

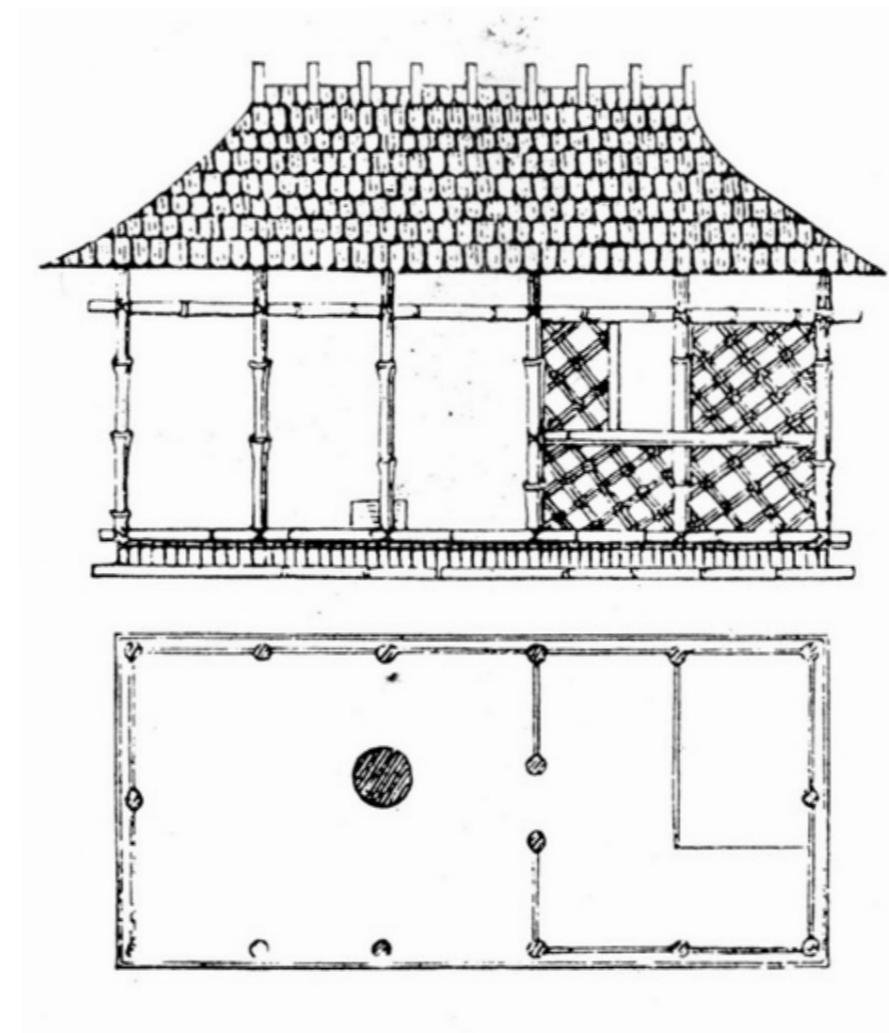
# **CREATING A CRAFT CULTURE**

The Royal Academy of Fine Art's School of Textiles  
Interiors, Buildings and Cities

**Harrison Lang**

**“As the imbalance between public life and intimate life has grown greater, people have become less expressive.”**

Richard Sennett,  
Philosopher



**SEMPER'S PRIMITIVE HUT**  
Creating Culture through Tectonics



**CREATING INTIMACY AND PUBLICNESS IN THE CITY**  
Rapp + Rapp Community Centre, Begium

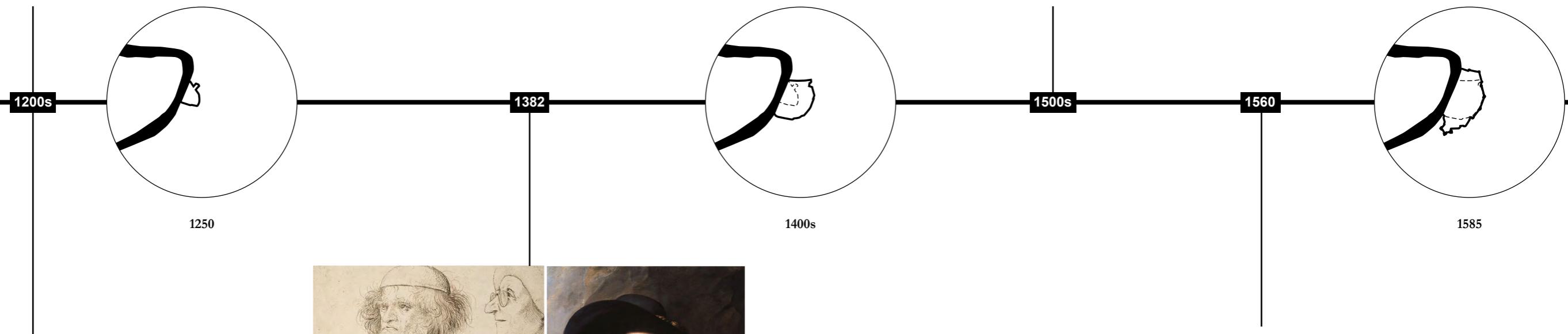


**ANTWERP**  
A Capital of Cultural Production



## FLANDER'S CRAFT GUILDS

Flanders craft guilds evolved from the Roman Collegias, with records of them in the late eleventh and early twelfth centuries. As well as giving other public benefits, they created an apprenticeship system.



“...craft guilds produced, in a collective setting, a combination of public and private goods. The mixture of these two has contributed significantly to the longevity of the guilds as institutions.”

Maarten Prak, Utrecht University



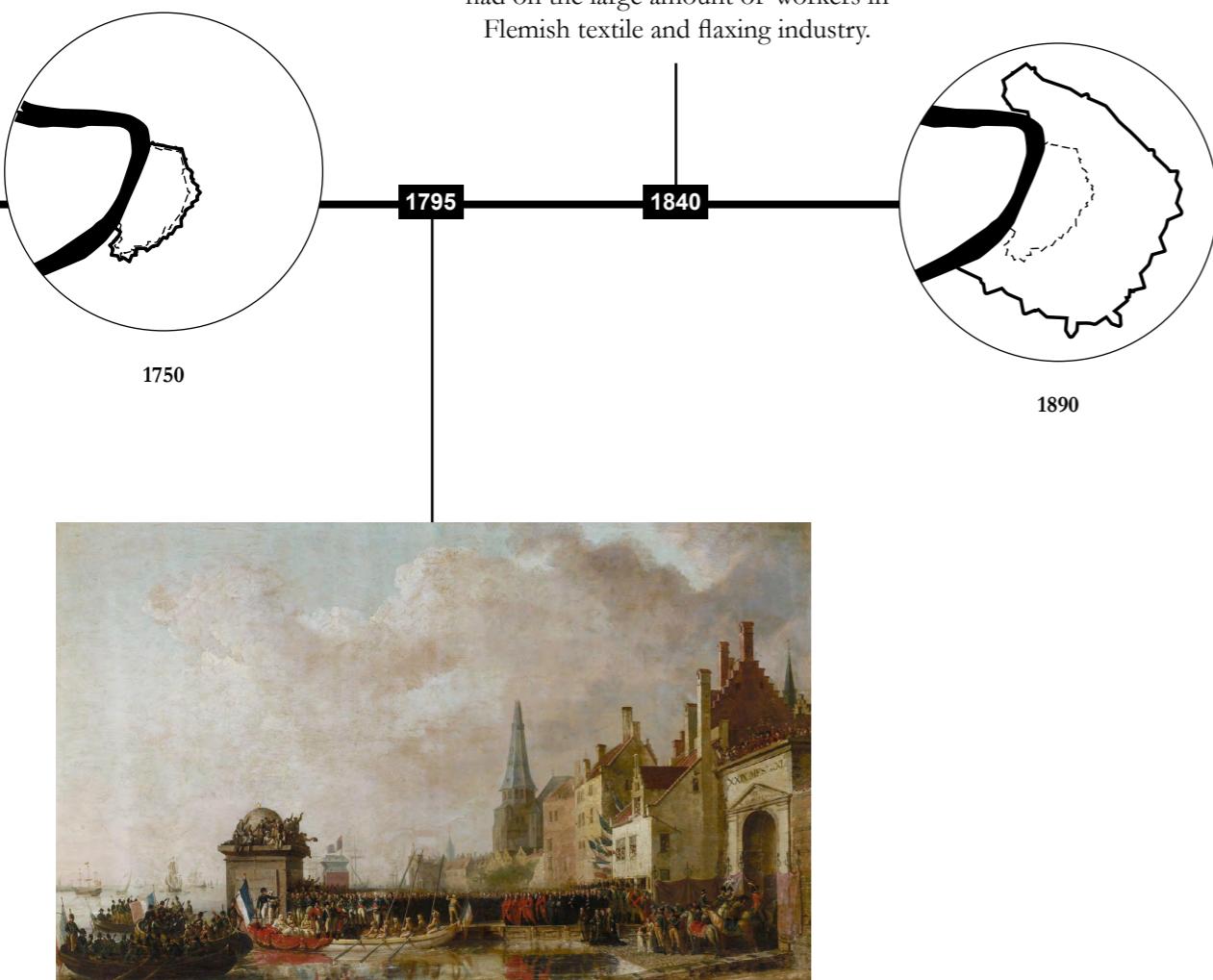
## THE ARTIST GUILD OF SAINT LUKE

Named after the patron saint of artists, it gained Antwerp artistic cultural notoriety through the membership of later artists Pieter Bruegel the Elder and Peter Paul Rubens.

## ANTWERP TEXTILE GOLDEN AGE

Antwerp reached its peak in the 16th century with the aid of its port and the Flemish textile industry, which wove, dyed, finished and traded in cloth.

## ARTISTIC CULTURAL PRODUCTION TIMELINE



### NAPOLEANIC ABOLITION OF GUILDS

Antwerp ended its guilds in 1795 due to the french revolution. The guilds were combined into the academies, such as the Royal Academy of Fine Arts.

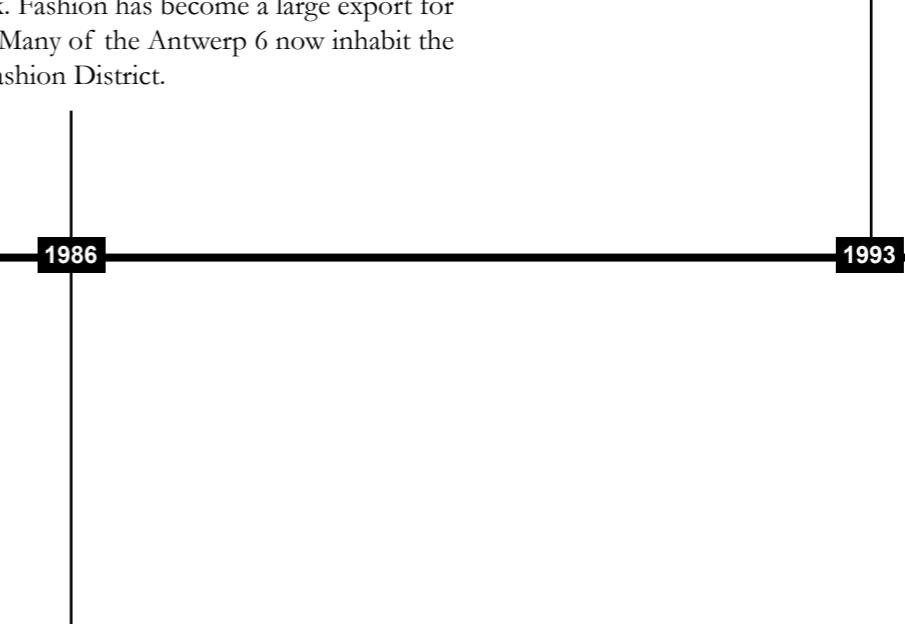


### THE ANTWERP SIX

After graduating from the Antwerp Fashion Department of the Royal Academy of Fine Arts, a group of six fashion designers became international sensations they went to London Fashion week with their collections in a rented truck. Fashion has become a large export for Antwerp's artistic industry. Many of the Antwerp 6 now inhabit the Fashion District.

### '93 EUROPEAN CAPITAL OF CULTURE

Through the aid of Hubert Cools, Antwerp became the european capital of culture in 1993. He thought that Antwerp has a culture which is neither Dutch or French, but instead Flemish. The event was also used as a means to promote international collaboration as Antwerp there was a rise in far right nationalist parties.



**“The Academy was totally unknown then, so even when you said, ‘I’m studying in Antwerp,’ nobody knew about the department. The exposure that the Antwerp Six and Martin Margiela gave to the fashion department attracted a whole new generation of students, who came from all over the world.”**

Walter Van Beirendonck

**“Normally parents tell their children to get into business or marketing. But now there’s a panic that all the senior craftsmen are retiring or dying off. It’s really an emergency for the industry.”**

Linda Loppa,  
Former Director of AP Fashion Academy

## **FACILITIES OPEN TO PUBLIC**

Fashion Store

Tailor's Shop

Community Hall

Cafe

Espresso Library

## **HIGHER EDUCATION**

Fashion Courses

## **VOCATIONAL EDUCATION**

Tailoring Courses

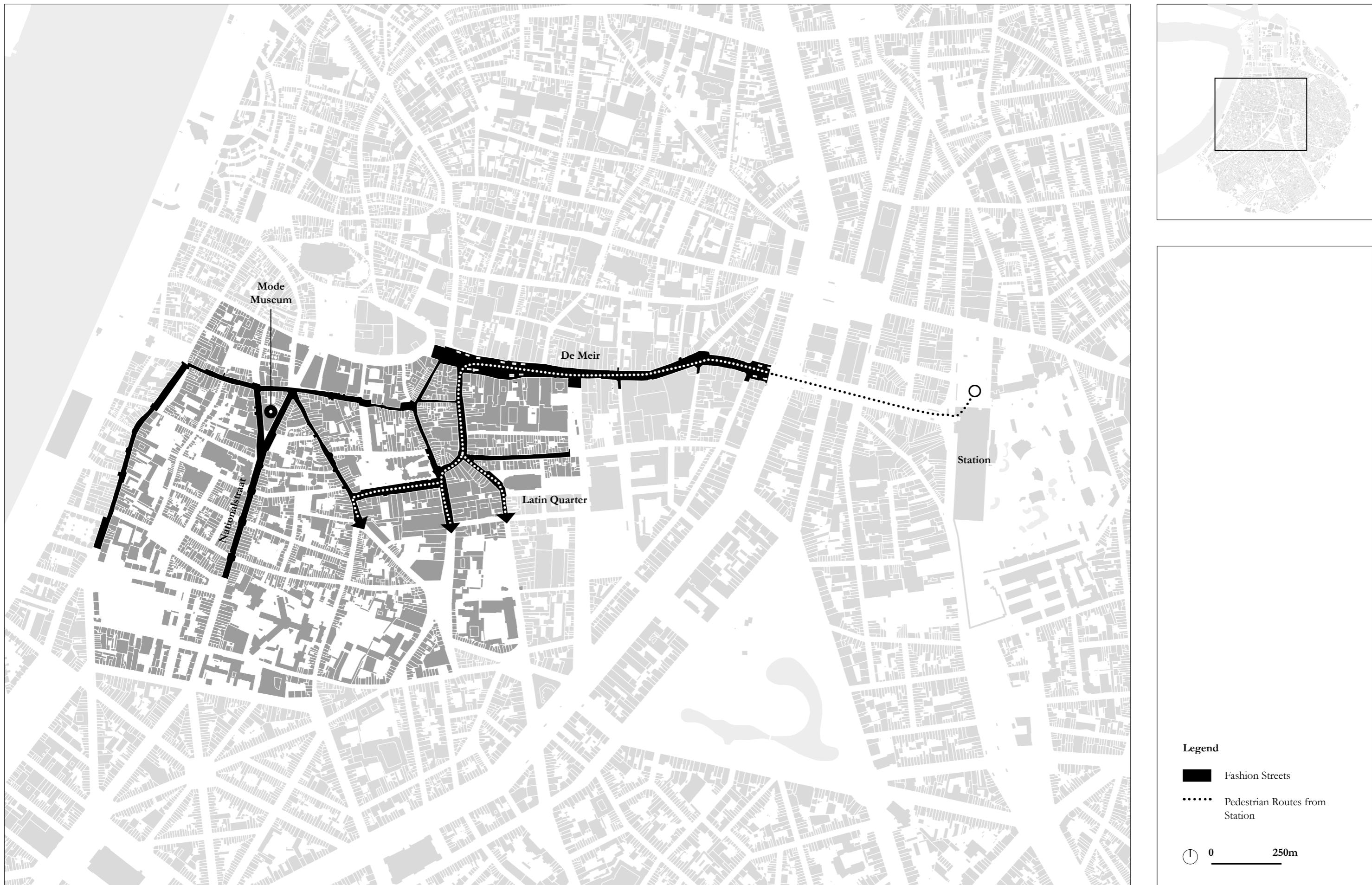
## **WORKSHOP**

Weaving Facilities

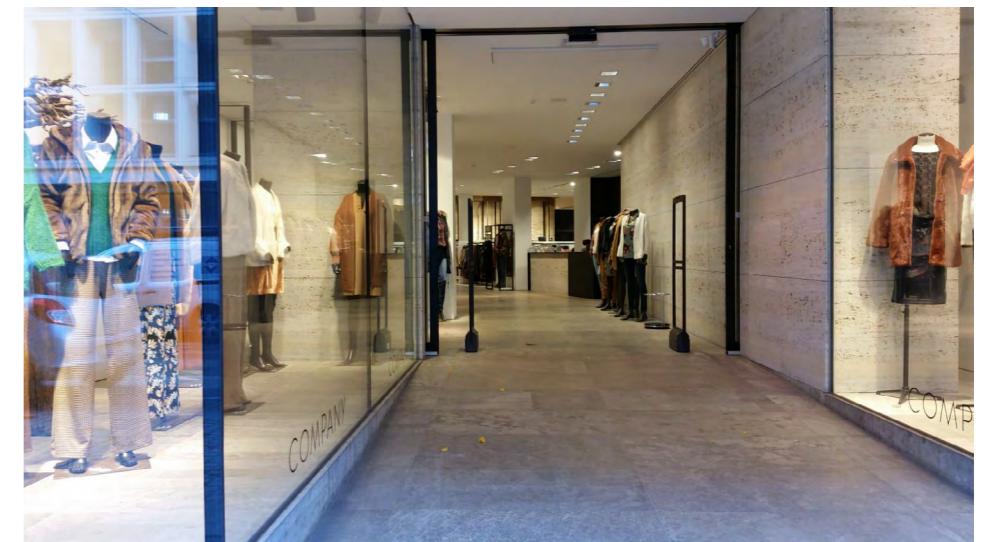
Craftsmen-In Residence

Workshop Spaces

Printscreening + Dyeing



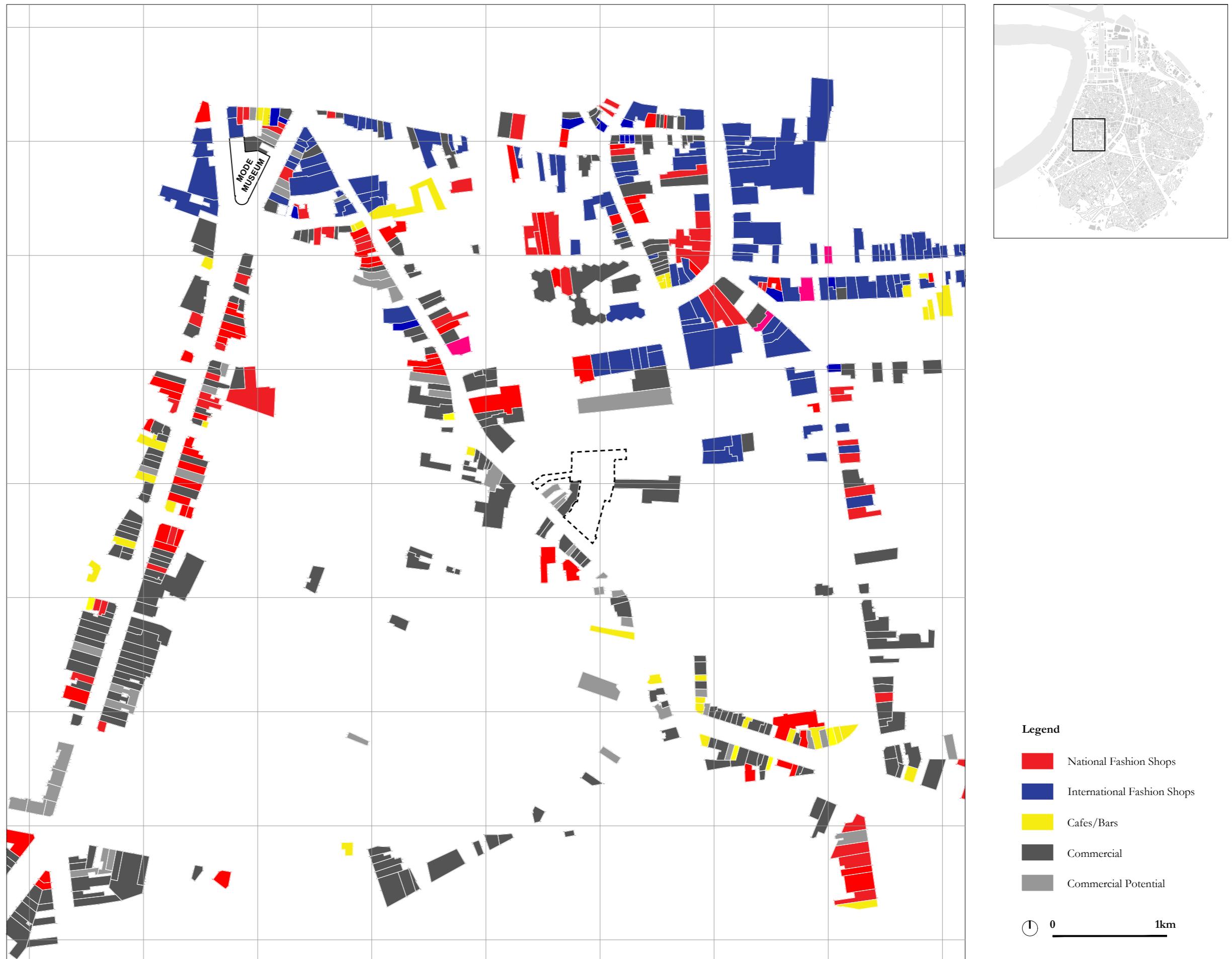
FASHION DISTRICT CLOTHING STREETS



**FASHION DISTRICT PHOTOS**  
Latin Quarter



**NATIONAL STRAAT PHOTOS**  
Momu Museum and Dries Van Noten's 'Fashion Palace'



Educational Buildings	
E1.	AP Fashion Academy
E2.	Antwerp Management School
E3.	Institute of Tropical Medicine
E4.	AP Hogeschool Campus Kronenburg
E5.	Sint-Ludgardis School

Theatres	
T1.	Bourla Theatre
T2.	Arenburg Theatre
T3.	Echt Antwaarps Theatre
T4.	De Studio Performing Arts Theatre

Museums	
M1.	ModeMuseum
M2.	Maagdenhuis Museum

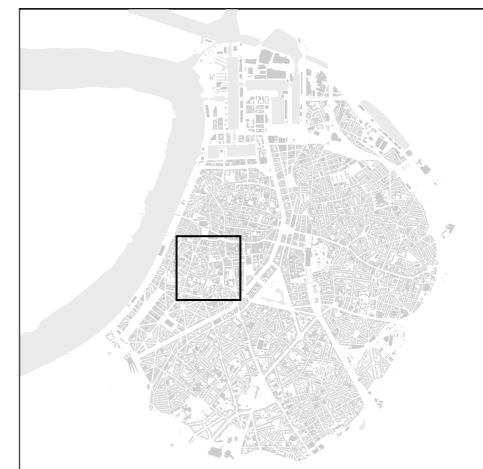
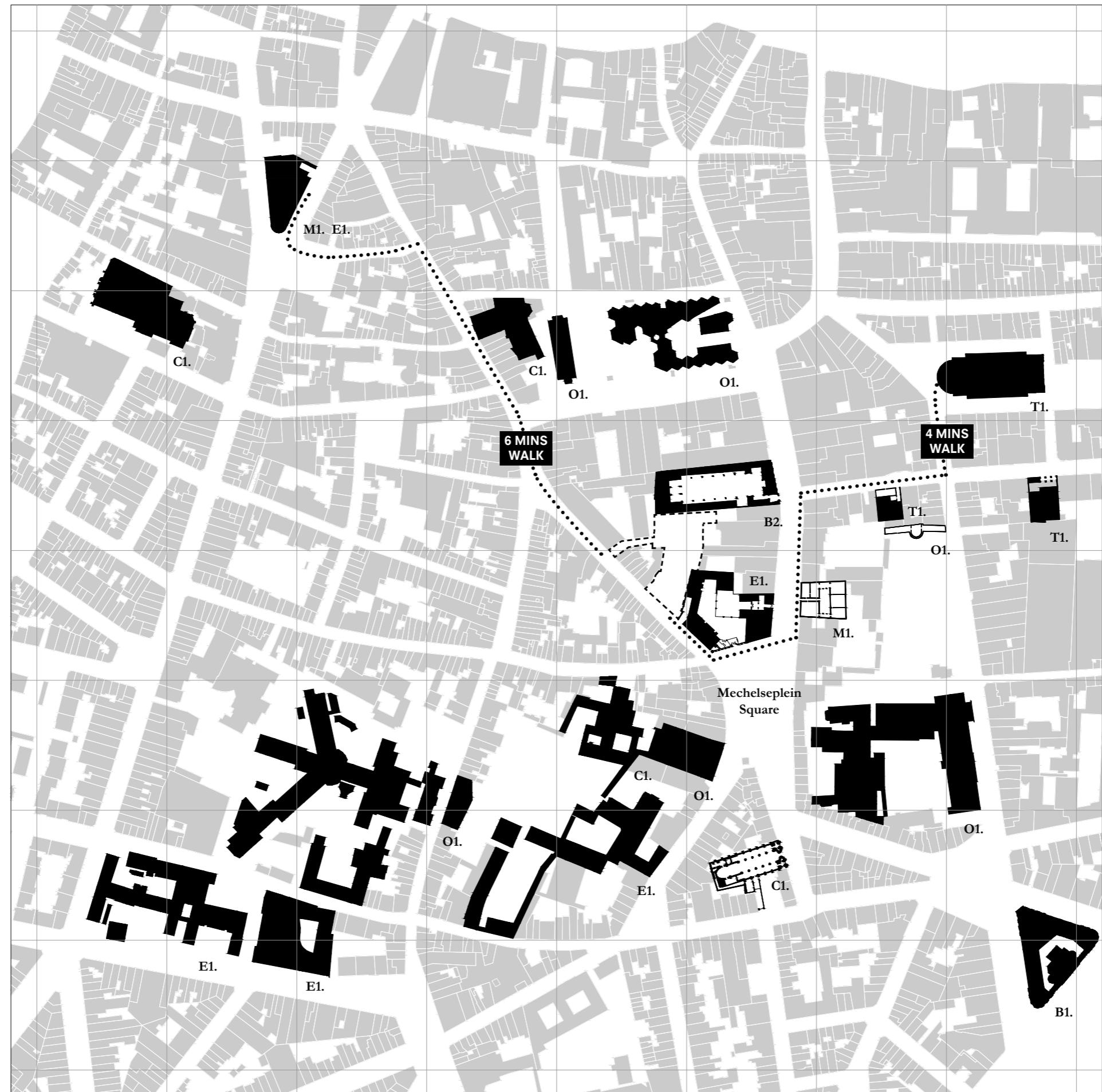
Churches	
C1.	Sint-Andrieskerk
C2.	Sint-Joris Kerk
C3.	Carmelites Church

