Master
EXIT/18
interiorarchitecture
EXIT 18
Interior Design

MASTERPROJECTS
Scenography - Retail Design - Adaptive Reuse
International Master Adaptive Reuse
The history of the County of Loo, first mentioned in 1040, is long gone. Still you can find traces of it in the Province of Limburg. The city of Borgloon wants to use a former church as a visitor center to tell the rich history.

What to do about a monument in Hasselt for Leopold II, who became known for the brutal exploitation of the Congo Free State. Should it disappear or does it need a remake?
MASTERSTUDIO SCENOGRAPHY

THEATRE SCENOGRAPHY

1. Kuschwarda City poster by studio Tipi 2. Students 4 & 5. Scène four, Studio Apart

MASTERSTUDIO SCENOGRAPHY

BORGLOON

6. Scene one, Studio Tipi 5. Scene three, Studio Apart
URBAN LONELINESS

Loneliness is a concept that can best be described as ambiguous. It can bring relief, but at the same time it can bring a feeling of suffocation. A person can consciously shut himself off from the world, while someone else has no choice but to live with his loneliness while longing for social interaction. I focus on the urban environment in particular, since loneliness is even more confronting in this setting. The lonely person is trapped in a permanent role of being a spectator since he does not have the opportunity to interact with someone. Also, there is a contradiction within the urban environment: the feeling of an invisible connection between people in the busy city vs. the actual loneliness that is experienced here.

The location for my scenography is Horta Gallery in the center of Brussels. It might not be the most abandoned place in the area, but can still be seen as a forgotten place since relatively few people pass here. It is located between all kinds of crowded places and thus expresses the phenomenon of loneliness in which one feels alone, even when standing in between a crowd of people.

The concept of this scenography is to show visitors the art works I have analyzed about loneliness, while combining it with an experience by basing on the spatial elements that were translated from the art research. The design itself is a simplified imitation of a city, based on a layout of the urban environment. Using different spaces ensures that an abstract feeling of walking between facades is translated to the visitor. Each space contains one of the selected art series. The feeling is strengthened through a specific design of the ‘facades’: light is directed through it, causing the shadows to be visible from the outside, referring to the unreachability of the city crowd.

ORDER, CHAOS OR SOMETHING IN BETWEEN?

Everyone can imagine something when hearing the words order and chaos. But this image will never contain the whole meaning of these two extremes. Order is not only a tidy room and chaos is not only pile of clutter. Both words include much more.

As human beings we are inclined to assign a positive connotation to the word order. Chaos on the other hand contains a rather negative overtone. With this project I tried to show the nuance between these two. Besides that I want to show that order and chaos both can contain a negative as well as a positive connotation. Too much order and rules can cause monotony and suffocation, while chaos can provide freedom and wonder at certain moments.

For this design I started with Islamic geometric patterns. At first sight these patterns seem to be flawless but in fact this is not the case. In all of these patterns you’ll find an intentional mistake. With this project I tried to make use of this disruption by exploiting it. The exhibition contains different installations that show the different levels of the freedom that the disruption gets.
WHAT IF YOU WERE ABLE TO SEE MUSIC? OR TO TASTE SOUND?

People with synaesthesia can do it without even trying. By creating this scenography I want to introduce the visitor to synesthetic experiences and show them how their world could change if they use their senses in a different way. When entering the location, it may look like there’s nothing to see, as if you’re just looking into a long corridor. But nothing is what it seems: there’s a synesthetic experience behind every closed door. On the right, there are three rooms where you can smell colors. When entering the nose and eyes have to work together and when walking through the space, the visitor discovers that for example the smell of chocolate does not always have to be brown. On the left you will find three rooms where you can hear images. In these rooms it is shown how sound moves through a space. The visitor walks through the room with the image and the sound. The doors at the end of the corridor conceal certain spaces in which the visitor can create his own synesthetic experience. Through a dark corridor you enter a space where time units such as days, months, years and decades move around as spatial representations using projections. By doing this, spatial sequence synaesthesia is visualized. It can perhaps also refer to the rush that prevails in our current society. At last, there is an installation that makes it possible to see music. The curvy forms of the installation refer to the rhythm of music that runs through the corridors. Moving images are projected onto the installation, which mimic the sounds. While this is the end of the scenography, the journey through the senses does not necessarily have to end here: our everyday life also gets an extra dimension if we would let our senses work together.

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UNDERNEATH YOUR FEET.

The Project purpose is to provide the visitor a view on the World of mass we live in. Which kinds of mass exist and which characteristics they embed. Differentiation between kinds of mass, convert them to physical space I defined the concept of ‘massive thinking’. This concept defined the basis of the design.

My design is located in the ‘National park De Biesbosch’ in the Netherlands. This location is very much suited because of its history en scenery. The concrete construction contrasts in this polder area. It was used as an area for keeping prisoners in WWII. The designed Pavilion comprises five parts. Each of them represents a kind of mass that is highlighted in my thesis. The biggest part of the design is moulded in concrete and is located below ground. Hereby a clear connection is created with the bunker typology from war. When we enter this pavilion, we experience the first category “volume”. We walk around a dome shaped concrete space with a giant piece of rock above our head at the ceiling. A moment which takes your breath, and to glance on. After this experience, a small tunnel escorts us to the next. An umbrella joins us, into a room, where massive water falling from above, generates the second category, being ‘Massive’. After this space has been explored, we leave our umbrella, with a few steps and go even lower into a long, large room. We are outside, 3 meters below the ground. This space explains the category ‘In’. The walls migrate from concrete into glass and the roof disappears. Behind the glass walls, different layers in the soil can be identified and ground water can be noticed. When we leave the open air, and walking into a small pass-through, the following category forces itself upon us, ‘Layered’. Stairs lead us up and down. The bottom is reached and an opening is visible to the next room, a 24 meters high concrete shaft. This view refers to the final category ‘impressive’. An elevator leads to the top, where we reach our final destination. A bunker shaped space, providing us a view over the area of the ‘Biesbosch polder’.
SPACE: A SCENOGRAPHIC SPACE TRAVEL

For my master project I designed an art installation where visitors can come to watch the stars, to reflect and to isolate themselves from this world. The concept for this installation is based on the layers of the location. These layers are a staircase from earth to space, which in turn refer to a figurative space travel. I divided this space travel in four components which stand for the four layers of the location: “Transition”, “moving fast”, “zero-gravity” and “destination”. I translated these components into abstract installations which are placed on a hiking route on the mine waste in As. The head purpose of this design is to encourage people to take a walk in the dark and enjoy the stars. “The stars are a free show, it don’t cost anything to use your eyes” (Orwell, 1949, p. 74).

