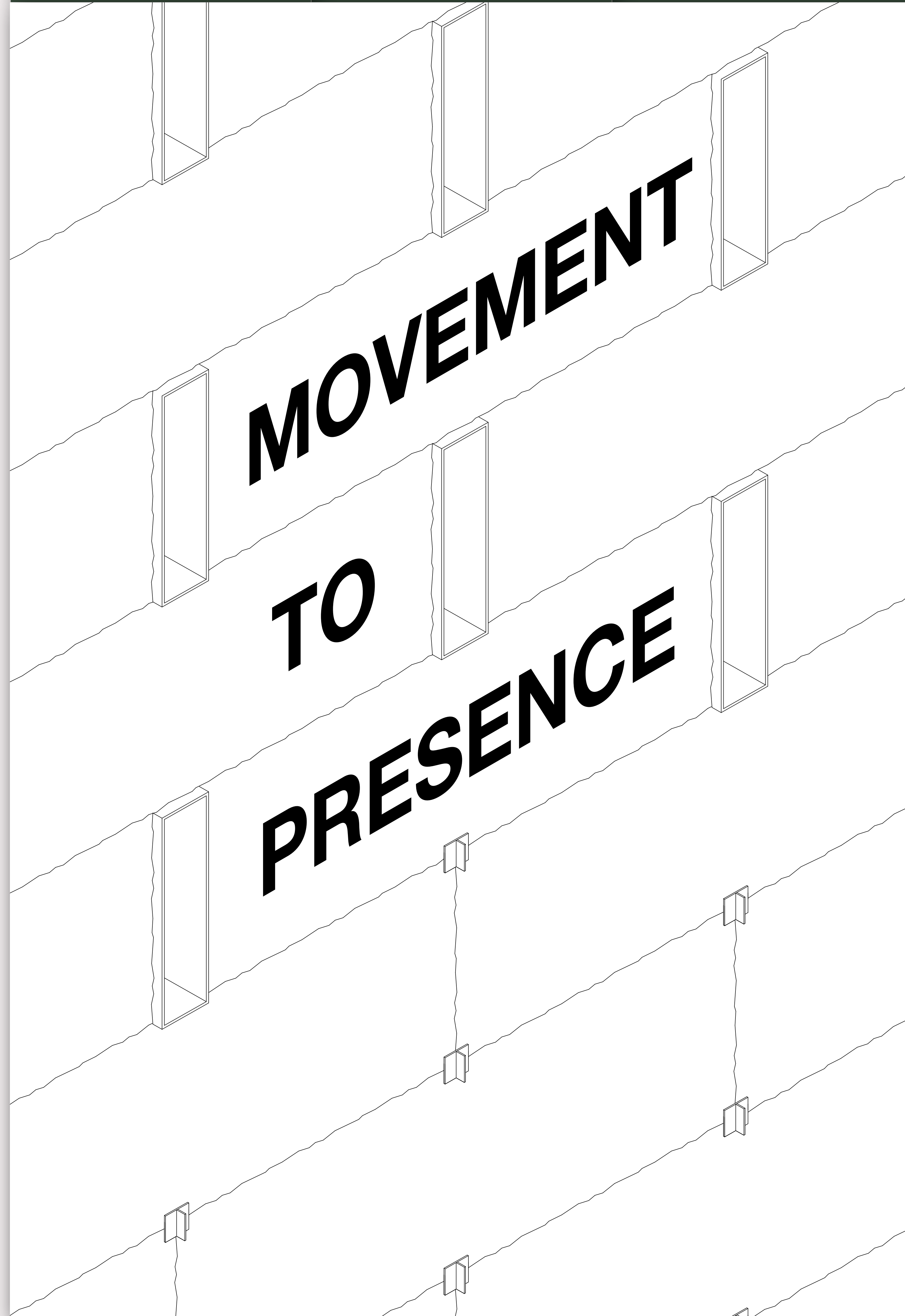


**MOVEMENT  
TO  
PRESENCE**



# Abstract

Heyvaert, south of Brussels, is an arrival city: a place people move to, move through and move on from, where everything is in motion but little settles. The neighborhood is shaped by industrial history, economic pressure and the second-hand car trade, its streets given over to loading and logistics. Green space and places to gather are scarce. Public life exists, but it has nowhere to rest.

The city's answer is the Parc de la Sennette, a planned linear park through the whole neighborhood. Without anchors along it, this risks becoming one more shortcut rather than a destination for those who live here.

So how can the park matter to the people of Heyvaert, as a place they belong to? Rather than invent a new program, the project asks what already holds them here. Mosque and church communities are among the strongest social structures in the neighborhood, yet most stay hidden in adapted garages. Giving them visible space roots public life in what already exists and lets residents claim the park as theirs: it is, after all, their city.

On a central plot, a mosque, an ecumenical church and a community center with hall, café, guesthouse and seminar rooms form a sequence of smaller gathering places, ending in a quieter garden shared by the two. The communities stand close without being forced to mix.

The prayer spaces are built from Heyvaert itself. The plot and the future park are paved in ordinary concrete slabs that must be removed anyway. Instead of discarding them, the project cuts them into blocks, turns them over and stacks them into the load-bearing walls of the mosque and church. The move is simple but decisive: the underside of each slab, normally hidden, holds the imprint of the gravel and soil it was cast on. Turned outward, this rough face becomes the finish of the prayer spaces, inside and out.

A plain, infrastructural material is made tactile and specific to this place. For communities carrying traditions from many places, the buildings offers a shared language rooted not in one origin but in common ground. Built from Heyvaert for Heyvaert, the project turns movement into presence: in public life, in ritual, and in the ground itself.



**AR4UA020**  
**Urban Architecture Graduation Studio**  
TU Delft Faculty of Architecture  
2026 Q6

**Tutors**  
Mikel van Gelderen  
Dr. Leeke Reinders

**Leonard Künstner**  
6297684

# Content

Brief

---

**ARRIVAL TO BELONGING 08**

---

**TRANSIT TO OCCUPATION 24**

---

**BELIEF TO ANCHOR 38**

---

**MOVEMENT TO PRESENCE 48**

---

Process + Project

---

**PATH TO PLACE 64**

---

**PASSAGE TO GATHERING 68**

---

**PREPARATION TO CONTEMPLATION 98**

---

**MATTER TO CONTINUITY 112**

---

**GROUND TO PRESENCE 124**

---

Reflection

---

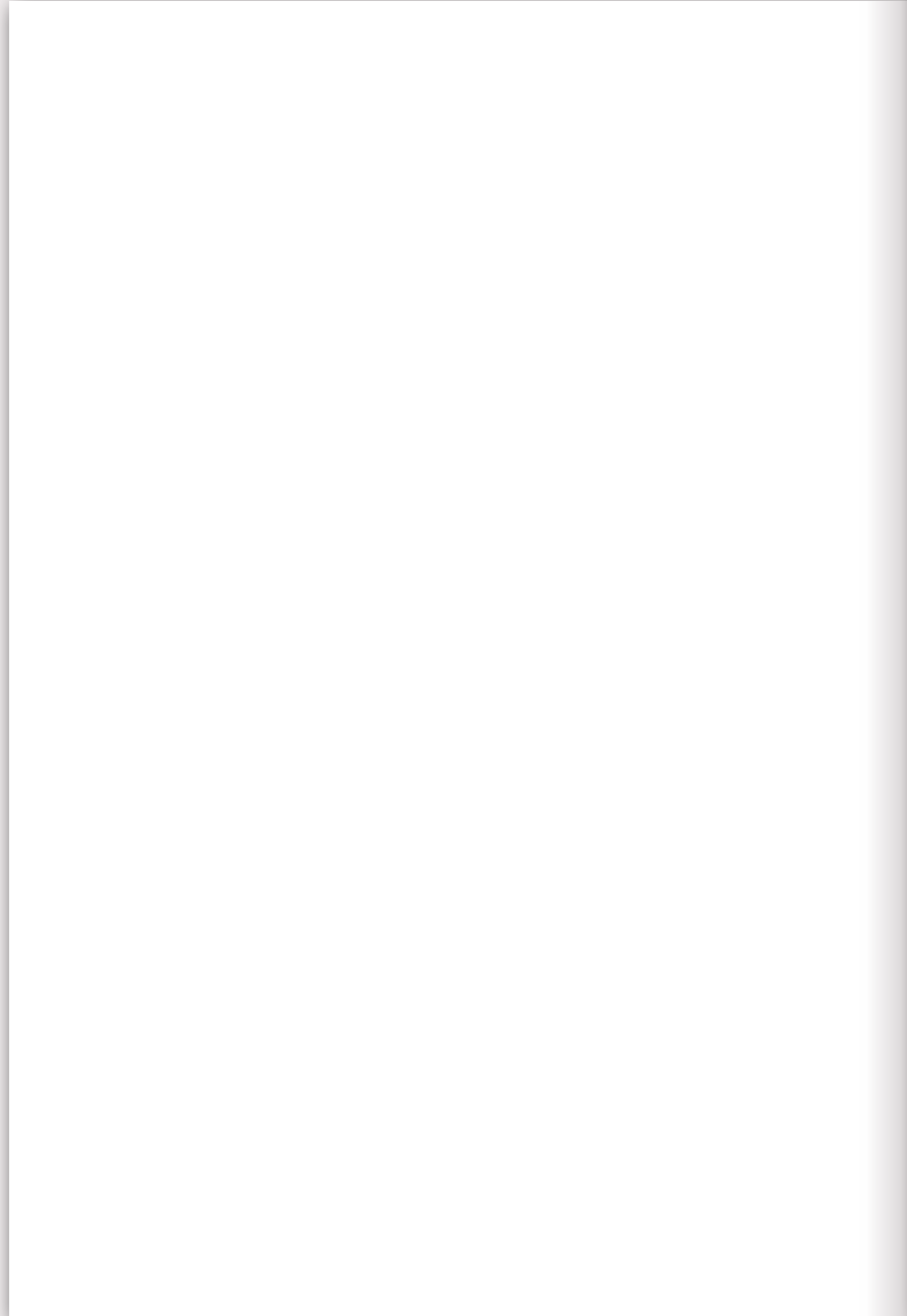
**ANSWER TO QUESTION 156**

---

BRIEF

PROJECT + PROCESS

REFLECTION



# Arrival → Belonging

BRIEF

The Urban Architecture graduation studio River Ghost – Back as Front investigates overlooked urban conditions within Brussels and asks how spaces functioning as the backside of the city can become meaningful parts of the urban environment. Rather than replacing existing situations, the studio seeks to reveal latent qualities and transform them into spatial opportunities through architectural intervention. Heyvaert represents a particularly relevant case within this framework. Historically shaped by industry and the second-hand car trade, the neighborhood today functions as an arrival district characterised by strong cultural diversity and active social networks, but also by socio-economic challenges, fragmented public conditions and a lack of meaningful public space. Everyday life largely unfolds within streets shaped by traffic, logistics and commerce, leaving few places for public life beyond movement and consumption. To improve environmental quality and public life, the city proposes the Parc de la Sennette, a linear park running through the district. While introducing much-needed green space, the project raises a broader question: public space alone does not automatically create public life.



Heyvaert functions as a multicultural transit gateway defined by a rapidly growing young population from over 140 different nationalities. This demographic is characterized by extreme socio-economic fragility, facing high unemployment and dense residential conditions with a critical lack of private and public green space.

**140+**

Nationalities

**43%**

Of population with Migration Background

**30-31**

Average Age

**10.000**

Cars exported per Month

**0.5m<sup>2</sup>**

Green space per Resident

**150+**

Inhabitants per Hectar

**28.5%**

Of young people on social Aid

**37-42%**

Unemployment (RBC Average of 24.6%)

**16.125€**

Average annual Income

Sources:

<sup>1</sup> PTArchitecten (2014), Section 03, pp. 33, 100

<sup>2</sup> SAAMO Brussel (2025), p. 9, p. 21, p. 42





01

02



03



04

05



07

06





08



10

09





11



12



13



14



15

16



17



- 01 Rue Broyère 22
- 02 Rue Ropsy Chaudron (bridge)
- 03 Rue Du Bateau (across the Chanel)
- 04 Place Alphonse Lemmens
- 05 Rue de Liverpool 41
- 06 Rue du Chimiste 19
- 07 Place Alphonse Lemmens
- 08 Rue du Chimiste 24
- 09 Rue Heyvaert 163
- 10 Rue Odon 39
- 11 Rue Odon 39
- 12 Rue Broyère 8
- 13 Rue Heyvaert 57
- 14 Rue Heyvaert 87
- 15 Rue Heyvaert 215
- 16 Rue Heyvaert 132
- 17 Rue Du Bateau 44

## Urban Condition

The urban condition of the Heyvaert district is defined by a dense and heterogeneous built fabric that reflects its long industrial history as a center for tanneries, slaughterhouses, and most recently, the second-hand car trade. The neighborhood follows a 19th-century urban model of closed blocks and narrow streets, characterized by a sharp contrast between residential perimeters and industrial interiors. While the street-facing edges typically consist of houses with two to four floors, the block interiors are dominated by massive one-story warehouses and depots. This fabric developed informally and pragmatically, resulting in extremely high ground occupancy rates that reach up to 89% in certain blocks, leaving the interior areas functionally saturated.<sup>3</sup> Environmental quality in the neighborhood is severely strained, as it remains one of the most mineralized and least green areas in the Brussels-Capital Region. Vegetation covers only 13.7% of the

territory, a factor that contributes to a significant „heat island“ effect across the district.<sup>4</sup> In some sectors, the availability of public green space is as low as 0.5 m<sup>2</sup> per inhabitant.<sup>5</sup> While existing green spots like the Ninoofsepoort and Dauwpark provide essential relief, they are often perceived as „hard“ environments and suffer from overcrowding due to high demand. The public realm is further impacted by persistent challenges regarding hygiene and safety. The district struggles with chronic illegal dumping and litter, which residents often attribute to a perceived lack of municipal maintenance. Additionally, there is a growing sense of insecurity linked to the drug trade and recent instances of violence, which restricts the use of public spaces, particularly for women and children.<sup>6</sup> This atmosphere is compounded by the fact that many public areas are socially dominated by men associated with the garages of the car trade.

**Enclosed by high-traffic barriers Heyvaert becomes an „isolated island“, defined by a saturated 19th-century fabric with an extremely high ground occupancy of up to 89%, leading to a critical deficit of public green space and persistent urban fragility marked by illegal dumping and drug-related insecurity.**

## Park de la Sennette

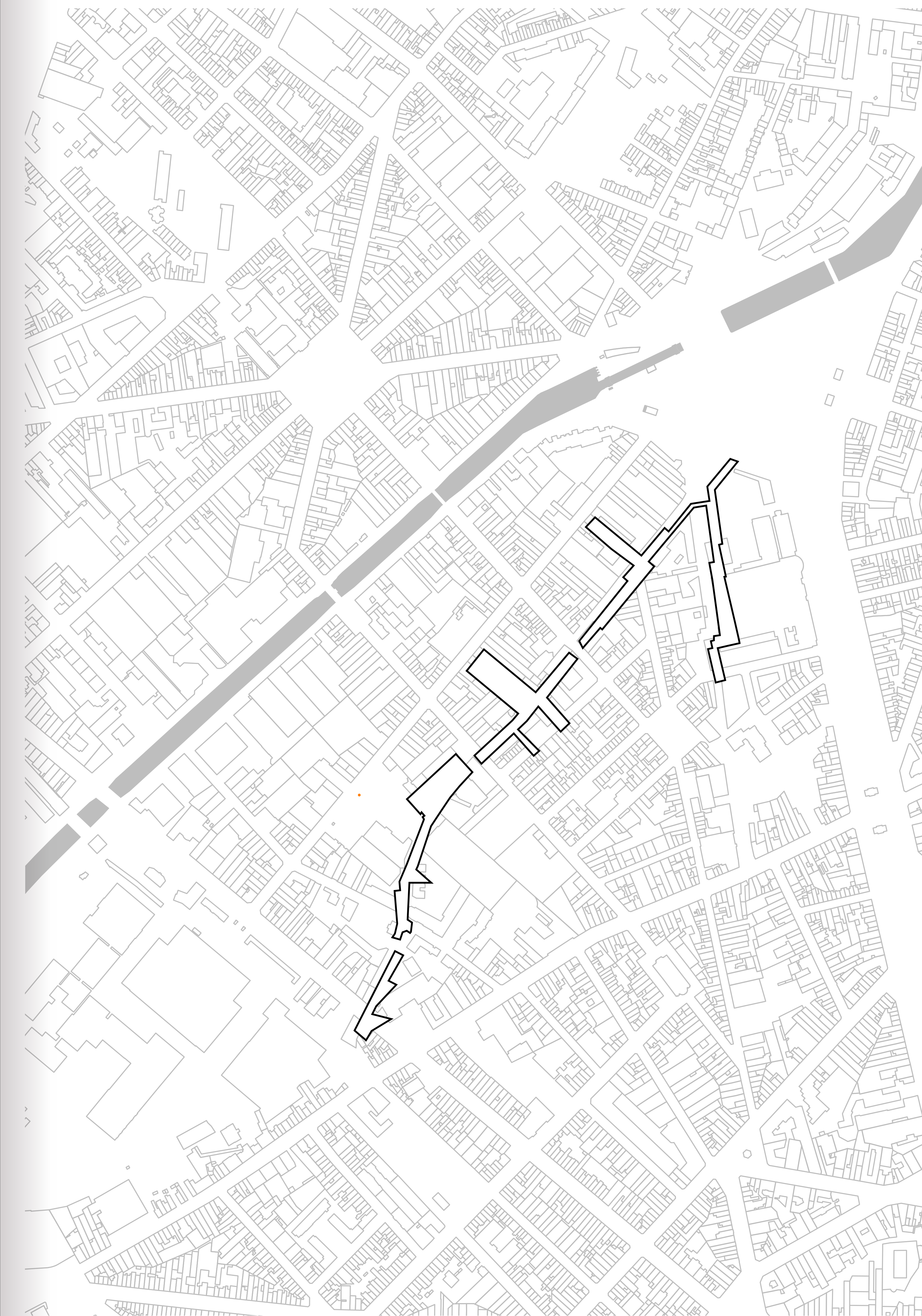
The Heyvaert district is currently at a turning point, undergoing a strategic transition toward a balanced residential and productive mixed-use identity. A central element of this transformation is the „Kleine Zenne“ linear park project, which follows the historical riverbed to create a green spine for soft mobility between the Porte de Ninove and the Abattoirs. This initiative aims to break open the dense block interiors to provide essential breathing space for residents.

In the strategic planning for the Parc de la Sennette, significant emphasis is placed on ensuring that this new public space functions as a destination for the community rather than a mere transit corridor. To counter the risk of a „corridor effect“ often associated with narrow linear paths, the design framework shifts the focus to a network of „urban rooms“. <sup>7</sup> These rooms are conceived as a chain of distinct micro-places, such as the Halle Libelco and the Parvis Circularium, intended to act as the communal „living rooms“ of the neighborhood.<sup>8</sup> To encourage

residents to linger, the plan employs the metaphor of a „mineral meander,“ utilizing modular paving and a variable width typically ranging from 12 to 30 meters to create spatial nodes that offer changing perspectives.<sup>9</sup> However, while these spatial strategies address physical isolation, current programmatic intentions focus largely on standard park infrastructure, such as sports facilities and play areas. Although the PAD Heyvaert explicitly identifies the district's identity as an „Arrival City“ and seeks to value its multicultural fabric<sup>10</sup>, the current social infrastructure remains fragmented or targeted toward specific groups. Studies indicate a documented lack of inclusive, theme-oriented anchors that foster a sense of collective belonging among the diverse population. While planners aim for the park to become an „expression and staging of the culture of the neighborhood,“ a specific anchoring program that addresses the permanent communal needs of this unique demographic remains a critical objective for the master plan's success.<sup>11</sup>

<sup>3</sup> PTArchitecten (2014), p. 12  
<sup>4</sup> SAAMO Brussel (2025), p. 32  
<sup>5</sup> PTArchitecten (2014), p. 88  
<sup>6</sup> SAAMO Brussel (2025), pp. 34, 59-60  
<sup>7</sup> perspective.brussels (2021a), p. 30

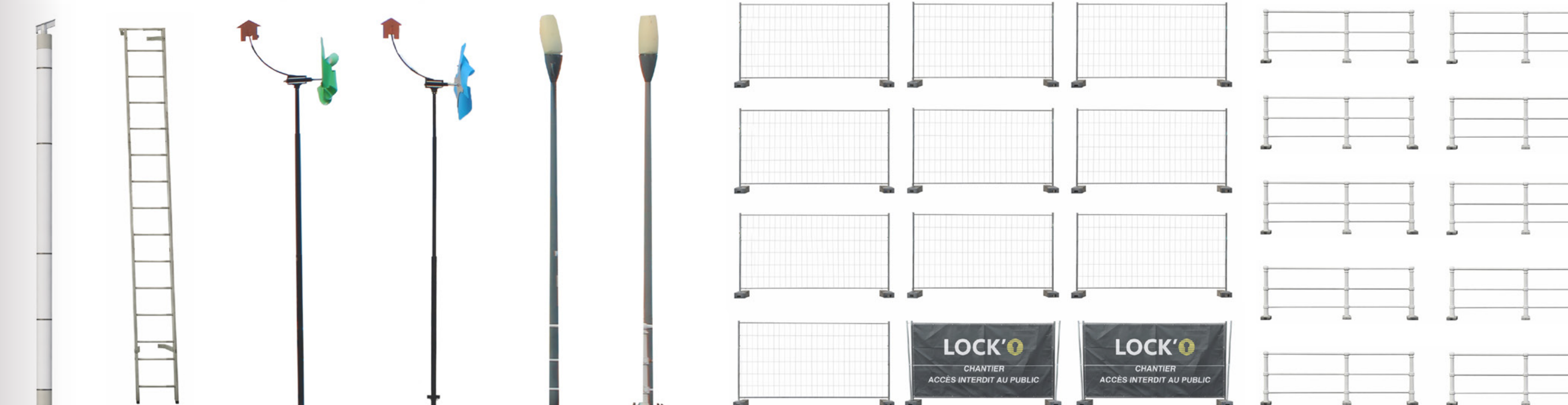
<sup>8</sup> perspective.brussels (2021b), p. 18  
<sup>9</sup> perspective.brussels (2021b), p. 18, p. 84, pp. 95-100, pp. 115-116.  
<sup>10</sup> perspective.brussels (2021b), pp. 25-26  
<sup>11</sup> SAAMO Brussel (2025), p. 68



# Transit → Occupation: Canal Inventory

BRIEF

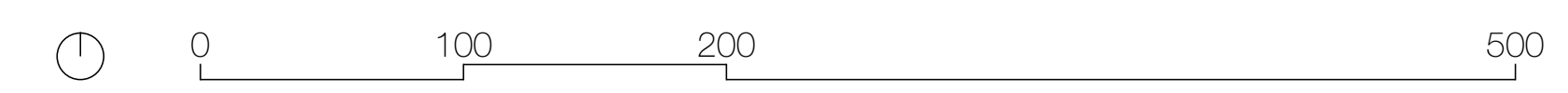
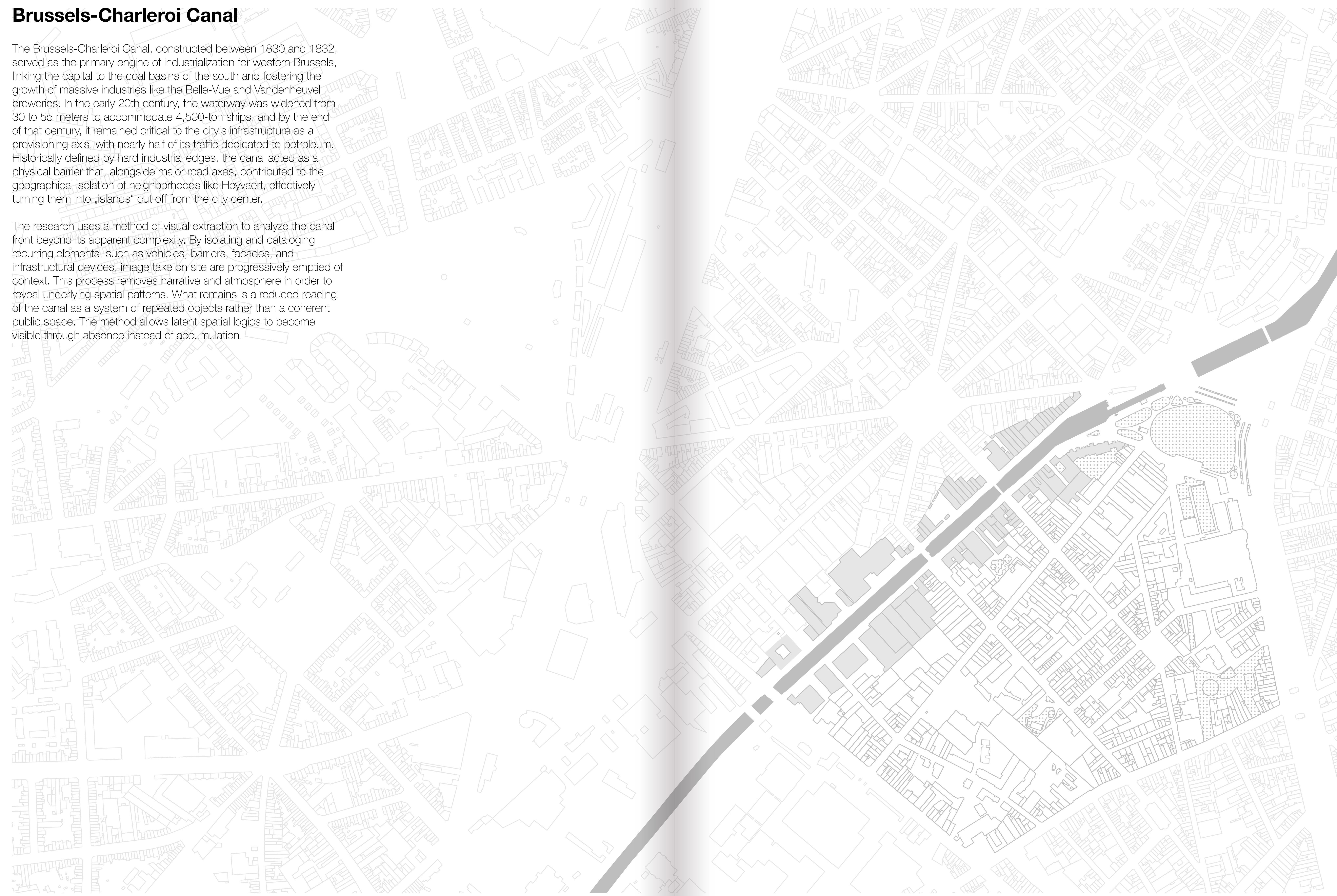
Group research on the Brussels–Charleroi canal revealed a similar condition regarding linear urban space. Despite its exceptional spatial qualities, the canal largely operates as infrastructural- rather than lived urban space. Buildings frequently turn their backs towards the waterfront and movement dominates over occupation, creating a condition in which people pass through rather than remain. A similar risk can be identified for the future linear park in Heyvaert. The project therefore questions how public life can emerge through routine, shared use and everyday presence rather than relying solely on commercial activity. Rather than introducing a new program, the project first asks which forms of collective life already exist within the neighborhood and religious communities emerged as one of the strongest existing social structures within Heyvaert. Historically, religious institutions functioned not only as places of worship but also as social and spatial anchors through gathering, education, hospitality and collective routines. Today, mosque and church communities continue to play an important role in everyday life of Heyvaert, yet many operate within anonymous transformed spaces hidden inside the urban fabric. The project therefore investigates how architecture can provide spatial visibility and dignified presence to communities that already form an active part of neighborhood life and thereby create meaningful public space along the linear Park de la Sennette.



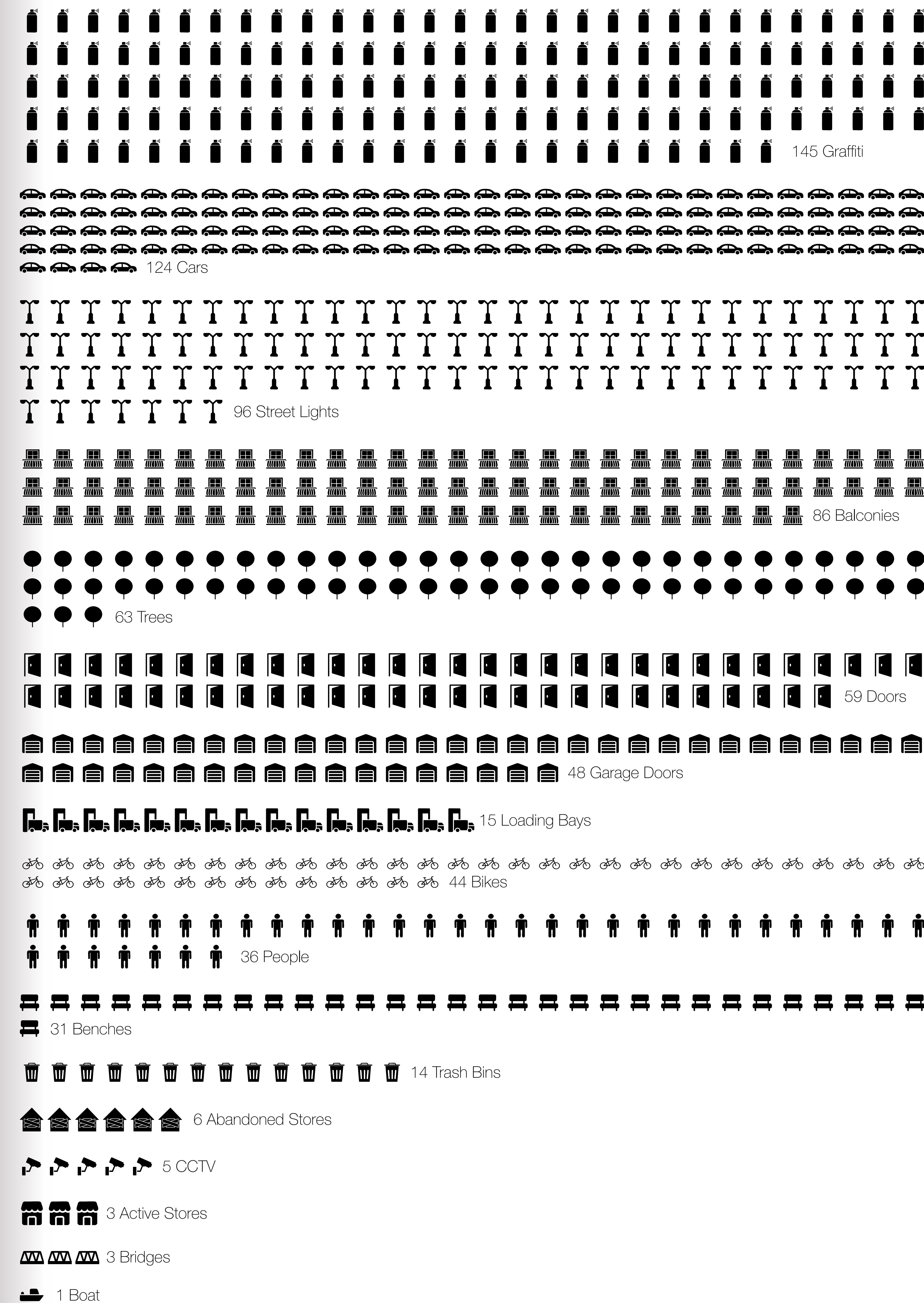
### Brussels-Charleroi Canal

The Brussels-Charleroi Canal, constructed between 1830 and 1832, served as the primary engine of industrialization for western Brussels, linking the capital to the coal basins of the south and fostering the growth of massive industries like the Belle-Vue and Vandenheuvel breweries. In the early 20th century, the waterway was widened from 30 to 55 meters to accommodate 4,500-ton ships, and by the end of that century, it remained critical to the city's infrastructure as a provisioning axis, with nearly half of its traffic dedicated to petroleum. Historically defined by hard industrial edges, the canal acted as a physical barrier that, alongside major road axes, contributed to the geographical isolation of neighborhoods like Heyvaert, effectively turning them into „islands“ cut off from the city center.

The research uses a method of visual extraction to analyze the canal front beyond its apparent complexity. By isolating and cataloging recurring elements, such as vehicles, barriers, facades, and infrastructural devices, image take on site are progressively emptied of context. This process removes narrative and atmosphere in order to reveal underlying spatial patterns. What remains is a reduced reading of the canal as a system of repeated objects rather than a coherent public space. The method allows latent spatial logics to become visible through absence instead of accumulation.



The counting of objects serves as a quantitative counterpart to the visual analysis of the canal front. By registering the frequency of elements associated with movement, storage, and control (such as vehicles, garage doors, fences, and loading zones) the research exposes which spatial functions dominate the linear space. The resulting imbalance reveals a public realm structured primarily around transit rather than occupation. What is absent or underrepresented (entrances, places to stop, thresholds, and spaces of gathering) becomes as significant as what is counted. This reading informs the later design project by highlighting the need for programs that interrupt linear movement with spatial intensity and routine presence.



**The canal is shown not as a place of encounter, but as an interface optimized for movement and storage of goods.**

Through extraction and classification, the scene becomes dominated by discrete objects, primarily vehicles, while architecture recedes into a secondary, supportive role. Buildings no longer read as urban façades, but as technical structures that enable access, containment, and circulation.

Façades are reduced to garage doors, openings, and infrastructural components, transforming the canal-facing side into a logistical interface rather than a public frontage. The repetition of objects reveals a mono-functional condition in which spatial organization is determined by operational requirements rather than by human presence or urban interaction.

Rather than functioning as a street or waterfront, the canal edge is shown as an object-oriented environment, where urban space is structured around things to be managed rather than relationships to be inhabited.





## The canal front in Heyvaert is not hostile by design, but indifferent by logic.

Blank walls, loading docks, and service-oriented openings dominate the canal edge, offering little articulation toward public space. The absence of thresholds, entrances, or spatial variation transforms the waterfront into a linear boundary rather than an inhabitable urban interface.

The inventory clarifies which elements are responsible for giving the original scene its apparent complexity. Fences, temporary barriers, railings, signage, lighting, and security devices form the majority of components. These elements regulate movement, ensure separation, and maintain order, but do not contribute to social use or occupation. Trees and greenery appear as controlled and decorative additions, aligned and repetitive, without creating places to stop or gather. Informal markings, such as graffiti, remain as some of the few traces of everyday presence, operating outside the formal spatial structure and quiet aggressive by nature.

Read together, the emptied façade and the inventory reveal a canal frontage shaped by indifference rather than exclusion. Urban life is not actively blocked, but it is not spatially supported. What animates the scene is not interaction or program, but infrastructure and regulation. The canal thus emerges as a managed interface whose architectural language prioritizes functionality and control, resulting in a public realm defined primarily by absence.





# Belief

## → Anchor

BRIEF

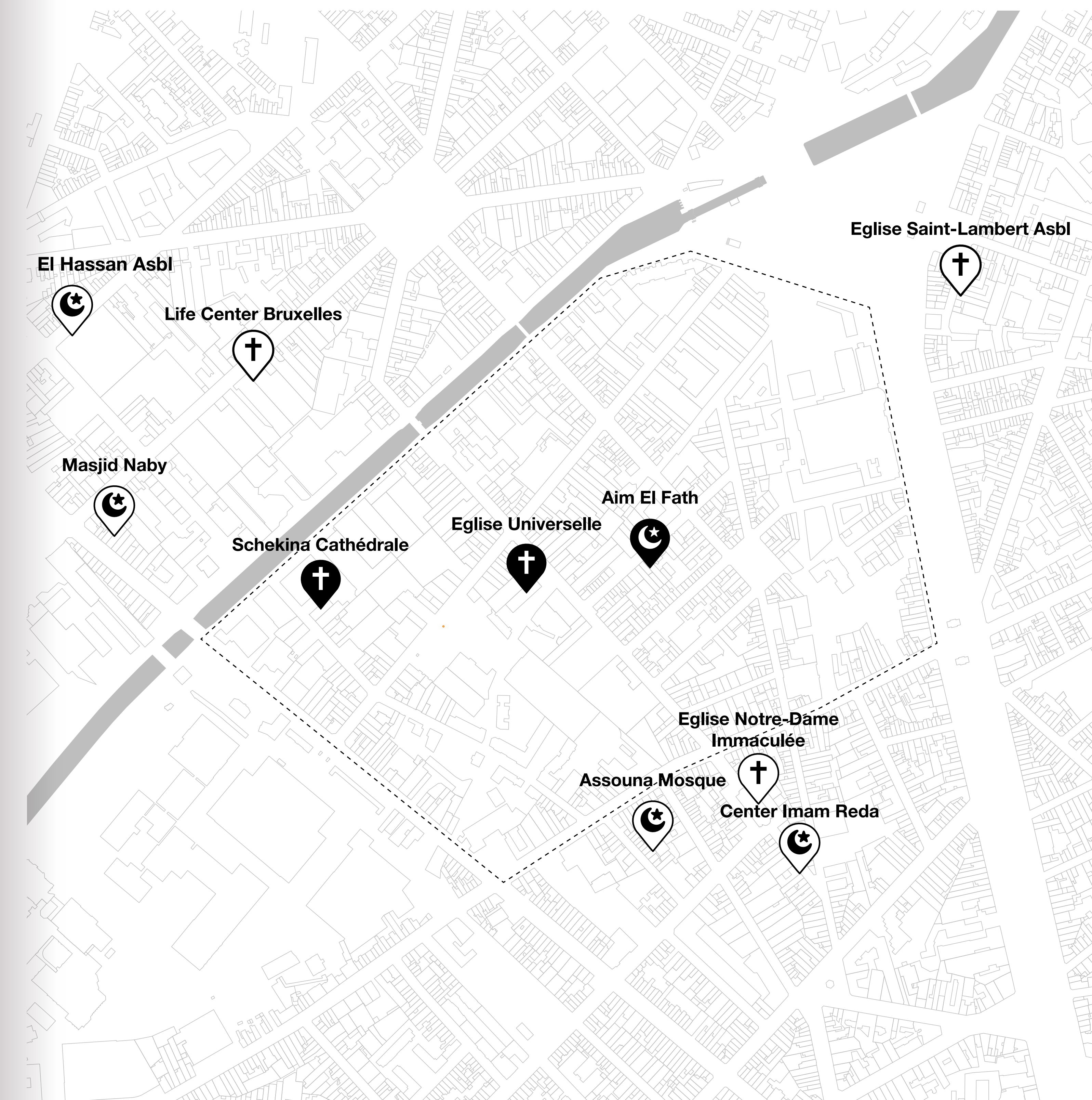
Learning from the canal analysis, the project asks what kind of program is able to turn linear public space into a place of occupation rather than passage. Along the future Parc de la Sennette, spatial design alone will not be enough. The park needs meaningful anchors: places that create routine use, shared responsibility and identification with the neighborhood. In the socio-economic context of Heyvaert, this cannot rely solely on commercial activity, but has to emerge from structures already present within the district.

The project therefore looks first at existing forms of collective life. Religious communities appear as one of the strongest social structures in Heyvaert. Historically, religious institutions have functioned not only as places of worship, but also as social and spatial anchors through gathering, education, hospitality and repeated collective routines. Today, mosque and church communities continue to play an important role in everyday life, yet many operate from anonymous transformed spaces hidden within the urban fabric.

The project investigates how these existing communities can become visible and dignified urban actors. By bringing religious and shared community spaces into relation with the Parc de la Sennette, the proposal seeks to create public space that is not activated by consumption alone, but by presence, routine and local stewardship.

