

# LIMINAL LANDSCAPES

THREE PORTS IN TRANSITION

PROJECT DESCRIPTION  
DIPLOMA PROGRAMS

DIPLOMA PROJECT  
BAS 2020

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WHERE

The infinite ports along the Norwegian coastline are today a symbol of a former network of several ocean crossings. They can be seen as monuments of the past. Even to that extent that it has shaped the national identity and culture throughout centuries.

The ports are traces of an era of production and traveling with steamships, but also of former important social meeting spaces. To get an overview of the similarities and differences of these structures, we have approached the mapping of the ports by placing them on different positions in a collective spectrum. To fully understand the gradient of variations and its importance to its local community, we have narrowed the amount of ports down, zooming in on three different situations. Each of them telling a different story;

- 1 **Tellevik:** located north of Åsane in the district of Indre Nordhordland
- 2 **Skjelanger:** located on the island of Holsnøy in the district of Alversund
- 3 **Veløyyna:** a small island located outside Møvik in the district of Øygarden

WHAT

A place of a port can be differentiated from other spaces because of its in-between quality. It is a location that is mediating between land and sea. The location of a port is committed to generate awareness. In this project we want to put the attention on the traces these ports have left behind in the landscape and to its surrounding community.

We believe that the port has a strong impact to its surrounding landscape. It is crucial to understand its original purpose and the historical importance of the place. All of these aspects are woven together in the liminality of the port. Therefore our intentions, as architects, will interact with these places through a respectful approach; a gentle, yet clear action.

- 1 **Tellevik:** a sauna balancing between water and land, acting as a lantern for the local community and its visitors.
- 2 **Skjelanger:** activating a linear movement connecting different entrances to the water.
- 3 **Veløyyna:** an interaction between subtracting and adding to reveal the reclaim-capacity of nature.

WHY

Human productive activity has shaped our environment for centuries, leaving behind a landscape constructed in the symbiotic relation of technological progress and economic fluctuations. We believe that at some point the landscape has reached a limit of human impact.

Scars come together with a responsibility. In the case of the ports this is linked to the ownership. Many of the port's ownership is unknown or complex. That is, according to us, in combination with the lack of interest and the lost of the original purpose, the main reason of the vacancy and abandonment state of the quays.

Our interventions will touch the surfaces of ownership, appearance and the voice of the ports. The ultimate goal is to challenge and change the attitude towards how the environment has been claimed, through the narrative of a port.

- 1 **Tellevik:** a gesture to the local community and the visitors.
- 2 **Skjelanger:** highlighting the different thresholds to the water and re-purposing an existing building.
- 3 **Veløyna:** creating awareness, by revealing a dialogue between concrete and algae.

HOW

In this project we would like to show the globalisation and the speed of life through the metaphor of a port. Steamship ports are in the shadow of the present infrastructure; roads, bridges and tunnels. The many quays that are left behind along the coast of Norway are one example of these scars.

The investigation started with a series of mapping; zooming in from the county of Vestland, to the overall area of three districts; Nordhordland, Alversund and Øygarden. The selection of these 3 areas is based on the variation in both typology and topography, going from an inner fjord in Nordhordland to outer coast facing the north sea in Øygarden. Our final decision is to focus on one dock from each district. The mapping continued registering the local history, use, materiality and ecology of the different places, revealing strong liminal aspects of these places. This liminality can be described as something diffuse, an in-between space, transitions and borderlines, subtle or even delicate and precise. We want to embrace this element and use it as a potential in our project. Therefore our actions will be done in a just as subtle and delicate way, following our understanding of liminality.

- 1 **Tellevik:** Liminality in space, mediating between water and land, heat and cold
- 2 **Skjelanger:** Liminality in use, a flexible ownership that allows the place to open up
- 3 **Veløyna:** Liminality in time, a conversation between the concrete and the landscape that reveals the reclaim of nature through time

## 2 PROJECTS

In the beginning of the process we both had our individual topic. Karoline started out on the subject of liminal landscapes, a research on the many vacant ports that are marking the west coast of Norway. The first approach of Emilie was based on the traces in the landscape of the extraction to manufacture bricks, another type of a mark in the land.

We have decided to merge our ideas together based on our common interest on impacts on the landscape. As future architects, we believe that in the first place, it is our job to make something happen. We are convinced that there is already a lot of potential for this in our built environment. During the time when we were working separately, we already established a form of collaboration.

It can be said that even from the beginning we both were building out similar projects. The difference between those projects was the approach. Karoline started from a large scale. Emilie her approach was taken from the scale of a brick.

Reflecting back on the first intentions of the project, we now realise that the places where we are working at, don't have a defined ending. In our opinion, there is not one clear answer to a liminal place.

The follow is showing our original versions of the both programs, to sketch an idea of our starting point.

# liminal landscapes

a network of threshold crossings

«*Liminality*»;

*Limen*, «Threshold»

Liminality is the threshold space in-between boundaries, the intermediate between two states, conditions or regions. Neither here nor there.

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## 01 intro

*«The ferry was an important transportation for the people living along the fjord. At that time, the roads were poor and there were no existing tunnels. It was «Fjordabåten» that was the most efficient way to stay connected to the other villages on the island and the rest of the mainland. We noticed a huge difference when the ferry stopped going. The distance became even greater and our village got much more isolated from the rest of the island. This used to be a much more central place to live at the time the ferry was active.»*

Åse

07



### introduction

Human productive activity have been shaping our environment for centuries, leaving behind a landscape constructed in the symbiotic relation of technological progress and economic fluctuations. The landscapes of Norway have several examples where the productive landscapes suddenly becomes «unproductive» and left in a state of decay. Restoring the worn out landscapes to its «original» state are often too energy demanding, sometimes even impossible, and are therefore left like open wounds in the landscape. An example of these landscapes are the many hundreds of ferry piers left behind on the coast of Norway.

