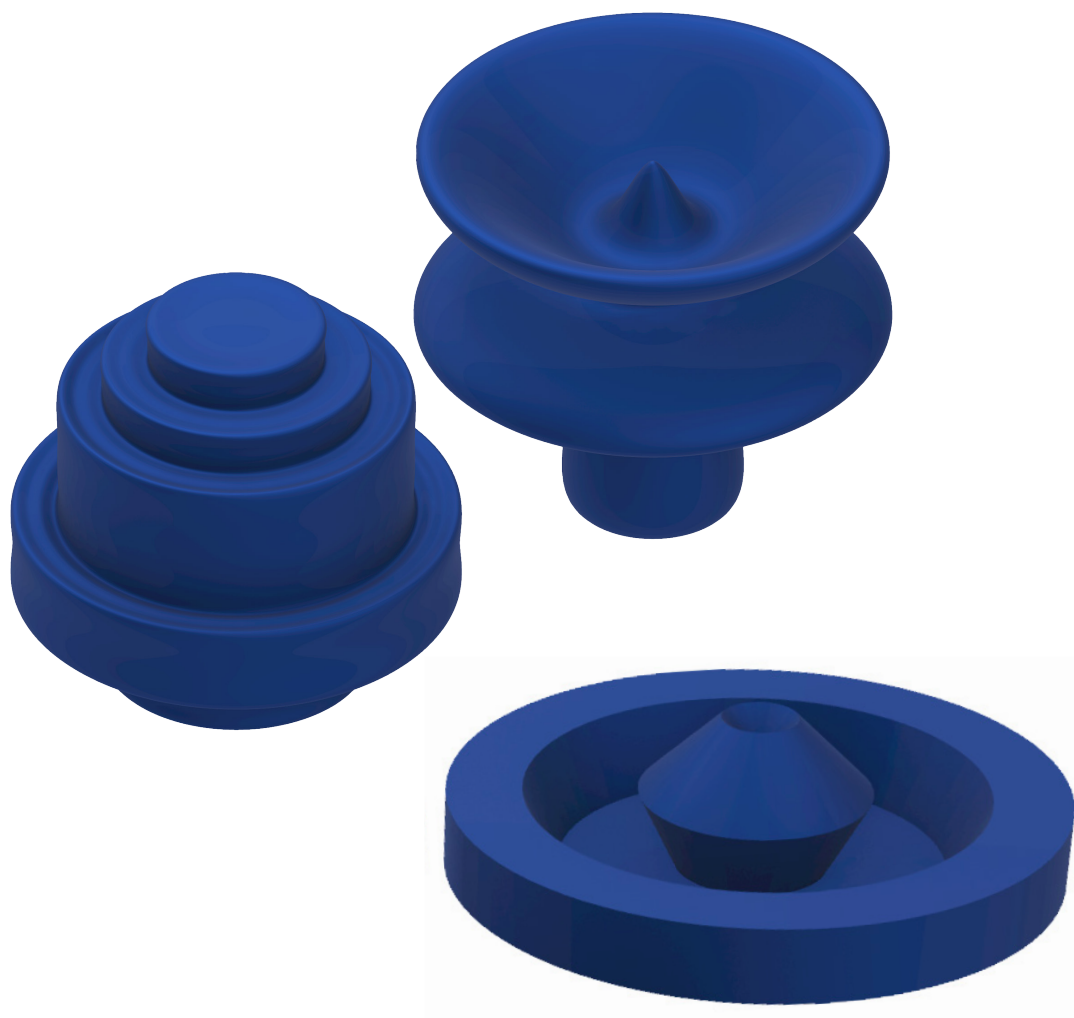


ONTWERP

13/03



MOODBOARD

Nº I

ONTWERP

Nº II

REFERENTIES

Nº III



MOODBOARD

Nº I

Op basis van materialen en kleurencombinaties duiden welke sfeer het ontwerp zal uitstralen.

Met de centrale zin van Arno Brandhuber "*bring industrial wastelands back to life*" ligt de focus van het ontwerp in het uitlichten van vergeten gebieden nabij industrie. Het samenbrengen van verschillende mensen wordt gesymboliseerd door verschillende materialen en kleuren.

N° I : BETON
grijs
gegoten, gepolijst

N° II : PLEISTERWERK
marine en aqua
ruw

N° III : BAKSTEEN
oranje
traditioneel

N° IV : BETON
blauw
ruw, gespikkeld

N° V : BETON
veelkleurig
ruw, gespikkeld

N° VI : STAAL
grijs
ruw, patroon

N° VII :
N°VIII : MOCKUP
blauw
gespikkeld

MATERIAAL N°1



GEGOTEN BETON

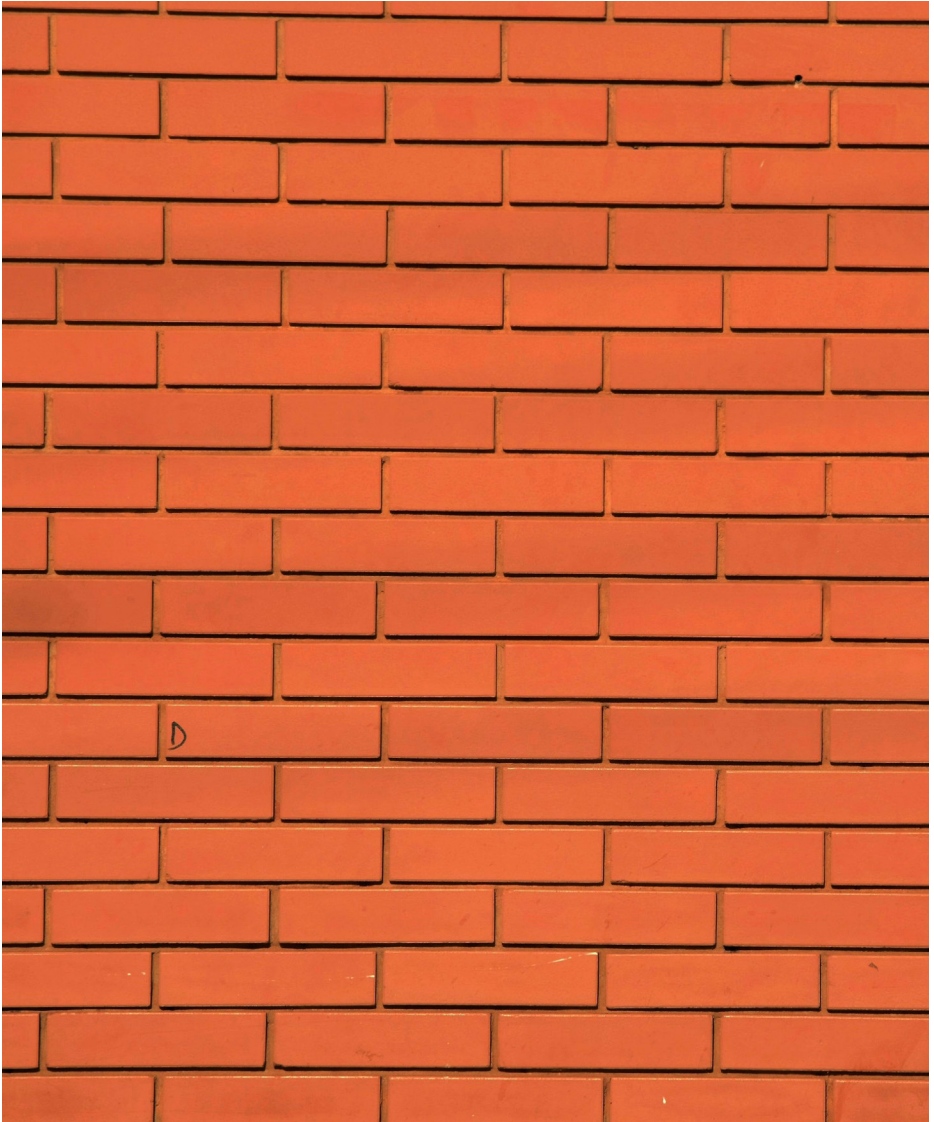
GRIJS
GEPOLIJST



PLEISTERWERK

MARINE EN AQUA
RUW

MATERIAAL N°III



BAKSTEEN

ORANJE
TRADITIONEEL

Collectie n°1 het integreren van rijkelijke materialen zoals natuursteen in een vervallen context biedt een interessant contrast en wisselwerking.

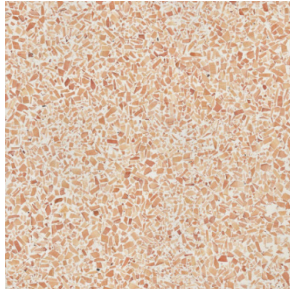
Het afwisselen van korrelgrootte, nerf en helderheid van de steen zorgt voor verschillende dimensies in de verschillende units.

Door ook variatie te brengen in de kleuren, maar deze tertiair laten corresponderen creëert levendigheid, visuele triggers en duidelijke verdeling van de functies.

rijkelijk versus in verval.