**Religion is a significant part of everyday life in Heyvaert, yet its presence is largely confined to improvised, back-of-house spaces lacking urban visibility and architectural dignity.**

Religion is a fundamental pillar of everyday life in Heyvaert, serving as a vital social and spiritual anchor for the neighborhood's multicultural population. As a primary „Arrival City“ for newcomers in Brussels, the district relies on religious institutions not just for ritual, but as essential support networks that provide informal aid, community orientation, and a sense of collective belonging for North African and Sub-Saharan diasporas. This spiritual density is represented by a diverse range of institutions, including established mosques like Aim El Fath and Assouna, the Catholic Notre-Dame Immaculée, and a proliferation of evangelical and Pentecostal churches such as the Schekina Cathédrale and the Zion Temple. However, there is a stark mismatch between the social importance of these spaces and their architectural expression. Because the neighborhood is 86% mineralized and dominated by large industrial blocks, religious life is largely confined to improvised, „back-of-house“ spaces. Many congregations occupy repurposed industrial warehouses, former auto schools, or discarded depots that lack urban visibility and architectural dignity. This „back-of-house“ existence reinforces the isolated „island“ character of the district.



01



04



03



02





05



06

- 01 El Fath Mosque // Rue du Chimiste 21
- 02 Église Universelle // Rue de Liverpool 43A
- 03 Life Center Brussels // Rue de Birmingham 54
- 04 Igreja Pentecostal Deus é Amor // Rue Gheude 60Belgien
- 05 El Fath Mosque // Rue du Chimiste 21
- 06 El Fath Mosque // Rue du Chimiste 21
- 07 Rue de Liverpool towards Église Notre-Dame



07

Across cultures and historical periods, religious architecture has played a formative role in the development of cities. Churches, mosques, temples, and synagogues were rarely conceived as isolated objects; they acted as spatial anchors around which public life, markets, and civic activities accumulated. Their presence structured urban form by creating centers, thresholds, and shared spaces where collective life could unfold.

Unlike commercial, residential, or work-related programs, religious buildings operate outside the logic of productivity and consumption.

Their primary function is neither economic nor domestic, but ritual and communal. This singular position has historically allowed them to generate public space as a by-product: forecourts, squares, and streets became places of encounter through repetition, gathering, and shared time.

Architecturally, these buildings introduce qualities that would rarely be built otherwise. Silence, orientation, monumental scale, and spaces dedicated to pause rather than activity. Precisely because they do not rely on exchange or efficiency, religious buildings have the capacity to give character to neighborhoods and to create lasting urban identity.

# Movement → Presence

BRIEF

The selected site occupies one of the few large open plots within Heyvaert and directly interfaces with the future linear park, offering the opportunity to establish a new neighborhood center.

To support existing forms of collective life, the project proposes a mosque, an ecumenical church, as well as a community center shared by both communities with a community hall, a community café, temporary accommodation and shared public spaces as a collective neighborhood infrastructure. While the religious buildings provide visible space for existing communities, the additional programs support gathering beyond worship and respond to Heyvaert as an arrival district through hospitality and temporary housing.

The project does not seek to dissolve differences between communities, but investigates how shared space and proximity can create conditions for coexistence. Within this framework, it explores how architecture can transform movement into collective presence and create common ground within the fragmented urban condition of Heyvaert.

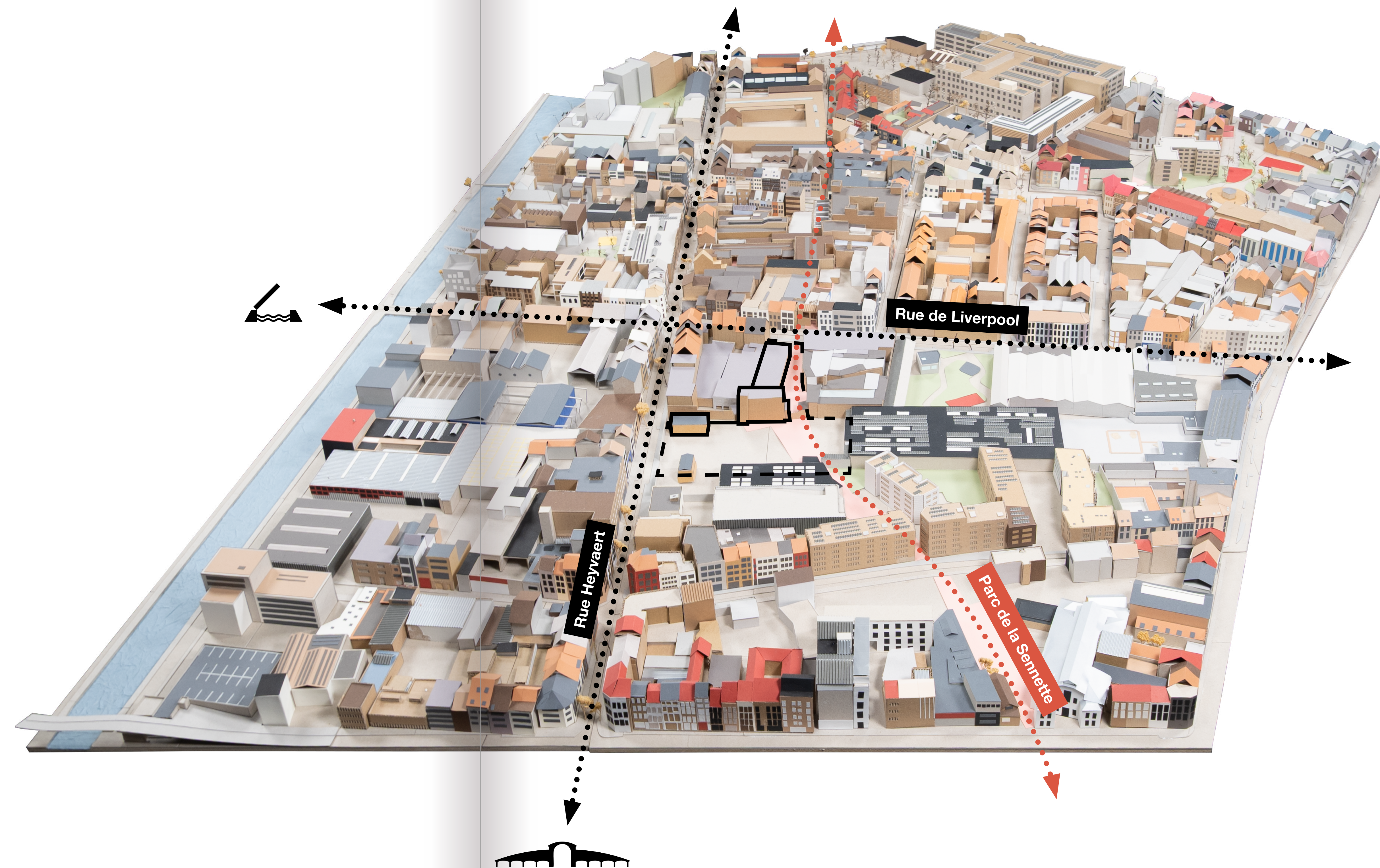


## The site

The selected site occupies a central position within the Heyvaert neighborhood. Currently used as open-air storage, parking, and loading space for the adjacent Circularium workshops and a forklift training facility, it functions primarily as residual infrastructure rather than as part of the public realm. At the same time, the plot directly borders the planned Parc de la Sennette and forms a rare spatial hinge between the two main streets of the neighborhood: Rue de Heyvaert and Rue de Liverpool.

Rue de Heyvaert acts as the backbone of the district, dominated by car dealerships, workshops, and logistics, and connecting the Abattoirs and markets of Anderlecht-Cureghem in the south to the Parc de la Porte de Ninove in the north. Rue de Liverpool, by contrast, provides a direct connection across the canal toward the western parts of Brussels. The site therefore lies not only at a geographic center, but at the intersection of key urban flows, neighborhood routines, and infrastructural systems.

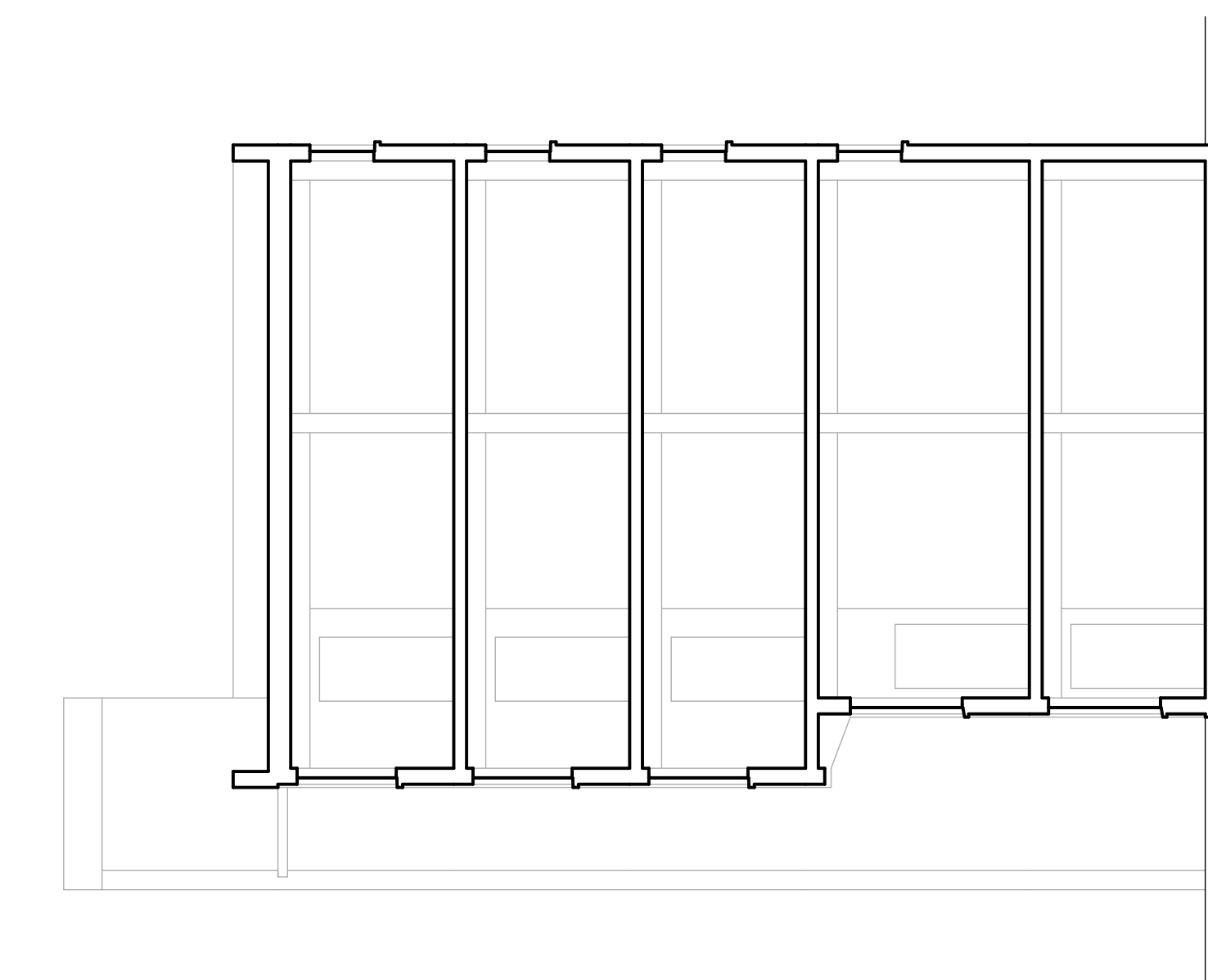
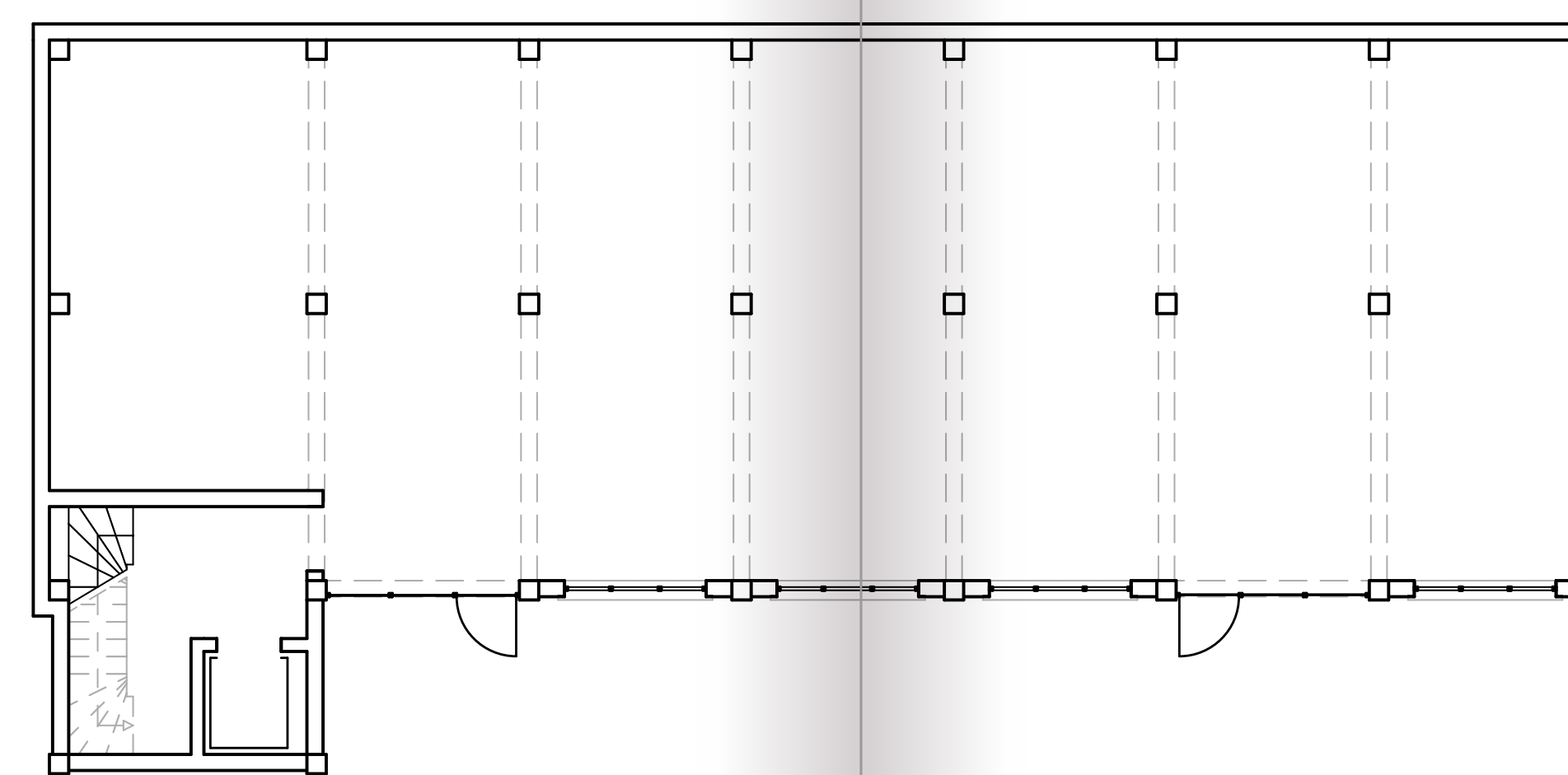
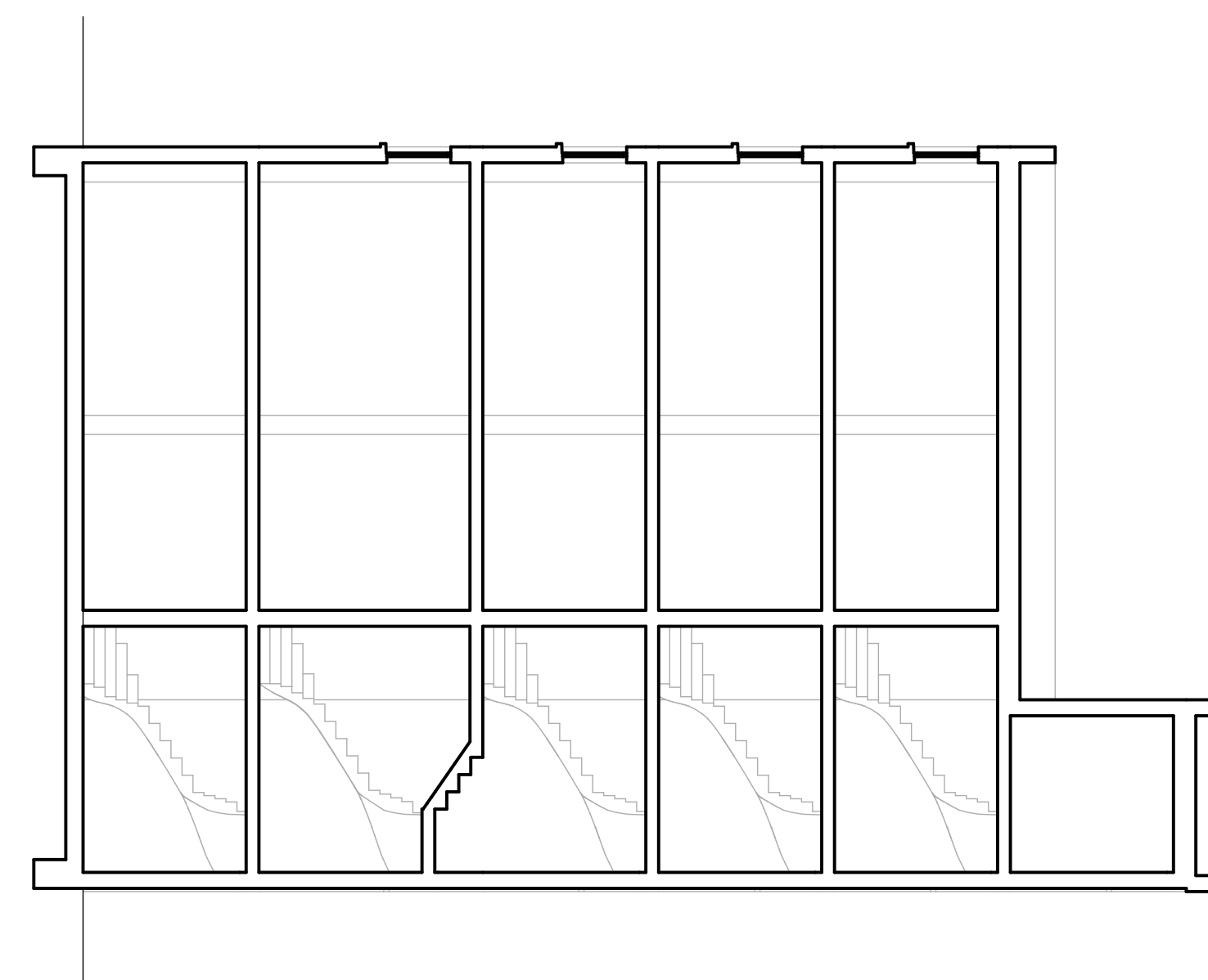
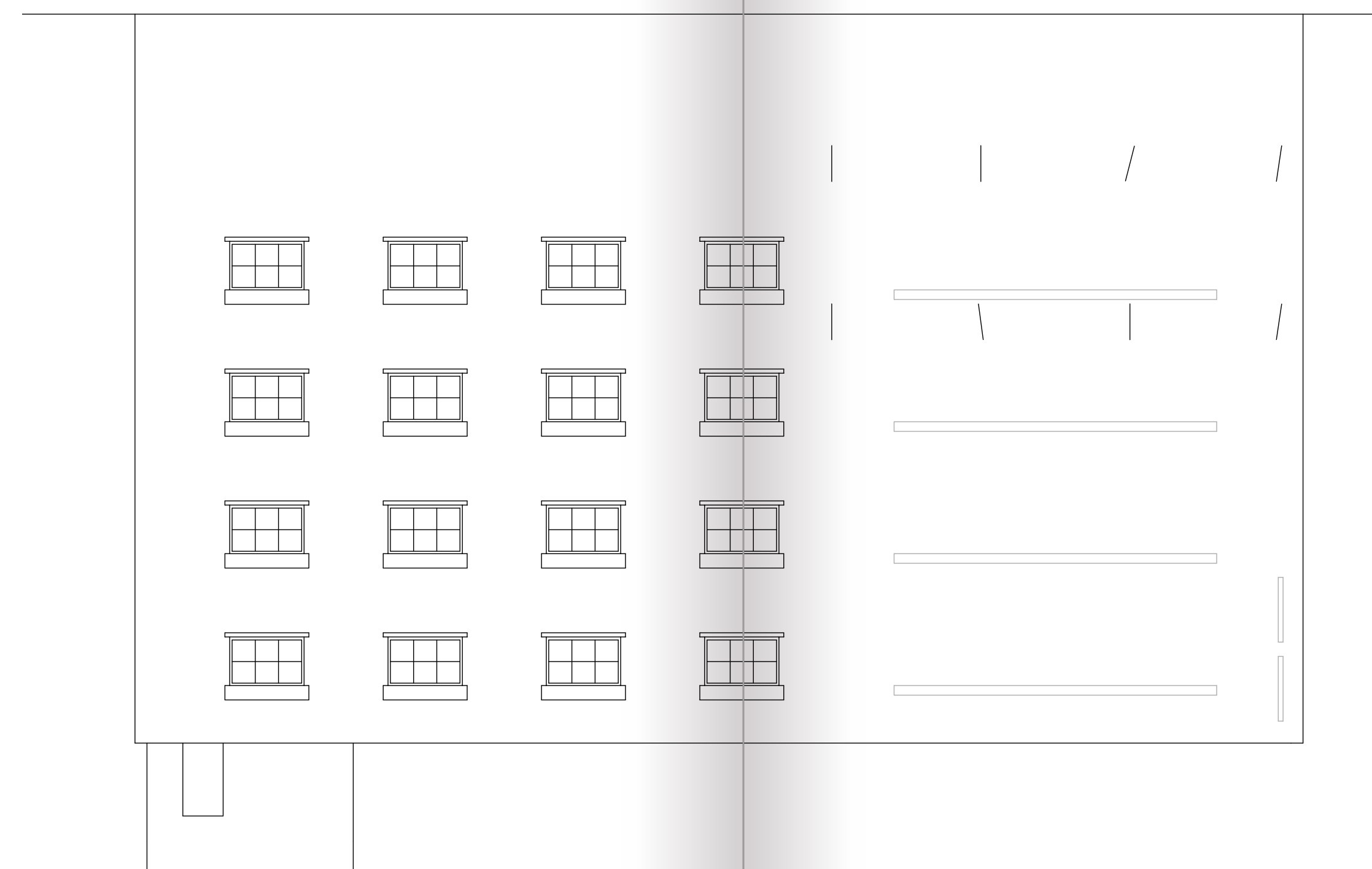
As one of the few large, unbuilt surfaces in Heyvaert, the plot offers a unique opportunity to introduce meaningful public space in a district otherwise characterized by density, hard surfaces, and limited access to green areas. Its position along the linear park allows it to act as more than a passage: it has the potential to become a place of pause, gathering, and orientation within the neighborhood. The challenge lies in extending the park's ecological ambition into an urban center that can unseal the ground, support collective use, and establish a recognizable identity for Heyvaert.



### Rue de Liverpool 48B

Architecturally, the building is defined by its clear structural rhythm, generous floor heights, and simple, load-bearing construction. These characteristics offer a high degree of spatial flexibility, making the structure well suited for adaptive reuse. At the same time, its materiality and scale establish a strong presence along Rue de Liverpool, anchoring the site within the existing urban fabric and contrasting with the more informal and temporary uses of the surrounding open areas.

As one of the few remaining historic industrial buildings directly adjacent to the planned Parc de la Sennette, the structure represents an important link between Heyvaert's productive past and its ongoing transformation. Rather than treating the building as an obstacle to redevelopment, the project considers it as a spatial resource: a stable framework that can accommodate new programs while preserving the identity and memory of the site.





01



02

03



04



06



05

07





08



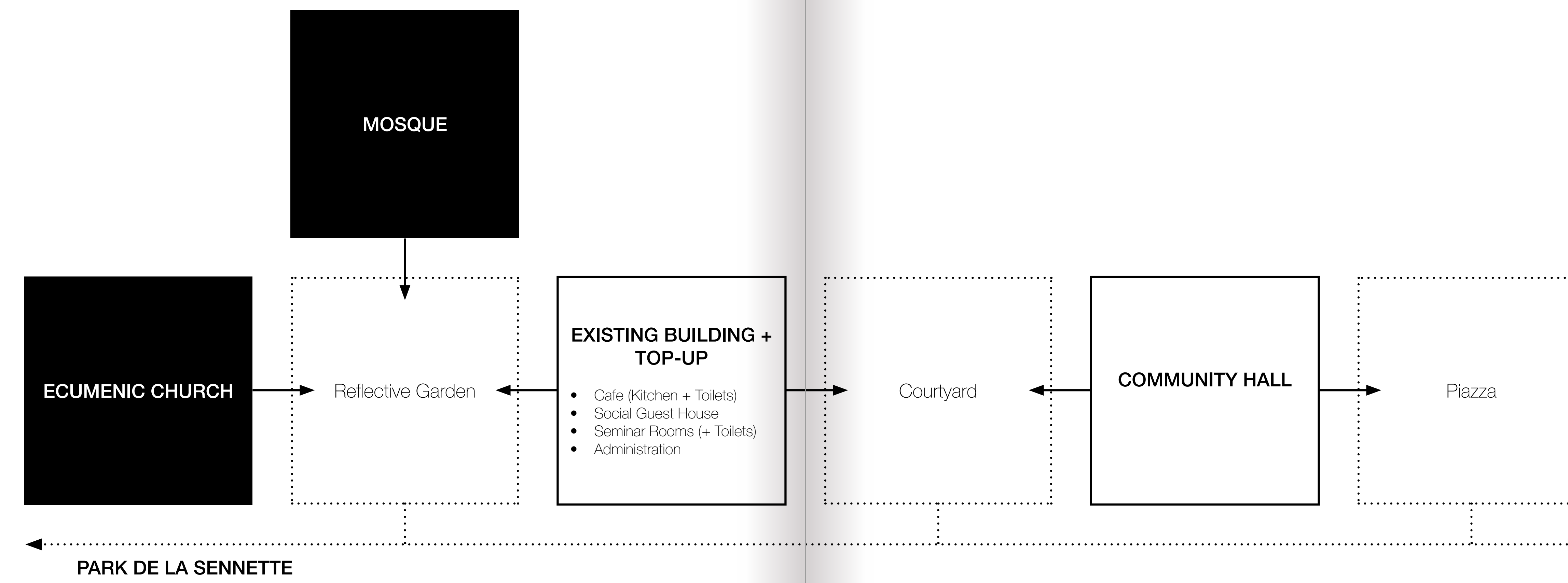
10



09

- 01 West Side Backyard of Rue de Liverpool 43A
- 02 East Side BackYard of Rue de Liverpool 43A
- 03 North Facade Rue de Liverpool 43B
- 04 West Side Center of the Plot
- 05 South Facade Rue de Liverpool 43B
- 06 View towards Rue Heyvaert
- 07 View of future Park northwards to Rue de Liverpool 43B
- 08 Entrance to Plot from Rue de Liverpool
- 09 Existing Building Rue de Liverpool 43A
- 10 View towards Rue de Liverpool

Program



PROJECT + PROCESS

REFLECTION



# Path → Place

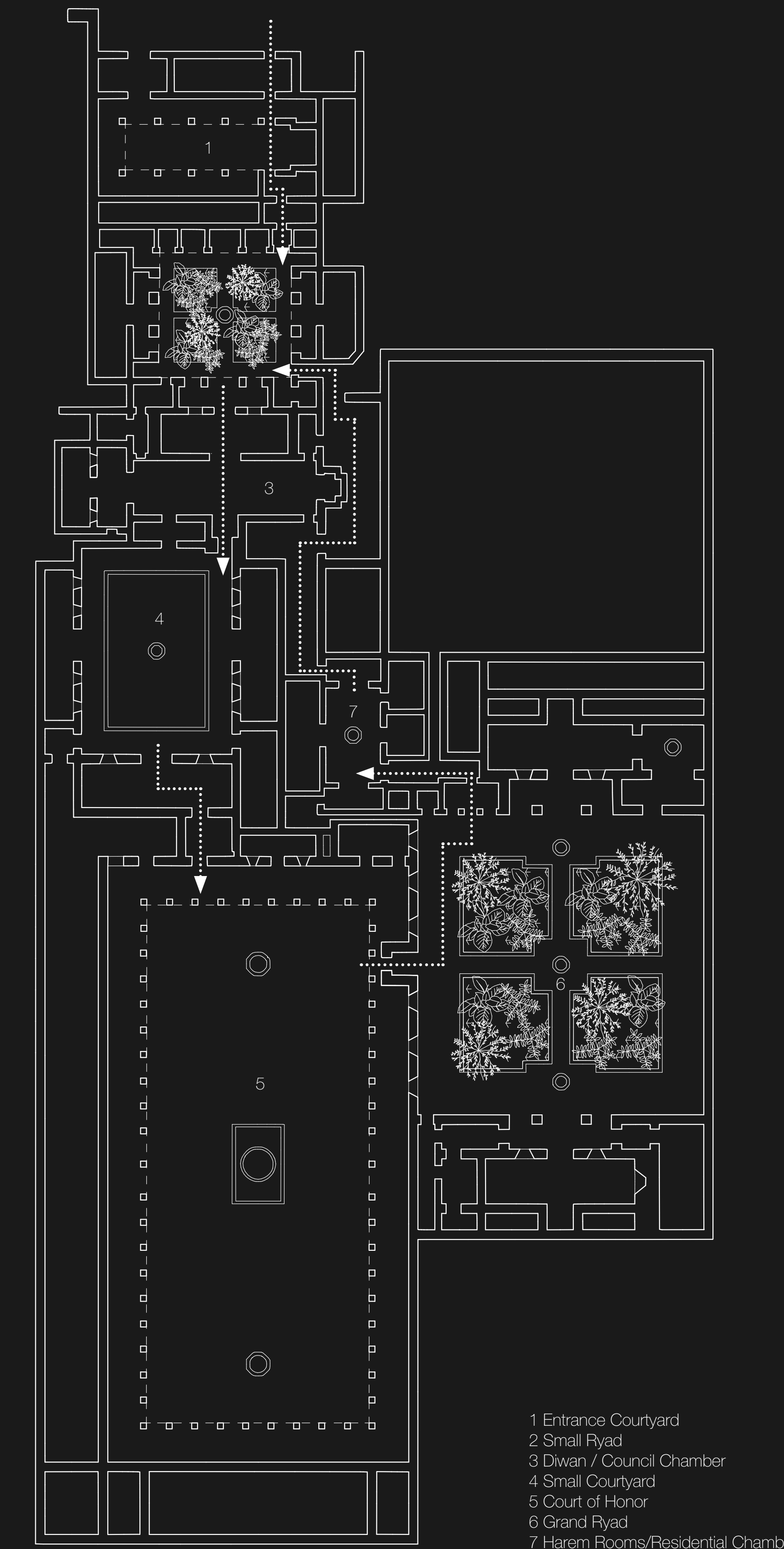
Project &amp; Progress

After the A1 presentation, where religion had emerged as a possible urban anchor for Heyvaert, a fieldwork trip to Morocco became a way to study Islamic architecture beyond images and typological assumptions. Through walking, photography and the redrawing of floor plans, the focus shifted from ornament to spatial organisation: how rooms, courtyards, thresholds and gardens structure movement and social life.

The Bahia Palace in Marrakesh became the decisive reference. Built in the second half of the nineteenth century for Morocco's grand viziers, the Bahia Palace is less a single building than a dense palace complex of rooms, courtyards, gardens and annexes in the Medina of Marrakesh. Movement through it is never only circulation; it becomes a gradual transition through changing scales, atmospheres and degrees of enclosure. Josef Frank describes a similar principle when he writes that a well-organised house should be laid out "like a city, with streets and paths that lead to places." Architecture is understood here as a sequence of situations.<sup>1</sup>

This principle becomes the spatial logic of the intervention in Heyvaert. Instead of isolated buildings or one continuous public field, the program unfolds as a chain of distinct spaces. The lesson of Bahia is translated into an urban strategy: movement is slowed, framed and transformed into presence.

<sup>1</sup>Josef Frank, *Das Haus als Weg und Platz*, [https://www.academia.edu/35331538/Frank\\_Haus\\_Weg\\_u\\_Platz\\_prom](https://www.academia.edu/35331538/Frank_Haus_Weg_u_Platz_prom)





# Passage → Gathering

Project &amp; Progress

The community center forms the active hinge between Rue de Liverpool and the religious buildings in the center of the plot. A public piazza, community hall, courtyard, café, guesthouse and seminar rooms operate as one civic ensemble: more public than the religious spaces, more intimate than the street, and rooted in the existing structures of Heyvaert.

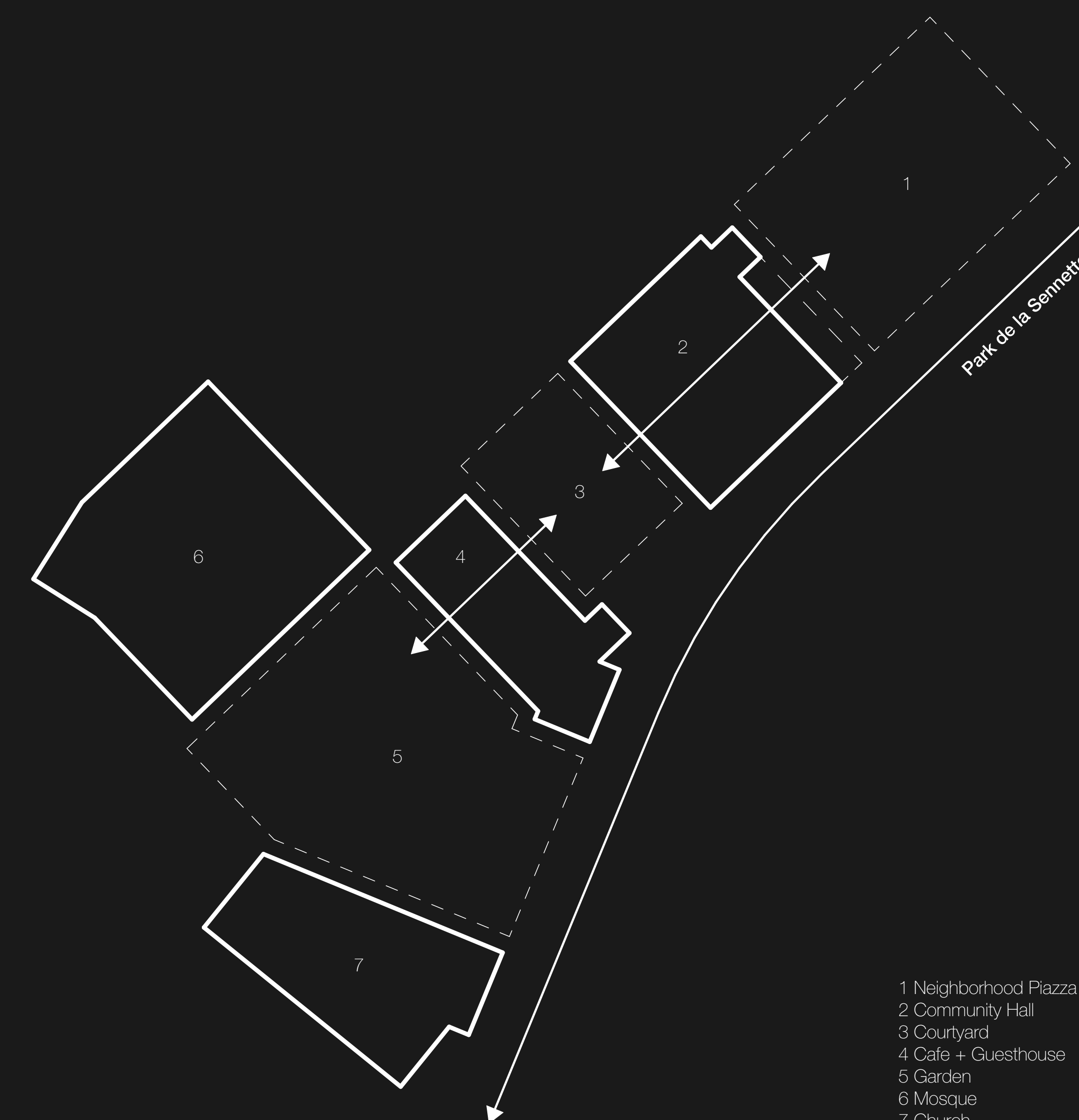
The structural grid of the preserved industrial building on the site becomes the ordering device for this ensemble. It defines the proportions of the new community hall, structures the piazza and ties the intervention to the existing fabric. Old and new are brought into relation through rhythm rather than imitation.

At the street, the piazza opens the depth of the block to public life. It becomes the first collective room of the sequence and allows neighboring plots to participate in the future: closed firewalls can become active edges, and a leftover block interior can gradually become a civic address.

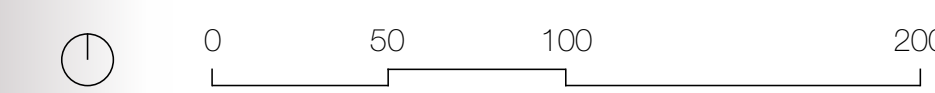
From the piazza, movement continues into the community hall. Its service spaces are arranged along one side, keeping the central room open and preserving a view towards the courtyard beyond. The hall responds to a space currently missing for many local congregations: not the prayer room itself, but the room around it, where meals, celebrations, teaching and collective events take place. Shared by the religious communities, it can host communal meals and iftar dinners while remaining available for non-religious neighborhood uses. Its flexibility is therefore not neutral, but social.

Behind the hall, the sequence becomes quieter. The courtyard works as an outdoor extension of both hall and café, a protected room between the public piazza and the shared garden around the mosque and church. Large openings allow events to expand outside, while arcades provide sheltered edges for gathering and informal use.

The café activates the depth of the plot on a daily scale. Above it, the existing building becomes a guesthouse for families, newcomers or shared living. Its opened south façade and external gallery bring circulation, sunlight and overlooking to the garden side. A lightweight top-up accommodates flexible seminar rooms for lessons, rehearsals, workshops and meetings. The existing building becomes a vertical extension of the community center: a place of hospitality, learning and everyday presence.