*«... space and place have played a key role in shaping humans identities. A relationship to a place, through qualitative features of landscape such as mountains or plains, rich or sparse vegetation, have influenced our actions and self-understanding.»*

*Thomas Rohkrämer and Felix Robin Schulz*

## background

Norway is a nation that is connected to its fjord and surrounding ocean. It has shaped our identity and culture throughout centuries. As a coastal nation we bear a great knowledge and tradition that are important to keep. They represent a history of how life used to be, when people along the coast were living a life adapted to what the sea could give them. Ferries have played an important role in the settlement along the coast. At the time when people only traveled by boat, the piers and harbors acted not only as a portal connecting them to the outside world, but also as a central

meeting point for its community. Over time, globalization, economical changes and new technology have changed our way of using the ocean's resources. This has resulted in new social conditions, both in our way of living and our perceptions of the environment. Our network through the sea and fjords has therefore gradually been replaced by new roads, bridges and tunnels. This has resulted in people moving away from the smaller villages and into bigger cities, leaving behind the many piers and harbors. Today these abandoned structures act more or less as decaying monuments of the past.

«There is a huge difference between generations and how they relate to our harbor. The harbors identity have had a drastically change from what it once was, to what it is today.»

Åse

## essay

In the essay I wanted to get a broader understanding of how the harbors have influenced the coastal identities over time. I wished to start a discussion about how these abandoned structures can act in the future, both in a relation to its community, but also as a network of places and localities. My essay is divide into three chapters that focus on how the harbors relate to the society and landscape in different scales. First, the big picture on how our costal identity is related to the fjords and sea. Second, looking at the abandoned piers and harbors as a typology. And last, a case study of Hosanger, based on interviews from local actors.

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Today the abandoned harbors are symbol of a previous network at sea, that today have resulted in creating what I in the essay would like to call; liminal landscapes. Liminality is a term used by anthropologist Victor Turner, where he describes it as a ritual passageway divided into three stages. Going from one phase to another, the liminal phase is described as the second stage, being in-between, neither nor either. The harbors were made to serve a specific purpose that they now have lost and rather than gaining a new social value, they are left behind still stuck in their liminal phase, creating liminal landscapes.

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concept model

With this model I try to show how the heavy harbor relate and meet the landscape. The transition going from land to concrete, concrete into ocean. By using the analogy of liminality, I have experimented with how a small intervention can give the harbor a new value and social meaning.

This concept model is representing one possible intervention. By carving out mass, my intention is to create new meeting places for the visitor, exploring different ways of meeting or entering the water, and an invitation for nature and harbor to over time adapt better to each other.

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## 02 topic

*«There were always a lot of activity happening down by the harbor. It was the central meeting point for the people in the village. «Fjordabåten» was what connected us to the world outside. Every time the ferry came, we ran down to see who it was. Maybe it was someone that came to visit you, or someone you knew, or just to catch up the latest news from the city together with you neighbors.»*

Astrid

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liminality	
threshold	
diffuse	
in-between space	
transitions	
borderlines	
variables	
changeable	harbors
invisible	
subtle	defined
delicate	concise
precise	open surface
intermediate	limited
	permanent
	stable
	visible
	rough
	robust
	decaying
	concrete
	solid

what

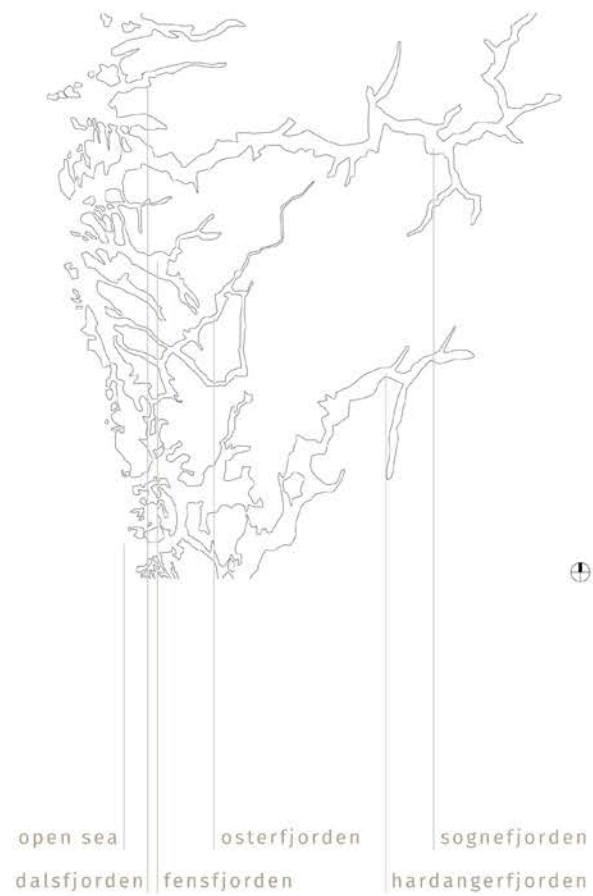
Liminality can be described as something diffuse, an in-between space, transitions and borderlines. Would it possible to use the aspect of liminality as a potential? How can I enhance these human made landscapes by highlighting their liminality? I would like to start out by investigating how these structures have effected the identity of our costal communities, and how they have slowly changed over time. Would it be possible to map a previous network of threshold crossings that can today be explored in a different way? How can I as an architect give a new life to these piers and harbors that have once served as an important meeting space?



why

The many hundreds of ferry piers left behind on the coast of Norway act today as heavy casted structures that no one seems to take responsibility for. Should we just leave them there for the landscape to slowly take back? This human impact might be too great in order for nature to ever reclaim itself.