A1

A1
NAME: BIANCO MONO
COLOURS: NATURAL
MATERIAL: MARBLE



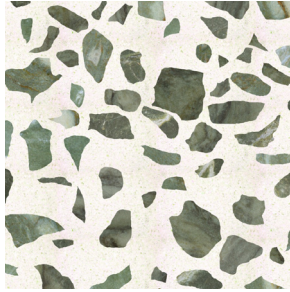
E1



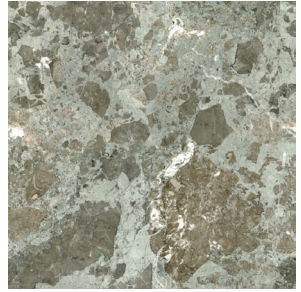
B1
NAME: VERDE ALPI MARBLE
COLOURS: GREEN / WHITE
MATERIAL: TERRAZZO / MARBLE

C1
NAME: 2198
COLOURS: GREEN / GREY
MATERIAL: TERRAZZO

B1



F1

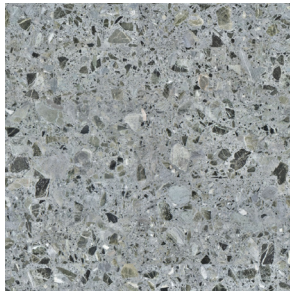


D1
NAME: MARMOREAL
COLOURS: MULTICOLOR
MATERIAL: TERRAZZO

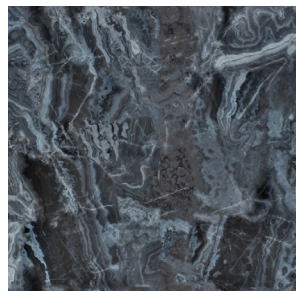
E1
NAME: ORANGE MARBLE
COLOURS: NATURAL
MATERIAL: MARBLE

F1
NAME: ROYAL SILVER MARBLE
COLOURS: GREEN
MATERIAL: MARBLE

C1



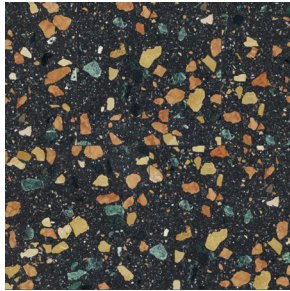
G1



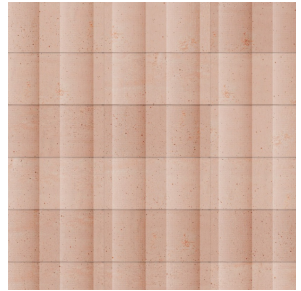
G1
NAME: BLUE MARBLE
COLOURS: BLUE / GREY
MATERIAL: MARBLE

H1
NAME: ROMAN ROOF TILE
COLOURS: NATURAL
MATERIAL: TERRACOTTA

D1



H1



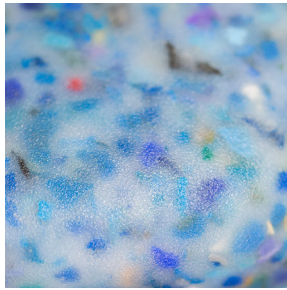
Collectie n°II om een kleurrijk, speels en rijkelijk effect te bekomen dat niet ten koste gaat aan de ecologische voetafdruk van het project worden gerecycleerde materialen gebruikt.

Met het gebruik van gerecycleerd plastic is eveneens afwisseling in korrelgrootte, kleur en helderheid mogelijk. Ook door gerecycleerd staal te integreren worden bepaalde delen van het ontwerp vuurvast.

gelijkaardig effect, maar ecologisch verantwoord.

A1

A1
NAME: ECOBIRDY
COLOURS: BLUE
MATERIAL: RECYCLED PLASTIC



E1



B1
NAME: SCHANSKORF
COLOURS: GREY
MATERIAL: STEEL / ROCK



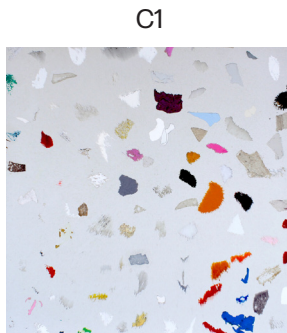
B1

F1

C1
NAME: PLASTICIET
COLOURS: WHITE / MULTICOLOR
MATERIAL: RECYCLED PLASTIC



D1
NAME: BRICK WALL
COLOURS: WHITE / BLUE
MATERIAL: BRICK / MORTAR



C1

G1

E1
NAME: CORSTENSTAAL
COLOURS: ORANGE / RED
MATERIAL: CORTENSTAAL



F1
NAME: ECOBIRDY
COLOURS: RED / WHITE
MATERIAL: RECYCLED PLASTIC

G1
NAME: PLASTIC TEXTILE
COLOURS: ORANGE
MATERIAL: PLASTIC

H1
NAME: PLASTIC SHEET
COLOURS: EMERALD
MATERIAL: RECYCLED PLASTIC



D1

H1



MATERIAAL N°IV



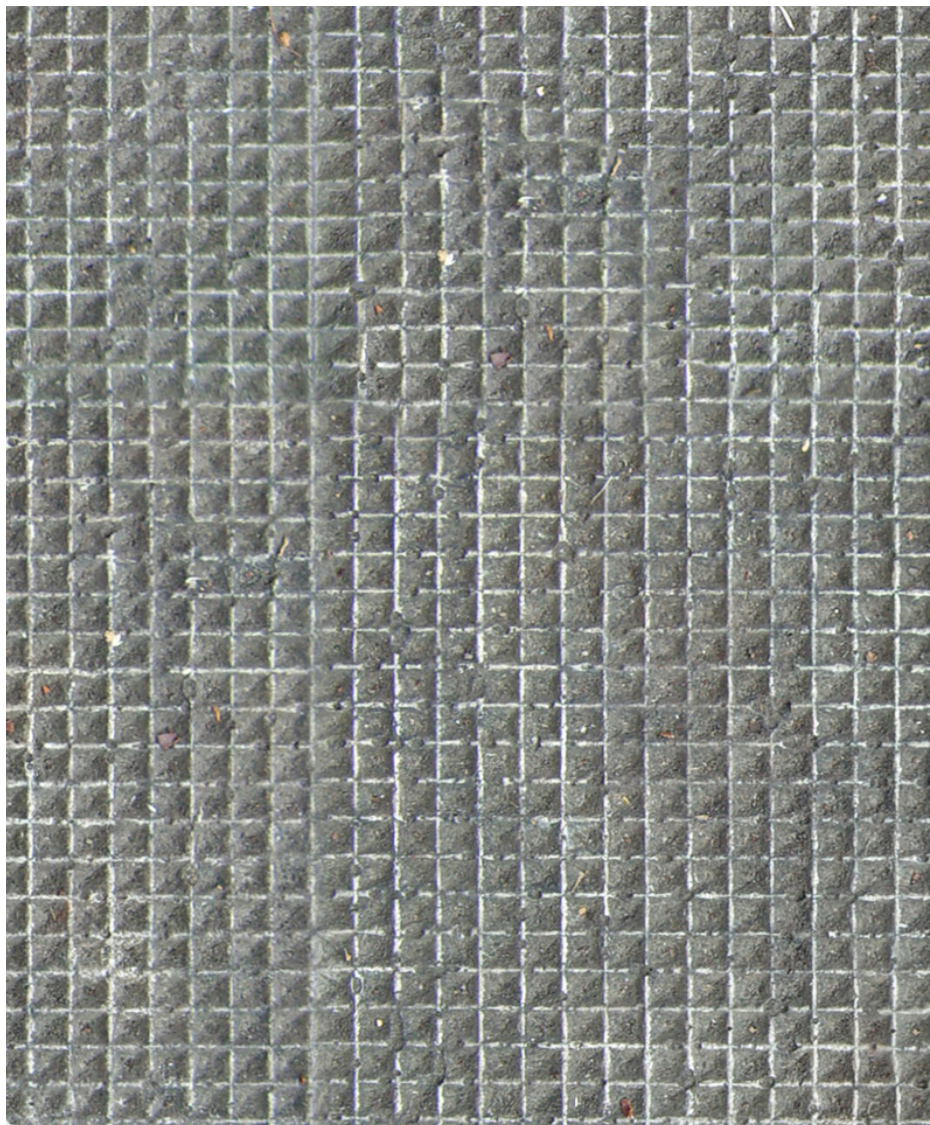
BETON

BLAUW
RUW, GESPIKKELD



BETON

VEELKLEURIG
RUW, GESPIKKELD



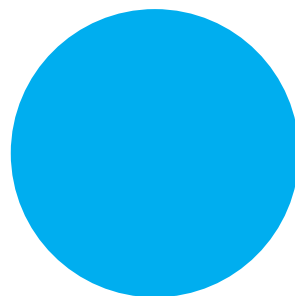
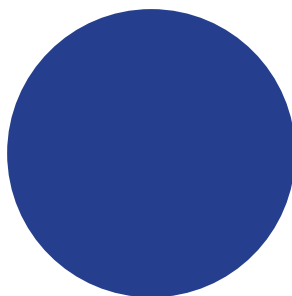
STAAL

GRIJS
RUW, PATROON

A1

E1

A1
SIGNATURE BLUE: 25408F
MATERIAL / FORM: DIGITAL
CMYK: C: 100 M: 90 Y: 10 K: 00

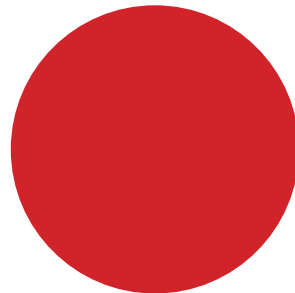
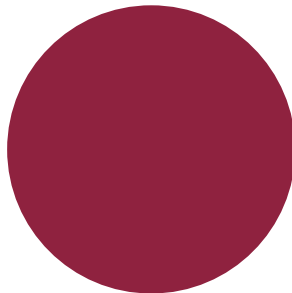


