

ARRANGE- MENTS

Negotiating an Archive in DeSingel Cultural Campus

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Introduction

This journal documents design process of my graduation project, developed under Interiors, Buildings, Cities studio at TU Delft Architecture Faculty. Through it, I aim to document my creative process, research and analysis developing a proposal for a Flanders Institute of Architecture archive in the cultural campus of De Singel. It follows a chronological timeline of the projects development, introducing new findings as they appeared. It serves as an insight into the process behind decision making as well as a basis for theoretical foundation of the proposal.

Brief 1.

Looking Carefully

The act of archiving is in large what constitutes basis of the cultural continuity of human knowledge. One of the oldest practices, that marked turning points of civilizations. Yet, that is not to say that archives contain objective sum total of knowledge, nor are they passive containers of it. Archiving as a conscious process is selective, an act of preserving and excluding, and even after what is made of all that has been gathered is a question of research, interpretation and position.

As the starting point of the thesis research, we explore, based on historical precedents, different notions of an archive and of archiving practice, which shaped buildings and institutions. Alongside a process of drawing and making, formulating questions, that will allow us to approach the notion of an archive and formulate position towards it. Somewhat stagnant in recent history, the archives collect more than ever, yet the very act of archiving still remains in paradigms of thought of days past. The safeguarded knowledge opening up to the public, in an attempt to engage with the collective, poses questions of how to proceed, thinking otherwise.

Archiving otherwise.

What shape does the archive's authority over the material assume while engaging in archiving and re-search, as a collective process?

How much agency over the present and the future does an archive have. Is an archive productive?

Archiving breeds knowledge understood as "canon". How does the practice respond to the rising concerns, and a pressing need to rethink the processes and frameworks of thought that constitute that canon?

Archiving Architecture

2024-25 MSc3 AR3AI100



Fig.1 Various designs for public and private buildings 1780-1815, Joseph Michael Gandy, 1818

Thinking and doing

Initial case study of O.M.U.'s Belvederstraße

Exploration of a notion of an archive, begins with a careful examination of a precedent. Now an institution, UAA Ungers Archiv für Architekturwissenschaft, originated in a manner similar to John Soane's museum, as a private collection of the architect. Realized in 1989, as an extension of Unger's own house at Belvederstraße 60 in Köln, purposeful not only as storage for precious materials, but ground for experimentation, development of architectural thought and a personal toolbox. Opened to the public, proof of perhaps commitment to the discipline and a certain responsibility to engage the cultural continuity of architecture.

"Condensed in a small built space, the entire articulated system of references that nourished Ungers' way of making an thinking about architecture" (2002, Martina D'Alessandro)



Fig.2 Photo of the archive at Belvederstraße 60

source: <https://www.presidentsmedals.com/Entry-17180>

author: Uwut Atak, 2020

House as a small town | minima civitas

Town as a large house | maxima domus

Oswald Mathias Ungers' (1926-2007) archive was built in 1989 as an addition to the architect's own house at Belvederestraße 60 in Cologne. First personal house in the architects' oeuvre, realised in 1959', its design and principles based on his theoretical framework at the time, and particular ideas about domestic conditions of the house and its context. For Ungers his own house was an experimental ground, a certain image of his professional repertoire at the time. A constantly changing repertoire at that, which is perhaps one of the reasons behind having built 3 personal houses throughout the span of his career. Haus Belvederestraße 60 is the first and perhaps the one with the most engaging and interesting lifespan of a building out of them all.

The house can be considered as a manifesto project of some of the early thoughts of Ungers. Unlike his contemporaries, realising houses of their own mostly as free-standing objects, he opted to situate the project in a neighbourhood of row house. That decision influenced not only the formal aspect of the building's volume, endowed with a gabled roof having under consideration the neighbours condition, but perhaps most importantly the program of

the house. The project integrated domestic functions, as well as an office and bachelor apartments. What Ungers himself described as a grocery-store arrangement, Jasper Cepl compared to Villa Adriane, identifying the wide range of functions, not all private as a common thread. Supporting this comparison is not only just programmatic concern, but also the spatial arrangement of this spaces intertwining, brings an image of a different time, pre-industrial almost, before the division of the citizens life's domain into work and private life. Commitment to the idea of density visible in this project, is considered as not having influence only over footprint of the building or the roofline, but also as a factor that in a very real way affects the philosophy of inhabiting a place.



Fig.3 Image of the house at Belvederstraße 60

source: <https://www.architektur-bildarchiv.de/image/Haus-Ungers-K%C3%B6ln-26767.html>

author: Thomas Robbin, 2012

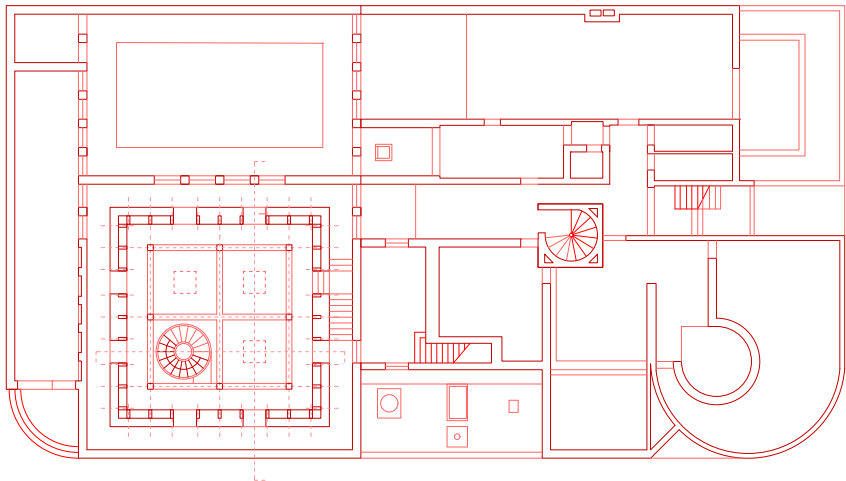


Fig.4 Ground floor plan, Belvederstraße 60



Fig.5 Section, Belvederstraße 60

Using the model as the main medium of analysis, we attempt to recreate the atmosphere of the original image of an archive. In process taking under consideration design decisions that guided the original process and details that create the whole as perceived. Making samples of the materials used in the project and establishing the position of the camera reveals certain principles guiding the space. Strict use of squares in different proportions remains a recurring motif throughout different elements of the building, granting them a unity of conception based in composition.



Fig.6 Sample of a wooden parquet texture, scale 1:15

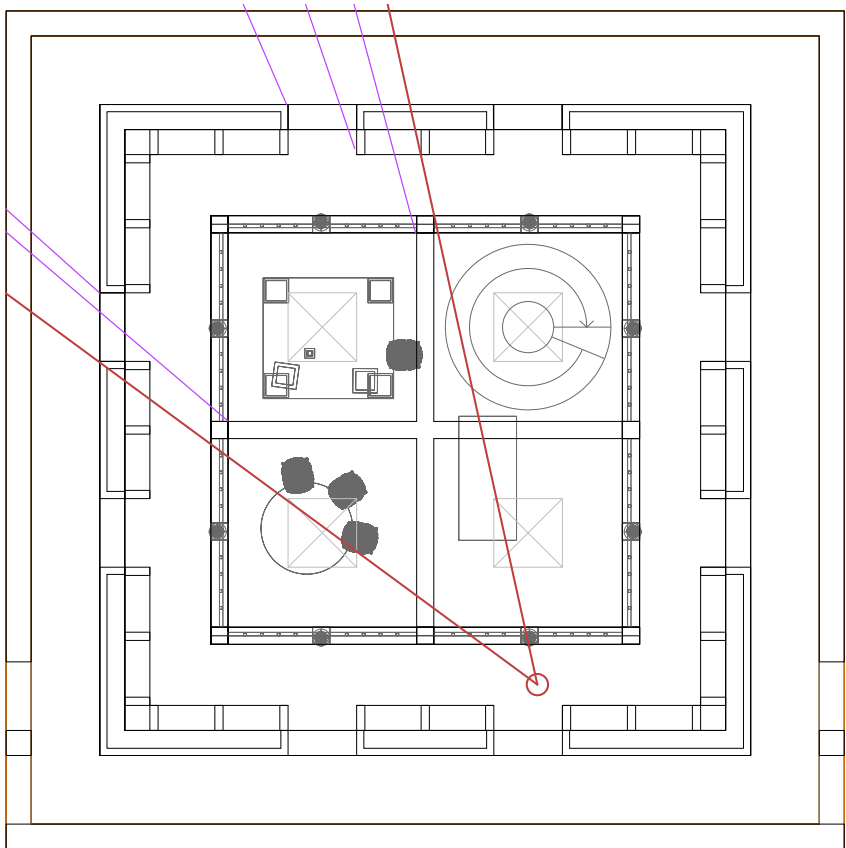


Fig.7 Position and angle of the camera, estimated by Jur Sinja by 3d model alignment



Fig.8 Preliminary frame of the model, scale 1:15

Ungers archive having been built in 1989 can be considered as a culmination of his architectural thought. Visibly different from the house it is a part of, it showcases Ungers' idea of a "new abstraction". A manifesto and idea that would remain fundamental to the architects practice. Searching for an order to ensure a relation (in continuity or discontinuity) of all fragmentary images of history, it makes use of composition based in use of simple geometries and careful study of precedents. The abstraction in this case is achieved through formal reduction and display of only the essential features, the archetype.

Subtracting the matter to arrive at pure form in consequence breaks with object oriented paradigm. Arriving at a composition of autonomous elements that make up the whole. The initial decision to create our model as separate elements related through composition and proportions, was taken based on study of the drawings and photos, in a sense reverse engineering Ungers' philosophy as found in his writings. Considering elements of the model autonomously thus became the theme of our study

“What in painting was a black square, in my architecture is the black cube”

Oswald Mathias Ungers,
“Aphorisms on Building Houses,”

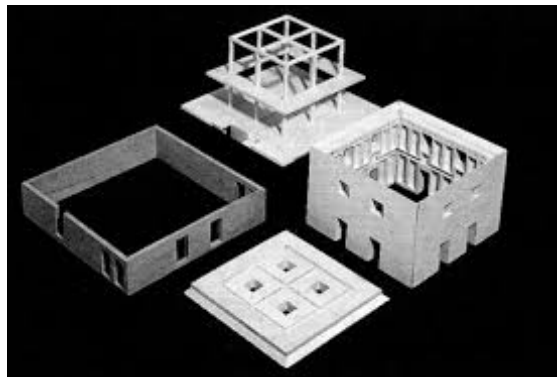


Fig.9 Oswald Mathias Ungers, working model, photo: Dieter Leistner

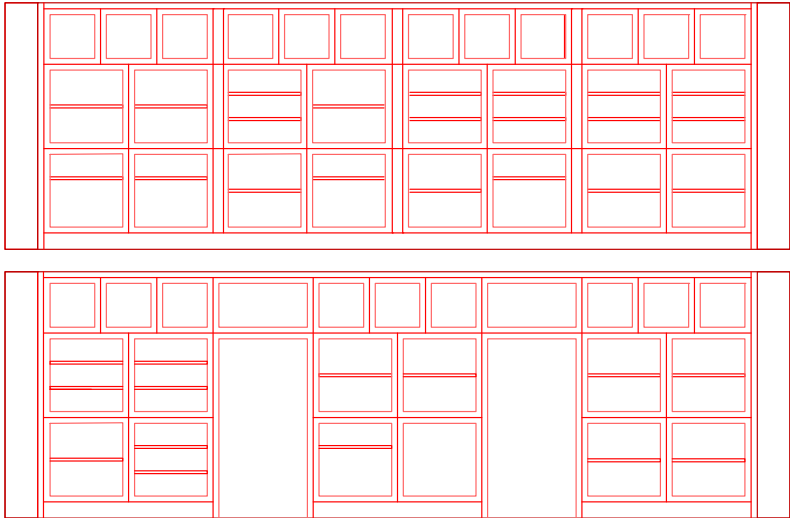


Fig.10 Model of the bookshelves, scale 1:15, crayons on paper by Iris Niederer

Fig.11 Front view of bookshelves,



Fig.12 Model of the furniture, scale 1:15, 3D printed by Jur Sinja

Looking carefully

Final model and afterthoughts

Having made the model of the archive precedent and researched the theoretical framework behind it, we decided to support our analytical findings by photographing the results not only to an extent of recreating the original image, but also by using them as a tool of analysis. Considering the space of the archive as an assemblage of autonomous element, the 4 frames subtract layers we deemed separate, to arrive at the essential white framework, which organizes the space. Uncovering the layers of scenography which to some extent the project constitutes. Lastly we deconstruct the model and photograph it in a single isometric shot, same way as the original project was presented and considered in Ungers' office.

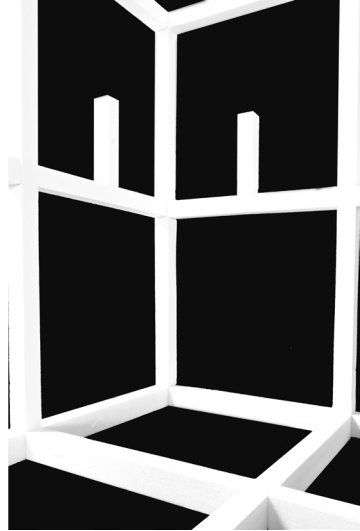


Fig.13 Reduction of models formal qualities



Fig.14 Shooting the image



Fig.15 Recreating Ungers' image of model elements

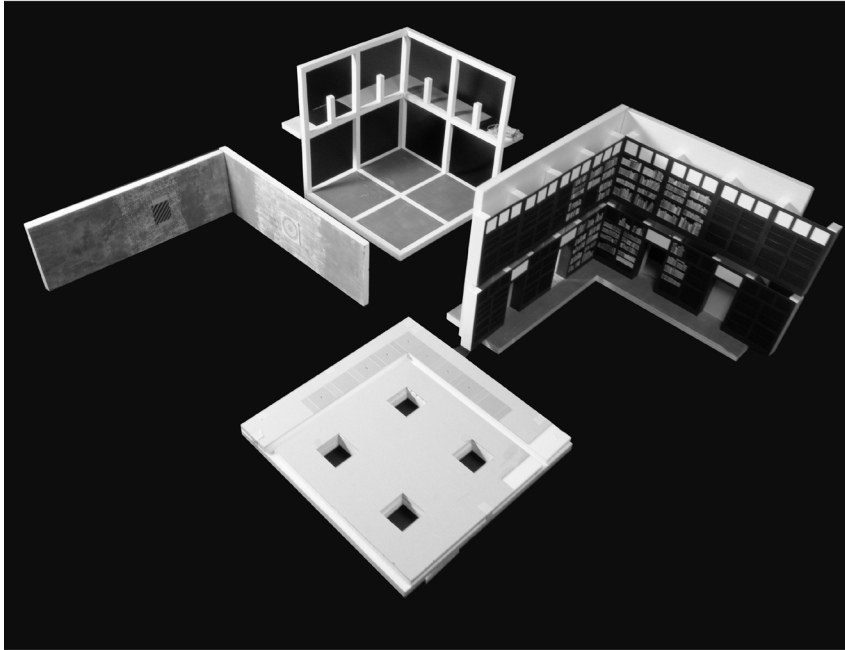


Fig.16 Isometric view of model elements considered autonomously



Fig.17 Final image of Ungers' Archive model, scale 1:15

Brief 2.

First thoughts. A Place to Archive

What qualities should a place of archiving architecture possess? In their effort to preserve the material, archives of contemporary are usually places of more technological qualities than anything else. Depending on medium and chemical composition, books, artworks, sculptures and documents are preserved accordingly. In that regard archiving architecture is quite particular, as the range of materials that serve to carry architectural thought is wide, but also due to the fact that, unlike with books, paintings or sculpture, it is not the final work that is preserved. Therefore to assign value of things becomes increasingly difficult. In light of institution's ambitions to become more receptive to things, that under a common historical canon, were neglected, the question of archival space and archival practice becomes pressing.

Proposal for Brief 2. involves project of a room for an archive, having studied the precedents, considering spatial, functional and extra-architectural qualities that can impact the image of an archive, till now mostly unchanged.



Léon Stynen, Henry Van de Velde and Victor Bourgeois, model Belgian Pavilion for the New York World's Fair of 1939

scholarship than the places of mass tourism we know today... perhaps not.

Not all the things in the archive might be perceived as being immediately valuable. As Sofie Decaigny proposes, one might discover, alongside models and beautiful drawings in the archive, items which feel less visually engaging on first glance: a marked-up site plan; a bill of quantities; a letter to a client; a brief for a project never executed. These asides might fill in the gaps, complete the story, or illuminate the manuscript you thought you were looking for.

At the outset of this brief, you will visit the current archive of the V&A, with its curators, look at documents and artefacts from the collection, meet the archivists and hear from Sofie De Caigny, its former director. They have created a series of individual ensembles of things, one for each of you, from the work of several Belgian architects held in the collection, living and dead. You will get to see these things firsthand, to carefully hold them as an archivist or researcher does.

This week, prior to visiting you will research and get to know as much as you can about the architecture practice you are going to be working with,

Your task is to design the environment within which to both store, protect and present the elements you are given. What are the conditions they need? How can they be understood? In what relation? You will make the proposal as a physical model at large scale. It should be spatial and architectural but might also

include elements of furniture or display. It will be presented as a physical artefact, through photographs or other forms of visual imagery and as a short description of 100-150 words. You might choose to critique the role or limitations of the archive through it, including things not currently held or collected for example. You should think carefully about the technical parameters that need to be achieved in relation to the objects you are given to work with, such as light, air, temperature, humidity, contamination and fragility, or robustness. What impact would the control of these conditions have on the architectural character of the space you are designing. How can the restrictions they impose be balanced with the idea of people looking at the work? What process would people need to go through in order to see or engage with the artefacts, if any?

The outcome should consider whether the archived pieces need to, or have the opportunity to say anything as an ensemble. Is there a narrative that underpins them which you would like to draw out? This proposes perhaps a different kind of categorisation or relation, which moves closer to museology than archiving, as it is currently understood.

The work will be presented at the P1 in the form of a compact exhibition comprising drawings, images and the model itself, alongside your project journal and a short 150 word statement

**Interiors
Buildings
Cities**

Palace

Fig.18 Léon Stynen, Henry Van de Velde and Victor Bourgeois, model Belgian Pavilion for the New York World's Fair of 1939



Fig.19 Entrance to DeSingel, studio excursion



Fig.20 DeSingel cultural campus as seen from above

During the visit to Flanders Architecture Archives on Parochiaanstraat 7 we were introduced to the processes behind archival practice. The guided walk took us mostly through multiple floors of collection, currently occupying rows of storage shelves, covering maximum floor area of low ceiling roofs. Through this tour and conversation, a couple of interesting points, not yet questions, arose.

Acquisitions are correlated to how old the material is. XIX century and older does not need to go through selection process, and is acquired immediately. XX century and newer on the other hand undergoes selective process. In light of archive's position towards the canon of architectural knowledge it begs a question of selection criteria for newer material and institutions agency towards contemporarity.

Pressing is also approach to collecting models, especially to assessing their value. Which to acquire: conceptual, consultant, final?



Fig.21 View of Flanders Architecture Archive storage rooms



Fig.22 Drawing presented as kept in the VAI archives



Fig.23 Documenting the process of drawing digitalization

Archival Ensembles

Marie Jose van Hee

For the purpose of P1 proposal, and consideration of a room for archive VAI prepared ensembles of archival material to engage with. The material from Marie Jose van Hee office, shown to us consisted of three boxes of drawings and sketches in various formats.

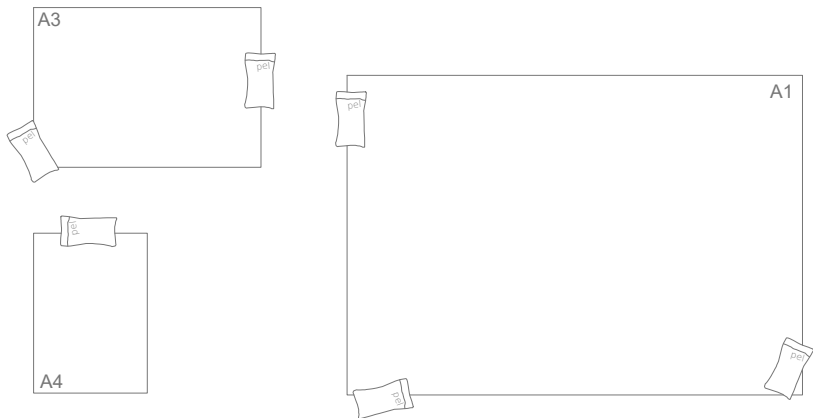


Fig.24 Redundant interpretation of material received at VAI, various formats



Fig.25 Investigating the material from Marie Jose van Hee office



Fig.26 Sketch of Comme de garçons by Marie Jose van Hee, ink on tracing paper, A4

source: Flanders Architecture Institute archives, Antwerp



Fig.27 Sketch of by Marie Jose van Hee, graphite on tracing paper, A4

source: Flanders Architecture Institute archives, Antwerp

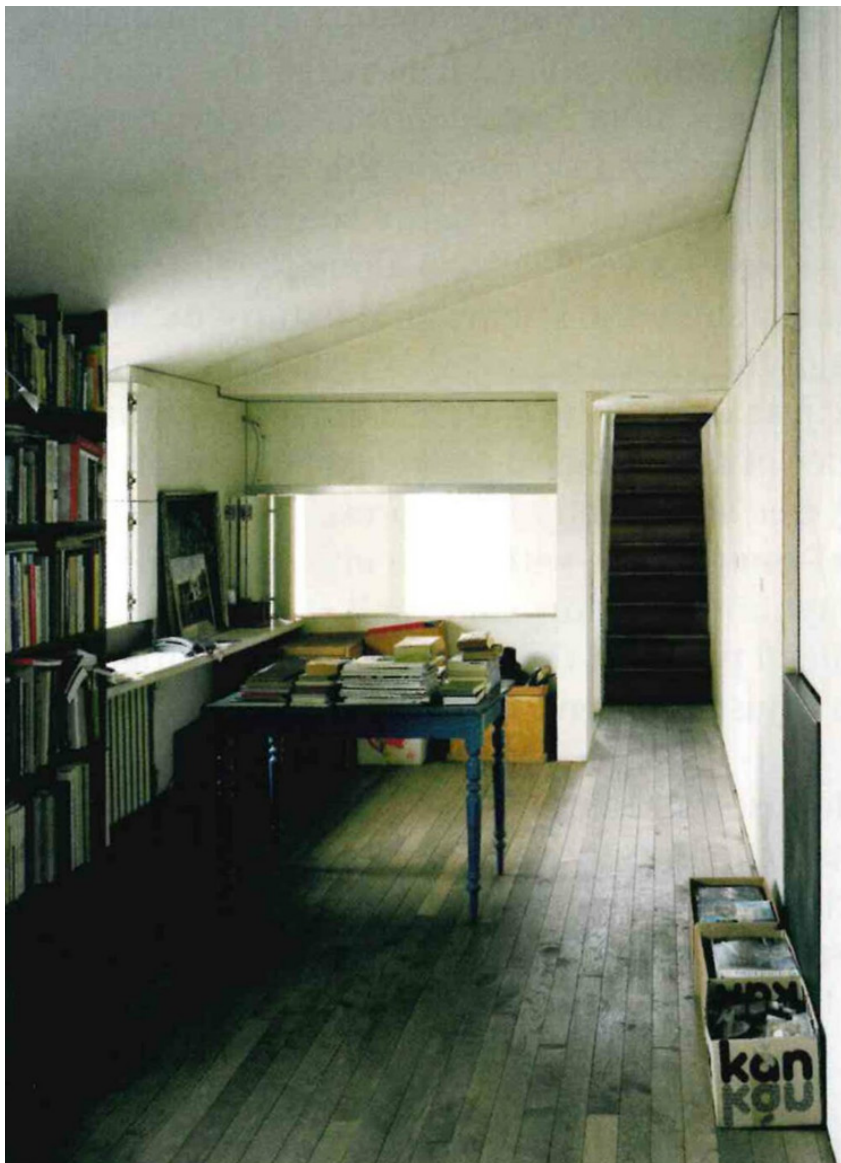


Fig.28 Marie Jose Van Hee, library House Van Hee

source: <https://www.archaic-studio.com/journal/2019/9/9/house-van-hee-marie-jos-van-hee-architecten>

author: David Grandorge, 1990

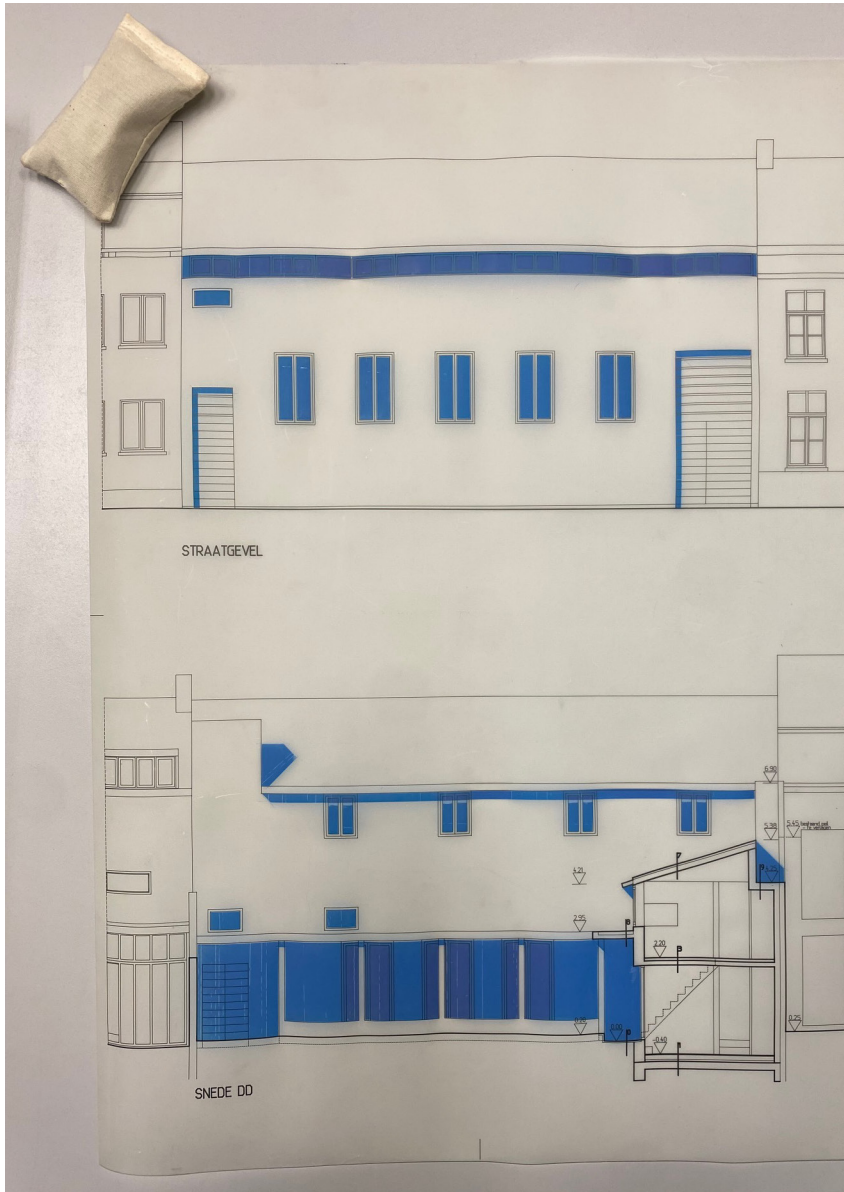


Fig.29 Drawings of House van Hee in Ghent, ink on tracing paper, A1

source: Flanders Architecture Institute archives, Antwerp

Room for an archive

First thoughts on potentialities of an archive

Having considered Marie Jose van Hee architectural oeuvre and the specificity of the material archived at VAI, a certain spatial philosophy of engaging the material appeared. An approach to domestic conditions of architecture visible in her works, as well as carefully considered relation of light and materials, brought forth an idea of a “room for an archive” as a typology of an attic. Which in itself carries a connotation of a space to store things. Within that approach the archive is stripped of the elevated status which thus far accompanied such institutions. A space divided through different conditions created by a slanted roof, allowing for a gradient of engagement with the material. Corridor space divided from the research one by the placement of bookshelves which lie at the essence of archival practice, bringing the material from secluded controlled rooms and allowing them to serve as a tool moderating the visitor/researcher engagement.



Fig.30 Preliminary sketches of attic space

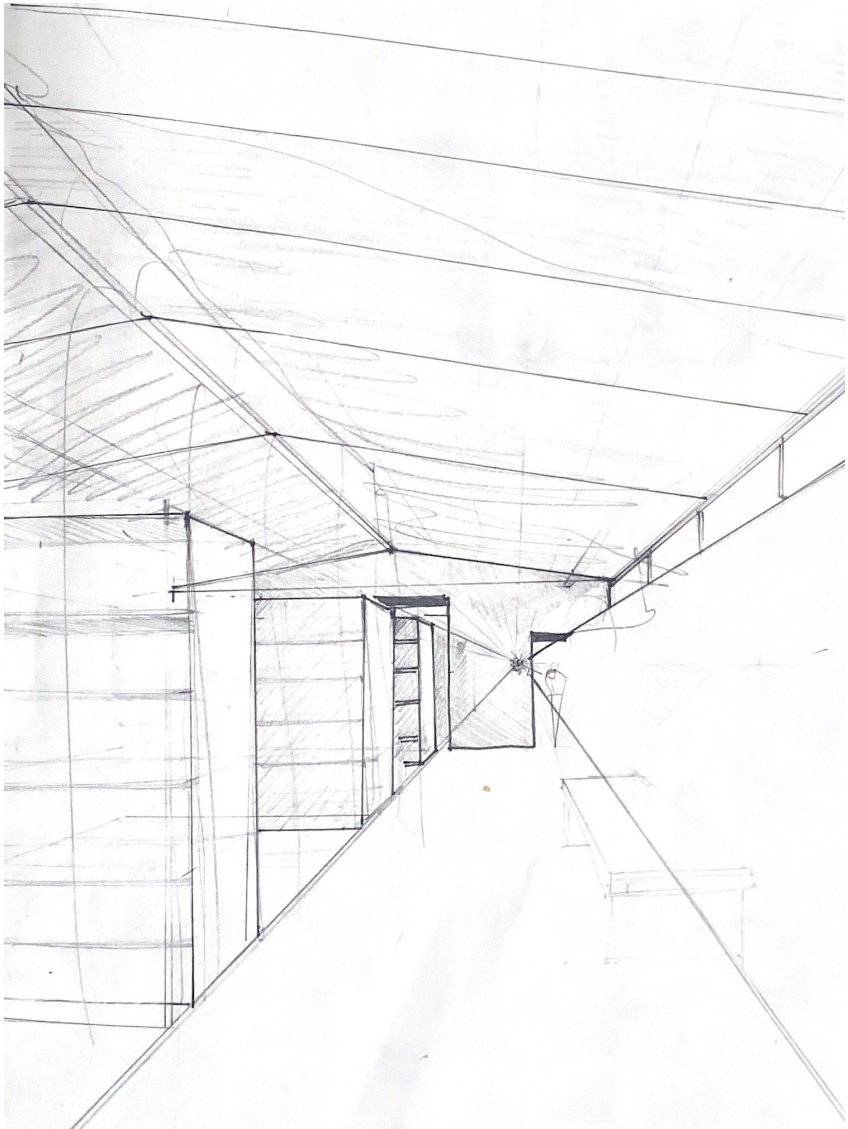


Fig.31 Perspective drawing of attic

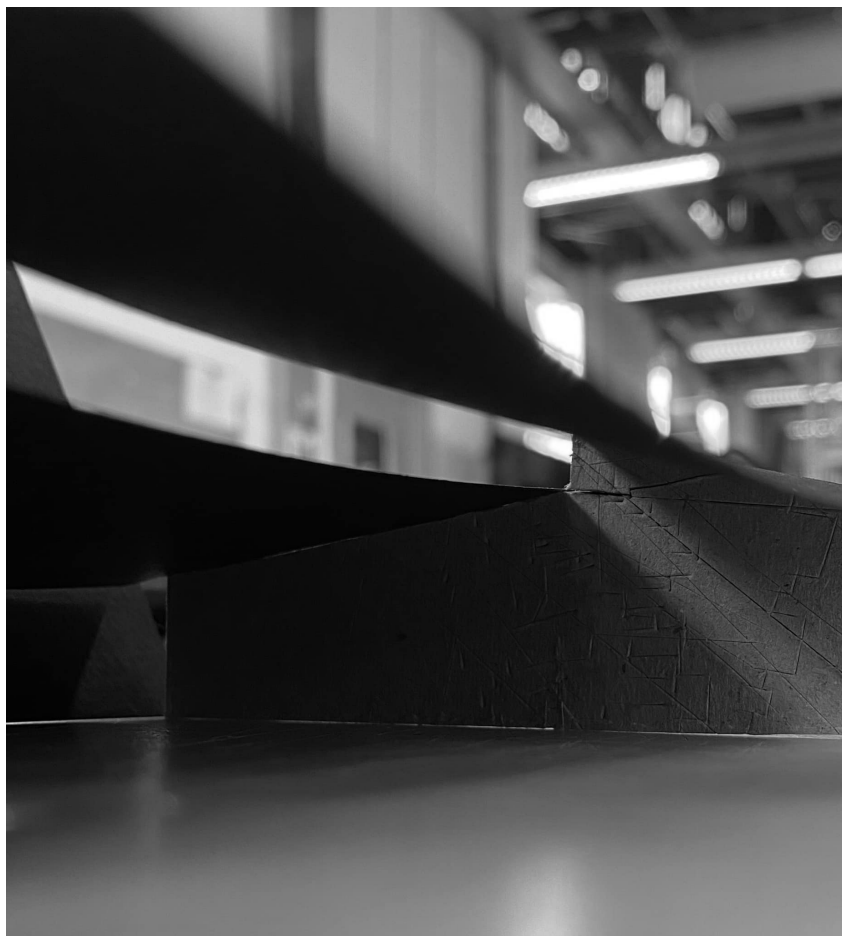


Fig.32 View of preliminary model of the space, scale 1:50

Reference

Sittewerk St. Gallen

In search of spatial qualities of a developed room for an archive, a question of what kind of institution would inhabit it. As the space remains in a reciprocal relation to practices and methodologies of the users and institutions. Sittewerk Foundation to that end has an interesting position both to the notion of an archive, but also to its productive output, understood as a collaborative process. The research space is simultaneously a place to store the material. Researchers work in a common space, demarcated by bookshelves, with a metal chest dividing the space, containing materials. The modes of work and research are left to the community and its molecular action, instead of being subject to a strict institutional conduct.



Fig.33 Image of the research room at Sitterwerk Foundation

source: <https://www.sitterwerk.ch/en/Stiftung>

Reference

Impossibly thin table by Junya Ishigami

During our visit to the VAI archive, it seemed of importance that the proposal of a new building should involve not only creation of a new space for the collection, but also mark a shift in approach of the institution towards practice of archiving and the theoretical framework behind it. As far as it might seem like an extra-architectural concern, a question arises. How can a space stimulate “thinking otherwise”, or as Sofie De Caigny put it “embracing otherness”. Within this context the art project executed by Junya Ishigami seems relevant. By engaging architectural complexity at the scale of furniture, the focus can be shifted to actual spatial practice. In regard to archives in particular, I want to focus on the storage shelves, which lie at the core of such institutions activity. Throughout most contemporary projects treated as a given, executed in a fundamentally similar, non-critical way, unable to address a pressing need of a paradigm shift. In words of Jeff Kaplon “An overly rational thinking process reverses into the creation of an almost irrational product.” Challenging the notion of rational action could begin by questioning the basic element, an object to store things.

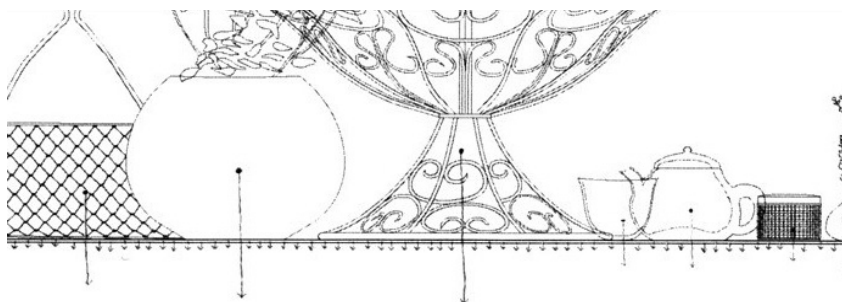


Fig.34 Junya Ishigami, Table 2006

Fig.35 Junya Ishigami, Table 2006

source: <https://hicarquitectura.com/2016/11/junya-ishigami-magic-table/>

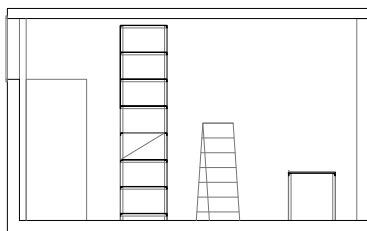
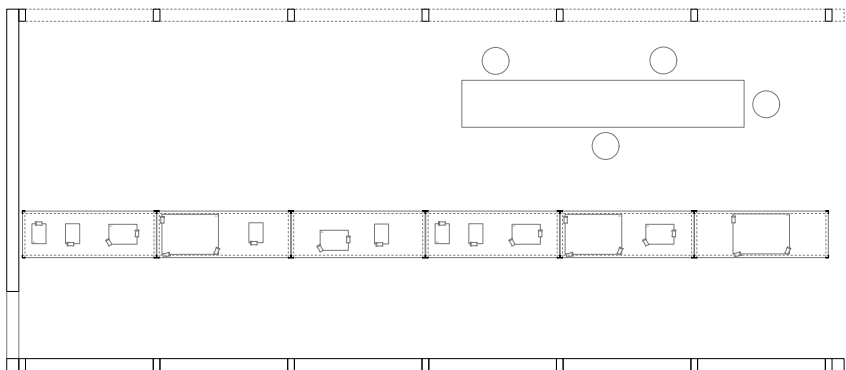


Fig.36 Plan, scale 1:50

Fig.37 Section, scale 1:50

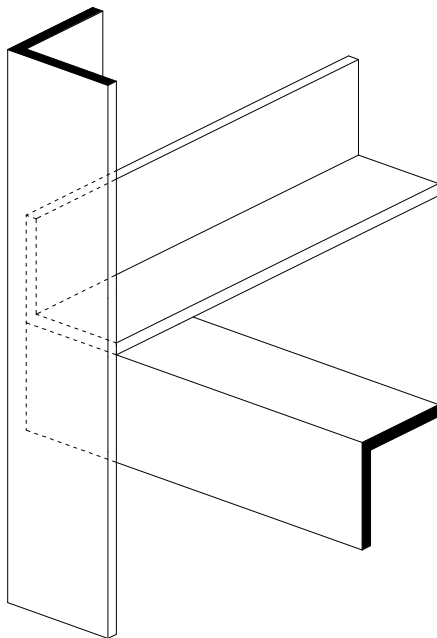


Fig.38 Isometric drawing of storage shelf joint detail

Pre-P1

Room for an archive

Looking into the artifacts of Marie Jose van Hee to store, present and research in a “room for an archive” led me to consider the space of the archive in a setting of domesticity in order to displace institutional modes of inhabiting a space. The created attic space, with roof’s geometry dividing the corridor/research zones, is evocative of Marie Jose van Hee architectural language and considerations of domestic domain. The domestic condition in this case was used instrumentally, as a tool in pursuit of disrupting the common image of archival space and ways of inhabiting it.. The numerous drawings, sketches and consultation drafts in their multitude have the most effect shown “as they are”, in a setting of a storage, which distinguishes archive from a gallery, protecting its coherency. To that end a long storage shelf divides the space. Being situated between corridor and research space, it is orientated on different levels towards both, allowing people not engaged in research to look at material displayed and have a peek into space of study.



Fig.39 View of the corridor

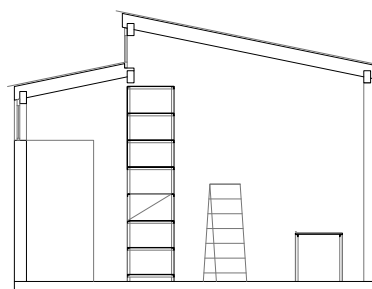
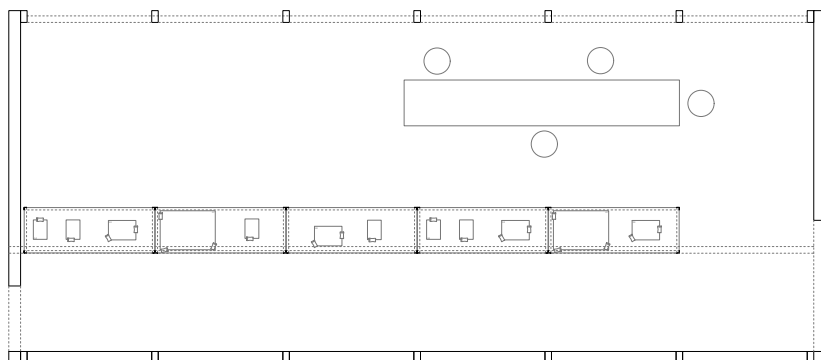


Fig.40 Plan, scale 1:50

Fig.41 Section, scale 1:50



Fig.42 View of the entrance

P1

A room for an archive

Looking into the artifacts of Marie Jose van Hee to store, present and research in a “room for an archive” led me to consider the space of the archive in a setting of domesticity in order to displace institutional modes of inhabiting a space. The domestic condition in this case was used instrumentally, as a tool in pursuit of disrupting the common image of archival space and ways of inhabiting it. In case of De Singel this is no longer viable. In turn, a new possibility appears, one could find similar invigorating quality in the very core of how cultural campus operates. Without clear division the many cultural institutions share common space, intertwining and possibly influencing each other, which seems to align with position and interests of the VAI as declared by Sofia Caigny.



Fig.43 View of the entrance

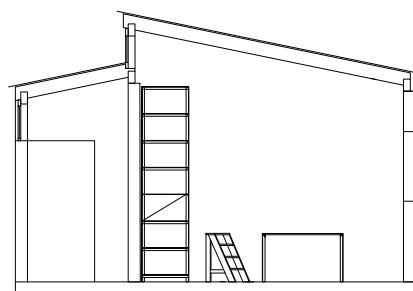


Fig.44 Plan, scale 1:50

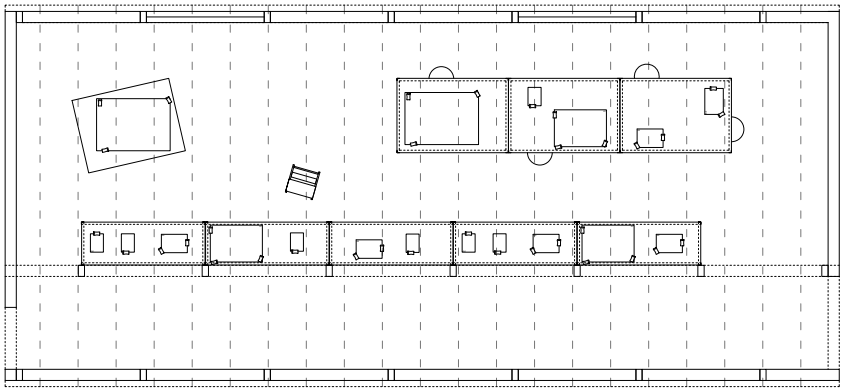


Fig.45 Section, scale 1:50





Fig.46 View of the research space

P1

Feedback and reflections

The P1 feedback session raised many interesting points regarding the outcome of the exercise. Daniel's remark about the intention of the attic space and the materialization of a more industrial shed-like appearance, pushed me to reflect about the intuitive decision behind it. As space is a result of considerations of the domestic qualities taken from Marie Jose Van Hee's oeuvre, but keeping in mind the brief at large, being a space for a public archive institution, the less private qualities appeared. In the use of durable materials, the choice of resin floor instead of wood, the proposal transformed into a more hardened materiality. Which seems appropriate given the context of the graduation proposal. Another interesting point was the coherence of the skylight structure and the shelving below dividing the space. Initially this decision was supported by the idea that the structure should be independent from the objects in space. Looking back, perhaps a degree of integration would benefit the reading of the relations between the objects. Most important aspect of this exercise is my interest in rethinking the spatial consequences of programmatic decision, which so often follow a certain typology, whereas in this seemingly interior decisions there are potentialities of affecting the notion of the institution of the archive.

JAKUB PA

Comments:

- it's ~~the~~ quite nice in the open frame
 - ↳ imagine filling the top of the frame and put the window below
- the window is really high
Daniel: I don't like the window but I like the frame
- the roof is a bit too flat for the Belgian / Dutch / Northern European roof
- another question - why is it so narrow
- maybe more towards the attic of a rather classical building - seeing the city around (Cranmerau)
- seem deliberately non-structural
the structure is too thin
- appears more as a shed than a house attic

Fig.47 Feedback note

First thoughts

Analysis and initial intention

Situating the proposal for VAI archive in the vicinity of De Singel led me to consider the complex itself and potentialities within it. Considering the institution's ambition to reshape itself in order to engage a wider range of multi-disciplinary institutions in a collective process, as to become truly receptive to current issues, begs the question: Can VAI stay in De Singel? It seems of consequence to rethink existing relations of the institution not only within the city, but the cultural complex it inhabits. De Singel in itself has the potential to meet its initial expectations in fostering a vibrant community as a cultural centre, although alongside renovations and Stephane Beel additions the complex became stagnant alongside unclear relations of spatial nature, within itself and in relation to the city. My interest lies in unused spaces within the original Singel, Beel's extension and how they engage the surrounding. My ambition is to consider this through interrogative analysis of the existing, striving to uncover qualities lost to time, emphasize existing ones and perhaps introduce new ones.

Name	Size m ²	Description
Total	5157,25	
Public	700	
Reception and counter	100	incl. separate sanitary facilities and seating
Exhibition space/multifunctional space	200	cf. current reading room 96m ² , is too small; keep reading room and library separate; small separate group study room
Reading room	200	
Library	200	Books and visitors' workstations
Additional	872,25	
Staff workspace	300	
Large workplace for archive employees	300	12.5 m ² per employee (+/-30 employeeed, including interns, temporary employees, etc.)
Large workstation with archives	12,25	3.5x3.5m
Standard office space		
Focus Spots		
1 large meeting room	80	
1 small meeting room	30	
kitchen, bathroom, dressing room	150	
Archive	3585	
Storage packaging material	120	near archive depot, office
Loading and unloading space	150	
Waiting depot	100	emergency depot, storage of non-exclusive archives, bulk pallets
Tirage space correct - contaminated material	60	
Quarantine	120	Storage of containment material =
Cleaning	60	Processing of containment material
pre-depot	60	Storage of own material
processing	60	processing of own material
Digitization space	60	own material
Restoration studio	60	own material
Depot storage	2500	Currently 1500, growth in recent years 470m in 5-7 yrs > per 5yr 400m with extensive storage system, paper climate class
Climate class photo storage	100	
Bulk storage		
Storage in racks and planning cabinets		
View depot	125	visually attractive, desire to collect more 3D objects, this could be a regular depot box with a transparent wall in front

Fig.48 VAI brief

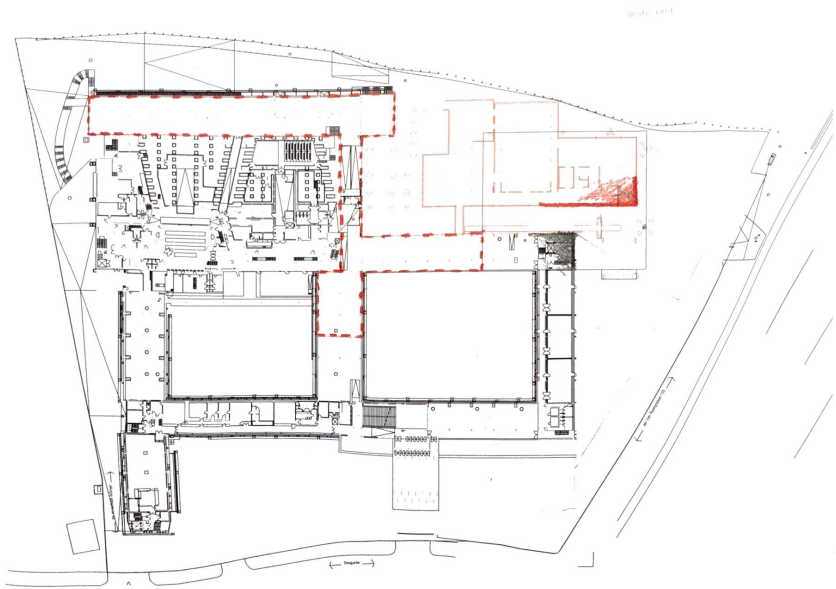


Fig.49 Sketch of corner condition marking the pathway towards the entrance

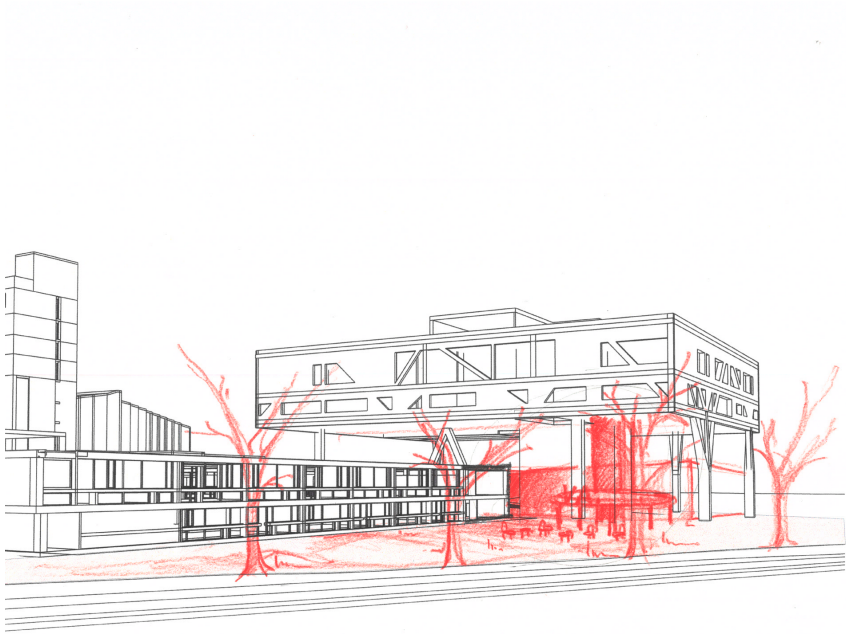
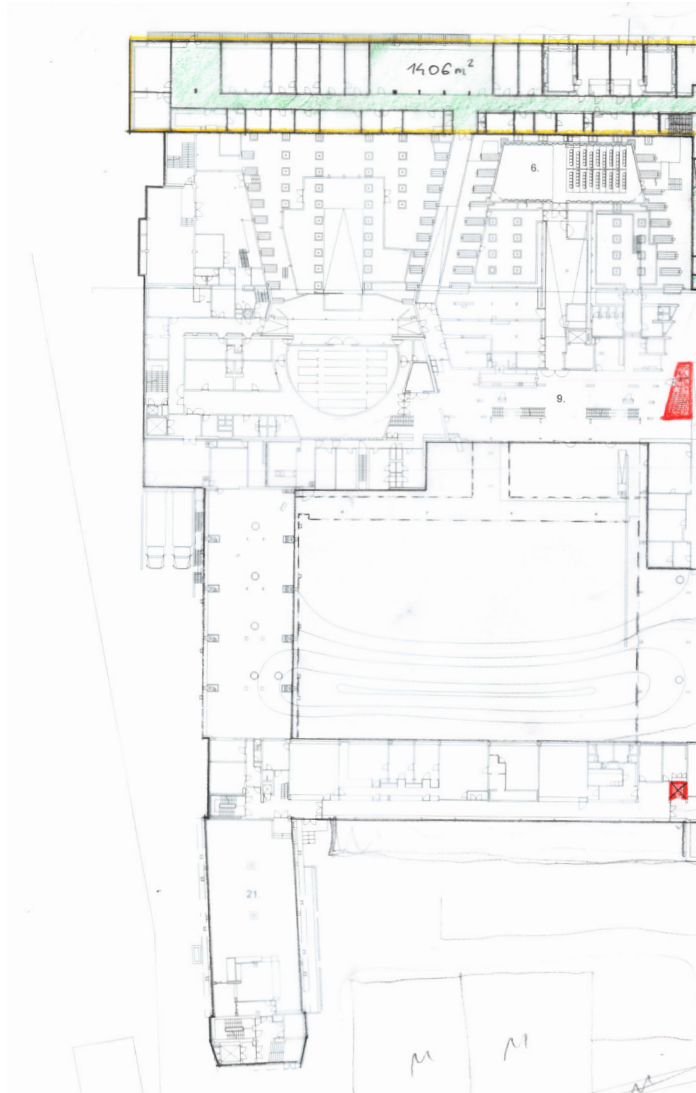


Fig.50 Sketch of relation to Jan van Rijswijklaan

What comes to light when considering the existing condition of De Singel is its extensive communication schemes as well as sizeable amount of unused space within it. Relation of the Beel's extension to the existing in terms of communication remains also unclear. What interests me is the relation of unused radio offices to the rest of the complex as well as the extension.



