



COVER

BW

03



EDITO

EDITO

A year after our move, B 03 magazine is dedicated to an 'overarching methodology and corporate identity' within the wide range of projects; from 'micro urbanism' of design-based 'architectural diversity' to our 'site approach' and 'interior approach'. 'Close-up' features our head office icons commissioned for 'DPG Media' at Mediaplein 1 in Antwerp and the construction group 'Cordeel' at the Boelwerf in Temse. Following the launch of pouffes, desks and coffee tables, we will focus on sofas and lighting fixtures with B brand. Finally, with Luc Deleu, B scene brought a strong visionary approach to our medium and our societal tension. We would like to thank top artist Michel Verjux for his architectural lighting systems in our room for art, as well as for setting our façade in the 'spotlight' until 2020!

L.B.

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BINST ARCHITECTS

BINST ARCHITECTS

- + _____ M.E.E. is more!
- + _____ Vocabulary 3
- + _____ Feasibility studies – FS

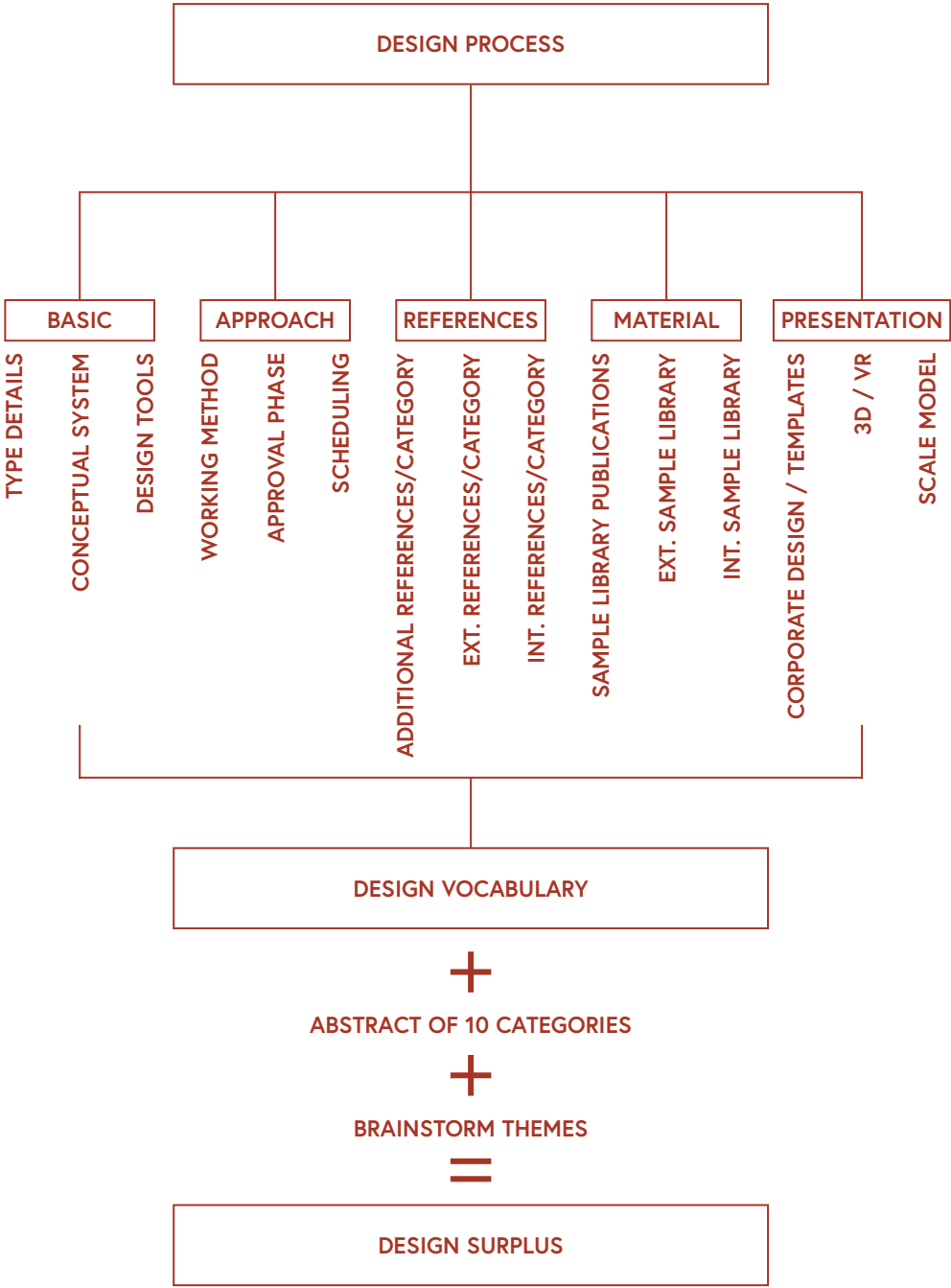
— Luc Binst





Our methodical design approach stands for the architectural method based on a macro-view attitude and the strongest know-how of the past.

This top extract of information, together with our presentation tools, forms the foundation for the step-by-step strengthening of customer-oriented ambitions and the substantive upgrading of thematic concepts.





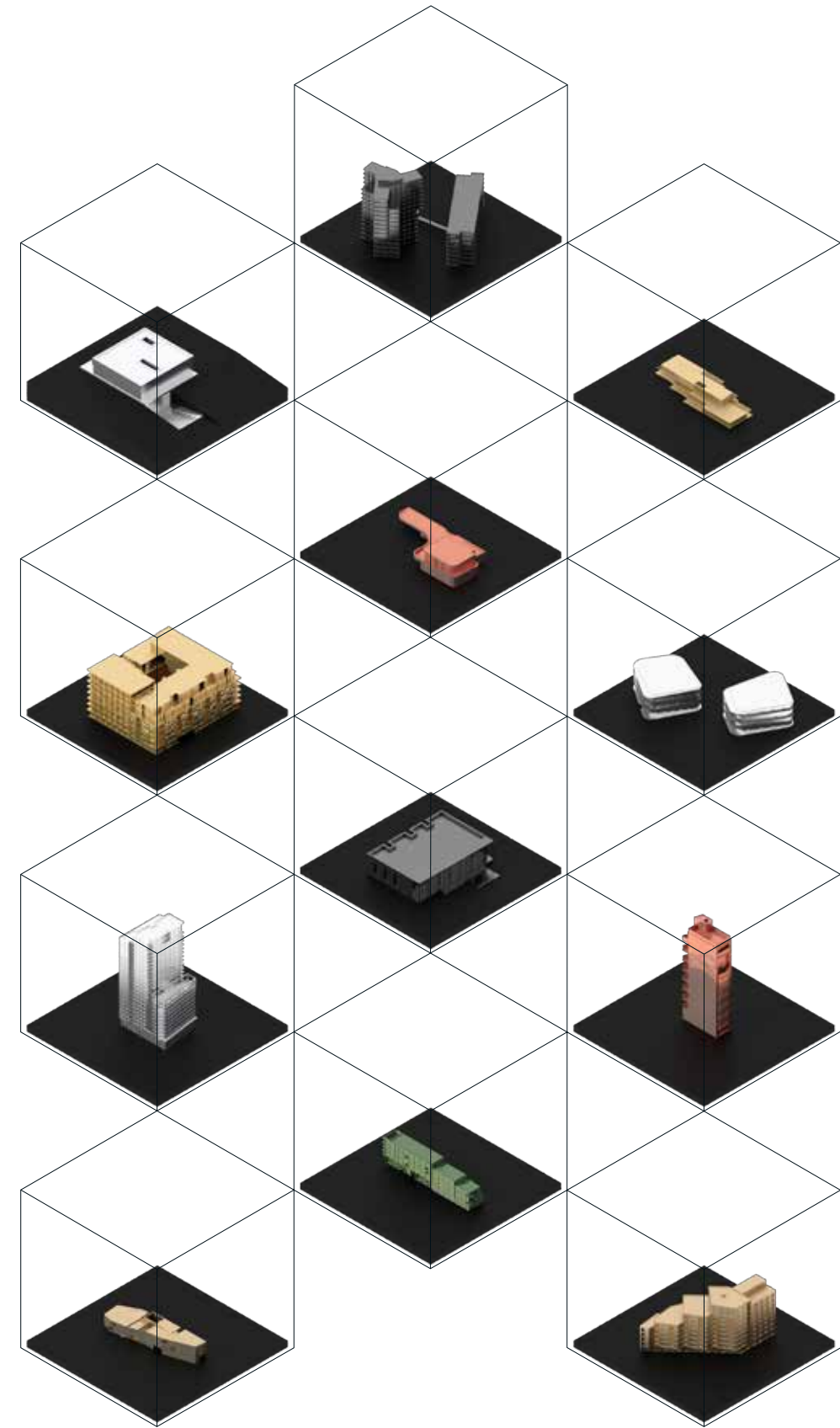
Team BINST ARCHITECTS

+ Vocabulary 3

+ +

Our diversity in architecture is boosted on a monthly basis with a growing study of conceptual typologies. This vocabulary, this DNA of assignments, readily translates into a new collection of abstract objects in metal print. Small, sculptural models such as furniture and buildings by BINST ARCHITECTS.

+



+ Feasibility Studies

— FS

A large share of our professional achievements have arisen as feasibility studies. A feasibility study often serves as the initial introduction to the site and requires a broad and forward-looking view. The document is used to gain insight, together with the client, into the qualities and potential of the site and the current regulations in order to be able to make a realistic estimate of the possibilities within the site. Surface tables and other structural parameters are clearly mapped out to grant the client the perspective required to consider and benchmark its investment with several key figures.

ANALYSIS

The contextual situation is of great importance, especially for inner-city development blocks. Depending on the situation with or without SPA or SIP, the harmony rule applies. A photo report gives us a deeper insight into the present project together with an extensive in-situ visit. We gain insight into existing building volumes, heights, rhythms, grain sizes, etc. This is crucial in determining a feasible capacity/mass based on the spatial bearing capacity of the immediate surroundings.

The site, often including existing structures, is established digitally and three dimensionally as the foundation. This is done by utilising (historical) aerial photographs, photographs and existing drawings, potentially drawn from the urban archives of the respective city. This grants insight into the exact contours of the site, any valuable buildings, risk of soil contamination, height differences, routes, etc. These 3D drawings are the spatial starting points for the schematic design of the study.

REGULATIONS

Existing regulations have a major impact on the site's development potential. Spatial Implementation Plans (SIPs), Special Plans of Construction (SPAs) and Regional Plans provide a framework of the possibilities. Within these SIPs, the possibilities and limitations are determined, such as function, maximum building height and depth, the building line, type of buildings, storey heights, bicycle and car parking standards, housing dimensions, etc. Deviation from these legal plans may be possible in consultation with the authorities, though this increases the risk of delays in later phases. The most decisive rules are highlighted in the feasibility study.



PROPOSAL

Following the frameworks which arose from the analysis of the site and the applicable regulations, volumetric tests can be carried out in the mass study. In most cases, a single model does not serve as an all-in-one solution, but various models offer different (spatial) qualities.

Within the models, image-determining functional elements are included with the greatest impact on the design. This can include parking solutions for both cars and cyclists, entrance to the site and the buildings, efficient access with a healthy ratio of units within a core, smart outdoor spaces, escape routes and the fire brigade routes.

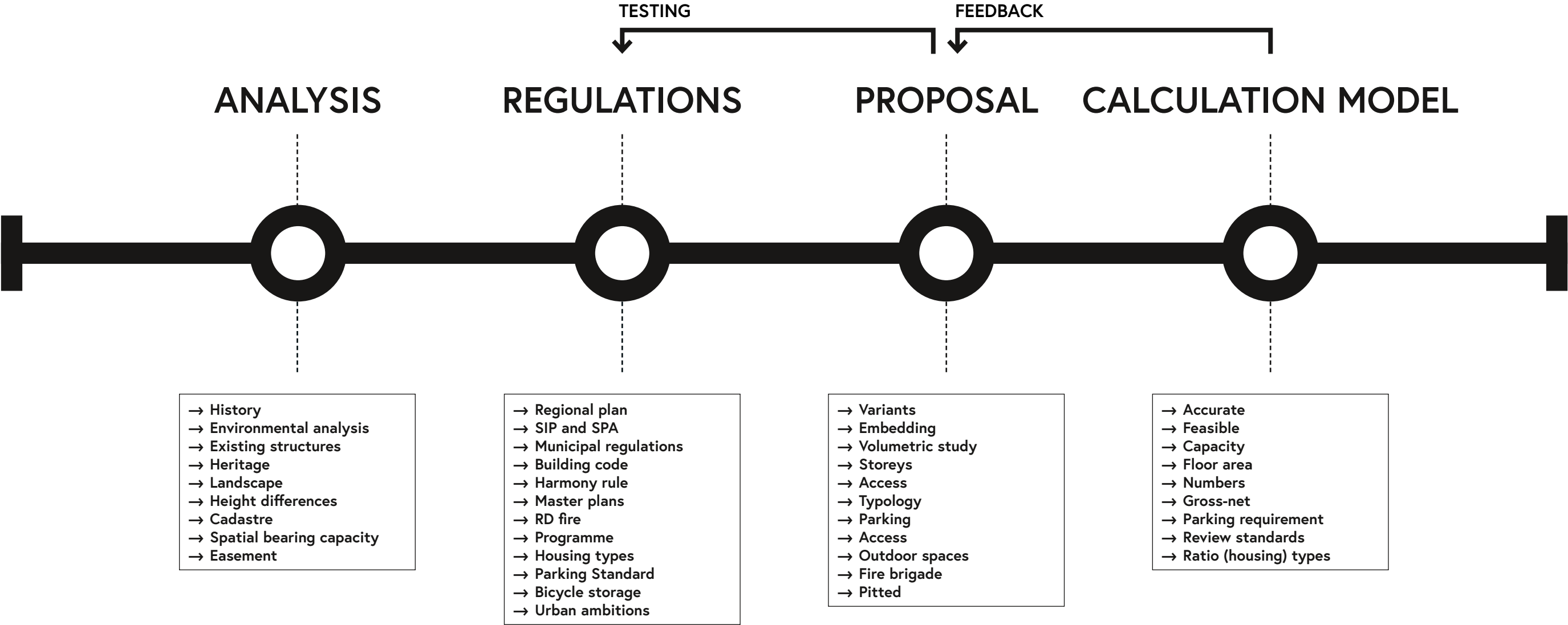
The proposal presented is not yet architecture as it aims to retain an intentional roughness (think flexibility). Relevant references are used to explore possible scenarios that can be used as guidelines in the design phase.