B1
TRIADIC RED: 8F2440
MATERIAL / FORM: DIGITAL
CMYK: C: 31 M: 96 Y: 64 K: 25

C1
TRIADIC GREEN: 25408F
MATERIAL / FORM: DIGITAL
CMYK: C: 78 M: 21 Y: 100 K: 06

B1

F1



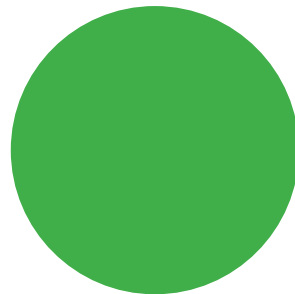
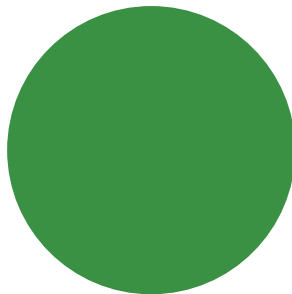
D1
SUNSHINE YELLOW: FFC835
MATERIAL / FORM: DIGITAL
CMYK: C: 0 M: 22 Y: 89 K: 00

E1
TRADITIONAL BLUE: 00AEEF
MATERIAL / FORM: DIGITAL
CMYK: C: 100 M: 00 Y: 00 K: 00

F1
CHERRY RED: D2232A
MATERIAL / FORM: DIGITAL
CMYK: C: 15 M: 100 Y: 100 K: 00

C1

G1

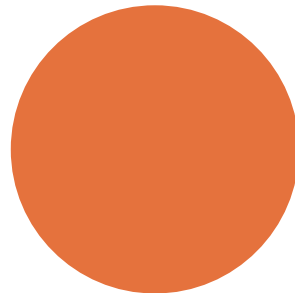
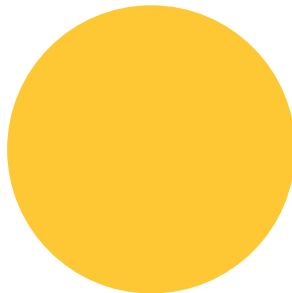


G1
GRASS GREEN: 41AD49
MATERIAL / FORM: DIGITAL
CMYK: C: 75 M: 5 Y: 100 K: 00

H1
CITRUS ORANGE: E4723D
MATERIAL / FORM: DIGITAL
CMYK: C: 7 M: 68 Y: 85 K: 00

D1

H1





ONTWERP

Nº II

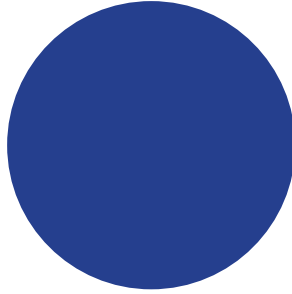


GERECYCLEERD PLASTIC

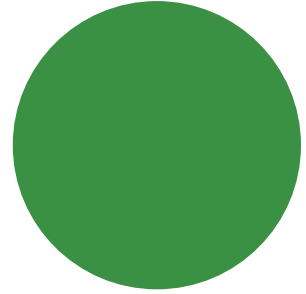
BLAUW
GESPIKKELD

A2

A2
SIGNATURE BLUE: 25408F
MATERIAL / FORM: DIGITAL
CMYK: C: 100 M: 90 Y: 10 K: 00



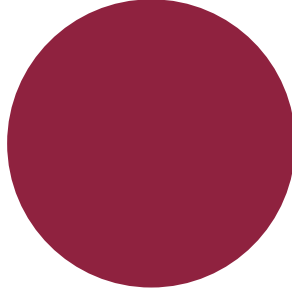
D2



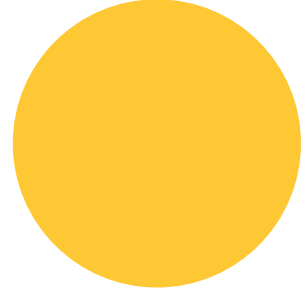
B2
TRIADIC RED: 8F2440
MATERIAL / FORM: DIGITAL
CMYK: C: 31 M: 96 Y: 64 K: 25

C2
TRIADIC GREEN: 25408F
MATERIAL / FORM: DIGITAL
CMYK: C: 78 M: 21 Y: 100 K: 06

B2



E2



D2
SUNSHINE YELLOW: FFC835
MATERIAL / FORM: DIGITAL
CMYK: C: 0 M: 22 Y: 89 K: 00

A freestanding, intuitively designed range of objects where people can gather and interact through one of humans' most instinctive forms of connecting; food.

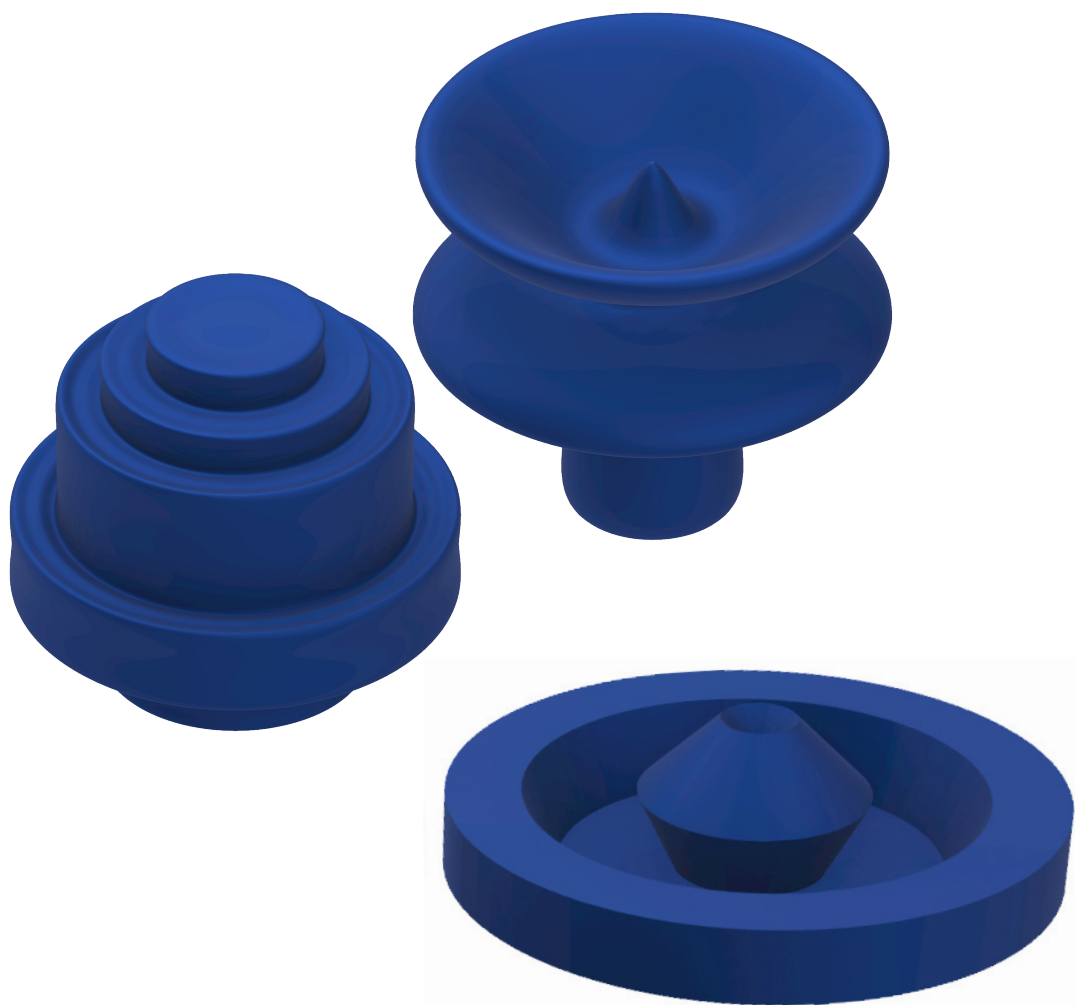
OBJECT NAME N° I
H: 35 x L: 80 x D: 80 cm
Solid laquered oak

