

PROJECT JOURNAL

PART II

INTERIORS BUILDINGS CITIES
MSc3/4 Graduation Studio 2024/2025

By Dilek Zaid I 6078656

Week 2.10. till week 3.10.

Developing the archive “under the sky“

Research questions developed in the following phases addressed through design are:

- How can one display the VAI to the public?
- How to implement the boundaries whilst embracing the potential an archive could represent?
- How can one find a beneficial way to address the existing body and the new?

Important design decision moments are highlighted in certain areas along with solutions presented further

WEEK 2. 10.

P2 Presentation

.....

REFLECTION

Feedback

Design

- Innovativeness
- Exploration
- Presentation
- Functional aspects
- Material and technical aspect
- Socio-cultural aspects

Research

- What is an archive? What is the function of the VAI in an architectural culture and within the city?
- Core set of ideas in relation to the research?
- How does the design proposal promote better engagement?
- Be more critical about the shop window design at this location (DeSingel)

Building Technology

- Materiality - how would the building appear?
- Ceiling height for insulation?
- Sustainability approach? (longevity)

Q: courtyards. Could you explain the relation between the existing courtyards made by Leon Stynen and your new courtyard?

Q: P1 proposal incorporated. What is the link to the offices?

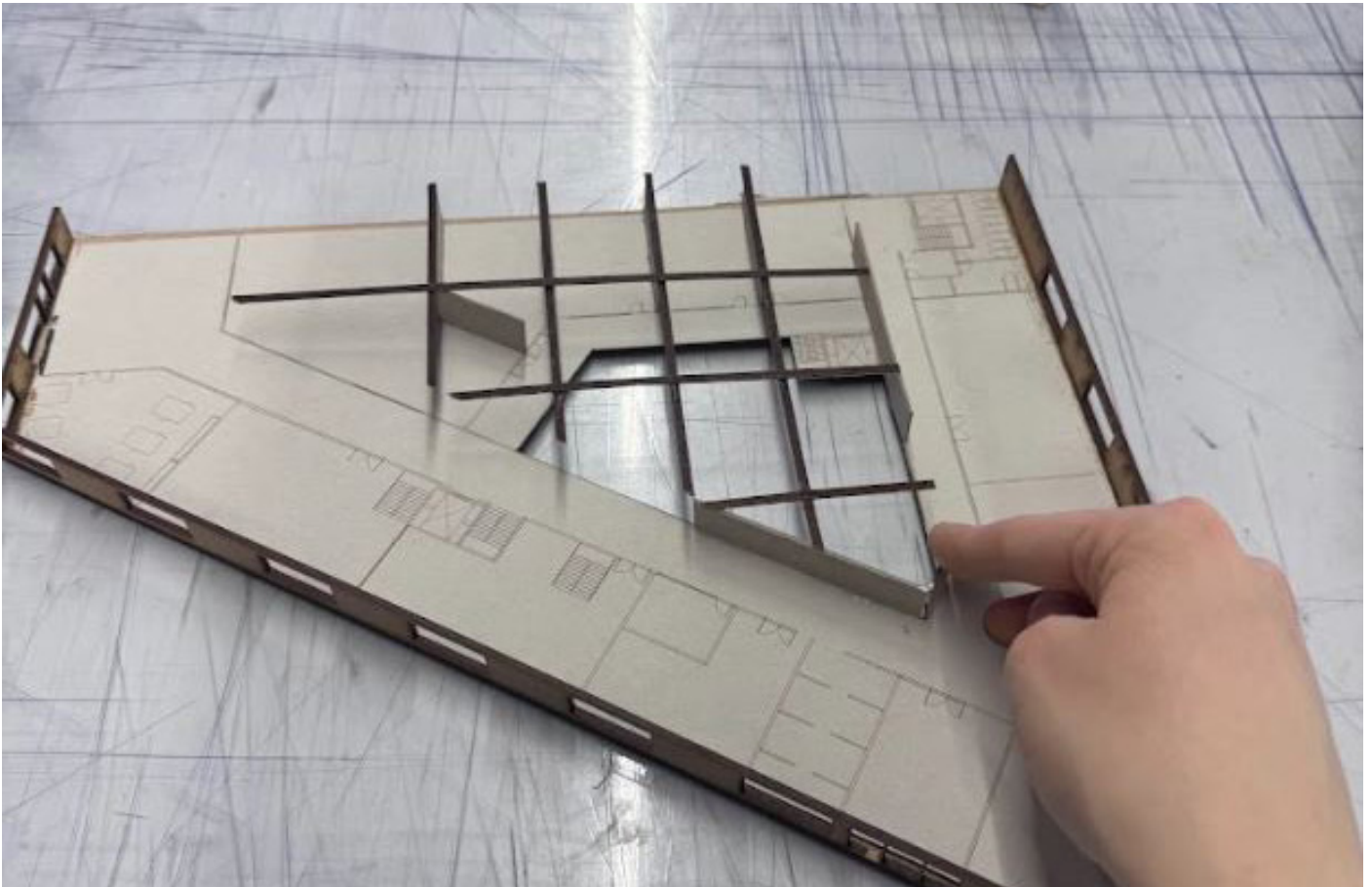
Q: how does light enter the existing rooms in the Stynen part?

Q: what is the relation of the new skylight to the existing skylights? Don't you think it's a bit short in relation to the existing ones?

Q: what is the language of your new addition when standing next to the Stynen building?

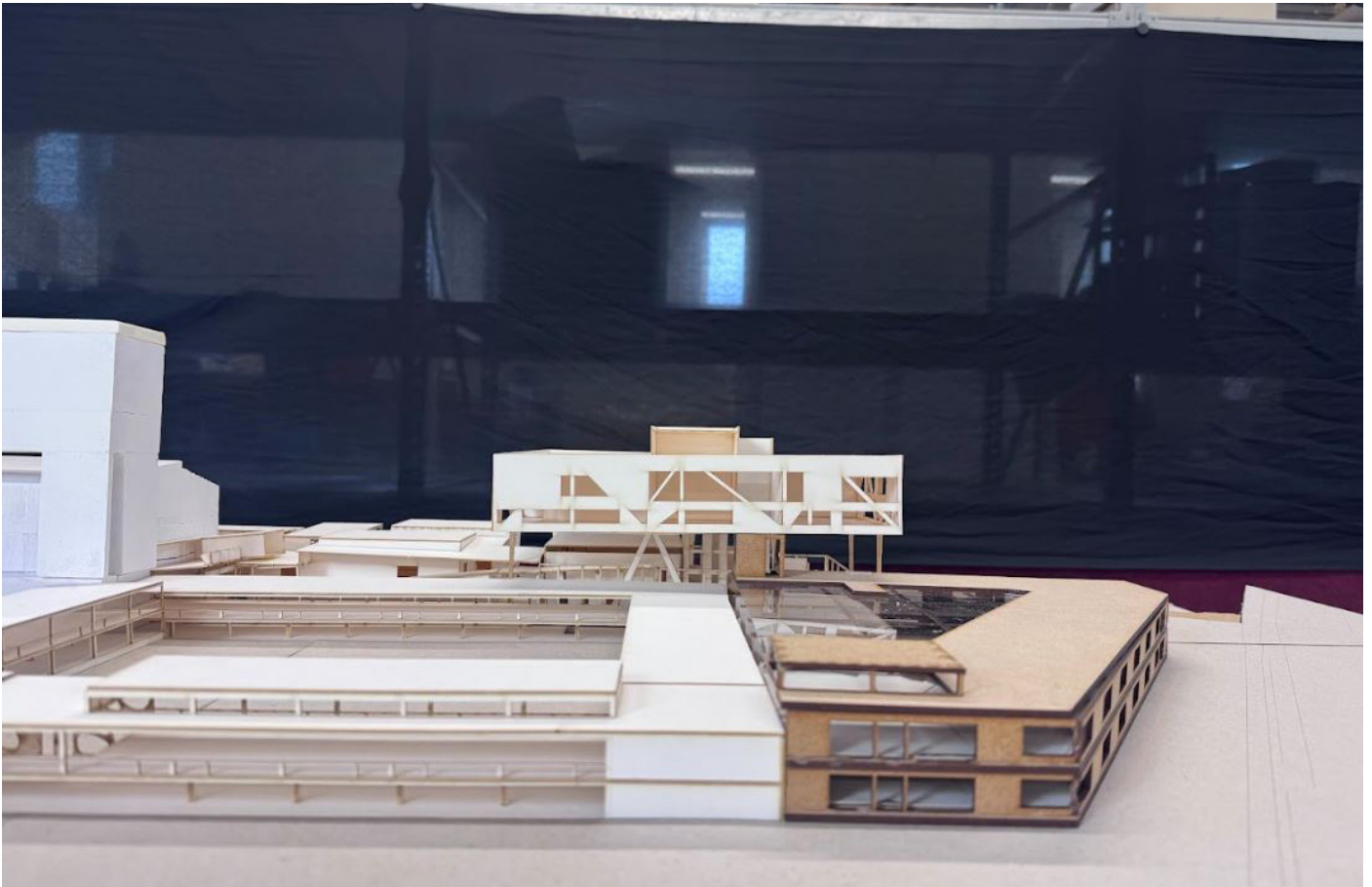
Q: would you say that the open/closed facades could be reinforced when starting with a big opening instead of a short slab of concrete?

Q: would it be an idea to go lower with the ground floor, so that you can stay at the same height when touching the Stynen wing?



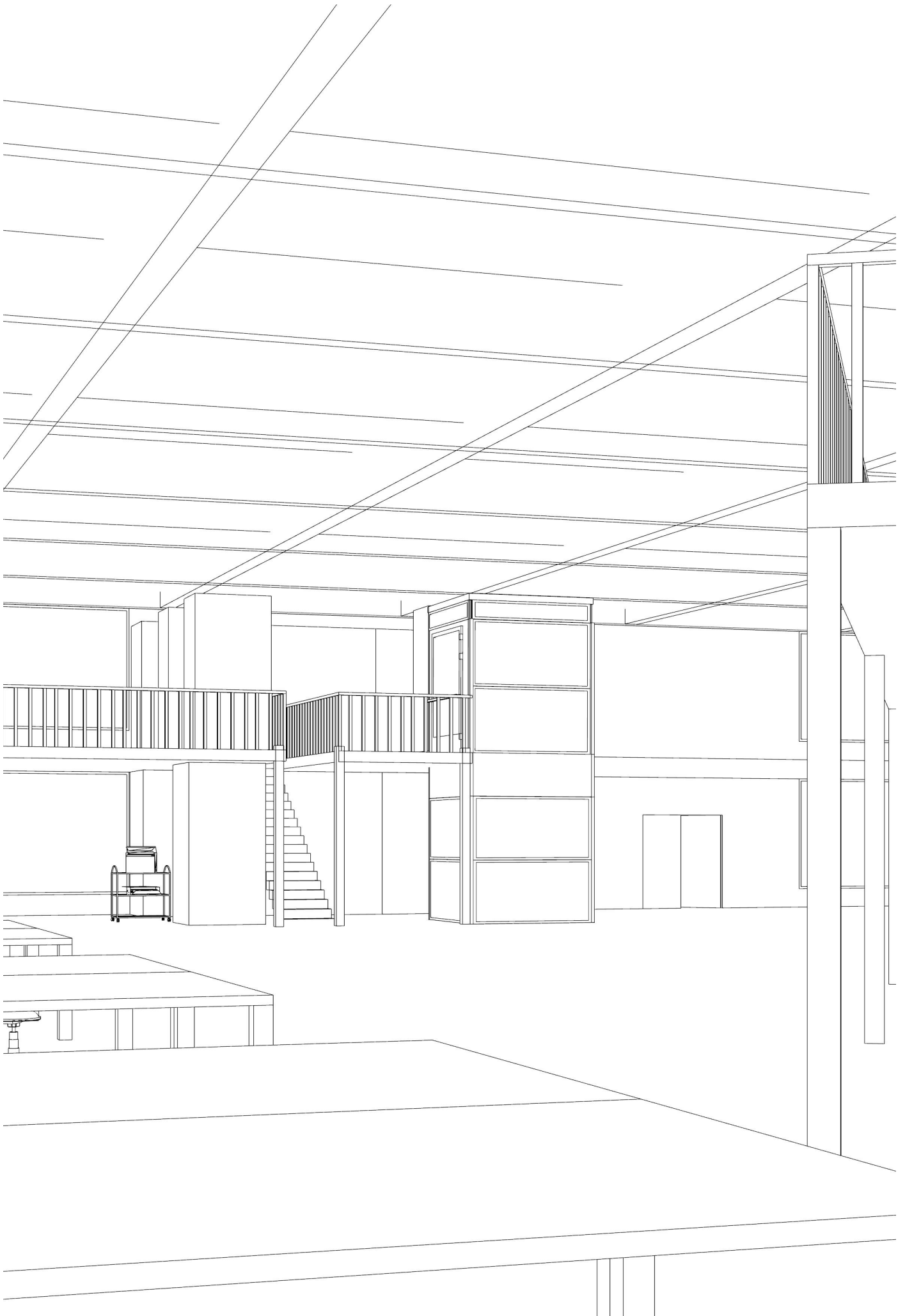
Physical model assembly

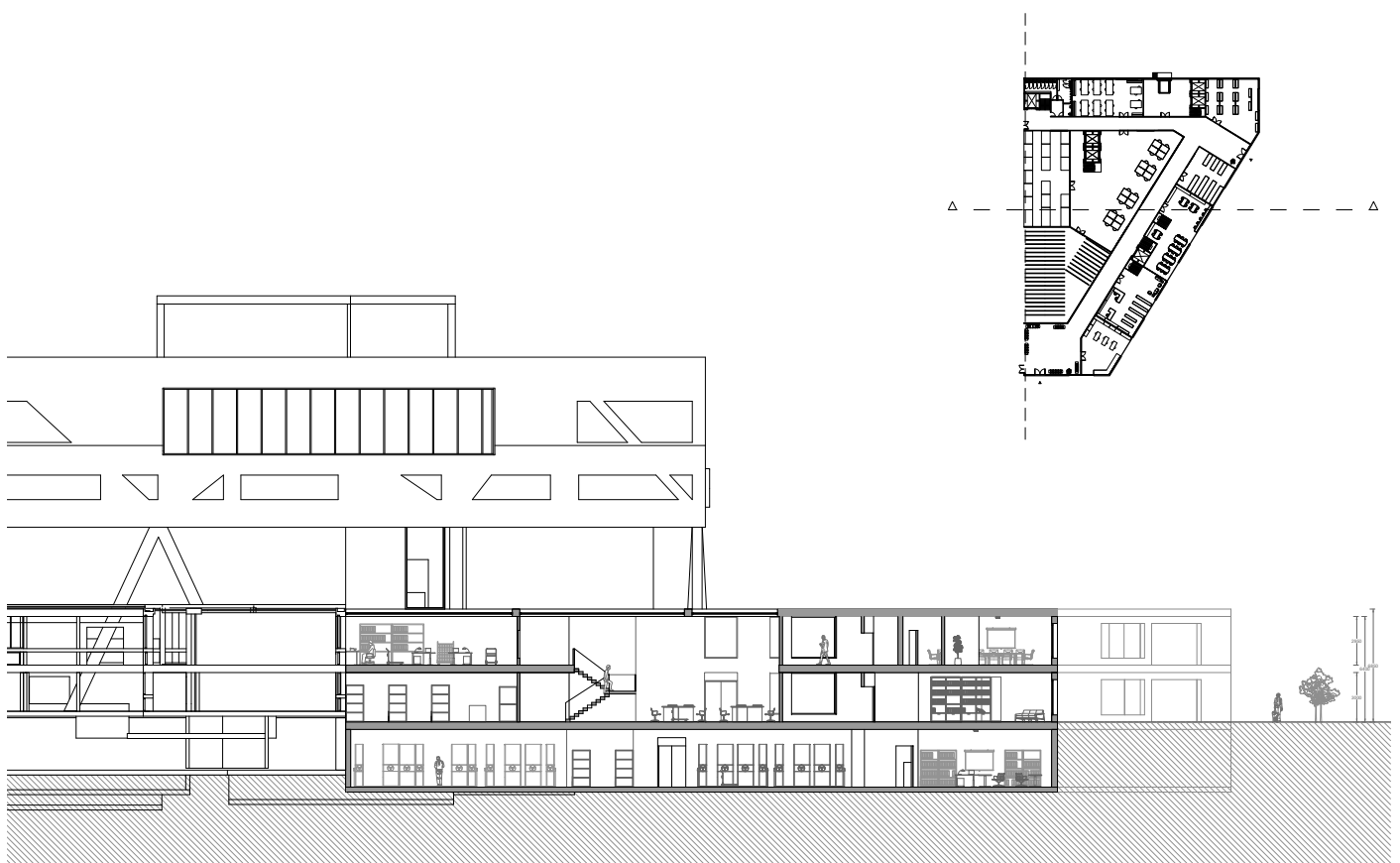
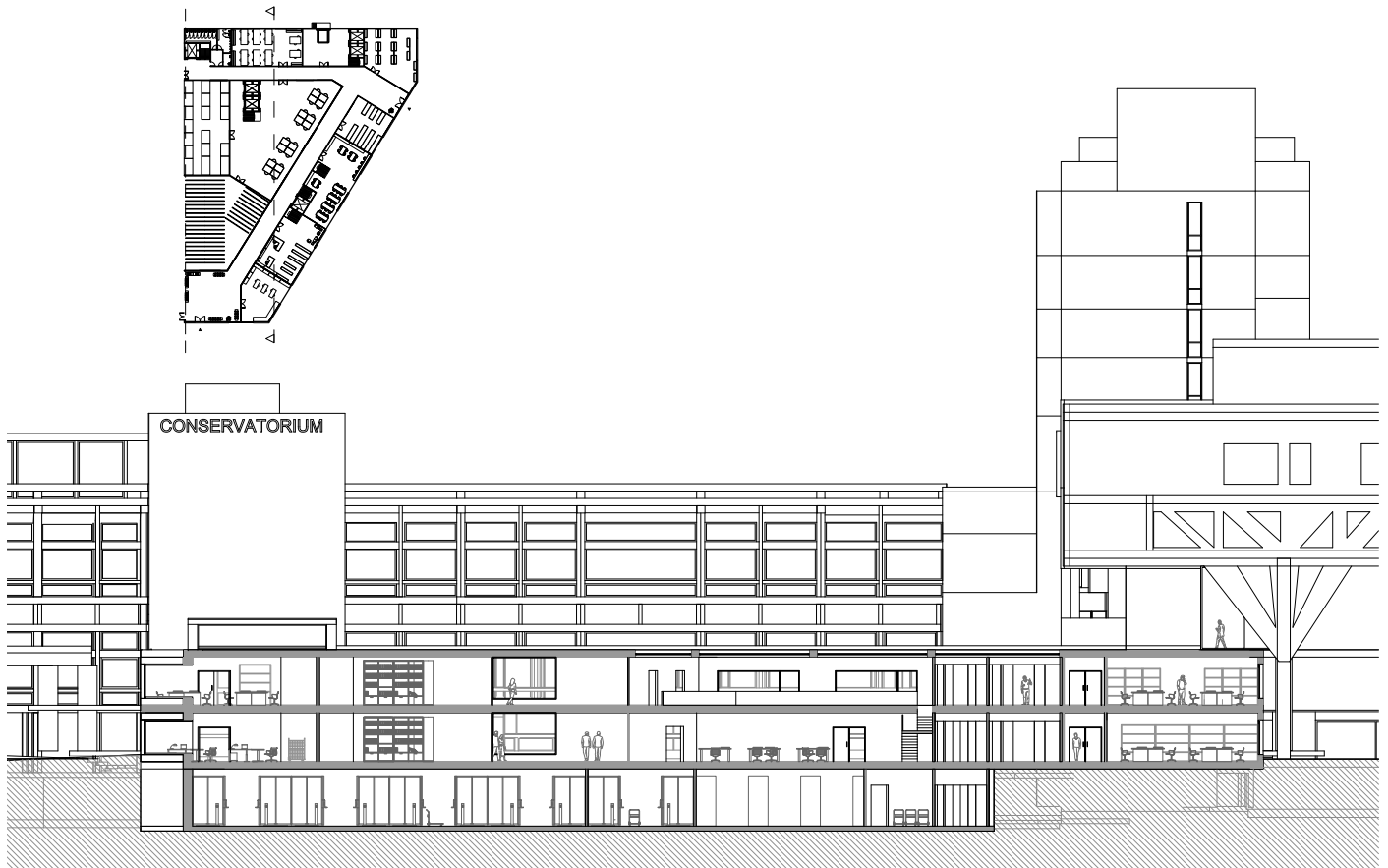


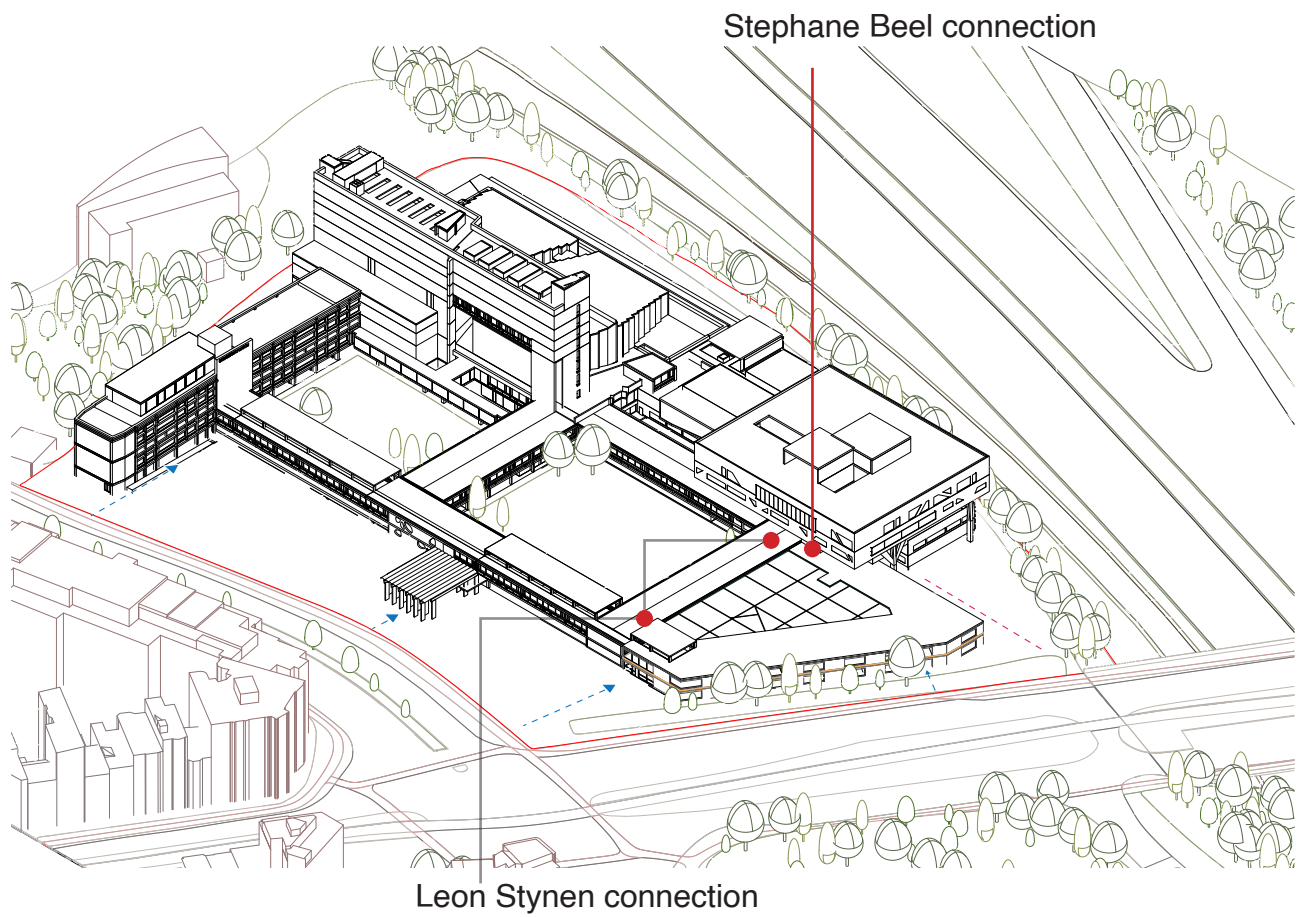


Front facade | East facade

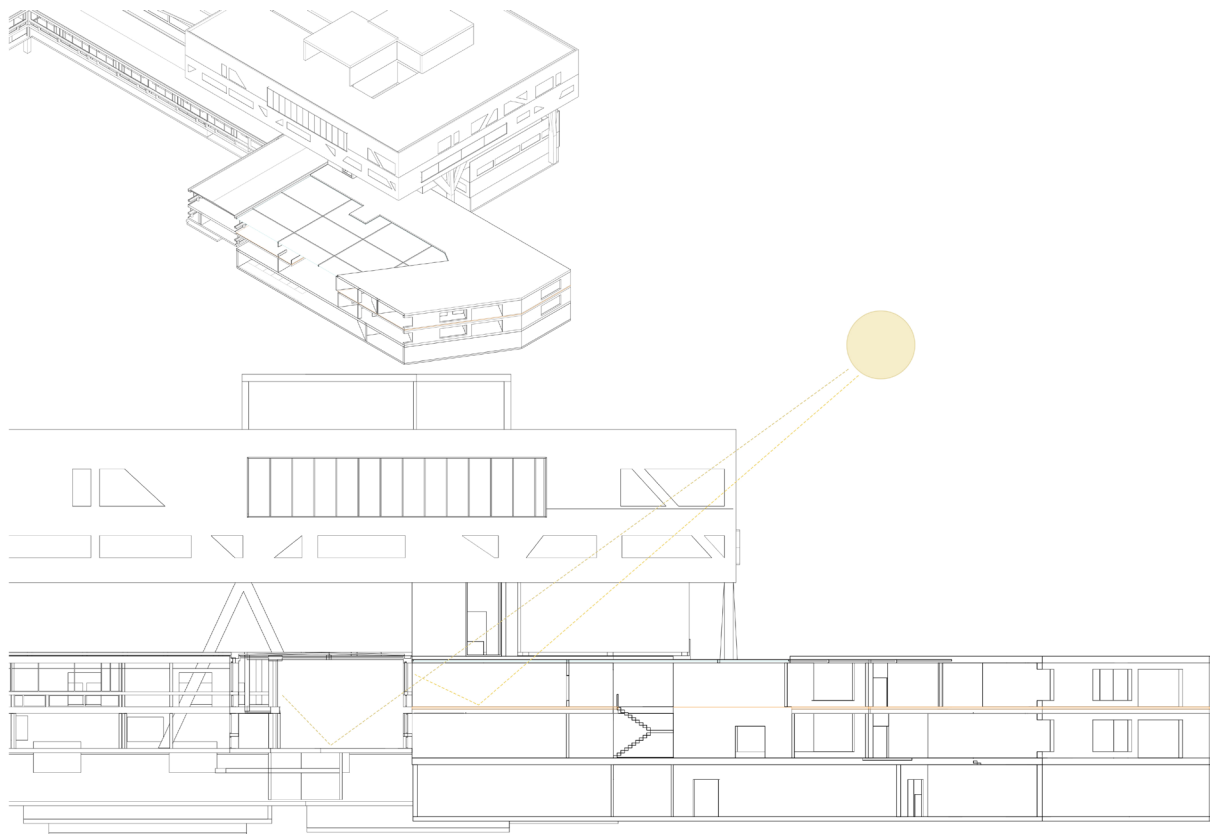








Connectivity





WEEK 3. 1.

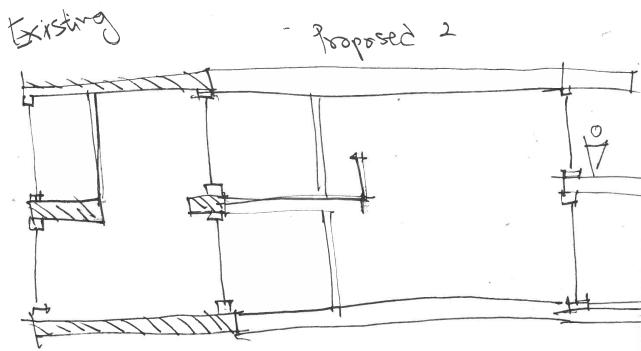
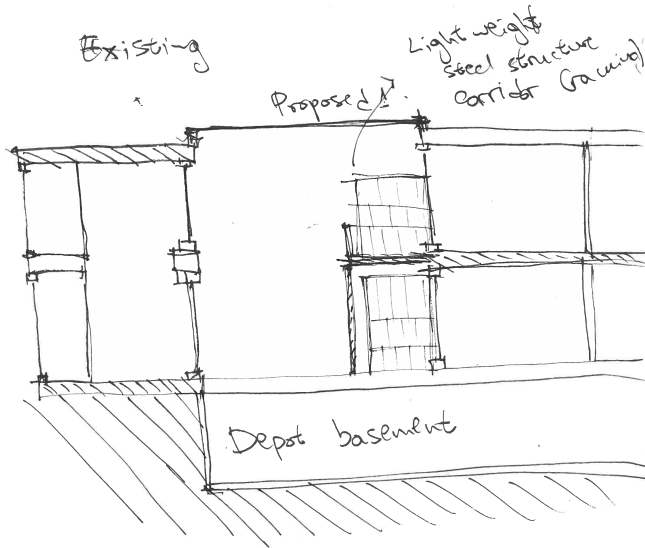
Individual design

Research, Design and Building Technology sessions

Starting with a design concept and extensive research, the P2 Presentation introduces a third courtyard feature where the new VAI depot is located.

Moreover, linking the proposed extension with the existing Beel part as well as the west wing of Leon Stynen the design concept leads to a detailed analysis of the interior in relation with the exterior, the existing body of DeSingel and the next extension, the interior and the surroundings.

Furthermore, a building technology section has been added to implement initial thoughts when it comes to materiality, technical details along with sustainability. Selected case studies are added in order to contribute to potential visualisations.



lexan - glass system

lexan - glass type

octatube - complex solutions (Delft)

Pathe S

British Museum

- roof design

Courtyard - 1030 sqm. (Ground floor)

First mezzanine - 350 sqm. (First floor)

1380 sqm.

Basement - 442 sqm.

2800 sqm.

M2 Feedback

10.02.2025

Design

* Innovativeness

* Exploration

* Presentation

→ Functional aspects

→ Material and technical aspects

→ Socio-cultural aspects

Research

→ What is on archive?

→ Who is the VAI, where is the current depot?

BT

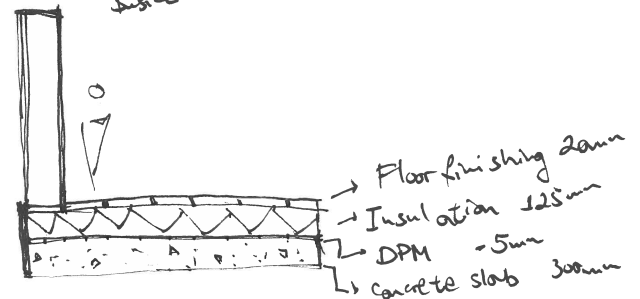
→ Materiality - how would your building appear?

→ Ceiling heights for insulation?

→ Sustainability? Longevity?

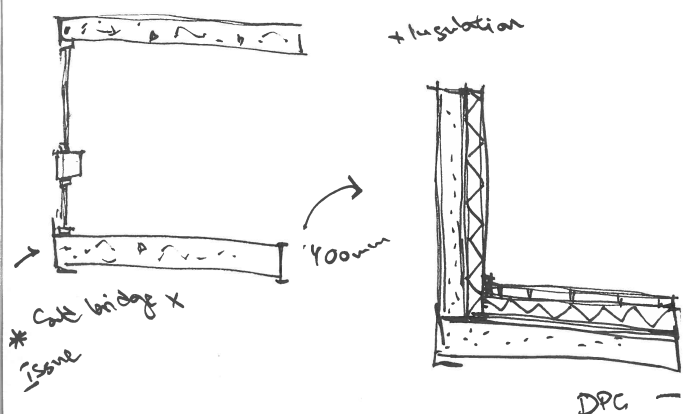


Inside



Existing facade + Lexan system

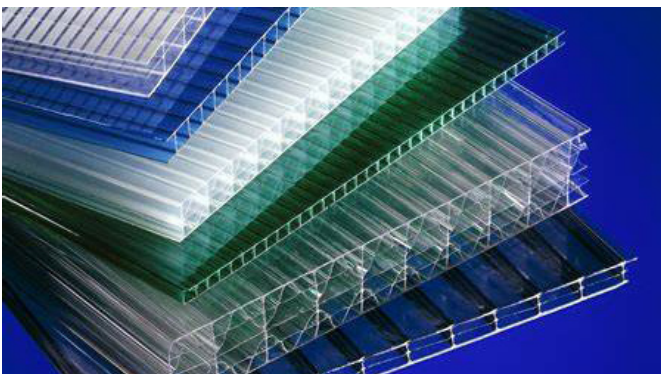
450mm





Facade materiality

Lexaan plaat



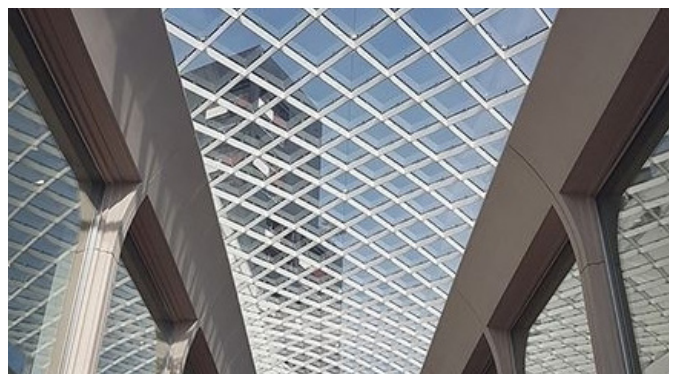
Polycarbonate glass



White concrete



Glass and steel skylight structure (Archive courtyard)



Het Scheepvaartmuseum Amsterdam, The Netherlands



Koen van Velsen Pathe, Rotterdam, The Netherlands



Passage Tilburg | Octatube, Tilburg, The Netherlands



British Museum, London, United Kingdom





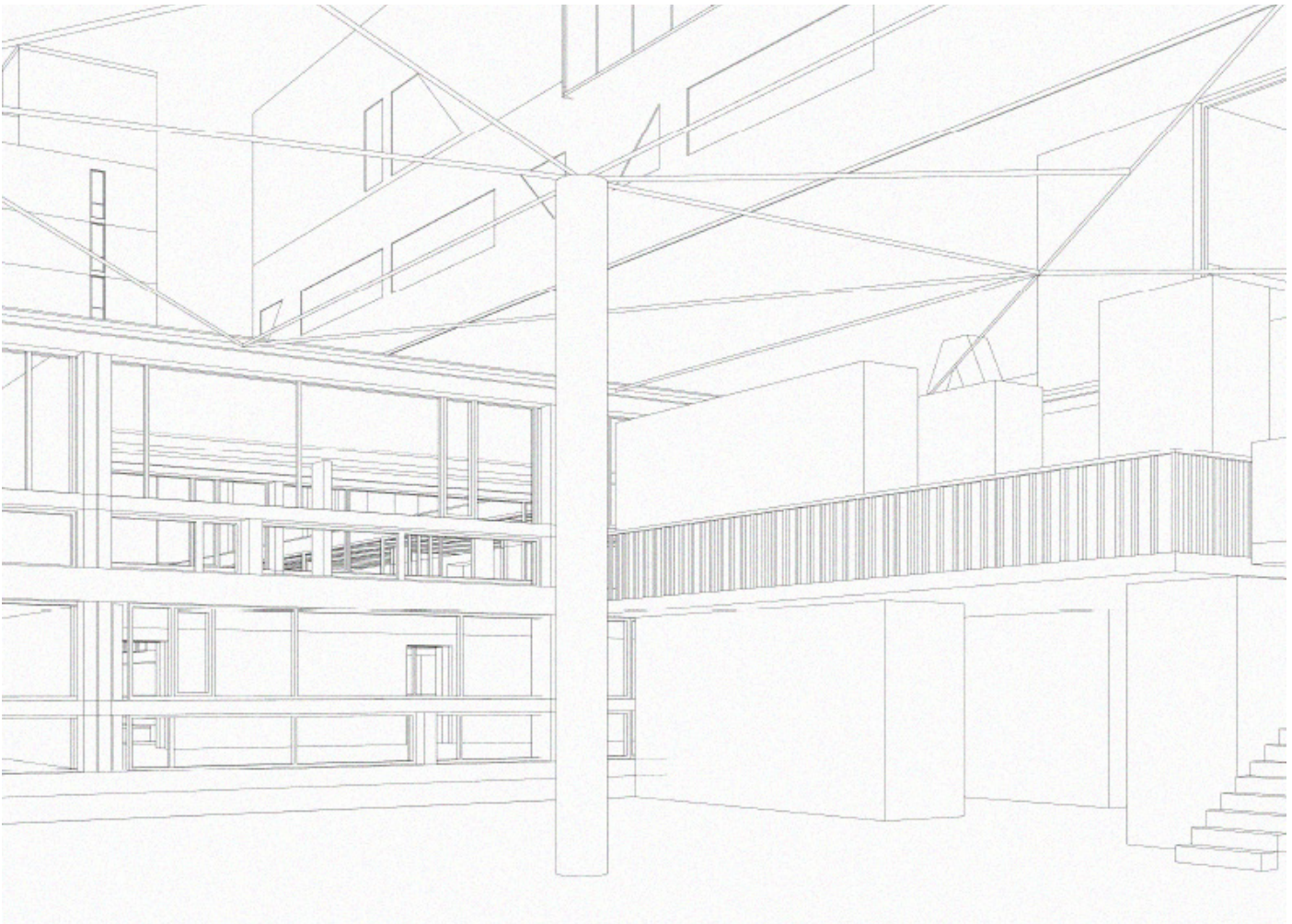
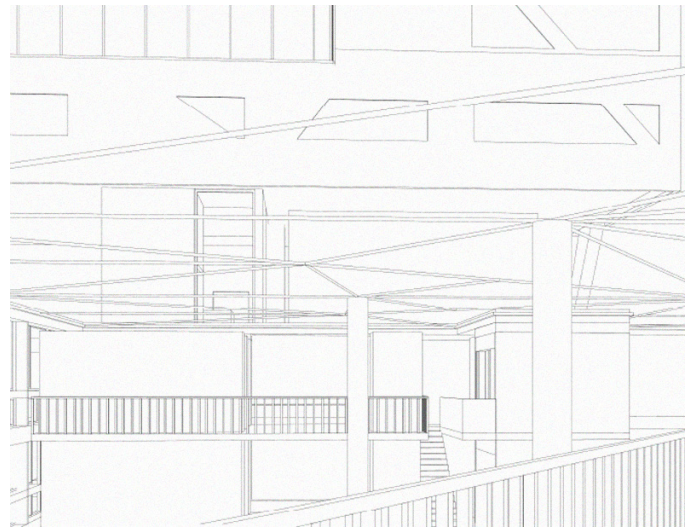
WEEK 3. 2.

Individual design

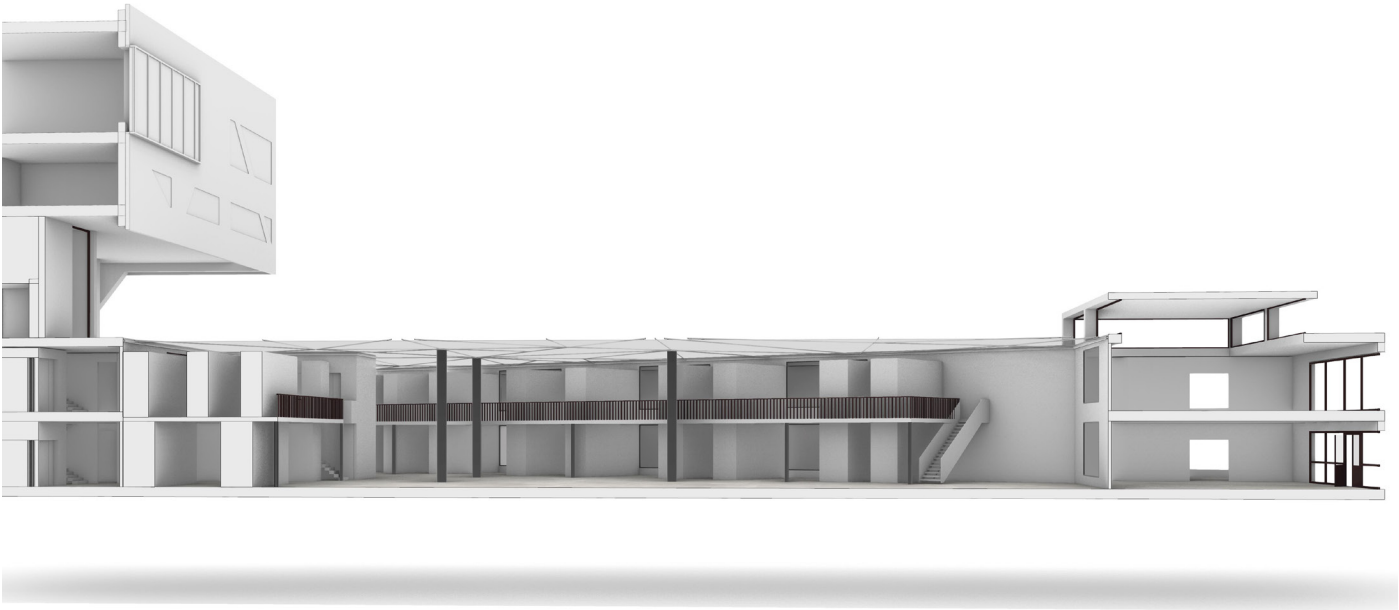
Research, Design and Building Technology
sessions

The week reflects on developing the extension of DeSingel by reflecting on the feedback given at the P2 Presentation day. The courtyard extension where the archive depot is located represents now a lightweight steel structure as a mazzenine level where additional storage units can be adapted along with working stations on the ground floor.

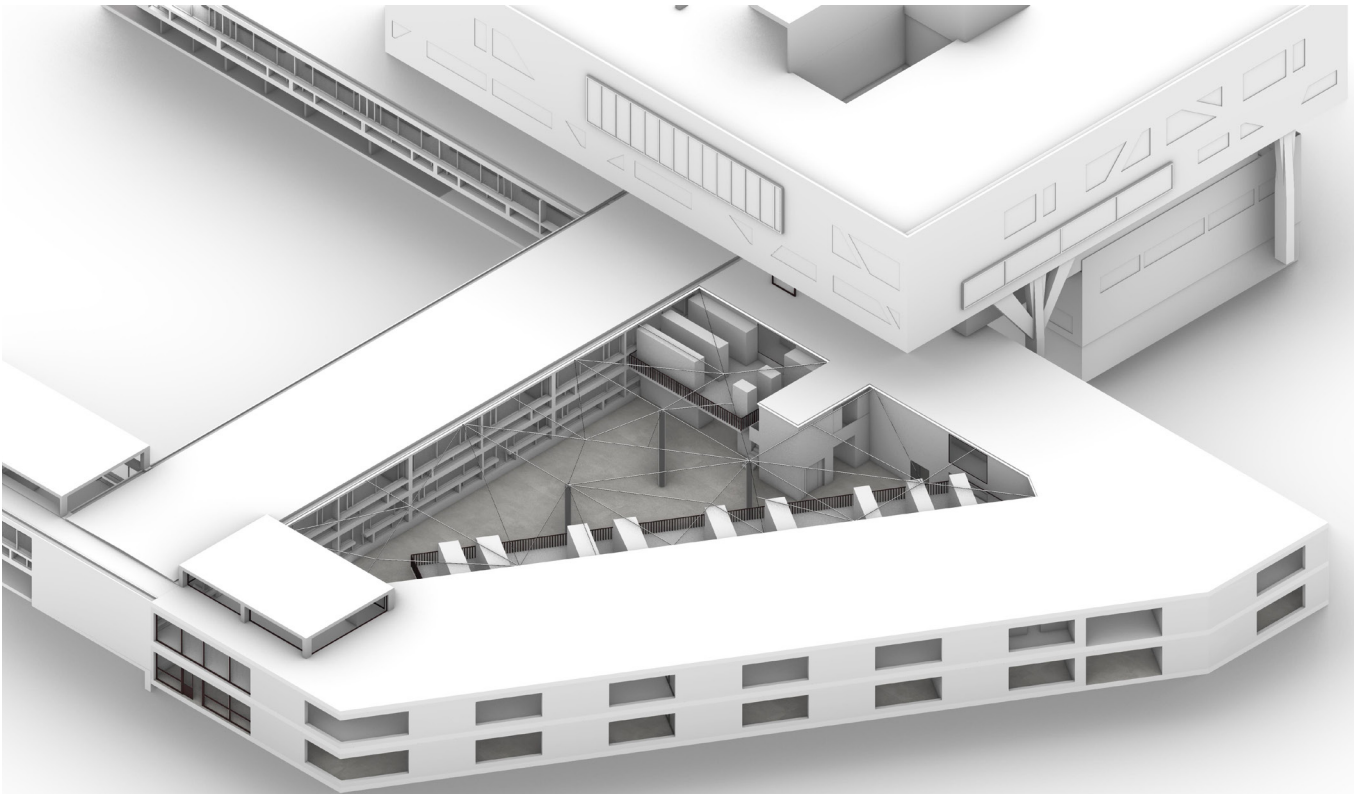
In order to protect archive materials a deeper materiality studies are done specifically about translucent glass materials in order to control direct sunlight penetration.



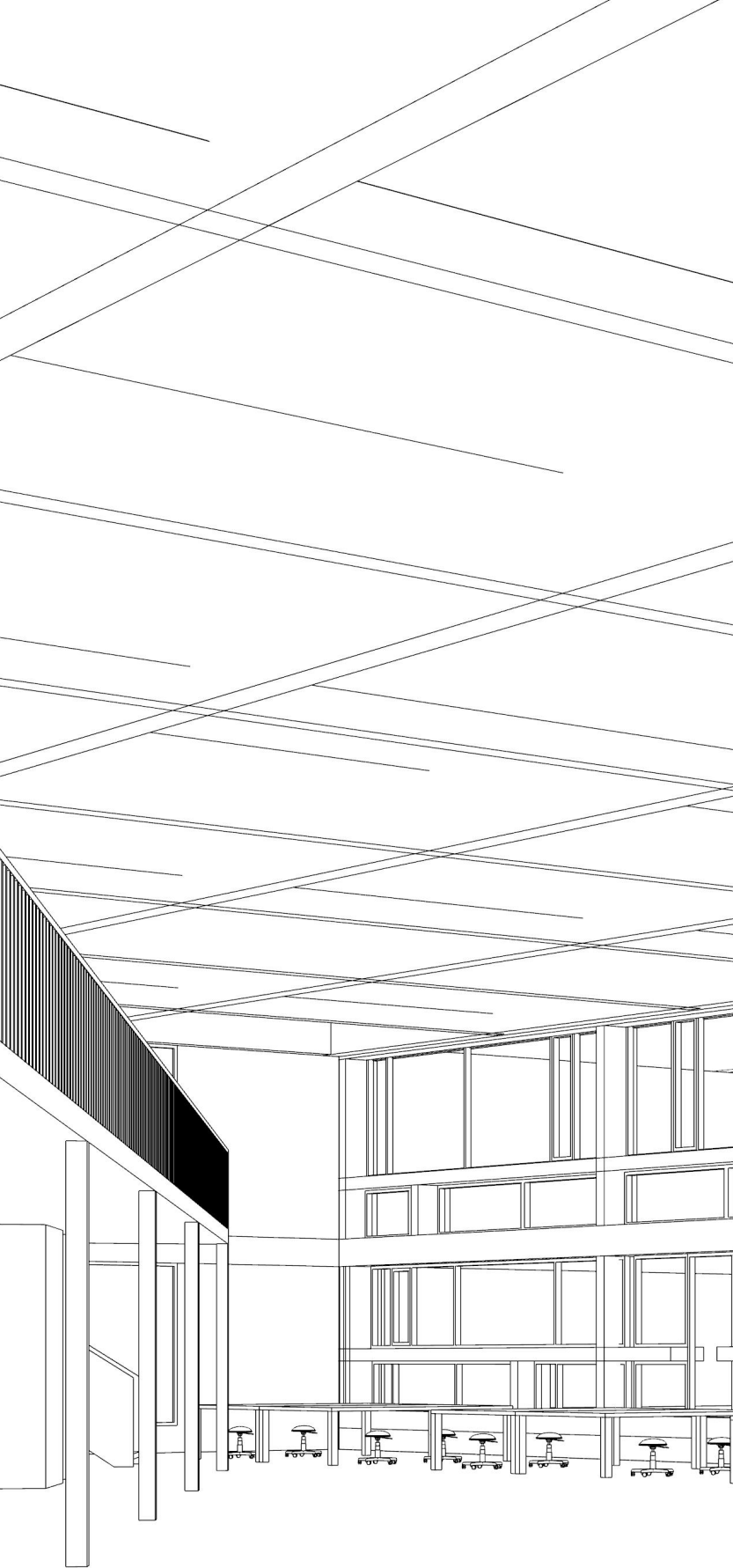
Lightweight structure
Important design moment



Perspective section showing interior qualities of the archive depot in the courtyard







WEEK 3. 3.

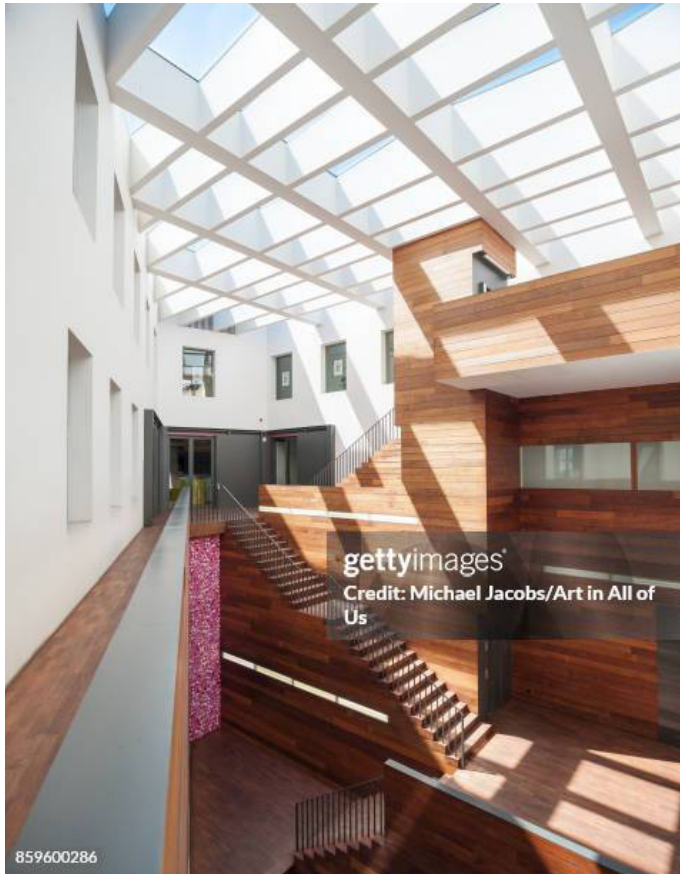
Individual design

Research, Design and Building Technology
sessions

The week reflects on developing a roof structure for the courtyard in relation to the Styren's facade. The fashion museum in Antwerp, Belgium is used as a leading precedent in order to visualise a potential structure.