Banks	
B1.	Antwerp National Bank
B2.	ING Bank

Other	
O1.	Botanical Garden
O2.	Police Tower
O3.	Oudaan Centrum
O4.	ZNA Sint-Elisabeth Hospital
O5.	Antwerp Prison





AERIAL VIEW OF SITE



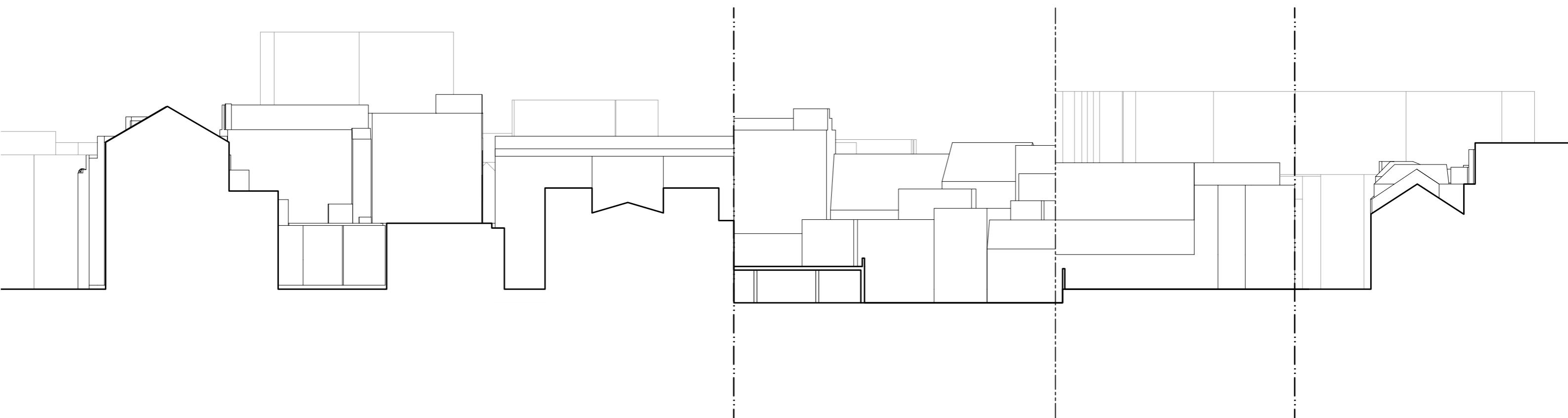
View of site from Vleminckveld Street

## SITE PHOTOS



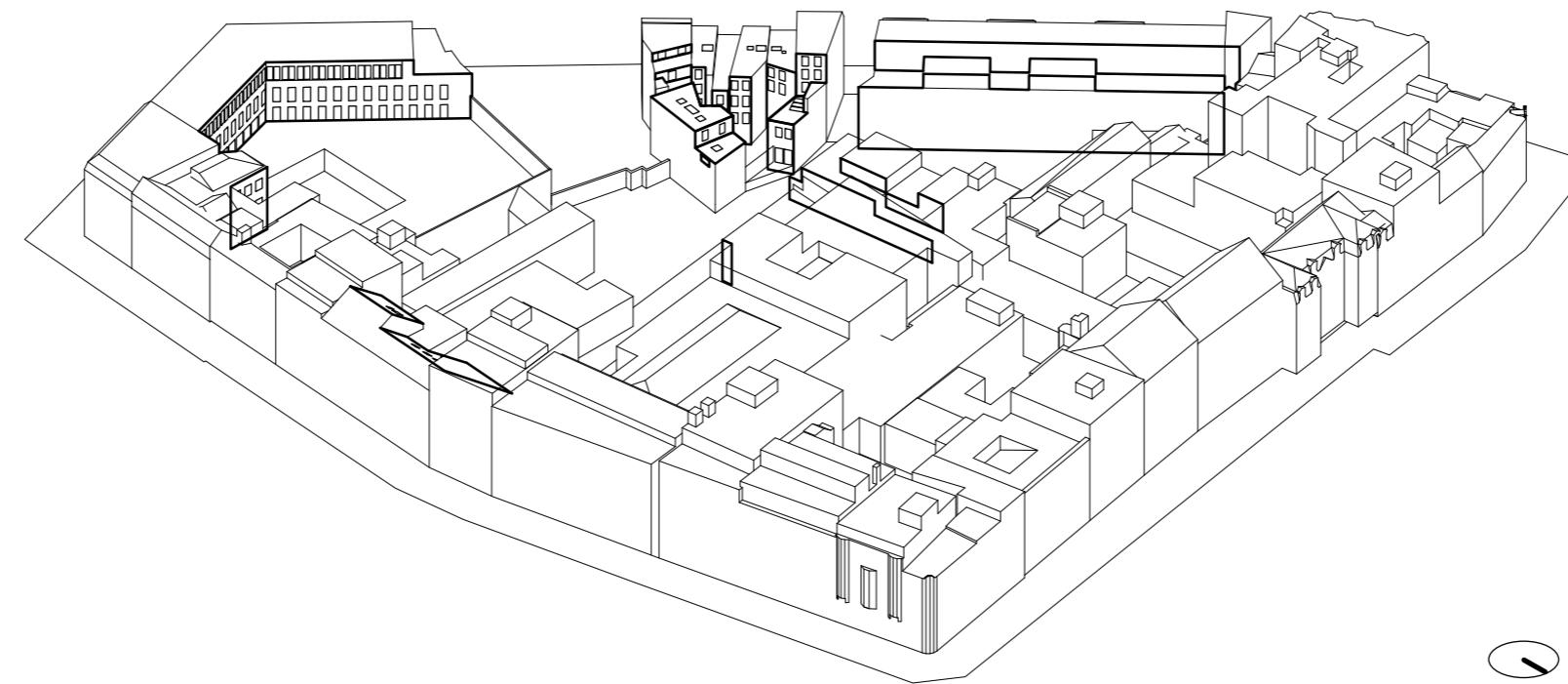
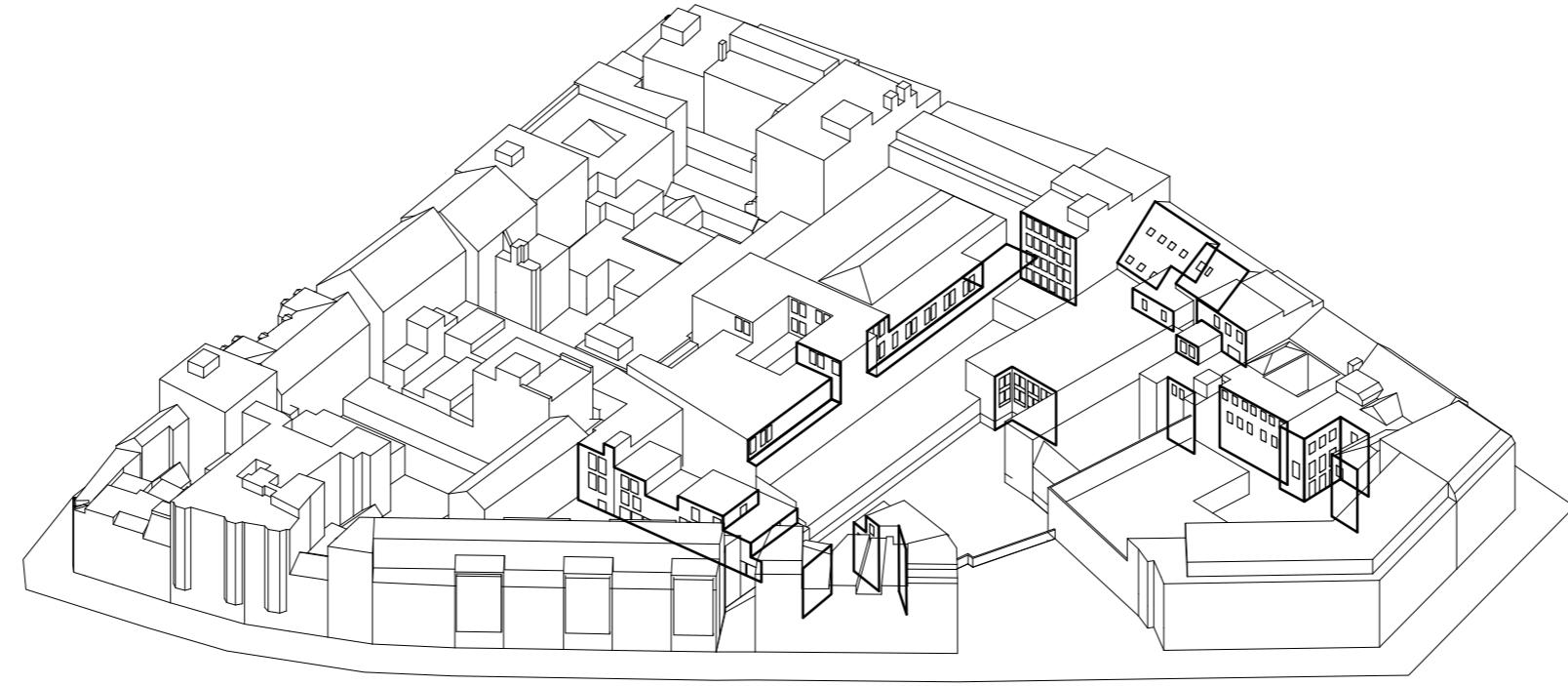
Key Plan

Scale 1 : 5000

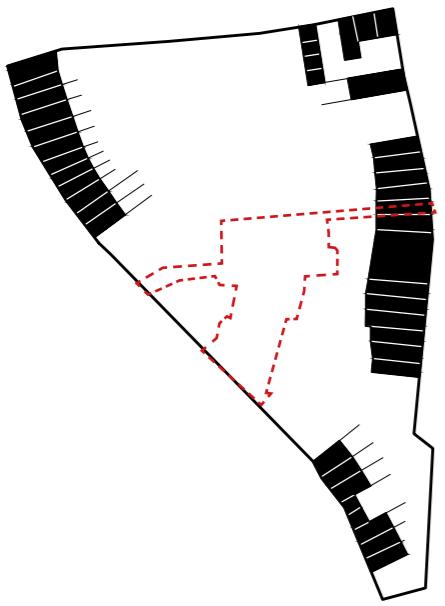


Scale 1 : 500

EXISTING SITE SECTION



**SITE URBAN BLOCK**  
Overlooking views



**1390-1400**

Starting as a field for farming, buildings began to be built around the perimeter.



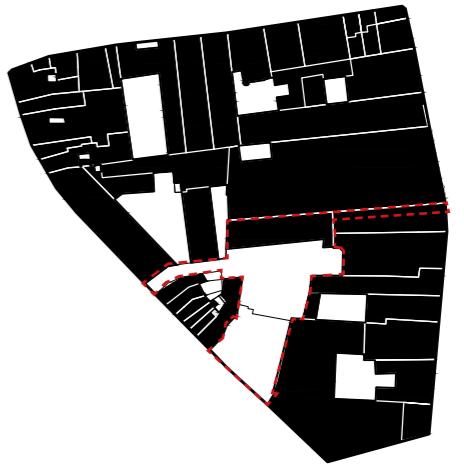
**1846**

Over time the perimeter of the urban block was complete, leaving green landscape in the centre and a passageway to the south.



**1971**

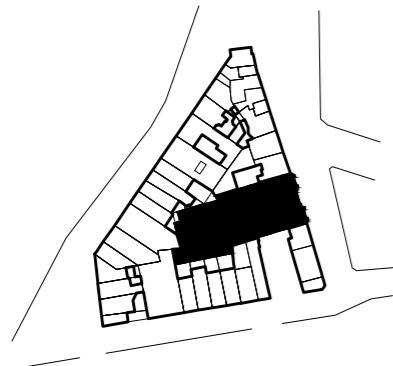
The southern part begins to disintegrate and the majority of the rest of the urban block is filled. The rhythm of the urban block begins to transform from a smaller domestic scale to a more medium scale.



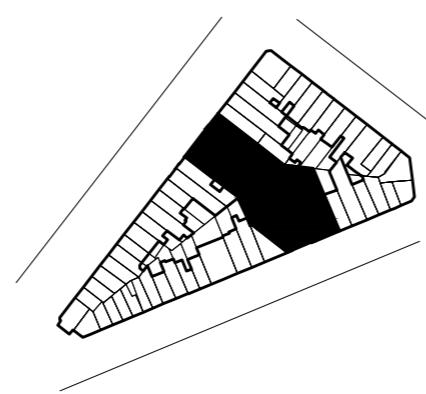
**Now**

The southern part has been removed, leaving a square in its place. The site is left as a carpark and undeveloped.

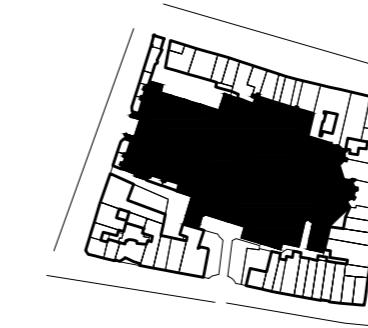
## DEVELOPMENT OF SITE URBAN BLOCK OVER TIME



**Sint-Joriskerk**  
Léon Suys  
**CHURCH**



**Sint-Walburgiskerk**  
Affligem monks  
**CHURCH**



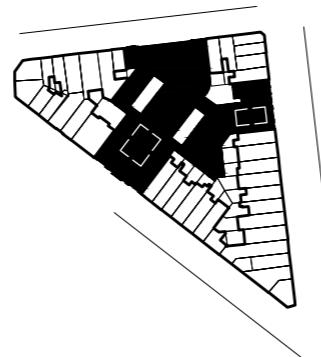
**Sint-Jacobskerk**  
Herman de Waghemakere  
**CHURCH**



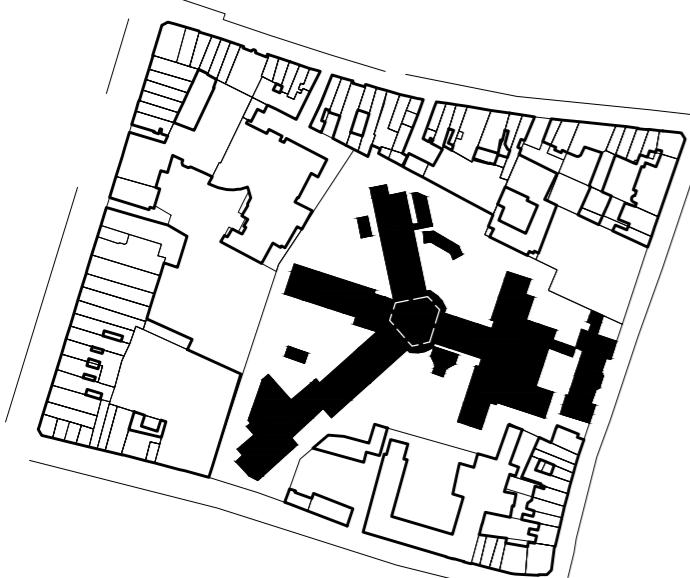
**Fashion Academy Craft Building Site**



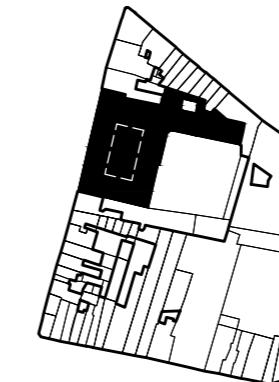
**Handelsbeurs (Trade Fair)**  
Joseph Schadde  
**COURTYARD(S)**



**Hoger Handelsgesticht**  
Jan Frans Sel-Caluwaerts, et. al.  
**ENCLOSED COURTYARD(S)**  
**atrium(s)**



**Hoger Handelsgesticht**  
Jan Frans Sel-Caluwaerts, et. al.  
**PANOPTICON**



**Hoger Handelsgesticht**  
Jan Frans Sel-Caluwaerts, et. al.  
**WING(S) SHAPING COURTYARD(S)**  
**atrium(s)**

## Typologies

### CHURCH

Building with strong axis and large room with high ceiling to allow light in.

### atrium(s)

Large space with multiple stories surrounding it, with light coming from above.

### PANOPTICON

Central space to view or be viewed on the round.

### courtyard(s)

Open air courtyards which are used for daylighting and outdoor activities.

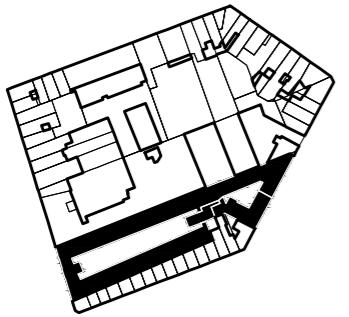
### WING(S) FRAMING COURTYARDS

Wings lead from the entrance to shape courtyards from it and the urban block.

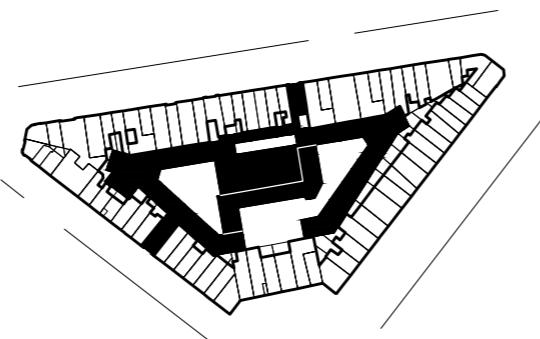
### FORM HIDDEN BY FRONTAGE

'Background' architecture completes the block to create a threshold leading to an entrance courtyard and main form behind.

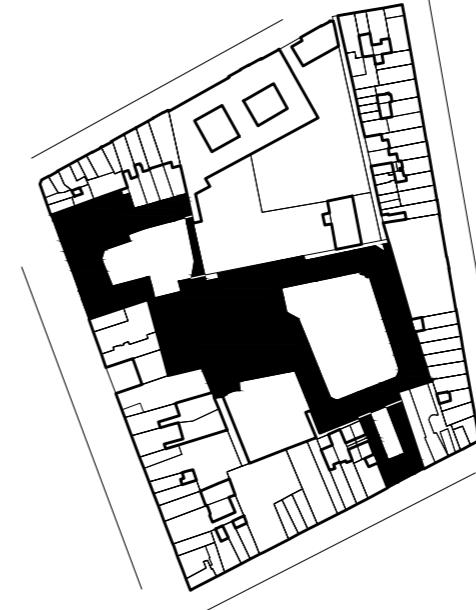




Gemeenteschool kindertuin  
A. Van Mechelen  
**COURTYARD(S)**



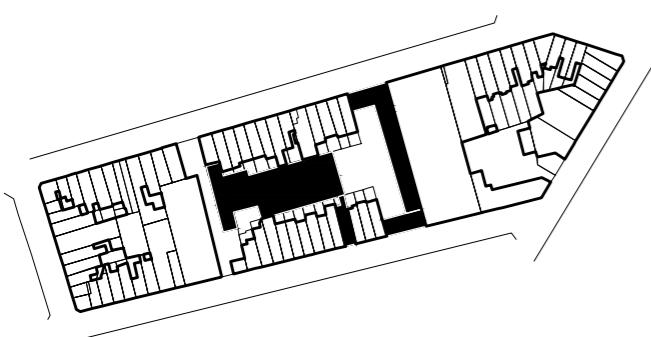
Gemeenteschool kindertuin  
A. Van Mechelen  
**COURTYARD(S)**



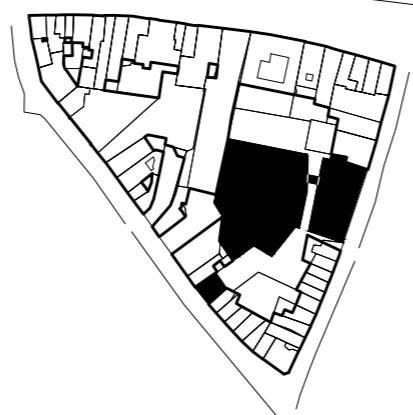
Sint-Lievens College  
Jef Huygh , Flor Van Reeth and Jan Smits  
**COURTYARD(S)**



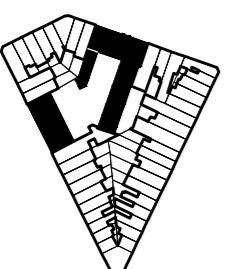
Fashion Academy Craft Building Site



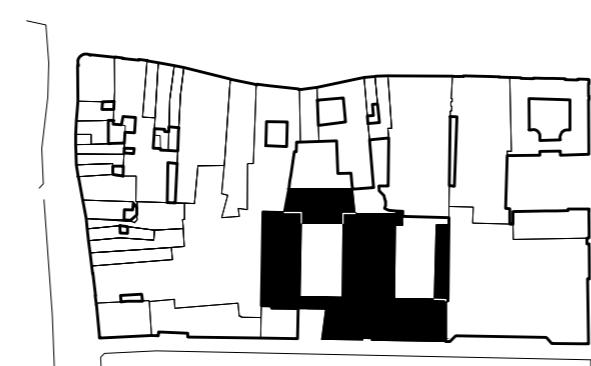
Everaertstraat Youth Facility  
Korteknie Stuhlmacher Architecten  
**FORM HIDDEN BY FRONTEAGE**



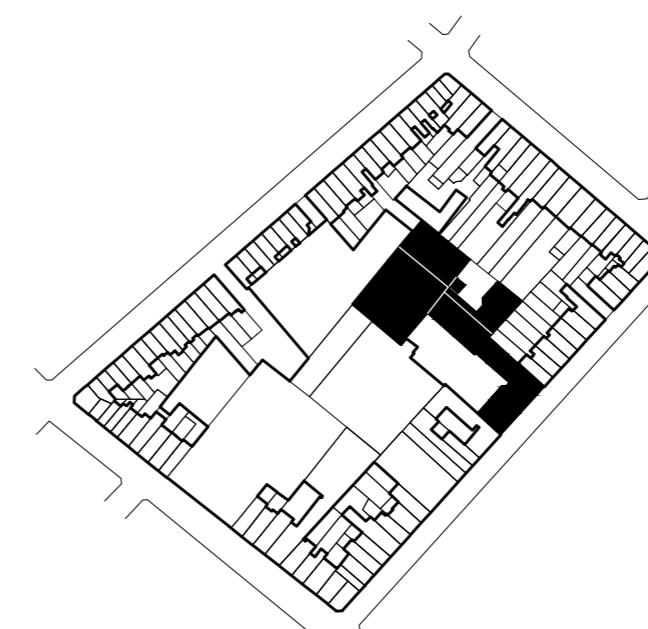
Aula Rector Dhanis, Antwerp University  
DMT Architecten  
**FORM HIDDEN BY FRONTEAGE**



**WING(S) FRAMING COURTYARD(S)**



**WING(S) FRAMING COURTYARD(S)**  
**COURTYARD(S)**



**WING(S) FRAMING COURTYARD(S)**

## Typologies

### CHURCH

Building with strong axis and large room with high ceiling to allow light in.

### ATRIUM(S)

Large space with multiple stories surrounding it, with light coming from above.

### PANOPTICON

Central space to view or be viewed on the round.

### COURTYARD(S)

Open air courtyards which are used for daylighting and outdoor activities.