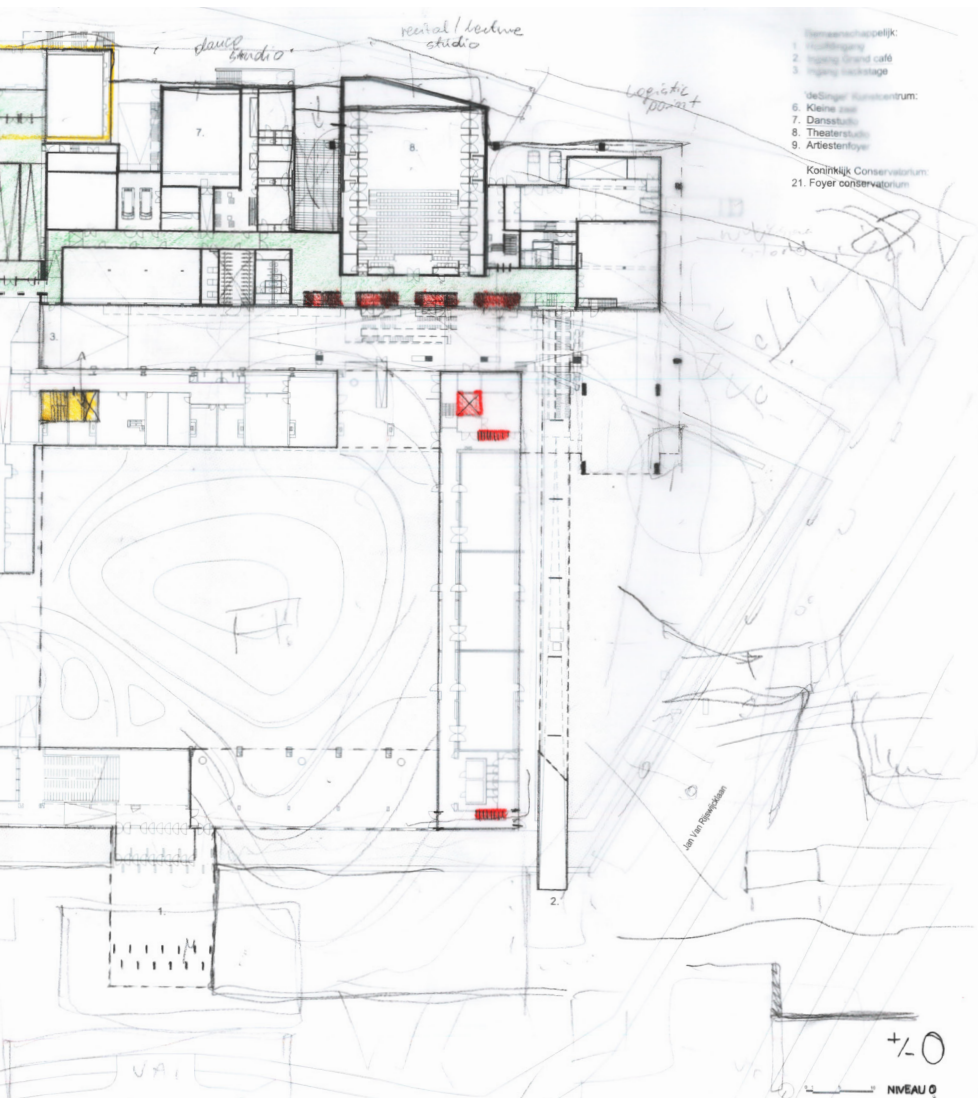


Fig.51 Analysis of function and communication , Ground floor, scale 1:700

Situating archive

Essential qualities of De Singel

Archival photos display the original condition of De Singel, but also more importantly emphasize the essential intentions guiding the project. Composition of pavilions in space, with vast distances between objects with terrain flowing beneath. A coherence that has been muffled, as the initial intentions were lost to renovation and extension projects.



Fig.52 Archival image of initial pool condition

source: VAI archive collection

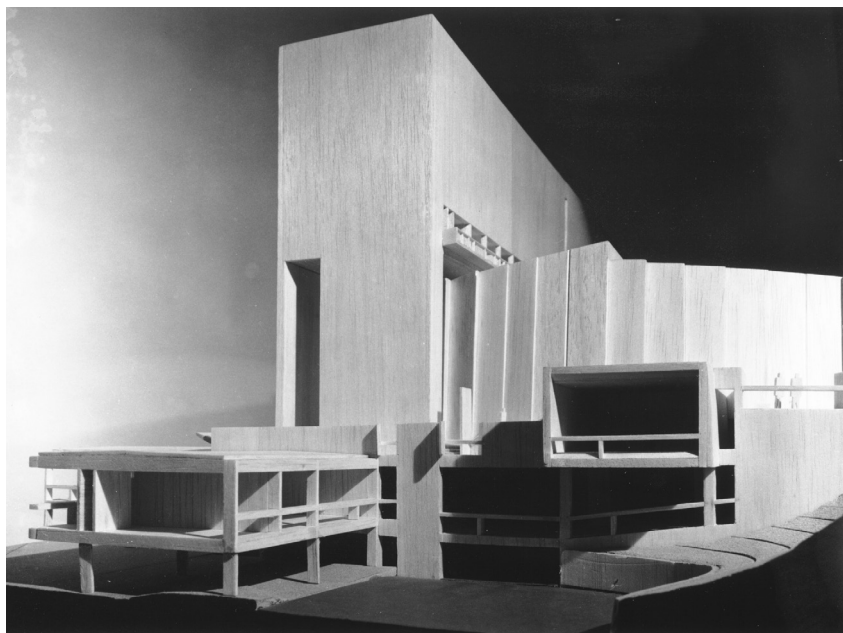


Fig.53 Archival image of the courtyard

Fig.54 Archival model of the south entrance to De Singel

source: VAI archive collection

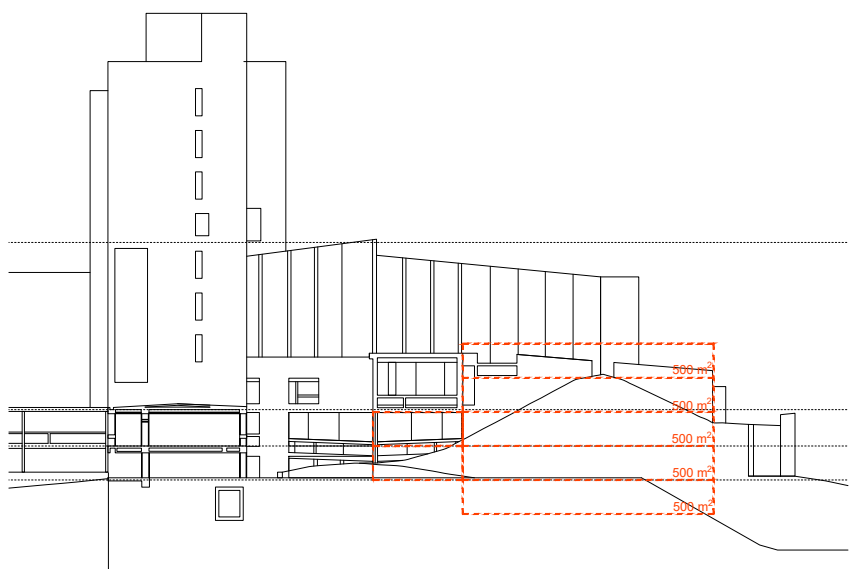


Fig.55 Section volume study, scale 1:250

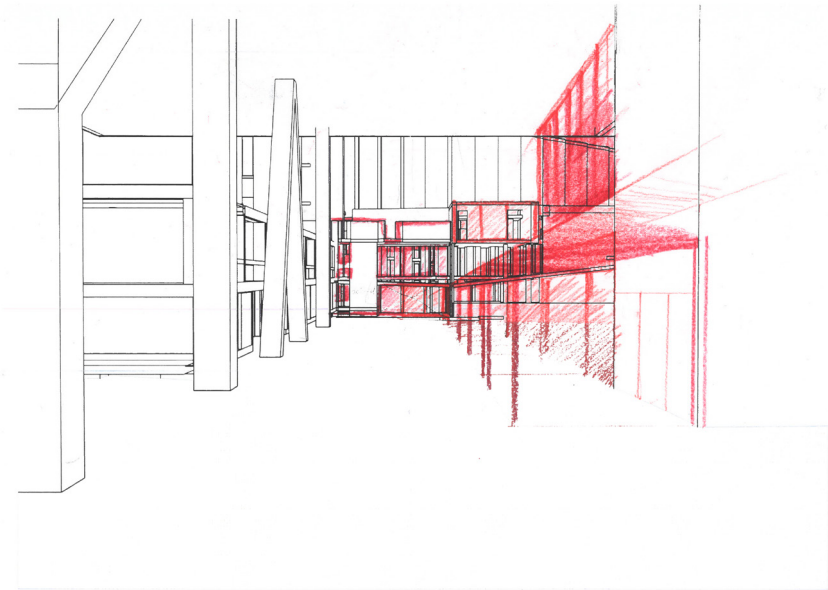
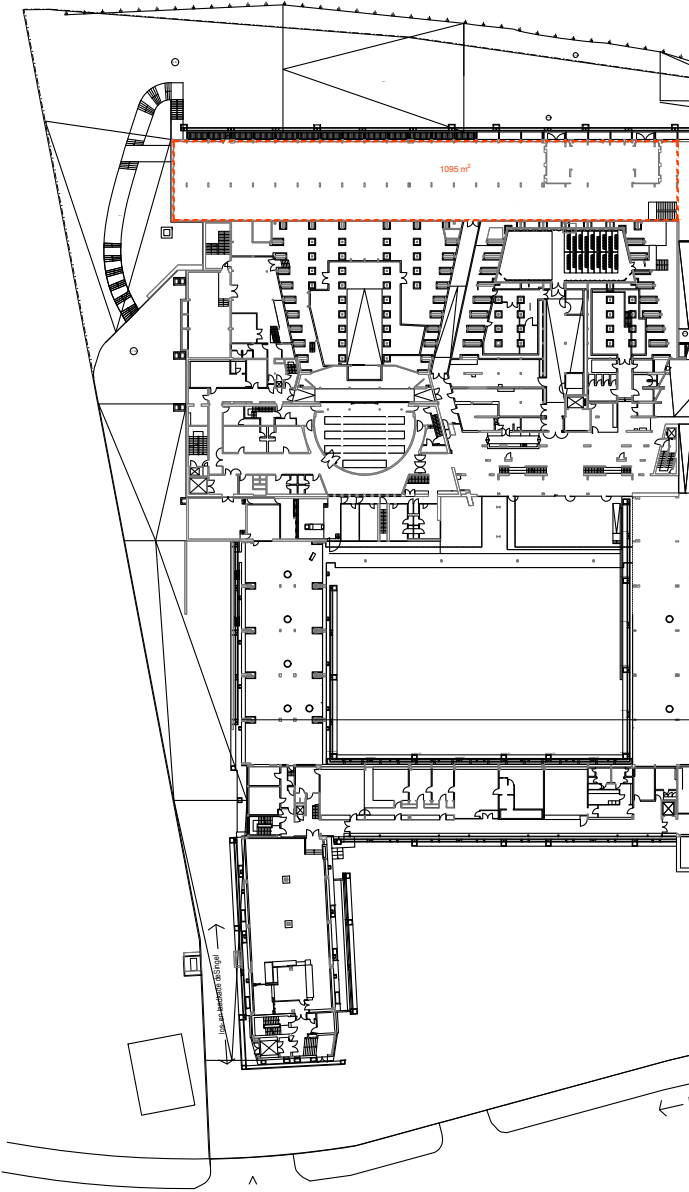


Fig.56 Perspective sketch of south entrance relations

Considering the proposal in place of existing Beel's extension is an exercise in establishing new relations to the surrounding. The archival photos show the hill slope resting against the south face of the building, guiding the path towards the entrance. A condition lost in time, as the extension seemingly treats both the south and north elevation as logistics backstage in an unclear way. Placing the intervention in this place aims at restoring lost qualities and establishing a coherent relation with the context.



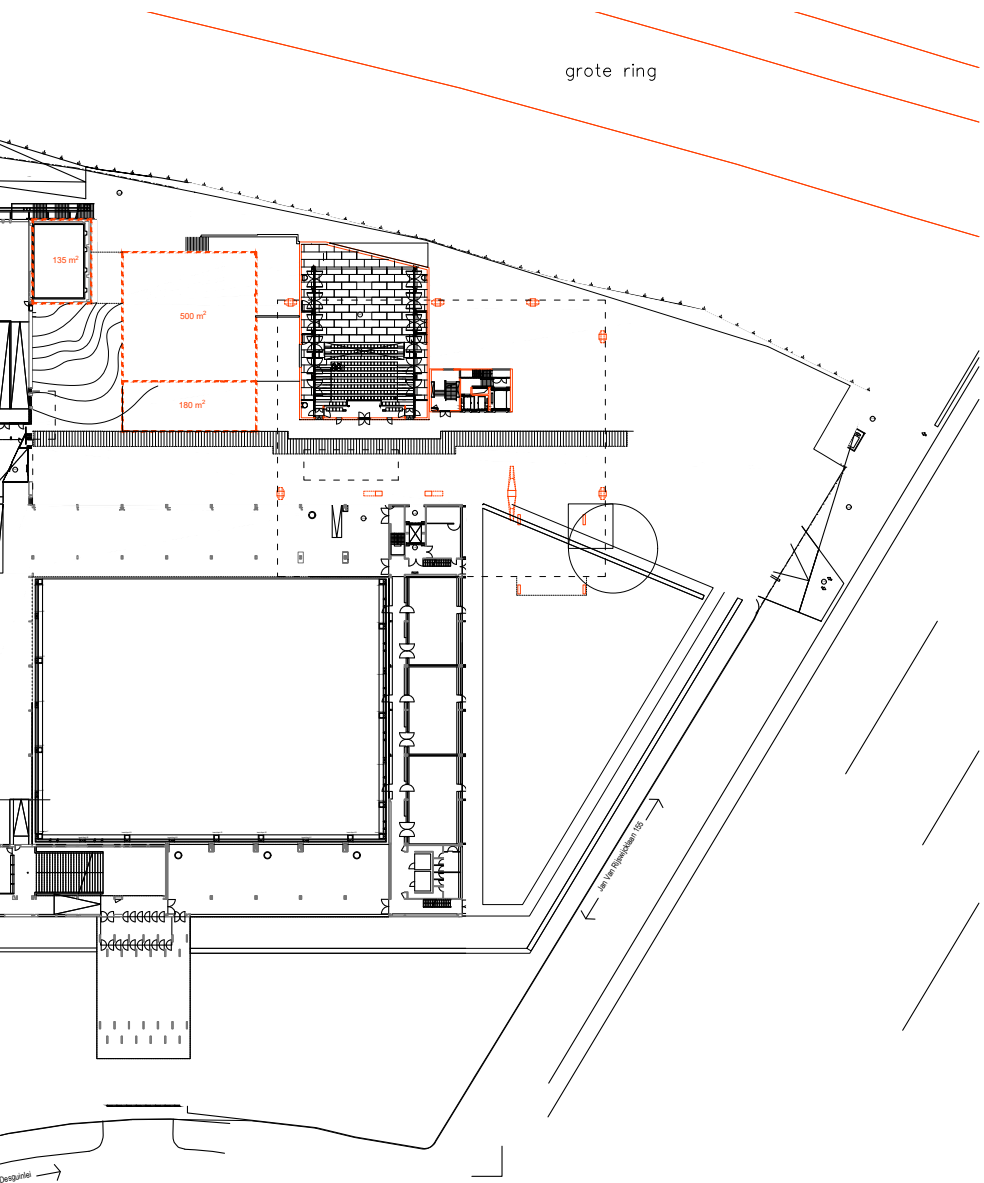


Fig.57 Planned intervention situation

Reference

Museu Calouste Gulbenkian

A reference brought up by Daniel in discussing the idea of thresholds and passages of De Singel. Realized in 1969 by Ruy Jervis d'Athouguia, Pedro Cid and Alberto Pessoa Gulbenkian Museum building presents a modernist sensitivity visible as well in Styne's project. Visible on the image is the main entrance foyer, which despite its depth, feels like a thin threshold into the inner gardens of the complex.





Fig.58 Main entrance to the Calouste Gulbenkian Museum

source: <https://www.ricardooliveiraalves.com/pt/portfolio/cultural/calouste-gulbenkian-foundation>

author: Ricardo Oliveira Alves, 2017

Site visit

Reflections and findings

Another visit to the site, this time equipped with information from prior analysis of the existing building revealed topics and issues previously noted intuitively, with a clarified view. The circulation issues between Beel's addition and Stynen's part become more apparent. The flow of the movement on the ground remains obstructed by slight elevation shifts, with ramps and staircases as solution. The points where both proposals meet result in formal clashes, due to structural grids and heights of both not aligning in crucial intersection points.



Fig.59 View of the alley leading to the entrance



Fig.60 View of the corner

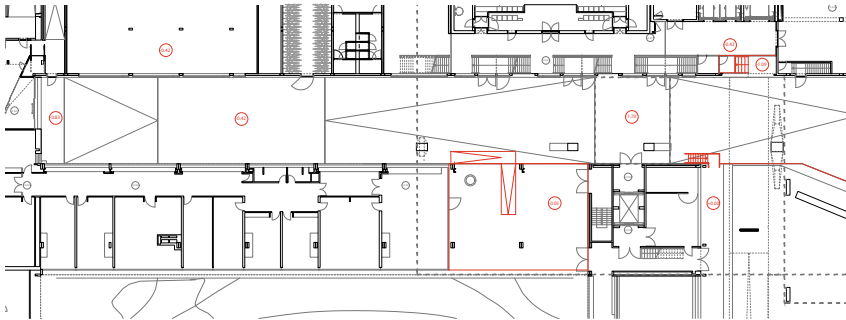
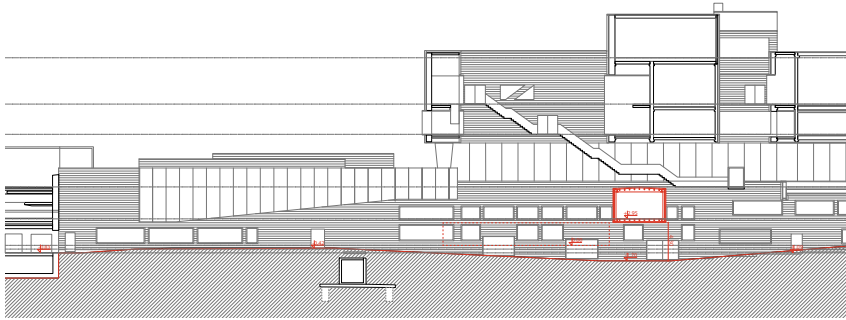
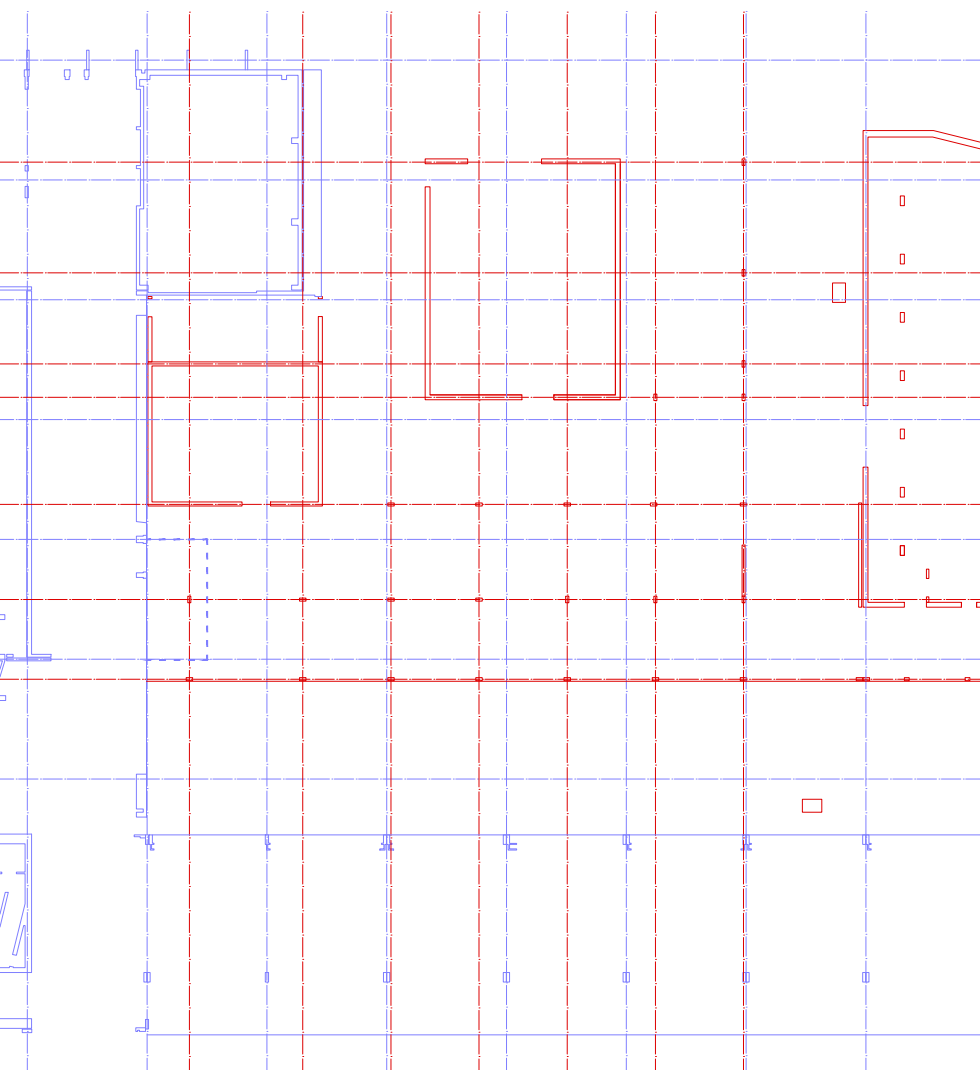


Fig.61 Existing circulation analysis



Fig.62 View of the “backstage” entrance



Structural grid of Stynen's part
 Structural grid of Beel's part



Fig.63 Structural grid overlap analysis

Pre-P2

Proposal and intentions

Pre-P2 was the moment of seeking definition to intentions present until this moment. Primary being to integrate the archive into the existing tissue of DeSingel, not only as a volume but also programatically. As a result the brief of the programme becomes a sum of addition and shifting of functions present as of now in the complex. Main architectural intention regarding the modernist heritage of the existing is to emphasize qualities neglected, hopefully resolving spatial issues along the way. Mediating the relation of Stynen's parts and Beel's proposal, trying to restore the original way pavilions were situated in the landscape, by replacing the ground floor offices and elevation shifts obstructing the circulation and views. Strengthening the perspective of the floating Beel's volume, by removing the ramp and restaurant terrace, which portrude out of the volume above, negating the cantilever effect.

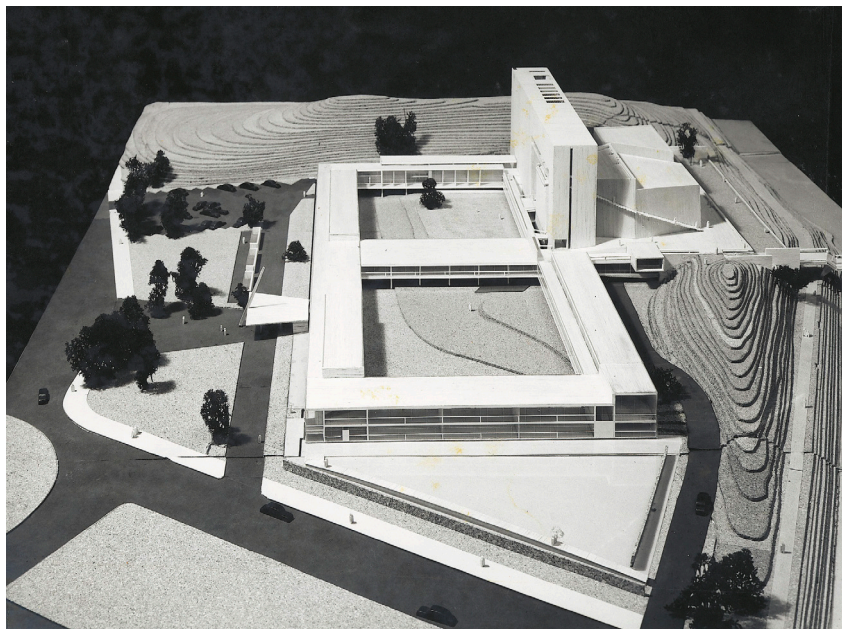
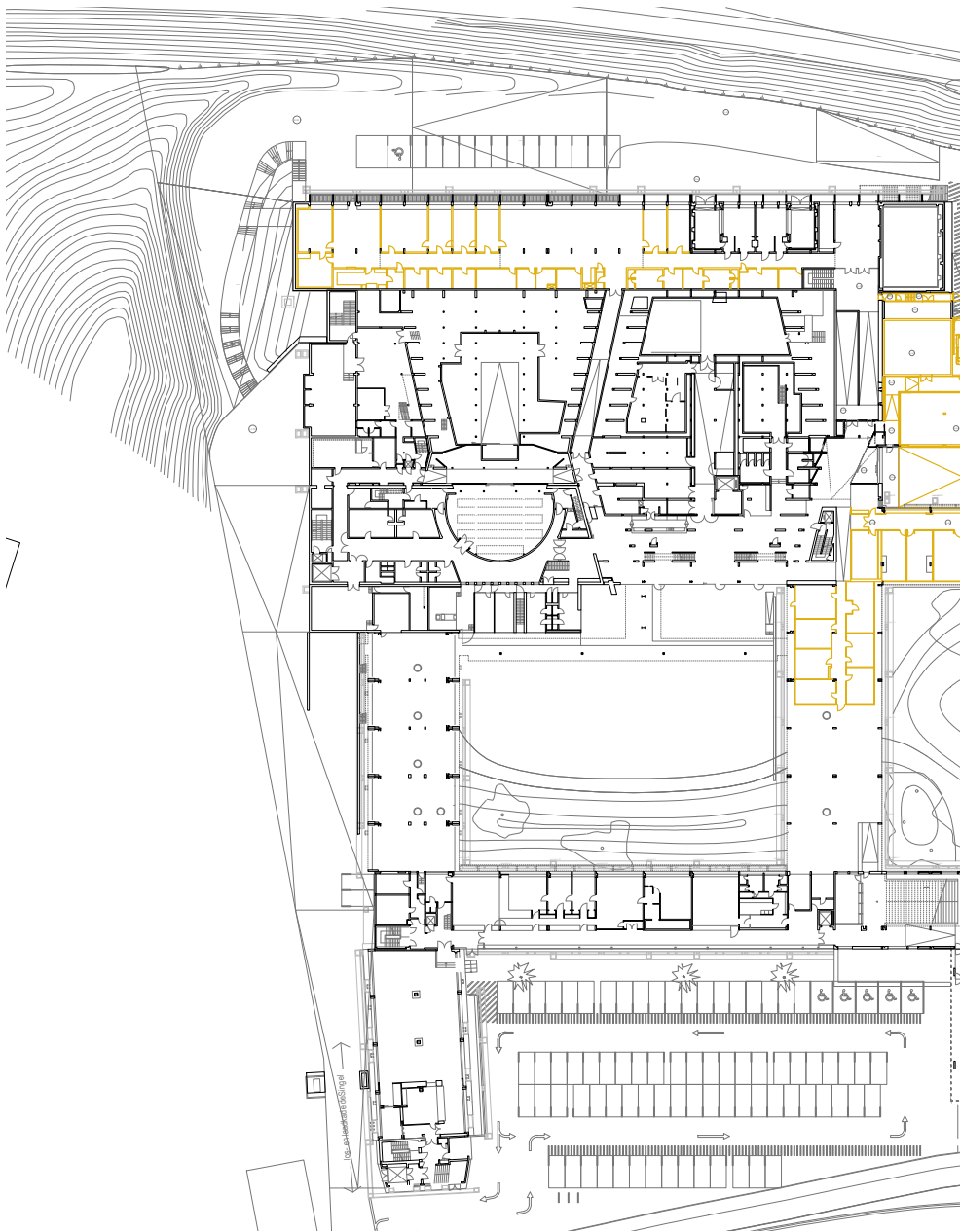


Fig.64 Archival image
source: VAI archive collection



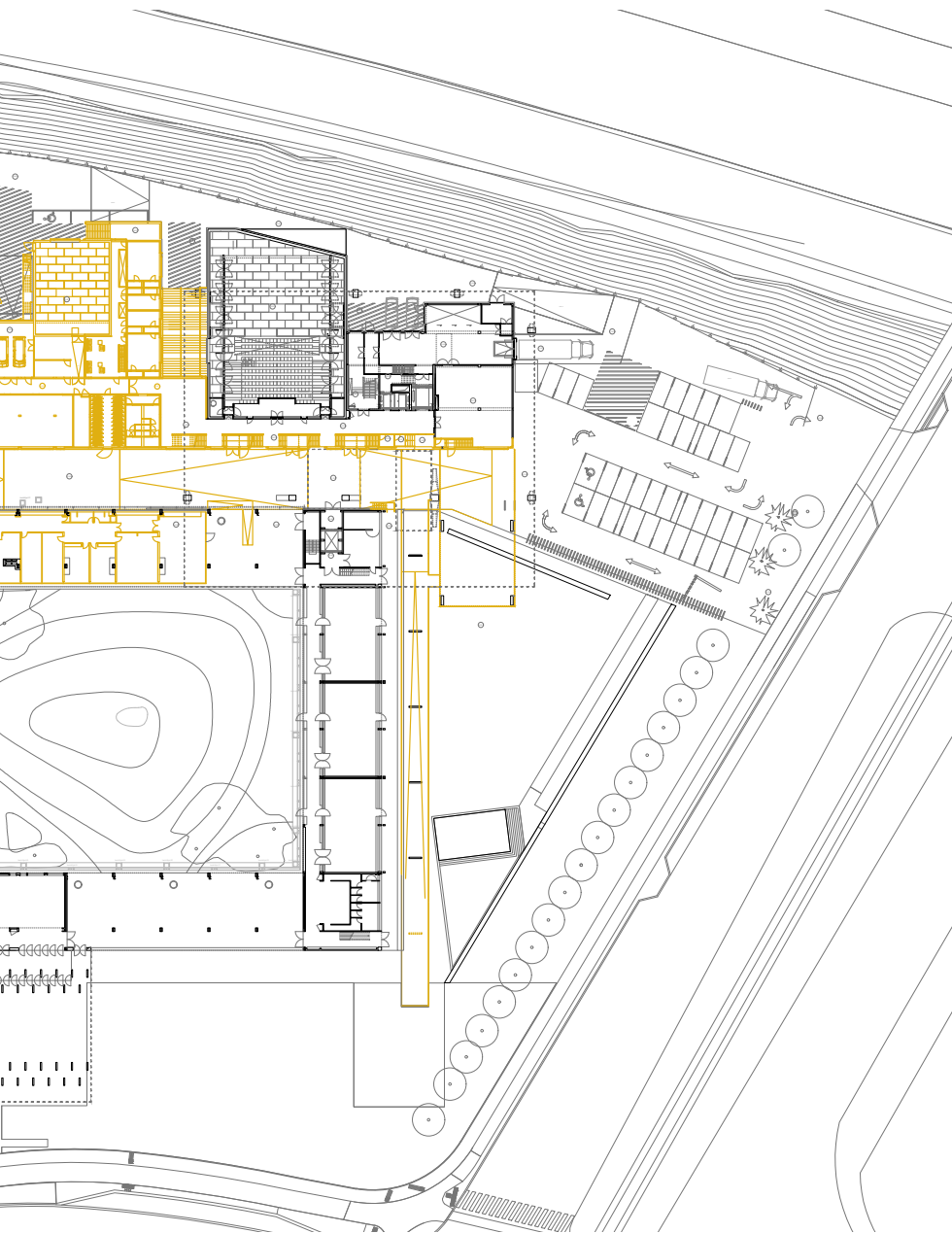
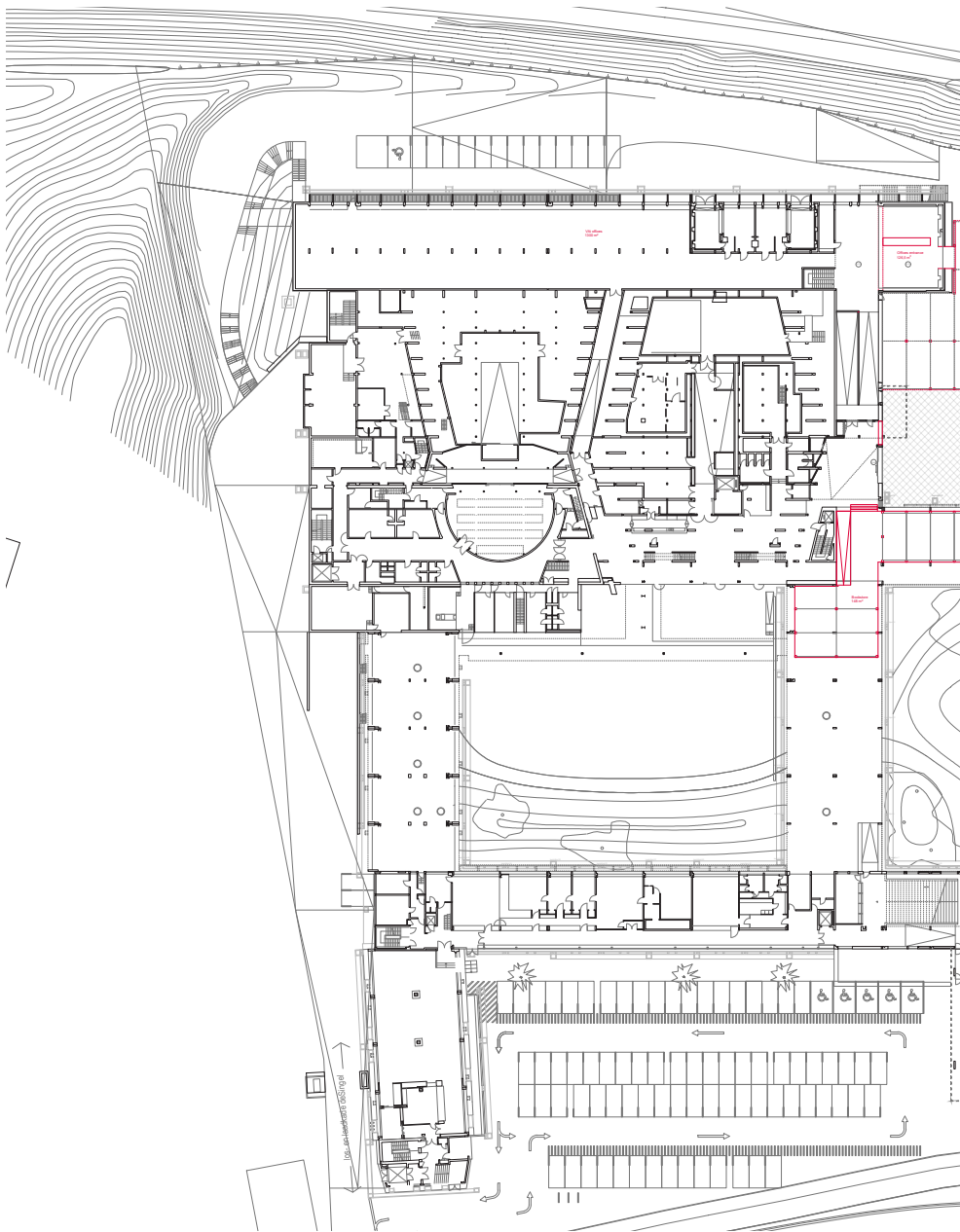


Fig.65 Ground floor plan, demolition, original scale 1:800



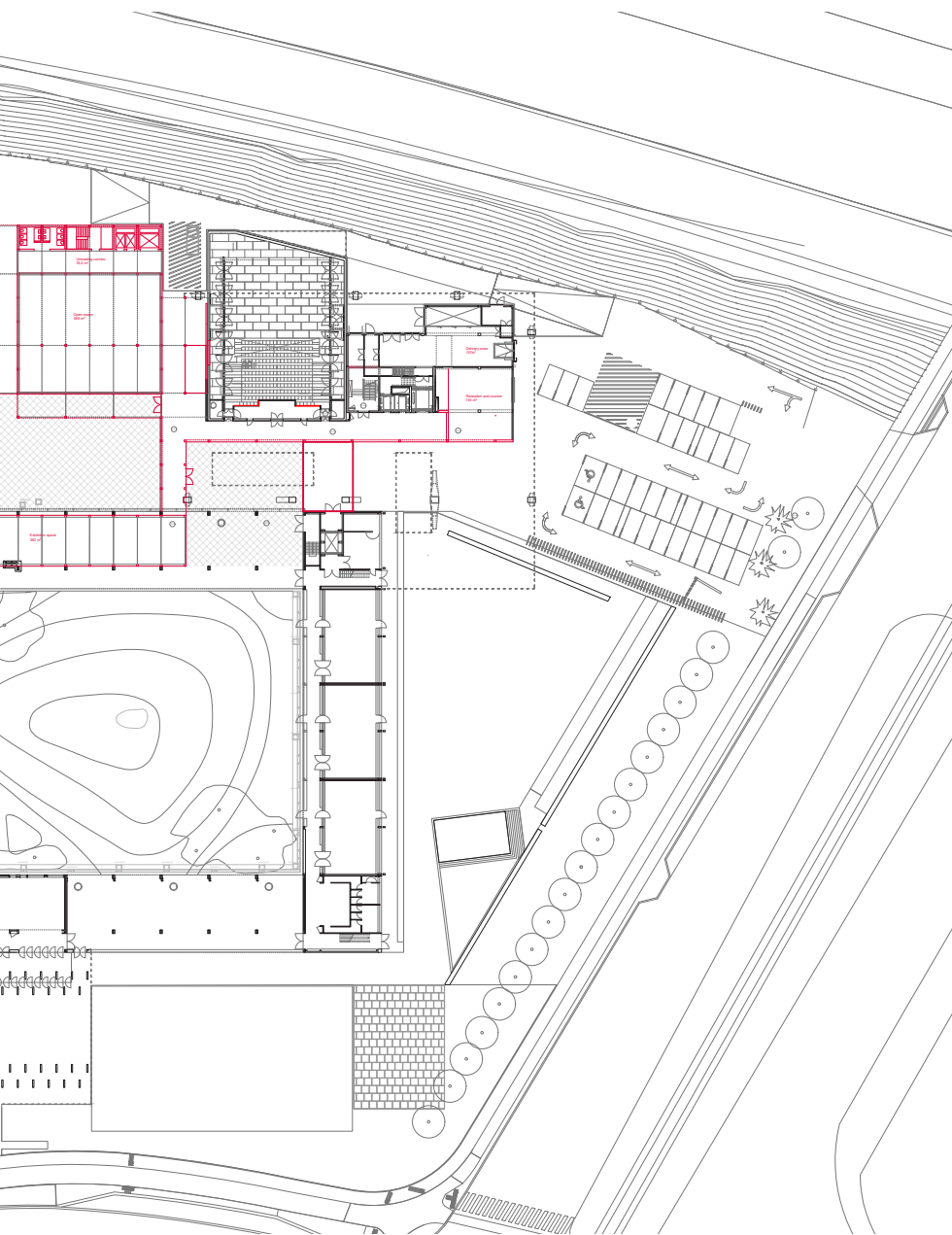


Fig.66 Ground floor plan, proposal, original scale 1:800

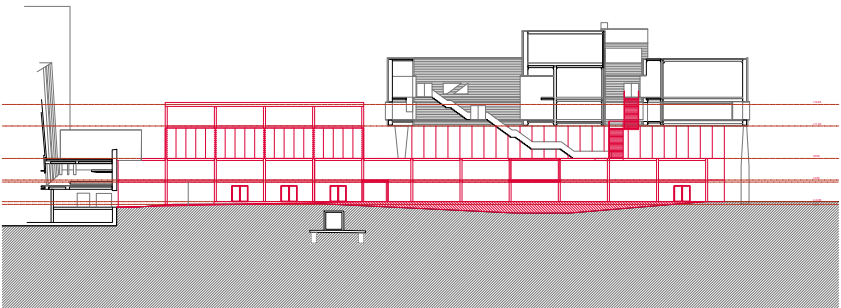
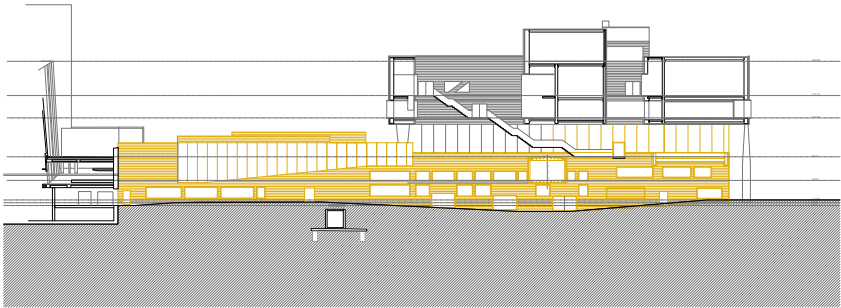


Fig.67 Section A-A, demolition, original scale 1:250

Fig.68 Section A-A, proposal, original scale 1:250

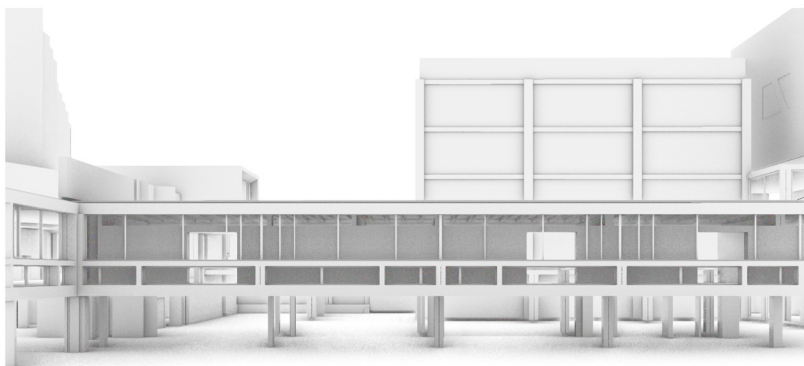


Fig.69 View from the courtyard

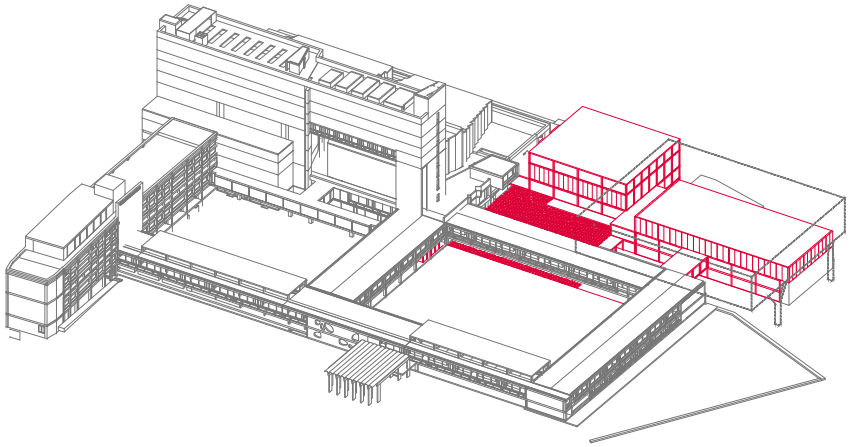


Fig.70 Isometric view

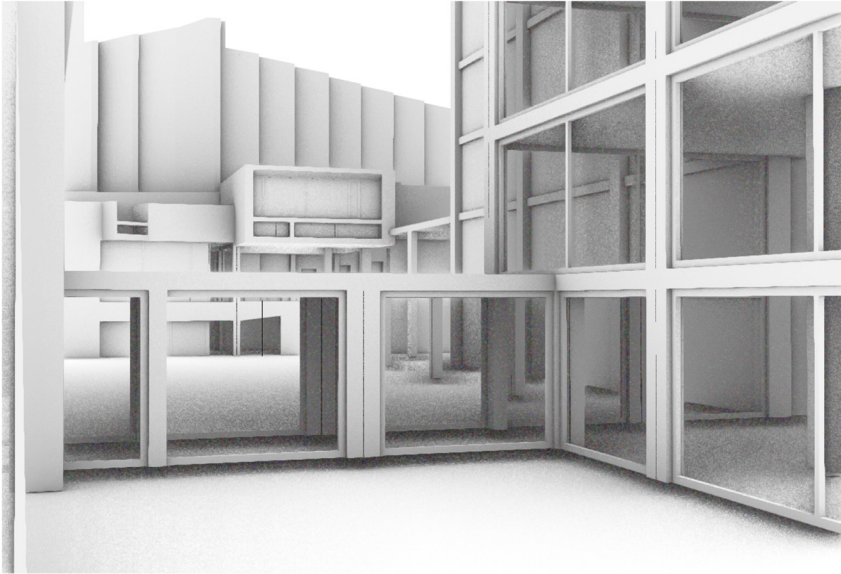


Fig.71 View of the addition corner situation

Pre-P2 Reflections

Feedback and reflections

The question remaining after Pre-P2 was “how little do I need to do?” which relates to the demolished parts, urging to consider with care and in depth how does replacing parts of the existing respond to spatiality and contribute to improving the overall condition. Explaining reasoning behind those changes at the same time. Another aspect is the presence of the proposed volume in the larger composition of DeSingel, which has to do with relation between parts it connects. As remarked by Daniel currently the proposed volume has an awkward quality regarding the distance to Beel as compared to the concert halls.

JAKOB Pre P2 09/10/2021

is it part of outside or inside
the "new" opened entrance? maybe
clarify it.

WHAT IS GONE FROM BEEL EXACTLY?
↳ why do you need to demolish
so much?

How little do you need to do to
archive your idea?

How do you signify that it is
part of the public access?

What is the advantage of taking
the element away?

everything is precise in what
you are taking and adding,
but maybe you don't have to
take that much off.

maybe test.

maybe be more precise, you need
to touch other elements, Beel's
facade.

taking away the ramp is a smart
idea, the connection between
Beel - Stynes and in the
middle your building - try to develop it

Fig.72 Pre-P2 feedback notes

Model

Thinking through making

For the purposes of the design process as well as presenting our proposals at P2, we prepared a model of DeSingel and its immediate context in scale 1:200. Dividing the work through partition of DeSingel helped also the ongoing analytical process, delineating standalone elements in the complex structure of the cultural campus. We opted for a volumetric model showing in a simplified way facades and their rhythms in order to portray the character of architecture on site. In order to make the model clear in its intention, it does not display its materiality, making it a play of volumes, rhythms and distance between objects. All parts were made detachable based on position of architectural proposals across the studio, so that it can accommodate and display everyones project.



Fig.73 Assembling the 1:200 context model

P2

The P2 exam session served as a crucial moment for organization and clarification of research findings, as well as structuring a narrative in which the design proposal and decision taken respond directly to them. For this reason on subsequent pages I will present the P2 presentation with emphasis on the narrative that the project has taken.

The presentation begins with exploration of the typology of the proposal, the notion of an archive. Based on research of the precedent case study Haus Belvederstraße 60 by Oswald Mathias Ungers. Consequently based on this finding the P1 proposal is an attempt at exploring the spatiality of such an archive space.

Through analysis of both VAI positions and De Singel's architectural context, research questions are formulated. As well as personal position, which the proposed architectural project for the new VAI archive in De Singel cultural campus, responds to. As a result, the following pages will present the project at the stage of preliminary programmatic/volumetric studies, striving to respond to questions that appeared through research and analysis.

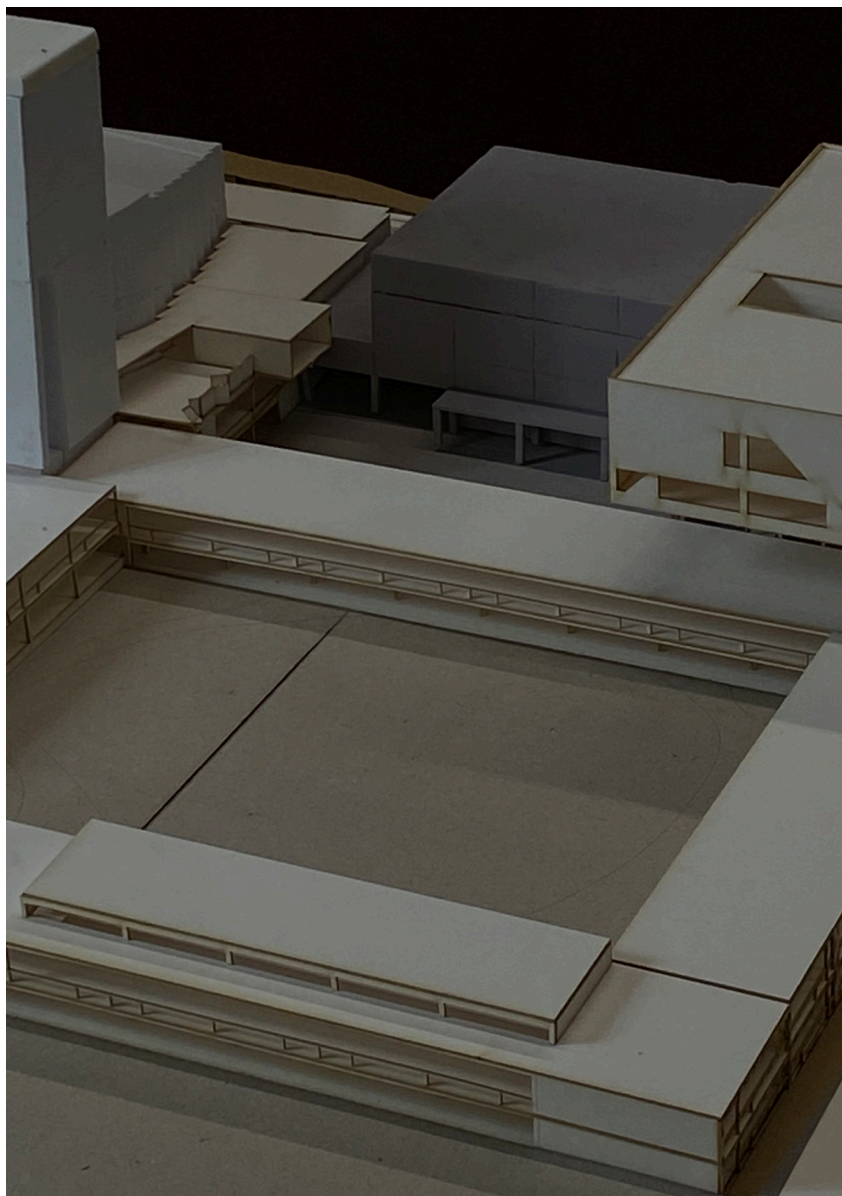


Fig.74 Model of the proposal in its immediate context, original scale 1:200

P2

VAi intentions and position

“The archive extends far beyond a mere repository of buildings. It gives access to ideas, positions, education, knowledge and images, and that across generations. It gives insight into the social context in which designs were created. At the same time, the archive shows alternatives. Archives are not repositories of truths but places of research. They are incubators of new ideas, breeding grounds for speculation about the future, ... Without research or interpretation, the archive has little meaning.”