OBJECT NAME N° III
H: 35 x L: 80 x D: 80 cm
Solid laquered oak

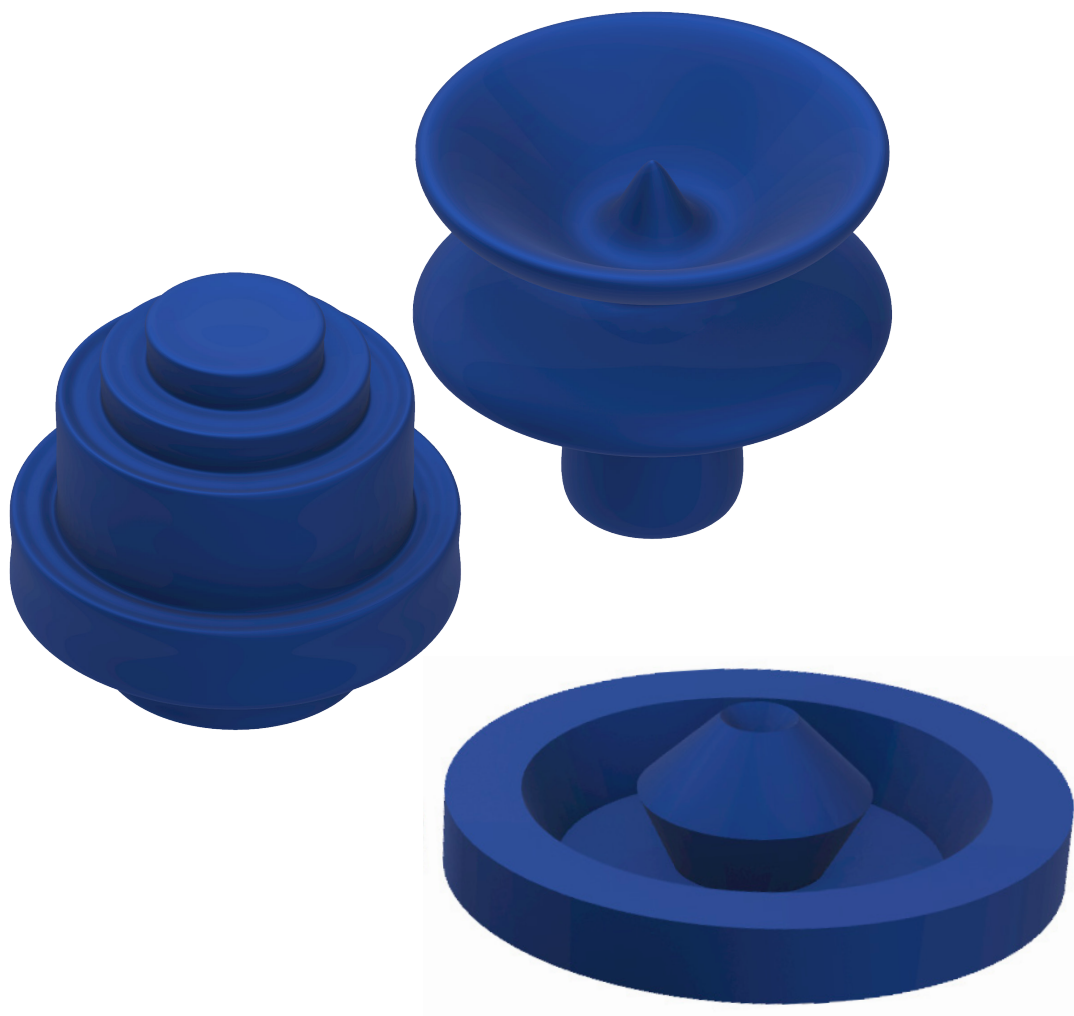
OBJECT NAME N° V
H: 35 x L: 80 x D: 80 cm
Solid laquered oak

OBJECT NAME N° II
H: 35 x L: 80 x D: 80 cm
Solid laquered oak

OBJECT NAME N° IV
H: 35 x L: 80 x D: 80 cm
Solid laquered oak



INTUITIVE FORMS



INTUITIVE FORMS

Elements of design N°I

water, vuur, snijvlak, stockage,
tafelen, recycleren

OBJECT NAME N° I
H: 35 x L: 80 x D: 80 cm
Solid laquered oak

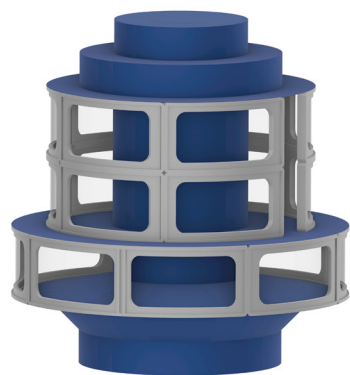
OBJECT NAME N° II
H: 35 x L: 80 x D: 80 cm
Solid laquered oak

OBJECT NAME N° III
H: 35 x L: 80 x D: 80 cm
Solid laquered oak

OBJECT NAME N° IV
H: 35 x L: 80 x D: 80 cm
Solid laquered oak

OBJECT NAME N° V
H: 35 x L: 80 x D: 80 cm
Solid laquered oak





WATER



AFMETINGEN OBJECT
H: 86 x Ø: 100 cm

BASIS
H: 43 x Ø: 37 cm
voet

UITSTULPING N°I
H: 17 x Ø: 100 cm
gemeten vanaf de voet op

UITSTULPING N°II
H: 26 x Ø: 95 cm
gemeten vanaf uitstulping I op

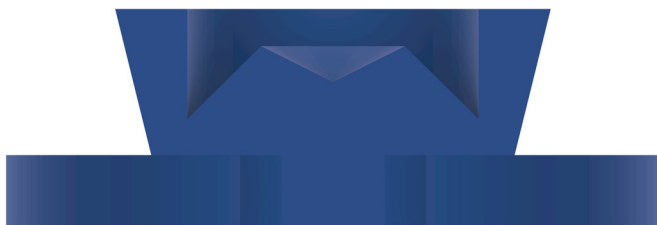
OPSTUK KRAAN
H: 15 x Ø: 20 cm
gemeten aan de basis

FORM 7



FORM 7
REVOLUTION BY VERTICAL AXIS

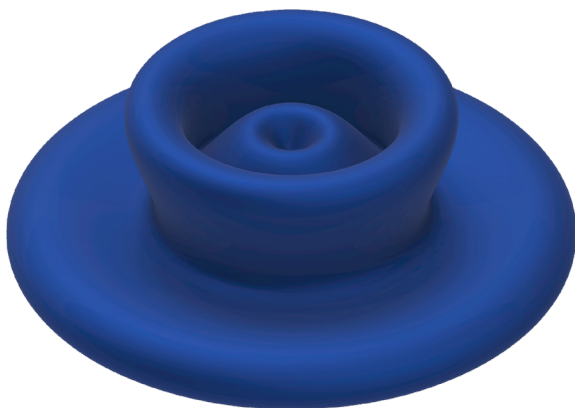
FORM 6 - FORM 9



FORM 6
REVOLUTION BY HORIZONTAL AXIS

FORM 9
REVOLUTION BY VERTICAL AXIS

VUUR / TAFELN



AFMETINGEN OBJECT
H: 120 x Ø: 250 cm
zonder buitenbank

BINNENBANK
H: 30 x B: 57 x Ø: 150 cm
diameter binnencirkel

OPENING
D: 43 x Ø: 57 cm
vuurplatform

KOOKVLAK
H: 120 x B: 30 x Ø: 115 cm
diameter binnencirkel

BUITENBANK
H: 30 x L: 315 bx Ø: 500 cm
lengte halve omtrek

SNIJVLAK

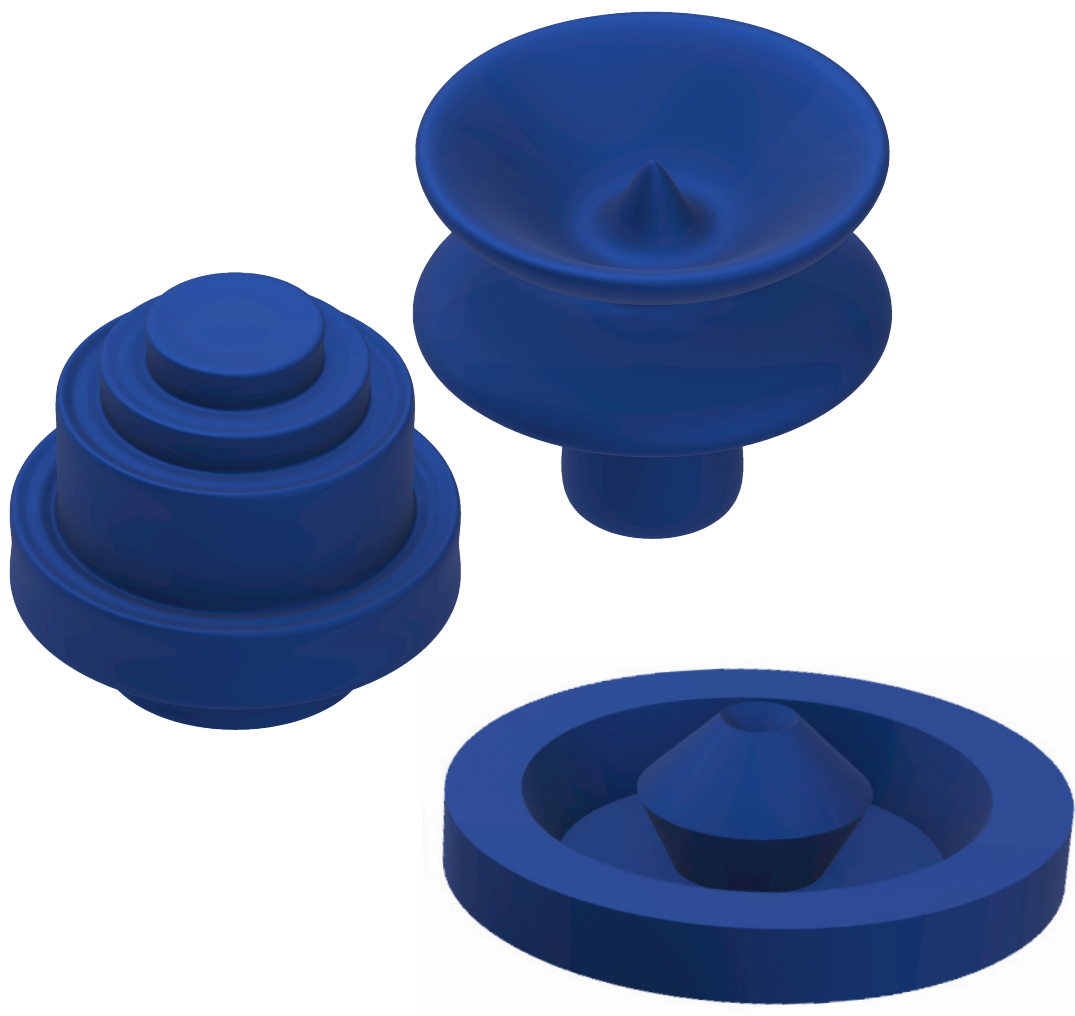
OBJECT NAME N° I
H: 35 x L: 80 x D: 80 cm
Solid laquered oak

