

Project journal Interiors Buildings Cities 2024/2025

INTRODUCTION PROJECT JOURNAL

Architectural archives have been something that has been in the forefront of this course. It has shown us the importance of saving and recording not only the end product but also the process of designs. This project journal is our own little archive of work and research that shows of the progress of our concept and design. It will show how we went from an initial idea and concept to a fully thought out concept in not only the urban context but also in the in smaller scale of the interiors.

For me this project journal is also a space to show how I evolved not only me design and my concept but also for how my project journal itself evovled. Through the year the way I made notes and designed and researched has changed and this project journal is here to show that progression.

WEEK 1.1

2-6 Sept. 2024

notes of introduction

first quarter =

- Design space(s) that show a fragment of the archival collection
 - ↳ a between space between the function of storage and the function of museum/exhibition
- Remake photo with model
 - ↳ which photo for model → last photo, first row (on brief)
 - ↳ find out what it is and drawings of the building
 - ↳ research how the building is made
 - ↳ gather materials

for next week bring materials for the model (drawings/materials/research)
what kind of archive is it? what does it hold

Project Journal =

- show what you have done and how you've done it → reflect
 - ↳ choose one moment in the week to reflect back on the past week and to reflect on the coming week
- week by week
- drawing, ideas, notes (a kind of archive of your own) → an annotated thinking process

notes on Research presentation

- Each archive needs a purpose, whether symbolic, holy or just storage
- Everyone archives
- Room of wonders → to let the owner show off his collection to outsiders (1500's)
- Worm museum → rarities out on display with no particular order (1500's)
- In 1600's archives/exhibit rooms were only available for the upper class/invitation only
- In 1800's archives became more public, not anymore per invitation
- Not only public museums appeared but also private collection museums showing off individual collections, often the buildings were/are part of the archive
- British museum is one of the first public museum (had pay to enter though)
- What is the difference between an archive and a new museum?
 - ↳ when does an archive become a museum and vice versa?
- Different ways to display/store archival materials/objects
 - ↳ the Crystal Palace
 - ↳ department stores → also type of archive
- Natural history museum Oxford → Story fortress like exterior and very open interior
- a gentlemanly library showcasing books
- a house made for archive
- There is a cultural aspect to designing an archive as well

Research plan + studio

- Research plan as a group rather than individually
- 2 parts
 - ↳ individual reflection/personal statement
 - ↳ collective document with the model group
- (not exact) ↳ research document about the building you are modeling (OM Ungers house)
- 2000 words with series of drawings (all drawings in the same style)
- Week 1.8 draft - Week 1.10 final deadline
- Each week another group(s) presents their building and what they have researched
- archive.org

WEEK 1.2

9 - 13 Sept. 2024

OM Unger house research

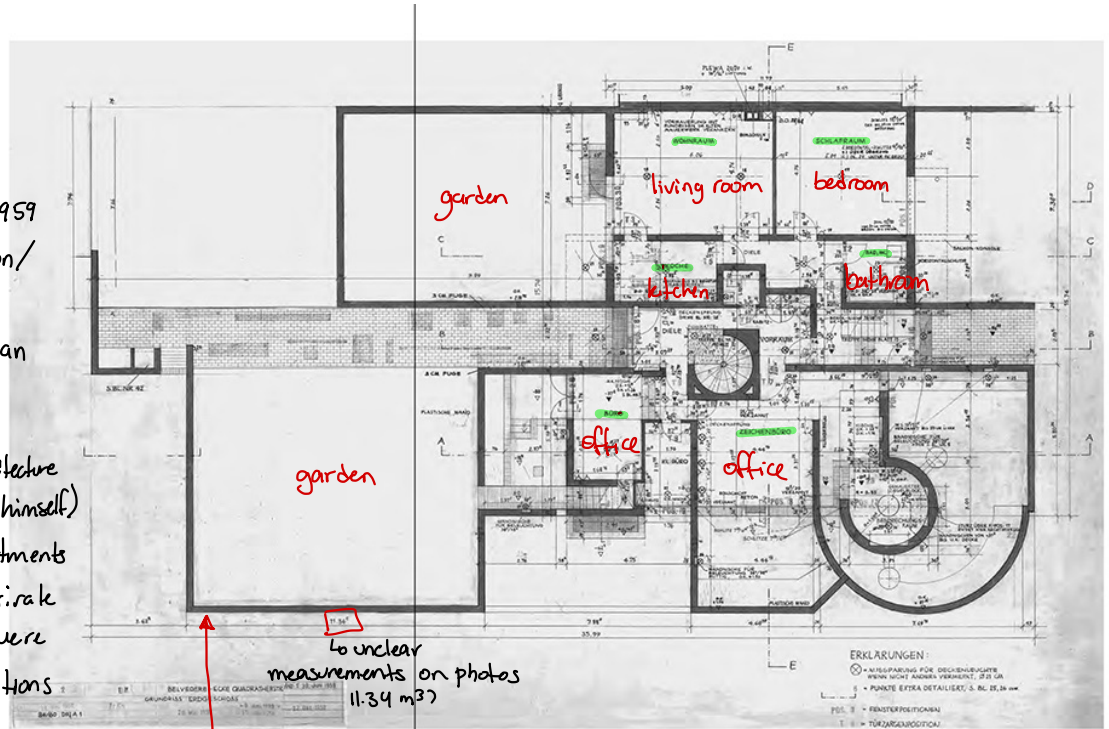
Oswald Matthias Unger

3. Grundriss (Erdgeschoss) der Baustufe von 1958/59
S. 34, 35
4. S. Grundriss (Obergeschoss und Dachgeschoss) der Baustufe von 1958/59

3. Floor plan (ground floor) of the construction stage of 1958/59
pp. 34, 35
4. S. Floor plans (upper floor and attic floor) of the 1958/59 construction stage.

↳ plans from 1958/1959 before the expansion/renovation

- ↳ It was first not an archive
- ↳ first iteration of the building had an architecture office (that of Unger himself) an 2 residences/apartments
- ↳ As it was Ungers private work space, there were constant small renovations



Source

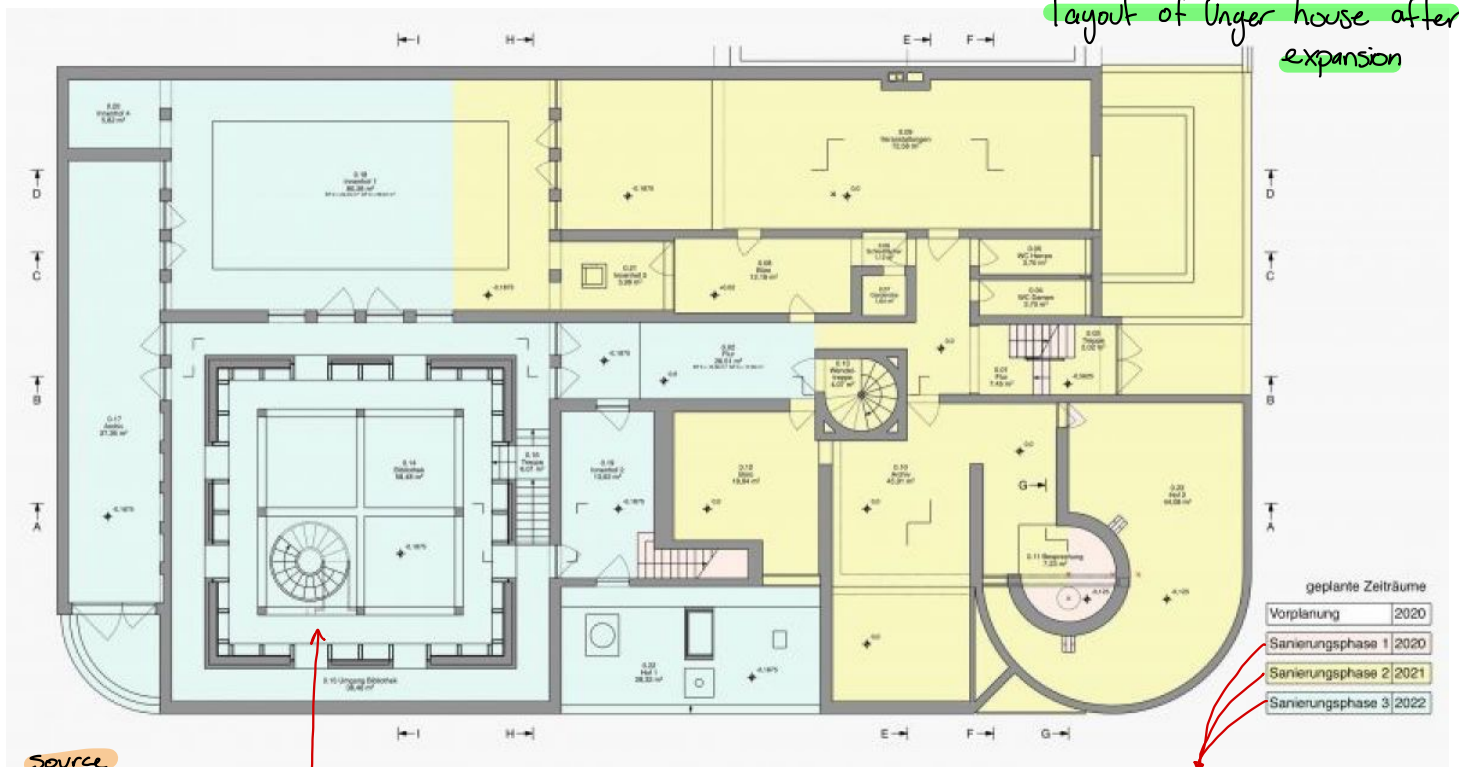


Source

these walls already existed → becomes the hallway walls that surround the archive/library

original walls repurposed

layout of Unger house after expansion



Source

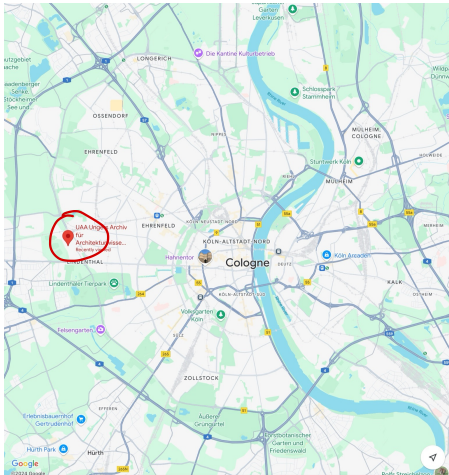
library opened for researchers, experts and students

renovation phase → renovated the archive in the past 4 years

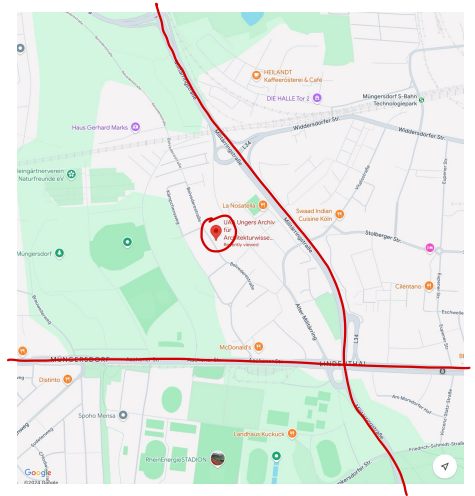
WEEK 1.2

9 - 13 Sept. 2024

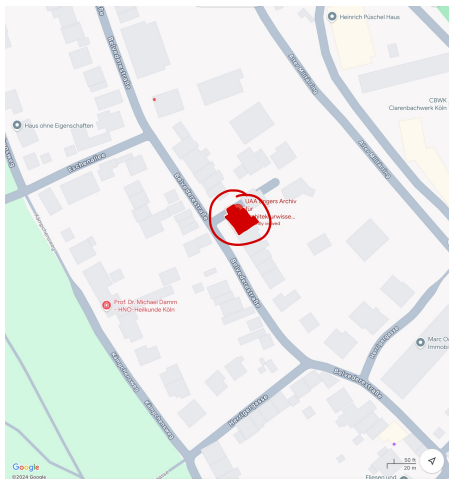
OM Unger house research



Outskirts of the city Cologne in Germany



close to 2 main roads



house sits at the corner of the street
at the end of the row of houses

Source

- Building was the former house and office space of Unger before it was an archive
- It resides in Cologne, Germany Belvederestrasse 60
- Expansion added a library to the house in 1989/1990
- Open to the public and experts for research and teaching with tours and workshops
 - ↳ "house museum" publicly available
 - ↳ specialists library for experts
- "A strictly cubic library extension"
 - ↳ spans over 2 floors
 - ↳ outside of extension is a different material than the original house



→ image to recreate

scale = 1:15 (1cm in model is 15cm in real life)



WEEK 1.2

9 - 13 Sept. 2024

OM Unger house research

Athens Journal of Architecture

October 2022

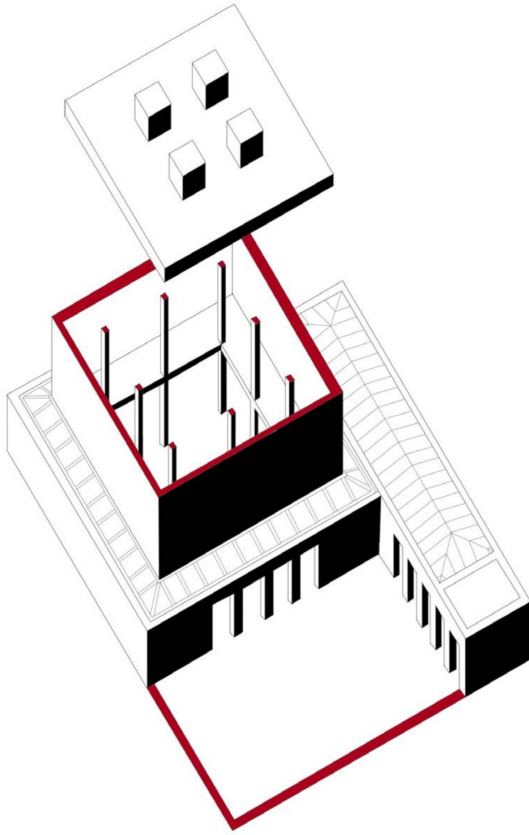


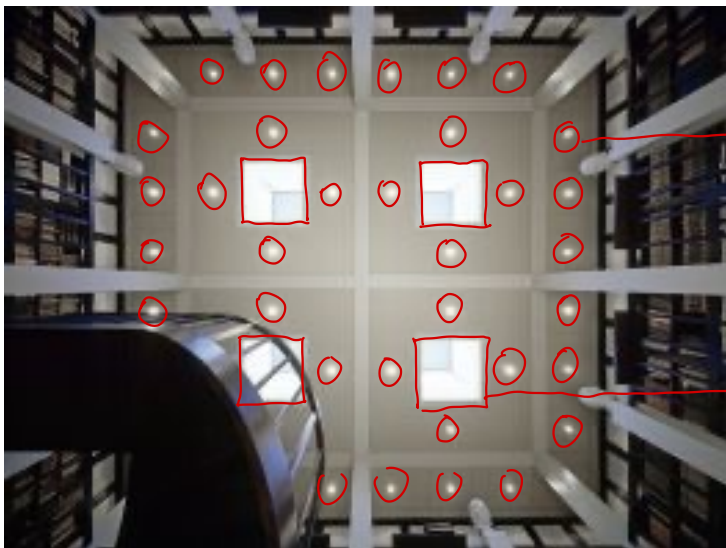
Figure 3. Kubus-Haus Axonometry
Source: Martina D'Alessandro, 2021.

Source: Athens Journal of architecture, Volume 8
issue 4, October 2022, pg. 405-438
"Oswald Matthias Ungers at Belvederestrasse:
self portrait in the studio" Martina D'Alessandro

- 9 columns + 2 floors
- roof windows around the hallway and on the roof of the library
- Martina describes the library as a Russian doll → a house within a house



hallway surrounding
the library has roof windows



the space is also lit up
with spots of light

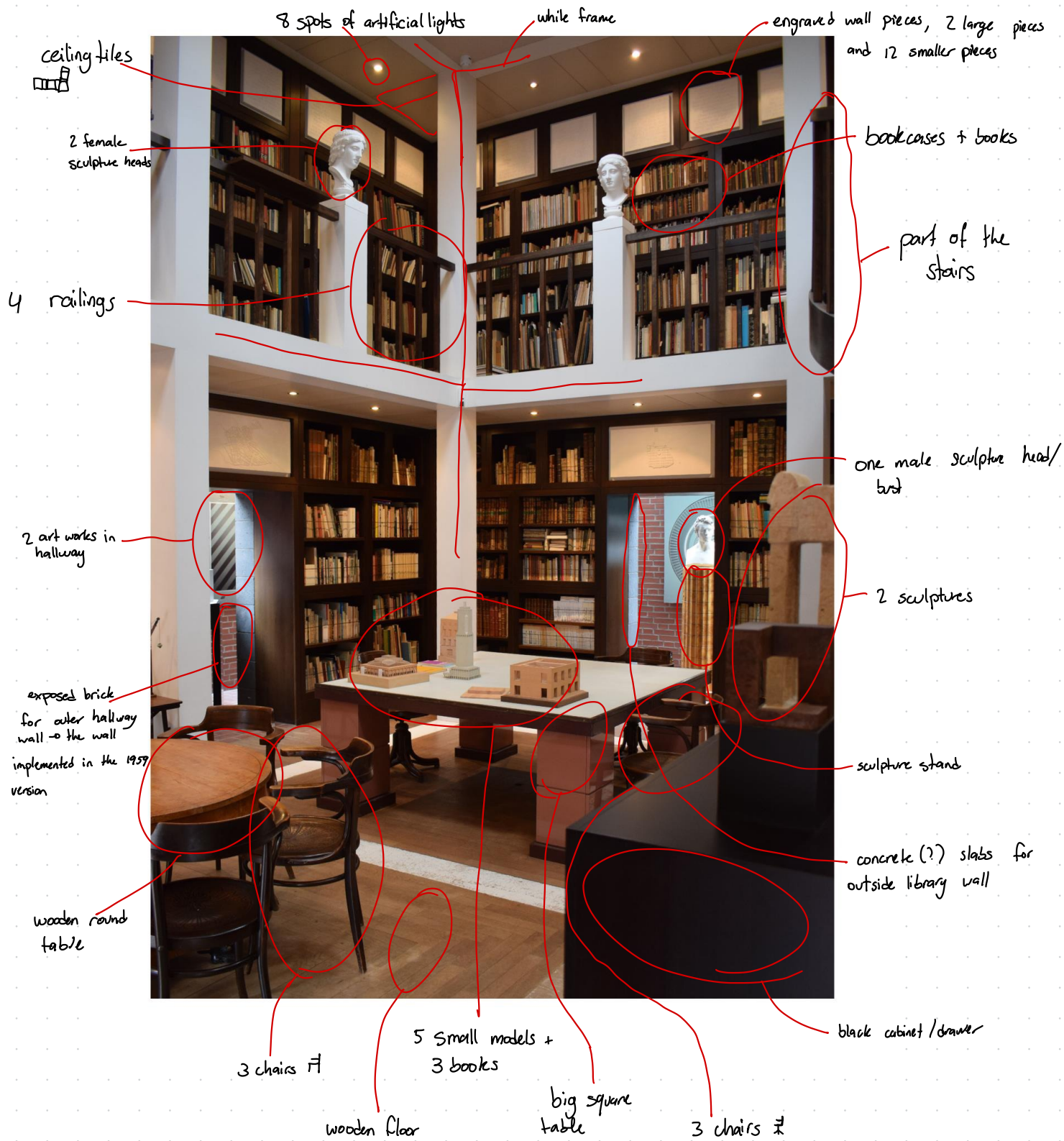
Library itself has 4 ceiling
windows, giving off diffuse
natural light in the room

Source:

WEEK 1.2

9 - 13 Sept. 2024

Itinerary for the model



WEEK 1.2

9 - 13 Sept. 2024

OM Unger model making process

measurements converted

$$63.26667 \div 4 \times 3 = 474.5 \text{ mm}$$

43.33 cm

walls for the model

walls 36.5 cm thick

$$36.5 \div 15 = 2.433 \text{ cm}$$

foam board = 2 cm thick

so add 0.433 cm onto

walls for proper

thickness

furniture (simple)

$$1760 \times 1900 \text{ mm}$$

=

$$11.733 \times 12.667 \text{ cm}$$

$$1800 \times 840 \text{ mm}$$

=

$$12 \times 5.6 \text{ cm}$$

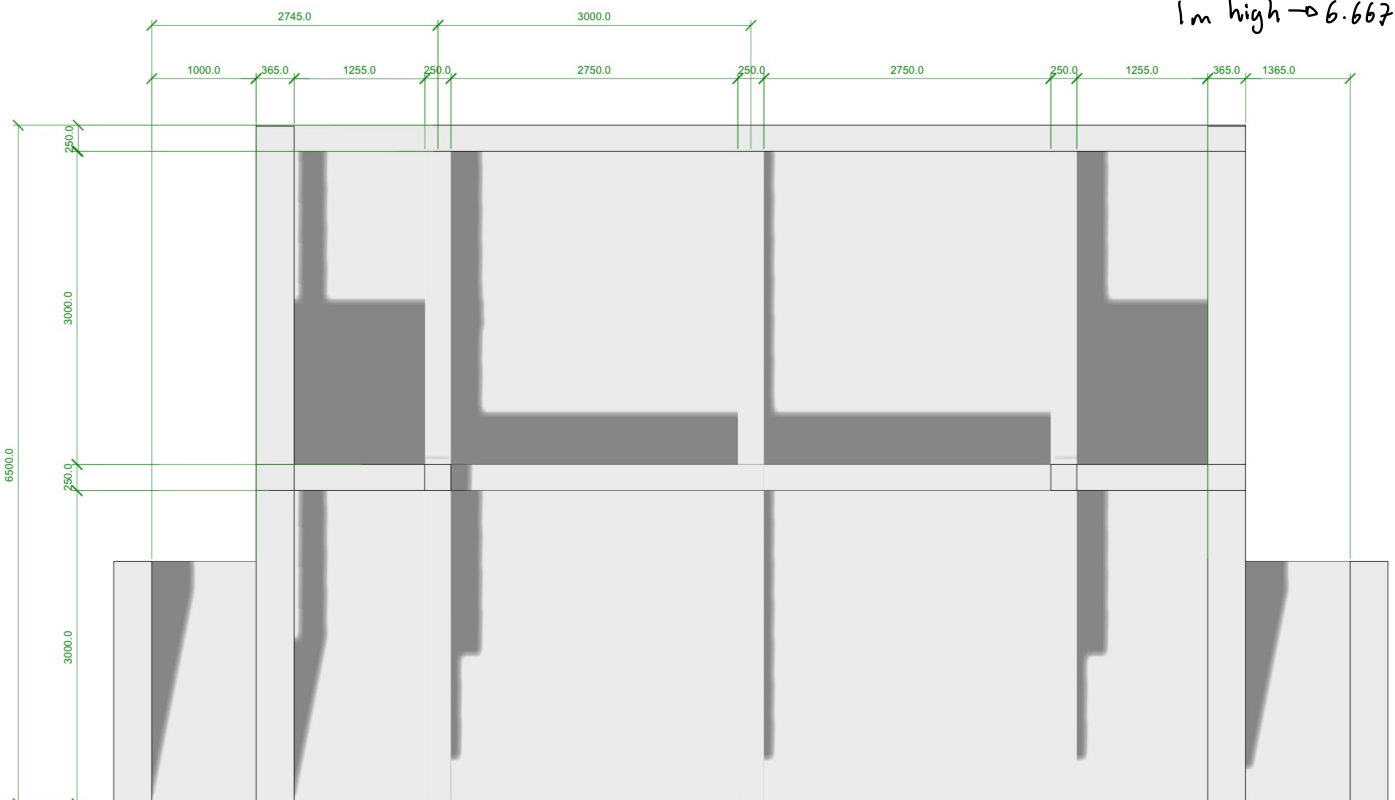
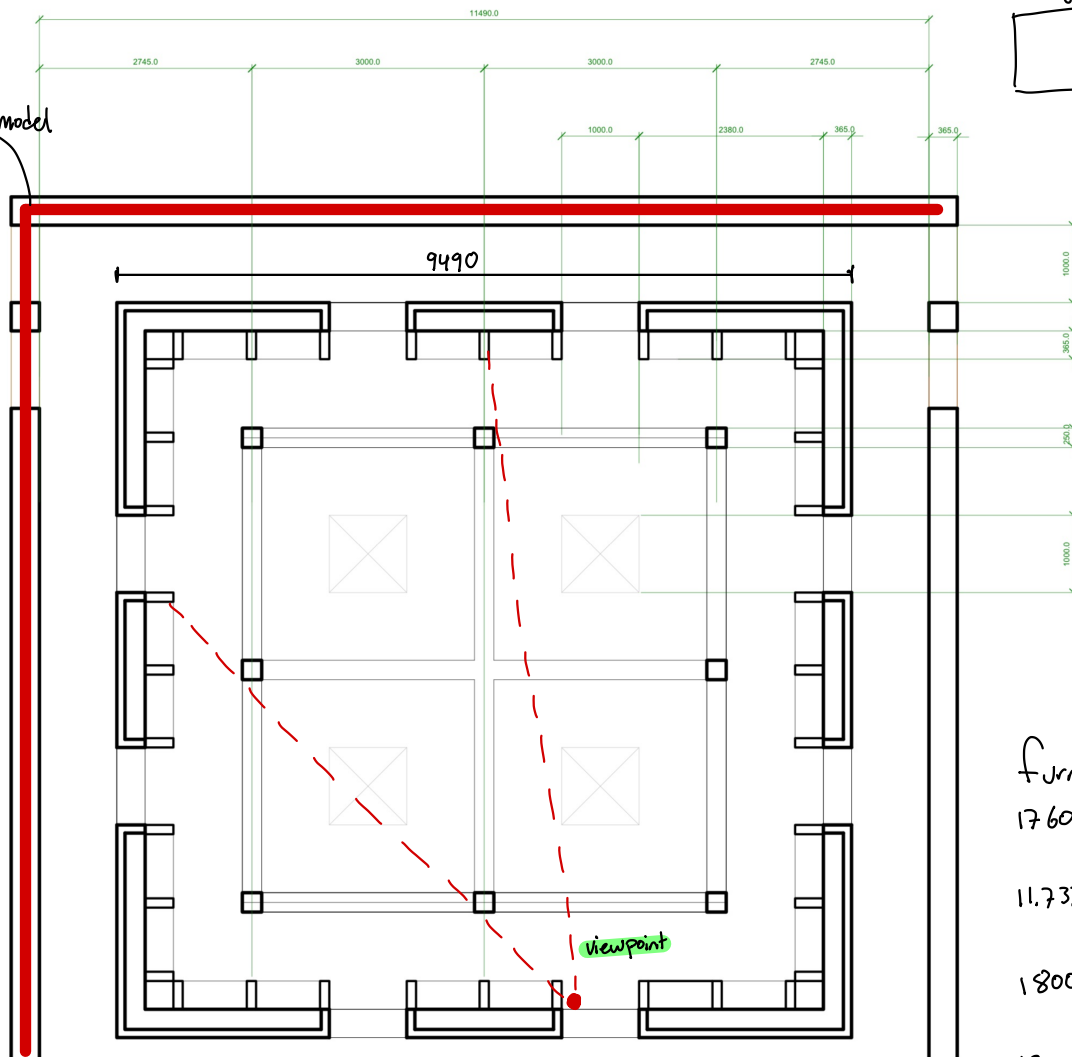
$$1 \text{ m high} \rightarrow 6.667 \text{ cm}$$

$$238.625 \text{ cm} = 15.9 \text{ cm}$$



$$98.75 \text{ cm} = 6.583 \text{ cm}$$

$$200 \text{ cm} = 13.333 \text{ cm}$$



WEEK 1.2

9 - 13 Sept. 2024

OM Unger model making process

Progress photos 11 sept 2024



Feedback 12 sept 2024

- Look at the house / the 1958 version, analyse that as well as the expansion
- The house is part of the archive
- How did Ungers style evolve → his life story through this house and expansion
- May need to make a bigger model so that the light works better
- Endless geometry
- Architect museum in Frankfurt → research as well
- Look at Ungers other work to understand him, his art and this building
- Abstraction of the image
 - ↳ White on floor same feeling as white on column
 - ↳ Wooden floor just an element within the white grid
 - ↳ Somethings can be shown in a different way than photo realistic

Reflection

This week has been about doing research on the Ungers house and library and we have also already made the main structure of our model. Ungers house was built in 1956 and later expanded in 1990 due to Ungers ever growing collection of books and artworks. Ungers and his wife then also set up the UAA in order to make his archive more open to the public as it was used for Ungers and his students as a personal toolbox and inspiration piece. So after learning about the architect and how the archive came to be we looked at the building itself, seeing that Ungers reused existing walls to expand and create the library. We can tell that the library is set up very systematically and stands in contrast to the existing house. We can also see that he uses a lot of diffuse light, using skylights in both the library and the hallway surrounding it. In addition to the natural light he also uses spot light around the outer edge of the library.

Through the feedback, I am also learning more about model making, how the foam needs to be covered even if it is not visible in the photo in relation to the lighting and how light bounces. Also to think of the photo more abstract in order to visualise the most important elements of the photo and archive.

Next week we hope to work on the materialisation of the model, turning the foam into the actual material from the archive and start on the bookcase, another major element in the archive.


WEEK 1.3

16 - 20 Sept. 2024

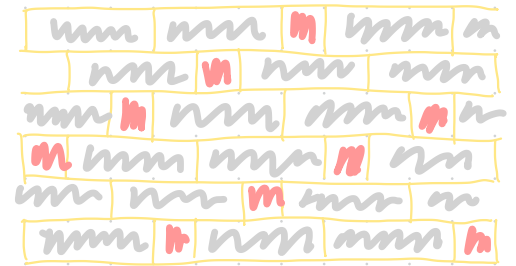
OM Unger model making process

brick pattern analysis



 = long bricks

 = short bricks

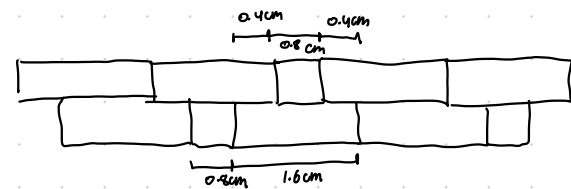


Average brick size in Germany


large = $240 \times 71 \text{ mm} \rightarrow 1.6 \times 0.4733$

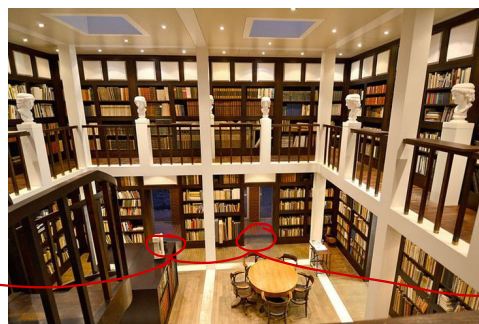
small = $120 \times 71 \text{ mm} \rightarrow 0.8 \times 0.4733$


educated guess that small brick is half as long as the long brick




hallway floor analysis

- hallway floor consists of brick, the same colour as the hallway wall
- the doorways have different materials, trying to find a picture of the doorway floor visible in the photo is not possible
- these photos show the wood continues slightly through the doorway, with then a dark stone floor and then the hallway brick
- this photo shows the closest to the main photo, however it is still not the same brick pattern = 



brick pattern = 

so pattern is an educated guess 



WEEK 1.3

16 - 20 Sept. 2024

OM Unger model making process



photo progress 18 sept 2024

progress:

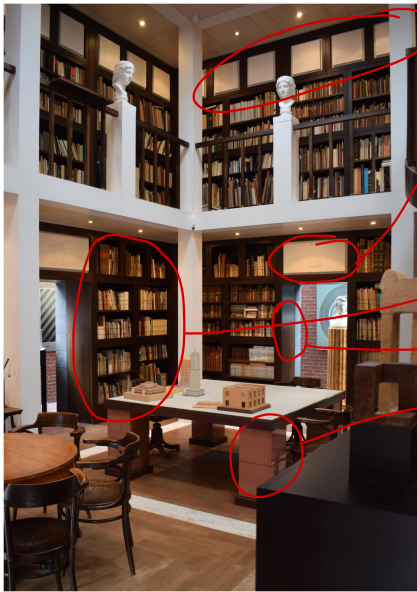
- etched brick and painted brick
- painted floor between frame and library wall
- etched brick floor by doorway and painted the brick + hallway, which was painted the same colour as the wall so the lighting would be better
- etched and painted the library wall, facing the hallway. This is seen at the doorway as concrete blocks

photo progress 19 sept 2024

- bookshelf laser cut on thin cardboard → too thin?
reprint onto thicker material?



feedback



transparent paper or baking sheet with light behind?

↳ with the shadowing, layer paper

look 2D so in model keep 2D feel → books drawn on paper and stuck on black paper

put tape on for the shine

varnish for reflectiveness

- Make step by step photo story of the grid
 - ↳ how it is build up systematically
- Room is like a stage
 - ↳ while frame is the middle ground
 - ↳ dark bookcases is the background
 - ↳ furniture is the foreground
- Is like a 2D photo with pops of 3D with the hallway openings

potential order of photo's

- frame
- ground floor
- walls
- second floor + ceiling
- bookcases
- furniture
- light

WEEK 1.3

16 - 20 Sept. 2024

OM Unger model making process



- Trial for books in book case
- Used individual black paper to stick the books on and fit between the shelves of the bookcase.

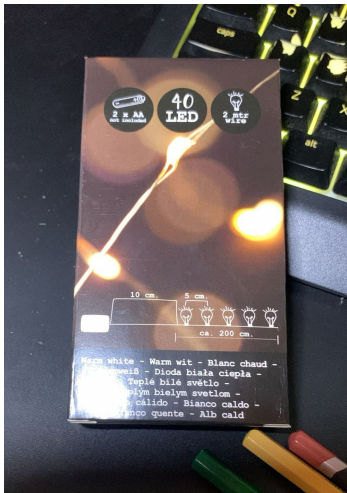
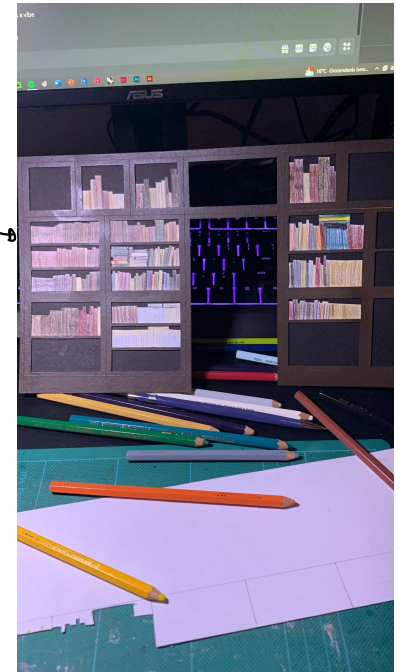
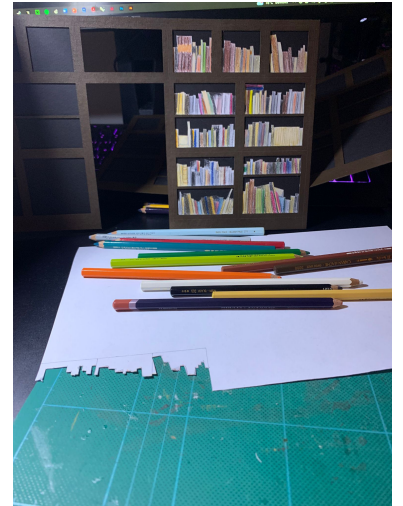


Drawn books are good but the black paper can just be stuck on the back making sure that there is no light escaping

- At home continued making books

first bookshelf with books

second bookshelf with books



- bought small lights for the light spots in the first floor and in the ceiling

Reflection

This week we started the materialisation of the foam in the model where I started with the brick in the hallway, figuring out the pattern and etching it into the foam, painting first the grey if the joint of the brick before adding the brick colour. This was my first time etching material pattern and painting into foam. I also found out the materialisation for the floor under the mezzanine and the hallway and painted those, painting the full floor even parts that aren't visible on the photo, taking what I learned last week.

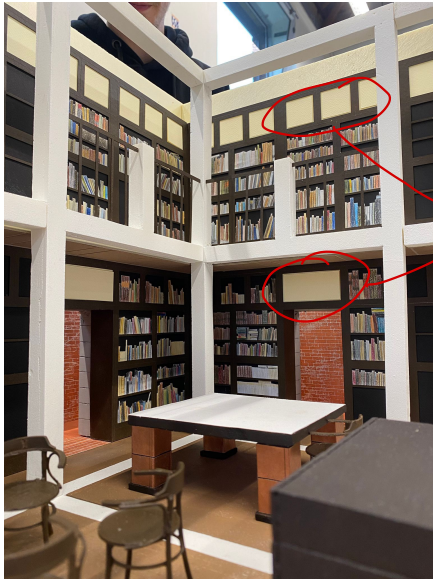
From the feedback, I also learned that model making can be done very simplified, using simple tricks to enhance the photo, like tape on an object to make it have a shine to it. Daniel also started saying how the library feels like a theatre in the way it's set up, having the bookcases seemingly in the background, bringing the white frame to the middle ground and the furniture to the foreground. This also gives the space an illusion of 2D and so we decided to make the books 2D.

On Friday, I did a trial run of the books, first trying to make it section by section but Jakub showed me an easier way of cover the back of the bookcase frame with black paper and on there stick on the books. I finished 2 sides of books during the weekend and also got some trial lights to try out for the spots of light on the ceiling.

WEEK 1.4

23-27 Sept. 2024

OM Unger model making process

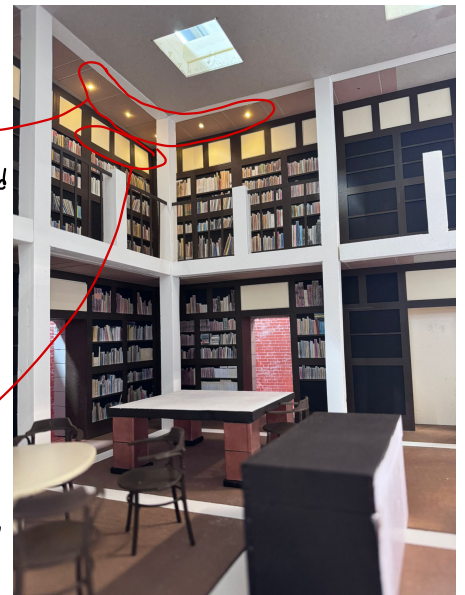


finishing the other 2 bookcases
at home did the lower 2, at uni finished the top 2
light yellow paper, layered to get the same effect as the photo



punched holes in the ceiling foam piece and thread through the lights bought in advance
↳ second lights need to be bought for the first floor lights.

with the lights, the paper is too yellow → switch light yellow paper to white



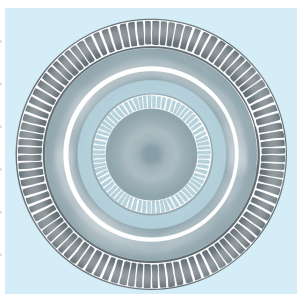
google image search to find the same art works

first looked up this image, found same image but no name associated with the photo so I couldn't find if the other photos were from the same artist/photographer



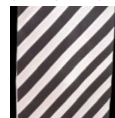
tried to image search the artwork in the photo
↓
nothing
tried different angles from different photos and still nothing

decided to draw own version based on the images I had of the real artwork using procreate

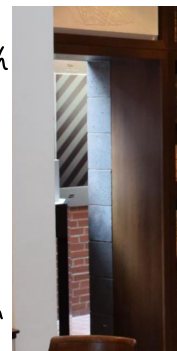


tried to image search this artwork as well

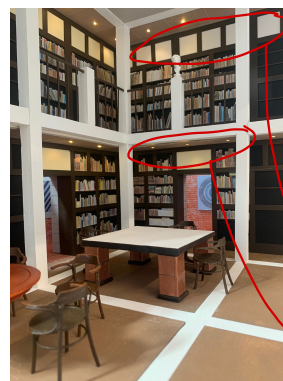
↓



found this image which is not clear or big enough so decided to redraw this one as well



with a more grey tone instead of white



latest photo of model with artworks in place and the top right bookcase panels switched to white. The second set of lights have been put into the first floor.

WEEK 1.4

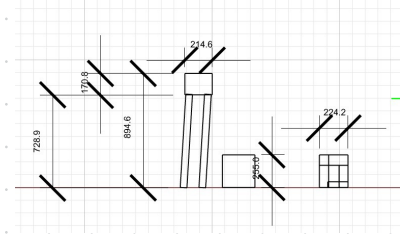
23-27 Sept. 2024

OM Unger model making process



before tutoring session:

- made sculpture stand in hallway
 - ↳ made with cardboard rolled up for the structure and then covered with ribbed paper for the texture and painted
- made the small sculptures on the cabinet
 - ↳ made with foam and then painted



- 3D printing the other busts and small models did not print well so we'll have them late

Feedback

- potentially make a "better" photo of the space, showing the abstraction of the space

Brief 2: First thoughts

- think how you can present the products (shown on the Antwerp trip) in a space of exhibition and storage
 - ↳ rooms or just a singular room
 - ↳ is there furniture?
 - ↳ how can you display the archival materials
 - ↳ how do you design a space/spaces → spacial composition
 - ↳ what does it mean to make an archive
 - ↳ what is the journey through the archive
 - ↳ how you enter
 - ↳ how you dress
 - ↳ lights (artificial or natural)
 - ↳ ventilation
 - ↳ who are the people that are entering the archive
- make plans and sections (potentially a 3D model)
- make physical models
- Jo Crepain = architect I will get an ensemble from in Antwerp
 - ↳ research about him and his work before going to Antwerp

WEEK 1.4

23-27 Sept. 2024

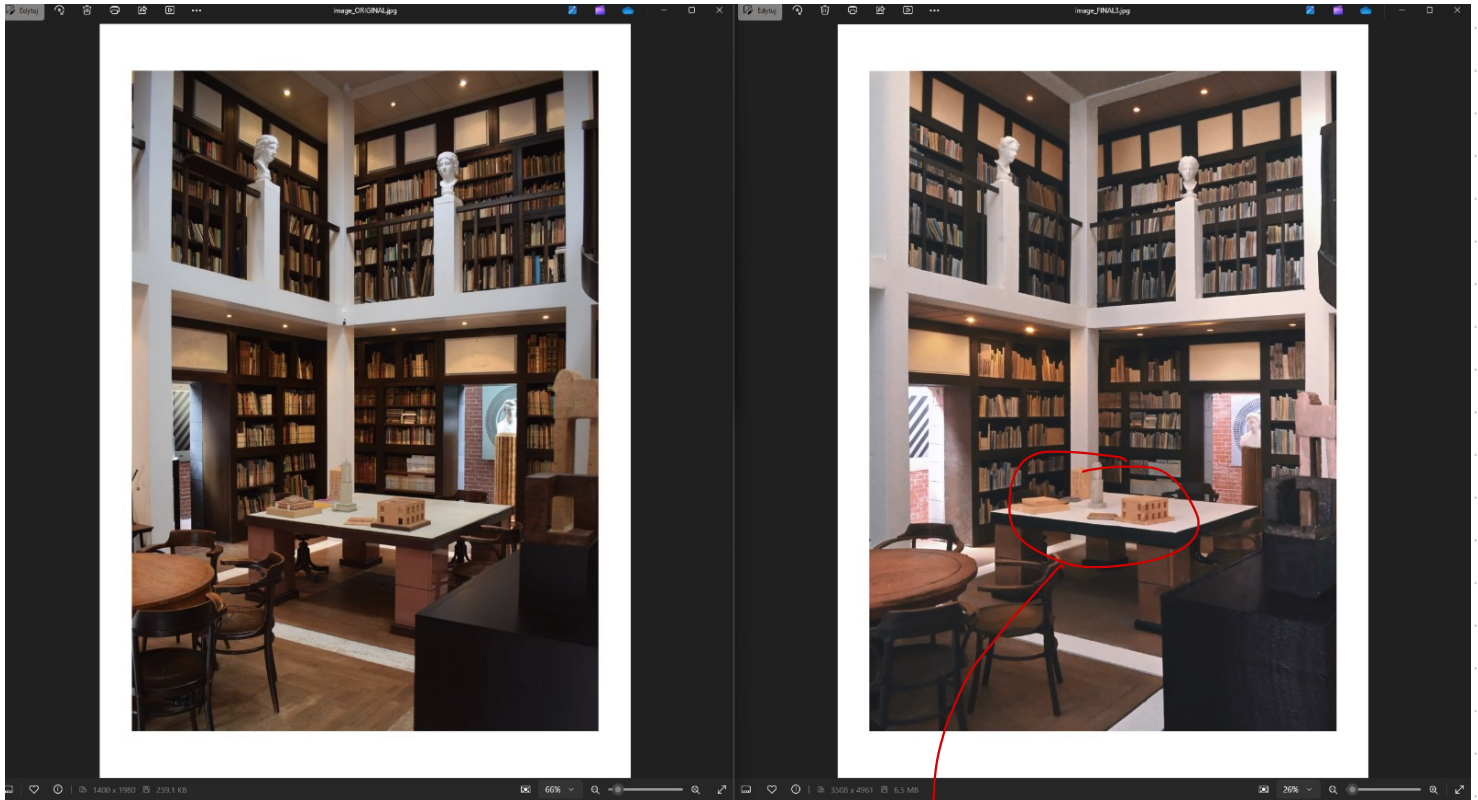
Reflection

We are nearing the end of the assignment of recreating and looking in detail at the archive and how it works. We finished the bookcases, including switching out the light yellow paper to white in order to get the panels above the books the right colour. I also made the paintings, the small sculptures and the stand for the head statue in the hallway. The amount of artworks in the archive and the surrounding shows the classist side of Unger and how he liked to combine it with his architecture. Next week we need to make the final touches on the model and take the final photo and then head to Antwerp to see the site of de Singel and the VAI.

WEEK 1.5

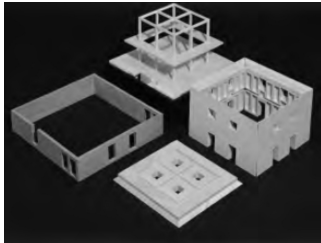
30 Sept. - 4 Oct. 2024

OM Unger model making process



finishing up the model and taking photos

We also took photos of the model based on an existing model of the Unger house



painting the small models and cutting the books on the table with cardboard and coloring them in

Antwerp trip: first visit to VAI

- first check up by the first place of the archival piece before transfer to the archive itself
- Quarantine the archival pieces
 - ↳ to see the condition, see if there is any mold, silverfish or other pests (mice, spiders, fleas, etc)
 - ↳ to a place that is completely separate from the archive.
 - ↳ if something is contaminated, it is separated and put through a cleaning and chemical process. It gets sent to a different facility to be treated
 - ↳ eliminate plastic and staples
- Archival pieces are now put in containers. There are multiple different sizes and shapes of containers.
 - ↳ Drawers are also a type of container and is used for really big plans and drawings.
 - ↳ Two people are needed to help carry and potentially scan the drawings
- Selection of archival pieces for the archive
 - ↳ archival pieces before the 1900's are always accepted because of the rarity
 - ↳ before the second world war are mostly selected
 - ↳ after the second world war are under a lot of conditions and selections
 - ↳ younger archives are more strict with which pieces and of which architect they accept

WEEK 1.5

30 Sept. - 4 Oct. 2024

Antwerp trip: first visit to VAI

- Library
 - ↳ books get donated by architects
 - ↳ keep track of which book was given by which architect so that their body of knowledge can be tracked
- Photo collection is put in another location with a colder climate
- Keep all the material of one architect close together, even if they are in different containers
- Rollable archive cupboards/drawers for space efficiency.
 - ↳ keep in mind the spaces between construction columns so that rollable storage can be used
- Paper cannot handle too much lux so use motion sensor light
- You need to flatten out drawings and call (type of paper) for however long it takes for paper to dry before it can be scanned and digitized
- Most drawings that are put in frames are popular, so they stay in the frame.
 - ↳ used for exhibitions
- Models take up space so the selection process is rigorous. Only original work made by the actual architect
- Transporting models for exhibitions
 - ↳ keep in mind the space needed for transportation of the model
- Nothing can be thrown away for product/archival pieces that were collected before 2018. If they were collected after there is more leeway.
- Models can go through a process of restoration if needed
- books, slides, photographs and quarantine all need different conditions
 - ↳ temperature
 - ↳ light
 - ↳ humidity
 - ↳ pests
- An ideal situation: models are an open depot with a transparent wall, next to a reading room or library
 - ↳ example CLVA library in Brussels
- Digital archives age faster than physical ones
- A way to store building materials? is there any point in storing building materials?
- Keepers of architectural stories and they want to bring these stories out into the public
- Make sure you can find the archive and entice people to go to the archive and learn about their architectural styles



quarantine space



types of containers



WEEK 1.5

30 Sept. - 4 Oct. 2024



quarantine space

WEEK 1.5

30 Sept. - 4 Oct. 2024



types of containers



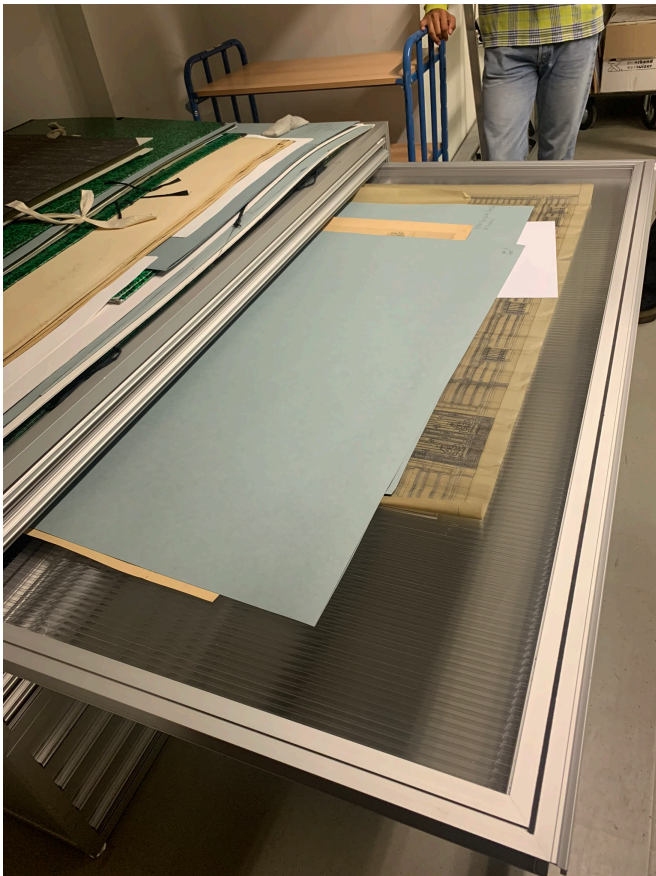
WEEK 1.5

30 Sept. - 4 Oct. 2024

Antwerp trip: first visit to VAI



drawers



opening of one of the drawers

WEEK 1.5

30 Sept. - 4 Oct. 2024

Antwerp trip: first visit to VAI



more containers in order of architect

long type of container as a replacement of the cylinder holders



WEEK 1.5

30 Sept. - 4 Oct. 2024

Antwerp trip: first visit to VAI

drawings in frames



model storages

WEEK 1.5

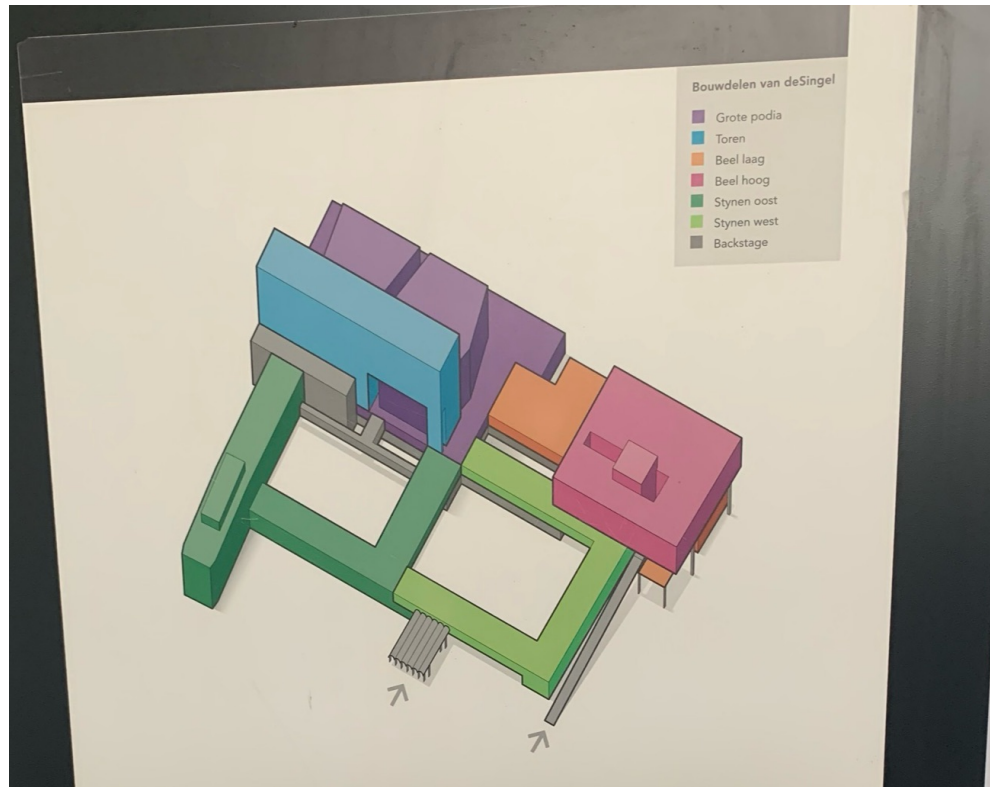
30 Sept. - 4 Oct. 2024

Antwerp trip: first visit to VAI



process of digitization of archival pieces

Antwerp trip: De Singel



Architecten | Architectes | Architects



Léon Stynen 1899-1990

- Architect van het Koninklijk Muziekconservatorium (1968) waar later ook BRT Radio 2 Antwerpen en de grote zalen van deSingel (1980) onderdak vonden; realisatie in samenwerking met assistent Paul De Meyer
- Studeerde architectuur aan de Akademie van Antwerpen
- Pleitbezorger van en geïnspireerd door het modernisme
- Ontwierp onder meer enkele interbellumwoningen, het voormalige BP-gebouw en de Electrabelbuilding in Antwerpen naast de casino's van Oostende, Knokke en Blankenberge
- Vriend en bewonderaar van Le Corbusier, aan wie het verfijnde brutalisme van het Conservatoriumgebouw een manifest eerbetoon is
- deSingel stelde het werk van Léon Stynen tentoon in 1990

- Architecte du Conservatoire royal de Musique (1968) qui accueillera plus tard la chaîne Radio 2 Anvers de la BRT et les grandes salles du centre deSingel (1980) ; complexe réalisé en collaboration avec son assistant, Paul De Meyer
- Étudia l'architecture à l'Académie d'Anvers
- Champion du modernisme, courant qui l'inspirait
- Réalisa, entre autres, plusieurs résidences de l'Entre-deux-guerres, l'ancien bâtiment BP et la Tour Electrabel à Anvers, et conçut les casinos d'Oostende, de Knokke et de Blankenberge
- Ami et admirateur du Corbusier ; le brutalisme raffiné du bâtiment du Conservatoire est un hommage manifeste à l'architecte
- En 1990, deSingel consacra une exposition à l'œuvre de Léon Stynen

- Architect of the Royal Conservatoire of Music (1968), where BRT Radio 2 Antwerp and the large halls of deSingel were later also housed; designed in cooperation with assistant Paul De Meyer
- Studied architecture at the Antwerp Academy
- Advocate of modernism and inspired by this tradition
- Built several houses between the wars, plus the former BP building and the Electrabel building in Antwerp, designed the casinos in Ostend, Knokke and Blankenberge
- He was a friend and admirer of Le Corbusier, to whom the refined brutalism of the Conservatoire building is an obvious tribute
- deSingel held an exhibition of Stynen's work in 1990



Stéphane Beel *1955

- Architect die het gebouwencomplex uitbreidde in 2000 en 2010
- Studeerde architectuur aan de Sint Lucas Hogeschool in Gent
- Refereert met zijn werk aan de modernistische of minimalistische architectuur, commentarieert deze subtiel al bouwend en koppelt pragmatisme aan verbeeldingskracht
- Zette in de jaren 1980 zijn loopbaan in met enkele verrassende woningen waaronder Villa M in Zedelgem en de ingerieuze reconversie van een melkerij tot kantoorgebouw in Eeklo
- Ontwierp nadien onder meer het gerechtsgebouw en het universiteitsforum in Gent, het Museum M in Leuven en het Raveelmuseum in Machelen-aan-de-Leie
- deSingel stelde het werk van Stéphane Beel tentoon in 1989 en 1999

- Architecte de l'extension du complexe de bâtiments en 2000 et 2010
- Étudia l'architecture à la Haute École Saint-Luc à Gand
- Avec son œuvre, se réfère à l'architecture moderniste ou minimaliste, exprimant ainsi subtilement son point de vue sur ces courants à travers ses propres constructions
- Il allie le pragmatisme au pouvoir de l'imagination
- Débute sa carrière dans les années 1980 par quelques habitations surprenantes, parmi lesquelles la Villa M à Zedelgem et l'ingénieuse reconversion d'une laiterie en bureaux à Eeklo
- Il conçut plus tard, entre autres le palais de justice et le forum universitaire de Gand, le Musée M à Louvain et le Musée Raveel à Machelen-aan-de-Leie
- deSingel exposa l'œuvre de Stéphane Beel en 1989 et 1999

- The architect who extended the complex in 2000 and 2010
- Studied architecture at St Luke's College in Ghent
- In his work he makes reference to modernist and minimalist architecture, making subtle comments on them in his buildings and combining pragmatism with imagination
- Launched his career in the 80s with several surprising houses including Villa M in Zedelgem and the ingenious conversion of a dairy into an office building in Eeklo
- He later designed the law courts and university forum in Ghent, the Museum M in Leuven and the Raveel Museum in Machelen-aan-de-Leie
- deSingel held exhibitions of Stéphane Beel's work in 1989 and 1999

WEEK 1.5

30 Sept. - 4 Oct. 2024

Antwerp trip: De Singel

- Asbestos in the walls
- The windows in the hallway are part of the structure that is holding the ceiling (second facade?)



WEEK 1.5

30 Sept. - 4 Oct. 2024

Antwerp trip: De Singel



WEEK 1.5

30 Sept. - 4 Oct. 2024

Antwerp trip: De Singel



WEEK 1.5

30 Sept. - 4 Oct. 2024

Antwerp trip: De Singel



WEEK 1.5

30 Sept. - 4 Oct. 2024

Antwerp trip: De Singel

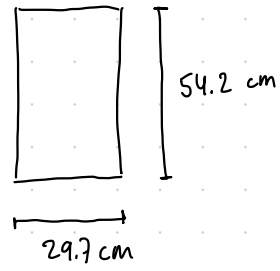


WEEK 1.5

30 Sept. - 4 Oct. 2024

Antwerp trip: Archive ensemble

1 model



symmetry in the building visible in the model

backside of the building clear with the line of trees

Woning van Regel mortel 1983
Syskens

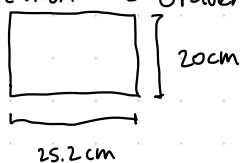
folder 0071-JC fd1



↳ Photo of realised building of the model



location = S'Gravenwezel 1982-1984 - woning "De Wachter"

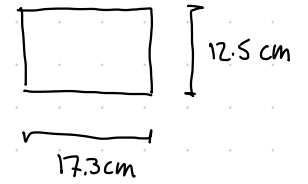


WEEK 1.5

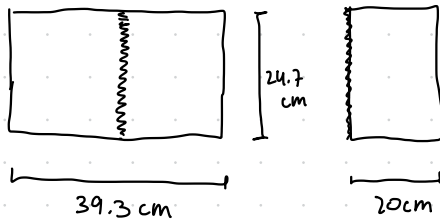
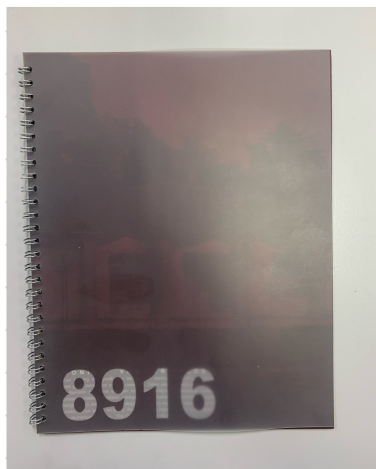
30 Sept. - 4 Oct. 2024

Antwerp trip: Archive ensemble

↳ Photo of Apotheek Raebben



↳ Multiple books, all the same size, about the works, designs and buildings of Jo Crepain



• Big folder with A1 drawings of different projects



WEEK 1.5

30 Sept. - 4 Oct. 2024

Reflection

Knowing that de Singel is going to be the location of the VAI makes me not yet know what to do with it. It is very much a maze right now so I am hoping that in the future with plans and sections I can figure out how the building works. The next assignment will also help me get into the mind of designing an archive or a space in the archive. I need to find a way to tackle the openness of an archive and how to get people more involved and interested in the archive. The visit to the VAI also helped in a way that we got to see how an archive looks from within and how they operate. They also gave good advice for what would be handy and beneficial in a new space for the archive. One that gave me inspiration already was the suggestion of looking glasses from a workspace or library towards the archive and storage, especially that of the models so that people can look at them while in the workroom and library.

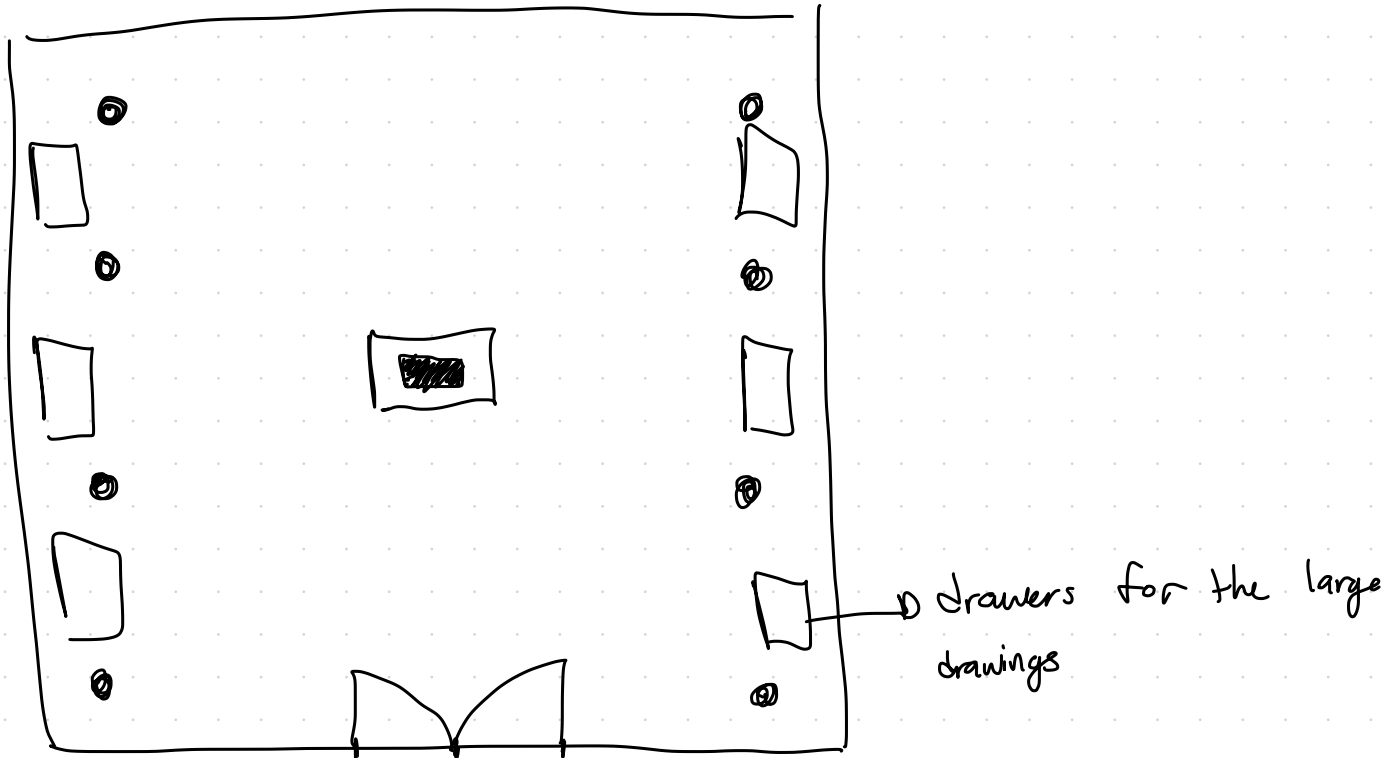
WEEK 1.6

7-11 Oct. 2024

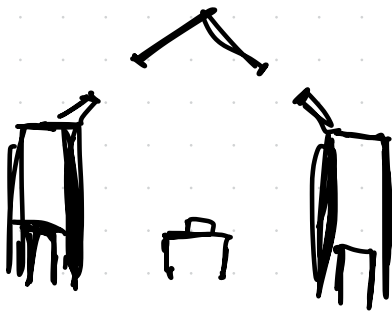
Designing an archival space

Even when a building isn't symmetrical, there is always a feeling of symmetry in Jo Crepains buildings

Simple sketch:



Simple section of design



form of symmetry



model centre point

- What is stored?
- What is displayed?
- How do people move through the space?
- A workspace

Feedback

- Jo Crepain "archived" his own work (numbering his projects)
 - ↳ maybe show off his way of archiving?
 - ↳ how would we show the archiving system?
- Accessibility?
 - ↳ Is the furniture fixed or movable?
- Permanent exhibition for Crepain? → maybe not the best decision
 - ↳ have the exhibition currently show Jo Crepain
 - ↳ how is it an exhibition space for an archive instead of for a museum?
 - ↳ a room exhibition goes into a room for storage
 - ↳ intermediate layer between the architect and the works
- Potential inspiration
 - ↳ HNI
 - ↳ workspace with certain pieces on display
- Furniture, how that impacts the archive
- What is the relation between the exhibition, the archive and the city
 - ↳ is there a display window to the outside
 - ↳ is it a commercial idea or do people know that it's an archive
 - ↳ is there an interaction between the people and the archive
 - ↳ opening drawers becomes an experience
 - ↳ do small things that subtly show the architect that is being displayed
 - ↳ is it for public, for a certain type of audience
 - ↳ when is the exhibition space used?
- Take Crepain as a tool to create the archive/exhibition space

Reflection

The feedback I got is making me think about the importance of furniture in a space and the relation it can have with the public. People will interact with the furniture and perhaps experience the space differently than others. With my initial sketch, I had just thought about the space as an recreation of the ideas that Jo Crepain had in his architecture about symmetry and wanted to show that in nearly every aspect, in the way of the layout, of the section and the way of the furniture. For next week I'm going to have to think about the feedback I got, adding all different kinds of elements together. Through the feedback I'm also starting to think about how to show the exhibition space to be part of an archive. How can people know that what is being exhibited is part of an archive?

WEEK 1.7

14-17 Oct. 2024

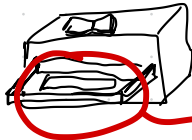
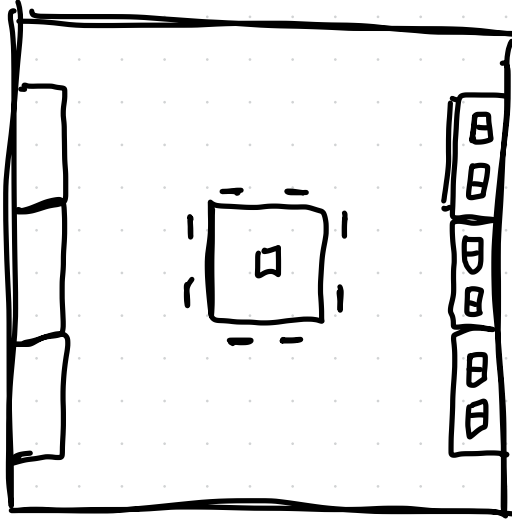
Sick

WEEK 1.8

21-24 Oct. 2024

Designing an archival space

First iteration
archival exhibition



able to open up drawers
able to "experience" the archive

All drawings

booklets that are able to be opened and flipped through



thoughts

have people experience the archive as an exhibition

room is set up like a classic archive but users are able to experience the exhibit by pulling drawers open or rolling cabinets that get them to other exhibits, also have a table set up with chairs that

Furniture is movable in order to be able to accommodate different ensembles

→ show different set ups of furniture?

open to public → have a window store front' → maybe takes away from the archive feel
an experience for the viewers
exhibition & archive

WEEK 1.8

21-24 Oct. 2024

Designing an archival space

a typical archive

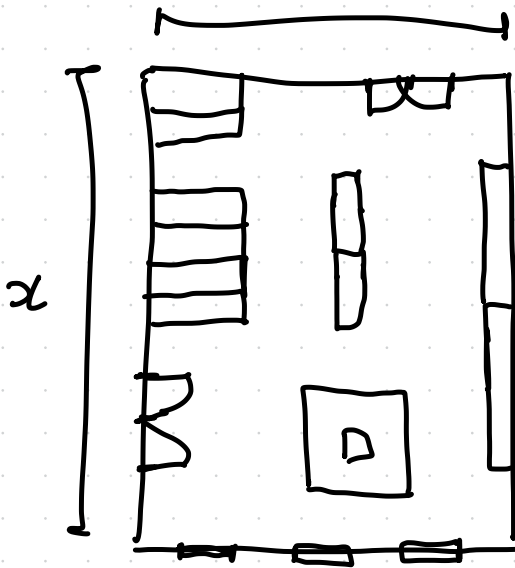


shutterstock.com · 13483009



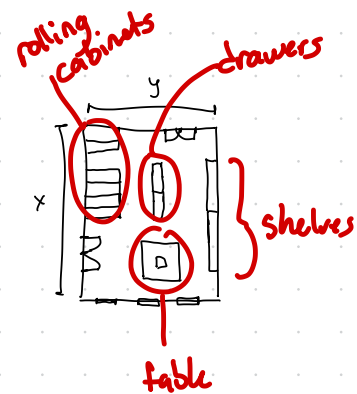
rolling cabinets
↓
in exhibit can roll out
cabinets to show picture in
frames

potential layout



x and y will be determined
in Revit after seeing
furniture measurements
and the space to get
between furniture

desk for research and work
↓
table with model in
the middle to replicate
a work space feeling

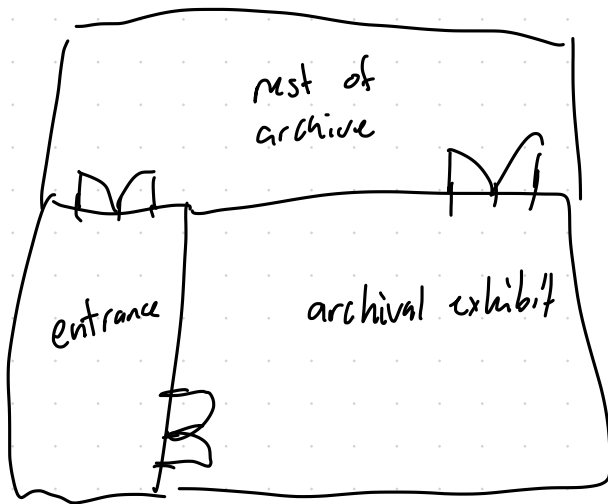


shelves can be used
as the "library" section of an
archive showcasing books by the respective
architect and potentially the books that gave them the most inspiration

WEEK 1.8

21-24 Oct. 2024

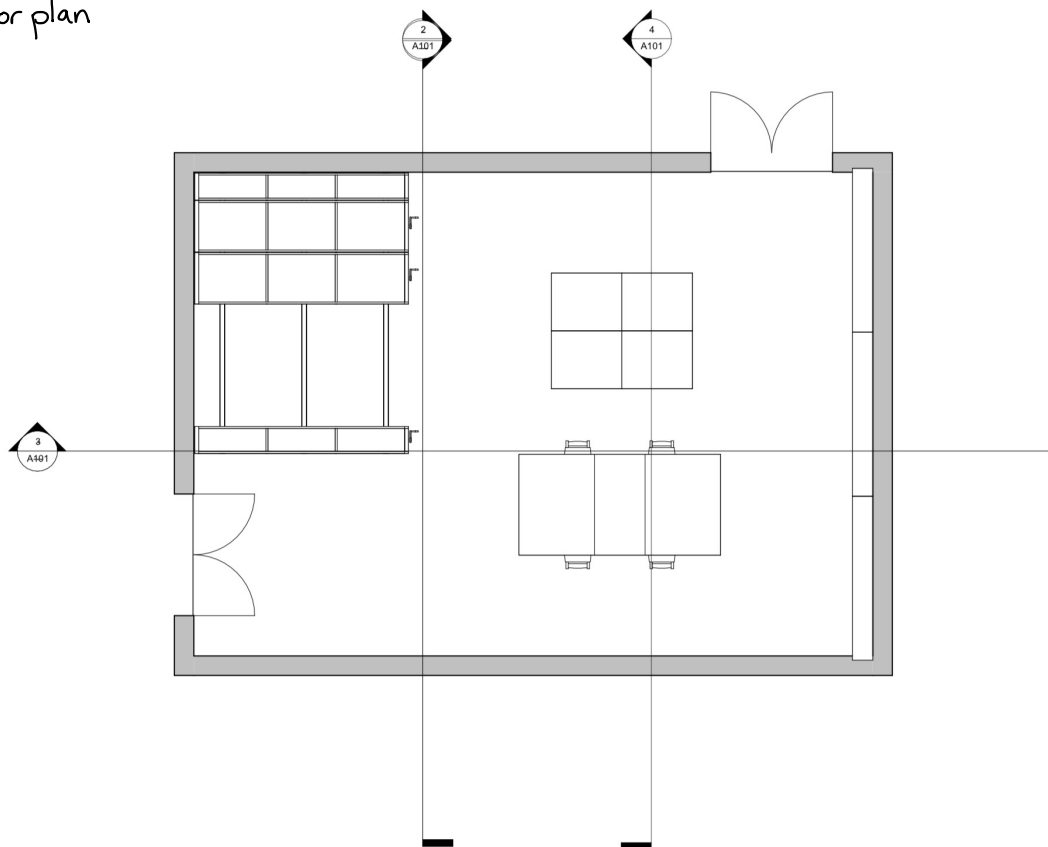
Designing an archival space



potential other rooms connected to the exhibition room

space between furniture
1.5 meter so carts can
easily pass through

floor plan

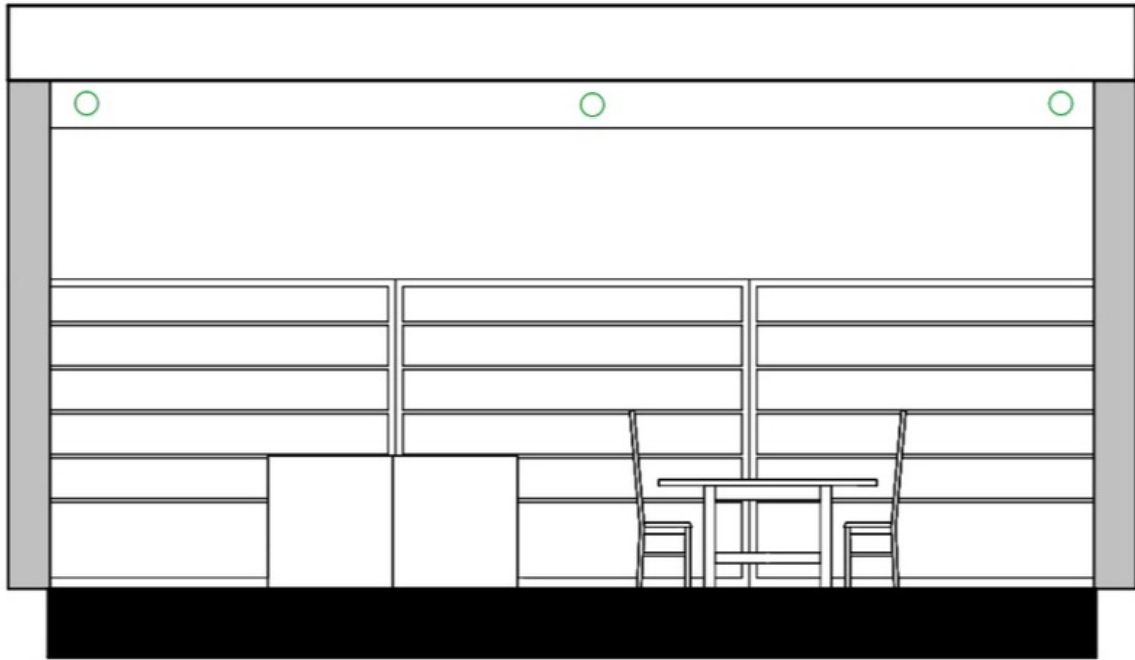


WEEK 1.8

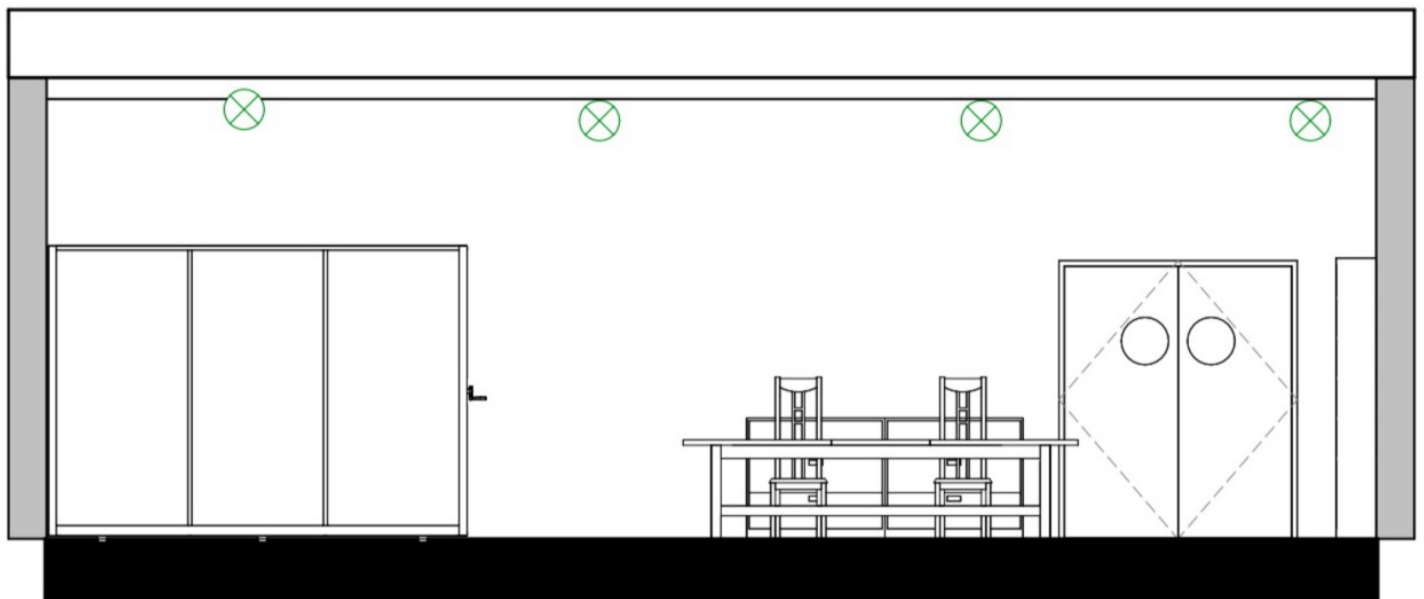
21-24 Oct. 2024

Designing an archival space

section 2 A101



section 3 A101

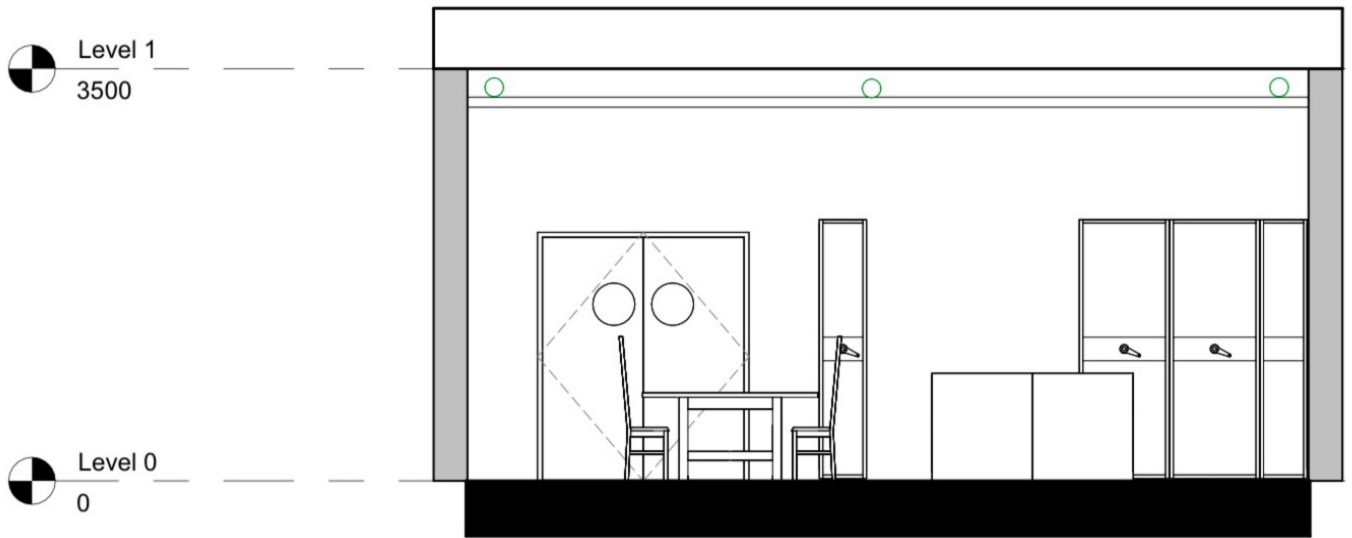


WEEK 1.8

21-24 Oct. 2024

Designing an archival space

section 4 4101

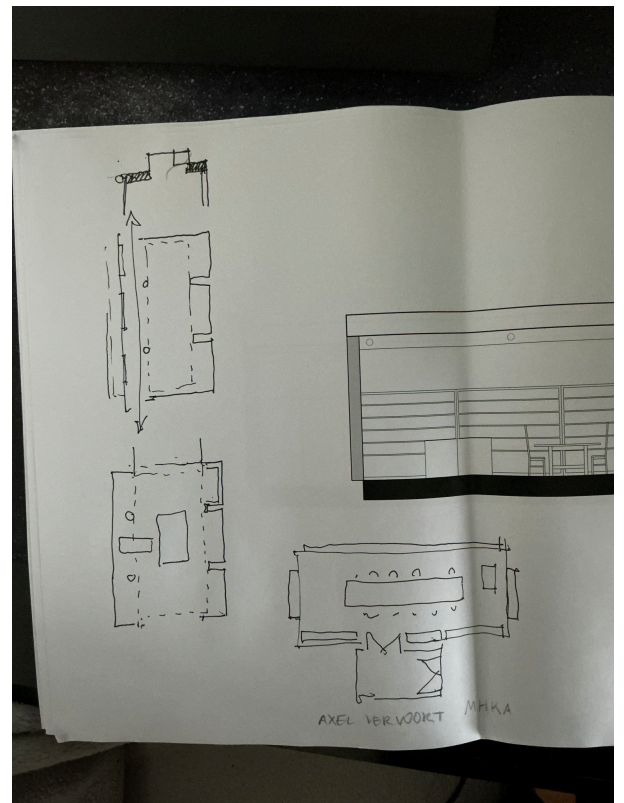


feedback

- Go back to first idea in week 1.6
- Create/design a space
 - ↳ It is now just a box, no ceiling/roof design, just a box with furniture
- Rolling cabinets not for public use in terms of safety
- Focus on the centralization of Jo Crepain work

Reflektion

For this week I realised that I focused too much in the question on how to differentiate the exhibition of an archive from an exhibition from a museum. I used that to create an exhibition space, focusing also too much on the furniture and not how the space feels in totality. The feedback made me realise that I need to go back to where I started, with my first sketch and see the potential that concept and space had as an exhibition, workspace and transition area. So for next week I, going back to the original sketch and working my way from there. I realise that with me being sick last week and now having to redo my drawings I am falling a bit behind but I will work my way through it and get it done.

