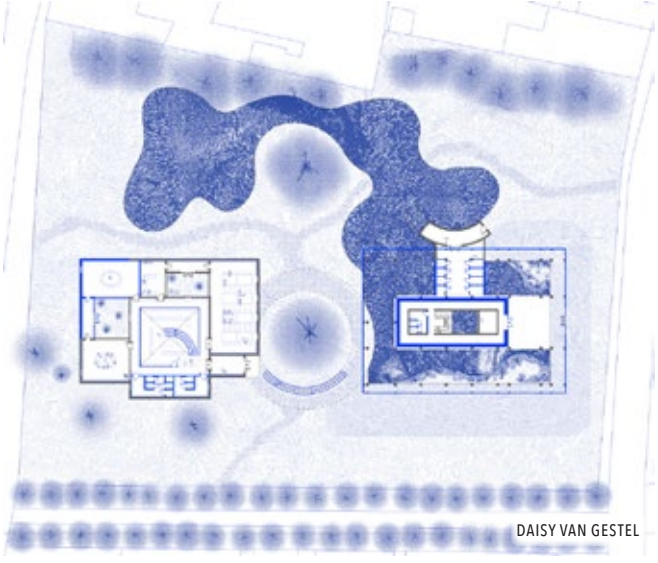
LENN WOUTERS



ŠIMON PAVLÁSEK



MELIKE ALBAYRAK



DAISY VAN GESTEL



ZELIHA TANRISEVEN

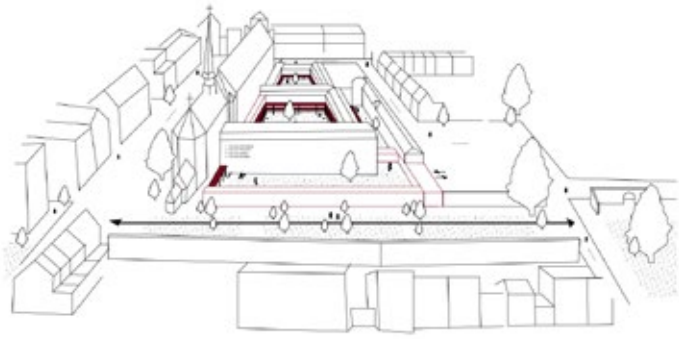


DIETER LIESENS


RUBEN VERLA


JENS CATTEEUW


NILAY ERBAY


MELDA DEMIR


WOUT JANSE


STERRE LENAERTS

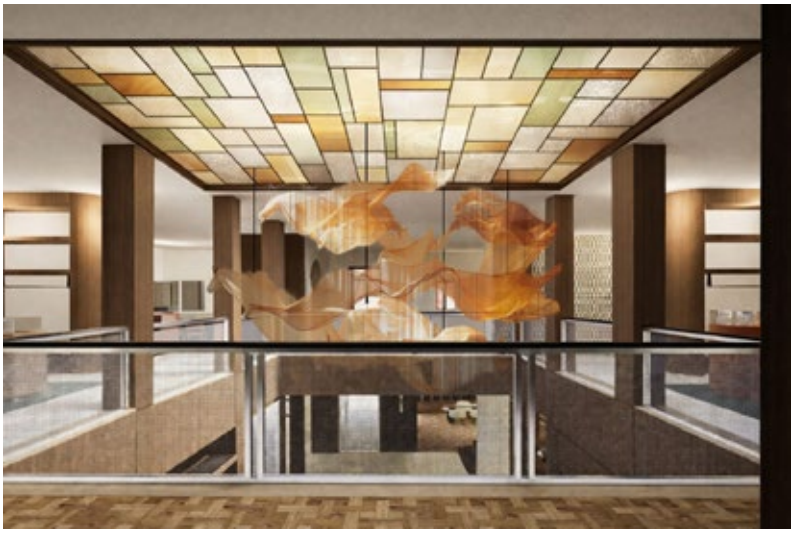

YAKUB ELINC


MEREL VANDEZANDE

RETAIL DESIGN

MASTER INTERIOR ARCHITECTURE
TUTORS: KATELIJN QUARTIER, ILSE VAN DOORSSELAERE

Students selected a high-end fashion designer or brand for which they designed a retail store concept within the framework of new-luxe. This approach moves away from the traditional, imposing luxury aesthetic characterized by expensive materials such as marble and gold details. Instead, new-luxe emphasizes emotional connection, creativity, and the use of more sustainable materials.
The design process began with the development of a mood cube, which captured the atmosphere and values associated with the chosen brand. Students then translated this initial concept into a complete store design, developing the project from the exterior façade to the full interior spatial experience.
Students worked in pairs on a relatively large retail space, collaboratively developing the overall store concept. Within the project, each student individually designed a full-experience fitting room zone, allowing them to explore how brand identity and spatial atmosphere can be expressed in a more intimate and experiential setting.







DILLIAN BONGAERTS & ROMY VANDERSTREATEN:

'The Equestrian Rhythm' Rooted in Hermès' origins as a Parisian saddlery, the flagship store translates equestrian heritage into spatial form. Curved lines, layered materials and subtle shifts in light guide visitors through the space, echoing the controlled rhythm of a gallop. A restrained palette anchored by Hermès orange reinforces a sense of quiet luxury, where craftsmanship and precision shape the architectural experience.





ANOUCK RUTTEN & SOFIE PLEVOETS:

'Tulipea – A Cycle of Bloom' The Marni store draws inspiration from the Tulipea, the house's iconic bag introduced on the Milan FW25 runway. Inspired by the tulip's graceful form, the concept reflects balance, purity and renewal. Referencing Antwerp's historic role in the tulip trade, the store becomes a place of temporary bloom where artists and designers present their work. The spatial journey unfolds like a flower: beginning in calm stillness and gradually opening towards the vibrant heart of the store.





STEDELIJK MUSEUM









STUDY VISIT AMSTERDAM

MASTER INTERIOR ARCHITECTURE, STUDIO SCENOGRAPHY



ATELIERS 119



MICROPIA





HOLOCAUST MONUMENT



STEDELIJK MUSEUM ERWIN OLAF EXPO

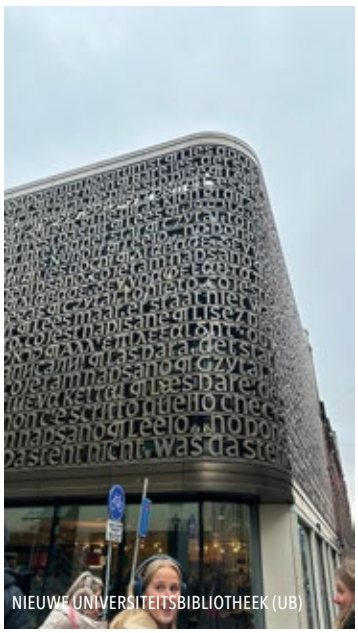

HILDO KROP


VIEW TOWARDS THE EYE FILM MUSEUM





CINEAC CINEMA


NIEUWE UNIVERSITEITSBIBLIOTHEEK (UB)


MUSEUM HET SCHIP






EYE FILMMUSEUM

THE POWER OF CONTAINMENT

MASTER INTERIOR ARCHITECTURE, MASTER PROJECTS SCENOGRAPHY / EXPO
TUTORS: JO KLAPS + REMCO ROES

‘Design a shrine for a special object.’





MARIE OOMS / THE EYE OF THE BEHOLDER



MARIE PAUWELS / ANTWERPSE HAND(JES)





EMILIE PEERAER / DE LETTERZETTER







EMS FOUQUAERT / MEAT MAGRITTE



KARINA SOKOYAN / AKHTAMAR



AMBER WILLEMS / MO(U)LD



INEZ HELSEN / CHAD Ō



ARENA

MASTER INTERIOR ARCHITECTURE
TUTORS: REMCO ROES + GRIET MOORS

STUDENTS: FAMKE DIELISSEN, MARIE OOMS, AMBER WILLEMS,

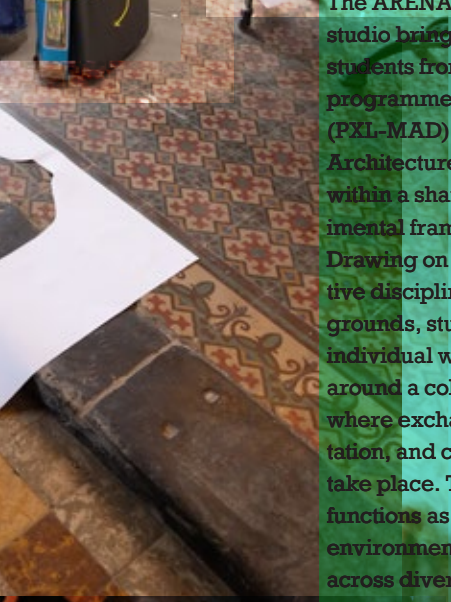








The ARENA master studio brings together students from the Master programmes in Fine Arts (PXL-MAD) and Interior Architecture (FacARK) within a shared experimental framework. Drawing on their respective disciplinary backgrounds, students develop individual workspaces around a collective 'arena' where exchange, confrontation, and collaboration take place. The studio functions as a dynamic environment that unfolds across diverse locations, continuously connecting making, thinking, and acting. Through a process-oriented and exploratory approach, individual projects emerge at the intersection of collective interaction and autonomous practice, while maintaining the specificity of each discipline and fostering connections with a broader spatial and societal context.