CALCULATION MODEL

The calculation model provides an organised and logical overview of the various spatial, and therefore financial, parameters that influence pricing and land take. This overview is linked to the conditions of the applicable regulations such as the building code or other urban regulations. The target review and benchmarking demonstrate the comparative efficiency of each model. In the calculation model, the regulations with regard to parking standards, bicycle parking spaces, housing types and outdoor areas are tested and explained. The outcome of the calculation model is also used as feedback to the proposal.



FS — Diagram



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IN THE PICTURE

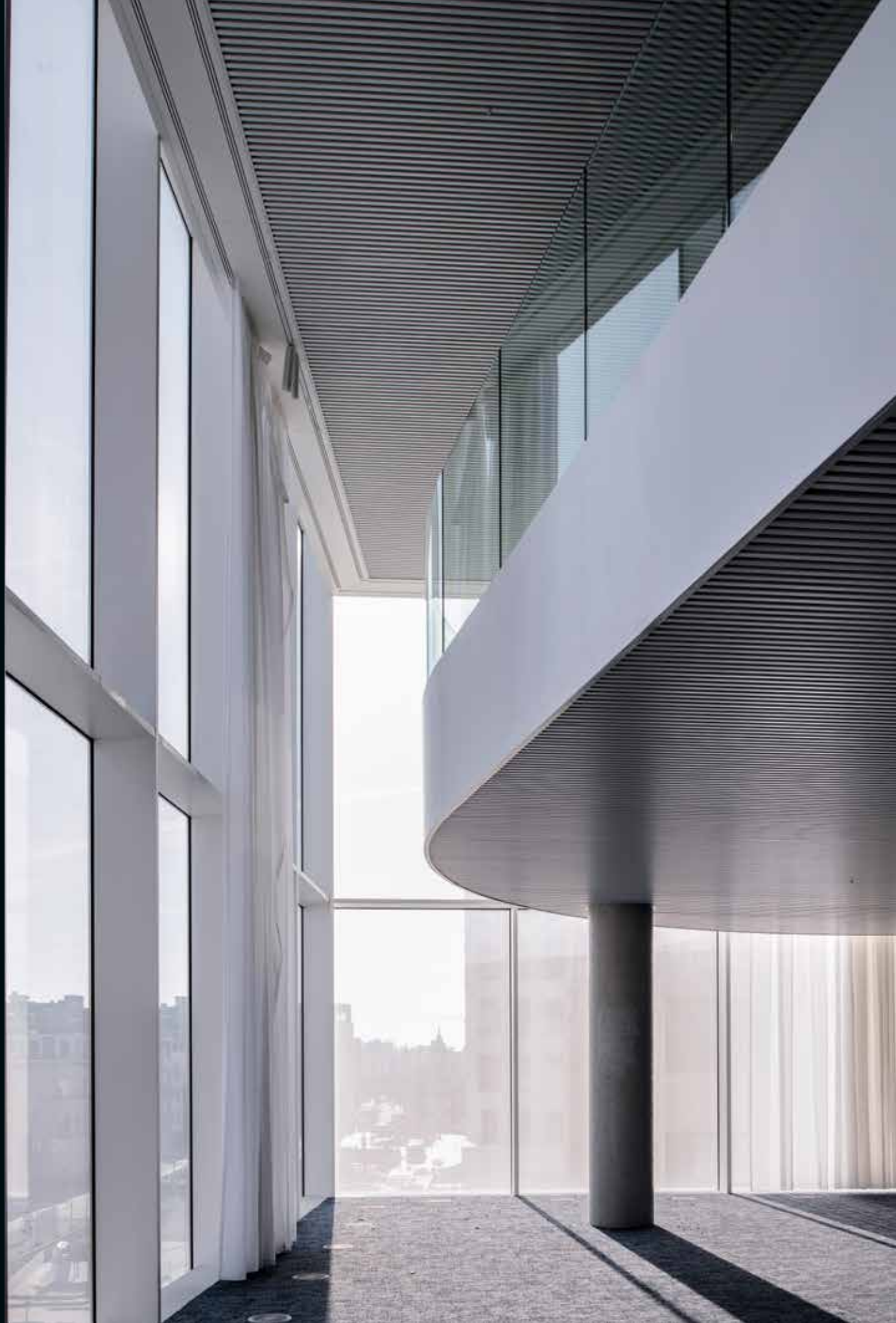
DPG MEDIA

ANTWERP



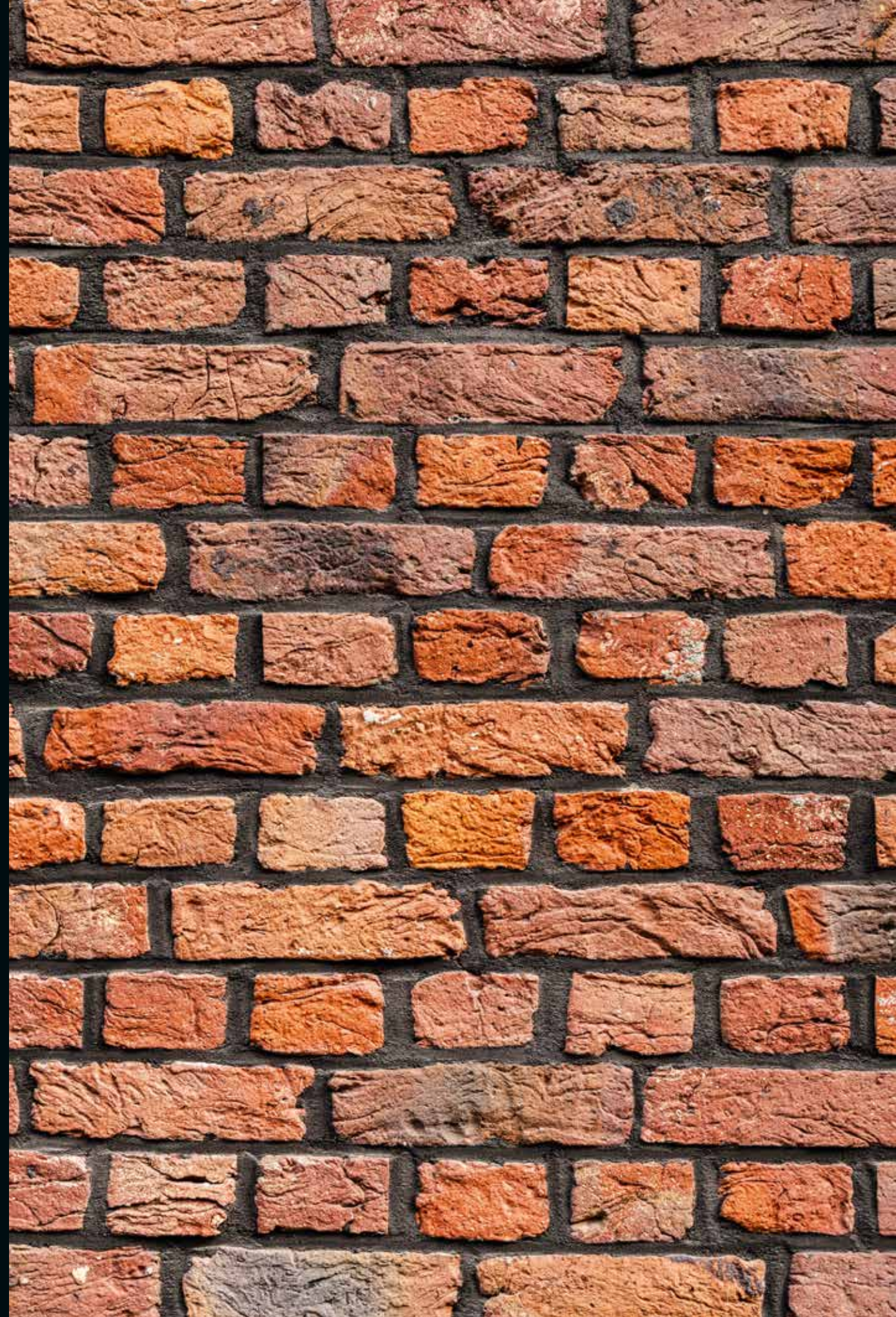






IN THE PICTURE





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SPOTLIGHT

SPOTLIGHT

- + _____ Urban development
- + _____ Competition architecture
vs. architectural
diversity
- + _____ Construction site
approach

+ Urban development

VISION

BINST ARCHITECTS has a great fondness for the city. Lessons can be drawn from the urban planning insights of the past century. The car, and thus mobility, made a collective appearance with modernism, simultaneously changing the entire urban structure. Ribbon development, suburbanisation, megalomaniac car parks and large motorways fragmented the city and the scenic hinterland, resulting in enclave formation.

With the current ecological crisis and the demographic shift towards the city, new challenges are on the agenda. How can the announced 'concrete stop' strengthen the character of both the city and the landscape?

Today we are looking to live and work affordably in higher densities where pedestrians and cyclists are given priority, where street-level building fronts are public and attractive, where social cohesion is stimulated, where there is space within the city for families with children, and where daily life can take place on the street, in the squares and in the parks.

To this end, we are looking for urban planning models that offer surprisingly different and superior qualities than those offered by the standard within the Flanders subdivision. Building a bridge between the requirements and preferences of the municipal authorities, the bearing capacity of the surrounding area and the client's plans becomes the objective.

In doing so, we must dare to abandon dogmatic thinking within the limits of prevailing aesthetics and architectural styles. Ultimately, they are subordinate to the true needs of our society. Progress has its own 'aesthetics' driven by logic and scientific insight.

EMBRACING THE CHALLENGE

Reading the city is an essential part of understanding and interpreting it. Her penmanship has always been subject to change. Past urban architecture alone does not serve well as a reliable advisor. Historical awareness is of great importance but should not become constraining. The social upheavals and ecological challenges are such that we must dare

to adapt our urban planning thinking. We become hopelessly behind when we concerned ourselves solely with aesthetics and styling matters rather than focusing on new social developments.

BINST ARCHITECTS wants to be at the forefront of this discussion by encouraging one to colour outside the lines, to enter into discussions with stakeholders, if only to keep the mind sharp.

TEAM

BINST ARCHITECTS' urban planning team was formed at the end of 2018, on the one hand, due to the success of our recent master plans, and, on the other hand, in response to a growing demand for more large-scale master plans. After all, this increase in scale demands a different approach to the pure design of buildings.

By offering urbanism as a separate discipline, we are sending a signal that living and working in the 21st century are subject to enormous changes and that the solution to this problem must be sought at a higher level of scale. BINST ARCHITECTS looks for answers to questions arising from the market, but is especially fascinated by pressing questions concerning compaction, mobility and climate change. Contemporary urban planning is about intensifying the existing urban ecosystem, and as a design agency focused on metropolitan projects, we know the city like no other. Each city is characterised by its own stratification and cultural-historical value upon which we can develop.

BACKBONE

The strength of BINST ARCHITECTS' urban planning team is anchored in the long history of our architectural firm with a large number of designed and constructed master plans in the Netherlands and Belgium. The team has in-depth knowledge based on our highly diverse portfolio in housing, offices, care centres and hospitality. Strengthened by this backbone, the urban development team can quickly adapt and draw up realistic master plans in which the ambitions of the city, the residents and the developing parties form a synthesis.



METHOD

By definition, urban planning studies are comprehensive, complex and diverse. There is no one-size-fits-all solution. There are, however, identifiable themes which can be found in many master plans in varying guises. Each master plan seeks its own balance of scale, diversity, outdoor space, accessibility, typology, etc. in order to create its own sustainable setting and identity. Well-founded research into the historical background of the respective sites often reveals new insights that can be used as a framework.

In addition to the definition of the direction arising from macro-analysis, design research is an important element. By designing different scenarios—defining places by means of volume compositions—the site's potential is widely explored. While master plan proposals are often approached from a conventional theoretical urban planning perspective, BINST ARCHITECTS develops master plans from an enthusiastic, experience-oriented urban planning perspective.

THEMES

FINISHING TOUCH

Existing urban fabrics are meticulously finished in order to arrive at a structure with spatial clarity. The new urban fabric can unfold within these clear and self-created conditions. The master upgrades and employs existing edges, lines and level differences and uses them to achieve cohesion. We look for solutions and additions to existing voids in the urban fabric.

OPENING BLOCKS

Cities are formed by their undeveloped areas. These spaces are bordered by buildings, often in the form of a block. Depending on the scale of the master plan, the block can be fragmented or opened to create connections and ventilation. The block must be established flexibly in typology and programme to counter monotony. A good balance of contrasts, viscosity, views, incidents and accessibility turn a neighbourhood into a pleasant and interesting living environment.

