# PROJECT JOURNAL
## PART III

INTERIORS BUILDINGS CITIES
MSc3/4 Graduation Studio 2024/2025

By Dilek Zaid I 6078656

Week 4.1. till week 5.1.

# WEEK 4.1.

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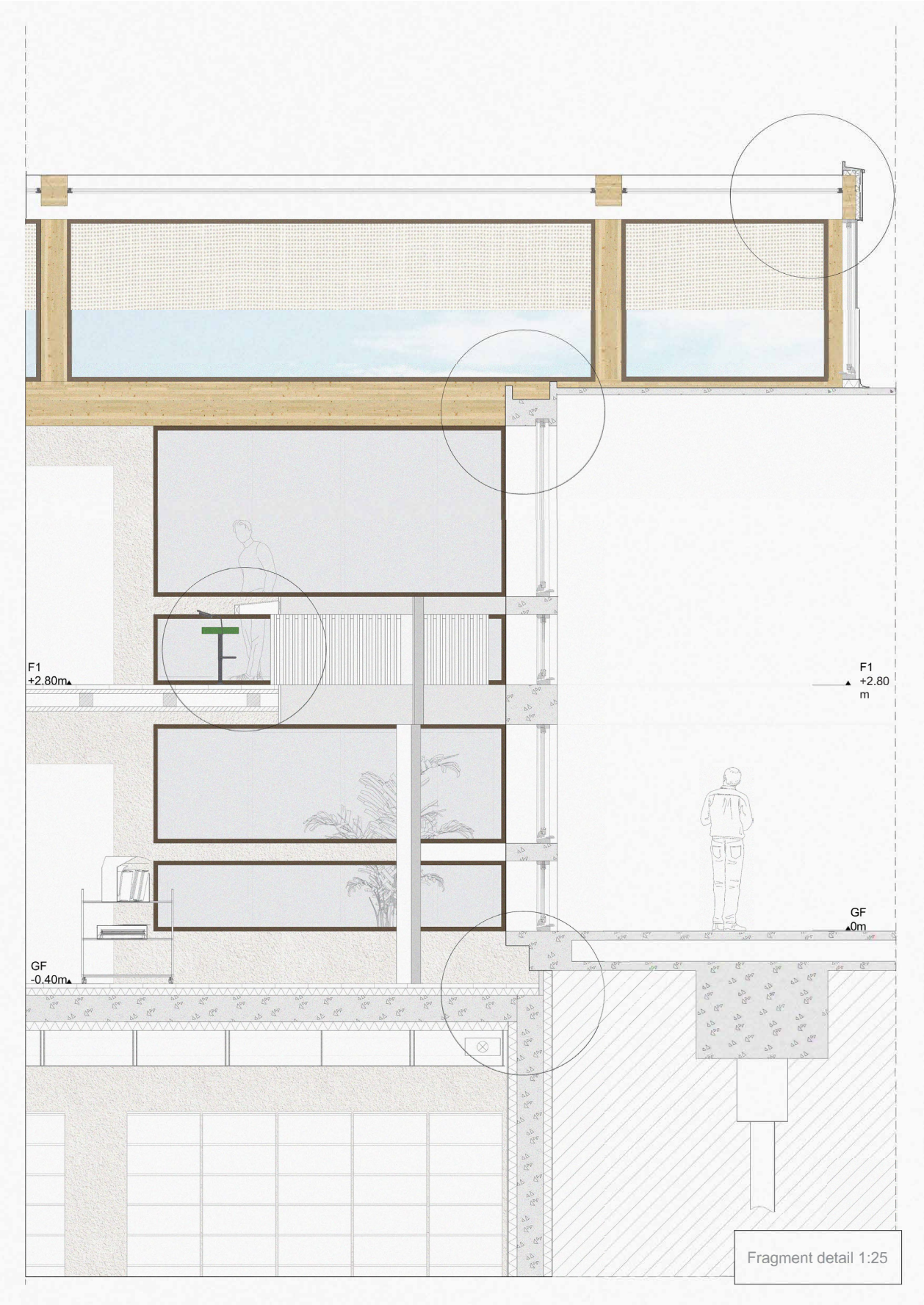
Towards Pre P4 Crits

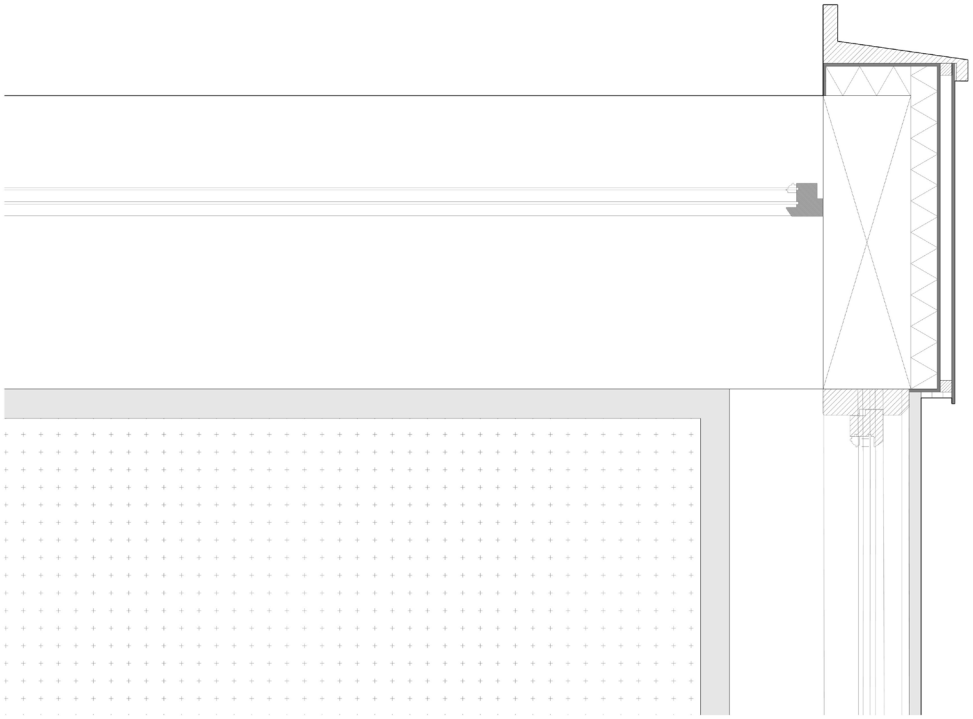
The week frames key interior spaces that frame the core idea of the project. The courtyard roof is developed in two potential test moments - following the structure of the entire building and allowing the roof to be a separate element with its own structure.

The final design decision results in creating a grid for the courtyard itself allowing it to lead the rest of the building as the core is the archive in the courtyard. As a result, the grid is based on the geometry rather than the sizes of supplying materials. In other words it is fundamental to highlight that the size of a certain grid and span depending of suppliers does not determine the system. The important grid is the one that you see, the one that you experience as a user, it is crucial to express that the structure of the roof is exposed as it does not just support the building but it also contributes to the visual language as it is perceived as a fundamental architectural element. In additoon, the entrance experience determines another level of detail when expressing the attitude towards the heritage building of Léon Stynen.

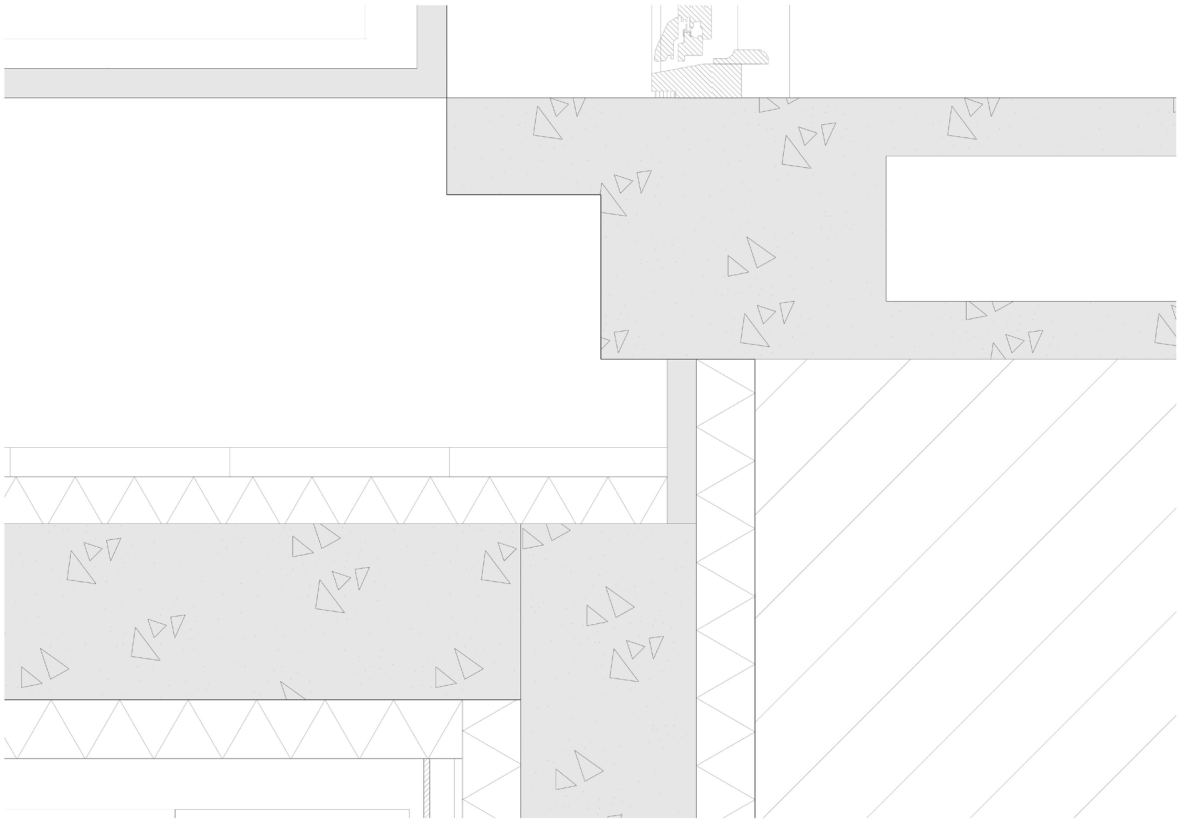
Fragment Detail look & feel



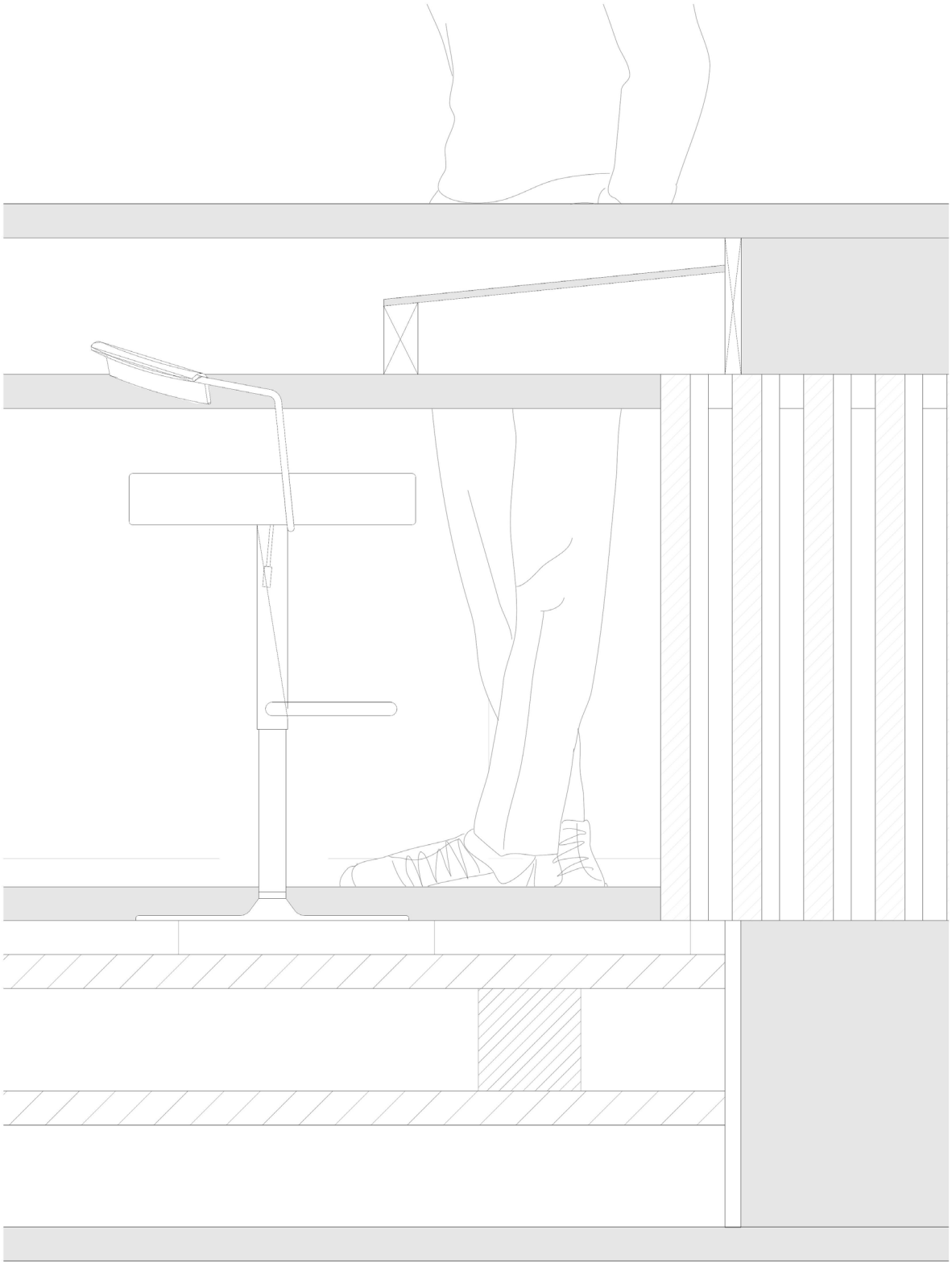
Roof detail cantilevering on Stynen’s roof



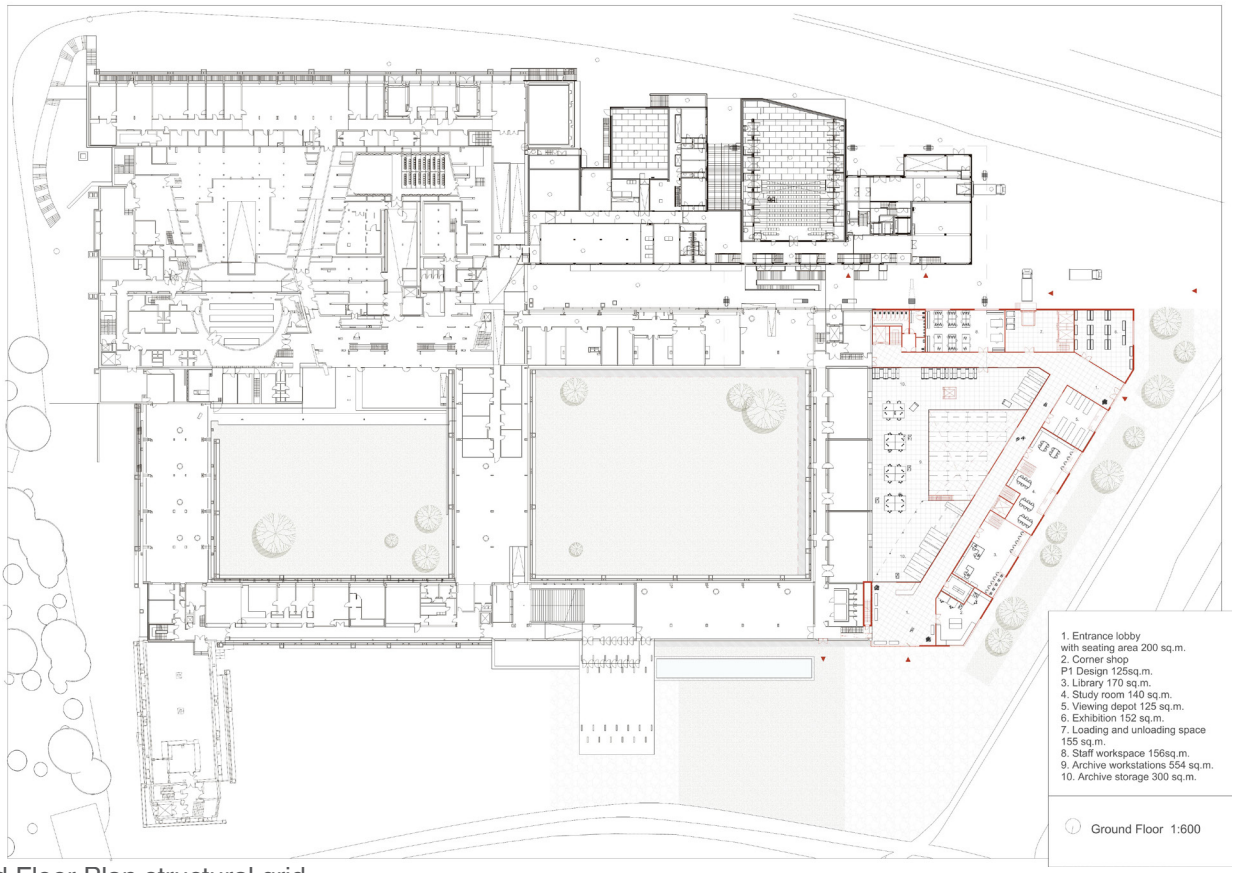
Foundation detail of the existing wing of Stynen meeting the new extension



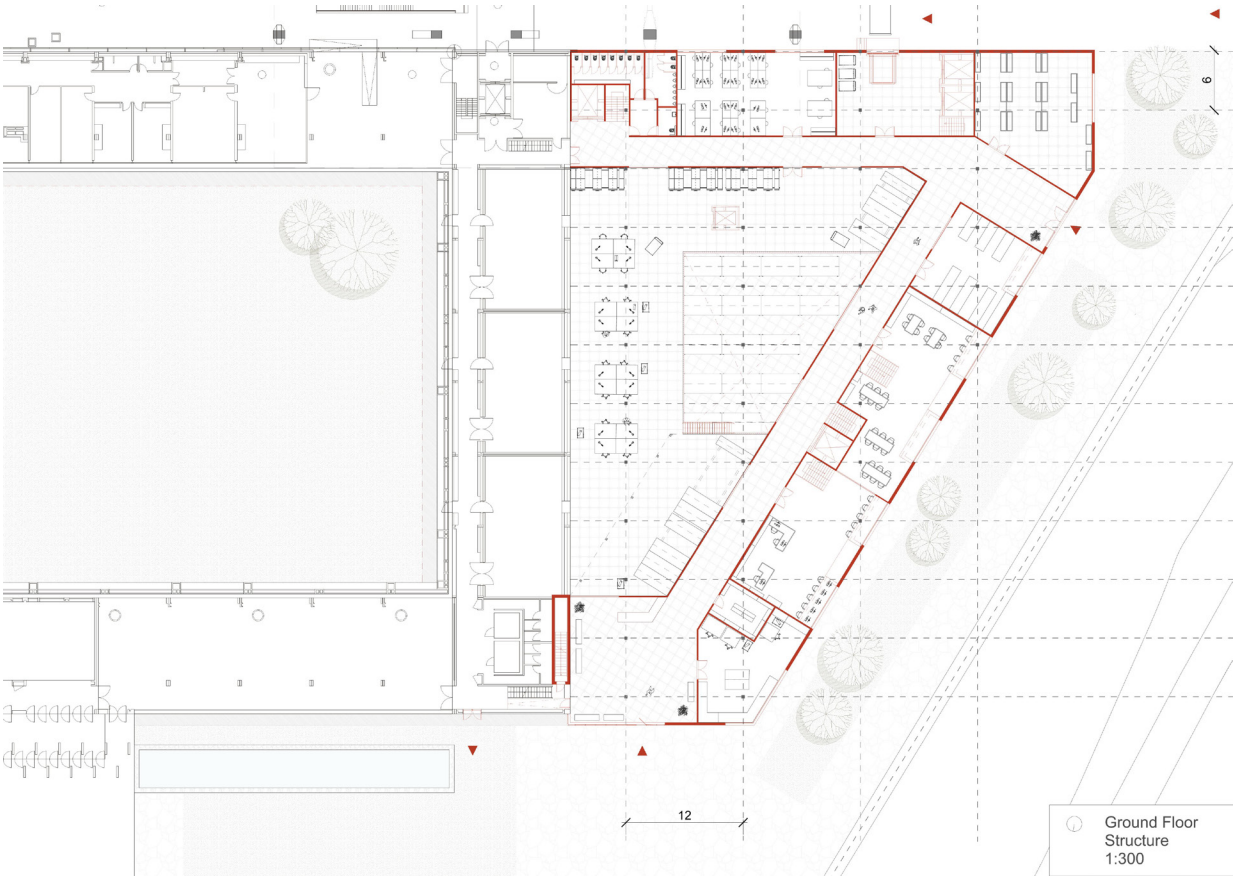
Mezzanine railing detail



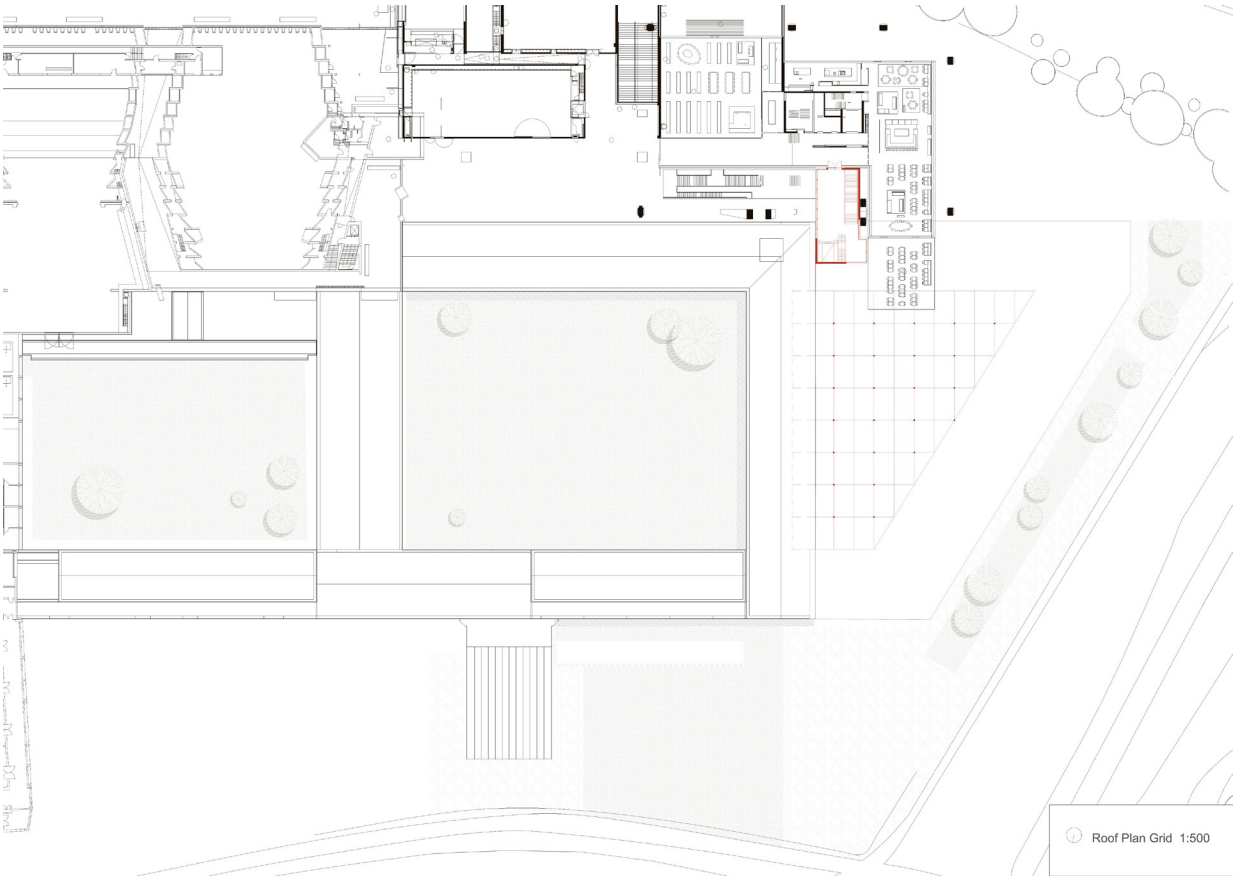
Ground Floor Plan




Ground Floor Plan structural grid



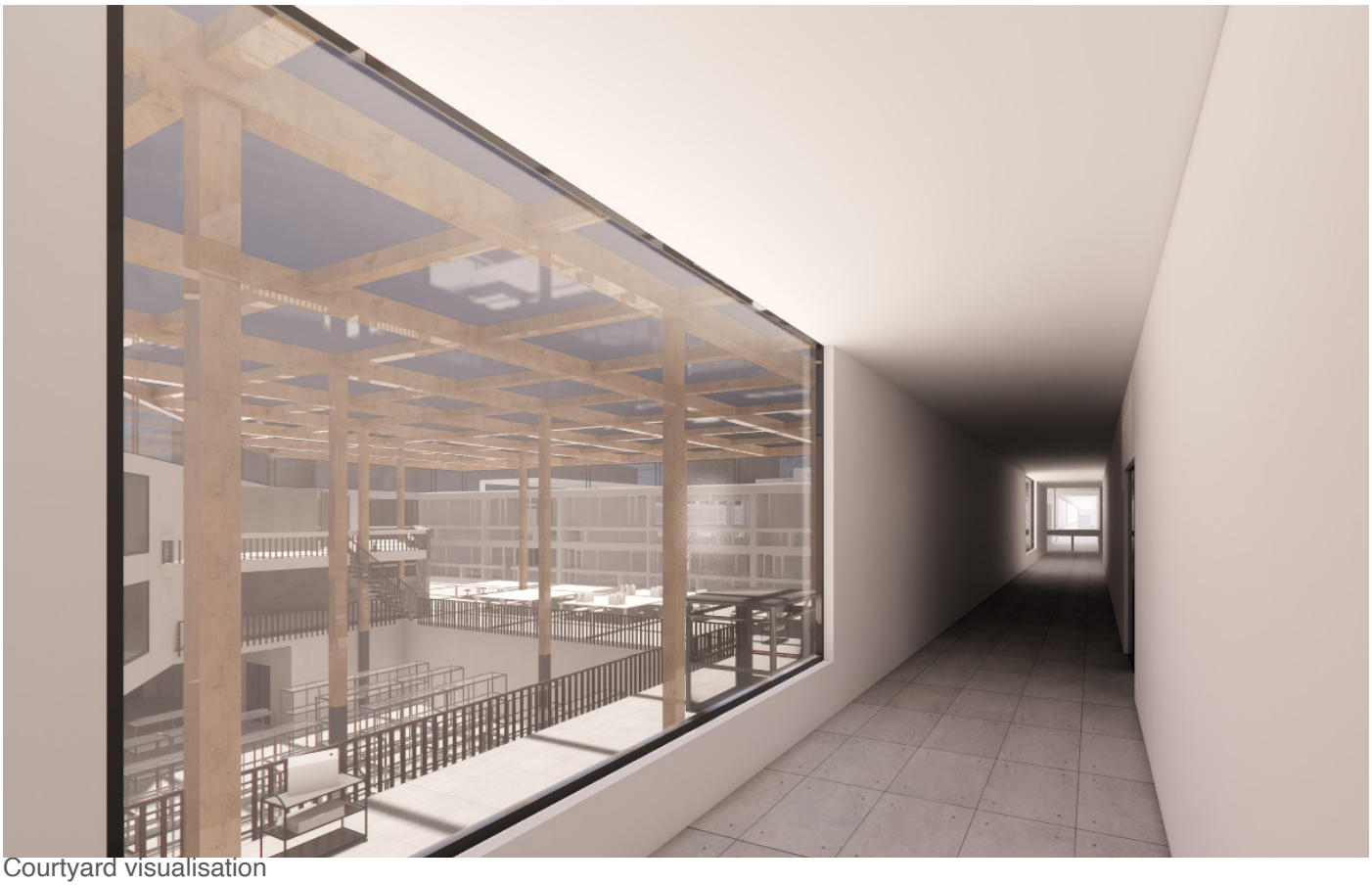
A new roof grid structure is developed after the weekly tutorials session