FIEN KIRKELS, BABAYOU GILLIOEN, PATRIZIA PAOLINO, SU KUCUKTEPEPINAR, KATLEEN LEURS, IMKE VANDEUREN.

URN CHURCH

MASTER PROJECT STUDIO SCENOGRAPHY
MASTER INTERIOR ARCHITECTURE

At the request of the city of Tongeren, the students converted the St Stephen's Church in 's Herenelderen into a columbarium

Team:
Ems Fouquaert
Inez Helsen
Marie Pauwels
Ine Schrijvers









FIRESTATION

MASTER PROJECT STUDIO SCENOGRAPHY
MASTER INTERIOR ARCHITECTURE

Tom, a firefighter from Hasselt, has lost his heart to the old fire station, built in 1958. He wanted to find out what could be done with the building. A group of scenography students turned it into a youth centre that also serves as an information centre for everything to do with fire-fighting and fire prevention.

Team:
Jeff Conings
Karina Sokoyan
Emilie Peeraer
Bo Maessen





THEATRE SCENOGRAPHY

GABRIEL GARCIA LORCA: THE PUBLIC / JOSAPHATPARK BRUSSELS

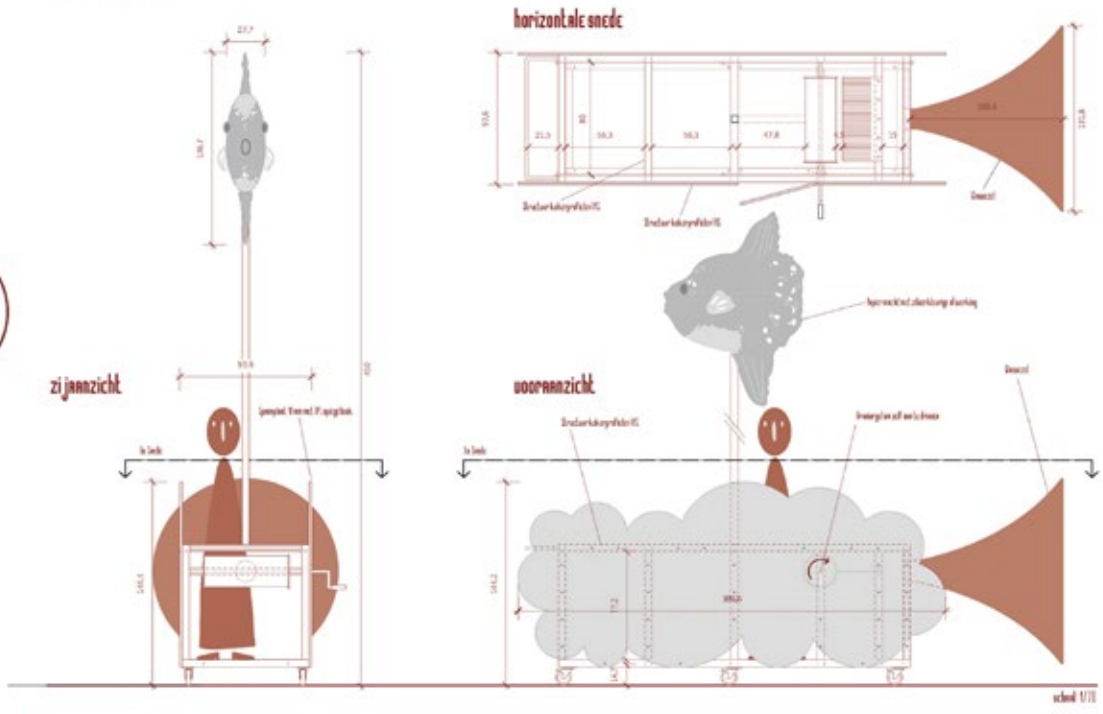
POSTER





MAANVIS

TECHNISCHE PLANNEN





FROM LEFT TO RIGHT: MARIE OOMS, JEFF CONINGS, EMILIE PEERAER, INE SCHRIJVERS, KARINA SOKOYAN, BO MAESEN, MARIE PAUWELS, AMBER WILLEMS, FAMKE DIELISSEN, JO KLAPS, INEZ HELSEN, EMS FOUQUAERT, LIESEL MELIS, ROSE WERCKX