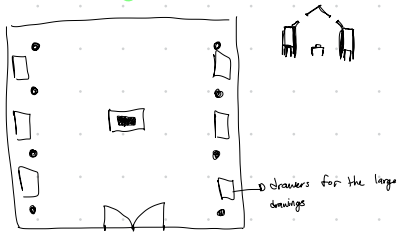


WEEK 1.9

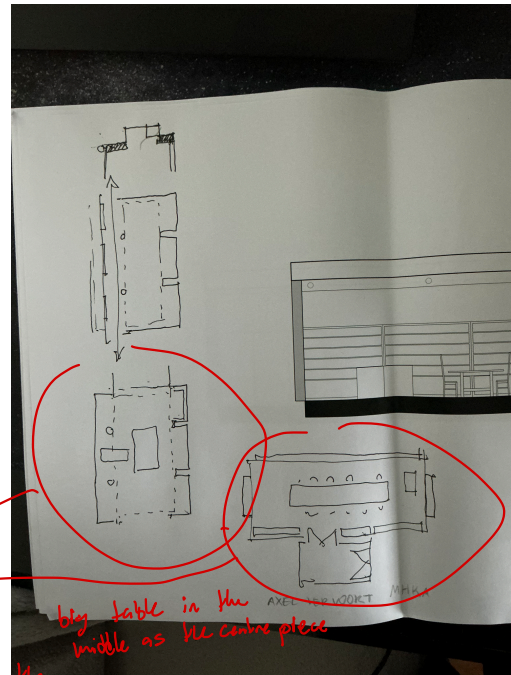
28 Oct. - 1 Nov. 2024

Designing an archival space

old sketch

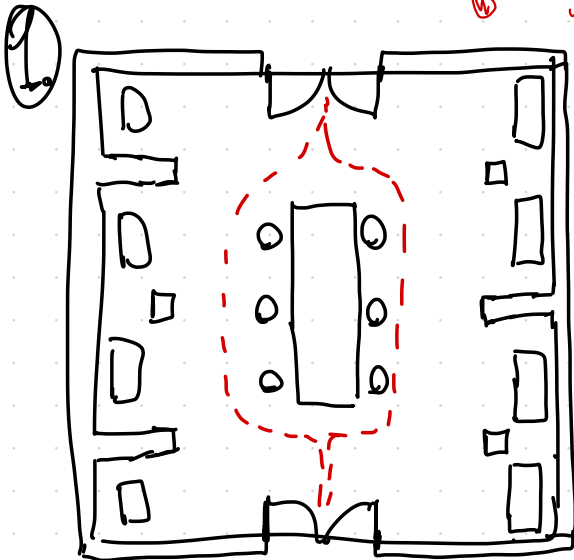


new sketches

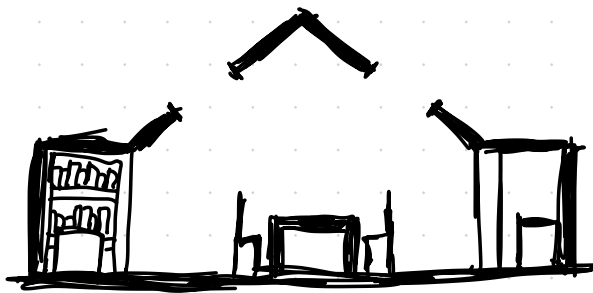


big table in the middle as the centre piece

keeping the centralisation of the design with some asymmetric elements



- central piece is table
- some columns on the side, some walls (bookcases?)
- drawers and cabinets in between the columns and walls



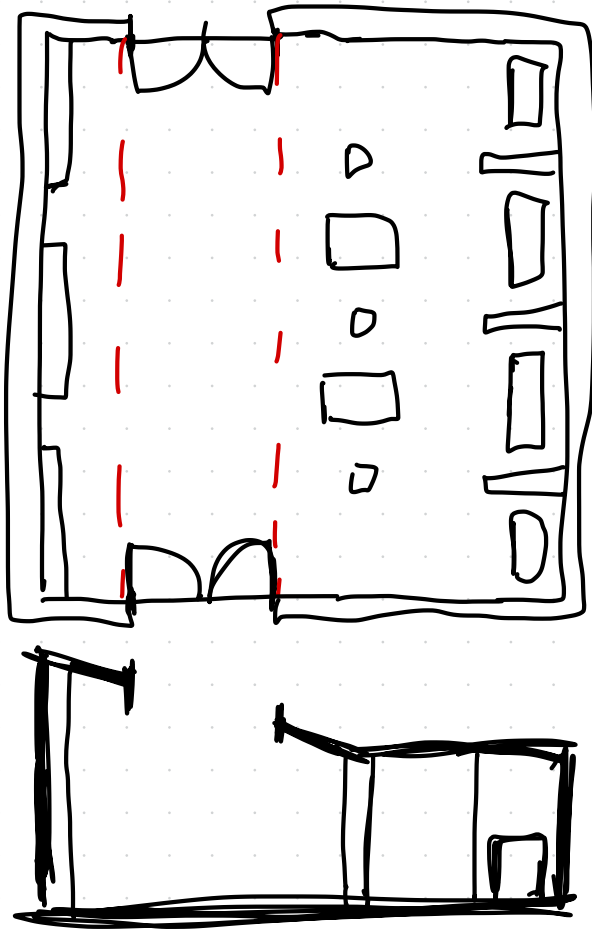
doesn't have to have table, can be stands that showcase models.

WEEK 1.9

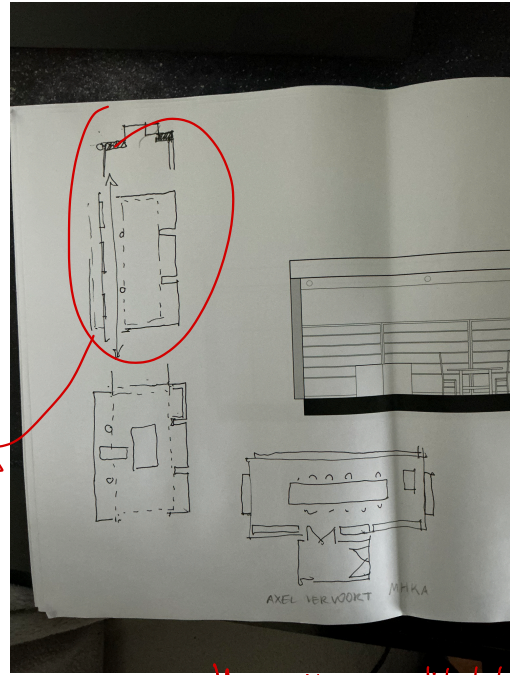
28 Oct. - 1 Nov. 2024

Designing an archival space

(2.)



- central piece is table
- some columns on the side, some walls (bookcases?)
- drawers and cabinets in between the columns and walls



asymmetry with walkway undisturbed
and exhibition on the side

- no tables
- cabinets on the side with more space
- bookcases on the smaller side

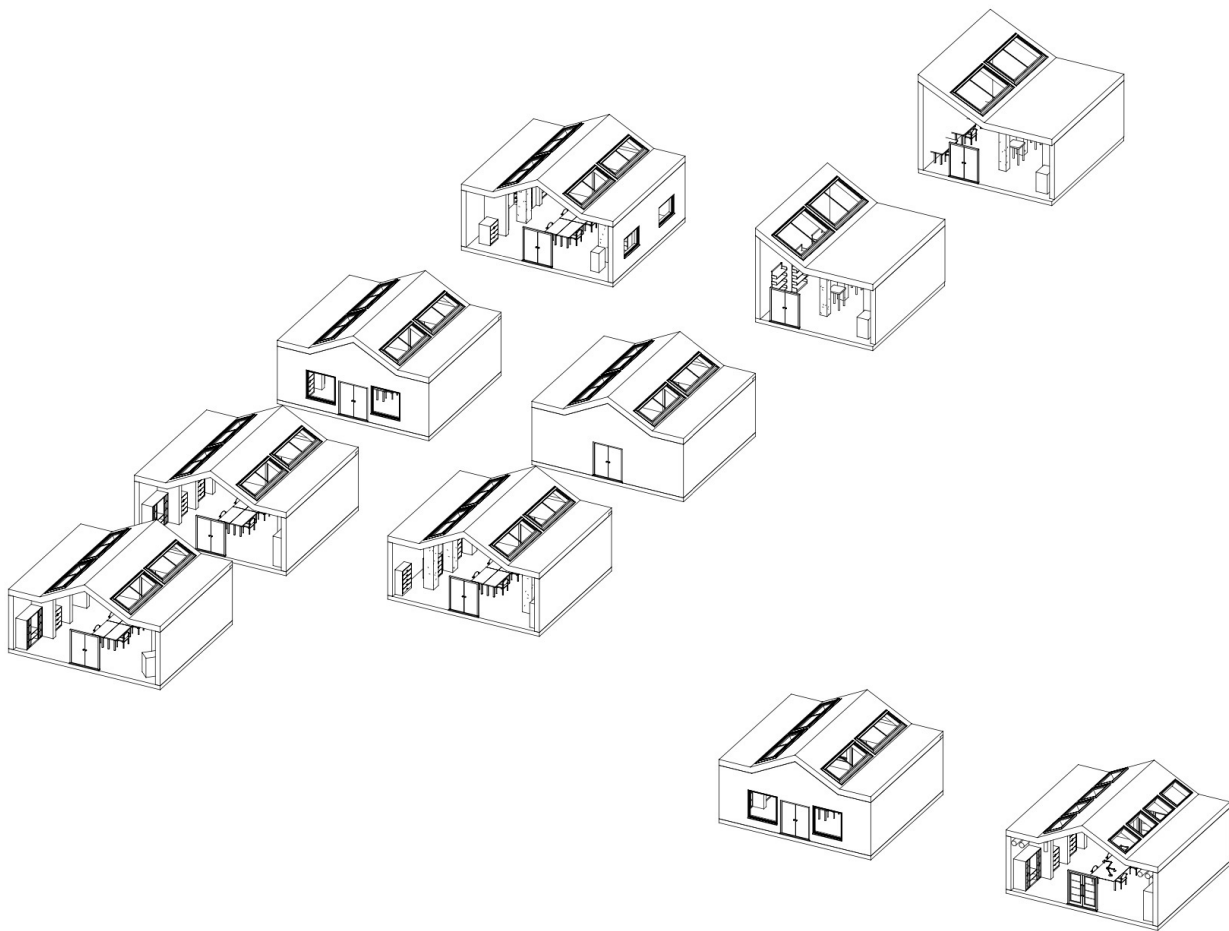
with both, the walkway space is highlighted with
day light (roof windows)

WEEK 1.9

28 Oct. - 1 Nov. 2024

Designing an archival space

axo of iterations

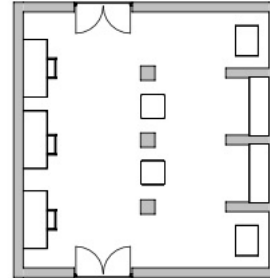


WEEK 1.9

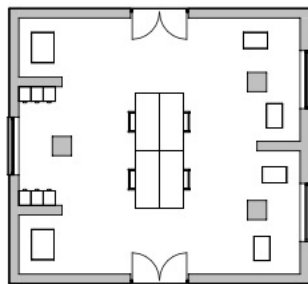
28 Oct. - 1 Nov. 2024

Designing an archival space

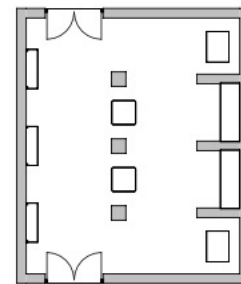
layout of iterations



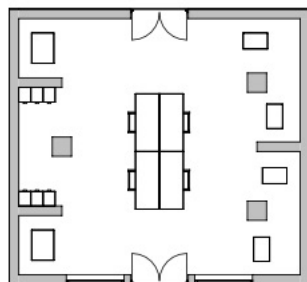
Option 1



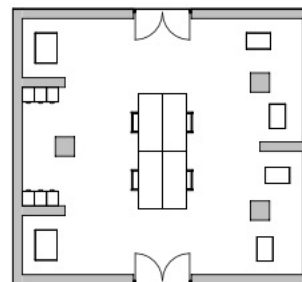
Option 2



Windows at entrance



No windows



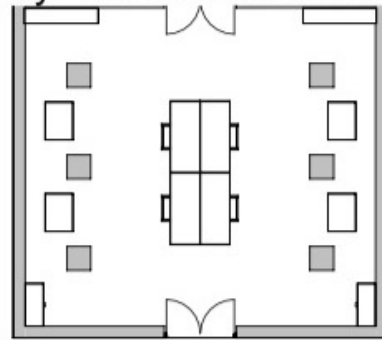
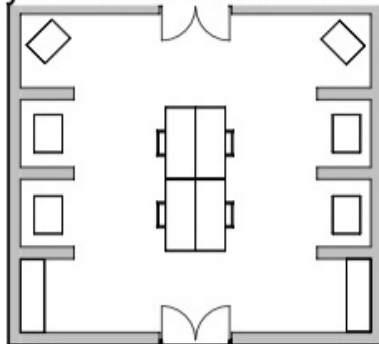
WEEK 1.9

28 Oct. - 1 Nov. 2024

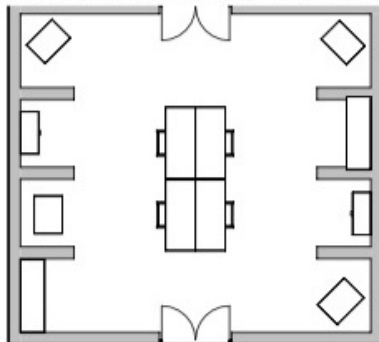
Designing an archival space

layout of iterations

Symmetrical side walls and symmetrical columns

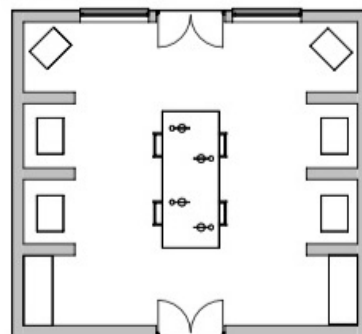
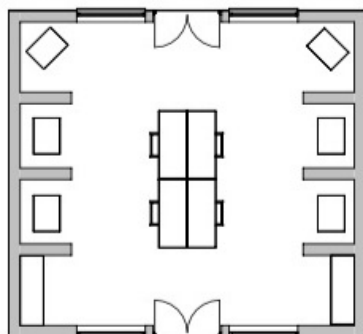


Symmetrical side walls and asymmetrical furniture



Furniture pieces:
2 drawers (make 4)
2 small tables (make 4)
1 big table
4 chairs
2 bookcases (make 4)
2 filing cabinets

Symmetrical side walls and symmetrical furniture with windows towards the entrance and the archive



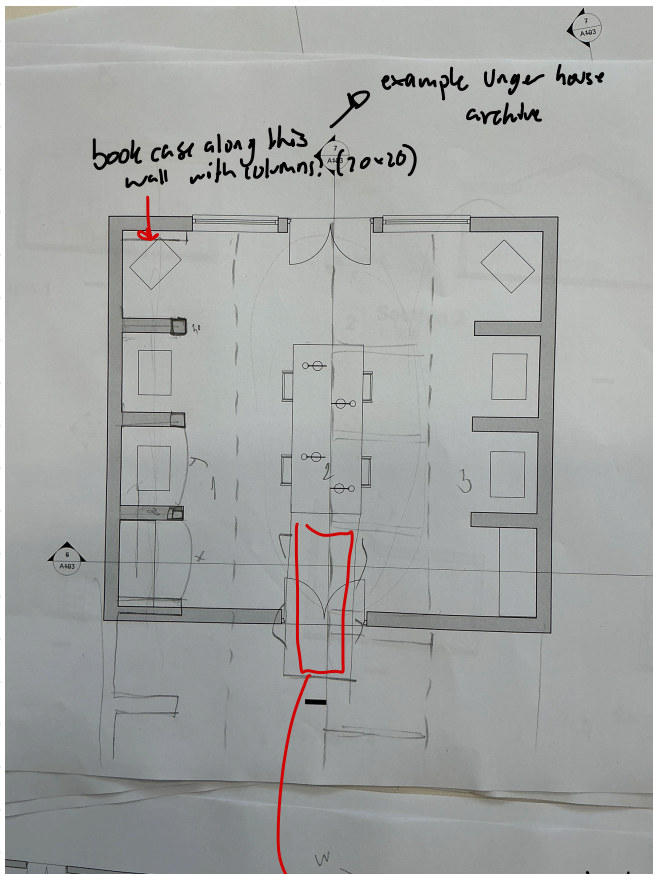
WEEK 1.9

28 Oct. - 1 Nov. 2024

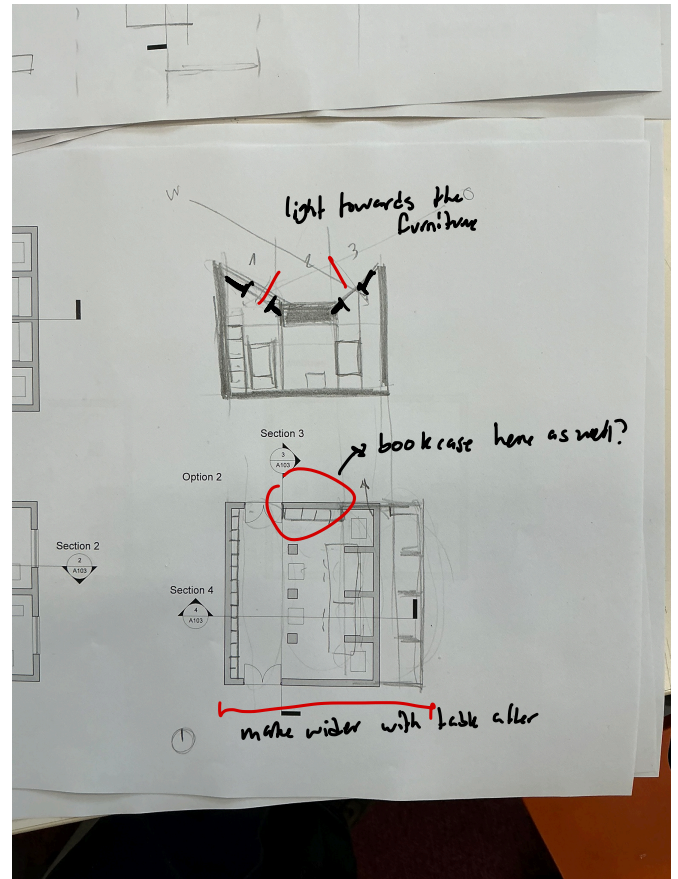
Designing an archival space

feedback

- Make space larger, creating a more open feel → going back to the first sketch
- How deep are the nooks? try out smaller columns?
- Draw dotted lines for nook of roof + north arrow + roof windows
- Have axo drawings show more and mean more, if I talk about a walkway through the building, show it
- Use not only the sides but also the top and bottom (North and South)



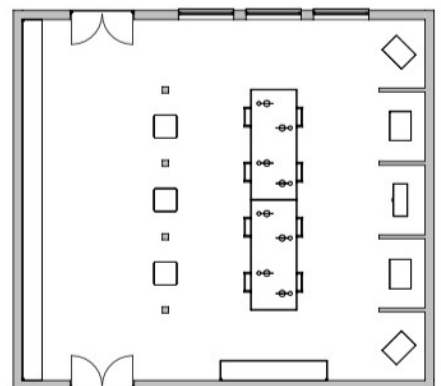
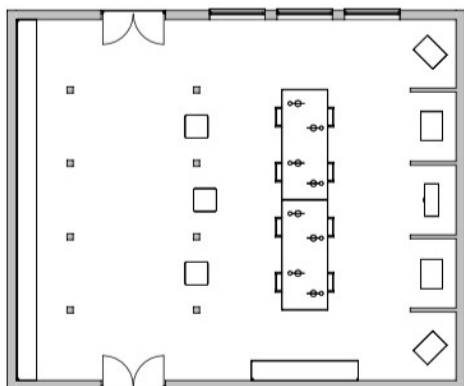
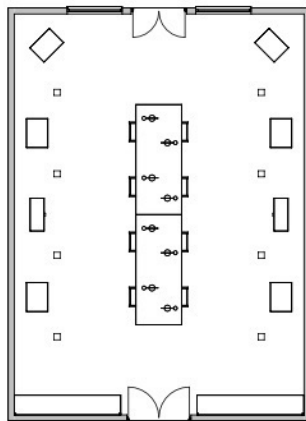
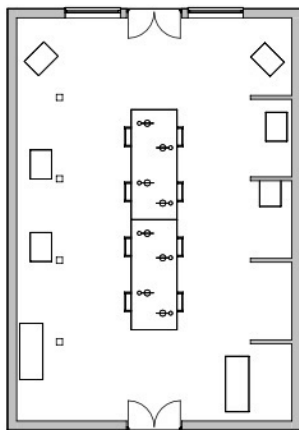
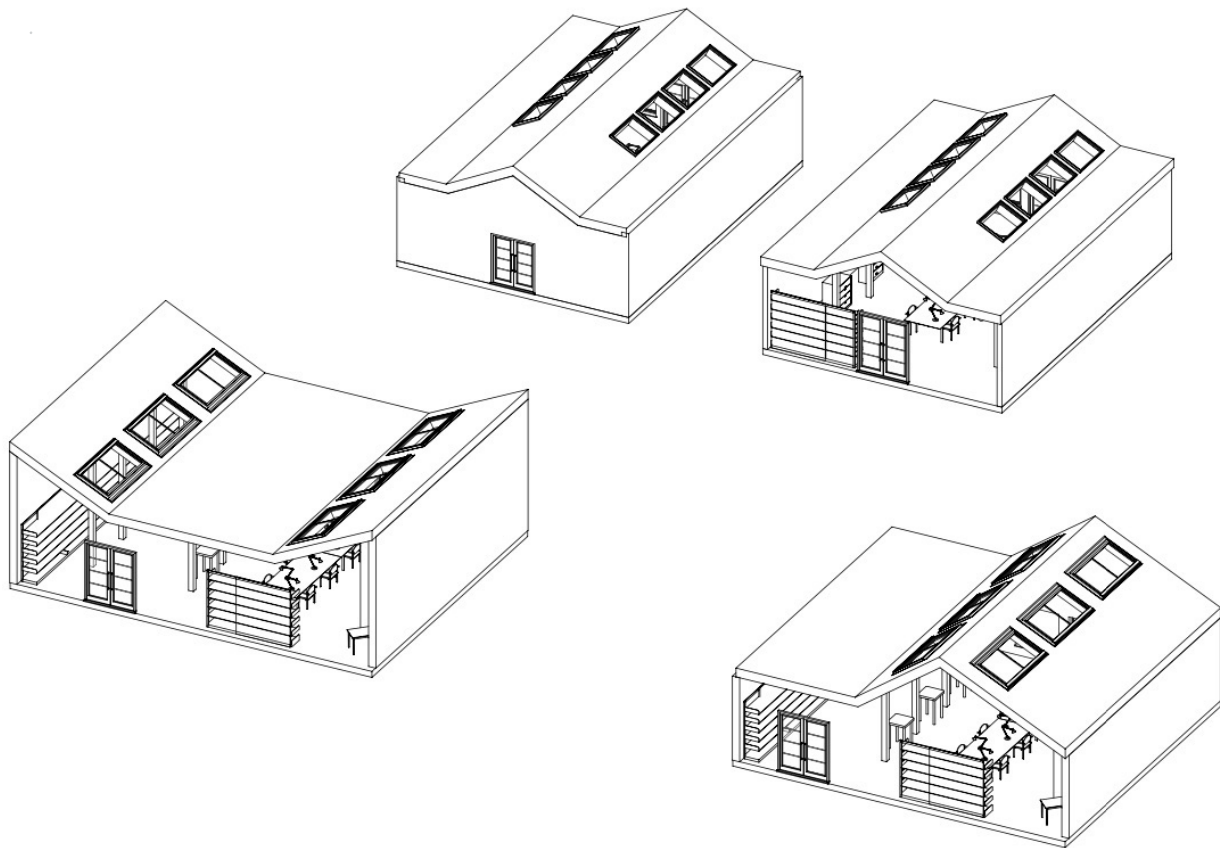
what happens when we lengthen and double the amount of tables + chairs



WEEK 1.9

28 Oct. - 1 Nov. 2024

Designing an archival space

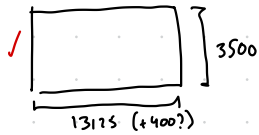
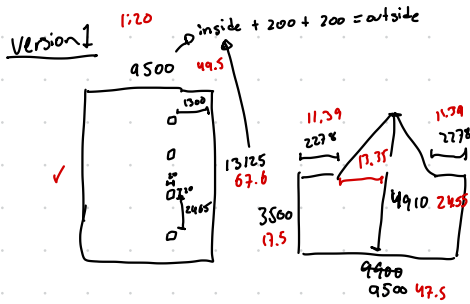


WEEK 1.9

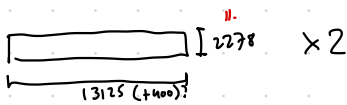
28 Oct. - 1 Nov. 2024

Designing an archival space

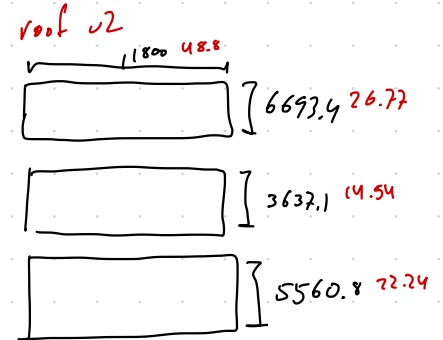
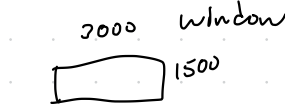
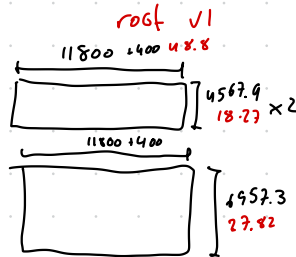
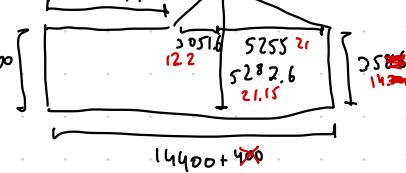
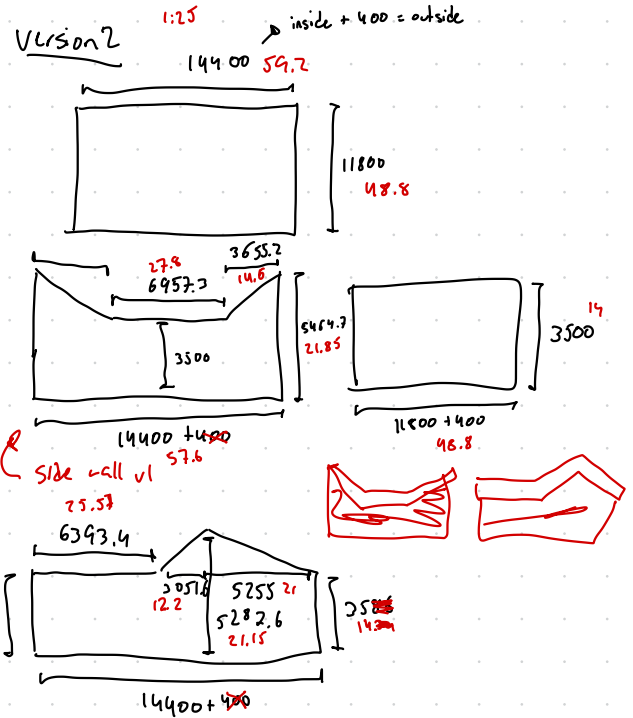
write duidelijk what
these drawings show



roof



I had 3 iterations of the plan that I couldn't decide on in digital model so I decided to make all 3 basic shape as physical model to pick which one I would choose



progress walls and furniture (tables)

WEEK 1.9

28 Oct. - 1 Nov. 2024

Designing an archival space

Reflection

With getting more helpful feedback about how to create a welcoming and useful space, I ended up making 3 different variants for my final design. While I could make them easy digitally I could not make a decision on which of the three variants I wanted to work on further so I made the outside of all three variants with a model on a scale of 1:20 and 1:25 so that i could live through the model and make a choice that way. Unfortunately I did not take a picture of all three variants but I after making the decision I started on making the final model and finishing the drawings for the P1. This has shown me that looking through a model can give you a different perspective than digitally and can help with the decision making process of designing. For next week I will finalise the drawings and the model and take pictures of the model for the P1. I will also be preparing a script on what to say during the presentation as from previous subjects I have figured out that that has worked the best for me while presenting.

WEEK 1.10

4-8 Nov. 2024

P1

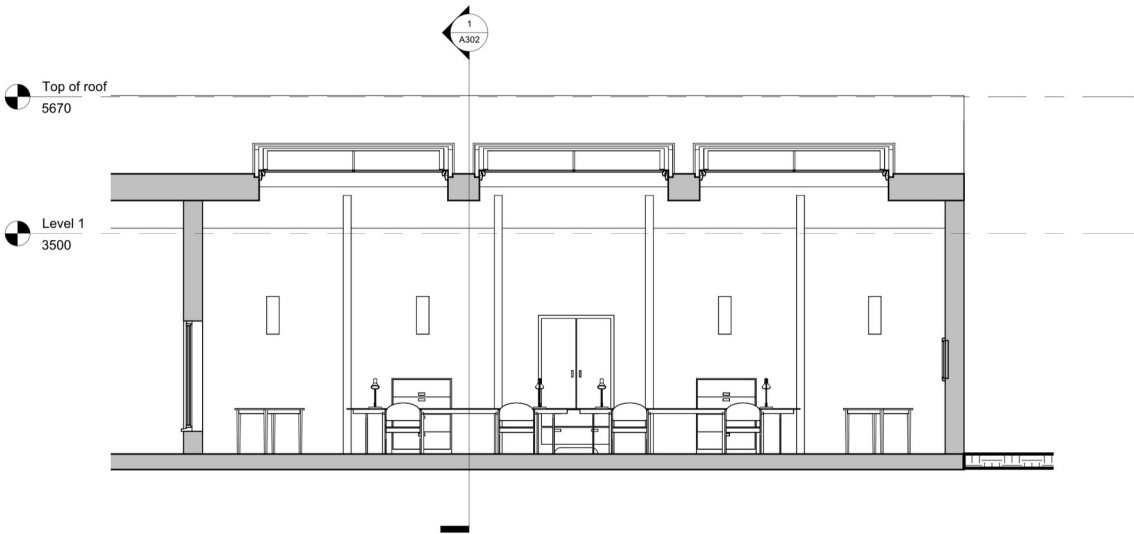
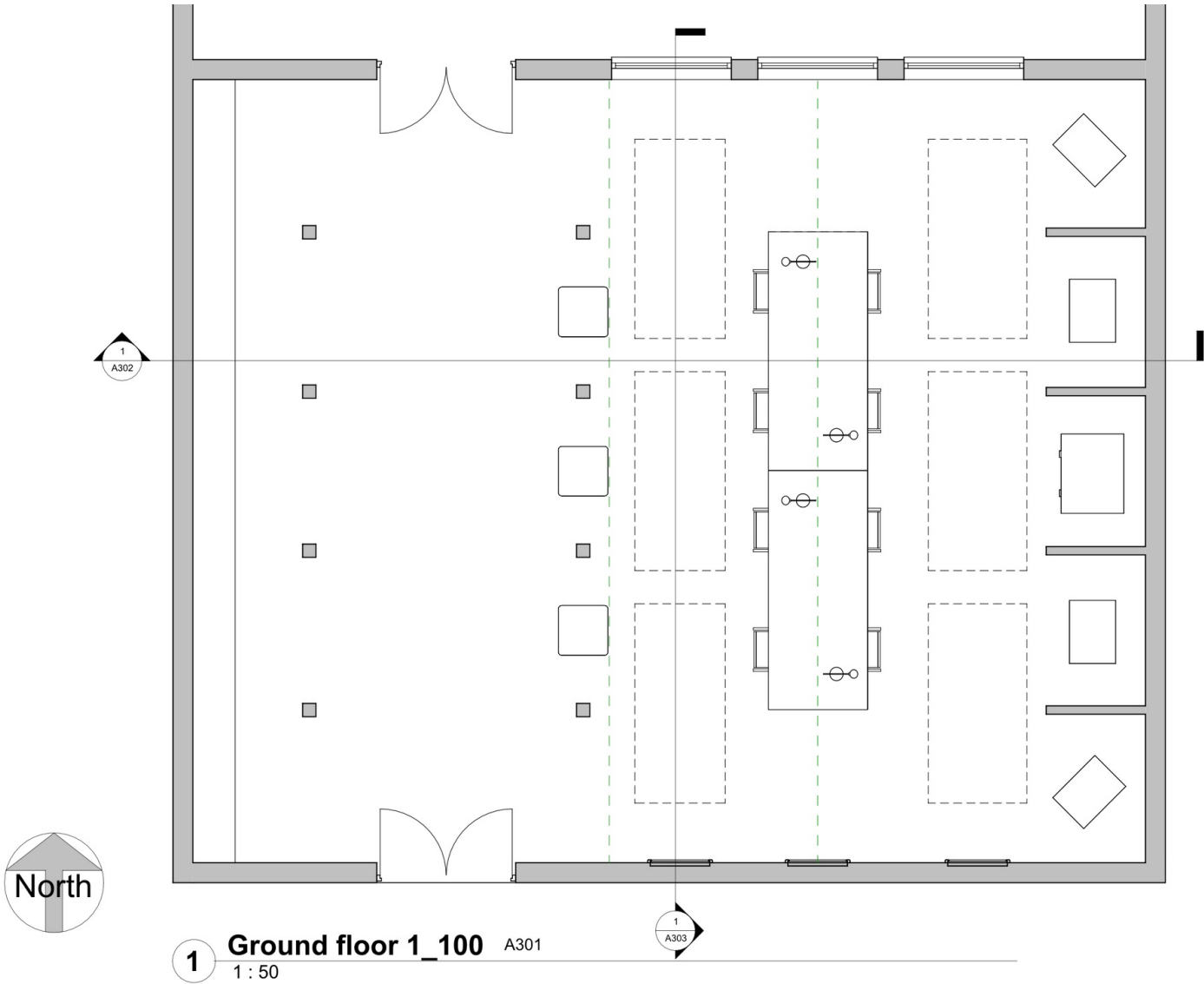


making photos of the archival space



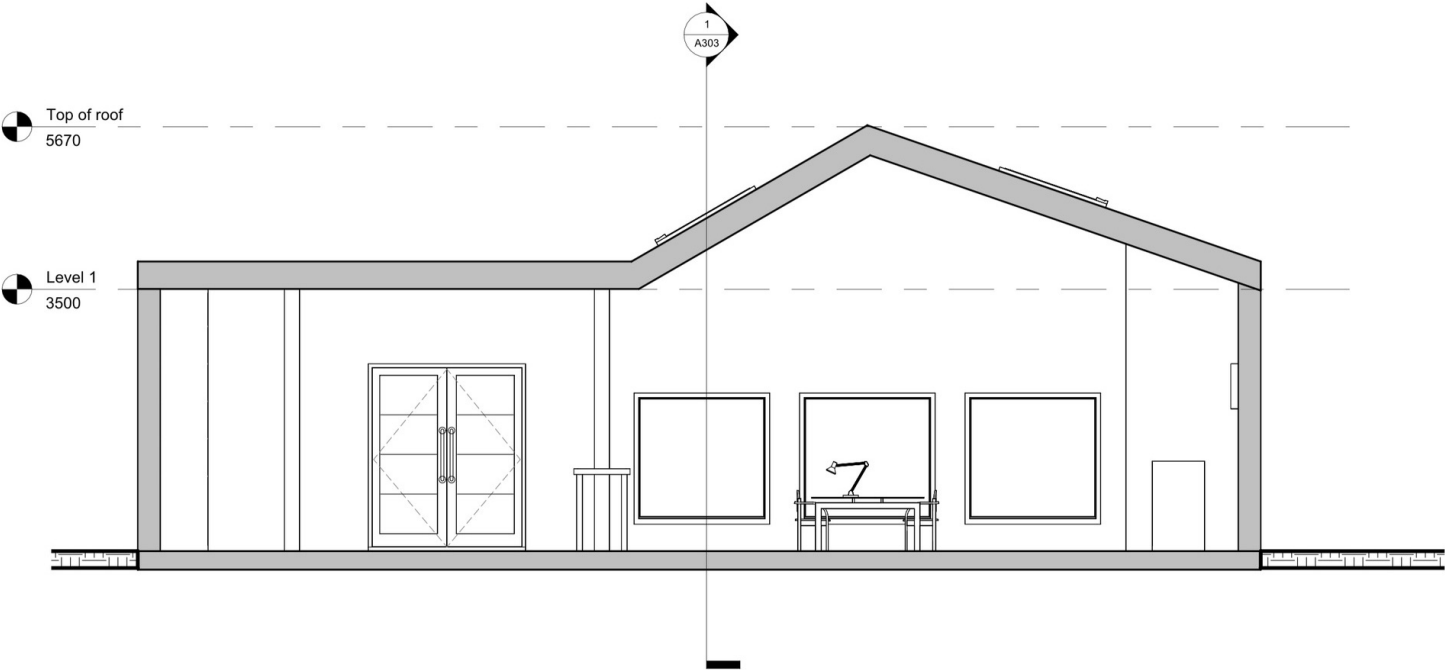
P1

drawings of the archival space

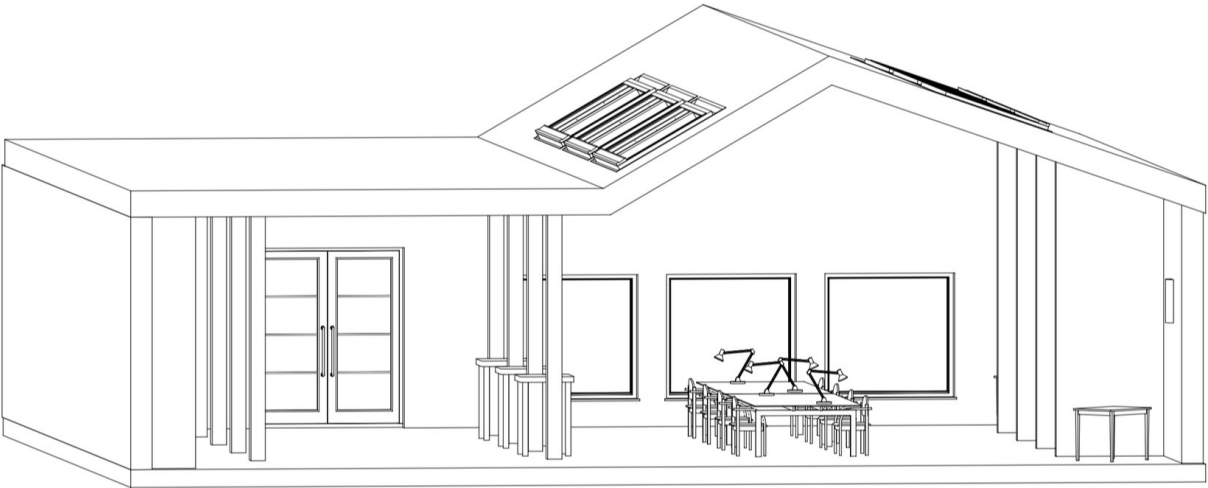


P1

drawings of the archival space



1 Section 1 1_50 A302
1 : 50



1 Axo A304

P1



WEEK 1.10

4-8 Nov. 2024

P1



P1

Feedback

- How do you read the room? Where do you arrive? What's your journey?
- Have a bit more of what things do? What can they do?
- Structure → pitched room with lights, you can develop it
- Deep storage shelving instead of the tiny furniture which has loads of space left around
- Shelving held within the system so the columns becoming free standing
- The corner feels a bit awkward → you can't squeeze in
- Becoming a slightly different space from the outside
- The design maybe needs another set of an iteration
- Question of symmetry presenting complexity
- Making stuff purposely non-symmetrical maybe?
- Identify the spatial qualities → all while paint?
- Assembly of furniture? both furnished edges, door feels slightly strange... from 1930's, feels like an old room
- There's loads of potential spatial qualities

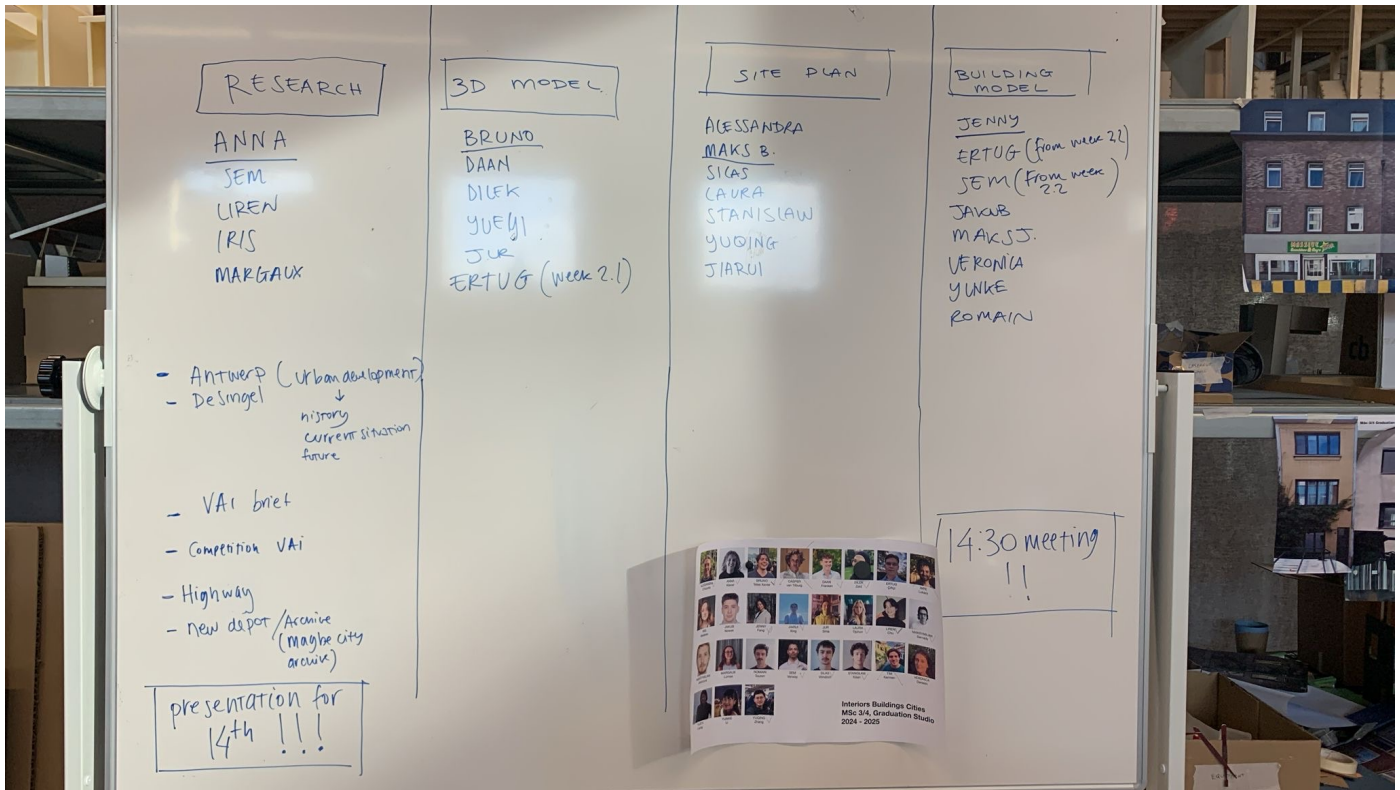
Package P1 notes

- Package up the project and see what you have learned from it
- Look at what you have made and think about what it is. Look at it as if it is not your photo.
- Does the message of your room come through the photo
- Look at what others did and how that compares with yours in terms of questions that arise from it
- Zooming out to see the bigger picture, what context the room is situated in
- Zooming in to see the relations within the room
- Sketch, redraw the plan with improvements
- Essential ideas of the project

Reflection

The P1 has finished and with the feedback I got I realised that sometimes I lose focus of some elements within my design. At the start I did focus on the structure and not placing the roof windows in the same line as the columns in the room but after working more on the design, creating more variants and getting all kinds of feedback, I put the thought of structure away. I need to learn to keep coming back to different elements such as structure so I don't start ignore and forget about them. Thinking about what is significant about my design, I come to the fact that it is a welcoming transition area from the public entrance, making way to the exhibition/workspace I designed and then to the actual archive. For the photos, it might have helped that transition area to build the next room over, showing the continuation of the building and some movement within the walk space. What I should also focus on in my next design is materiality of the walls and floors and how that plays into the space and how people experience it. Next week we will get into groups and think about what kind of research needs to be done about and within De Singel in order to prepare us for our designs.

Research team



VAI mission

- A good living environment for everyone
- Creates meeting places for people who want to remember, research and share with others.
- Connects the past, present and future of the built environment.
- They advocate for a caring environment with space, people, objects, materials and memories.

VAI vision

- Focuses on how architecture deals with social issues; economy, digitisation, sustainability goals, social inclusion and dealing with heritage.
- Showcase the materials gathered in lectures, exhibitions, debates, educational projects, publications and public events.

VAi architecture archive

- Ever growing collection of past, present and future projects of architects.
- Open to the public who is interested in the architecture of Antwerpen and the broader area of Flanders.

VAi Knowledge centre

- For anyone who is interested in the relation between cultural heritage and architecture and urban design can go to the knowledge centre of the VAI.
- VAI is connected with both domestic and international partners, gaining alliance with researchers, designers and organisers.
- Shares the knowledge they gather through online and offline means
- It represents the architecture from Flanders in international events.

VAi festival of the architecture

- Happens every two years
- A festival to show the public new developments and debates in the field of architecture
- Recent projects become open to the public
- A moment of reflection, public involvement and focus on the contribution of architecture on the environment

VAi Publications

- Public books about their collection and up and coming architects
- Cataloguing

VAi De Singel and the depot

- Two locations
 - De Singel as a place for lectures, exhibitions and other public events
 - Depot in the city centre with a lecture hall and own library. Open to researchers, students and other people interested in the architecture of Antwerp and Flanders.
- Want to combine the two areas in a new housing situation, involving the public more with their collection.

VAi sustainability

- Not only energy related sustainability but also social inclusion, knowledge management and reusing.

[https://www.wegenwiki.nl/R10_\(Belgi%C3%AB\)](https://www.wegenwiki.nl/R10_(Belgi%C3%AB))
[https://www.wegenwiki.nl/E34_\(Belgi%C3%AB\)](https://www.wegenwiki.nl/E34_(Belgi%C3%AB))
[https://www.wegenwiki.nl/R1_\(Belgi%C3%AB\)](https://www.wegenwiki.nl/R1_(Belgi%C3%AB))
<https://www.wegenwiki.nl/Kanaaltunnels>
<https://desingel.be/nl/info/over-in-en-rond-het-gebouw?item=architectuur>
<https://www.kunstsite.be/gebouw/historiek/>
<https://www.kunstsite.be/site/wp-content/uploads/2018/03/deSingel-wordt-deSingel-1980-1990-Jef-De-Roeck.pdf>
<https://www.vai.be/nieuws/desingel-het-stenen-testament-van-%C3%A9on-stynen>
<https://books.google.nl/books?hl=en&lr=&id=PdHrFAAAQBAJ&oi=fnd&pg=PA12&dq=Antwerp+de+singel&ots=SIU7Up9zaB&sig=1RyYbBEpbq2P2rVB9tB8wMM#v=onepage&q=Antwerp%20de%20singel&f=false>
https://www.vai.be/volumes/general/Architectuurcultuur_compressed-2.pdf

Summarizing research into bullet points



Research team

1 Archiving and the VAI

indesign file - all the topics that I thought would fit this section of research

4 Policy plans of the VAI

The VAI has three different policy plans, all three focusing on different areas. The first one is for the arts 2023-2027, focusing on their plans for the upcoming years. The second one is the policy plan for the VAI Knowledge centre. The third one is cultural archive for architecture 2024-2028, which focuses mainly on the archive itself and the plans for that. (IN PROGRESS)

5 VAI Competition 2021

In this competition, the VAI was thinking of moving their archive to a church and renovating it to be suitable to house an archive, a workspace and exhibition space. The main focus of the new design would be the collection of archives and archival pieces that have been collected. Other than housing the collection, there would be spaces needed for a

6 VAI Competition 2021 Winner

The temporary architects firm of architects Els Claessens, Tania Vandebussche / Fenikx won the competition with their design together with the interior architect Elise van Thuyne. Their concept was that of a "clean ship".

7 VAI Competition 2021 Runner ups

The runner ups of competition were:

Alice Babini, Lorenzo Bini Architetto, Philippe Vander Maren, Raf Geysen, Venlet Comm.V

Bovenbouw Architecten

De Smet Vermeulen architecten bvba, WDJARCHITECTEN

Dhooge & Meganck - Ingenieur Architecten

2 History of the VAI

The VAI started out as the Architectuurarchief from the province of Antwerp (APA), which was founded in 1988, due to the concern of losing valuable pri

3 Vision and mission of the VAI

The mission for the VAI consists of:

Creating a good living environment for everyone.

Creating meeting places for people who want to remember, research and share with others.

Conserving the past, present and future of the

WEEK 2.1

11-15 Nov. 2024

Feedback (history of Antwerp)

- Drawing all the maps together - all the layers drawn on top of each other. What do you notice the most? Where lies the emphasis?
- What's the time frame and the certainty of those things?
- Sort the material and see what you use as a designer

Feedback (de Singel)

- Draw what each period looked like (different times with the same drawing style)
- Connect different elements together, the evolution of the highway and how the design did or did not change because of that, etc.
- What was the architectural mindset of the time period. What was the world this building was talking to?
- Compare with other modernist campus site projects
- Redrawing, diagrams, use more visual methods showing off the information
- What are the problems with the building

Feedback (VAi)

- Look critically at what the VAI says about themselves
- Compare to other architectural institutes in Europe. What do they do differently?
- Where is its territory and how does it represent itself?
- Describe the context of the competition. How did the form come to be? Why did it not happen?

Reflection

This week, the research team worked on gathering a lot of information and we had also already planned to be more critical next week about the information that we gathered so when we got that feedback to be more critical, especially with the things the VAI says about themselves, we had already planned to do that next week. It was good to hear about some things that we missed in our research such as the comparisons of the VAI and de Singel with other institutions that are similar in order to grasp the stance that they have compared to others, so that I will be working towards next week. I will also be working towards creating more diagrams to replace some text to make the information more digestible, for the others. In terms of design, we got asked to come up with something, drawings, a model, an image, etc. that showcased our initial idea towards De Singel. We can work within the existing building, create an extension or build separate but relate it back to the de Singel. My initial reaction is to create an extension somewhere.

WEEK 2.2

18-22 Nov. 2024

Research team

- History of the VA; and the archiving in Antwerpen
 - ↳ show in timeline?

- Vision and mission of the VA;

- ↳ rewrite

- ↳ find some other sources that is not the VA itself

- ↳ how credible/reliable/feasible are each points in the mission/vision

- ↳ what is missing?

- policy plans

- ↳ same as vision and mission

- compare with other archives

- ↳ HNI (the Netherlands)

- ↳ Riba (England)

- ↳ the centre for contemporary architecture archives (France)

- ↳ CIVA (Brussels)

- ↳ funding

- ↳ how big is the collection

- ↳ employees

- ↳ ~~m2 of current building~~

- ↳ ~~archiving process~~

- ↳ publicity (how open is it to the public)

- ↳ region they archive for

- 2021 competition

- ↳ full context of area

- ↳ brief/expectations

- ↳ why was it cancelled

- 2021 winner/runner ups

- ↳ how did the design take shape

- autonomous or non autonomous

- ↳ benefits and drawbacks



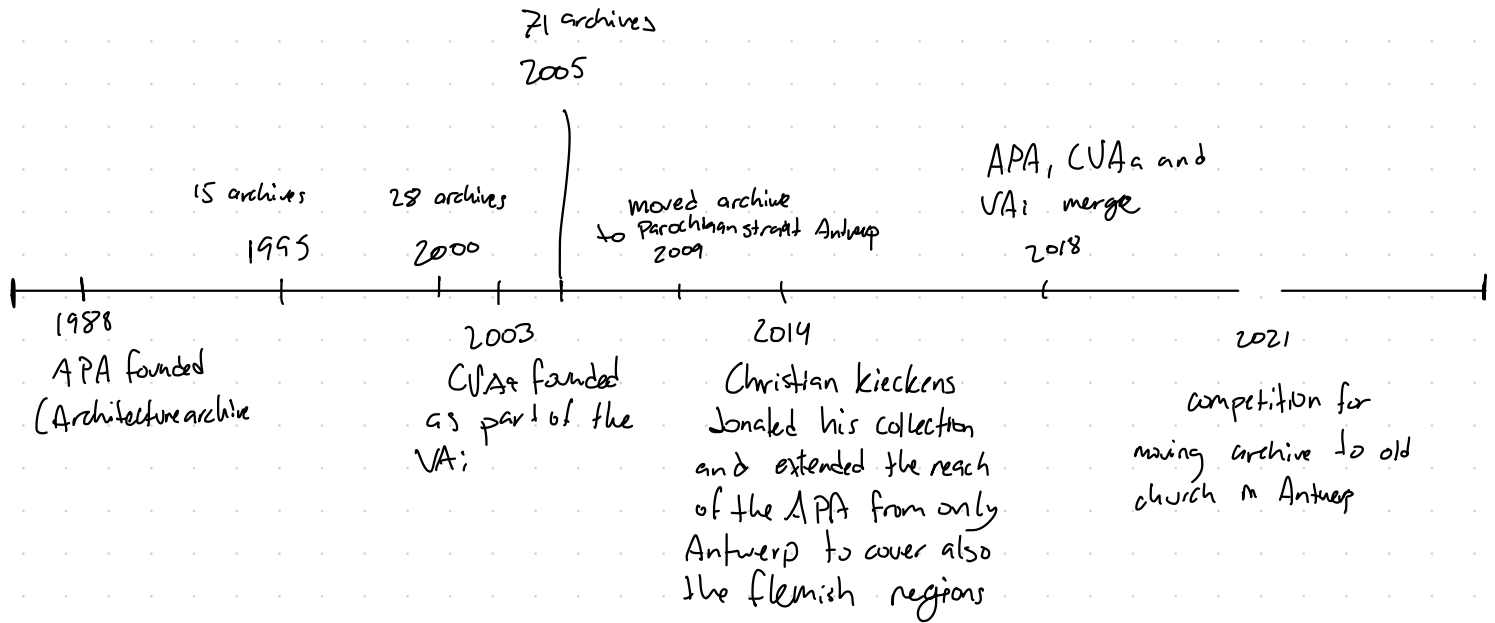
diagrams/graphs/maps

diagrams

WEEK 2.2

18-22 Nov. 2024

Research team



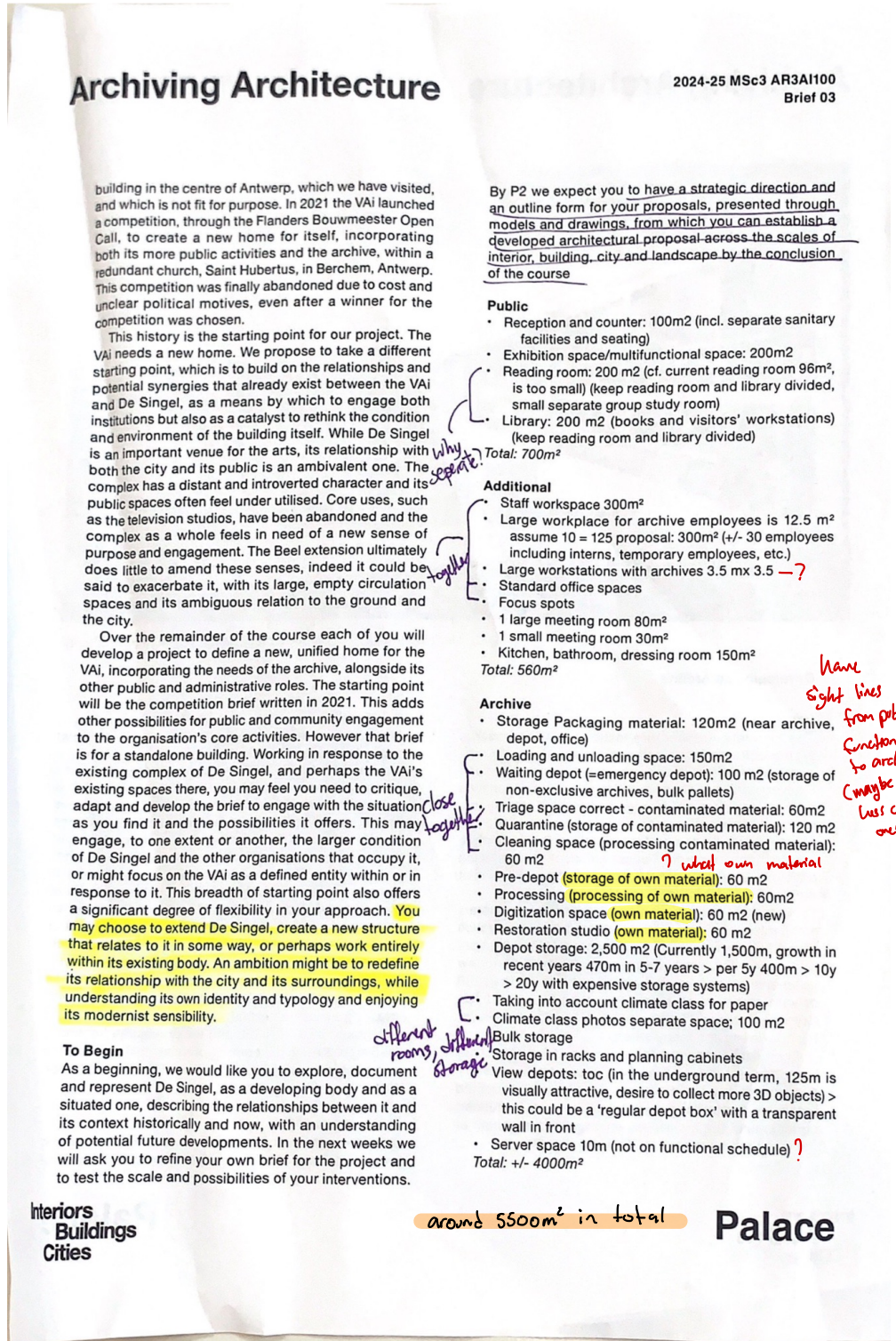
APA = Architecture archive of the province Antwerp
 CVAa = Flemish community centre for Flemish architectural archives
 VAI = Flemish architecture institute

	VAI	HNI	RIBA	CIVA	
funding	1.8 million	2018 11 million ministry of education, culture and science	£ 28,000,000 2023	n/d	✓
collection size	200	700	4.6 million items	500	✓
employee numbers	31	100	230	48	✓

openness to public	exhibitions workshops tours library	exhibition tours bookshop cafe	exhibition library (free) bookshop cafe workshops tours	bookshop exhibitions library (pay to use) workshops tours
region	Flemish	The Netherlands	UK	Belgium (not including Flemish)

individual design

initial thought on where
 extension using part of de Singel



split into 3 "areas"

- public
 - private
 - archive
- heavily related
 can have "looks"
 within other areas

analysis building

what part is not being used
 how other stakeholders are
 within the building,
 how do we want to interact
 with the others?

conservatorium

- De Singel
 - VAI
 - leon cafe' de Singel
 - Eastman (theater/dance company)
 - 1 Solisti (music production)
 - Sabbatini (teaching back stage)
 - theater festival
 - study centre Flemish music
 - string quartet
 - facility management of de Singel
 - use of other rooms
- use of
 Beel extension

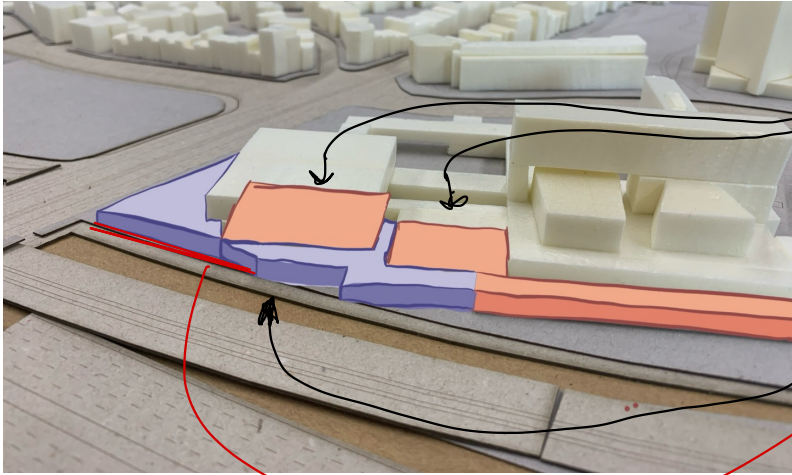
underneath is unused space, which used to be
 a radio studio space
 to make use of that space?
 lengthening it? extending it?

WEEK 2.2

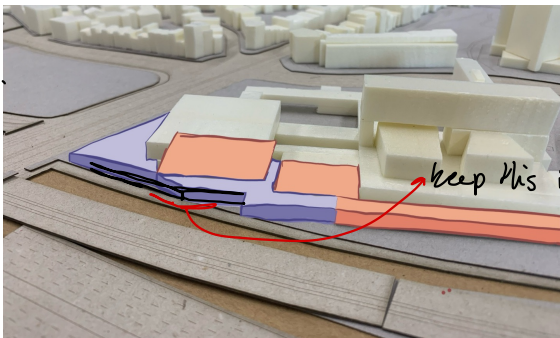
18-22 Nov. 2024

individual design

idea 1: extension of the radio rooms



- extension of the empty radio rooms
- taken over the ground floor of some of the Beel building
- keeping it on one floor for constant connections with all the elements and areas (public, private and archive)
- some parts follow the highway line
- on this side space for loading/unloading



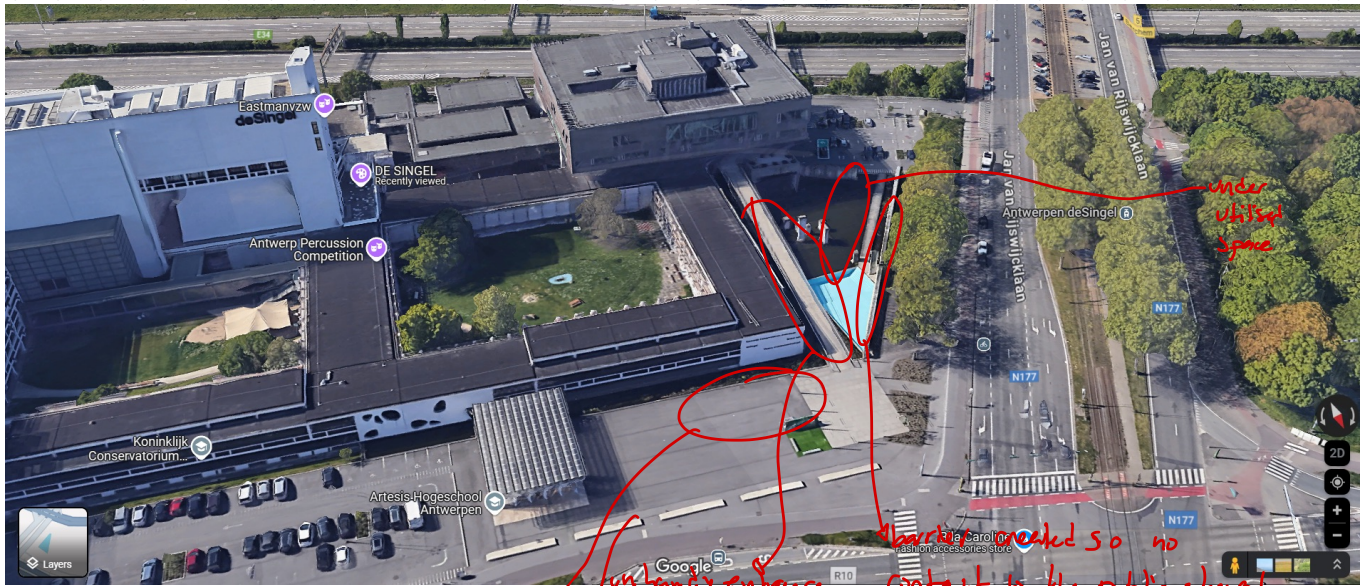
keep this in line with the highway

idea 2: use of space across the road

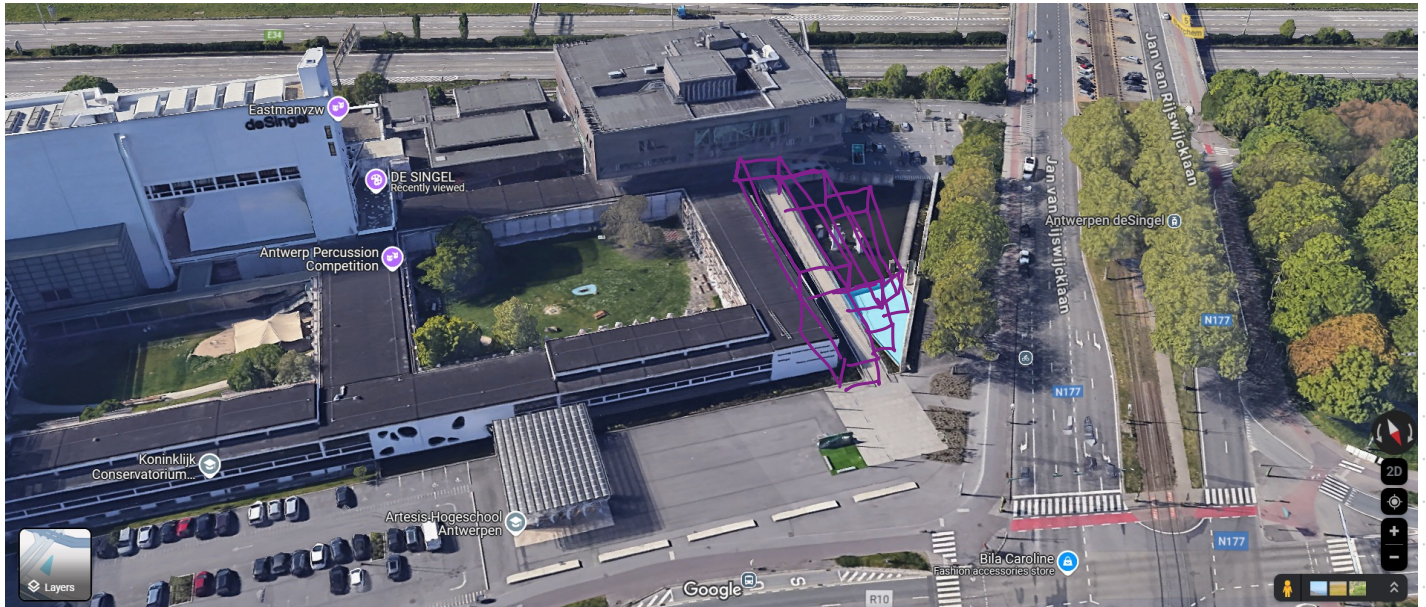


- link with de Singel with shape and materialisation of the separate building

individual design



idea 3: terraced addition



- create a terraced look on the side of the street (same concept as direction toward highway but the towards a less busy street)
- create new entrance towards the back part of building
- extend further out towards crossing as well

WEEK 2.2

18-22 Nov. 2024

individual design



initial model of idea



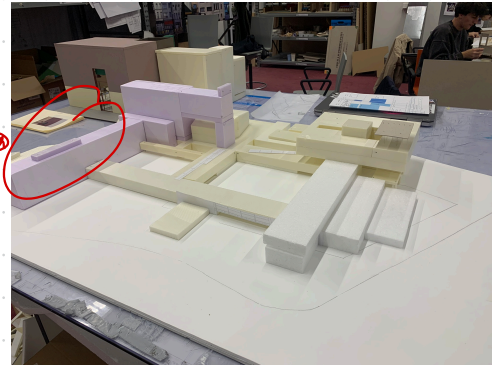
WEEK 2.2

18-22 Nov. 2024

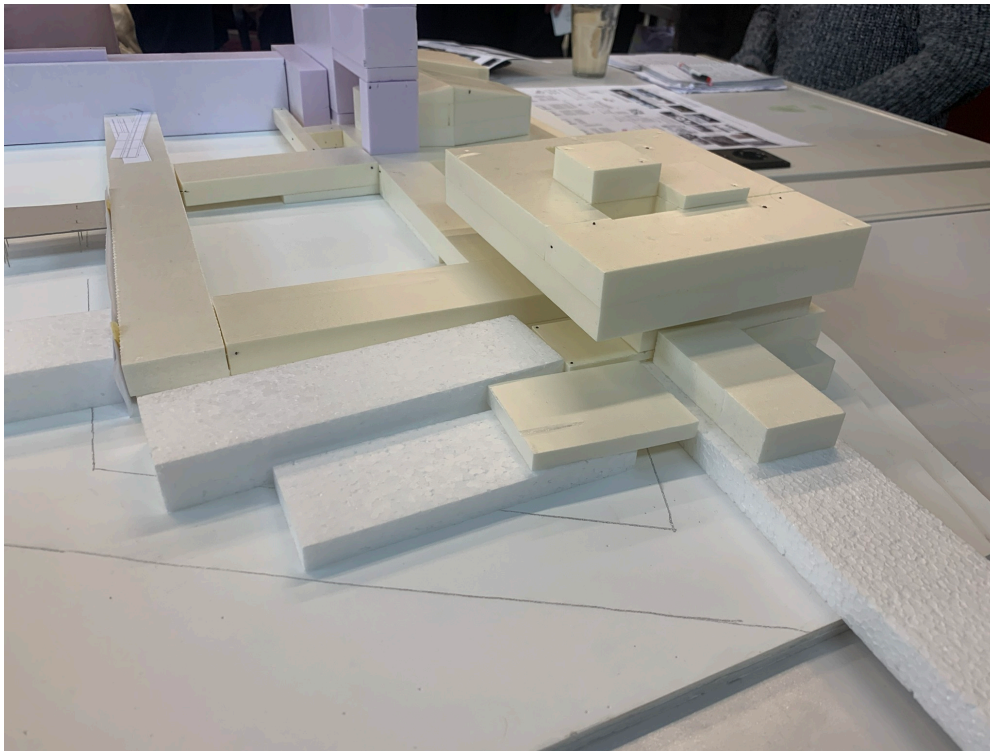
individual design

feedback

- Research inside building - who is where? - what space is used
- Consequences of the VAI moving in
 - ↳ rework the whole building?
 - ↳ reorganising
- How possible is extending/adding a layer on top of existing
- "Topography" created to put the Beel box on top of "landscape"
- Building history of
- Building becoming landscapes
 - ↳ Merve Brown
- Building near the Beel part but maybe also think about the whole building and landscaping



feedback model



Reflection

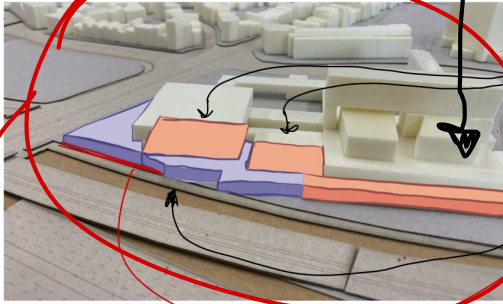
By looking at what I thought was a weak point within de Singel and the surrounding area I thought of 3 designs for this week. The one that I decided to show was idea 3 as it tackled in my opinion the most problematic part within the area. The next steps are to look more into the building itself, really get to know the building and how it works, the different stakeholders that reside in the building and such things. I will also look into the brief more in depth, what the VAI specifically asks for and how I can combine or link certain functions. For the research, I looked into certain elements of comparison between the VAI and 3 other institutions. I will for next week create visuals and diagrams for the findings and put the history in a proper timeline.



bringing the landscape to the building

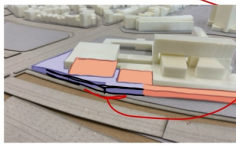
idea 3.5 = combining the two ideas, already a "terraced" place could extend

idea 1: extension of the radio rooms



- extension of the empty radio rooms
- taken over the ground floor of some of the old building

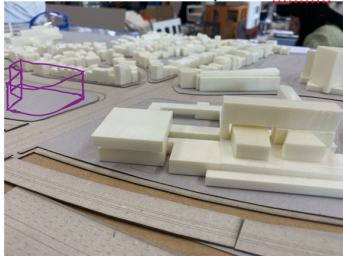
- keeping it on one floor for constant connections with all the elements and areas (public, private and archive)
- some parts follow the highway line
- on this side space for loading / unloading



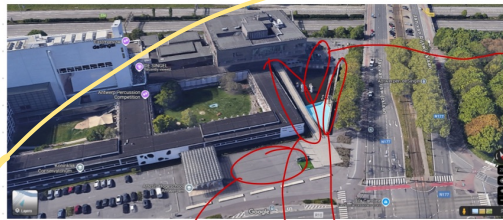
keep this in line with the highway

Landscape that will be placed

idea 2: use of space across the road



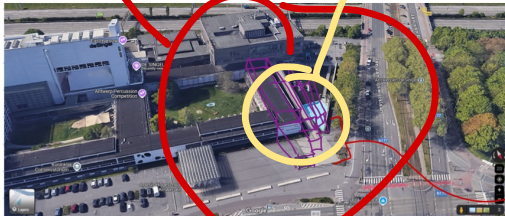
- link with de Singel with shape and materialisation of the separate building



under utilised space

- barrier created so no contrast to the public street
- semi-enclosed entrance to part of de Singel
- empty space not inviting to the public

idea 3: terraced addition



- create a terraced look on the side of the street (same concept as direction toward highway, but the towards a less busy street)
- create new entrance towards the back part of building
- extend further out towards crossing as well

WEEK 2.3

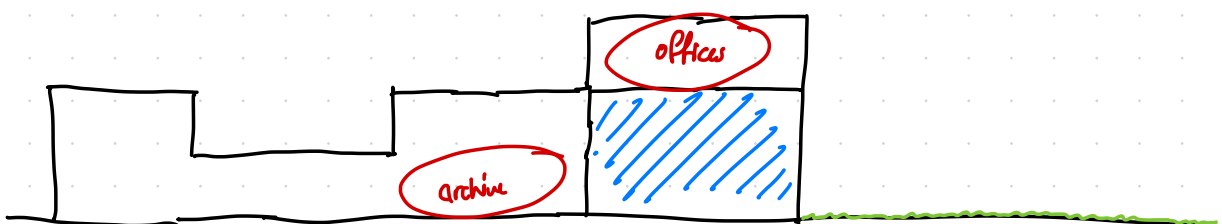
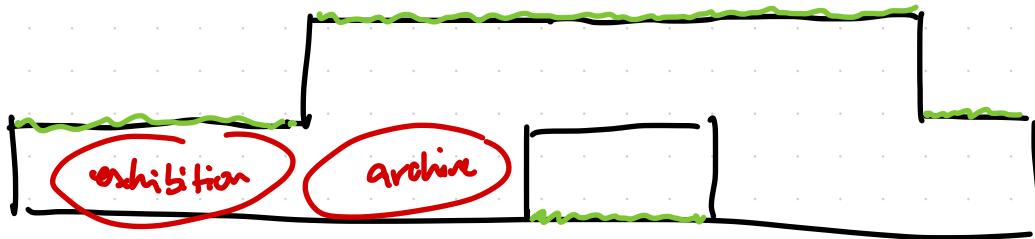
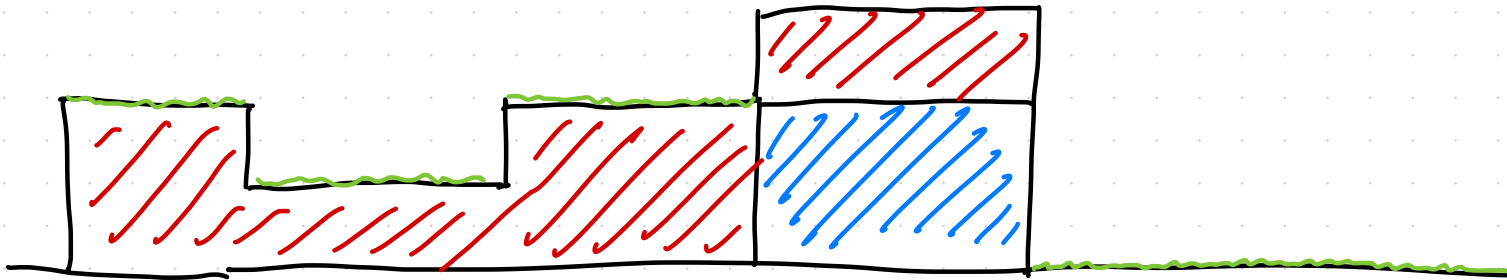
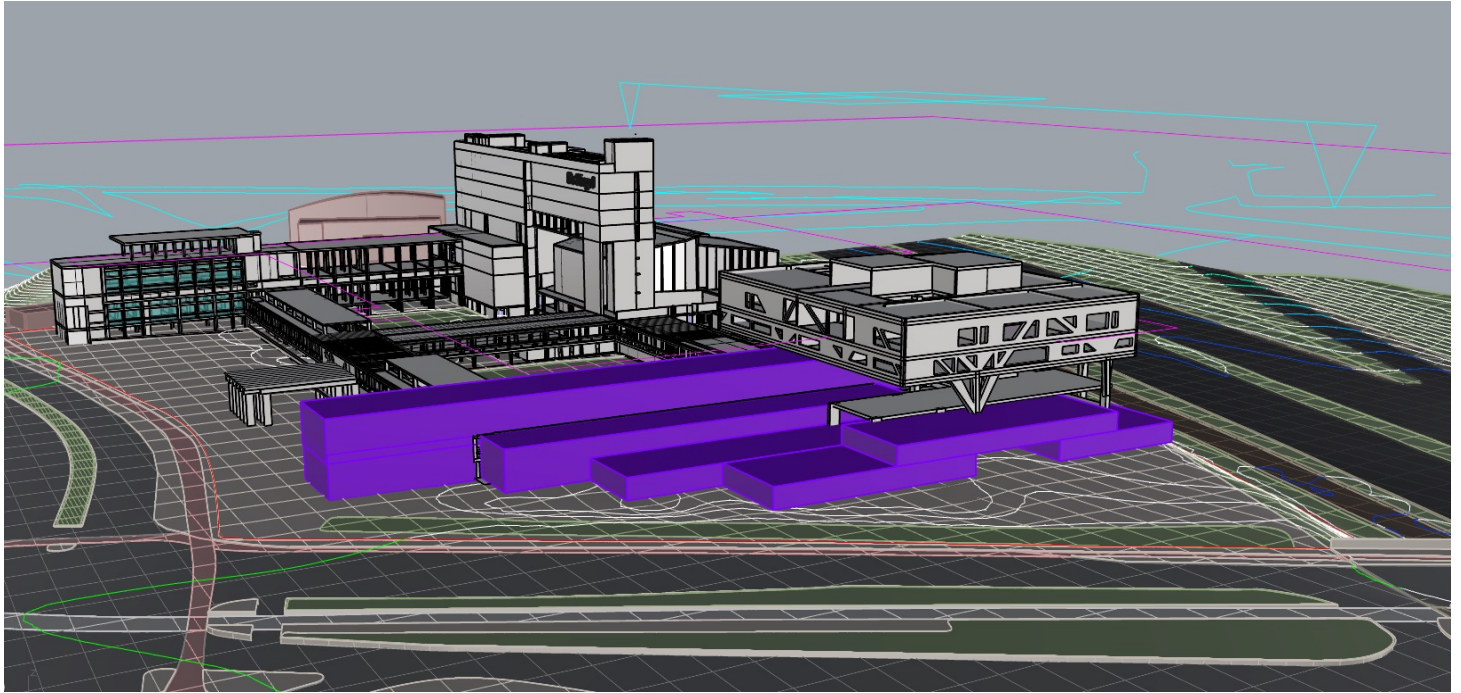
25-29 Nov. 2024

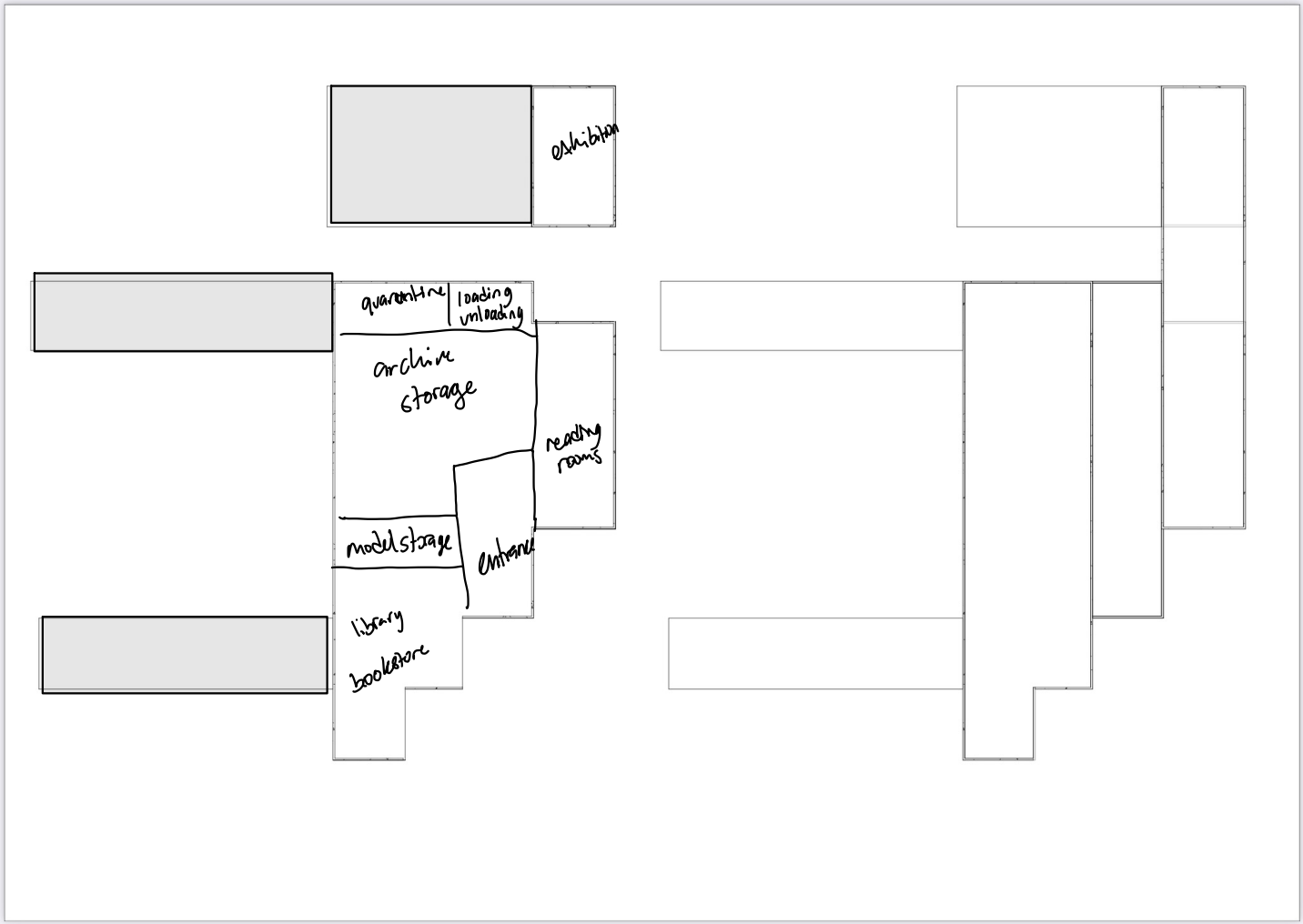
Feedback

- what is the relation with the extension, the courtyard, the beel extension and the street
- what does it mean to bring the V&A to the foreground
- work in sections not plans
- think about circulation. how do you go from one function to the other? how are they connected to each other
- look at other terraced buildings and their sections
- use of the terraces?

