

# Rooms

2025—2026

# In

# Sequence

*On Backs Becoming Fronts where Collective  
Living and Making is Happening Side by Side*

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# ABSTRACT

# 1.

*At the Door...*

“A plan is a society of rooms.” -Louis Kahn. *Rooms in Sequence* echoes this.

The Heyvaert quarter, located west of Brussels’ canal, is a dense, multi-ethnic neighbourhood, a city of arrival, shaped by informal trade, industrial heritage, and a buried river. Its urban blocks are deep. Behind the street façades lie unclaimed interiors: forgotten courtyards, unseen rear walls, spaces too small to build on but too large to belong to anyone.

The site sits enclosed within one of these blocks, embedded like a puzzle piece. Three buildings and a series of awkward in-between gardens, separating the structures from one another, overlooked, underloved. This is where the project begins. Through demolishing, reorganising and renovating, this project explores how hidden backspaces can be claimed and transformed — not only for those who live there, but as a way of rethinking the urban fabric itself.

Turning inward, this project creates a microcosm where backs become fronts and working and living happen side by side. Inspired by K. F. Schinkel’s Court-Gardener’s House, old courtyard typologies and the spatial logic of monasteries, the buildings enclose a sequence of gardens that each act as a room: a room for working and making, a room for playing, a room for gathering and socialising, a room for quiet and intimate conversations. These spaces guide the people who move through them. The project is focused inward, but what it creates is not only for its residents. It is for the neighbourhood too.

Fifty residents live here collectively. The floor plan is designed to make people meet and linger, while protecting the privacy of each individual unit. The Art Deco imprint of the existing building is preserved and considered: rear façades suddenly become visible, and turn into main ones. New relationships, new accesses, new perspectives, each facade treated as a front. The adjacent industrial building gives space to an atelier, where craftsmen work and take on apprentices, offering accessible education in a neighbourhood that receives people from everywhere. A café and bike repair sit alongside, tying the productive and the everyday together.

A society of rooms — for living, for working, for the city.



Castle and Sun - Paul Klee (1928)

To me personally, this painting shows what my project is about. It shows a city, an organism, but it also looks like a puzzle in a way. Even though the pieces are rectangles and squares that do not fit together perfectly, when I look at the image, it is complete. I understand it, as a whole it makes sense.

# BRIEF

# 2.

## *What the Street Hides*

# 2.1

# STUDIO

*River Ghost, Back as Front*

The Urban Architecture graduation studio of 2025–2026 works within the Heyvaert quarter of Anderlecht, Brussels. A densely built neighbourhood shaped by industry, migration, and the slow disappearance of a river. The Senne, once the productive backbone of the area, was gradually covered over from 1867 onwards, its course absorbed into the urban fabric as a strip of leftover plots hidden inside city blocks. What was once visible became buried. What was once a front became a back.

The studio takes this condition as its starting point. Under the title *River Ghost, Back as Front*, it asks what happens when the backs of buildings become fronts again. The Brussels region is currently planning a linear park along the historic course of the Senne, reconnecting fragmented areas and exposing the deep interior spaces that have accumulated behind ordinary façades.

The studio operates at the intersection of these conditions. It asks how architecture can intervene in a neighbourhood that is already working, already alive, already complex, without erasing what is there. It advocates for projects that make sense across multiple scales simultaneously: building and block, street and neighbourhood, individual room and collective space.



# 2.2

# HEYVAERT

*In pictures*



View from the bridge to the canal and the site. Calm yet busy atmosphere.



A closed auto shop and gas station at the Quai de l'Industrie. Interesting architectural site with split levels.

Business of Bergensesteenweg, one of the bigger streets surrounding the site. Shops, businesses and trading define this area.





Second-hand furnitures arriving to KiloMet at the Circularium.

Second-hand cars are being transported to the local auto shops. This industry rules the site.



Calm street showing the everyday life of its people.



“Église Notre-Dame Immaculée”, a neo-gothic church located near the site. View from the Rue de Liverpool.



High-rise residential building on the skyline serving as an orientation point.



The canal and its structures.



Newly-built concrete sports facility in the neighbourhood.



An opening on the side of a building revealing the hidden structures behind the walls.



Cosy street somewhere on the site.  
The green takes over...



The one lonely tree. Located on the  
northern border of the site.



Eyes of the street, monitoring every  
move, every action.

The meeting of the old, the new and the odd. A picture that characterises the entire site.



View to the Rue de Liverpool on a sunny day.

Rue Ropsy Chaudron, as lively as it gets. Shops, signs, cars, businesses make up the street.





New building taken over by dust graffiti.

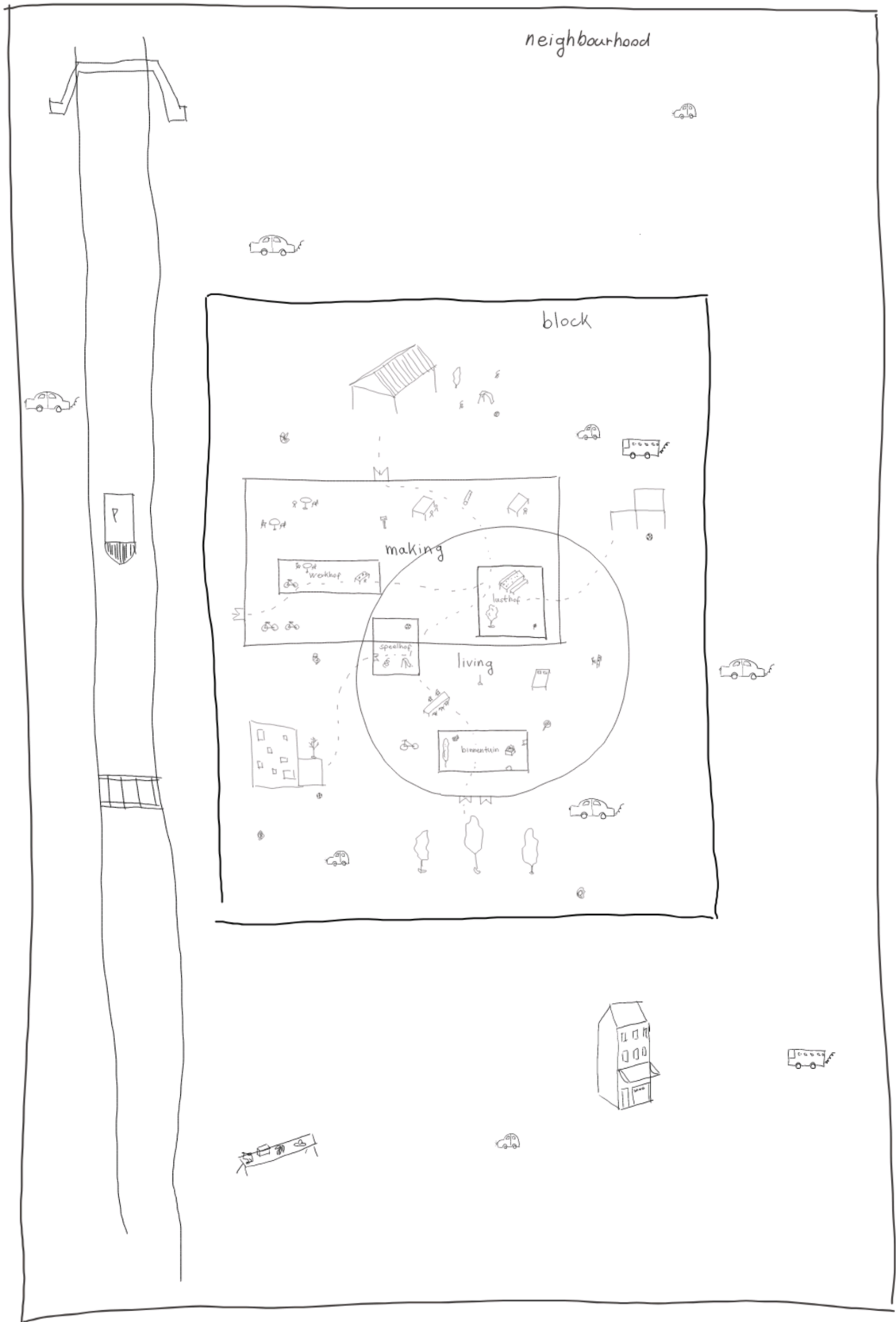
A picture of something there was.



# 2.3

# POSITION

*Turning Inward*



Concept diagram of the project  
on a neighbourhood level

Heyvaert is a neighbourhood that does not show itself easily. Its most compelling spaces are not on the street but often what is behind it. Walled courtyards, sawtooth roofs invisible from the pavement, interiors that reveal themselves only through an open gate or a collapsed wall. These spaces accumulated without design intention, shaped by incremental use and economic necessity rather than architectural ambition. And yet they carry the real spatial and social life of the neighbourhood.

Brussels has always been a working city, and Heyvaert is an honest expression of that. A place where dwelling and production have never been fully separated. This project holds onto that condition rather than dissolving it. The ambition is not to replace the working character of the neighbourhood with something cleaner or more legible, but to build on it: to bring collective living and craft apprenticeship together in the same sequence of spaces, for the people who already call this neighbourhood home.

Hidden interiors behind  
everyday houses



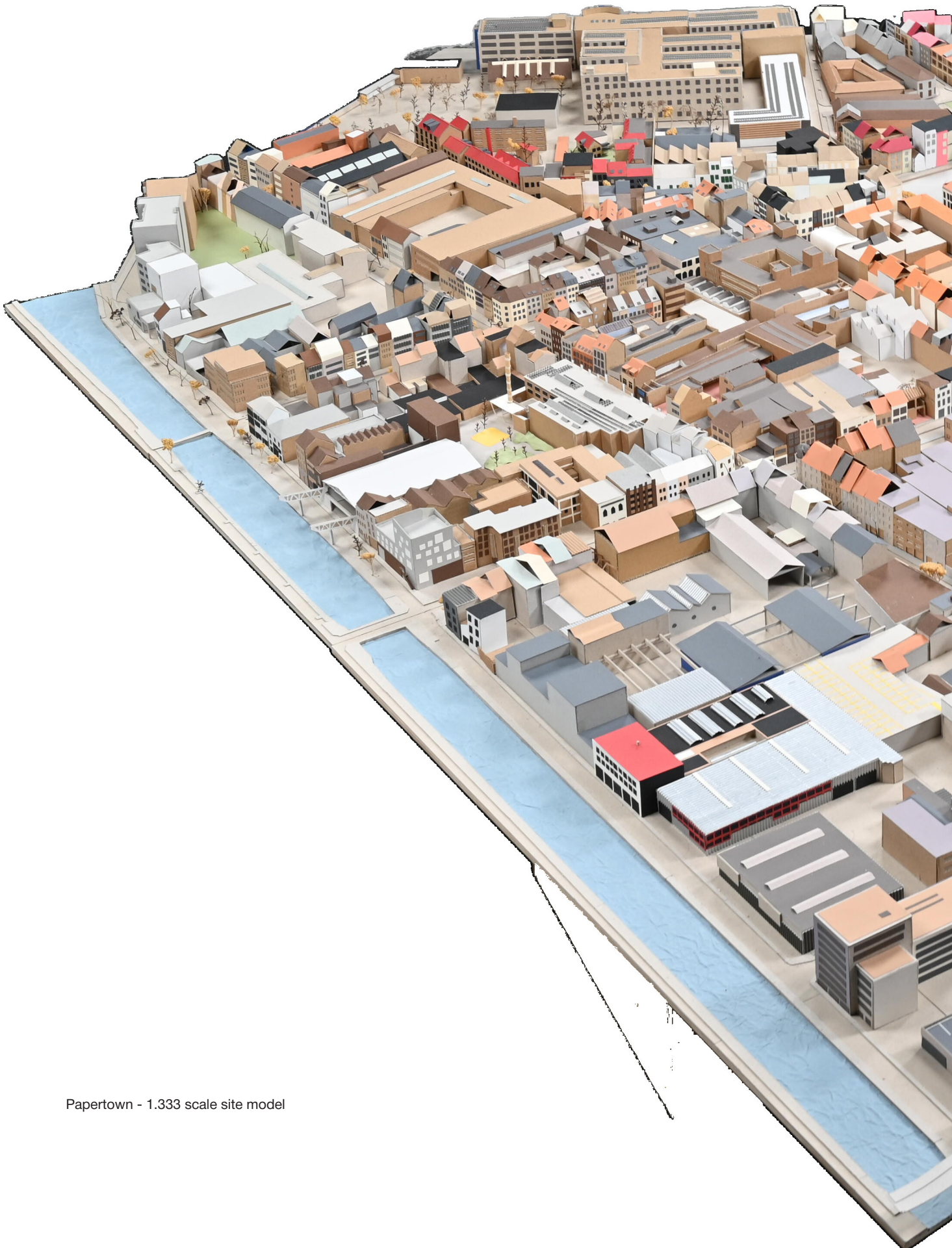


Decaying buildings, the structure and deep space reveals itself

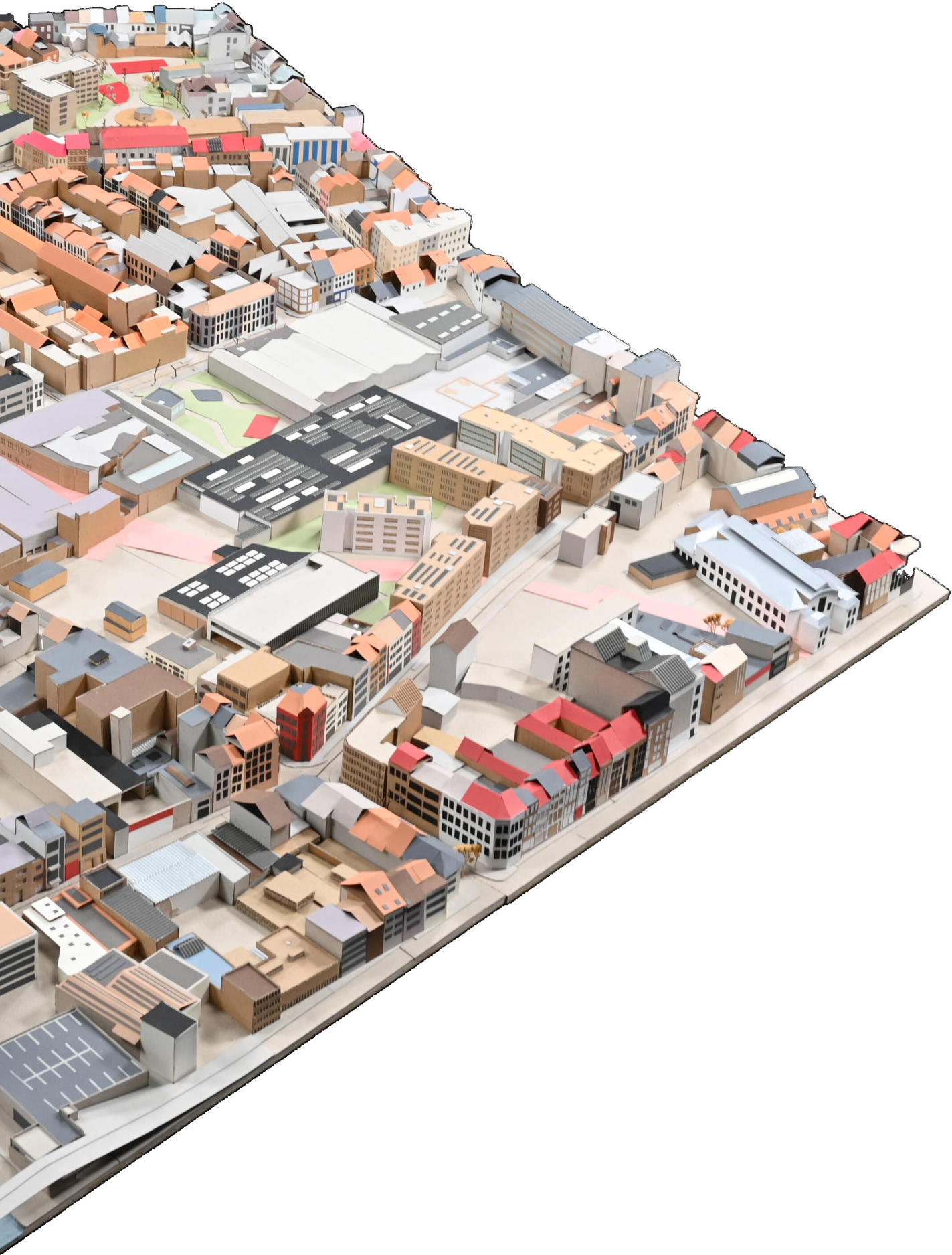
# 2.4

# SITE

*Three Buildings, Four Gardens*



Papertown - 1.333 scale site model



## 2.4.1 - The Plot

The project is situated on an L-shaped plot stretching from Quai de l'Industrie 83b to Rue de Liverpool 14-22, running from the canal edge deep into the urban block. Three existing buildings define its character. A 1932 Art Deco structure by François Van Meulecom addresses Rue de Liverpool with a formal architectural expression. Behind it, largely invisible from any public vantage point, a sawtooth-roof industrial warehouse sits oriented entirely inward, a building that was never meant to be seen from the street, and one that holds the most potential for an architectural intervention. Together they represent two different logics of development, coexisting on a single site across nearly a century. The project works with both.





1:1000 scale view of the L-shaped plot.



Art Deco building designed by François Van Meulecom (1932) located on the Rue de Liverpool 14-22, upon completion.



The building photographed in 2025/11/20. Serious decay and unused spaces are visible.



Walkway between the two building  
with a hidden courtyard in between.  
Nature is trying to take over.



Main entrance to the building from  
Rue de Liverpool.



Industrial shed located on the Quai de l'Industrie 83b. Currently not in use, no visible windows or doors. (Image from Pierre Renard - Kaderstudio)

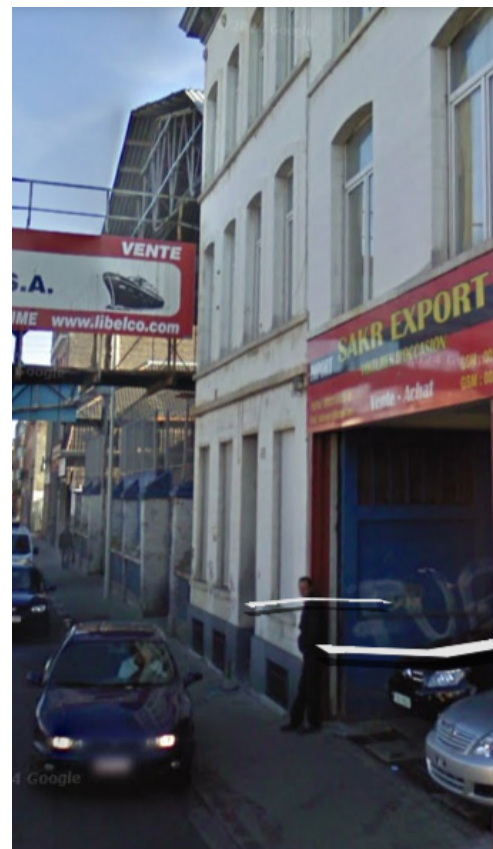
Shed from aerial view showing its connection to De Grote Hal and with the surrounding buildings.



Shed accessibility from the De Grote Hal side.



Buildings of Quai de l'Industrie 83-85, facing the canal.

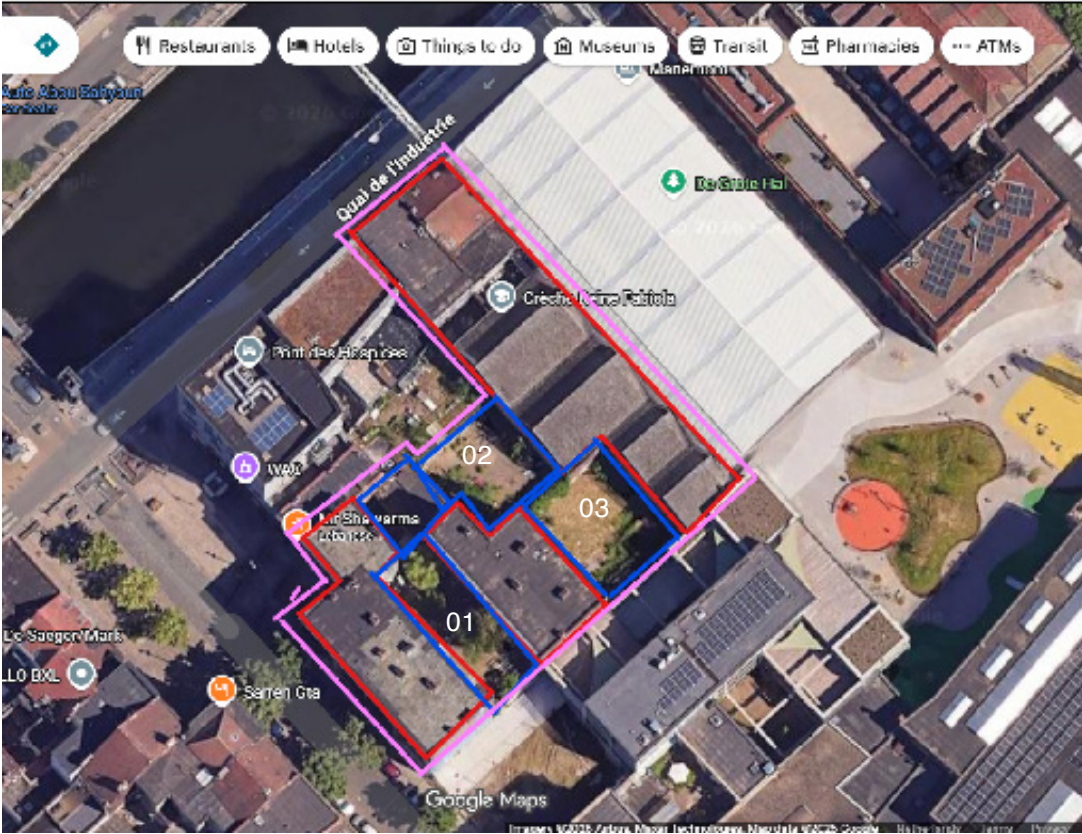


The ground floors of these two buildings are joint and used to function as an auto and bike repair shop.

## 2.4.2 - The Neglected Backs

Between and behind these buildings lie a series of fragmented interior spaces that accumulated as the plot was incrementally modified over time. Small courtyards, walled-off yards, a shed, spaces without clear ownership or maintained purpose, simply left. Not designed, not cared for, not inhabited. The urban plan fell short here, and what remained were leftover fragments: too awkward to build on, too hidden to notice.

These spaces are not unique to this plot. Across Heyvaert, the incremental logic of the urban block produced dozens of similar conditions interior voids that exist between buildings, absorbed into plots without ever becoming places. They are a results of a city that grew faster than it could organise itself, leaving residue in the spaces nobody claimed. The project claims them.



1.1000 scale plan of the current hidden back spaces on the site.  
pink = plot outline, red - existing buildings, blue = closed off gardens



Garden 01, enclosed between two buildings. Pavement everywhere but nature is trying to take over. (Image from Pierre Renard - Kaderstudio)

Garden 01 (Image from Pierre Renard - Kaderstudio)



Area between garden 01 and garden 02, separated by shed and walls. (Image from Pierre Renard - Kaderstudio)



Shed from top view, in the background parking area of the daycare centre. (Image from Pierre Renard - Kaderstudio)



Garden 02, which is an unused parking lot at the moment. Trees and grass are taking over. (Image from Pierre Renard - Kaderstudio)



Garden 03, yet again an enclosed space which is not being cared for. (Image from Pierre Renard - Kaderstudio)

## 2.4.3 - The Neighbours

The project does not exist in isolation. Directly adjacent to the plot sits the Pont des Hospices daycare. To the north, De Grote Hal anchors the neighbourhood as a civic and cultural space. Around the plot, the streets of Heyvaert continue their working life, car trade, small workshops, informal economies, newcomers building something here.



1:1000 scale view of the L-shaped plot, and its neighbours.



Petit Sennedaycare centre, both project done by Zampone architecture.



Terrace space of the building, currently functions as the green space where people can gather and where the children play.



Housing project by B612 Associates that includes a neighbourhood centre, an after-school care facility.

## 2.4.4 - The Brief

The proposal unlocks the interior. Walls come down, walled courtyards are connected into a continuous sequence of four named gardens. The two residential buildings are fundamentally reorganised around a collective living typology - 50 residents in 6-person clusters, each with private rooms of 25m<sup>2</sup> and their own bathroom, gathered around shared kitchens and living spaces per floor. The street façades are retained; the rear facades are reimagined entirely as the primary architectural faces of the project, addressing the gardens in a new architectural language.

The sawtooth warehouse undergoes the most substantial transformation. Parts are removed, new openings are cut, the roof reconstructed. The atelier for craft apprenticeship occupies this space, a place for newcomers and lower-income residents to learn a trade alongside people who already know one.

## *Research Questions*

How can neglected interior spaces within a dense urban block become the primary spatial and social territory of an architectural project?

How does a sequence of named courtyards — moving from public to private — structure collective life for residents, workers, and neighbourhood simultaneously?

How can architectural thresholds do the work of separation and distinction without resorting to walls or barriers?

How can existing structure, material, and context become the generative material of architectural transformation rather than a constraint to work around?

# 2.5

# APPROACH

*Methods of Looking Inward*

This project grew from looking carefully at what already exists. Before any design decision was made, a set of methods was developed to understand the site, the neighbourhood, and the spatial conditions that define them. These methods were not applied sequentially but ran in parallel, each one informing the others, each one producing material that directly shaped the architectural proposal.

Photography and fieldwork established a visual archive of Heyvaert as found, its hidden interiors, its working streets, its forgotten backs. A canal inventory translated fieldwork observations into a counted and classified spatial analysis, making the logistical character of the waterfront legible through numbers and absence. Rethinking how the city, its streets and façades could be reorganised, re-imaged. A section model built at 1:200 before the design began tested the spatial sequence of the plot in three dimensions, producing the understanding that the plan alone could not. Archival and literature research grounded the project historically and theoretically — tracing the buried Senne, the development of the plot, the typology of the enclosed garden, and the history of collective living in Brussels and beyond.

Together these methods produced not a linear research process but a field of knowledge, spatial, historical, architectural. The design grew from this. The following pages document each approach and show, through examples, how it informed specific decisions in the project.



The view from the train that goes to Brussels

# Photography & Fieldwork

For me, observing is far more useful than investigating maps or reading books about a neighbourhood. Heyvaert has to be walked before it can be designed. The people I am designing for will live here, and to design for them without first inhabiting the same streets would be to design from the outside in.

Curiosity demands a second glance. Courage means staying with what you find. What do you see? What does that tell you? What kind of lessons can you draw from it? These are not rhetorical questions. They produce specific observations. Specific observations produce specific architecture.



Working courtyard of Circularium

Interior tucked away and covered by metal plates





Nick and I on a fieldwork trip

Dusty windows used for communication, messages and expressing oneself

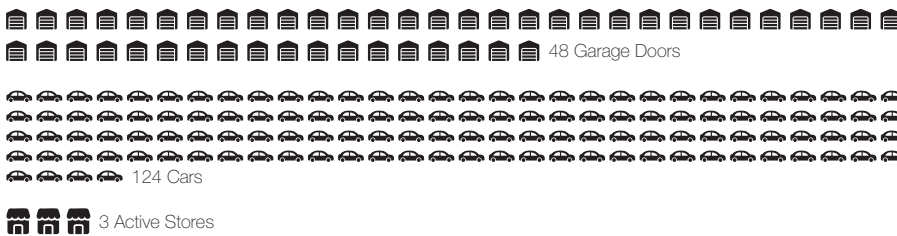


Peak into a productive space

# Canal Inventory - counting and reorganising

Since my project is located next to the canal, understanding it first felt essential. Inspired by Ursus Wehrli — a simple, almost childish idea of tidying things up and counting what is there — we walked the Brussels-Charleroi Canal and counted everything we saw. 124 cars. 48 garage doors. 3 active stores. It sounds trivial. It was not.

The same method introduced a way of working with the blind warehouse façade — producing quick variations of what it could become. But something unexpected happened when we tidied it up. When the façade became polished and clean, it felt completely lifeless. The messiness of the original — the graffiti, the garage doors, the accumulated traces of use — had something the perfect version simply lost. That moment stayed with me. I realised that architecture should be able to handle life and messiness. It should never be so finished that there is no room left for the people who actually live in it.





The canal as found: cars, windows, graffiti, doors, people, trash, stuff and life.



The canal as tidied up: lifeless but clean.

## Looking through a Section

Before designing anything, I built a model, to better understand what was already there. In one week, working at 1:100, I tried to investigate the spatial qualities of the plot: how the buildings and garden volumes relate to each other, how deep the plot actually is, how the sawtooth roof sits next to the residential building, how a courtyard of that size feels from the inside.

The model helped me understand the floorplan in a way that drawings alone could not. It made the spatial relationships between things concrete and testable. Some ideas that seemed logical on paper did not work in three dimensions. Others became clearer. It was not a design tool but a research tool, a way of getting to know the site before making any decisions about it.

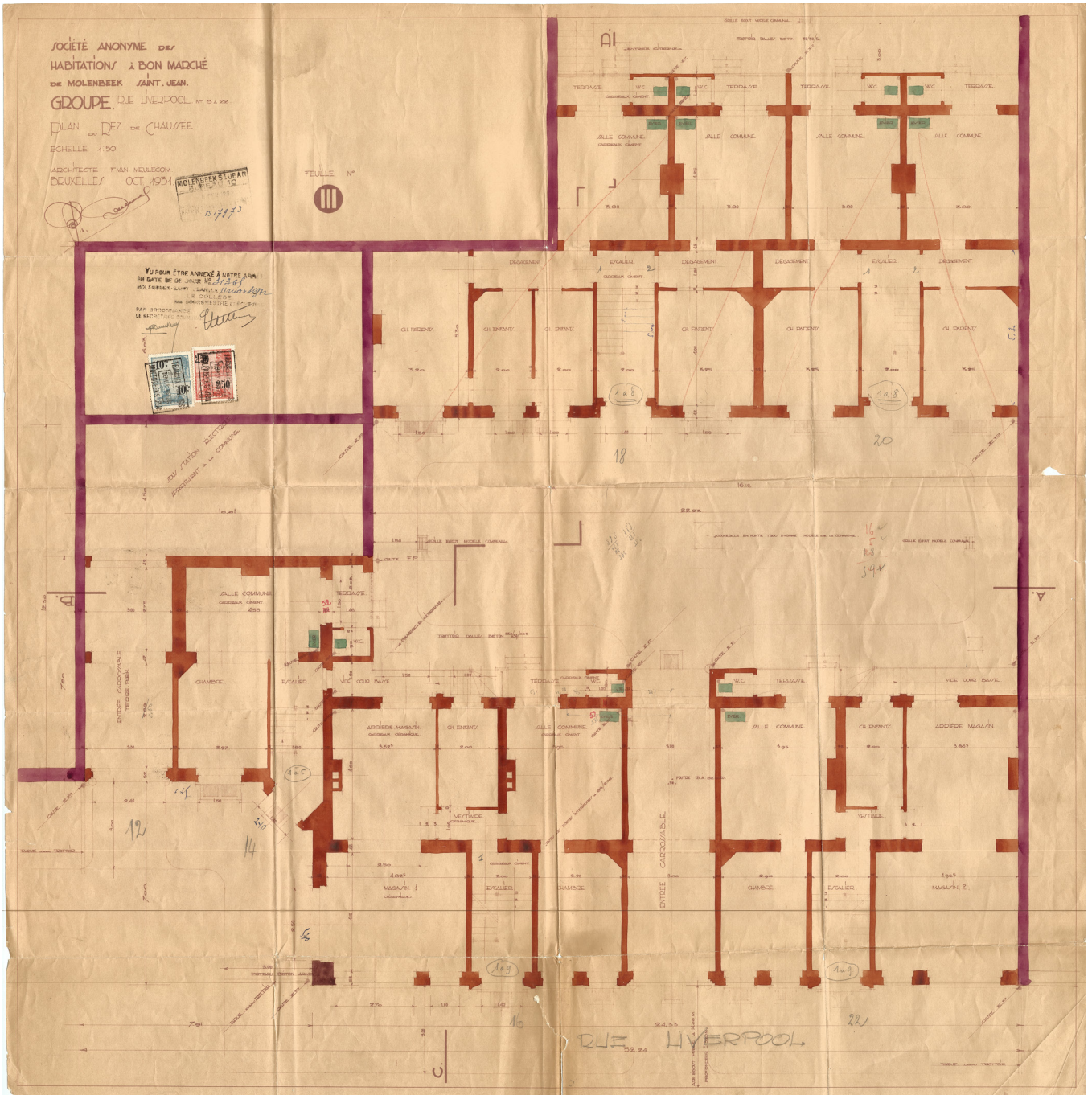


Close up shot of the 1:100 scale model, looking at the courtyard between the two residential buildings.