INEZ HELSEN



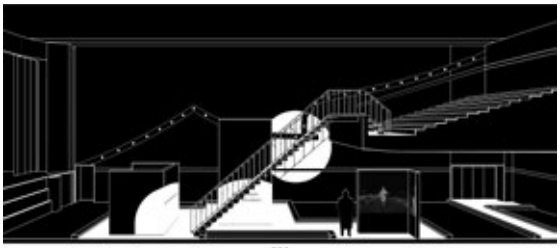
INEZ HELSEN, AMBER WILLEMS

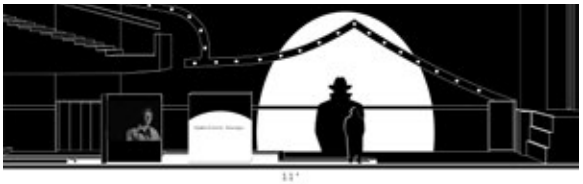
MASTER OF SCENOGRAPHY

MASTER OF INTERIOR ARCHITECTURE
TUTORS: JASMIEN HERSSENS & JO KLAPS

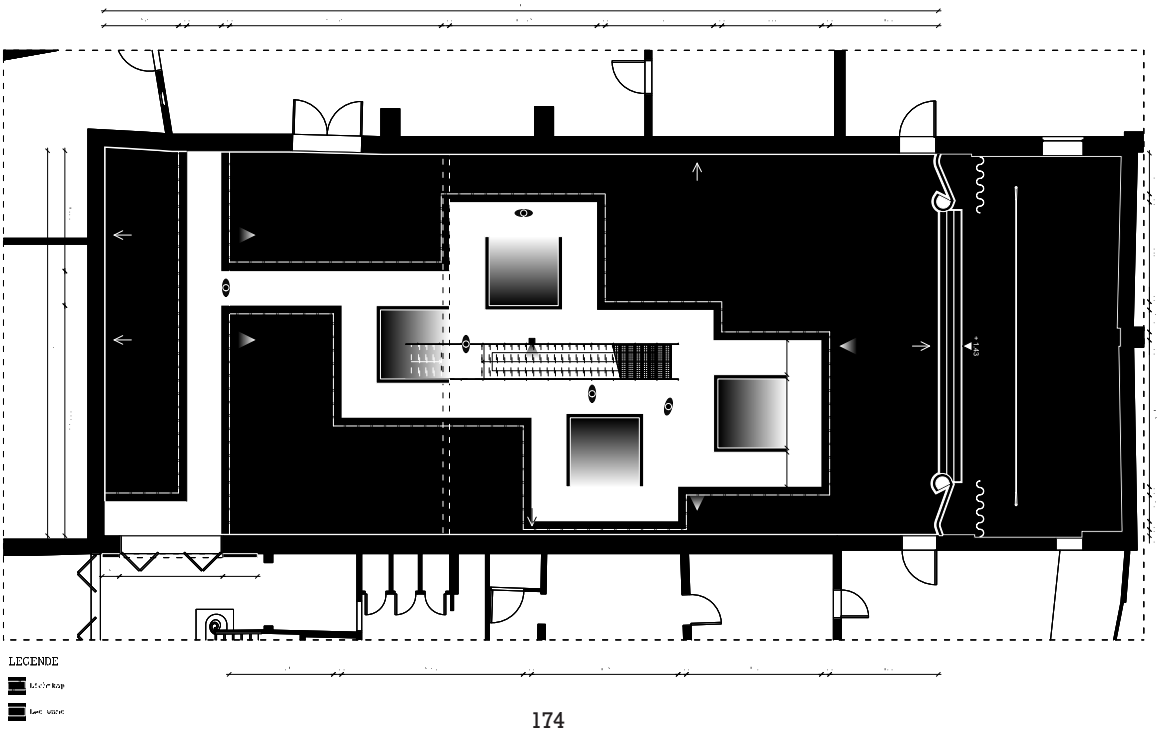
MARIE OOMS: NOIR CITY







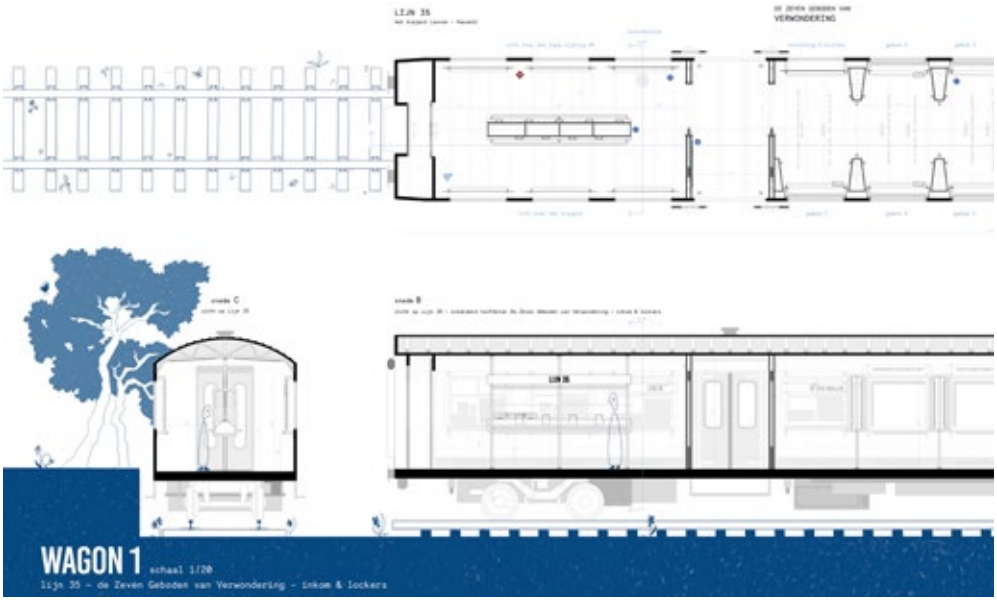
Noir City is a visual installation designed for cinema Victoria in Genk. The installation explores film noir through the lens of its techniques: chiaroscuro, odd angles, shadow play and symbolic design. Four rooms, made out of LED-screens, represent the different techniques. A compilation of film noir scenes that corresponds to the technique and visualizes recurring themes plays inside each room, while the exterior provides a brief explanation of the technique and shows black and white abstract visuals derived from film noir shots. Floor lights guide your way through the installation and spotlights, aided by projectors, highlight characteristics of cinema Victoria, giving the impression of walking through a film noir set.







EMS FOUQAERT:
SPOREN NAAR VERWONDERING





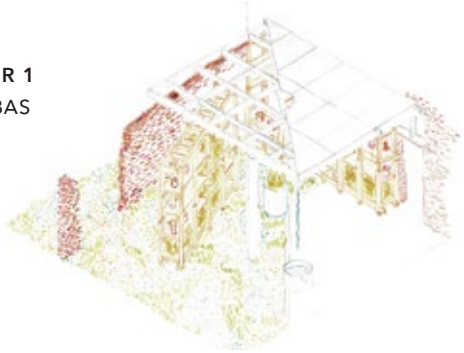


BEGUINAGE EXPO ROOM: GROUP SCENOGRAPHY OF THE SCENOGRAPHY GRADUATION PROJECTS BY THE MASTER STUDENTS OF SCENOGRAPHY


AANZICHTEN

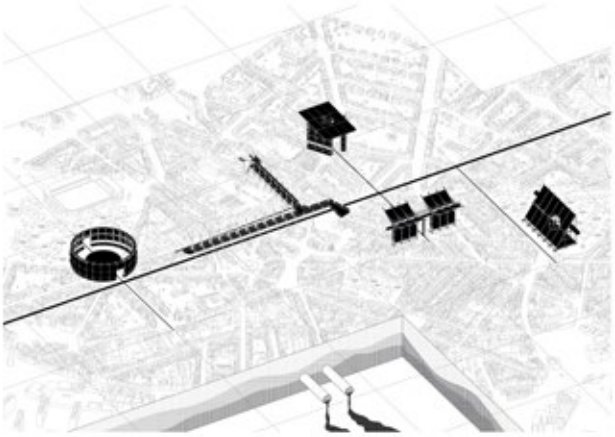
ADAPTIVE REUSE

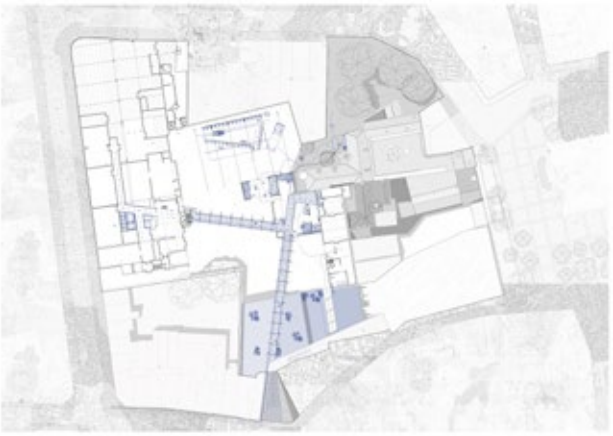
(INTERNATIONAL) MASTER ADAPTIVE REUSE - SEMESTER 1
TUTORS: KANA ARIOKA, HANNE ECKELMANS, ASLI KOLBAS



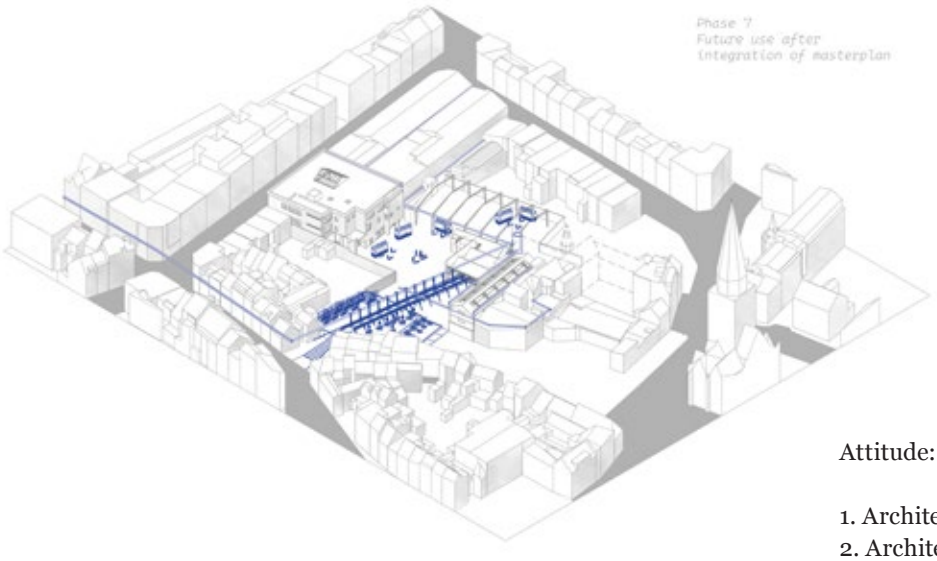
Adaptive reuse of existing and historic buildings shifts the discourse of preservation of heritage from mere conservation to architectural intervention and recalibrates the discipline of architecture. Rather than departing from a tabula rasa, we build further on the tangible and intangible properties of a building or site. Considering adaptive reuse more than just reprogramming or defining a new function for existing and historical spaces, we will investigate if and how contentious heritage can be reused to generate new meanings. How can adaptive reuse contribute to the (re-)construction of a (new) identity?
In this studio we question on the meaning and attitude of adaptive reuse as a matter of architecture. One of the clear statement is that we will make the architecture available for the future. Therefore, the final proposal will not be final. It must be adaptable over time, embracing growth, decay and transformation. We will explore the new way of designing architecture by capturing the tangible and intangible potentials of the site.

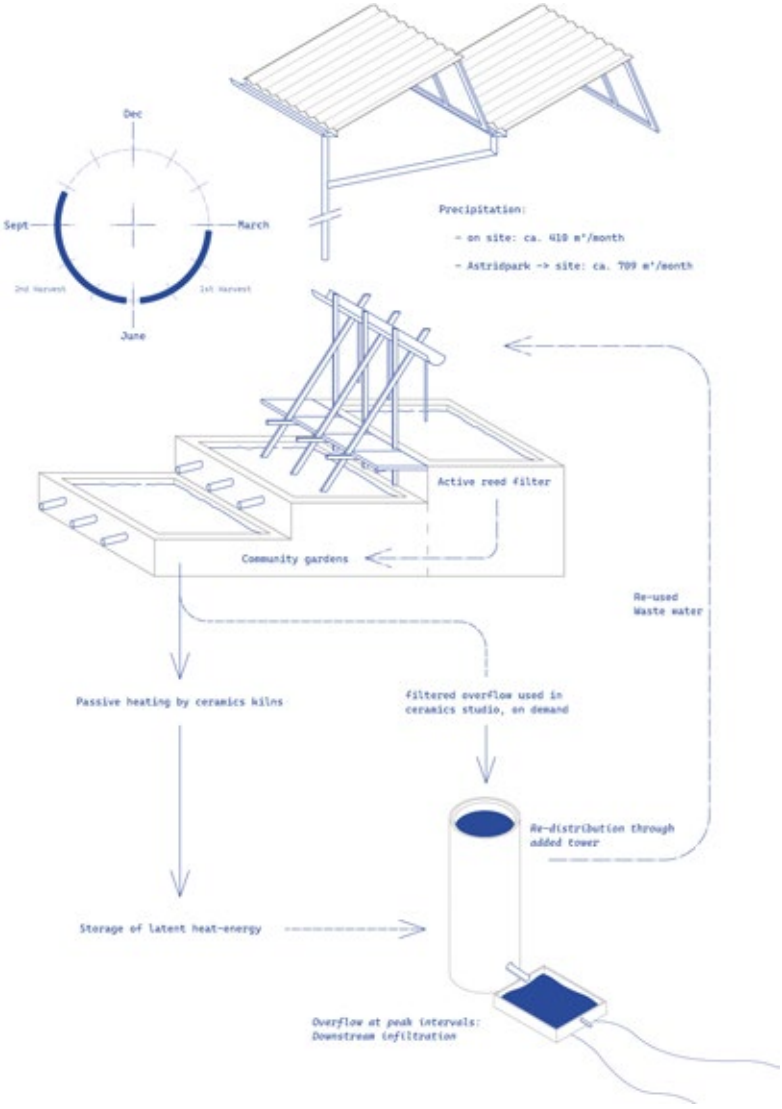






In the studio, we have set up four different attitudes and timelines that correspond to the sequence of exercises.