Reflection

What I am struggling with this week is creating a compelling reason as to why I am creating a terraced extension to de Singel. I thought that the terraced feeling would link it back to the initial idea of Leon Stynen and his terracing on the south side of the building. Also with the government thinking about building a green belt around Antwerpen will help with the terracing as I want to make them green roofs where people can walk on and use recreationally.



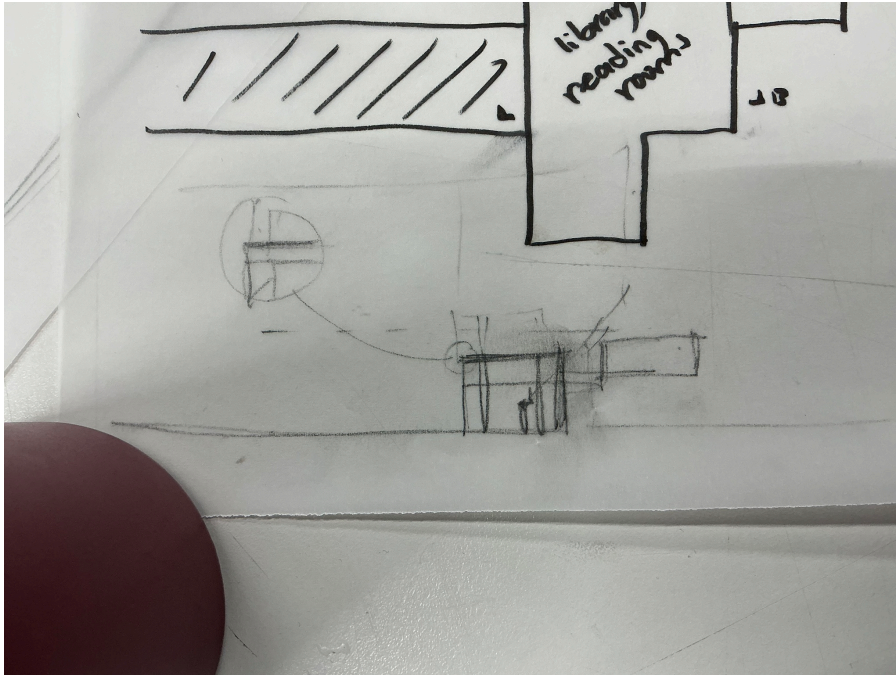


WEEK 2.4

2-6 Dec 2024

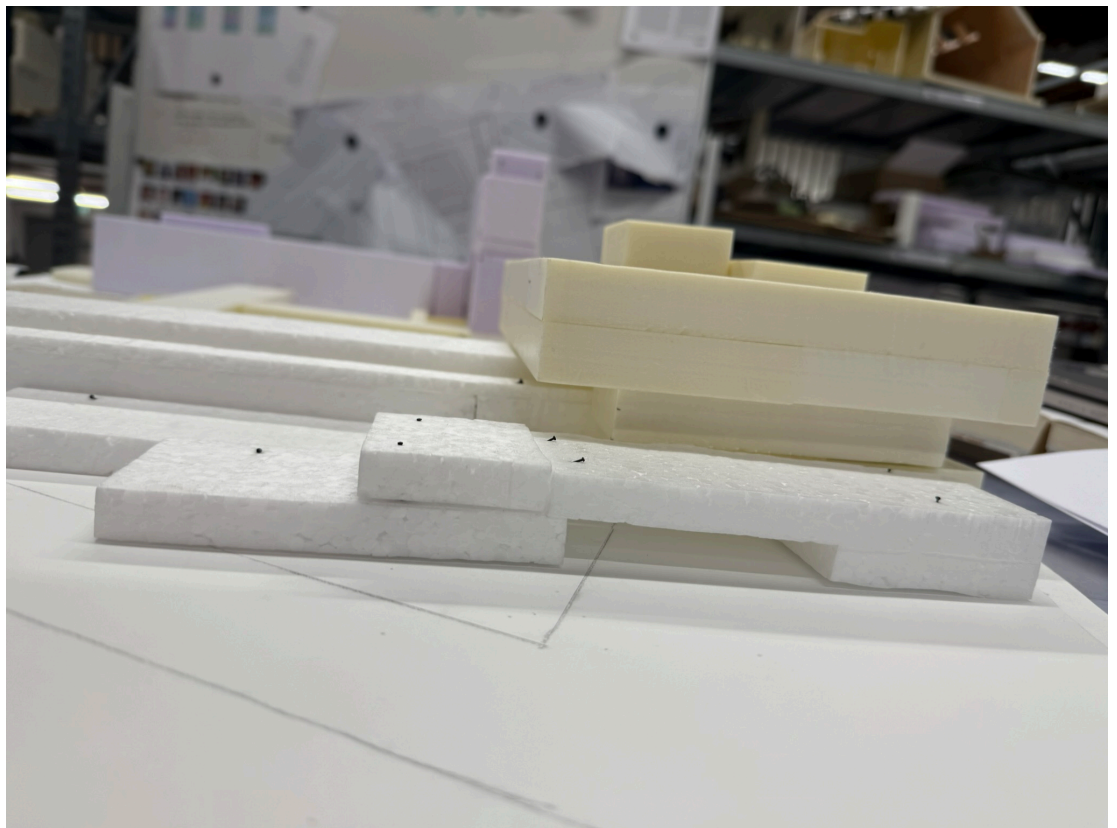
Feedback

- make plans and sections (properly drawn)
- research the side of the building I am covering + touching
- impression drawing or render of the view of and from terrace
- maybe don't stick with the terracing of the whole floor but look at other elements that can be terraced
- think about how my expansion connects to the existing building
- don't "pancake" the layout, take advantage of the shape of the building



Reflection

I am now slowly puzzling the floor plan of my design. What I need to do for next week is look closely at the existing building and really see how it works and is put together and if it is even possible to build on top of. I'm also working more in sections as well as plans and that gives me more of an overview how the building will look next to the existing. I am still struggling of making things definitive or drawing them as if they are. Susanne mentioned it today so I will work on making proper floor plans instead of sketches.



WEEK 2.5

9-13 Dec. 2024

materials exterior = . painted concrete

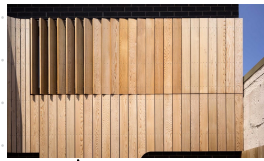
- wooden panels.

ideas. Facade materials = double facade

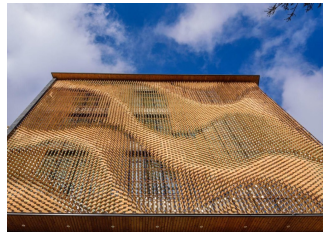
with wood



with plants



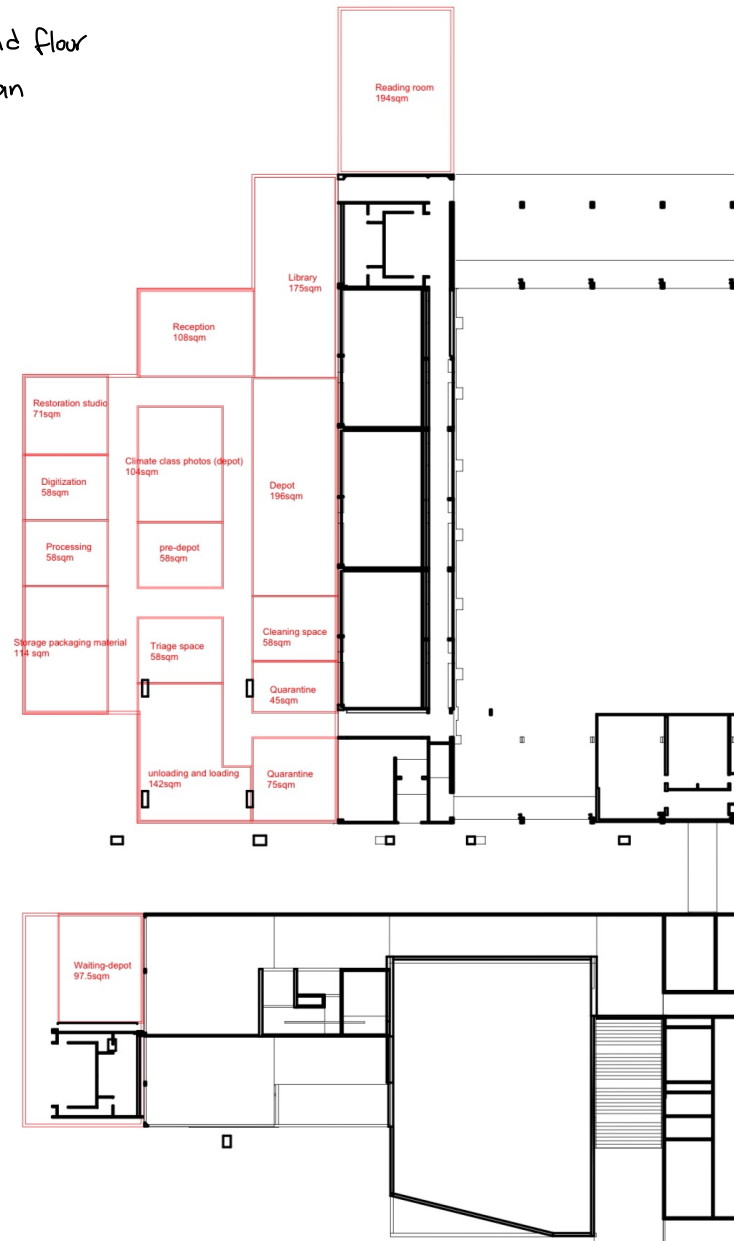
with bricks



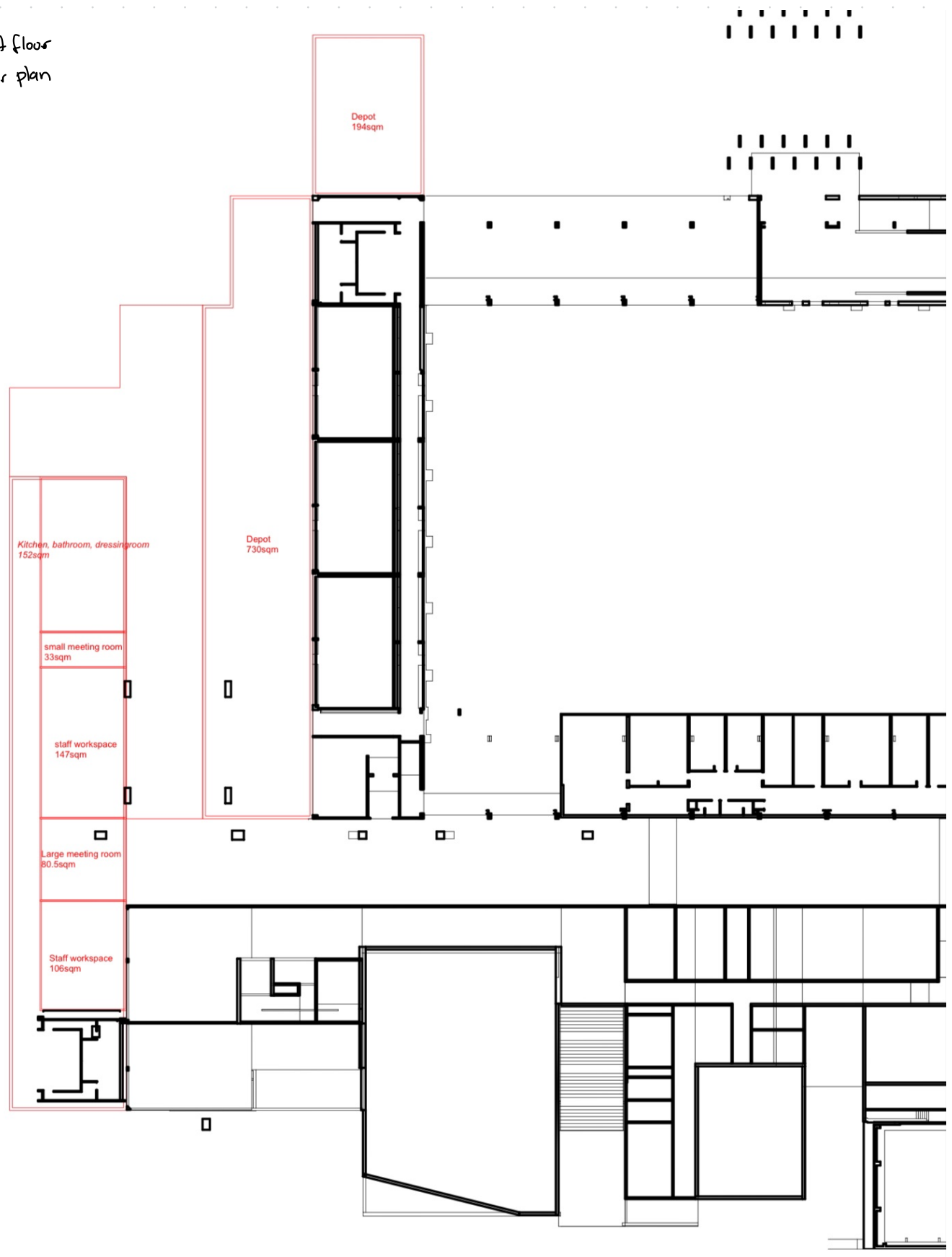
with perforated aluminium
panels

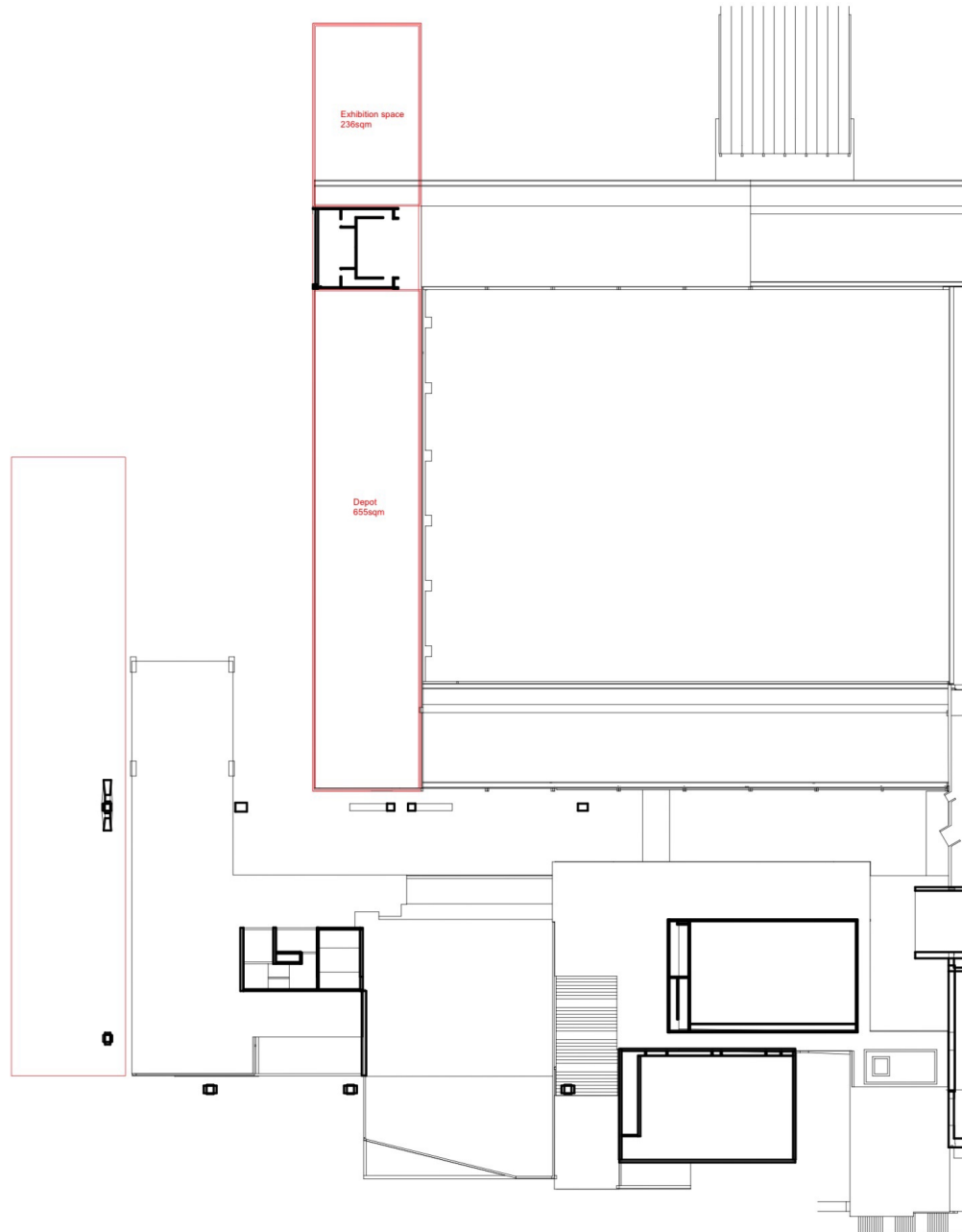


ground floor
floor plan



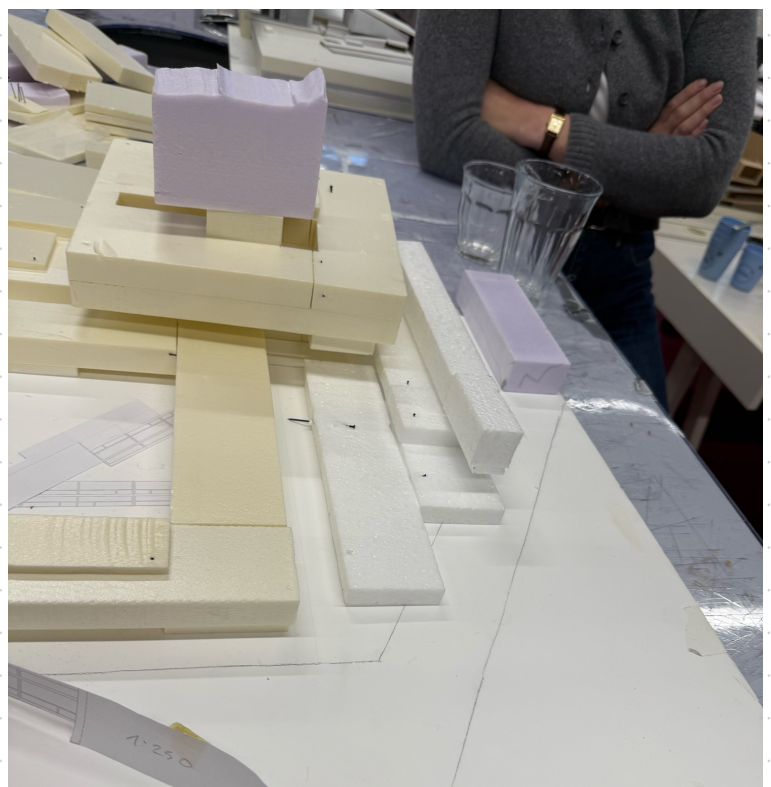
first floor
floor plan



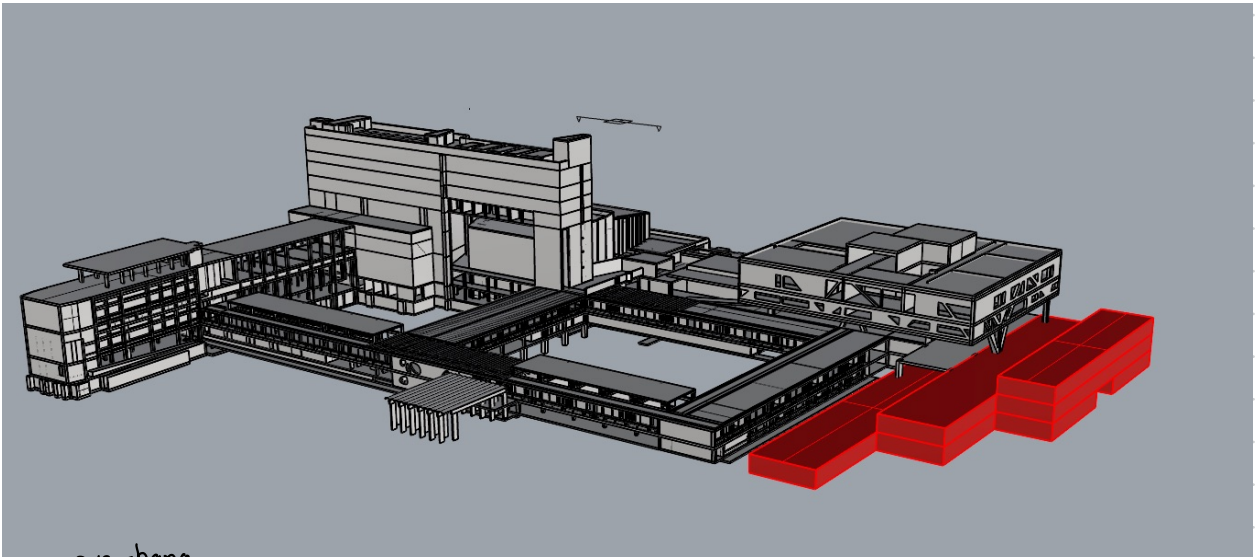


feedback

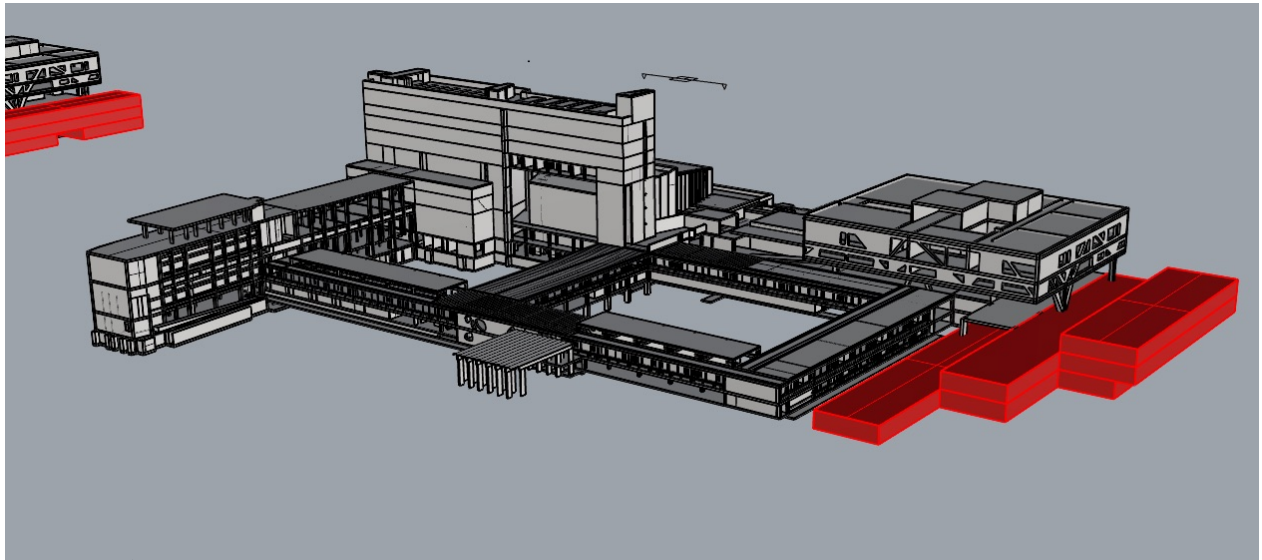
- how does my proposal help the current state of the Singer?
- look at the building in plan and section at the area of my proposal
- this is what's there
 - ↳ these are the problems
 - ↳ these are the steps that need to be taken to solve the problem
 - ↳ these are my next steps for the archive



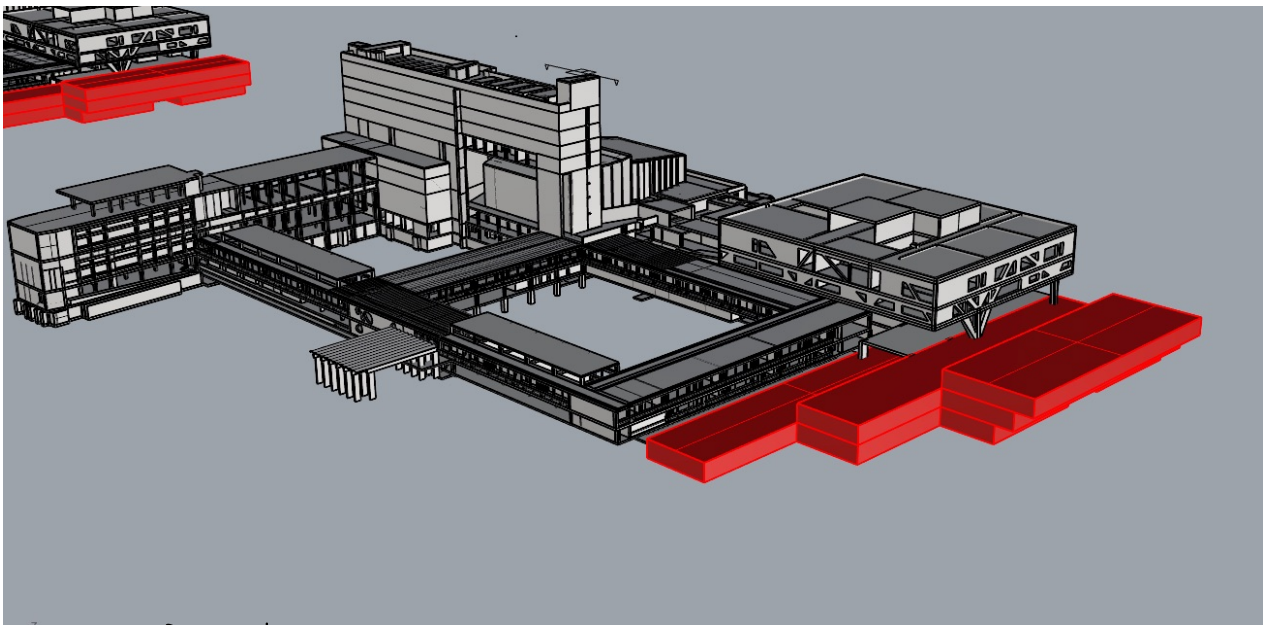
3 different variants of proposal for street view



no overhang

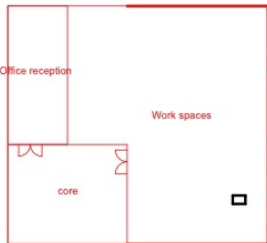
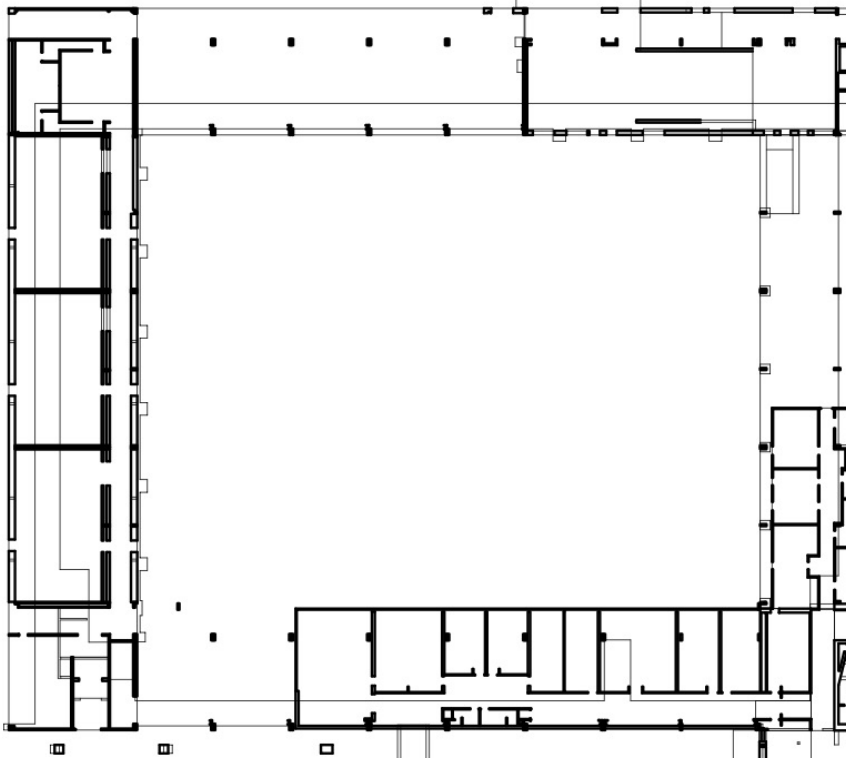
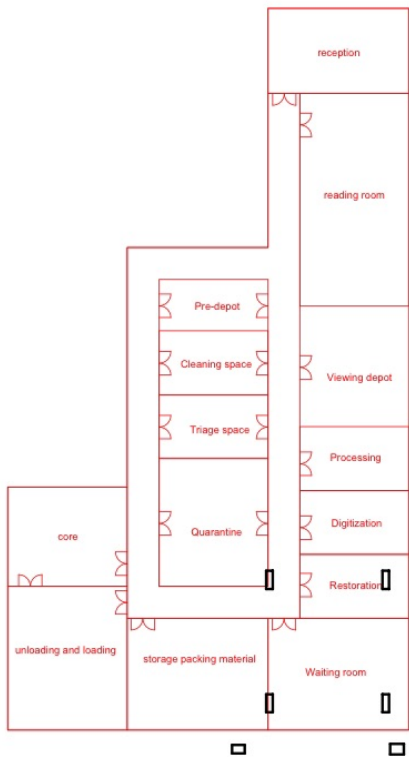


an overhang

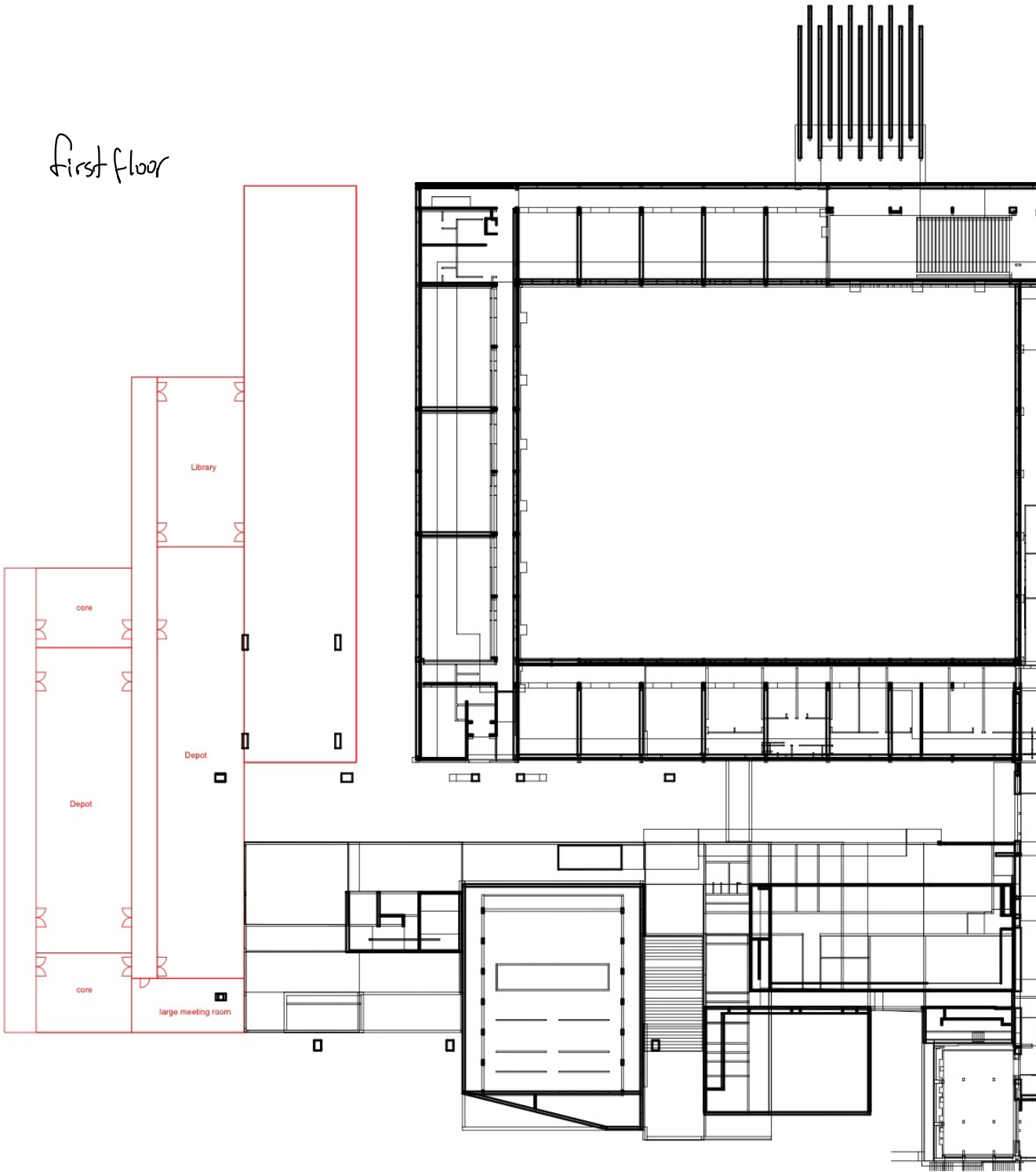


2 layers of overhang

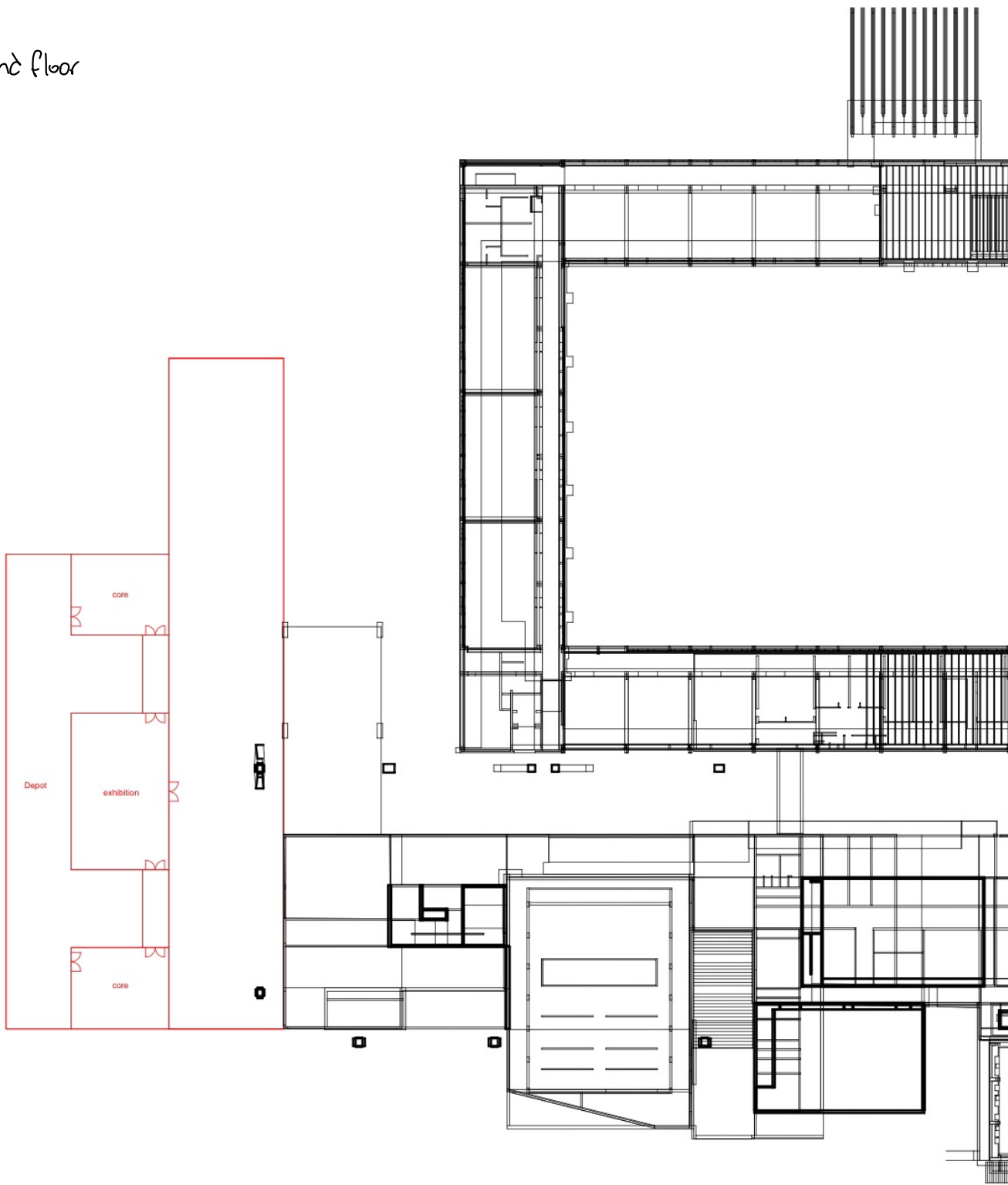
ground floor

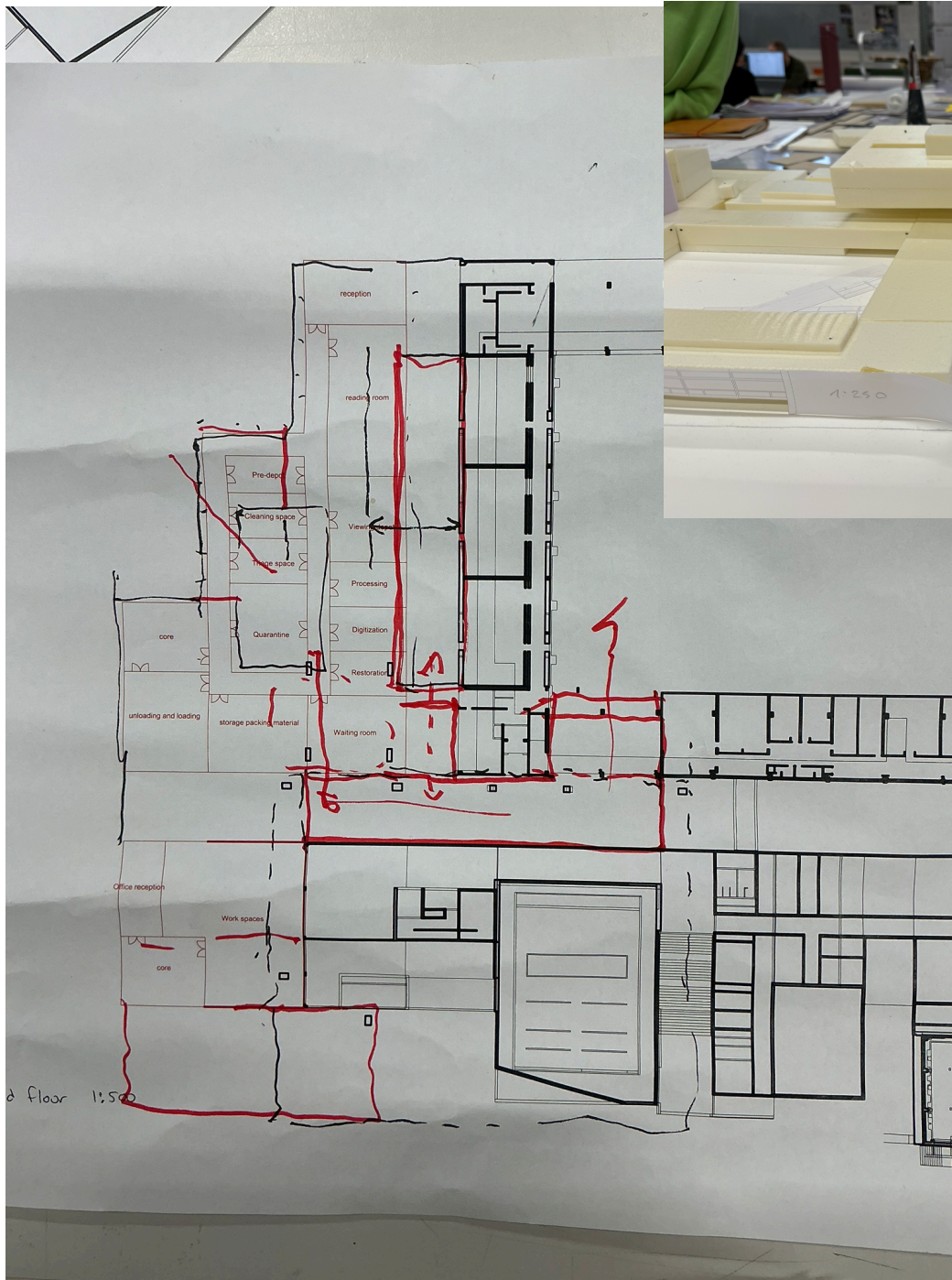


first floor



second floor

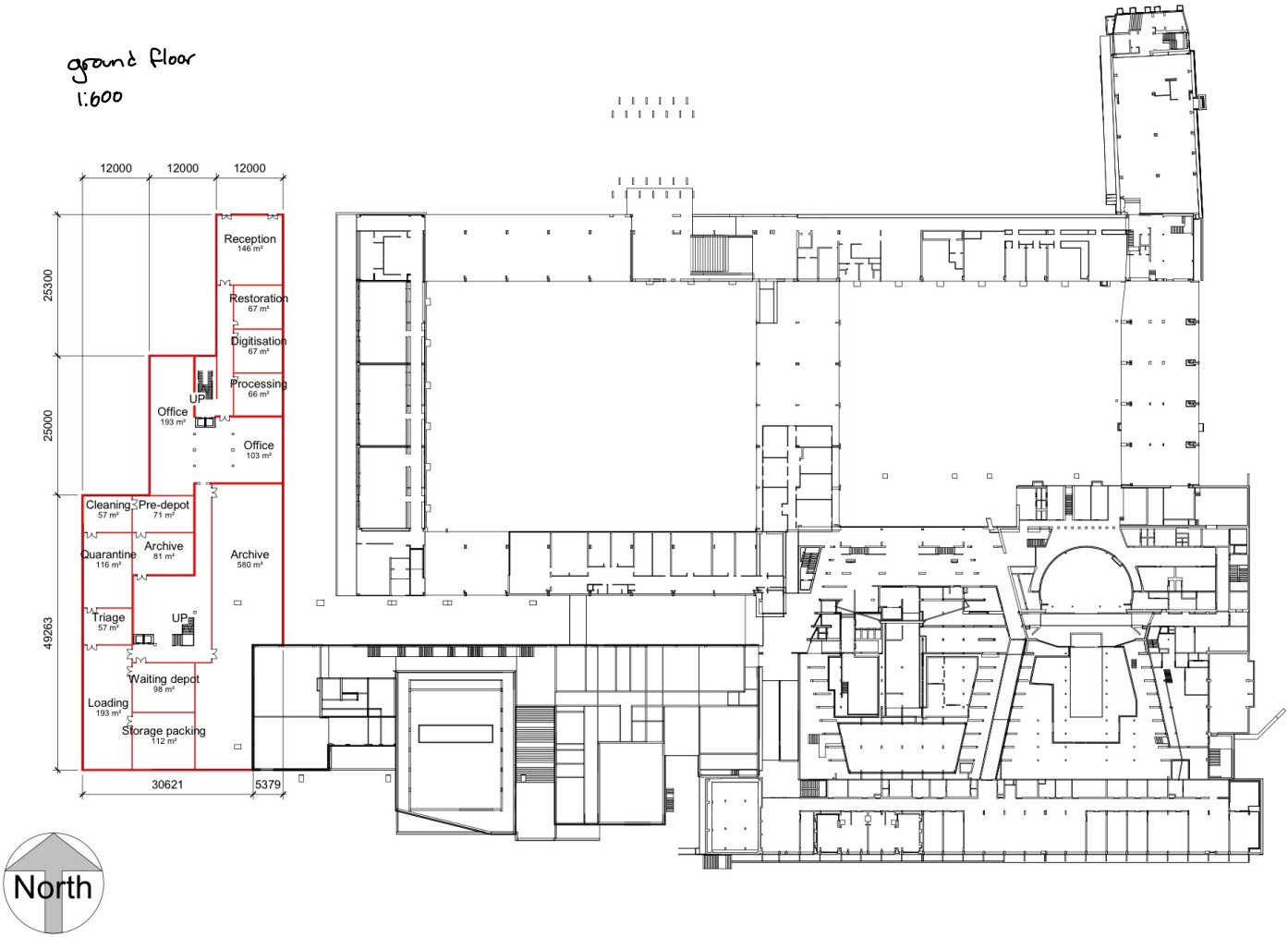




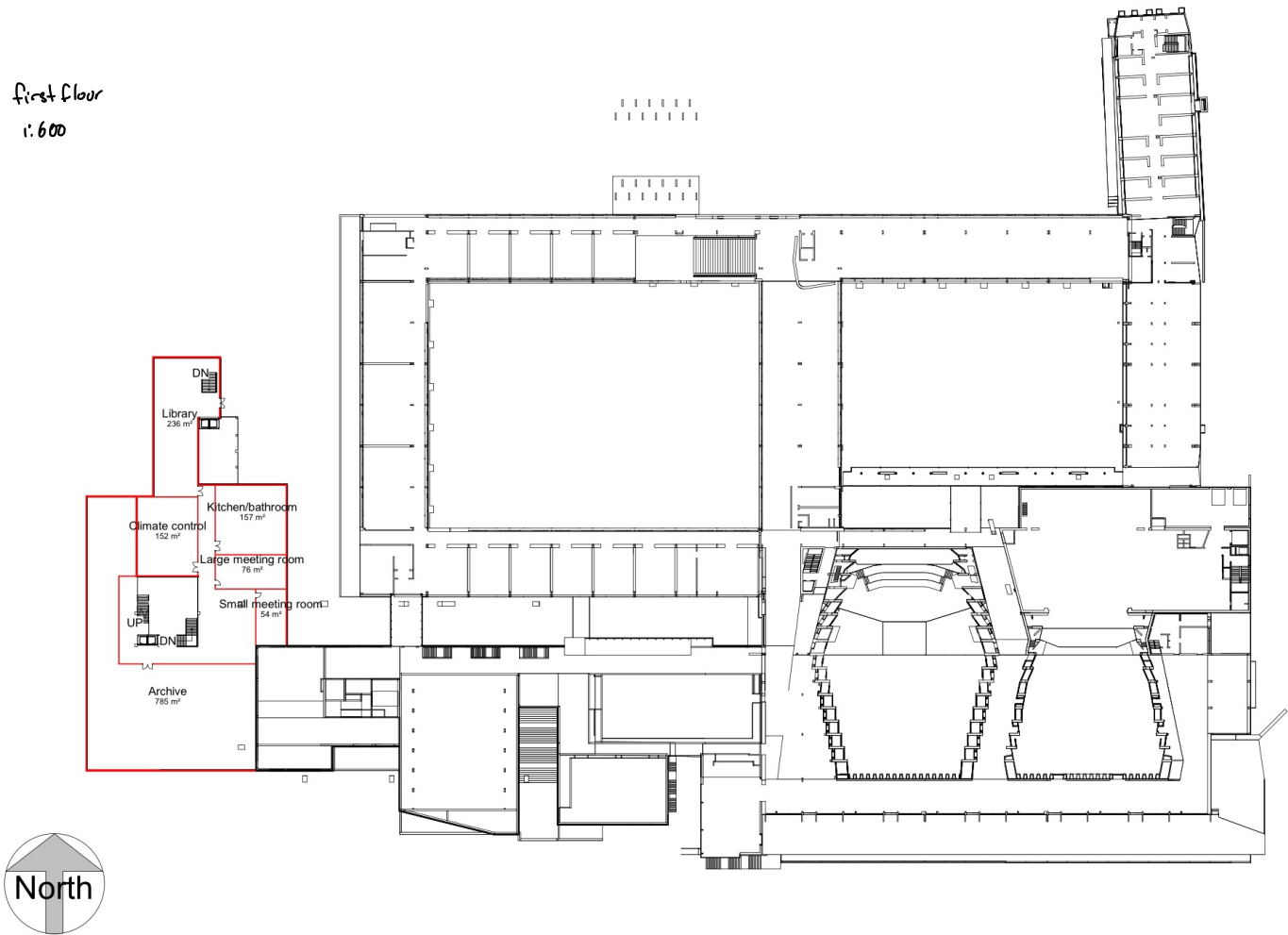
Reflection

This week I have moved the terracing from against the building to off of it and made a valley between my extension and the Stynen part of deSingel. I am happy with this change as it gives more of a spacial quality and connection between the two. There have been more changes suggested so in the next week for the P2 crits I will be trying those out and seeing how they work spatially.

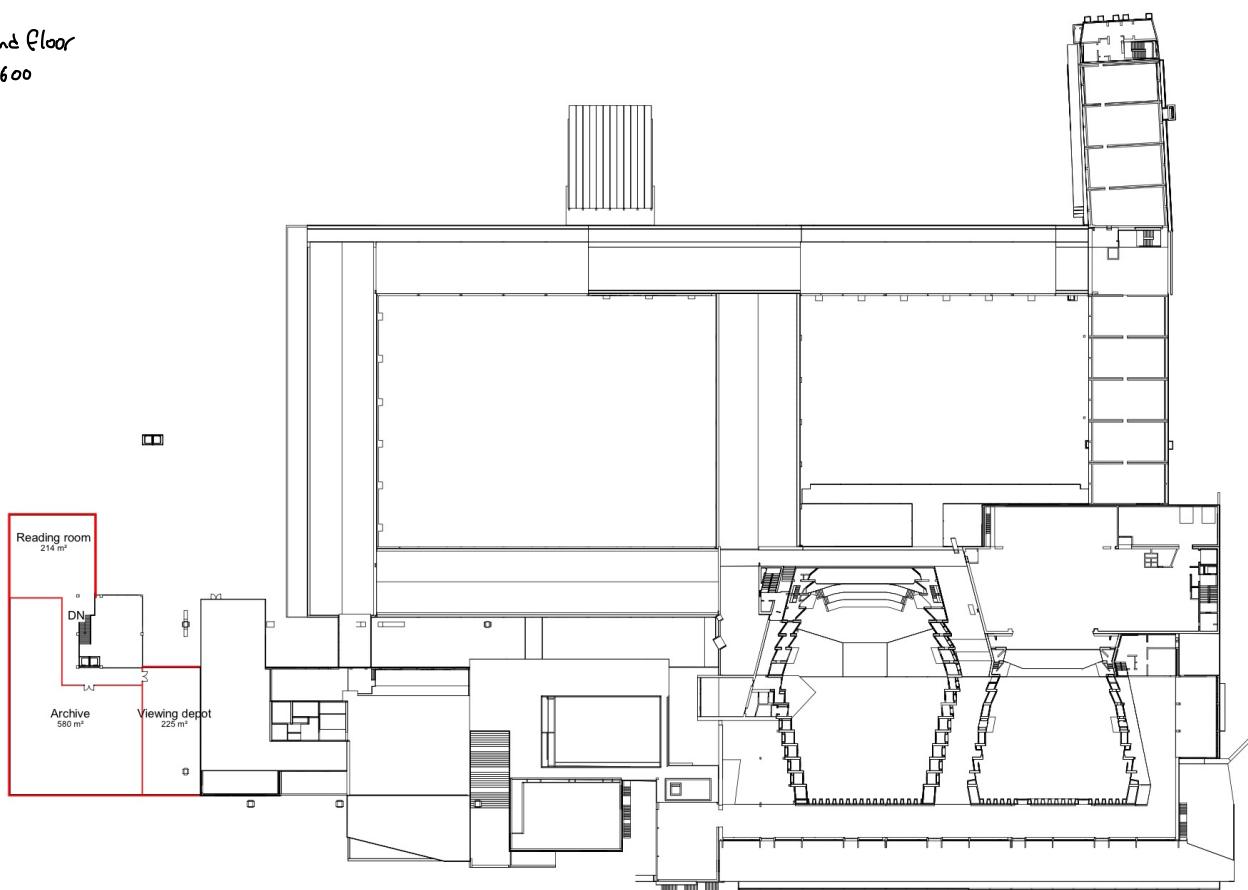
ground floor
1:600



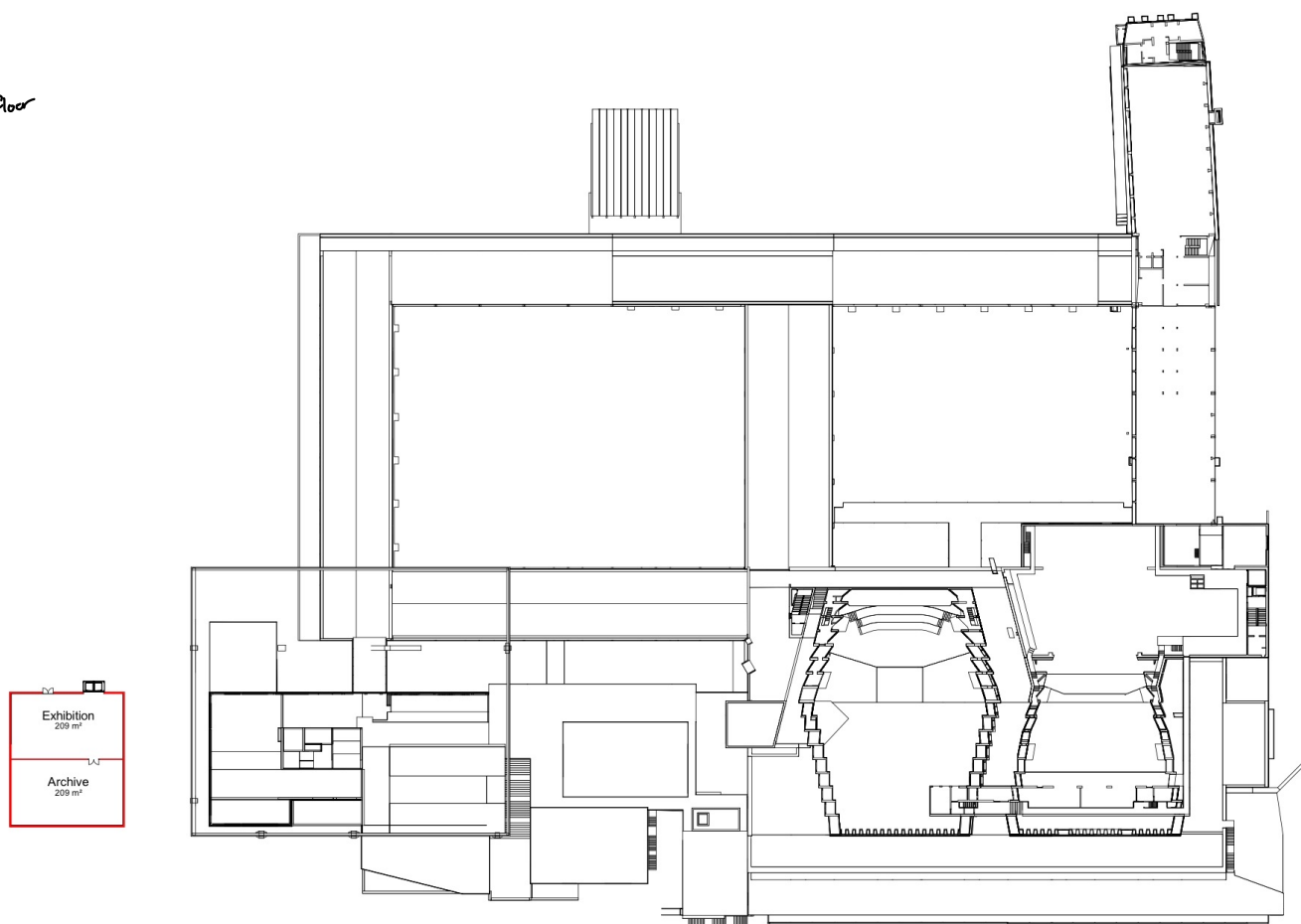
first floor
1:600

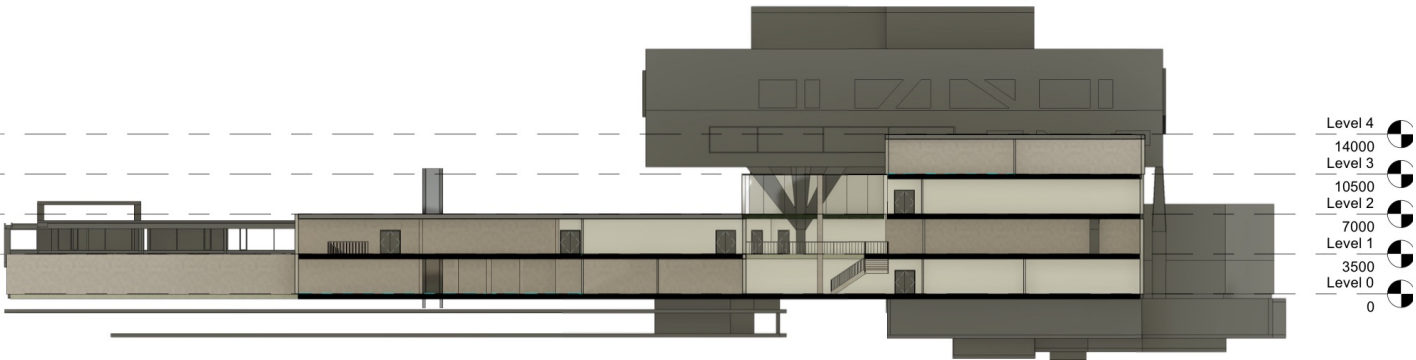
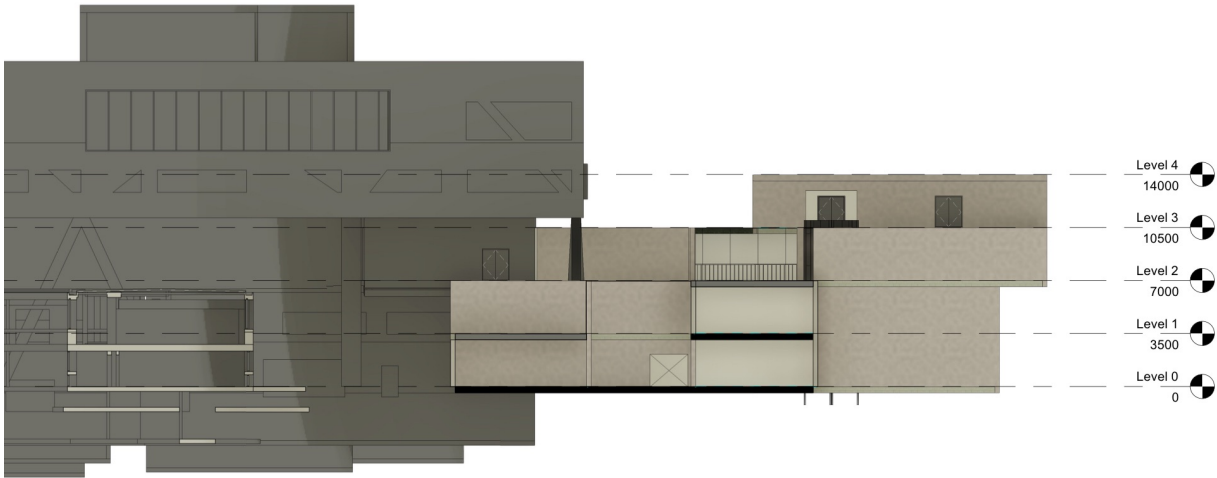


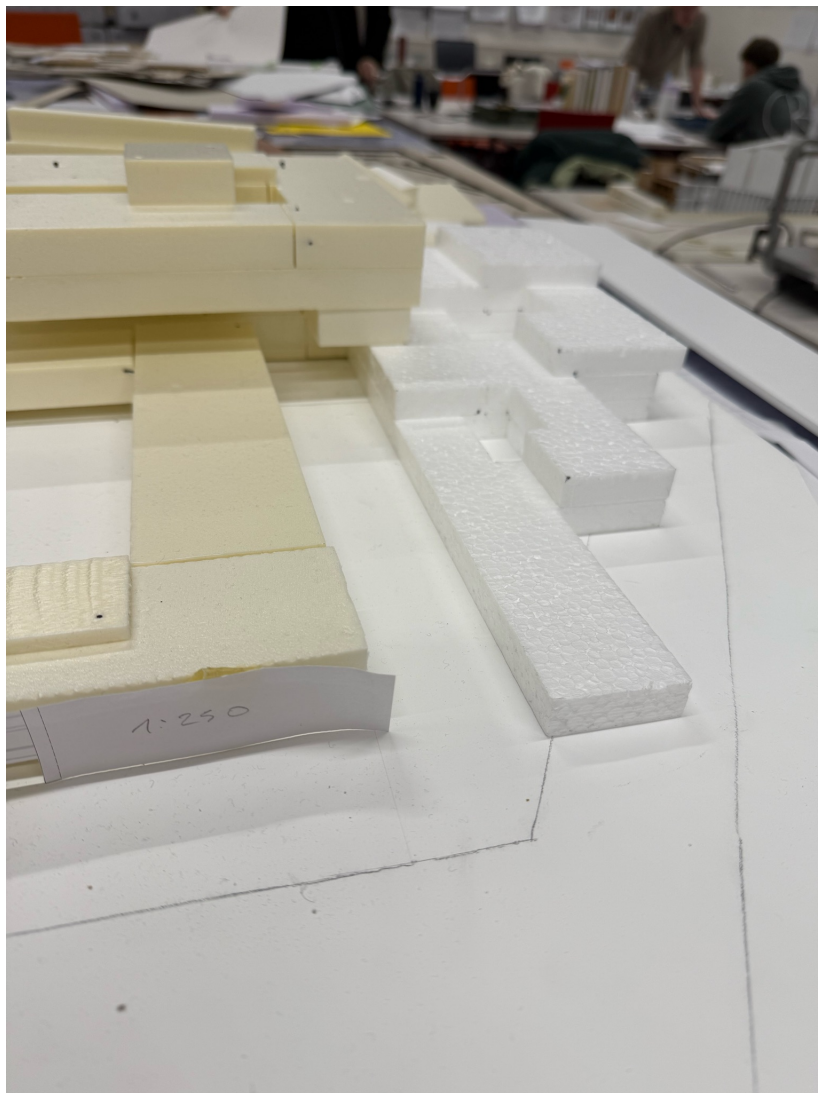
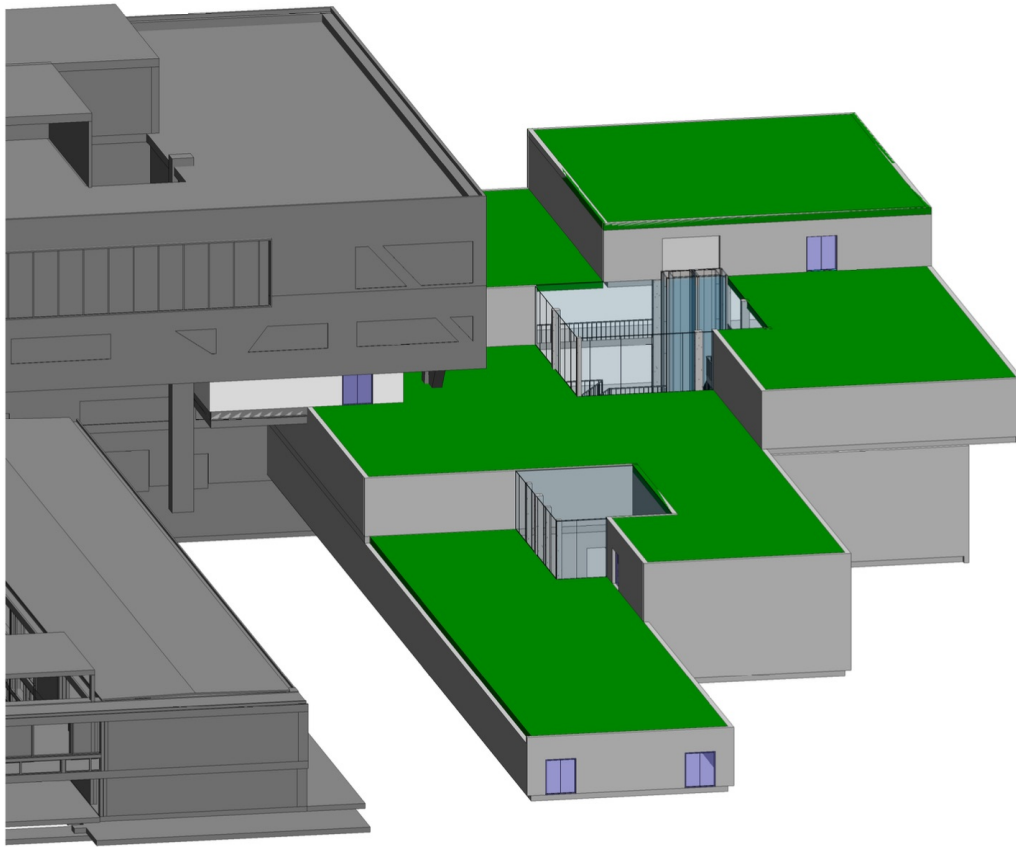
second floor
1:600

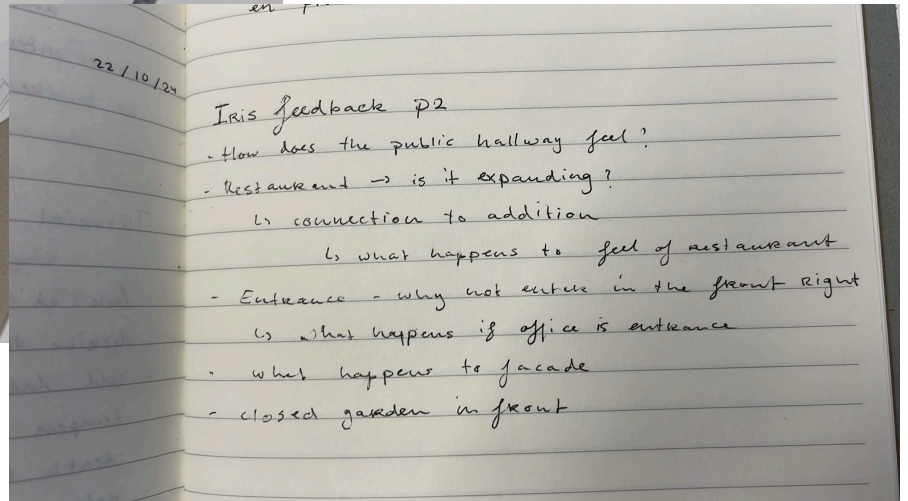


third floor
1:600



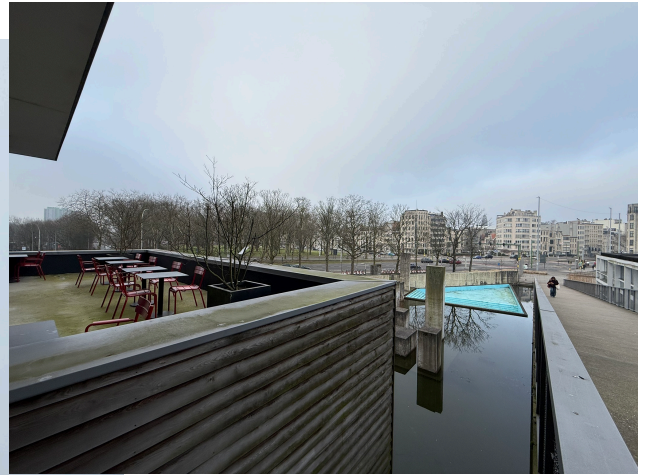






Reflection

With my concept getting to a good place, I now need to work on the presentation, so how to communicate my concept effectively to an audience and work on my drawings, so that the audience are clear about what they see. I still need to work out some links with the existing building and what to do with the courtyard in between my building and the Stynen. But that is something I will do in the next couple of weeks for the P2.



Second site visit photos



Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners (Examencommissie-BK@tudelft.nl), Mentors and Delegate of the Board of Examiners one week before P2 at the latest.

The graduation plan consists of at least the following data/segments:

Personal information	
Name	Iris Niederer
Student number	4700724
Studio	
Name / Theme	AR3AI100 Interiors Buildings Cities Graduation Project
Main mentor	Susanne Pietsch
Second mentor	Sereh Mandias
Argumentation of choice of the studio	Throughout all my years learning about architecture, I had not yet had a course that focused mainly on the interior of the building. This course teaches you a balance and to create a connection between the urban landscape and the interiors, connecting what I have learned and what I still need to learn in one course.
Graduation project	
Title of the graduation project	Archiving Architecture Developing an Archive
Goal	
Location:	deSingel, Antwerp, Belgium
The posed problem,	The VAI (Vlaamse Architectuurinstituut) has been trying to move locations for a couple of years because the growth of the archive collection has been too great for their current location. Currently they are split into 2 different locations, one in the centre of Antwerp, where their depot is located and the other in the existing building of deSingel arts centre, where they hold events and exhibitions. Their wish is to combine both functions into one building. In 2021, they held a design competition, renovating an old church in Antwerp into their new location of the archive and exhibition space. While there was a winner chosen for the competition, the process for the rest of the designing

	process and renovating got put to a stop due to financial issues. The problem is now how to solve the rehousing situation of the VAI as they are still working with their current situation.
	How can we design an archive for the VAI that has its own identity yet contributes to the future use of deSingel, engaging existing target groups?
Desired result.	We will develop a project that creates a new and unified home for the VAI, incorporating the needs of the archive together with its other public and administrative functions. One of the starting points we got is the original brief that the VAI gave out for the 2021 competition. The goal is to analyse the brief (which was meant for an autonomous, standalone building) and rework it to be with the existing building of deSingel. The design could be a standalone building, an extension or part of an existing building (deSingel).

This week I focussed on completing the graduation plan and went to another site visit to deSingel to take pictures that would help me in my P2 presentation.

Process

Method description

In order to tackle this design, we shall analyse the current brief, given to us by the VAI and analyse the location of Antwerp (more broadly) and of deSingel (more closely).

There are multiple site visits, reviewing, photographing and analysing de Singel up close. In the first site visit we have also talked to the clients, which is the VAI and heard their wishes and expectations of an archive. In that site visit we have also seen the current situation of the VAI, the depot space in the centre of Antwerp and the exhibition space in deSingel.

We have already and will continue to look at other existing archives, such as HNI (het nieuwe instituut), the architecture archive for the Netherlands. We will also be looking at references of other archives and other buildings related to our individual designs.

We have looked and will continue to look at existing floorplans and sections of deSingel, in all the different years of development. With the help of the rest of the students in this course, we have made working models of scales of 1:1250, looking at the urban scale, 1:250 for putting in our own masses and seeing how they connect with deSingel and a model of scale 1:200 for which we took a section of deSingel and looked at the intricate way the building is put together and how spaces are formed.



Reflection

This week I focussed on making the presentation layout and not so much about the design yet, however I think I got too stuck in my head worrying about the presentation. My mentor helped me through thinking about a better presentation layout and also reminded me to focus on certain aspects in my design, to work them out as they would enhance my concept and design. She also gave me some references to look at. This was mainly about the facade and how it connects to the rest of deSingel.

TO BE
CONTINUED

Reworking the presentation

Table of Contents

Problem Statement	3
the VAI	3
DeSingel	20
the Brief	28
Concept	29
Location	29
Green roofs and roof gardens	36
Private Courtyard	41
Facade	48
Inner courtyards	52
Floorplans	60
Conclusion	68

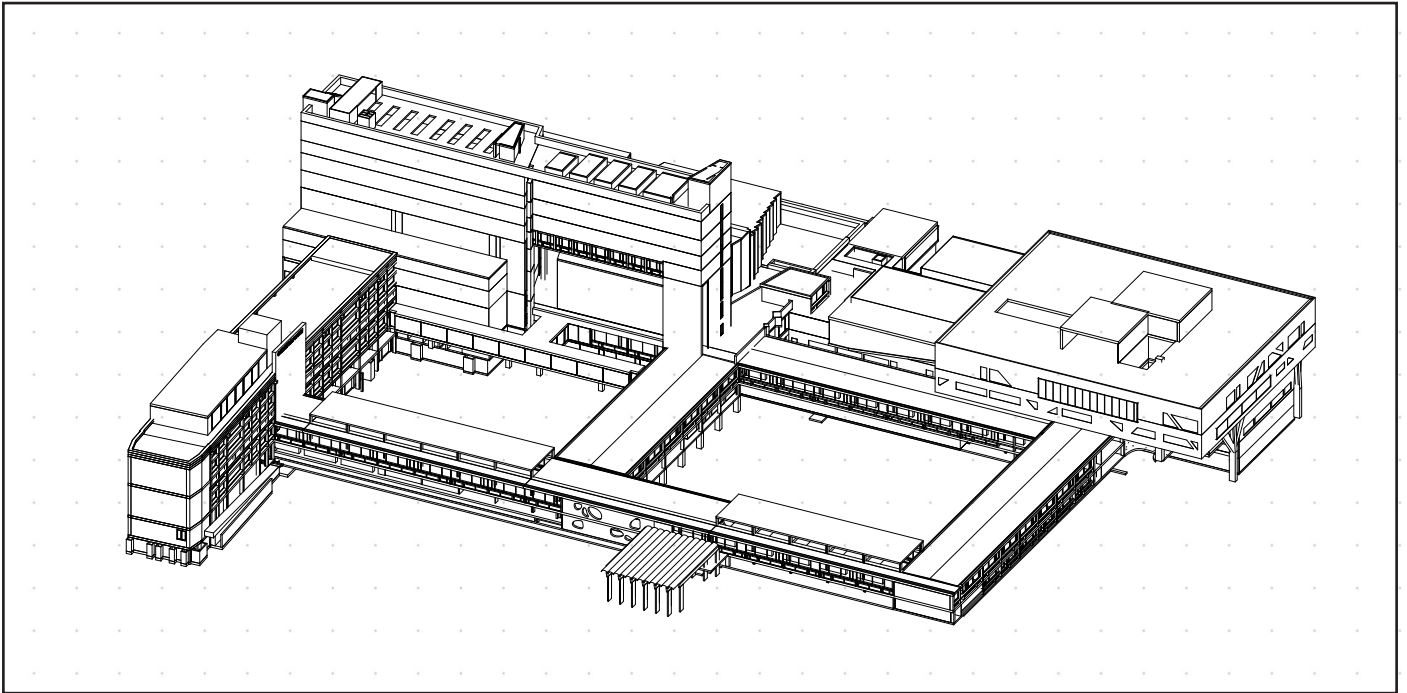
With the presentation, I want to take the audience on the journey of my building, starting off with introducing the client, the VAI. This will lead into the problem statement of the VAI, trying to relocate in order to tackle the increasing need for storage and work spaces. By introducing the VAI and the problem statement, I will go into introducing deSingel, the history, especially the fact that Leon Stynen made use of the existing landscape and topography as that has had influence on my design. Lastly for the background information I will talk about the brief that was given to us, showing the square meters that they want and the different functions.

After the brief I will start talking about my concept, first with the massing, where it is located and why I placed the massing there. Then I will go into the shaping of my mass, which brings it back to Leon Stynens starting idea and my concept of green roofs.

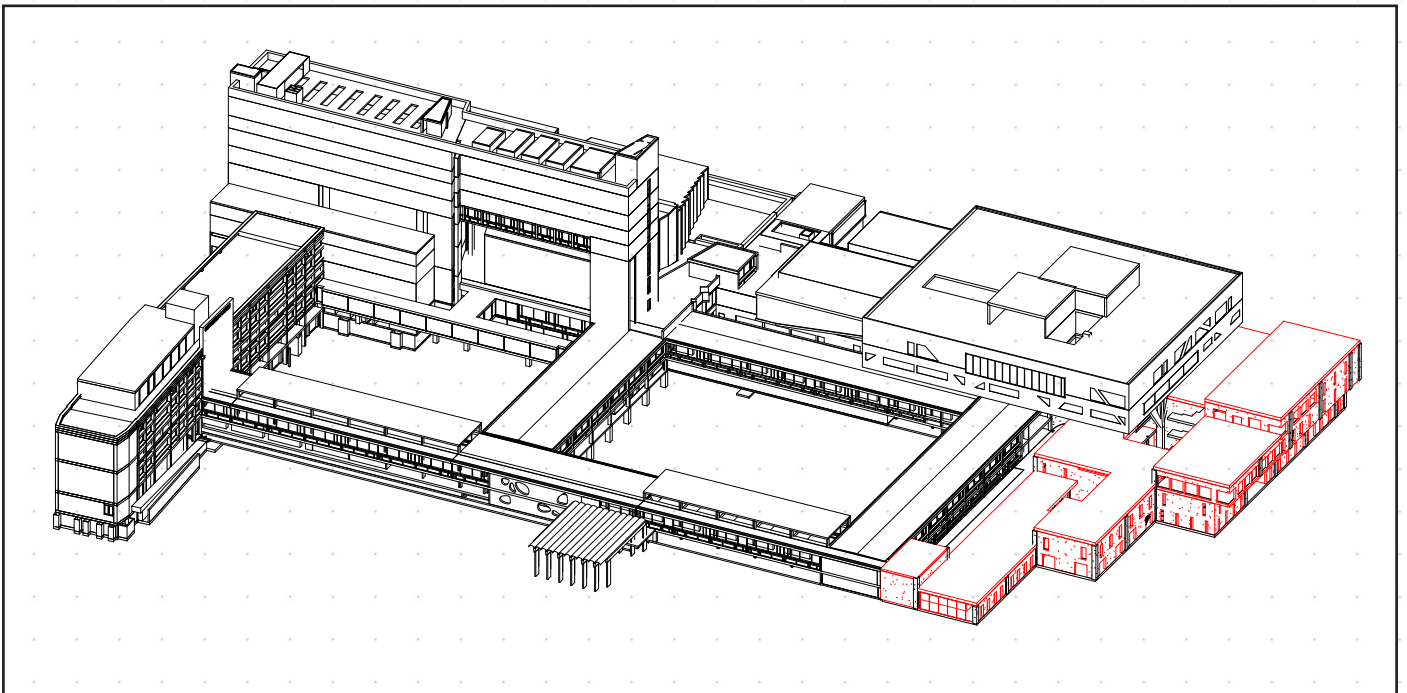
With the order of how I am explaining my designs, I am trying to go from the main concept (the terracing) to the elements that are created because of it (the green roofs and roof gardens, the private courtyard, facade and inner courtyards). With each element I will also showcase any inspiration I got. The end will show clear floor plans and why I decided to group certain functions together.