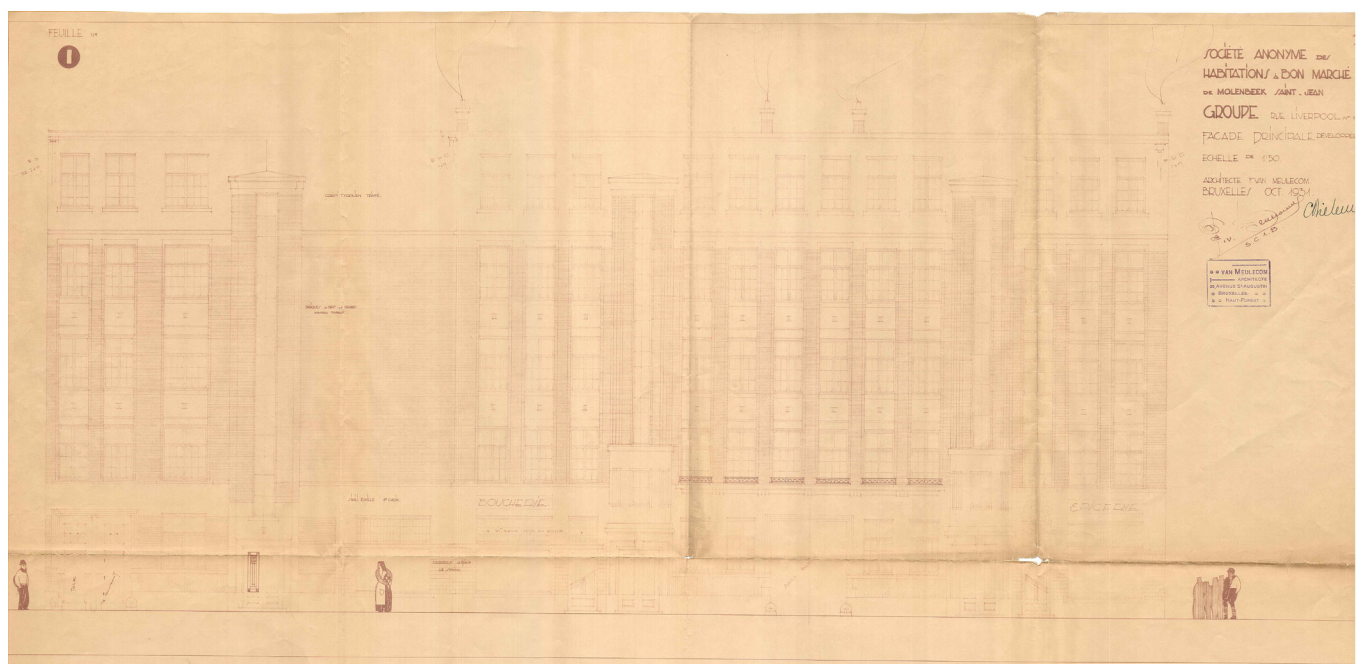
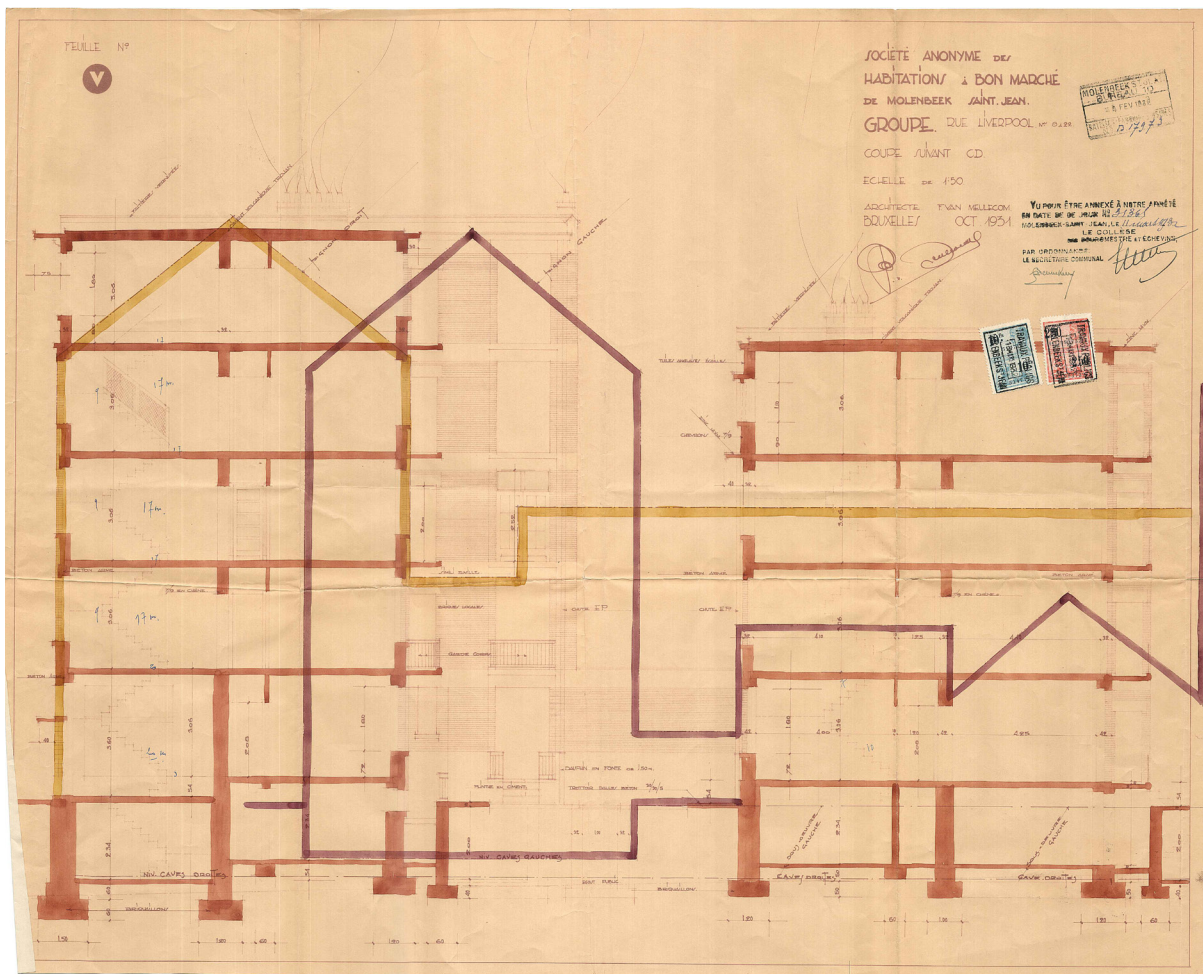
Second research assignment, 1:100 scale model investigating the spatial qualities of the plot before starting with designing.



# Archival Research



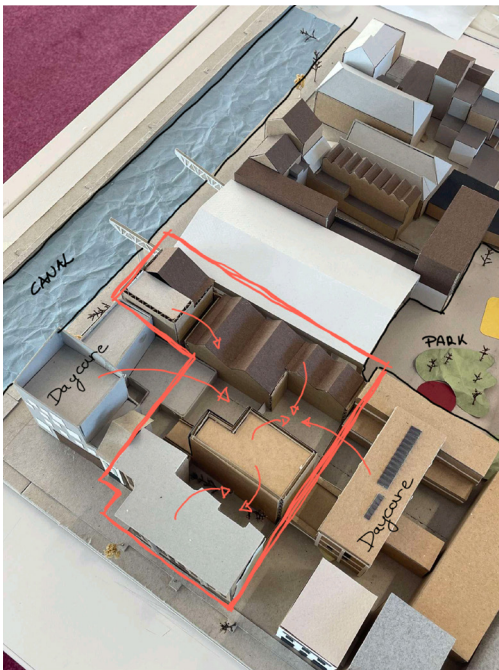
Original archival plans of the floorplan, facade and section.



# 2.6

# KEY DECISIONS

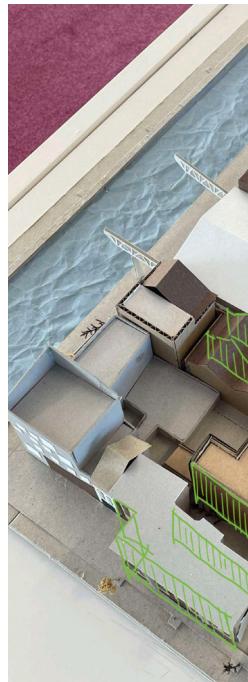
The project began by looking outward. The canal, the linear park, the public edge of the neighbourhood — these seemed like the natural anchors. But the more the site was studied, the clearer it became that the most interesting territory was not at the edges. It was in the interior. The forgotten gardens, the unseen rear walls, the spaces that belonged to no one. Turning the project inward was not a retreat from the city. The canal already has a park. The street already has a facade. What the block did not have was an interior life, and that became the project.



*Turning Inwards*



*Gardens as Rooms*



*Embracing  
Exit*



*acing the  
sting*



*Active Groundfloor*



*Back as Front*

# THE PROJECT

# 3.

## *Microcosm*

# 3.1

# PRINCIPLES

*what, why, how?*

## 3.1.1 - Building Principles

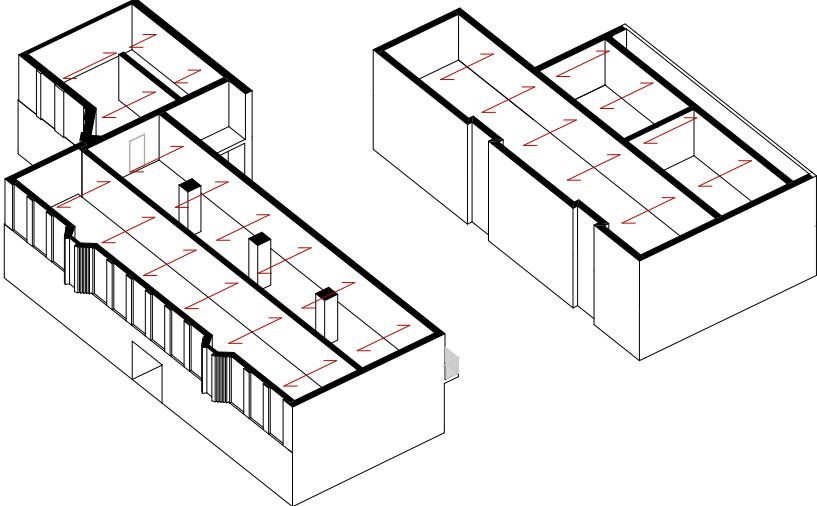
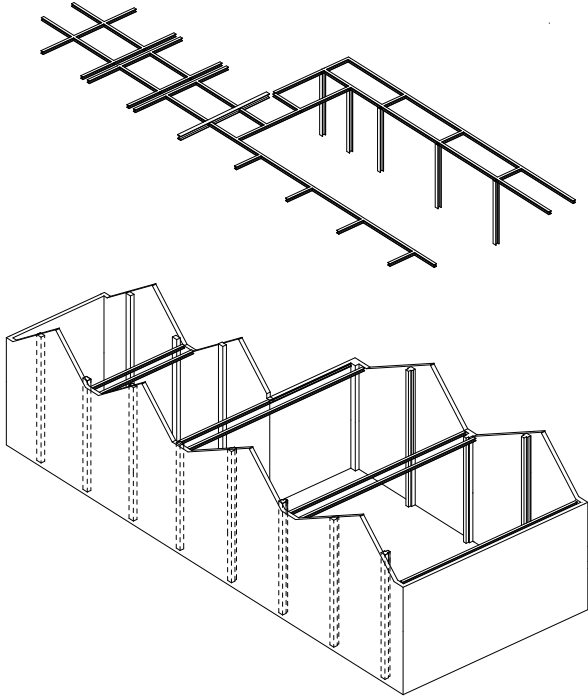
The three buildings on the site share a common condition: they all carry strong architectural characters, and had been left without care for years. The starting point was not to erase that character but to work with it.

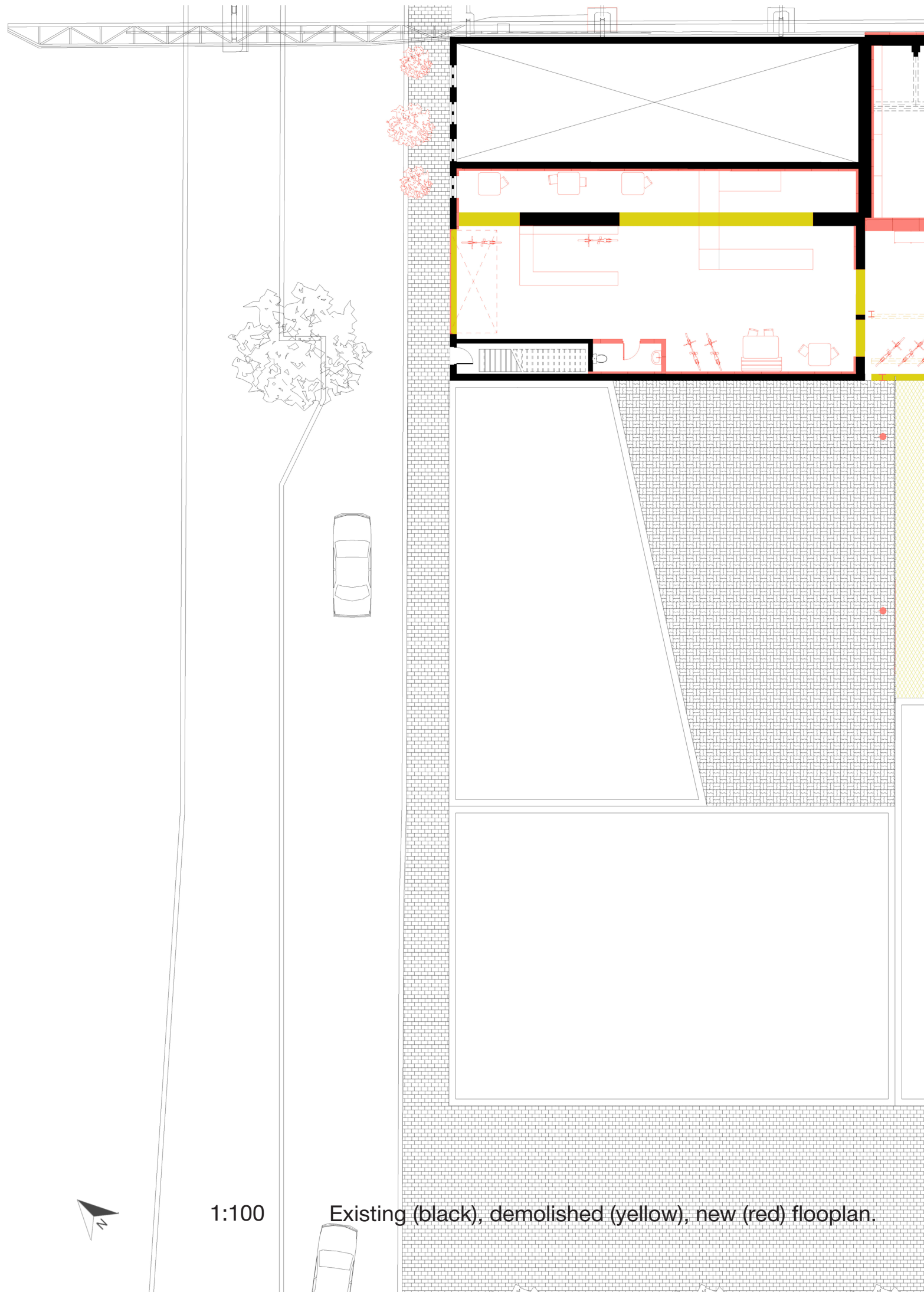
For the residential buildings on Rue de Liverpool, the existing structure was the defining spatial tool. The building originally functioned as a series of separate dwellings, each with its own staircase, sharing a facade but not much else. The collective ambition of this project required undoing that separation. A single shared staircase in each building now serves the entire building, making the vertical movement through it a collective experience rather than a private one. The structural grid, carefully read and kept, shaped the division between private rooms and shared spaces on each floor.

For the atelier building on Quai de l'Industrie, the same principle applies. The structure was read first and kept where possible. It defined the scale and rhythm of the working spaces within. Where the residential building had a rich existing facade to respond to, the atelier building offered a blank slate. There the facade was designed from scratch, drawing from the industrial and material character of the Heyvaert quarter rather than imposing something foreign.

A consequence of turning the project inward is that every facade now faces something. The rear walls that once looked onto neglected gardens become the main façades of the courtyard sequence. Each one is treated with the same care and intention as a street facade, designed in direct response to the garden it faces, while remaining coherent as part of the whole. Backs have become fronts.

In both cases the structure was not a constraint to work around, rather the starting point.

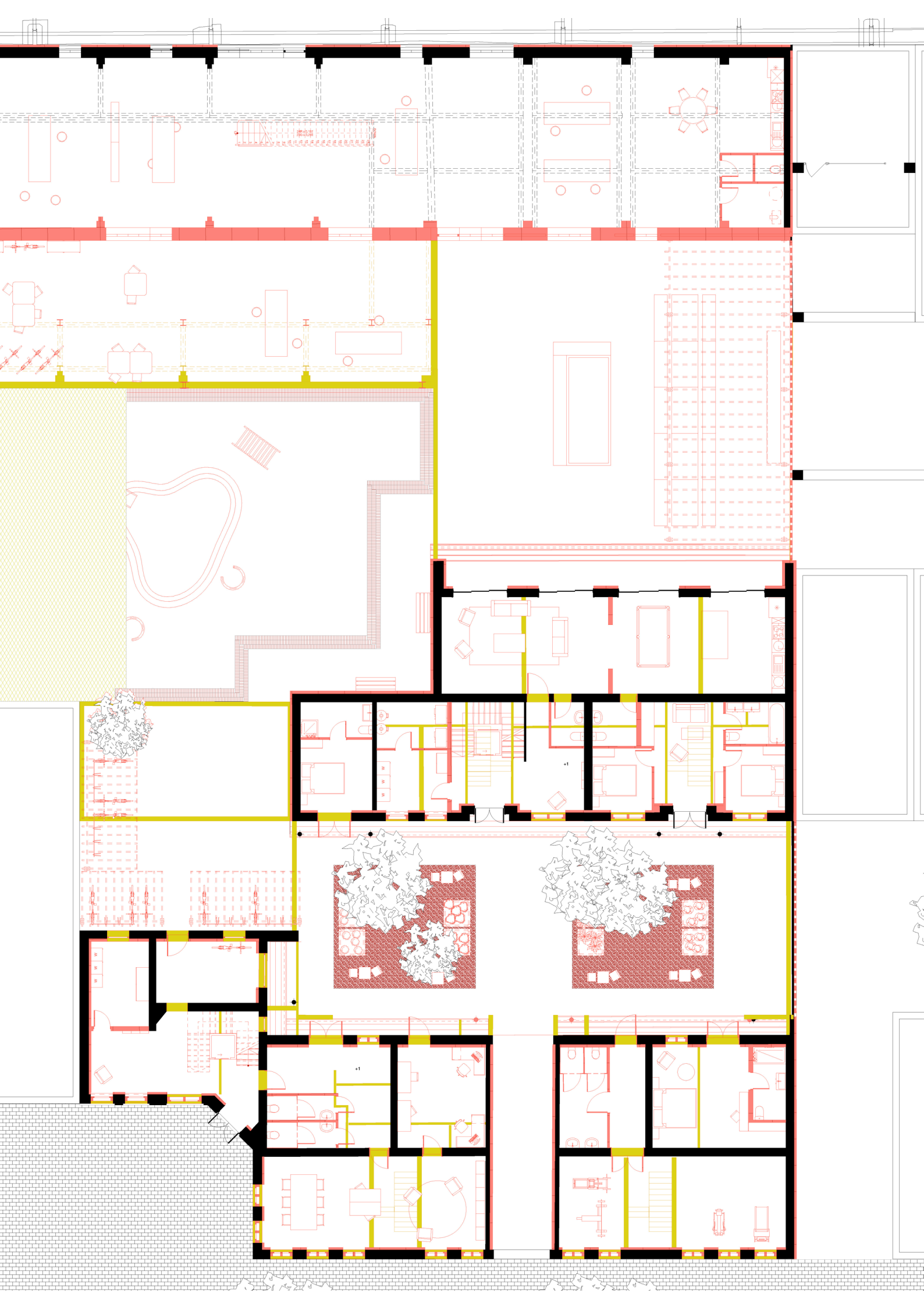




1:100

Existing (black), demolished (yellow), new (red) floorplan.





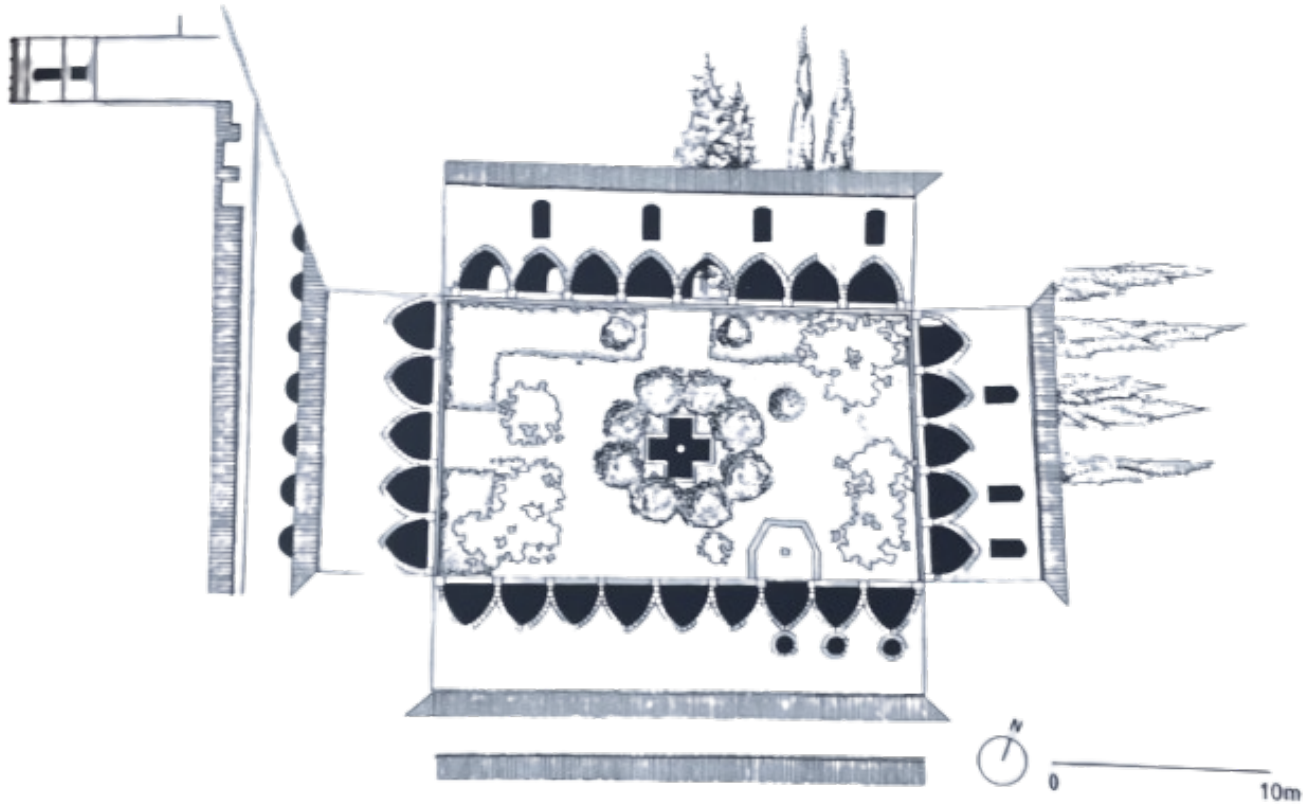
## 3.1.2 - Garden Principles

The gardens on this site are a collection of unplanned spaces that are what was left over after the buildings were built. Enclosed on all sides by rear walls, oriented to the sky, embedded in the urban fabric. Once the decision was made to treat them as rooms, something else became clear: these spaces already had a typological precedent. Enclosed gardens defined by surrounding walls, each with a distinct character and purpose is the logic of the monastery garden, one of the oldest spatial typologies in European architecture.

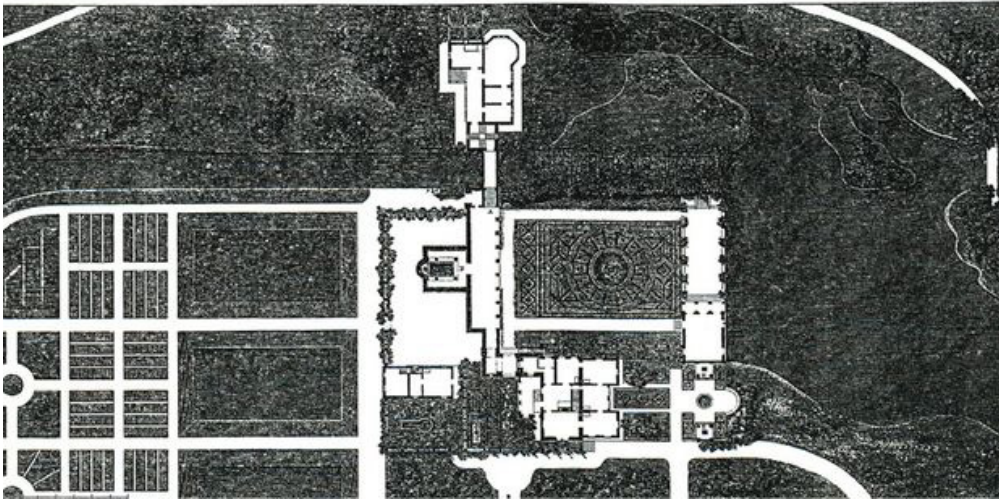
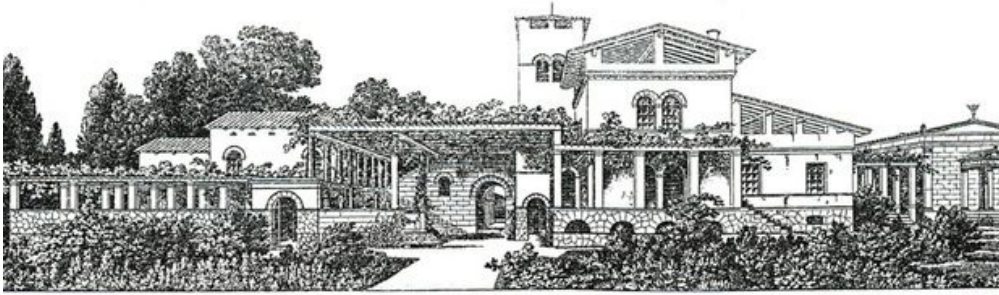
Rob Aben and Saskia de Wit's *The Enclosed Garden* provided a direct framework for thinking about this. Three garden types - the hortus ludi, the hortus contemplationis, and the hortus catalogi - were translated into the four courtyards of this project. Each garden carrying a distinct social programme. Together they form a complete sequence. A more detailed account of this reference can be found in chapter 5.

The second framework came from Karl Friedrich Schinkel's *Roman Baths in Potsdam*. What Schinkel showed was that a rich and varied spatial sequence can be built from very simple elements, carefully positioned. His analysis of the ensemble revealed an underlying geometric order: tracing the outlines of the buildings produces a grid of rectangles that separates and orients the open spaces between them. The same method was applied to this site. By tracing the outlines of the three existing buildings, the courtyard spaces between them emerged as already geometrically implied.

From this analysis, three spatial elements were identified that define each garden: steps, pergola, and planting. Steps mark threshold and level change. A pergola defines overhead enclosure without closing the sky. Planting gives each courtyard its own character and ecological identity. In the sequence these elements alternate, each garden weighted differently, each one recognisable as its own room.



Monastery of Santes Creus, 12th century. Exploded box plan of the Romanesque garden. The drawing shows the character of monastery gardens, enclosed by four walls, facing to the sky, yet windows and passageways still orientating towards the garden. Illustration from the book: *The Enclosed Garden* by Saskia de Wit. (Aben & De Wit, 1999)

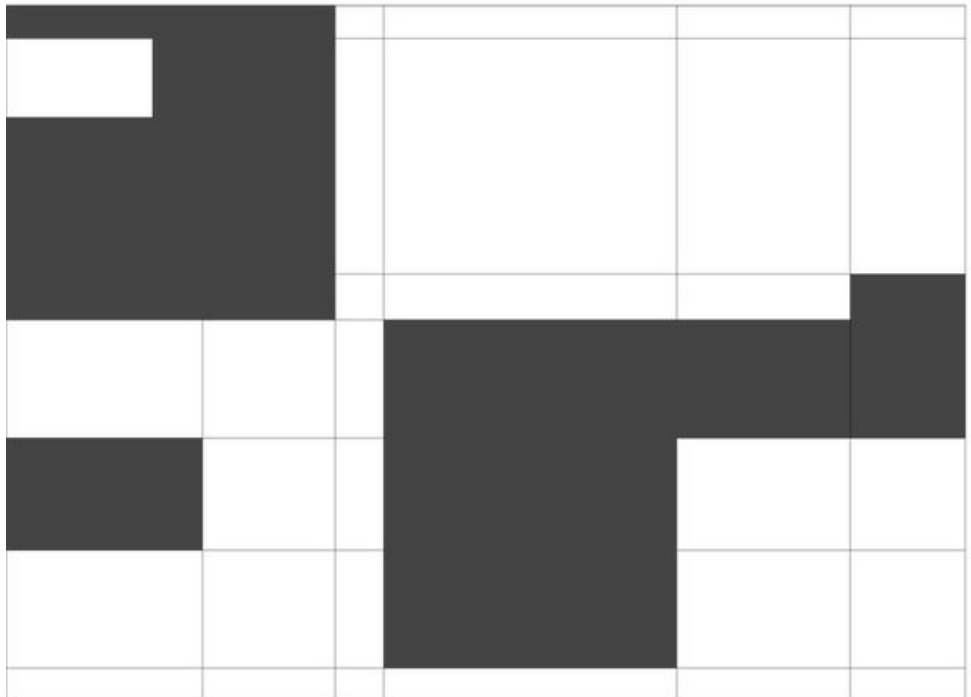


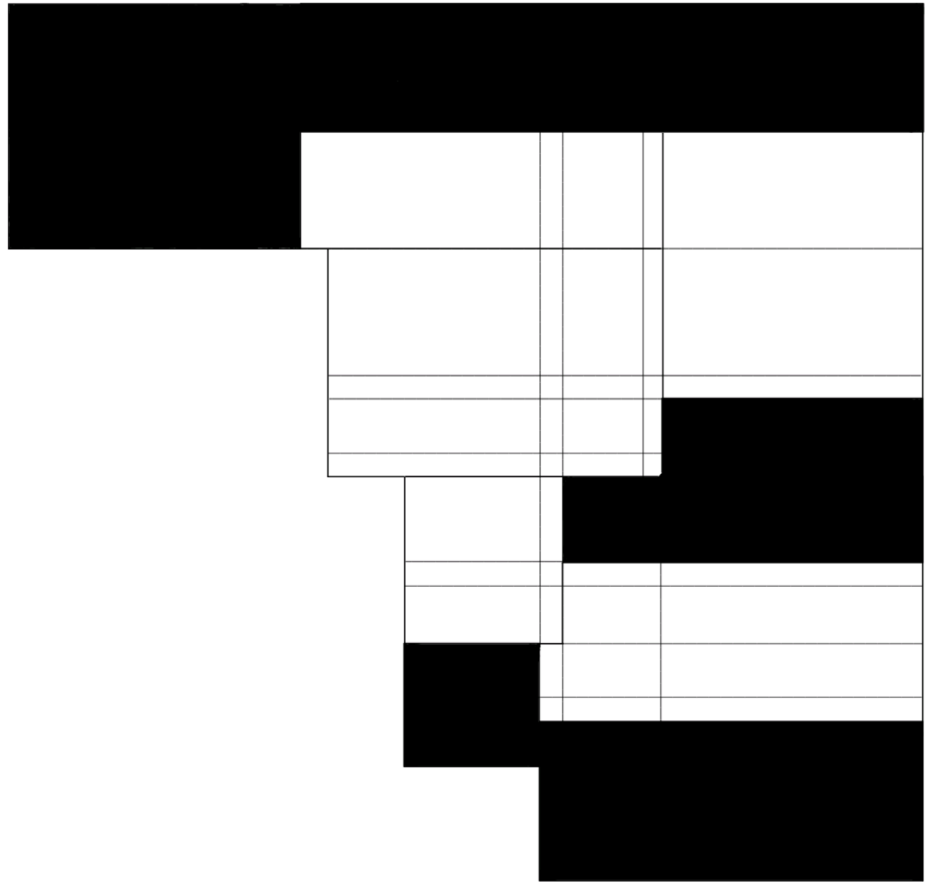
*“Geometry*

*At first sight the ensemble of the roman baths doesn't seem to follow any clear and obvious geometric order. The single elements appear to be rather freely positioned on the site.*

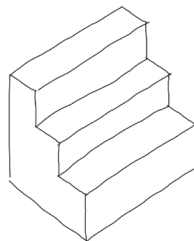
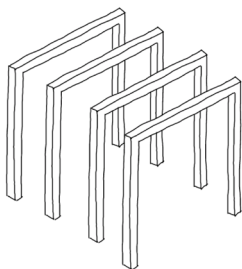
*If you outline the outside borders of the buildings and the single zones you get a system of different big grids and rectangles. The simple geometric forms of the building and their connection to each other separate the open spaces and orientate them to special created views. The simple building types are combined and completed by pergolas and cutouts. “*

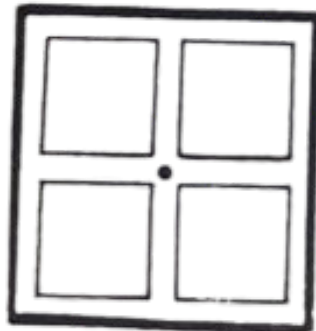
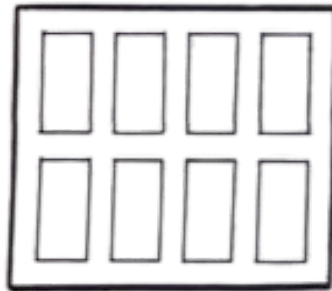
*(Bauhaus-Universität Weimar: Analyzing Schinkel - Roman Baths and Gardener House, n.d.)*





To understand the spatial logic of the site, I used the same method Schinkel used at the Roman Bat. By tracing the outlines of the three existing buildings, a geometric grid emerged, making visible how the courtyard spaces between them are already implied by the buildings themselves. Making this drawing was a turning point. It clarified how the gardens could be finalised in terms of division, how circulation could move between them, and which axes would create the views and moments of surprise that make the sequence worth walking through. From there, three simple elements were chosen to define each garden: steps, pergola, and planting, as also explained in the introduction of this chapter.