On the other hand, various lift options are considered such as dodemons lift and platform lifts (either enclosed with glass or open secured with railing).

Fashion Museum in Antwerp, Belgium



Platform lift design



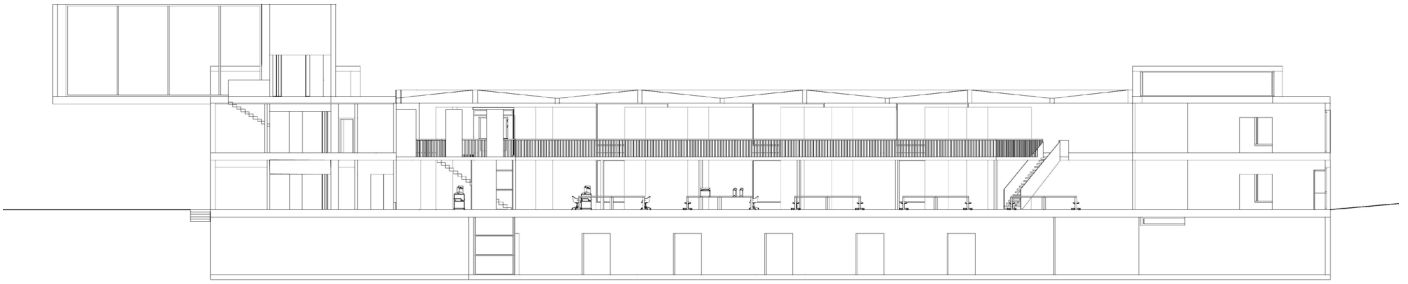
Platform lift



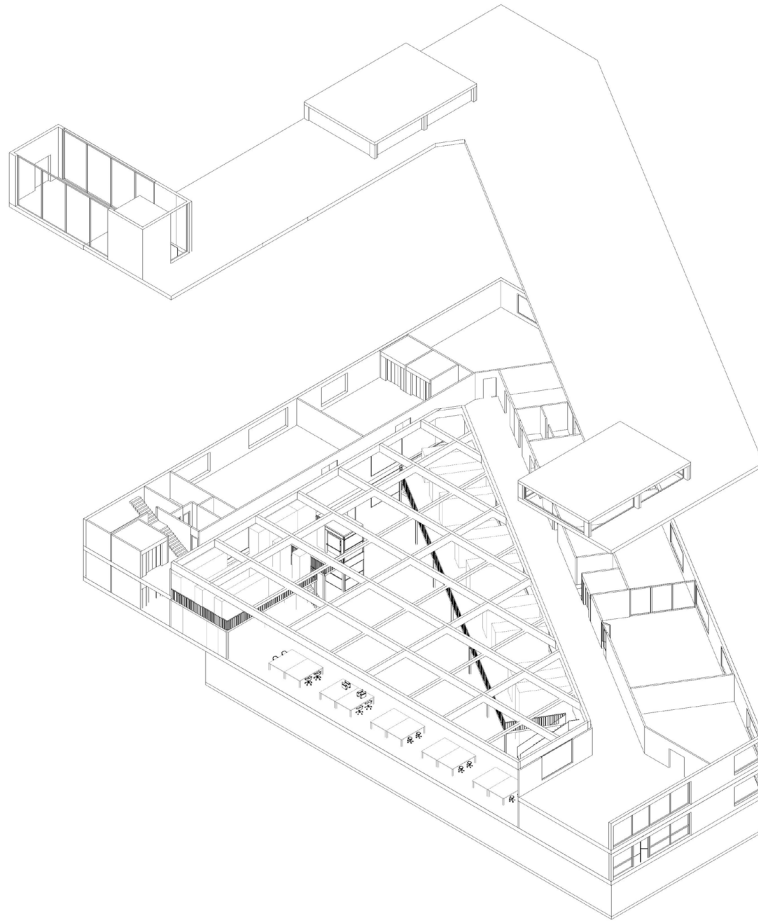
Dodemonslift



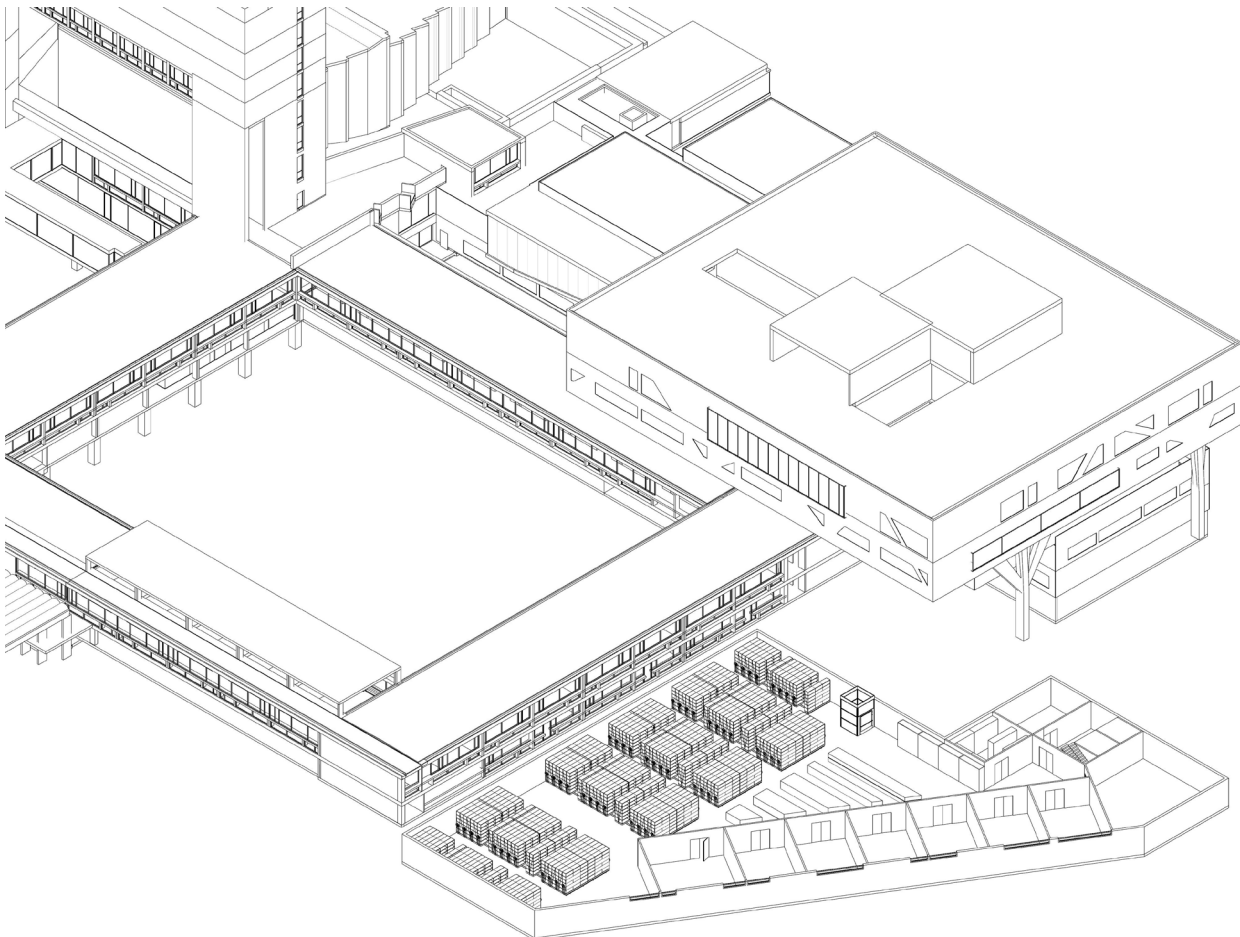
Spatial qualities of the archive depot in the courtyard



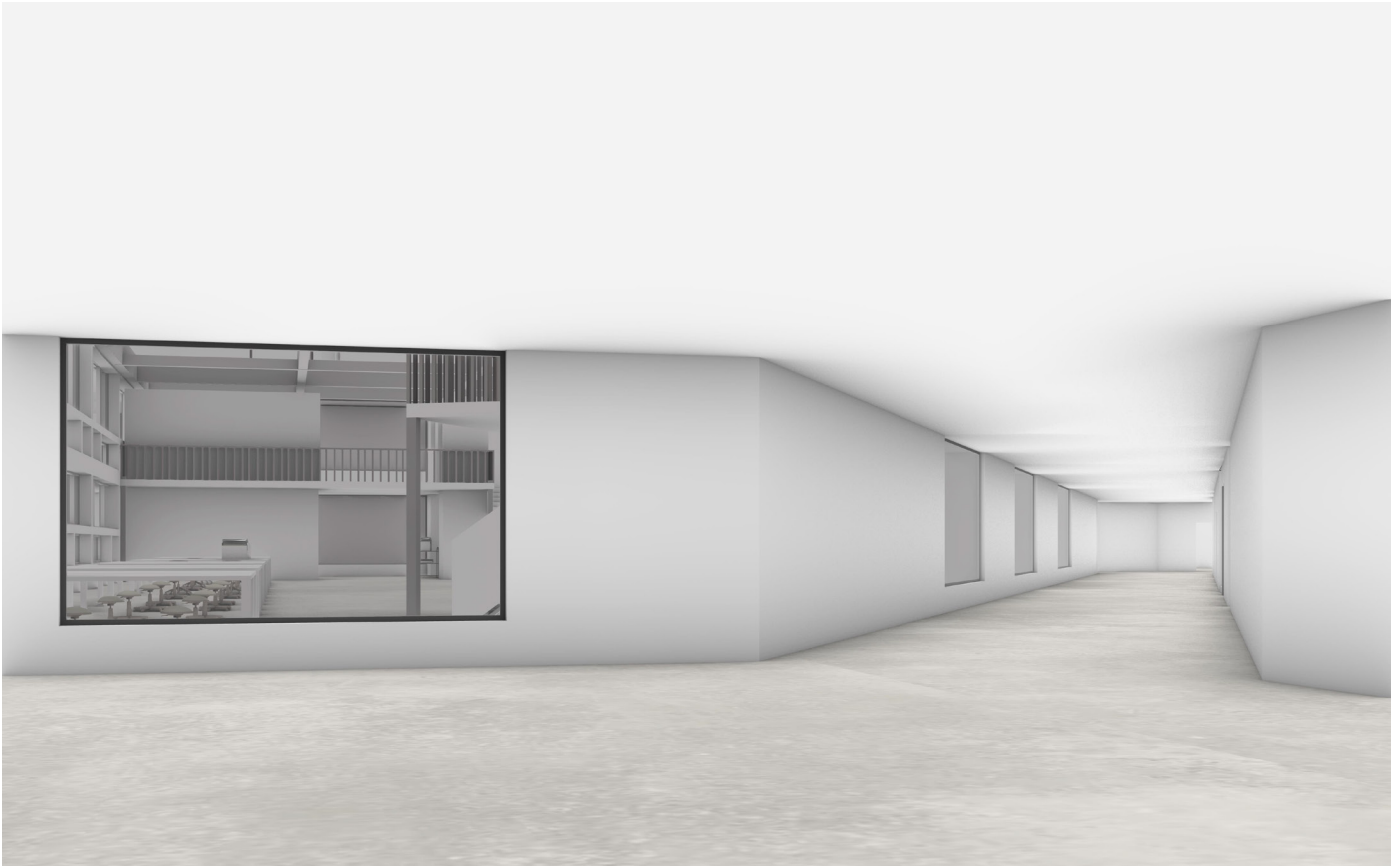
Courtyard roof structure
Important design moment



Axonometric view of the basement depot storage



Entrance lobby



Mezzanine floor

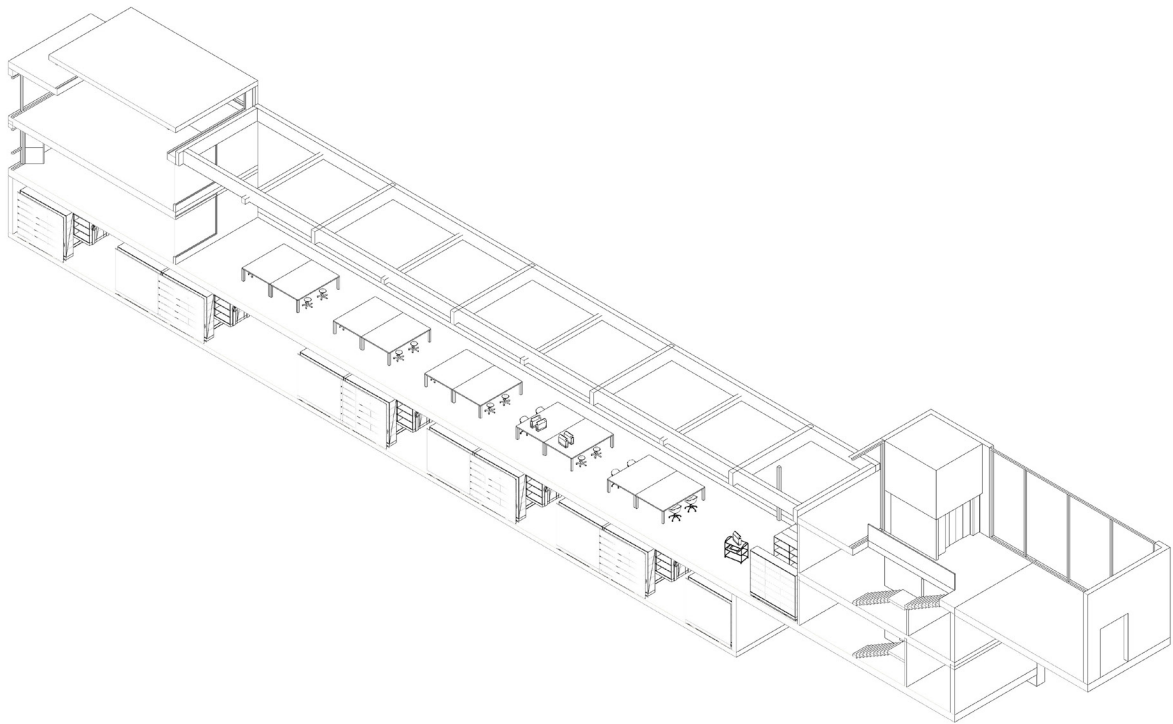




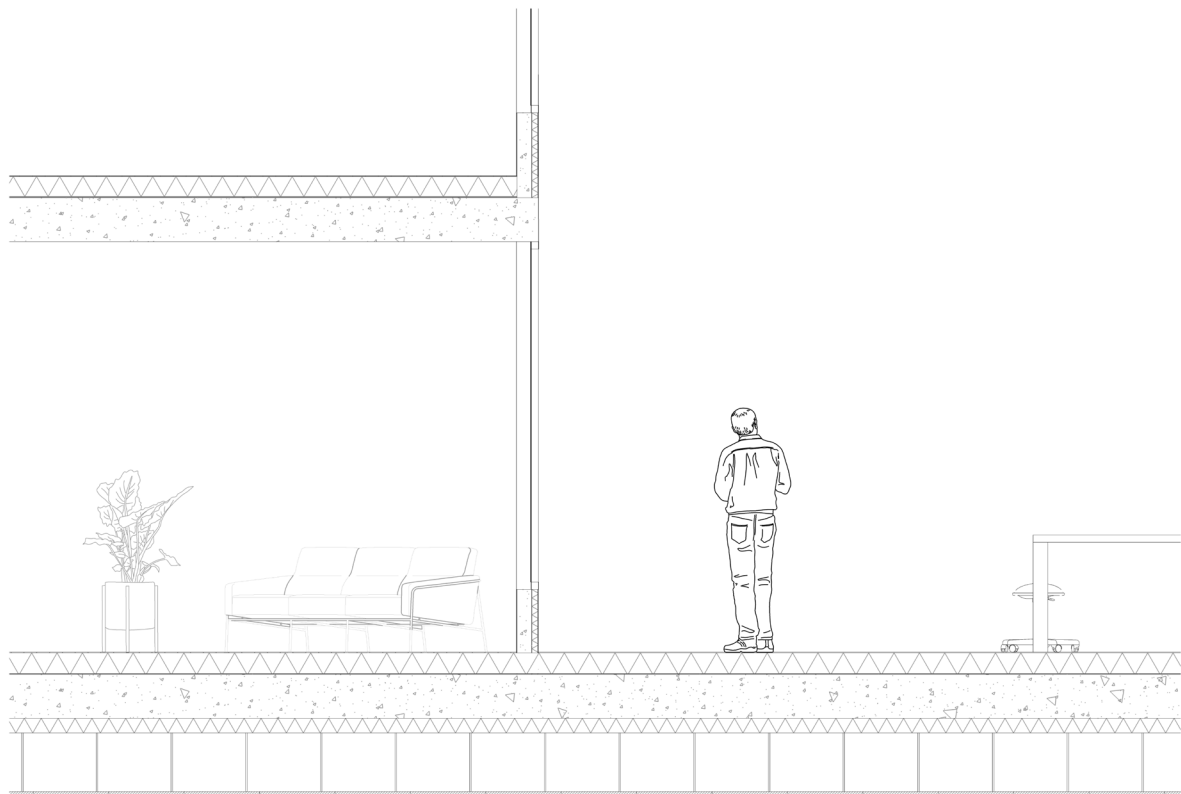
In relation to the existing Leon Stynen facade



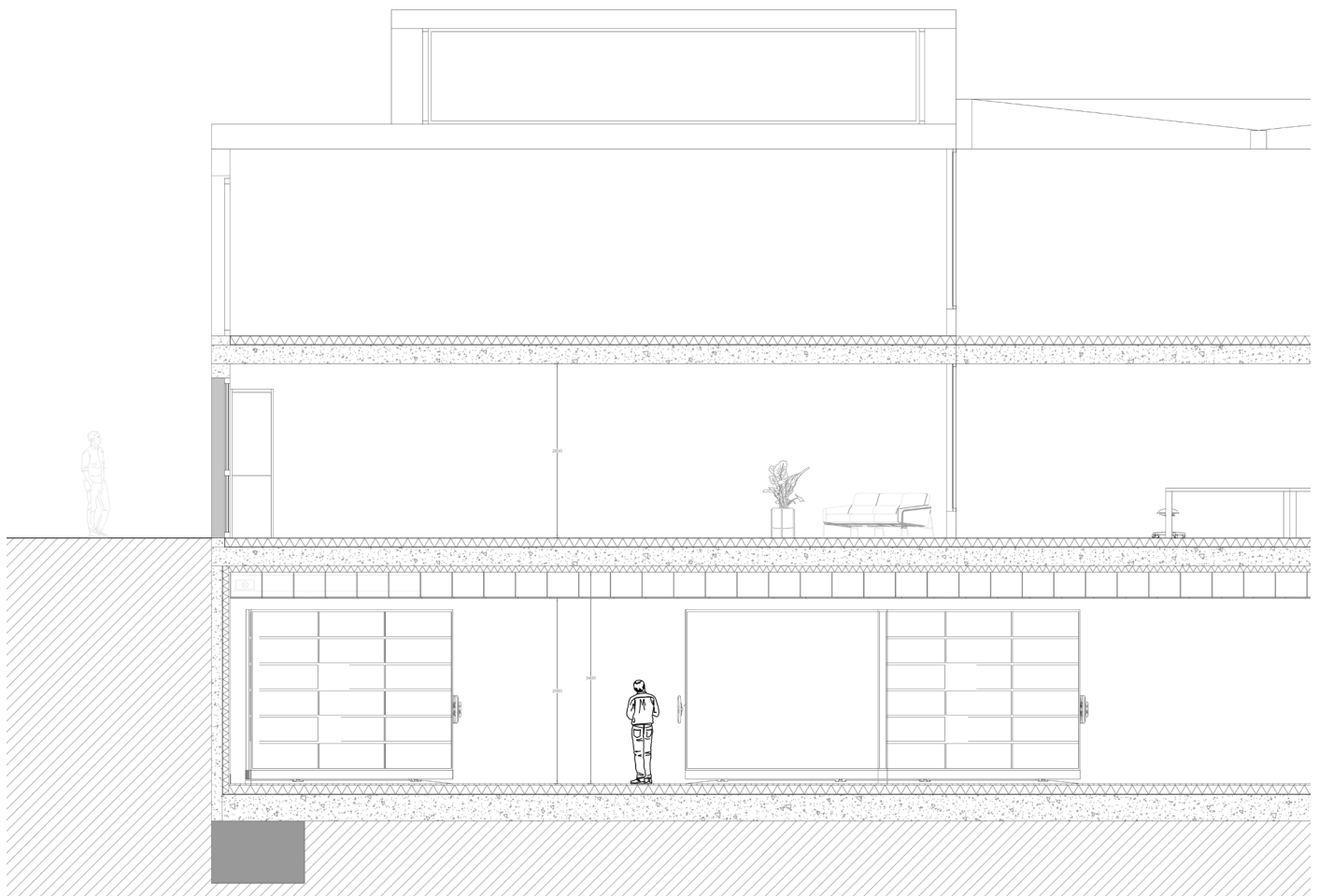
Building technology



Fragment 1:20



Fragment 1:50





WEEK 3. 4.

Individual design

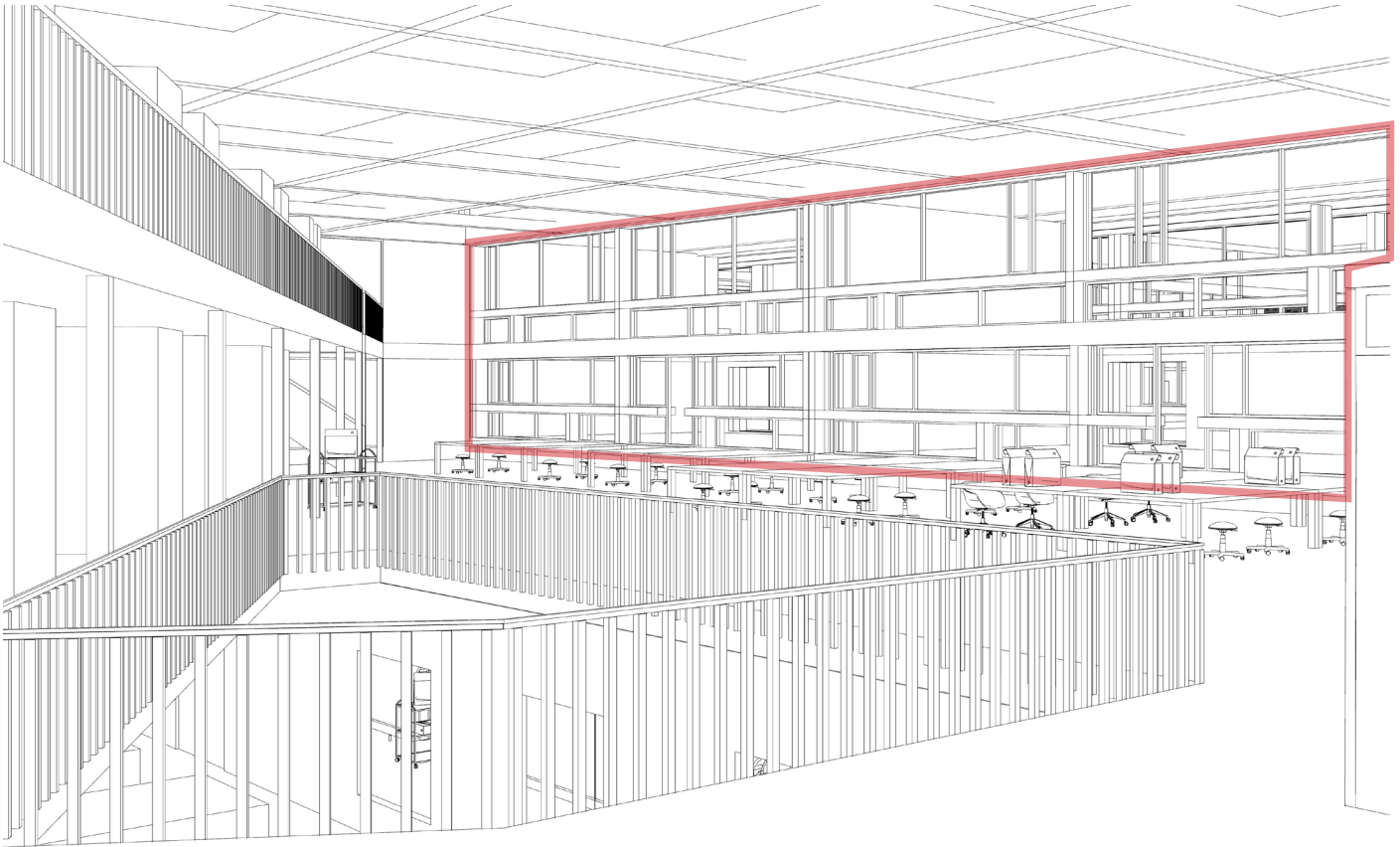
Research, Design and Building Technology
sessions

This week introduces some changes in the design concerning the archive in the courtyard and the existing facade of Leon Stynen. Now the facade of Stynen is represented as an archive piece meaning the mezzanine floor would be only connected to the edge of the internal corridor.

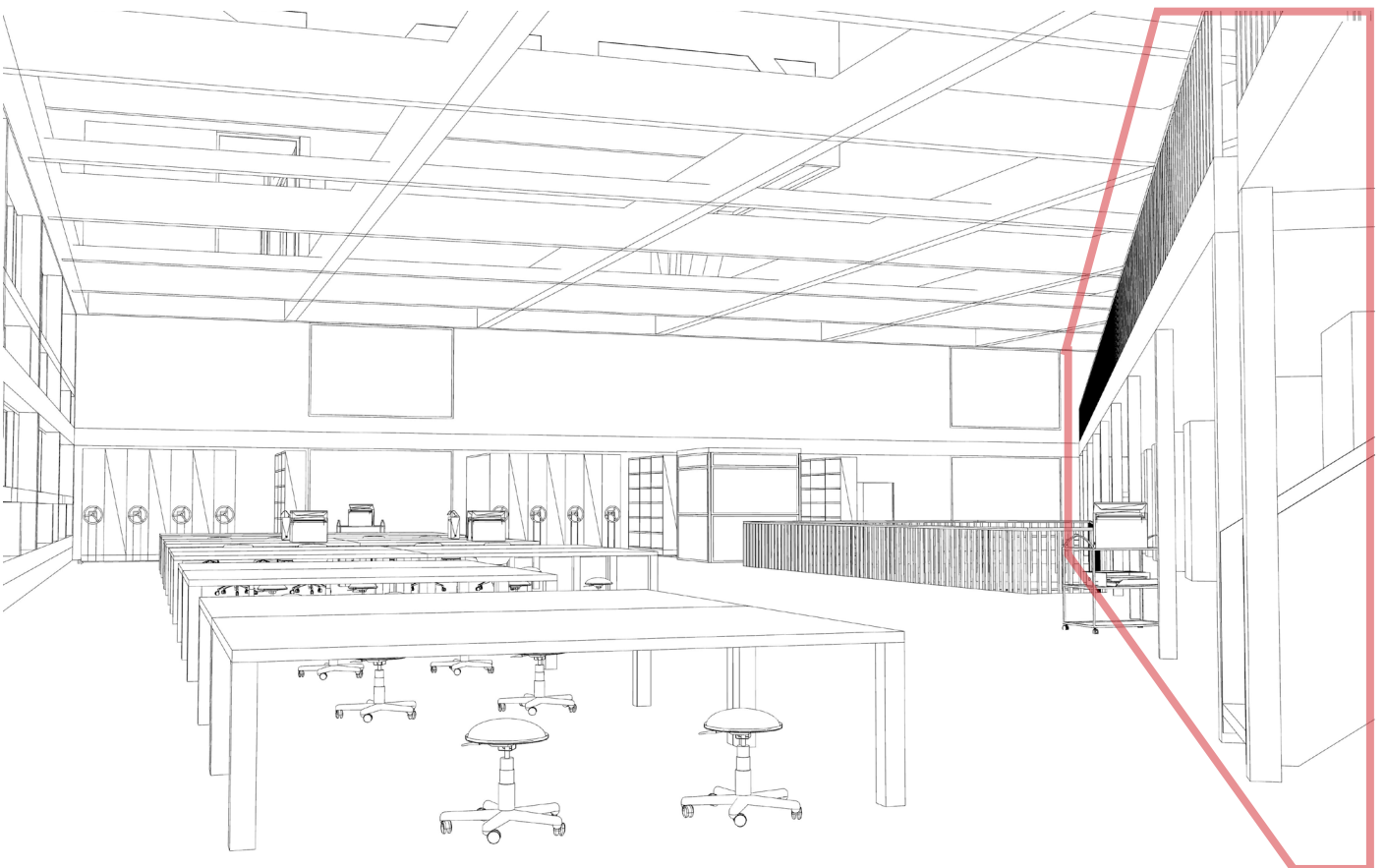
Moreover, a void is introduced as a suggestion during the weekly tutorials from week 3.3. Visually connecting the archive in the courtyard and the depot in the basement level allows users to entirely consider the new extension as a reconnecting area to the west wing of Stynen.

Additionally, the basement level features some minor changes allowing an airlock to ensure archive materials would go through all the process steps if required before sent to the final area and most critical depot when it comes to climatized conditions.

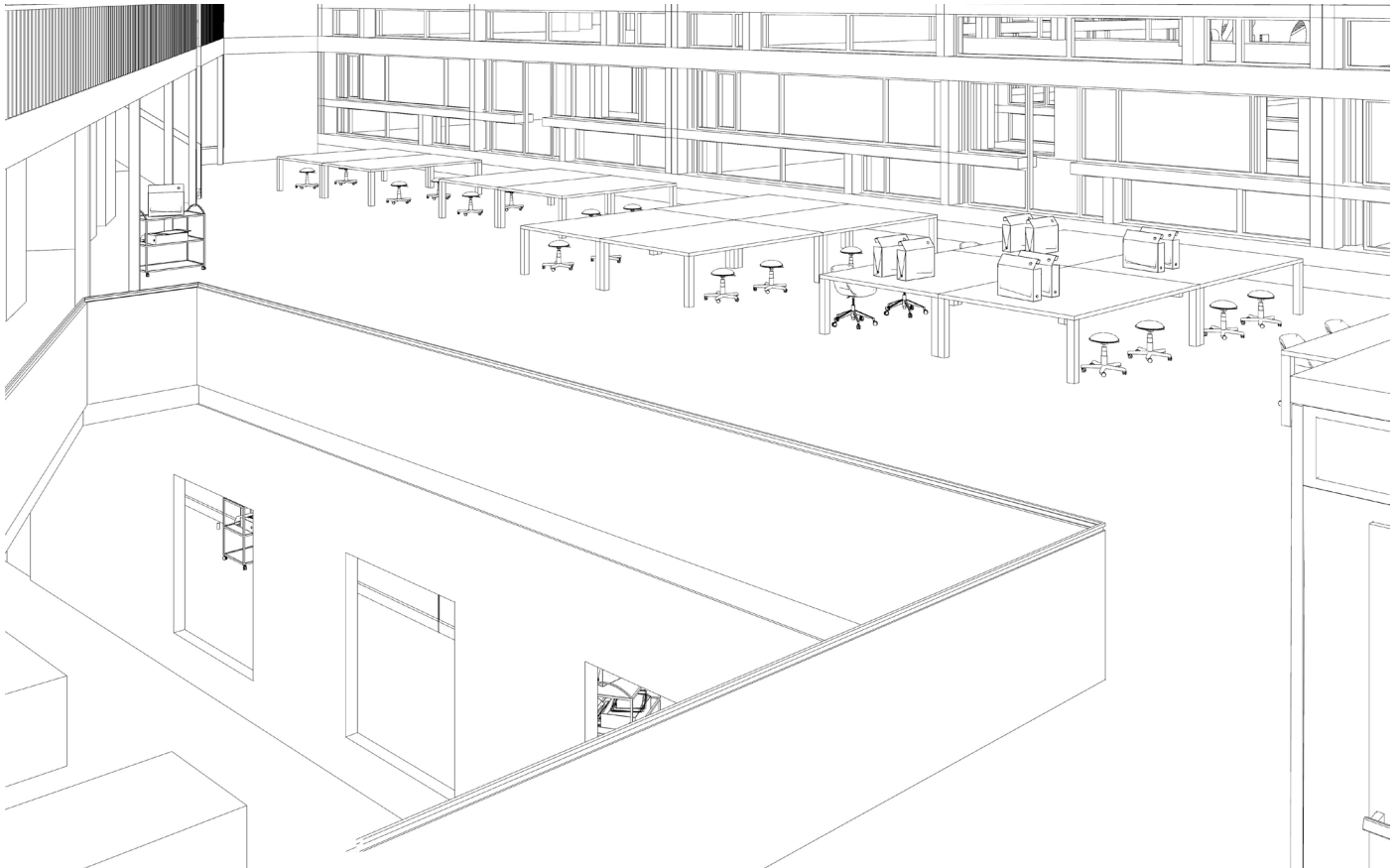
Spatial qualities development | Styne's facade being an archive piece



Archive in the courtyard | Mezzanine floor



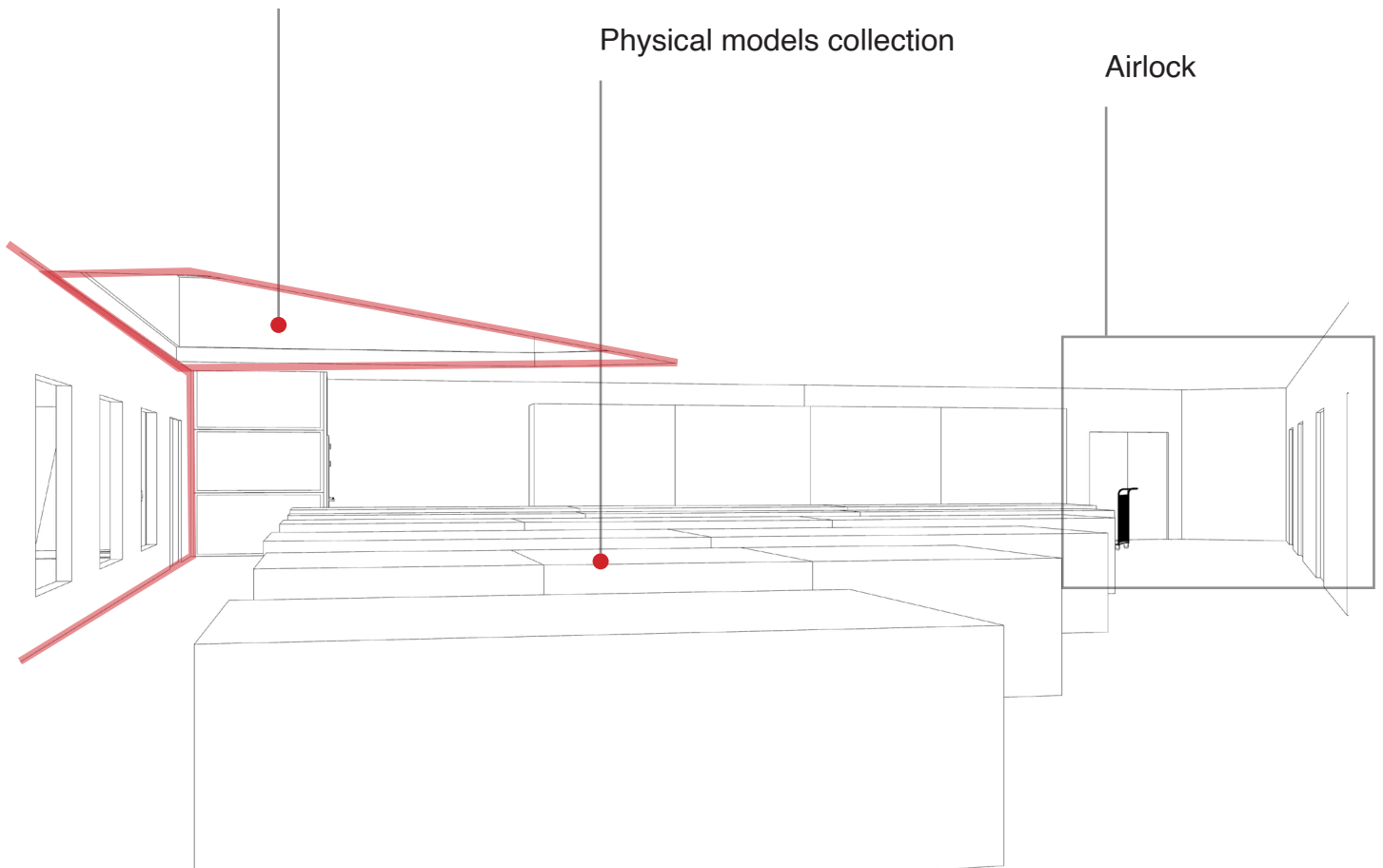
Basement depot glimpses



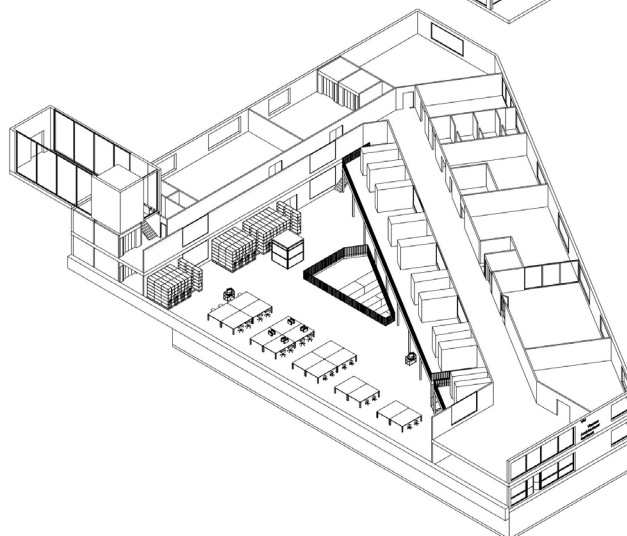
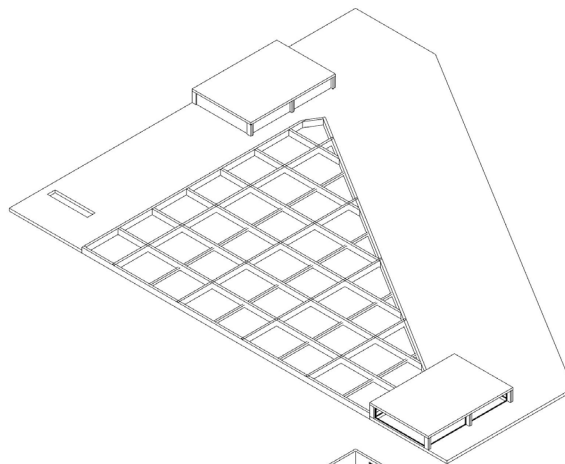
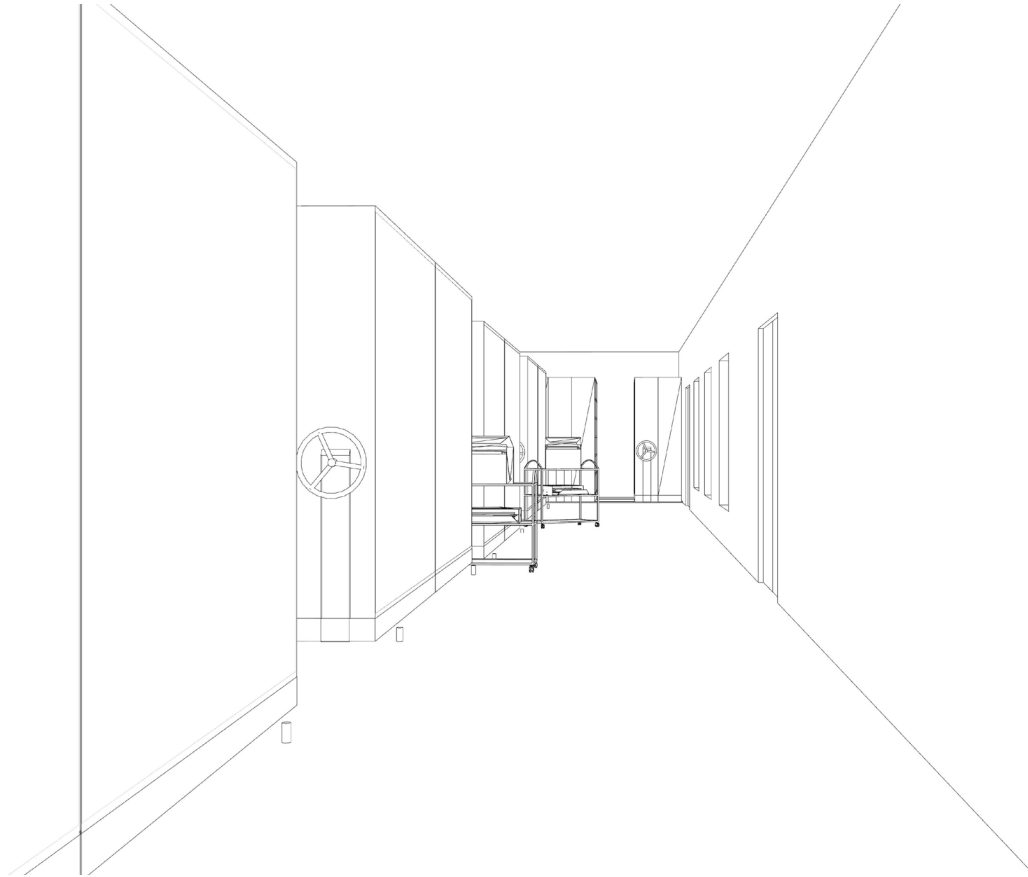
Physical models collection

Physical models collection

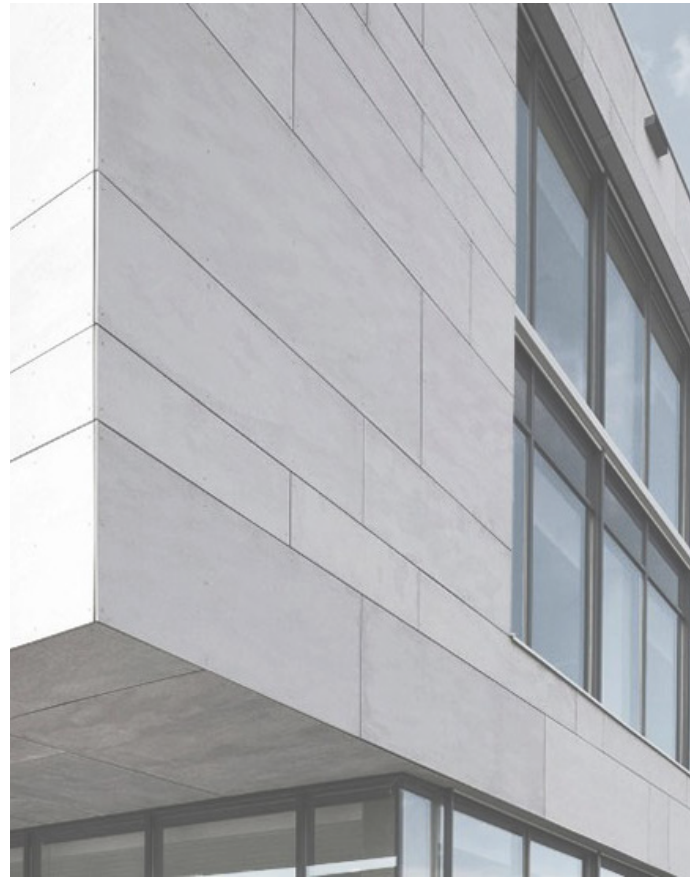
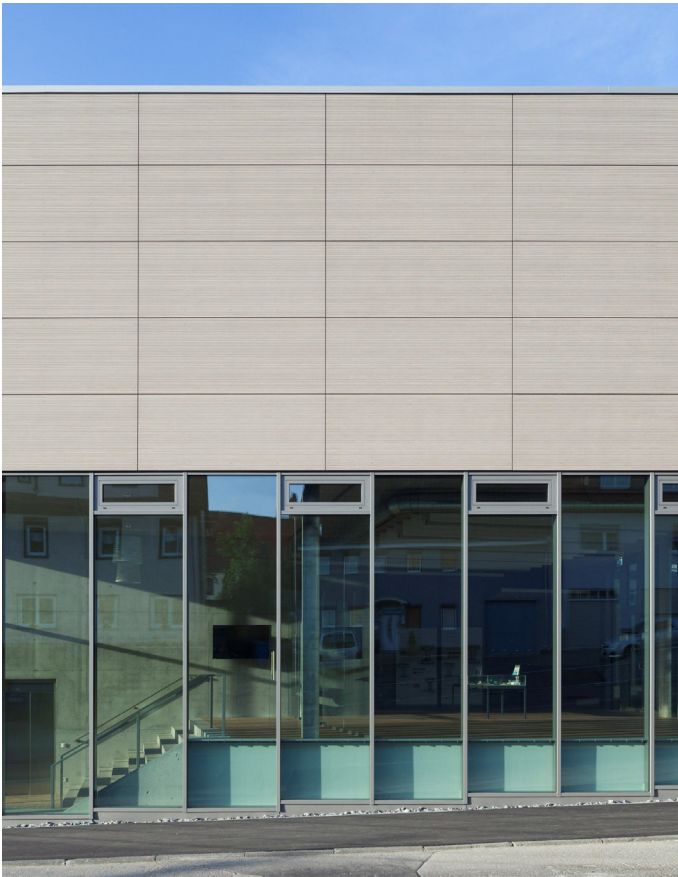
Airlock



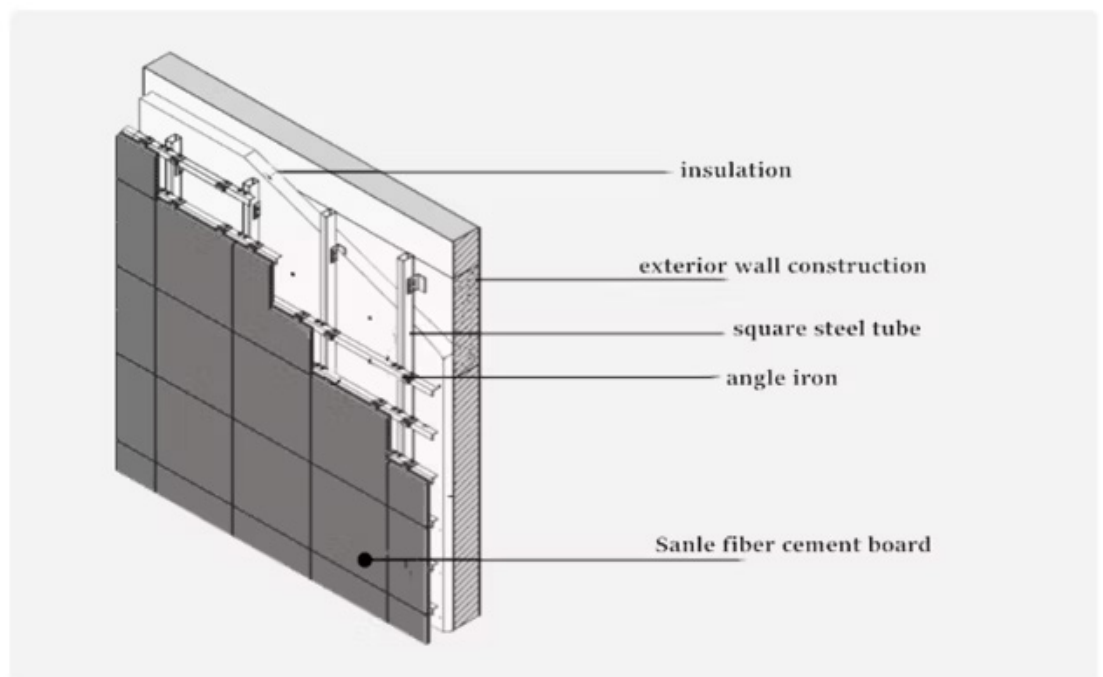
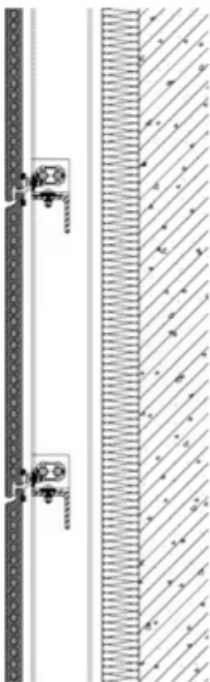
Archive Depot



Fiber cement panel



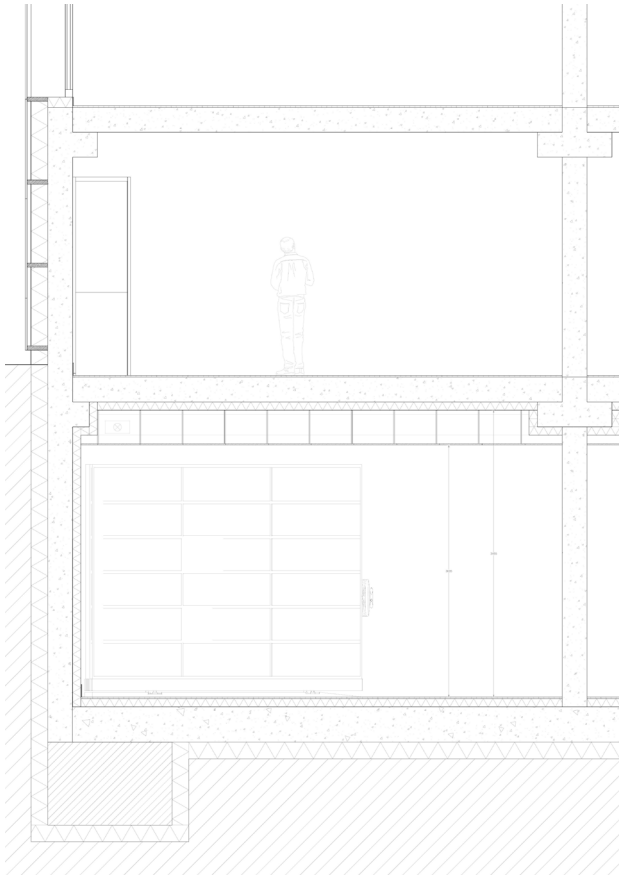
Exterior Wall Installation



Materiality visualisation



Fragment 1:20



Materiality

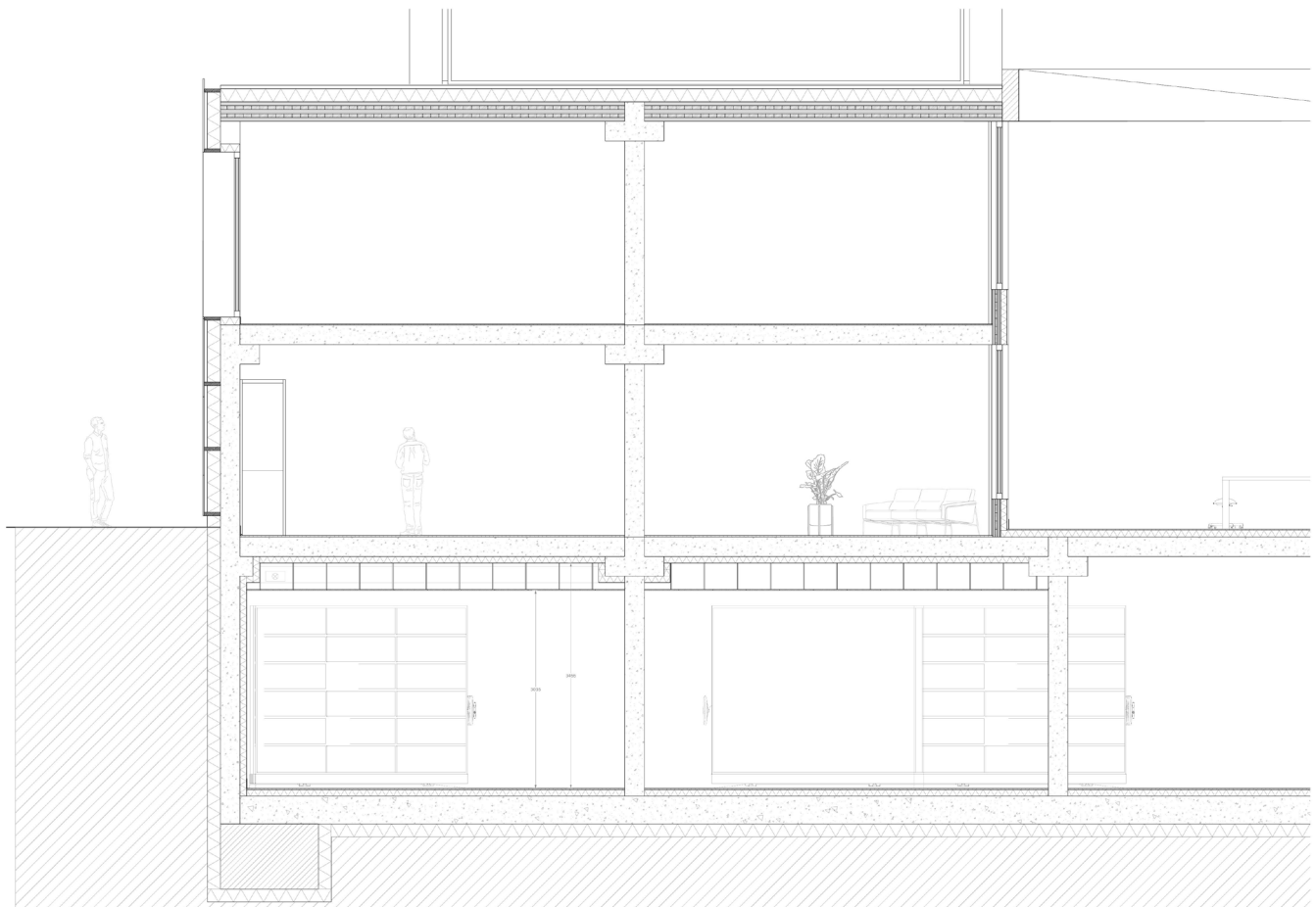
Structure

- Reinforced concrete and prefab floor slabs
- Interior CLT walls and timber used for the courtyard beams on the roof structure
- Glass - courtyard roof

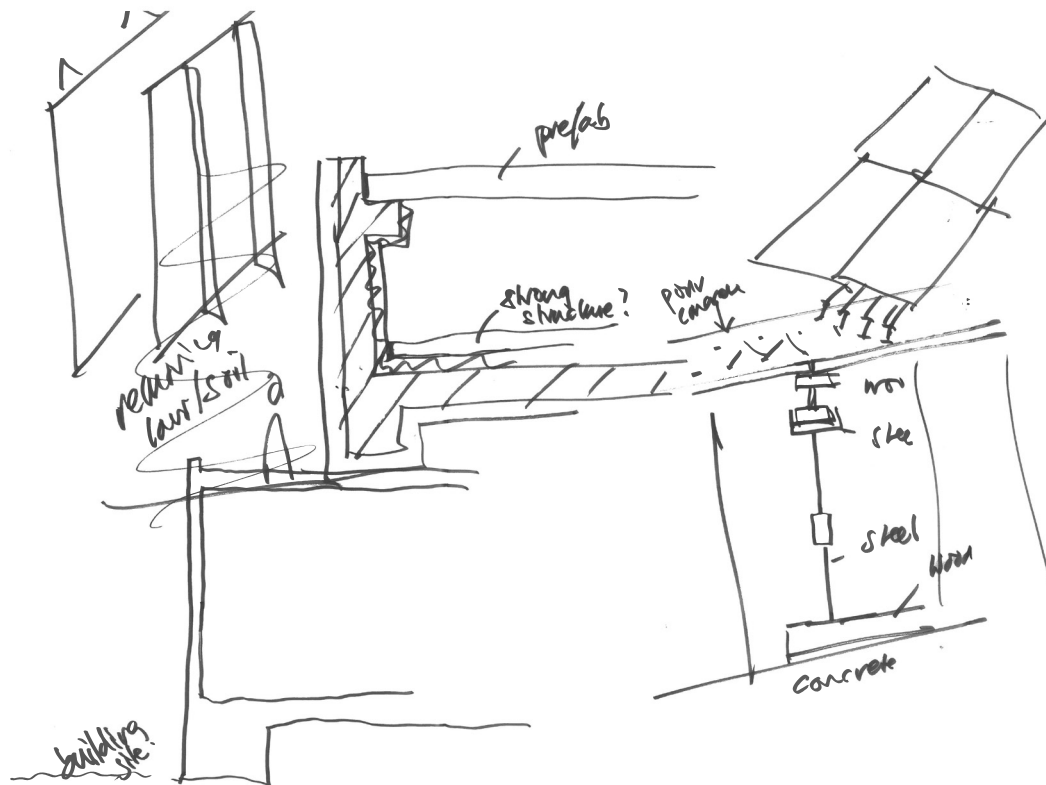
Facade

- Exposed concrete?
- Stone panels?
- Fiber cement board - imitate the texture of concrete?

