

This project journal will be used to summarize and catalogue the obtained information and work done and with that form an internal reflection on my proces. It denies to be a fragmented narrative of personal work but rather my perspective on the collective studio work. Each subject will be substituted with references and thoughts throughout this graduation studio.

Week 1



Osram Hauptverwaltung, 1956
by Henn Architekten
Photo by Heinrich Heidersberger

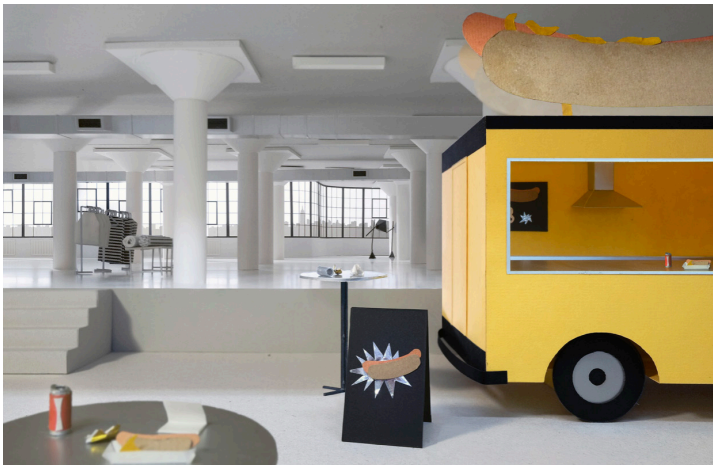
Recreating an image using the paper model as instrument.

Working Together

Reference models



Boring Model, 2019
by Thomas Raynaud



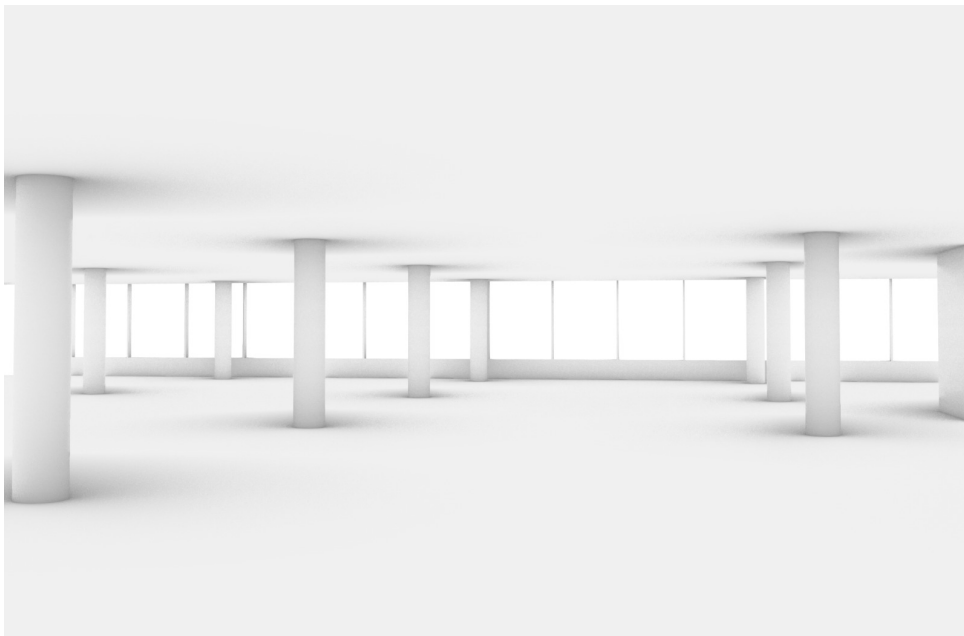
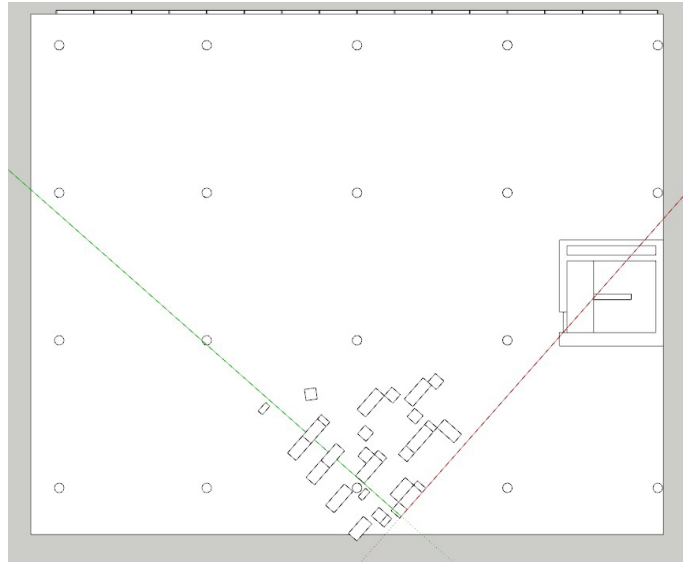
ETH Adam Caruso, FS 2017
by student wor



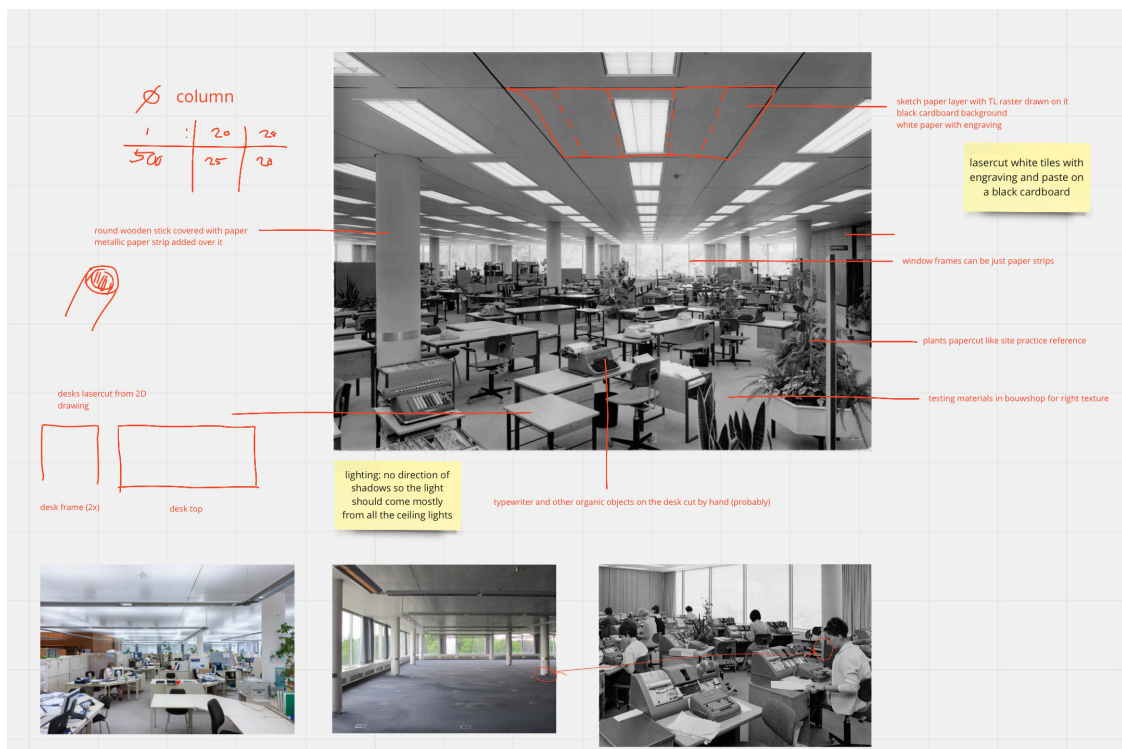
Space, 2013
by Edwin Zwakman

Working Together

Modeling the space in 3D to define the dimensions of the physical model.



For the preparing of the model making phase, a 3D model is used. This way the proportions of the model became clear and the furniture could be positioned.



For the recreation of this image in paper first some preparations are necessary. The group gathered references and a general consensus on atmosphere, style and methodology was formed. The reference models helped keeping work in the same lane of style and abstraction.

Reading Response, DESK

Office buildings and
organisational change
by Francis Duffy

In this text, Duffy examines three building pairs each building accompanied by one of its contemporaries. His research question states: 'What Image best captures the capacity of buildings to reflect society?'

Firstly, The Sun Insurance Office (1849) and Oriel Chambers (1864), both mid 19th century office buildings. The floorplans are characterized by a division in separate units. Although The Sun Office houses one company like a small household, Oriel Chambers provides one chamber per firm. It can still be exploited as a contemporary flex office, which might also be one of the reasons it is still in use.

Secondly, Duffy compares the Larkin building (1906) with the Guaranty building (1895). As in the early 1900s the industrial revolution continues, modernist ideas shape the new designs of offices. Employees were seen as machines who produce and 'respond only to financial reward'. [Taylorism] While the Larkin building is a conventional four story high office building, the Guaranty building looks it higher up and is known as one of the first skyscrapers.

Ventilation technology at its time still called for a U-shape floorplan, a thing that changes fifty years later in the Seagram (1953) and the Ninoflax building (1963). Larger, more flexible floor areas asked for new organizational approaches. In both cases the interior has little to do with the exterior. Duffy considers the Seagram building more as an object of investment which is managed from outside-in by real estate parties. While the Ninoflax office interiors were taylor made for a specific company. The Seagram Building in the US was approached as a real estate investment rather than a fitted glove for its user. In Europe, with the Burolandschaft offices, focus was less on the real estate side of the building but rather on the interior.

What's next? Contemporary office spaces for multinationals are rising from the ground in the country side or even the desert. Big orginazations like Google and Apple are building 'campuses' for their research and development offices. Which is intriguing and scary at the same time. These companies have so much capital, that the revenue of such a campus is totally in their own control without the interests of investors. What does this mean for the architecture? It can focus totally on the values and needs of Google. Which can result in autonomous buildings without external interests.

Looking back and trying to find a red line connecting these precedents it is all about a change in perspective on management and efficiency. Different socio-political times meant different office layouts. For example, furniture and plants of the Quickborner team become the walls.



The Crowd, 1928
by King Vidor



Le Mecanicien, 1920
by Fernand Léger

Week 2



Copyshop, 1999
by Thomas Demand

“The flatness and all-over quality that these images had, this being the means by which the epic and the everyday were brought into contact.”

- Adam Caruso on Thomas Demand, House of Card

Working Together





Space 2013
by Edwin Zwakman

Working Together

Model making techniques and engineering



Why does Thomas Demand make his art?
What does this recreation of a photograph mean?
What does the zeitgeist tell us about the possible real colors in this B/W picture?



Reference model of Site Practice

Precedents

Grattacielo Pirelli (1965)
by Gio Ponti



Extended discussions have been taking place about the lineweights in the drawings. Distinctions in lineweight will improve the readability of the drawings, but it has to be kept to the minimum. The conclusion for this set of drawings was to make use of three different lineweights. These respectively distinguished structural elements, non structural elements and lastly, furniture.



Precedents

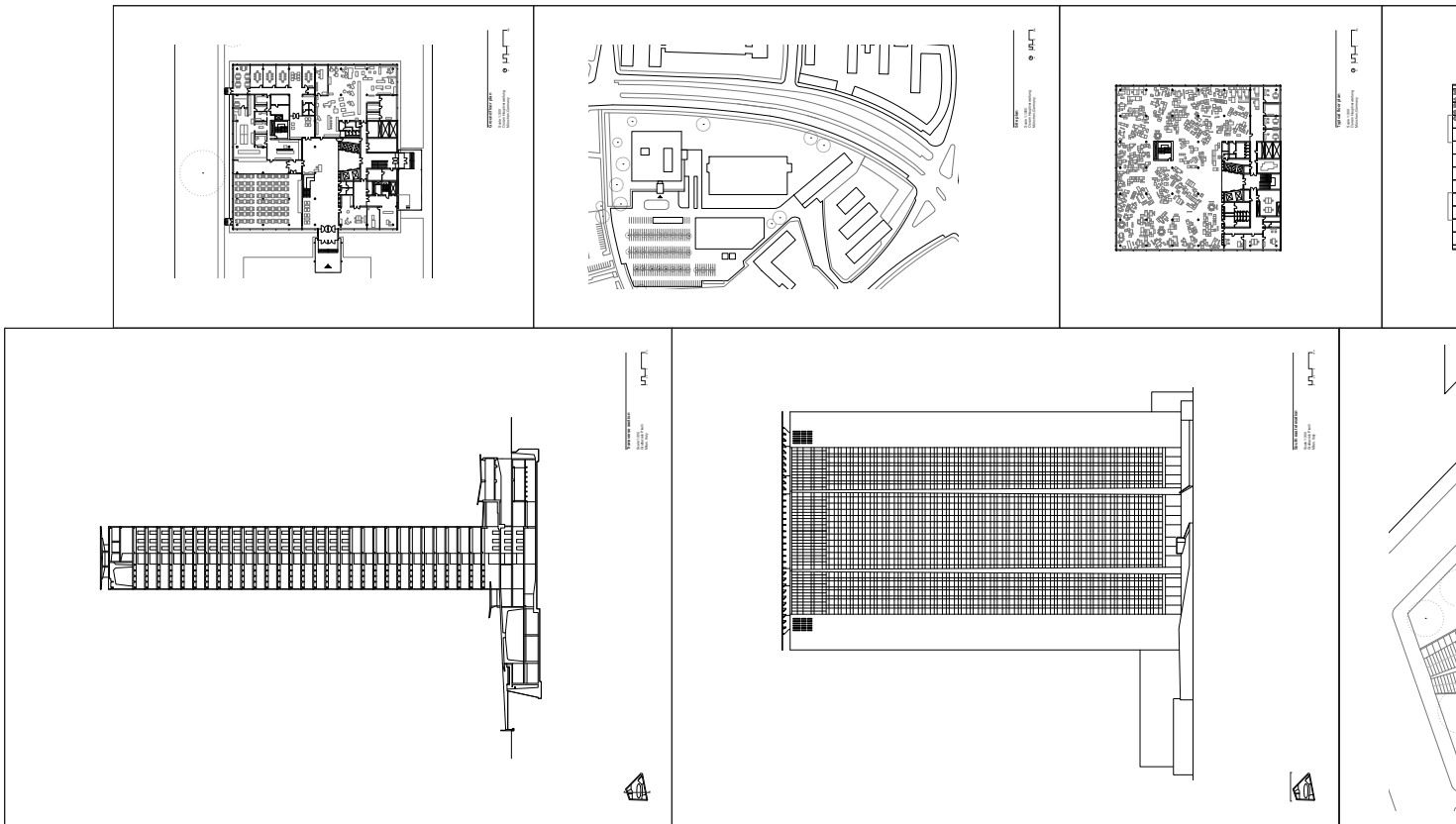
Osram Hauptverwaltung (1956)
by Henn Architekten

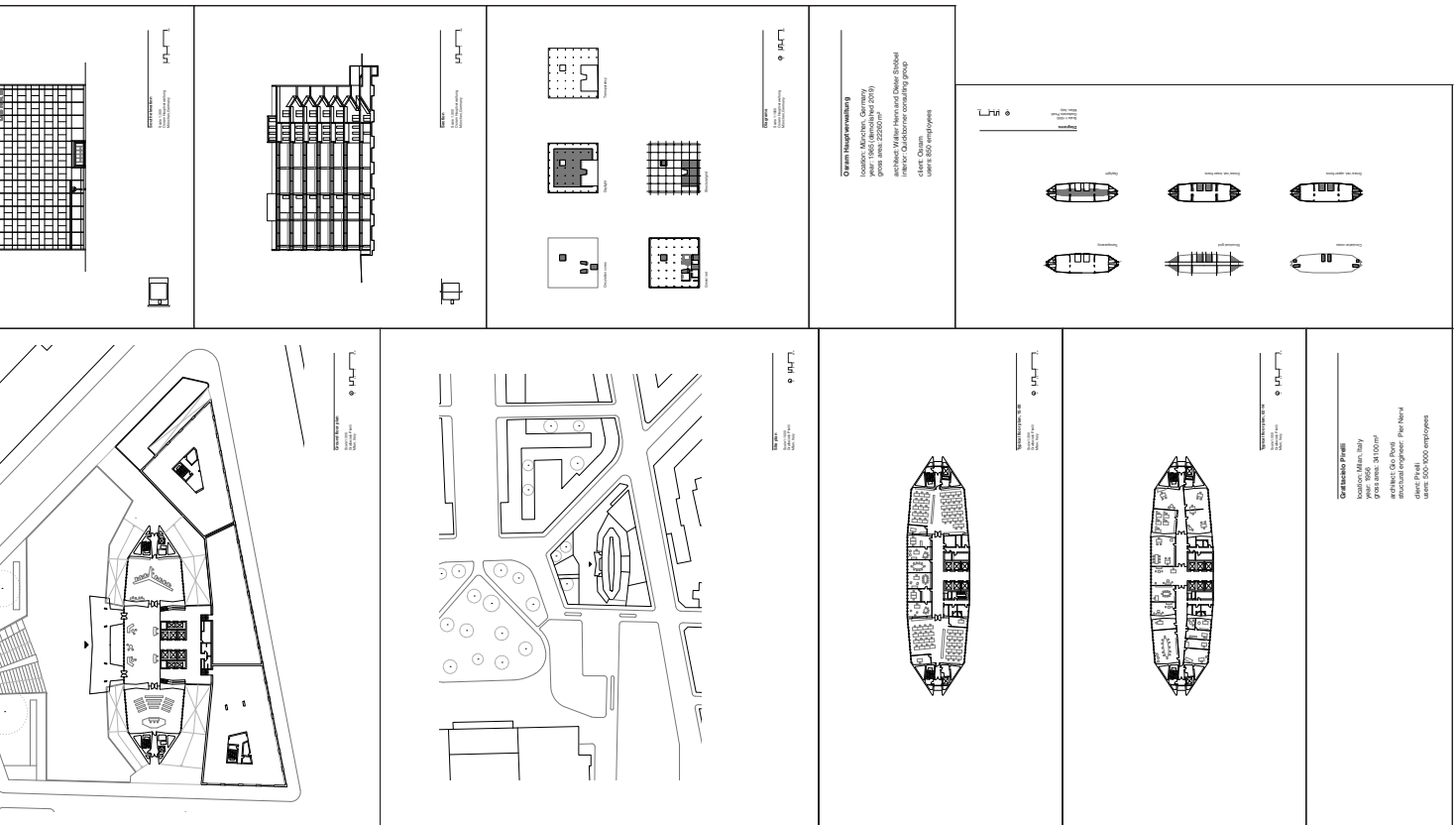


In the case of the OSRAM building, the architects role was one in collaboration with the Quickborner team. This resulted in a rather modest expression of the exterior and interior structure, for the interior to do its thing. The architect is not the dictator of the design. While in the case of the Pirelli building, Ponti was the star of the show. This resulted in a more expressive building where the interior arrangement is submissive to the overall building structure.



Precedents





Desk Drawing



The Room of One's Own
by Dogma

Weenahuis
Klunder Architecten
Rotterdam
1983-1987



Reading Response, CITY

Corporate Towers and Symbolic Capital
by Kim Dovey

What does Dovey mean with Symbolic Capital?

Why do we read this text? e.i. how does this text fit in the brief of the studio?

What is your responsibility as architect when unethical decisions are being taken on behalf of the company and thus the corporate image of the building?

or

What is your responsibility as architect when you disagree with the corporate image of a client?

Can the new city with its forest of skyscrapers evolve into a layered ecosystem like a natural forest?

Where does man's need for power and thus the aim for hierarchy originate from?

How does the macho character exist in contemporary architecture culture?

KIRAC EPISODE REM KOOLHAAS

Timeless design equals the idea of a safe investment.

A view = luxury, but since when? since the skyscraper it became a selling point within the city instead of mountain villas. with the introduction of lighting and ventilation

Most interesting paragraph:

The symbolism of contextualism is more than a gesture to the forces of urban conservation. It endows the building with a corporate image of being original and forward looking, yet with its roots in the conservative past It is the perceived resolution of this opposition, the image of a kind of responsible risktaking, that maximises symbolic capital. As Harvey (1989, page 288) argues: "Corporations ... value a stable (though dynamic) image as part of their aura of authority and power The production and marketing of such images of permanence and power require considerable sophistication because the continuity and stability of the image have to be retained while stressing the adaptability, flexibility and dynamism".

Conclusion:

Corporate towers are not natural, necessary, or inevitable, and they are not produced out of ignorance as to their effects. Much of their prevalence can be attributed to the rational pursuit of symbolic capital. They are the popular buildings of a powerful, patriarchal, and predatory corporate culture.

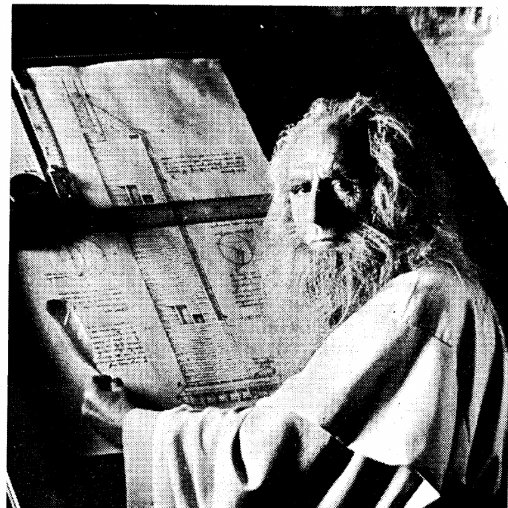


Figure 1. The myth of artistic production.



Lacaton Vassal El Croquis cover

Week 3

The Changing Workplace

or The Political Economy of Flexibility
by Amy Thomas

Notes:

Need for associative thinking as architect

Neoliberalism changed reprogrammed users needs (Reagan and Tetscher)

Foucault defined neoliberal governmentality encourage individual to self govern

Cooperations were prioritized

Duffy: 'Buildings are layers of longevity, isn't such thing as a building'

'scientific management' : Frederick Taylor 1985

Frank & Lillian Gilbreth's Motion Study 1914

Hawthorne experiments about efficiency.

Quickborner: organization as communication tool.

cellular > open plan > landscape

1960: be yourself

'culture eats strategy for lunch' - Peter Drucker

homoeconomicus, Foucault

'Freedom' at work: hot desking in the 90s.

Conclusion:

Flexibility interated in all aspects of architecture

Wellbeing of employees (SESC Brasil. et)

'Land values drive buildings and value/profit continously to destroy itself to continue growing.' Neoliberalism matter of perception, what the office becomes later.



Quotes:

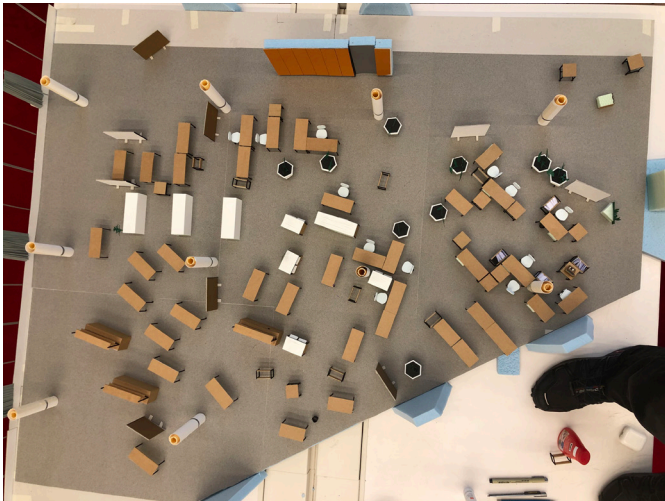
"Capacity to accommodate flux and change as a key element for successful organization."

"Incorporate the potential for extension in the design of the building."

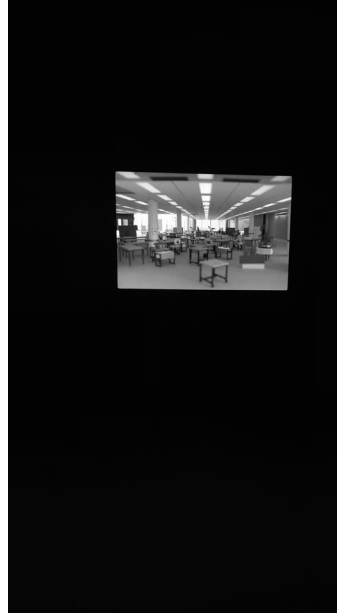
"Impact on the architect of all this: Design a framework that the user can adapt. what form that future adaptation might take. "Duffy: Interest in temporal notion of architecture, the use of the building through time. Time is the essence of the real design problem"

Working Together

Carefully testing configurations to visually match the original photograph.

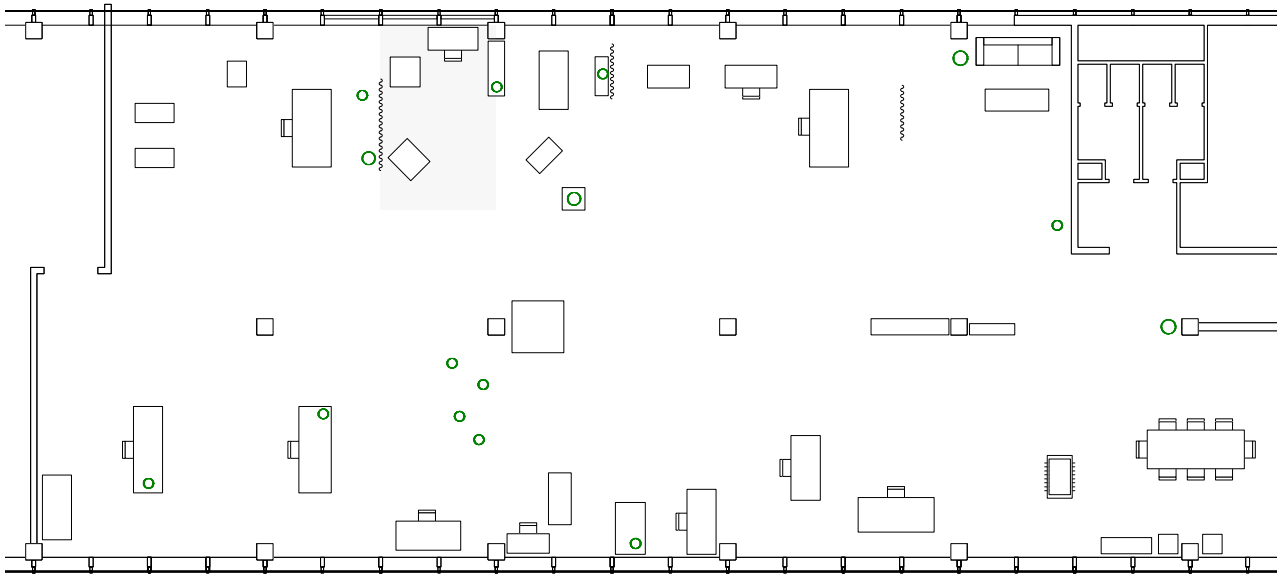


Testing light conditions for final photography




Desk Drawing

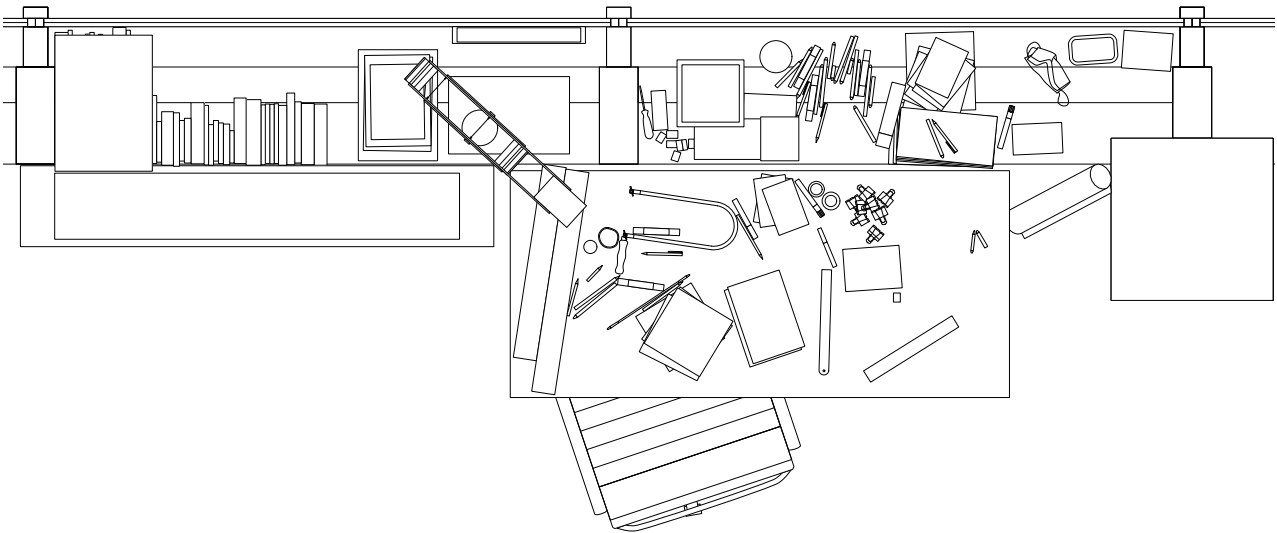




Desk

drawing subtitle	floor organization		
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paper size	A3		
date	21/09/20		
drawing by	Rohr Barton	Weenathus Runder Architekten Röhler-Stein 1055 1987	

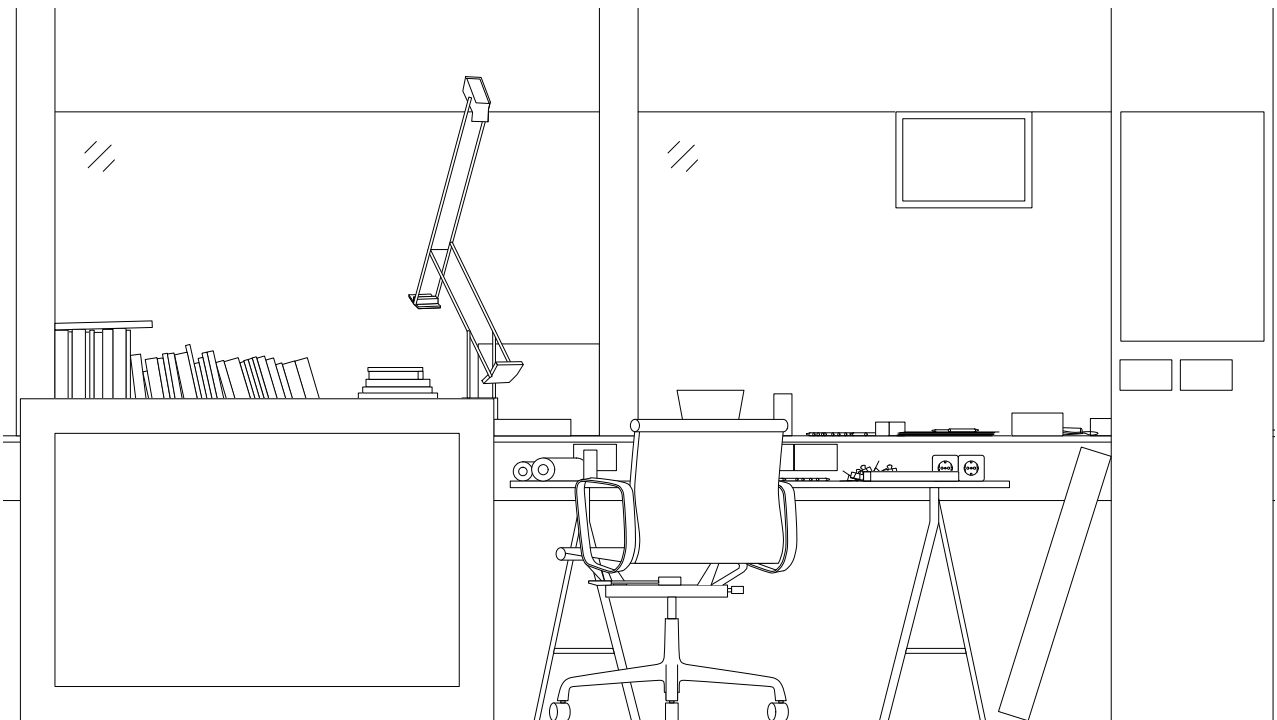
Desk Drawing



Desk

drawing subtitle	desk floorplan	1:10
scale	1:10	
paper size	A3	
date	2/19/98	
drawing by	Ron Barten	

Weenathus
Kunde Architecten
Rutten/Bent
1988-1987



Desk

drawing subtitle
scale
paper size
date
drawing by

desk elevation
1:10
A3
2/10/20
Rob Barton

1" = 1'-0"
Weinhaus
Küster Architects
Roth/Span
1988-1987

A Reflection, DEBATE

On workspace

A crazy wall structures the first analytical part of the debate about the workspace. Five themes have been specified: Office as image - Layout of building - The office as a home - Gender in space - Consequence. Within the theme Office as image, subthemes can be found like the image of the building in the city and the corporate image the building portrays. Aleksandar made us aware about the two different uses of the term image.

Defining relations between the themes resulted in problematization of certain subjects. For example, providing an artificial green space in the office building for the wellbeing of employees or keeping up a green corporate image has impact on the exhaustion of natural resources which causes environmental issues.

For me, the discussion served as a collection or overview of the information collected in the past few weeks. The broad introduction of precedent buildings, texts and research will serve as a base to reflect upon in terms of the brief and context of the Future Bank or Palace in Brussels.



Week 4

About looking

citations from a lecture of Mark Pimlott



“In short, what is required is a kind of acute attention, which reveals, or hopes to reveal, significant facts. In becoming conscious of those facts, we, as architects—as cultural agents as much as technicians—may be able to act more precisely, responsibly, sympathetically.”



“Managing people shaped buildings, and thus what this society was like.”

“I move towards my subject, and try to come to know that subject, for what it is, and what its appearances might suggest about its conditions. A city is, after all, an artefact that is marked by ideas, by other places and dreams of them, by circumstances that have befallen other places, by ideas that have been only roughly stated, by mistakes, errors, or hopes fallen short. All of it offered by people. When we speak of the conditions of our work, it is those conditions in their entirety that we must approach, meet, and speak to.”

Working Together





BANKING HALL, reading response

A History of Building Types
by A. Pevsner

Pevsner has a typical way of presenting a history, involving extended name dropping and mentioning of events. The text gets more digestible at the end as he gives more opinions. I personally found the material expression of Otto Wagner really interesting.
What do I like in this?

Reading response could be a timeline of events, to get a grip of the text.

Trust development in banking history:

1400-

Banking takes place in Palazzo's of rich banking families like the Medici, they use architecture to show off their wealth. This way trust was created, a wealthy family was regarded a safe investment place to put your money.

1500-

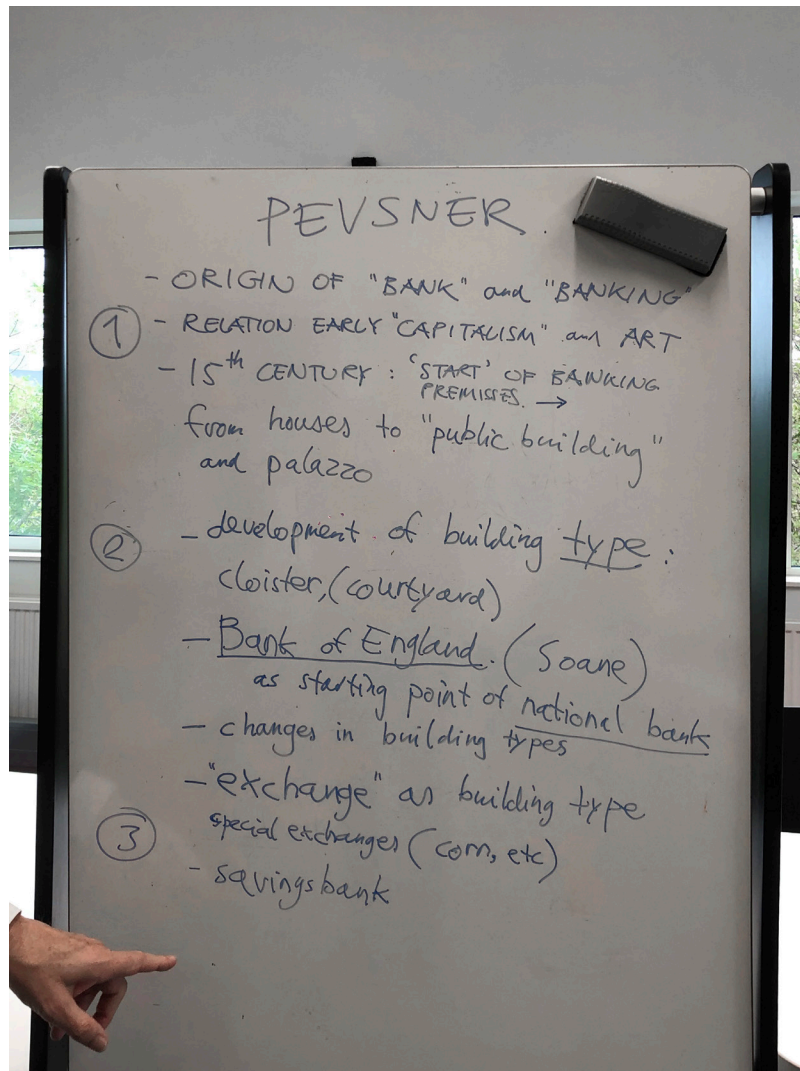
As trade and banking develops, it moves to bigger buildings with a central Piazza which is more public than the palazzo's. As trade was still very material this space was needed for transport and overview of the commodities. The fact that it was public might improve trade and progress of the exchanges.

1750-

As the bank and the exchange got more separated, the separate banking building had a more specific role in society. It now secures the goods considered valuable like gold. In contrast to the exchange buildings, bank buildings had a closed off character facing the street. This way, trust was created by expressing that the people's money was in a safe 'fortress'.

1850-

With the dematerialization of money, meaning that the actual value of the physical currency became more and more speculative, bank building became more transparent towards the street and the city. The value of money was more in the numbers, paperwork and contracts. The storage of valuable commodities could take place all over the country and the bank evolved towards merely another office building.



Week 5

Plinth | plinTH |

noun

a heavy base supporting a statue or vase.

• *Architecture*: the lower square slab at the base of a column.

origin

late 16th century: from Latin **plinthus**, from Greek **plinthos** 'tile, brick, squared stone'. The Latin form was in early use in English.

begin to determine for yourself

what the concerns of a social plinth might be and how you might translate this into representative form, space or action.

This will take the plinth as a provocation and will proposed a model as a response, at an appropriate scale, up to 1:1. This could be a model in the physical sense or it might be a model for appropriation or inhabitation; an act or an event.

The Social Plinth can relate to the foundation of a building program, regarding the first threshold that the public has with the building. With the word plinth used in the sense of a base. It could also relate to the materialization of the plinth of the facade of a building, and its connection to public life on the street.

In artistic ways a plinth serves as a base upon which an artwork is placed. A social debate or conversation happening at the plinth of the building, is graffiti. Because it is limited to the human scale and natural forces it mainly takes place within the domain of the plinth. To who do the streets belong? Social plinth is part of the public realm where people connect and protest. Should the bank with its specific function in society have a place for protest and discussion, or should it be dependent on national politics?

The plinth of a building can also architecturally provide outdoor homeless shelter. For these two events are not regarded very wanted in the city. How can we facilitate this without diminishing the street quality.

The opening of the bank's function throughout the city in terms of service: ATM's are an extension to the bank's influence and stretch out like tentacles all over the world. To who belong ATM's?



Downtown Apartments, Berlin



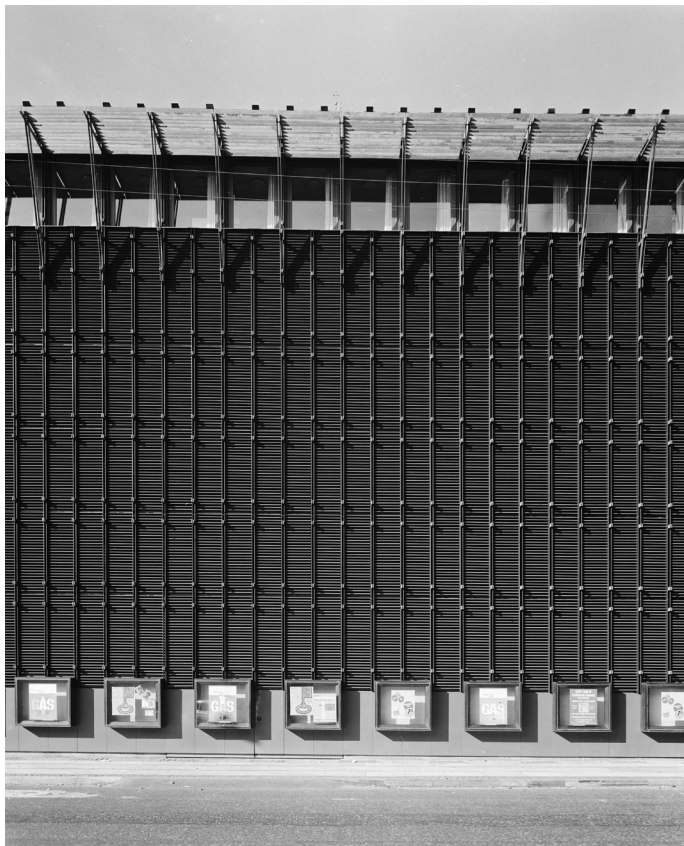
Kreuzberg, Berlin



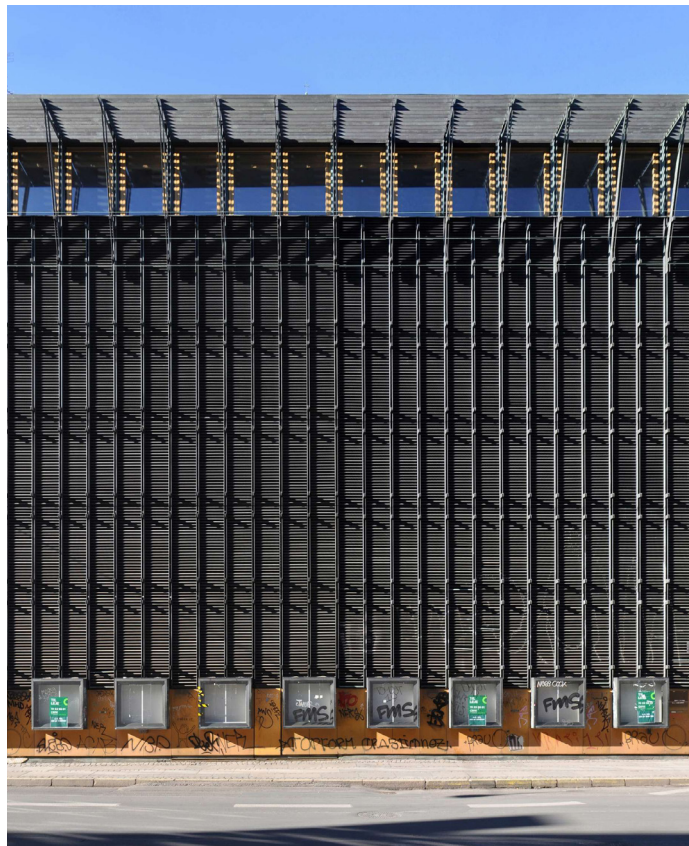
Eight Cubic Meters, Buro Rietveld, Amsterdam



North Paddington 1975-1983, Philip Wolmuth



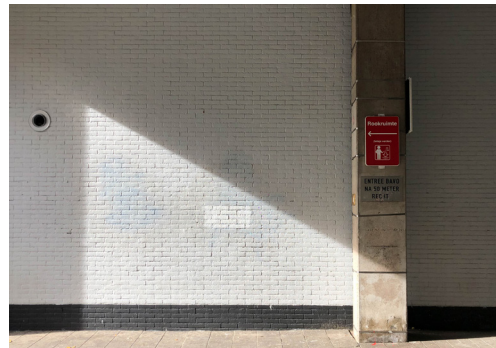
Bremerholm Transformerstation, 1963
by Hans Christian Hansen



Bremerholm Transformerstation, 2016
by Hans Christian Hansen

Social Plinth

Documentation of indirect social activity on the street in Rotterdam. Different voices form a social plinth.



Eendrachtsplein

KOER

**DE
CRISIS
IS NU
KLIMAATREBELLIE**

INFORMATIE

Plinth language

drawing subtitle: signs 02
scale: 1:30
paper size: A3
date: 21/10/06
drawing by: Ron Barten

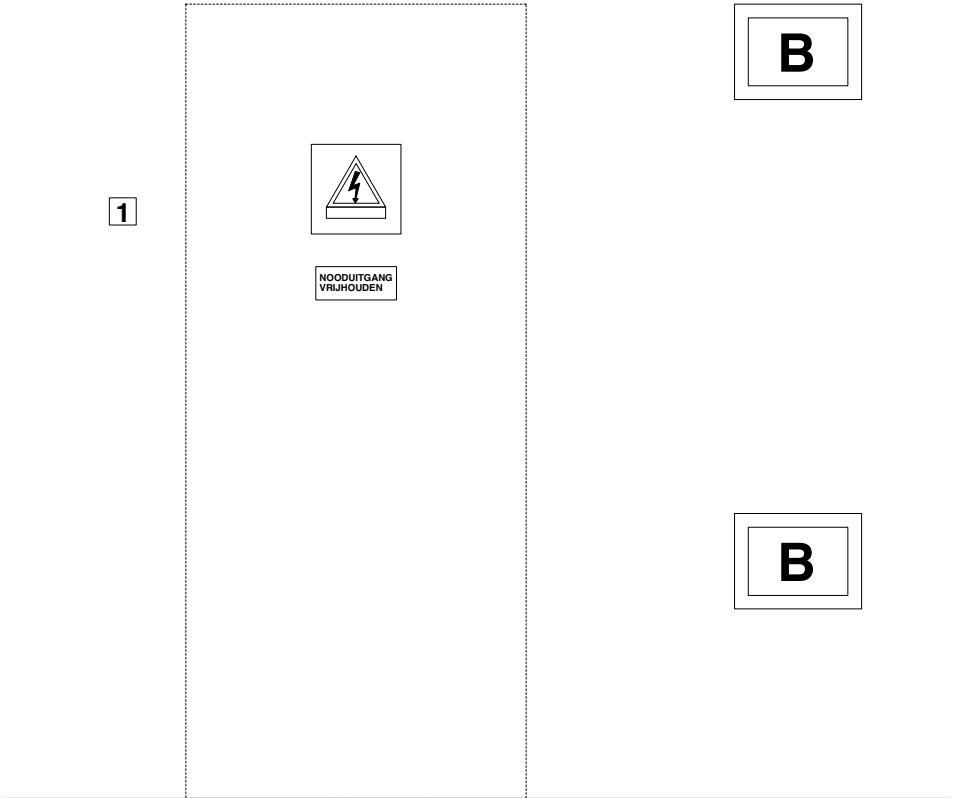


Rotterdam

Social Plinth



MIDNIGHT



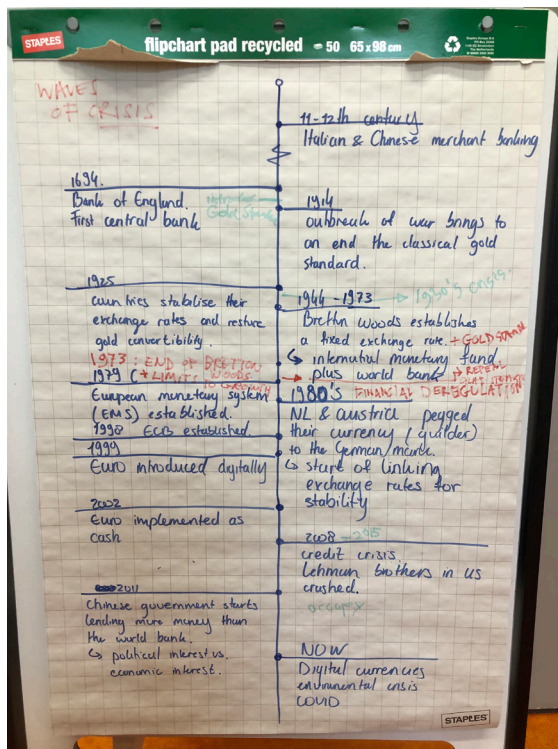
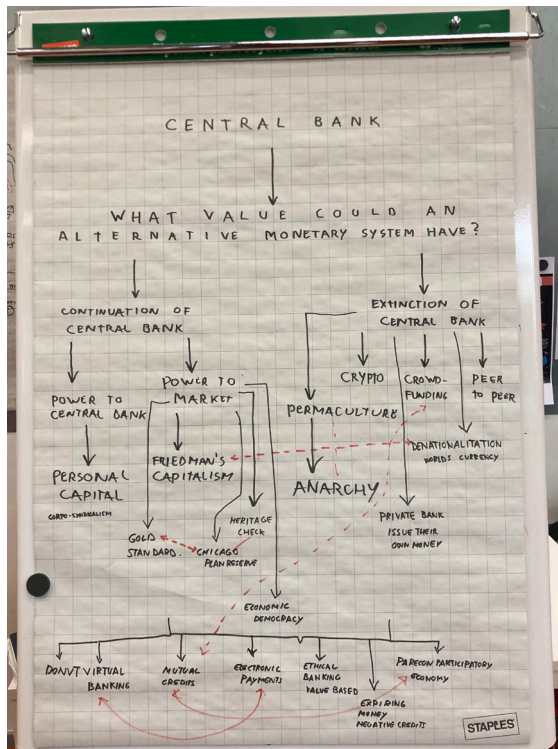
Plinth language

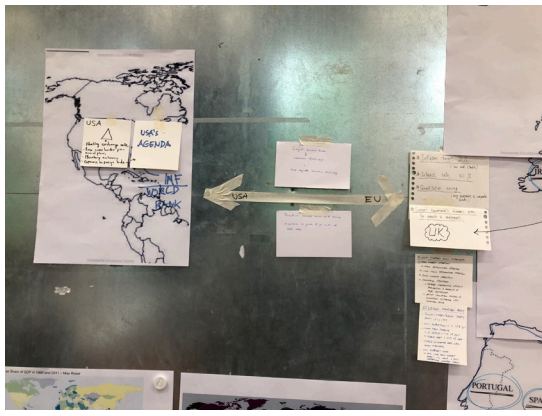
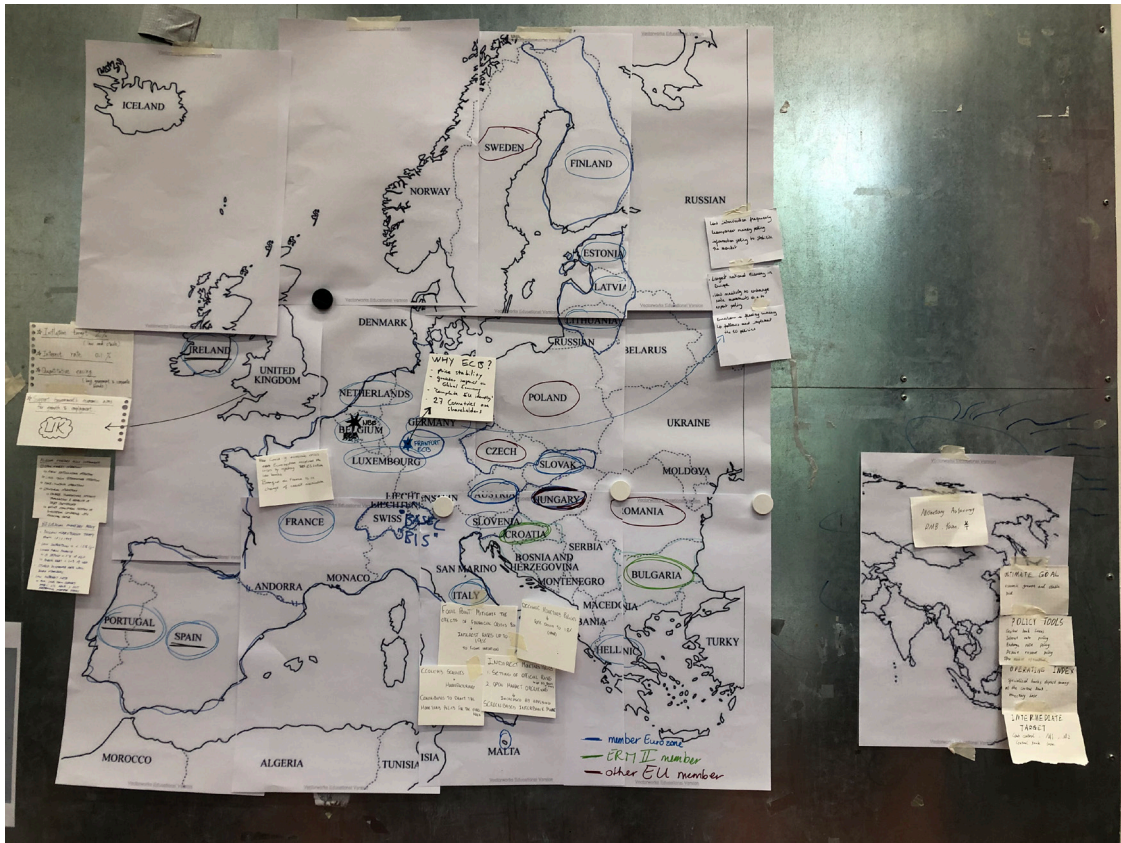
drawing subtitle: signs 01
scale: 1:10
paper size: A3
date: 2/1/06
drawing by: Ron Barten

0 1 2 M
Rotterdam

FACADE, reading response

The Basics of Money and Banking
by Wim Boonstra
Uncommon Sense: A Vision For A
Post-Capitalist Society
with Yanis Varoufakis





Week 1.7

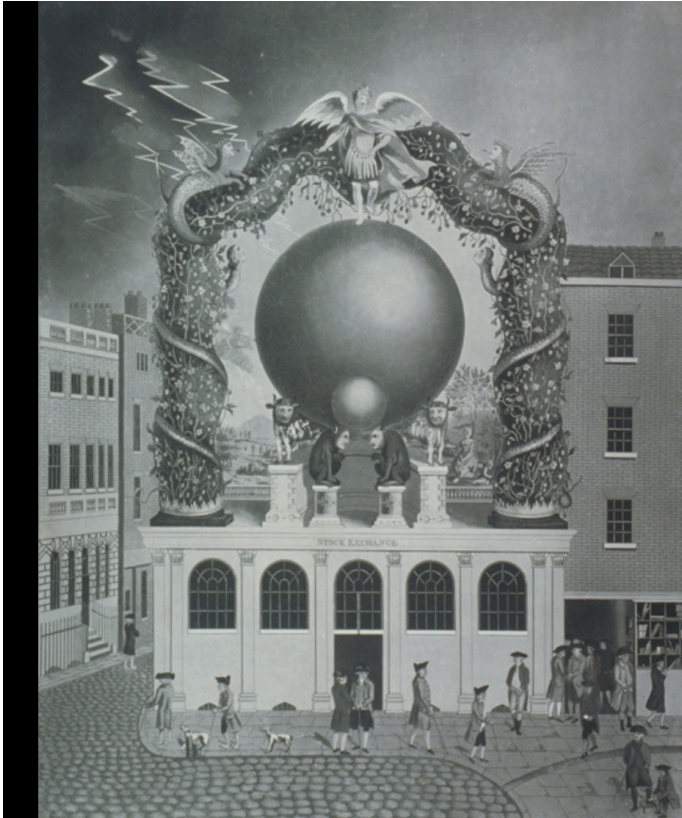
Bank Architecture

or The Paradox of Visibility
by Amy Thomas

'The structure looks solid enough but the foundations are mysterious... You can't see it, but they've got it. You don't know them, but you trust them.'



Men and Money: A Question of Confidence, BBC 2
Originally broadcast 28 April 1964



Invented traditions:

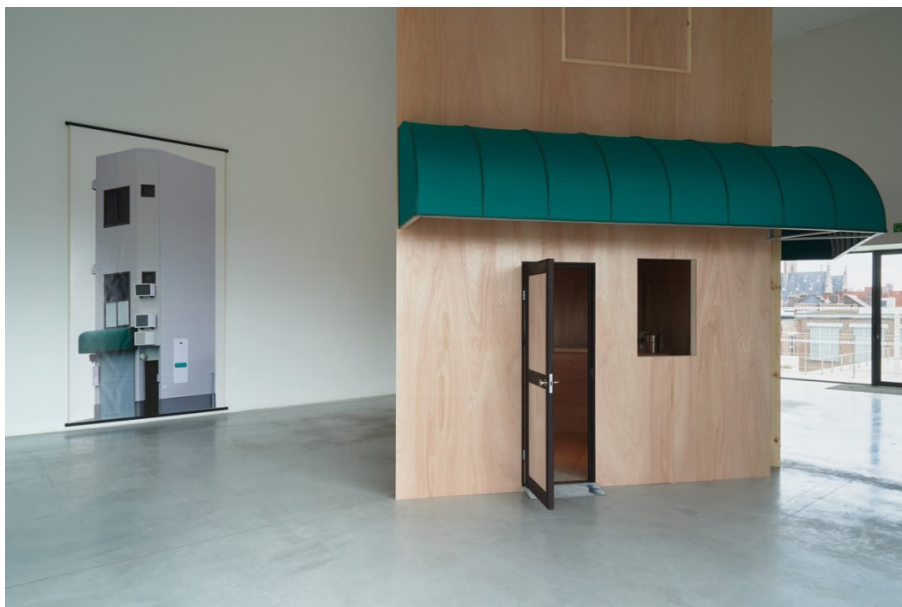
'a set of practices...which seek to inculcate certain values or norms of behavior by repetition, which automatically implies continuity with the past.'

Eric Hobsbawm, *The Invention of Tradition*, 1983

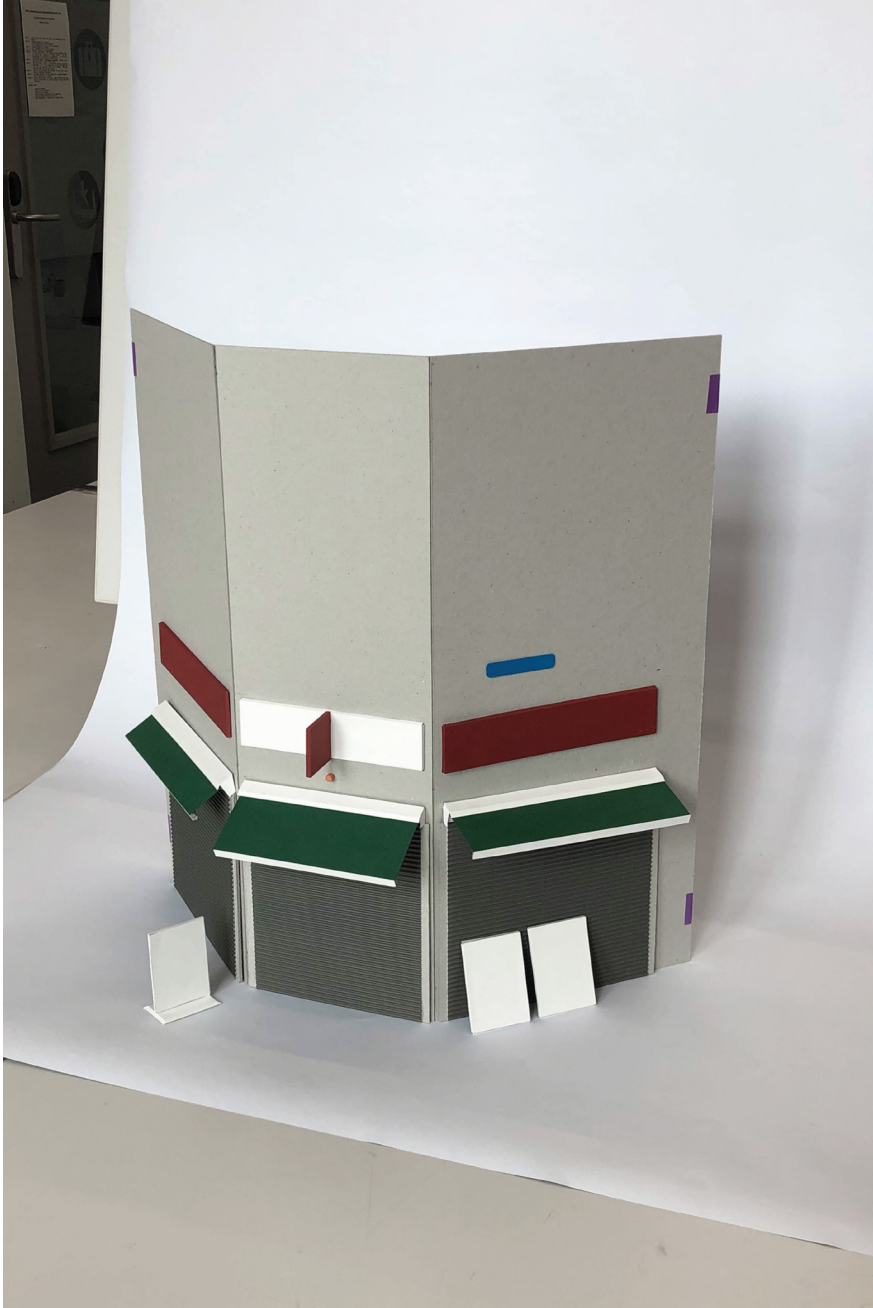


Messengers running from the Bank of England to the Stock Exchange with news concerning a change in the bank rate.

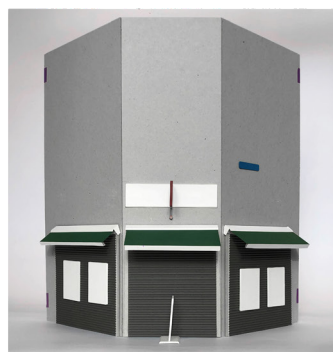
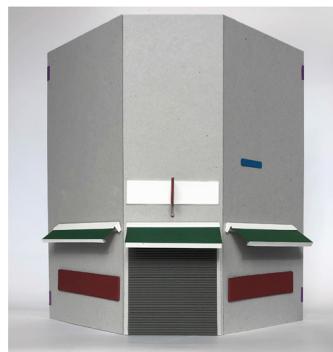
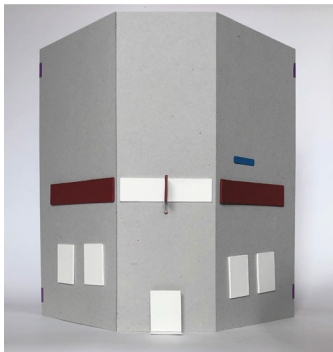
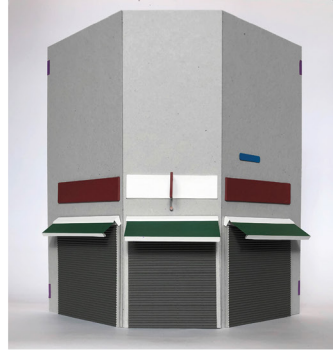
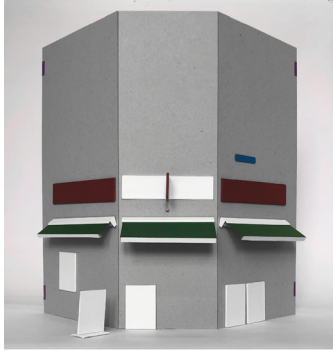
Social Plinth

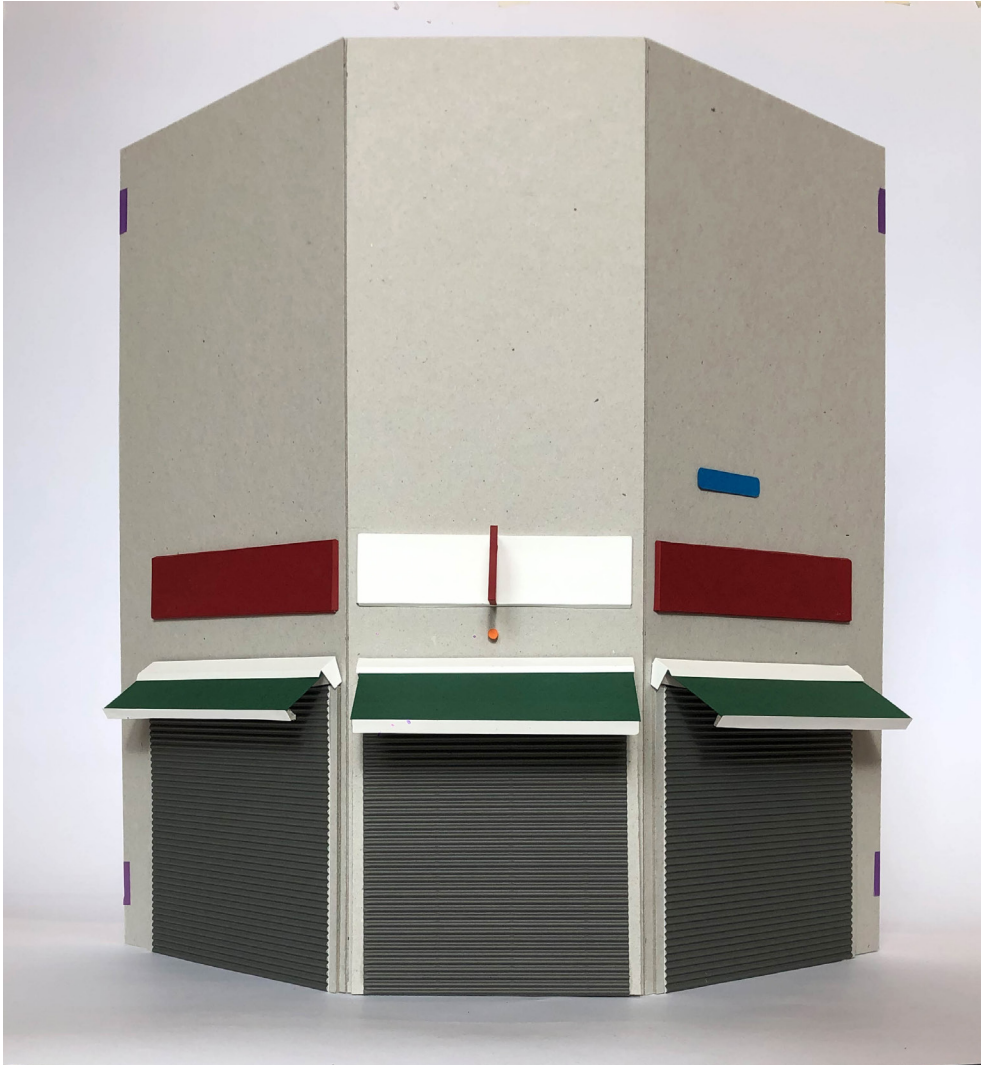


Black Label, 2009
by Thomas Demand

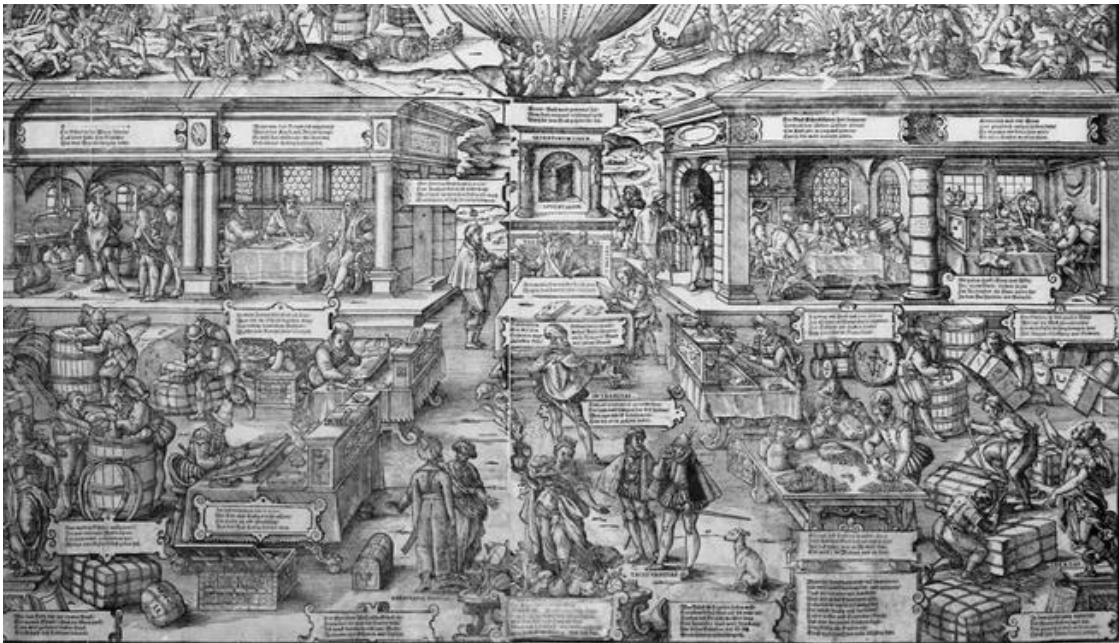


Social Plinth





Research Seminar



Jost Amman, 16th century



The Big Short, 2015
by Adam McKay

LOBBY, reading response

The Big Short, 2015
by Adam McKay

Mortgage backed security bonds.
1000's mortgage
mortgage bonds
not enough mortgages so filling these bonds with riskier mortgages.
Subprime
Michael Burry
credit default swap

Conversation



SESC Sao Paulo, 2019
by Ron Barten

Create facilities for welcoming like sports, pool etc. and give people the freedom to meet at the building. But also working from home. Create hubs for employees national scale / global scale.