Could it be possible to restore these piers and harbors in a state that could both be given back to the public, but also bring our landscape back to a sustainable level? Are there any chance that, over time, this architectural intervention could help harbors and nature to adopt better to each other?



where

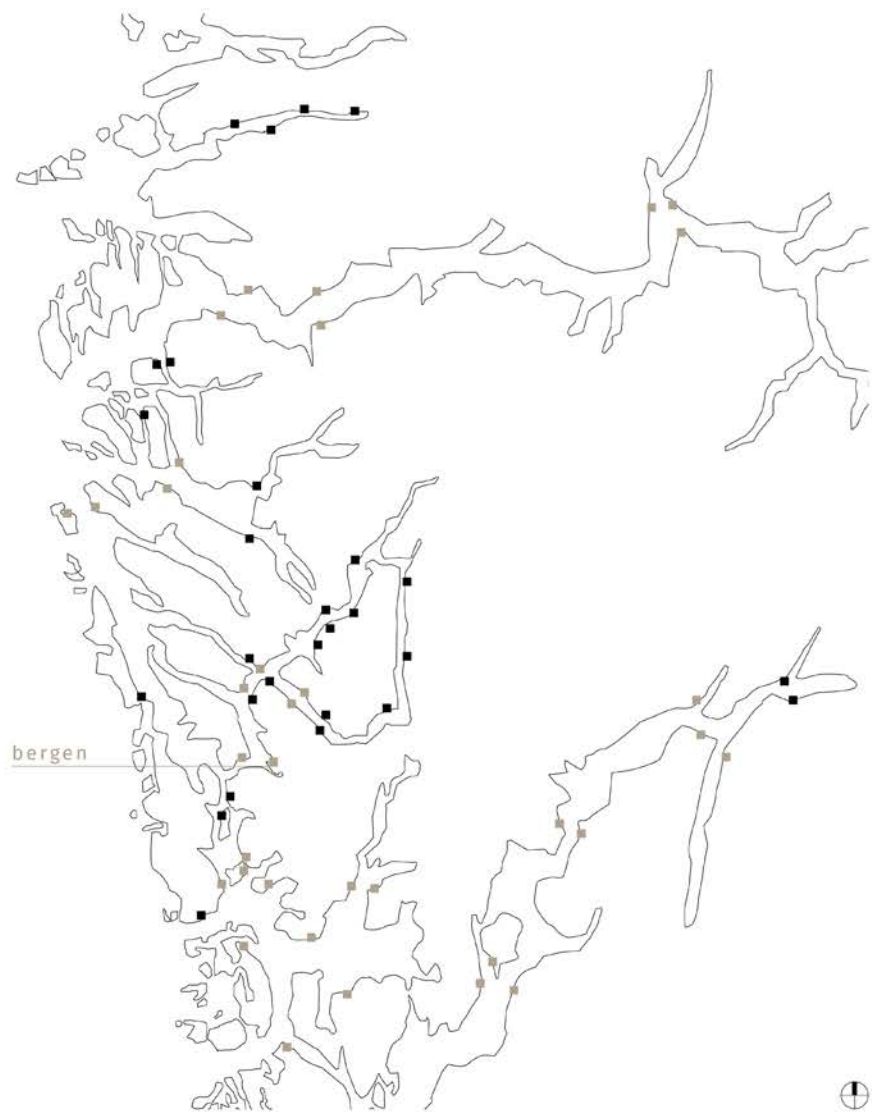
My base for this thesis is to work with the west coast of Norway. For now, I will limit my research by looking into Vestlandet, but this might change over time. By mapping the infinite piers and harbors along the coast and fjords I hope to find a connection or network between these abandoned structures that can lead my further into my project.



## 03 method

*«I believe that the initiatives put together by the people of Hosanger has helped us creating a stronger identity. But this could never have happen if it weren't for the people's willingness. People of Hosanger feel a strong ownership to everything that have happened here, and the result also act as a driving force to continue this work.»*

Astrid



mapping

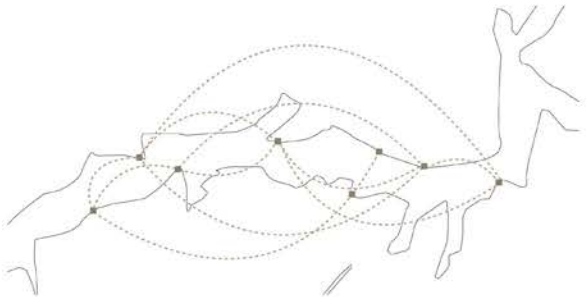
In this diploma I will start my research by mapping the abandoned piers and harbors. Where have these ferries gone, and what are their previous connections? Will it be possible to find a former existing network that can lead me to create a new type relation on water?

- abandoned
- active

how

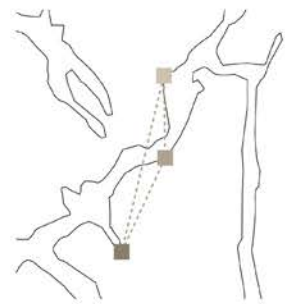
To get a broader understanding of what the piers and harbors have meant for the coastal communities at Vestlandet, it will throughout this thesis be important to work with several different scales, constantly zooming in and out. The piers and harbors relation to its surrounding landscape and community, but also to understand the potential and quality of concrete mass as a structure.

For now, I have made three possible scenarios that includes three different scales; scale 1, 2 and 3.



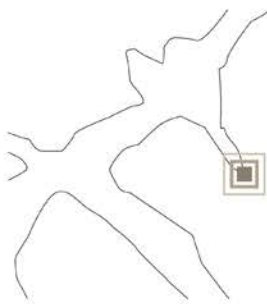
scale 1

The first scenario for this diploma, is a large landscape project. A possible example would be zooming in on a specific fjord. I would try to find a new connection on water with the existing piers and harbors. By making small intervention on each one of the abandoned structures, they would then work together as a continuing network, but also alone as an independent ruin. A reference project could be the many pit-stops, as toilets, viewpoint or trails, that you find along the Norwegian tourist route/road.