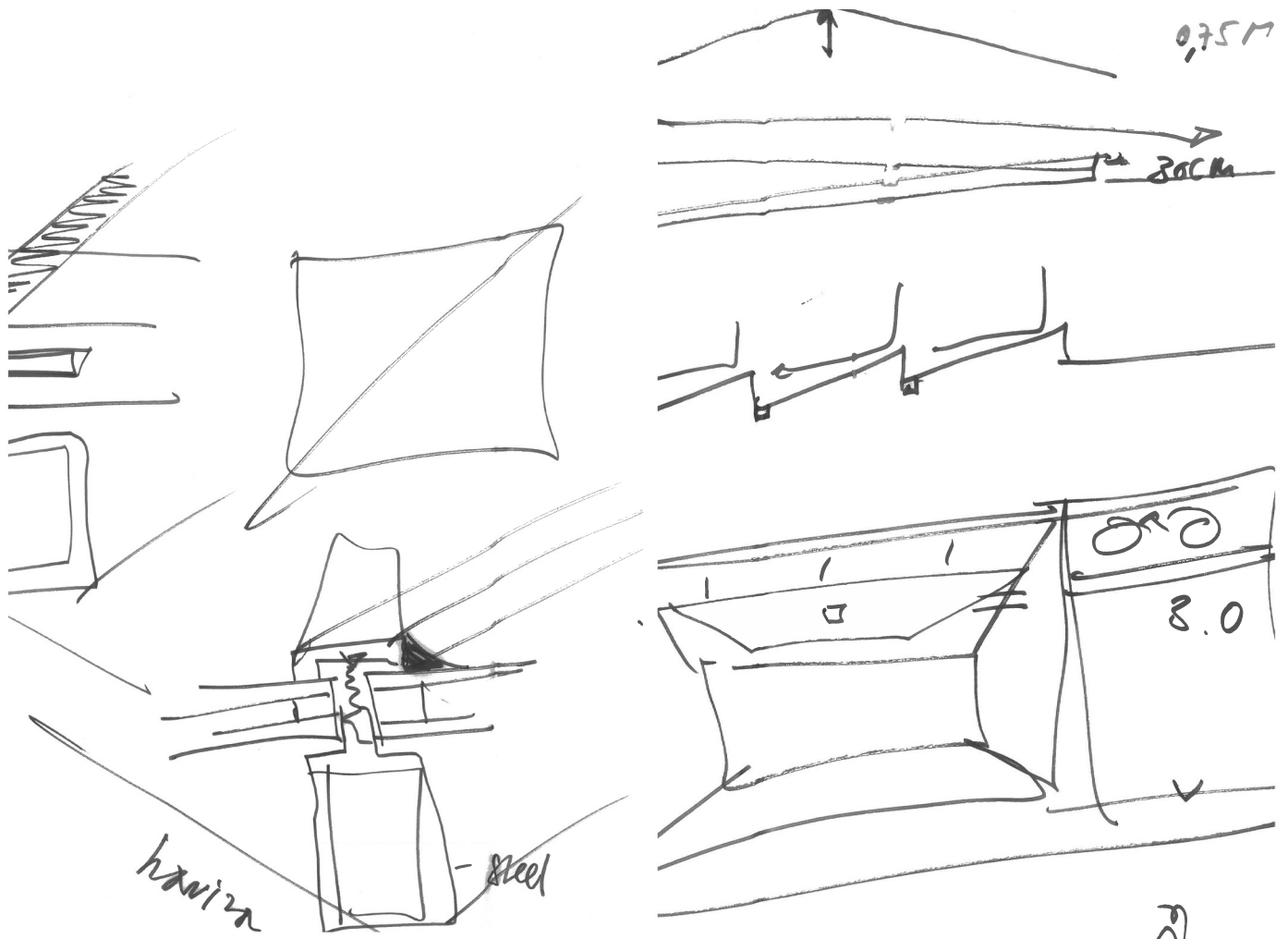
Fragment 1:50



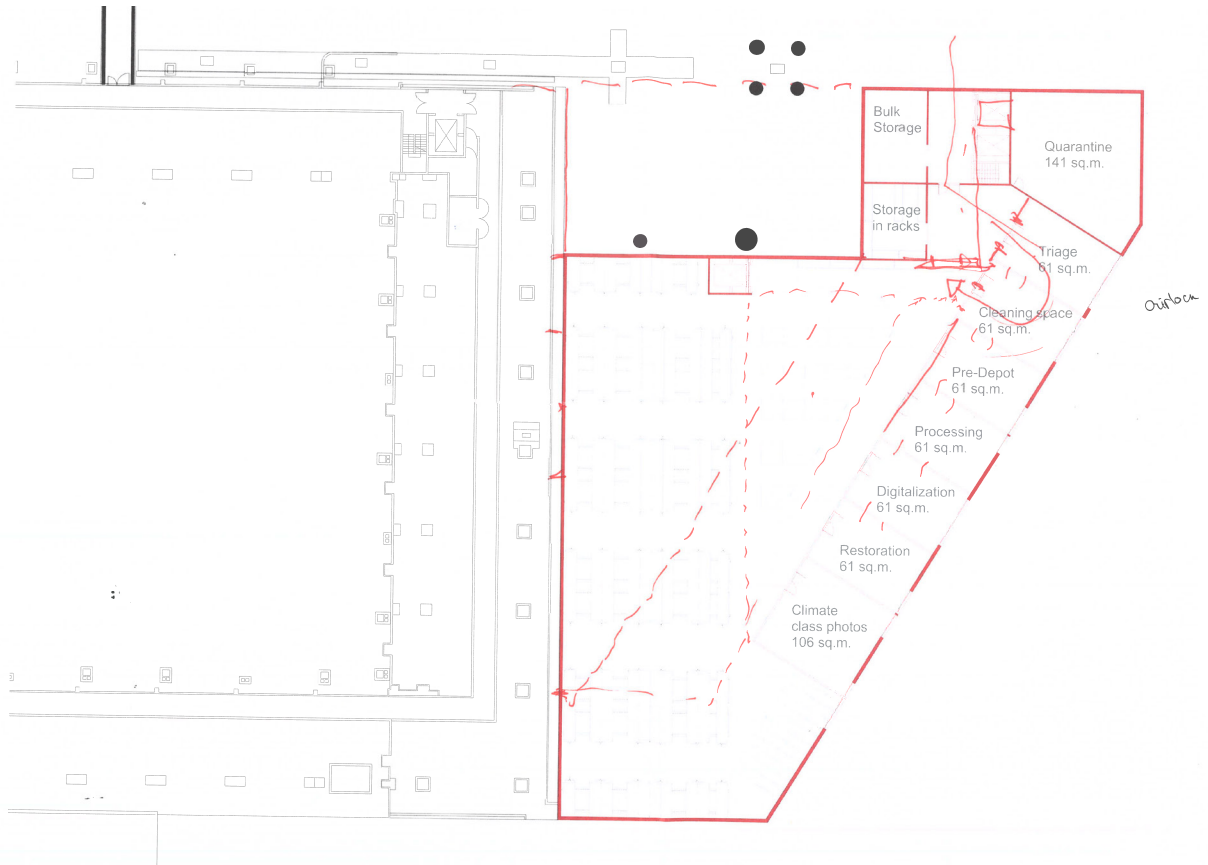
Building technology | Load-bearing structure



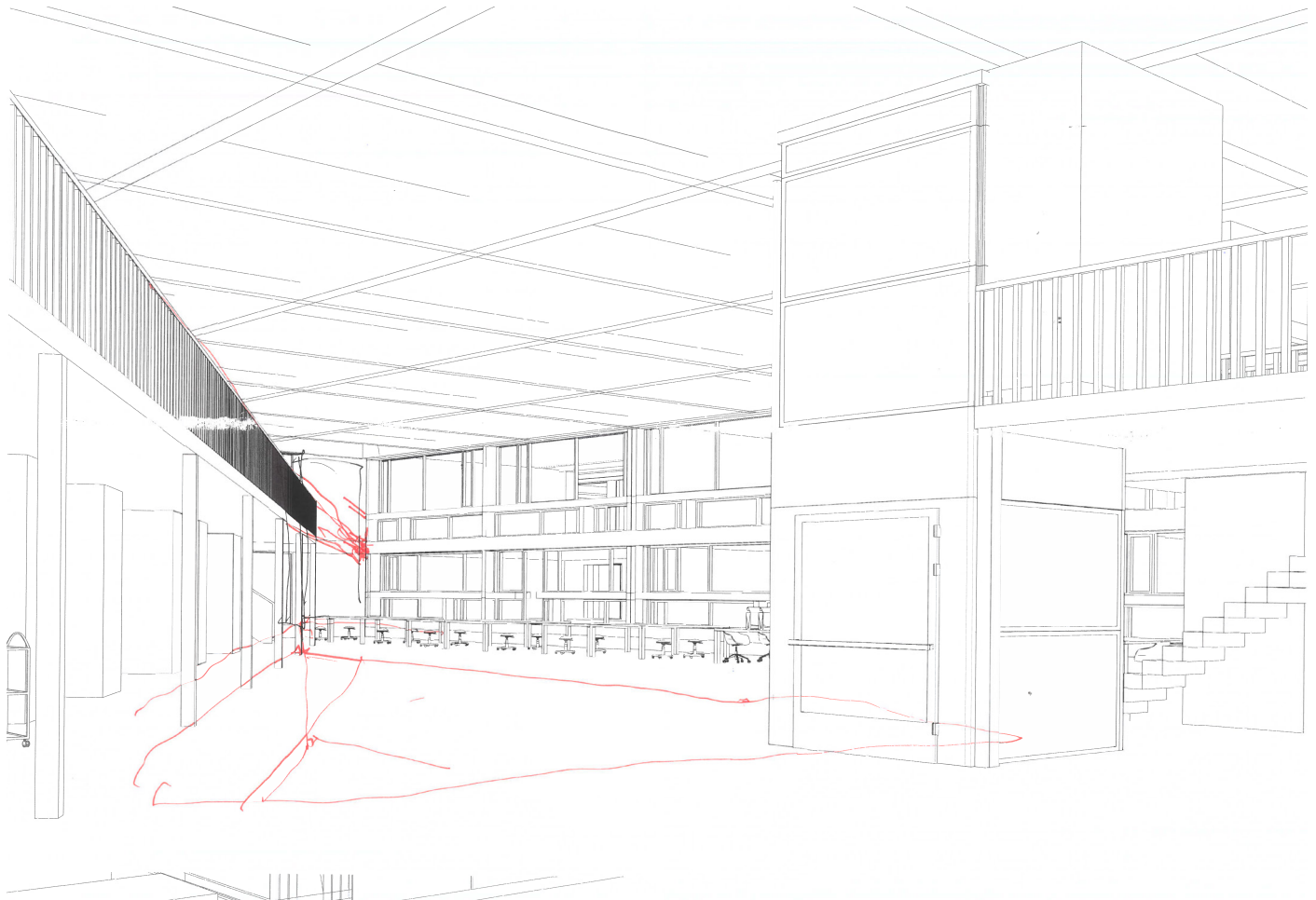
Building technology | Roof details



Design tutorials | Airlock

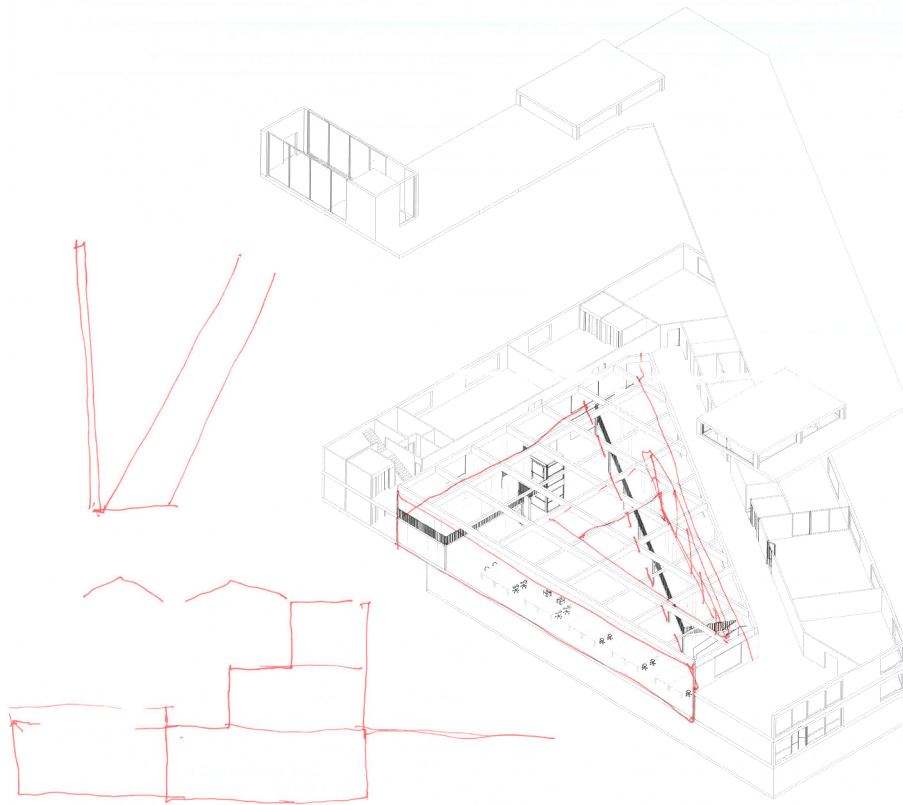


Design tutorials | Void suggestion - connecting the basement floor where materials can be seen

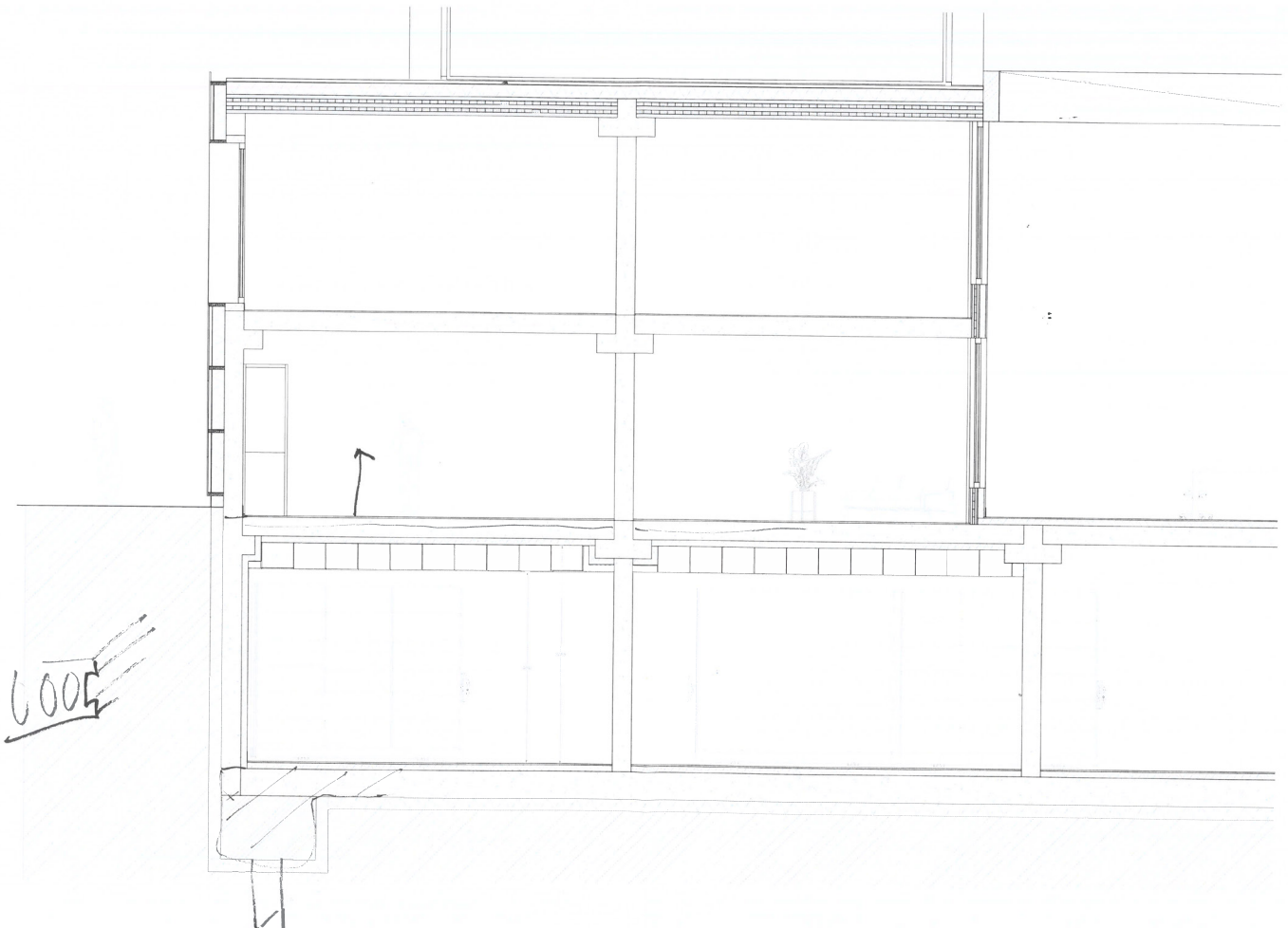


Facade of Stynen becoming an archive piece | Exterior facade becomes an interior facade

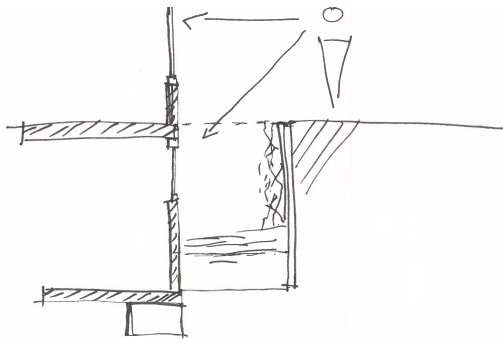
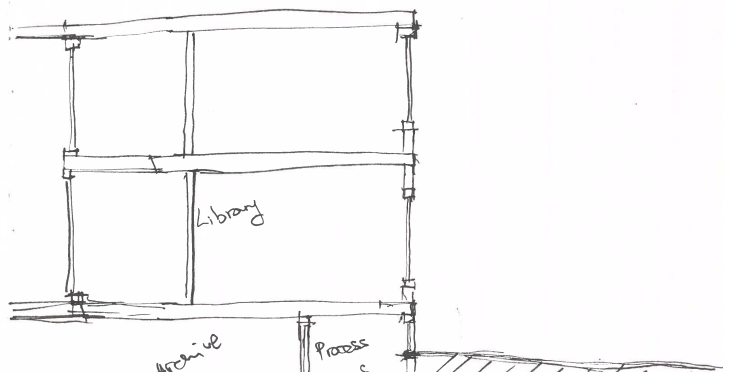
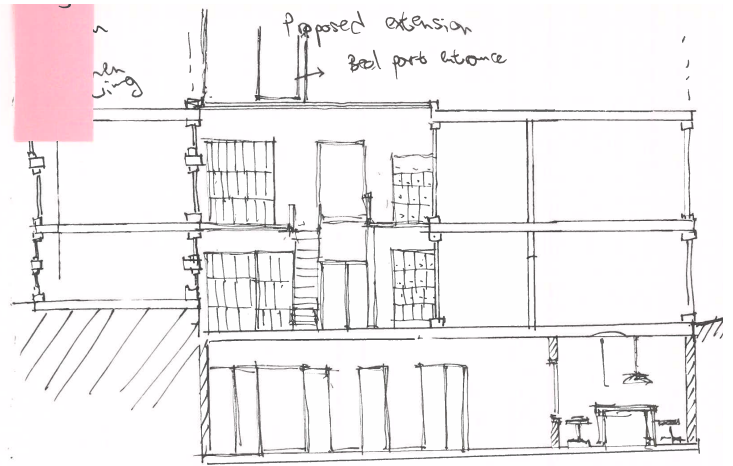
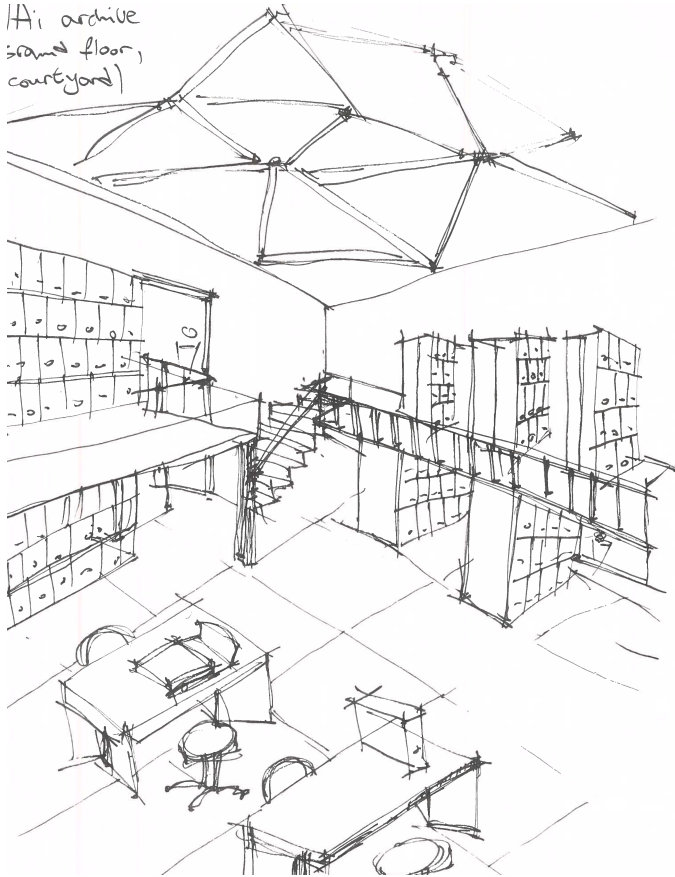
Mezzanine floor interfering with Stynen's facade - further considerations reduce its size
Important design moment



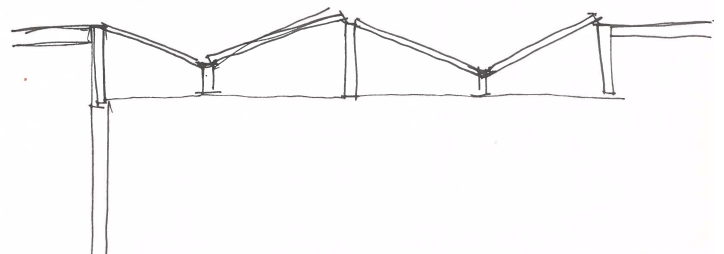
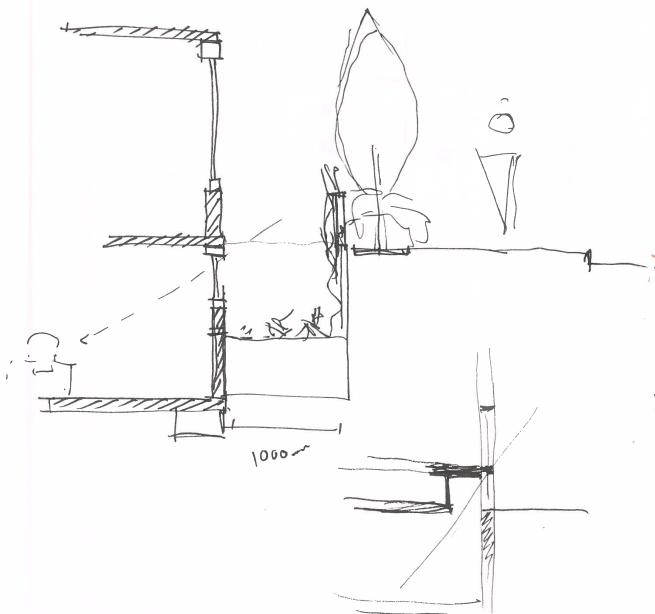
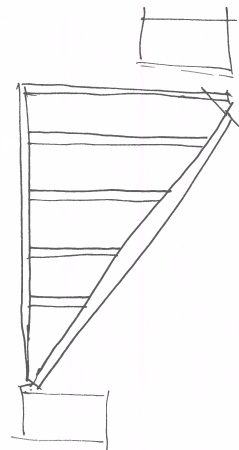
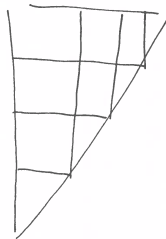
Fragment 1:50



H: archive
frame floor,
courtyard)



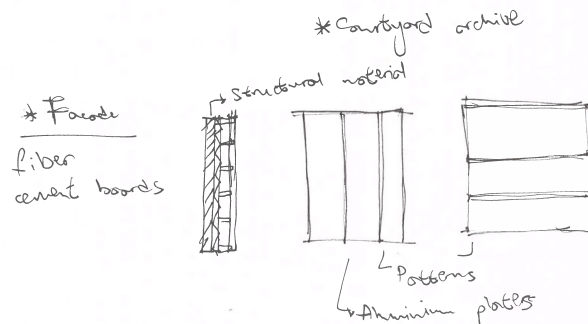
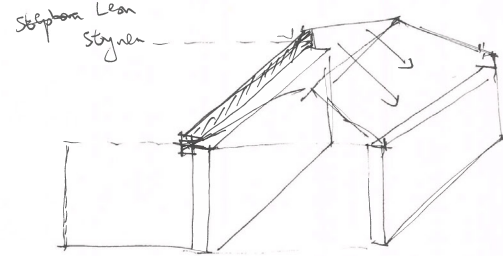
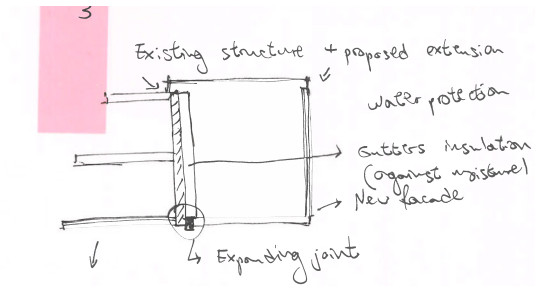
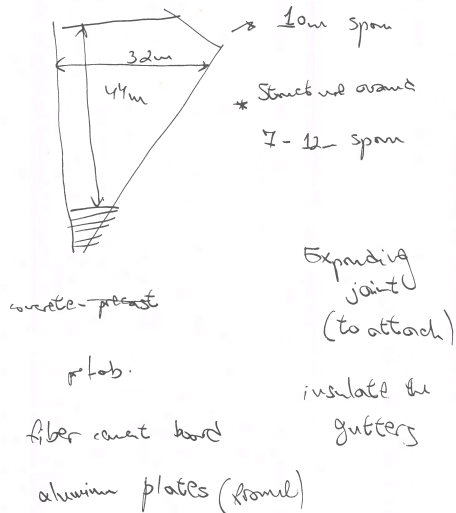
Roof grid



- Attaching an existing structure to a new extension?
- Structural grid - load-bearing walls + columns (concrete):

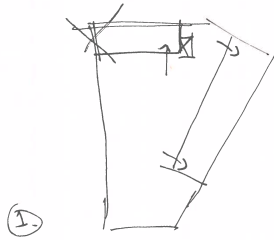
Questions for BT 2 were 3.3 - 28.02.2025

- Materiality - concrete panels + triple glazed roof (roof grid - beam + column)

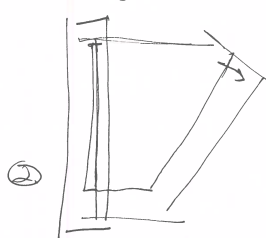


- / Wier 3.3 Design tutorials

Phase Plan

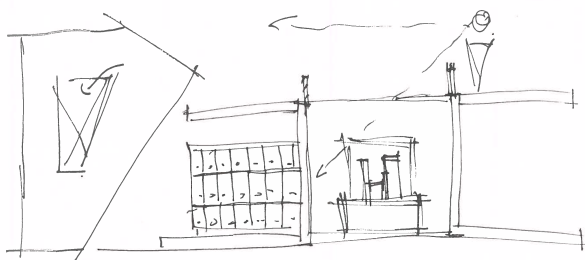


Metamorphosis
Existing vs. proposed (material)



↳ Styrene facade
as an archive piece

Ground Floor



robber mats, wooden planks. - facade interior and exterior
(Similar to our studio)
roof-CLT? - timber beams to hold the glass
(CLT + concrete)

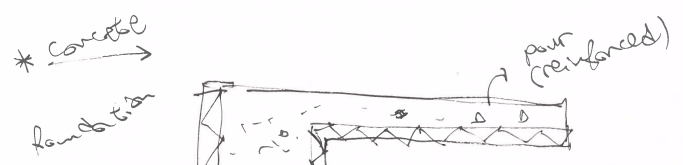
use concrete as a facade + structural material (suggestion
less it...)

BT tutorials 08.03.25

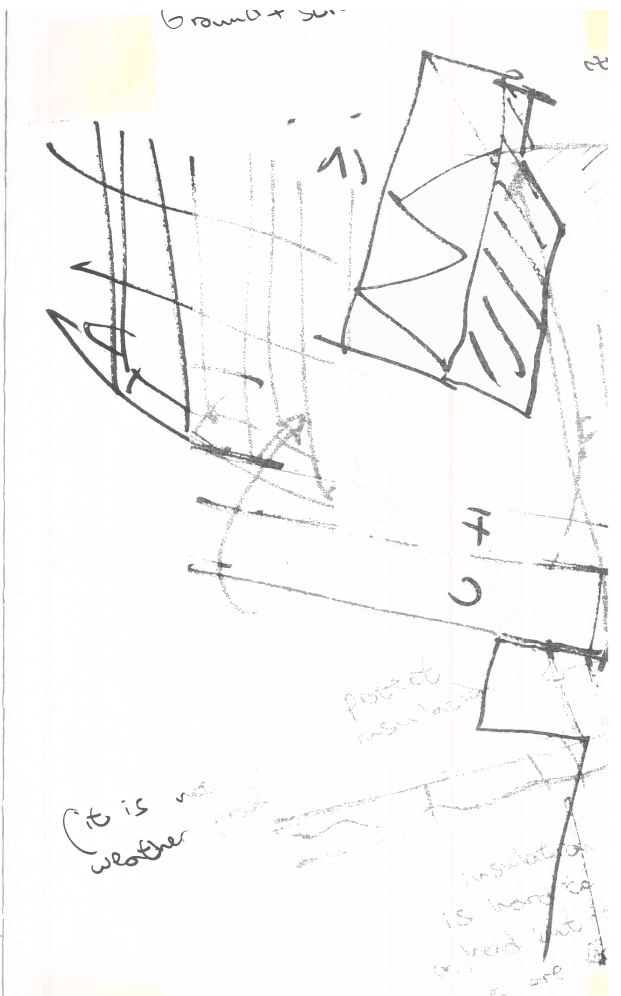
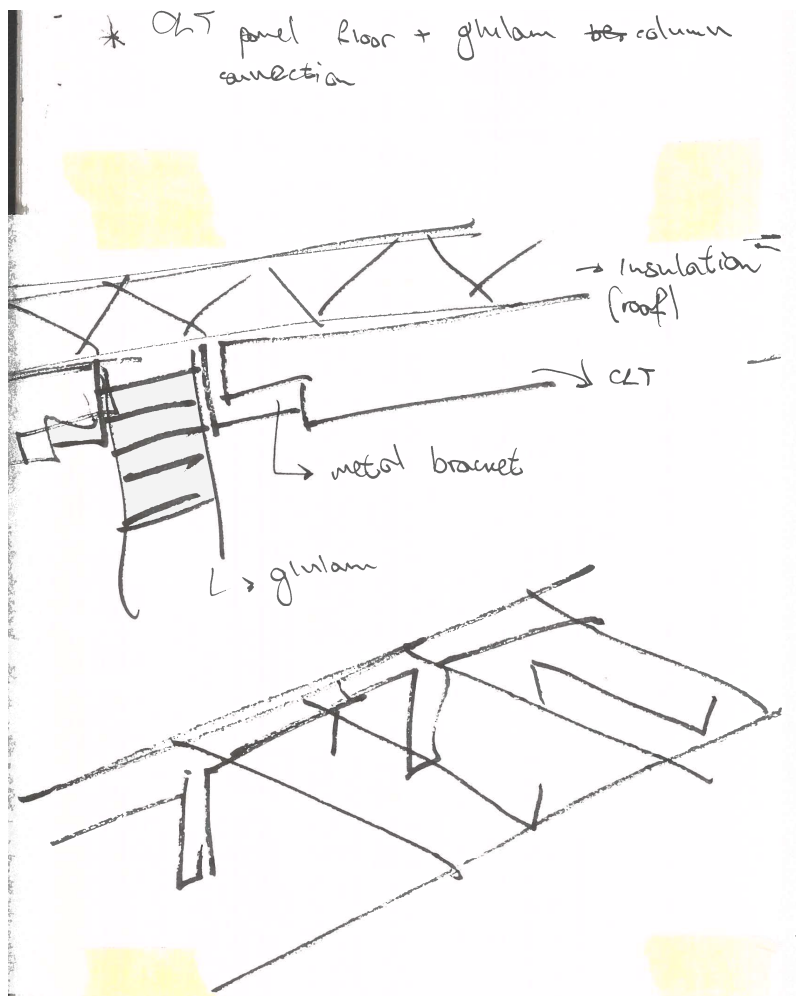
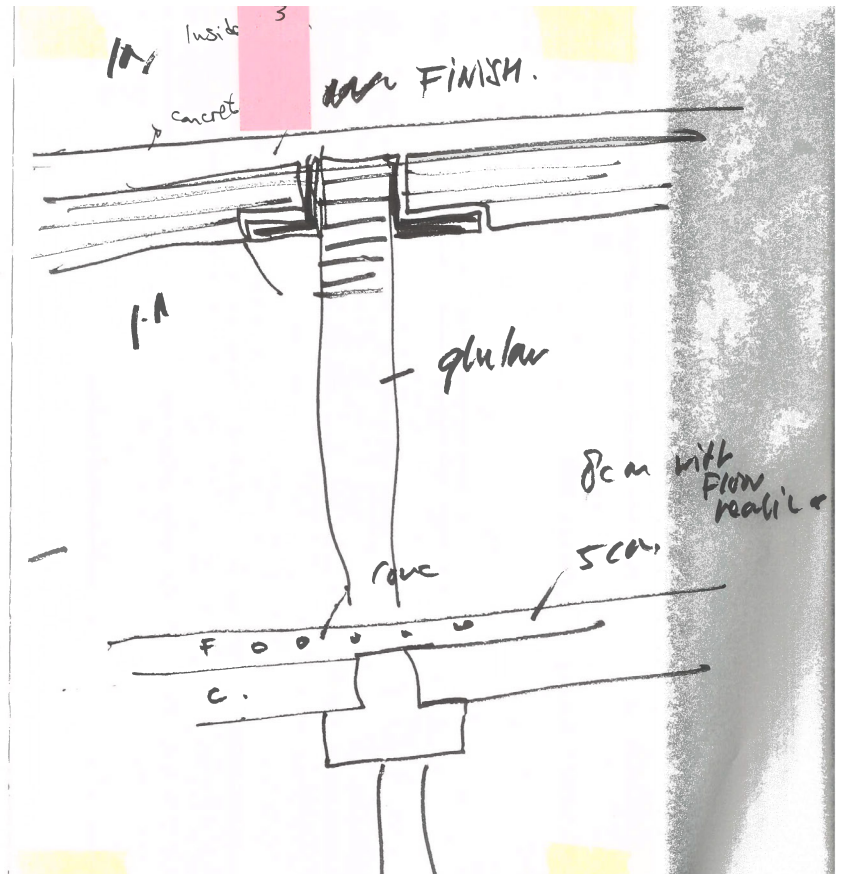
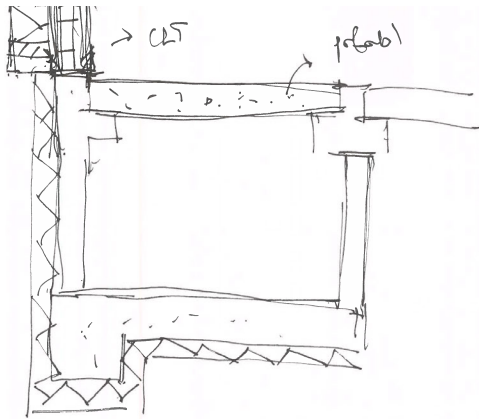
fabric to put as a layer

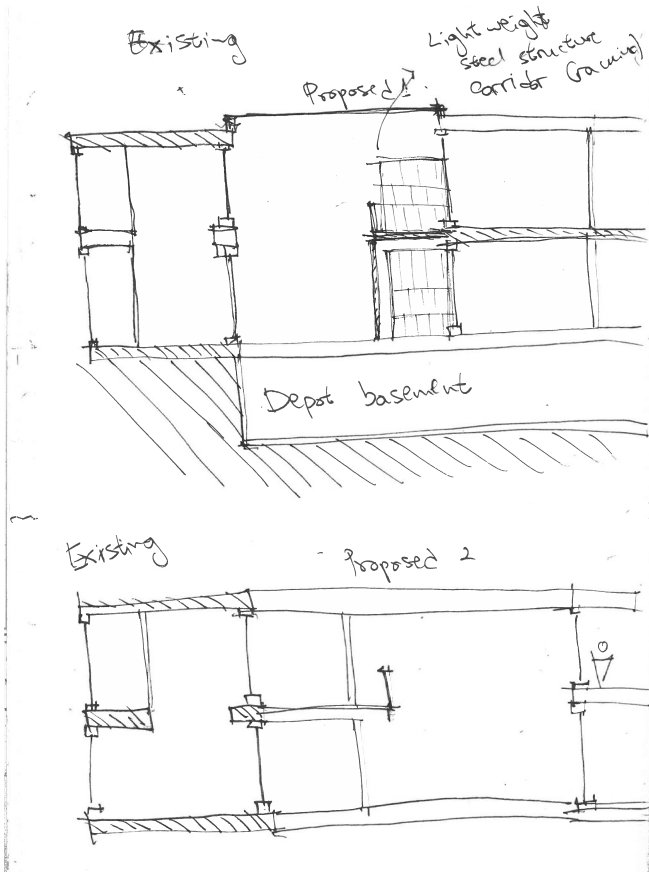
Basement - concrete

Upper structure - CLT (panels + ginkam columns)



Building technology | CLT floor slab and glulam column connection





lexan - glass system

lexan - glass type

octatube - complex solutions (Delft)

pathe S

British Museum

- roof design

Courtyard - 1030 sq.m. (Ground floor)

First mezzanine - 350 sq.m. (First floor)

1380 sq.m.

Basement - 1421 sq.m.

2800 sq.m.

P2 Feedback

10.02.2025

Design * Innovativeness

* Exploration

* Presentation

→ Functional aspects

→ Material and technical aspects

→ Socio-cultural aspects

Research

→ What is an archive?

→ Who is the VAI, where is the current depot?

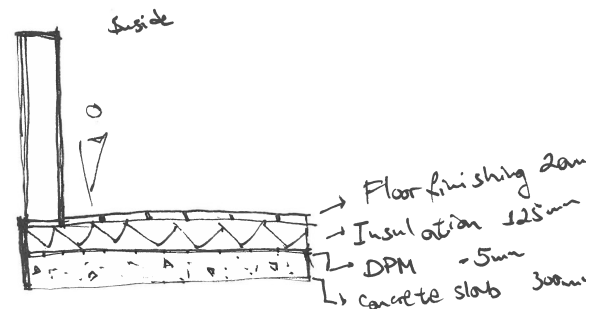
BT

→ Materiality - how would your building appear?

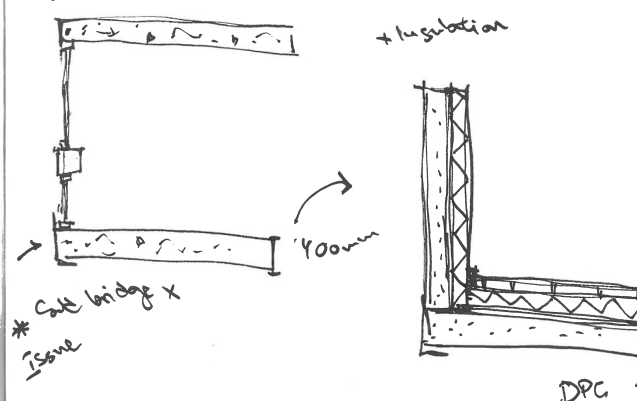
→ Ceiling height for insulation?

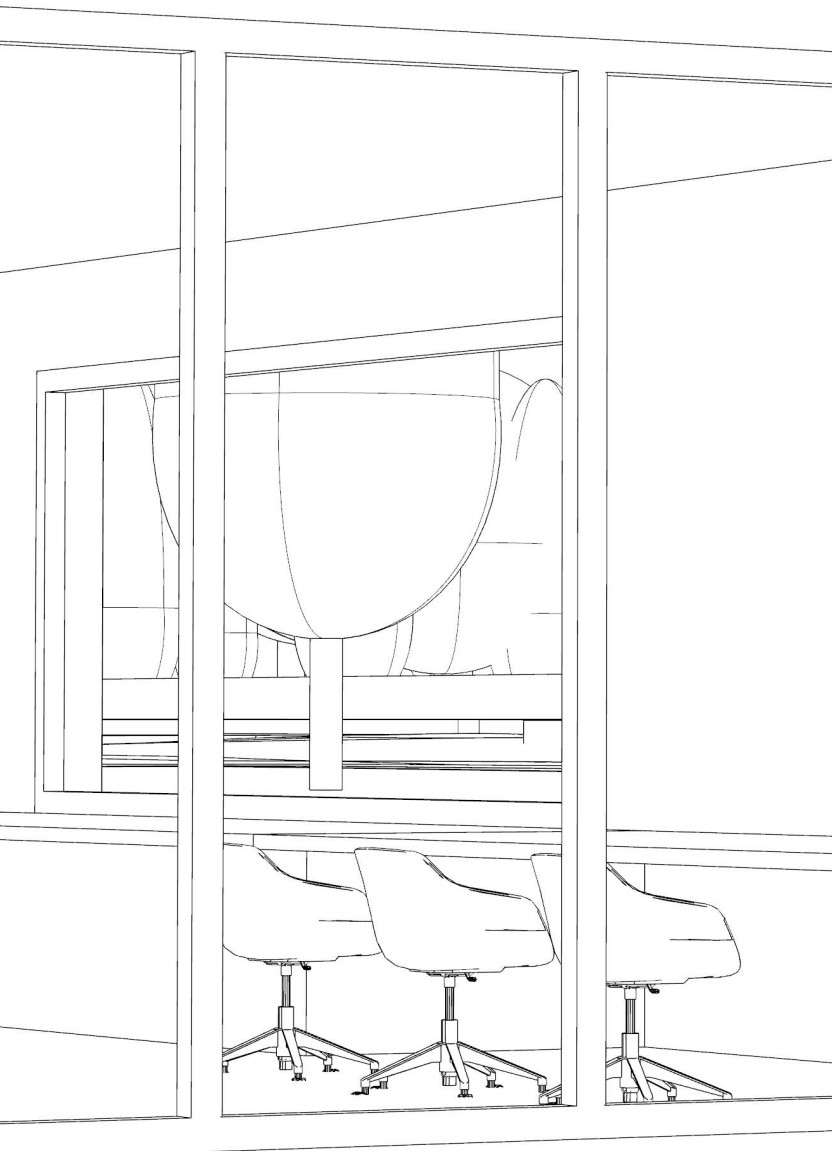
→ Sustainability? Longevity?

BT



Existing facade - Lean system 450mm





WEEK 3. 5.