Drawings for the P2

Original axo of deSingel

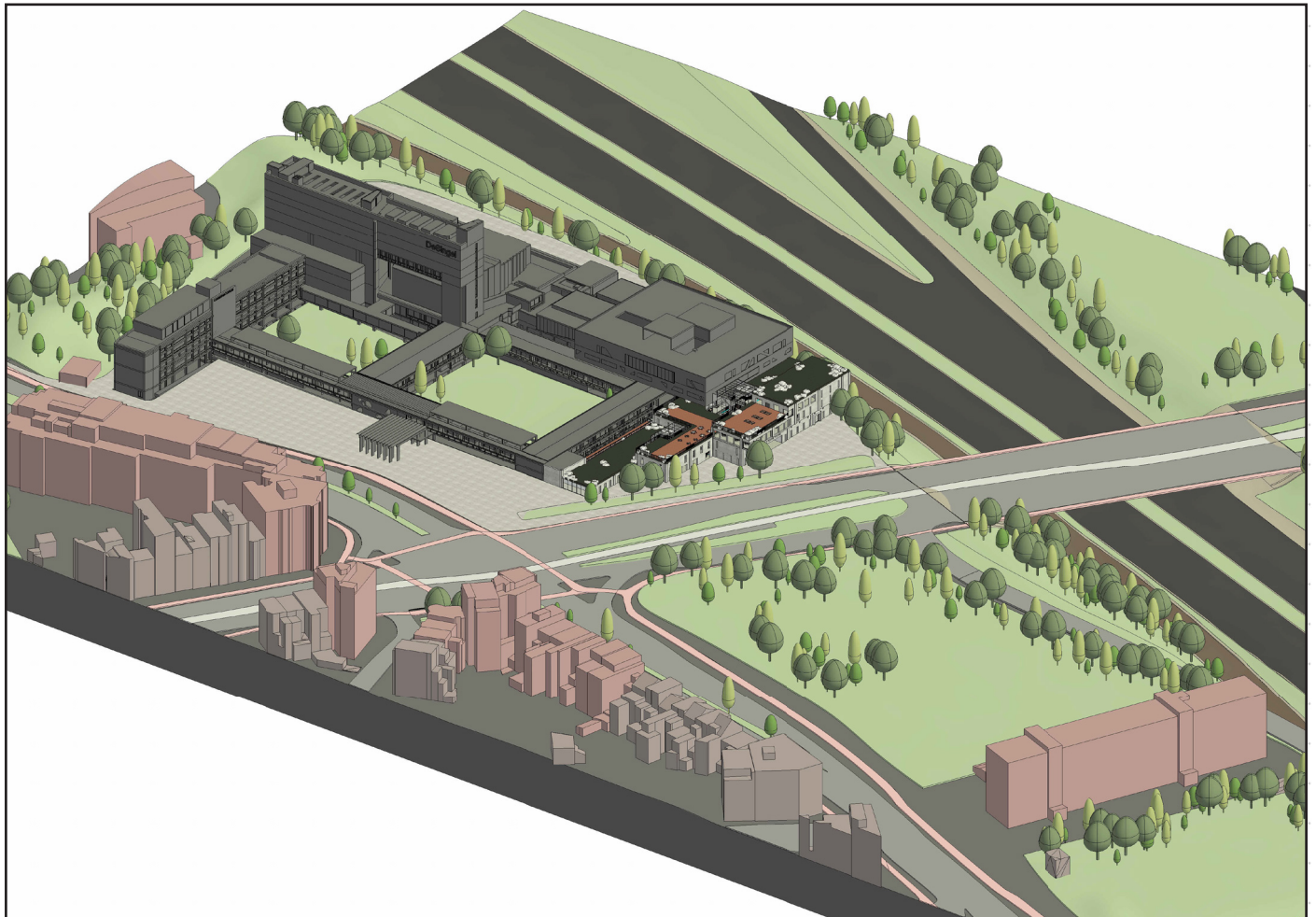


New axo of deSingel

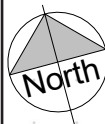
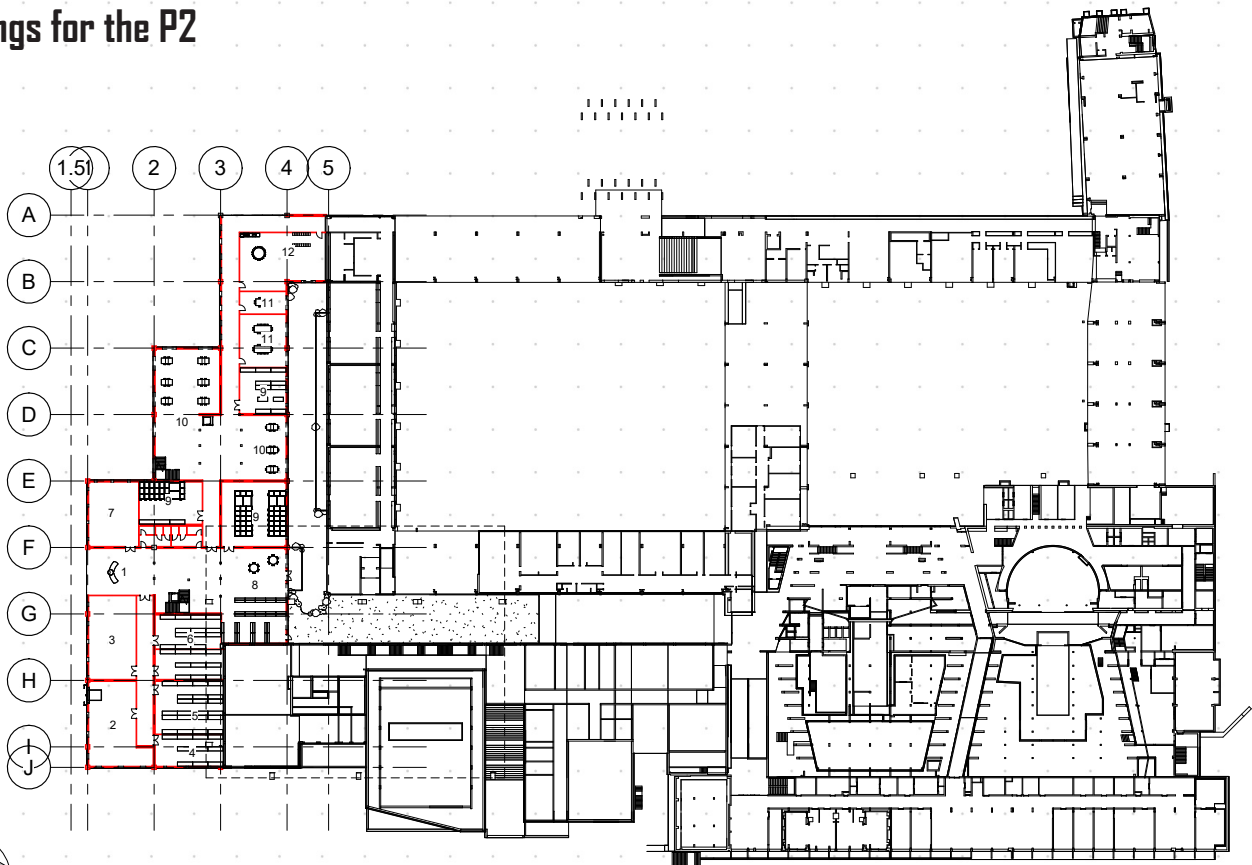


Drawings for the P2

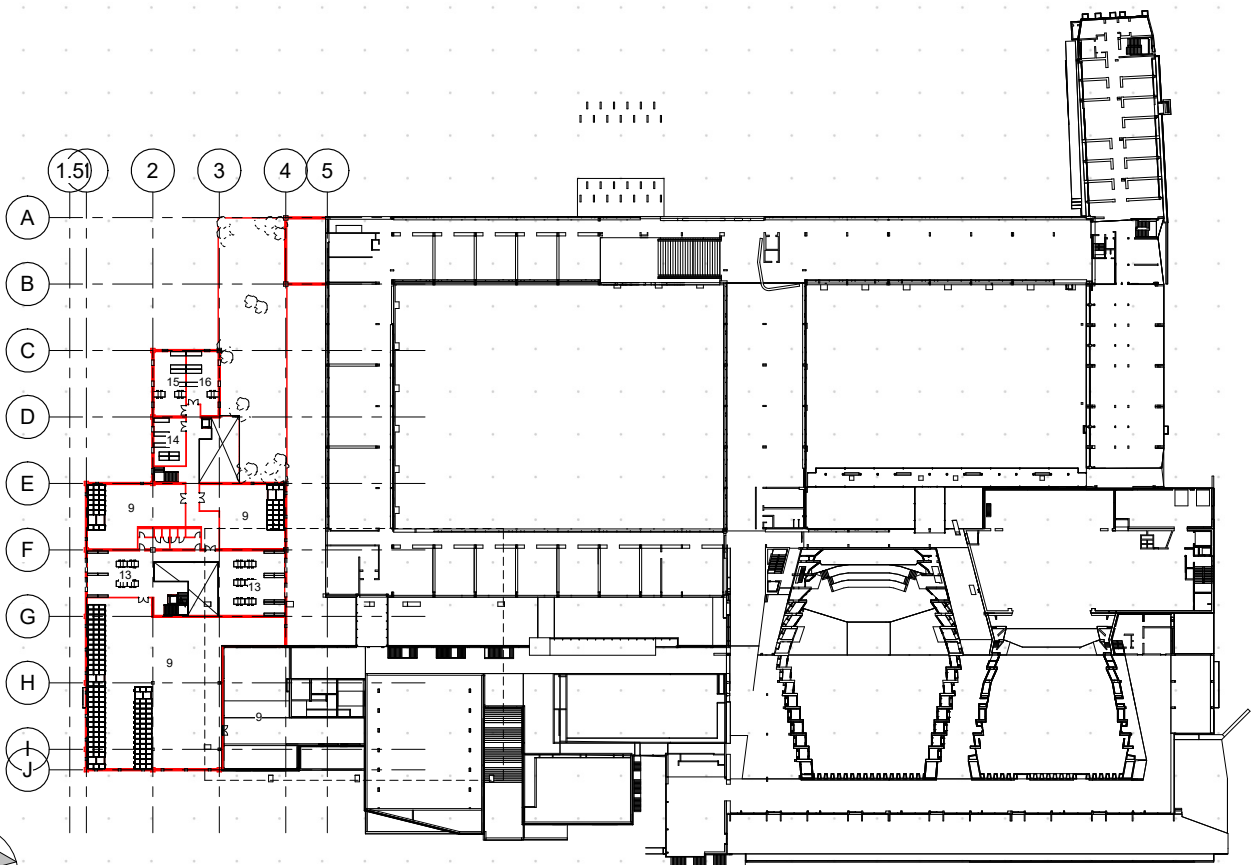
Concept axo with site



Drawings for the P2

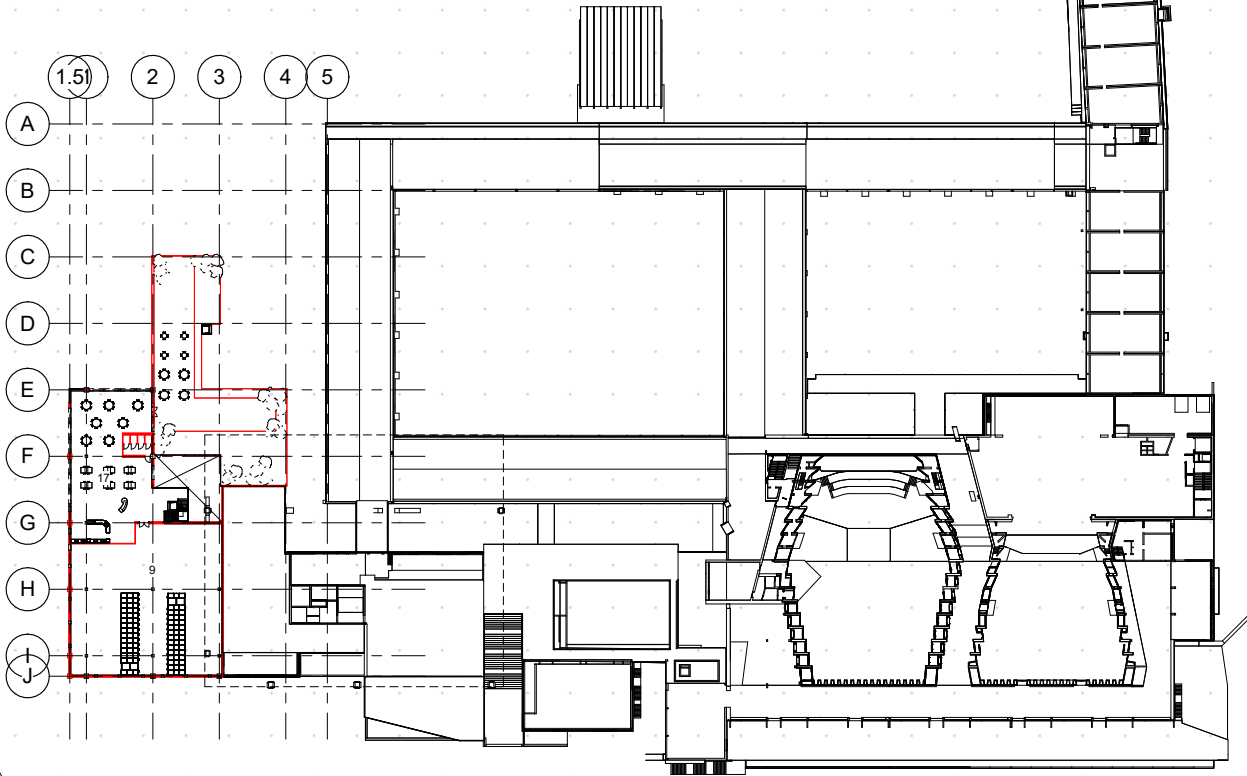


Ground floor - floor plan

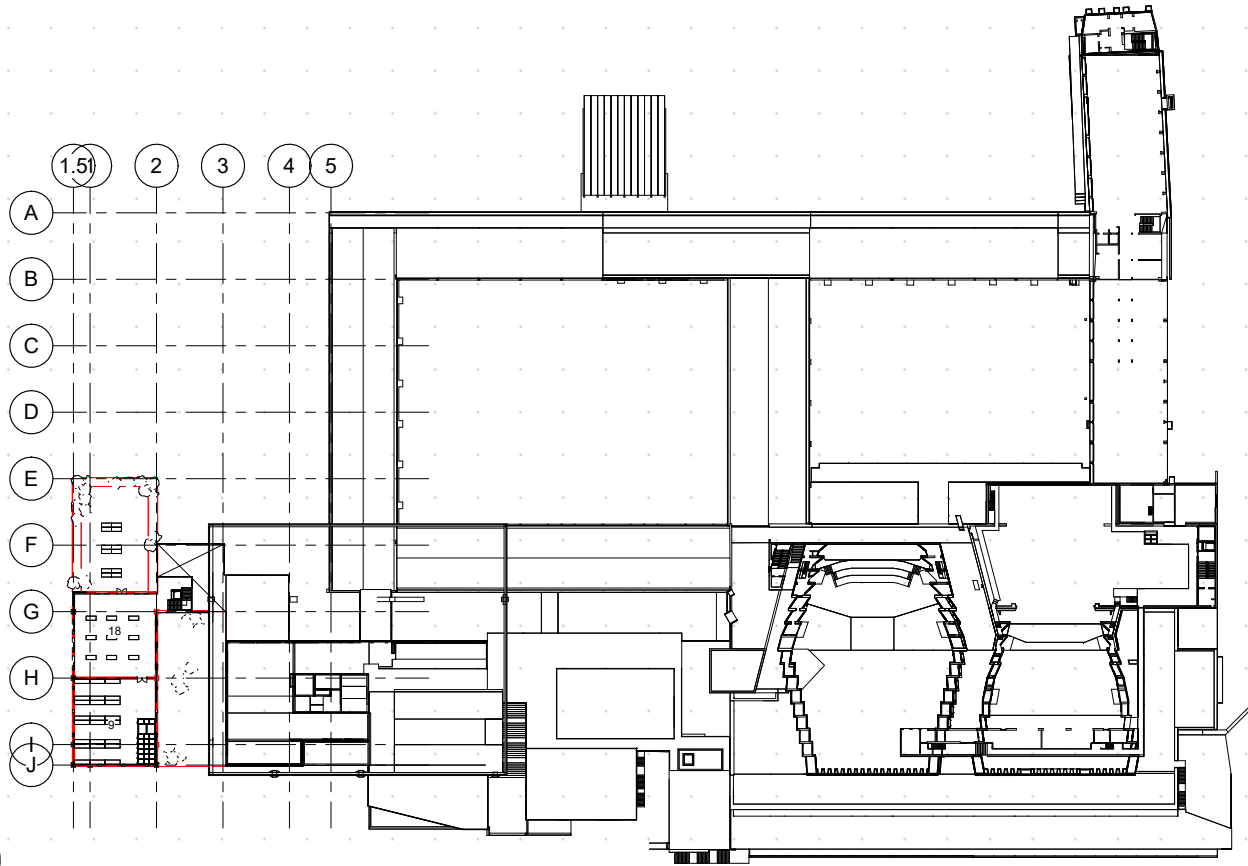


First floor - floor plan

Drawings for the P2



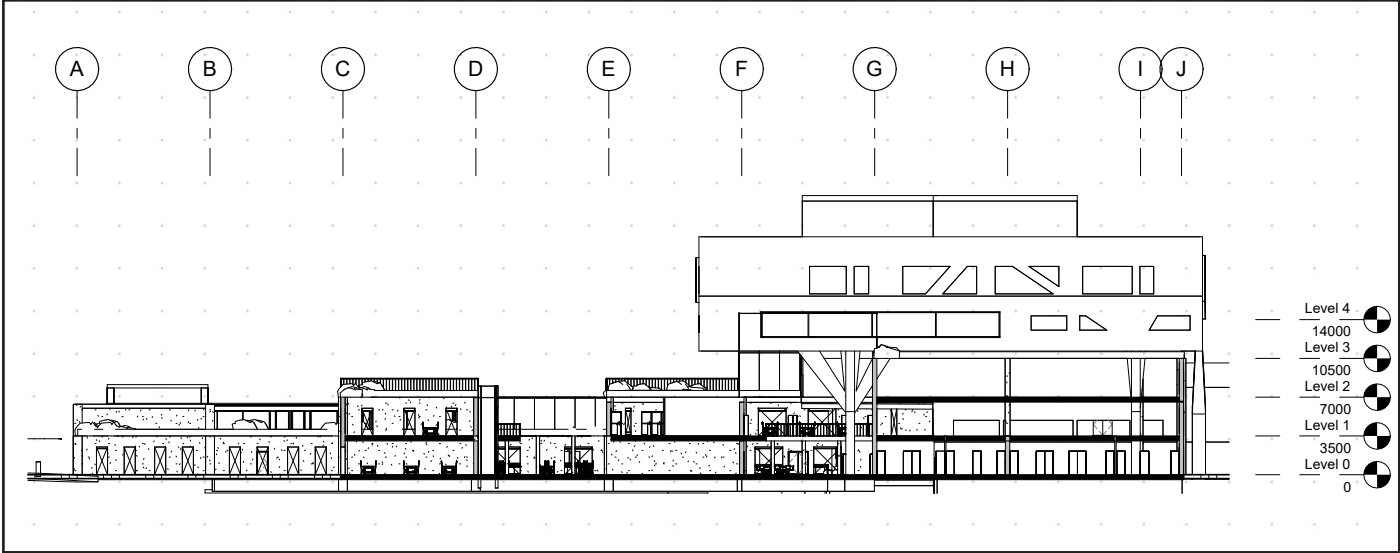
Second floor - floor plan



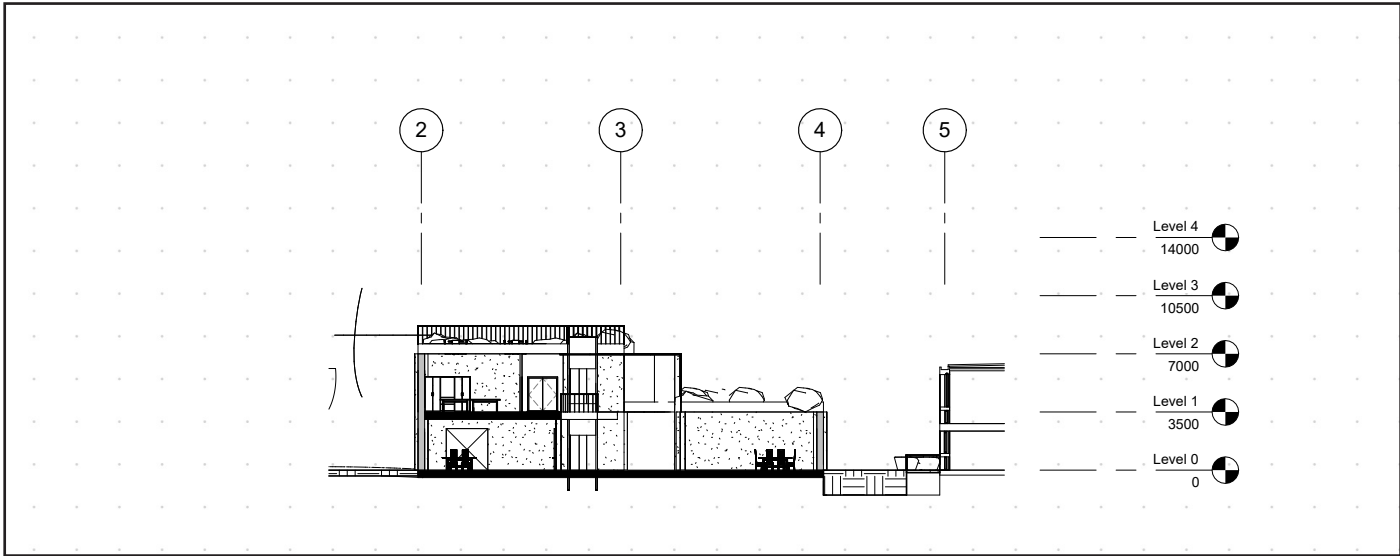
Third floor - floor plan

Drawings for the P2

Section I



Section 2

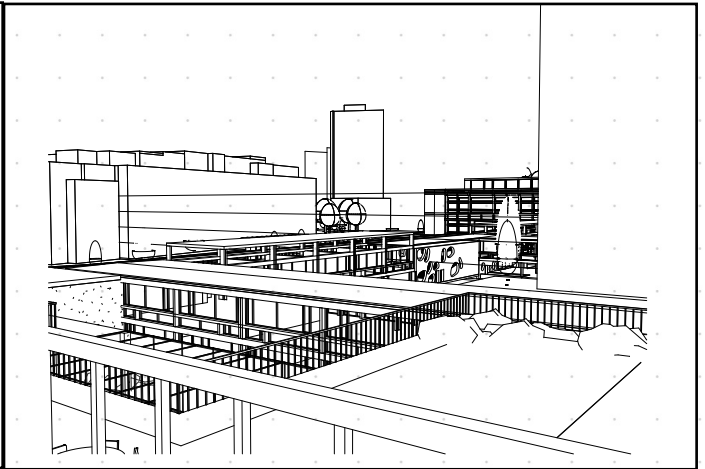


Drawings for the P2

Inner courtyard



View from roof terrace



Private courtyard



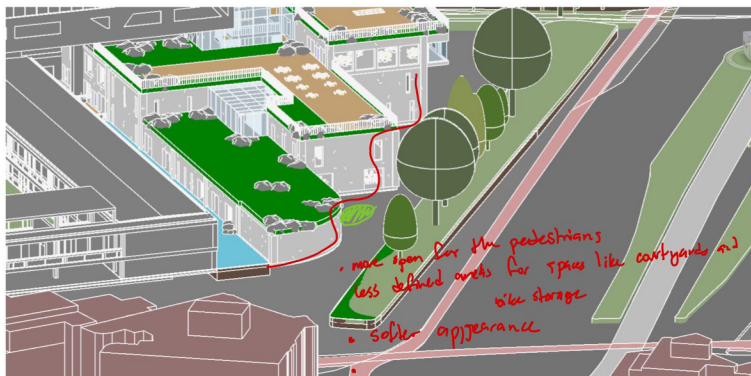
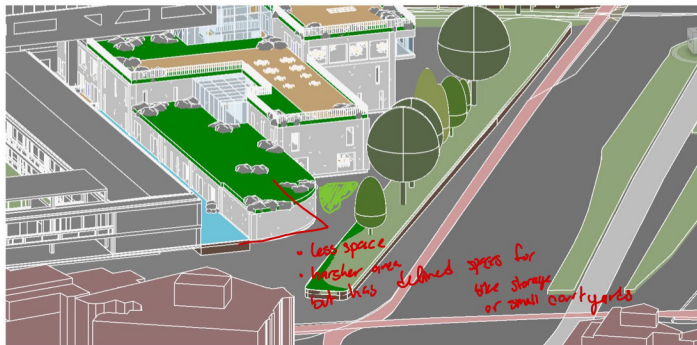
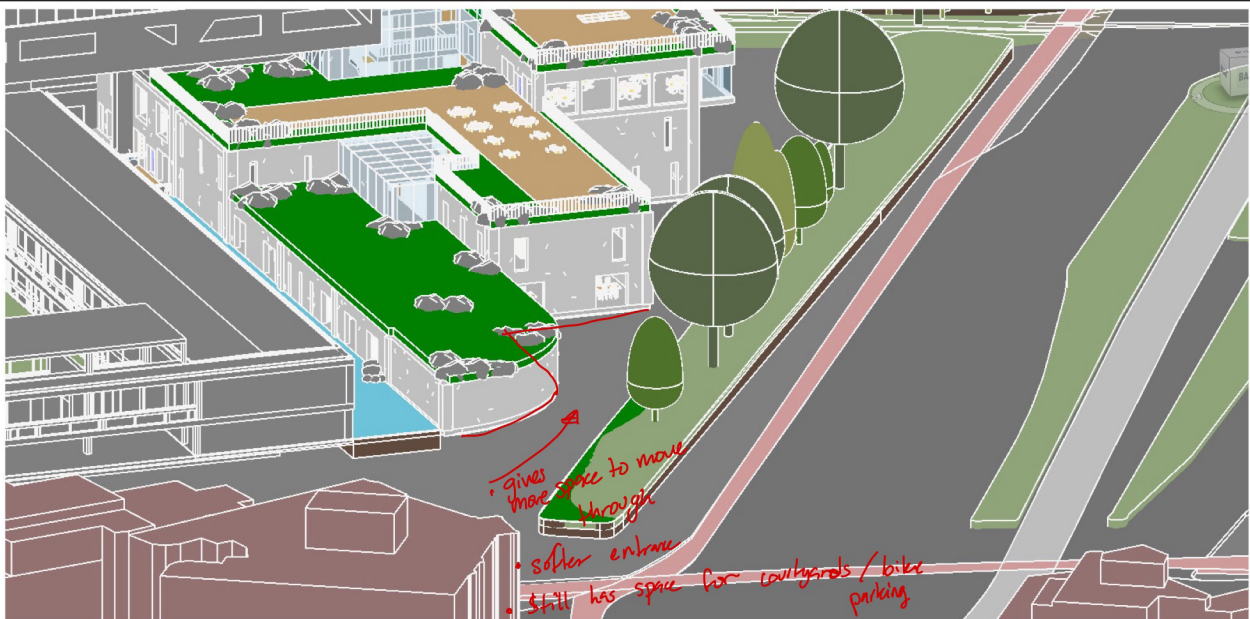
Analysing Feedback P2

- Focus more on the impact the design has on the surrounding urbanism, buildings and deSingel
- Now the design just looks like volumes stuck together -> Is there a way to make it more cohesive -> How do I create intricate spaces within and surrounding my building?
- Focus on relooking at the existing building, their spaces and their facades -> In 3D model, add the urban landscape and the landscape of deSingel -> Change the materialisation of the existing deSingel to get a good comparison to my facade.
- Look into the green spaces and the potential connection of the green roofs -> How does that change the connection and atmosphere of the green spaces?
- Have the grid as a beginning step of the structure, but don't limit myself to that structure.
- Show the process more clearly of the design -> Try out different aspects of the design and analyse how each option affects the urban environment and deSingel.

Variations of building connecting to the road

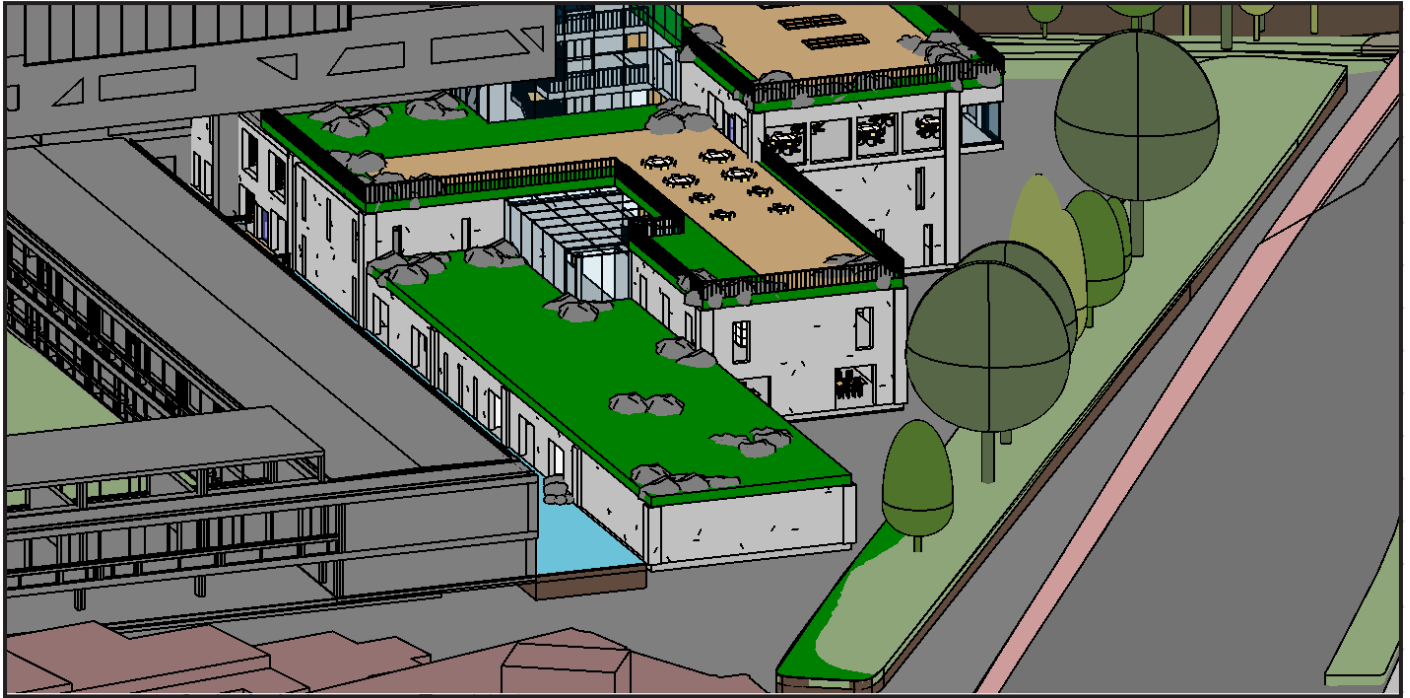
This week I wanted to focus on seeing how my building impacts the surrounding area, especially the pavement my building was directly influencing and how I could make the experience for the pedestrian more comfortable and unique. This required me to look at the facade and the building parts that faced the street.

The facade towards the street sketch options

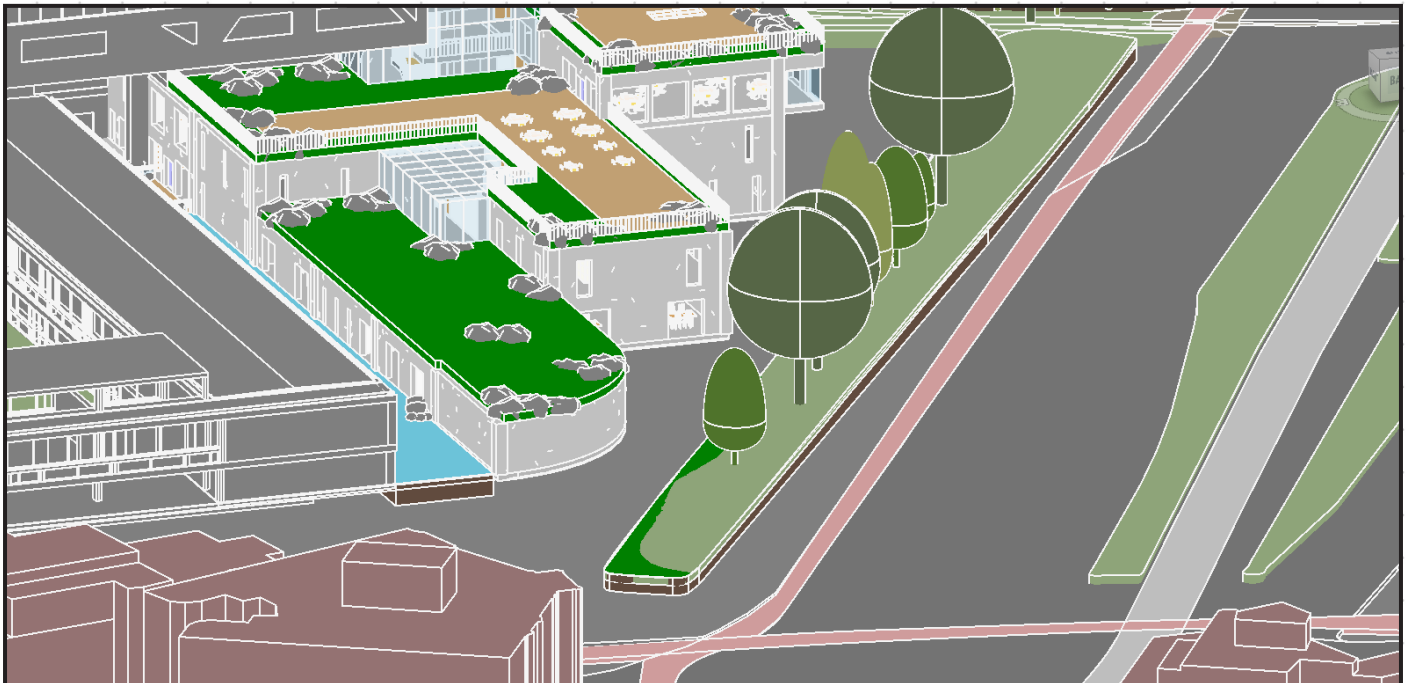


Variations of building connecting to the road

Original facade towards street

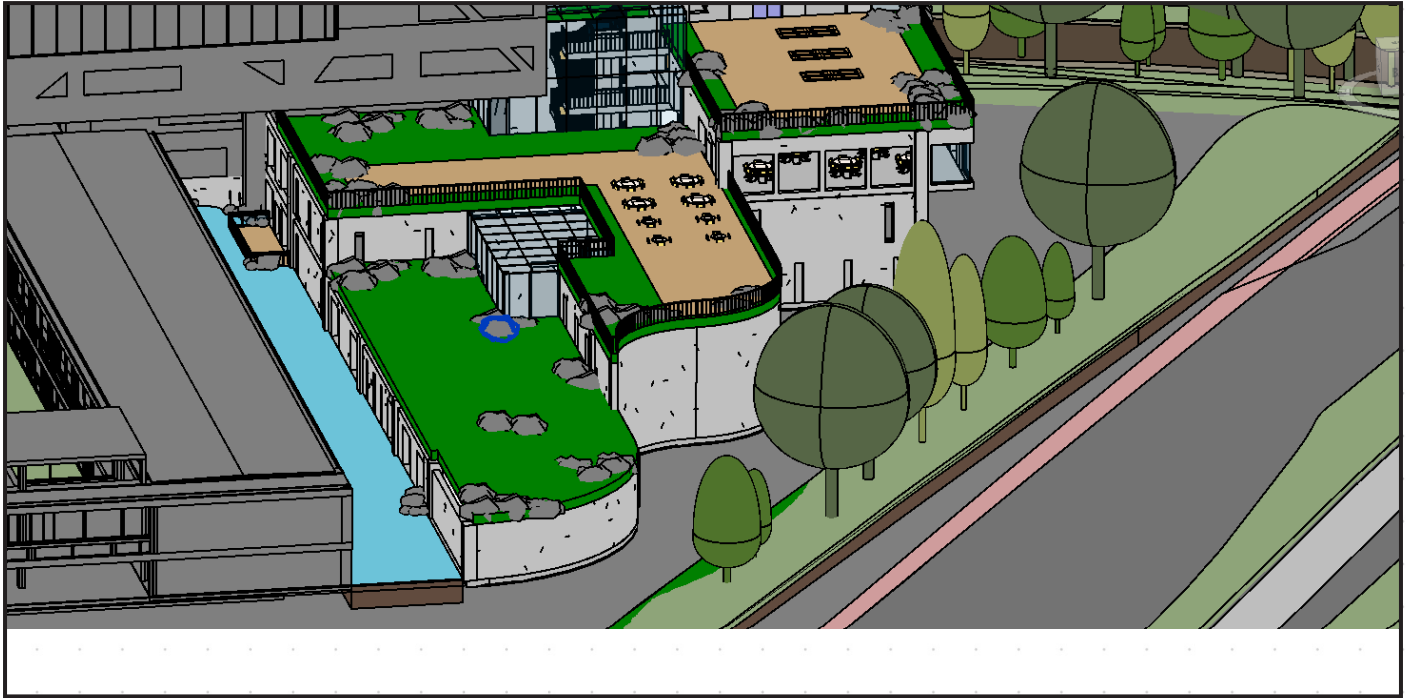


Option 1 - one curve

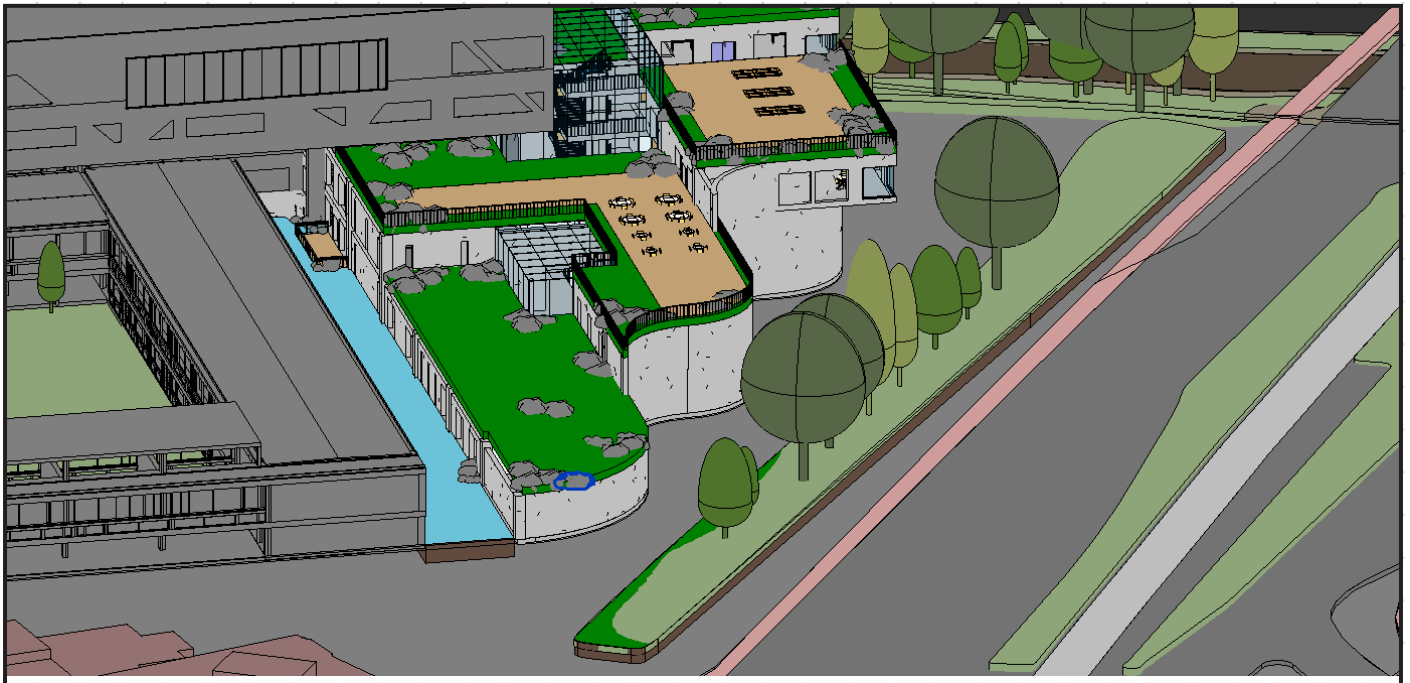


Variations of building connecting to the road

Option 2 - two curves

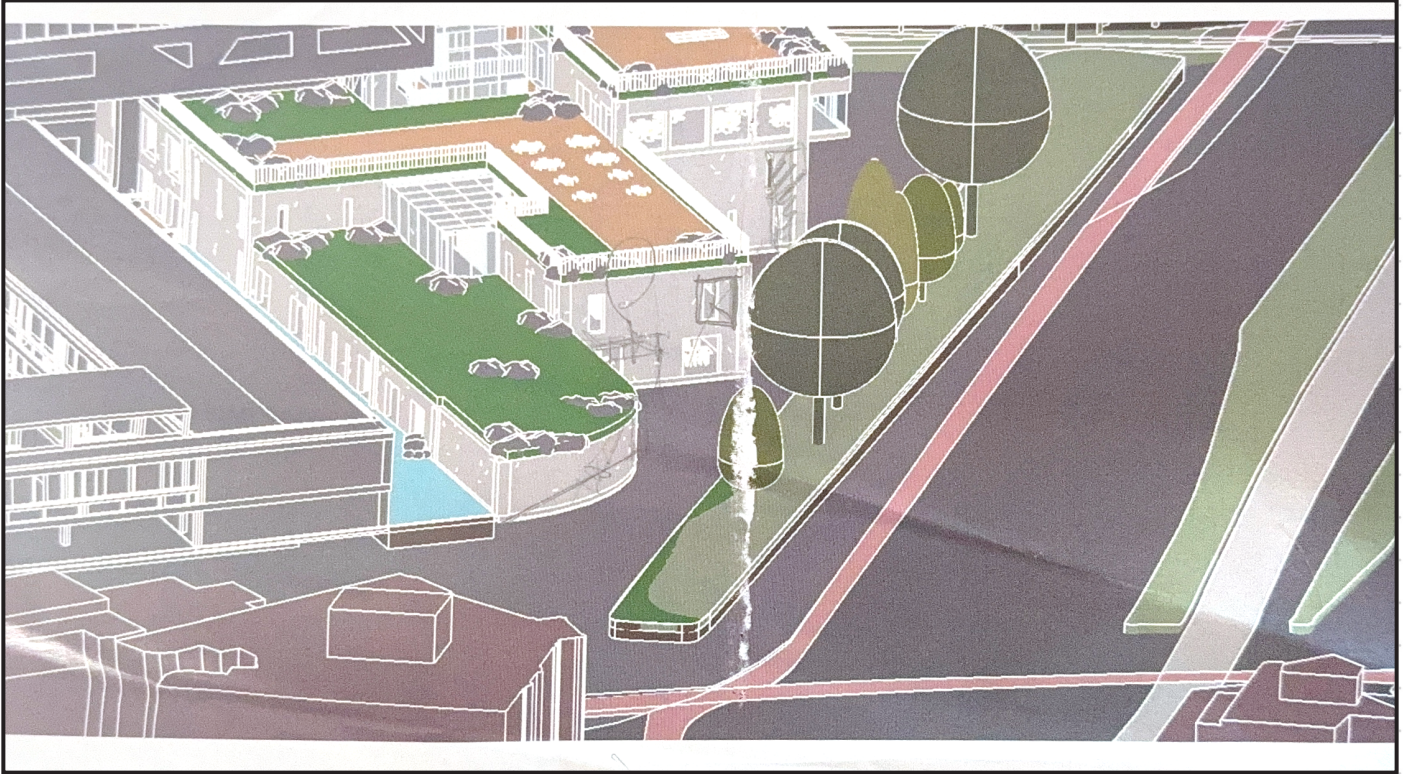


Option 3 - everything curved



Variations of building connecting to the road

Feedback Design



- Have windows or doors that create more spaces -> Use those elements to create a mountain.
- Get green in the facade -> Involve plants into the facade
- Make the facade more sculpturally
- Who in the VAI can give me more inspiration for my building?
- Find a way to incorporate Lean Stynens structure in my facade
- Some useful inspiration -> Julian Lampens, Jean Renaudie and Renée Gailhoustet with Ivry Sur Seine

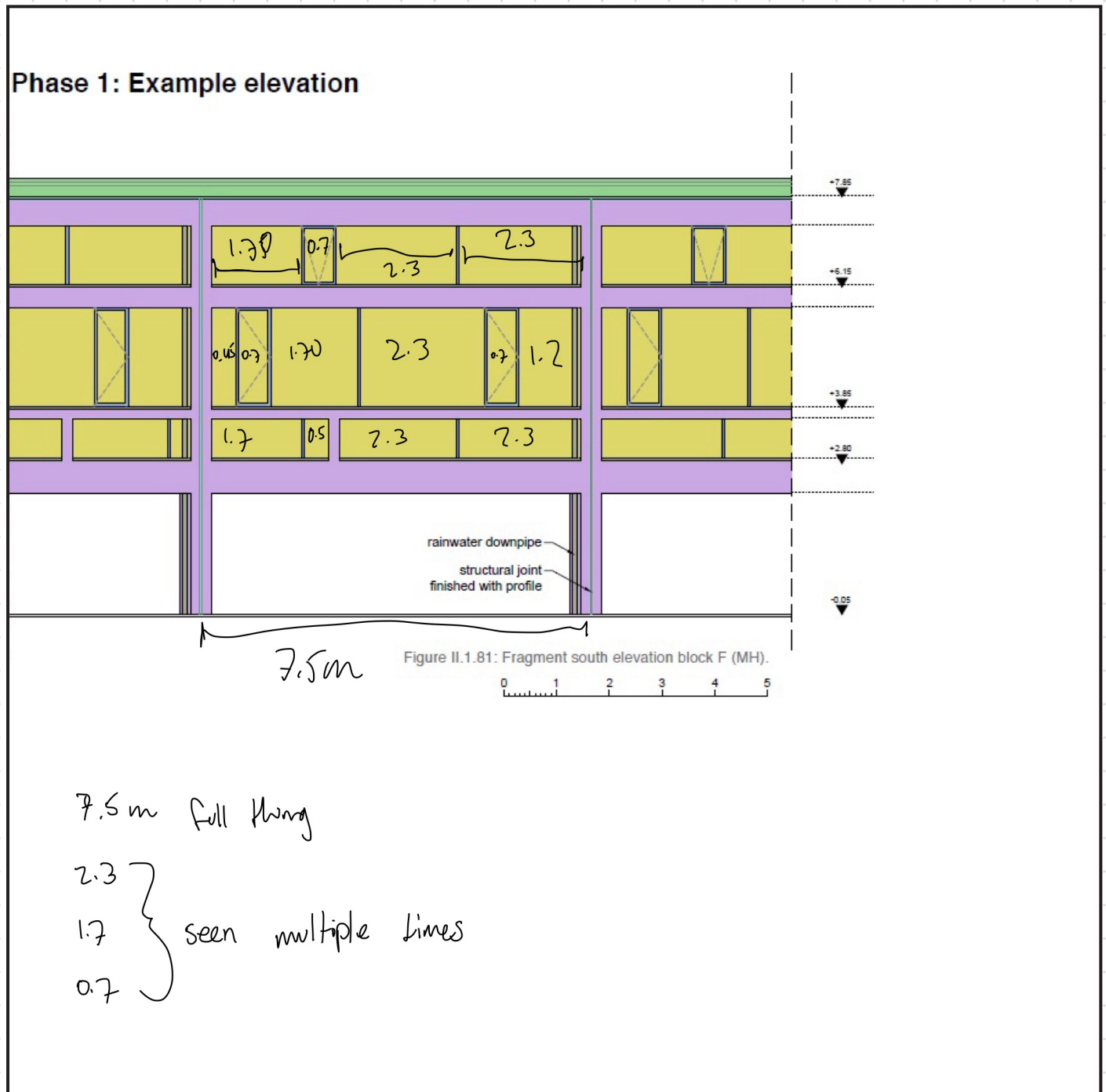


Ivry Sur Seine - <https://www.tourisme-valdemarne.com/communes/ivry-sur-seine/>

Analysing existing facade for pattern

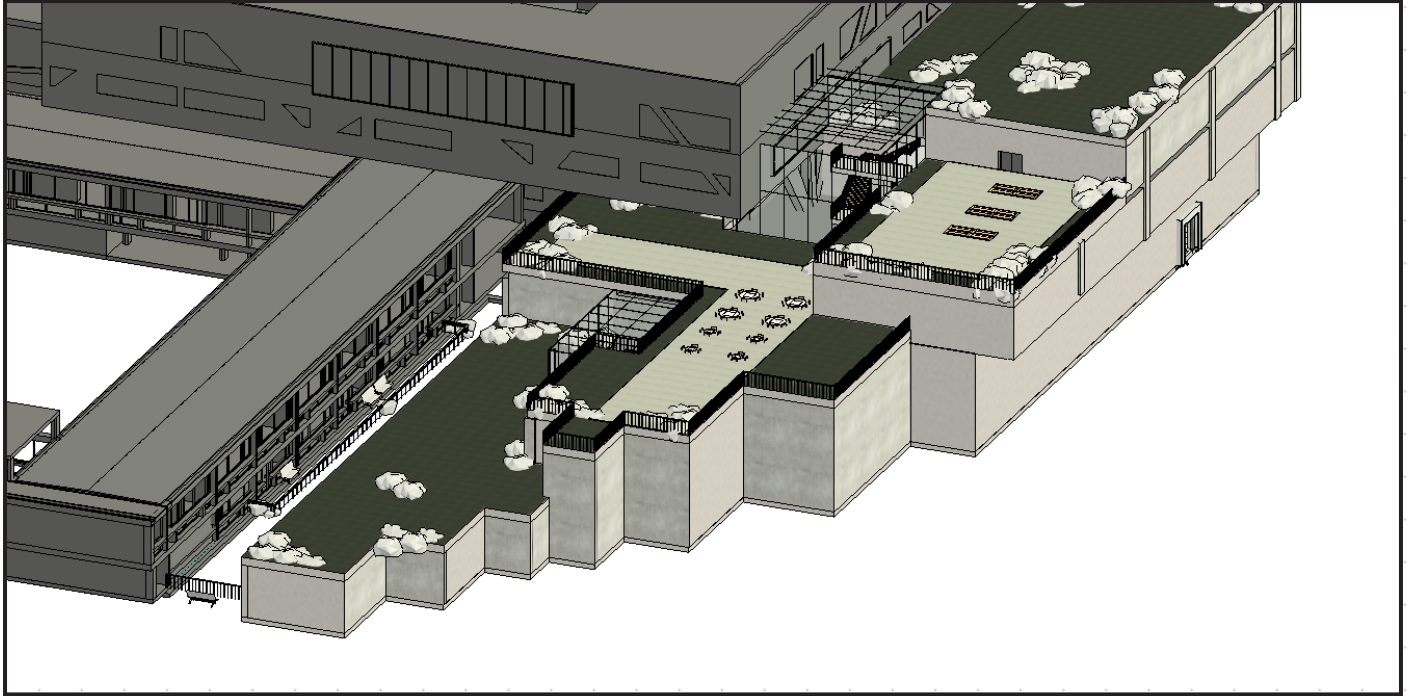
In order to incorporate elements of Leon Stynen in my design, I decided to look at and analyse Leon Stynens facade, in hopes that I could use common spacings and distances to help influence my facade. This would create a subconscious connection between my building and that of Leon Stynen. This week I also started with a 1:20 facade fragment for building technologies. I decided to choose an area with a roof garden and a green roof, showing the difference between the two.

Analysis of Leon Stynens facade, finding out common distances



Analysing existing facade for pattern

Changing the facade with new measurements



With the new measurements found by analysing the existing facade, I have changed the facade. It now comes over more playful to the pedestrians and creates more and smaller pockets which can be used to create either small courtyards, or more functionally, bike parking. This extra steps in the building have the same measurements that often come across in Leon Stynens facade.

Feedback design

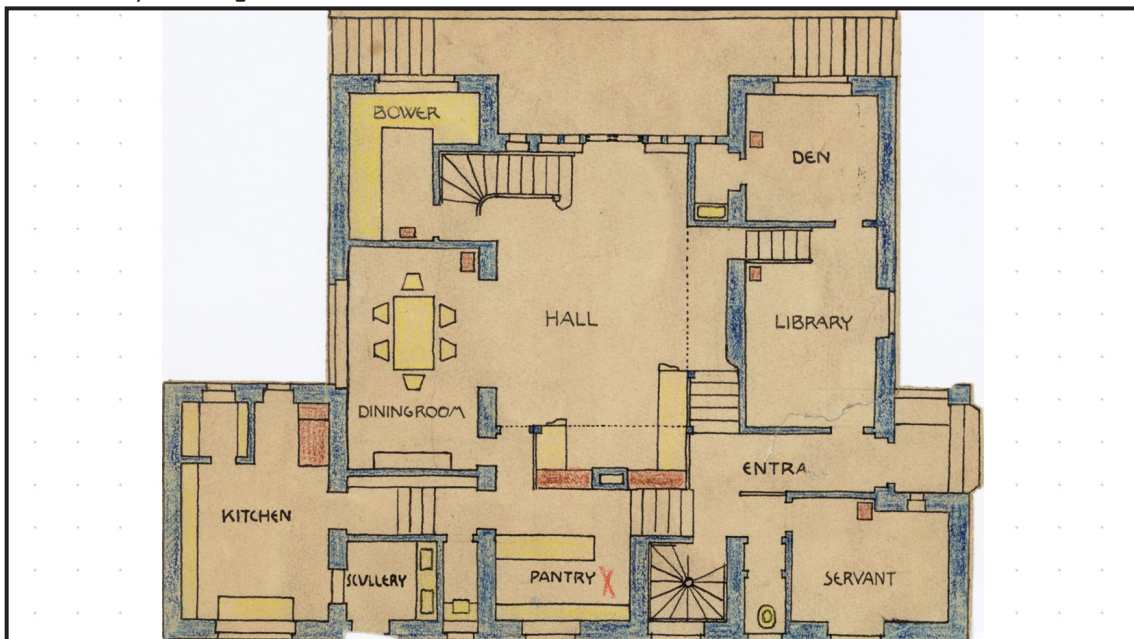
During the tutoring session, there were a couple of points that we talked about which will influence my design going forward.

- Facade material: I was first thinking of using concrete for my facade as well as for the structure, giving my design a more grounded look and feel. However, during the feedback session, a new material got introduced to me. Rammed Earth, which is a relatively new technique and material in Europe. This can, just like concrete be used for the facade and for the structure



Rammed Earth construction - <https://glstrammedearth.com/blog/rammed-earth-construction-techniques/>

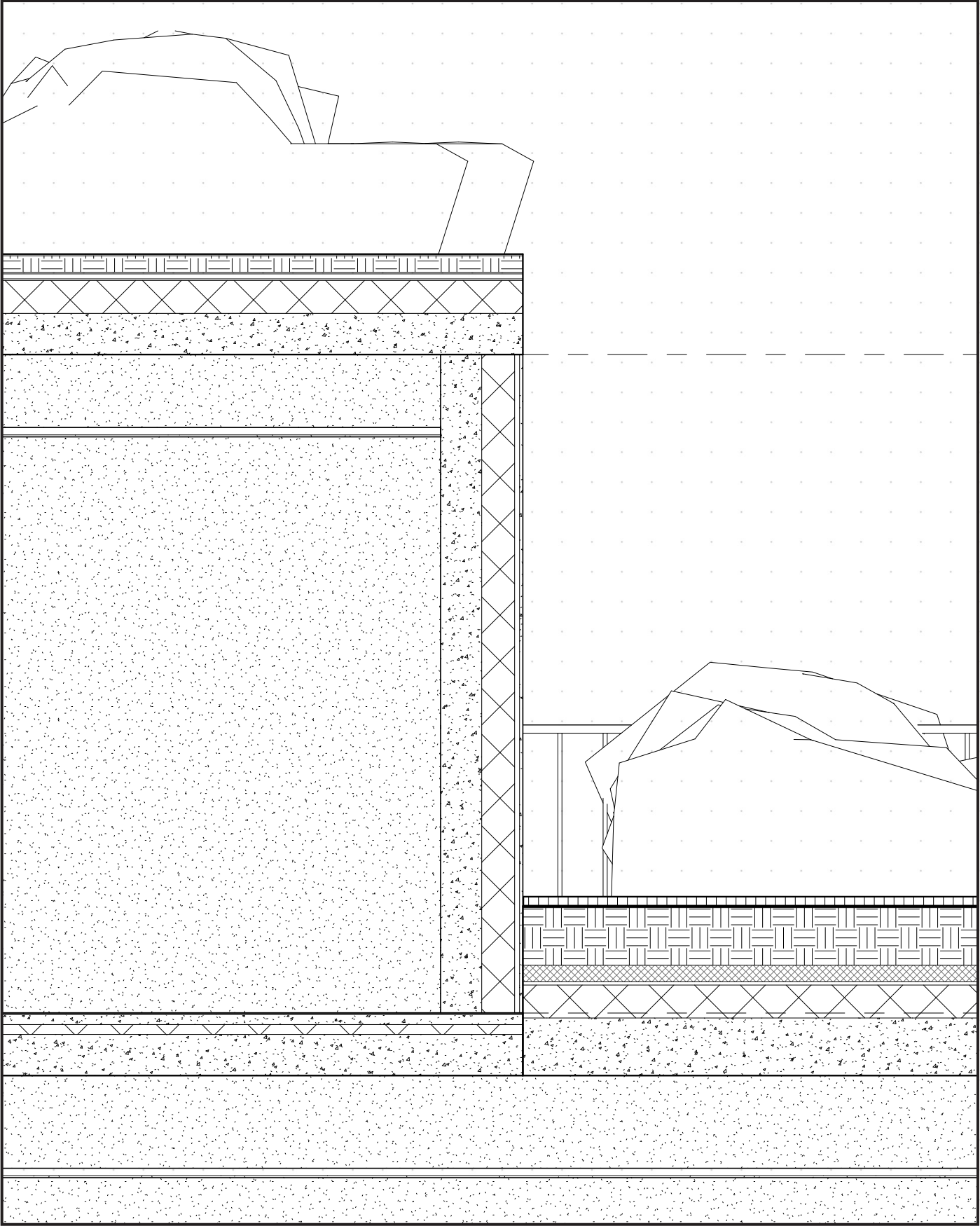
- Another was the potential use of klim-op plants to connect the green of the surrounding courtyards and the green roofs.
- With the way I had my entrance, it was not an obvious place for visitors so the tutors suggested looking at Adolf Loos and the way he designed his entrances to houses.



Adolf Loos floor plan - <https://ajar.arena-architecture.eu/articles/10.5334/ajar.186>

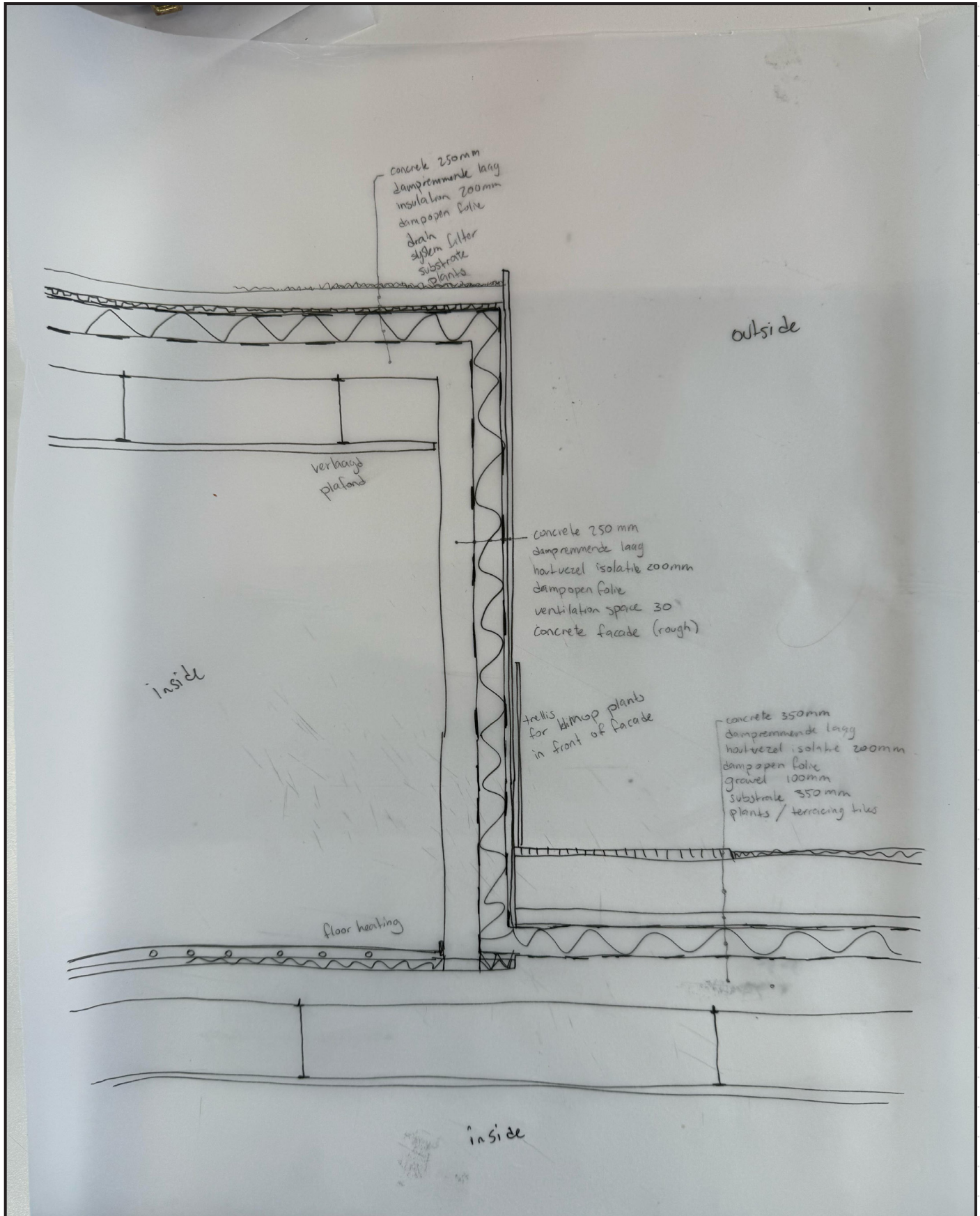
Building technologies facade fragment

1:20 facade fragment straight from Revit



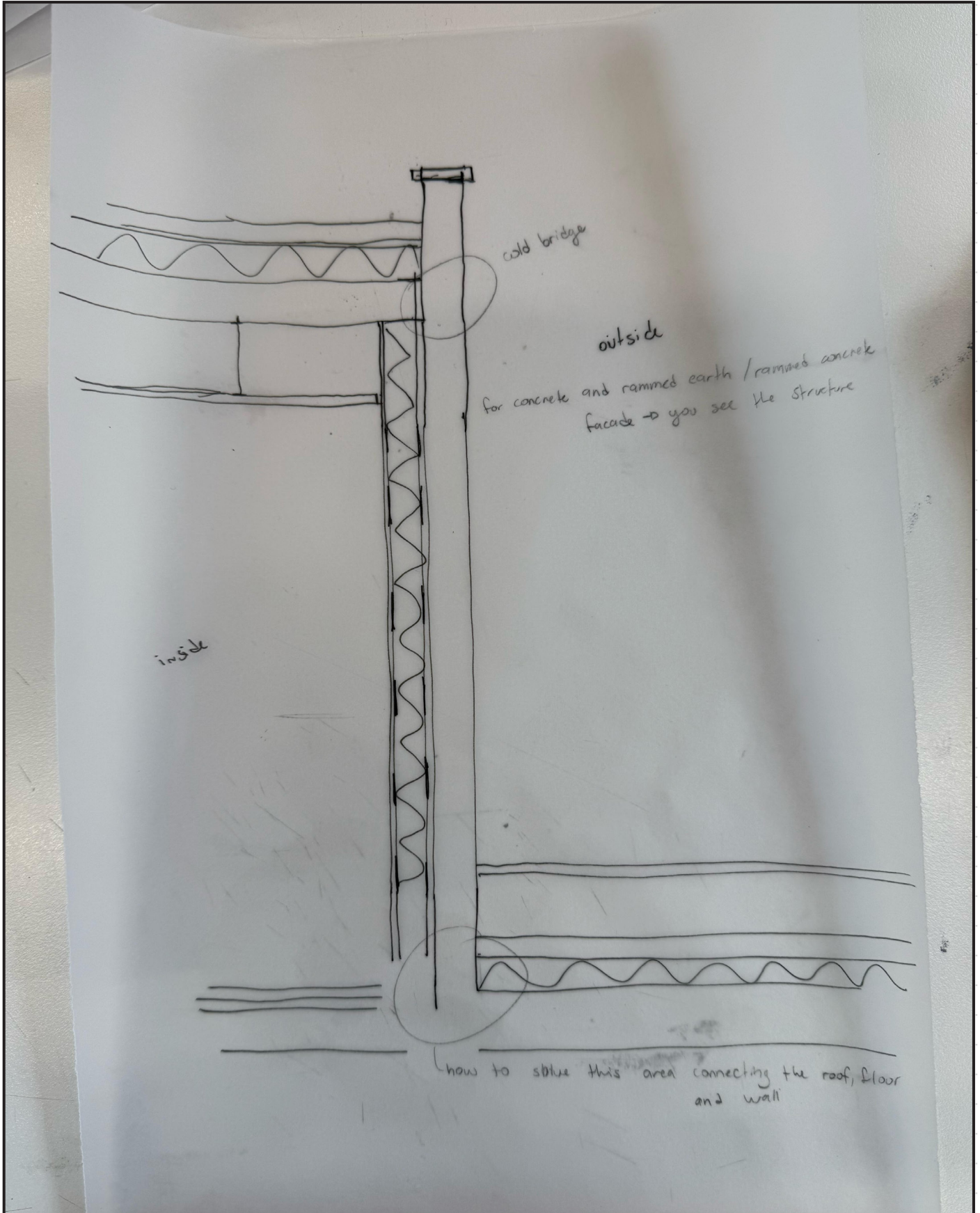
Building technologies facade fragment

Sketch for better connections of green roof and facade with insulation on the outside



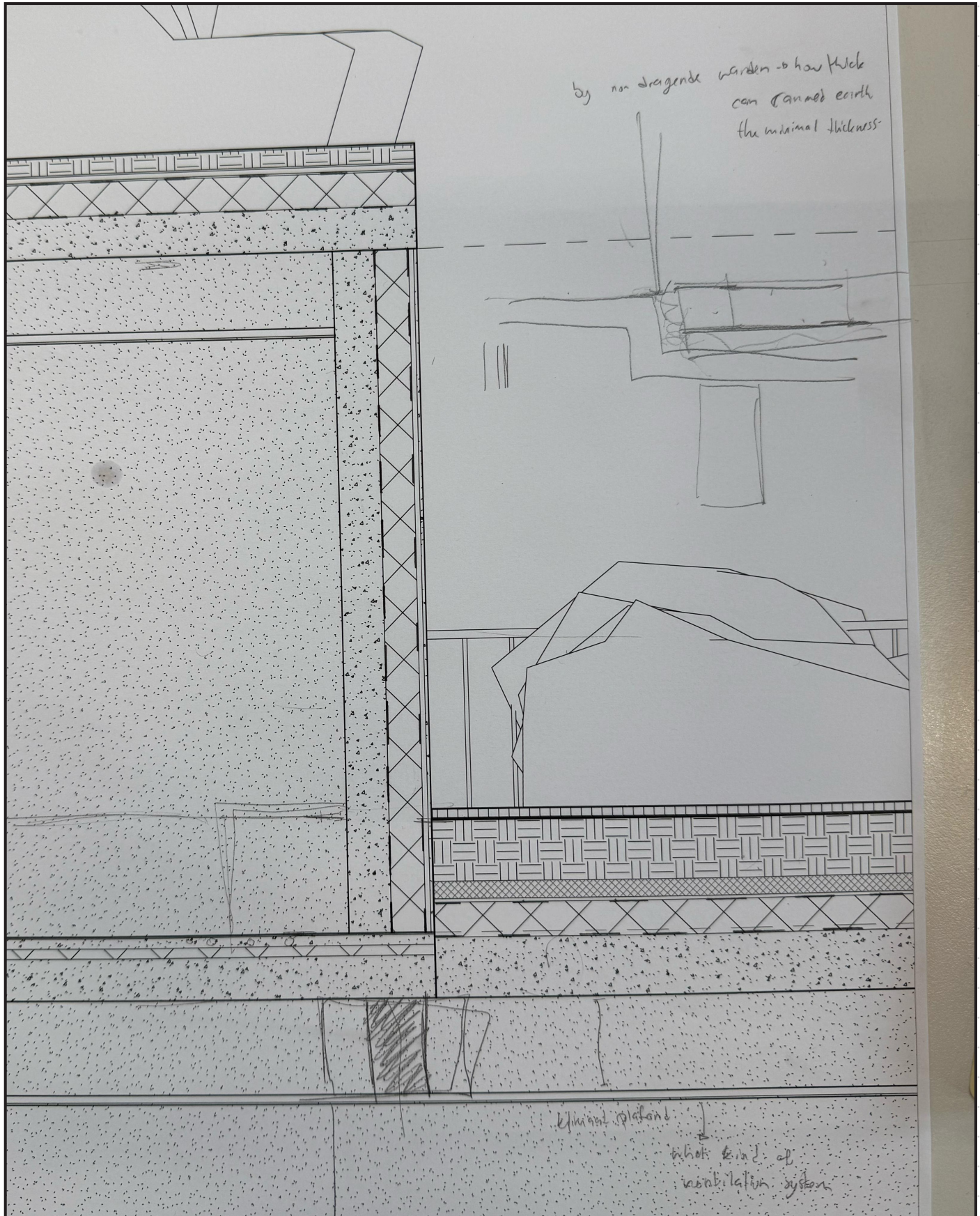
Building technologies facade fragment

Sketch for better connections of green roof and facade with insulation on the inside



Feedback building technologies

Written feedback



Feedback building technologies

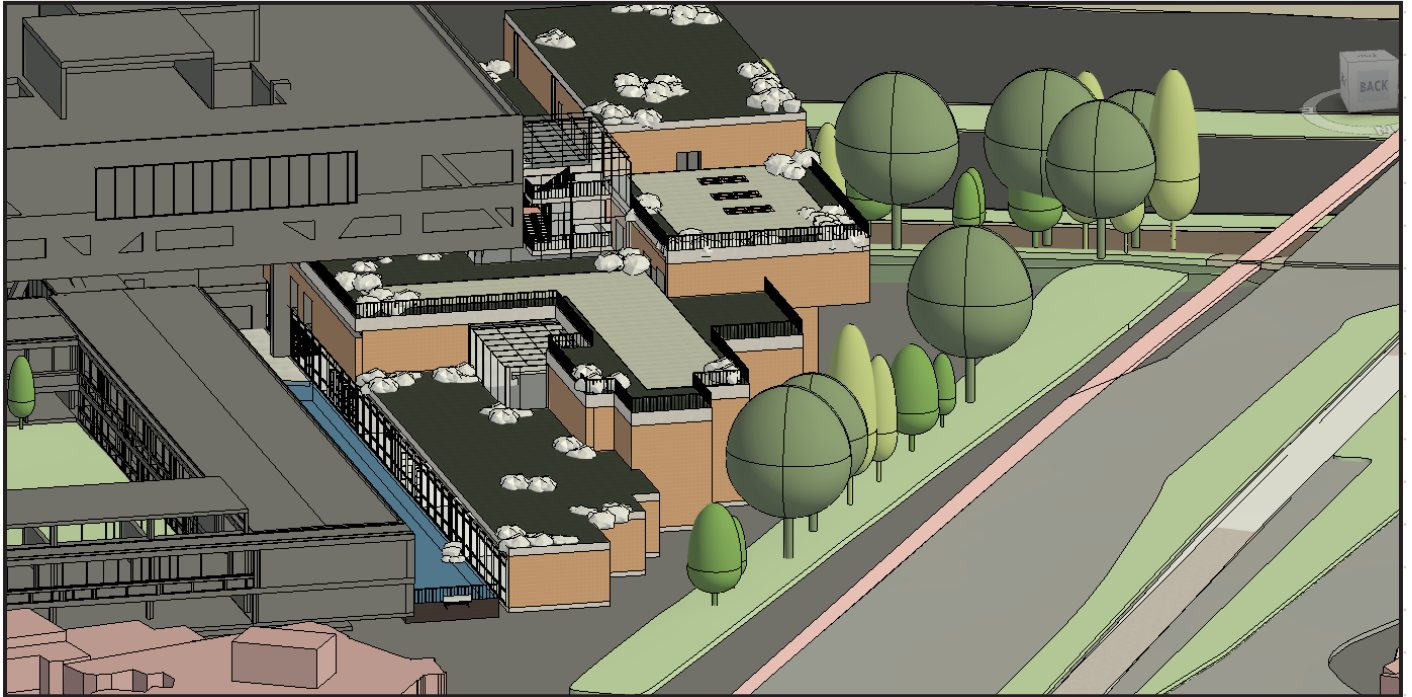
I made this 1:20 facade fragment with the mindset that I was going to use concrete as my material. Since my feedback session for design I have changed which material I am going to use, but that was not yet reflected in these facade fragment drawings. For next week, I will change the detail for rammed earth instead of concrete. However, much of the feedback I can take with me in my next set of drawings either way.

For the building technologies feedback, I have to remember to think about structure and that walls need to have a beam or another wall underneath to stay standing. What I also have to think a solution of is the height difference between the floor inside the building and the roof garden outside, since the package each are made out of differs in thickness.

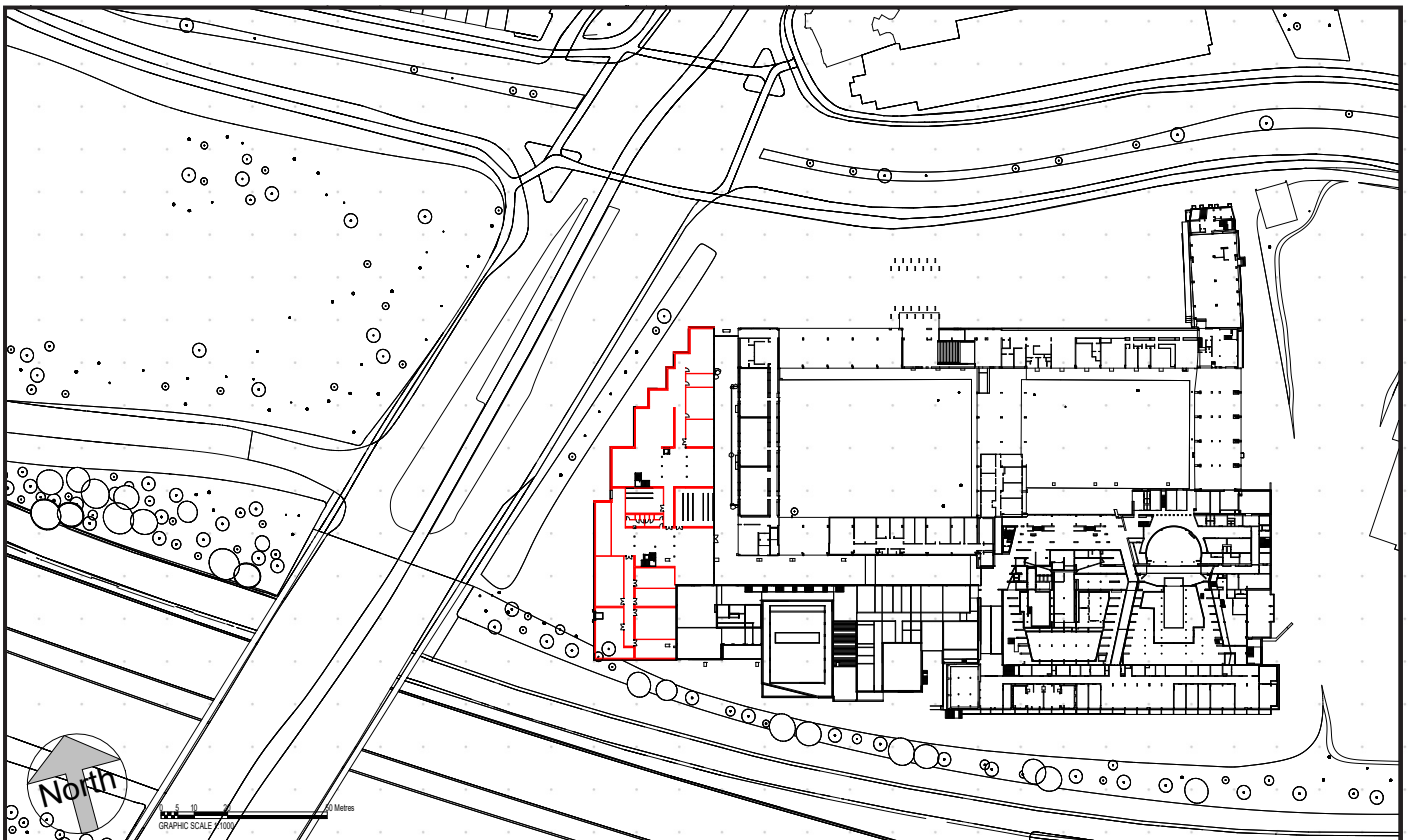
Changing main material to rammed earth

This week, I focussed on familiarising myself with the new material of rammed earth for my structure and facade. I also changed up my floor plans within my building to accomodate the changes I made last week to the shape of my building.

Changing the material in model to rammed earth



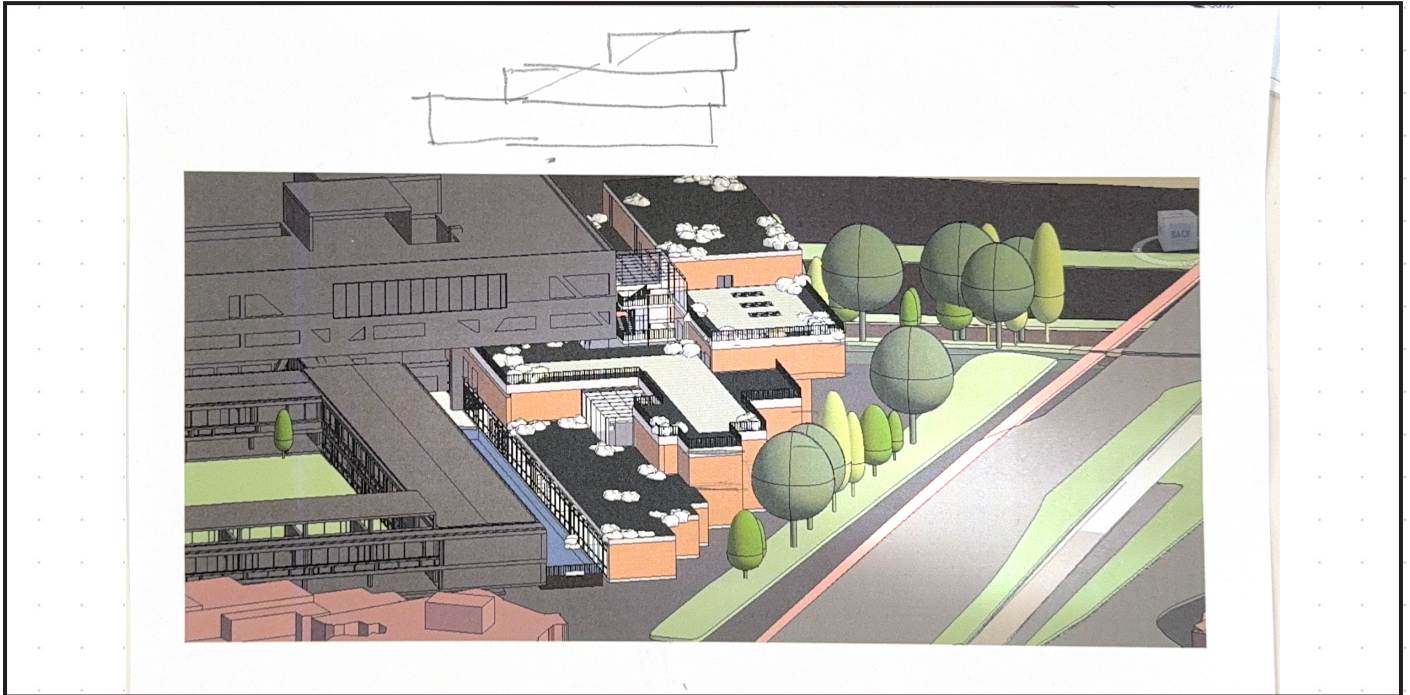
New ground floor floor plan



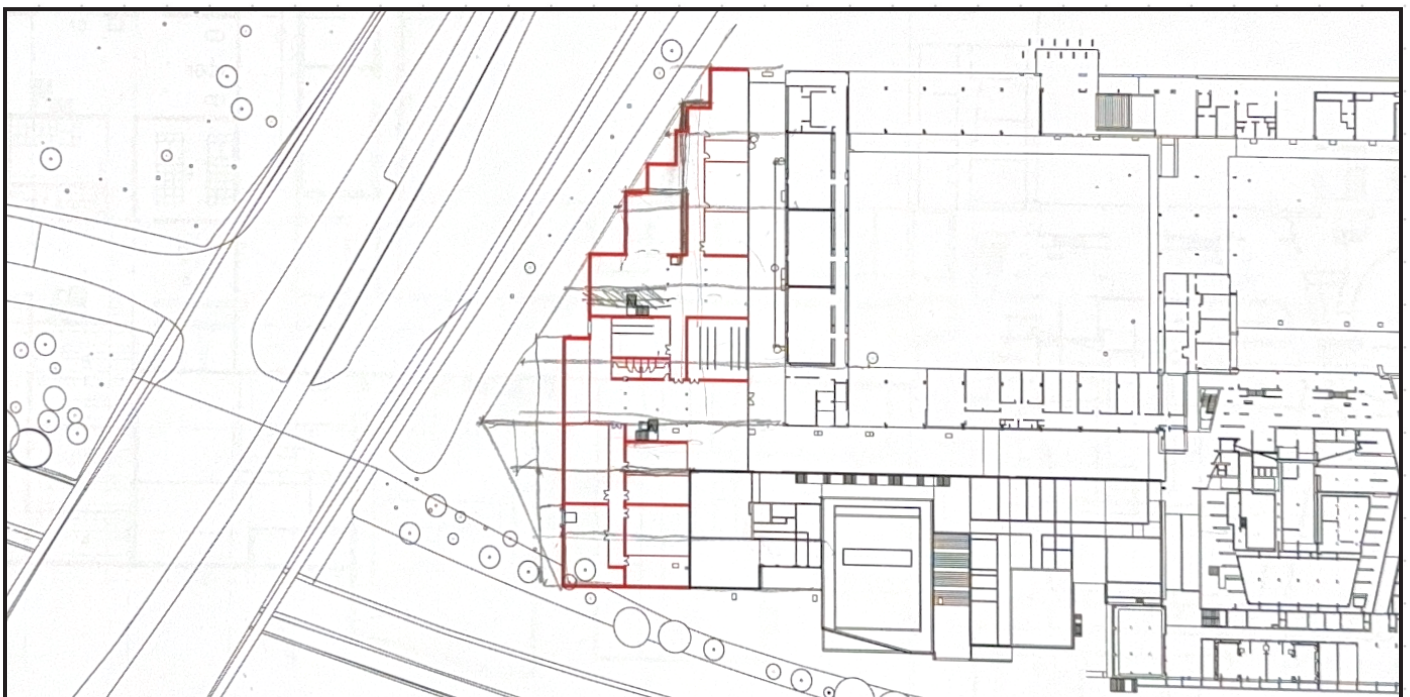
Feedback design

With the way my new layout was like, it did not create obvious spaces and rooms, making certain areas awkward to traverse. During the feedback session, it was suggested to me to, for next week, look at the structure of the existing building and continue that pattern so that my building would blend into the existing DeSingel if you were to look at it from the structural and foundational viewpoint. This way there would naturally be areas for rooms or circularity moments. They also suggested to create the same silhouette, not only in floor plan but also in section of my building, so I will be trying that out next week.