*The three aspects of beauty identified by Thomas Aquinas find their expression in three types of the hortus conclusus that during the Middle Ages crystallized in the monasteries, the castles and the cities. These three types are clearly distinguishable by their form and programme, a distinction that simply did not exist in the literature until now. Each programme it transpires, that of knights, citizens and monastics, was given' shape in its own way. So to differentiate between the formal types we have accorded them names that reflect the programmes: hortus ludi, hortus catalogi and hortus contemplationis.*

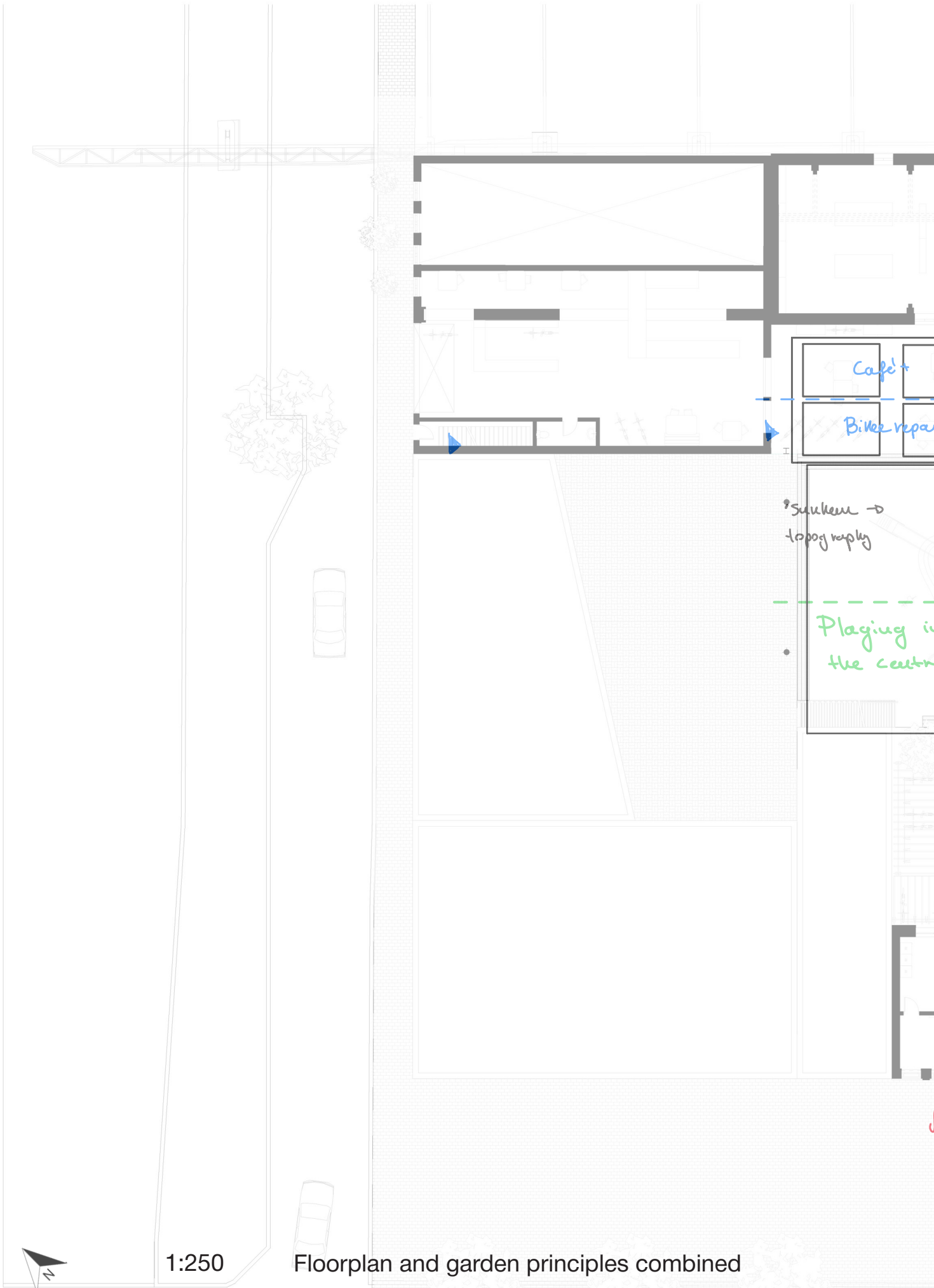
*HORTUS LUDI. The aspect of brightness or beauty (of colour) is rendered in the expressive tableau of the hortus ludi, the pleasure garden, paradise as a place of delectation. Intended as a pleasant social space for games or play (ludus), the hortus lud is the garden of courtly life.*

*HORTUS CATALOGI. The aspect of due proportion takes prominence in the geometric arrangement of the hortus catalogi In the Late Middle Ages so much was already known of the natural diversity that the arrangement and classification of plant species took on a role in the depiction of paradise. This garden, consisting of rectangular beds and a wall, expressed knowledge and riches for the well-to-do citizenry.*

*HORTUS CONTEMPLATIONIS. Integrity or perfection can be found in the spatial completeness of the cloister garth or hortus contemplationis, the garden of reflection, which depicted the hierarchy of the Universe with God as its centre. This was a space surrounded by a gallery and with the sky for a ceiling, and the monastery was organized around it.*

*Hortus ludi: the garden as spectacle*

*Transcribed from the book The Enclosed Garden by Saskia de Wit.*



1:250

Floorplan and garden principles combined

HORTUS CATALOGI

The Worker's Yard

Atelier

HORTUS LUDI

The Social Court

For all

Social

HORTUS LUDI

The Children's Court

HORTUS CONTEMPLATIONIS

The Resident's Court

• central access

- intimate garden for residents
- herb garden along axes

for residents  
b. A

for residents  
b. B

+  
bike storage  
access

• middle => water centre piece

# 3.2

# PROCESS & PROJECT

*Room After Room*

*Please open the map that is in the envelope and follow the walkthrough of the project with me.*

*Enjoy!*



## 3.2.1 The Makers

### Stop 01: Arriving to the Atelier - Quai de l'Industrie

The atelier building is where the most significant architectural intervention takes place. More than anywhere else on the site, this building is transformed. Parts demolished, parts kept, parts newly built. Its industrial character remains the guiding principle throughout.

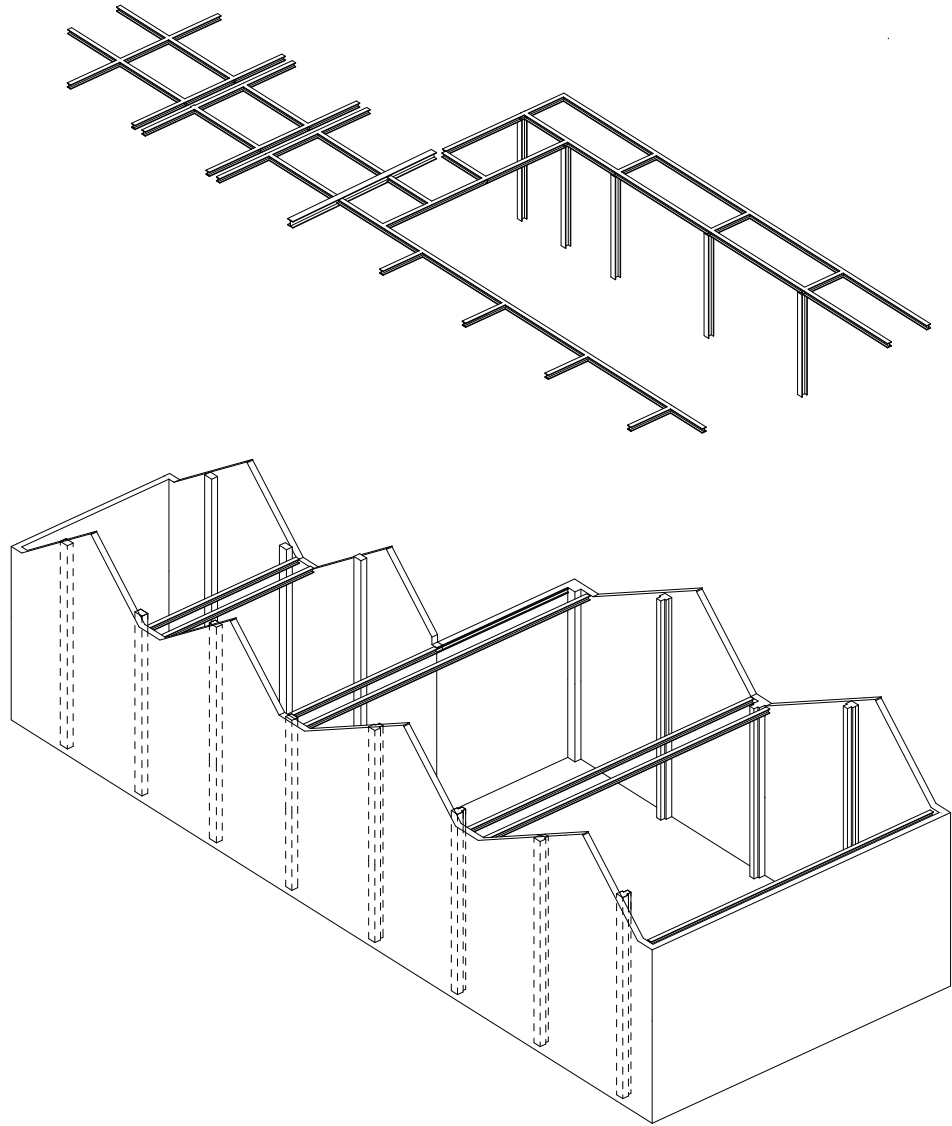
The structure was the starting point of this intervention. The existing brick wall, the internal steel structure and the external structure of the Groote Hal determined where interventions were possible and where they were not. An axonometric drawing of the structural system was made early in the design process and became the framework for all decisions that followed. Parts of the building are demolished to open up the courtyard sequence. New openings are introduced to bring light and access into the working spaces. The building is fully renovated and brought up to current standards of thermal comfort, insulation and climate control.

The street facade was a blank wall. Designing it from scratch was an opportunity to root it in its context. The canal inventory revealed that garage doors are one of the most recurring openings along this edge of Brussels. Wide, generous, industrial. That logic informed the new facade: large openings organised around a rhythm set partly by the existing structure, and partly inspired by the proportions of the Art Deco windows. The new facade skin is built from brick salvaged from the walls demolished on site. The material comes from this place and carries its history. It is not a polished surface but it was never meant to be.

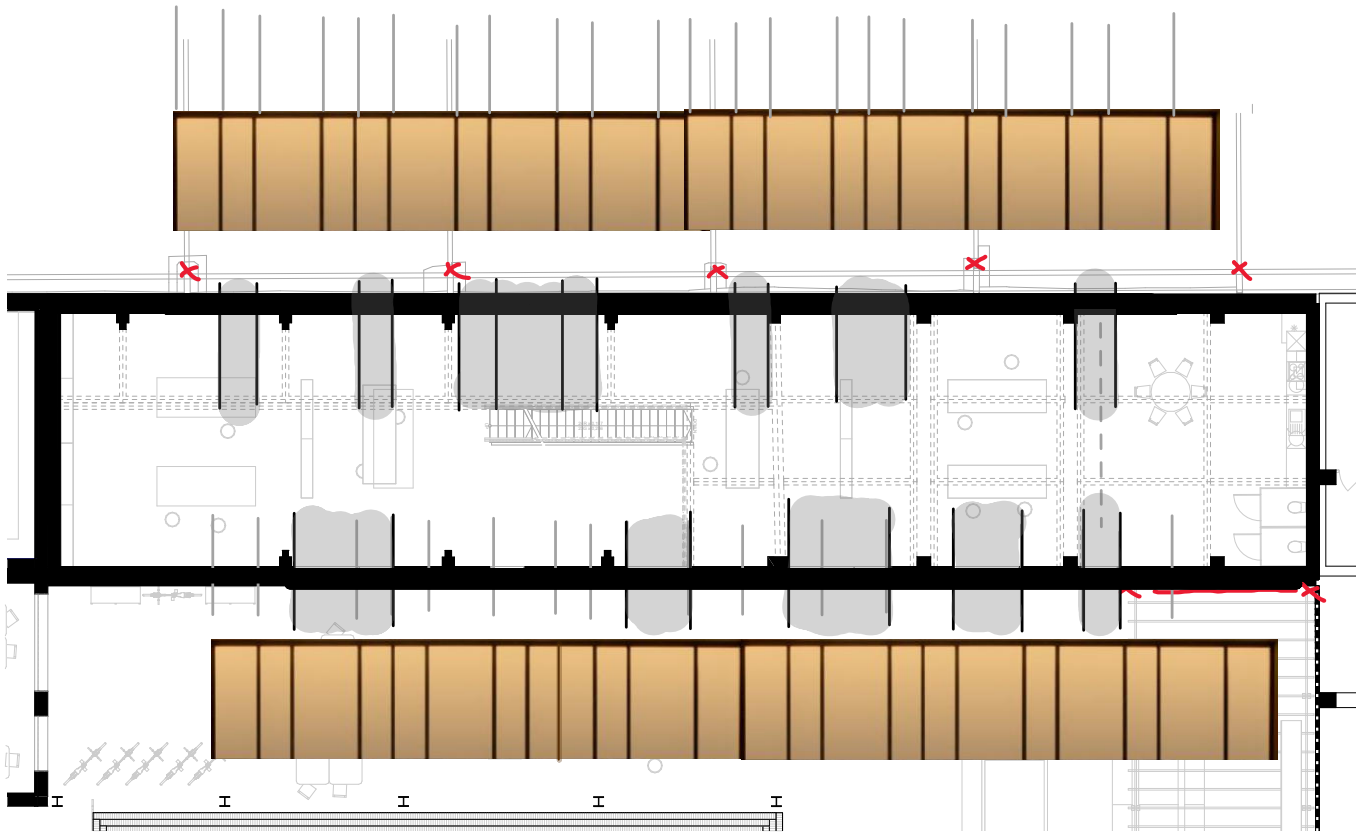
This is the architectural position of the project. The existing is not an obstacle, it is the brief. Small but meaningful interventions that embrace the past and one that does not need to be perfectly symmetrical or perfectly polished. The irregularities, the traces of time, the moments where old and new meet are what makes this project interesting. and what makes the architecture feel like it belongs here.



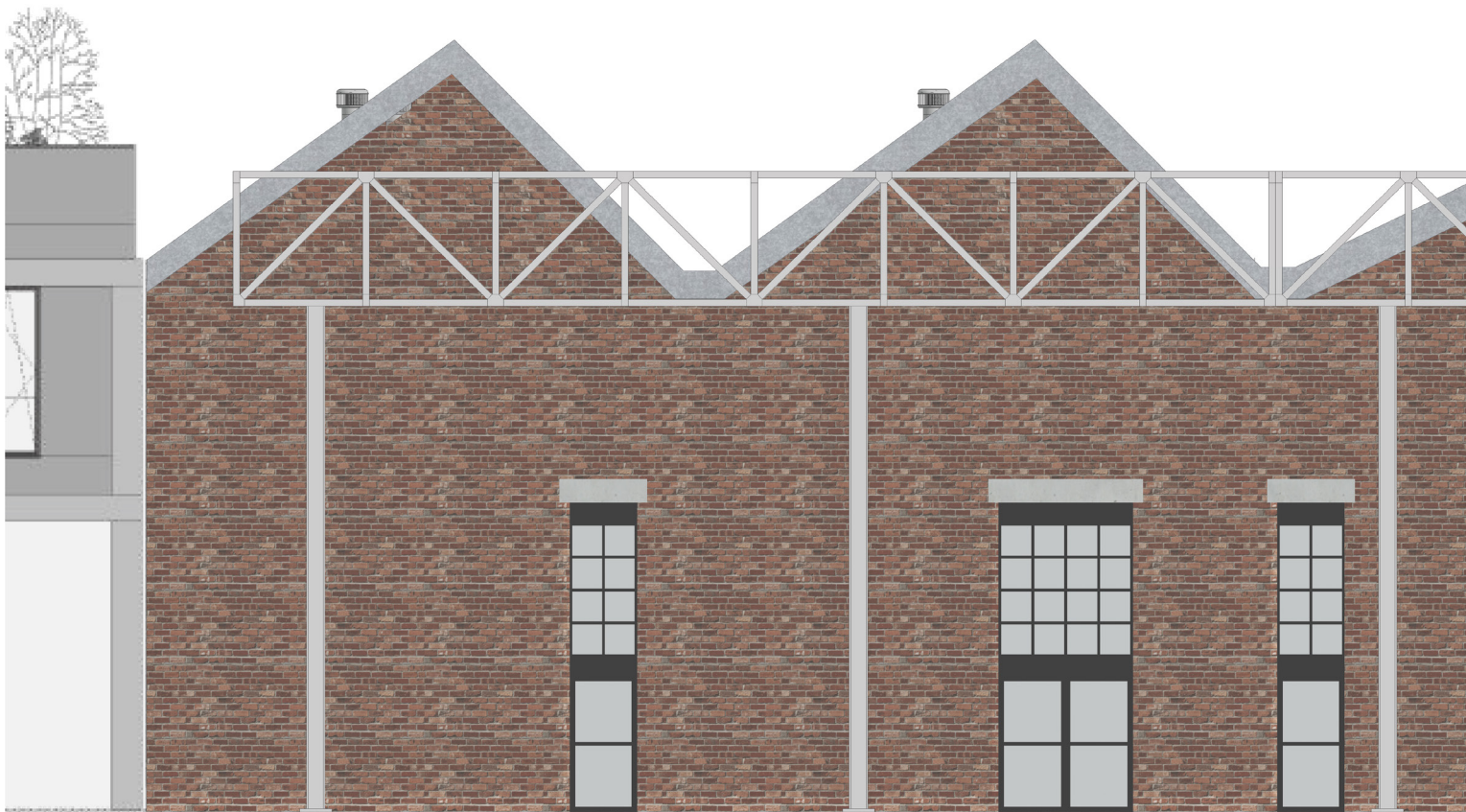
Atelier building in its current condition. No windows, no doors, just a blank facade.



Axonometric drawing of the structure of the atelier. Primary structure are the walls, beams and supporting wall elements, secondary is an internal structure that provides a second floor.



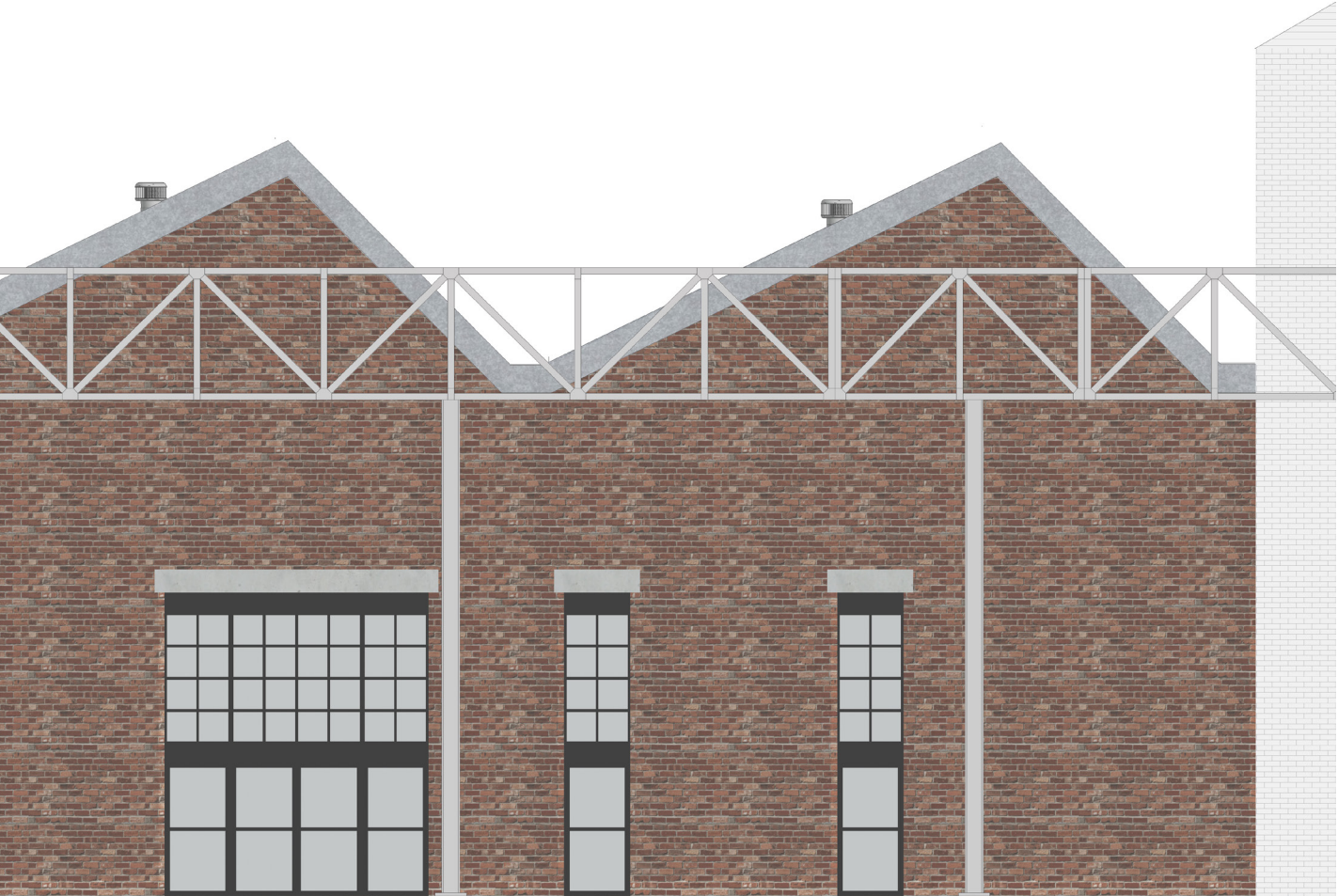
New openings and window rhythm of the atelier. The rhythm was determined by using an image of an art deco window and translating that onto the walls of the atelier. The intention was to have alternating windows, so people who pass by can not directly see through the building but rather have a diagonal view, which creates visual variation and interest.



New facade design of the Atelier space

1:100

Facade of Atelier - Hall facing



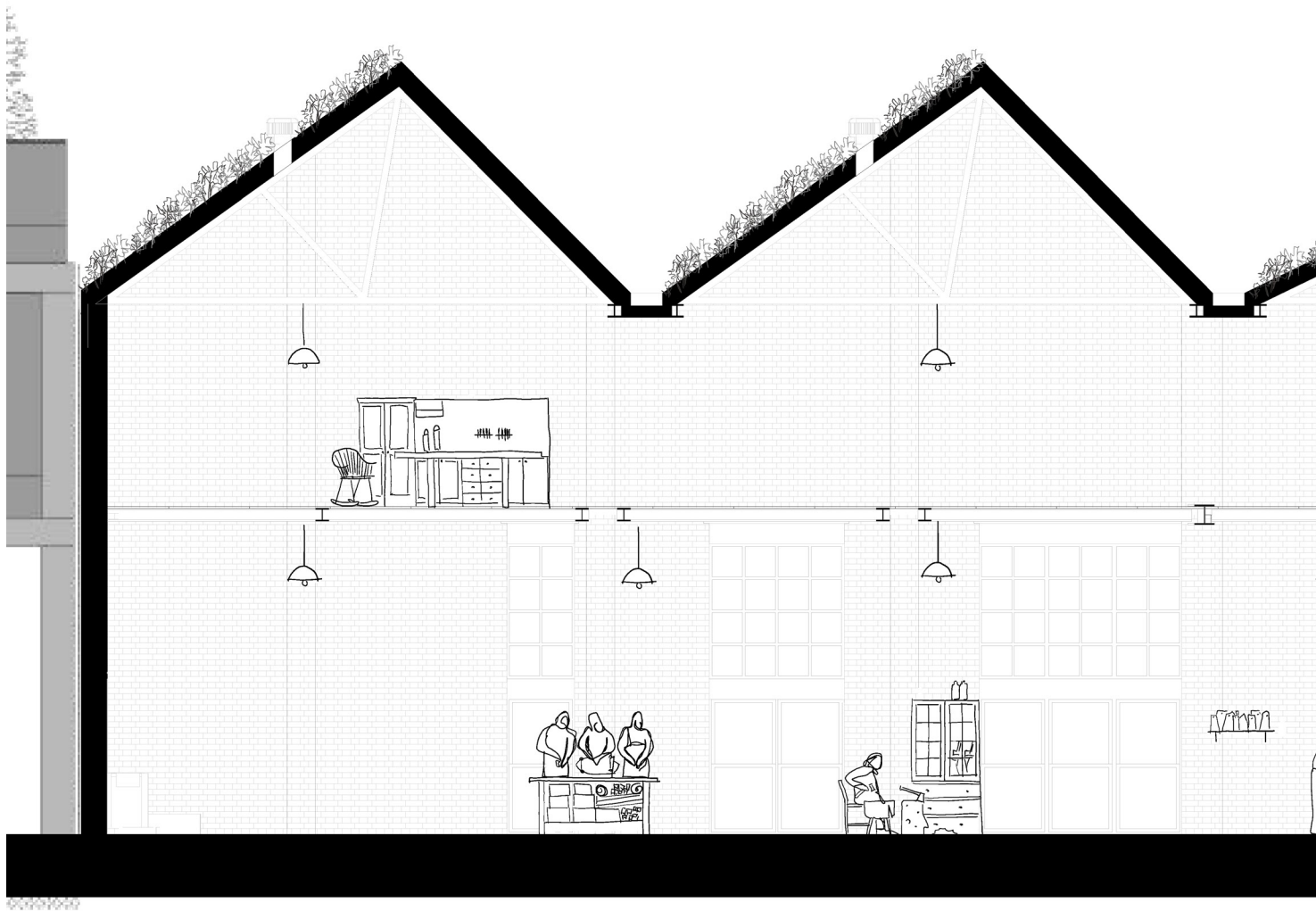
## Stop 02: Inside the Atelier

The Heyvaert quarter has long been associated with trade, craft and making. The atelier brings that back. It is designed as a working space for craftspeople, a carpenter, a tiler, someone working with wood or stone, who can take on apprentices and work on commissions. The idea is straightforward: accessible work in a neighbourhood that receives a lot of people who are new to the city and looking for a way in.

The internal steel structure, added to the building at a later stage as a cantilevering floor, is kept. It can serve as storage, a mezzanine for a workshop, or overhead structure for tools and materials.

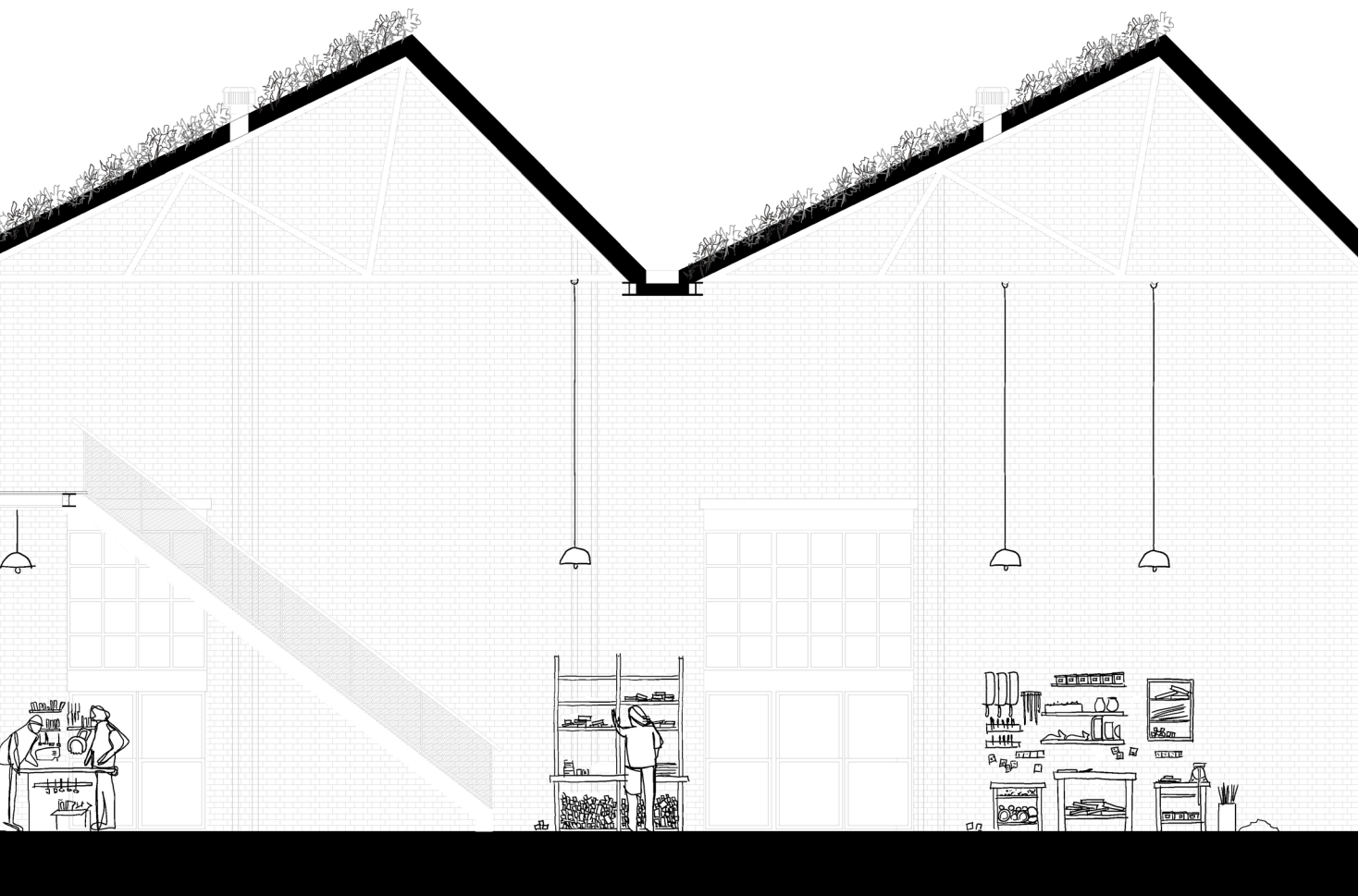
The 1:33 fragment shows how the building works in section. Three moments are visible in one view: the gutter detail where the green roof meets the building edge, the window showing the new insulated wall sitting in front of the existing brick, and the floor where the screed sits above the floor heating. These three moments describe the thermal logic of the building. Insulated from the outside, heated from below, cooled and drained from above, and lit by generous openings facing the street. Rainwater from the roof is collected in tanks in the courtyard and used to water the gardens.