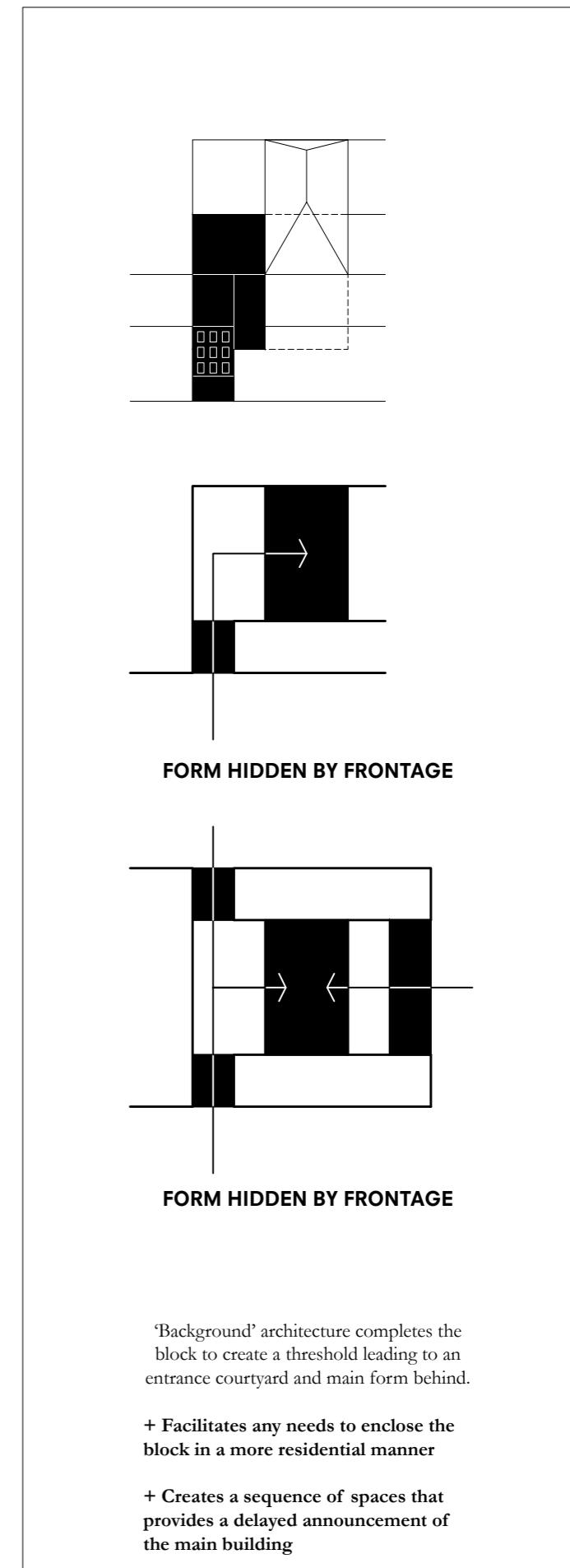
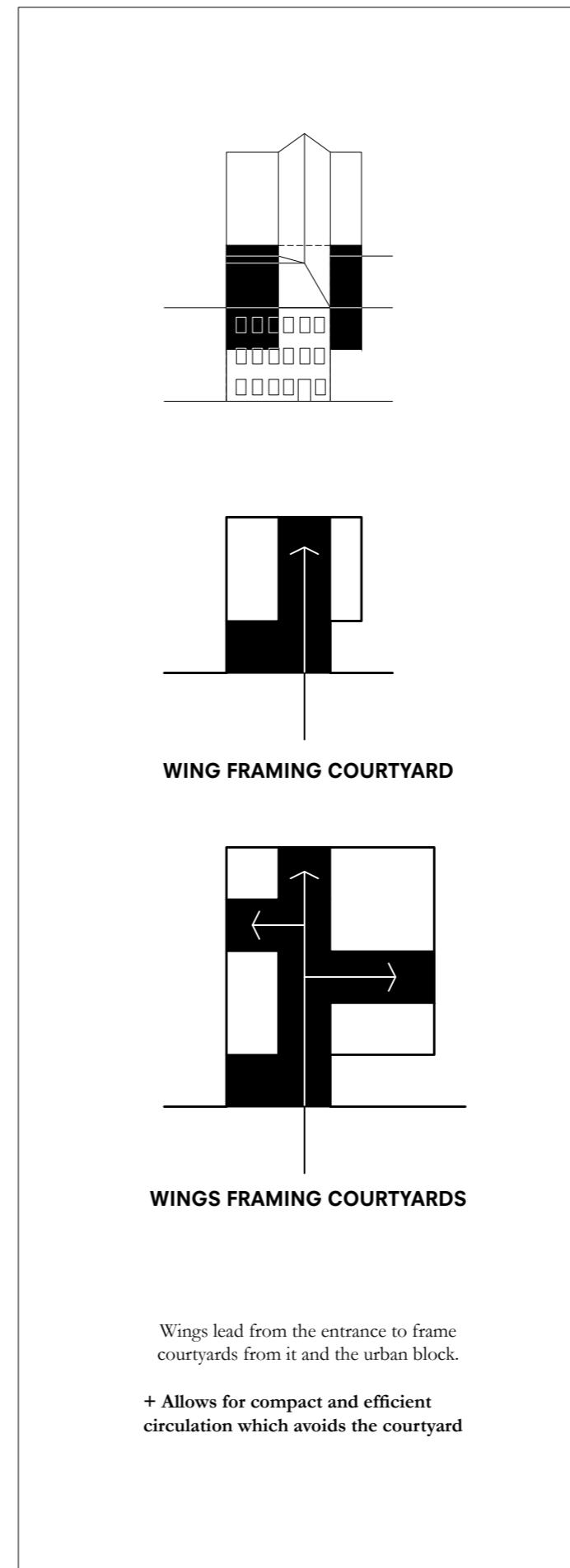
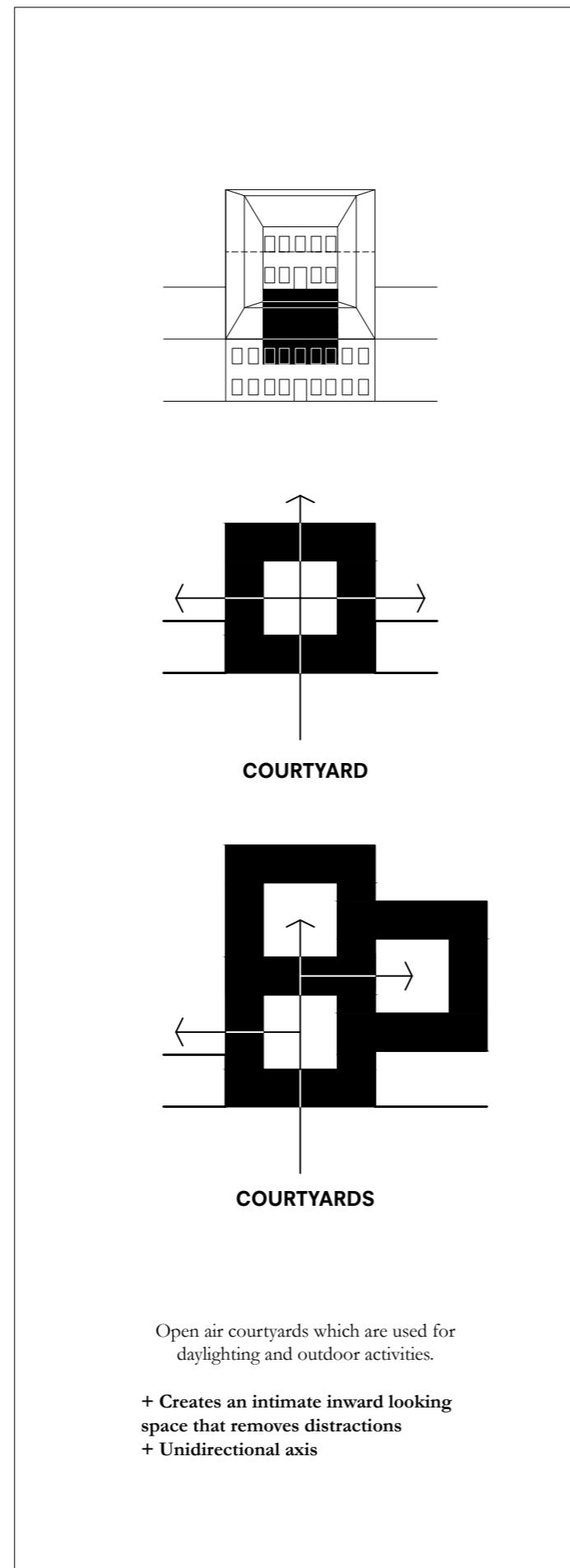
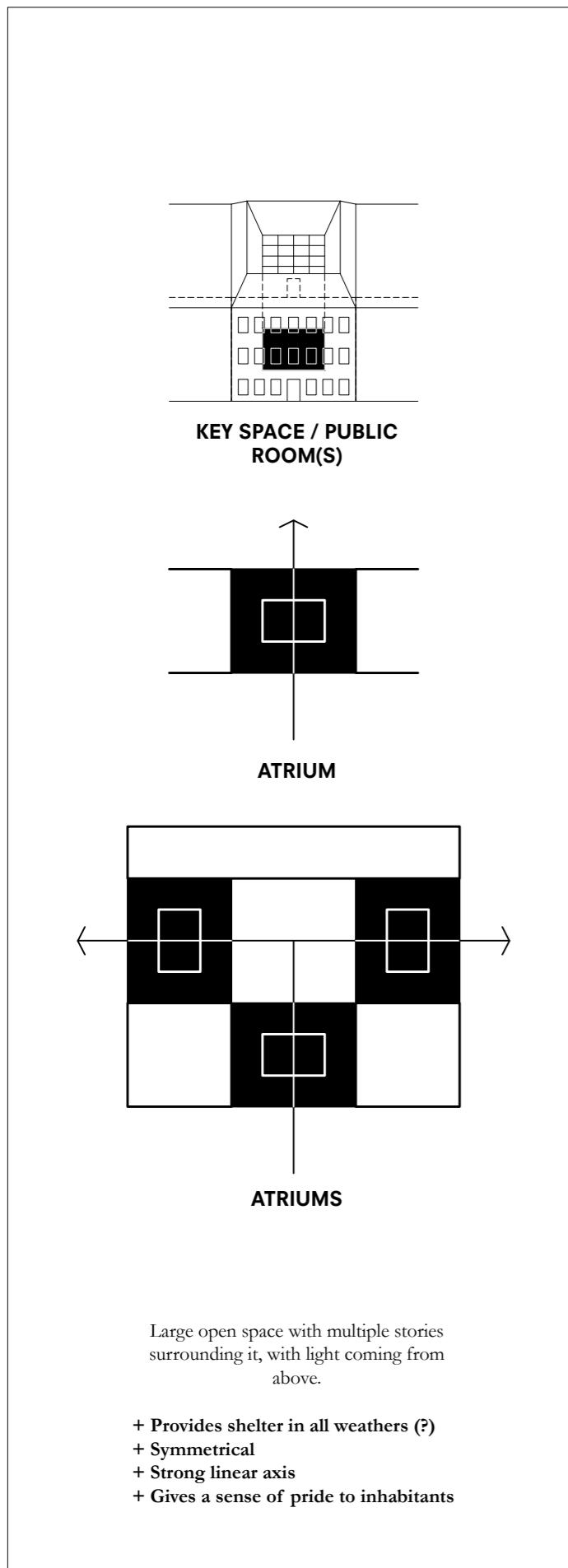
### WING(S) FRAMING COURTYARDS

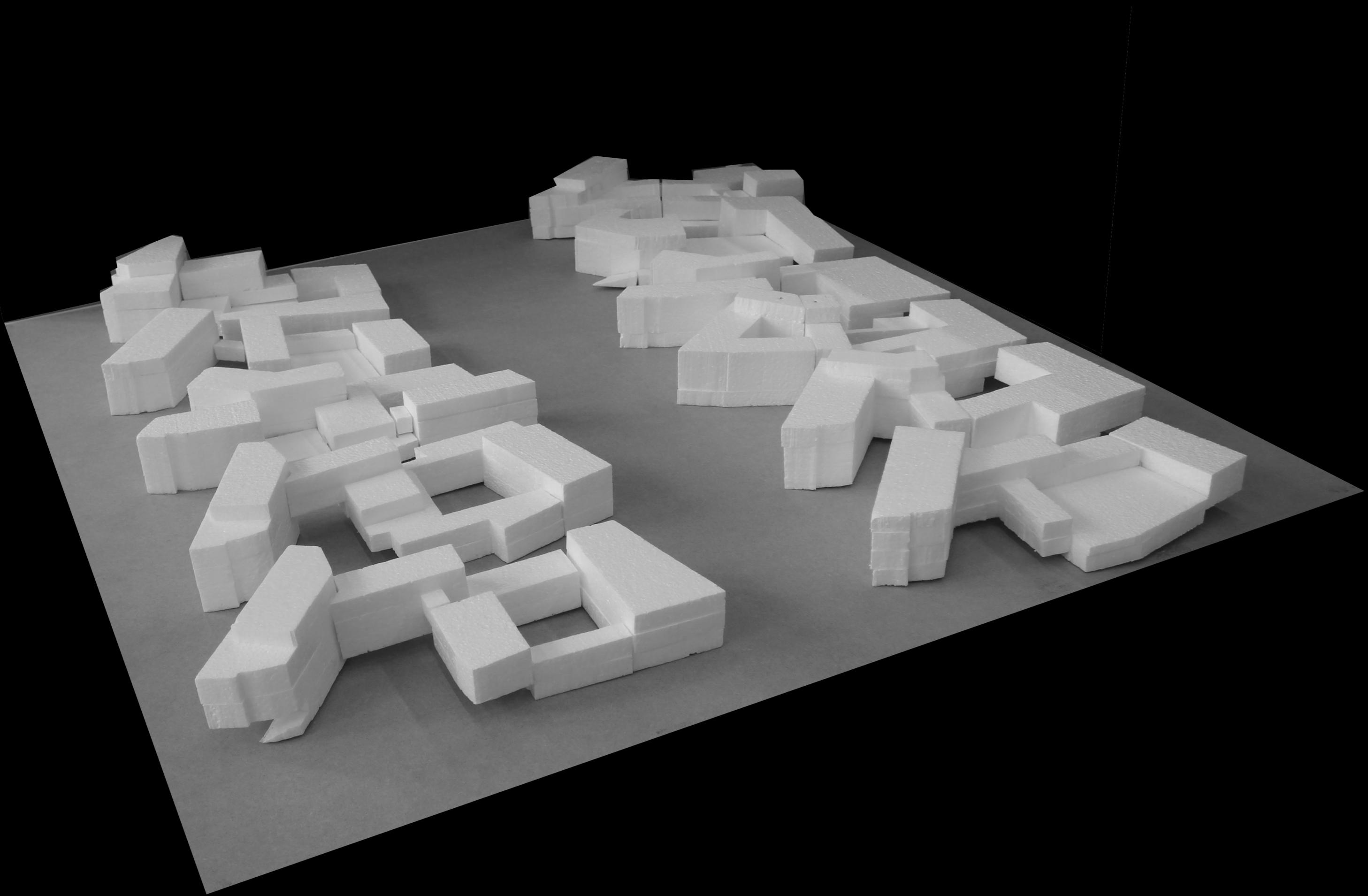
Wings lead from the entrance to shape courtyards from it and the urban block.

### FORM HIDDEN BY FRONTEAGE

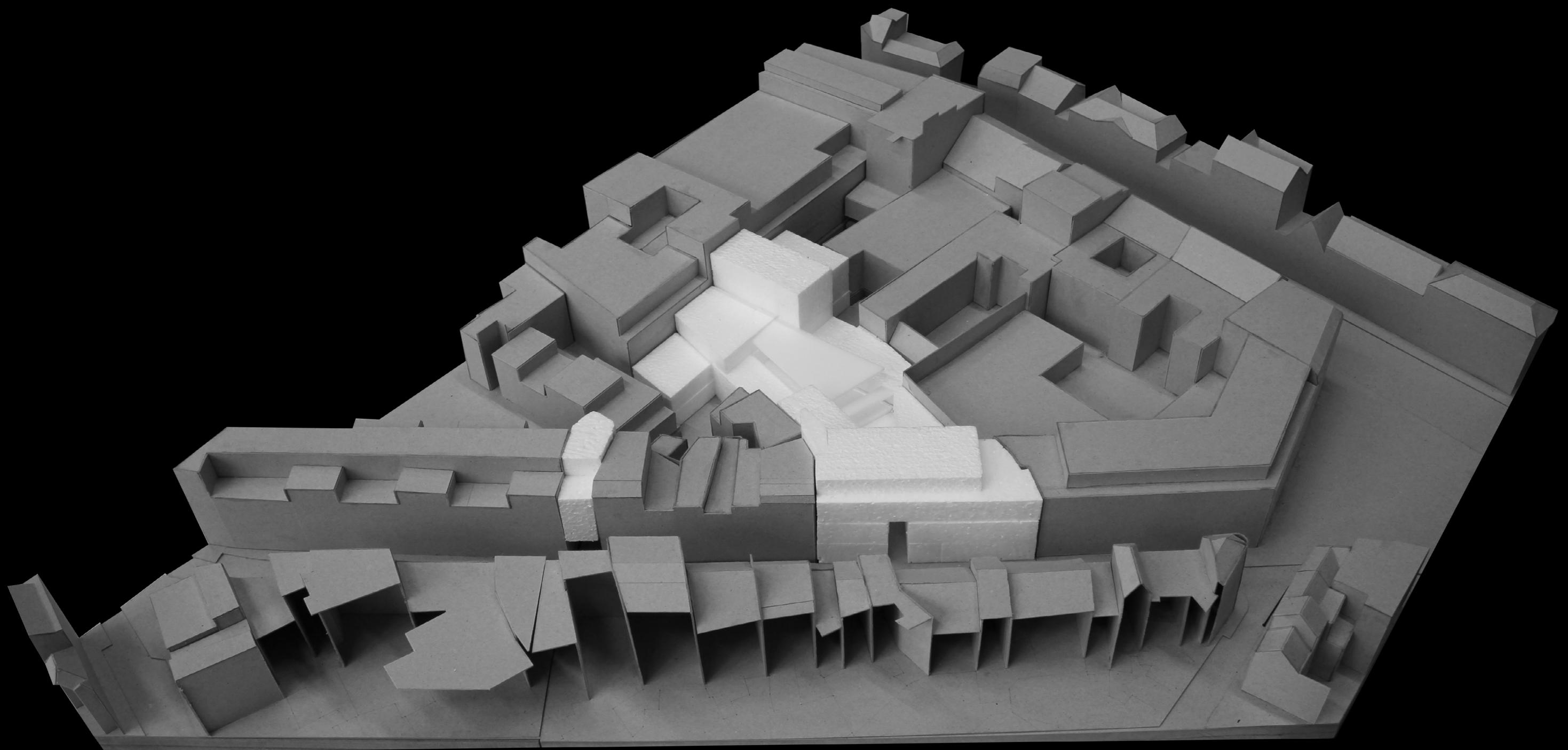
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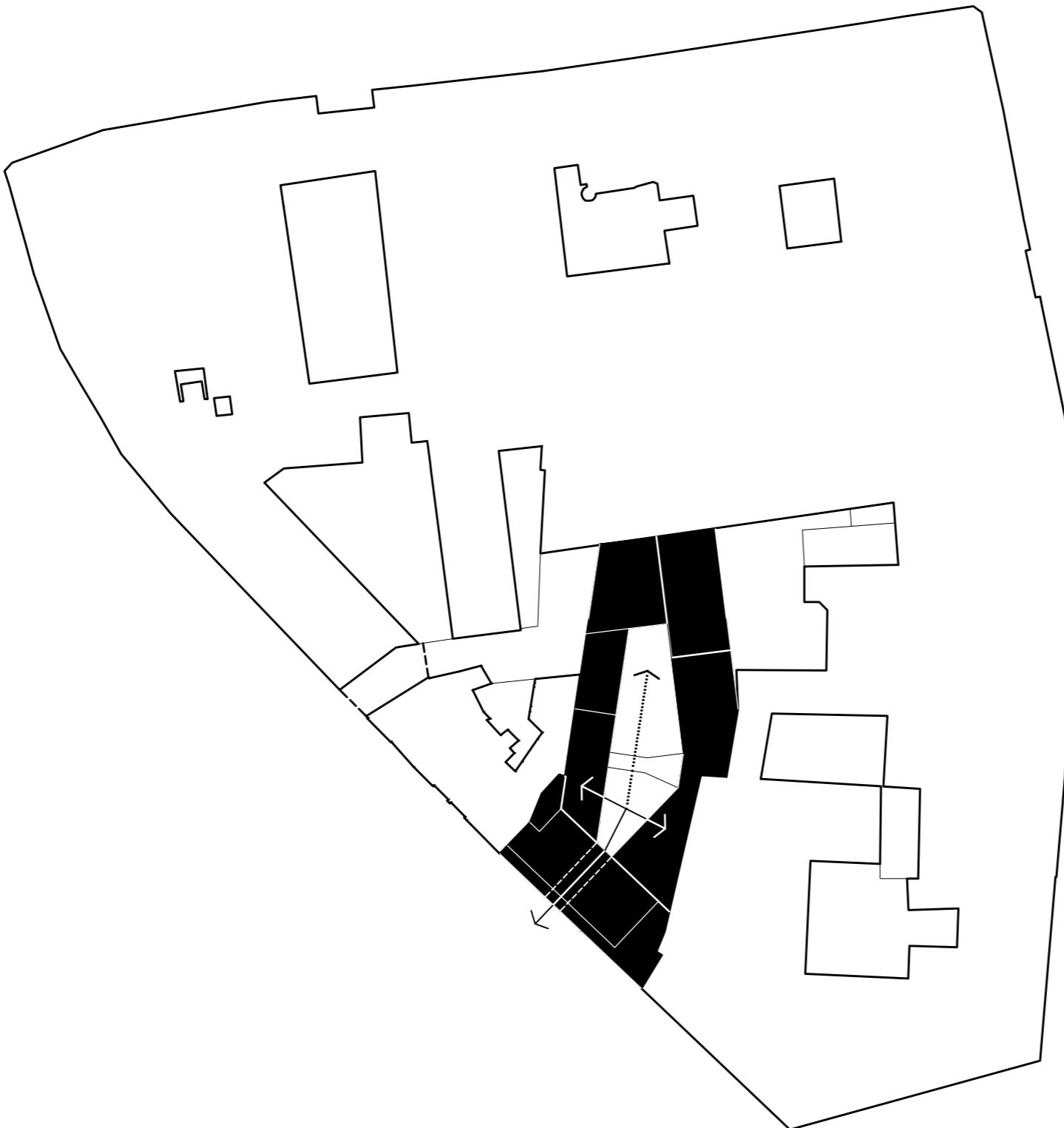




MASSING STUDIES



MASSING ITERATION IN CONTEXT



**DIAGRAM PLAN OF MASSING**  
Courtyard typology



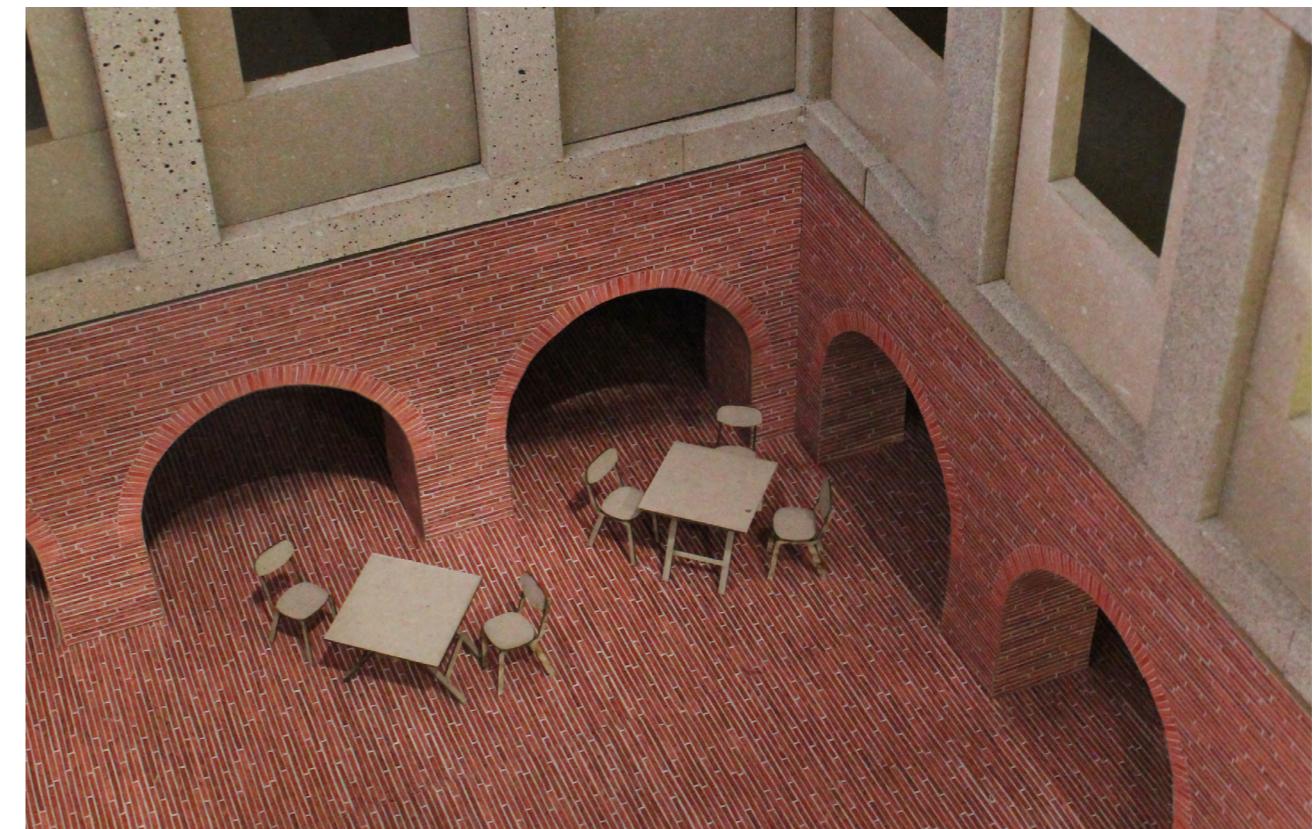
**PROPOSED MASSING**  
Variant on Courtyard Typology