Entrance lobby

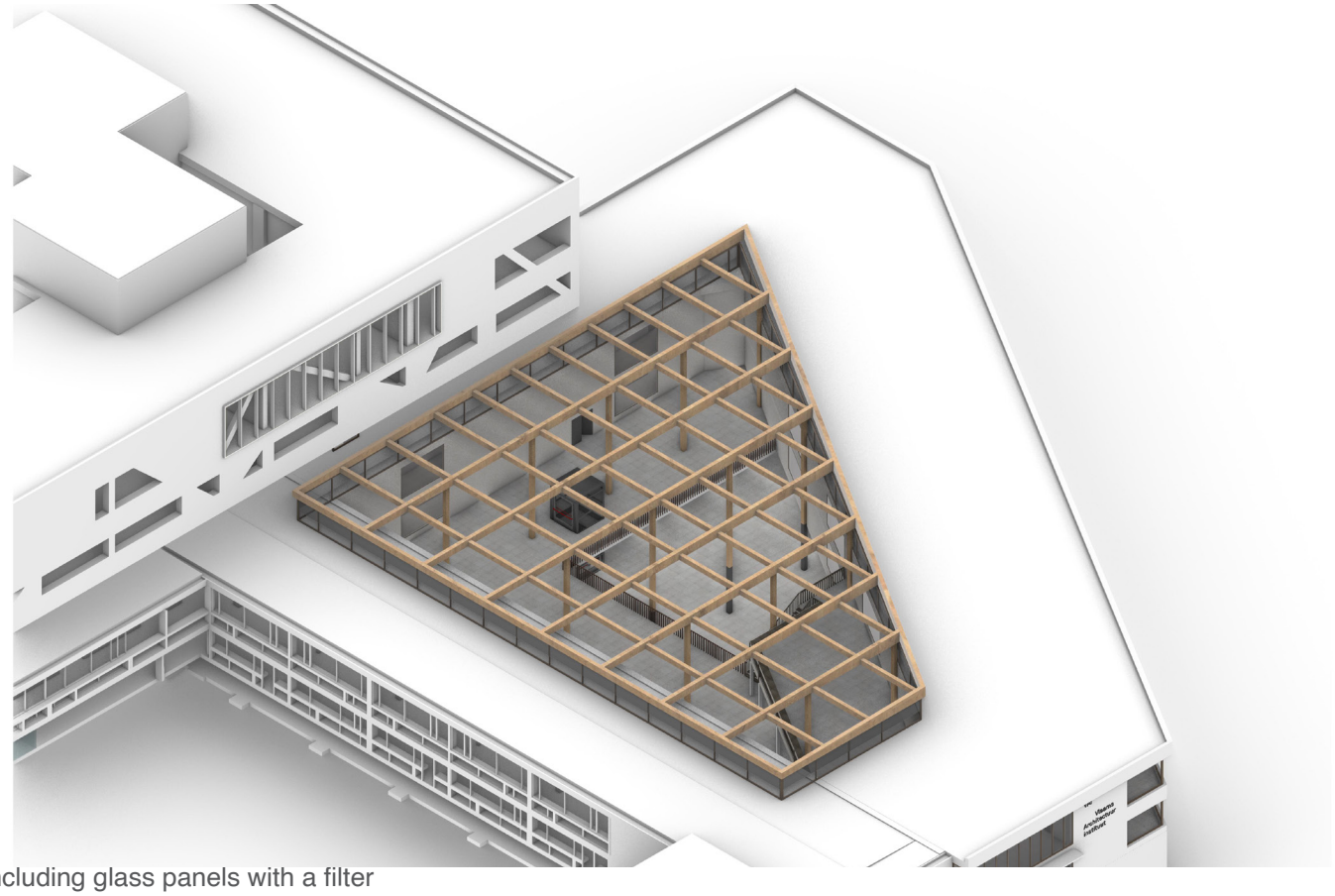
Entrance lobby facing the street corner

Second Floor corridor overlooking the courtyard and Stynen’s west wing

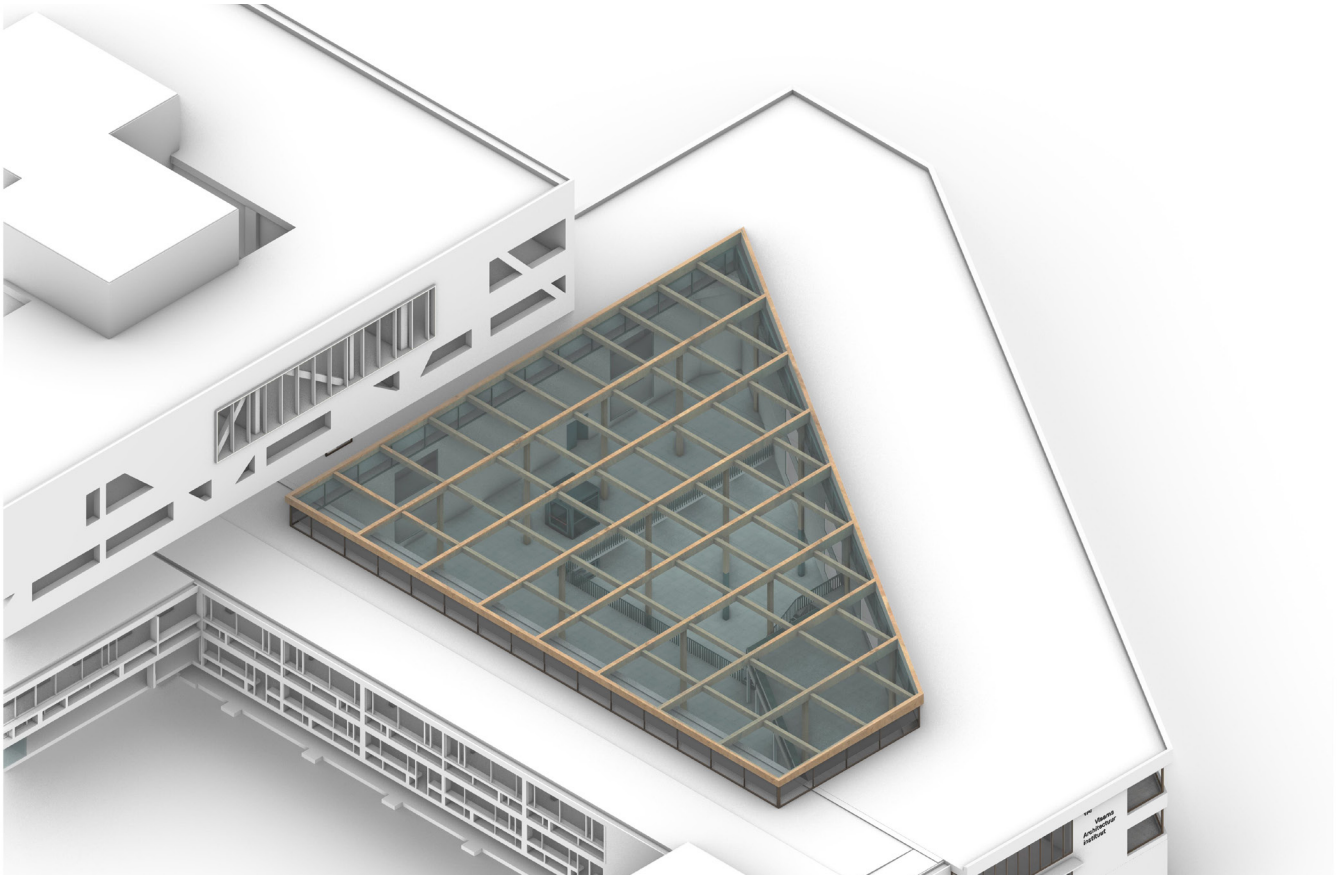


Courtyard visualisation

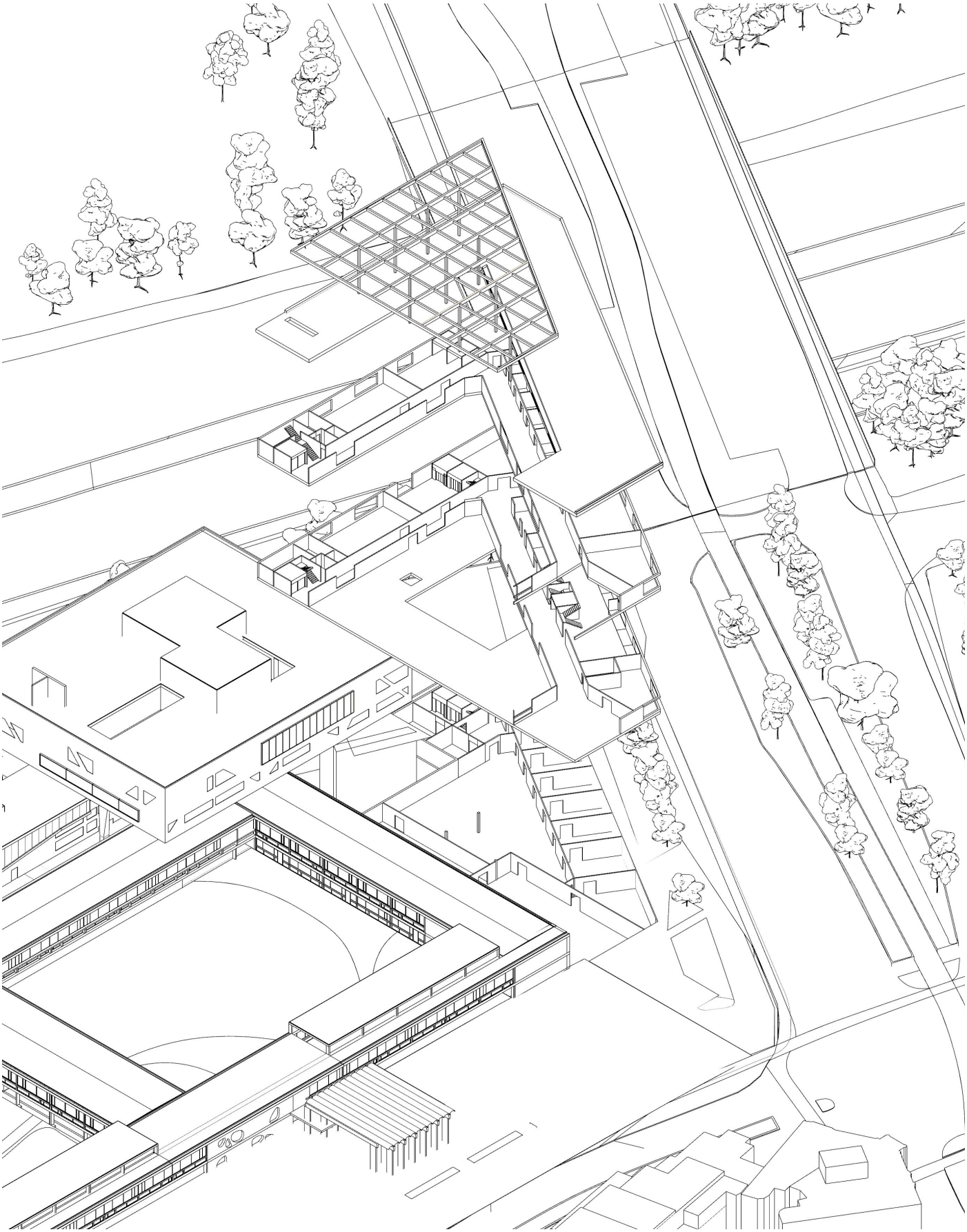
Latest glass roof stucture iteration



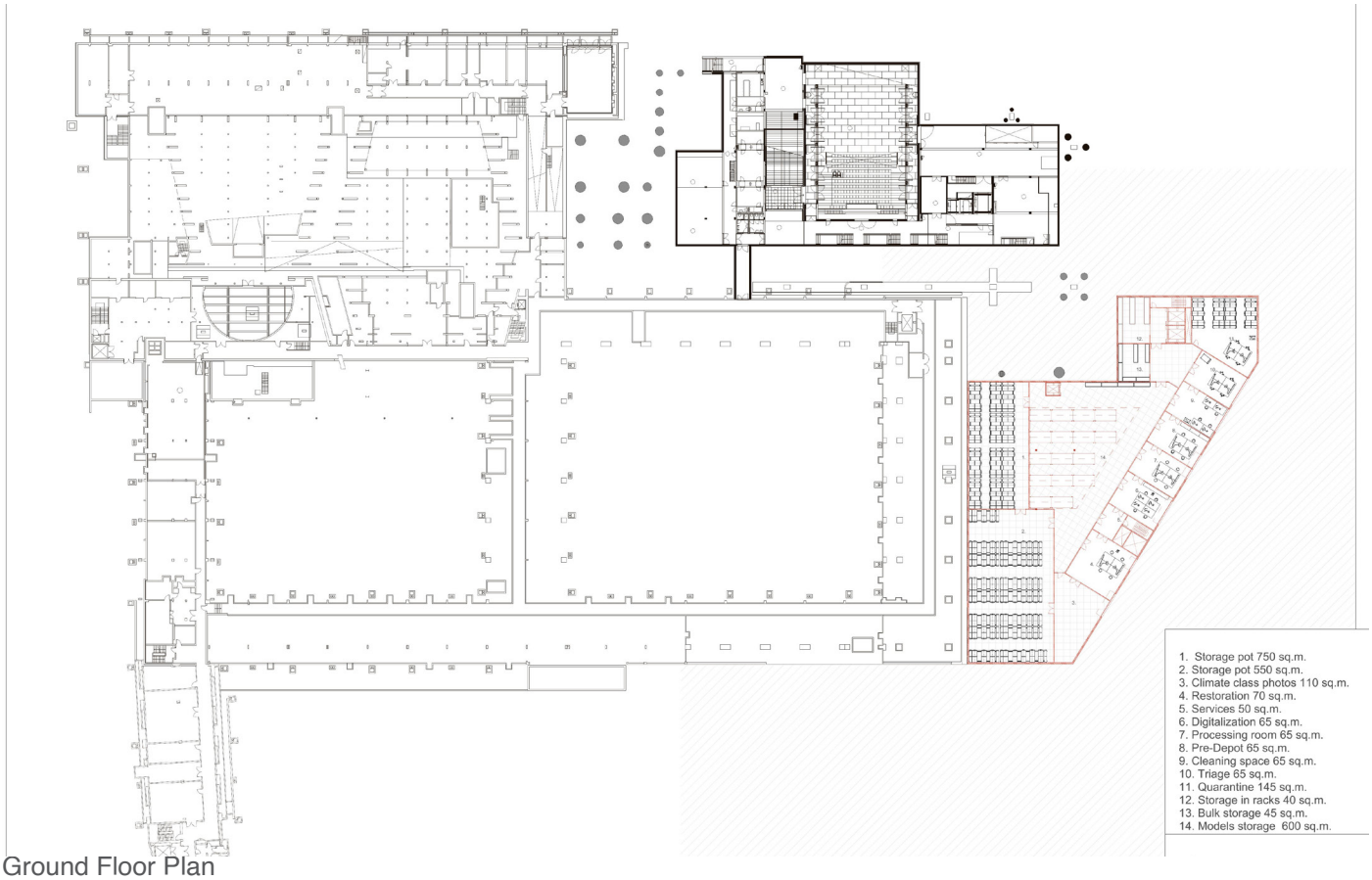
Including glass panels with a filter



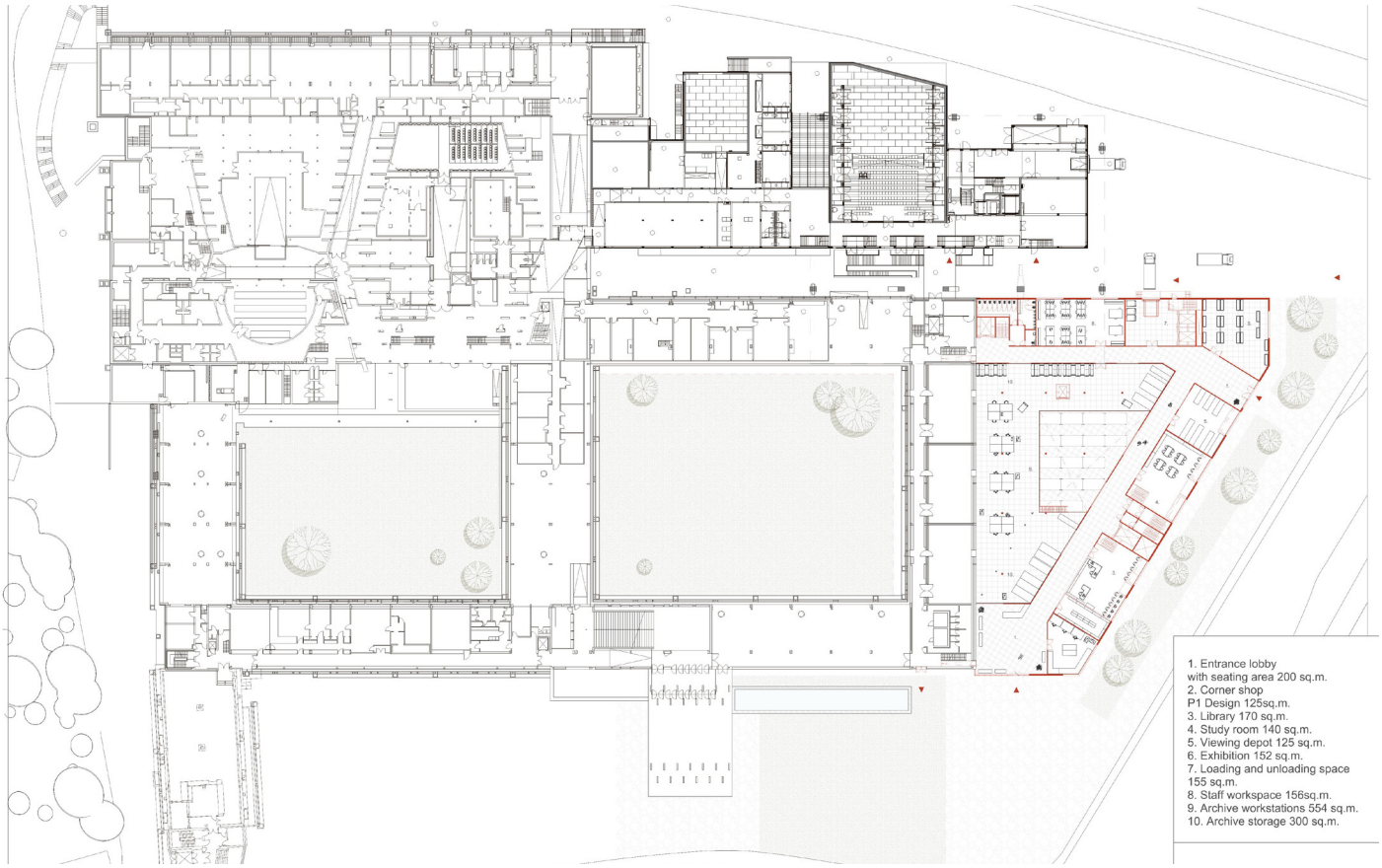
Axonometric structure drawing



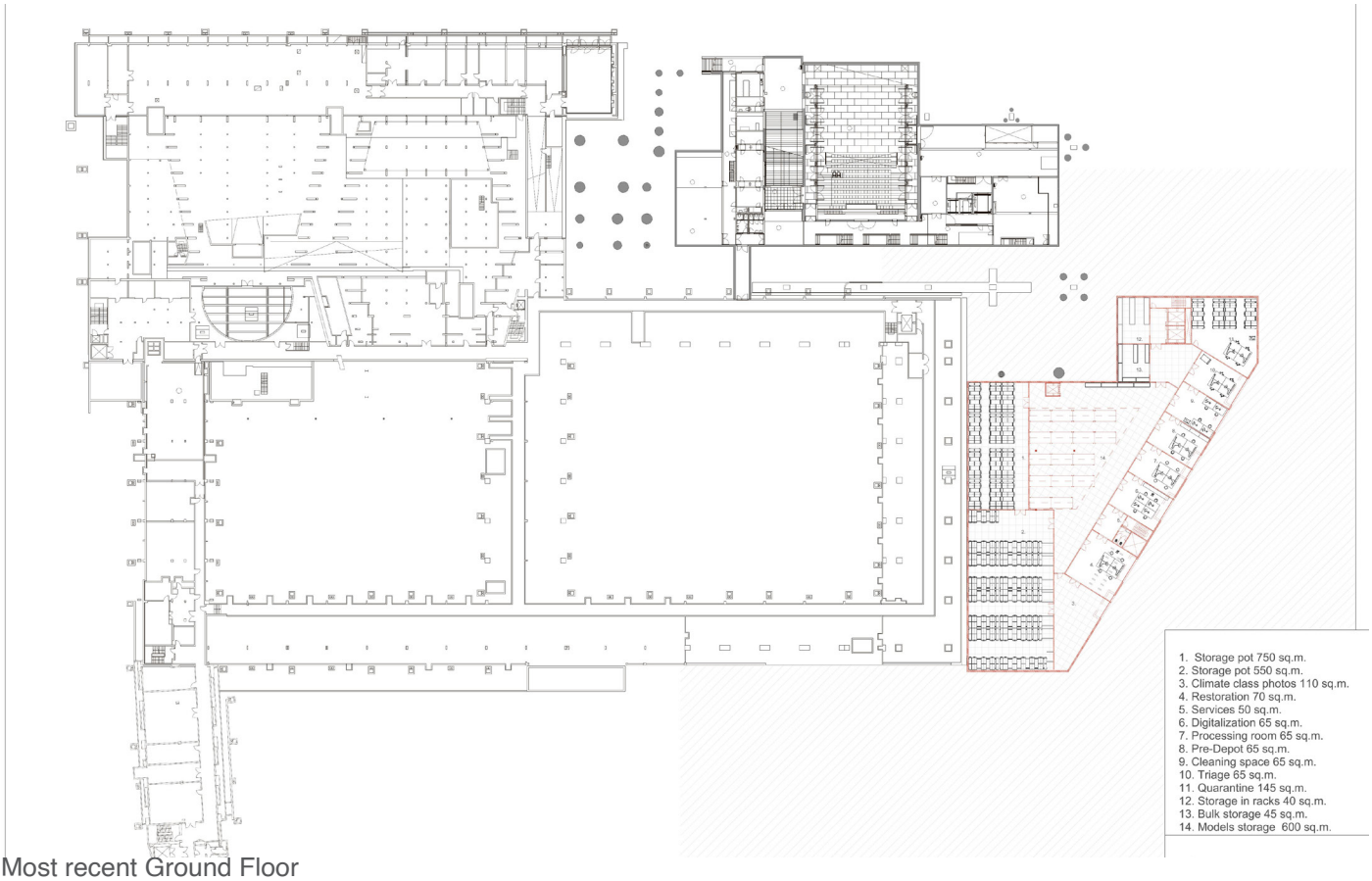
## Basement Floor Plan



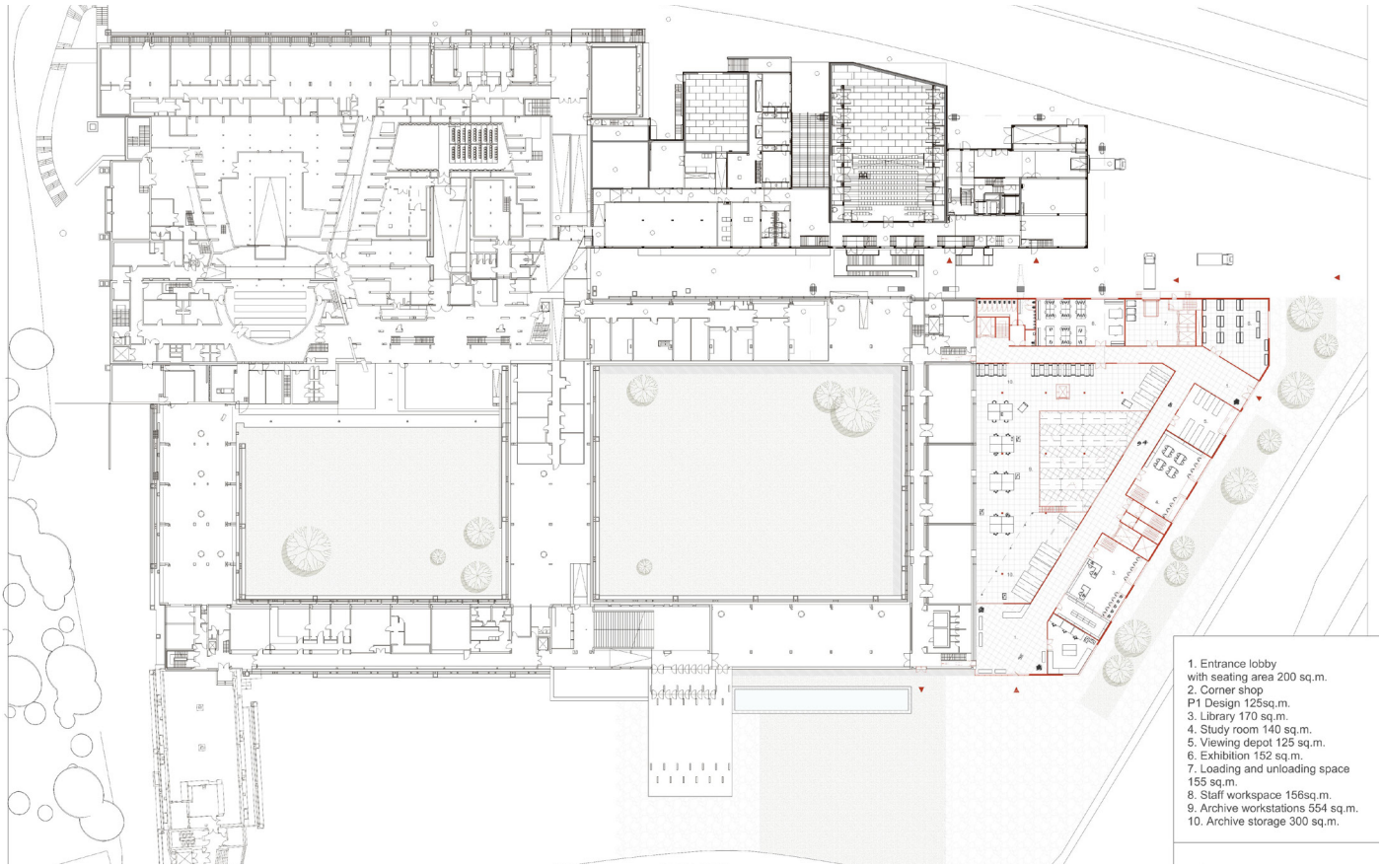

## Ground Floor Plan



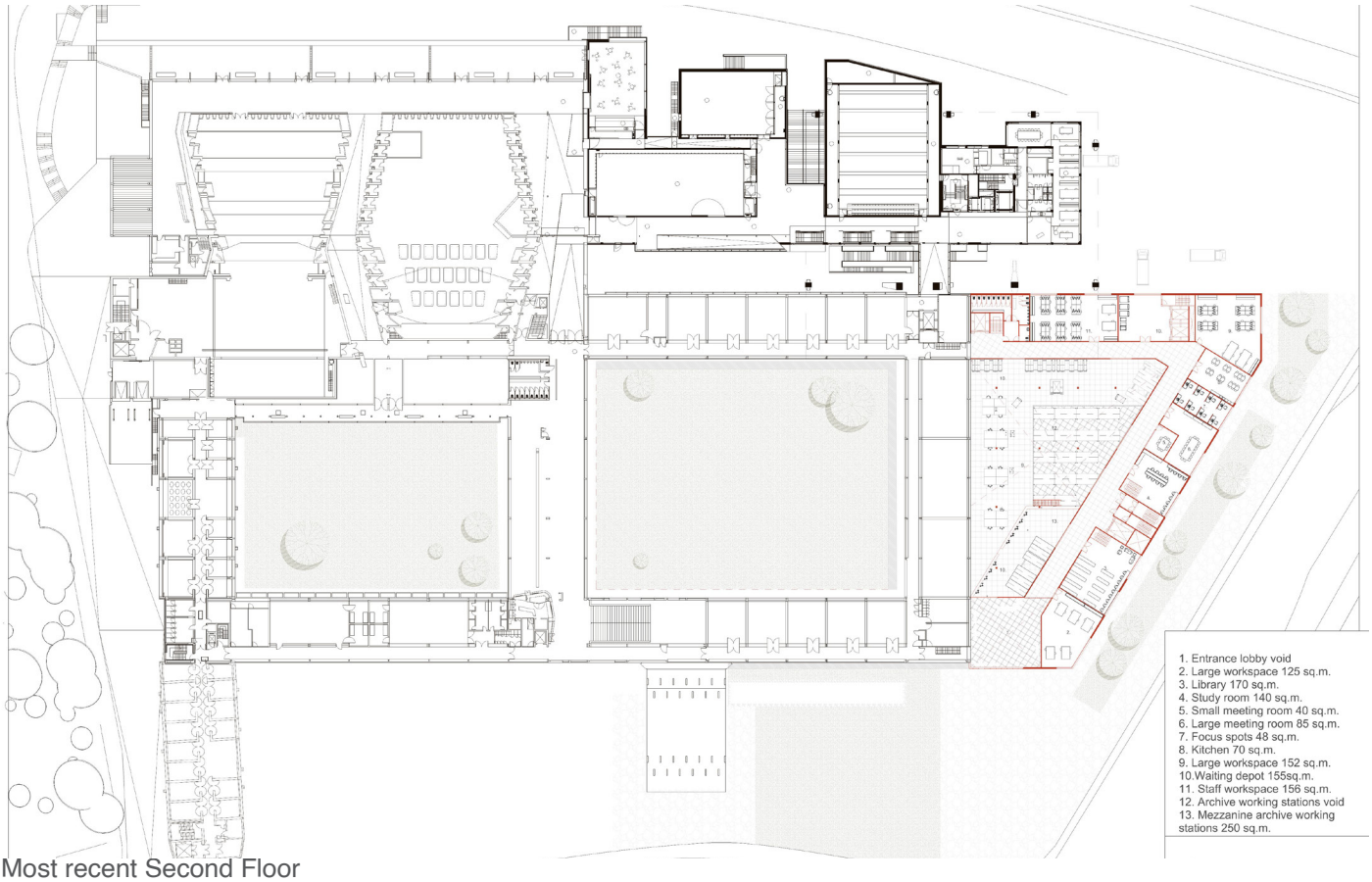
## Most recent Basement Floor



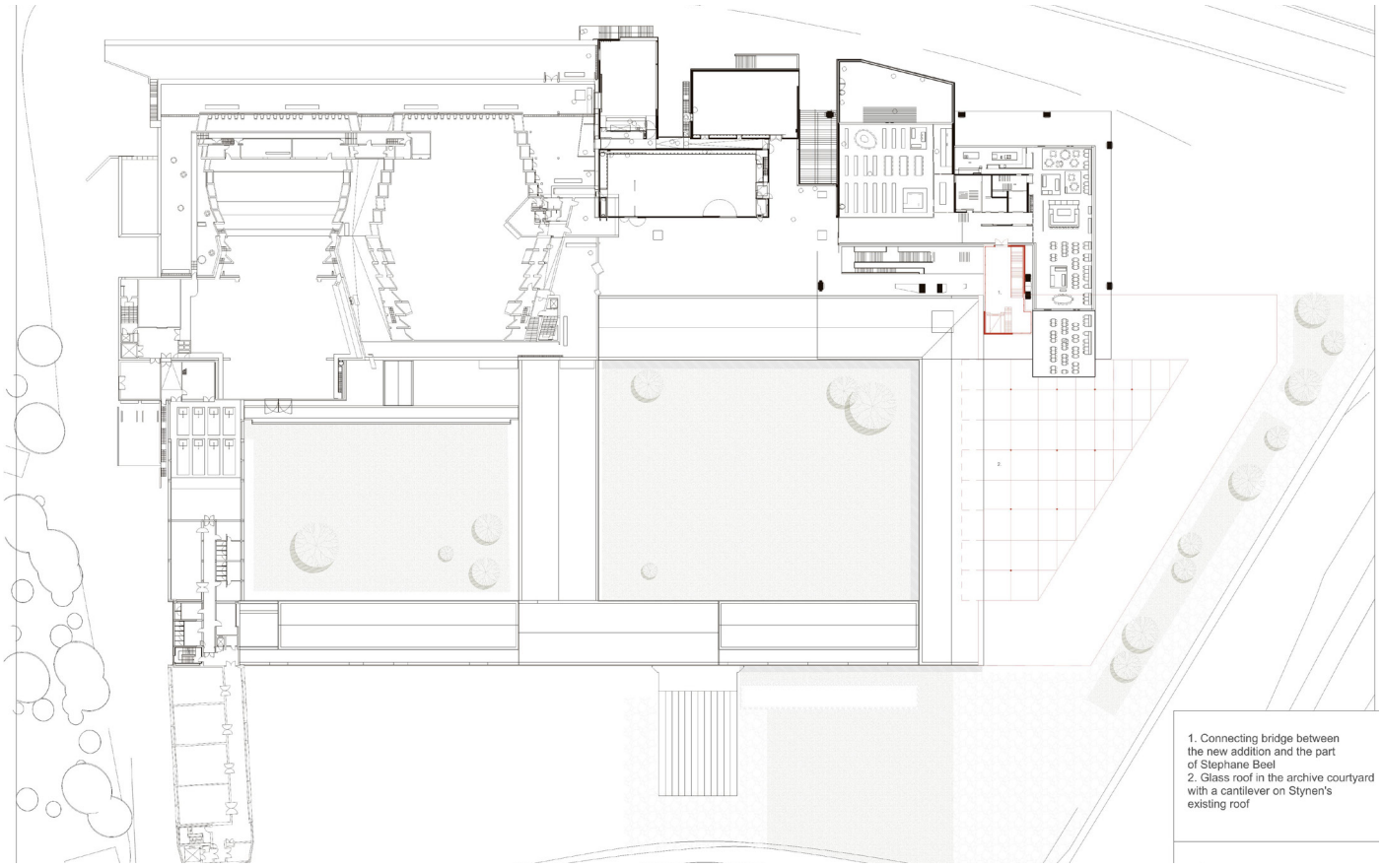

## Most recent Ground Floor



## Most recent First Floor




## Most recent Second Floor



# WEEK 4.2.

Pre-P4 Presentation Preparation list

Final Changes
Design and Concept
Architectural approach

- Floor Plans (including escape routes, protected staircases)
- Site Plan
- Roof Plan
- Sections
- Elevation (materiality, existing facade of DeSingel to show visual connection)
- Visualisations

BT

- Detail 1:20 including sun shading + elevation showing materiality
- Details 1:5
- Environmental section to show ventilation strategies and thermal comfort
- Axonometric drawing representing structure
- Facade elevation

Physical model
- 1:200
- Fragment model of the archive

# WEEK 4.2.

Towards Pre P4 Crits

Week 4.2. is based on design narrative in relation to material choices. A research module is introduced in order to support the story delivery when introducing design and building technology.

A critical research consideration is made when identifying research questions. A hierarchy is represented through a primary research question followed by sub-questions. Moreover design phases are shown through a careful drawings selection.

Research phase

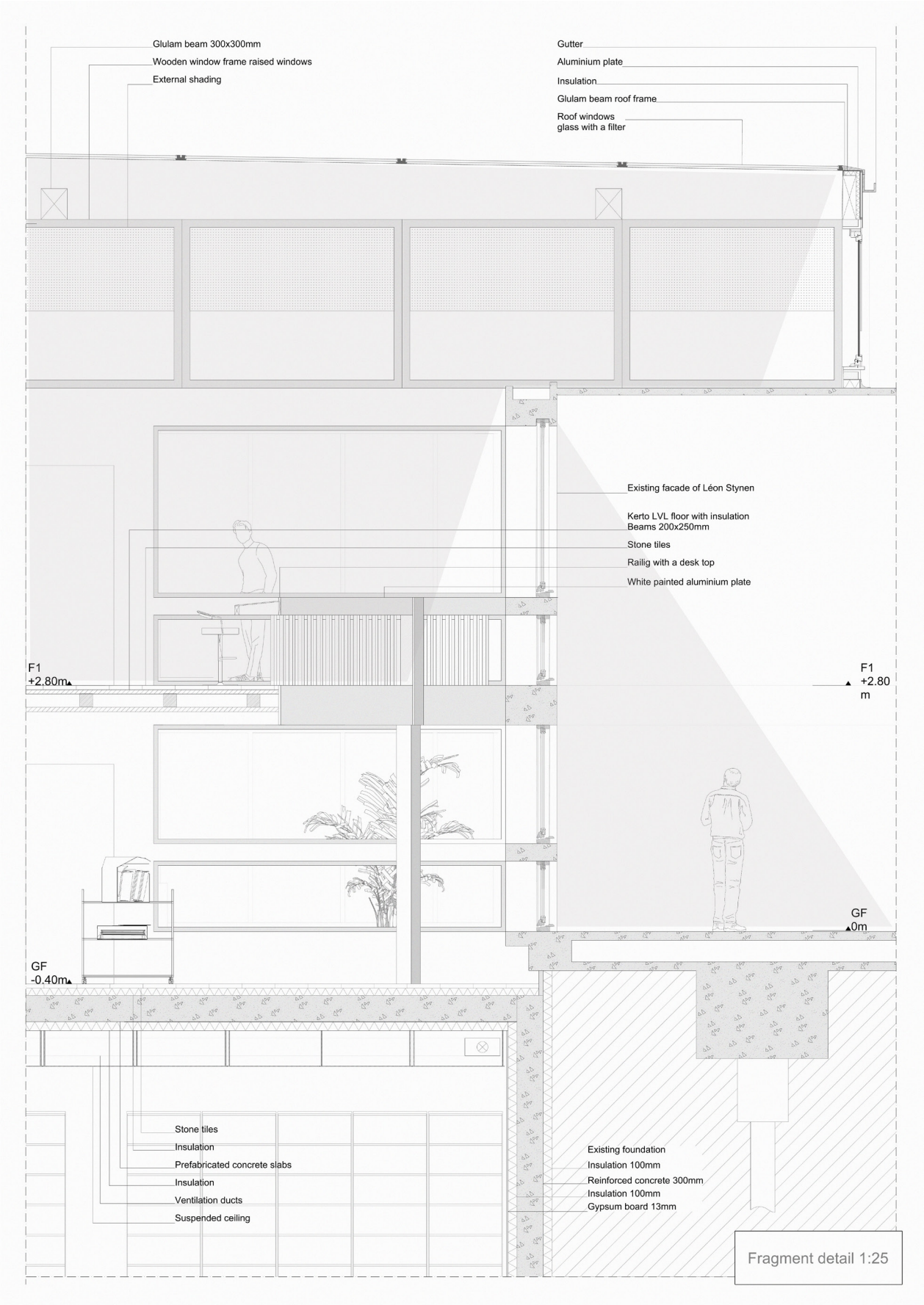
Design considerations breakdown into questions

Research feedback session reflection

- Questions to ask at a different point
- Ingredients of the projects – what the VAi is, informed question
- How can one dispay the VAi to the public?
- How to bring the VAi to dispay whilst keeping the boundaries – what could It mean? -potential, researchers to bring closer, users to bring?
- The display is to be supported by the secondary functions?
- Categorise the programme, how to show the potential?
- How to show the embedded archive to the city?
- How do I find the relationship that is beneficial between the archive and the existing?

- Observations to base on and from then create the question – attempt – describe it, show process and set a conclusion?
- Mark important moments in the project journal – trace back key elements, the way you work, look and think of what did you take…
- The archive is the archive?
- P1 being aware of the location, show self-evident places, reminds people of?
- Use the corner as a a space, rather than making it?
- Have the corner as a display piece or not?
- As a figure and as a notion –urban figure, place, plaza? Did I make a city?
- Highlight in the text?
- Chapters with conclusions,
- Conclusion with a result!
- Introduction… what is needed, what is asked? How to start the journey?
- Potential, general question?
- What is at display?
- How to activate DeSingel?
- Accessible, display?
- How to answer but be specific enough?
- How can I put it on display but show self-integrity? – main question
- Subquestion – architecture of Stynen,
- How can the archive be a new phase? How can I it benefit, how do you repair the relationship between Beel and Stynen?
- How can the archive in DeSingel bring public, relationship to the city?
- The more you look, the more respect, the more value, the more responsibility?
- How can I soften conflicts? Strong figure but mediate?
- Establish a dialog with the existing?