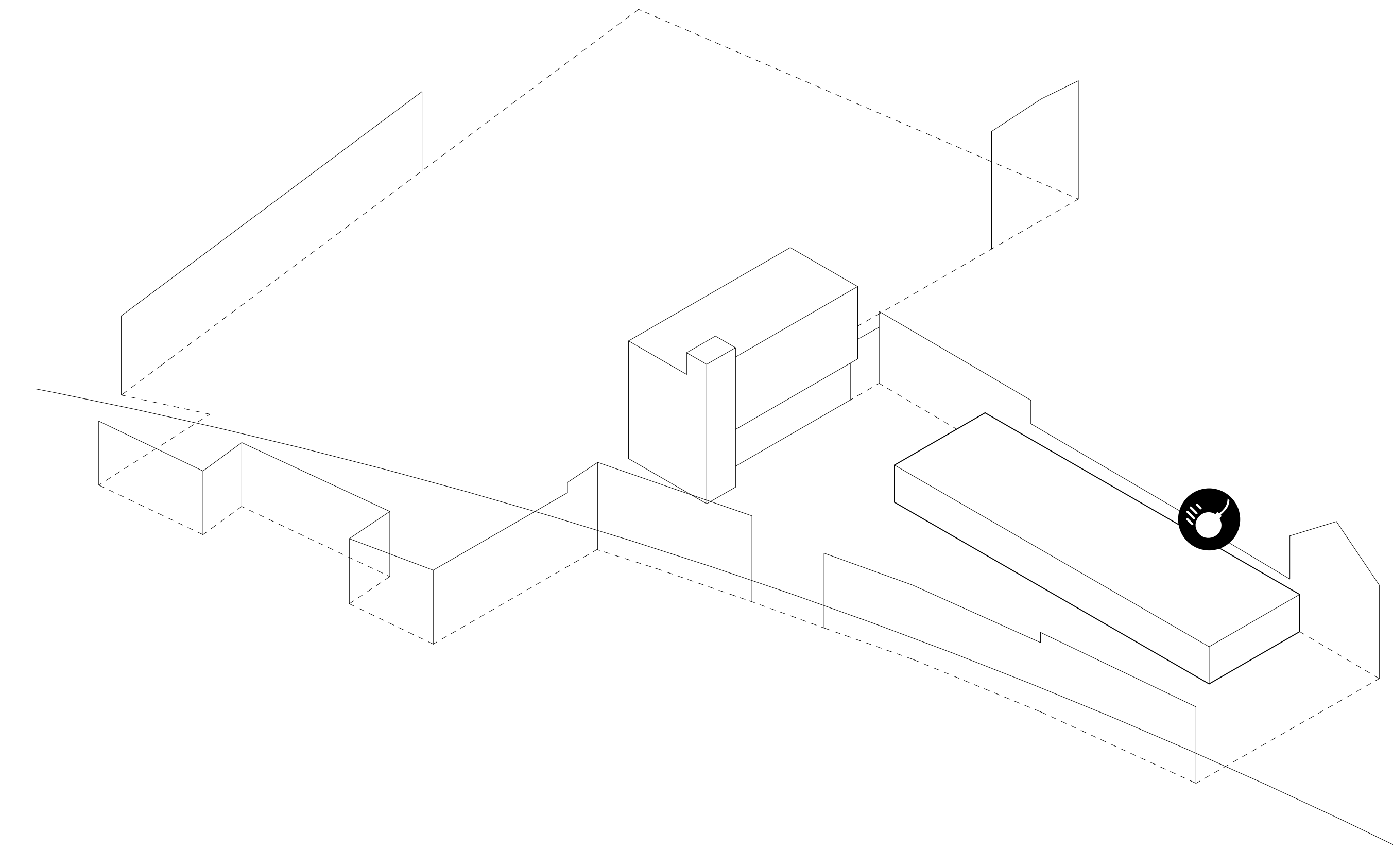


- 1 Neighborhood Piazza
- 2 Community Hall
- 3 Courtyard
- 4 Café + Guesthouse
- 5 Garden
- 6 Mosque
- 7 Church



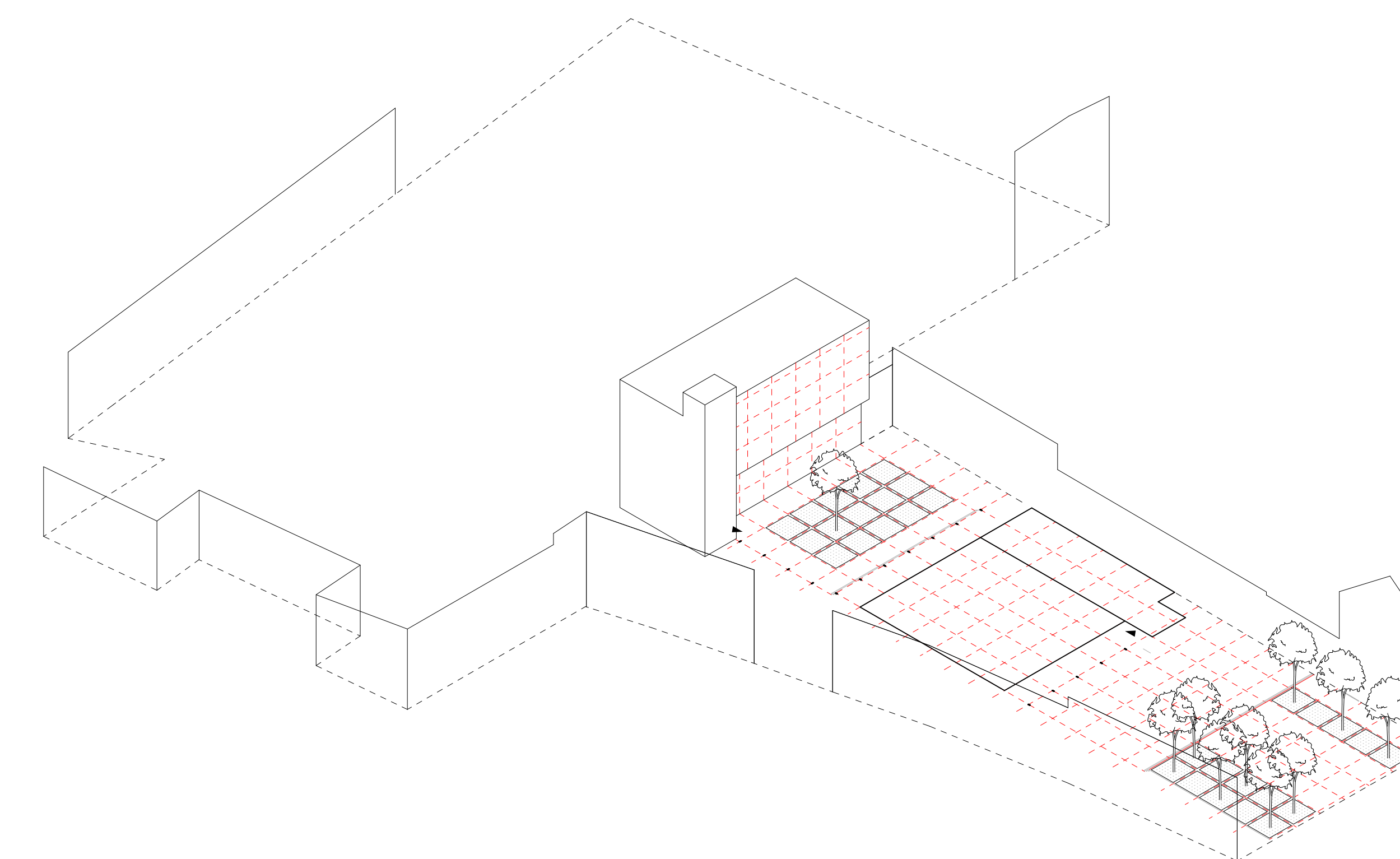
## 01

The existing building at Rue de Liverpool 43A is removed due to its poor structural condition. Its demolition also allows the public space to be reorganised: towards the street, into the depth of the plot, and along the linear park. This intervention opens the site and establishes the spatial conditions for a more permeable neighborhood interface.



## 02

The structural grid of the existing building at Rue de Liverpool 43B becomes the ordering principle for both the new public space facing the street and the organisation of the new community hall. By adopting this grid, the new building enters into a dialogue with the existing structure. The ensemble is therefore not only connected through materiality, but also through a shared structural logic.



## 03

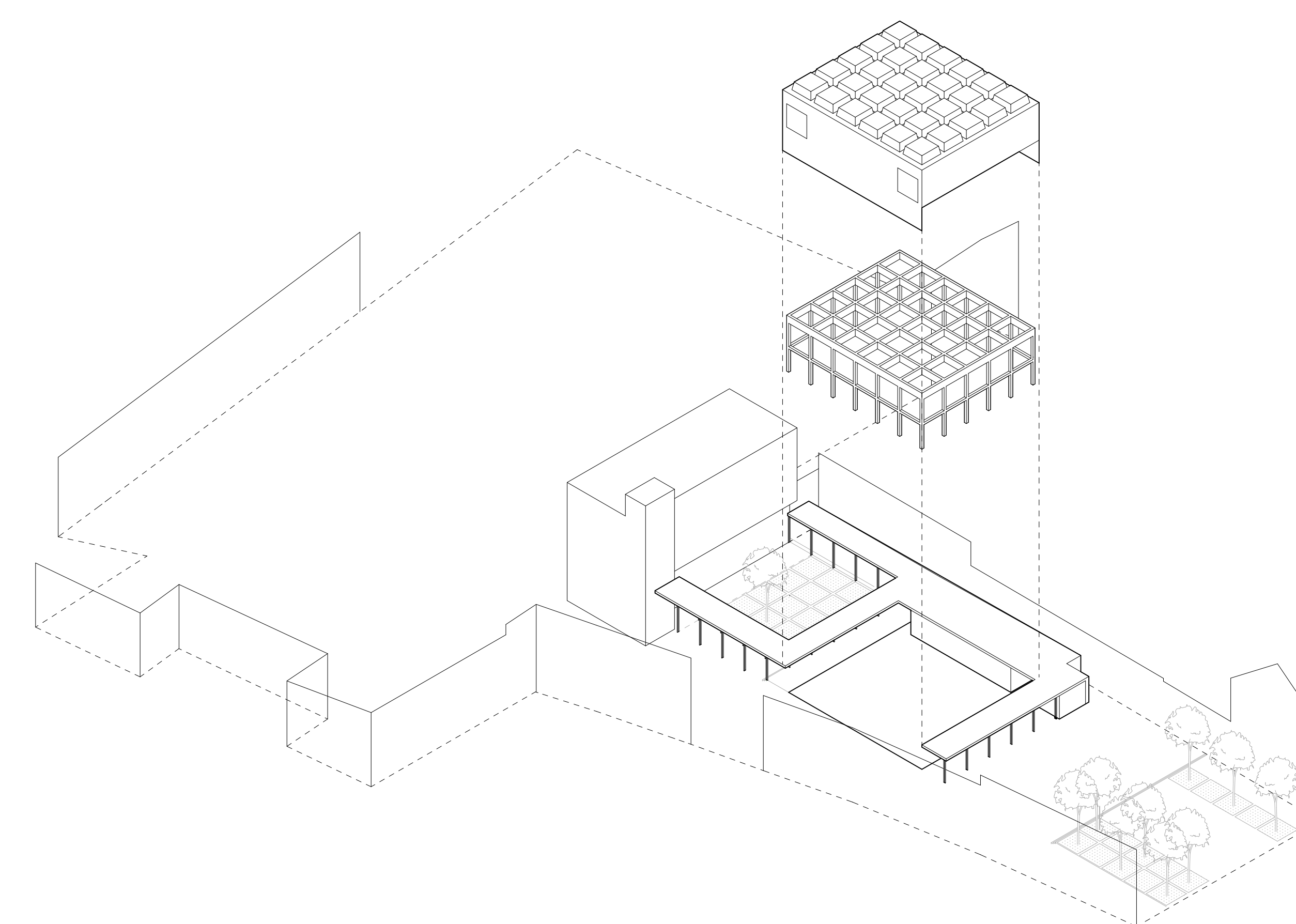
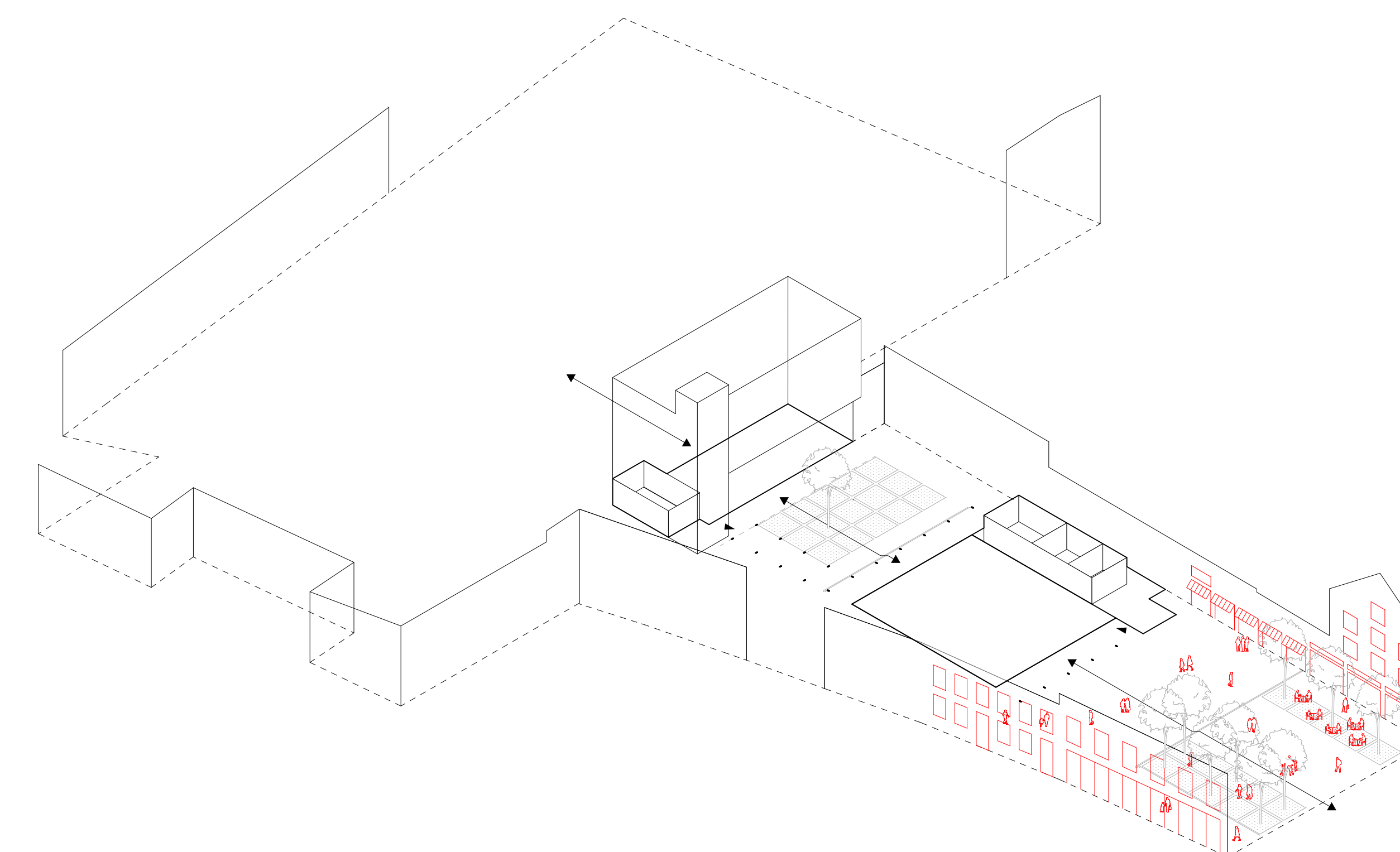
The project establishes a sequence of spaces that leads from the street into the depth of the plot. The new forecourt acts as a lively neighborhood piazza, activated by the community hall. It also creates the possibility for adjacent buildings to open their currently closed firewalls in future developments and participate in the programming of the piazza.

From there, the sequence continues into the community hall. Its foyer and service spaces are placed along the right side, allowing for an uninterrupted visual connection through the building, across the main hall, and towards the courtyard behind it. The hall can open fully onto this semi-private courtyard, which it shares with the community café. The courtyard functions as an outdoor extension for events hosted by both the café and the community hall.

The sequence then continues into the café. Here, the functional spaces are also arranged along the side, while the rear façade is opened towards the shared religious garden, forming the final spatial moment of the progression.

## 04

The arcades of the community hall frame the courtyard and mediate between interior and exterior spaces, reinforcing the linear sequence while offering sheltered areas for gathering. A timber roof with large roof lights brings natural light into the hall from above, improving daylight conditions within the depth of the urban block.



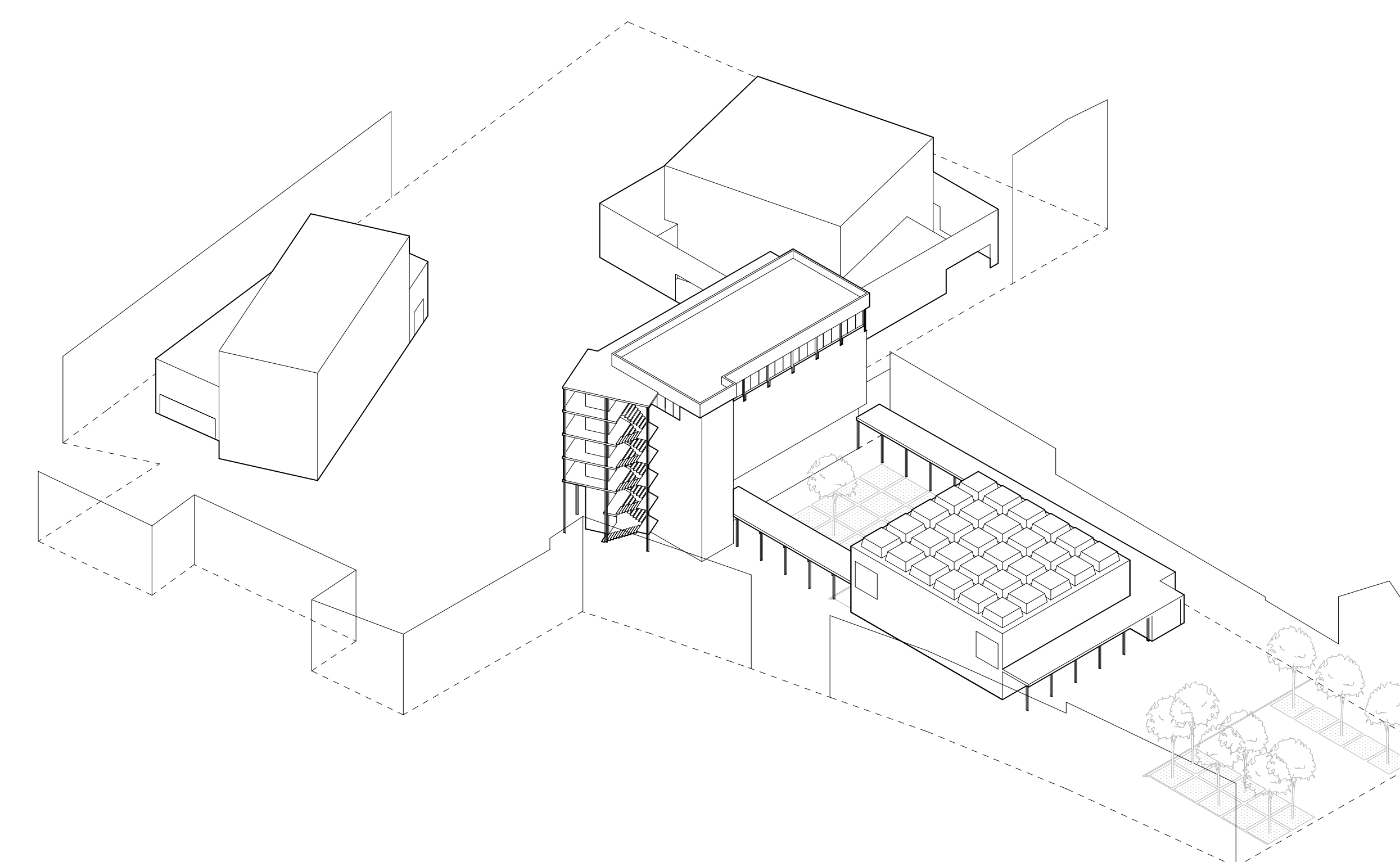
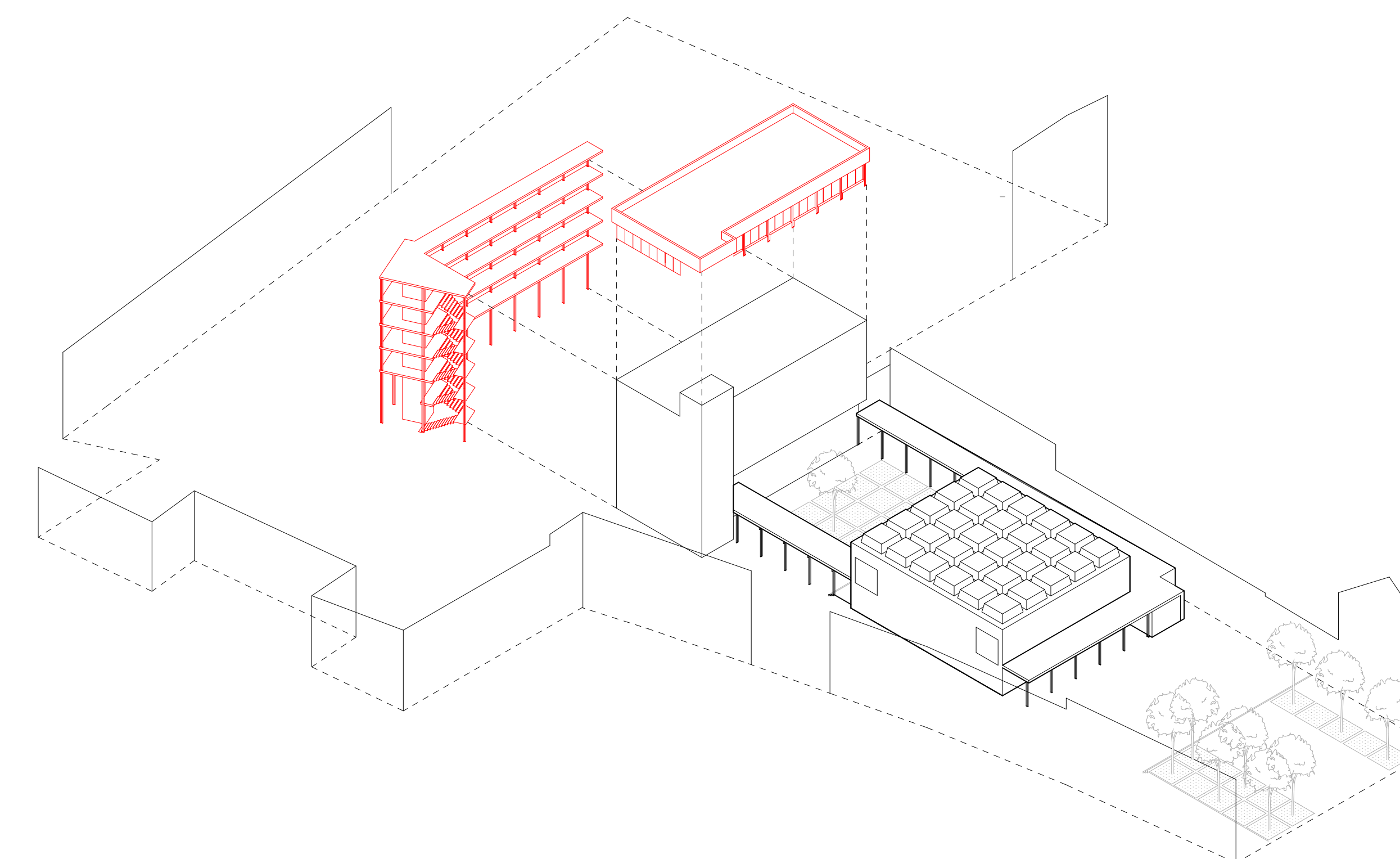
05

The existing building at Rue de Liverpool 43B is extended by one additional floor, as its oversized industrial structure can support a further level. This new floor accommodates flexible seminar rooms for the mosque and church communities, supporting activities such as Quran lessons, choir rehearsals and workshops.

The remaining parts of the building are transformed into a guest house, with apartments overlooking the garden and contributing to the social surveillance of the site. In this way, the building provides “eyes on the street” and strengthens the sense of safety and presence along the public edge. The circulation is added as an external gallery along the south façade.

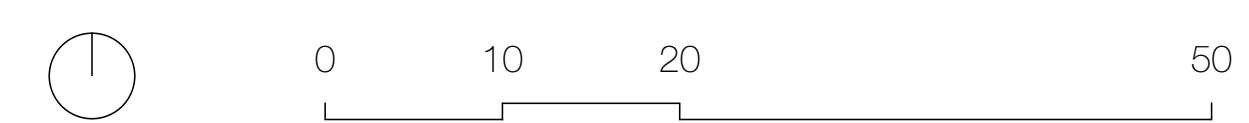
06

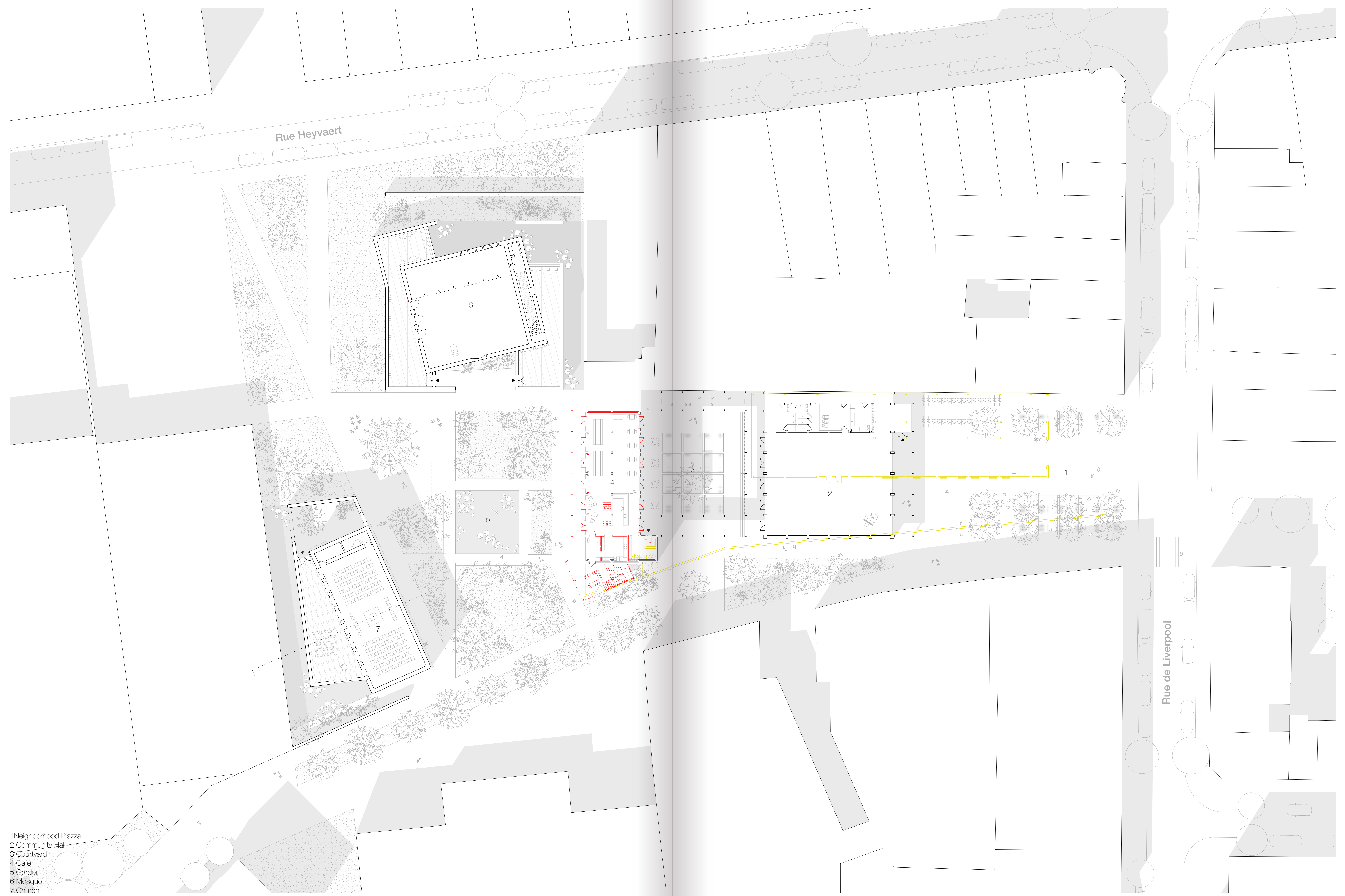
Finally, the mosque and church are placed within the shared garden, which occupies the largest part of the plot. The garden becomes the central open space of the project: a calm, green setting for the two religious buildings and a spatial counterpoint to the more active public and communal areas along the street.



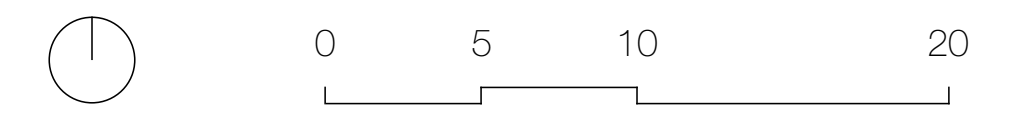


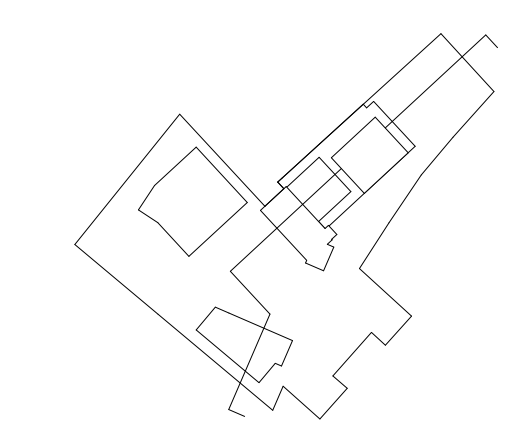
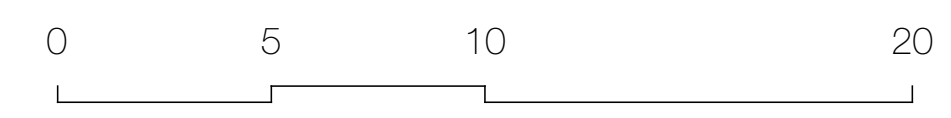
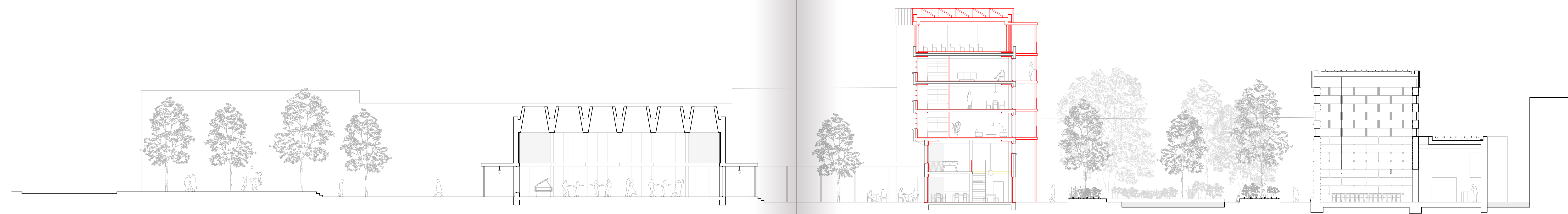
1 Neighborhood Plaza  
2 Courtyard  
3 Garden

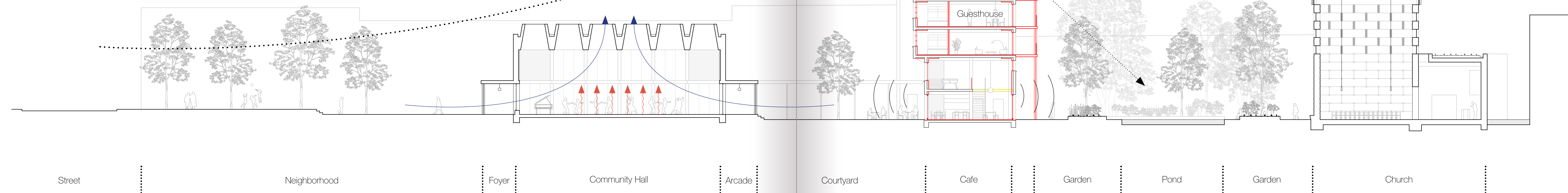




- 1 Neighborhood Plaza
- 2 Community Hall
- 3 Courtyard
- 4 Café
- 5 Garden
- 6 Mosque
- 7 Church







Street

Neighborhood

Foyer

Community Hall

Arcade

Courtyard

Cafe

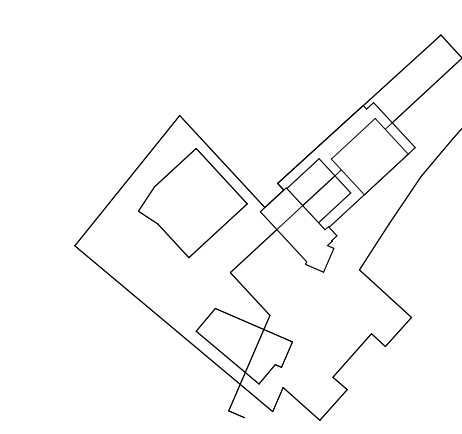
Garden

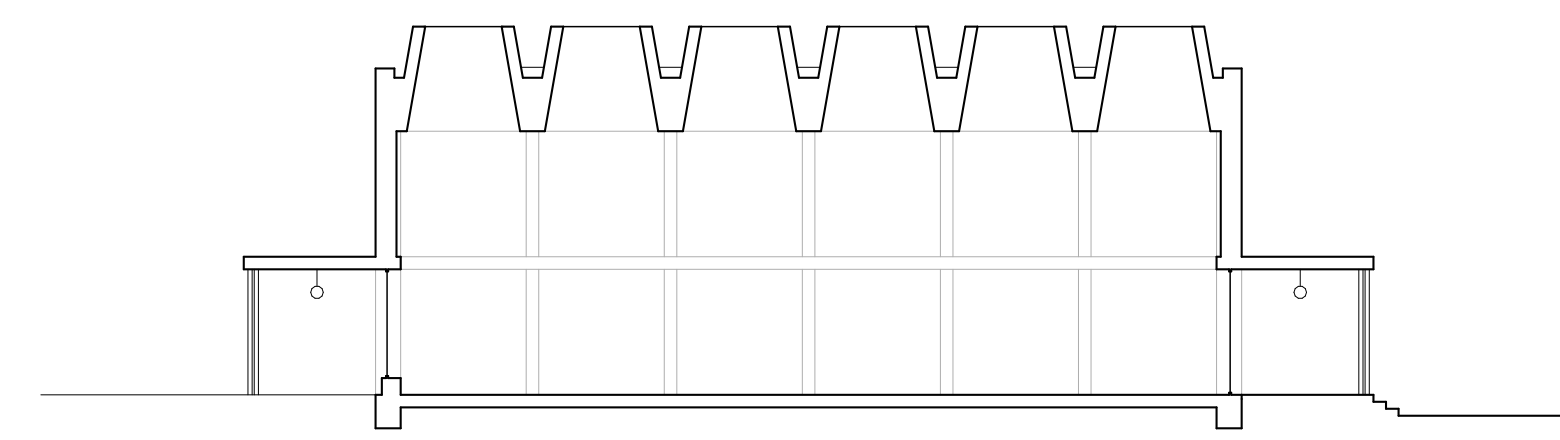
Pond

Garden

Church

0 5 10 20



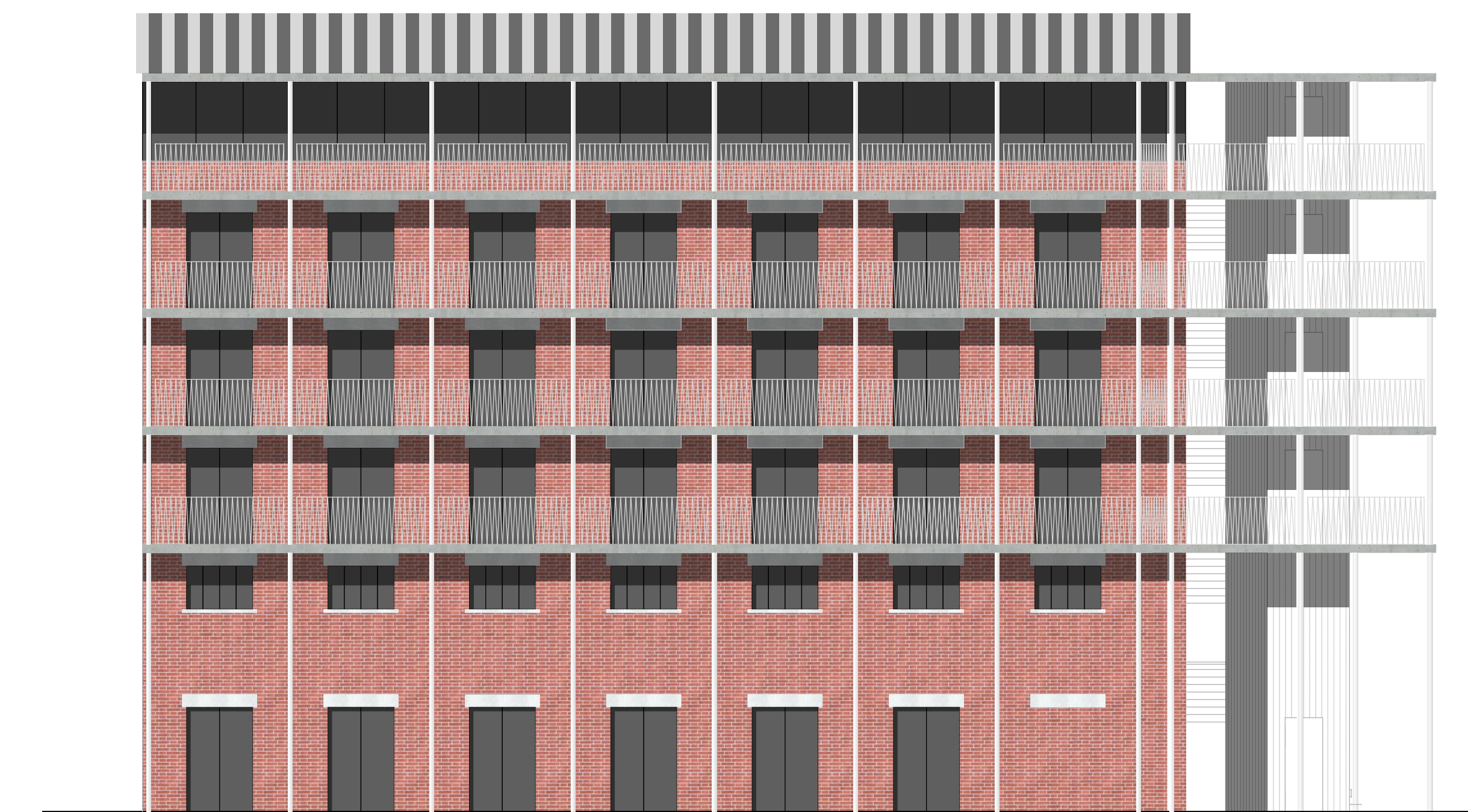


This hall gives everyday gathering a generous interior. The timber roof gathers daylight from above, turning the room into a bright civic space for shared rituals. When the façade opens to the courtyard, the hall no longer ends at its walls; meals, celebrations and conversations can continue into the open air.