ARCHITECTONIC FASHION: TIME TRAVELLING THROUGH BRUSSELS ARCHITECTURAL PAST

Every time I’m wandering through the streets of Brussels, I get surprised by all the beautiful, architectural elements from different time periods throughout the whole city. Despite the diversity above the ground, each subway station in Brussels had the same basic structure and the same use of materials. As a way to give more attention to the architectural features throughout the city of Brussels, I picked out four different subway stations. I will design an installation for each one of them that refers to an important time period for the city of Brussels.

In my thesis I’ve studied the different ways you can give a spatial experience to clothing. Because of these experiments, all the installations I design will be made out of fabric.

The four chosen subway stations are in areas of Brussels that aren’t very touristic. This choice is deliberately. I want to give the citizens of Brussels more information about the architectural events that shaped the city they live in. Hopefully, the installations will attract tourists as well and therefore will bring more traffic to the quarters above the subway station.
CONCRETE GARDENS

In the field of the wild garden, the controlled, enclosed garden arises. As a solitary, concrete space, protecting you from the outside world. The core of the enclosed garden closes the visitor off entirely from the outside world, playing with your feeling of being indoor or outdoor and surrounding you with a landscape of colour. This space also shows the changes of nature. A heavy-faceted mirror focuses on verticality and the constant evolution of the sky and weather, the passing clouds, and in this sense respond to the seasonal changes that a real garden would have. Eventually, the design of this garden is not about it evolving with time; it is about people coming back and changing the dynamics of the space.

In the field of the wild garden, dwelling and a space to set your mind free. Can architecture reach a similar level of atmosphere, and become just as meaningful to people who visit the space? Situated in the city of Rotterdam, a city dominated by glass and concrete facades, I wanted to respond to these characteristics by creating a space where it’s allowed to escape the daily life. By deliberately choosing not to use vegetation, I created an impression of a garden space, based on the wild and controlled garden.

Inspired by the movement of the Guerrilla Gardeners, the wild garden contains the concepts of being seen and unseen and adaptability to multiple locations in the city. I designed a maze of high grass, made out of glass fiber sticks. The flexibility of this material allows the visitor to playfully interact with the wild garden, creating movement and sounds. Like a garden in an impressionist painting, the wild garden looks different throughout the day. At night the sticks light up in all different colours, creating a field of ‘wild flowers’.

FASHION MUSEUM OF THE FUTURE:

Current fashion museums in Belgium exist solely of temporary exhibitions. This is primarily because of conservational reasons and lack of space in the museum. Because of this, there is always just a small part of the collection presented for the visitors. The museum is also forced to close its doors in between two exhibitions to prepare the next one. The goal of this research is to present a framework for current (fashion) museums to transform to popular destinations. The creation of valuable visitor experience is crucial for this purpose. Learning from literature studies about the history and future of (fashion) museums, I discovered that interactivity, multi-sensorial aspects, technology, activities and good museum communication are very important elements to influence and improve the visitor’s experience. Empirical research, meaning case studies, interviews, observations and personal conversations, taught me that there is still a big margin for improvement concerning museum experience. The collected information and knowledge of this research I applied on a new design for the Fashion Museum of Hasselt (MMH). This results in an expansion of the current museum to install a permanent exhibition and to create space to host more activities and events. This way the museum becomes a real place to be, which can be visited all year round and which encourages visitors to return more often.
A DIFFERENT PERSPECTIVE: VISUAL IMPAIRMENT AND PHOTOGRAPHY

People with a visual impairment who cannot invoke on a different perspective: visual impairment and photography

People with a visual impairment who cannot invoke on their eye lens can replace it with a photo lens. This thesis discusses the importance of photography for people with a visual impairment. It helps to understand and experience the world around us.

The central research question is: What is the importance of photography for people with a visual impairment and how can we make it into a scenography?

The purpose of this project is to make people aware of the importance of photography for people with a visual impairment.

The conclusions drawn from this research, helped me to design a photography exhibition, in the photo museum (FOMU) in Antwerp. This exhibition has to meet the Universal Design needs and is designed with more attention for people with a visual impairment.

Photographs of blind photographers are shown in the exhibition. The exposition has different opportunities to make photos accessible for people with a visual impairment and will be accessible for everybody.

Each blind photographer has an experience-box. At the outside of the box, the photographs are shown. The inside of the box is an experience-room. The walls are covered with materials that reflect the qualities of the work of the photographer. It's important to create a total experience, where seeing, hearing, touching and smelling come together. So the main goal is to create an experience were all senses are triggered.

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TO EXPERIENCE CHILDREN'S MUSEUMS DIFFERENTLY: A SENSORY EXPERIENCE FOR CHILDREN WITH A VISUAL IMPAIRMENT.

The possibility for visiting a museum for people with a disability is getting bigger. We see that museums respond to a variety of target groups. Various programs are offered to attract as many visitors as possible. But we still notice that many visitors with disabilities are disadvantaged. For example, a different program or route is offered and doesn't follow the normal tour of the exhibition. The result is that these visitors will experience the exhibition differently and will not share the experience of the ordinary visitor. Often this can be due to the order of the rooms that change or that there are even certain parts that aren't accessible to visitors with a disability.

How can we create an exhibition that offers everyone the same experience?

The subject that I chose is about the experience of museums by people with a visual impairment, more specifically, children who are blind or visually impaired. I want to know how children with a visual impairment can still visit an exhibition in a fun way.

On the basis of visits to different museums, I give a picture of how they are already dealing with the blind and visually impaired, what is already there to introduce them to a world they don't know and what I can learn for my own project.

Because I want to focus on an exhibition for children in my project, I also found it important to visit some children's museums to see how information is brought to the child. Further there were some interviews with members of the blind organisation ‘Licht en Liefde’ to give more insight into the daily life of a person with a disability, which also includes specific questions about experiences in museums and their opinion about it. I also went to the organisation in Bruges itself to follow a number of workshops about the daily contact with the blind and visually impaired. Finally, I want to prove that an exhibition doesn’t always have to be mainly visual but that there also an equally qualitative story can be told based on the other senses. An exhibition tailored to children with a visual impairment and where different target groups can reinforce the experience of a museum for each other.
BIG BROTHER

Today we have ended up in an era where surveillance has grown so big. We can hardly imagine that we can get outside without being traced by technology. Leaving a digital footprint without us thinking about it. For this you do not even have to have a Facebook profile or Gmail account. Just think about the apps you have on your smartphone, money purchases or recordings you’ve made, emails you’ve sent, … you name it. Everyone has a digital identity that can be used against you. This leak of privacy can cause problems.

For my master project I decided to create a scenographic installation where the visitor gets confronted with these facts, so it works as a ‘wake-up call’. This exhibition will take place at night at the Grand Place in Brussels. The reason for that is because there is a lot of lighting technology included in the exhibition to create a dramatic feeling. Using video mapping on the buildings at the Grand Place, but also working with object recognition algorithm. So people can be tracked down and be followed by lighting spots or be filmed and be projected on the wall or floor. By using interaction the visitor will be more involved in this experience throughout the exhibition.