SANT'AMBROGIO BASILICA COURTYARD



SANT'AMBROGIO BASILICA COURTYARD

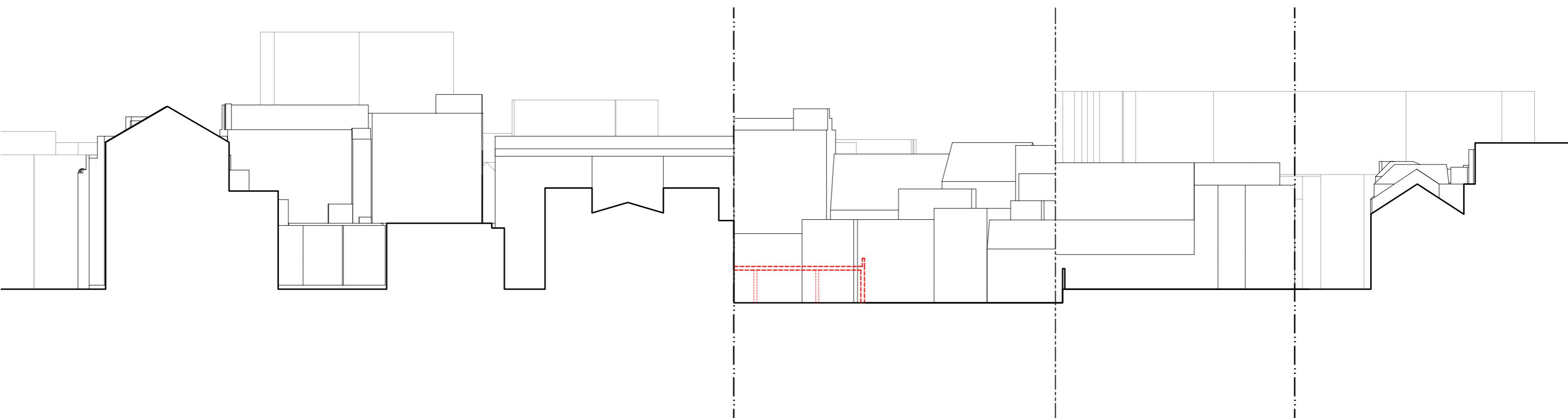


SITELESS PUBLIC ROOM DESIGN STUDY



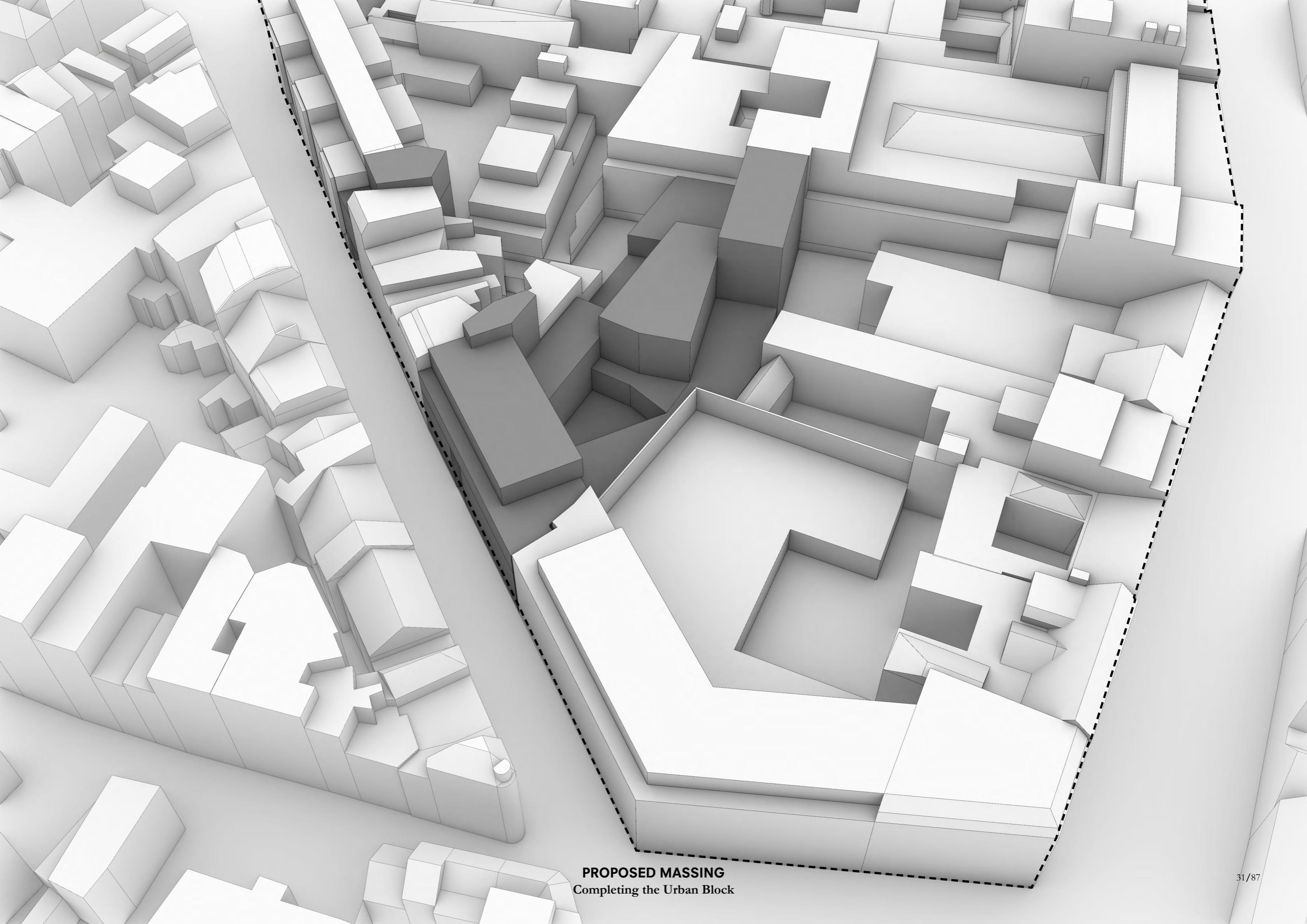
Key Plan

Scale 1 : 5000

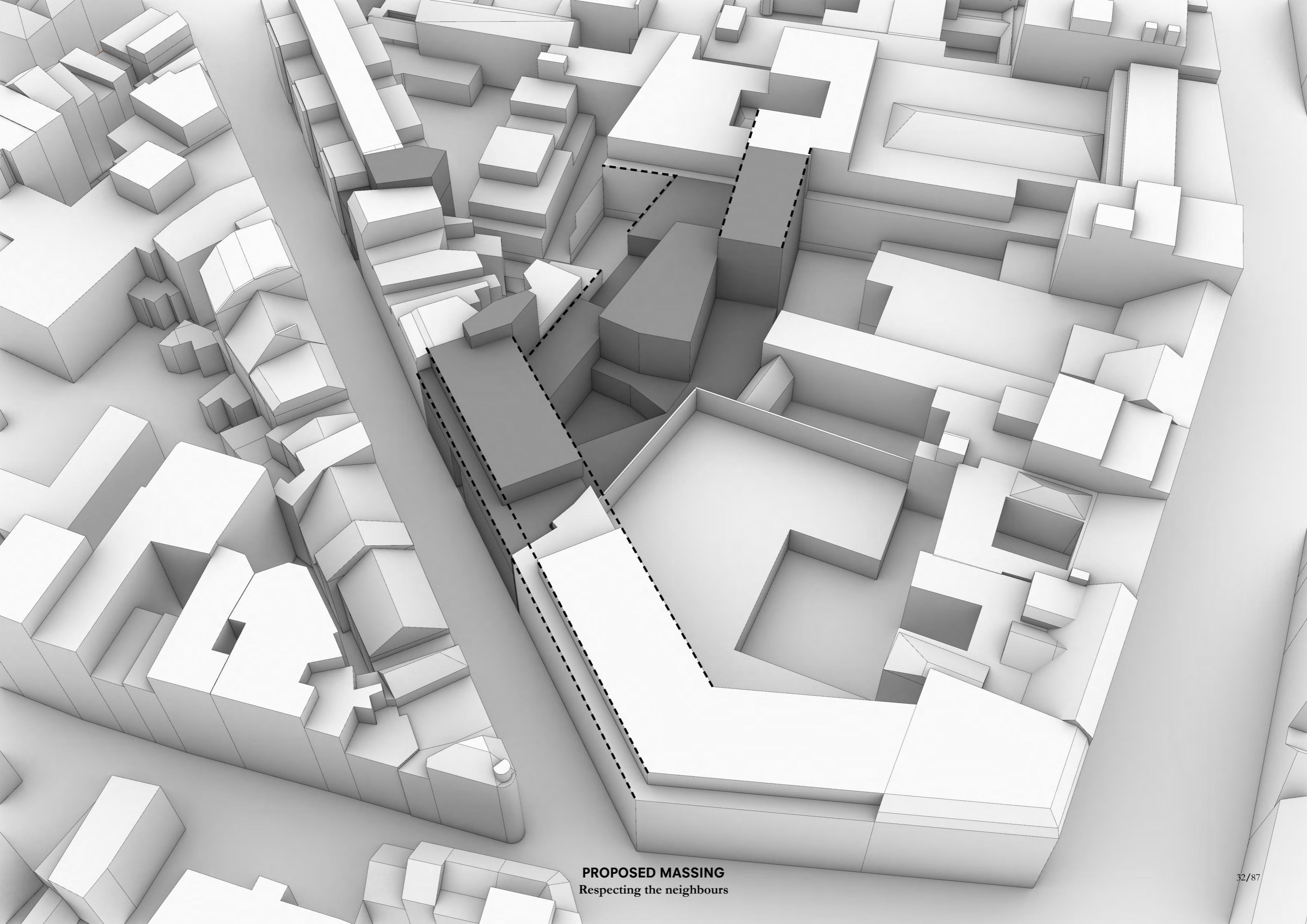


Scale 1 : 500

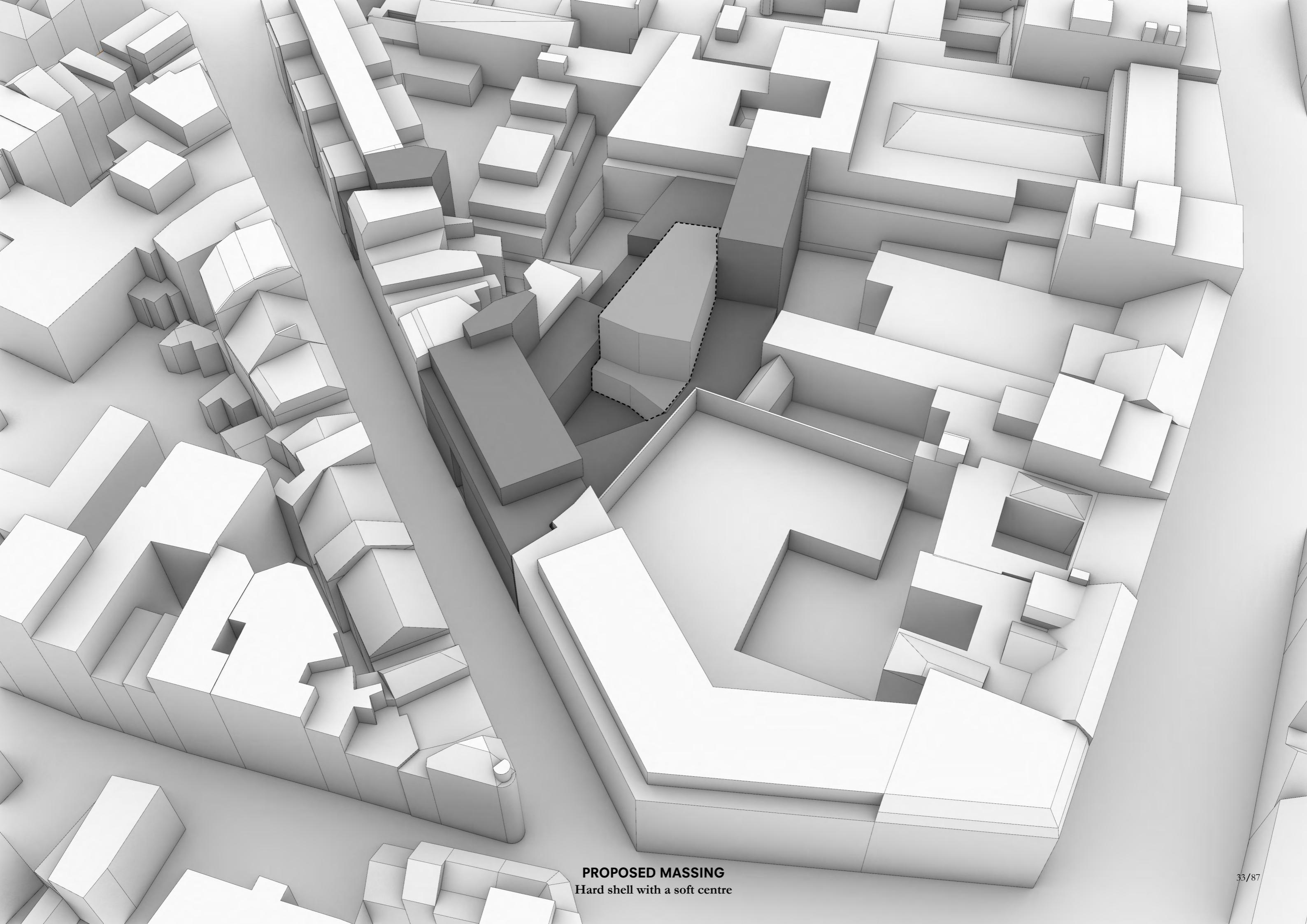
### DEMOLITION OF CAR PARKING



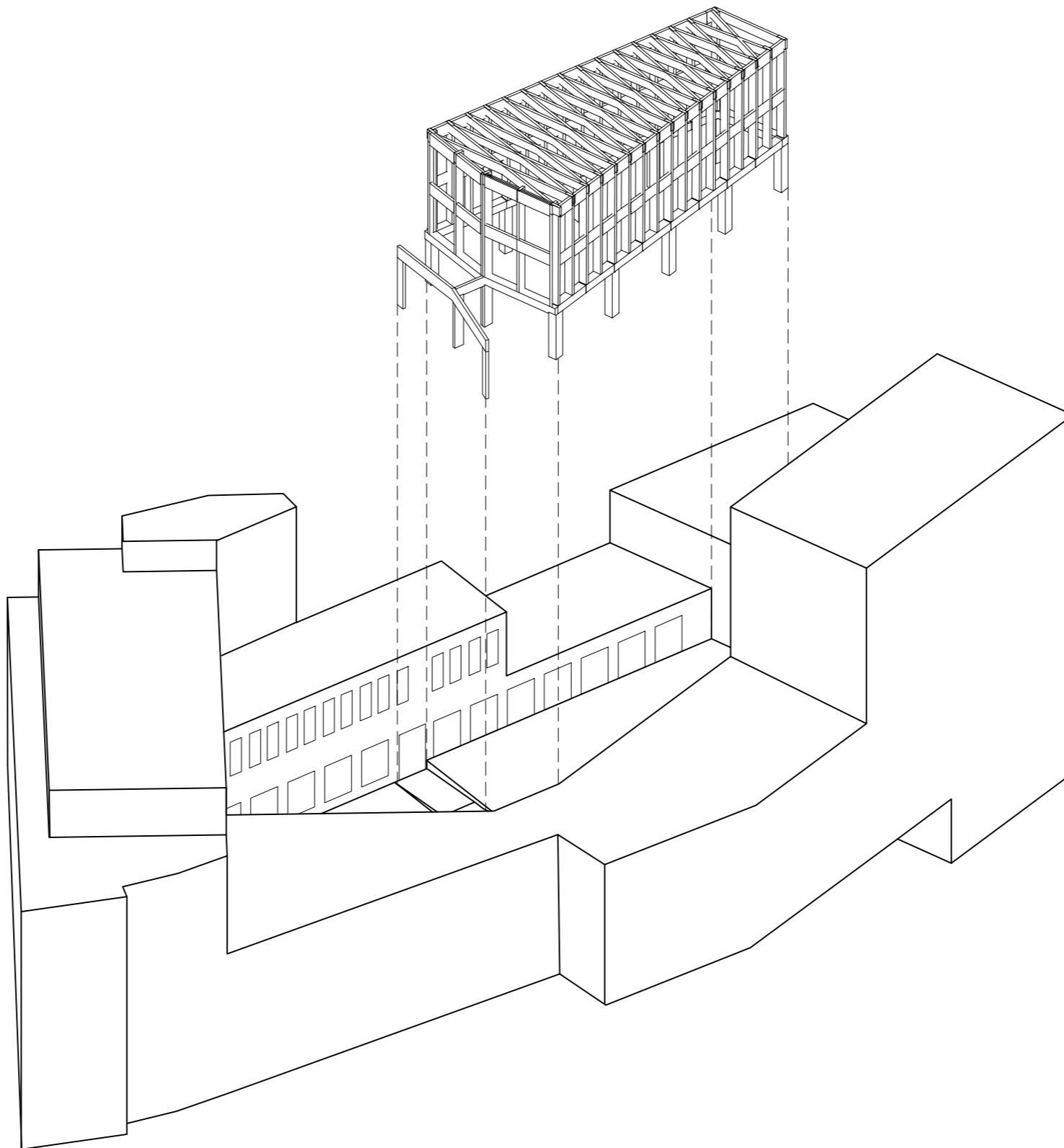
**PROPOSED MASSING**  
Completing the Urban Block



**PROPOSED MASSING**  
Respecting the neighbours



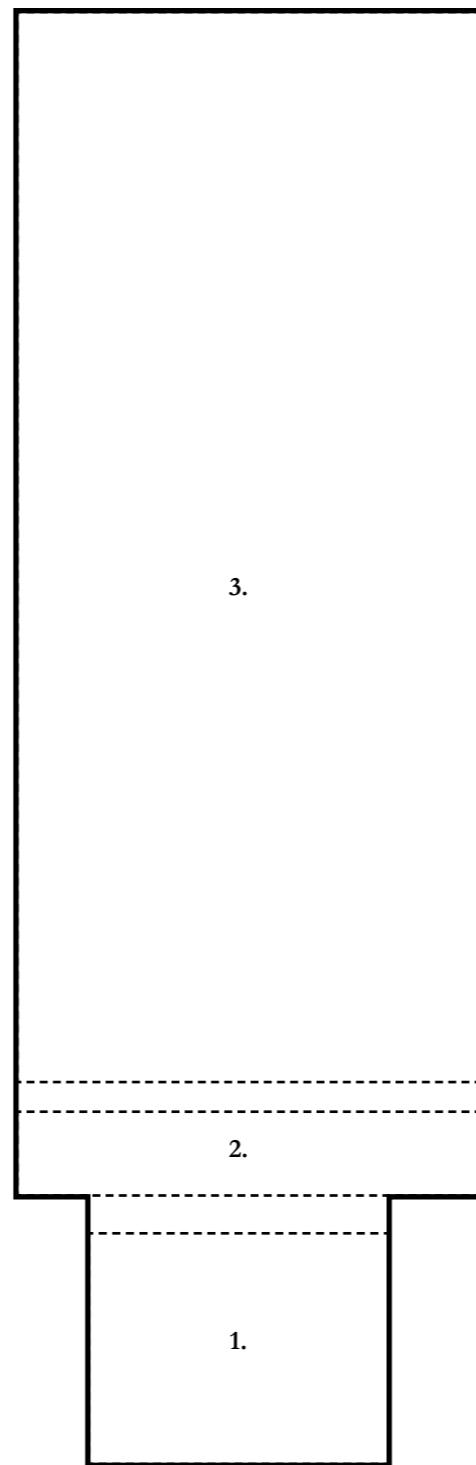
**PROPOSED MASSING**  
Hard shell with a soft centre



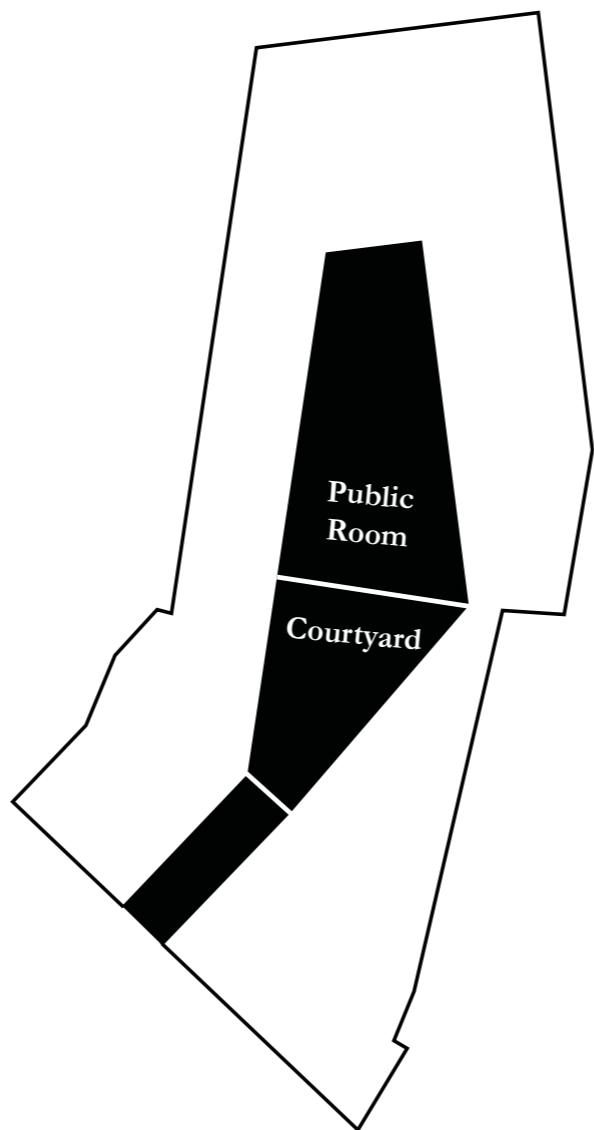
**MASSING DIAGRAMS**  
Courtyard with Hall resting on top



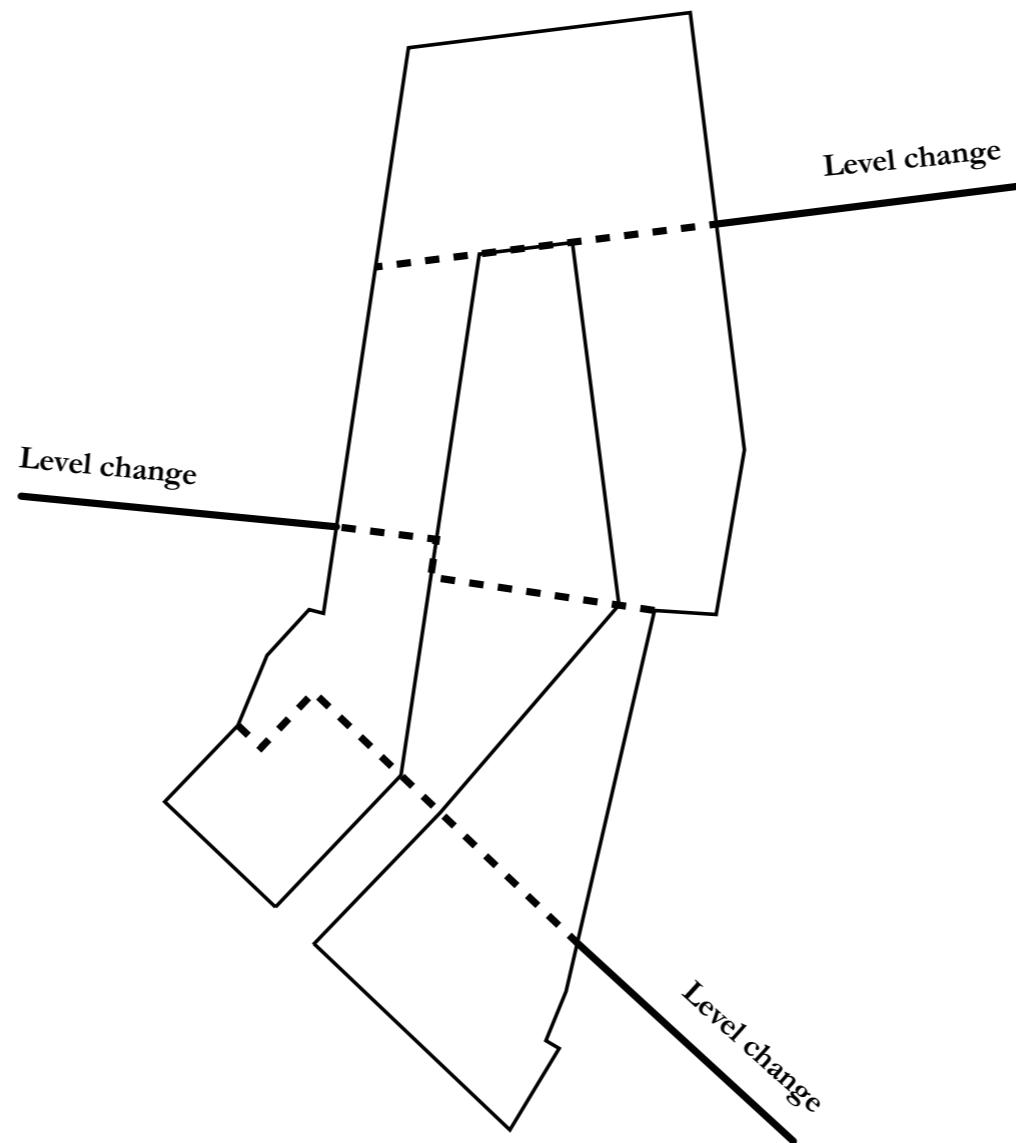
**PALAIS ROYAL**  
Three spaces in one



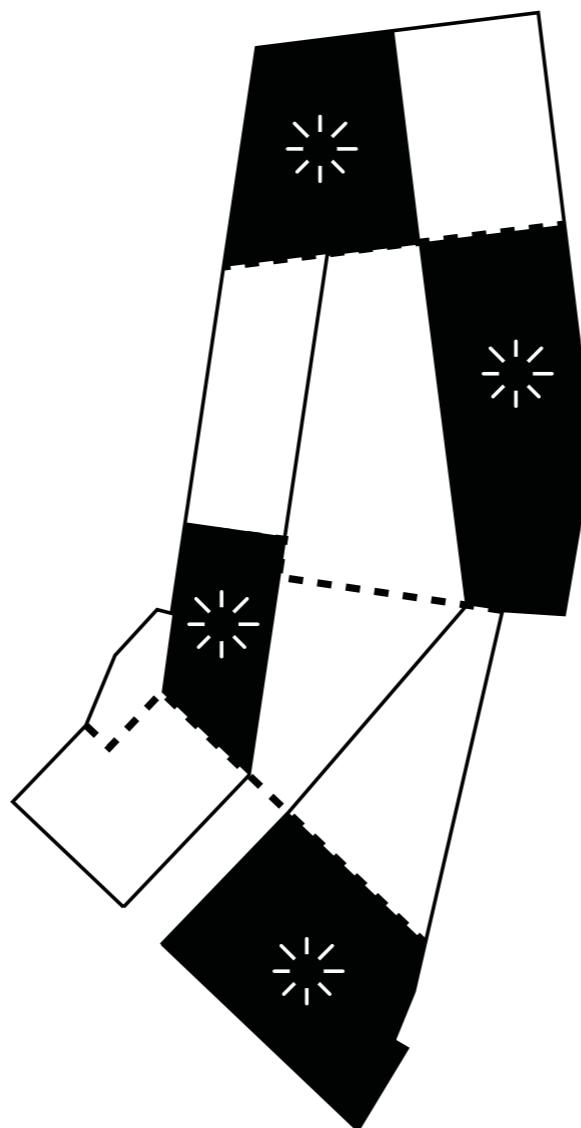
**PALAIS ROYAL**  
Diagram



**SPATIAL ARRANGEMENT DIAGRAMS**  
Primary Binding Spaces



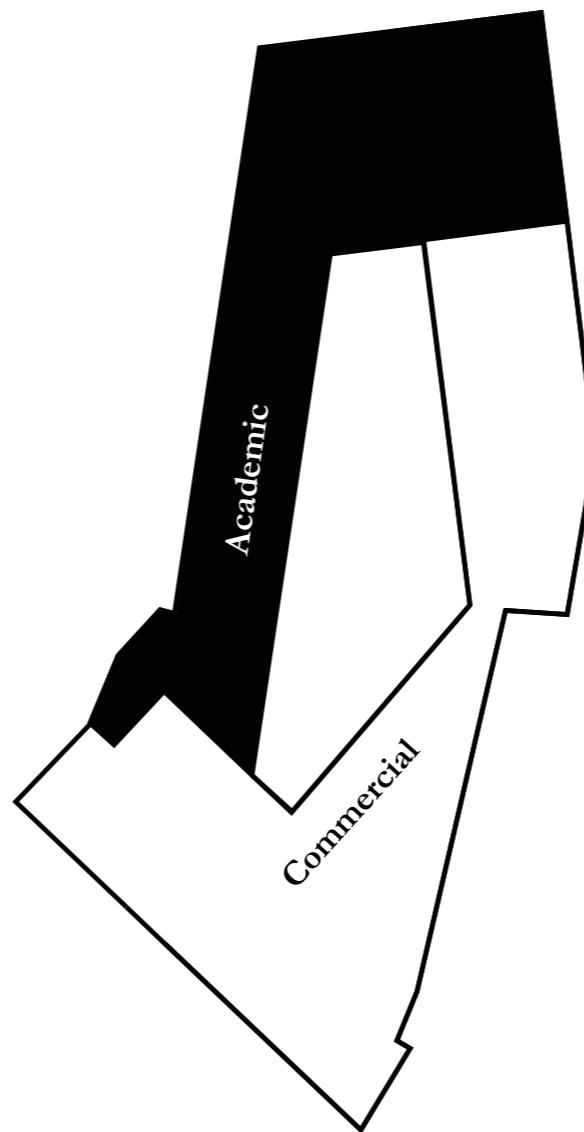
**SPATIAL ARRANGEMENT DIAGRAMS**  
Level Changes