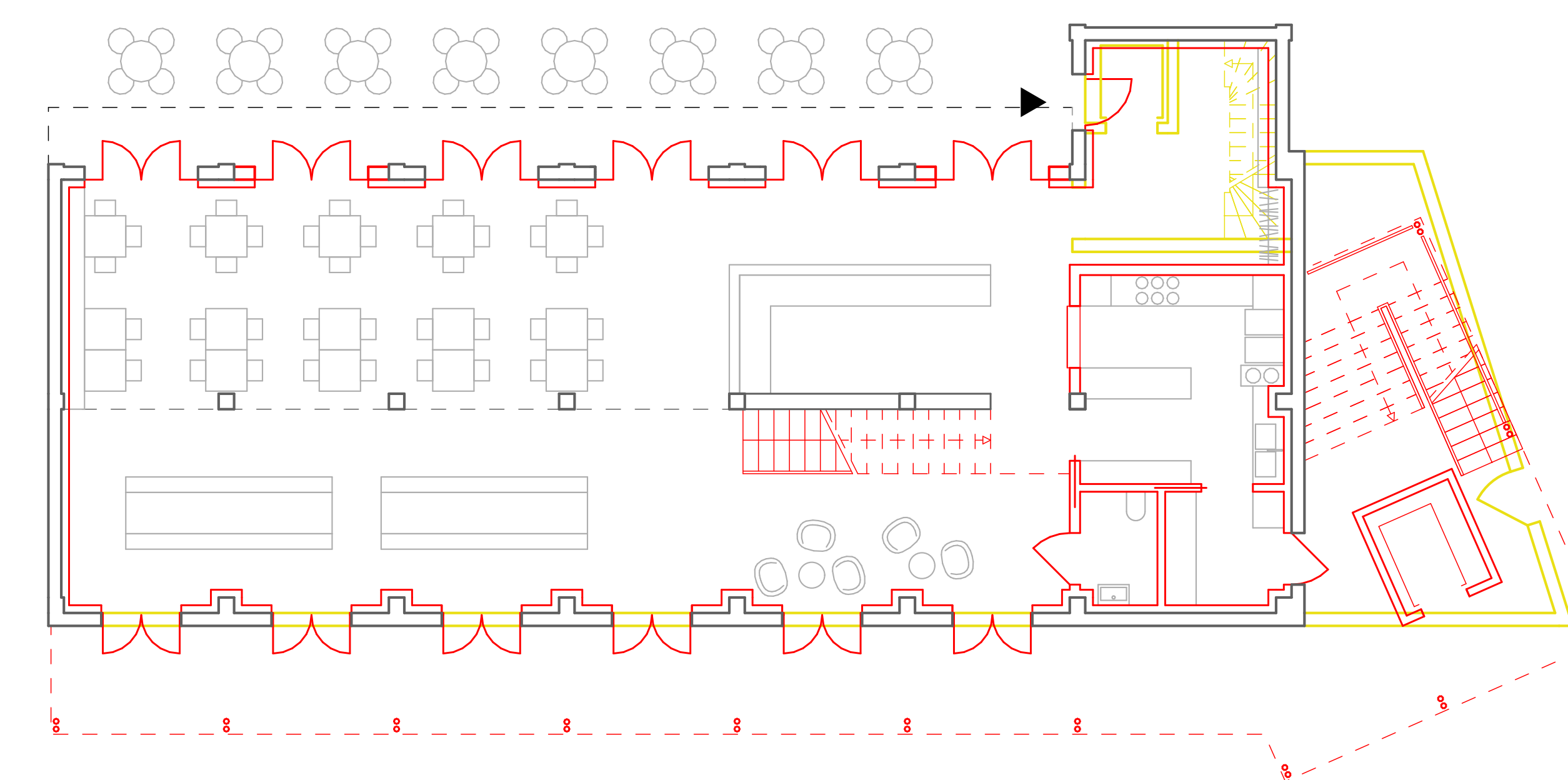
The existing building no longer turns its back to the garden...



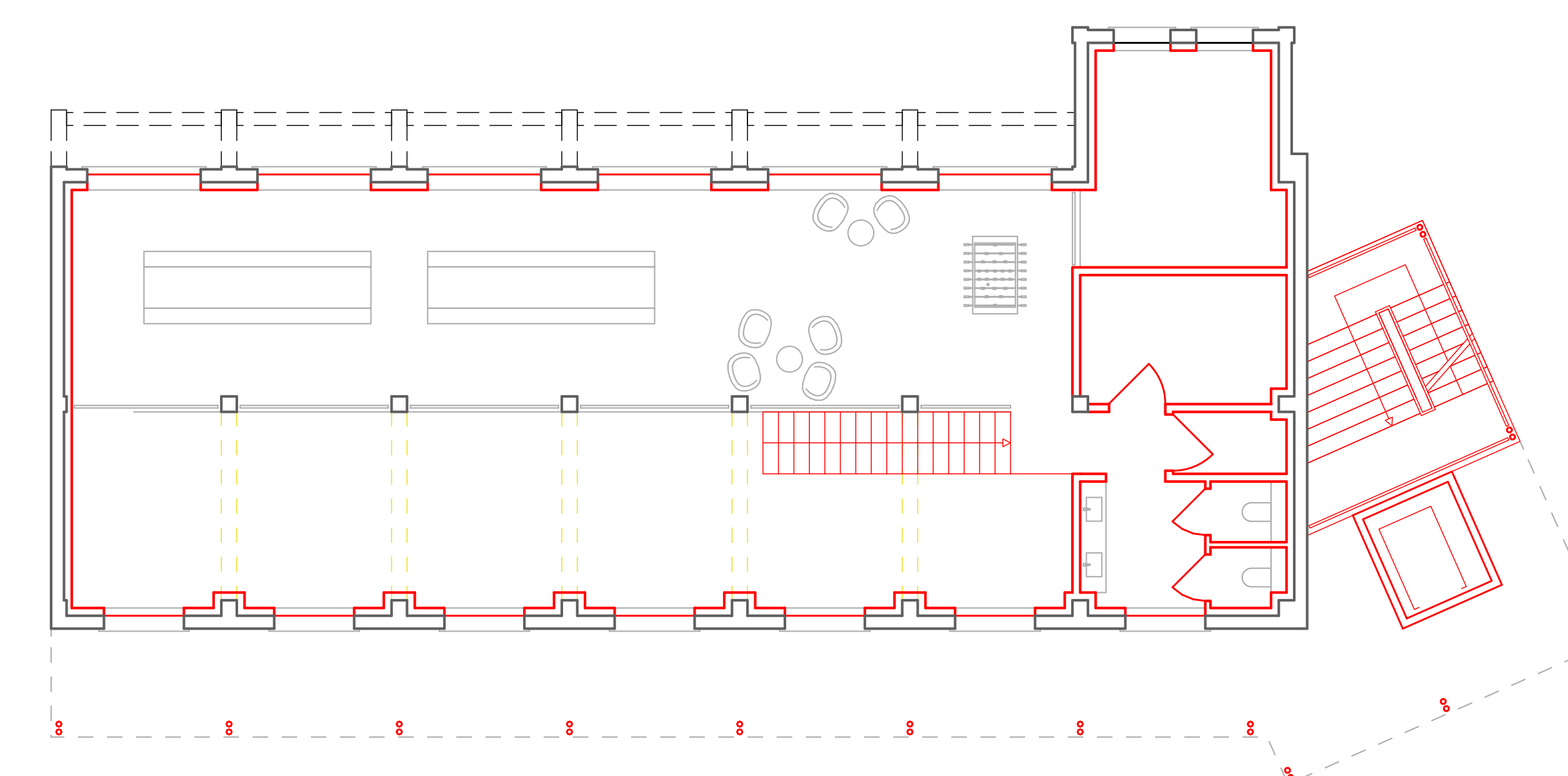
...By opening the south façade and adding an external gallery, circulation becomes part of the life of the courtyard: people arrive, pass, pause and look out. What was once a closed industrial wall becomes an inhabited edge, bringing light to the apartments and everyday presence to the shared space below.

## Community café as daily anchor

The community café occupies the ground floor of the existing industrial building and becomes the everyday activator of the ensemble. Unlike the community hall, which is used during events, the café gives the site a daily rhythm and keeps both the courtyard and garden edges inhabited throughout the day. The existing façade is opened extensively towards the garden, transforming a formerly closed industrial edge into an active public interface. Inside, part of the first floor is removed to create a double-height space along the southern façade. This brings light deeper into the building and gives the café a generous interior facing the garden. The upper gallery level overlooks the café below, connecting both floors visually while preserving the robust structure of the existing building. In this way, the café becomes a hinge between old and new, interior and exterior, everyday use and the larger civic sequence of the project.



Ground floor // Cafe



1st Floor // Gallery Cafe

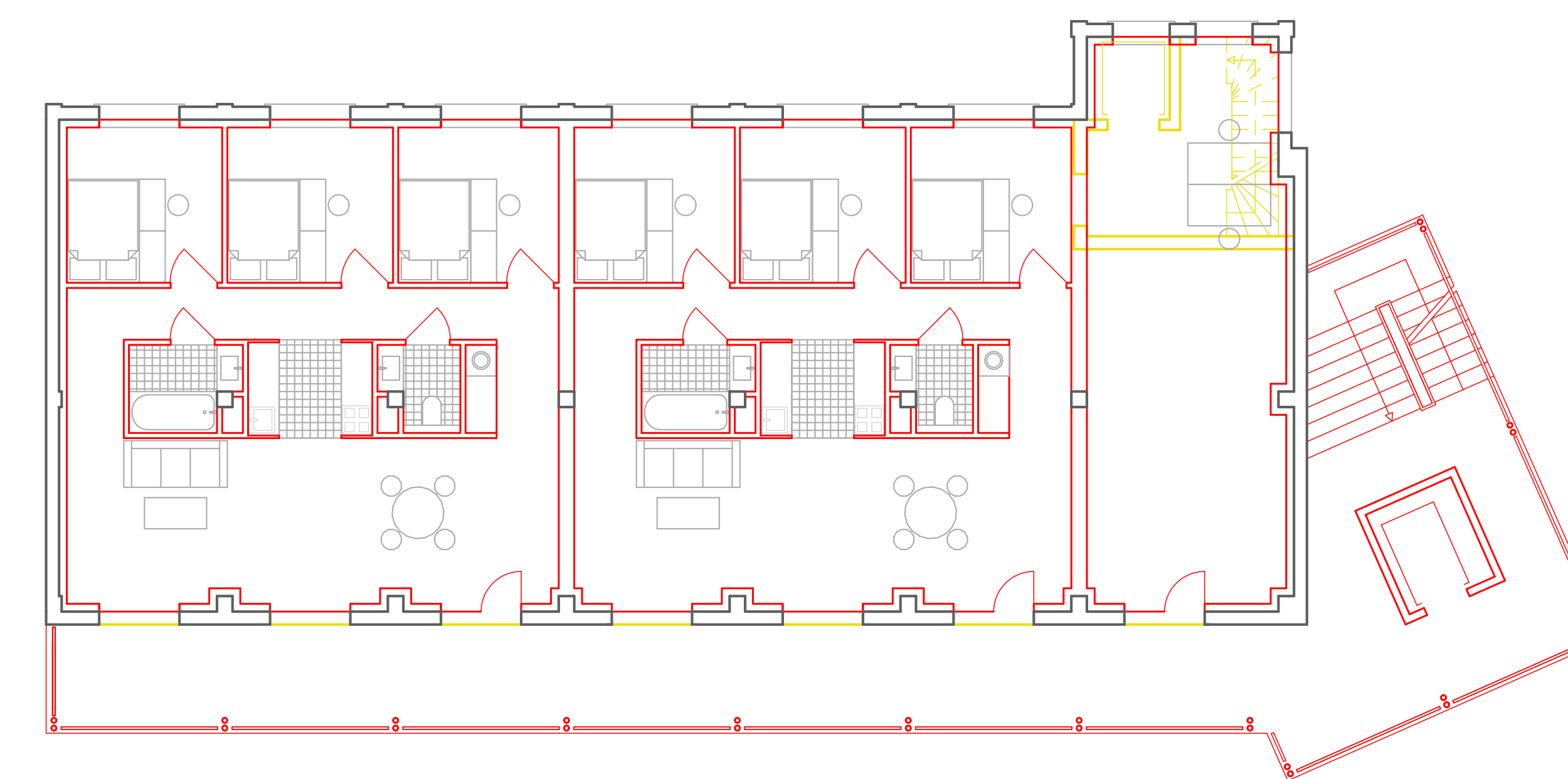


### Guesthouse as inhabited edge

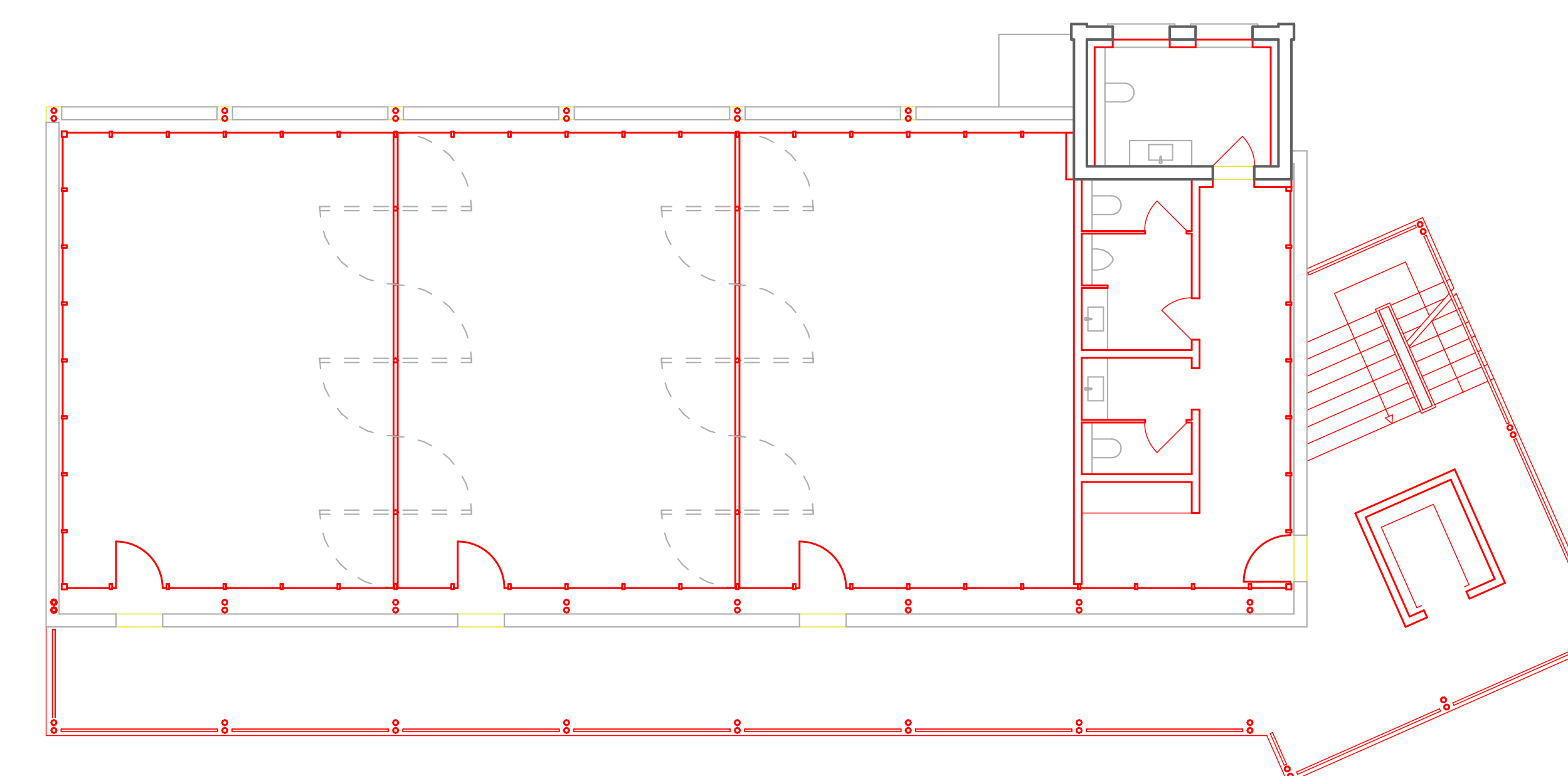
The upper floors of the existing building are transformed into temporary apartments for newcomers, families or shared living arrangements. The apartments are entered from an external gallery added to the south façade, turning the formerly closed industrial elevation into an inhabited edge facing the garden. Living spaces are oriented towards the south and the shared green space, bringing light into the apartments while providing everyday overlooking into the depth of the block. Bedrooms are placed towards the quieter north side, while compact service cores organise kitchen, bathroom and storage within each unit.

### Flexible rooms for learning and exchange

A lightweight top-up extends the existing building with a floor of flexible seminar rooms. These spaces support the everyday life of the mosque, church and wider neighborhood through lessons, choir rehearsals, workshops, meetings and discussions. Foldable partitions allow the rooms to adapt to different group sizes, from small classes to larger collective gatherings. In contrast to the heavier existing structure below, the top-up is conceived as a light addition, clearly readable as a new layer within the transformed industrial building.

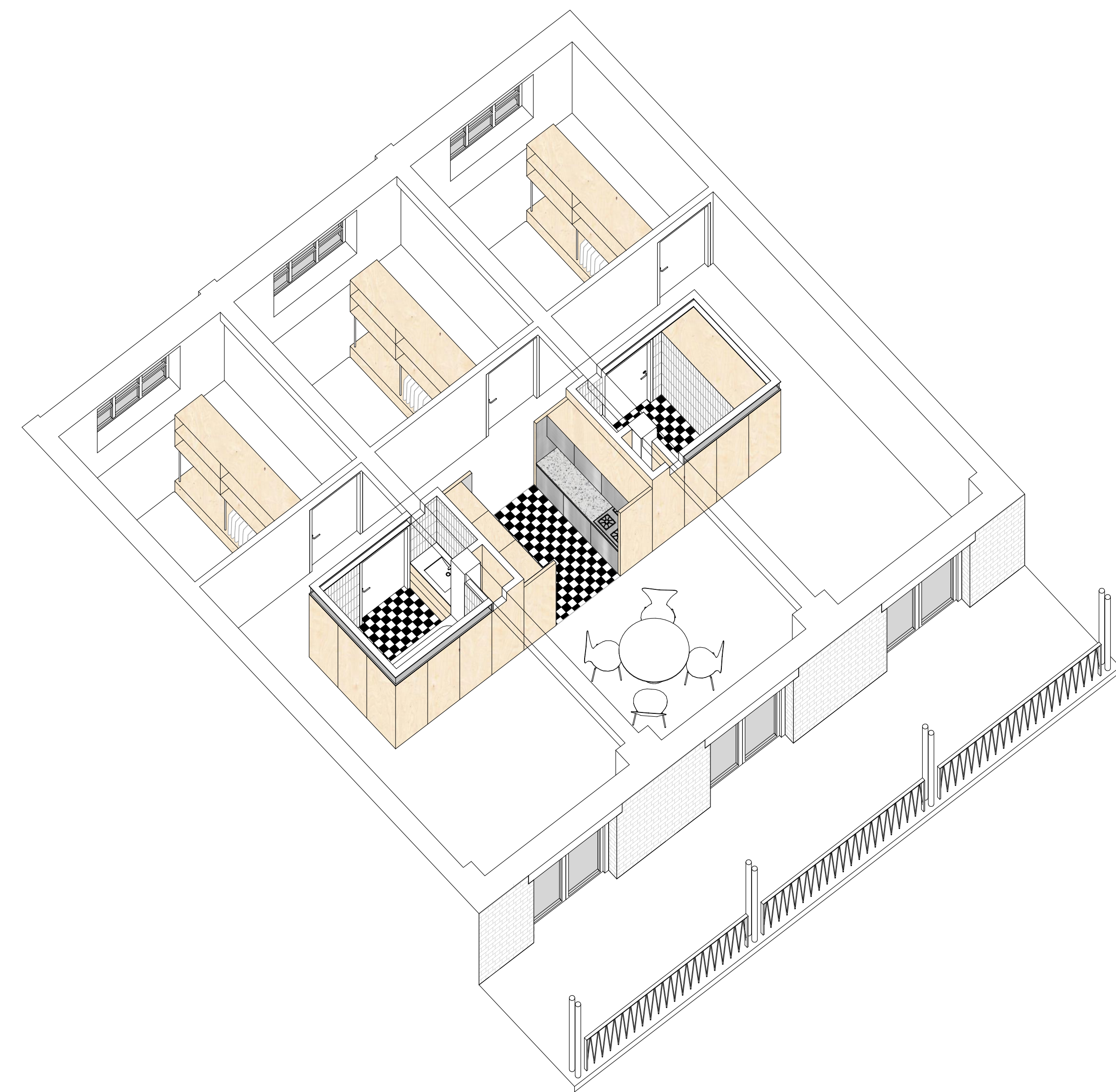


2nd - 4th Floor // Guest House

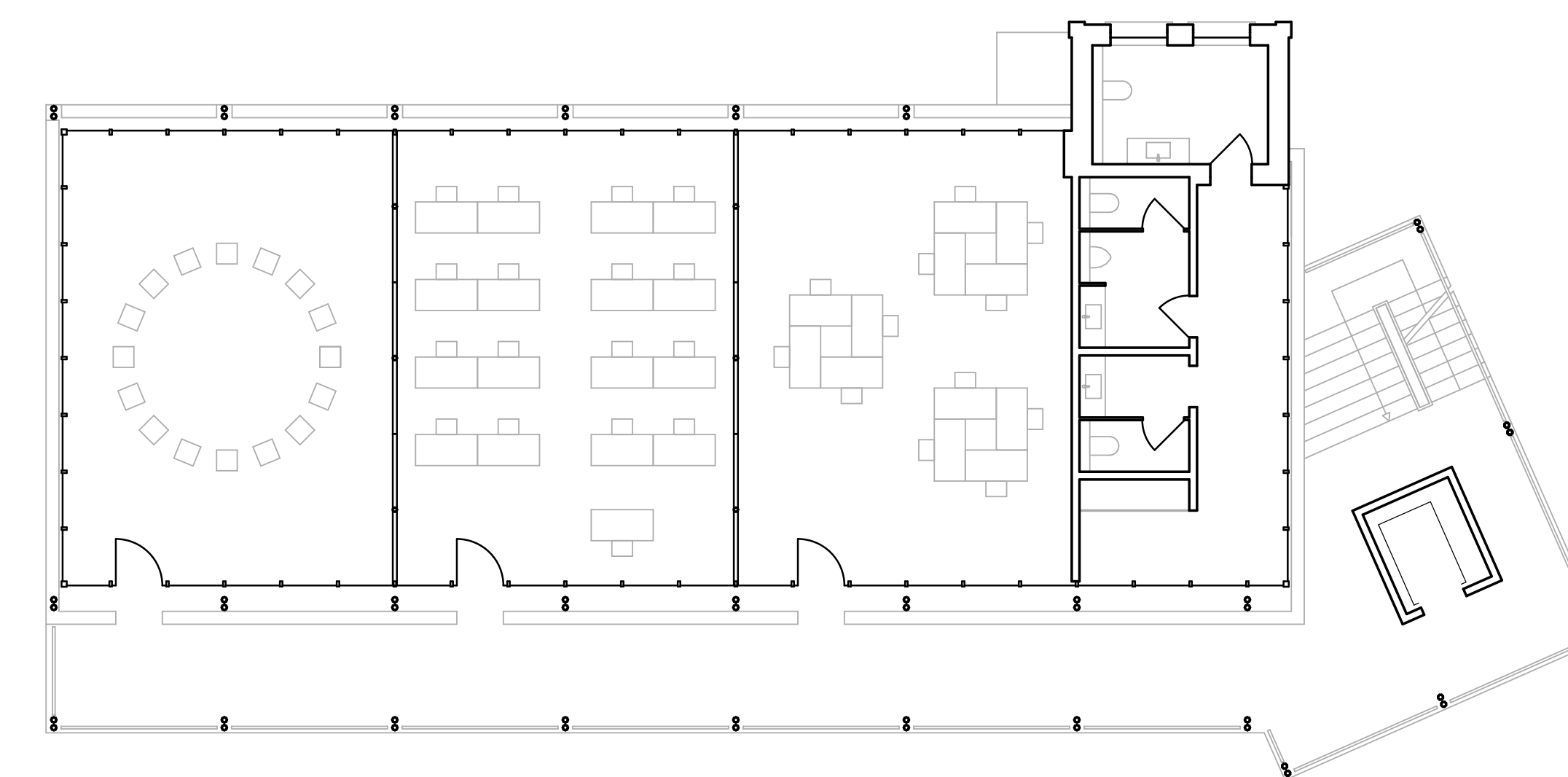
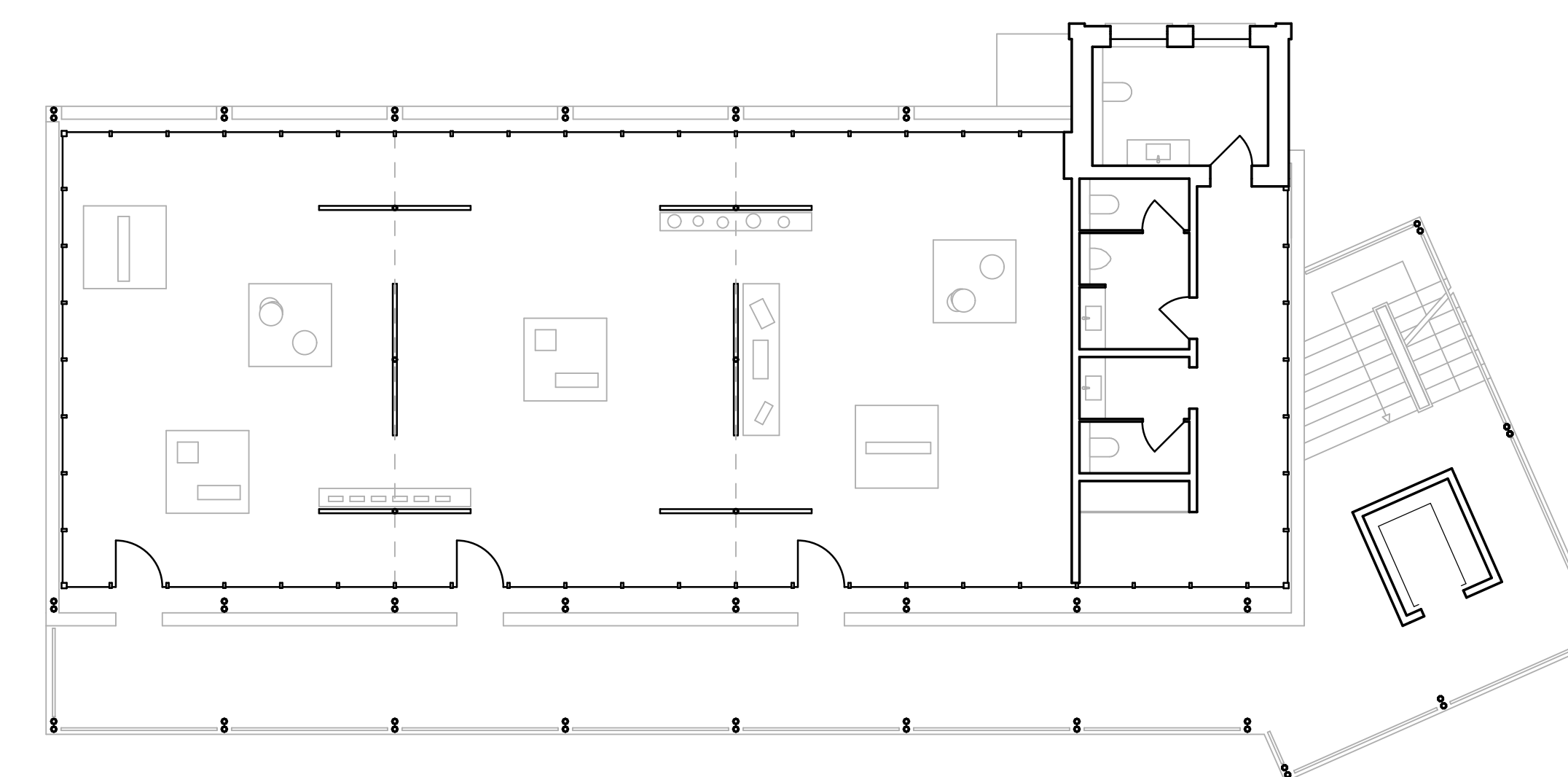
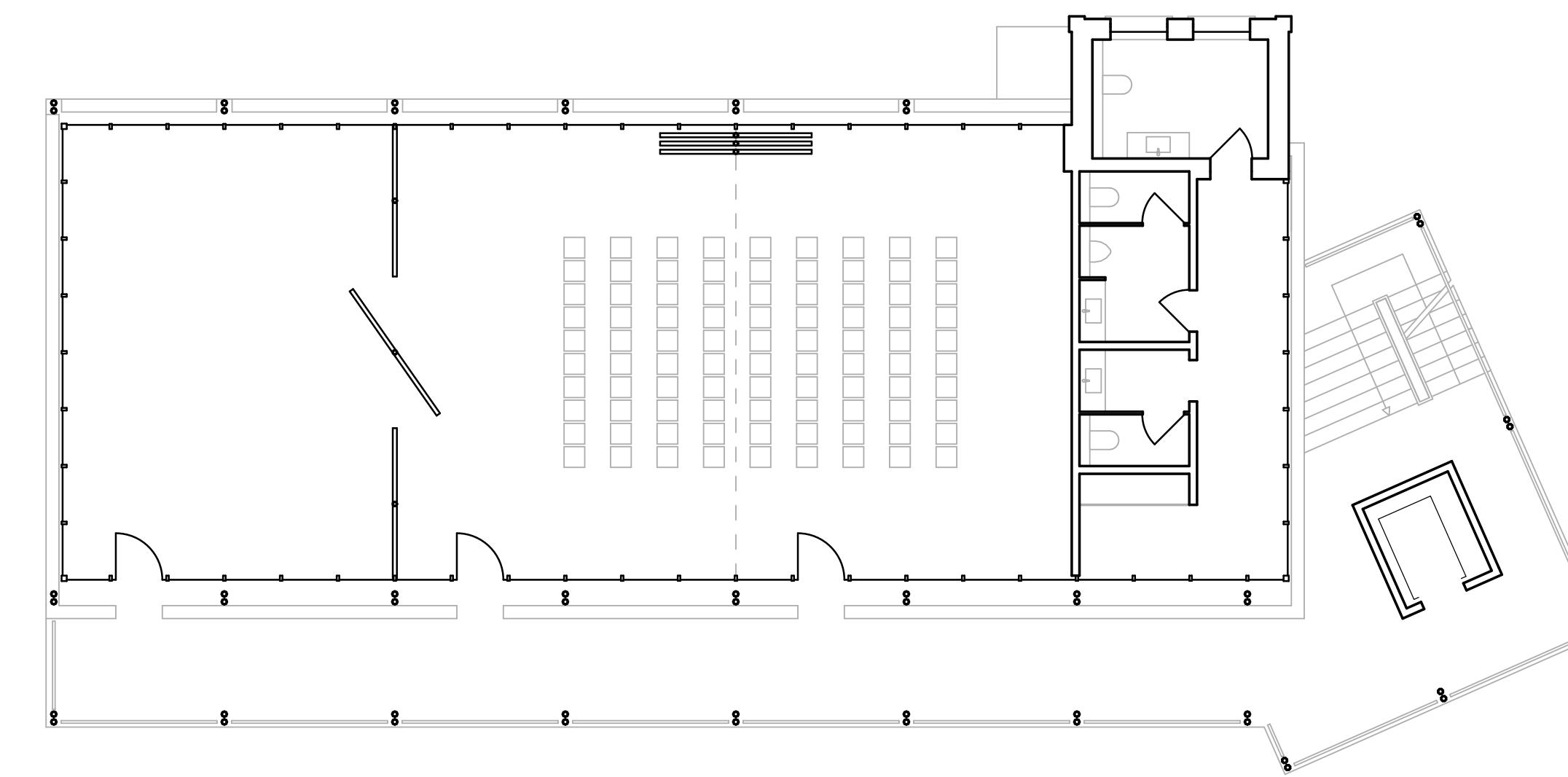


5th Floor // Multipurpose Space





The seminar floor gives the community center a flexible layer for learning, rehearsal and local initiatives. Movable walls allow the rooms to shift between large gatherings, smaller classes and open workshop settings. Quran lessons, choir rehearsals, association meetings, children's theatre or exhibitions can occupy the same floor without fixing it to one single community or use.



# Preparation → Contemplation

Project &amp; Progress

The public sequence culminates in the shared garden at the center of the plot. After the piazza, hall, courtyard and café, the atmosphere becomes quieter and more concentrated. The garden forms a green pause along the linear park and creates the setting for the mosque and ecumenical church.

The mosque and church stand in this garden as two sister buildings. They follow a shared architectural logic, yet each responds to its own ritual needs. Neither hierarchy nor sameness defines their relationship. The mosque turns towards the Qibla, while the church takes its orientation from the eastern liturgical tradition and the direction of the park.

These orientations meet within one garden, where proximity becomes coexistence without forced interaction.

Both buildings are organised through a similar principle: a main worship space is accompanied by an offset layer of patios, foyers, places of washing, chapels and stairs. Rather than entering directly from public space into prayer, the body moves through preparation.

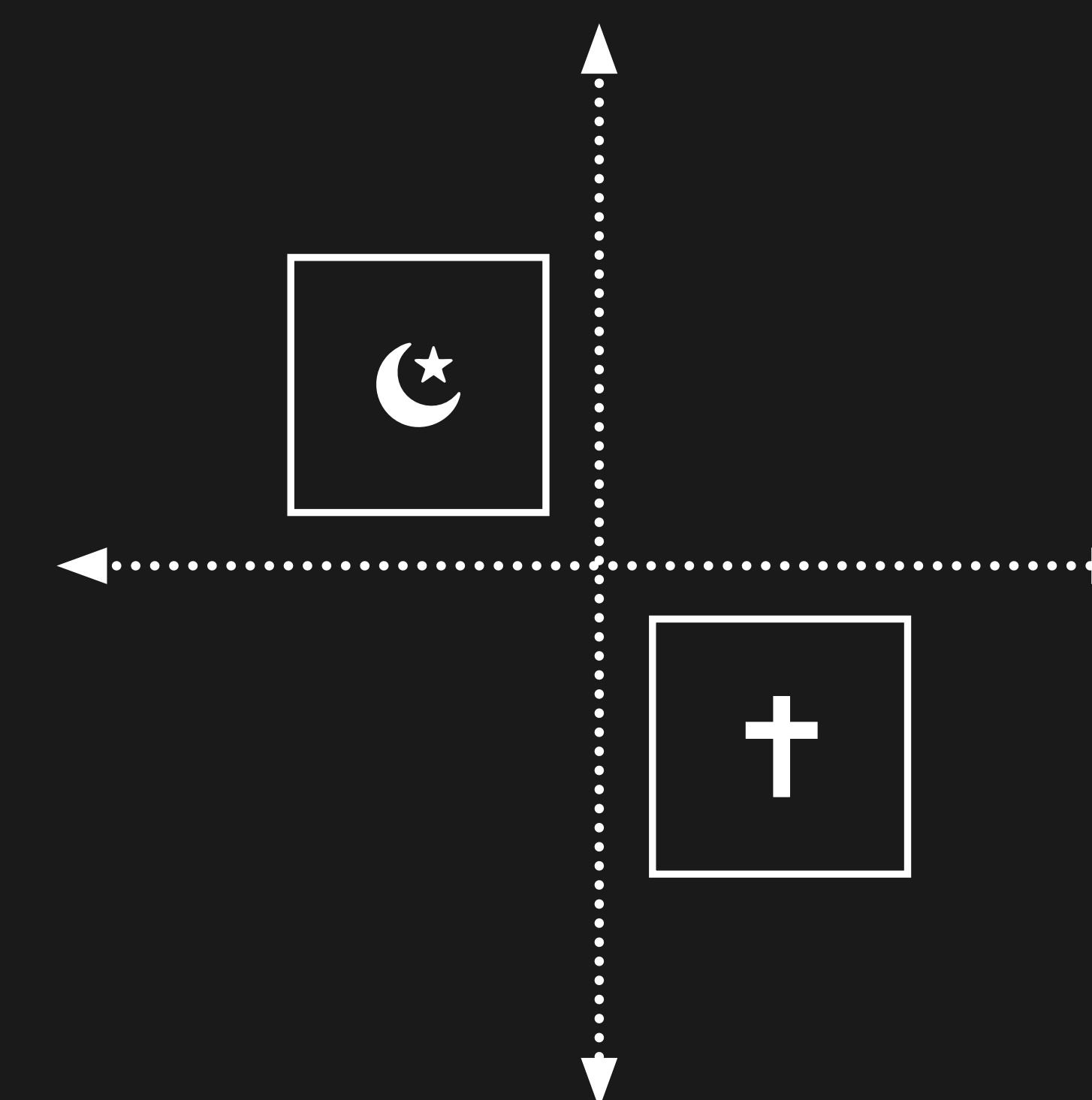
In the mosque, the route begins in a shared entrance patio where the mihrab appears as a narrow line of light. Men and women enter separate foyers with shoe storage before moving towards the ablution rooms.

These face enclosed patios with shallow water basins, opening towards sky and reflected light while remaining protected from outside views.

Men enter the prayer hall from the side; women ascend through the wall towards the gallery.

The church translates the same idea differently. A quiet entrance patio creates a first moment of pause. Visitors enter through the weekday chapel and baptistery, where water and light mark the transition towards the main room. The worship space is organised around a central altar, with people facing both the altar and one another. The church becomes a communal room of attention rather than a directional nave.

Between the two buildings, the garden remains shared ground. Water appears as ablution, baptism and reflection. An olive tree marks a common point of orientation without turning the space into a forced symbol. Where the community center turns passage into gathering, the mosque and church turn movement into preparation. Movement becomes ritual, and ritual becomes presence.