In this scenographic installation there are, beside this, also volumes where you walk into a box and be shocked by the reality that is happening today around surveillance.

So after an experience in this installation you will go home with a different perspective about privacy and your own identity.

THROUGH THE EMPTINESS OF

Lonely, abandoned buildings are unique in their own way. At first sight they may look as if they have been forgotten and are going to ruin, waiting until they will be reclaimed by nature completely. At a second glance, a tiny bit of the sinister feeling fades away. And when you take the time to take a closer look and watch very attentively, the building will show its hidden values.

It is reality that a lot of industrial buildings fall into disuse. Their doors are shut definitively. There is no one who will return.

The particular atmosphere of this type of abandoned places caught my attention. My first reaction was not to make them more beautiful or to improve them in any way. They already have a great intrinsic value, precisely because of their ruinously state. That is what I want to show by the photos I took on every location. Based on these photographic images, I created installations that help the empty factories to be revived. This way the installations may leave an impression on people in order for the lonely buildings to be remembered.
MA: THE SPACE BETWEEN

How do we experience a space?
Are the walls or objects placed in a space the parameters that define this space?
For us, everything that is visible and what we can touch is important. But what about the space between the walls, objects and people in a space? Couldn’t it define a certain space, either? Without this kind of ‘emptiness’, a space could never exist. Literally spoken, we couldn’t even enter this space – it would just be a giant volume of mass that we wouldn’t even call a ‘space’. Only the present emptiness gives the meaning of ‘space’ to a certain space.
The Japanese concept of ma deals with the emptiness and the space in-between, in every kind of art but also in daily life. It pays more attention to the space between objects than to the objects themselves, unlike we do in the West.
But what is emptiness? What is ‘the space between’? How do mass and emptiness react to each other in order to create a space between?
My scenography consists of a number of installations, placed on a former industry area. With these installations, I want to stimulate the visitor’s awareness and consciousness for ‘the space between’ and encourage him to even appreciate it. Through confrontation with different kinds of spaces, I also want to intensify the feeling of ‘being in a space’, give it another dimension and invite the visitor to think of emptiness, space and what’s in-between.

THE THIEF STOLE OUR DOG!

The thief stole our dog! is an exhibition designed using stories as it’s main foundation. These stories find it’s origin in an artistic research I did as a part of my masters degree in scenography. I started off with looking at the creation of shadows in our daily lives. Soon I found out, by taking pictures, that shadows tend to ‘steal space’. After making models based on these pictures I needed to find a way to analyse these experiments and how to analyse what shadows can do in a spatial context. From a certain point of view, shadows seem to move in a humane way. Exactly for that reason I chose to write stories as a way to capture the movement and characteristics of shadows. It was much easier to see how space is influenced by shadows if I look at it from a perspective that a shadow is a human like creature that lures in the dark. To make this feel as real as possible I searched for a metaphor that worked perfectly.
As a result I found the main character of my masterthesis and masterproject. May I present to you, the thief.
As an effect of my thesis, my masterproject became an exhibition in which visitors could experience four stories. These stories are each represented by an installation or a zone.
In The thief stole our dog! visitors will walk through each zone and will be guided in the darkness by a circle of light which they follow to optimize the experience of each story. A recorded voice will tell the tale and visitors will see certain elements of the stories pop up in real life. They’ll catch a glimpse of the world ‘the thief’ lives in, follow the tracks he left behind and experience what he can do. But they too will find out that he can never be caught.
MASTER OF SCENOGRAPHY: VISITING LONDON

1. Opera: Passion, Power and Politics @ the V&A
2. Students in front of the Sir John Soane’s Museum

3. Guided tour by Arnaud Dechelle of our partner school University Of Lincoln in het British Museum
4. Visiting the Design Museum
The students were asked to choose a Belgian designer to design a flagship for. Starting from the personality of the designer of their choice, they had to make a moodboard and material board that reflected that personality. Finally, they had to pick one final material to further study and explore its possibilities in order to come up with innovative ideas to use in the design of the store. After choosing the location and building the design process started.
AN ACCESSIBLE RETAIL ENVIRONMENT FOR THE VISUALLY IMPAIRED

In my graduation project I did research on how I could make a retail environment more accessible for people with bad vision. They should be able to have a comfortable shopping trip, just like other customers. In practice, however, the shopping environment rarely allows this. That’s why I find it important that we, as a designer, try to make this retail environment more accessible. The ultimate goal of my research project was to make it easier for the visually impaired to go shopping independently. I studied how visually impaired people go shopping nowadays, and where they need improvement. I based my studies on literature, case studies, in-depth interviews and a visit in a supermarket with a visually impaired woman. I translated the findings of my research in a design for supermarket Carrefour in Antwerp, Groenplaats.

In my research I learned that an accessible store isn’t enough to improve the shopping experience of a visually impaired person. The person also needs to be able to get to the shop easily and has a need for helpful staff. But that doesn’t mean we can’t make a difference as a designer. I summarized my findings into a few helpful tips for designers to make a retail environment more accessible for visually impaired people: see for a structured and orderly lay-out, provide an information point where clients can ask for help, make signage clear by using contrast and good text fonts, foresee good lighting and design a system that makes it possible for visually impaired people to receive product information.

HOW CAN A BETTER QUALITY OF HEALTHCARE IN THE FUTURE PHARMACY BE GUARANTEED?

Tomorrow’s pharmacy isn’t a commercial supermarket with high-tech gadgets but a place wherein following keywords stand central; advice, information and proper care of the patient. This isn’t achieved with iPads nor virtual shelves, but primarily with a personal approach and employees who value patient’s trust. Current pharmacies focus on technological gadgets and clean interiors, but in tomorrow’s pharmacies the health of the patient will stand central.

As a result of increasing education levels and accessibility to the internet, people are more aware of the diversity between pharmaceutical products. This results in more demanding costumers and costumers who expect a sublime service from his/her pharmacist. If pharmacies want to survive in a market where there is a fierce competition from wholesalers and online pharmacies it will have to distinguish itself in the future by offering better services and advice to costumers. The future pharmacy will evolve into a health center with collaborations between different healthcare providers where medical advice and prevention will be central. For example, tomorrow’s pharmacy will work with first-line healthcare providers such as general practitioners, dietitians, physiotherapists who try to offer the patient the most careful treatment using mutual electronic exchange of patient data and knowledge. Through collaboration communication is simplified, this has the great advantage of being aware of each other’s knowledge, competence and agree on goals and treatment methods to optimize the patient’s care. Not only will this be positive for the mental and physical health of patients, but also admissions to hospitals could be avoided.
AIRPORT AS THE “SIXTH CONTINENT”

Air transport became an important industry and enables shopping and travelling across the world. During the air transport, Airport-retailing and Airport-travelling fulfill a significant role on this “sixth continent.” Even though airlines and airports mainly focus on practical aspects, they also put the Airport-experience for the passengers on the background and leap upon marketing. Although their stop is provisional and anonymous, passengers feel the need to identify themselves in the airport environment. This identification differs from the type of passenger. Therefore, it’s necasery to know and analyse the type of passenger the airport attracts and serves. Furthermore, an airport has to encounter the passengers expectations. When the service is worse than the expectation, dissatisfaction will take shape. If the airport responds to the passengers needs and satisfaction, they will experience their stop as pleasant and comfortable. This satisfaction affects immediately the shopping behaviour and consumption. This research is conducted to see how people interact with the airport, what they expect and how they can get satisfied. Moreover, this study seeks hes after a way to make airports more meaningful and to encourage Airport-retailing.