Sofie de Caigny, former director,
Flemish Architecture Institute | VAI



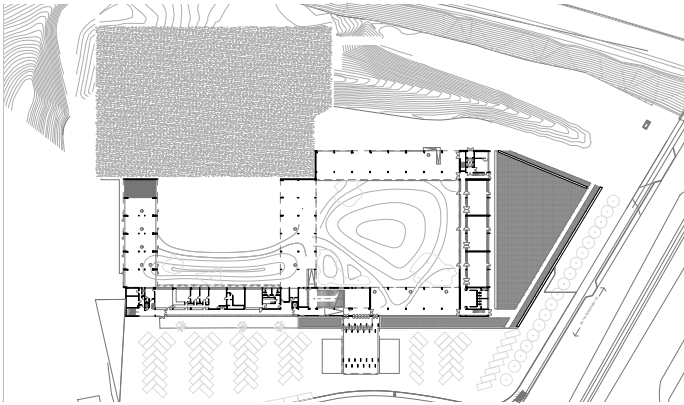
Fig.75 VAI, documenting the process of material digitalization



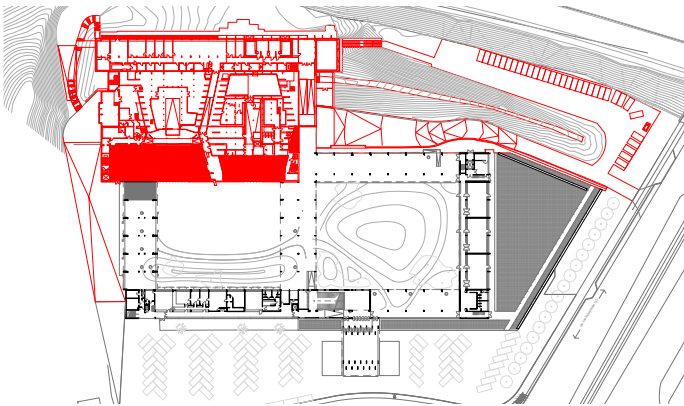


Fig.76 Aerial view of DeSingel and its urban surrounding

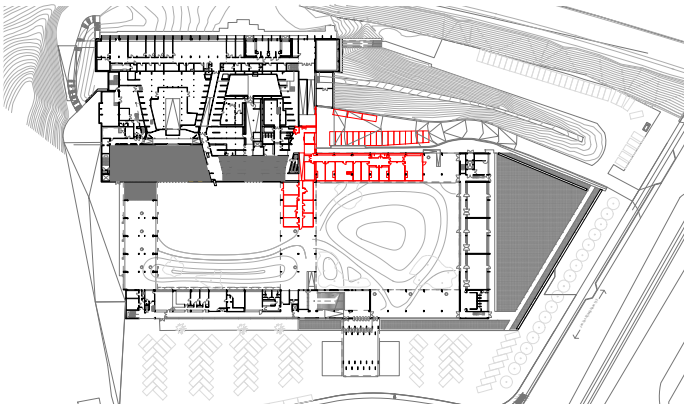
source: Google Earth



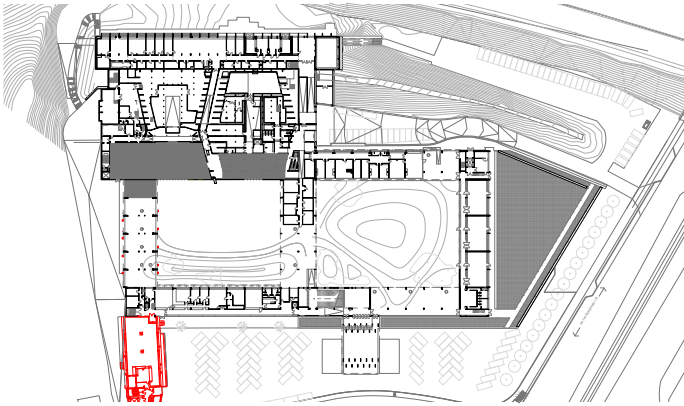
Stynen 1963-1967



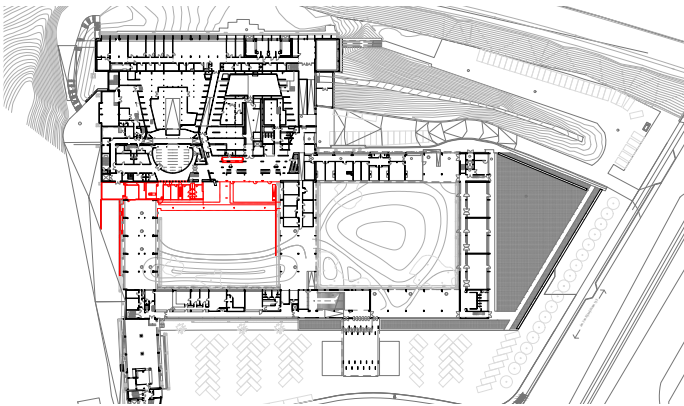
Stynen 1973-1980



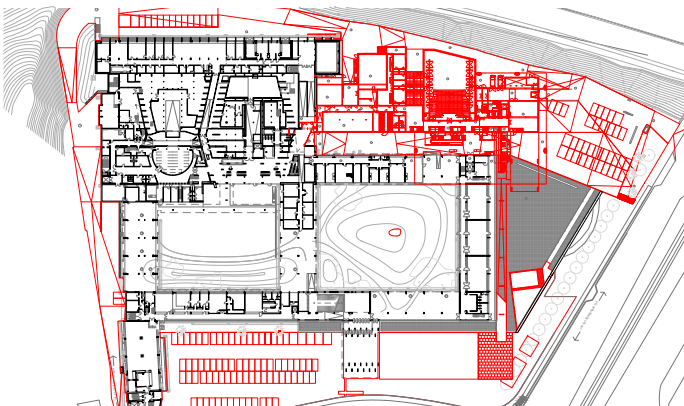
Stynen 1983



De Meyer 1985-1987

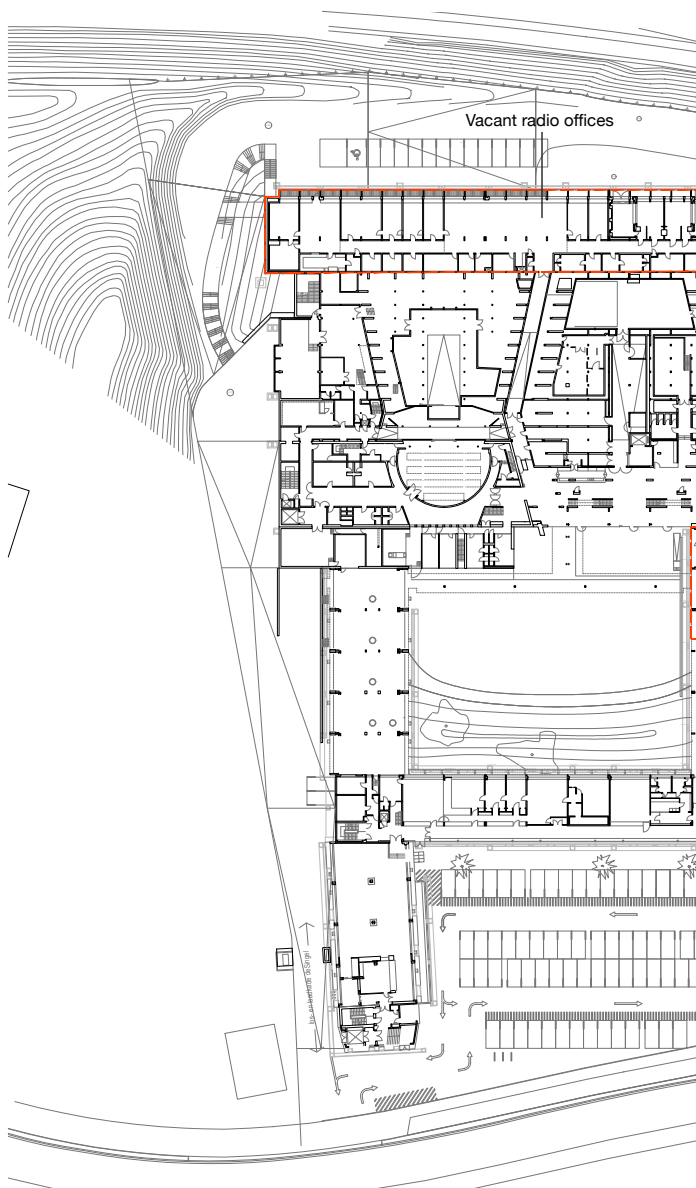


Beel 1996-2000



Beel 2007-2010

The area of the proposal is based in perceived problems of the site and programmatic affordance. The ground floor of Beel's extension with its unclear circulation and relation to surrounding becomes the main part of intervention, where the main volume of the archive could reside. Following that a potentiality lies in the vacant radio offices, currently not used, and possibly housing the offices of the VAI. Lastly the current offices being the last and least appealing office pavilions could be rethought in order to establish a clear relation to the courtyards that orient all elements of DeSingel.



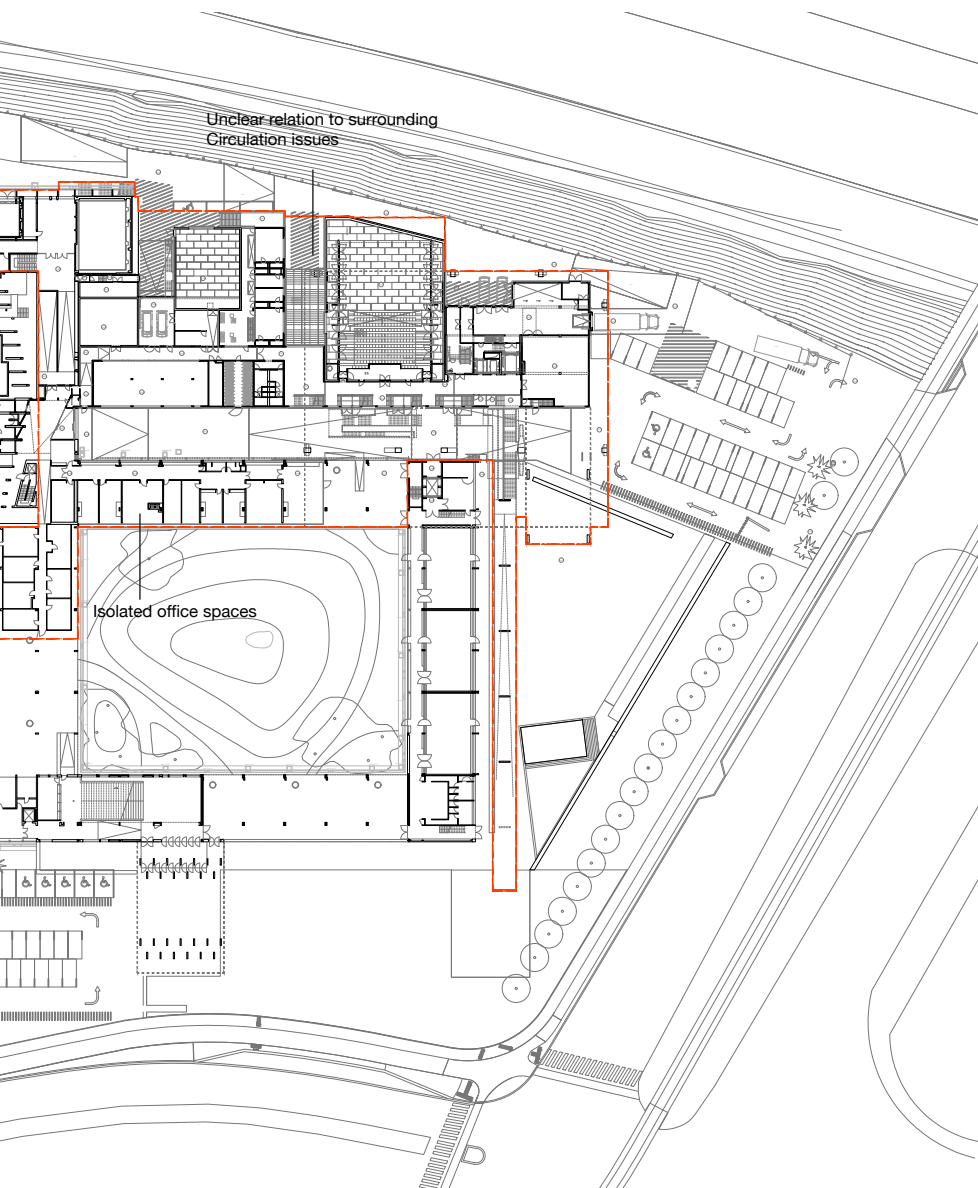


Fig.77 Planned intervention situation

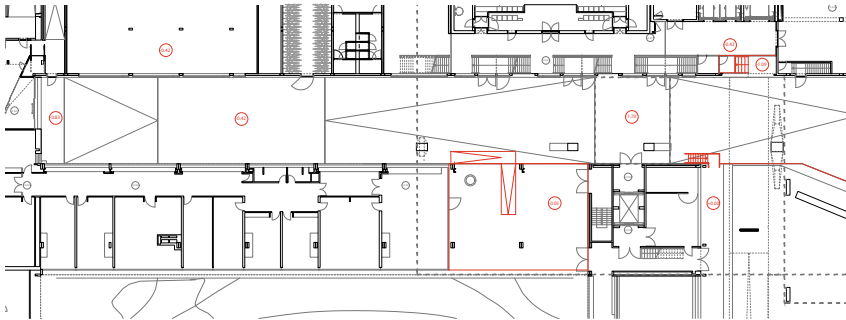
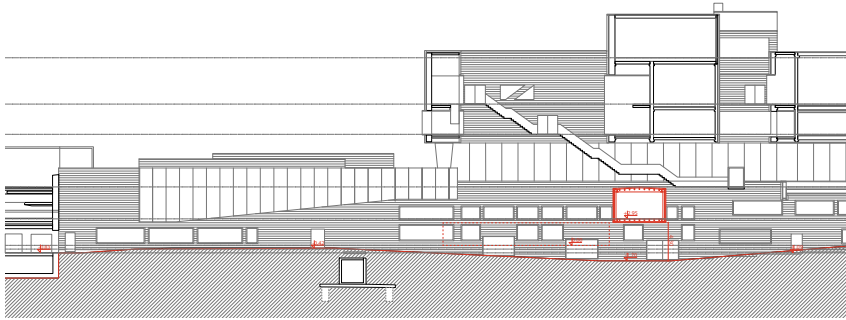


Fig.78 Existing circulation analysis



Fig.79 View of the corner

P2

Research questions and personal position

Research questions

How can relationships between different institutions in De Singel cultural complex be shaped? How to negotiate and share common spaces?

What role can an archive serve in context of public responsibility of the Flanders Architecture Institute?

How to proceed with architectural intervention in context of 20th century modernist heritage? What is essential, what is emphasized?

Personal position

VAi should become a part of DeSingel Cultural Campus, with it's functions spread throughout the existing spaces, keeping the added volume to the minimum which the typology of archive necessitates

Through engagement and sharing spaces with intitutions operating within DeSingel, VAI can realise it's public responsibilities. Becoming more receptive of contemporary cultural discourse and striving for interdisciplinary collaborative approach

The proposal should engage the existing condition with care towards the modernist sensibility, neglected throughout additions and renovations. Striving to restore and emphasize the original intentions of both Styne's and Beel proposals.

P2

Desing proposal

Following the analysis of the existing conditions present in the cultural campus of De Singel currently, the proposal focuses on the part of Beel's low extension volume. Aiming to clarify the relations present on the site and emphasize the qualities lost through additions, parts of the building are demolished and replaced with a volume guided by the structural grid present in original Stynen's part. Freeing up the space currently utilized as a logistical corridor and in result creating a third courtyard to serve the volume of the archive.

Due to programatic constraints of the brief, the proposed offices inhabit the unused radio spaces. Moved there are also current De Singel administration offices. Which current place is replaced with an expo connecting the newly added courtyard to the main one, providing a threshold and hopefully providing the public engagement, through the intertwining of different institutions presence throughout De Singel.

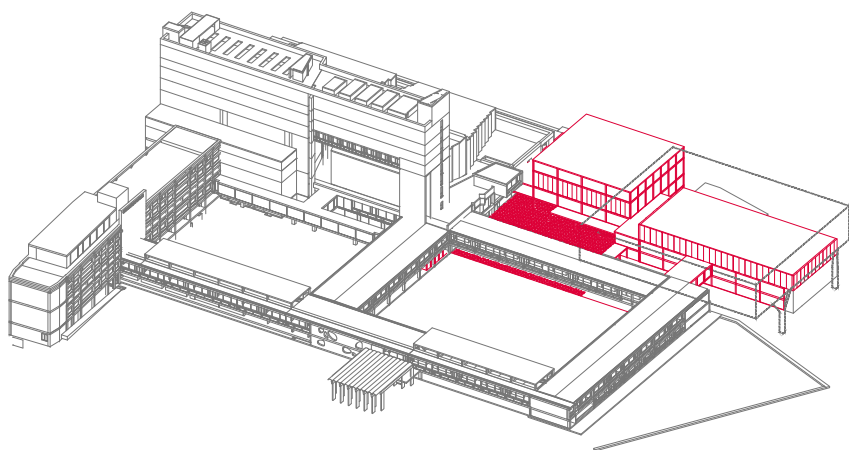
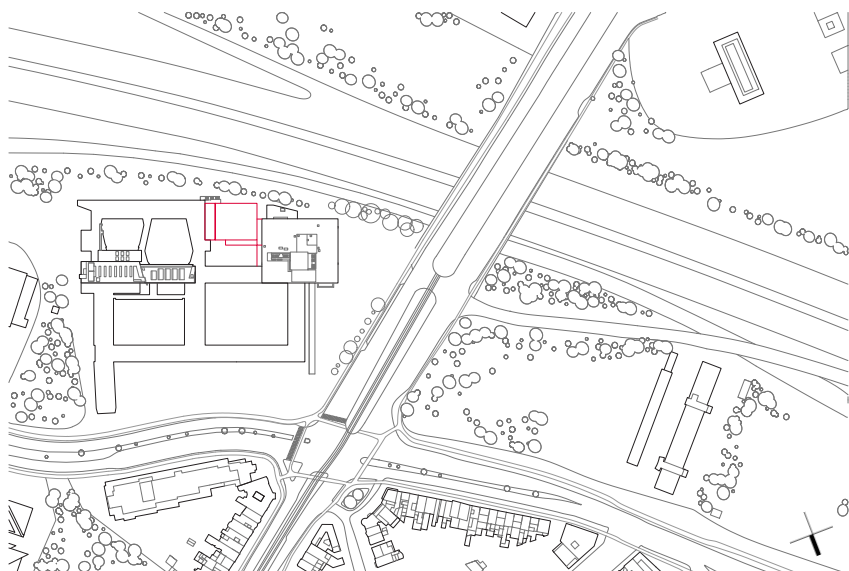


Fig.80 Situation, original scale 1:1500

Fig.81 Isometric view of the proposal

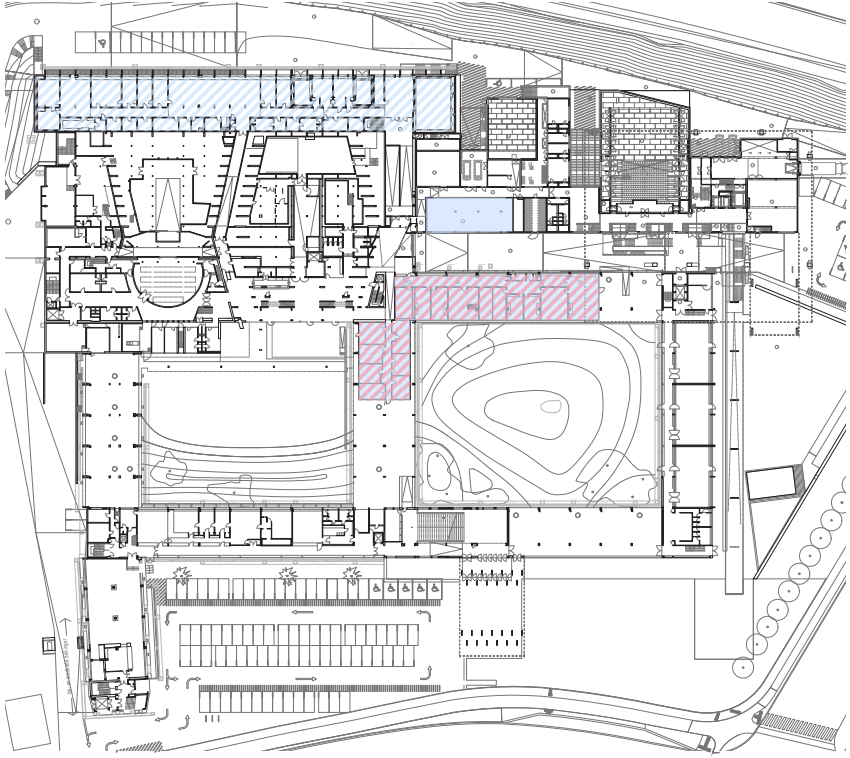
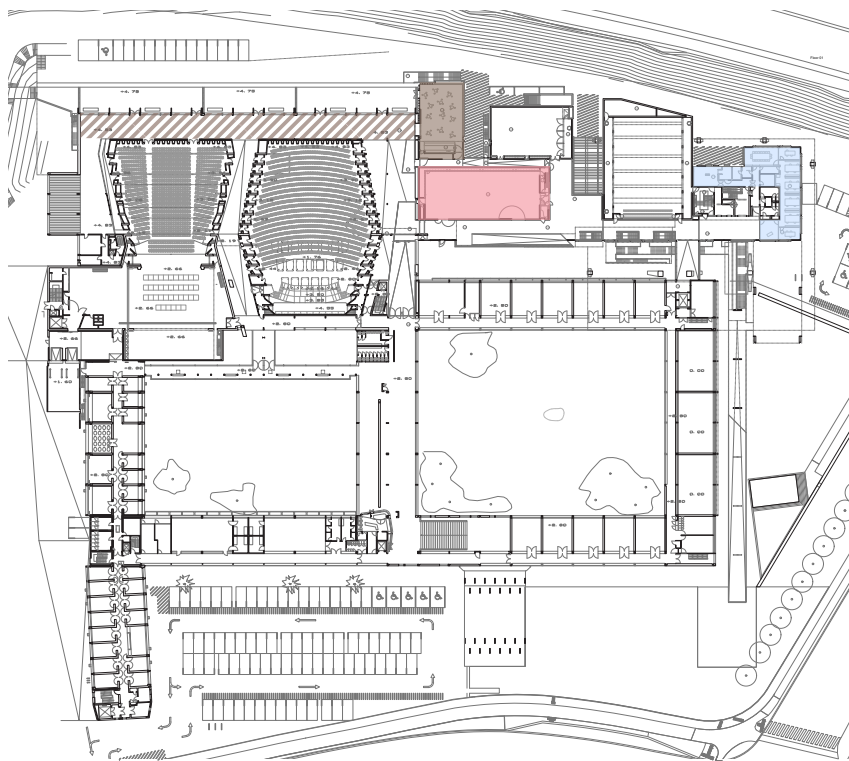


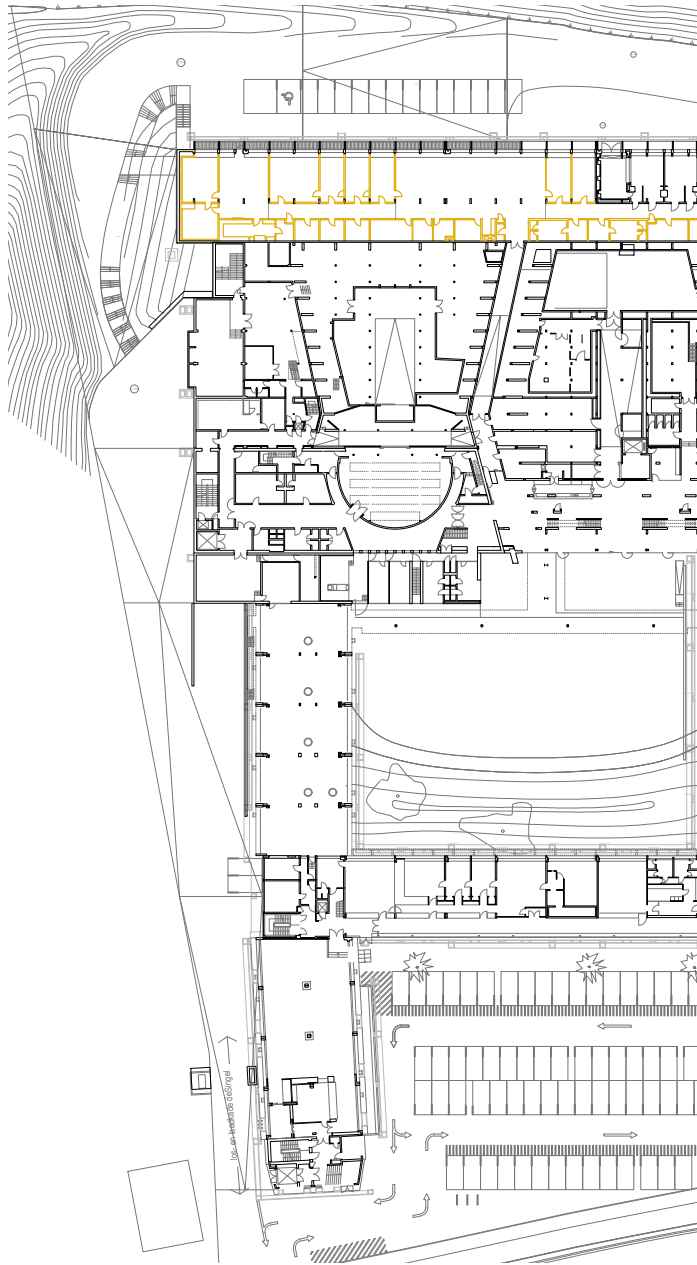
Fig.82 Ground floor program shift



Expo
Offices
Foyer



Fig.83 First floor program shift



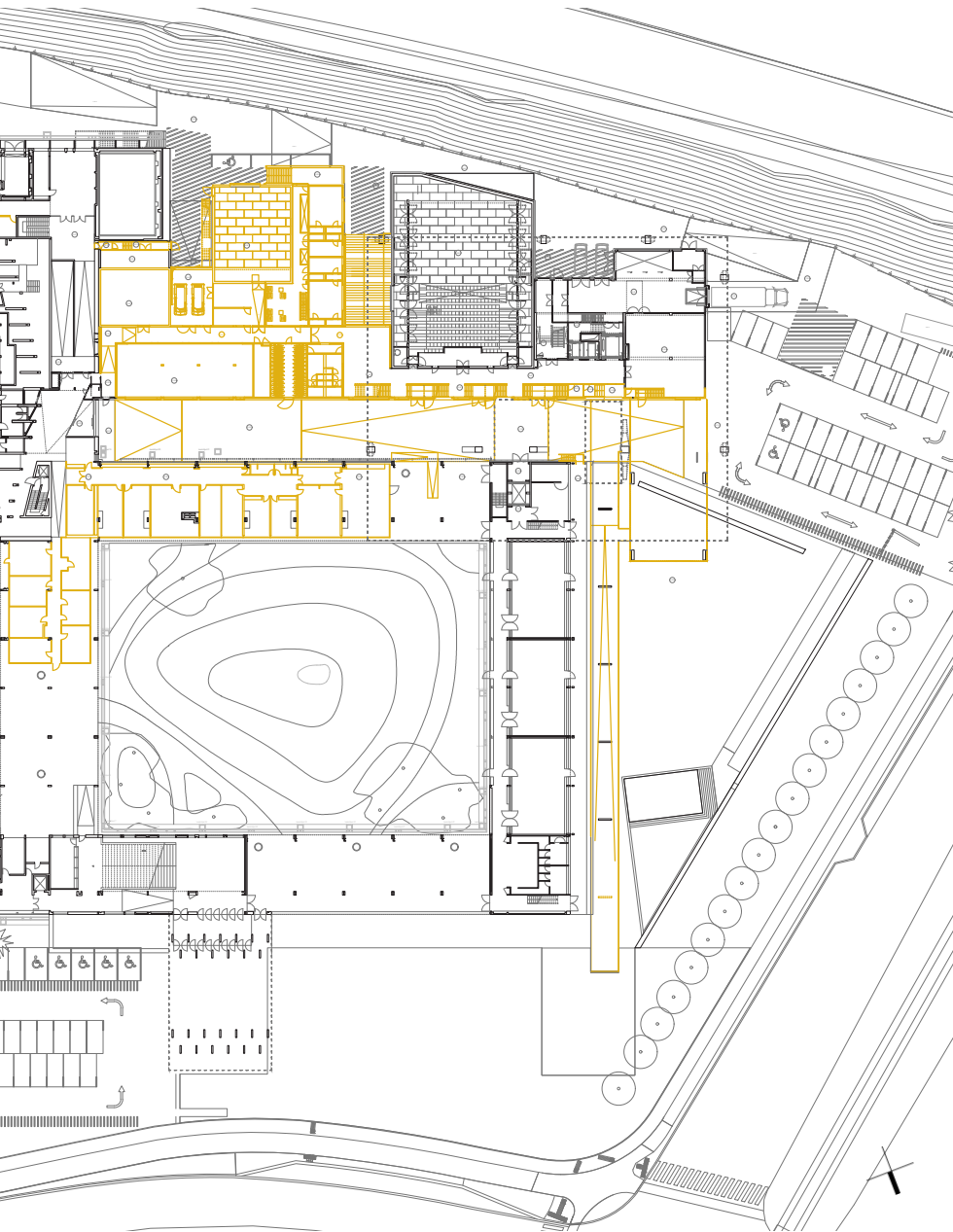
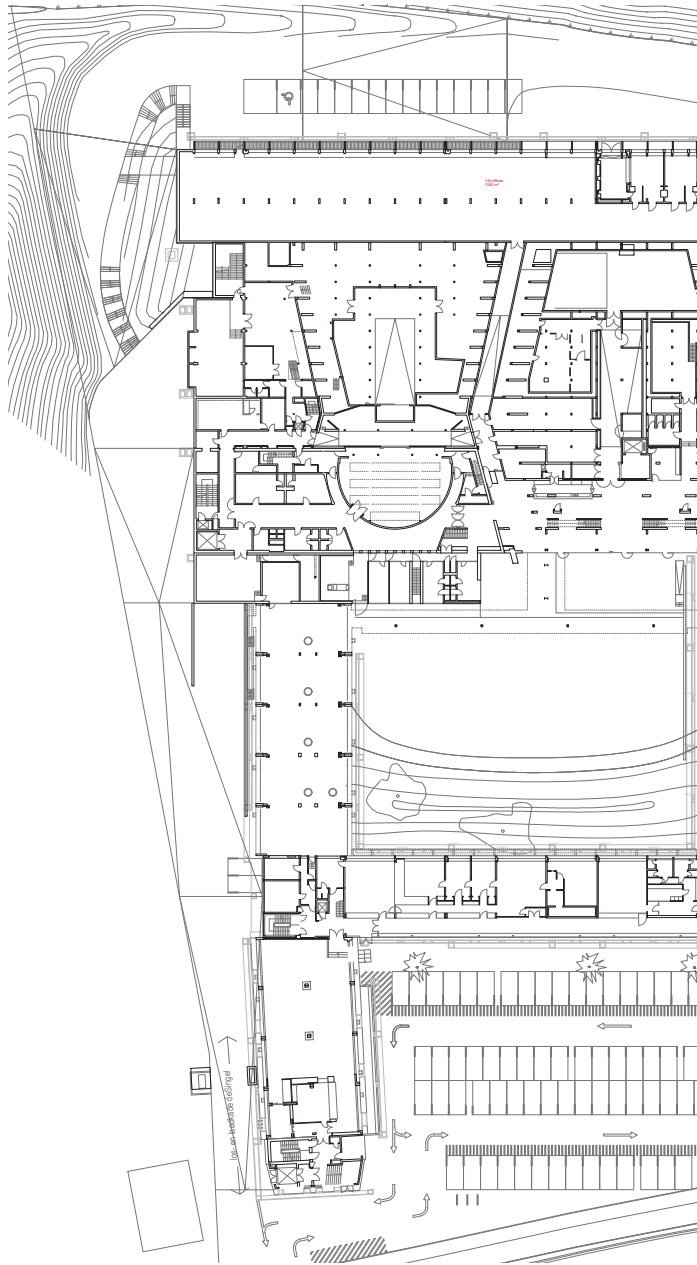


Fig.84 Ground floor plan, demolished, original scale 1:800



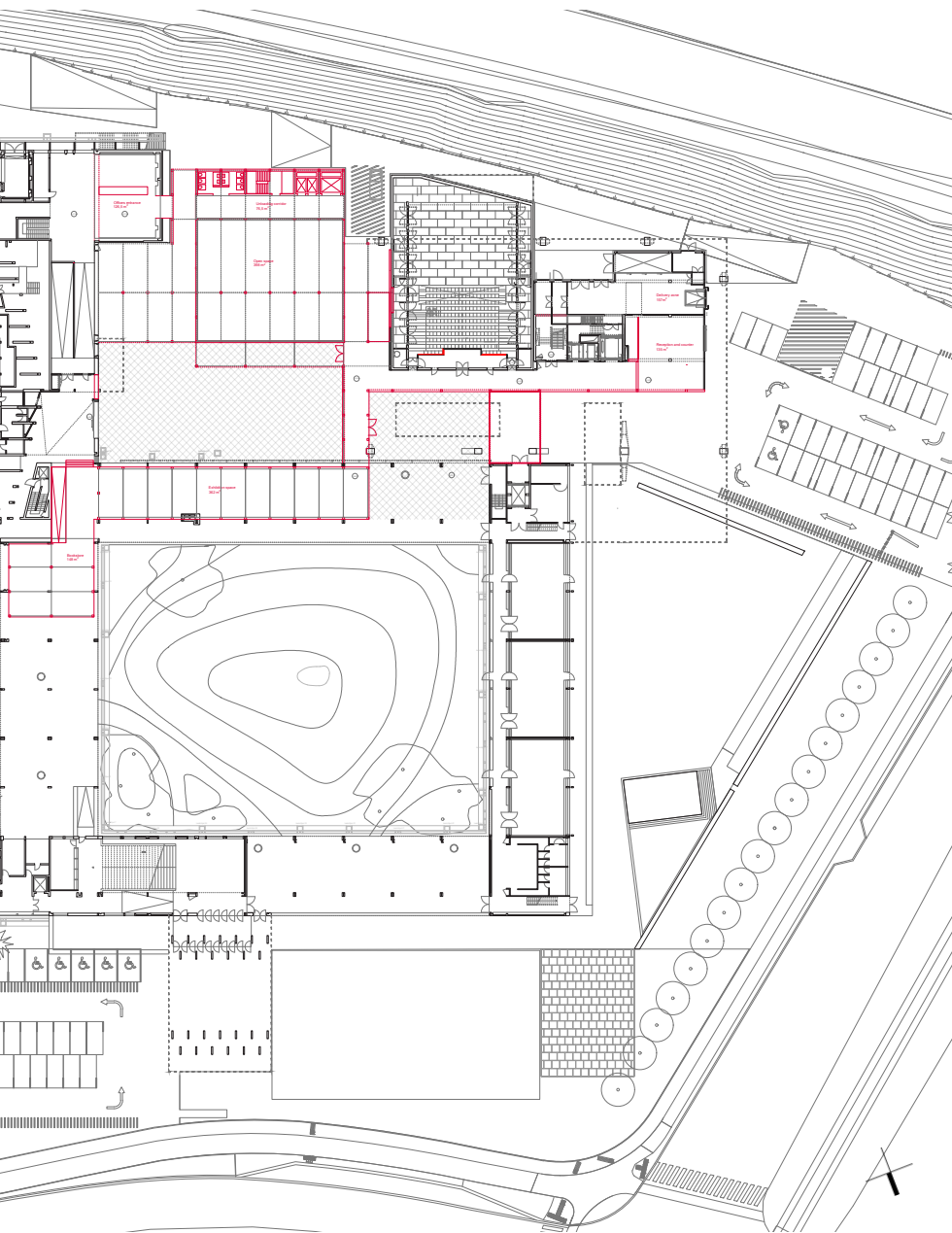
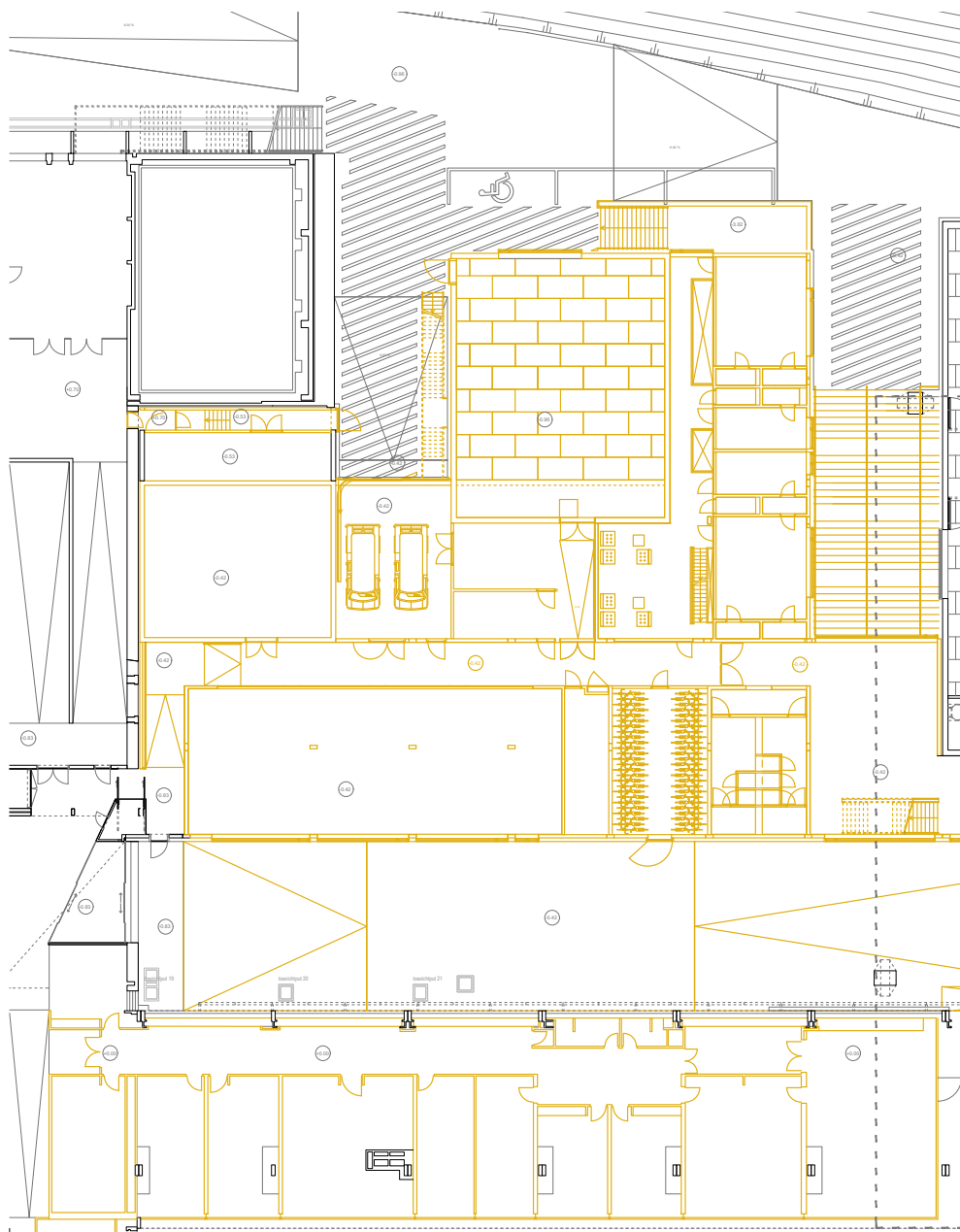


Fig.85 Ground floor plan, proposal, original scale 1:800



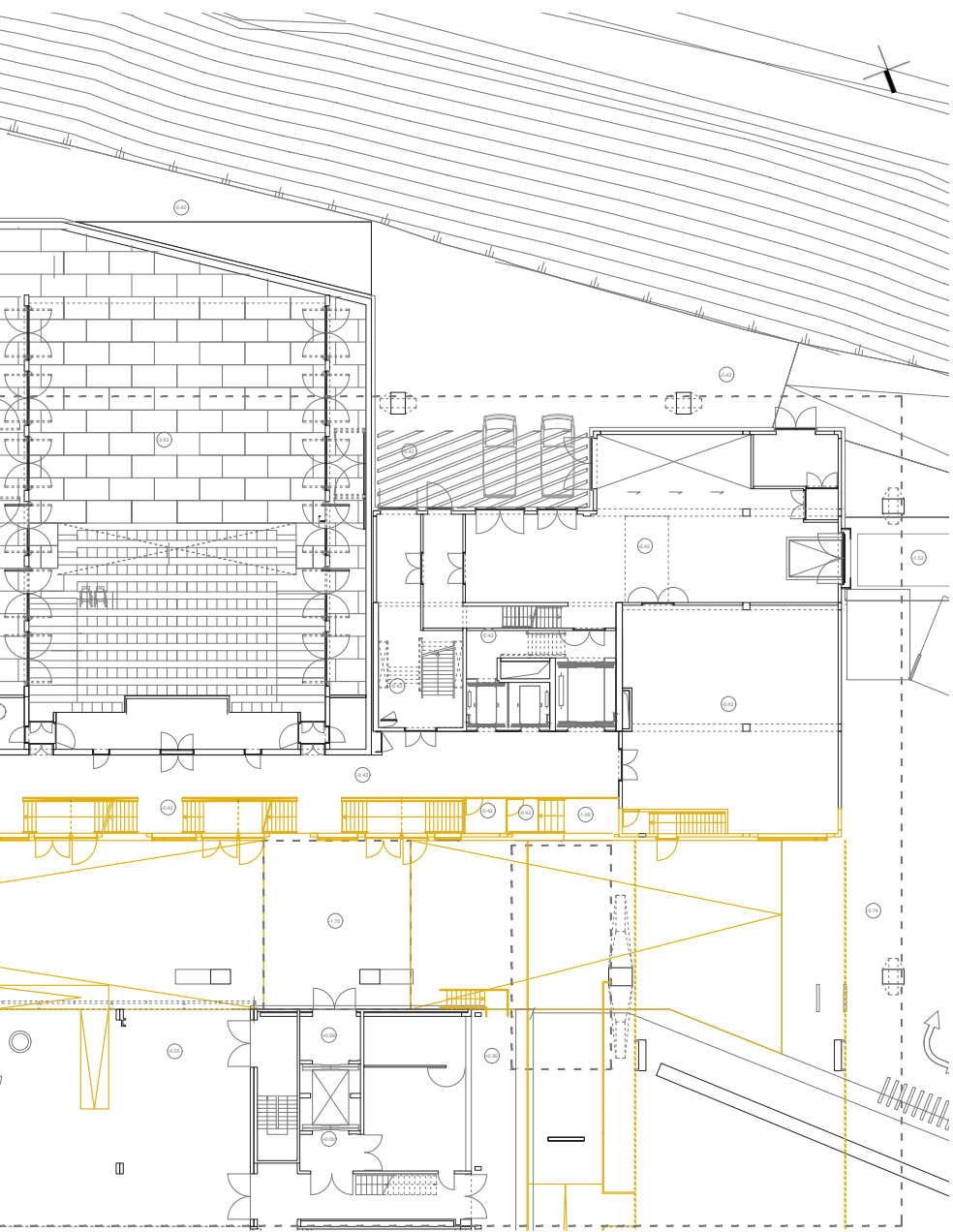
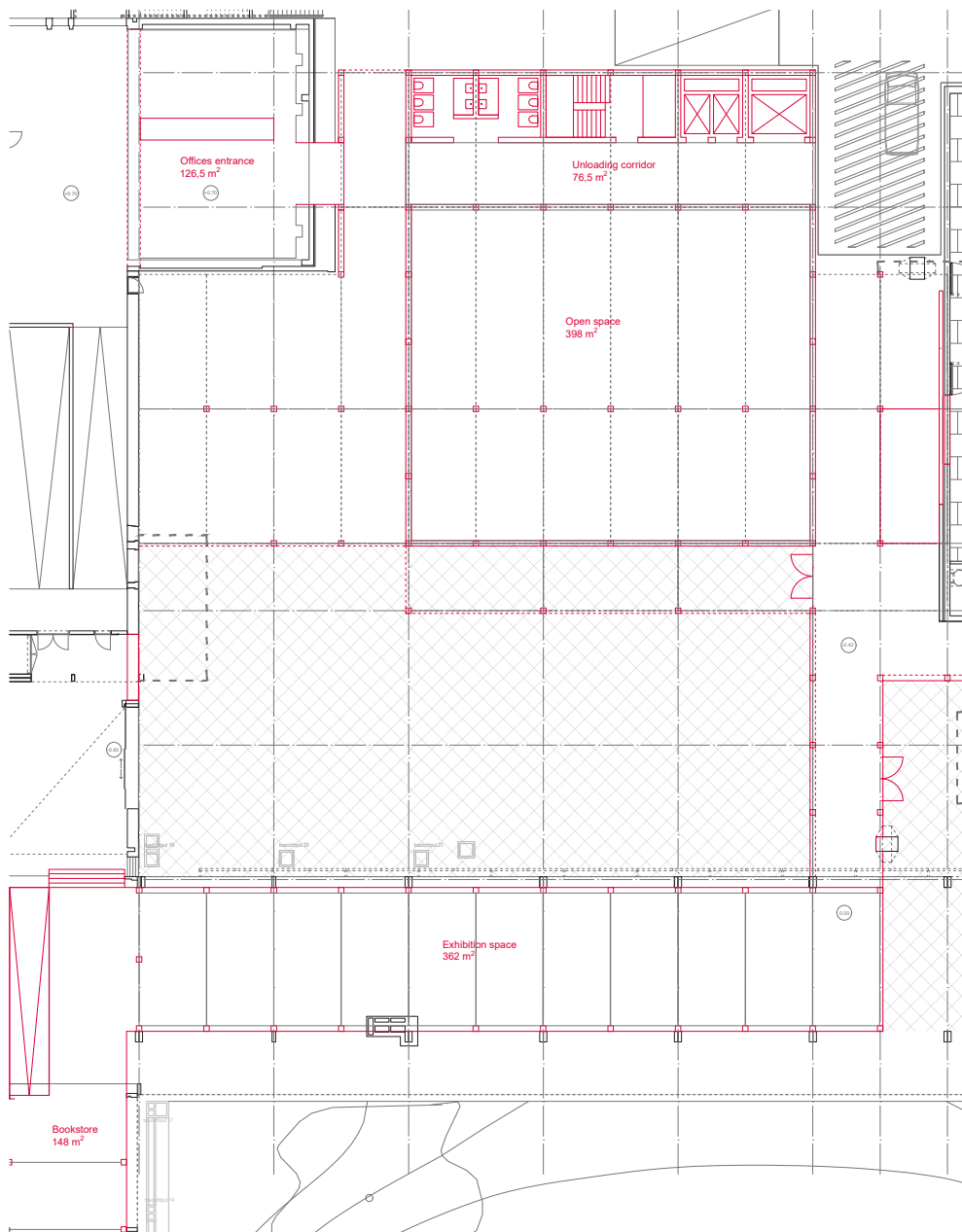


Fig.86 Ground floor plan, demolished, original scale 1:250



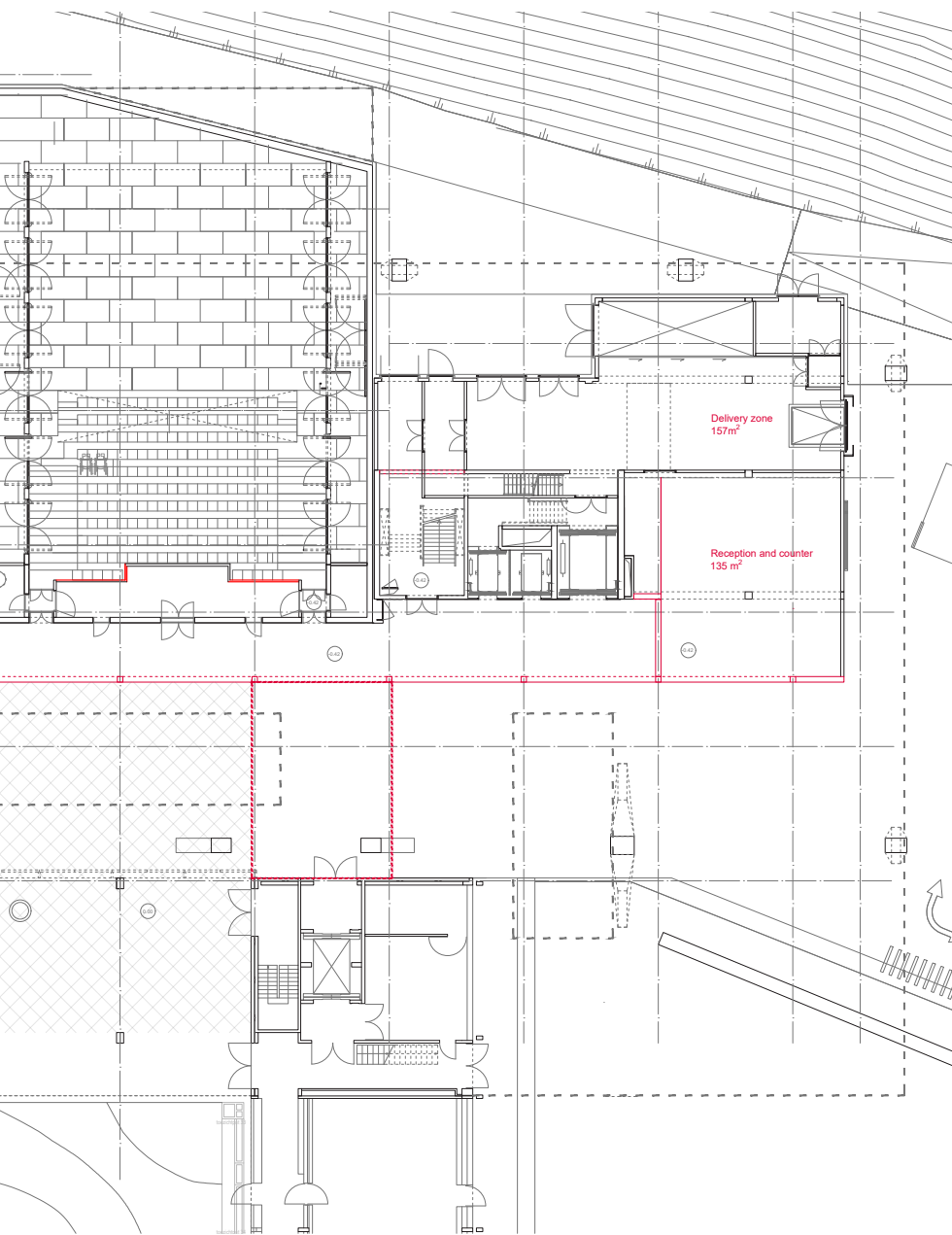
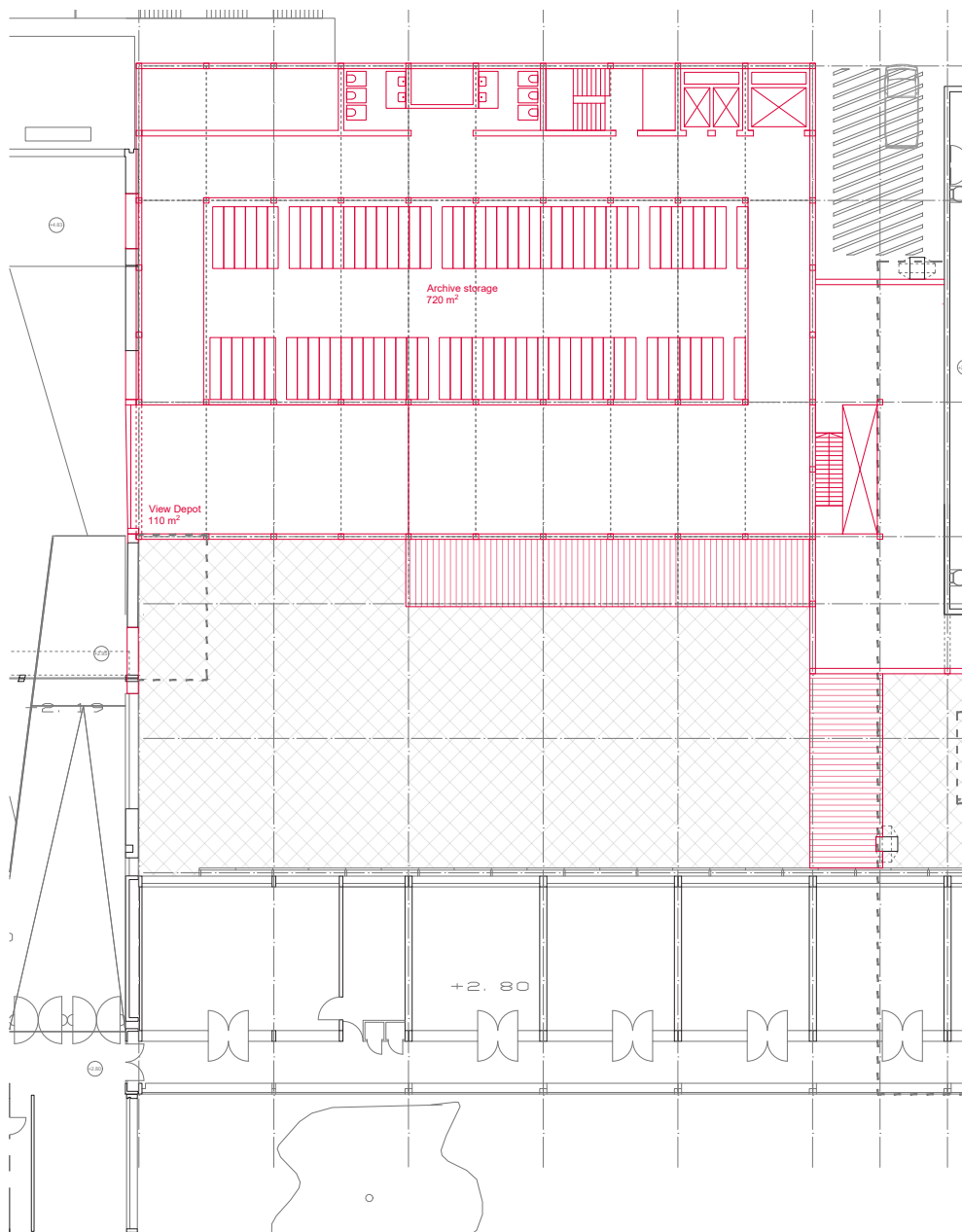