## Fragment Detail of a core area(courtyard)

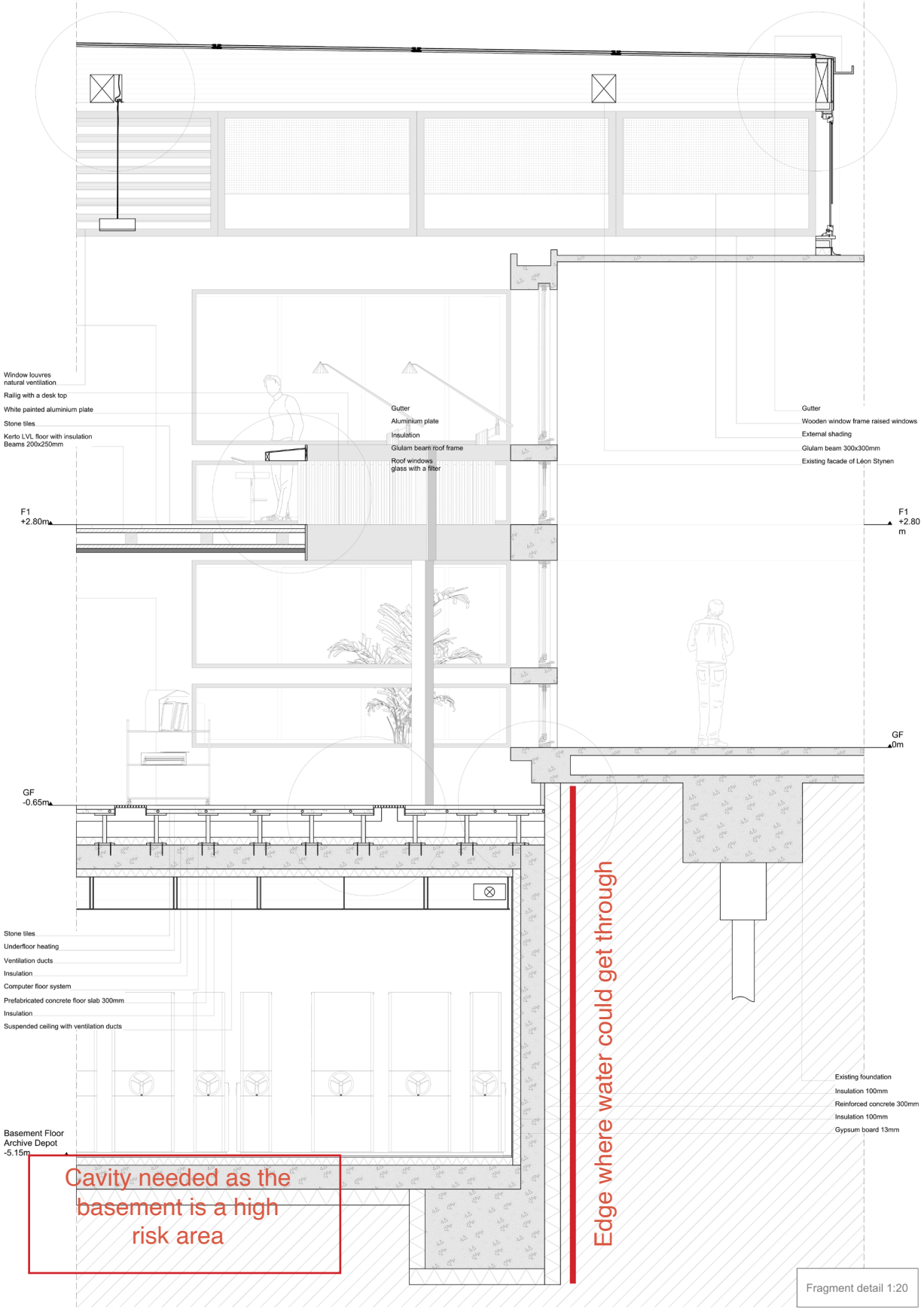


Text

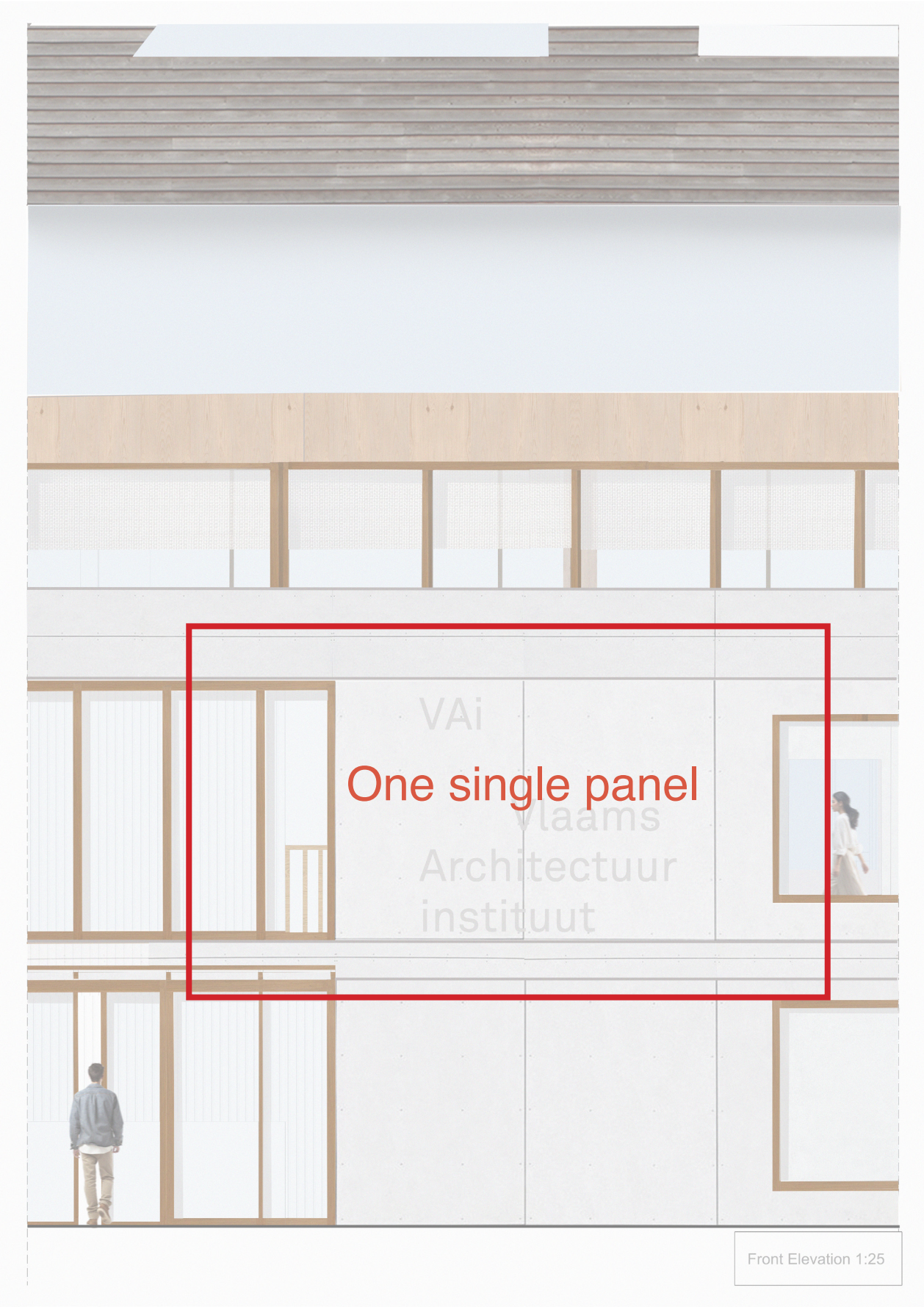
Text

Structural specialist tutorial reflection
Cavity importance

Fragment detail Basement Floor(depot), Ground Floor(courtyard), First Floor()mezzanine in relation to Stynen



Elevation showing materiality and Stephane Beel as a floating architectural element



## Diagram illustrating massing strategies and initial architectural elements

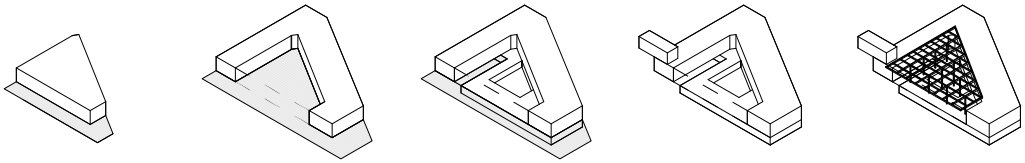
Introducing a third courtyard

Implementing secondary functions to the edge

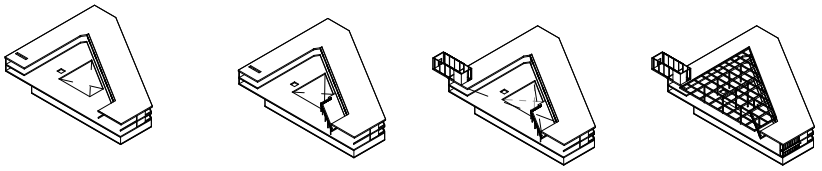
Introducing a void from the courtyard overlooking the floor below

Connecting bridge replacing the ramp

Expressing the roof structure as a fundamental element



## Spatial analysis



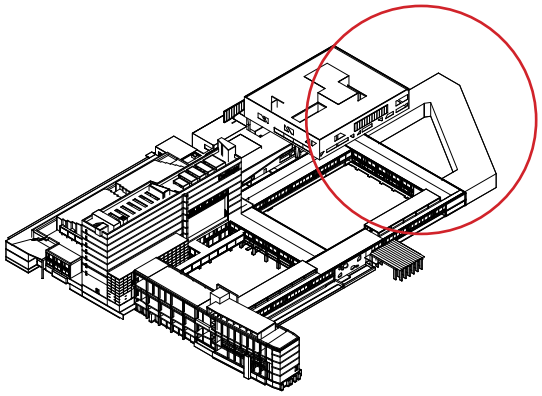
Introducing massing

Mezzanine in the courtyard

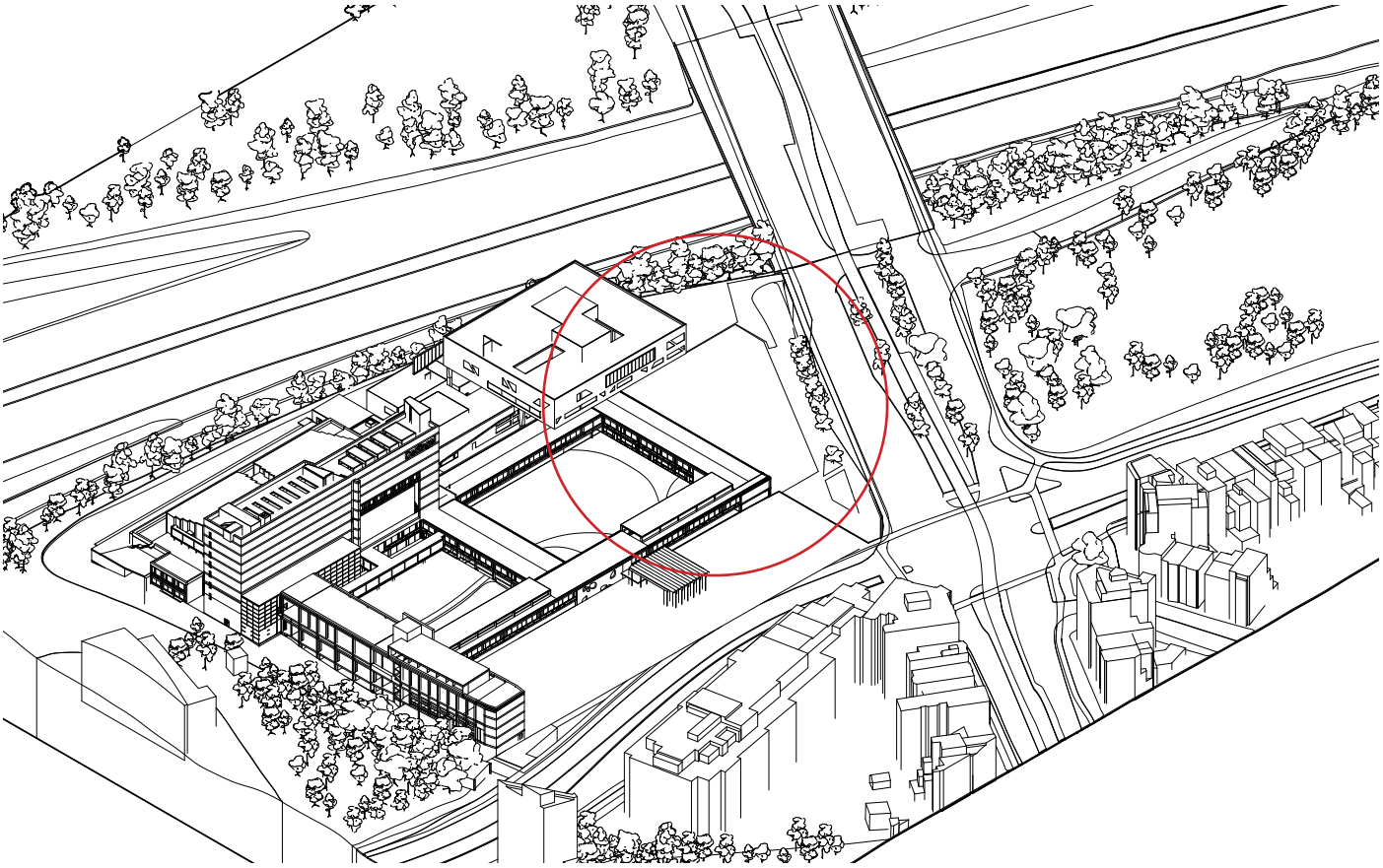
Bridge connection in relation to existing and proposed

Concept adaption

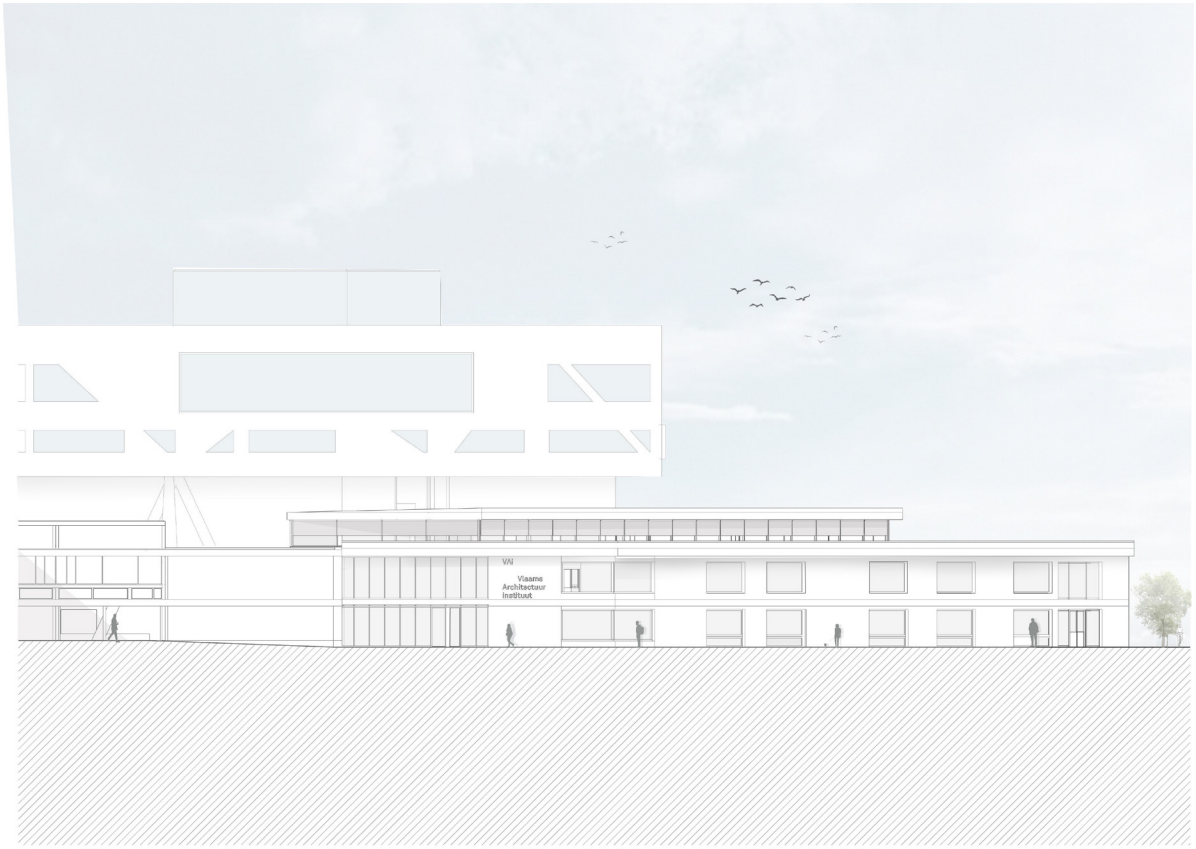
Design proposal in relation to the existing body of DeSingel

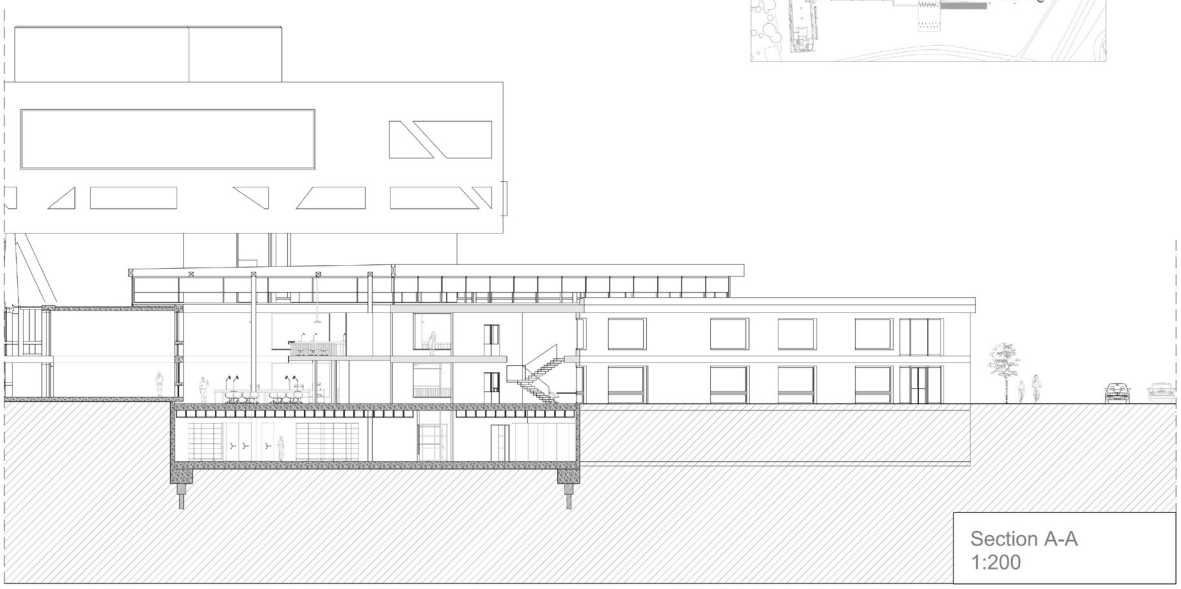


## Site ralationship

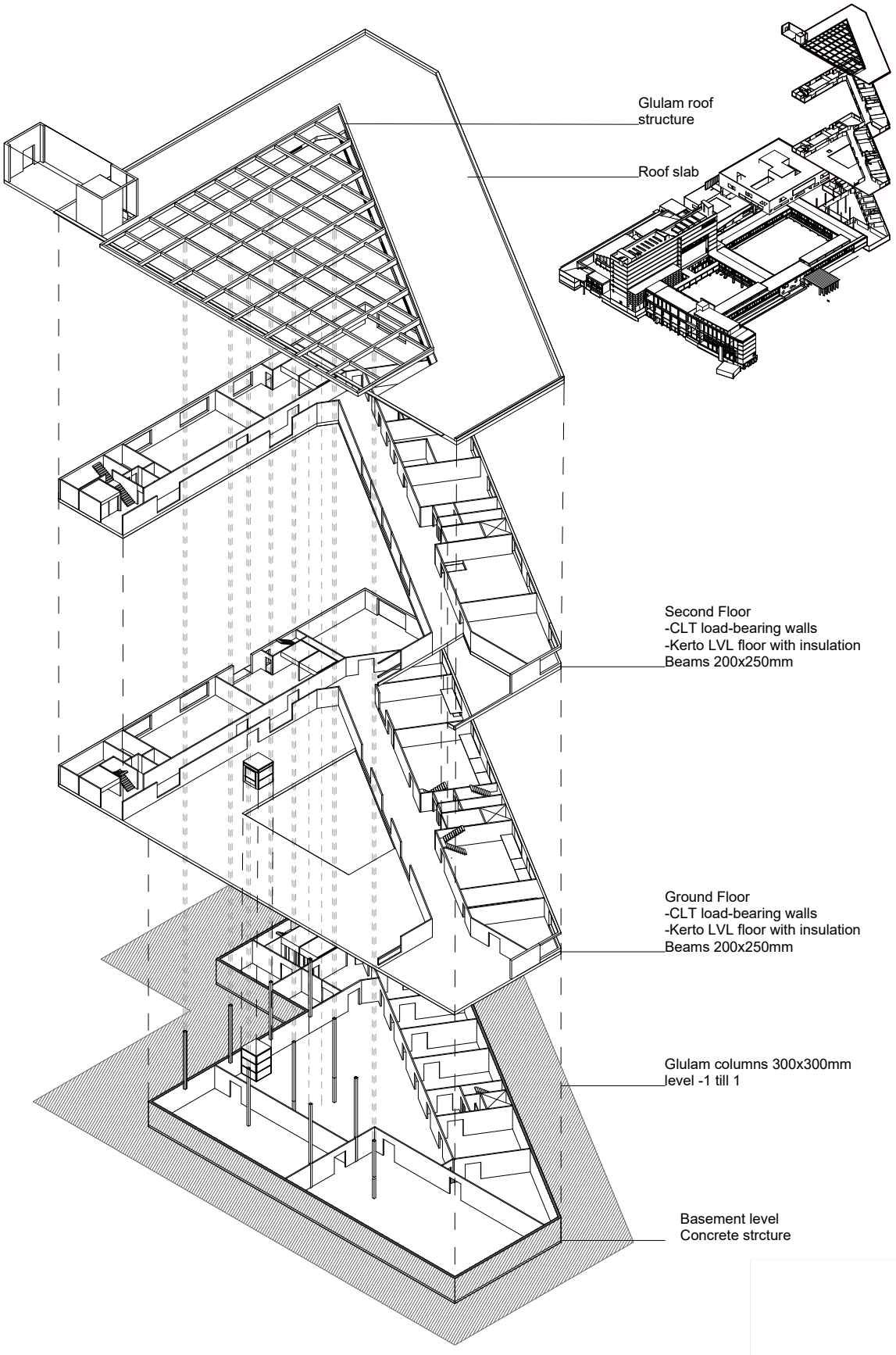


Entrance elevation

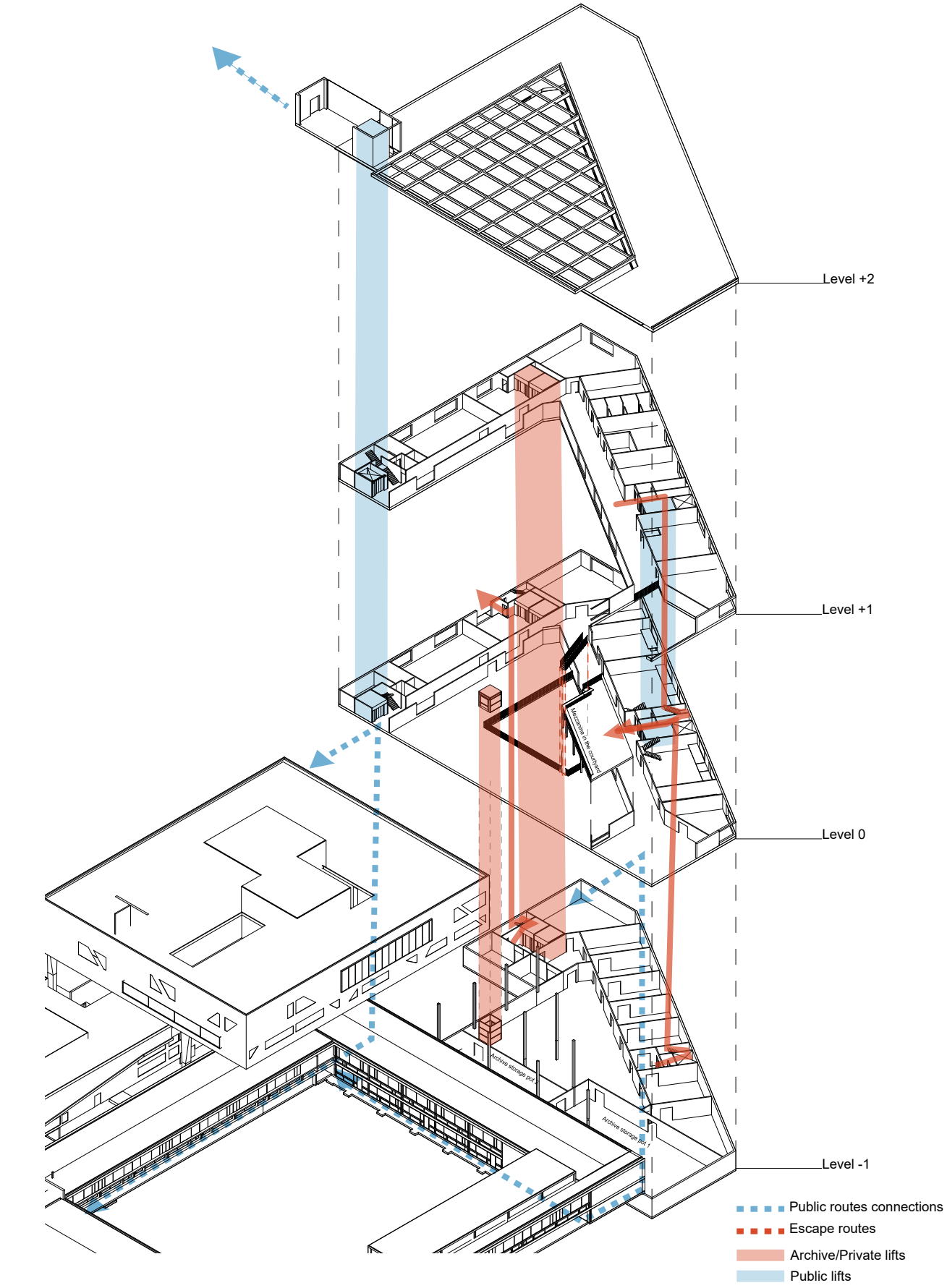


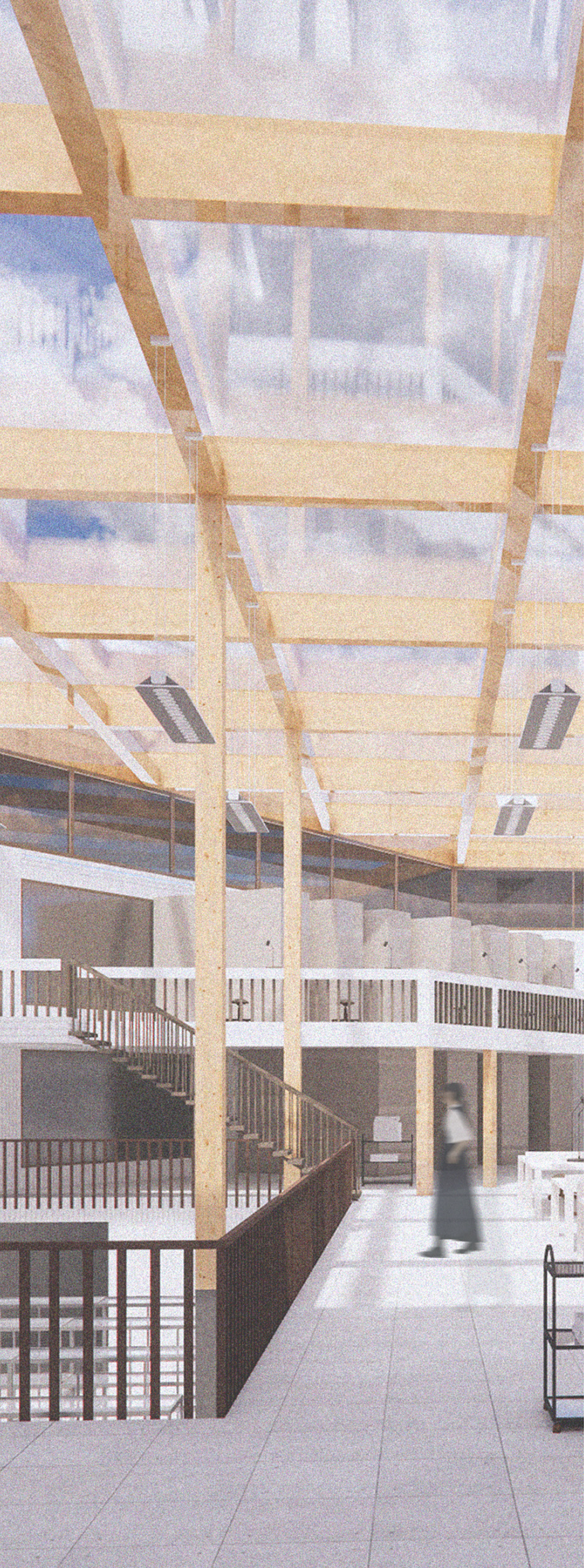



Structure axonometry showing continious columns and structural walls



Accessibility including escape routes





# WEEK 4.3.

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Pre-P4 Crits Presentation

In week 4.3. a climate specialist visit is scheduled which contributes to choices and technical part instalations in my project. In addition, building technology is developed in more detail in terms of accommodating installations such as ventilation ducts, supplies, exhausts, louvers.

The weekly tutoring sessions are devoted to a crit-presentation, a 1:1 tutorial with the main mentor in order to revise a P4 Presentaiton draft version. Enhancing a narrative, a reflection document helps to arrange certain elements which are crucial when presenting and introducing the final product of my graduation project.

Reflection further development

This year, the graduation studio Interiors Buildings Cities focuses on developing a new home for the VAi (Flemish architecture institute). The brief introduces the Art campus of DeSingel which resembles a crucial connection to the VAi, and its current depot located in the city centre of Antwerp, Belgium. The scope deviates in three different directions – working within the existing body of DeSingel, working in proximity or completely developing a self-standing building. The academic research begins with gathering information about archives focusing on multiple case studies ranging from sterile types such as the CCA in Canada to display archives of Herzog & de Meuron in Switzerland. The initial brief “Looking carefully” organizes a collective work of assigned archive institutes to be developed into a physical model of a key space. Being part of the group working on the “Kabinett” I had the opportunity to analyse a careful distinction between archive typologies which led to the next stage of my design approach. As a result, by replicating a picture of our physical model of an existing photograph, I was strongly fascinated by how quickly the human perception changes when it comes to imagining an archive process to physically experimenting it.

Moving forward, the following chapter develops an understanding of archive prototypes enhancing human interaction within public, collective and private realms. The brief results in a physical model as a product of the information gathered during a site visit at the VAi where archive materials are collected. Moreover, a visit to DeSingel takes place to introduce initial thoughts and experiences of the following stages throughout the academic year. As a result, my P1 proposal represented a street corner where furniture pieces from Claire Bataille & Paul ibens are displayed. The vitrine sets the boundaries between the publicness and privacy within a potential archive working space. That was the moment when my initial research question thought developed whether to identify what is on display, how can one display the VAi to the public or how to show the embedded archive to the city?

Towards my P2 Presentation, decision making is one of the crucial parts of my design development. By prioritising spatial elements in my design and integrating building technology, the design proposal shifts in several aspects. At that moment, the research question touches onto programme distribution and creating a hierarchy between primary and secondary functions whilst keeping the boundaries introduced earlier. Thus, by allowing more focus into the courtyard feature, the secondary functions are adapted into an outer layer of the courtyard. But then how does one carefully establish a connection between the current depot in the city centre and the new depot as an extension of DeSingel? The answer is set to unfold multiple design elements which develop the potential seen in during the first site visit in the existing depot. How can one introduce a beneficial relationship with the existing depot and the new one in relation to re-establish the dialogues between Leon Stynen and Stephane Beel?

One of the design attempts represent a continuation of the existing west wing of Leon Stynen and it allows Stephane Beel to “float on it”. As a result, the archive in the courtyard enhances the relationship between the existing west wing of Leon Stynen where the exterior façade becomes an interior archive piece. By doing so, the new extension features a unity element accommodating a home for the VAi along with additional supportive functions.

Another design attempt came when the new courtyard was to communicate to the existing two courtyards. The process, however directed into introducing a roof element where the structure does not just provide structural support rather embrace the architectural significance in the archive working spaces where one could work, perceive and connect to archive materials. Then is the archive a space? A community? An element? A figure? And maybe a notion? Those questions lead to analytical studies as part of the process after introducing personal fascinations whilst keeping the respect, the boundaries and the brief requirements.

Bringing elements to a display is not only a beginning to establish a “a new home for the VAi” but also being able to show self-integrity. Bringing back the street corner develops into a potential urban corner which invites the city in, fosters new connections whilst repairing previous ones and ideally activates the art campus of DeSingel.

Looking into interior qualities is another phase of the design process where a void in the ground floor extends by allowing the grand opening to overlook the physical models collection in the lower floor. The mezzanine then offers a lightweight system with additional shelving and seating and desk space by optimising the use of the railing which creates an illusion of a continuous façade of Stynen. By doing so, the archive does not just fulfil the mission of the VAi which is to be seen by the public, rather than being situated in an enclosed box, but also activates the use of DeSingel by implementing additional programme connecting the existing body of Leon Stynen and providing a new entrance to Stephane Beel’s part. As a result, publicness in introduced in the VAi whilst Stynen and Beel form a dialog showing integrity, respect and values. That moment then frames an incredibly critical phase where a sense of respect is brought, the more you look, the more you perceive, the more respect and the more responsibility you have to set yourself such challenge which could not work but also could embrace the unique meaning of the VAi.