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THE RETAIL MENOISSANCE

How to design an ideal concept store for men?
Applied to a retail space in a former monastery in Antwerp.

Men and women simply differ in shopping behaviour and this is something researchers unanimously agree on. A male consumer therefore should be treated differently.

The subject of this thesis is mainly the result of an annoyance I experience during shopping. Very often the men's departments are banned to the back or to the upper floor of a store. I absolutely hate going through entire departments and ending up looking around in a relatively small men's department. This sense of incomprehension encouraged me to write my master thesis about this topic. All my male friends, both heterosexual and homosexual, shop for themselves and do not see shopping as a female activity. However, the society still keeps up the feminine connotation of shopping.

I want to offer a new perspective on the male shopper. The male shopper surely is demanding for his place in the retail world. Retailers waste a great opportunity by not responding to the needs of the male consumers.

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THE DEPARTMENT STORE TODAY, A RETROSPECTIVE VIEW.

“Does it make sense for Inno to learn from their rich history, to ensure their future?”

This research originated during our study trip to Paris. With our small group of retail design students, we left for Paris to visit the Paris Design Week.

Paris is intimately associated with Boulevard Haussmann and more specifically with Galeries Lafayette and Au Printemps. Both iconic department stores amaze me time and time again. I feel enchanted by the way they offer the essence of Paris and at the same time fulfill the high expectations for a luxury shopping experience. Every time, I feel astonished blown away and I feel like I have few eyes to take everything in.

When I encountered this again, past September, I felt tremendously inspired and I realized that this experience is what I wanted to create in my master-project. Once back home, I started reflecting about our Belgian department stores such as Inno. The excitement I felt in Paris quickly turned into disappointment. The ‘grandeur’, the richness and the character of the Parisian department stores lacked in our Belgian variants.

Suddenly it all clicked. This is what I am meant to address. The goal of my master-project will be to give Inno its ‘grandeur’ back, that it once had. Step by step, I describe the history of the department store, I give you an idea of who Inno is today and I combine all this into a relevant retail concept within the contemporary tendencies.

I mainly hope to inspire people, to make them look further and broaden their view, beyond the obvious.

This is the iconic department store through the eyes of an ‘experiencer’, an admirer. This is the department store through my eyes.
As our university aims to set up a collaboration between the U-Hasselt and several universities in Kurdistan this year’s adaptive reuse exercise was focused on the reuse of buildings in Iraq. As visiting the site was impossible students obtained all necessary plans, pictures and specific information provided by Phd Student Ahmed Abbas, who volunteered to assist the masterclasses of Reuse of Heritage. 3 different projects were studied:

1. former Hammam: designing a new hammam with a more international look and feel,
2. building in the former commercial zone Qesh la Suave: retail design,
3. free parcel and 5 houses at the Citadel site of Erbil: re-use in order to create a boutique hotel taking into account the legacy according UNESCO world heritage.

Research concerning needs, wishes and possibilities was made and each student made a design in reuse of this heritage. Thanks to the interfering of Ahmed Abbas students gained an insight into the specific Iraqi culture. The jury in January was attended by an Iraqi delegation consisting of representatives of government, embassy, High Commission for Erbil Citadel Revitalization and Noroz university.
DE KRING IN WATERSCHEL, A REPURPOSING FOR A MULTICULTURAL NEIGHBORHOOD

Large abandoned buildings with a strong character speak to everyone’s imagination. Especially when they had an important meaning for the community. By reallocation these buildings, we give them a new chance and we protect them from a further decline. Hidden behind the trees lies this large building. Nobody knows who the owner is or what function was of this building, because it has been empty for several decades. Because of my personal interest in history and historic buildings, I went looking for the unknown past of this building.

‘This building’ is better known as ‘de Kring’, a community center that was formerly built by the parish. The building is more than a century old and was a meeting place for its parishioners. The Circle opened its doors in 1913. This is a decade before the mines have started mining coal. My research has looked for terms such as place attachment and place identity to see what the reason is that people become connected to a place. This subject has then led to a reallocation which reinforces the local neighborhood. An important factor in the design are the various multicultural communities that live in the neighborhood. By creating a meeting center, creates a new active site with various possibilities. A place where the multicultural communities from the neighborhood are welcome.

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THE REUSE OF AN OLD DAYTIME HOTEL, ALBERGO DIURNO VENEZIA, IN MILAN

In the twentieth century, Sunday’s were spent at an underground daytime hotel. Daytime hotels were very famous back in the day. They were mainly focused on personal hygiene and were provided with bathrooms, hairdressers, barbershops, a manicure and pedicure, etc. After the Second World War they were not necessary anymore and a lot of them disappeared due to abandonment.

During my Erasmus in Milan I discovered one of the few daytime hotels that survived. Obviously it is closed now, but at least it still exists. This underground treasure is called Albergo Diurno Venezia and was built in 1926 in a typical art-deco style.

To my surprise the building is still in a relatively intact state after at least fifteen years of vacancy. This is the main reason that triggered me to do something with this beautiful forgotten place. The main purpose of my thesis was to frame, interpret and respect the building; this will be the theoretical part of my thesis. After understanding the architectural value, I have immersed myself in the emotional value of Albergo Diurno Venezia. This to find a new, relative and respectful function.

As said before, for me it is important that both the emotional and architectural values are respected. For this reason, there will be searched after an interpretation that is briefly related to the original function. Therefore Albergo Diurno Venezia will keep her function as daytime hotel, but for the homeless of Milan.

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THE REUSE OF AN OLD DAYTIME HOTEL, ALBERGO DIURNO VENEZIA, IN MILAN
ZONNEBLOEM OF CAPE TOWN
SOCIAL COHESION IN A DIVIDED ENVIRONMENT

District Six is a suburb in the city centre of Cape Town, South Africa. It used to be a multicultural mix of inhabitants, which grew rapidly over the years, until apartheid was established in the country. The white government decided that all other ethnicities had to be removed from the city centres. This happened in District Six as well. In 1966, over 60 000 inhabitants of this neighbourhood were forced to move out of their houses to areas outside the city. These developed into slums overtime. Their old homes were destroyed completely. The government decided that the neighbourhood was from now on a ‘whites only area’ . They changed the name to Zonnebloem to get rid of District Six’ past, and planned to rebuild a new, modern suburb for white people. It was unforeseen that the neighbourhood wasn’t being redeveloped over time, because new buildings were never built. Up until this day the area remains mostly empty. Since the apartheid was disestablished, old and new inhabitants are trying to move back, but the progress develops slowly. The area remains in big contrast with the adjacent touristic city centre.