SMART ACCENTS

The public space must be compact and intense. An abundance of residual space and freestanding buildings fragment the urban fabric. Within a fabric, one or more focal points are essential for the district's identity and orientation. These accents are not necessarily separate entities. The entire street façade also calls attention to accents in the form of variation in height and colour. The principle of fixed cornice height to achieve harmony is in urgent need of revision. In most developments a combination of high and low, front and back and special angles must be sought.

ACTIVE STREET

Streets and squares should give priority to pedestrians and cyclists. Street-level building fronts must be lively and active. The positioning of living and sleeping give shape to the front and back façades and the experience on the street. Today it is experienced that open car parks, closed street-level car parks and enclosed garages are negative for the city of the future. Vehicles go underground and disappear from the streetscape. Attention shifts to the cyclist but there, too, lies a challenge.

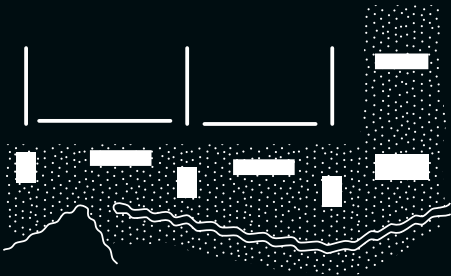
MICRO-URBANISM

Regardless of the magnitude of a master plan, 'micro-urbanism' is about testing the level of the master plan in terms of architecture and experience.

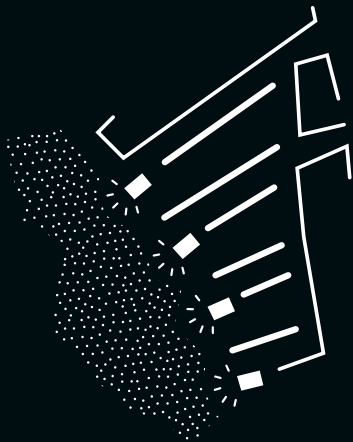
A well-designed master plan can be established in such a way that it can function from day one and can radiate its own identity. We consider large top-down master plans that only function after ten or twenty years as difficult urbanism. The resident must experience immediate pride in his neighbourhood and home. A pronounced special in the first phase gives each master plan recognition, support and community.

COMPOSITION

A new residential environment for 500 families is about more than architecture alone. For us, urbanism doesn't start solely from the programme, functions, mobility and sustainability. A new district requires a well-considered composition. Just as a house requires a functional composition of living spaces into an attractively orchestrated volume, a neighbourhood also requires an attractive composition of its individual components. BINST ARCHITECTS proves in the Green South District that supervisory roles work within micro urbanism. Unity in diversity is the guiding principle. The supervisor takes care of the composition, the architects design the components, the supervisor makes adjustments where necessary.



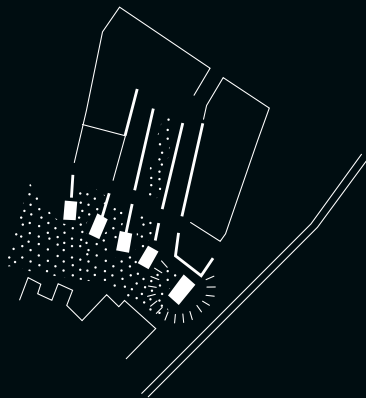
Parkrand Regatta, Antwerp
→ p. 42 - 43



Groen Zuid, Hoboken
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Zorro, Mechelen
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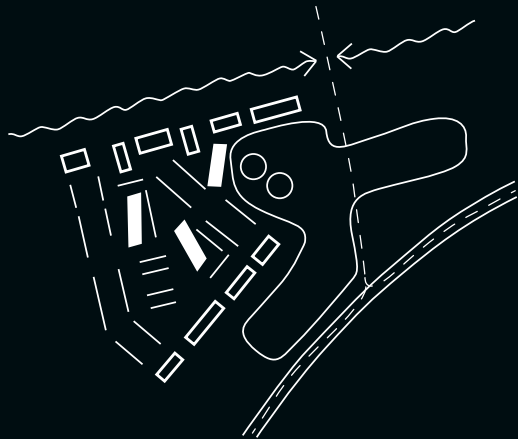
Stationskwartier, Sint-Truiden



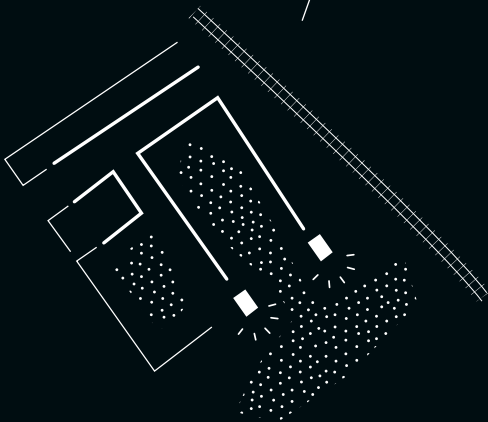
Borgt, Grimbergen



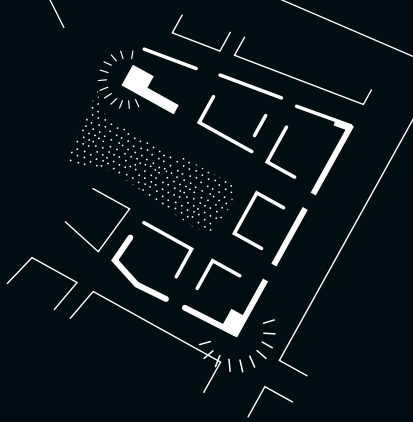
Rotenberg site, Eupen



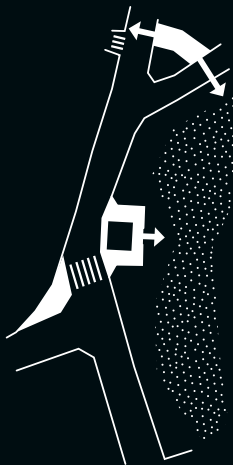
Gasmetersite, Ghent



Ringlaan site, Opwijk



Vier fonteinen, Vilvoorde
→ p. 36 - 37



Place Dargent, Luxembourg
→ p. 44 - 45

Toolbox

XL

- **HISTORY OF THE TOWN OR VILLAGE**
A supported master plan must answer to the site's past.
- **LANDSCAPE**
Landscape is of great importance in all master plans. Collaboration with landscape architects is a must.
- **MOBILITY**
Major developments must be in line with macro-visions on mobility, as this is the only way in which a new development can become sustainable.
- **URBAN STRUCTURE**
Authentic structures can be used as an input in urban planning choices.
- **DENSIFICATION ZONES**
Urban development searches for the right location, smart densification is the new urban development.
- **DEMOGRAPHY**
Demographic shifts require a flexible approach to programmes and typologies.
- **LEGAL FRAMEWORKS**
Thorough knowledge of the legal frameworks at each level ensures feasible master plans

L

- **CREATING SPACES**
A strong and resilient neighbourhood starts with recognisable and pleasant places within the urban fabric.
- **THE PEDESTRIAN AND THE CYCLIST**
Future-proof neighbourhoods resolutely opt for pedestrians and cyclists. Vehicles will be tolerated, but pedestrians and other weak road users always have priority.

- **INFORMATION MOMENTS**
Ownership within the neighbourhood is essential. Consultation moments support the master planner as a conductor.
- **TARGET GROUPS**
The appropriate urban planning tools can be used for the respective target groups.
- **FUNCTION MIX**
A healthy mix of functions ensures liveliness, atmosphere and a lasting neighbourhood.
- **RETURN FOR THE NEIGHBOURHOOD**
New developments must focus on added value for the neighbourhood.
- **DENSIFICATION**
More people on the same footprint is an opportunity to achieve qualitative densification and generates dynamism

M

- **HERITAGE**
Valuable heritage is restored to its former glory and is integrated within contemporary frameworks.
- **PUBLIC SPACE**
A pleasant public space is preferably compact and flexible. Large spaces require a specific approach.
- **WATER CONTROL AND GREENING**
Future-proof developments drastically opt for less hardening and respond to green and water awareness. Maintain and strengthen relevant green structures.
- **IDENTITY**
Creating a high-quality neighbourhood implies being proud of where you live and work.
- **EXPENDITURE**
At high densities, it is essential that the public space be properly oriented towards the sun.



- **ACCESSIBILITY**
An interesting network invites one to discover the area and take shortcuts.
- **TYPOLOGIES**
The right type of home for the right target group at the right location in the plan.
- **BICYCLE STORAGE**
Sufficient, easily accessible bicycle parking spaces stimulate use. The electric and the big bike are becoming the new car and requires space.
- **DENSITY**
Designing for higher densities requires knowledge of architecture to avoid potential bottlenecks.
- **EMBEDDING**
Embedding in the existing framework requires design-based thinking and a wise approach to scale, grain and material.
- **LIVELY STREET-LEVEL BUILDING FRONTS**
Mixing shops, restaurants, offices and housing creates lively public interaction along the streetscape.
- **INTERVAL DESIGN**
Intervals between buildings guide their design.
- **VISCOSITY**
Designing places where you can and want to linger. A vibrant square is a good square.
- **CONTRASTS AND ACCENTS**
Recognisability, dynamics and liveliness are supported by contrasts and accents.
- **OVERSIGHT**
Opening up large closed blocks generates accessible public threads with perspective.
- **THE PLACE TO BE**
Every master plan needs a place to be, the square, the building that everyone is proud of.

S

- **GRAIN AND SCALE**
A large-scale development is not synonymous with a large-scale feel. The right grain is essential.
- **BASE – BODY – HEAD**
Recognisability of a base, a body and a head are proven architectural ingredients.
- **VOLUME MODELLING**
Achieving the right scale by introducing crops and bends in the volumes.
- **PUBLIC AND PRIVATE**
Legible design of the boundaries between public, collective and private.
- **ENTRANCES**
The building is anchored to the location by the location of the entrance. This is where residents come together.
- **GREEN INTEGRATION**
Greening at the building level requires statements at the urban level.
- **NEW SOCIAL MODELS**
Collective thinking offers opportunities for new typologies.
- **COLLECTIVITY**
Shared indoor and outdoor spaces are gaining in popularity: studios, vegetable gardens, roof terraces, laundry bar, coworking, playground, etc.
- **PEER-TO-PEER ECONOMY**
Sharing is the new having. The shift from ownership to use offers social, economic and environmental benefits.
- **MANAGEMENT**
Knowledge and experience in building management are ingredients for a design which prevents later conflicts.

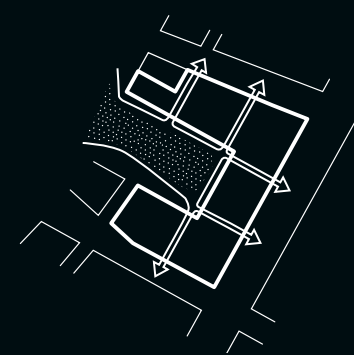
In practice



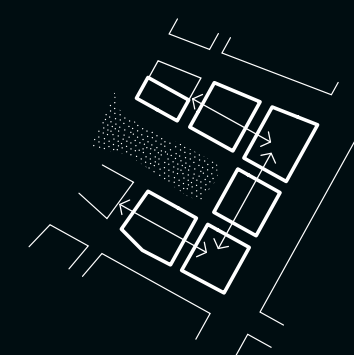
DE MOLENS VIER FONTEINEN VILVOORDE

The feasibility study for Matexi, drawn up in 2019, seeks to refine the master plan De Molens within the Vier Fontein en development. The study launches with the objective of reducing the grain structure of the master plan. This results in five similar blocks and one 'special' block. The composition of the lots has been reviewed to offer greater flexibility and diversity, both in housing typology and in public and collective space. The public space between the blocks is lively and small, ideal for families with children. The courtyards are compact, green and collective with extensive social control. The residential areas on the ground-level houses are attractive paved interval spaces where children can play beyond the block.

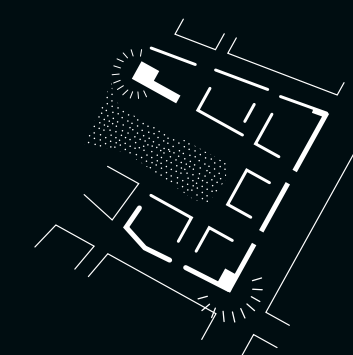
The division of the lots follows the principle that each lot can have its own position and qualities within the plan. Separate (residential) typologies are linked to each of these qualities. On the Schaerbeeklei, larger volumes with high density and possible alternative forms of combined living and working in bare spaces are provided. On the corners of the plots, small-scale apartment buildings are usually provided as these make maximum use of the corner. Between these, ground-level homes are given a compact private garden. In principle, the blocks are always connected via the collective courtyard, which enhances the liveliness of the courtyard. The bicycle is always given a place at the entrance. The inner courtyards are elevated above ground level to highlight the transition between public and collective private areas. The fact that the private outdoor spaces are elevated in relation to the public domain is an additional advantage. The attention to child-friendly living is enhanced by daring to stack duplexes whereby corner apartments form the link between the second-level entrance and the ground level.