Week 1.8

Lecture KGDVS x Christ Gantenbeim

Building of awning and recording



Juxtaposition between the static and temporary



Construction of the awning

Social Plinth

The awning in relation to its adjacent structure.



Undefined space



Waiting space

1 General introduction

The emergent aspect of reusing existing buildings and adapt their use so no new resources will have to be used not only is an obligation we have towards the limited resources our planet has to offer and the environmental implications this exhaustion brings along, but it also brings up ethical and architectural questions and thereby challenges. The architect has an obligation to consider adaptive reuse to be an important part of today's architectural discourse.

“Wanderspace is built and undeveloped space that we have produced together but are underutilized on a daily basis. It is space that is present everywhere and nowhere on different scales. No one knows exactly how much wanderspace there is. Detecting, mapping and activating wanderspace is both a task and an opportunity for the architect.”¹

This research aims to find out what transformation strategy will fit the current and future role of the National Bank of Belgium within the city of Brussels.

2 Positioning and Problematization

From the research seminars on office buildings and culture follows that the way we work in an office has always been in flux. [+ Amy's lecture] Generally the culture of physically working at an office is changing into a different space and time. Contemporary office culture asks for flexibel use of office buildings.

Starting from different cellular organizations and open structures, the experimental office floorplan of Quickborner and eventually the skyscrapers and flex offices. [+ Precedents offices] These precedents were all dealing with the context of a newly built building for the purpose of serving an office space. In my personal experience of working in various offices, all the buildings had a different life behind them. An old dynamo building in Delft, an old factory in Amsterdam and the garage of a large plumbing company. All were transformed into office spaces.

Dematerialization of money and the digitalization of bank's services causes its buildings to be increasingly underused. Considering that banking is becoming more and more dematerialized. [+ Pevsner text] [Faces - Paper - Screens] Parts of the complex of the National Bank of Belgium in Brussels have already been giving multiple different functions over the past years.

Considering a change of activity, the building will need to adapt. Therefore, it is important to have a close look at the history, culture and material that is present in the building. An architectural continuity should not merely be about a modernist way of juxtaposing the old and the new, but rather creating a synthetic whole that transcends this contrasting relation.

1 Hens, Tine. Wanderspace: Zwerfruimte. Rotterdam: nai010, 2020.

2 Eugene-Emmanuel Viollet-Le-Duc. The Foundations of Architecture. Selections from the 'Dictionnaire raisonné'. trans. Kenneth D. Whitehead. 1990.

3 Baukultur Nordrhein-Westfalen. Umbaukultur : The Architecture of Altering. Edited by Christoph Grafe and Tim Rieniets. Dortmund, Germany: Verlag Kettler, 2020.

“To restore an edifice means neither to maintain it, nor to repair it, nor to rebuild it; it means to re-establish it in a finished state, which may in fact never have actually existed at any given time.”²

Viollet-Le-Duc’s term ‘finished state’ could be questionable here since it puts the current intervention at the end of history, without considering the longevity of the building in the future. To build on a legacy like that, what aspects of the building and context should be taken into consideration? And what instruments does the architect have to reach a certain form of ‘aemulatio’? I.e. “to go beyond a mere imitation of the original and attempts to surpass it aesthetically as well as functionally.”³

3 Methodology

To find out what transformation strategy will fit the current and future role of the National Bank of Belgium within the city of Brussels. This asks for research into precedents and different positions on adaptive reuse strategies. A parallel research will look at the future function of the building within the city of Brussels, by looking at a local scale to find what the new building can mean for the city. Which will lead to the new brief of the building. Finally, by mapping the current use of the building, the amount of wanderspace can be determined. Together with the new brief this can result in a strong base for the design proposal.

How to create a synthetic whole that transcends the mere juxtaposition of old and new?

Part 1: A history of adaptive reuse:

a. What to take into consideration when building on an existing legacy?

Selected precedent studies and essays.
Dealing with Cultural context
Social
Architectural

b. What tools does the architect have when designing for adaptive reuse?

Selected precedent studies and essays.

Part 2: The new use of the building:

a. What does the city of Brussels need?

Look at a local scale to find what the new building can mean for the city.
[method]

Part 3: The Belgium National Bank by Marcel Van Goethem

a. What is the historical context?

[method]

b. What is the current state of the building?

Map the building and its underused spaces using the model as research tool.
Analyze the architectural style of the building by image research.

c. What is the future of the building going to be?

[method]

[I am struggling with structuring the research without touching too much of the specific design decisions. Should I maybe go more specific into one part of my research?]

5a Bibliography (in progress)

Baukultur Nordrhein-Westfalen. *Umbaukultur : The Architecture of Altering*. Edited by Christoph Grafe and Tim Rieniets. Dortmund, Germany: Verlag Kettler, 2020.
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Conversations and referential arguments for the viewpoint of Bovenbouw Architectuur.

Contesse, Audrey, and Vlaams Architectuurinstituut. *Tailored Architecture*. Edited by Christoph Grafe. Flanders Architectural Review, No. 12. Antwerp: Flanders Architecture Institute, 2016.

Hens, Tine. *Wanderspace: Zwerfruimte*. Rotterdam: nai010, 2020.
A plea for closely looking at our buildings and cities before deciding to blindly built new buildings.

Lacaton, Anne, and Jean-Philippe Vassal. *Freedom of Use. Incidents*. Cambridge, Massachusetts: Harvard University Graduate School of Design, 2015.
Conversation on their projects with focus on the process of reformulation and invention.

Plevoets, Bie, and Koenraad Van Cleempoel. *Adaptive Reuse of the Built Heritage : Concepts and Cases of an Emerging Discipline*. London: Routledge, Taylor & Francis Group, 2019.

(potentially extra bibliography)

Scott, Fred. On Altering Architecture, London & New York: Routledge, 2008

Altenhofer, Erich. 'Hans Dollgast and the Alte Pinalothek: Designs, Projects & Reconstructions 1946 - 1973', 9H No. 9 On Continuity, ed. Rosamund Diamond and Wilfried Wang, Cambridge, Massachusetts: 9H Publications, 1995, p.61 - 105

Diamond, Rosamund and Wang, Wilfried. 9H No. 9 On Continuity, Cambridge, Massachusetts: 9H Publications, 1995

Vesely, Dalibor. Architecture and Continuity: Kentish Town Projects, London: Architectural Association, 1982

Rossi, Aldo. The Architecture of the City. 1966. London: MIT Press, 1984

Stuck, Jessica. Case Studies on the Relationship of Old and New in Architecture. A thesis submitted to the Kent State University Honors College in partial fulfillment of the requirements for General Honors, 2012

5b Potential offices for precedent studies

51N4E

Bovenbouw

Brandlhuber

Caruso St John

Herzog and de Meuron

Lacaton & Vassal

5c Topics

Action

Continuity

Permanence

Resilience

Time

Translatio, Imitatio and Aemulatio

Week 1.9

P1 statement

Out of office

Ron Barten

The current role of the work space is becoming more and more a place for informal meetings and interactions rather than the place of production. In this way referring back to the exchange squares where social interaction was the central point of trade. With the dematerialization and possible decentralization of money, the bank's function in society has always been in flux. These changing factors and our position to act on this, call for a more hybrid organization and the democratization of space.

Organizations like the bank are dealing with a new organizational structure where employees are given the choice to work from home but also to use the building as a place to meet. Providing an office environment for these people which they can appropriate but at the same time avoiding underutilized space, giving various possibilities within the new building complex for flexible use of spaces which facilitate social gatherings or interactions.

The plinth of the building stands in direct relation to everyday life in the city. This threshold is appropriated by its inhabitants by a range of different means. Graffiti, signage, planters, awnings, are all - either physical or non-physical - means of temporarily

appropriating a space or voice within the public realm. These temporal elements of the plinth form a social debate or place of protest.

Temporality carries a non dictated lightness and informality which evokes a certain kind of informal activity. The paradox in providing a space of informality for the architect is that as soon as it is intended, the spontaneity and personalness of the space gets blurred. This dictation of the architect, especially when dealing with an existing context is strongly determined by its idea of the continuity and accumulation of the building.

In search for an accumulation of the bank's sociohistorical status as well as the accumulation of the build form, carefully curated interventions aim for an architectural synthesis between the old and the new.

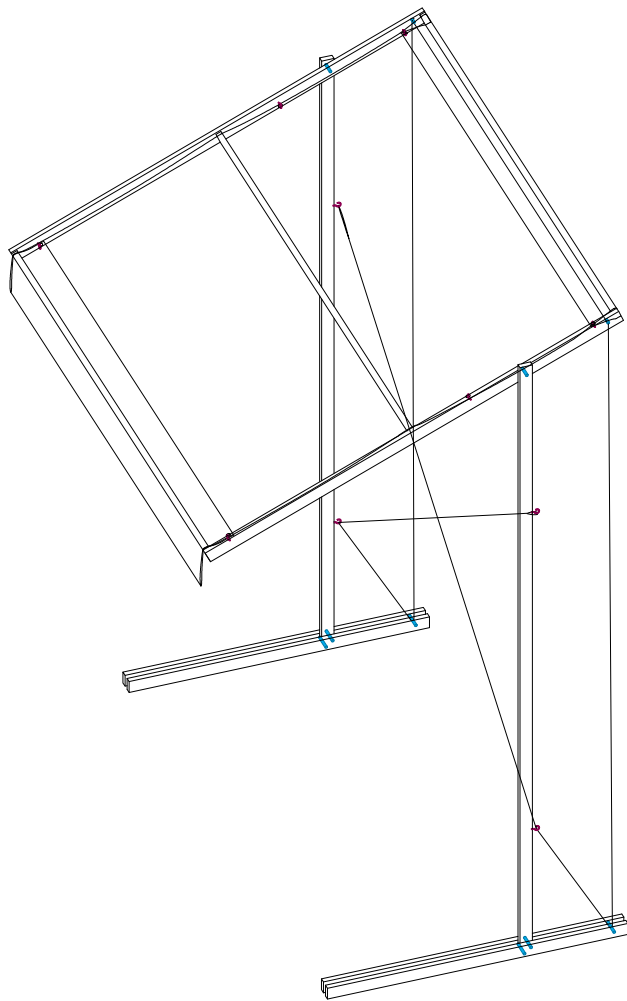
P1 Statement

Interiors Buildings Cities - Msc 3/4

Social Plinth



Detail of support



White polyethylene tarp 2x3 m
 Timber raw 22x50 mm 180 cm
 Timber raw 22x44 mm 200 cm

Steel wire 2.5 mm x 15 m
 Screw hook 40x3.8 mm
 Steel wire clamp 10 mm nvs
 Timber raw 22x50 mm 270 cm

Carriage bolt M6 x 80 mm
 Timber raw 22x50 mm 125 cm

Social Plinth



Detail of adjustable anchor

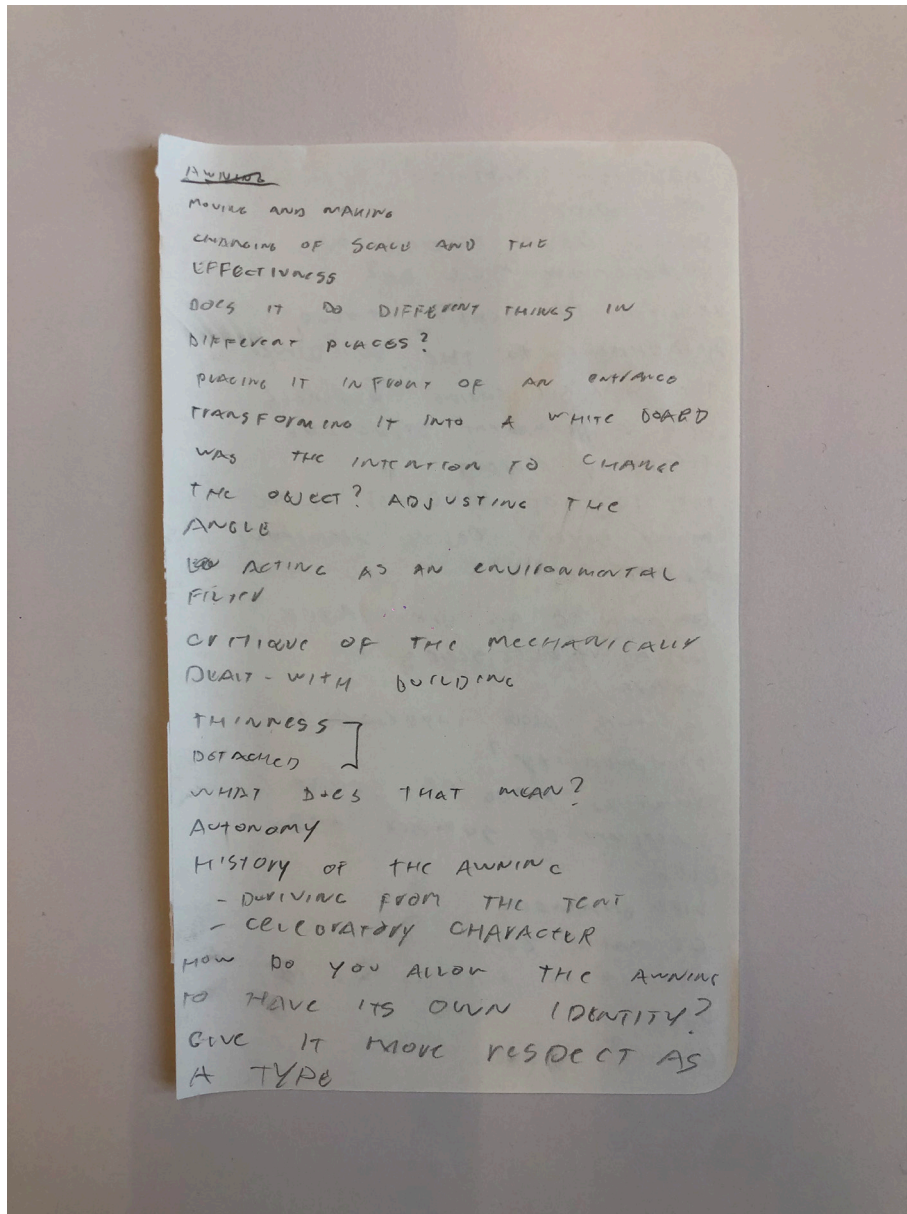


Non-utilized building front





One and Three Chairs, 1965
by Joseph Kosuth



ADDITION, ANOTHER TYPE
OF SPACE

WHAT NEW TYPES OF
INTERACTION MIGHT BE?

RELATED TO SCALE, COLOR,
ATTACHMENT TO THE BUILDINGS

THE AWNING GETTING REPLACED
WITH A PERMANENT STRUCTURE

TEMPORARY FILTRIS

THE IDEA OF BUILDINGS HAVING
MANY LAYERS, OBJECTS SIGNIFYING
SPACE

AWNING AS ONE LAYER
IN A WHOLE SERIES OF
LAYERS

IS THIS ABOUT LAYERING IN
TEMPORALITY?

AWNINGS MADE OF STONE
EVOCATION OF SUMMER AND
LIFE

LIFE ENHANCING

CLIMATIC ZONE

RELATION OF BUILDING TO ITS

USERS

CONTROL?

Nature relation to structure
Scales appropriation
Plinth in a plinth
Depth of threshold



Building if networks
Plinth as stage for action
Idea of reappropriation of streets
Part of social infrastructure
Rescale the bank through things
Modest gesture as effective counter to the
monumental
Nurturing things
What's precious, now?
Bank as an agent of change



Week 1.10

HNI: Designing the Social
100 years of idiosyncratic living in the Netherlands
Flanders Architectural Review 2016:

Tailored Architecture

Research Plan

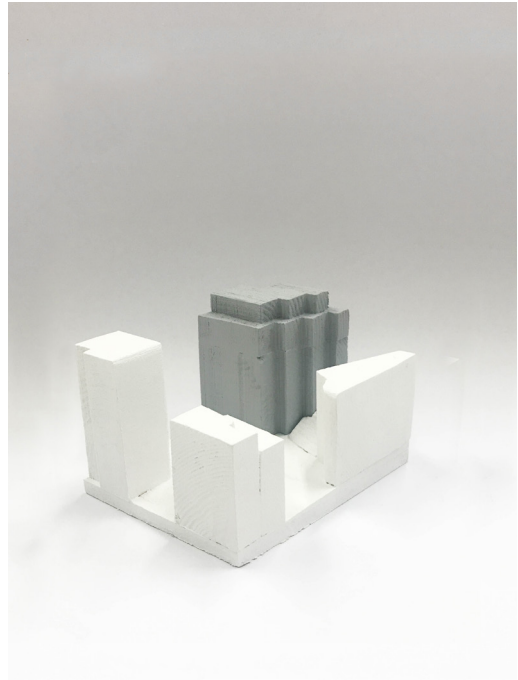
Week 2.1

Mock-up for site model

City Bank

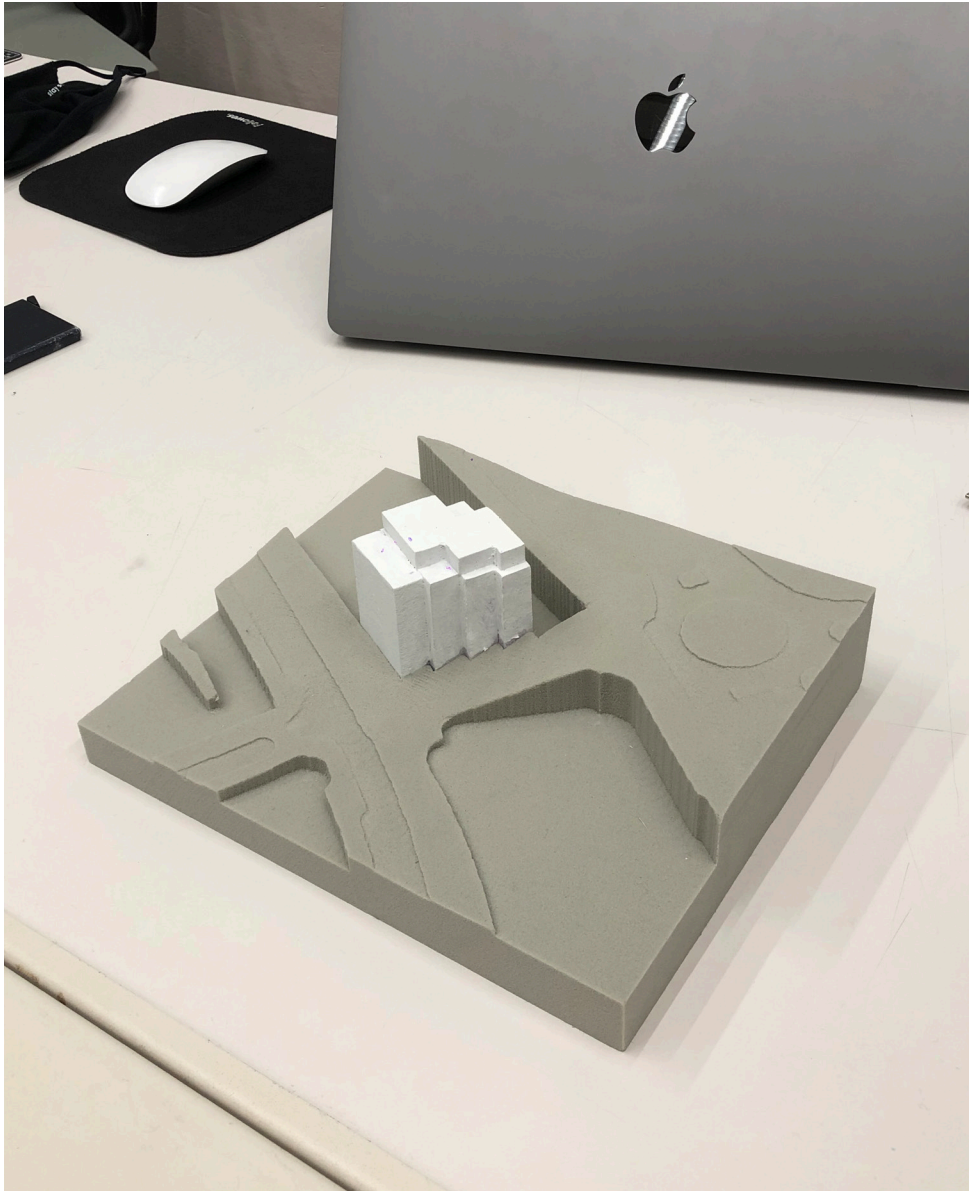
Mock-ups, scale 1:500 for material decisions.





Week 2.2

Deciding on scales
Material
Site visit to Brussels



material samples

3d model
testing plot

material finishes

cnc mockup

precedents









NBB





NBB





Week 2.3

Re-conceptualizing the site model

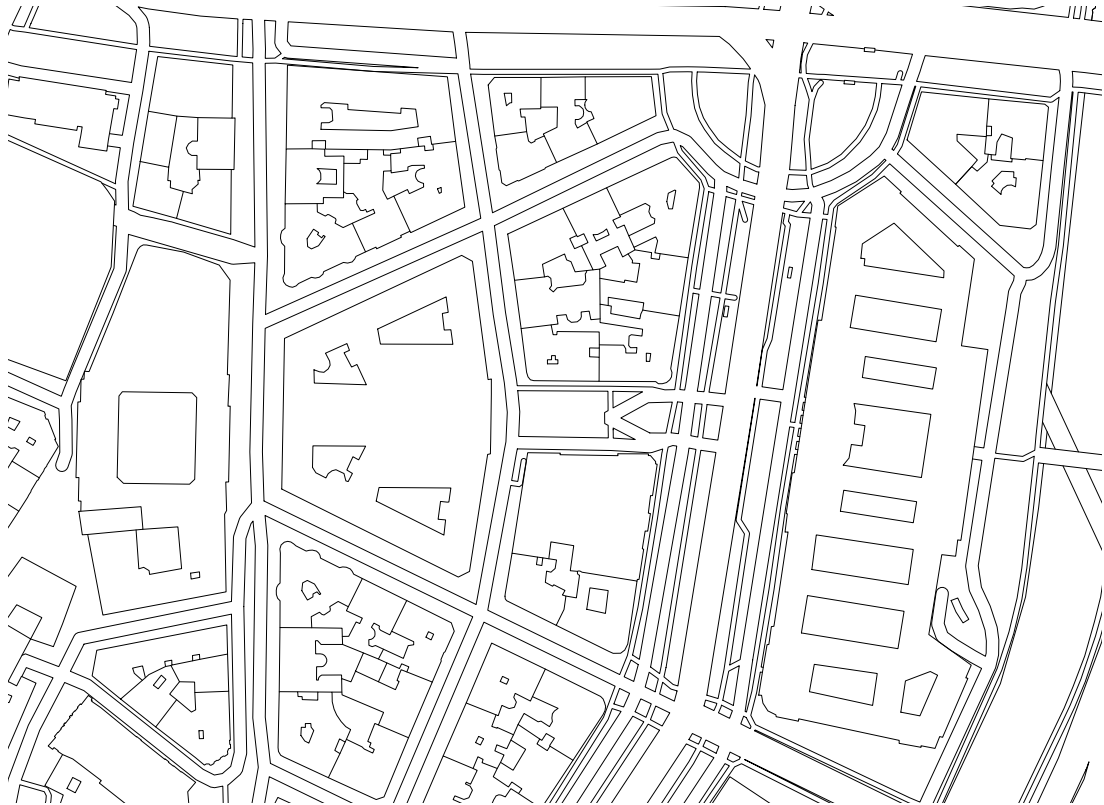
Week 2.4

Brief 4: Bank Building

Otto Wagner: Postsparkasse Wien

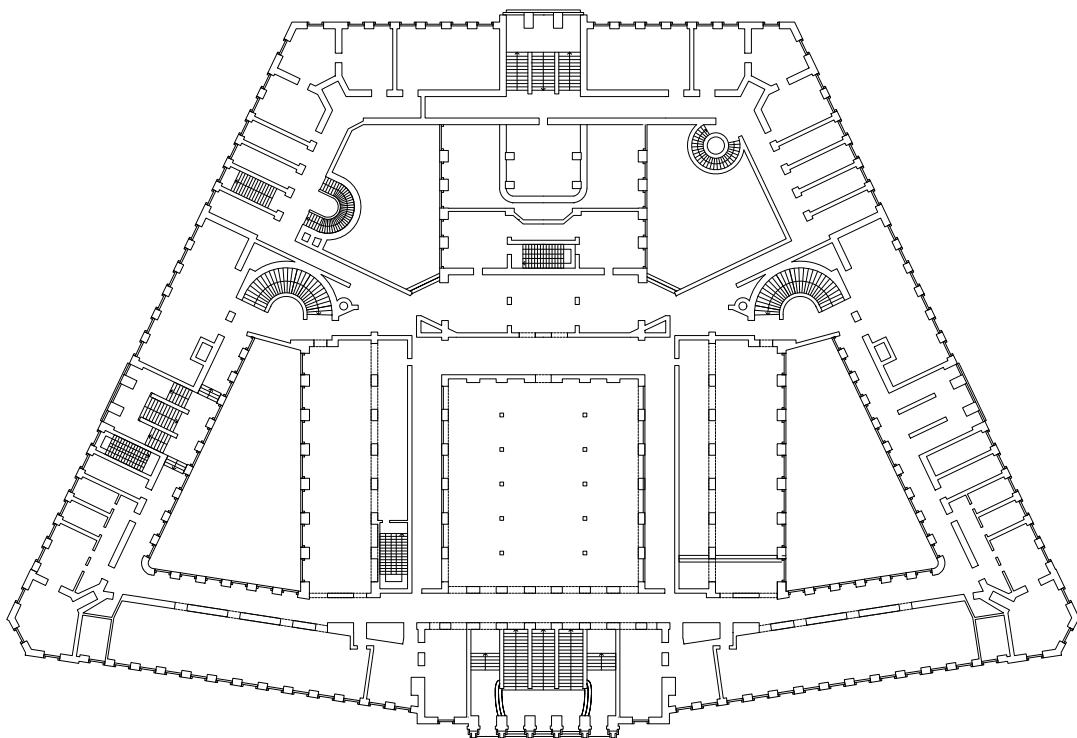
Postsparkasse Wien

by Otto Wagner (1905)



Site Plan

Scale 1:1000
Österreichische Postsparkasse,
Vienna, Austria



First Floor Plan

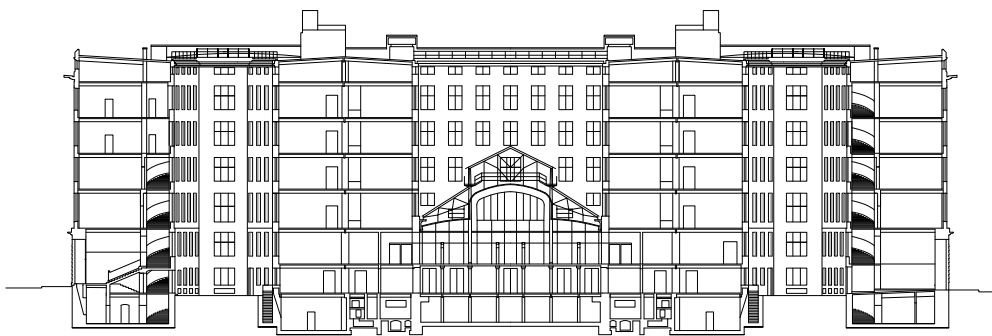
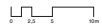
Scale 1:300
Österreichische Postsparkasse,
Vienna, Austria





East Elevation

Scale 1:300
Österreichische Postsparkasse,
Vienna, Austria



Section

Scale 1:300
Österreichische Postsparkasse,
Vienna, Austria



Week 2.5

Finishing the context model

The city as a collective work of art

*Inventive pragmatism and its application to
heritage* - Sofie De Caigny

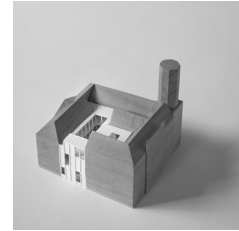
The architect as curator

The city as a collective work of art
*Inventive pragmatism and its
application to heritage* by Sofie De
Caigny



“Dialect between continuity and discontinuity in evidence of a degree of pragmatism, one that is inspired by the building’s contemporary significance and aesthetic expression.”

Alexian Brothers Psychiatric Boechout - osar architects



Contrasts and level of continuity that is already present in the current building envelop.

top: Stadhuis Menen, noA architecten
bottom: NBB

The architect as bricoleur

The Architect as Bricoleur
by Irene Scalbert.

“The architect-bricoleur, Scalbert argues, shall be neither modern, working for the amelioration of the greater number, nor postmodern, seeking to create a sensation. He shall be, after Bruno Latour, premodern, making the best of both new and old techniques and embracing circumstance and accident in his craft.”

“The bricoleur uses what is at hand because that is all that he has. His materials bear no relation to his task because they are themselves the result of previous constructions. Lévi-Strauss refers to these materials as being “pre-constrained.”



Re-use of precedent material available, reconsidered and reconfigured materials finishes and constructoin method.

Horst festival stages - left: Fala Atelier 2020. right: Leopold Banchini 2021



Giuseppe Penone, *12 Meter Tree* [Albero di 12 metri], 1970. Collection Moderna Museet, Stockholm / Foto Peter Nemetschek.

Giuseppe Penone: *12 Meter Baum* [Albero di 12 metri], 1970. Collection Moderna Museet, Stockholm / Photo Peter Nemetschek.

The value of well-being

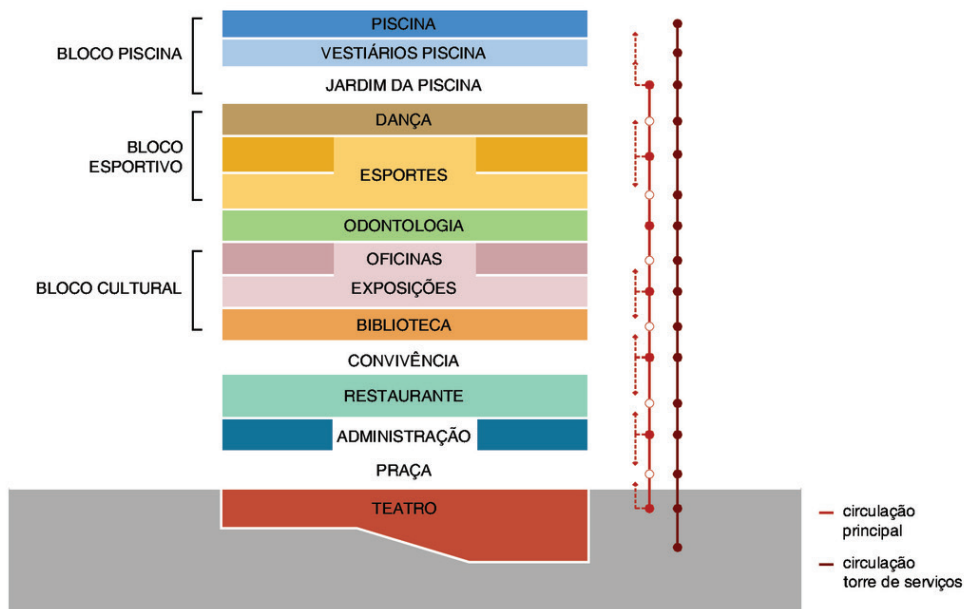


SESC Sao Paulo, 2019
by Ron Barten

“SESC - Social Service of Commerce is a private organization supported by entrepreneurs in businesses, tourism and services. Inspired by concepts from the Carta da Paz Social (Letter for Social Peace), it aims to provide well-being and quality of life to professionals working in these industries and their family members. SESC’s initiatives stem from a solid cultural and educational project that has borne the mark of innovation and social transformation since it was established by the business and services community in 1946.”

from: www.sesc.com.br

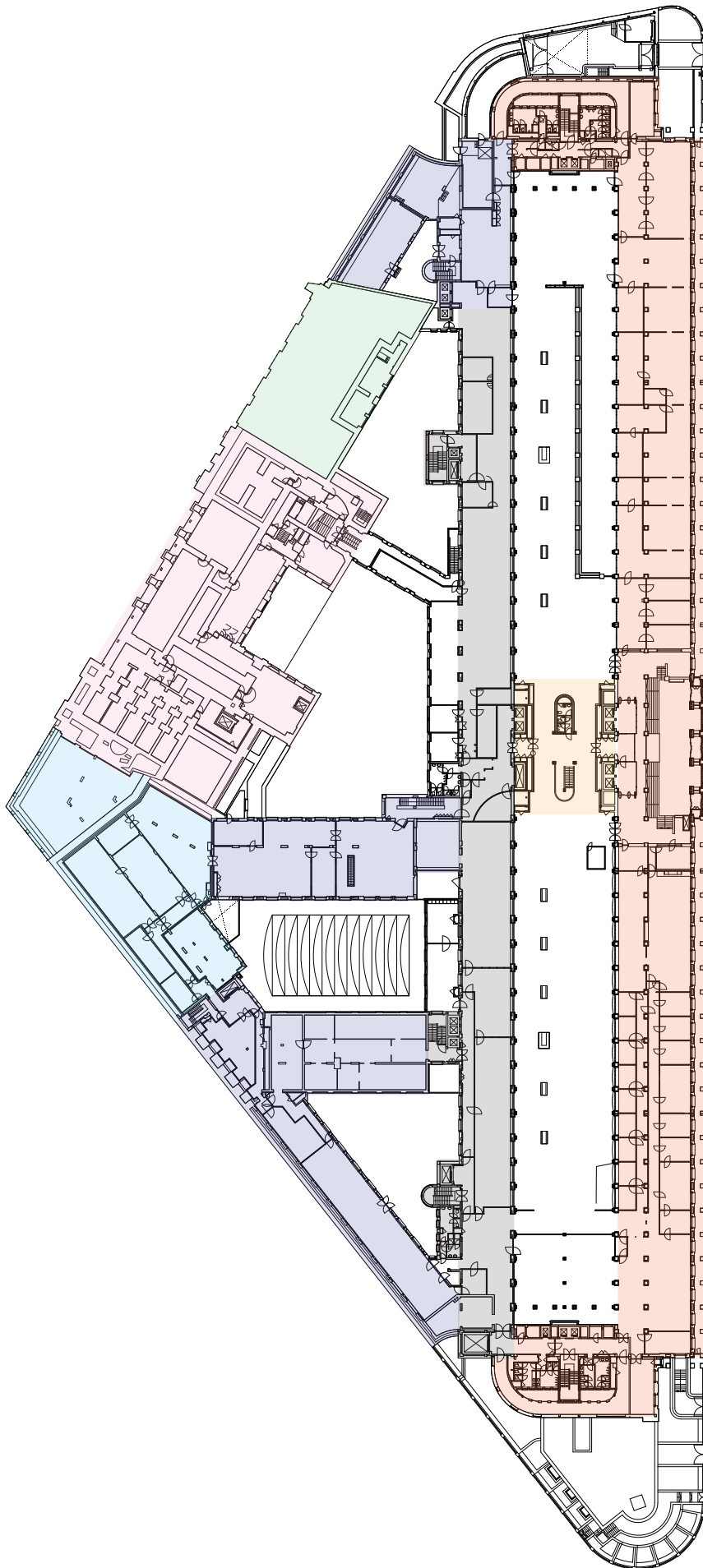
from a conversation with Coen van Eijdhoven, Sr. DevOps Engineer at Rabobank

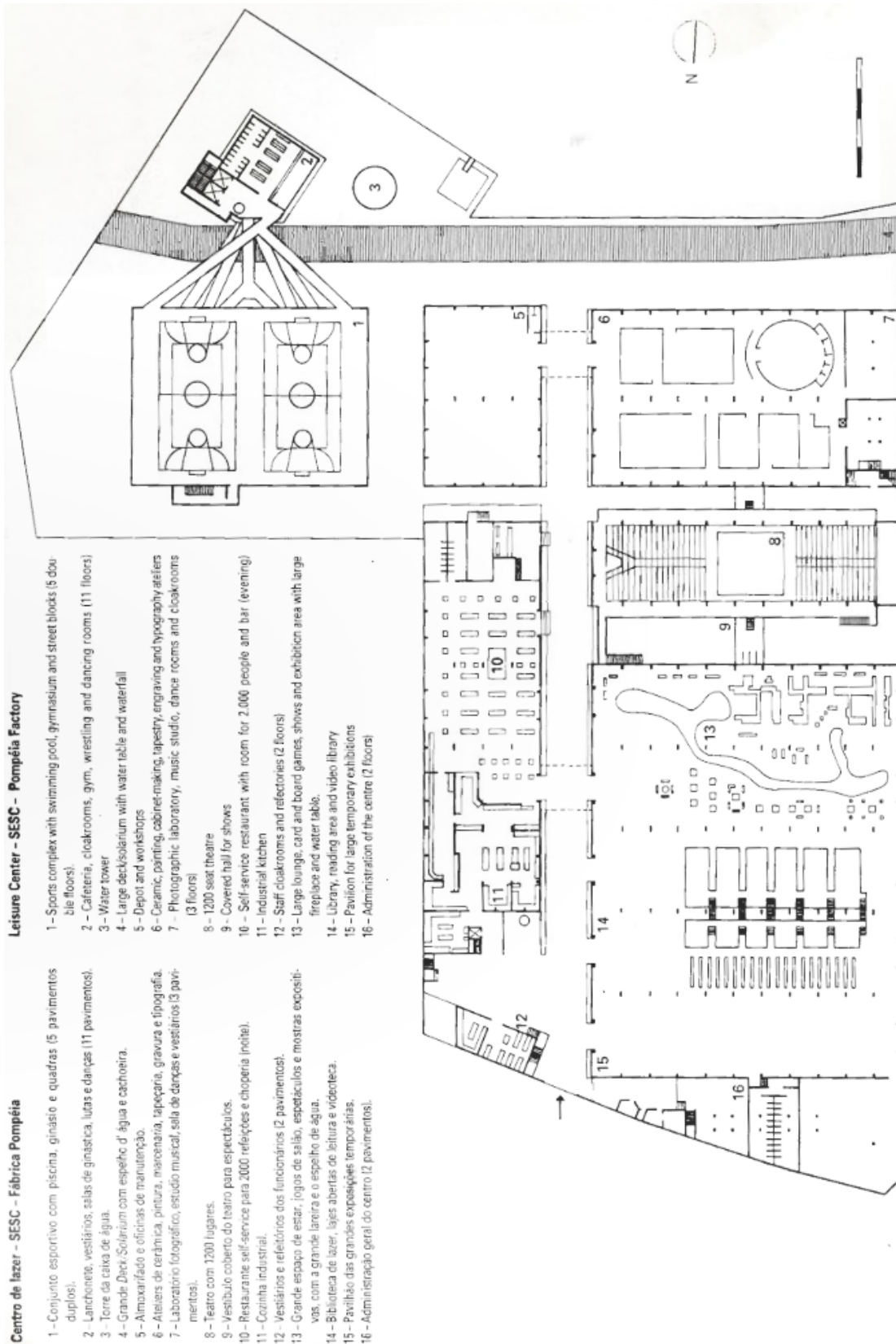


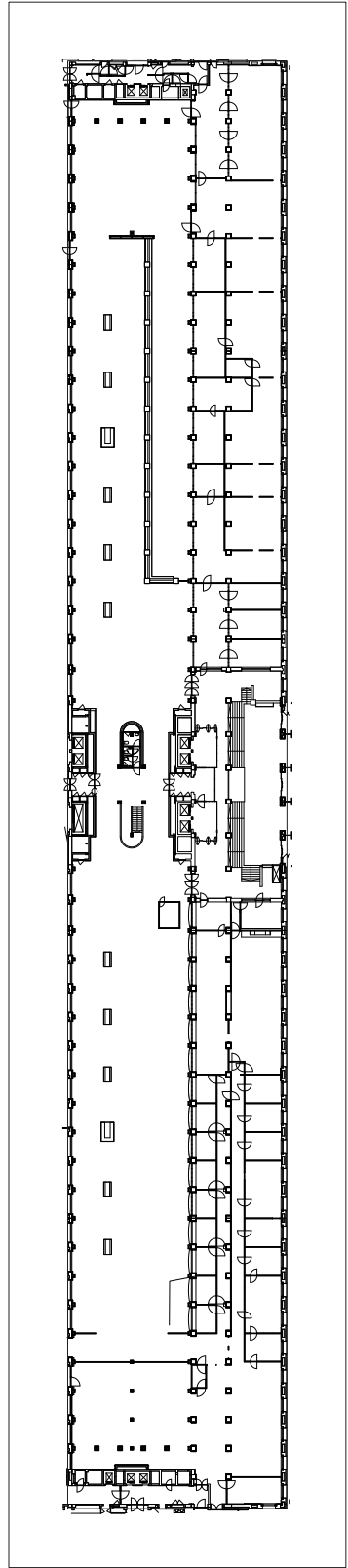
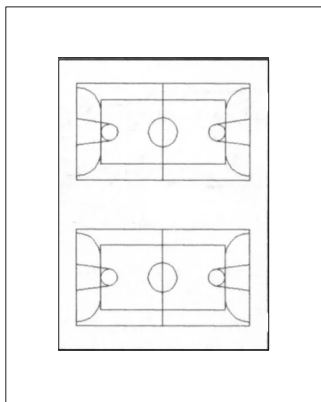
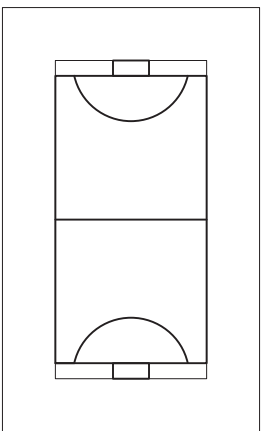
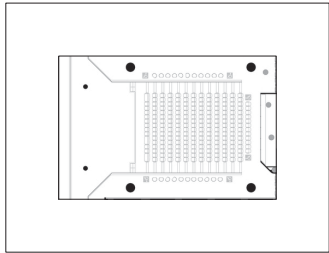
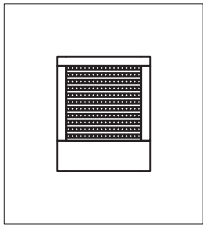
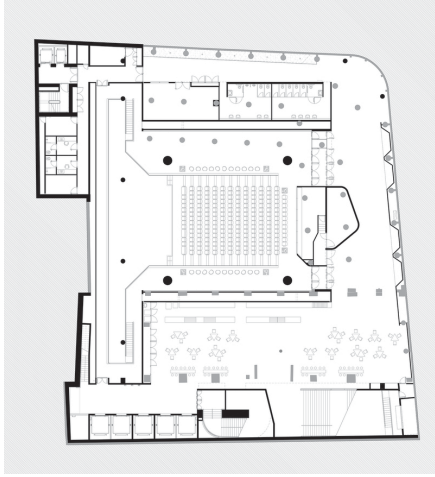
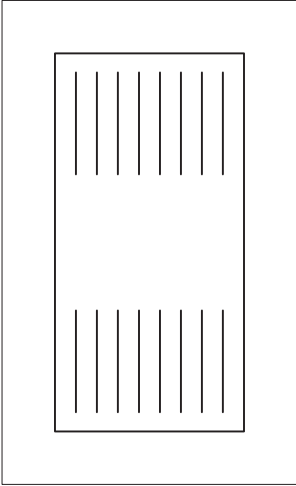
SESC Sao Paulo, 2017
by Paulo Mendes da Rocha

“Create facilities for welcoming like sports, pool etc. and give people the freedom to meet at the building. But also working from home. Creating hubs for employees national scale / global scale.”

The idea of a brange of business creating a facility where people’s well-being is valued and works as a catalyst for social cohesion.







Make the program of the building easier to read

Grow on a roof garden

Use drawing to analyze things: landscape, theaters, sports and their floorplans

What do the corners need?

Stairs and connections in courtyards

Does this block ask for a solid or closed facade?

Week 2.6

In what form can a SESC work for the NBB and the people in Brussels?

What is the relation between the office of the bank and the new public function?

How can the built form facilitate this new function?

SESC

“Serviço Social do Comércio (Portuguese: Social Service of Commerce), also known by the acronym SESC, is a Brazilian non-profit private institution, kept by businessmen in the trade of goods, services and tourism. It has operations in all Brazil, aimed primarily for the welfare of their employees and family but open to the general community.

SESC is part of the Sistema S (S System), a group of institutions created by Brazilian businessmen in the 1940s, such as SESI, SENAI and SENAC. It was created on 13 September 1946, by Decree-Law No. 9,853, issued by president Eurico Gaspar Dutra.¹

SESC operates in the education, health, leisure, culture and medical care areas, and is Brazil’s leading institution in arts financing. Its revenue come from a tax on companies that ranges from 0.2% to 2.5%.^{2”}

from wikipedia

¹ “DEL9853-46”. planalto.gov.br. Retrieved 7 April 2014.

² Borges Teixeira, Lucas (19 December 2018). “O que é o sistema S, de Sesc e Sesi, e por que sua verba causa polêmica”. UOL Economia. Retrieved 7 October 2019.

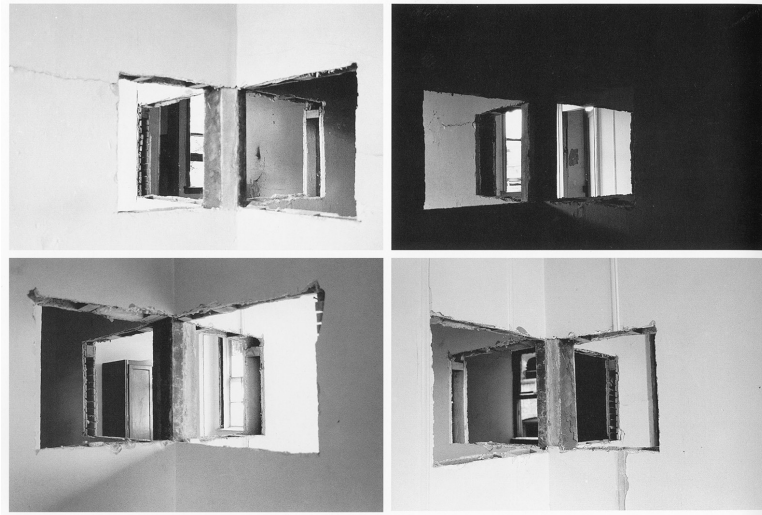
Statement Brief



BRUTHER / Cultural and Sports Center Saint-Blaise / Paris, France

Considering the dematerialization of the bank's services and a general shift to a more flexible, hybrid, and remote working culture, the future office building should focus on the social aspect of the office. Providing an office environment for these people which they can appropriate but at the same time avoiding underutilized space, giving various possibilities within the new building complex for flexible use of spaces which facilitate social gatherings or interactions. Building on the existing Brazilian concept of a SESC, a center for well-being of employees and their families as well as the city, a new brief asks for a more informal infill like sports and cultural facilities. These centers can act as a hub within different bank buildings around the continent.

The architect as curator



'Bronx Floors: 4 Way Wall', Gordon Matta Clark, 1974

Etymology

From Latin *cūrātor* ("one who has care of a thing, a manager, guardian, trustee"), from *cūrāre* ("to take care of"), from *cūra* ("care, heed, attention, anxiety, grief")

"The fundamental characteristic of bricolage is that its inventory is made of all kinds of different things and that, even when this inventory is large, it remains limited."

"The bricoleur rebuilds his set of tools and materials by using the debris of previous events, the odds and ends left behind by other ventures. But the set always remains the same. Inevitably, the result will be a compromise between the project that he first had in mind and the means available to him."

The bank as agent of change: the new role of the vast complex of the NBB will be as a guardian, take care of employees.

In what form can a SESC work for the NBB and the people in Brussels?

The bank's face will keep its grand appearance to the city. Opening its faces towards the various characters of the surrounding. No longer acts as a fortress to guard its valuebles. A strong gesture stimulates action and takes care of its people.

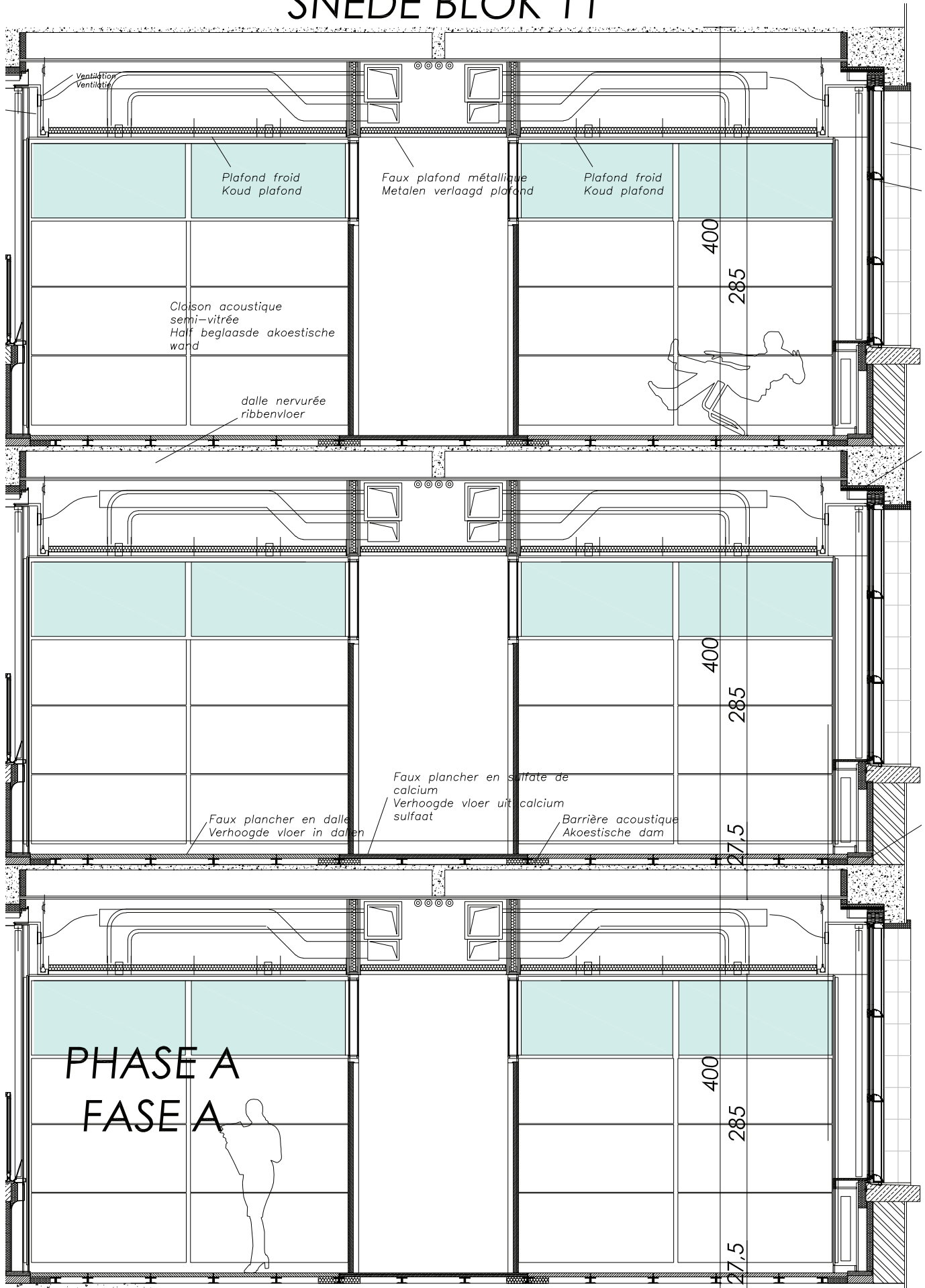
What is the relation between the office of the bank and the new public function?

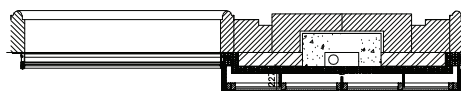
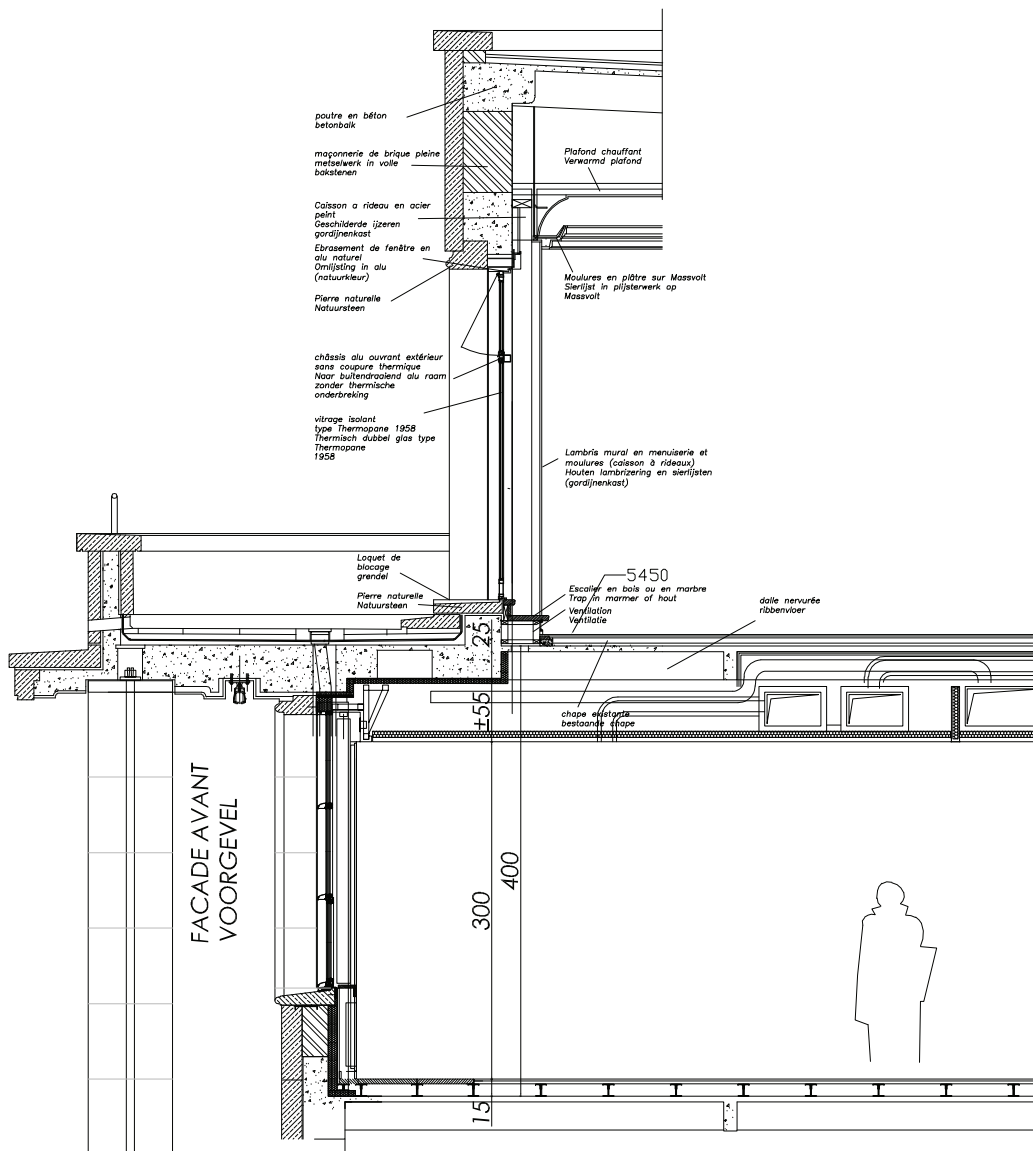
The new public function will act as a catalyst for social interaction with the neighborhood and business people.

How can the built form fascilitate this new function?

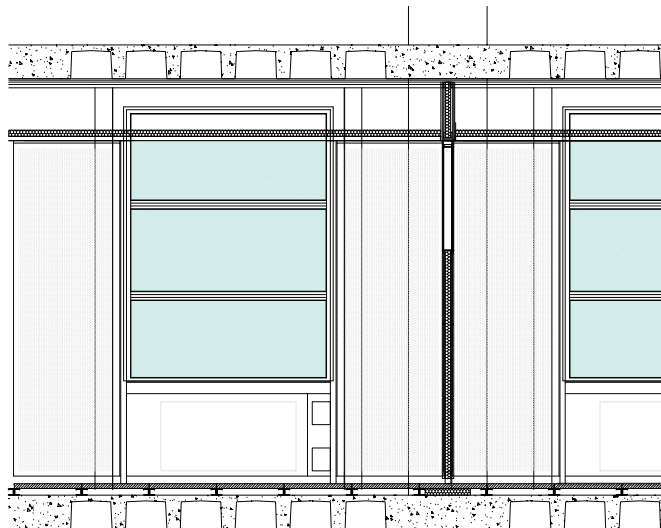
By taking on the role as bricoleur, focussing on what is at hand and acting according to this toolbox. The existing structure will be treated as an inventory of materials to fascilitate this new function.

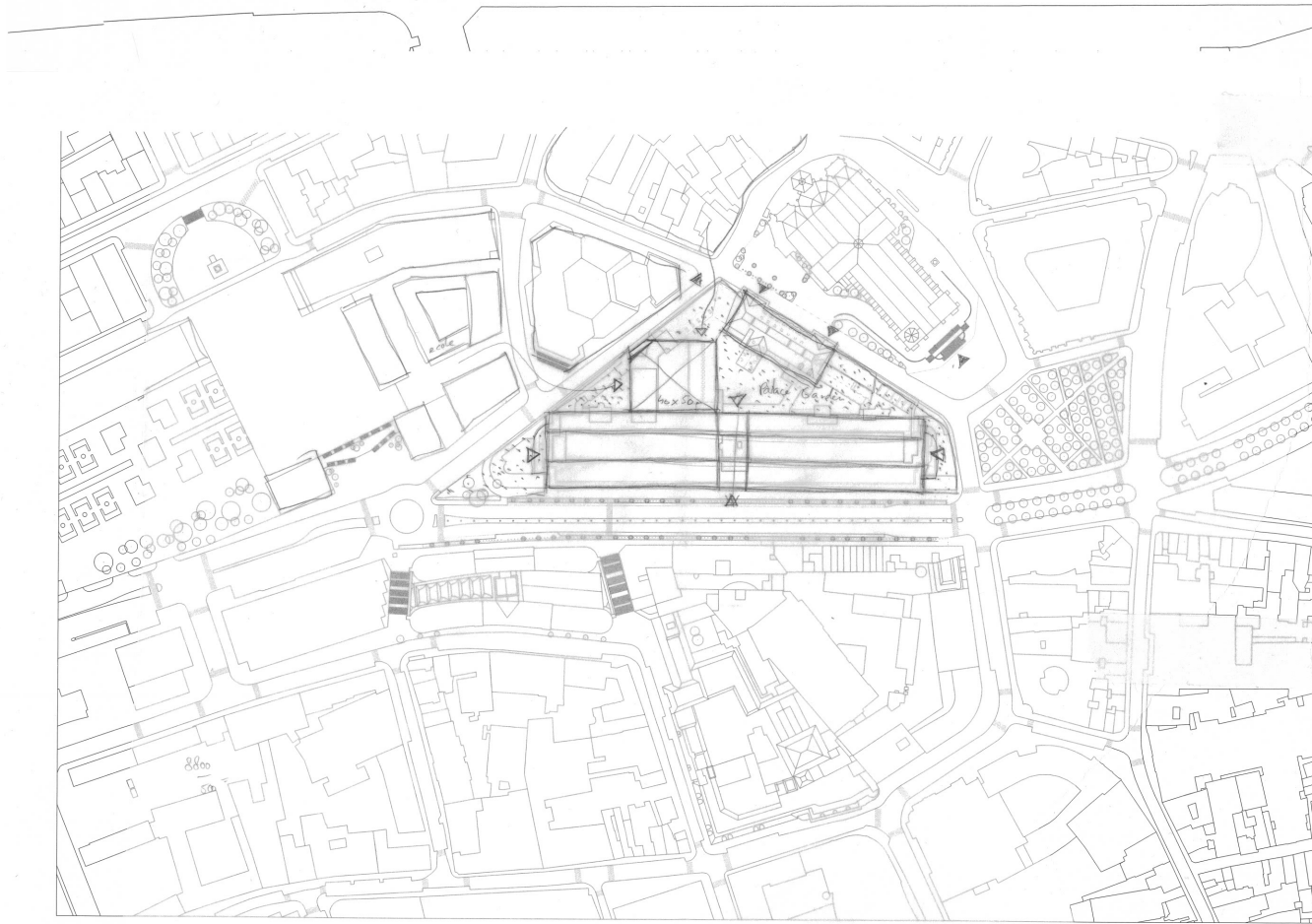
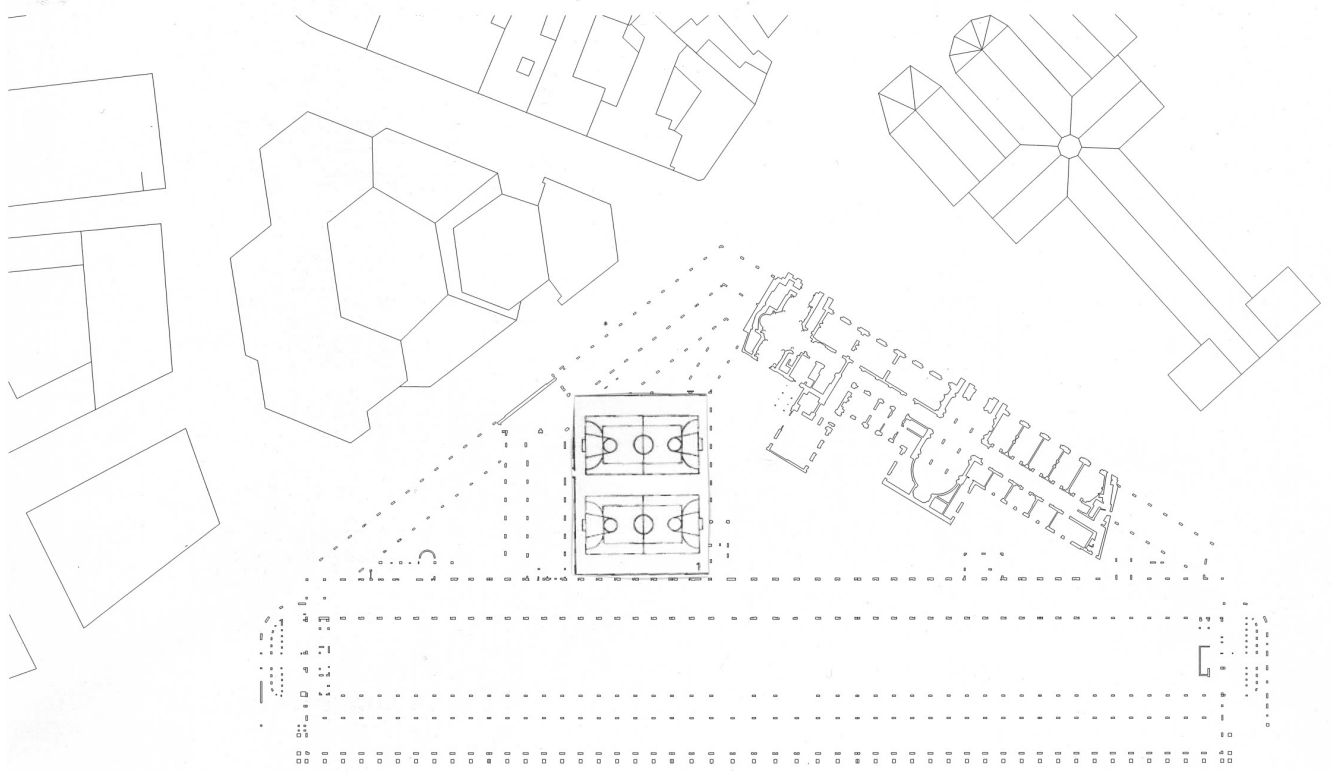
SNEDE BLOK 11

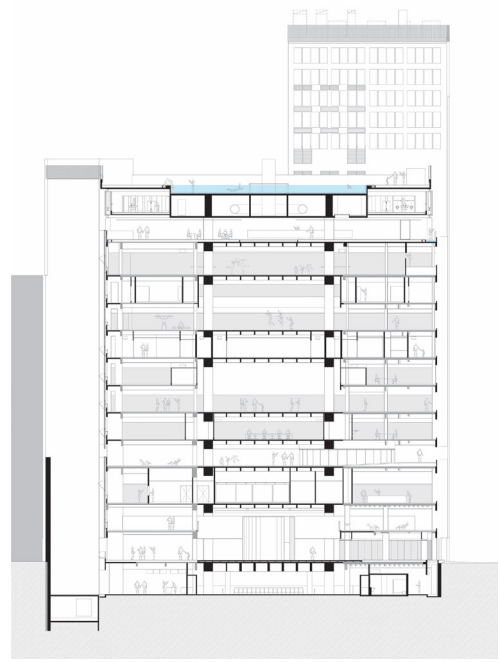
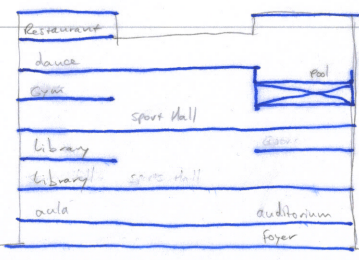
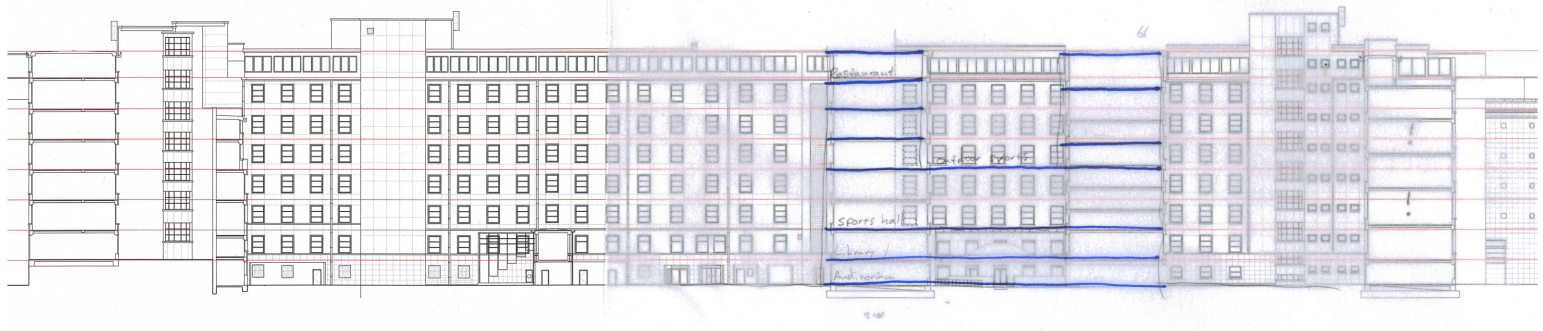


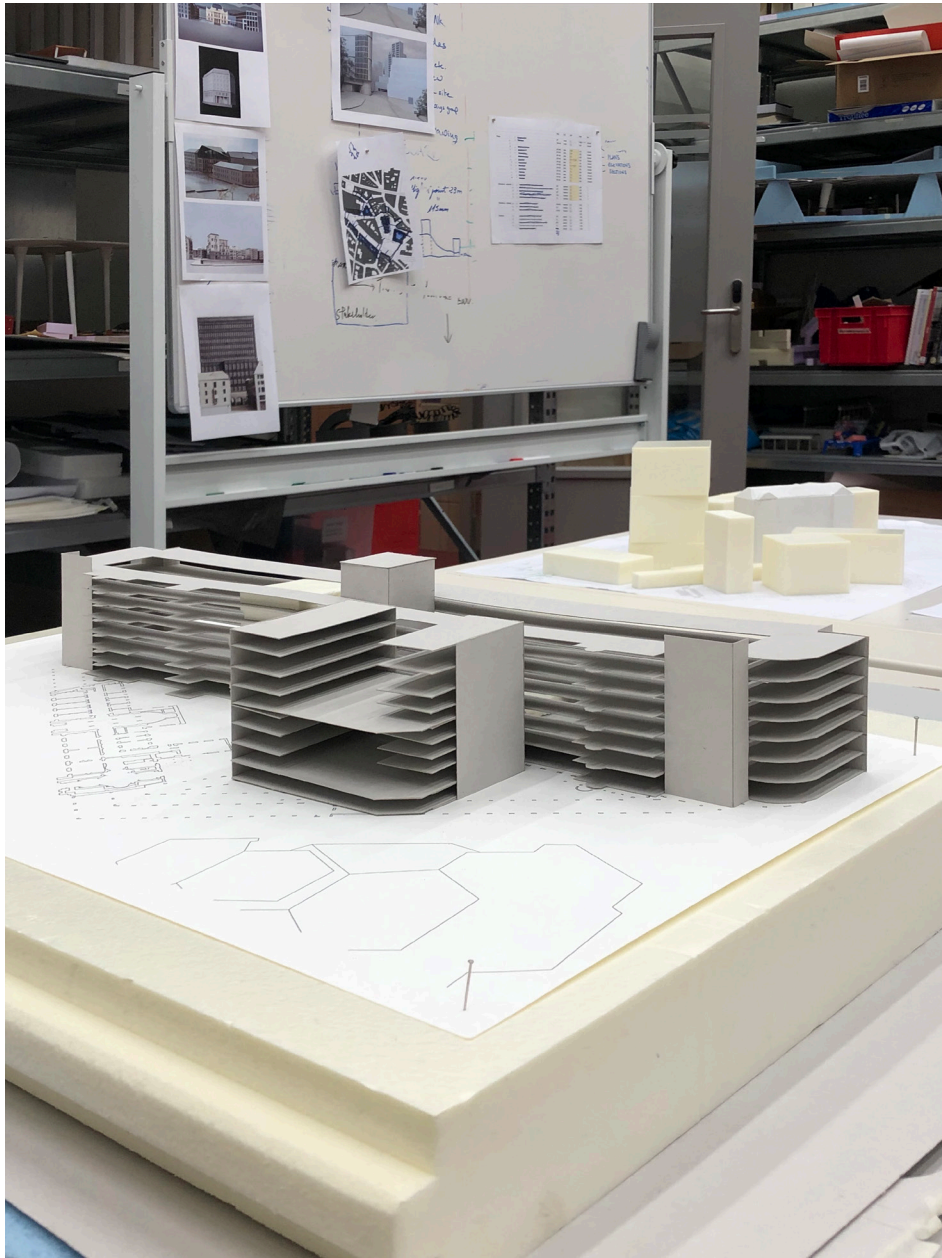


ELEVATION BLOC 11
VOORAANZICHT BLOK 11









Using the existing structure to create more useable floor area.