Fig.87 Ground floor plan, proposal, original scale 1:250



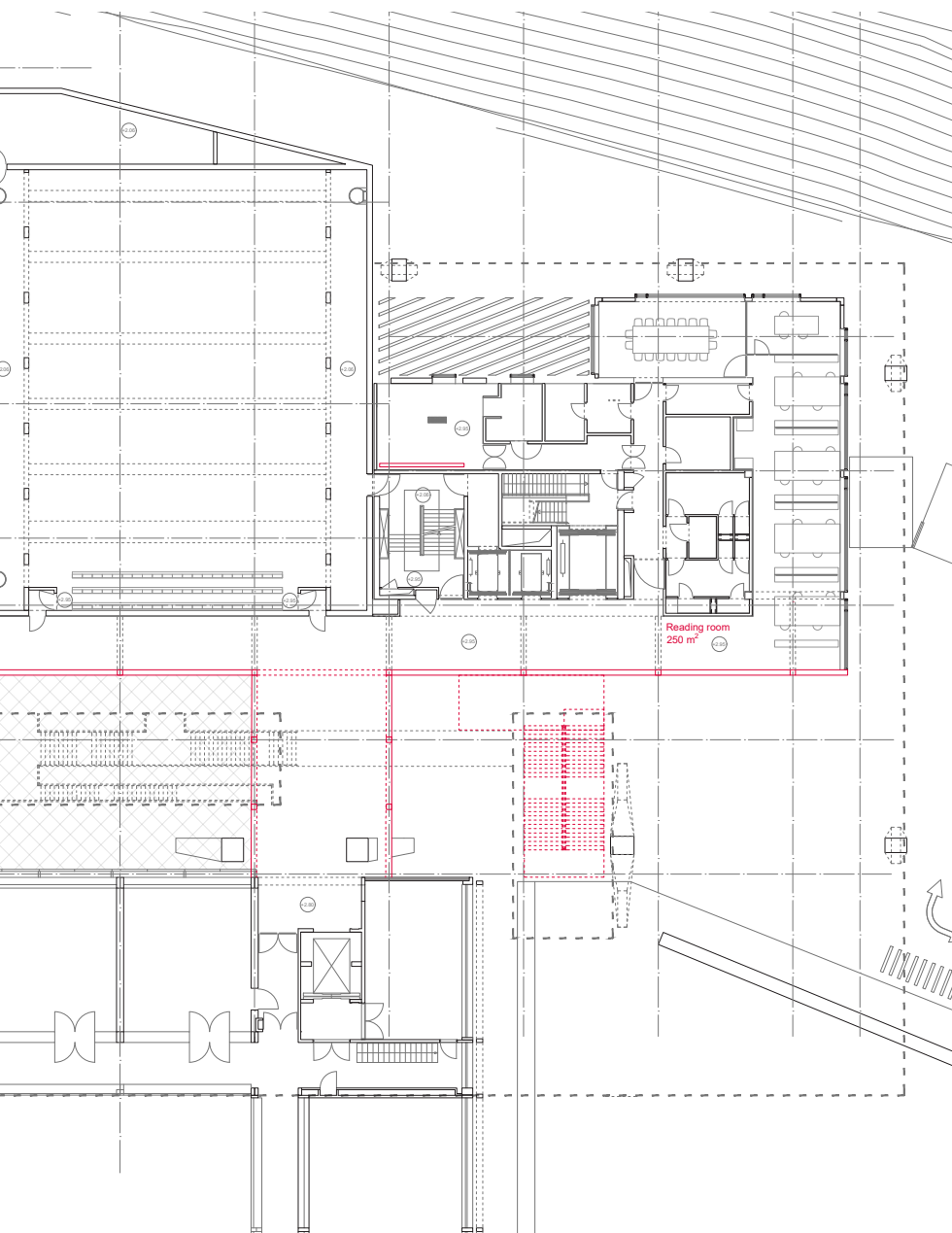
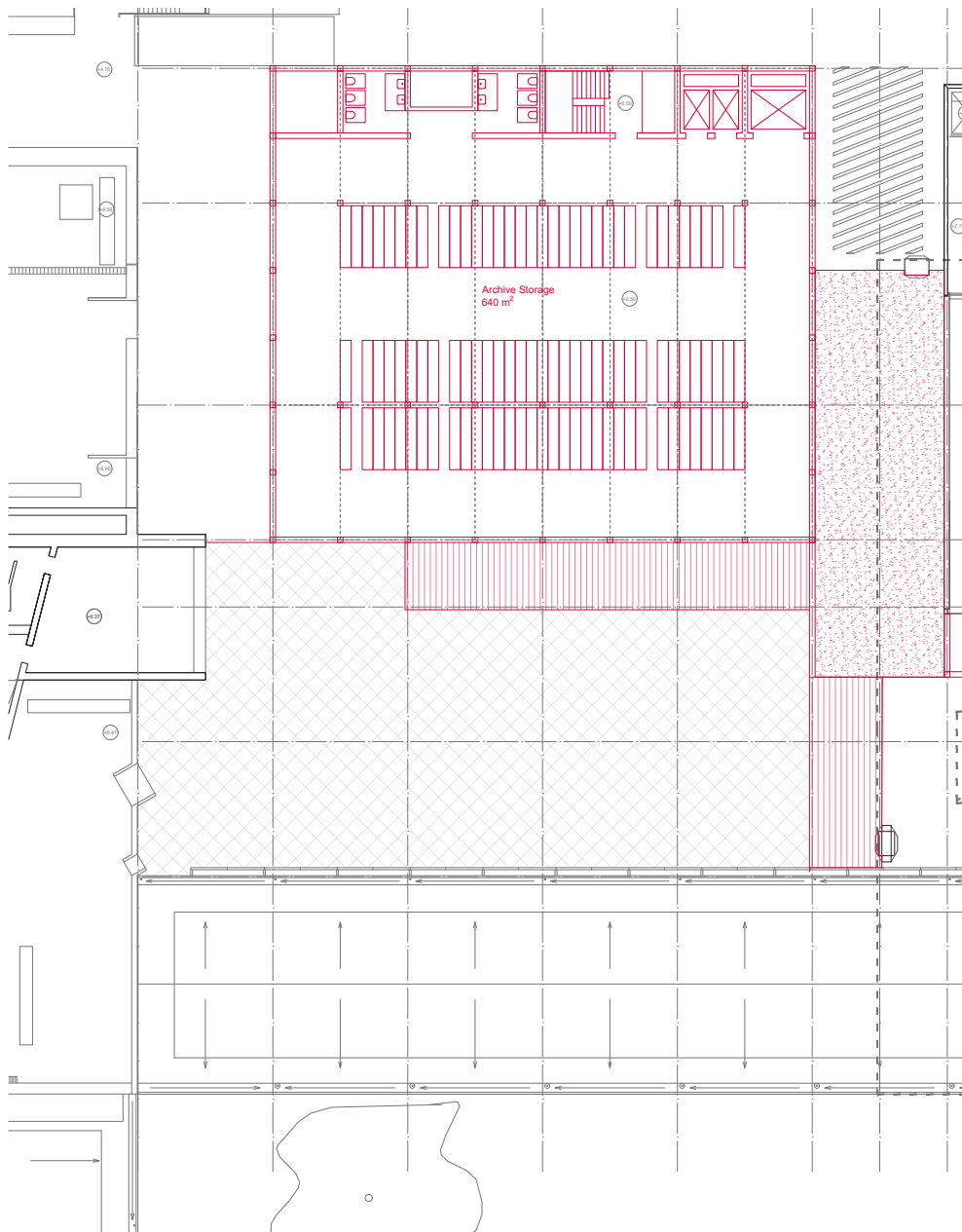


Fig.88 First floor plan, proposed, original scale 1:250



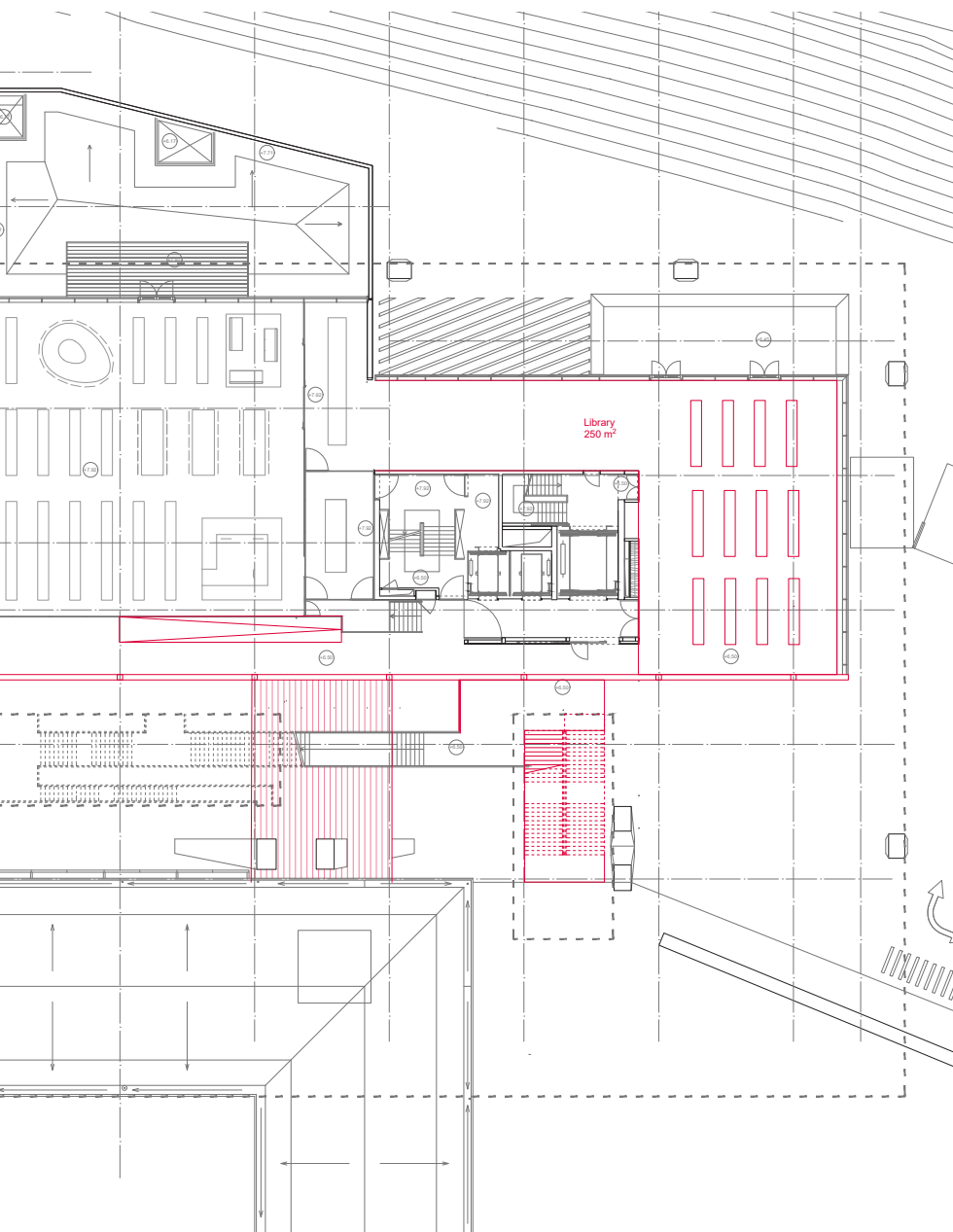
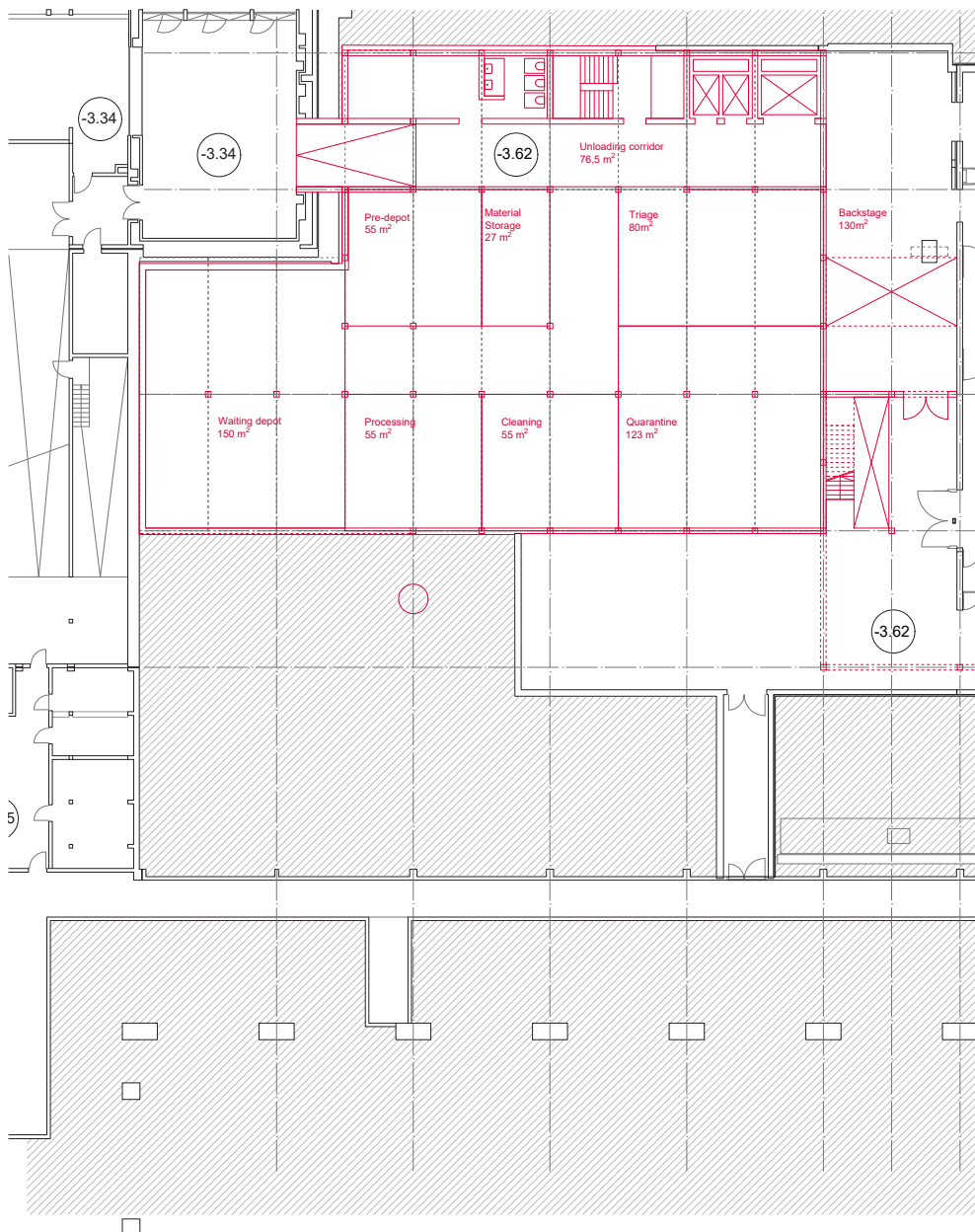


Fig.89 Second floor plan, proposed, original scale 1:250







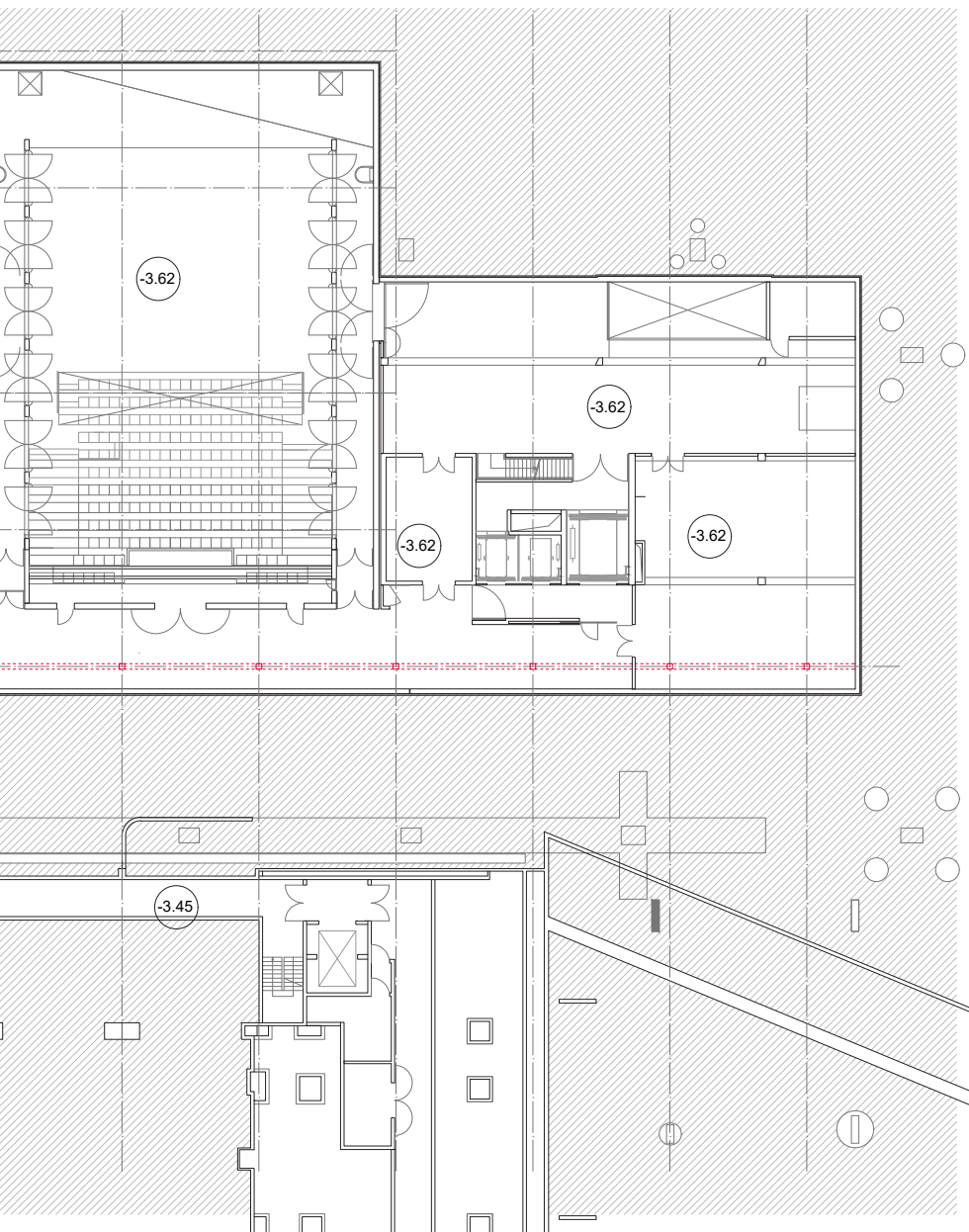


Fig.91 Underground floor plan, proposed, original scale 1:250

Name	Size m ²	Description
Total	5157,25	
Public	700	
Reception and counter	100	incl. separate sanitary facilities and seating
Exhibition space/multifunctional space	200	cf. current reading room 96m2, is too small; keep reading room and library separate; small separate group study room
Reading room	200	
Library	200	Books and visitors' workstations
Additional	872,25	
Staff workspace	300	
Large workplace for archive employees	300	12.5 m2 per employee (+/-30 employee, including interns, temporary employees, etc.)
Large workstation with archives	12,25	3.5x3.5m
Standard office space		
Focus Spots		
1 large meeting room	80	
1 small meeting room	30	
kitchen, bathroom, dressing room	150	
Archive	3585	
Storage packaging material	120	near archive depot, office
Loading and unloading space	150	
Waiting depot	100	emergency depot, storage of non-exclusive archives, bulk pallets
Tirage space correct - contaminated material	60	
Quarantine	120	Storage of containment material =
Cleaning	60	Processing of containment material
pre-depot	60	Storage of own material
processing	60	processing of own material
Digitization space	60	own material
Restoration studio	60	own material
Depot storage	2500	Currently 1500, growth in recent years 470m in 5-7 yrs > per 5yr 400m with extensive storage system, paper climate class
Climate class photo storage	100	
Bulk storage		
Storage in racks and planning cabinets		
View depot	125	visually attractive, desire to collect more 3D objects, this could be a regular depot box with a transparent wall in front
Server space	10	not on functional schedule

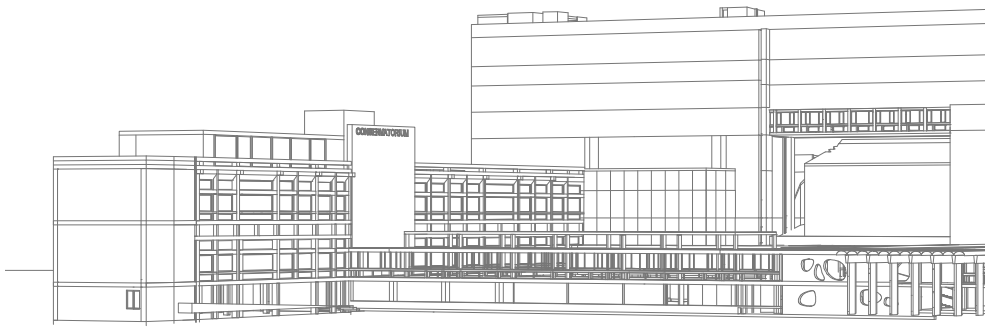
Fig.92 VAI program, original brief

Name	Size m ²	Description
Total	5522,25	
Public	1077	additional 377m ²
Reception and counter	135	incl. separate sanitary facilities and seating
Exhibition space/multifunctional space	362	Exhibition space realized as pavilion between existing courtyard and new one
Reading room	290	In place of current VAI offices
Library	290	Extension to existing library
Bookstore	148	Extension of exhibition space
Additional	872,25	
Staff workspace	300	
Large workplace for archive employees	300	12.5 m ² per employee (+/-30 employeeed, including interns, temporary employees, etc.)
Large workstation with archives	12,25	3.5x3.5m
Standard office space		
Focus Spots		
1 large meeting room	80	
1 small meeting room	30	
kitchen, bathroom, dressing room	150	
Recording studio	110	Existing part of unused Stylen wing
Archive	3573	
Storage packaging material	120	near archive depot, office
Loading and unloading space	80	
Waiting depot	150	emergency depot, storage of non-exclusive archives, bulk pallets
Triage space correct - contaminated material	80	
Quarantine	123	Storage of containment material =
Cleaning	55	Processing of containment material
pre-depot	55	Storage of own material
processing	55	processing of own material
Digitization space	60	Part of office wing
Restoration studio	60	Part of office wing
Depot storage	2500	Currently 1500, growth in recent years 470m in 5-7 yrs > per 5yr 400m with extensive storage system, paper climate class
Climate class photo storage	100	
Bulk storage		
Storage in racks and planning cabinets		
View depot	125	visually attractive, desire to collect more 3D objects, this could be a regular depot box with a transparent wall in front
Server space	10	not on functional schedual
		Function within new structure
		Function within existing structure
		Function added to the brief

Fig.93 VAI program revised

Dominant volume

Inbetween



Secondary dominant volume

Inbetween

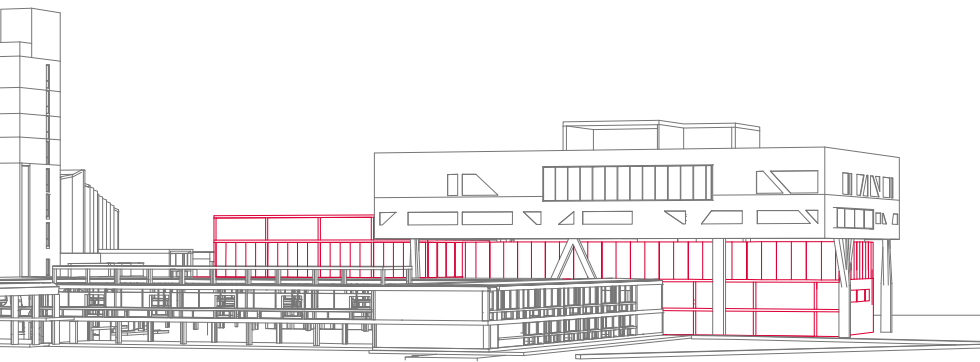
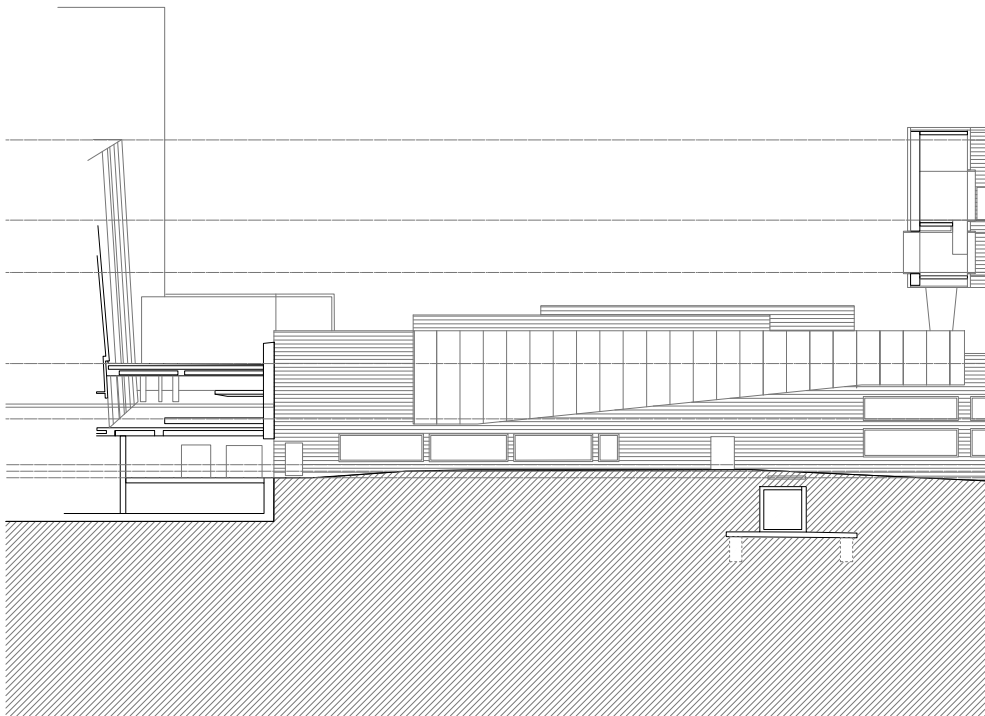


Fig.94 Panoramic view



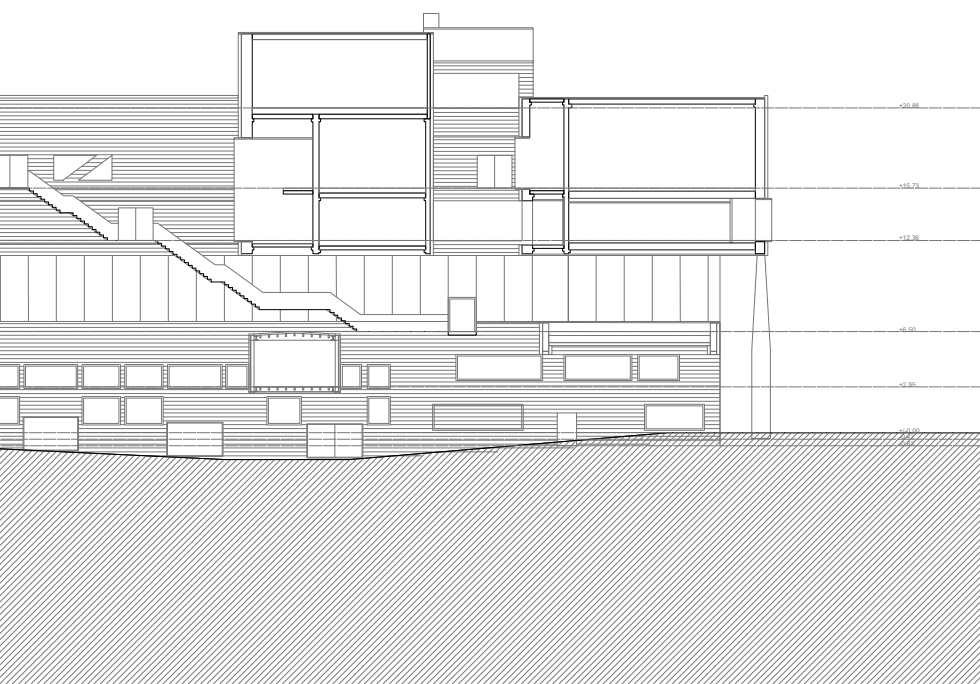
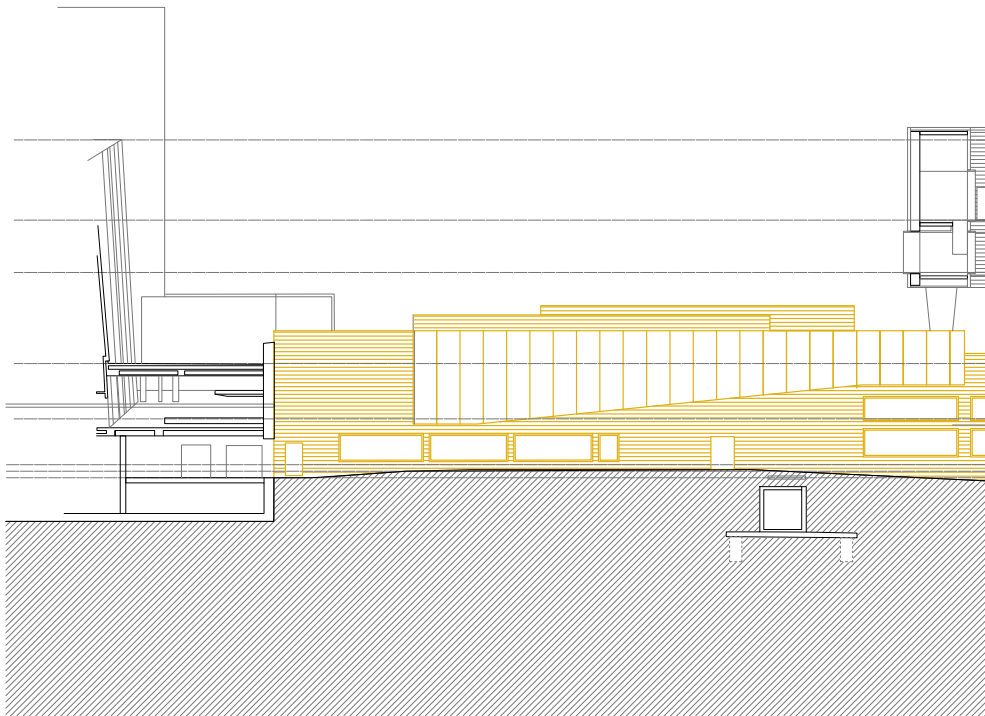


Fig.95 Section A-A, existing, original scale 1:250



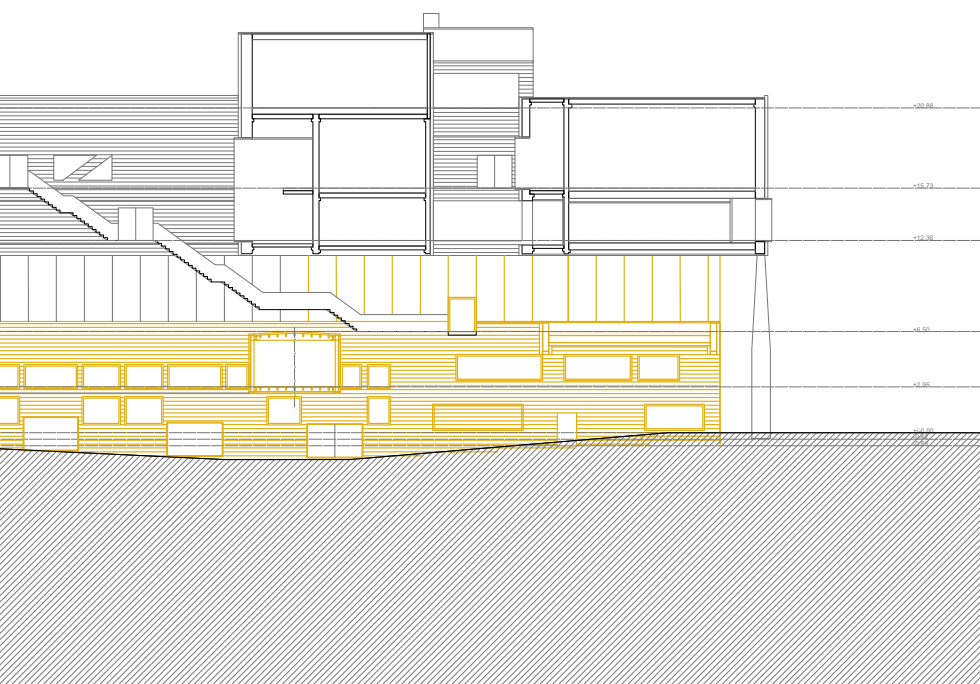
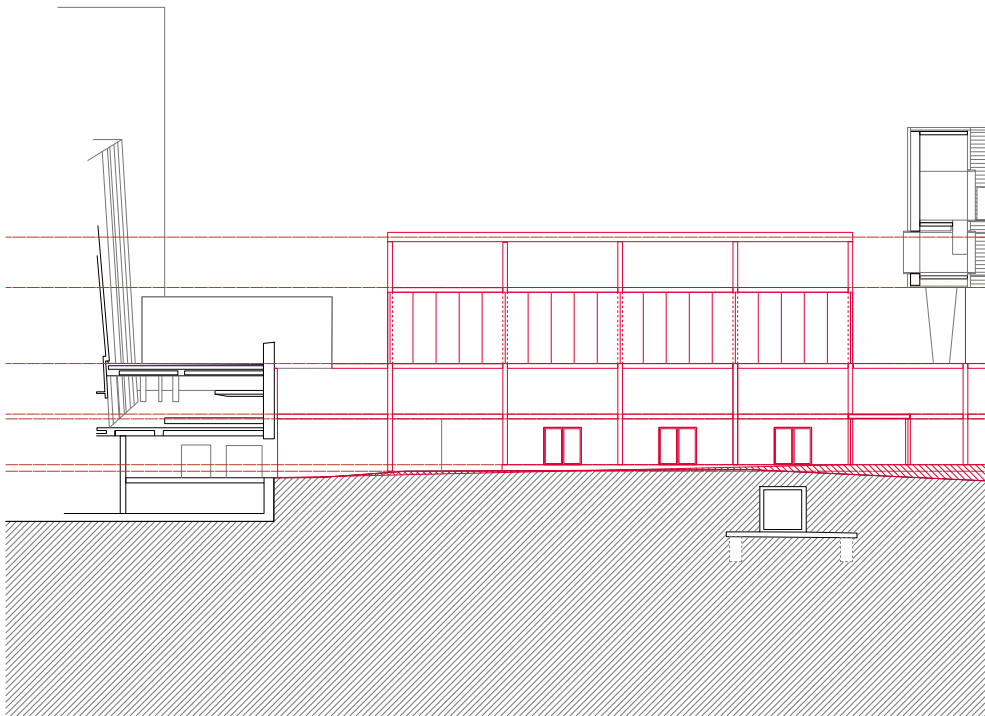


Fig.96 Section A-A, demolition, original scale 1:250



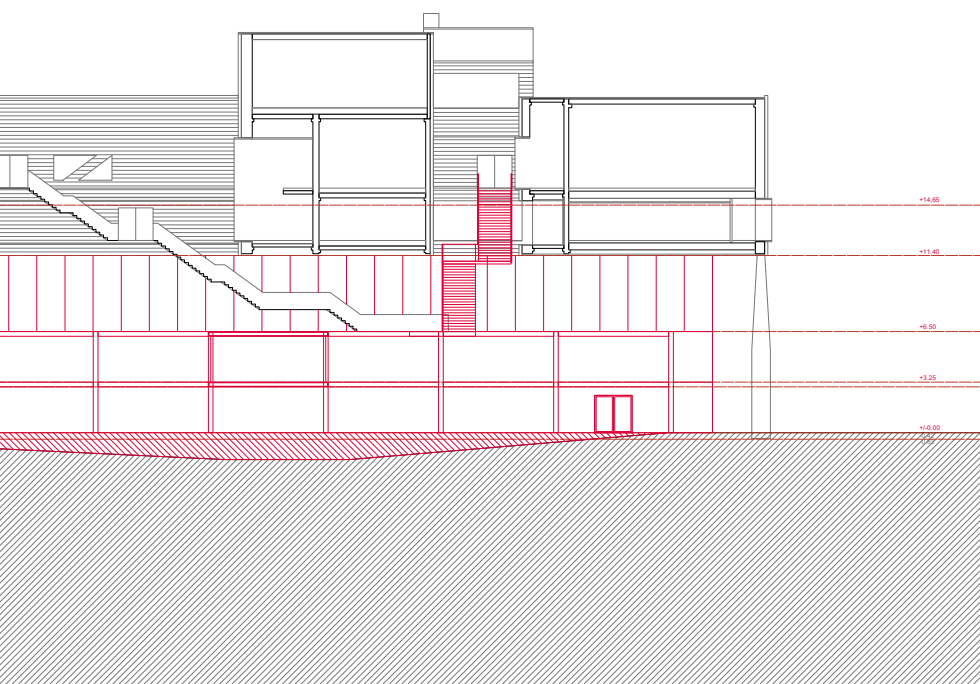


Fig.97 Section A-A, proposal, original scale 1:250

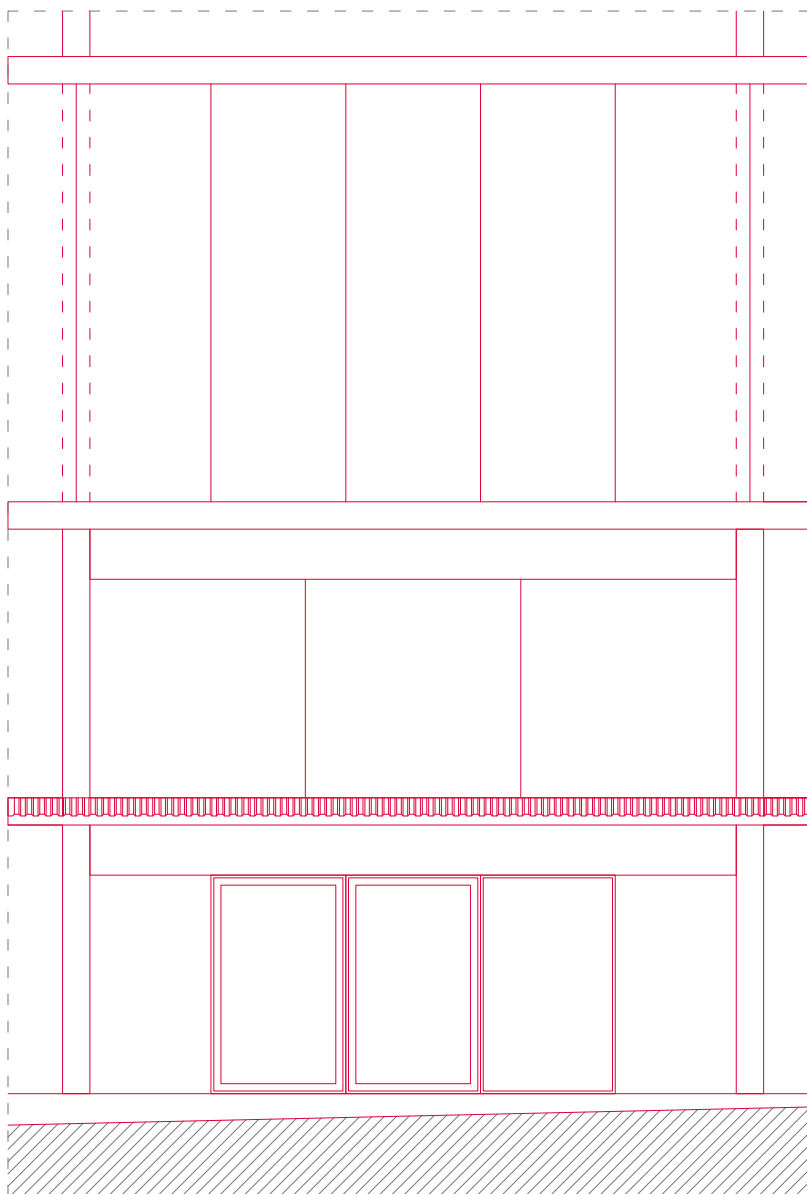


Fig.98 Preliminary facade idea, original scale 1:50

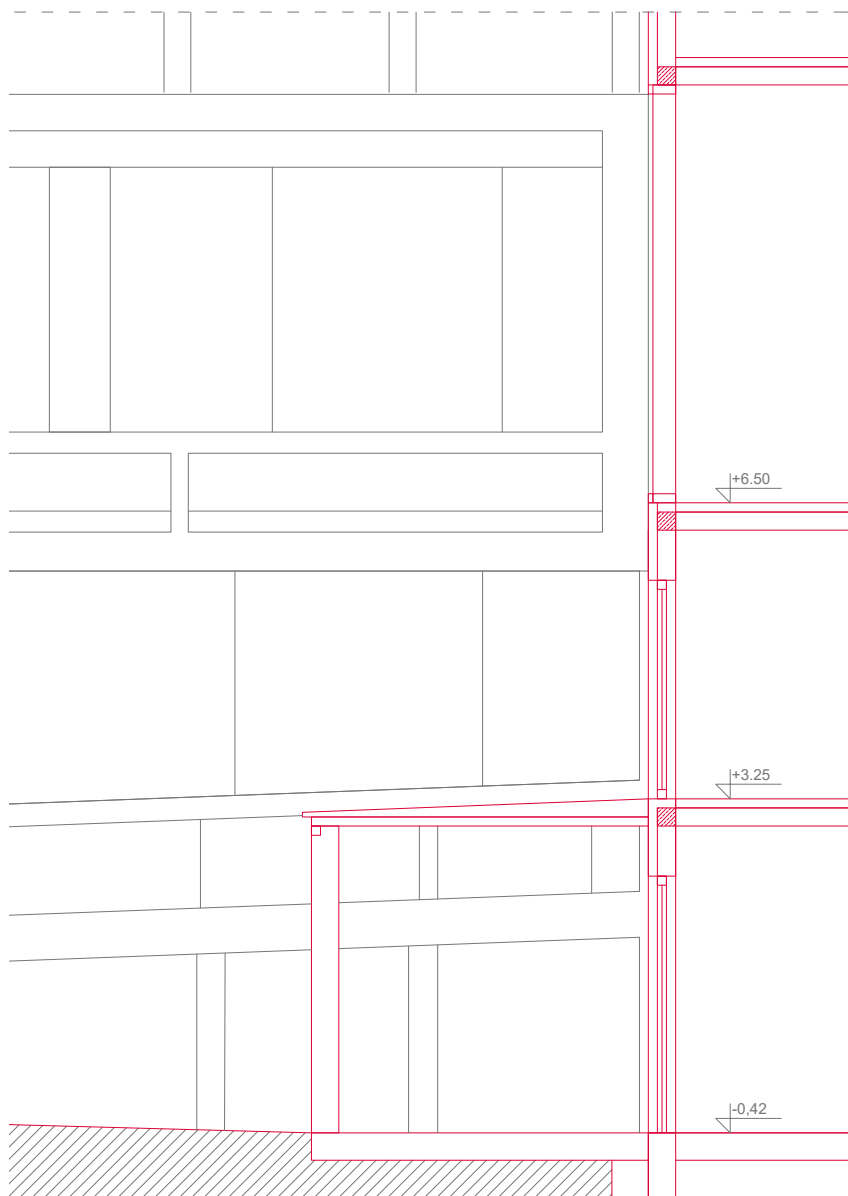


Fig.99 Preliminary detail section, original scale 1:50

P2

Feedback and reflections

Feedback

“You develop your proposal out of a careful ‘clearing up’ of the chaotic Beel extension under his ‘floating’ box. At the moment, the newly added volume next to this box remains quite abstract, raising immediate questions about its expression and the materials you have in mind for this new addition. How much ‘Stynen’ or ‘Beel’ will you allow here? You indicate that you want to use prefab elements: please take into considerations how this practically will work, when you have to bring these elements under the Beel-box. Further, it would be good to know a bit more about the depot and its relation with the public visiting DeSingel.

Presentation: It is a clear story that you tell. Perhaps the influences of the Ungers study and the MJ Van Hee / your P1 proposal could be made more explicit, or you could position your P2-proposal against these two references. Does the ‘domestic’ still place a role in your proposal?

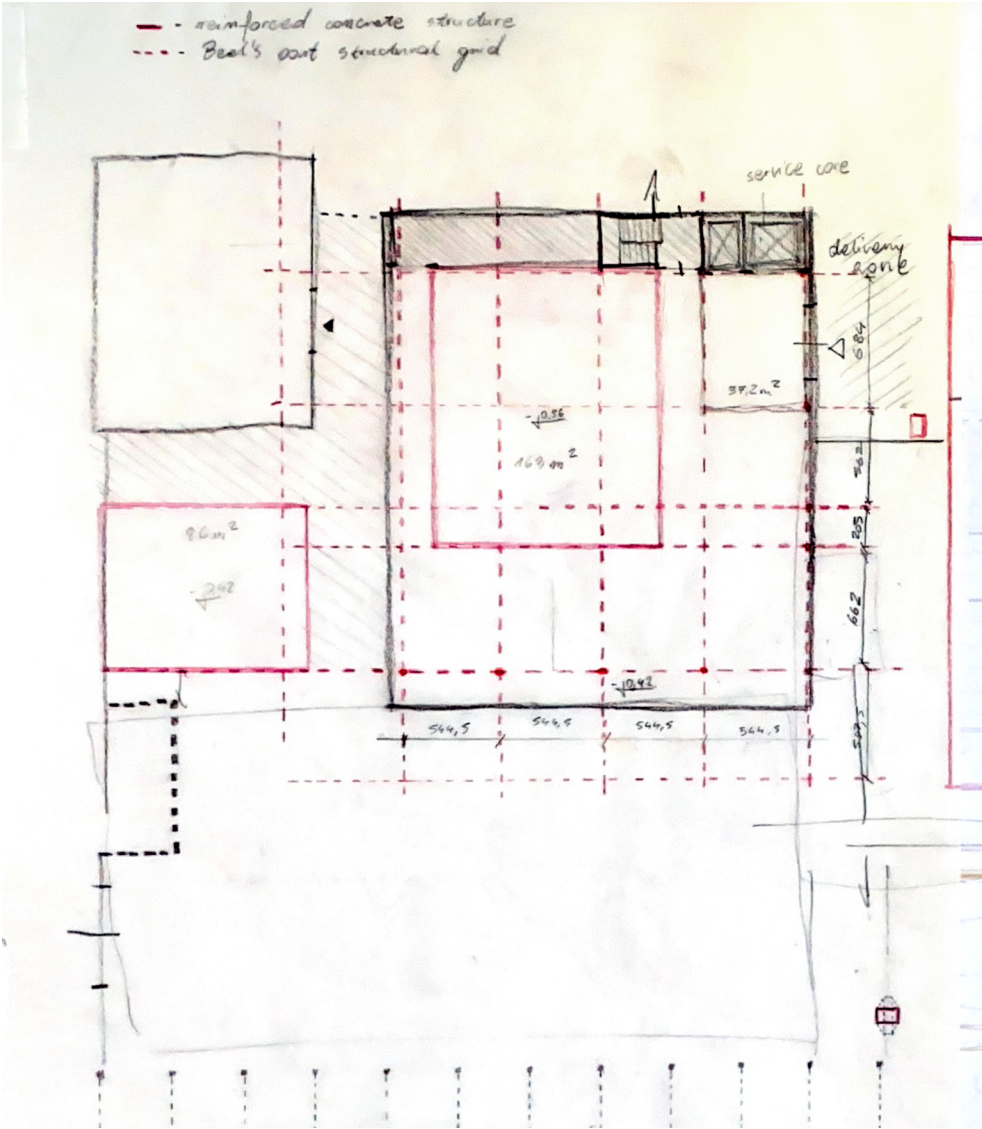
Maybe it is a bit early, but it would be good to include visualizations of key spaces, perhaps juxtaposing existing and new?”

Reflection

Among the feedback the strongest emphasis has been laid on the aspect of working with the existing structure. How much is it possible to keep? The aspect of possibly re-using as much of the existing is something I would like to explore, as the extent of demolition in the proposal as shown on P2 is partially a result of striving for a clarity of concept based on research and analysis, thus “clearing out” perhaps upon diving deeper into the existing condition through a “interrogative approach”, clears out more than it needs to meet the intentions described in personal statement. I aim to explore that possibility in upcoming weeks. The materiality resulting in a more sensitive consideration of existing is also a valid remark. As Daniel noted, that the current order of the facade, resulting from the use of Stylen’s grid seems to be not exactly reflective of an archive typology. Raising a question: what could an image of archive be?

How much is needed?

Re-thinking the existing



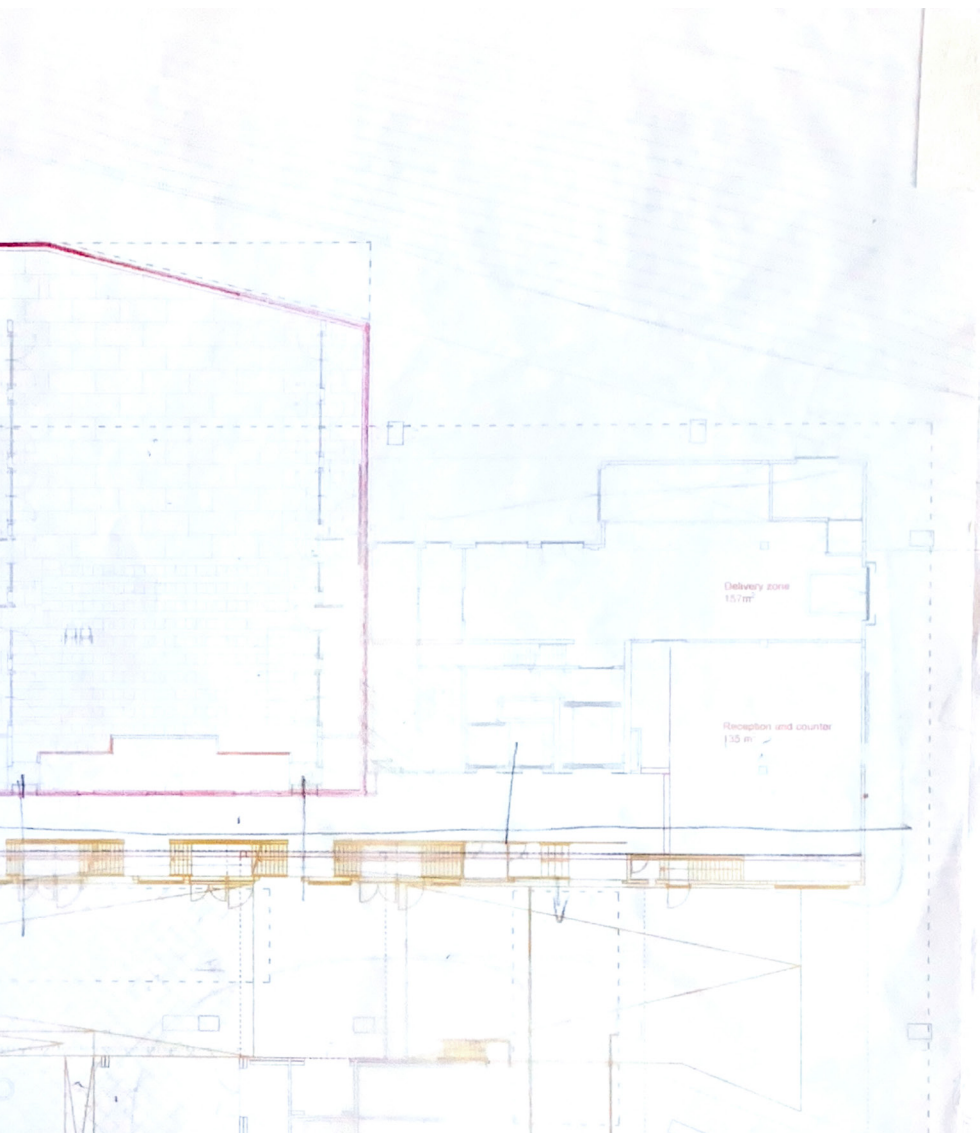


Fig.100 Sketch of P2 program and existing structure overlapping

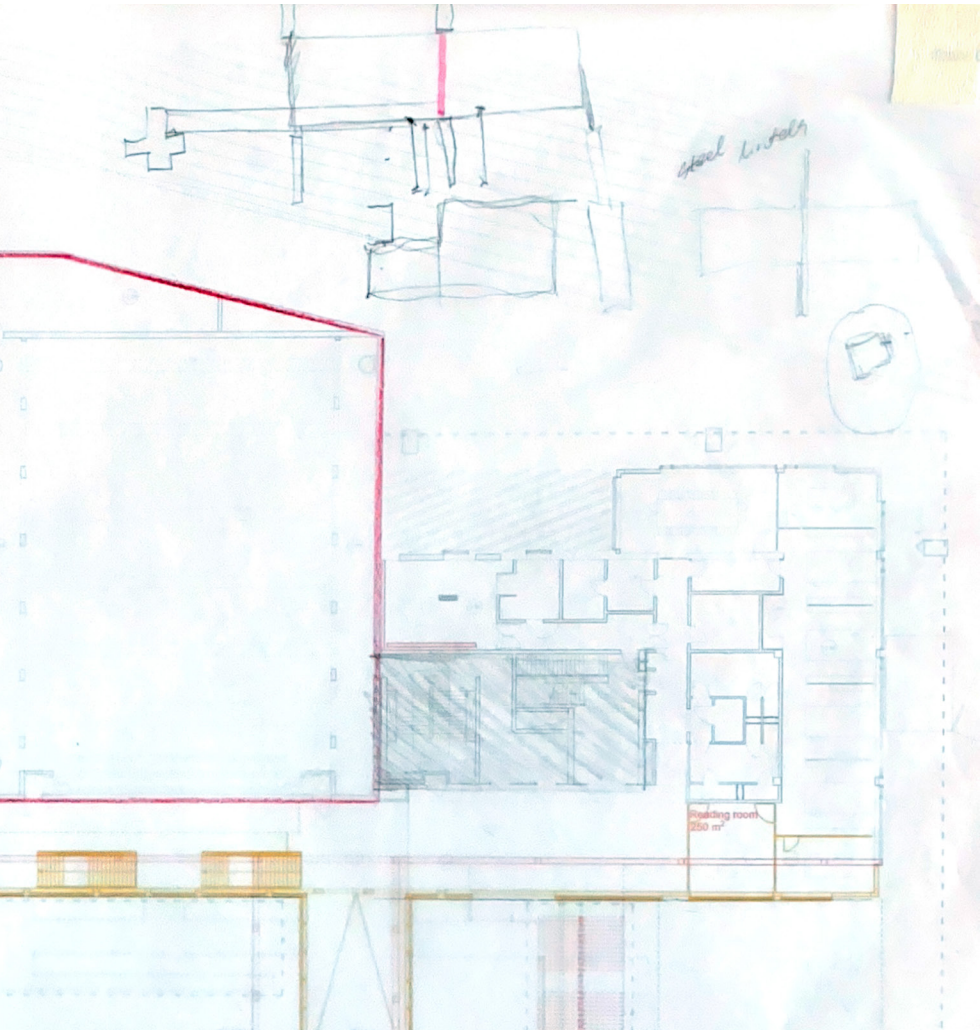
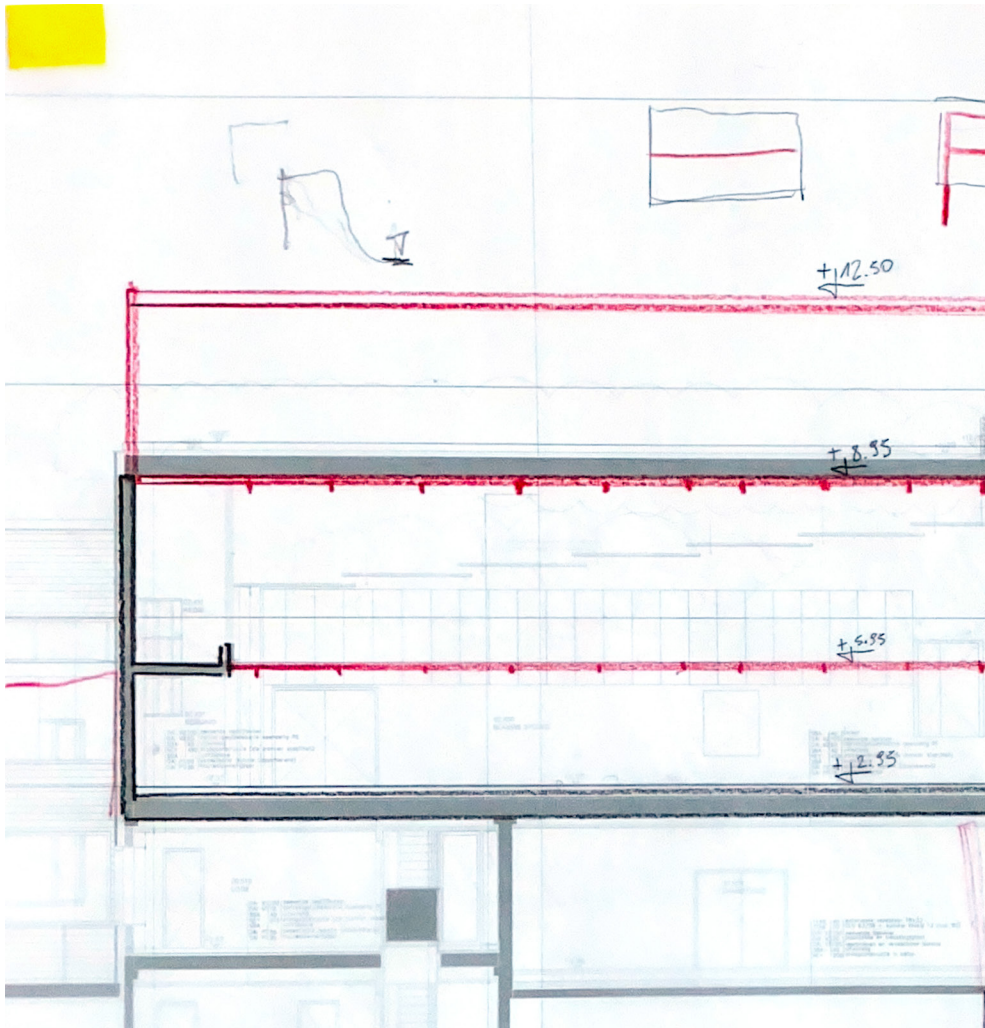


Fig.101 Sketch of placing archive inside the existing structure



Is it possible to extend the above the existing structure in order to meet the surface area requirements of the depot? How to integrate the additional structure without disrupting the foundation and loads of the existing.