Increasing accessibility



Connecting blocks



Edges and courtyards



ZORRO - MECHELEN

In collaboration with OMG, BINST ARCHITECTS drew up a master plan in 2014, commissioned by Revive, for the former Comet Site located along the Vesten in Mechelen. The strategic location of the site along the Leuvense Vaart between the city centre and the Vrijbroek Park offers potential for an attractive low-traffic residential area. This site can function as a supra-local bicycle junction between the city centre and the periphery on the opposite side of the canal. The passage also offers opportunities for local facilities such as a local shop, a day-care centre and restaurants. The crossing is reinforced by the introduction of a beacon, clearly visible from the city. The beacon starts from a threefold division that connects the scale of the existing houses, existing apartment buildings and the scale of the city. Following the demolition of the existing industrial buildings, the adjoining construction blocks will be completed. This creates an open area with urban edges. The space within the new urban fabric will be used as a neighbourhood garden. The neighbourhood garden connects the Vesten with the canal. The central area is filled in with a balanced composition of all-sided solitary volumes with full views of both the water and the green collective garden. Both the central residential campus and the edges with individual houses are elevated 80 cm higher than the public space. The housing is urban, in multi-family houses and ground-level connected houses, garden to garden. At the corners of the peripheral development, corner apartments give shape to the entrances to collective bicycle parking facilities, underground car parks and courtyards.



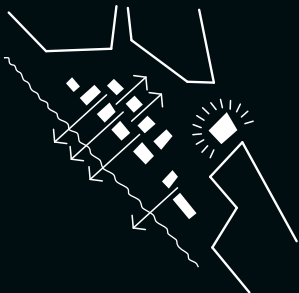
Masterplan Zorro — Mechelen



Dismantling of existing urban fabric



Green public connections



Green public connections

GROEN ZUID - HOBOKEN

Groen Zuid is a residential development of 600 residential units on the old Scanfil Site. The master plan was drawn up by BINST ARCHITECTS and STRAMIEN in 2008 for Cores Development. The plan extends a green hand to Hoboken and strengthens the concept of 'living together'. All residents have their own outdoor space and enjoy collective underground car parks, bicycle parking facilities, waste sorting facilities, residential areas and green courtyards. Three residential islands around courtyards give shape to the concept of Living Apart Together. The main objective was to create a new district that looks as if it has grown naturally. STRAMIEN's landscape design consists of seven green fingers that infiltrate the new district from the new park. These fingers are alternately semi-public residential courtyards and public residential areas. BINST ARCHITECTS gave shape to a volumetric composition of a new district. A deliberate alternation of high and low, narrow and wide, deep and shallow. The existing rear sides were finished with new peripheral buildings that embrace a green residential enclave. The master plan consists of open blocks made up of parallel building rows with alternating ground-level and multi-family houses in a green setting. The north-south cycle route is accompanied by four main towers on the edge of a new park. The character of the district is unity in diversity. A diversity in façades characteristic of the Flemish context. This creates an attractive contrast with foreign new housing developments. The result is a pleasant mix of more than thirty building façades brought together in a new residential environment that naturally integrates in its context.



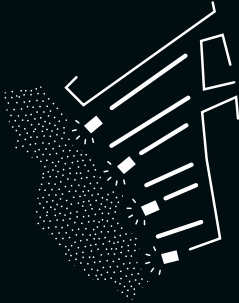
Masterplan Groen Zuid — Hoboken



Dismantling of existing urban fabric



Green transition



Strips with head towers



PARKRAND REGATTA – LINKEROEVER, ANTWERP

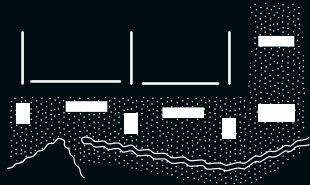
The design of the park edge of the Regatta Linkeroever residential area was commissioned by Vooruitzicht in 2018 and forms the edge of the residential area and the connection to the park and Lake Galgenweel. The placement of the volumes follows the undulating movement of the park edge. Three volumes (the periscopes), each at the end of the residential streets, will be built from three to six storeys, giving the perimeter of the neighbourhood a face and a vertical accent. Two elongated volumes (the residences) reinforce the character of the street as a lively residential street. Housing is slightly elevated in relation to the public ground level. The transition between public and private is given shape with garden walls. Bicycles, ramps, stairs and plants create urban cohesion between the front garden and the building. Public connections between the separately situated volumes provide a physical connection to the park. In the middle of the park, two remaining volumes form an urban ensemble as a link between the east and west of the park. The link becomes a beacon in the total peripheral development. The south volume is wide and high and determines the appearance of a strip of facilities between Blancefloerlaan and Galgenweel. The northern volume is wide and low and connects the district with the future school. Restaurant facilities at the base of the complexes lend it a collective dimension as a place to be.



Urban fabric edge



Defining Streets



Continuing the park



PLACE FRANÇOIS-JOSEPH DARGENT - LUXEMBOURG

Place François-Joseph Dargent in Luxembourg is located in a river valley north of the historic city centre. In the existing situation, the car dominates and the pedestrian is pushed away.

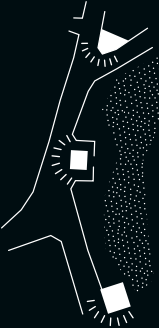
The master plan designed for ICN in 2018 provides for the phased zooming out of the existing buildings and the long-term replacement of the existing filling station or its integration into a new urban block. The new buildings will be placed back along the street to provide wider footpaths. The striking castle is placed on a pedestal between the new buildings draped over the university area. This creates a new intimate public space, something that is completely lacking in the environment. This allows the castle to, once again, play a central role. From the new public space, a connection is proposed to the adjacent Parc Laval, which is directly connected to the historic centre of Luxembourg. The two entrances to the area are marked with a height accent. The contiguous building volumes create an area behind the building with a low noise level and private gardens for residents.



Dismantling of existing urban fabric



Anchoring with accents



New public spaces

+ Competition architecture vs. architectural diversity

With the annual selective participation in 10 competitions, BINST ARCHITECTS still considers their competition architecture as the source for public contracts, special utility assignments and group housing with higher ambitions.

Over the past five years, this has brought us not only the most iconic or symbolic assignments, but also a strong expansion of our clientele and geographical construction field in Belgium.

After all, competition architecture is the foundation of a growing architectural standard and architectural awareness that measures itself competitively against those of our many competitors. An architecture that situates itself characterfully, uniform, conceptually and recognisably within a healthy balance of 'intelligent modesty' versus a more 'controlled expression'!

We consider this broad approach to be an internal quality and a factual necessity under the level of ambition within a timeless, healthy pragmatic translation to highly atypical or unique. Architecture is, after all, constantly evolving; it is the mirror of globalisation, of economic, social missions, and the exploration and delineation of contours in our own work therefore forms a component of our daily design search.

In this maturing approach, we ventilate our exercises in all transparency to third parties. Over the years, our design bundles and competition presentations have been further refined into high quality superior documents from a clear, legible approach with clear diagrams and an in-depth conceptual translation. From towers to modest group housing, from HQ architecture to office pavilions, from a hybrid building structure to 100% timber-frame construction, we explore many current parameters into a single, strongly intertwined total concept.

After all, the current range of projects and opportunities in the market should not be underestimated, and this remains a more than important source of contract acquisition. In this respect, a strong architectural diversity and communicative architecture as the motto is, in our opinion, a significant quality and varies so greatly within each assignment and context that we like to employ it à la carte!



Award of design contract KdG Campus Meir, Antwerp
— Meir Corner (Urbicoon + Tans Group) & Karel de Grote University College i.c.w. Binst Architects

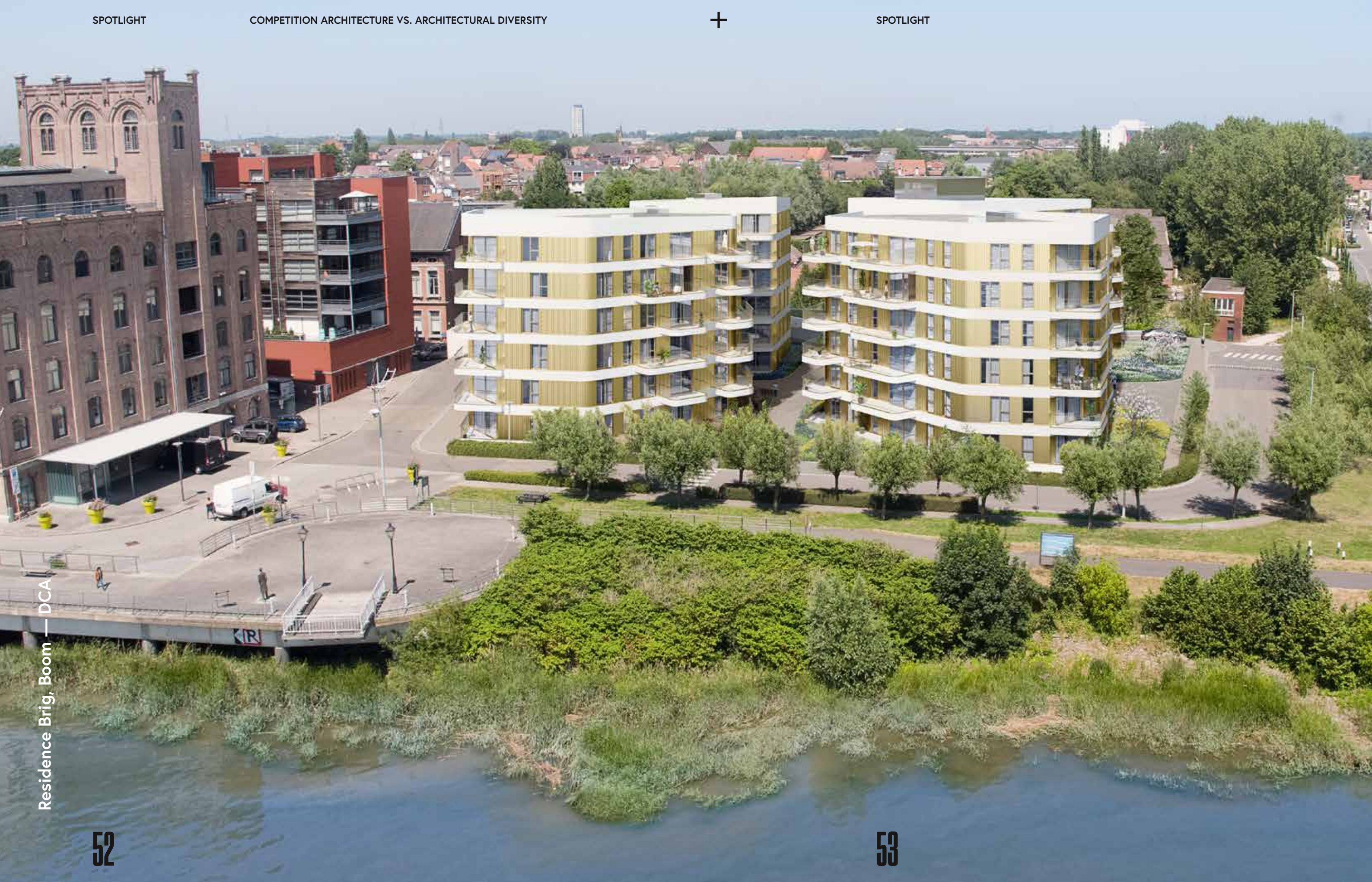


Award of design contract KdG Campus Meir, Antwerp
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i.c.w. B-Architecten





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— Meir Corner (Urbicoon + Tans Group) & Karel de Grote University College
i.c.w. B-Architecten