Where is the moment you enter the bank?

How does the bank operate?

Address urban spaces and public interiors

How to reinhabit what's behind?

Healing by stitching together: offer new program

Co-existence

Question of climate, insulation and inbetween

Hybridity of things

Dealing with urban frustrations

Lecture on Theater in Gent and the Bozar in Brussels by Paul Vermeulen

Where does the urban plan come from?

Make spaces, and sequence of spaces
University science sphere, on one line with professors

“Urban setup that doesn’t meet with the ambition of the program”
results in huge portico
Schinkelesque
Less neoclassical but more renaissance, or bourgeois. Less monumental more topped down

Offer the possibility for the city to further develop

Isabella straat, connecting palace with cathedral

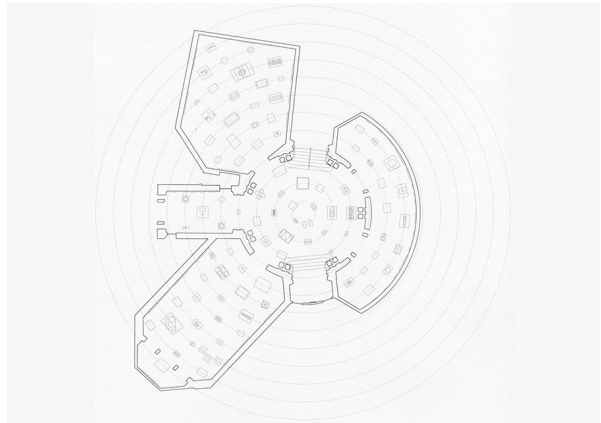
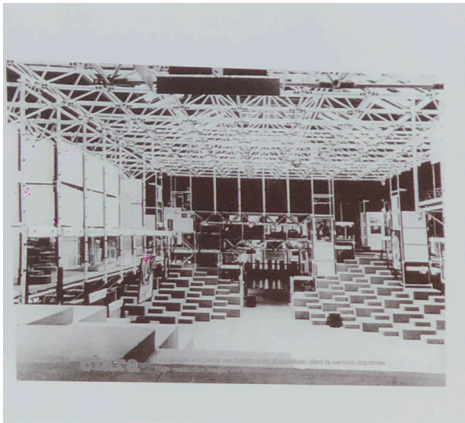
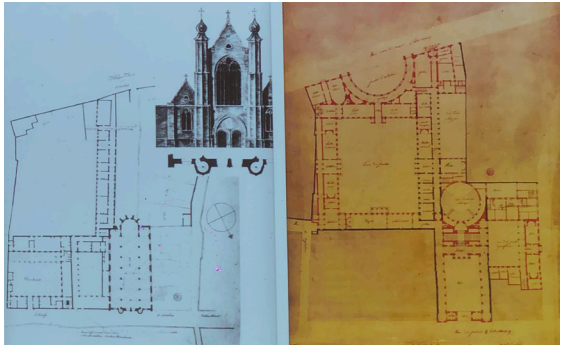
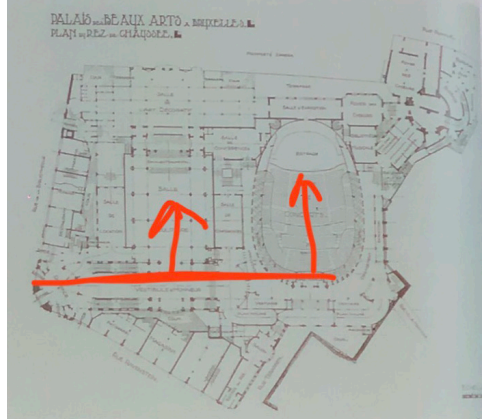
No corner view on banks facade
Two entrances bozar organization

‘Diagonal organization that works for movement’

Banking hall as height mediator? Stairs both ways

‘In this hall the arts will merge’
Failed
Accepting ambiguity and urban structure of the building
Shops that hide and cherish the art institution

Building with two levels asks for the public to be in the building
Where does the urban connection go?



Week 2.7

Addressing the city? What relation does the building or buildings seek to make with the surrounding city. If your idea includes taking parts of the existing buildings away then look carefully at the sequence of construction to see where individual parts of building were made, even if it all looks like a continuity. This might be helpful in deciding logical parts to remove. If you are seeking to define new urban spaces then it is a useful exercise to draw those spaces as the definer of the plan, rather than the resultant of the buildings. Perhaps building can be used to shape a good, coherent urban space, rather than the other way around. When you open up new spaces do you need to reconsider the way existing buildings address them? What happens to gable walls where buildings have been taken away, or the moments where backs become fronts? Are the buildings you are left with of appropriate scale and quality to adequately define the new urban spaces or landscapes you are seeking to make

Exterior Space: Many of you are seeking to make external spaces. What are the qualities of the buildings and facades that address those spaces? Do they need to be adjusted? Where is sunlight coming from? What is the quality of the ground? How do you form a coherent exterior environment if that is your intention? If you are planting substantial new trees for example then think about what they need to grow and thrive – air, water, sunshine, soil depth – and their proximity to buildings now and in the future as they grow. What sort of ecosystem and how much biodiversity can the site accommodate and how can it be understood as part of a wider network. Can you find good examples of exterior space or environments which can guide the ones you are trying to make.

Public Building: As our briefs have proposed most of you are trying to make the building more public. Who is this public? What are they doing there? How many people do you think will be there? a

Where is the bank? Quite a few of you have focused on the public spaces and have not said very much about the bank itself, the focus of the brief. How do you arrive into the bank? Is there one central moment of entry, a collecting space from which multiple entrances might distribute or a series of dispersed entrances? Which parts of the building house the bank? Nobody I saw has actually done an area calculation to calculate the amount of floorplate the bank requires. This is a necessity. It would also be useful to think about how the bank might be organised from your knowledge of offices – the relation between, entrance, desk, meeting space, social space etc. Remember the relation between gross and net area which was mentioned in the last brief

Interrogate the plans: How does the building work at the moment and how might it be reordered using as much as possible of its existing form and structure? Many of you are proposing for example to remove the existing cores (lifts / stairs etc) but make no proposal as to how these might be repositioned. Is there a way to achieve what you want without removing so much? Which parts of the building work well and where are floorplates inefficient? (too long and thin in plan for example or with an inadequate floor to floor height) How might you address this? Through demolition or addition? Are there technical means to alleviate problems? For example could using natural cross ventilation in a part of the building allow you to work with a lower floor to ceiling? What might this mean for the function in this area?

Interrogate the sections: Many of you are only thinking in plan. There are substantial sectional shifts and a number of different 'ground' conditions. How might you relate these or, alternatively, could you use them to define different uses or layers of building or programme? If you want people to move through the site how do they negotiate these sectional shifts? Remember accessibility. What happens to all the vault spaces in the basement? Does public space only exist on the ground? Can you distribute it through the section? Could the bank exist at ground level with other functions above?

Practicalities: Big buildings need 'back of house' places – places where vehicles can deliver, where the bins and compactors are placed, bicycles are stored, mechanical plant rooms etc. Think about where these things are going to be within your plan – particularly if you are planning to radically open up the building to public space

Economy of Means: How little can you demolish in order to achieve what you mean to achieve? Try and understand the scale of the building in relation to things you know in order to be clear about the magnitude and scale of the things you are adding or taking away, this includes spaces as well as buildings. Can you achieve change by simply reordering or redefining the use of something rather than taking it away. Remember that small, precise interventions can be as or more powerful than a more total one in redefining an institution or affecting change – sometimes an unthinking plan for large scale demolition and reordering does far more damage than good. Look at the proposals for the Boijman's museum in Rotterdam as a case in point.

Circularity: The scale of change is also important in relation to your attitude to sustainability. If you are going to take parts away what happens to the building materials and waste, or ground that needs to be removed? Can any of it be reintegrated in a new way? What new materials might you work with? How will buildings be serviced and ventilated? It is clear from the shallow plans and lightwells that this was formerly natural, it is now mechanical. What do you think about this? Is opening windows compatible with the use, or the most efficient in terms of energy use?

Compatible uses. Many of you are seeking to introduce new uses in relation to the bank. Ensure that you can maintain security lines and appropriate relations between one function and another. This might include the back of house functions – what can and cannot be shared? Can you use existing spaces or facades to define these relations or gather different entrances? Which parts of the buildings are most appropriate for different uses?

A catalyst for change: The briefs describe the future bank as a catalyst for change. At P2 all of you should be able to make a statement about what the role of the bank will be within the future economy and governance of Belgium and the ways in which this impacts on its form and function. This might mean it accommodates other uses and organisations but, if so then you need to think about how and if those other uses contribute in an appropriate way to a new society – Kate Raworth's donut economy book is a useful introduction to these ideas (the studio studied this book last year). You should also remember though that the bank will remain a national bank – even if it takes on an adjusted role, a different relation to what it values and cannot wholly or primarily be usurped by something else. If you don't have a particular view on this then you should imagine the bank largely as it is.

Diagramming: For P2 we expect you to have a clear set of intentions that can be interrogated and which form the sound basis for an intellectual and architectural proposition in MSc4. This requires you to both analyse what is there and to make architectural proposals of how to adjust or transform it. However this does not have to be a detailed design at this stage. Diagrams have real value, both as analytical tools (how does something work or not) and as a means to describe principles and ideas for adjustment. Diagrams can be in plan and section, 3D or models. If you are not sure about how to go about them then look for some good examples from other architects. It might also be useful for you to look at the plans and sections of large, complex institutional buildings, in order to understand what such a building looks like. If we are allowed to access the studio in the new year, we will expect you to make use of the models you have made as part of your P2 presentation.

Intent: The P2 is a go/no go. Your aim is to give us confidence that you are in a position to proceed and succeed in MSc 4. This means writing and planning a coherent presentation and narrative and accompanying it with visual material that is careful, well ordered and looks like you mean it. However this doesn't mean everything needs to be a cad plan. Many of you have other valuable skills to bring to bear, in representing your ideas. Make use of them. (this might include being able to make a list or a spreadsheet for example). Where it feels appropriate make use of the ideas and themes from earlier parts of the course, including precedents of banks and offices, but you don't have to be a slave to them - for example your project does not have to be a direct elaboration of your social plinth if ideas have moved on, or it no longer feels relevant.

Daniel

Van Goethem

Programma van Eisen-gunning
opdracht : ET 1642 RENOVATIE
NBB 1 – bijlage 1.2. onderzoek
historiek en waardestelling,
historisch kader

“I have confidence in the future because all the attempts to date, if they do not are not all successful, contribute to the elimination of hybrid solutions to lead engineers towards a stripped-down, sober, economical solution and technique which will be the new instrument placed in the hands of architects who will assimilate it to a new art of composing, the basis of architecture modern.” - van Goethem

Projet C:

Clear hierarchy of a central public hall on the ground floor and offices on the above levels. Services and other utilities are placed in the ‘fingers’ of the building.

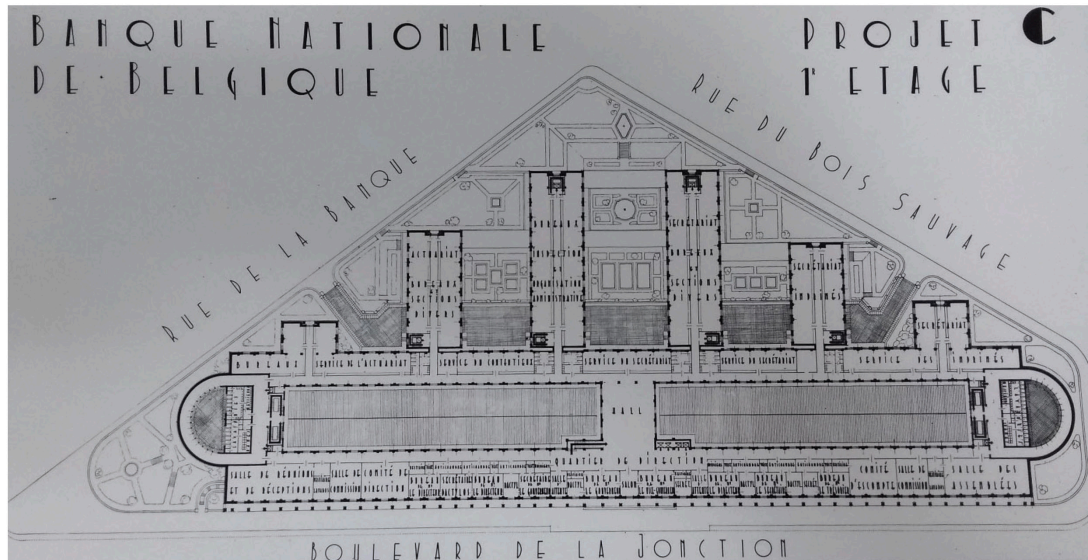
Safety:

- Only one entrance for public, and separate circulation for personnel.
- The columns keep the outside world on a distance, and together with narrow boulevard make it impossible to take enough distance from the building.

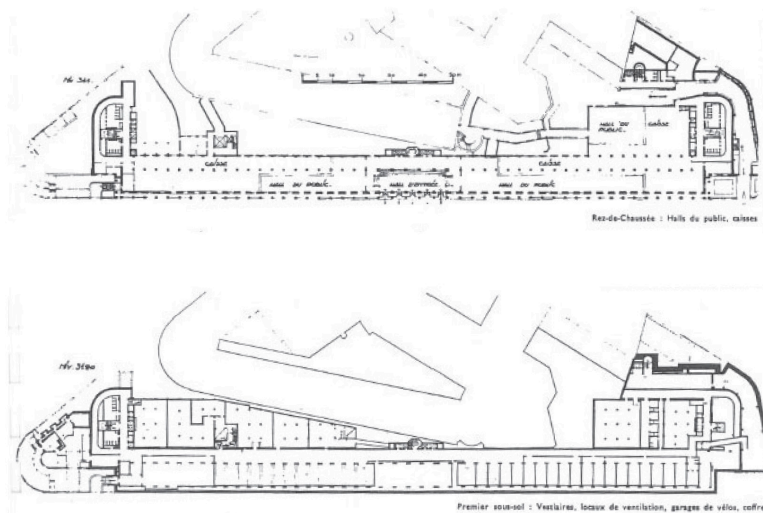
Much of the design is based on previous construction, because of building in phases. The hybrid structure contrasts with the diagrammatic clarity of the original Projet C, and the opening of the closed building block.

Top: Projet C, intended design from van Goethem

Bottom: The reaction of the new form to the existing structure.



Afb 2.58: Marcel Van Goethem, hoofdzetel van de Nationale Bank van België, eerste reeks plannen van het 'Projet C' op de site aan de Berlaïmontlaan (ca 1940). Bron: 'Le programme immobilier de la BNB', BNB, 1948 (2-4).



Afb 2.72: Plannen van het 'Aile Extension' + eerste fase (bouwblok aan de Berlaïmontlaan). Er is duidelijk te zien hoe de nieuwe vorm reageert op de bestaande structuur.
Bron: 'Les immobilisations de la BNB', 1967.

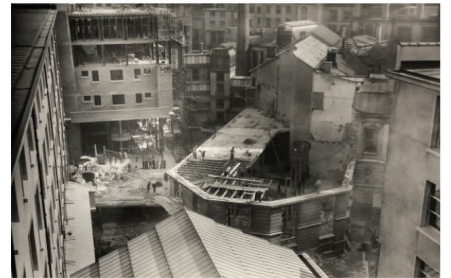
Hybrid building process and the temporality of compositions.



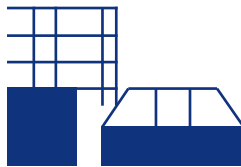
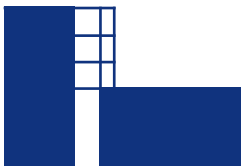
Afb 3.7: 18.6.53



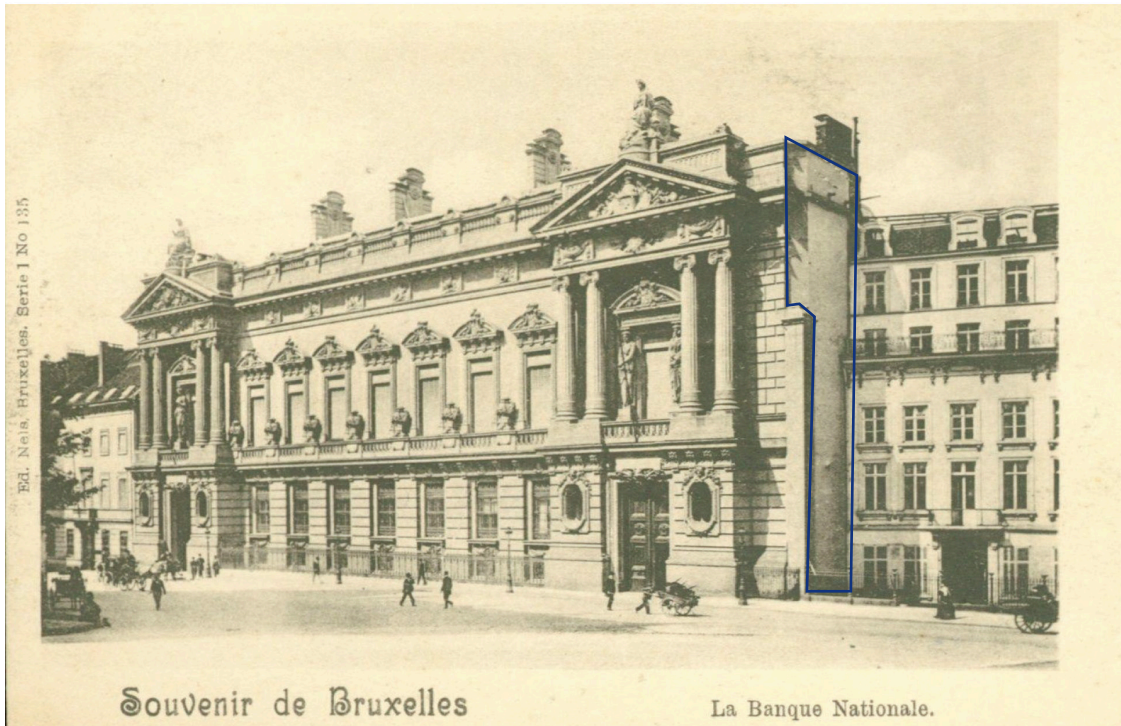
Afb 3.8: 7/8/53

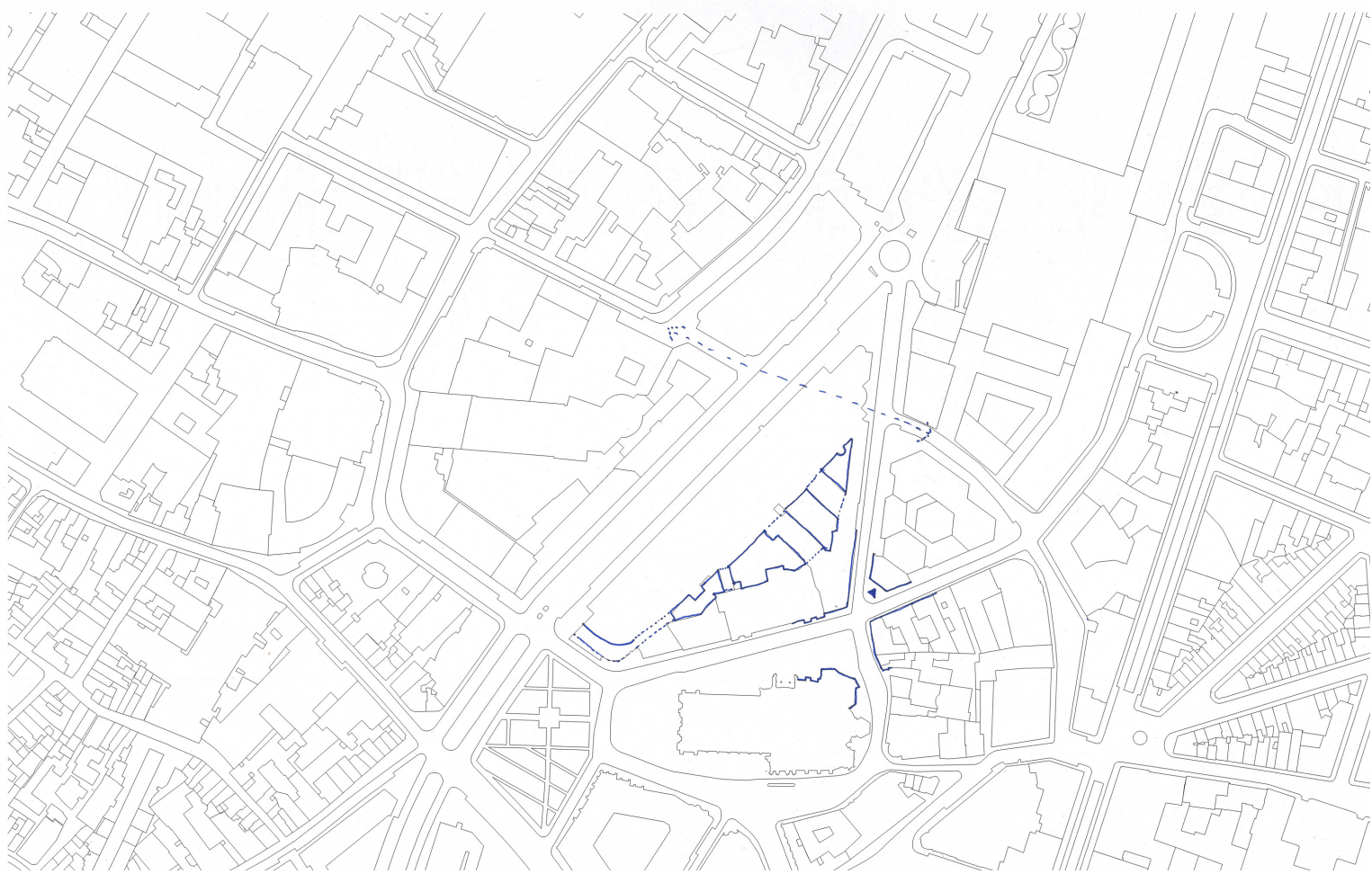
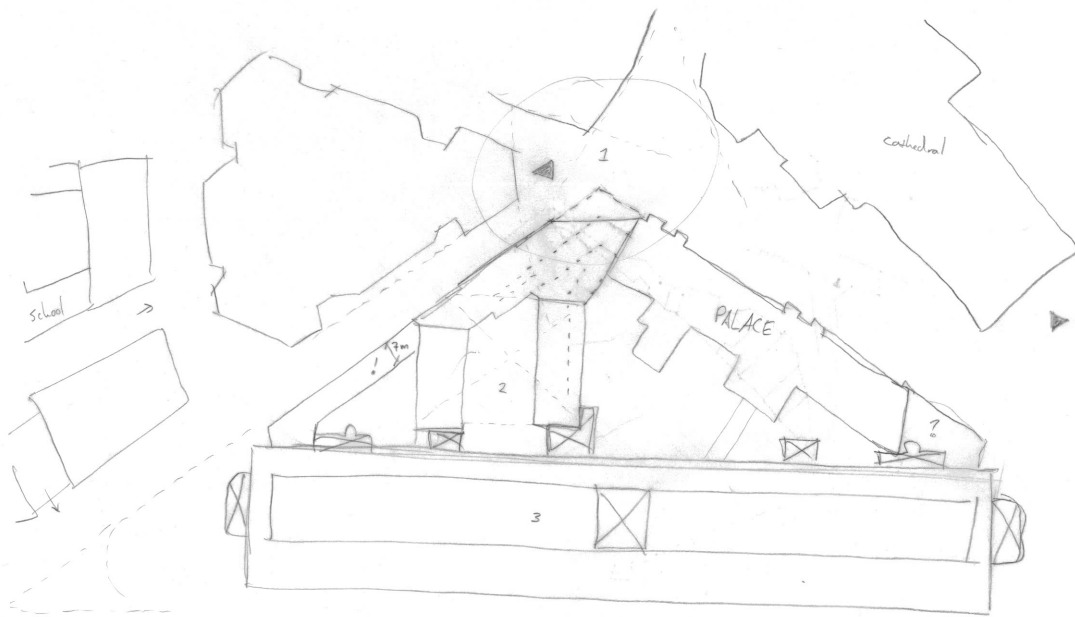


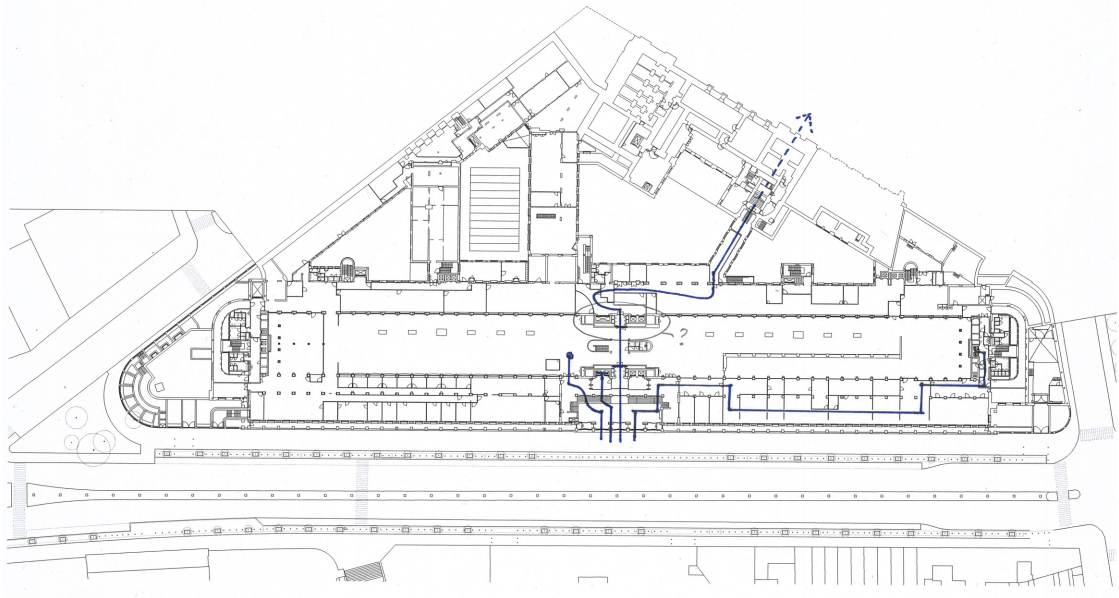
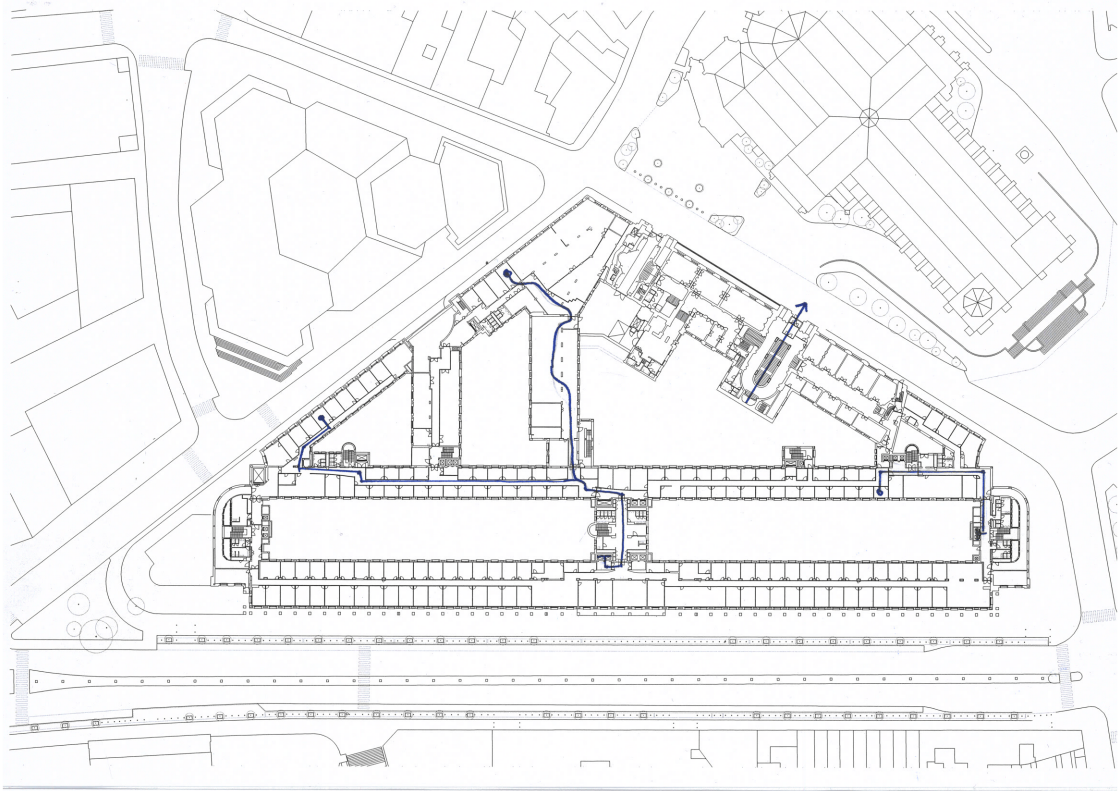
Afb 3.9: 9/9/53



The scars of the building should be approached as elements with potential.



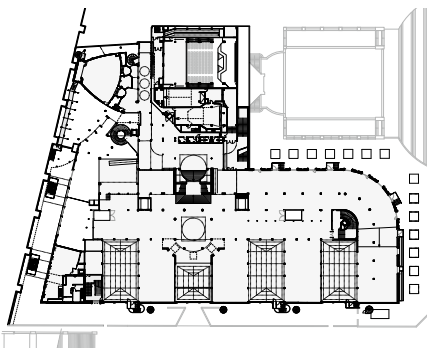




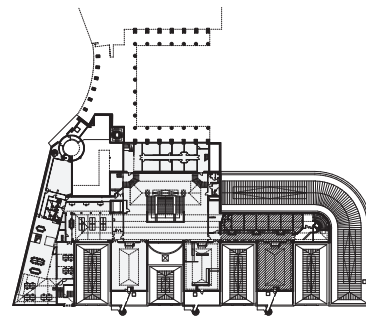
Employees will always take the bridge over the banking hall because of security
A lot of circulation cores are possibly underused.

Subtraction

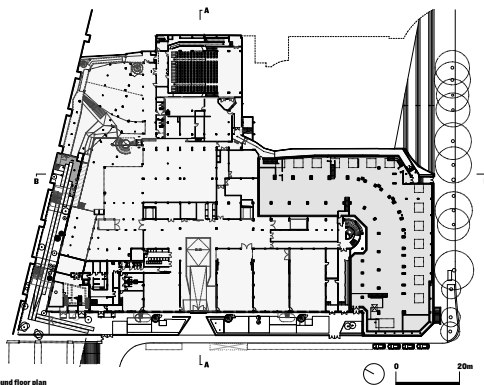
Palais de Tokyo in Paris by Lacaton & Vassal



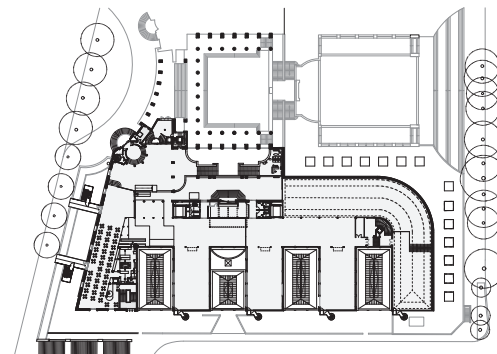
first floor plan



third floor plan

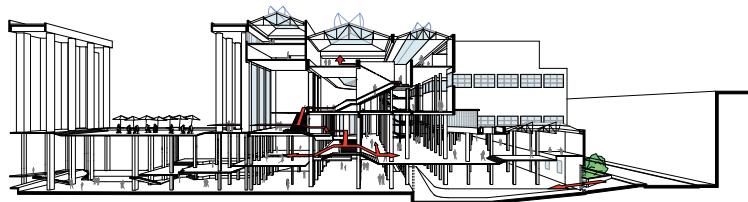
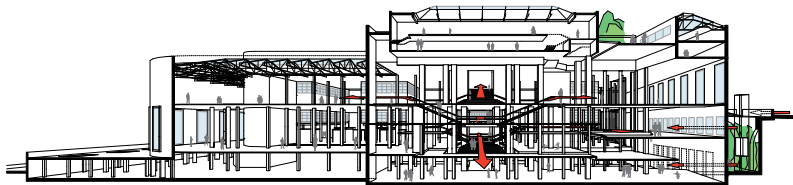


ground floor plan



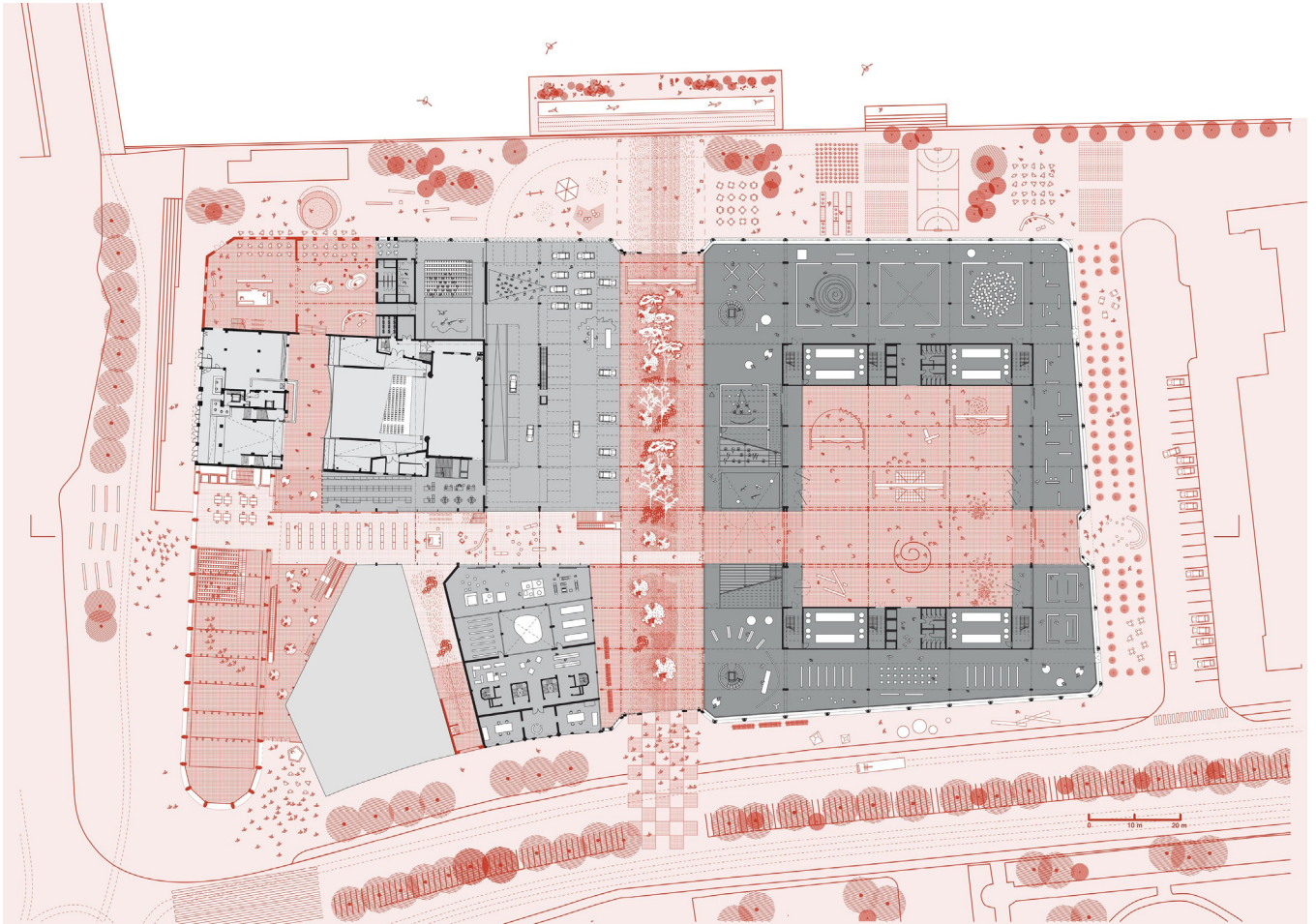
second floor plan

Taking the bare structure as point of departure.
A space for the public, never closing.
Approachable on all levels through the street level.
Designed using the qualities of spaces.



Elimination

Kanal by OMA

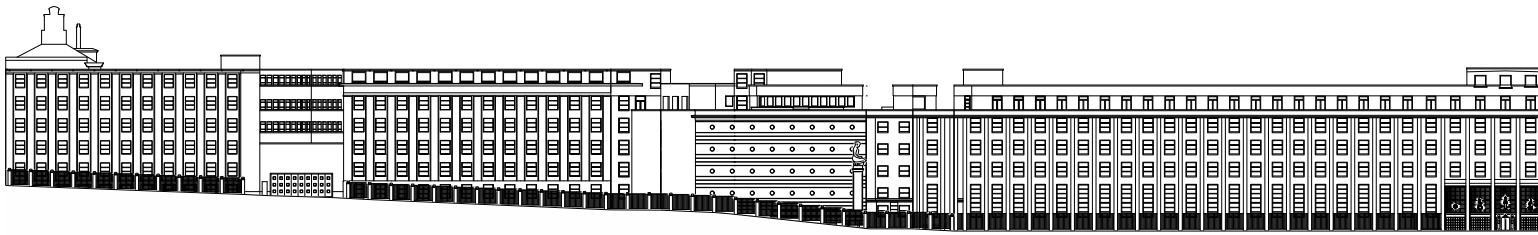


Elimination as a design strategy.

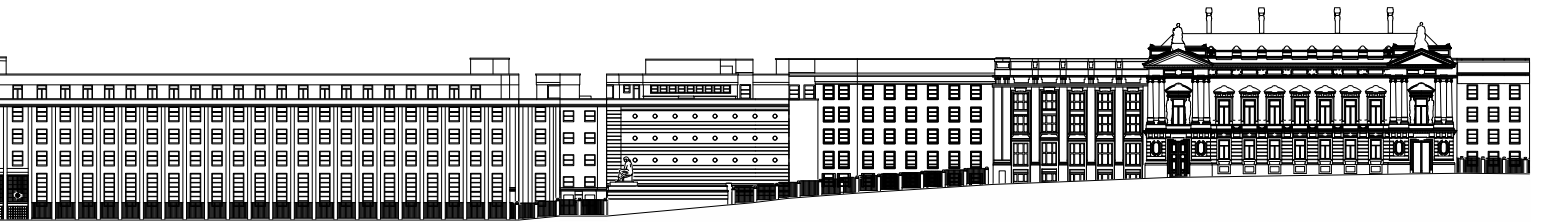
“Latent in the current overabundance of structures and spaces are the new institutions that could complete Brussel’s cultural repertoire. But the existing factory – designed for a linear process, not two identifiable entities – is too large, too repetitive and too undifferentiated to work.”



“First, we divide the factory in two parts to create a direct open-air connection between the water and the park. This open-air corridor serves as public playground, exhibition area and social park. It defines, to the east, a museum square around a central, double height exhibition atrium.”

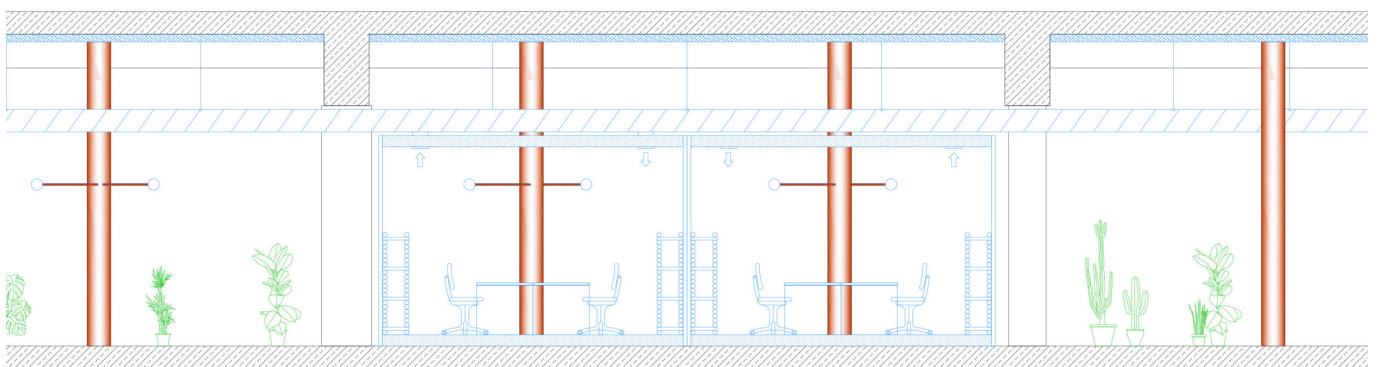


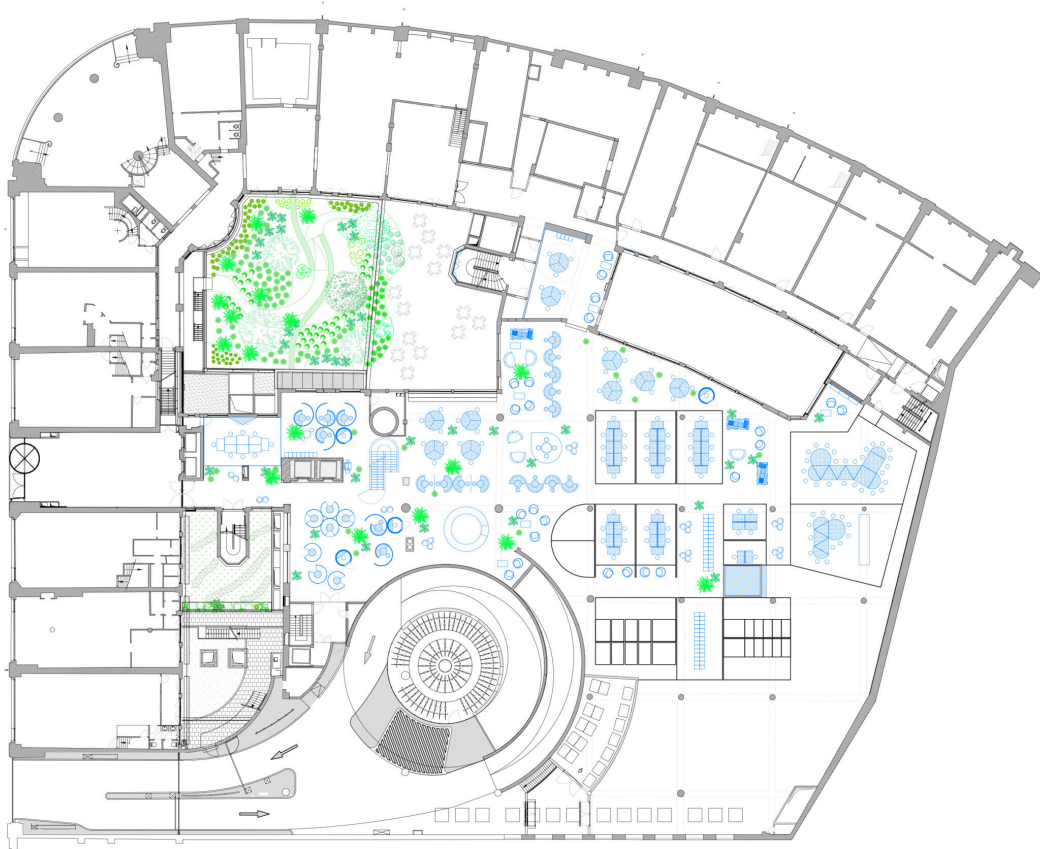
Representation of the building towards the city.



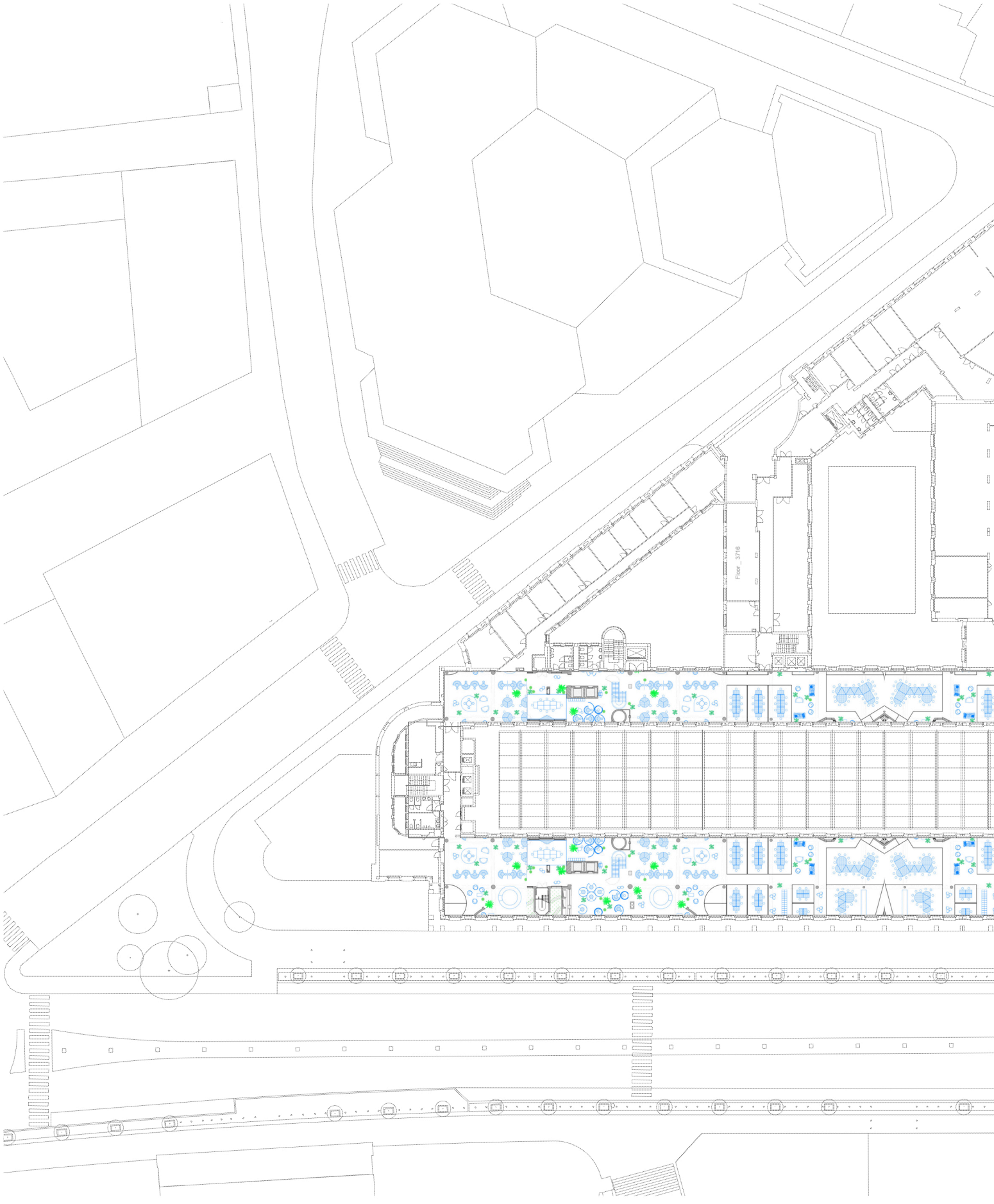
Co-working space

Silver Square in Shell building (Van Goethem) organization by Doorzon

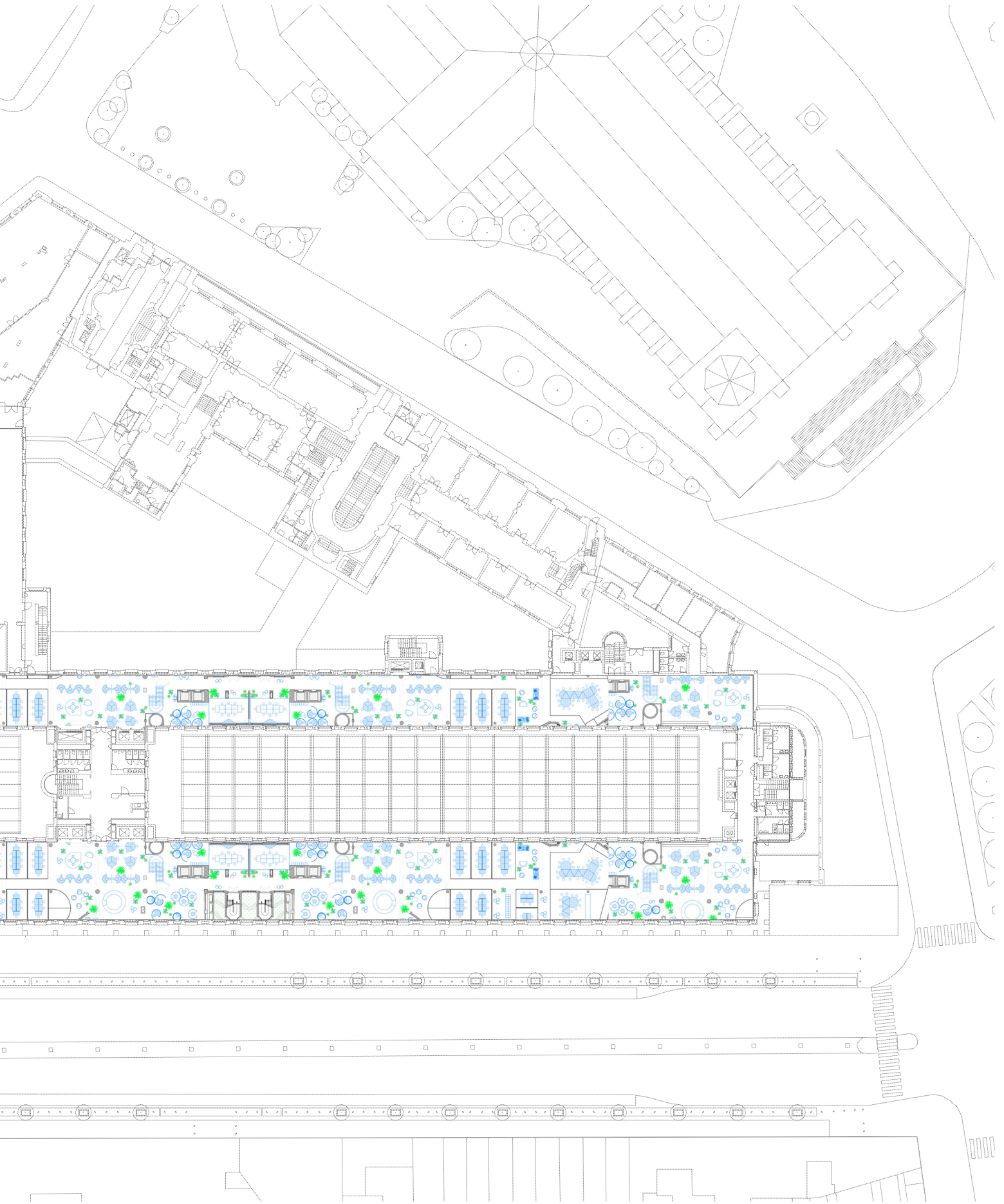




Spaces are defined by the density of the workplace and demarcation.



Floor_3716

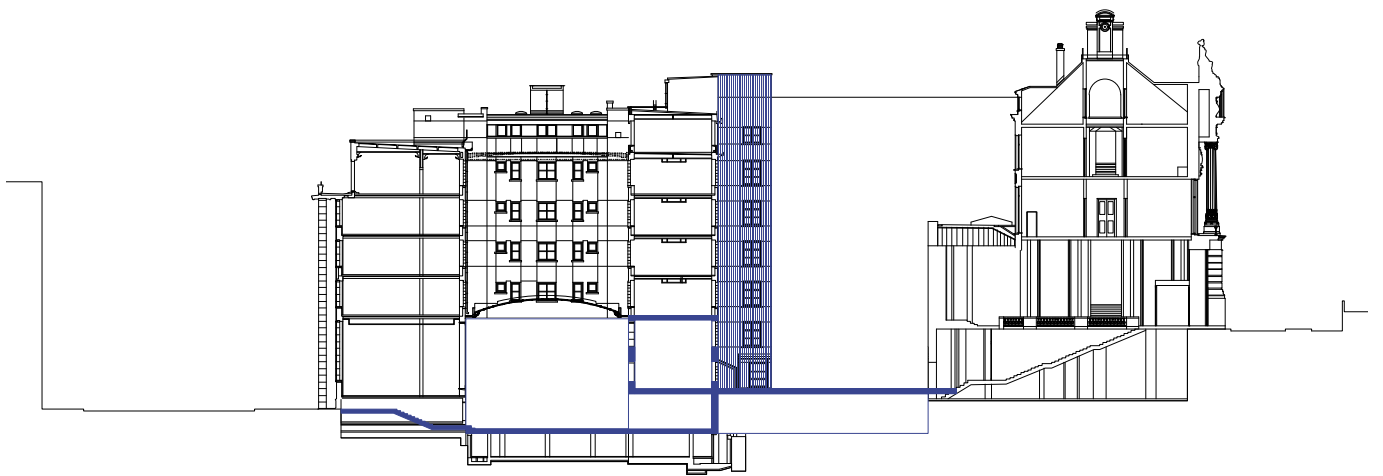
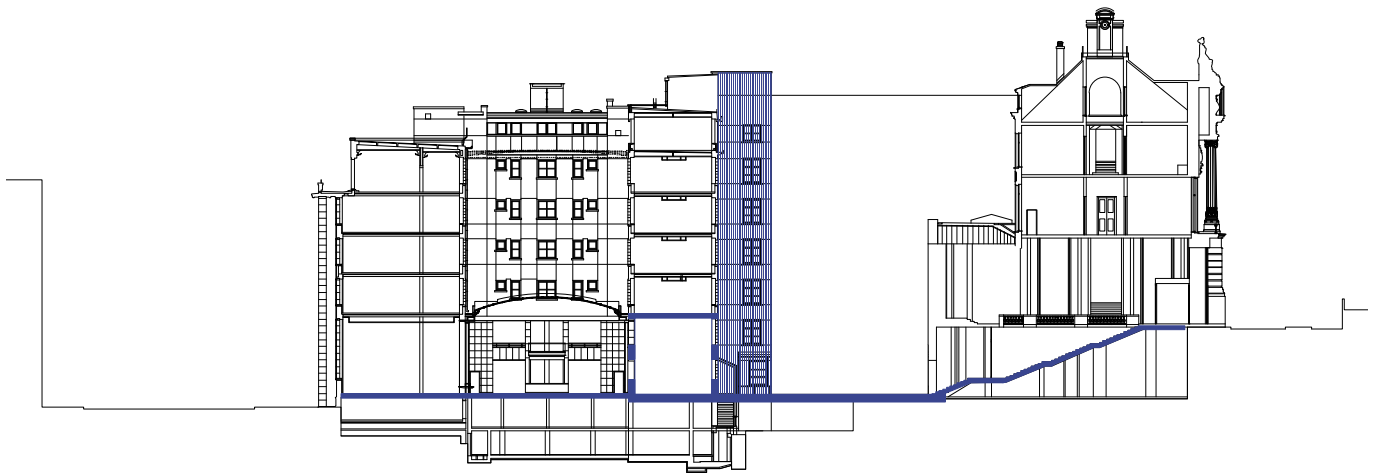
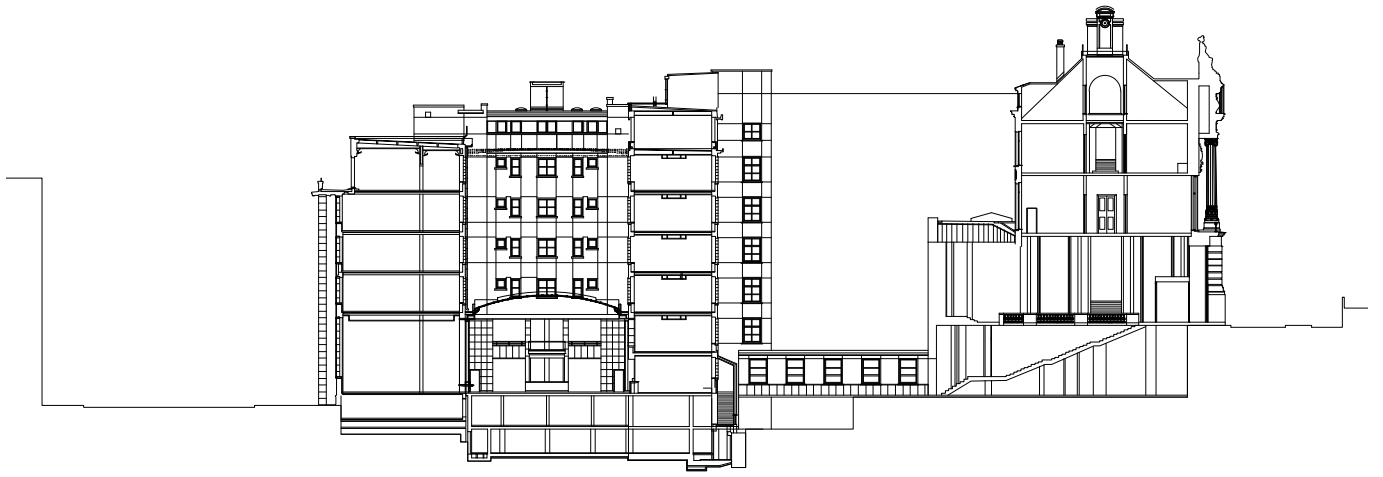


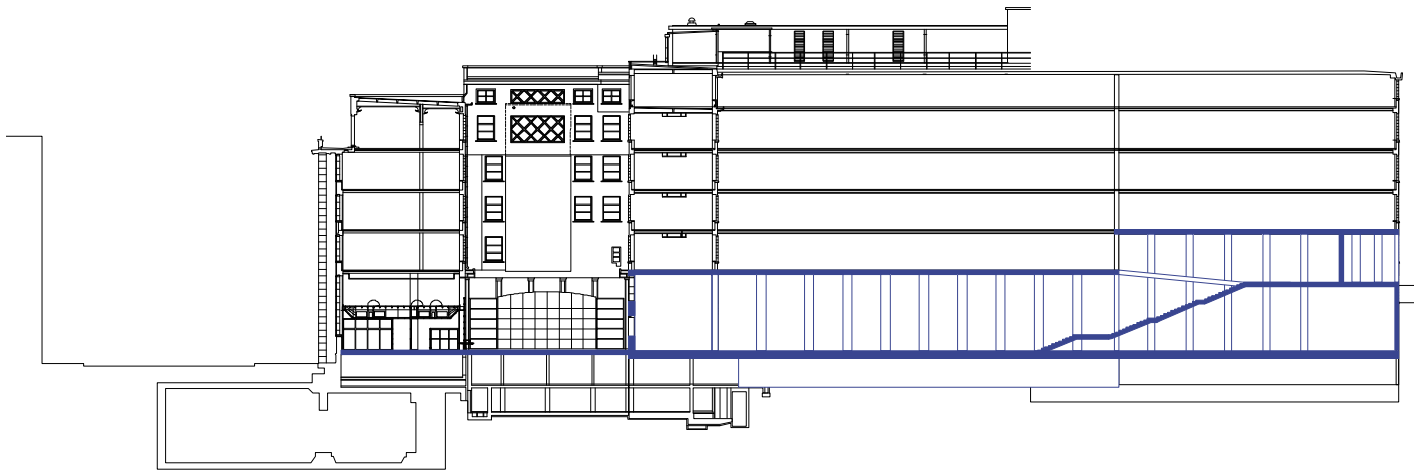
drawing number 191

subject
scale
date

collage plan
1:750 A3
21/12/28

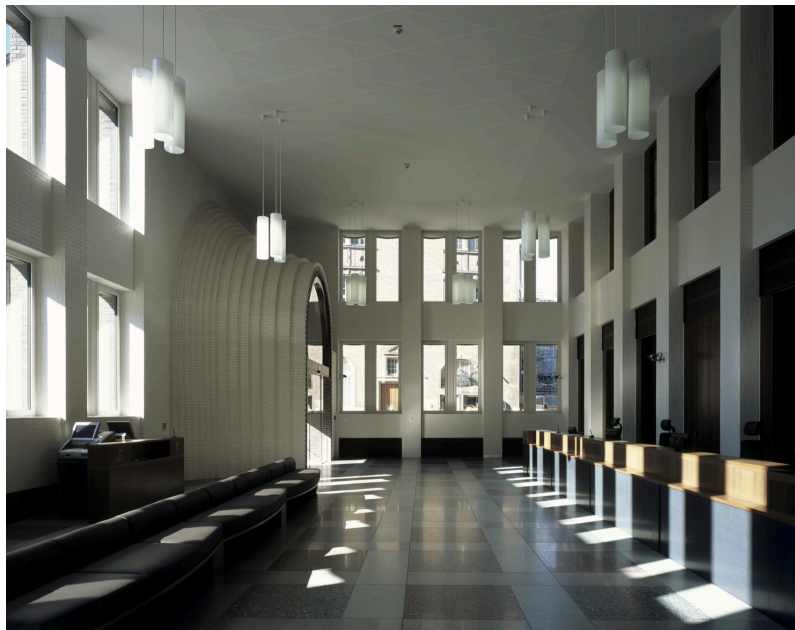
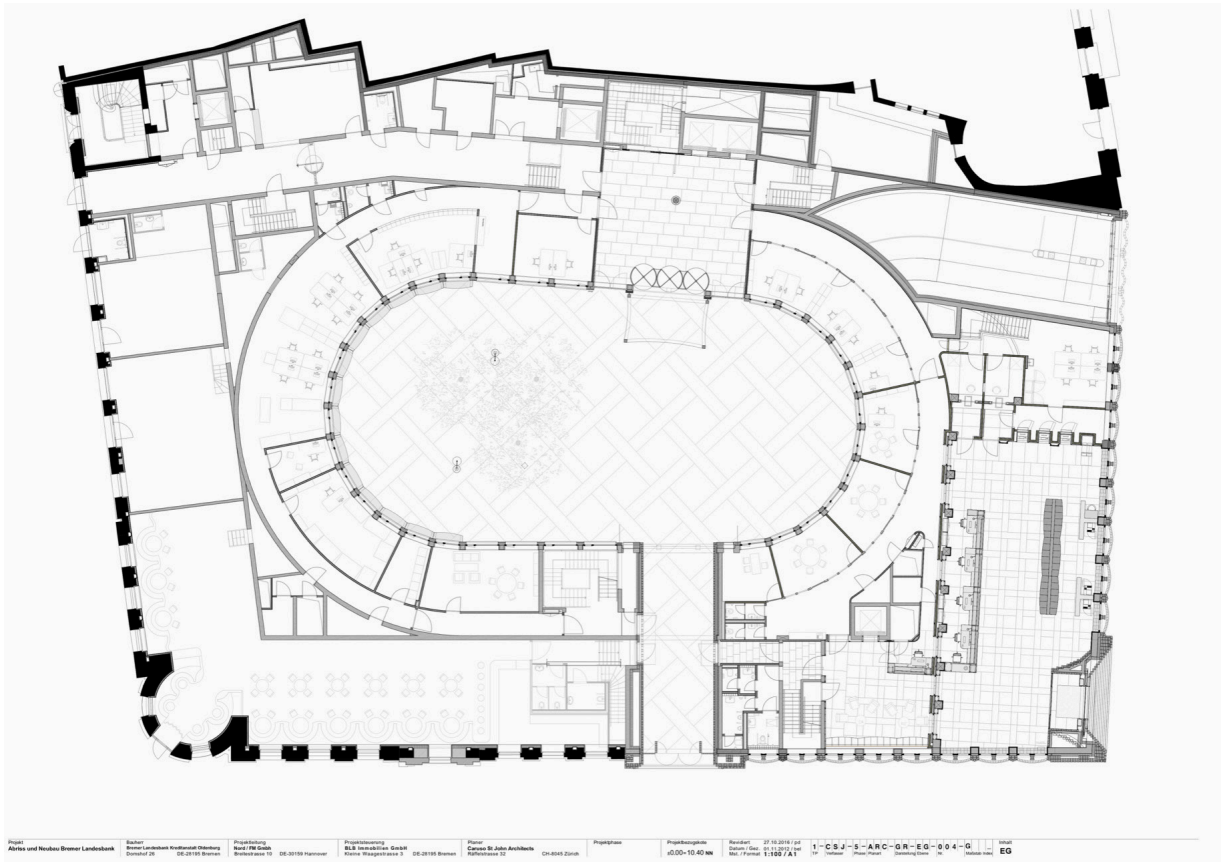
Silversquare work space:
7 m² per desk
10.500 m² for 1500 desks
this floor:
3.730 m² for 533 desks