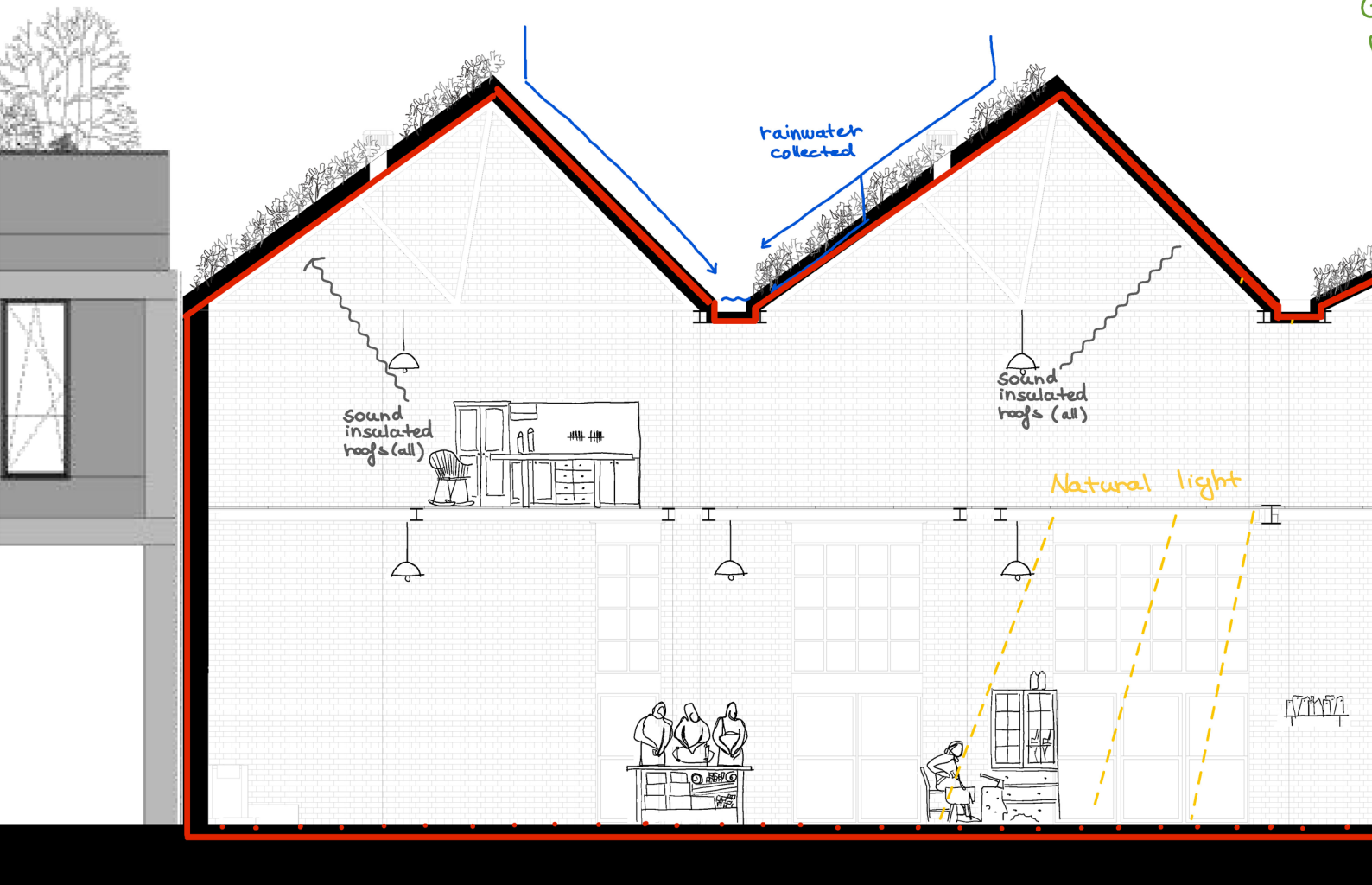
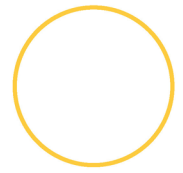




1:100

Section of Atelier - Craftsman working inside



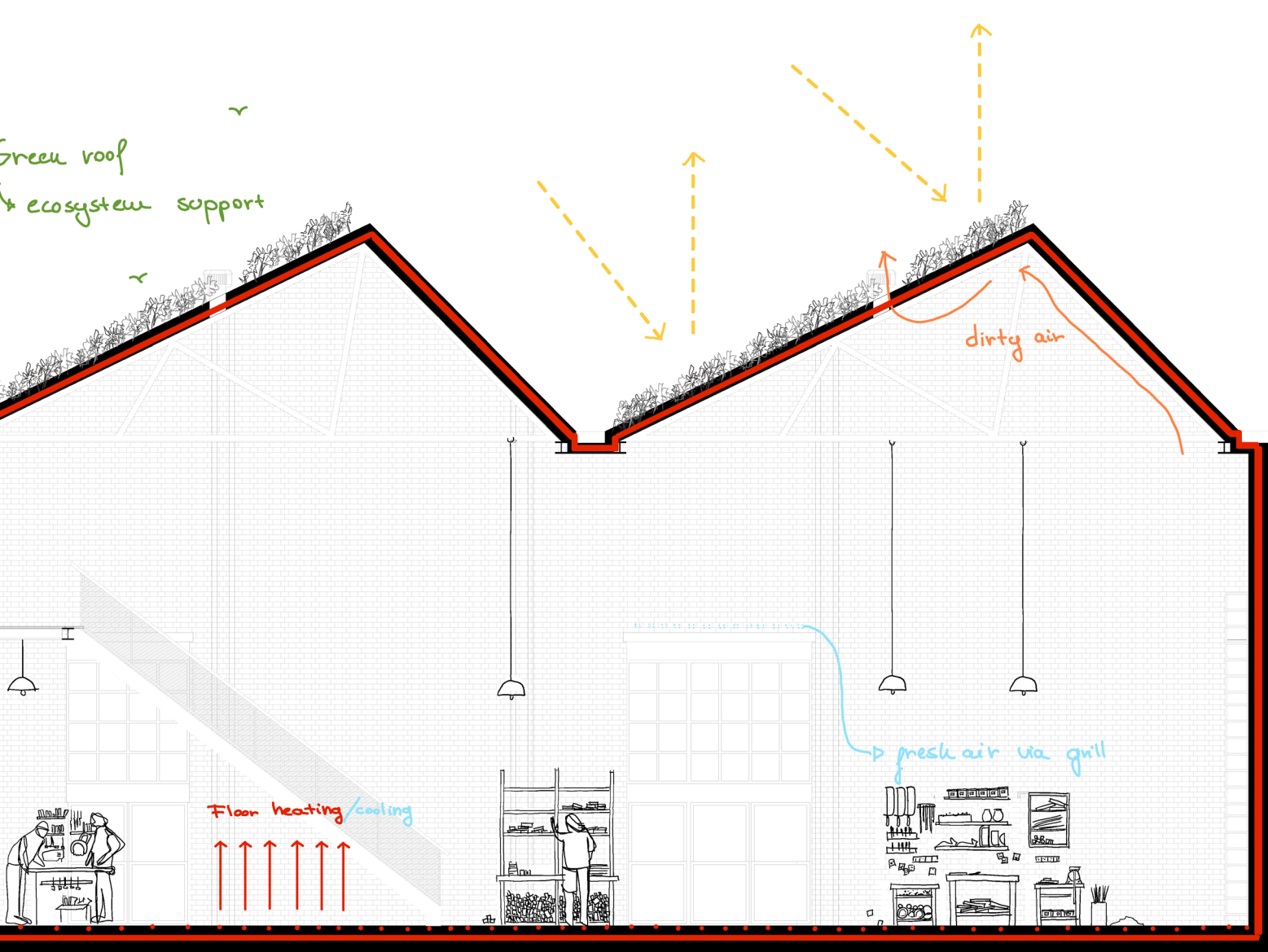


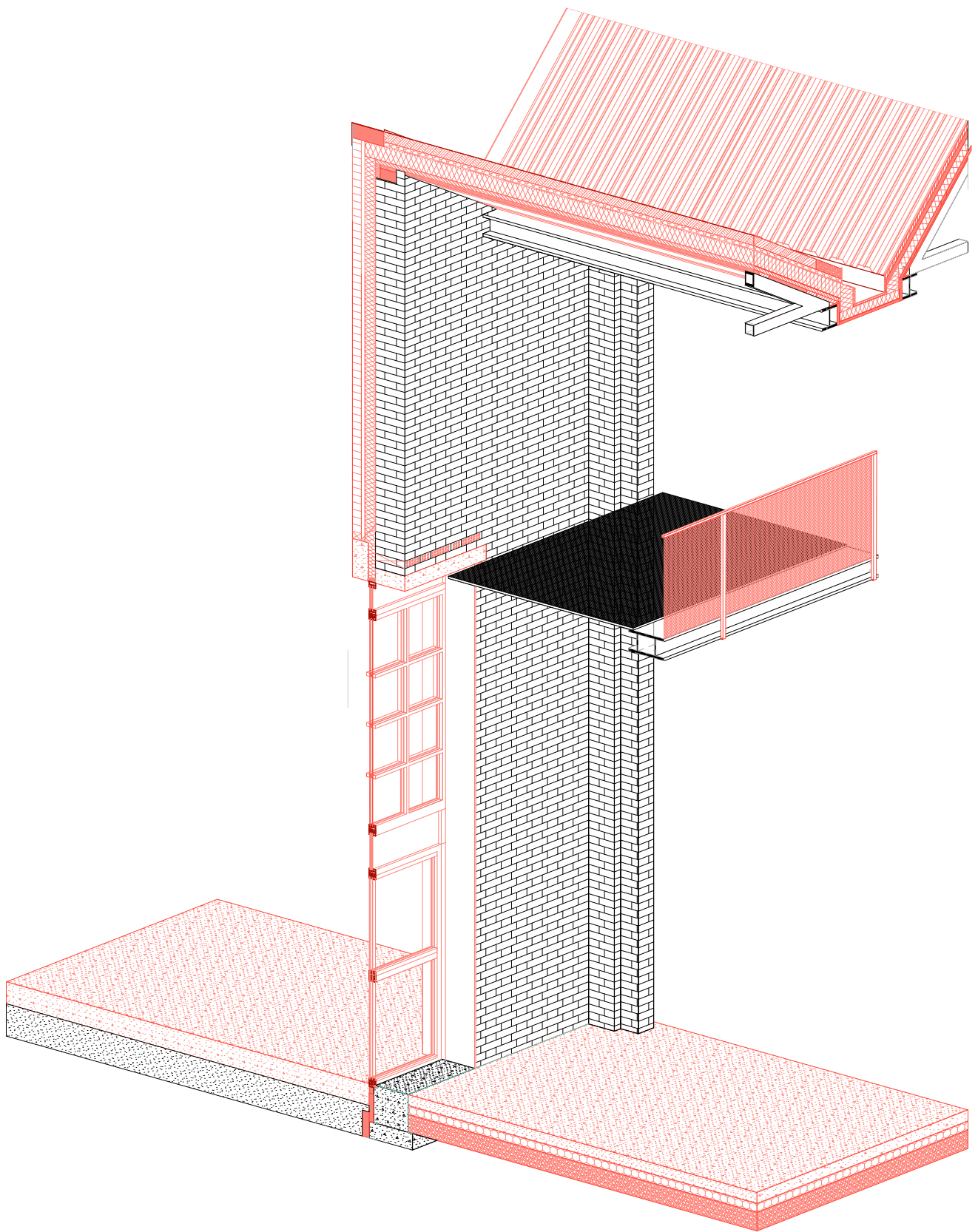
Continuous thermal insulation

1:100

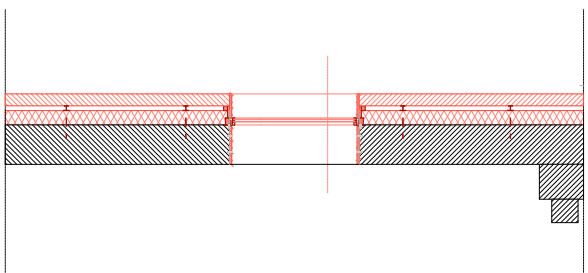
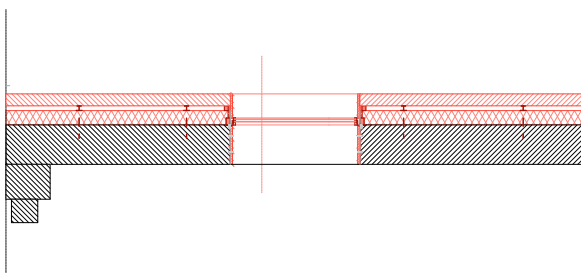
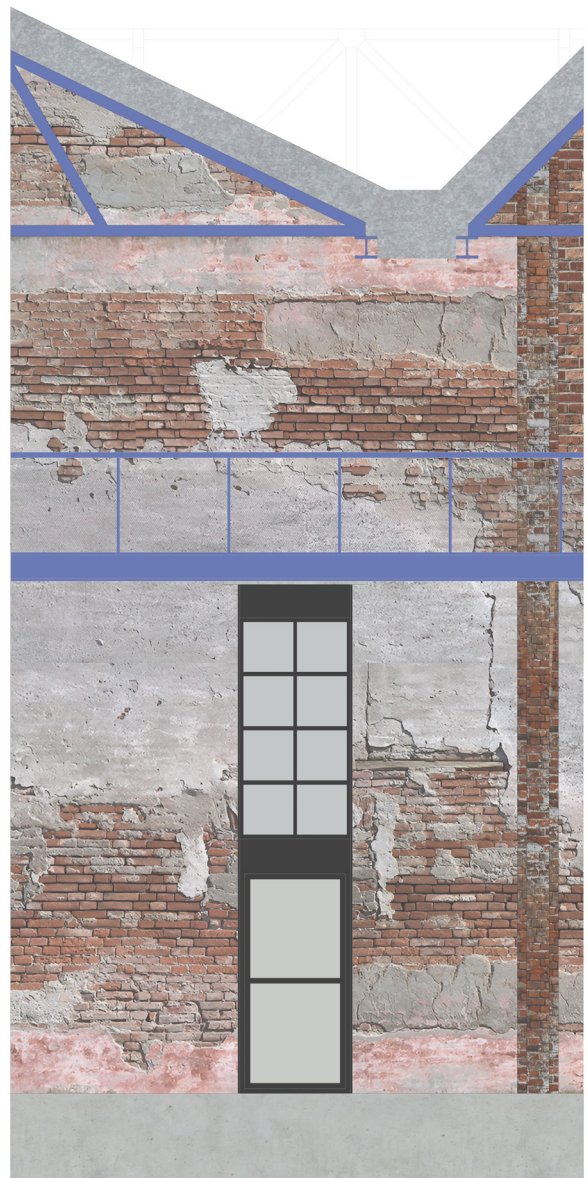
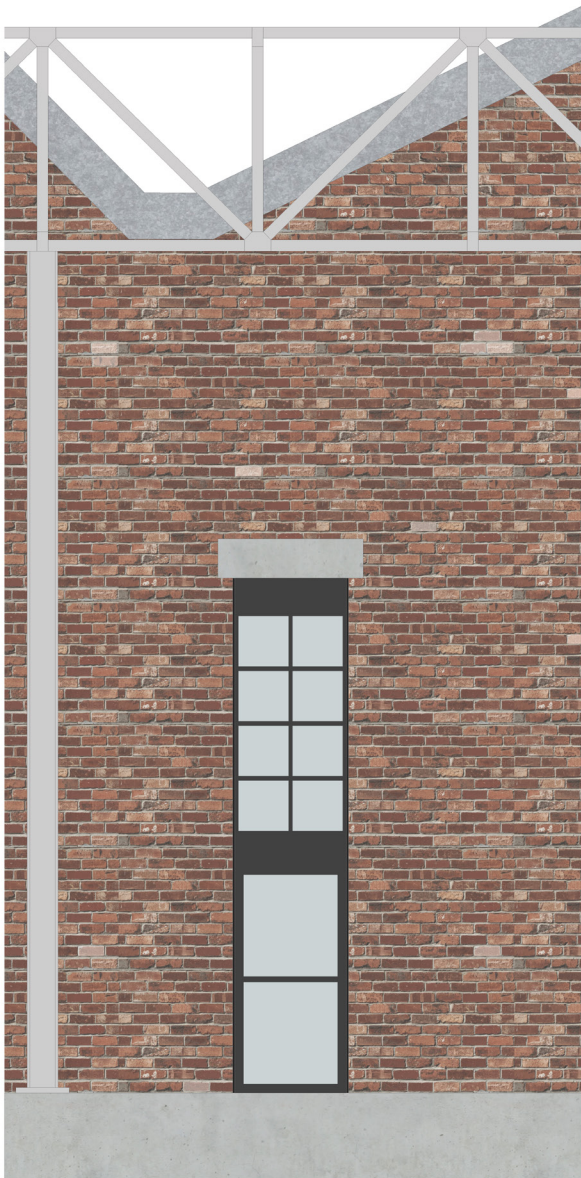
Section of Atelier - Climate Control Principles

Green roof  
ecosystem support



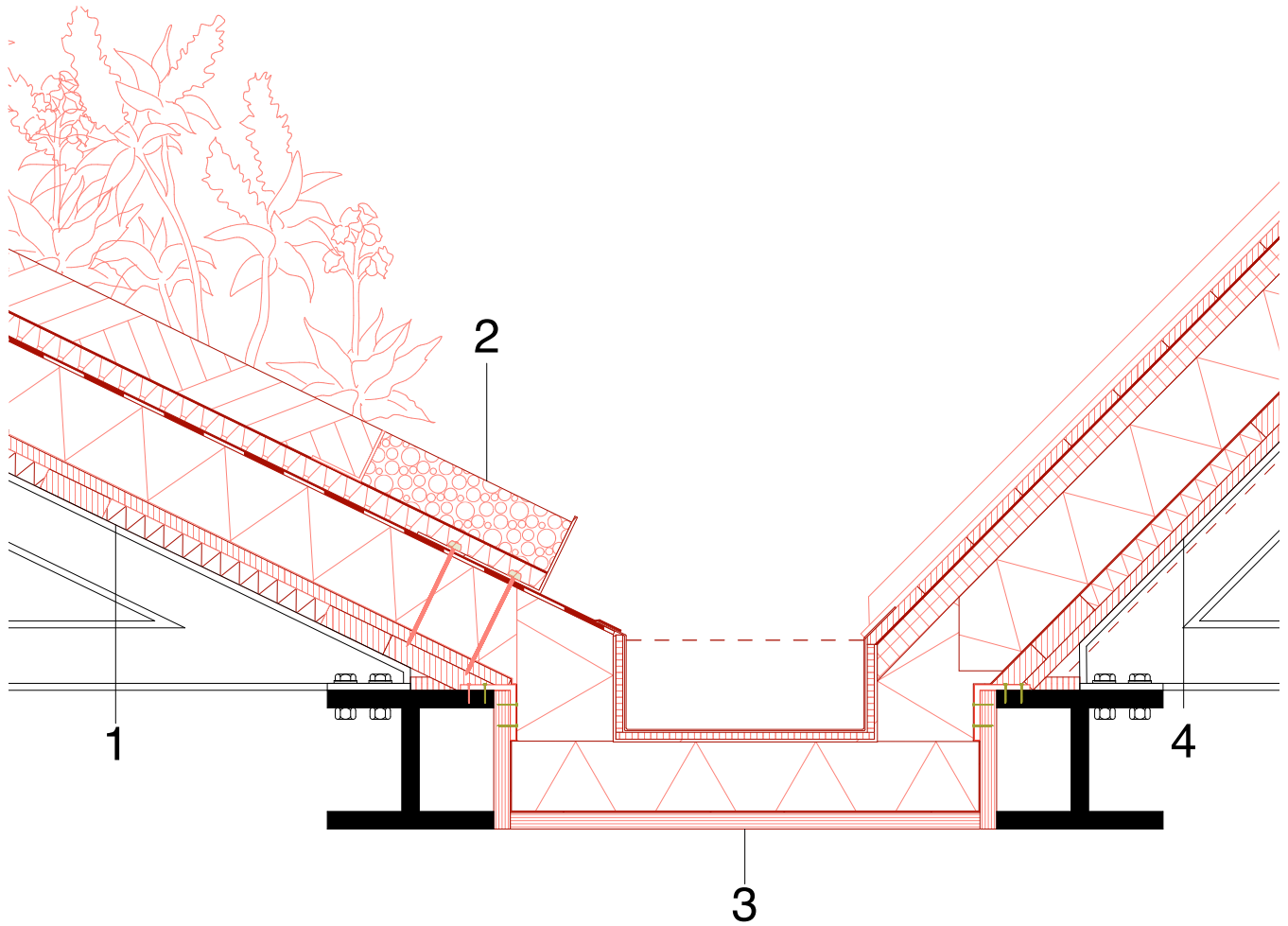


Fragment of Atelier - Technical drawing



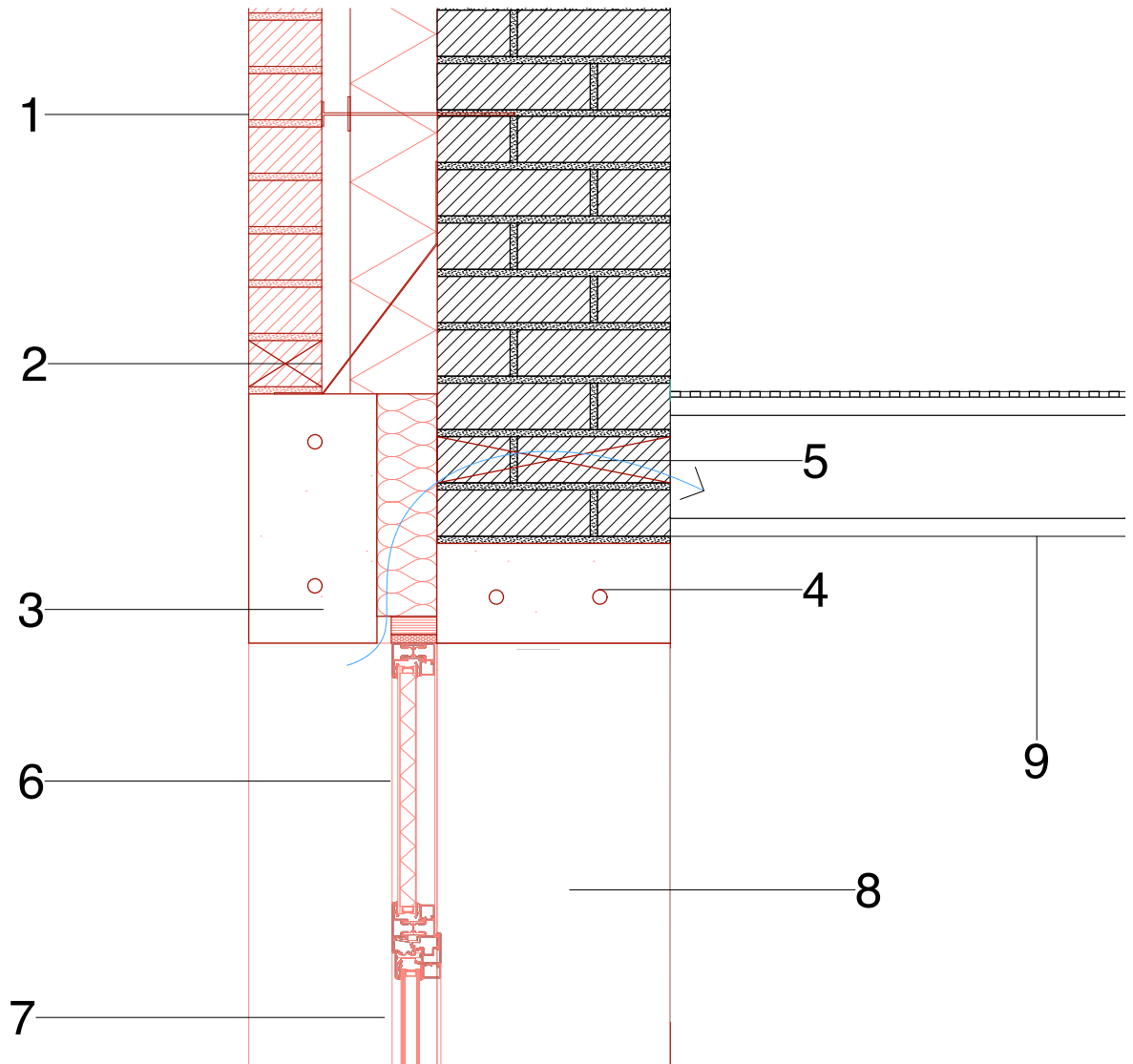
## Fragment of Atelier Outside and Inside

See on scale drawing at the end of the book.



Detail of Roofs & Gutter

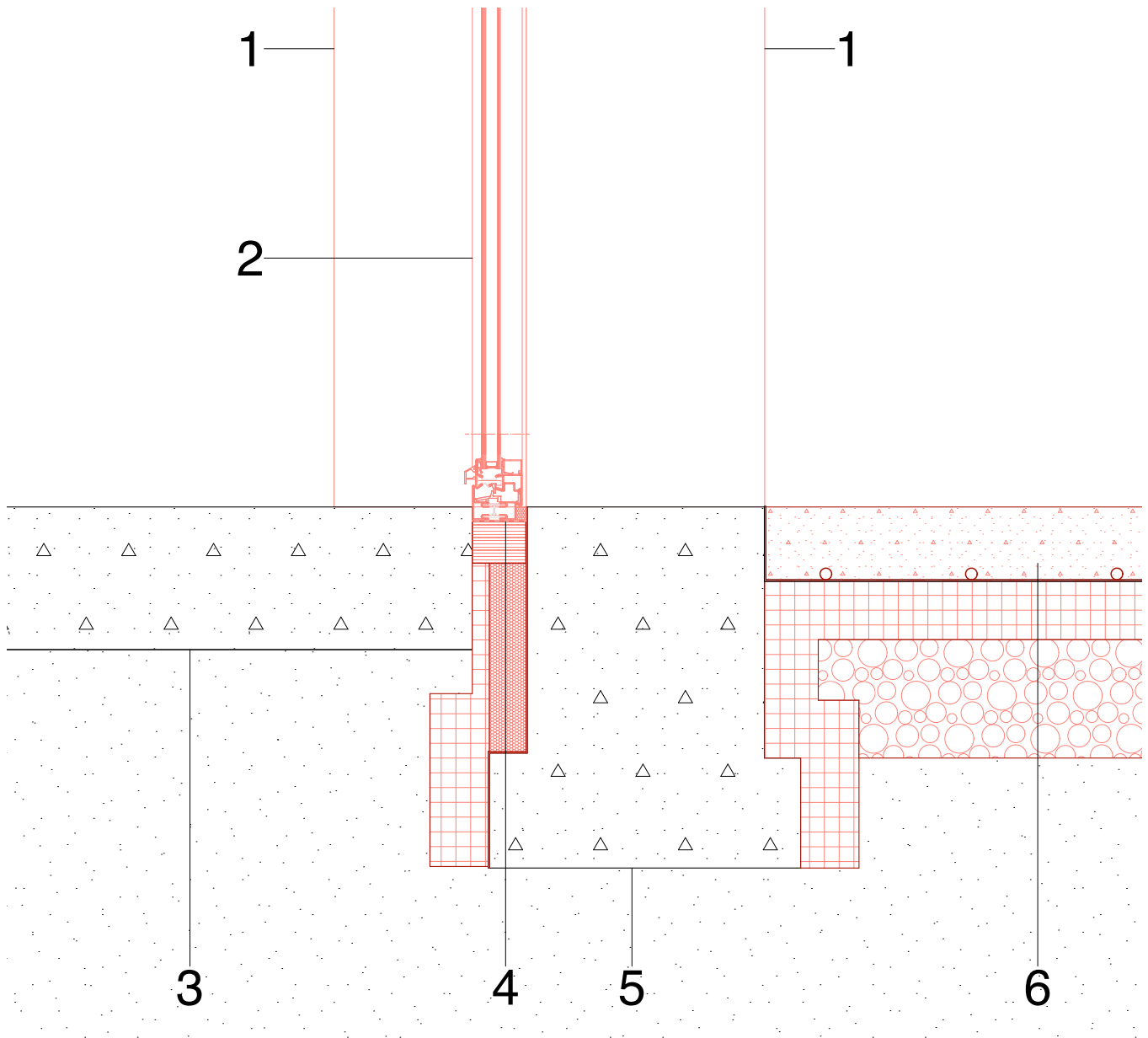
- 1 Wild flowers
  - Substrate - 80 mm
  - Filter fleece - 2 mm
  - Drainage/retention board - 30 mm
  - Waterproof membrane - 2 mm
  - Root-resistant membrane - 5 mm
  - Rigid insulation - 120 mm
  - Vapour barrier - 2 mm
  - Structural deck (OSB) - 18 mm
  - Roof battens - 100x32 mm
  - Acoustic insulation between the battens - 32mm
  - Steel roof truss
- 2 Gravel margin
  - Gravel/substrate retention profile (lets the water through)
  - fixed to the roof structure
- 3 Plywood gutter:
  - Metal gutter - 2 mm
  - Plywood lining - 10 mm
  - Separation fleece (acoustic) - 4 mm
  - Insulation - 120 mm
  - Vapour barrier - 2 mm
  - Plywood cradle - 24 mm
- 4 Sheet aluminium roof element - 50 mm
  - Rigid insulation - 50 mm
  - Insulation - 120 mm
  - Vapour barrier - 2 mm
  - Roof battens - 100x32 mm
  - Insulation between the battens - 32mm
  - Structural deck (OSB) - 18 mm
  - Steel roof truss
  - Perforated plywood acoustic panel between trusses - 18 mm



Detail of Window &amp; Wall

- 1 Wall construction:  
New brick skin, galvanized-steel wall ties - 100 mm  
Cavity - 40 mm  
Thermal insulation - 120 mm  
Existing structural brick wall - 330 mm
- 2 Weep hole  
Cavity tray
- 3 Concrete lintel, reinforced - 180x350 mm  
Insulation (PIR) - 85 mm
- 4 Concrete lintel, reinforced - 330x140 mm
- 5 Ventilation grill through cavity
- 6 Spandrel panel:  
Black powder-coated steel sheet - 3 mm  
Insulation core - 20 mm  
Inner sheet - 1 mm
- 7 6 + 4 mm float glass double glazing with  
16 mm cavity in anodized-aluminium frame
- 8 Wood side jamb painted black
- 9 Steel construction - HEA 120  
Perforated steel floor - 8 mm

See on scale drawing at the end of the book.



- 1 Wood side jamb painted black
- 2 6 + 4 mm float glass double glazing with 16 mm cavity in anodized-aluminium frame
- 3 Existing concrete floor
- 4 Window frame (bolted to the foundation)  
DPC strip - 2 mm  
Timber bearer - 60 mm  
Foamglas block (load-bearing and insulating) - 100mm  
Continuous rigid insulation around the foundation - 80 mm
- 5 Strip foundation
- 6 Floor structure:  
Screed with underfloor heating - 100mm, 16mm pipes  
Vapour barrier - 2 mm  
Rigid insulation -80 mm  
Compressed rock bed - 170 mm  
Soil

See on scale drawing at the end of the book.