Attitude:

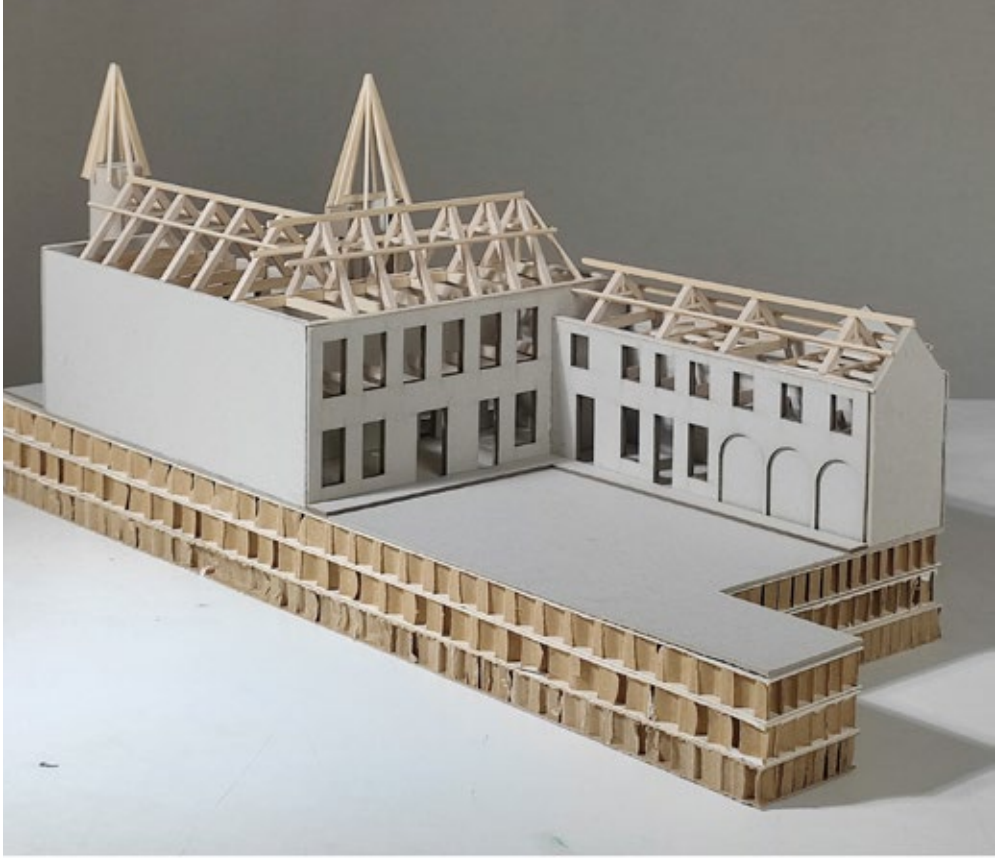
1. Architect As Scenographer
2. Architect As Detective
3. Architect As Conductor
4. Architect As Maker

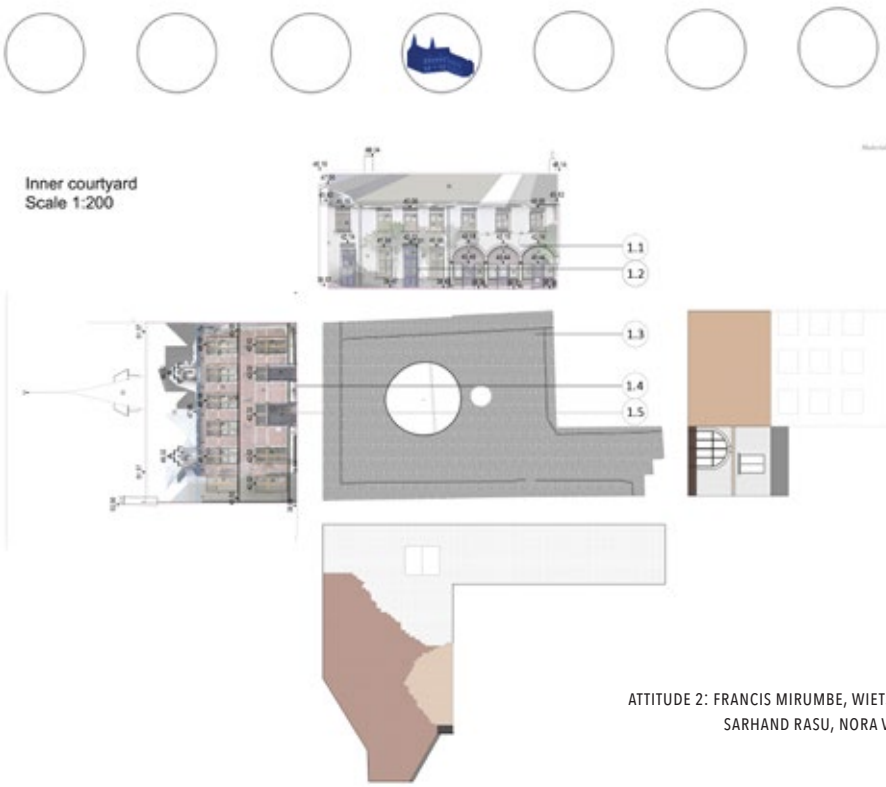
Timeframe:

1. Imagined
2. Historical And Actual
3. Pre-Planning
4. Particular Place At Particular Time

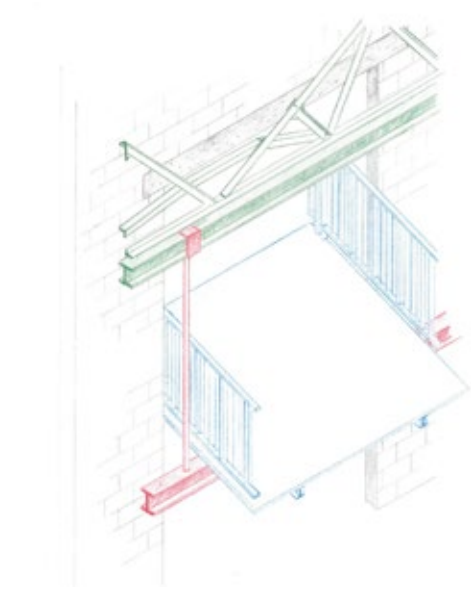
These timeframes are directly connected to the four attitudes of the architect during the design studio. The principle behind these timeframes is adaptability between the various contributing elements. The final project proposal will present the challenge of capturing space at a particular time in a particular place. This is a matter of continuous evolution of architecture, and as architects we dare to contribute by making open and adaptable operational systems visible. By the end of the design process, the architecture will be made available for the future.

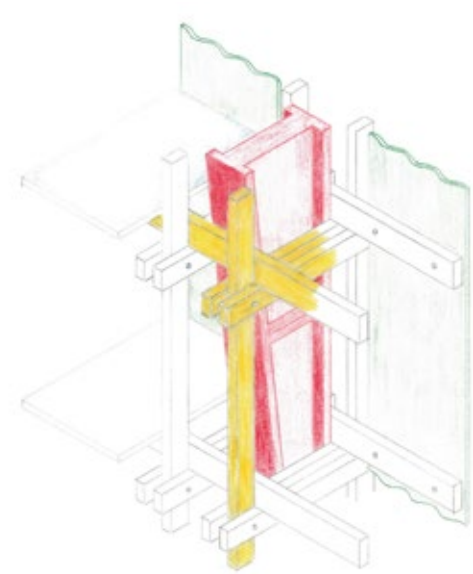
The project site was the Art Academy in Anderlecht, Brussels.