OBJECT NAME N° II
H: 35 x L: 80 x D: 80 cm
Solid laquered oak

OBJECT NAME N° III
H: 35 x L: 80 x D: 80 cm
Solid laquered oak

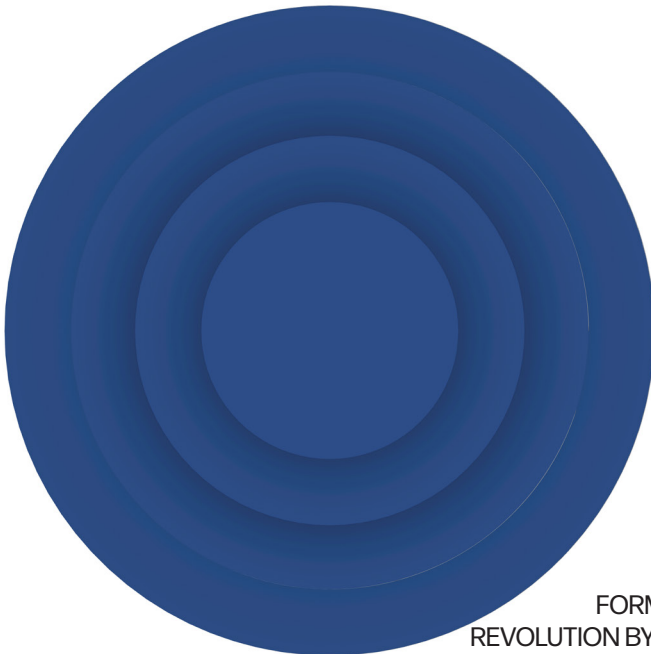
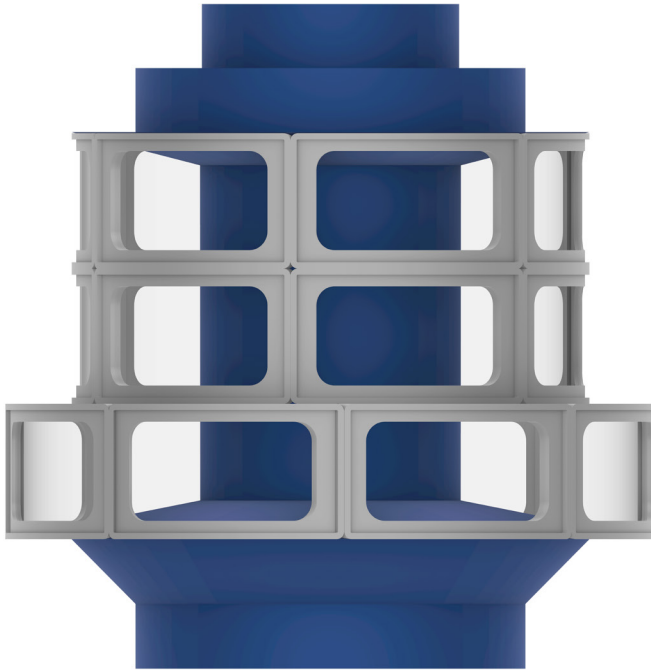
OBJECT NAME N° IV
H: 35 x L: 80 x D: 80 cm
Solid laquered oak

OBJECT NAME N° V
H: 35 x L: 80 x D: 80 cm
Solid laquered oak



INTUITIVE FORMS

FORM 3



FORM 3
REVOLUTION BY VERTICAL AXIS
MIRIAM COBBAERT

STOCKAGE



AFMETINGEN

OBJECT

H: 150 x Ø: 150 cm

RING N°I

H: 15 x Ø: 90 cm
voet (x2 met knik)

RING N°III

H: 60 x Ø: 120 cm
dubbelhoog

RING N°V

H: 15 x Ø: 57 cm
top

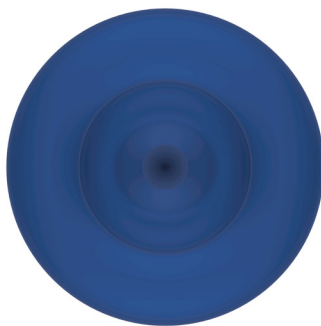
RING N°II

H: 30 x Ø: 150 cm
breedste schil

RING N°IV

H: 15 x Ø: 86 cm
bovenaan

COMPOST



AFMETINGEN OBJECT
H: 90 x Ø: 100 cm

AFMETINGEN RING N°I
H: 8 x Ø: 90 cm
voet

AFMETINGEN RING N°II
H: 37 x Ø: 100 cm
midden

AFMETINGEN RING N°III
H: 90 x Ø: 100 cm
top

DIAMETER OPENING
H: 83 x Ø: 50 cm
binnenkant kleinste opening

FORM2



FORM2
REVOLUTION BY VERTICAL AXIS
ANKE VAN CAMPE



MATERIAL MOCKUP

BLAUW
GESPIKKELD

Ontwerp abstract n°I koken en eten, of voeding in het algemeen, is een universele taal waarmee een diverse groep mensen zichzelf hiermee kan uitdrukken. Dit project stelt zich de vraag hoe ogenschijnlijk onbruikbare objecten in de publieke ruimte ervoor kunnen zorgen dat mensen onderling verbinding zoeken en met elkaar in interactie gaan.

Vanuit de gedachte dat de functie ook de vorm kan volgen (Function Follows Form) hebben de objecten een grid als basis waarop intuïtief vormen getekend wordt. De 2D figuur wordt nadien omwentelt rond een X-as, Y-as of punt om zo een 3D element te bekomen. Ook extrusies van deze vormen zijn toegestaan. Deze vormen zijn de basis voor het ontwerp dat mensen onderling moet verbinden door middel van samen eten klaarmaken en samen eten. De objecten vormen de basis tot een keuken die enkel met de hoogst noodzakelijke elementen uitgerust is, namelijk een vuurvoorziening, wateraansluiting, snijvlak, stockage voor de ingrediënten en een plek om samen te dineren.

Om tegen te gaan dat verlaten/vergeten plekken in België meer verloederen wordt het project hier geplaatst. Volgens Arno Brandhuber's theorie voor het San Gimignano Lichtenberg "Bring industrial wastelands back to life" wordt gezocht naar een plek waar de lokale bevolking, (geo-)toeristen alsook toevallige passanten hier aan de slag kunnen om zowel de streek, maar vooral ook elkaar beter te leren kennen.



REFERENTIES

NºIII

SAN GIMIGNANO LICHTENBERG

0154

Two silo's in the Lichtenberg area, next to the Vietnamese and Pakistani shopping halls, were abandoned after the fall of the Berlin Wall. Today they house the office of famous Berlin architect Arno Brandlhuber. The towers were supposed to be demolished, but because of their resemblance of San Gimignano, a town in Tuscany Italy, Brandlhuber decided to repurpose them into his architectural office and creative workshop space. Also, the tower has an outdoor area where employees gather and can make use of the outside kitchen. One of the goals of the office was to unite the neighbourhood around the old silo's and rethink of ways to gather in everyday life. With Brandlhubers ideology of *"Bringing industrial wastelands back to life"*, his office for his architectural practice is a leading example.

2012 - X

BRANDLHUBER PLUS

OUTDOOR KITCHEN

BRUTALIST

INDUSTRIALISM

WASTELAND

COMMUNITY

RUINS

bplus.xyz (b+) is a collaborative architecture practice that operates at the intersection of theory and praxis, and across different media and formats. The practice seeks to engage with the contemporary challenges of our time, particularly those related to social-ecological transformation and adaptive reuse of existing buildings, with ecologically and economically viable answers. b+ understands architecture as an open process, and views buildings as part of larger systems that require a systemic approach. The practice sees the given framework of existing buildings and legislation as an active design tool that carries the potential for transformation within. Thus, b+ celebrates the potential of the existing built environment, and aims to reveal and activate the latent potentials that lie within.
bron: bplus.xyz



PHOTO BY
ERICA OVERMEER



PHOTO BY
SARAH LEYMAN

A1

ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM



D1

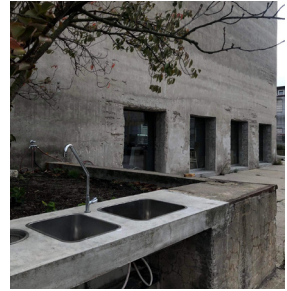


B1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM

C1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM



E1



B1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM

D1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM

E1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM

C1



F1



F1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM

DOEL ANTWERPEN

9130

WHY IS IT SO IMPORTANT TO HAVE A PLACE CALLED HOME?

"Doel is a ghost town in Belgium surrounded by a nuclear power plant, a gigantic container dock, and the port of Antwerp. For decades the inhabitants have been battling the authorities who want to tear the town down and build a new container dock. Now there is only 24 inhabitants left - a colorful crowd of common and uncommon people clinging onto the idea of keeping their vandalized and abandoned town alive. "DOEL" is a quirky, humourous, and poetic portrait of six of the remaining inhabitants and their struggle with Dutch techno ravers, curious urban explorers, and political havoc."