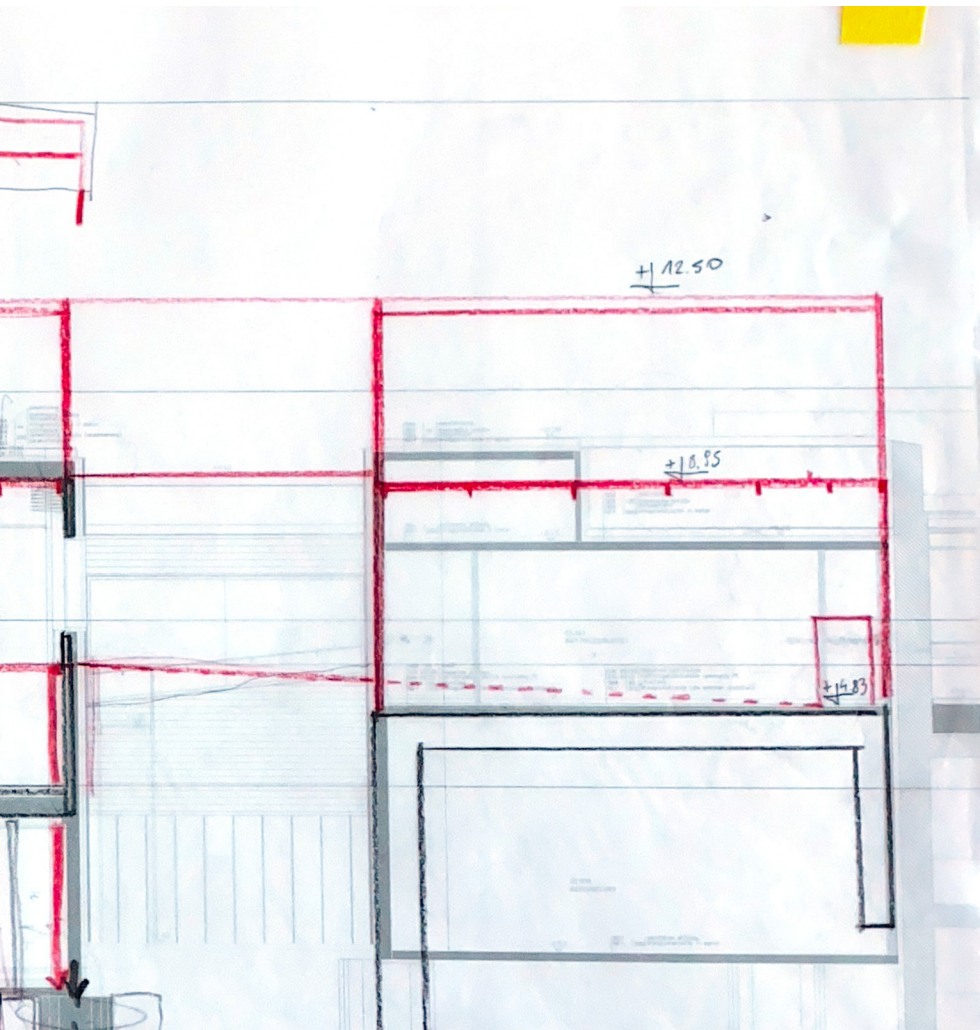


Fig.102 Sketch of the section and possibility of extending the existing volumes

Reference

Herzog de Meuron, Sandoz Development Center

Following Daniel's question as to what could be the image of an archive, a point was made that perhaps due to a technical character of an archive, with addition of solutions necessitated by the re-use approach, an image of archive could be technical and somewhat "performative". Shaped by affordance in solving problems. Thus, such a building would be a display of an economy of means utilized in its design. In this particular case this economy is visible through a volume without a premeditated image. It is a result of requirements: from the ventilation chutes, through the proportions of the windows, till the volume itself protruding only where it is required. Yet what makes this reference relevant is that it is not all that the building is: affordances. The very specific details give it a somewhat elegant layer. The plaster coated walls are flush with the windows, joined almost without frame width, marking corners in an unusual way. The conscious use of materials almost monochromatic materials, such as aluminium doors, blending in with the brash wall, give the building a depth of image, which cannot be reduced to just guided by technical solutions.

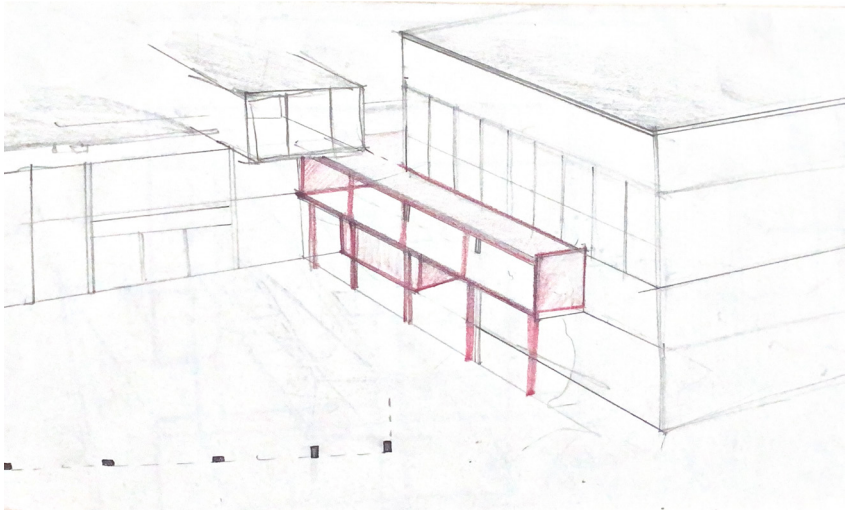


Fig.103 Image of the Sandoz Technology Development Center

source:<https://www.herzogdemeuron.com/projects/046-sandoz-technology-development-center-novartis-industrial-area/>

Volume

Sketches and massing



In order to negotiate between the Beel's and Stylen's parts of the building the volume of the expo would protrude allowing to preserve it, while uncovering the loggia.

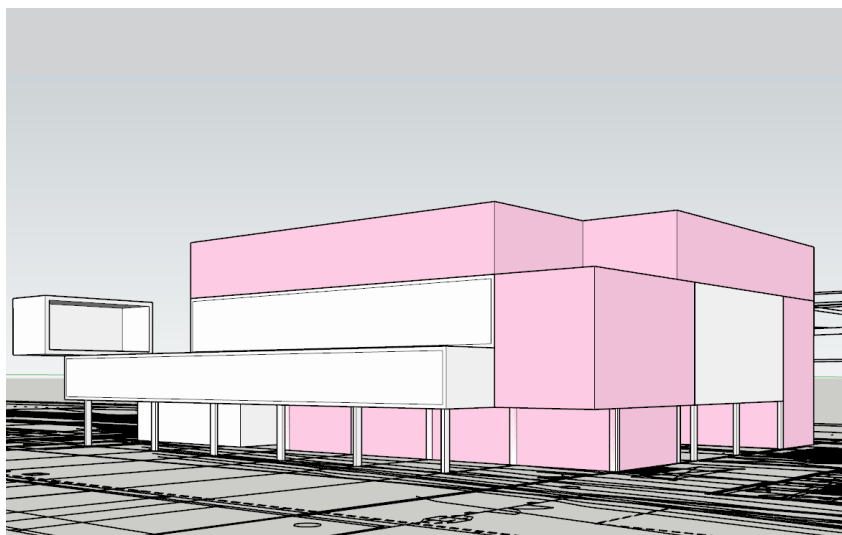
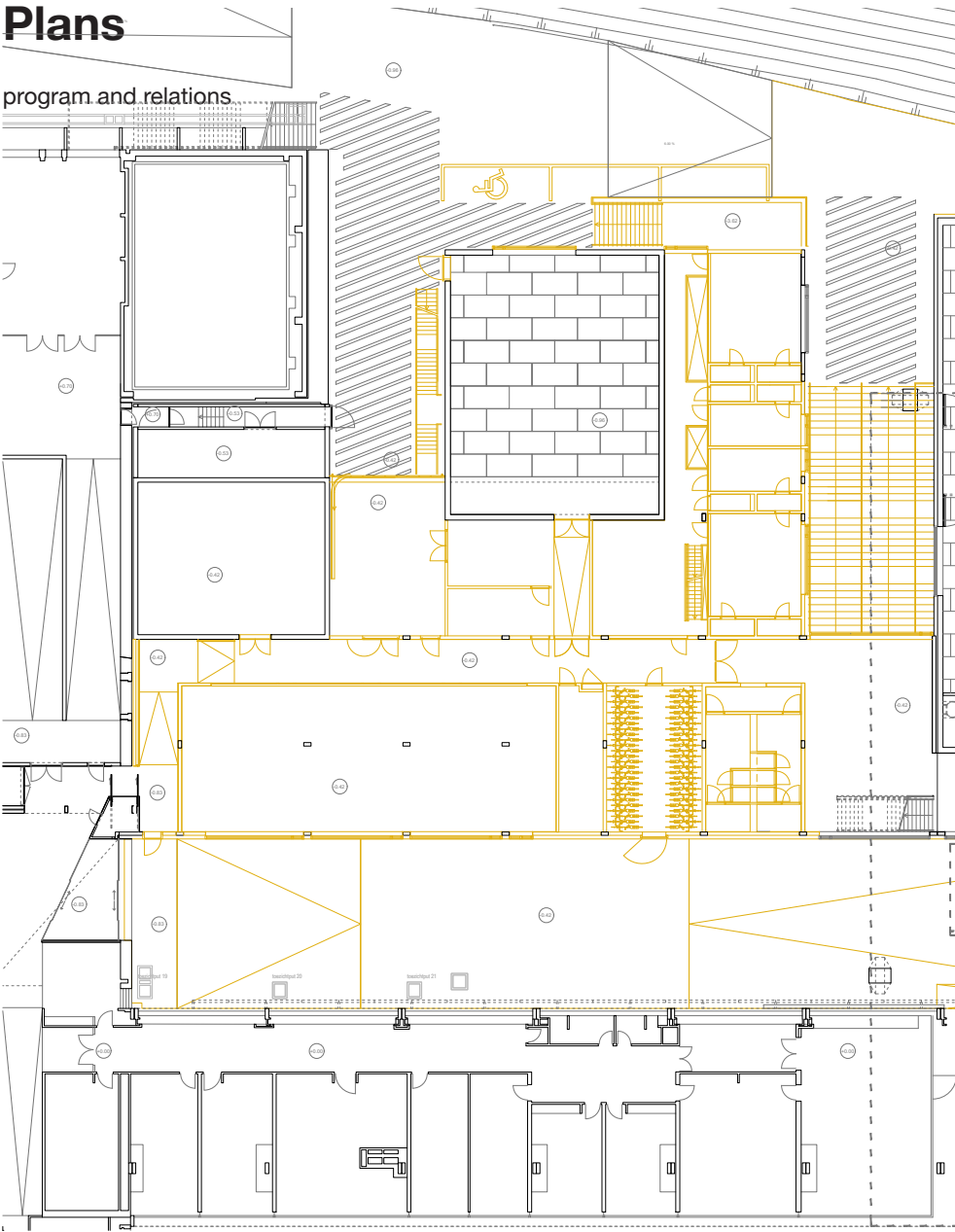


Fig.104 Sketch of relation between Stylen's loggia and proposed volume

Fig.105 Model of existing volume and extension

Plans

program and relations.



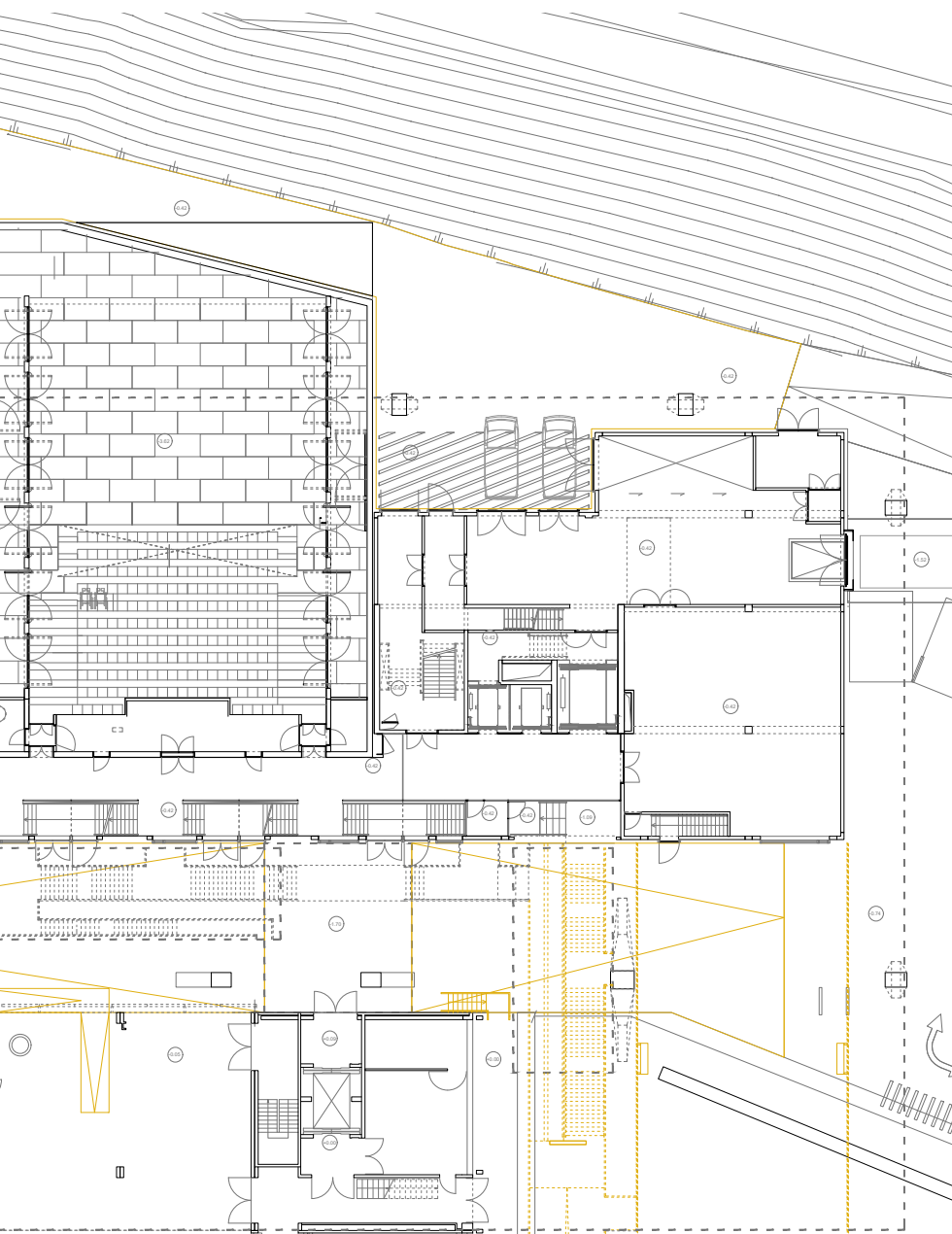
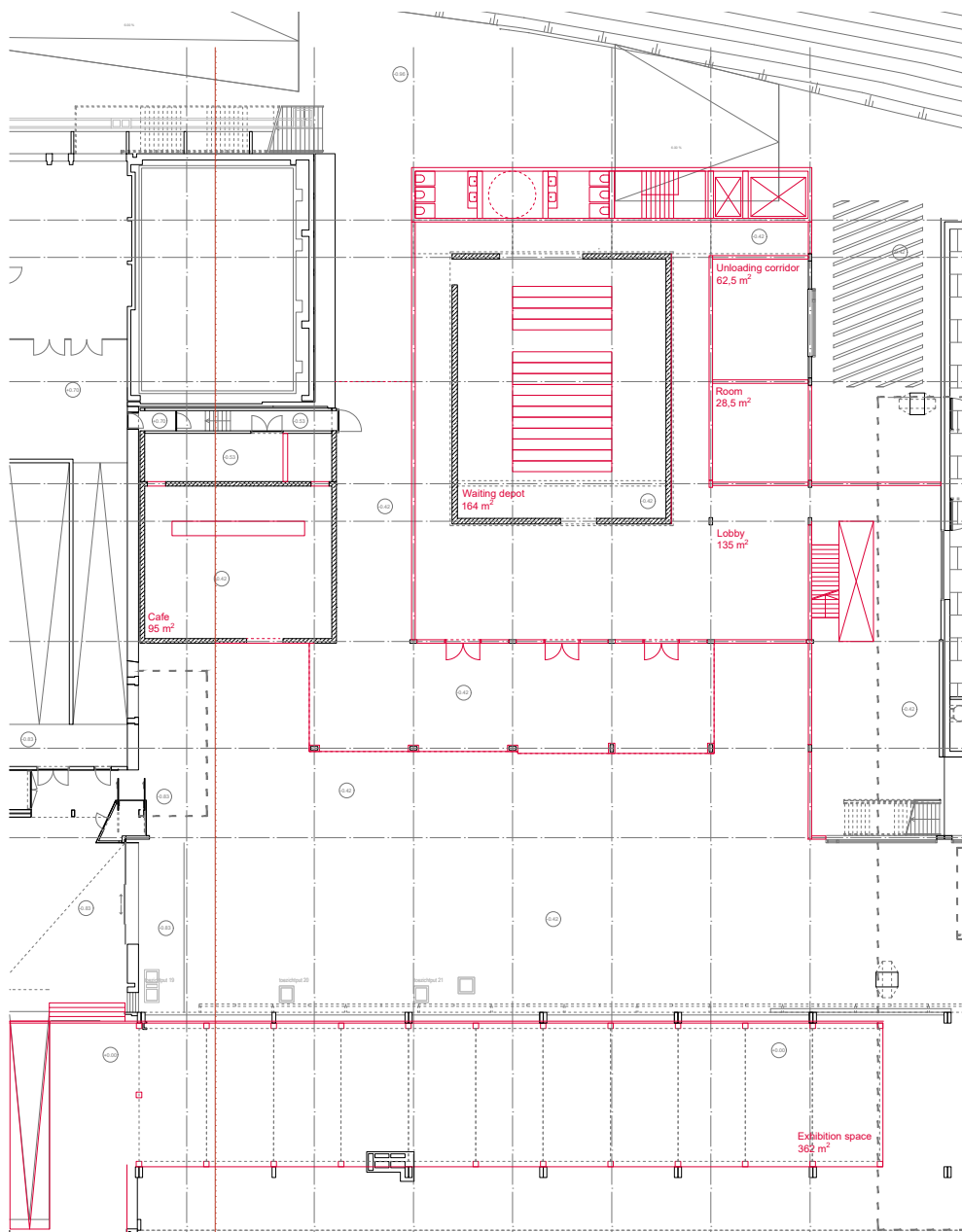


Fig.106 Ground floor plan, demolished, original scale 1:250



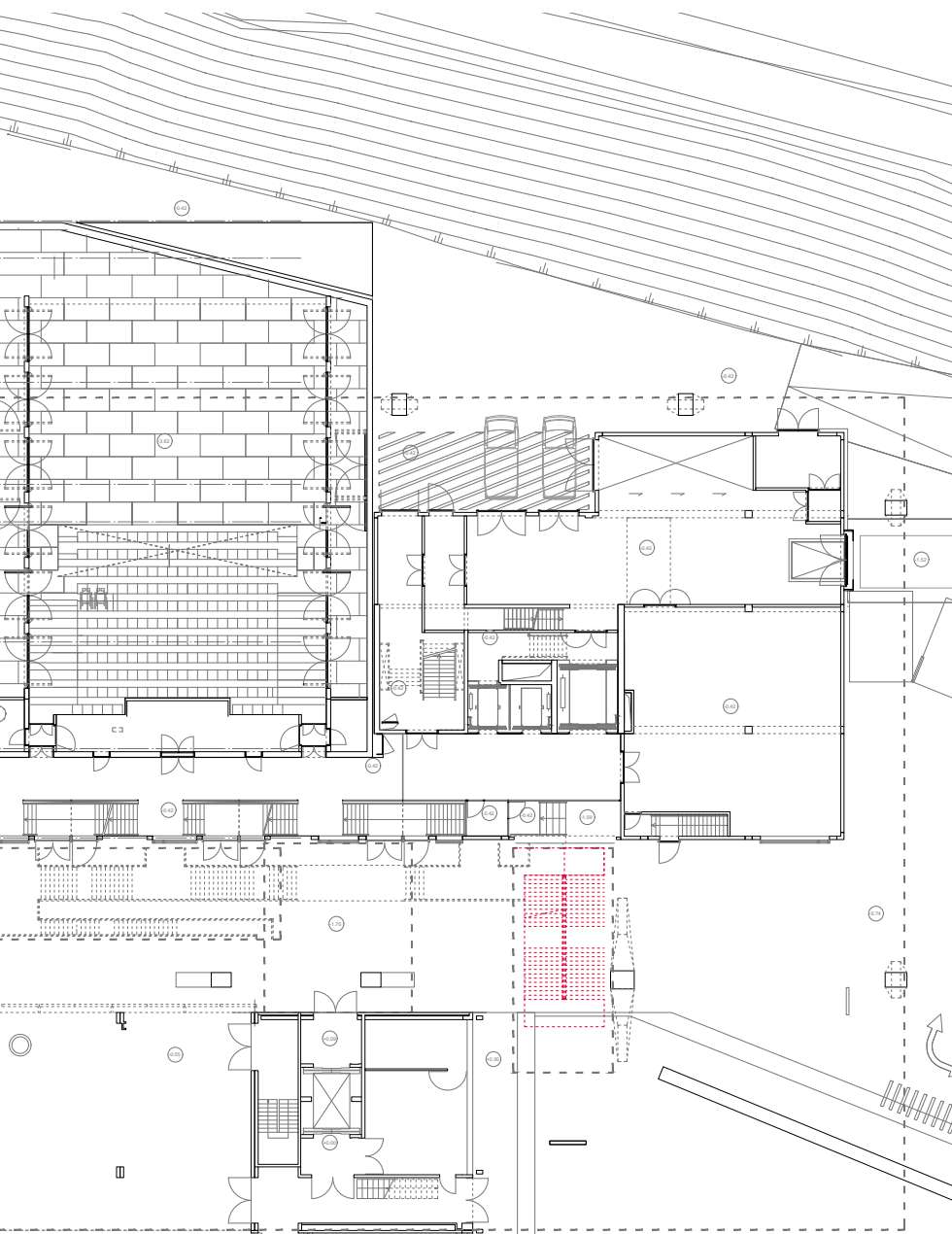
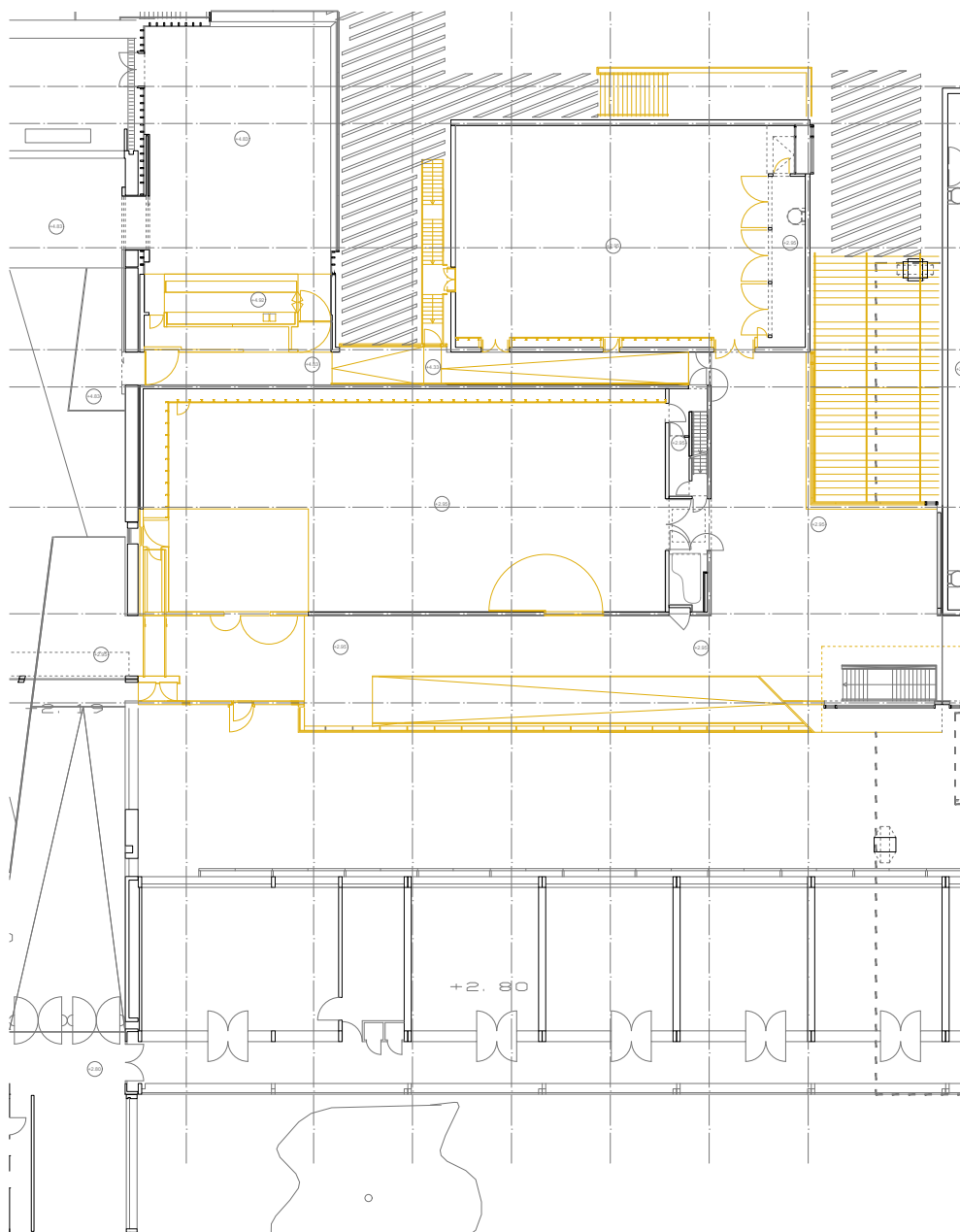


Fig.107 Ground floor plan, proposed, original scale 1:250



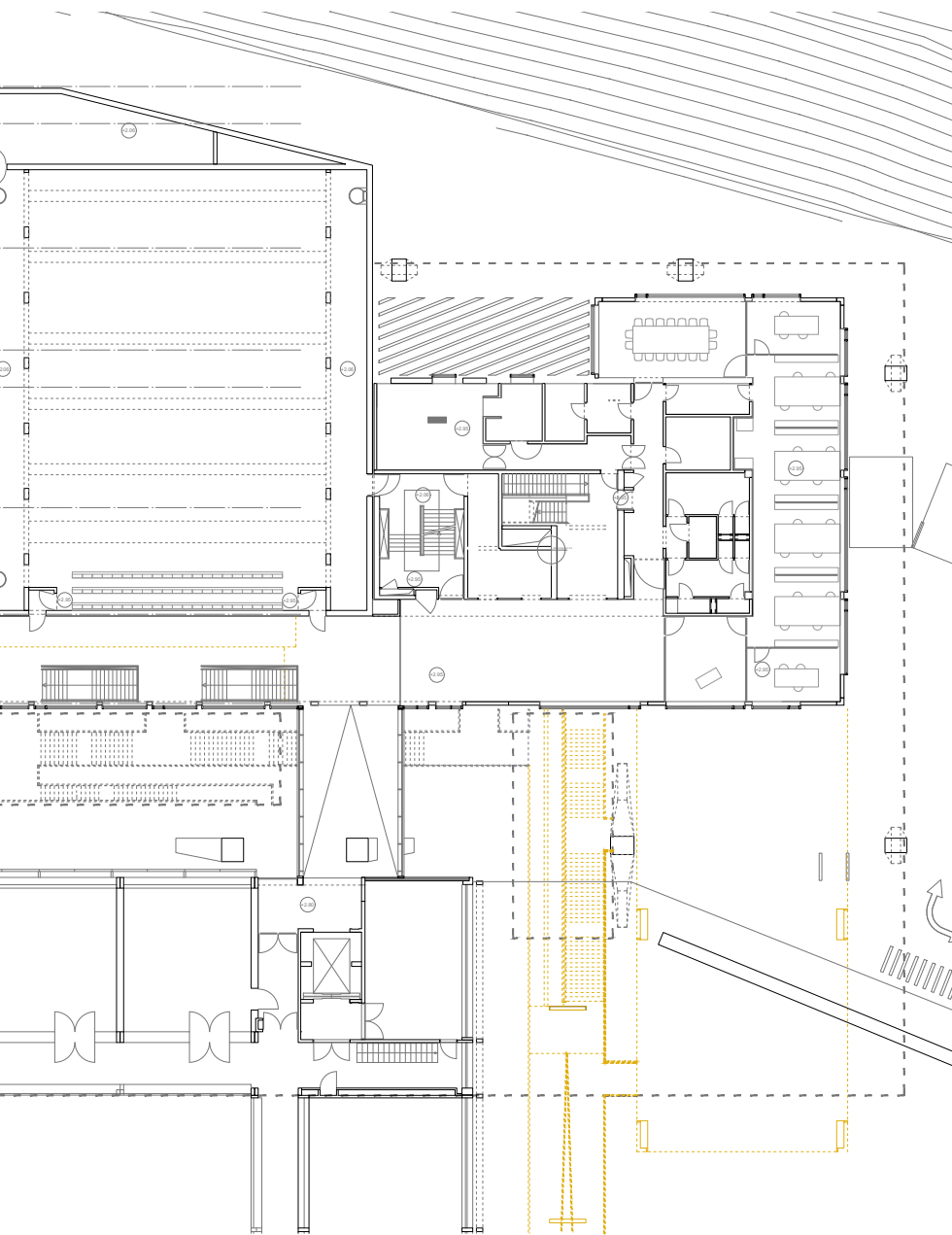


Fig.108 First floor plan, demolished, original scale 1:250



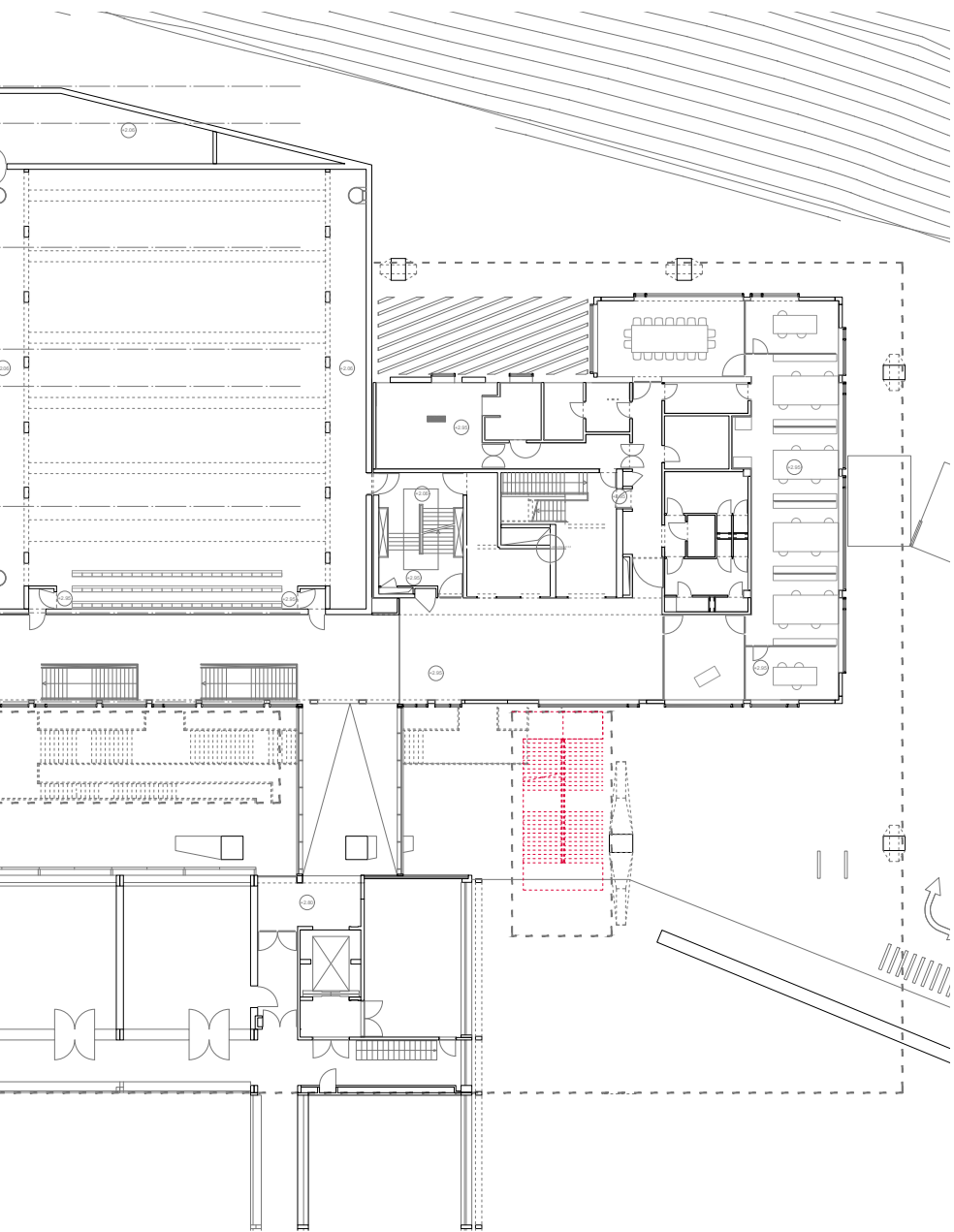
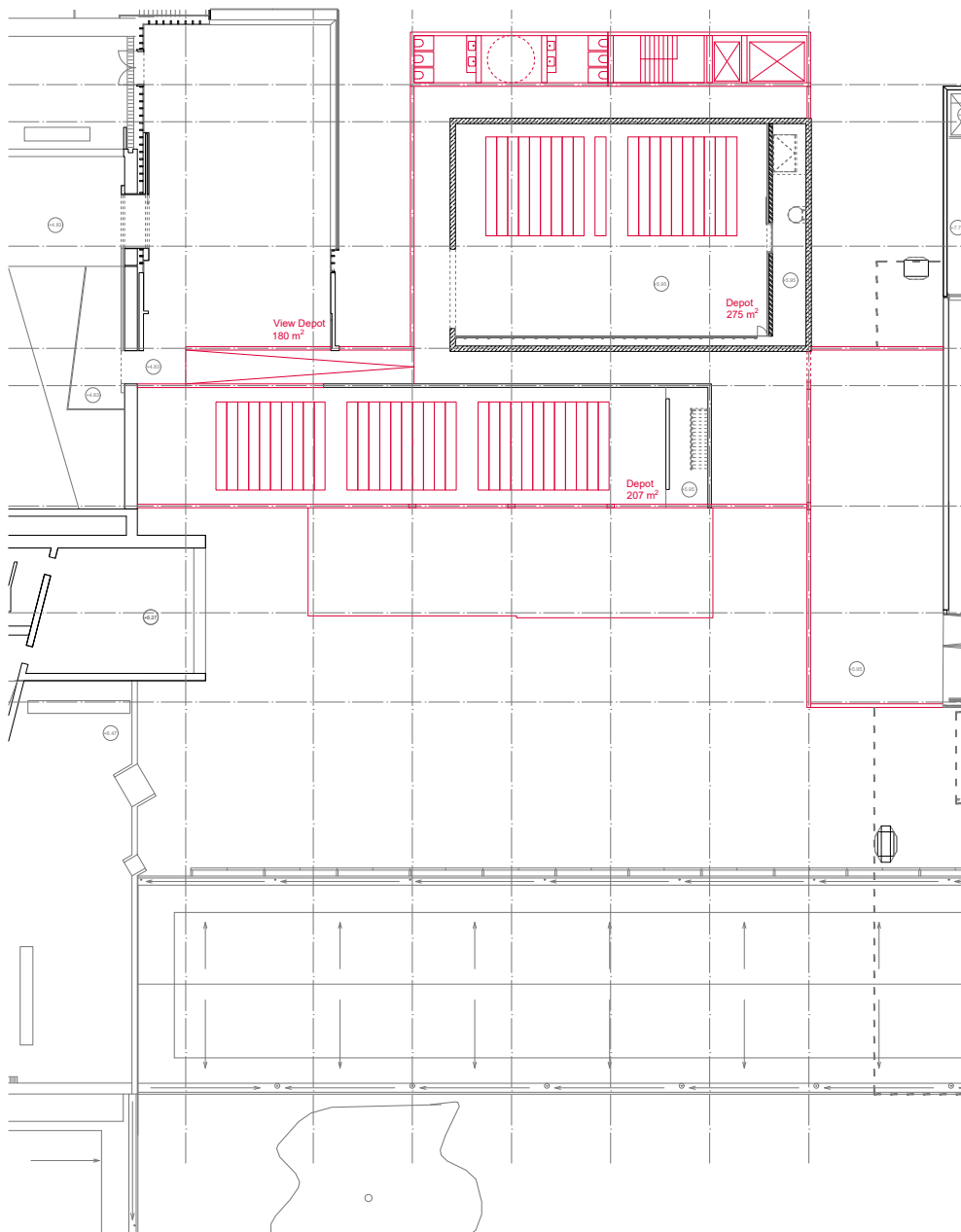


Fig.109 First floor plan, proposed, original scale 1:250



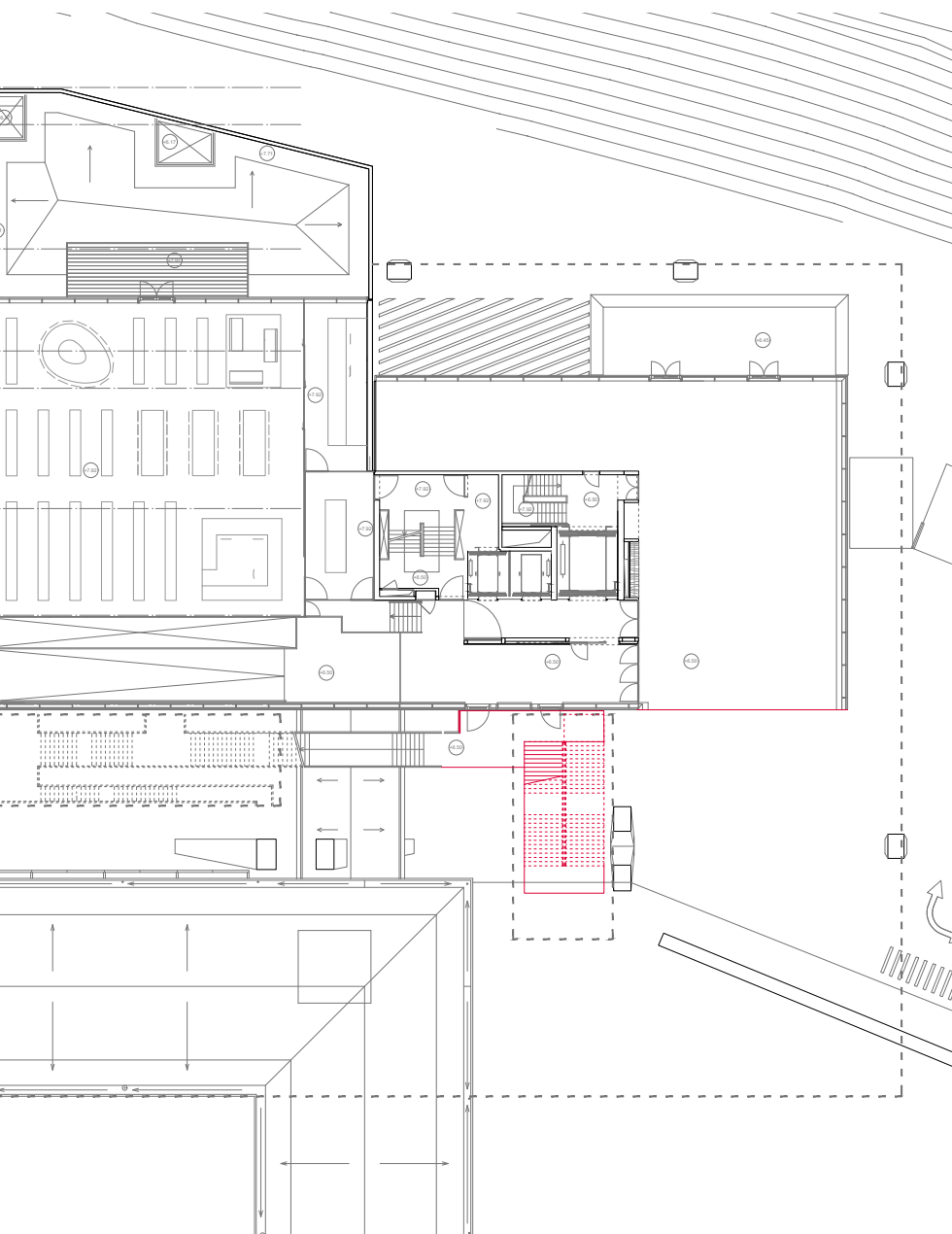
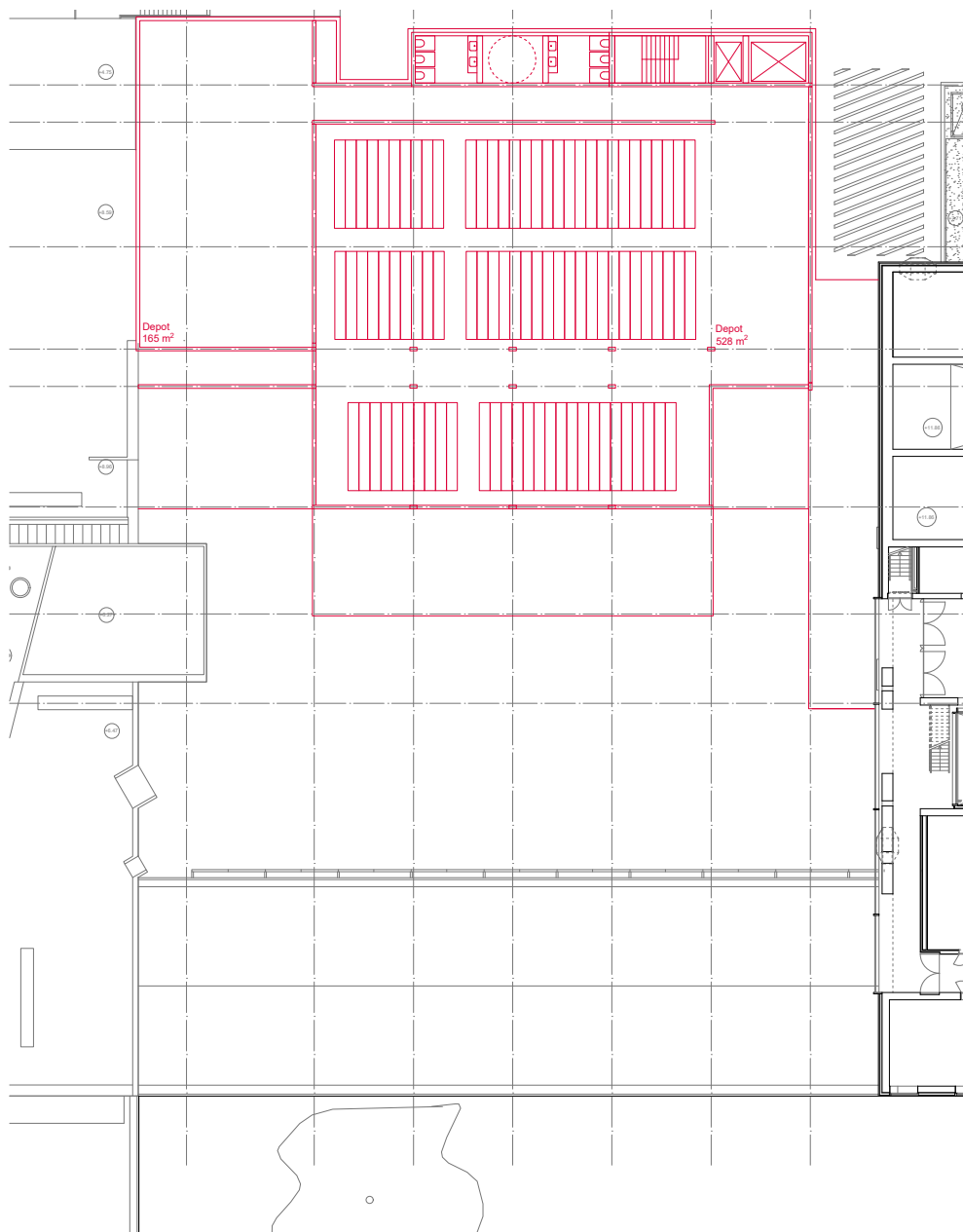


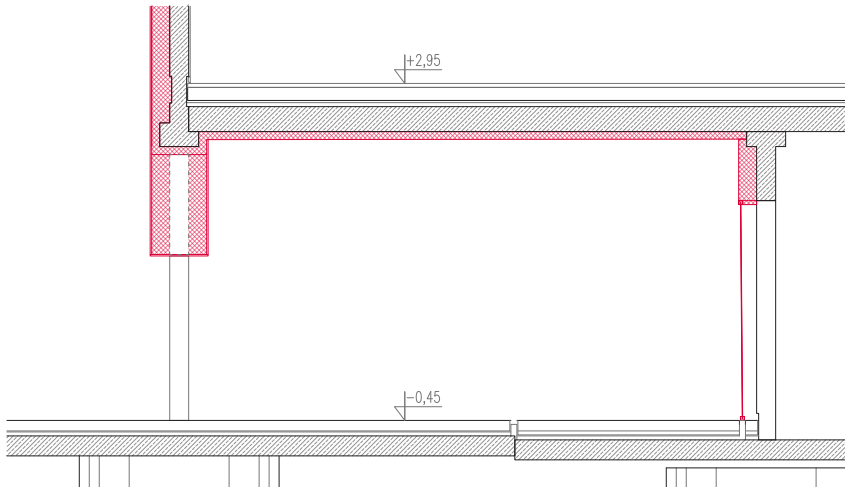
Fig.110 Second floor plan, proposed, original scale 1:250





Facade/Relations

Study of volume and moments across proposal



Striving for an image of a building by economy of means, the facade becomes an almost flat, where possible, composition of openings. With most parts being covered with white plaster due to the hermetic nature of archival depots. The main moment becoming the tension point between Stynen's loggia marking the entrance to De Singel and the overhang of the previously expo volume marking the entrance to the archive. Adorned with performative solutions, such as insulating the existing structure. In case of the columns beneath the former expo, the insulation runs only 120cm to ensure no thermal bridge appears, but no more than that, in order to expose the existing through conscious use of material.