Further design develops into a building technology section which sets another crucial step in my design decisions when expressing interior and exterior. By testing various methods I conclude that due to the existing ground floor of Stynen’s wing being only 2.3m and the upper floor 3.3 I am then challenged to propose a feasible analysis to provide connection between my extension and Stynen’s wing. The result lays in providing a new topographical study resulting in a developed landscape sloping down to the new entrance and potentially excavating an entrance bit to Stynen’s wing where I can build a ramp to bring my floor to the same level (my floor 2.8m and Stynen’s 2.3).

It is a tricky moment whether to find a solution between the height differences or to

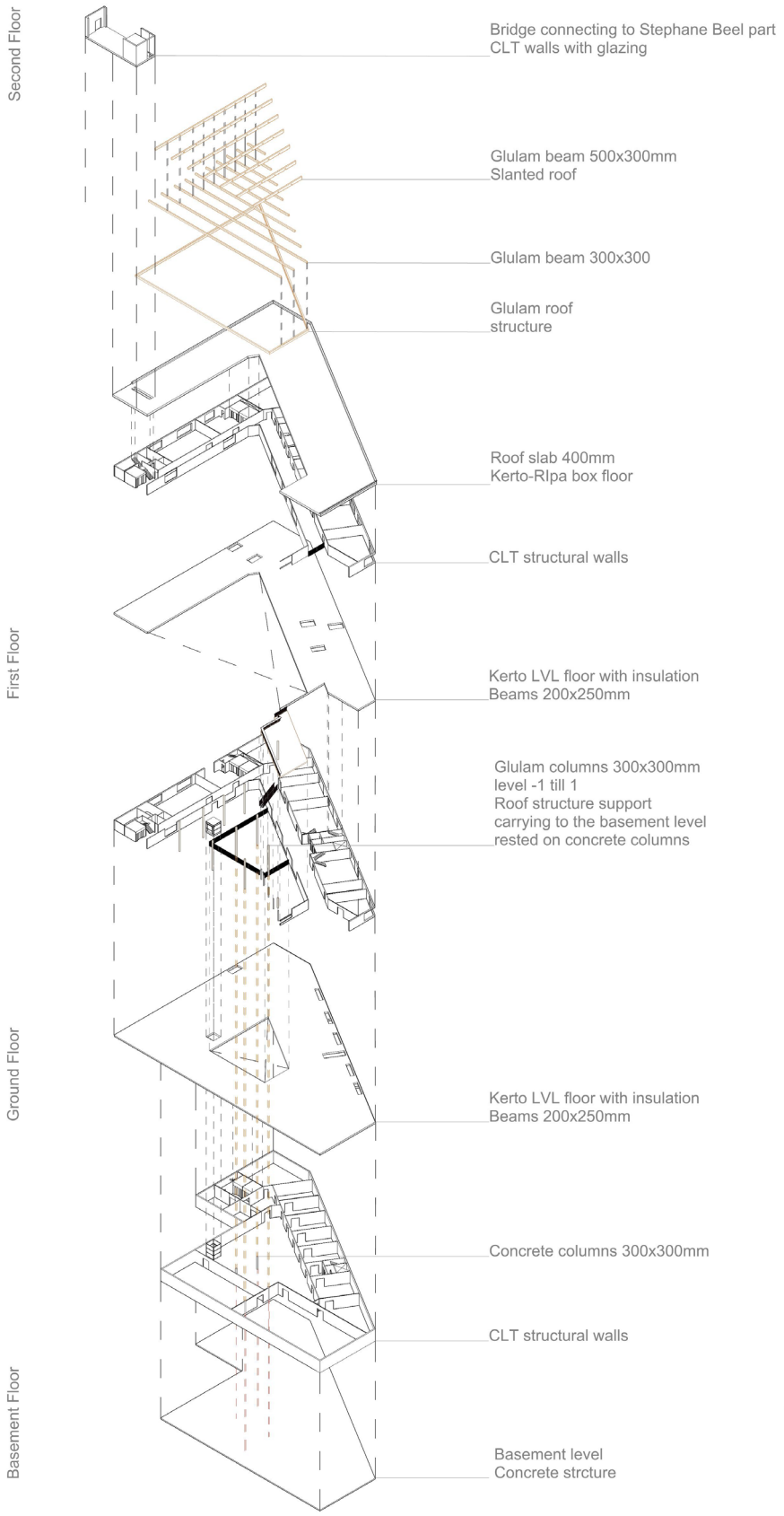
It is a tricky moment whether to find a solution between the height differences or to keep Stynen's wing without a connection. However, as connecting Beel and Stynen is one of the main aims in the initial stages I am able to provide a solution as described. Another building technology issues raise when providing escape routes from the basement level, considering 25-30m fire escape distances. Currently, the solution is to allocate a fire staircase leading to Stynen's wing opening a new fire exit to not penetrate within the courtyard.

A 1:20 drawing represents crucial details when connecting the new extension to the existing façade of Stynen and the roof cantilevering on the existing roof. Another challenge to develop the design is found when establishing a roof structure based on grid sizes as its distinctive geometry reflects the street edge. As a result, to keep the design feature the grid is then not based on sizes rather on its geometry leading to a bespoke roof piece supported by exposed columns in the courtyard working spaces.

Axonometric drawings are then used to represent the structure of the roof allowing it to cantilever on top of the existing roof rather than transferring load on it. The roof then results into a lightweight structure "lifted" with a filtered glass to prevent the courtyard from overheating. In addition, the raised roof features wooden window frames on the edge of the roof frame. A critical detail is then set to cantilever the roof only on Stynen's roof and the other three sections to be flush simply because Stynen's façade is the cultural heritage element adapted to the new integrity. Moreover details 1:5 contribute to certain design decision explanations showing main elements in my architectural approach. A roof detail, showing the raised window frame with the slanted roof, a mezzanine railing with a desk top, a foundation where the new extension touches Stynen, a raised access floor to respect simplicity by not interfering ventilation ducts on the roof structure and an integrated electricity on the edge of the beam for lighting fixtures.

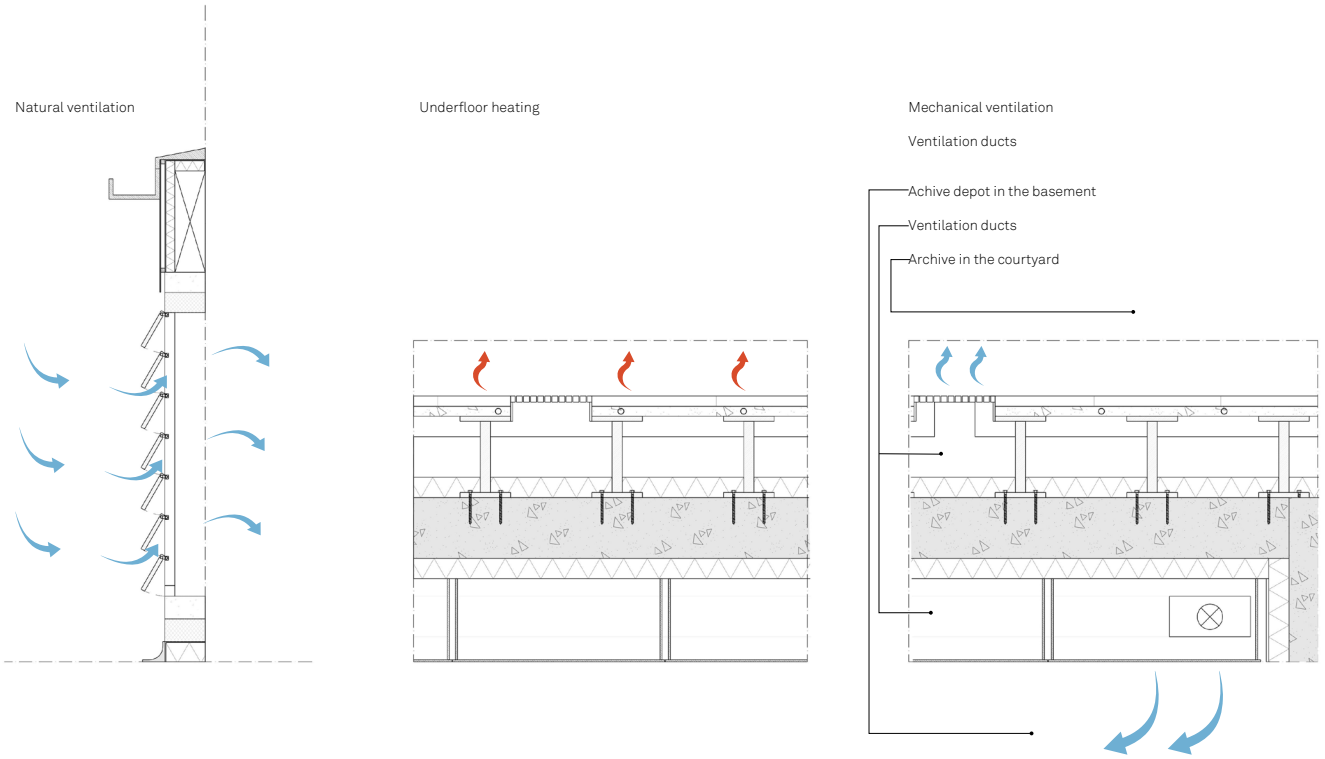
To conclude with, the design attempts result in multiple options which either fulfil the mission of the VAi but lack integrity, unity or publicness. Whether to compromise, to challenge or to keep testing, my graduation project represents process phases where I set myself to find my personal fascinations which could help me to develop this project into the final stage where I am able to present the final product called "Archiving Architecture" by the academic brief or my understanding of public transparency, repairing dialogues between architectural developments and mostly deliver the wishes I had observed during all site visits whether within the current VAi depot, DeSingel or the community of the city of Antwerp, Belgium.

## Structure




Structure axonometry
with access routes

Thermal comfort library



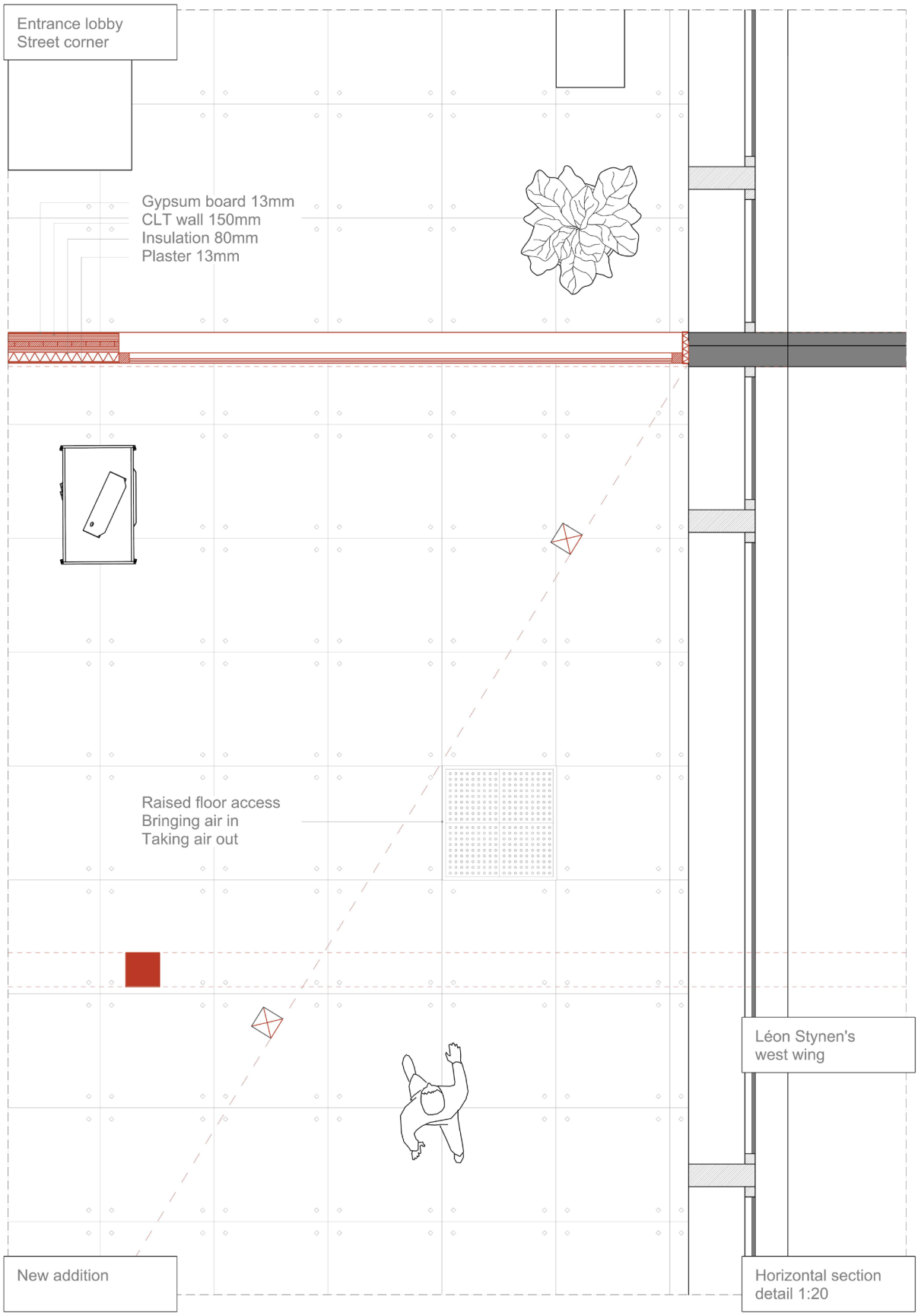

## Climate specialist visit

- Humidity
- Air quality control
- Ventilation ducts - exhaust and supply (supply is typically in fabric and the exhaust in aluminium)
- Passive cooling - louvers, windows to be openable to consider
- Underfloor heating (pumps energy from the soil and store) or central heating
- Solar panels

## Air handling units

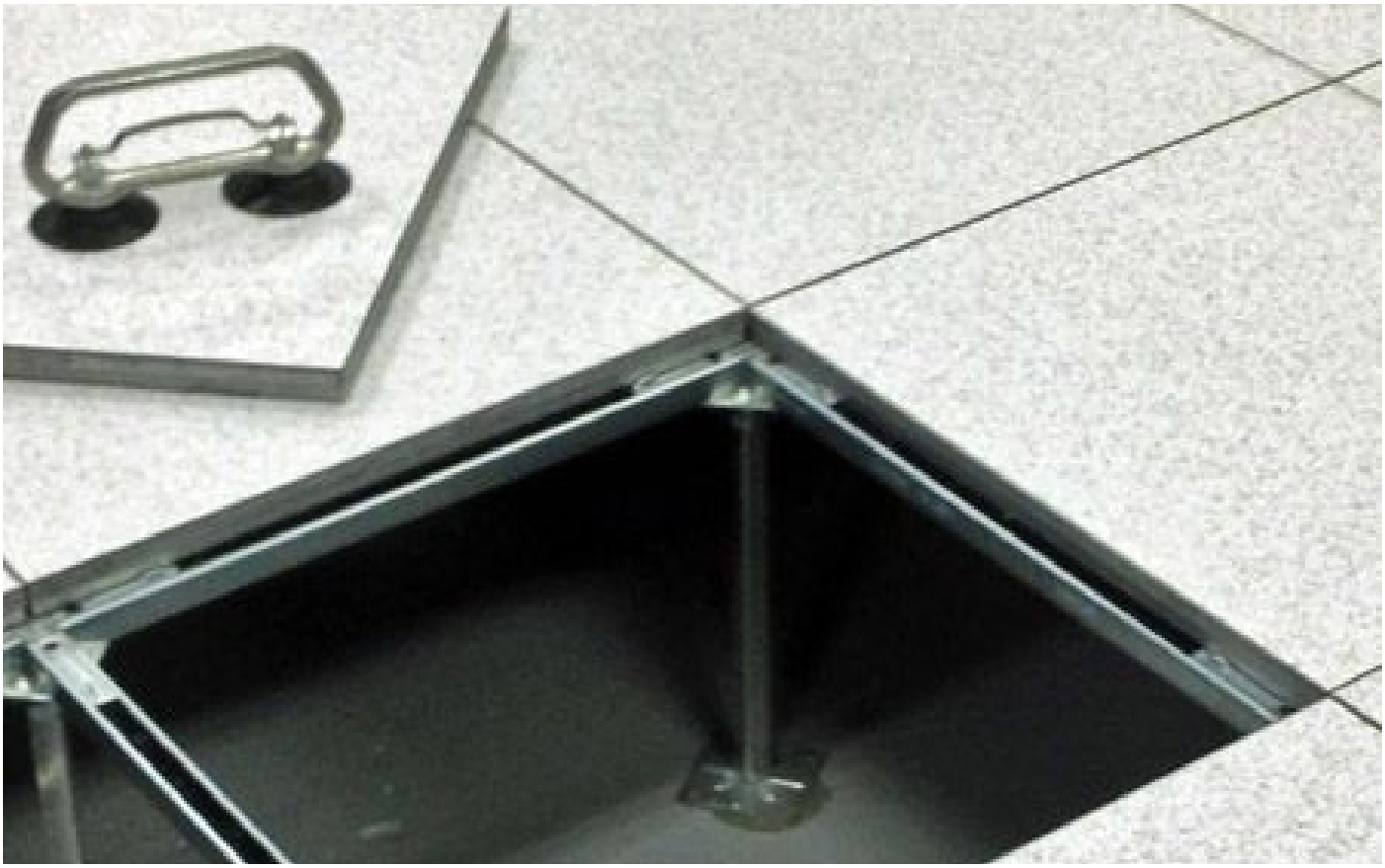
- Basement - in a room, consider a thick wall as it is really loud, in the basement it has les functionality but a solution when you do not want the unit to be on the roof
- Roof - disadvantage is that is it usually exposed and a couple of those are needed when it comes to large spaces, on the roof it functions better
- When working in big spaces, a couple of units are needed otherwise if one placed the ventilation ducts would become bigger

Horizontal fragment detail 1:20



Raised floor for ventilation ducts

Thermal comfort library



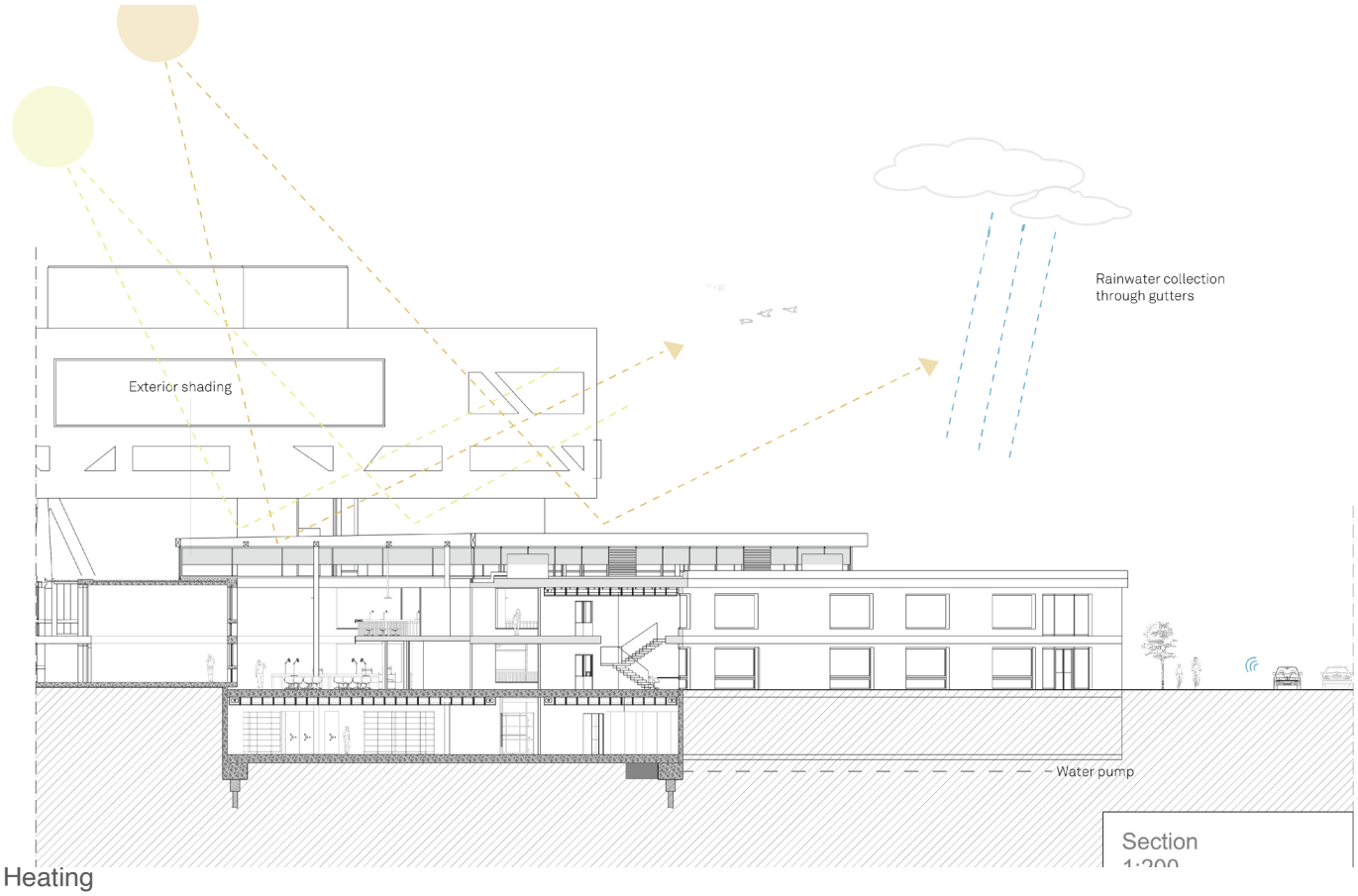
Archive space

The visualition above illustrates

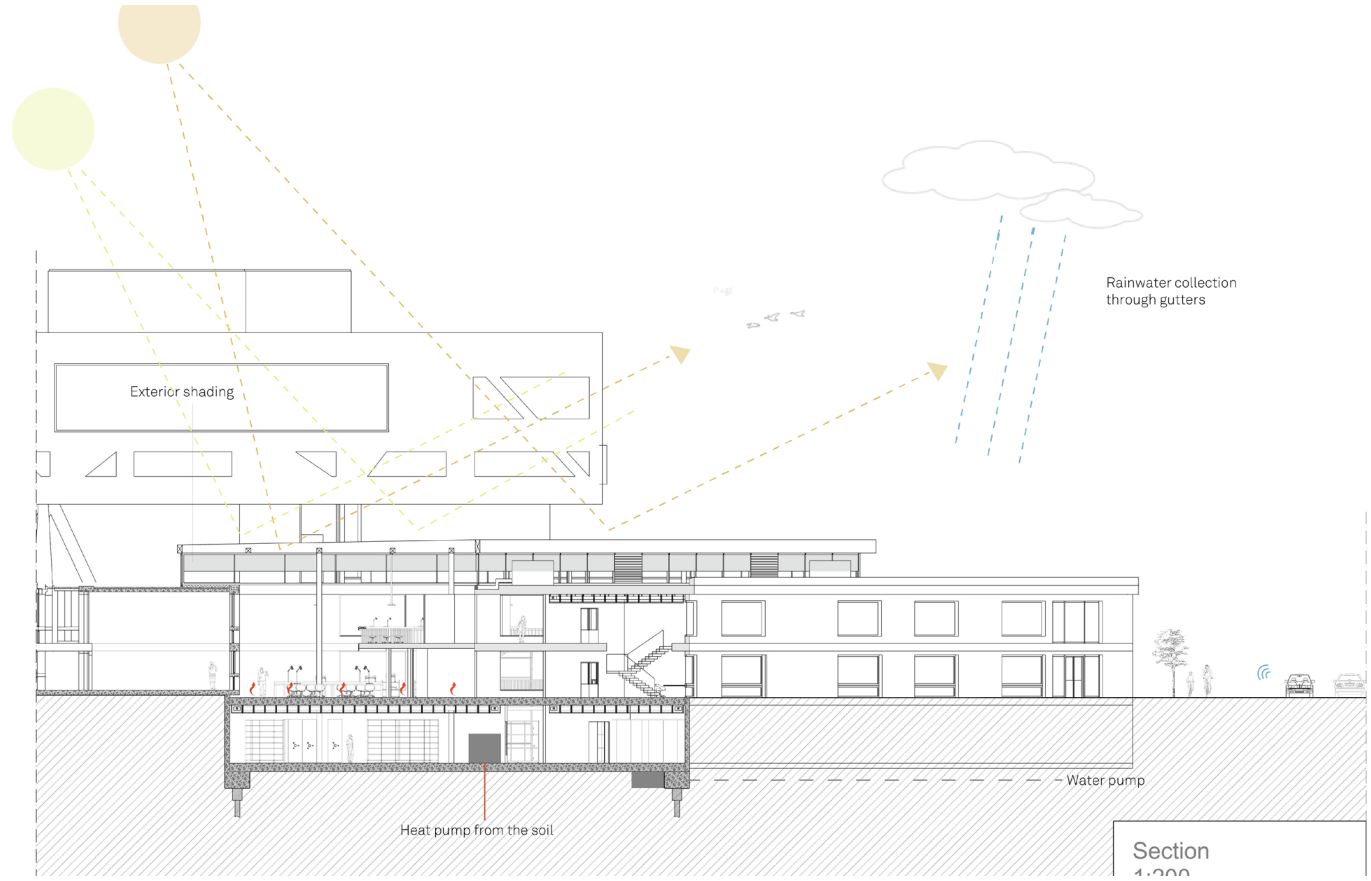
- The lightweight roof structure (slanted in order to contribute to water collection)
- Integrated lighting (in the glulam beams)
- Integrated desk lighting (electricity boxes with outlets)
- Mezzanine floor with integrated desk lighting
- Filtered glass to control solar gain (daylight is provided whereas direct sunlight is controlled)
- External shading elements (clear glass material - direct sunlight penetration)

Fragment detail elevation 1:20

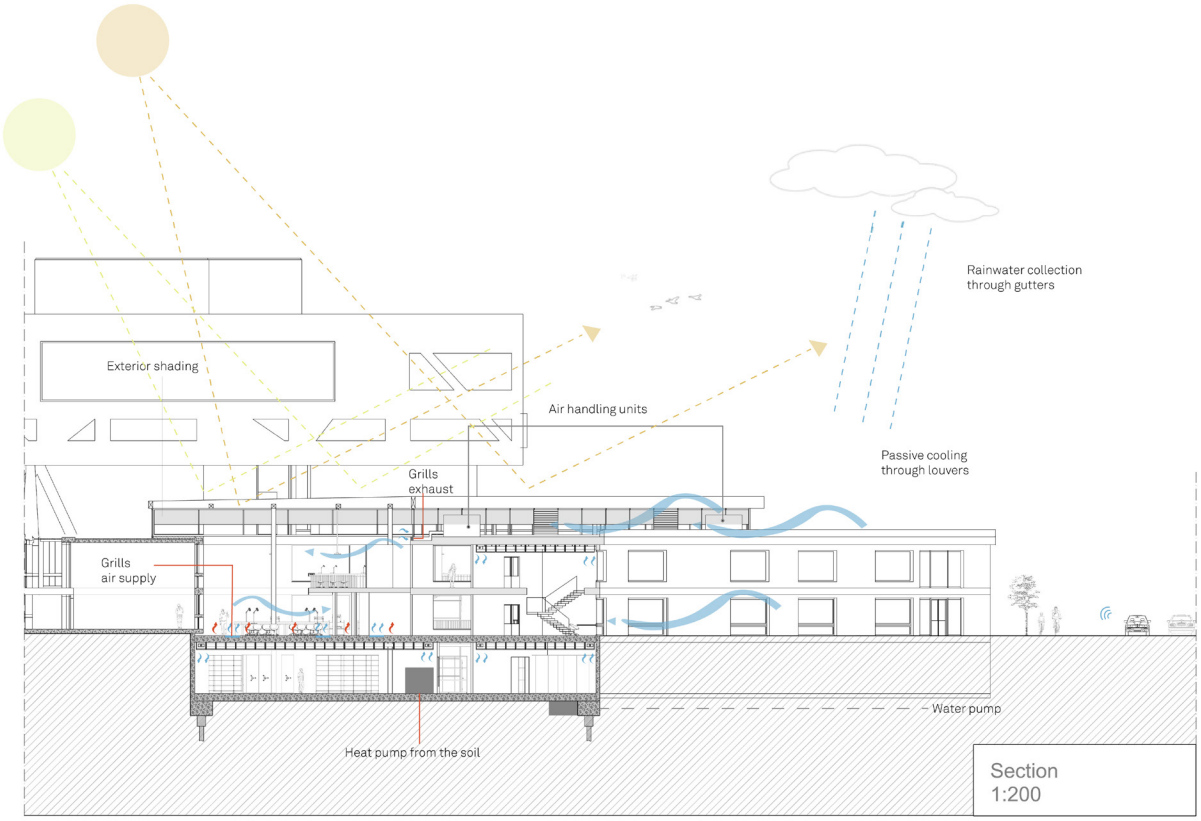
Environmental diagram solar gain




Heating

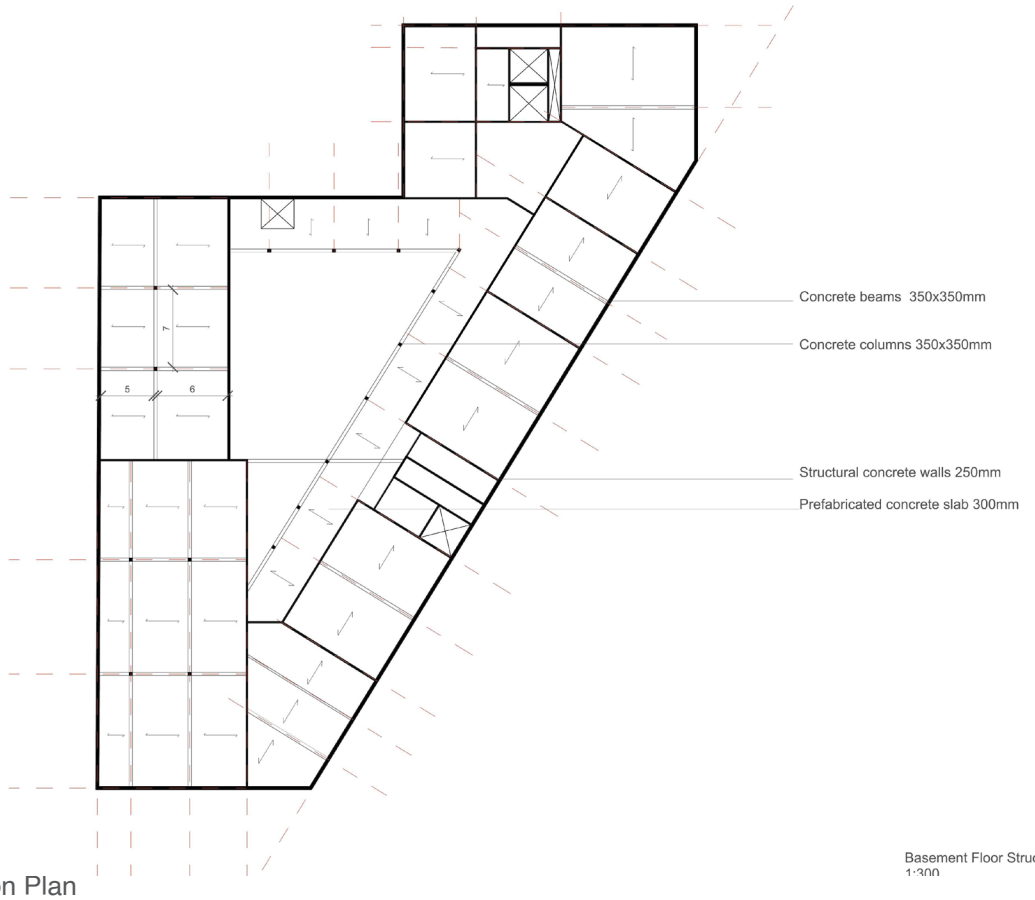


Ventilation



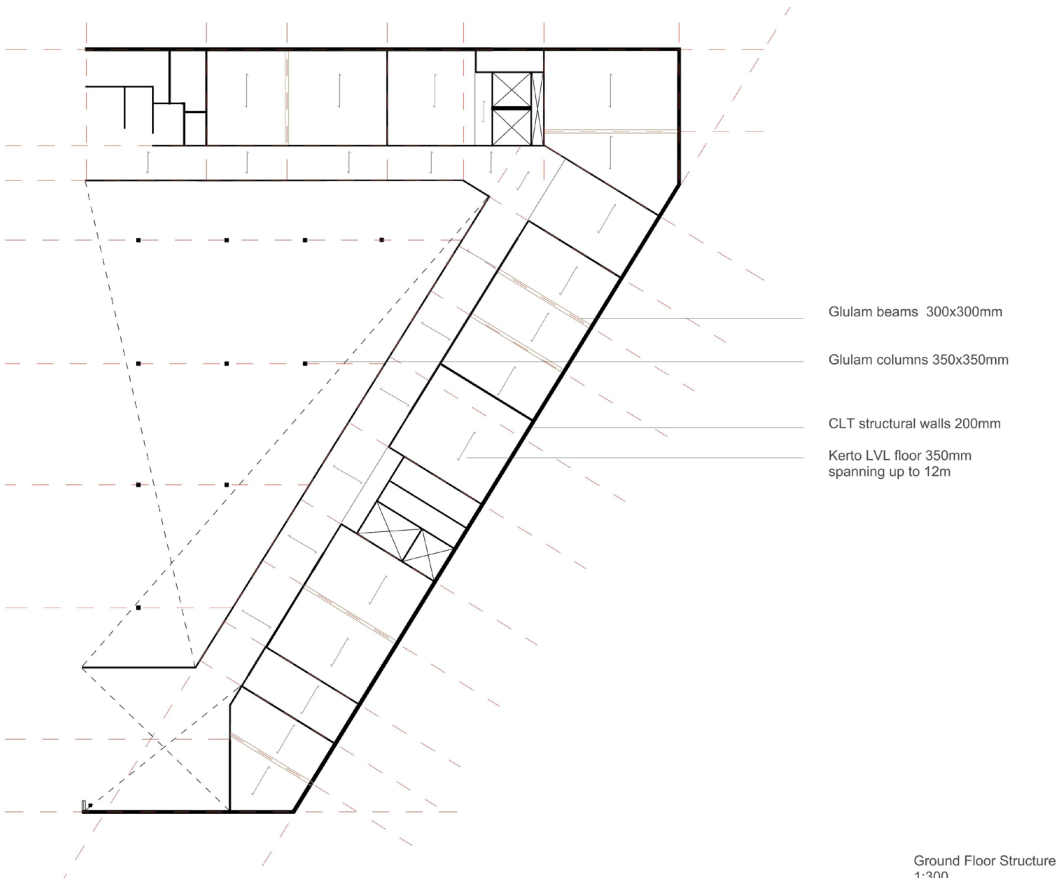

- It would be preferable to split the environmental section drawing into summer and winter scenario
- Underfloor heating - pumping and depositing heat during summer season in order to be accessible for winter time
- Heat exchange through a heat reversible tank
- Introducing an iteration of the louvers to enhance aesthetics
- Potentially create an air vent through the beam on the roof structure - implement perforation in the centre of the beam so it does not lose its strenght