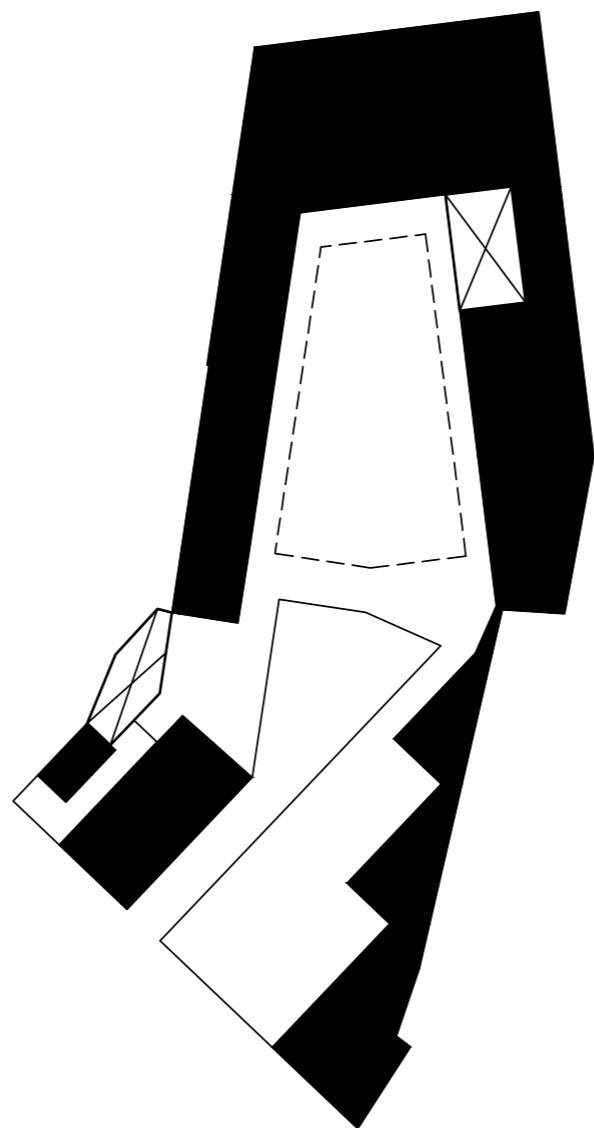
**SPATIAL ARRANGEMENT DIAGRAMS**  
Loud and Quiet Spaces



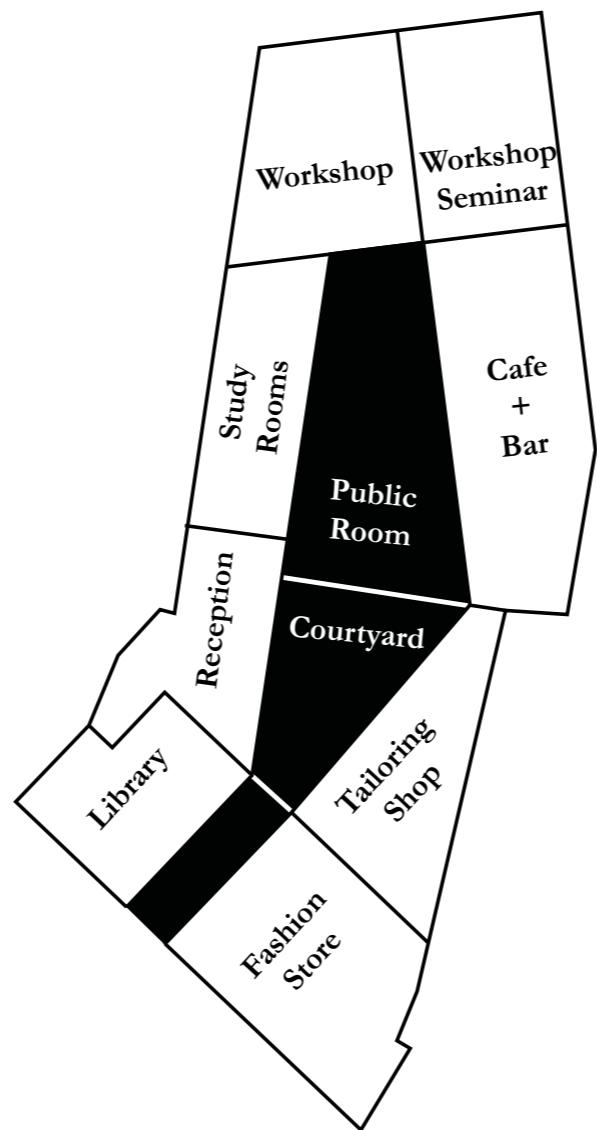
**SPATIAL ARRANGEMENT DIAGRAMS**  
Public and Private Spaces



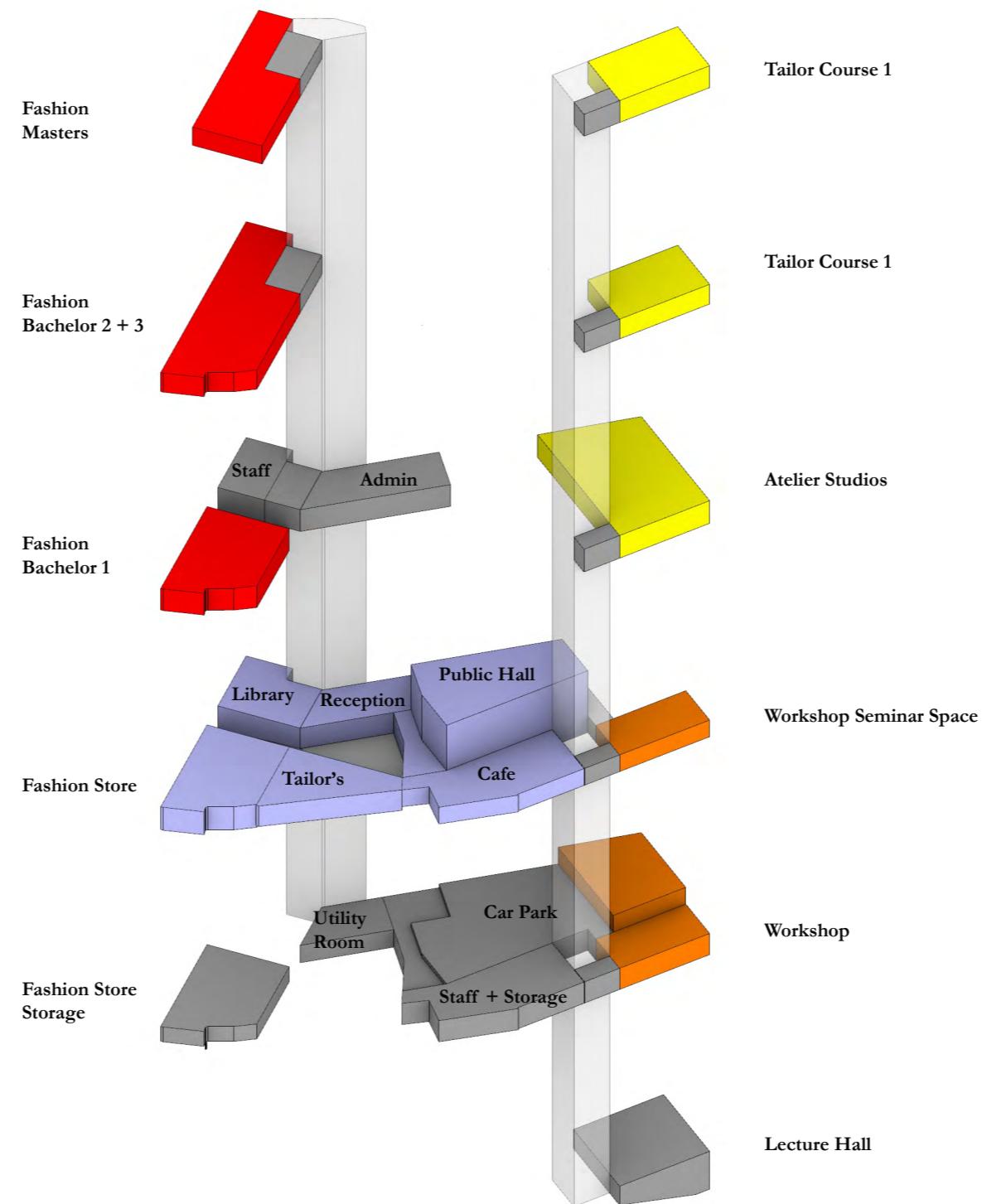
**SPATIAL ARRANGEMENT DIAGRAMS**  
Academic and Commercial Wings



**SPATIAL ARRANGEMENT DIAGRAMS**  
Circulation



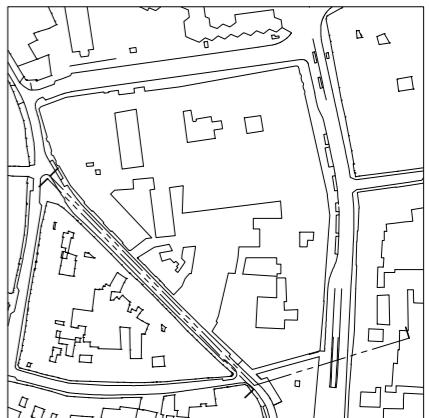
**SPATIAL ARRANGEMENT DIAGRAMS**  
Programme



**EXPLODED PROGRAM DIAGRAM**

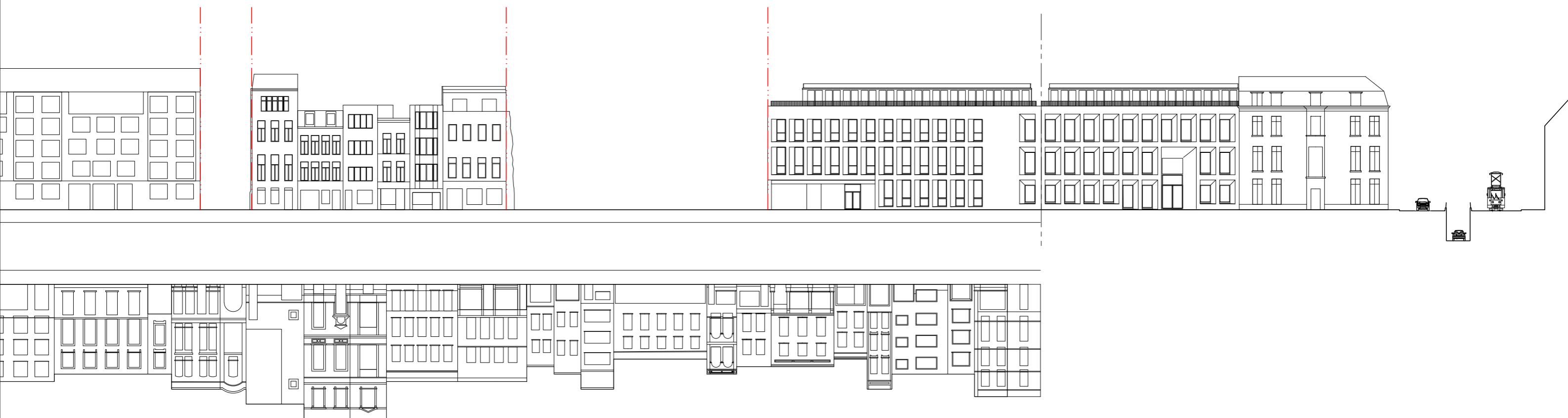




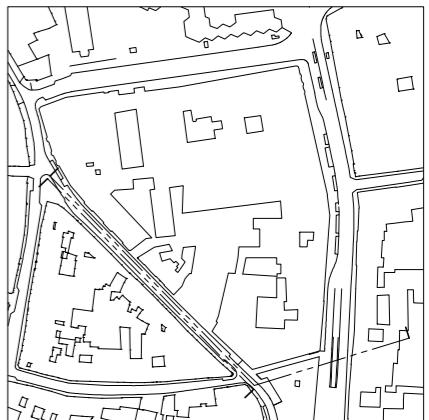


**Key Plan**

Scale 1:2500 @ A1

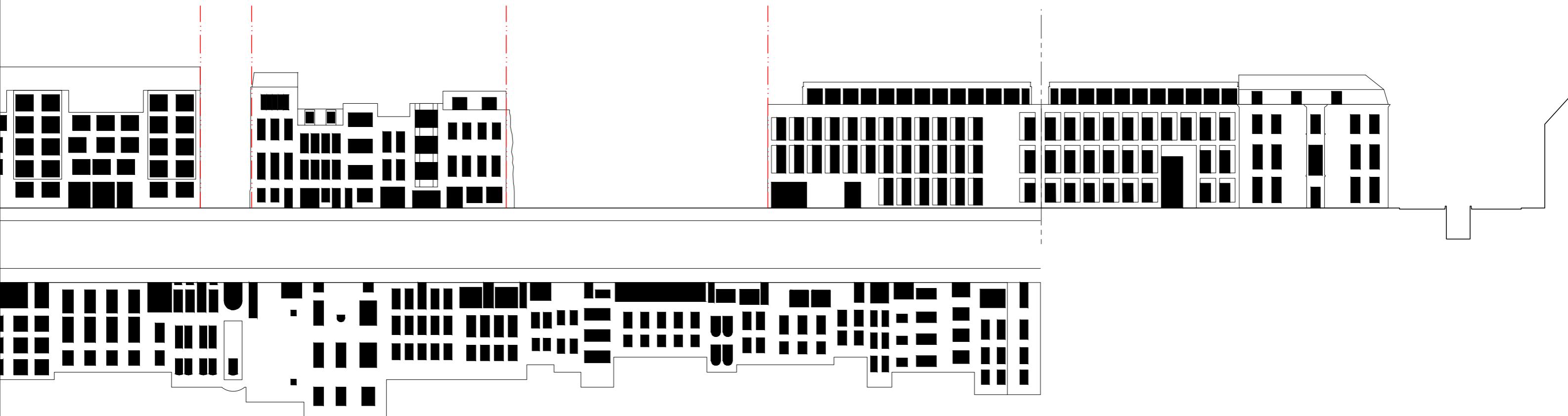


**VLEMECKVELD STREET ELEVATIONS**

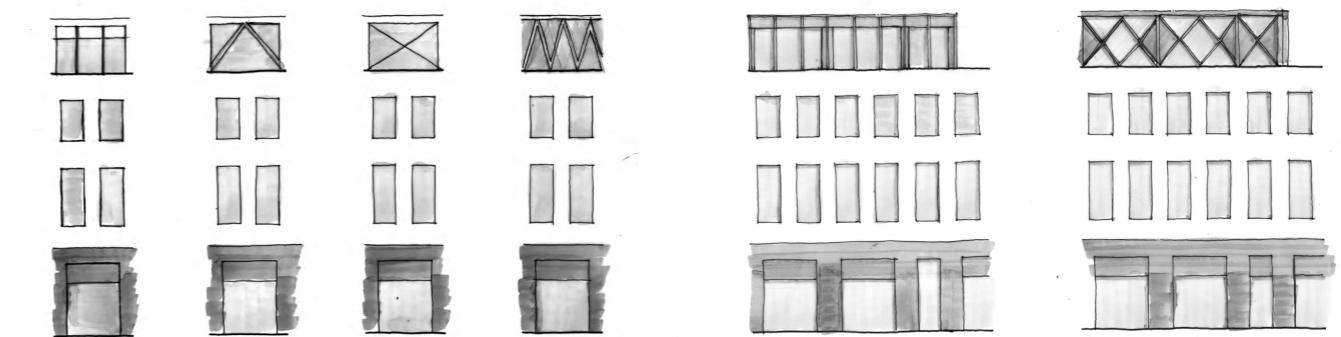
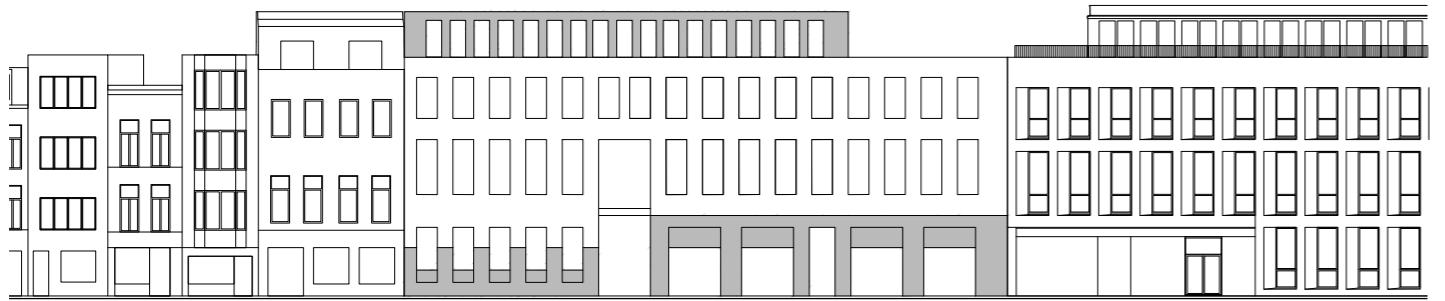


**Key Plan**

Scale 1:2500 @ A1



**VLEMECKVELD STREET ELEVATIONS**  
Open and Closed Facades



**FRONT FACADE**  
Design Studies



**FRONT FAÇADE**  
Proposal



**FRONT FACADE**  
Intimate relationship with neighbours



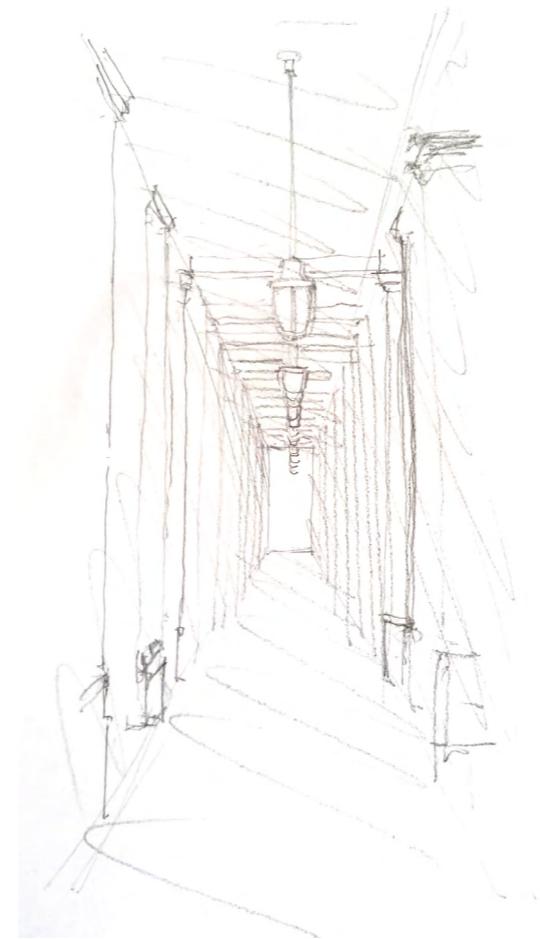
**FRONT FACADE**  
Symmetry



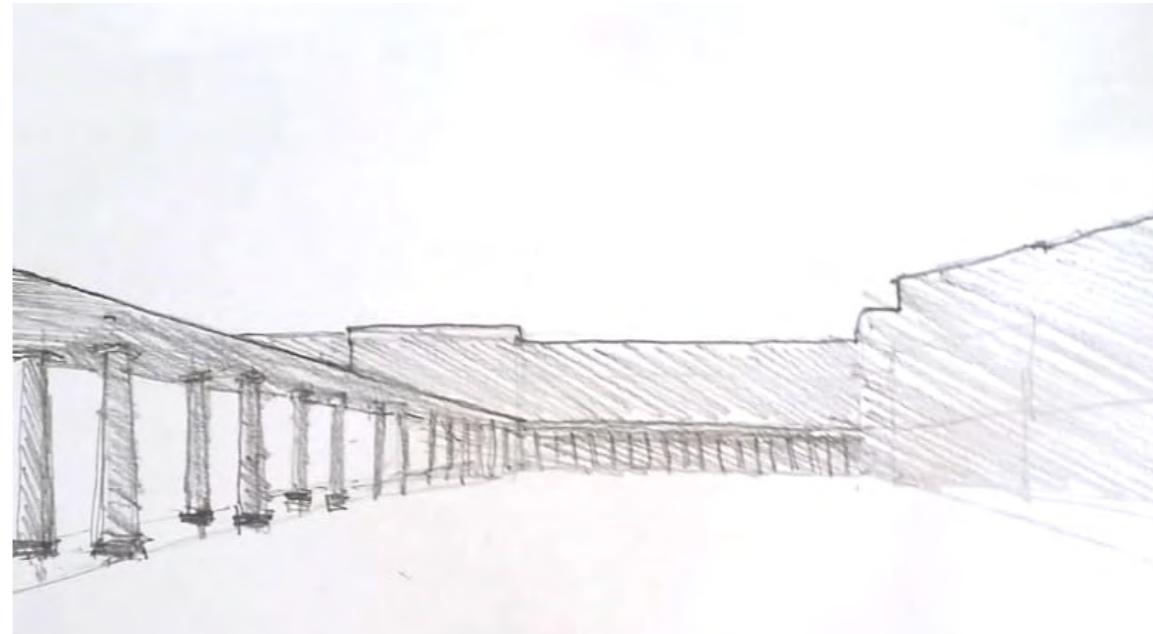
**FRONT FACADE**  
Structural Logic and Rhythm



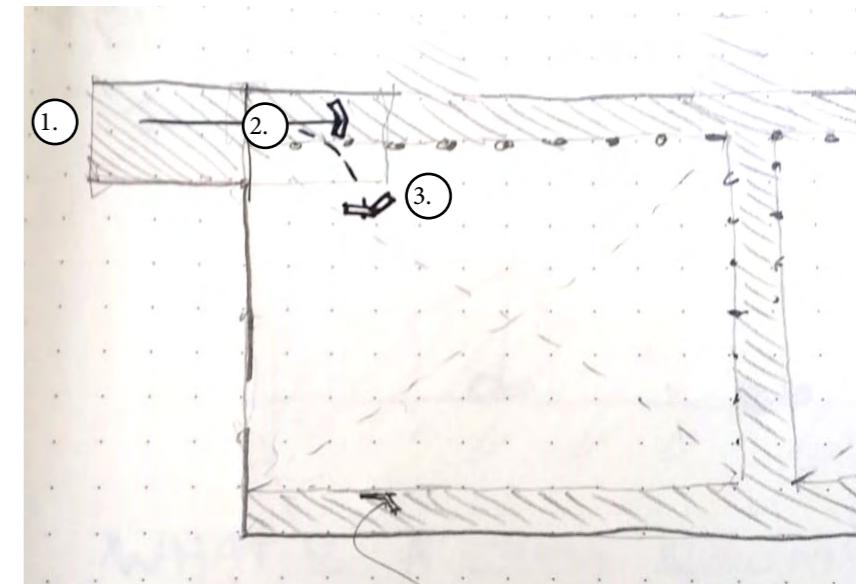
1. View walking through Palais Royal Entrance



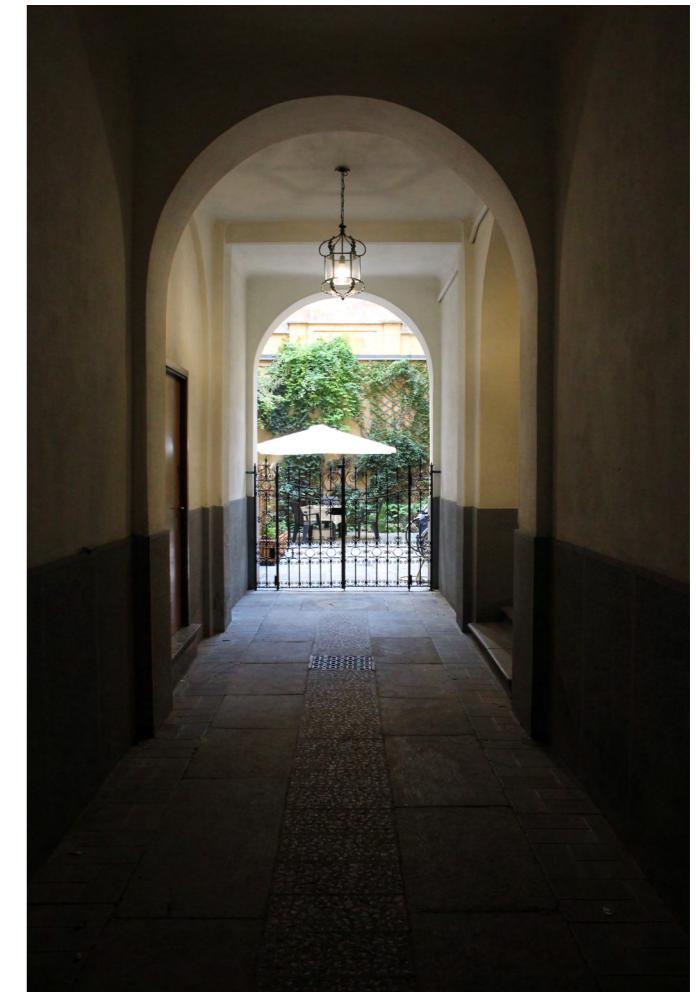
2. View walking through Palais Royal Loggia