On the border of District Six and the touristic centre stands an 18th century Cape-colonial building. Three rooms are currently in use as a small museum, but barely attract any tourists. Soon the rest of the building will become vacant. A new function has to be found, as vacancy should be avoided in the city. It’s location is perfect for tourism as well as for the people of District Six. By creating a function that attracts both, I attempt to decrease the social barrier between these two areas.

THE OLD FORMER FIRE STATION ON THE VAART-KOM IN LEUVEN REPURPOSED.

The repurposing of a building located on the Vaartkom in Leuven does not seem easy at first sight. The entire site carries a past with it that is still visible today.

The Vaartkom forms a full-scale project in the urban interior of Leuven. By looking at this on a smaller scale and after a value and function investigation, a decision could be made that would shape the future vision for this site. From this decision the choice fell on one property that allows for the redevelopment to clearly reflect the future vision for this site. The choice made is the former fire station in Leuven. It is centrally located on the Vaartkom and in direct connection with the city center of Leuven. Based on the research, the aim is to examine how the artistic and social values of the Vaartkom can be implemented in this vision of the future.

The fire station will be repurposed as a yacht club which is connected to the Dijle so that the residents have a direct connection with the other side of the Vaartkom, the city center and the fire station itself. The existing façade of the fire station and the drying tower will be maintained so that the former function of the building remains visible. The repurposing as a yacht club fits in perfectly as the canal, which is the most important point of the site of Leuven, dominates the whole area.

The presence of the yacht club, along with the shops on the ground floor and a large part for culture and recreation, can promote the attractiveness of the Vaartkom. The Vaart will also revive through the bridge that runs over it and is connected to the yacht club and the old city center. The public will find this an ideal place to stay. The yacht lovers will enjoy themselves here, just like the locals and people from other regions. As a result, this neglected industrial zone can be put back on the map and it is not just a center for urban life.
Pursuit of Happiness: Adaptive Reuse of the Rectory in ReppeL

This thesis includes the adaptive reuse of the rectory in ReppeL. To start, it’s important to know the spatial and social history of the building. The rectory is a meaningful place for the inhabitants, so it’s necessary that the new function still will be accessible for them. For the new function, I thought about the current topic ‘happiness.’ It’s known that the number of people dealing with a depression is increasing. Besides that, it’s known that we spend 55%-80% of our day indoors and that our environment affects us. This was the motivation to create an enjoyable, happy place without all the stress from the daily life. Research about happiness strategies and interior elements and the regulations of the pastory are included in this study.

This research made it possible to create a concept for the rectory. The new function concerns a Bed & Breakfast and a bistro café. With this function, the building stays accessible for the inhabitants and it can function as a meeting place. Thereby outsiders can stay at the rectory to enjoy the quietness and escape from social media, the busy work life and all the stress.

Adaptive Reuse of the Rectory of Opitter into Inclusive Childcare

These days, inclusion is a very important topic in the society and therefore in childcare. Around Bree is not enough childcare available. Furthermore, there is no inclusive childcare in the surroundings of Bree. Because the rectory of Opitter is a building with charisma but hasn’t been used in a long time, I decided to give it a new life as an inclusive daycare (0-3 years) and an inclusive before and after school care (2.5-12 years). This new function will guarantee that the rectory will be spared of further decay and regain its value in the society.

The purpose of this project is to design an inclusive daycare and an inclusive before and after school care. However, inclusive relates to all impairments but in this research I only focus on visual impairments in children. The research showed that textures can have a positive influence on the mobility and orientation of visually impaired children. This research starts with the special needs of visually impaired children because they develop their sense of touch on a higher level than the rest of us. After that I research the influence of these textures on other children. Thus, the design is inspired by visually impaired children because they can get the most information out of touch but the childcare will be available to every child with or without an impairment. By using textures on floors, walls and furniture, landmarks and areas can be made which can solve orientation and mobility problems of visually impaired children. In addition, these textures will create a more pleasant space to discover and they will help the other children by developing their tactile senses even more.
SINT-ROCHUS TOWER AARSCHOT

The central subject of my project is the Sint-Rochus tower in Aarschot. This medieval building is located close to the city square of Aarschot. The tower is currently not used, but has a very favorable location. That’s why I’ve investigated how the new use of the tower can give a new quality to the site, which means that both, the tower and the city square, are a part of the project. The purpose is to create an adaptive reuse that can provide a real added value for the environment.

On the basis of historical research, the meaning of the building and the place it had in the past, I came to the decision to re-integrate music into the city. The Sint-Rochus tower will be an extension of the local music school. In this way, the tower will retain its original function as an archive, but now for music scores instead of city documents.

To avoid having too many functions in the tower, I will provide an extension to it. In this extension the music can be played and practised, to really bring the music into the center of the city. For this reason, I also provide a bandstand on the square, that extends the music to the city square. The bandstand in combination with a new design for the square will give a new quality to the place.

Because of the history of the tower and its relation to the carillon, there will also be a small exhibition about the carillon in the project. This exhibition will also invite tourists to visit the Sint-Rochus tower. It’s the combination of all the different parts, the tower, the extension, the city square and the bandstand, that makes one entity which gives a new added value to the whole site. Thus the adaptive reuse is not limited to the small tower, but it’s a part of it.

THE VEHEMENCE OF VACANCY

A poetic comparison is made between the human part, the vehemence, and the inhuman part, the vacancy, in which the relationship is central. Within this thesis, I investigate this tension field from both a rational perspective as a conceptual one. My personal interest towards the hidden potential of vacancy formed the basis of this research as these buildings often contain a huge amount of possibilities and forms a current problem within our society. Starting from a metaphor, I want to take a different look into the world of the adaptive reuse of these vacant buildings via an artistic lens. The metaphor takes a look at an adaptive reuse, as if it would be a couple. The role of the interior architect within this metaphor is to create new/better relationships between partners A and B, the building and its function. This creates an architectural relationship that strives for a long-term marriage in which the user can optimally arrange himself.