## Detail of Foundation & Floor

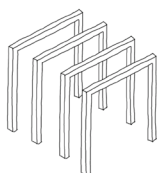


## Stop 03: The Workers Yard — Hortus Catalogi

Stepping out of the atelier, the workers yard sits between the working spaces and the café and bike repair shop. It is a rough, functional space, covered by the same sawtooth roof that runs across the atelier building, making it an extension of the working interior rather than a garden in the traditional sense. On a rainy day it works just as well as on a sunny one.

This is the hortus catalogi. The garden of making and display, where the productive life of the building spills outside. The café and bike repair shop open onto it from one side, the atelier from the other. It is a space for setting something down, having a coffee, working on a bike in the open air. The connection between the atelier and the bike repair shop is not a coincidence either. The bike repair shop operated here once before and closed, and bringing it back ties well into the productive courtyard.

The facade facing the inner gardens follows the same logic as the facade opening to the Grote Hal. Existing brick, new insulated wall in front, windows positioned according to the structural rhythm. The openings are shifted compared to the hall side. Not directly opposite but displaced, creating interesting views and moments of curiosity while maintaining privacy and a sense of safety for those passing through the yard and looking in from the hall side.







1:100

Facade of Atelier - Courtyard facing



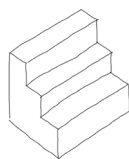
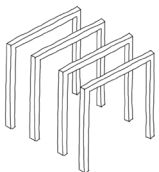
## Stop 04: The Social Court — Hortus Ludi

This is where all paths through the project converge. Workers from the yard, residents from the contemplation garden, neighbours coming in through the daycare entrances. The social court belongs to everyone.

A wooden pergola spans the full width of the courtyard, with grapevines growing through it that create shade in summer. Underneath, a long communal table. Beyond the pergola the courtyard opens to the sky, where a water basin sits at the centre with seating around it, an invitation to stop, sit, and stay. The water element connects back directly to the enclosed garden typology, a recurring presence in courtyard gardens throughout history.

The planting is loose and seasonal. Wildflowers, fruit trees, plants that change through the year and attract insects, birds and pollinators. Together with the green roof on the atelier, the courtyard contributes actively to the ecological life of the block.

The materiality blends the industrial character of the atelier with something more inviting. Steel and wood, brick paving with gaps where plants grow through. The facades of both buildings face onto this court and were designed in direct response to it.





Photograph of the current condition of the social court. A blind facade of the old atelier building facing the facade of building b. The space has no purpose, no signs of occupation, only nature is taking over.

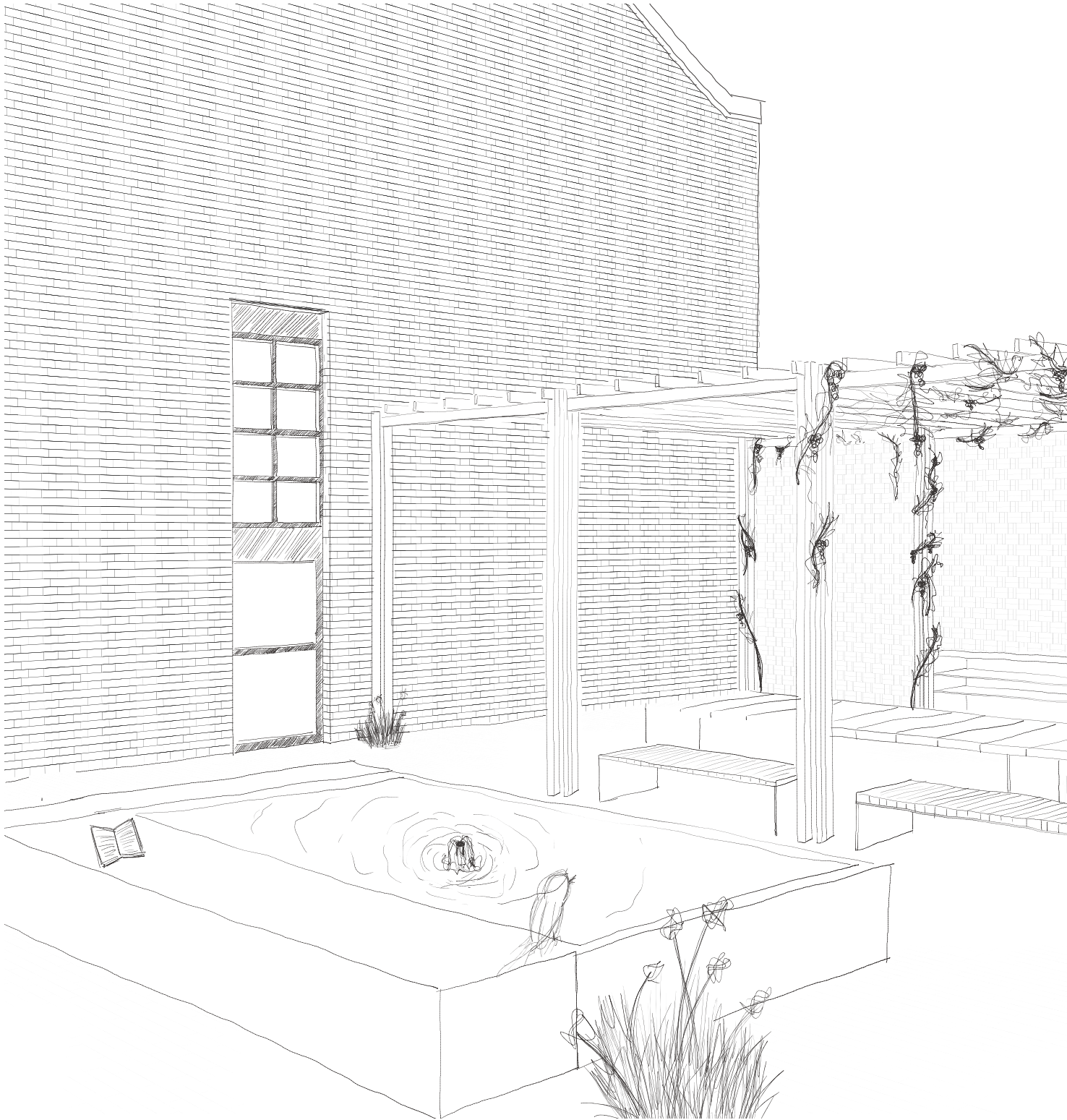
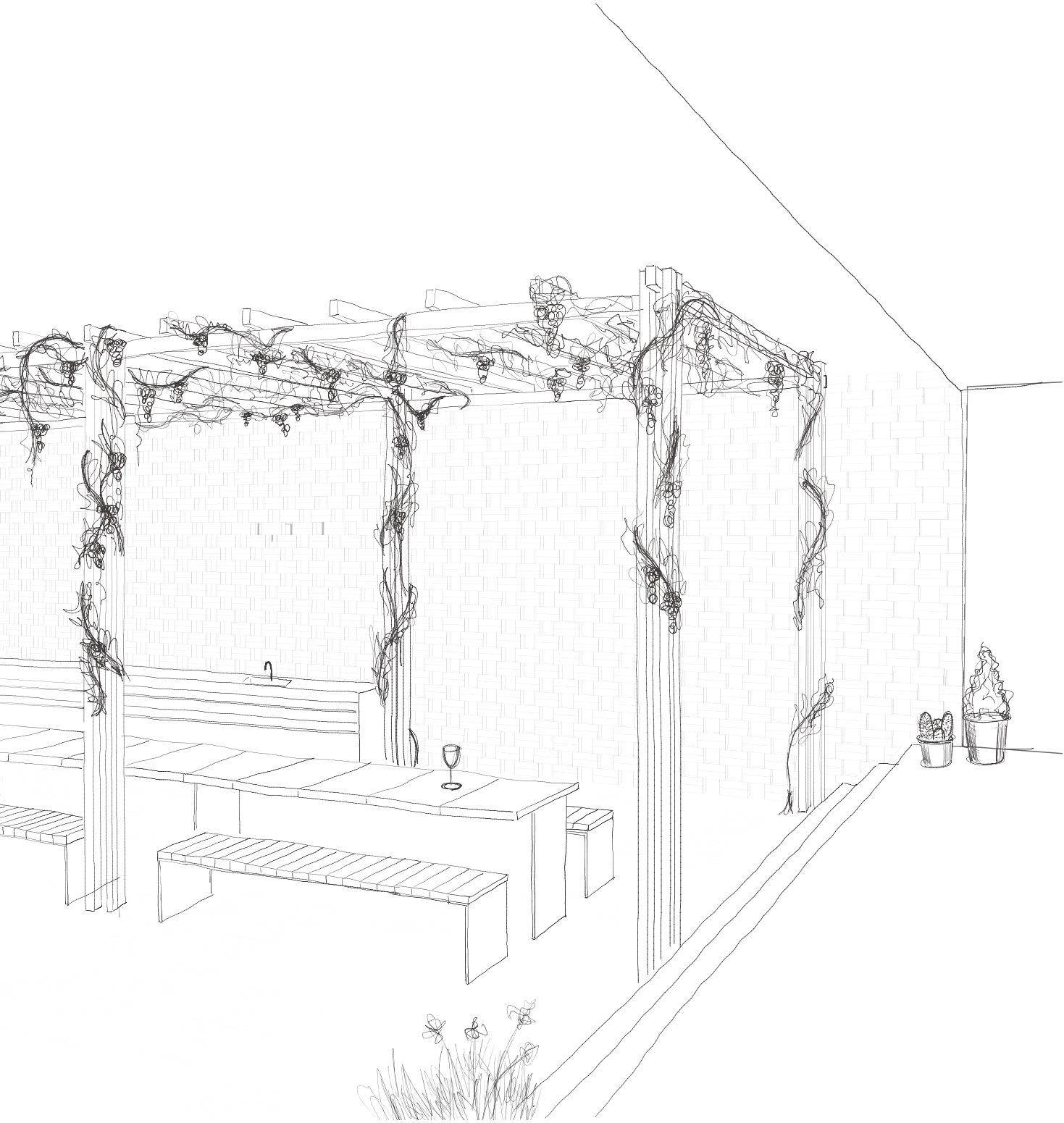


Illustration of the Social Court



## 3.2.2 The Residents

### Stop 05: Building A - The Street Facade and Ground Floor

The first thing you encounter is the facade on Rue de Liverpool. It is one of the most architecturally rich buildings in the Heyvaert quarter, a 1932 Art Deco building designed by François Van Meulecom, with ornamental detailing, generous window proportions and a strong street presence. After decades of neglect it is refurbished and brought back to its original character. The changes are minimal and deliberate. The plinth, originally tiled, is re-clad in a light glossy ceramic tile. It brings more light into the courtyard as the sun moves through the day, and it gives the base of the building a quieter presence that communicates with the gardens behind.

Entering the building, the ground floor is the collective heart of building A. Where the building once had three separate staircases serving three separate dwellings, there is now one central staircase shared by all residents. The collective ambition of the project starts here. The ground floor gives space to the amenities that the 43 residents need in daily life: a laundry room, a study room, an active room, guest rooms, and a gathering room large enough for shared meals or events. The structure organises the noisier functions toward the street and the quieter ones toward the courtyard.



Rue de Liverpool 14-22 facade upon completion. The image shows the beauty and richness of the building in its prime age. Ornament, brickwork and lot of openings define this facade.



1:100

Front Facade of Rue de Liverpool 14-22 - Building A



## Stop 06: Building A — The Residential Floors

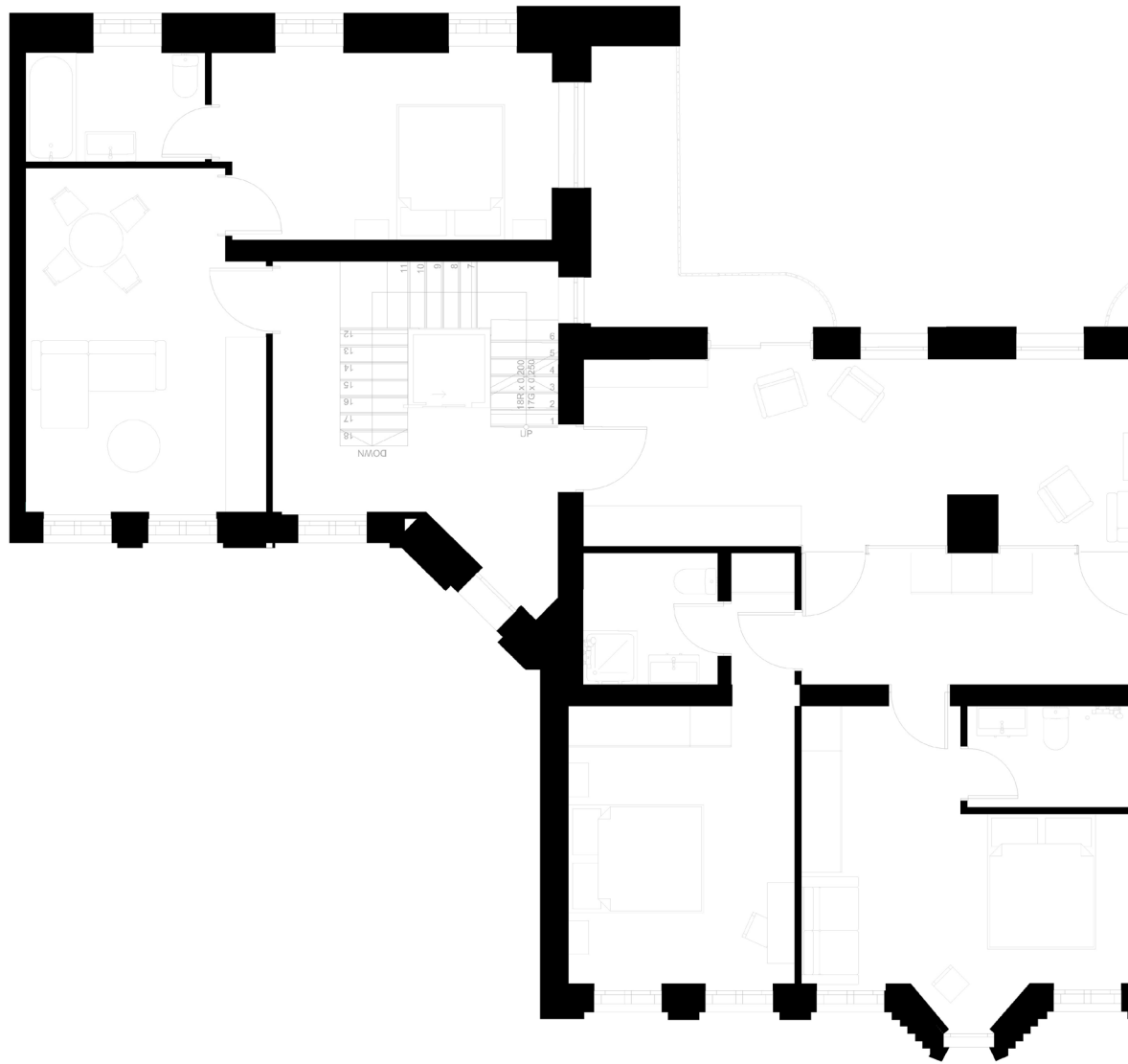
The floors above follow the same structural logic. Each resident has a private room of around 20 square metres with its own bathroom, compact but generous enough for one person. The building is divided into two sides. On the right, six single person units per floor share a collective kitchen and living room. On the left, a larger unit for two people who have their own amenities but are equally welcome to use the shared spaces and the ground floor collective rooms. The private rooms face the street. The collective living rooms and kitchens face the courtyard, opening onto balconies that look down into the resident's garden. This orientation was a deliberate choice. The quiet and private parts of the building face outward, the active and shared parts face inward toward the garden sequence.

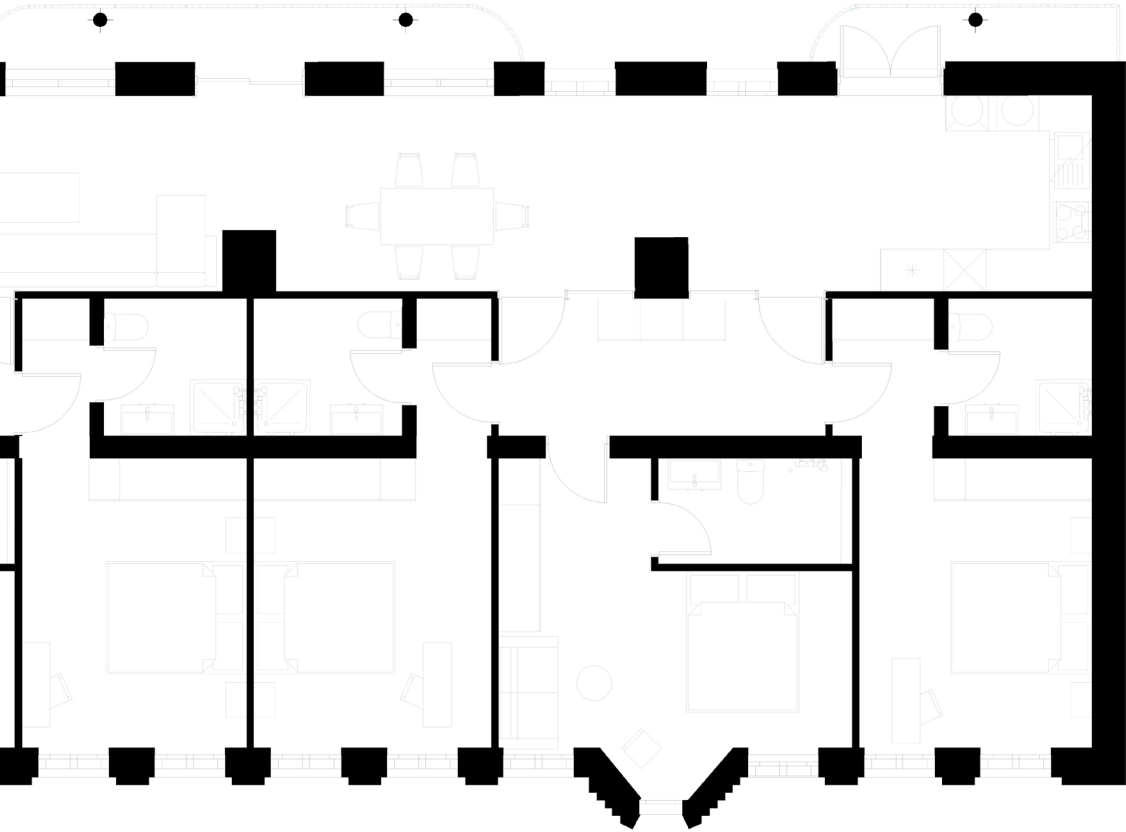
While the layout has a fixed core — bathrooms, private units, kitchen — residents are encouraged to make the shared spaces their own. Furniture, layout, character. A section through the building shows each floor slightly differently arranged, a small but meaningful acknowledgment that collective living is not uniform. It is shaped by the people who inhabit it. This approach draws on collective housing projects like San Riemo and Westhof, see chapters 5.3, 5.4, where fixed structure and flexible occupation produce buildings that feel inhabited rather than designed.

The building is insulated from the inside, as the Art Deco facade is considered monumental and cannot be altered from the outside. The windows are carefully modernised, the existing proportions respected, the performance brought up to current standards. A section through the building shows the full thermal logic: insulated walls, floor heating, windows on both sides for cross ventilation and daylight.



Photograph of the current facade. The image shows the rich architecture and detailing that the building carries. Curved balconies, strong horizontal language, traditional window proportions. Here it was important to respect and work with the existing rather than overwrite it. However, decay and neglect is also visible. The decision was made to treat this building with delicacy, respect the old, and what Francois once envisioned, and only change a few things that build on the art deco legacy.

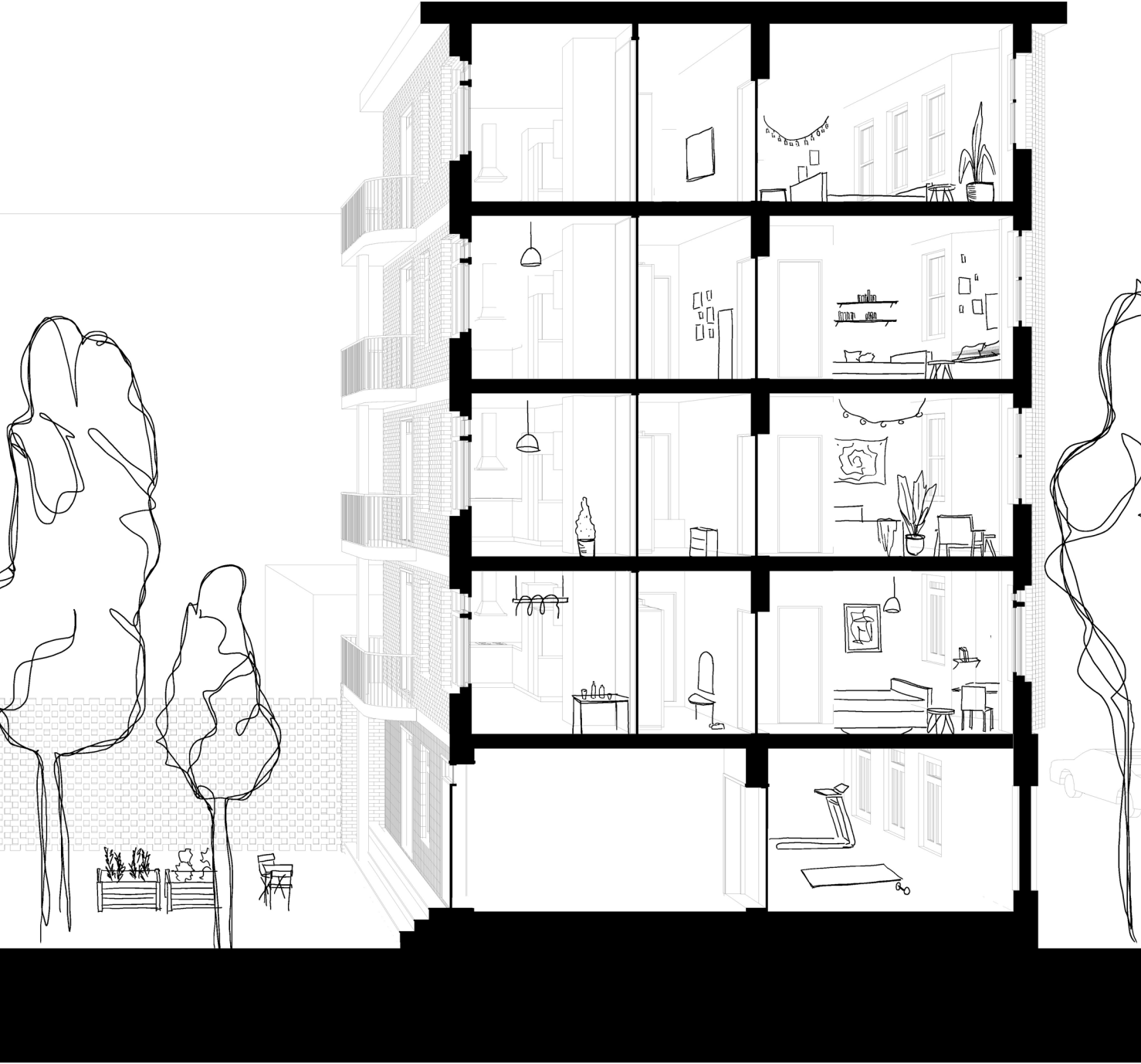






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Section through Building A and Building B





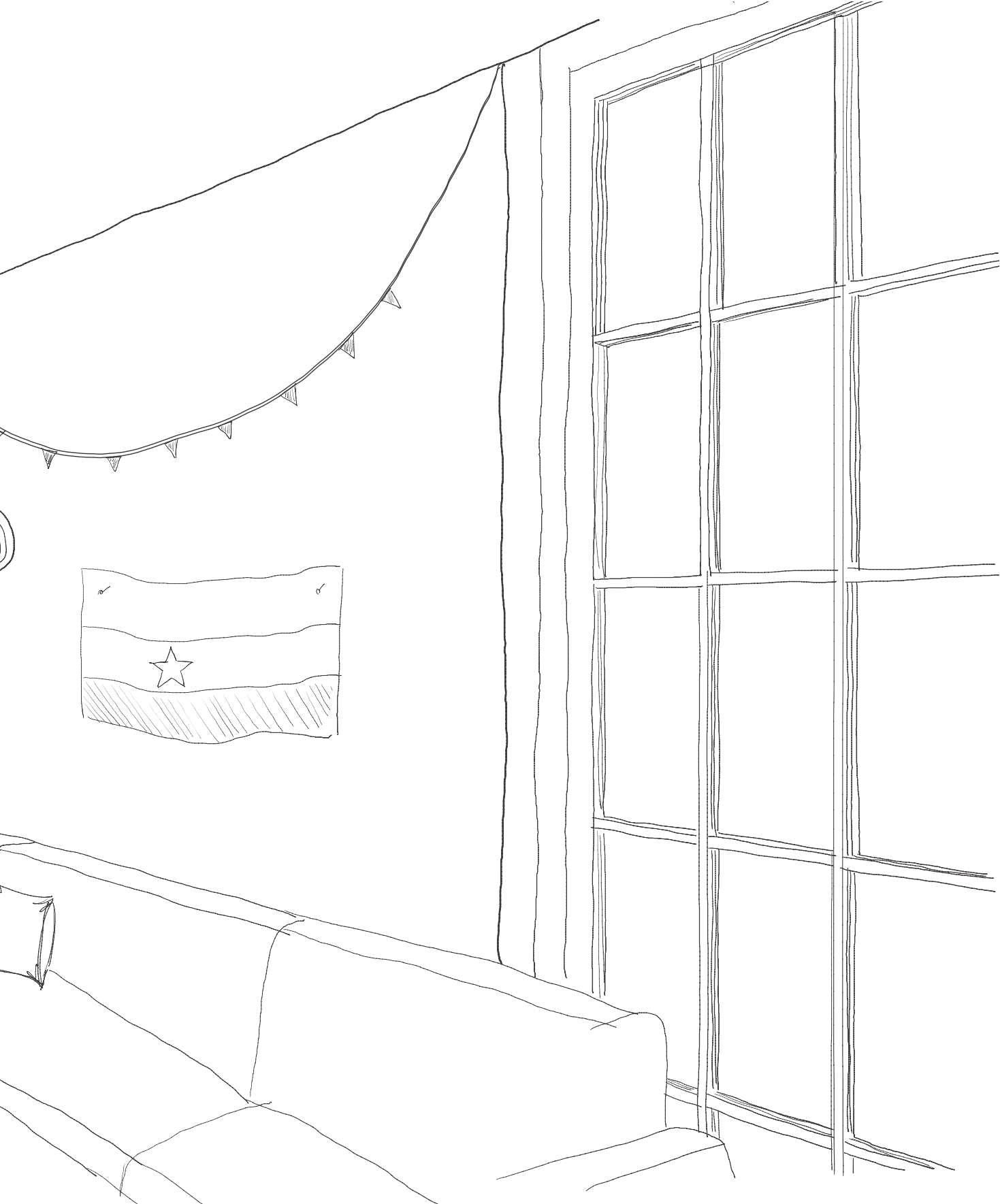
1:100

Back Facade of Rue de Liverpool 14-22 - Building A





Illustration of Collective Living Room



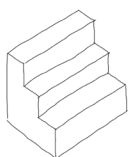
## Stop 07: The Resident's Garden - Hortus Contemplationis

Stepping out of building A, you arrive in the most intimate part of the project. The hortus contemplationis sits between the two residential buildings, enclosed on all sides, oriented to the sky. It is a garden for the residents only, a place to slow down and enjoy a conversation with your neighbour or read a book.

The character of this garden is defined by steps and planting, two of the three elements that run through the courtyard sequence. Wide steps descend gently into the garden, marking the threshold between the building and the outdoor space. In the middle, herbs that residents can use in daily cooking - basil, thyme, rosemary, parsley. In the centre, large existing trees that have been here for years, now finally given a space worth inhabiting. Seating is tucked in underneath them.

Between the two residential buildings, where a wall once sealed the garden off from the neighbourhood, there is now a perforated brick screen. Every other brick is missing. Light and air pass through, plants grow against it, and it maintains a sense of privacy without closing the space off entirely. It is a small but meaningful addition to the project,

A covered bike shed occupies the transition between this garden and the next. Residents store their bikes safely underneath a pergola structure, which also marks the passage from the intimate contemplation garden toward the more social spaces beyond.





Photograph of the current state of the resident's garden. Feels cold and underoccupied. The courtyard is rather narrow but the daylight manages to enter into it.

## Stop 08: Building B - The South Facade and Ground Floor

Building B sits in the middle of the plot, between the contemplation garden and the social court. Its facade shares the Art Deco character of building A, round balconies, ornamental detailing, a familiar architectural language. Like building A, it has been refurbished rather than replaced. The plinth receives the same treatment: the existing brick replaced with a light glossy ceramic tile that reflects light into the narrow garden between the two buildings throughout the day.

The ground floor follows the same collective logic as building A. A single central staircase serves all residents. The amenities here complement rather than duplicate those next door, a communal living room large enough for gatherings and events, additional guest rooms, a laundry room. Where a resident in building A might want a quieter evening in the study, a resident in building B might want to host. The two ground floors work together as one collective layer across the whole site.

The structural grid here, as in building A, organises the spaces. Quieter and more private functions face the resident's garden. Noisier and more collective functions face the social court.



Photograph of the current state of building B's facade that is facing the resident's court. The façade shows rich character and string architectural expressions. Similar to building a, but different. Vertical and horizontal elements like cornice and the windows above the doors, dictate the character of the facade. Here as well, it was important to respect the old facade and refurbish rather than erase. Modernisation is needed though, signs of decay are visible.



1:100

Front Facade - Building B



## Stop 09: Building B - The Residential Floors

The residential floors of building B follow the same fixed core logic as building A. Private rooms of around 20 square metres with individual bathrooms, a collective kitchen and living room shared between four single person units on one side, and a larger unit for two on the other. Residents are equally encouraged to make the shared spaces their own.

What makes building B distinct is what happens at its two façades. On the side facing the resident's garden, the building is insulated from the inside, as with building A, to preserve the monumental facade. On the side facing the social court, the situation is different. Here the facade is insulated from the outside, which allowed for a different architectural intervention entirely.

The building had a long narrow corridor running the full length of this facade, around 90 centimetres wide, originally a covered balcony that had been enclosed over time by residents and left unused. Rather than demolishing it, the space is transformed. Inspired by Lacaton and Vassal's Transformation de 530 Logements, where a similar leftover threshold space was opened up and returned to residents as generous winter garden, the corridor here becomes a collective balcony. Partition walls between units can be rotated - opened fully so the whole length becomes shared, or closed for privacy. It is a cold space, unheated, but it receives generous afternoon sun and looks directly onto the social court below.

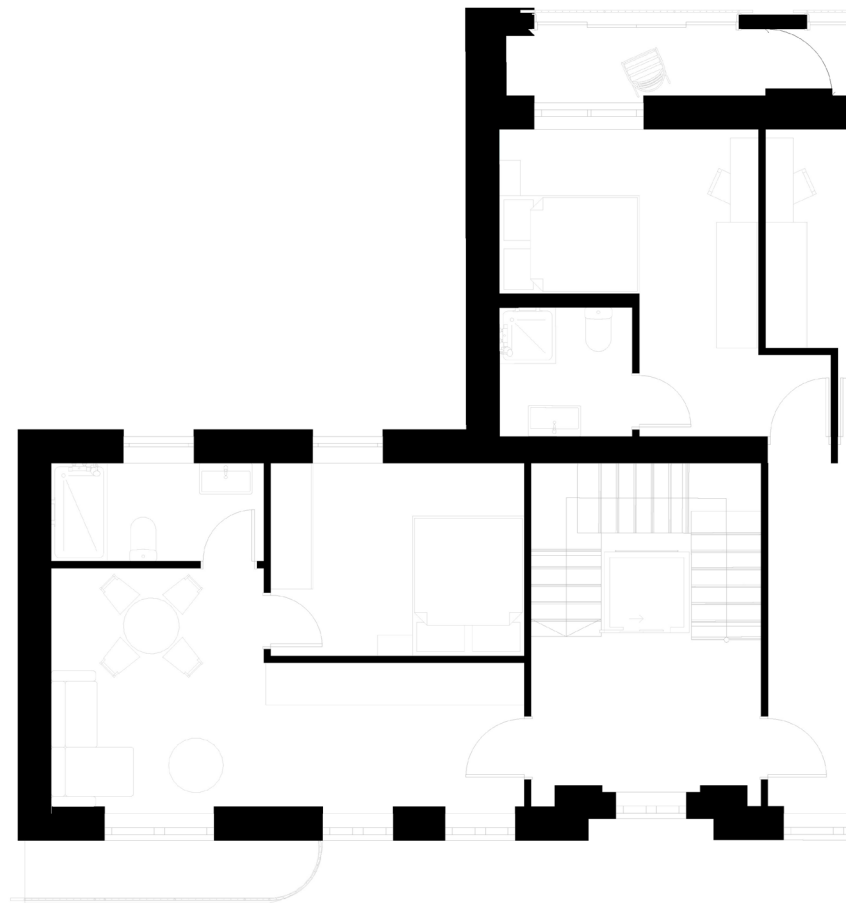
The result is a facade that is alive. Residents sit outside, open their units toward the court, or close off for a quieter moment. The social court benefits from a facade that participates in it.