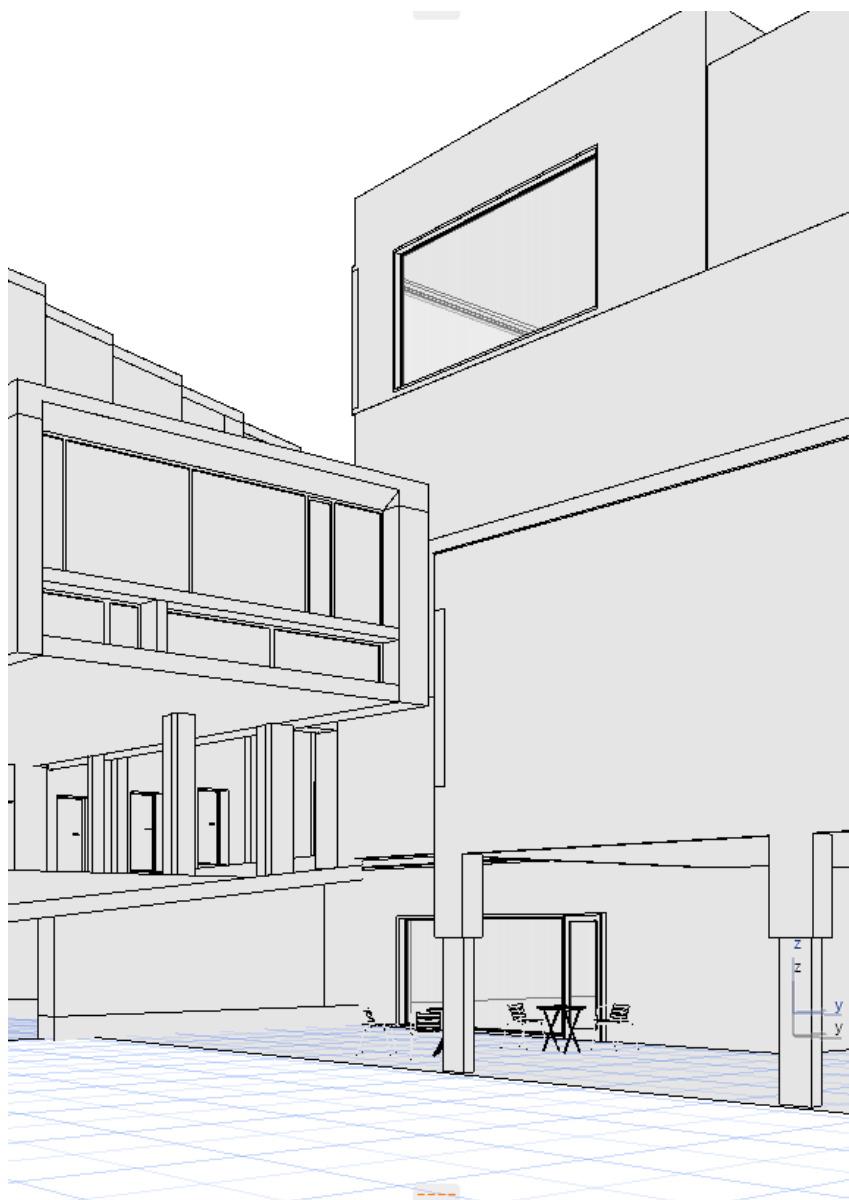


Fig.112 Detail of the existing beam insulation. original scale 1:20

Fig.113 View of the cafe entrance

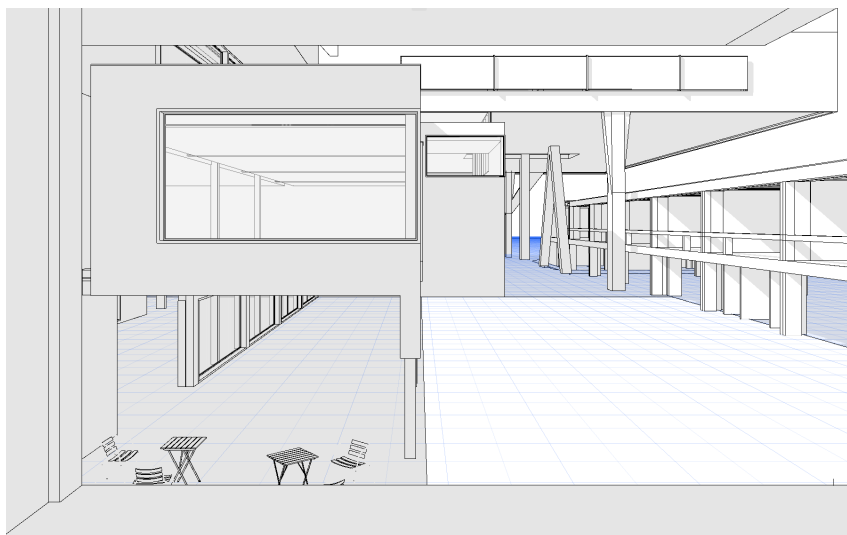


Fig.114 View of the depot space above entrance from Styner's corridor

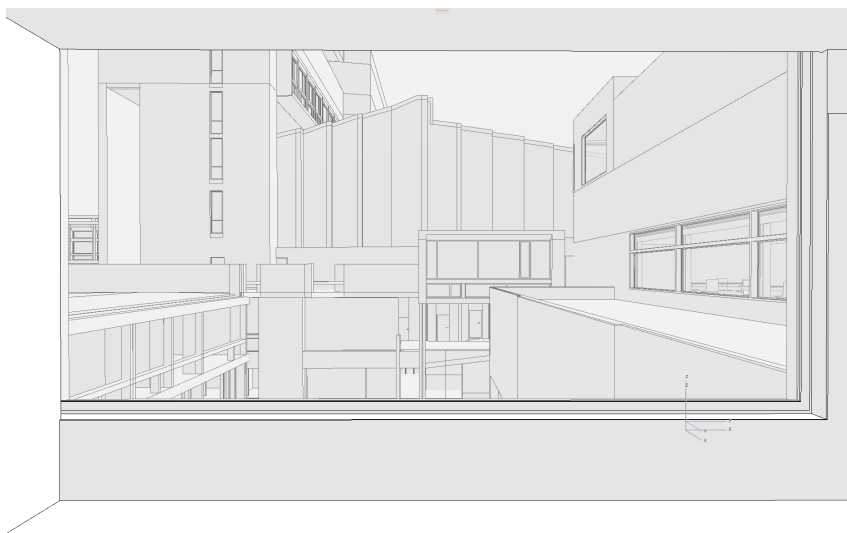
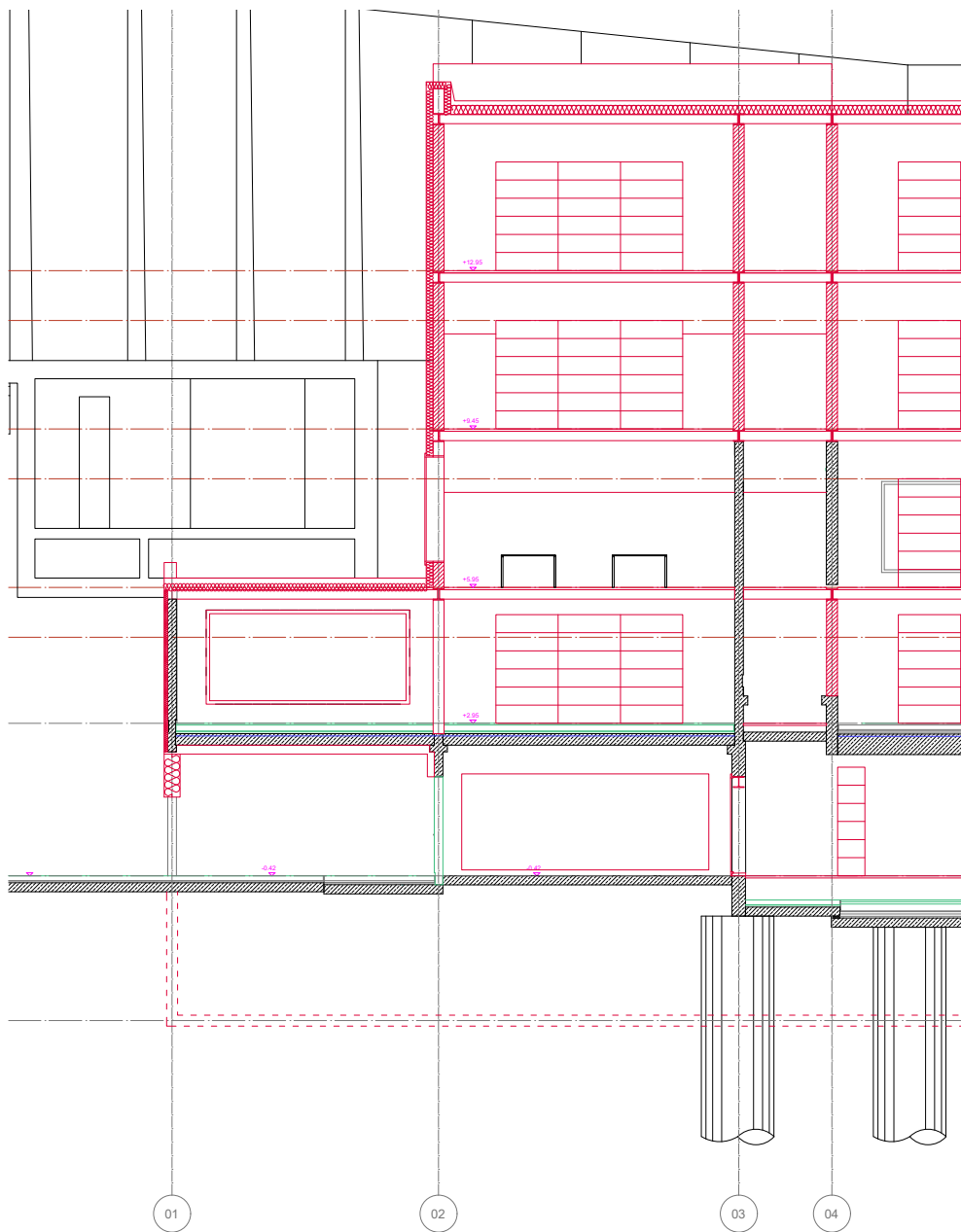


Fig.115 View from the window of Beel's part



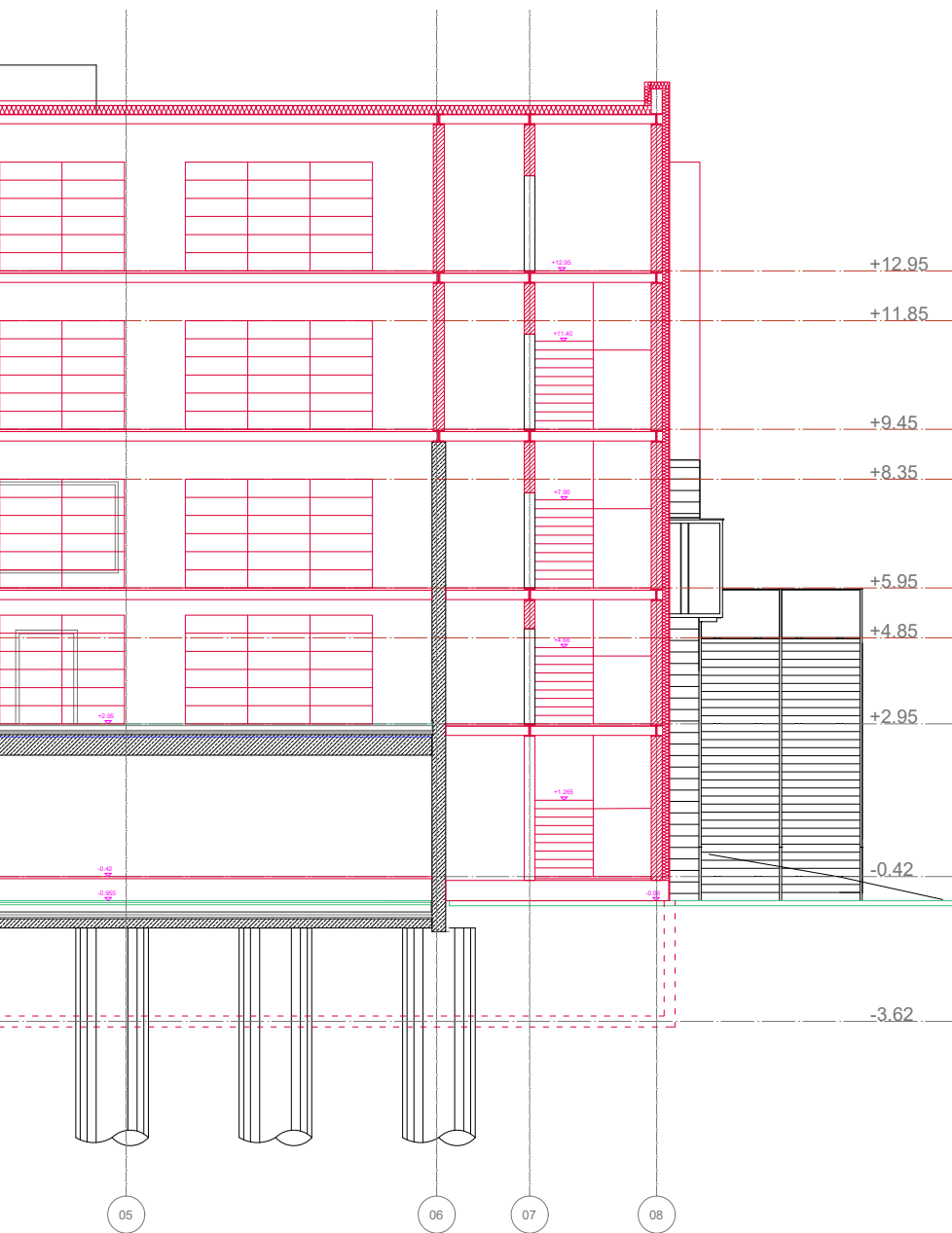


Fig.116 Section B-B, proposed, original scale 1:100

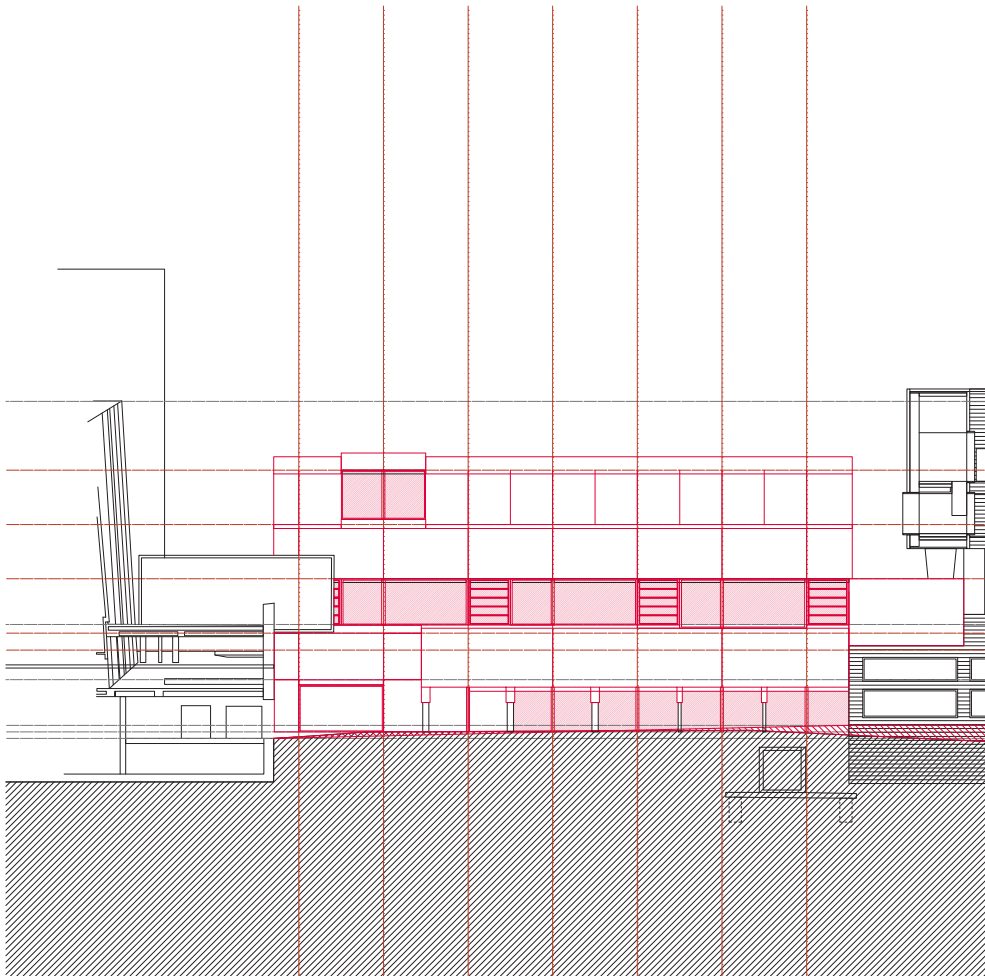
Materiality

Study of facade and structure materiality

Formulating a proposal for the materiality of a facade, led me to employ the same “interrogative” approach to the modernist heritage of Stynen’s as to the re-use of Beel’s extension. Analyzing the modernist sensitivity and the plastic compositions of concrete adorning the walls, led me to propose a composition of steel panels as the main material of proposal’s facade. Following the composition of now irregular grid, introduced through addition of new structure, it creates a dialogue with the modern context, where the facade of the proposal not necessarily reveals the inner logic of the project.



Fig.117 Image of the corner



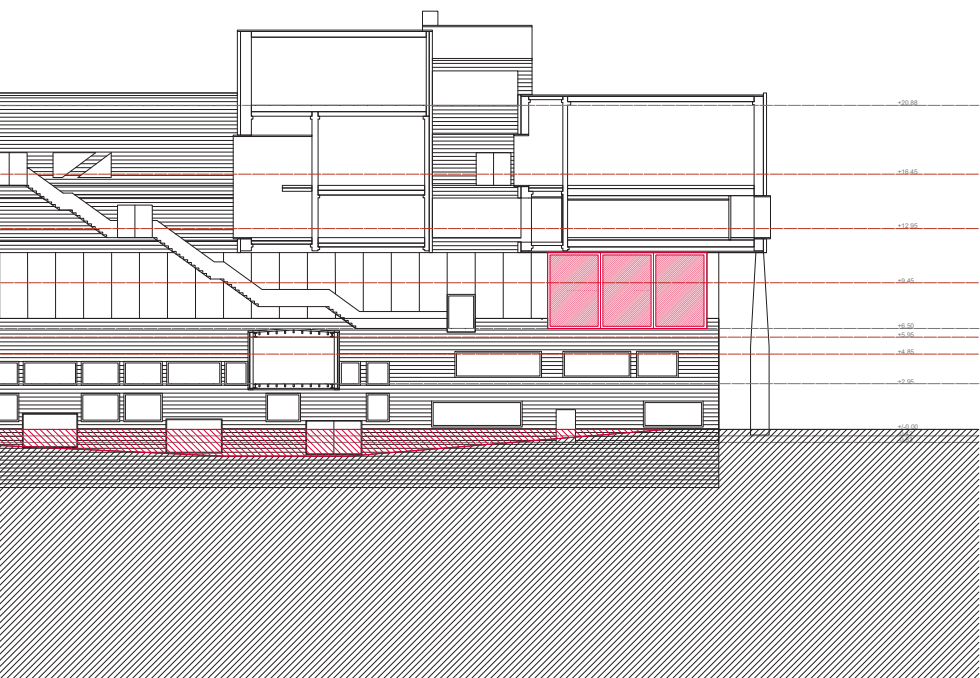
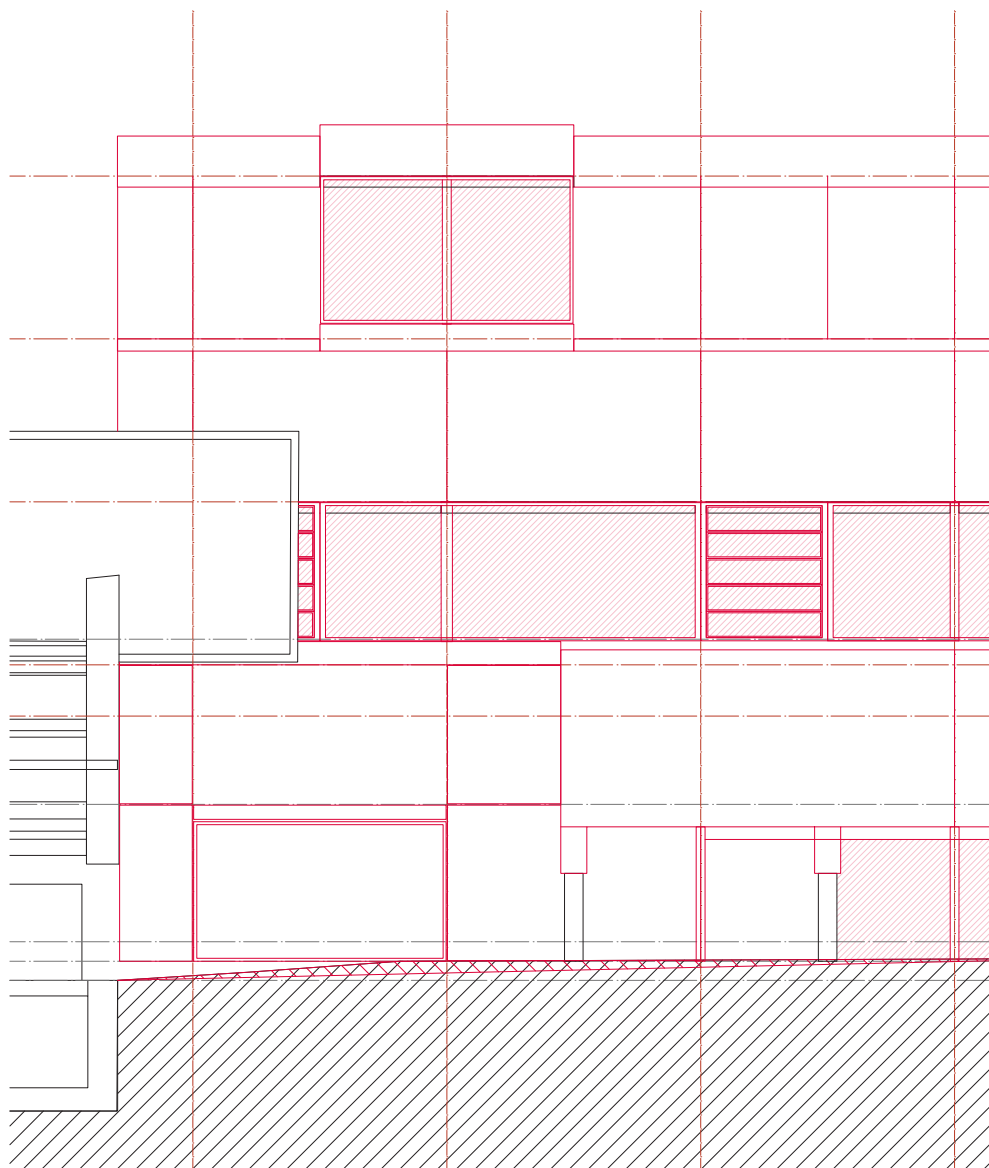


Fig.118 Section A-A, proposed, original scale 1:250



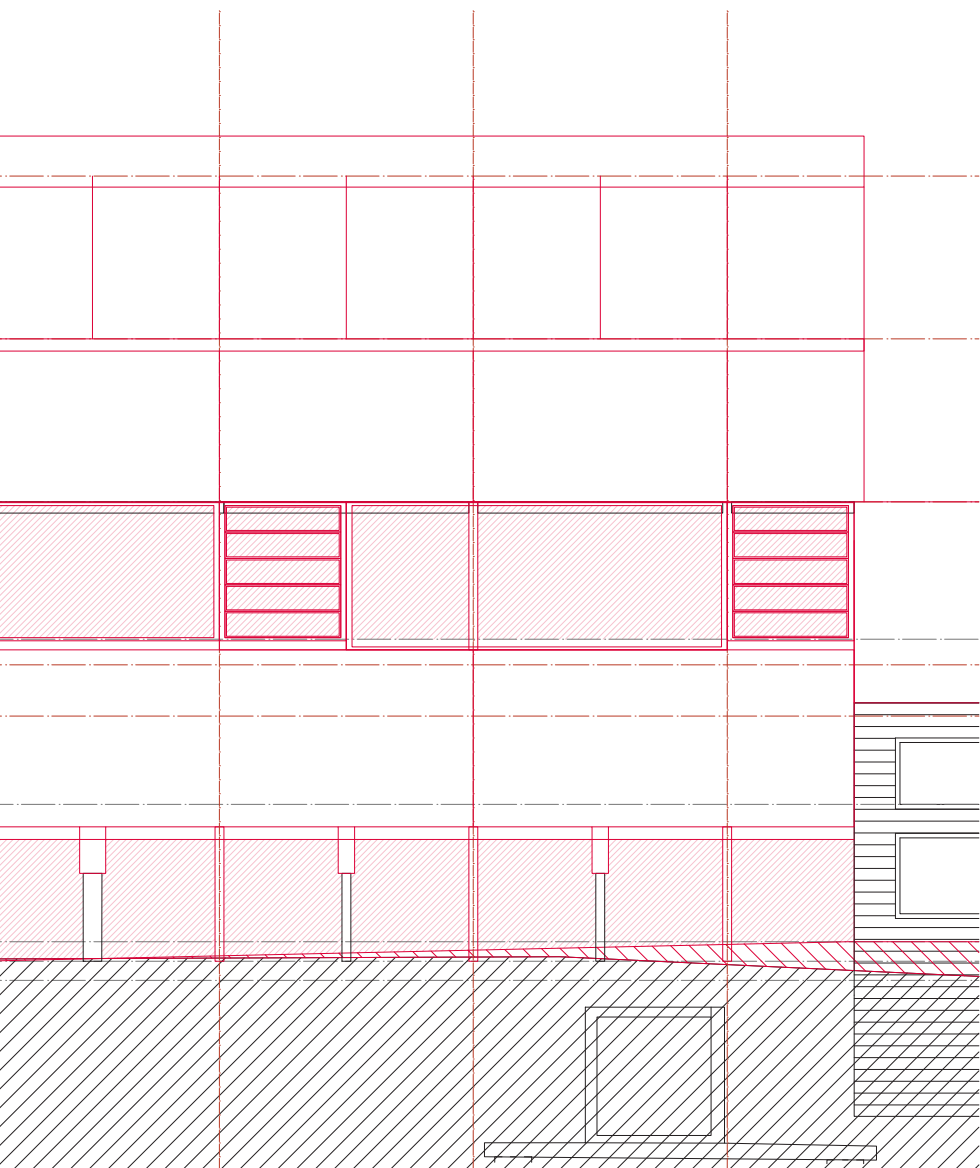


Fig.119 Section B-B, proposed, original scale 1:100

Details

Joints and insulation

The existing reinforced structure is supplemented with steel HEB240 beams to distribute the loads from the proposal's extension. From outside insulated and clad with steel panels. In order to expose the ceilings to the surrounding as well as the steel structure the I-beam becomes both the lintel and the tie beam for the floor slabs, allowing the windows to stretch beyond it.

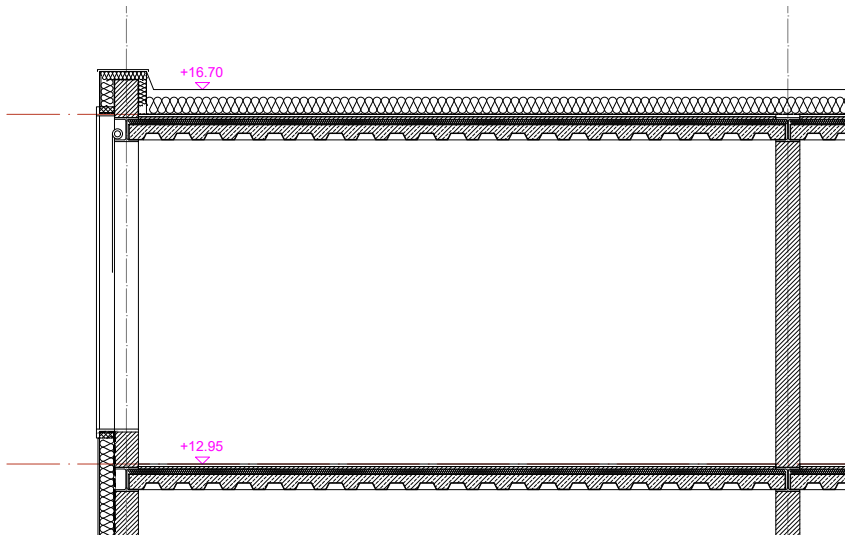


Fig.120 Detail 1, original scale 1:20

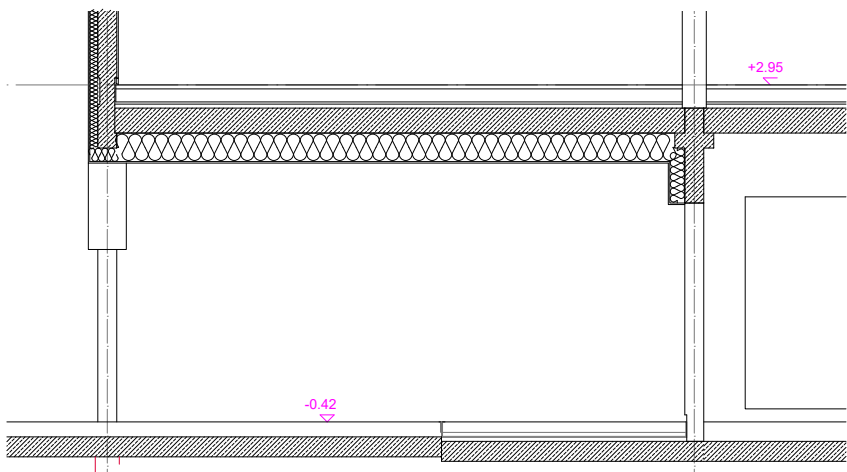
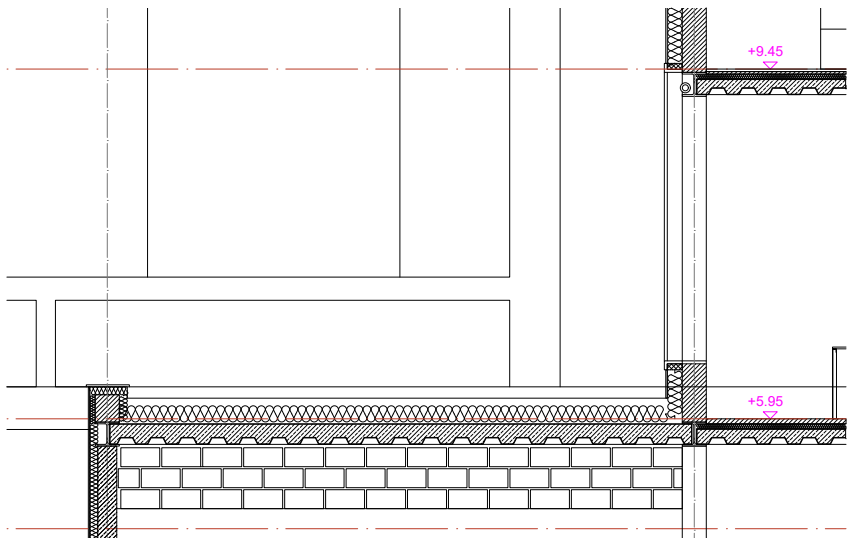


Fig.121 Detail 2, original scale 1:20

Fig.122 Detail 3, original scale 1:20

P3

Proposal

Next pages present the material as shown during the P3 presentation. On this stage of the process, a strong focus has been put on facade and its materialization. Supported by plans and sections, providing insight into the programmatic organization of the building, as well as the structural scheme. Shown renders focus on moments of intersection with the existing building. Provided also is the model of the most important relation to context, being the Styren's loggia and entrance which engages in a dialogue with the volume of the proposal through introduction of the new courtyard, making them equally important in forming its limits.

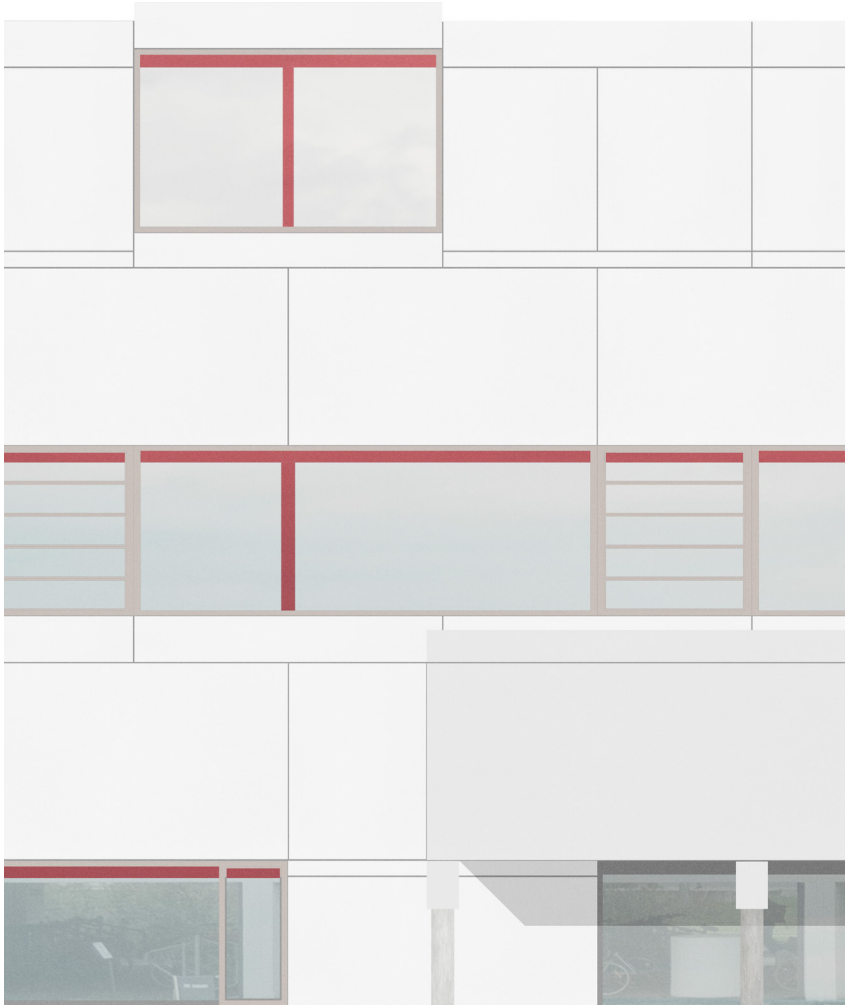


Fig.123 Facade, original scale 1:50

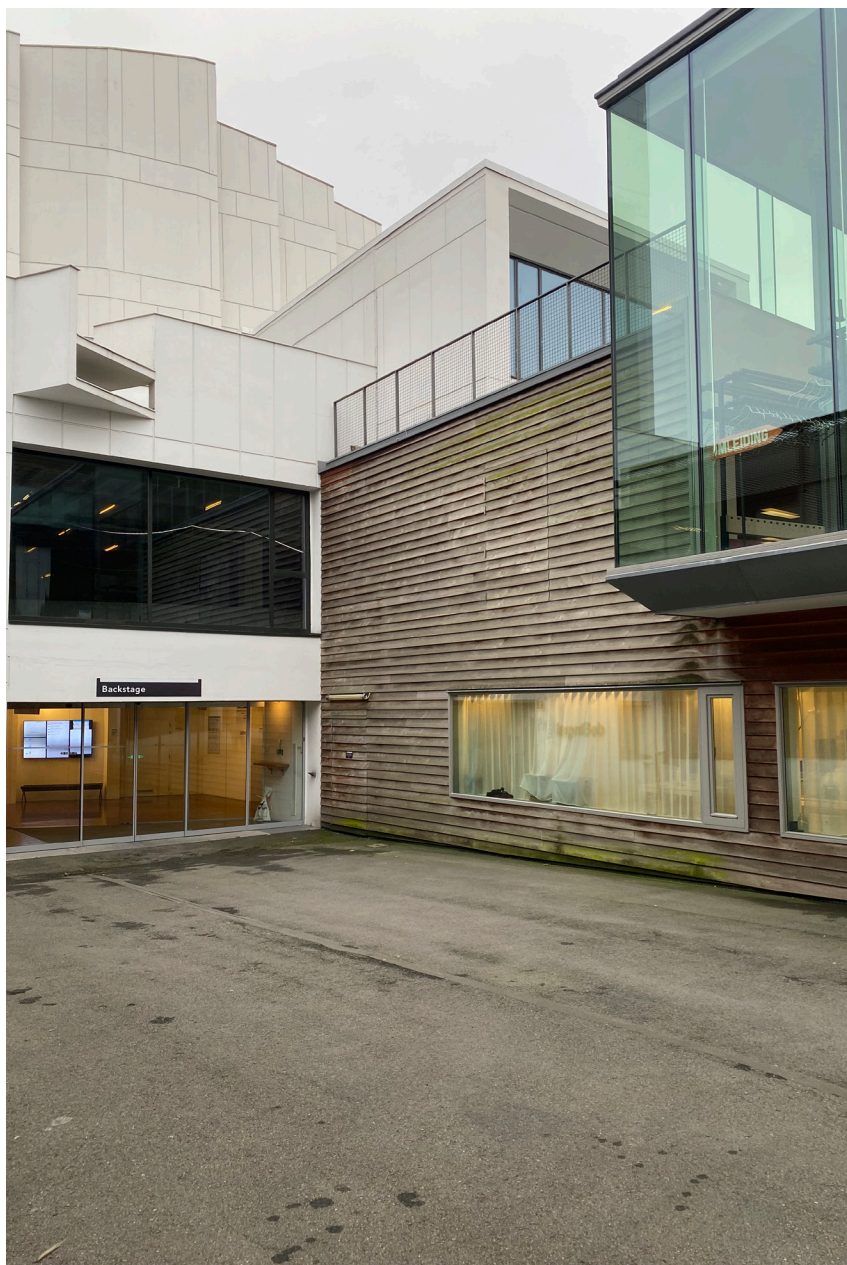
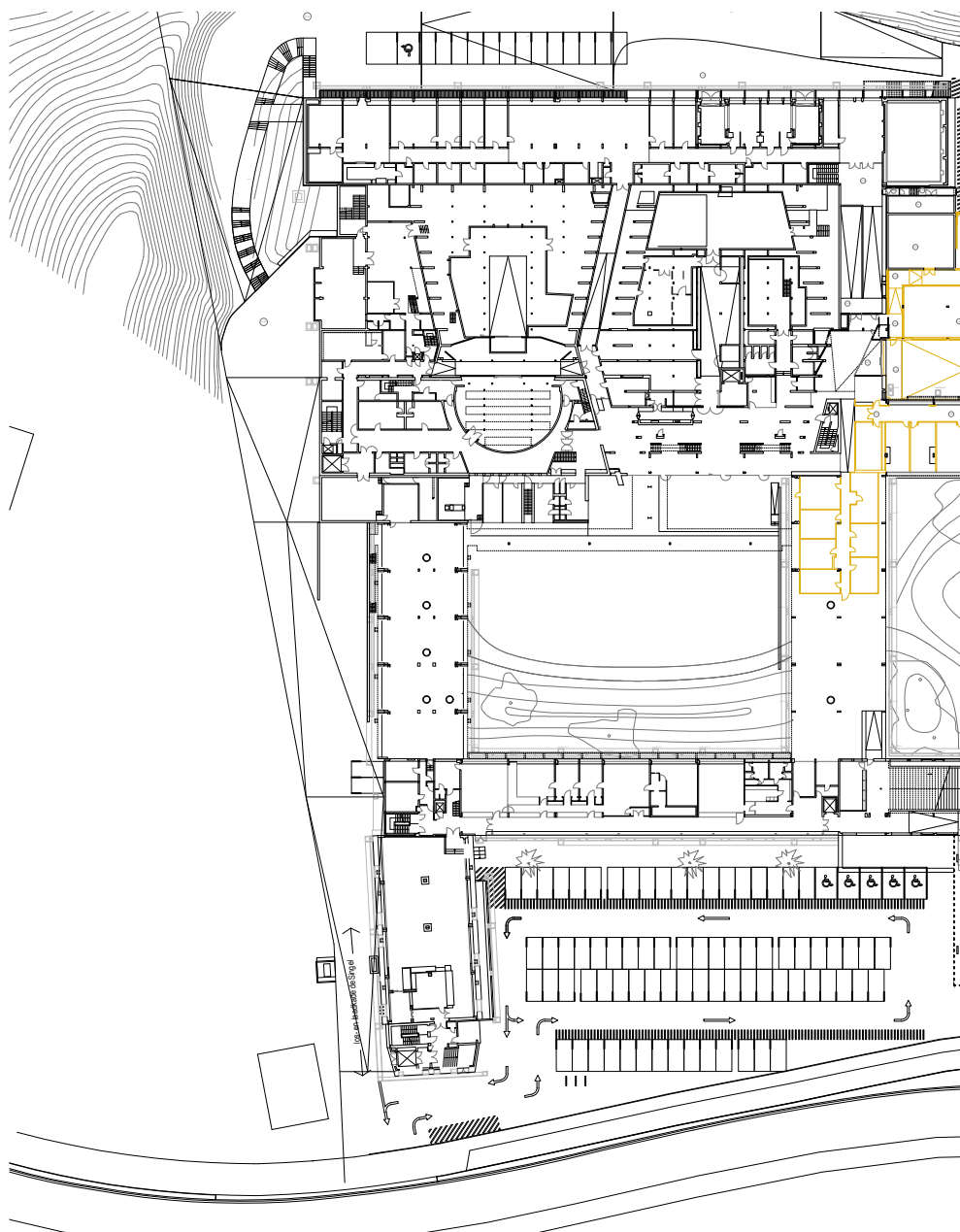


Fig.124 Photo of the existing condition



Fig.125 Image of the corresponding condition altered by the proposal



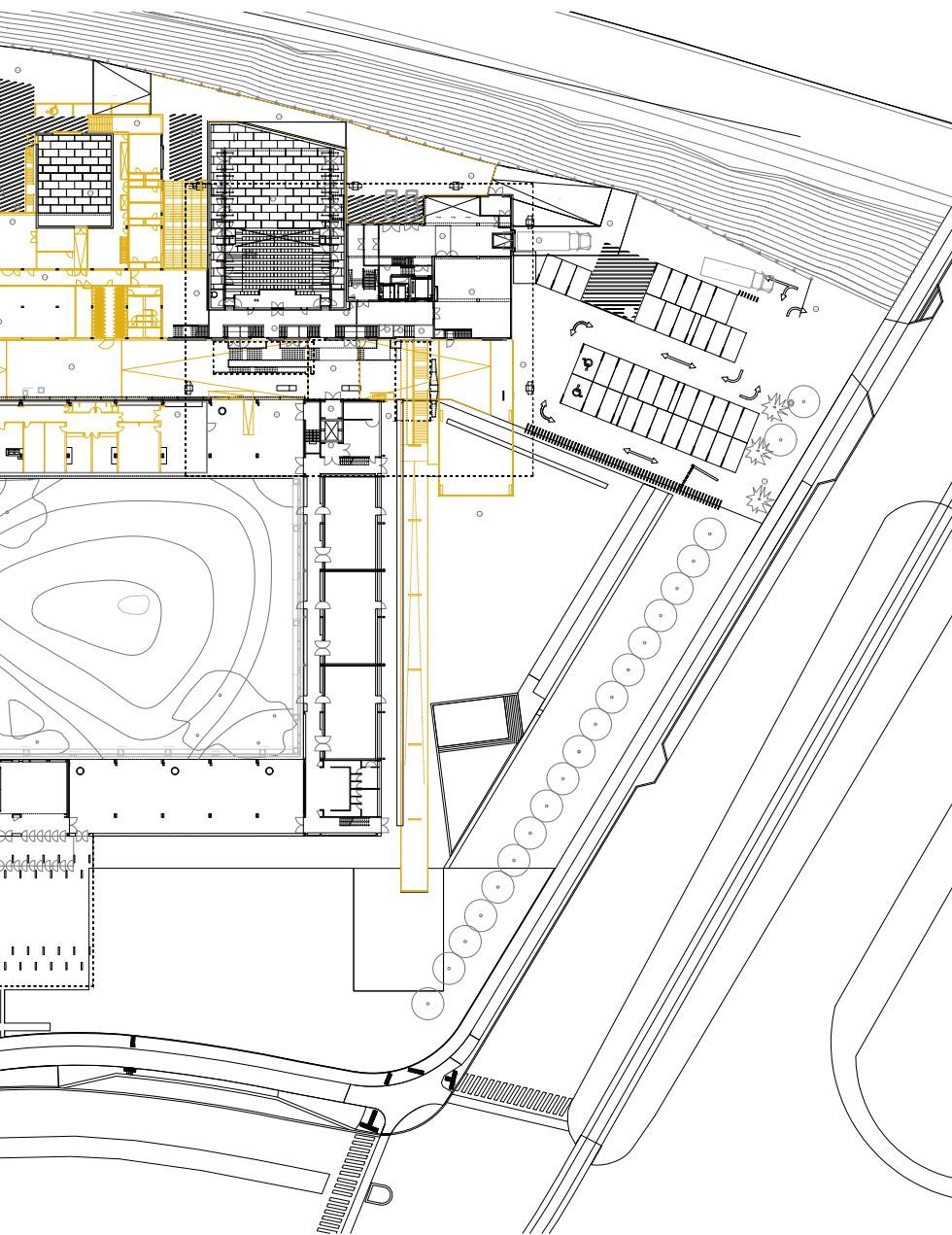
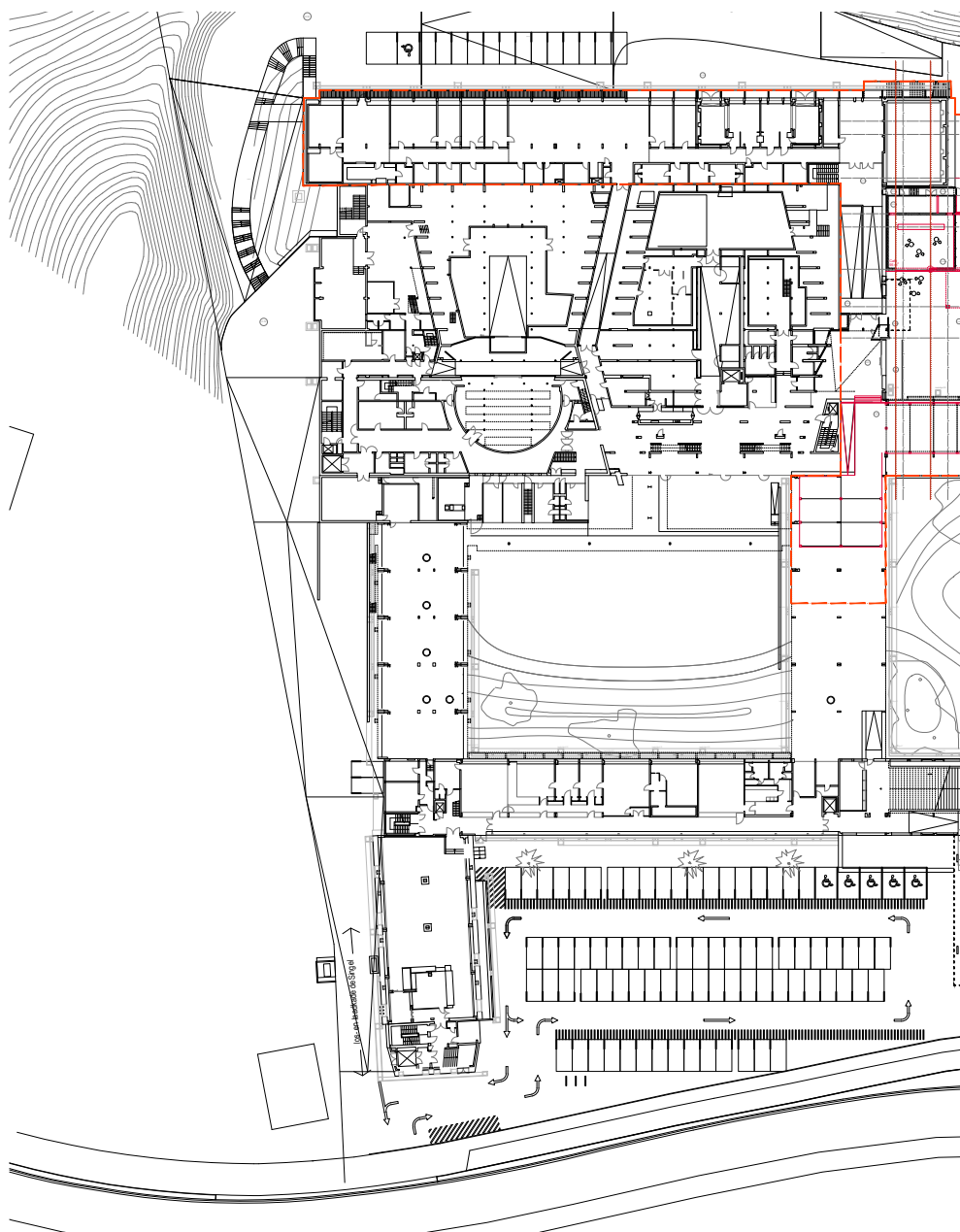


Fig.126 Ground floor plan, demolished, original scale 1:700



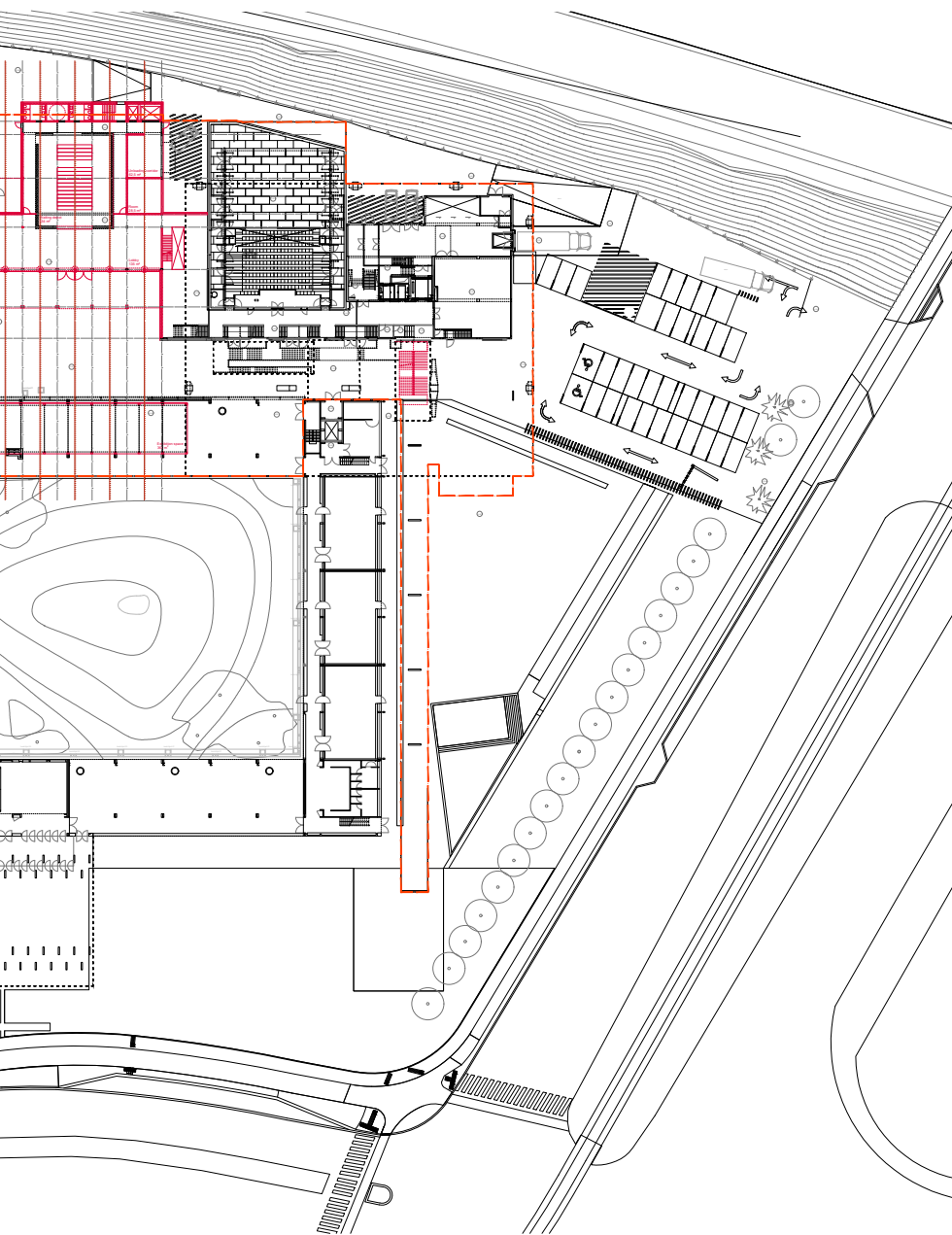
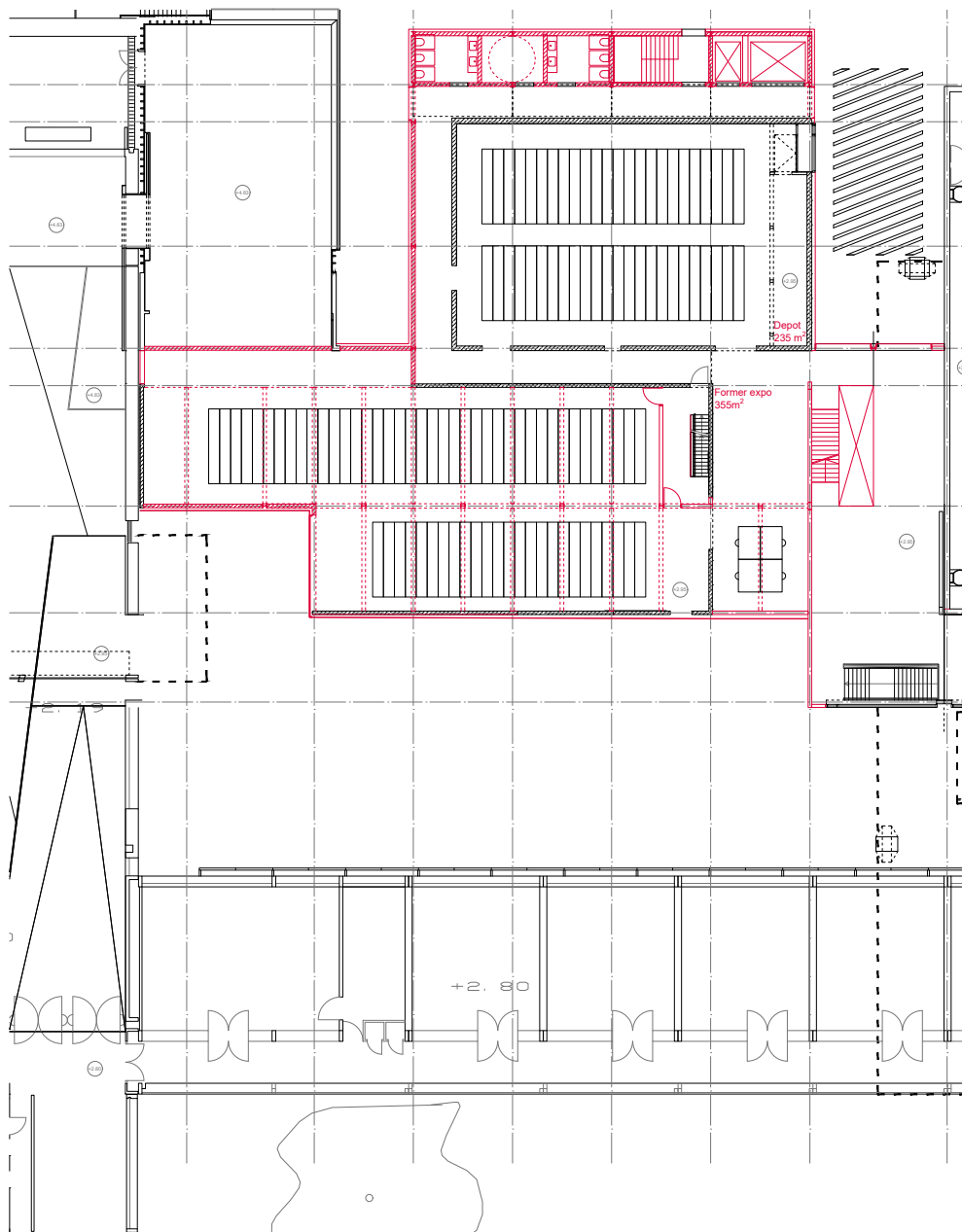