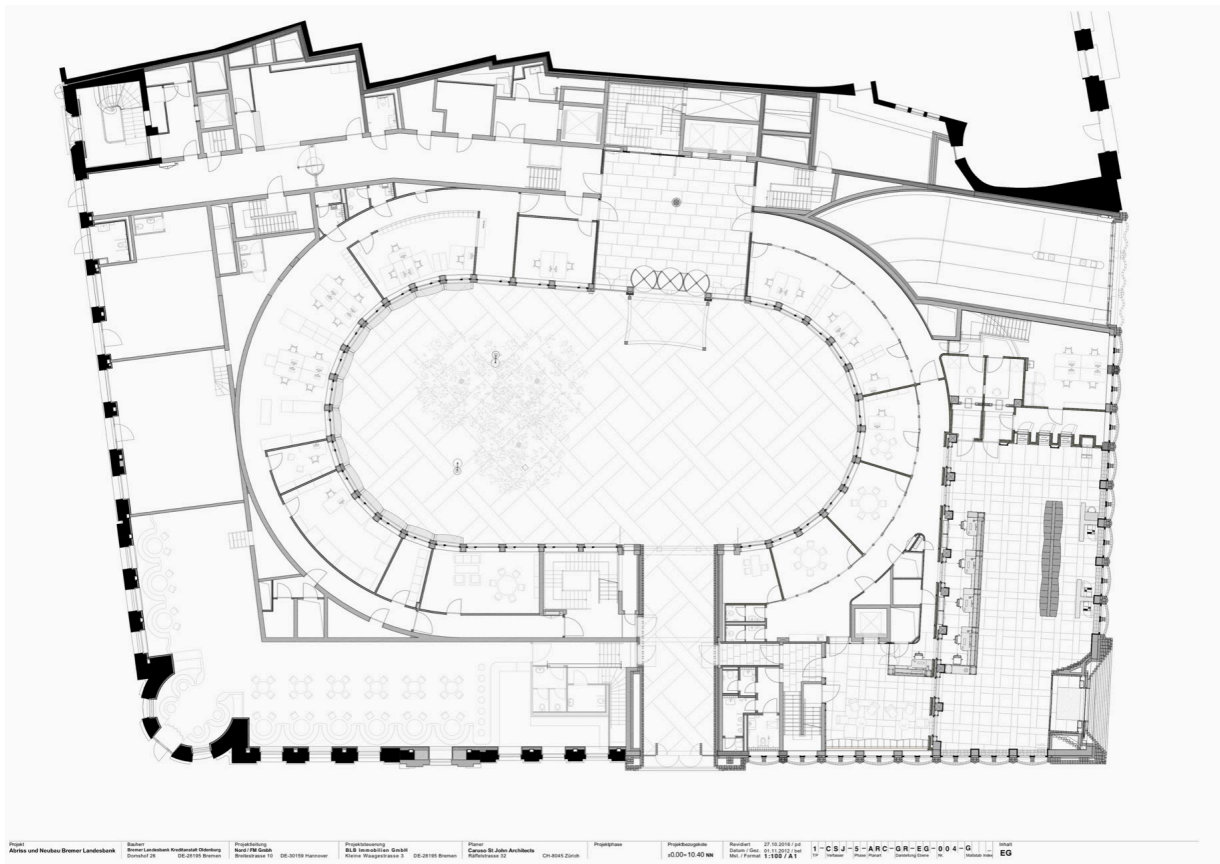


Bremer Landesbank

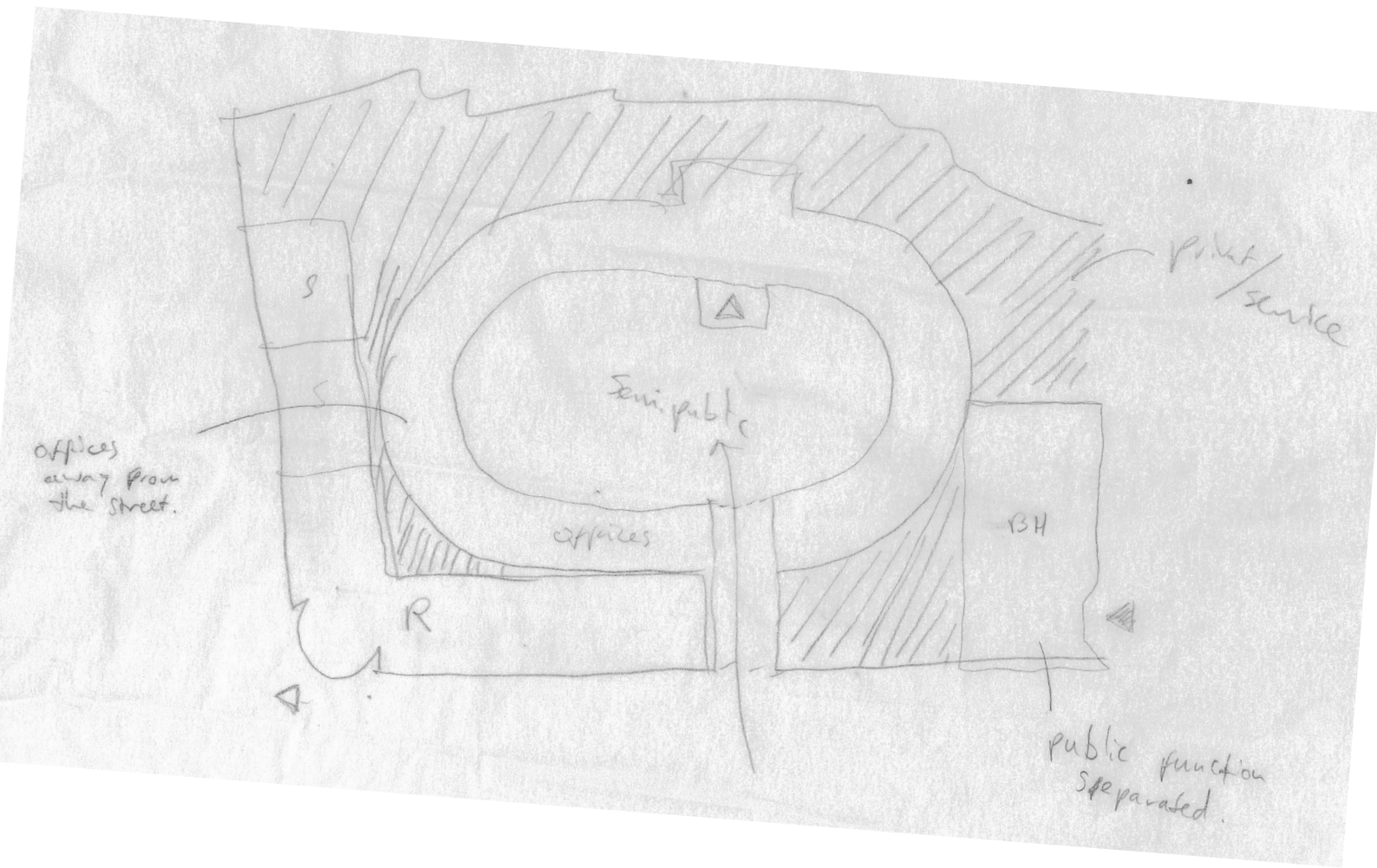
by Caruso St John Architects

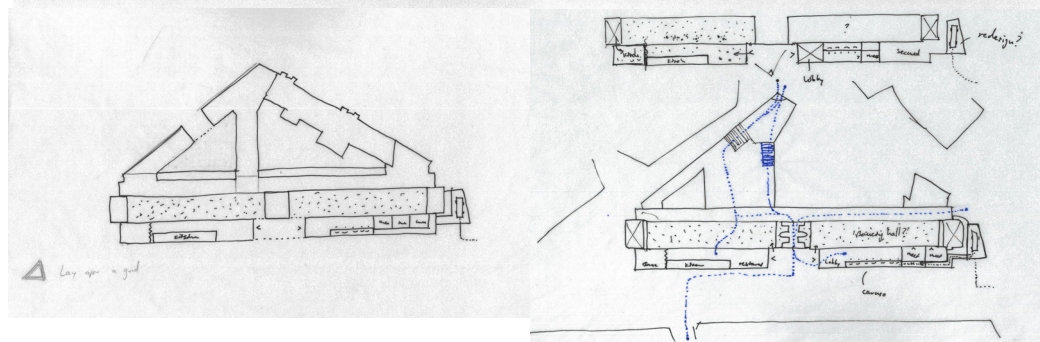
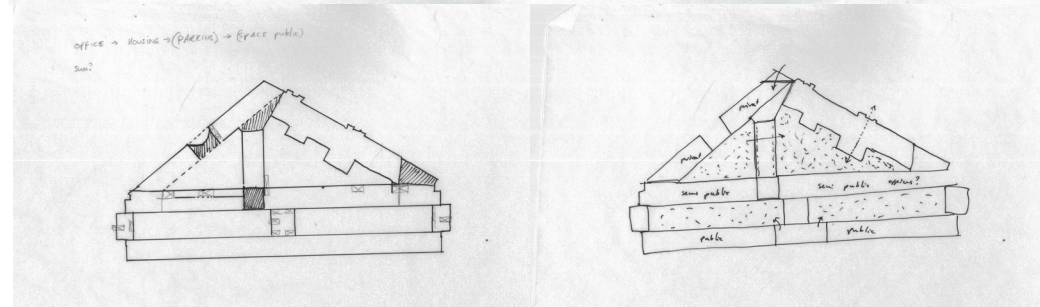
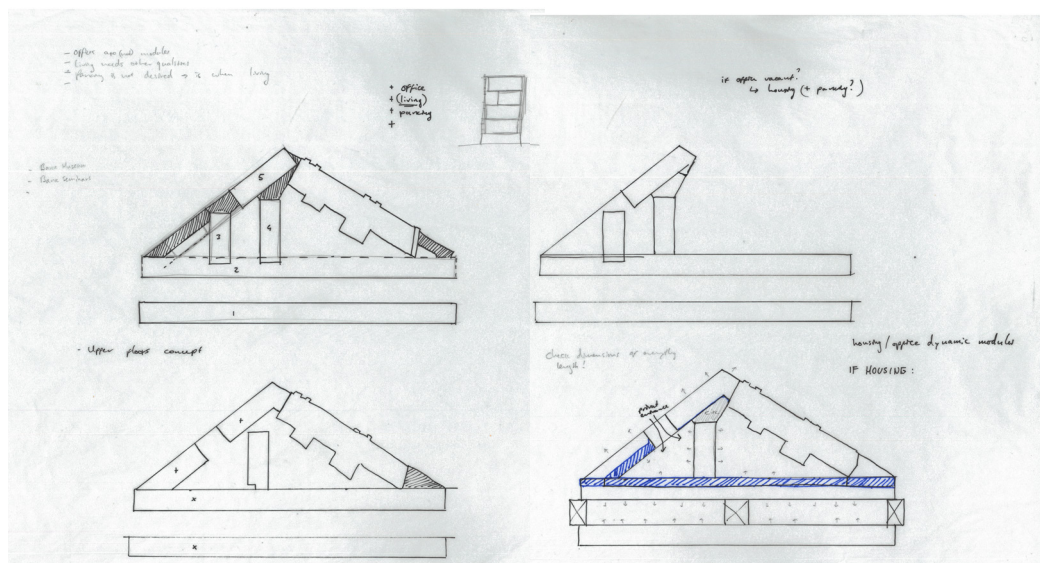
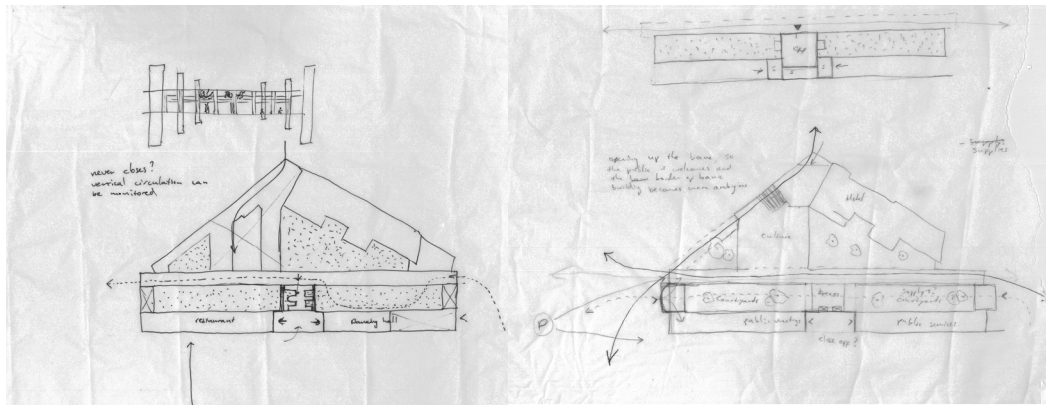


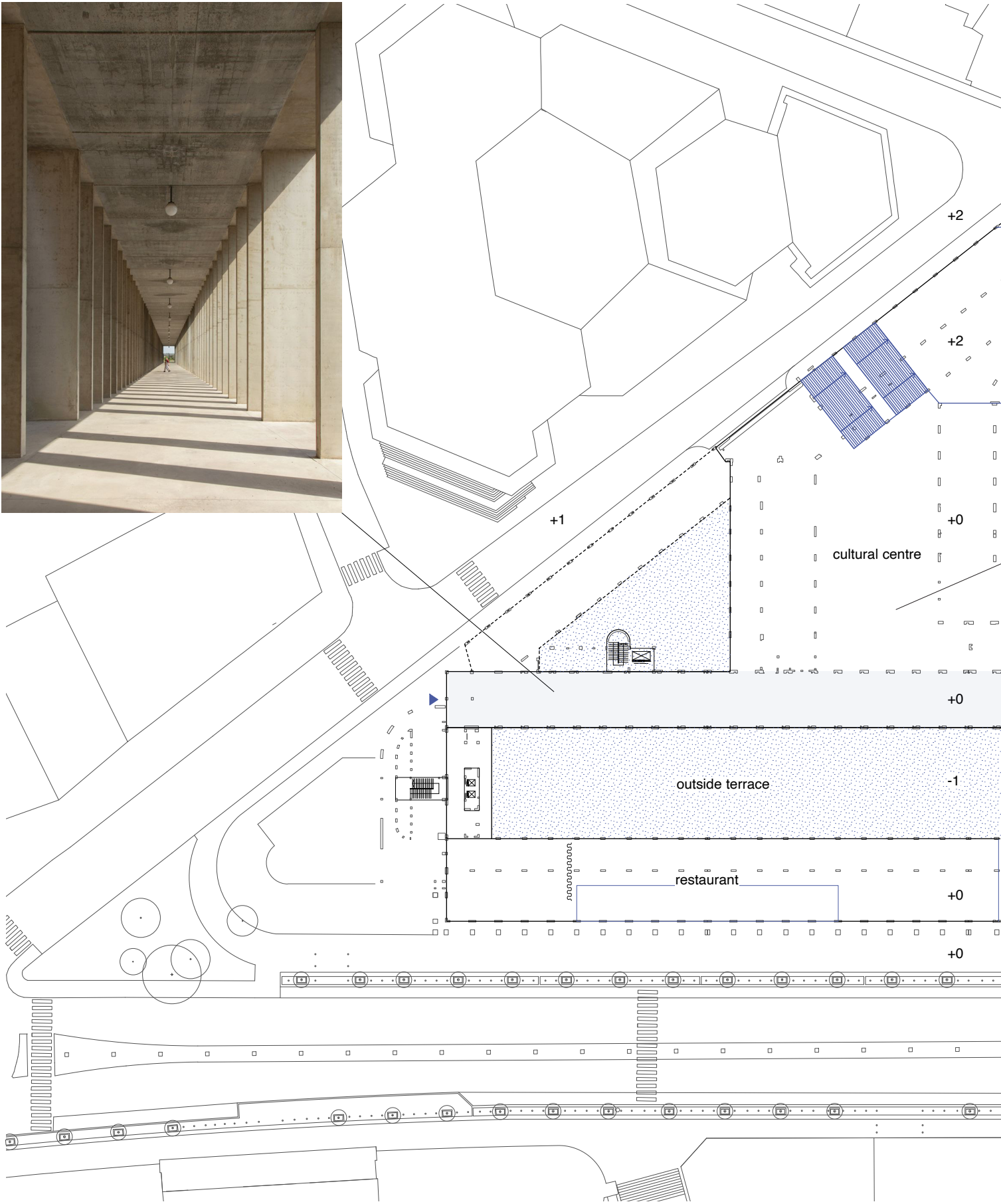
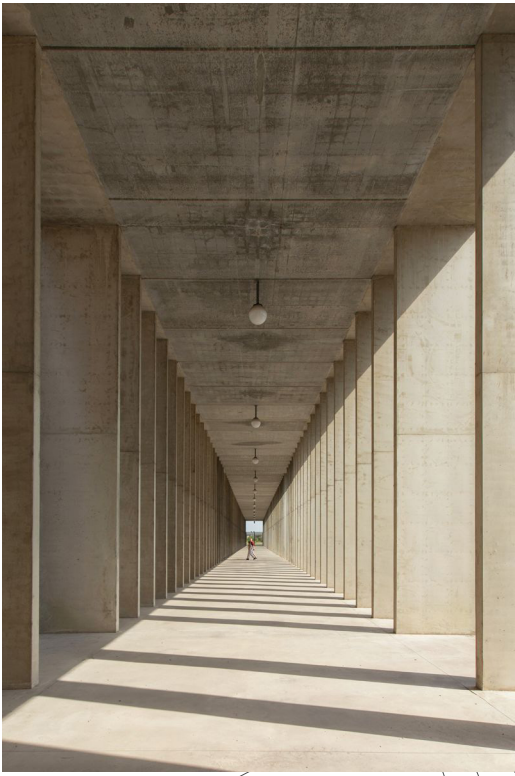
Bremer Landesbank

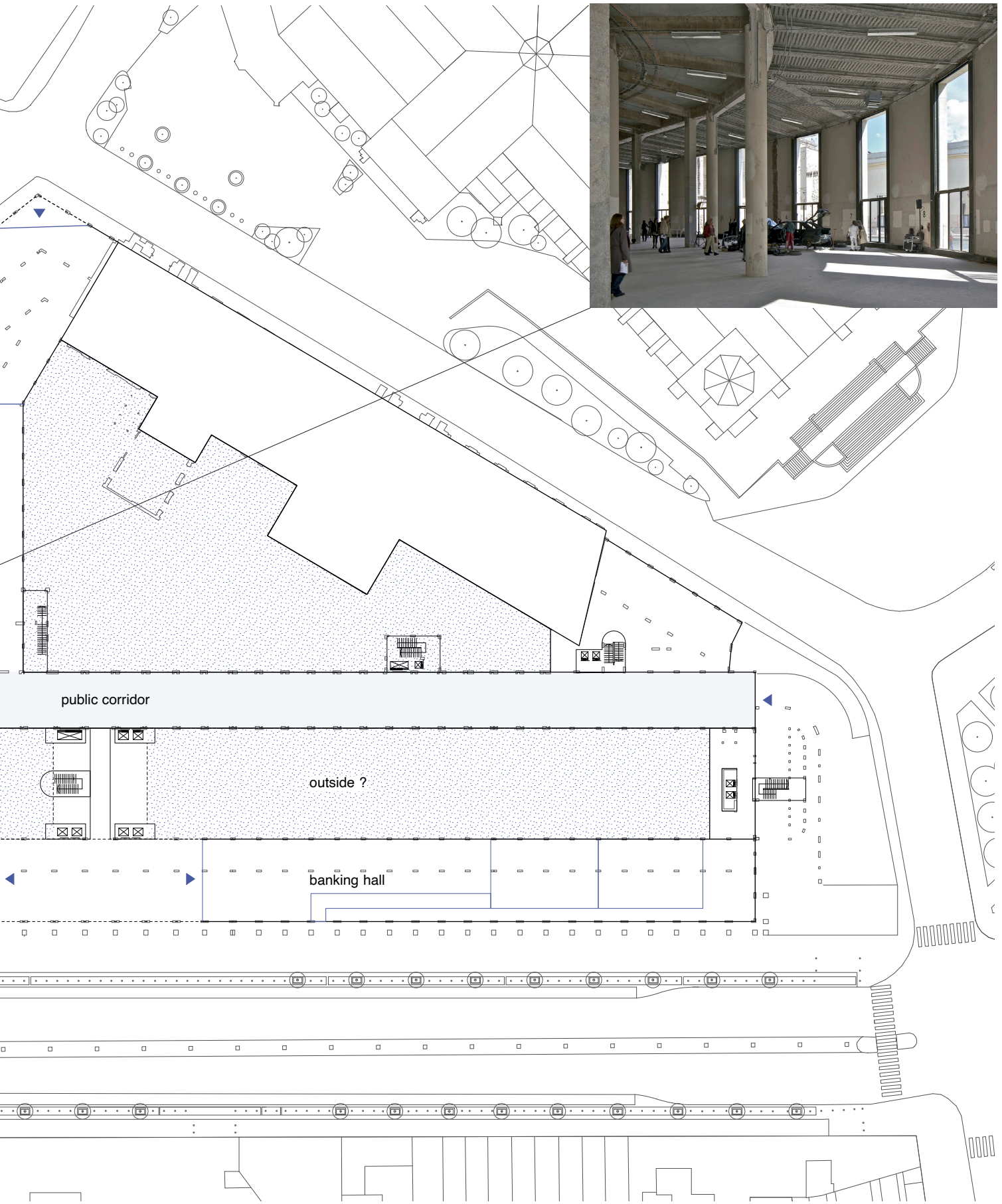


scheme of privat and public entrances and division of functions on the ground floor







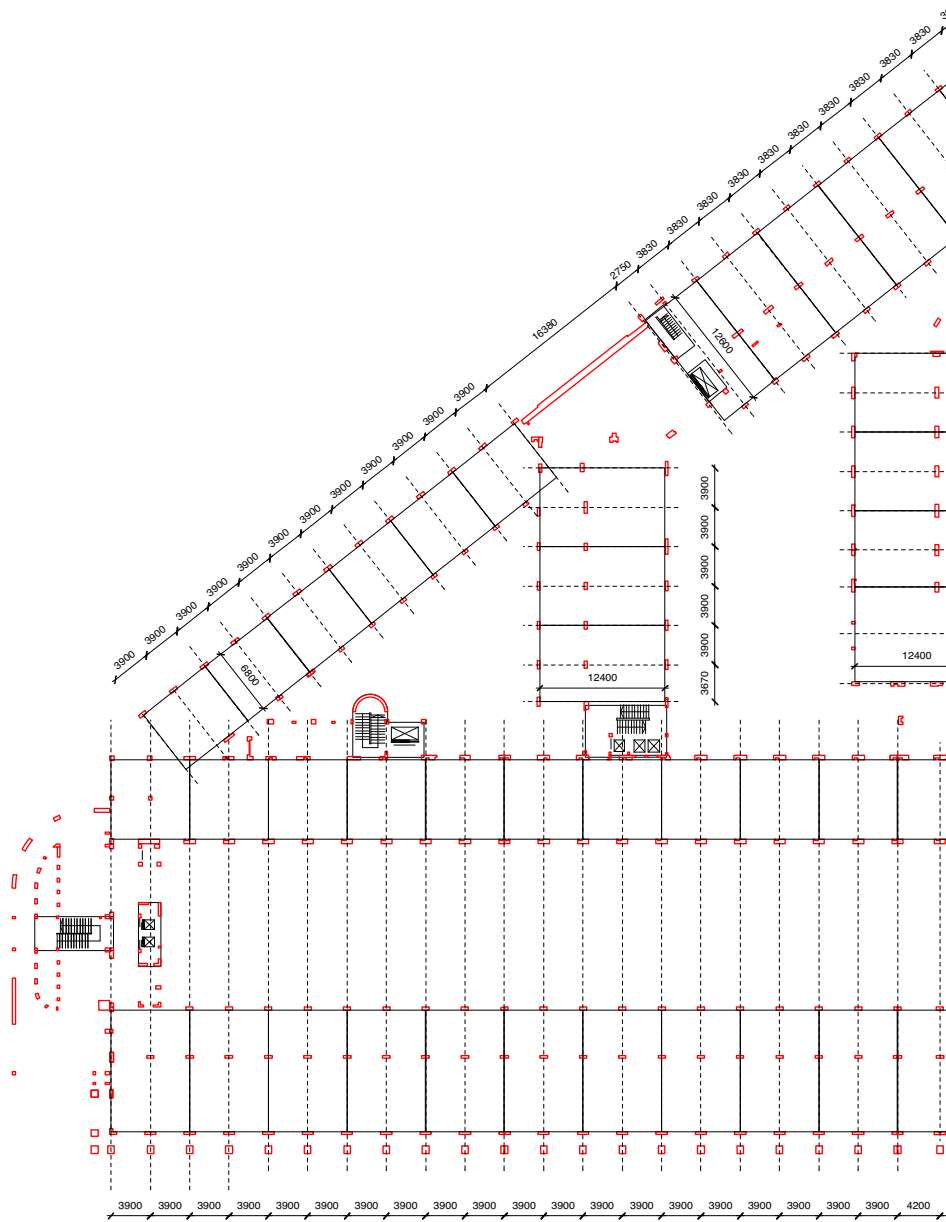


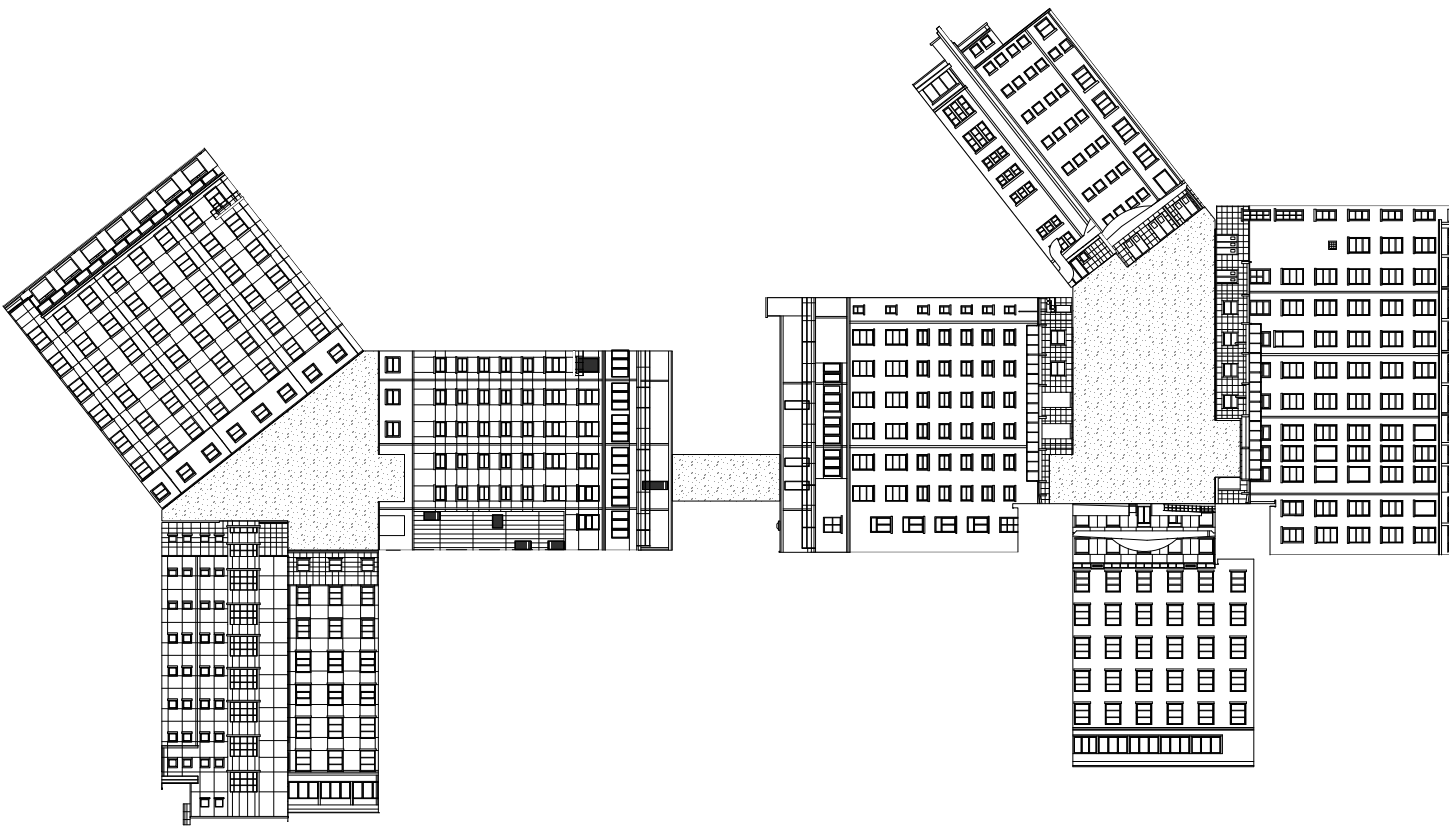
drawing number 111

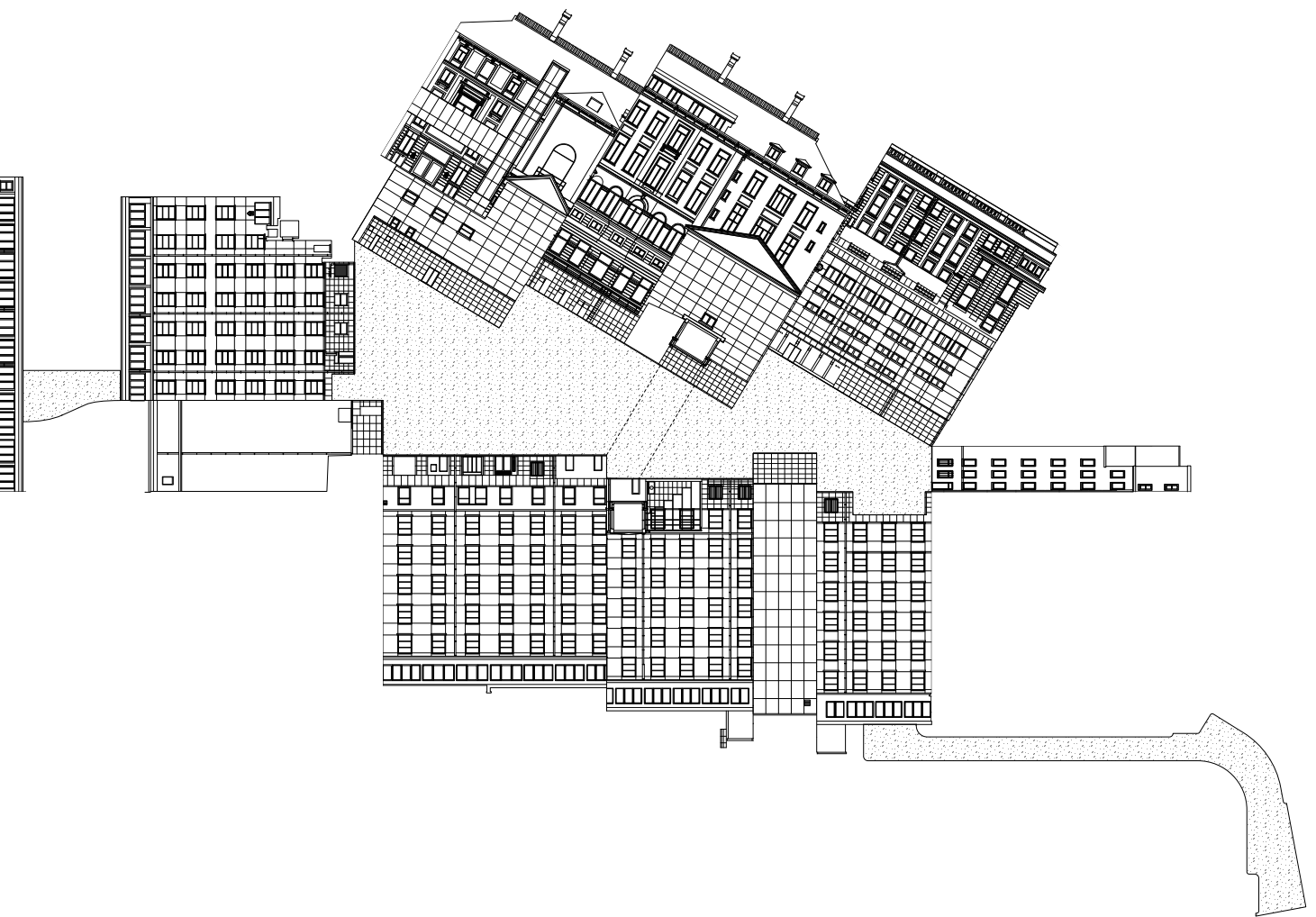
subject
scale
date

ground floor plan
1:750 A3
21/12/28

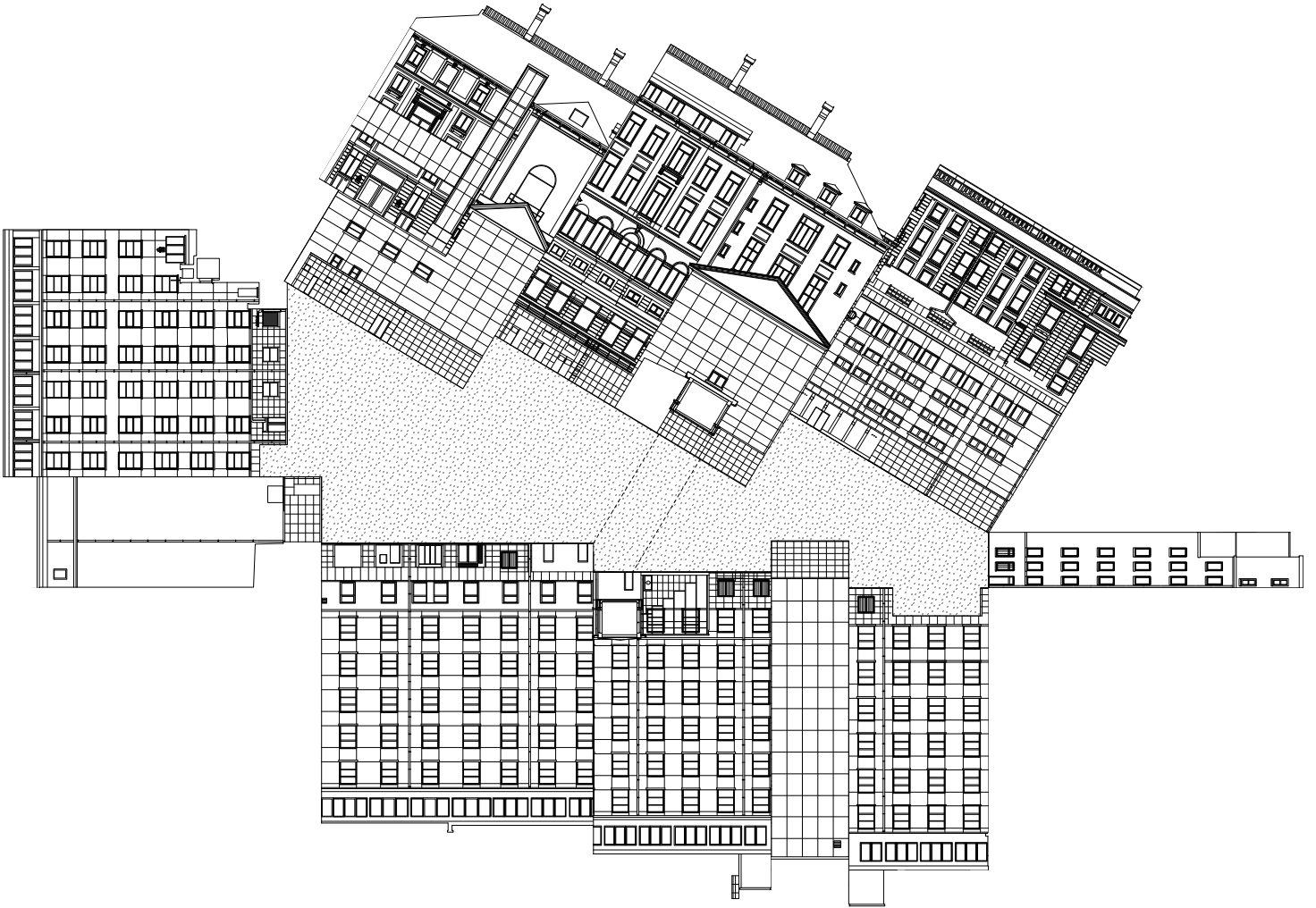
the faces of the bank are kept intact
interventions allow the back part of the
plot to be open for the public.

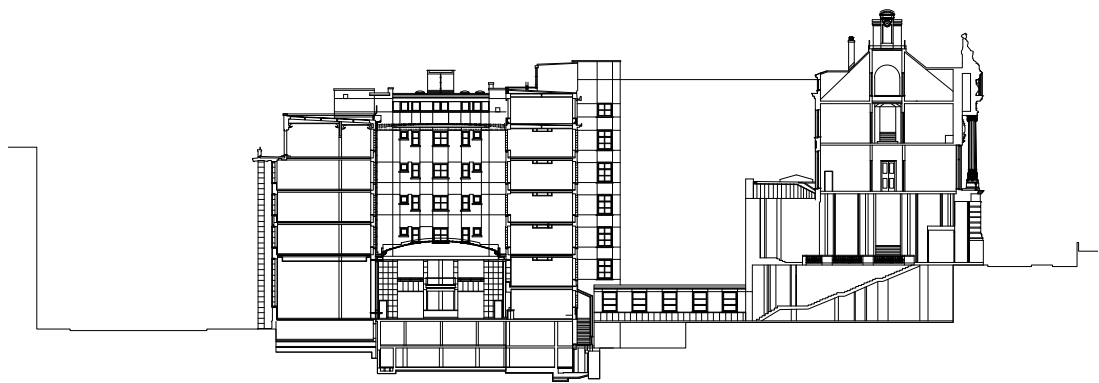




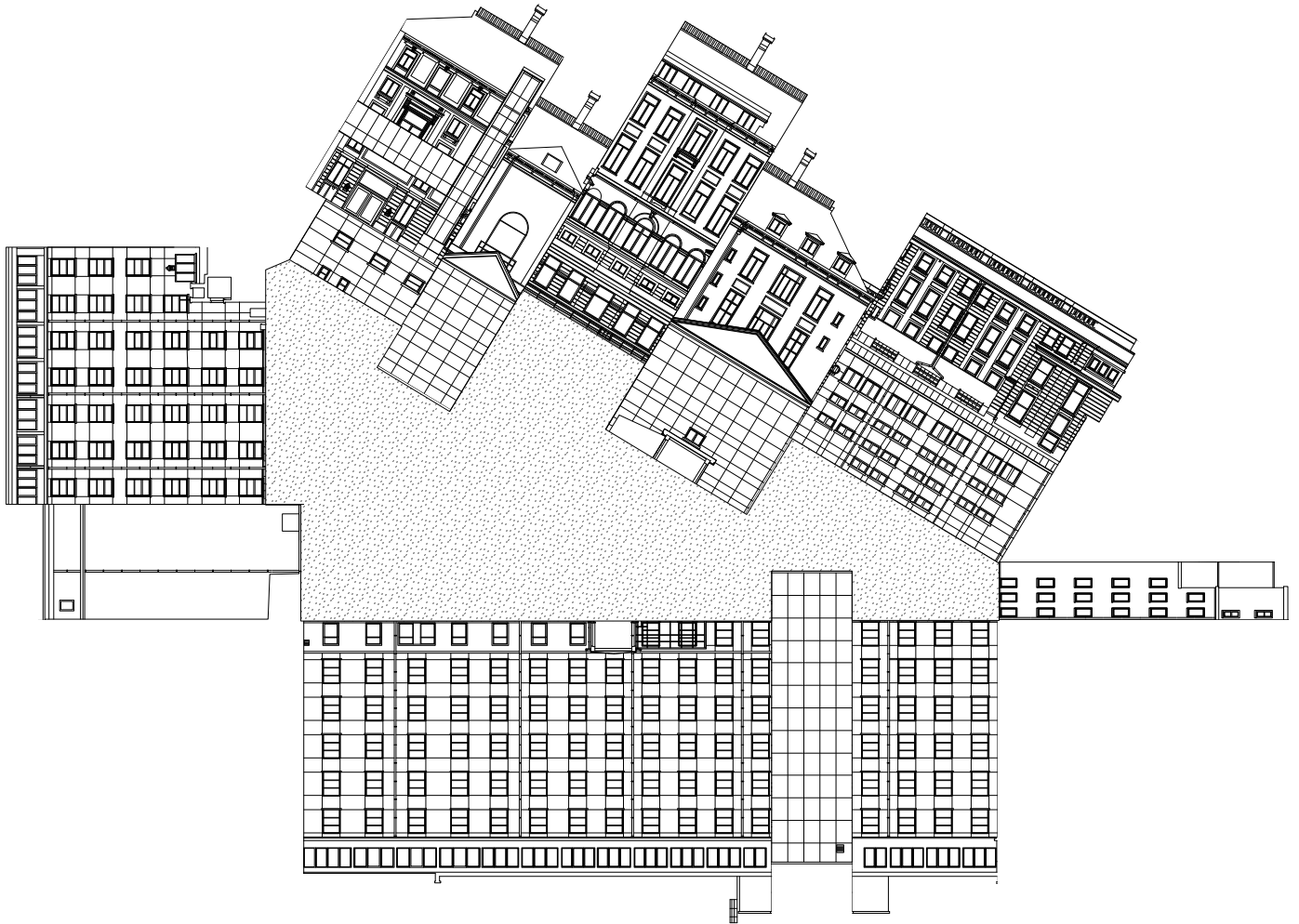


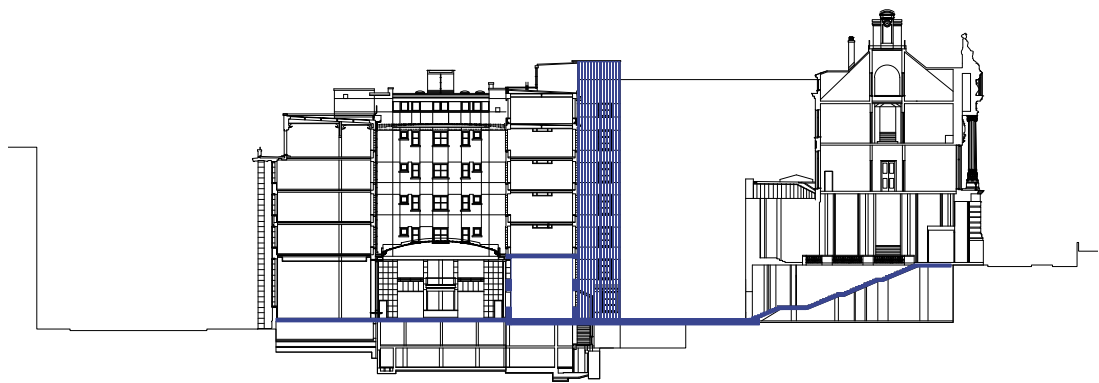
Courtyard 01



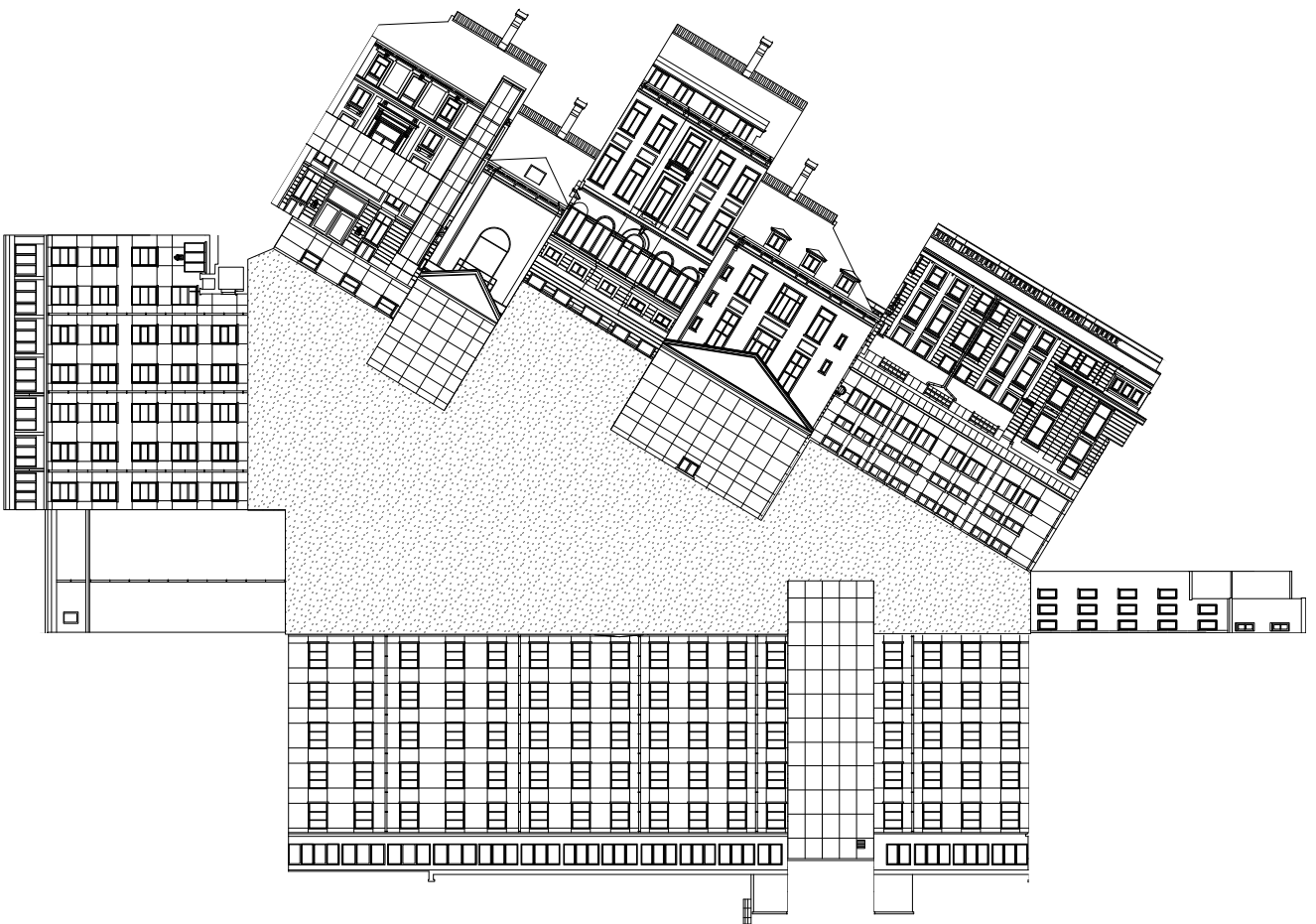


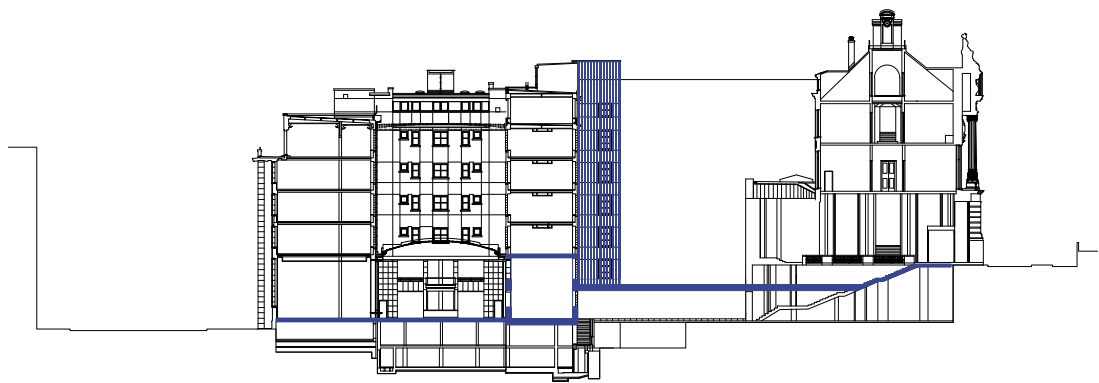
Courtyard 01 + 1 FLOOR



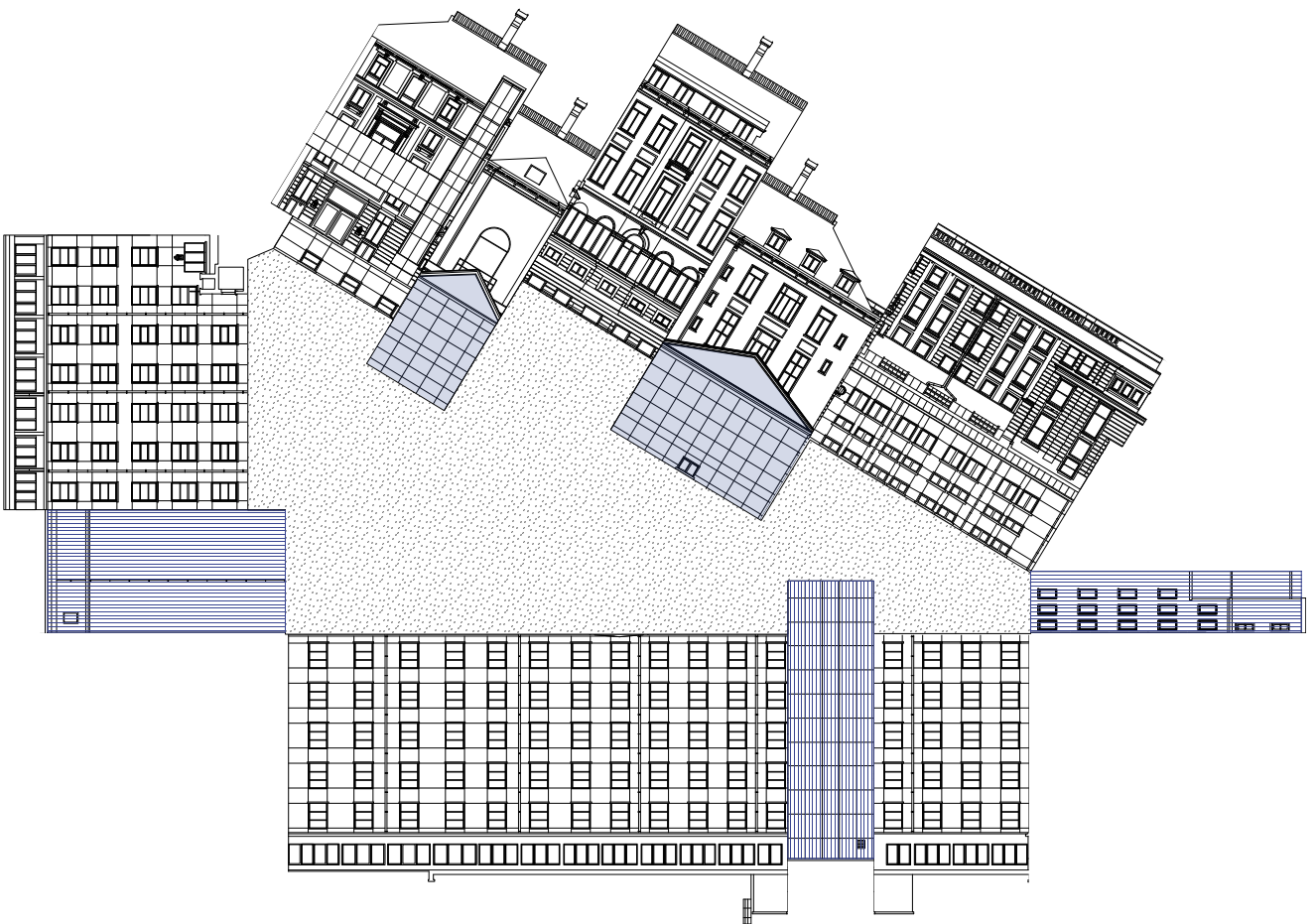


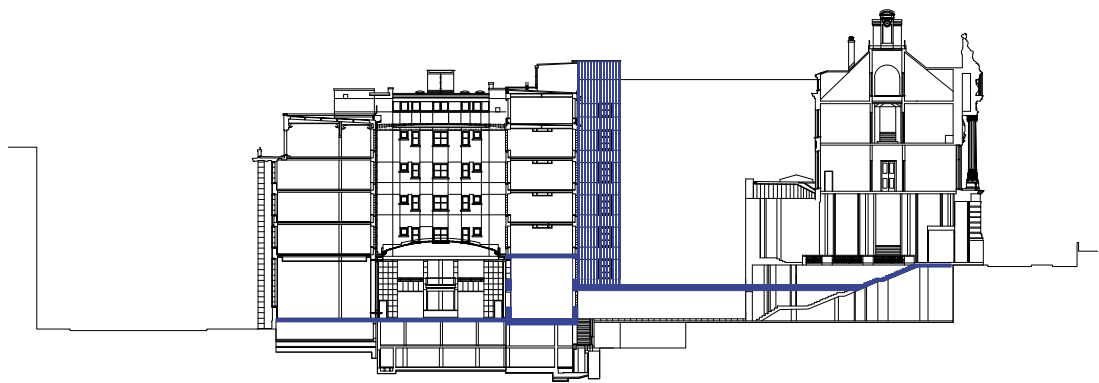
Courtyard 01 + 2 FLOORS





Courtyard 01 + 2 FLOORS







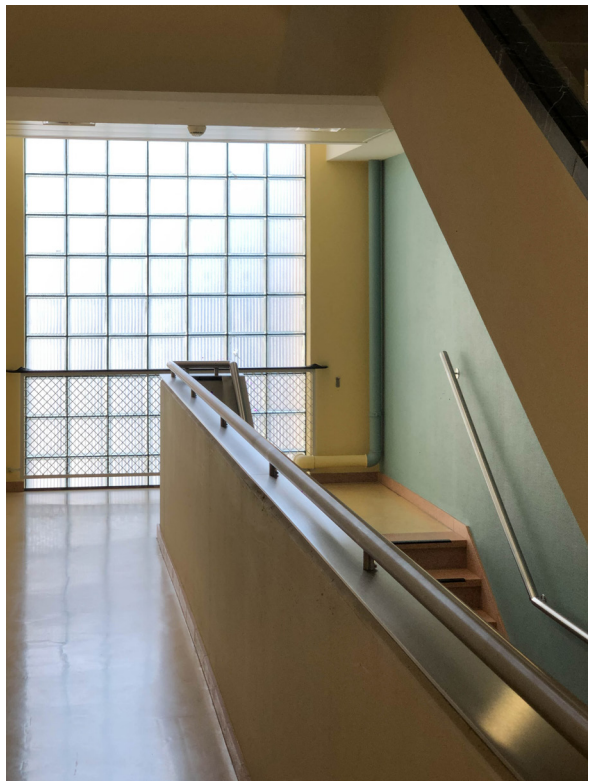
Outside face



Inside face



Outside face



Inside face



Outside face



Inside face



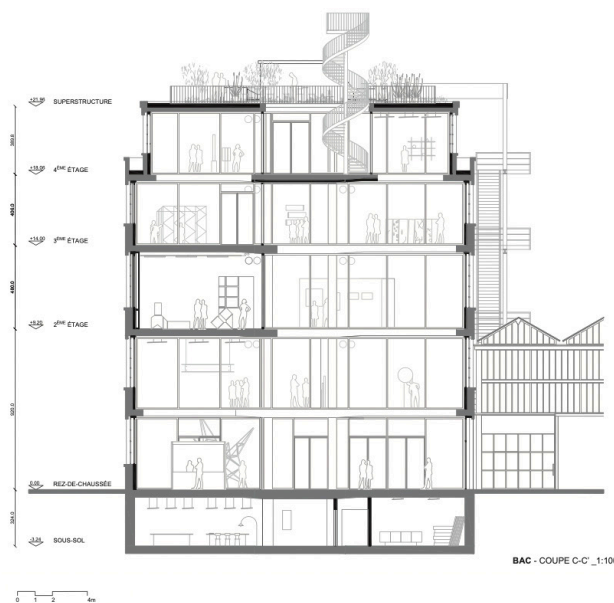
Outside face



Inside face

BAC competition

Entry from KOSMOS Architektur & Design GmbH | AJDVIV Architekten
Jan de Vylder Inge Vinck bvba JS-architektur



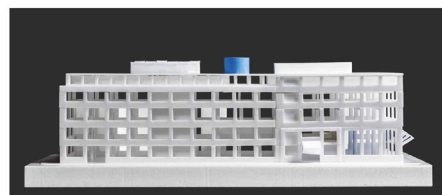


LA RÉNOVATION, LA RÉORGANISATION ET LA MISE AUX NORMES DU BÂTIMENT D'ART CONTEMPORAIN



Le Bâtiment d'Art Contemporain s'affirme au sein de la ville de Genève par un geste architectural aussi simple que percutant. L'identité commune des trois institutions se révèle dans une évidence nouvelle, à travers laquelle le bâtiment industriel historique devient lisible en tant que lieu d'art contemporain. Quatre portes d'entrée à l'extrémité sud du bâtiment, le long de la rue des Vieux-Grands, et les ouvertures emblématiques qui les surmontent ancrent le Bâtiment d'Art Contemporain dans le quartier et l'ouvrent sur son environnement immédiat. En lien avec le café ensoleillé, le spacieux hall d'entrée communique également avec la rue des Bains, où le parterre historique est réactualisé par l'entrée du foyer et de la librairie.

L'espace public se déploie sur tout le rez-de-chaussée et s'élève verticalement au centre du bâtiment jusqu'au dernier étage, où sont situées la salle polyvalente et la salle de médiation. De là, en accès direct avec un nouveau toit-terrasse, qui complète la visite publique du bâtiment avec un lieu d'événements en plein air et un jardin de sculptures. Sans être affectés à des espaces d'exposition particuliers, tout en étant situés à proximité immédiate des deux principales institutions, de leurs bureaux et salles de réunion, la salle polyvalente et la salle de médiation articulent et constituent l'interface entre les fonctions du bâtiment.



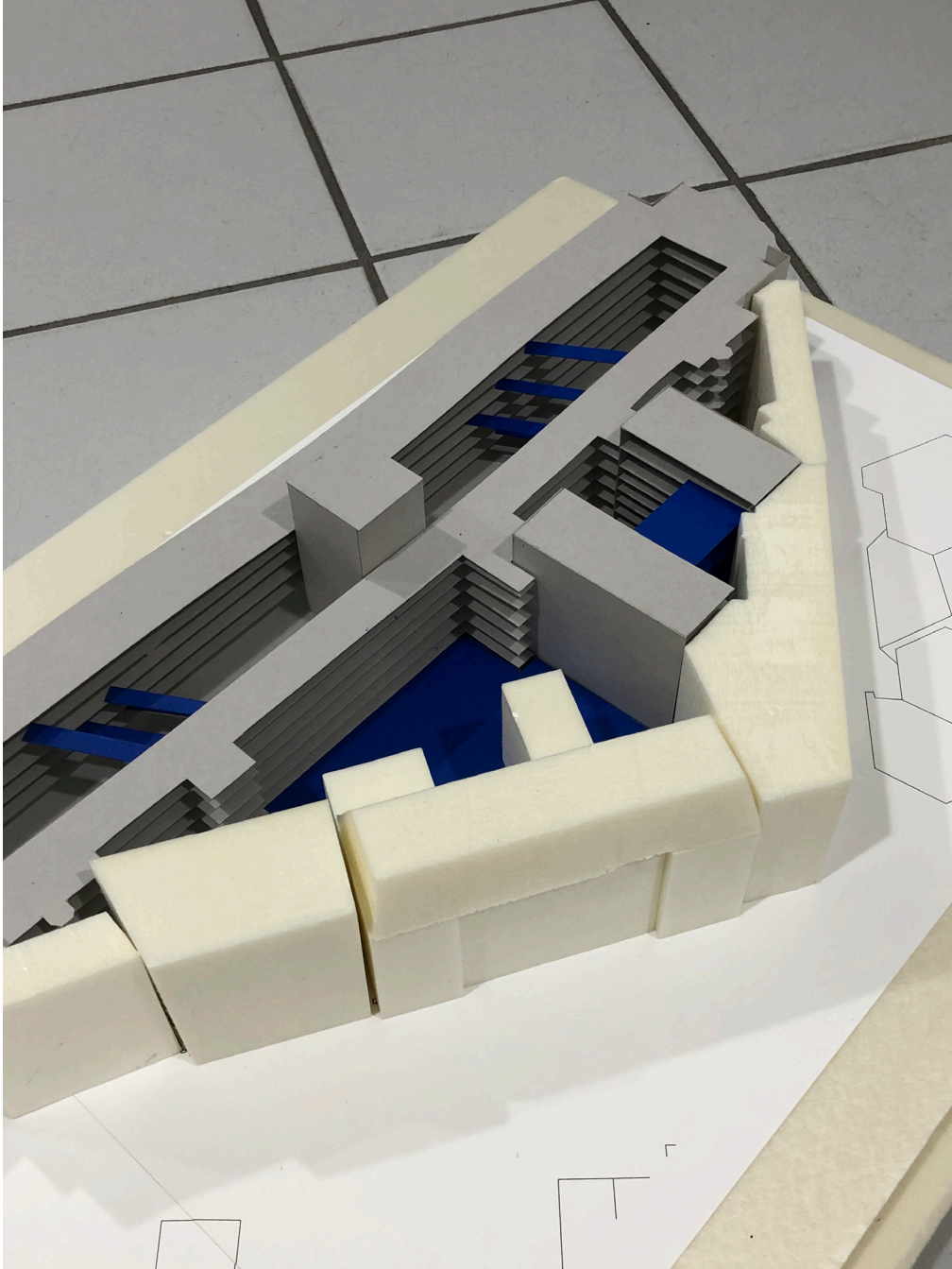


Pihlmann, Art Hub Copenhagen

P2 feedback

- *How do you think to deal with the facades of the courtyard?*
- *The cultural centre has a courtyard now? I believe this is a giant step forward.*
- *When stitching together (drawing 213) bridges with stairs: what if in a wheelchair?*
- *Images of references: intense atmosphere: theatrical, slightly surreal and artificial; how do you imagine the atmosphere of the building when you will finish it? Do you have an idea about the aesthetic and its materiality? Which direction? De-saturated.*

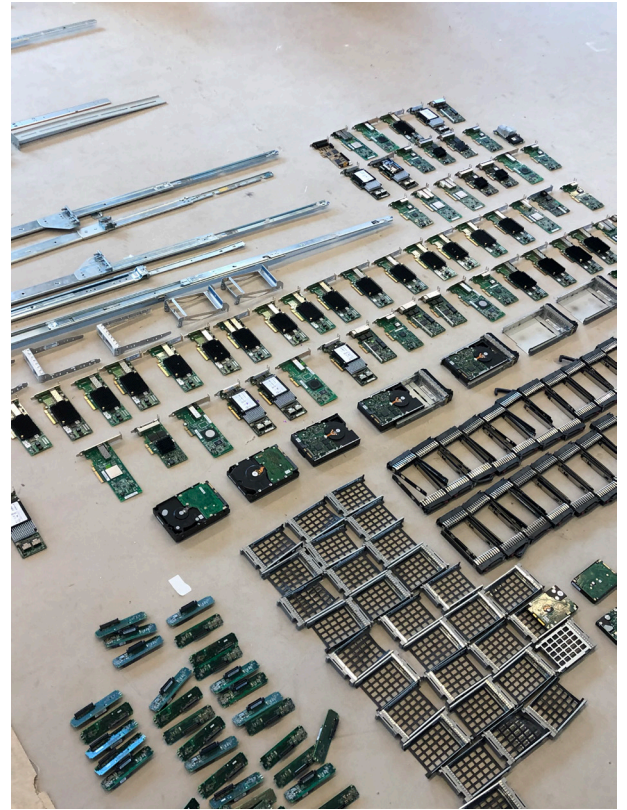
Week 3.1



E-waste workshop

Exhibition for ARCAM in collaboration with Impromptu Collective





“Private_Eye_Butler_Spy focuses on the impact of technology on our physical living environment with video, spatial art works, scale models, architectural projects and speculative, artistic scenarios of this high-tech future.”

“As a direct response to the theme of the exhibition, the concept of the workshop was to interact and repurpose e-waste, as a symbol for the physical artefacts that result from our consumption of the digital sphere – consisting of servers, server cupboards, motherboards, keyboards, videotapes and military signal shielding fabric.”

Re-writing Architecture

Rewriting Architecture 10+1
 Actions: Tabula Scripta
 Samenstelling: Floris Alkemade et al.

READING AND RESUMING Jo Taillieu

Jo Taillieu has been leading the office jo taillieu architecten since 2004, after having worked with various international architecture firms. In 2009, this practice evolved into a collaboration with Jan De Vylder and Inge Vinck, with whom he has been leading the office architecten de vylder vinck taillieu for ten years. In 2018, 'advvt' won the Silver Lion for Promising Young Participant at the 16th Biennale of Venice and was one of the five finalists for the Mies van der Rohe Award 2019. Since 2019, Jo Taillieu shifted the main focus back to jo taillieu architecten again, in addition to joint projects at 'advvt'. Many of jo taillieu architecten and advvt's projects acquire their form by drawing, but just as many are formed on the construction site, precisely by lack of drawing: 'on the spot' and 'with the spot'. The layered history of the building that becomes a new starting point for a project. But in new construction and writing as well he abides by the principal of reducing things to their essence. Peeling off layers right to where architecture reveals itself.

Accepting the non-useful, the existing as new meaning.

Three ways of thinking, the theory after the practice, the reflection following the practice.

1. Accepting that what cannot be controlled as a form of control. Or, how are cut out establishes the space.

Cutting out a floor on the building site unites the various rooms. While the cut-out was a purely pragmatic intervention in order to realize the original design, it became the design itself. Cutting out a floor to provide a perspective on the rooms and inside into the building. To realize the interchangeability of the floors and differences in height. To mix up the floors and bring them together. Elimination that enriches. To review what no longer needed to be designed. It is rather like the revealing of what was already there, but was not seen before. Insight as the result of the making. Or as a conscious act to reunite what had been separated. A kitchen and an exhibition space, where the

kitchen as kitchen also had to be an exhibition space. Cutting away the bottom metre of a wall. Without losing the kitchen as a kitchen and still be able to create one exhibition space. Taking things out in order to add something.

2. The unconventional as starting point. Or, how aesthetics is the result of pragmatism.

A front house and a back house. Separated by an inner courtyard, but in need of becoming one. Making the connection, with a floor, walls, and a roof. Or, almost. But eventually yes, with the light as additional perspective. Not conceived in the vocabulary of architecture but as the pragmatic answer to a question. A simple tube, suspended between the two outer walls, the ultimate connection. Conceived from industrial standardization, a mass product reducing the energy of making a floor, walls, and a roof to a fraction of what it would have been in the conventional manner. Aesthetics as result, never as cause. Leaving out conventions to be really able to answer the question.

3. Undermining in order to support. Or, how cutting a span really constitutes a spanning.

A traditional roof construction. The attic of a former farm house that is to be converted into a living space. A tension rafter that is too low for the space to be usable. Built from the logic of construction, not from the logic of the life that might take place there that was never imagined. Cutting the tension rafter as an undermining of the construction. Substituting it with a metal prosthesis that gives new life to the functionality of the construction. Intervening where necessary, allowing where possible. Not the wood itself as ultimate structure, but this steel prosthesis as possibility of the ultimate structure.

This text was prepared in dialogue with Bart Decroos.

44 ELIMINATE

READING AND RESUMING
 Jo Taillieu

ELIMINATE 45



architects de vylder
 vinck taillieu
 Telogy, Ghent, BE



ELIMINATE

Connecting elements

Nekkersput by Dierendonckblancke
in Ghent, 2020.

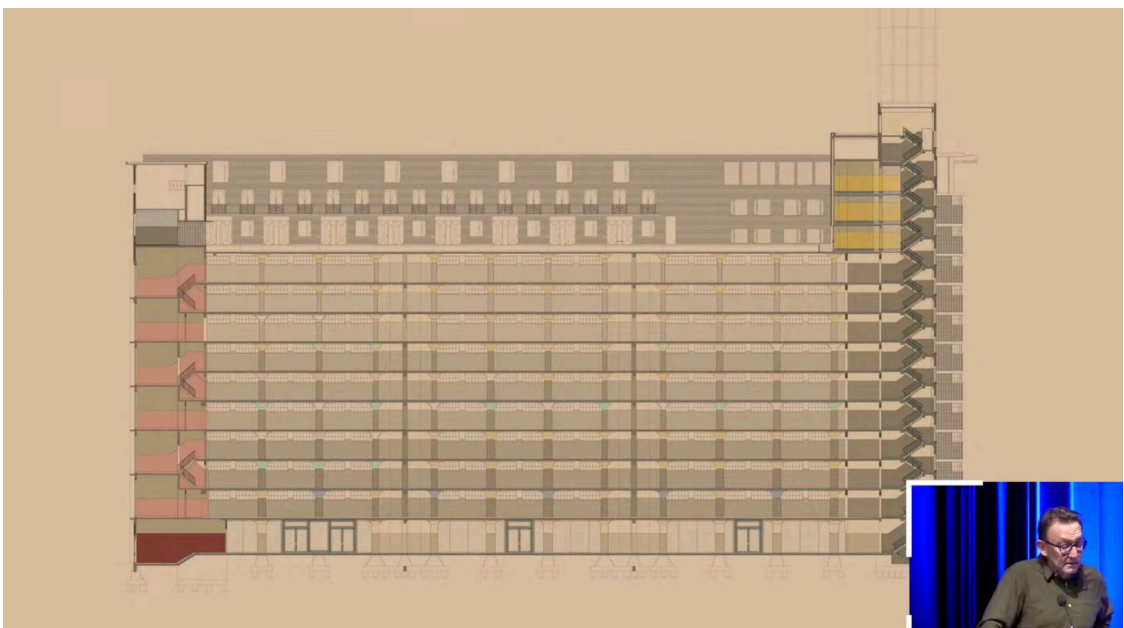


Found colors

Veemgebouw. from a Lecture by Peter St John: "Reuse, Recycle Lessons in Sustainable Architecture" Eindhoven, February 10th 2022



Found colors and conceptual reuse of them.