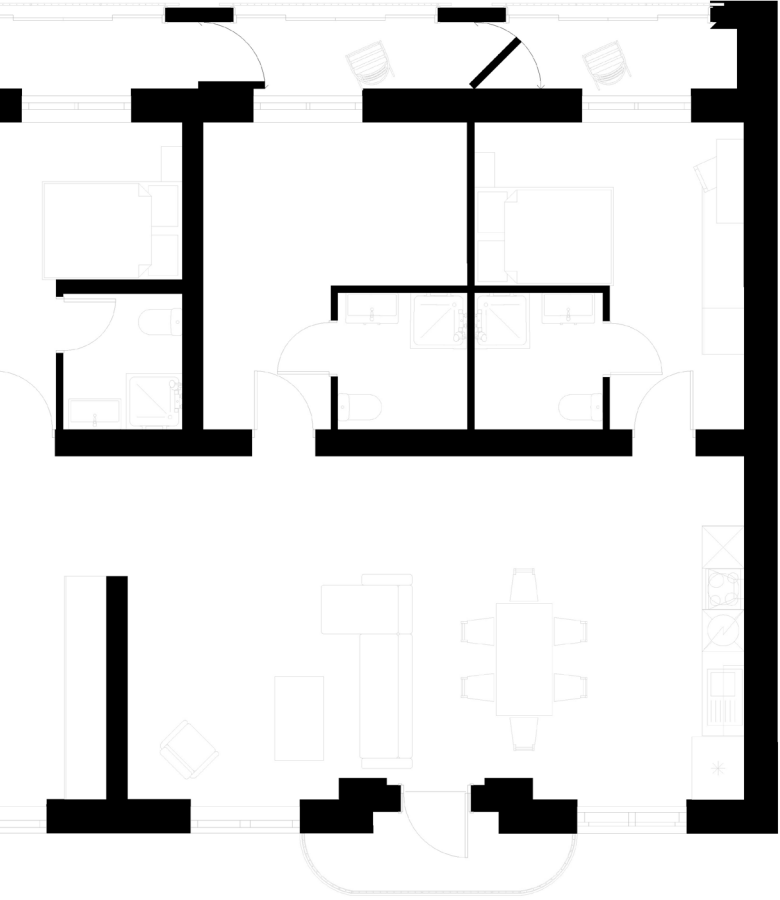
Photograph of the current state of building B's facade that is facing the social court.

The facade here is completely different compared to the previous ones. A cheap modification that happened over time, but something that gives more flexibility to work with. The big windows are intriguing and receive lots of light in the afternoon hours. This facade used to have balconies where the big windows are located but they were converted into indoor spaces by the residents.



Photograph of the converted balcony of building B. This narrow space used to be a terrace, that was made into an indoor space over the course of the years. This narrow space has potential to become a meaningful part of the overall design if done correctly.







1:100

Facade Building B - Balconies are closed





1:100 Facade Building B - Balconies are open





## Stop 10: Arriving to the Social Court again

The residents' journey ends at the social court. The same place the workers ended theirs. The social court welcomes everyone who arrives, whenever they arrive, for whatever reason. Now the journey continues with the last group.

## 3.2.3 The Neighbours

### Stop 11: The Children's Court - Hortus Ludi

This project is not only for the people who live and work here. It opens itself, carefully and deliberately, to the neighbourhood.

On the left side of the plot, a daycare centre shares a boundary with the site. In the new configuration, a part of their existing terrace is demolished. In return, they gain access to a proper playground, something they were lacking before, making do with a terrace that was never really suited for children. The exchange is small in scale but meaningful in intent.

The playground is sunken around 600 millimetres into the ground. Wide brick steps lead down into it, marking the threshold between the garden and the surrounding level. As with the Schinkel diagram redrawn for this site, the level change does specific spatial work: it defines the edge of the playground without a fence, creates a natural border between gardens that serve different purposes, and gives children a sense of enclosure and ownership over their space. The steps are also seating, for parents, for residents passing through, for anyone who wants to stop.

The planting here is loose. Grass, wild flowers, fruit trees. A space that children can actually use. The hortus ludi in its most literal sense.

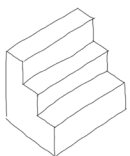






Illustration of the Sequences - Gardens, Facades



## Stop 12: Last stop - End of the Tour

On the right side of the plot, a second daycare centre has direct access to the social court. For an end of year celebration, an afternoon event, a moment when the children need more space than their rooms allow, the court is there.

This is where the neighbours' journey ends, at the same place the workers and the residents arrived before them. The social court belongs to no single group. It is the one space in the project where the boundaries between living, working and neighbouring dissolve entirely. All paths lead here.



1:333

Masterplan in Urban Context

# REFERENCES & FRIENDS

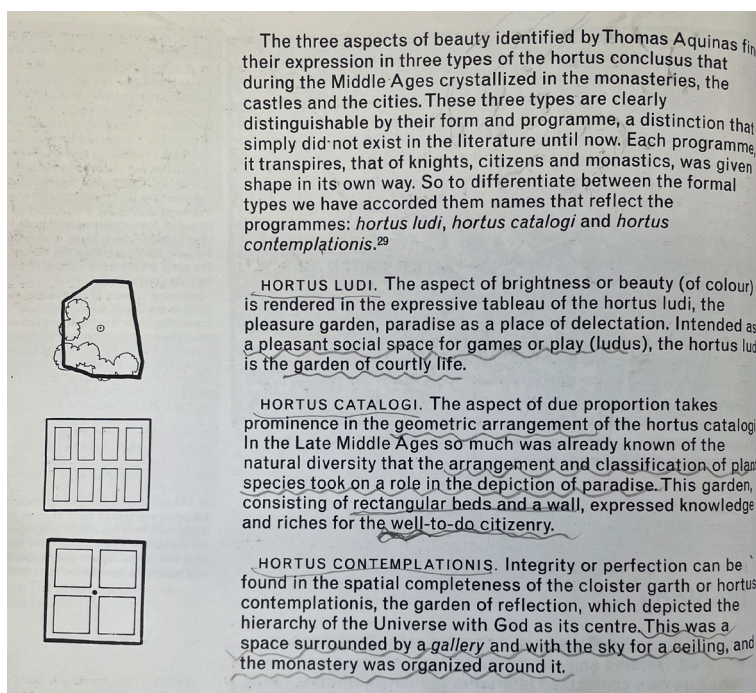
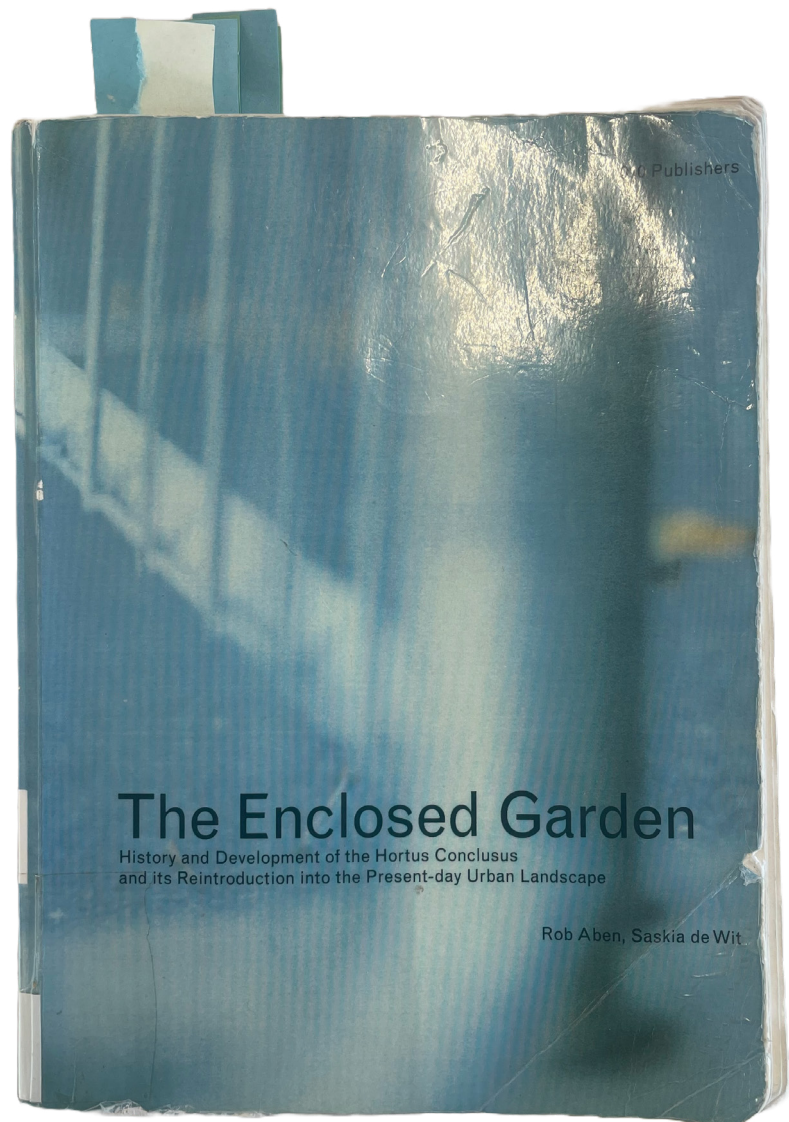
4.

## 5.1 -The Enclosed Garden - Rob Aben, Saskia de Wit

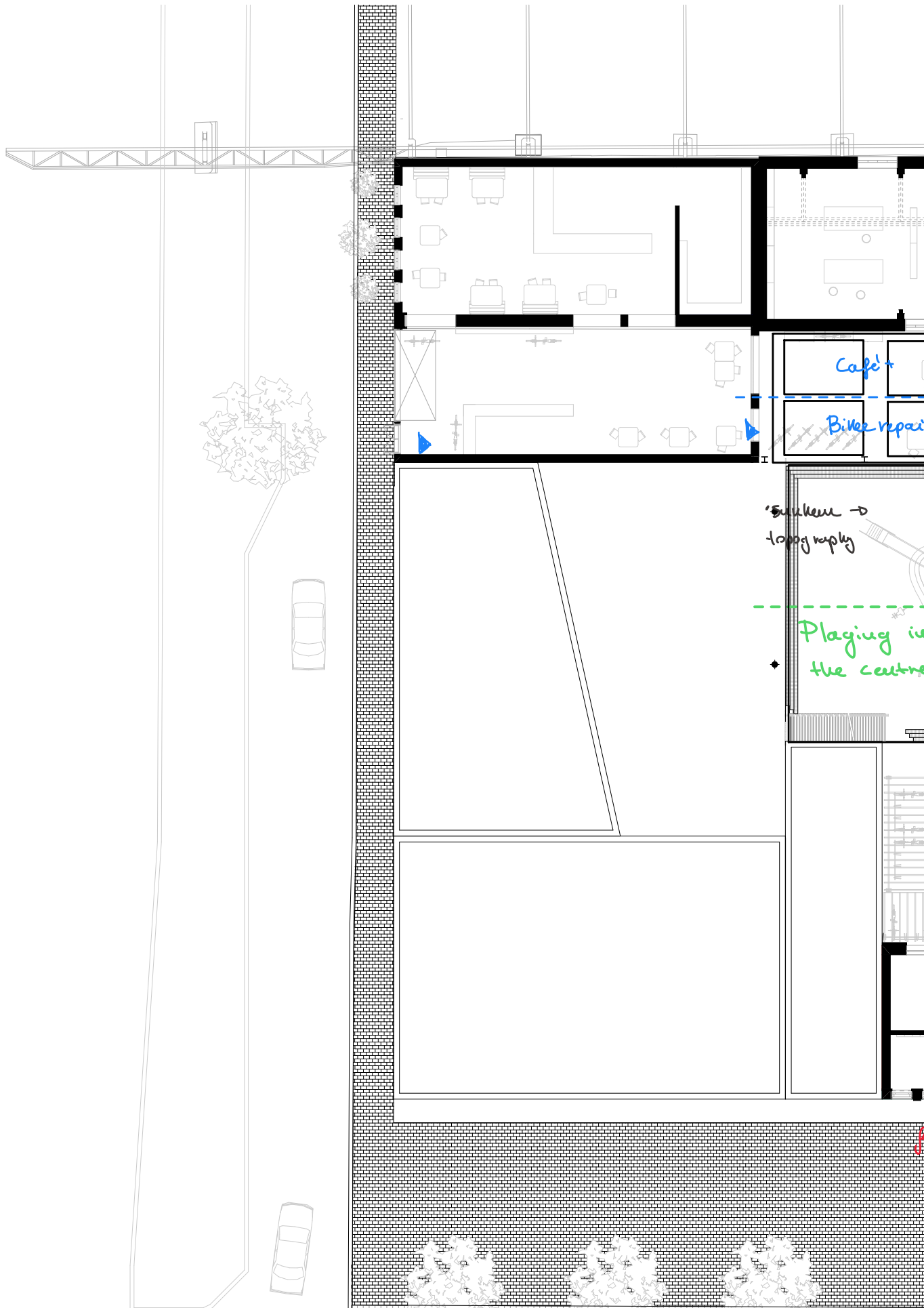
The courtyard sequence did not begin with a typological reference. It began with a spatial observation: the neglected in-between gardens on the site were enclosed on all sides by the rear walls of existing buildings, oriented to the sky, cut off from the street. They were not open urban spaces. They were rooms. This led to research into the enclosed garden as a typology, and in particular the monastic cloister garden as one of its oldest and most persistent forms.

The Enclosed Garden by Rob Aben and Saskia de Wit proved directly applicable. The book describes the enclosed garden as a space where “the outermost limit of the visible is shifted from the horizon to the wall,” a definition that described the site’s courtyards almost exactly. Aben and De Wit distinguish several garden types, three of which map closely onto the courtyard sequence: the hortus ludi (the garden of play and social gathering), the hortus contemplationis (the garden of quiet and individual retreat), and the hortus catalogi (the garden of display and productive exchange). As the book argues, a complete garden contains all three. Each type couples “programmatic freedom with spatial specificity,” and together they form a balanced whole.

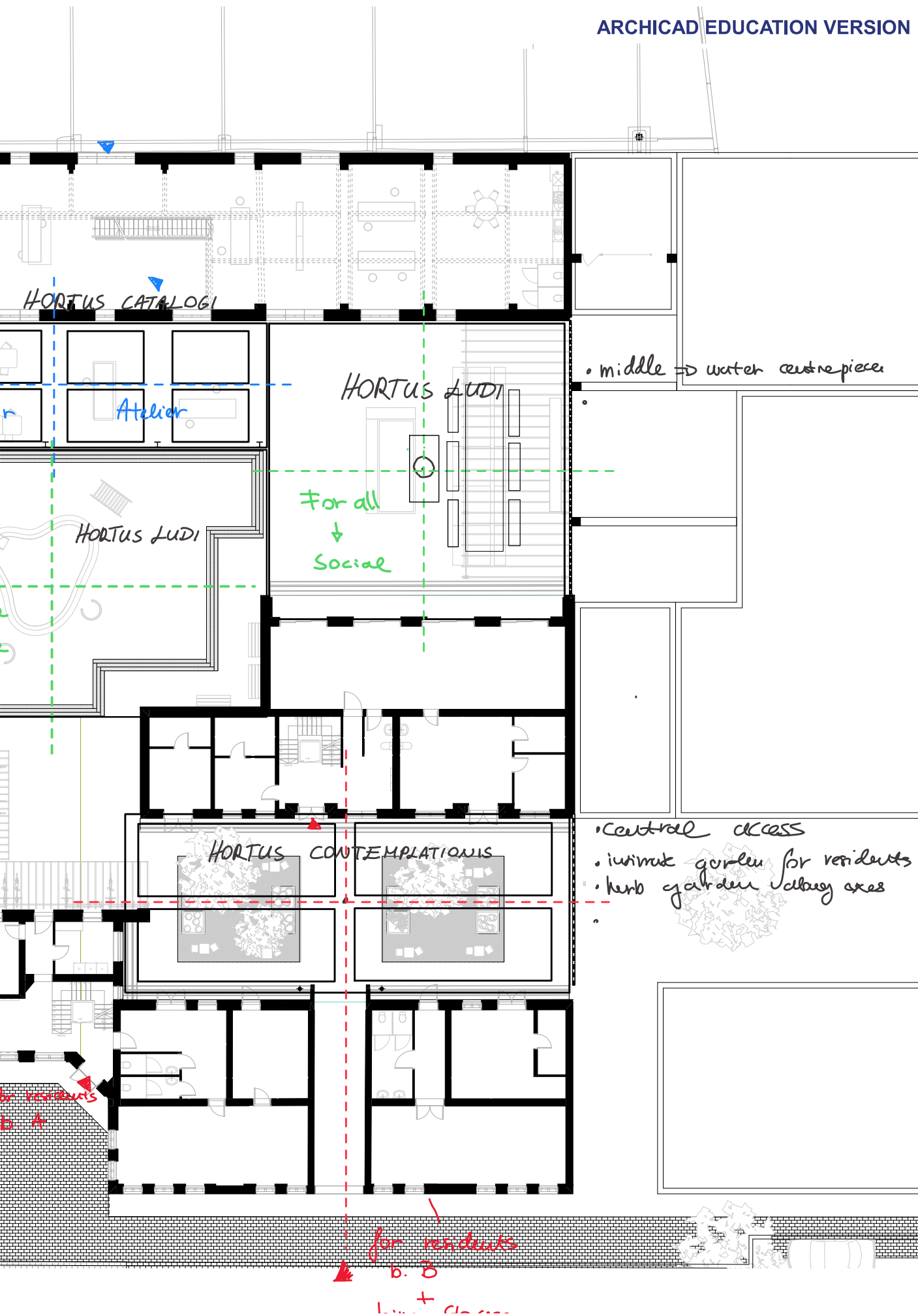
After some trial and error, these three typologies were translated into the project’s own courtyard sequence. The mapping is not literal. These are not historical recreations. But the underlying logic holds: enclosed spaces can be deliberately differentiated, and a sequence of such spaces can guide movement and shape collective life.



Description of the garden typologies and their forms. (Aben & De Wit, 1999)



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## 5.2 -Court-Gardener's House - Karl Friedrich Schinkel

The Roman Baths at Potsdam are not a single building but an ensemble: a collection of structures of different form and character, connected by pergolas, steps and planted areas, arranged around a sequence of intimate outdoor spaces. What makes the complex compelling is the relationship between elements, the steady alternation between closed, semi-closed and open space, and the many ways a visitor can move through the site.

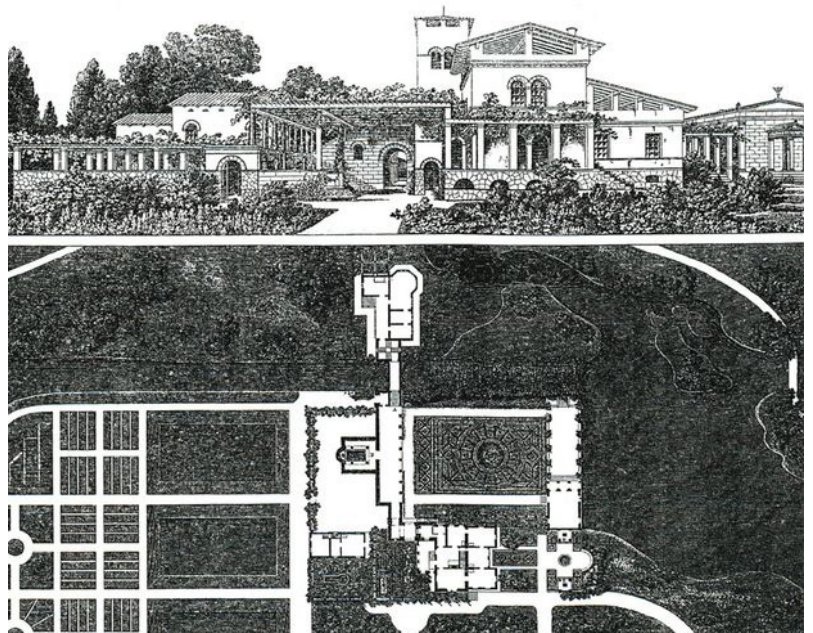
An analysis of the complex's underlying geometry reveals that what appears freely composed is in fact structured by a system of grids and rectangles: "if you outline the outside borders of the buildings and the single zones you get a system of different big grids and rectangles. The simple geometric forms of the building and their connection to each other separate the open spaces and orientate them to specially created views." This method was applied directly to the project's own site. By tracing the outlines of the two existing buildings, a similar grid emerged, revealing how the courtyards between them are already geometrically implied.

From this, three spatial elements were identified that define each garden: steps, pergola, and planting. Steps mark threshold and level change. A pergola defines overhead enclosure without closing the sky. Planting gives each courtyard its own character. In the sequence, these elements alternate: steps descend into the hortus contemplationis, a roof structure covers the hortus catalogi, and the hortus ludi combines both with wilder plantin, fruit trees, grapevines, flowering ground cover.

Schinkel's ensemble showed that a rich spatial sequence can be built from very simple elements, carefully positioned. That principle guided the garden design here.



Court Gardener's house front view, the pergola is the heart of the project. (Bauhaus-Universität Weimar: Analyzing Schinkel - Roman Baths and Gardener House, n.d.)

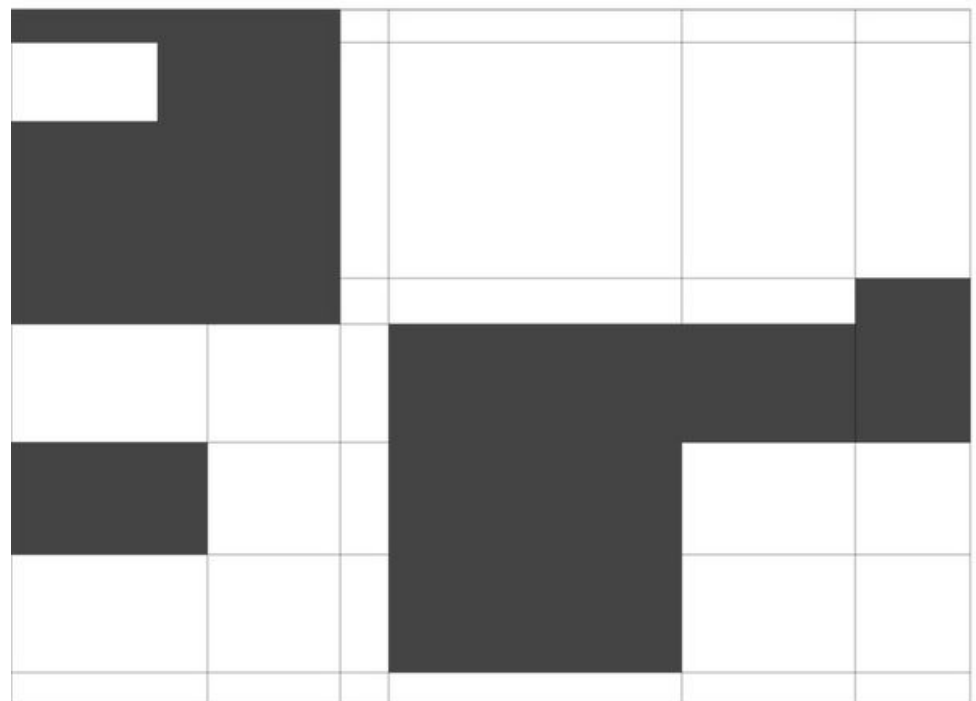


Hand drawing showing the building and the pergola in combination with the floor plan of the estate. (Bauhaus-Universität Weimar: Analyzing Schinkel - Roman Baths and Gardener House, n.d.)



Hand drawing showing the the atmosphere of the garden spaces coming together.  
 (Bauhaus-Universität Weimar: Analyzing Schinkel - Roman Baths and Gardener House, n.d.)

Geometry logic between the buildings and the gardens. Schinkel wrote: "if you outline the outside borders of the buildings and the single zones you get a system of different big grids and rectangles. The simple geometric forms of the building and their connection to each other separate the open spaces and orientate them to specially created views."  
 (Bauhaus-Universität Weimar: Analyzing Schinkel - Roman Baths and Gardener House, n.d.)





## 5.3 - San Riemo, Summacumfemmer and Büro Juliane Greb (Munich, 2020)

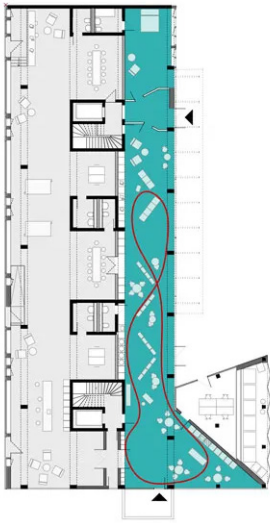
San Riemo is an experimental cooperative housing building in Munich that tests collective coexistence at different scales simultaneously. The project was studied primarily for its spatial logic: how it organises the relationship between private space, shared cluster space, communal building space, and the street.

What proved most useful was the way San Riemo thinks about the ground floor as an urban threshold. The entrance hall, residents' café, communal launderette and workshop are not hidden away. They are positioned so that residents pass through them daily, and so that the building opens itself to the street. As the architects put it, everyday care work finds "its way out of the flats and directly into the community." This logic directly informed the ground floor of this project, where café, bike repair and atelier are not ancillary additions but the primary public face of the building. Spaces where residents and neighbourhood meet without a formal invitation.

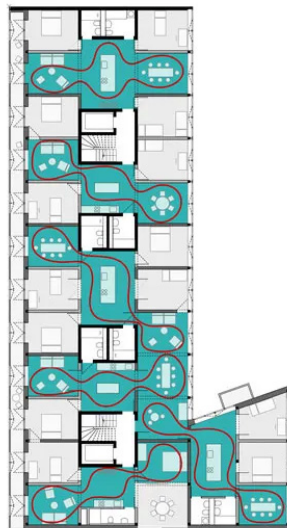
The project also clarified how collective life operates at multiple scales at once: the individual room, the shared cluster, the building, the street. Designing for all four scales simultaneously, rather than resolving one at the expense of another, became a guiding principle.



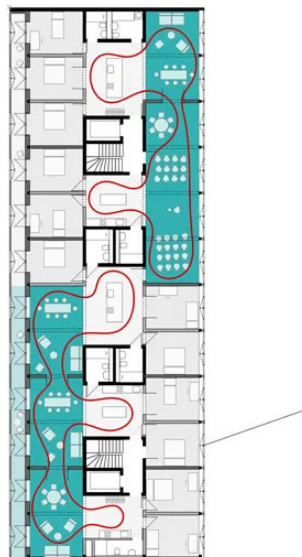
(Summacumfemmer, 2026)



Ground floor plan showing access and shared spaces. (Summacumfemmer, 2026)



Spatial organisation analysis of how big the spaces are and there are organised, how they relate to one another. (Summacumfemmer, 2026)



Floor plans exploring how collective and private spaces can be organized. (Summacumfemmer, 2026)



(Summacumfemmer, 2026)



(Summacumfemmer, 2026)



(Summacumfemmer, 2026)

## 5.4 - Westhof, Conen Sigl (Dübendorf, 2024)

Westhof is a cooperative housing project near Zurich, built on the site of a former plant nursery in a former industrial neighbourhood. It was studied not for its programme but for its attitude: the architects won the competition largely because of the care they showed in reading the existing site before proposing anything new.

The building's architectural language grows directly from what was already there. The materiality references the industrial and agricultural structures that preceded it. The courtyard is not a typological imposition but emerges naturally from how the three volumes are arranged around it.

This is what made the project a useful reference. The Heyvaert site already has a strong architectural character — the Art Deco building, the industrial warehouse, the rear facades that have never been seen as fronts. The design question was never how to replace that character but how to work with it, make it visible, and give it new life. Westhof showed that reading what is already there carefully is not a limitation. It is a way of designing.



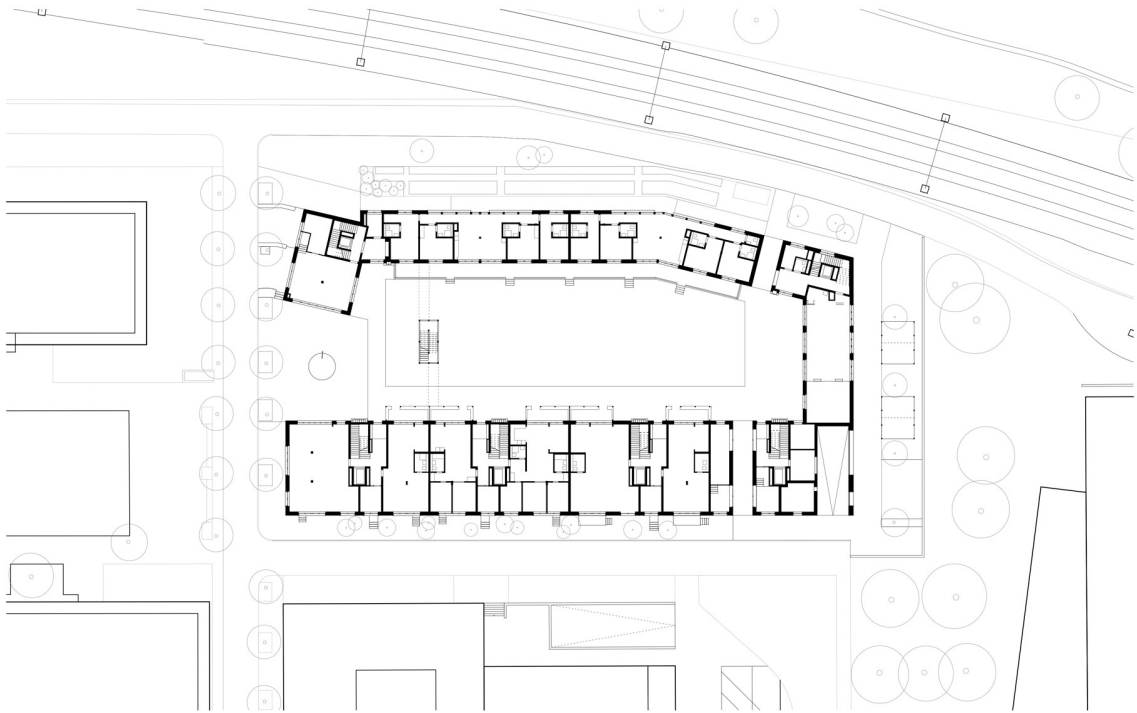
View of the collective courtyard. (Projects: – Conen Sigl, n.d.)



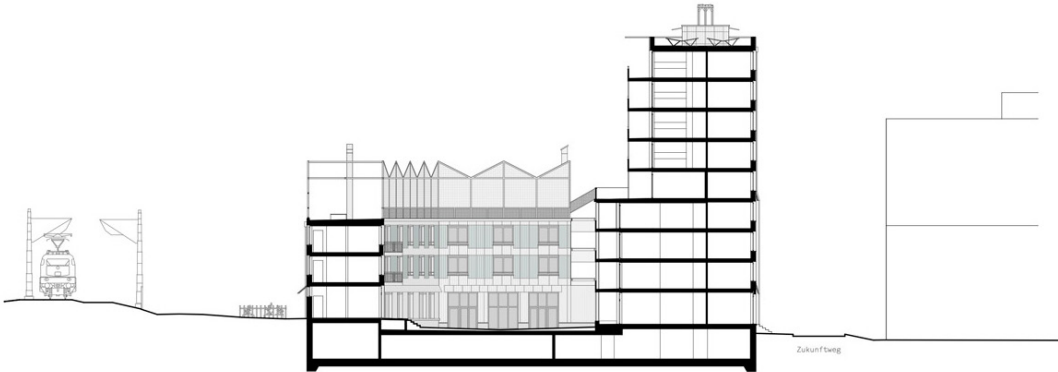
(Projects: – Conen Sigl, n.d.)