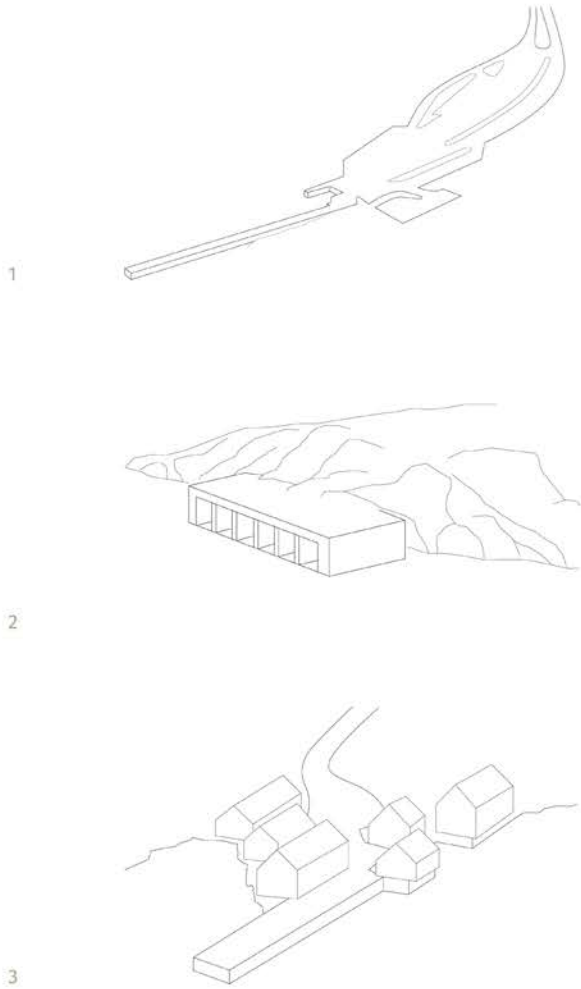
scale 2

In the second scenario I would be using the mapping from the research period to zoom in on three different harbors. By continuing the investigation about liminality, I would experiment by making three varying interventions. Is it possible to give these abandoned structures a new social value by subtracting/digging out mass, adding a new type of material, or looking at how existing structures can be transformed?



scale 3

The third scenario would be using the mapping from the research period to zoom in on one specific coastal village. I would then continue my research specifically to this place by doing social mapping such as interviews and local registrations. In this case, the importance of public space would be one of the main focuses, that might end up leading the project into a different direction than the actual harbor.



typology

I will look into how the piers and harbors can act as a typology. Categorize them into a system can help me get a broader understanding of how they relate to the landscape. One possible way of categorize the structures, is by size. The piers and harbors along the coast varies a lot; going from huge concrete platforms stretching both along the coastline and into the landscape, to being small piers that only fits one or two boats. Another way is by function. The piers and harbors varies from visitor piers, ferry harbors in a connection to a society, or harbors acting just as connection points to get from one place to another.

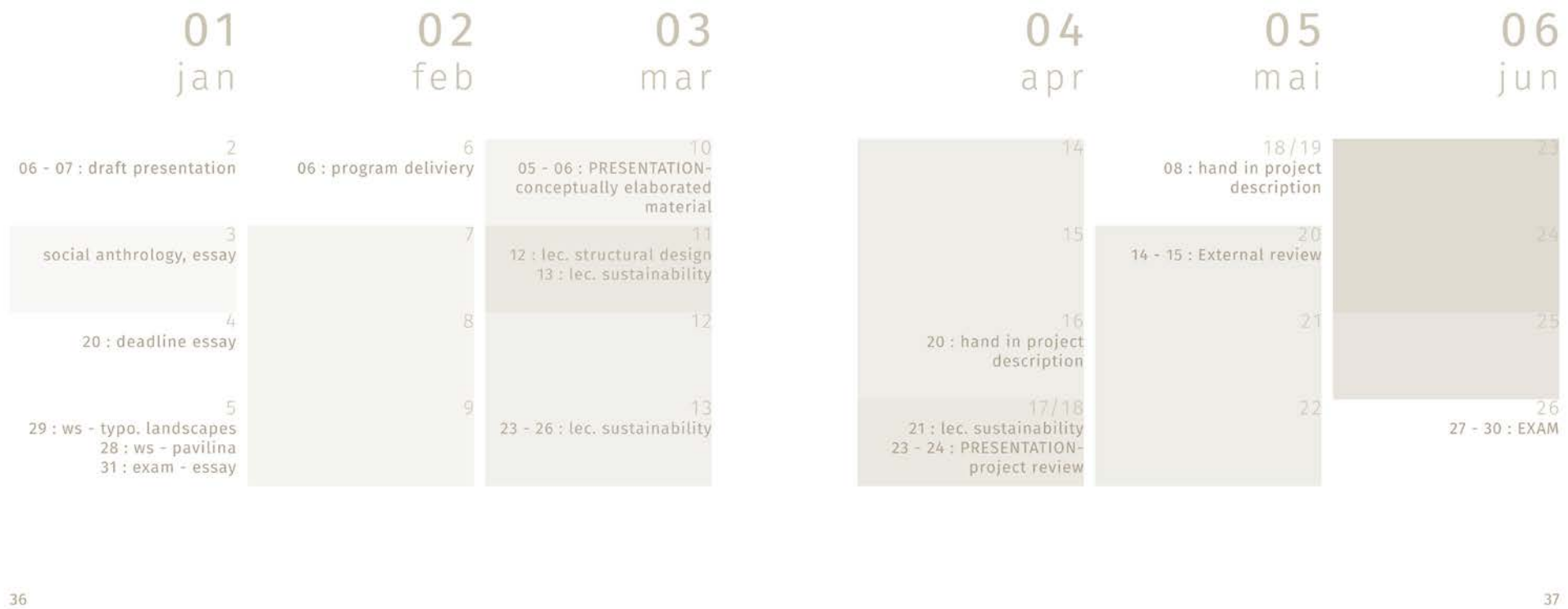


## 04 calendar

*«It wasn't just the harbor that acted as a social meeting space, but also the ferry itself. When we were young and lived in the city while going to school, we always used the ferry to come home during the weekend. It was at «Fjordabåten» you met «everyone». This was the place where you got to know what was going on or to organize what to do and where to go during the weekend. It was a whole other culture back then.»*