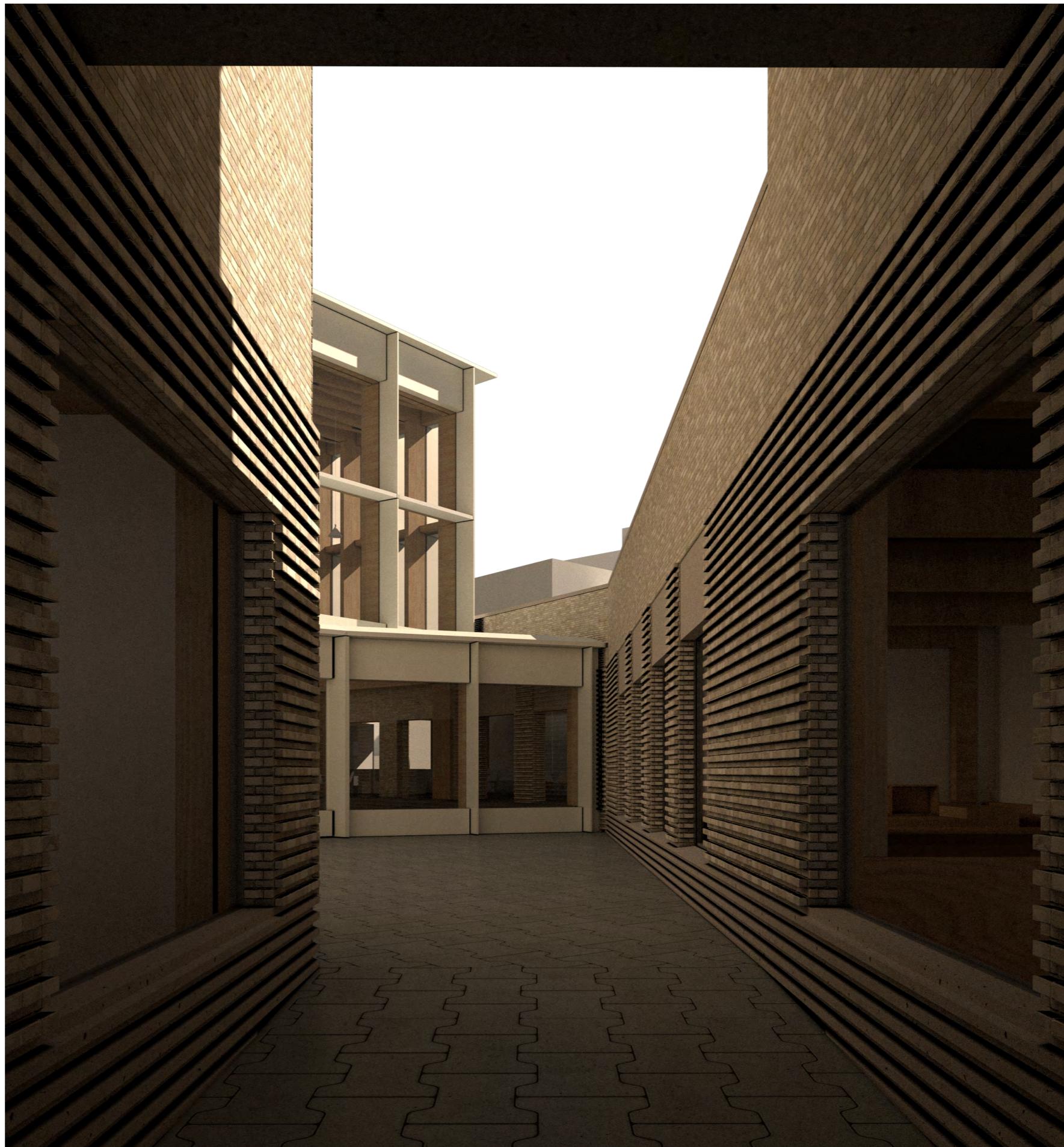
3. View of Palais Royal Square



Sequence of spaces in plan



**SEQUENCE OF ENTERING THRESHOLD**  
Milanese Entrances



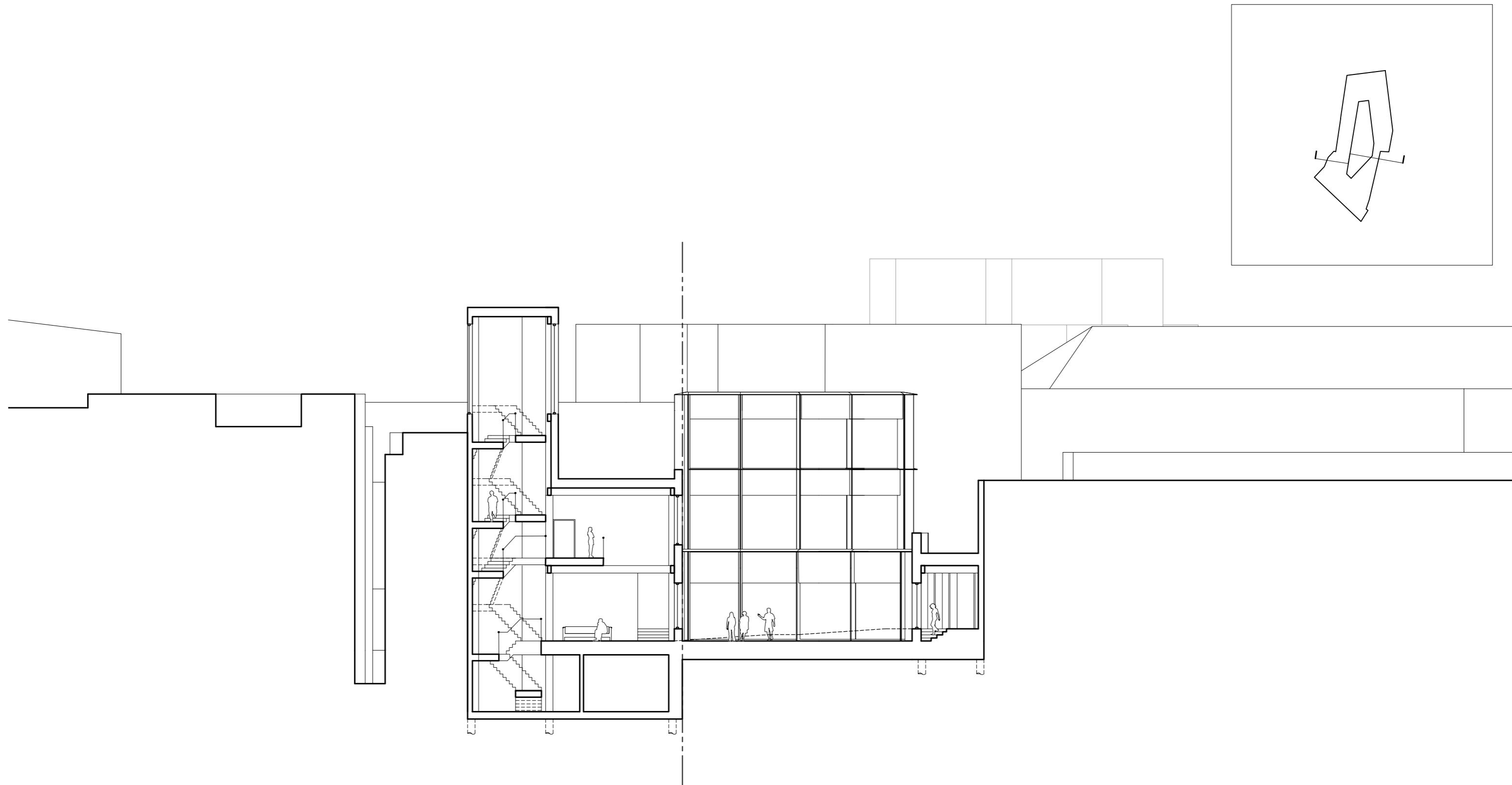
**SEQUENCE THROUGH THE BUILDING**  
View into the courtyard



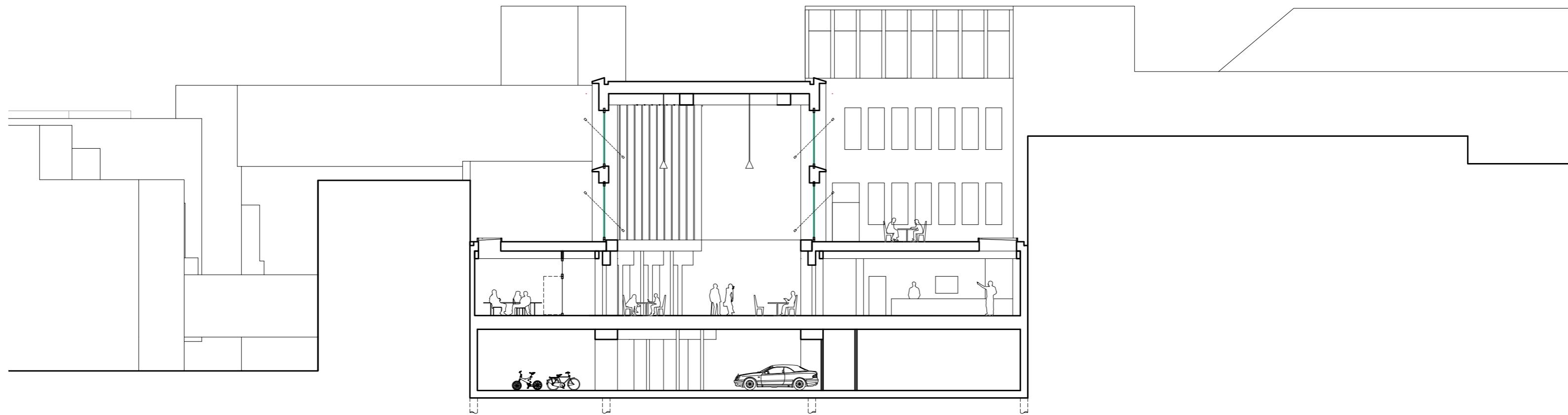
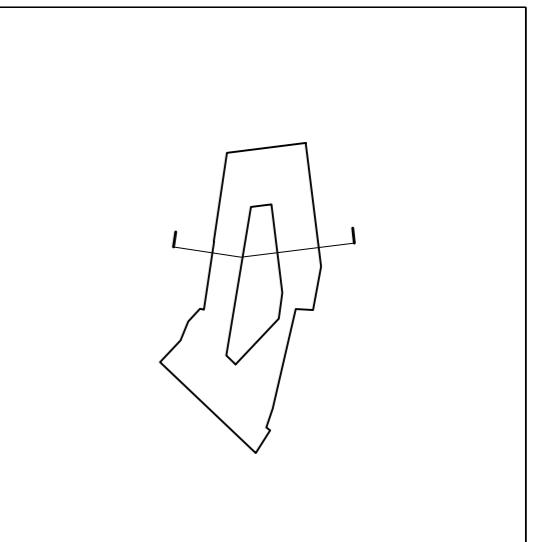
**SEQUENCE THROUGH THE BUILDING**  
Outside Courtyard



**SEQUENCE THROUGH THE BUILDING**  
Reception



**SEQUENCE THROUGH THE BUILDING**  
Courtyard



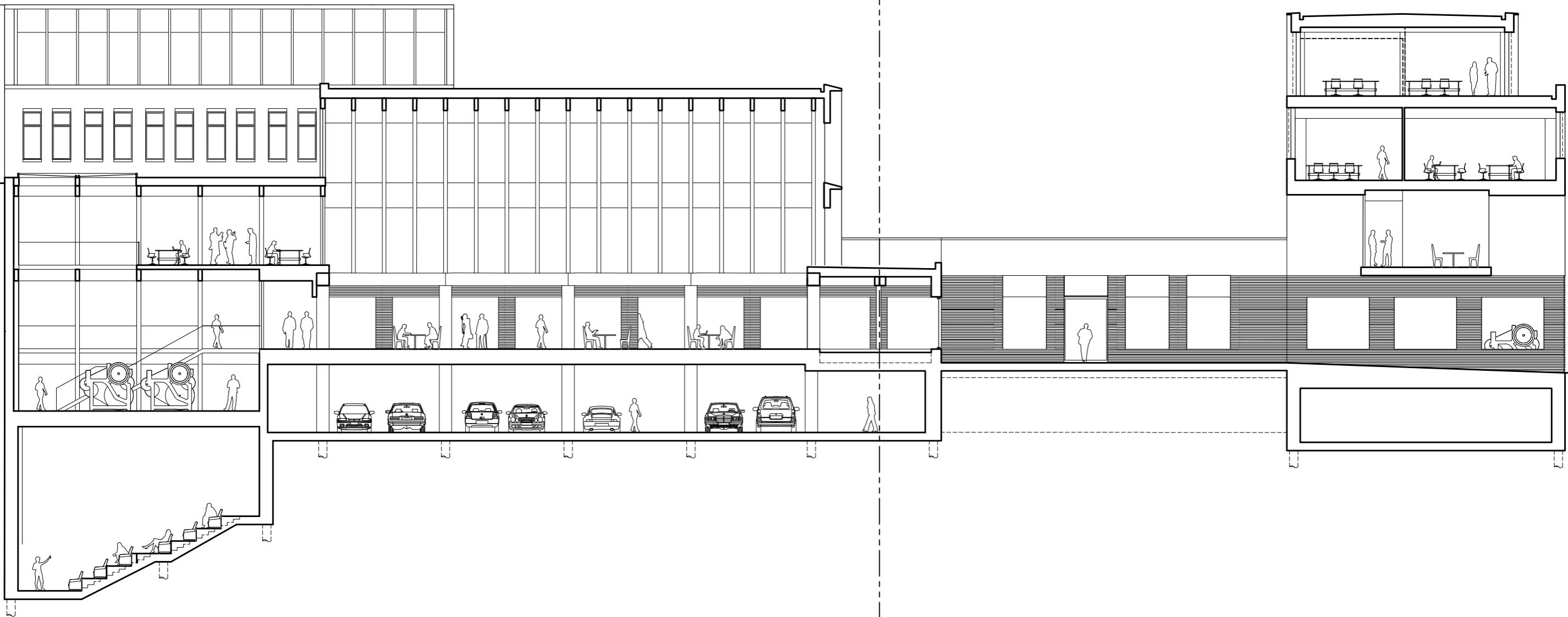
**SEQUENCE THROUGH THE BUILDING**  
Public Hall



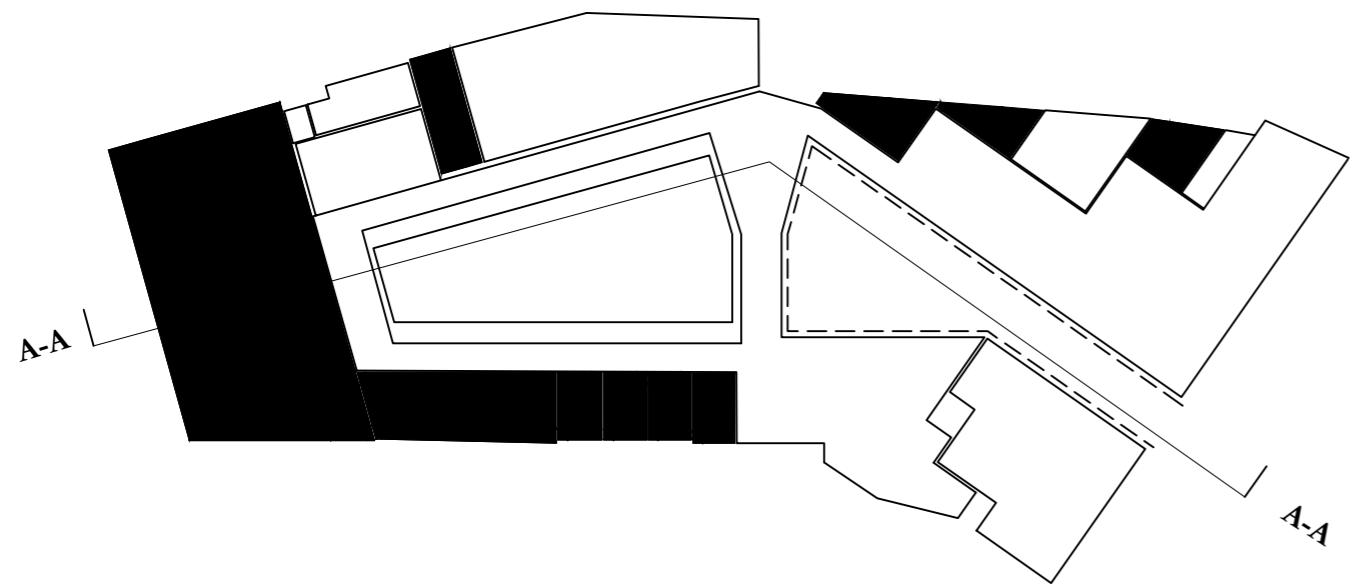
**SEQUENCE THROUGH THE BUILDING**  
Public Hall Socialising



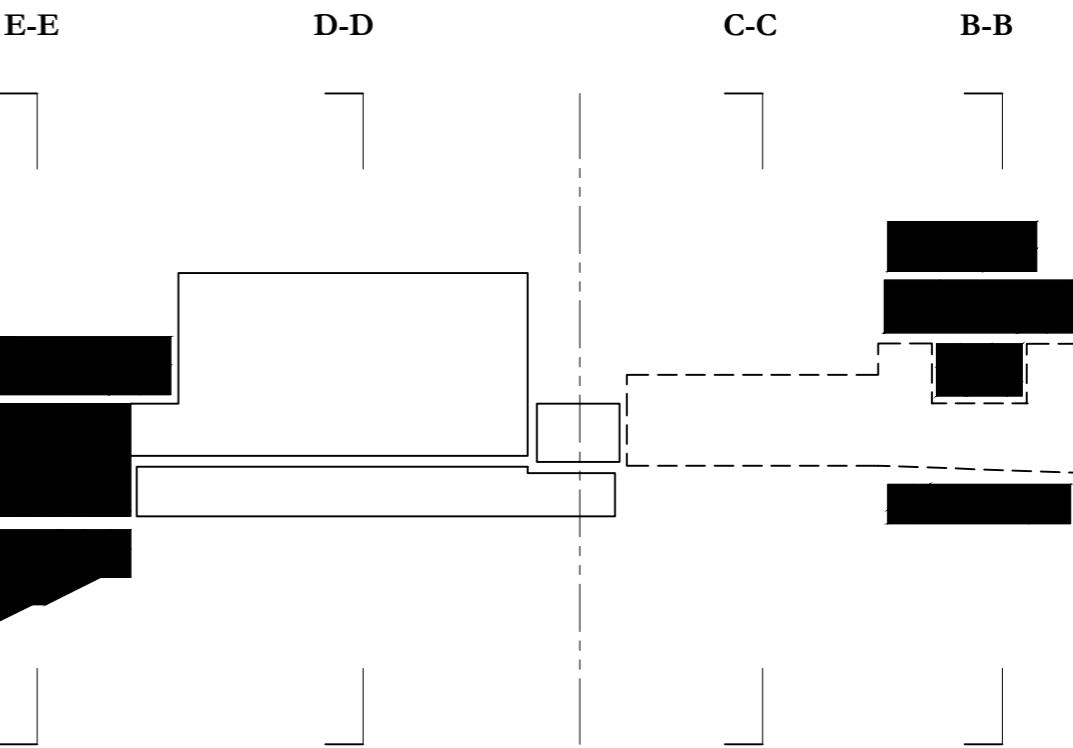
**SEQUENCE THROUGH THE BUILDING**  
Public Hall Night time Festivities



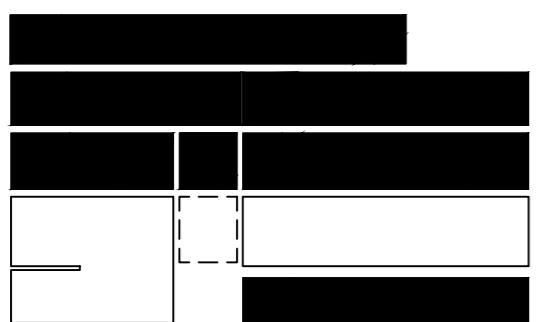
**SEQUENCE THROUGH THE BUILDING**  
Long Section



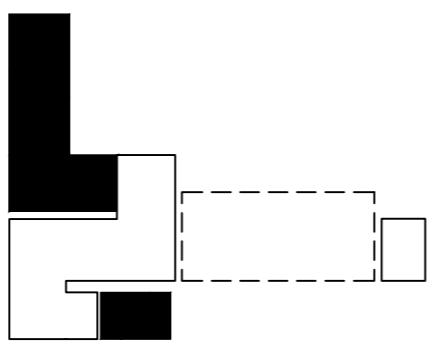
Ground Floor Plan



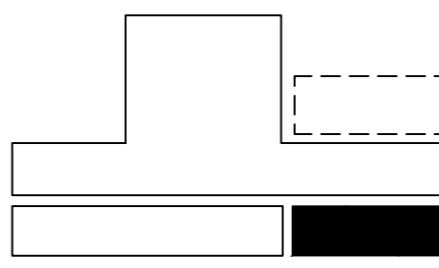
Section A-A



Section B-B



Section C-C



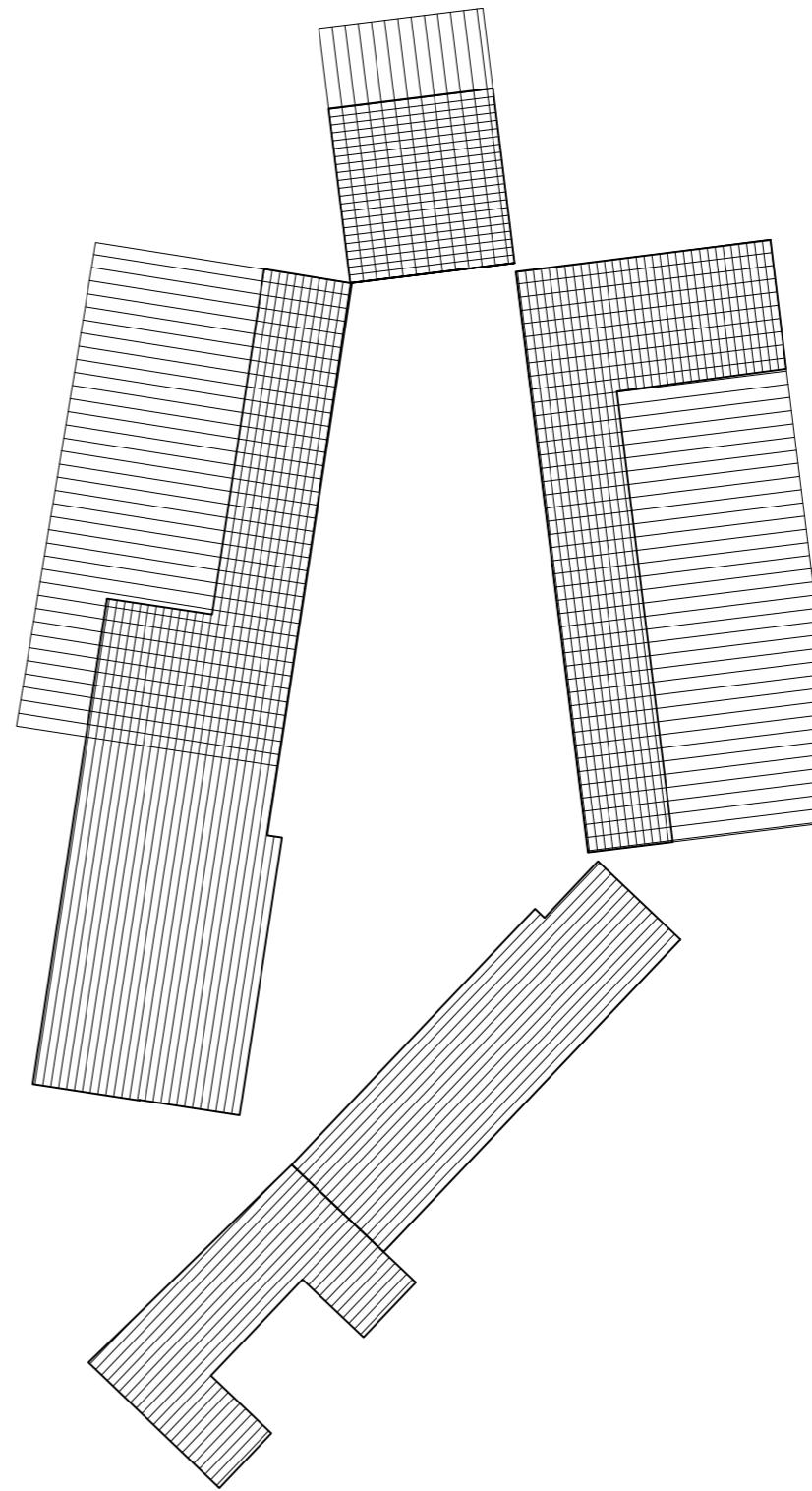
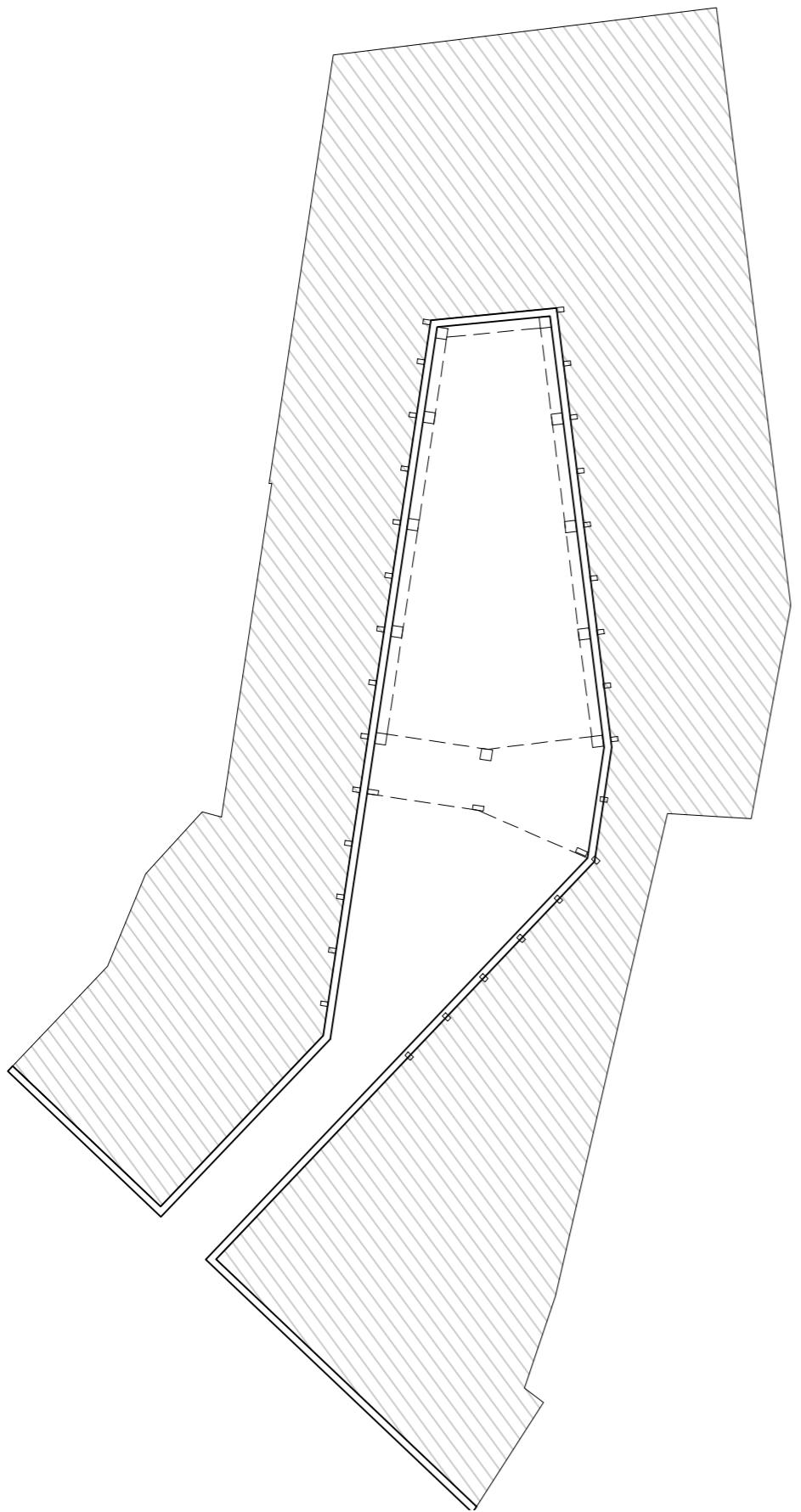
Section D-D