1267 - 1968

FREDERIK SØLBERG - DOCUMENTAIRE

INDUSTRIALISM

WASTELAND

COMMUNITY

GEO TOURISM

URBEX

"Mijn eerste impressie was heel moeilijk om onder woorden te brengen. Ik zag Doel voor het eerst in januari, in de winter. Het dorp gaf een behoorlijk deprimerende indruk. Maar kom je hier op een zonnige zondag in augustus, dan lijkt Doel wel een gratis pretpark. Een merkwaardig contrast. Intrigerend ook dat er in dit doodse dorp nog altijd mensen wonen die de plek niet willen verlaten."

bron: frederic sølberg



PHOTO BY
JAN SCHOONEN



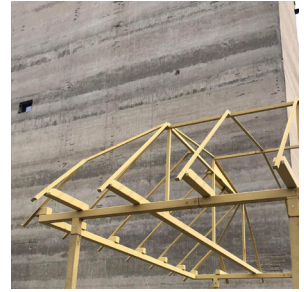
PHOTO BY
JAN SCHOONEN

A1

A1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM



D1



B1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM

C1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM

B1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM

D1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM

E1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM

F1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM



B1

E1



C1

F1



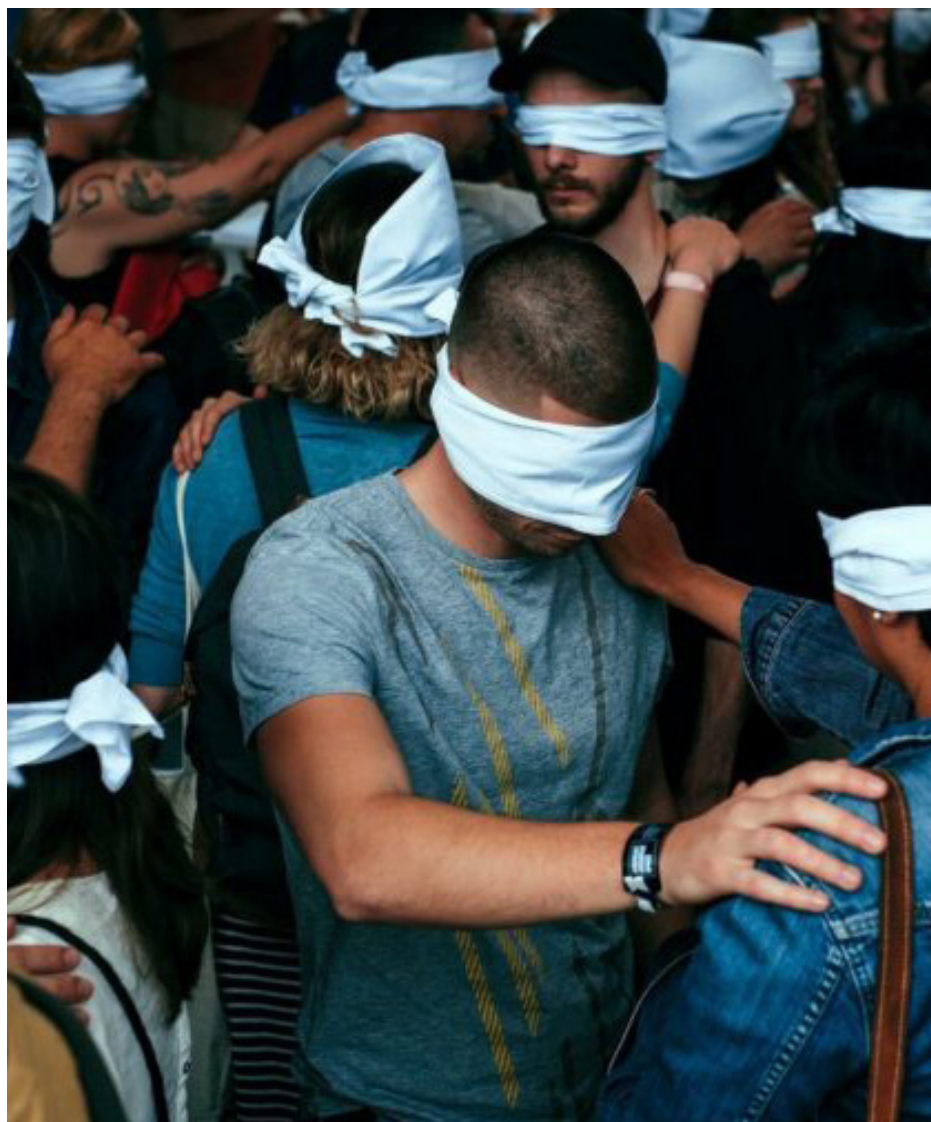


PHOTO BY
GEORGI PANCHEV
AND IVAN VELEVS

MARIJE VOGELZANG

ENGAGE ALL THE SENSES WITH FOOD

Food is such a versatile topic, it connects to everything. From politics to culture to rituals to economics and the future. But, as it connects to everything, it also connects to one single thing: the eating human being.

We all eat and we all connect to food in a very rudimentary and crucial way. Because food is such a close to the heart topic, I have found that everybody can relate to it.

In addition, human beings are the only species that are sensitive to storytelling and imagination.

So when food and imagination start to merge and bring new visions on how we eat, on what we eat, on how food can be used to shape new connections between people, I see that it grabs the attention. It captivates because it is always about you.

Food is simply the conductor I use to connect you to everything outside.

1999 - X

BIOGRAPHY

FOOD DESIGN

Working with a material that engages all senses and that goes inside the body and actually becomes part of it.

UNIVERSAL LANGUAGE

bron: marije vogelzang

INTIMACY

HABITS

RECONNECTING

FOOD SHARING

STRANGERS

A1

A1
TITLE: FEED LOVE
TYPE: INSTALLATION,
PERFORMANCE, WORKSHOP
LOCATIONS: DK, RU, JP



D1



B1
TITLE: ONE BITE
TYPE: PERFORMANCE,
WORKSHOP
LOCATIONS: BG

C1
TITLE: GRAZING CITY SCAPES
TYPE: INSTALLATION,
PERFORMANCE, PRODUCT
LOCATIONS: HK, ZA

B1



E1



D1
TITLE: FOOD MASSAGE SALON
TYPE: INSTALLATION,
PERFORMANCE, PRODUCT
LOCATIONS: DE, NL

E1
TITLE: SHARING DINNER
TYPE: INSTALLATION,
PERFORMANCE
LOCATIONS: NL, JP

C1



F1



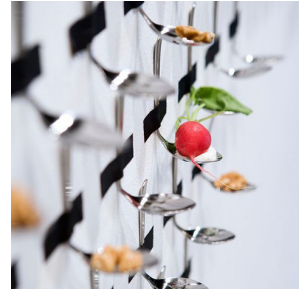
F1
TITLE: FOOD AND IMAGINATION
IS FOR EVERYBODY
TYPE: SPEAKING
LOCATIONS: ONLINE

A1

A1
TITLE: EAT LOVE BUDAPEST
TYPE: INSTALLATION,
PERFORMANCE
LOCATIONS: HU



D1



B1
TITLE: SHARING DINNER
TYPE: INSTALLATION,
PERFORMANCE
LOCATIONS: NL, JP

C1
TITLE:
TYPE:
LOCATIONS:



B1

E1



D1
TITLE:
TYPE:
LOCATIONS:

E1
TITLE:
TYPE:
LOCATIONS:

C1

F1

F1
TITLE:
TYPE:
LOCATIONS:



MANGO SUMMER CLUB

PEDRERES DE S'HOSTAL-LITHICA, MENORCA, ES

"I dreamed up this fisherwoman [muse], and built this under-the-sea world." – Chelsea Hansford –

2023

MANGO X SIMON MILLER

POTLUCK

The event's main protagonists were fashion and design, underscoring the significance of these two areas for Mango, a company with a worldwide outlook and a strategy centered on ongoing innovation and the pursuit of sustainability.

COMMUNITY

BRUTALIST

The brilliant colors and designs of the Mango summer collection, which are influenced by Mediterranean design, are perfect for the long, hot days and nights of summer in the city. The most sought-after summer capsule: by fusing SIMONMILLER's Californian West Coast attitude with Mango's Mediterranean aesthetic, a summer capsule collection with an undersea theme was created.
bron: refinery29



PHOTO BY
GEMMA GALÁN



PHOTO BY
ÓSCAR GERMADE

A1

D1

A1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM



B1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM

C1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM

B1

E1

B1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM



D1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM

E1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM

C1

F1

F1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM



THE GARDEN TABLE

THE AVAILABLE CITY, THE CHICAGO ARCHITECTURE BIENNIAL

For the Chicago Architecture Biennial we designed a vast collective platform, a stage for actions between the civic and the domestic scales, where to enact and participate in new collective rituals. Part kitchen, part garden, part playground, we imagine the platform as a civic surface, where different activities inform and subvert each other.

2021

POTLUCK

COMMUNITY

GARDEN

MODULAR

PLAYFUL

THIRD PLACE

SUSTAINABLE

COLLECTIVE

STUDIO OSSIDIANA

Studio Ossidiana is an award-winning practice working at the crossroads of architecture, design, and landscape, led by Giovanni Bellotti and Alessandra Covini. Balancing research and fabrication, the practice explores innovative approaches through buildings, materials, objects, and installations.