The aim of this master’s thesis is to look at the design process through the developed metaphorical glasses and to investigate whether this can lead to other architectural insights that can be used within my master project. The project concerns the adaptive reuse of the former urban swimming pool of Mechelen that has been vacant for over 15 years. Some important conditions are the characteristic features of the building and its future function but also looking at the typology of the architecture. In order to examine the essence of the spatial relationship there is an artistic project where I go through the metaphor to examine how I personally interpret this on both formal as architectural aspects. In this way, the thesis in holds a rational and an experimental research where I’m gaining new insights and experimental design approaches. The focus of this research is on finding the most “ideal partner” for the spatial profile of a swimming pool and on how they can achieve coherence with each other via the metaphorical lens.
WELL-BEING AND INTERIOR IN ELDERLY CARE: ADAPTIVE REUSE OF THE SITE OF STERCKSHOF CASTLE

How can the interior of a residential care center encourage the happiness and well-being of its residents? This question and the search for its answers are the heart of my graduate work. An important concept related to this is the term ‘well-being’, an understanding that has an objective as well as a subjective aspect. In this research both perspectives are analyzed by means of a literature study. In the first part of this study some environmental elements are discussed, which can influence the feeling of comfort of residents of RCC’s and which I can affect as an interior architect. In the section that concerns the subjective aspect of well-being, an existing happiness theory is analyzed and converted to a model that is adjusted to my target group. To process both components in my own design at the end of this thesis, I conducted an empirical research. I visited two existing RCC’s where I talked with the residents and the staff. In this way I could find out what the opinions of these people are on the abovementioned environmental elements, and how I can improve, better or empower these factors. Based on the obtained information I converted the adjusted happiness model to specific design concepts within the RCC.

Because my design will be realized in terms of an adaptive reuse of the site of the Sterckshof castle, I also researched the history and situation of this building and its surroundings. In this way I could start creating a comfortable, homely atmosphere where the well-being of elderly is centered. A place where they have the chance to find a new home and be happy, in an environment which gives them the opportunity to flourish.

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REUSING THE MALT TOWER IN HASSELT.

How to integrate the malt tower in Hasselt into the future plans of the Blue Boulevard, respecting its intricate character? With this question I started my master project. In order to give a profound analyzed answer I started with my research resulting in a masterthesis. All three investigated topics and interesting case studies lead me to conclusions that were the base for the creation of a new design for the malt tower.

I investigated the topics industrial heritage, and the answers to the question ‘Why conserve and how to handle it?’ Next I studied the location of the malt tower, as it was in the past and how it will be in the future. Which also includes a profound research about the building and its structure.

My conclusion of the analyses of the first two chapters was that a commercial function with a social aspect can add value to the residential area. With this knowledge I started the third chapter, an investigation of the market place. In this chapter the topics globalization, local production and distribution of food and the effects on the environment and society are explained. Concluding the study and enforced by case studies, a market place in the malt tower in Hasselt was drafted.
CHAPEL FULL OF INTENTIONS

For my master’s project I did an adaptive reuse research to put together a new, fitting concept for a unique chapel. The goal of the research is to discover the existing qualities of the place and to use these in a new design. The research will therefore be an extensive and historical study about the location and new solutions. This lead to my research question: “How can an intervention be added to a chapel so that visitors can leave their intentions and prayers in an appropriate way?”

Firstly I did a historical analysis of Chapel 18 in Bocholt and her location. In this research I looked at the history of the chapel and how it has evolved over the years to what it is now. After that, I expanded this historical research into a thorough investigation of the surroundings of the chapel. These two researches revealed elements that are useful for a new design concept in the chapel. Next, I used certain definitions derived from a text by Iris Brook, to describe the quality of this particular chapel and its surroundings. These ideas tell us something about the genius loci of the place, which is what makes this location so unique. After that I did some interesting case study’s that inspired me to make a new design. Then, I started working on a new concept from all the information I learned, which respects the current use of the chapel. The extensive research on the influence of nature on the state of mind was an important factor. Finally this research resulted in a new design which offers an answer to the earlier research question.

FROM SANCTUARY TO READING SPOT

The aim of my master’s thesis is to give the Sint-Jozef church in Vosselaar, Antwerp a new program that suits the characteristics and nature of this church. Furthermore, it also offers a solution to a modern social problem, being the reduced interest in reading among children and young people. The Sint-Jozef church is designed by the architect Marc Dessauvage and is an example of a ‘house church’. Due to the sober materials of these house churches and the smaller dimensions of the building, this church does not have the typical church monumentality. Because of this soberness, the building blends in between its surroundings and becomes part of the neighbourhood as ‘a house for the community’. This research therefore consists of two parts: how to reuse a house church of Marc Dessauvage in an appropriate way, and whether this adaptive reuse can contribute to an attractive reading spot for children. In the first part of my research I searched for the different elements that determine the specific character of the house church, in other words: the genius loci, the place’s spirit. These results suggest that one must deal with the uniqueness of the house church and the vision of the architect. For a house church the reuse must ensure a dialogue between the community and the building. With this result, a new program for the Sint-Jozef church in Vosselaar was sought. This resulted in the concept of a library where children and young people are encouraged to read. The second part of my research examines how we can accomplish this with the help of interior architecture. This results in the conclusion that interior architecture has an influence on the atmosphere and experience, and can contribute to creating a reading place where children and young people are encouraged to read. My master’s thesis presents a solution to integrate a reading place for children within the Sint-Jozef church. By considering the spatial qualities of the Sint-Jozef church, a neutral piece of furniture has been created where children can discover reading in a fascinating way.
Due to the change in the train network, more and more train stations are losing their function. Often no new function is given to these buildings and they will remain empty. Mainly the smaller traditional stations disappear, which is a pity because the buildings have their own history and charm.

Another interesting social phenomenon is the striking evolution of the work environment, in which communication with fellow colleagues, networking and growth opportunities in a job become centre stage (Suarez, 2016). This fact originated from the changing view on work in society, which led to other work organizations such as coworking. This new way of working is related to the range of various working conditions and working environments.

From my interest for adaptive reuse of train stations and my curiosity from the phenomenon of coworking, the idea has grown to unite these two elements. I also see this as a poetic fusion. A train station can be seen as a meeting place where people can meet other people and where they travel, eventually partly, together, with a goal, a final destination. These values also occur with coworking as making new contacts and try to achieve a goal eventually together. Train stations could also be redesigned as a coworkingspace with the red line throughout the evolution ‘a station as meeting place’.

From this framework, my goal was to investigate whether coworking, with creative professions as a main target group, is a function that can be applied in an empty traditional station of the 1881 type. I’ve made this project in the train station and his goods shed of Ardooie-Koolskamp. It could be used as an example, as a model for other similar type, 1881 and 1895, train stations. In this way a coworking network can be created.
The design studio of the International Master Adaptive Reuse ran in the fall semester. It was followed by a two-week workshop on the Brussels North district, before the start of the spring semester.