Reconfiguring

Lecture by Harold Fallon: AgwA
– In Girum Imus Nocte (ecce) Et
Consumimur Igni at TU Dresden.
January 18th 2022



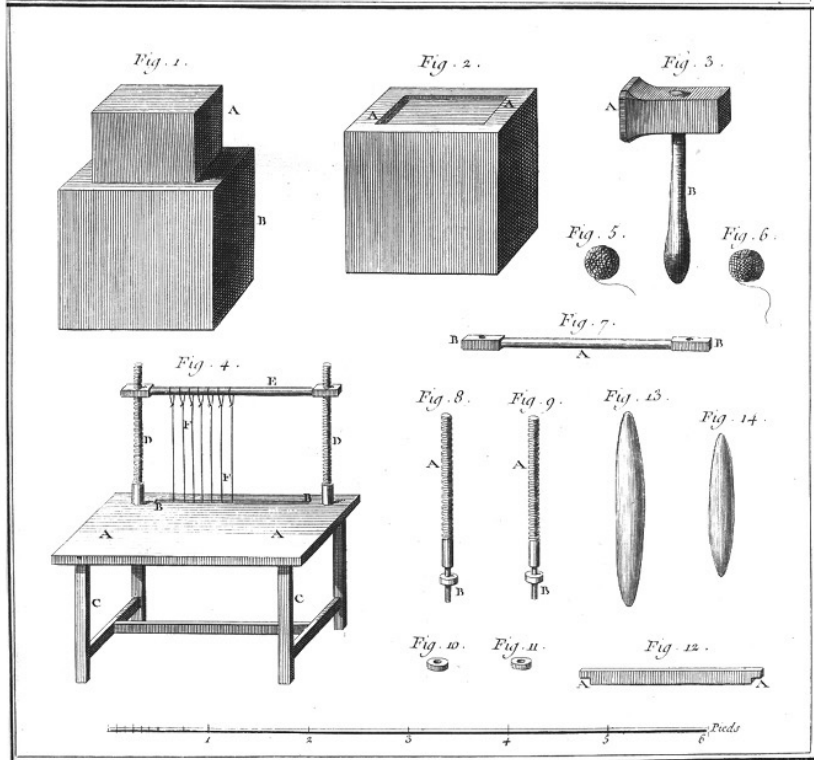
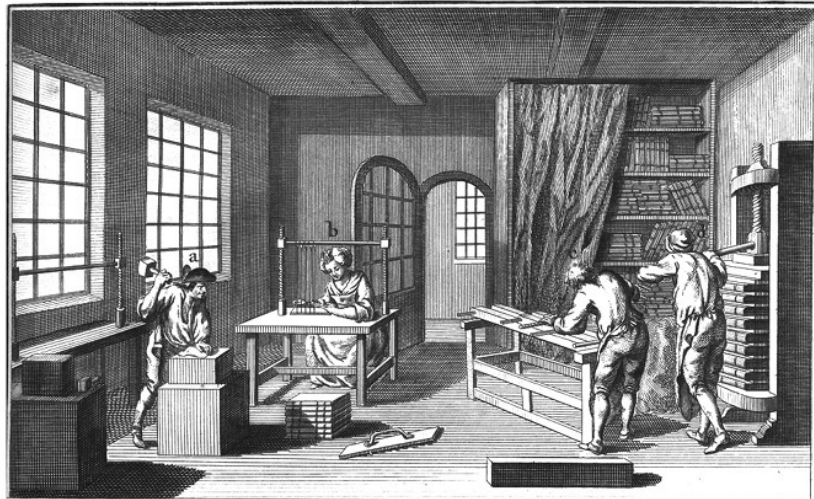
Found colors and conceptual reuse of them.



Adapt existing walls by reconfiguring found elements within a new wall.

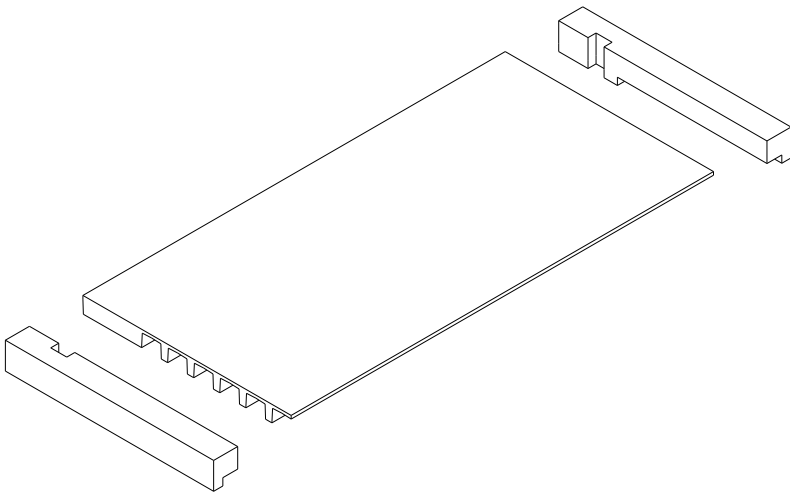
Week 3.2

Pl. I.



Relieur.

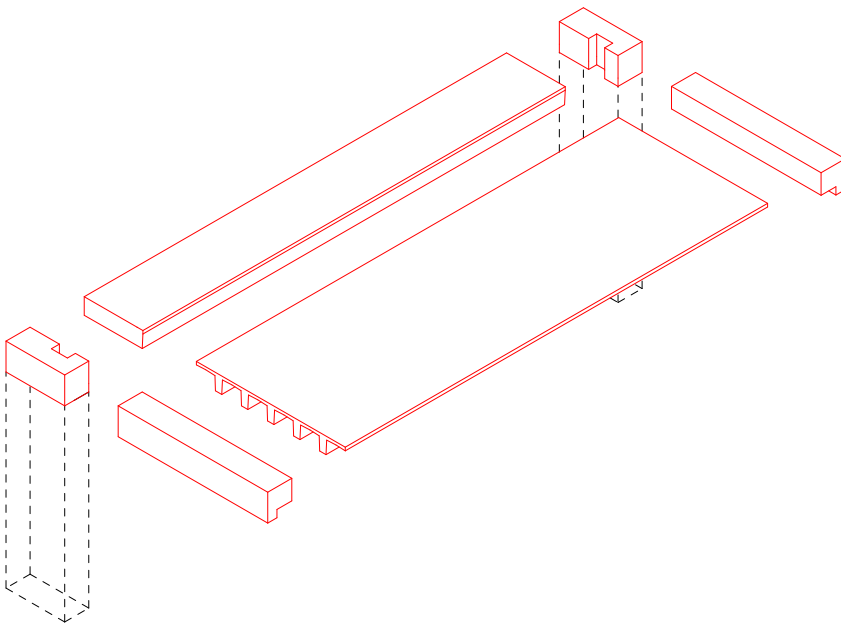
Slabs



Floor slab:

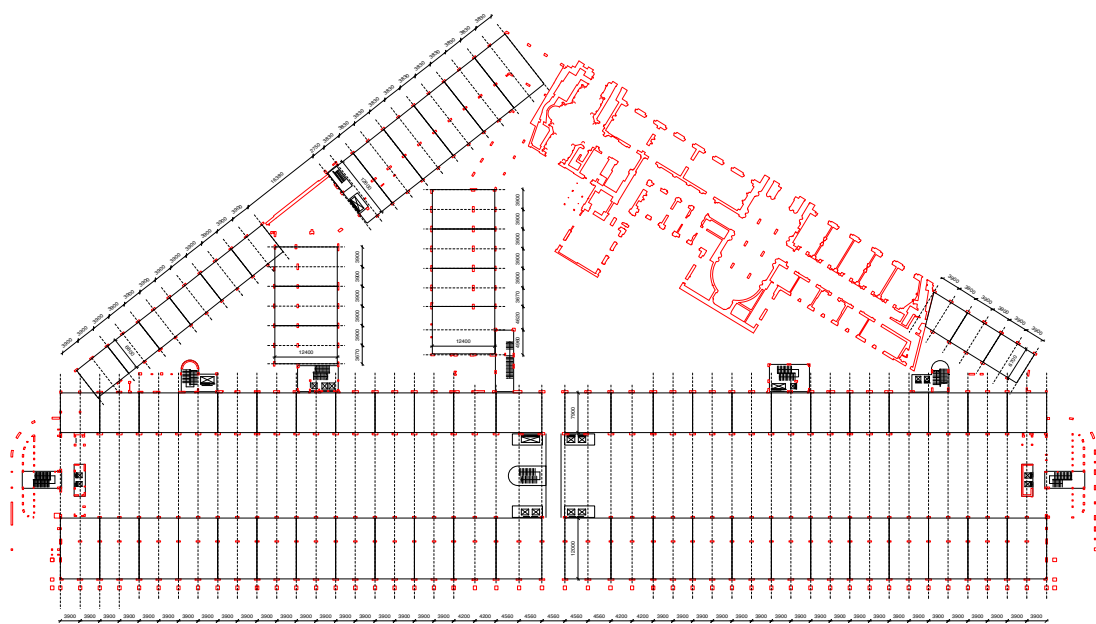
Cast-in-situ concrete
total floor thickness: 300 mm
min floor thickness: 50 mm

beam width: 450 mm
beam height: 500 mm



Formula:

$$\text{Volume} = (N_{\text{column}}/2) \dots \text{m}^3 + A_{\text{column}2\text{column}} \dots \text{m}^2$$



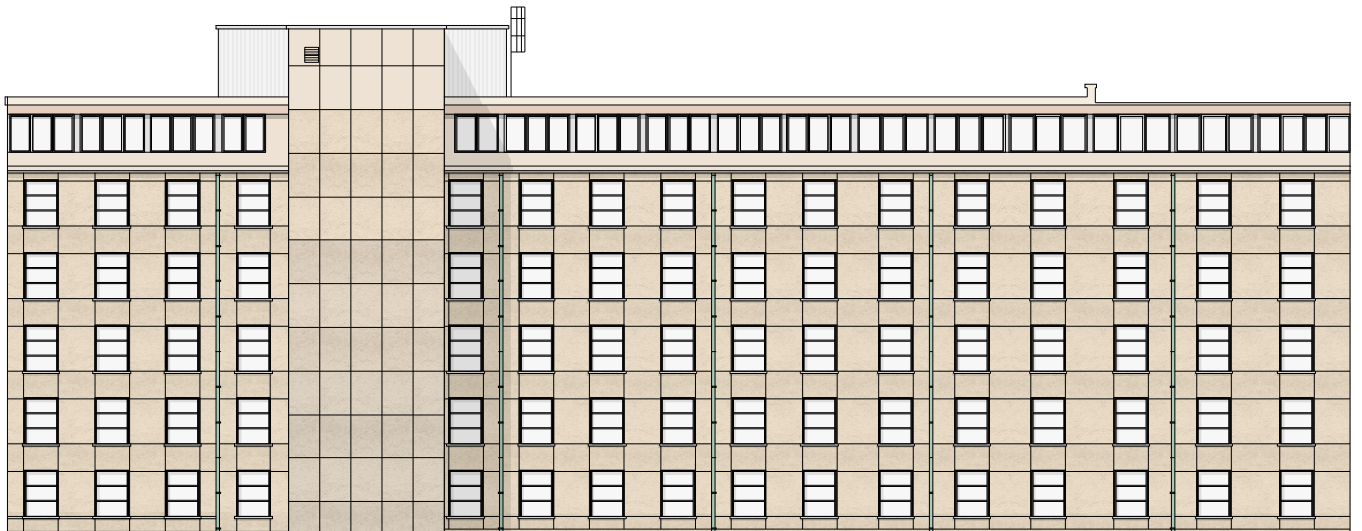
drawing number 190

subject ground floor plan
 scale 1:750 A3
 date 21/12/28

analysis of usable area of structure

Facade study

Materials of courtyard facade.





Facade study

Materials of corridor courtyard facade.



Ground floor of corridor stripped away and insert new windows.



First floor of corridor stripped away cladding.



Added new cladding, to emphasise the corridor height.

Facade study

Programma van Eisen - gunning opdracht: ET 1642 RENOVATIE NBB1 - bijlage 1.4. onderzoek historiek en waardestelling

68. GEVELS AAN HET BINNENGEBIED

- De gevels aan het binnengebied bevatten behalve de repetitieve logica van het initiële ontwerp, ook een reeks anomalieën die reden zijn om ze als minder waardevol te beschouwen:
 - De heldere kamstructuur ging verloren omwille van de diverse in- of uitspringende volumes; de eerste 6 lagen van de dwarse vleugel werden als technische verdiepingen opgevat met een beperkte verdiepingshoogte waardoor ze niet overeenkomen met de rest van het gebouw; de oorspronkelijk open koeren werden aan de straatzijde dichtgebouwd, en de trappenkoker kreeg een wachtgevel omdat ze initieel bedoeld was voor de interne circulatie voor de niet gebouwde dwarse vleugel.
 - De uiterst rechtse koer rond de waardevolle traphal met afgerond bordes werd dichtgebouwd met technische ruimtes waardoor in deze hoek van het gebouw verschillende ruimtes voorkomen zonder daglicht.
- De achtergevel van het hoofdgebouw is te behouden behalve op de plekken waar hier nieuwe volumes worden voorzien in het toekomstig ontwerp. Het is aan te bevelen om minstens op enkele plekken deze gevel over enkele traveeën te bewaren zodat de ritmiek van de openingen die over het volledige gebouw terugkomt nog voelbaar blijft. Op enkele verdiepingen werden de originele ramen nog niet vervangen: op het kelderniveau, de eerste verdieping en de derde verdieping. Het is aan te bevelen de originele ramen op deze plekken te bewaren.
- De achtergevel van het Beyaerthotel is grotendeels origineel. In de zijgevel werd het grote raam op het einde van de gang vernieuwd met gordijngewelprofielen. In de dakverdieping zijn dakkapellen toegevoegd die nader bestudeerd dienen te worden.
- Het is aan te bevelen om de ruimtelijkheid van de Cour Sacré te herstellen evenals de relatie van het Beyaerthotel met de omliggende buitenruimtes.
- Er is gebleken dat naast Beyaert ook architect de Rycker een zeer belangrijk aandeel had. Hiervan ging het meeste verloren, wat de enig overblijvende vleugel van zijn bijdrage een zekere waarde geeft. De achtergevel van de de Ryckervleugel (tenminste wat de verdiepingen betreft) bezit een zekere waarde omdat ze aansluit bij die van het Hotel van de Gouverneur, en inzicht geeft in de constellatie van de binnenkoeren voor de ingrepen van Van Goethem.
- We adviseren om de koepels in de gang van de de Ryckervleugel opnieuw open te maken. Om deze reden is het aangewezen om ook de positie van de achtergevel op de verdieping te bewaren. Hier kan echter worden ingegrepen in de volumetrie om een betere relatie te realiseren met het hoofdgebouw.
- De eerste drie verdiepingen die uitgeven op de binnenkoer werden gebouwd als tijdelijke technische verdiepingen en zijn minder waardevol.
- De wachtgevels van het Beyaerthotel kunnen, zoals hoger beschreven, worden verbonden met het hoofdgebouw.

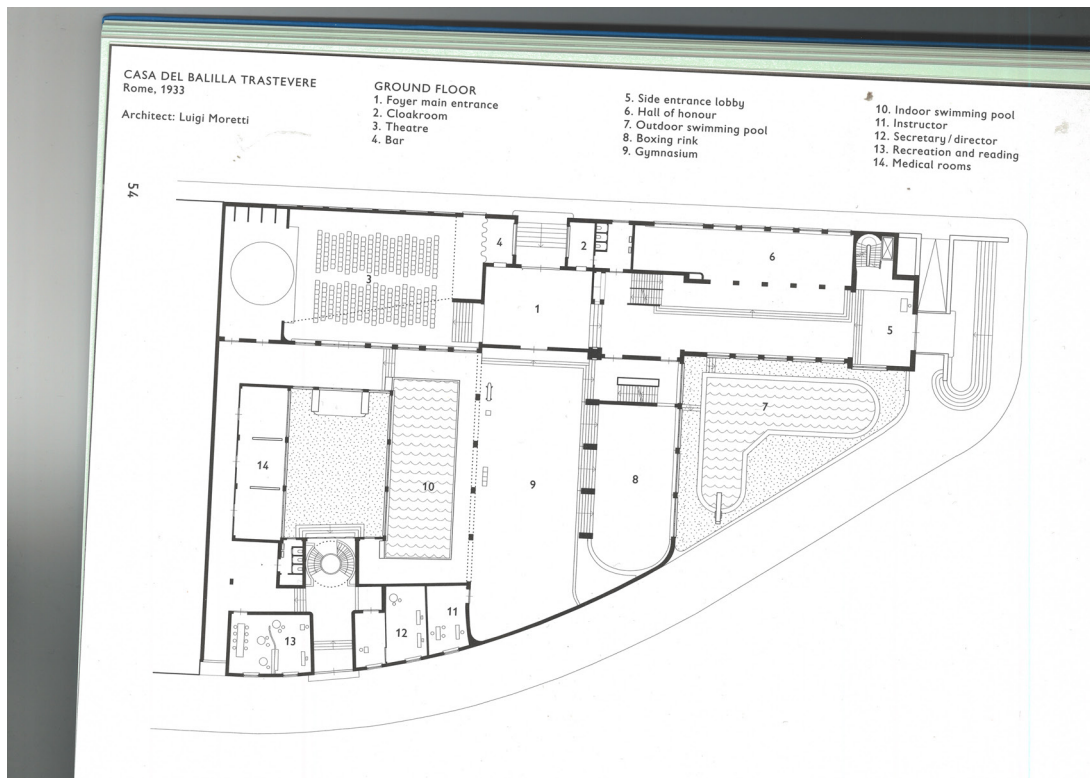
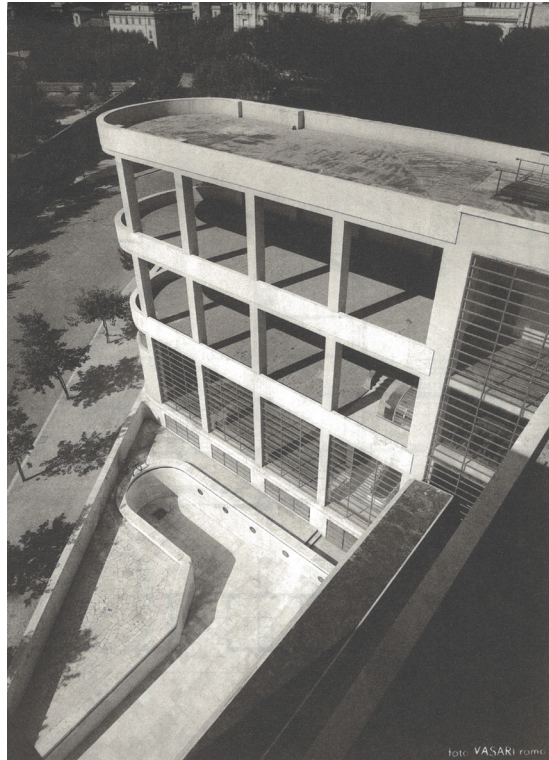
- *Which genre of public? Daily use, easy access or generous. 'Control'*
- *Does the bank decorate itself with the cultural functions?*
- *A backyard for the public*
- *The corridor knits together the program. It makes a clear distinction but can take and give*
- *Facilitate as bricoleur for future use*

Week 3.3

Scenographies in Jacques Tati, Playtime, 1967.



Luigi Moretti, Casa del Balilla di
Trastevere, 1933

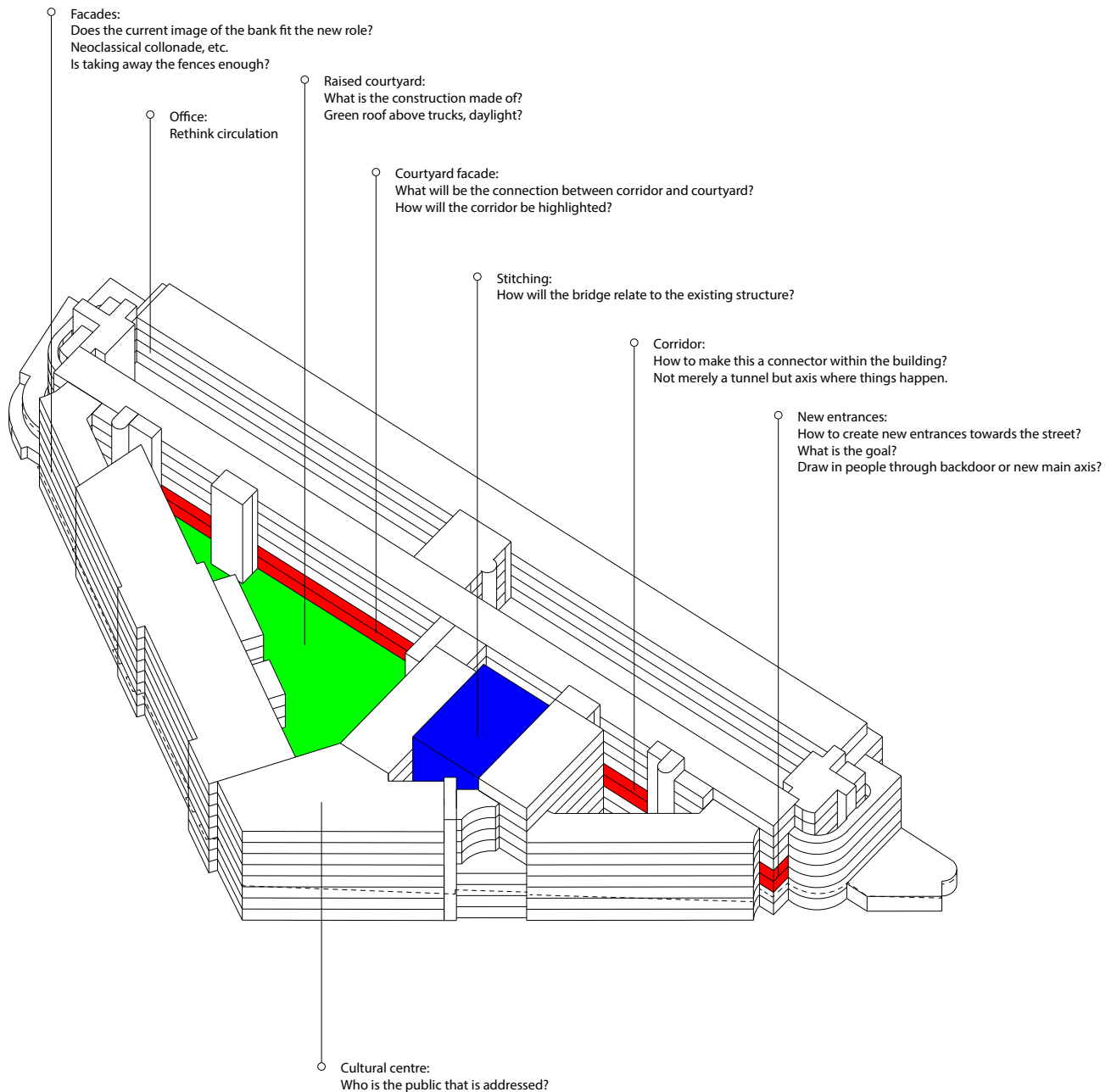


Lars Tunbjörk, Alien at the Office,
2004.



Tunbjörk wondered if he could capture that same lingering sadness in corporate offices, which he calls “the most common – but closed and secretive – place in the western world.”

Snapshot



Continuity

Das Unfertighaus: constructing ongoingness by David Roth, Ralf Schweizer. Free Master Thesis FS/HS 2021, Chair: Prof. An Fonteyne

2

The use shapes.

alteration by inhabiting

Given the understanding of the built as unfinished and in ongoing process, it is the users who continue the process through care, appropriation and maintenance. The building and its inhabitants create a system that generates new needs and opens up new opportunities. Making and using merge into one another. The promotion of the unfinished therefore also means to question this line and see making and using in a constant interplay.¹

To use means to alter. The use and traces left by the interaction are part of the history of the built. As people adapt to the building, it likewise should offer space for adaptation and appropriation and be able to accommodate interventions. Given the possibility to intervene into the architecture can strengthen the identification with it.

When the fabric is understood in process, the uses should likewise be considered ongoing. An inert and static use can be as problematic as a building mass you're not allowed to touch. Therefore, spaces should not be designed for specific functions, but invite to appropriate in order to endure multiple uses over time.



¹ We have already seen, however, that in the case of an artefact, to draw a line between making and using means marking a point in the career of a thing at which it can be said to be finished, and moreover that this point of completion can only be determined in relation to a totality that already exists, in virtual form, at the outset - that is, in relation to a design.'
On building a house. Tim Ingold, 2013

² Autonomes Jugendzentrum, Baugeschichtliches Archiv Zürich, 1980

5

Promoting the conglomerate.

overcome the isolated building

The building is not defined as finished by the plot boundary. It is always site-specific and bound into a network - be it of spatial, political or sociological nature. The dependencies and impacts of and on a building can't be neglected in planning and require an engagement with the context beyond the single building.

Temporarily isolating or taking something out of its context can help to highlight, to provide a focus on certain aspects or to invite to look at something in a previously unfamiliar perspective, but shouldn't be the only way to approach a site or a design.

The conglomerate also includes the spaces in between the buildings, which are as important as the building itself and therefore need to be read and treated with the same precision. The understanding as a conglomerate sets the focus on interspaces, joints and friction points, which can strengthen the built as a whole and generate links, open up possibilities and mutual enrichment.

The heterogeneous, dense urban fabric demands a fragmented approach and situational solutions instead of a universally applicable concept.



¹ Sihlquai as a conglomerate, Baugeschichtliches Archiv Zürich

- *Focus on the new order of scale that the project adds to the current built form*
- *New functions are not that separated, more flexible and aim for continuity*
- *Where do the actions imply the use of 'axe', 'knife' and 'needle & thread'?*
- *How to activate the corridor on both sides? By also giving it a new scale through for example pavillions or other spaces*

Week 3.4

FAQ structural design for A master students

Amsterdam canal
houses method?

3 Renovation/Refurbishment/Repurpose projects – General points of attention

- Adding foundation piles inside an existing building is in principle not a viable solution.
- Adding driven foundation piles outside an existing building can lead to damage to the existing foundation if new piles are placed in close proximity to the old piles. Screw piles are usually a better solution.
- It is difficult to estimate if added weight (e.g. dead load or even a considerably higher live load) during the redesign can be supported by the existing foundations only. Basically foundations are designed for the load of the building that they were placed for. There might be a 20% reserve but as a general rule for every new kg of load that you put into the building, you should remove one kg from the old building. This while keeping it stable, and meeting all deflection and strength criteria.
- To this direction, you should be careful in your redesign if you change the use of an existing building. For example, introducing a planted roof to an existing building can result in a considerable addition of dead load that the building is not designed for and cannot sustain. On the other hand, if a building has been designed with an over-ground parking on the third floor, you can reverse calculate the amount of kgs per square meter the slab/building below could carry and consider a new use accordingly, even a (shallow) planted roof.
- Avoid removing load-bearing columns during a redesign. If you do, you should consider carefully if it is possible to redistribute the load they were carrying to the rest of the building.
- If you design a new roof on an existing building, avoid creating a structure that is heavier than the previous one. You can easily calculate the weight of the previous roof based on the thickness and density of the materials used.

6 Spans

Floors, trusses and beams span spaces. If the element is too slender, length to height ratio is too high, it will have too much deflection. It is critical that all these member have the right proportions. The following rules of thumb can be used:

- For **steel trusses** this is **15 to 1** e.g., a 30 m truss needs to be 2 m high
- For **steel beams** this is **25 to 1**, e.g. a 12.5 m beam needs to be 0.5 m high
- For **wooden beams** this is **20 to 1**
- For **low strength reinforced concrete beams** this is **10 to 1**
- For **high strength (prefabricated) reinforced concrete** beams this is **20 to 1**

For floors this is not simple. In general a floor that spans more than 12 m is uneconomical unless it is a bubbledeck floor.

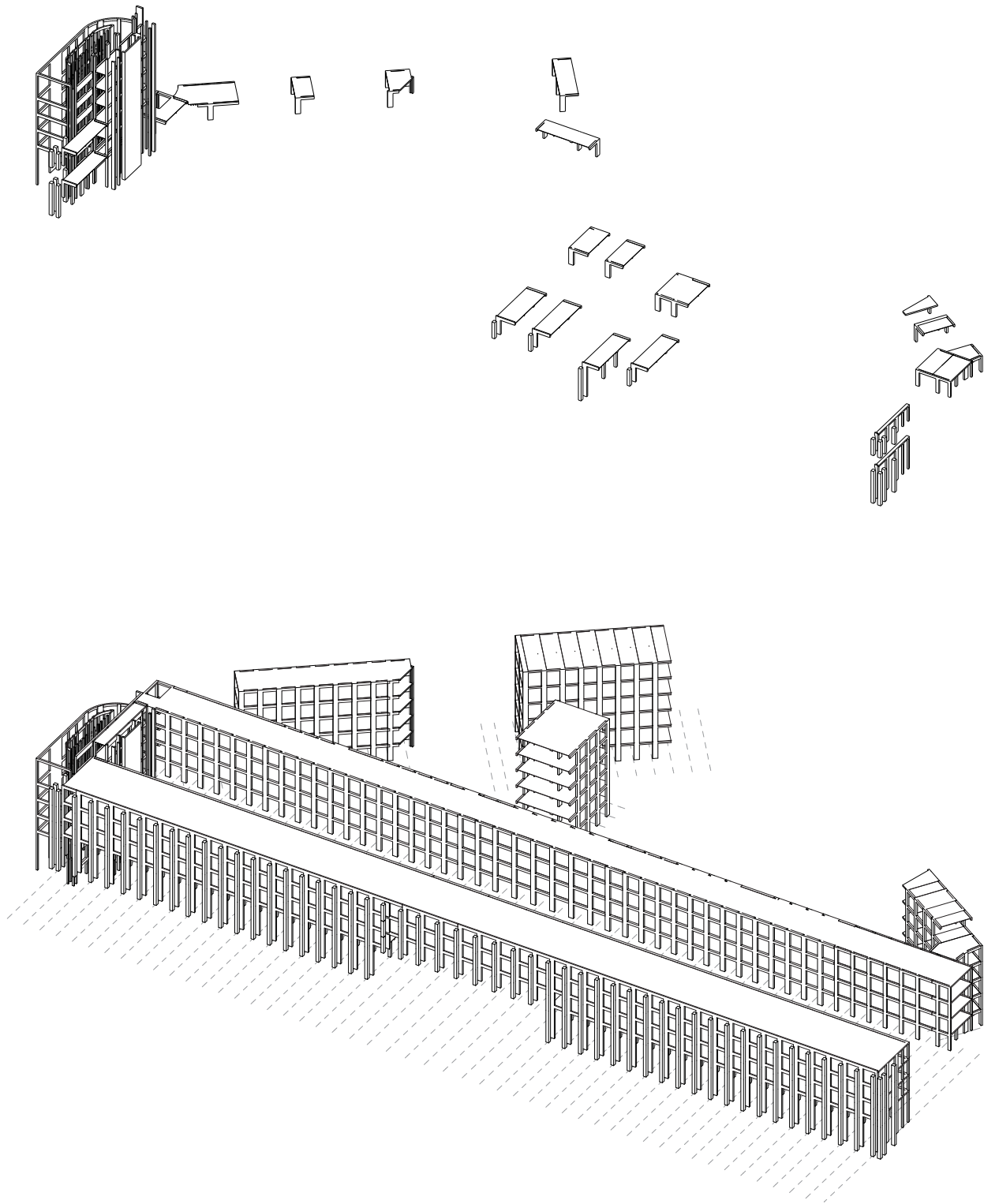
7 Cantilevers

If a part of the building cantilevers out, the structure has to allow for this. The axis of the center of gravity should fall within the building. This will put more force on the columns/walls which have to be dimensioned for this.

The part which is cantilevered out needs to have the proper proportions of length of cantilevered part to height. This proportion is half of that for beams. A 10 m cantilevered steel beam need to have a height of $1/12.5=0.8$ m to meet deflection criteria.

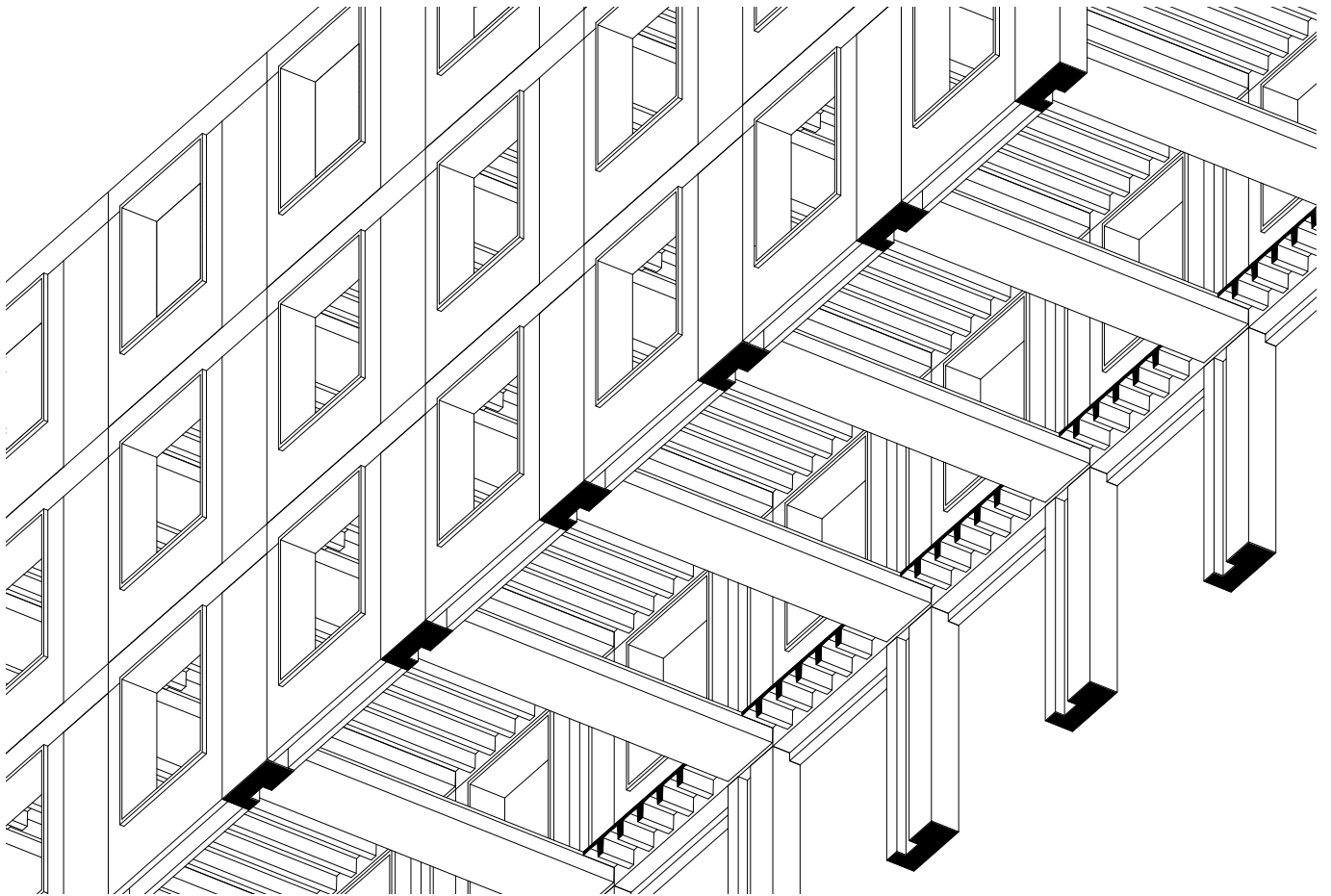
Modules

Modular BIM model of the building structure

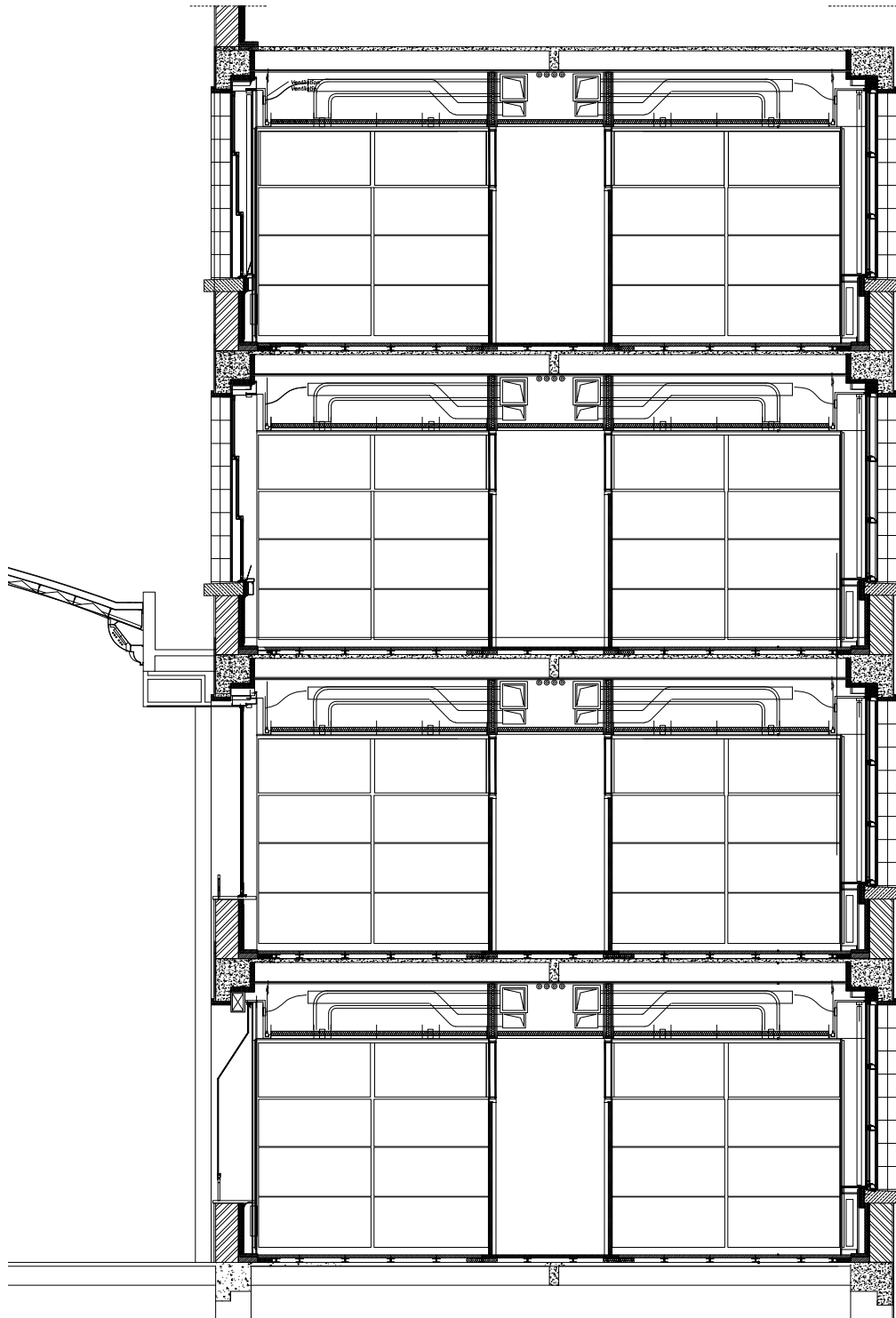


- *Clarify the circulation within the office space with new infrastructure*
- *Maximize the relation between interior/exterior*
- *Focus on the insulation layer when stripping down the facade*
- *Infrastructural roof as the floor of the courtyard*

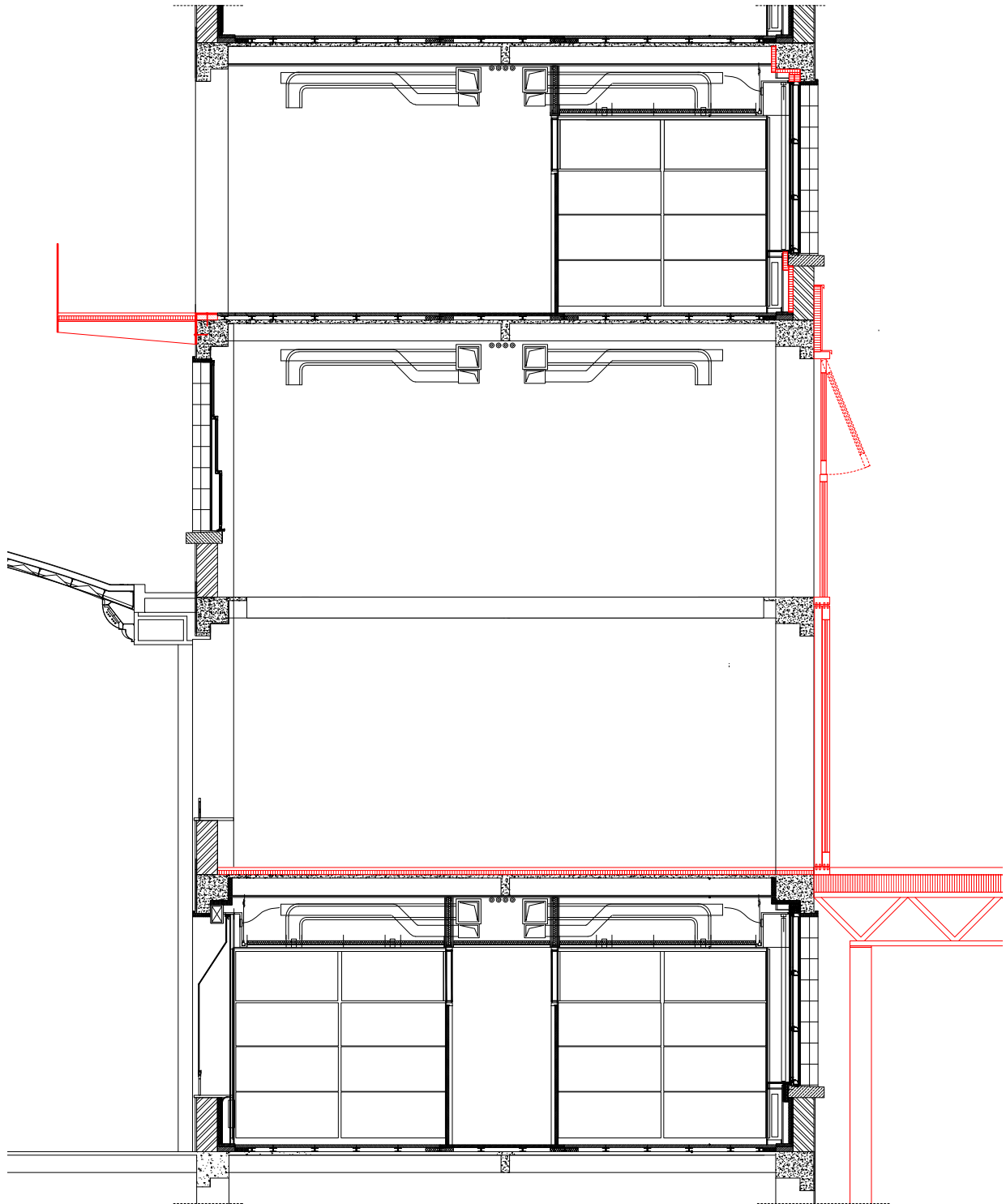
Week 3.5



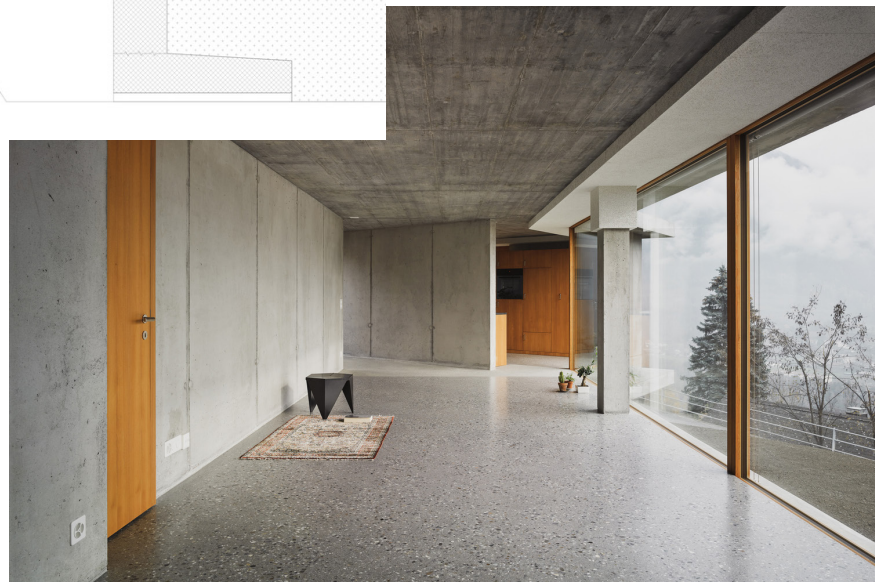
Fragment



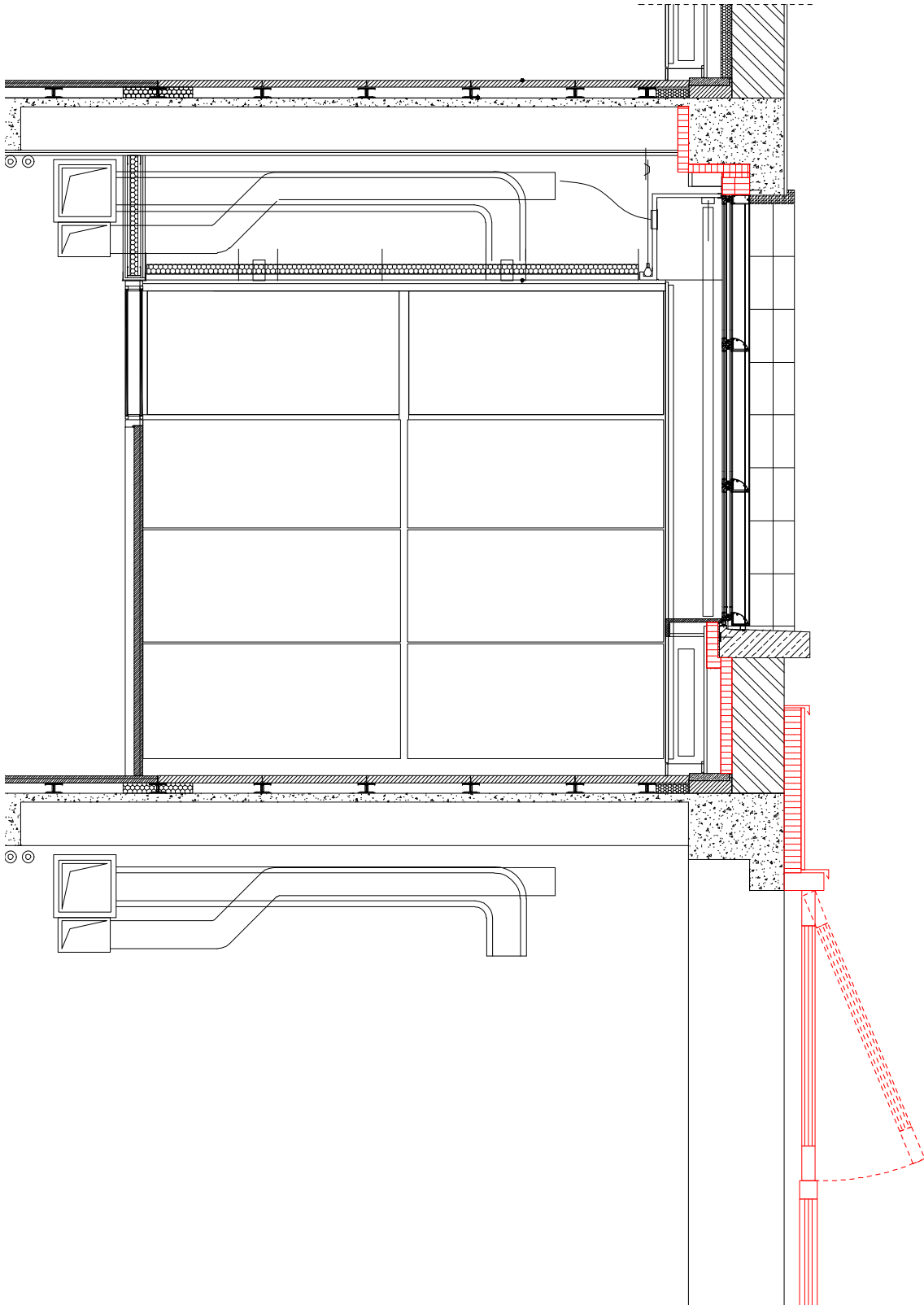
drawing number 601
subject section detail
scale 1:50 A3
date 22/03/07



drawing number 610
subject section detail
scale 1:50 A3
date 22/03/07



Insulation principle based on material conduction and regulations. Cover inside structure only so far as necessary.





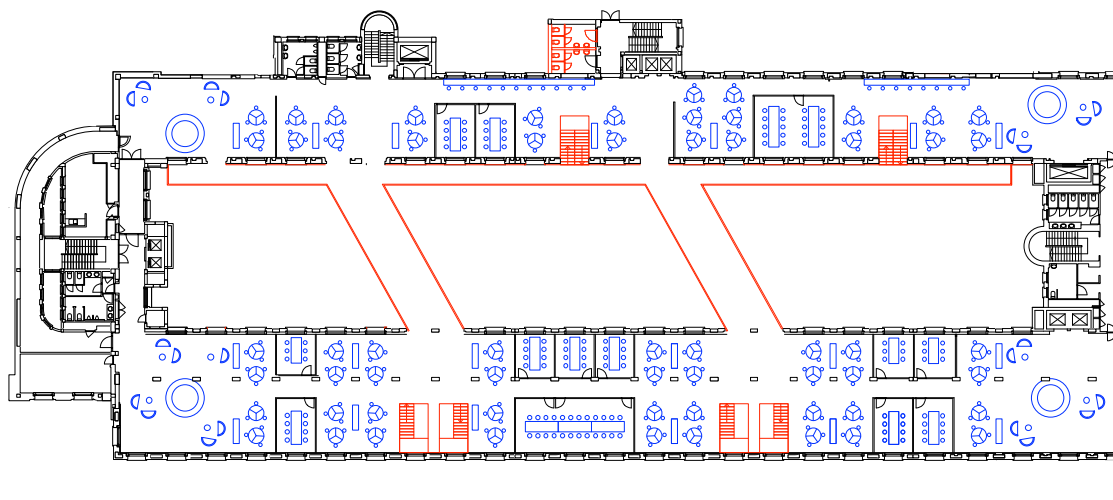


drawing number 311

subject
scale
date

elevation courtyard
1:250 A3
22/02/16

Office circulation



Notes

Discussion with Mark Pimlott and Daniel Rosbottom.

- *What if all the infrastructure would exist within the void?*
- *Use the density of program to inhabit the bridges*
- *Create spatial luxury providing 'reliefs' in the experience of space*
- *Gradations of collectivity*

Notes

Discussion with Matthijs Klooster

- *How to re-use existing elements?*
- *Cold conduction has to do with a hot and cold side exposure of the material*
- *Start to think in sequences*

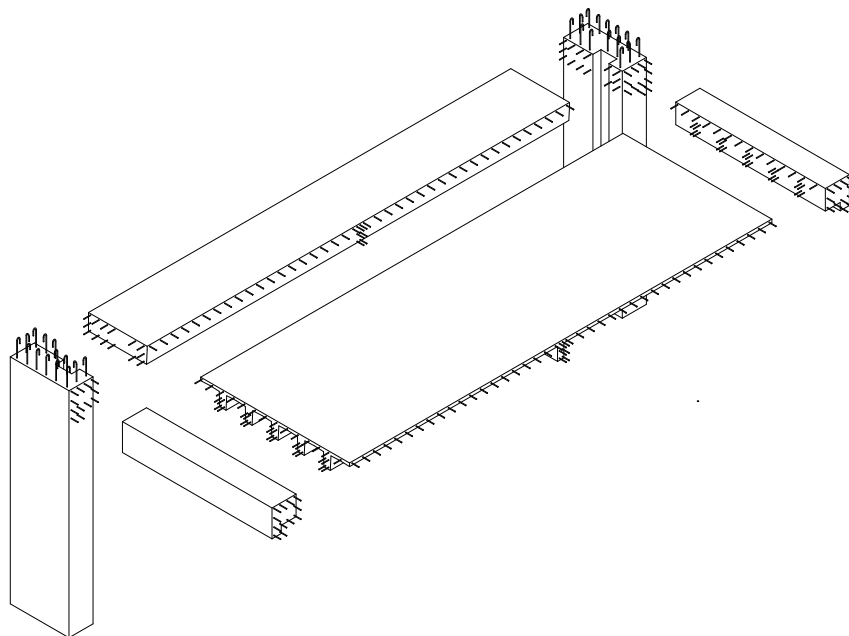
Week 3.6

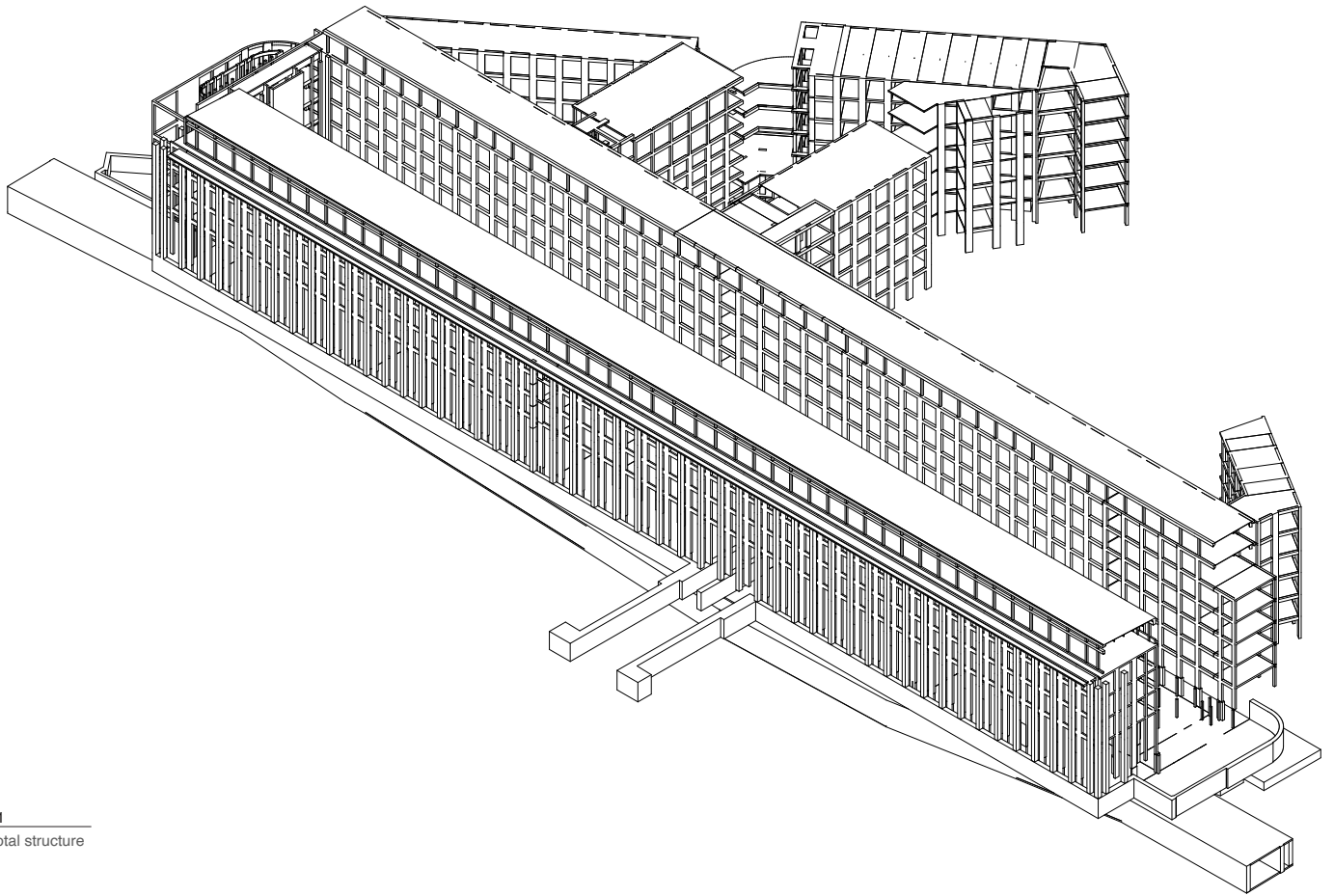
Photo of Huidenclub, Rotterdam
by Tomas Dirrix



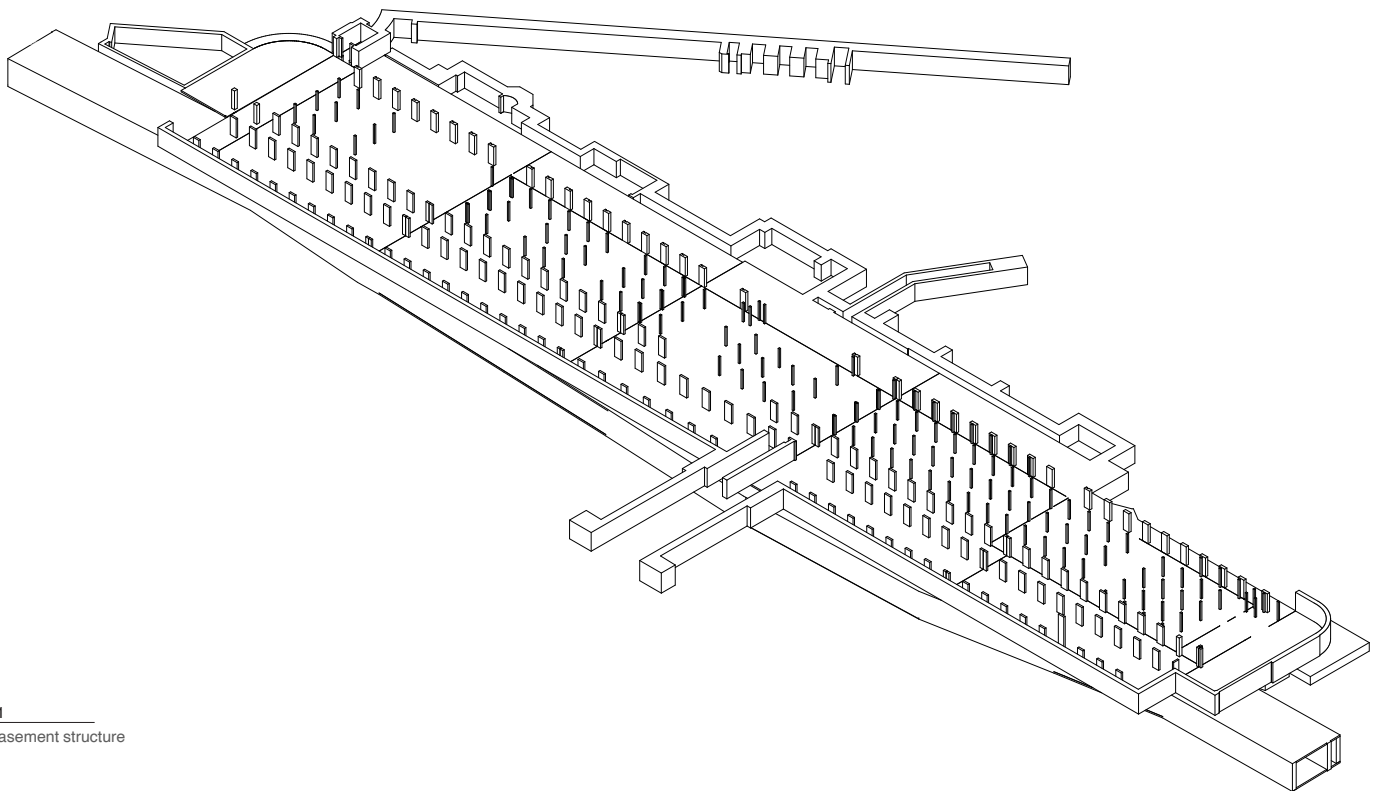
01

Cast in situ concrete
structure exploded



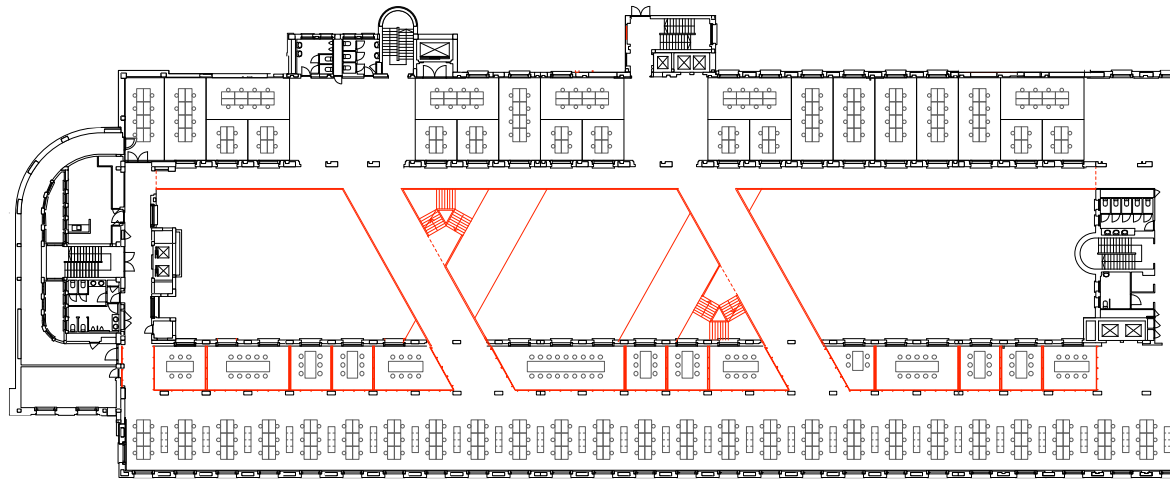


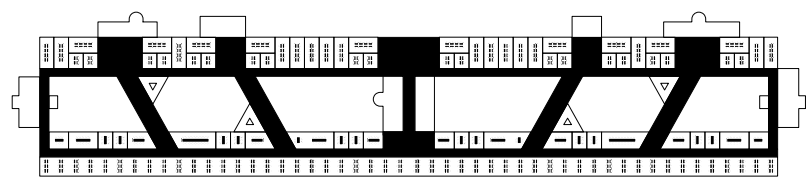
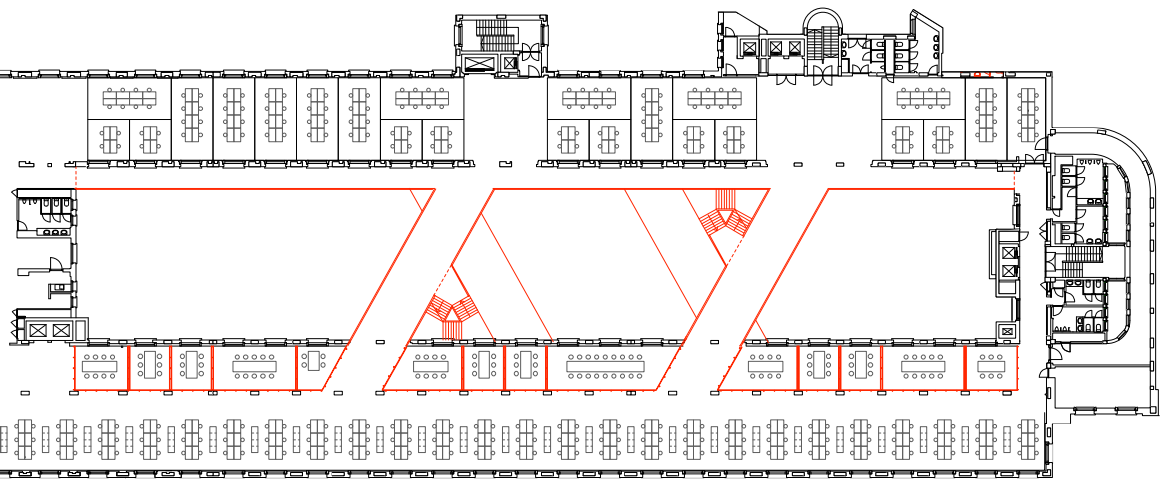
01
Total structure



01
Basement structure

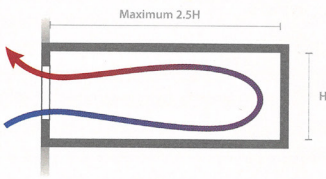
Office



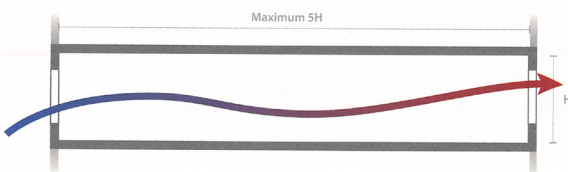


Natural ventilation

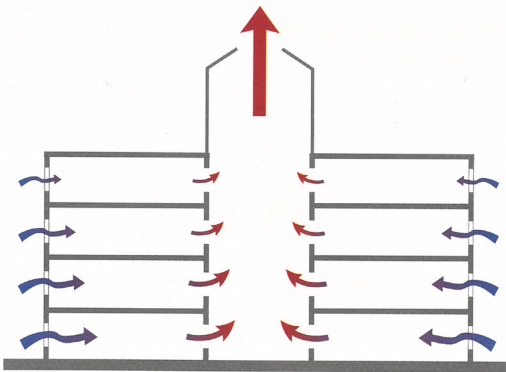
Natural Ventilation in High-Rise Office Buildings by Antony Wood & Ruba Salib



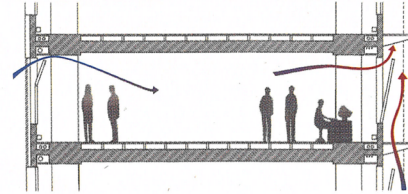
▲ Figure 1.7: Single-sided ventilation.



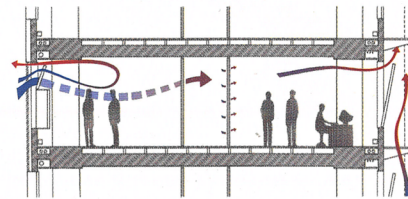
▲ Figure 1.8: Cross-ventilation.



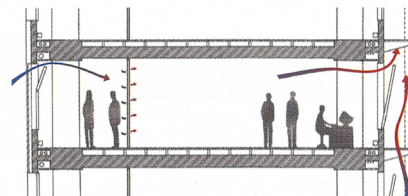
▲ Figure 1.9: Stack-ventilation.