Feedback sketches about section of my building



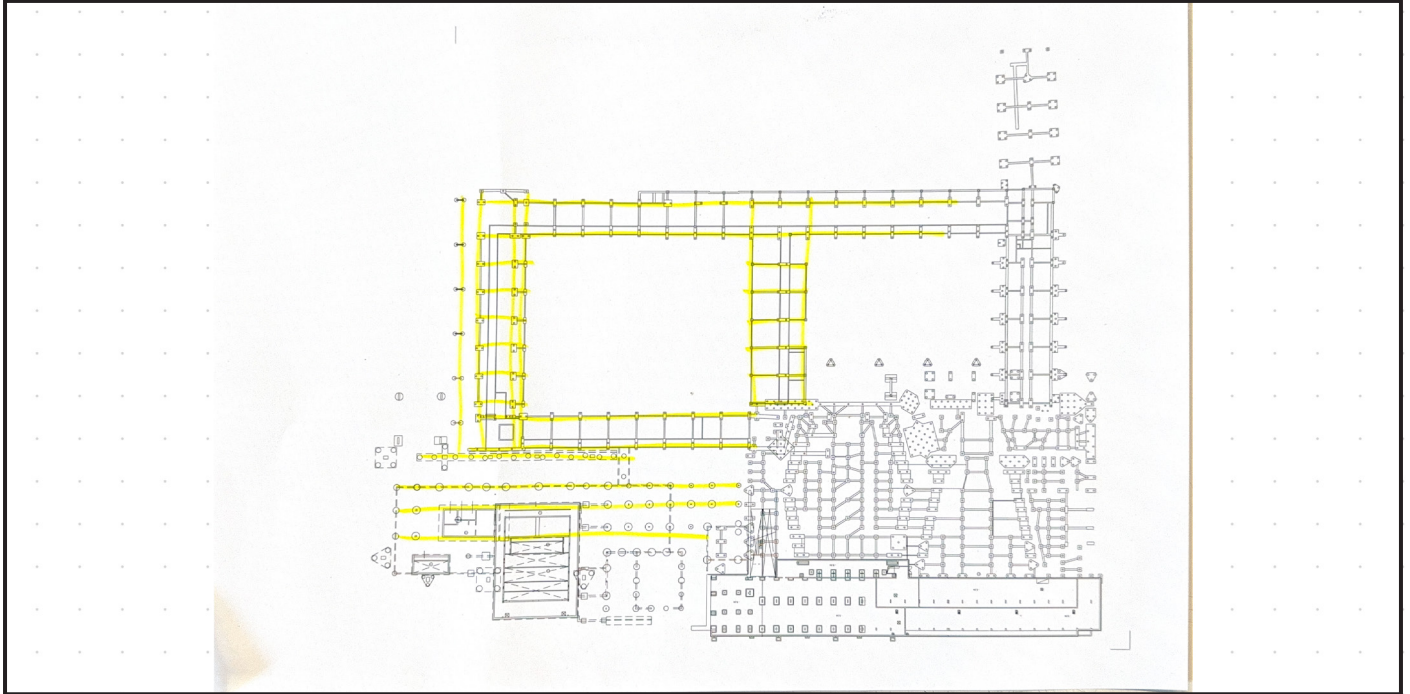
Feedback sketches from tutors on floorplan



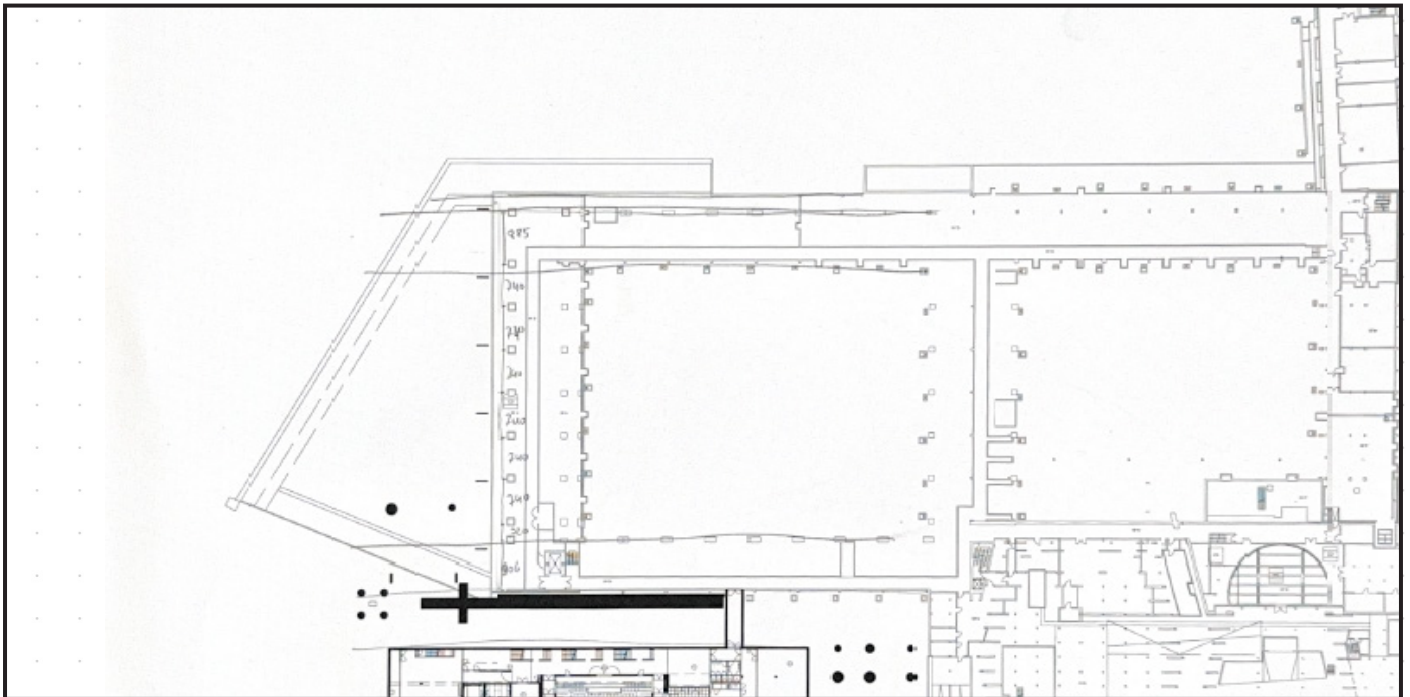
Analysing the existing structure of DeSingel

With the assignment I got from the tutors last week, I started with analysing the structure of DeSingel and see if there was a pattern I could use within my own building.

Foundation of deSingel



Ground floor structure of deSingel

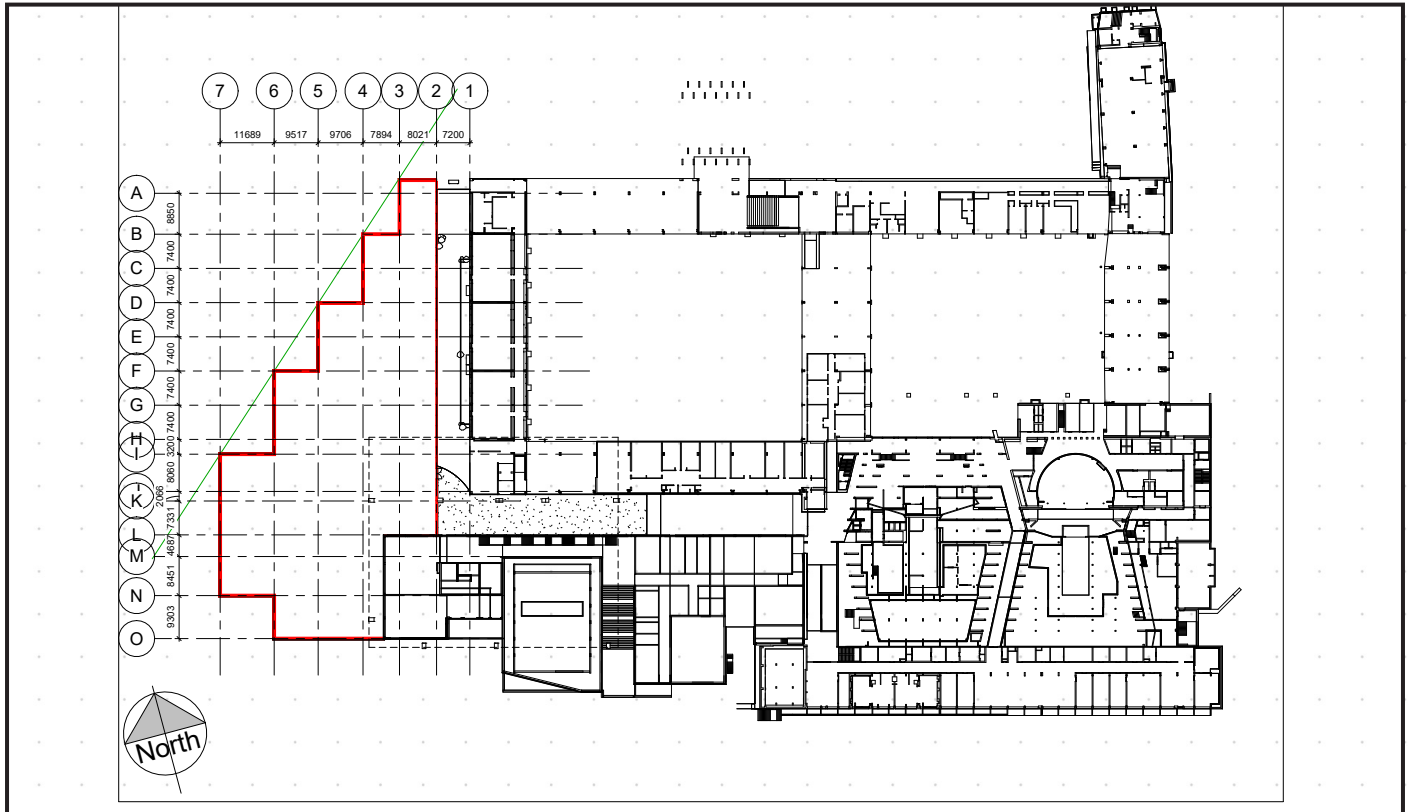


When looking at the existing structure, I can see that there is a horizontal pattern, which can be extended to my building from the Leon Stynen part of the building. As soon as you go down to the Stephane Beel part, there is no particular pattern that the structure follows. Vertically there is a slight pattern, but one I can deviate from slightly without it looking out of place.

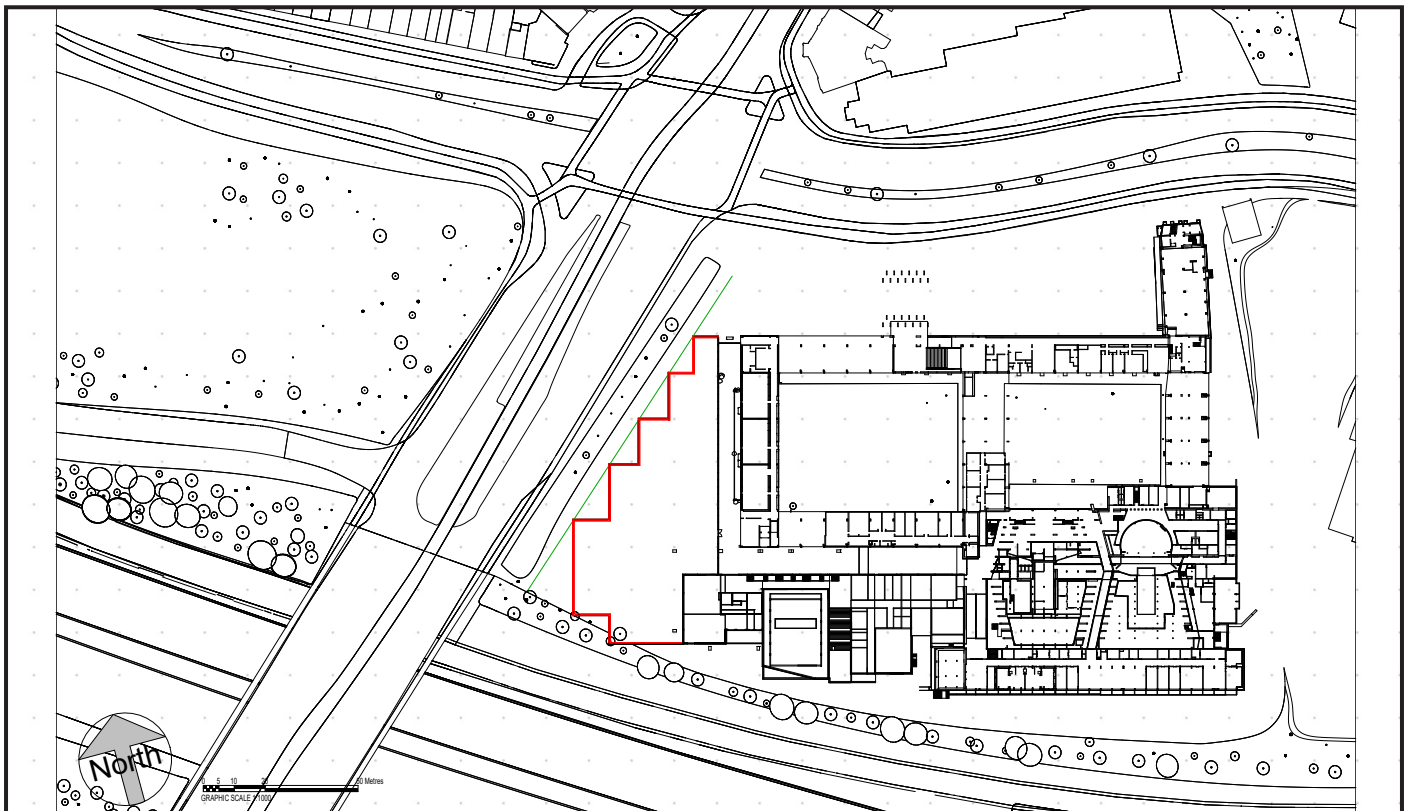
Developing a new shape

With the analysis done of the existing building, I created a new shape for the building, with new guidelines for the structure, allowing for more spaces to be created that link back to the existing building and that also flow better with the street.

New floorplan with structure of DeSingel



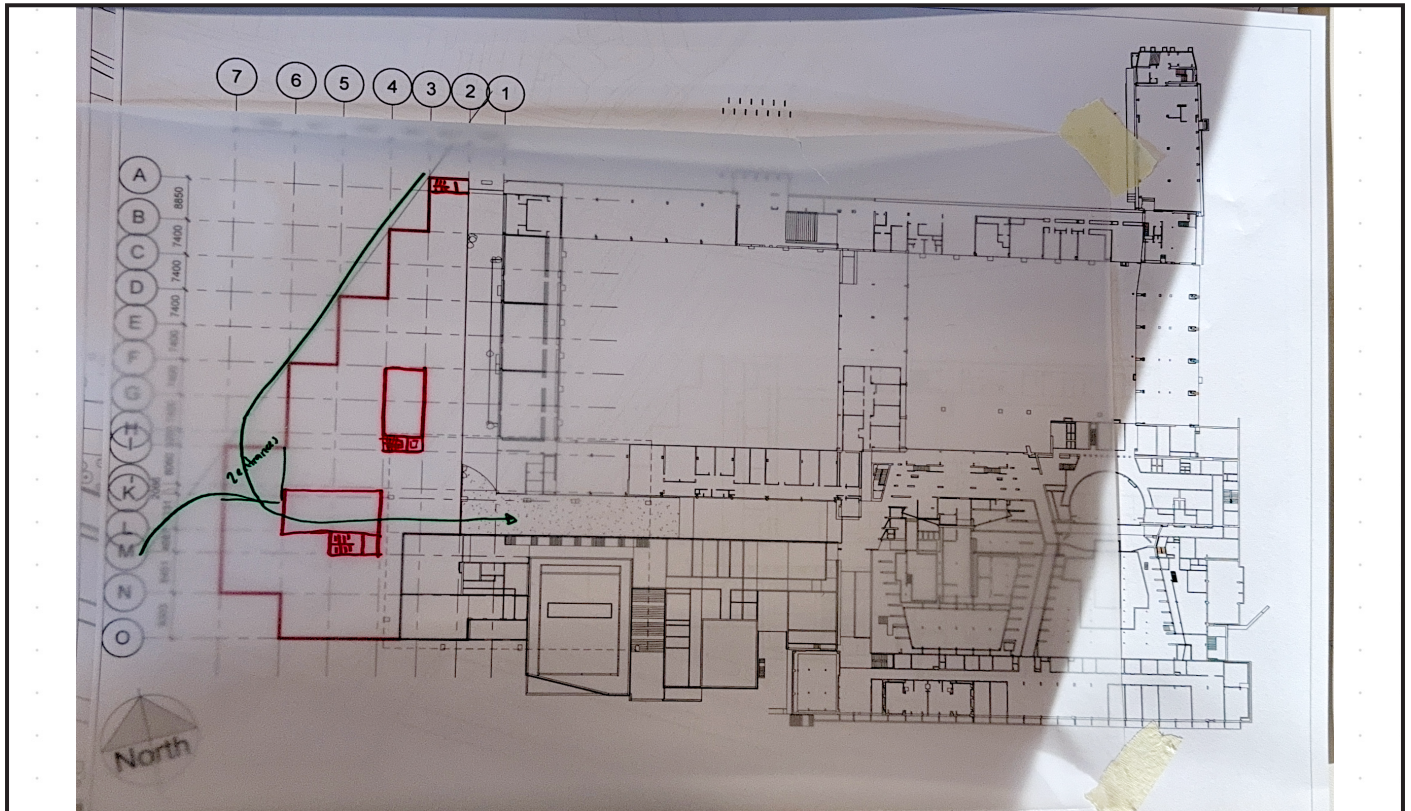
New floorplan in relation to the street



Developing a new shape

With the new shape I was able to make with help of the new structure, I was also able to create spaces for circulation, so where the stairs, lifts and inner courtyards are places. With the new shape, I have removed asll the rooms I had during the P2, giving me a clean slate to reorganize the functions. Thinking back on the feedback I got in week 3.3 about the entrance, I have already thought of a new location and idea for where the public entrance will be, given the movement the pedestrians will make with the shape of my building,

New floorplan with structure of DeSingel



New brief

This week we got a new brief for the course that would be for the P3, which is in week 3.8. The brief talks about the connection between the new and the old, seeing that connection on a larger scale. With this brief, we have to choose a piece of our building that showcases the intricacies of our building. The most interesting part of my building is not where part of the old building interacts with mine, but it is where my building interacts with the street. This is the part of my building I am going to showcase in my model and in my facade fragment.

The first page of the new brief



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.

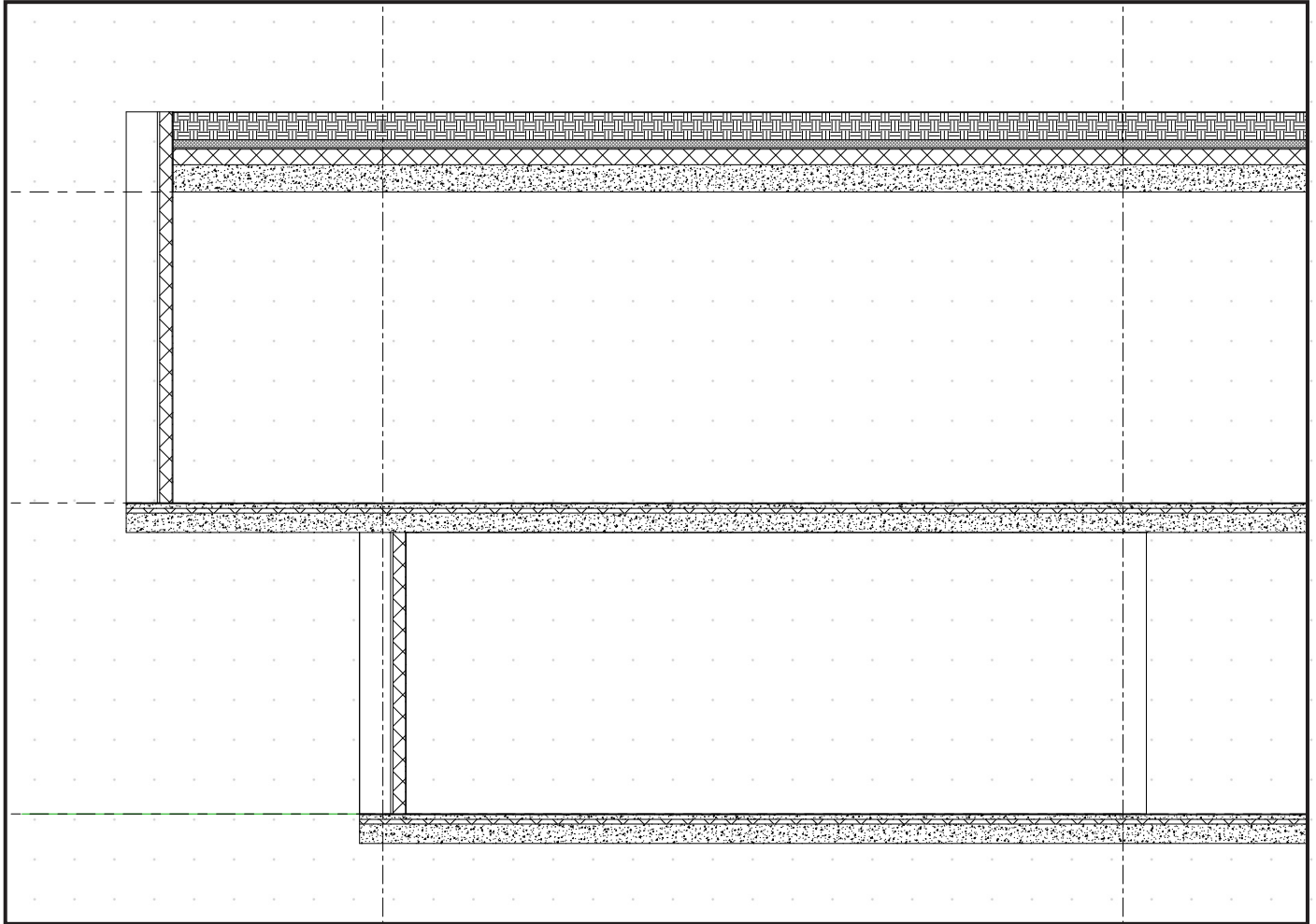
"The building is in the stone." Martin Heidegger

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

Facade fragment for building technologies

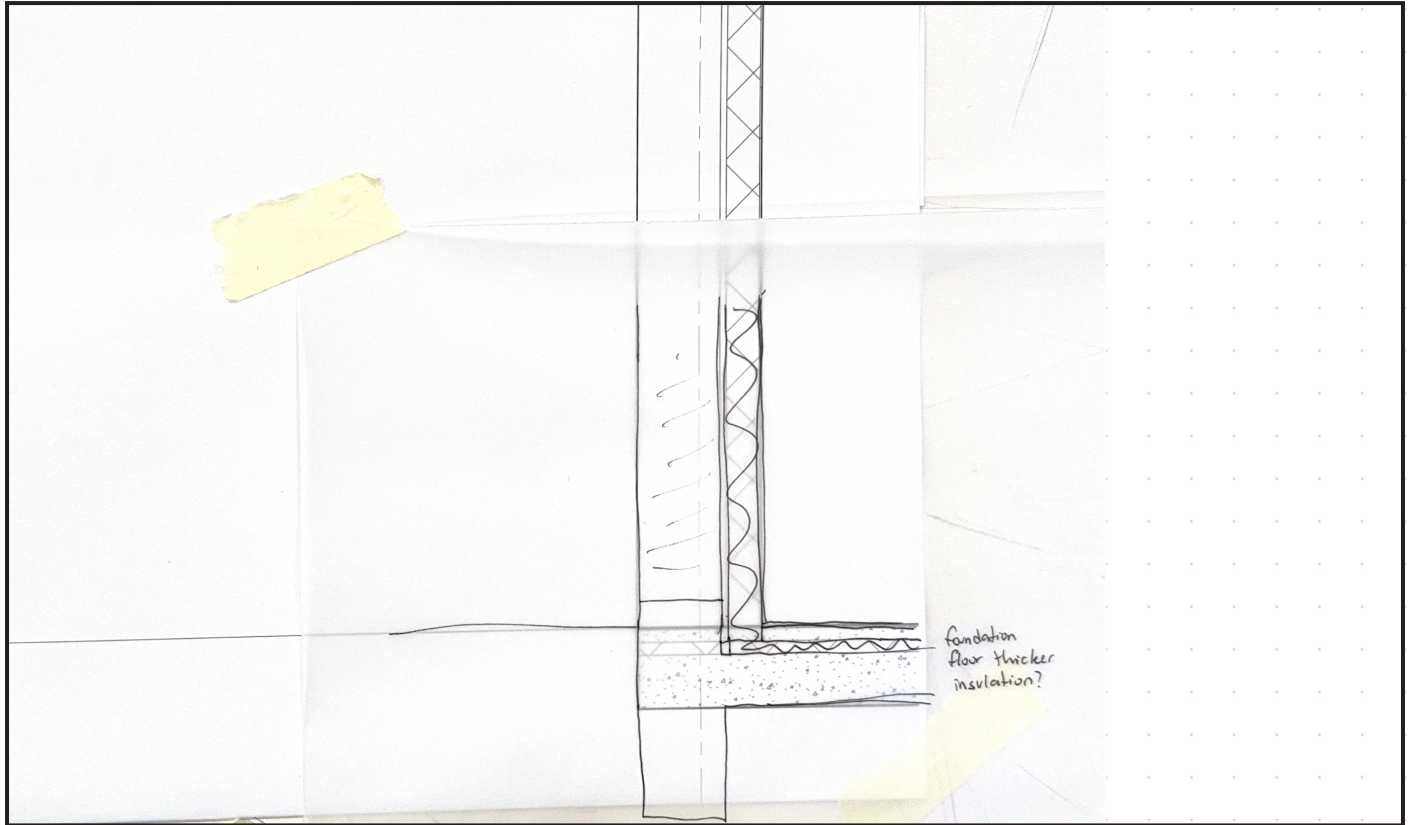
With having chosen a spot for my facade fragment, I have also worked on the new location facade fragment for building technologies. This location shows the foundation, an overhang and a roof garden, all important elements of my design.

Facade fragment straight out of Revit

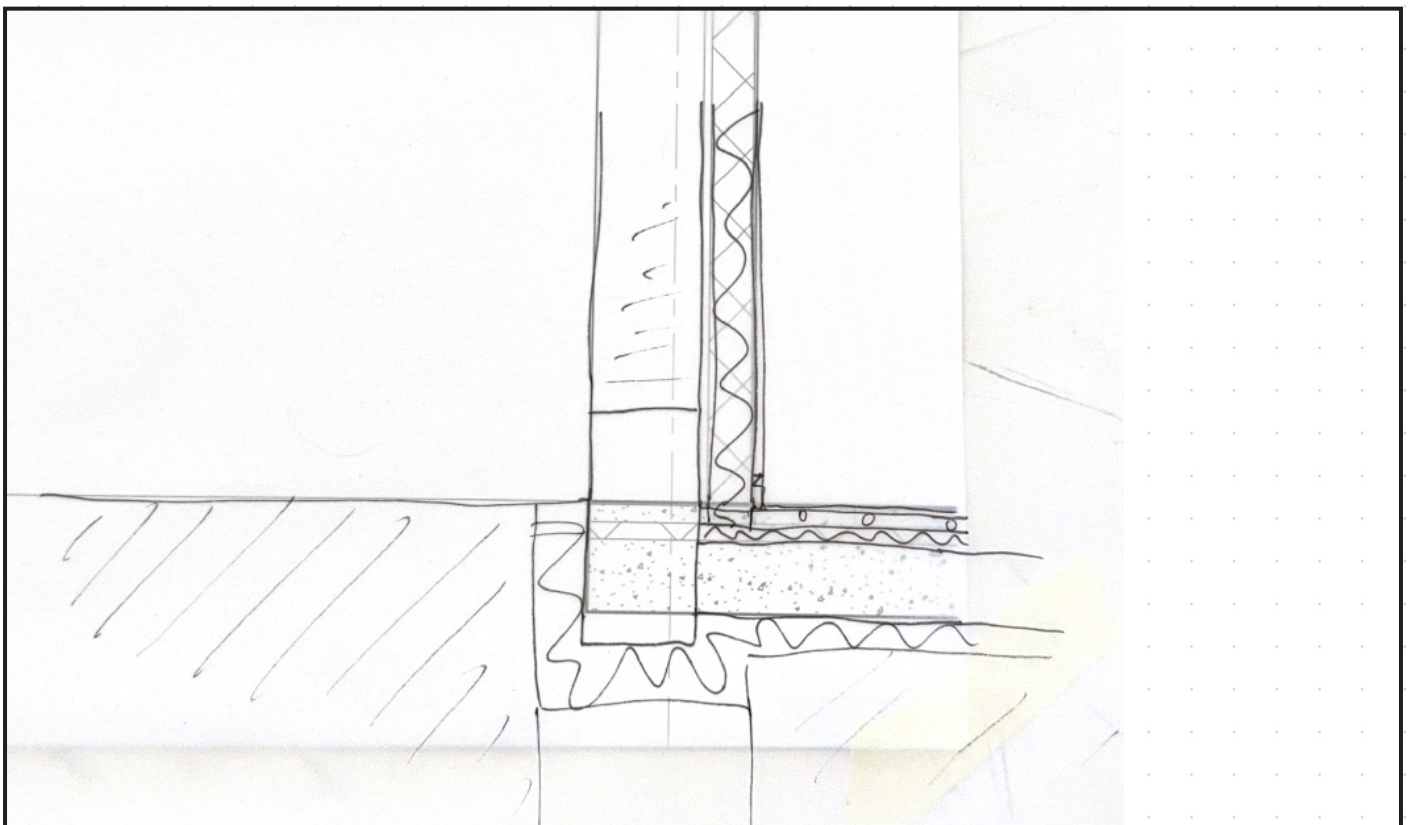


Facade fragment for building technologies

Foundation detail sketch 1

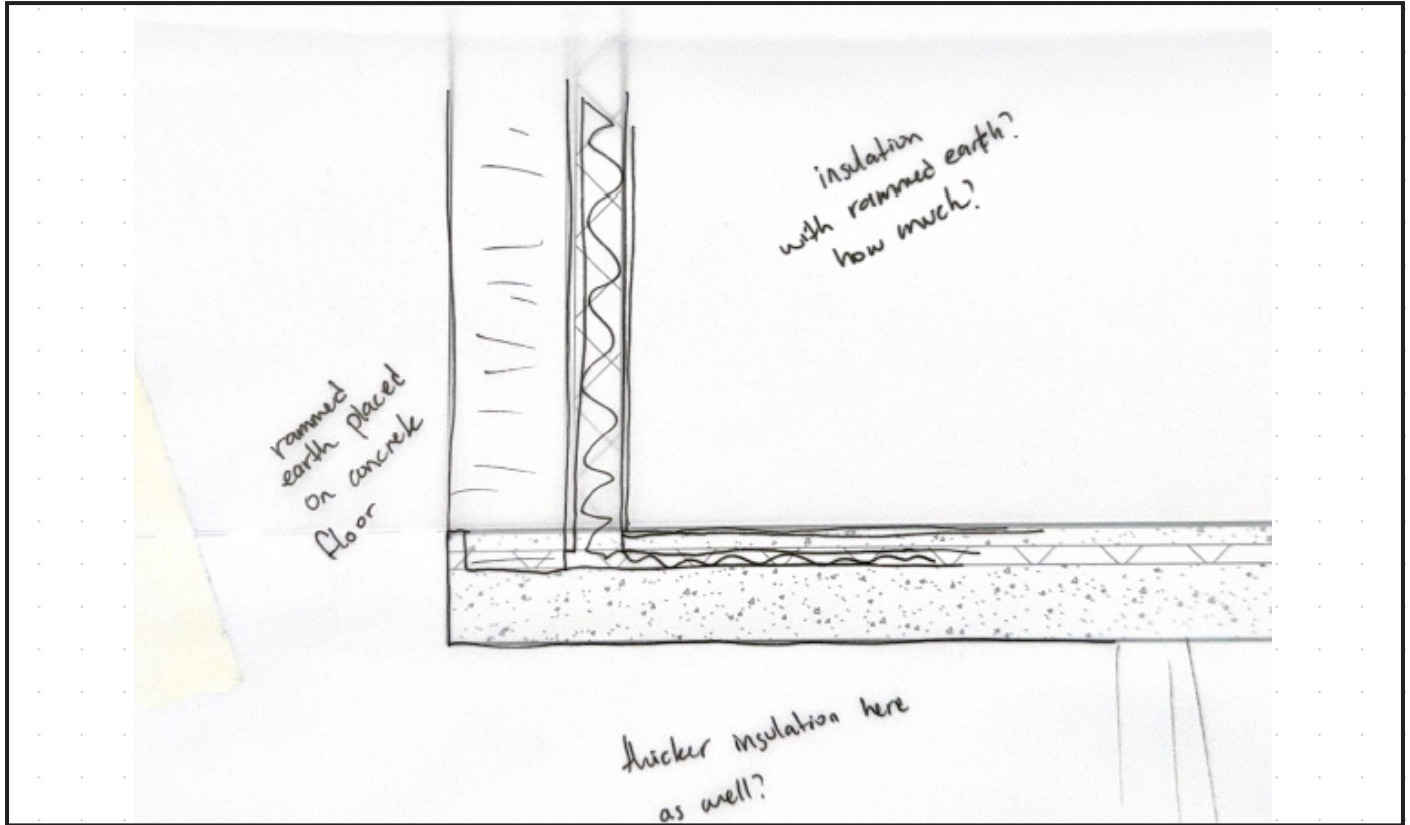


Foundation detail sketch 2

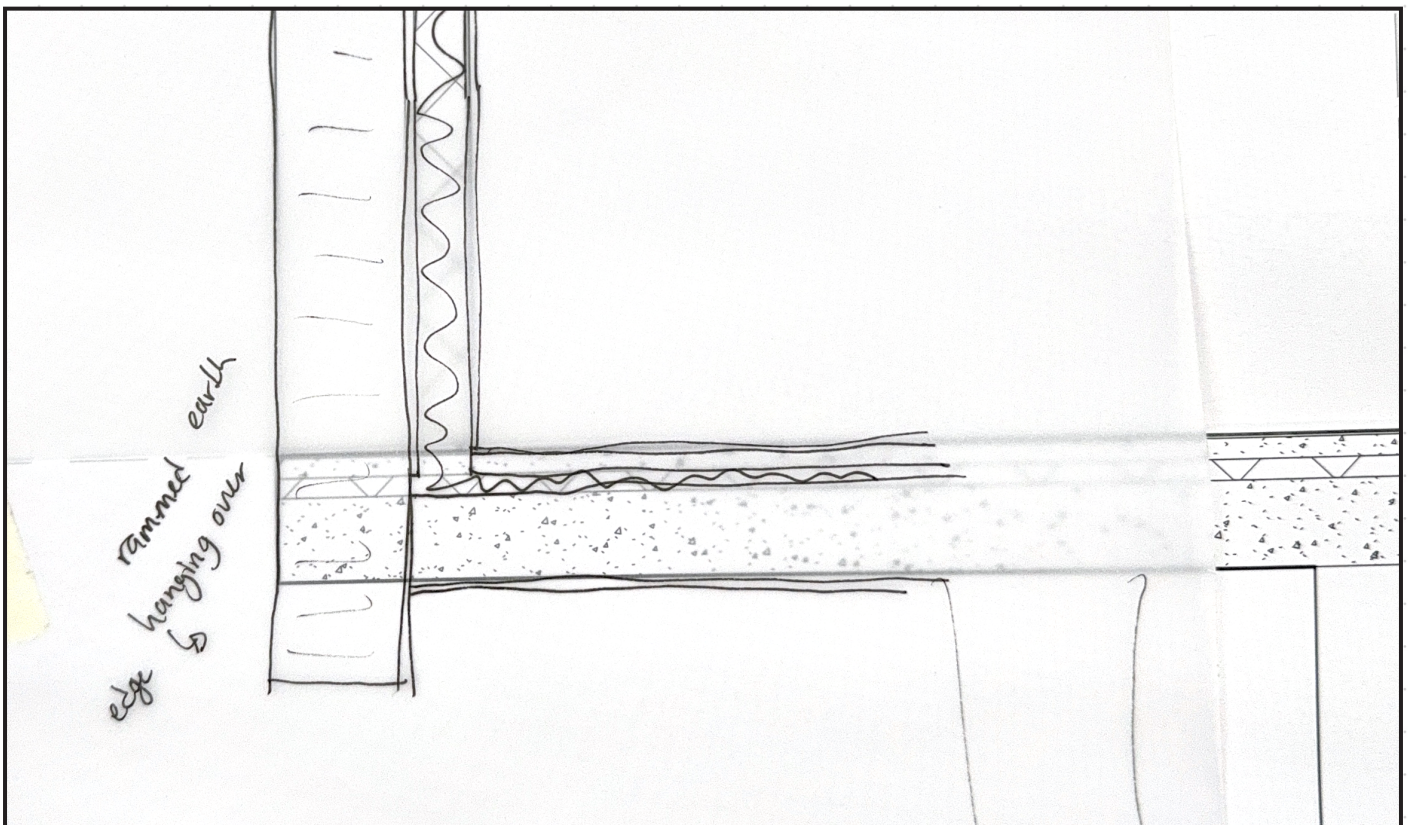


Facade fragment for building technologies

Overhang detail sketch 1

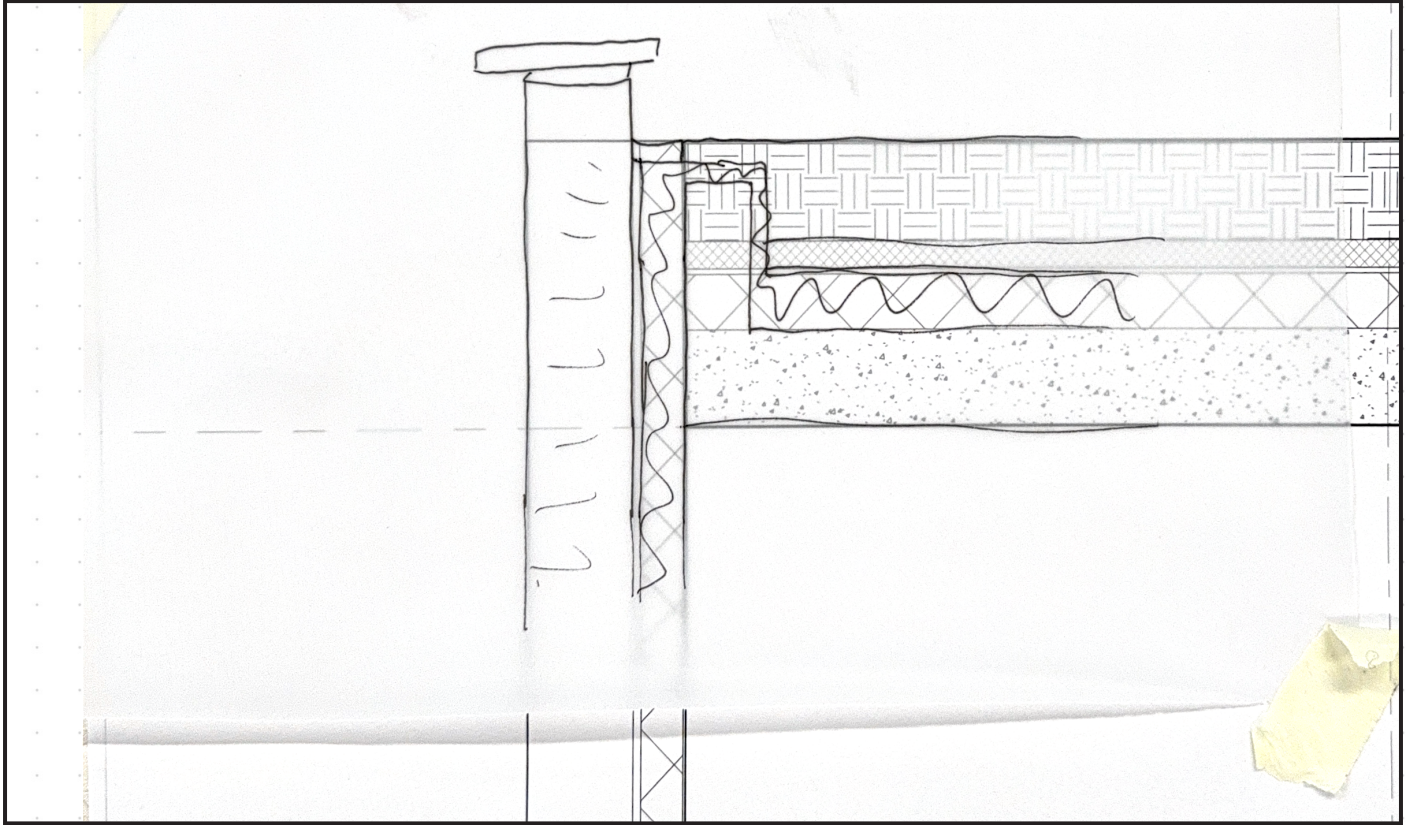


Overhang detail sketch 2



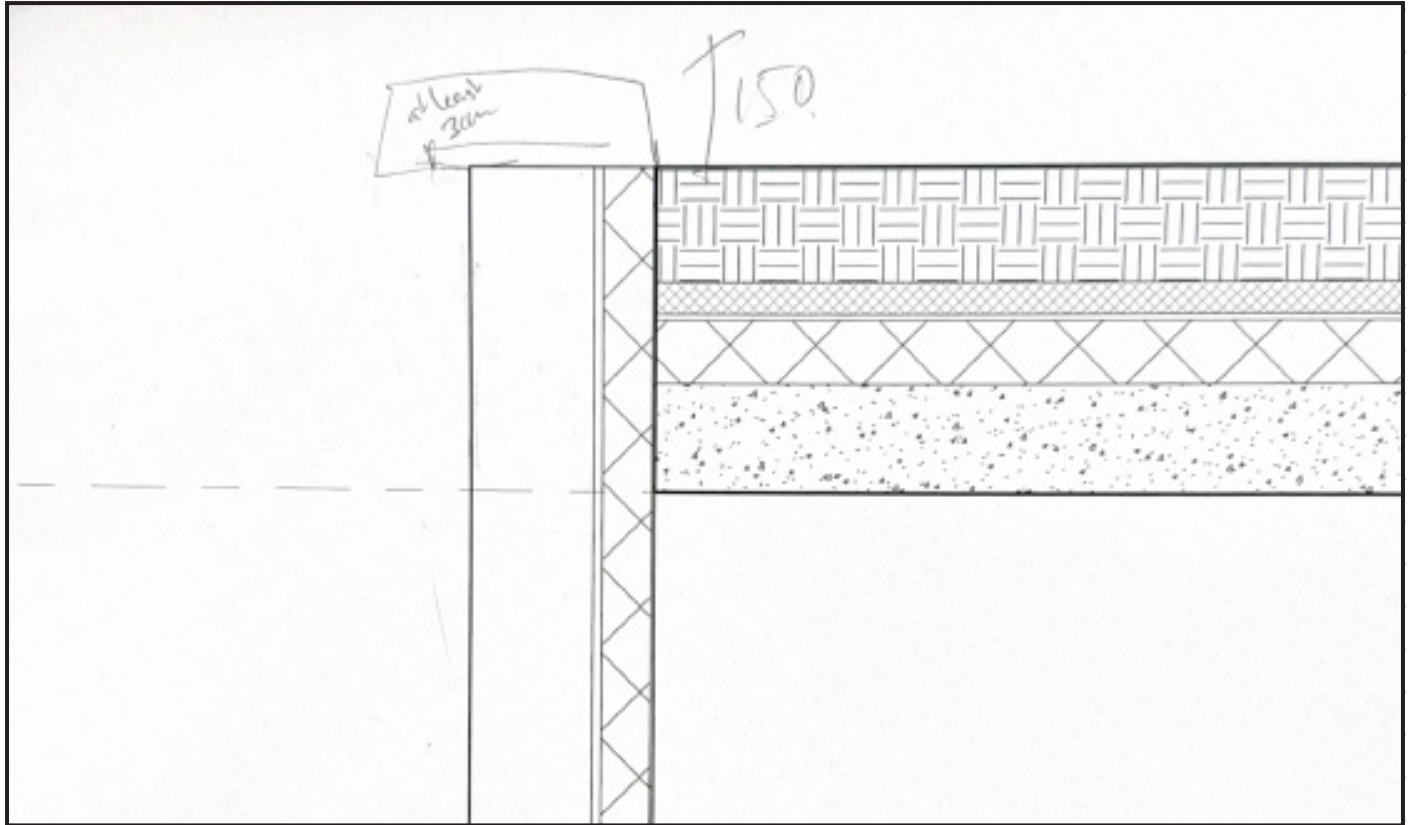
Facade fragment for building technologies

Roof detail sketch

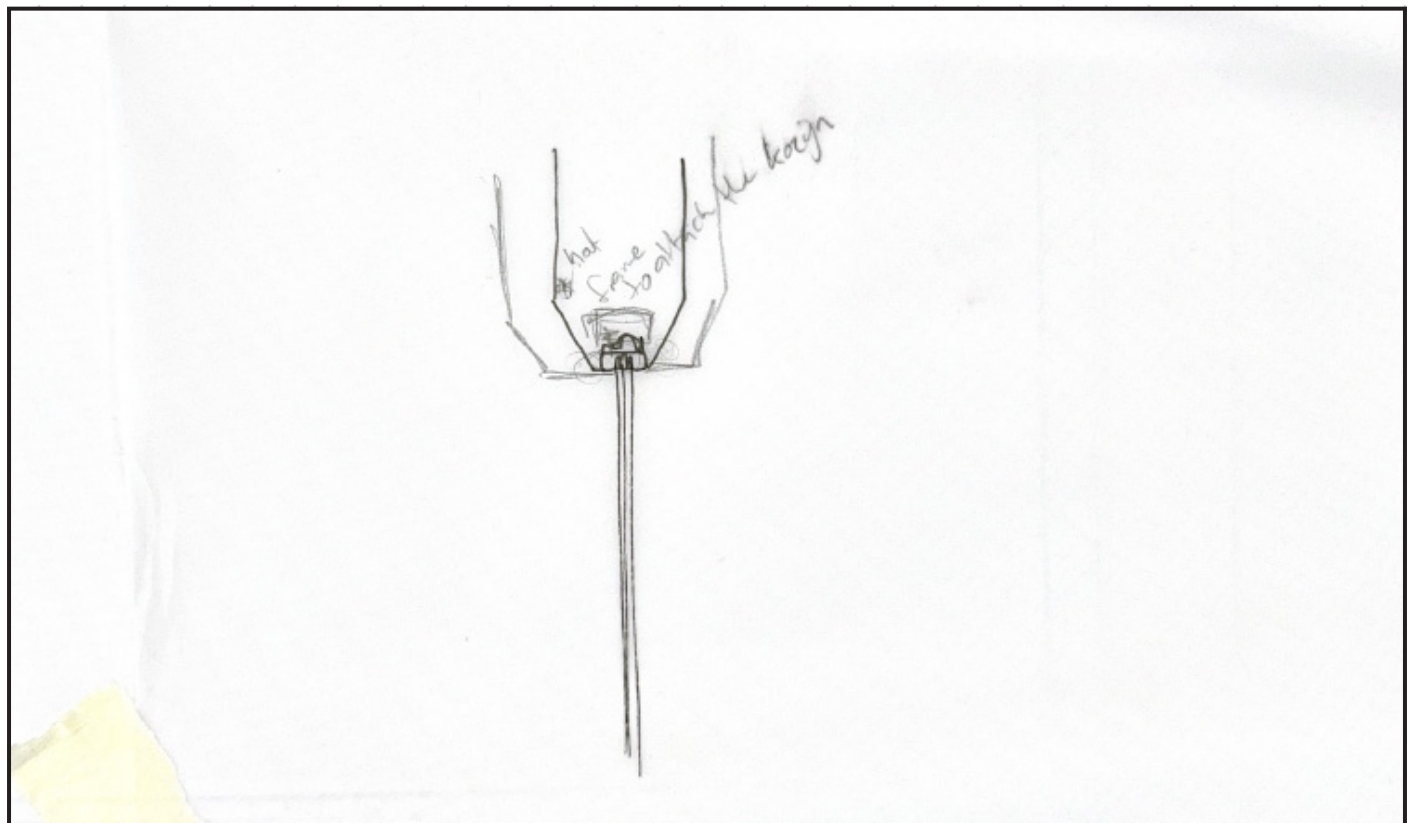


Feedback facade fragment for building technologies

Feedback roof detail. This is the minimum measurements for a finishing for a roof edge, minimum 150mm high and 30 mm sticking outwards.

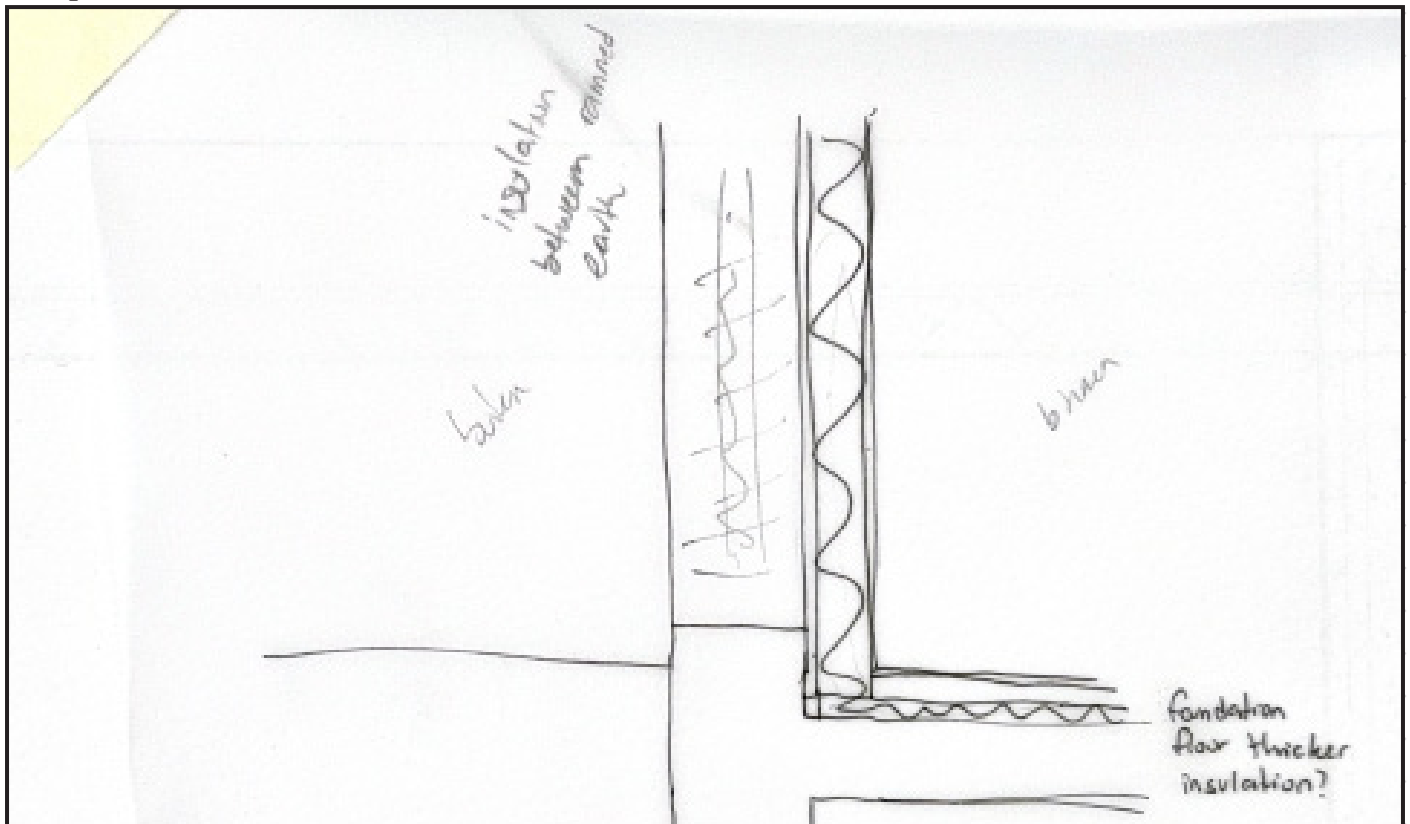


Feedback window frame detail. I must not forget a lintel to hold up the window. I also can't make the rammed earth that thin as it needs thickness to hold itself.

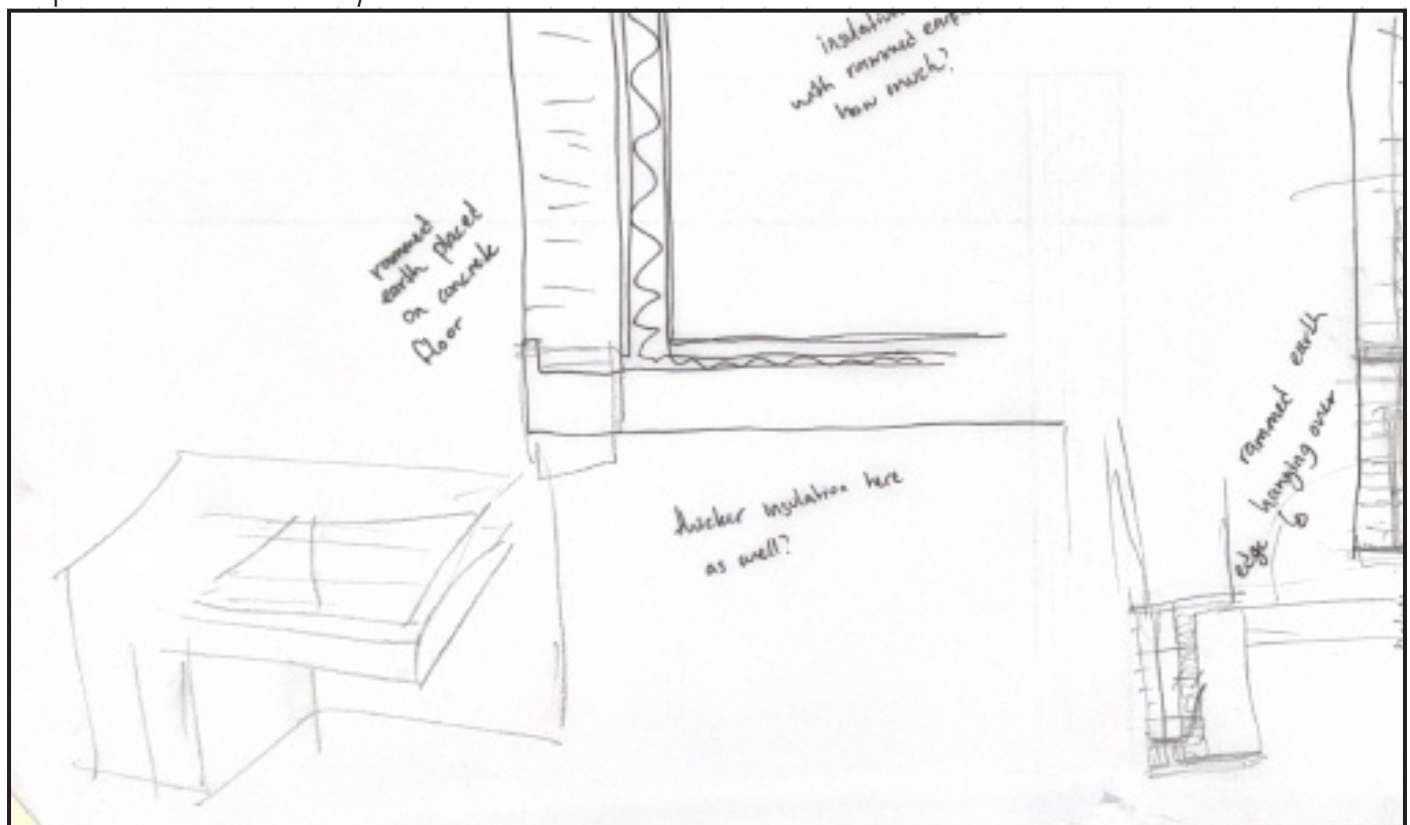


Feedback facade fragment for building technologies

Feedback foudnation detail. With rammed earth I can make a sandwich panel that includes insulation in the rammed earth, having rammed earth be the finish of both sides of the wall.

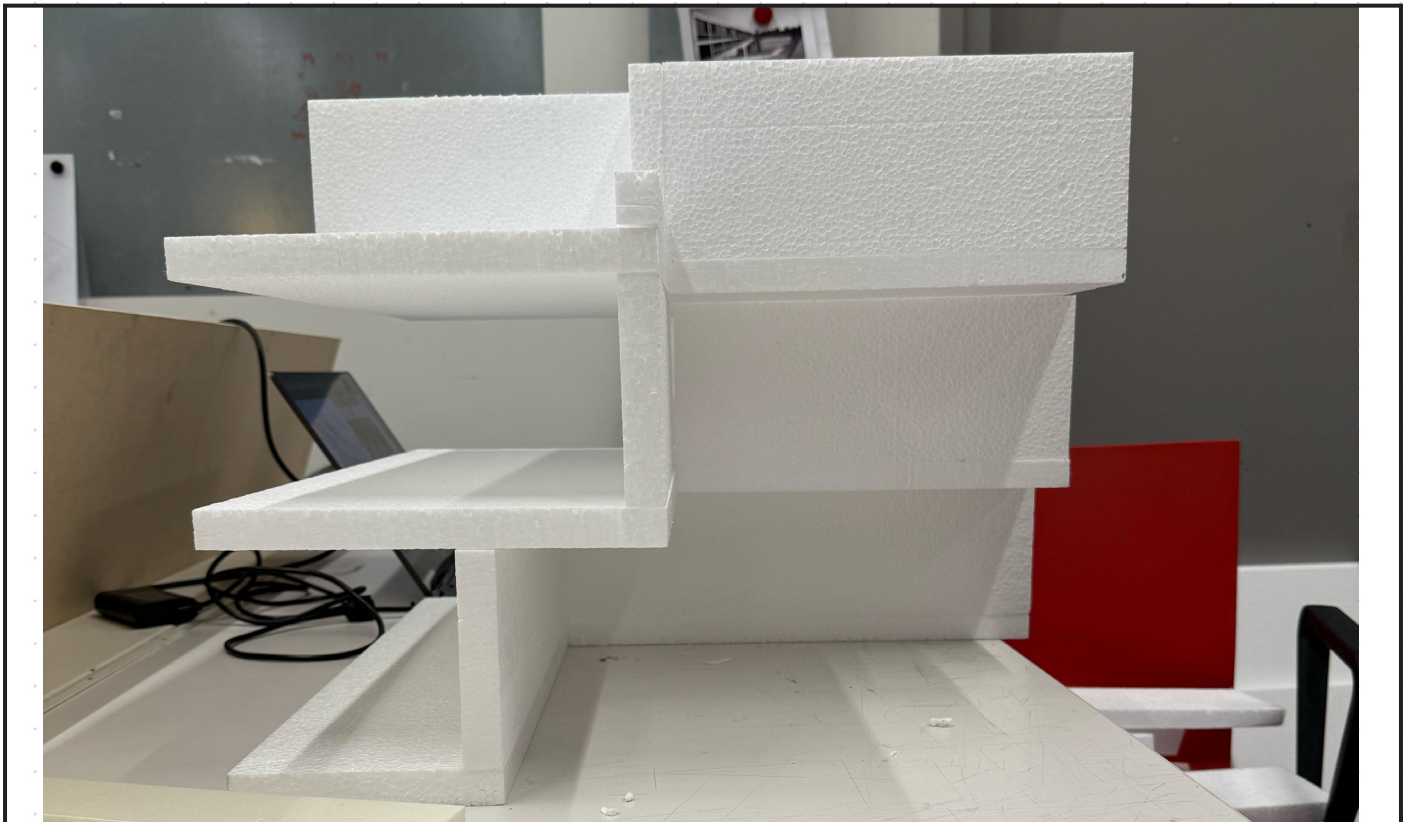
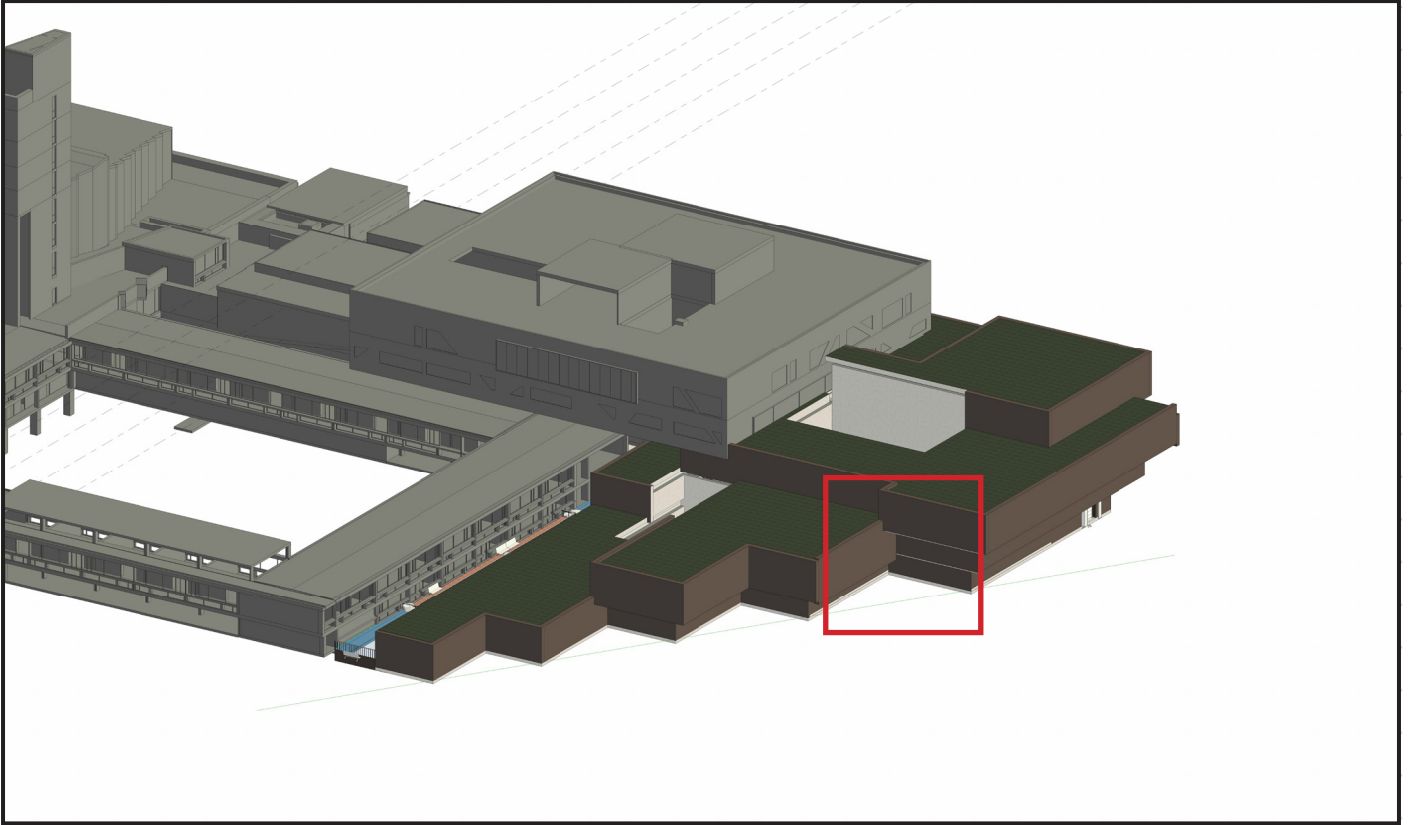


Feedback overhang detail. This is what we discussed the most, about how rammed earth could be held up in an overhang. With the use of concrete beams holding the walls up. Also we discussed how some parts of rammed earth in detail can be compared to details of masonry and bricks.

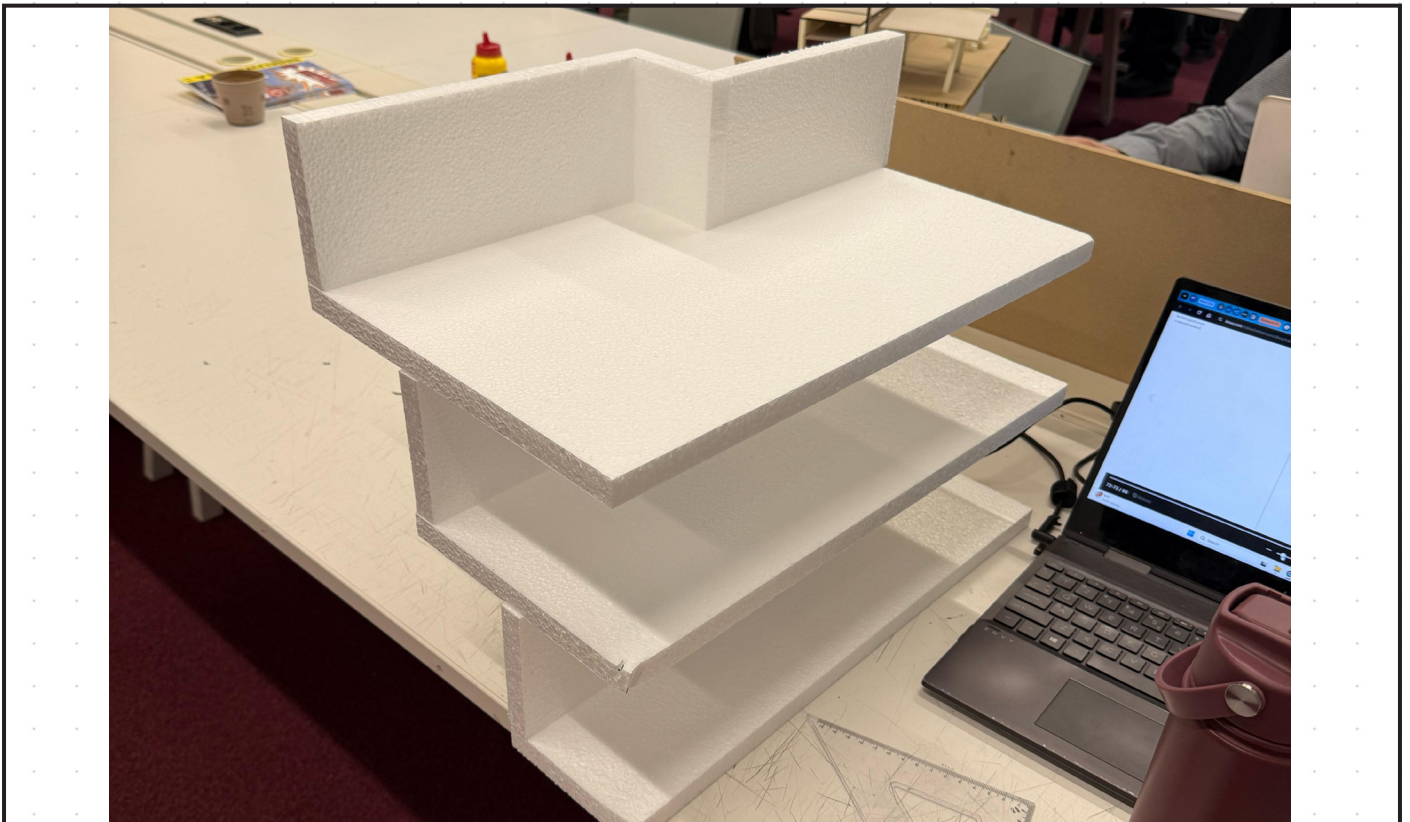
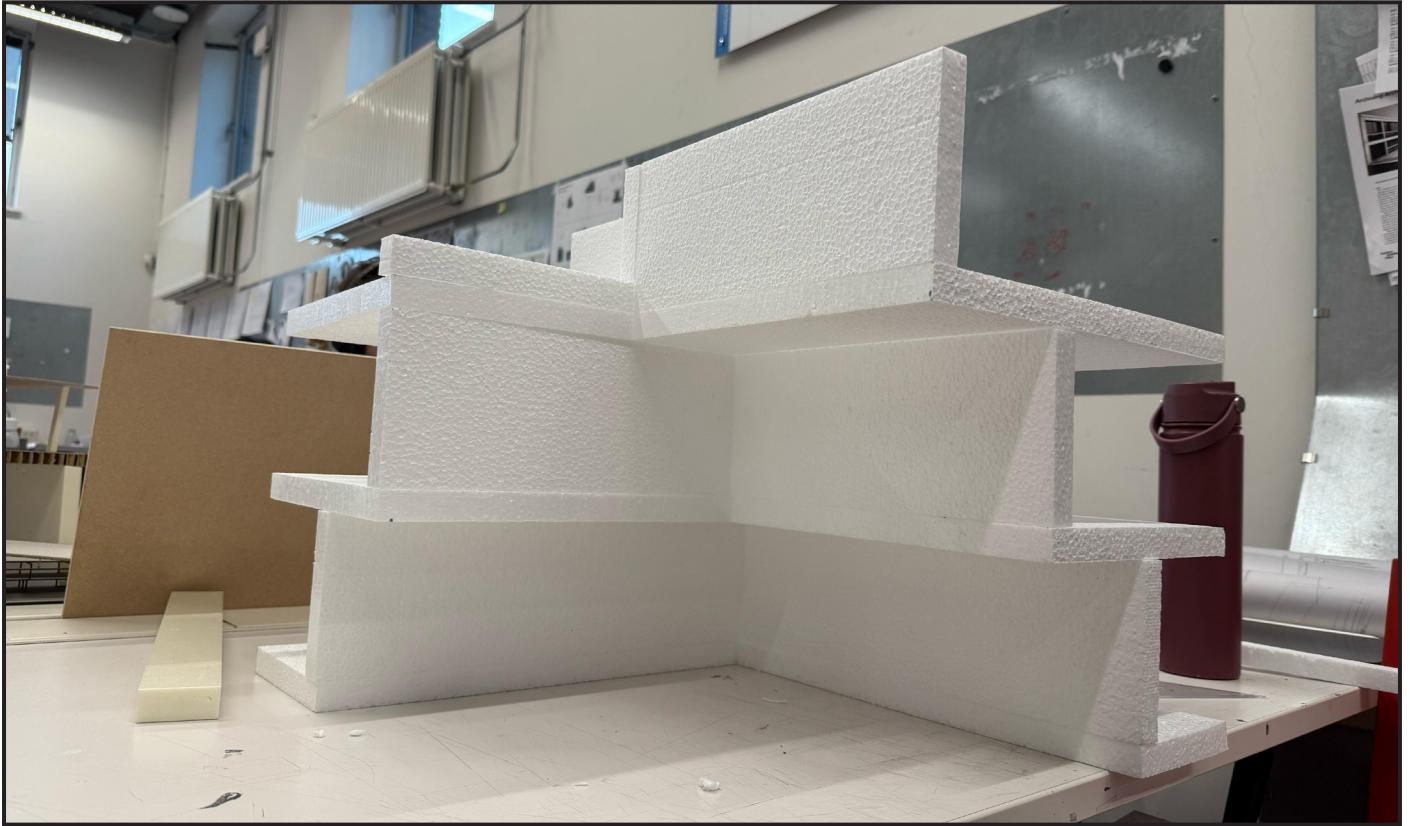


Sketch model

When deciding where specifically to take a facade fragment for my model, I wanted to take the most interesting part, this turned out to be where my entrance is going to be located and where there are playful jumps in the facade both vertically and horizontally.



Sketch model



Sketch model references

For the facade I will also be looking at references of other architects use of rammed earth in their design. Martin Rauch being one of them and the facade of a french building by Déchelette architecture. They give me an indication of different elements that I can use in my design as well.

Martin Rauch Ricola Herb center https://www.architectmagazine.com/technology/herzog-de-meuron-shapes-a-processing-plant-with-rammed-earth_o



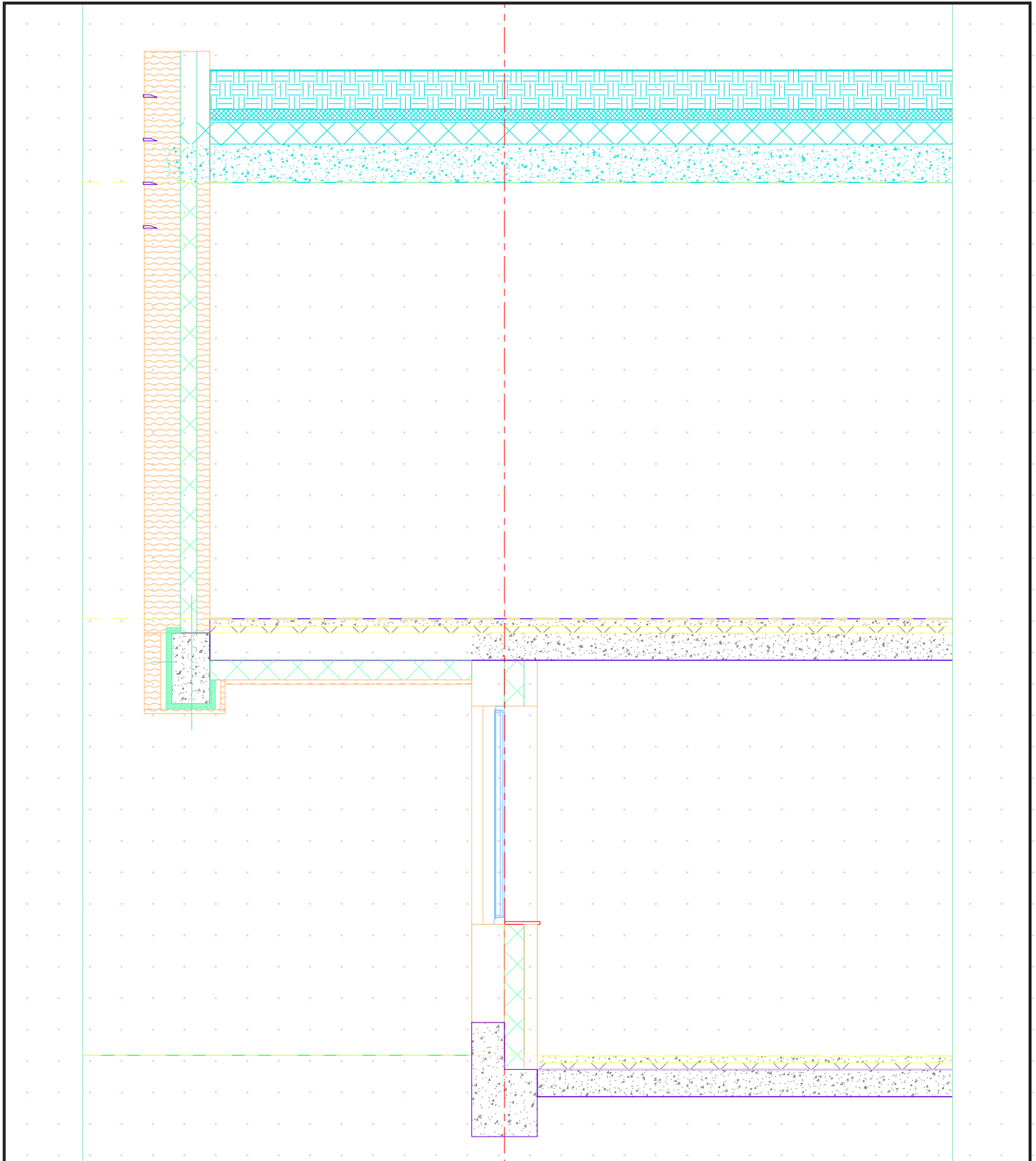
Déchelette Architecture: Quatre Cheminées <https://eartharchitecture.org/?p=1251>



Facade fragment building technologies

This week for building technologies I worked more on my facade fragment in 1:20, this time in AutoCAD so that I could more accurately draw the fragment. I also researched and read more about rammed earth and the conditions that is needed to use rammed earth, Since rammed earth is essentially dirt, there is risk from erosion from water, which is why rammed earth is usually used in warmer climates. Martin Rauch has been a pioneer in using rammed earth in Europe and so I have been using him and his details as references during my time making this facade fragment.

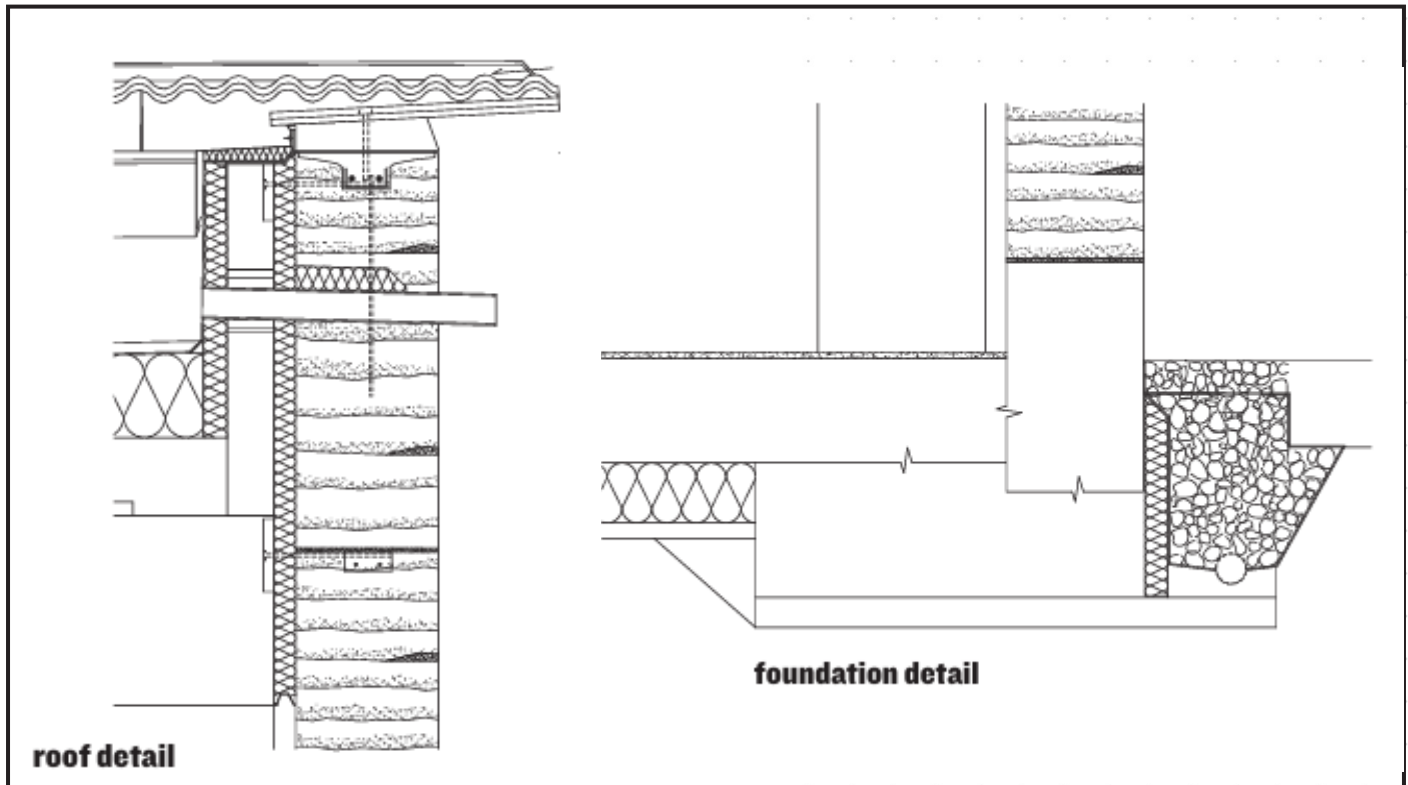
Facade fragment progress



Reference images building technologies

While researching I found detail examples of Martin Rauch as well as articles and books which talk about the materiality of rammed earth giving me good insight of what to expect with such a material and how to overcome potential issues.