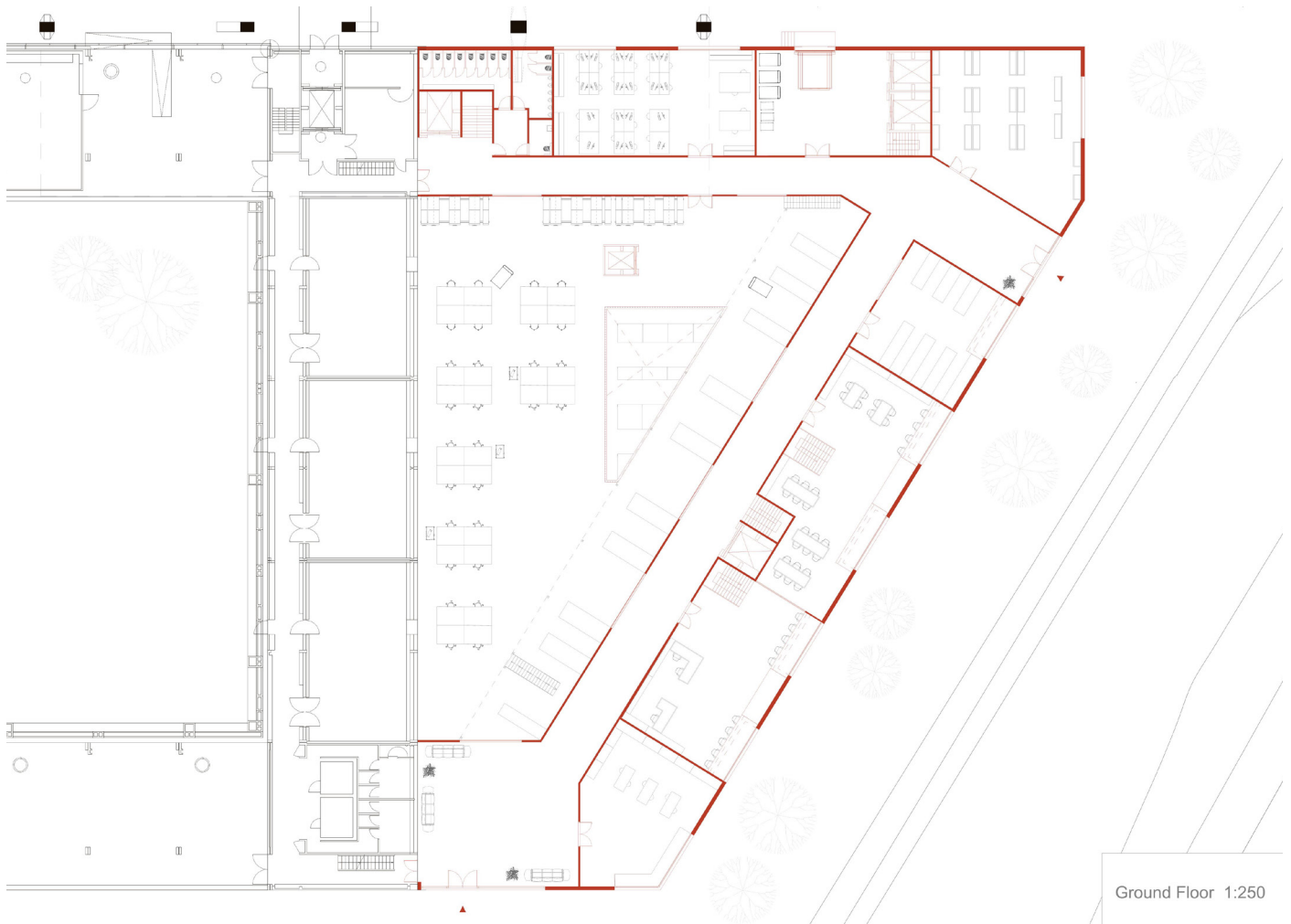
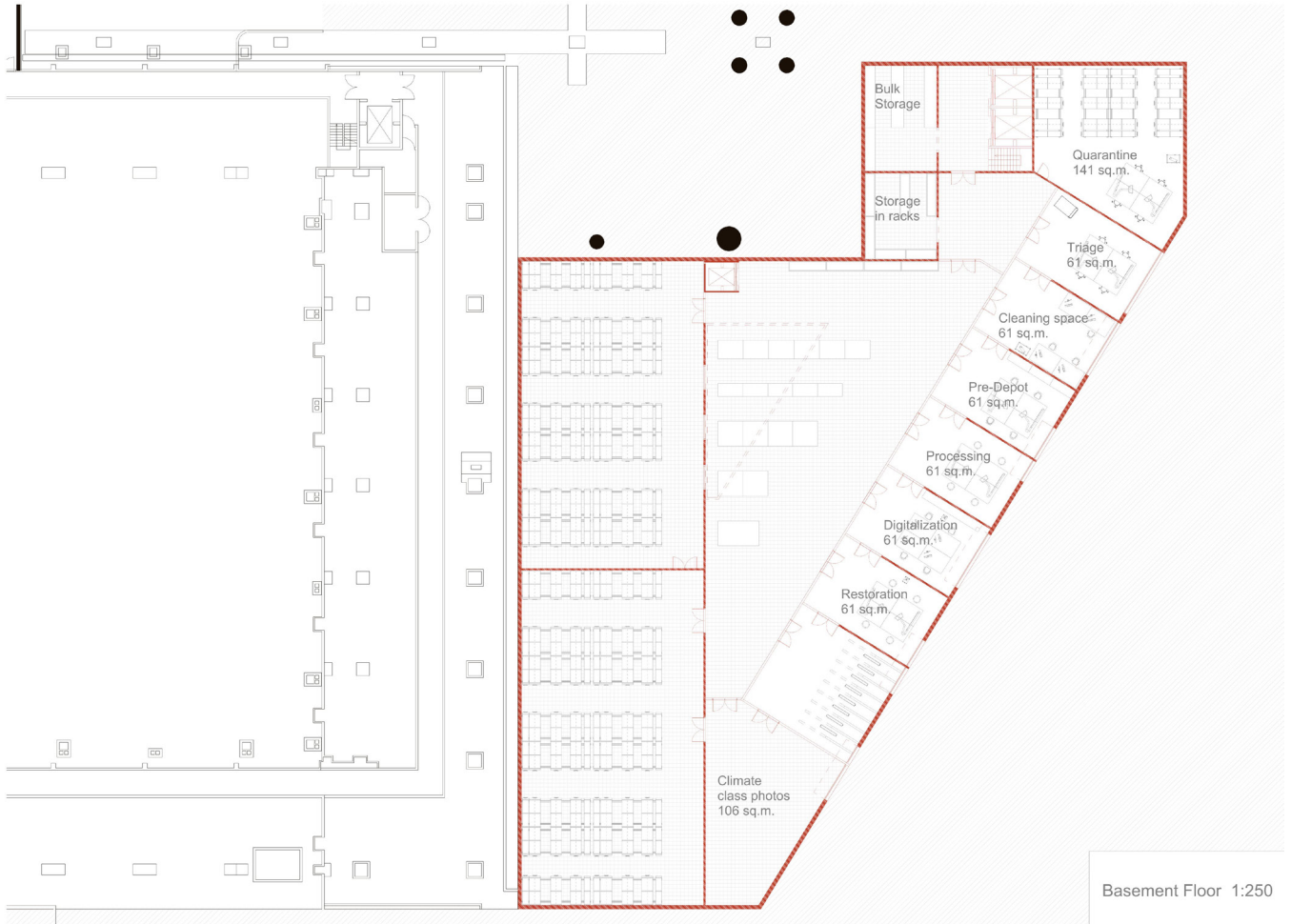
Individual design

Research, Design and Building Technology
sessions

The week analyses crucial design features through an architectural and technical perspective. One of the technical details is represented through the courtyard where the exterior facade of Stynen becomes an interior facade of the proposed extension while connecting it.

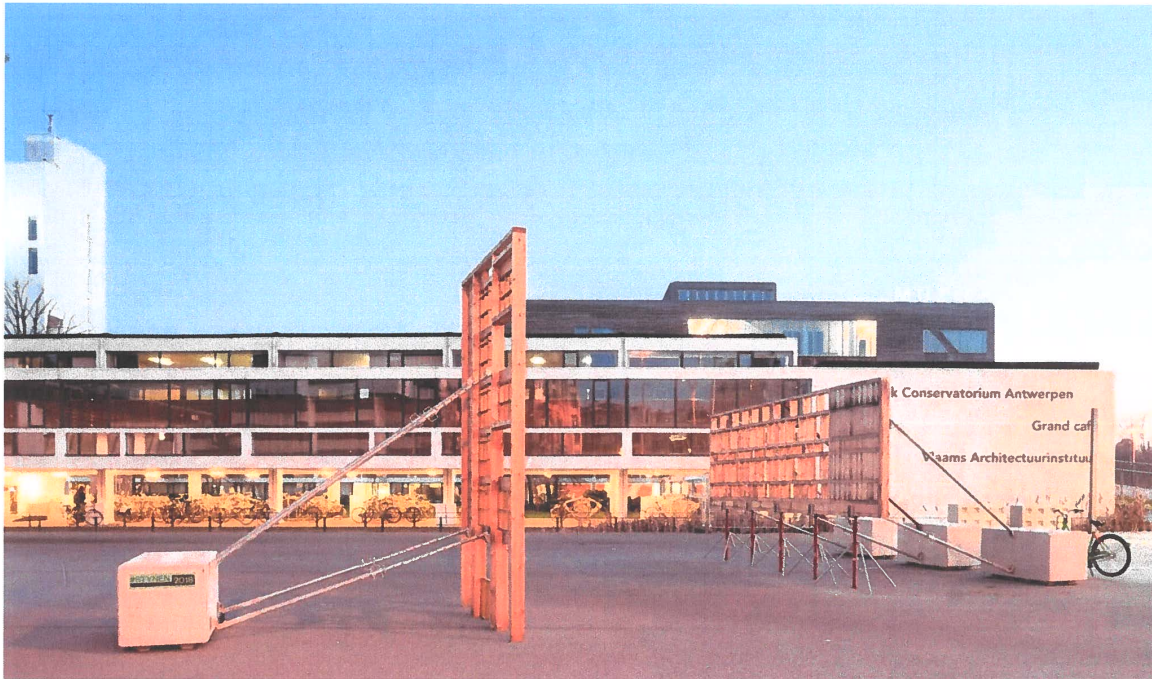
On the other hand, the street corner identifies the new entrance of the VAI as well as a reconnecting point to the wing of Stynen and a connection to Stephane Beel's part through the core. Moreover, materiality analysis is done in order to produce technical drawings translated into a potential fragment model towards the P3 Presentation.

Lastly, the void element in the courtyard is extended in order to create visual connection from the mezzanine through the ground floor overlooking the physical models collection in the basement floor.



Archiving Architecture

2024-25 MSc3 AR3AI100
Brief 04



'Stynen 2018', Flanders Architecture Institute, 2019.
Photographer: unknown

things – whether existing buildings or landscape or both, while also exploring its own scale, proportion, structure, order and materialisation in more detail. The outcome will take the form of a physical model of a fragment of your building and the existing element or elements that it engages, made with an equivalent level of detail and care. The model might include spatial or structural components and more than one surface – for example roof and wall.

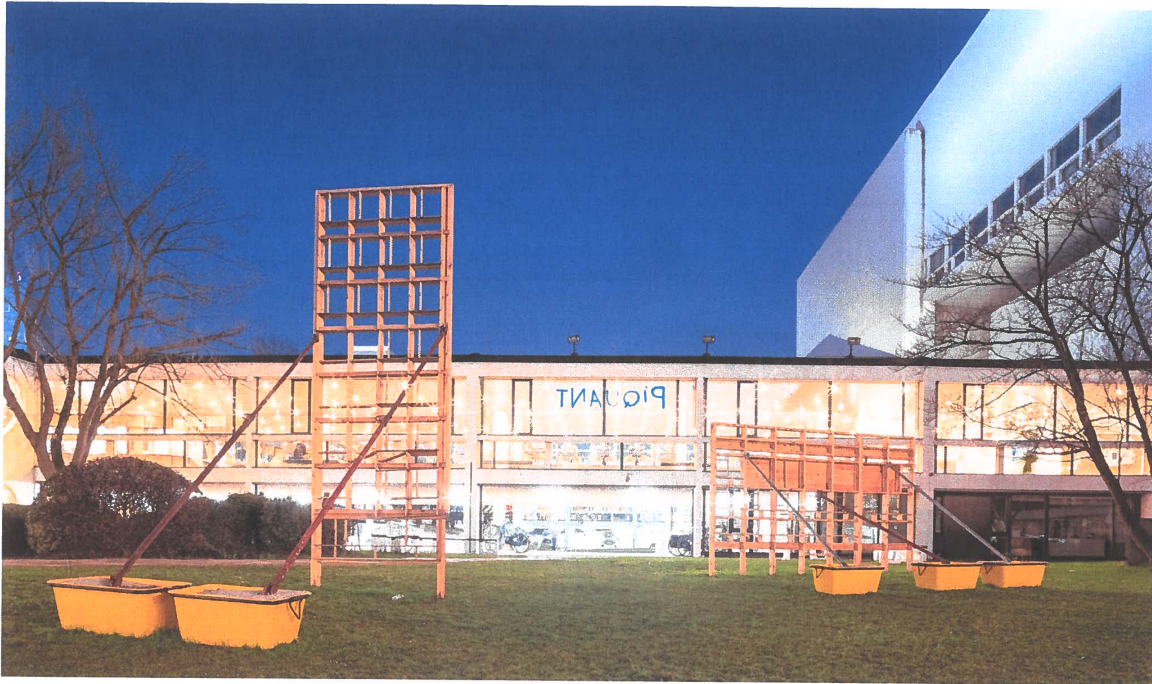
The model may be made in any material or technique you wish but should be precise in its form and relationships. It should be supported by drawings of varying scales and projections which establish in the context of your wider project, through a description of the whole, while also exploring the constructional relationships you seek to resolve, through detailed elaboration of the external face in plan and section. The elaboration of the building section will be particularly important in developing the way in which the interiors of new and existing relate to one another. The moment you are looking at should be agreed upon by next week's tutorial with a sketch version of the model completed the week after. The final, photographed version, and its accompanying drawings, should form part of your P3 presentation.

**Interiors
Buildings
Cities**

Palace

Archiving Architecture

2024-25 MSc3 AR3AI100
Brief 04



Stynen Scaled, Flanders Architecture Institute, 2019.
Photographer: Jasper Leonard

A Difficult Whole

"An architecture...able to admit the paradox of the whole fragment: the building which is a whole at one level and a fragment of a greater whole at another level...It is the difficult unity through inclusion rather than the easy unity through exclusion."

Robert Venturi, *The Obligation Toward the Difficult Whole*, in: *Complexity and Contradiction in Architecture*

Confronted with the messy realities of the contemporary city, engaged in fragments of the past and addressing the uncertainties and challenges of the future, the thoughts of the American architect Robert Venturi on the possibilities of the difficult whole, written half a century ago, continue to have resonance. Beyond the, sometimes failing, formalities manifested in the work of Venturi and Denise Scott-Brown, it might represent the possibility of a negotiative architecture: one that looks outwards with a welcoming gesture, which enjoys what it finds; which searches for wholeness, rather than unity; which is open and political and has agency.

De Singel Antwerp might, on first glance, be considered a kind of unity – the different phases built under Léon Stynen and Paul Demeyer – but in reality it might be considered the embodiment of the difficult whole of which Venturi speaks, expressed in its urban situation, away from the City of Antwerp, adjacent and

set between the most important traffic arteries of Flanders; in the radically different architectural expression of Stéphane Beel's additions; in the current interior transformations that are taking place without an architectural vision; in the vacant rooms spread throughout the building complex. Stepping beyond it, the relation to two other Stynen realisations in the immediate area, constructed with the same or different techniques, or an echo to the now lost picturesque landscape – in the courtyards, the realisation of a triangular pond and a solitary tree planted at the entrance – can all be understood as fragments, whose disjunctions and tensions elaborate on this complex whole, as well as offering both qualities and challenges to the ways in which it is experienced.

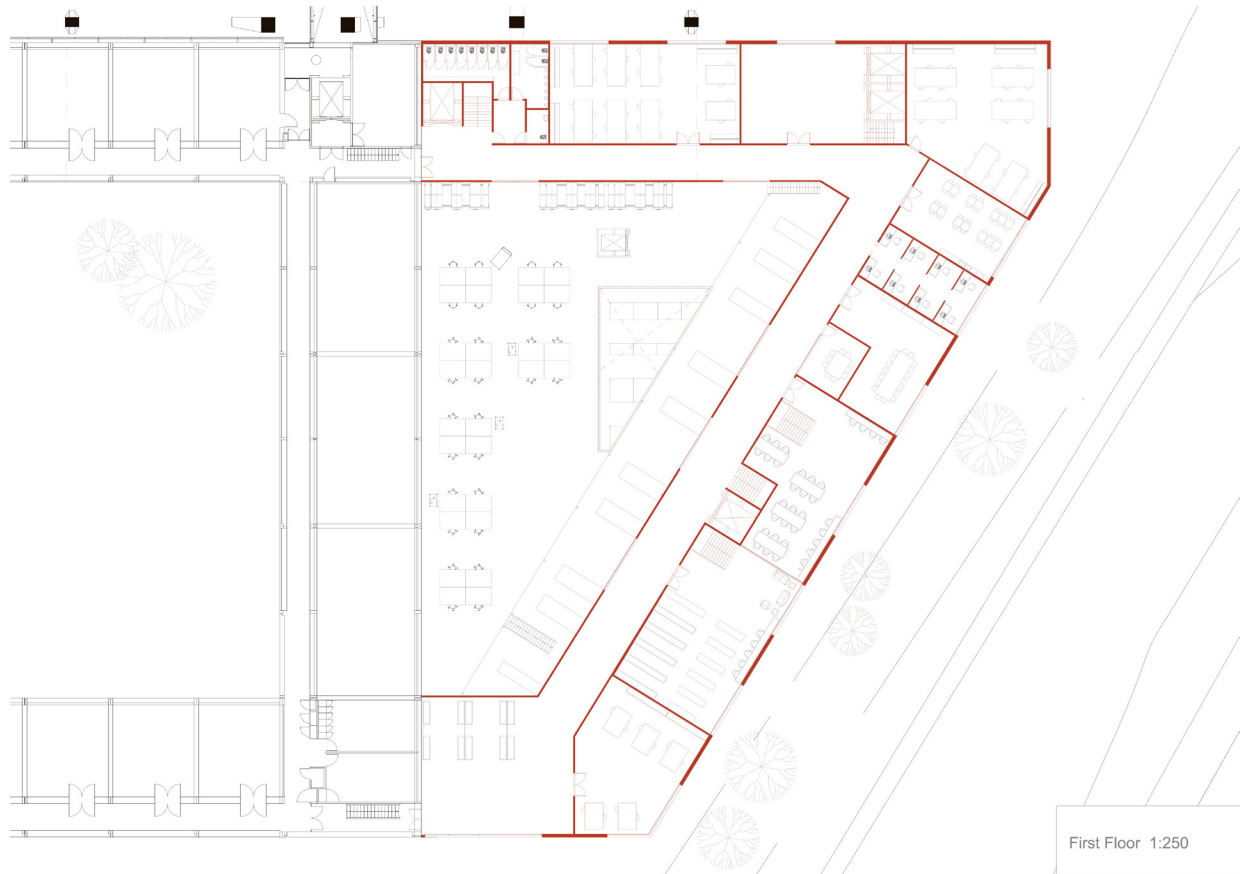
Your project will add yet another new fragment or fragments to the ensemble. Through this brief we would like you to begin to explore the creative tensions in the moments where things meet through volume, ground, façade, colour, material or composition for example.

"The building is in the stone." Martin Heidegger

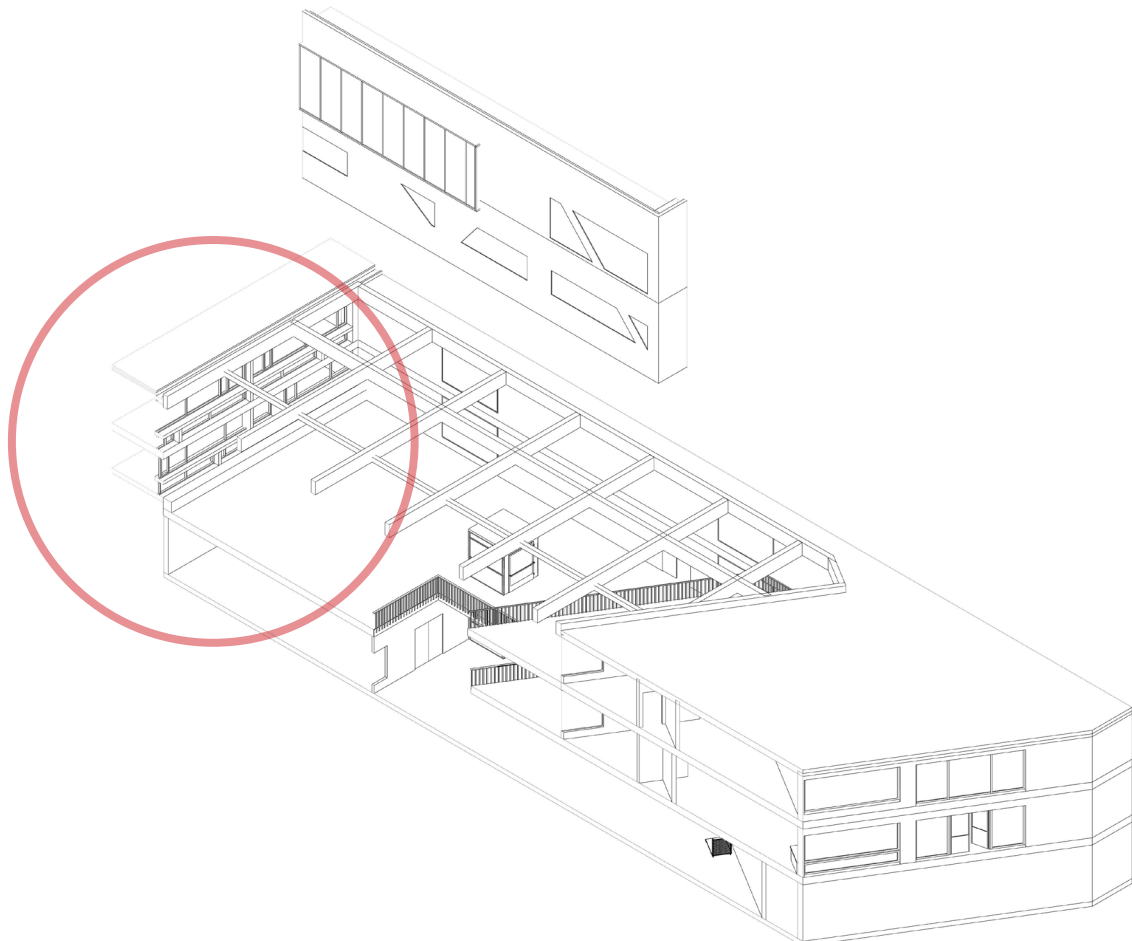
This brief asks you to think at the scale of the fragment in a more traditional sense, elaborating in detail upon a moment where your project must negotiate its relationships with other

Interiors
Buildings
Cities

Palace

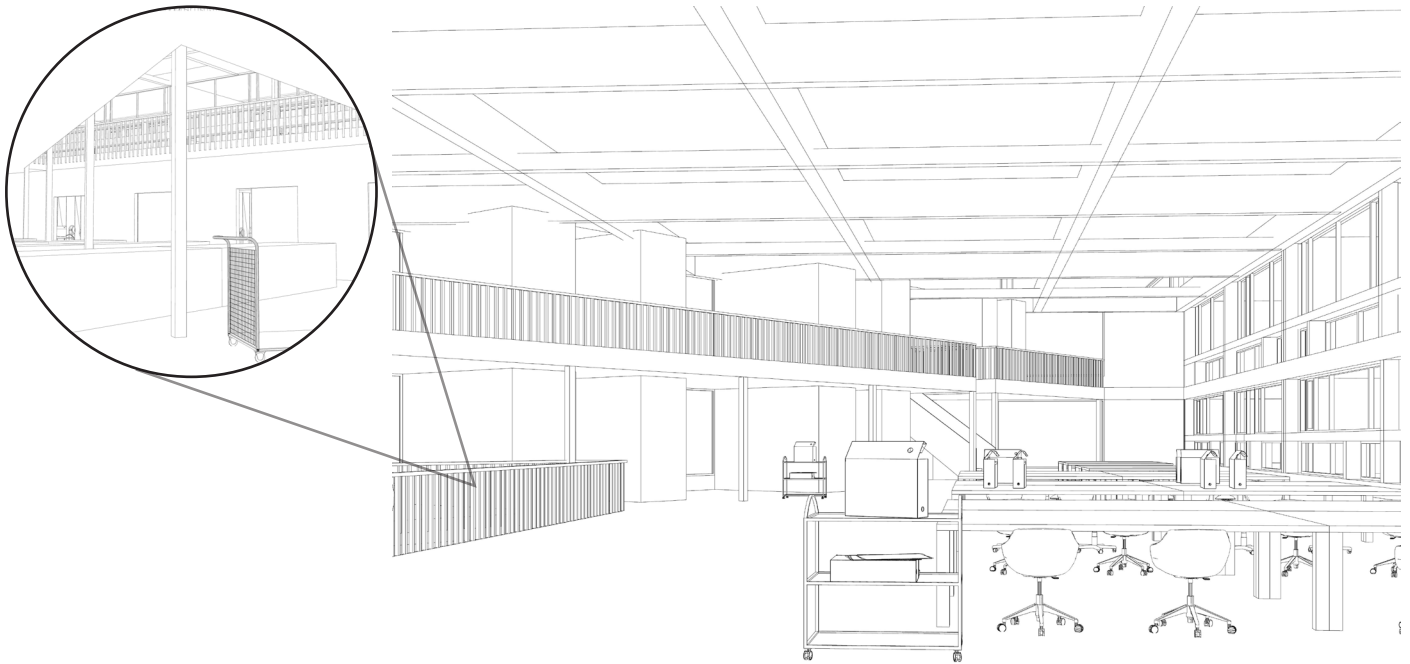


Potential fragment view | Extension connecting to the existing facade of Stynen

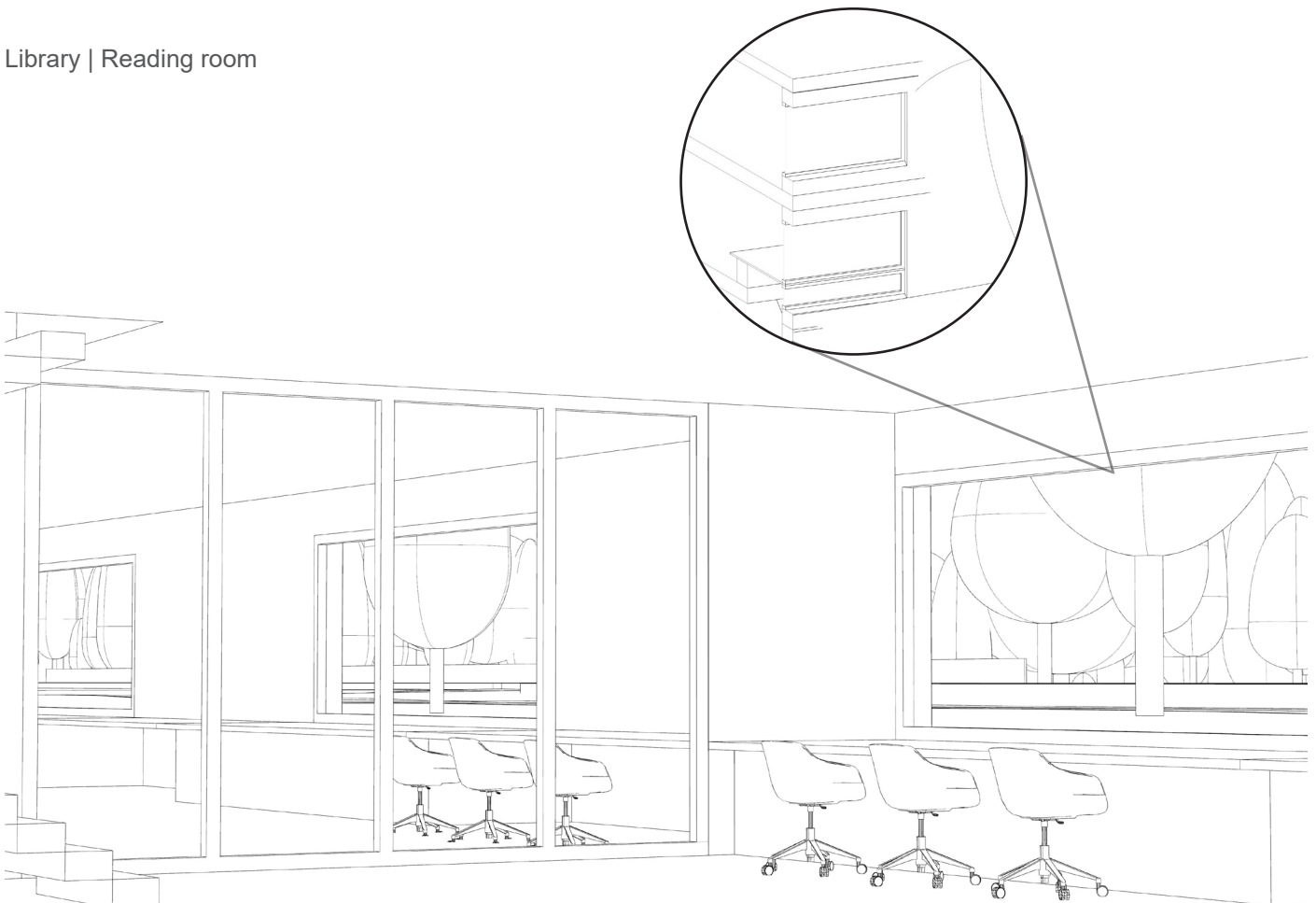


Current design version of the courtyard introducing the void overlooking the basement

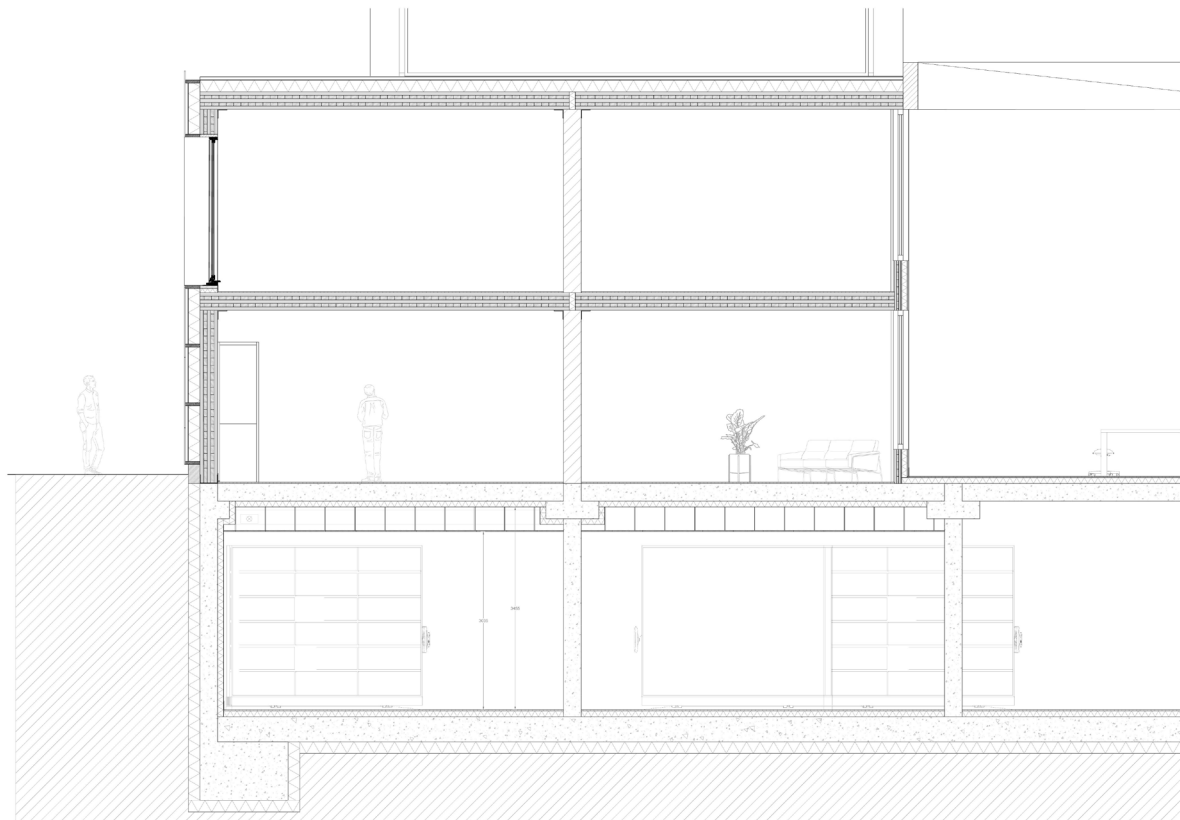
The void could be enlarged
Important design moment



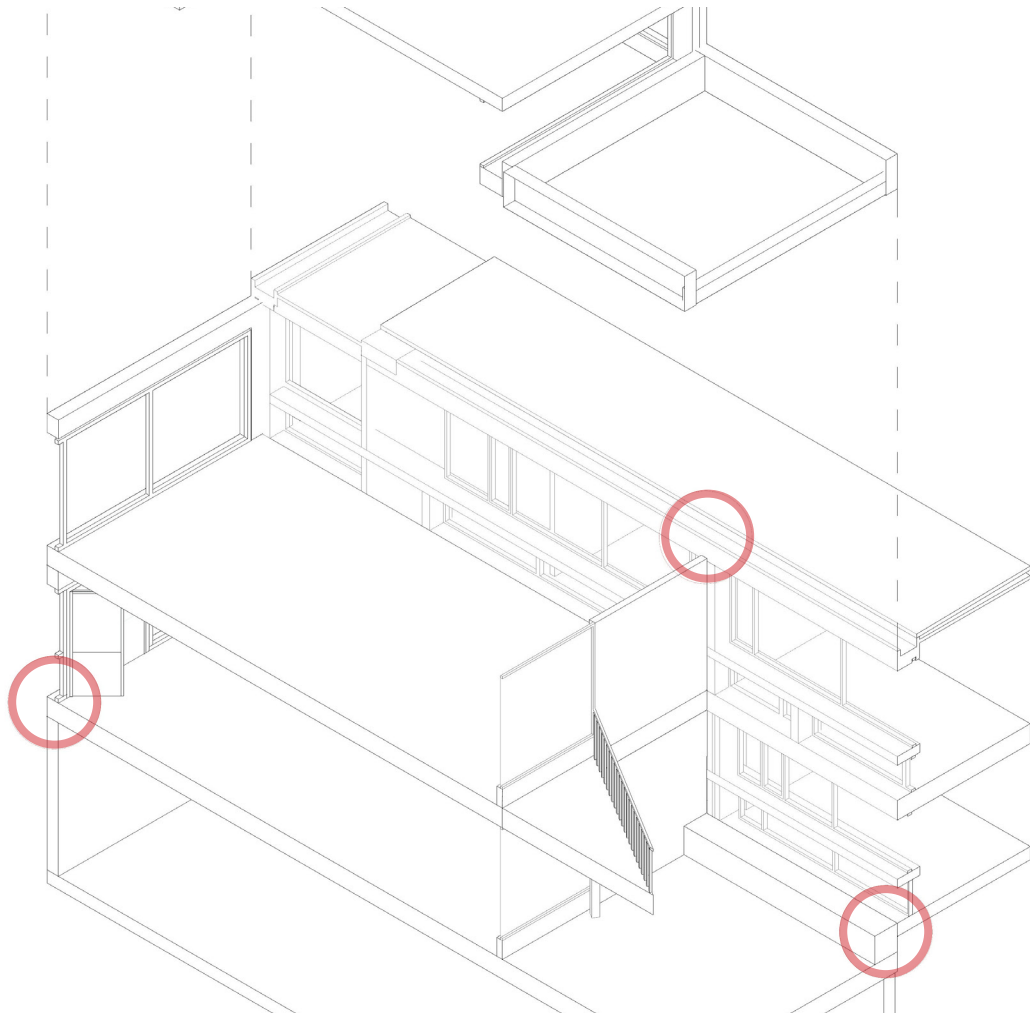
Library | Reading room



Building technology | Structural connections | Basement made of concrete and upper structure of CLT and glulam

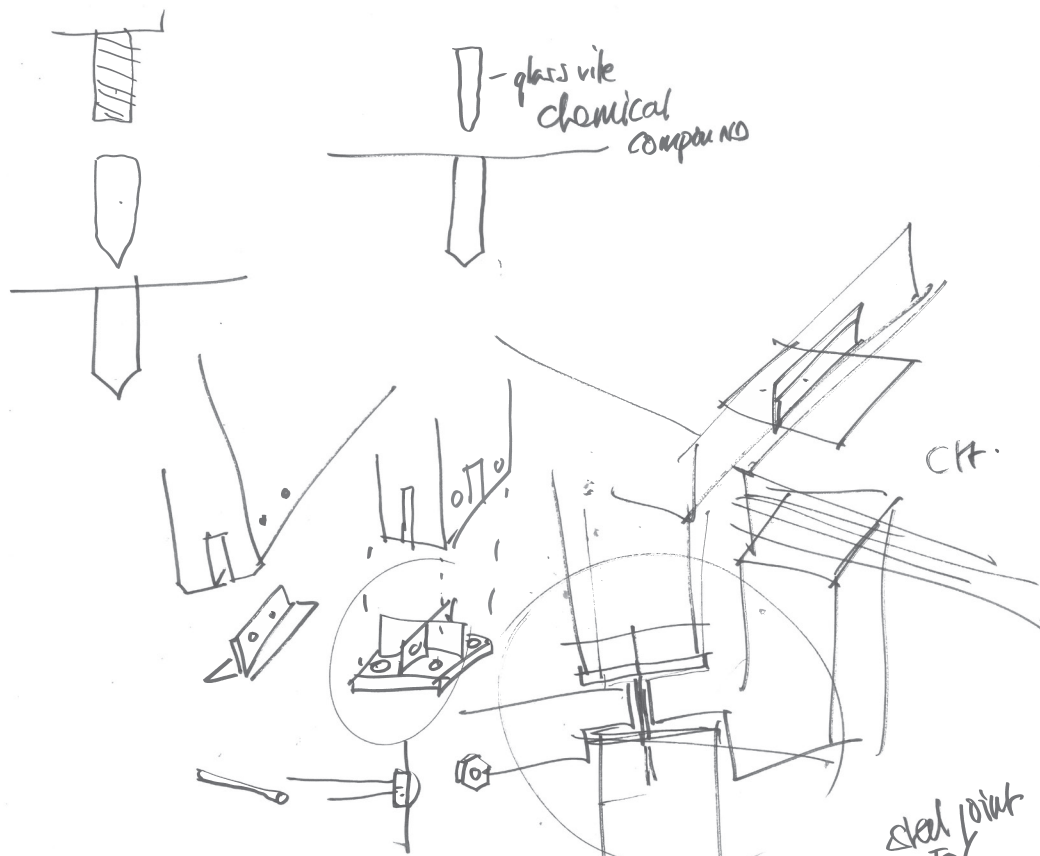


Building technology | Details

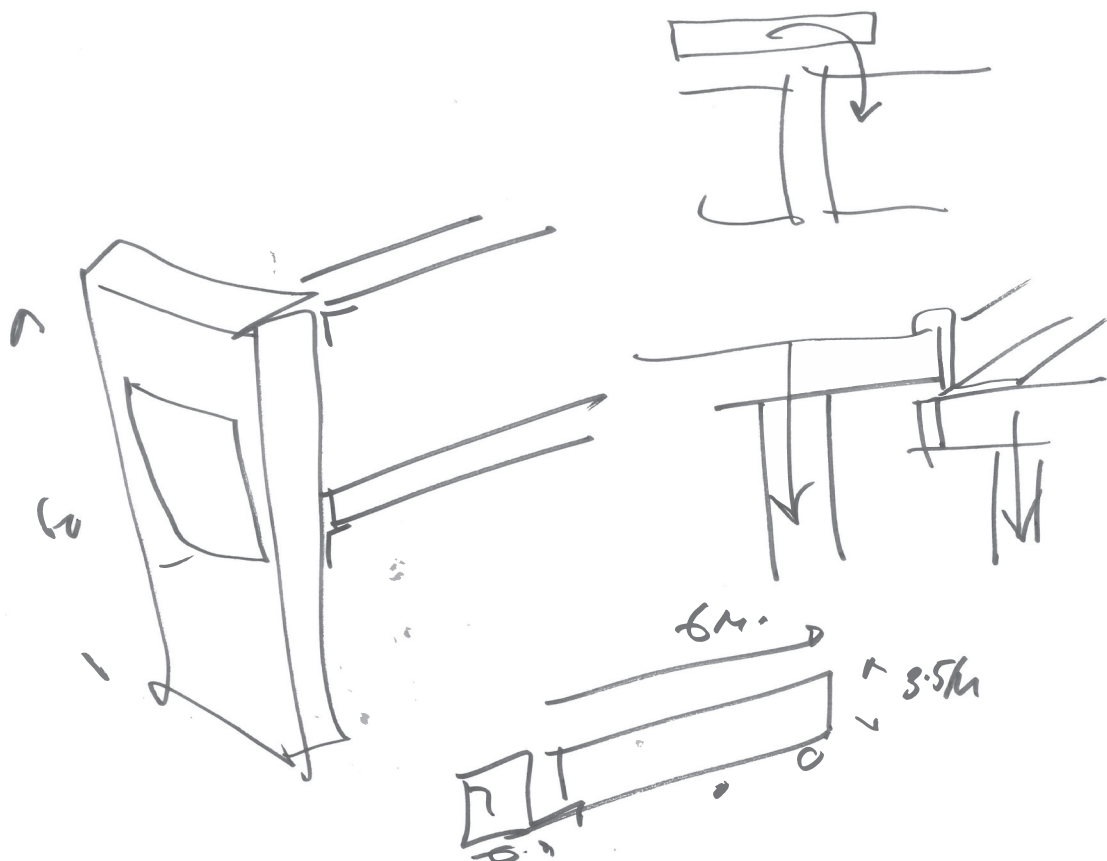


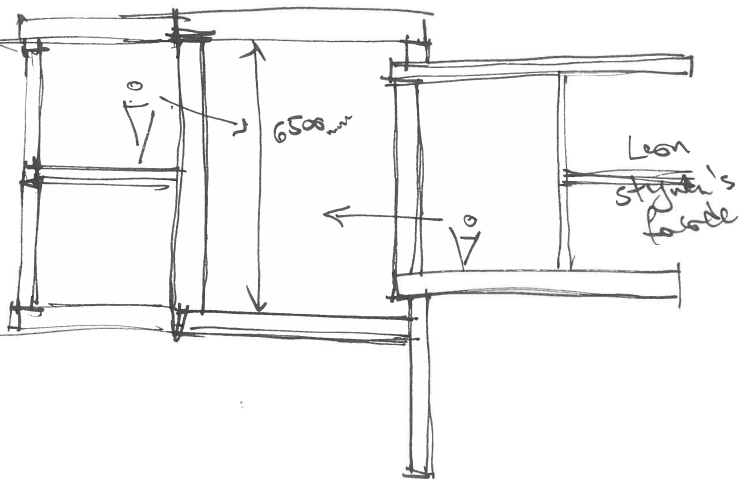
CLT panels and glulam columns connections | Concrete and CLT connections

Introducing glulam and
CLT for the structure
Important design moment



Roof detail | Existing and proposed structure connection

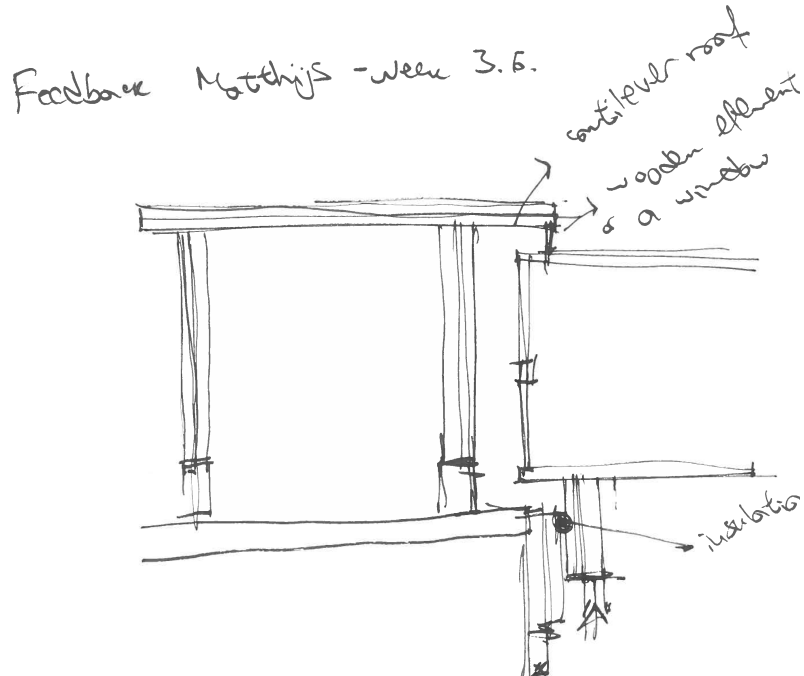




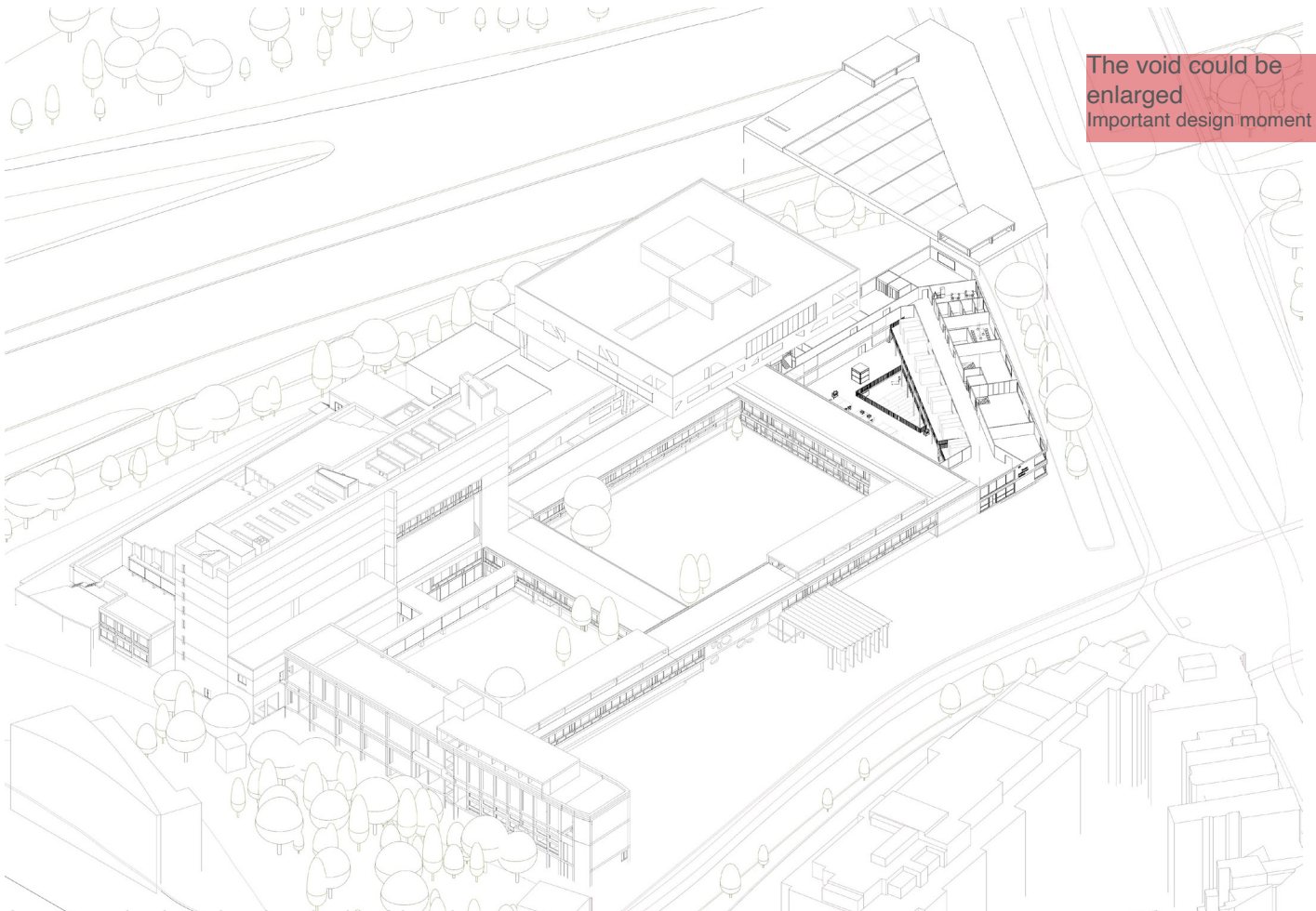
WEEK 3. 6.

Individual design

Research, Design and Building Technology sessions

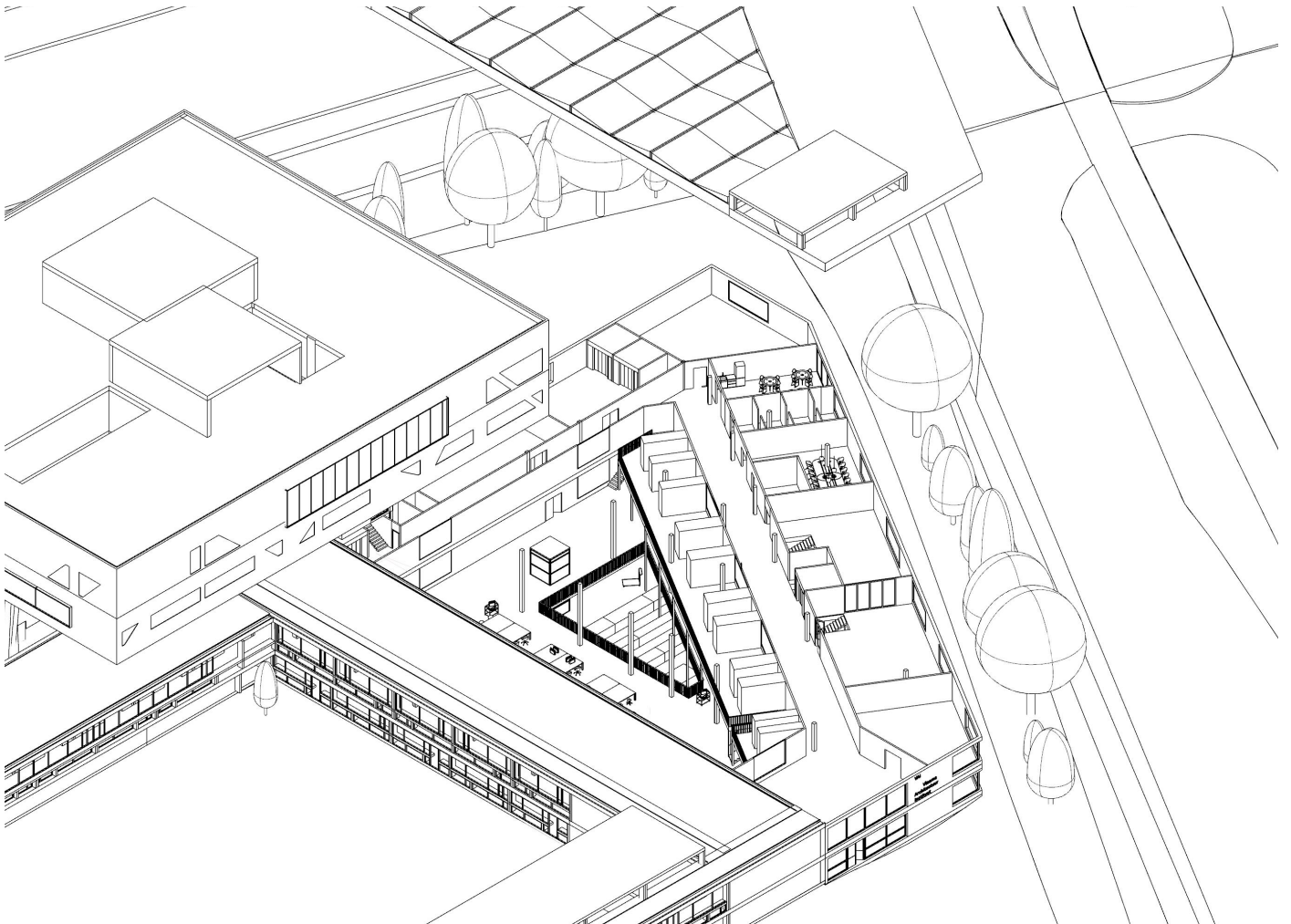


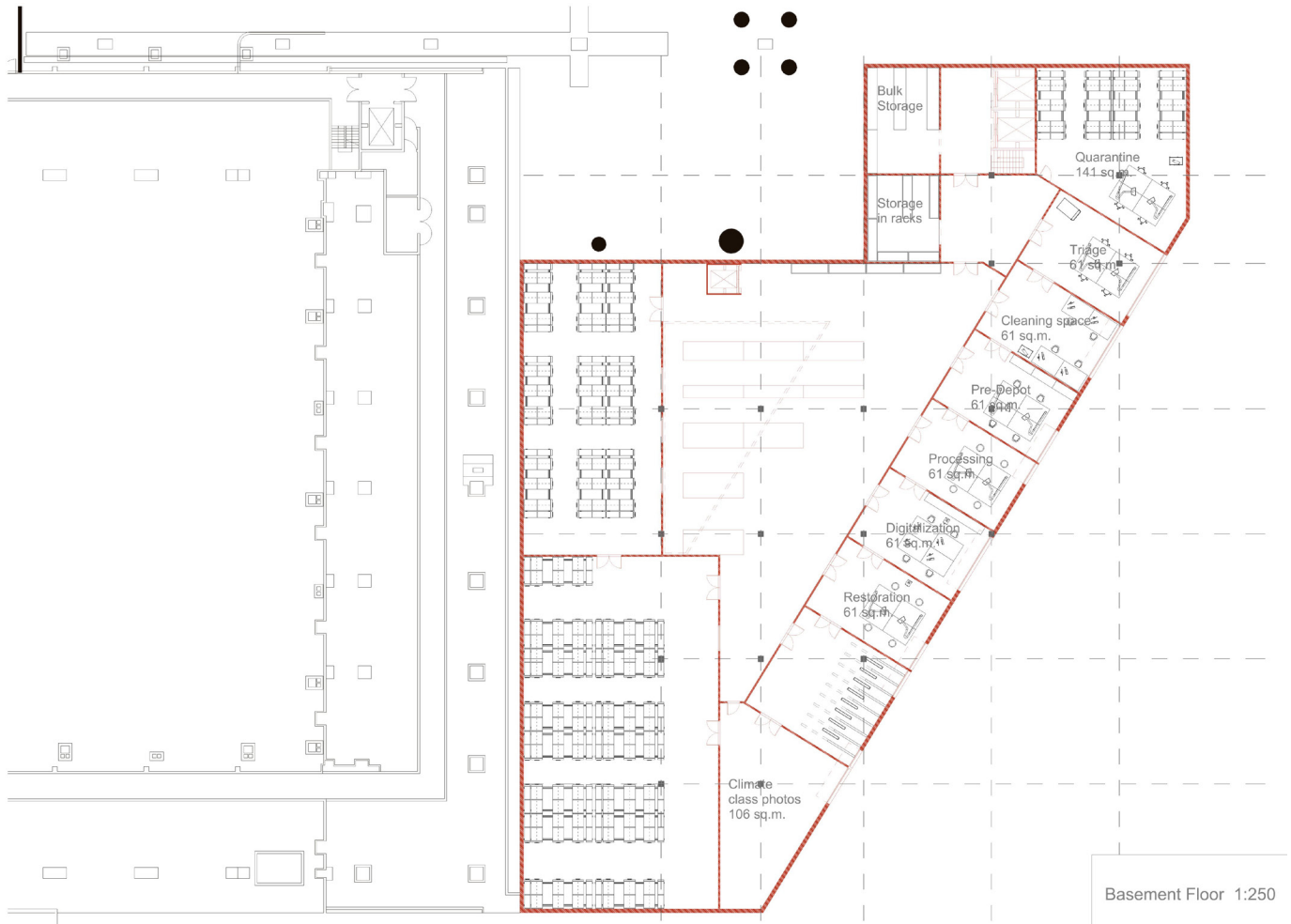
During week 3.6. design decisions are made in terms of materiality and structure - the basement is made of concrete in order to provide the climate conditions needed for an archive depot and the upper structure consists of kerto ripa floors to achieve spans up to 10m and CLT walls as well as glulam beams.