Fig.127 Ground floor plan, proposed, original scale 1:700



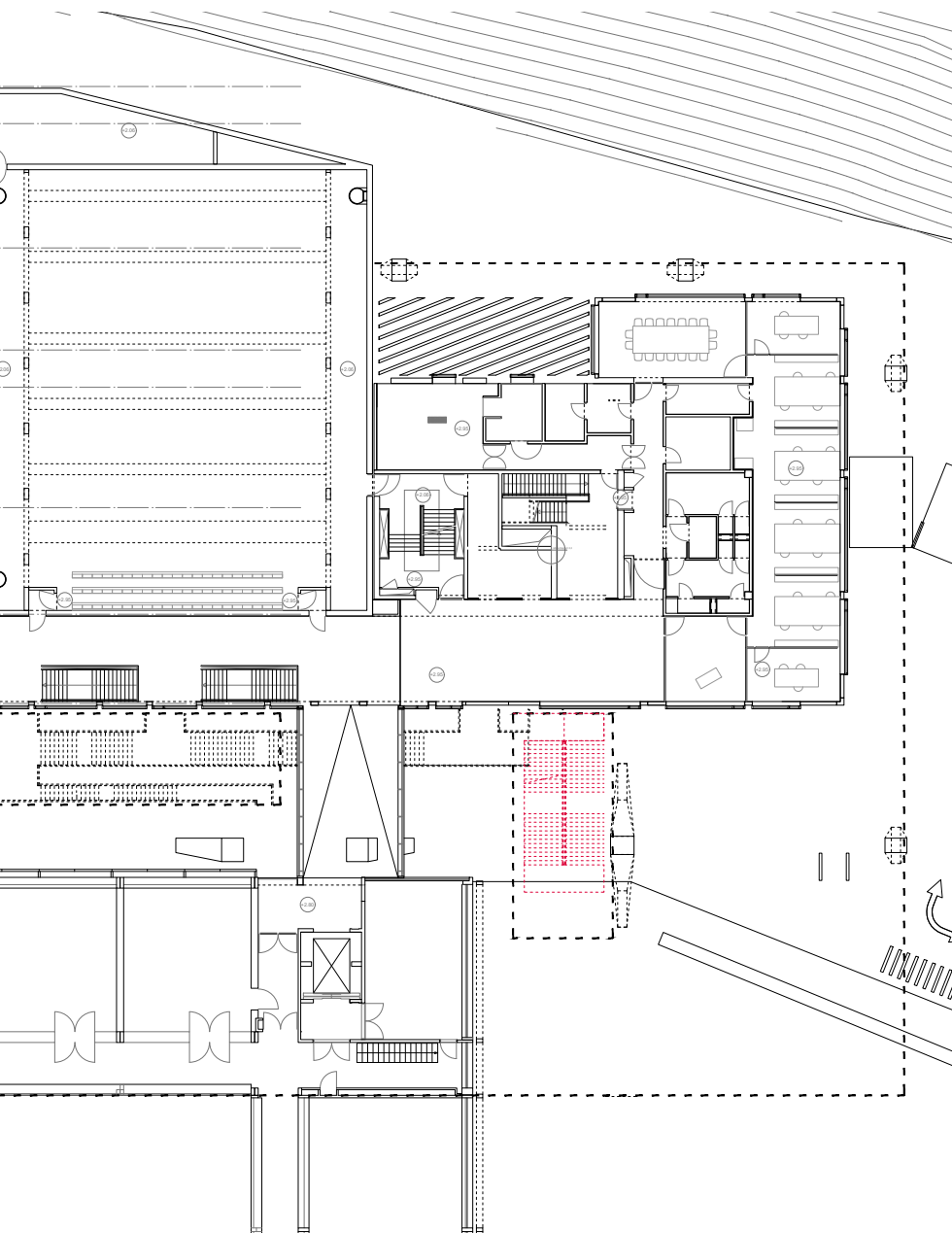
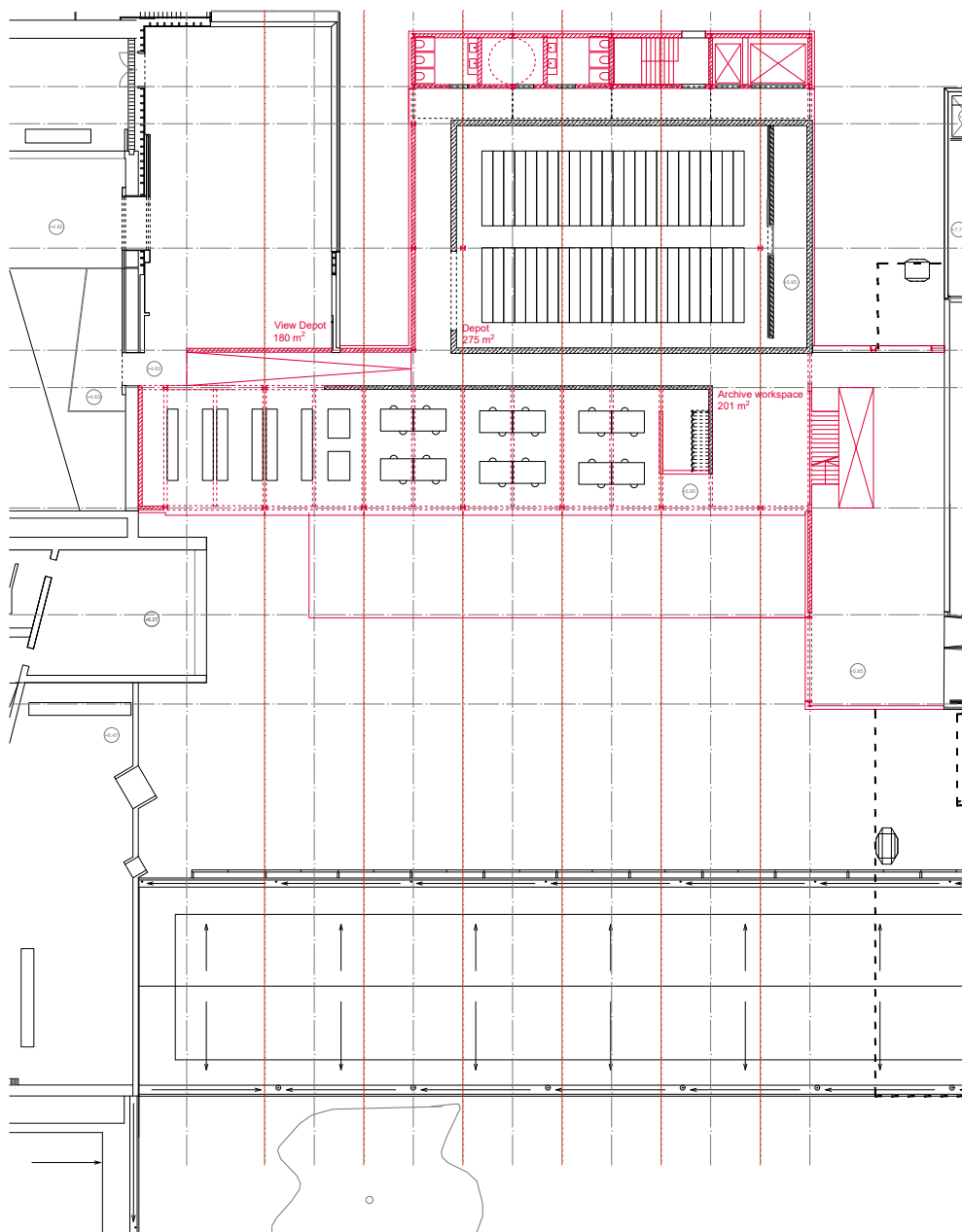


Fig.128 First floor plan, proposed, original scale 1:250



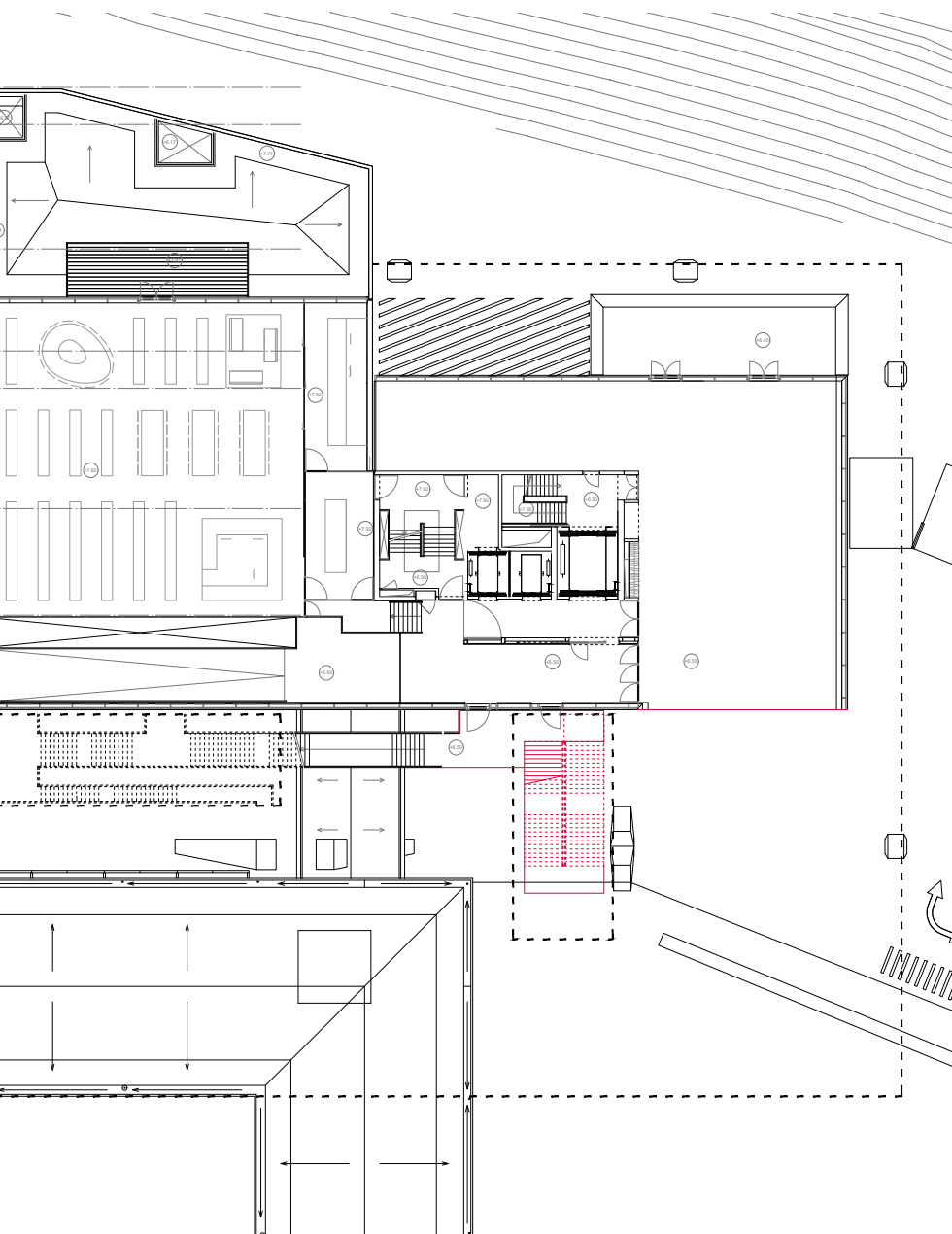
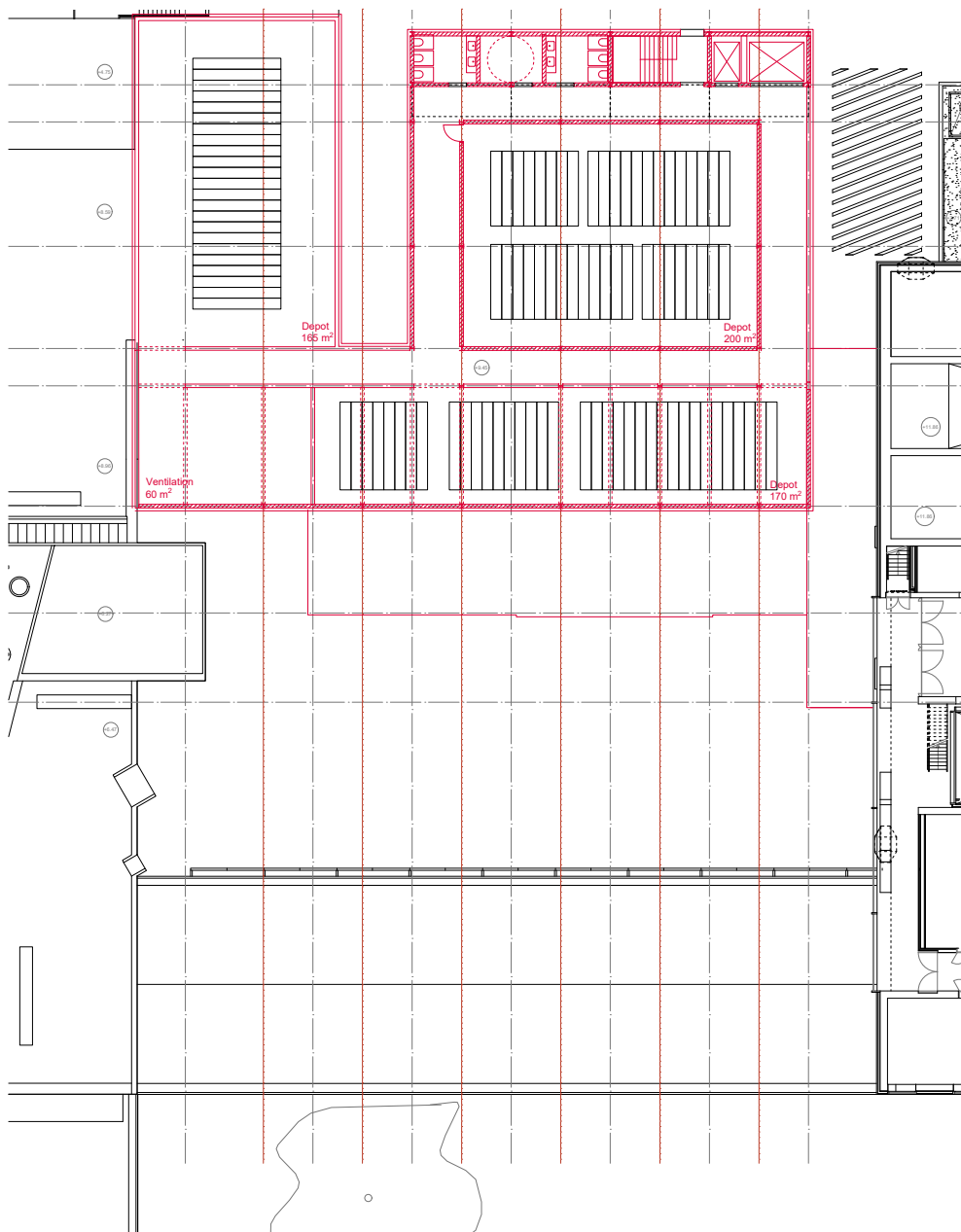


Fig.129 Second floor plan, proposed, original scale 1:250



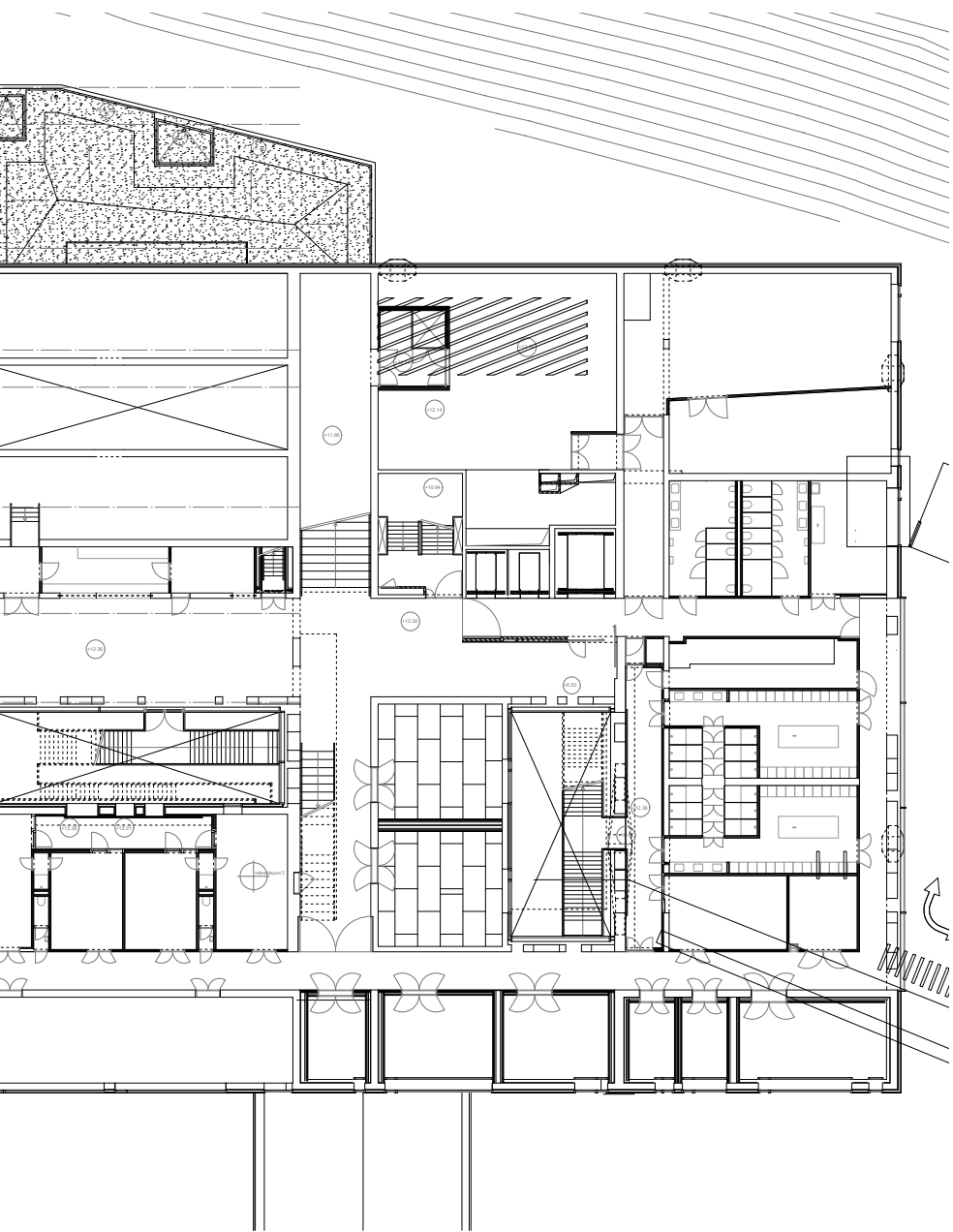
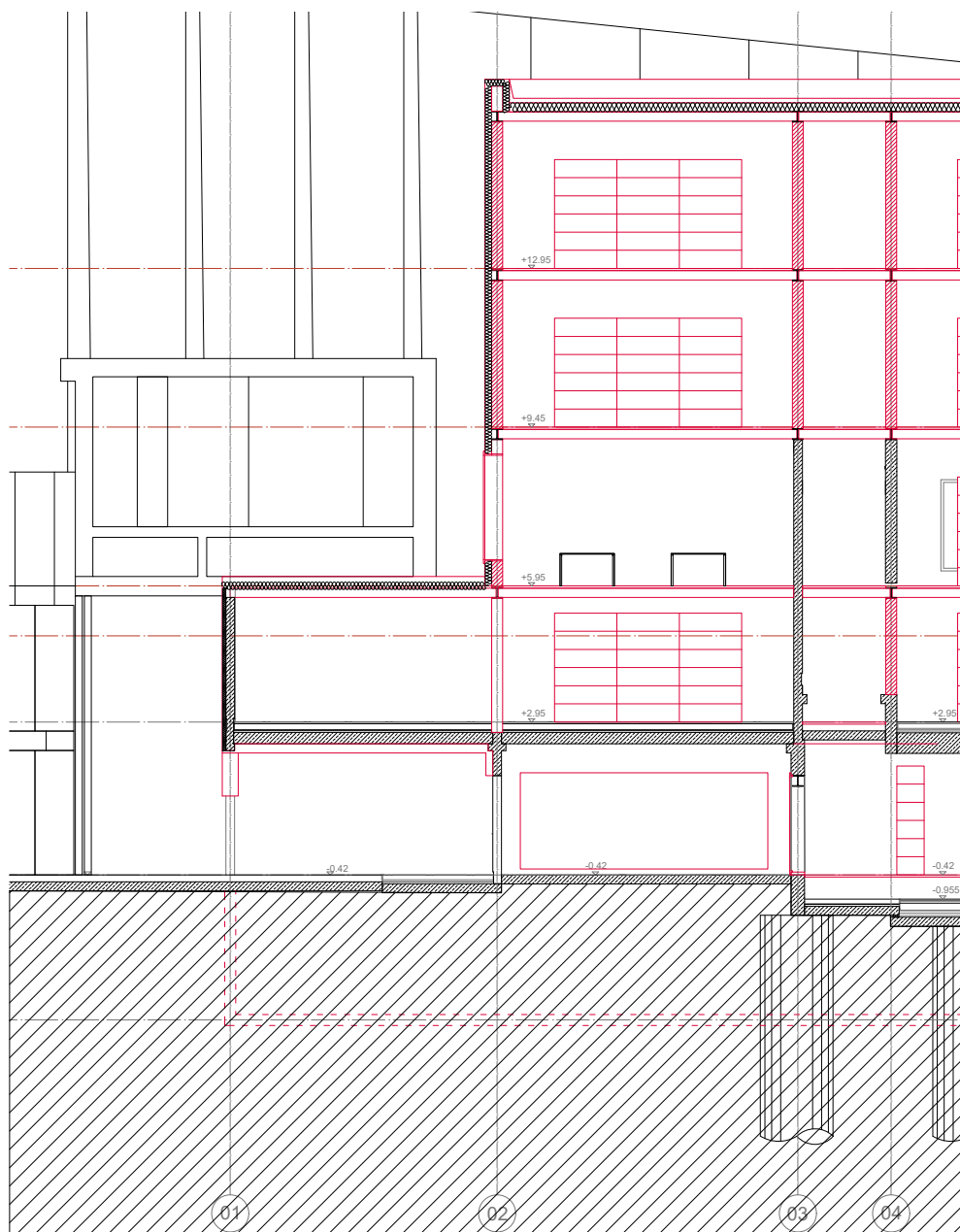


Fig.130 Third floor plan, proposed, original scale 1:250



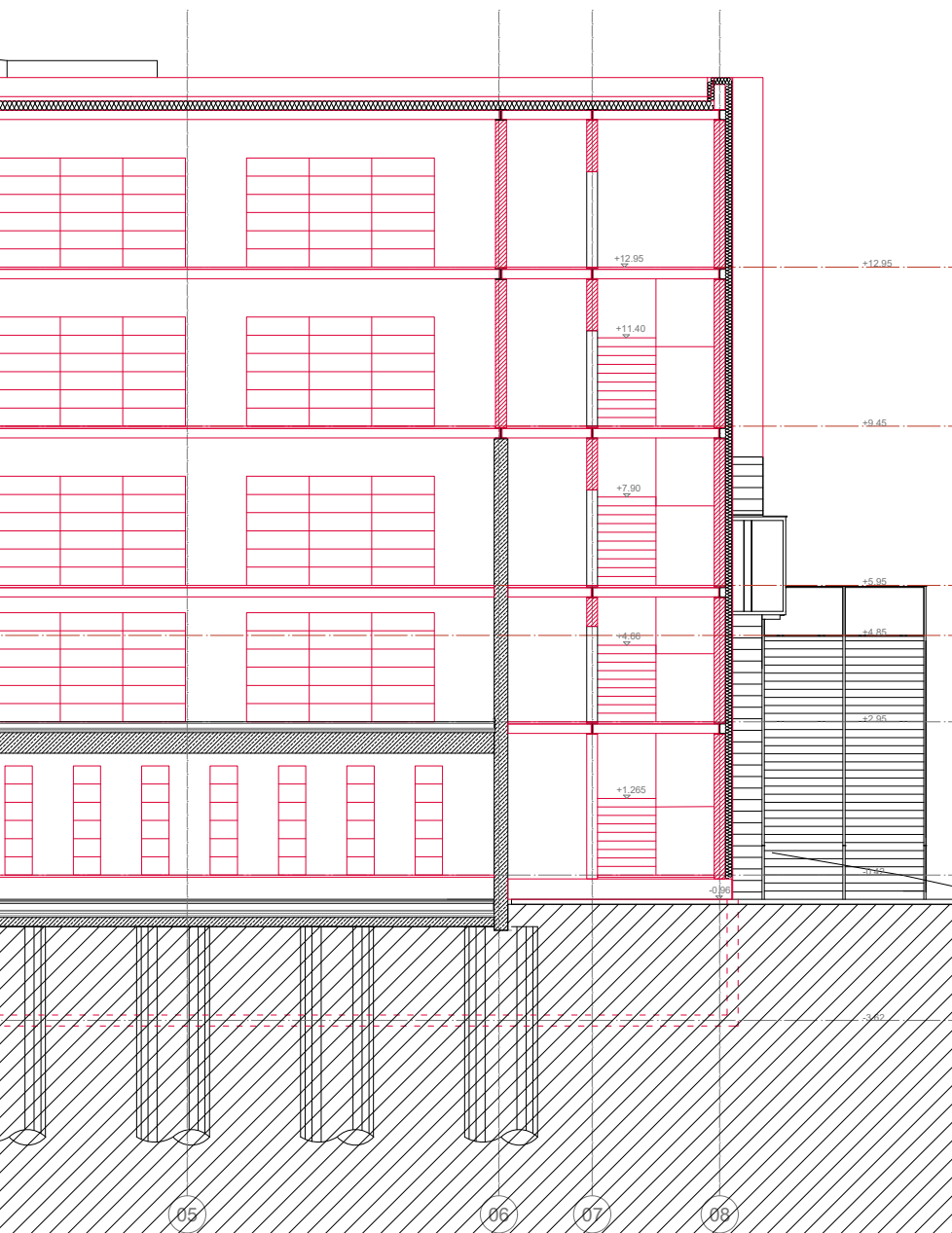


Fig.131 Section B-B, original scale 1:100

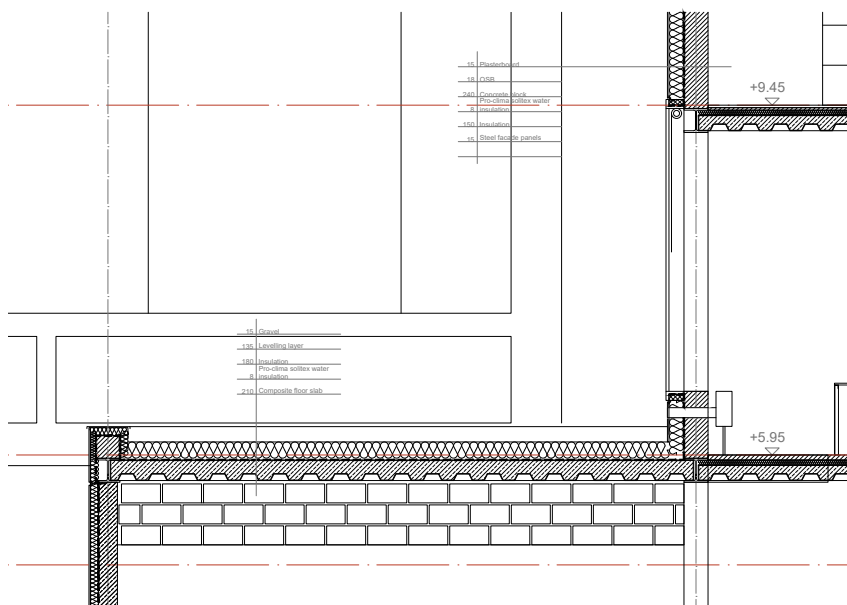


Fig.132 Detail 1, original scale 1:20



Fig.133 Photo of the model, scale 1:33



Fig.134 Photo of the model, scale 1:33



Fig.135 Photo of the model, scale 1:33

P3

Feedback and reflections

Feedback

“The project is already quite developed, and you already have experimented with its materialisation, developing a particular strategy for adjustment and reuse that could lead to a highly specific aesthetics. The more straightforward this strategy is, the better and convincing the result will probably be. Now it remains a bit difficult to follow your project, partly because you are operating in one of the most complex areas of the existing building. Try to communicate your proposal as clear as possible by making a series of spatial drawings (axo or iso) of the various phases in time. Perhaps this also should include Beel’s intervention since you are in essence continuing his transformation. So perhaps this should show: 1 Stylen, 2 Beel 3 what you remove 4 what you add (perhaps showing 4a, 4b etc to give an indication of the building process) and 5 the final outcome.”

Daniel’s notes: Diagrams describing the relation of new and old can be clarified through a series of diagrams. The façade seems unresolved in its materialisation. The issues of technical resolution seem to be the core of the idea of the project. You should

make drawings about the process of deconstruction and reconstruction, considering what is there not, what do you remove, what is left, what do you keep, how do you reuse, how do you solve the problems of thermal continuity etc.

Sam's notes:

Daniel: How to deal with a heavily insulated box inserted into Styren? What material is the facade made of? Sheet metal façade? Corrugated steel? Could also show a variety of corrugated steel panels with larger and smaller verticals, like an accordion. Diagrams of what is there, what you take away, what is the result. Identify the questions, then communicate the solutions. The junctions are always the issues.

Susanne: Ventilation windows next to logs: rigid thinking?

Sam: What about the newer version of the render?

Jurjen: Make axonometrics of the existing and the new additions as if you document the building process (could turn out to become some sort of stop motion movie...)

Reflection

The comments referring to clarity of presentation urged me to produce isometric drawings of the process, which influenced the design. The clarity of gesture, extending the existing reinforced concrete structure got blurry in the definition of the facade. As the proposal involves re-use of spaces and is in itself integral part of a larger structure of the cultural campus it should not strive for a singular image, or a face, as a building in the cities tissue might. For that reason i begin rethinking, how can the acupunctural interventions in the existing influence the overall image, not the other way around. Referencing the modernist placticity of the facade is perhaps in a way too mimetic to be considered in this context, especially as one of primary concerns stated in my position was how to negotiate with the modernist heritage. For which repurposement there are not many precedents.

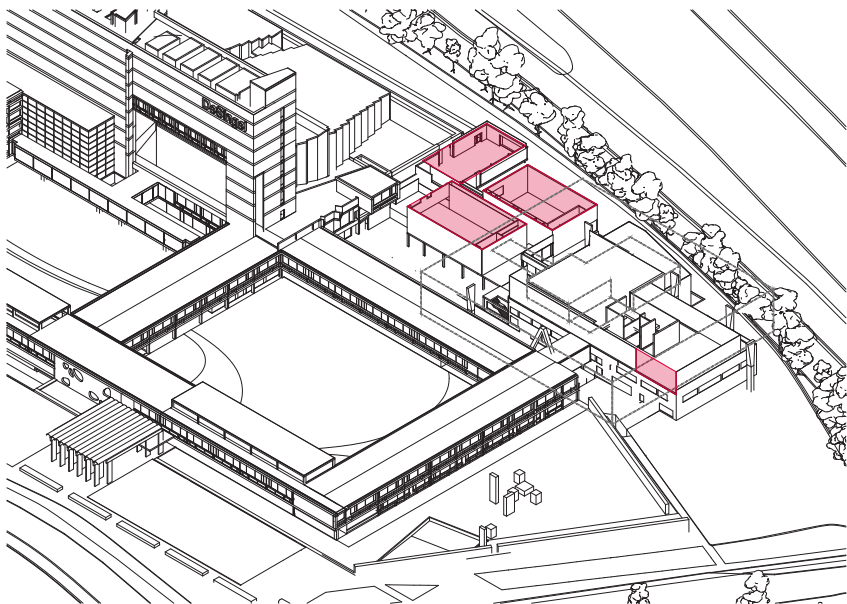
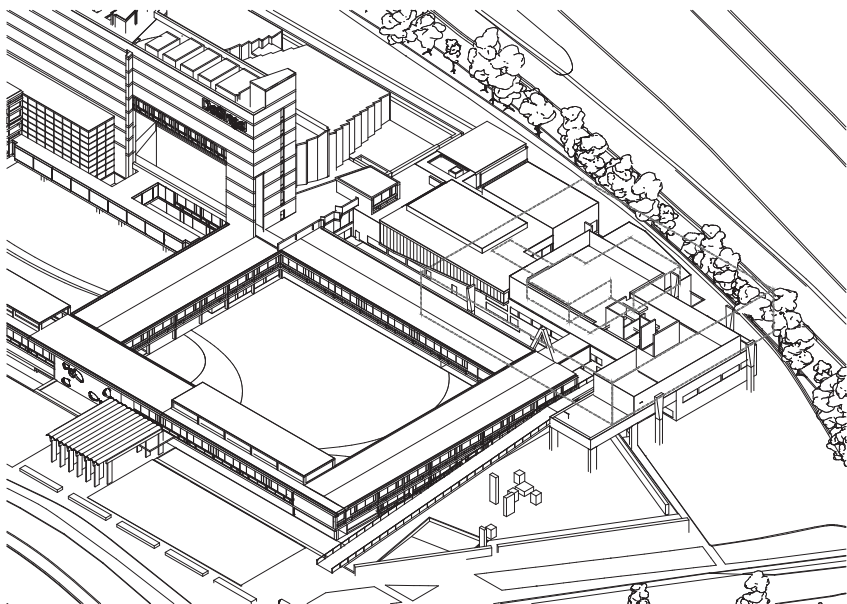


Fig.136 Isometric diagram, existing condition

Fig.137 Isometric diagram, remaining elements

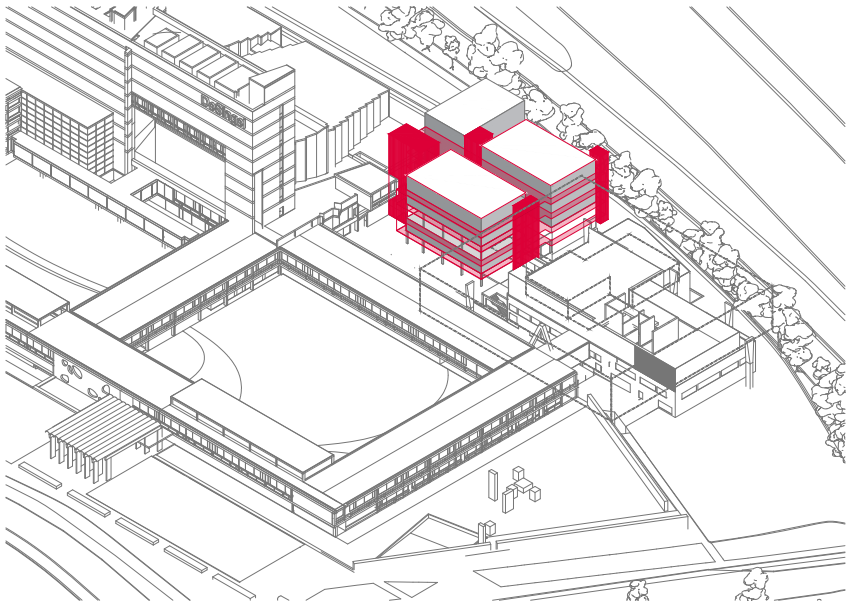
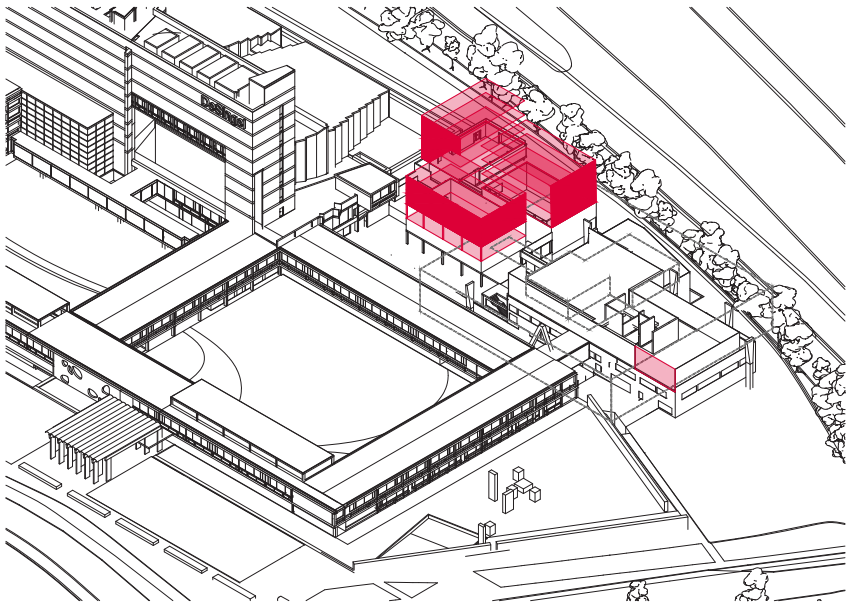
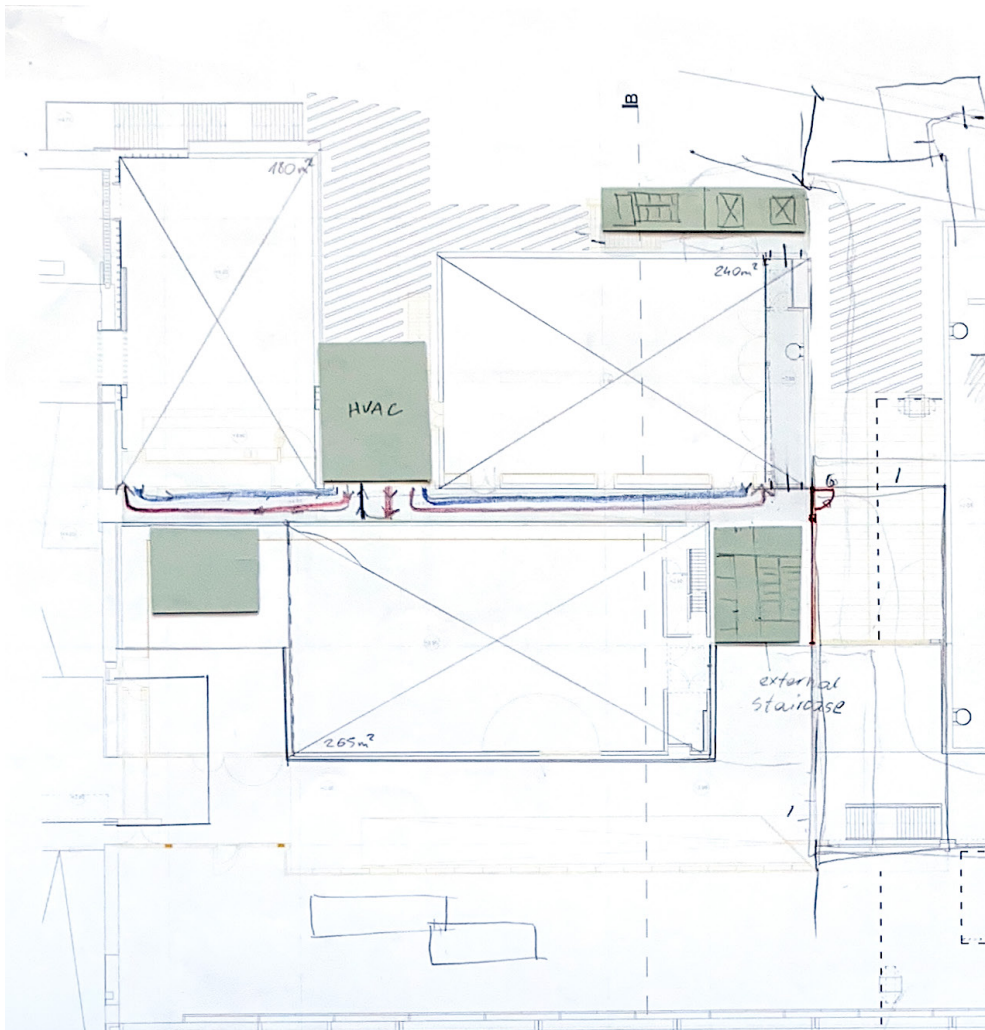


Fig.138 Isometric diagram, extension of existing volumes

Fig.139 Isometric diagram, addition of servicing spaces and circulation



Fig.140 Collage of relation between the opening and the loggia, instead of trying to restore a relation as it was before Beel's addition, more appropriate is to find new qualities



The servicing core is split into smaller elements to emphasize the existing volumes and their extension as separate parts, straying away from an image of a unified volume. Stressing the complexity of the existing structure and the intervention

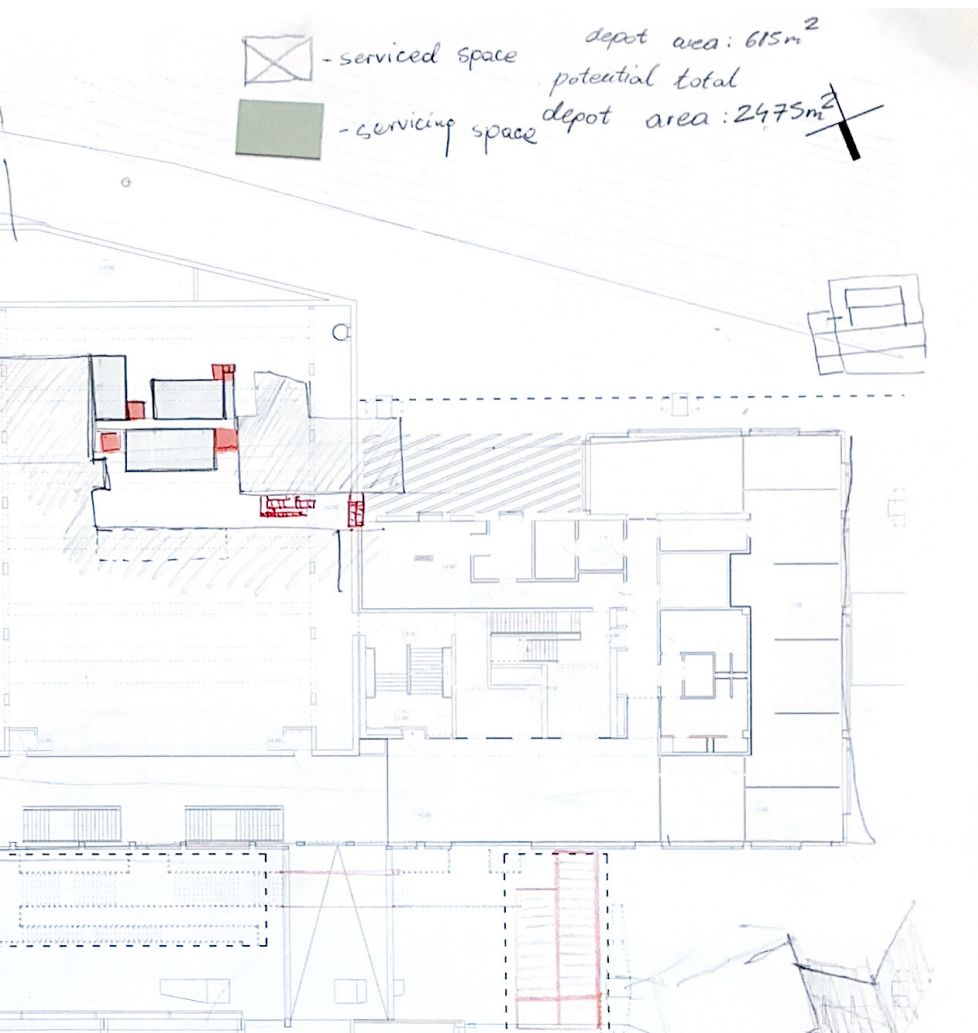
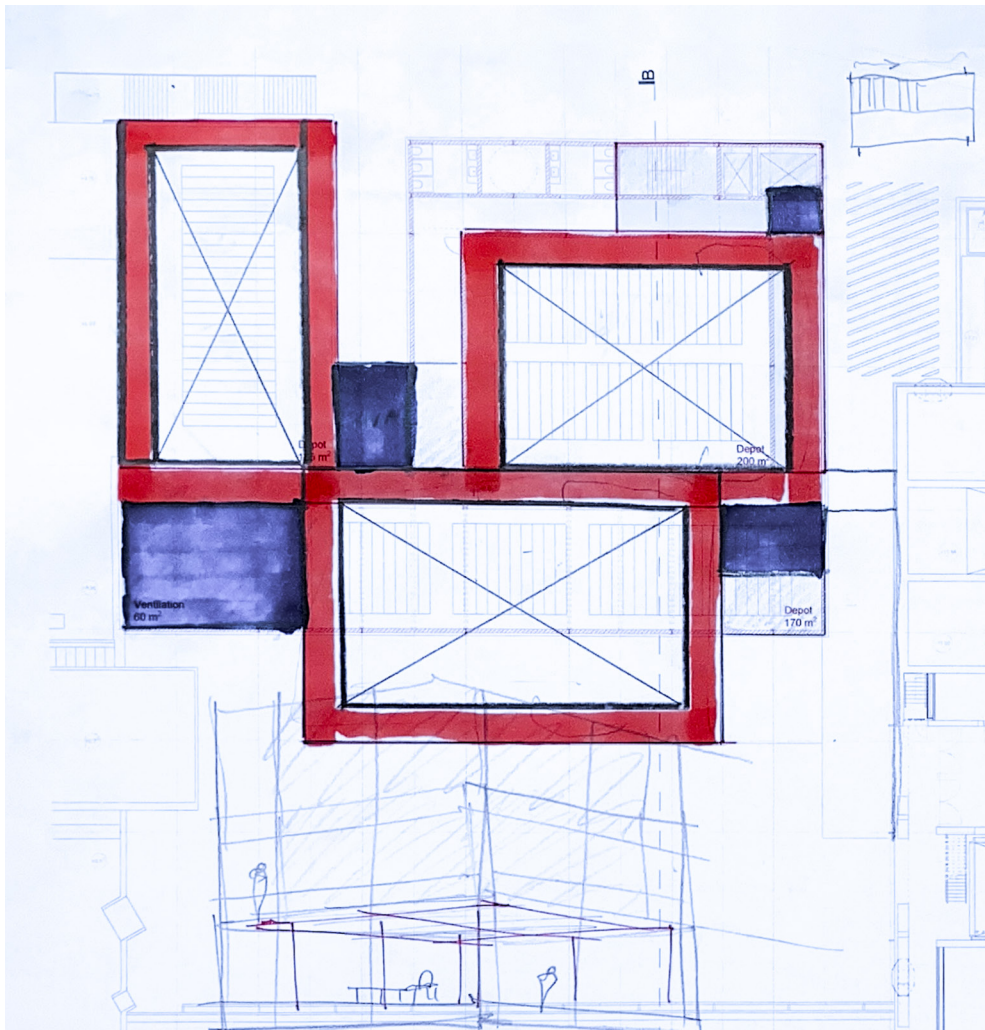


Fig.141 First floor plan, alterations, original scale 1:250



Previously linear circulation is offset to the outside, allowing the depots to be accessed from all sites. Opening up the facade, but also allowing to rethink the logic of the storages, previously proposed as closed rooms. This allows them to be considered as compact storage furniture, no longer burdened by single access way.

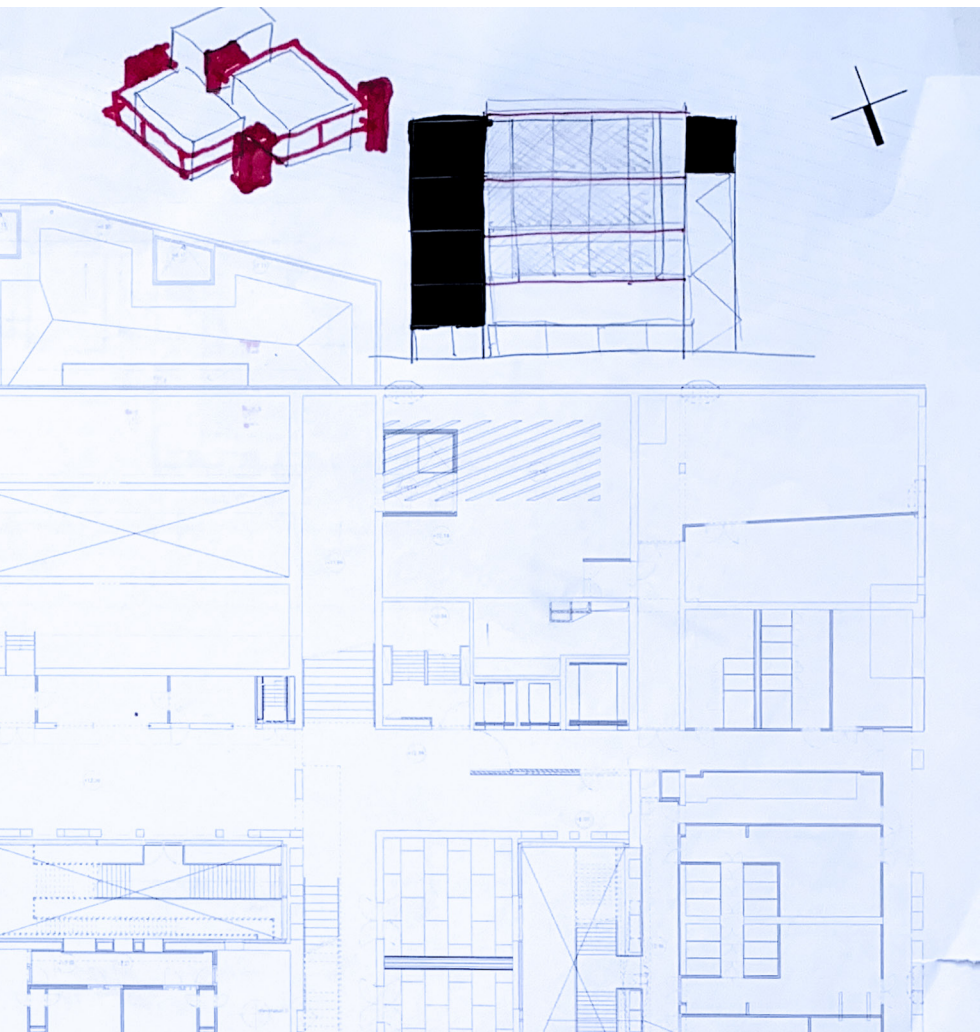


Fig.142 Third floor plan, alterations, original scale 1:250

Reference

Bruther, New Generation Research Center

In search for a less object-like character of the building, the reference of project by Bruther, provides insight on what a building considered almost as a machine could be. The clear division between the serviced space and cores scattered around it is somewhat similar to the condition of the remaining Beel's volumes, which the project builds upon. Not bound by a shared appearance or rigid structural grid, the services take on dimensions which are most economical and which they precisely require. Through exposed technical solutions, the building does not have a clarified appearance, a face. Instead it embodies its functionality, which also important to remark is not a set in stone programmatic layout, rather than spaces with a degree of flexibility.



Fig.143 New Generation Research Center by Bruther, Caen, France. fot. Filip Dujardin

source: <https://divisare.com/projects/293937-bruther-filip-dujardin-maxime-delvaux-new-generation-research-center>

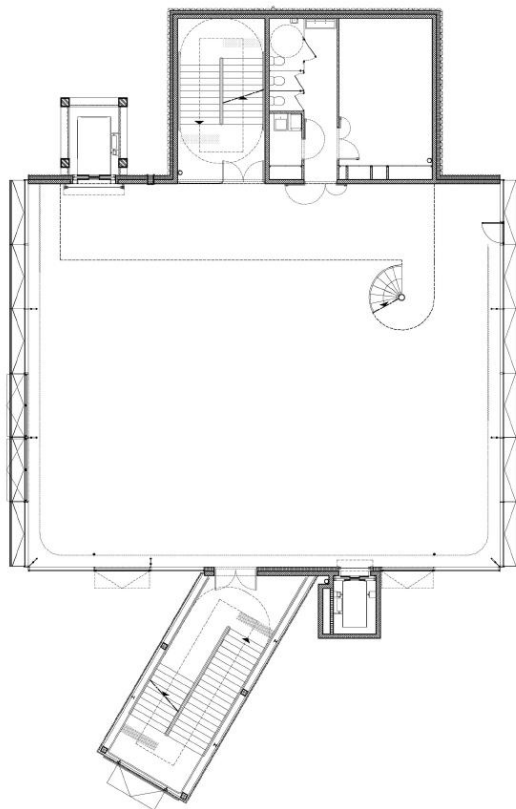


Fig.144 Plan of New Generation Research Center by Bruther, Caen, France

source: <https://divisare.com/projects/293937-bruther-filip-dujardin-maxime-delvaux-new-generation-research-center>

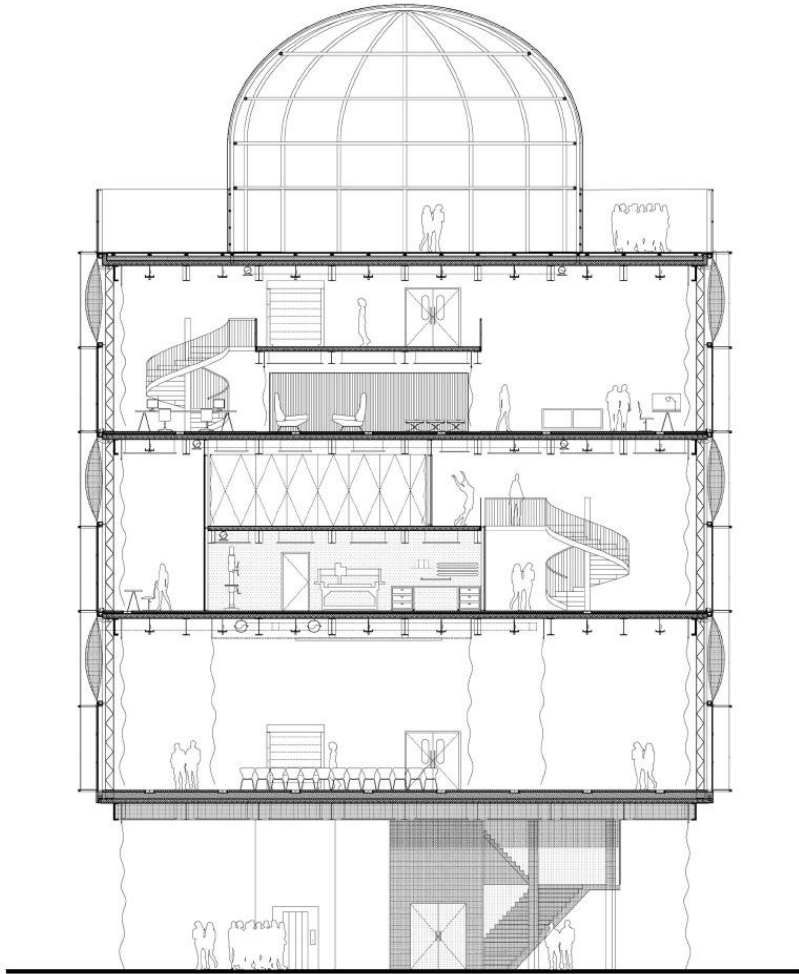


Fig.145 Section of New Generation Research Center by Bruther, Caen, France

source: <https://divisare.com/projects/293937-bruther-filip-dujardin-maxime-delvaux-new-generation-research-center>

Materiality/Facade

Proposals of facade technical solutions

The exposed circulation now, a demarcation line between the storage volumes and servicing cores. As due to rethinking of storages inner workings, there is now no need to keep the facade hermetically sealed, it is almost fully glazed. With window seals at 80cm it makes use of Styren's set precedent of facade proportions, reinterpreting it. The servicing spaces being shafts, ventilation, stairs and elevators are clad with wood left from disassembly of Beel's facade, treated with dark paint to avoid the green hue and degradation of the material as seen in the remaining parts of the building. Now in a more complex relation to the outside what calls for rethinking is the functionality of the storage boxes, their openings and exact materiality. As the facade becomes a play of transparent circulation spaces, and slightly in the back, although still readable as the spine, depots. The facade requires an additional layer of technical solutions to be perceived in its full depth. The ventilation chutes and, where necessary, sun shading systems.