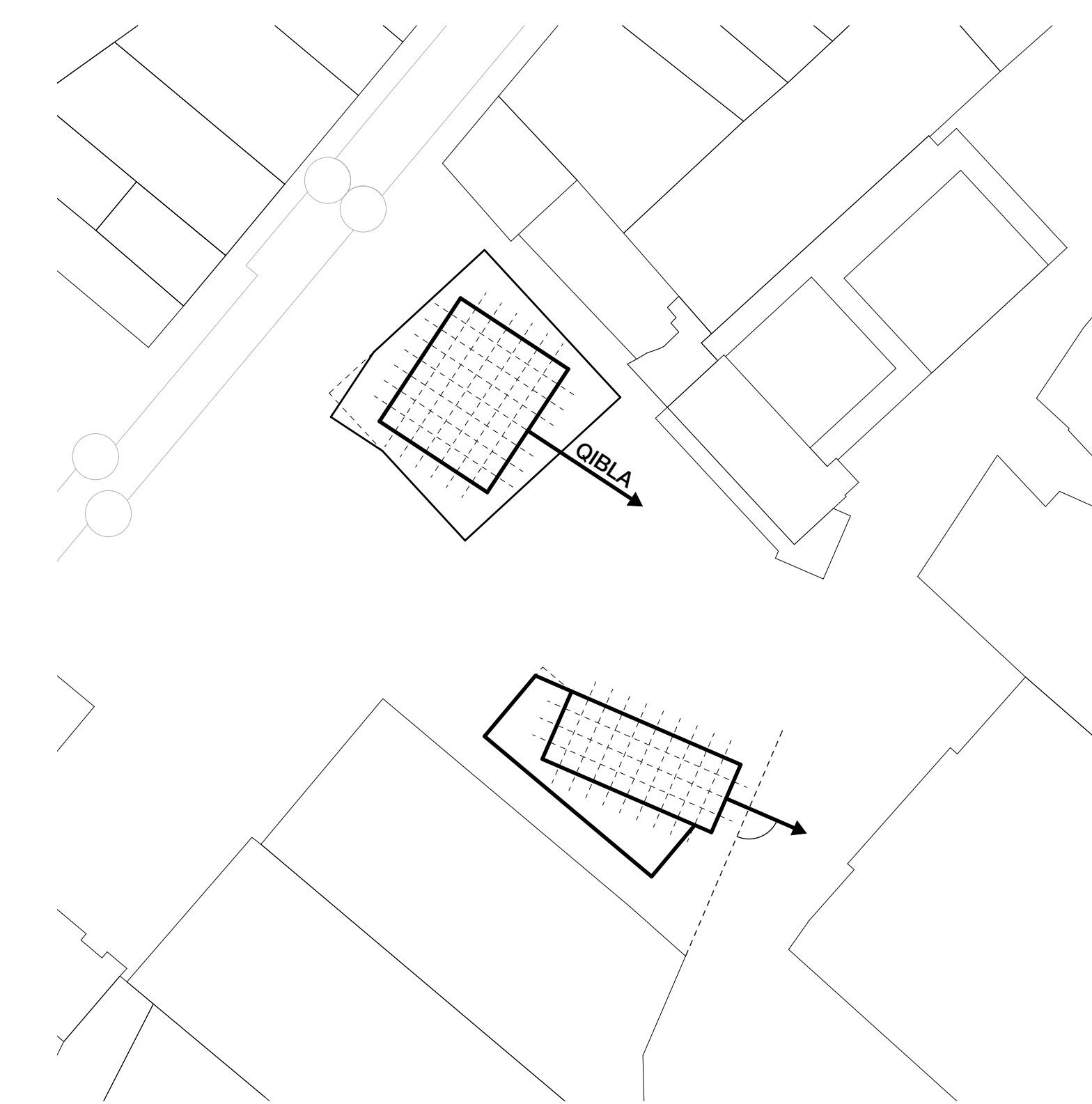
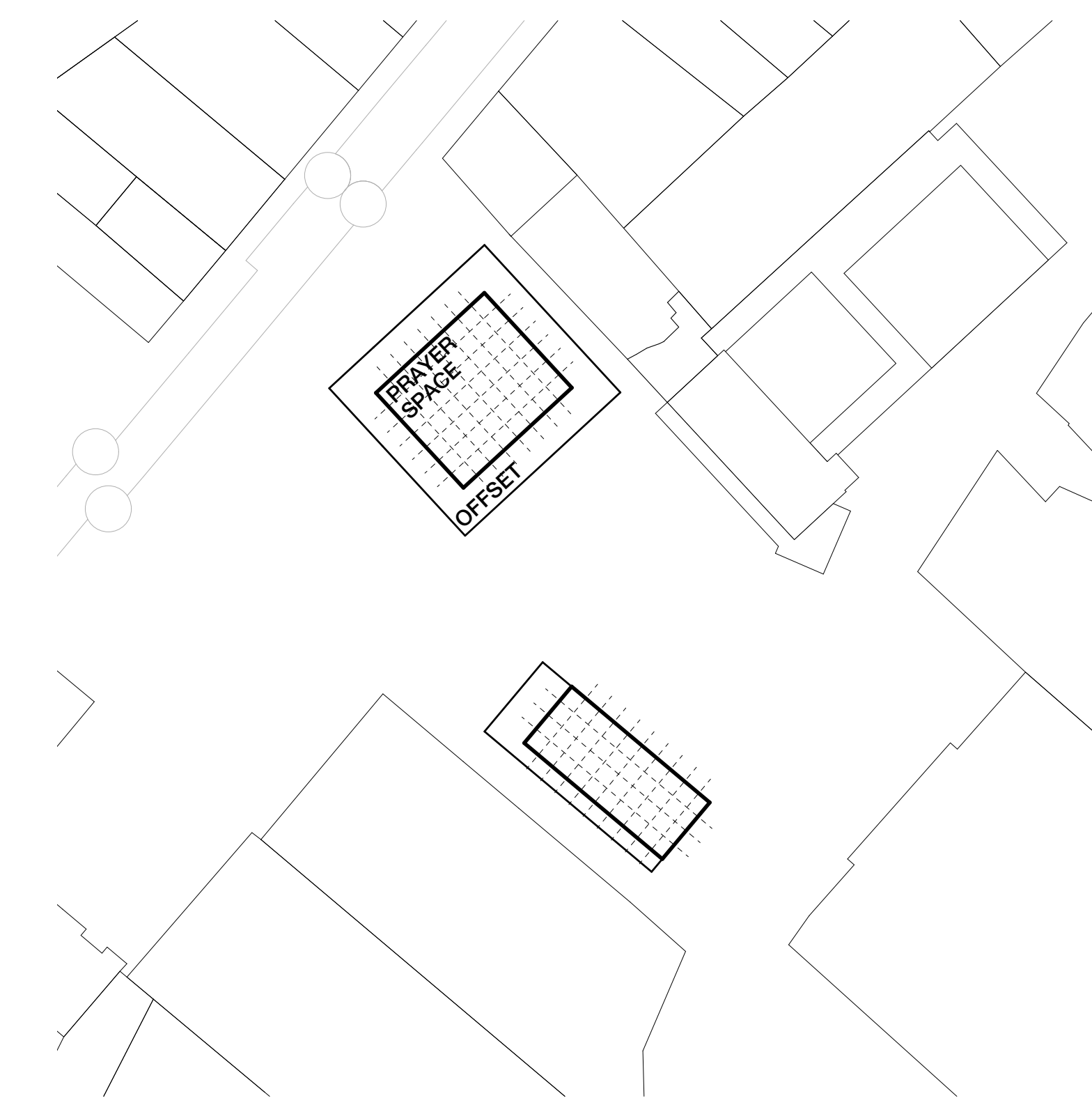


**01**

The main volumes of the mosque and church are defined by their respective prayer spaces and an adjoining offset zone. Their initial orientation follows the geometry of the neighboring buildings, anchoring both sacred spaces within the existing urban fabric.

**02**

The prayer spaces are subtly rotated in response to their liturgical and contextual requirements. The mosque is oriented towards the Qibla, while the church turns more towards the east and aligns with the adjacent building structure. At the same time, the church continues the spatial direction of the linear park.

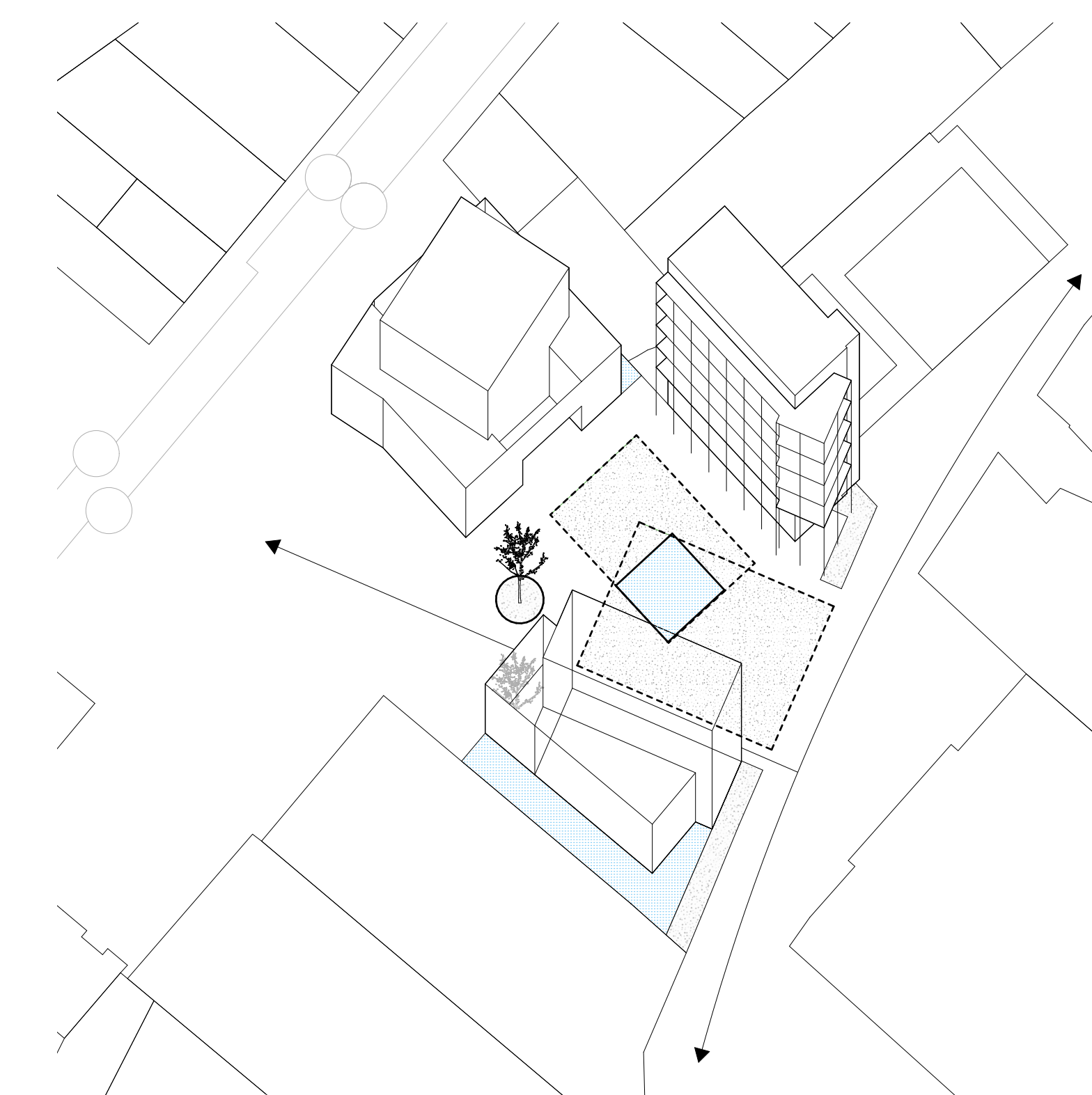
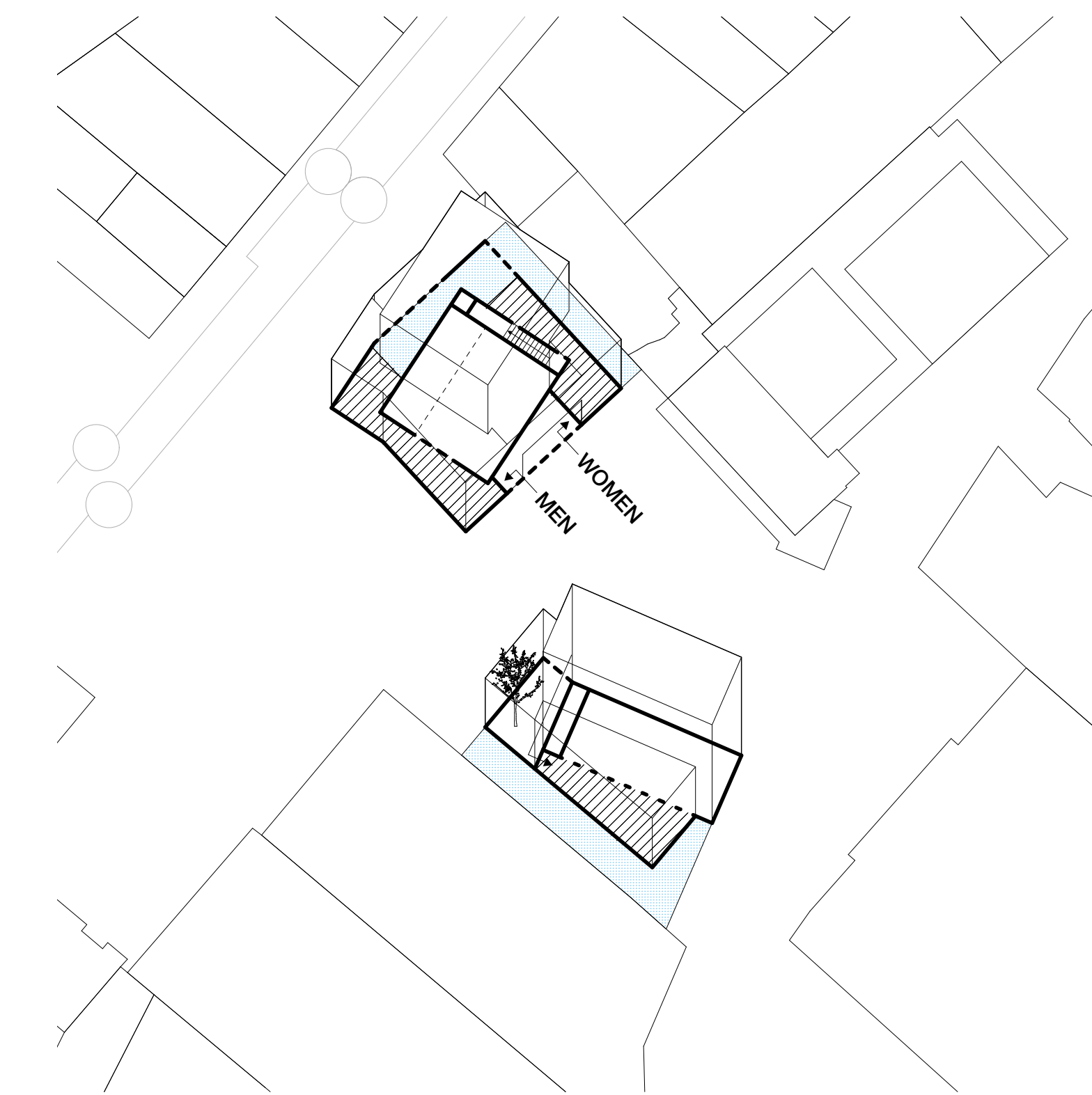


**03**

The offset zone accommodates the functions that support the main prayer spaces. These include entrance patios that act as thresholds and buffers, foyers, ablution areas for the mosque, and the baptismal space and weekday chapel for the church. This secondary layer mediates between the public exterior and the contemplative interior.

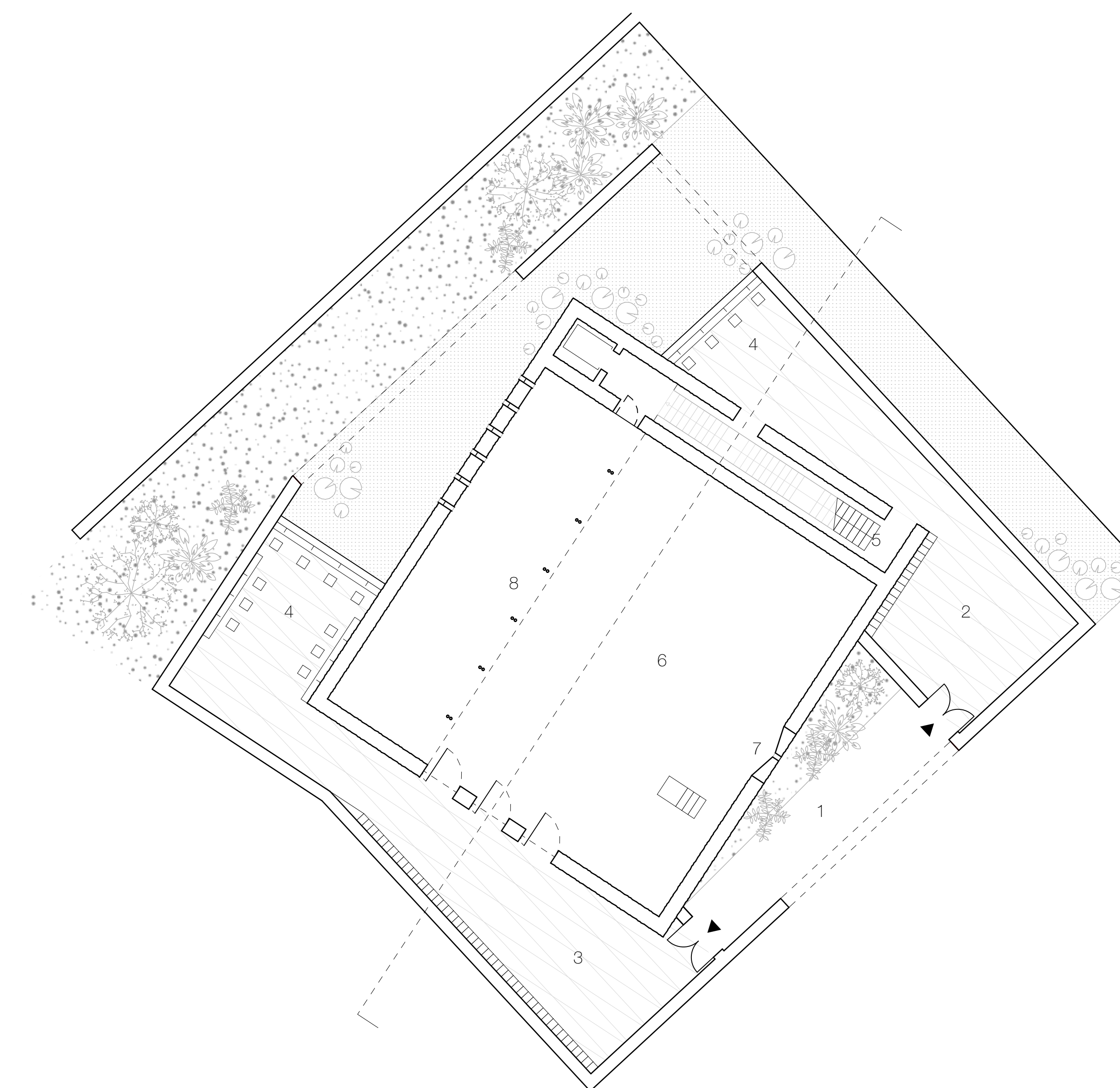
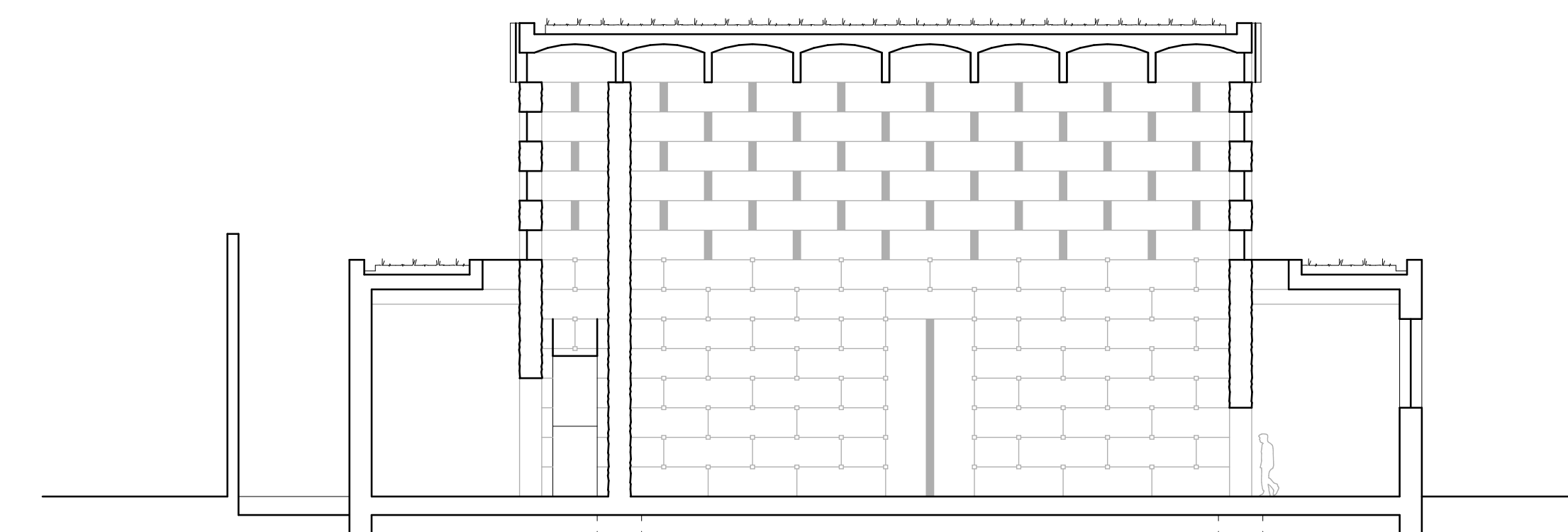
**04**

The mosque, church, and guest house share a common garden conceived as an intensively greened space. The guest house activates the edge of the site and provides overlooking towards the space. The garden forms a spatial pause within the linear park, while an olive tree placed between the mosque and church becomes a symbolic meeting point between the two religions.

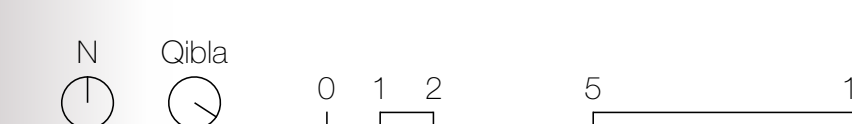


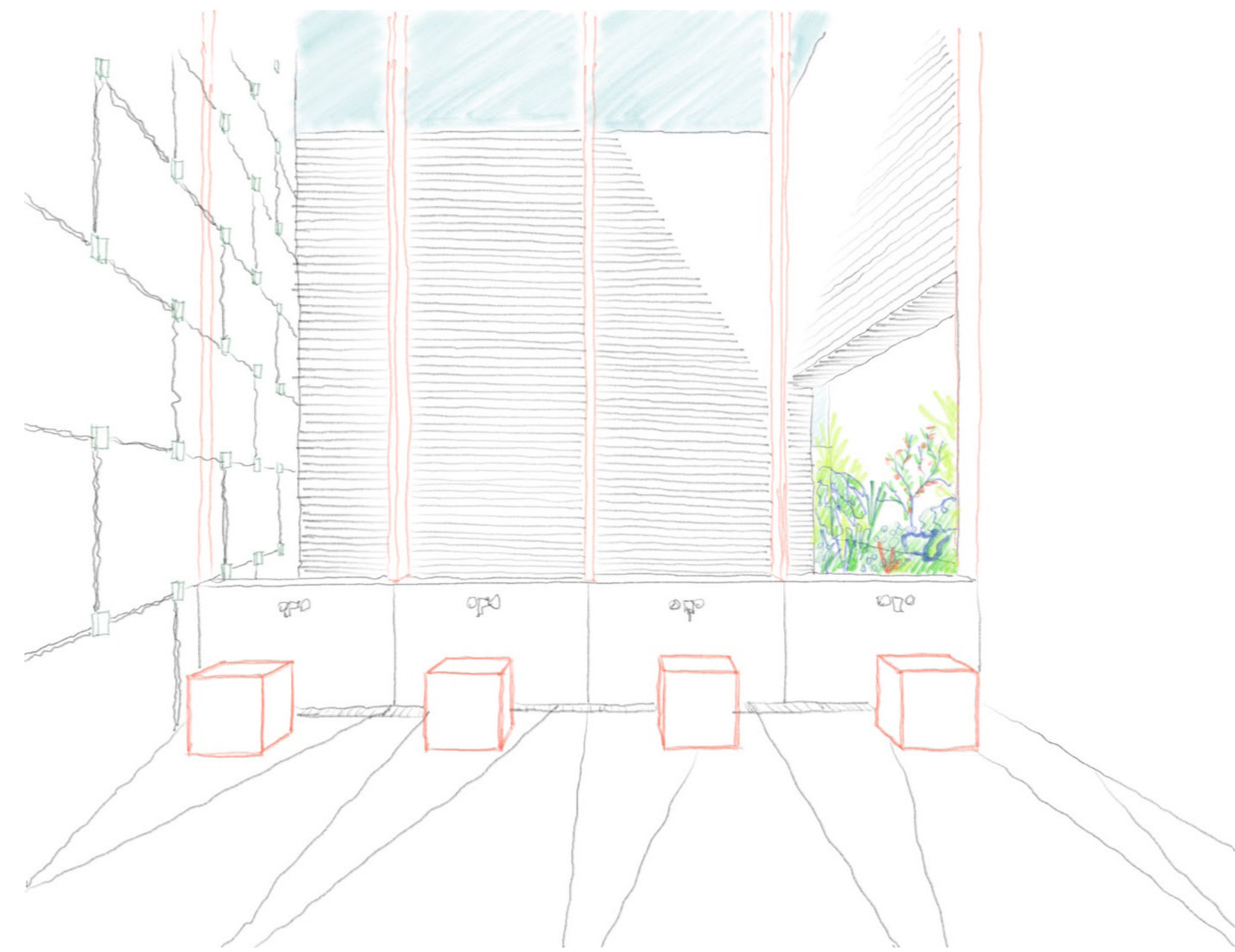
The mosque is organised as a gradual movement from the shared garden towards the prayer space. A common entrance patio forms the first threshold, where the mihrab is already visible as a narrow line of light in the qibla wall. From here, men and women move into separate foyers with shoe storage before continuing towards the ablution spaces.

The washing rooms are placed along enclosed patios, where water, light and sky create a quiet moment of preparation while remaining protected from outside views. Men enter the prayer hall directly from the side, while women continue upwards through the thickness of the wall towards the gallery. The path therefore separates without losing spatial connection: both routes lead from garden to patio, from washing to prayer, and from everyday movement into ritual presence.

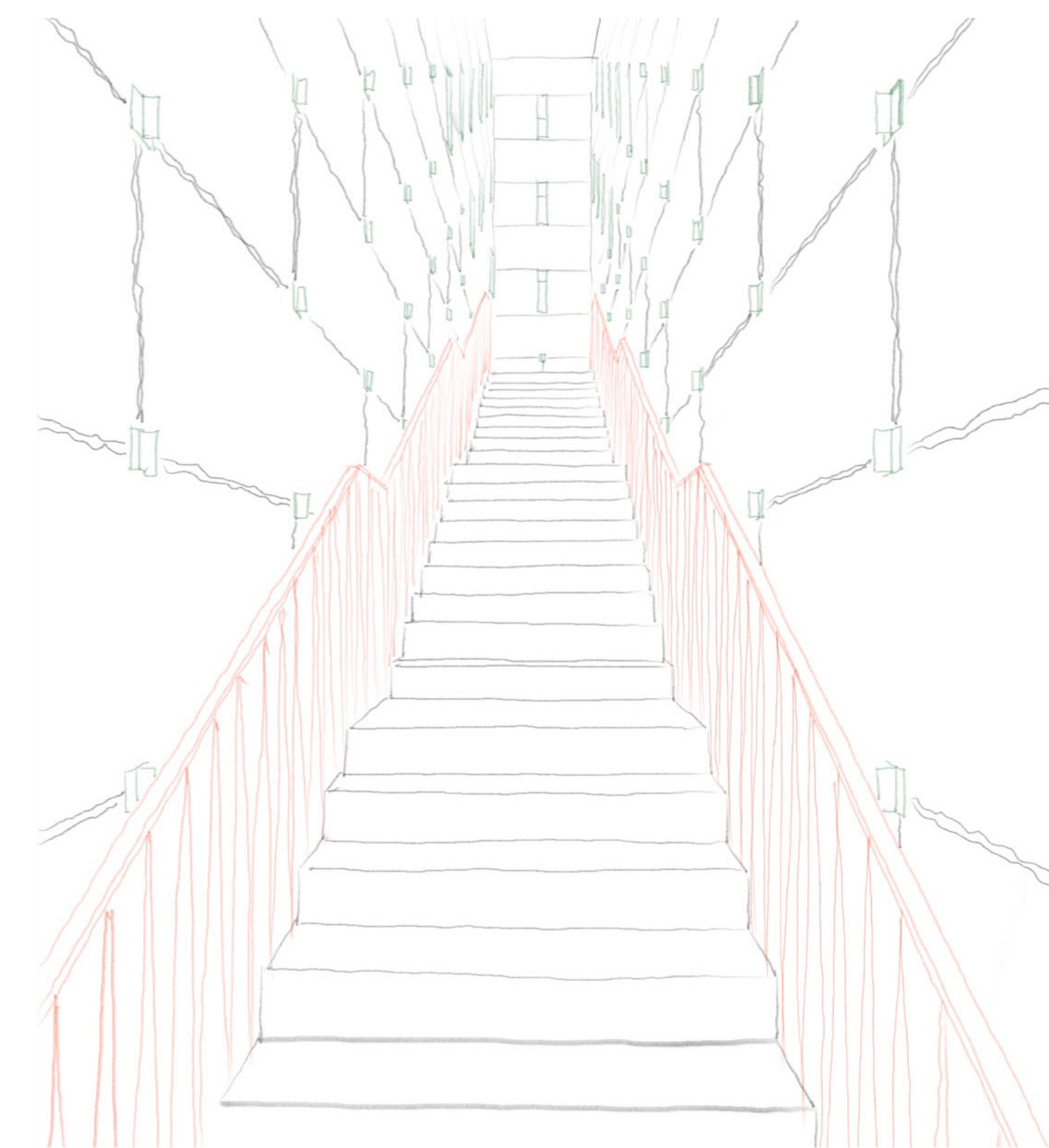


- 1 Patio
- 2 Entrance + Shoe Storage Women
- 3 Entrance + Shoe Storage Men
- 4 Ablution Space
- 5 Staircase
- 6 Prayer Room
- 7 Mihrab
- 8 Womens Gallery





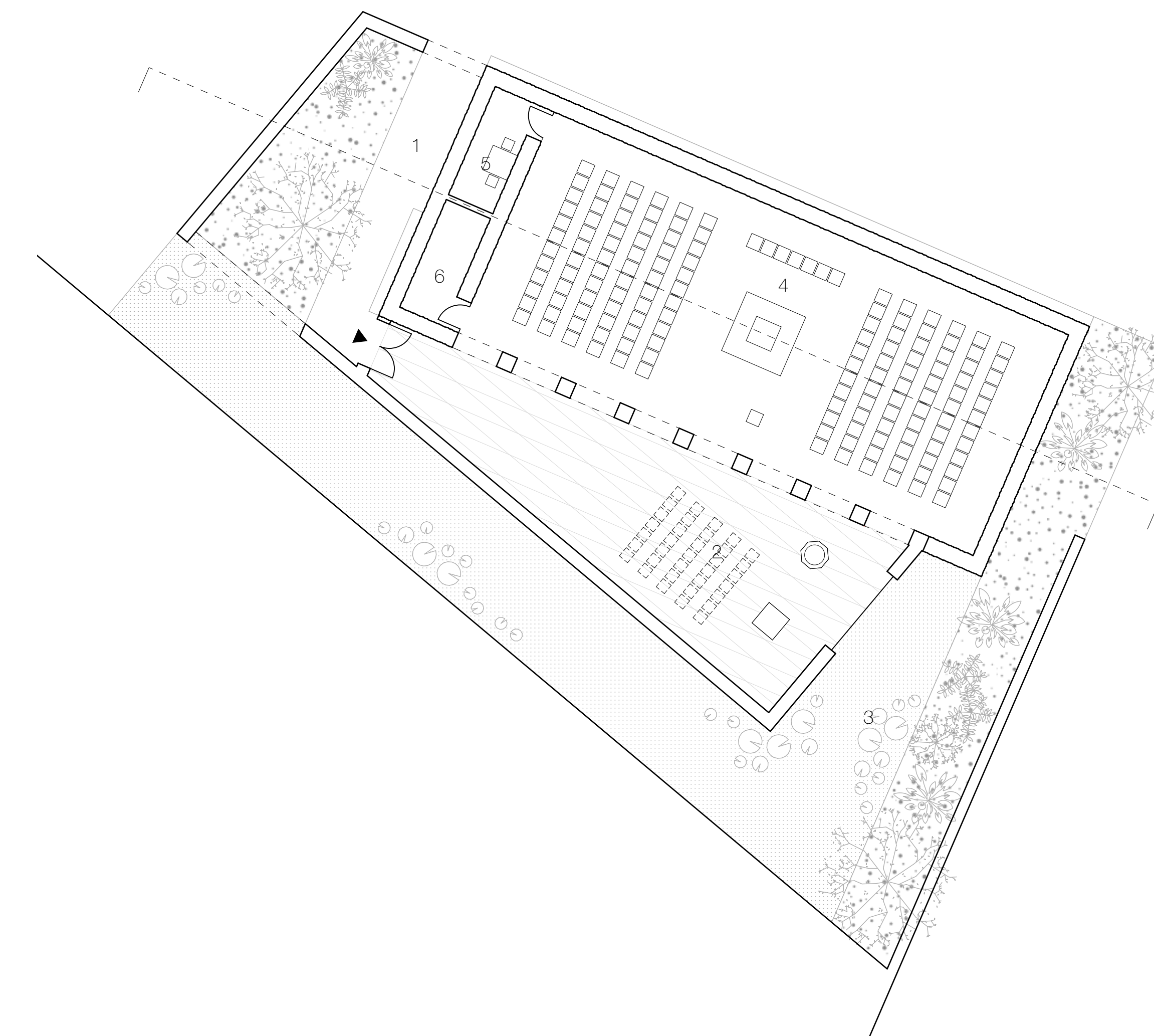
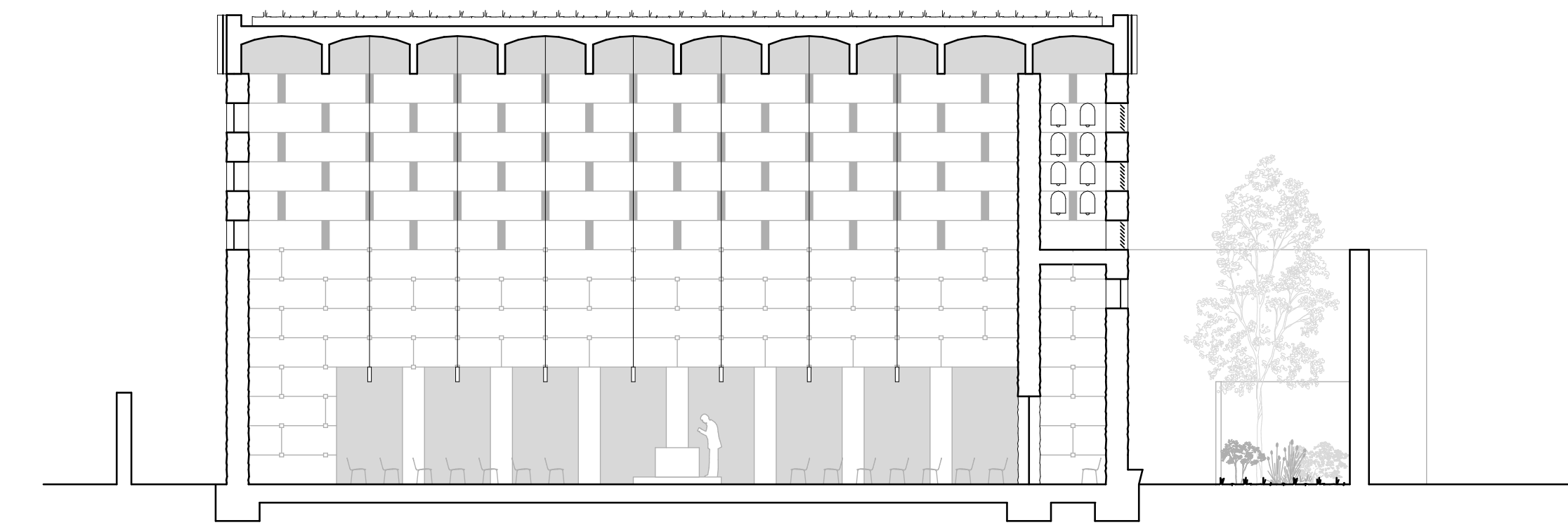
women ablution space



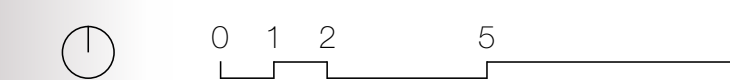
staircase up to the women gallery

The church is entered through a quiet patio that buffers the transition from the shared garden into the interior. This first space offers a moment of pause before visitors move into the weekday chapel and baptistery. Here, light, water and planting create a smaller contemplative room that can also be used independently outside of main services.

From the chapel, the path turns towards the main worship space. The entrance happens along the long side of the room, where the wall opens into a rhythm of columns rather than a single frontal doorway. The altar is placed at the center, with seating arranged on both sides so that the congregation faces both the altar and one another. The church therefore becomes less a directed hall and more a communal room of gathering, attention and shared presence.