Astrid

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05  
CV

«The boat arrived every single day. It was how we got delivered groceries and materials to the factories. Even the farmers used the ferry to transport their animals. Sometimes on my way to the city, the boat was crowded by cows and sheep, and the whole ferry smelled like a barn»

Astrid

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info

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education

2011/  
2014 Bachelor in structural ingenieering  
Bergen University Collage

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2020 Master in Achitecture  
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2018 Exchange - Spring semester  
Aarhus School of Architecture

work

Faaland arkitekter	2013
Part time / Summer intern	/ 2016
Norconsult	2017
Part time / Summer intern	/ 2018
Opaform	2018
One year internship	/ 2019
Mad arkitekter	2016
Part time	

mastercourse

Fall	(un)Productive Landscapes
2017	Landscapes Wounds - reclaim lanscape
	Site: Sokndal
Spring	Studio 2A - Building design
2018	Secret Garden - Co-living
	Site: Aarhus
Fall	Complex context
2019	Connecting ground - Junior high school
	Site: Søreide, Bergen



06  
ref.

«At one point there were no stores left in the village, even the local grocery store closed down. This place has always been a village with a lot of activities going on. But the only activities that was left at this point were the organized activities, while all the «unorganized» social meeting points were now suddenly gone. The village went from having streets full of life, to becoming silent.»

Åse

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references

«Betwixt and between, the liminal period in rites  
de passage», Victor turner, Cornell University  
Press, 1967

«Space, place and identities»,  
Thomas Rohkrämer and Felix Robin Schulz, The  
Authors, 2009

«Ferjesambandet», Bjørn Foss, Nordvest forlag,  
Ålesund 1986

Quotes, All based on interviews from Hosanger

photos

06:	Anders Wilse, Norsk folkemuseum, 1932
08:	Bjørn Foss
20:	Øyvind Berg, Fjågesundferga
24:	Mjøsvågen kafe facebook group
34:	Nordlandsmuseet, 1954
38:	Helge Sunde, 1976
44:	Torstein Fjell

## diploma program

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—

# Teghel

(old Dutch for brick)

the footprint of a brick

Emilie Van de walle  
diploma program  
BAS 2020

—  
4

Knokke-Heist is a Belgian coastal town that borders to the Netherlands. It's location, in between the North Sea and the polders, results in a specific layering of soil; a composition of peat and clay. In the earlier days, peat was mainly used to create heat. Clay is a raw material for the manufacturing of bricks. This combination is ideal for the position of a brickyard. The history of my hometown and brickyards dates back to the mid Middle Ages, when the mediaeval city of Bruges was investing in urbanisation. Knokke-Heist is not only the origin of the stones for the building of Bruges. It is the town where I was placed on a pile of stones as a child, from where I had an overview of the construction site. It is where I have spent hours looking at masons. It is where I built my fascination for bricks.

This beautiful history has a flip side. The extraction of peat and clay left traces in the landscape of my hometown. Today formal clay pits are still visible as scars in the nature. Therefor I would like to honour the sacrifice of the landscape. In my opinion the best way to bring a homage to this history, is by stating that the bricks were not mined for a single use purpose.



**Teghel, the footprint of a brick**

*Teghel [te•ghel], old Dutch, first used in the 13th century, indicating a brick or tile.*

Why I decided to name my diploma project 'teghel' is because it is a word that is only used in the vernacular. From the 16th century this term has been replaced by 'baksteen', which has – except for the meaning – no further link to the 13th century word. The reason why some people still know this word today, is because it is passed through generations. This passing of knowledge from one generation to another interests me, in my opinion it is one of the pillars of the vernacular. A term that is also applicable in architecture.

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Elaborations of the topic

10

What ?

*What question(s)/theme(s) do you intend to explore?*

Elaborations of the topic

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With my diploma I want to bring a homage to the rich history of my hometown regarding the manufacturing of bricks. Today the use of wood is on the rise, bricks seem to be in the loosing team. This connotation is primarily devoted to the sustainable focus on buildings. Therefor I want to investigate how bricks can be used in a sustainable way, because the best way to honour the brick is to prove that the material is not serving for a single use.

Therefor I want to experiment with the circularity of the bricks and test if it is possible to make a new brick out of rubble.

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Why ?

*Why is this project important to you and/or to others?  
Why should this project be done?*

Elaborations of the topic

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One of the biggest waste streams in the world is debris from construction and demolition. This waste I would like to integrate in a circular use. The urge for a circular mindset is high; today in North West-Europe, less than 1% of building elements are recirculated after their first use. Although a large number of elements are technically reusable, they end up being either down-cycled or landfilled.

I envision a circular world where waste is synonymous with raw material: cities and its buildings are constructed of building materials that are made from 100% waste, are 100% recyclable at the end of their life cycle and absorb more carbon than it takes to create them.

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Where ?

*Your site – its particular qualities and its relevance to your topic/theme.*

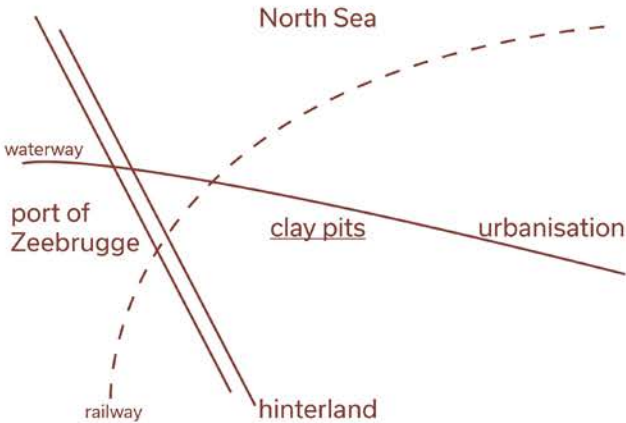
My site is located in Ramskapelle, a borough of Knokke-Heist. The area borders to the port of Zeebrugge, the Belgian coastline, the polders and the hinterland of Bruges. This location is relevant to my topic, because it is the area where clay has been mined since the 14th Century.