Residence Brig, Boom — DCA



Residence Brig, Boom — DCA





HQ Dethier, Alken — Dethier



HQ Dethier, Alken — Dethier



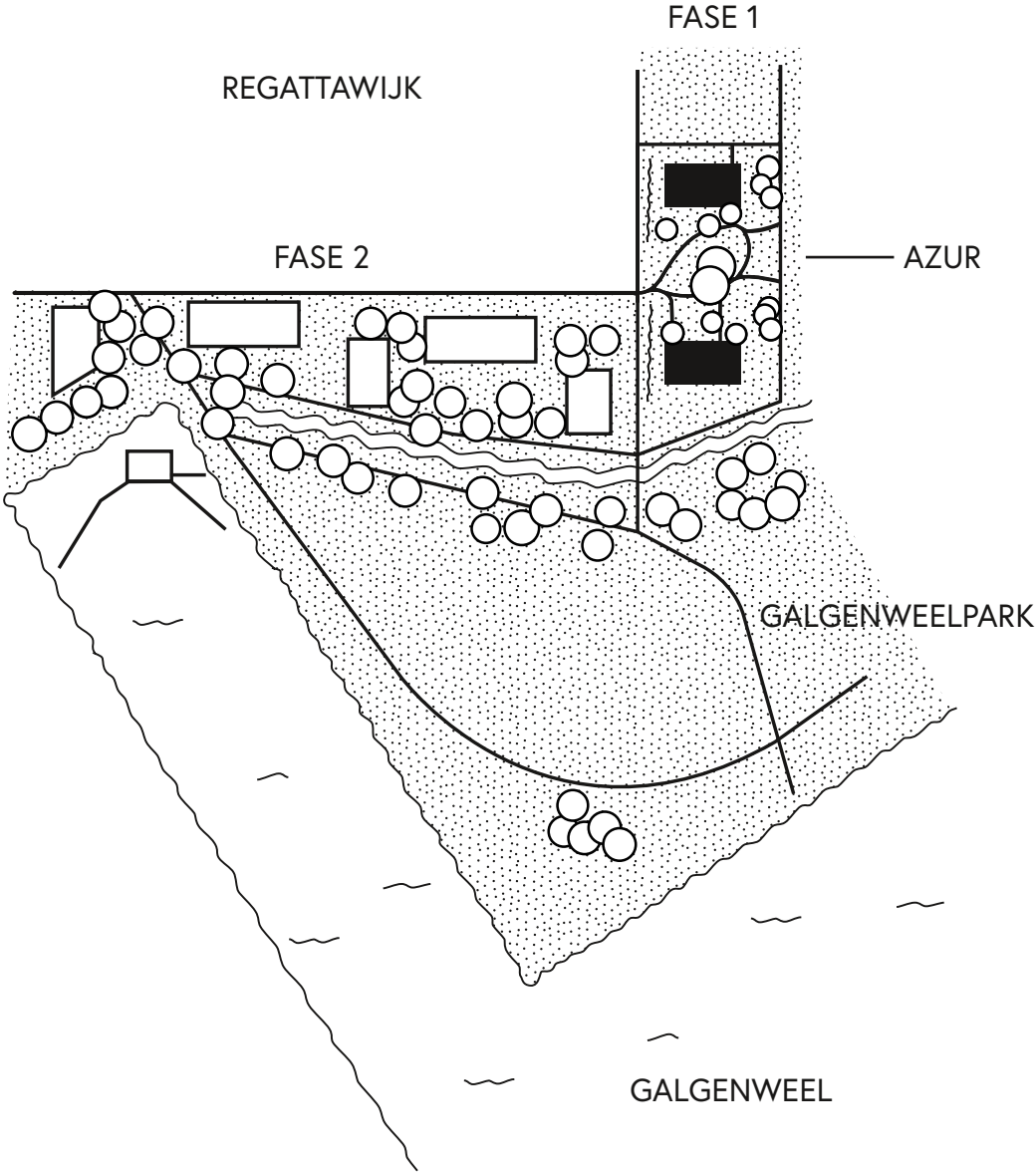
HQ Dethier, Alken — Dethier



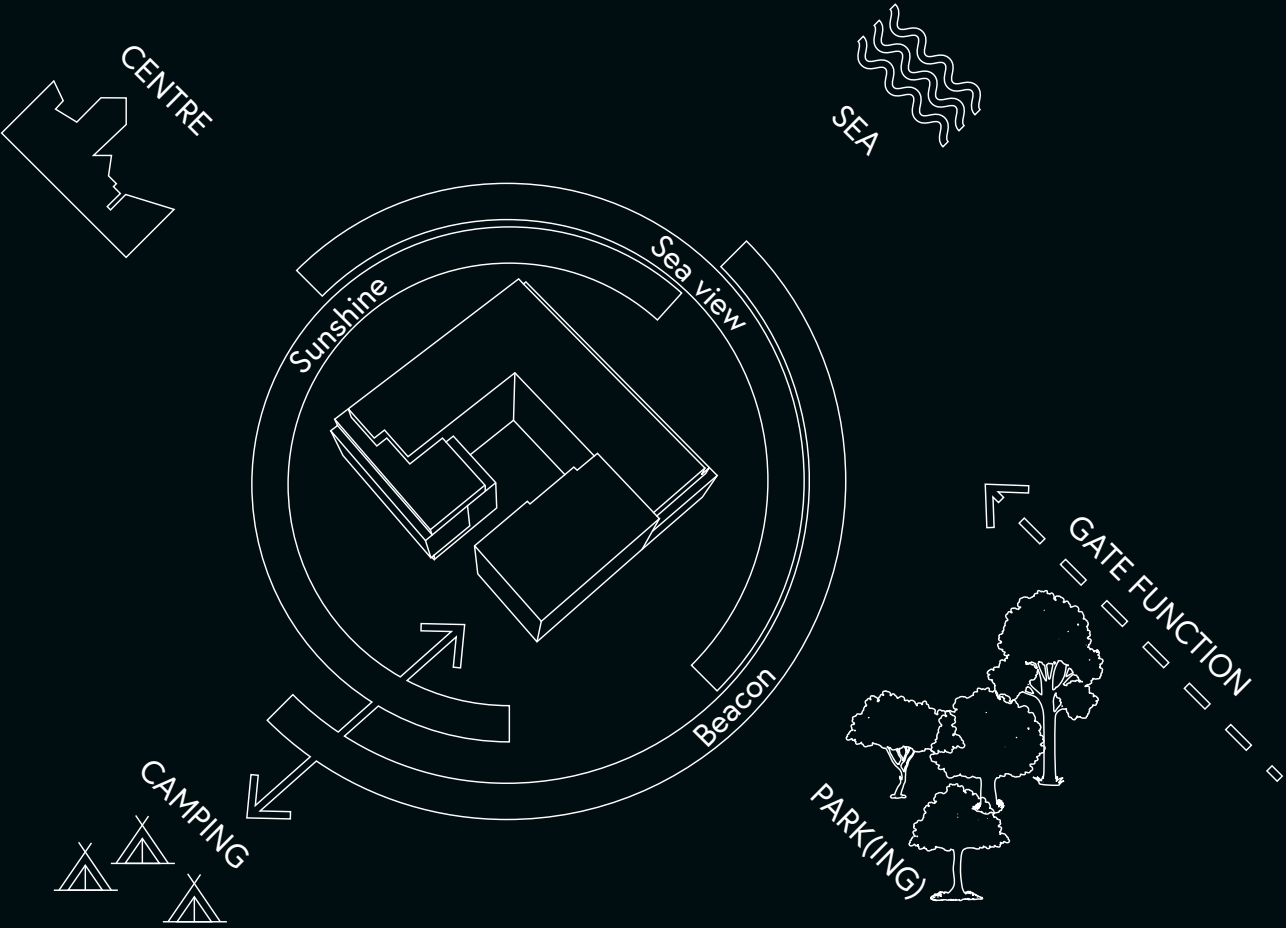
Residence Azur, Linkeroever, Antwerp — Vooruitzicht



Residence Azur, Linkeroever, Antwerp — Vooruitzicht



Location (Galgenweel Scheldt) Residence Azur, Linkeroever, Antwerpen — Vooruitzicht





Residence and hotel Europa, Bredene — Versluys Groep





Generaal Lemanstraat, Antwerp — Leman Invest





Generaal Lemanstraat, Antwerp — Leman Invest



Generaal Lemanstraat, Antwerp — Leman Invest





Plantin en Moretuslei Initium, Antwerp — Candor





Re-use Hooghuys, Ekeren — Brabo Immo



+ Construction site approach

We are convinced that an optimal quality control can only be guaranteed by a continuous follow-up of the site in all its aspects. Not only can the aesthetic ambitions fail if excessive freedom is permitted in execution, but many things can also go wrong from a technical point of view when the speed of execution takes precedence.

The total approach of a project, from concept to completion, therefore, represents an overall monitoring throughout the entire process. This reassures our clients, but also provides our project leaders with a greater degree of involvement and responsibility.

The guiding principle that accurate and weekly monitoring of the works is of equal importance to the creative realisation of the project is an important core value that we instil in each of our employees, each of which plays a role in the realisation of a conclusive end result.

Young employees with the ambition of becoming project leaders should therefore be placed in tandem with an experienced project leader during their internal training, the latter of which will take the former on as a right-hand man and gradually familiarise them with the ins and outs and the tricks of the trade. Throughout the project, young employees often grow within their role and progress in terms of responsibility, insight and independence. All this under the supervision of the main project leaders and the board.

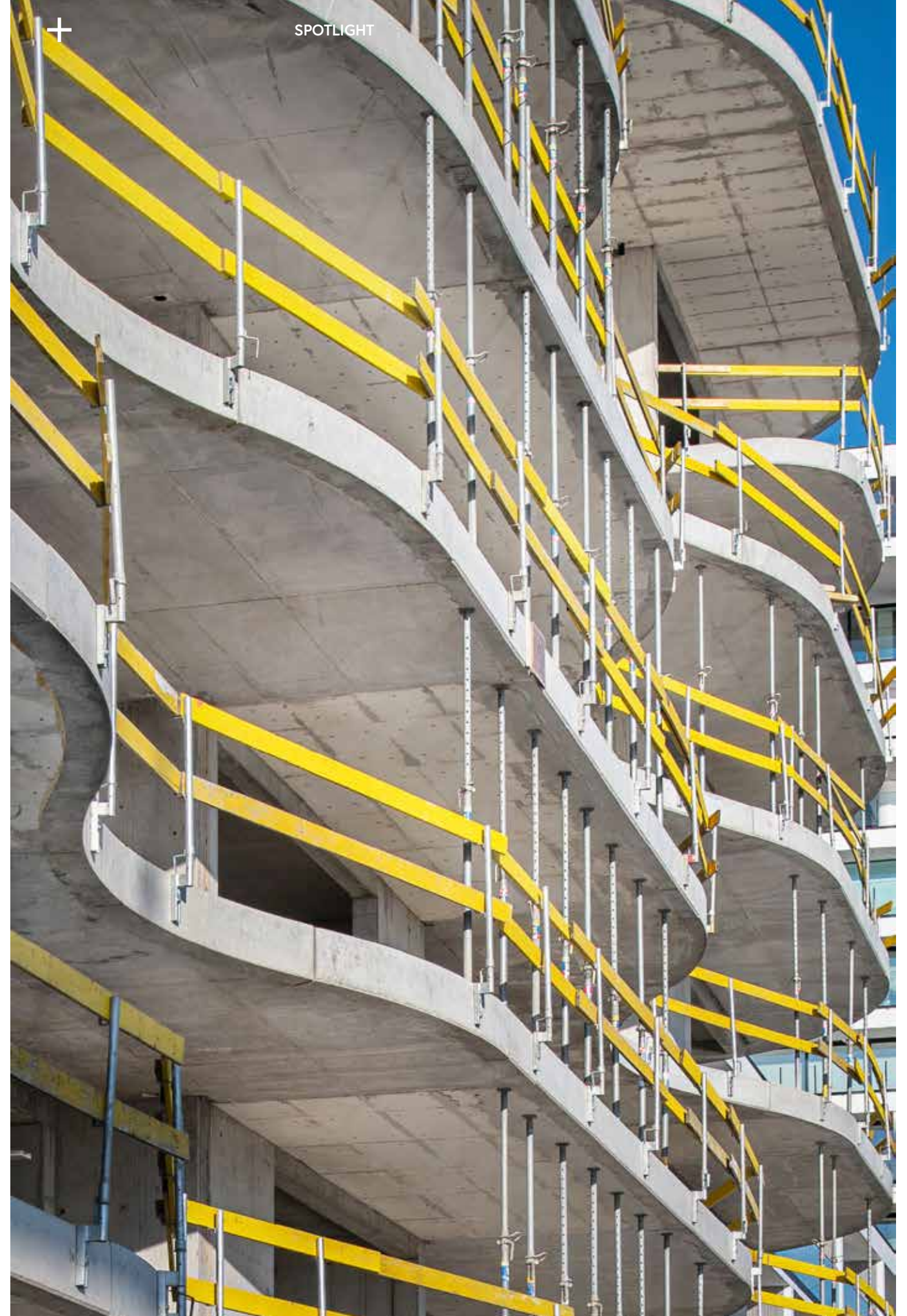
In the site approach, we strive towards ongoing professionalisation of our methodology.

We utilise Aproplan software prior to completion, which the contractors consistently confirm as added value in the communication with and further management of their subcontractors. Remarks, floor-plan localisation and photographic material are seamlessly linked together here, resulting in a clear and manageable whole.

Maximum digitisation and accessibility of all relevant documents in the site hut are a given.

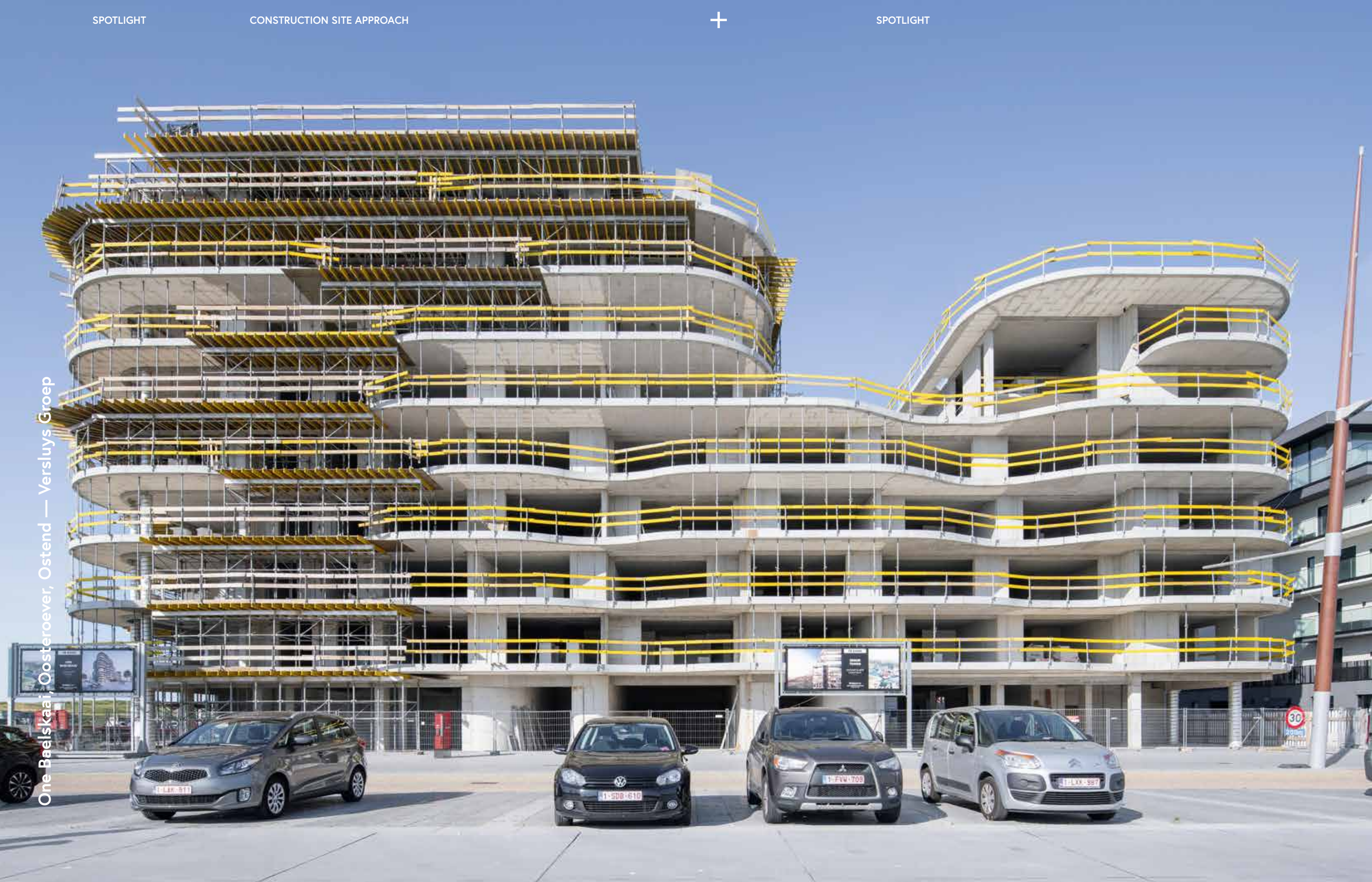
To guarantee the screening of selected materials in all its aspects, mock-ups are often used for image-determining elements, which the contractor must deliver on time. The actuality and character of materials and their composition often still seem to require subtle and limited adjustment in a realistic test setup.