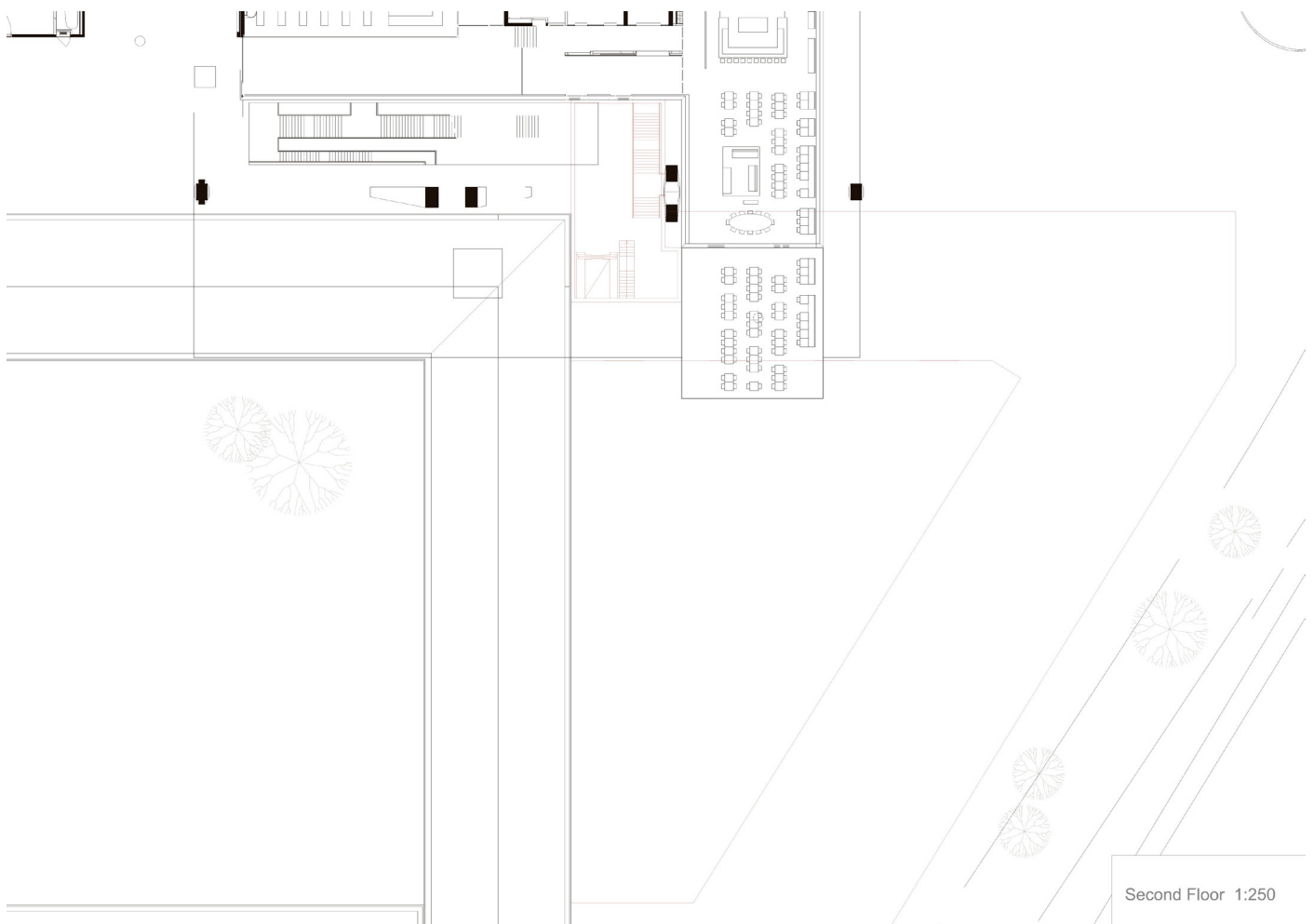
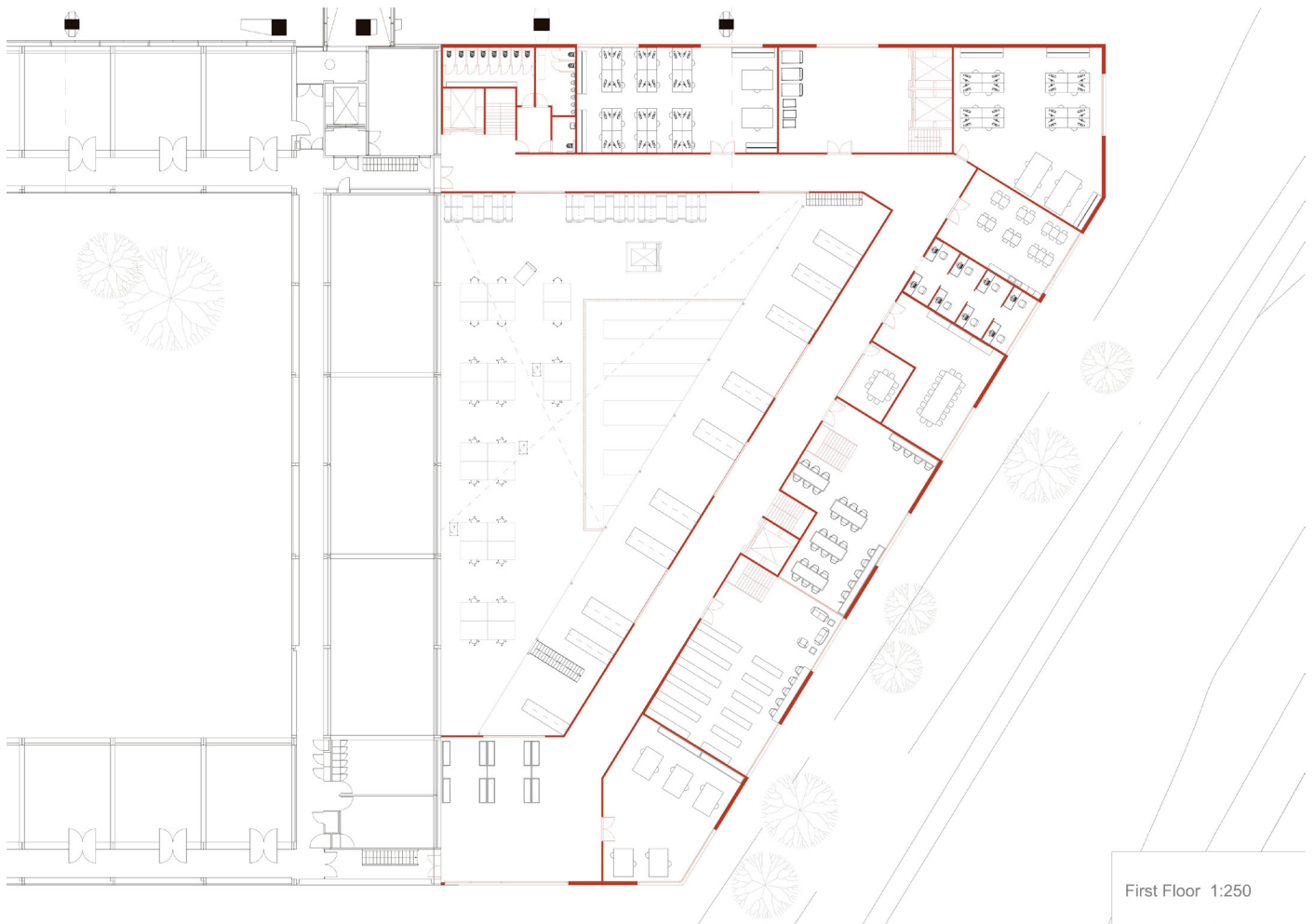


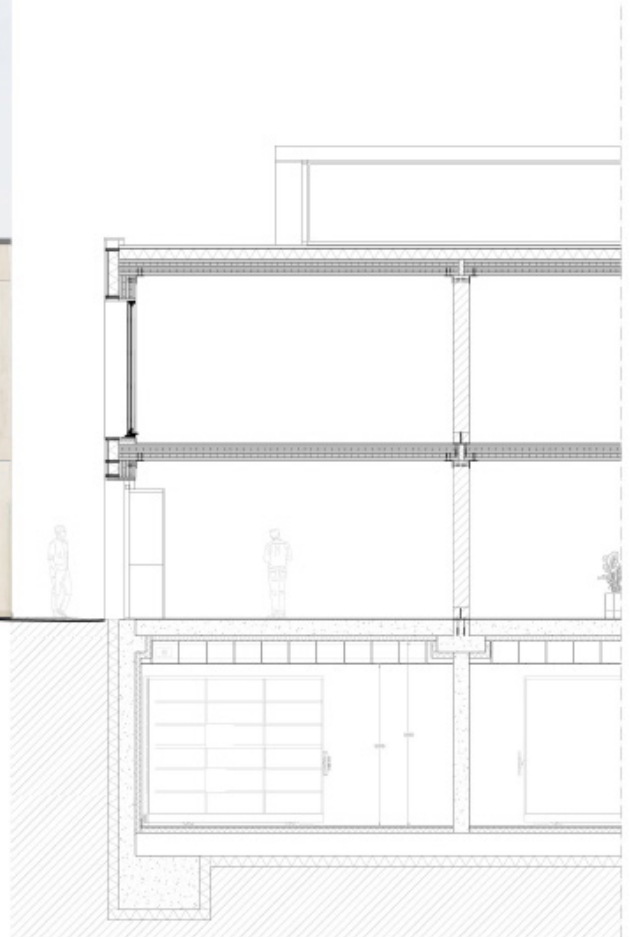
The void could be
enlarged
Important design moment

Axonometric view showing the load-bearing structure

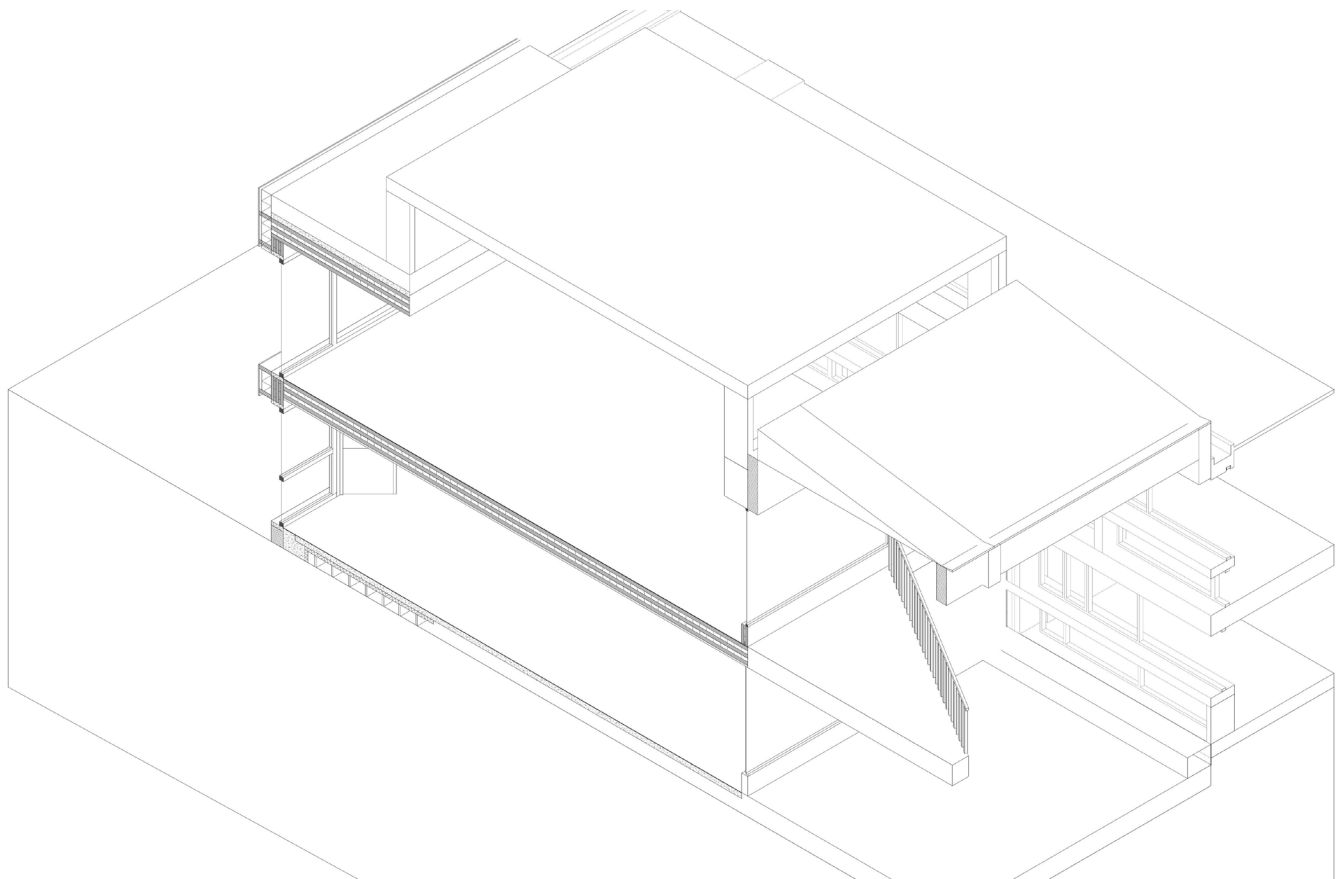




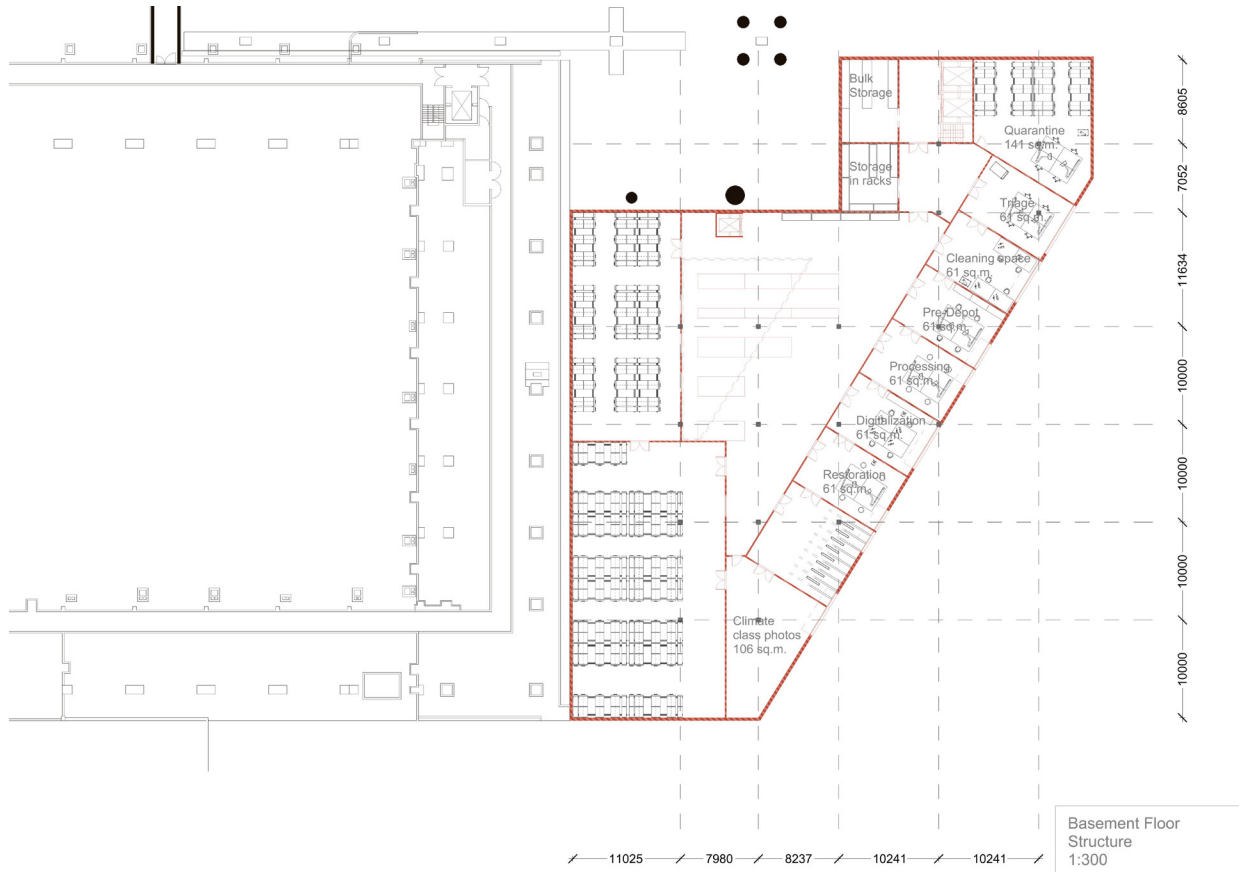




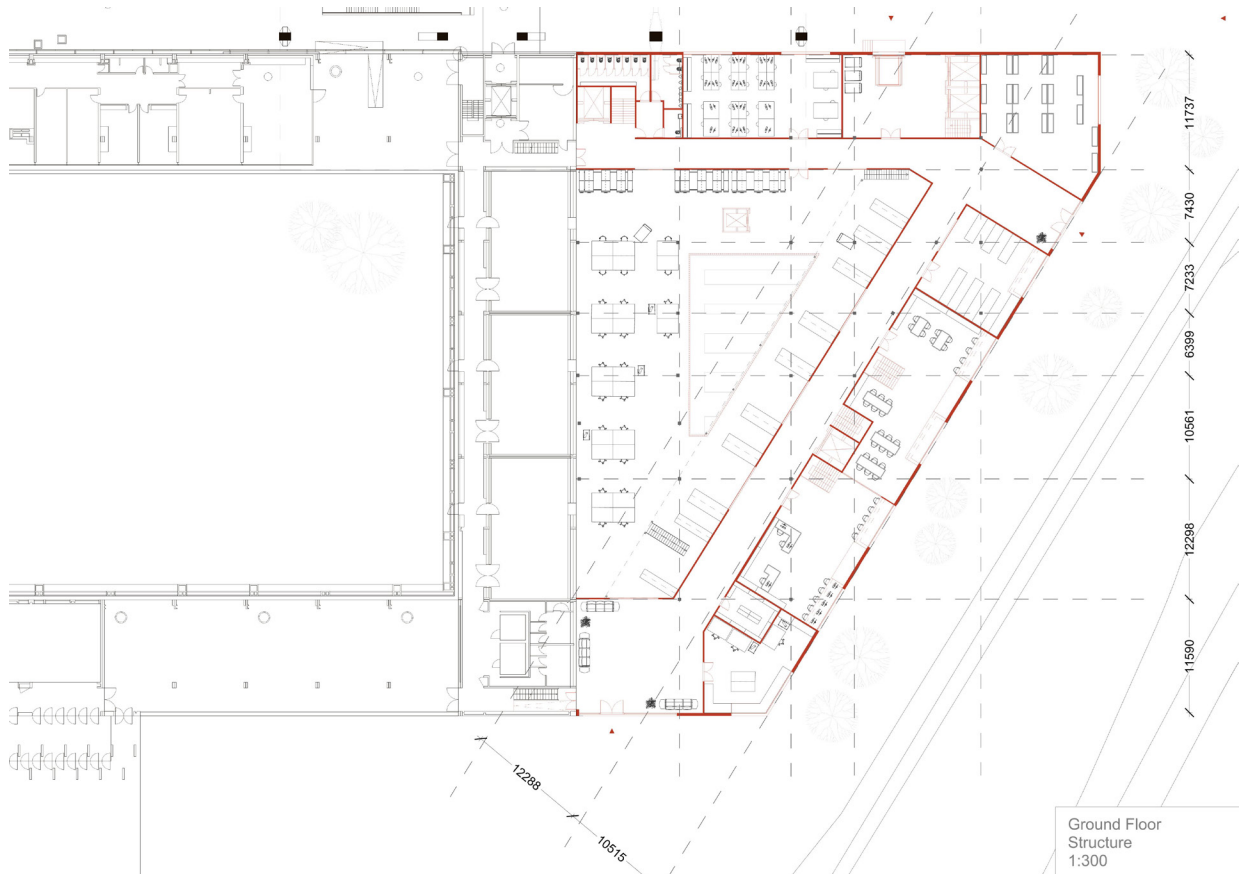
Fragment detail development



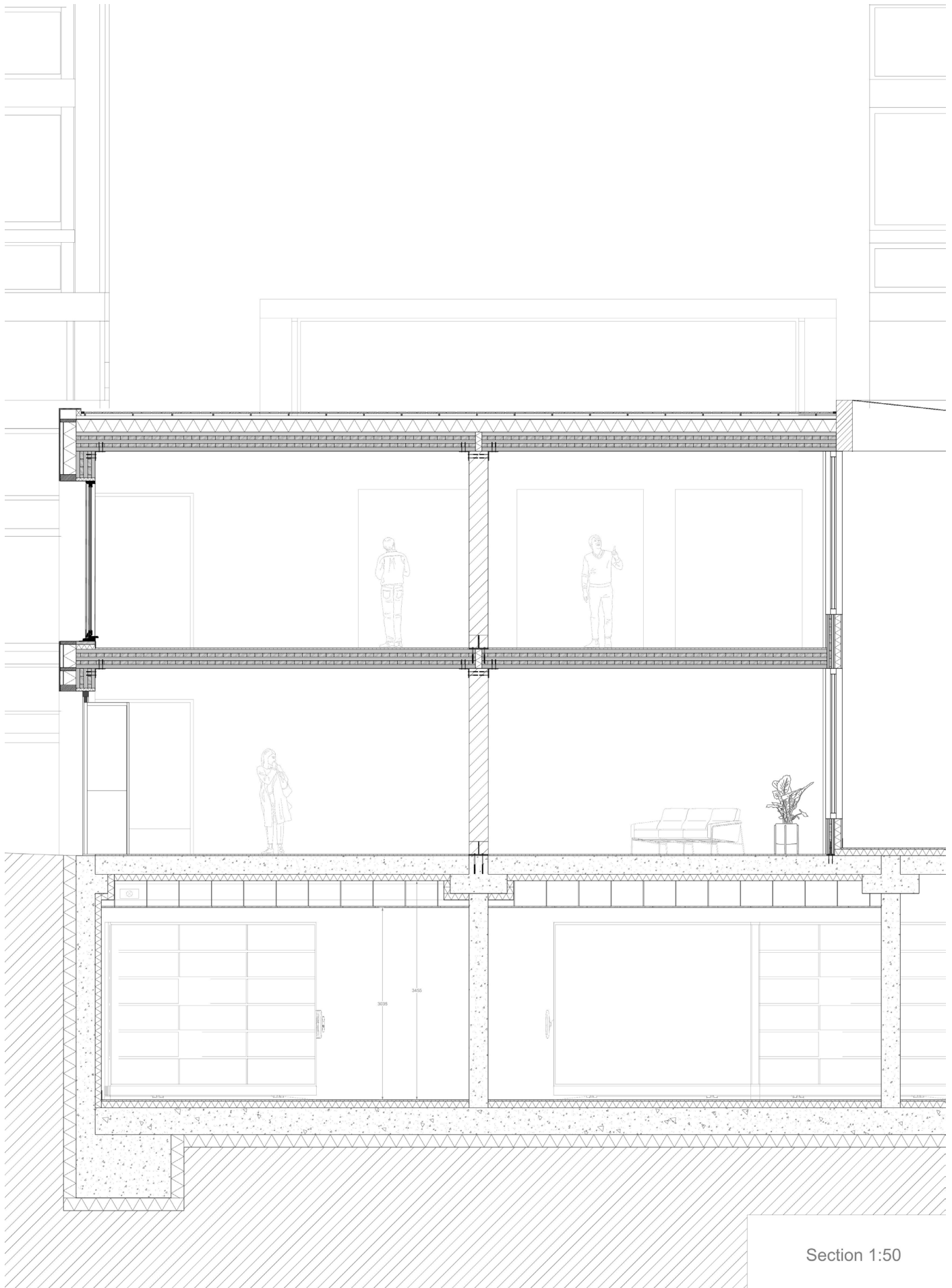
Basement Floor Structure



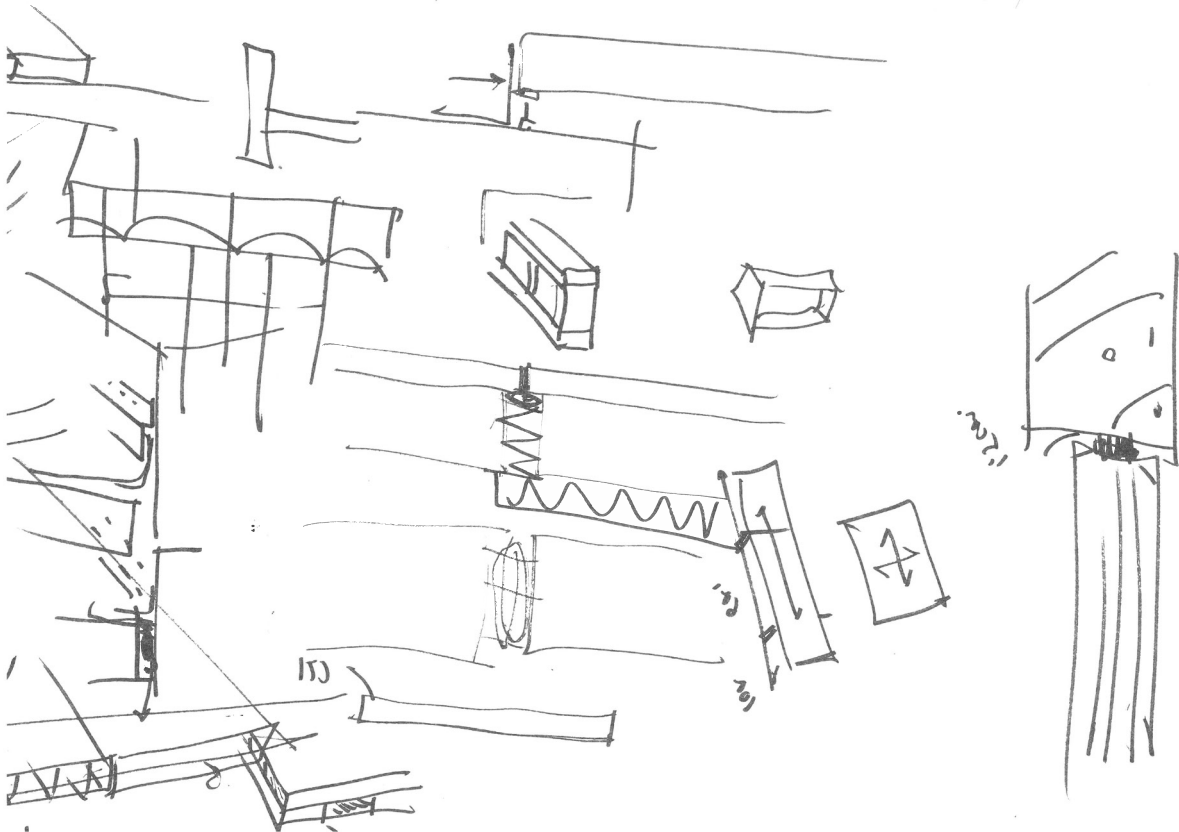
Ground Floor Structure



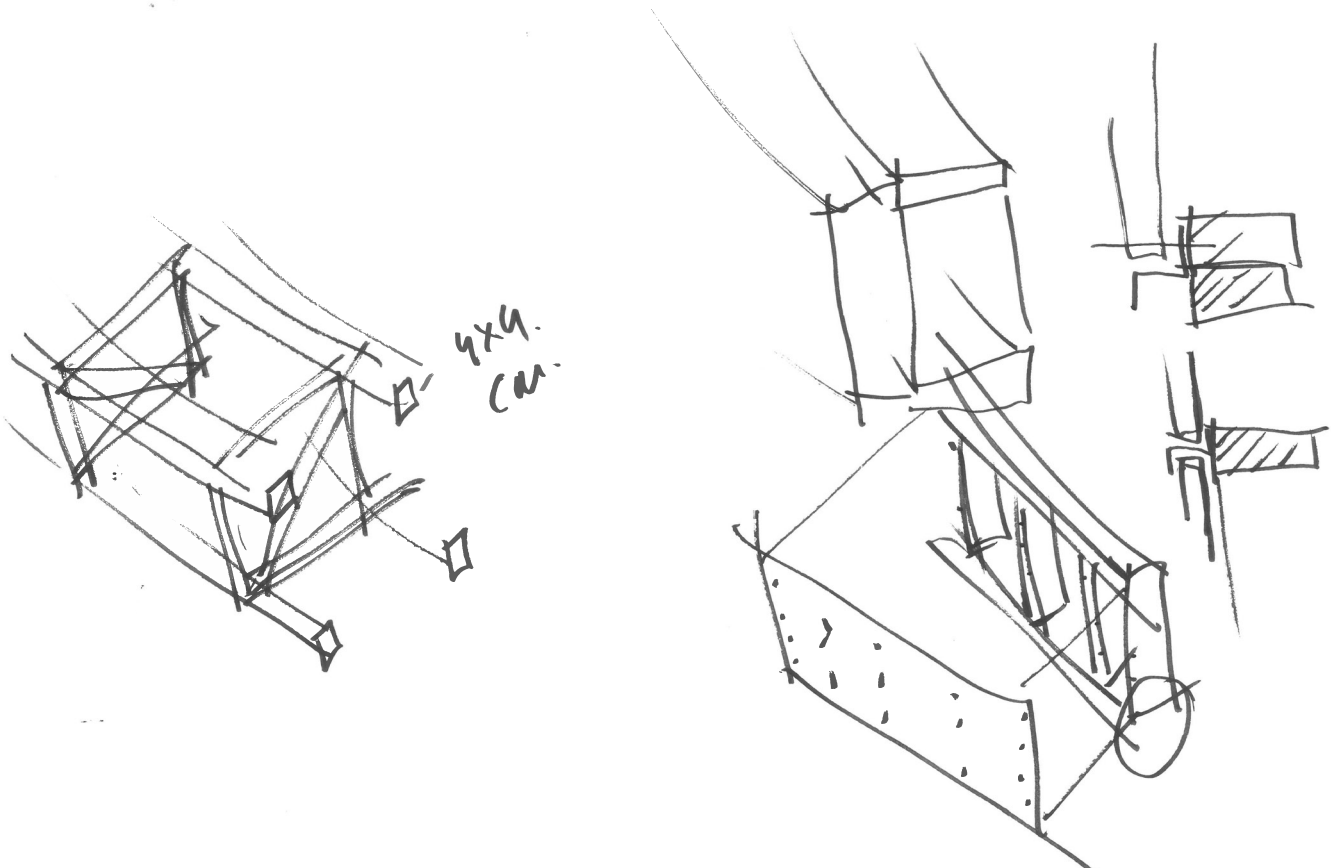
Detail 1:50



Building technology tutorials | Old and new structure attachment | Roof as cantilever on top of the existing roof

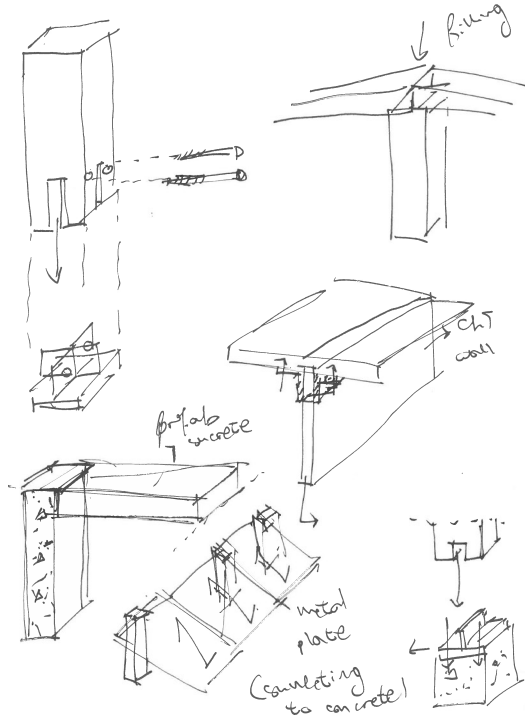


Facade structure | Fiber cement boards attachment on aluminium plates

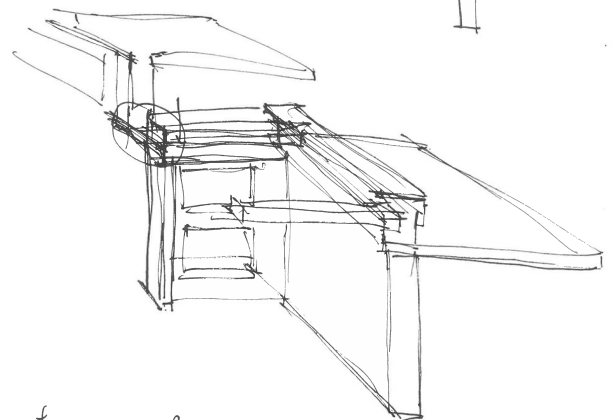
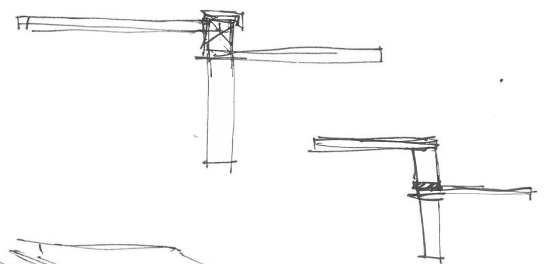
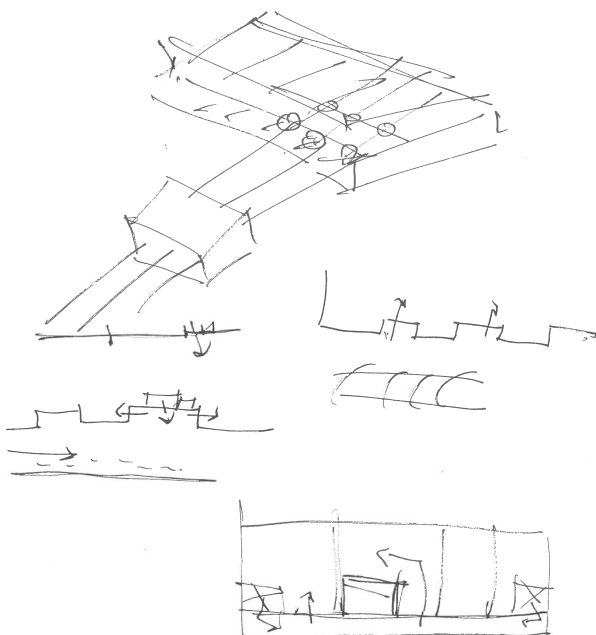
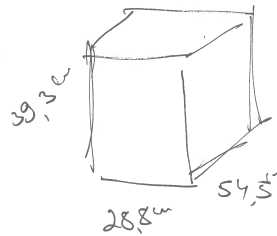
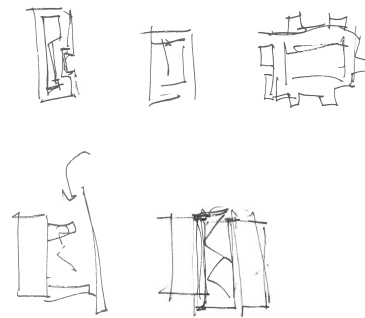
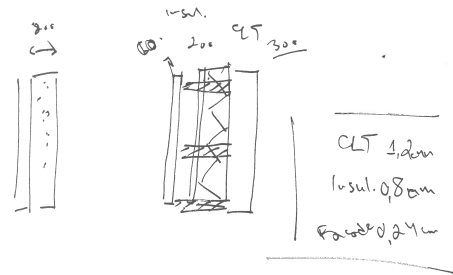


Week 3.6

CLT wall, floor + column connection



Scale 1:25 - fragment design

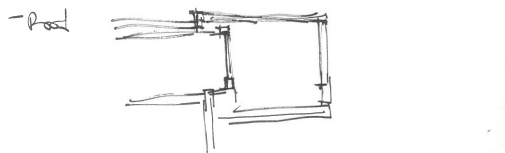


touch at floor

cantilever roof - rather than resting

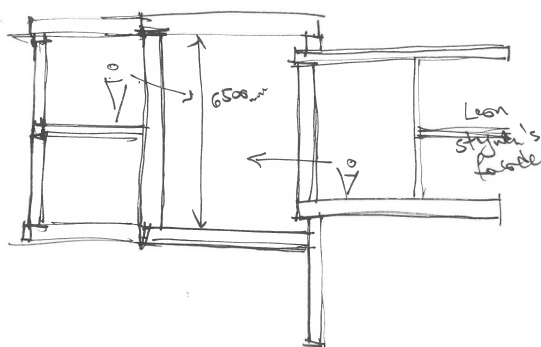
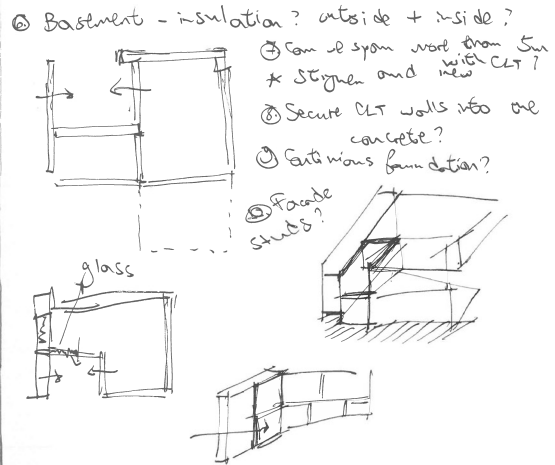
Feedback Design - week 3.6. Daniel

- Expose floor slab and roof of Styren
- Extend the neoramine till Styren's facade edge.
- Make roof cantilever rather than rest
- Make an entrance walk
- Add brick layer of roofing as a working space
- Analyse existing facade and structure of Styren

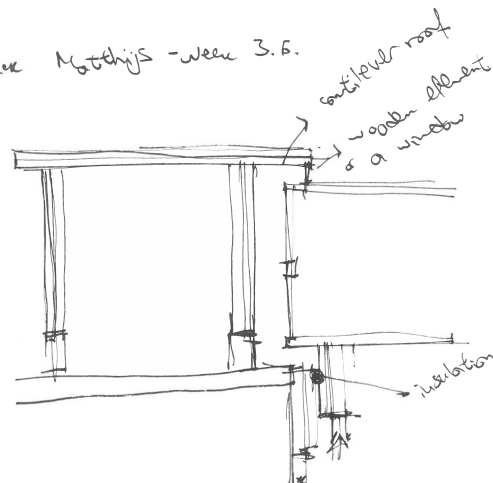


Questions for BT (week 3.6)

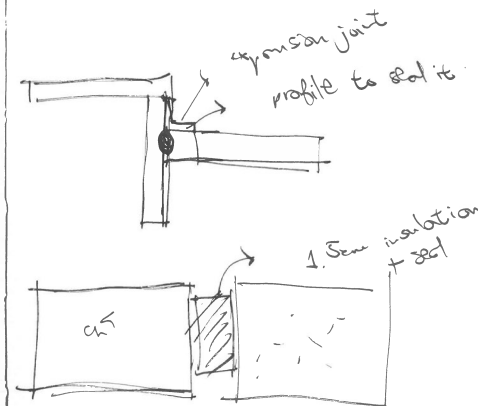
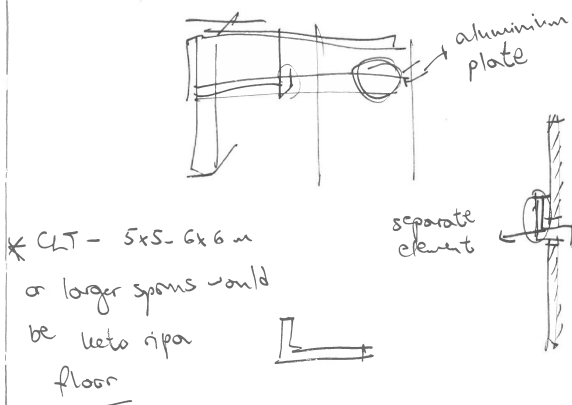
- Can I rest my roof on a beam, column of my extension and the existing structure of Styren (exposed column)?
- Detail floor, wall package?
- New extension and existing Styren's wing connection (isobarb?) + insulation on top?
- Roof design (beam + glass)?
- Basement - insulation? outside + inside?

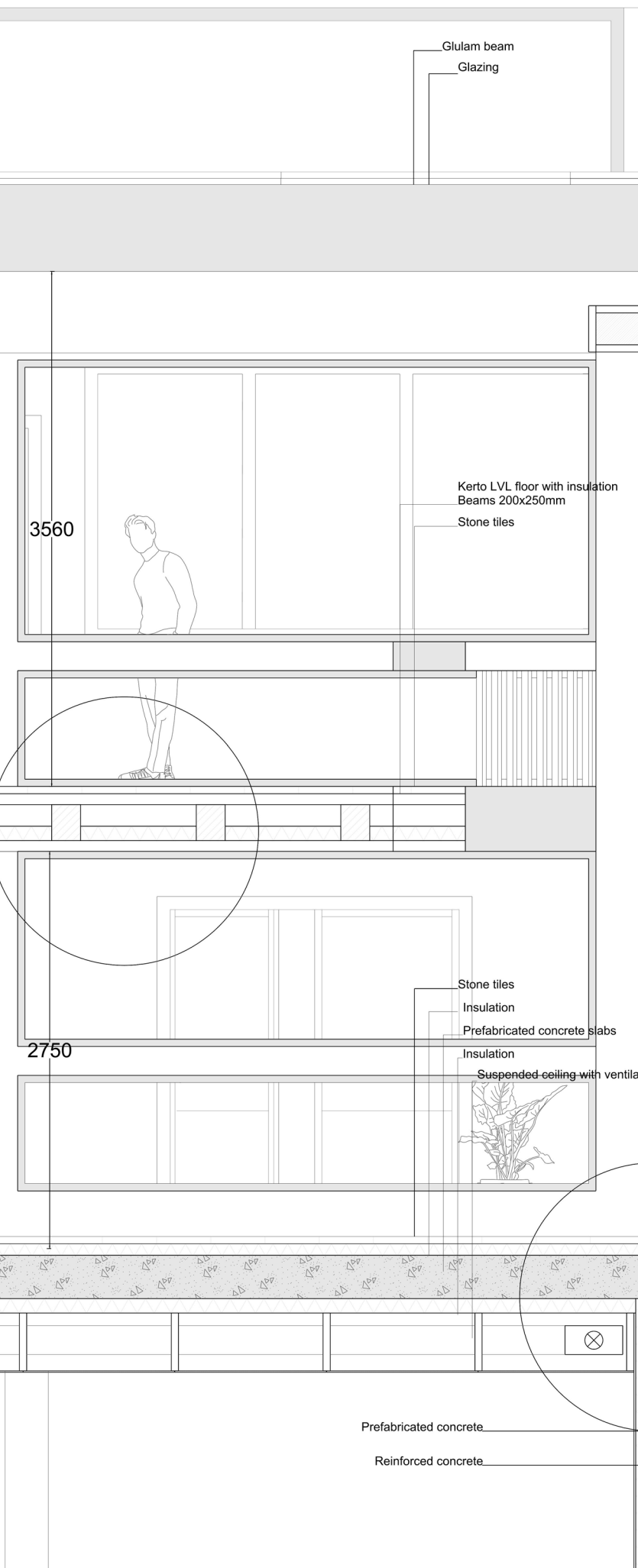


Feedback Meetings - week 3.6.



Facade element





WEEK 3. 7.

Individual design

Research, Design and Building Technology sessions

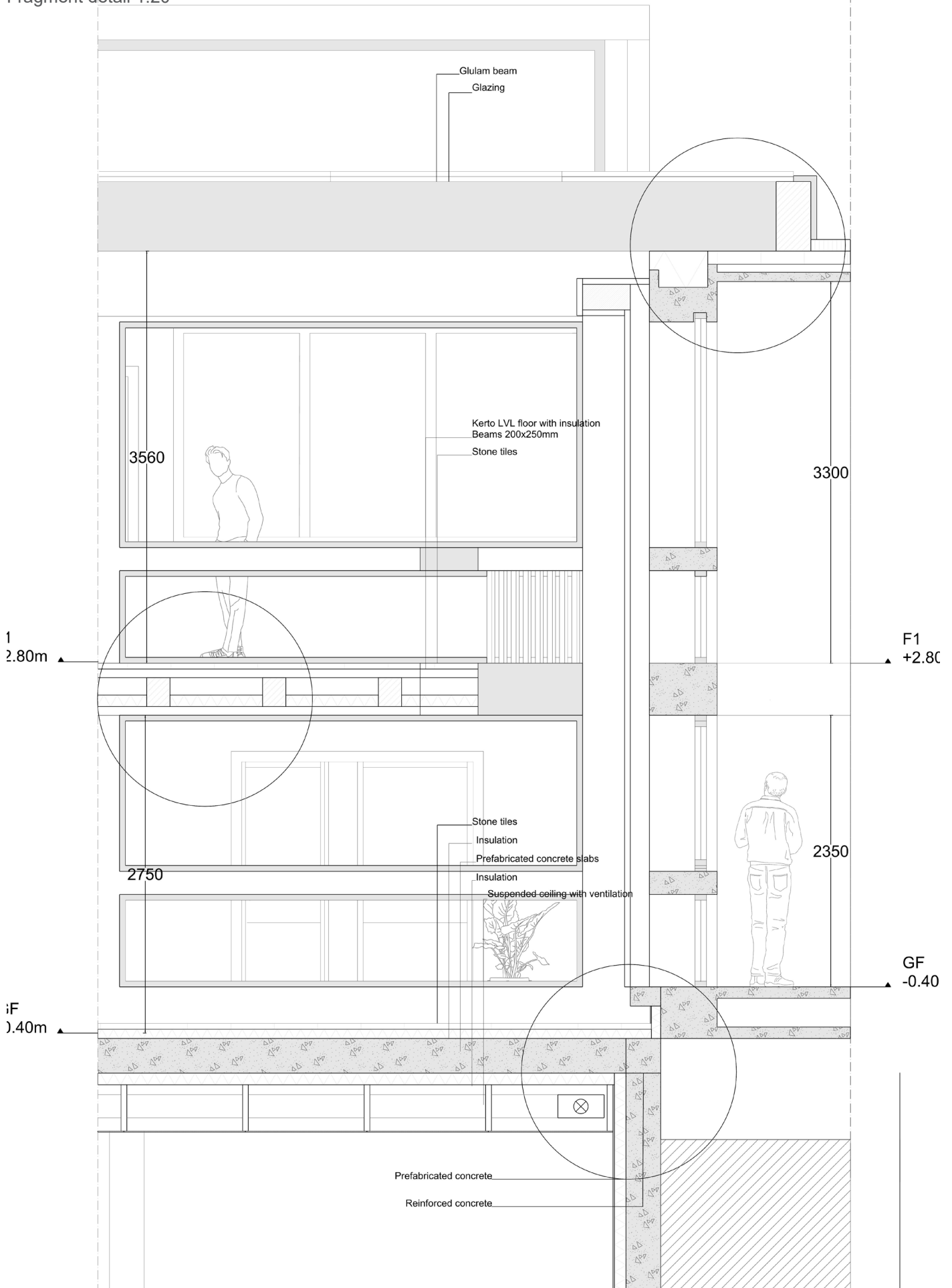
The week reflects on detailing a fragment of the proposed extension to Stynen's west wing by cutting a section through the new entrance where a detailed connection of the new and old building is. Moreover, details in scale 1:20 and 1:5 are represented to show not only structure connections but also materiality and potential spatial qualities.