Project overview. (Projects: – Conen Sigl, n.d.)



Floorplan - (Projects: – Conen Sigl, n.d.)



Section - (Projects: – Conen Sigl, n.d.)

# REFLECTION

5.

When we arrived at the studio on the first day, we were asked to bring an object that revealed something hidden. I brought a small Moroccan perfume bottle, the kind that looks golden and ornate from the outside, with a pattern pressed into the glass so you can just about see there is liquid inside, but you cannot quite tell what it is or how to open it. I carried it in my bag every day. It reminded me of home. They kept telling us during the year that the object we brought would somehow end up in our project. I thought that was a bit of a stretch. But looking back now, I think my project is a lot like that bottle.

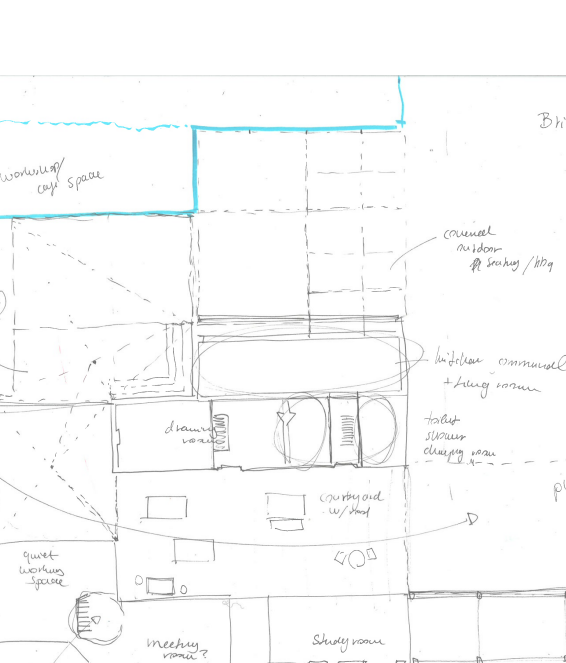
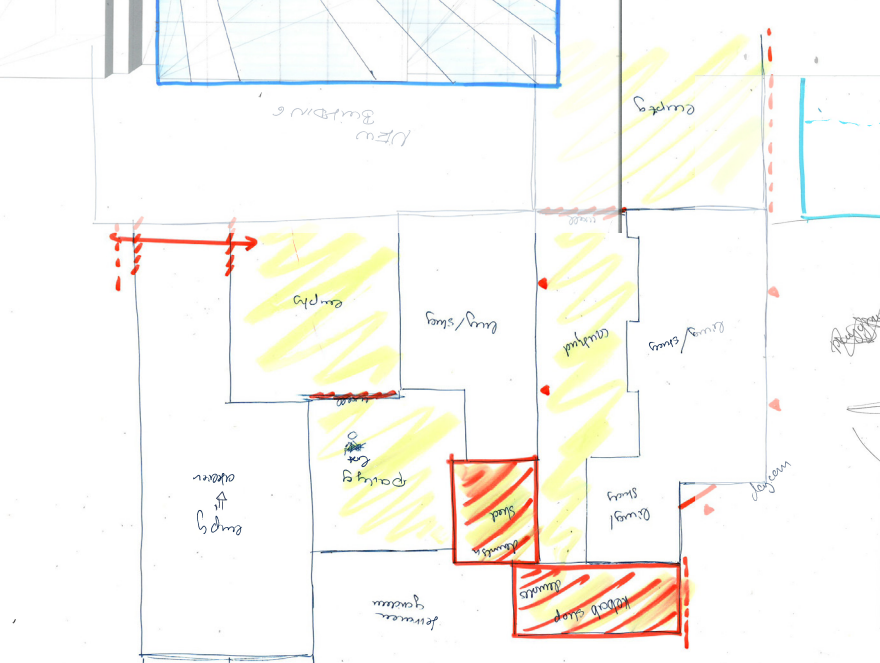
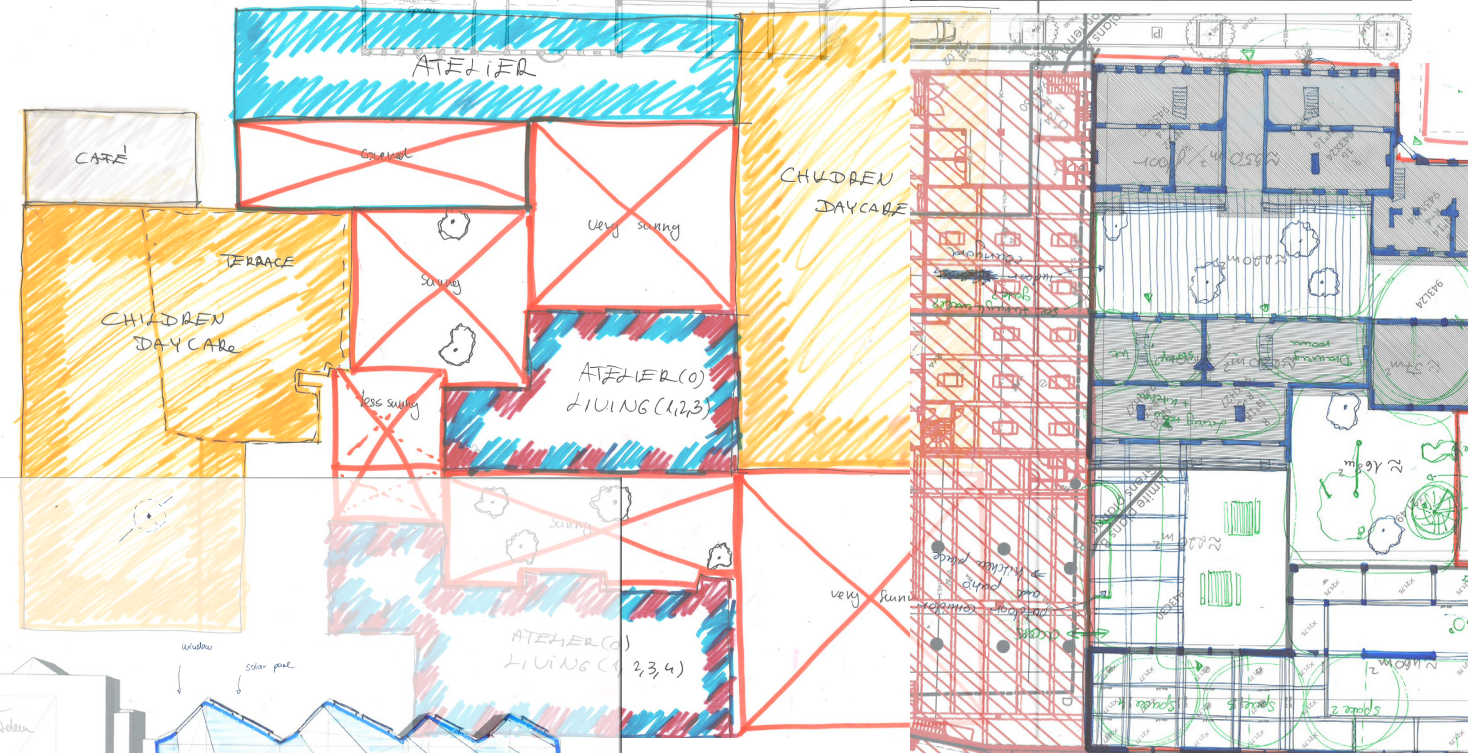
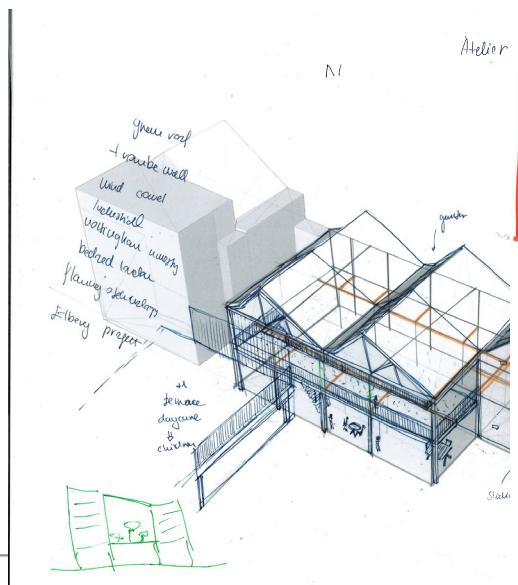
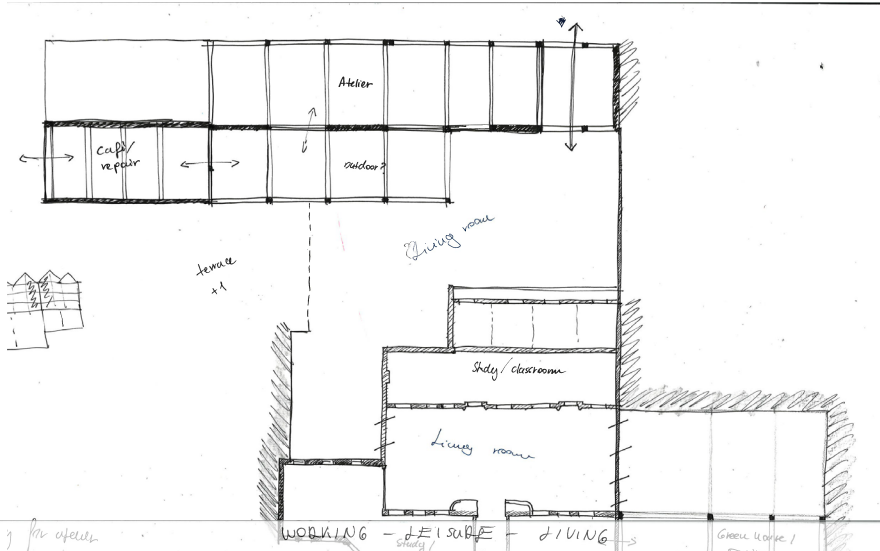
From the street, you see a rich Art Deco facade, a refurbished atelier, a glimpse through a perforated brick wall where every second brick is missing. You can sense there is something inside. But the real thing, the courtyards, the gardens, the social court, the life that happens between the buildings — that is for the people who know it is there. It is not for everyone. It is not loud about itself. And that, I now realise, was always the intention.

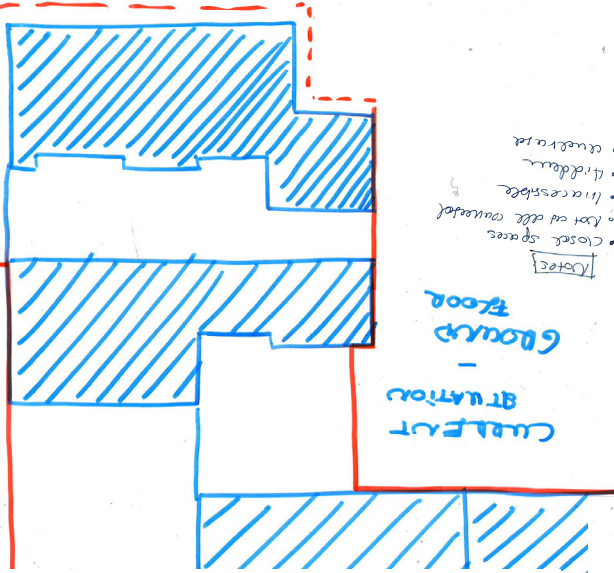
A lot changed between the first weeks of this project and now. The programme stayed roughly the same, and so did the placement of the main functions. But almost everything else, the spatial logic, the facade approach, the courtyard sequence, the architectural position, developed through the process of actually getting to know the site. Working with existing buildings is harder than designing from scratch, and not in the ways I expected. The old archival drawings were unclear, incomplete, sometimes unavailable entirely. The structure had to be guessed at, investigated, reasoned through. And then there was the constant question of where the line sits between keeping something and changing it. Between respecting the history of a building and wanting to leave your own mark on it. I went back and forth on that a lot. In the end I think the answer was that working with what is already there is itself an architectural position, not a constraint.

The hardest part was accepting that not everything could be resolved. In nine months, across three buildings and four courtyards, there will always be things you would have liked to think through further, a detail you want to revisit, a material decision that deserves more time. Letting go of that perfectionism, trusting that the project holds together even without every corner resolved, was its own kind of lesson.

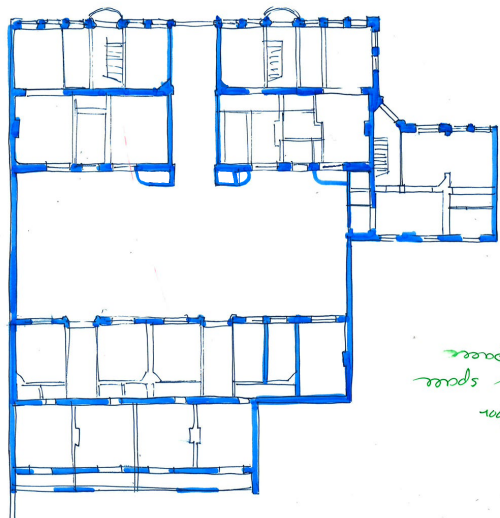
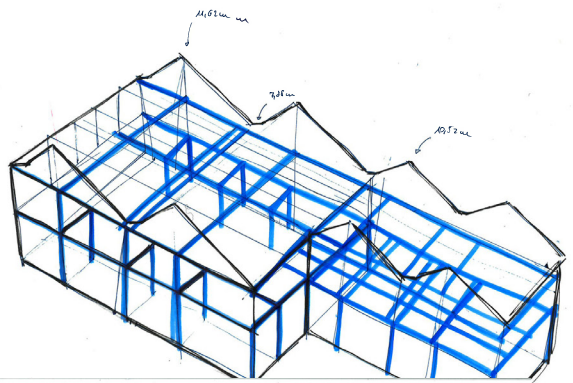
Looking forward, this is the first project where constraint felt like a creative condition rather than a limitation. Working with existing buildings, navigating between them, reasoning from structure and history rather than from a blank page really inspired me. The best moments in this project came from reading what was already there carefully enough to know what it needed.



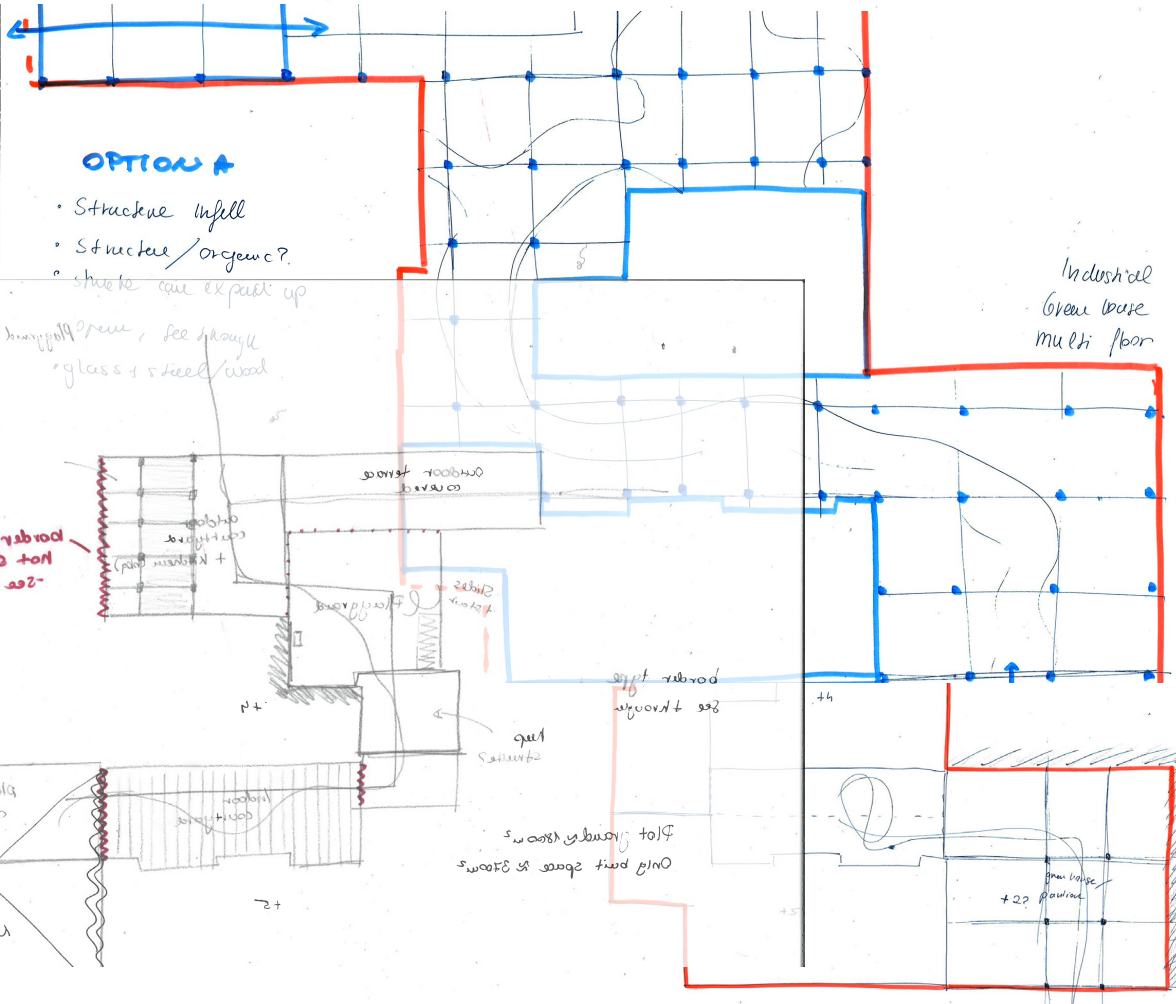
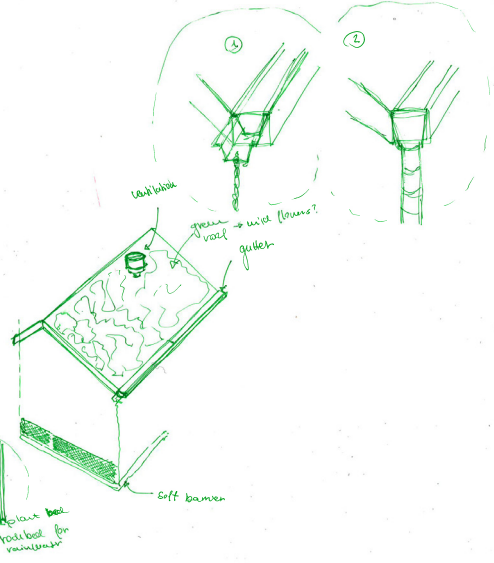




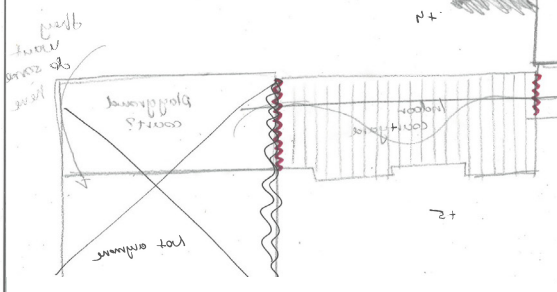
- Close spaces
- Inaccessible
- Inadequate
- Overcrowded



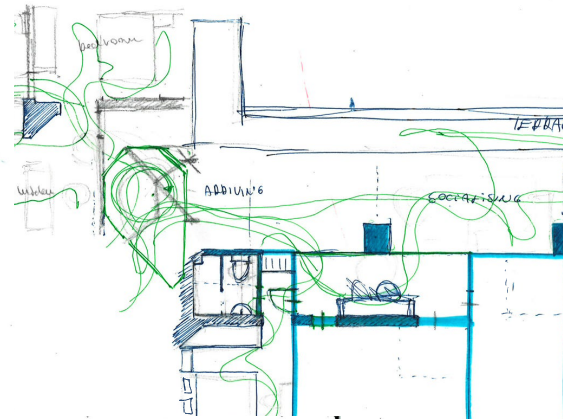
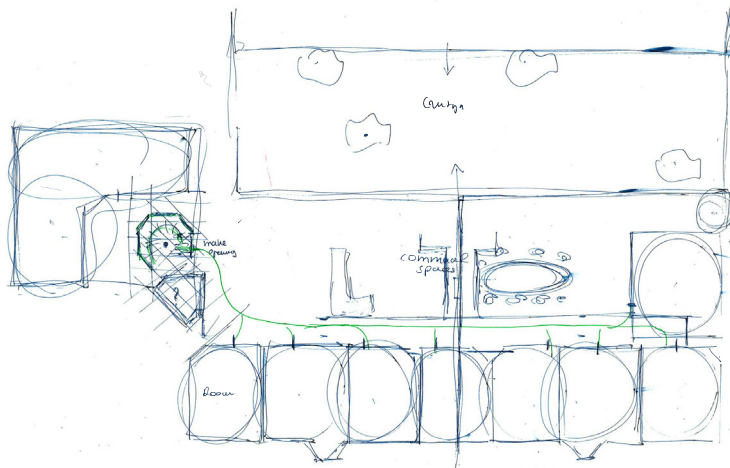
floor  
space  
space



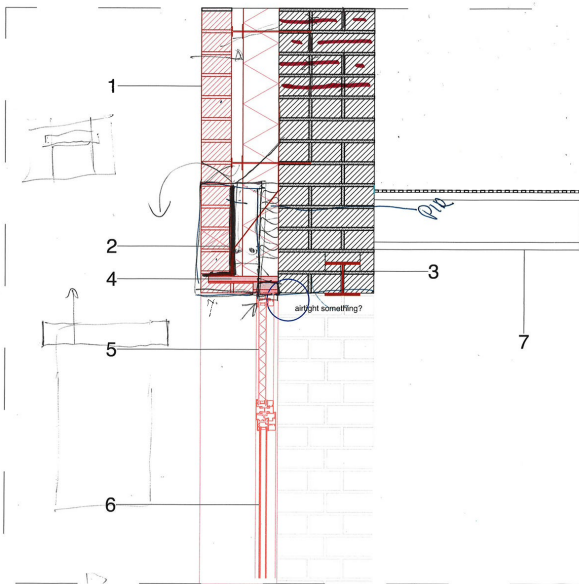
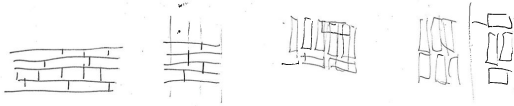
not airtight  
see through



u + steel

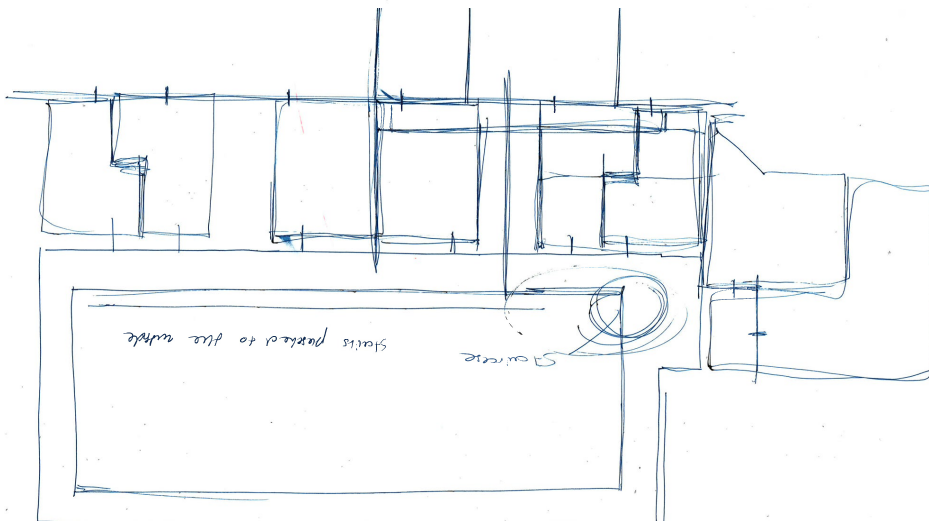
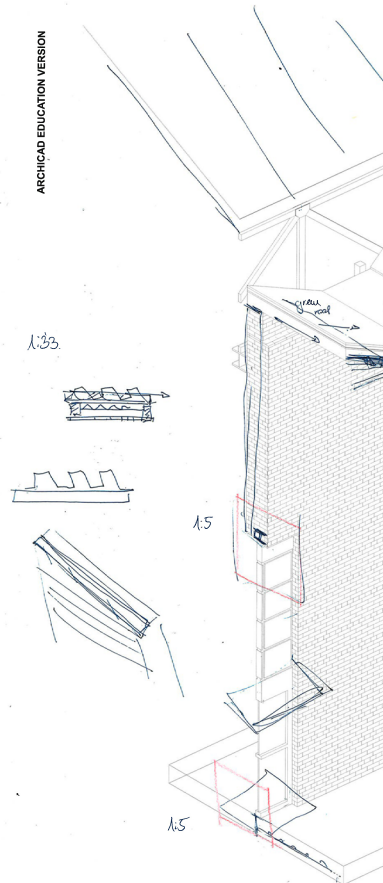


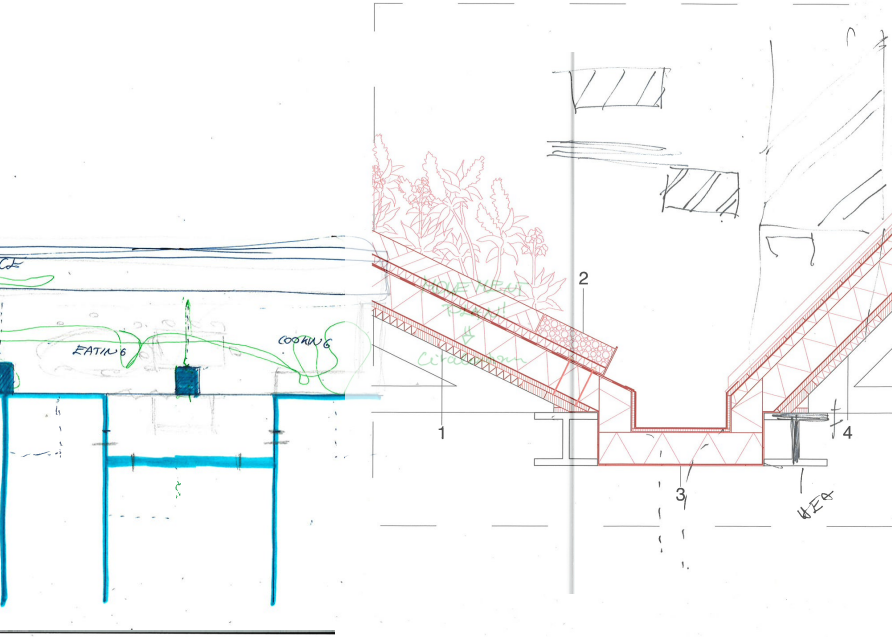
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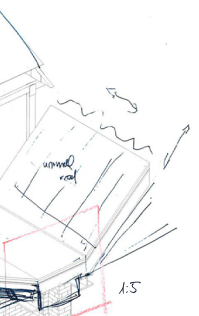
- 1 Wall construction:  
New brick skin, galvanized-steel wall ties - 1  
Cavity - 40 mm  
Thermal insulation - 120 mm  
Existing structural brick wall - 330 mm
- 2 Weep hole  
Cavity tray  
Galvanized steel angle - 140x140x10 mm
- 3 Steel lintel - HEA 120
- 4 Brick piece (glued onto plywood)  
Plywood - 18 mm
- 5 Spandrel panel:  
Black powder-coated steel sheet - 3 mm  
Insulation core - 20 mm  
Inner sheet - 1 mm
- 6 6 + 4 mm float glass double glazing with  
16 mm cavity in anodized-aluminium frame
- 3 Steel construction - HEA 120  
Perforated steel floor - 8 mm

ARCHICAD EDUCATION VERSION



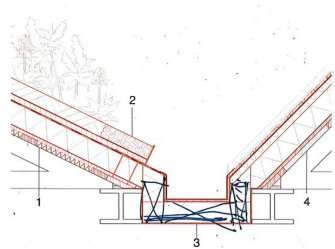


- 1 Wild flowers  
Substrate - 80 mm  
Filter fleece - 2 mm  
Drainage/retention board - 30 mm  
Waterproof membrane - 2 mm  
Root-resistant membrane - 5 mm  
Rigid insulation - 120 mm  
Vapour barrier - 2 mm  
Structural deck (OSB) - 18 mm  
Roof battens - 100x32 mm  
Acoustic insulation between the battens - 32mm  
Steel roof truss
- 2 Gravel margin  
Gravel/substrate retention profile - fixed to the roof structure
- 3 Metal gutter  
Plywood lining - 10 mm  
Separation fleece (acoustic) - 4 mm  
Insulation - 120 mm  
Vapour barrier - 2 mm  
Steel structural cradle
- 4 Sheet aluminium roof element - 50 mm  
Insulation - 50 mm  
Rigid insulation - 120 mm  
Vapour barrier - 2 mm  
Structural deck (OSB) - 18 mm  
Roof battens - 100x32 mm  
Acoustic insulation between the battens - 32mm  
Steel roof truss

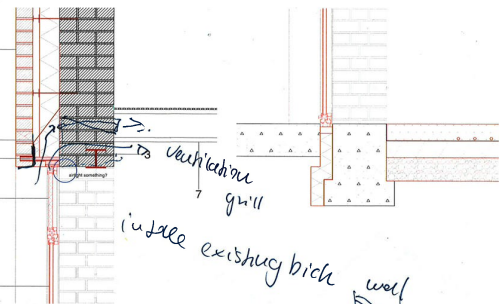


Green roof layers (top to bottom)

- growing medium 80mm
- filter 2mm
- retention layer 12mm
- drainage layer 20mm
- root barrier 2mm
- waterproofing 5mm
- insulation 120mm
- steel block 18mm
- truss



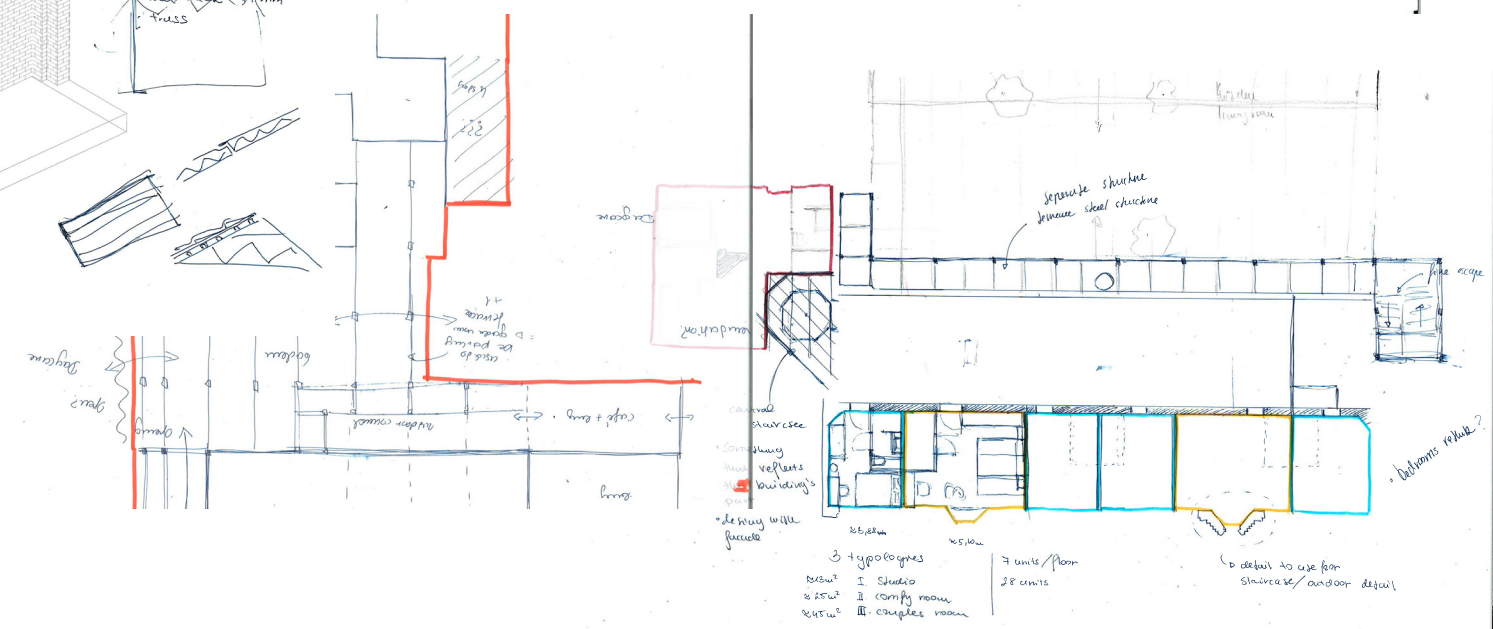
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- 1 Wall construction:  
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Galvanized steel angle - 140x140x10 mm  
Cavity tray
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Perforated steel floor - 8 mm

Dora Pankotai A3 presentation

2025/2026 Urban

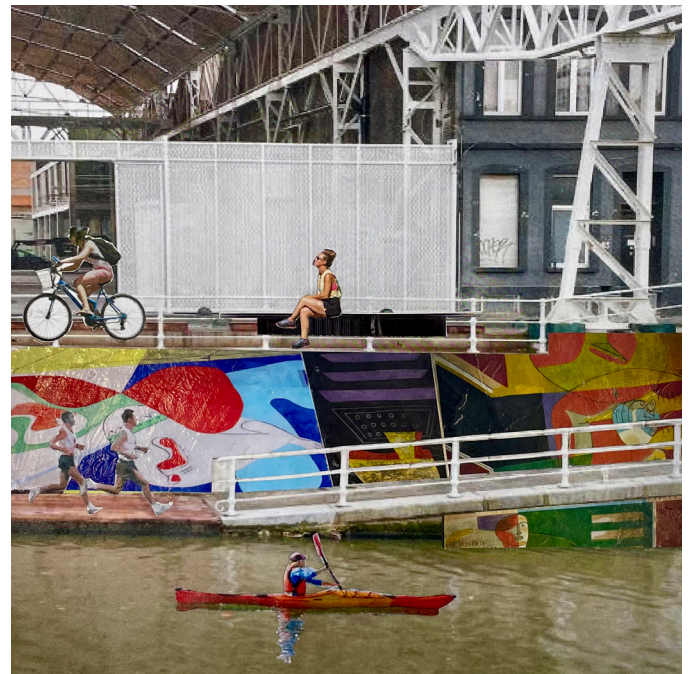


- 3 typologies
- I studio
- II copy room
- III couples room

7 units / floor  
28 units

Collages made for the A1 presentation. These images indicate clearly how much the intention of the project has changed once the site was properly investigated and researched.