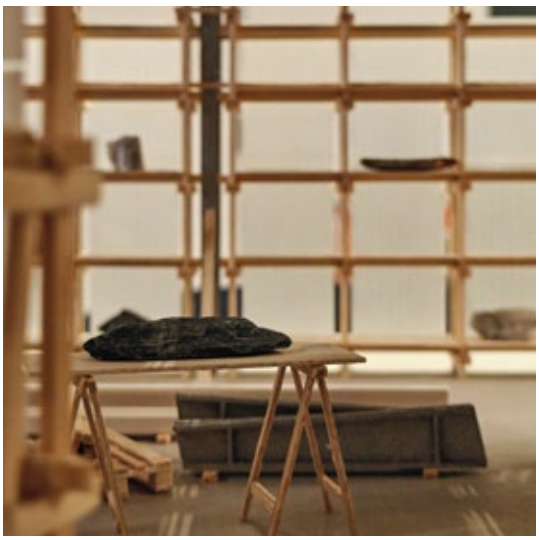
ATTITUDE 2: FRANCIS MIRUMBE, WIETSE RAES,
SARHAND RASU, NORA VERBIEST













ADAPTIVE REUSE

(INTERNATIONAL) MASTER ADAPTIVE REUSE - SEMESTER 2
TUTORS: KANA ARIOKA, COLM MAC AOIDH, MALINDE VALEE, MARIA SCANDROGLIO ANELLI

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

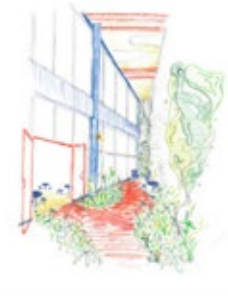




Wietse Raes
Drawing from the Archipelago:
Making, unmaking, and remaking the Atlas Brewery in Anderlecht







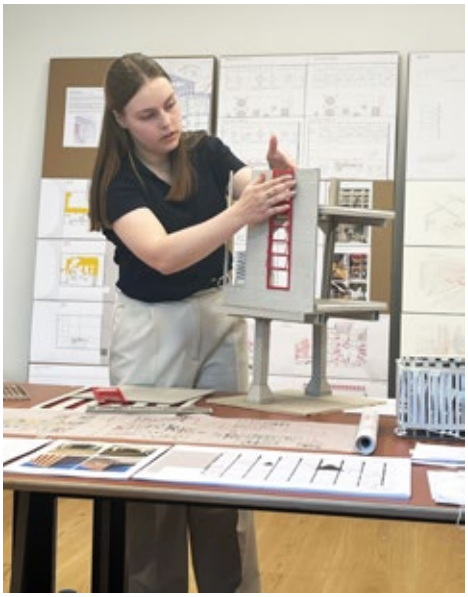


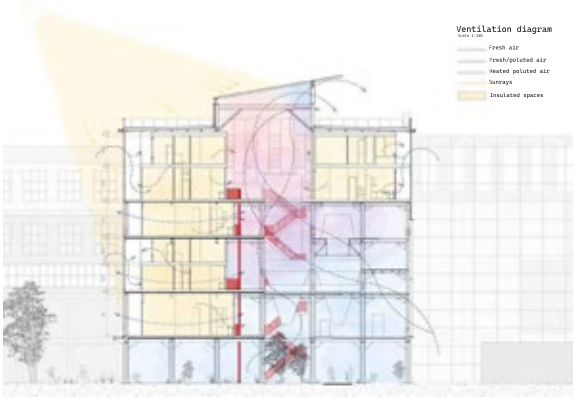


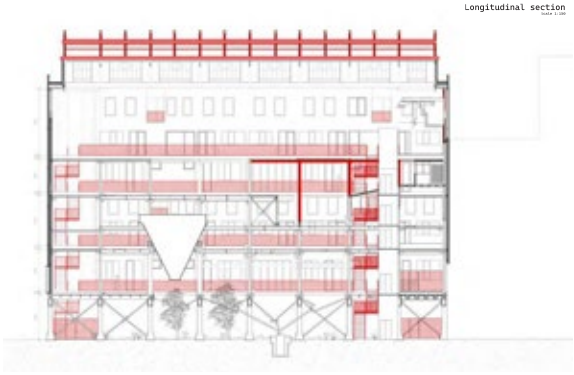



Nora Verbiest

Living where miners worked:
Repurposing Kolenwasserij 4 into a residential anchor in a saturated urban context







Sarhand Rasul
The Site of Marie Thumas
and its Multi-Layeredness



Selahaddin Topselvi
Le Refuge Youth Centre
Écuries van de Tram in Schaarbeek, Brussels

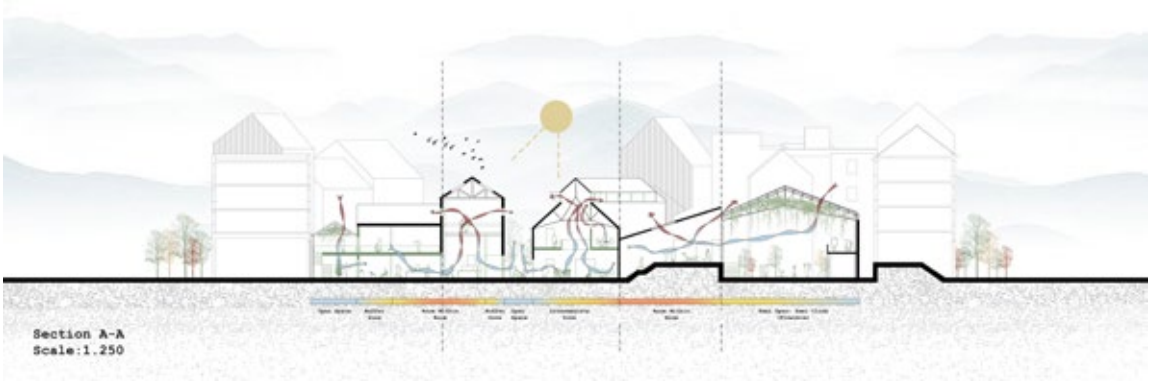


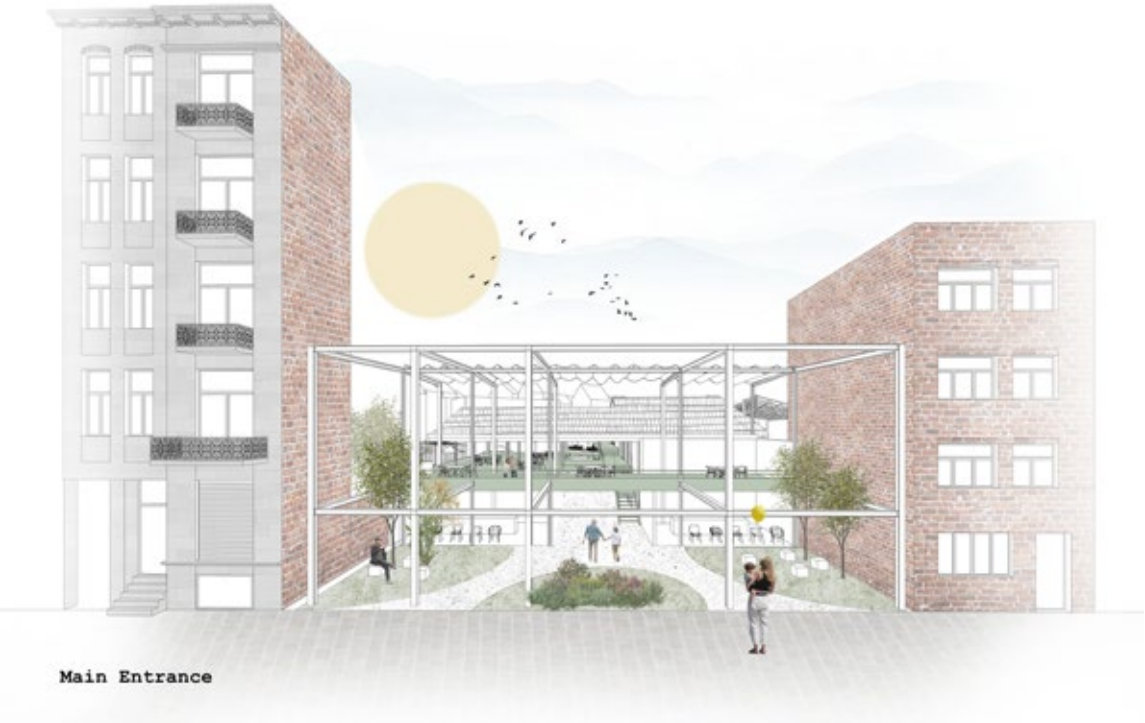




Nasim Mantashi

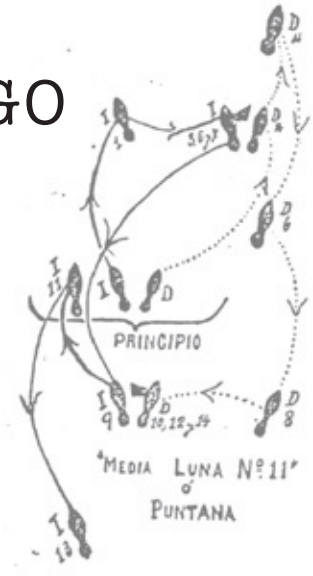
From Industrial Legacy To Sustainable
Repair Cafe





IT TAKES TWO TO TANGO

TANGO ONE



Nicanor M. Lima, El Tango Argentino De Salon, 1916, p31

A pedagogy which starts from the place / the site

Dries Ceuppens + Nick Ceulemans

Dries on the 3th bachelor's architecture studio as a crossing moment and Nick on 1st master's architecture studio landscape, where learning from natural systems is central.

How do you teach future architects to design in an era of climate change, societal transitions, and growing complexity? For lecturers Dries and Nick, the answer does not begin with design itself, but with learning how to observe.

In both the bachelor's and master's design studios, understanding context is the starting point. Rather than immediately searching for solutions, students are encouraged to first ask the right questions: Where am I? Which natural, social, cultural, and spatial systems shape this place? What responsibility do I carry as a designer? According to both lecturers, this investigative mindset forms the foundation of high-quality architectural education.