Furthermore, another iteration of the floor plan is made to improve fire escape routes as well as connectivity within the new and old building.

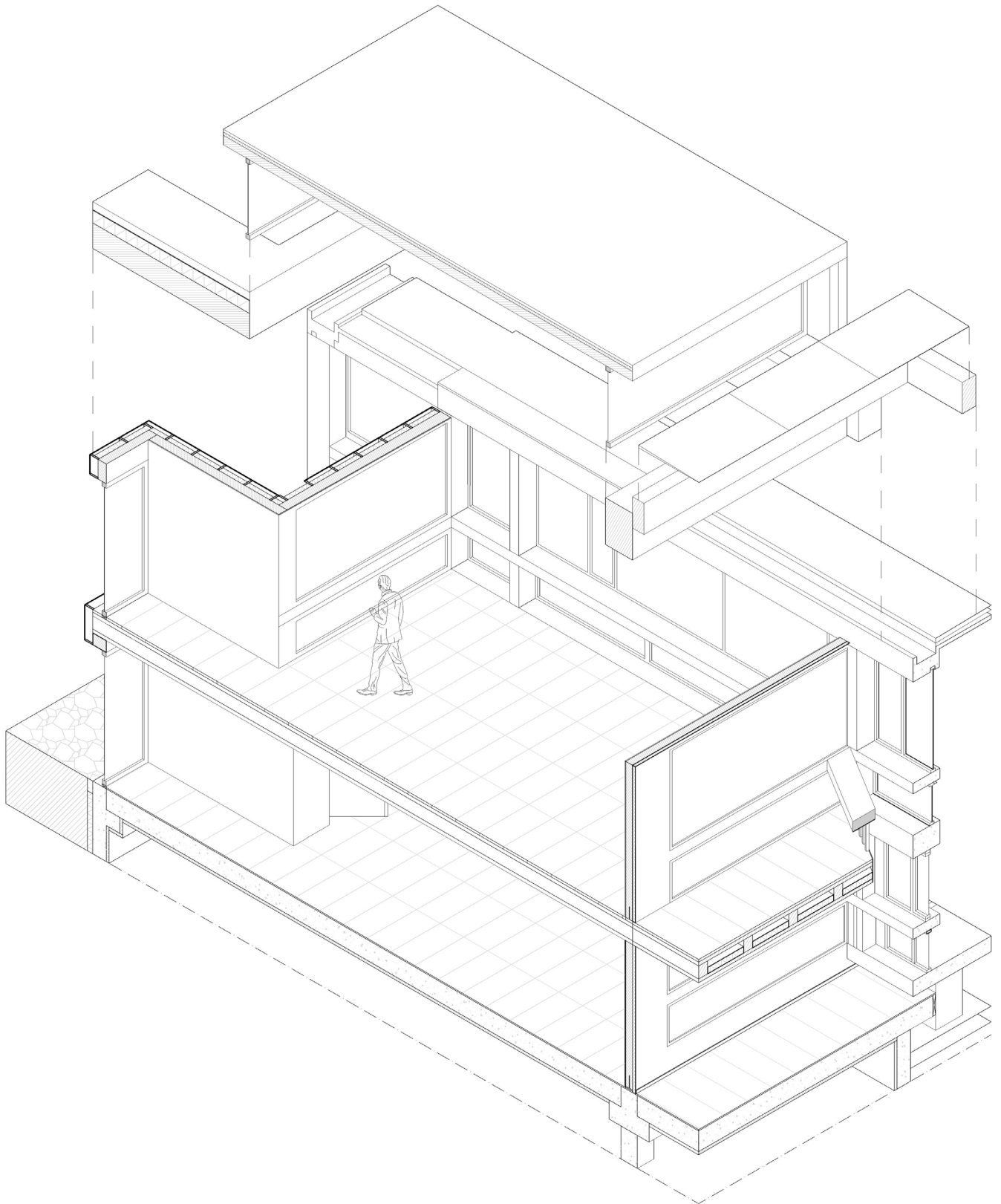
Lastly, a potential entrance nook is created to enhance the facade rhythm of Stynen - solid, glazing, and by creating the nook opens up highlighting the openness

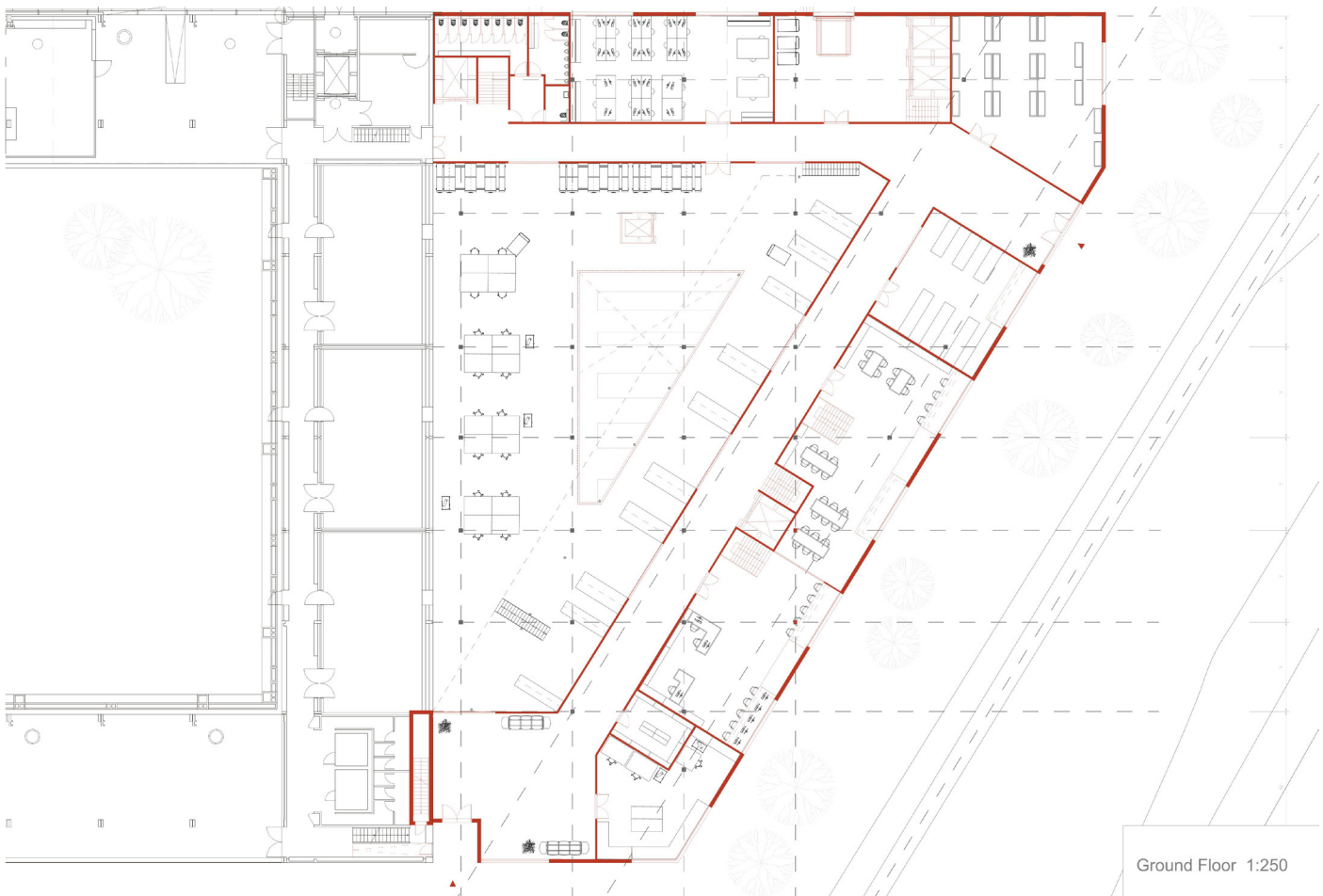
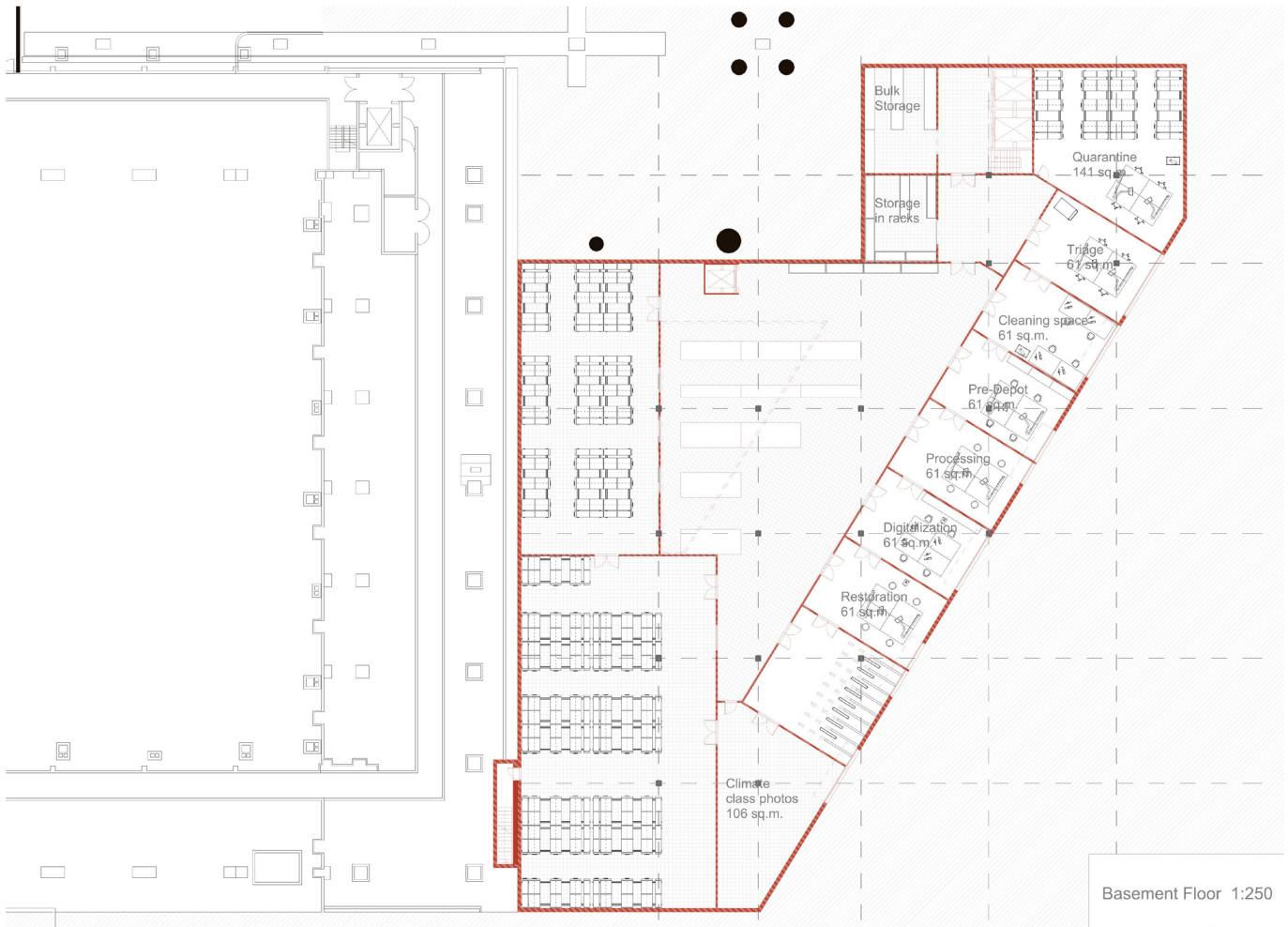


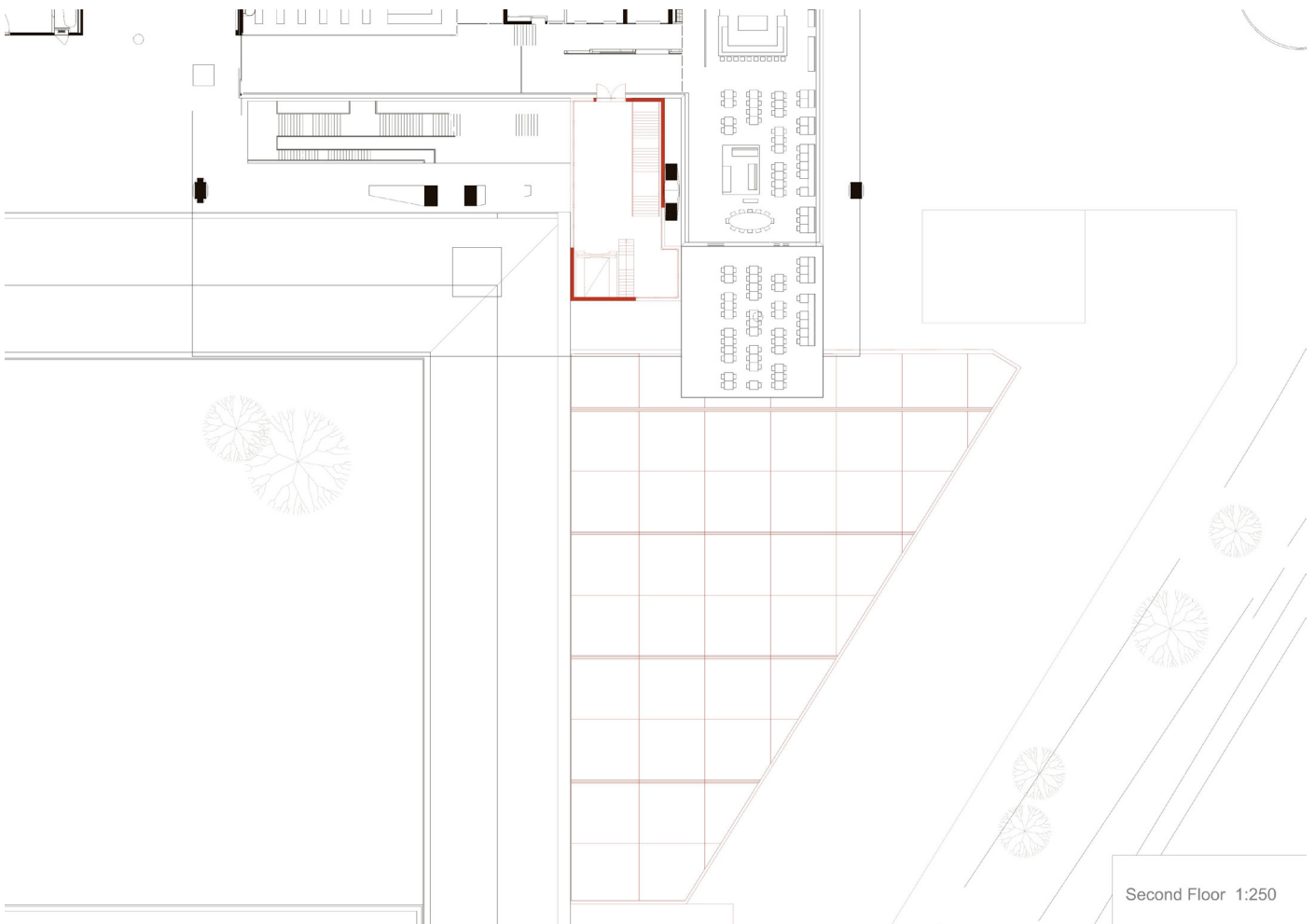
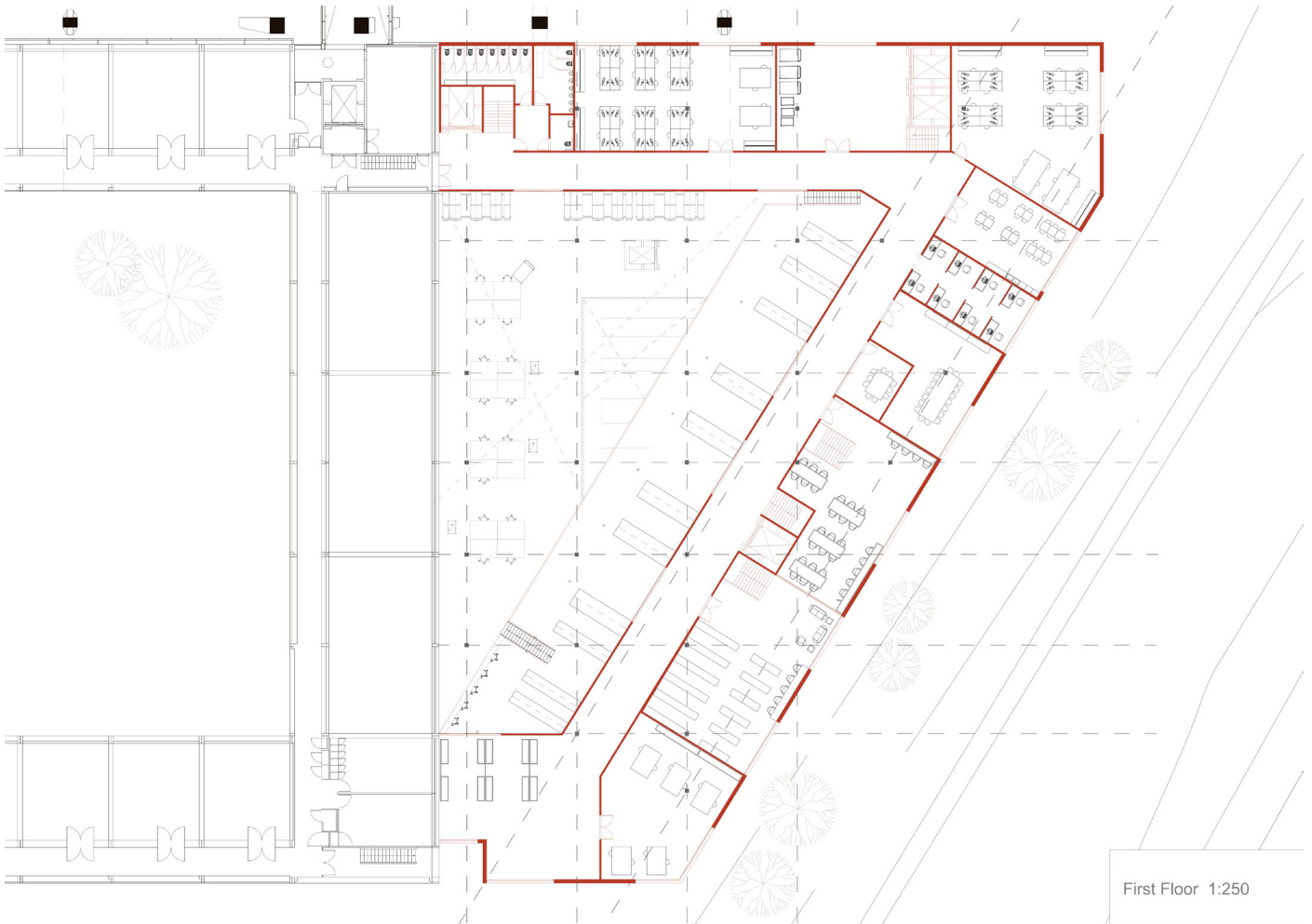
Fragment detail 1:20

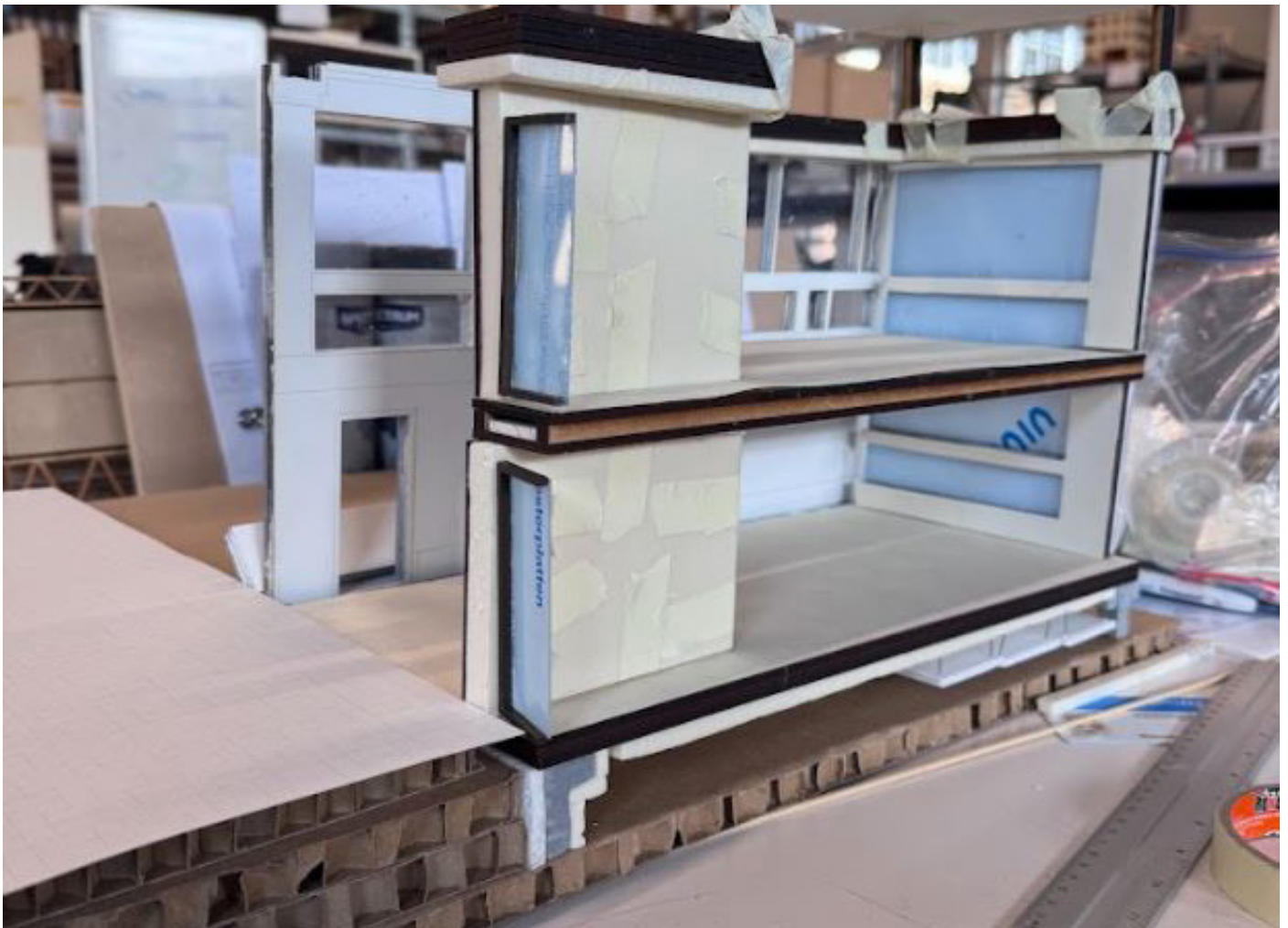


Axonometric fragment drawing











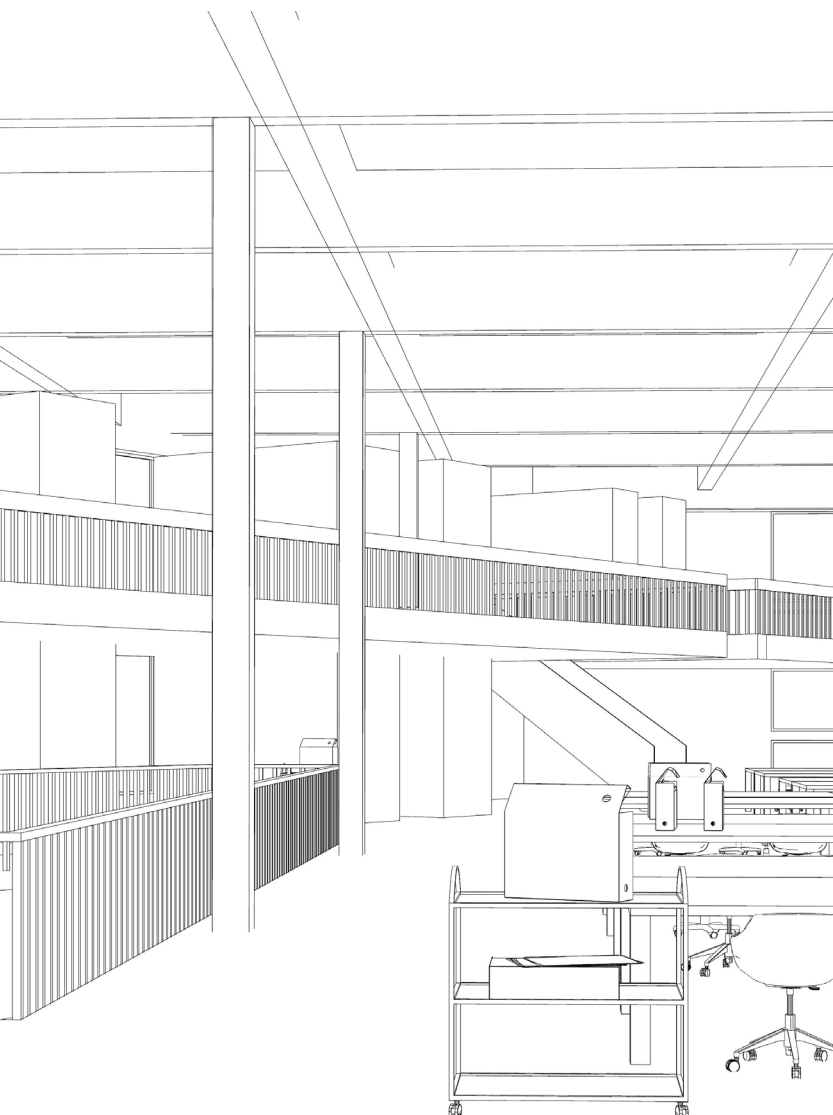
WEEK 3. 8.

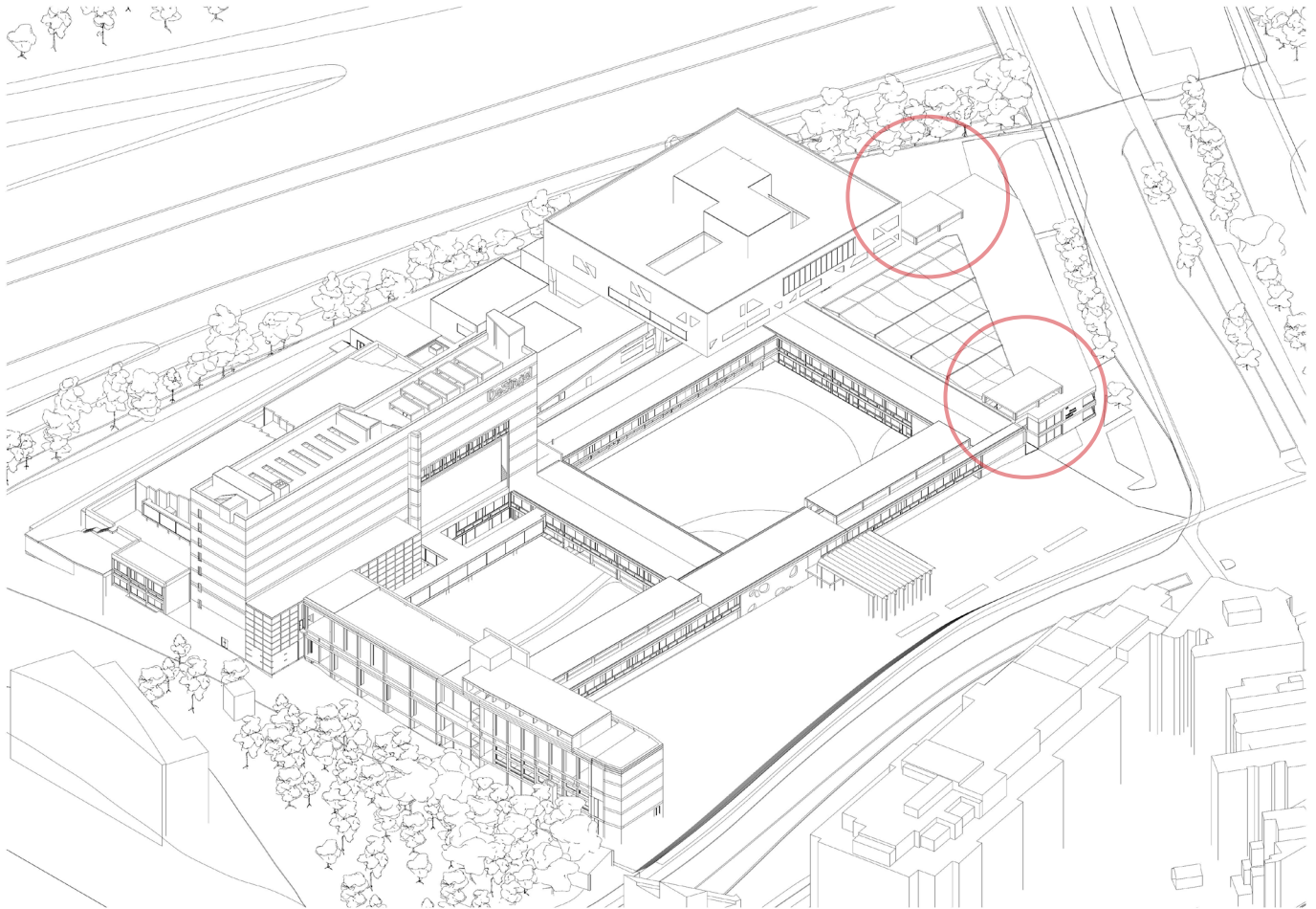
P3 Presentations

The week enhances a series of drawings which are used during the P3 presentation to support my narrative. The drawings include additional iterations of the floor plans, perspective sections as well as visuals highlighting key areas of my design proposal.

The design features an extension of DeSingel connecting the west wing of Leon Stynen and a bridge connection to Stephane Beel replacing the ramp. As a result, the design leads to the core idea of expressing the facade of Stynen in the courtyard where the archive working stations are overlooking to the lower floor where physical models are displayed. Thus, Stynen's facade does not just become an interior facade but also a key element in the archive.

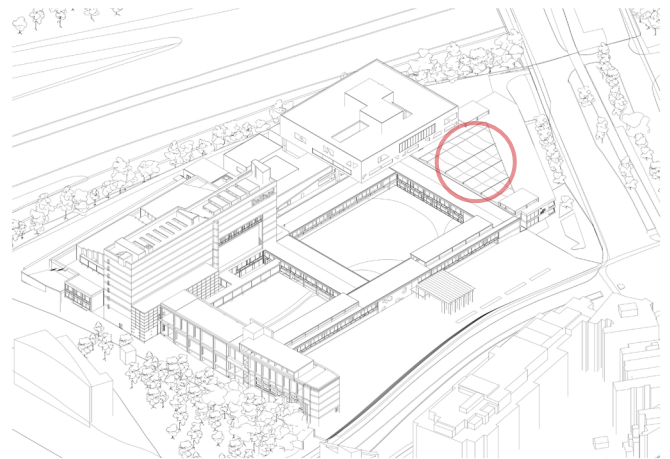
In addition, two physical models are used in this presentation - a fragment model in 1:33 scale and a 1:200 model to show visual connections within the site. Lastly, a brief analysis of facade materials is done as well as some key elements are shown in the fragment model.

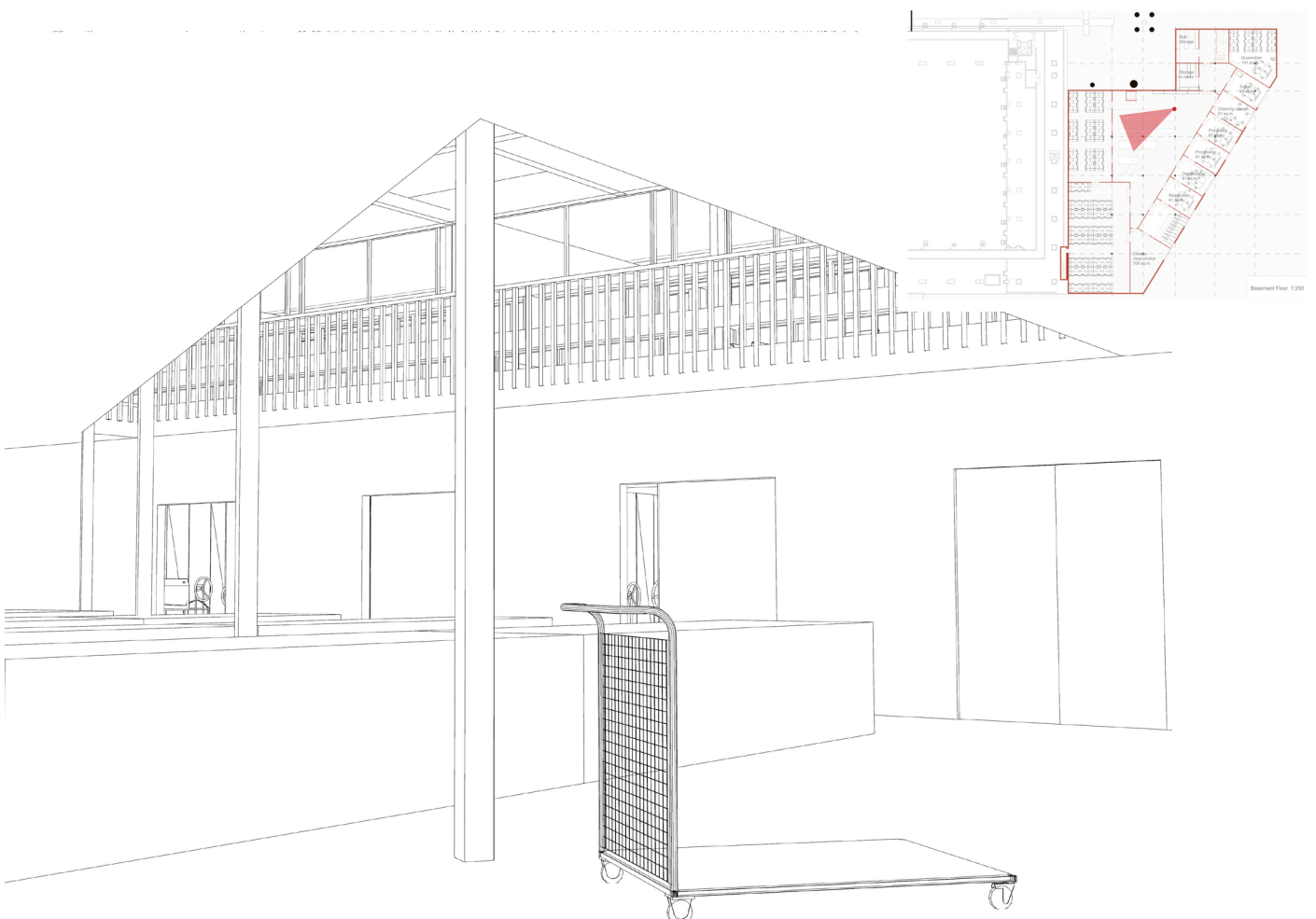
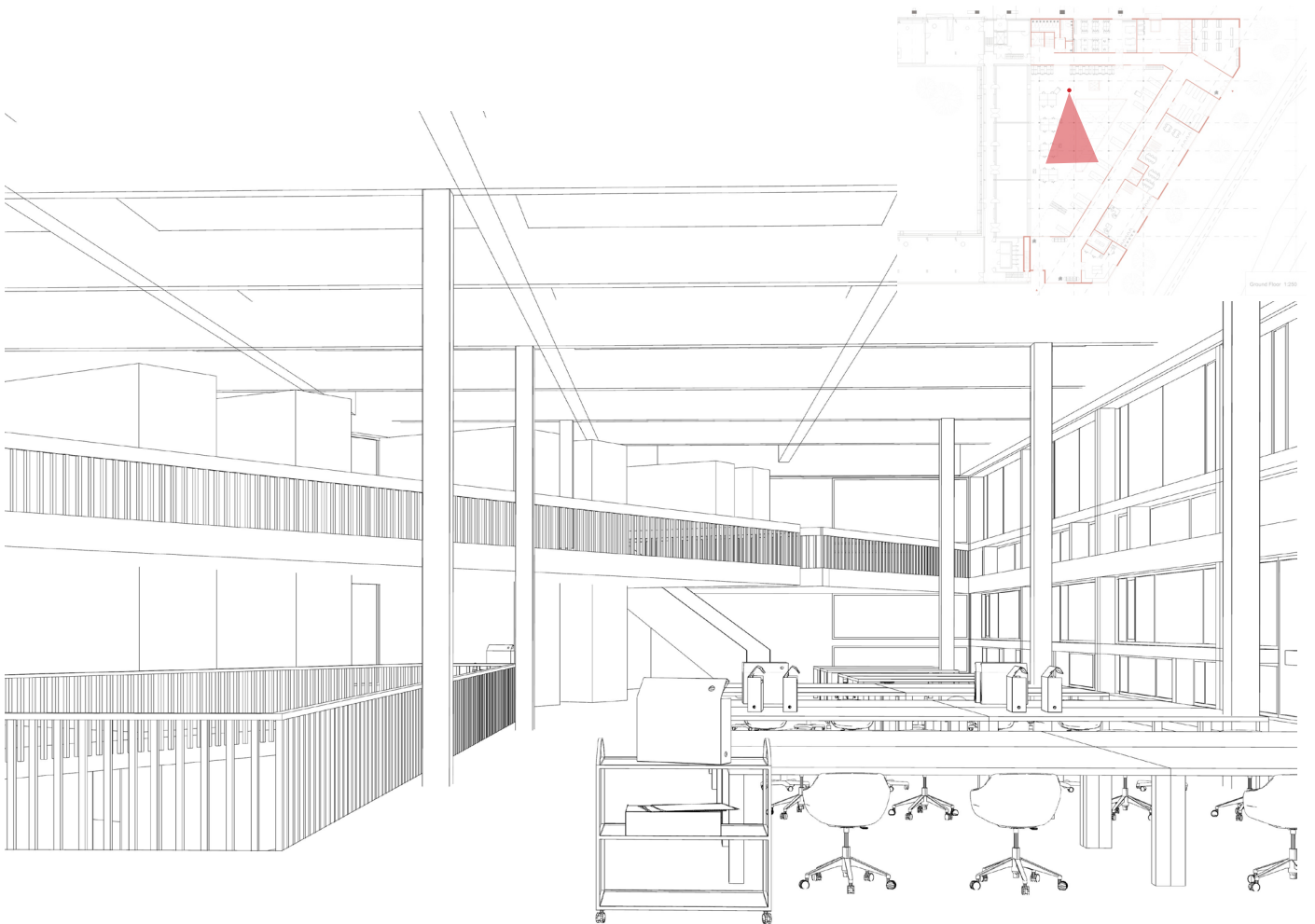




P3 FEEDBACK

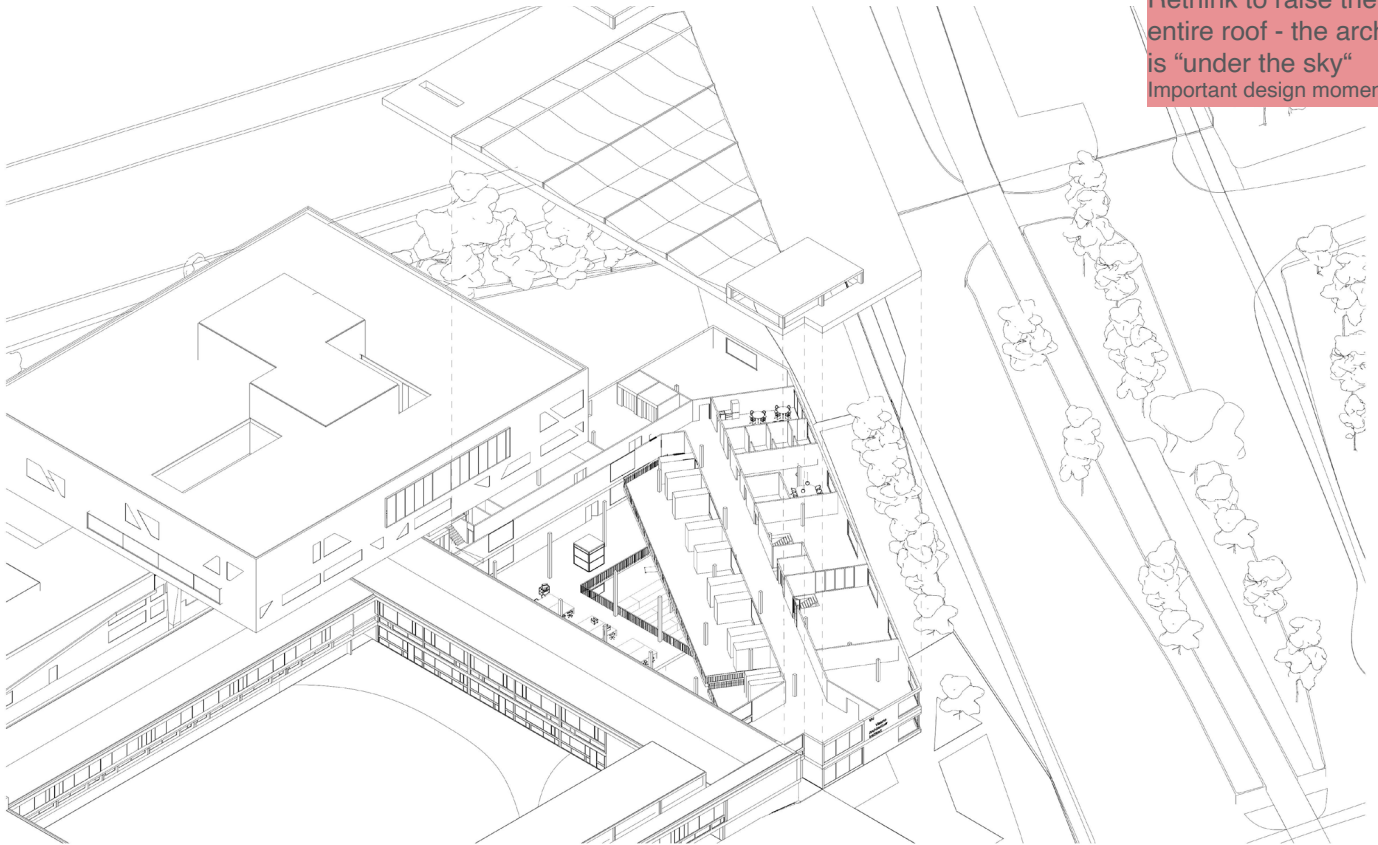
- Roof gesture – continuation of Stynen's raised ceiling – does it work?
- Your building is the frame of the courtyard, the courtyard is the core of the project
- The façade just carries on, allowing Beel to float on the extension as a continuation of Stynen's wings, the façade then makes the outline of the courtyard
- Use your 1:33 and 1:200 models as a way to test the massing, look at them and realise there is a need of a potential change
- Can you make the opening on the floor even bigger?
- Project is clear, drawings are clear
- Roof beam seems to visually slice on top of Stynen's façade
- Roof can be flat, have the same thickness in both directions
- What is the character of the roof that you need/want to achieve
- Space planning is more important than secondary plannings such as restrooms, etc



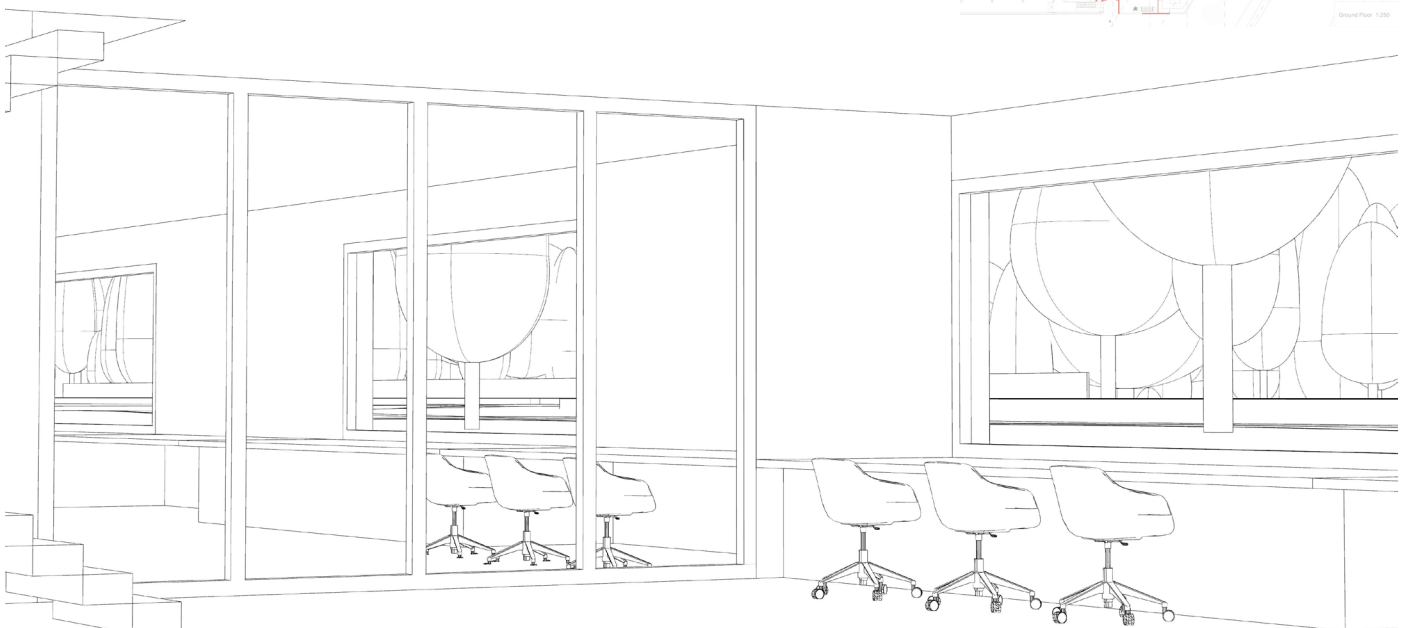


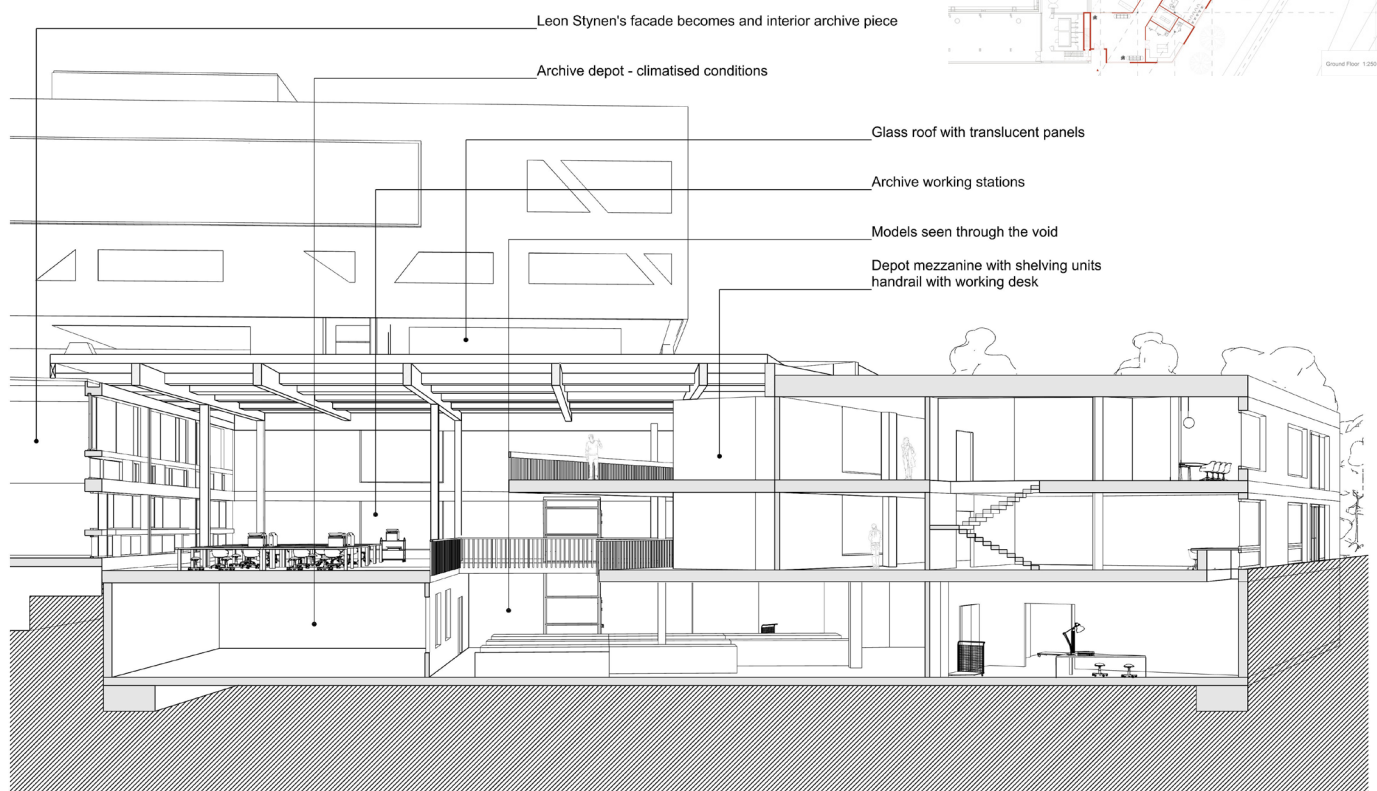
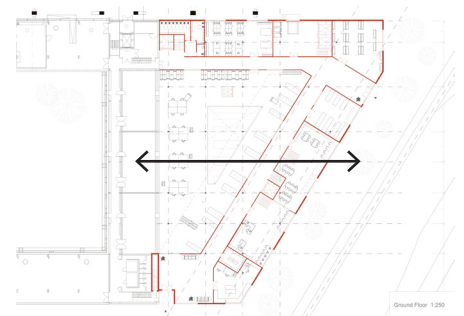
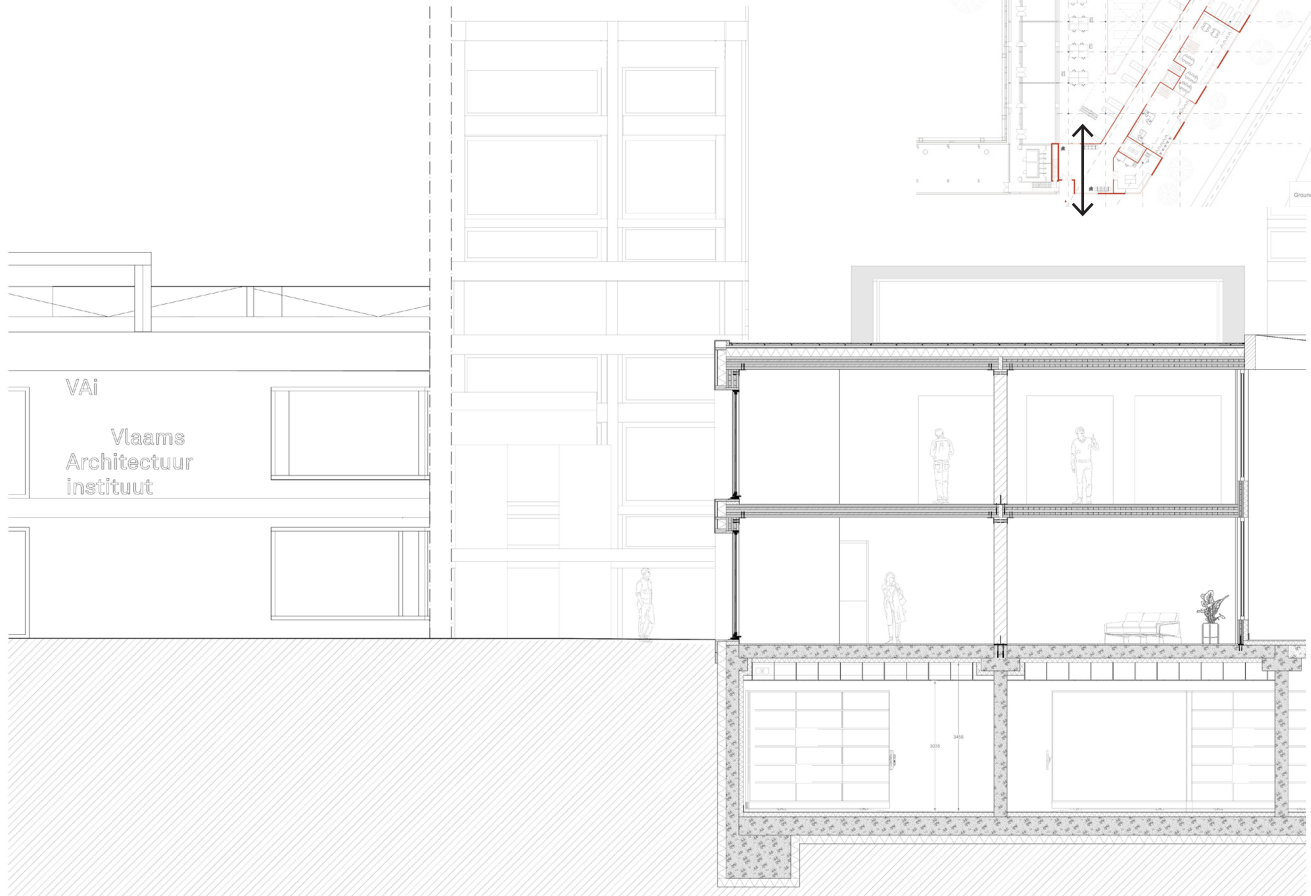
Structure axonometry