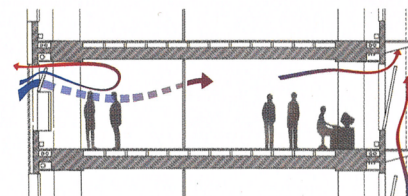
(i) Open office



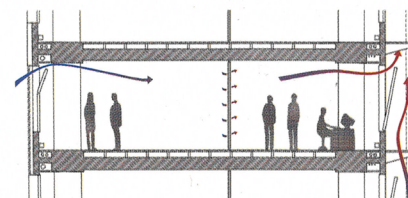
(ii) Double-banked with cellular offices



(iii) Single-banked with west-facing offices and a corridor along the east

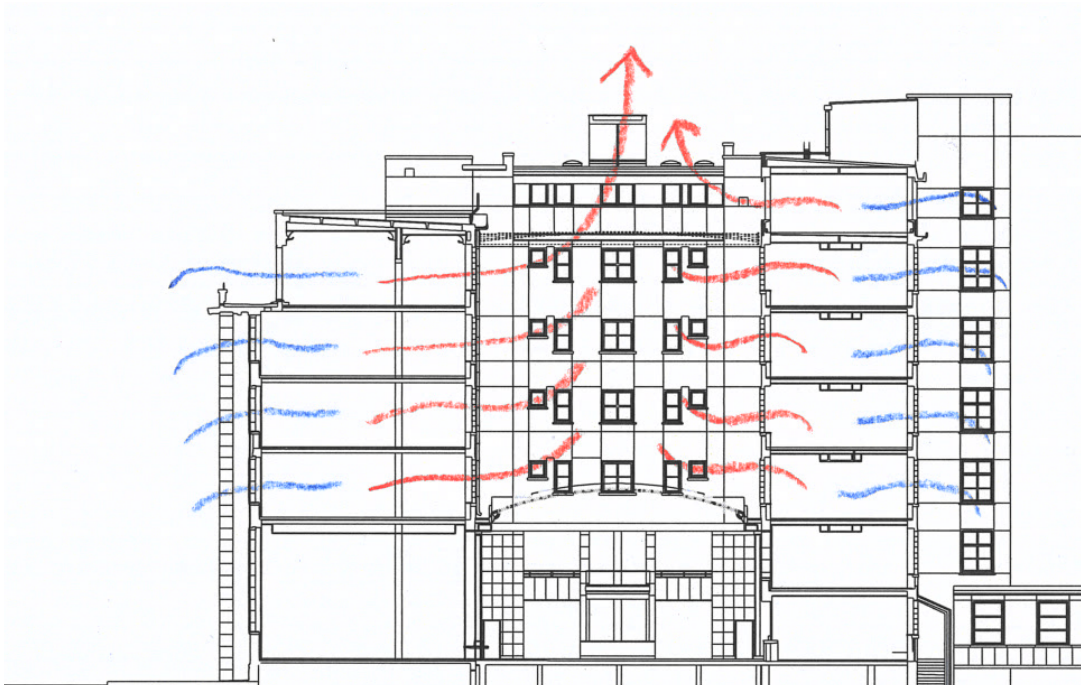


(iv-a) Combi-east cellular offices along east façade with open-plan along the west façade



(iv-b) Combi-west cellular offices along west façade with open-plan along the east façade

▲ Figure 2.6.8: Cross ventilation section diagrams for the various floor plan configurations.
© Sauerbruch Hutton



Ventilation

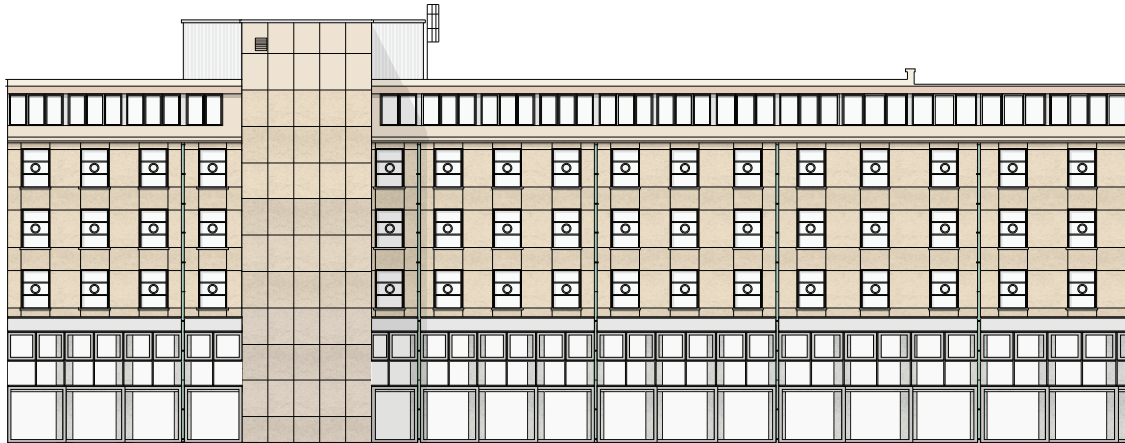


Ventilation

De Walvis office building in
Amsterdam by KAAAN Architecten



Ventilation



drawing number 311
subject elevation courtyard
scale 1:250 A3
date 22/02/16

- *What is the position towards the structure of the building?*
- *Define the 'grey zones' and show its atmospheres*
- *CE Building, Delft*
- *Closely look at the partition walls*
- *Re-use windows that are taken away*

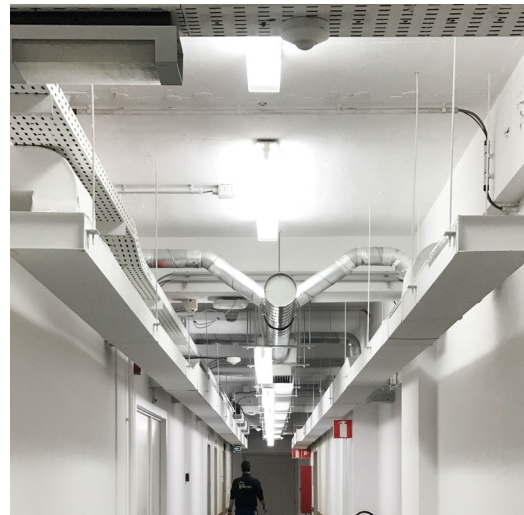
Week 3.7

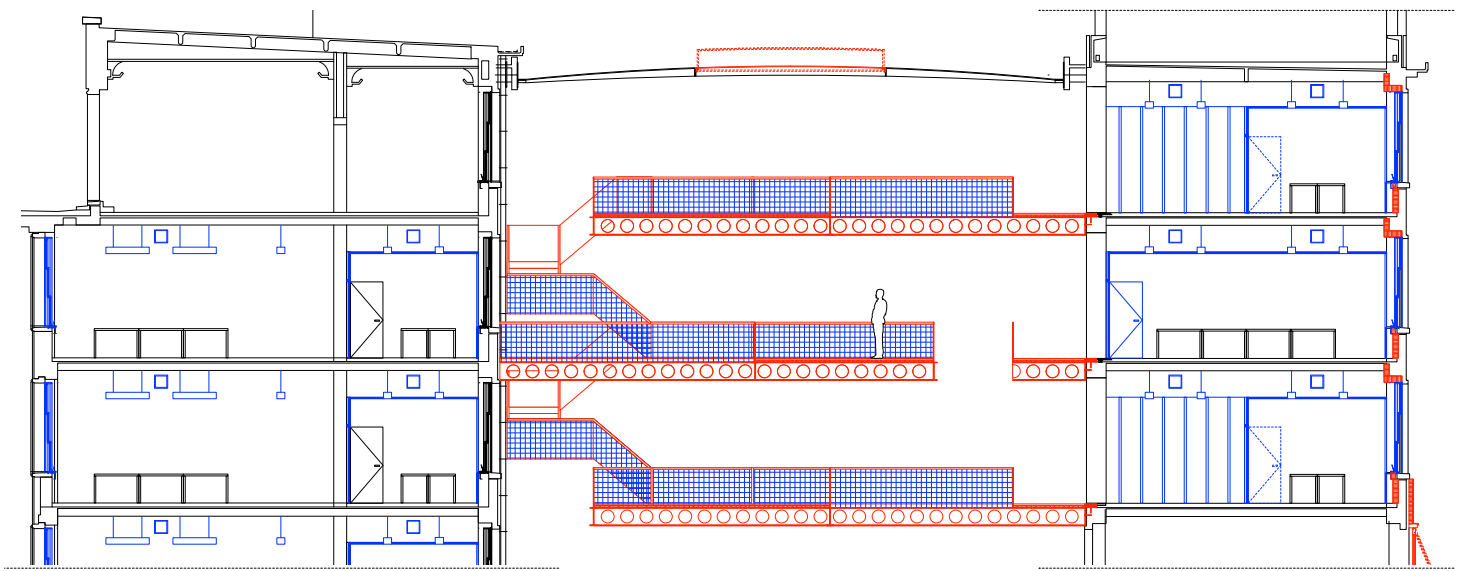


Reuse

From left to right:

1. Ceiling panels as balustrade
2. Partitions and ceilings displaced
3. Shifting windows displaced
4. Ducts and lighting displaced

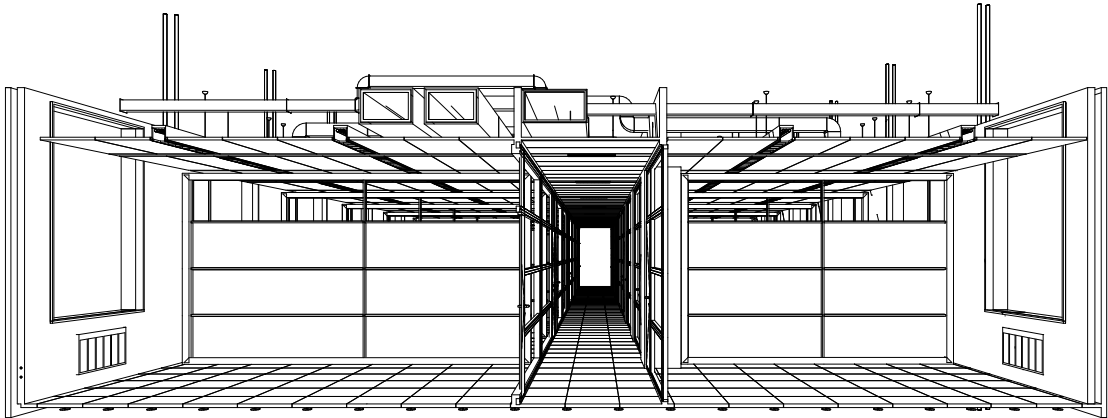
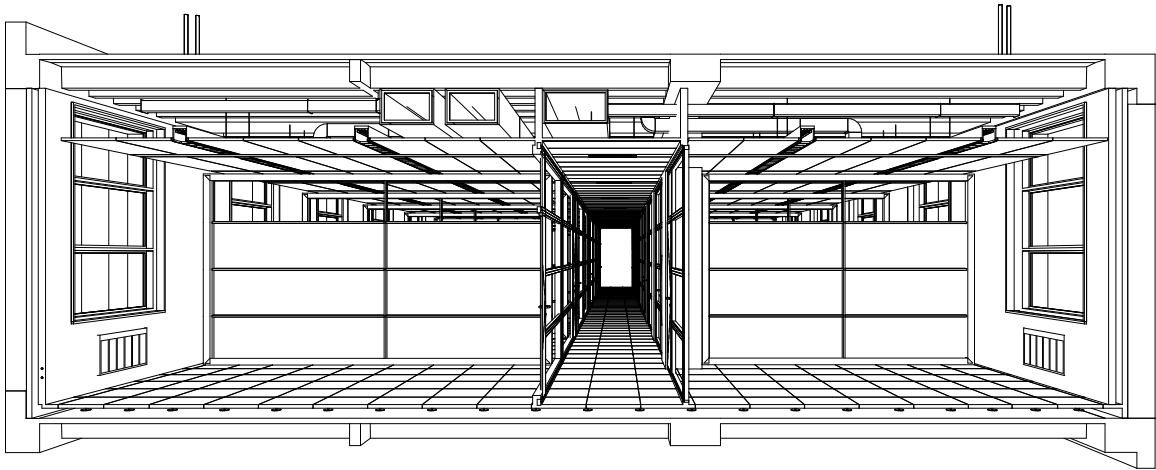




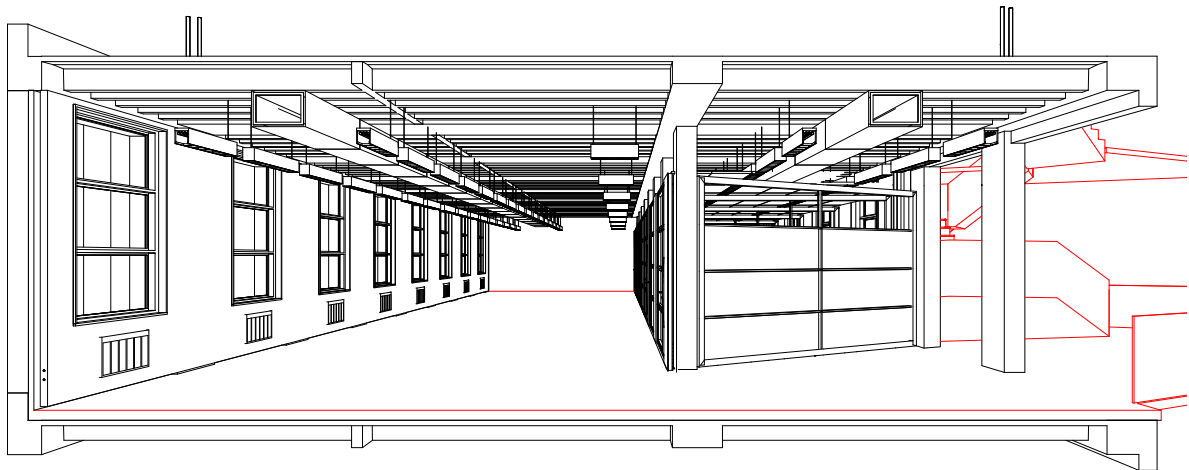
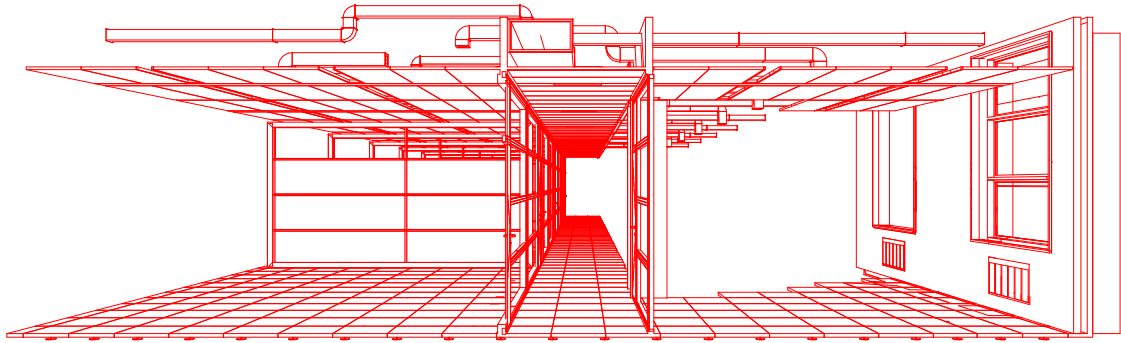
drawing number 610

subject section detail
scale 1:100 A3
date 22/03/21

0. "Office"

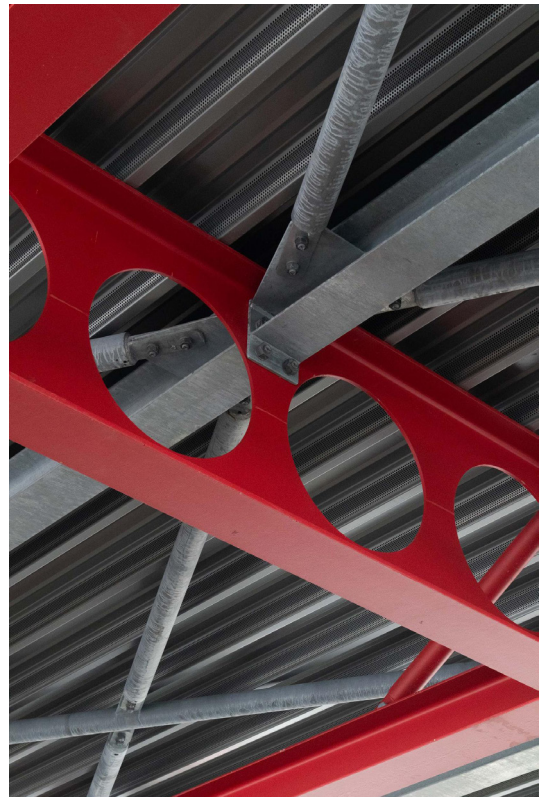
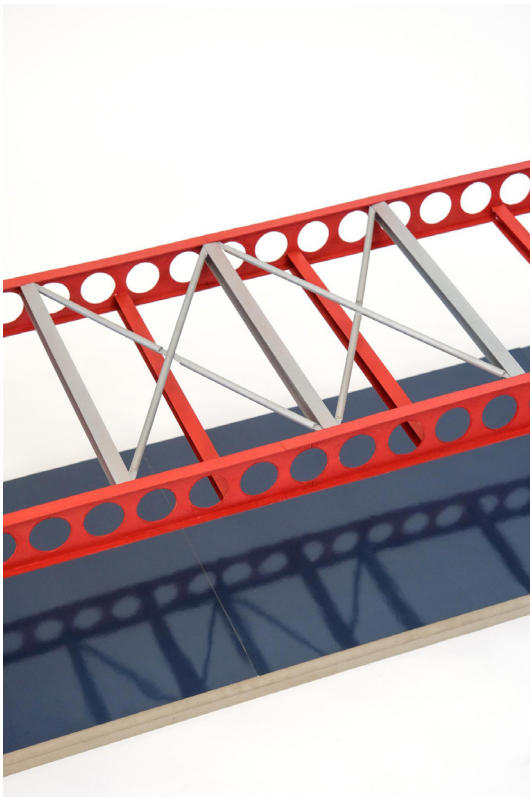


3. Harvest



Week 3.8





Office

LWWK by Architecten de Vylder
Vinck Taillieu

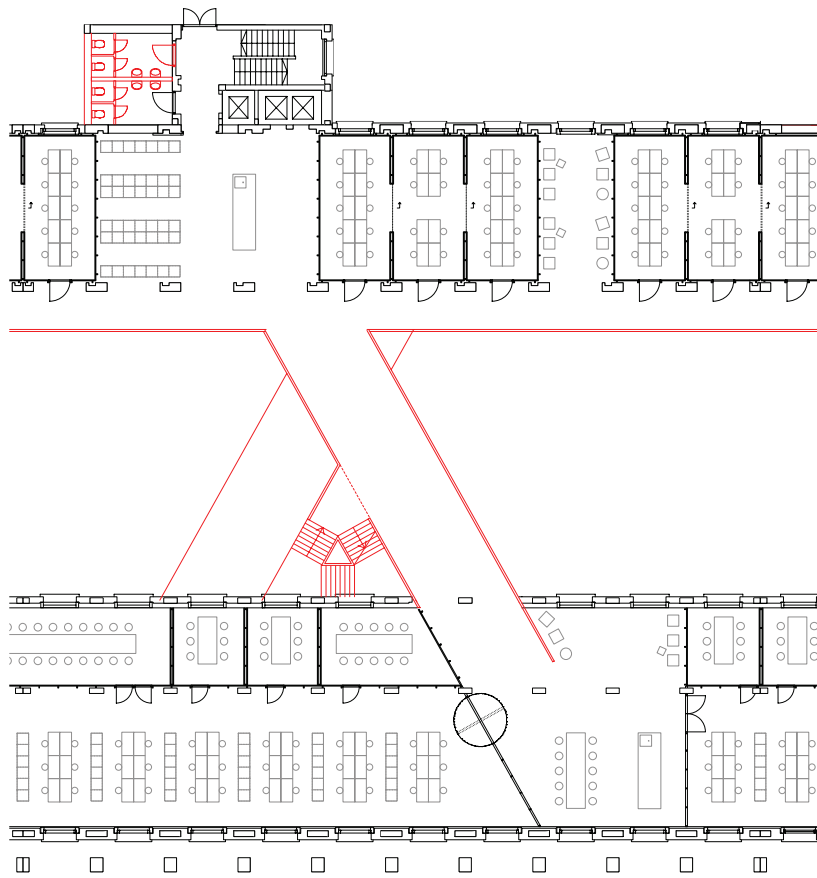


Fragment

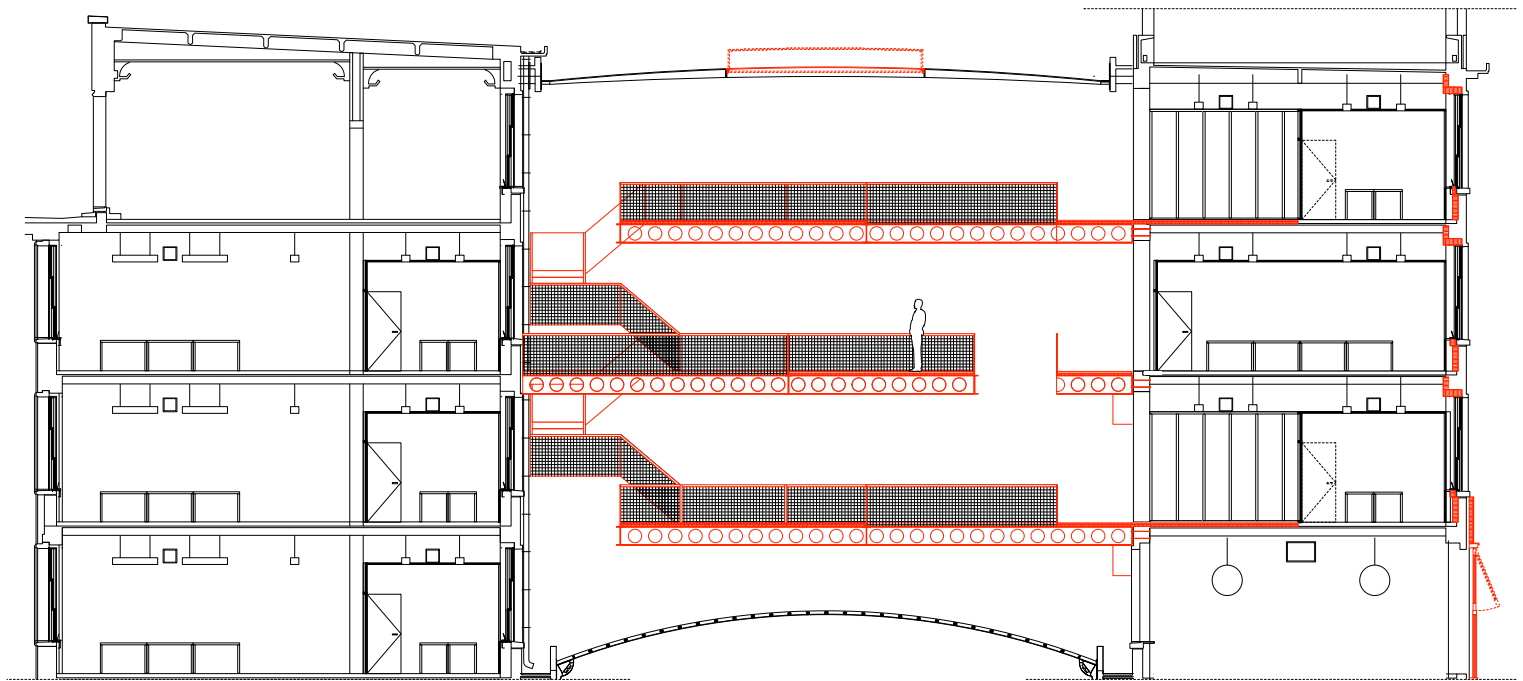




Fragment

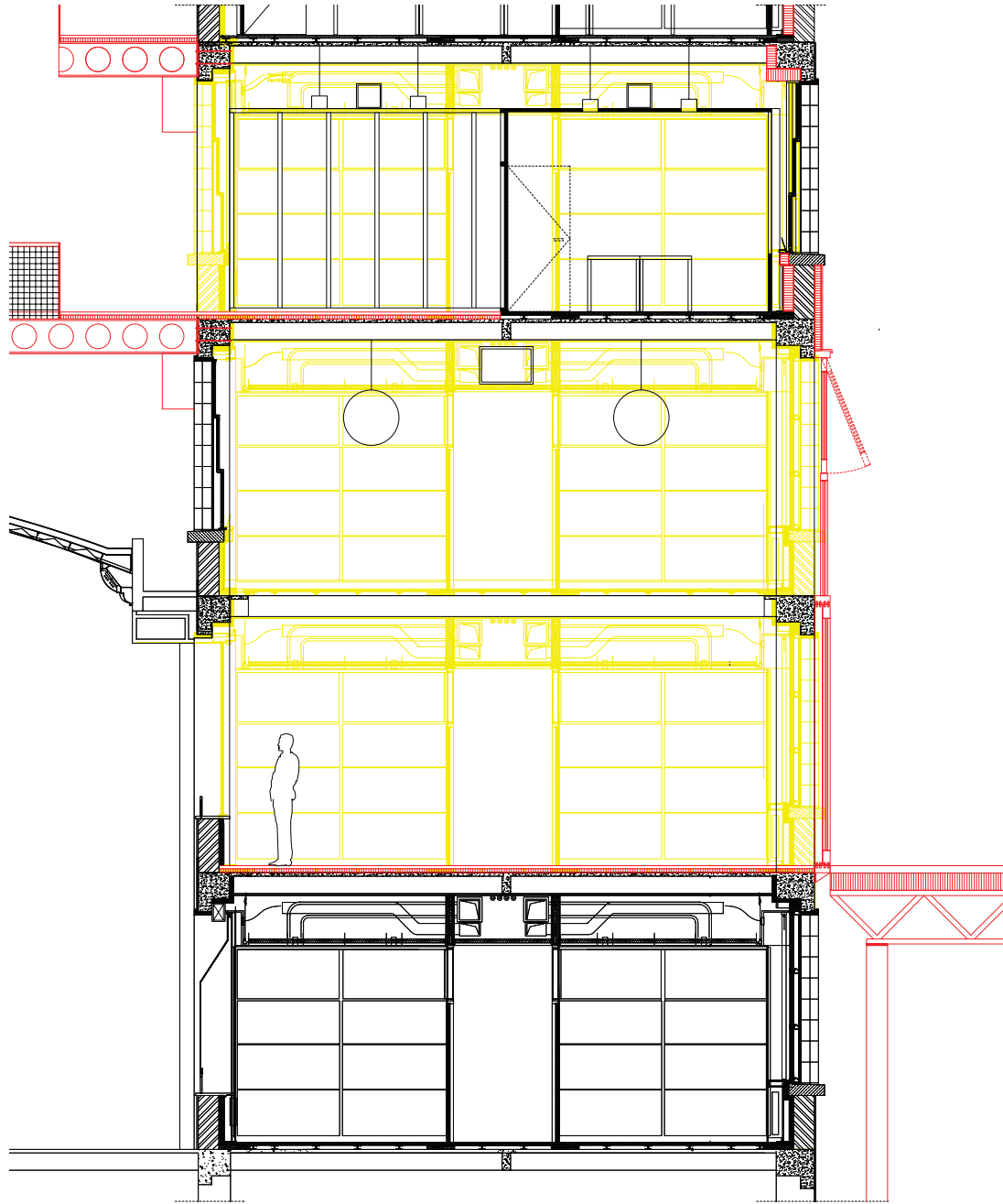


drawing number 113
subject typical floor plan
scale 1:200 A3
date 22/03/02



drawing number 611
subject section detail
scale 1:100 A3
date 22/03/21

Fragment



drawing number 610
subject section detail
scale 1:50 A3
date 22/03/07

- *Displacement of materials, why is this important?*
- *Zoom in on the scars, are the wear and tear visible, 'continuity'*
- *Climate of atrium is hotter than office space*
- *Is the toilet situation optimal?*

- *Daniel: Existing - demolish - add - end up
show poetic sequence
show elements of partition*
- *Julia: Multiple entrances for different people*
- *Bart: Balconies in between columns*
- *Cameron: Pictures under construction*

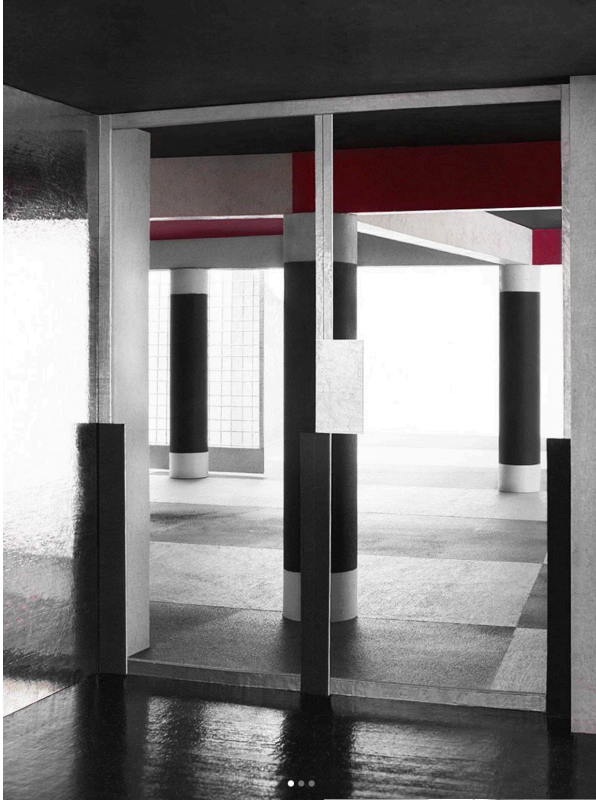
Week 3.9



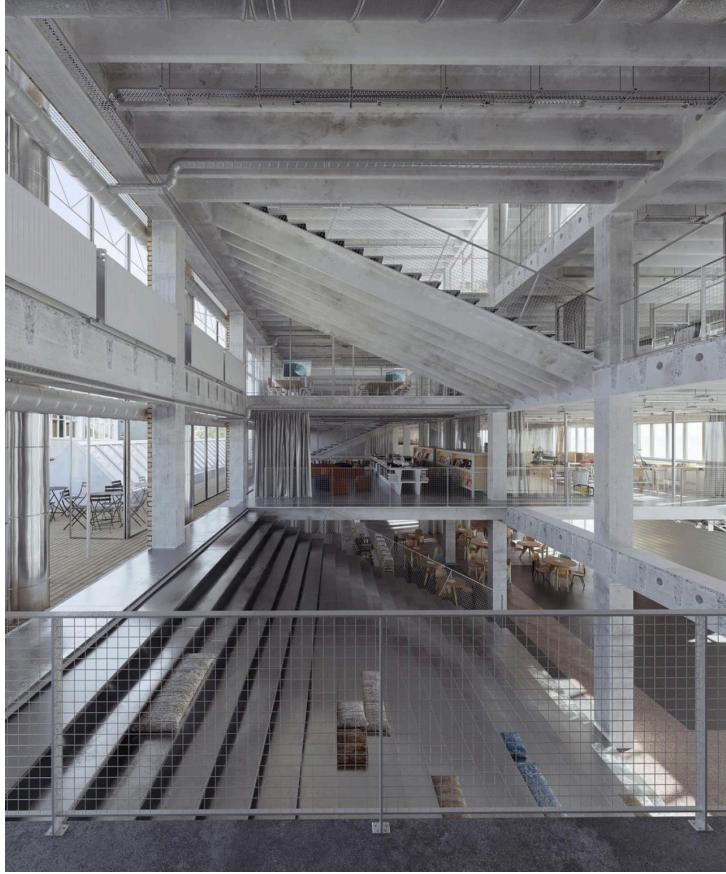
NOCTURNE

Some references

SCHNEIDER TÜRTSCHER



top: Pihlmann Architects,
bottom: Nakayama Architects

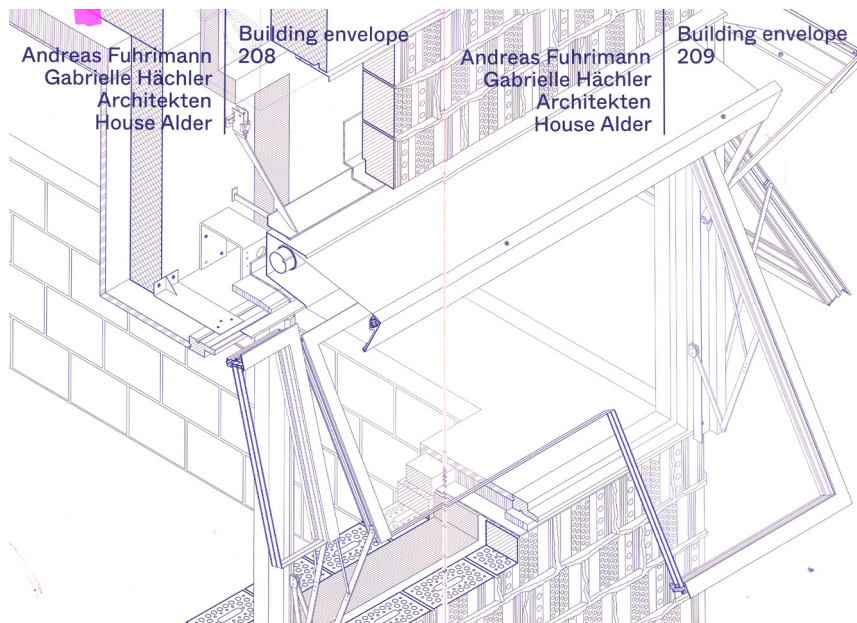
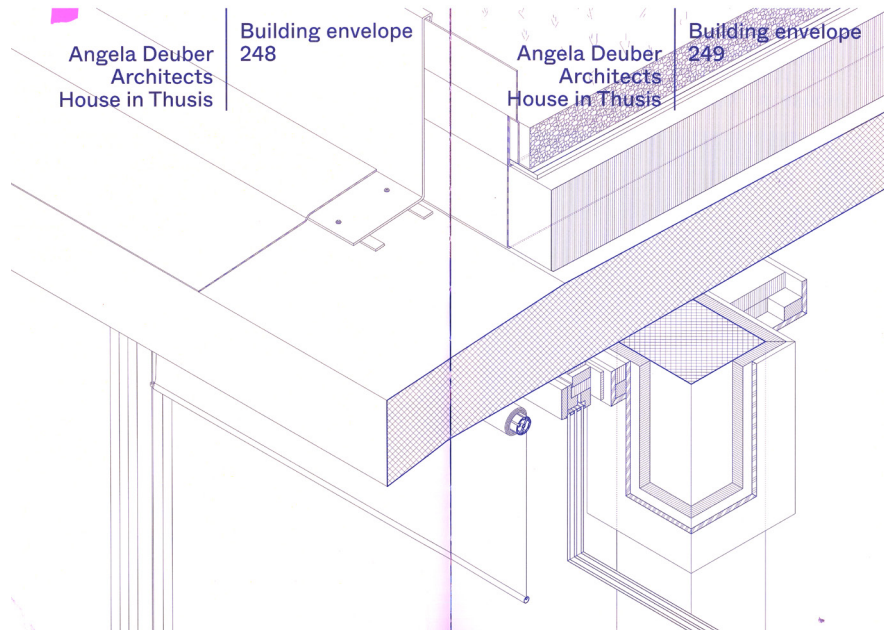


Answer

*What is my project gonna be for P4?
How would I like to present my project in
products?*

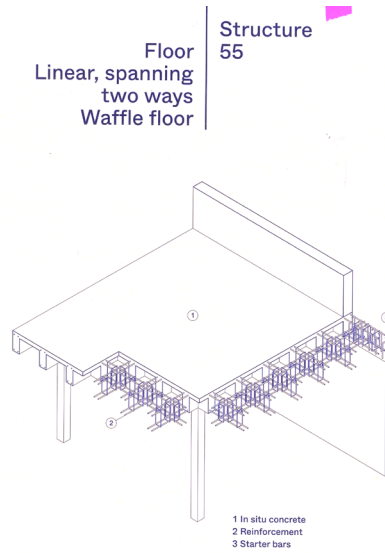
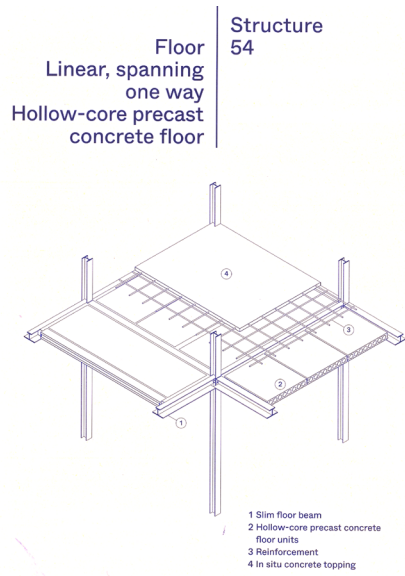
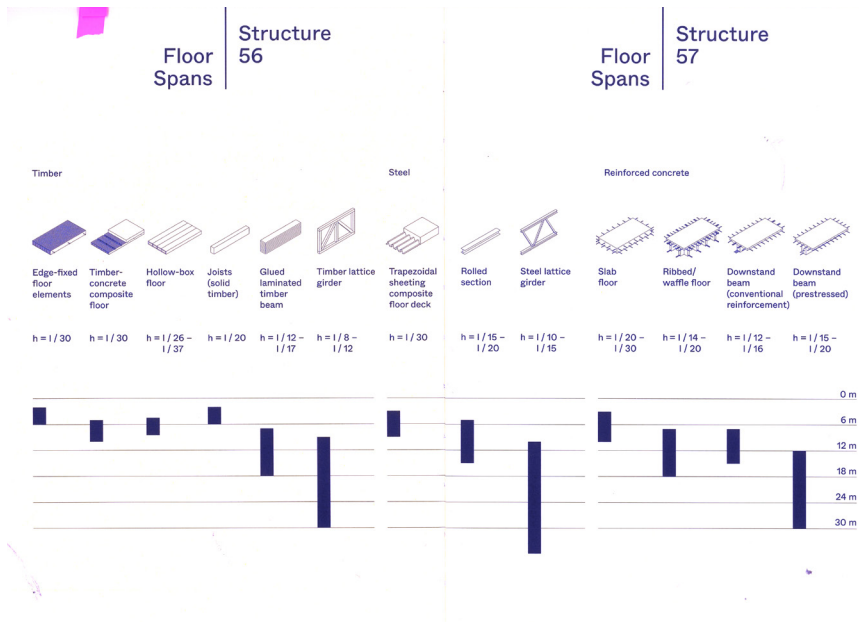
Detail

from: Construction: Manual (BUK, ETH)

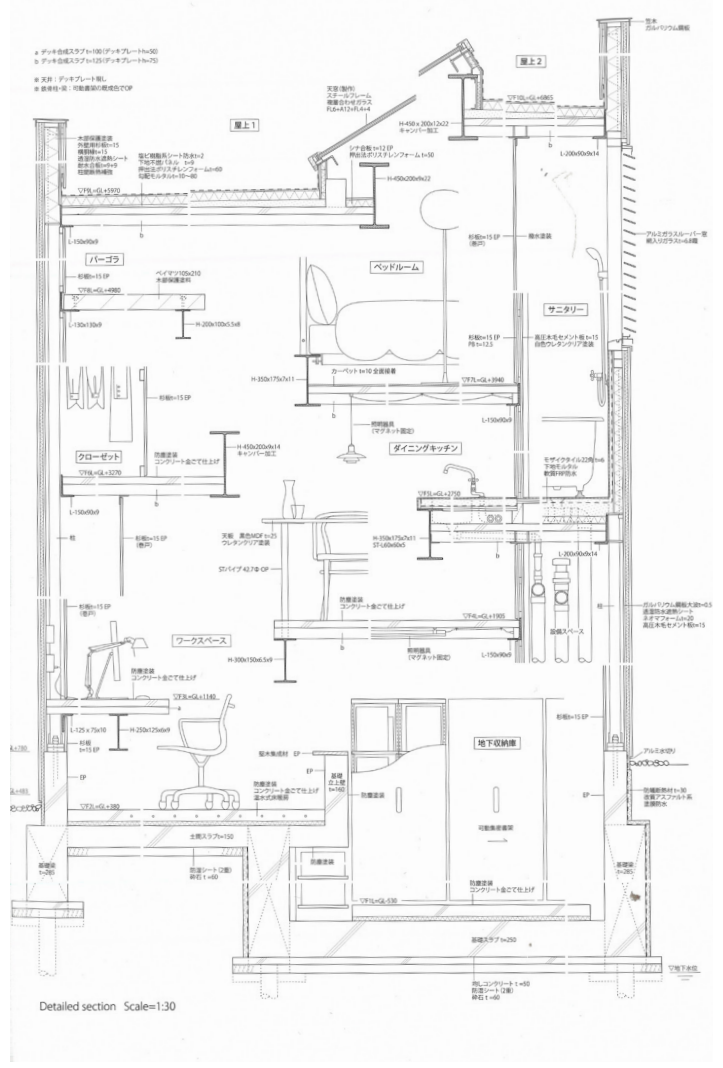


Bridge

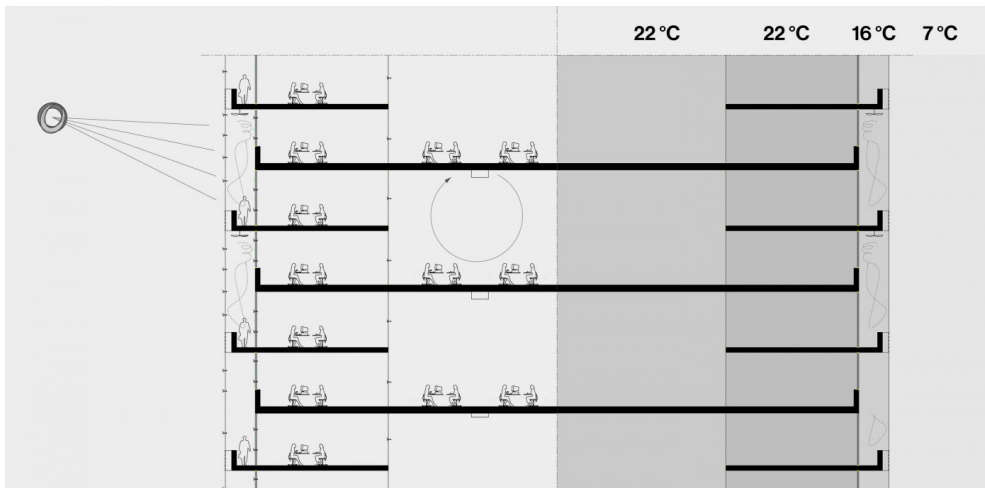
from: Construction: Manual (BUK, ETH)



Nakayama Architects, Curves and Chords, from And Then: 5 Films Of 5 Architectures

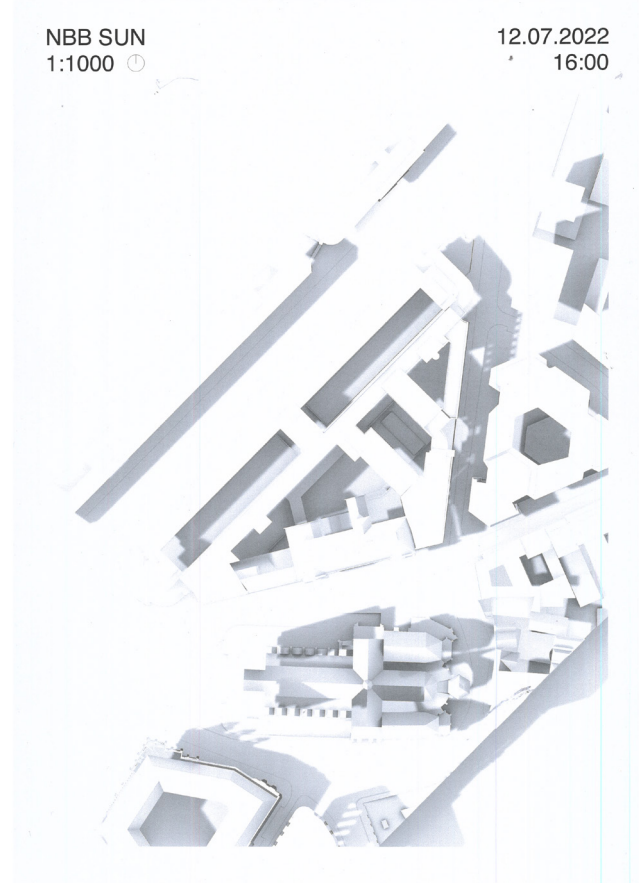
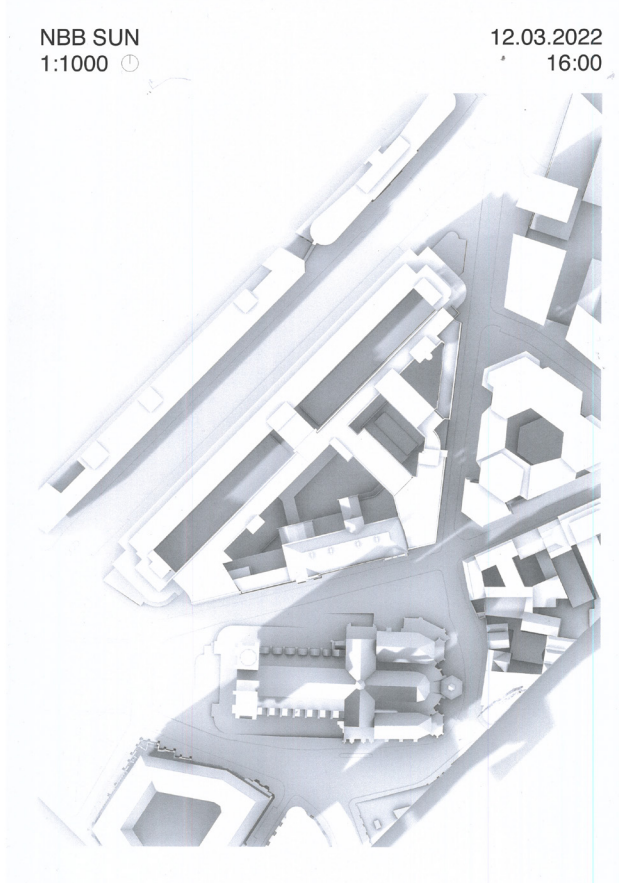


Week 3.10



Sunshading

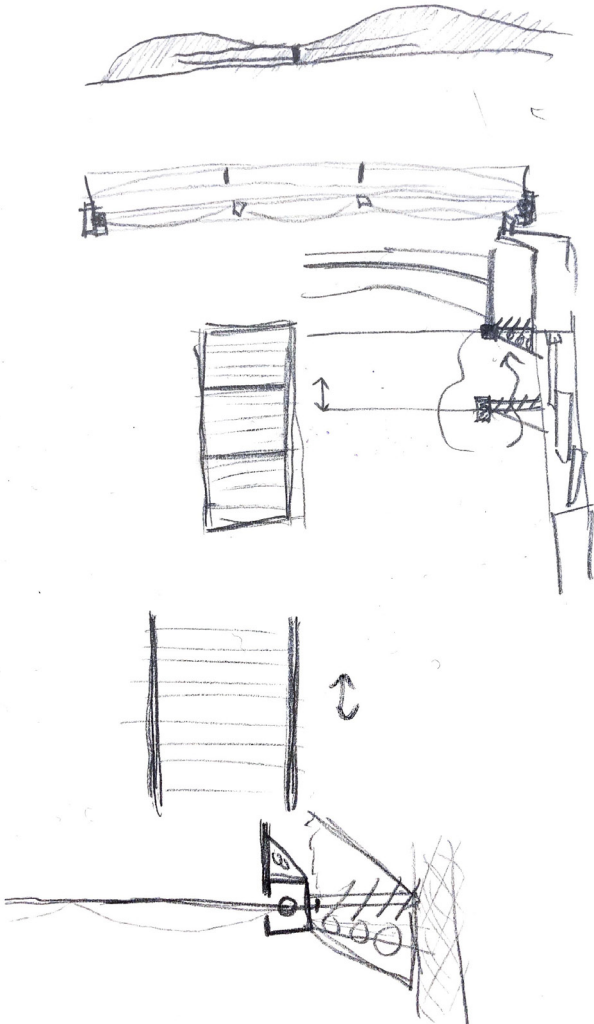
In collaboration with Laurens de Munck. Sun study by Bas Leemans



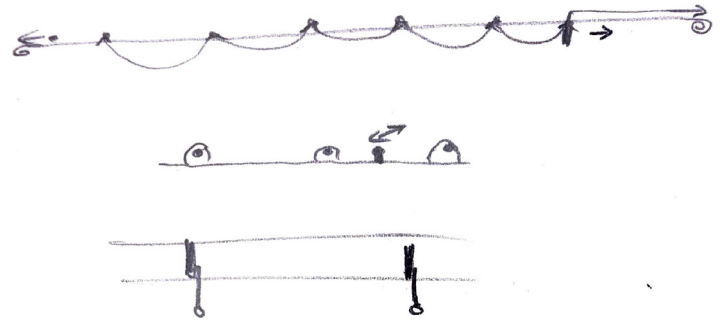
The shading device should be able to move with the sun to keep an optimal daylight situation in the atrium.
The shading device should be lightweight.

Sunshading

In collaboration with Laurens de Munck

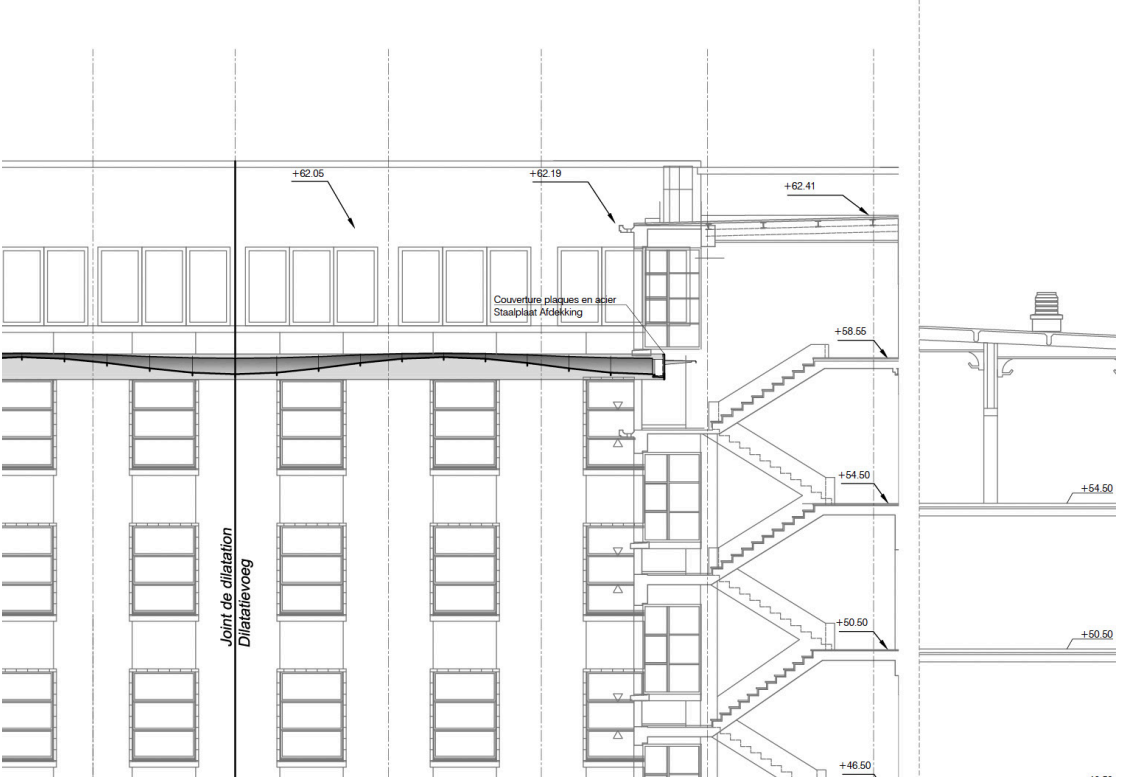


1



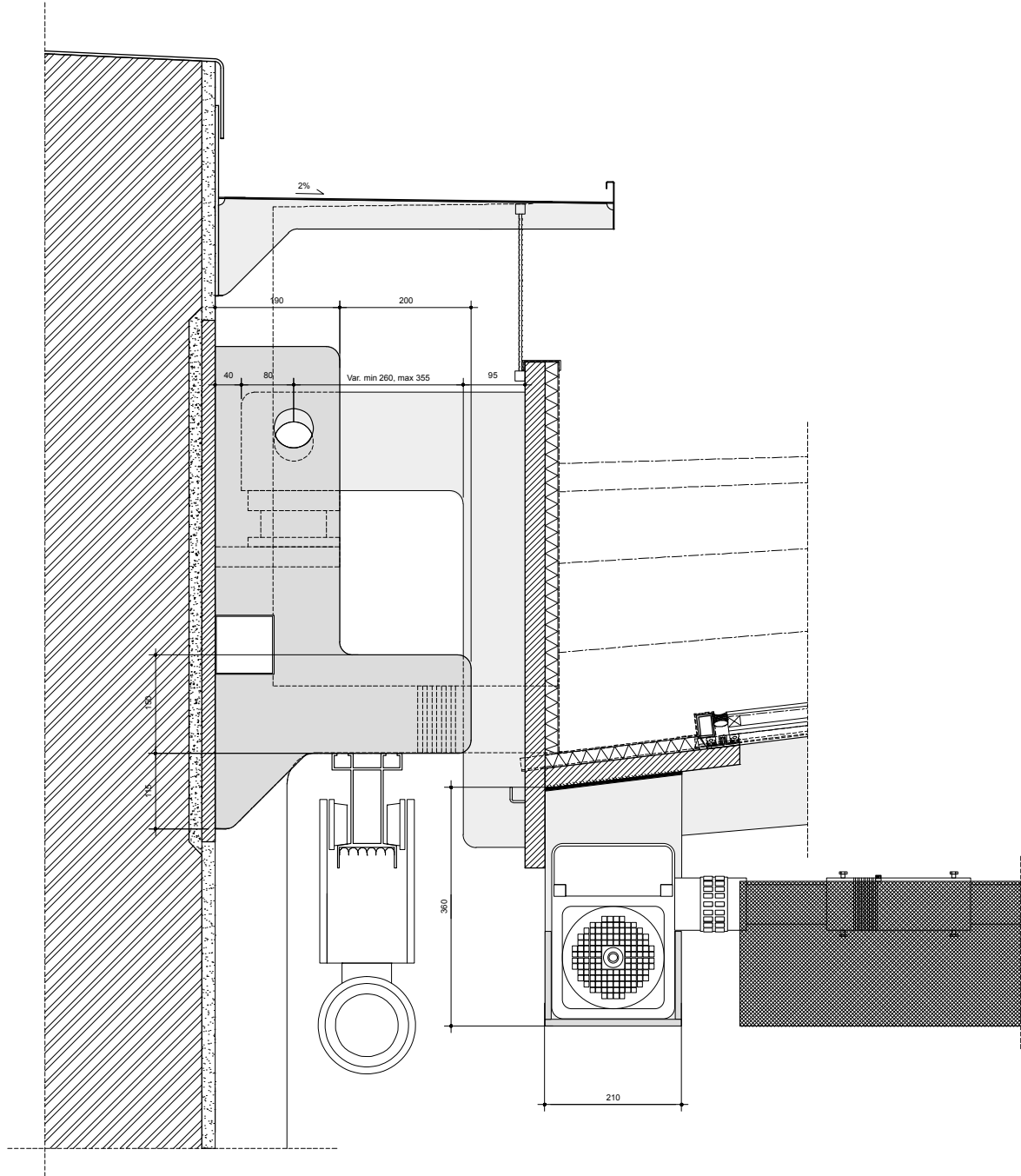
2

Section: longitudinal
Detail: sytem (+ raster)
Sun study: march 16.00 + june 16.00
Impression: on picture?

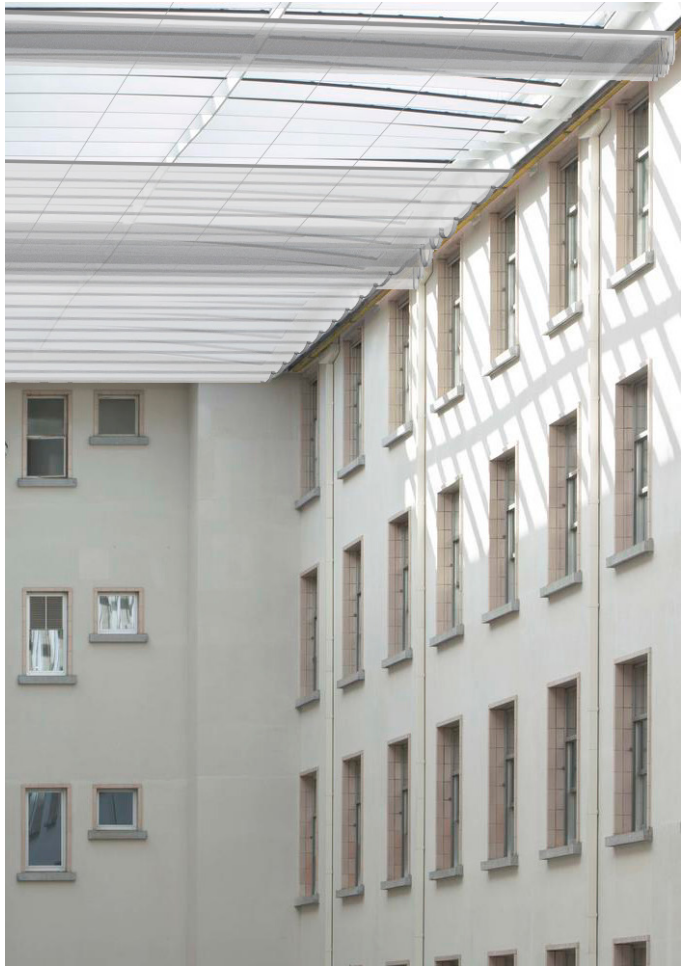


Sunshading

In collaboration with Laurens de Munck



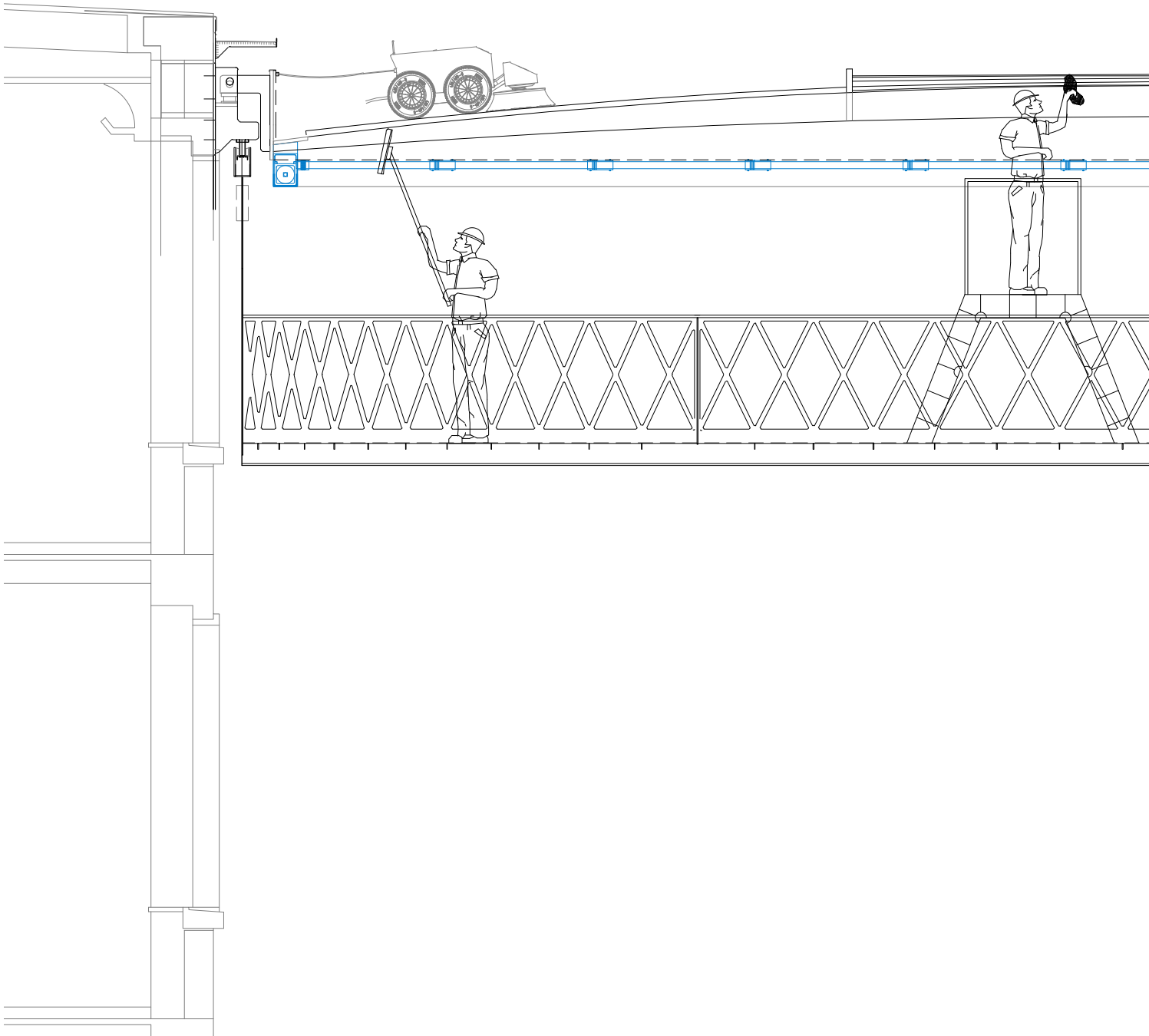
roof detail
1:10



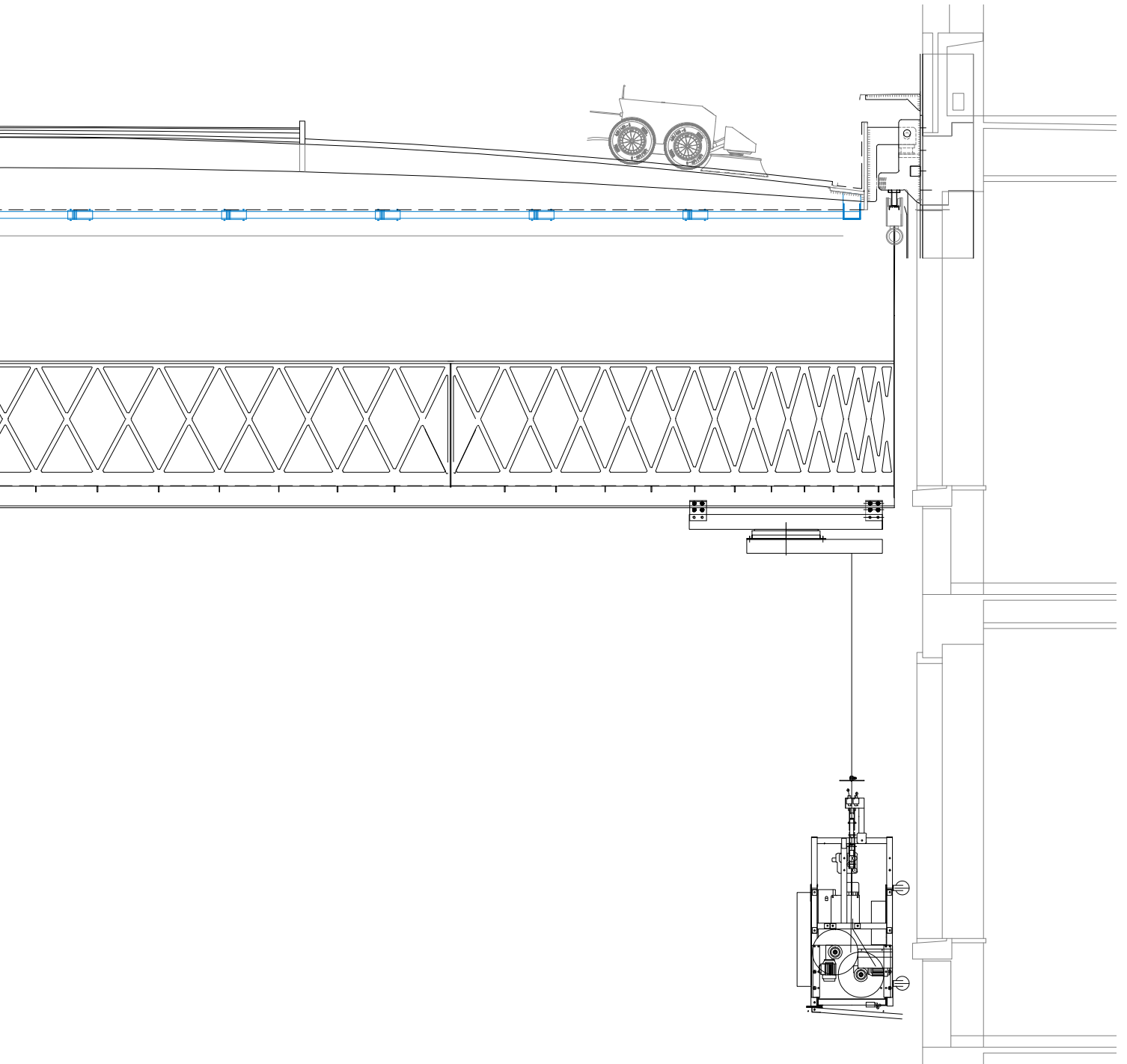
impression
existing - new

Sunshading

In collaboration with Laurens de Munck

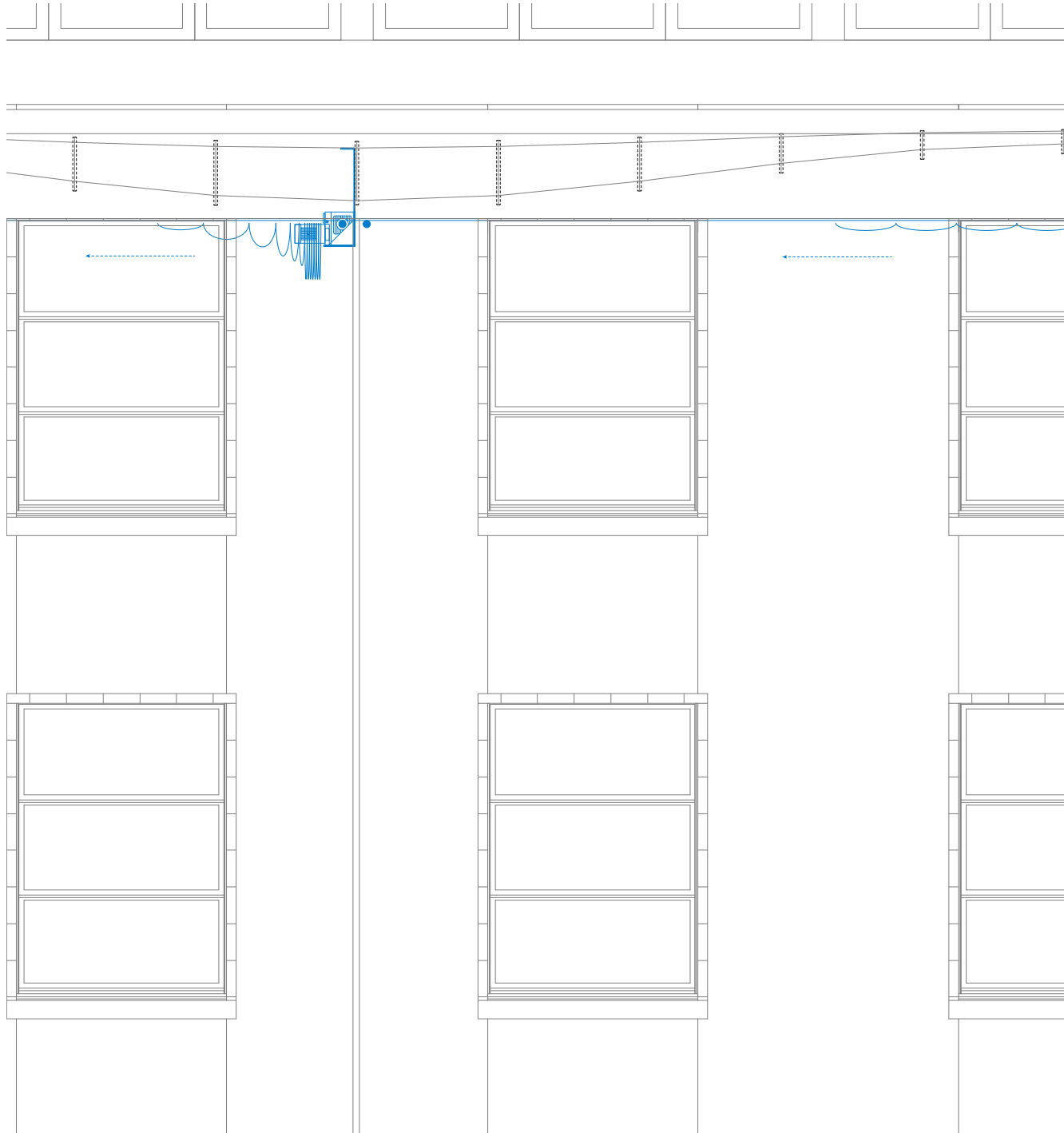


cross section
1:50

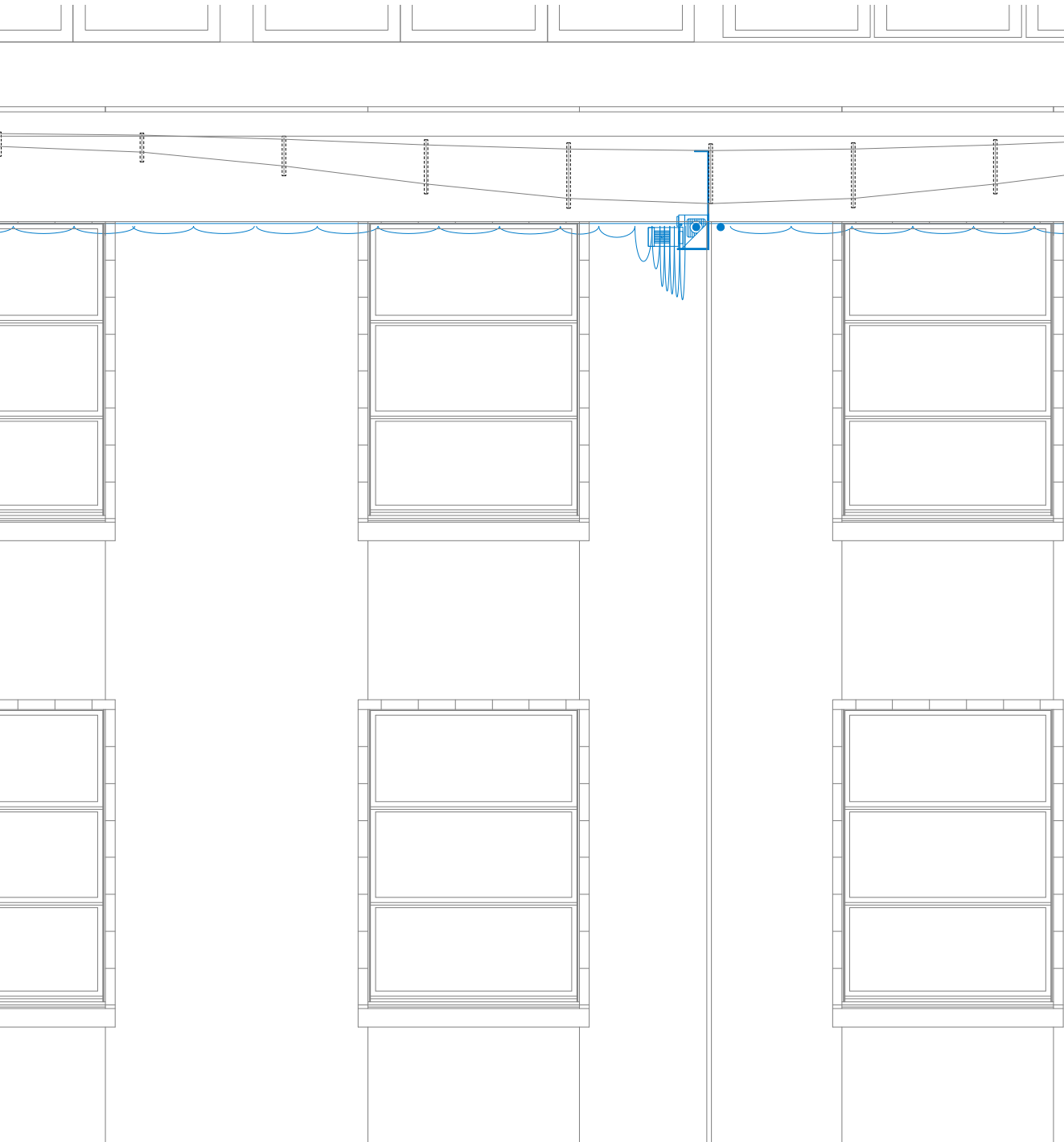


Sunshading

In collaboration with Laurens de Munck

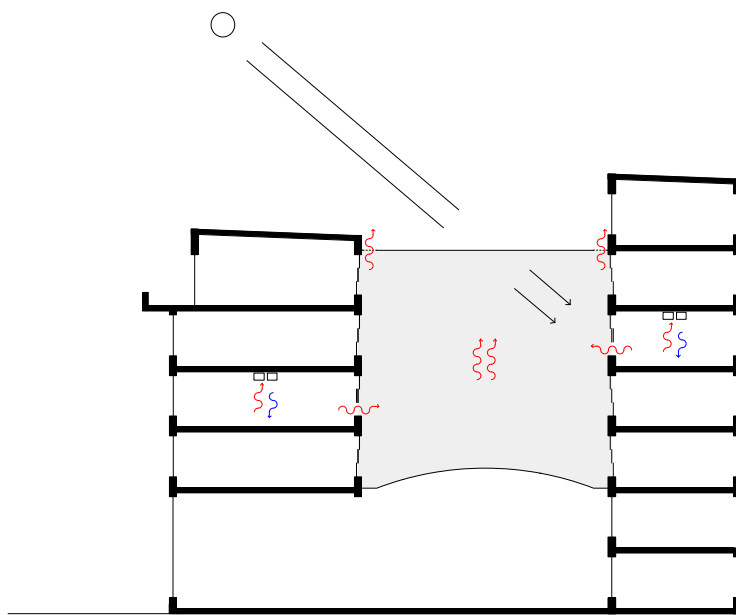


longitudinal section
1:50

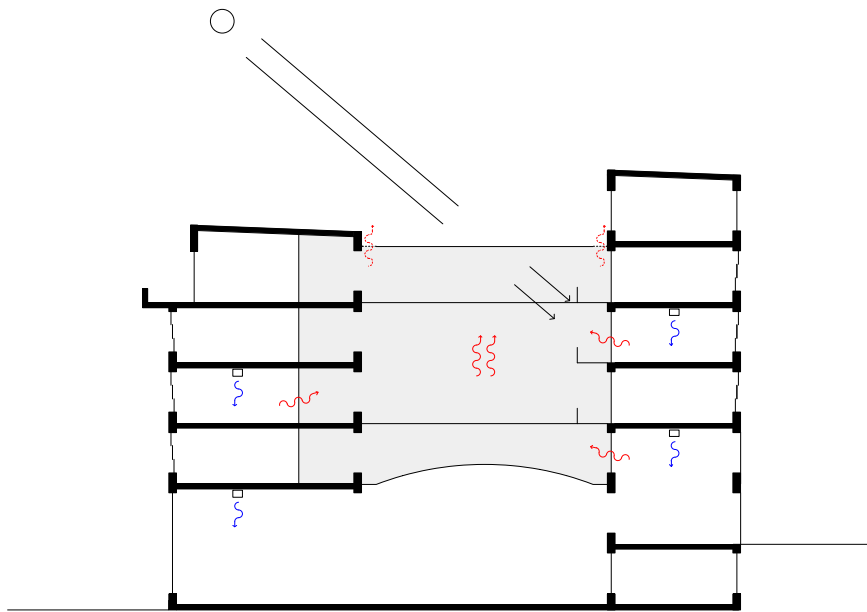


Climate

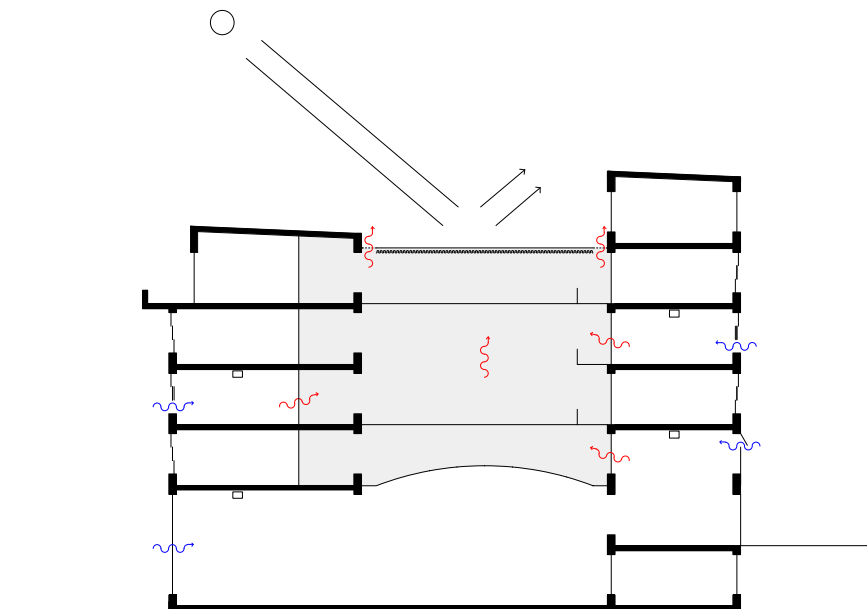
top: existing climate diagram
bottom: proposed climate diagram