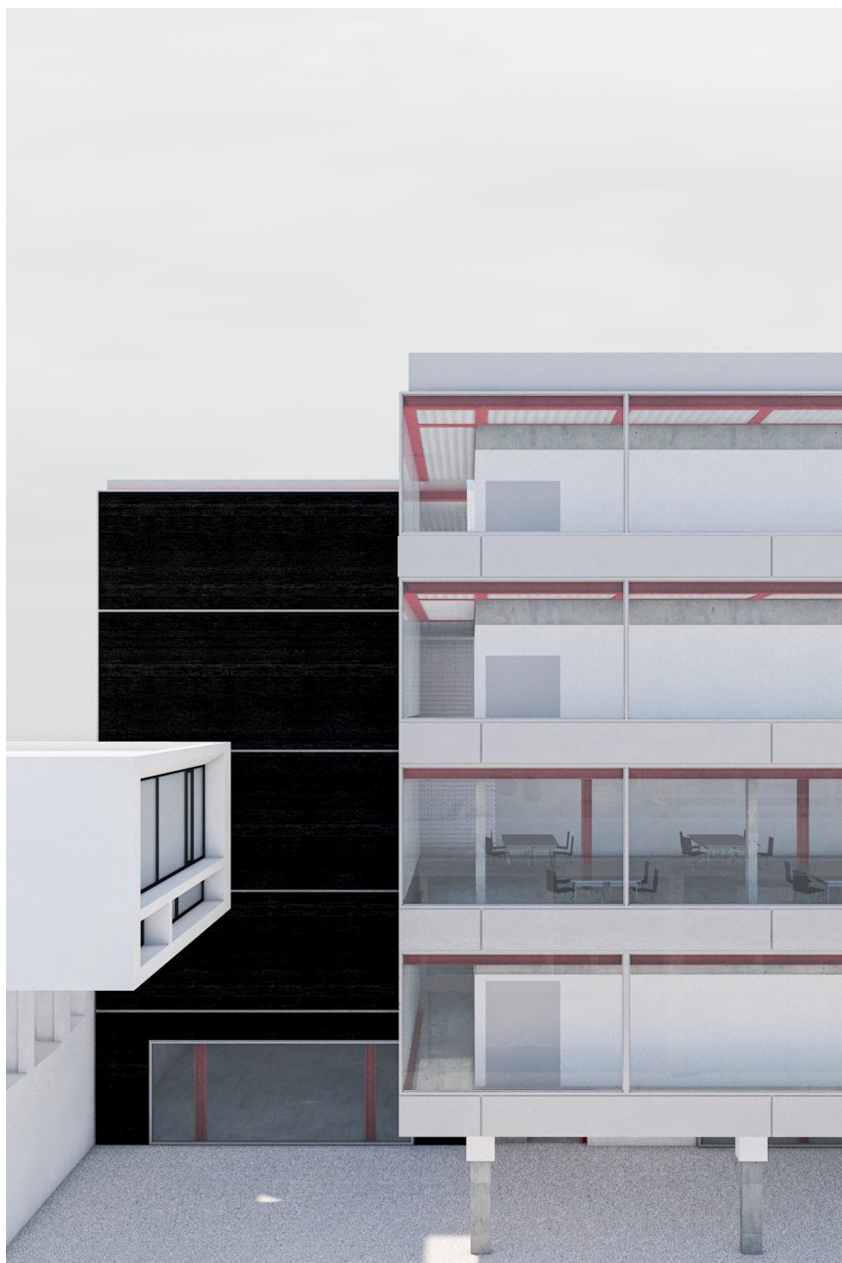


Fig.146 Render of the facade

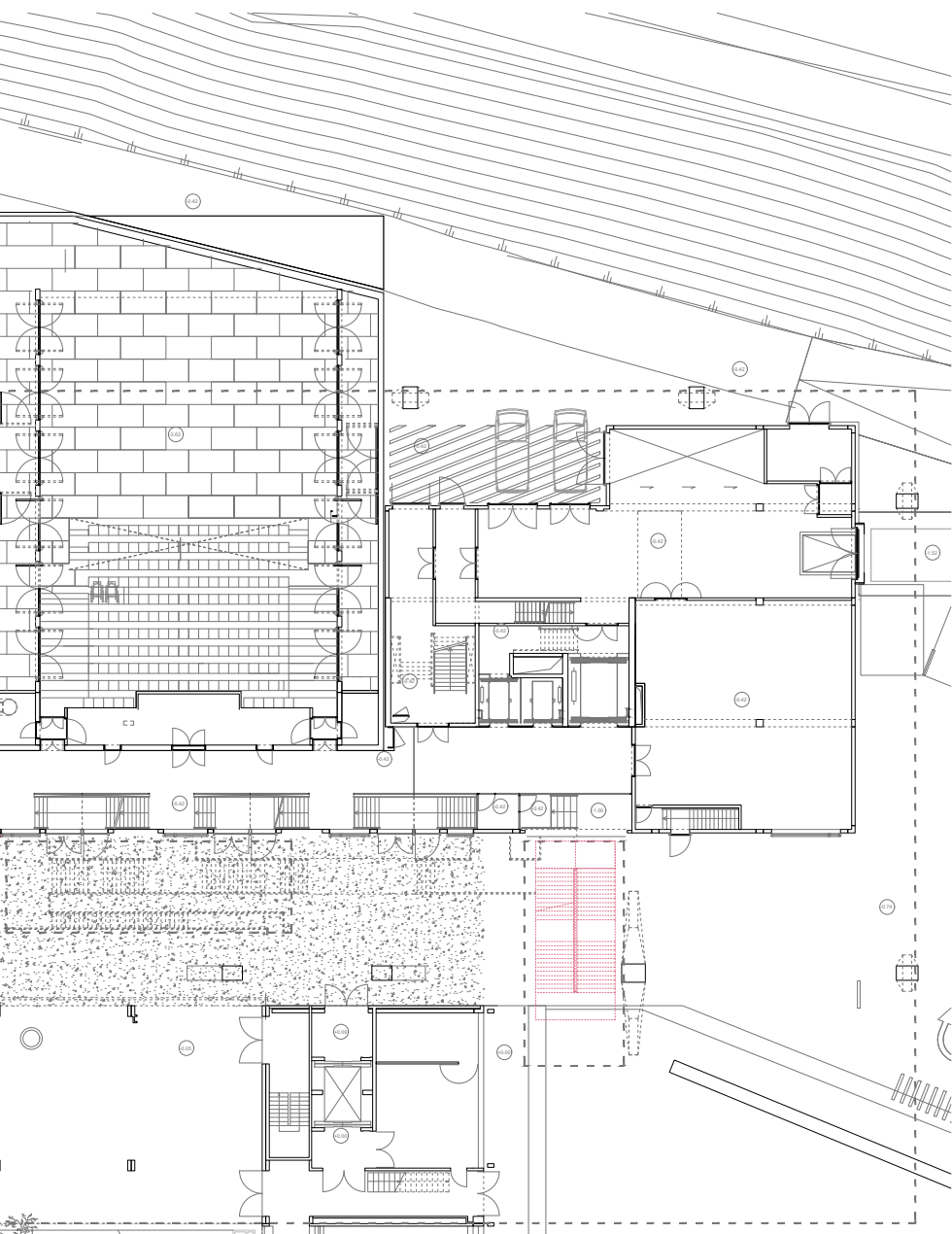
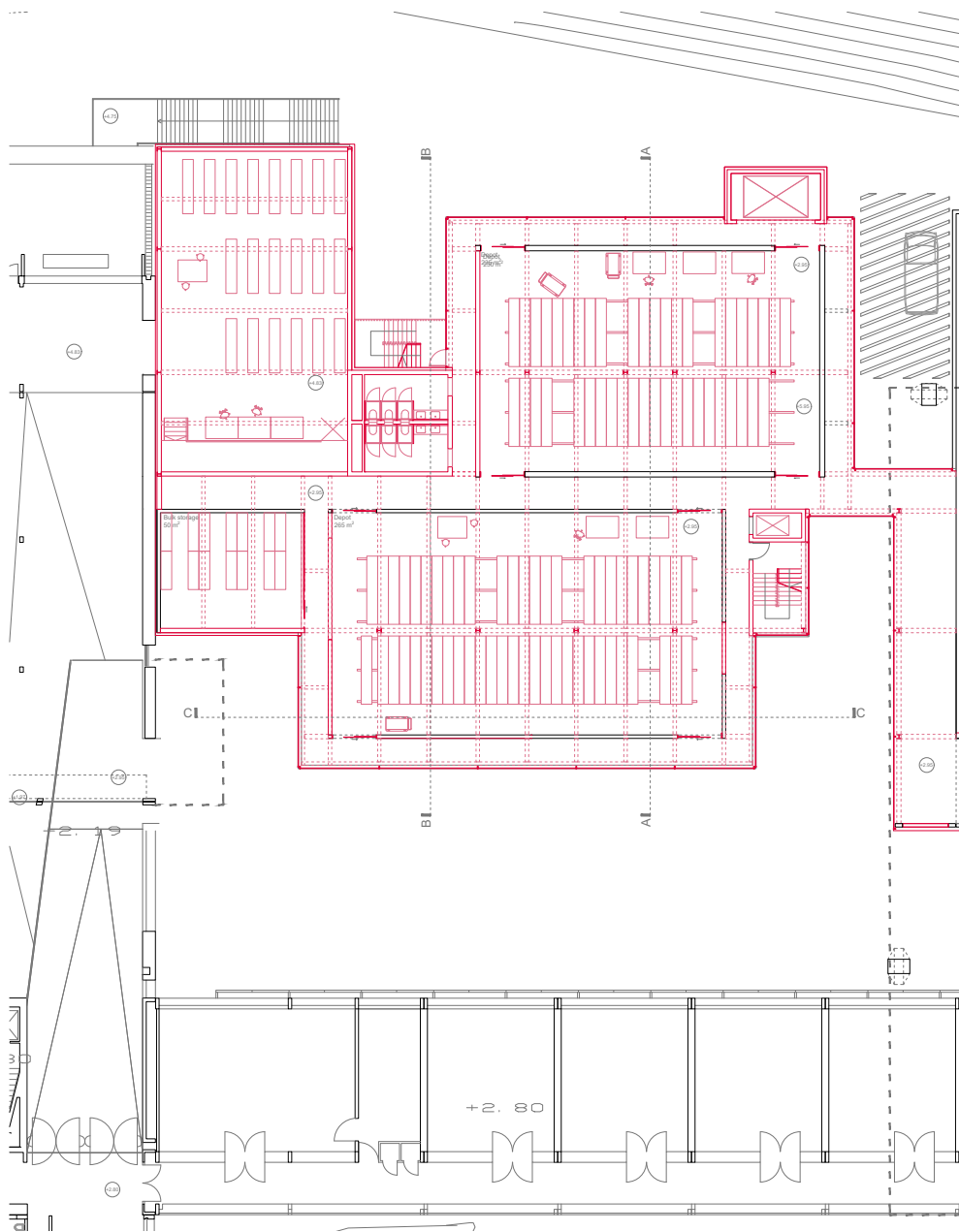


Fig.147 Ground floor plan, proposed, original scale 1:250



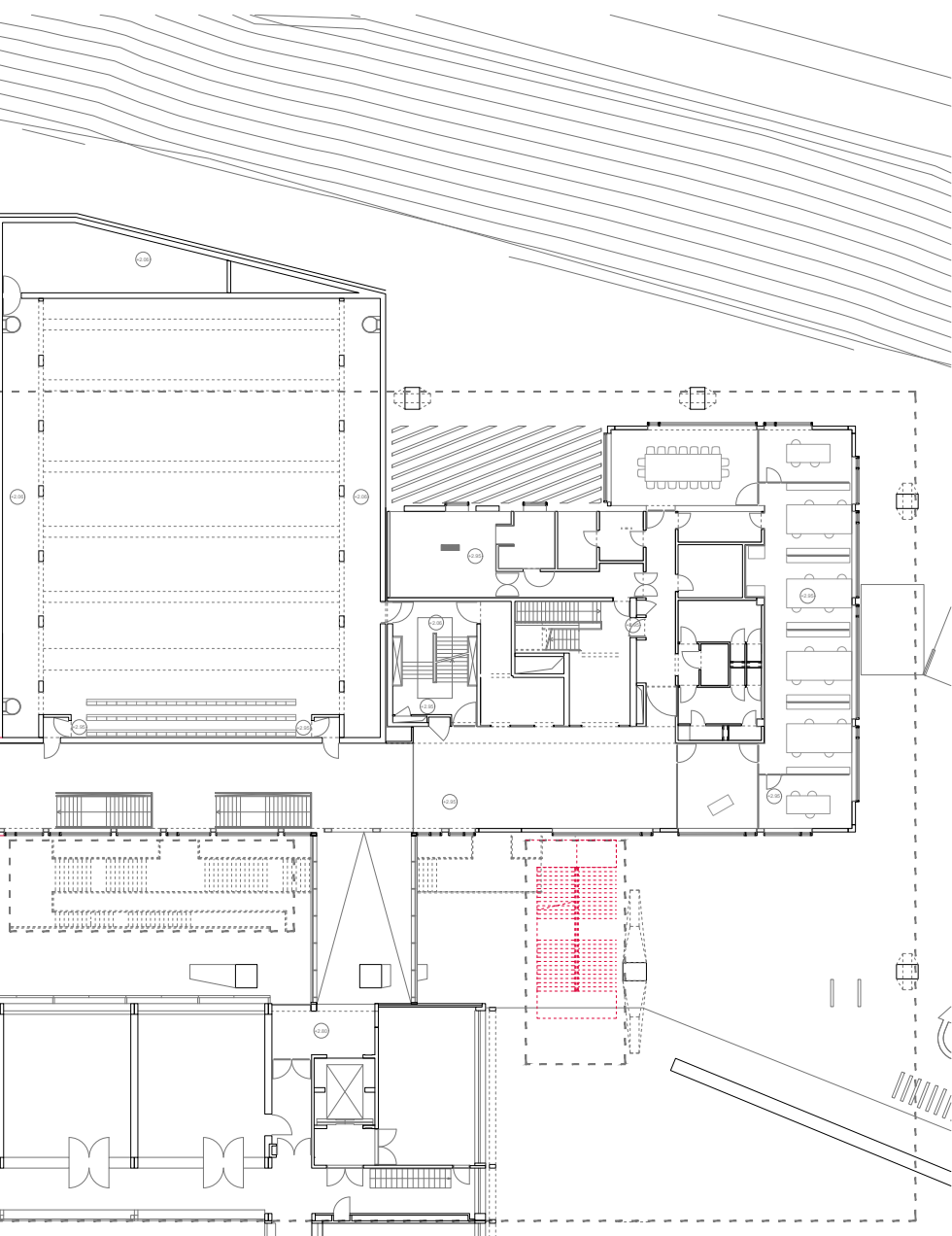
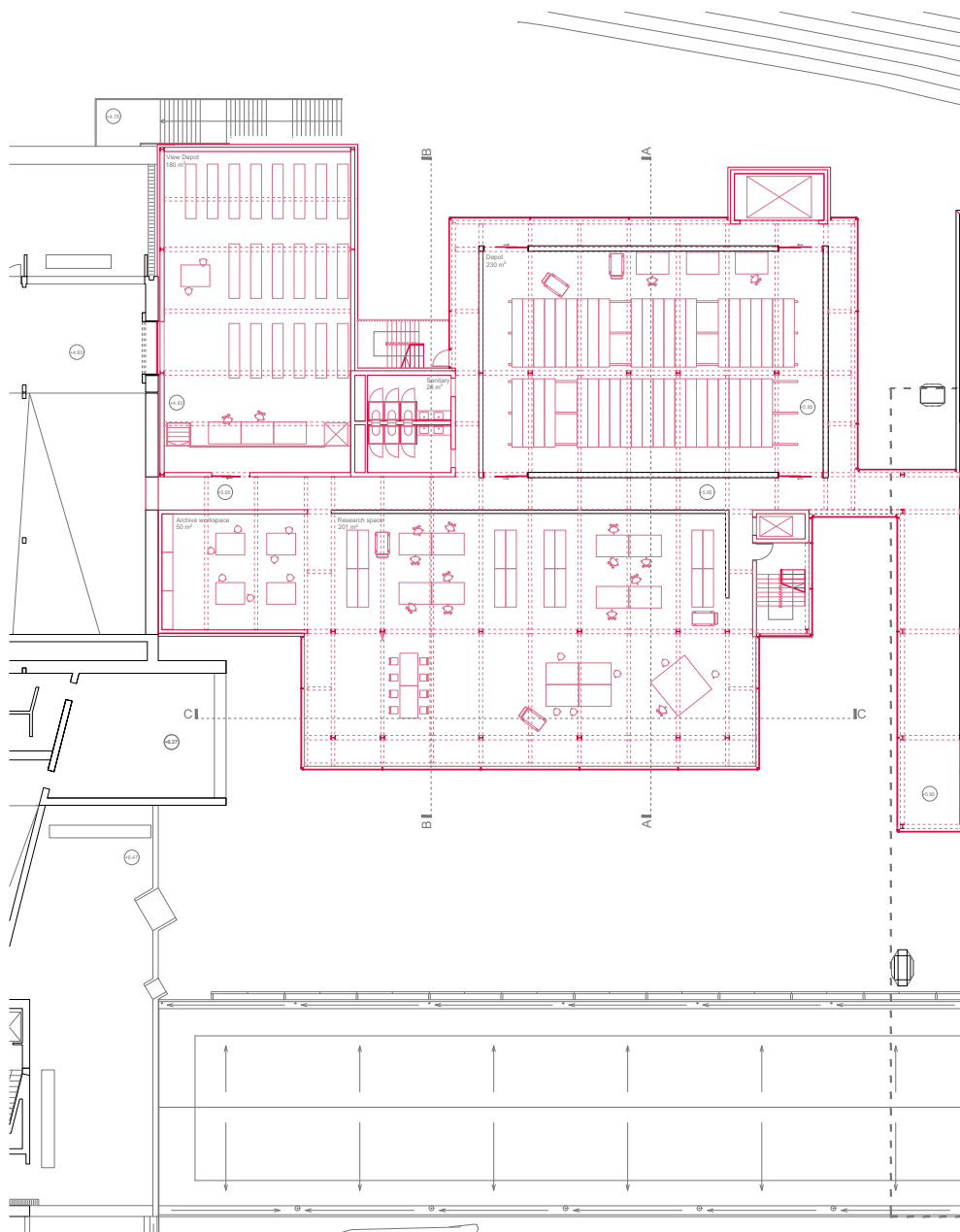


Fig.148 First floor plan, proposed, original scale 1:250



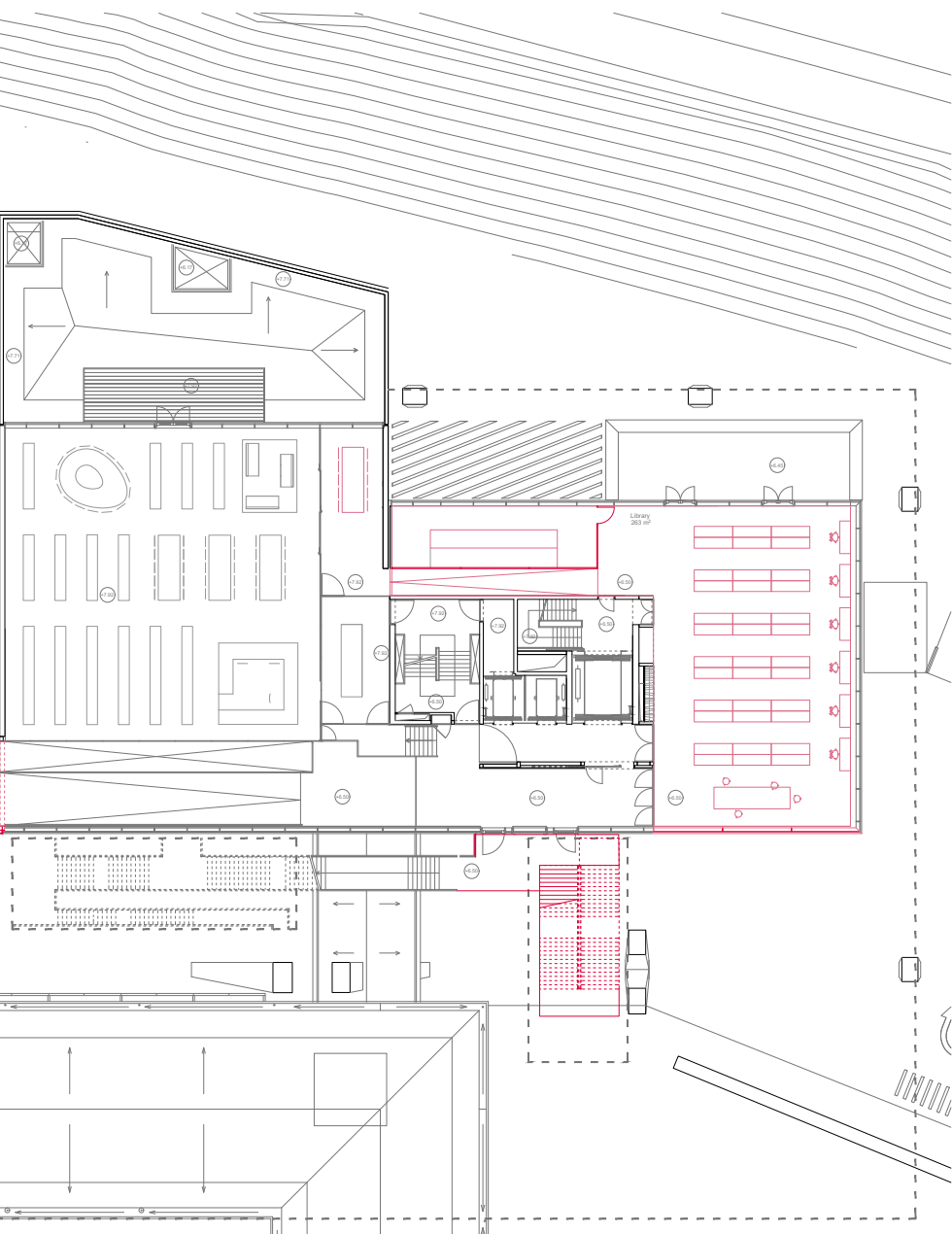


Fig.149 Second floor plan, proposed, original scale 1:250



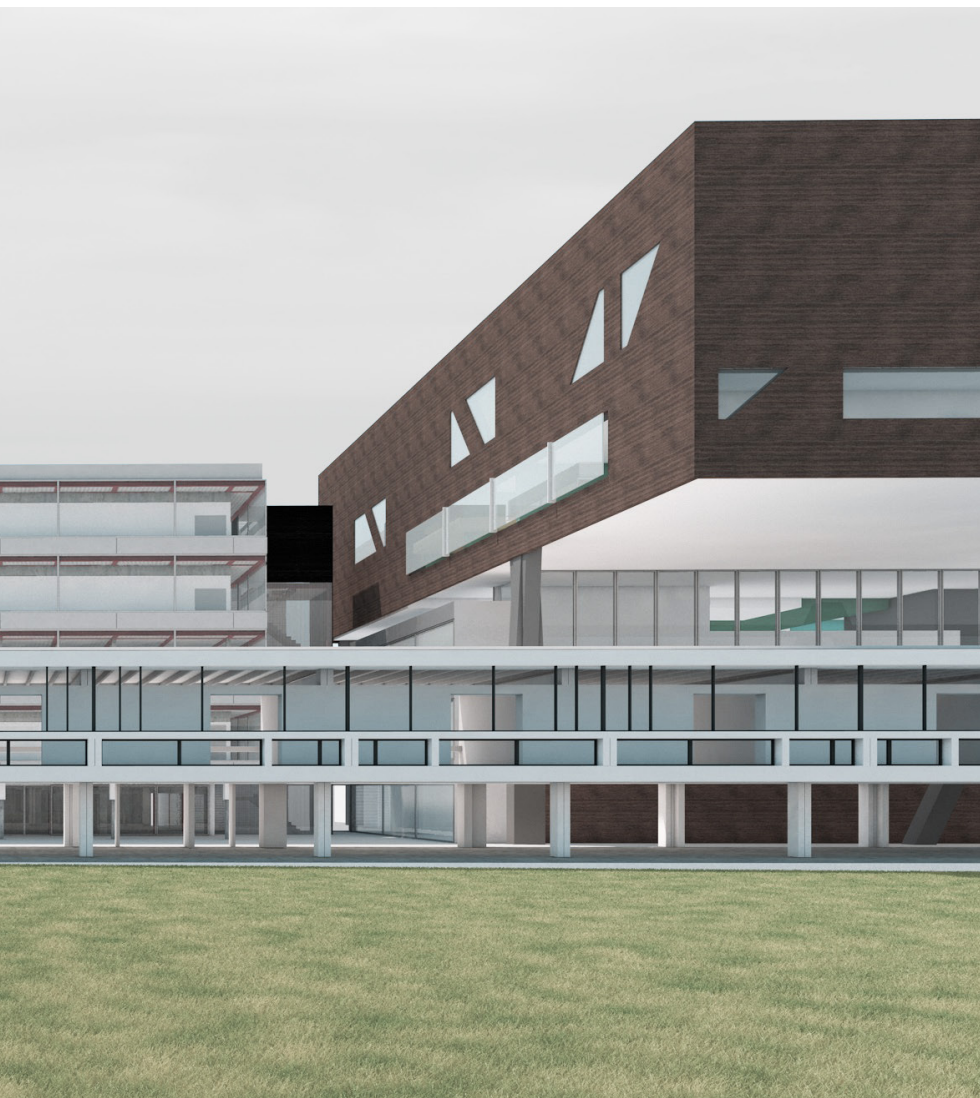


Fig.150 View from the courtyard

P4

Proposal

For the P4 presentation the proposed design is shown in its entirety. The findings of research, analysis and the decisions support the outcome. Striving for a narrative that can coherently outline the problematic and challenges of the project, strategy taken to address them, and consequently emphasize and present the design solutions employed to that end. The intention was to develop a proposal, not as an object but an arrangement of programs to meet the requirements of the VAI, but not through imposition, but an arrangement within the existing volatile complex of DeSingel. Through it, the archive becomes a sequence of spaces spread out throughout the existing spaces, with a volume of archive at its intersection. A volume realized less as a standalone building but a tool for navigating the complex spatial relations found within the site. With a character rooted in the material culture, its materiality makes use of the found on site phenomena relating to re-use, modernism and technical decisions. Striving for a coherence of intention, instead of a coherence of an image. On the following pages I will present the products that bring the definition to the proposal, images of spaces, and specific technical drawings.



Fig.151 Proposal in De Singel's context, model 1:200

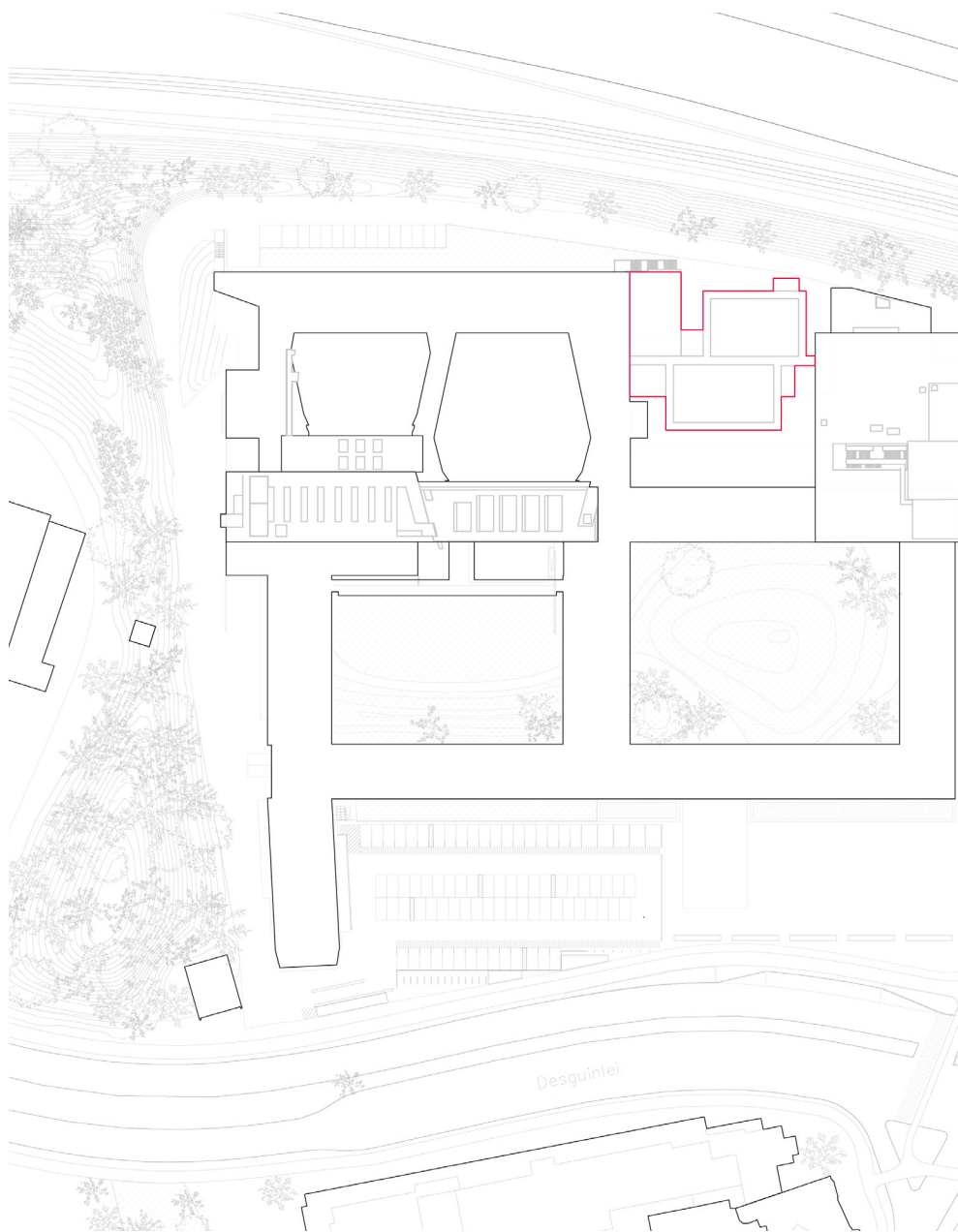




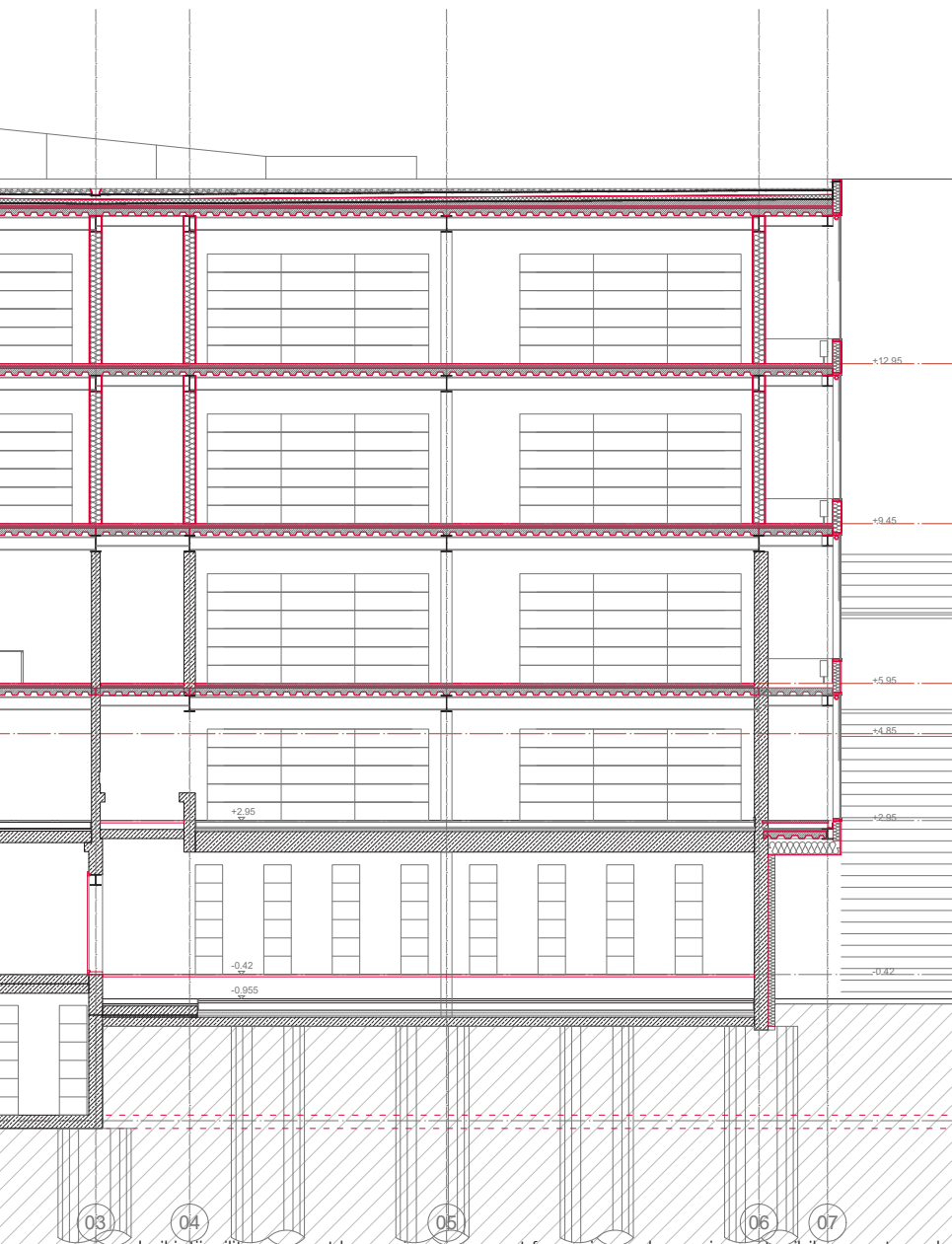
Fig.152 Site plan, scale 1:1250





Fig.153 View of the model





Imil intiiscilit re nam et harum ipsum res aut facessi reped magna post; nihil magnatem abo.
 Nam, sus, omnis debis ma que perum laut laborectet explici minctotatur.

Fig.154 Section A-A, 1:50

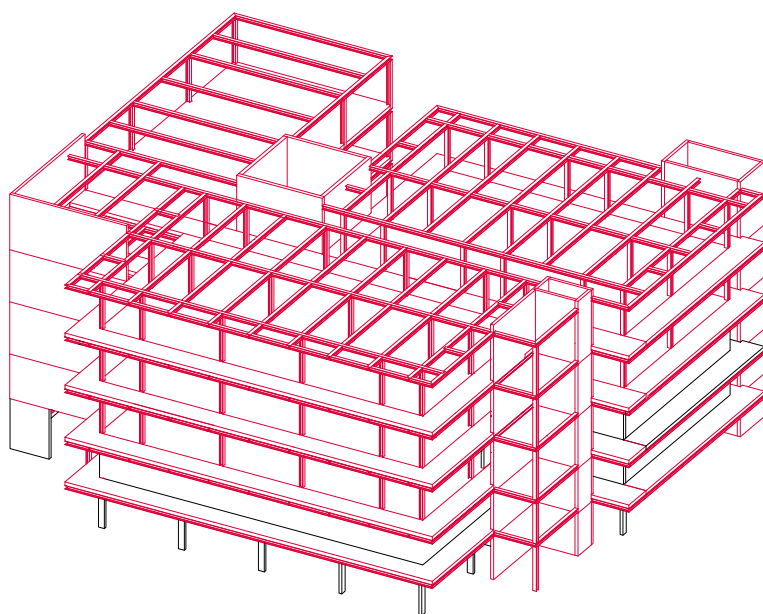


Fig.155 Structure diagram, isometric

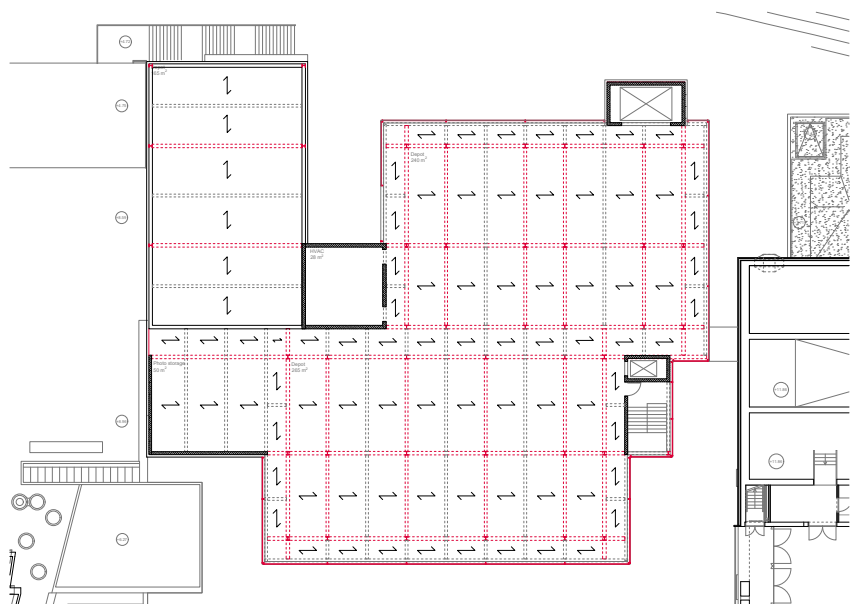


Fig.156 Structure diagram, plan



Fig.157 View of the detail moment

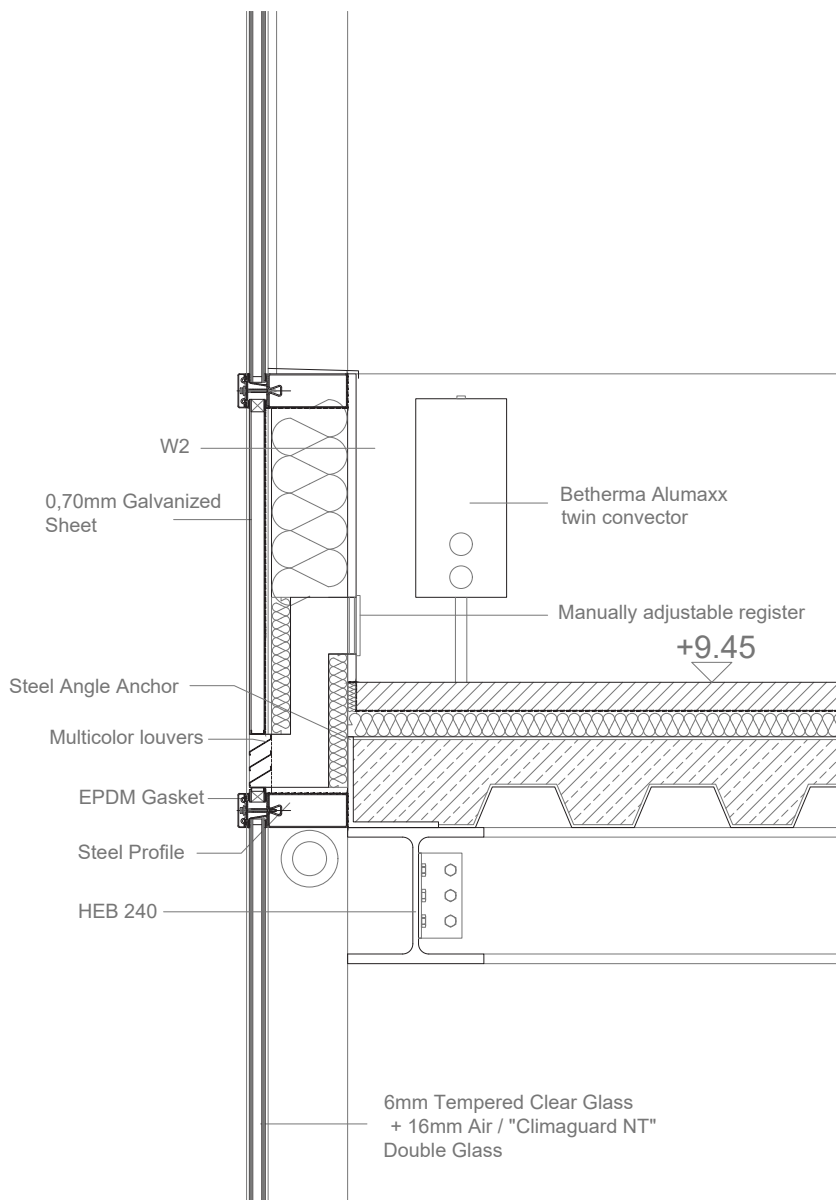


Fig.158 Detail 1:5



Fig.159 Facade 1:20

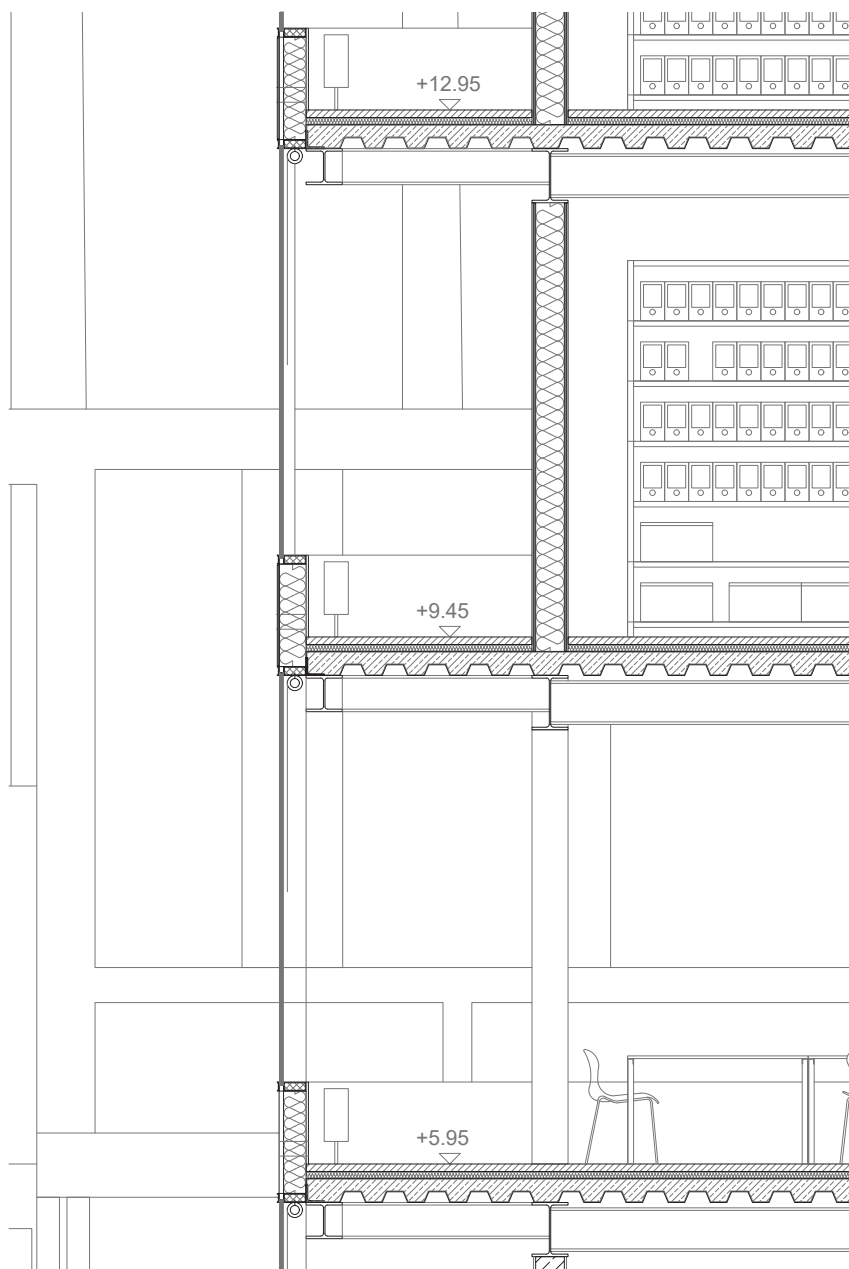


Fig.160 Section 1:20



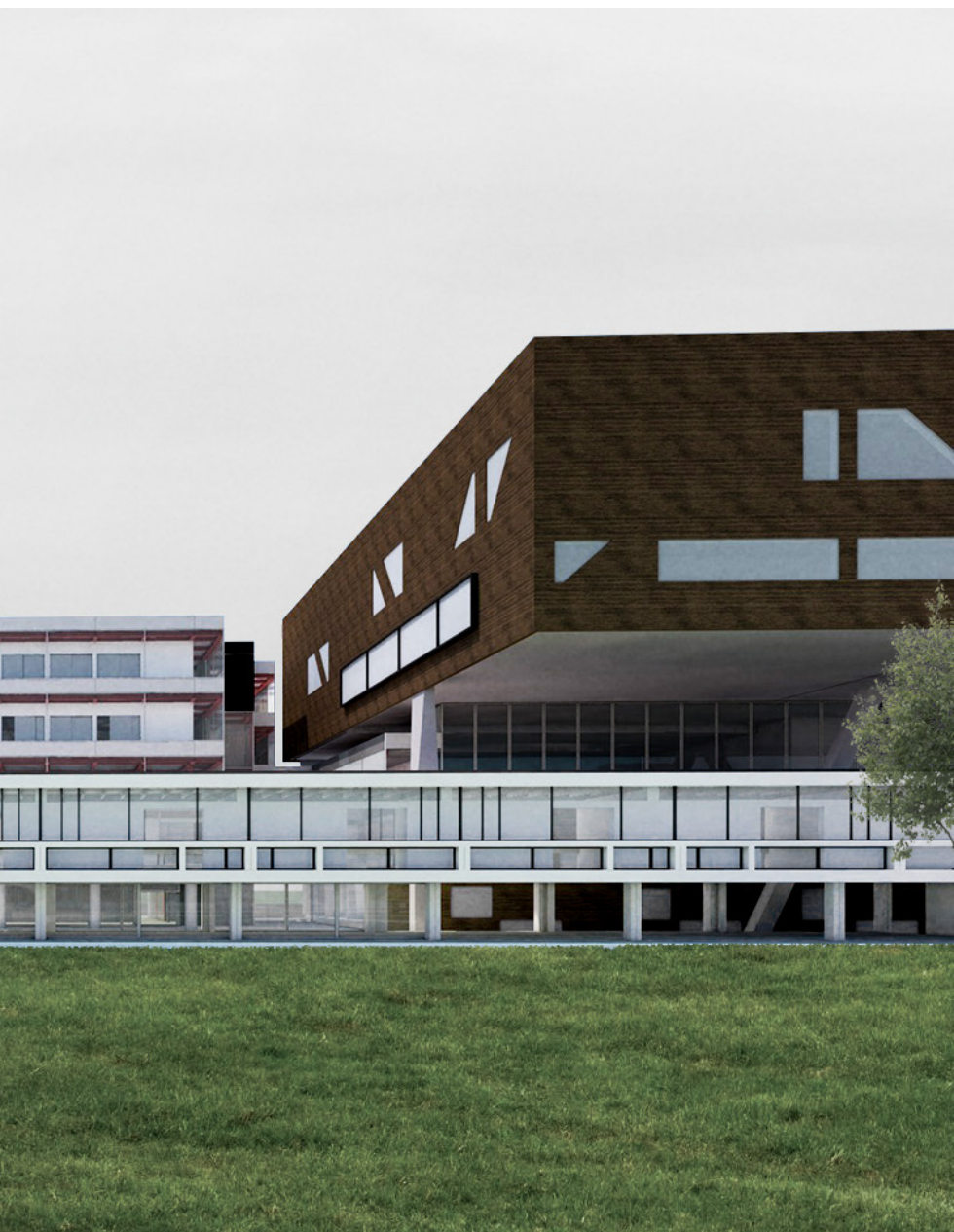


Fig.161 View from the courtyard



Fig.162 Detail view

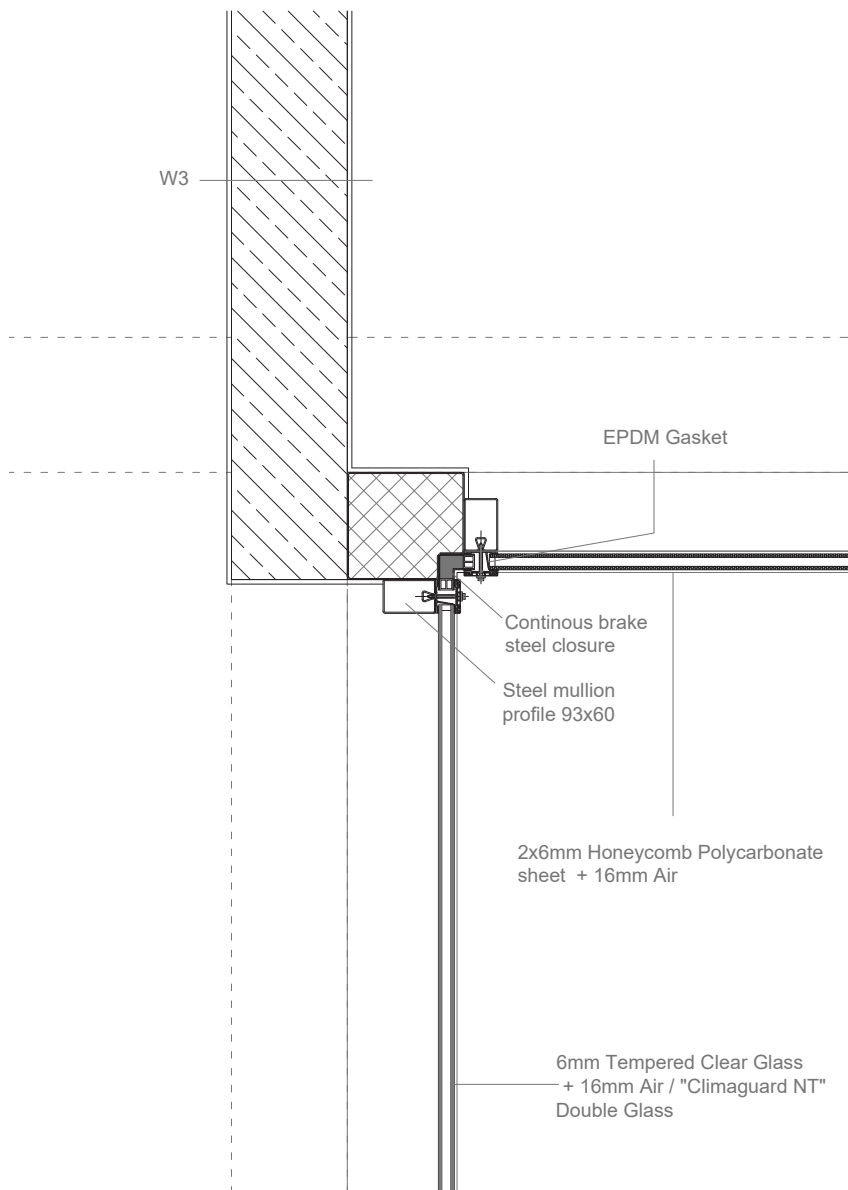


Fig.163 Detail 1:5

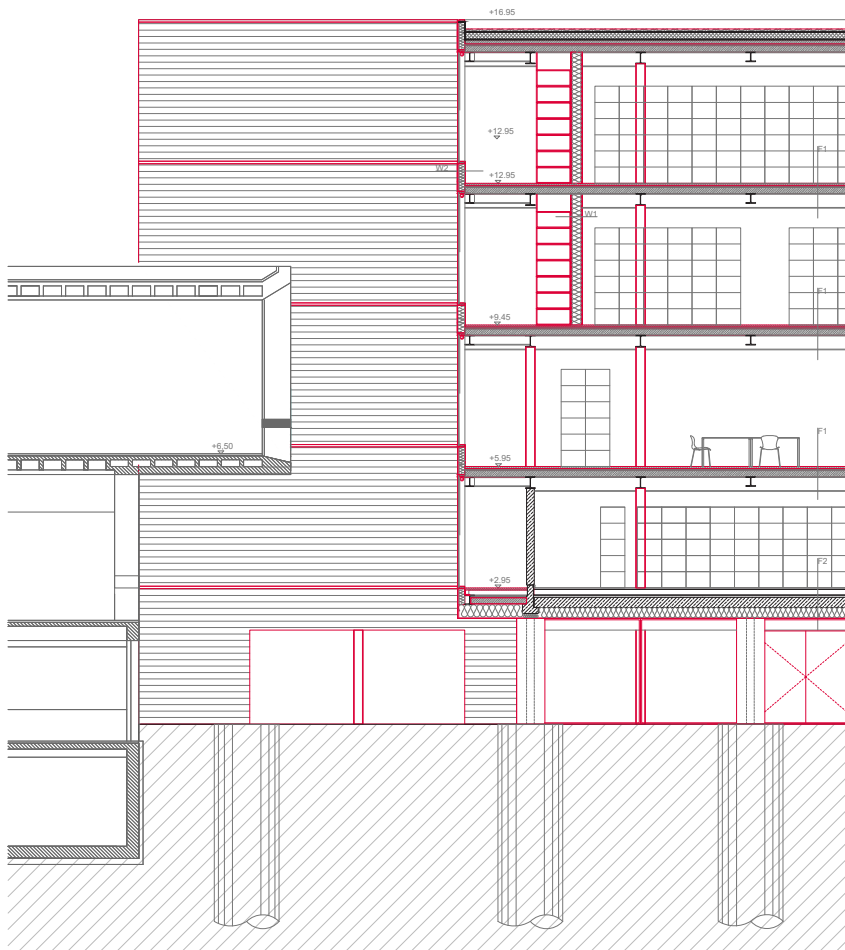


Fig.164 Fragment of Section C-C, 1:50



The relational character of the archive's volume makes use of the found connections within the existing, the interior design choices relate to the existing through views, and approach to construction based in values, not image.

Fig.165 View of the space for researchers



Fig.166 Existing condition of the De Singel's entrance



Fig.167 Proposed condition of De Singel's entrance





Fig.168 View across the proposal

Towards P5

Feedback and reflection

P4 feedback contained remarks about material that could be altered/produced to make the proposal fuller. Showing in a more explicit way entrance situation of the newly proposed volume of the archive. As well as bringing the interior images to the same level of refinement as technical drawings, showing installation element and full equipment located under the ceiling, as well as to bring more life into them, through introduction of people and proposed activities. Another important remark had to do with relation of the archive volume to the existing context as seen from the highway. Something that is shown on the 1:200 model, but could be made more explicit through an image showing the materiality at play.

Towards P5 I produced images based on photos taken on site, in a comparative way to emphasize the transformative process that the proposal entails for the existing structure and spaces. To that end a model of a corner in scale to 1:33 will aim to show the full range of material intervention on site.



Fig.169 Making the 1:33 model



Fig.170 1:33 model with sun-shading system of the south facade



Fig.171 1:33 model emphasizing the exposed lintel/tie-beams



Fig.172 View of the radio vacant space



Fig.173 View of the radio space inhabited by the VAI



Fig.174 View of foyer



Fig.175 View of view depot



Fig.176 View from the highway, existing condition



Fig.177 View of the proposed archive volume from the highway





Fig.178 View of the proposed research space

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Fig.52. VAI archive collection

Fig.53. VAI archive collection

Fig.54. VAI archive collection

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