Adaptive Reuse of Modern Churches - St. Alène in St. Gilles by Nikolaas Vandekeere & Marijn Van De Wijer
The studio subject was the St. Alène parish church in the St. Gilles district, Brussels. This is a modernist church by Belgian architects Bastin and Dupuis on top of the unfinished foundations of an earlier, eclectic design (1913) by Louis Pepermans. The actual church is the result of a competition won by Roger Bastin in the 1930s. The design and building process, during which Bastin sought assistance from Jacques Dupuis, was interrupted several times and the church was only completed in 1972. It demonstrates transitional ideas about ecclesiastical architecture in face of modernity. In the 20th Century, modernization of the Catholic Church took place in the context of liturgical reform to be confirmed after WWII by Vaticanum II. This opened up the way for architects and artists to apply a new formal language. It created the freedom to approach spirituality on a more experimental level, introducing formal elements of the modern movement into sacred architecture. It is currently being used by a community of Brazilian migrants, who come from the wider region to celebrate mass and socialize together. The entire complex of buildings and terrains consists of underused and dilapidated structures surrounding the actual church, which have potential for more intensive use and architectural improvement.

Students of the International Master on Adaptive Reuse were assigned to transform the use and meaning of the church in the future with respect for its history. A twofold research approach supported design thinking.

Primarily, the project coincided with an intercultural investigation of architectural values and historic developments of modernist churches in the wider region – in Belgium and the German Rhineland – during which the students briefly worked together with participants in the Genius Loci seminar. Further collaboration beyond our University walls was developed during workshops with staff and students of the University of Wuppertal (DE) – professors Christoph Grafe, Holger Hofmann and Ulrich Königs. Secondly, the students investigated programmes with potential for synergy with the liturgical use. The results show how balance was sought between the spiritual core of the site and its renewed contemporary use. Hence, these provide key insights in the revalorization of sacred architecture in face of social diversity brought by globalization.

Mapping relations, drawing use – The North Quarter in Brussels by Freek Persyn.
The North Quarter in Brussels is a business area largely constructed in the 1960-70s. The plans for the transformation of this part of the city were controversial since they implied the expropriation and erasure of a large neighborhood. Today the area is a combination of various high-rise office blocks of which many are underused and outdated.

During the two-week workshop the students investigated the temporary use of one of these office blocks: WTC1. They were each assigned a floor with a variety of users. By mapping the interventions and users in the strict format of the axonometry, relations between floors were uncovered and visualized.
Masterstudio jury

Workshop in Wuppertal

Workshop in Hasselt
MOSQUE AS HOUSE OF COMMUNITY: ADAPTIVE RE-USE OF MOSQUE RAJGAN IN KHANPUR, PAKISTAN AS ‘HERITAGE PROVOKING CENTER’.

The mosque holds an indispensable valuable building status in the Islamic world. From the begging of Islam, the mosque became an important place not only for religious gathering, but also a hub of different social-political activities for the community. In present time, the mosque is thought to be a building only meant for ritual activities of Muslims and is the most important building in Islam. In the early days of Islam, the statement was true in every aspect of the Islamic culture but in the present day it is true only in the sense that the mosque is an architectural symbol outfits for the religious rites of the Muslim society.

In the present age of Islamic renaissance in the Muslim world, the organization of the mosque has come under thoughtful criticism from Muslim intellectuals who are calling for a reassessment of its present conservative role in developing the Muslim society towards a greater consciousness and understanding of Islam. These scholars have called for a serious re-evaluation of the mosque institutions using the model of the mosque of the Prophet Muhammad (peace be upon him) and the first generation of Muslims. This strategy is said to be in line with the general call for Muslims to adopt the teachings of the Qur’an and the Sunna of the Prophet in every aspect of their lives. This will only be achieved by not only studying about the initial functions and role which mosque acted during the shining period of Islam represented but also looking into the nearer pre-Islamic time, how Arab’s use to pray what kind of space they dedicate for prayers, was then the only purpose of that space.

This paper aims to research on the eternal idea of mosque and its origin, to look after the functions and activities which mosque hosted in the past. And will derived conclusions from it and will try to develop strategies for the adaptive re-use of mosque to utilize the mosque building up to its full strength.

RESUSCITATION OF SETHI HAVELIS THROUGH SUSTAINABLE ADAPTIVE REUSE:

Haveli is basically an elite courtyard house and the concept of naming a house as Haveli originated from Mughal era (1526-1857). This project is focused on the Sethi merchant-bankers’ Havelis constructed from 1800-1910, in the city of Peshawar Pakistan. Peshawar as the gateway into the wealthy and vast sub-continent of India carried strategic, military and historic importance.

Yasmeen Lari a famous architect from Pakistan wrote about Sethi Havelis: “The hidden jewel of a highly embellished residence of one of the most powerful mercantile families of the city of Peshawar lay concealed for several decades behind an anonymous façade. The Sethi Havelis in that time became the epitome of Peshawar’s residential architecture” (Lari, 2015, p. 1). After the downfall of Sethi clan trade these Havelis were not kept well and four of the 12 Havelis have been torn down, some of them are abandoned or rented over. Project is to revive Sethi mohalla (neighbourhood) with a sustainable function not only to preserve the material but also immaterial culture of the Sethi kucha (street) i.e. Sethi clan was famous for philanthropic work (wells, mosques, bridges) and social conscience of the society. These havelis in most cases has three levels i.e. Basement, Ground, First and Second floor divided into private residential area and public trade/offices area. Considering the hierarchy of spaces/levels, philanthropic tradition of Sethi clan, the genius loci and spirit of the Sethi kucha, the Havelis will be converted into student housing in private residential spaces of the Havelis, school and entrepreneurship offices in the commercial ground floor area, along with atelier and spaces for poets gathering.
TIJS BEELEN

C.N.S. GALILEIstraAT
SEARCHING PERMANENT OPTIMIZATION
FOR TEMPORARY ADAPTIVE RE-USE
INITIATIVES

As a result of the constantly changing educational requirements, more and more school buildings are becoming vacant. Especially schools from the beginning of the twentieth century are subject to this. However, due to their clear typology and robust architectural elaboration, they are extremely suitable for reallocation. This project investigates various possibilities for reallocation, aimed to revive a former school building in Eindhoven: the C.N.S. Galileistraat. This corridor school, completed in 1932, was designed by J.W. Hanrath and is situated in a rich context that consists of many layers. Thorough analyses of all those layers resulted in an understanding of the building’s DNA and eventually led to a design strategy that generated new possibilities for temporary adaptive re-use initiatives within the existing tissue.

The initial key to this optimization was the reactivation of the corridor, which is often forgotten in traditional reallocation projects of these types of school buildings, by means of an architectural interface, allowing for flexibility to support different programs. Transforming this interface into a design tool and using it on other elements of the school, like the walls between the classrooms and the facades, opened up, literally, a whole new array of possibilities. This project showcases a selection of these possibilities, varying from office spaces to housing and, therefore, does not include a final design proposal for one specific program. Rather, it shows that a fundamentally different approach can still lead to a respectful dealing with the existing building, allowing for various qualitative programs, that can change over time, thus resulting in an optimal temporality.