- 1 Patio
- 2 Baptistery and Weekday Chapel
- 3 Reflective Pond
- 4 Altar
- 5 Sacristy
- 6 Storage





church patio



weekday and baptismal chapel

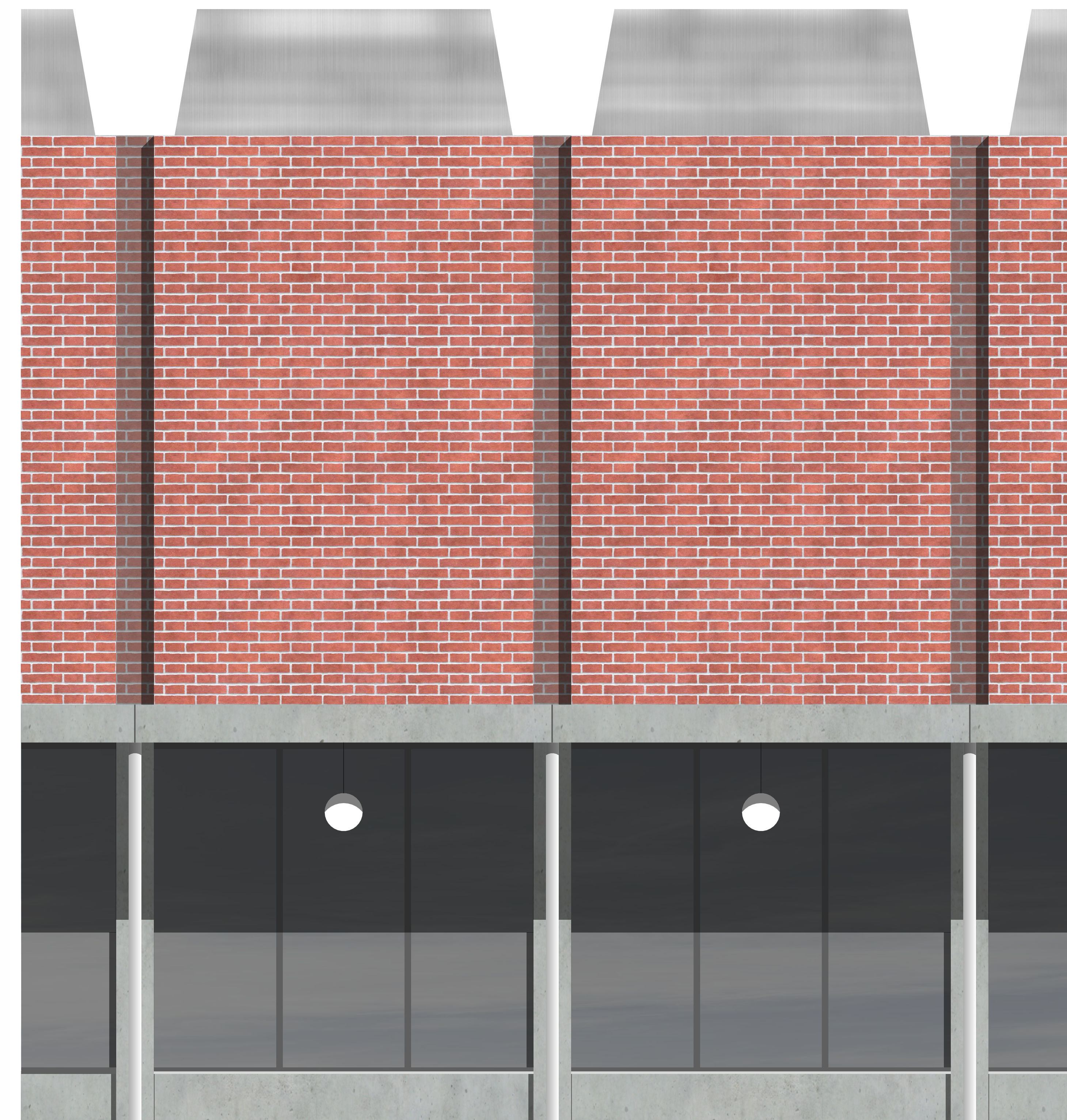
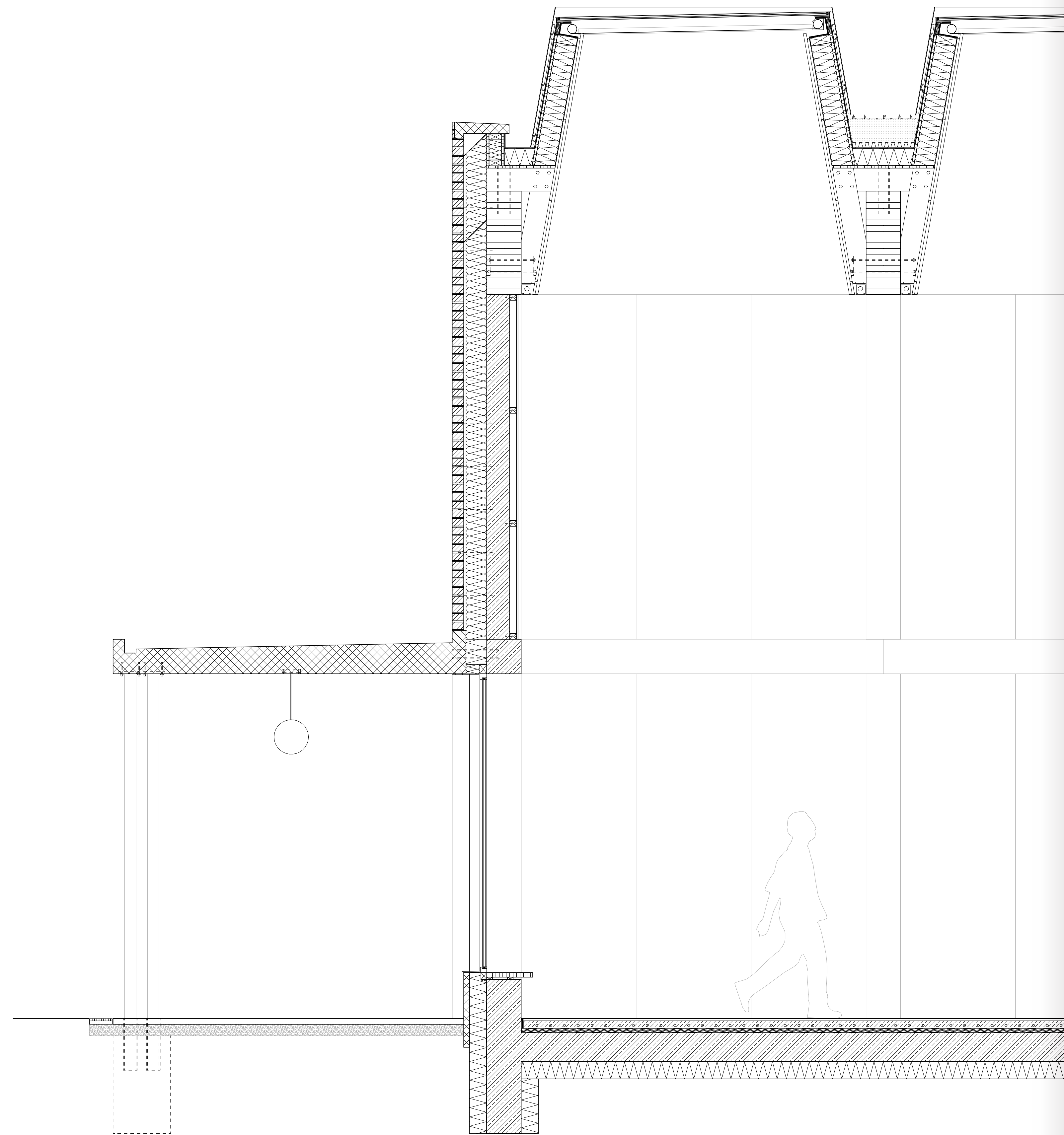
# Matter → Continuity

Project & Progress

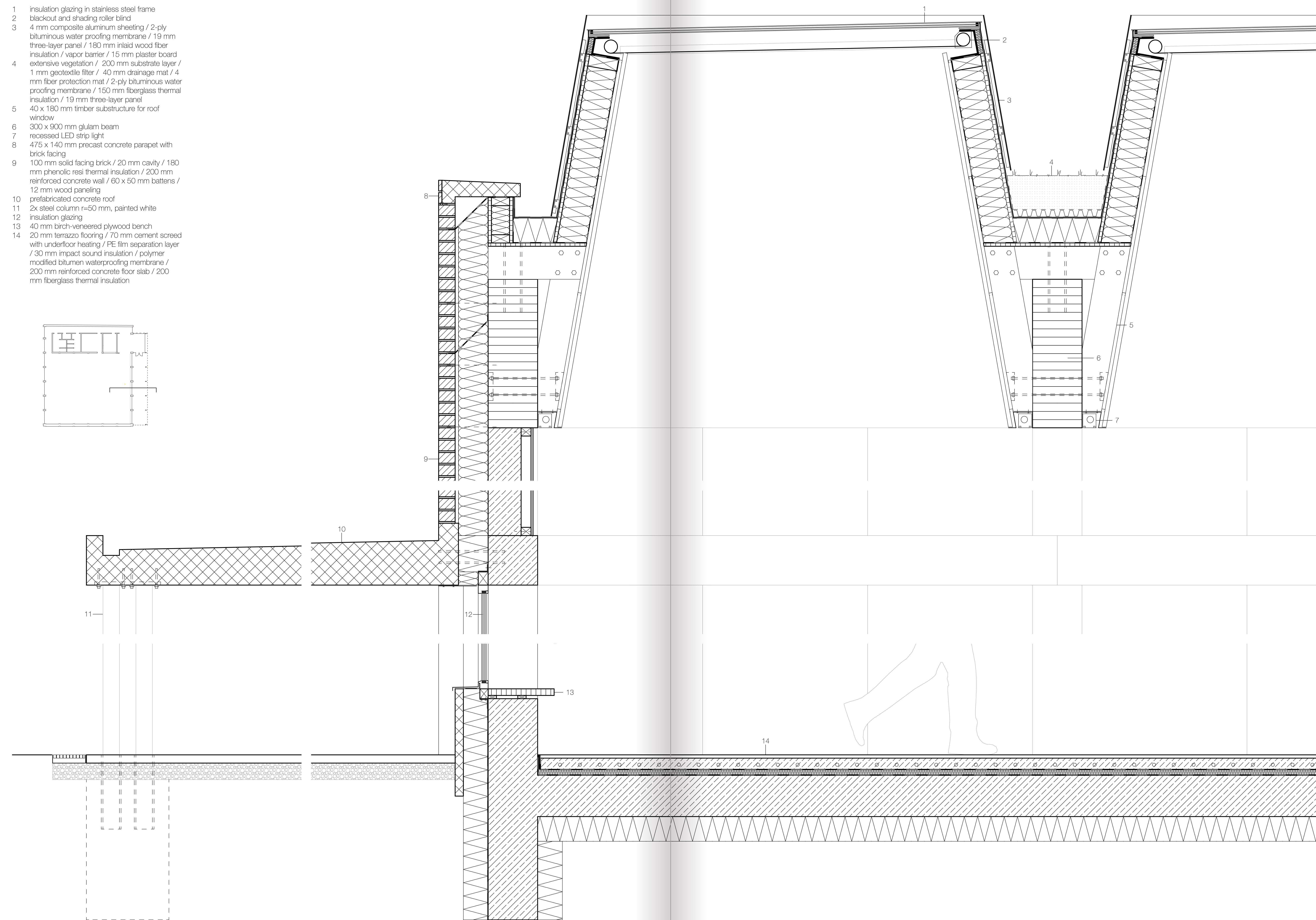
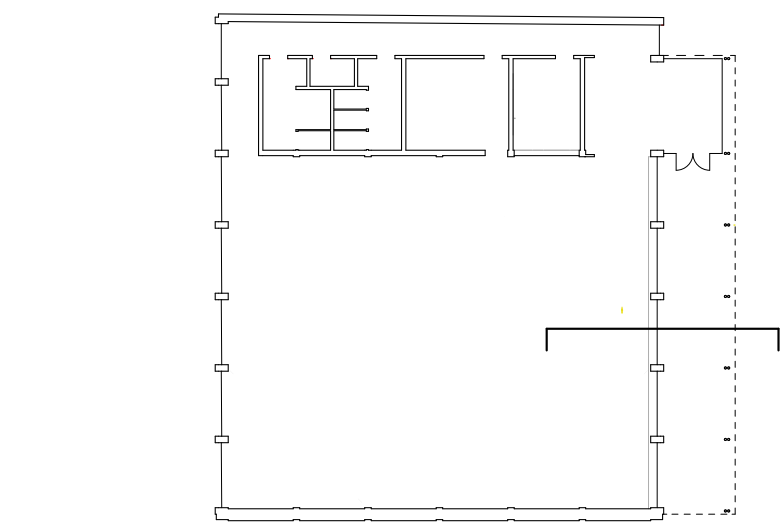
The material strategy of the community center begins with what is already present on the site. Brick from the demolished building at Rue de Liverpool 43A is reused in the new community hall, allowing the removed building to remain part of the ensemble in another form. Rather than introducing an entirely new architectural language, the hall continues the material character of Heyvaert's industrial fabric.

This reuse ties the new hall to the preserved industrial building behind it. Both share a masonry expression, while the structural grid of the existing building continues to organize the proportions of the new facade. At the same time, the intervention avoids false historical continuity. The original building keeps its heavy concrete frame and brick infill, while new additions such as the external gallery and top-up are expressed as lighter steel elements. Old and new remain readable, but are held together through rhythm, material and proportion.

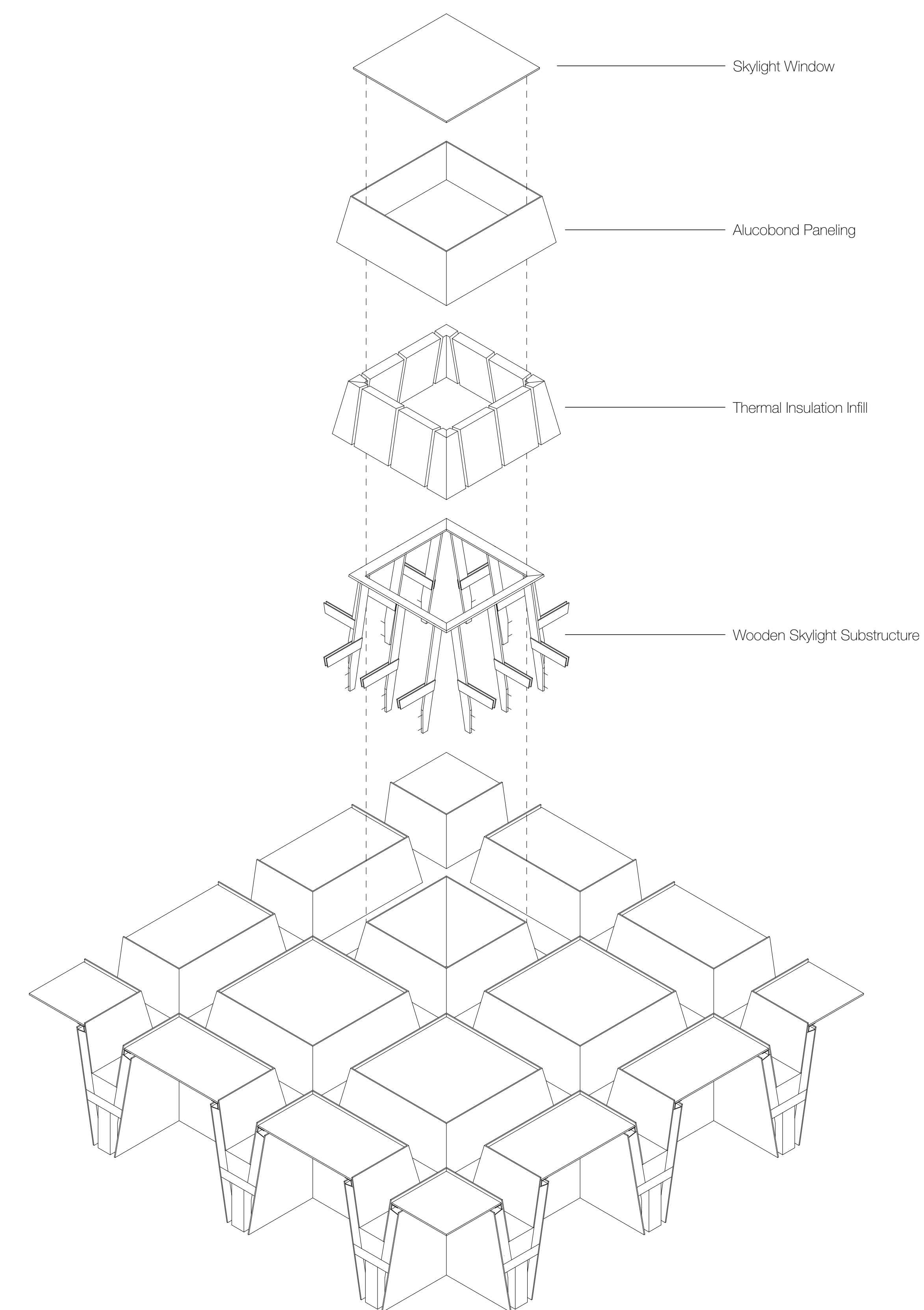
The brick therefore gives the community center an ordinary civic character rooted in the neighborhood. It does not monumentalize the shared functions, but anchors them in the everyday material language of Heyvaert.



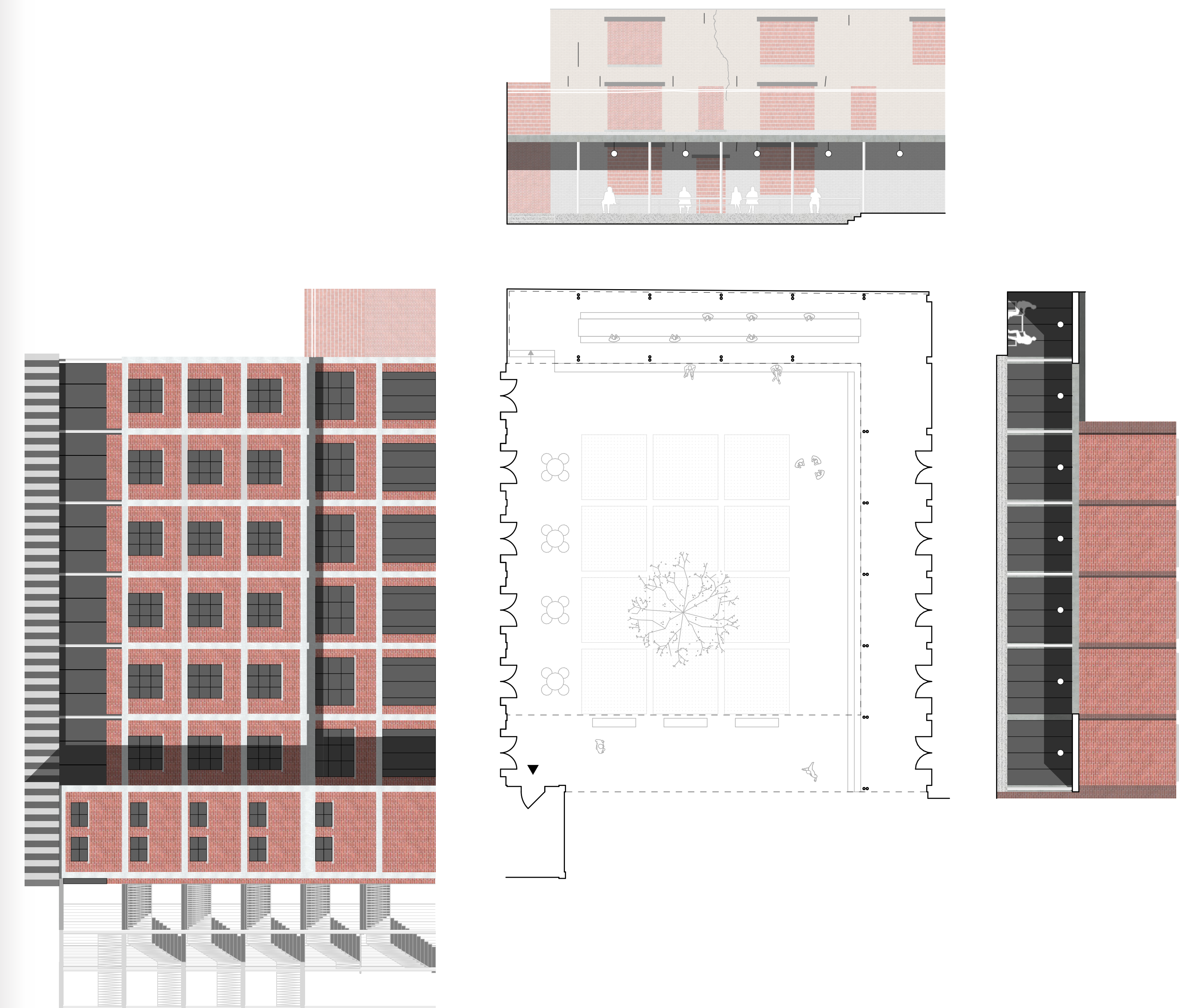
- 1 insulation glazing in stainless steel frame
- 2 blackout and shading roller blind
- 3 4 mm composite aluminum sheeting / 2-ply bituminous water proofing membrane / 19 mm three-layer panel / 180 mm inlaid wood fiber insulation / vapor barrier / 15 mm plaster board
- 4 extensive vegetation / 200 mm substrate layer / 1 mm geotextile filter / 40 mm drainage mat / 4 mm fiber protection mat / 2-ply bituminous water proofing membrane / 150 mm fiberglass thermal insulation / 19 mm three-layer panel
- 5 40 x 180 mm timber substructure for roof window
- 6 300 x 900 mm glulam beam
- 7 recessed LED strip light
- 8 475 x 140 mm precast concrete parapet with brick facing
- 9 100 mm solid facing brick / 20 mm cavity / 180 mm phenolic resin thermal insulation / 200 mm reinforced concrete wall / 60 x 50 mm battens / 12 mm wood paneling
- 10 prefabricated concrete roof
- 11 2x steel column r=50 mm, painted white
- 12 insulation glazing
- 13 40 mm birch-veneered plywood bench
- 14 20 mm terrazzo flooring / 70 mm cement screed with underfloor heating / PE film separation layer / 30 mm impact sound insulation / polymer modified bitumen waterproofing membrane / 200 mm reinforced concrete floor slab / 200 mm fiberglass thermal insulation



The roof of the community hall brings daylight deep into the urban block through a grid of timber skylights. Each opening is set within a deep box that filters and diffuses the light before it reaches the space below, so the ceiling reads as a surface punctuated by brightness rather than as an opening to the sky. The hall is flooded with light, yet the enclosure holds.



The courtyard forms the intermediate space between the community hall and the café. Both buildings open widely towards it through generous doors, allowing events, meals and everyday activities to extend outdoors. In contrast to the public piazza at Rue de Liverpool, the courtyard has a more protected and introverted character, acting as a shared room in the depth of the block. The façades frame this space as an ensemble: the existing industrial building retains its brick and concrete rhythm, while the new community hall reinterprets this language through reused brick, open ground-floor facades and a clear structural order.





# Ground → Presence

Project & Progress

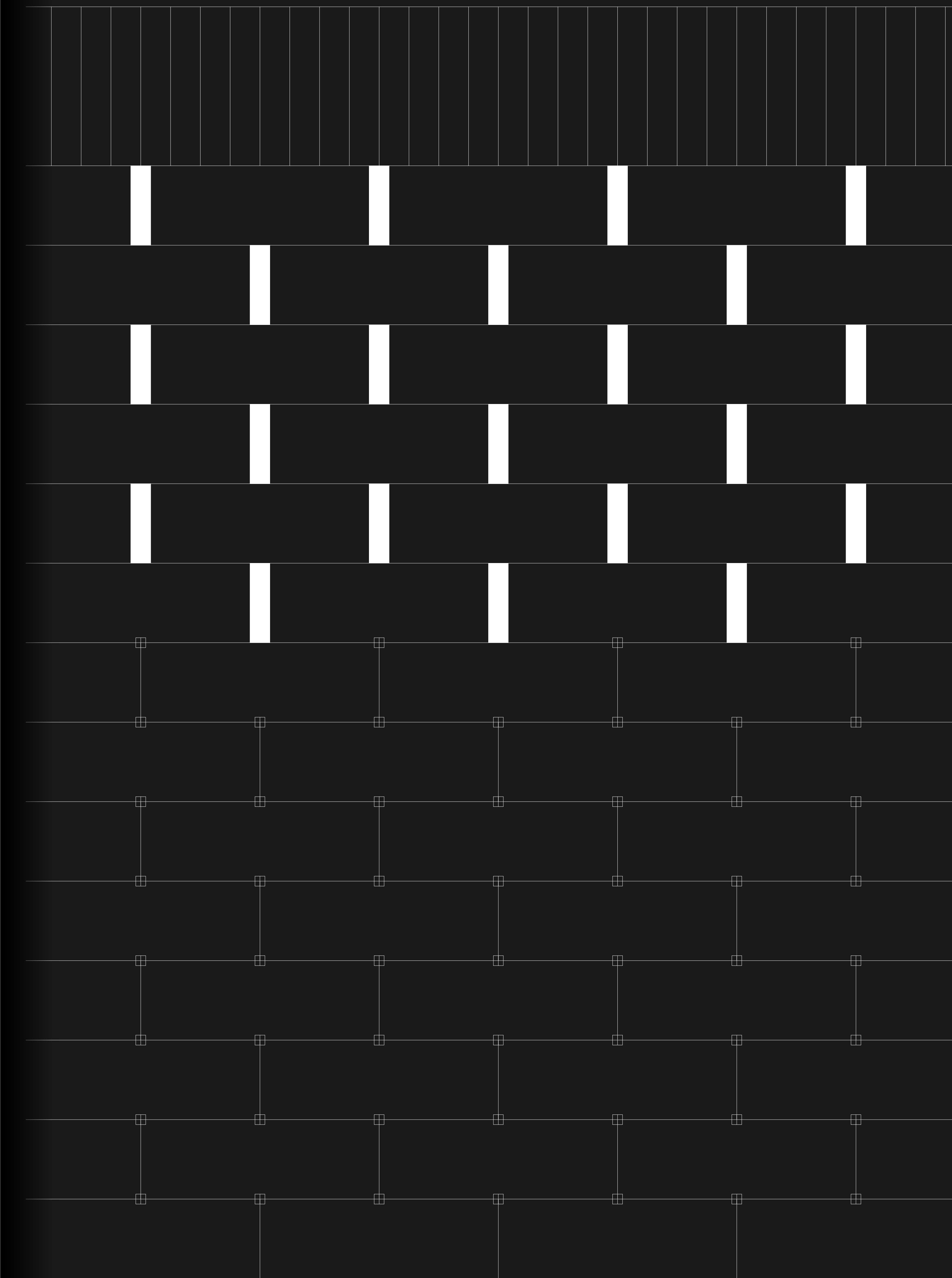
Before the new park can appear, large parts of the existing ground have to be removed. The plot is covered by outdoor concrete surfaces: ordinary, hard and infrastructural, yet already part of the site's history.

This potential had already been tested through Casse-Dalle 43B, an intervention by Gilbard, an Anderlecht-based collective working with reused materials. By cutting into the concrete surface and reassembling parts of it into public furniture, the intervention revealed the ground not only as something to be removed, but as a material carrying memory.

As the site is unsealed, this concrete becomes available. Instead of being discarded, it is cut into modular elements, turned, and stacked into thick structural walls for the mosque and church. The operation is simple but fundamental: the ground becomes wall.

The underside of the slabs carries the imprint of the gravel and soil on which they were cast. Exposed inside the prayer spaces and on the facades, this rough surface becomes the architectural finish. Its irregular texture catches light, gives depth to the wall and turns a normally hidden side of the material into its most valuable quality. Generic concrete becomes specific to Heyvaert through origin and appearance.

The sacred buildings derive their dignity from tectonic clarity rather than applied symbolism. Stacked concrete walls, visible joints and timber roofs make the act of carrying and enclosing readable. The rituals may come from different religious and cultural backgrounds, but their architectural expression is grounded in Heyvaert. At the material scale, movement becomes presence: the ground is lifted, cut, turned and made permanent.





01

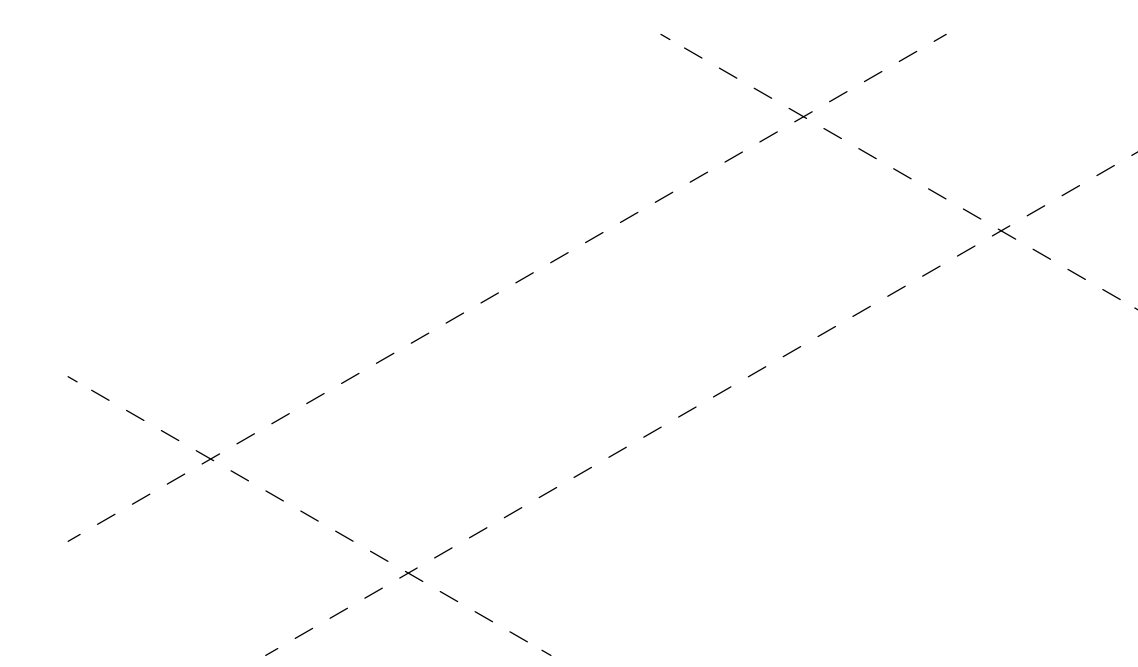
02



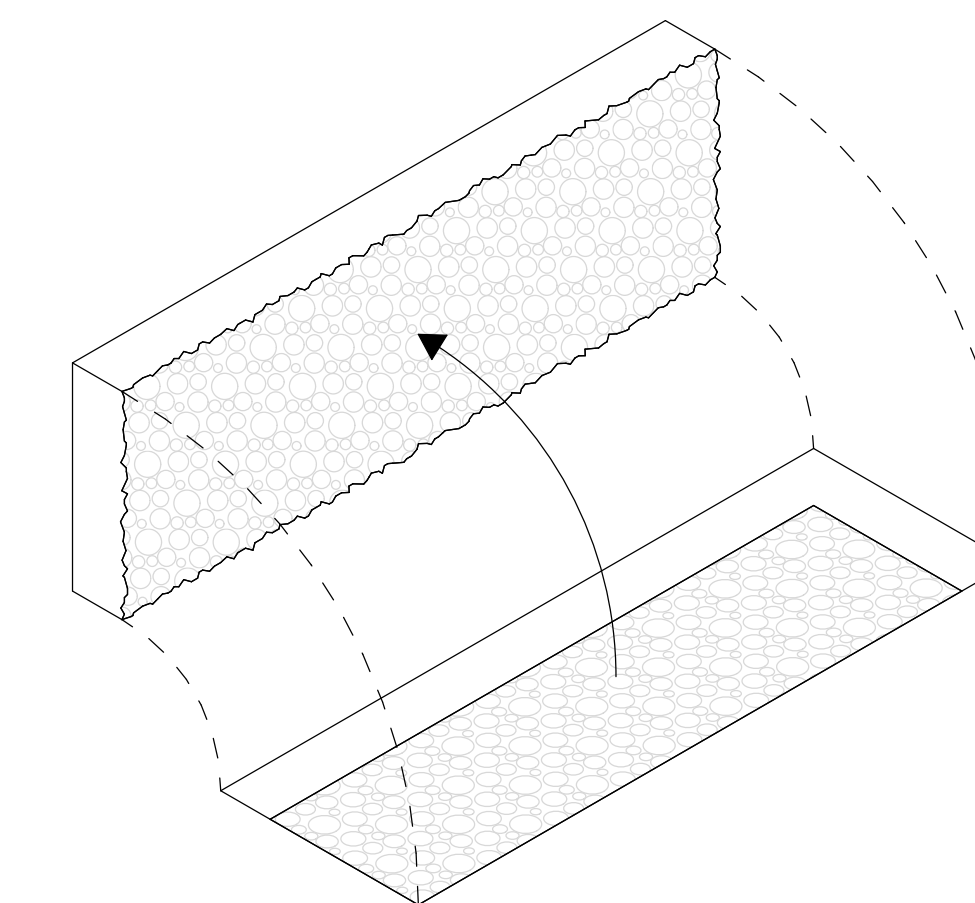
03

- 01 Reinforcing steel is visible through the concrete fragment
- 02 Left over cutouts reveal the different textures of the material
- 03 Bench built by Gilbard Art Collective

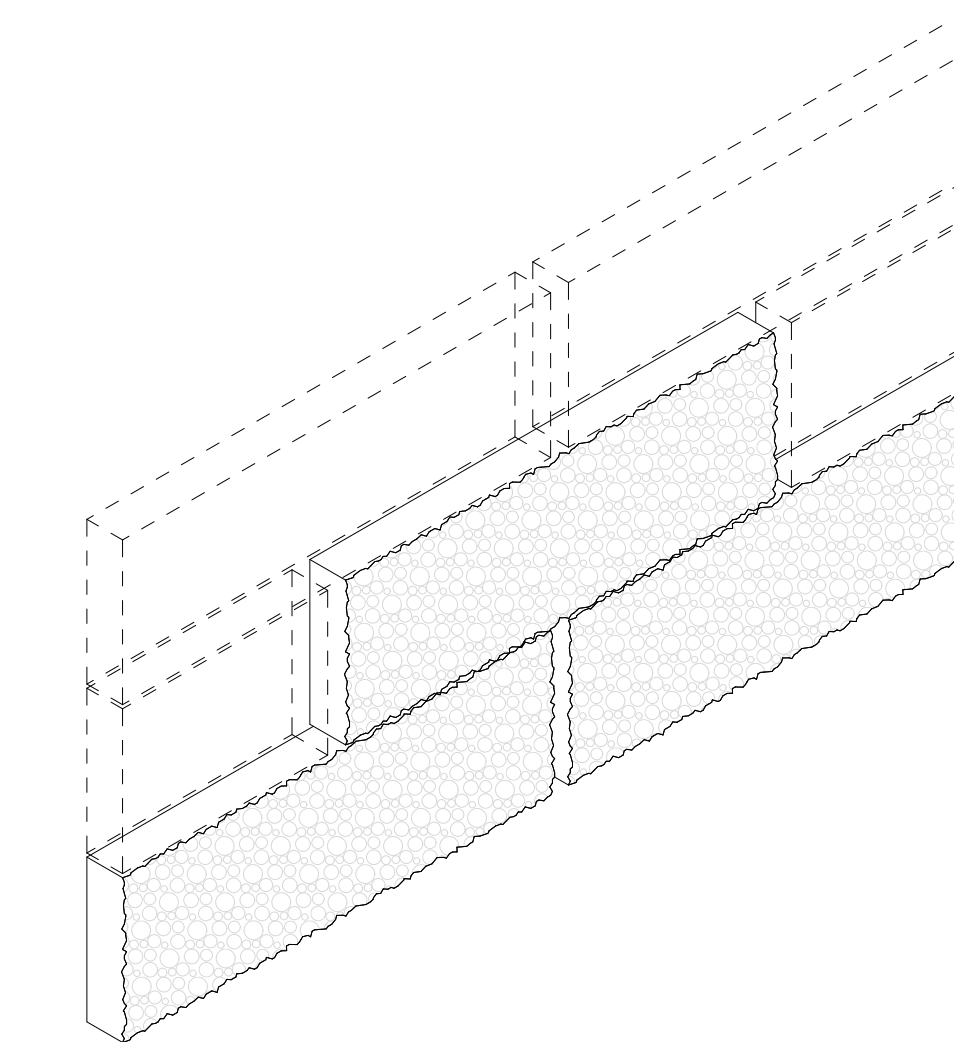
Concrete is the most universal of building materials, found everywhere and belonging nowhere in particular. Here it becomes specific. Cut from the ground that will become the park, each slab carries on its underside the imprint of the gravel and soil it was cast on: a record of this place, at this moment, before it changed. The most ordinary material is made singular by its origin. Made from Heyvaert for Heyvaert.



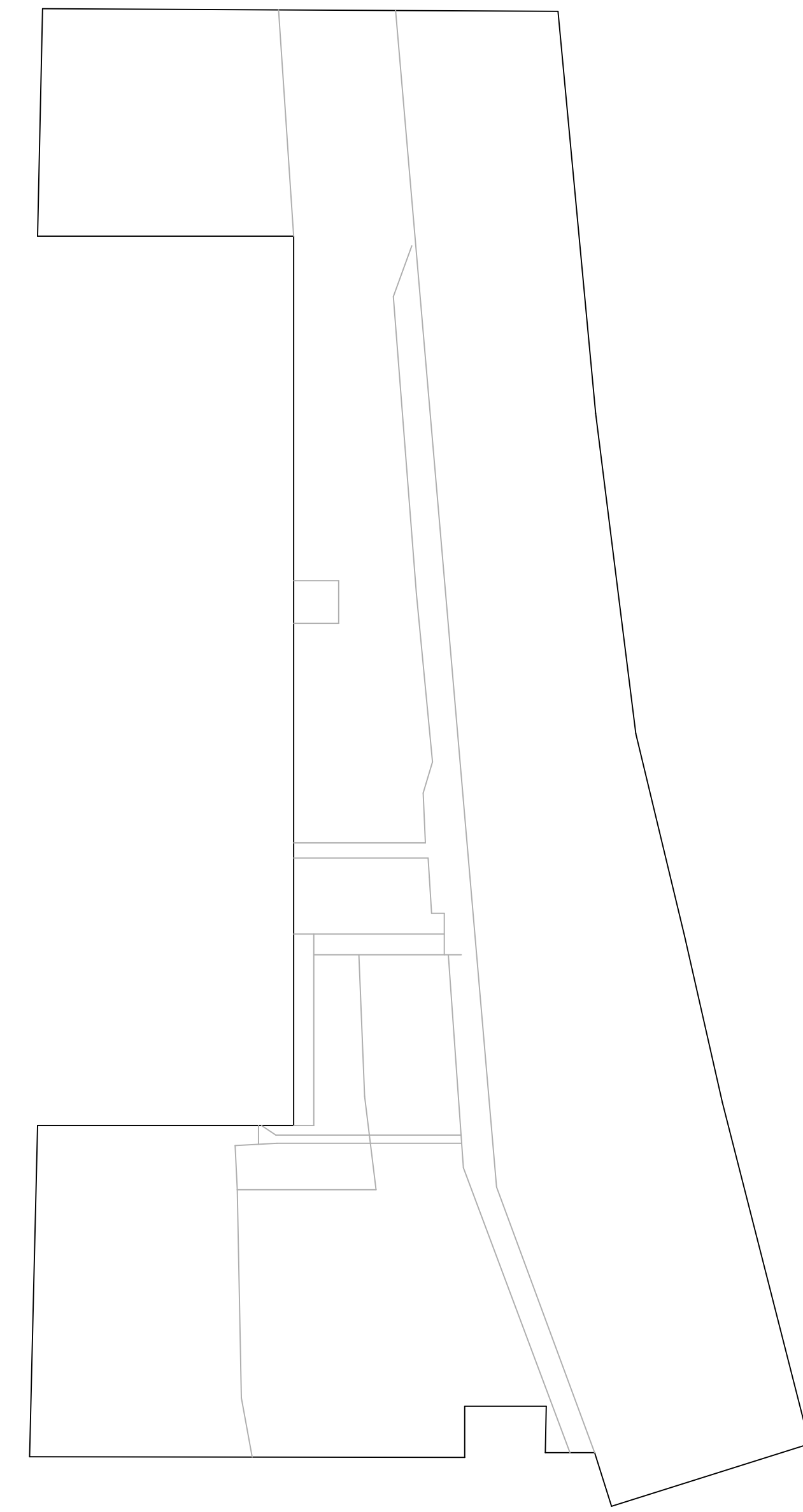
01  
2,4 x 0,8 m Slabs are cut out of the concrete covering the linear park.



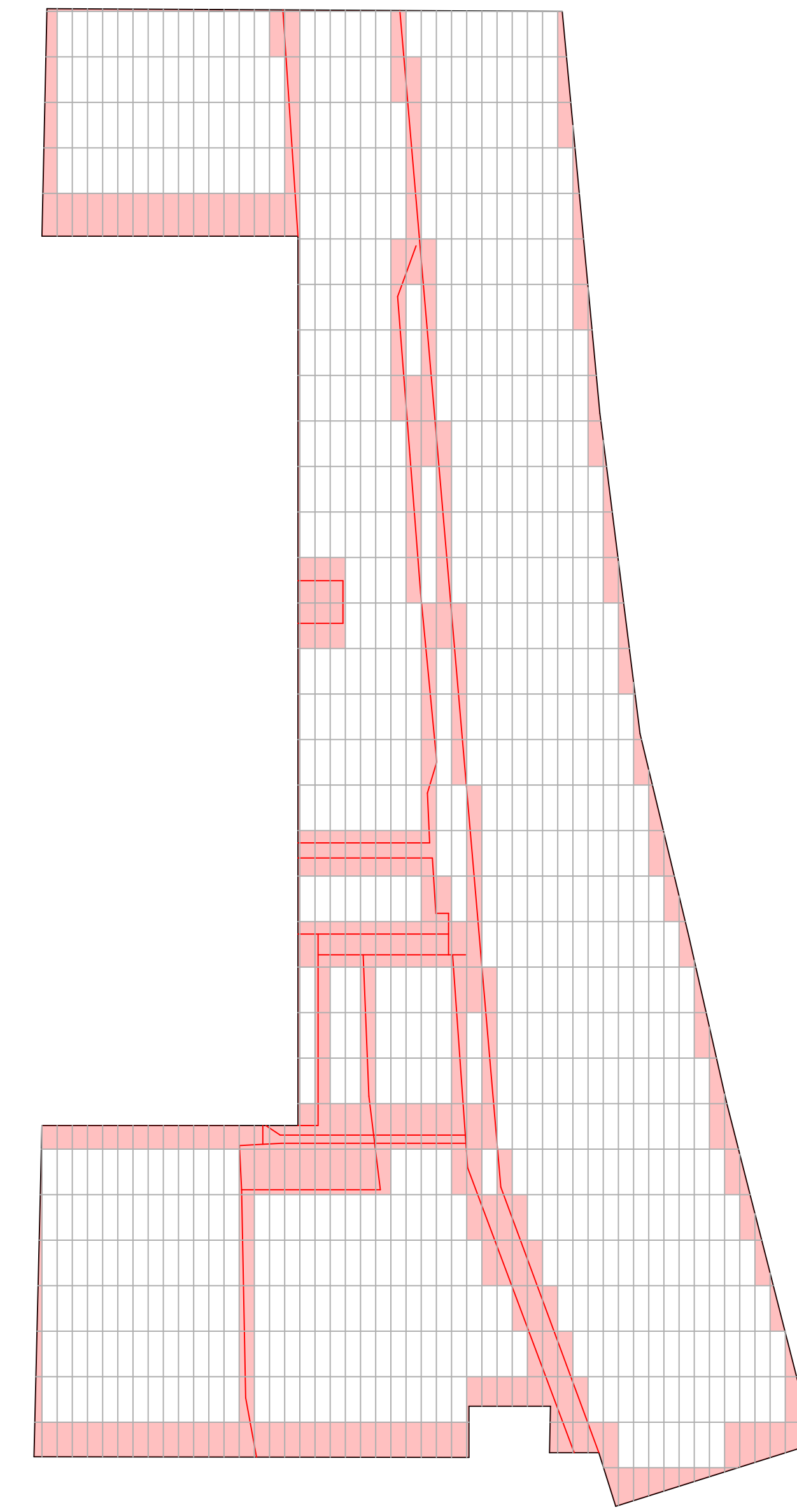
02  
They are rotated revealing the bottom side where the ground of Heyvaert imprinted itself.