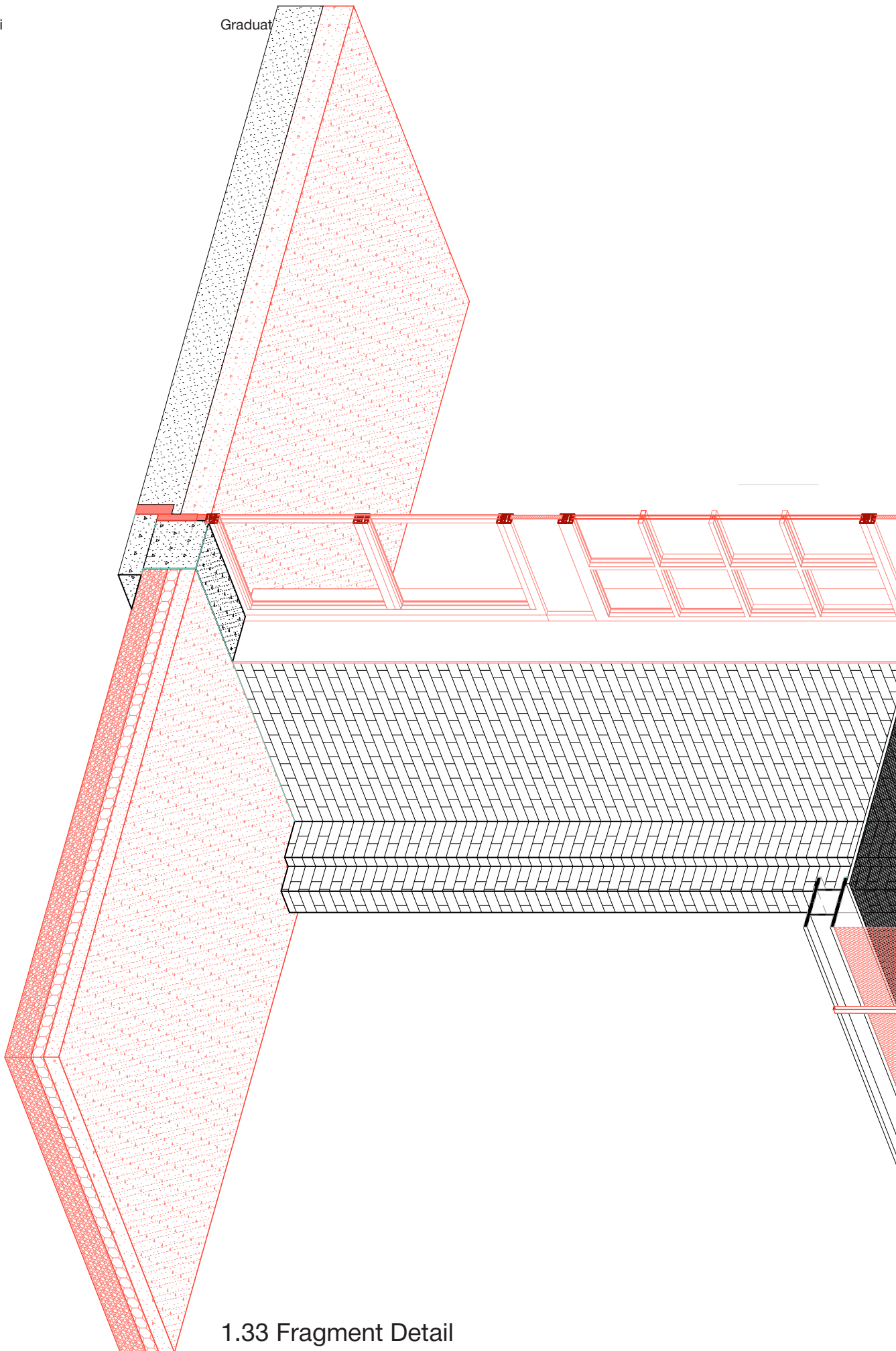




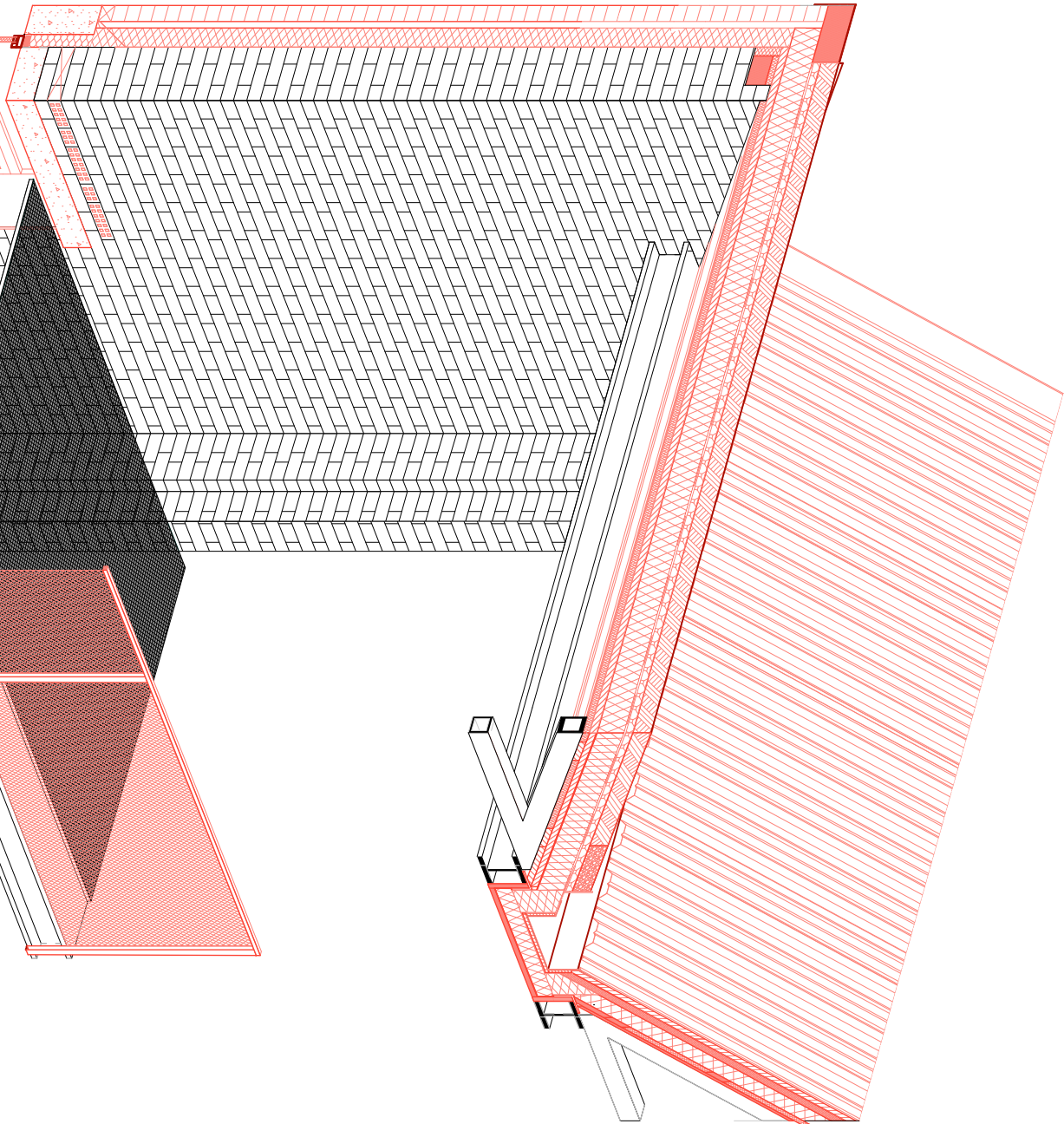
# APPENDICES

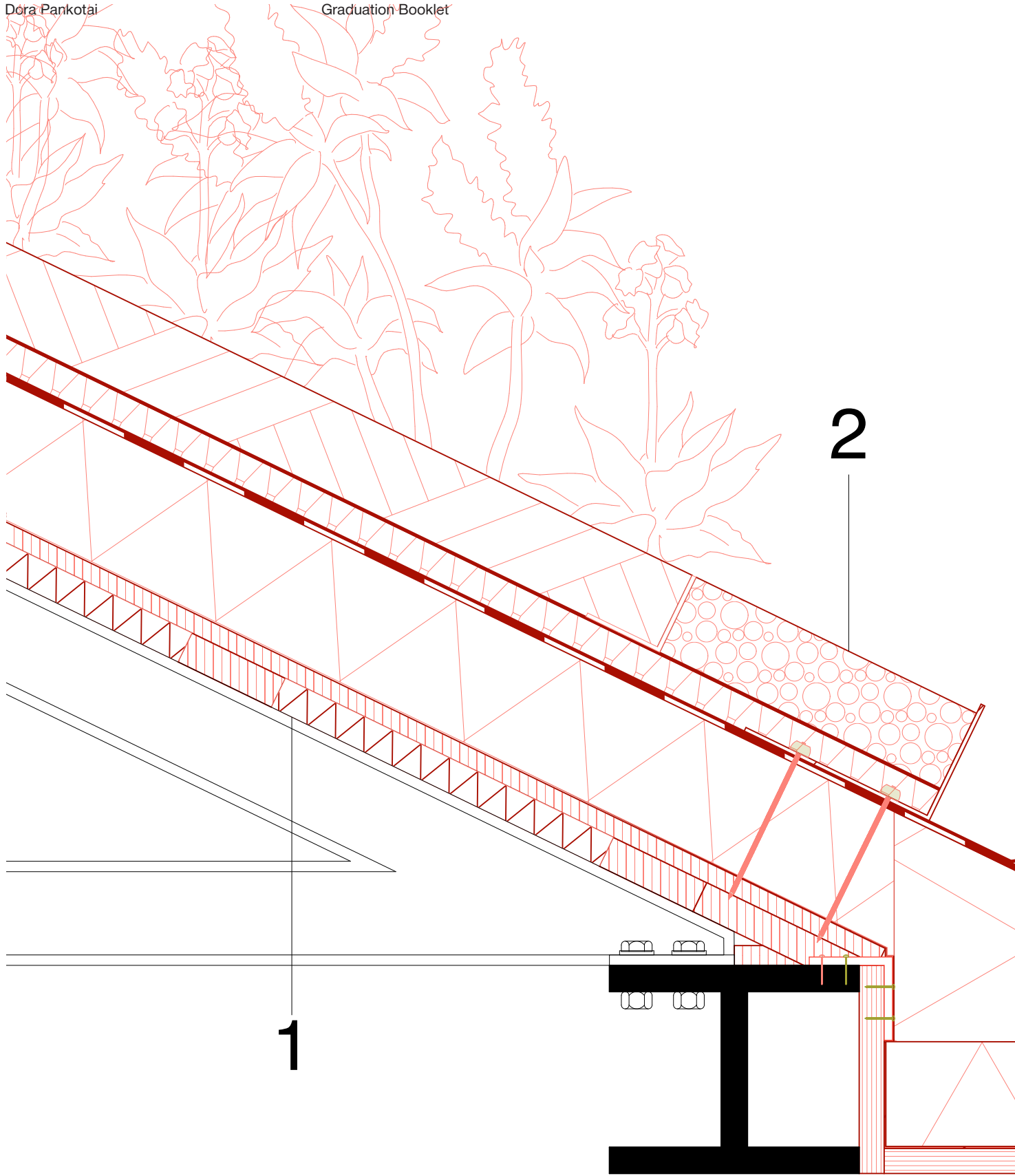
6.

Graduat

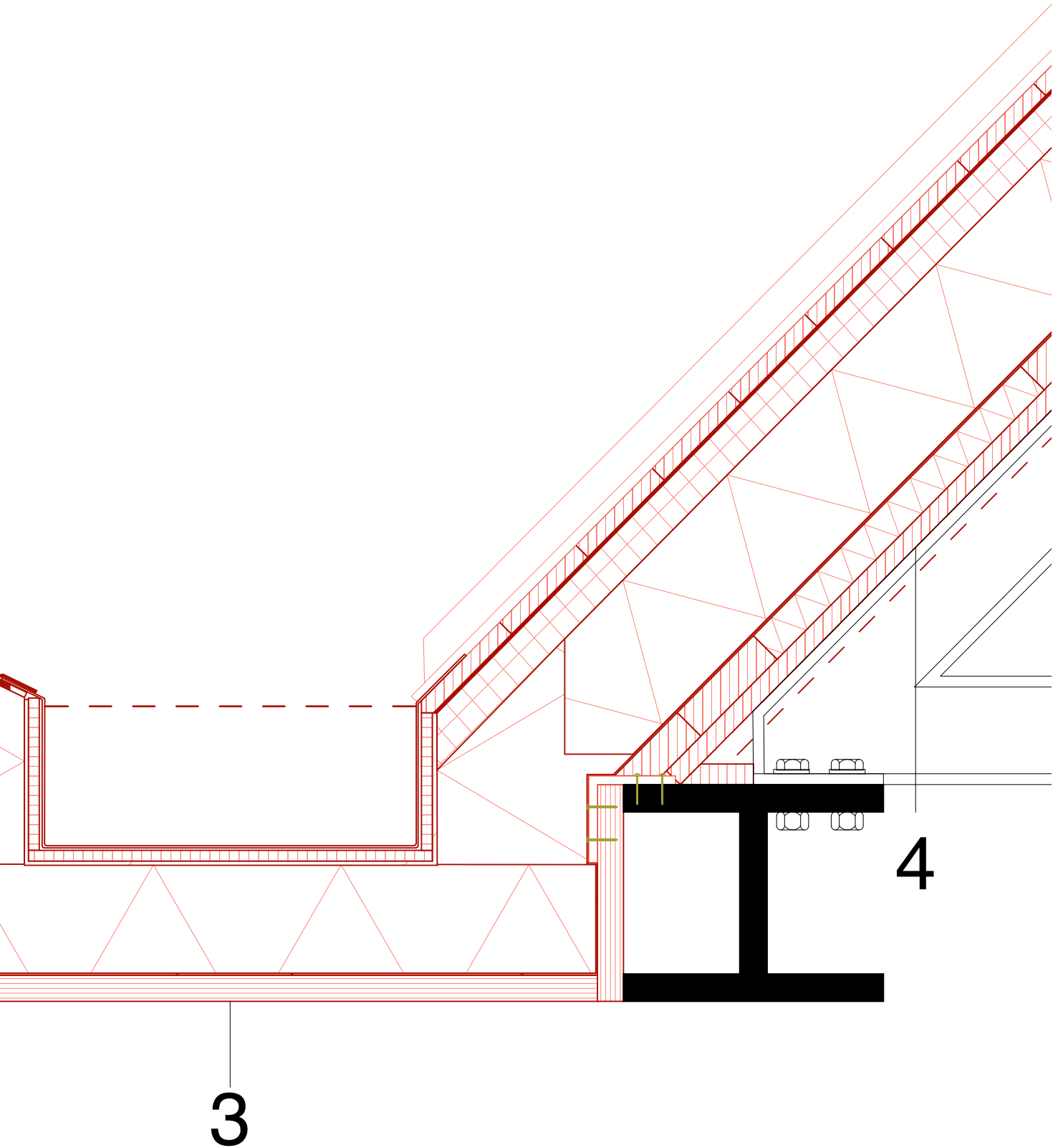


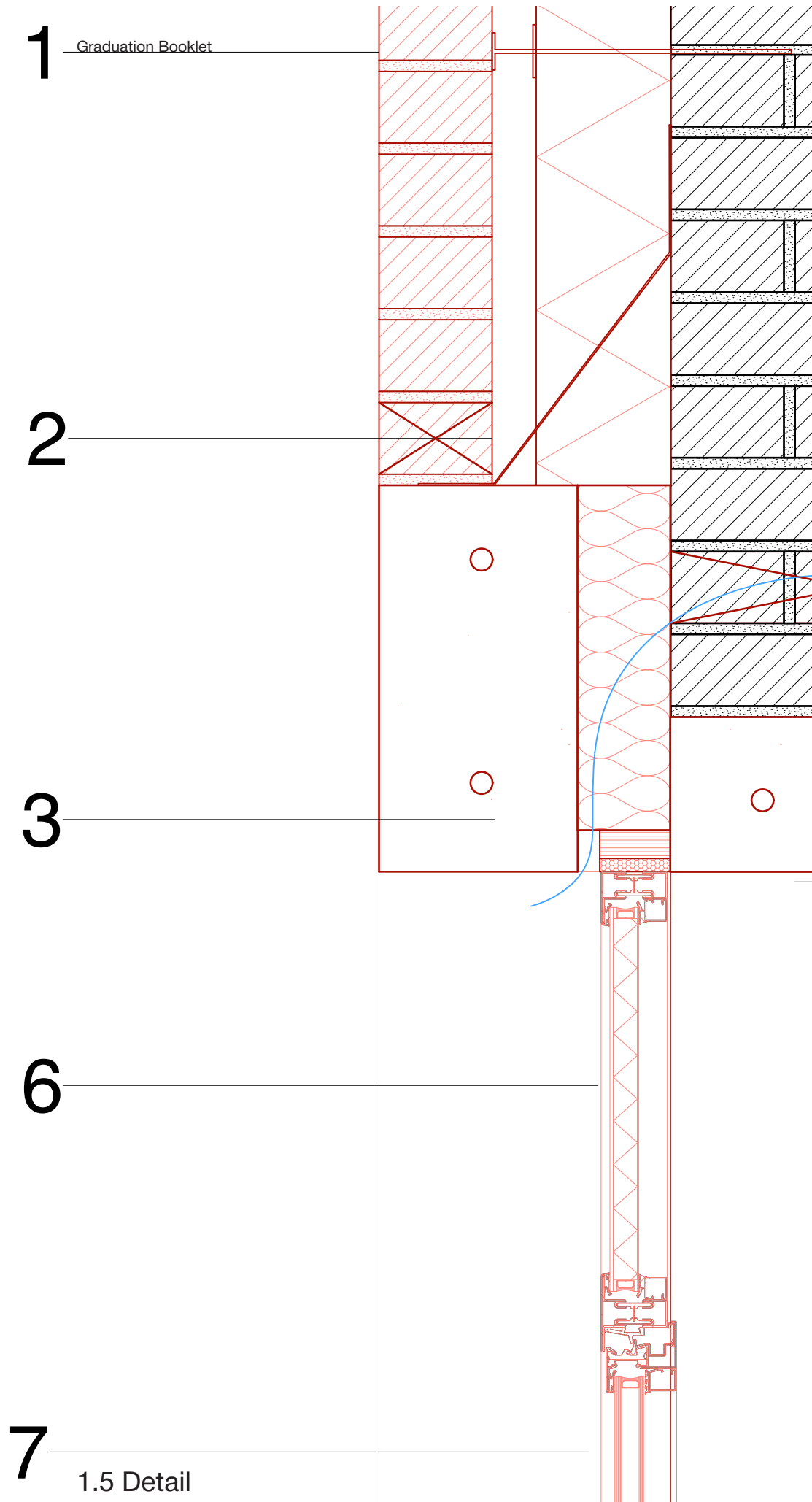
1.33 Fragment Detail

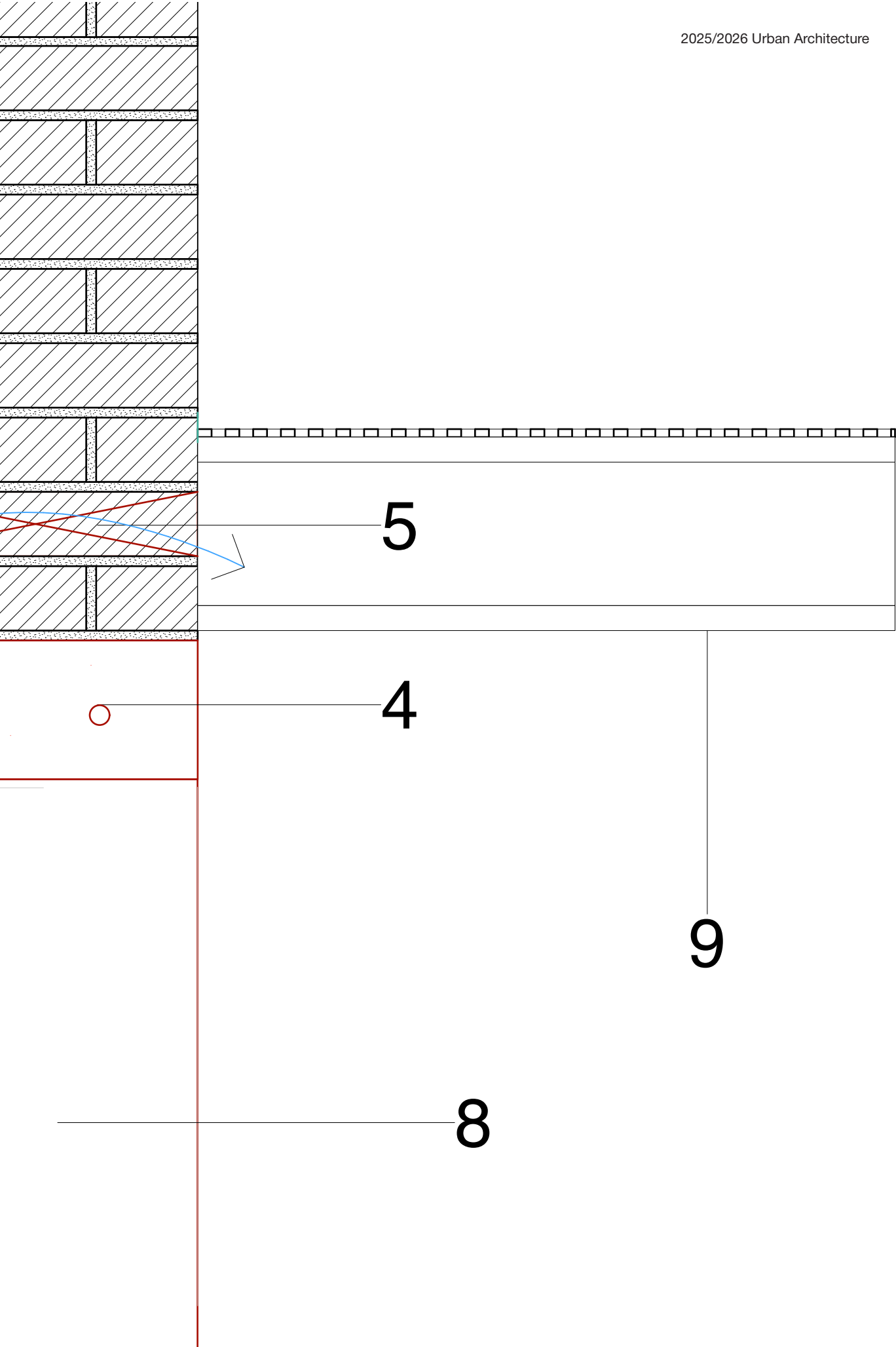




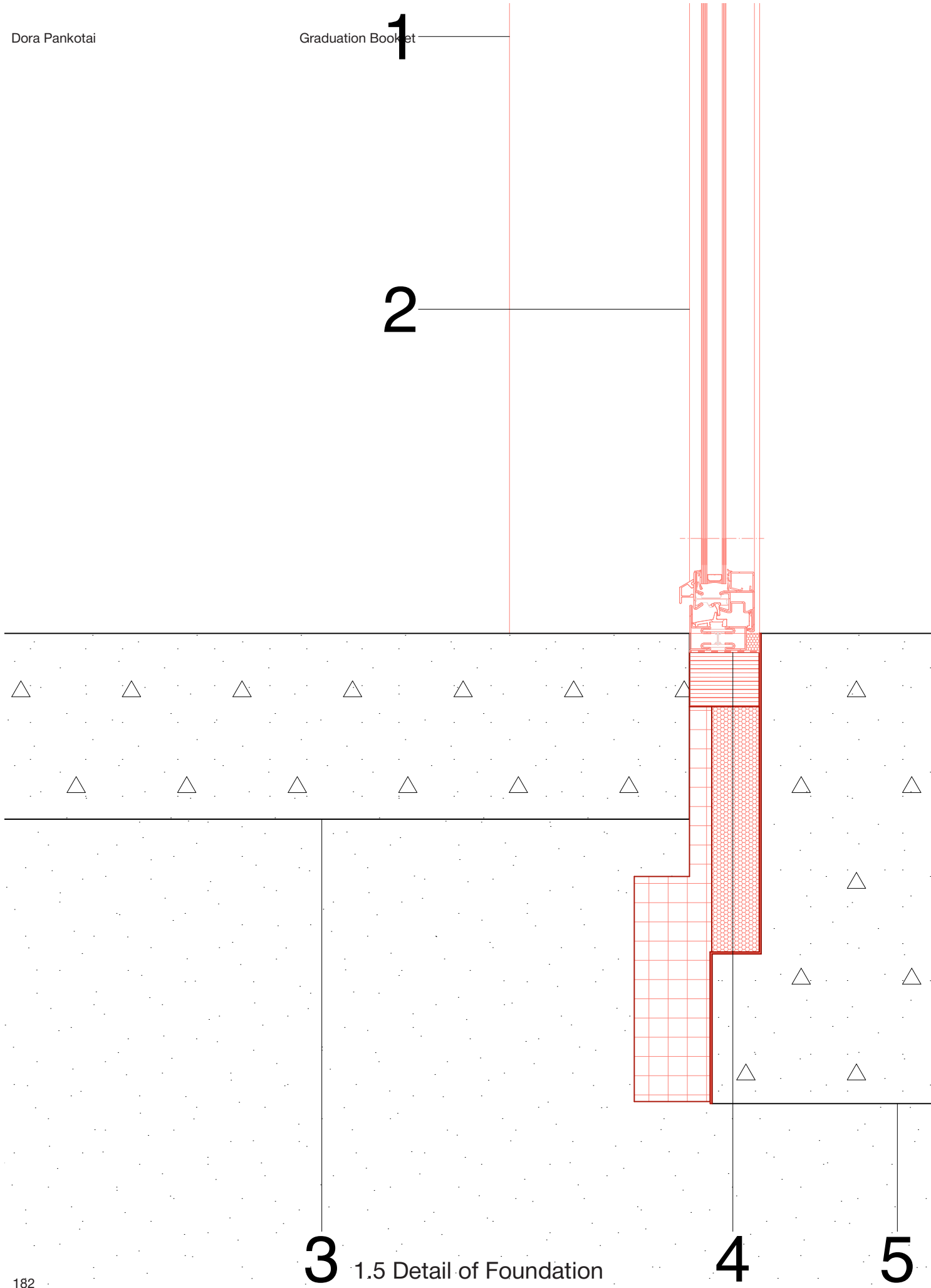
1.5 Detail of Roof & Gutter







**2**

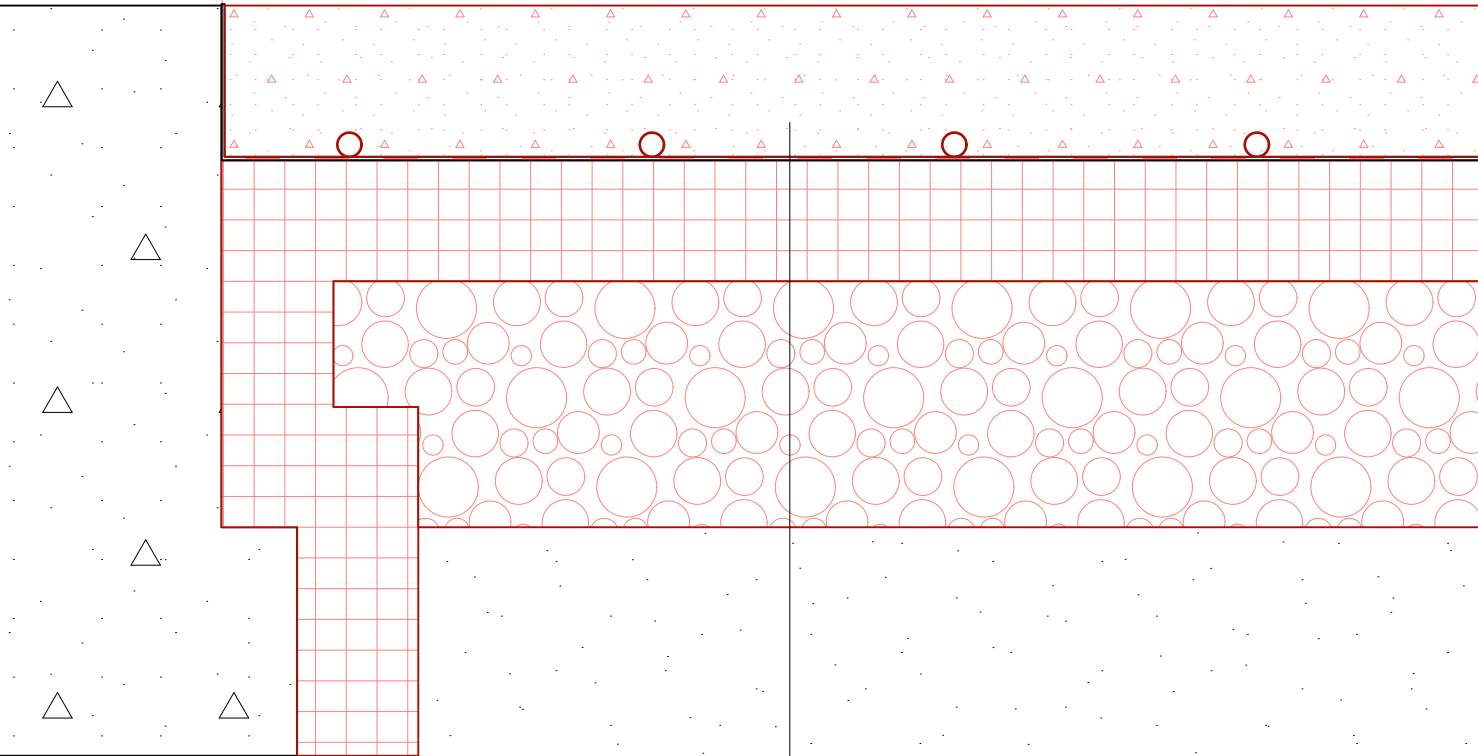


**3** 1.5 Detail of Foundation

**4**

**5**

1



6

# Reference List

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