Due to the great diversity of its projects, BINST ARCHITECTS has now also established broad experience in numerous cooperation principles, ranging from public or limited tendering, general, split or pilot contracting, but also various construction team formulas which require dynamic agreements to guarantee a professional end result. We consider ourselves to be completely independent of manufacturers or contractors, so that the client can optimally test the market and obtain the best market-based price for the project





One Baelskaai, Oosteroever, Ostend — Versluys Groep

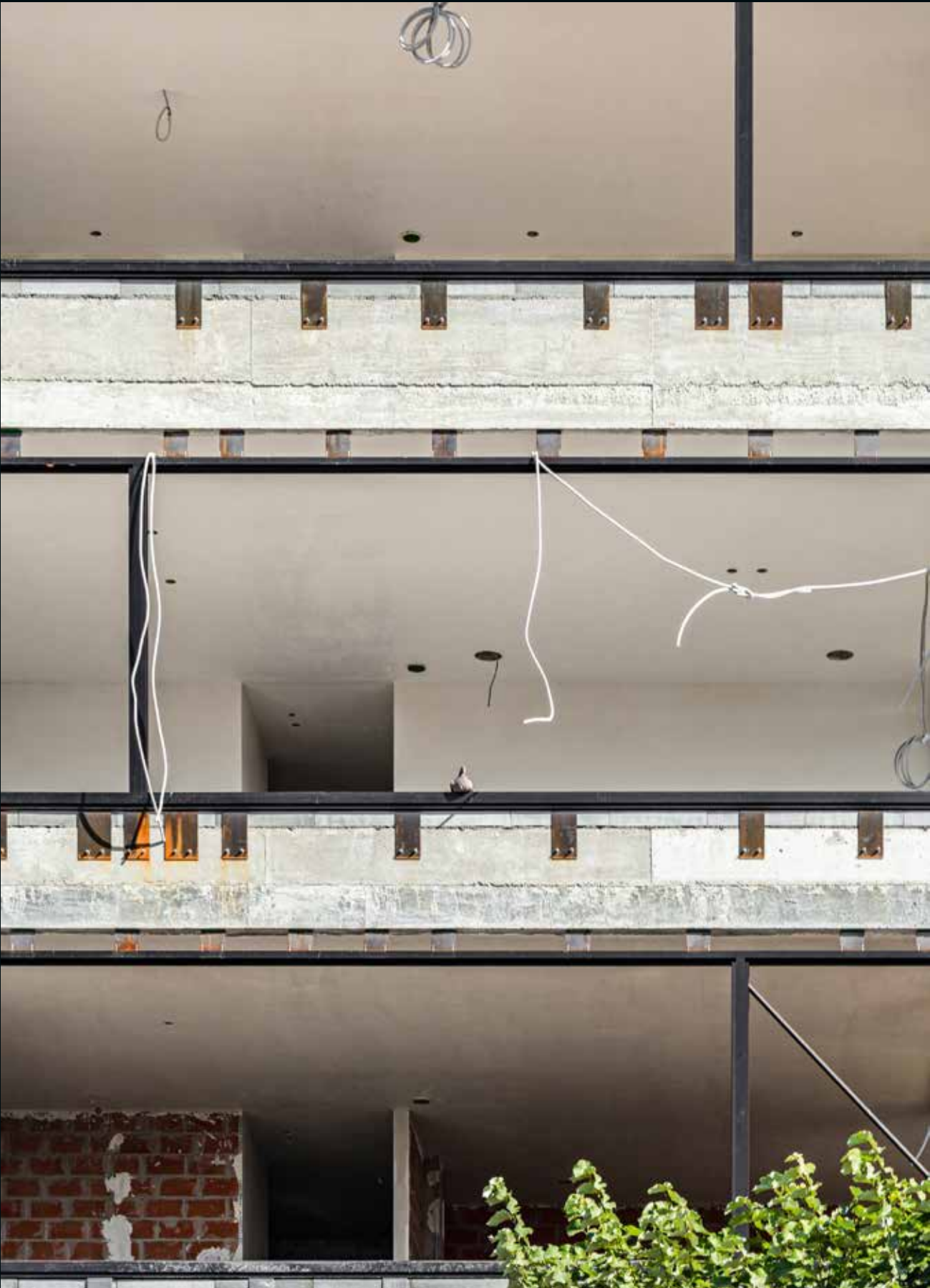








Apartments Jordenskaai, Antwerp — Impact Ontwikkeling





Aequor, Antwerp — Vlaamse Poort & Bermaso







Aequor, Antwerp — Vlaamse Poort & Bermaso





Brickville, Steendorp — J&C Spentek



+

IN THE PICTURE

HQ COORDEEL

TEMSE





IN THE PICTURE









B BRAND

B BRAND

In early 2019, interior designers Wim Heyninck and Ben Depuydt decided to combine their individual ambitions with architect Luc Binst into a powerful design collective.

"We had already worked together on different projects and our shared vision convinced us to launch a collective studio focusing on pure design and branding of design objects and interiors. Together with architect-designer Sebastien Delagrang, we are now combining our portfolios into a major showcase, called 'B brand'.

Over the years, we have each developed a similar way of working and thinking, which we are now refining into a clear workflow. We apply our structured approach to the projects of BINST ARCHITECTS Interior as well as to those of B brand."

Workflow

ANALYSIS
Gaining a good analysis of a housing or work programme—within the right context—is key to starting with a solid foundation. Through a personalised 'programme study', we gain a clear picture of how the user views the concept of 'living', 'the new way of working' or certain visions or (company) philosophy. A photo report of the existing situation coupled with the study of the surrounding area, location and sunlight contribute to a deeper insight of the full project scope. From the outset, we assess the customer's available budget. It is our task as designer to keep an eye on this budget and to align the client's expectations with the result from the outset. In our 'modus operandus', we at B brand like to put the emphasis on open communication and clear guidance throughout the process.

SKETCH DESIGN
By delving deeper into this extensive information, the foundation is laid for the first design. This is achieved with sketched floor plans and a 3D volume study presented as a kind of model image. In this phase, we focus mainly on the zoning of the spaces and the proportions of volumes. We do, of course, take into account the possible details, lighting and materialisation during this phase, but we mustn't get lost in this just yet. The final result of these preliminary studies, conversations, wishes and requirements

of the client, mood board, etc. will later result in a refined digital presentation.

MATERIALISATION
Details and materials make the design. A classic design wisdom that none can deny. A well thought-out lighting plan and careful selection of lighting fixtures play a part in this. Naturally, everyone dreams of exclusive interiors or materials. Nothing is impossible if everything—in harmony with the customer, budget and according to the right timing—is strictly mapped throughout the process. In our profession, we are constantly exploring what is available on the market, what can be achieved and what is possible. Many things are possible but exclusive techniques, materialisation and details are accompanied by a budget. You can set the tone by using other materials; however, a ceramic floor, for example, is not a natural stone. That is why we will never fail to point out where the difference lies and how to put it into perspective from a budgetary and qualitative point of view.

FINALISED DESIGN
As a designer, it is important to be constantly aware of the tendency to resort to the ease of familiarity. Each project is unique and may not be a blueprint of a previous design. Designing requires a great deal of mental power, which is why our vision dictates ongoing

exploration of new ways of thinking. Once the final design—choice of details and materialisation according to your wishes—has been finalised, realistic visualisations of the rooms or furniture will be made. By means of these visualisations, you will experience a realistic approach of the custom-designed interior or object.

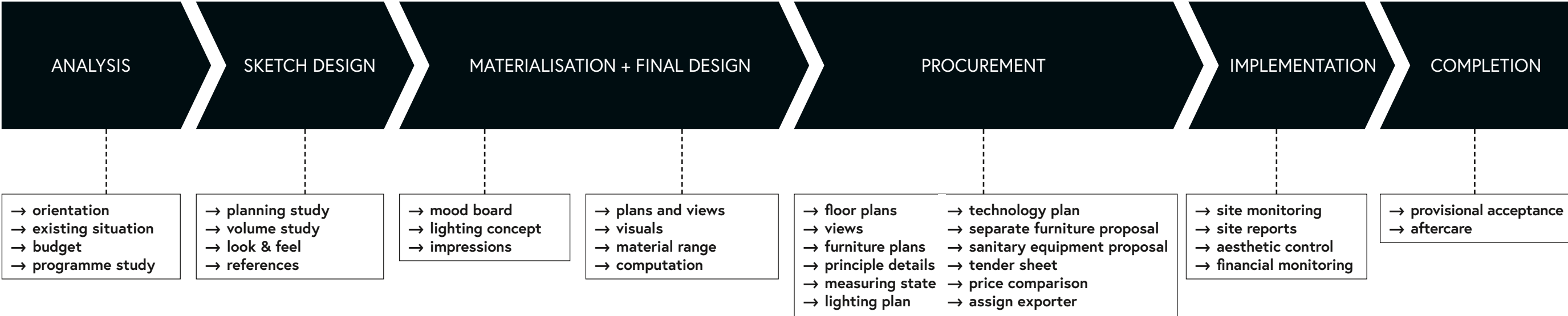
PROCUREMENT
During the tendering phase, the detailed plans coupled with the descriptive measurement sheet and visualisations are bundled into one strong execution file. This document will be sent to three different parties who will draw up their best price. After a clear price comparison, we choose the person who can realise your dream within the right timeframe and budget.

IMPLEMENTATION
Before works begin, an extensive schedule is invariably drawn up. Final materials, mock-ups and execution plans are always submitted to B Brand and the client for approval. In this way, we try to relieve the client as much as possible throughout the extensive project. For the implementation of our projects, we recommend our highly regarded connections. These are strictly selected craftsmen of the highest level who are familiar with our manner of detailing and finishing degree. Dedicated professionals that never mind contributing ideas and providing advice, which