Poetic and thought-provoking, Studio Ossidiana's ambition is to design usable and generous spaces, materials, and concepts, to both participate in a global architectural debate, as well as ground the thinking in the built environment, through permanent or temporary projects.
bron: studio ossidiana



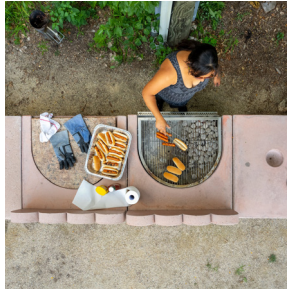
PHOTO BY
TRAVIS ROOZÉE



PHOTO BY
TRAVIS ROOZÉE

A1

PROJECT: COMMUNAL
KITCHEN
COLOURS: NATURAL / PINK
FORM: MODULAR



D1



B1
PROJECT: INTEGRATED
GAMES
COLOURS: NATURAL / PINK
FORM: MODULAR



B1

E1



C1
PROJECT: PLAYGROUND
COLOURS: NATURAL / PINK
FORM: MODULAR

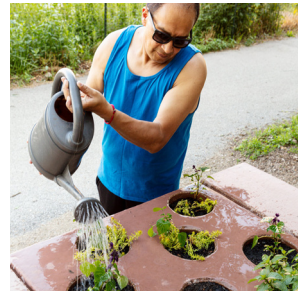
D1
PROJECT: INTEGRATED
GAMES
COLOURS: NATURAL / PINK
FORM: MODULAR

E1
PROJECT: INTEGRATED
GAMES
COLOURS: NATURAL / PINK
FORM: MODULAR

C1



F1



F1
PROJECT: GARDEN
COLOURS: NATURAL / PINK
FORM: MODULAR

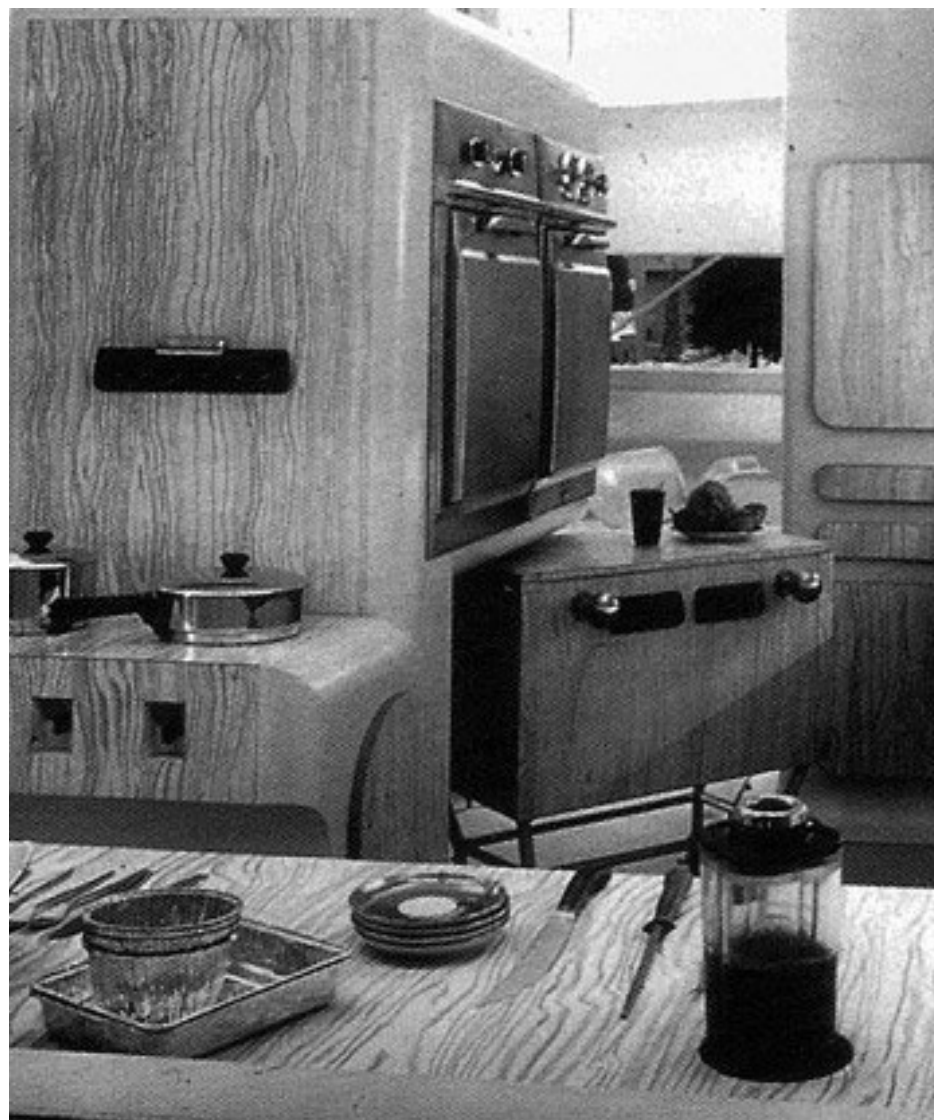


PHOTO FEATURED IN THE BOOK
FIFTIES SOURCE BOOK

HOUSE OF THE FUTURE

1956

Peter and Alison Smithson designed the House of the Future for the Daily Mail Ideal Home Exhibition. The exhibition was held in the Olympia Exhibition Centre from March 6-31 1956 (DR1995:0046:001-006). The House of the Future was never intended for actual production but for theoretical discussion. Designed around a courtyard garden that supplied natural lighting and private outdoor space, there were few windows on the exterior walls allowing the houses to be placed directly side-by-side. For viewing purposes, there was no roof but an elevated platform so exhibition goers could look inside the house from above. Appliances and work areas were hidden from view within cubicles allowing for a large open space in which to live. bron: cca.cq.ca

2023

ALISON AND PETER SMITHSON

INTUITIVE FORMS

CONCEPT

Wife and husband pair Alison (22 June 1928 – 16 August 1993) and Peter Smithson (18 September 1923 – 3 March 2003) formed a partnership that led British Brutalism through the latter half of the twentieth century. Beginning with a vocabulary of stripped-down modernism, the pair were among the first to question and challenge modernist approaches to design and urban planning. Instead, they helped evolve the style into what became Brutalism, becoming proponents of the "streets in the sky" approach to housing. bron: archdaily

A1

D1

A1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM



B1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM

C1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM

B1

E1

B1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM



D1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM

E1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM

C1

F1

F1
ARTICLE NUMBER: 40124
COLOURS: NATURAL
SIZE: H: 35 X L: 80 X D: 80 CM



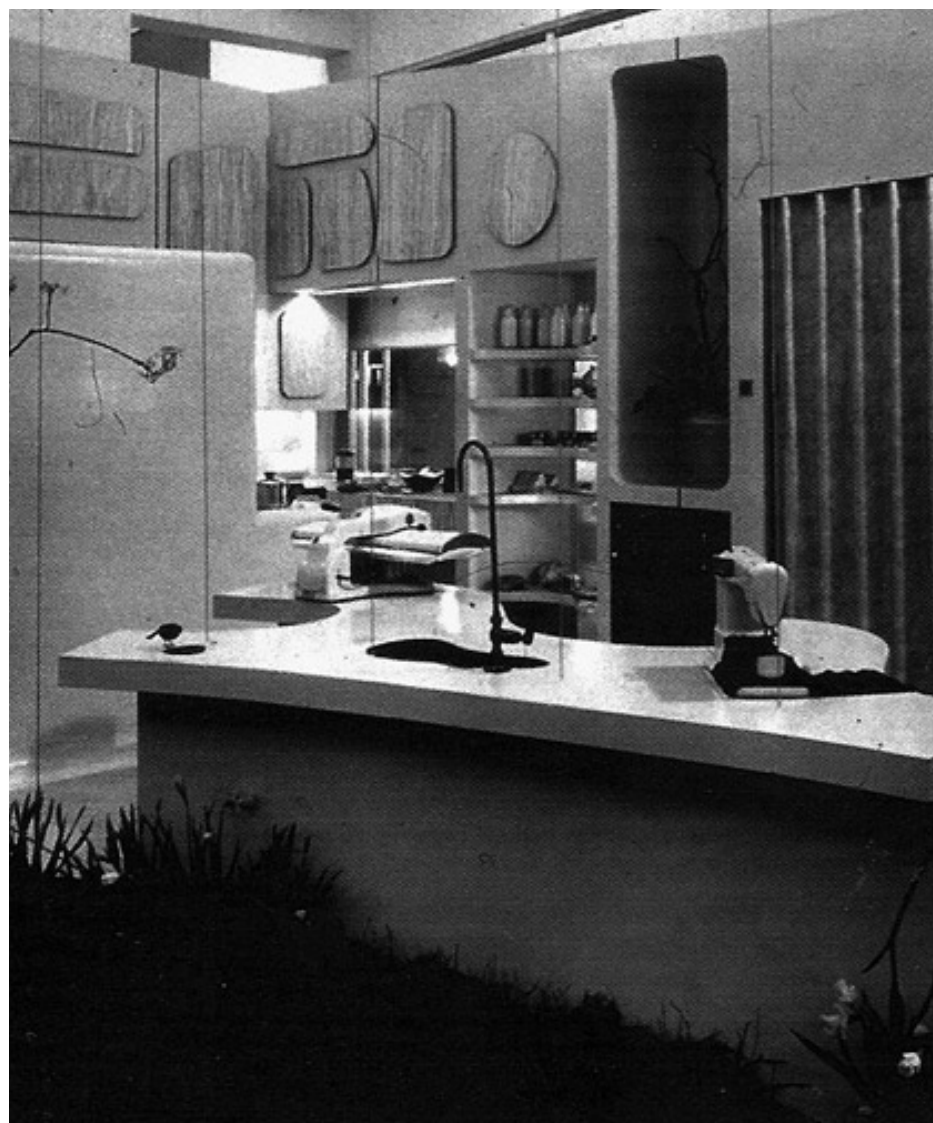
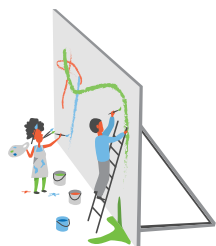


PHOTO FEATURED IN THE BOOK
FIFTIES SOURCE BOOK



CULTUREGHEM

CULTIVATING URBAN SPACE

het heroveren van de publieke ruimte, door elkaar te helpen en inclusief samen te werken, met als doel een meer menselijke stad.