## Basement Floor Construction Plan




Basement Floor Structure
1:300

## Ground Floor Construction Plan



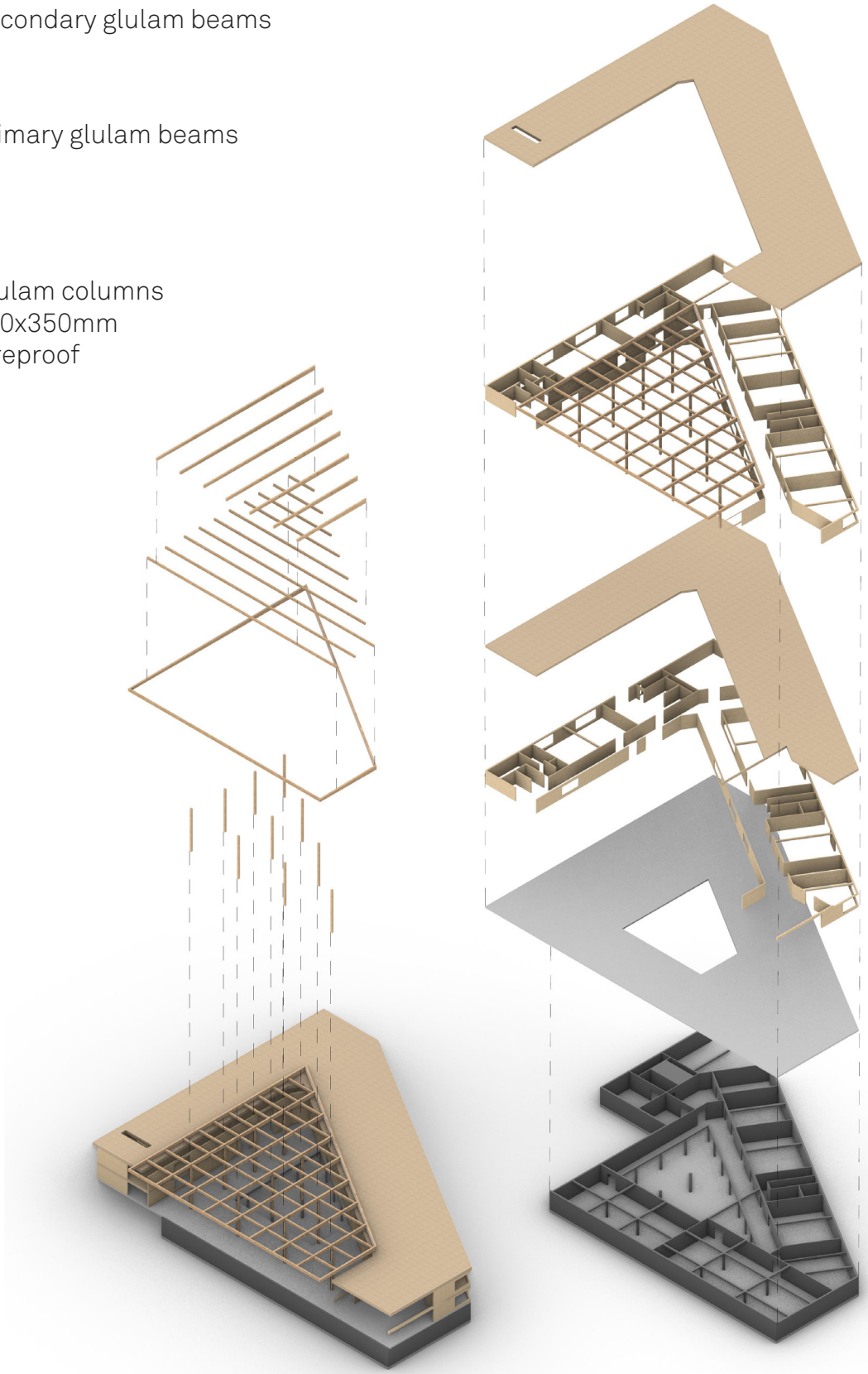

Ground Floor Structure
1:300

Structure axo

Secondary glulam beams

Primary glulam beams

Glulam columns
350x350mm
Fireproof



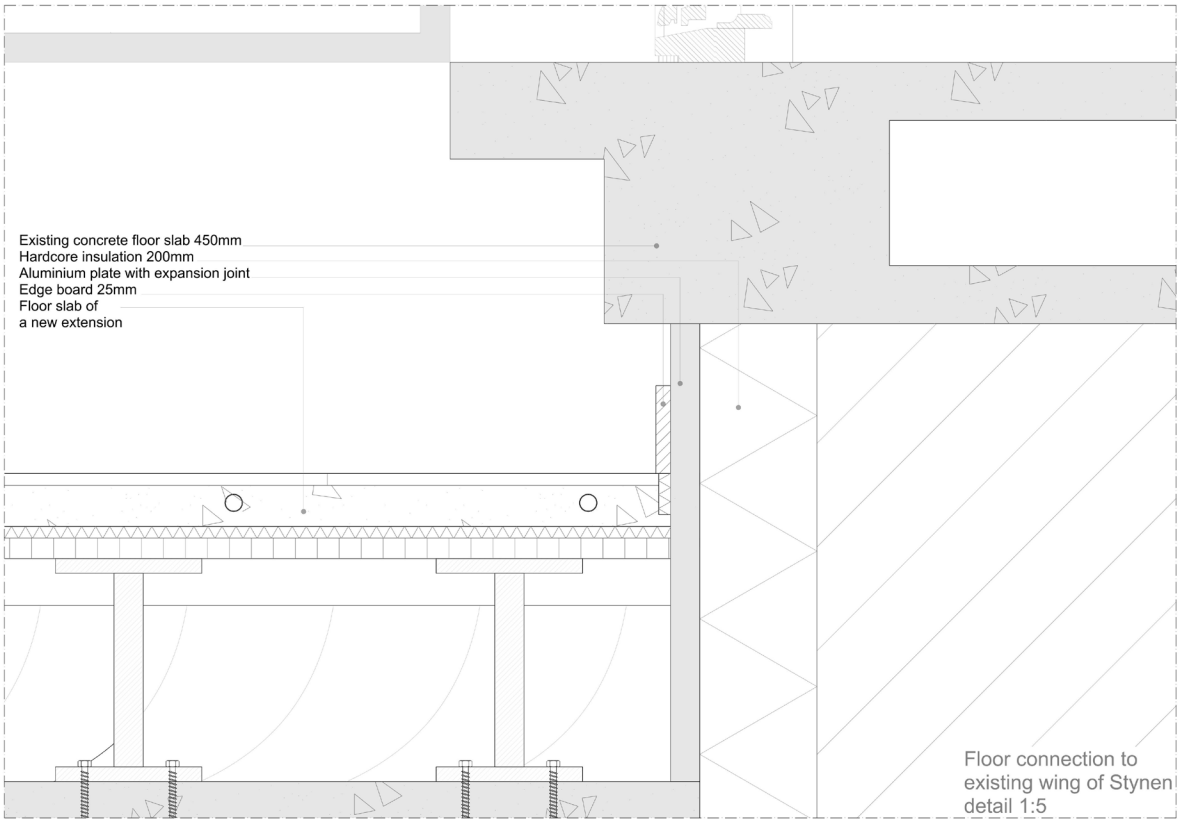
Courtyard glulam roof structure

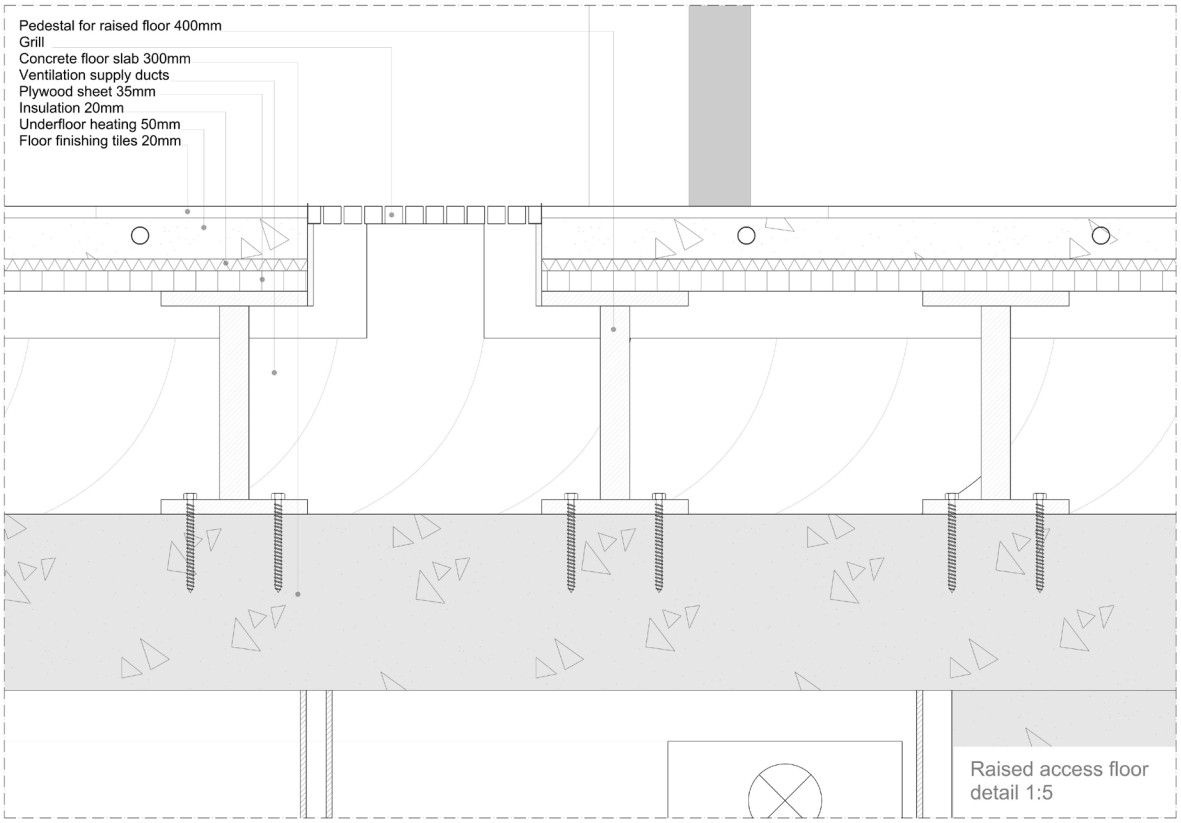
Kerto LVL floor with insulation 350mm

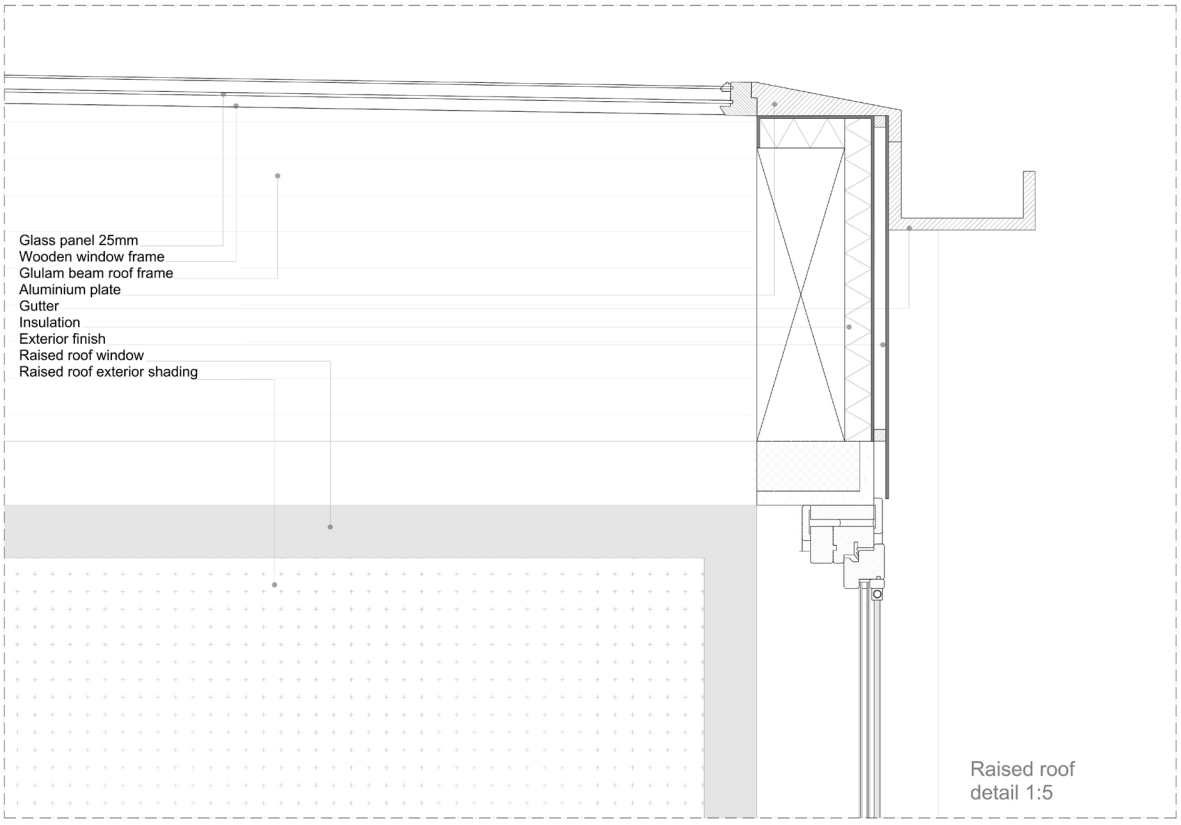
CLT structural walls 200mm Prefab elements

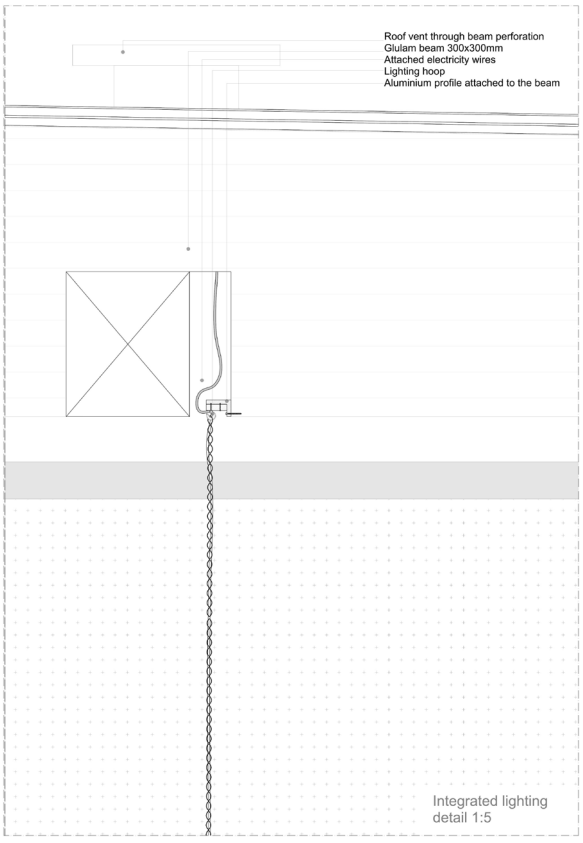
Concrete prefabricated slab

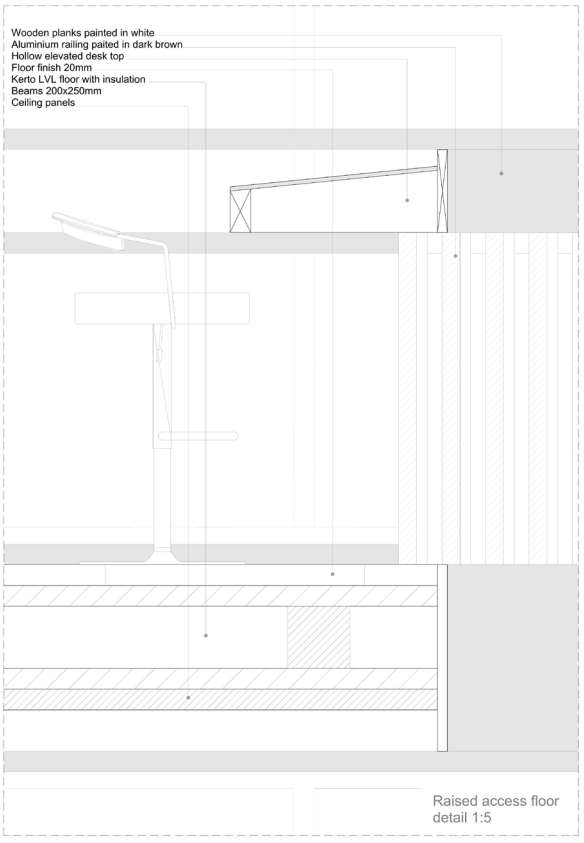
Basement floor made of reinforced concrete


Existing concrete floor slab 450mm
Hardcore insulation 200mm
Aluminium plate with expansion joint
Edge board 25mm
Floor slab of
a new extension
Floor connection to
existing wing of Stynen
detail 1:5

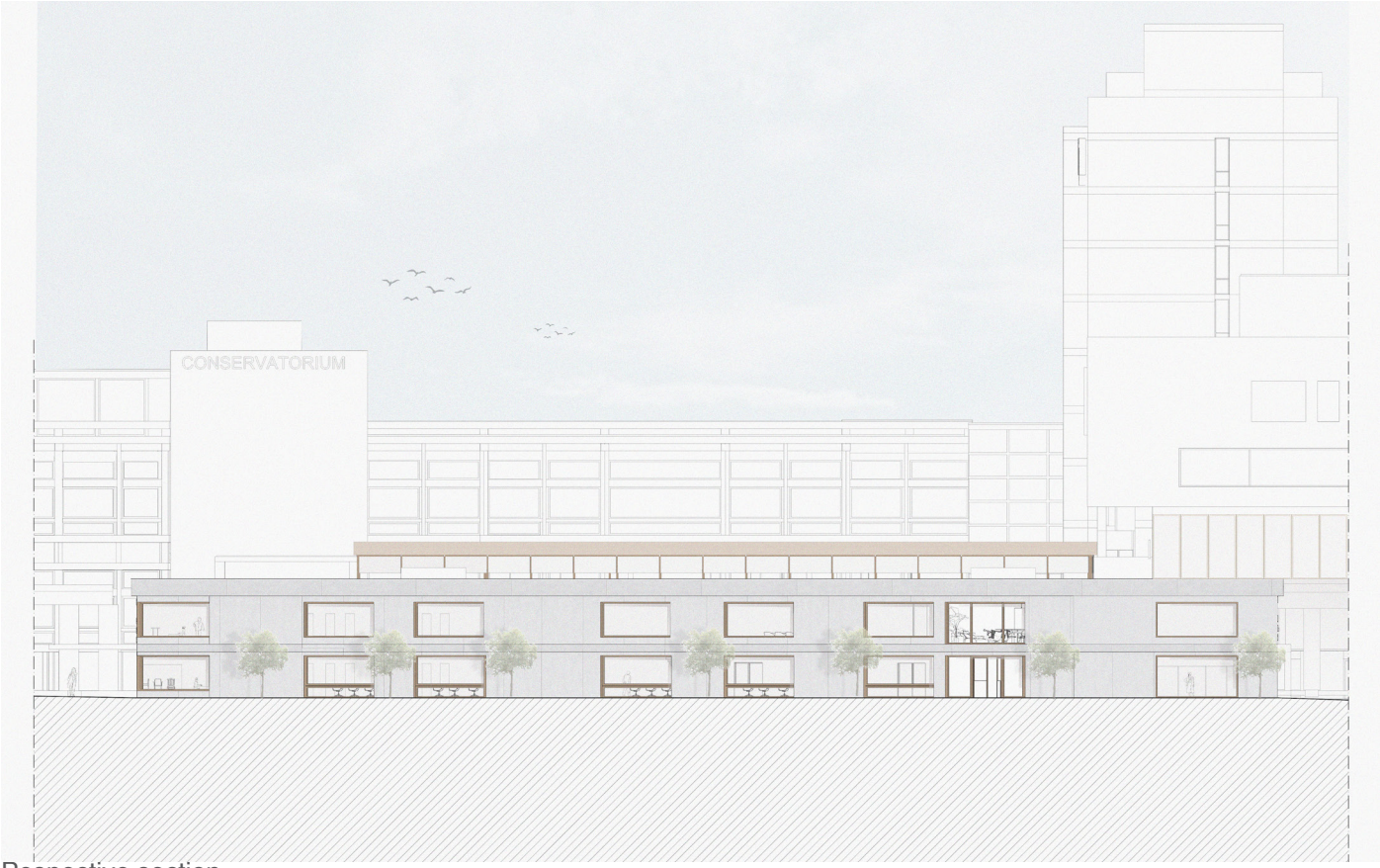

Pedestal for raised floor 400mm
Grill
Concrete floor slab 300mm
Ventilation supply ducts
Plywood sheet 35mm
Insulation 20mm
Underfloor heating 50mm
Floor finishing tiles 20mm
Raised access floor
detail 1:5


Glass panel 25mm
Wooden window frame
Glulam beam roof frame
Aluminium plate
Gutter
Insulation
Exterior finish
Raised roof window
Raised roof exterior shading
Raised roof
detail 1:5

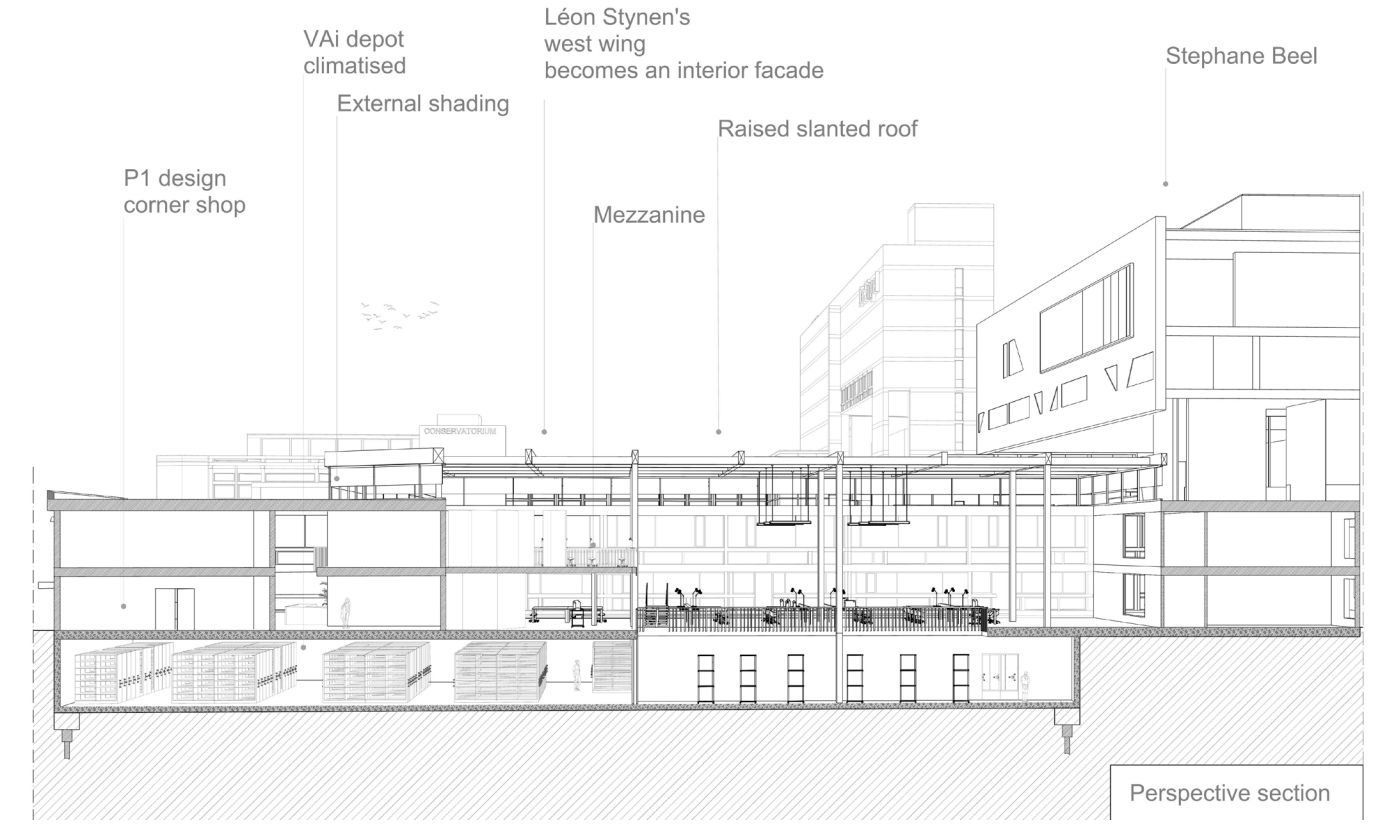

Roof vent through beam perforation
Glulam beam 300x300mm
Attached electricity wires
Lighting hoop
Aluminium profile attached to the beam
Integrated lighting
detail 1:5

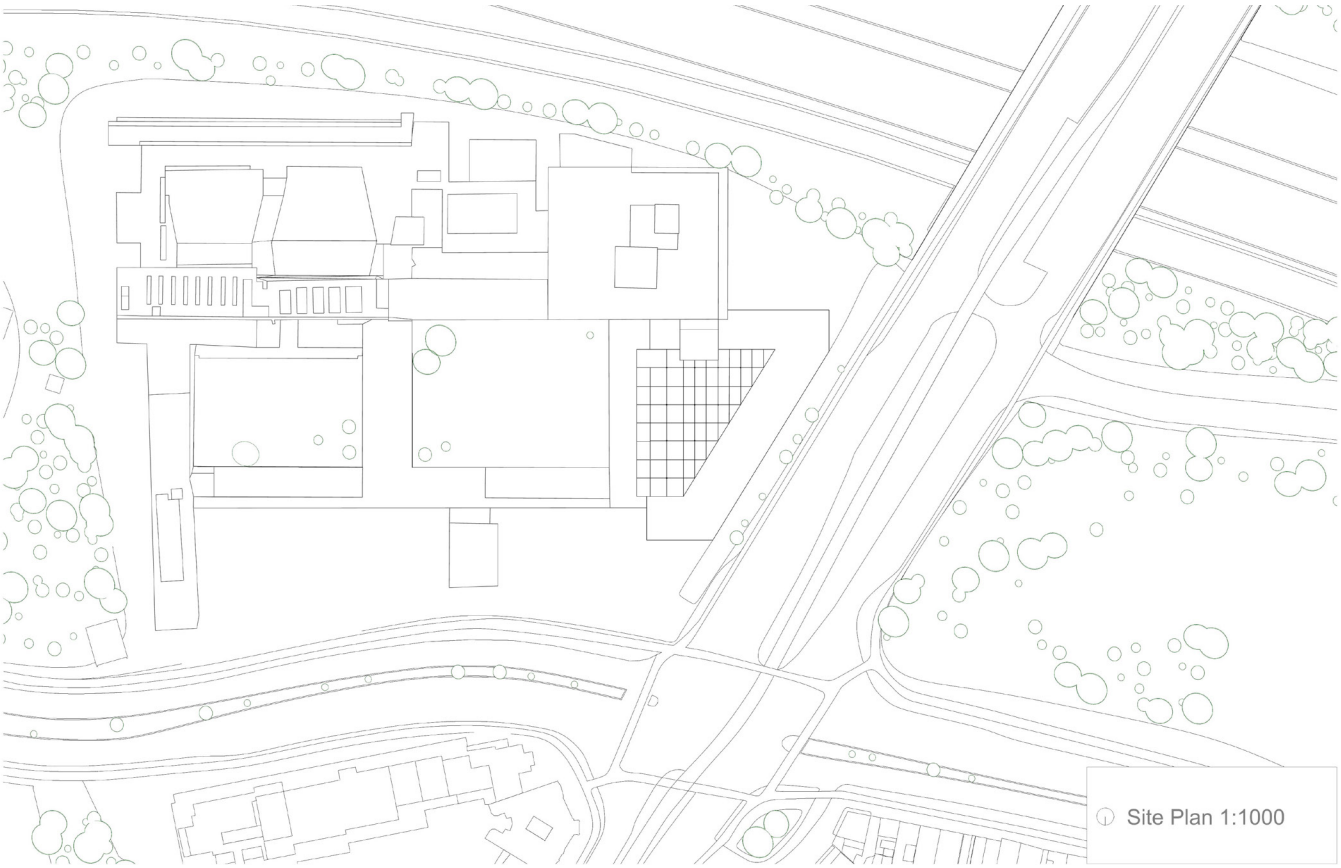

Wooden planks painted in white
Aluminium railing paited in dark brown
Hollow elevated desk top
Floor finish 20mm
Kerto LVL floor with insulation
Beams 200x250mm
Ceiling panels
Raised access floor
detail 1:5

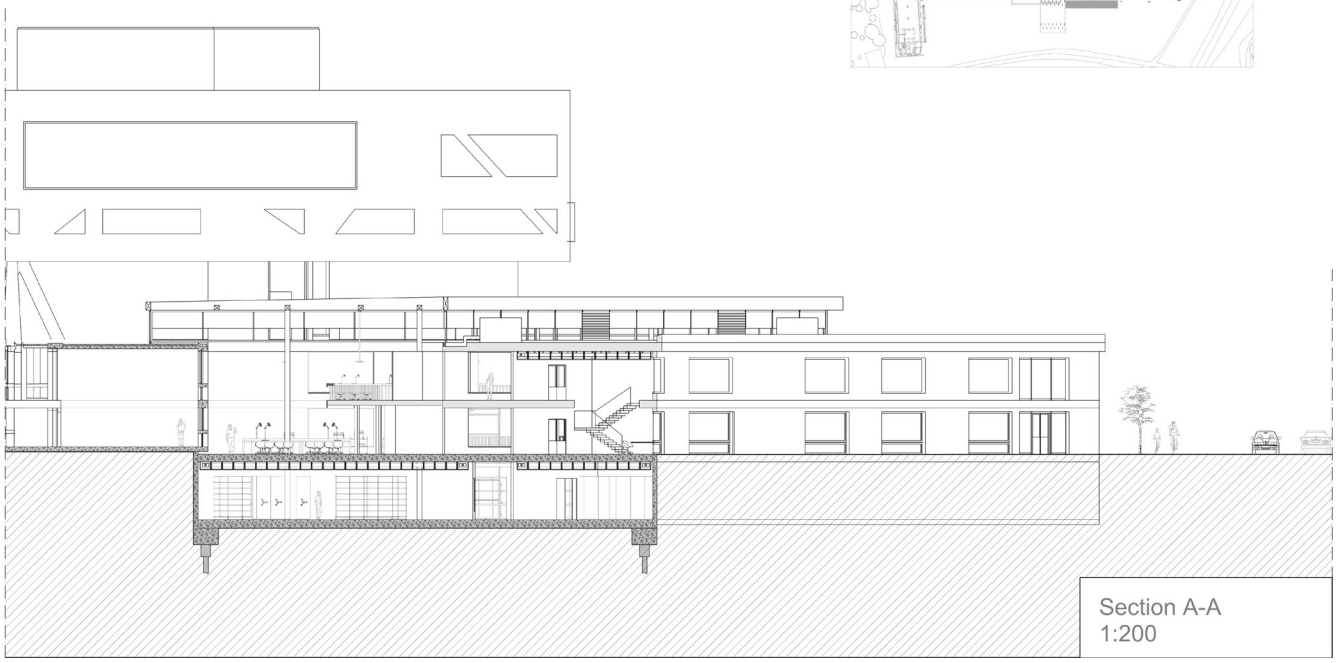
West elevation




Pespective section




Site Plan 1:1000


Section A-A
1:200

## Structural specialist visit

Reflection

Water protection

- Archive in the basement floor is considered as a high risk function hence a cavity would be ideal in case water gets through
- Foundation in Antwerp is sand, which would also be a risk
- Including a water pipe under a raised access floor would be beneficial meaning the water could be pumped out

Basement floor build up

- Excavating in such proximity to the existing facade of Stynen is a risk meaning you would ideally pour concrete in a pile which would be placed on the edge of the existing facade (not underneath - if so the basement has to be build in stages so Stynen's facade is protected enough)

## Structural specialist visit

Air handling unit

- Placed on the roof - more efficient, requires more maintanence than being located in the basement floor
- Minimum x 2 to reduce ducts sizes