Ramskapelle balances between the polders and the sea. This results in a very specific composition of the soil; peat and clay. In the earlier days, peat was mainly used to create heat. Clay is a raw material for the manufacturing of bricks. This combination is ideal for the position of a brickyard.

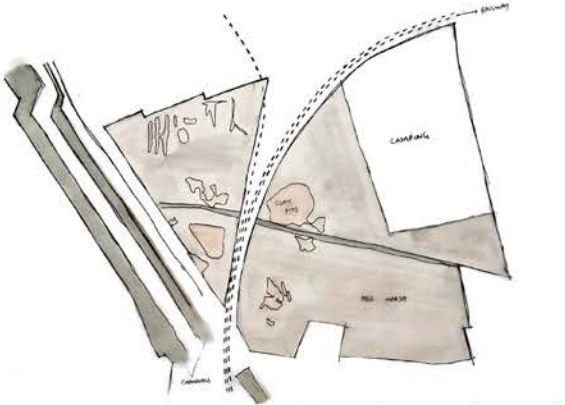
Besides this unique soil composition, this village finds itself in between various urban influences. The port, the coast, the polders and Bruges are very different. The area has been balancing in between urban expansion, tourism, preservation of the countryland and population growth.

Elaborations of the topic  
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Where  
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A marked trail gives access to the nature reserve.  
The reed transforms this blind alley to a corridor. A  
decaying bird watching shelter is the end of this path.



Where  
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Where  
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Approaches

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How ?

*How do you imagine now, at the outset, that you will go about exploring the questions/themes that drive your project? What modes and methods of exploration will you use? What routes/paths do you foresee following.*

The first step towards the development of the project is the analysis of the environment. By collecting maps from old archives and collecting images from private collections, I want to reconstruct the image of the brickyards. This is important to correctly and fully tell the story of Knokke-Heist.

In addition, I also want to experiment with the use of rubble. My goal is to make bricks myself. In this way I want to get even more in touch with the material before I implement it in a design.

Eventually I want to make a design that tells the history of the region. The construction will contribute to the local culture. With this design I want to communicate that brick buildings can also have a positive, sustainable connotation.

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Essay

Knowledge, and the exchange of know-how, is a part of a culture. It can be stated that building with bricks is a part of the local culture where I come from. Anthropologist Keesing defines culture as a system of knowledge, more or less shared by members of a society. In my essay I was questioning how knowledge, and more specific the know-how of building, is passed on.

As a first anthropological approach to the topic of brickwork in architecture, I read the work of Trevor Marchand. As a trained architect Marchand came to anthropology, this in order to investigate in the

actual processes of building and the on-site decision making. Those were thus buildings made without a set of architectural drawings, space that is realised through the act of making.

Through his fieldwork, Marchand worked together with his fellow workers in an apprentice-style, whereby he could exchange toil for knowledge. One of Marchand's case studies is the one from the Great Mosque in Djenné, in Mali. The Great Mosque is one of world's largest mud buildings. This building has since long been the central to the collective identity of Djenné.

Every Friday all male citizens of Djenné are expected to pray at the mosque. This weekly procession to and from the mosque is an essential ingredient in Djenné's social glue. The cultural ritual exists out of the annual maintenance of the mosque. Every able-bodied inhabitant participates in this event. Through the description in Trevor Marchand's book, *The Masons of Djenné*, I could construct an unwritten hierarchy within this event. With this hierarchy I don't want to express an list of importance, but rather a flow of the knowledge.

After analysing the building culture around the Great Mosque, I wanted to reflect this to my hometown. I chose to analyze the culture in Mali, because I wanted to analyse through comparing. But I found out that despite the cultural differences, there are not much contrasts. Building a house is of course not an annual event, but when I compare the acts of the building itself, apart from the ritual, I saw a lot of similarities in both Mali and Belgium. To clarify, I am not talking about the generic construction site. I am discussing where building is still a social gathering, like renovations in more rural areas. On those sites the know-how is shared within friends and families. In these situations the gathering is a result of spontaneous offering of help. In order to be able to understand and describes how knowledge

Approaches  
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is transferred in such situations, I use the theory of Merleau-Ponty. Embodied knowledge. He explains it using the example of knowing how to touch type. To know how to touch type is not, to know the place of each letter among the keys. It is knowledge in the hands. What Merleau-Ponty described as "knowledge in the hands" is the particular type of knowledge which is not articulated. It is, however, well known by the body or through the body, when it is practiced. The knowledge is transferred not by explaining, but by working together and by unconsciously observing. Another link can be made to Pierre Bourdieu and the Habitus. Although I don't believe passed on knowledge is a part of the habitus, I do see links with the continuity of knowledge. In my opinion the habitus can be understood as inherent habits, skills and dispositions. These are common by people from similar environments, and has thus grounds in culture. From the text of the Kabyle House, I learned that this specific building is based on traditions and symbolism. But also that the house is constructed through local knowledge and experience. I can conclude that knowledge, in this case, is social, practical and grounded in action. It is never individualistic. In my essay I wanted to understand the flow of knowledge that is passed on from generation to generation. I aimed to describe how the unwritten know-how within families or cultures is passed on. To open my eyes for the habits in my own environment.

Understanding the route of knowledge is important for my diploma project, because I am investigating in a local material. Through conversations with local people I am trying to reconstruct the rich history of Knokke-Heist, regarding the manufacturing of bricks. The embodied knowledge is a key factor in my diploma. So I wanted to set out methods to capture this. This is only possible after understanding these patterns.