Section E-E

**SEQUENCE THROUGH THE BUILDING**  
Public and Private Spaces



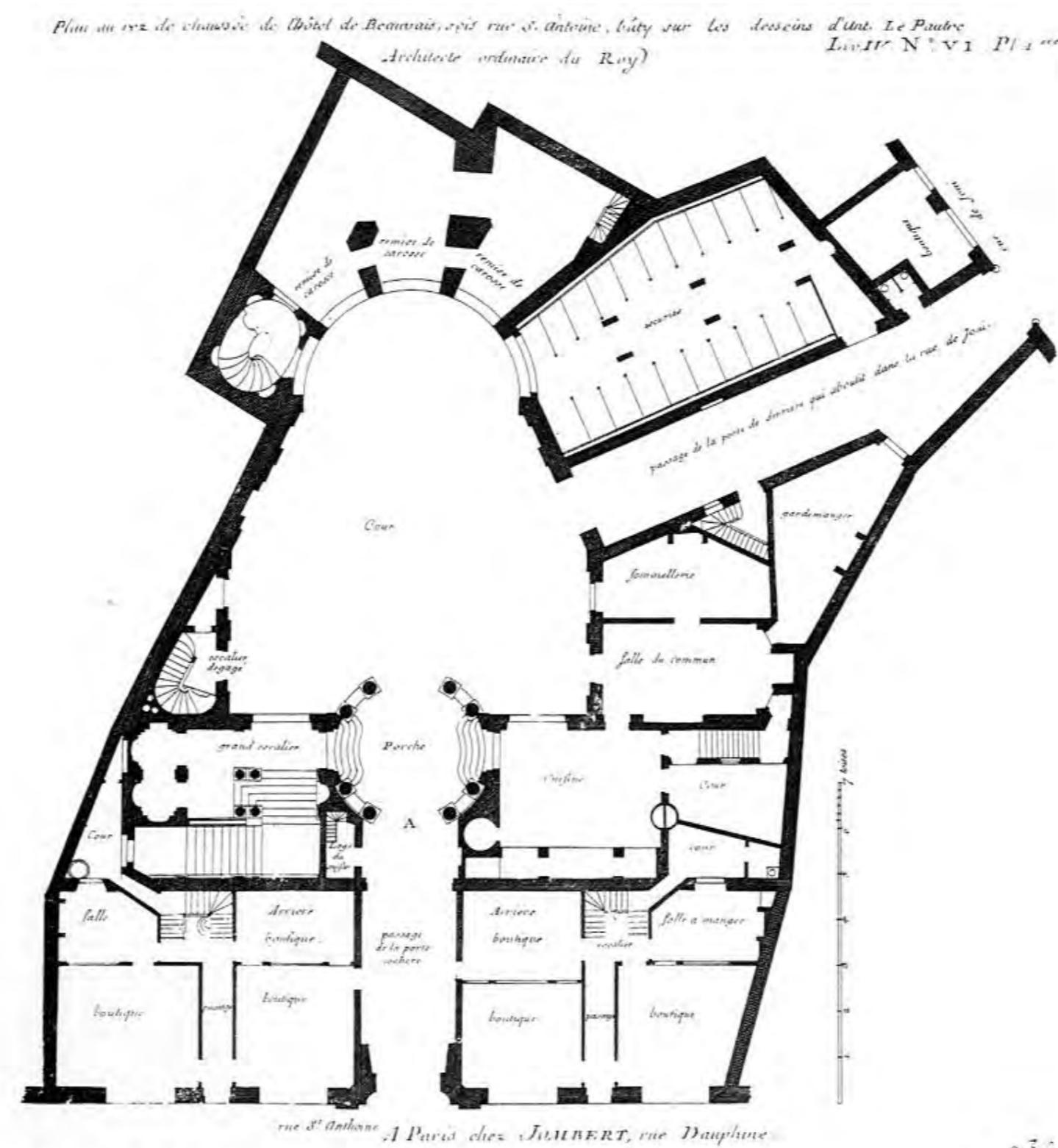


**COURTYARD MATERIAL COMPOSITION**  
Rhythms of Facades

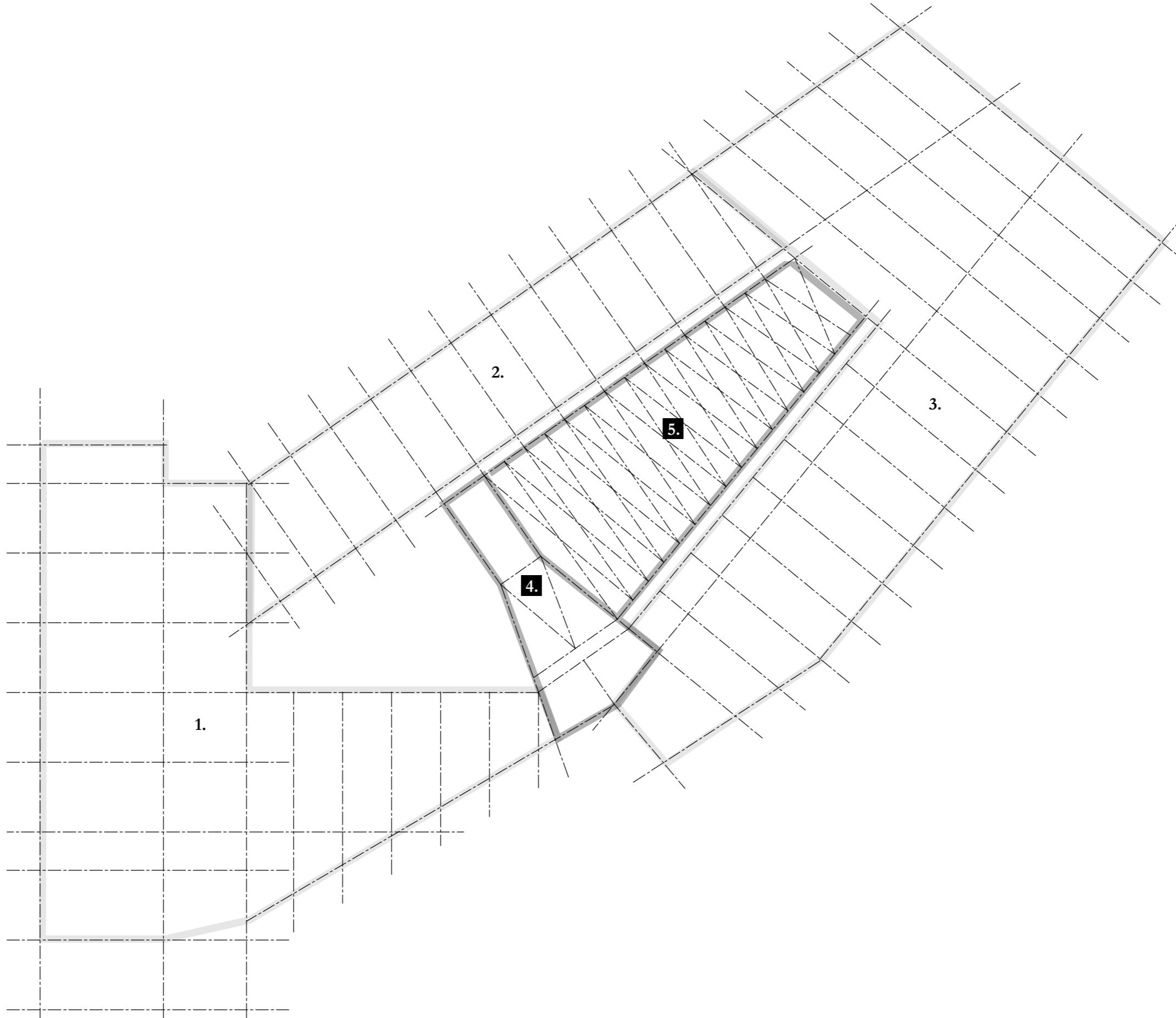


HOTEL DE BEAUVAS



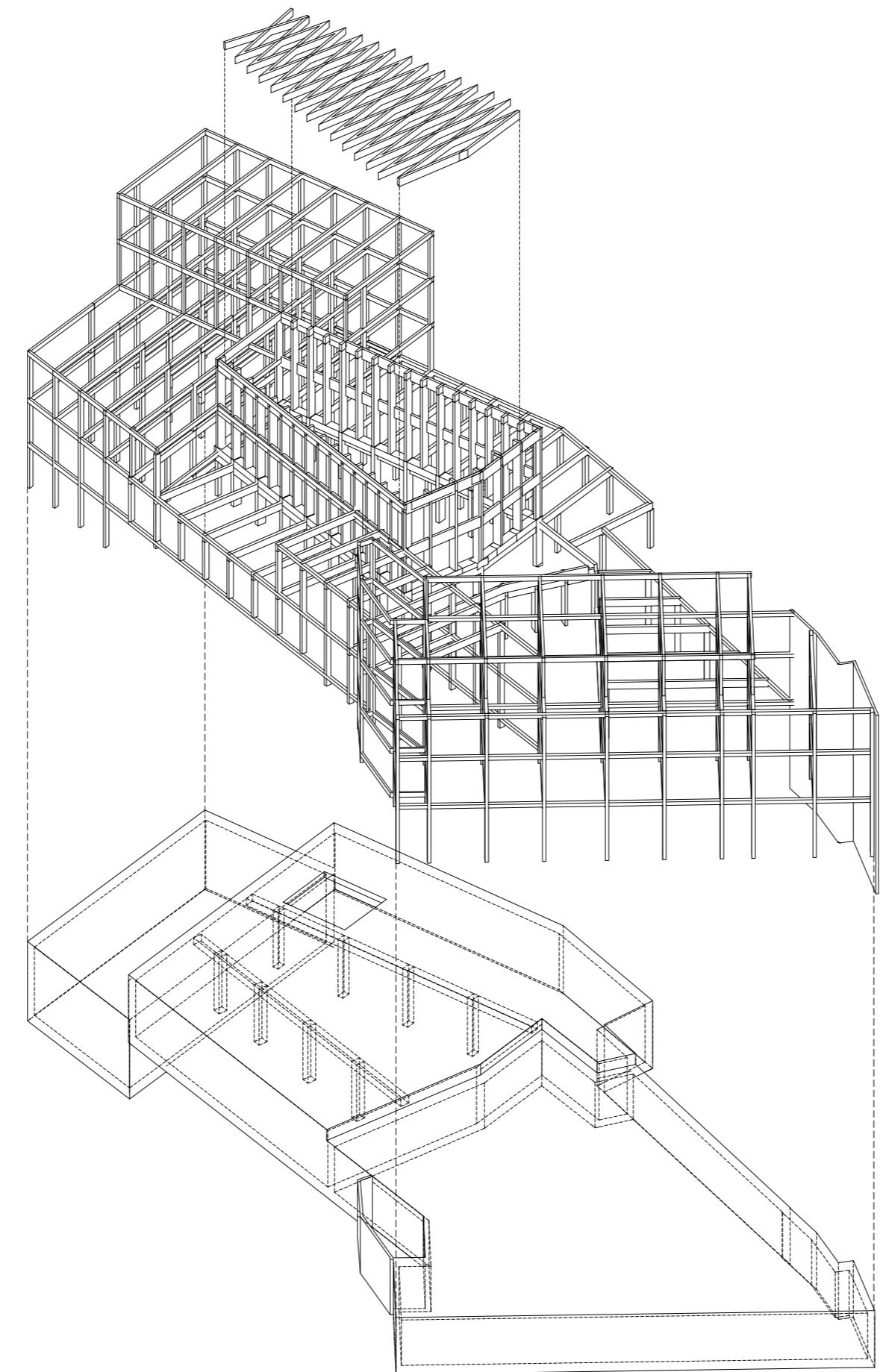


47. Hôtel de Beauvais. Plan of ground floor. Print by J. Marot  
From Blondel, *Architecture françoise*, 1752



## STRUCTURE

3 Primary Grids joined by a Hall and a Ramp

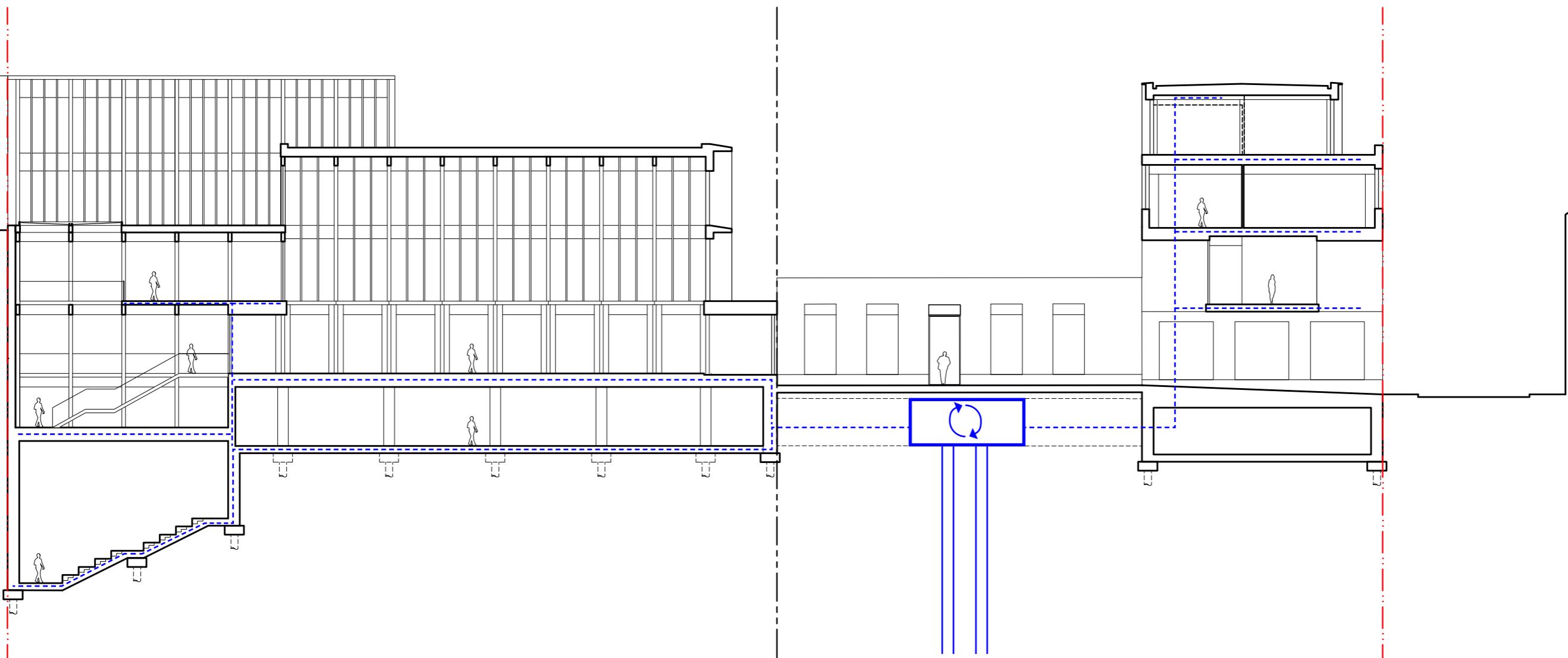


Glue-laminated  
Timber Frame Construction

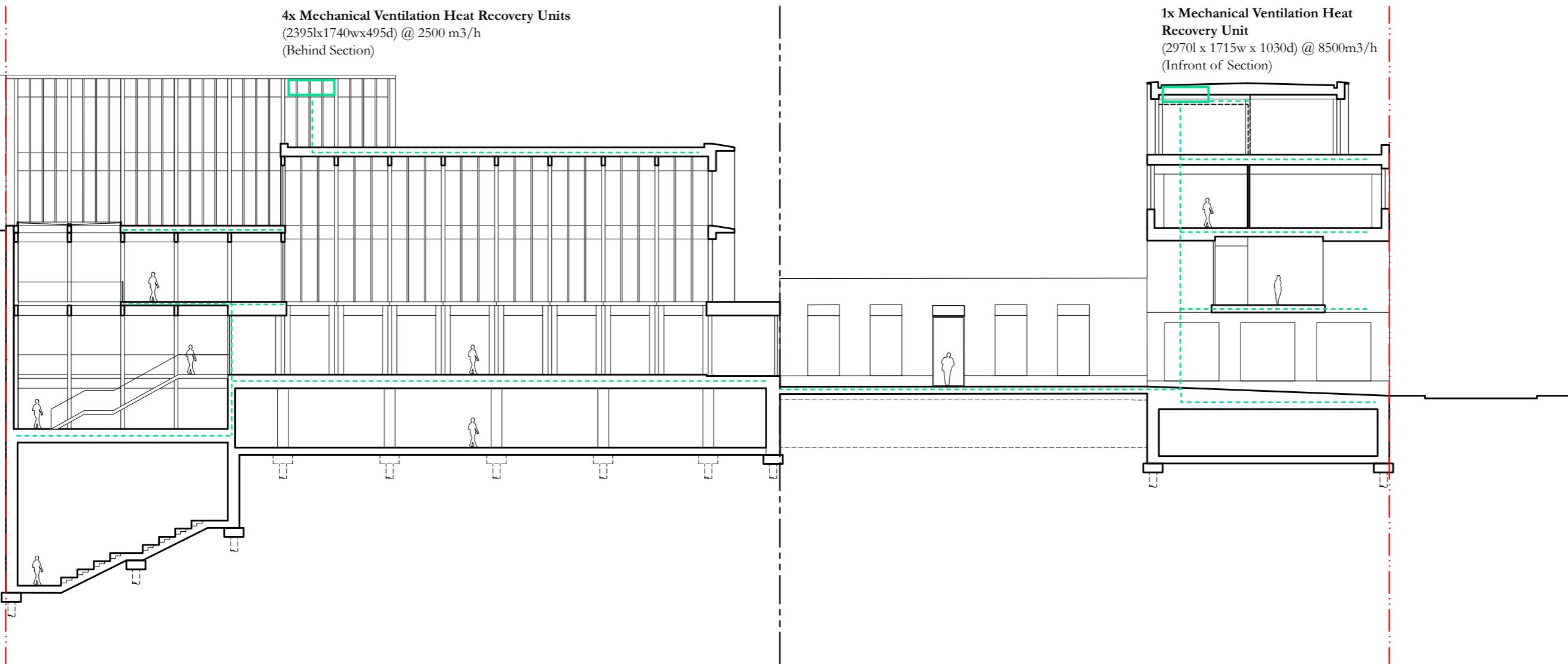
In-Situ Concrete Construction



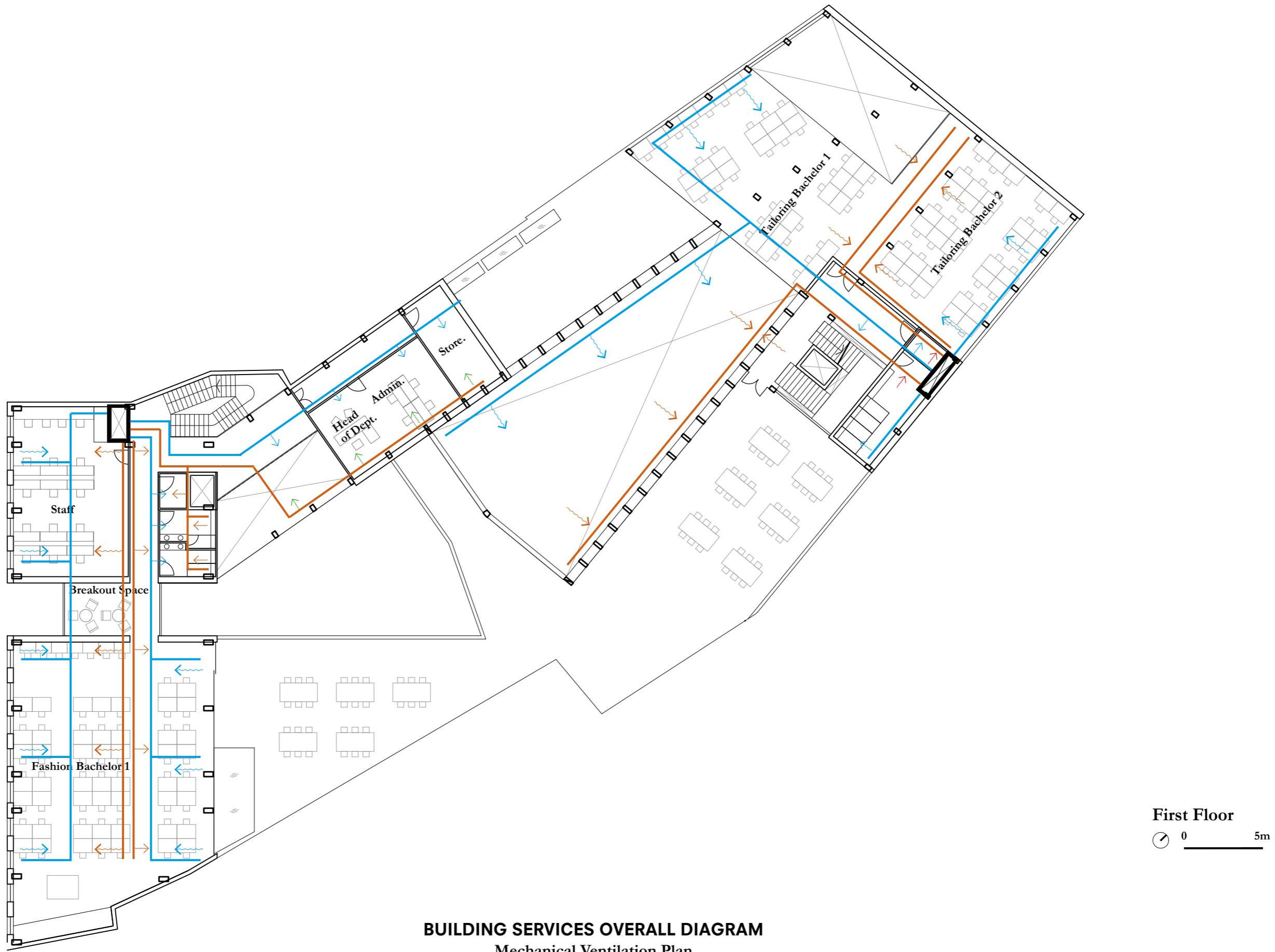
## TRADITIONAL PRECEDENTS

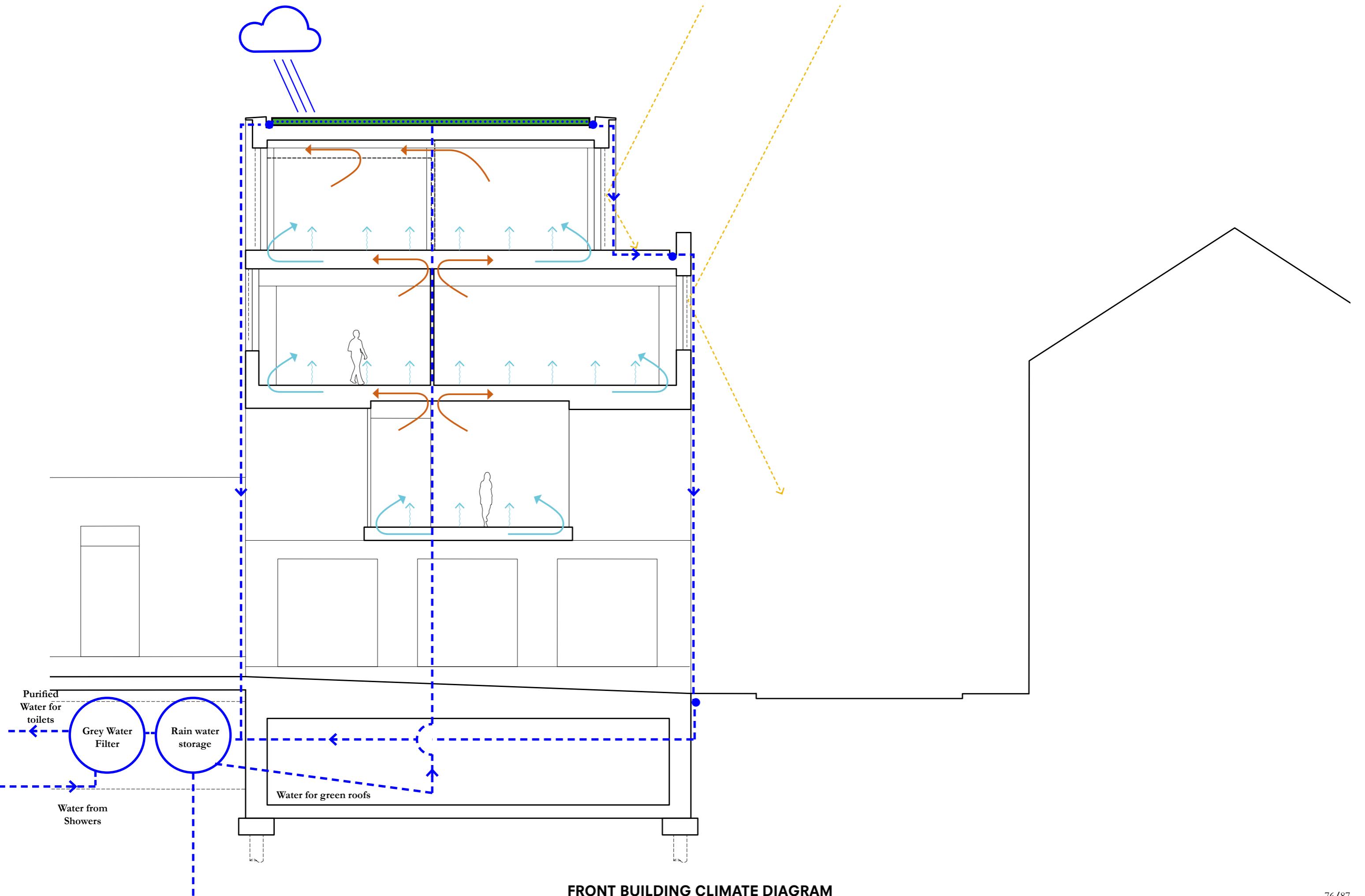


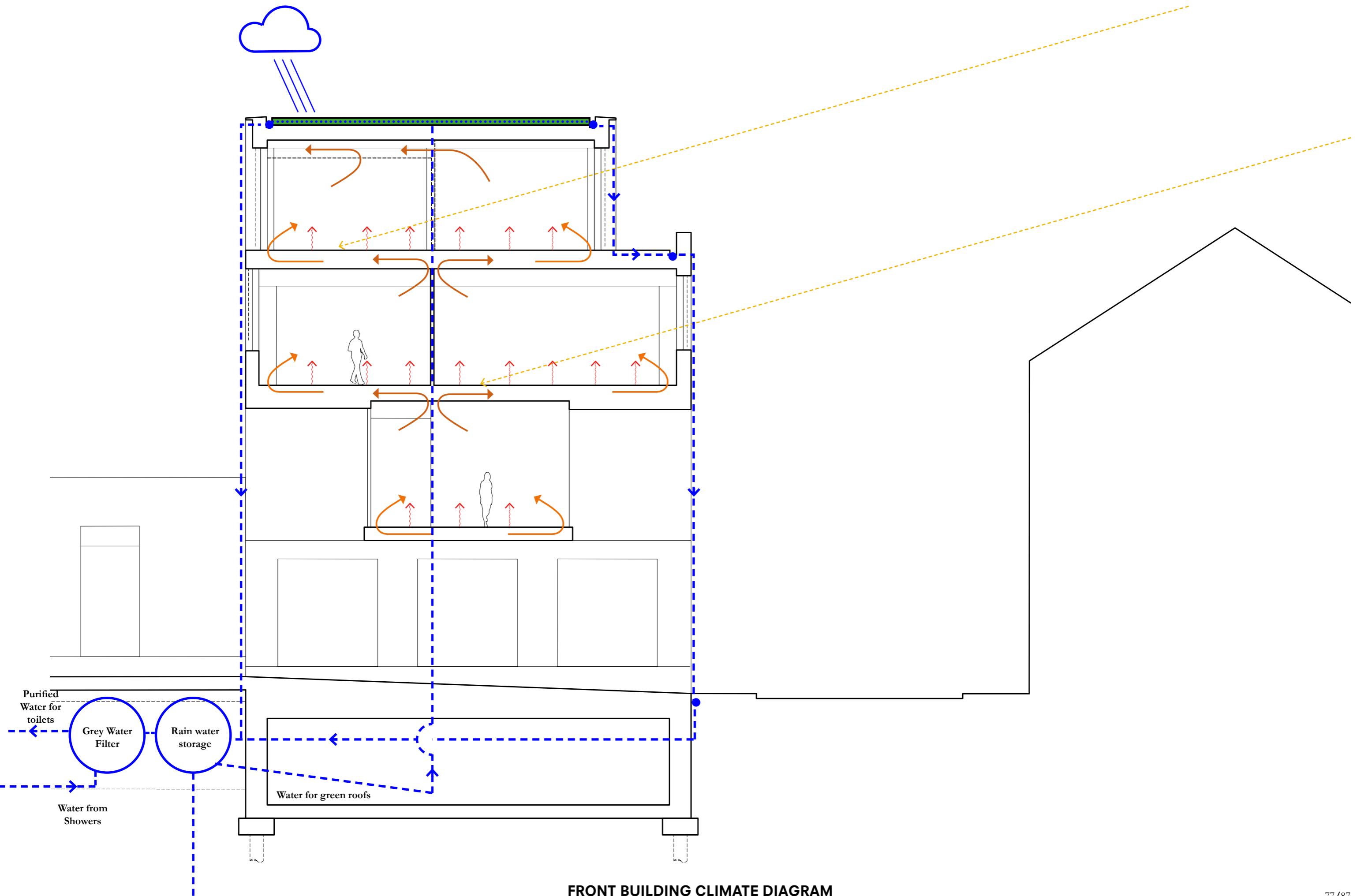
**BUILDING SERVICES OVERALL DIAGRAM**  
Underfloor heating Section