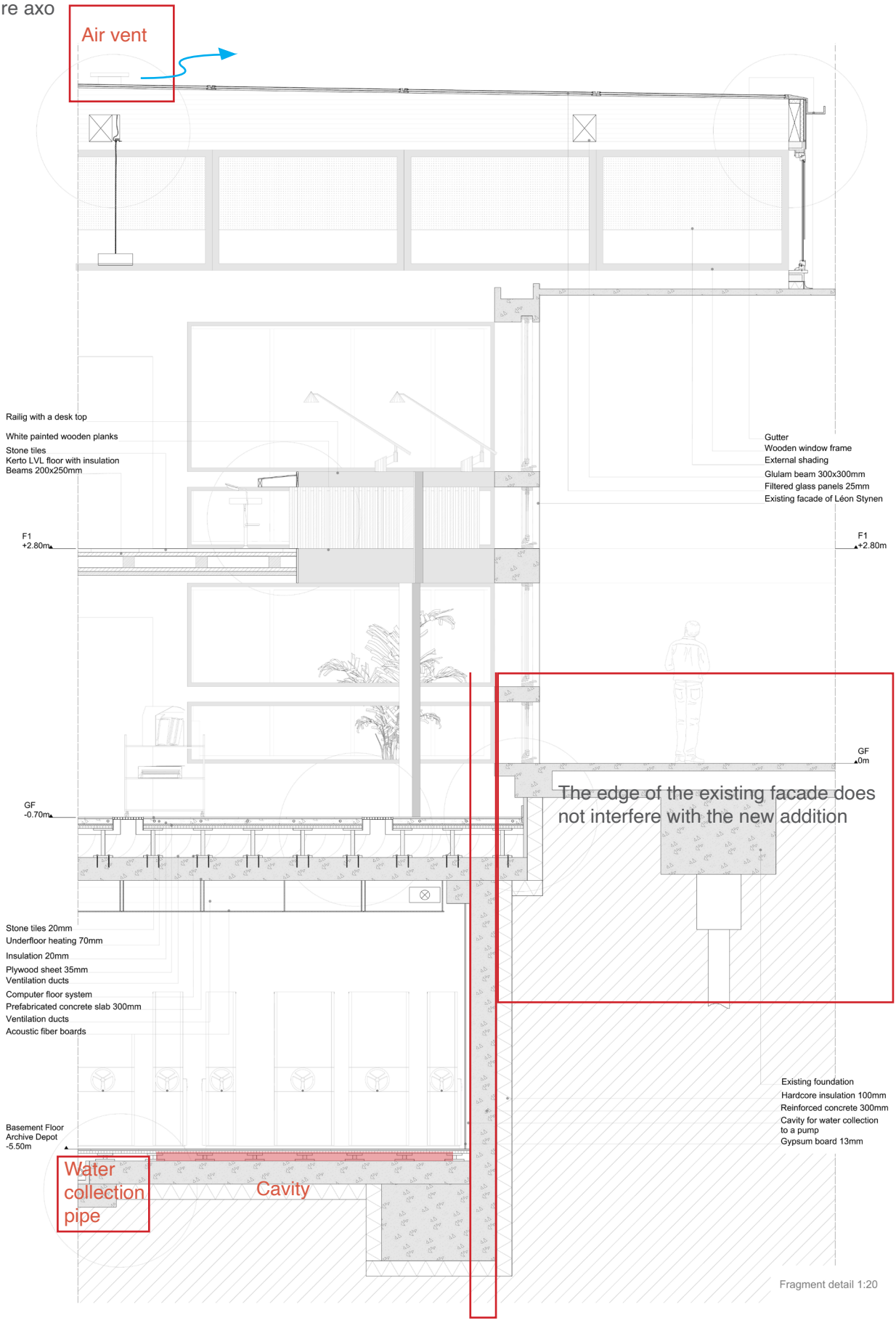
Heating

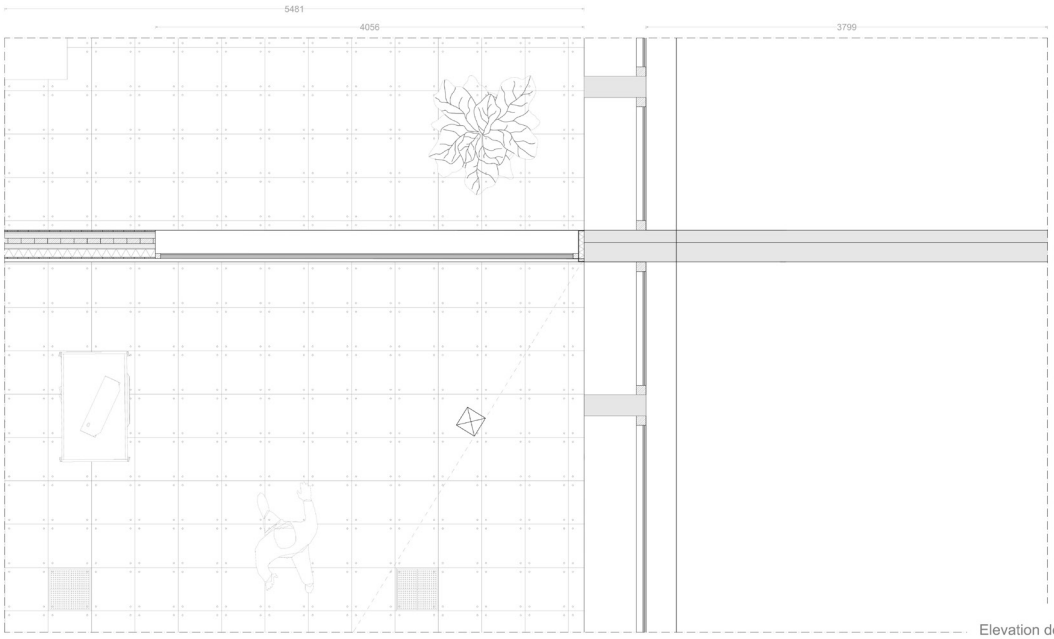
- Heat reversable tank to store heat from the soil for underfloor heating

Passive cooling

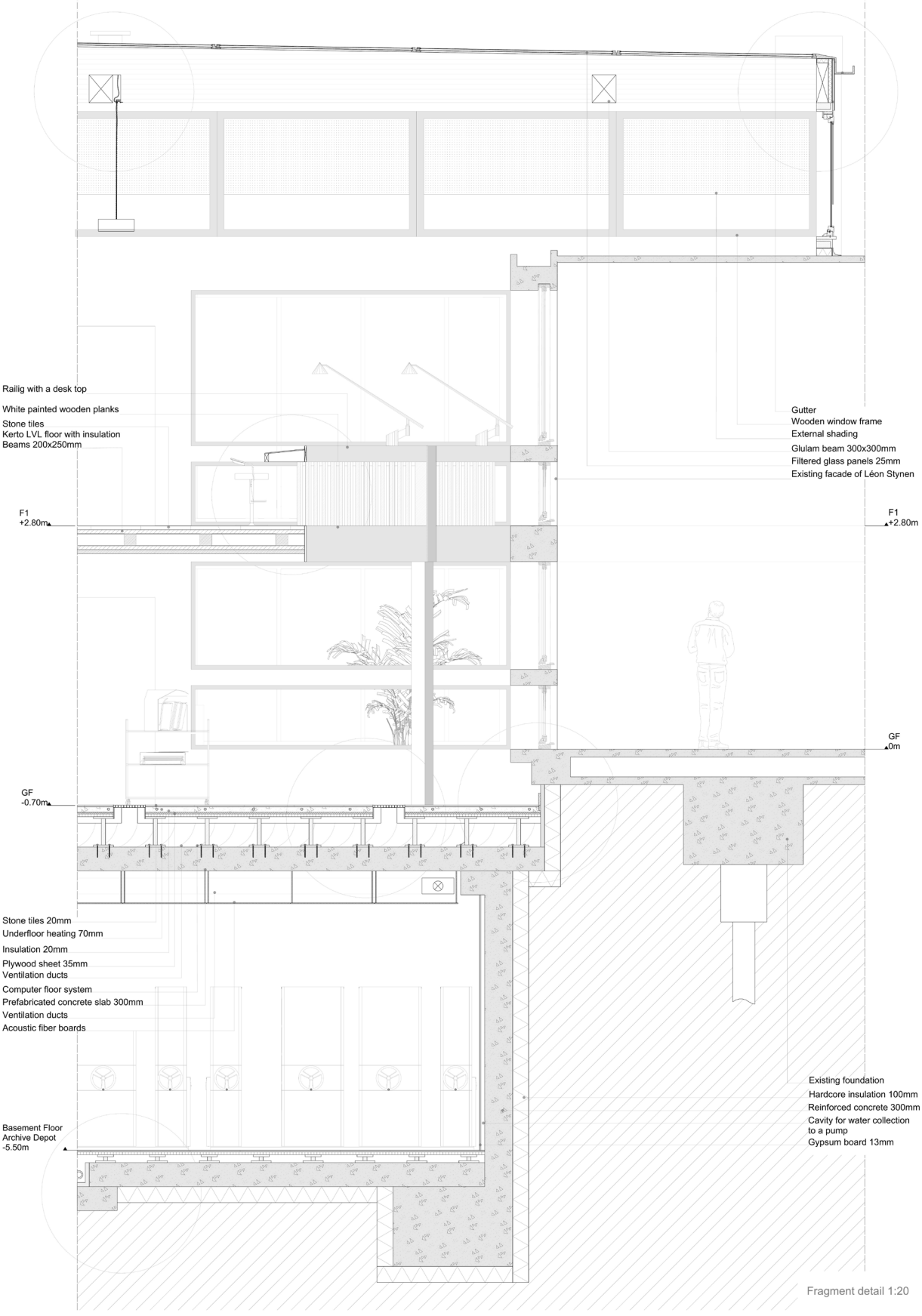
- Create a perforation in the beam to provide an air vent

Structure axo



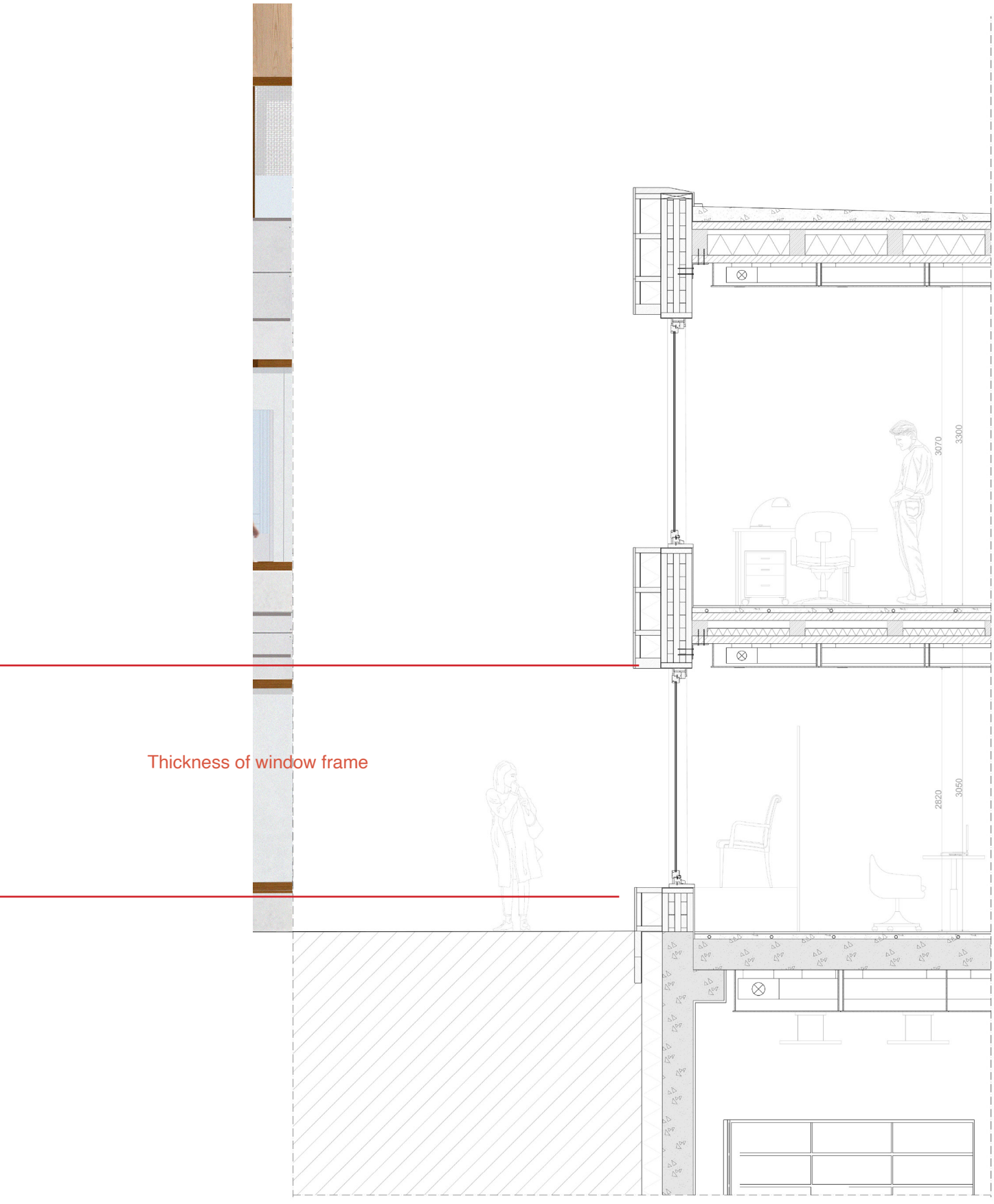



Elevation detail 1:20

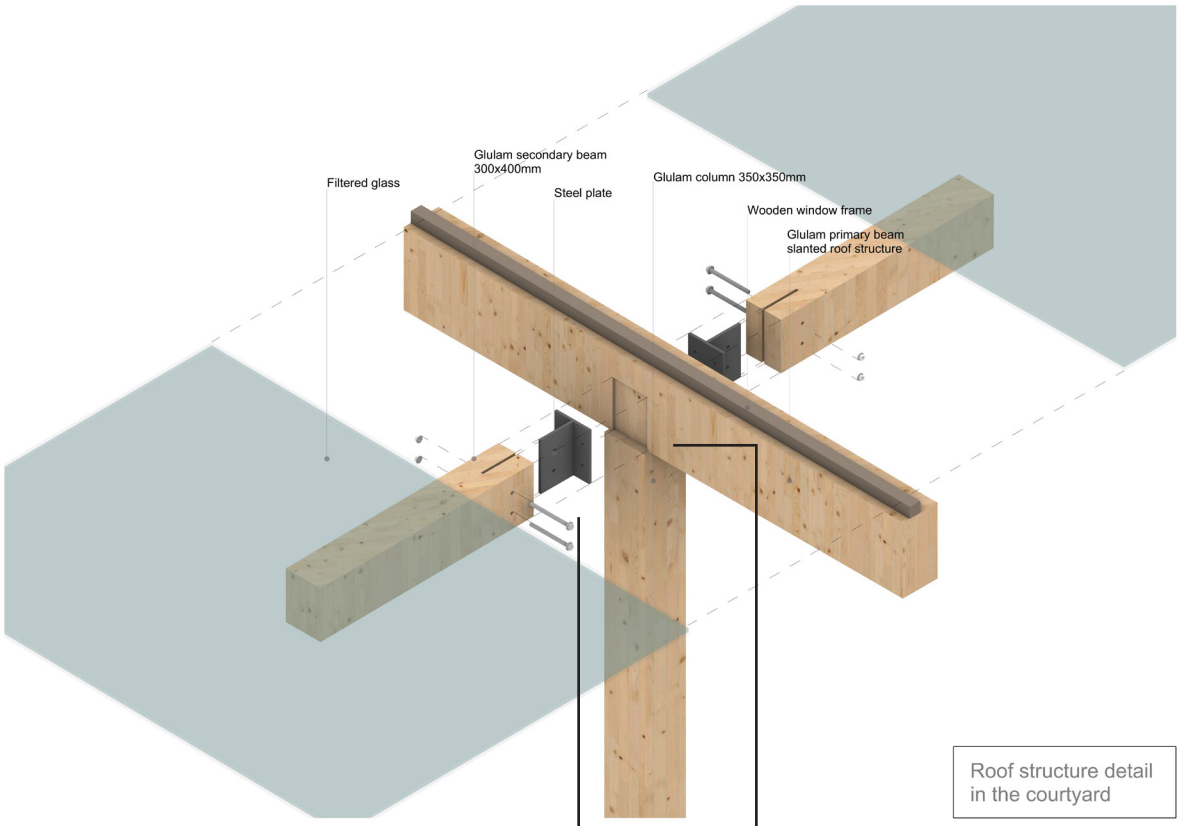



Fragment detail 1:20


VAi
Vlaams
Architectuur
instituut


Thickness of window frame
3070
3300
2820
3050

## Roof structure detail




Roof structure detail
in the courtyard

Provide beams strenght
of the primary beam

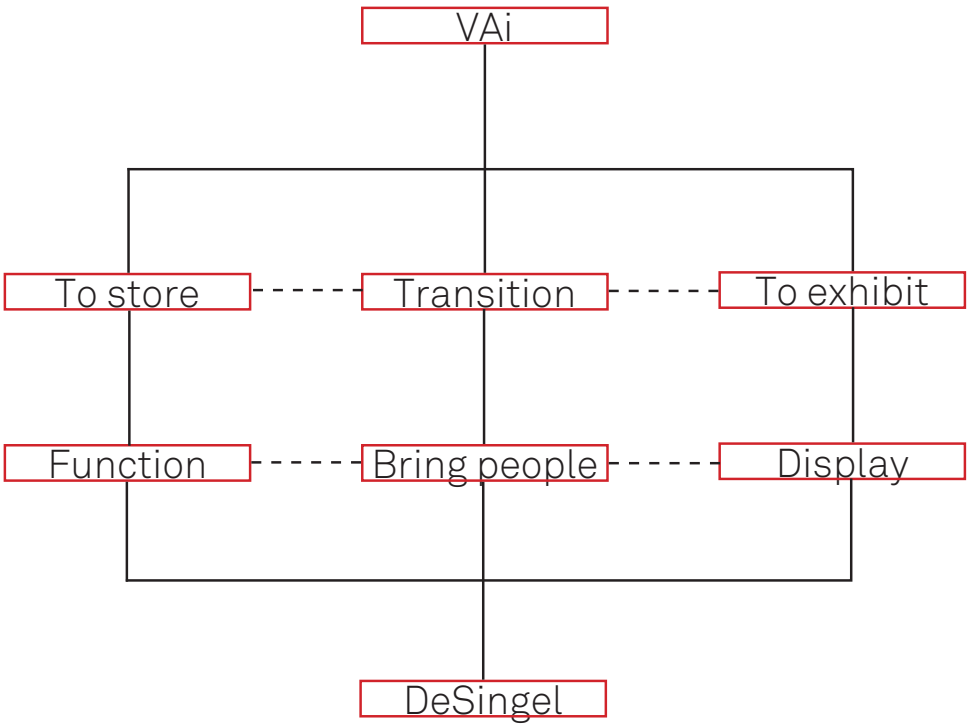
Metal connection to connect
a secondary beam

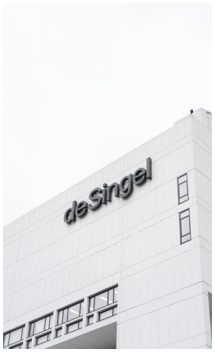
## Developed primary research thoughts

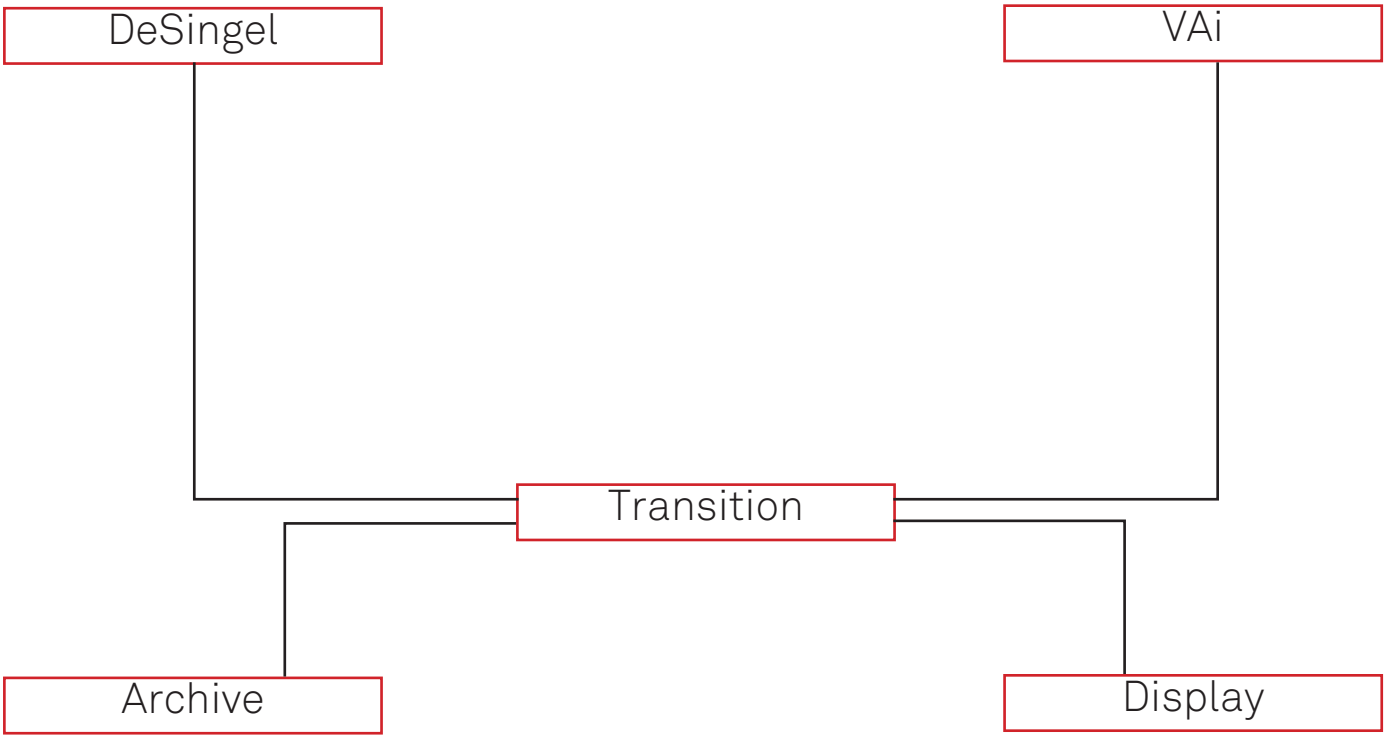
- What is the identity of the VAi in relation to past, future and context?
- How to prioritize users and functions?
- What meaning do you want to achieve?

## Developed research question direction

- How can one display the VAi to the public?
- How to respect the boudaries within DeSingel and the VAi?
- What is an embedded archive in the city? How can one represent it?


VAi
To store
Transition
To exhibit
Function
Bring people
Display
DeSingel


deSingel


DeSingel
VAi
Transition
Archive
Display


# WEEK 4.4.

Individual working hours I P4 Presentation preparataion

In week 4.4. a presentation analysis is made in order to identify key phases of my design proposal. Highlighting design decisions show the build up process when delivering the narrative.

Process drawings are also included in the draft presentation to represent the different development phases in the architectural approach. Important case studies are selected to represent personal fascinations such as the CCA model produced by fellow students and the “Kabinett“ model made by my group members and me in the assignment “Looking carefully“.

Fascination phases is how to display archive materials

Fascination phases is how to store archive materials

The west facade represents a heritage element within boudaries of natural elements

Stynen using big corridor elements to promote interaction and users engagement

Tracing the facade perception from the past towards present and future I past and context

Activating the urban corner

# WEEK 4.5.

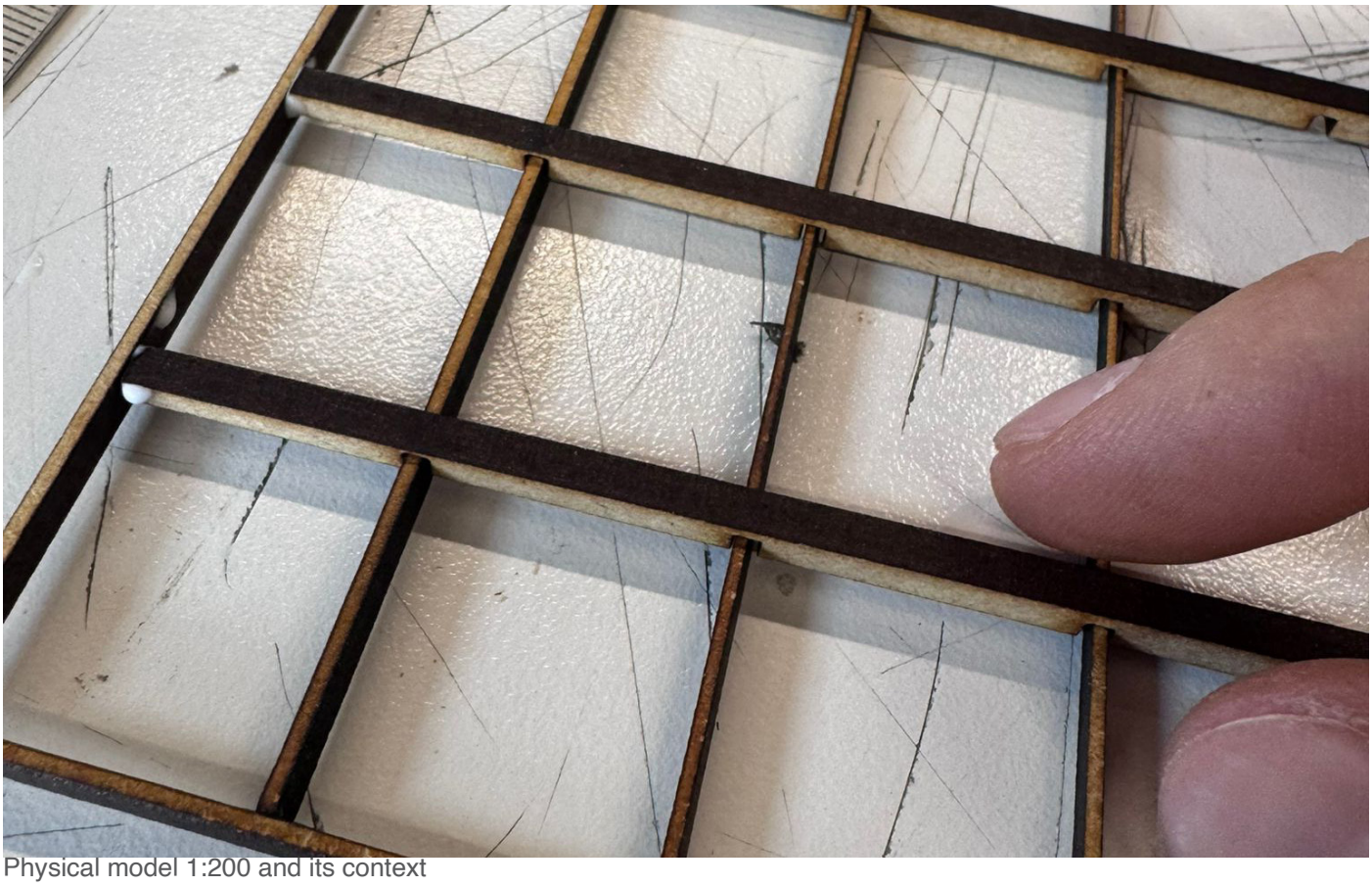
P4 Presentation

In week 4.5. technical drawings are finalised to a presentation level which are then included in the P4 presentation document. Additional corrections are made from a design perspective as well as research narrative which is being delivered in the presentation day.

A physical model 1:200 is made to represent the final massing as well as the raised roof detail. Primary and secondary beams are then glued together to represent the frame of the roof which is then supported by columns in the double height space of the courtyard. In addition, paper is used for a facade material to demonstrate the horizontal and vertical pattern which is afterwards shown in the rendered drawing as fiber cement boards.

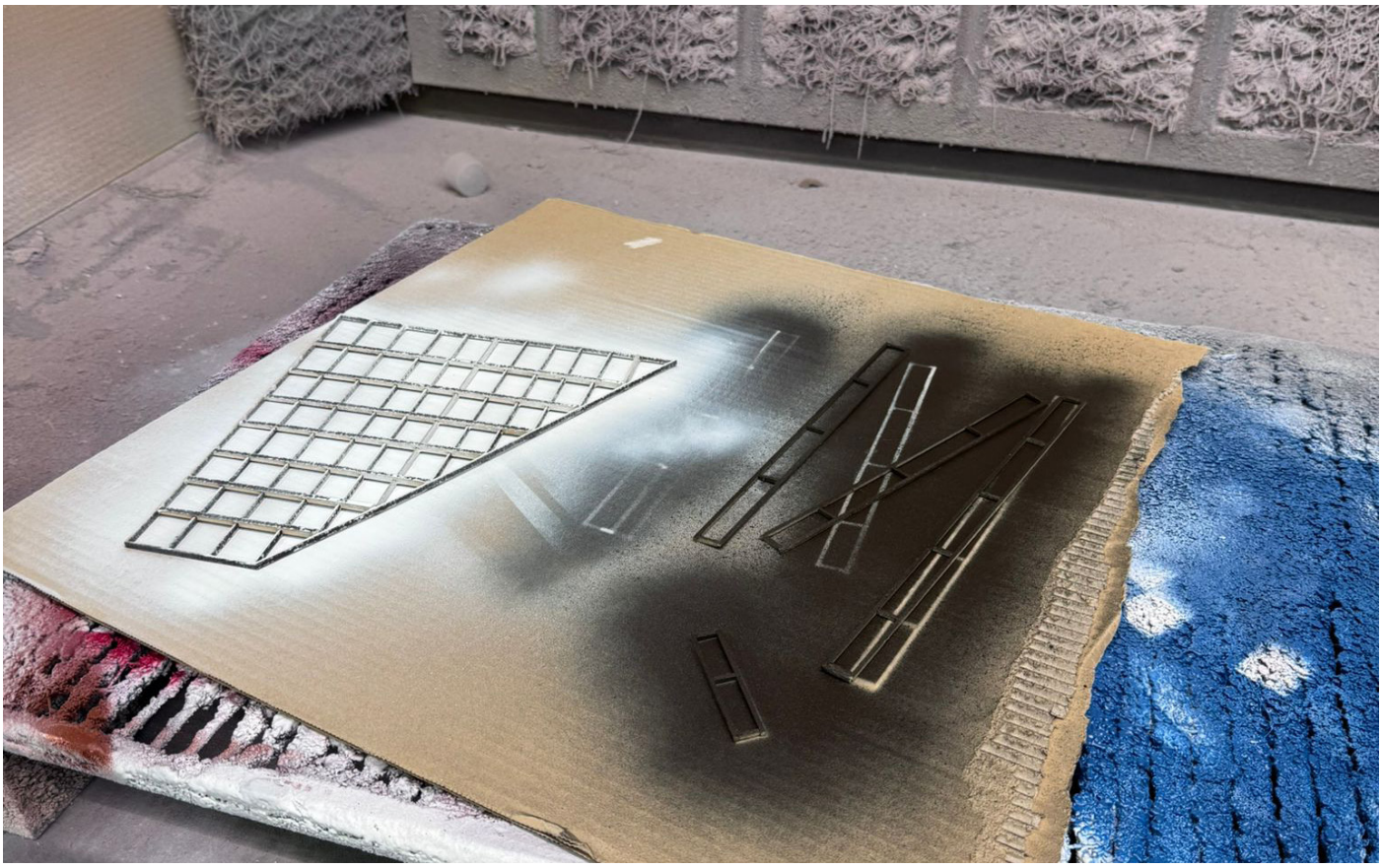
Lastly, a model 1:1250 is also produced to support the narrative when talking about context and larger scale including the Art Campus DeSingel and its surroundings.