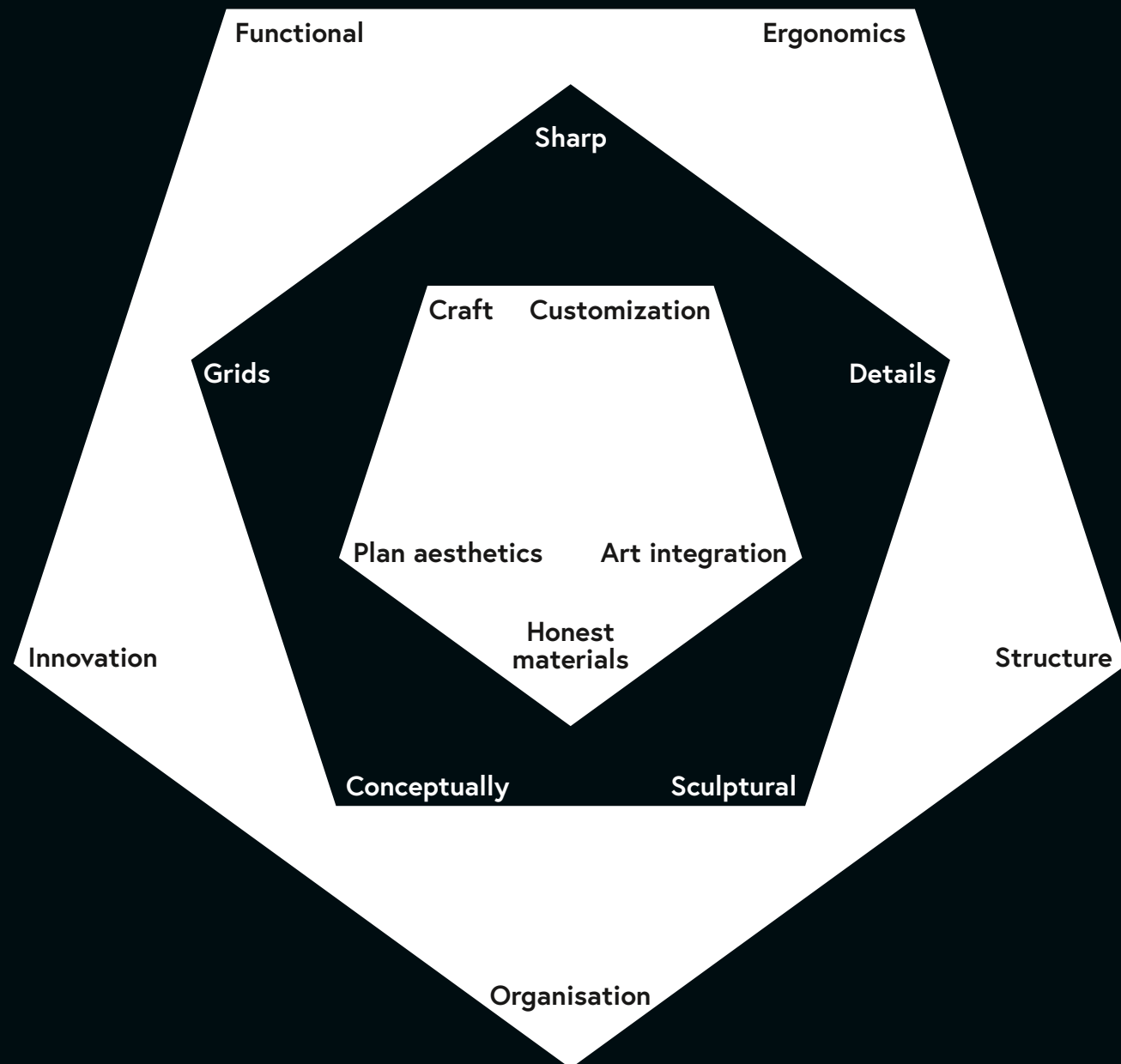
is why we always inform our clients of their added value: 'unparalleled top-class craftsmanship'. Taking into account the budget and the chosen partners, we avoid possible delays or misunderstandings during the execution of the project. After all, the added value of a successful project lies in good preparation, knowledge, craftsmanship and decisiveness, which will pay off at the end of the project.

COMPLETION
Once the project has been carried out, a tour will be organised together with you and the executing contractor to inspect the work carried out. During this tour, an 'official report' is drawn up to be signed by all parties. The contractor is given the opportunity to rectify any comments within a set period of time. B brand takes care of this final stage so that you can sit back and enjoy the end product.

Workflow — Scheme



Designlayers



Toolbox

→ VOLUMES

By placing volumes and creating free zones, we try to give a space structure and legibility. By moving them both horizontally and vertically, tension fields are created to which functions or activities can be linked. By linking the order of magnitude of these volumes to the programme of requirements, a clear organisation chart is created within the contours of the project.

→ ORGANISATION

In the first moments of the design process, a clear analysis of the current relationships is key. By mapping out all possible functions and reorganising them, new and interesting insights can be obtained.

→ PERSPECTIVE

Experience and perspective are of paramount importance to us. We see each project as an opportunity to introduce new perspectives. From the smallest room to the living space of a luxury penthouse, each space contributes to a total experience.

→ NATURAL LIGHT

Without light, no space. Nature provides the rhythm of life through sunlight. It is our task to integrate this light as efficiently as possible. The morning sun streaming in during breakfast, a gentle glow from the north at your workplace... maximum where possible, minimum where necessary.

→ MATERIALS

Choosing the right materials is one of the most important moments in the design process. The organisational model is upgraded to a pleasant home, perfect workplace or stylish exhibition space. The right balance between hard and smooth materials, raw and natural materials provides the end user with the desired feeling, whether at home or at work.

→ COLOURS

Just like a painter, we also think strongly about which colour we will use where. A soberly furnished room can be activated by applying the right colour. The use of a few soft tones can create a calm atmosphere. Every surface, every object, can be the bearer of the desired effect by applying colour.

→ DETAILS

Developing beautiful details is one of the joys of our profession. Every handle, every drawer, every smallest detail will be examined, designed and illustrated by us.

Details are not present solely for the aesthetic aspect. The creation of smart, ergonomic solutions will help to ensure that a space is experienced as pleasant and convenient.

→ LIGHTING

As an essential component of a well-thought-out interior design, lighting, in all its forms, will receive the necessary attention within the design process. By providing the right general lighting in combination with the necessary accent and mood lighting, we aim to enable the creation of different atmospheres. With our direct contacts of several producers, we are able to test our concept without delay.

→ TECHNICAL FACILITIES

Due to the ever-tightening EPB requirements, the number of technical facilities within each project is increasing. It is an ongoing challenge for us to always incorporate these in a beautiful, sleek way without losing sight of the practical aspects. Well-functioning technical facilities ensure a pleasant indoor climate which, in turn, contributes to the qualitative perception of the total experience.

→ INNOVATION

New technology and materials are finding their way into the world of construction at a rapid pace. It is our job to be aware of the latest developments and to present them within our projects. By remaining informed via multiple channels, we can make an objective selection in line with everyone's requirements, wishes and budget.

BEAM

BEAM is a true copy of the original beam located in the warehouse of our home address.

At first sight, BEAM misleads the viewer. On the one hand, it appears sleek and spartan, on the other hand, you will experience a warm homely feeling owing to its natural appearance. An artistic profile beam that can serve as a bench, side table or space-defining object, available in three different lengths

"Read a book on our BEAM"

"Take a rest on our BEAM"

"Get some inspiration on our BEAM"

For prices and orders mail to info@bbrand.be.



STACK

STACK is a playful light object available in five distinct colours and two wood types.

Decorative, timeless and functional, STACK integrates itself into every interior. A rational installation of stacked blocks with, in particular, one block that produces light and one block that absorbs light, to be returned to the dark later on. With STACK, we create an ideal light object with orientation lighting.

"Be guided by our STACK".



BILLBOARD

For BILLBOARD, we found inspiration in the large advertising billboards of yesteryear. With its specific graphic appearance and ingenious shape, different atmospheres and settings can be created.

BILLBOARD consists of triangular, rotatable slats, each side in a different material. The slats can be connected and are available in three lengths, allowing BILLBOARD to be fully customised. In its most exclusive version, it is even fully automated.

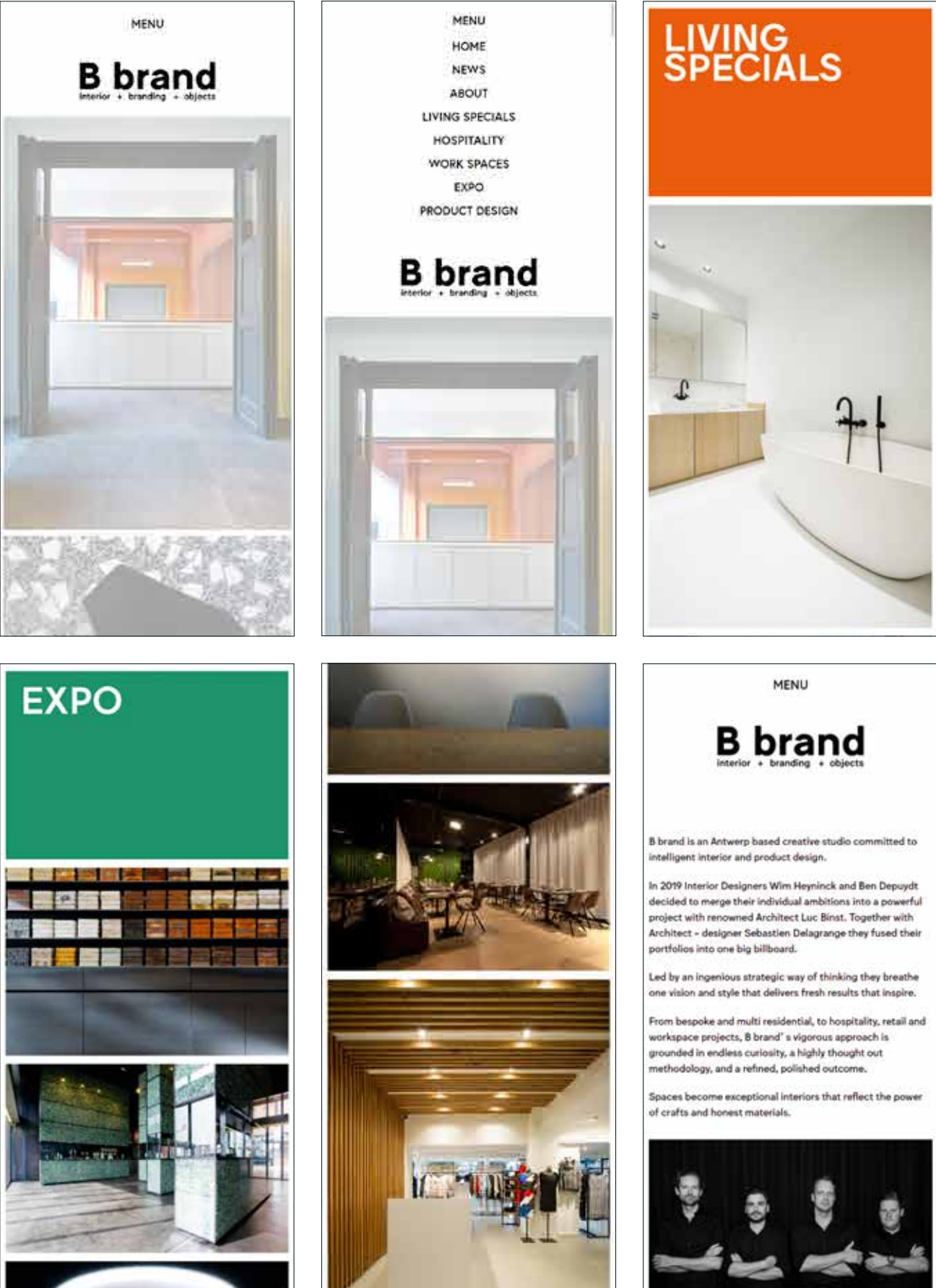
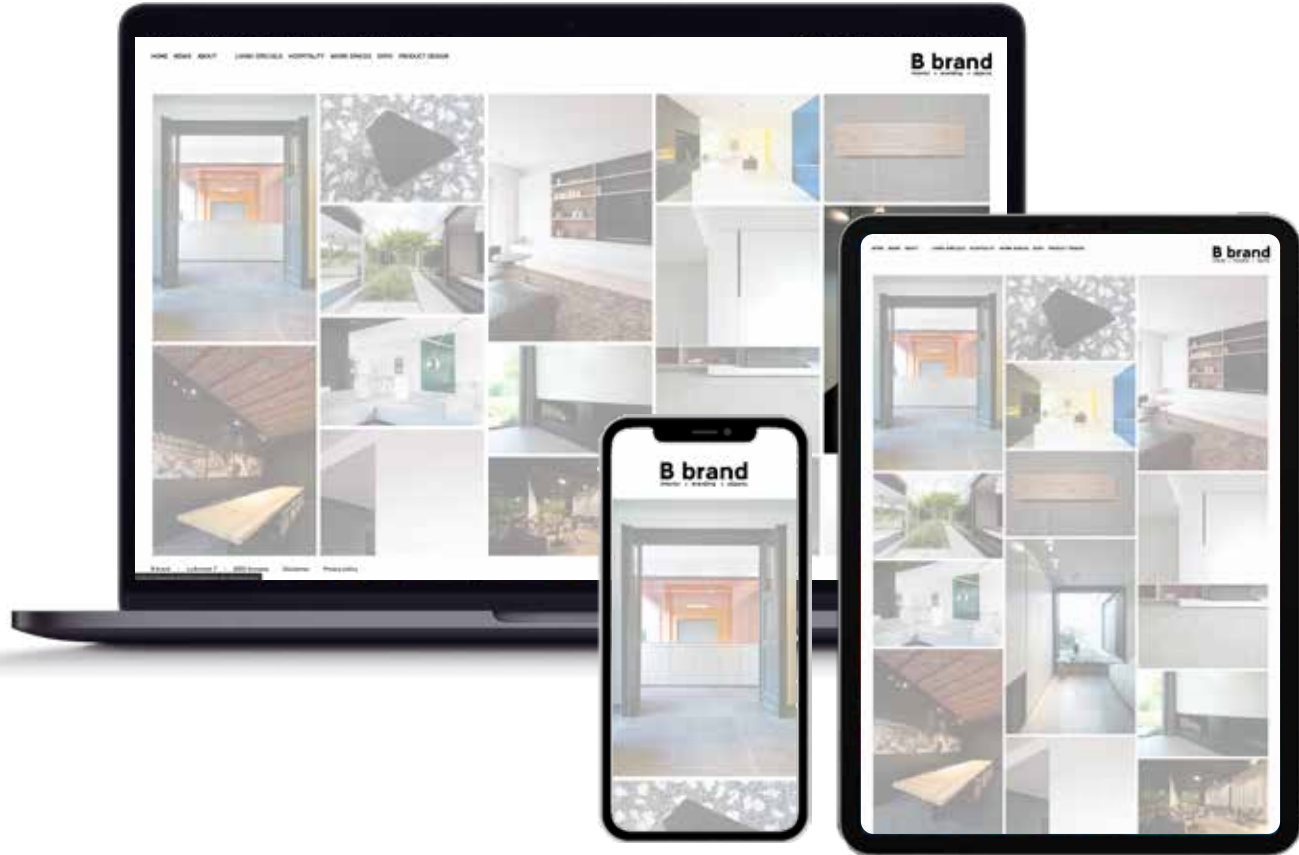
From table lamps to standing or pendant lamps, BILLBOARD is an indispensable element that can be used in residential projects as well as in striking rooms.