Example details from Martin Rauch <https://www.architectural-review.com/buildings/earth/retrospective-martin-rauch>



Text from Tobias Helmersson in his article "From the Ground Up" https://issuu.com/tobiashelmersson/docs/tobias_helmersson-from_the_ground_up

Calculated erosion

Earth is water-soluble which indeed makes it vulnerable to weathering and erosion (Heringer et al., 2019, p. 48). This is why historically earthen buildings normally have been protected by a large overhanging roof (Heringer et al., 2019, p. 117). Splashing and rising water also affect the wall, so it should be placed on a water-resistant plinth (Rauch, 2015, p. 65).

Although, in modern architecture, big overhanging roofs are not often desired anymore. But this challenge can also be met with other design features according to the principles of calculated erosion. In this case the initial wall should be built 2 - 3 cm thicker than otherwise planned (Heringer et al., 2019, p. 48). As water flow on the facade the outermost layer of finer particle sizes will wash away first (Rauch, 2015). The bigger stones and gravel then get exposed and self-stabilise the surface of the wall. When the clay particles between the stones get

wet they will expand and hinder the water from penetrating deeper, which will reduce the pace of erosion.

Horizontal lines of erosion checks can also be implemented to protect the facade further. They will reduce the speed of the water flowing on the facade and thereby reduce the erosion. These can be protruding ceramic tiles, as on Haus Rauch, but other materials such as stone, lime plaster or metal could also be used. Many projects globally rely on these principles of calculated erosion, and they have proven that after the initial centimetres of erosion the facade ceases to recede (Heringer et al., 2019, p. 49).

The surface can be plastered at any stage of erosion, if the rough appearance is unwanted. However, this is not necessary. Just like the greying of timber the erosion can instead be seen as something beautiful.



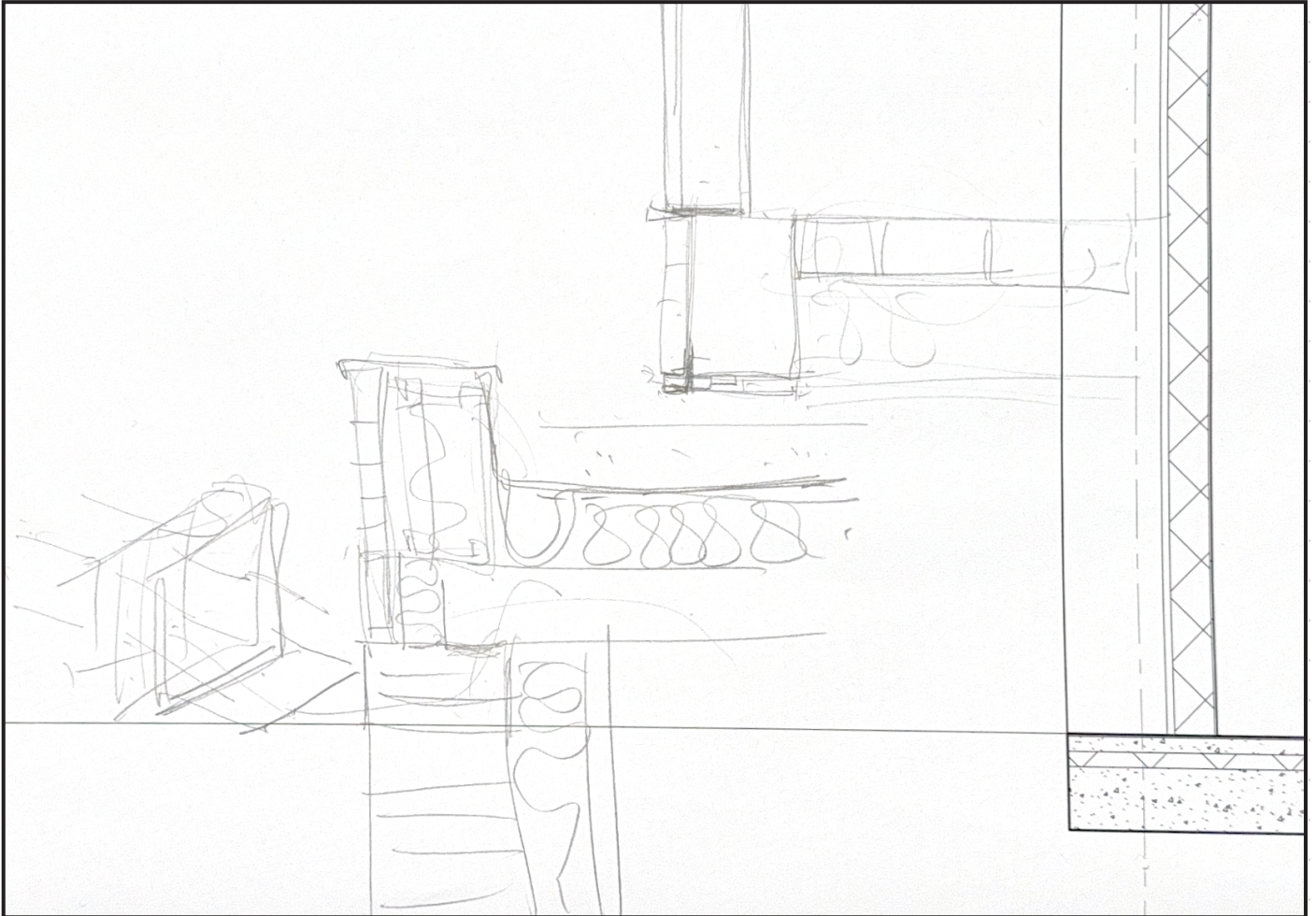
Figure 18: The rammed earth wall will erode between the erosion checks and get a rougher surface.



Feedback facade fragment building technologies

with the feedback we focussed again on the overhang and how that structurally works and how it is possible. We also focussed on the roof detail and possible ways we could solve that area in terms of structure and cold bridges.

Feedback facade fragment sketches



Sketch model tryouts

When researching rammed earth, I also saw that with composing the dirt with different minerals, you can achieve different colours and different shades. This would be one of my options for the facade. Another options I thought of would be that of dirt found locally, within the area of Antwerp



With the local earth, I would break apart the heaviness of the facade with making the underneath of the overhang a different texture, showing a different atmosphere for the users as they near the building



Sketch model tryouts

With the different colours, I wanted the colours to flow over the overhang onto the next part of the facade, starting with the darkest colour and becoming lighter as the facade gets taller, making the building feel lighter up top. If you were to do the opposite and start light, ending dark, I would be worried that the building would feel like its towering over you.



Sketch model tryouts

In order to avoid erosion of rain with the rammed earth, there are erosion checks created in the facade, which I researched about last week. These erosion checks could be ceramic tiles or other hard materials that stop the water flow. They can also be the same colour as the rammed earth, blending more into the facade, or they could be a different colour, accentuating the erosion checks from the facade. I want to use those erosion check also as a height indication for window and door openings in the wall.



With feedback we discussed how the first colour change within the facade could also be when there is the opening for the entrance. With that particular facade, where the entrance is going to be, could also be slightly different, indicating to the public that there is something going on there. With window openings, we also discussed how the building can be mostly closed except for an occasional large window, indicating a different function, and some smaller windows.

Reference window openings in rammed earth

These are the window references I will be using for inspiration within my facade.

Martin Rauch Ricola Herb center <https://www.materialtimes.com/en/our-focus/rammed-earth---the-amazing-clay-architecture-of-martin-rauch-l.html>



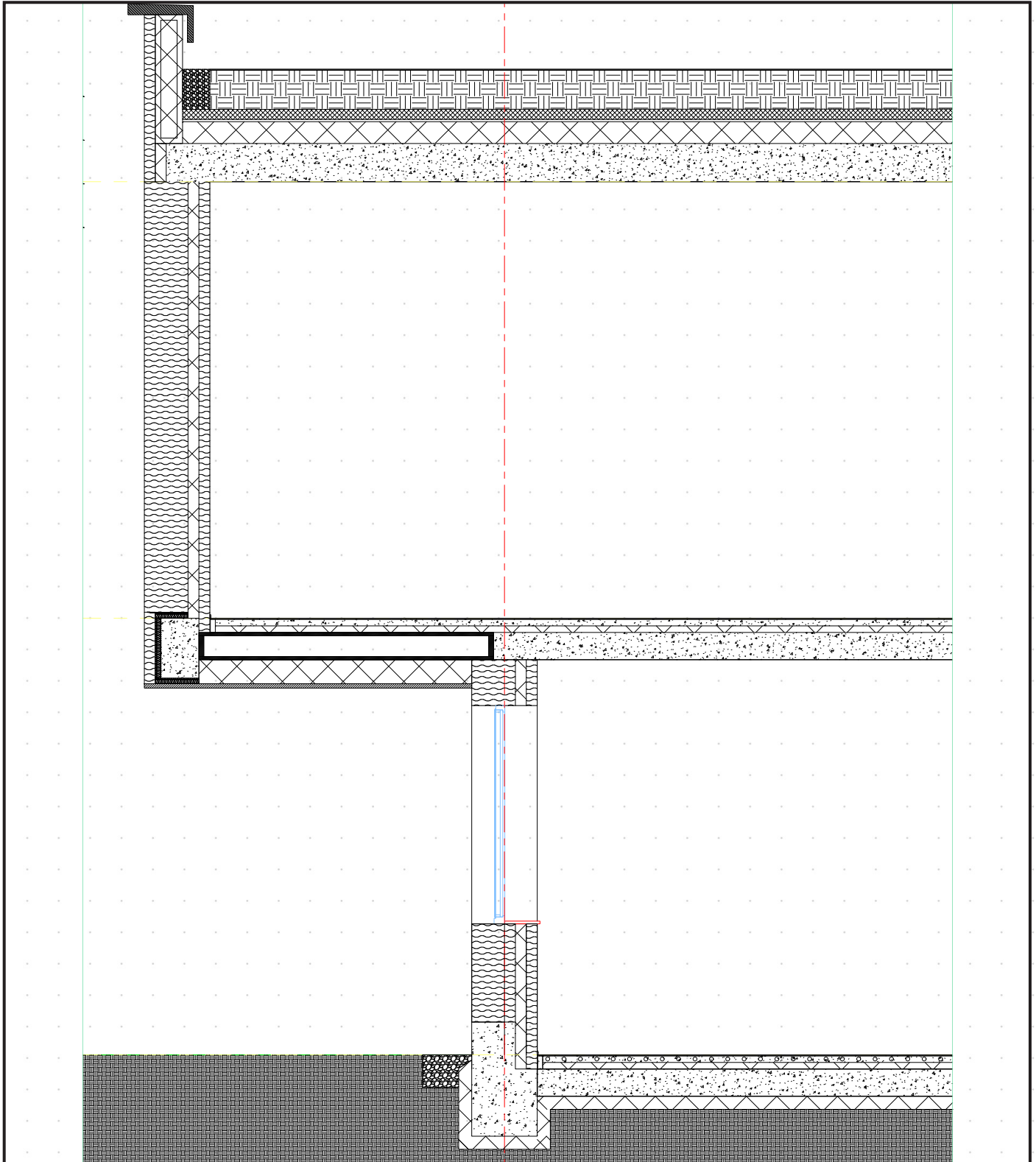
House Wiltshire, England <https://tuckeydesign.com/projects/rammed-earth-house/>



Updated facade fragment building technologies

This week I further worked on my facade fragment, implementing the things we discussed last week during the tutoring. There are still some parts I am struggling with in terms of keeping in the warmth and avoiding cold bridges so those will be areas I will ask more about on how to solve them.

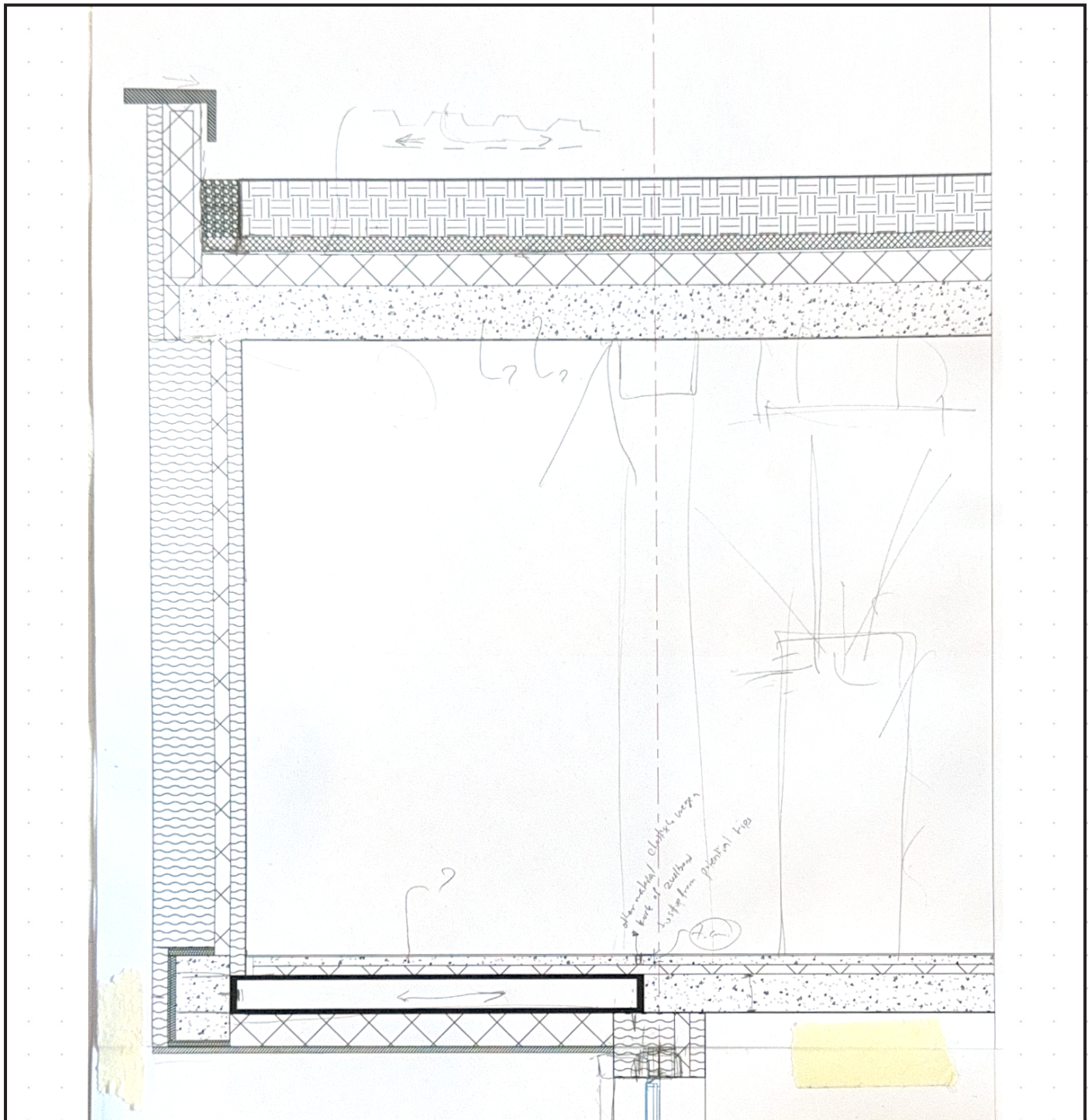
Facade fragment progress



Feedback facade fragment building technologies

There are still a couple of things I need to change in my facade fragment. The concrete beams holding up the wall were for a different scenario that my overhang is about. My overhang covers goes both directions so the way to solve the overhang would be to have the floor extend the 3 meters overhang. For this I also need to choose which floor I am going to use. It has to be one that is able to span in two directions. Another point of focus need to be about where I can place installations, for ventilation, heating, light and electricity. I also need to work on the roof composition, putting waterproofing where needed etc.

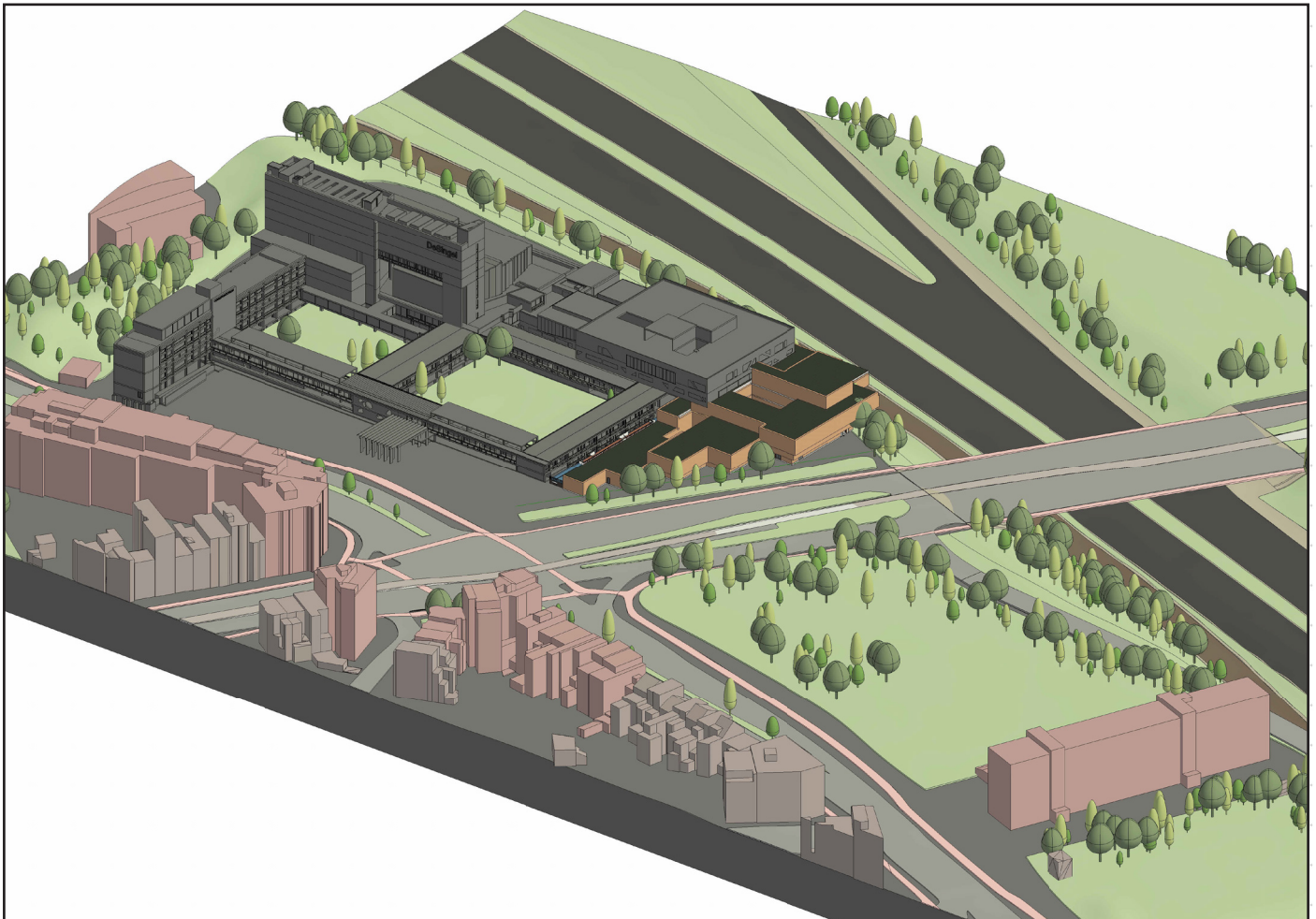
Feedback facade fragment sketches



Drawings for the P3

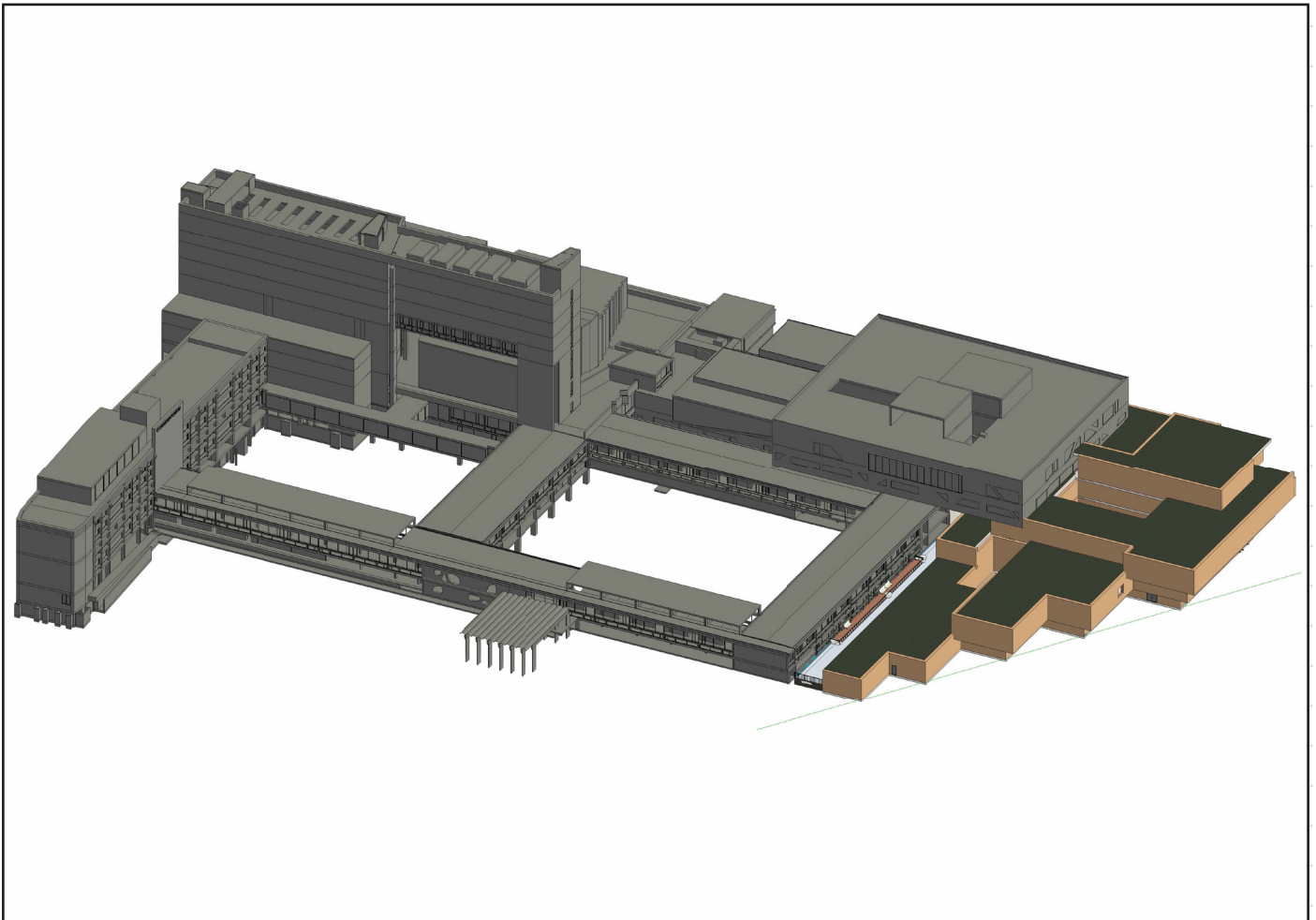
For the P3 presentation itself I focussed a lot on the facade fragment drawing and the model to be able to have that at a relatively finished state for the presentation. I wanted to rework my floor plans as well for the P3 presentation however I was not able to make that on time, so most of the work was done on the facade of my building. Here are the products I had for the P3:

Concept axo with site



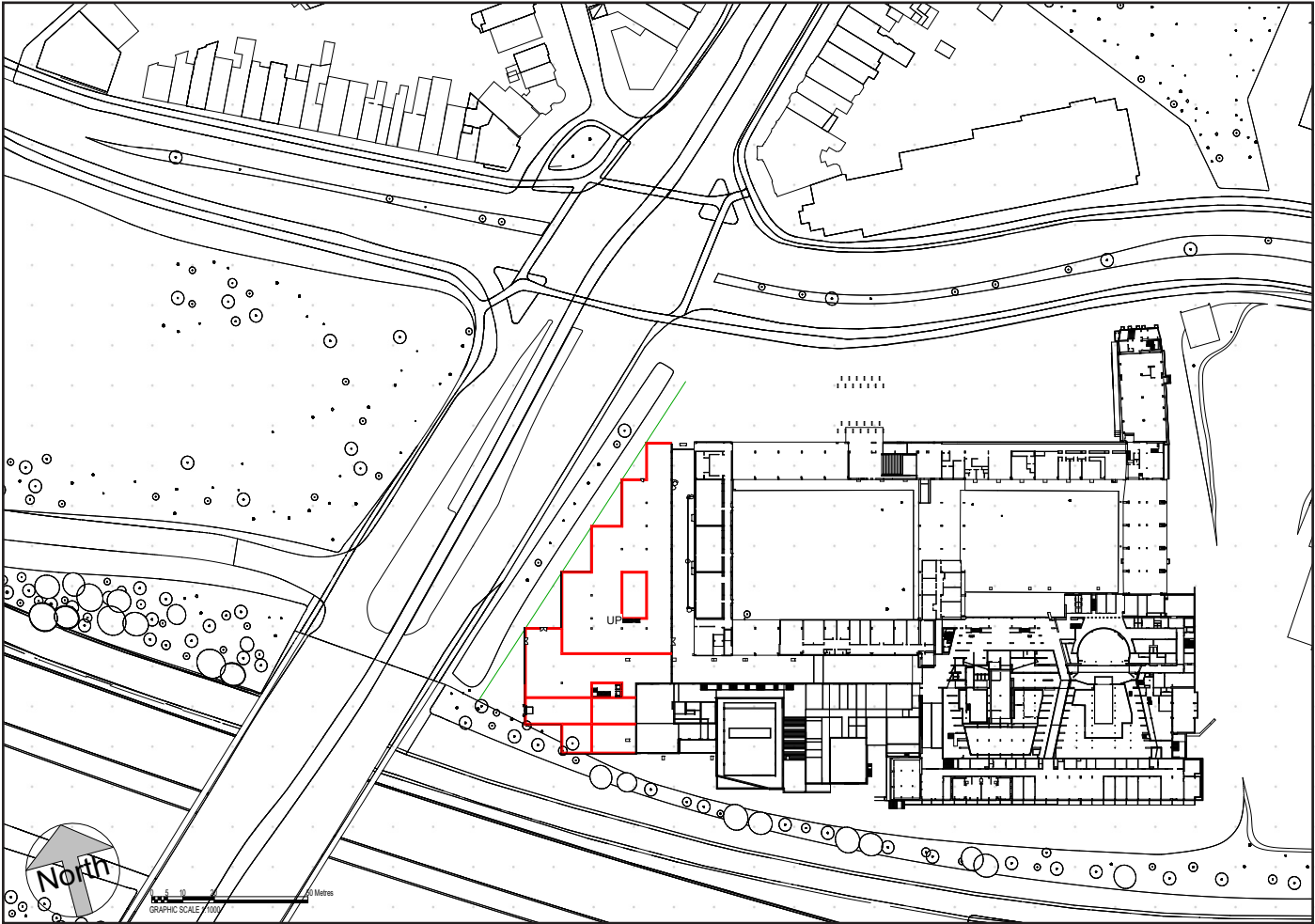
Drawings for the P3

Concept axo without site



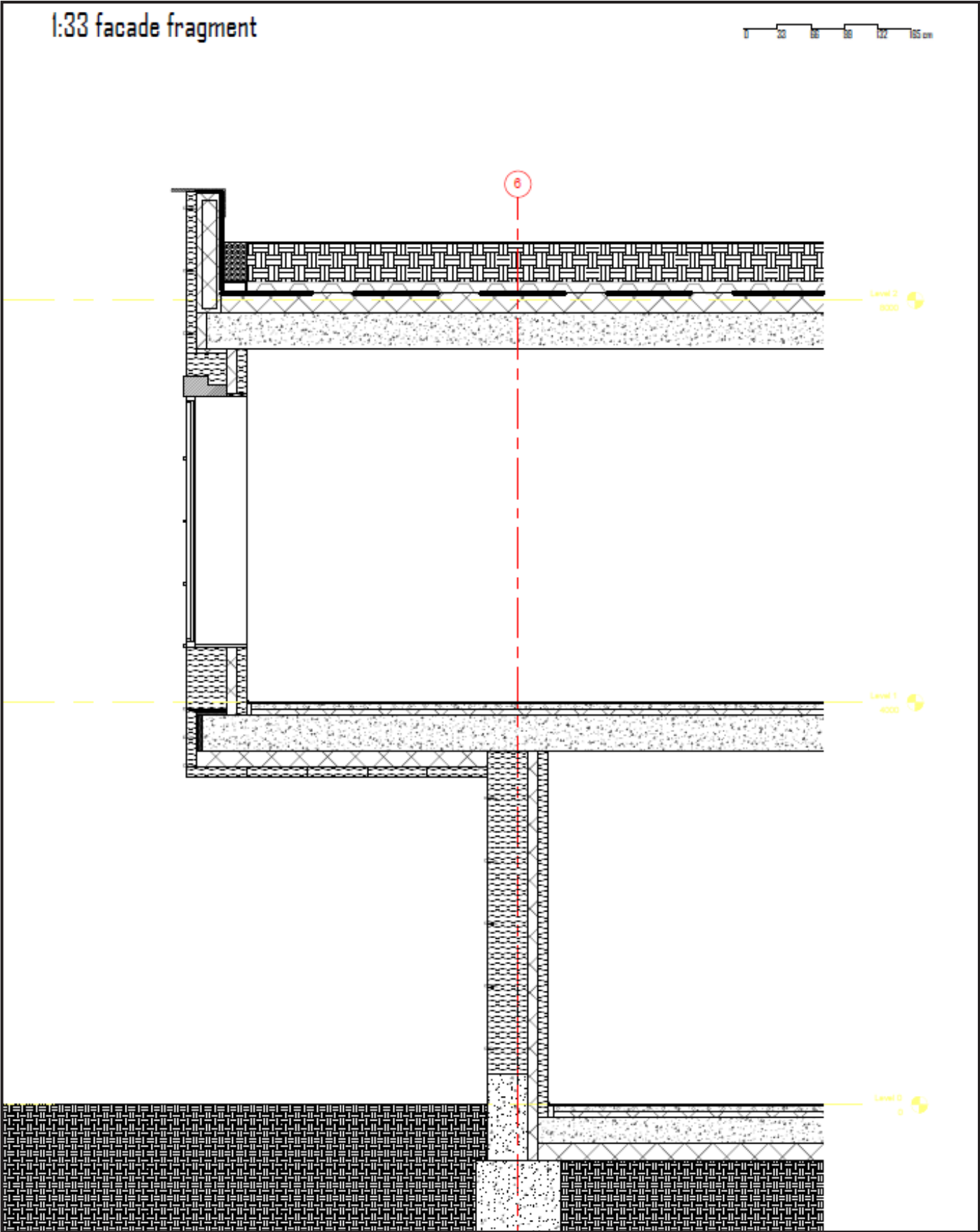
Drawings for the P3

Ground floor with site



Drawings for the P3

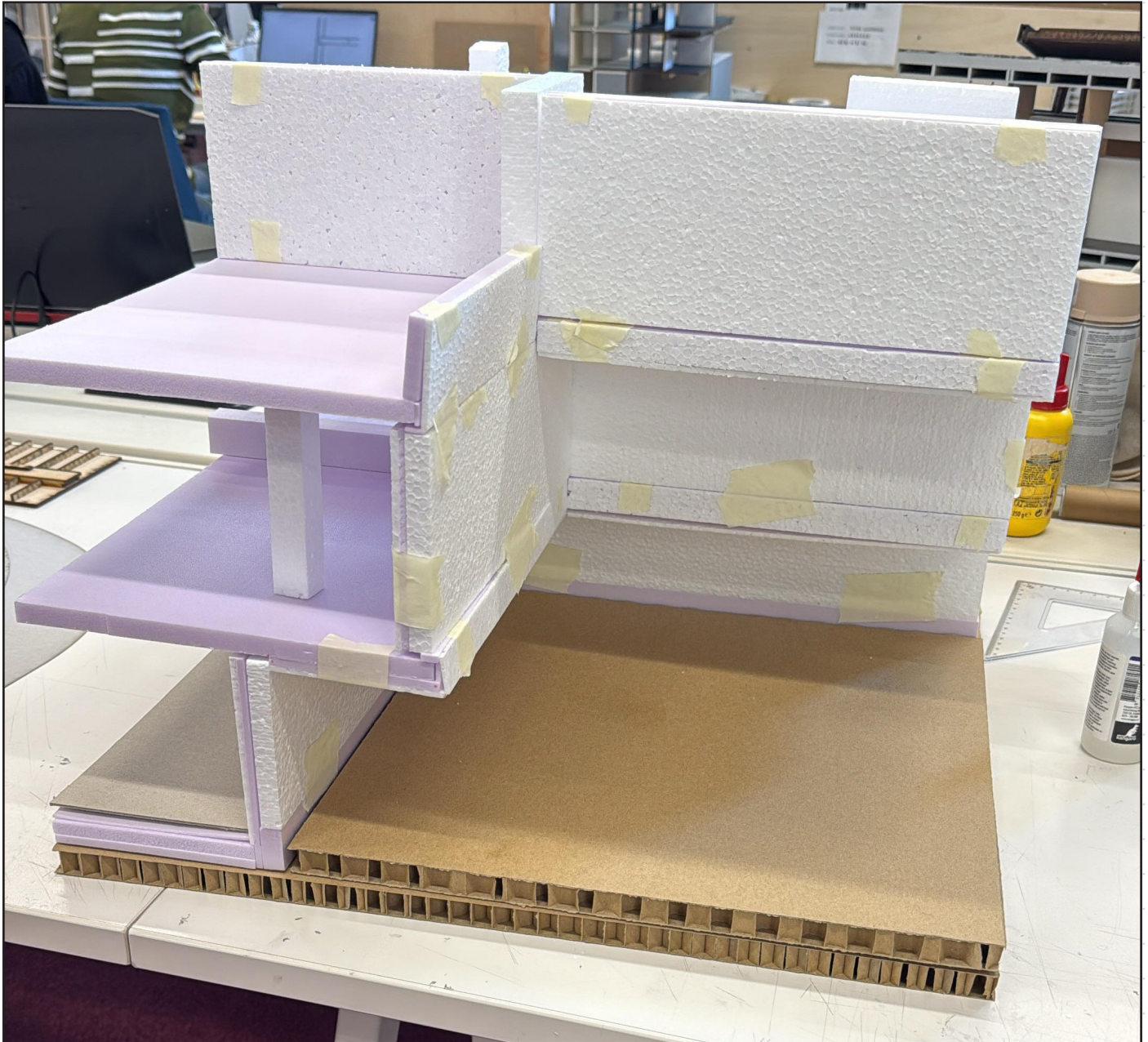
Facade fragment progress



Facade fragment model

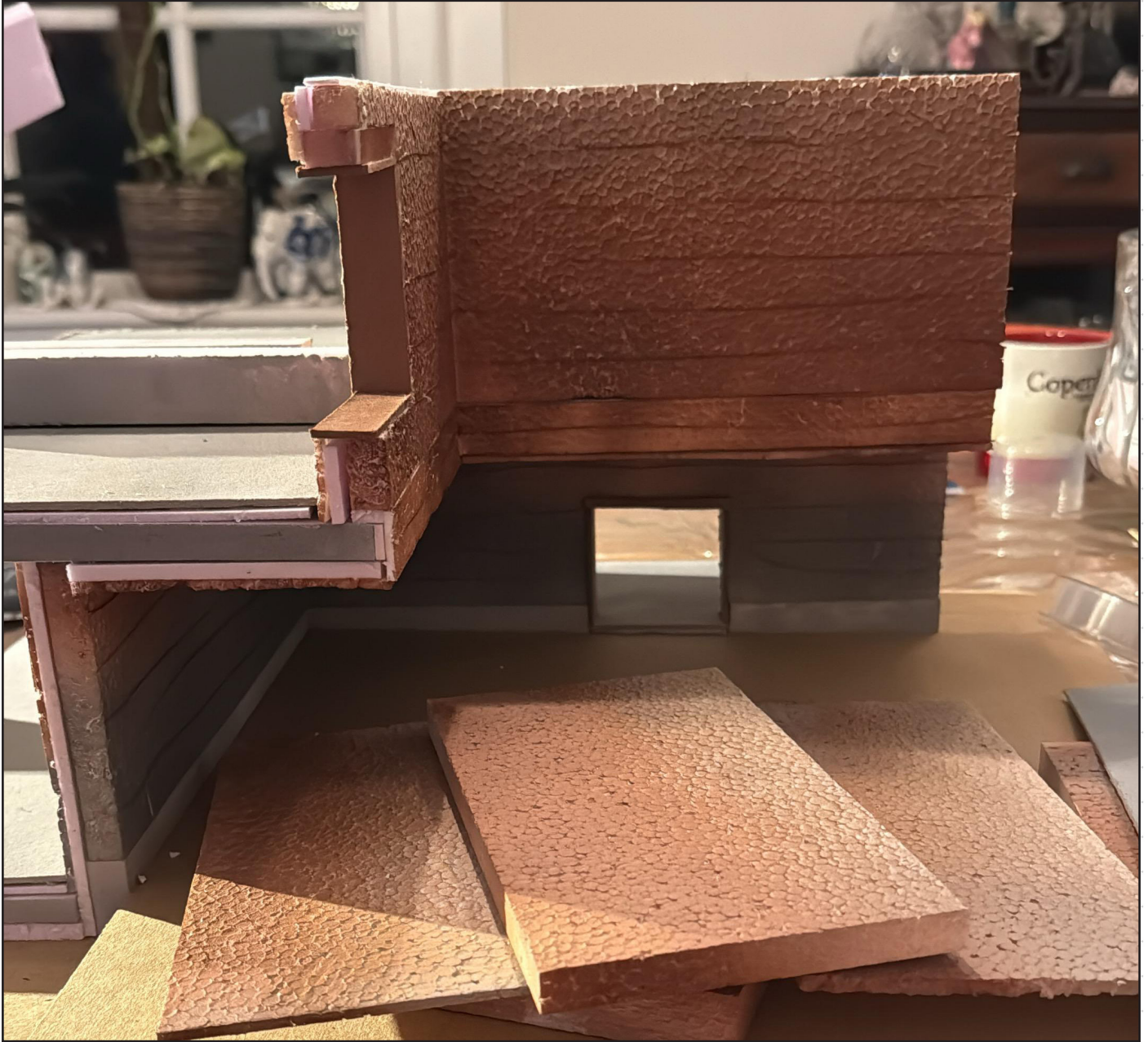
Here are some images of the process of the facade fragment model. Since my facade and structure is made out of concrete and more importantly rammed earth, I decided to make the model using different kinds of foam in order to showcase that the facade would have texture, this did make it quite tedious to collect all the pieces for the model as everything was done by hand.

Cutting all the foam pieces needed for the facade fragment model



Facade fragment model

spray painting the model and building up the model



Facade fragment model

Finished model



Facade fragment model

Finished model



Feedback and reflection of P3

For the P3, I focussed a lot on the facade fragment, losing sight of the floor plans in the meantime. This caused my floor plans to be underdeveloped. This is something I will have to work hard on for the next couple of weeks.

For my facade fragment I also got feedback that having the rammed earth continue over the overhang as well as the facade made the building too oppressive. The techtonic feeling was missing with the current facade. A reference for this techtonic facade that I got was the Moroccan pavilion Expo 2020 in Dubai

My concept was also getting lost in the facade. The movement from Stynens part of the building to Beels part was not as clear as before and the restaurant was getting lost. With my concept originally, the restaurant that is currently residing in deSingel would get a new terras that would look out over the building and the city, however that got lost in the current version of my extension.

The last aspect of feedback was about the entrance and how that was now a dark and eerie place to be, not looking welcoming to the users. So I would have to work on making a more attractive and open entrance that creates a pleasant

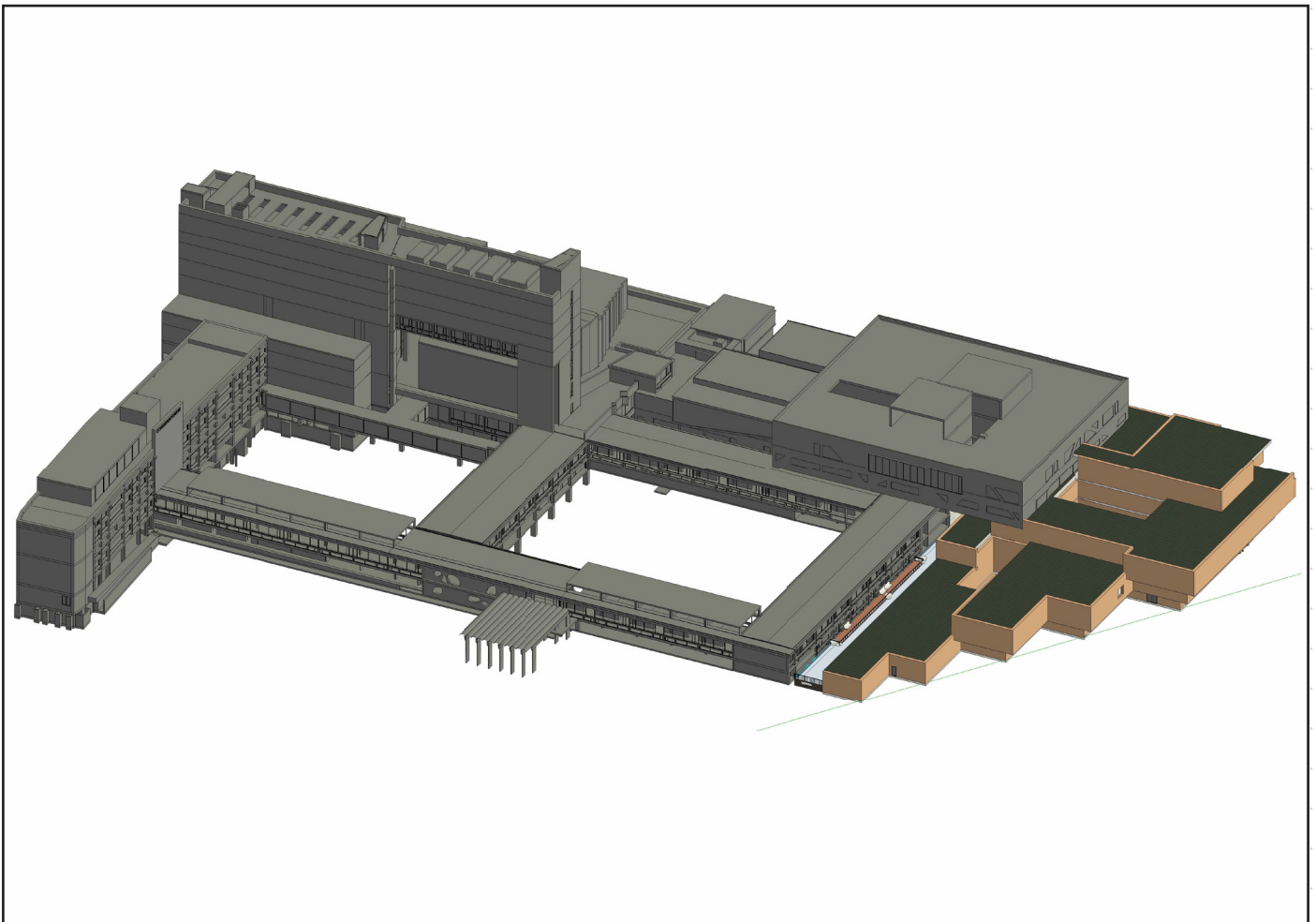
Moroccan Pavilion for Expo 2020 in Dubai <https://www.archdaily.com/941341/oualalou-plus-choi-reveals-images-of-the-morocco-pavilion-for-expo-2020-dubai>



Changing height of building

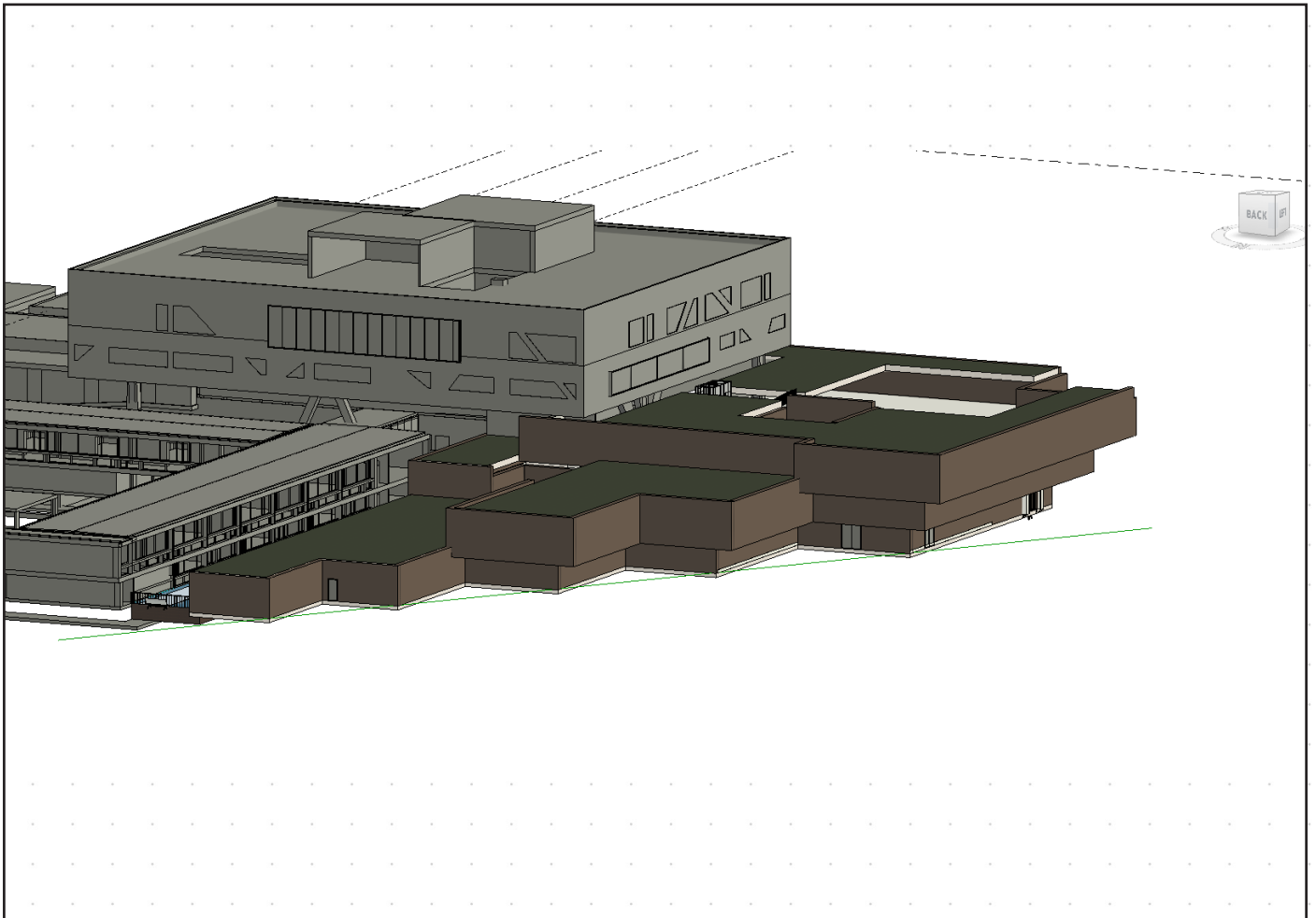
To start this week off, I first looked at the height of the Beel building in contrast to my own extension, in order to make them the same height. This would enable the restaurant to use the roof garden as a terrace more effectively and then the build up towards the Beel building would run more smoothly. During the last couple of weeks I lost sight of the connection I had initially wanted to make between the Beel and the Stynen and increased the distance per floor of my building to 4 meters, creating too much difference with the other two. I now changed the height per floor to 3.25 meters which coincides with Beel better. Another part of my building that didnt add to the concept was the third floor as that was as tall as the overhang of Beel. By removing the third floor, my extension lays just below the overhang of Beel and makes it look like it sits on top on my extension.

Old concept axo without site



Changing height of building

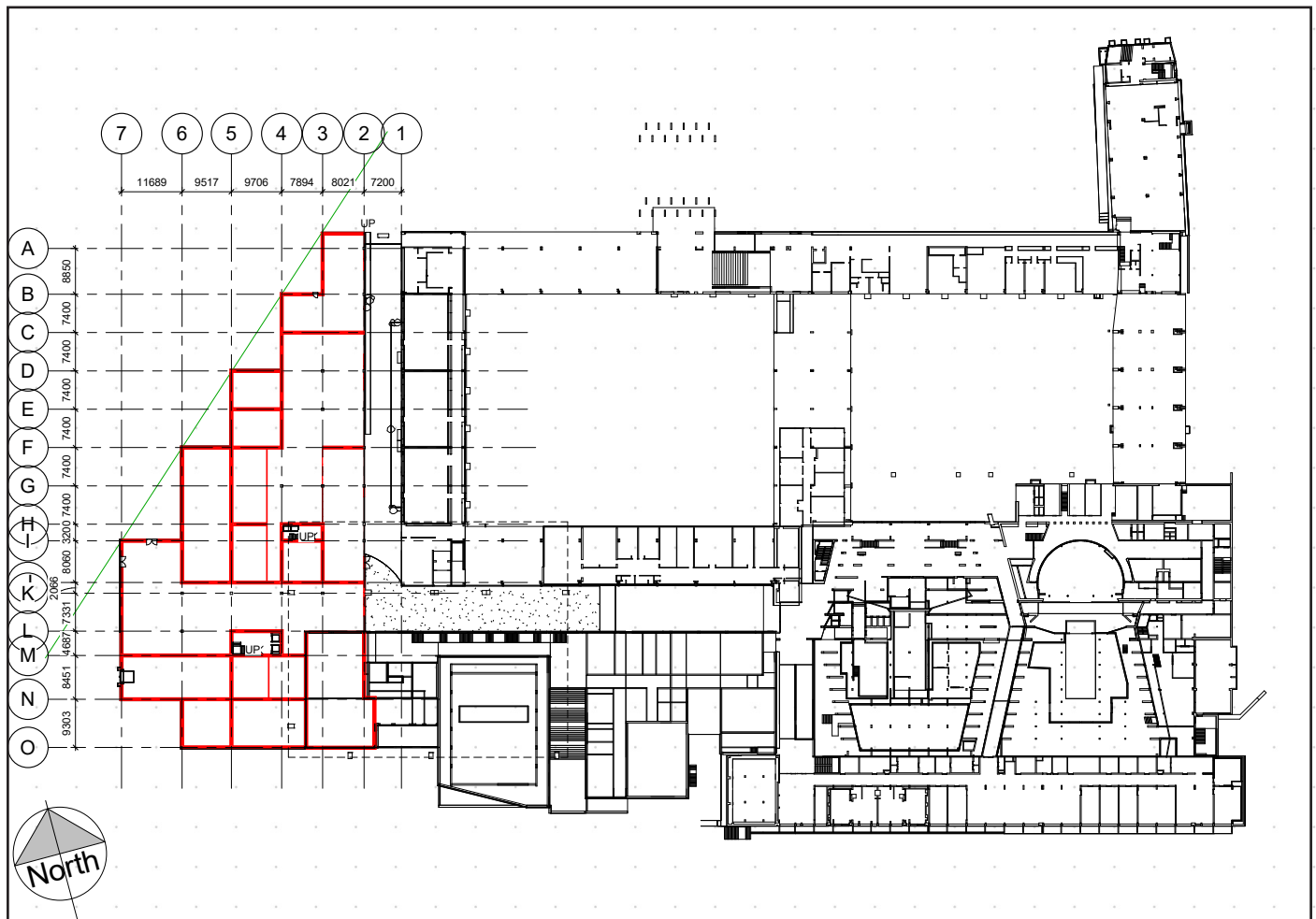
New concept axo without site



New floor plan

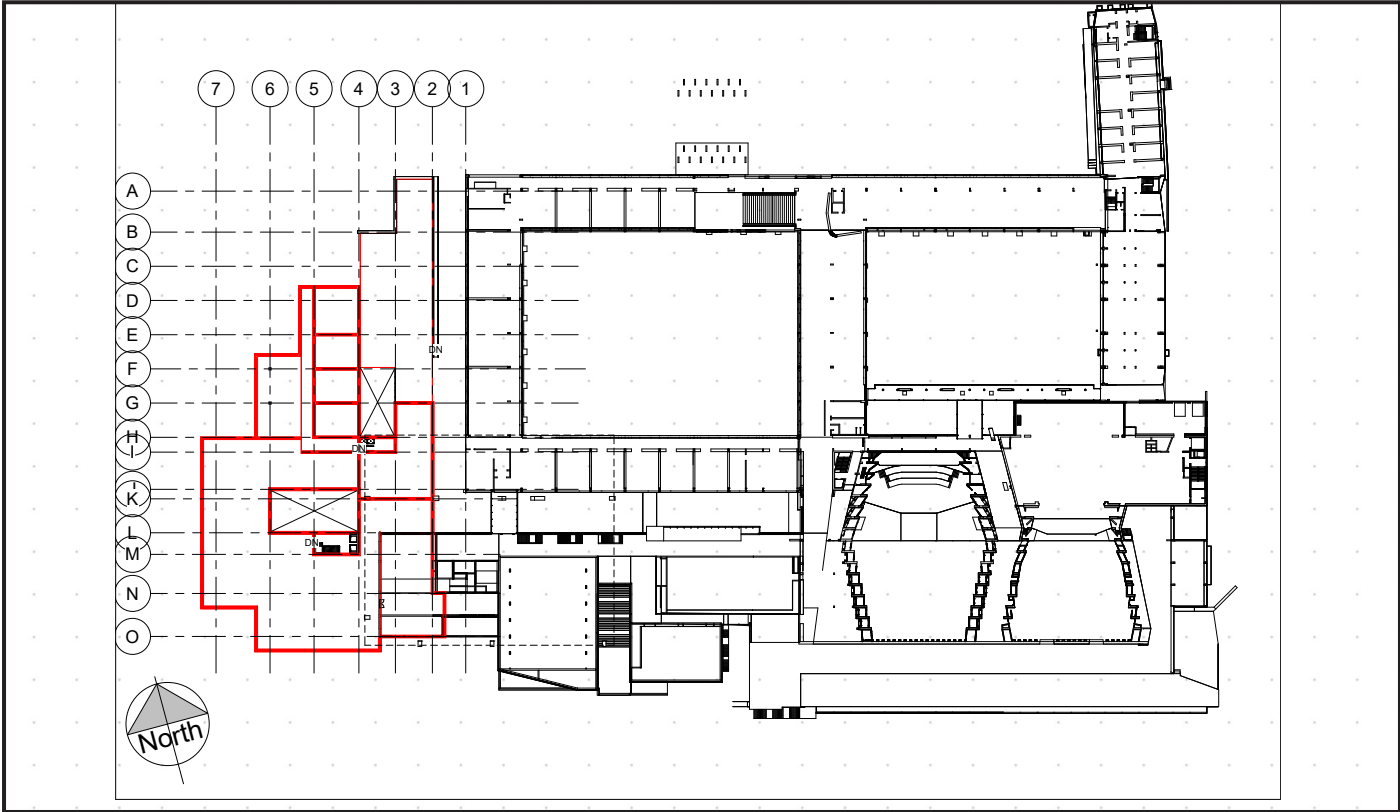
This week I also started to reorganise the floor plan of my building. Creating cores for movement and working with the inner courtyards. I also tried to make a ramp to go from the ground floor outside to the first roof garden, however I'm not yet convinced about a ramp being the best method to traverse the roof gardens from outside.

Ground floor floor plan

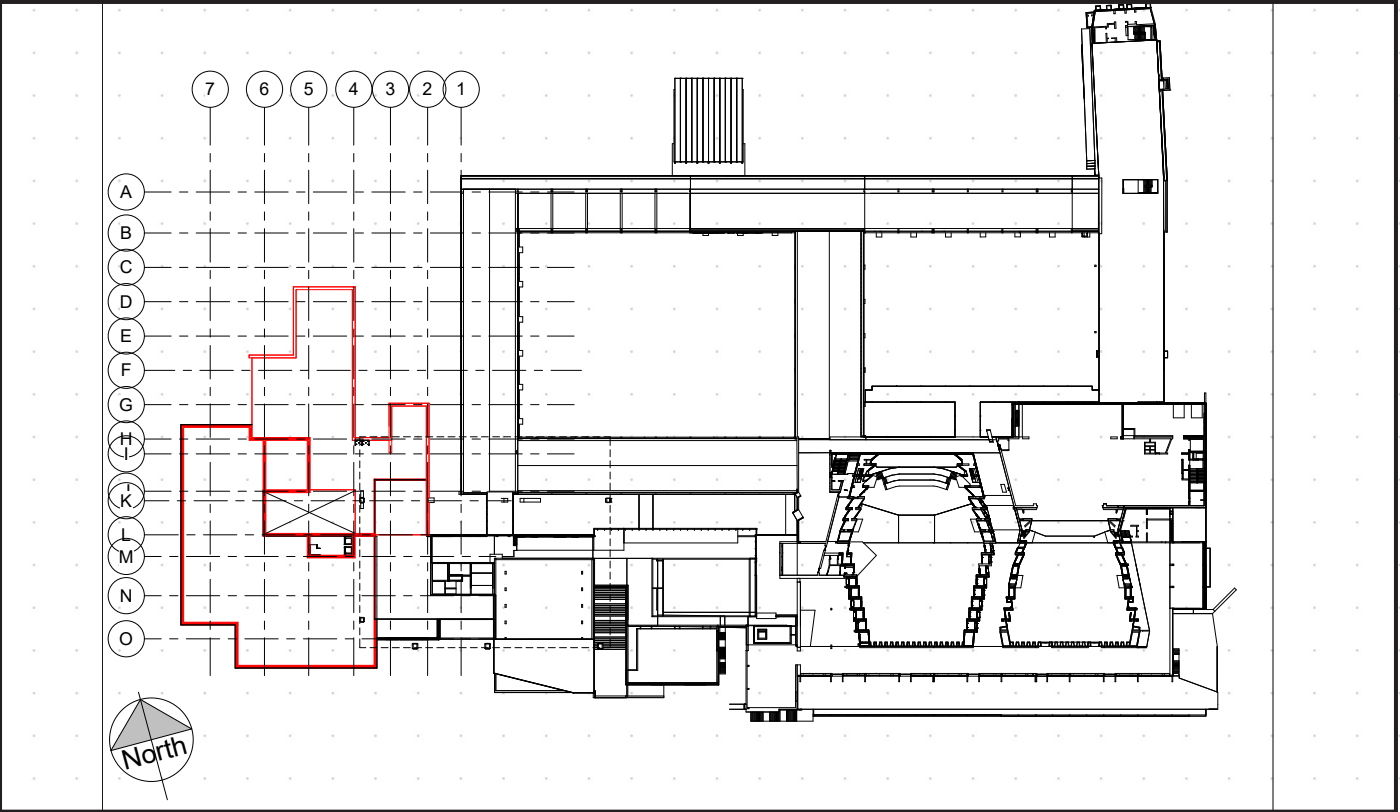


New floor plan

First floor floor plan



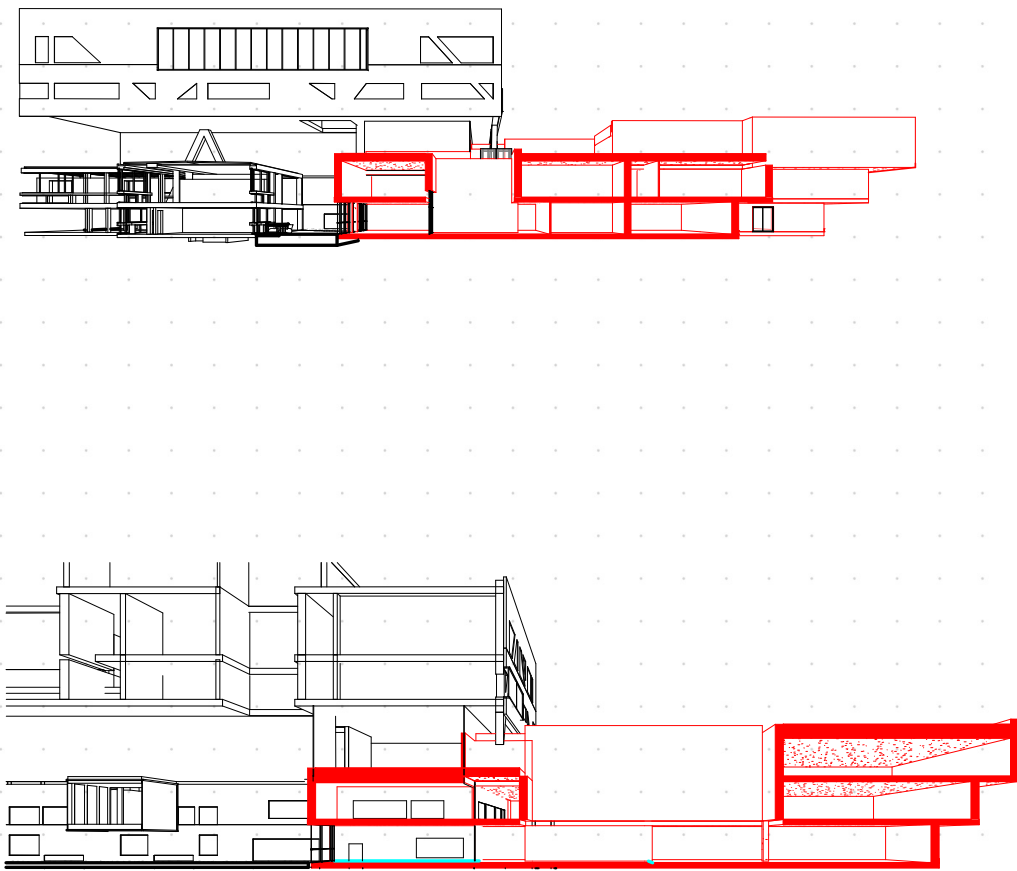
Second floor floor plan



Sections

During this course I am also always trying to learn new things on Revit, which is the program I use while working. Seeing other people having perspective sections, giving more insight to the building, I wanted to try and make them as well.

Perspective sections

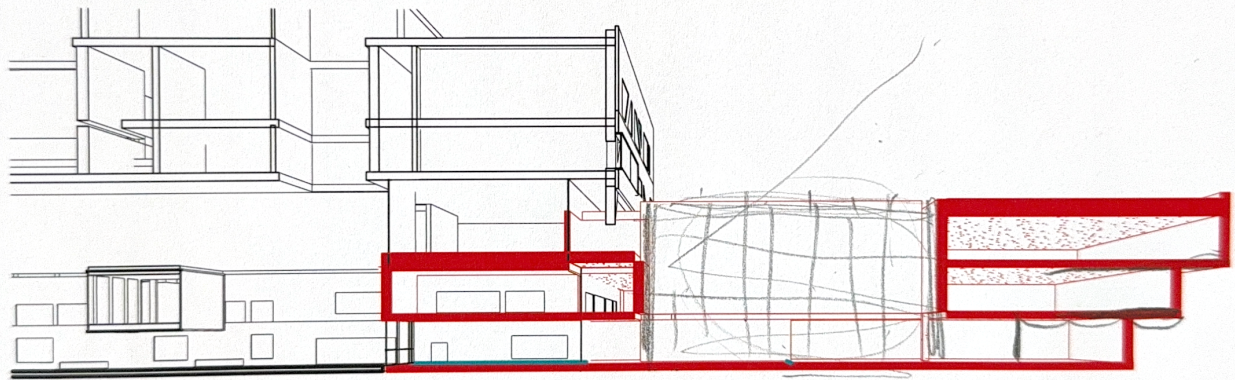


Feedback

The most important aspects of the feedback that I got this week was to be mindful of how much daylight areas are getting. For the inner courtyards making it so that instead of creating a sort of green house, where the inner courtyards were inside with a glass roof, they would now be outside with a glass facade going through all the floors. This would help with more daylight as the light will bounce off of each facade to the next. Windows could also be placed in difficult corners that if it were to stay rammed earth, would look incomplete.

I had tried a ramp to go up the building but now got suggested to try stairs as they would make more sense with my building to make a route that goes up to all the roof gardens.

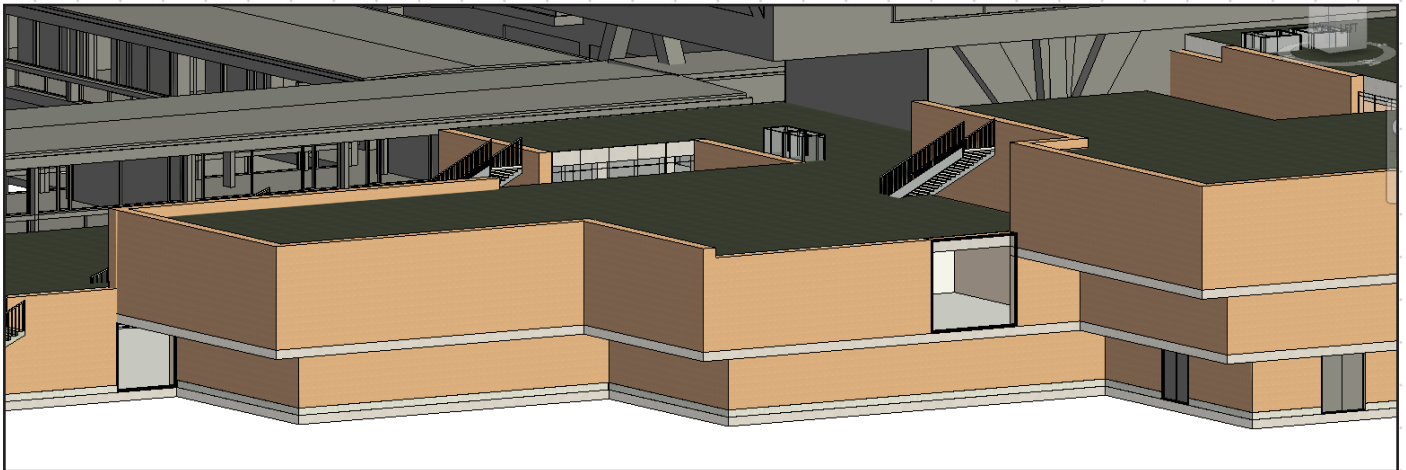
Feedback sketches



Windows and entrance

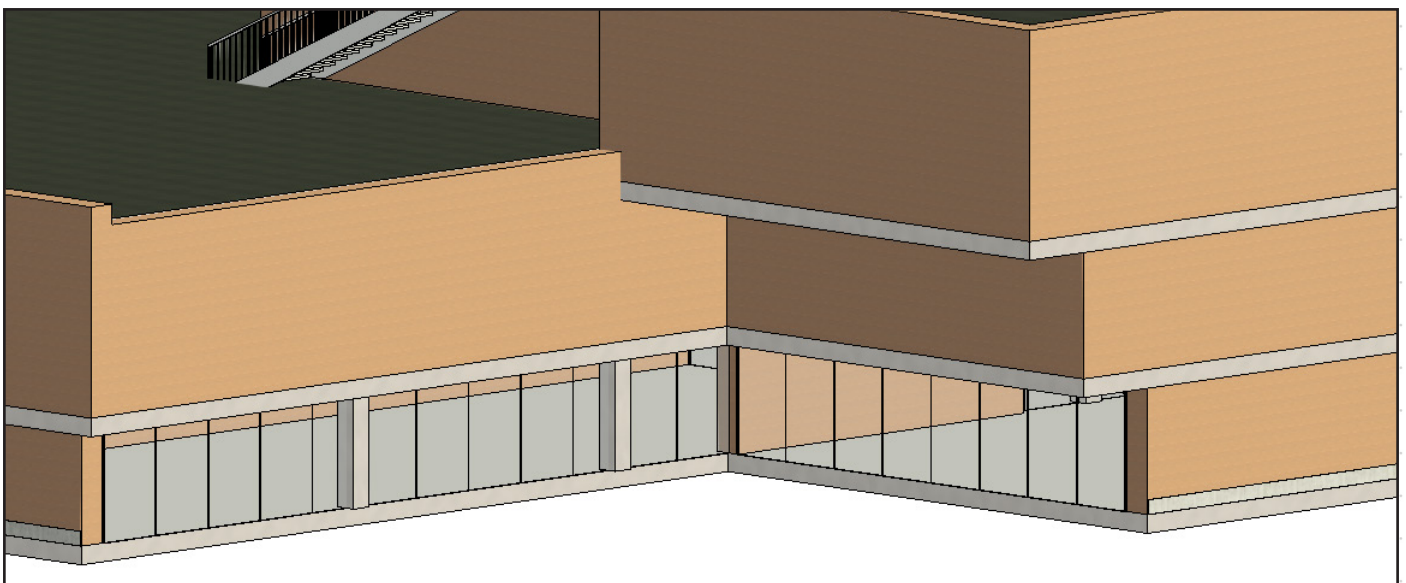
Looking back at the feedback from last week, I started to figure out how I wanted to do my windows, whether it was to put it in the corners of my building, under the overhang, or just next to where my building would overhang. After trying out both of them, I decided to go for the one under the overhang. In the image, it is the one on the left. This just cleans up the facade better and emphasises the overhang. The other option creates an awkward break in the rammed earth facade.

Window try outs



I also looked at the entrance, focussing on making it more open as it is in one of the more closed off areas outside the building. I have tried making the full facade a curtain wall however I'm not yet convinced about keeping it fully open. Since the rest of the building, especially the overhangs, feel quite heavy in nature, having it completely open at the bottom feels strange and as if the top can become over bearing for the people who have to walk under it.

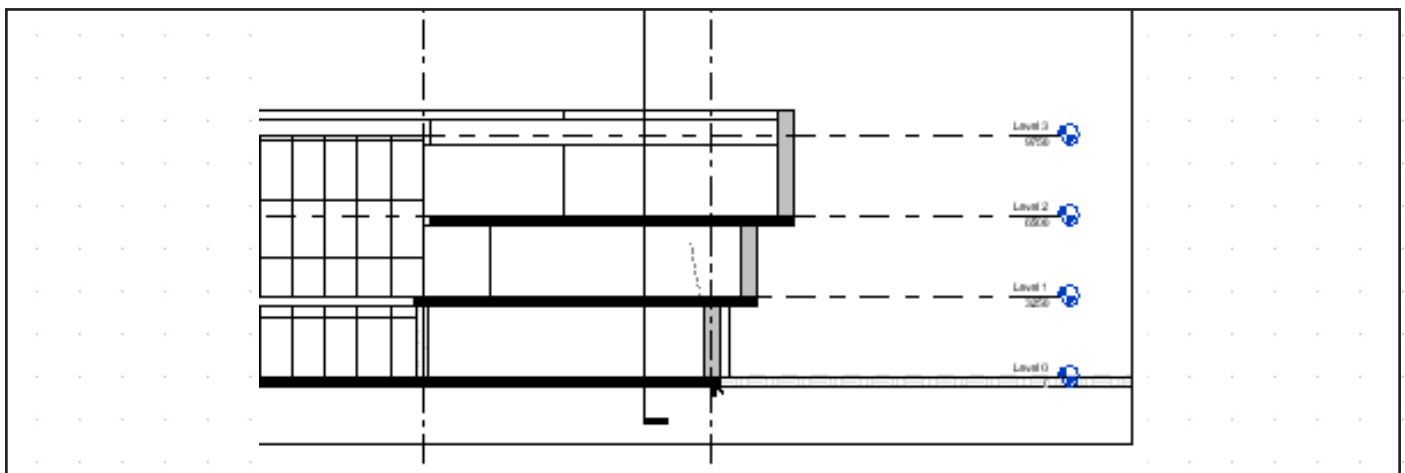
Window try outs



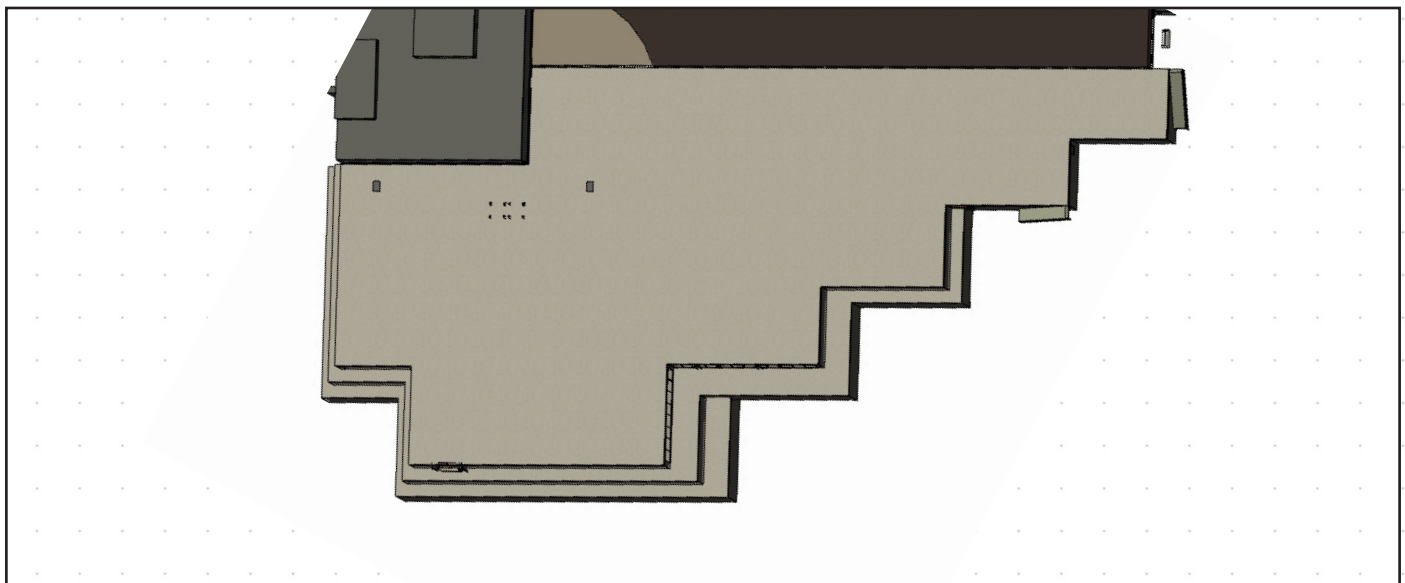
Feedback session with colleagues

This week on Tuesday, me and 3 other students (Dilek, Laura and Daan) sat together to look at each others projects and give each other feedback on our concepts and designs. This was very helpful as all of our concepts are relatively similar yet different so it was good to have a different perspective on what we each were doing. One of the feedback I got was related to the extreme overhangs I had in my design and how having them all around might overwhelm the people walking by the building. The overhang that I have now is 3 meters per floor. I want to keep at least some of that extreme overhang to really emphasize the shape of the building. We came up with a solution of reducing the overhang to 1.5 meters everywhere except at the entrance, which would maintain the 3 meters, indicating the locations importance.

The 1,5 meter overhang in section



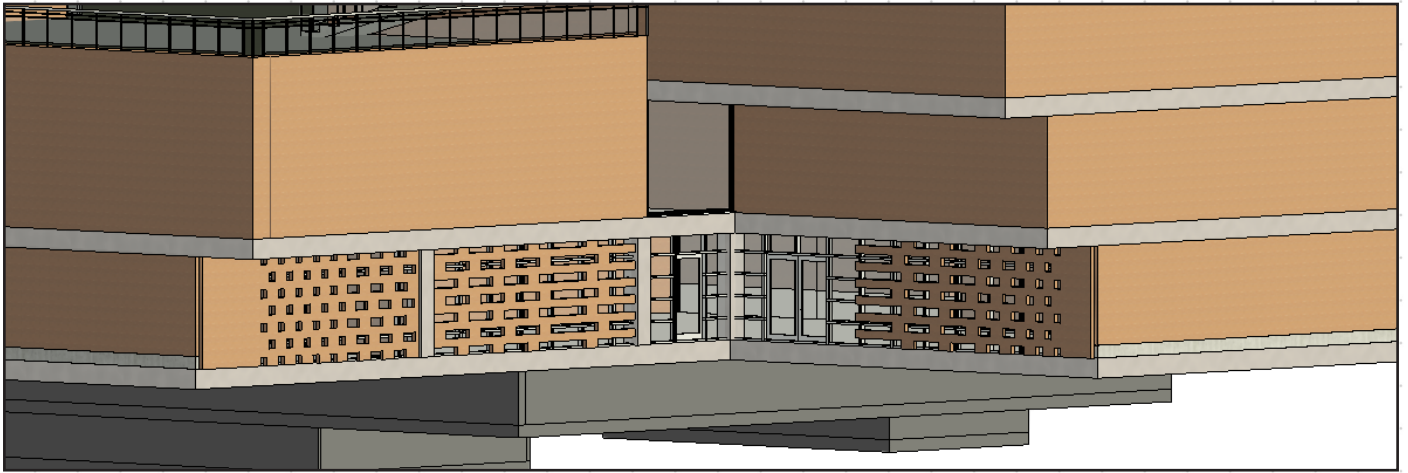
The overhang difference, viewed from the bottom-up, here able to see that where the entrance is has a bigger overhang



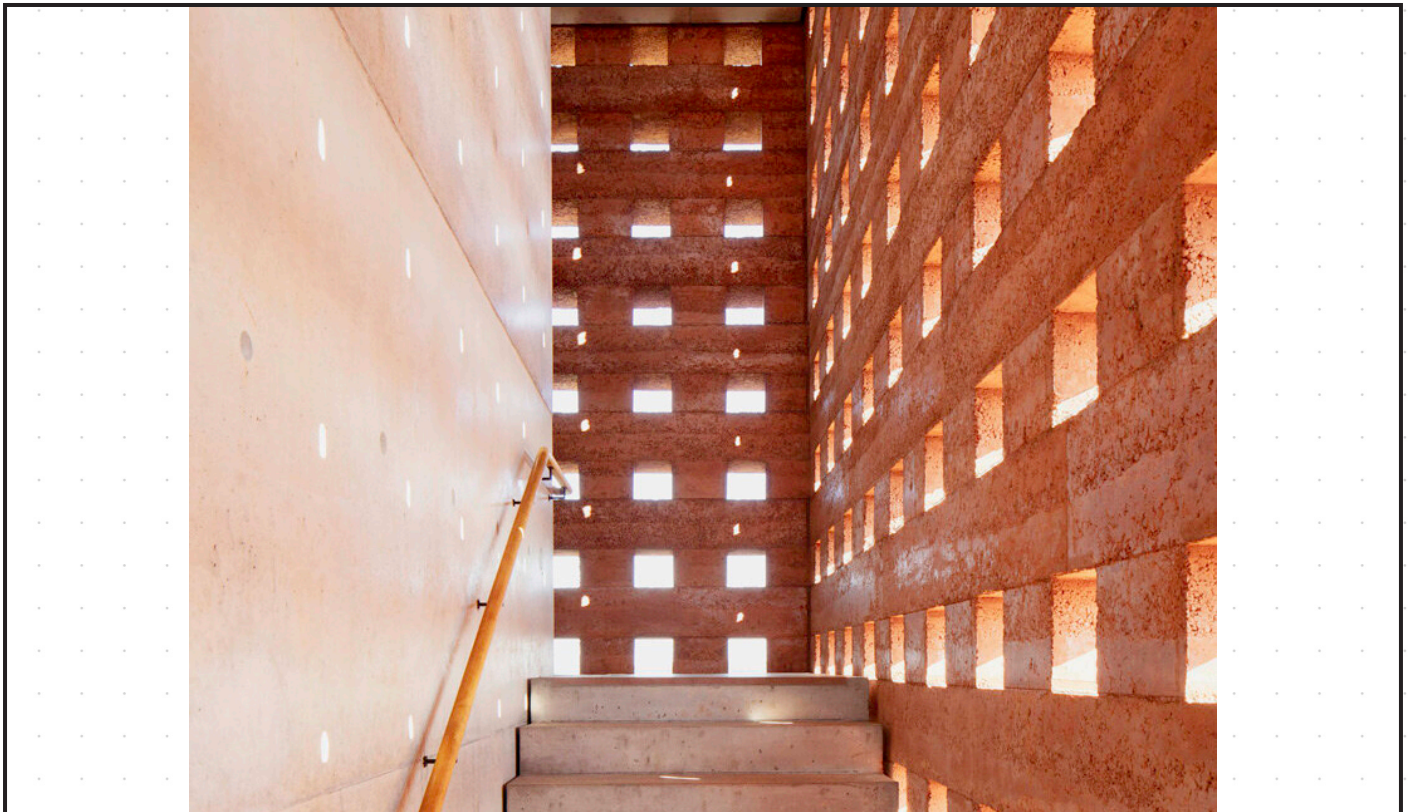
Feedback session with colleagues

Another point we discussed was my entrance itself, and I talked about how I thought the full openness at the ground floor of the entrance felt too exposed and as if the floor above which have the overhang of 3 meters would feel too overbearing for the users. A solution we thought of that I could try was a sun screen, also made of rammed earth, that would start more closed off, further away from the entrance and then would open up nearing the entrance. We also talked about where exactly the entrance should be, coming up with the corner, the most extreme corner of the building.