Physical model 1:200



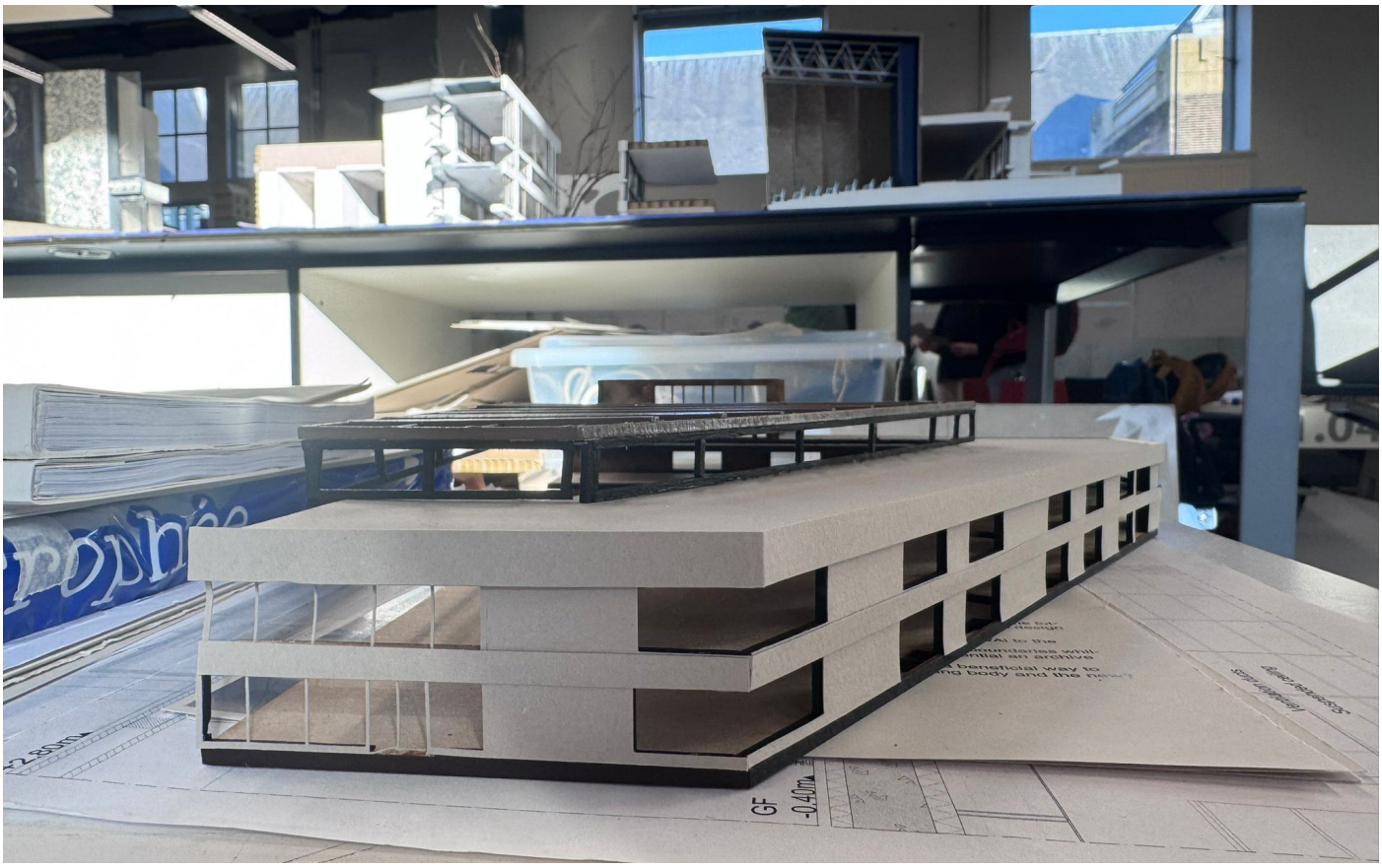
Physical model 1:200 and its context

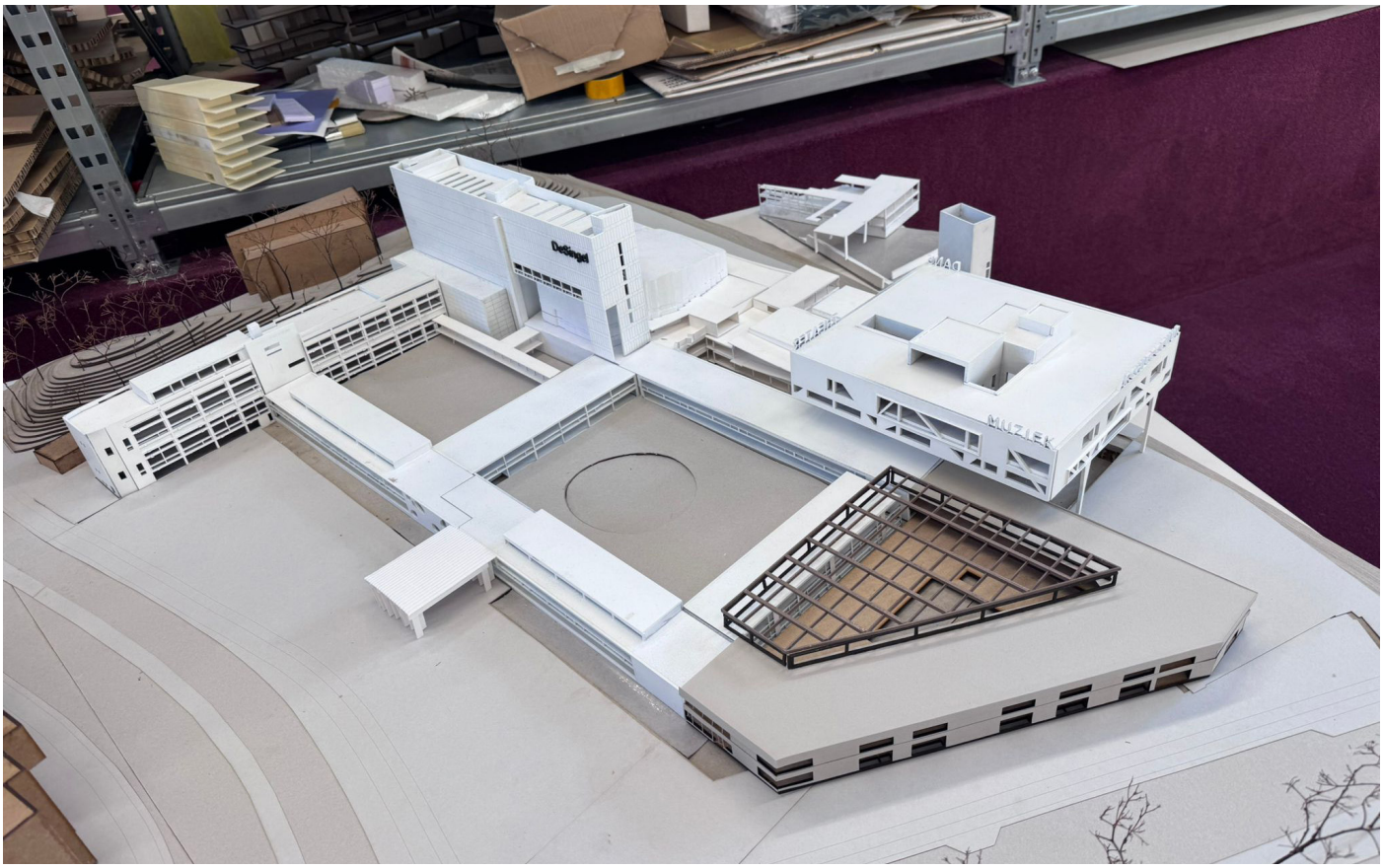
Process



Physical model 1:1250

Context



Presentation I Relevant selection of models

## P4 PRESENTATION FEEDBACK

Result - GO

DESIGN: to reflect on

-Elaboration: extensiveness, degree of detail of all aspects

-Reflection: careful consideration, evaluation, effects, comparing and positioning
þPresentation: clarity, intelligibility, reflection and being engaged by it as a listener
-Material and technical aspects: such as material, detailing, physics, structure, construction, and climate design

NOTES:
Congratulations Dilek, we are looking forward to your P5 presentation!

Questions and observations Sam:

Good you explain how your design is based on the following:
Stynen's facade in relation to the pond.
Natural element.
Big hallways with staircases for engagement

Great you talk about your fascination with CCA and Kabinett in the design.
How can you bring these in the presentation of your own project?

Presentation:
- Show the total amount of slides: XX/101
- Remember not to talk too fast, take your time. You can train this, it is important if you would like your message to come over. Better less slides and more depth.
- It would be good to show where photos are taken (small stamp somewhere showing the perspective)
- Your Bataille Ibens corner photo should be straightened, not well photographed at the moment.
- Details: Lineweight not sufficient.
- Volumetrically interesting design. Could you relate the elements of your design to the general volumetry of De Singel?

- Beel's building hovers above the Stynen original building. Slide 84 shows how thin the roof of Stynen's building is. What is the relation between the two?
- Could you elaborate on why your roof sits on top of the Stynen building?

VERY IMPORTANT existing program: what do you do with the programme? Do you move things around?
MODEL space underneath

- 82 Fiber cement board versus concrete. not clear where the joints are.

You're building for a government.

- 75 floating is not clear
- 58 explain the bridge
- 67 how would you describe the main space in relation to the general design of De Singel Arts Centre?
- 74 entrance: render does not show the relation with the existing building
- Interior atmosphere: white planks and dark balustrade. Gluelam painted?
- Glare might be a problem in the space: too bright.
- Corner window?
- Fascinations > Where are they visible in the final project?

Questions Matthijs:

- Atrium: a lot of development from different stages. Not entirely clear whether the elements (ducts etc) are still in the final image?
- Ventilation
- Wooden window frames: maintenance issues: how would this work? Would you consider the combination of wood and aluminium on the outside?
- Large glass panels. What are the dimensions of your window?
- Why volumes on roof have been discarded?
- Focus more on end decisions in the presentation, otherwise confusing.


# WEEK 4.6.

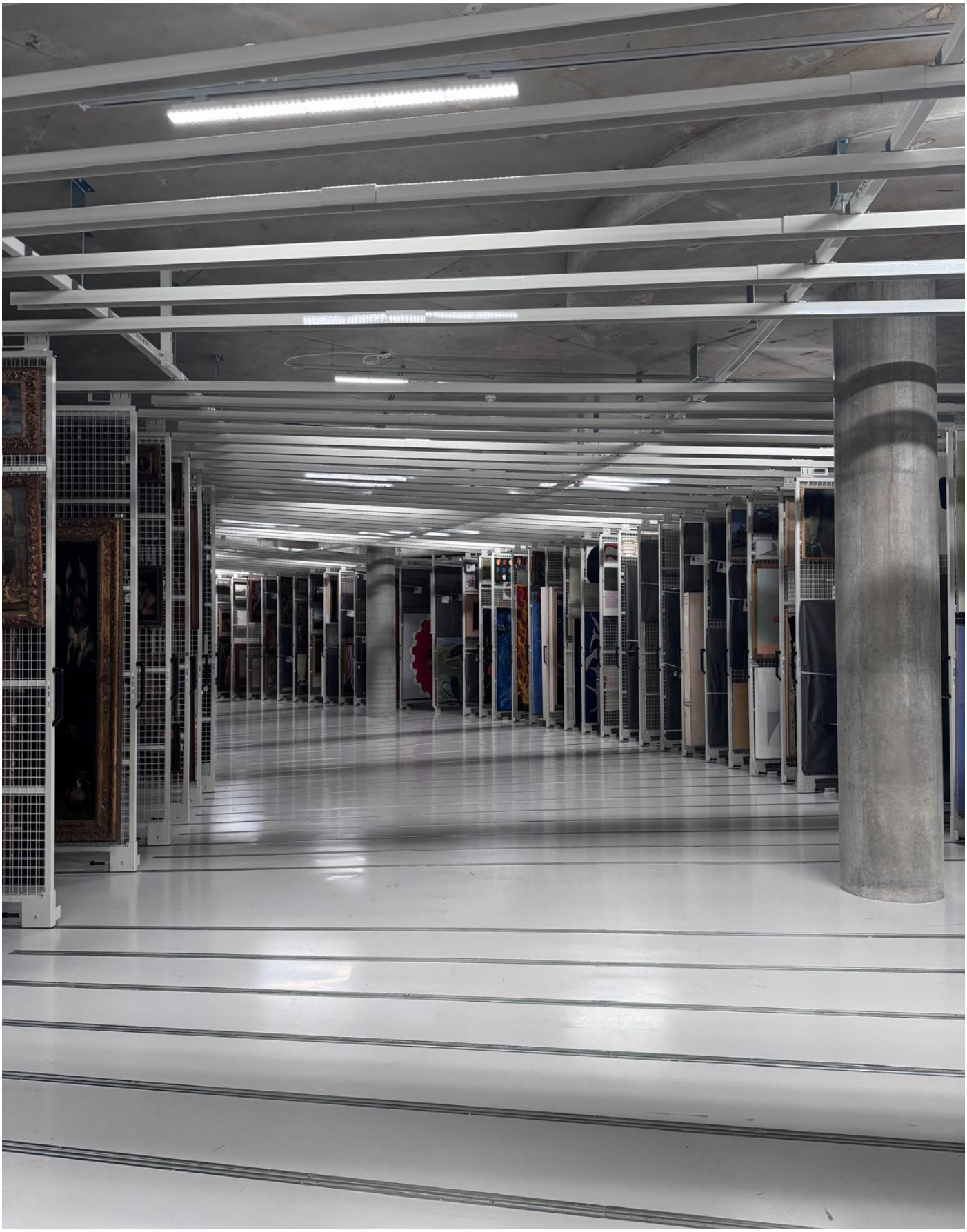
Individual working hours I P5 Presentation preparation

In week 4.6. feedback from P4 presentation is being applied when implementing design changes. Additional considetations are made regarding furniture selection in the courtyard. Certain relationship is represented through the use of the space between the void, the courtyard and the mezzanine.

In addition, colour is strongly tested in order to identify the atmosphere of the new archive space. The neutral feel of the floor and the walls represent various tones of whites and grey whereas the railing could be interpreted in possibly a different way with another colour.

- Representing the type of shelving units in the mezzanine floor
- Identifying a relationship - visual connection between the furniture in the mezzanine and the storage of physical models
- Introducing facade materiality of the existing facade of Stynen - aluminium window frames painted in black and the exposed concrete painted in white

Depot of Museum Boijmans site visit 311024



Depot of Museum Boijmans site visit 311024

Nieuwe Instituut Rotterdam site visit 141124

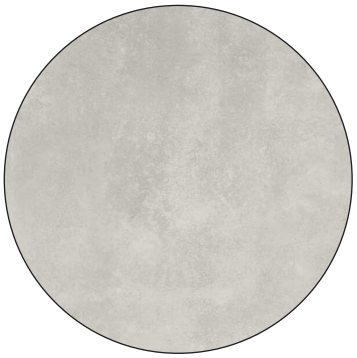
Site visit 210125 VAi

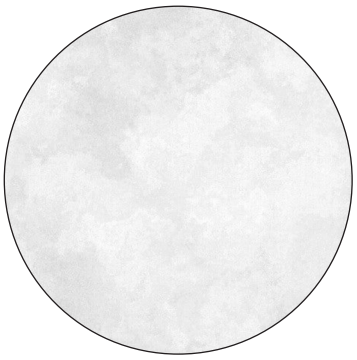
Atmosphere in the courtyard

Atmosphere in the exhibition

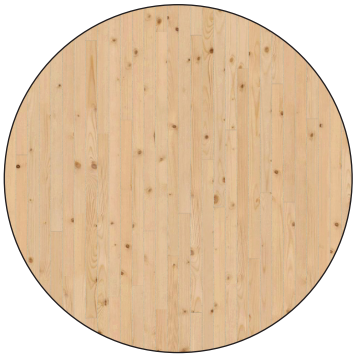
Colour representation

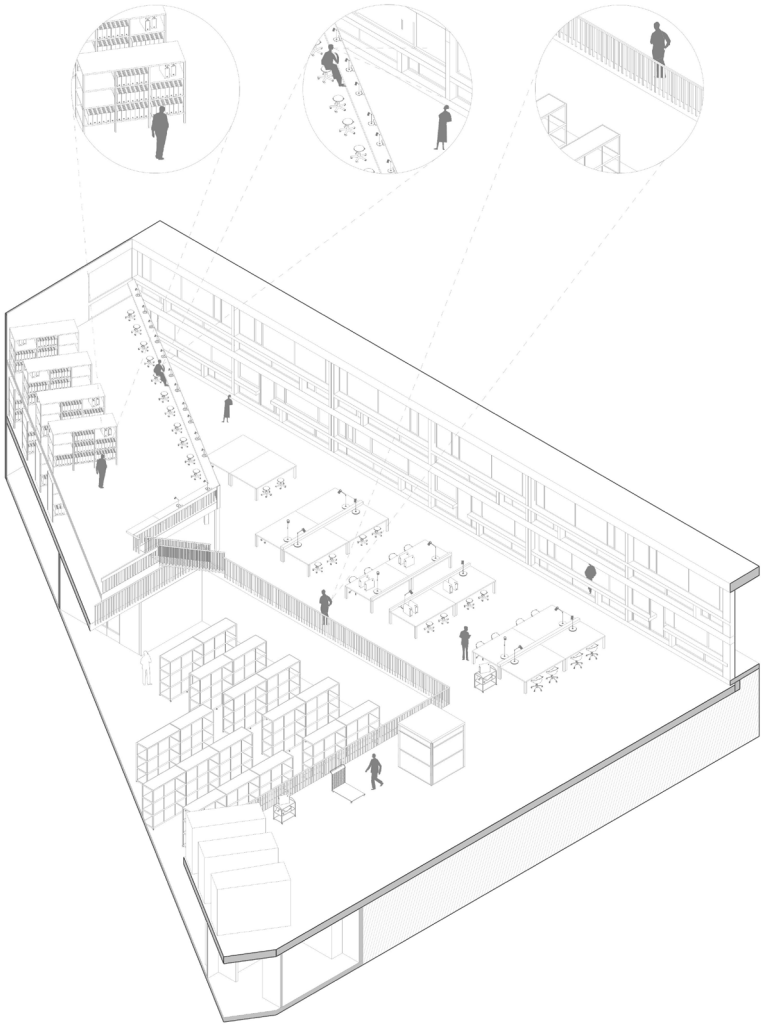
- Implementing neutral colours to represent the heaviness of the archive space
- Implementing tiles in order to represent direction and human scale
- Walls are represented in different shades of whites to open up the space and bring warmth and openess





- Natural feel - wooden elements - columns, beams
- Wood could be also painted in order to represent a different shade and potentially test grains, gloss and warmth





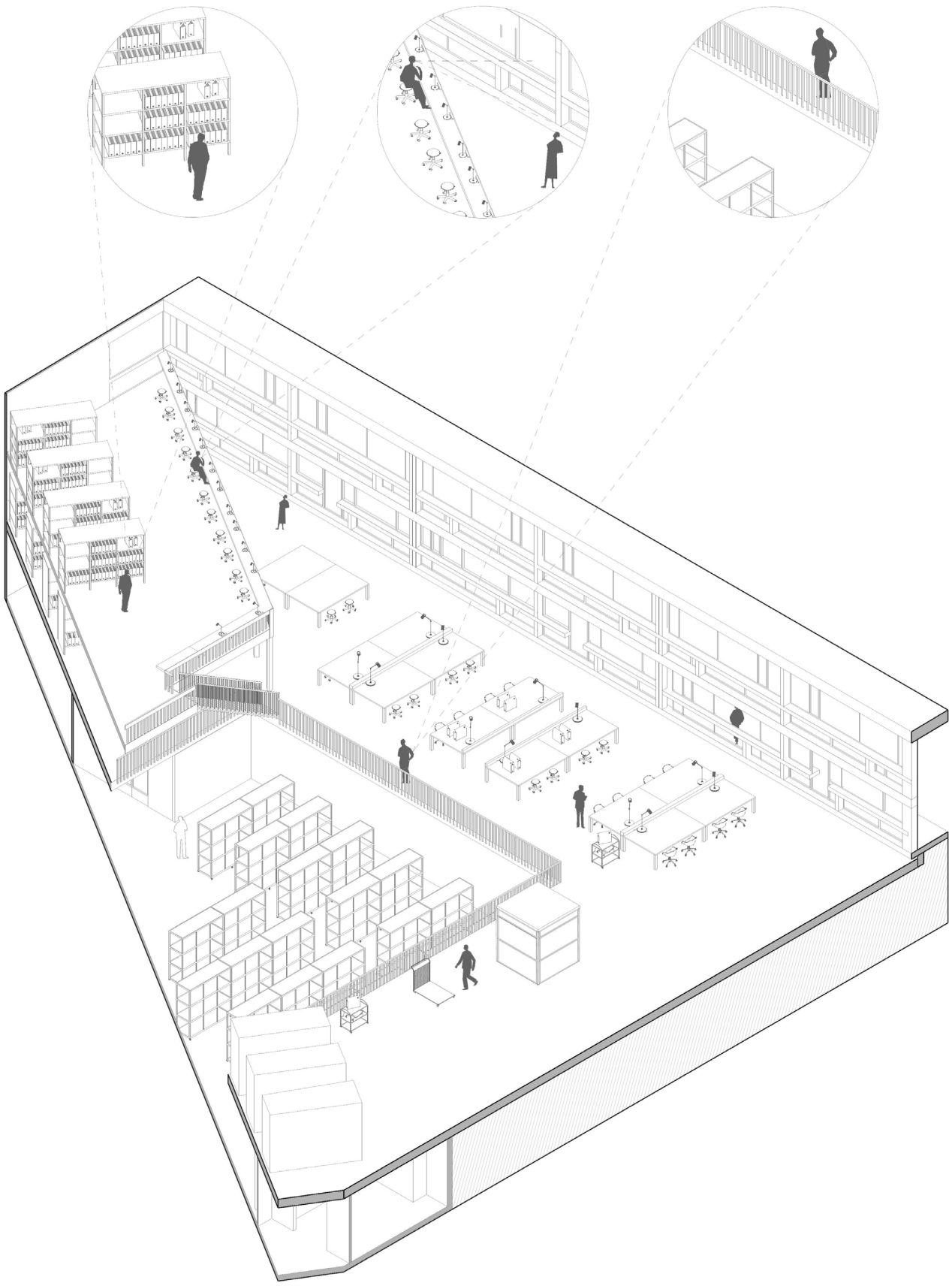
# WEEK 4.7.

Consult before final presentation
P5 Presentation preparation

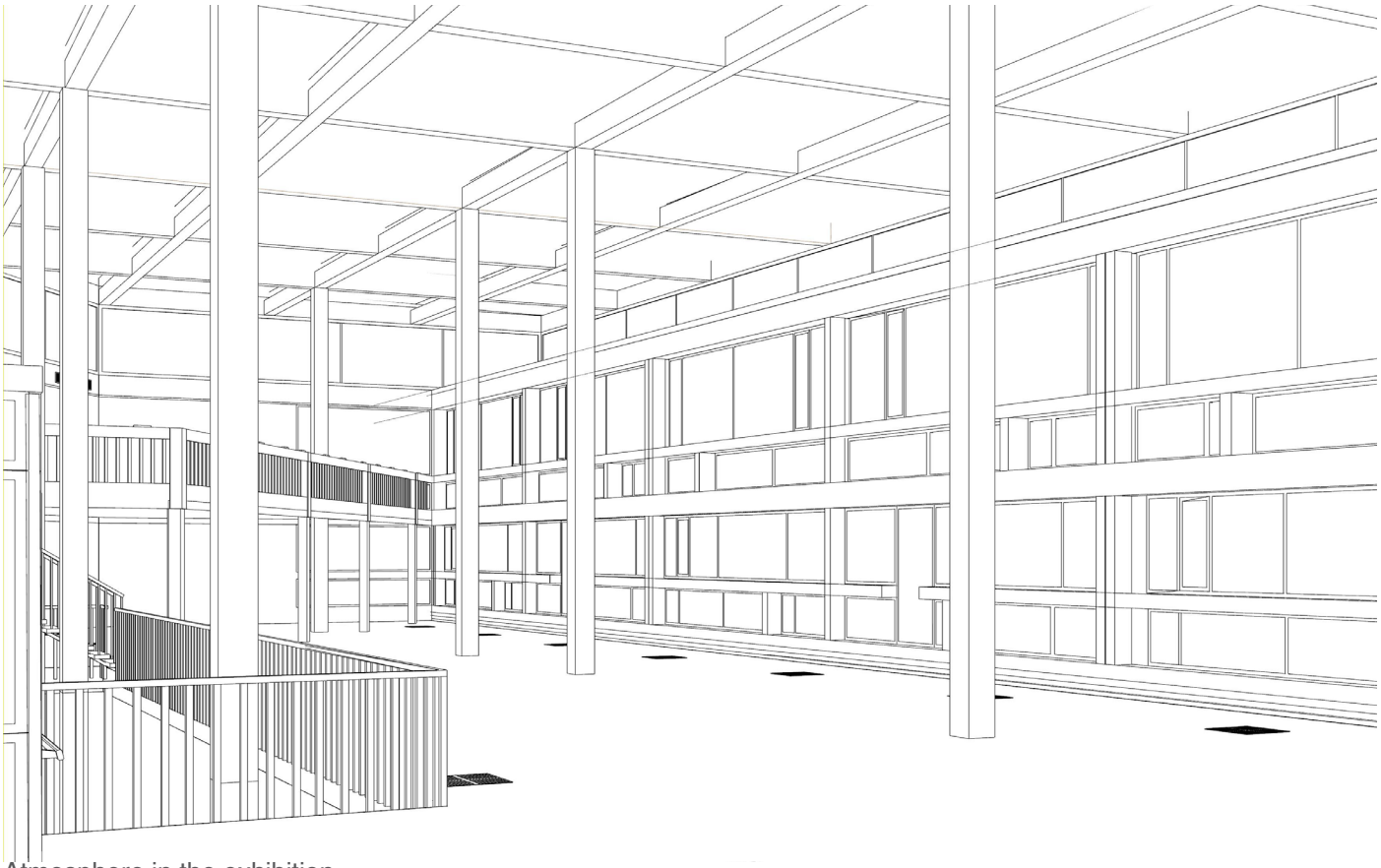
Week 4.7 illustrates final considerations before the P5 presentation when the final product is composed in a coherent way so the narrative unfolds the essence of the project where the primary focus is the courtyard followed by the secondary functions as well as the key connections to Stynen's building and Stephane Beel.

Furthermore, a physical model 1:33 is produced representing selection of materials through the interior qualities as well as builidng technology understanding. Thus, the model is thought in two ways - interior and fragment model. The scale also contributes to adaptability of customised furniture selection as well as detailed build up of technical elements.

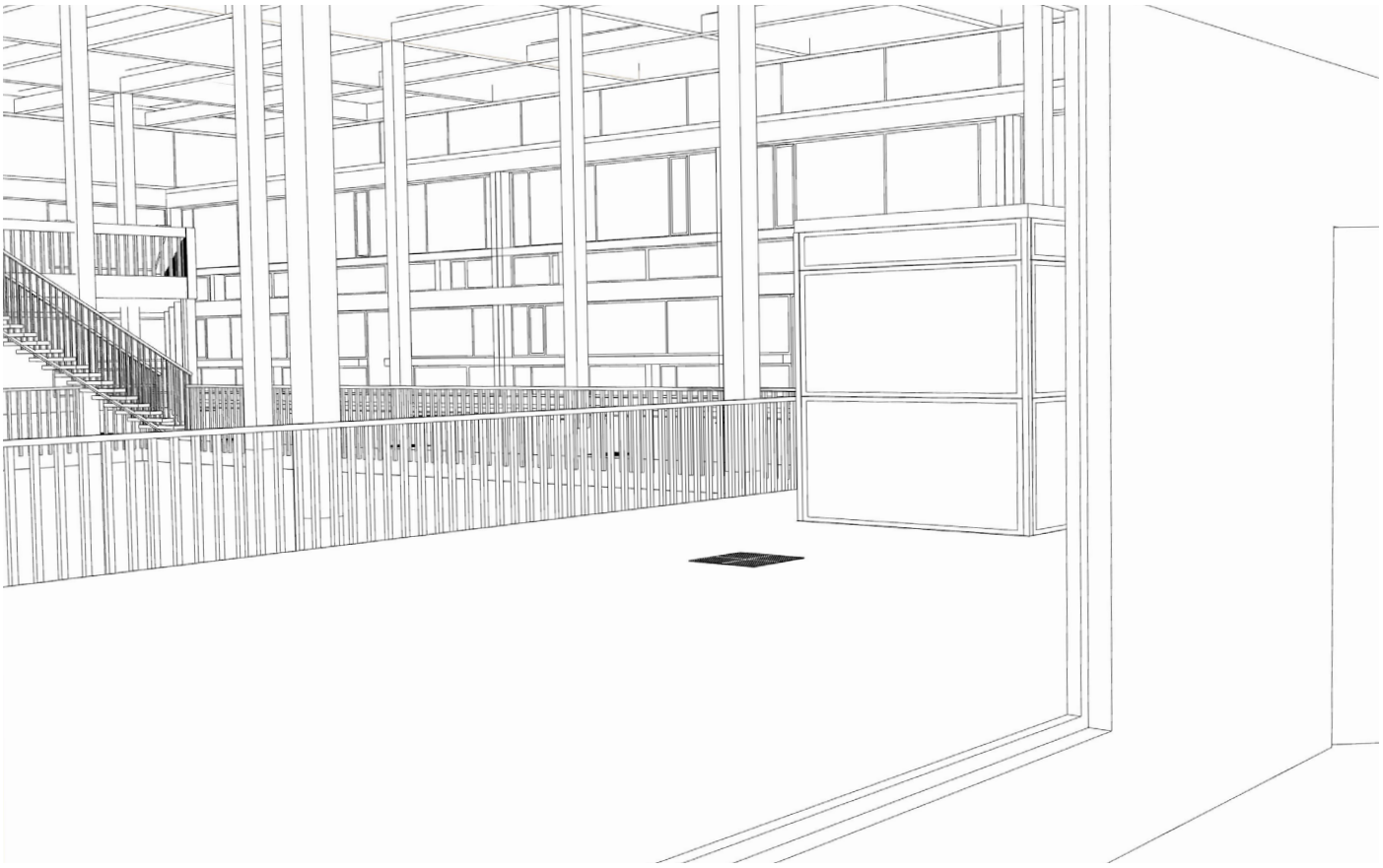
Archive concept



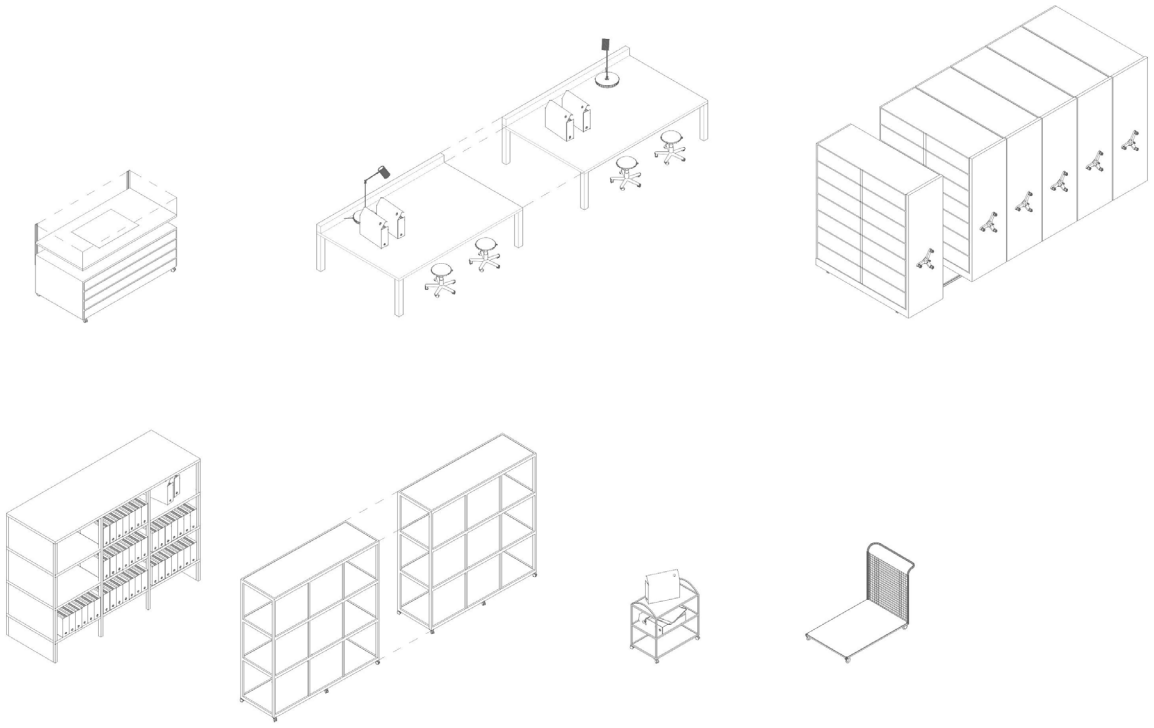
Views selection to represent spatial qualities



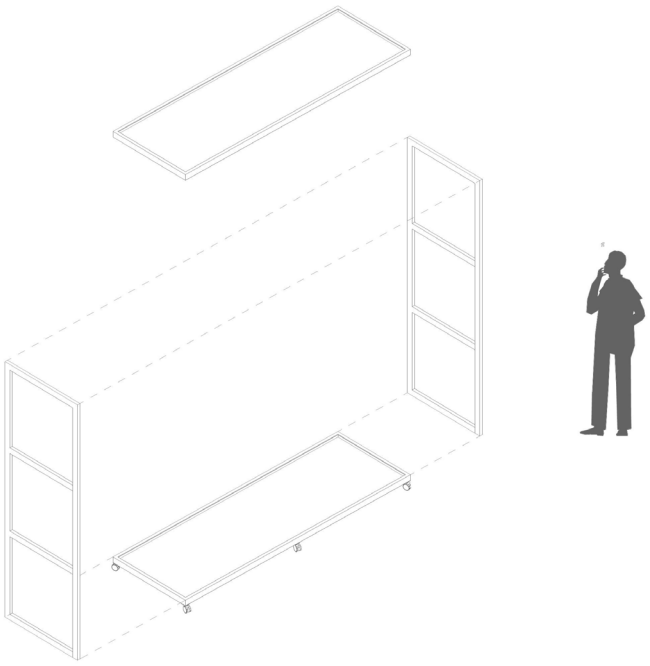
Atmosphere in the exhibition



Furniture pieces library



Assembly

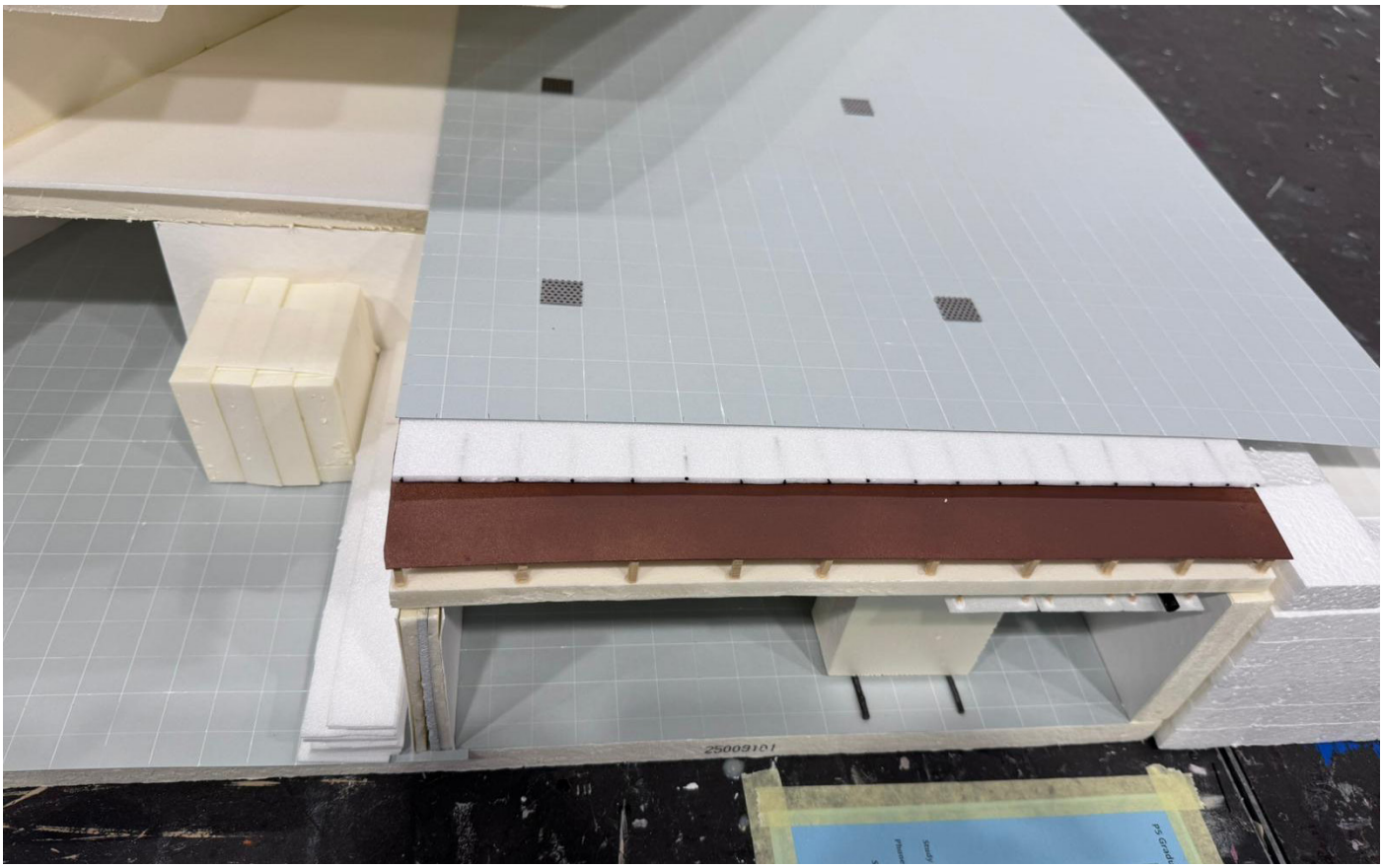


Model 1:33 (courtyard qualities in relation to Stynen’s building and the basement floor where the storage is)