*Father and sons separating the re-usable bricks from the rubble. Picture taken at a farm around 1970.*

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Archieve



Historical map from 1777 (Ferraris)

31 | Approaches

Using old maps, I try to reconstruct the history of Ramskapelle. The maps reveal old waterways and the original positions of village centers.

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Historical map from 1846 (Vandermaelen)

Analyses of maps.

33 | Approaches



Areal view from 2019 (Google Earth)

It is remarkable what the impact of industrialization is. The two canals, dug in 1840, serve as a border between the harbor and the residential and nature area in the east.

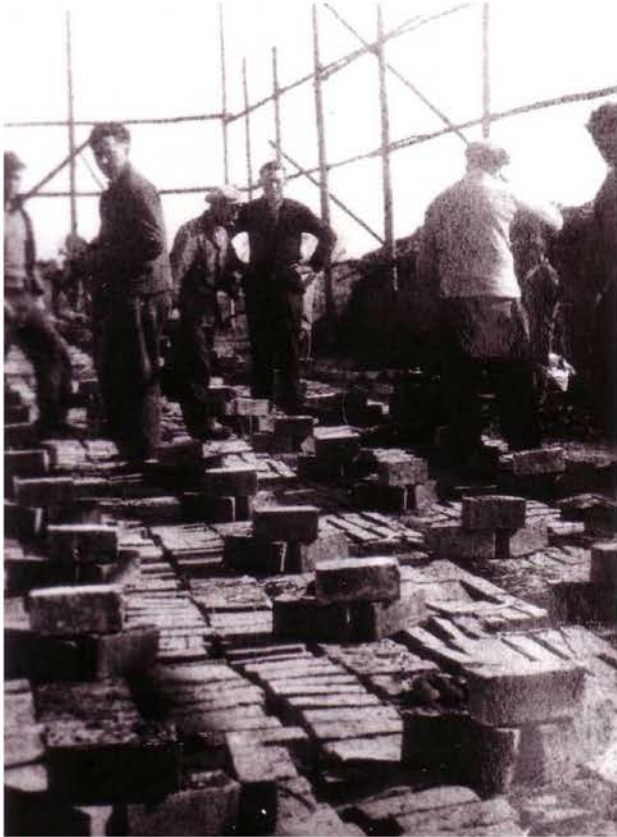
34



*Stacking stones after they were baked in a field oven. (1920)*

Searching image repository and photo collections.

Approaches  
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*Most of the stones are on the ground, some are stacked per three. I would like to know why it was done like that. (1920)*

With the help of old photos and the inscriptions I can find out which plots were used as field ovens for baking clay. These photos make the local stories very visual.

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Entrance to the “best room” in a typical Dutch farm.

Approaches  
37

Conversations are among the first steps I have taken towards the project. By having conversations with locals, unwritten stories are told. A former farmer spoke to me about how he always found pieces of brick when plowing a field. By combining this information with old photos, we were able to conclude together that there was a former field oven on that plot.

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Tools



39 | Approaches

Experimenting. Picture by BC Architects.

40



Approaches  
41

Through experiments I want to find out if I can make a brick with rubble. How will I grind the rubble? How much clay can be combined with the rubble? Can a brick be made out of 100% rubble? How fine must the stones be ground? What are the proportions? What are the limits? Is it possible to lower the temperture in the oven in order to save energy? Can I manipulate the colour?

42

testing, experimenting, doing, comparing, retrying,  
documenting



43

44

45

References

46



*Project Negenoord, by De Gouden Lineaal Architecten.*

References

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This observation tower is made out of local materials excavated from the Maas area: earth, clay and gravel. External walls were created with the rammed earth building technique. Negenoord is a former gravel extraction areav, which is now transformed to a nature reserve called Maasvalley Riverpark

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*Experimental House, by Alvar Aalto.*

References  
49

The walls of this courtyard reflect the very nature of the experimental home, as there are more than fifty different types of bricks which are arranged in various patterns. This allowed Aalto to test the aesthetics of different arrangements while also monitoring how they reacted in the rough climate.

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The architecture of aDVVT begins in the milieu of everyday existence. Unlike many other architectural styles of today, they go back to the basics of the craft of architecture: they love to build, and this pleasure manifests itself in their actual constructions. Their projects offer a counterbalance to the often rigid and cold structures that are built everywhere these days. Intuitiveness, straightforwardness, playfulness and coincidences are central to their work.

References

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Wivina, by De Vylder, Vinck Taillieu Architecten.

52



*National Assembly, by Louis Kahn.*

References

53

Kahn famously imagined a conversation with one material, asking, 'What do you want, brick?' Brick replied: 'I like an arch'. Kahn continued, 'Look, I want one too, but arches are expensive and I can use a concrete lintel ... what do you think of that brick?'. Brick says: 'I like an arch'.

This conversation didn't end with a few odd looks, but rather a deeper meditation on the uses of masonry.