Their pedagogical approach is rooted in the idea that architecture can never be separated from its surroundings. Whereas buildings were once naturally constructed with local materials and in close relationship to the landscape, place and context today are often overshadowed by economic or technical considerations. Their teaching therefore encourages students to rediscover what makes each site unique—not to nostalgically recreate the past, but to develop better, contemporary responses grounded in a deep understanding of place.
This philosophy is reflected directly in the structure of the design studios. Students do not begin with a programme or a preconceived formal idea, but with observation. They investigate a site through drawing, mapping, conversations, and uncovering relationships. Only then do they formulate their own narrative and develop a design that emerges from the specific qualities and challenges of that place. Throughout this process, the journey is considered at least as important as the final outcome: the discussions, reflections, and decisions made along the way constitute the real learning experience.

The bachelor's and master's studios are deliberately designed to complement one another. The bachelor's studio functions as a broad crossroads where students engage with a wide range of themes—including landscape, materiality, structure, and ways of living together—and begin to discover their own interests. In the master's programme, they can deepen those interests within a more focused thematic studio.

Under the title Tango's, Karen Lens & Peggy Winkels invited a pair of colleagues to the table for a conversation. These paired interviews offer insight in the pedagogical approaches and personal perspectives of our guests. In this issue of {Fragments}, we present brief summaries of our first two Tango's: one featuring Dries Ceuppens and Nick Ceulemans discussing their respective design studios in third-year bachelor's and first-year master's programmes; and another with Liesbeth Huybrechts and Griet Verbeeck, exploring the ideas and perspectives that underpin their research and courses.
The pairings are not coincidental: as interviewers and colleagues, and as coordinators of Relab, we brought these particular people together because we recognised synergies in their approaches, their lessons, and the stories they have to share.
It is precisely in these synergies — between disciplines and research, between people, and between professors and students — that we see our central ambition of care taking root. Care is not simply something we teach or talk about; we see it as part of our DNA, a way of being and acting that emerges when things, disciplines and people are connected. By bringing different perspectives into conversation, these Tango's make visible how care can seep into our practices, take root, and become something that connects and moves us.

In this way, both studios reinforce one another without repeating the same content. Sustainability, too, is understood in a broad sense within this pedagogical framework. For Nick and Dries, sustainability is not a collection of technical solutions or certification labels, but a way of thinking. They encourage students to repeatedly ask the fundamental question of why something is built the way it is. In their view, technical interventions often become necessary only because earlier design decisions failed to respond adequately to the context. By returning to logical, place-based principles—building with locally available materials, responding to landscape and climate—students discover alternatives that can be both simpler and more sustainable.

An important part of this learning process is working with physical models. Not because the model is an end in itself, but because making one allows students to think with their hands. Through cutting, assembling, stacking, connecting, and rebuilding materials, they develop a spatial understanding that is difficult to achieve through digital tools alone. Experimentation, making mistakes, and trying again are embraced as essential parts of the design process. The use of reclaimed materials reflects the same philosophy: limitations are not obstacles but opportunities for creativity.

This approach also mirrors their own professional practice. Both lecturers see education not as transmitting a single correct way of thinking, but as guiding students in developing their own well-founded positions. Rather than prescribing answers, they aim to show that every design decision has consequences—for a place, for its users, and for society as a whole. This also means continually striving to align their own architectural practice with the values they discuss in the studio.

Ultimately, the most meaningful outcome of this approach is not necessarily an outstanding final design, but the moment when a student begins to see differently. When context is no longer merely a backdrop, but the point of departure. When a genuine fascination with landscape, material, structure, or collective living begins to emerge. It is precisely this curiosity and critical way of looking at the world that Nick and Dries hope to instil in future architects—not only for their professional careers, but also as engaged citizens who will help shape the living environments of tomorrow.

IT TAKES TWO TO TANGO

TANGO TWO

Between the Tree and the Farmer: seeking a common language through sustainability

Griet Verbeeck + Liesbeth Huybrechts

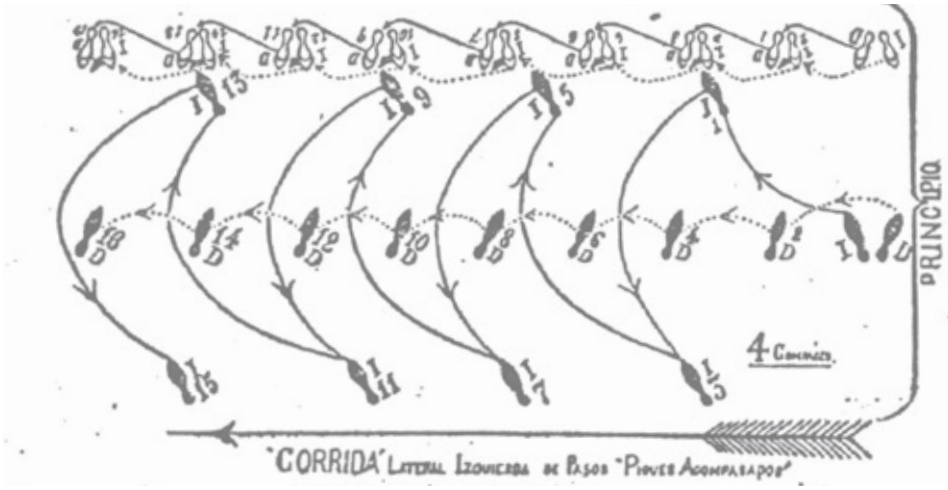
Griet and Liesbeth on sustainability, connectedness, and the non-human in architectural education.

What if a tree could speak — would you know how to listen? It's a question Griet once put quite literally to her second-year bachelor students: go and have a conversation with a tree. Not as a rhetorical exercise, but as a first step toward something more fundamental simmering beneath the surface of the Faculty of Architecture: a radical reappraisal of the relationship between people and nature.
In this second episode of 'Tango's', Griet (research group Sustainability, seminar Regeneration) and Liesbeth (research group Civic & Policy Design, seminar Placemaking) talk to each other about what drives them, and what their students urgently need to feel before they can ever know it.

Beyond disconnection
For Griet, everything starts with a realisation: you cannot fill students with theory on biodiversity if they feel no bond whatsoever with nature itself. "Without that sensitivity, there's no point focusing on the essential knowledge," she states. What she's after is a new attitude to life — the recognition that humans are not the only living beings with a claim to a place to flourish.

Liesbeth extends that thinking into the design process itself. Students often build almost by default; she wants them to first pause and ask whether, where, and how that is actually needed. "How can you use your design knowledge to shape the relationship between people and nature, instead of always adding something built to it?" For some students, that feels like a complete reversal of everything they had just learned.

Learning to listen without words
How do you give a voice to those who have none? Griet sees two complementary paths: letting people speak on behalf of the voiceless — including future generations — and learning to listen in an entirely different way. She compares it to a farmer surveying his field: the field says nothing, yet the practised eye unfailingly sees what's thriving and what isn't. "That's something we were never taught at all in our own education."
For Liesbeth, this translates into method: mapping, attentive drawing, games that flip perspectives, performances and role-play. One student swam through water in places accessible and inaccessible to people, to make tangible how nature is sometimes literally squeezed out by the built environment. "We can do the same with a tree or an animal, by drawing it with care and time."



Nicanor M. Lima, El Tango Argentino De Salon, 1916, p23

Language, terrain, and a peripheral position

Collaboration with other disciplines — biology, mobility sciences, energy — is, for both of them, not a side issue but a necessity. It forces a new vocabulary and a certain humility: "Do we, as architects, know enough about bio-integrity?" Griet wonders. Liesbeth sees the interdisciplinary Einstein project as an accelerator of that process, and argues for more such projects, including within regular coursework. As for the faculty's DNA, Liesbeth is willing to speak boldly: precisely because of its peripheral position within Flanders, the faculty can afford to take a firm, field-based stance. "It's only out in the field that you see what a place needs." That perspective reveals how vulnerable land and marginalised communities often overlap — think of affordable housing built on water-sensitive ground. At the same time, she acknowledges the tension in the faculty's own backyard: the current building frenzy in Diepenbeek runs counter to the very principles the university claims to uphold.

From lecture hall to policy table

In the classroom, it remains a search for balance between what the professional field still expects and the alternatives that are urgently needed. Griet has by now woven nature-connectedness into building physics, and advocates for more attention to demolition planning and material choices — though she notes this still tends to be undervalued within the academic model. Liesbeth points to 'Building Beyond Borders', the 'Live Projects', and a growing alumni network as proof that the system is indeed shifting — slowly, in small steps. On campus, too, practice sometimes clashes with ambition. As sustainability coordinator, Griet runs into procurement procedures that make reusing furniture difficult, and into a mobility debate around new, soon-to-be-paid parking towers. Liesbeth looks for answers closer to home: in conversations within her own research group about who they are and how they relate to one another — beyond project content alone.

Not a stand-alone assignment

What connects both researchers is the conviction that sustainability is not a subject apart, and certainly not a matter of solar panels and data alone. It is, as Griet puts it, first and foremost an attitude — one that begins with a tree, a field, or a conversation around the table, and from there gradually finds its way into the rest of the organisation.