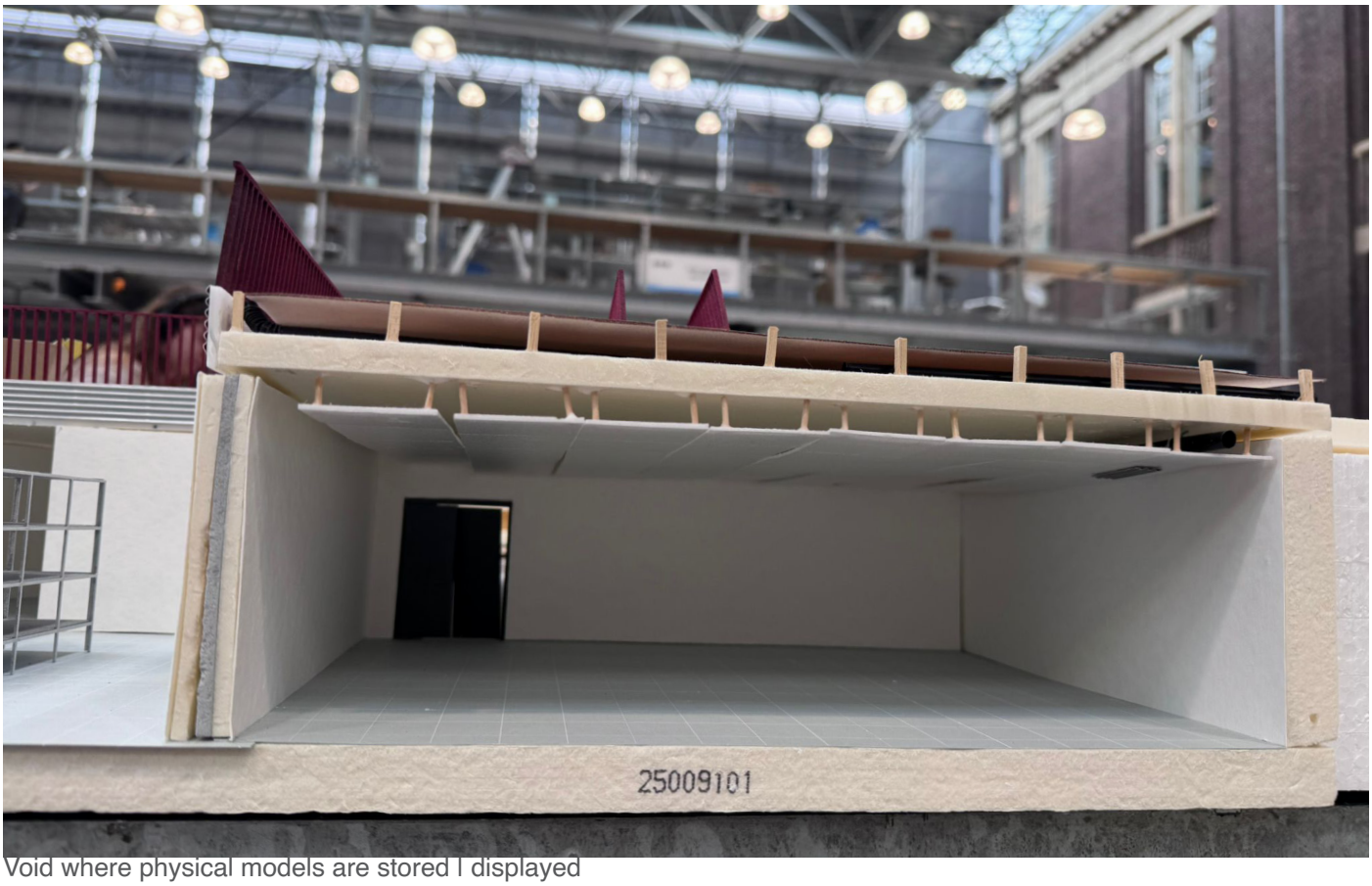

Circularity within spaces in the basement floor

Floor build up - concrete slab, raised floor with ventilation ducts, plywood sheet, underfloor heating and floor finish

Floor grills and floor finish - concrete tiles



Storage pot

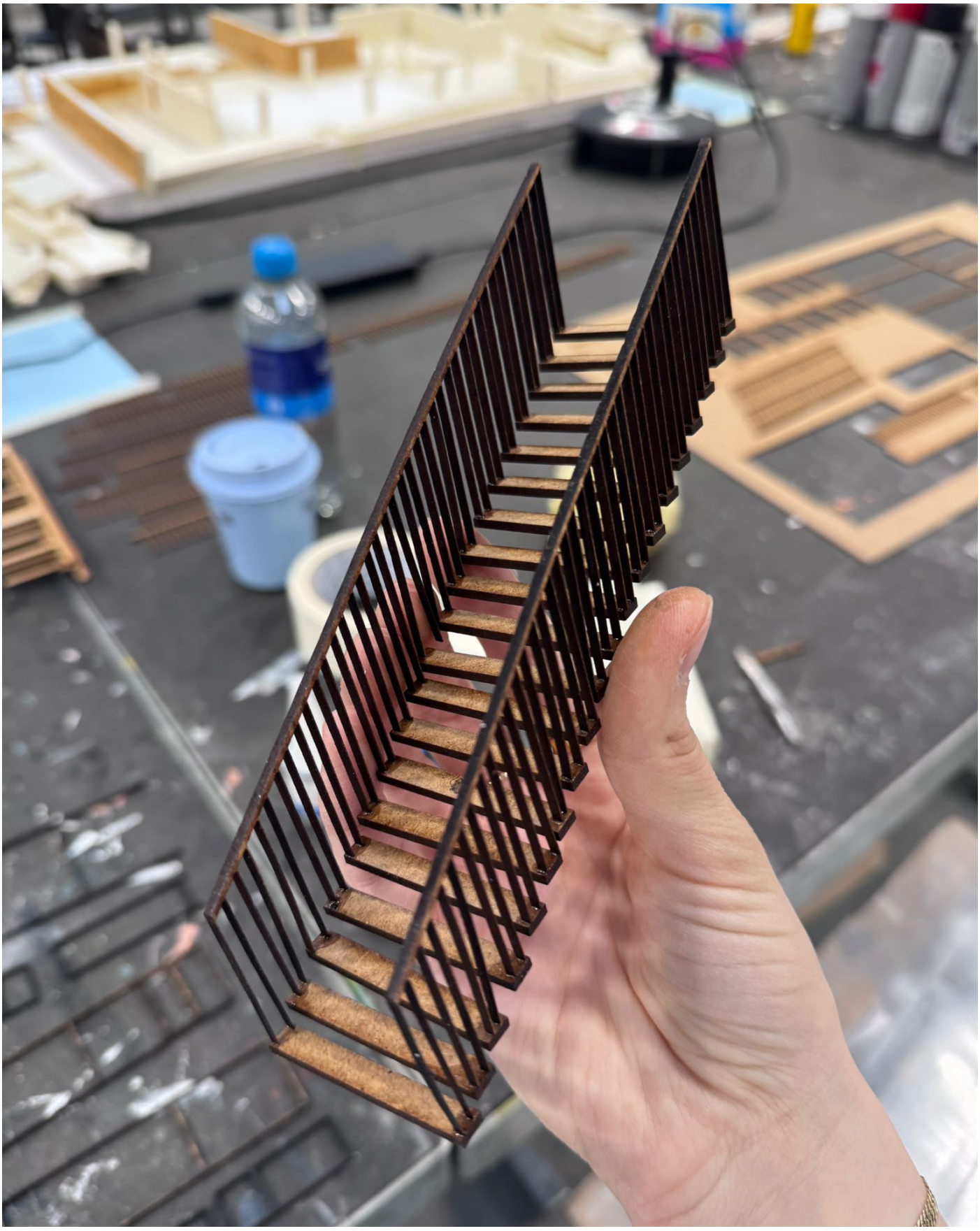



Void where physical models are stored I displayed

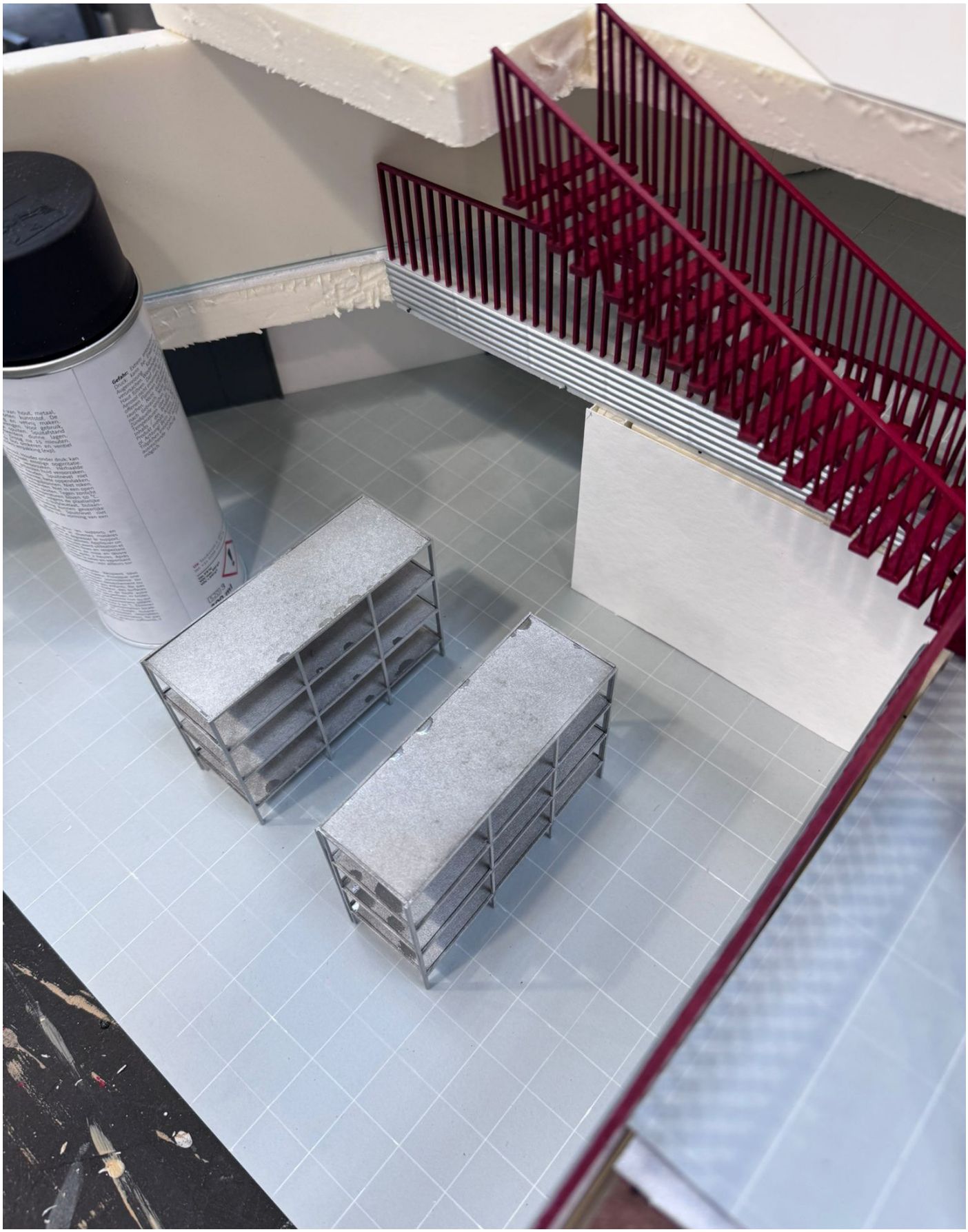
Perspective test with Stynen’s facade


Basement floor I Void - Storage pot (climatised space)

Colour representation



Bringing colour into the space



# WEEK 4.8.

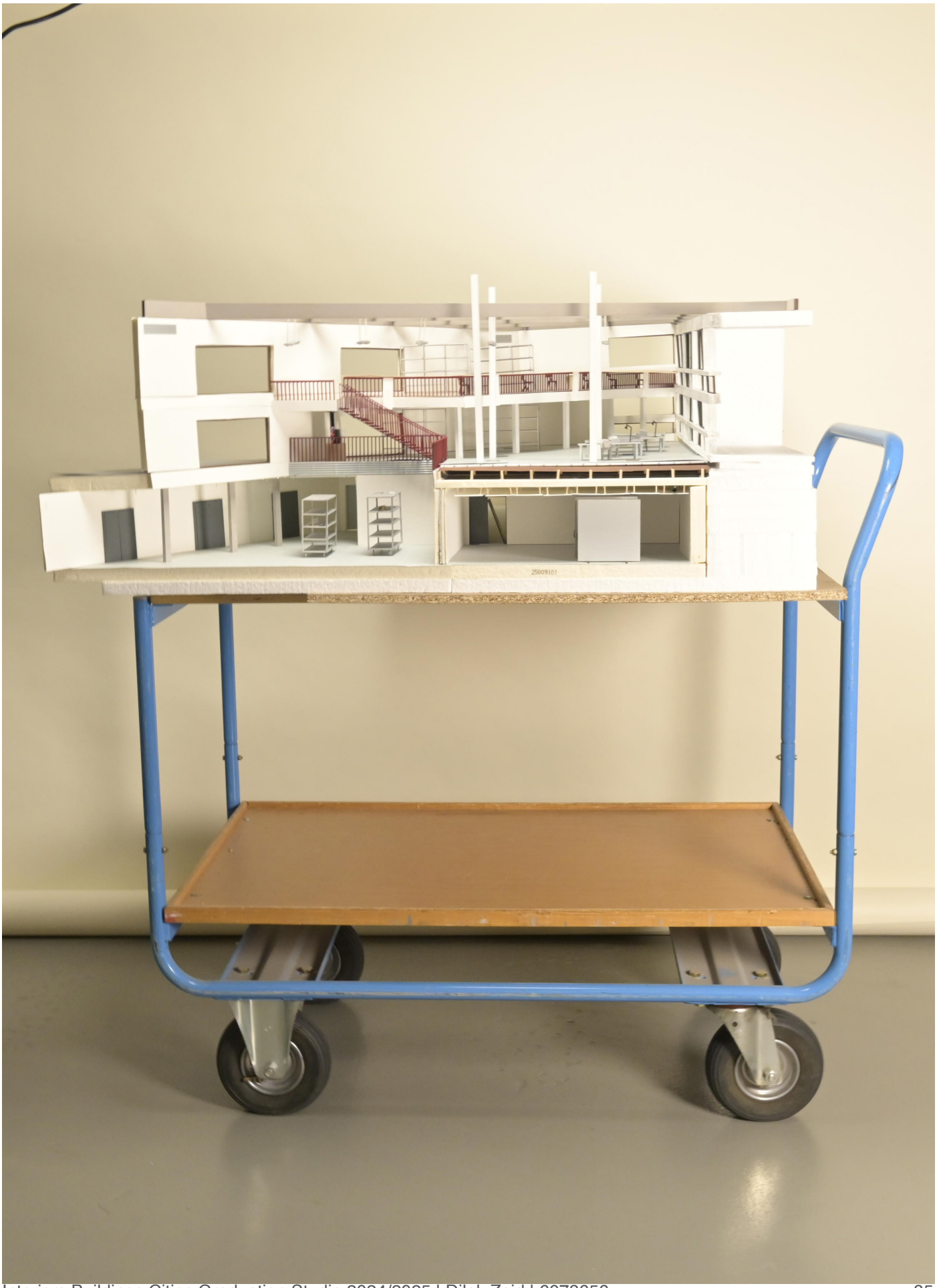
Model making

Producing details as part of the final physical model 1:33 identity the interior qualities as well as building technology aspects. Thus, the model represents not only a fragment but also the interior atmosphere of the design proposal.

In addition, by making a physical model, the assembly of the structure is tested in relation to the structural elements - columns, beams, prefabricated walls and floor slabs.

Lastly, users experience is represented through various persoective concerning the proposed extension in relation to the existing body of DeSingel.

Model transportation

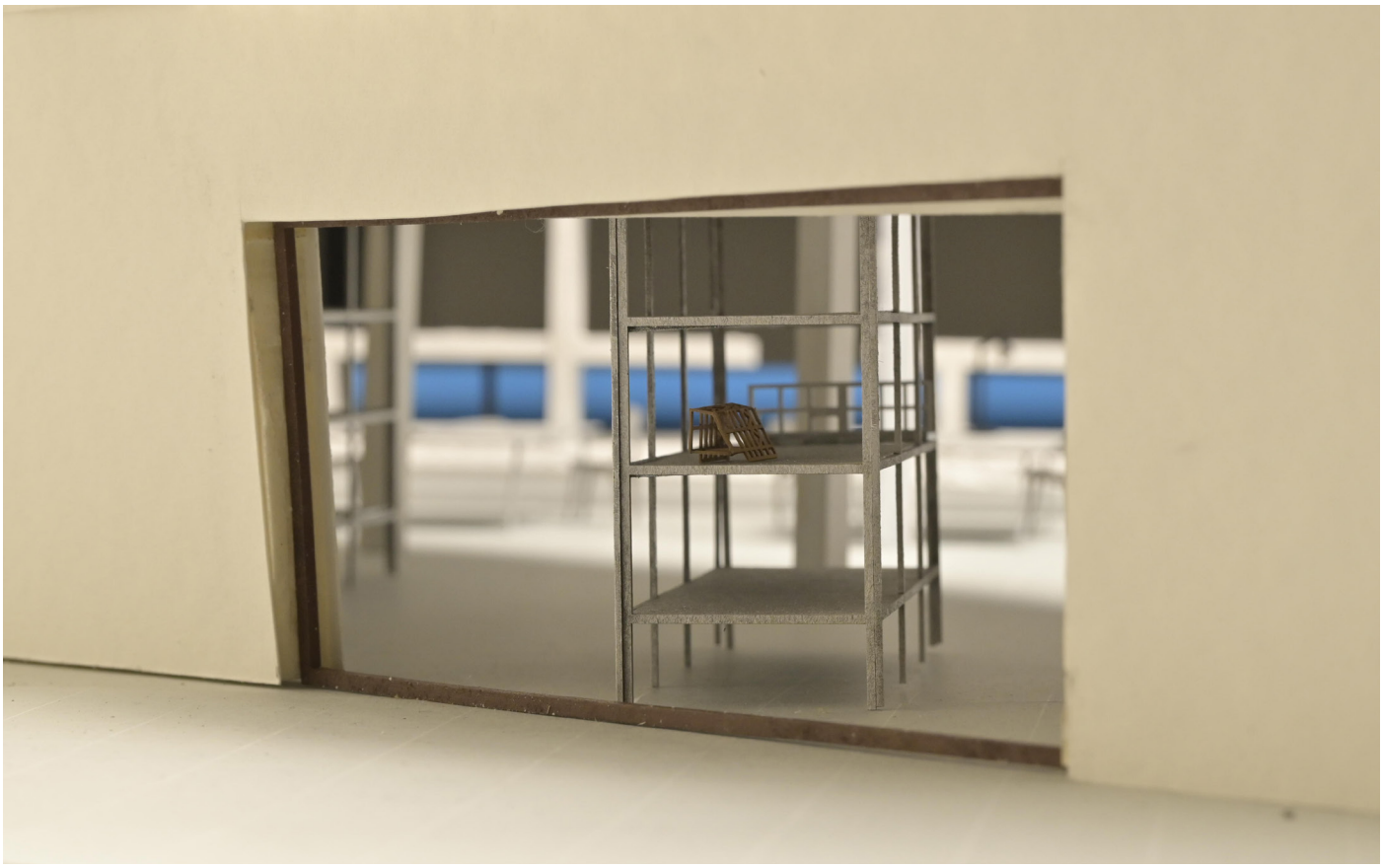


Ground floor build up

Basement floor | Archive storage pots

Display representation of Stynen’s building

Corridor view overlooking the archive

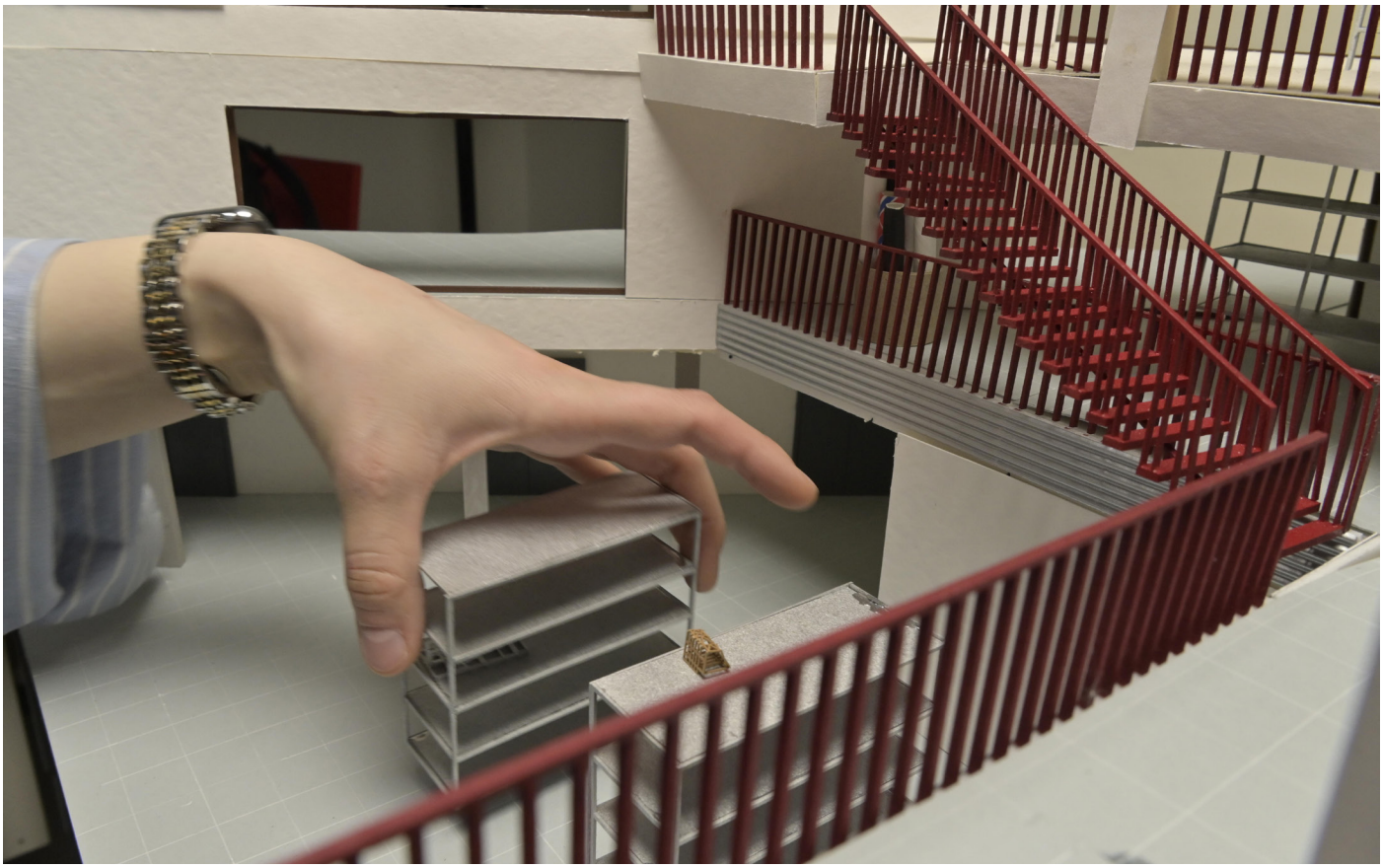


Basement level | Archive storage

Existing double height spaces in Stynen’s building

Archive working space

Mobile furniture



# WEEK 4.9.

Model making

- Physical models representation
- P5 presentation material selection
- Design characteristics presentation
- Personal experience narrative
- Graduation studio reflection

Extension of DeSingel

Urban corner

Glazed roof relation to the existing body of DeSingel and the courtyards

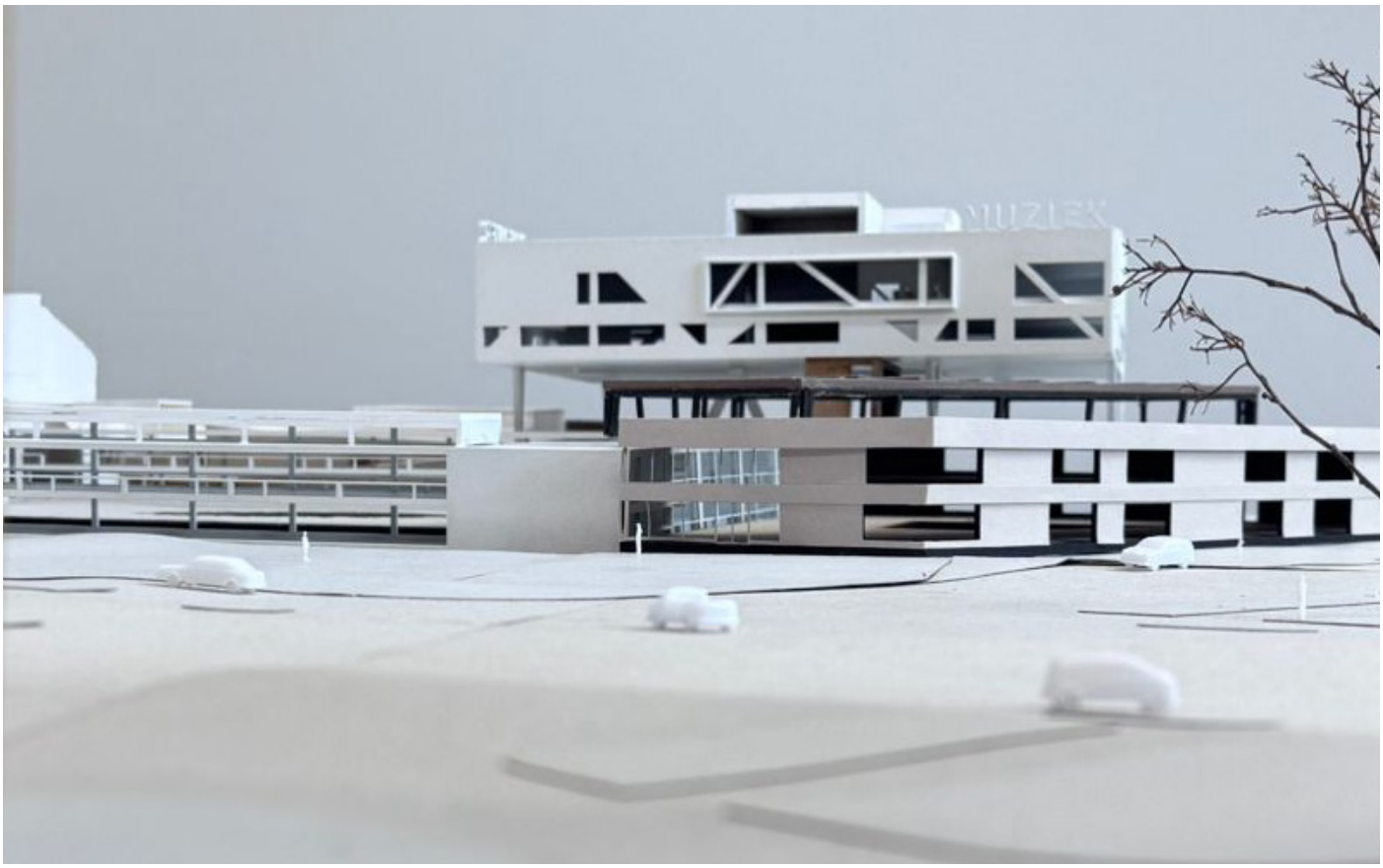
Following the street axes

Current site


Proposed site

Existing site


Proposed site



## PERSONAL REFLECTION

This year, the graduation studio Interiors Buildings Cities focuses on developing a new home for the VAi (Flemish architecture institute). The brief introduces the Art campus of DeSingel which resembles a crucial connection to the VAi, and its current depot located in the city centre of Antwerp, Belgium. The scope deviates in three different directions – working within the existing body of DeSingel, working in proximity or completely developing a self-standing building.

The academic research begins with gathering information about archives focusing on multiple case studies ranging from sterile types such as the CCA in Canada to display archives of Herzog & de Meuron in Switzerland. The initial brief "Looking carefully" organizes a collective work of assigned archive institutes to be developed into a physical model of a key space. Being part of the group working on the "Kabinett" I had the opportunity to analyse a careful distinction between archive typologies which led to the next stage of my design approach. As a result, by replicating a picture of our physical model of an existing photograph, I was strongly fascinated by how quickly the human perception changes when it comes to imagining an archive process to physically experimenting it.

Moving forward, the following chapter develops an understanding of archive prototypes enhancing human interaction within public, collective and private realms. The brief results in a physical model as a product of the information gathered during a site visit at the VAi where archive materials are collected. Moreover, a visit to DeSingel takes place to introduce initial thoughts and experiences of the following stages throughout the academic year.

As a result, my P1 proposal represented a street corner where furniture pieces from Claire Bataille & Paul ibens are displayed. The vitrine sets the boundaries between the publicness and privacy within a potential archive working space. That was the moment when my initial research question thought developed whether to identify what is on display, how can one display the VAi to the public or how to show the embedded archive to the city?

Towards my P2 Presentation, decision making is one of the crucial parts of my design development. By prioritising spatial elements in my design and integrating building technology, the design proposal shifts in several aspects.

At that moment, the research question touches onto programme distribution and creating a hierarchy between primary and secondary functions whilst keeping the boundaries introduced earlier. Thus, by allowing more focus into the courtyard feature, the secondary functions are adapted into an outer layer of the courtyard. But then how does one carefully establish a connection between the current depot in the city centre and the new depot as an extension of DeSingel? The answer is set to unfold multiple design elements which develop the potential seen in during the first site visit in the existing depot. How can one introduce a beneficial relationship with the existing depot and the new one in relation to re-establish the dialogues between Leon Stynen and Stephane Beel?

One of the design attempts represent a continuation of the existing west wing of Leon Stynen and it allows Stephane Beel to "float on it". As a result, the archive in the courtyard enhances the relationship between the existing west wing of Léon Stynen where the exterior façade becomes an interior archive piece. By doing so, the new extension features a unity element accommodating a home for the VAi along with additional supportive functions.

Another design attempt came when the new courtyard was to communicate to the existing two courtyards. The process, however directed into introducing a roof element where the structure does not just provide structural support rather embrace the architectural significance in the archive working spaces where one could work, perceive and connect to archive materials. Then is the archive a space? A community? An element? A figure? And maybe a notion? Those questions lead to analytical studies as part of the process after introducing personal fascinations whilst keeping the respect, the boundaries and the brief requirements.

Bringing  elements to a display is not only a beginning to establish a "a new home for the VAi" but also being able to show self-integrity. Bring-

ing back the street corner develops into a potential urban corner which invites the city in, fosters new connections whilst repairing previous ones and ideally activates the art campus of DeSingel. Looking into interior qualities is another phase of the design process where a void in the ground floor extends by allowing the grand opening to overlook the physical models collection in the lower floor. The mezzanine then offers a lightweight system with additional shelving and seating and desk space by optimising the use of the railing which creates an illusion of a continuous façade of Stynen. By doing so, the archive does not just fulfil the mission of the VAi which is to be seen by the public, rather than being situated in an enclosed box, but also activates the use of DeSingel by implementing additional programme connecting the existing body of Léon Stynen and providing a new entrance to Stephane Beel's part. As a result, publicness in introduced in the VAi whilst Stynen and Beel form a dialog showing integrity, respect and values. That moment then frames an incredibly critical phase where a sense of respect is brought, the more you look, the more you perceive, the more respect and the more responsibility you have to set yourself such challenge which could not work but also could embrace the unique meaning of the VAi.

Further design develops into a building technology section which sets another crucial step in my design decisions when expressing interior and exterior. By testing various methods I conclude that due to the existing ground floor of Stynen's wing being only 2.3m and the upper floor 3.3 I am then challenged to propose a feasible analysis to provide connection between my extension and Stynen's wing. The result lays in providing a new topographical study resulting in a developed landscape sloping down to the new entrance and potentially excavating an entrance bit to Stynen's wing where I can build a ramp to bring my floor to the same level (my floor 2.8m and Stynen's 2.3).

A 1:20 drawing represents crucial details when connecting the new extension to the existing façade of Stynen and the roof cantilevering on the existing roof. Another challenge to develop the design is found when establishing a roof structure based on grid sizes as its distinctive geometry reflects the street edge. As a result, to keep the design feature the grid is then not based on sizes rather on its geometry leading to a bespoke roof piece supported by exposed columns in the courtyard working spaces.

Axonometric drawings are then used to represent the structure of the roof allowing it to cantilever on top of the existing roof rather than transferring load on it. The roof then results into a lightweight structure "lifted" with a filtered glass to prevent the courtyard from overheating. In addition, the raised roof features wooden window frames on the edge of the roof frame. A critical detail is then set to cantilever the roof only on Stynen's roof and the other three sections to be flush simply because Stynen's façade is the cultural heritage element adapted to the new integrity. Moreover details 1:5 contribute to certain design decision explanations showing main elements in my architectural approach. A roof detail, showing the raised window frame with the slanted roof, a mezzanine railing with a desk top, a foundation where the new extension touches Stynen, a raised access floor to respect simplicity by not interfering ventilation ducts on the roof structure and an integrated electricity on the edge of the beam for lighting fixtures.

To conclude with, the design attempts result in multiple options which either fulfil the mission of the VAi but lack integrity, unity or publicness. Whether to compromise, to challenge or to keep testing, my graduation project represents process phases where I set myself to find my personal fascinations which could help me to develop this project into the final stage where I am able to present the final product called "Archiving Architecture" by the academic brief or my understanding of public transparency, repairing dialogues between architectural developments and mostly deliver the wishes I had observed during all site visits whether within the current VAi depot, DeSingel or the community of the city of Antwerp, Belgium.

Finally, towards the P5 presentation, all design choices are merged into a coherent phase where the project unflods my personal preferences and observations when it comes to developing myself as an architect. As a result, developing an archive during my graduation project did not just unfold chanllenges, but also contributed to my architectural approach, helped me identify problematic phases I could improve which reflected in my final project "The archive under the sky".

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# THANK YOU!

PROJECT JOURNAL

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