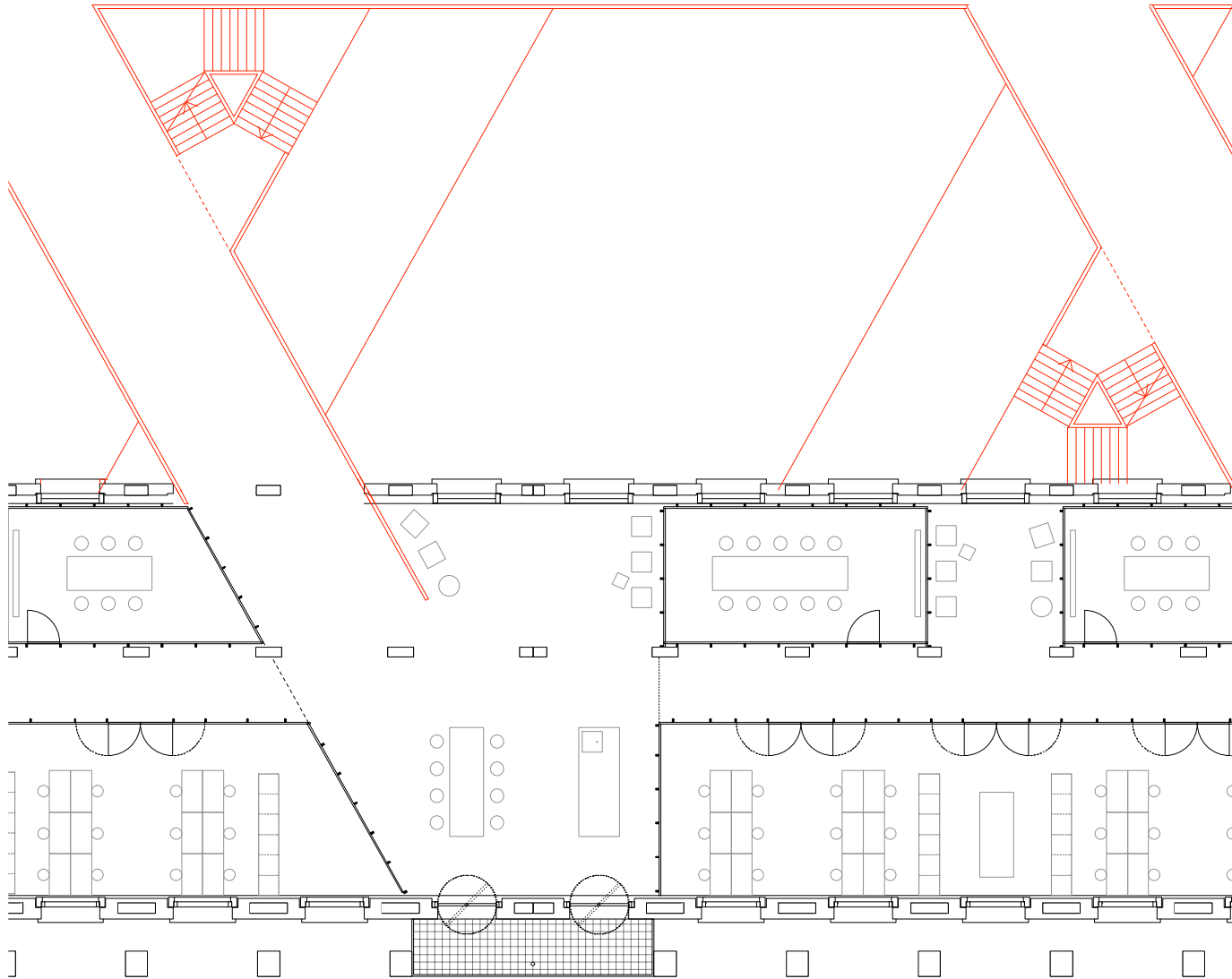
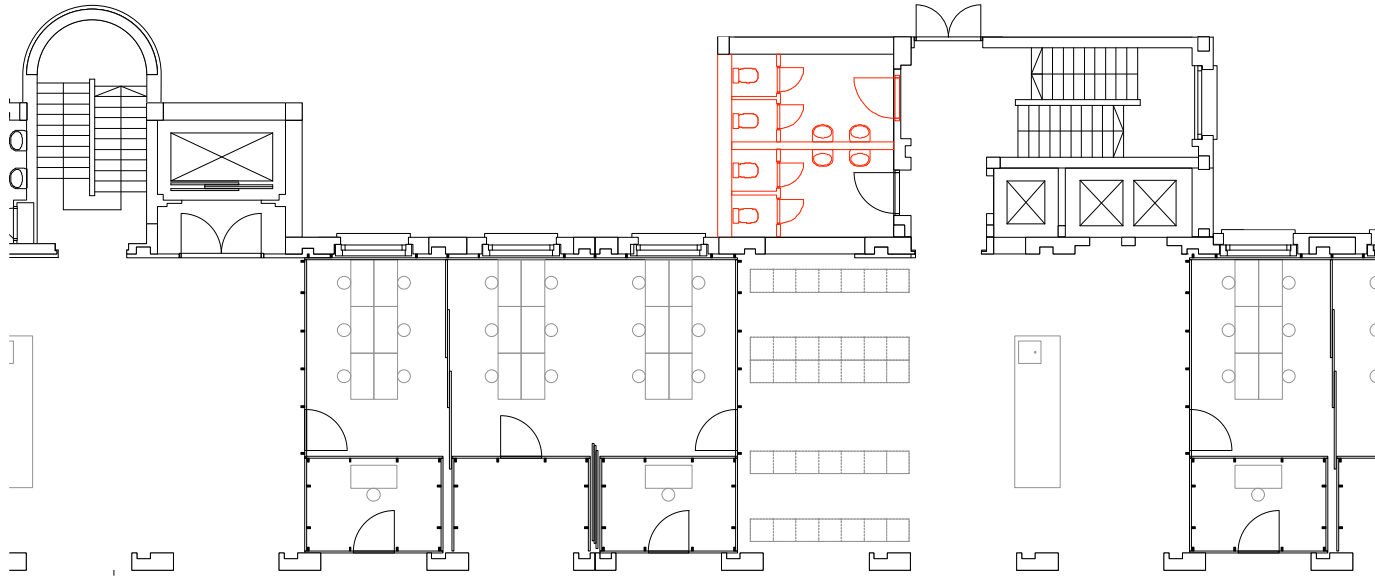
Current situation

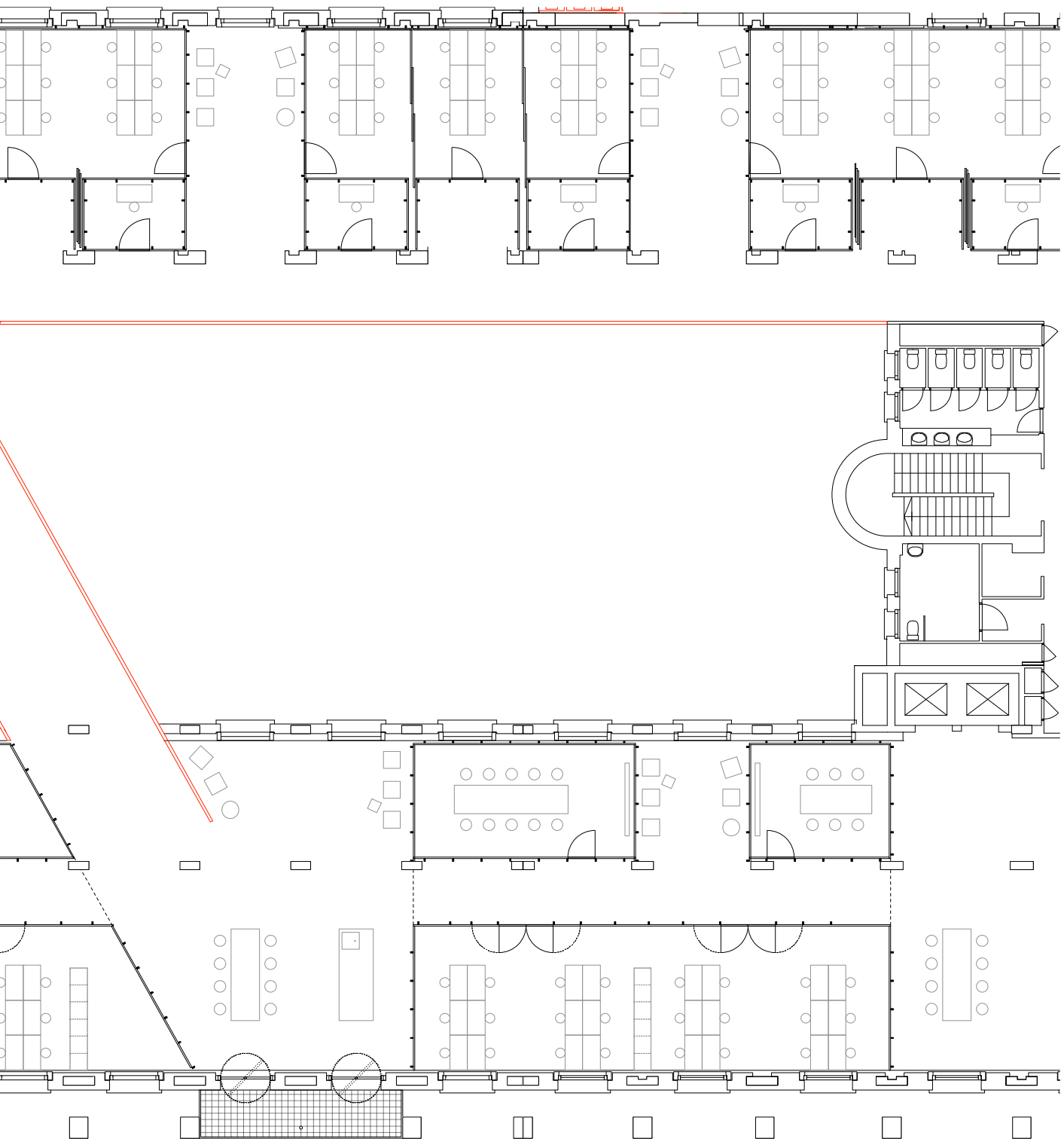


Winter



Summer





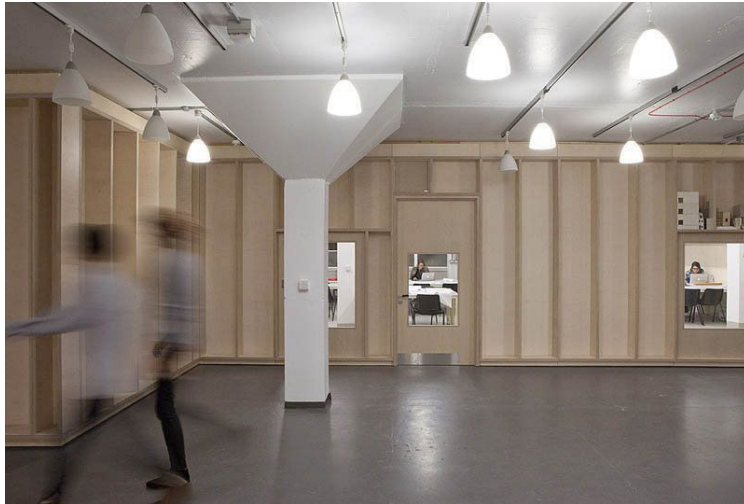
drawing number 113

subject
scale
date

typical floor plan
1:200 A3
22/04/14

Ventilation

Cass Faculty of Art, Architecture
and Design by ARU



Notes

Discussion with Daniel Rosbottom
and Sam de Vocht

Tati, Mon Oncle, 1958

- *A machine sucking air, allowing the user to plug in the rooms to it*
- *Windows system automatically or user controlled*
- *Access through sides rather than open the whole facade*
- *How are the two side different*



Electrical service

Lacaton & Vassal electric wire handling

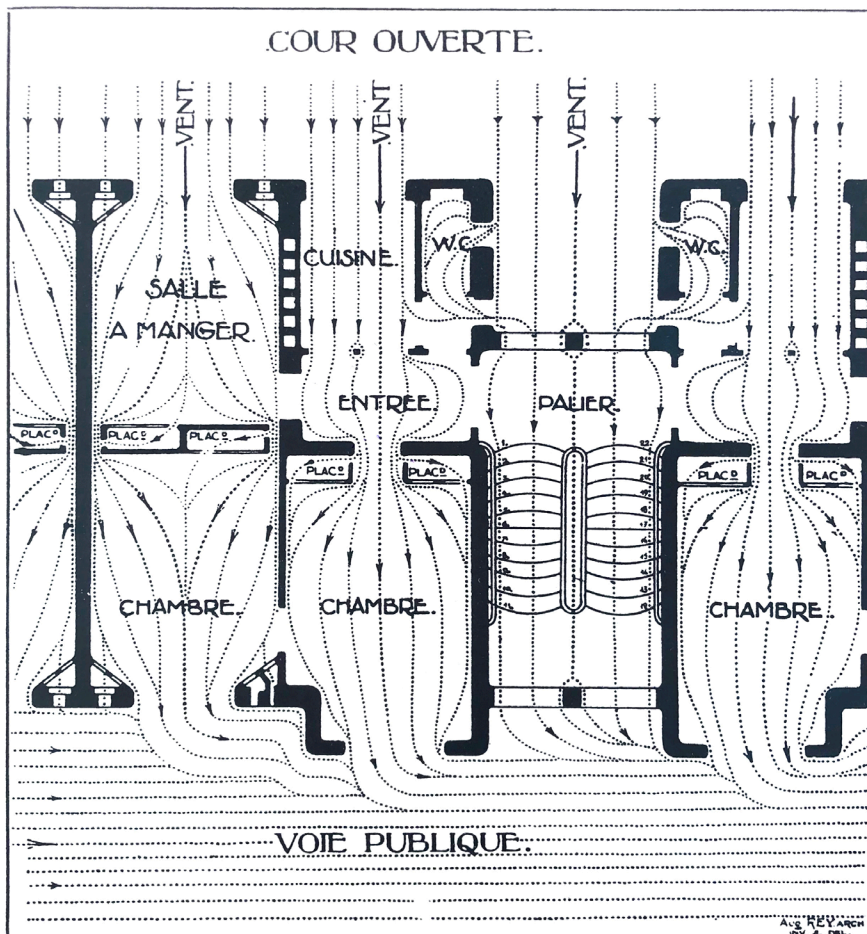


Electrical service

Orson Welles, *The Trial*, 1962.



Week 4.1



Plan

4.1 studio + climate + research

Manifesto and concept forming on the office interior
Floorplan climate scheme drawing (augustin rey)
Details of partition wall and ceiling
Model of meeting room 1:25

4.2 studio

Work on public plinth 1:50 / 1:200

4.3

Detail of courtyard facade 1:10 (BUK)
Detail of bridge 1:10 (BUK)

4.4 PRE-P4

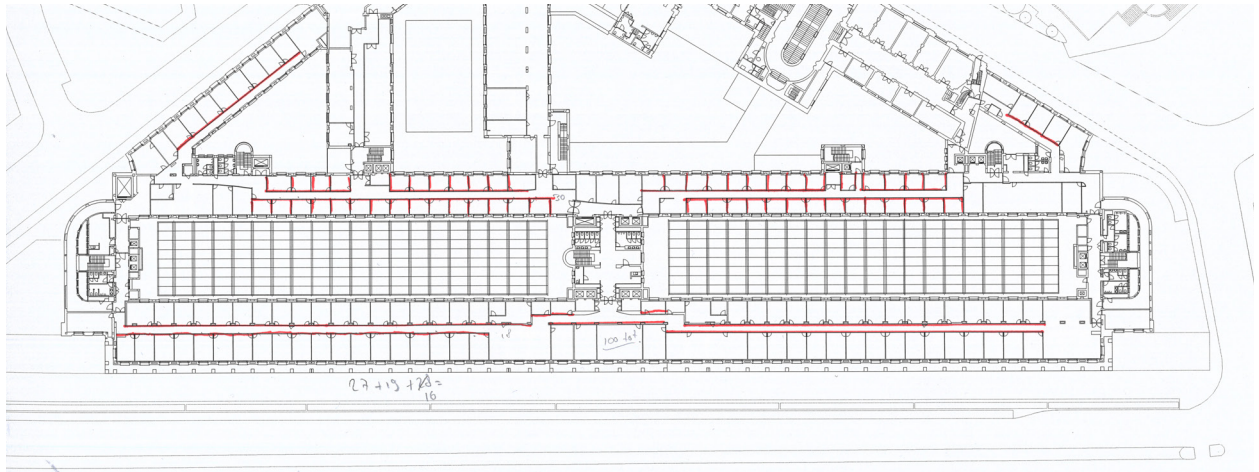
4.5 P4

Office + public plinth

- There is already too much built.
- The present form of the building is the point of departure.
- The broken building, not suited for current use, is healed to fit purpose.
- Reuse, Reinterpret and Reconfigure.
- Aiming for a continuity and future adaptment.
- The building is understood in process: its use and built form.
- The project aims for a transgressive approach: shift from object to process.
- User control as a central focus point.

Partitions

Photos of the existing situation

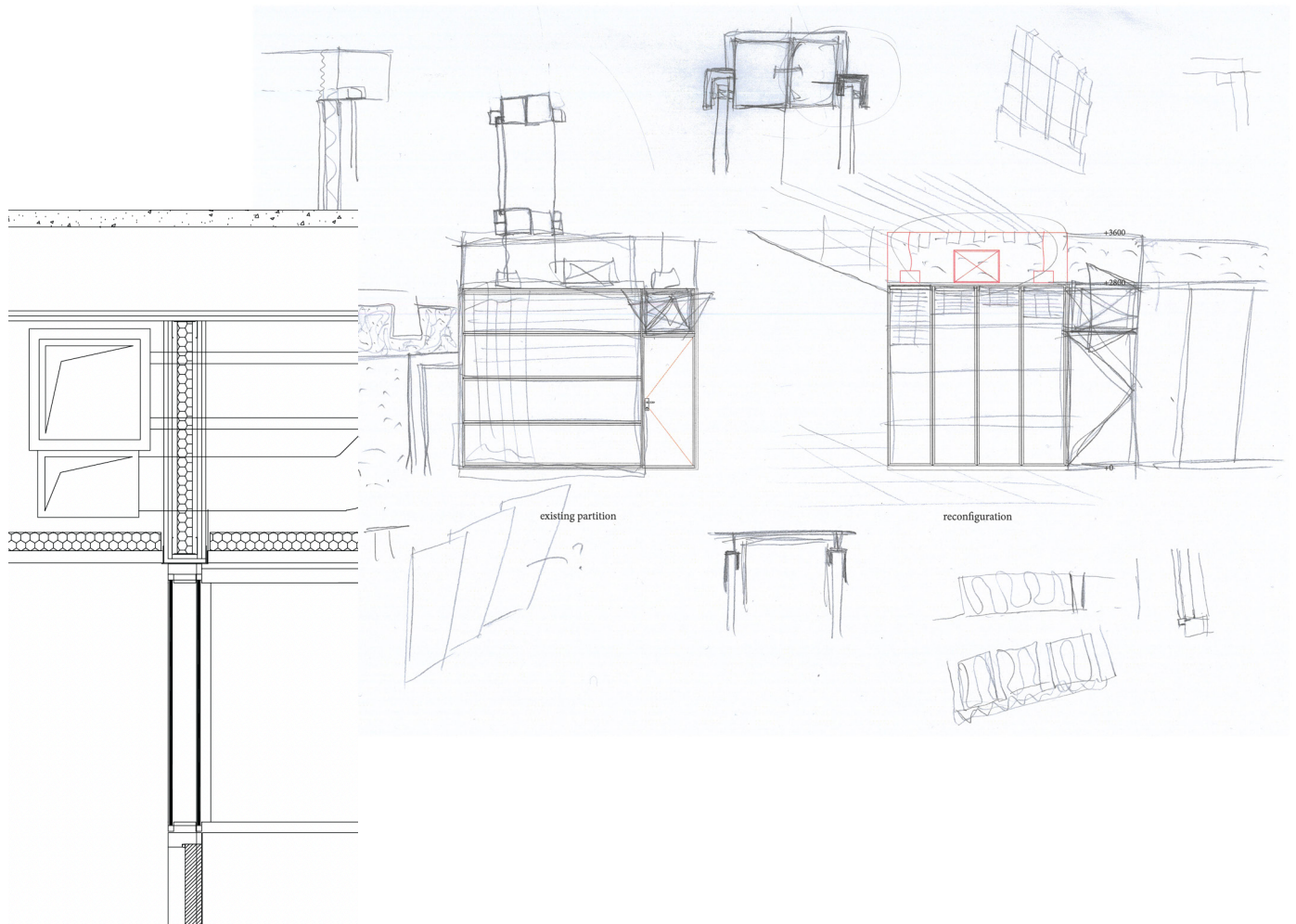
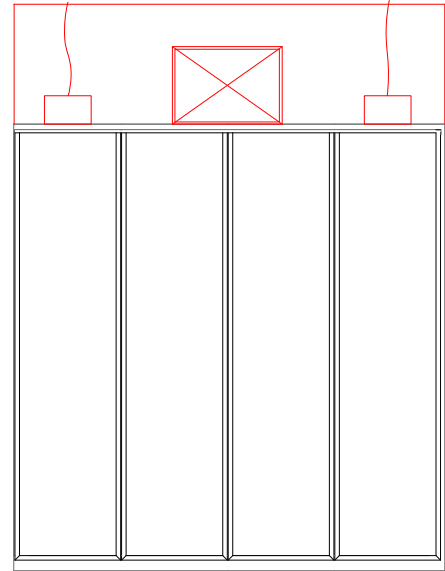
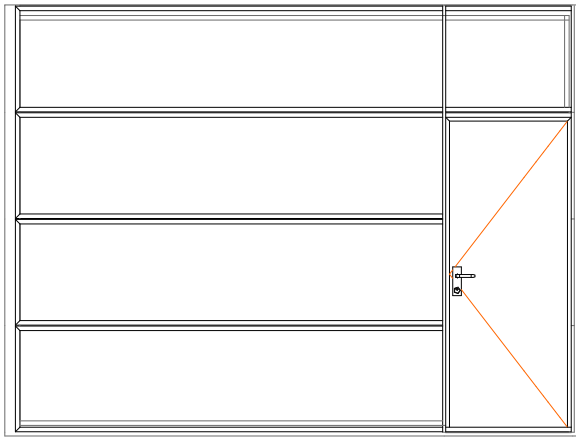


190 partitions of 2800 mm equals
532 m of vertical oriented partition
per floor



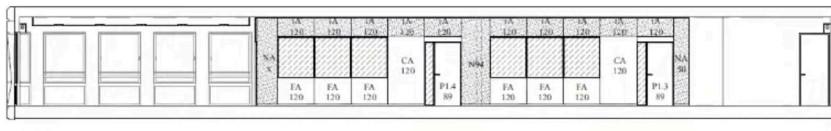
Partitions

Transforming the existing partitions into less visual obstructing

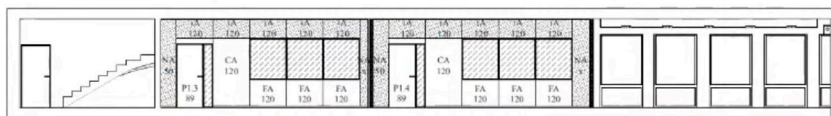


Partitions

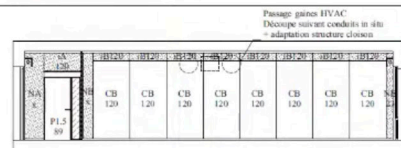
Reusing of partitions and stitching them by Agwa.



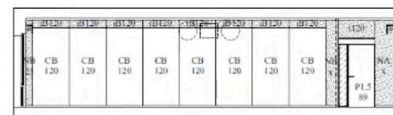
C1.01-A



C1.01-B

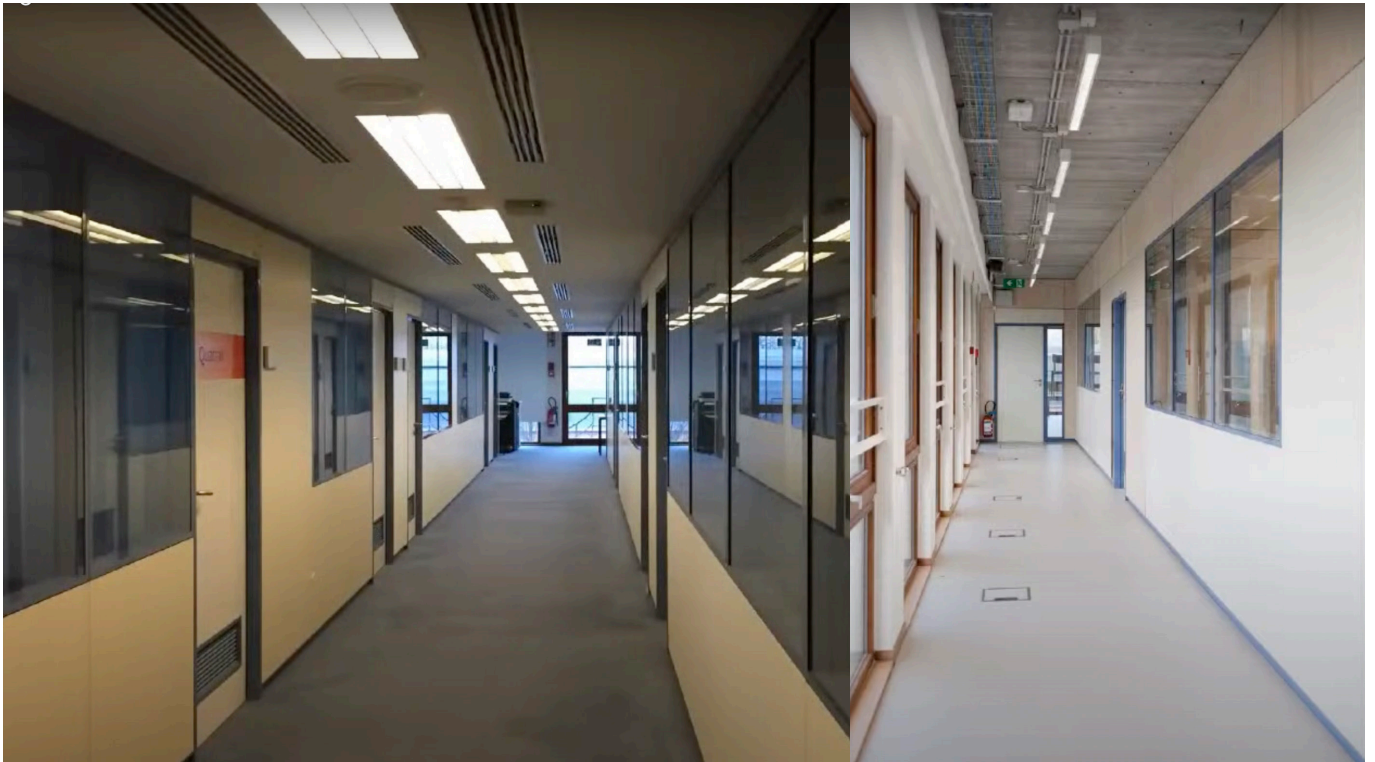
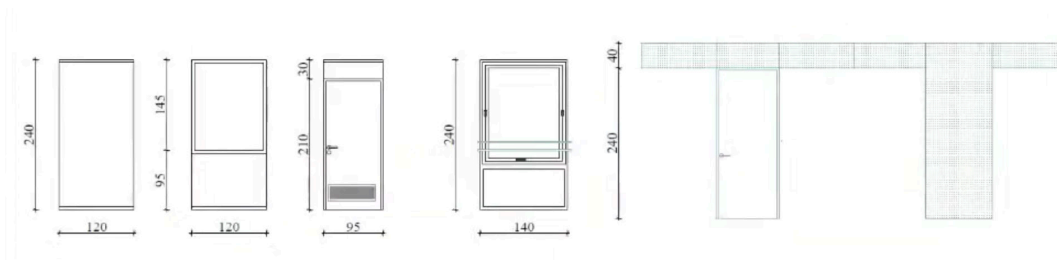


C1.02-A



C1.2-B

Reusing of partitions and stitching them by Agwa.



Partitions

User control

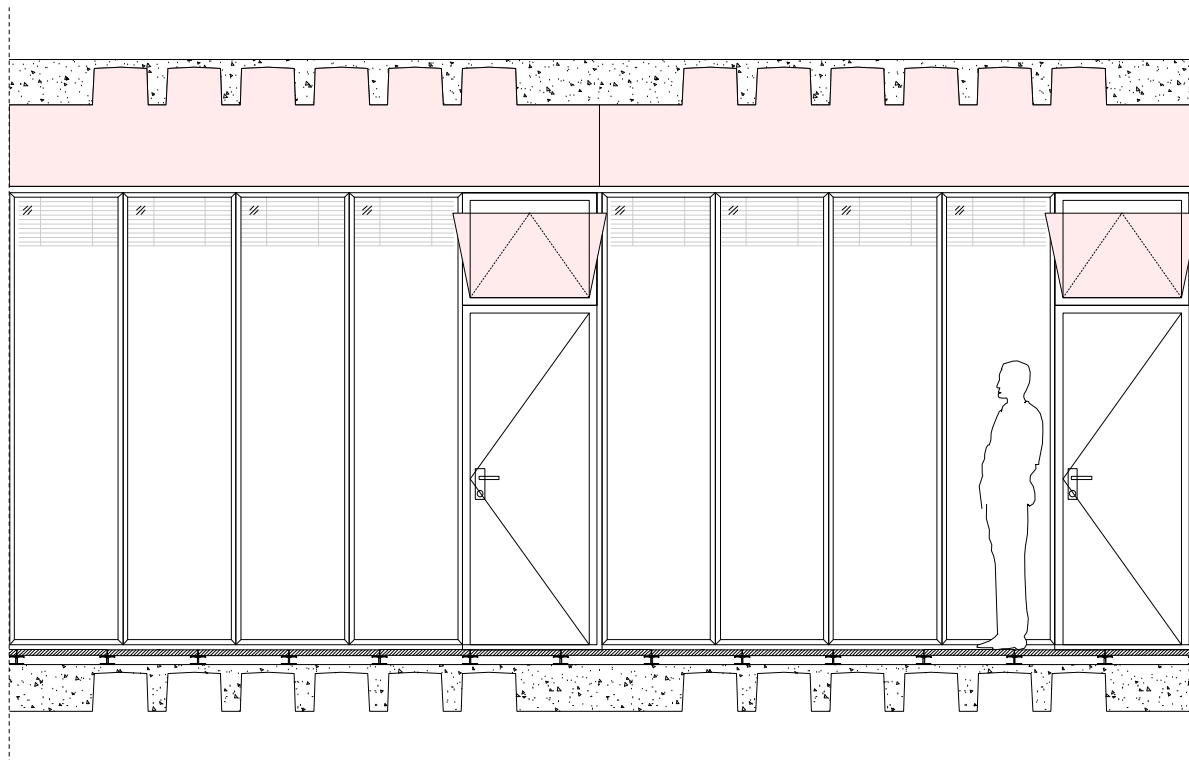
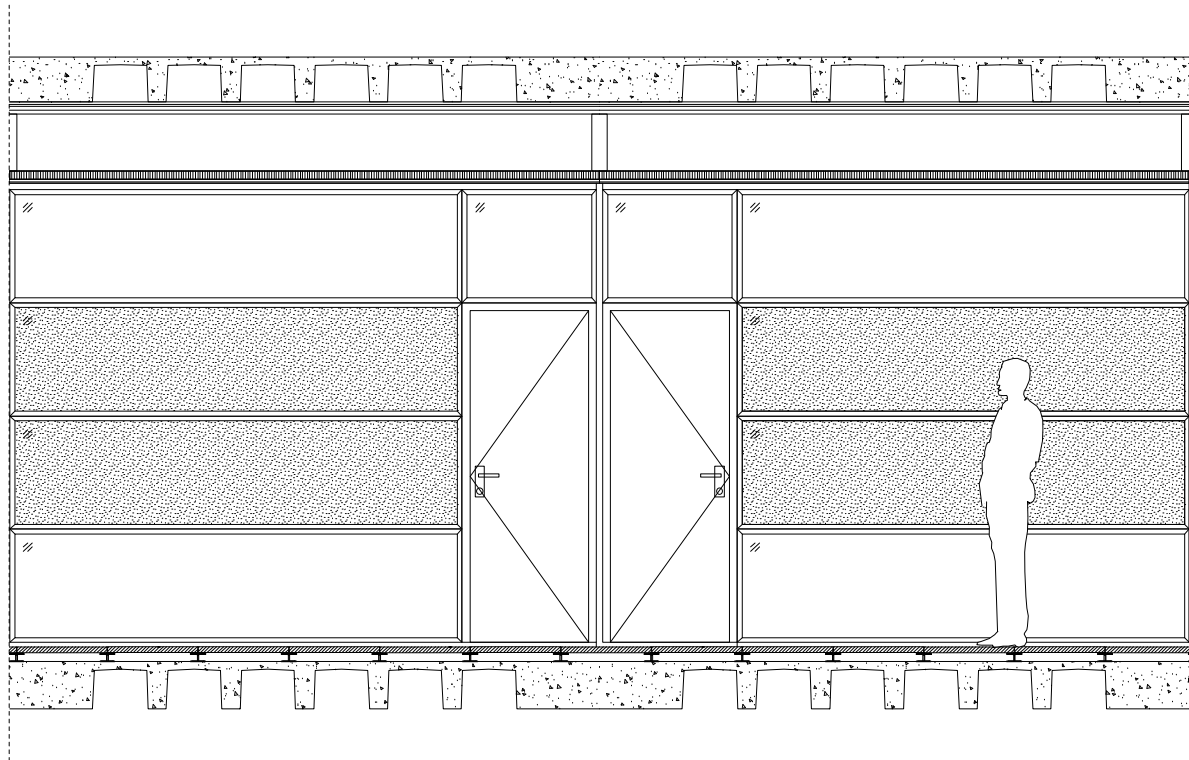


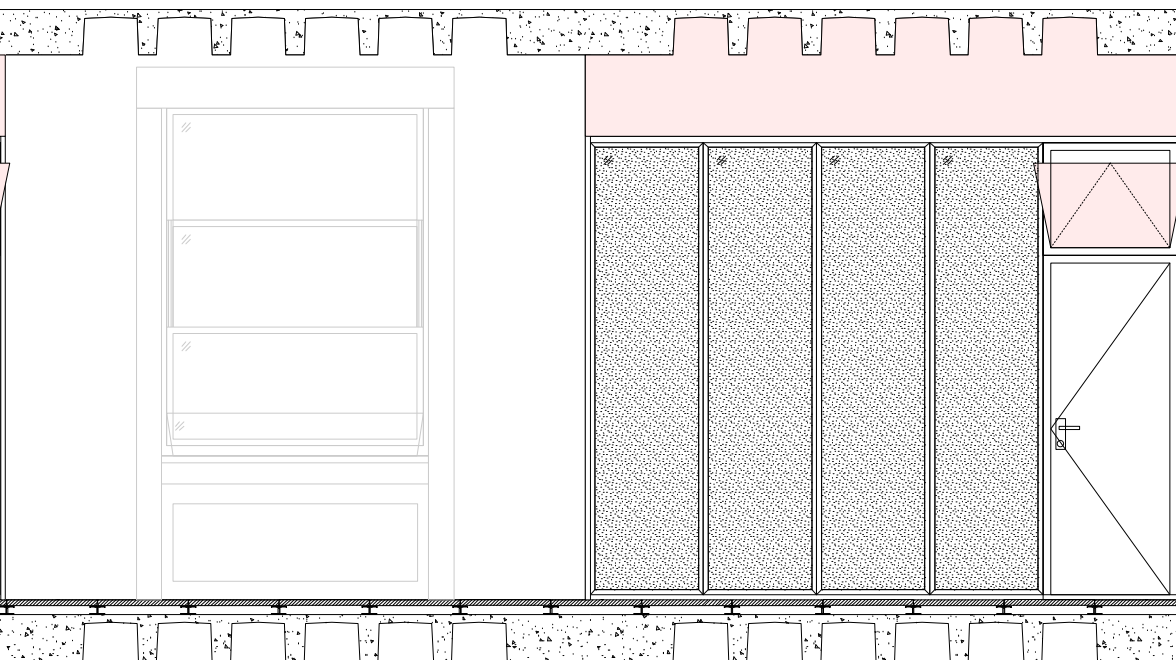
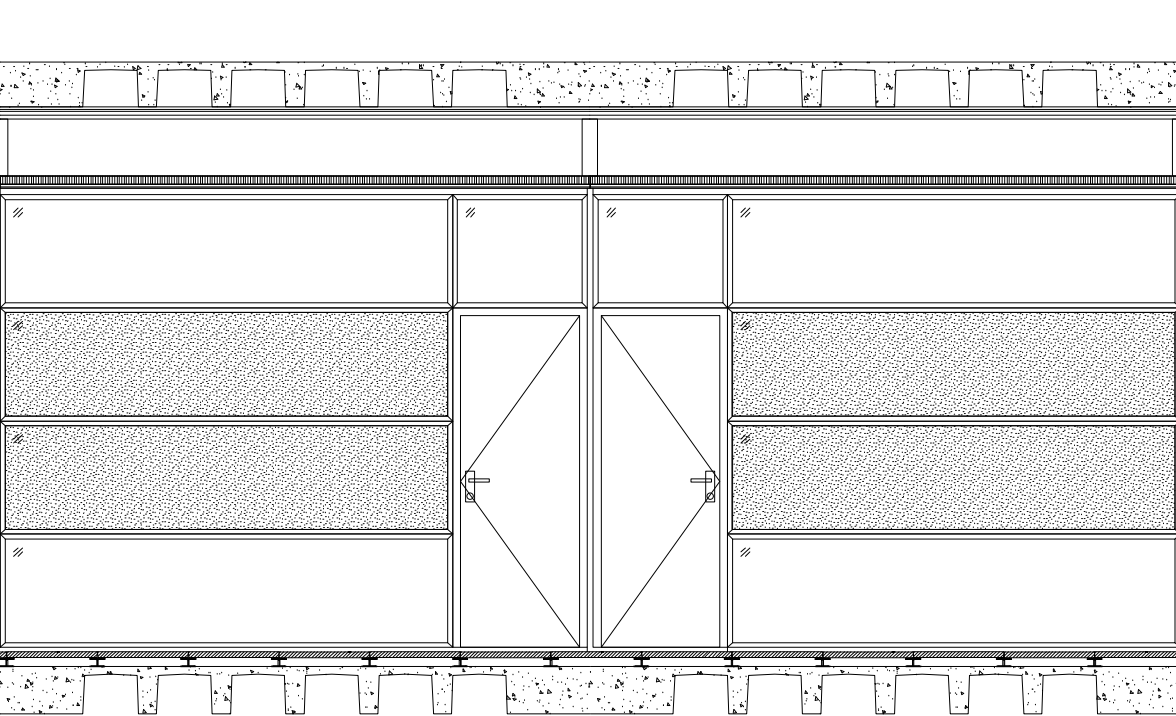
Partitions

Office building confluence îlot a3.
Lyon by Christian Kerez



Partitions



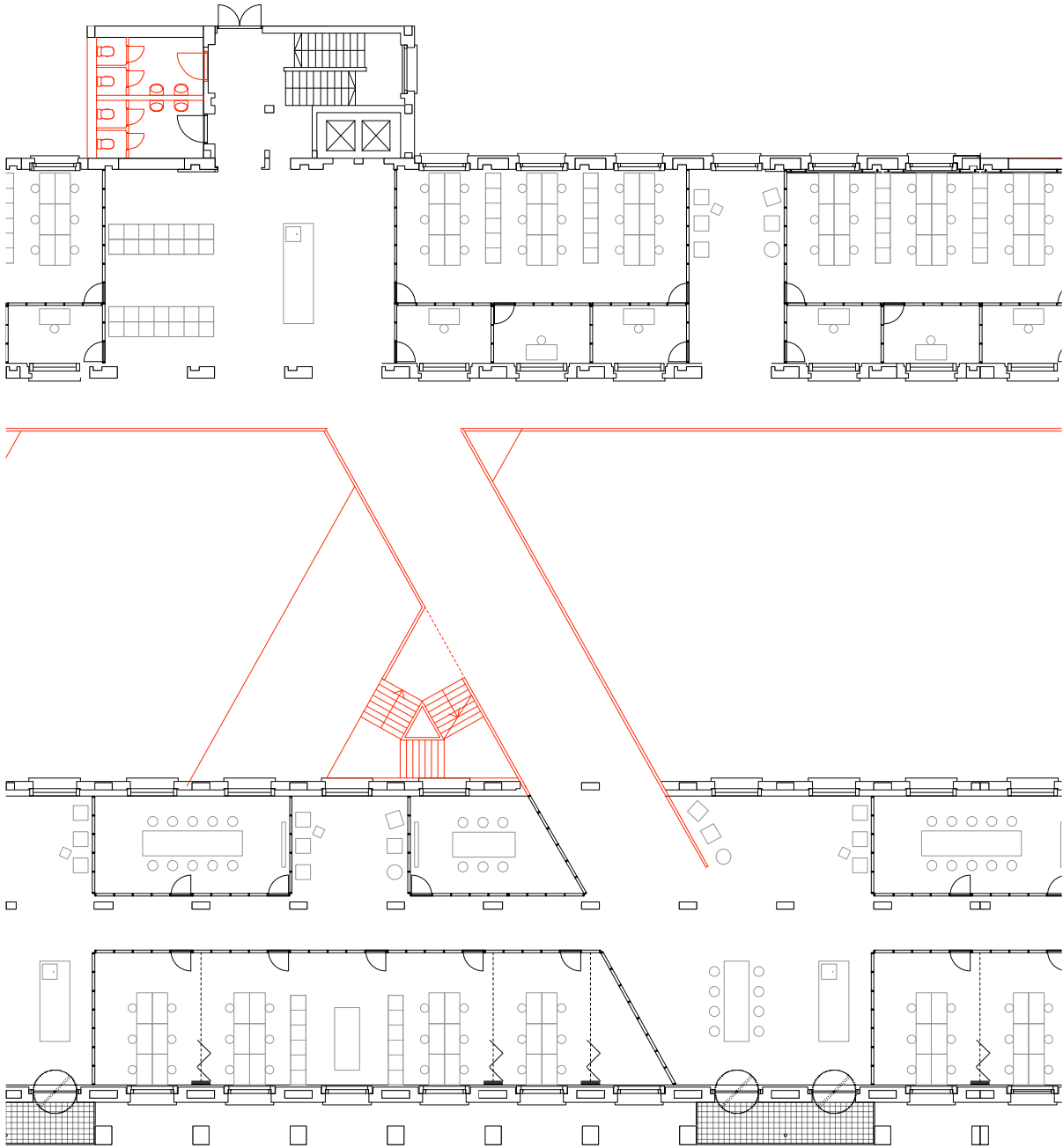


drawing number 231

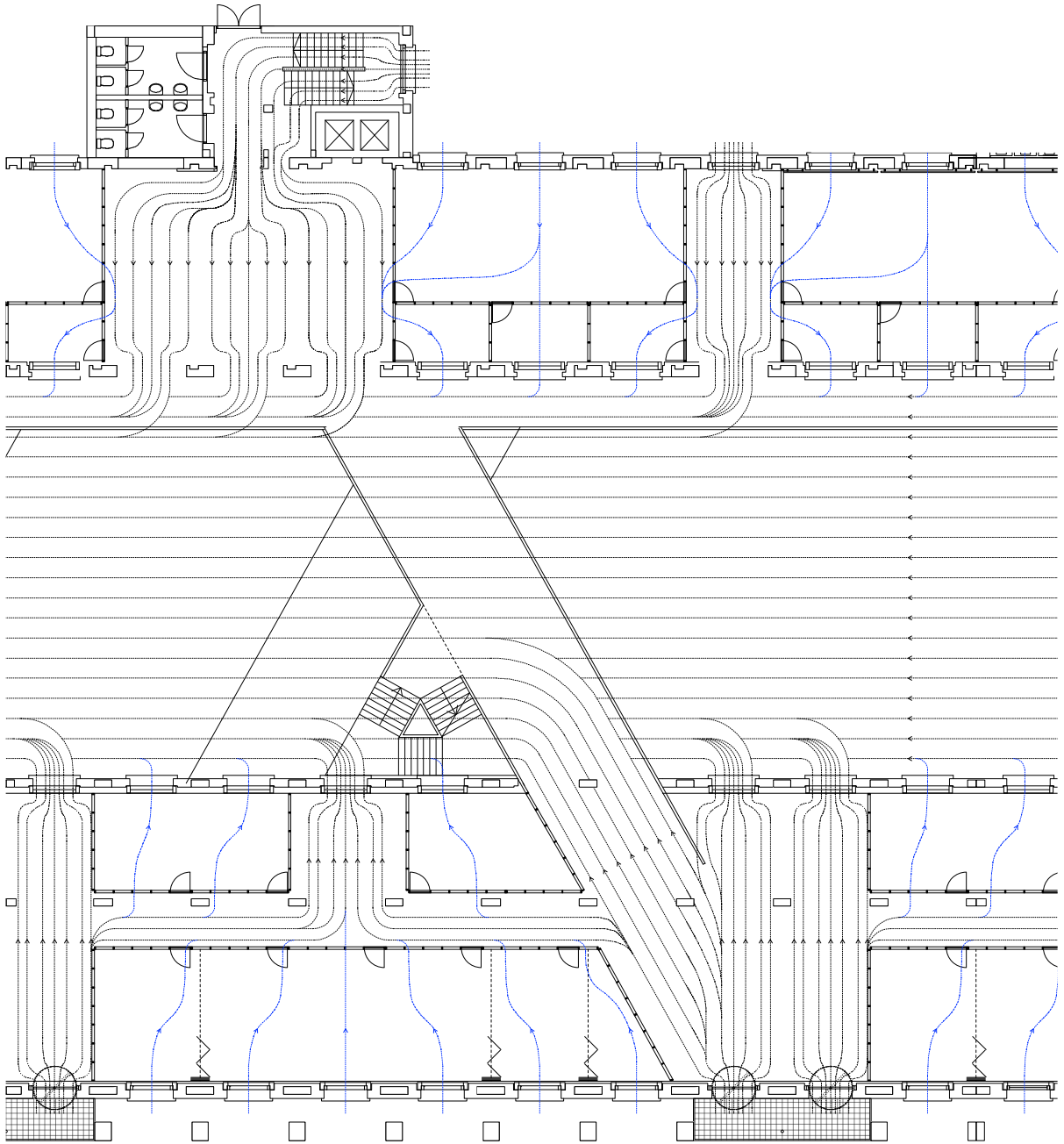
subject
scale
date

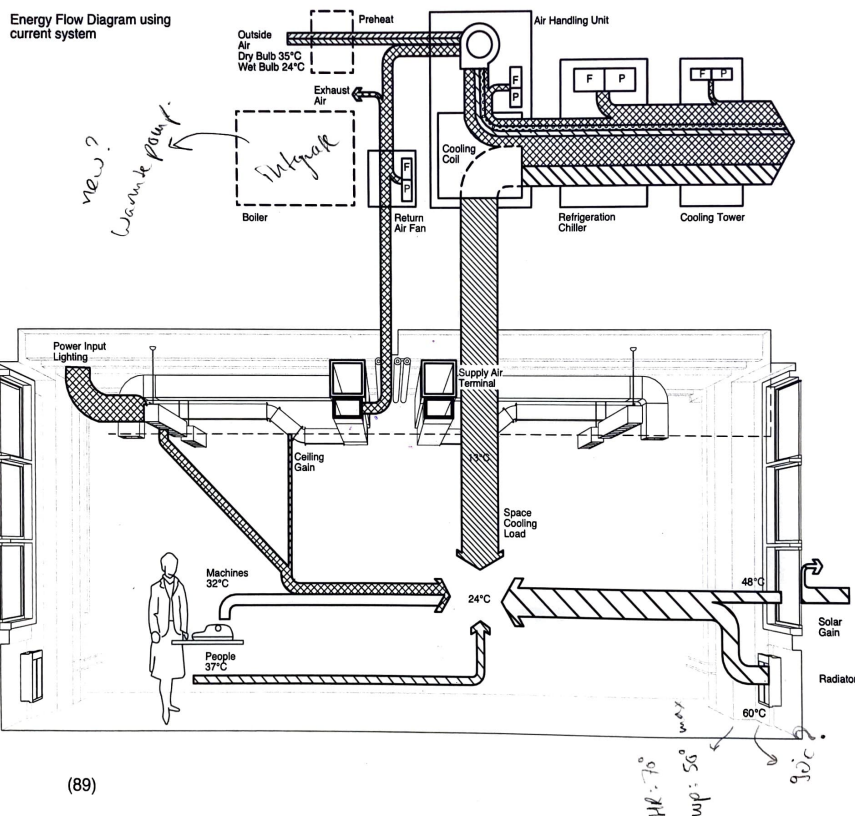
partition design
1:50 A3
22/04/20

Partitions



Ventilation





(89)

(89) Energy Flow Diagram based of the text and diagrams found in 'Planning and Designing the Office Environment' by D.Harris, A.Palmer, S. Lewis, D.Helimuth, G. Meckler, R. Gerdes.

Notes

Discussion with Laure Itard

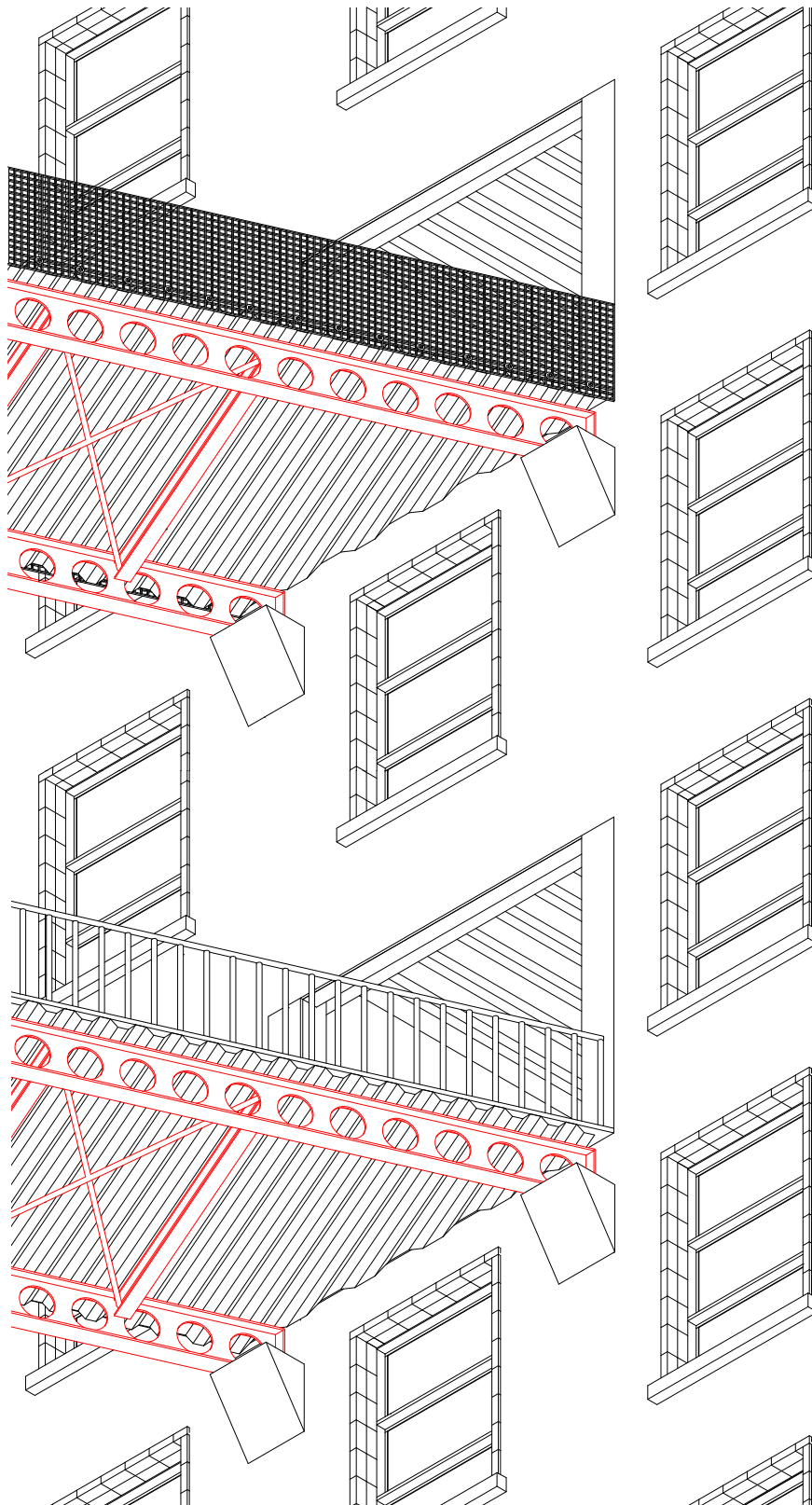
Discussion with Daniel Rosbottom
and Mark Pimlott

- *Use atrium as air exhaust (heat recovery)*
- *Grill the partitions*

- *Use framework to manoeuvre around*
- *Air exhaust as an architectural element*

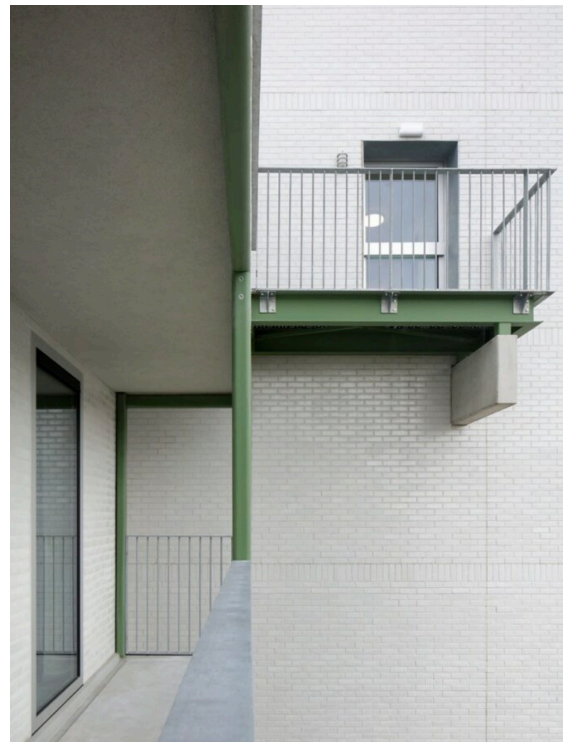
Week 4.2



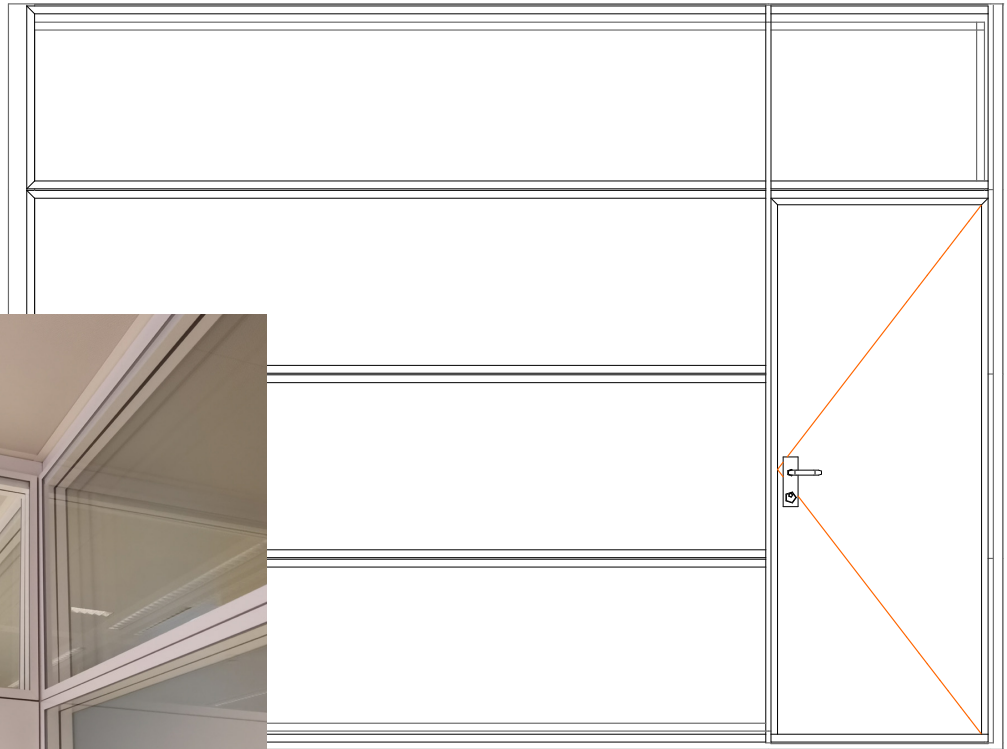


Kölner Brett - bplus - Brandlhuber, 2000

Nekkersput by Dierendonckblancke, 2020



Partitions



EUROCLOISON-DECO: technische beschrijving

De prefab scheidingwand EUROCLOISON-DECO is ontworpen voor de opdeling van bureaurooms. Het systeem Deco is een ruime waaier van afwerkingsmogelijkheden en is gemakkelijk verplaatsbaar en omvormbaar. De wanden vertonen de laatste kant-en-klaar voor montage.

Samenstelling van de wand:

Vertrekend van een structuur is de wand langs beide zijden bekleed met houtspanplaten. Karakteristiek zijn de rechthoekige, strakke en fine profielen, de achterliggende pinsten en fribzen en de verticale open voegen.

1. geraamte, structuur of skelet van de wand:

Het geraamte bestaat uit een vloerprofiel, een plafondprofiel en muurprofielen in aluminium, gelakt in een RAL kleur van onze standaardgamma. Pinsten en fribzen zijn teugeliggend ten opzichte van de bekledingspanelen. De verticale vijlen in galvaniseerd staal in C vorm zijn zo opgevoerd dat ze de doorgang van bekleding losmaken. Er zijn inkepingen voorzien die het inhaken van de bekledingspanelen, glasokaders of deuromkappingen losmaken. Dichtingvoegen in schuimrubber met gelisten delen worden aangebracht op de profielen ten einde een rechtstreeks contact te vermijden.

2. bekledingspanelen:

De bekledingspanelen in houtspanplaat 18 mm detselst 650 kg/m³ worden vastgehaakt langs beide zijden van het geraamte. Een brede waaier van afwerkingen is mogelijk: vinyl, melamine, laminaat, houtfineer of textielbekleding. Eens geplaatst, blijft er een verticale achterliggende open voeg van drie millimeter tussen de panelen onderling. Een ribwaaier van 50 mm tussen de bekledingspanelen zorgt voor een goede akoestische isolatie.

3. beplaatste modules:

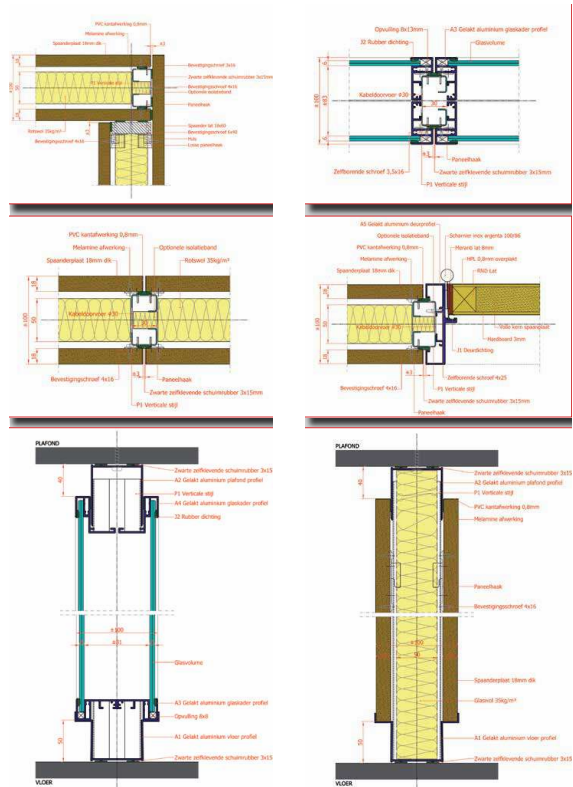
De glasokaders zijn opgebouwd vertrekende van gebuildeerde aluminiumprofielen in gelaste uitvoering RAL kleur naar keuze uit onze gamma. De glasokaders zijn op dubbel samengesteld profiel opgebouwd, wat een afzonderlijk monteren en demonteren toelaat. Een glasokader vervangen door een vrij paneel is uitermate eenvoudig. De glasokaders laten het gebruik van glas van 5, 6 of 8 mm toe in diverse uitvoeringen: vlak klaar, gekraagd, gezandstraald enz. (zie specificatie in de prijslijst). De aanwending van "verelaptes" passeerlen kan in optie worden aangeboden.

4. deurprofielen:

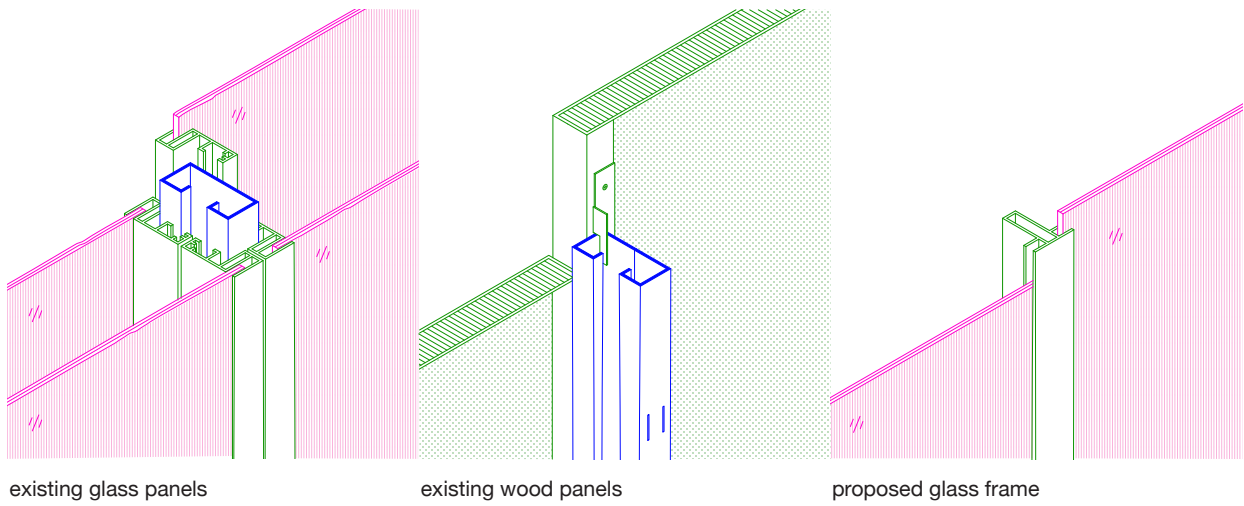
De deurprofielen worden uitgevoerd in gelakt aluminium RAL kleur naar keuze. Deze modules kunnen uitgevoerd worden in standaardhoogte, met doolpend vast bovenstuk of kozelhoog.