KOBE GARMYN

SINT - PIETERS CHURCH SITE:
THE CONCEPT OF ENSEMBLE AS A
STRATEGY TOWARDS AN ADAPTIVE
REUSE PROJECT

This master project is situated within the field of adaptive reuse. The purpose is to give the site of the Sint-Pieters church, together with the presbytery and the gardens surrounding it, a second life. Three objectives are set out in the project:

- To create a childcare center
- To create multi-purpose facility
- To develop good designed public spaces

The investigation was approached by the given problem statement:

How can an ensemble of functions, where the childcare center is an essential element from the ensemble, solve an architectural issue in the context of Sint-Pieter to elaborate to the social development of the community.

The thesis starts from the context, the site and the typology, history and development of the existing situation. The neighborhood was explored over the years by the hand of literature, old plans and historical pictures of the evolution of the site Sint-Pieter. Visits to observe the site and an interview enriched this analysis. Finally, a SWOT analysis of the site was performed.

The master thesis studied the concepts of the “ensemble” in itself and the “architectural ensemble” by scientific articles and some examples in the history of architecture.

Furthermore, six existing contemporary case studies were approached by analyzing the plans on 6 parameters, analyzing the buildings by tender drawings and sections. The analysis has been supplemented by an interview of the designers.

We can conclude it is useful to give the term “ensemble”, to be able to cover all the elements that are part of the ensemble in the eld of architecture. The function of the buildings, the functions inside and landscape are essential elements in the broader meaning of architectural ensemble. These functions must strengthen the community and the landscape interacting with the structures need to take the architecture to a higher level.

Redeveloping the Sint-Pieters church as a public interior, by using the broader meaning of the term architectural ensemble, will give the site back their historical value as a meeting and social place. This is mainly obtained by opening the church for the neighborhood with a strong connection to the public garden and the childcare center with extra social functions.

“Today’s top ensembles are tomorrow’s historical districts.”
Taylor Melanie (2004, December 31)
The « Grand Bazar » is a department store built in 1939 and located in the south of Belgium in the city of Verviers. This « Art Déco » building is a testimony of the glorious past the city of Verviers knew at the beginning of the XXth century. This period of prosperity was due to the wool industry in this area. The « Grand Bazar » located in the city center was founded in 1880 by a businessman of the city. The small shop quickly evolved into a commercial hub for the city where all the wool merchants were meeting to do business. The department store had three different phases of evolution with three different buildings to finally get its actual form after a fire in 1838. After the second world war, the wool industry in Verviers knew a period of crisis and slowly started to decline. The « Grand Bazar » kept its commercial activity until 2011 and nowadays, the ground floor is partially working with the commercial activity but the others fifth levels are left empty. Its location and the strong presence of its architecture in the city center of Verviers makes it a beautiful testimony to revitalize. Verviers is still suffering from an economic crisis and struggles to regain economic activity in its city center. The educational activity is a strong point of the center and students still animate the city during the week. Rethinking the « Grand Bazar » as a hub for the center calls for economic and social functions. Those functions as always been strongly linked with the department store concept that’s why the project will try to recreate a socio-cultural place for the city by bringing functions like a fablab, a bookstore, a library, an auditorium, co-working spaces, a restaurant but also commercials activities. The architectural interventions will try to rethink the main architectural characteristics of the department store concept like the vertical circulations with monumental staircases but also the horizontal circulations with free spaces and then the attraction from the outside with the entrances. The reuse of department store in city centers seems to attract more and more attention in many countries. This investigation could be an example to rethinking the sociocultural functions inside temples of consumption.
1 & 2. Benita Niessen
3. Jury Larissa Morren
4. Jury Herbestemming
5. Jury Simon Moons
6. Jury Caro Gelders
7. Jury Herbestemming
8. Jury Ken Van Endert
9. Jury Ken Van Endert
Food and Design: adaptive reuse of the Mercato Comunale di Viale Monza, Milano

During my study period in Milan I’ve worked with a group of Italian students on a design assignment around North Loreto (NoLo), a creative and multicultural district in the city of Milan that has been degraded in the past few years. The main focus of the project was to bring together people of different cultures through a concept that revolves around food. For this to work, the first stage of the assignment was about implementing urban space design solutions: how to make the neighbourhood a place, which attracts people and connects them? Our concept integrated a farmer’s market in NoLo to bring people from all over Milan and its surroundings to the neighbourhood. Additionally we answered to the need of the citizens to create more green spaces. This is translated through the creation of “green hubs” and the planting of fruit trees throughout NoLo. People can come together to enjoy each other’s company surrounded by natural elements, and everyone is free to pick fruit from the trees.

The second stage of the project included the adaptive reuse of a specific significant building in NoLo that has lost its glory throughout the years: Il Mercato Comunale di Viale Monza. After a process of research and analysis through site visits, interviews, co-designing and desk research, concept generation, project development and prototyping, we came to an interior- and service design solution for the communal market. The space would revolve around a central point that is created by a multifunctional staircase, which is meant to bring people up to the outside terraces on the first floor, but also to sit and enjoy a meal together. This nucleus is surrounded by shops that provide different kinds of food. The main concept of the market includes a way of eating, more specifically the use of a “schiscetta”: a lunchbox. This way people can bring their own lunchboxes and use them to eat in the market, or take them out to go. The goal of these interventions is to bring the different cultures that are present in Nolo together and connect them through an everyday human activity: eating. People can share meals, spend time together and get to know each other. As a result a stronger community is built, and NoLo will have the chance to revive as a district.
Gwen Dupont

ESCOLA SUPERIOR DE ARTES E DESIGN IN MATOSINHOS, PORTO

Benita Niessen
In 2017 studeerde onze 10^e lichting Masterstudenten af, een feit dat we niet ongemerkt voorbij konden laten gaan. Althans dat was de bedoeling. Op onze oproep per mail en via de sociale media kwam echter weinig respons. We steken hiervoor de hand in eigen boezem. Onze alumniwerking stelde tot nu toe niet veel voor. Er wacht ons dan ook de taak om regelmatig eens stil te staan en ons af te vragen met wat onze oud-studenten allemaal bezig zijn. Heel veel van hen werken als ontwerper, zelfstandig of in dienstverband. Sommigen schaafden nog verder aan hun talenten, anderen kozen voor een heel andere richting in hun leven. Het doet ons deugd regelmatig werk te zien opduiken in tentoonstellingen of publicaties. Maar we doen er niets mee. We verzamelen of archiveren niet. Willen we een volwaardige faculteit zijn dan hoort dit ook bij onze missie. Niet enkel boeiende ontwerpers opleiden, maar hen ook blijven volgen in hun verdere carrière.

retrovision.org
Pietrain omgebouwde paardenstalling, Yannick Douw

Renovatie en herbestemming van een noviciaat, Bas Vrehen

Badkamer Woning van der Linden, Bas Vrehen

Moving Lab @ PQ Prague, Gold Medal PQ for best Exhibition Design, Katrien Geebelen