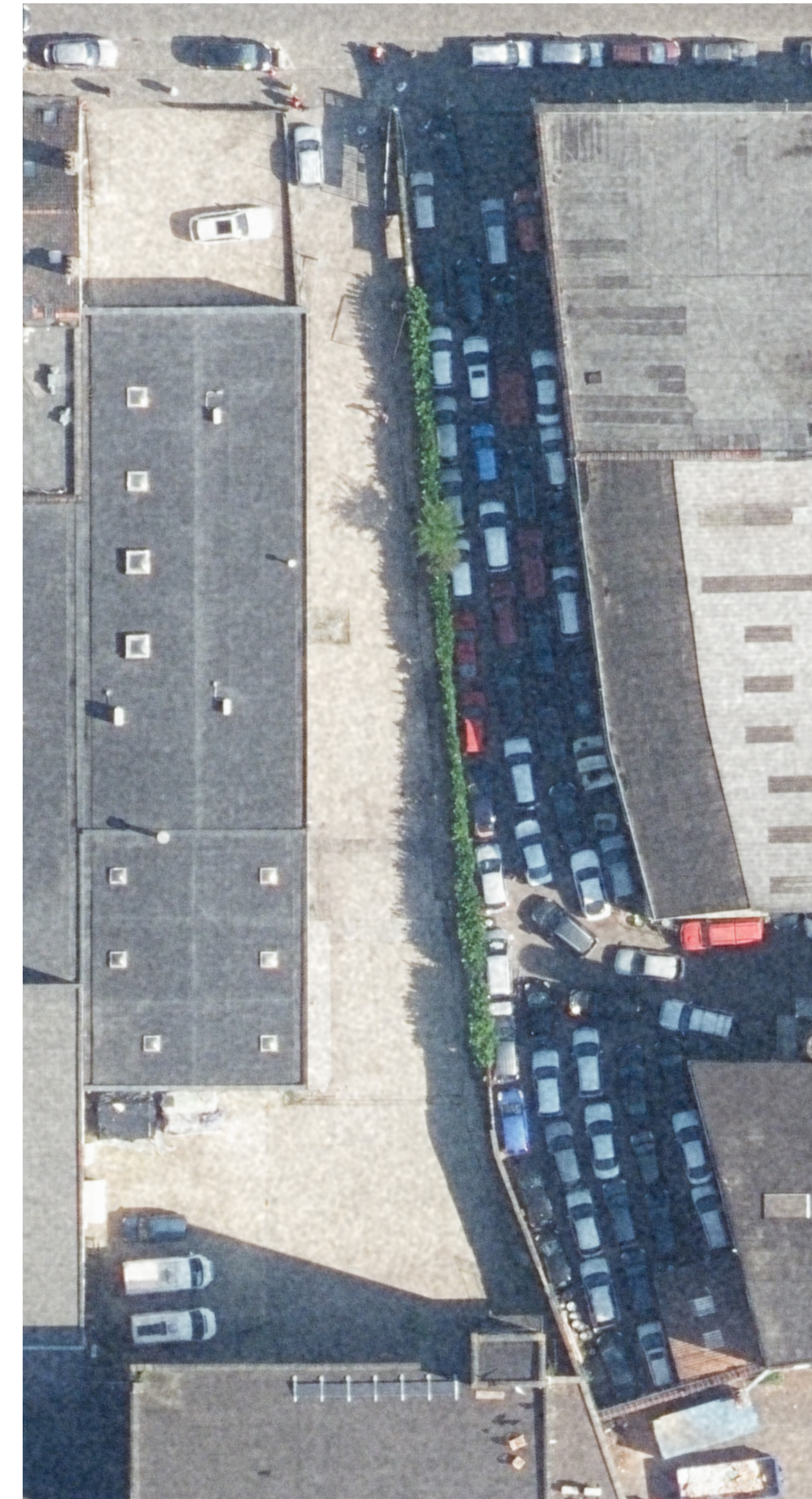
03  
The slabs are stacked to form a wall exposing the rough texture, the



1865 m2

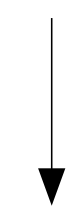
1428,48m<sup>2</sup> = 744 tiles

Concrete surfaces already cover large parts of the plot and several areas along the future park. A survey of the site shows that around 75% of this surface can be reused after damaged and cracked areas are removed. Cut into 2.4 × 0.8 meter elements, the remaining concrete on the site alone provides approximately 744 slabs, turning the existing ground into the material resource for the new walls. This has an ecological advantage, reducing the need for new material and long-distance transport, but the main intention is architectural: to build the mosque and church from the ground of Heyvaert itself, giving them an identity rooted in the place they serve.

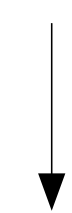


If the calculation is scaled up the available material along the whole park, there is enough material for at least the prayer spaces of the mosque and the church.

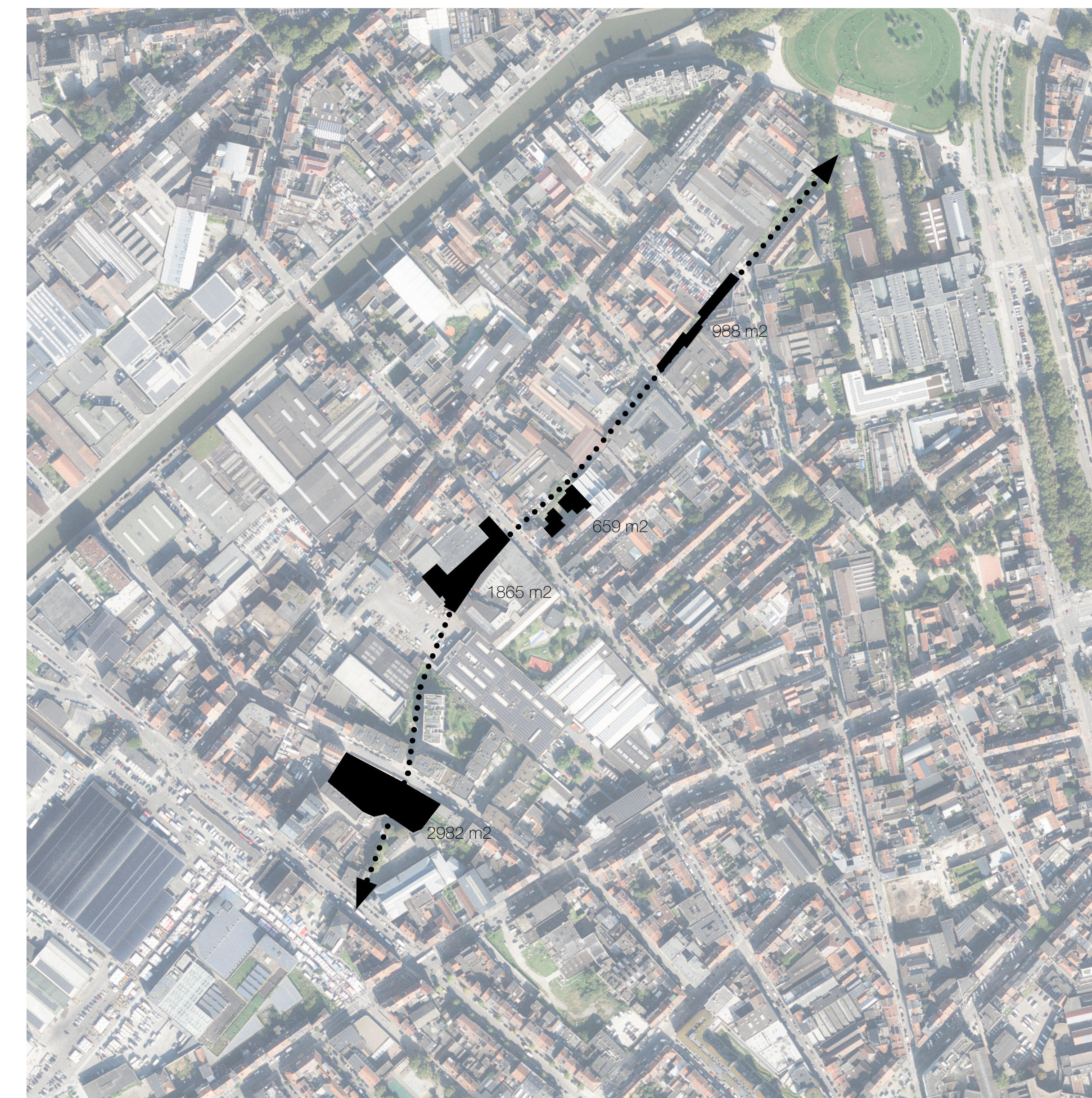
**6494 m<sup>2</sup>**  
total available concrete slabs

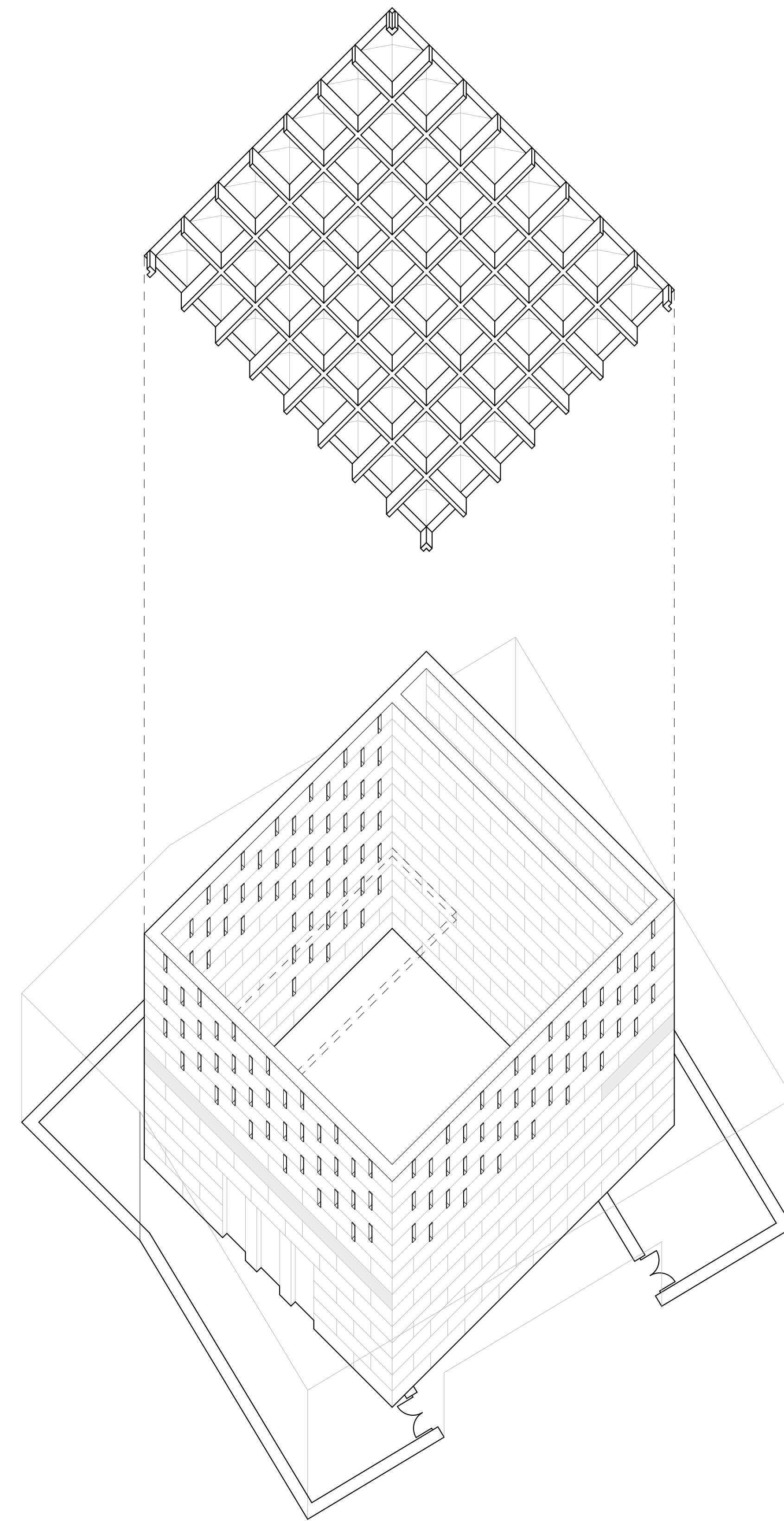


**75%**  
are reusable

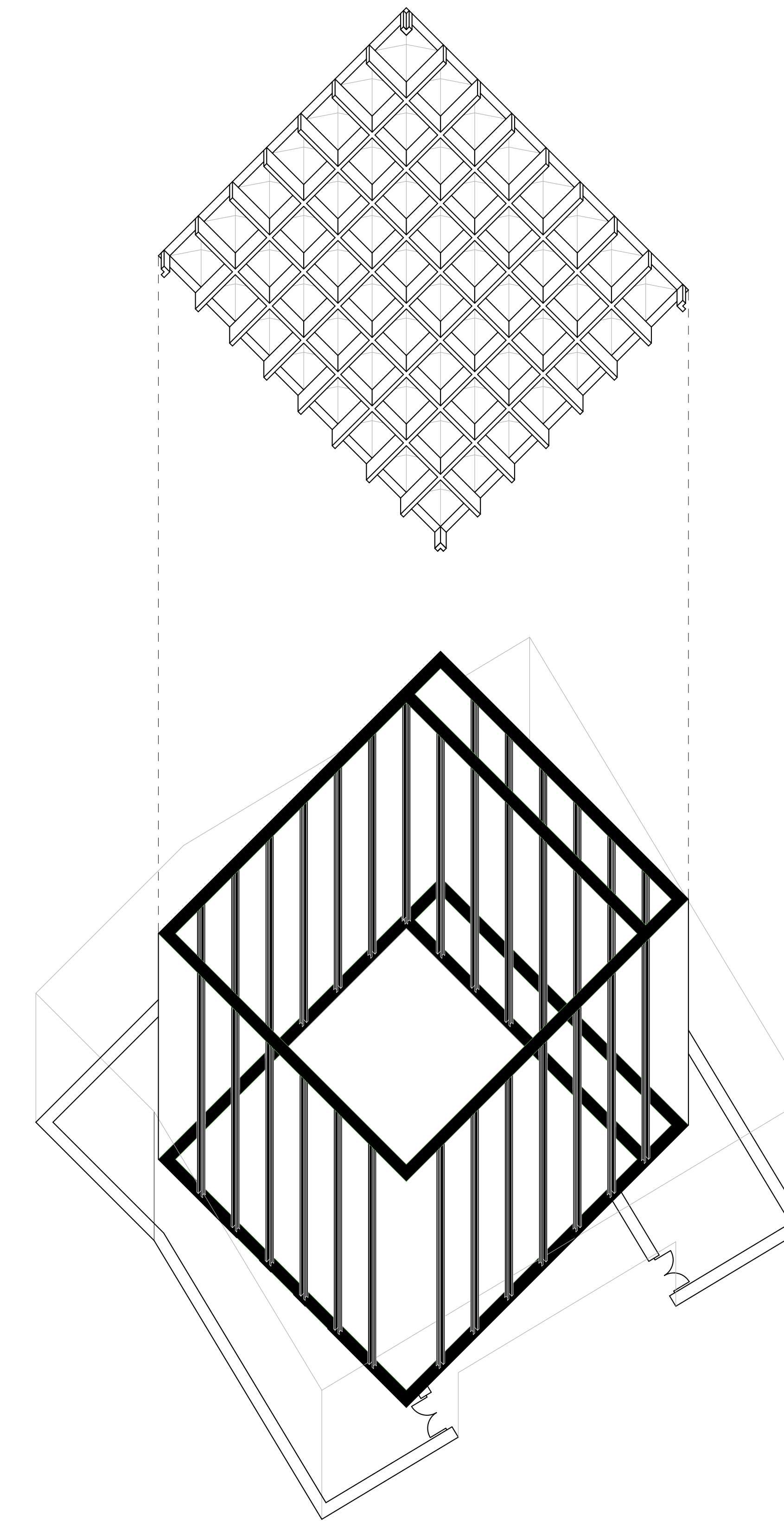


**2503**  
concrete blocs available for construction





The prayer space of the church and the mosque will be constructed out of the concrete blocks

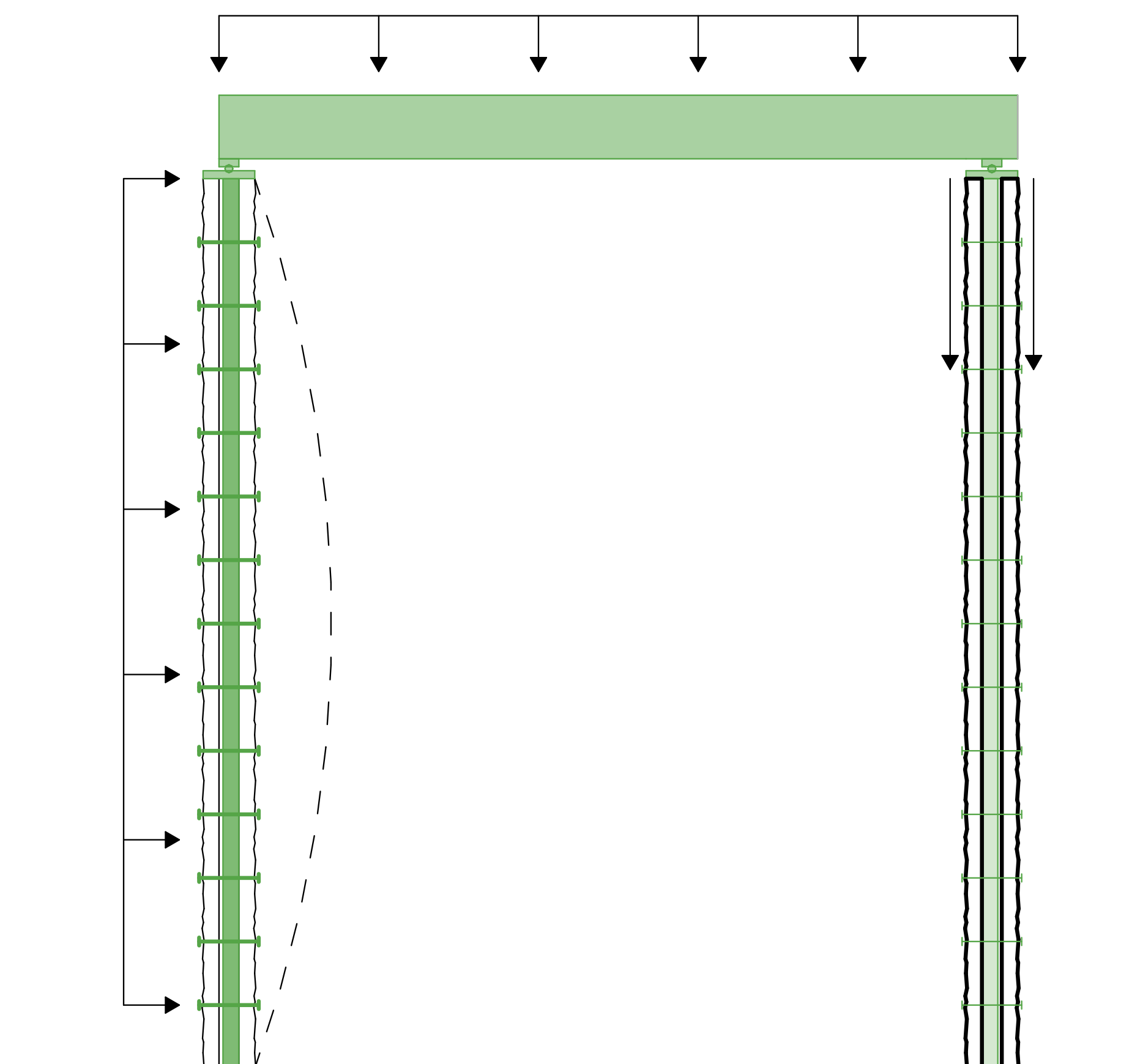


The structure will be supported by steel columns inside the double layered wall to add stability.

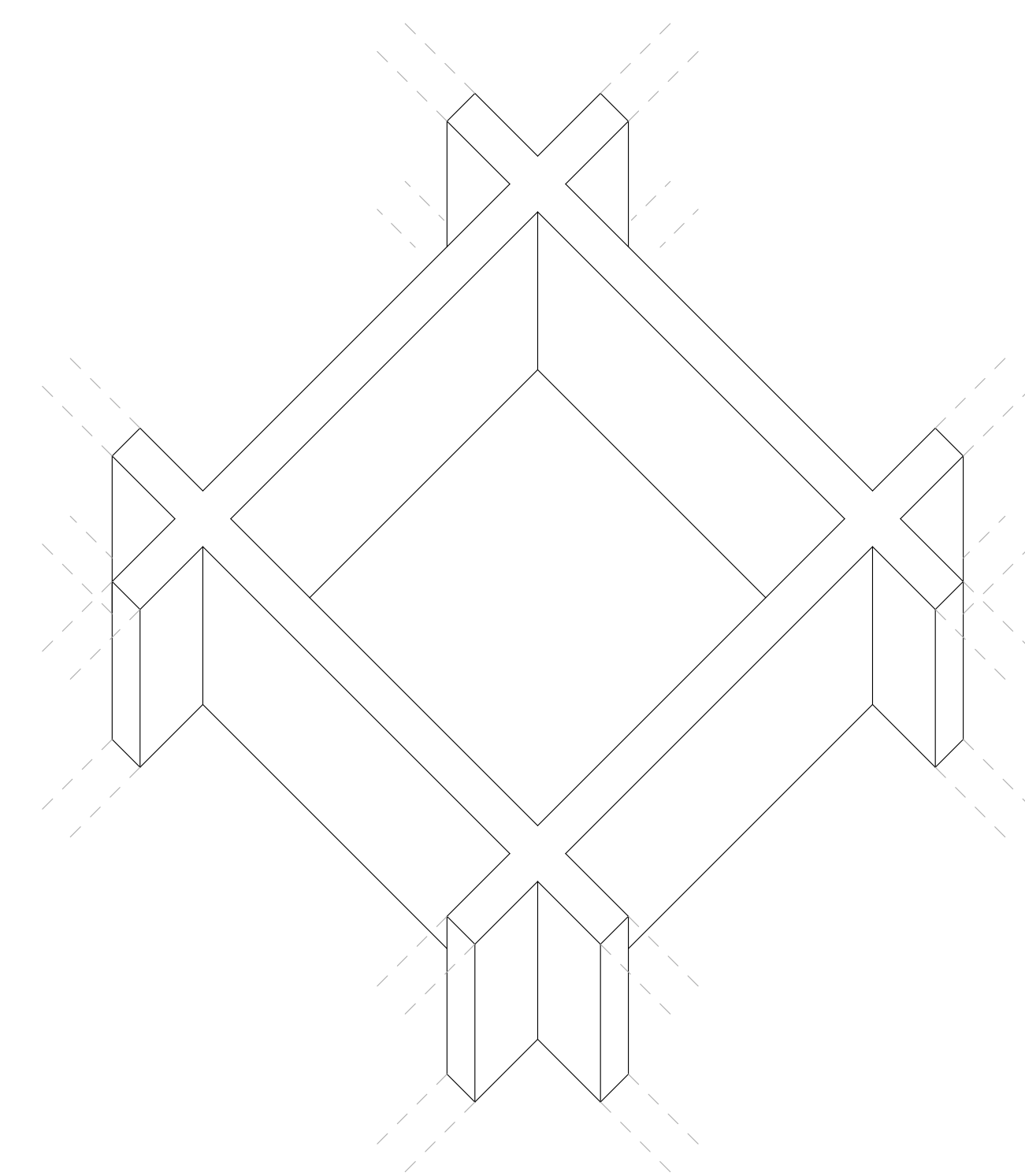
The reused concrete slabs form the mass of the wall and carry the vertical loads of the building. To resist horizontal forces and keep the individual blocks in position, steel profiles are placed within the wall. The wall is therefore not purely concrete, but a composite system in which reused concrete provides weight and compression, while steel provides stability and connection.

Because a single layer of slabs would not be sufficient to carry the roof loads, the wall is built as a double-layered construction. Both concrete shells work together, with the roof load transferred to them through a hinged bearing at the top of the wall. Steel brackets between the concrete elements hold the blocks in place and remain visible on the façade, turning the structural connection into an ordering element of the elevation.

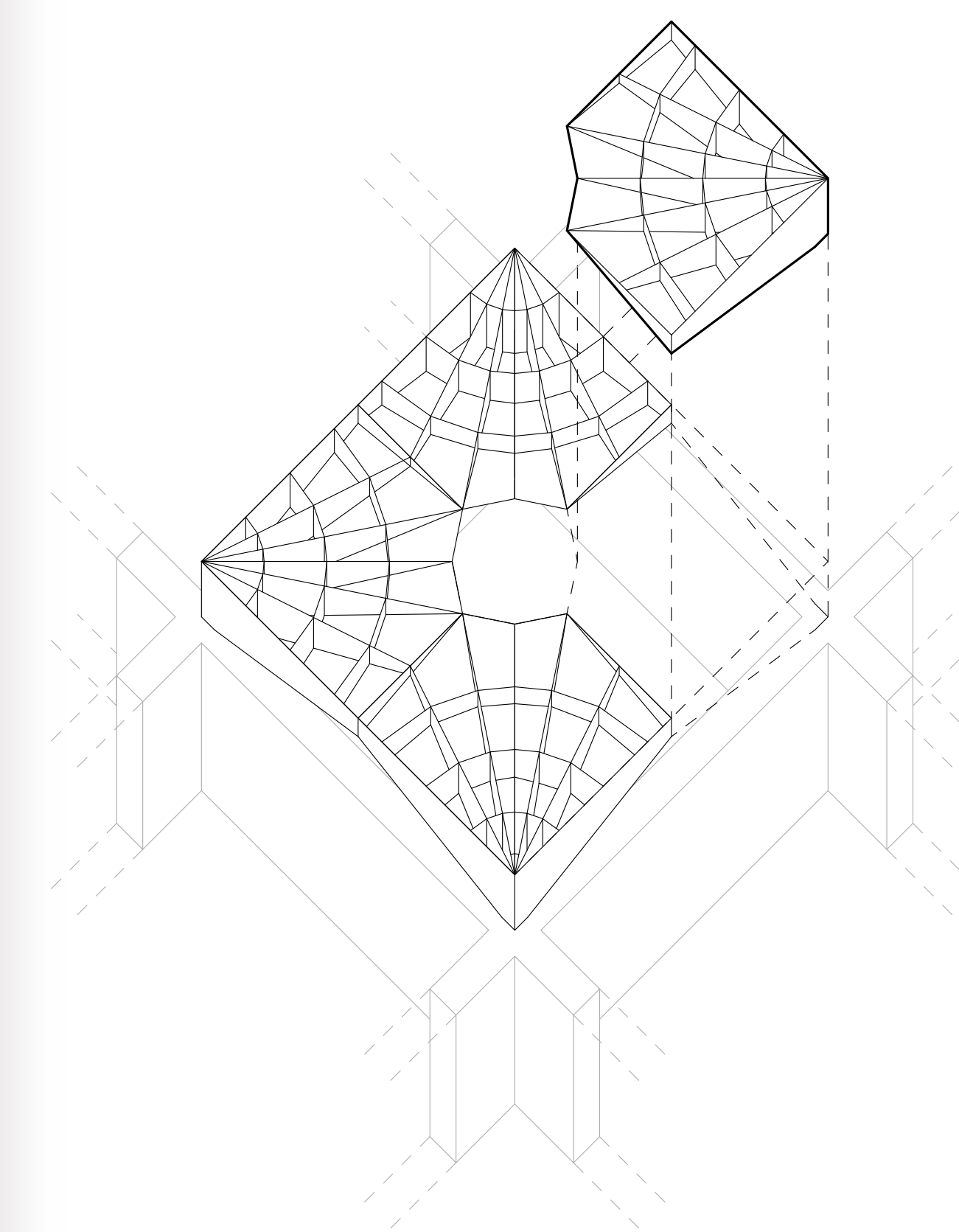
Rather than being applied as a surface finish, the reclaimed concrete becomes part of the way the building stands. It carries, encloses and gives thickness to the prayer spaces, while the steel quietly supports the forces the reused blocks cannot resolve alone.



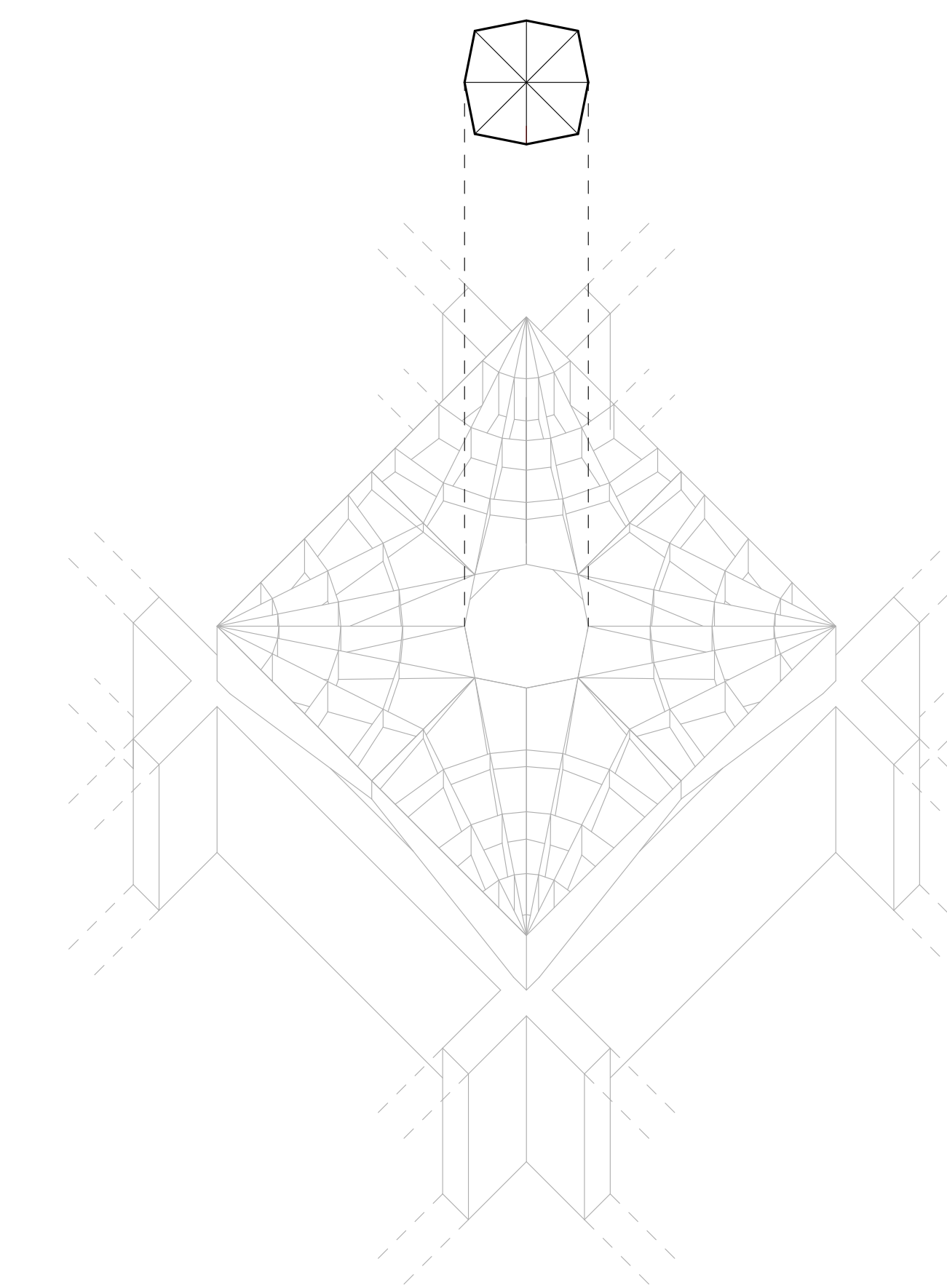
The roofs of the mosque and church use the Rippmann Floor System, a prefabricated concrete floor developed by the Block Research Group at ETH Zurich and produced by the Swiss company Vaulted.<sup>12</sup> The system revives the logic of the Gothic vault: rather than a flat reinforced slab, concrete is placed only where it works in compression and shaped into a thin funicular shell. This uses up to 70% less concrete and around 90% less steel than a conventional slab, and cuts embodied carbon by roughly two-thirds.<sup>13</sup> The stiffening ribs sit on the hidden upper face, while the underside is left bare to show the lines of force running through it, like the vaults of a church.<sup>14</sup> For this project the choice is more than ecological. The light shells keep loads on the reused concrete walls low, which suits a wall stacked from salvaged slabs. And like those walls, the floor turns structure into ornament: where the walls carry the imprint of Heyvaert's ground on their underside, the vaults carry the trace of their own forces on theirs. Both show, on the face normally hidden, the very thing that makes them stand.