Rammed earth sunscreen at the entrance



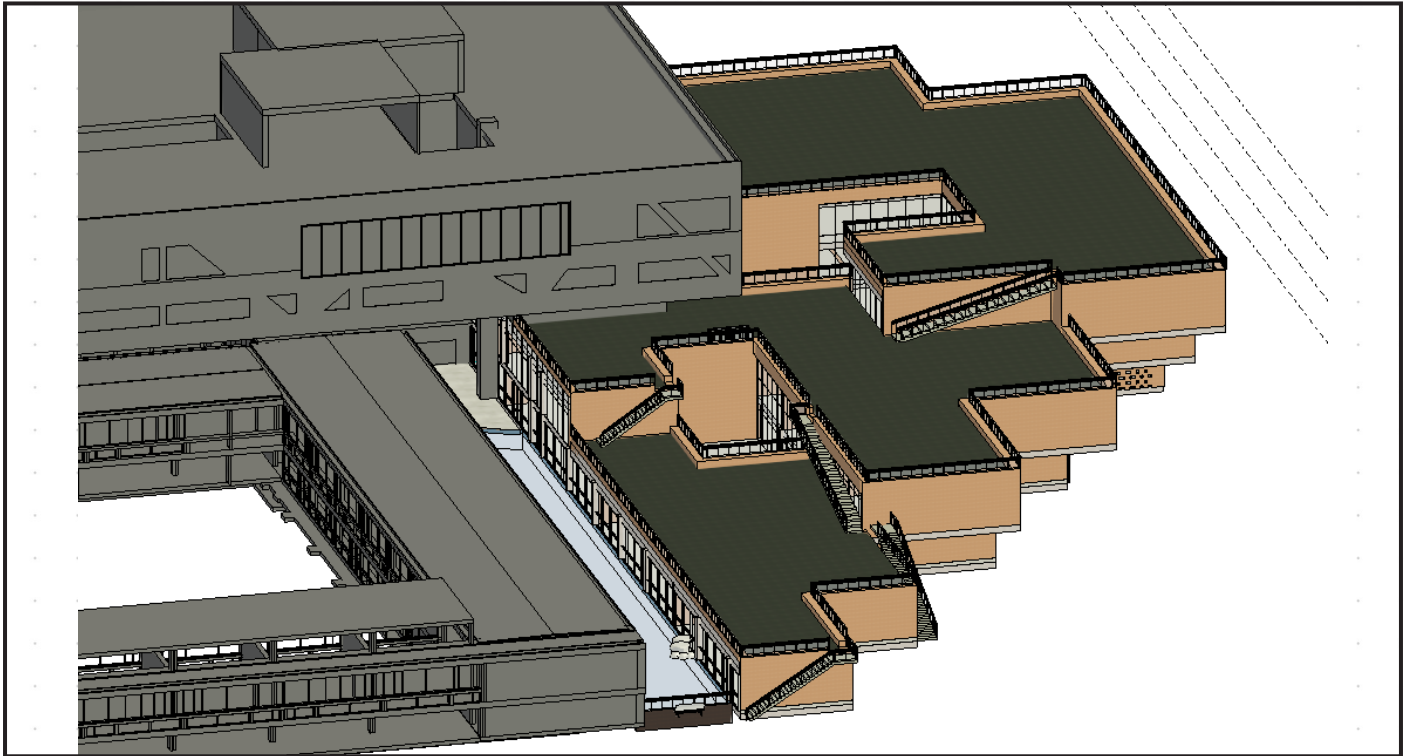
MONO architekten, tower of red rammed earth <https://www.designboom.com/architecture/mono-architekten-areal-am-kronenrain-rhein-neuenburg-germany-01-16-2024/>



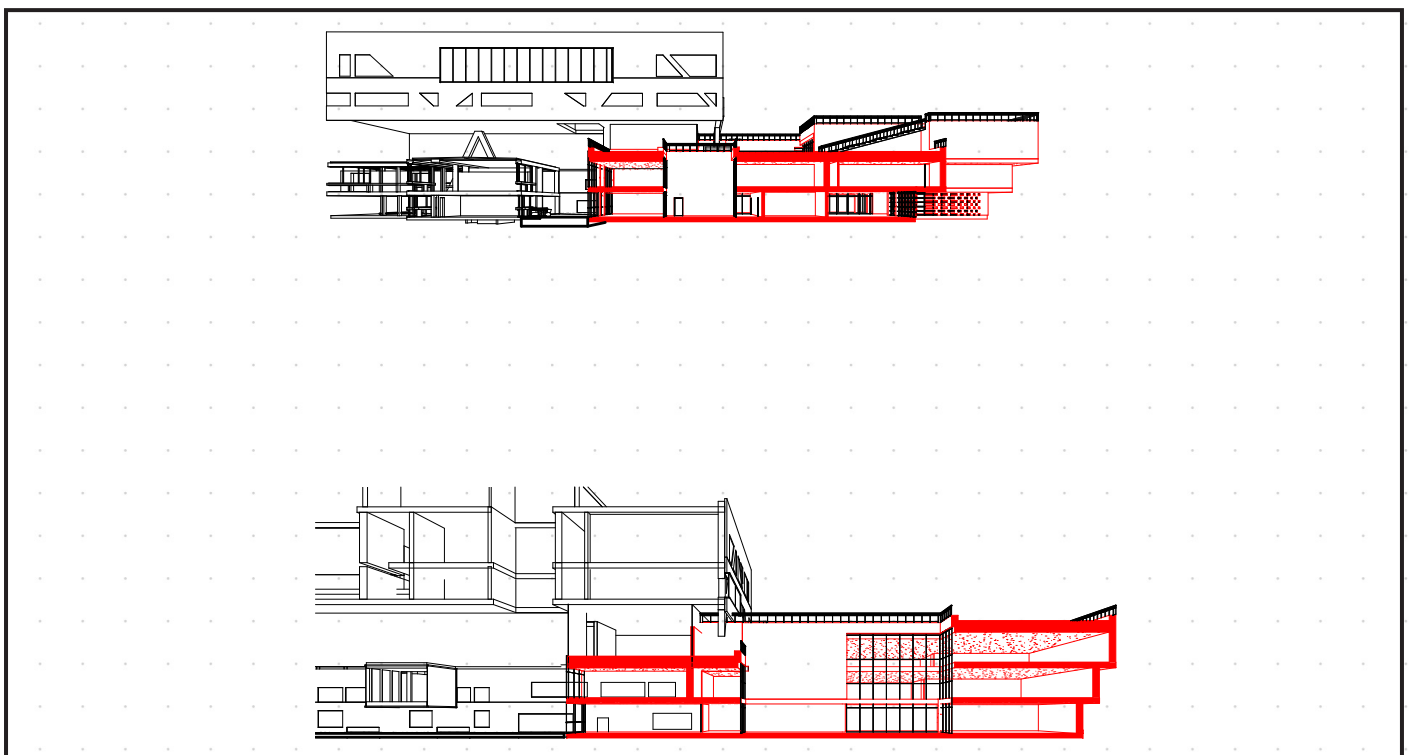
Roof garden routing and inner courtyards

For this week I also added multiple stairs on the outside of my building that would take people over the roofs of the building. I added 2 stairs per floor to create multiple routes that people could take to the other gardens and to the new terrace of the restaurant. For the inner courtyards, I also changed that they would be outside and have glass facades towards the building.

Roof garden routing



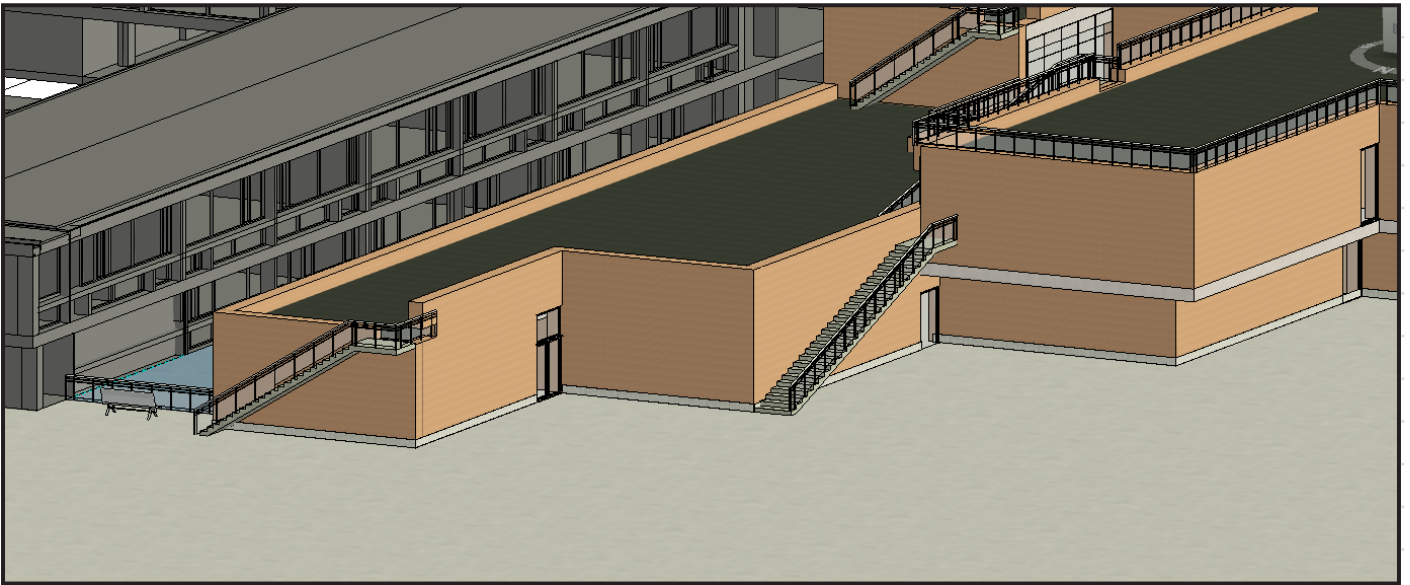
Perspective sections



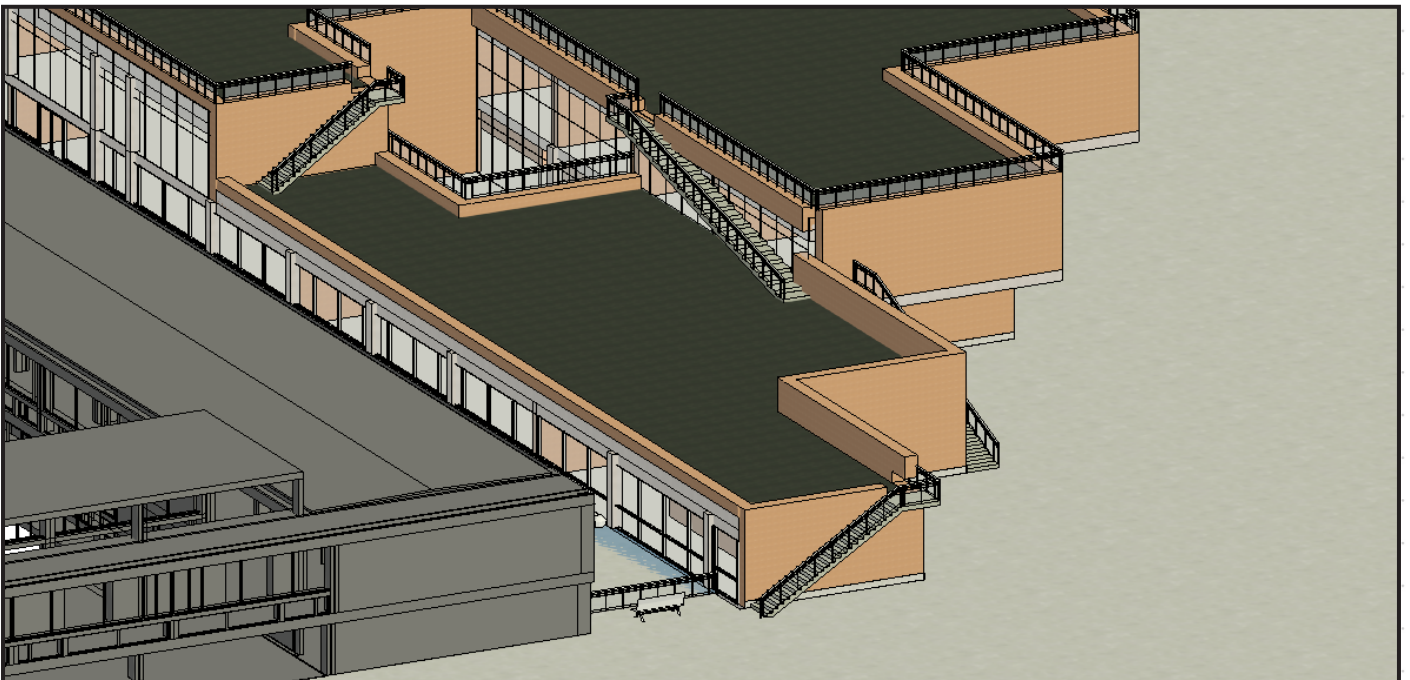
Feedback design

For feedback we looked at the railing for the roof gardens and how they would potentially ruin the heavyness and techtonic feel of the facade from the street view. What could be a solution is to elongate the rammed earth and create a rammed earth railing as that wuld continue the feel of the facade further. The question for next time is to think about whether to do that everywhere or have the parts of the building that are open (the parts facing the Leon Stynen building) have the glass railing.

Change of railing from street side



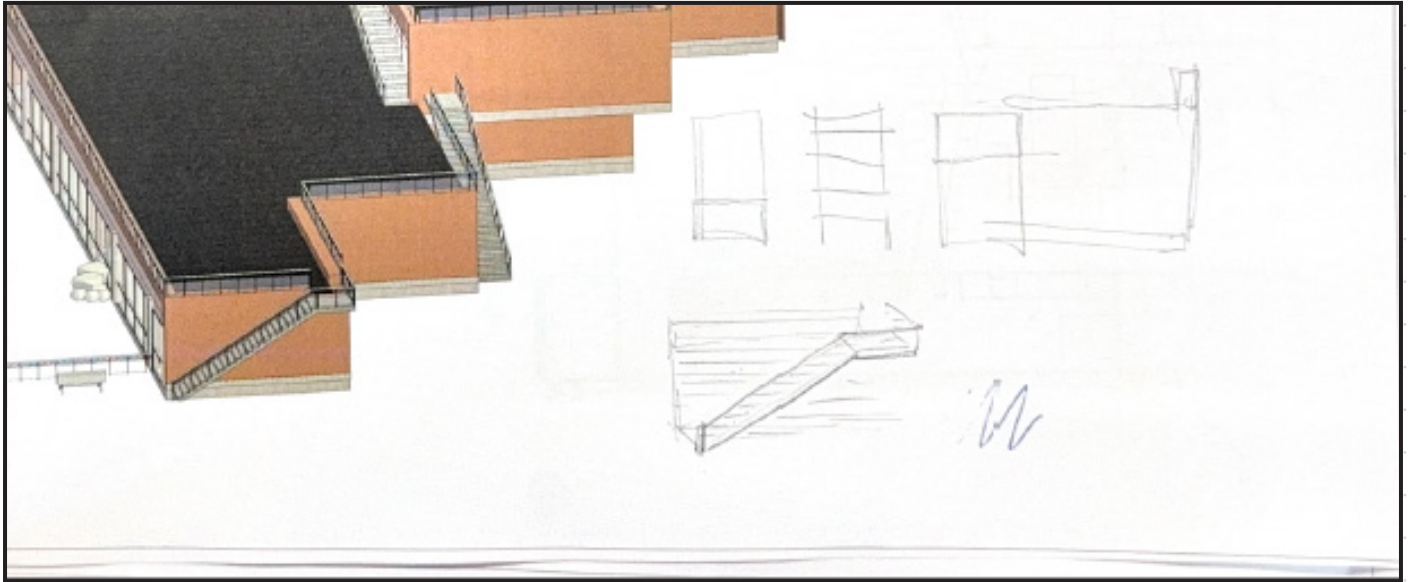
Change of railing from Leon Stynens side



Feedback design

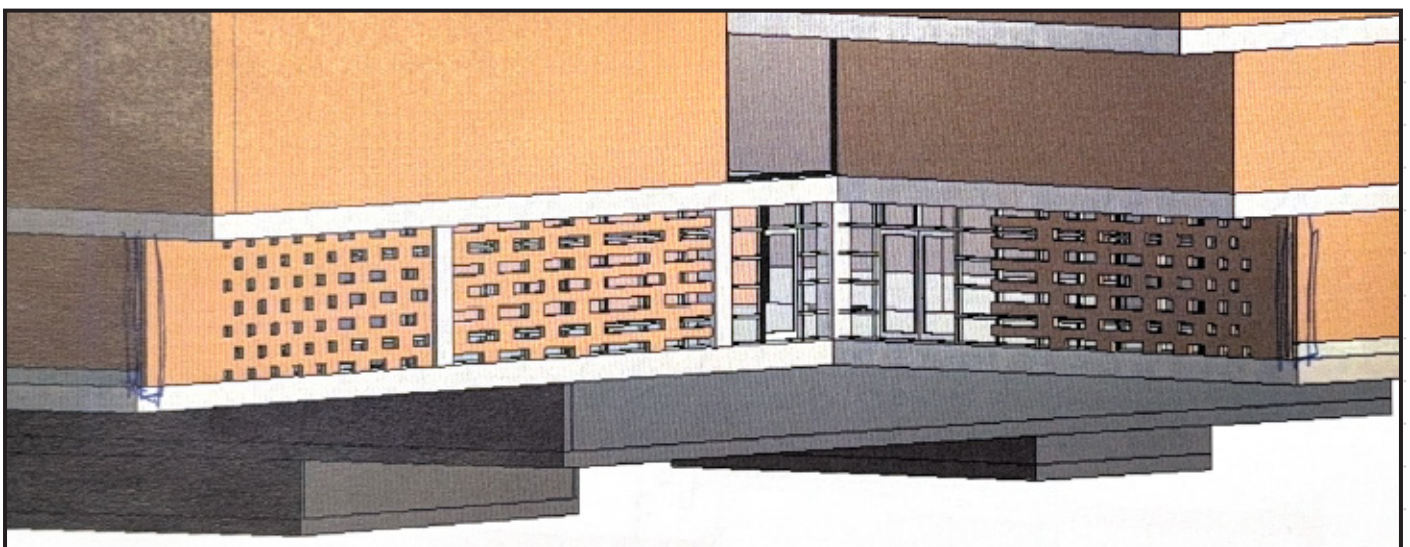
Another aspect of the feedback were the stairs, and if they could also have a rammed earth railing. This could make the stairs look like they were to come out of the facade, like it was extracted from the facade.

Stairs feedback sketches



With feedback of the entrance, the sunscreen could become overwhelming and messy with all the openings, so maybe playing around with the open and close within the concrete columns could hide a solution for the entrance. Also maybe by adding concrete columns to the corners of the entrance walls.

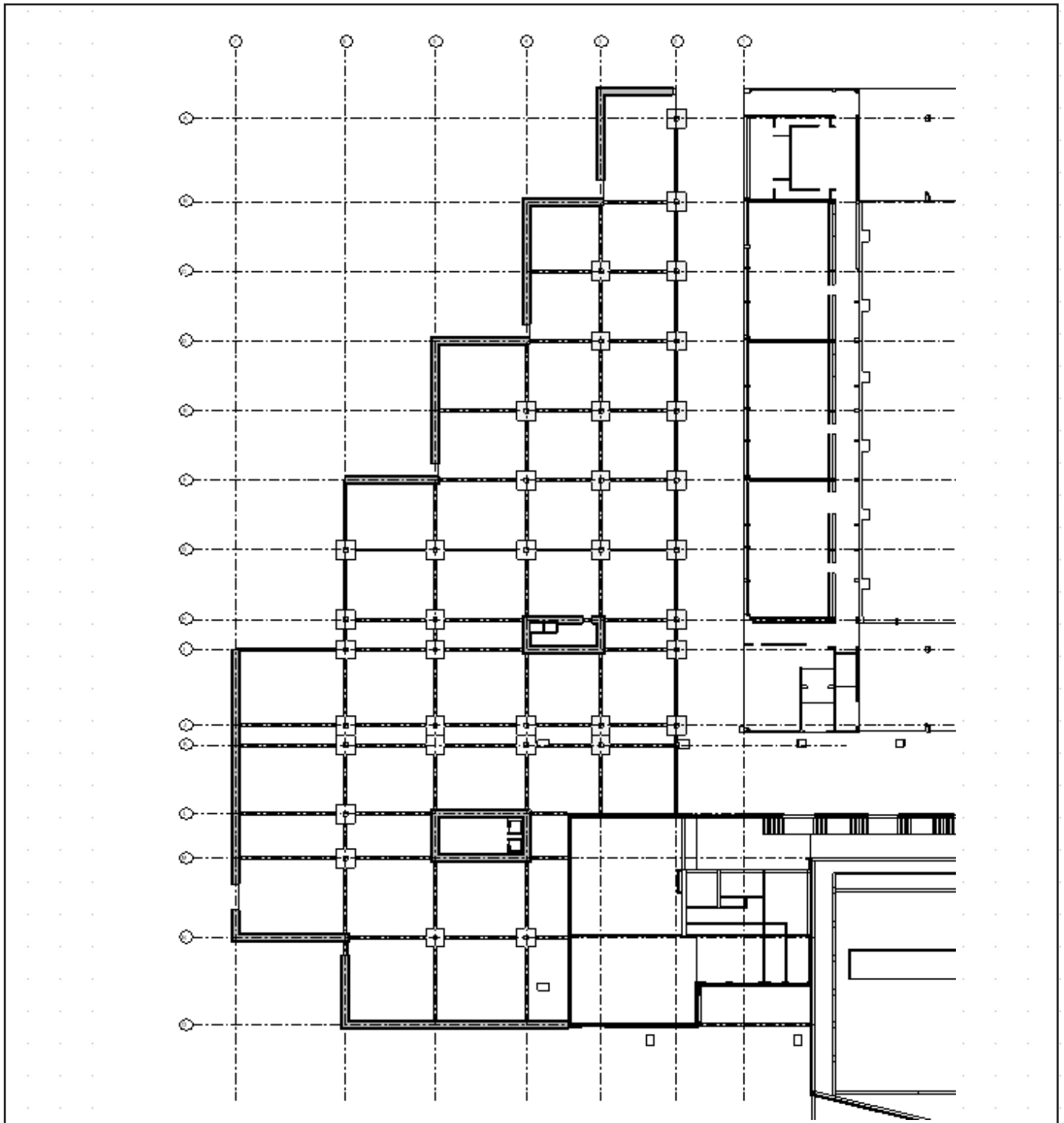
Entrance feedback sketches



Structure floor plans

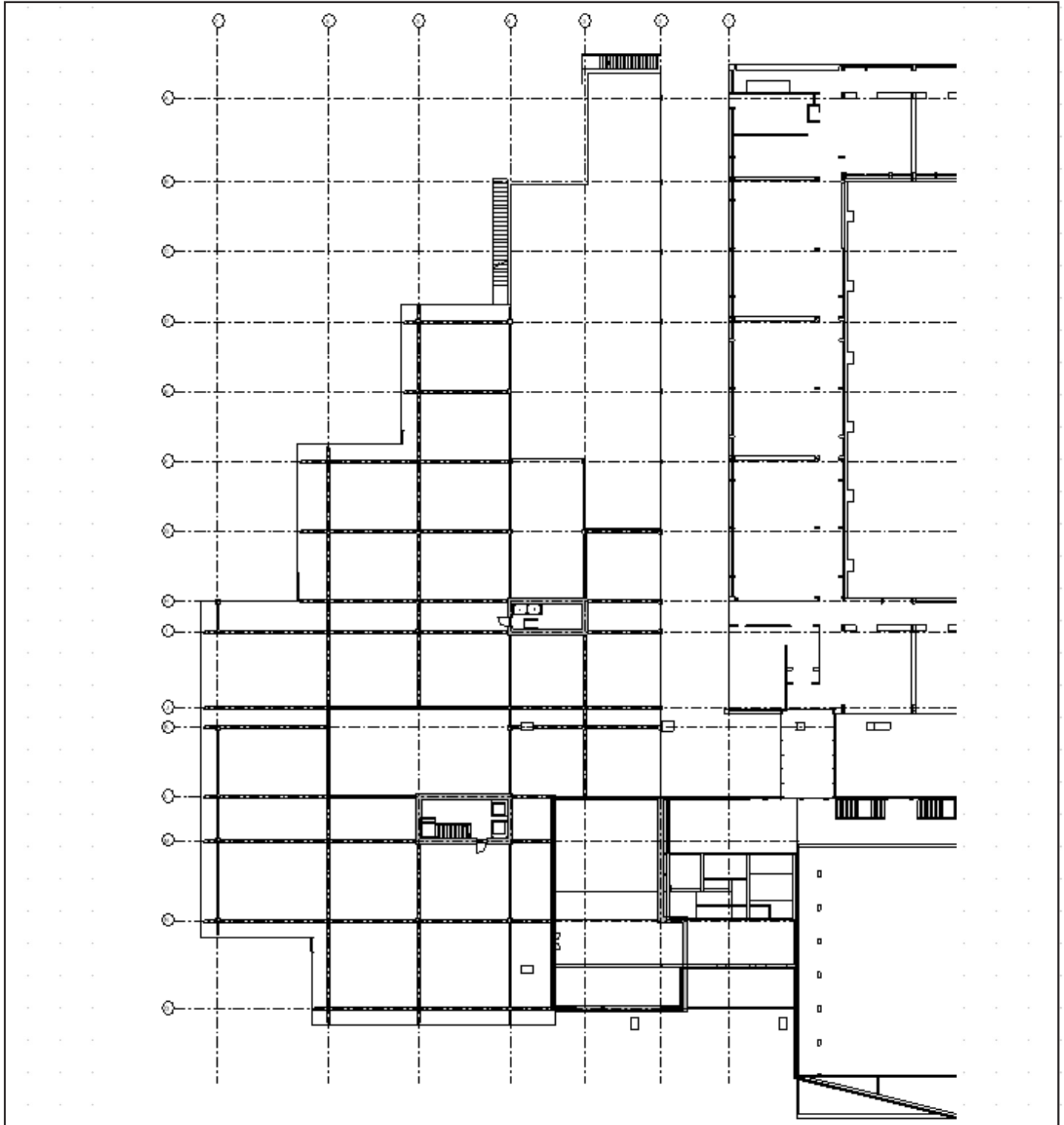
For this weeks building technologies, I focussed on the structure floor plans as my facade fragment is experiencing a lot of changes at the moment, My structure in rammed earth walls at the cores and on the ground floor walls facing the street. For the rest it is concrete columns and beams with reinforced concrete floors.

Ground floor Structure plan



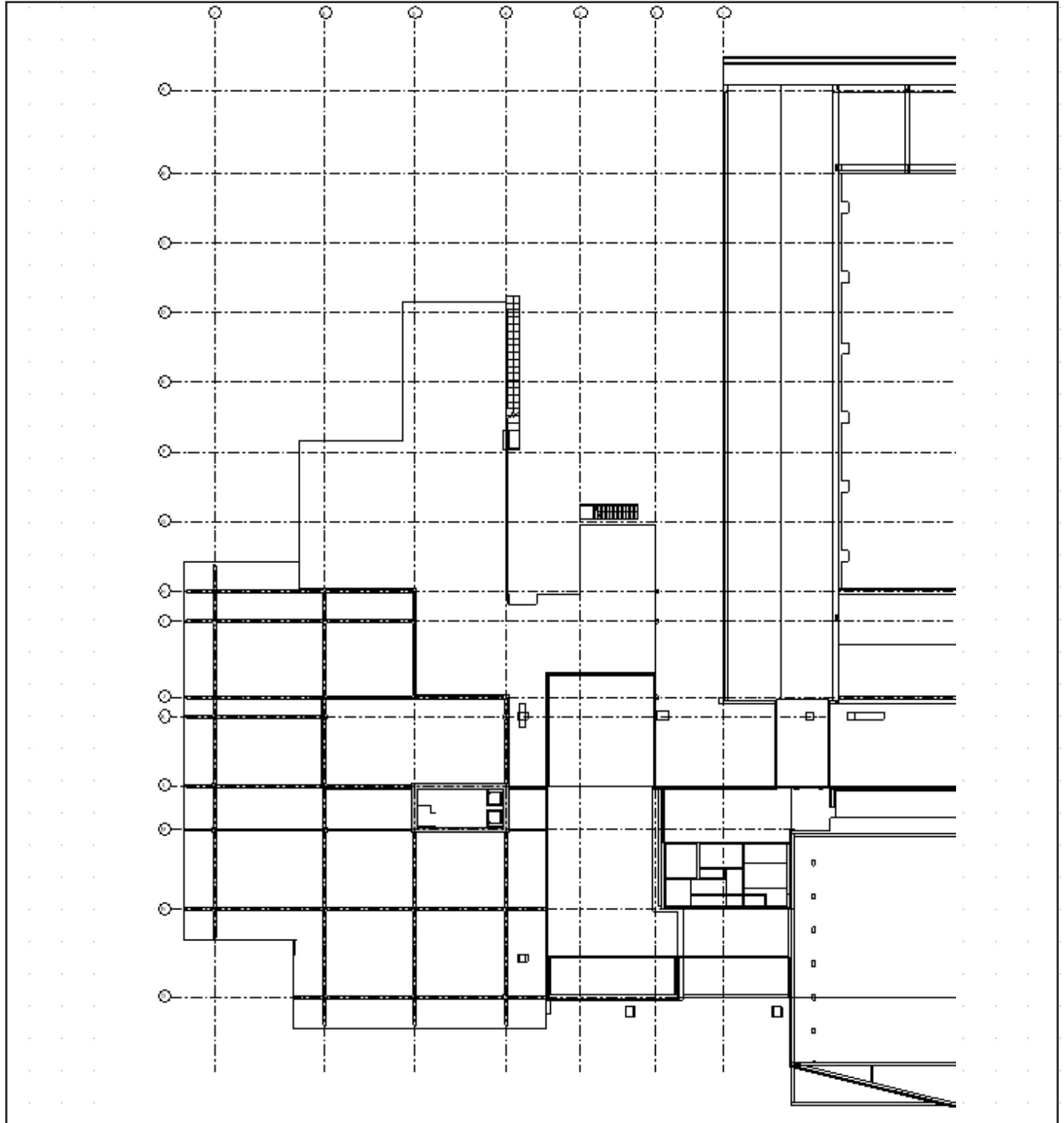
Structure floor plans

First floor Structure plan



Structure floor plans

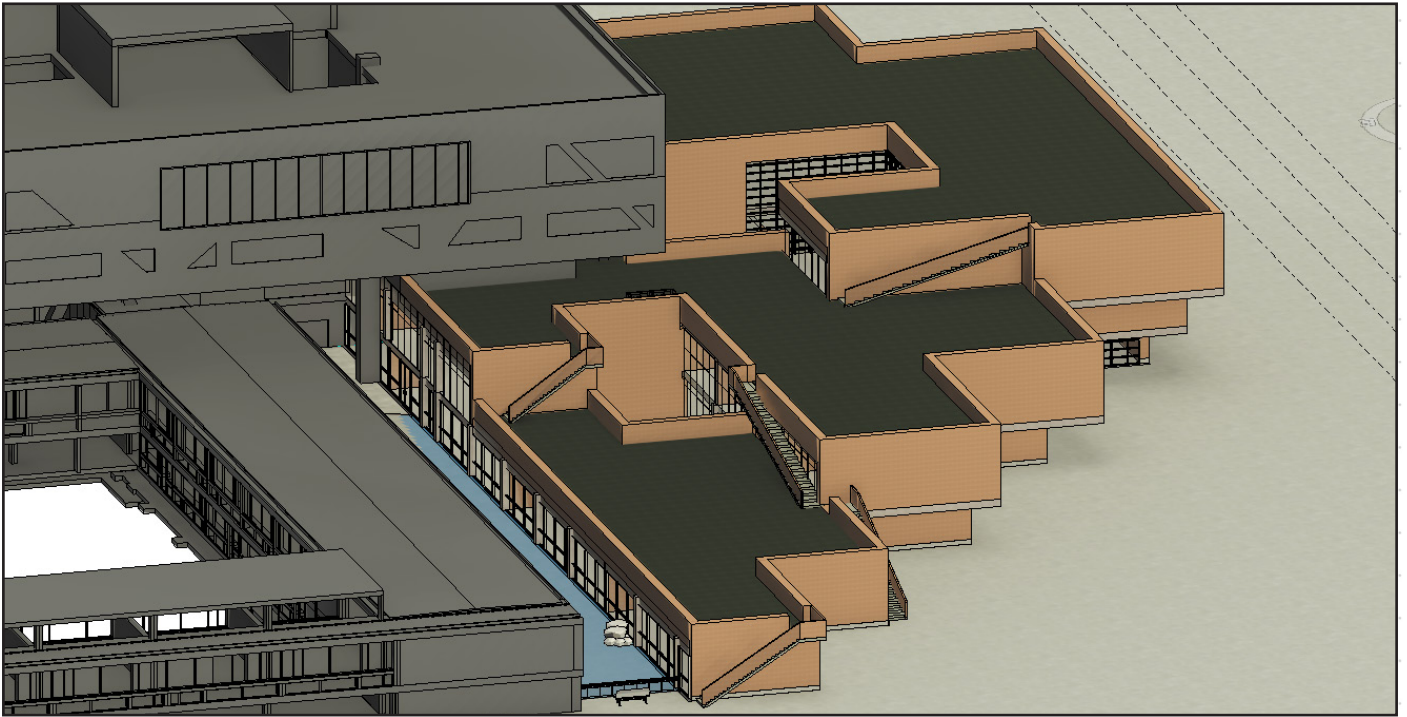
Second floor Structure plan



Railings

The first thing I worked on this week was the railings, trying out different configurations of glass railing and/or rammed earth railing. I tried this not only on the roof gardens but also for the stairs. What I had last week, everywhere glass railing, was the first option. The next option I tried was to have the rammed earth railing be everywhere.

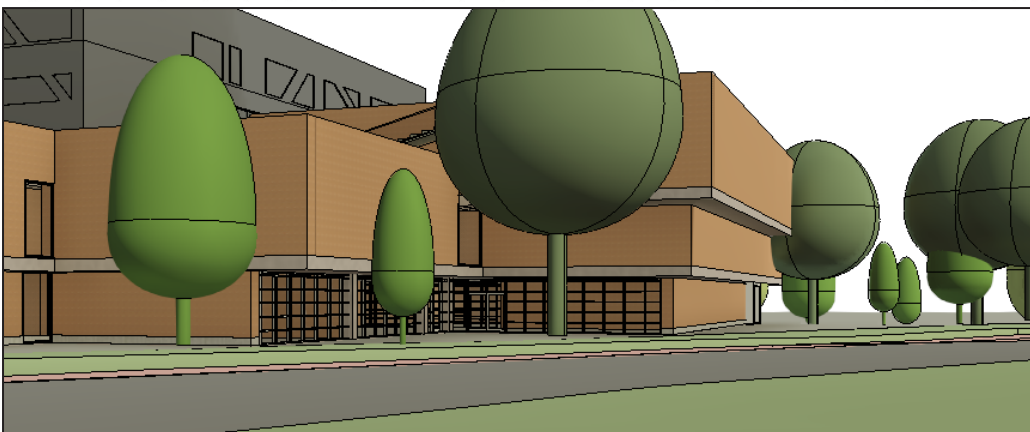
Rammed earth railing, full view



Rammed earth railing, from Leon Stynens side



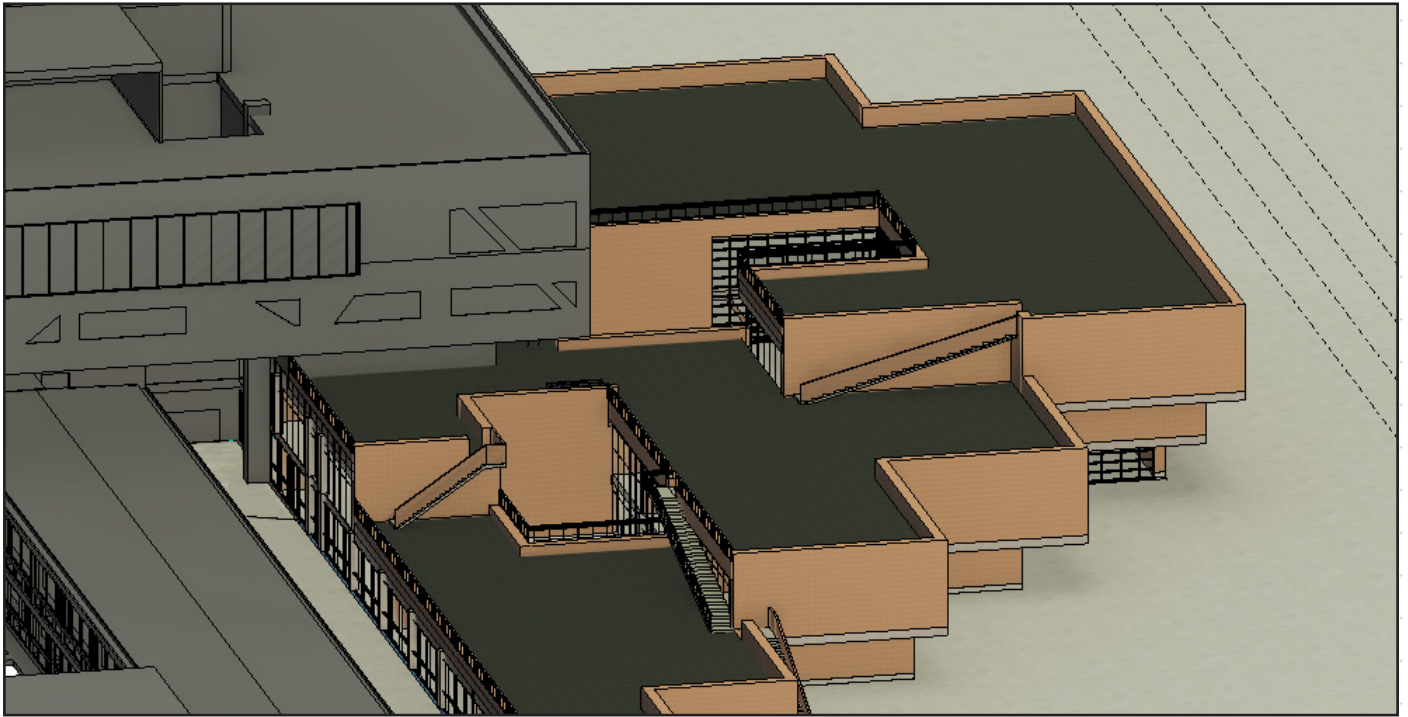
Rammed earth railing, from street side



Railings

Next to try out was a mix between glass and rammed earth railing, having the rammed earth railing on the side of the street, where the facade is more closed off and the glass railing on the Leon styne side, which is more open.

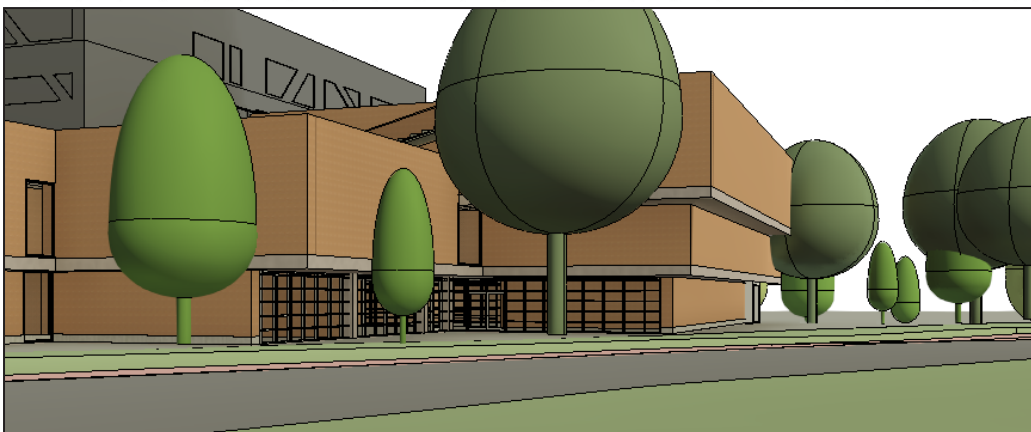
mixed railing, full view



Mixed railing, from Leon Stynens side



Mixed railing, from street side

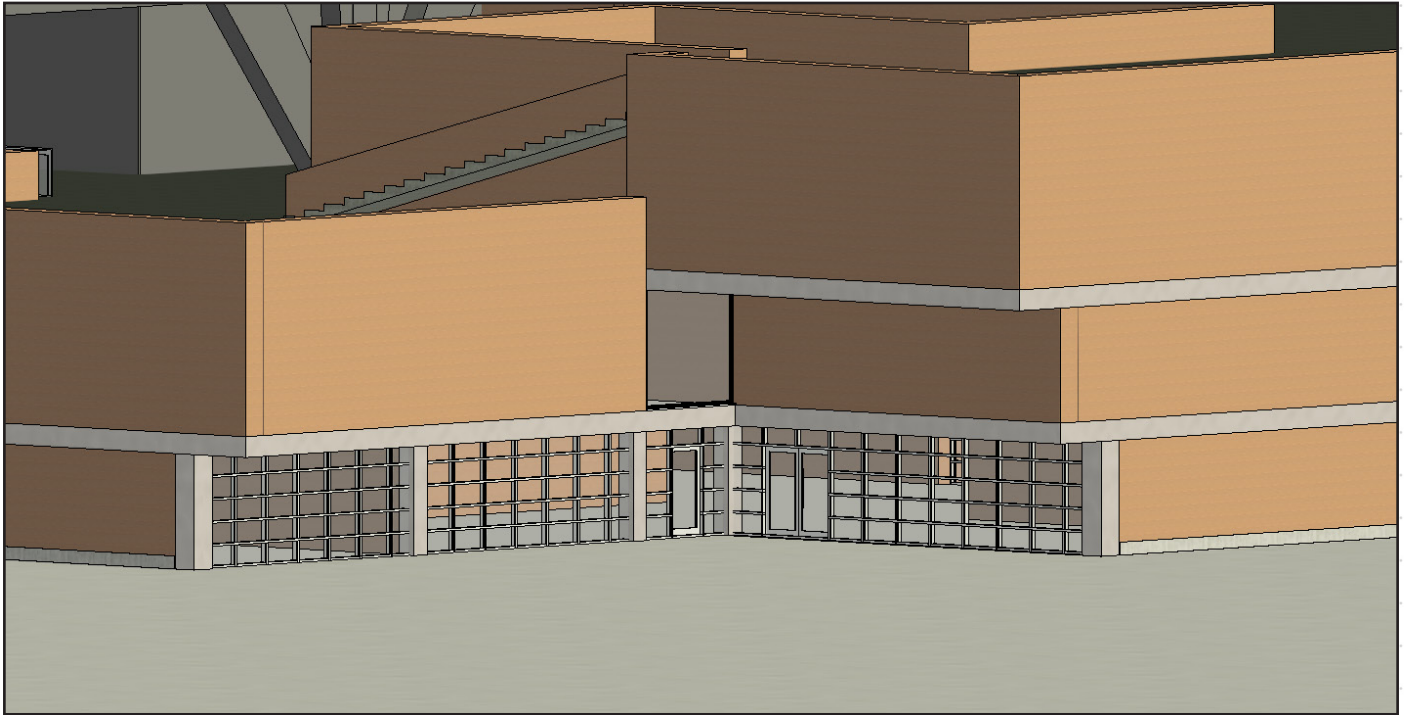


Railings conclusion and entrance analysis

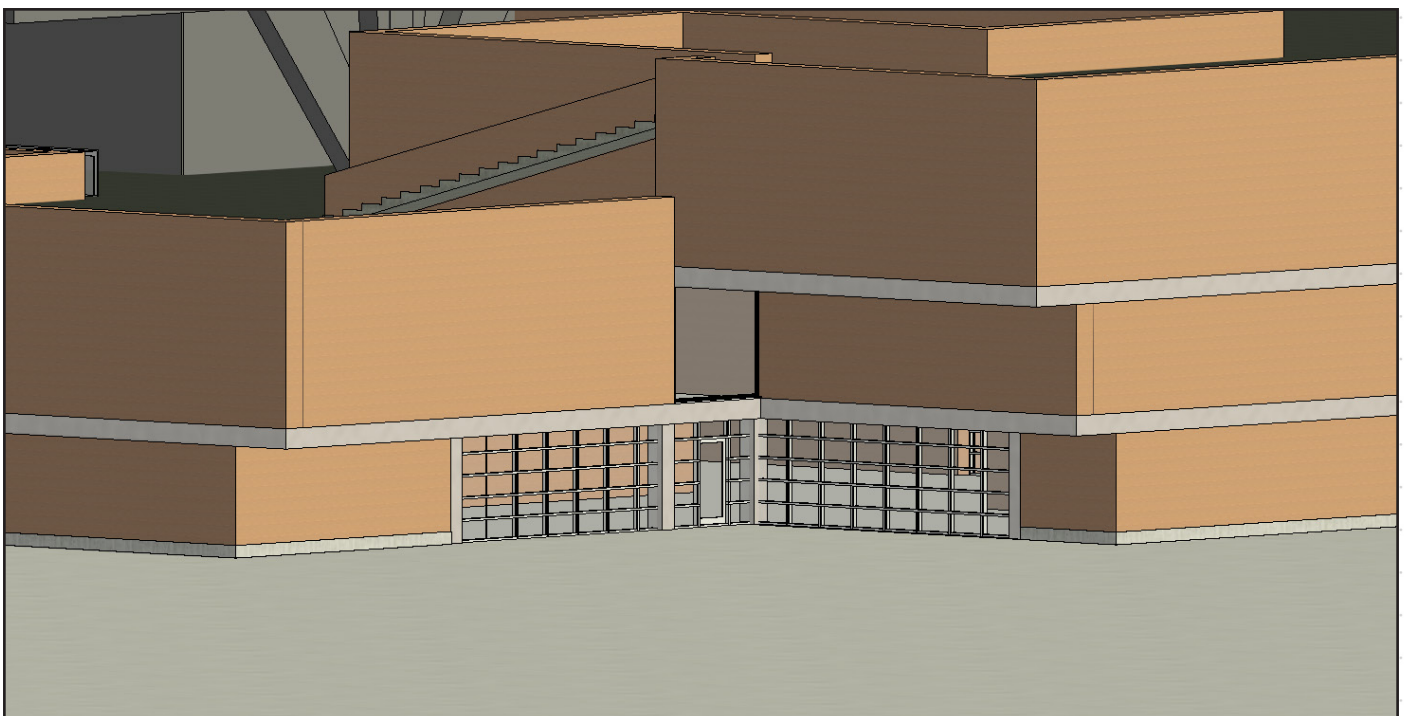
When looking at all the options for the railing, having the rammed earth carry through everywhere makes more sense and continues the facade fully through the building, even if on the open side there is less rammed earth facade. The Leon Stynen view also feels calmer with the rammed earth railing in contrast to that of the glass railing.

The next step of the design was to once again look at the entrance and try out different options. Where there would be rammed earth, concrete columns or curtain wall and with the curtain walls, how the mullions would work the best, whether that is to keep the horizontal lines going or to maybe emphasis the concrete columns holding up the overhang.

Entrance with concrete columns at the corners and filled in with curtain wall



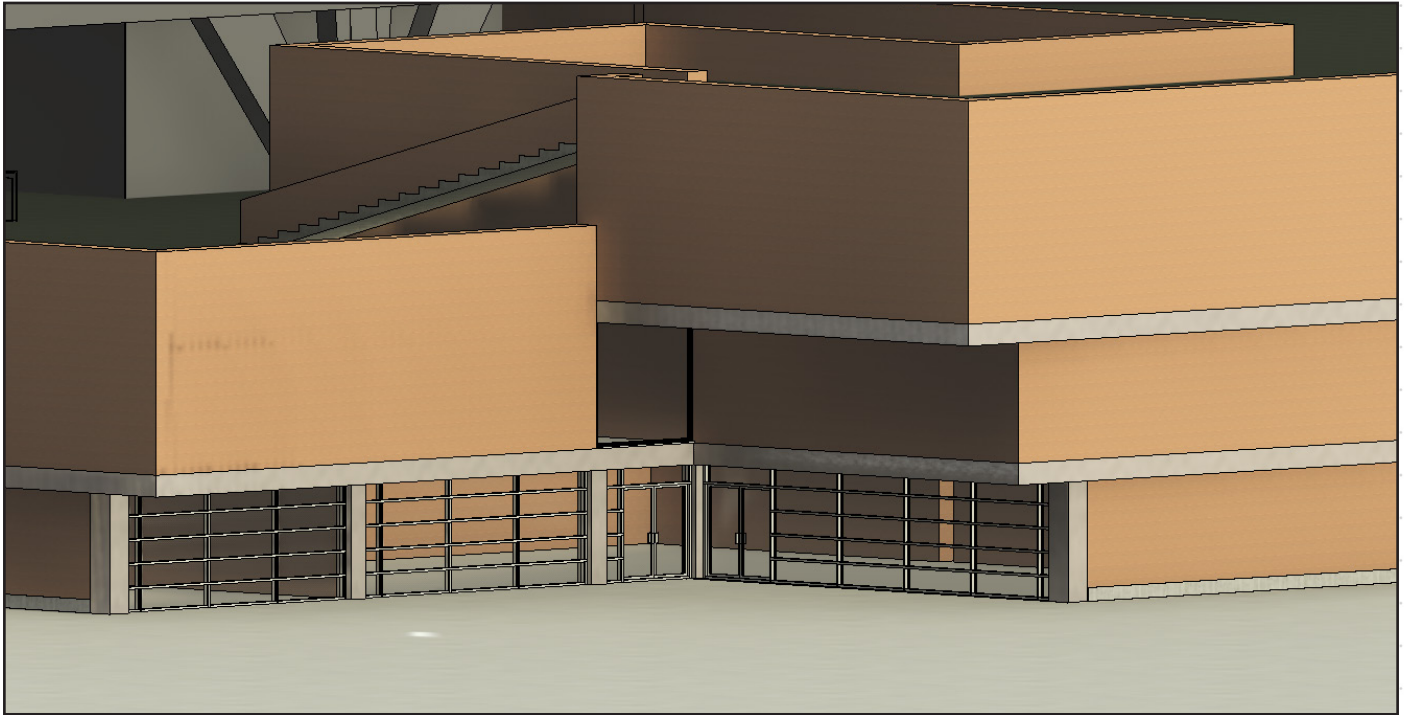
Entrance with rammed earth near the corners and curtain wall in the middle



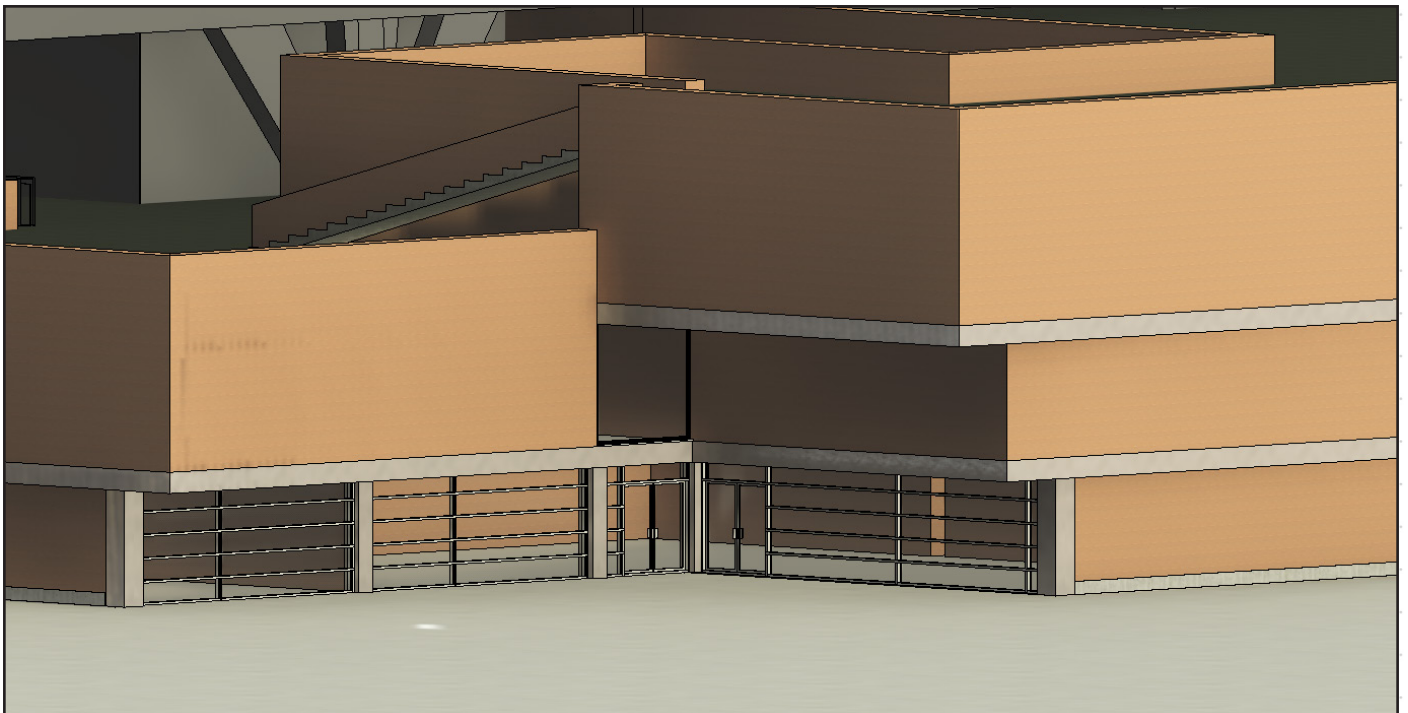
Entrance analysis

I decided to go with the full curtain wall with concrete columns also on the outer corners, as it flowed better and did really emphasised the entrance in a better way. The next part of ressearch was to decided which direction the mullions would go. I first tried to keep it horizontal, so that the lines of rammed earth would follow through the curtain wall as well however, now the concrete columns felt out of place, so I tried vertical mullions next.

Horizontal mullions, smaller vertical distance



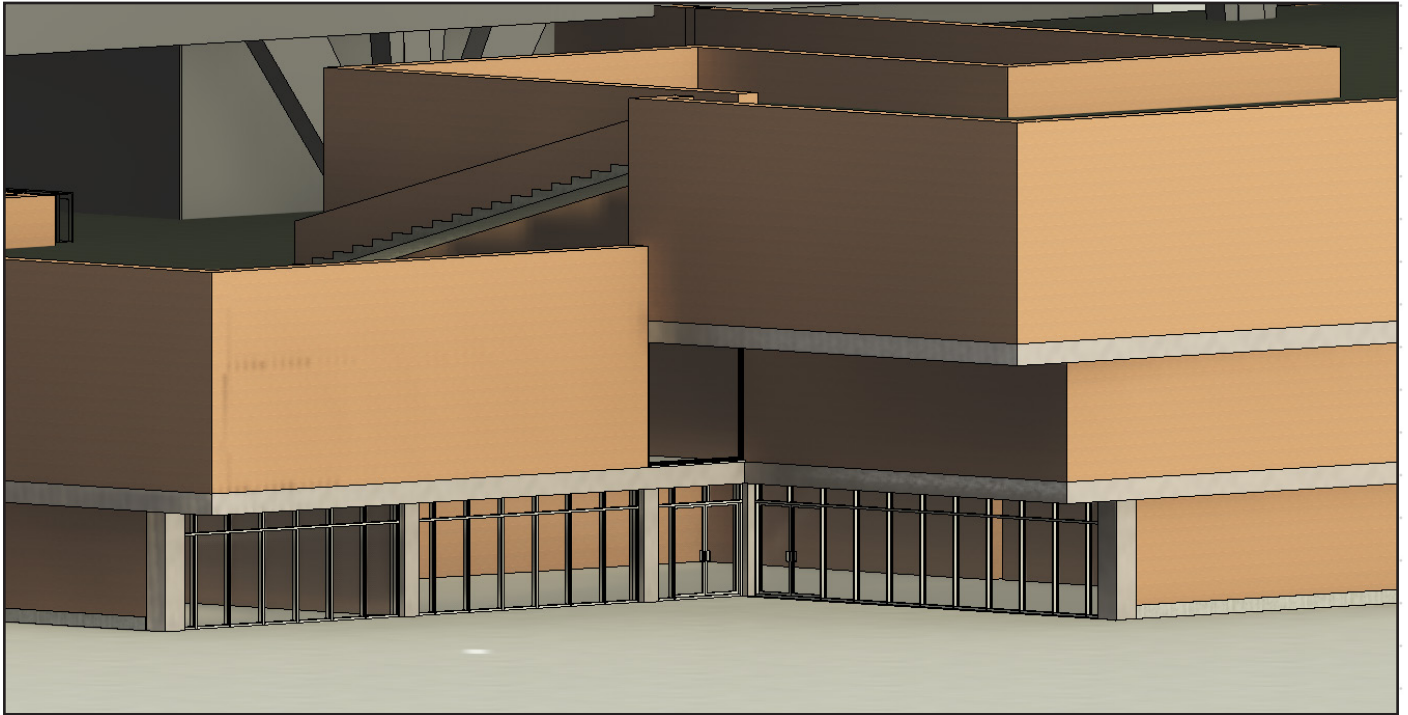
Horizontal mullions, larger vertical distance



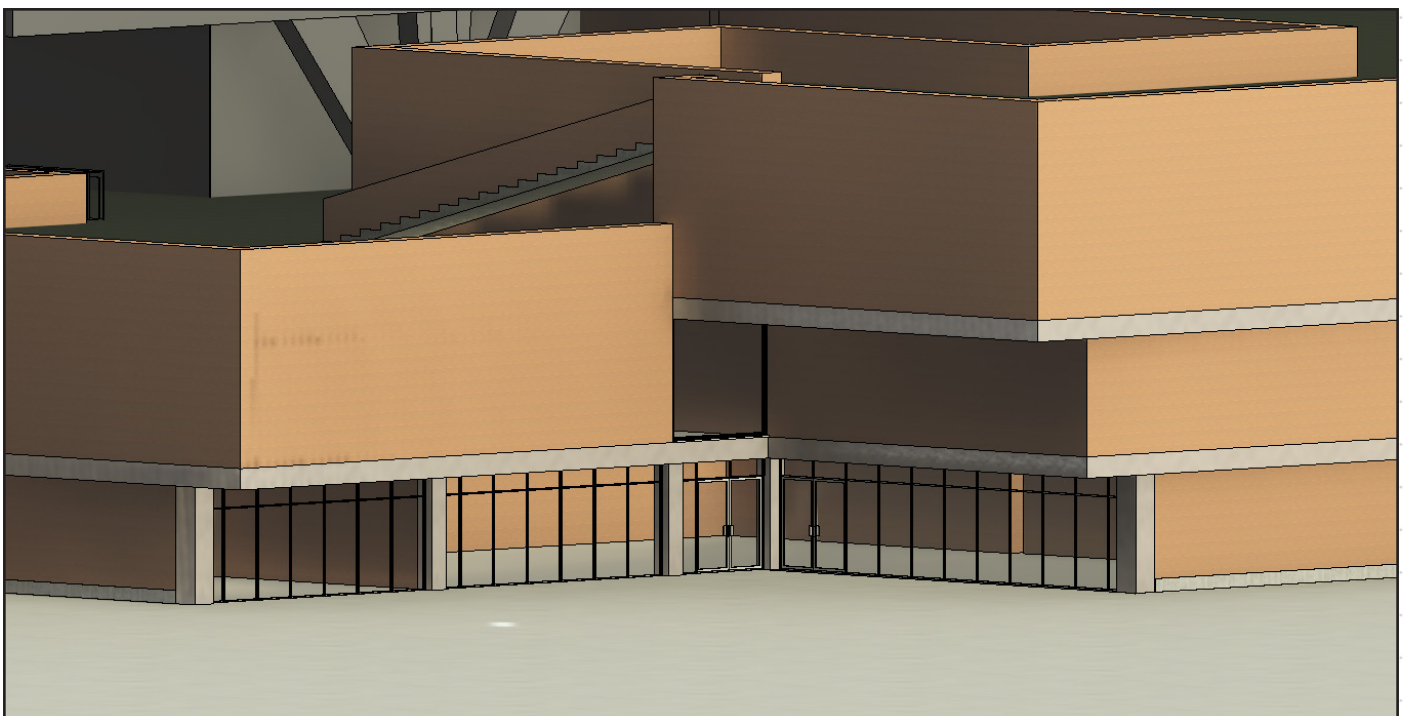
Entrance analysis

The vertical mullions feel better in my opinion as it goes with the concrete columns and it helps with the feeling of keeping up the overhang, emphasises the structure. I tried smaller frames as well as I thought the bigger frames blended in slightly too much with the columns. The thinner ones give emphasis without being too overpowering,

Vertical mullions, larger frames



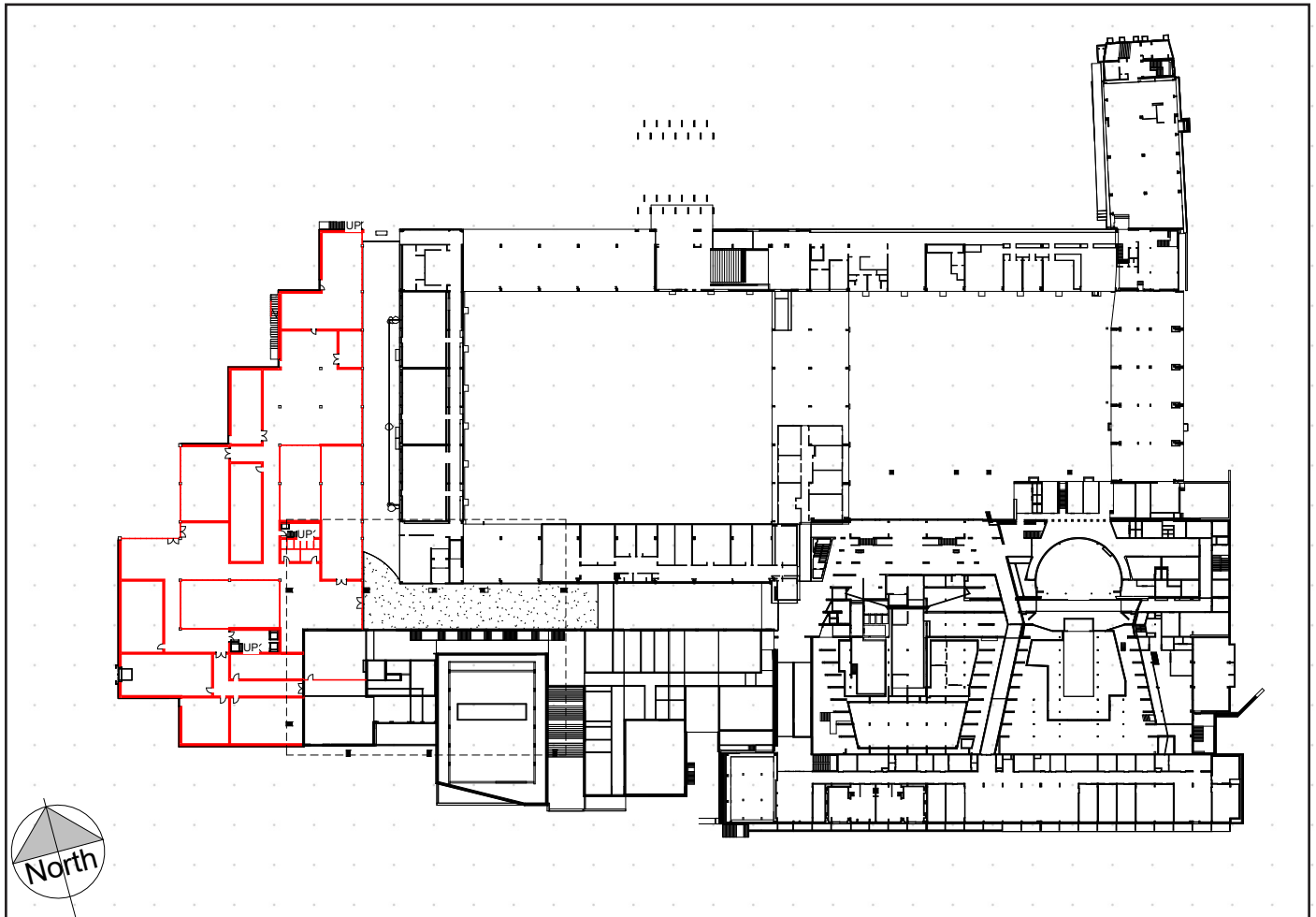
Vertical mullions, smaller frames



New floor plans

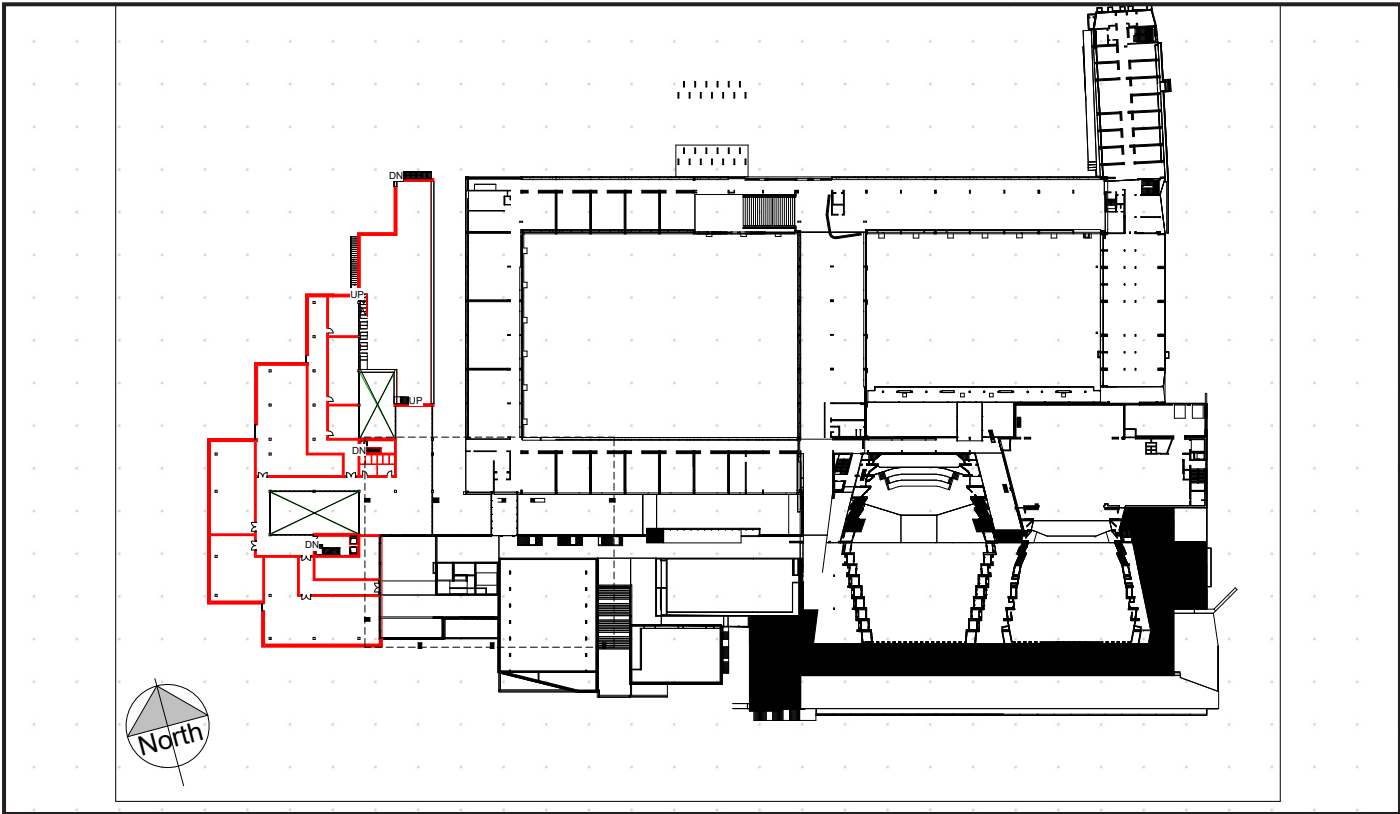
I also worked on the floor plan this week, trying to make sure that there was space around the inner courtyards to walk around and that the functions were all relatively grouped together. The logistics in the southern part of the building, the offices in the northern part and the public in the middle. Most of the archive itself is on the upper floors of the building.

Ground floor floor plan

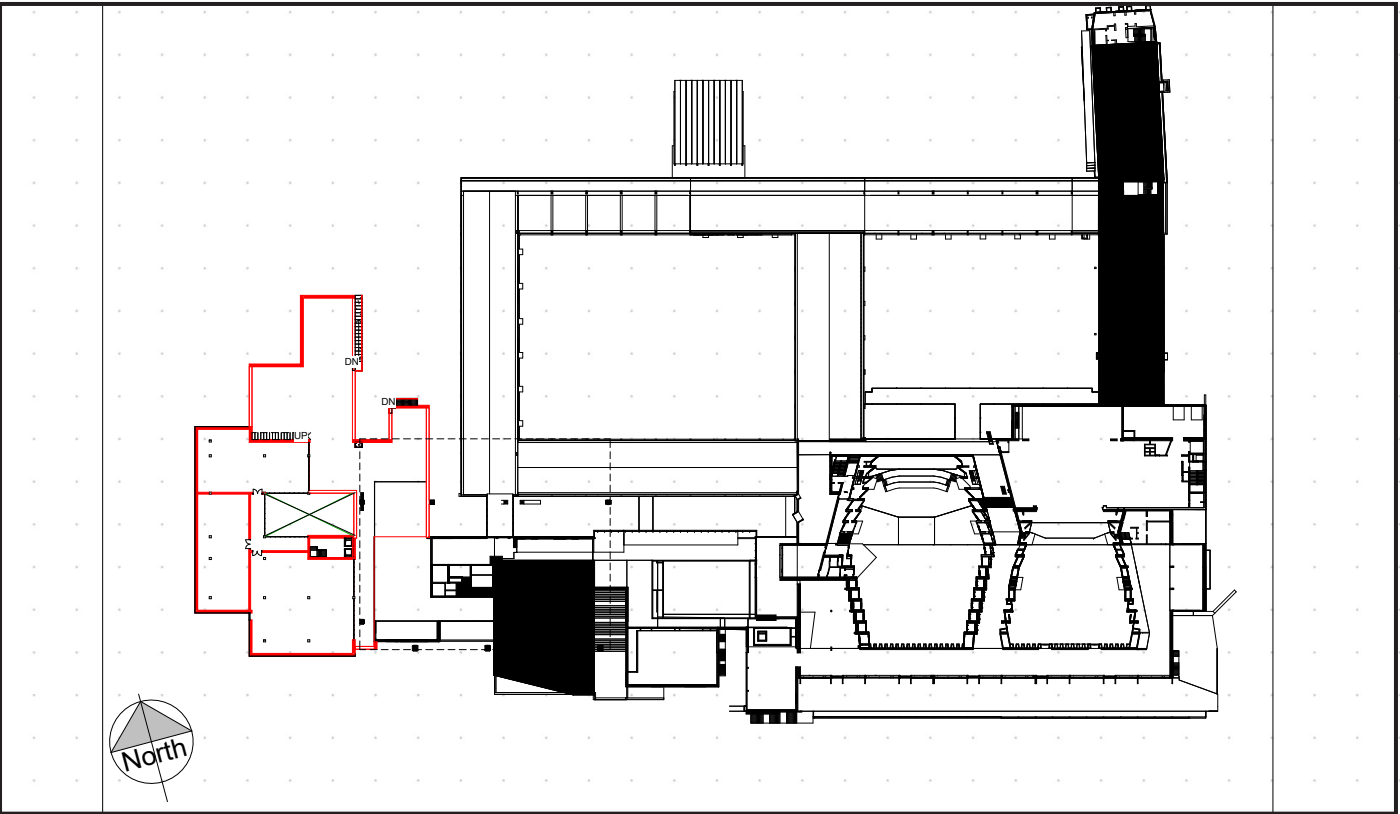


New floor plans

First floor floor plan



Second floor floor plan

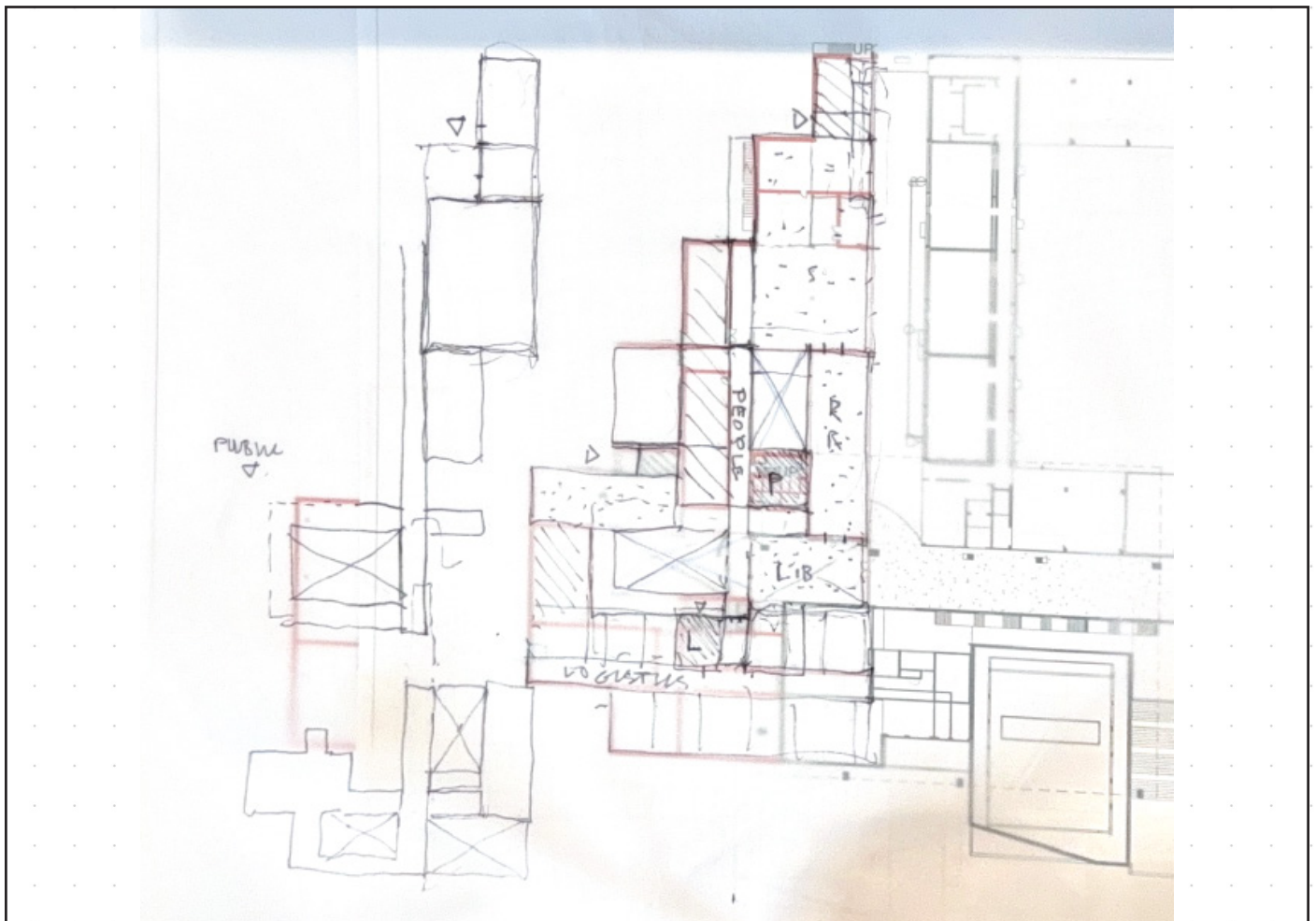


Feedback

The feedback this week was mostly about the floor plan that I had thought of. While I tried to make logic in my floor plans, there were still some points that did not make sense or just didn't get it that could be changed, such as the routing through the building. I need to focus on the experience of the people that use my building. What does a worker go through as they enter my building, where do they go, which rooms do they enter. The same with the public and with logistics. This is also what I should do for my roof design, think of a logic of green and paving. An important aspect of my building are the north to south lines so that should come forth in the floor plans of inside and of outside.

What I will do next week is relook at my plans with more of a logical stand point and make diagrams as well for my floor plans that show routing, circulation and function better. I will also look at my roof planning, making the stairs also follow the important north to south lines.

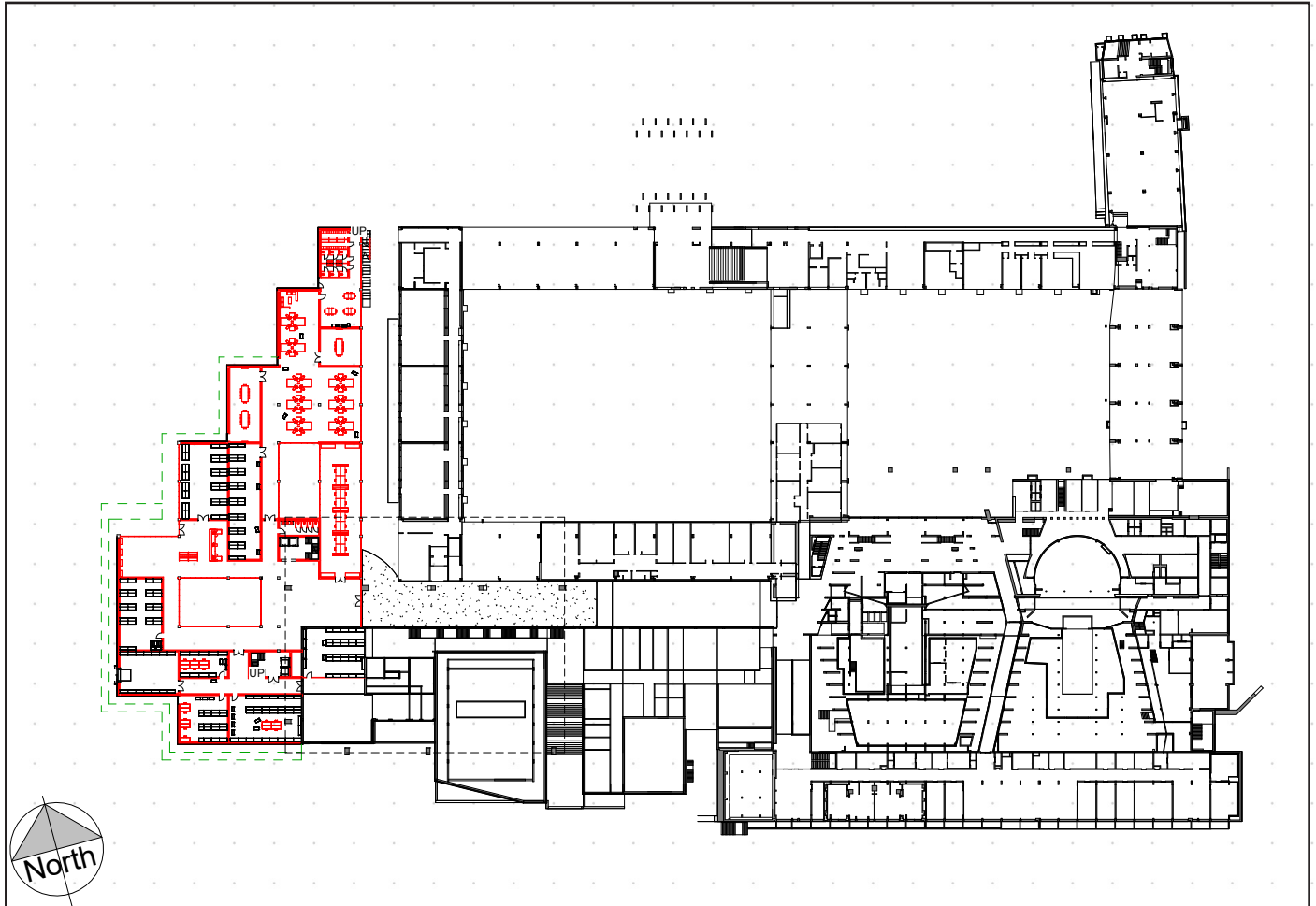
Feedback floor plan sketches



Redoing Floor plans

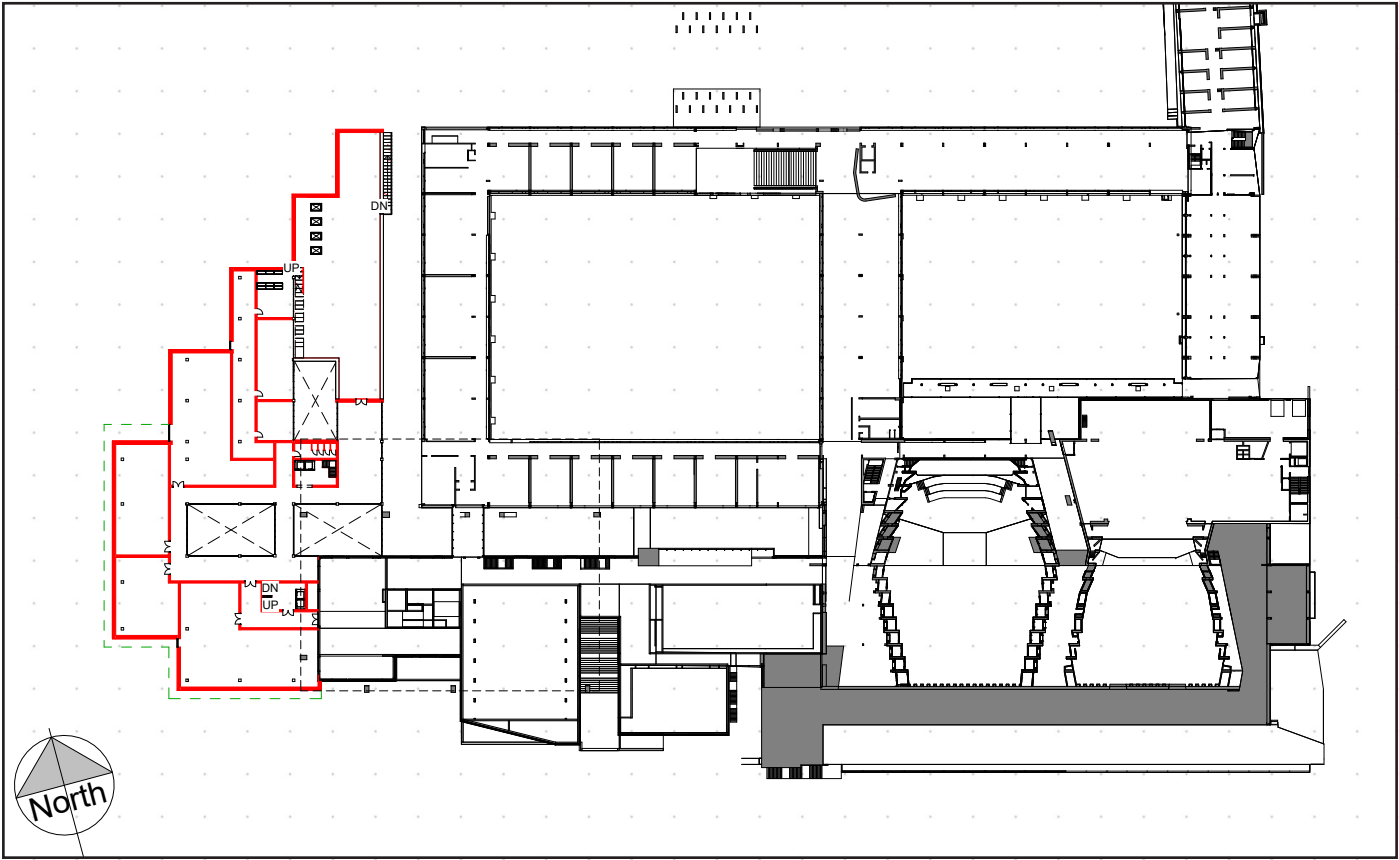
This week, I really focussed on creating a more chesive and experience rich floor plan. This meant reworking the hallways so that the routing for people made sense and gave a sense of direction to the building. I also started with putting in more furniture so that the floor plan looked and felt more lively, like a place where people would actually be. This also helped with the spacing of rooms. I made the library double floor high, giving people a more dynamic space, also having the exhibition space be open to not only Stynens building with the window but Beels as well through the library.