Raised roof elements
Rethink to raise the
entire roof - the archive
is "under the sky"
Important design moment



Visual qualities in the library on the ground floor

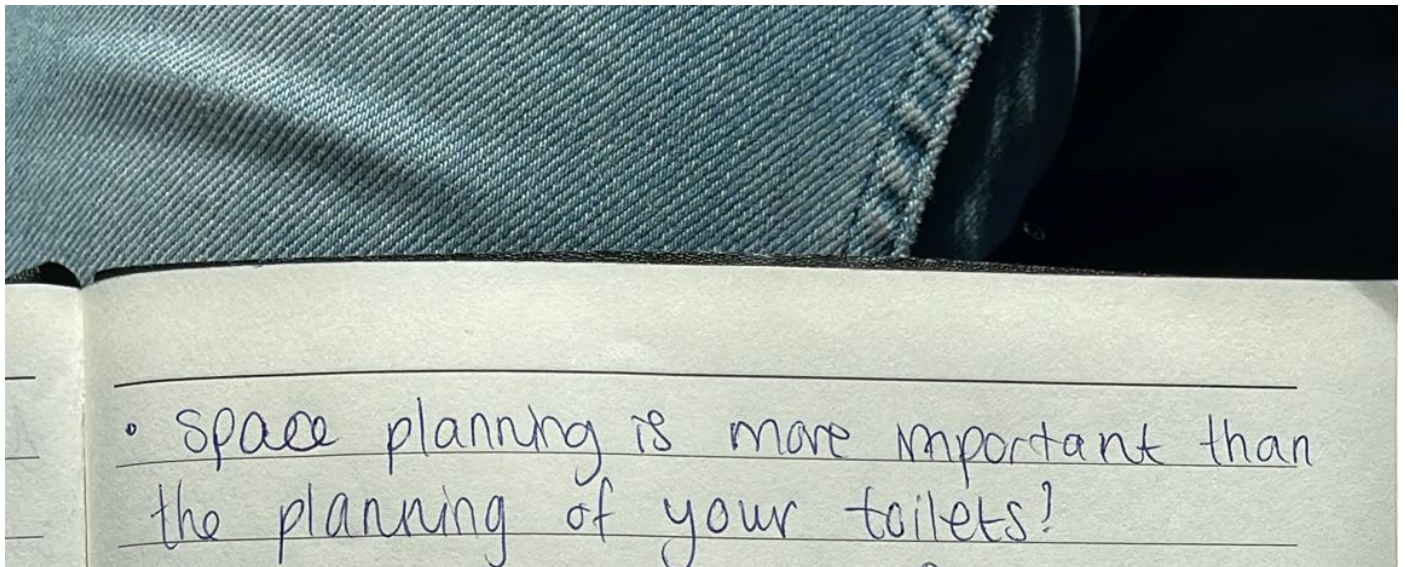


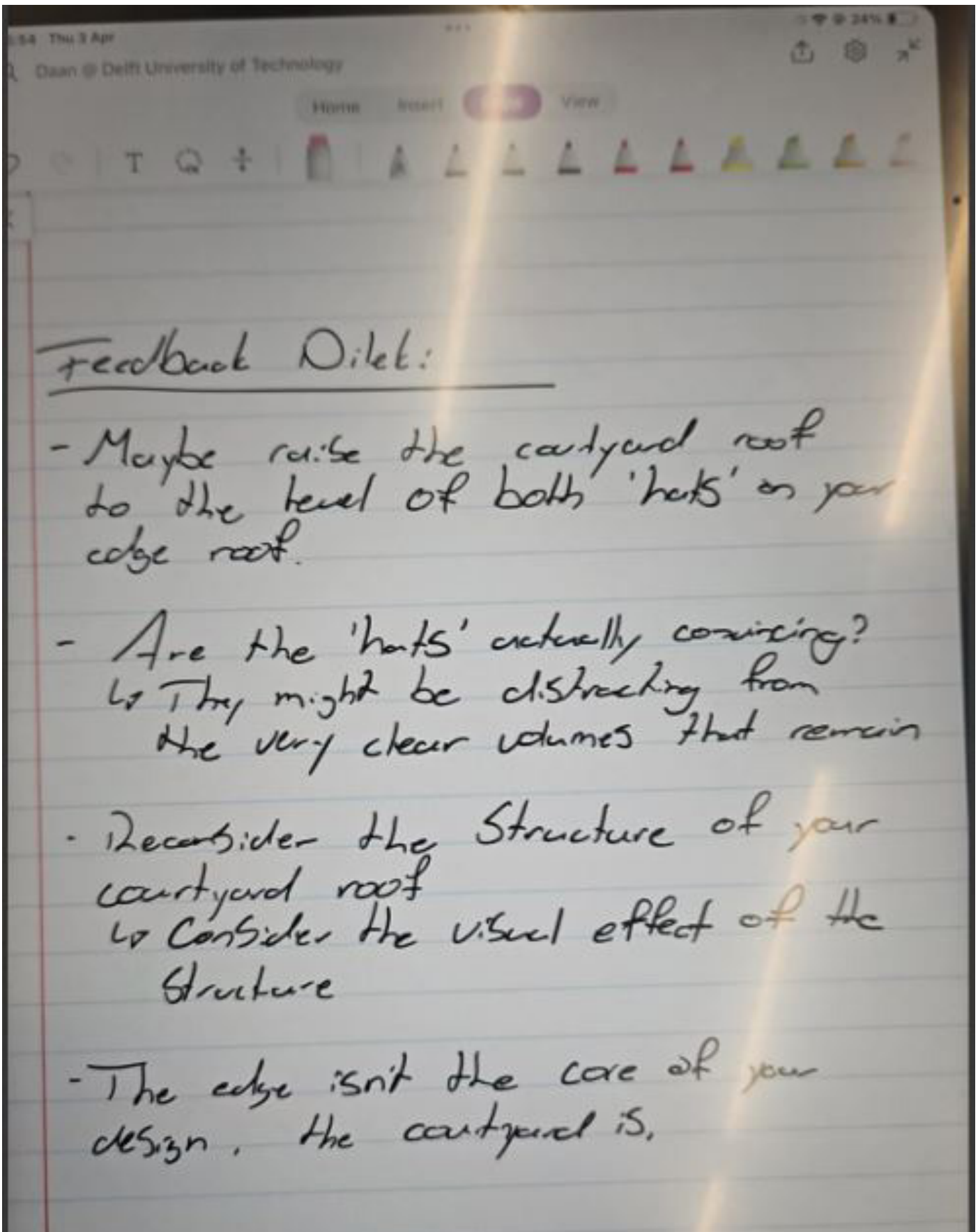




Dilek

- Daniel: "ah! could you put the facade in the right place?"
- questions about the little hats, the higher pieces of roof
look a bit random, generic
- your building is the frame of the courtyard
- facade just carries on, and then makes the outline for the courtyard
- use your model as a way to test your models. See it and realize you need to change something
- can you make the opening in the floor even bigger?
- Daniel: project is really clear, drawings are clear
- roof beam seems to visually slice off the top of the Stynen facade
- roof can be flat, have the same thickness in both directions
- what is the character of the roof that you need / want?





P3 Presentation reflection

Reflection Notes

General feedback

- Materiality, look and feel of the interior, meaning of the larger scale in relation to the façade
- Changes you make affect other spaces, whether existing – within the existing body of Stynen, Beel or your proposed extension, new home for the VAI. As a result, you are interfering with the new body into the existing
- Negotiation of spaces – new façade touching the old
- Visual relationship and materials are the core stages at this moment
- If possible, use what is existing, how little can I possible build?
- Is it just a VAI or VAI with other functions (in case you are not interested in archives, can you still go in there? What else is there to do? What does your extension propose and contribute to the Art Campus of DeSingel?)
- What type of architecture elements are you using?

List of products to develop

Design

- Update Floor Plans
- Update Perspective Section
- Create more visual quality drawings
- Minimize mezzanine floor
- Open up the void in the courtyard

Building Technology

- Produce 1:5 detail
- Escape routes
- Add an elevation to the detail 1:20

Schedule

Pre P4 - Week 4.3 - 08/05/25

P4 - Week 4.5 - 23/05/25

P5 - Week 4.10 - 18/06/25



WEEK 3. 9.

Towards Pre P4 Crits

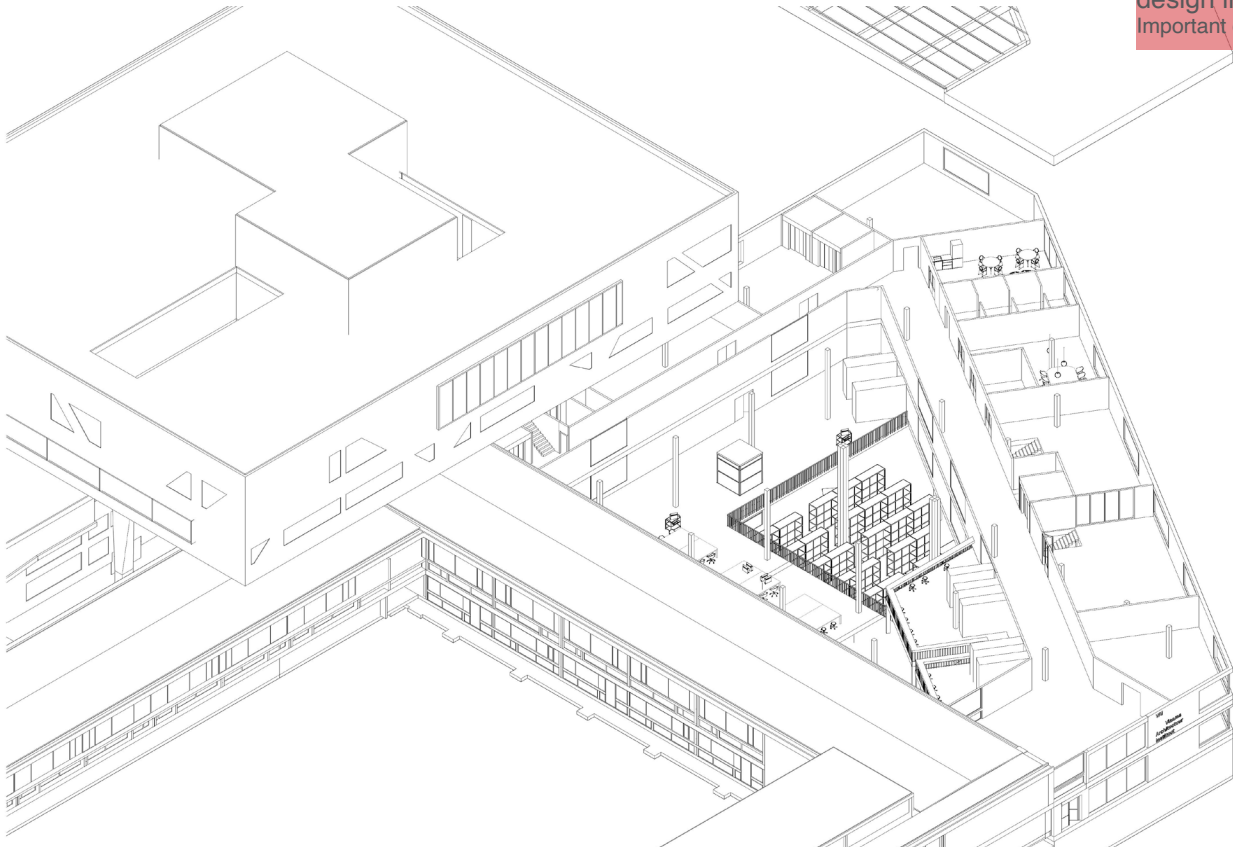
The weekly design reflection identifies an iteration of the mezzanine in the courtyard which becomes a unit in the corner connecting the edge of the façade of Stynen. The railing element mimics the façade by replicating the beam and the columns within the windows of Stynen.

Environmental strategies start to establish certain climate qualities as the depot of the VAI sits around the courtyard. In relation to it, the void overlooking the physical models offers shelving on wheels for easy mobility and relocation in terms of transportation. In addition, shading element fabric is added to the glass roof in order to control direct sunlight and protect the archive workspace from overheating.

The careful roof structure consideration allows a certain grid system to frame cassettes where glass panels are inserted. The shading fabric is also integrated within its own frame which is hung on the beams of the roof structure. The ventilation ducts are then placed underneath, also hung on the beams.

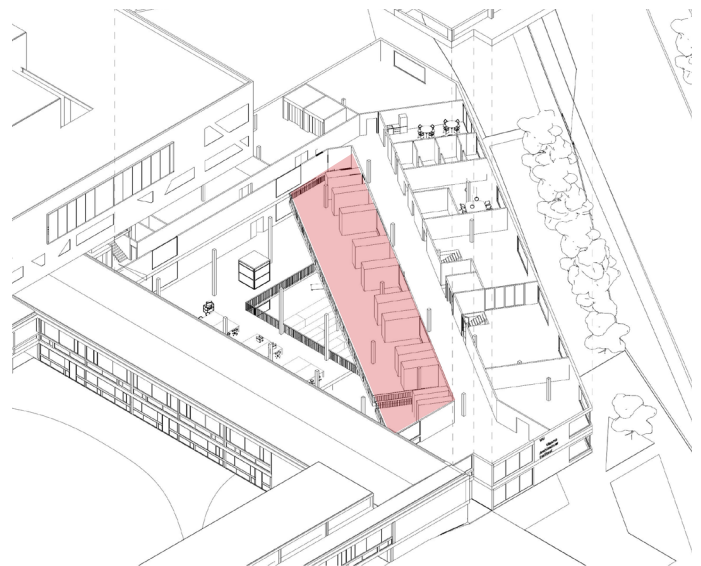
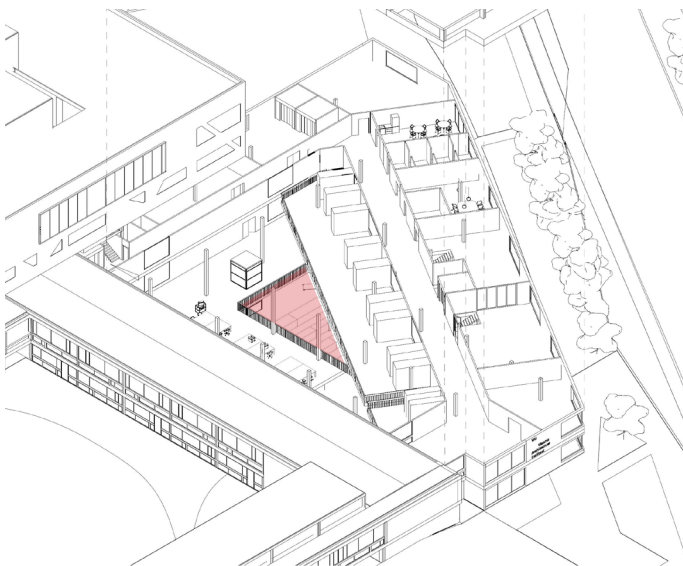
Archive qualities

Mezzanine floor further
design interventions
Important design moment



Void extension

Optimising mezzanine use and qualities

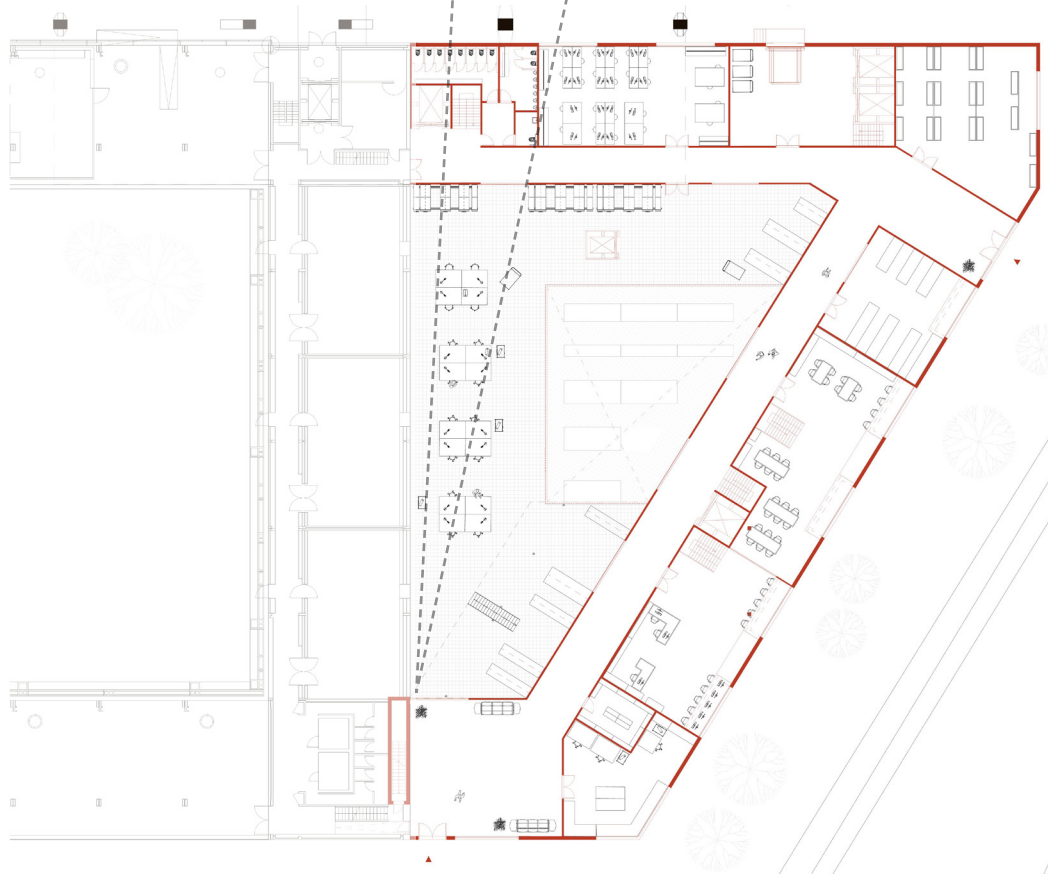




Look & Feel



Architectural section drawing of a building. The drawing shows a multi-level interior space with a prominent red roof structure. A black circle highlights a corner detail where a horizontal beam meets a vertical column. Dashed lines indicate the continuation of the structure. The drawing is a technical line drawing with a red color highlight.



“Curtains for the sky”



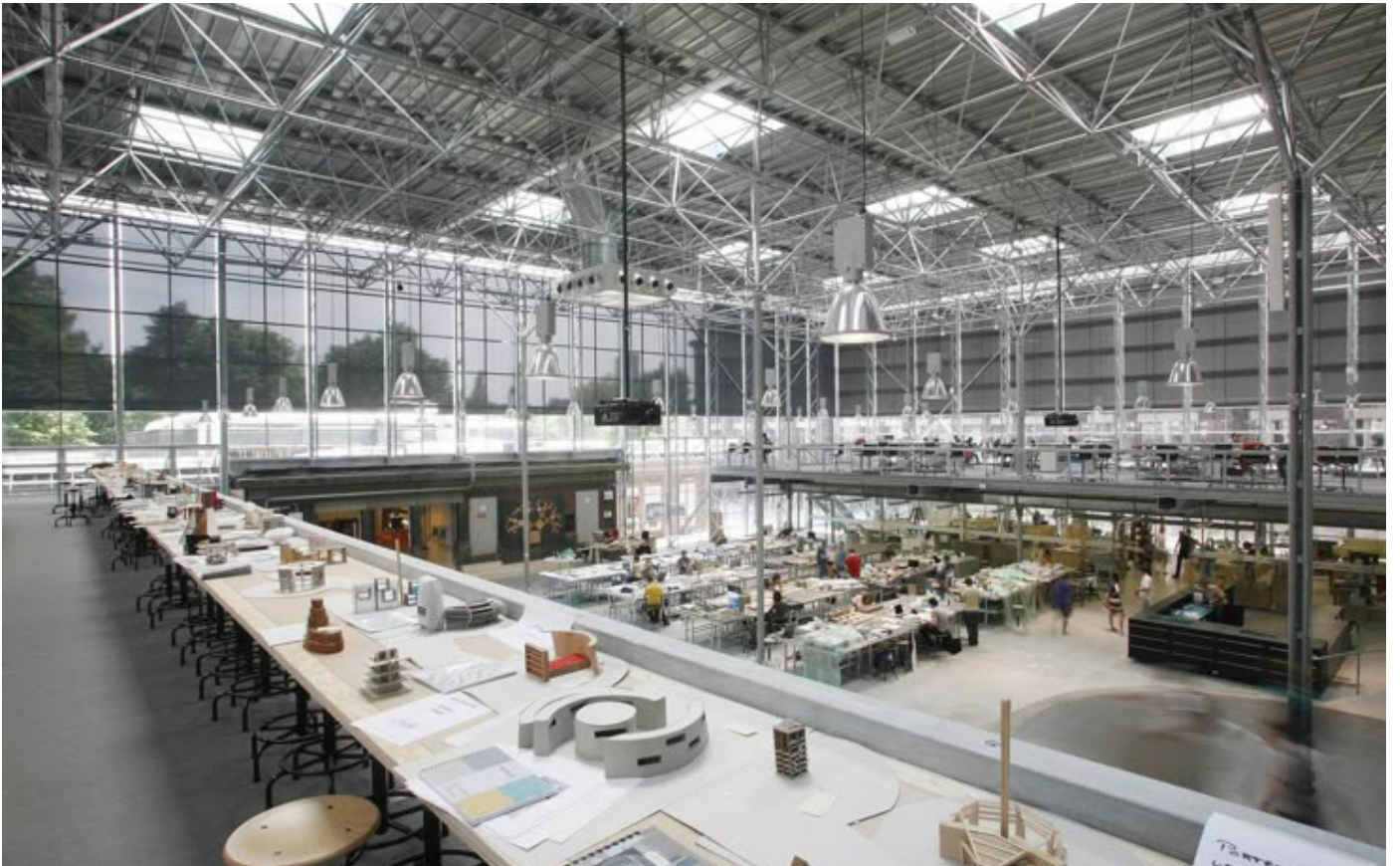
Ständehaus in Düsseldorf



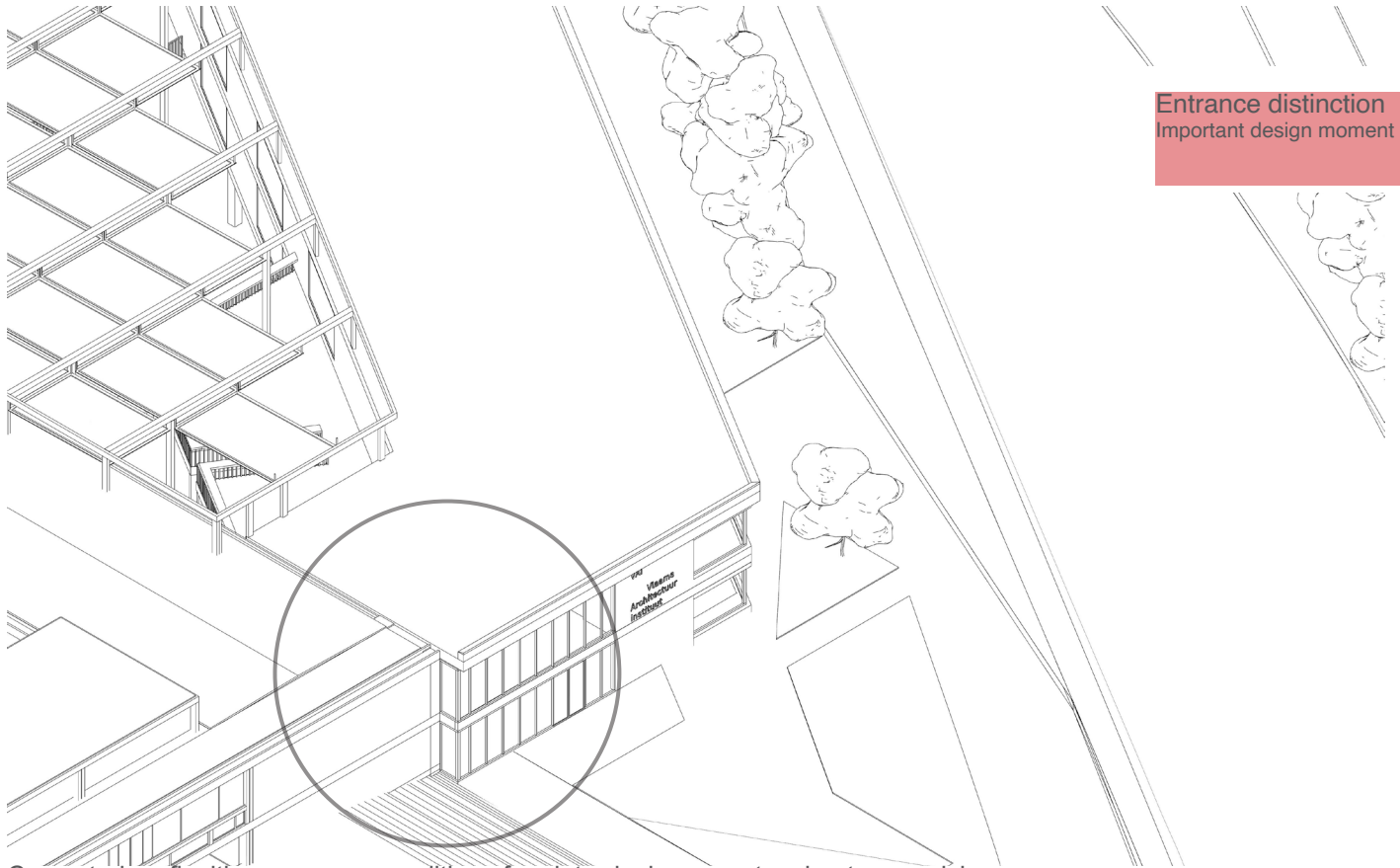
Zentrum für Zahnmedizin in Zürich



TU Delft | Bouwkunde | Faculty of Architecture



Entrance gesture | Representing different stages of development | Existing wing of Styne and new extension



Entrance distinction
Important design moment

Case study reflecting on corner qualities of an introducing an extension to an existing area



Courthouse extension | Restoration of Asplund's Gothenburg City Hall

ETFE roof | Cushions



ETFE roof | Shading





TEXTILE SUN PROTECTION SYSTEMS

Our high quality textile sun protection systems offer great flexibility for interior and exterior designs with high efficiency (light and heat) and excellent weather stability.

Interior

adaptation to the orientation of the façade and excellent heat protection: Discover our products for interior sun protection.

Exterior

Sun protection as an architectural element for the design of the façade. Customized individual requirements, perfect in function. Our products for exterior sun protection.



Glare protection

systems for glare protection, we



Blackout

Our blackout systems allow rooms to be used



Sun protection

Our systems guarantee perfect sun protection



Front facade development | Opening up the main entry point



Old facade visualisation



Wee 3.9.

Write narrative - P4 reflection - concise idea of presenting the project throughout the year.

For tutorials - design reflection (after P3)

- floor plans changes
- Visuals (archive qualities)

Questions : ① Void in the Archive (wasn't bigger)

② Roof design - slice off to Styne

③ Entrance (urban corner?)
fire exit route through Styne's wing

Graduation for stages

1. Looking carefully
2. P1 design model
3. P2 model - building outline + Pre P2 crits
4. P3 fragment model
5. Pre P4 + P4
- P5

BT questions

→ Archive columns in the courtyard (timber, glulam?)

① Does it offer the needed climate conditions?

→ Move from steel?

→ Roof lightweight structure made of steel, too?

② Escape routes - confirmation

③ Double chair detail 1:20

P3 reflection

30/04/25

① Conceptual thinking, at this point you should

focus on unit detail

- when do you set the limit?

- Narrow down detail, shift interventions

- Why did we have only design, not BT?

② Relationship with Styne's wing, moving use of that corner, activating the area.

BT 11/04/25

Questions - Tutorial

* Floor plan - basement escape route

* Detail 1:20

* Glass material - lightweight vs. plastic not glass? climate condition

* Roof - raise to run ventilation?

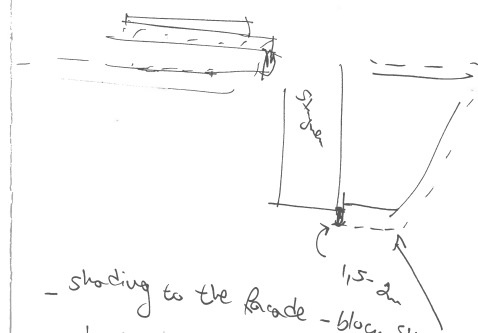
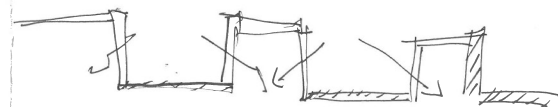
* Courtyard structure - cassette (ETFE)
- columns - wood or steel?

* Beams, columns, structure in the courtyard (the archive is under the sky - sense of lightweight, not heavy.)

pressure - air vent

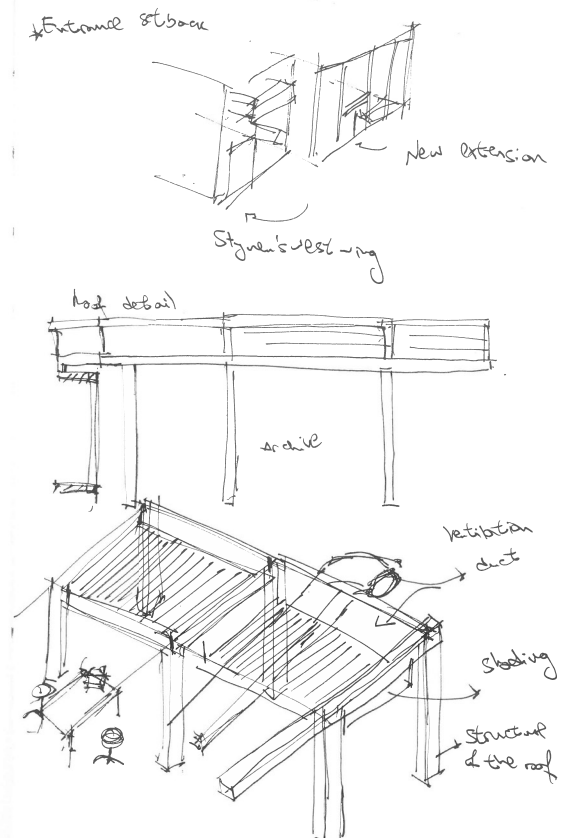
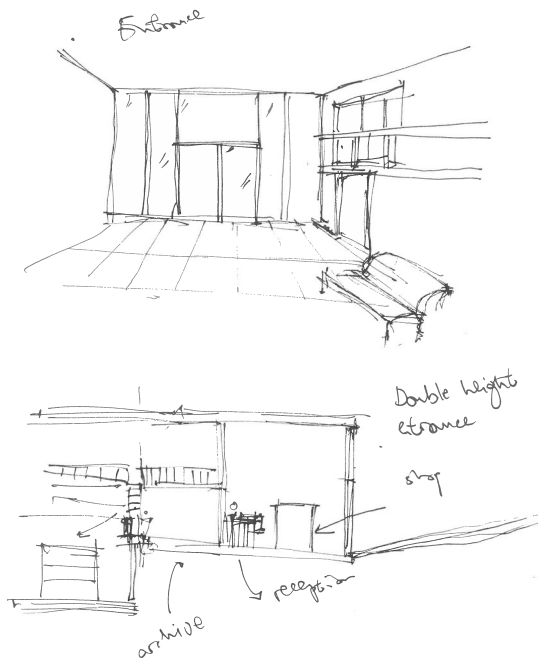
sun protection

glass on top - wood + fabric
spring



- shading to the facade - block sun
- heating
- fresh air - central spot - through the facade - pre-heat the air into the atrium
- how to tone the heated air

Building Technology tutorials reflection



Feedback BT

- Shading - courtyard? gets heated quite quick
- Heating - floor heating radiators?
- Air, ventilation - air quality, fresh air, ducts?

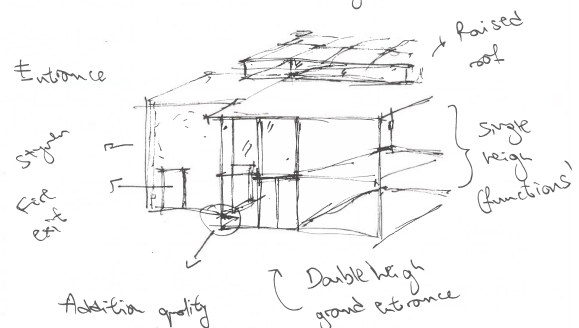
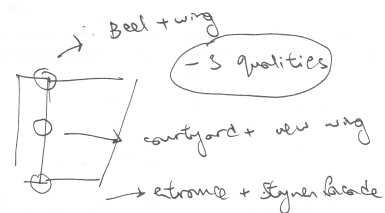
Draw a diagram on a perspective section
(climate design consult)

Building technology feedback

- Roof - overhangs on styren and my roof
raise the roof → windows around + insulation + beechen
- Glass cushions - inflate air, pump constantly
- Shading → glass beam shading, plastic?
wires + fabric springs
- Entrance - quality double height

big entrance

- Fire escape scope - through existing building



P4 devirables

P4
<ul style="list-style-type: none"> • theoretic and thematic support of research and design • final reflection on architectonic and social relevance (see appendix 3) • site 1:5000 / 1:1000 • plan ground level 1:500 • plans elevations, sections 1:200 / 1:100 • part of the building, plan and drawings 1:50 • façade fragment with hor. and vert. cross-section (on an appropriate scale) • details
P5
Identical to P4

Management in the Built Environment

P1
<ul style="list-style-type: none"> • Presentation of P1 report with concept research proposition • Draft graduation plan according to template
P2
<ul style="list-style-type: none"> • Graduation plan based on template (see student portal – forms AUBS) • Presentation P2 report with: (a) a description of the working method for answering problem statement and re-search questions and (b) report of literature examination.
P3
<ul style="list-style-type: none"> • Draft reflection (see paragraph 1.3) • Presentation P3 progress report: Which (propositional) conclusions are to be drawn from the (empirical) research and what should be done to successfully complete this process in time • For details see appendix 2
P4
<ul style="list-style-type: none"> • Presentation P4, final report (=P5 final report 99% completed) • Final reflection based on template (see paragraph 1.3) • Report with appendixes for detailed information. Eventually action plan, computer model, checklist of other tools, published separately and refer to this recognizable and accessible in the final report
P5
<ul style="list-style-type: none"> • Presentation P5 final report including possible action plan, computer model, checklist of other tools.

◦ Preparation P4

- Check whether your main mentor registered your P4 application in Supersaas. They can use this programme to determine an available P4 date with you, your mentors and delegate of the Board of Examiners and register your P4 application.
- Send P4 products to mentors and delegate of the Board of Examiners: at least 1 week for P4 date.
- Send final reflection to Board of Examiners, mentors and delegate of the Board of Examiners at least 1 week for P4 date. For tracks: Urbanism, Landscape Architecture, Building Technology and Management in the Built Environment. Upload P4 report on Brightspace plagiarism scan at latest one week before P4.

◦ Day of your P4

- 15 minutes before start presentation, hang design or project drawings and if applicable install digital presentation
- Present research result / graduation project and reflection using digital presentation and drawings (see appendix 3 for exact definition for required products for this presentation)
- After a successful P4: definitively determine P5 date and preferred daypart or timeslot with your mentors and delegate. Your mentor will register this.
- Determine whether embargo on graduation work is desired. If yes: Apply a request: see [Forms](#).

Personal Reflection Summary

The P3 Presentation frames a crucial moment in my design which reflects on certain design decisions made in order to represent the core idea of my proposal. Towards the Pre-P4 Presentation I will be strongly reflecting on three key aspects – connection to Stynen's façade where the façade is framed as an archive piece, expressing a lightweight roof structure where the archive is "under the sky" and the corner where the grand entrance is. To break down those three concepts I would like to reflect into more detail to enhance the chosen qualities.

First of all, in order to express the existing façade of Stynen, I would like to frame my building around it, hence my secondary functions are situated in proximity, around the courtyard.

Second, the roof is a key element in my design which overhangs on the façade of Stynen meaning that the main structural support is in the columns within the archive. Furthermore, the roof is raised to achieve a visual connection to the raised roof elements in the entrance wing of Stynen.

Lastly, the entrance is the moment of architectural reflection when it comes to representing an addition to DeSingel. Whether to represent one unity or an addition imitating or complimenting the existing body of Stynen's wing, I would like to create a visual distinction by bringing my front façade where the entrance is forward by 1,5 m allowing users to understand the different development stage of DeSingel. As a result, the new addition is perceived as a whole wing/façade extension with a floating element of Stephane Beel.

List of products

Schedule till P4 Presentaiton

Week 3.10. - Roof structure, entrance element, P4 Narrative and Reflection
BT - elevation of the fragment 1:20

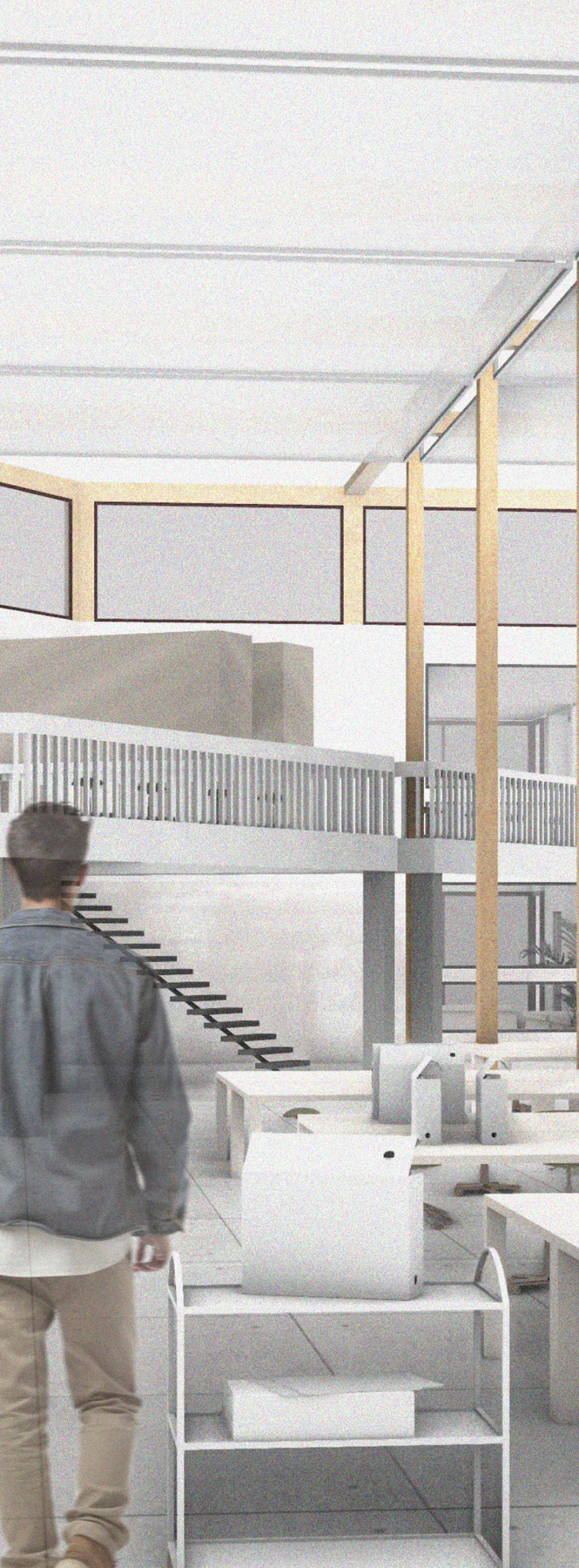
Week 4.1. - design consult and set of drawings showing key qualities
BT - 1:5 details and environment diagram

Week 4.2. - Start preparing a CAD lasercut file and start building
BT - detailed drawings

Week 4.3. - Pre-P4

Week 4.4. - Reflect of Pre-P4 feedback

Week 4.5. - P4



WEEK 3. 10.

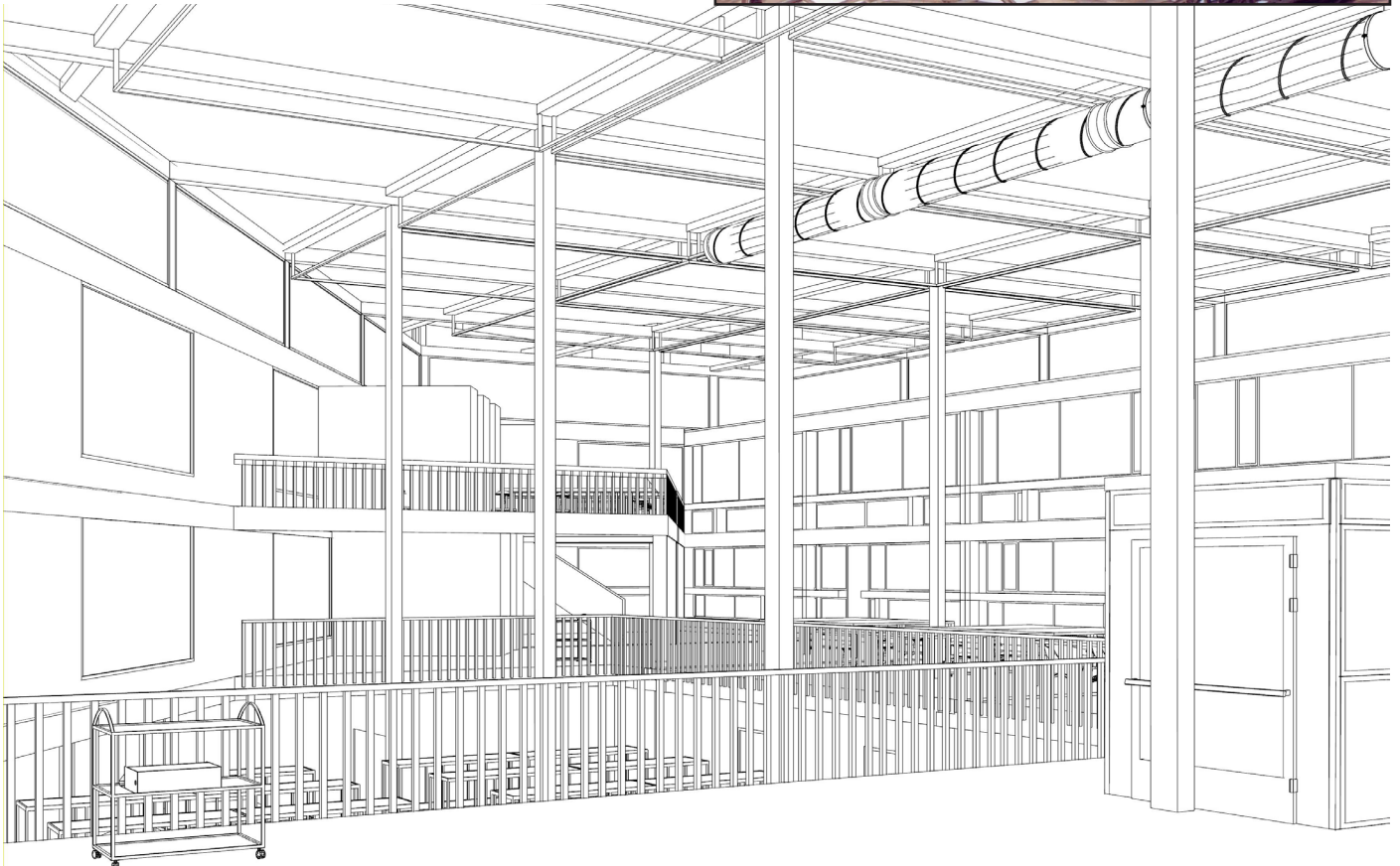
Towards Pre P4 Crits

The weekly design is based on developing details in the courtyard focusing mainly on the roof structure and building an architectural language between the existing facade of Stynen and the proposed archive in the courtyard. The following four topics are discussed during the weekly tutorial sessions with my design mentor:

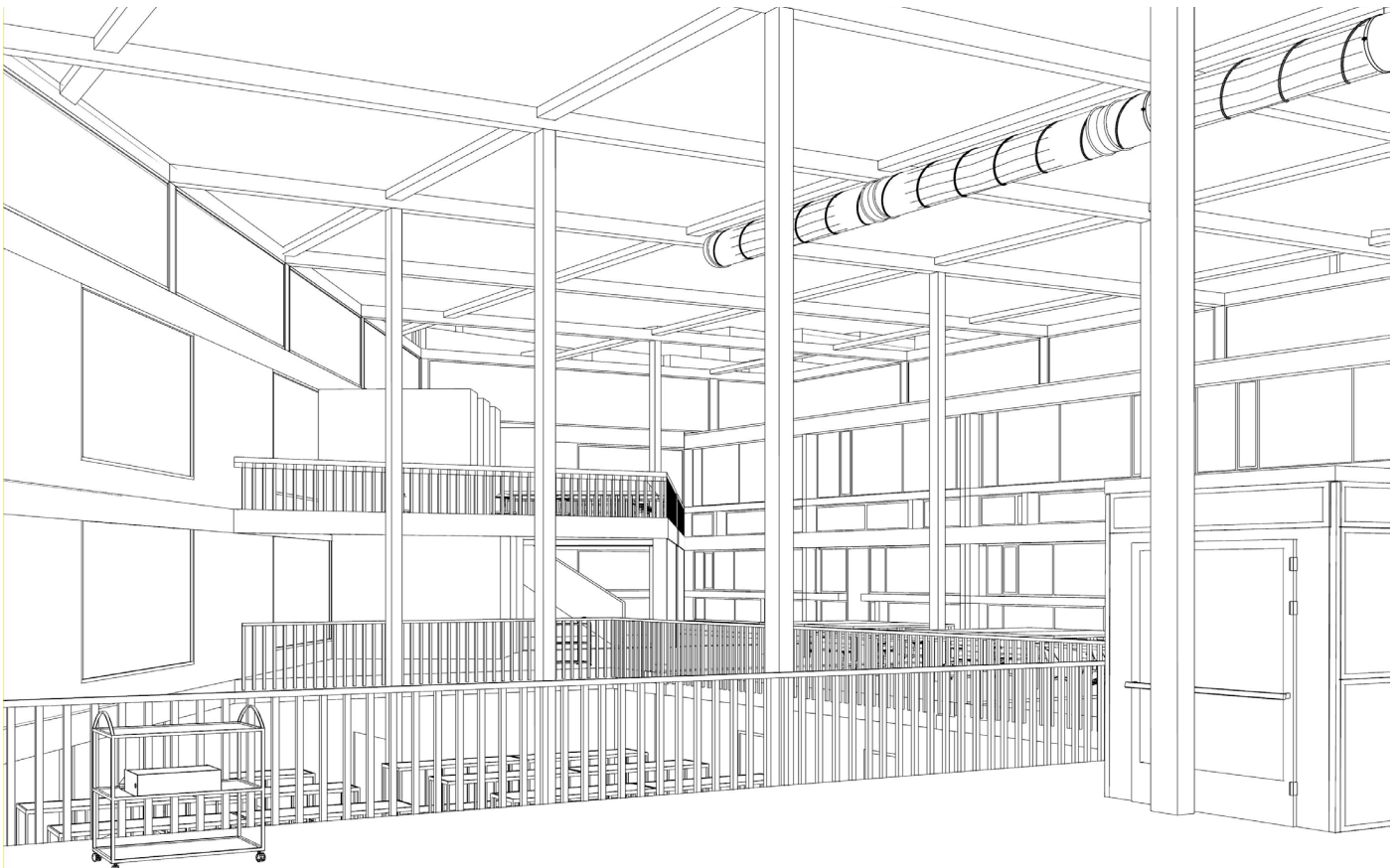
- Roof structure when it comes to collecting water and providing space for gutters (previously being focused on raising the roof by using bigger beams). Maybe going back to the fashion museum in Antwerp roof reference would be beneficial;
- Type of glass used for the roof structure - do you use transparent or translucent? Do you see the sky, the way it is? Do you see it blue, light blue, dark blue, what shade? Test out the types of glass around and find out what fits your design preference;
- Preferably the shading elements will be added on the outside in order to protect from overheating, when placed inside the direct sunlight penetrates inside and it overheats;
- Test out options for the mezzanine stairs