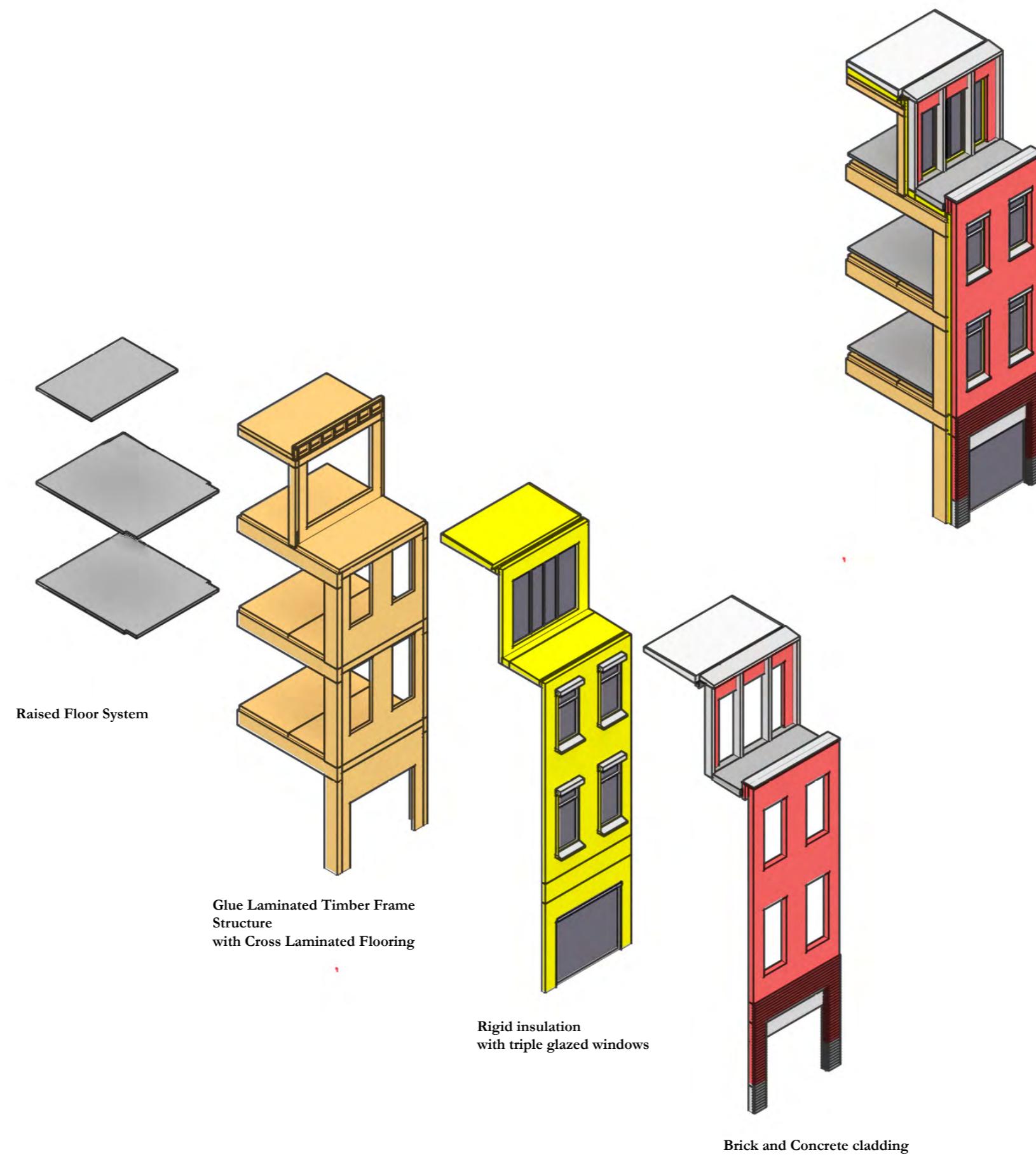


**BUILDING SERVICES OVERALL DIAGRAM**  
Mechanical Ventilation Section



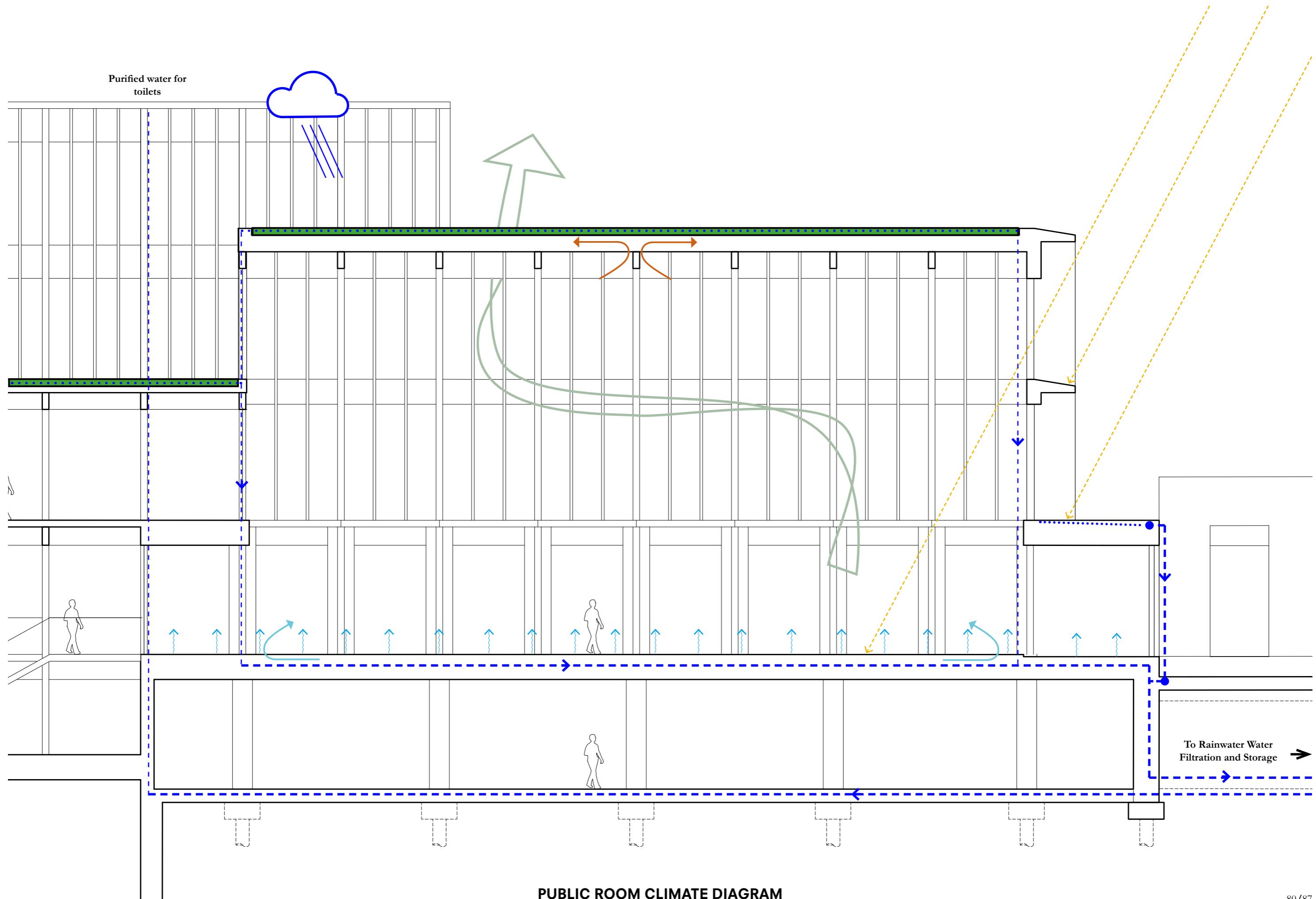


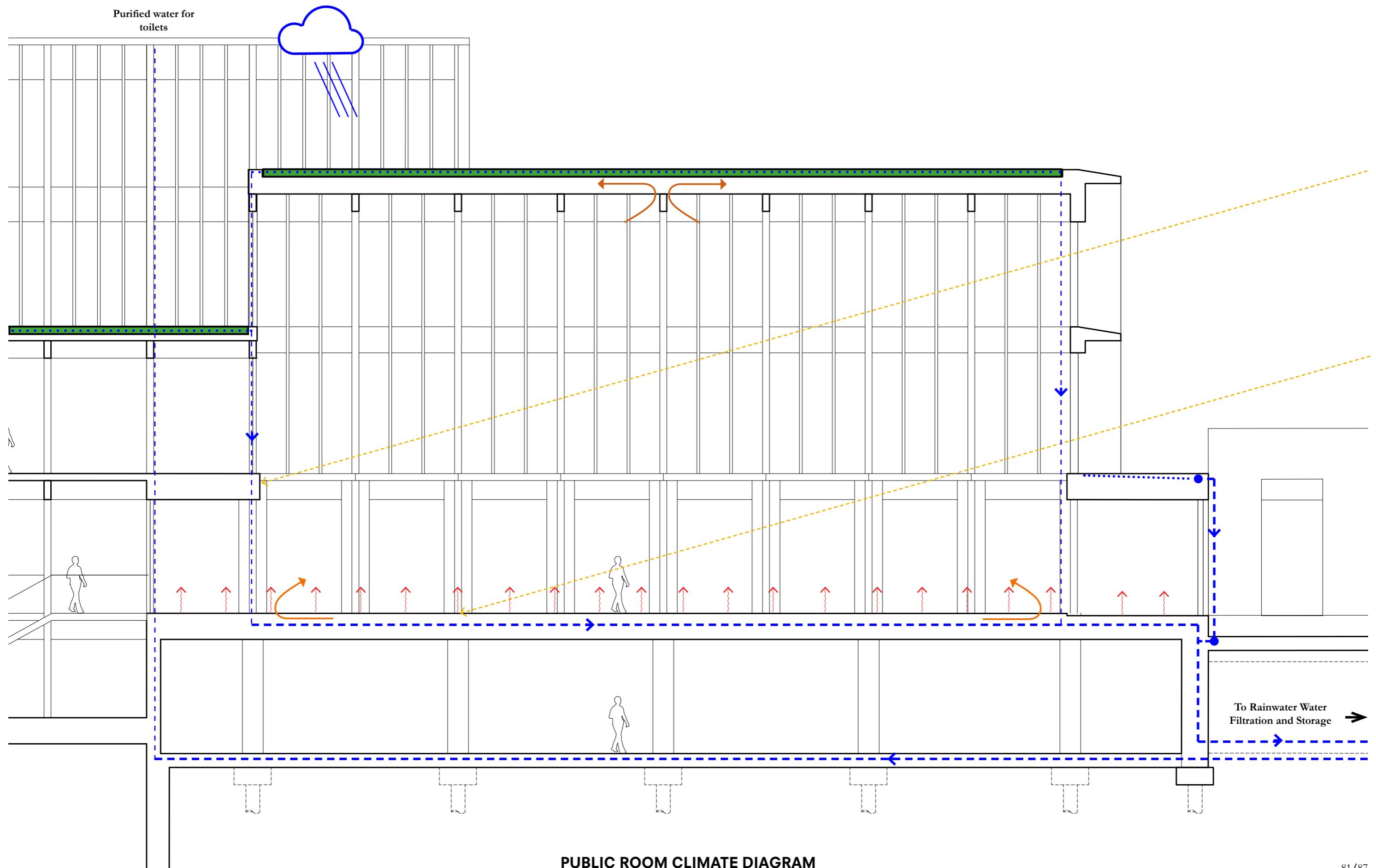




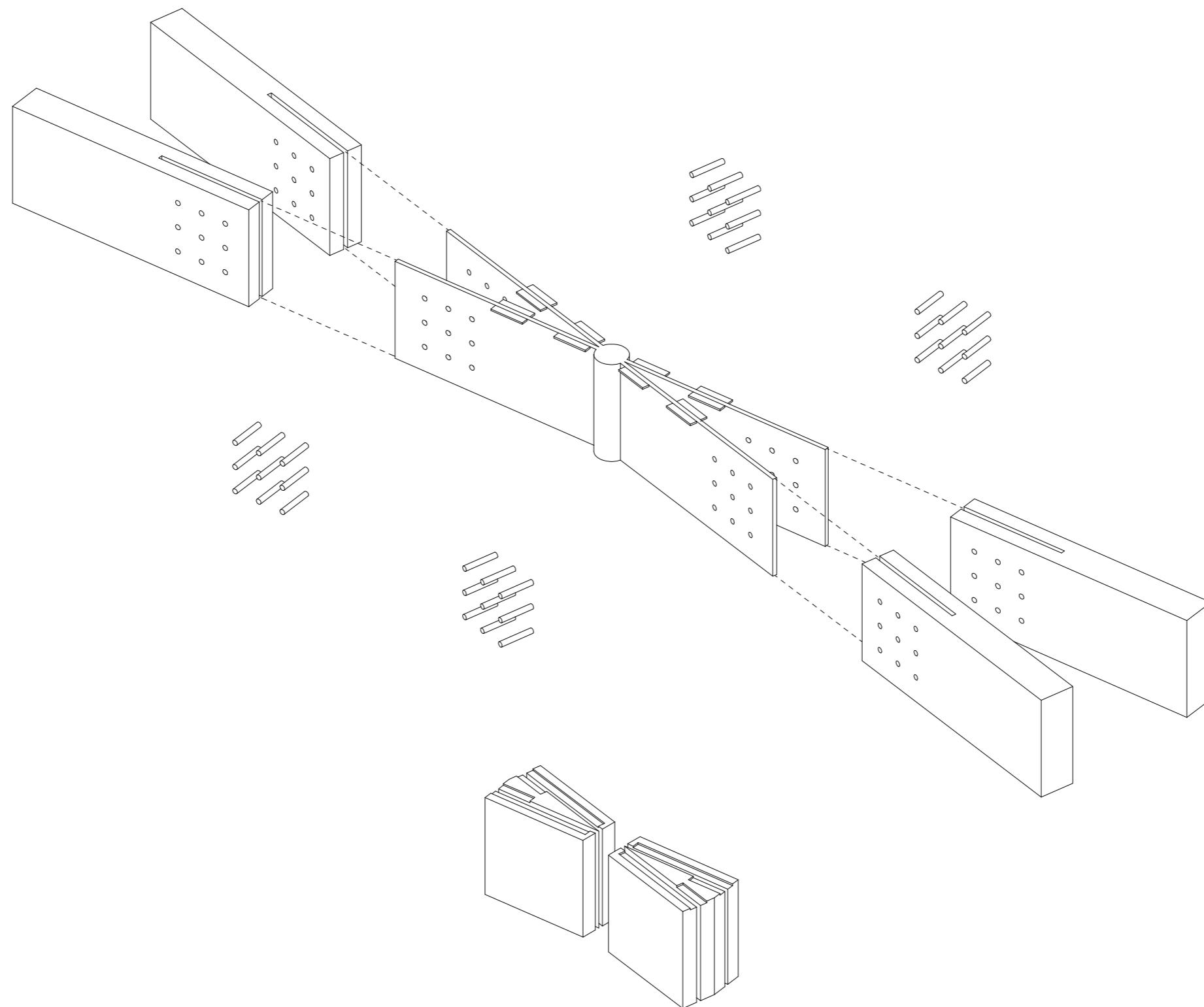
**TYPICAL BAY OF THE FRONT FAÇADE**  
Exploded Axonometric



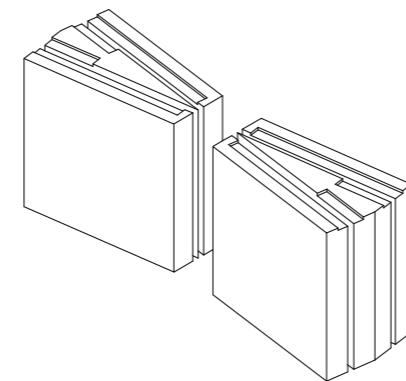
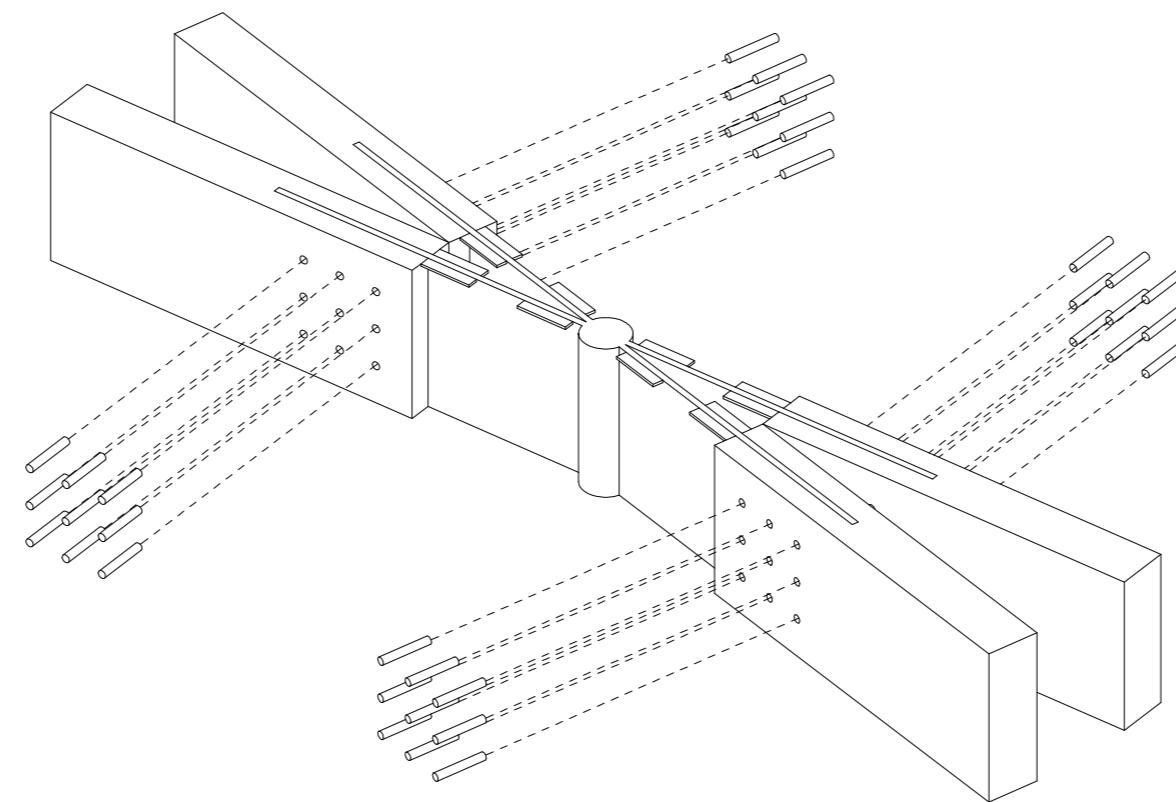




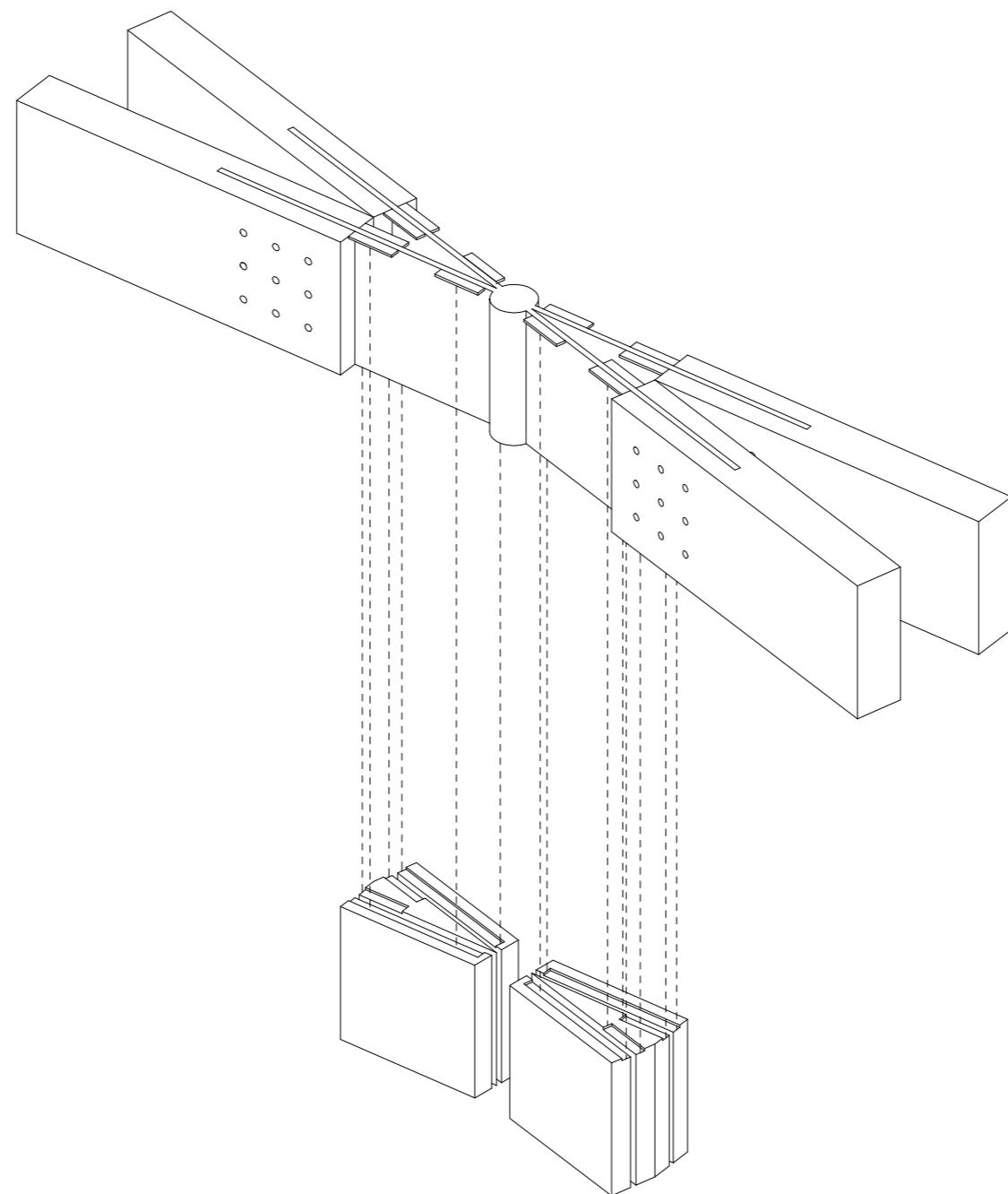




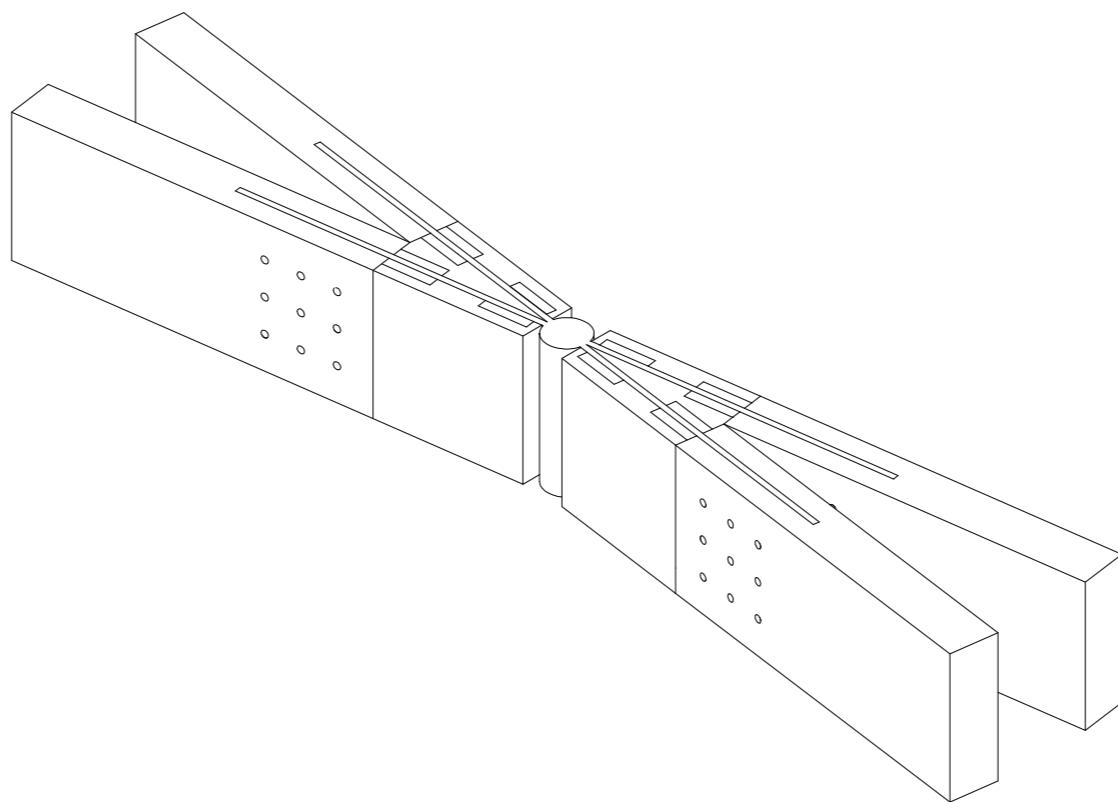
**PUBLIC HALL PRIMARY STRUCTURE ROOF CONNECTION**



**PUBLIC HALL PRIMARY STRUCTURE ROOF CONNECTION**



**PUBLIC HALL PRIMARY STRUCTURE ROOF CONNECTION**



**PUBLIC HALL PRIMARY STRUCTURE ROOF CONNECTION**