"Tell your own story with BILLBOARD".



Website

New website — B brand





B SCENE

B SCENE

— ROOM FOR ART

Patrick Vanden Eynde — *Cold Fusion*

PREVIOUS 21.06.19 — 01.09.19

At the third exhibition in B scene we show work by Patrick Vanden Eynde (b. 1964), who lives and works in Antwerp and teaches at Hasselt College. Under the title *Cold Fusion*, Vanden Eynde presents an exhibition in which he confronts the pictorial with 3D objects. In this confrontation, colour plays both an aesthetic and functional part, and cinema features prominently to provide background and power for his art.

Vanden Eynde belongs to a younger generation that in the wake of the older master Luc Tuymans (inevitably) had to search for personal artistic relevance, which for that matter did not involve a direct visual comment on the world. What Vanden Eynde and others had to do, was to find a way to create an expressive pictorial language.

The recent body of artworks implies a looking back and ahead in time. By piloting the art of painting back into a period in which it was in a 'functional-heralding' way at the service of (among other things) cinema, with huge painted film post-

ers, Vanden Eynde succeeds in revealing his research in a scintillating fiction that links science to art. And as a painter he does an outstanding job, introducing science fiction objects in cardboard and polyurethane foam, which perfectly situate the concept of alienation between nostalgia and great uncertainty about the future. Contemporary people probably recognize themselves in the science fiction of the past because its reality is knocking at the door, impatiently waiting to come in. The cinematic element is reinforced by the use of green key, in which the suggestion of projection and interpretation of the work remains entirely open, and is even encouraged actively. The project *Cold Fusion* can be considered to be a single suite... a trip and a voyage 'through' images that elude us and that for that very reason urge us to think and stimulate the imagination. When the sun sets at the walls of the river Scheldt, the moon is waiting to take us into orbit around celestial bodies, science fiction objects and spheres that before long

jettison the earthly reality like one of the stages of a rocket that has just been launched... 'up' to us.

Vanden Eynde remains one of the most interesting mid-generation artists/painters who cannot be pinned down to a lifelong recognizable style. Today, style is an instrument that no longer buttresses the relevance of a work of art (though that is still the case to a certain extent, in the sense that it allows to get grip on a work, as well as at the commercial level and with regard to the art market).

The artist himself wrote an enlightening text as a sort of thinking out loud about a series of works, not all of which have for that matter been included in this exhibition. And yes, who better than the artist himself can be 'our' guide for looking at, interpreting, and—indeed, why not—objectively experiencing his art.

In the iconic final scene of the film THX1138 (1971), George Lucas's film debut, the main character (played by Robert Duvall) escapes through a hatch from a dystopian, Orwellian world. When THX1138 (the name/number of the character) reaches the surface of the world above, his silhouette stands out against an orange sun that fills the screen. As the depth of field levels out, the sunset, which characterizes the climax of the liberation, almost causes the protagonist to merge with the background.

It was this scene that inspired Vanden Eynde to use painted suns as the backdrop for three-dimensional objects. By using the motif of the (setting or rising) sun as the backdrop against which sculptural objects stand out, he succeeds in creating in these new works a dramatic cinematic effect, that also presupposes a celebration of the object.

The 3D object entitled Cold Fusion—the work that lent the exhibition its title—refers to the method of cold nuclear fusion. This method, the 'counterpart' of hot fusion (the energy source of the stars and thus also of the sun) is often used in science fiction as an inexhaustible energy source for interstellar spaceships. In the future it could even solve our energy problems, though this issue remains controversial. The silver image with its blue glow is reminiscent of a sort of toxic, almost magical still life, but in fact it's an adaptation of the propulsion mechanism of an imaginary spaceship. Apart from the paintings of suns, there are two paintings on view that feature the return of two of such spacecraft. These images are inspired by the covers of sci-fi novels.

Yet another mysterious work that features similar shapes, is the 3D object Space Opera (2018). The title refers to the subgenre of the same name in science fiction literature. Enigmatic small

sculptural shapes seem to hover against a green backdrop. The work is a cardboard scale model for a green-key film set, but also calls forth associations with historical models for opera and theatre sceneries. The artist deliberately refers in this instance to the shifting role of painting with regard to other media. For indeed, in the early days of film, the creation of backdrops was assigned to painters.

The imaginary vehicles also return in a number of other sculptural works in this exhibition. These are often austere, geometrical, crystal-like shapes. In some cases the artist combines these with solidified amorphous structures. The whole is usually finished with metallic paint. The shapes are like artefacts from a future world.

The work allows scope for different allegorical interpretations. The elegant choreography of wondrous, alternative structures and (dystopian) images of the future form a recent past seems to suggest a new dawn. But different shades subtly breathe through the configuration. Here, the artists walks a thin line between genuine (nostalgic) fascination and mild irony. The cinematic drama sometimes tends towards a deliberately arranged majestic theatricality. In the new exhibition Cold Fusion, this happens in an even more sophisticated way than in earlier works.

— Luk Lambrecht



Michel Verjux — *Light Instances*

NOW

03.09.19 — 12.01.20

1

B scene organizes exhibitions that find moment-um in the intense quest for a relevant interface between art and architecture. Where can art link up with architecture and vice versa to allure us? With its exhibitions B scene attempts to show the mutual affinities between art and architecture, presenting new or older work of the best artists who consider the search for and exploration of space in a concrete and abstract sense an inherent part of their artistic production.

B scene is particularly proud to announce an exhibition by the French artist Michel Verjux, who for several decades has been working on a coherent oeuvre that is based on the injection/projection of light into space. Without electricity and architecture, Verjux's work simply wouldn't exist. His art is energy, with electricity as the source and origin of modernity as a whole.

Verjux creates sketches and drawings that help him to prepare his light works to perfection. Drawings should be considered a means to aid thinking. At the exhibition in B scene there are eight of Verjux's drawings that allow the public to glance over his shoulder—i.e. the artist invites us 'hospitably' to poke around his artistic kitchen... and/or he shows us how he proceeds when projecting light on situations and locations where he has been invited. In the case of B scene, this location is a very public "glass" corner space situated on the street side. Furthermore, the facade of the office of Binst Architects in Antwerp is very inviting—or simply perfect—as the 'support' for a temporary artwork with light.

Verjux's work can rightly be considered in situ art, in the sense the famous artist Daniel Buren understood the term. For him, in situ art means that the artist leaves his or her own studio and considers the venue of the exhibition a temporary 'studio' where the artist reflects on and creates a work of art that can only 'take place' in this place and for a period of time determined beforehand. After the exhibition, drawings and photographs (can possi-

bly) remain as 'souvenirs', but that's it. Artists such as Verjux are therefore famous all over the world and much in demand to create works that integrate a work of art permanently.

Verjux's varied oeuvre—which now spans almost four decades—can be called radically immaterial. It's as if he details places and architecture with razor-sharp spotlights and points to the beauty of these in all their proportions and on a scale that we as the public usually hardly notice or perhaps even fail to do so.

Apart from two new light projections and a series of relatively little known drawings, Verjux also presents a firstling for our country: a number of beautiful, small sculptures made of steel. The works are in fact perfectly folded pieces of steel with the circles or semicircles cut out suggesting the (intangible) light in their emptiness. The light is not an illusion, but an intangible form of matter, like the fragments cut out in the small abstract sculptures, which engage in a bantering dialogue with Verjux's entire oeuvre. How beautiful is this art of allusion and intimation!

Thus in B scene the public can see art by an artist who is considered a reference in the entire world, and who is appreciated for his sustained artistic practice, which is without compromises and untouched by fashion and other caprices of the art world. This is an art that shows greatness in its simplicity and in all the special associations it triggers.

— Luk Lambrecht



Poursuite au plomb d'axe, fragmentée sur plusieurs plans, 2019, Michel Verjux — B scene



The famous French artist Michel Verjux shows how light can give a building lasting added value.

Michel Verjux (1956) literally lights up the Luikstraat B scene in Antwerp— and with BINST ARCHITECTS and the Room for Art located down the way—with very simple but razor-sharp and precise articulations so that the architecture and surroundings alike are consciously perceived by the passers-by and users of the buildings.

Michel Verjux has been a master of 'non-narrative' light for decades, in which light generates 'open' content by illuminating certain parts of architecture or urban situations in minute detail. In the Luikstraat, a broad circle of bright white light 'focuses' the interesting façade of BINST ARCHITECTS, so that the rest of the building also attracts the attention of the passing eye. Michel Verjux makes light the subject of his art; the artificial light that shows but never 'tells' and always forces the viewer into a position of thorough observation that has become rare.

In addition to study drawings and small sculptures, three light works are on display in which the colour of the light itself reveals the history of the lamp's industry.

One light work is directed 50/50 at the wall and ceiling; the work gives a homelike yellowish light through a gas discharge lamp. The other two works in B scene, again 50/50 projections, are projected on a wall, after which the residual light nestles naturally on the wall behind or manifests itself 'partially' as a single circle on a white and an aluminium-clad wall (with a door in the middle).

The cool white colour of these light works comes from modern-day LED sources.

Michel Verjux is an 'enlightened' poet; he organises structured light in a transparent and simple way—with the best spotlights on the market—in specific architectural and urban situations, so that light almost cares for the architecture in material form. Through the interventions of Michel Verjux we look again with a 'forgotten' amazement at the environment in which we live or stay, and that is a merit in favour of architecture and our well-being.



PR & INFO

PR & INFO



↑ Bouwkroniek



↑ Het Nieuwsblad

"A BRIDGE TO THE FUTURE."

↑ Architectura



↑ Bouwen in Vlaanderen

'HQ CORDEEL' NOMINATED FOR RES AWARDS 2019

↑ RES Awards



↑ Het Nieuwsblad

AEQUOR IS THE HOME STADIUM WITH BUSINESS SEATS 'T EILANDJE.

↓ Bouwen aan Vlaanderen



← Het Nieuwsblad



↑ Bouwen aan Vlaanderen

↓ La libre immo



↑ Bouw & wonen



↑ Flanders DC

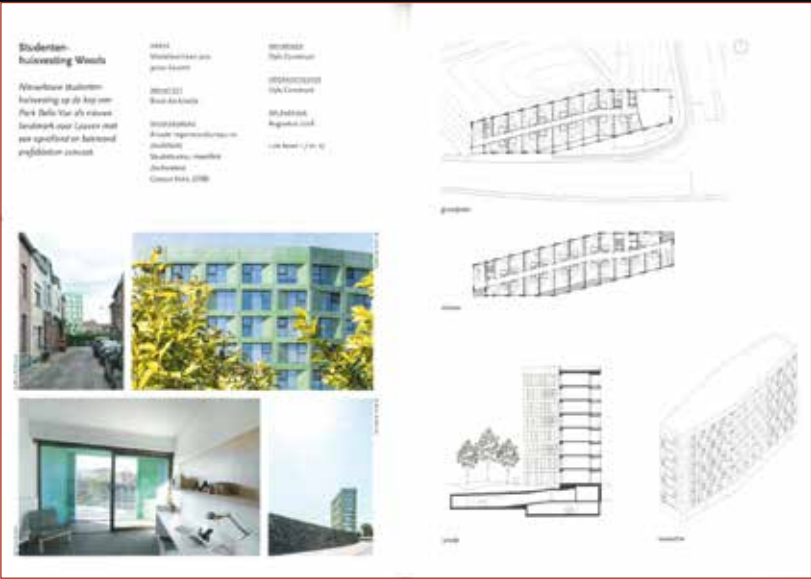
↓ EntrrMagazine 3



↑ Gazet van Antwerpen - Citta



↓ profielonline.nl



↑ 'WOODS' Expo and publication, Architectuurprijs Leuven, 2019





Bus tour 2019

Annual group visit to current sites — BINST ARCHITECTS



Kom op tegen Kanker



The charity 'Kom op tegen Kanker' is close to our heart. This terrible disease touches everyone to some degree and we strongly support every effort that can be made to bring an end to the disease.

As an active agency, we put on our running shoes in March of 2019 to run 100 km in support of KOTK. With two teams of four runners each, we raised more than €5,000.

This year we're going for it again! With three motivated teams, we will be back at the starting line on 22 March 2020. In order to collect the starting amount (and hopefully more) for KOTK, BINST ARCHITECTS will organise numerous initiatives in the coming months: internal lunch initiatives, sports activities, a spaghetti weekend, etc.

You can support us by making a donation to the website below. Every bit helps and goes 100% to 'Kom op tegen Kanker'. Donations of €40 and above are also tax-deductible.



WE RUN FOR CHARITY!

SUPPORT BINST ARCHITECTS IN THE FIGHT for "KOM OP TEGEN KANKER"

www.de100krun.be/team/binst-architects

B thankful

With the B for building, business, brainstorming and branding, we wish to share our facilities on the ground floor and the new basement more widely under the abbreviation 'B 7'. In the meantime, we have introduced a programme of interesting guest speakers and many building-related initiatives as a framework for an autonomous think-tank or for building at Zuid! As an expert construction partner, in addition to being a robust practising firm, we would like to see greater scope for future research in the visionary approach to our social challenges and planning concepts by means of a refreshing approach!

- 17.06.19 OpenMotics
- 24.06.19 Groep Versmissen
- 01.07.19 Icoustic
- 12.08.19 Niko
- 26.08.19 Zinkinfo Benelux
- 28.08.19 Jansen Building Company



COLOPHON

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PRINT
Drukkerij Puntgaaf, Kortrijk

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