EPILOGUE ¿!

So this was 25-26 at our Faculty, in a nutshell: in fragments, in images and words. Reading between the lines, you may discover a shared ambition to be mindful, respectful and impactful while acting with care — in our studios, our courses, our research, and in the daily ins and outs of faculty life.

In the epilogue of last year's { fragments }, we, in our role as coordinators of Relab — a freshly installed initiative to strengthen synergies and give direction to the many sustainable micro-initiatives at our Faculty — promised to support this ambition.

At that time, we gave ourselves one big assignment: to work towards two zero-waste campuses.

Simple enough, you might think.

Then, part of our Faculty moved.
From the familiar landscape of Diepenbeek to the beautiful, historic Beguinage in the centre of Hasselt. It felt a little like a family moving house — except that not everyone moved. Those who stayed behind had to reorganise their home; those who moved had to discover how to live together in a new one. And all of us had to rethink how we relate to one another.
The Beguinage is beautiful.

It is also full. It is loud. There is never quite enough storage. Things happen in the corridors. Things end up in places where they were not supposed to be. Things — and people — need to negotiate their space.

And perhaps this is where our zero-waste ambition met reality.

We had imagined sustainability partly in terms of things: less waste, less consumption, more reuse, more circularity. But architecture and interior architecture are a rather good reality check for such ambitions. We make models. We print enormous drawings. We build installations. We organise exhibitions. We test, dismantle, change our minds and start again. We leave things in place because we need to continue working on them tomorrow.
A model left on a table is waste only if we decide it has no further value.
A piece of material is waste only if we stop imagining what it could become.
A room that is constantly rearranged is inefficient only if we forget that making requires space, mess, experimentation and time.

This does not make the zero-waste ambition less important. On the contrary. It makes it more interesting — and perhaps more difficult.

Because sustainability is not simply about eliminating things. It is about understanding relationships: between materials and their possible futures, between people and the spaces they inhabit, between making and consuming, between what we need and what we can share.

And this brings us back to the idea that has been guiding us from the start: care.

To care for a place means getting to know it. To care for each other means negotiating how we share it. To care for materials means paying attention to where they come from, how they are used and what happens next. To care for nature means making room for it. And to care for the future means allowing ourselves to experiment with ways of doing things differently.

Perhaps Relab is therefore less about creating a perfectly sustainable Faculty and more about creating the conditions in which sustainable practices can take root, connect, grow and sometimes surprise us.

This year, we did not arrive at two zero-waste campuses.

We arrived somewhere else: at a better understanding of the questions we need to ask. How do we share space without losing the space we need to make? How do we move things between places without simply moving the problem? How do we make our campuses work as homes, workplaces, learning environments and places for experimentation? How can the different knowledge, practices and people within our Faculty learn from one another? And how do we make room — quite literally — for care?

Perhaps these are better questions to carry into the next year.

Because sustainability is not a destination that we can move into, unpack our boxes and declare finished.

It is something we have to keep arranging, negotiating, questioning and practising.

A bit like moving house.

And, hopefully, a bit like making architecture.

FAC ARK ALUMNI

aims to connect alumni with one another, with students, with lecturers and with the studio assignments through various activities. We would like to thank the following alumni:
Bart Coenegrachts, David Gysenbergs, Pieter and Lies Verheyden, Rayah Wauters for guiding us through their projects in Sint-Truiden during ARK VISIT;
Leen Vansteenkiste, Estée Scavone, Ruth Ubachs, Amber Vandezande, Jarne Vanhees for their presentations on sustainability during ARK FRAGMENTS;
Leonie Maes, Robbert Errico for their reflections during ARK STUDIO;
Peter Van Impe for his inspiring lecture during ARK LECTURE;
Bart America, Melanie Boeckxstaens, Amélie Lammens, Franky Larousselle, Lien Vandenbosch, Dieter Van Loon, for the salon discussion on the theme of 'living' during ARK 7x7;
The alumni who graduated in 1981, 1990, 1991, 2000, 2001 and 2021 For their attendance at the ARK LUSTRUM;
Sophie Cloes, Amélie Lammens, Melanie Boeckxstaens, Dennis Steeno, Rani Nijst, Herman Venderickx, Milan Nullens, Nick Lammens, Anne-Katrien Celis, Kristof Benaets, Ties Vanden Bosch, Kurvantai Zaitov, Taryn Traest, Ruben Braeken, Leen Vansteenkiste, Dirk Fredericx, Franky Larousselle for judging the final projects in the Bachelor's and Master's programmes during ARK JURY & Jo Klaps for designing the beautiful ARK POSTERS.
[alumni programme coordinators: Tim Vekemans and Peter Firman]

ALUMNIPROGRAMMA 2025-2026

08 11 25 — ARK VISIT
20 11 25 — ARK FRAGMENTS
12 12 25 — ARK STUDIO
17 02 26 — ARK LECTURE
19 03 26 — ARK 7X7
07 05 26 — ARK LUSTRUM
meer info volgt via flyers
06 26 — ARK JURIES

FACULTY OF ARCHITECTURE AND ARTS UHASSELT



ARK-LUSTRUM, 7.5.2026



ARK-VISIT 8.11.2025, SINT-TRUIDEN @ PIETER & LIES VERHEYDEN

ARK 7X7



ALUMNI:
BART AMERICA
MELANIE BOECKXSTAENS
AMÉLIE LAMMENS
FRANKY LAROUSSELLE
LIEN VANDENBOSCH
DIETER VAN LOON
ISOLDE VERHULST

DONDERDAG 19 MAART 2026

Architecten en interieurarchitecten zijn breed maatschappelijk en cultureel opgeleid. Waar brengt hun diploma hen naar toe? In welke sectoren komen ze terug? Welke maatschappelijke behoeften proberen ze op te lossen? Onder de titel '7 x 7, een kritische reflectie', houden we jaarlijks een salongesprek met 7 alumni. Zij reflecteren over hun carrière en hun ervaringen met het thema wonen. Het 'wonen' zien wij als een ruim begrip in de vorm van 'huisvesten' en is niet noodzakelijk een (eigen) woning. Dit gesprek kadert binnen de Woonstraat, een plek waar we alle output uit de ontwerpstudio's bundelen. Na de toelichtingen van de presentaties en het gesprek kan de Woonstraat vrij bezocht worden.

Datum: **donderdag 19 maart 2026**
Locatie: **Faculteit Architectuur & Kunst, campus Diepenbeek, gebouw E**
Timing: **19u00 – 19u30** **ontvangst in de agora**
19u30 – 20u30 **toelichting alumni + gesprek**
20u30 **netwerkbijeenkomst**

WoonStraat: https://sites.google.com/uhasselt.be/woonstraat/homepage
Inschrijven voor deze activiteit via de link: https://www.uhasselt.be/7x7

ARK STUDIO EDITIE 1





SAVE THE DATE 11 DECEMBER 2025

ARK STUDIO

Architectuur is oude wetenschap. Onze faculteit is een kennisopbouwend instituut. Onder de titel ARK STUDIO kijken we jaarlijks achter de schermen van onze ontwerpstudio's en onderzoeksgroepen. Wat zijn de ontwerpopgaves die geagendeerd worden? Welke onderzoeksvragen worden er gesteld? Wat drijft ons?
Met deze avond willen we de kennis die opgebouwd wordt binnen de muren van de opleiding presenteren aan elkaar en hierover in dialoog gaan met alumni en studenten. Na enkele korte lezingen gaan we aan de tafel in dialoog met twee ontwerpstudio's en één onderzoeker. Voor de eerste editie schuiven aan: Karen Lens, Nick Ceulemans, Jorryt Braaksma en Louise Mazet. Leonie Maes en Robbert Errico zijn te gast en nemen als alumni deel aan het gesprek.