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55

Concept model

56



Concept model  
57

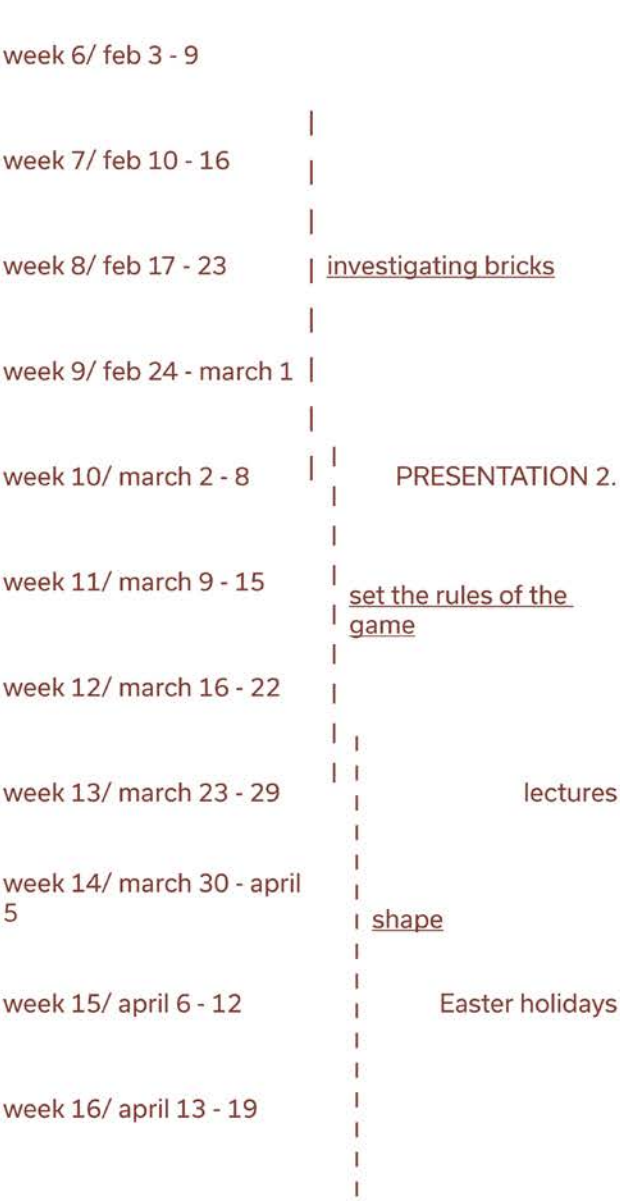
With my first concept model, I wanted to heal a brick. This in order to state that a broken material can be re-used, instead of being thrown away or down-cycled. The clay turns the rubble back into a brick. Re-use of materials can result in unique objects. I am fascinated by the shape and scale of this object.

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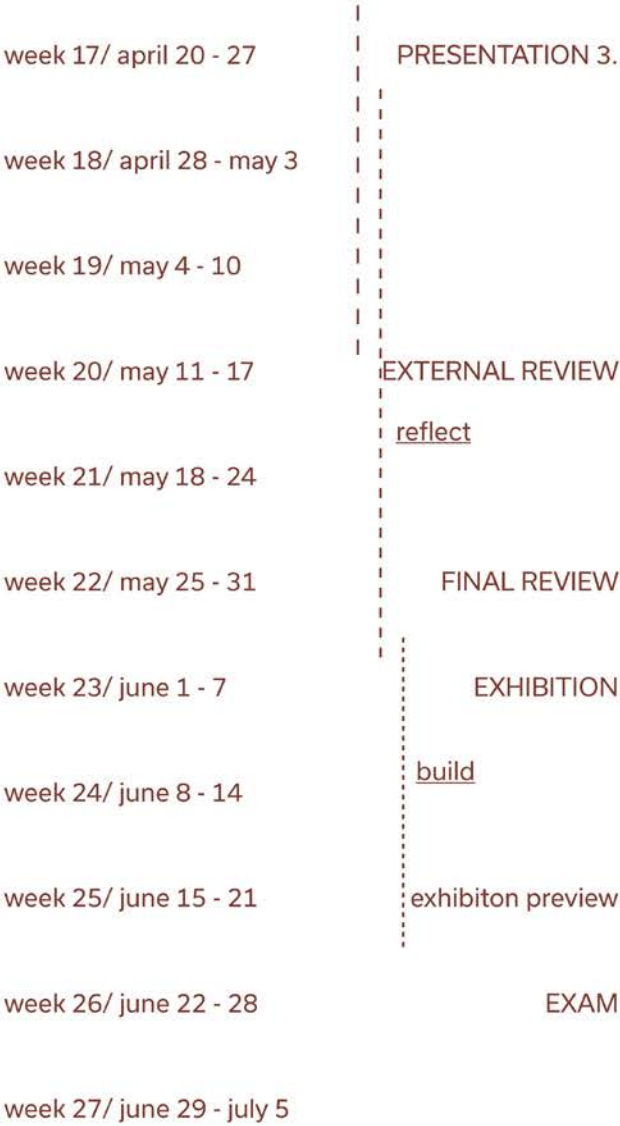
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Timeline

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Curriculum vitea

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Hello!  
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School Bergen School of  
Architecture, Norway

Education

2019 - now Arkitektthøgskole  
BAS, Bergen

2018 - 2019 Master Architecture  
KU Leuven, Gent

2016 - 2018 BA Architecture  
KU Leuven, Gent

2013 - 2016 Applied Architecture  
Howest, Brugge

Experiences

2018 De Terp Projects  
On site constructing

2017 Architecture ASK  
Architect assistance

2016 OPA Form Arkitekter  
Internship

Languages

Dutch Native language

French Second language

English Level C1

German Basic knowledge

Curriculum vitae

65

Competences

ArchiCAD	<div><div></div></div>
AutoCAD	<div><div></div></div>
Revit	<div><div></div></div>
3dS Max	<div><div></div></div>
SketchUp	<div><div></div></div>
Photoshop	<div><div></div></div>
InDesign	<div><div></div></div>
Illustrator	<div><div></div></div>
iMovie	<div><div></div></div>

Mastercourses

2018 KU Leuven (BE)	Climate Design - Ignaas Back  Design - Klaas Goris  Sustainability - Luc Eeckhout
2019 BAS (NO)	Infrastructure Space - Tom Chamberlain - Nancy Couling - Christof Mayer  Complex Context - Tom Chamberlain - André Fontes - Hedvig Skjerdingsstad

Publications

Graphisoft Magazine	Building details with Archicad
Architecture Triennial, Bruges	Design Observatory
Apache Magazine	Design Vascular system of Doel, Be
Oslo Architecture Triennale	Degrowth with mastercourse Infrastructure Space

Extra

Student Dean	2017-2018 Faculty of Architecture
Hobbies	Cycle Racing Horse Driving Trails Piano. Clarinet. Guitar
Interests	Literature Materials
Volunteering	Planting trees in Iceland