Ground floor floor plan

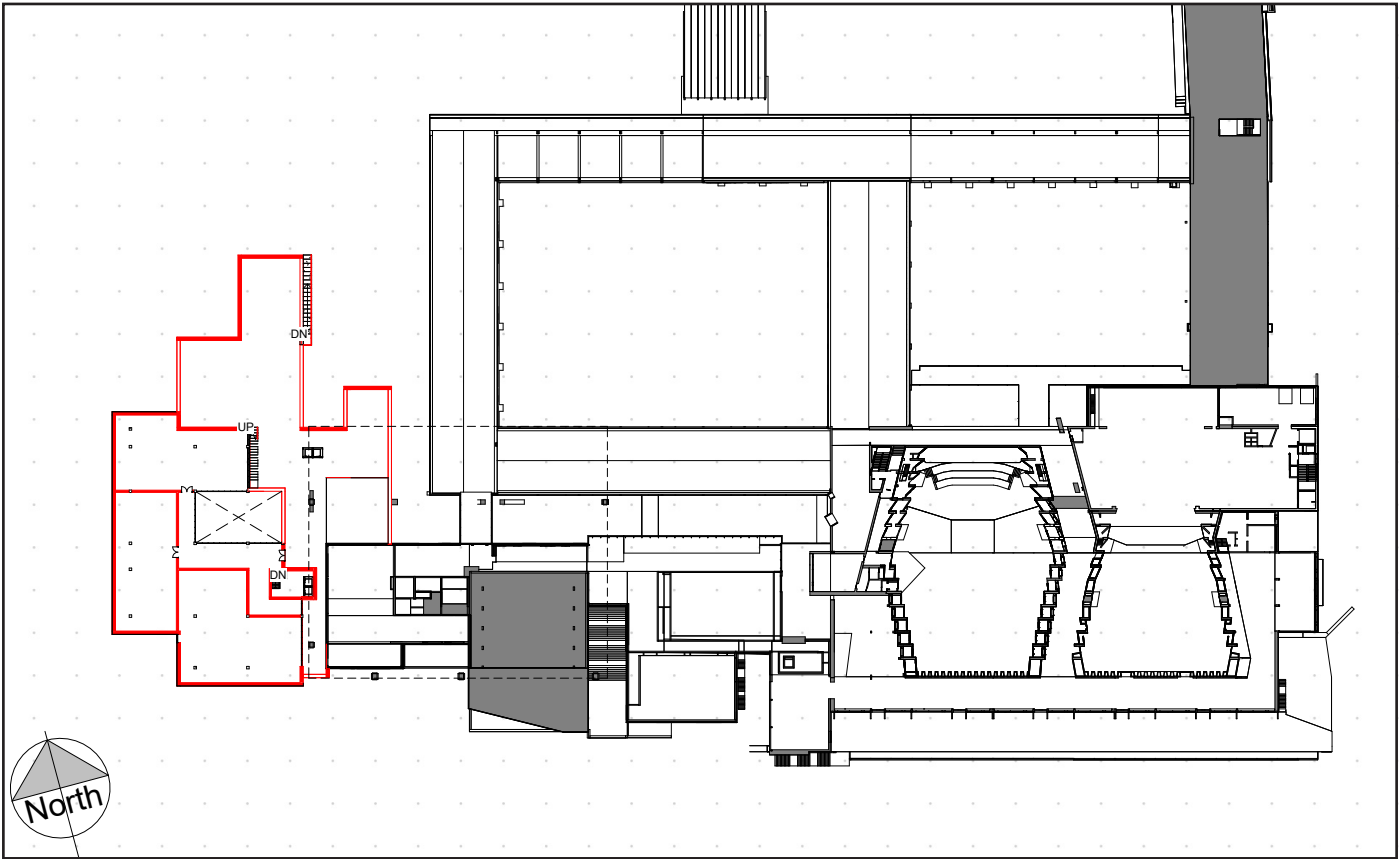


Redoing Floor plans

First floor floor plan



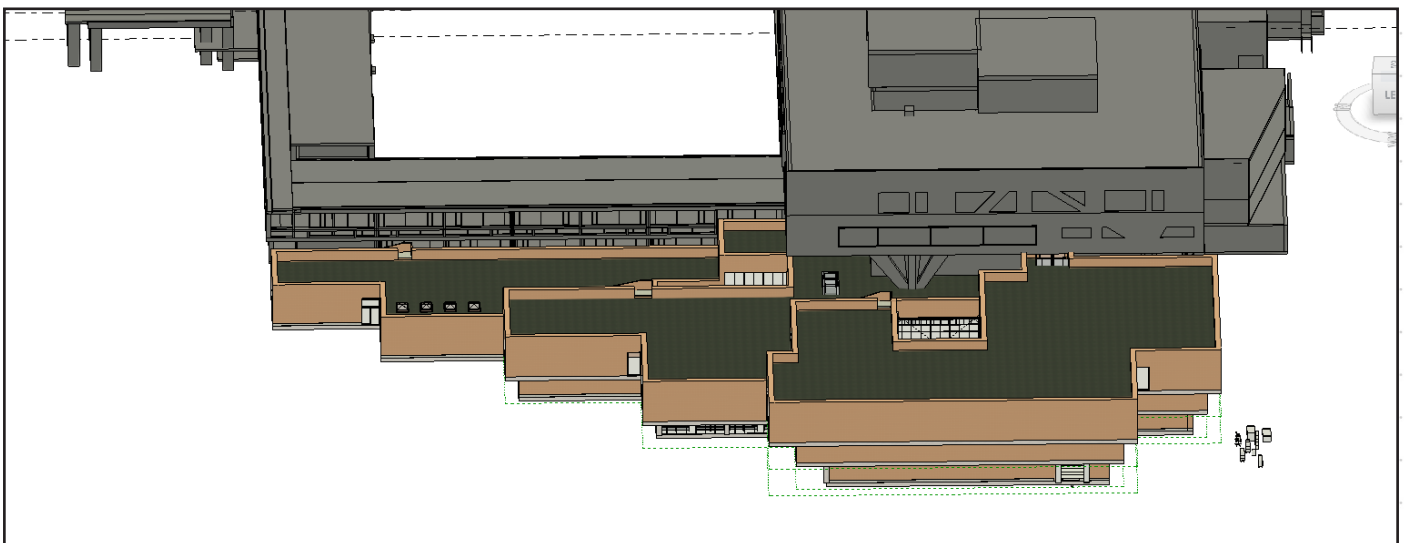
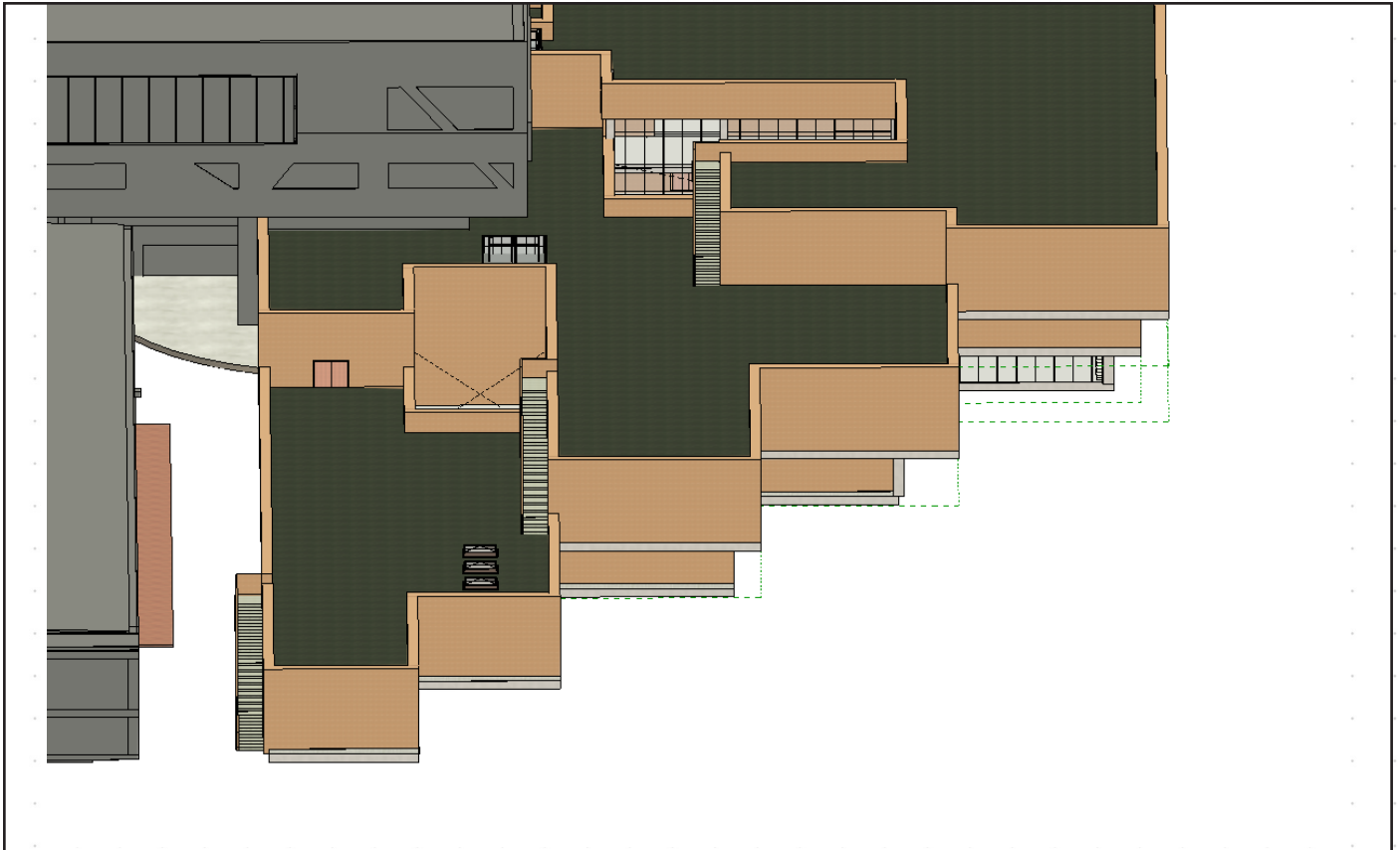
First floor floor plan



Feedback design

For the feedback, we talked about interesting viewpoints of my building. The one on top shows the north to south lines that my building creates, exentuated with the staircases that move in that direction as well. The bottom view shows off the layering and terracing of the building and shows the length better than the top one. We also talked about the impact my design has on the urban scale and for the P4 presentation, to talk about it.

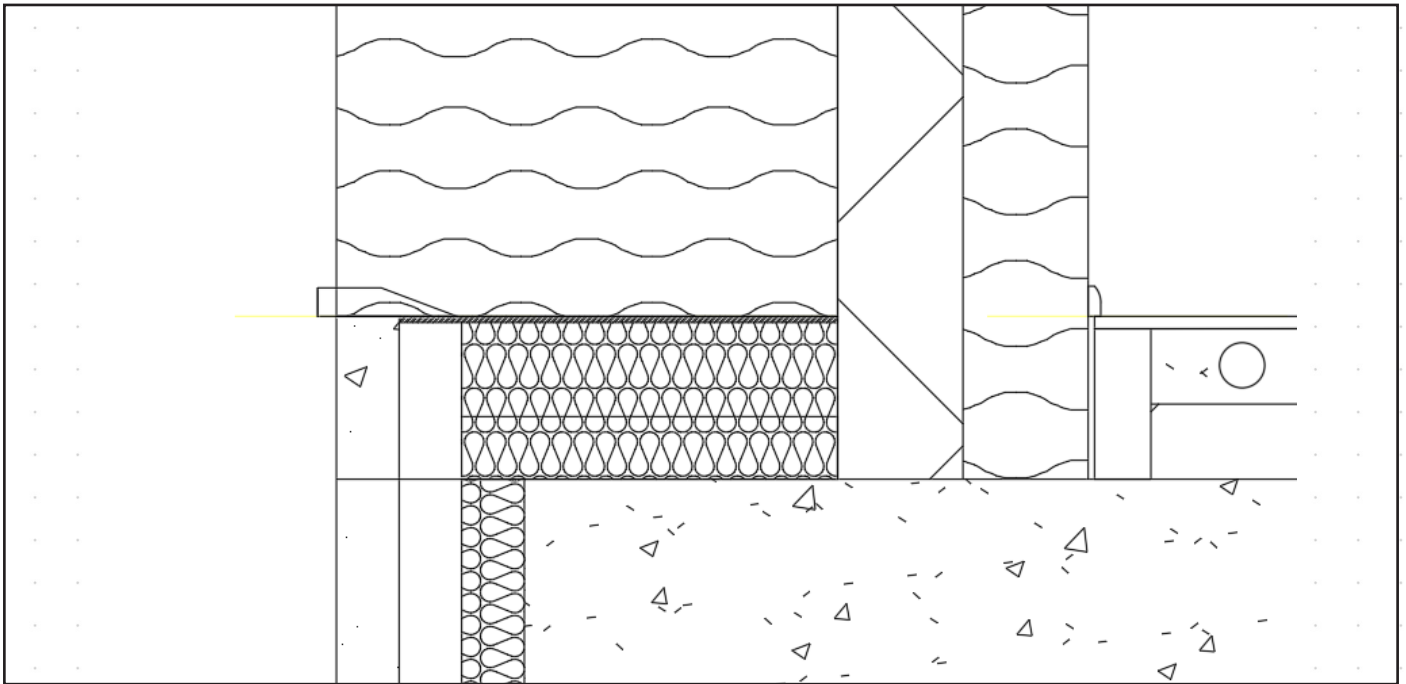
Interesting views



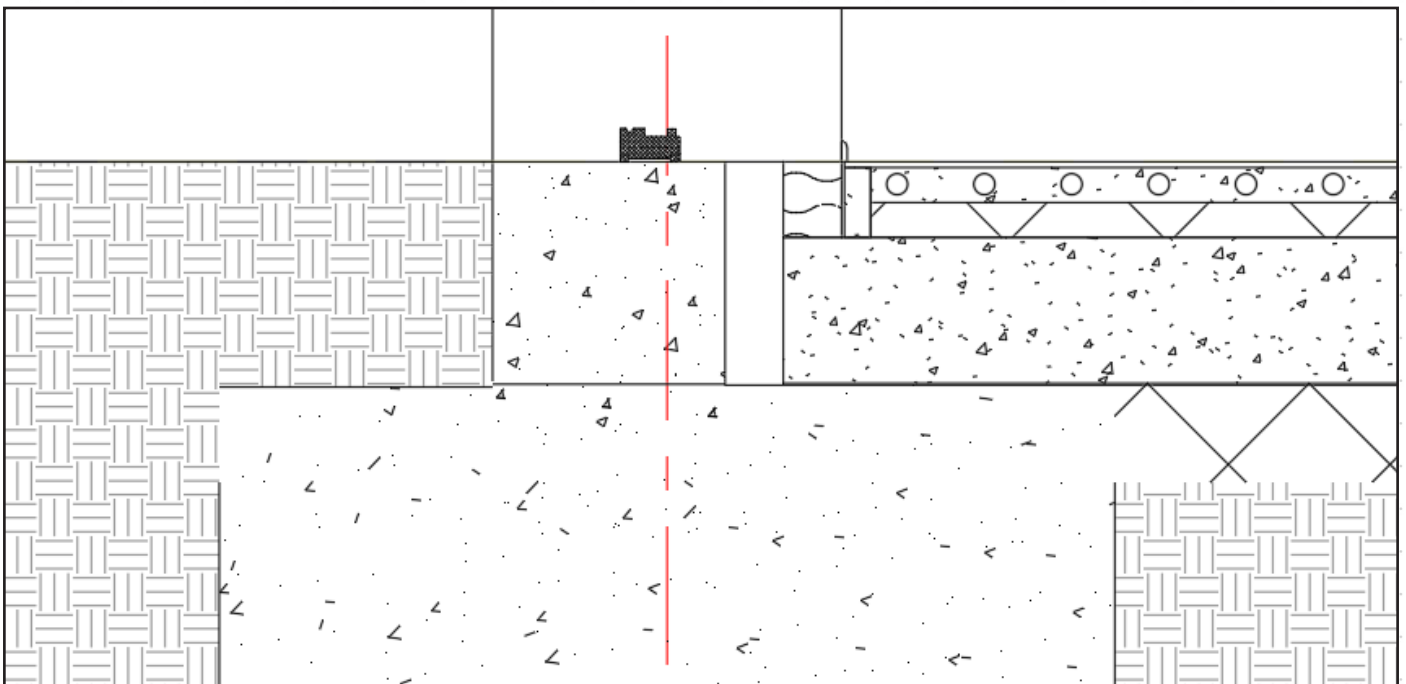
BT Feedback

For building technologies, the focus was on changing the details of the foundation and the overhang. The rammed earth on the overhang is not yet stable and secure on the floor slab. With a wooden block and frame, this can be secured. The insulation besides the floor slab also needs to be thicker to avoid a cold bridge. For the foundation detail, the floor slab needs to be extended as well in order to be properly on the foundation. The foundation can also be thinner.

Overhang detail



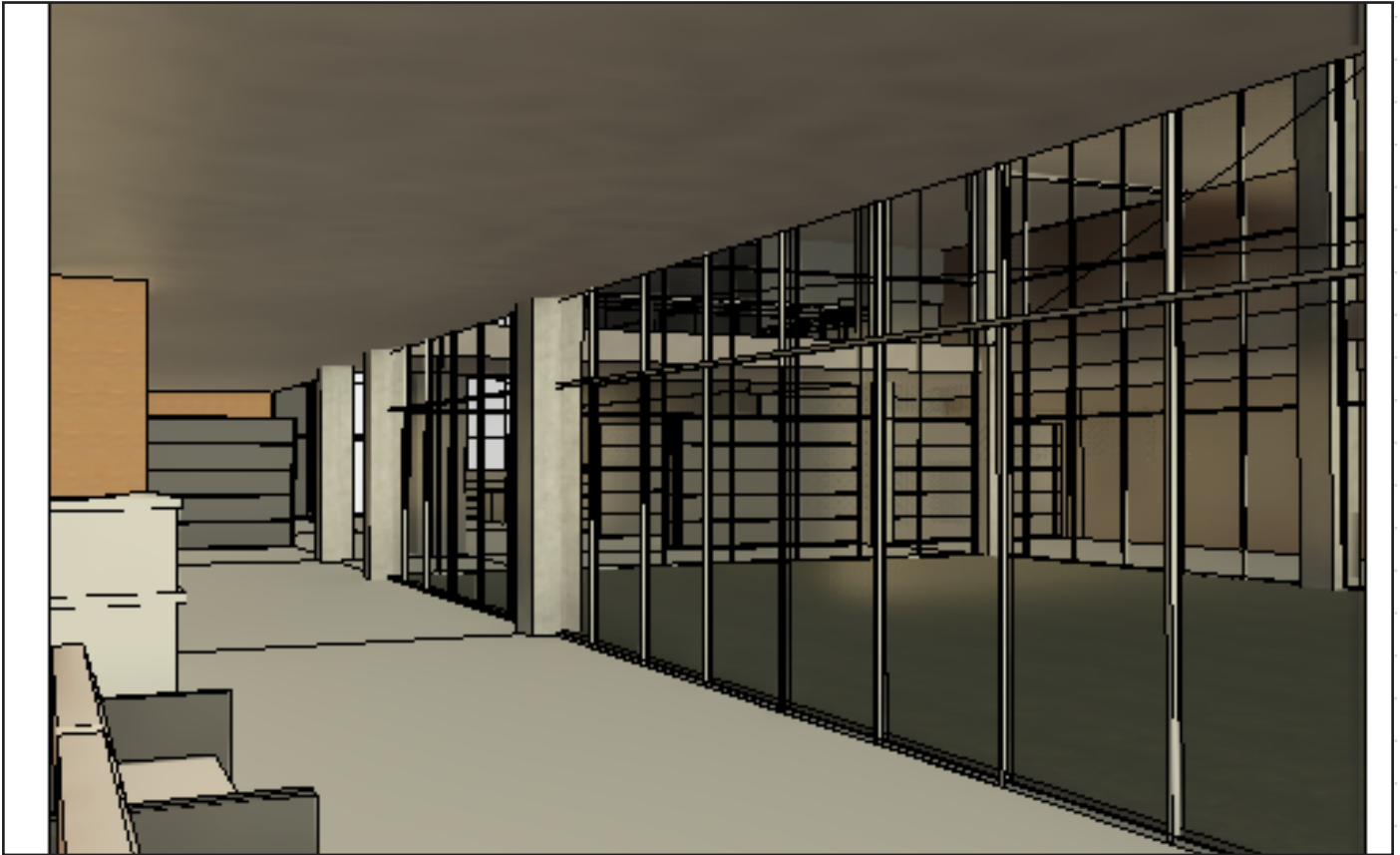
Foundation detail



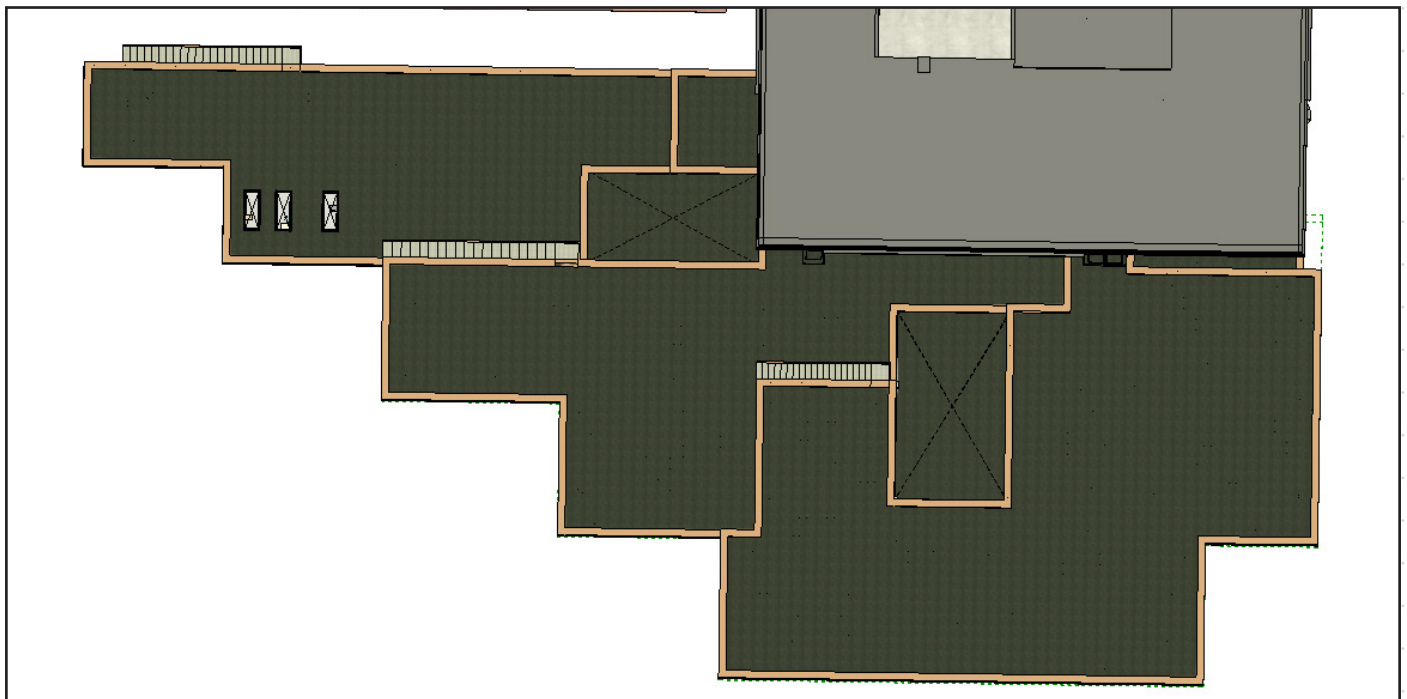
Inner courtyards options

The inner courtyards were still underdeveloped so this week I tried out 2 different options. One was that of grass and nature. This one introduces green in the building, bringin it from the roof down to the inside. It also gives a full green view from the aerial of the area, blenind the inner courtyards into the roof.

Inside view grass



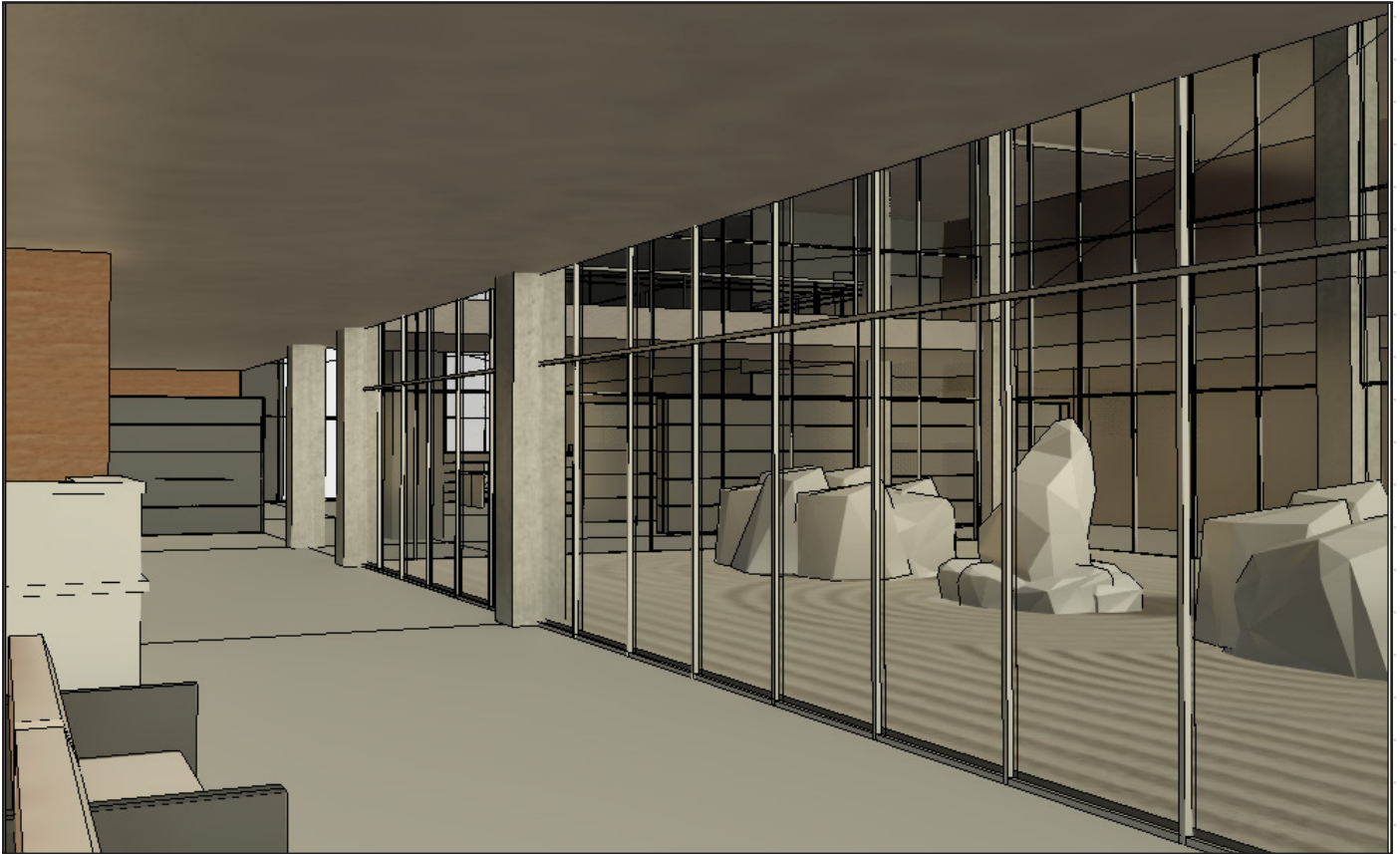
Aerial view



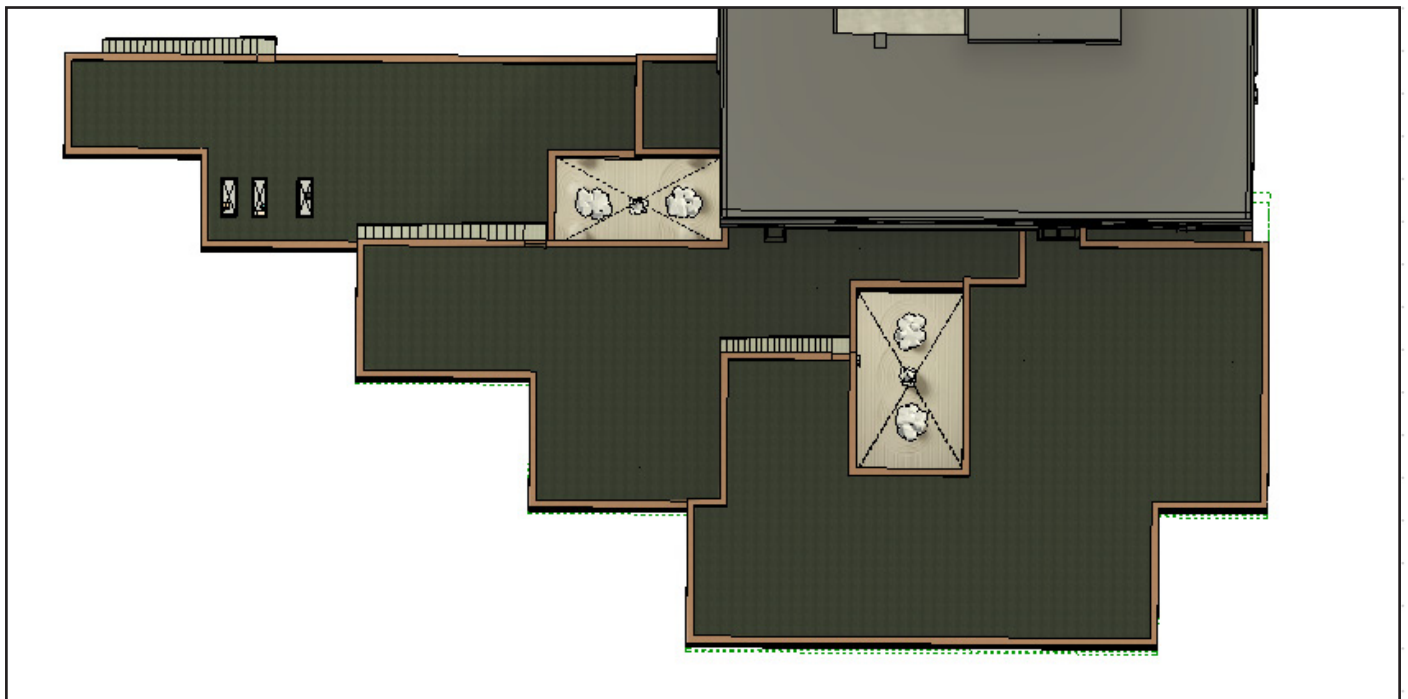
Inner courtyards options

The second option was to make the inner courtyard a jaoanese garden, Christian Kieckens, who is an architect that the VAI collects items from, was inspired by the Japanese gardens, bringing a VAI architect into the building. The japanese garden also brings a sense of calmness into the building that is in contrast to the busy roads outside. From the aerial view, you can then see the innercourtyards within the design, just like how you can see the courtyard of Styenen.

Inside view grass



Aerial view



P4 presentation preparation

This week I also worked on the order of my presentation for the P4. For the order, I would follow what I had done for the P2, introducing the problem statement of the VAI and deSingel before going into my design.

Table of contents for presentation

Problem Statement	3
the VAI	3
DeSingel	20
the Brief	28
Concept	29
Massing	..
Urban	..
Green roofs and roof gardens	..
Private Courtyard	..
Facade	..
Inner courtyards	..
Floorplans	..
Conclusion	..

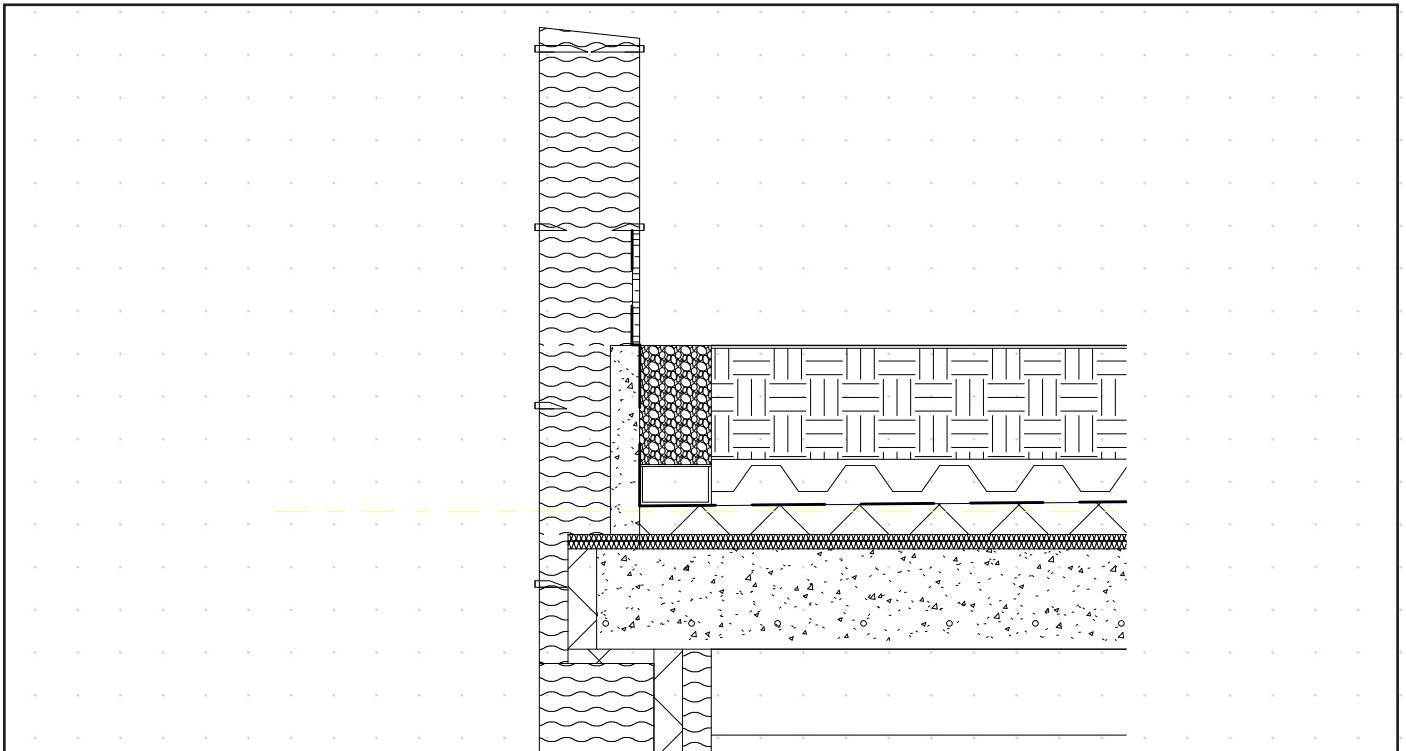
P4 presentation Feedback

For the feedback session, we also focussed on the P4 presentation. The problem statement is going to change to context, where I give more information of Antwerp, the urban plan and deSingel, that I use within my design. I'm going to show more of how deSingel and my extension sits in the city and what the intentions of Stynen were that come back in my design. Creating small conclusions within the context, that then can be used to explain my design at a later point. Within my story it was also important to go from the urban context, to the outside of my building, then working its way inside and ending with the experience people get when they are inside.

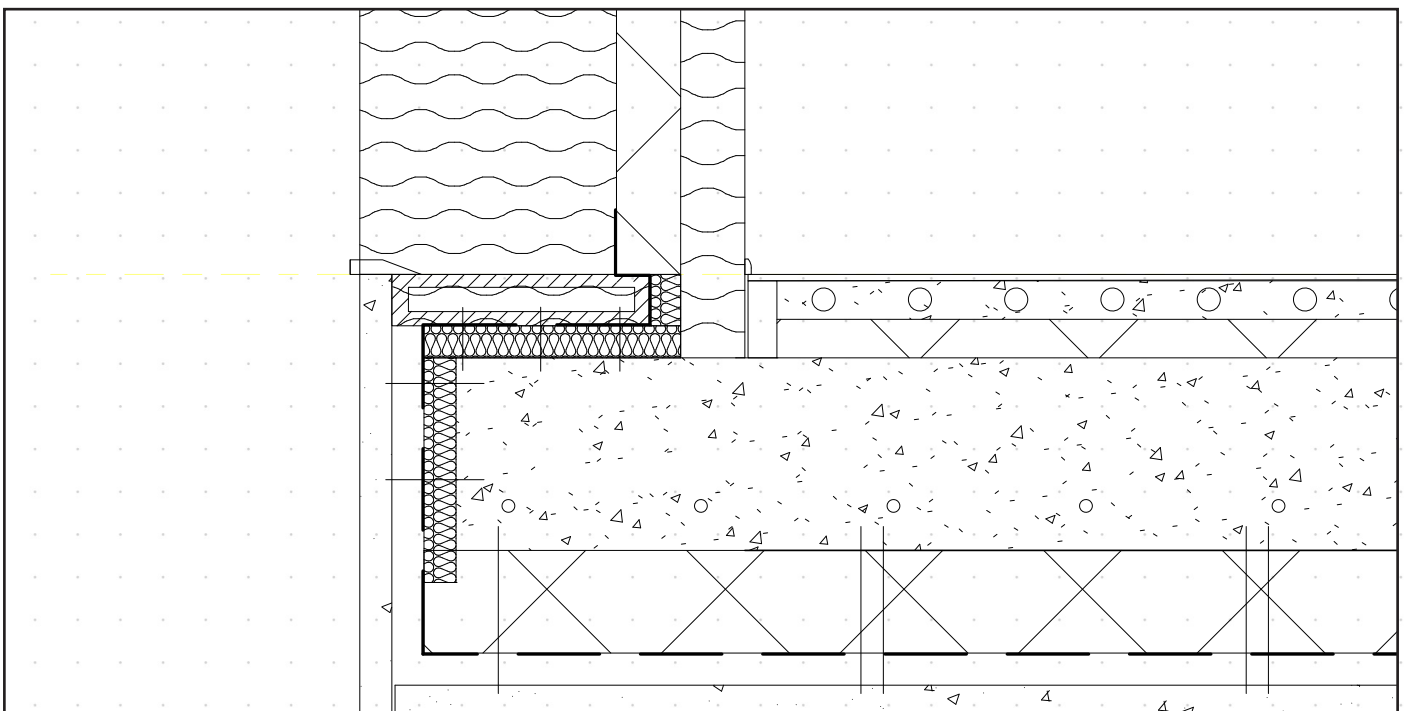
BT changes

This week for BT, I worked further on the detailing of my 1:5 drawings. Especially changing the overhang detail and the foundation detail. For the installations of ducts and other wiring, I got the idea of another student, Dilek to incorporate raised flooring. This I could implement in my ground floor, however I realised that adding installations in the upper floors was more difficult. The floor to floor height is 3.25 meters, that of Beels extension and it is what I need to connect my roof garden to the restaurant on the second floor. This causes the ceiling to be quite low and too low even when adding a beam and installations. So to create thinner floors or to have no beams or to have hidden beams is something I need to research further and ask the structure consultant I will see on Monday.

Roof detail

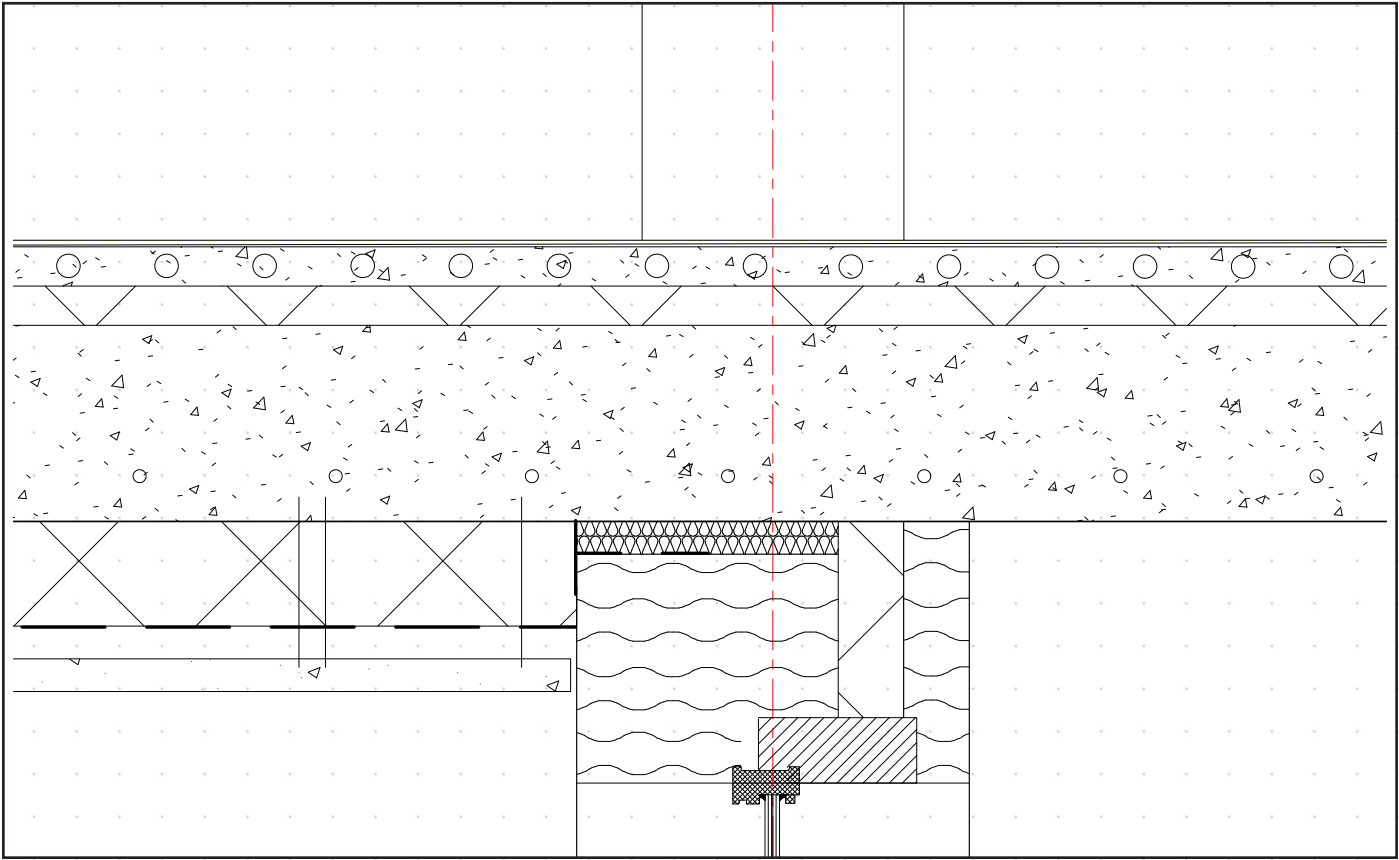


Overhang detail

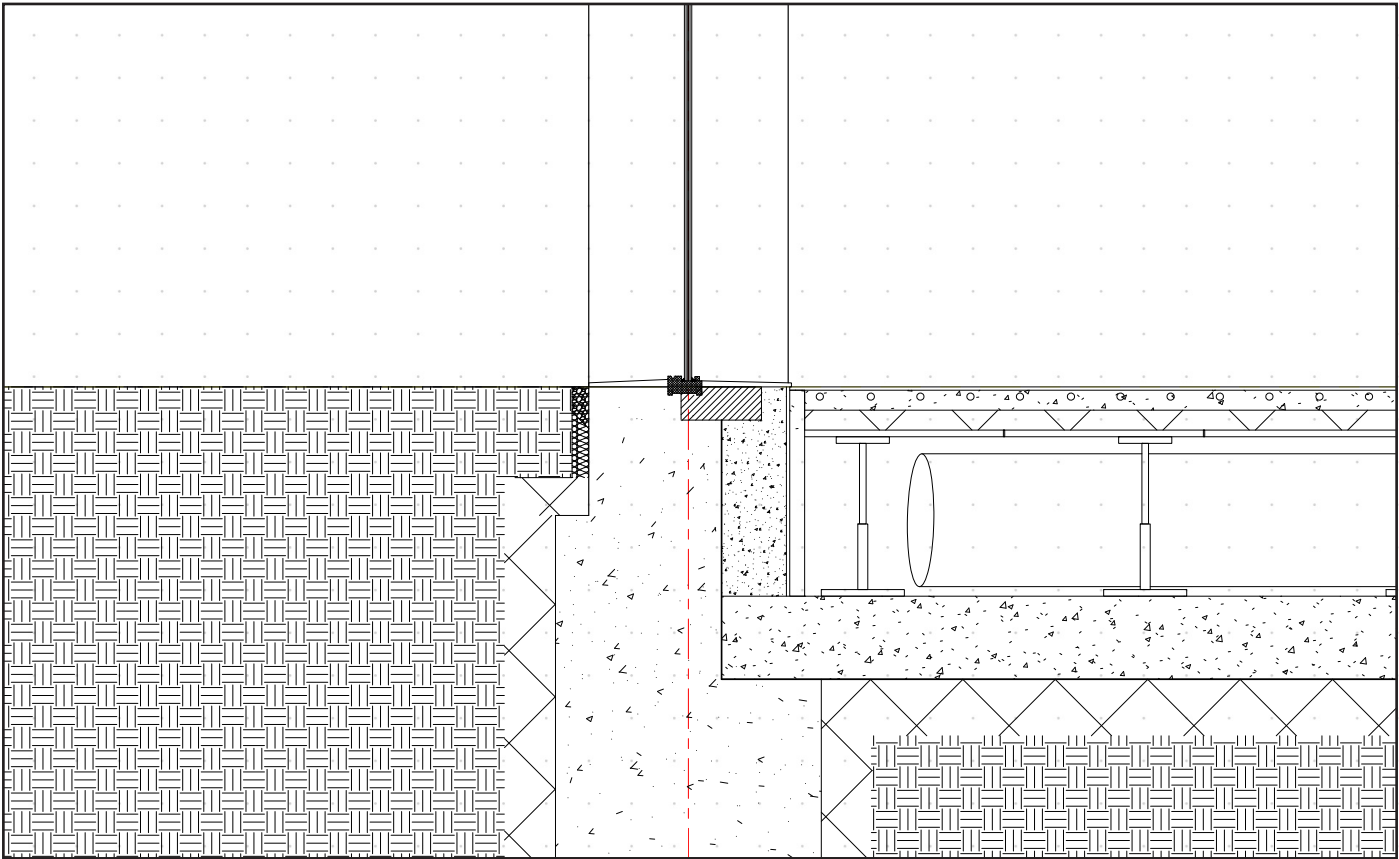


BT changes

Beginning of overhang detail



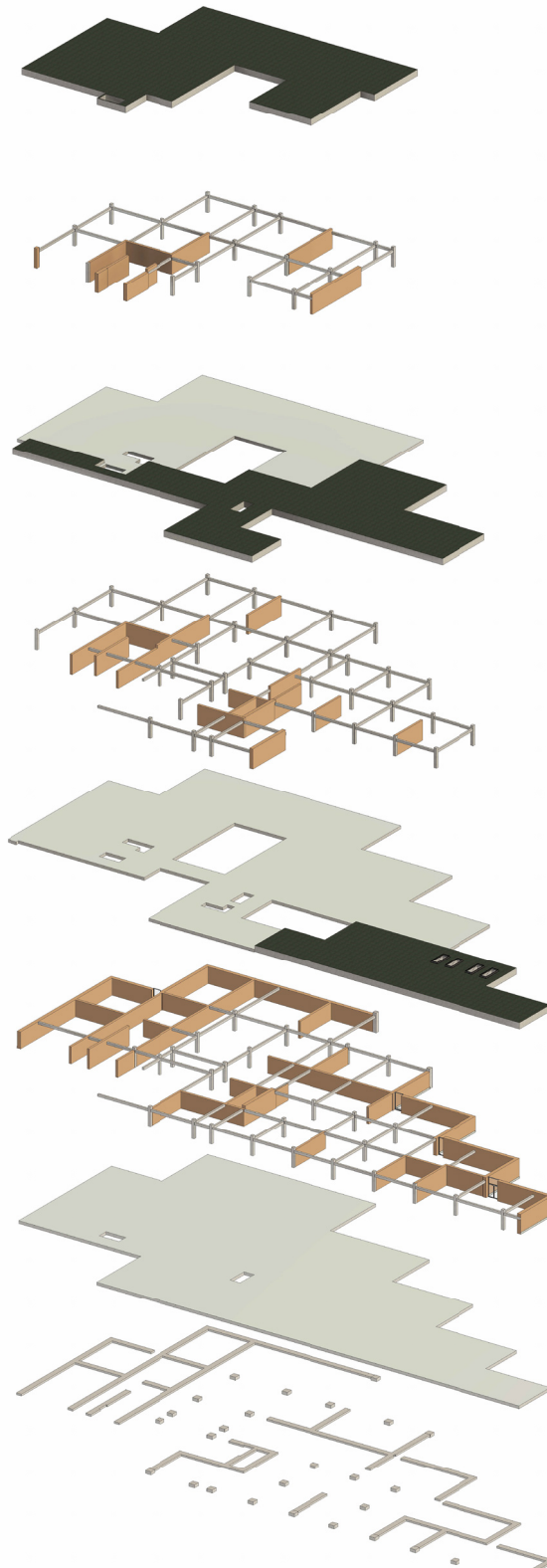
Foundation detail



BT changes

For this week I also made an exploded axonometric for my structure, so that you can more easily see how each floor slab is carried to the next floor.

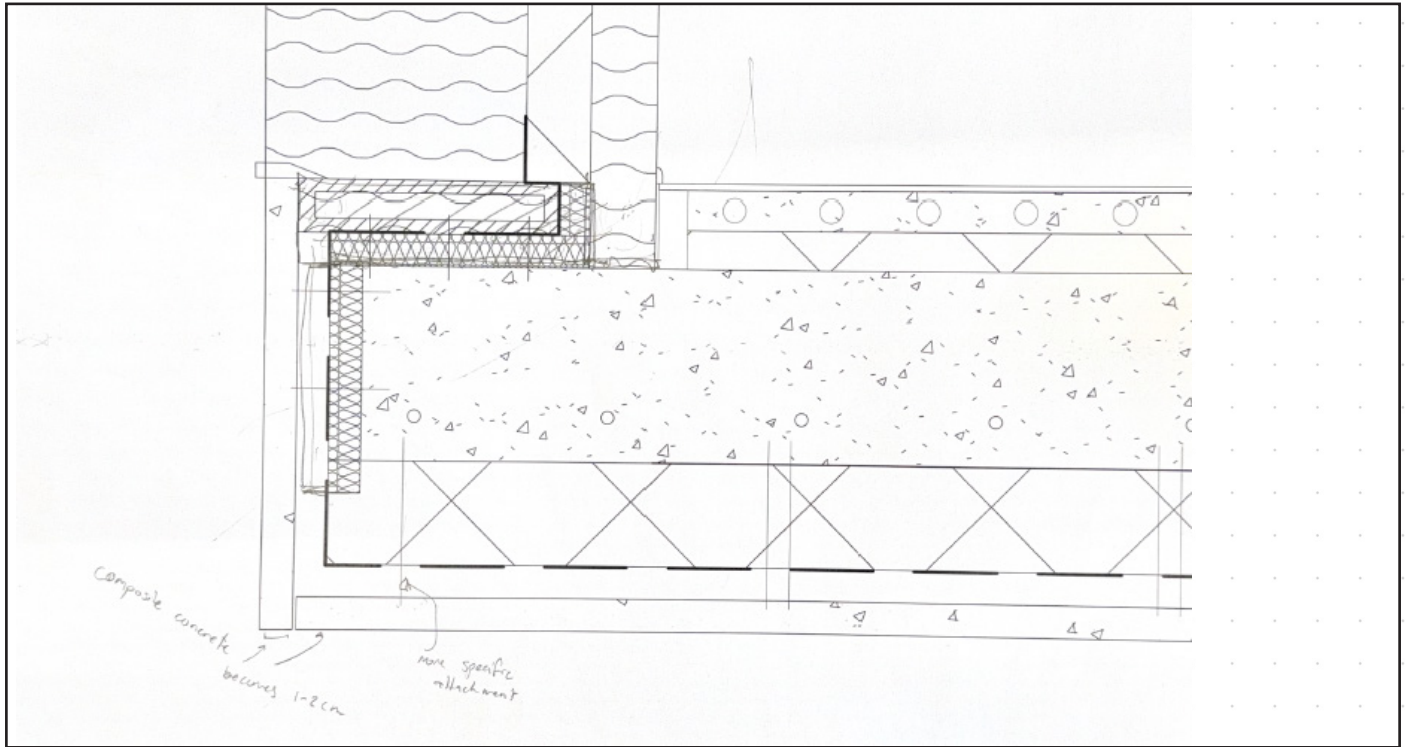
Exploded axonometric of structure



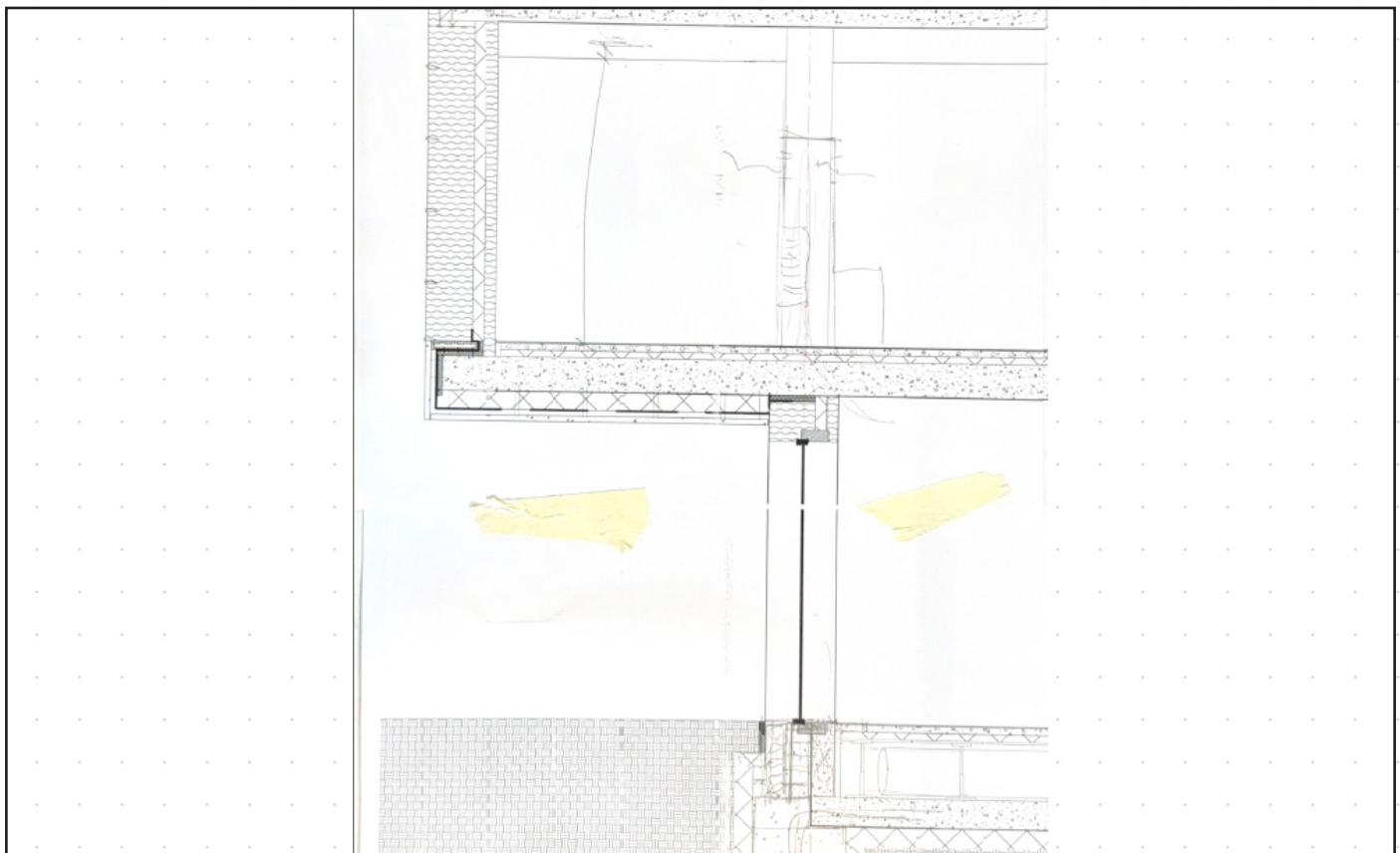
BT Feedback

For the next week, I need to work further on the overhang detail and the foundation detail. The overhang detail is one element that is crucial as it is very structural, showing how the rammed earth is carried and how the concrete look comes back on the outside.

Overhang feedback



1:20 feedback



what is an architectural archive to me?

- ↳ a place to store drawings, models and books
- ↳ a place that holds the techniques and ideas of the past
 - ↳ a shame to keep it hidden, be able to showcase archival materials
 - ↳ keeps the knowledge around and makes people remember
 - ↳ Herzog & de Meuron
 - ↳ Drawing Matter
- ↳ a building can also be an archival piece, it's the end phase of designing and encapsulates the knowledge and time period and the architects state of mind
 - ↳ Sloanes museum
 - ↳ Ungers house
- ↳ exhibition space used to create dialogue between the architect and the users. Exhibitions tell a story of the archival pieces
 - ↳ exhibitions also used for moments of reflection of the archival material
 - ↳ seen as a story or just the raw materials that the architect used and had in his/her possession

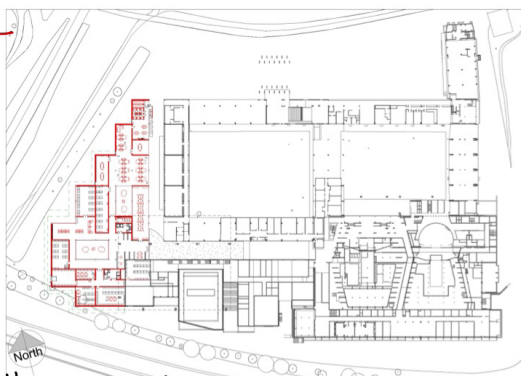
presentation order

- what is an architectural archive?
- context of Antwerp, the V&A and de Singel
 - ↳ urban scale
 - ↳ building scale

from the
park on
the other side
of the road

from the city centre 6

to use same views as later to show deSingels current situation



- design proposal / interventions on deSingel / the environment

- ↳ introduces the brief and how that fits in my building
- ↳ how the shape came to be

- show the intervention, same perspectives as

1:200 model

- important aspects

- ↳ green roofs 1:200 model + photoshop or potentially new model of 1:500 to show more of city and park
- ↳ facade 1:33 model (facade fragment + library + inner courtyard)

models = • 1:200 extension

- 1:500 of urban plan, shows green roofs more and the green ring
- 1:33 (or 1:20/1:25) of facade fragment + library + inner courtyards

spatial qualities = • roof terrace at restaurant model

• roof terrace top floor model

• show eye level routing of roof gardens model

• entrance from street model

• entrance from park model

• building from the city model

• building from the park model

• entrance of the workers model

• routing in between Styren and my extension model / render

• office space render

• the library model

• the exhibition room model / render

• the corridors by inner courtyard on first floor model / render

• inner courtyard on ground floor model

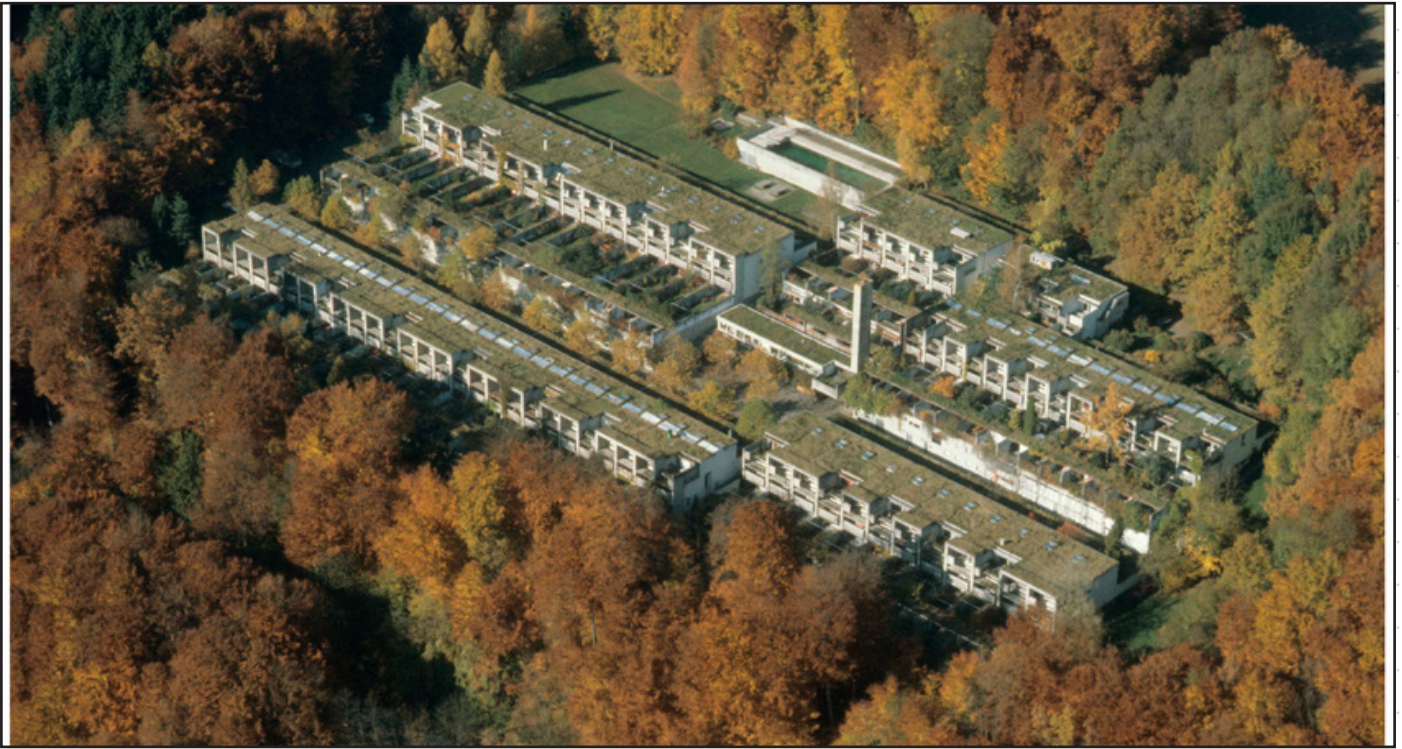
• the triage space render

• the logistics corridor render

• from inside Styren to extension render

Architecture for which my building fits in with

Atelier 5 Siedlung Halen



The Barbican London



Architecture for which my building fits in with

Van Wassenhove House, Juliaan Lampens



Museum Dhondt Dhaenens



Architecture for which my building fits in with

Green Ark, Belgium



MVRDV, Valley, Amsterdam Zuid



Inspiration for Roof Gardens

Marie Jose van Hee



Marie Jose van Hee House



Inspiration for Roof Gardens

Marie Jose van Hee Gardens



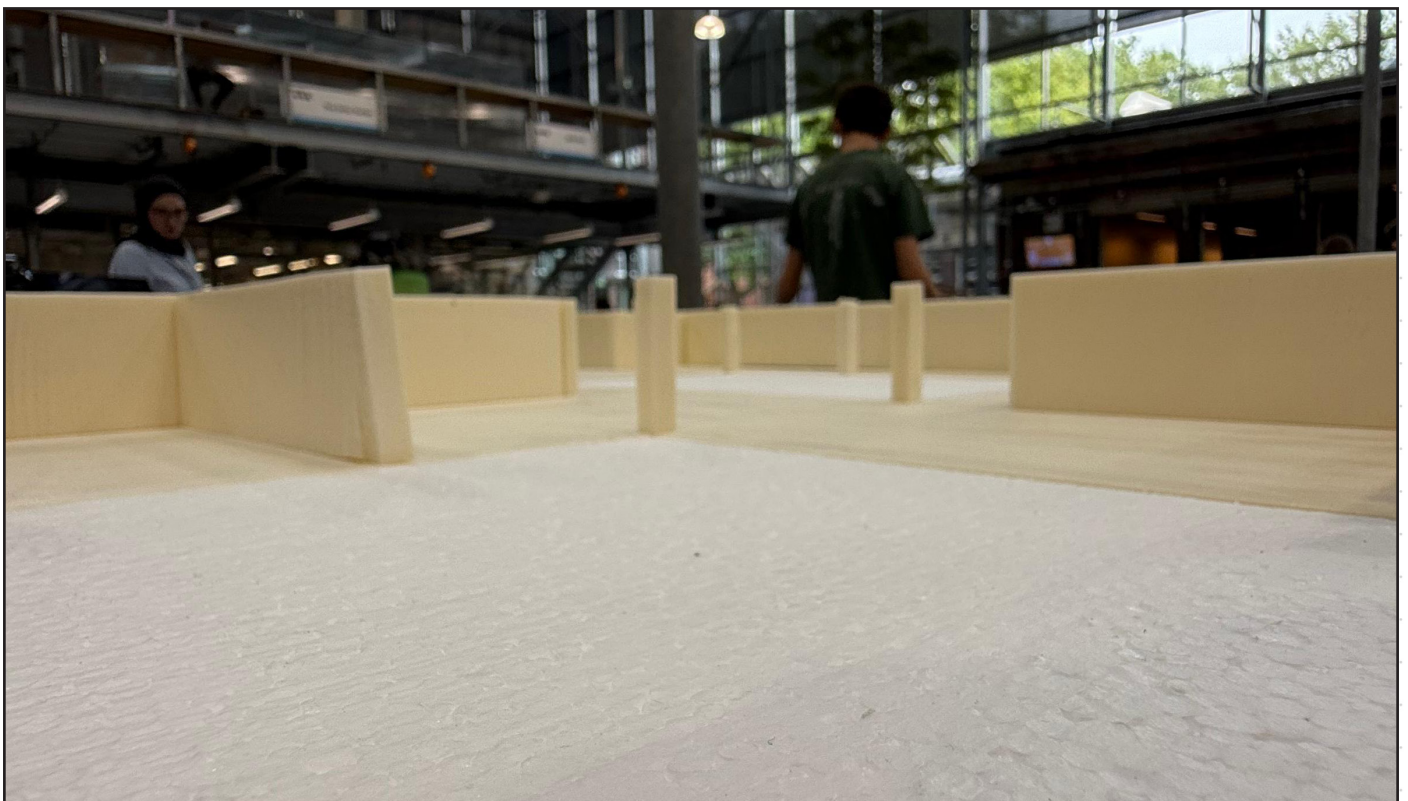
De binnenhof / The courtyard

Making Models

Marie Jose van Hee



Marie Jose van Hee House

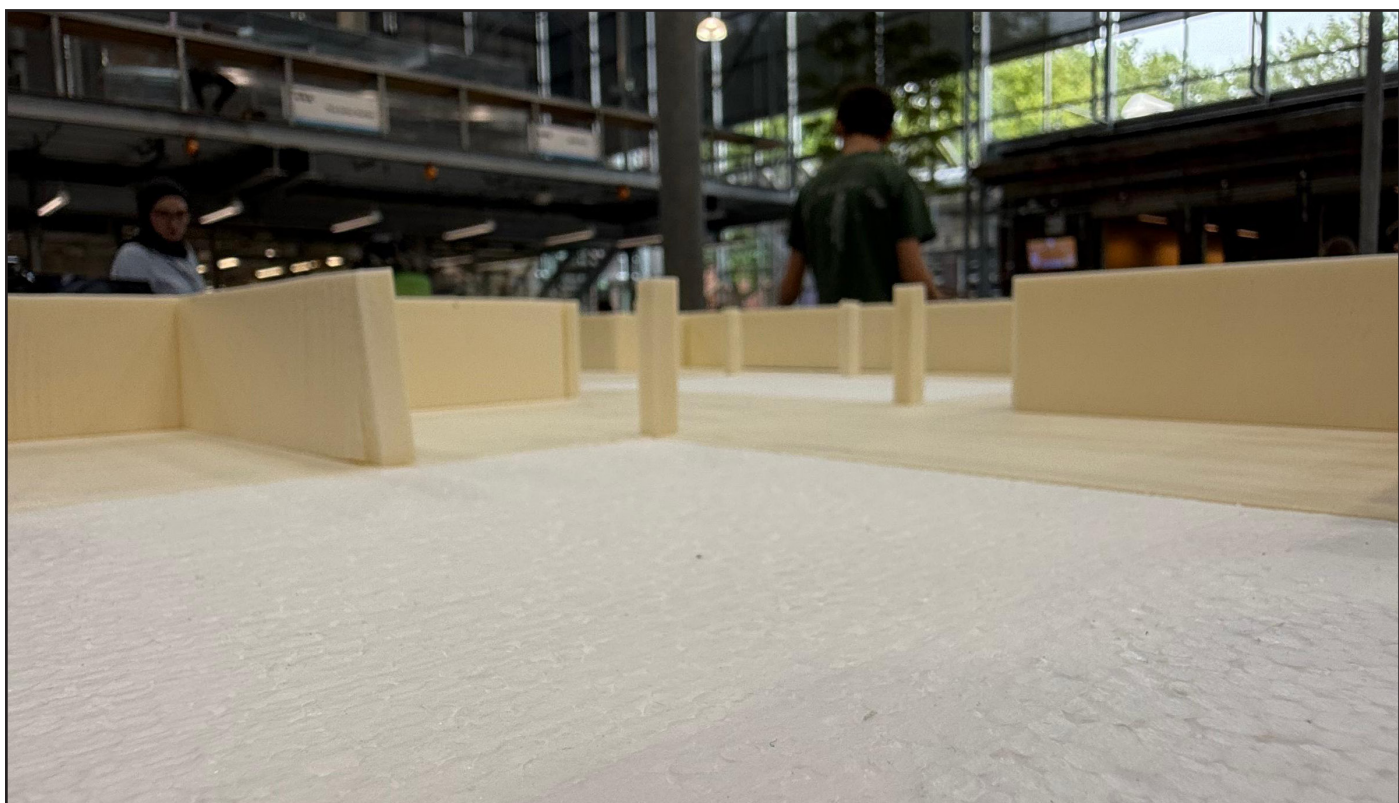


Making Models

Ground floor foam of 1:50 model

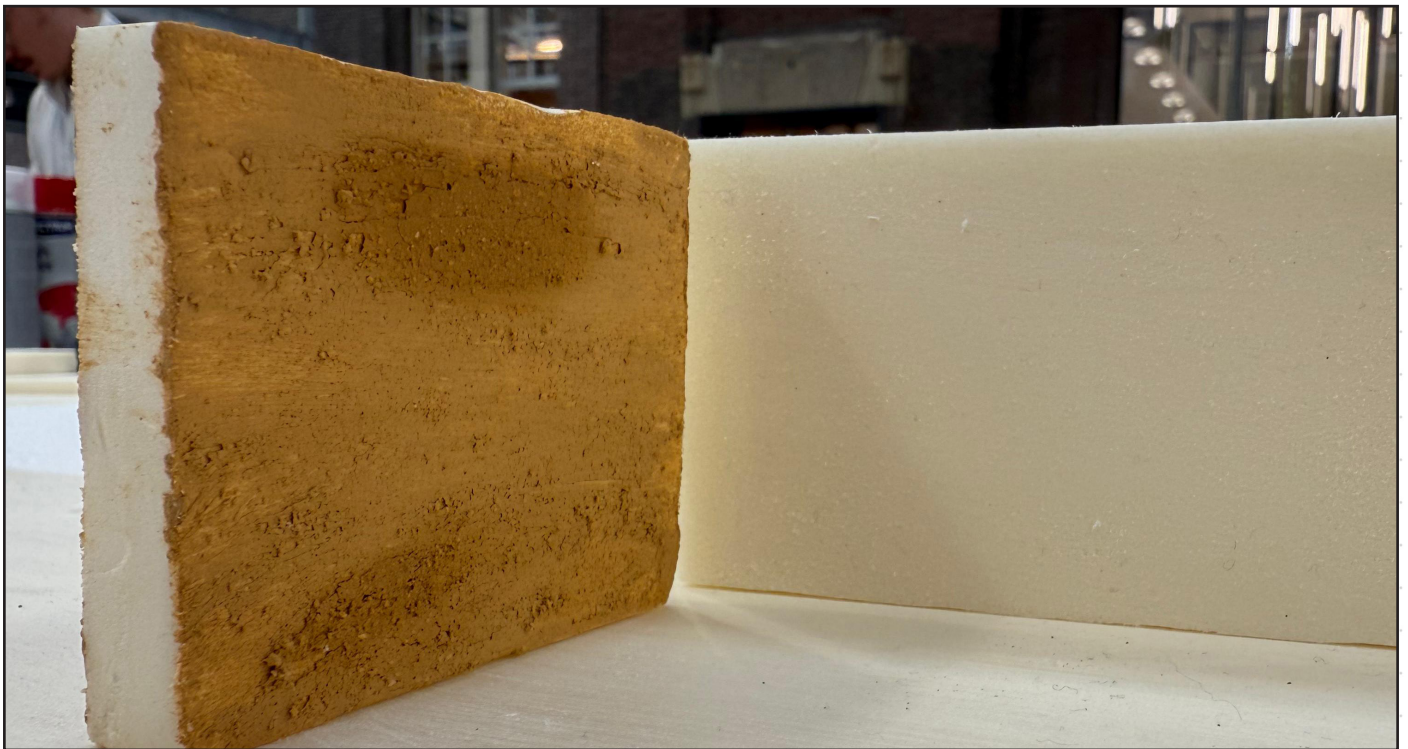


Ground floor foam of 1:50 model



Making Models

Rammed Earth trial with clay on foam



Rammed earth wall in scale model



Making Models

1:50 model from entrance (ground floor only)



1:50 model from library (Ground floor only)



Making Models

1:50 Furniture try out

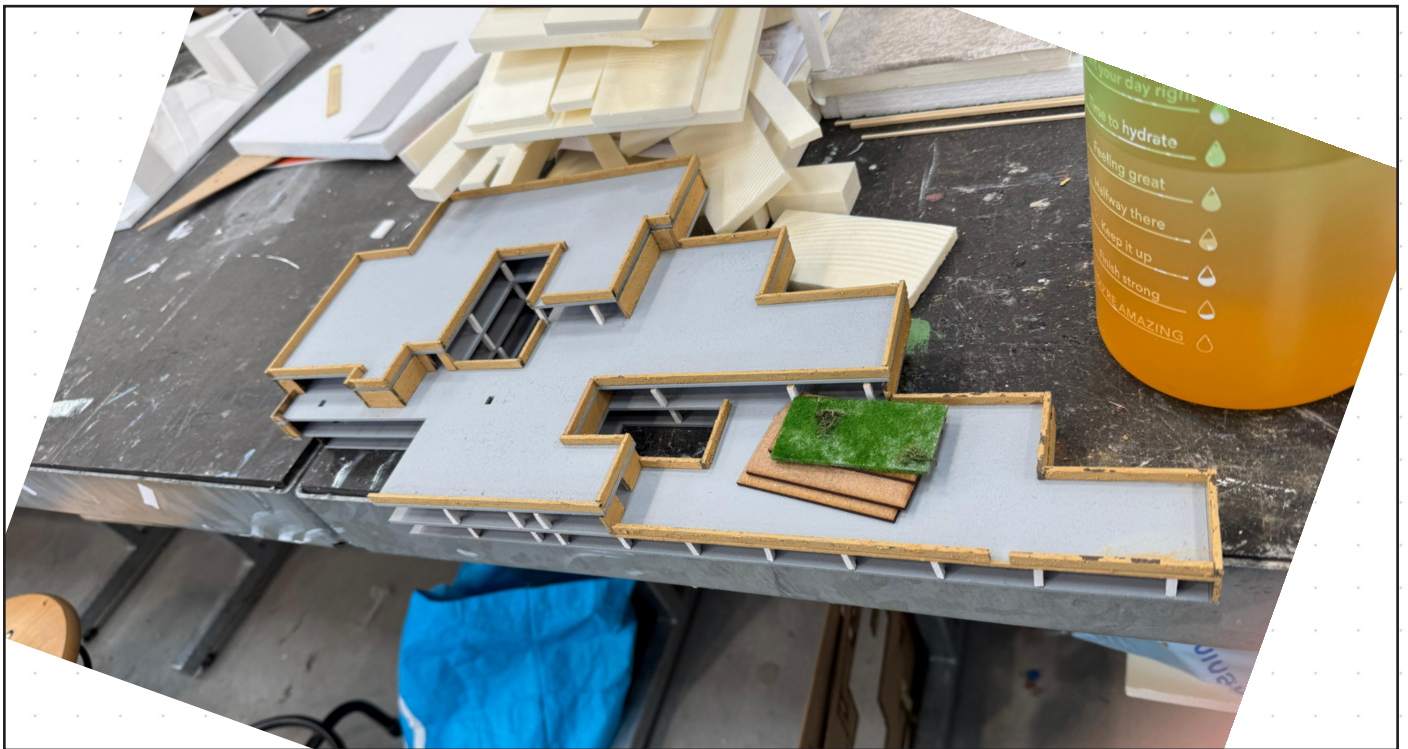


Taking Photos of 1:50



Making Models

1:200 site model progress



1:200 site model progress

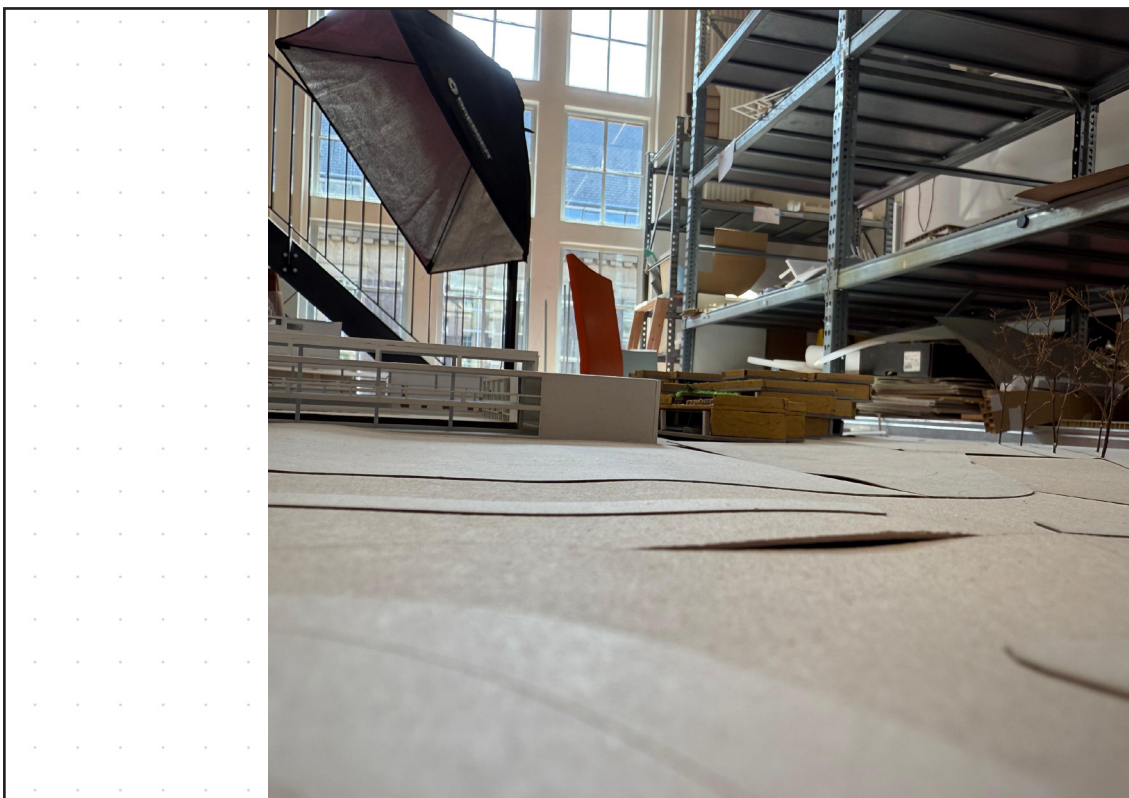


Making Models

1:200 try out on site model



1:200 try out on site model



Making Models

Finished 1:200 model



Taking photos of finished 1:200 model on site