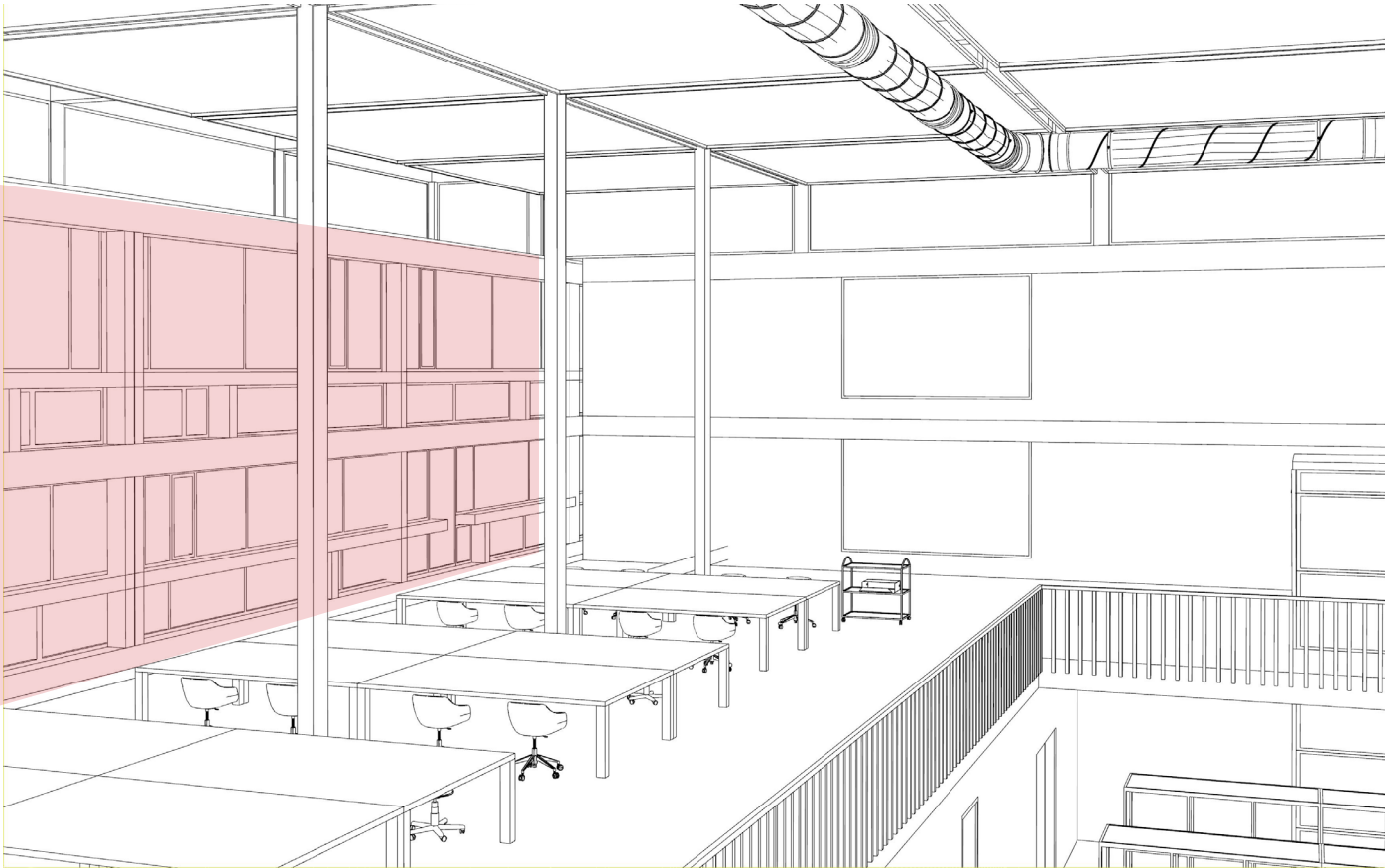
Concept visualisation with shading elements frame



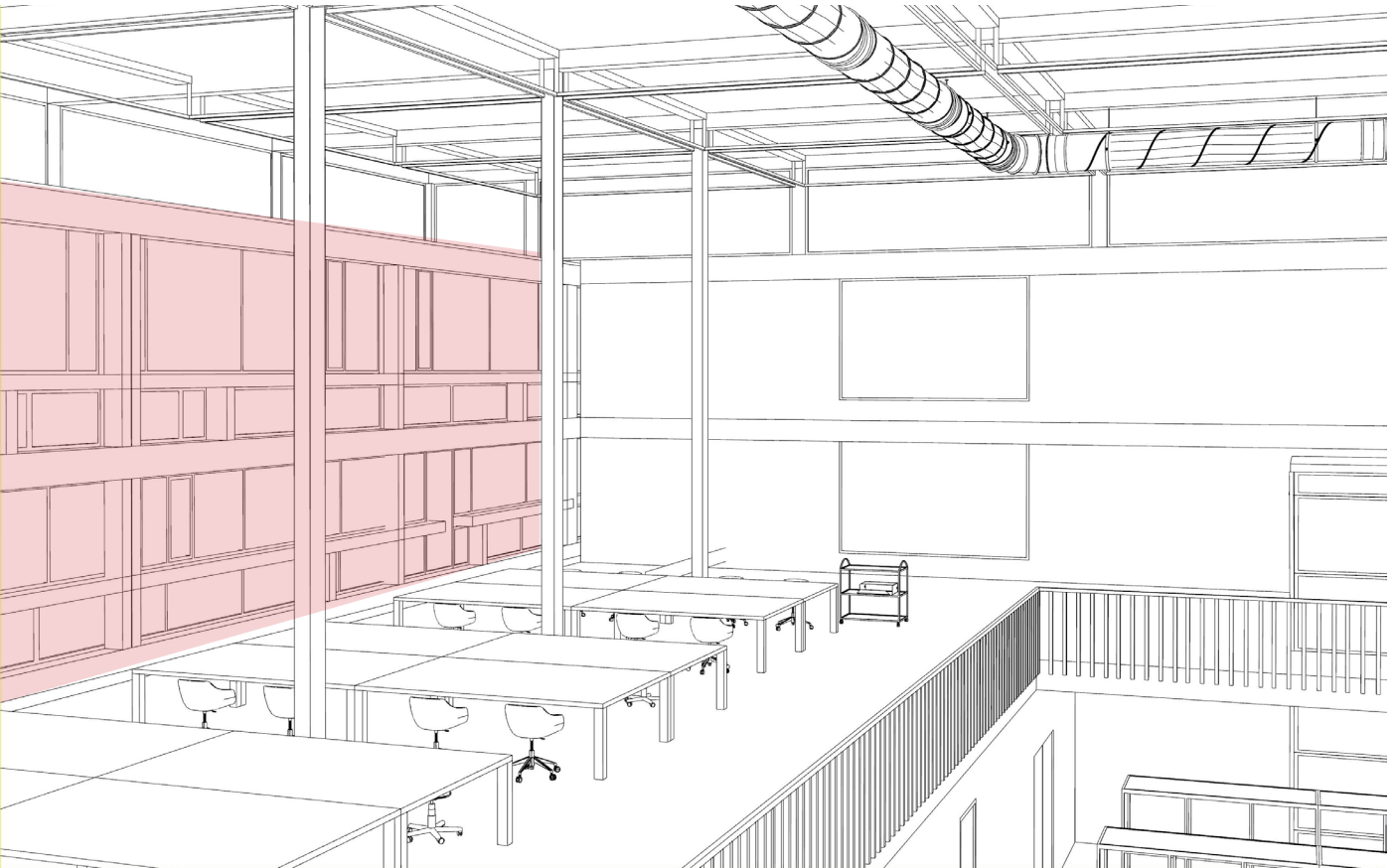
Concept visualisation without shading elements frame



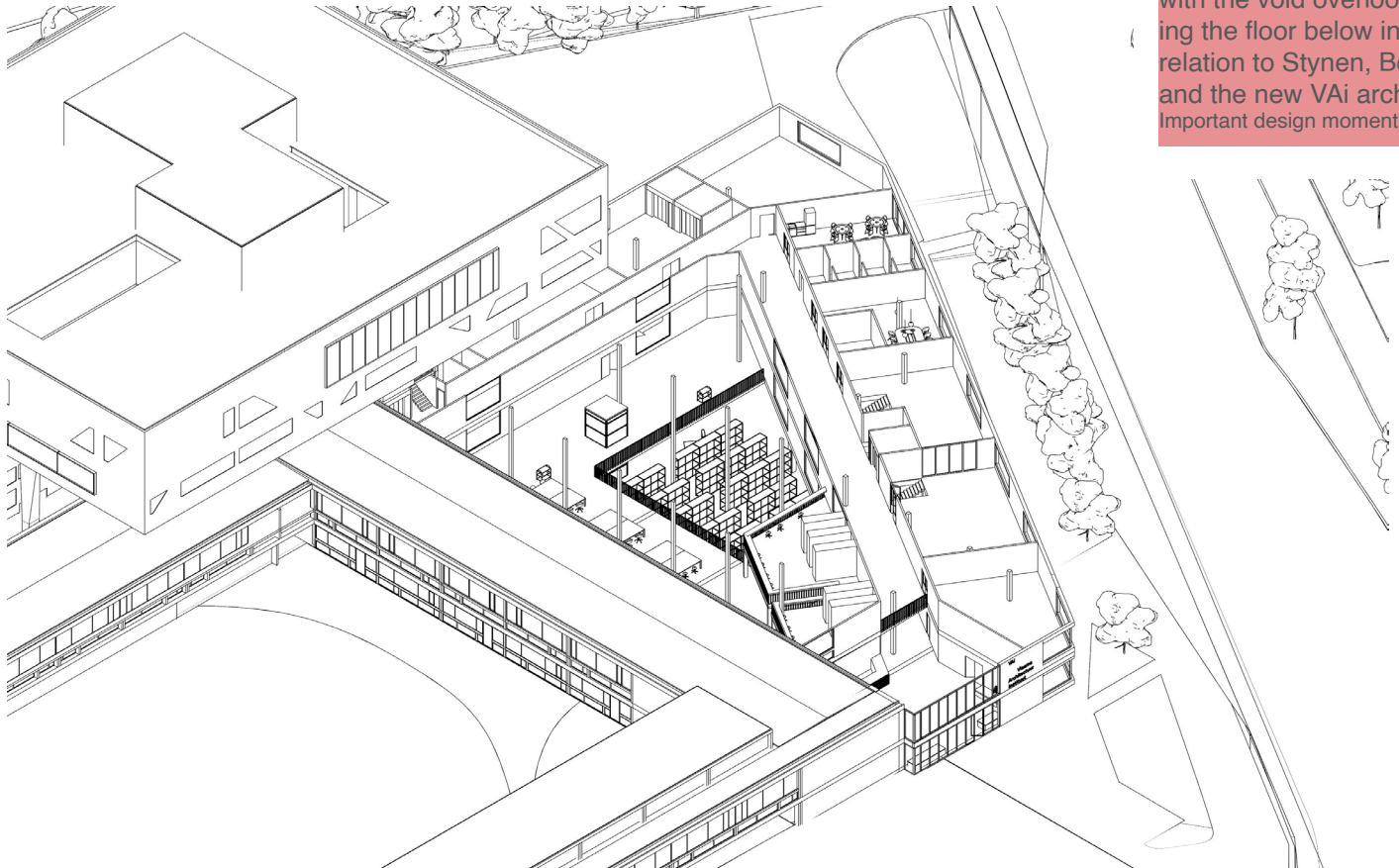
Archive working stations in the courtyard without shading elements



Archive working stations in the courtyard with shading elements

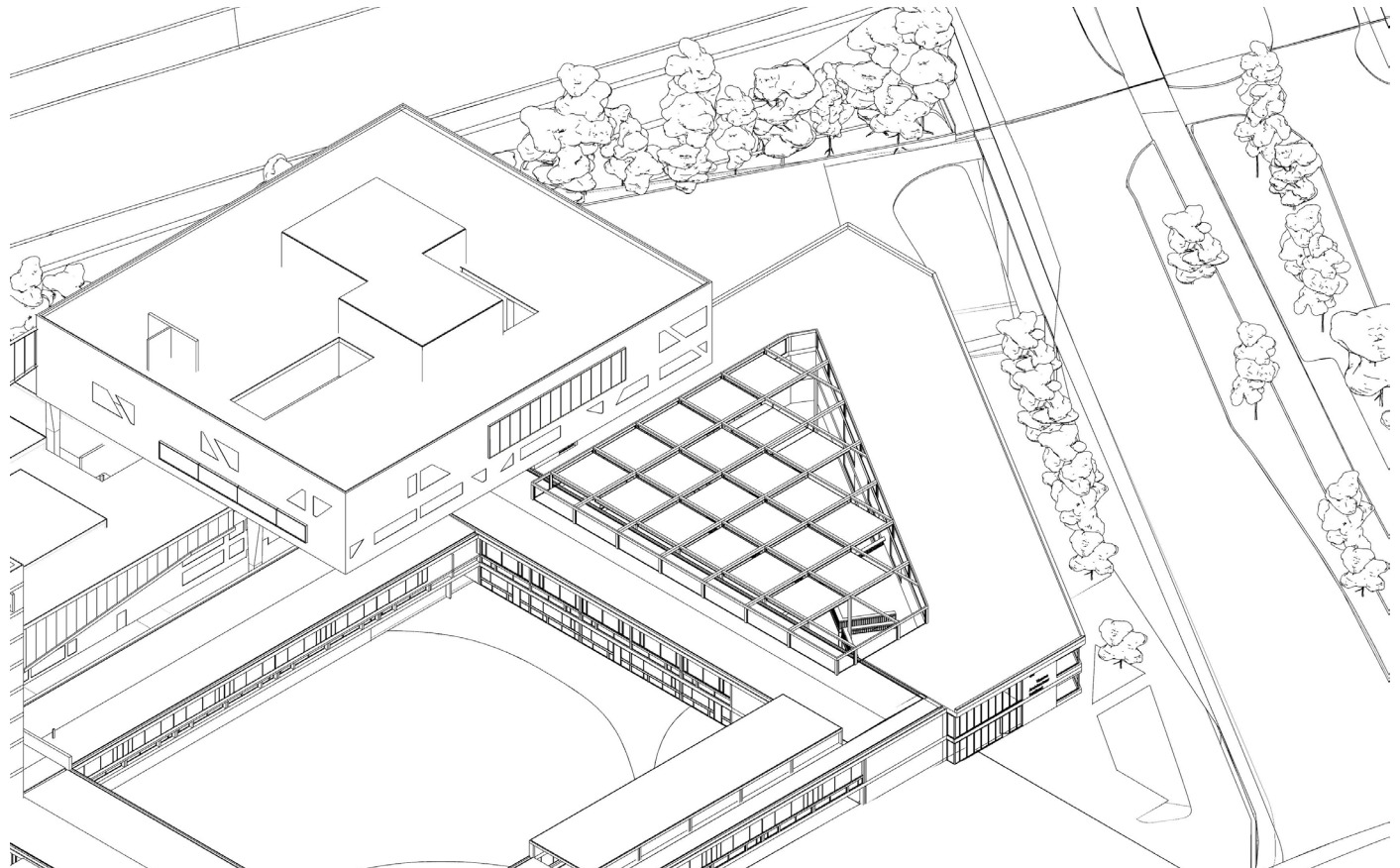


Spatial arrangement within the courtyard with working stations/storage



Mezzanine quality along with the void overlooking the floor below in relation to Stynen, Beel and the new VAI archive
Important design moment

Roof extending into Stynen's roof acting as a cantilever



Archive look & feel

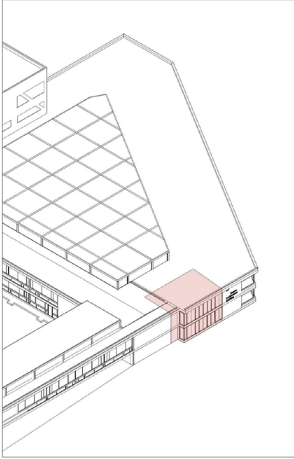


Entrance spatial quality

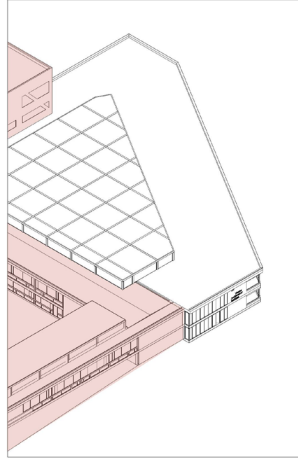


Design elements library

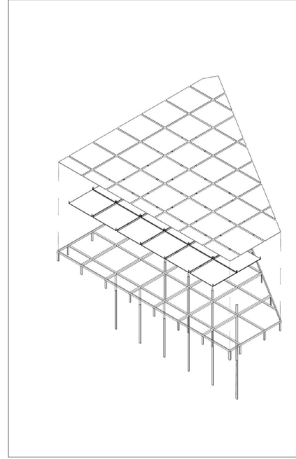
1. Entrance
Connecting the existing west wing
of Stynen to the new extension



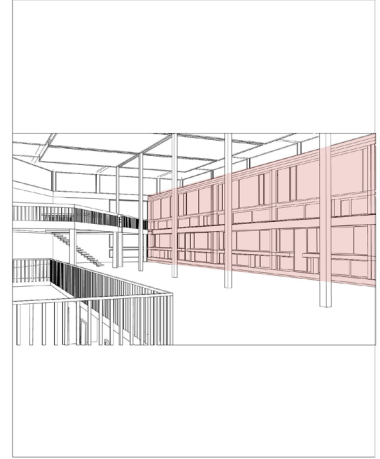
2. Creating a unity connecting
Stephane Beel and Leon Stynen



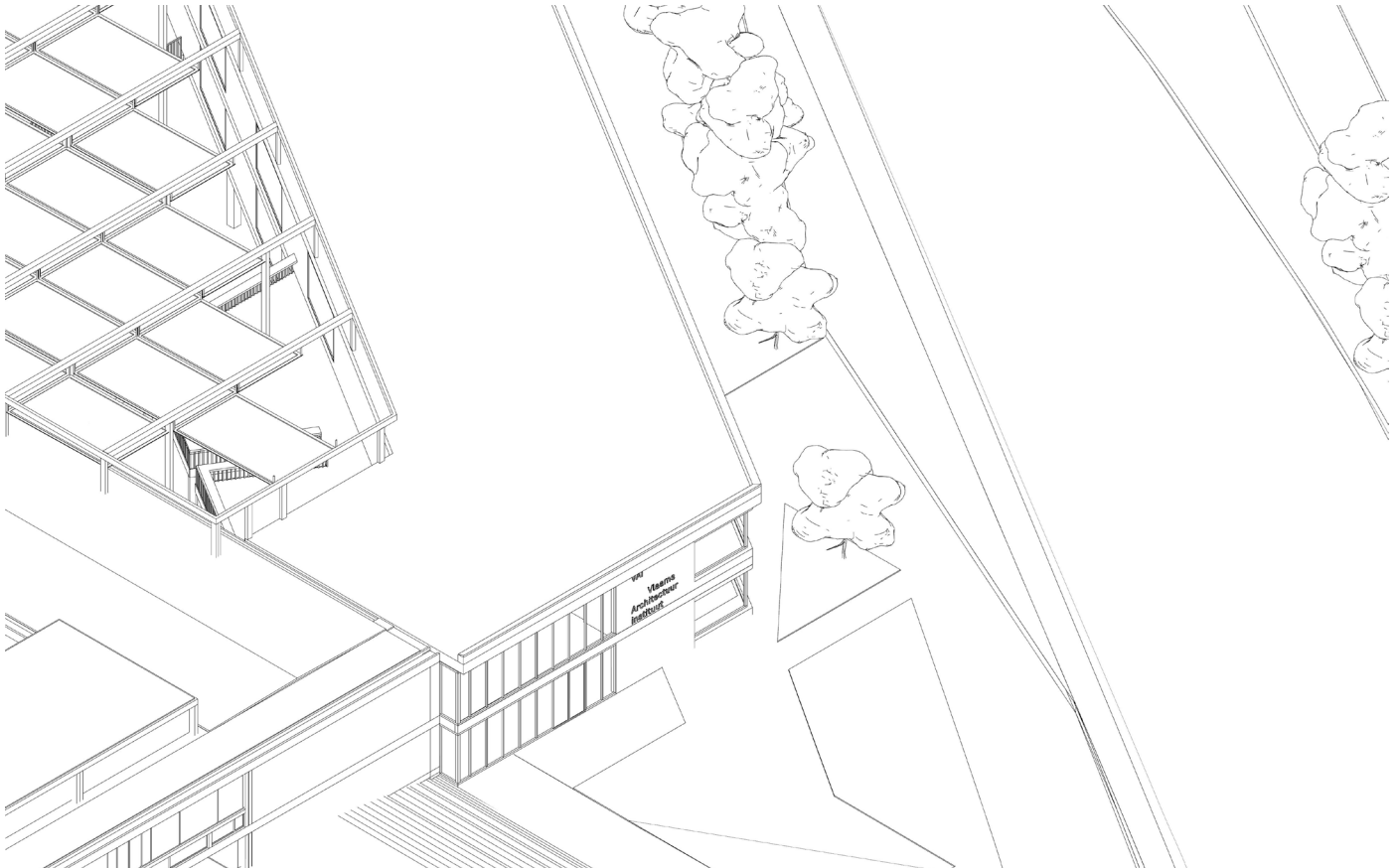
3. Lightweight roof structure
Shading panels with fabric elements



4. The facade of Leon Stynen becomes an interior archive piece



Entrance gesture



Willibald Gluck Secondary School, Germany



LAMILUX PR60 Passivhaus glass roofs



The “Scientific Park” in Gelsenkirchen, Germany



Motor-driven textile sun protection - Product name - Shadow Mini Top Außenanlagen Gegenzug



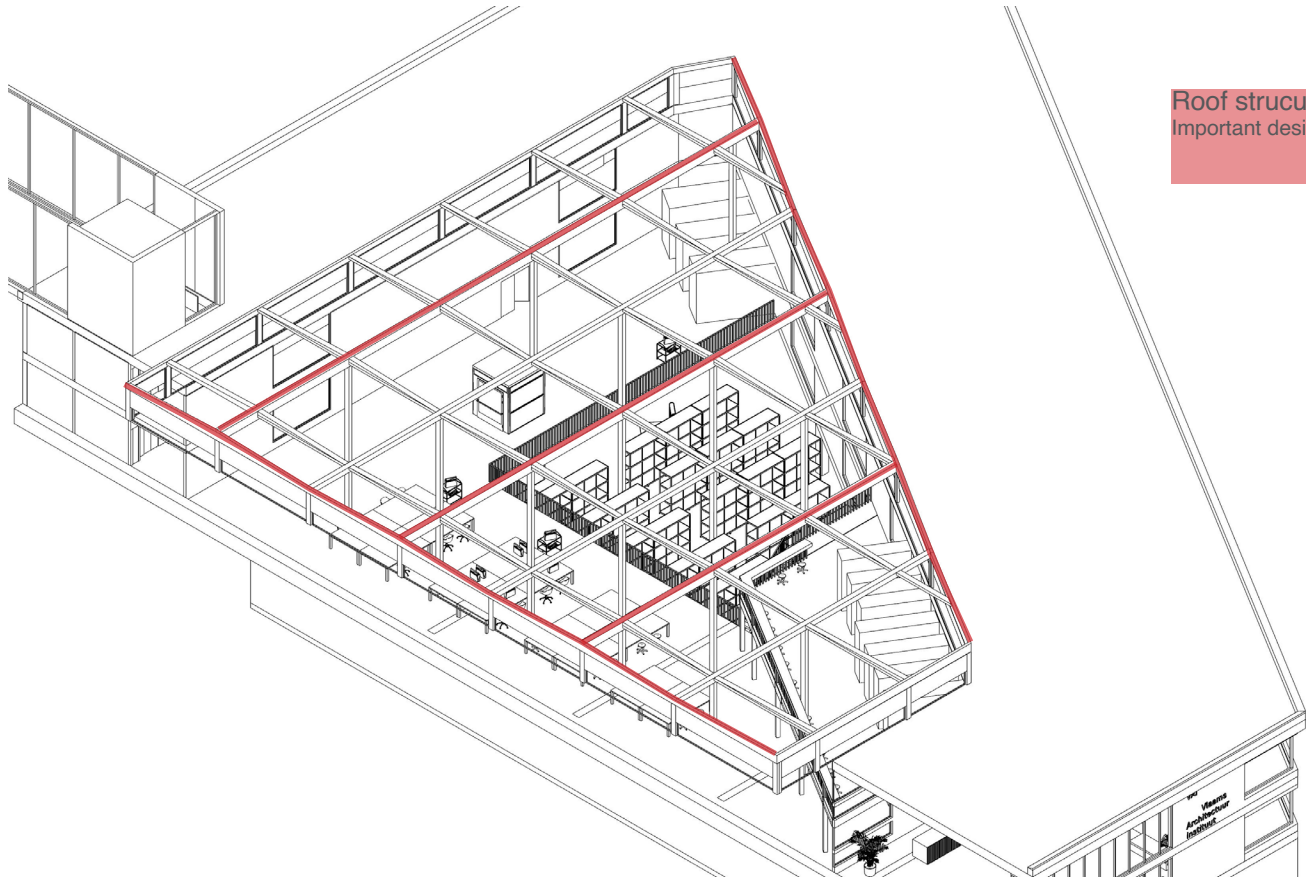
Basement floor overlooking the void in the courtyard with glimpses of the depot through glass doors



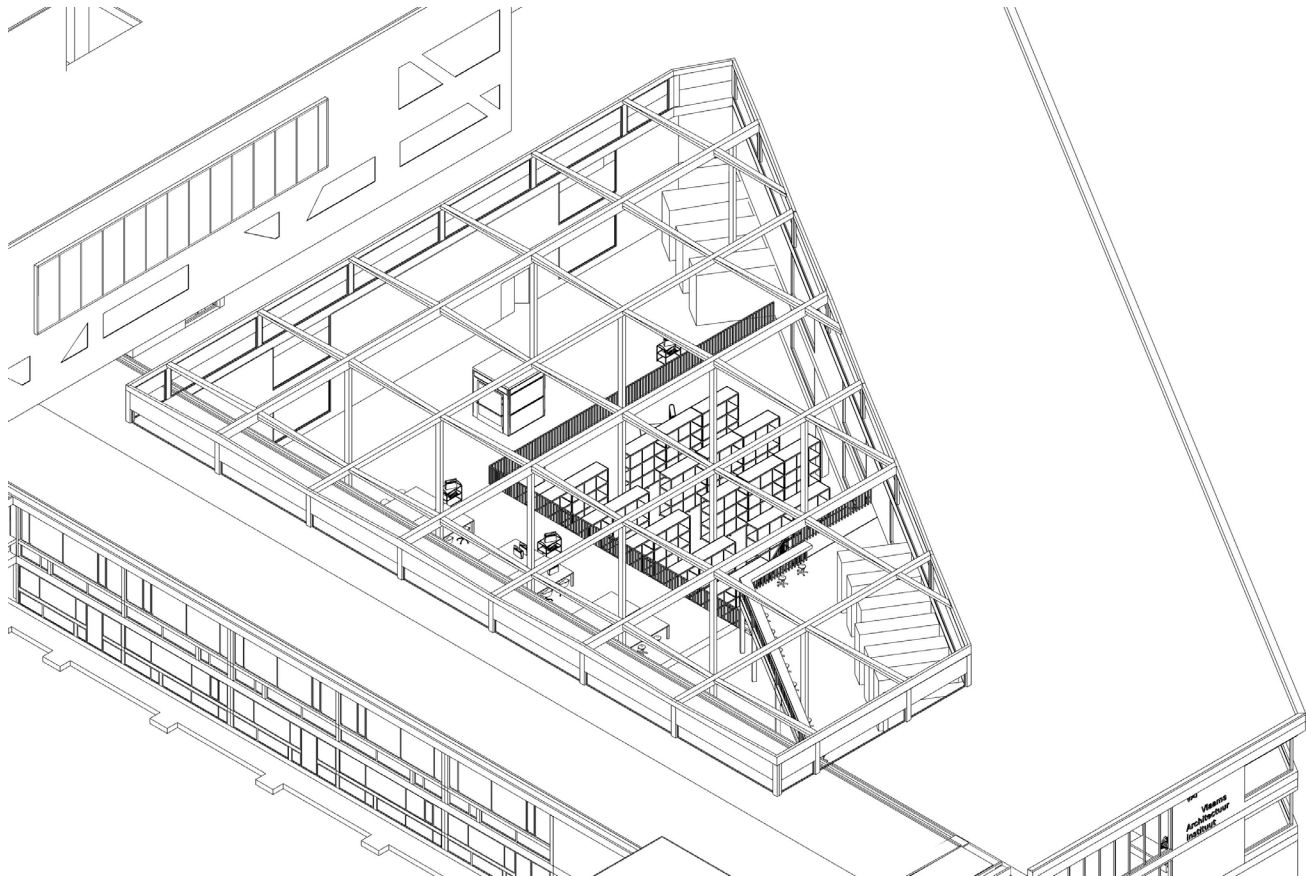
One direction beams are now bigger in order to raise the roof to allow water collection along the edges(see next page)



Beams in red providing a slope for water collection - 500x300mm, non-highlighted beams 300x300mm



Roof extending into the existing roof of Stylen



In the previous design there was an interior shading to protect from overheating



Now filtered glass is used to prevent direct sunlight to penetrate and overheat



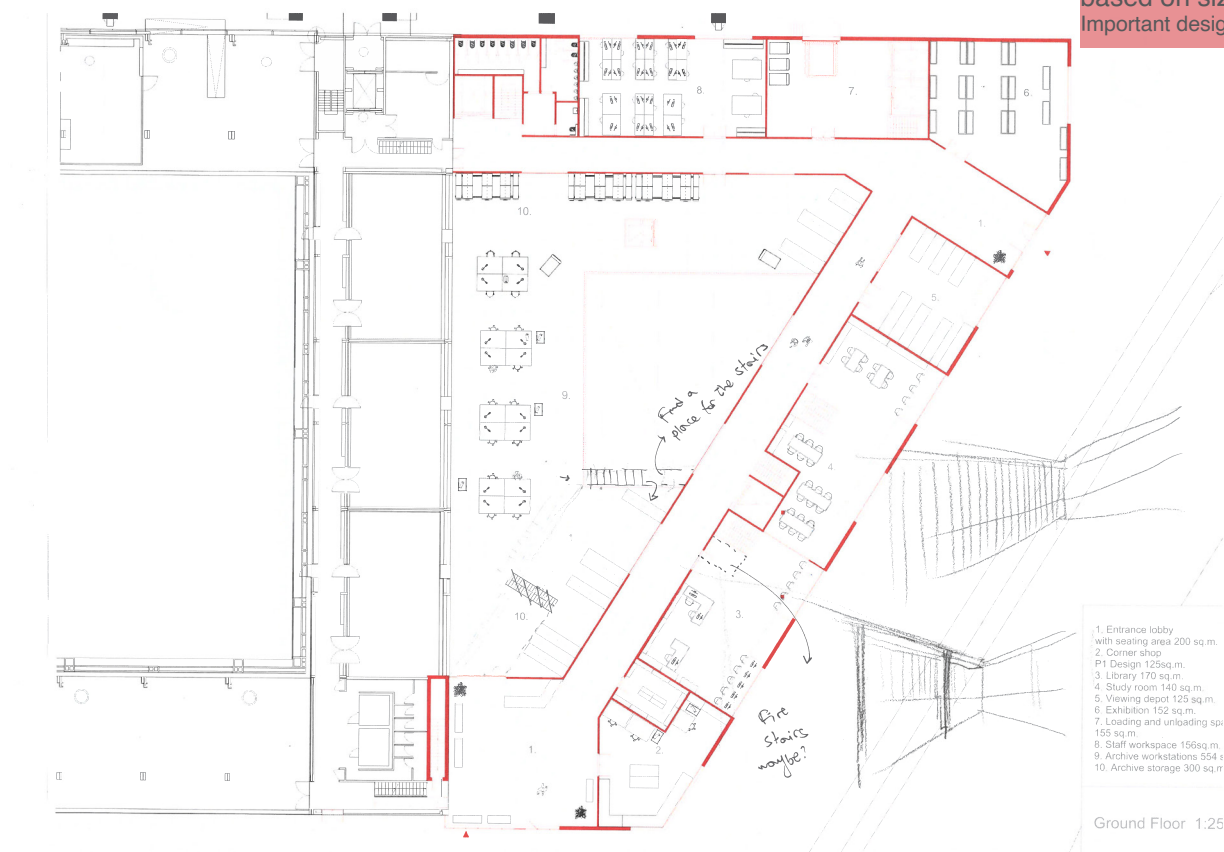
Visual relationship with the existing facades



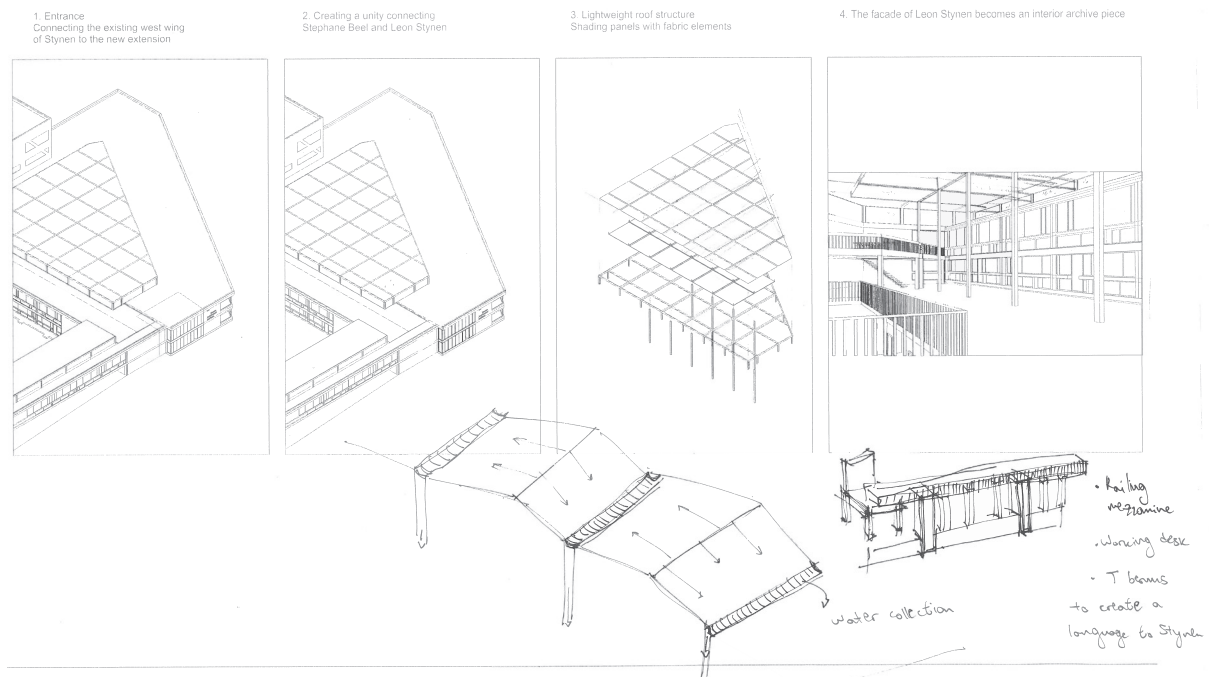
Materiality testing



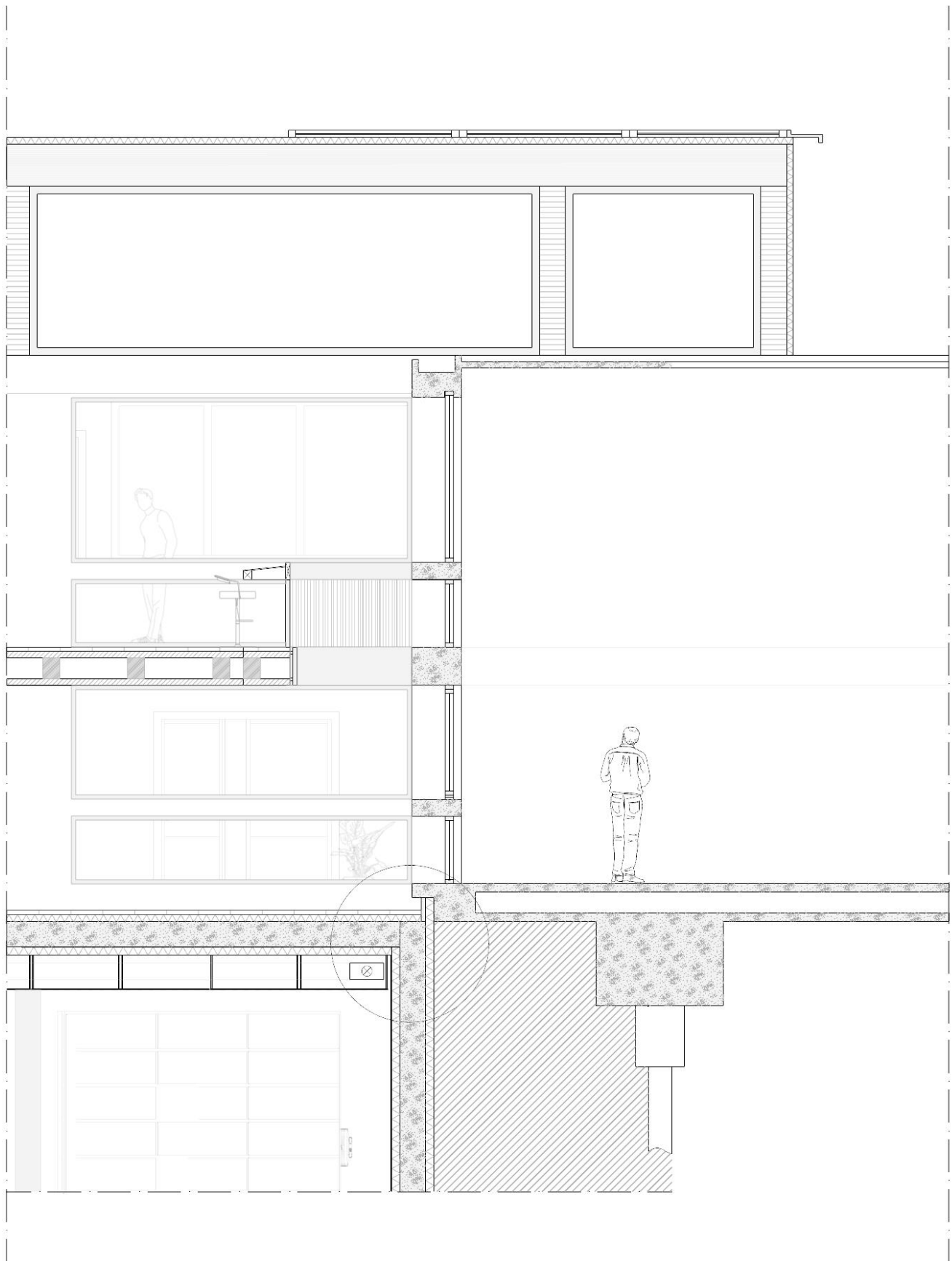
Weekly tutorials discussion



Sketching initial thoughts when receiving feedback



Drawing a detail 1:20 in more detail to illustrate the extended roof on Stynen's roof



Research question

How can one establish a new home for the VAI considering its existing state of the depot in the city of Antwerp?

- Do you fulfil the mission of the VAI by focusing on what is there and connect a new body with its existing one or do you completely develop a new strategy?
- How to prioritize users and functions?
- What meaning do you want to achieve? What is the identity of the VAI in relation to past, present, future?

Personal architectural approach

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 opportu-

nity 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 in order to introduce initial thoughts and experiences of the following stages throughout the academic year.

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. By allowing more focus into the courtyard feature, the secondary functions are adapted into an outer layer of the courtyard. As a result, the design represents a continuation of the existing west wing of Leon Stynen and it allows Stephane Beel to “float on it”. 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.

Moreover, the void 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.

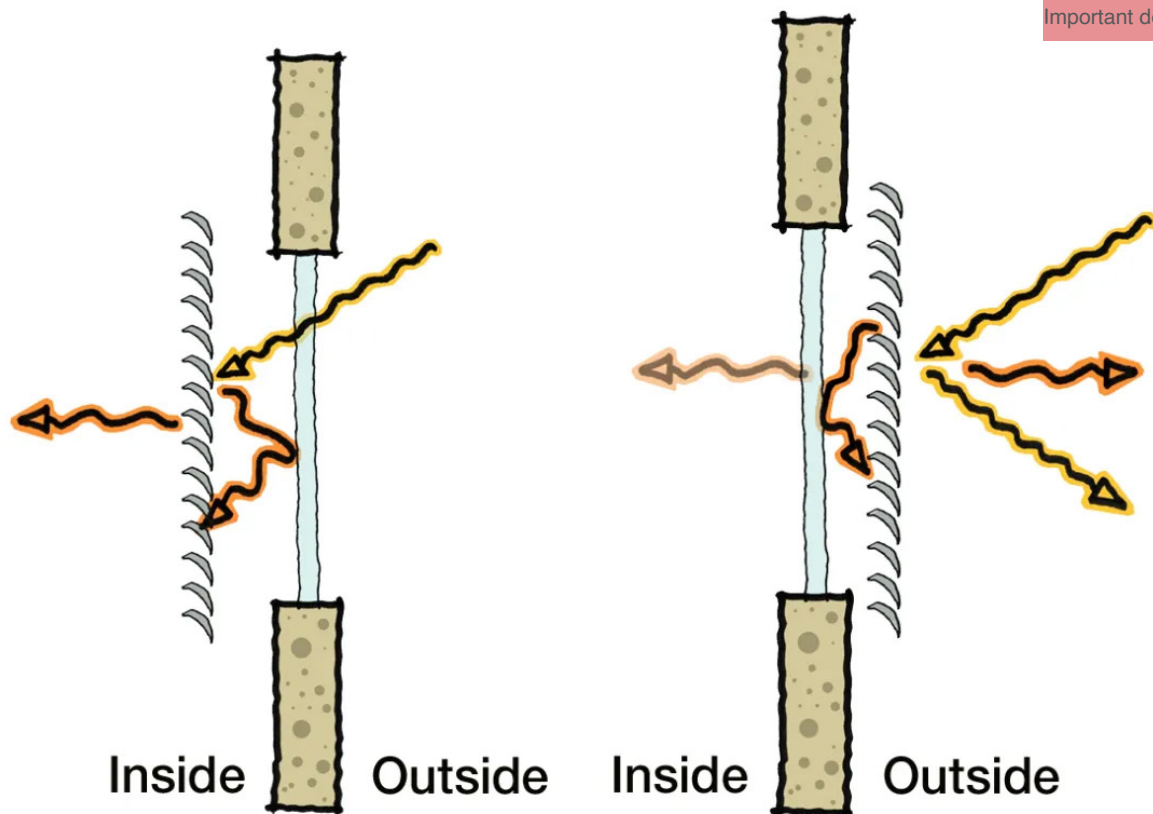
A building technology section takes another crucial step in my design decisions when expressing interior and exterior. By testing various methods I conclude that due to the existing ground floor of Stynen's wing being only 2.3m and the upper floor 3.3 I am then challenged to propose a feasible analysis 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 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 up a new fire exit to not penetrate within the courtyard.

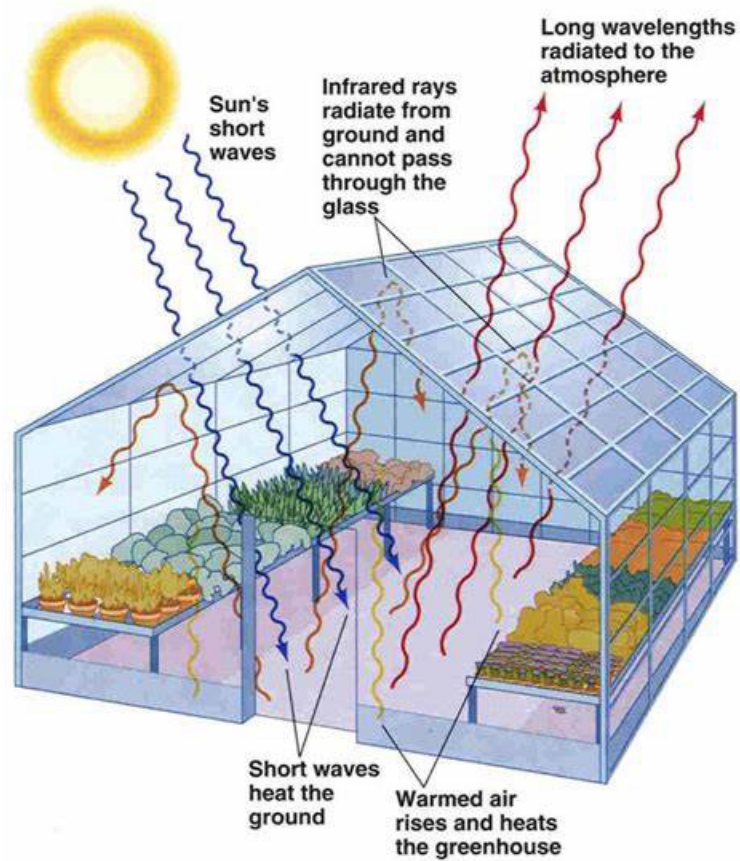
A 1:20 drawing represents crucial details when connecting the new extension to the existing façade of Stynen and the roof cantilevering on the existing roof. Axonometric drawings are then used to represent the structure of the roof allowing it to cantilever on top of the existing roof rather than transferring load on it. The roof then results into a lightweight structure "lifted" with a filtered glass to prevent the courtyard from overheating. Moreover details 1:5 contribute to certain design decision explanations showing main elements in my architectural approach.

Thermal comfort | Differences between interior and exterior shading

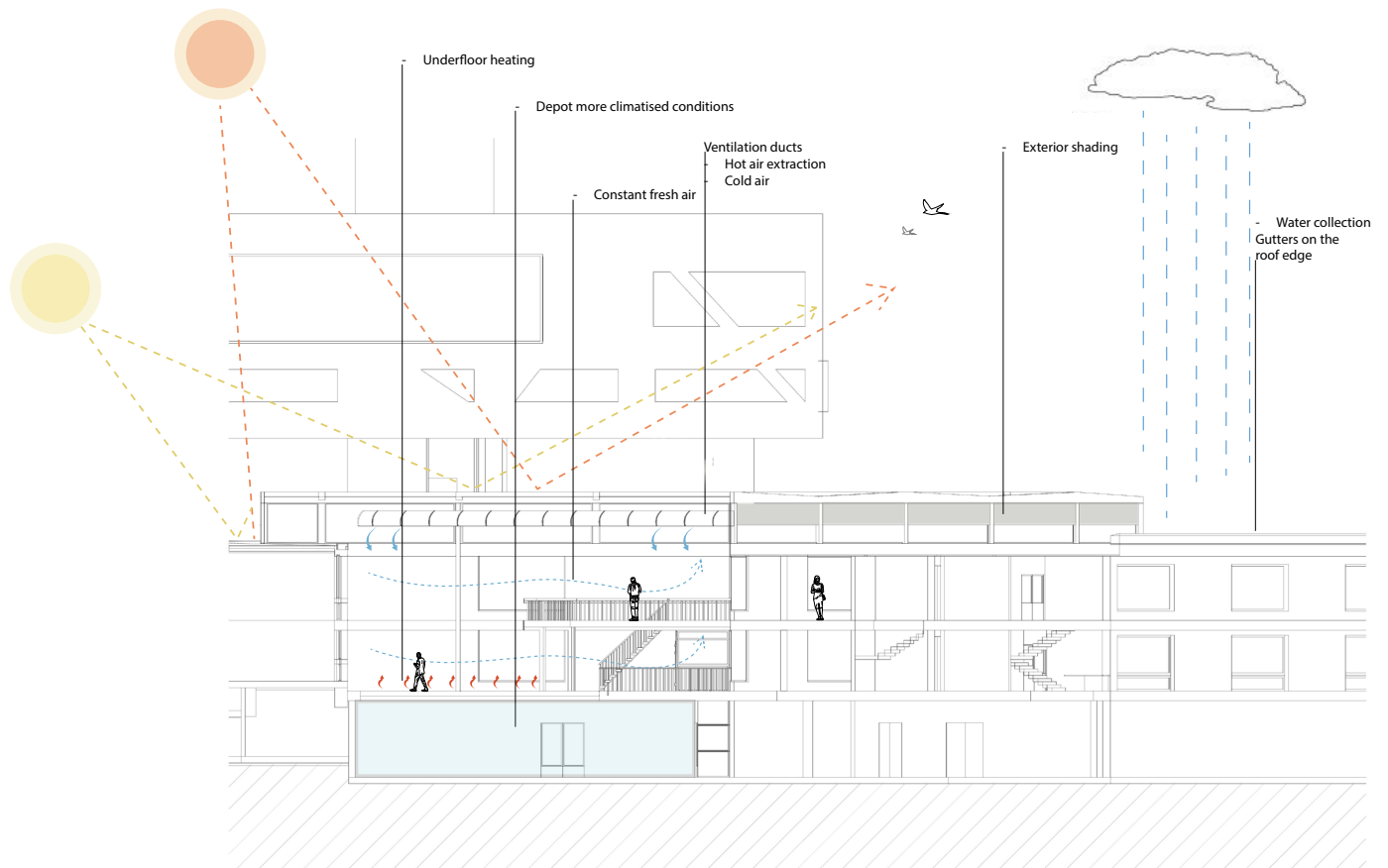
Thermal comfort to be achieved
Important design moment



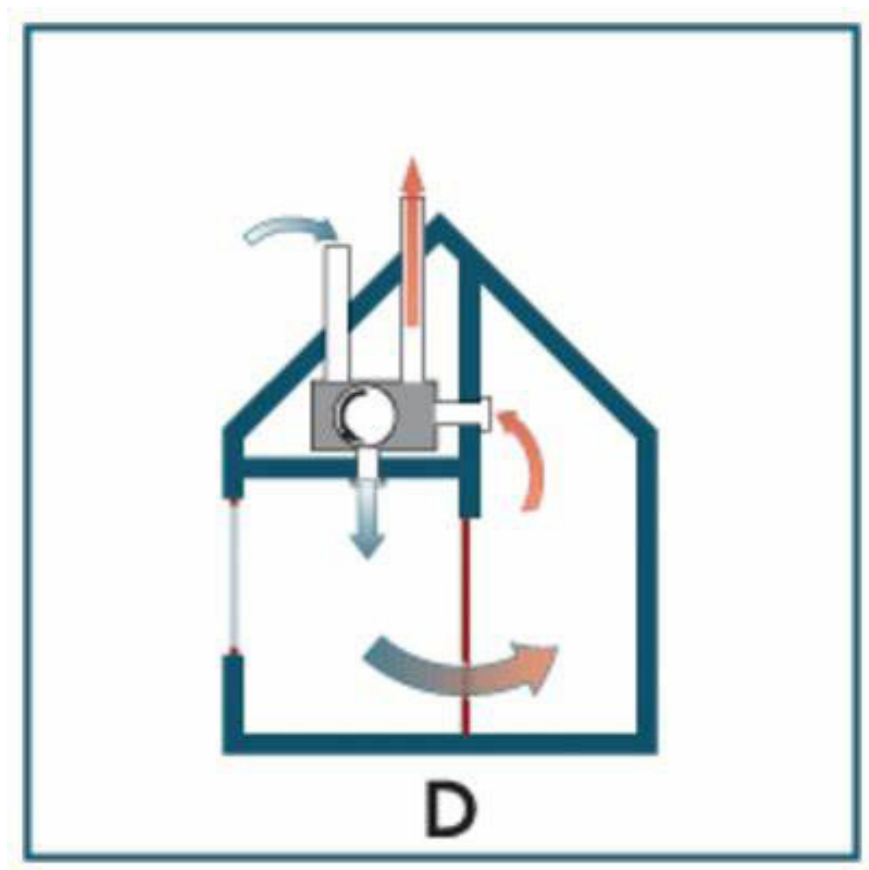
The greenhouse effect



Environmental section illustrating thermal comfort strategies



Ventilation type D is used in the courtyard



SOURCES



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