01  
primary structural timber beam grid

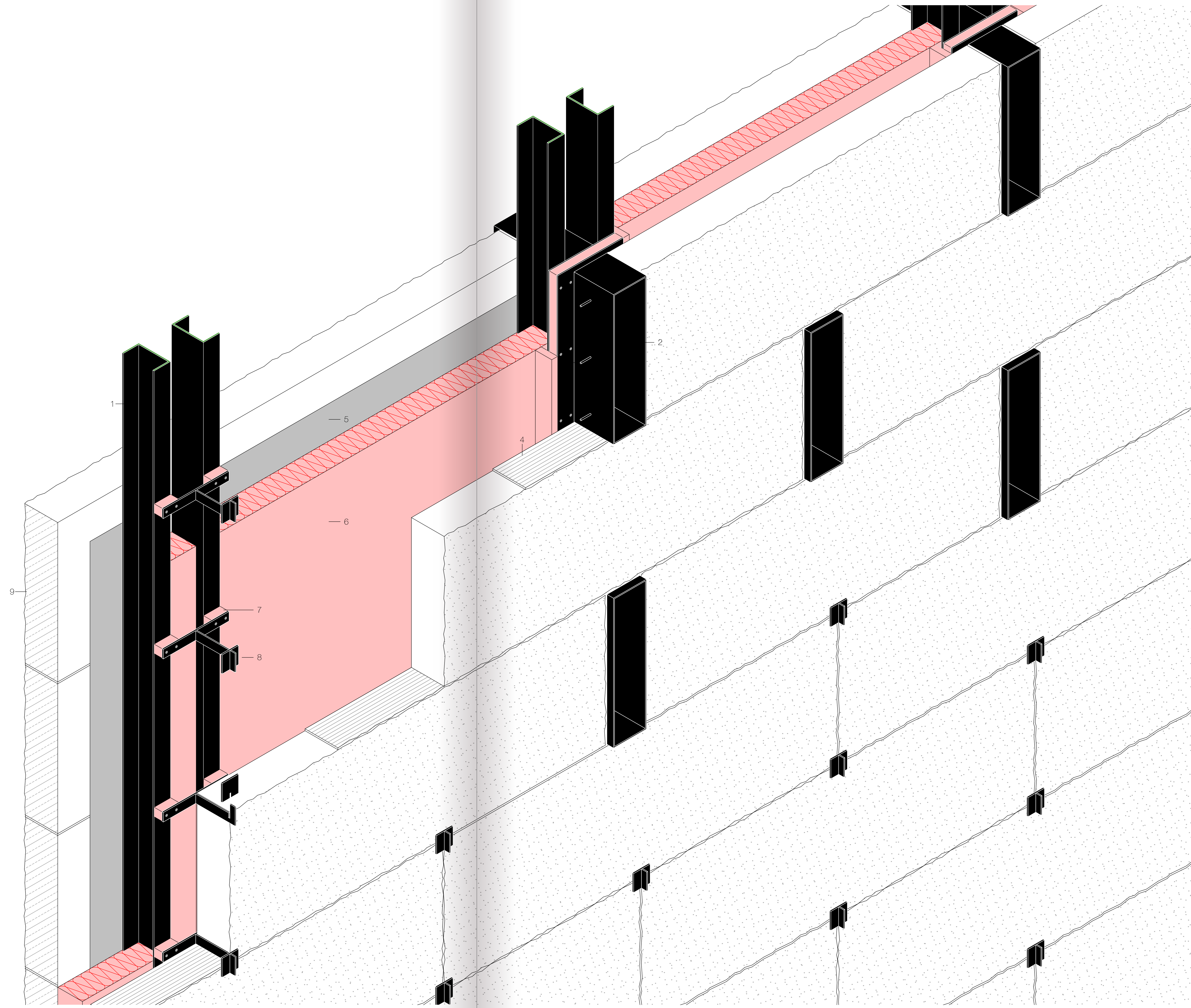


02  
prefabricated RFS pieces



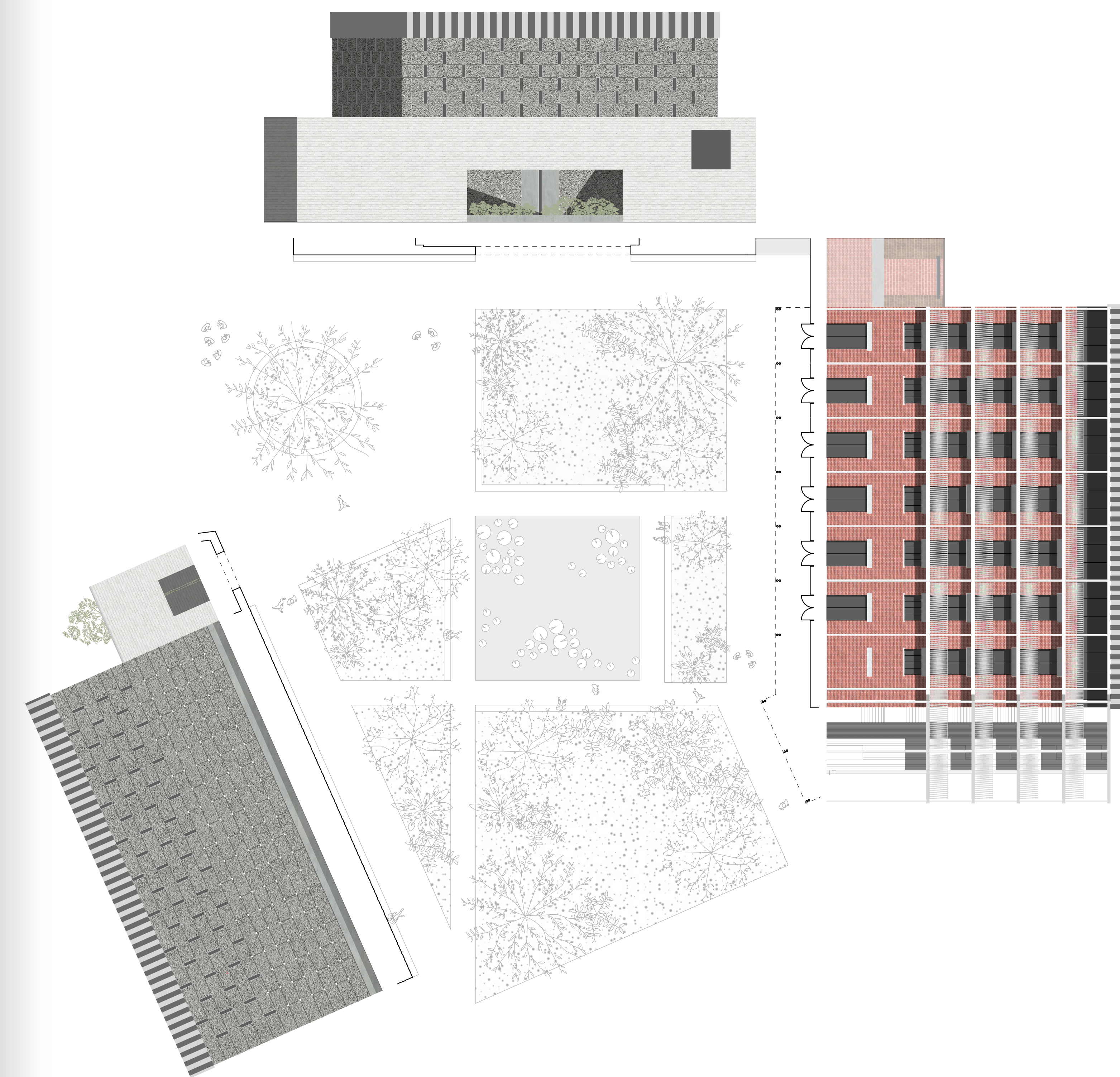
03  
finished with center stone

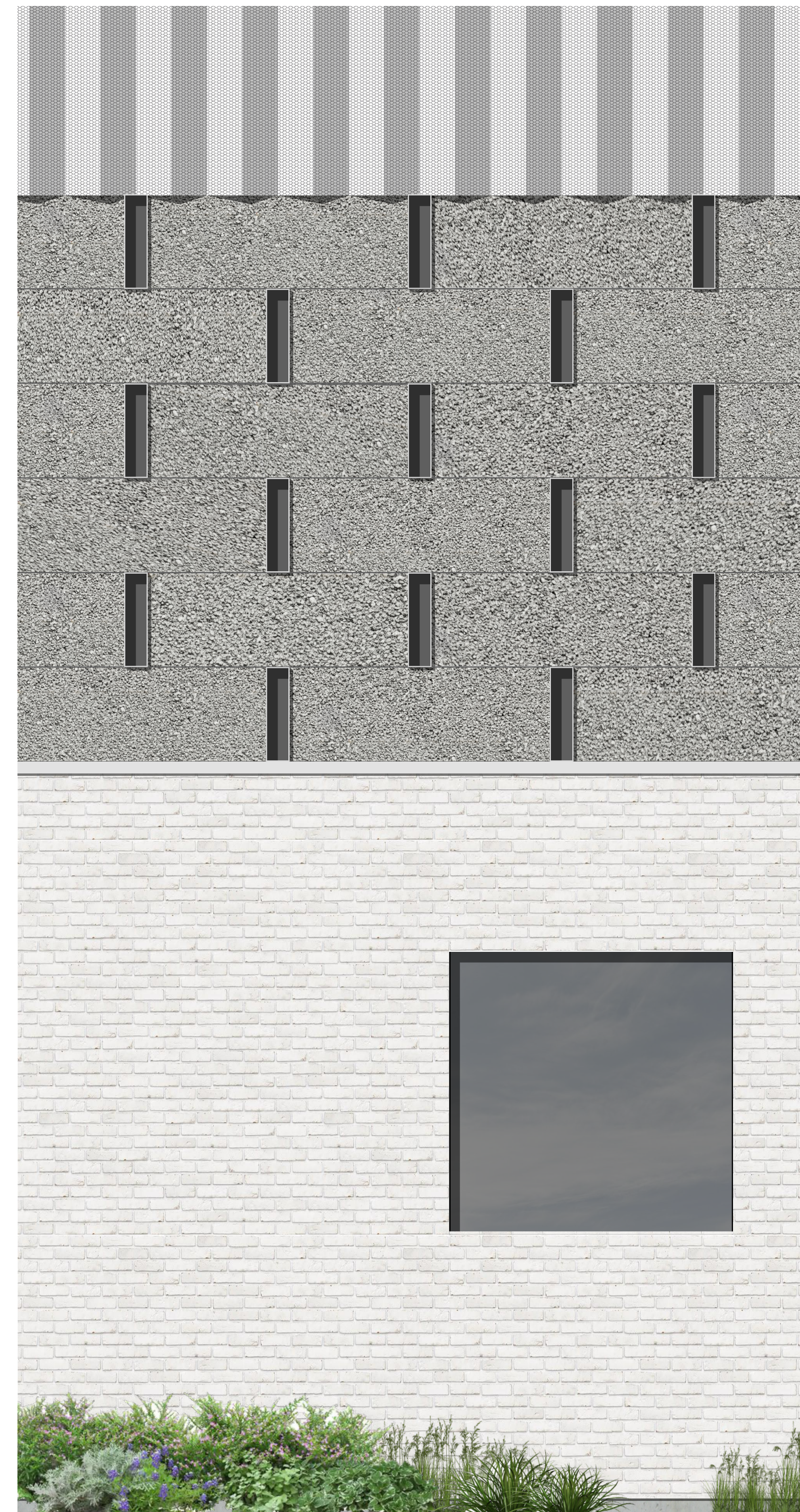
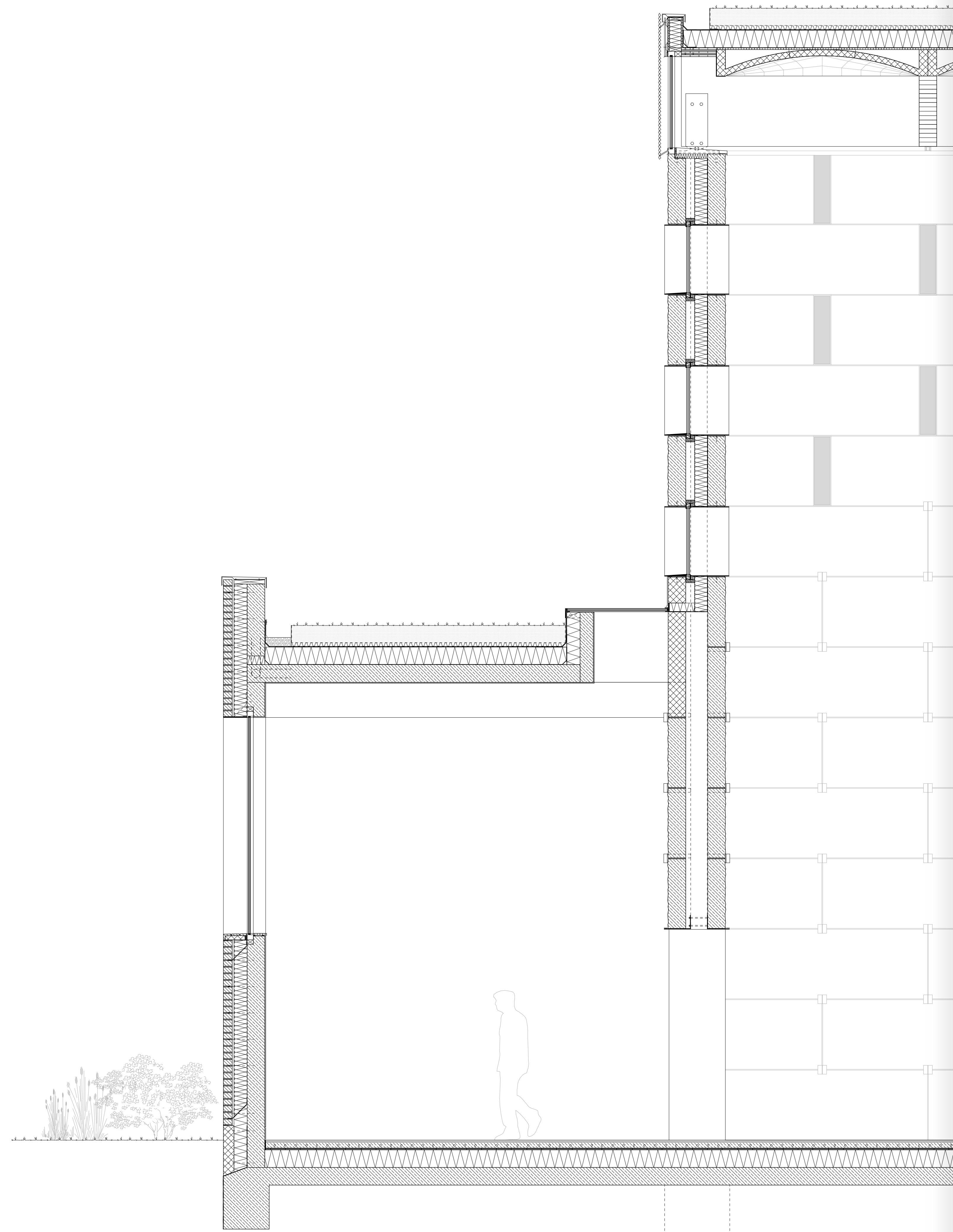
<sup>12</sup> Vaulted AG, Rippmann Floor System, <https://vaulted.swiss>  
<sup>13</sup> Block, P., Van Mele, T., Ranaudo, F., „Geometry for Sustainability.“ Block Research Group, ETH Zurich, 2023  
<sup>14</sup> Ranaudo, F., „A Swiss Startup Reinvents Concrete Flooring with Gothic-Inspired Engineering.“ *Architectural Record*, January 2025, <https://www.architecturalrecord.com/articles/17291>



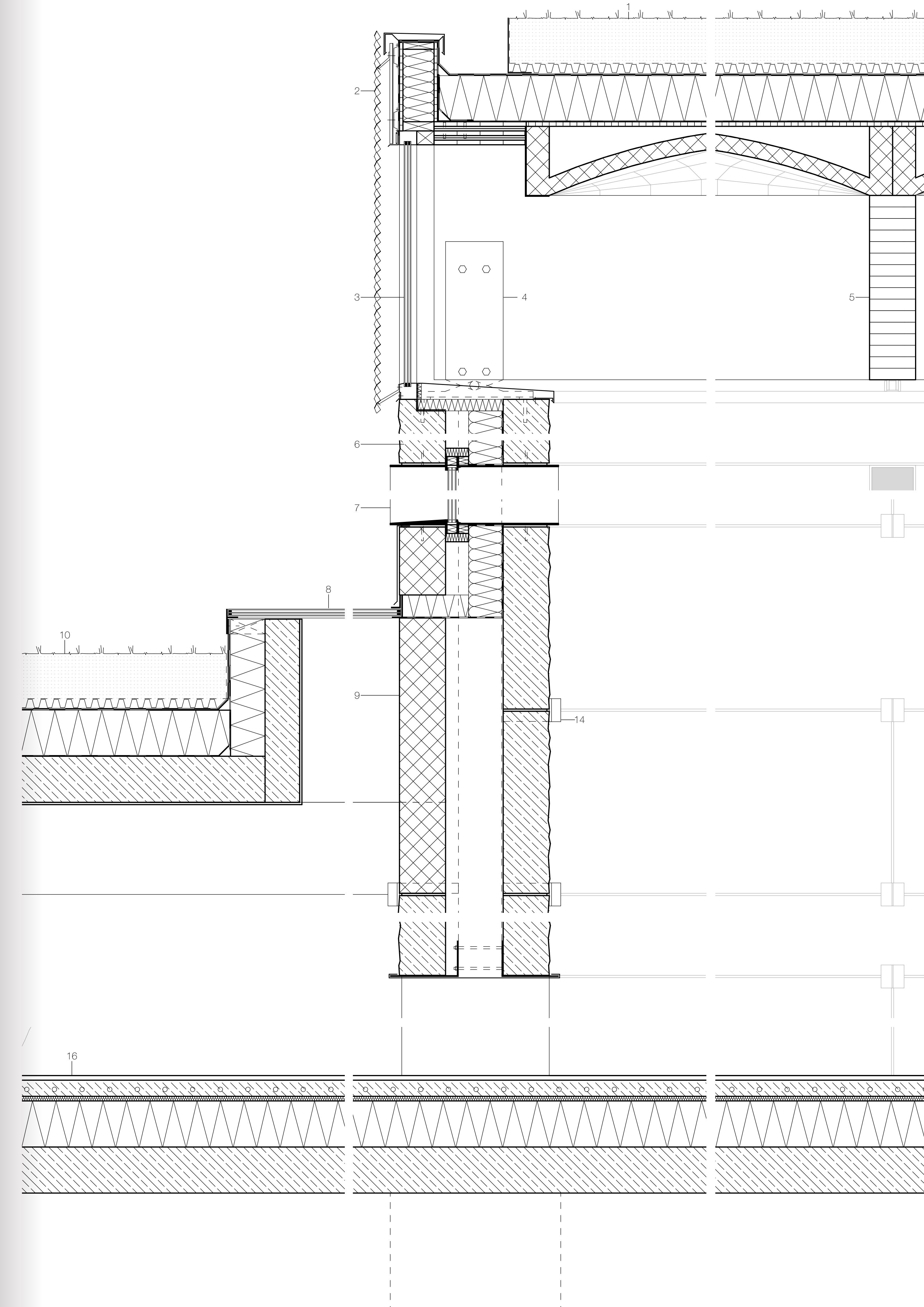
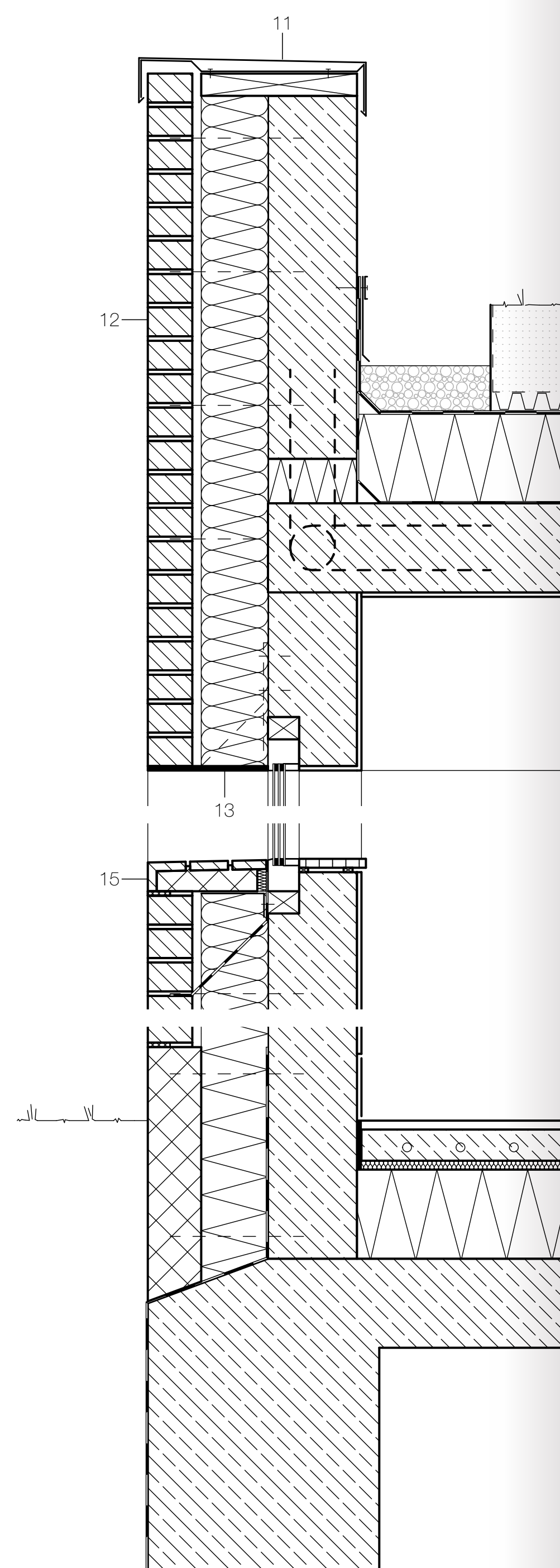
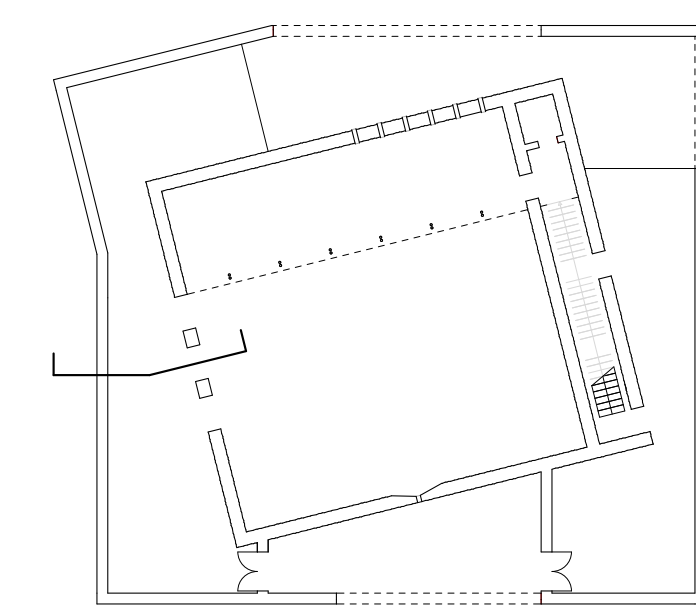
- 1 200 x 100 mm steel C-profile
- 2 window frame profile, steel (outside)
- 3 retaining bolt
- 4 10 mm mortar
- 5 vapor barrier
- 6 150 mm wood fiber insulation
- 7 44 mm thermal break
- 8 steel bracket
- 9 200 mm reused concrete slab tripe insulation glazing

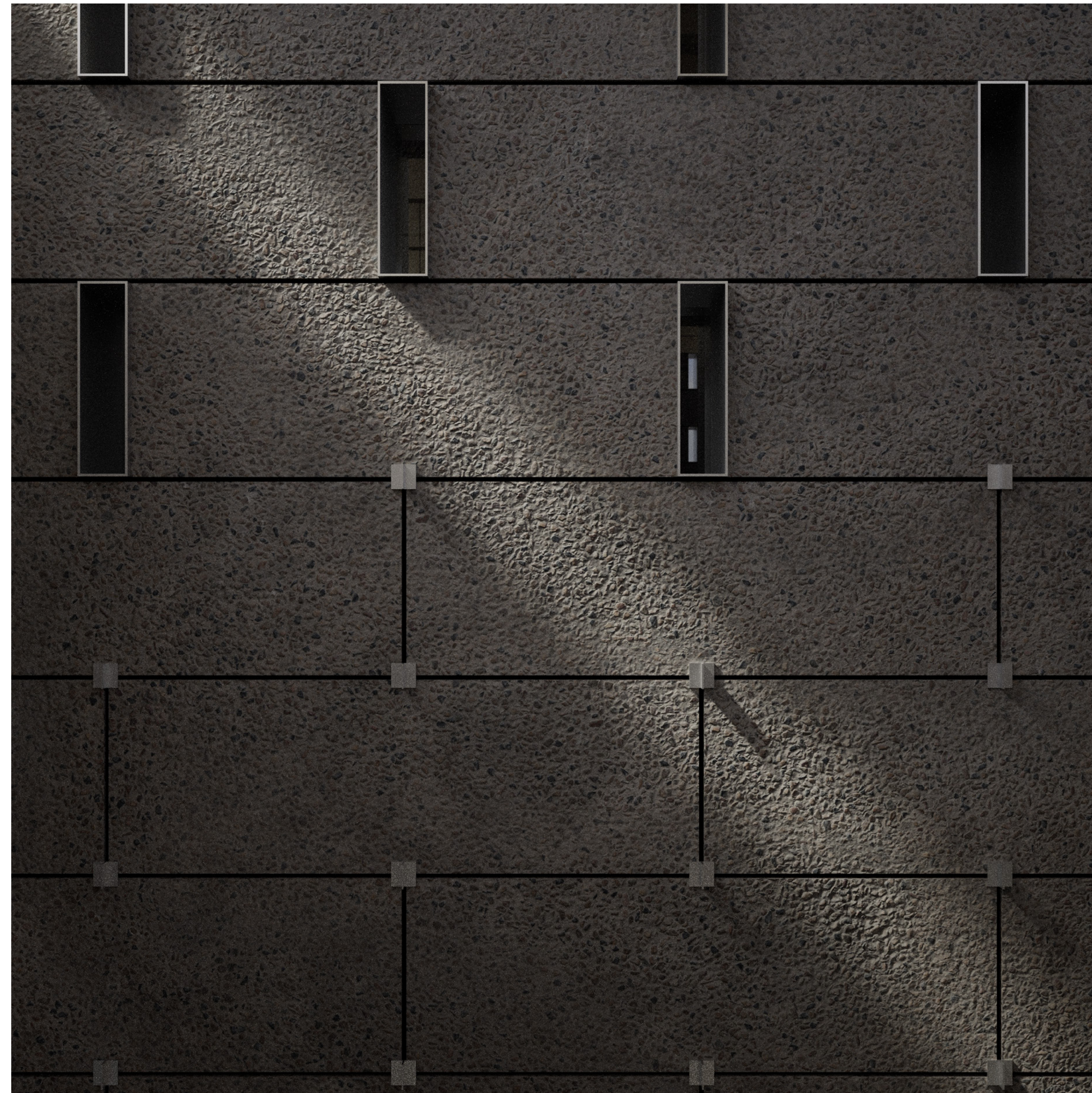
The existing building is typical of industrial Heyvaert: brick, concrete, structure and use. The new buildings draw from the same material world but handle it differently. The reused concrete walls are thick, rough and turned inward, the expanded metal crown ties mosque, church and guesthouse together without erasing the difference between them. The materials belong to Heyvaert. The character is new.



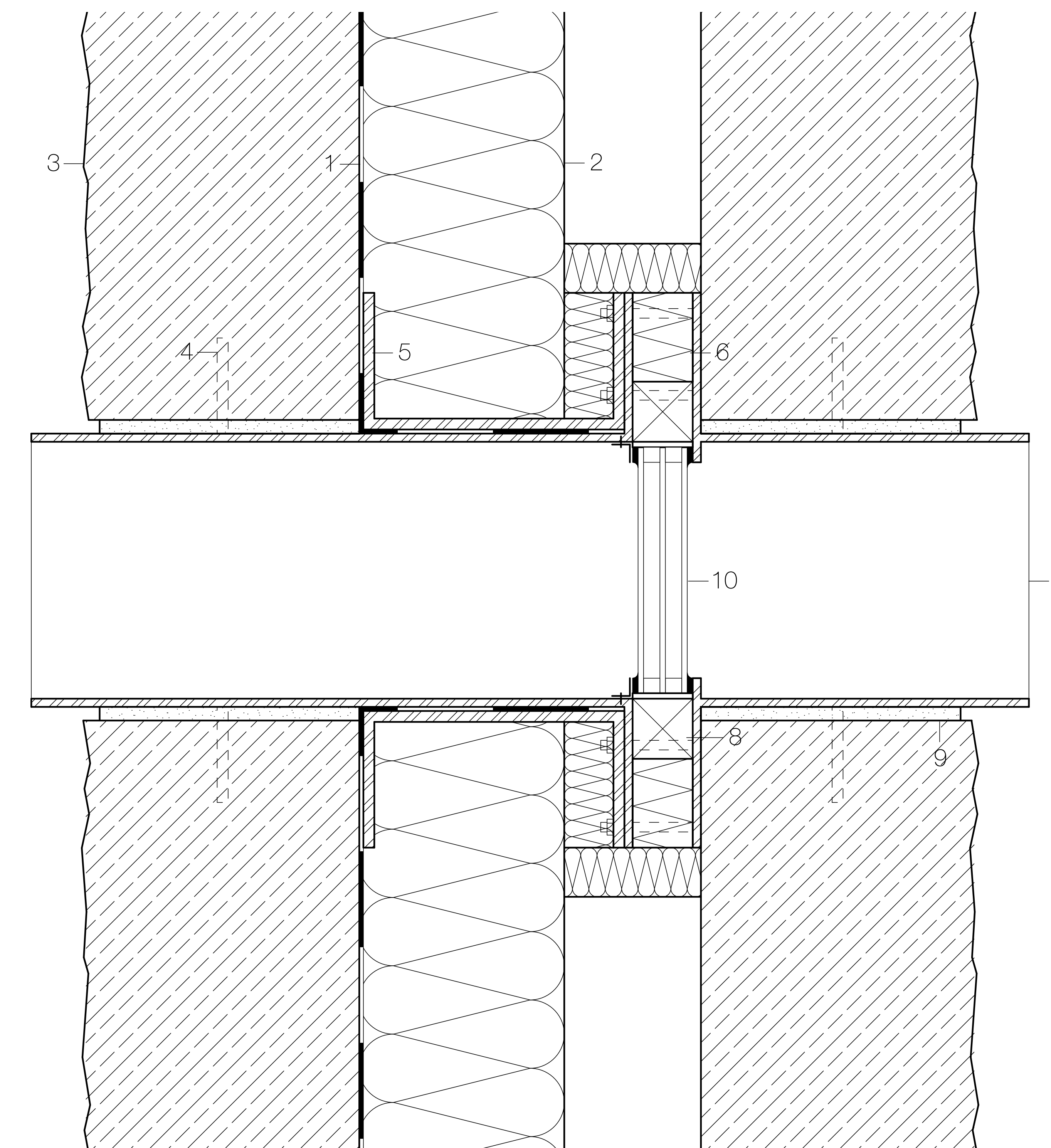


- 1 extensive vegetation / 200 mm substrate layer / 1 mm geotextile filter / 40 mm drainage mat / 4 mm fiber protection mat / 2-ply bituminous water proofing membrane / 150 mm fiberglass thermal insulation / 19 mm three-layer panel / 300 mm precast concrete Ripoman floor system
- 2 3 mm anodized-aluminum expanded-metal-mesh panels fixed with stain-less-steel clips / 13 mm extruded ribbed-aluminum sheeting / 24 mm ventilated cavity / moisture-diffusing windbreak / 19 mm three-layer panel / 150 mm wood fiber thermal insulation / 150 x 200 mm steel profile / vapor barrier
- 3 insulation glazing in stainless steel frame
- 4 pinned steel rocker support
- 5 200 x 800 mm glulam beam
- 6 200 mm reused concrete block / 100 mm ventilated cavity / 150 mm wood fiber thermal insulation / vapor barrier / 200 mm reused concrete block
- 7 steel window frame (outside)
- 8 insulation glazing
- 9 200 mm precast concrete block
- 10 extensive vegetation / 200 mm substrate layer / 1 mm geotextile filter / 40 mm drainage mat / 4 mm fiber protection mat / 2-ply bituminous water proofing membrane / 150 mm fiberglass thermal insulation / vapor barrier / 200 mm concrete ceiling / 10 mm plaster finish
- 11 brushed stainless steel parapet coping
- 12 100 mm solid whitewashed facing brick / 20 mm cavity / 150 mm wood fiber thermal insulation / 200 mm reinforced concrete wall concealed steel angle lintel, bolted to concrete wall
- 13 steel bracket
- 14 475 x 140 mm precast concrete window sill with brick facing
- 15 brick facing
- 16 20 mm terrazzo flooring flooring / 70 mm cement screed with underfloor heating / PE film separation layer / 30 mm impact sound insulation / polymer modified bitumen waterproofing membrane / 200 mm fiberglass thermal insulation / 200 mm reinforced concrete floor slab





The two concrete shells of the wall work together as one structural system, held apart by a thermal break that prevents heat loss through the wall. This challenge becomes most visible at the windows, which are designed specifically for these buildings: they connect the outer concrete blocks to the steel profiles within, while maintaining the thermal separation between them.



- 1 vapor barrier
- 2 150 mm wood fiber insulation
- 3 200 mm reused concrete slab
- 4 retaining bolt
- 5 200 x 100 mm steel C-profile
- 6 44 mm thermal break
- 7 window frame profile, steel (outside)
- 8 44 x 44 mm wood
- 9 10 mm mortar
- 10 triple insulation glazing

01



150

Ground to Presence



02

- 01 The façade of the church makes no distinction between structure and finish. The steel brackets that hold the concrete blocks in position become the ordering element of the elevation, and the rough underside of each slab, normally hidden, becomes its surface. There is no applied ornament. The wall is honest about how it stands, and that honesty gives it a quiet permanence. In a neighborhood built from many origins and constantly in change, the buildings do not try to represent anything beyond themselves.
- 02 The windows at the top of the buildings are screened by expanded metal mesh, filling the prayer spaces with diffuse light. Below, smaller openings let in narrow beams that move across the walls and floor through the day, tracing the sun.

Ground to Presence

151

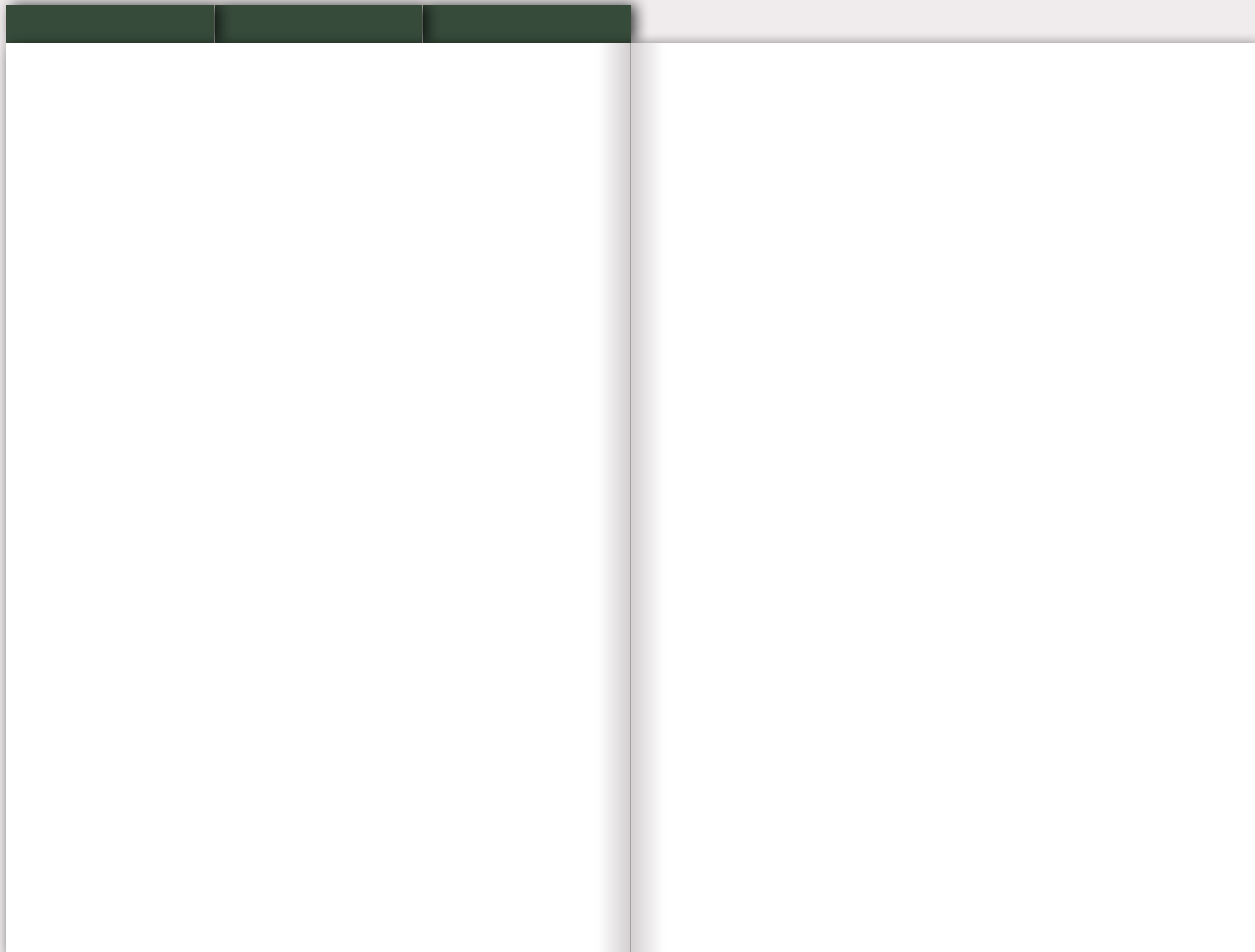


01

02







# Answer

Reflection

## → Question

This project began from a doubt: that the Parc de la Sennette, however green, could pass through Heyvaert without ever belonging to it. The brief asked whether architecture could turn movement into presence. Looking back, I see the result as one possible answer among many.

I do not usually think of myself as a researcher, and I came to the studio's methods with some hesitation. Yet their reframing of what research can be gave me the whole project. The canal inventory taught me to break the linear park into a sequence of rooms; the material harvest turned the concrete slabs of that same park, imprinted by the ground of Heyvaert, into the walls of the mosque and church. Neither idea was invented from outside. Both came from looking closely at what was already on the site, and that is the lesson I value most: that a project can be found in a place rather than imposed on it.

The material became the part I cared about most. A slab removed from the park anyway, cheap and ordinary, carried enough poetry to give the mosque and church a shared language: rather than borrowing one tradition, it let me begin a new one, fitting for a neighborhood built from many origins. Detailing these walls joined everything I believe architecture is, concept and story, but also material and a solution that must actually be built. The reuse forced an honest compromise, more steel than I had hoped, though a structural engineer confirmed the slabs themselves can carry load, and enough of the ground stays in the wall for the idea to hold. I like that the project lives in a detail rather than a gesture, while the buildings stay calm and simple. To some it will read as only a strange texture; to those who know its origin, the ground of the neighborhood is made into shelter.

I wanted to design for a group truly rooted in Heyvaert, rather

than a program depending on some not-yet-existing party to give it life; the religious communities already present offered exactly such a stakeholder. That two faiths would stand side by side was never my starting question; it emerged from designing for the people actually there. I did not test the idea against the communities themselves, and whether they would want such visible, shared buildings remains open, a question I would answer by working with them, not only for them. Grounding public space in the religious life already there was my attempt to give people a reason to claim it; it is, after all, their city. Whether a sequence of rooms becomes public life I cannot promise. What sustains it over time is something the design opens rather than closes.

What I carry forward grew from detailing those walls. Drawing a thought down to the bolt taught me that a personal architectural language is not copied but built through craft. At a moment when we ask whether AI will replace the architect, this felt clarifying: a tool can remix what already exists, but the courage to design the new, and the love of working an idea into being, is human, and becomes architecture only through the knowledge to make it stand. To look closely at what is already there, then to dare something new and have the craft to build it: that is what I want to take into practice.

## Literature

Block, P., Van Mele, T. & Ranaudo, F. (2023). *Geometry for Sustainability*. Zurich: Block Research Group, ETH Zurich.

Frank, J. (1931). Das Haus als Weg und Platz. *Der Baumeister*, 29(8), 316–323.

perspective.brussels (2021a). *Heyvaert Plan d'Aménagement Directeur (PAD): Volets stratégique & réglementaire*. Prepared by CityTools and Plusofficearchitects for the Direction Stratégie territoriale. Brussels: perspective.brussels

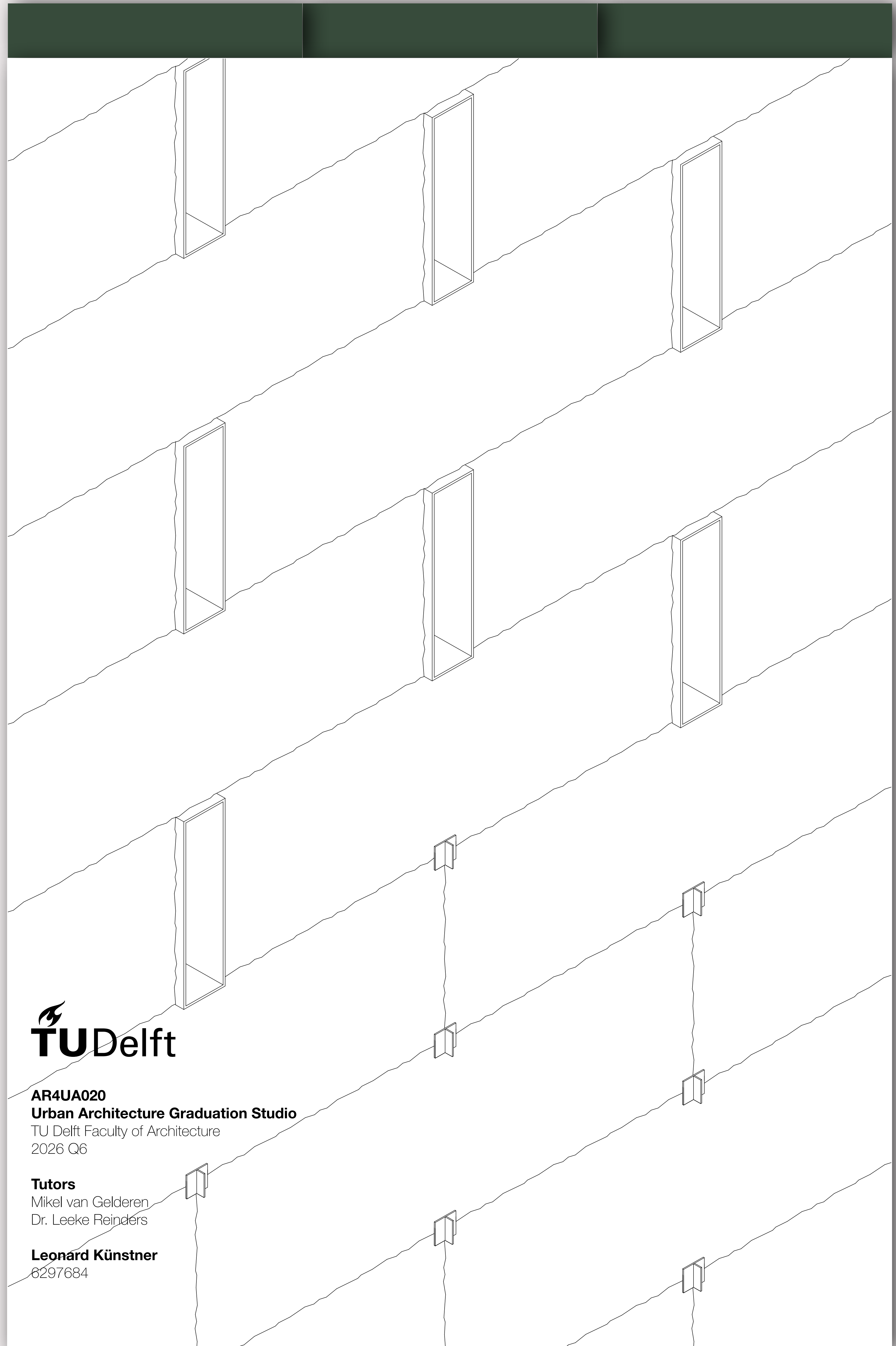
perspective.brussels (2021b). *Heyvaert Richtplan van Aanleg (RPA): Informatief luik*. Prepared by CityTools and Plusofficearchitects. Brussels: perspective.brussels

PTArchitecten (2014). *Contrat de Quartier Durable 'Petite Senne': Analyse Thématique (Dossier 1.1)*. Prepared for the Commune of Molenbeek-Saint-Jean, Service des Projets Subsidiés. Brussels: PTArchitecten BVBA

Ranaudo, F. (2025). A Swiss Startup Reinvents Concrete Flooring with Gothic-Inspired Engineering. *Architectural Record*. Available at: <https://www.architecturalrecord.com/articles/17291>

SAAMO Brussel (2025). *Omgevingsanalyse van de Heyvaertwijk voor het project Nieuwe Stek*. Internal report, version 29/10/2025. Brussels: SAAMO Brussel

Vaulted AG (n.d.). *Rippmann Floor System*. Available at: <https://vaulted.swiss>



 **TU Delft**

**AR4UA020**  
**Urban Architecture Graduation Studio**  
TU Delft Faculty of Architecture  
2026 Q6

**Tutors**  
Mikel van Gelderen  
Dr. Leeke Reinders

**Leonard Kunstner**  
6297684