Datum : 11 december 2025
Locatie : UHasselt, Faculteit Architectuur en Kunst | Gebouw E – agora
Tijdsstip : ontvangst vanaf 19u00 – aanvang om 19u30
Programma : 3x 20min pitch + 30min dialoog

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

AARNOUD DE RYCKER, AARON VAN ACKER, AGA BATKIEWICZ, ALICE DAMINET, ALINE VERSTRATEN, AMIT LEBLANG, ANDREEA RADULESCU, ANKIT SINGH, ANN BESSEMANS, ANN PETERMANS, ANNA ANDREJEW, ANNELEEN SWILLEN, ARIANE VANBELLINGHEN, ARNE DE WINDE, ASLI ÇIÇEK, ASLI KOLBAŞ, BARBARA ROOSEN, BART CUPPENS, BART HOYLAERTS, BART MOORS, BEATRICE KAIJAGE, BEATRICE SCANFERLA, BERT WILLEMS, BETTINA LUYTEN, BIE PLEVOETS, BIEKE GEPTS, BRUNO CALZA, CARL HAASE, CHARLOTTE BECKERS, CHARLOTTE VANHOUBROECK, CHIOMA FEARS, CHRIS BESSEMANS, CHRIS STEINBUSCH, CHRISTEL HEYNICKX, CHRISTIANE BLATTMANN, CHRISTOPH GRAFE, COLETTE BROECKAERT, COLLEEN COCOTOS, COLM MAC AOIDH, CONSTANT BERKHOUT, DAVID DOOMS, DAVID HUYCKE, DEOGRATIUS MARENGE, DIMITRI MINTEN, DIRK REYNDERS, DOLORES VAN DEN EYNDE, DOROTHEA MBOSHA, DRIES CEUPPENS, DRIES POSEN, EDITH GRUSON, EEF BOECKX, ELEANOR DUFFIN, ELIAS GHEKIERE, ELKE BUYVOETS, ELKE IELEGEMS, ELKE KNAPEN, ELLEN DE MUL, ELS HANNES, EMMELINE HOOGLAND, ERIK PELICAEN, ERMAL KAPEDANI, EVA SEVERENS, EZGI TEZCAN KÜÇÜKKURU, FERDIANA HOTI KRASNIQI, FRANK VANDEN ECKER, FRED DE WILDE, FREDERIC PIECK, GABRIEL NDIBAZOKIZE, GASPER KABENDELA, GEORGIA MUNNIK, GILBERTE CLAES, GITTE HARZE, GIULIO GALLI, GODA PALEKAITE, GODFREY SEVERE, GRIET VERBEECK, GUUS VANDEWEERD, GUY MASUDI MWANA MULENDA, GWENDOLINE SCHAFF, HAMID SYED AKBAR, HANNAH LYDIA DEBEER, HANNE ECKELMANS, HANNE SCHEVERNELS, HEIDI STANDAERT, HUBERT FROYEN, ILDEPHONSE ILUNGA, ILSE VAN DOORSSELAERE, IMRAAN BEGG, INGE CLAUWERS, INGE LENS, INGEL VAIKLA, ISA LEEMANS, IWERT BERNAKIEWICZ, JAKOB D'HERDE, JAN BASTIAENS, JAN VANRIE, JAN VANWEERT, JANEPHER KIMARO, JANNEKE JANSSEN, JASMIEN HERSSENS, JASPER VAN DER LINDEN, JASPER VANHAELEMEESCH, JEANNINE VRINS, JENNA MIKUS, JESSE MAGEE, JO BERBEN, JO BROEKX, JO CAIMMI, JOANI GROENEWALD, JOHAN LANGENDRIES, JOHANNES BERRY, JOHANNES KLAPS, JOHN SILVERTAND, JONAS KNAPEN, JONATHAN MAJ, JOOST DECLERCQ, JORG SNOKS, JORIS DE BELIE, JORRYT BRAAKSMA, JOSHUA KEMPEN, JOSYMAR RODRIGUEZ ALFONZO, JULIE PFLEIDERER, KANA ARIOKA, KAREN LENS, KAREN SNYKERS, KAREN WUYTENS, KATELIJN QUARTIER, KATINKA DE JONGE, KATRIEN GEEBELEN, KATRIEN RAEDTS, KEVIN BORMANS, KIAGHO KILONZO, KOENRAAD VAN CLEEMPOEL, KRIS PINT, LAURA CLAES, LAURA CORMIO, LEEN VANSTEENKISTE, LIEN REEKMANS, LIENE JAKOBSONE, LIES VERHEYDEN, LIESBET BUSSCHE, LIESBETH HUYBRECHTS, LIESE MERTENS, LIESL LESEBERG, LIEVE KAUWENBERGHS, LIEVE WERCKX, LIEVE WEYTJENS, LISSE LOOS, LOUISE MASCIARELLI, LOUISE MAZET, LUC MERTENS, LUCA VANELLO, LUCIANO PERONDI, LUDO SCHOUTERDEN, LUK LAMBRECHT, MAARTEN TIERENS, MALINDE VALEE, MANU GELDERS, MANYAMA MAJOGORO, MARETHA DREYER, MARGAUX SCHWARZ, MARIA GIL ULLDEMOLINS, MARIA KONSCHAKE, MARIA PEREZ MENA, MARIA SCANDROGLIO ANELLI, MARIE MOORS, MARIE VAN KERCKHOVEN, MARIEKE SWERTS, MARLON KNUTS, MARTA GUIDOTTI, MARYAM NAJD, MARYSE VERMEIREN, MICHELINE PHLIX, MICHIEL DE CLEENE, MIEKE VANDENBROUCKE, MILIA KHOURY, MONICA HUTAMA, NADIA CASABELLA ALVAREZ, NADIA SELS, NADIN AUGUSTINIOK, NATASSA DOURIDA, NATHALIE BODARWÉ, NATHAN HEINDRICHS, NATHAN WOUTERS, NIAZ MIRMOBINI, NICK CEULEMANS, NICK VAN LOY, NICOLAS COECKELBERGHS, NICOLETTA GRILLO, NIELS GEERITS, NIJS DE VRIES, NIKOLAOS KANAVARIS, NISA GOKSEL, NOELLA NTULA, NOEMÍ IGLESIAS BARRIOS, NONKU GROOTBOOM, NUSRAT RITU, OLIVA GONDA, OSWALD DEVISCH, PATRICK CEYSSENS, PEGGY WINKELS, PETER DE CUPERE, PETER FIRMAN, PETER JANNES, PETER PRINCEN, PETER VANDE MAELE, PETRA ZIST, PIETER SCHEVENELS, PIETER VERHEYDEN, QUENTIN BOURGUIGNON, QUINTEN MALFAIT, RAFAEL NOVAIS PASSARELLI, RAMSES VERACHTERT, REMCO ROES, RICHA SAINI, RICHARD BESHA, ROB CUYVERS, ROBRECHT KEERSMAEKERS, ROOS CLAES, ROOS GELLYNCK, ROSSELLA SANTAPAOLA, RUTH STEVENS, RWEYEMAMU VEDASTO, SABINA SIEGHART, SAFINA KIMBOKOTA, SAIDJA HEYNICKX, SANDER LAMBRIX, SANNE BALENDONCK, SANNE VAN DONINK, SARA HAMEDI, SARA OMID SHAFIEI, SARAH ELSHOUT, SARAH MARTENS, SAUL NKINI, SHICHEN ZHANG, SOFIE GIELIS, SONJA KNUTS, STAN JACOBS, STEFAN DEVOLDERE, STEFAN MERTENS, STEFAN VANSTRAELEN, STEFFIE DE GAETANO, SVEN STAS, TATIANA DE OLIVIERA CHILETTO, TIM VEKEMANS, TOM BOOGAERTS, TOM LAMBEENS, TOMAS PAUWELS, TOON LEEN, VEERLE VANDERSMISSEN, VERONIKA EBERHART, VINCENT MACRIS, VIOLETA TSENOVA, VLAD IONESCU, WALDA VERBAENEN, WARD BERGEN, WERNER ALBERT, WERONIKA KOZAK, WILFRIED JENZEN, XINQUAN WEN, YANNICK DOUW, YVES VERSPREE & YVONNE KNEVELS AMONGST MANY OTHERS.

UHASSELT
FACULTY OF ARCHITECTURE AND ARTS

Every effort has been made to contact copyright holders for their permission to reprint material in this volume. The publishers would be grateful to hear from any copyright holder who wasn't acknowledged here and will undertake action to rectify any errors or omissions in future editions of this publication.

{FRAGMENTS} IS A PUBLICATION OF:
Hasselt University
Faculty of Architecture and Arts
Campus Diepenbeek
Agoralaan Building E
B-3590 Diepenbeek
T: +32(0)11 29 21 01
architectuur@uhasselt.be

EDITORIAL TEAM: Iwert Bernakiewicz, Jo Klaps, Karen Lens, Sara Omid Shafiei, Jorg Snoks, Peggy Winkels.

PHOTOGRAPHY: Iwert Bernakiewicz, Nathalie Bodarwé, Jo Broekx, Liesbeth Driessen, Nathan Heindrichs, Saidja Heynickx, Stan Jacobs, Jo Klaps, Karen Lens, John Silvertand, Jorg Snoks, Peter Vande Maele, Frank Vanden Ecker, Peggy Winkels and colleagues and students of architecture and interior architecture.

Thanks to all lecturers from the undergraduate and graduate programs in architecture; interior architecture; the international master interior architecture Adaptive Reuse; the postgraduate Building Beyond Borders and the researchers from the research groups ArcK (research in architecture and interior architecture) and MAD (research in the arts).

GRAPHIC DESIGN: Iwert Bernakiewicz, Jo Klaps.

COVER: front: third bachelor architecture students visit Lacaton & Vasal in Mulhouse, France; back: our students exploring the new beguinage campus during the festive opening.

LEGAL DEPOT NUMBER: D/2026/2451/33

© 2026

This book has been made possible thanks to the generous support of:

FEBE
FEDERATIE VAN DE BETONINDUSTRIE
+32 (0)2 735 80 15
MAIL@FEBE.BE
WWW.FEBE.BE



JURY 'THE DISRUPTED HOME', SECOND BACHELOR INTERIOR ARCHITECTURE, JANUARY 2026



UHASSELT

FACULTY OF ARCHITECTURE AND ARTS

book including cover
maximum 196
pages: 196+1=

197 ?

(196)

64 different topics

containing in total circa 787 illustrations & 35.758 words