Van Brussel een grote ontmoetingsplek maken.

Cultureghem? Een plek in Kuregem waar alle Brusselaars, en werkelijk iedereen, welkom is. Het is een plek van opportuniteiten, waar de projecten bloeien op een creatieve manier, en waar we de meerwaarde van iedereen zien.

Ons doel? Ontwikkelen, inspireren en co-creëren met zoveel mogelijk mensen in Brussel. En zo verbinding maken en wederzijdse solidariteit faciliteren in de straten van Brussel. Cultureghem wordt dus een laboratorium van initiatieven dat we ontwikkelen door elkaar te helpen om zo de weg te wijzen naar een meer menselijke en duurzame toekomst in de stad!

...

ONTDEK

POTLUCK

COMMUNITY

OUTDOOR KITCHEN

SOCIAL

FOOD SHARING

We dromen van een wereld vormgegeven door wederzijdse hulp en delen waar burgers, in plaats van elkaar kruisen zonder elkaar te zien, elkaar beschouwen als 1 grote familie ! Een alternatieve samenleving waar iedereen zich op zijn plek voelt, waar iedereen zijn talenten ontdekt en inzet. Door ons de publieke ruimte toe te eigenen en door deze met de bewoners levendig te maken, kan deze droom werkelijkheid worden.

bron: cultureghem

A1

PROJECT:
FOCUS:
WHEN:



D1



B1
PROJECT:
FOCUS:
WHEN:

C1
PROJECT:
FOCUS:
WHEN:

D1
PROJECT:
FOCUS:
WHEN:

E1
PROJECT:
FOCUS:
WHEN:

F1
PROJECT:
FOCUS:
WHEN:

B1



E1



C1



F1





PHOTO BY
CULTUREGHEM



SEEDS
MARIJE VOGELZANG



SOURCE
FEBO AMSTERDAM



PHOTO BY
SARAH LEYMAN

REF. N°VVI

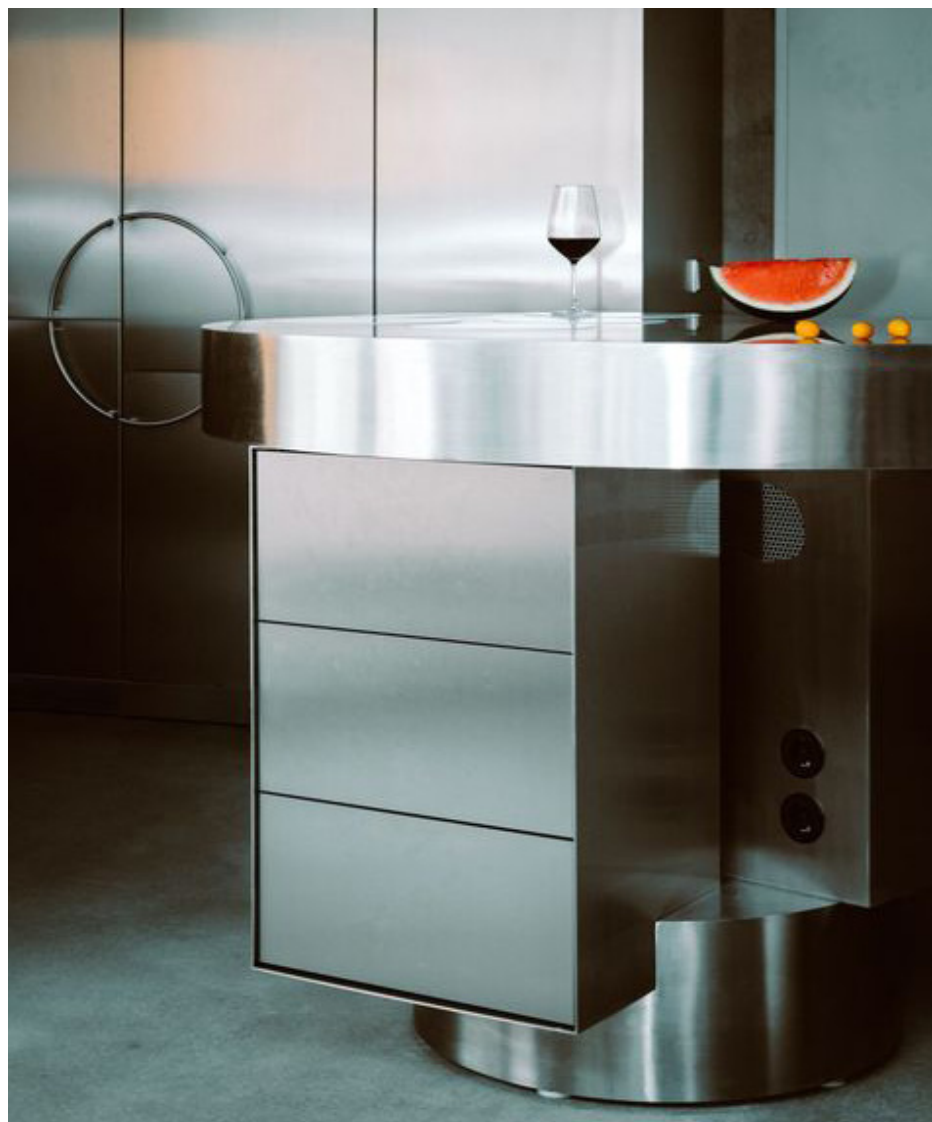
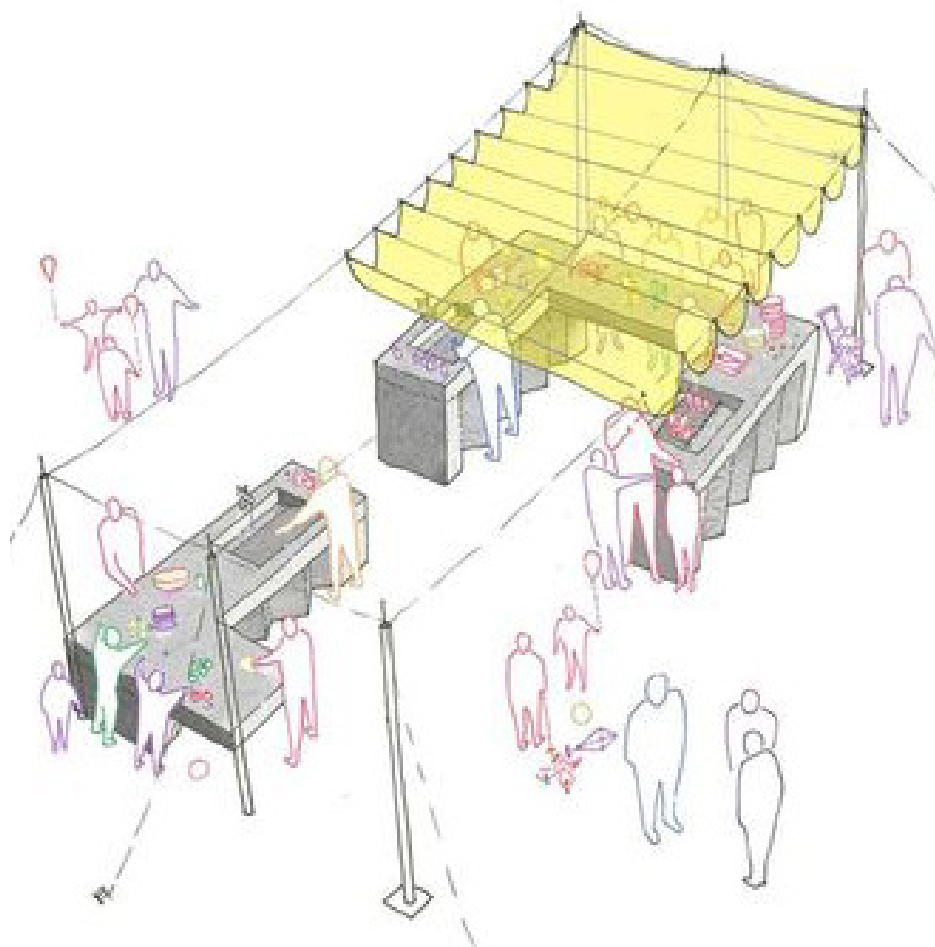


PHOTO BY
SARAH LEYMAN



HOUNSLOW UNDER-LINE
STUDIO WEAVE



PAKT ANTWERPEN
DAKBOERDERIJ

PHOTO BY
FRED DEBROCK

MOODBOARD

Nº I

ONTWERP

Nº II

REFERENTIES

Nº III

CREDITS: * SARAH LEYMAN * THE BRIGHT SIDE OF THE MOON * ON CONTINUITY AND IDENTITY
* A JOURNEY TO THE MOST HOPEFUL PLACES ON EARTH AND BACK * TOM CALLEBAUT * KLAAS
VANSLEMBROUCK * HILDE BOUCHEZ * IGNAAS BACK * EDITION Nº1 * SEMESTER 2 * KULEUVEN *
FACULTEIT ARCHITECTUUR * MASTER INTERIEURARCHITECTUUR ** 2023/2024 ** BELGIUM ●