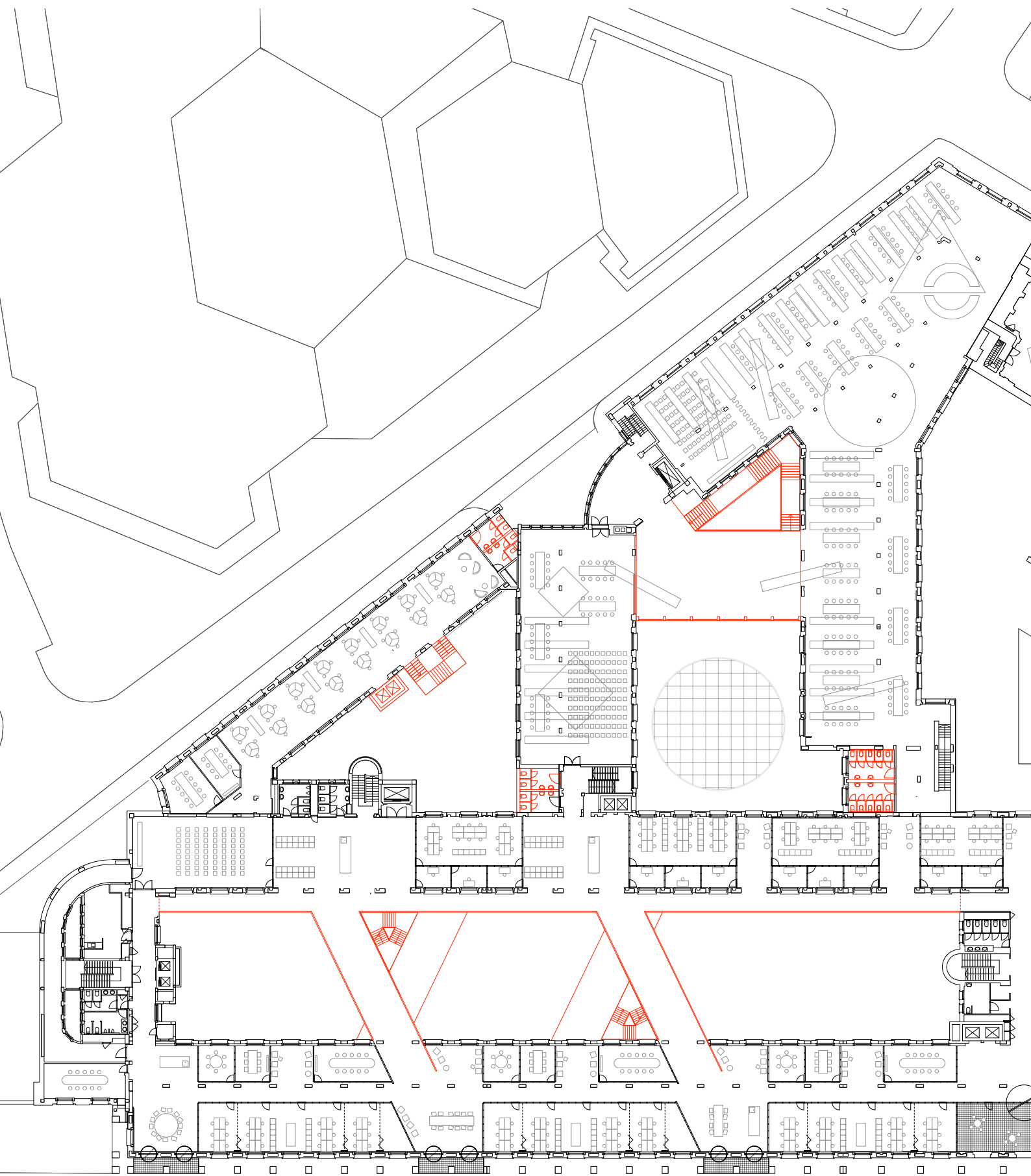
Eigenschappen van de wand:

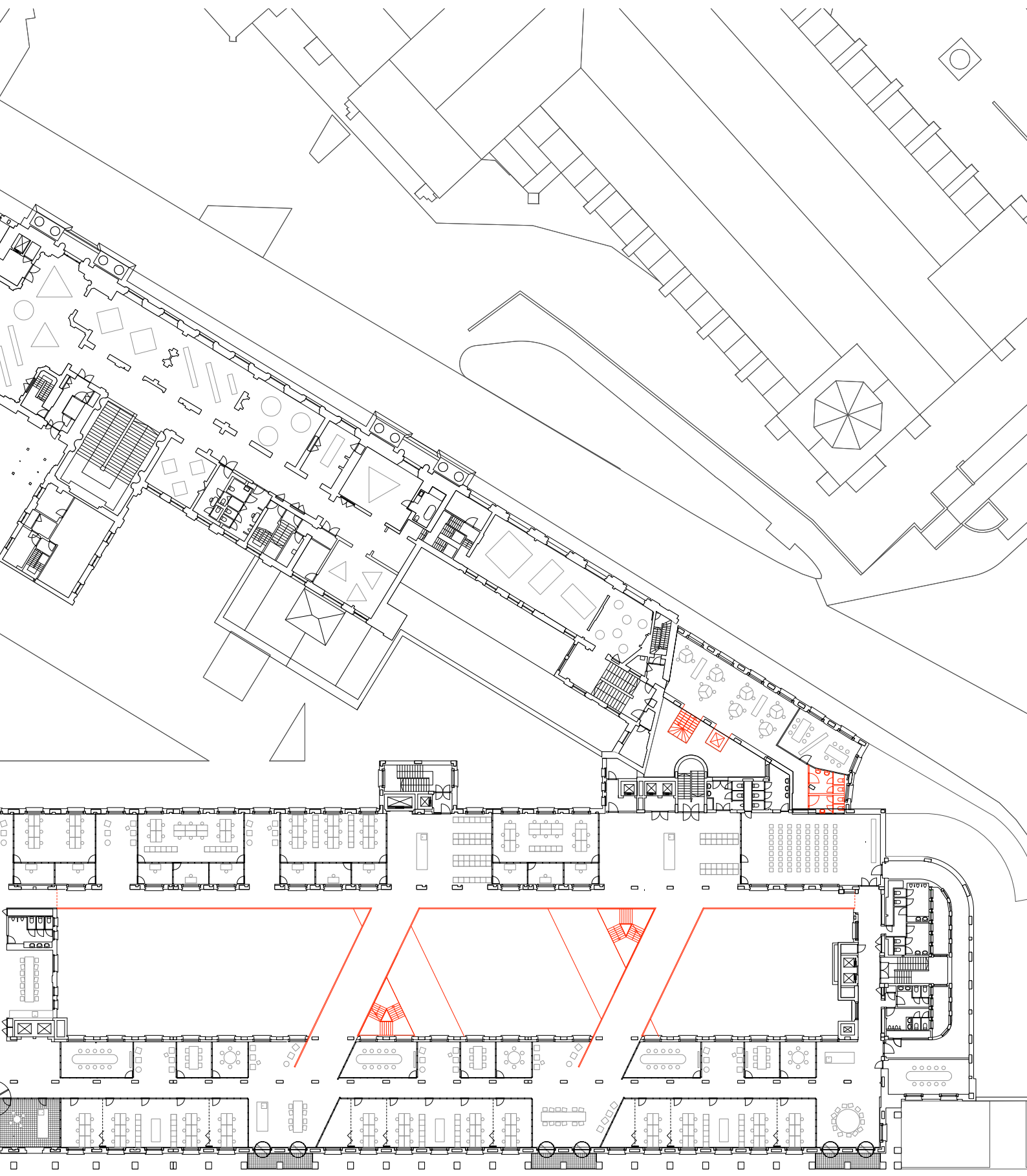
- Wanddikte: 100 mm.
- Standaardmodulelengte: 1200 mm.
- Tolerantie op de hoogte: 15 mm.
- Grote flexibiliteit in de mogelijkheid elke module aan te passen.



Partitions









- *Draw conclusions and take them to the public interior*
- *Is this representing or oblivious?*
- *What is the user interaction?*
- *Go out from moments of interaction*

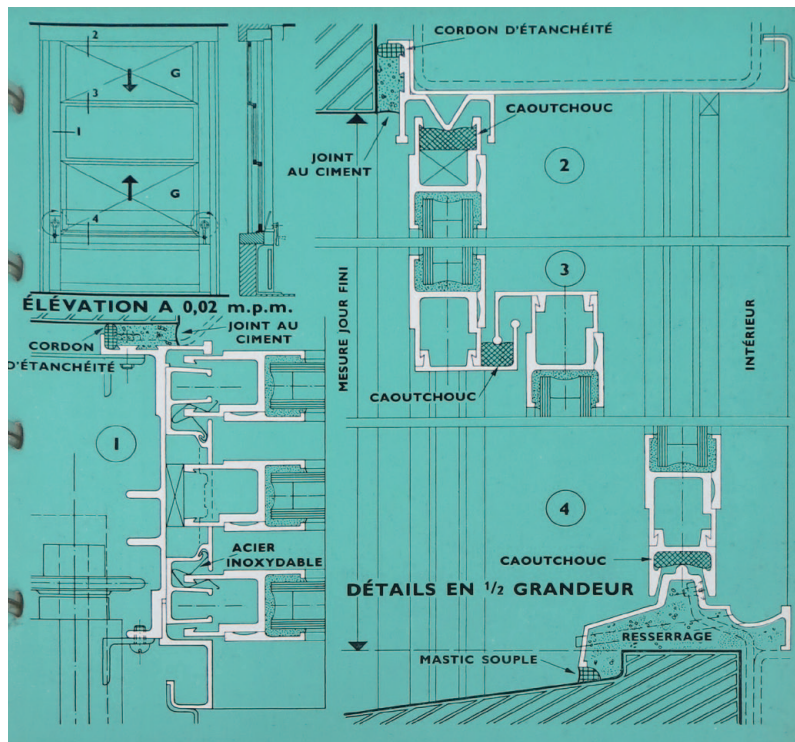
Add acoustic panels built up of partitions
Show balcony + bridge + stairs
Detail steel connections / support
Sequence of spaces in model

Week 4.3

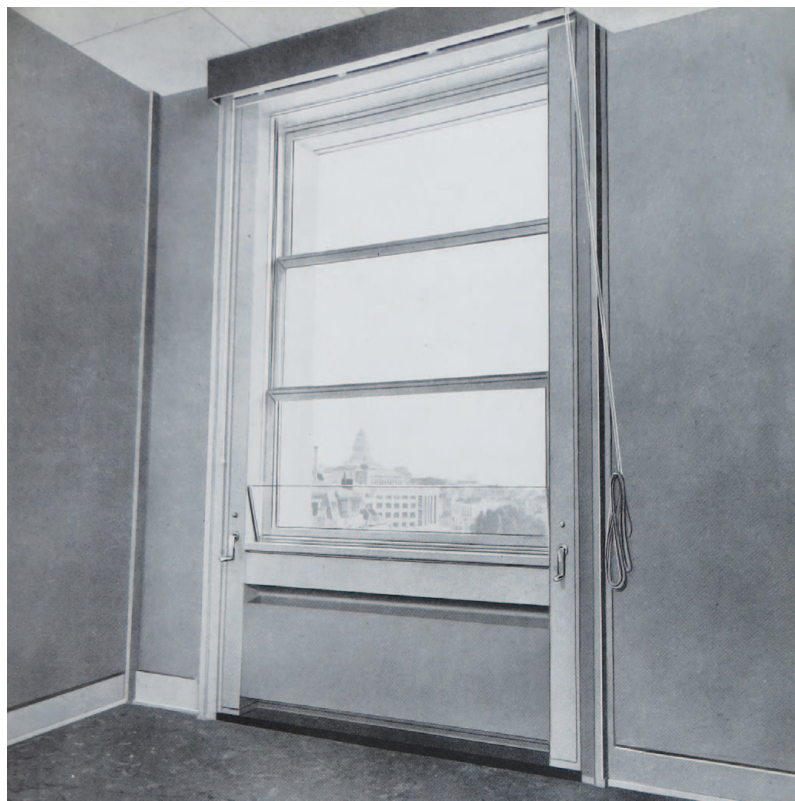


Reusing the windows

Programma van Eisen - gunning opdracht: ET 1642 RENOVATIE NBB1 - bijlage 1.4. onderzoek historiek en waardestelling

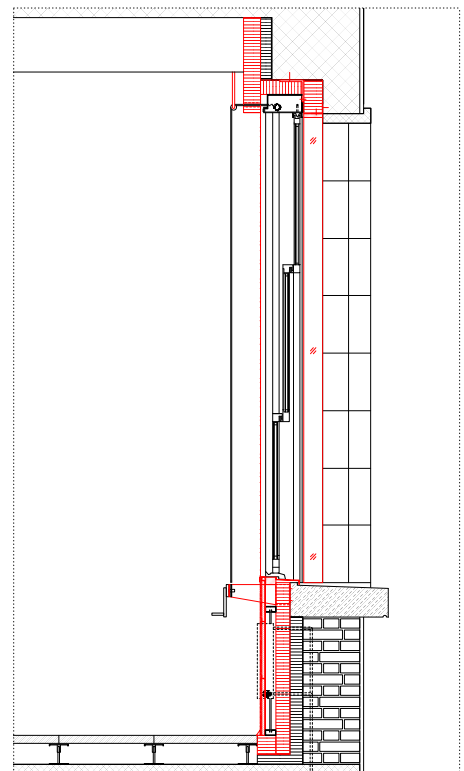
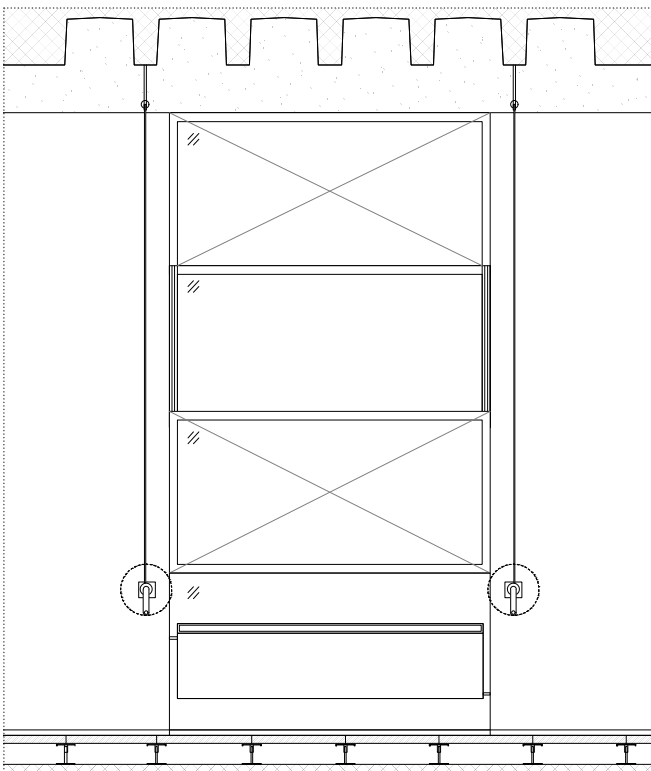
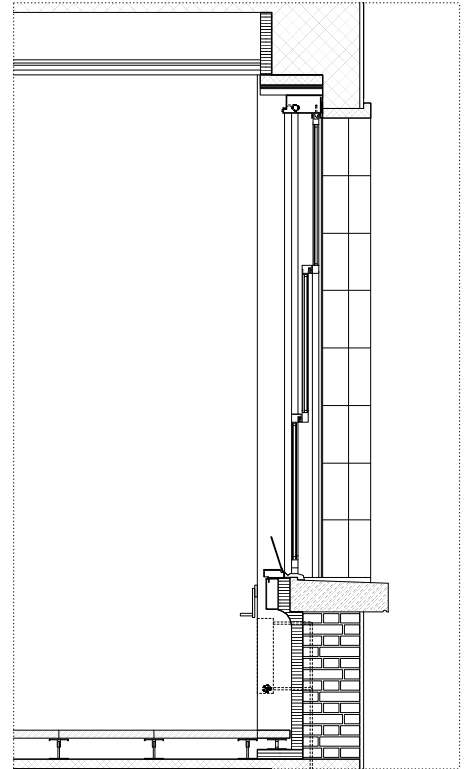
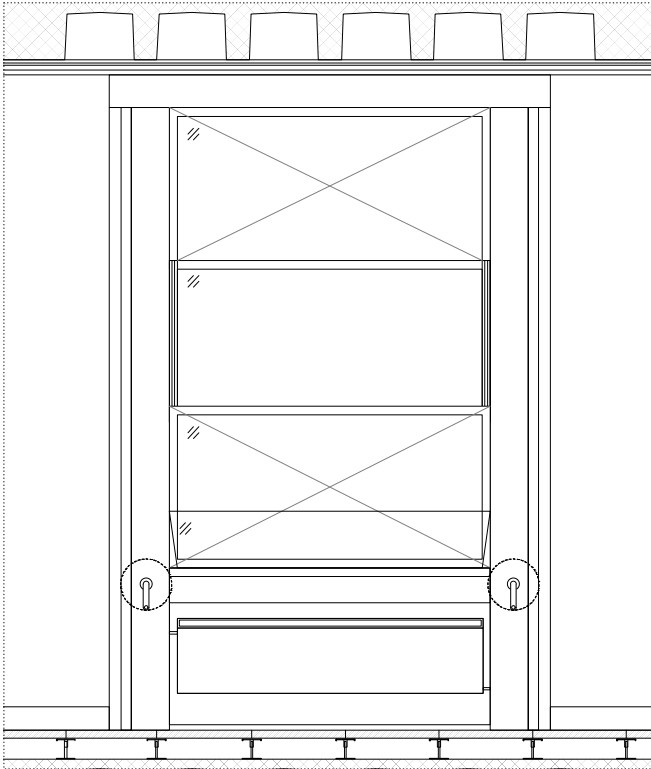


Bron: Archief Nationale Bank



Bron: Archief Nationale Bank

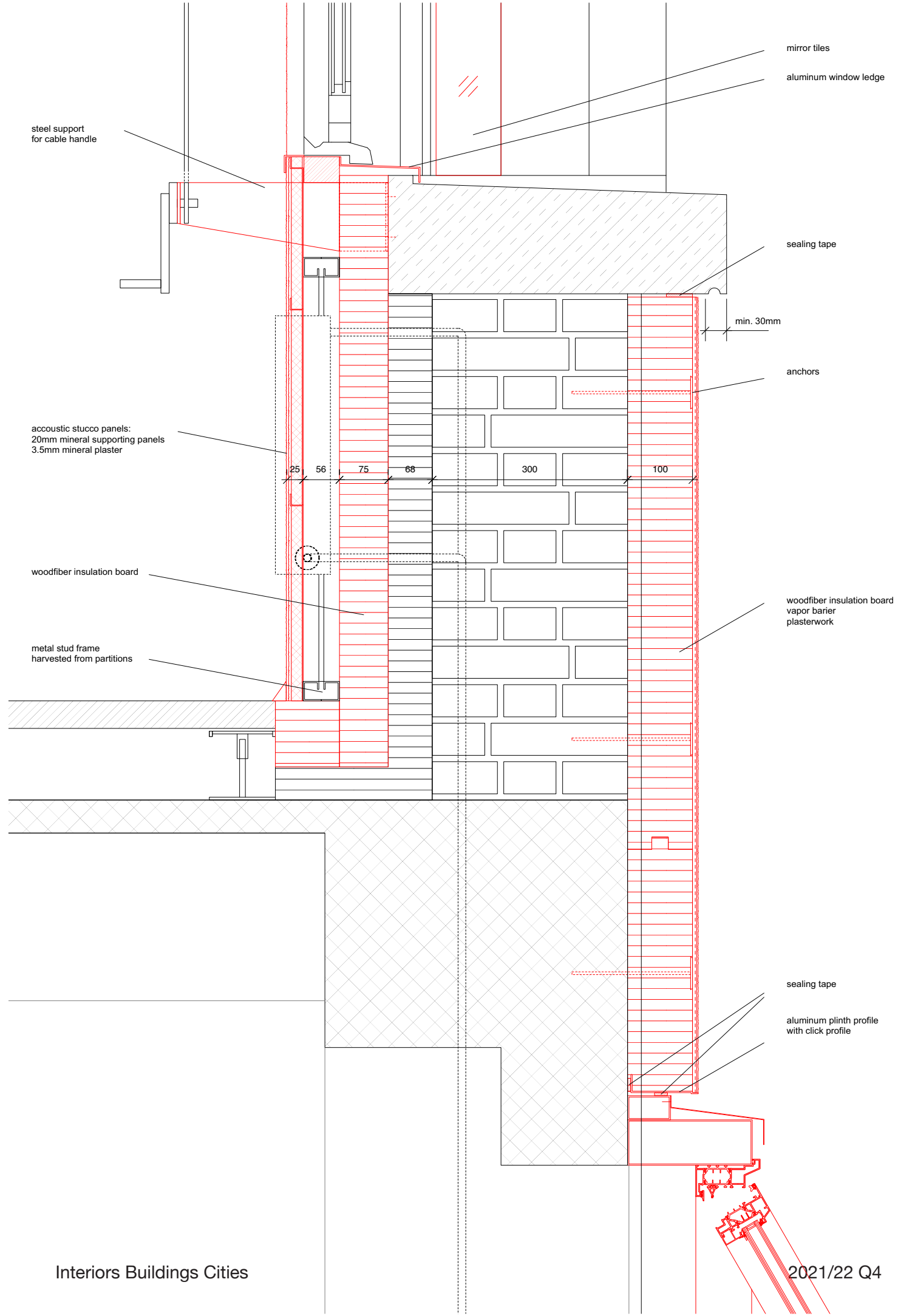
11



Facade



drawing number 311
subject elevation courtyard
scale 1:250 AS
date 22/02/16



mirror tiles
aluminum window ledge

steel support
for cable handle

sealing tape

min. 30mm

anchors

acoustic stucco panels:
20mm mineral supporting panels
3.5mm mineral plaster

25 56 75 68 300 100

woodfiber insulation board

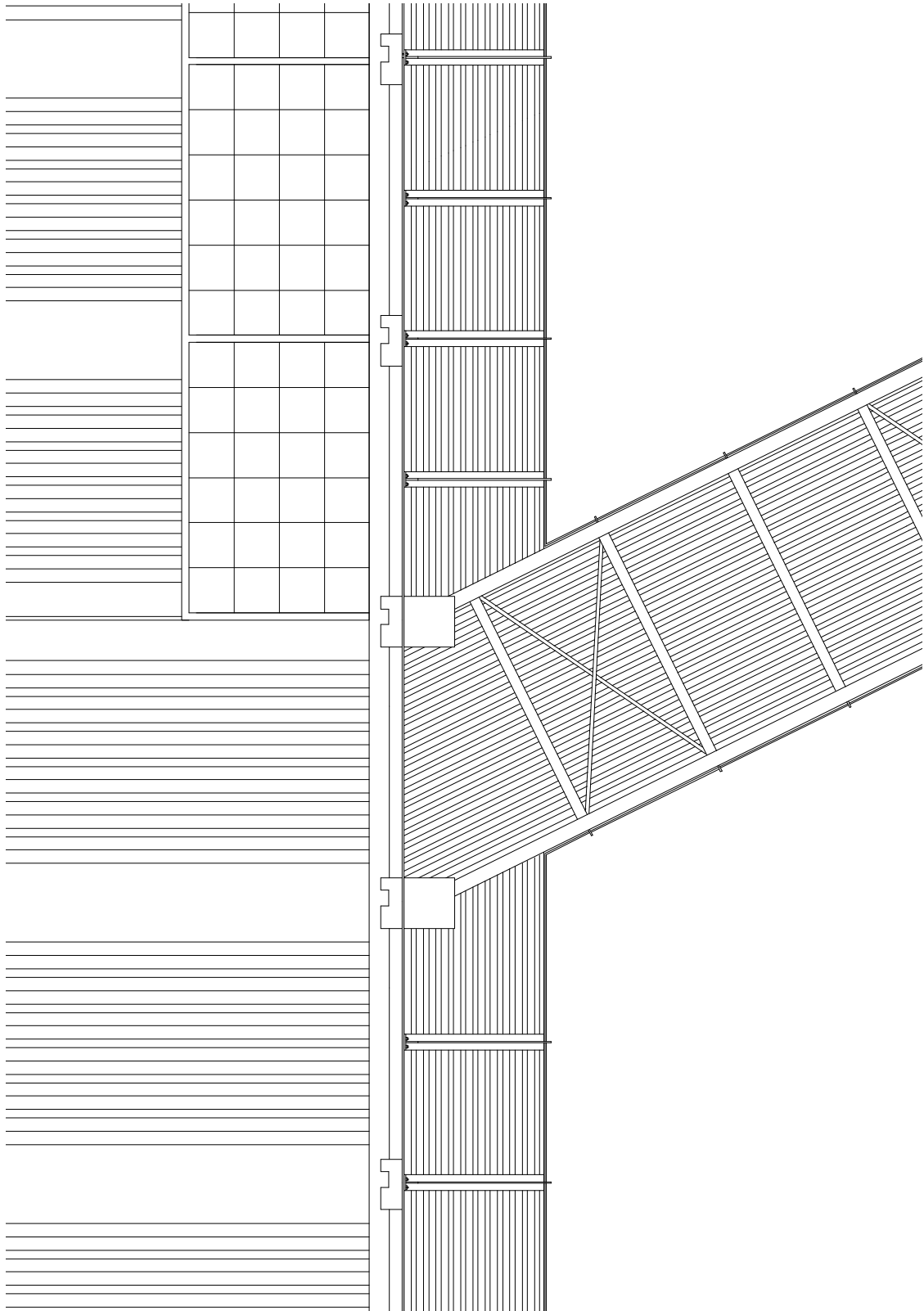
woodfiber insulation board
vapor barrier
plasterwork

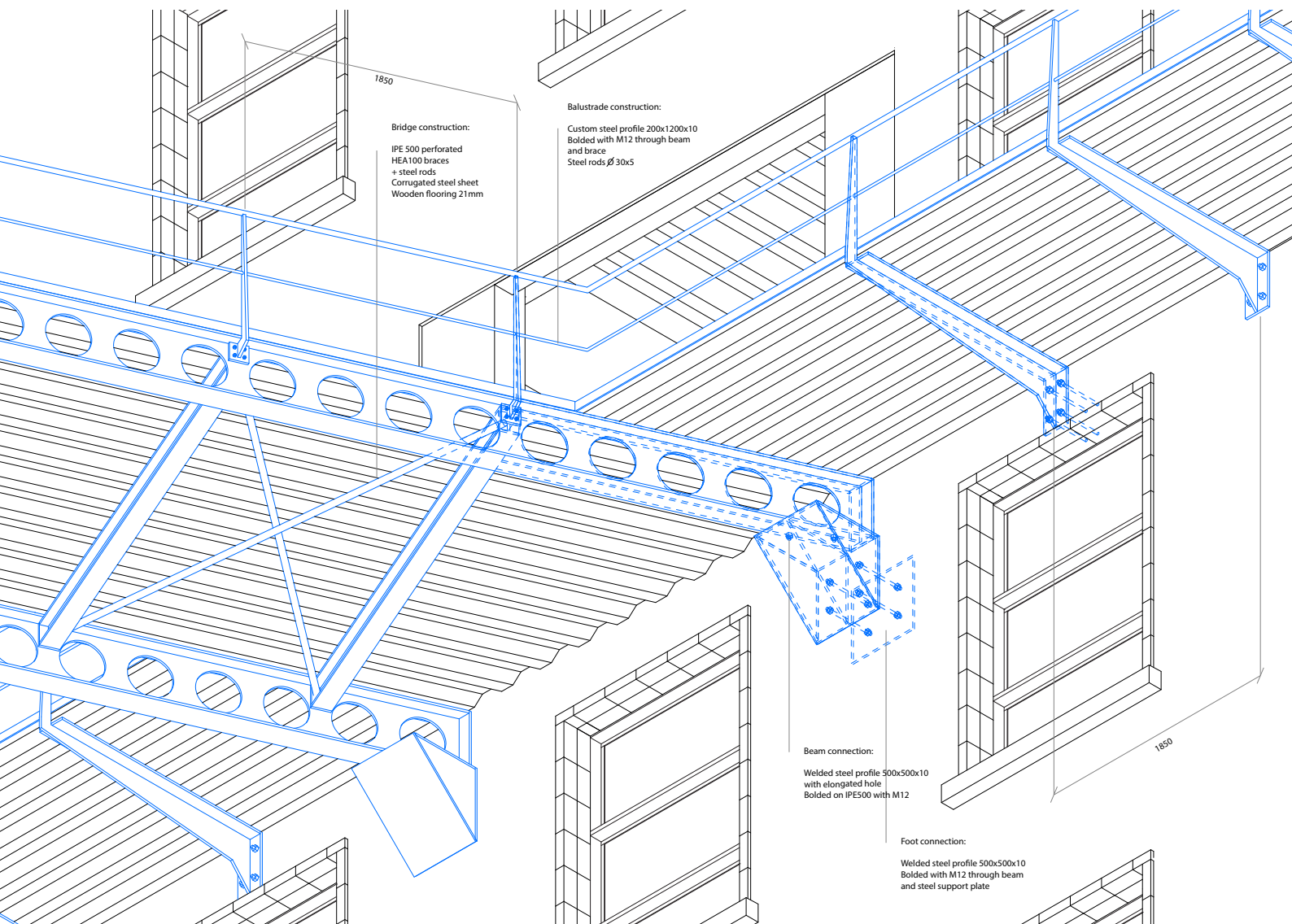
metal stud frame
harvested from partitions

sealing tape

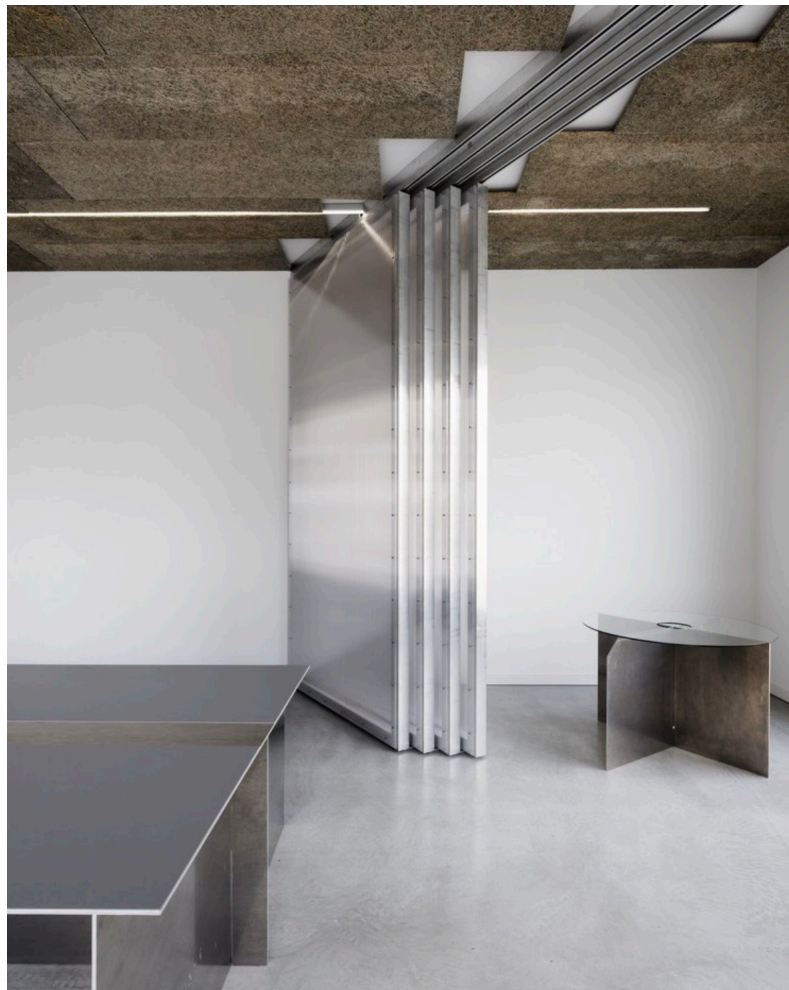
aluminum plinth profile
with click profile

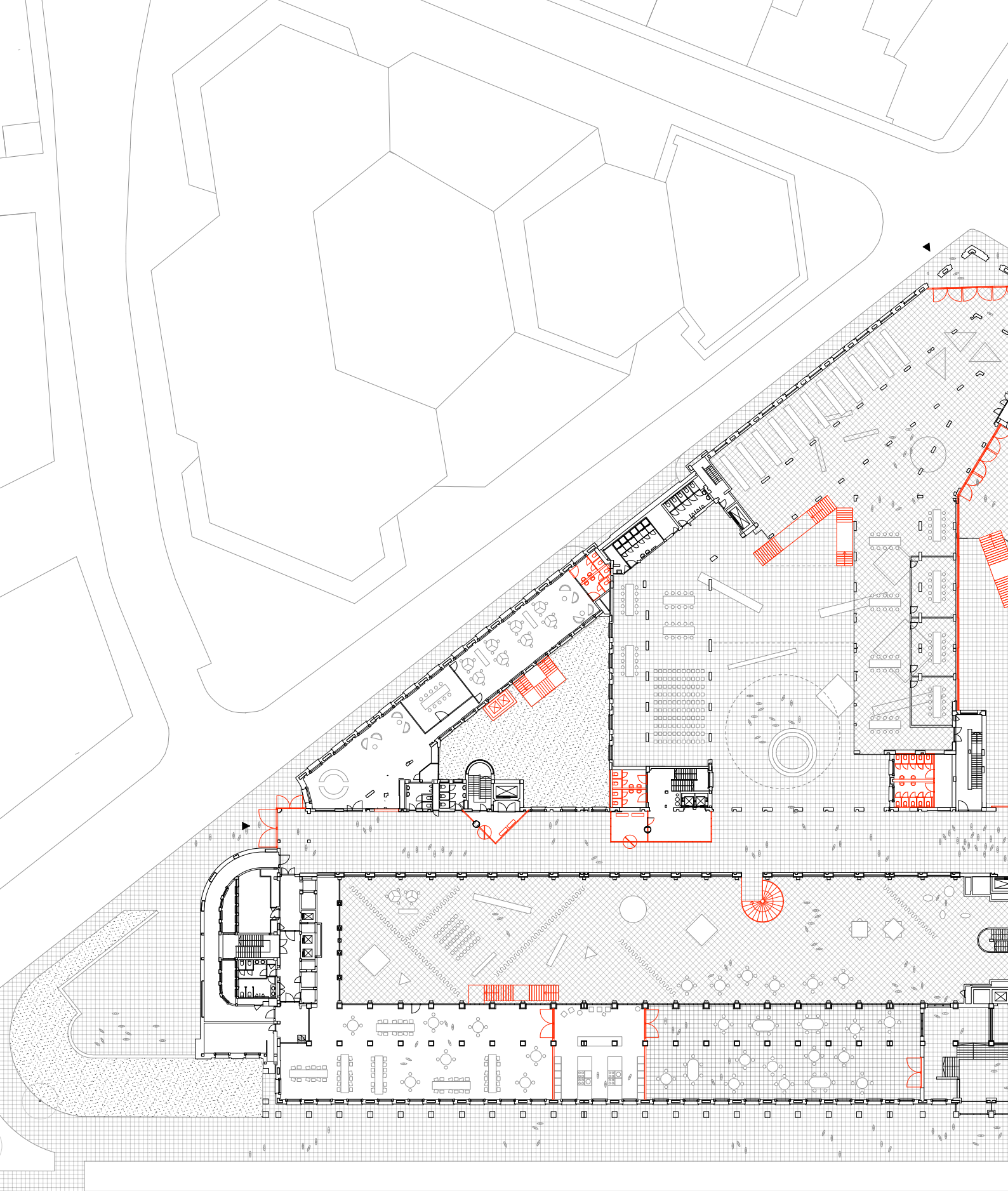
Bridge

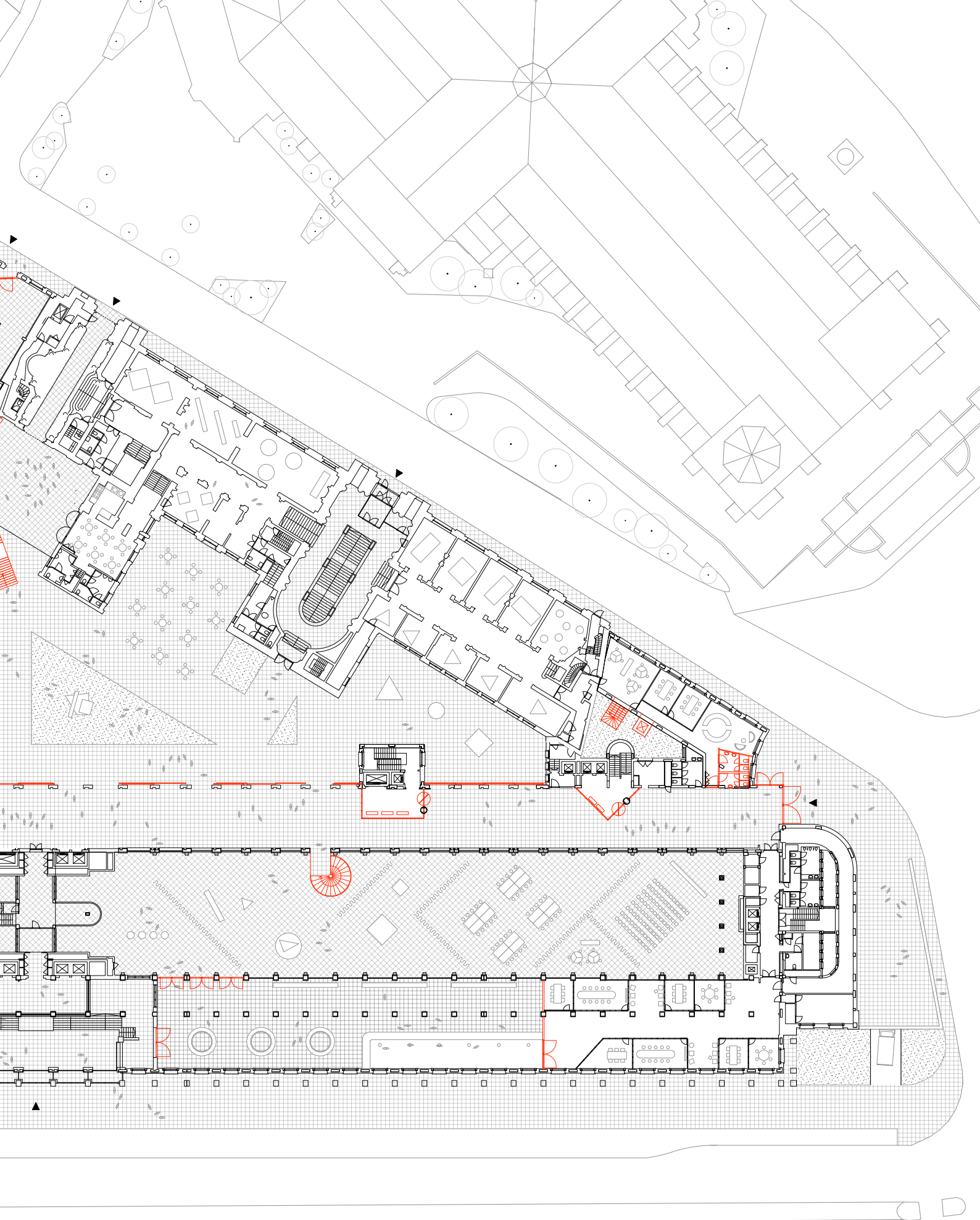




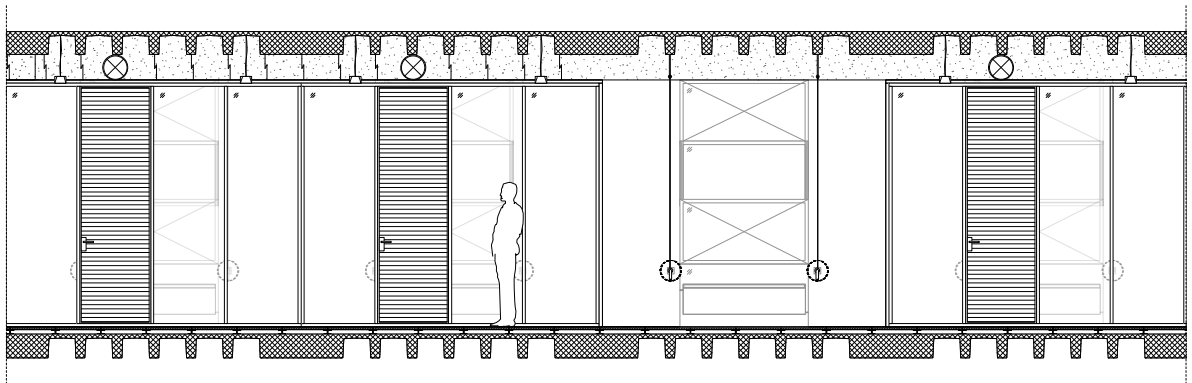
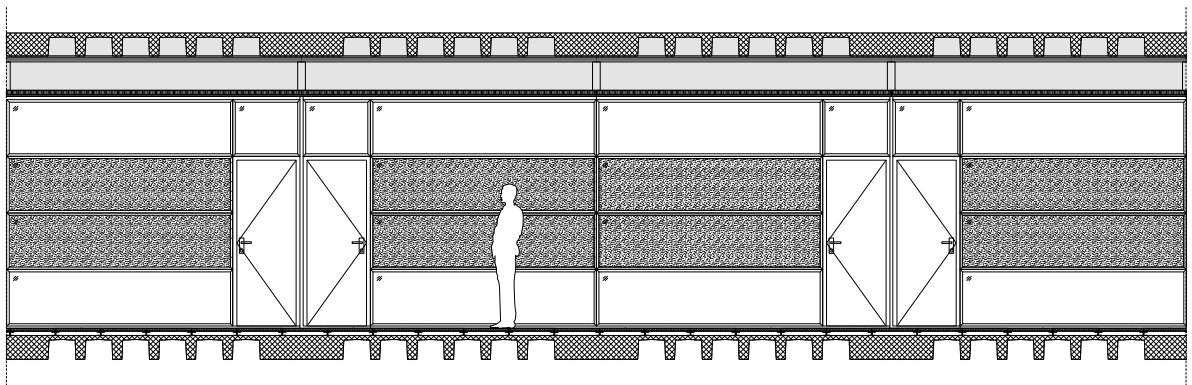
Week 4.4



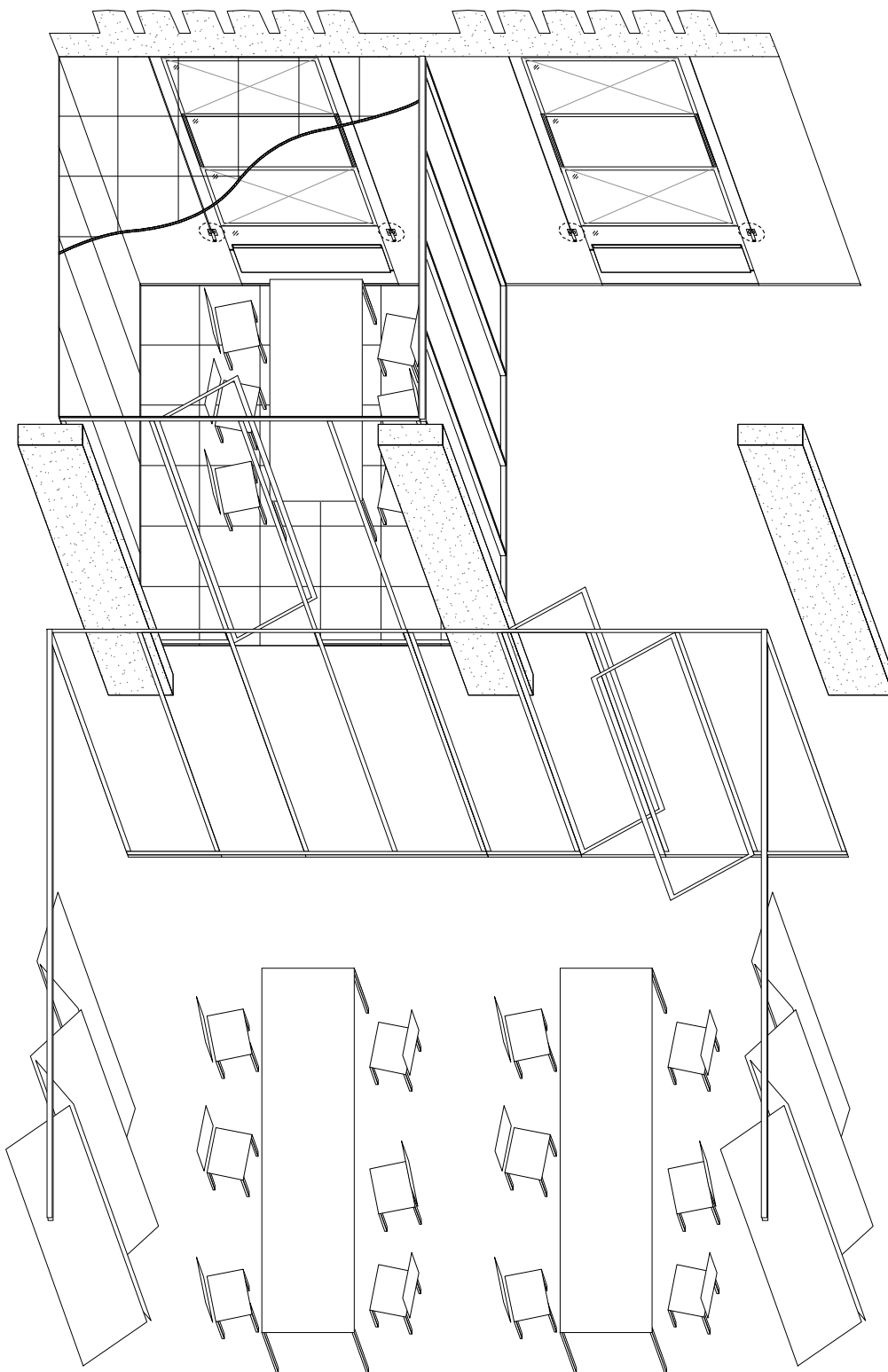




The office space



drawing number 611
subject section detail
scale 1:100 A3
date 22/03/21



Public corridor



- *Address WHY you do the things you do, focus on the relations between the users of the building, human or non-human agents.*
- *Explain the meaning and difference of the architectural expression of old and new.*
- *Climate diagrams could be clearer.*
- *Why is the steel foot not aligned to the steel beams?*
- *How do these interventions come together to say something larger.*
- *Why does then new entrance look the way it does, How does the detail establish the larger whole? What does it say about the larger institution and link back?*

Week 4.5

Notes Sam

Very well presented project and elaborately worked drawing book and project journal. I particularly enjoy you showing the stitched together facades and when you show the work that you and your fellows made throughout the year.

You mix the use of the words 'hotel' and 'palace' which might be confusing to laymen. On your printed drawings, the arrows of existing staircases and new ones are different. Is there a reason?

Maybe you can animate some diagrams?

Animate your drawings with persons (see presentation of Linde). Of course if this fits the aesthetics of your project.

On the drawings on the wall (luckily they are there!) you make abstraction of the train tunnel underneath the building. Make sure you show this tunnel.

Bank providing spaces for the public, restaurant, gym and share it with the rest of the city. > SESC Brazil.

Axe, pocket knife, Needle and thread (Irénée Scalbert).

Marie-Jo Lafontaine Marthe Wéry, Françoise Plissart: 3 female artists

Climate diagrams in plan could be clearer. (Colour)

Q: System for greenhouses placed in existing roof. How do you deal with its shape? Would you consider placing the shading on the outside? Why on the inside? Blanket at night, to keep warmth inside.

Q: Could you explain how you arrived at the placement of the bridges between the office floors?

Raising the courtyard. Have you considered making it even higher?

Placing a staircase between the public route and the banking halls is also stitching. It doesn't only take place above the glass roof.

Q: Drawing 311: how did you decide upon the division of the windows of the courtyard facade?

Notes Sereh:

Bricolage: do you have an inventory of what you take away, discard, reuse?

In the beginning of the presentation you introduce a whole series of interesting ideas, such as the bricoleur, the axe, pocketknife, needle and thread, et cetera, but you do not really come back to those later in the presentation. It might be interesting to refer back to them once you talk in a more concrete way about the project, to show how this plays out within your design.

You show one new entrance. What is the exterior presence of your interventions? And how do you judge whether they are visible and present enough in the large mass of the bank?

We get to see the atrium with the bridges in great detail. What happens in the bank hall below? What is its character?

Questions Matthijs (notes Sam):

Facade detail: opening the window. How will we perceive this, everyone can open the facade in their own way, what is the effect? Not the drawing you make. What do you think would happen?

What is your stance with regard to reuse of building materials?

Questions Sereh (notes Sam):

You have managed to include many research references you have looked at. Show the richness of the thinking. You started out talking about bricolage. Do you have an inventory of what you take away, reuse, discard, about the flow of material you set in motion for your project?

Axe, pocket knife, needle and thread. Potential

You show one exterior image, at the scale of the building a modest intervention. What is the exterior presence? Do they become visible at other moments as well? It would be interesting to see them all the way around, so you can judge what the scale or boldness needs to be. Subtle but visible enough to make an impact.

You go into great detail about the atrium and bridges. What is the character of the banking hall?

Questions Ulf (notes Sam)

Looking at banking hall 1960 image, lamps seem to be very distinct. Are they still existing? What is your rule or guideline for working with this space? Take what is there or insert existing elements from elsewhere in the building or design some yourself?

What about chairs benches and textile, would you then go for an approach with new, colorful elements or calm, peaceful objects?

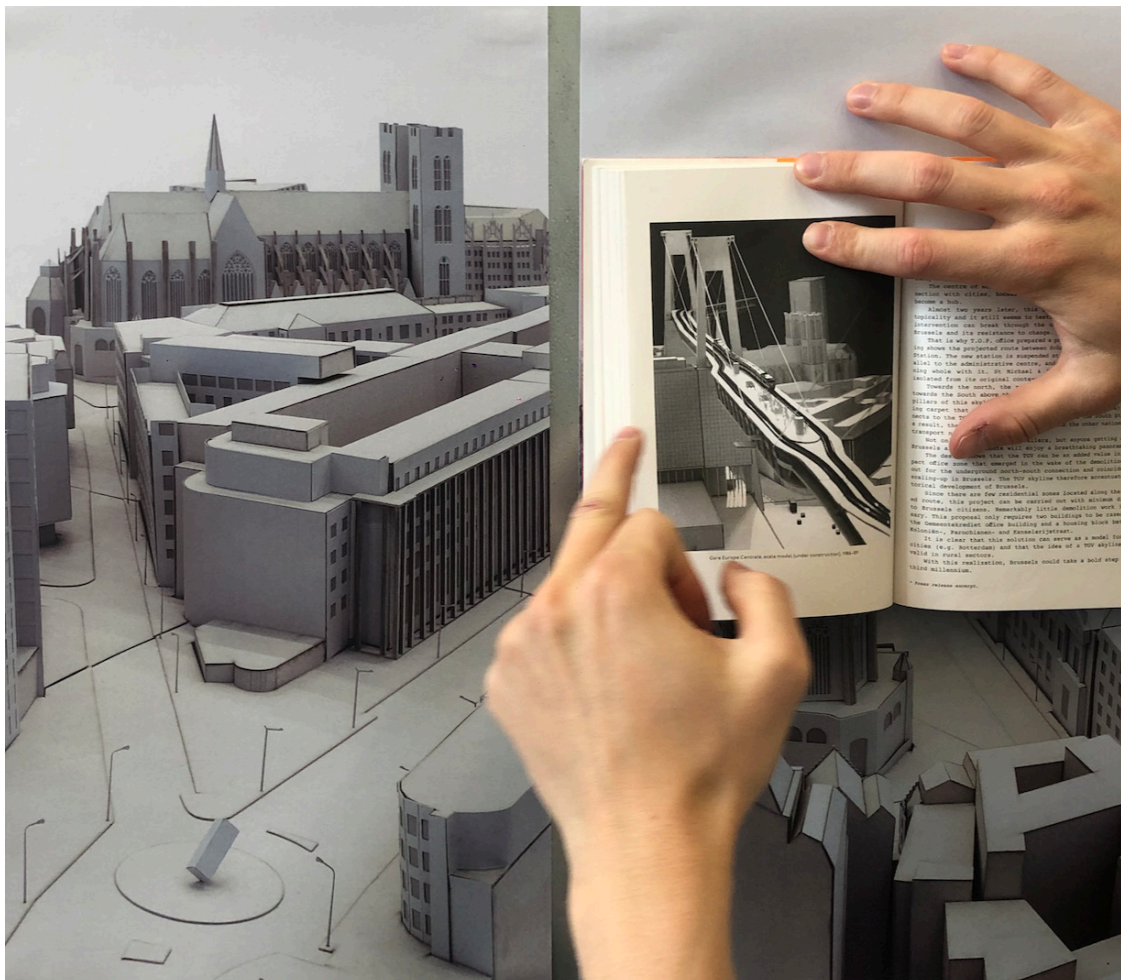
Scheme of ventilation: summer: shading of the atrium and rely on natural ventilation. You get air in from the Bd de Boulevard: what is your response to the heat island effect of this canyon? Would this work or do you need to intervene?

Model pictures: 'roughness' of the model representative for the interior of the bank. Is this the case for the interior of the national bank of Belgium?

- *Facade detail: opening the window. How will we perceive this, everyone can open the facade in their own way, what is the effect?*
- *What is your stance with regard to reuse of building materials?*
- *Do you have an inventory of what you take away, reuse, discard, about the flow of material you set in motion for your project?*
- *What is the exterior presence? Do they become visible at other moments as well?*
- *You go into great detail about the atrium and bridges. What is the character of the banking hall?*
- *What is your rule or guideline for working with this space? Take what is there or insert existing elements from elsewhere in the building or design some yourself?*

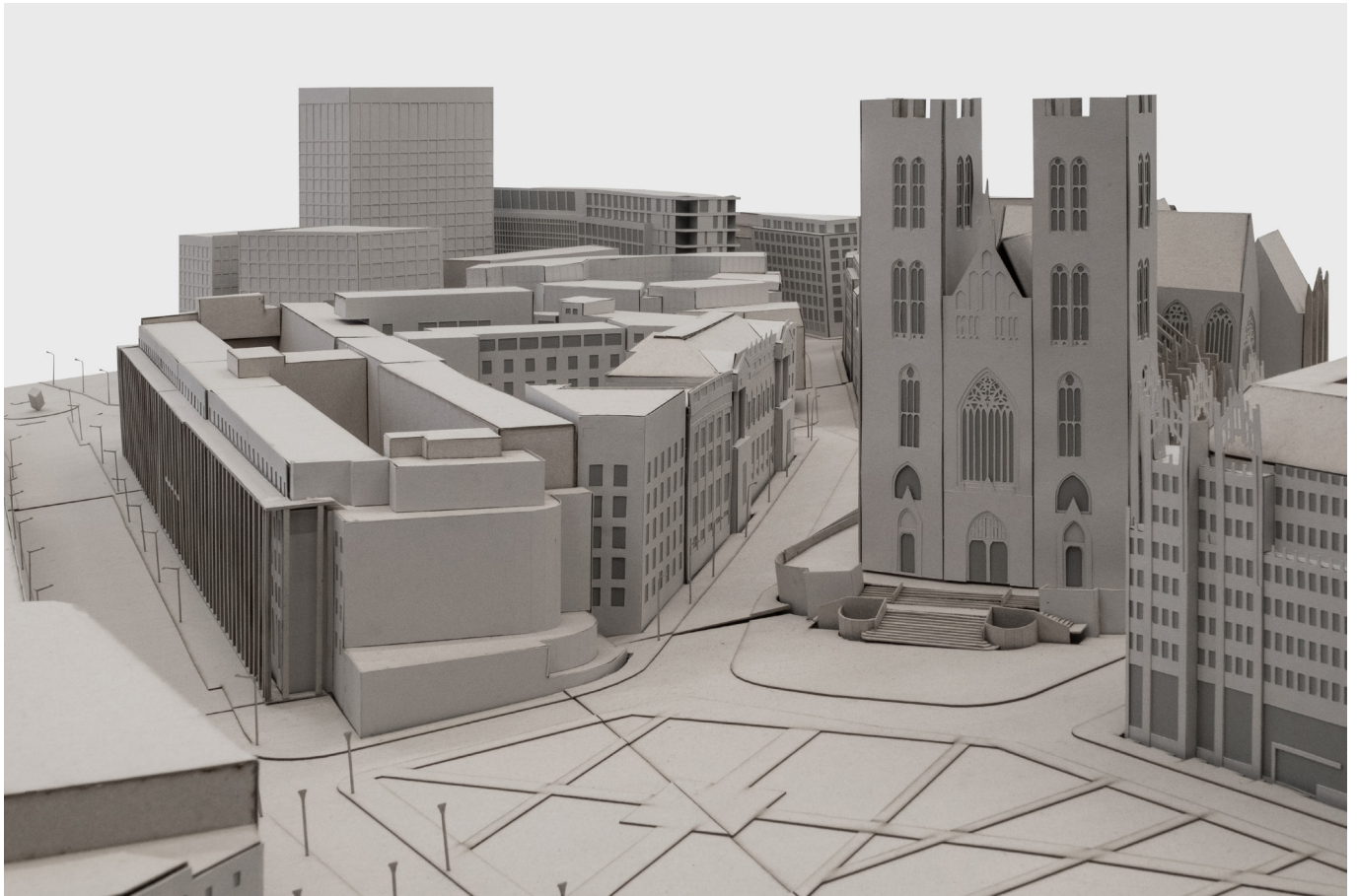
Week 4.7

Gare Europe Centrale scale model from Luc Deleu & T.O.P. Office Future Plans 1970-2020 by Peter Swinnen, Anne Judong.

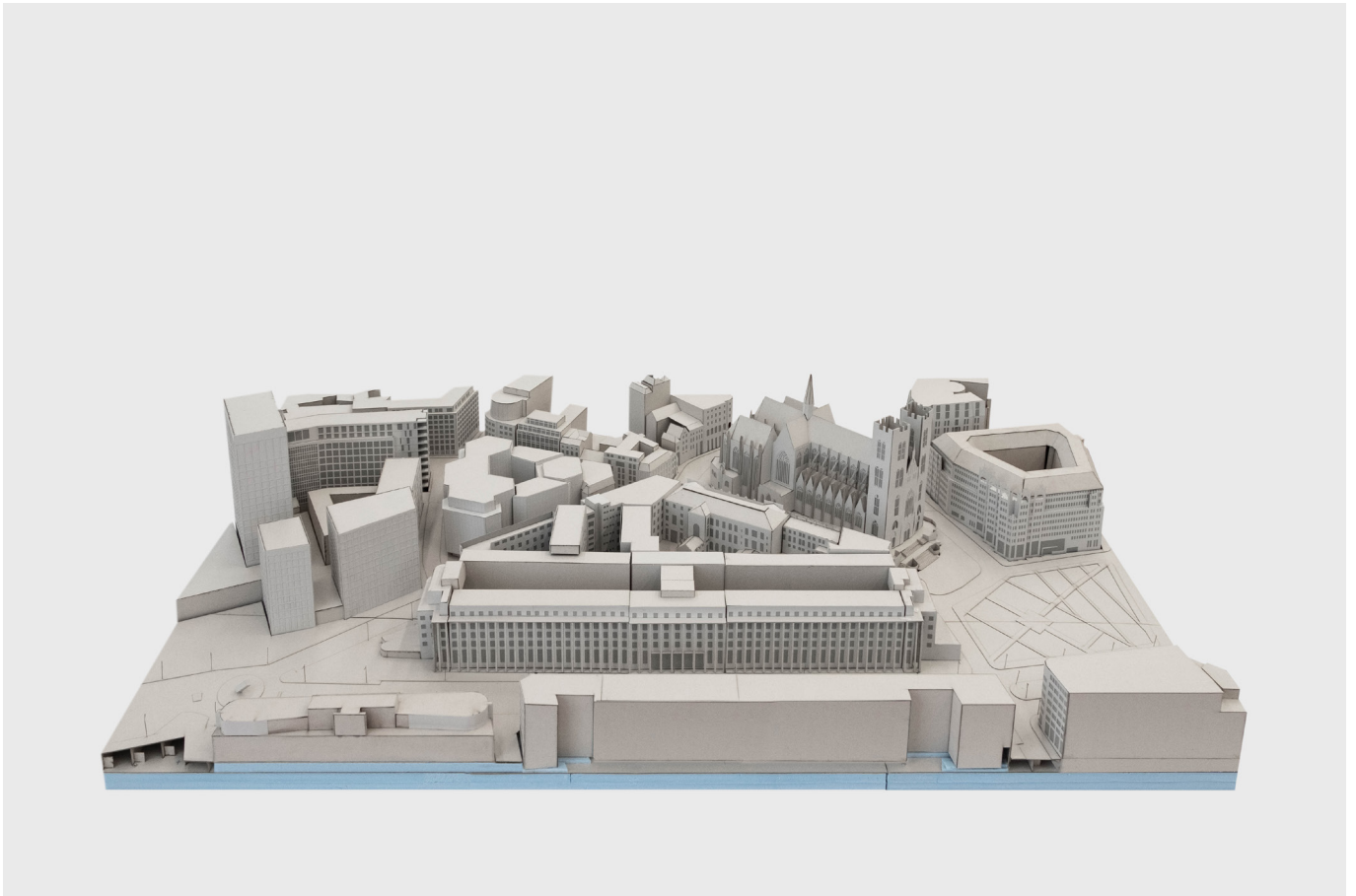


Model photography

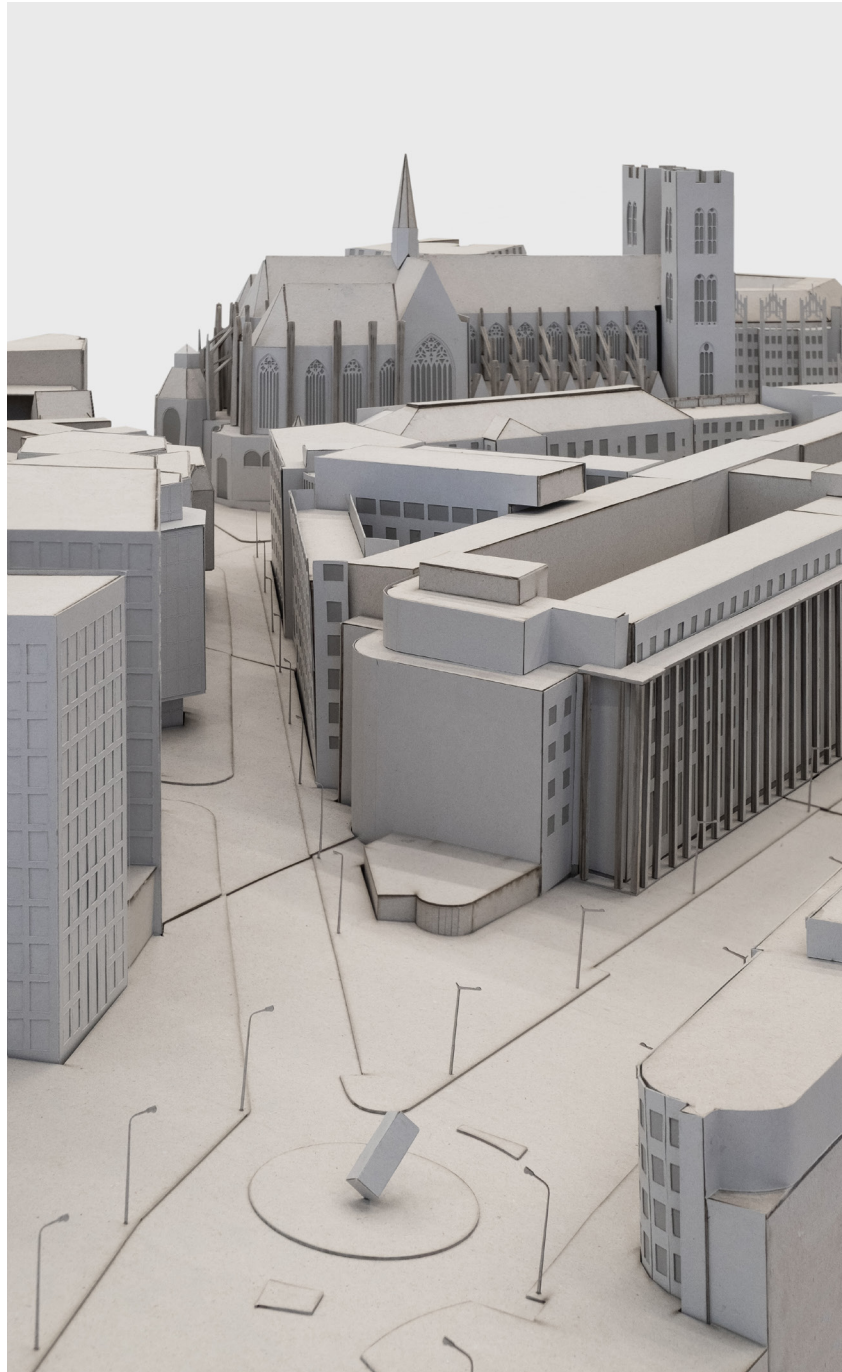
collaborative context model
scale 1:200. photography c/o
Laurens de Munck and Bas
Leemans



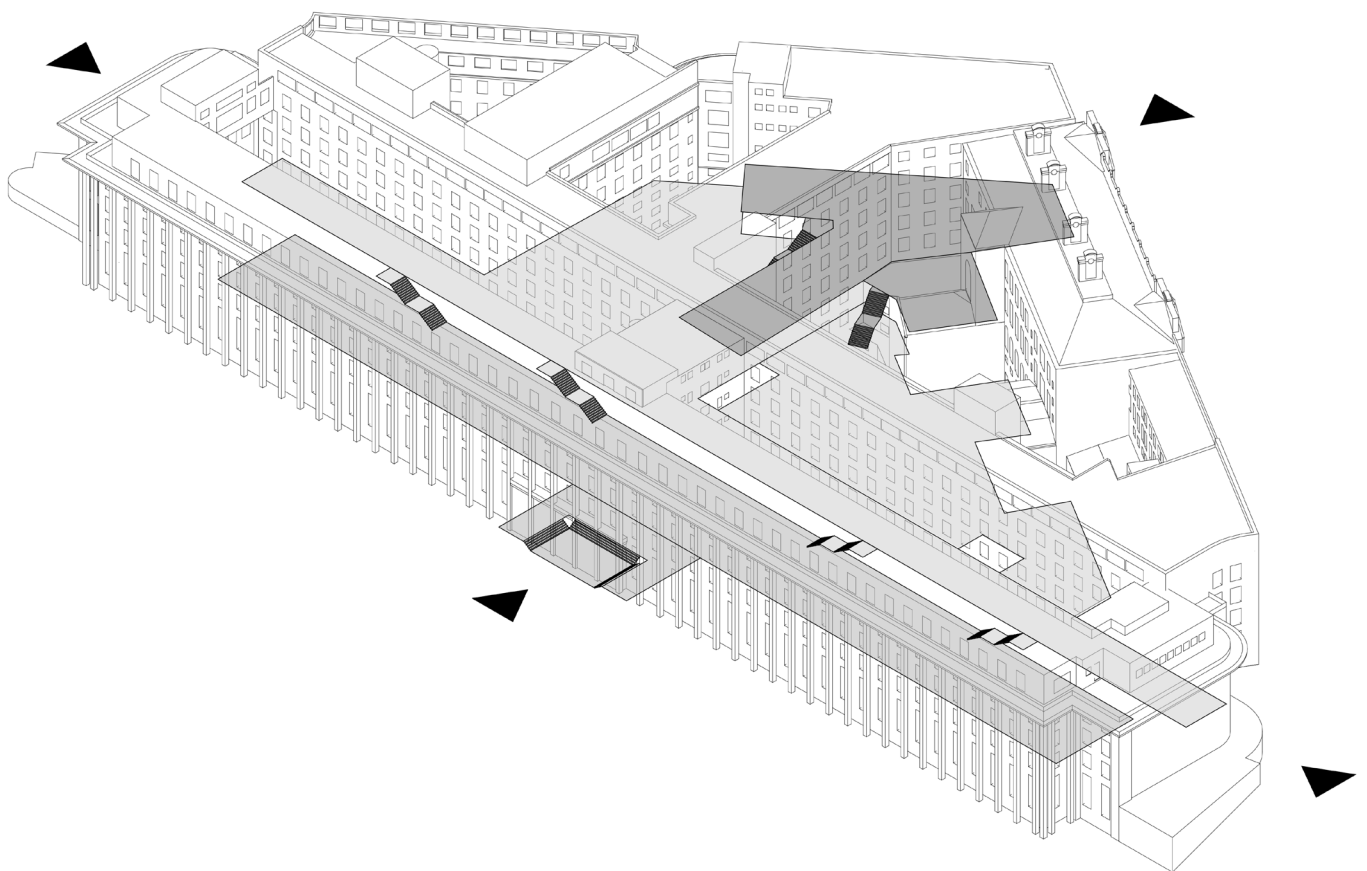
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scale 1:200. photography c/o
Laurens de Munck and Bas
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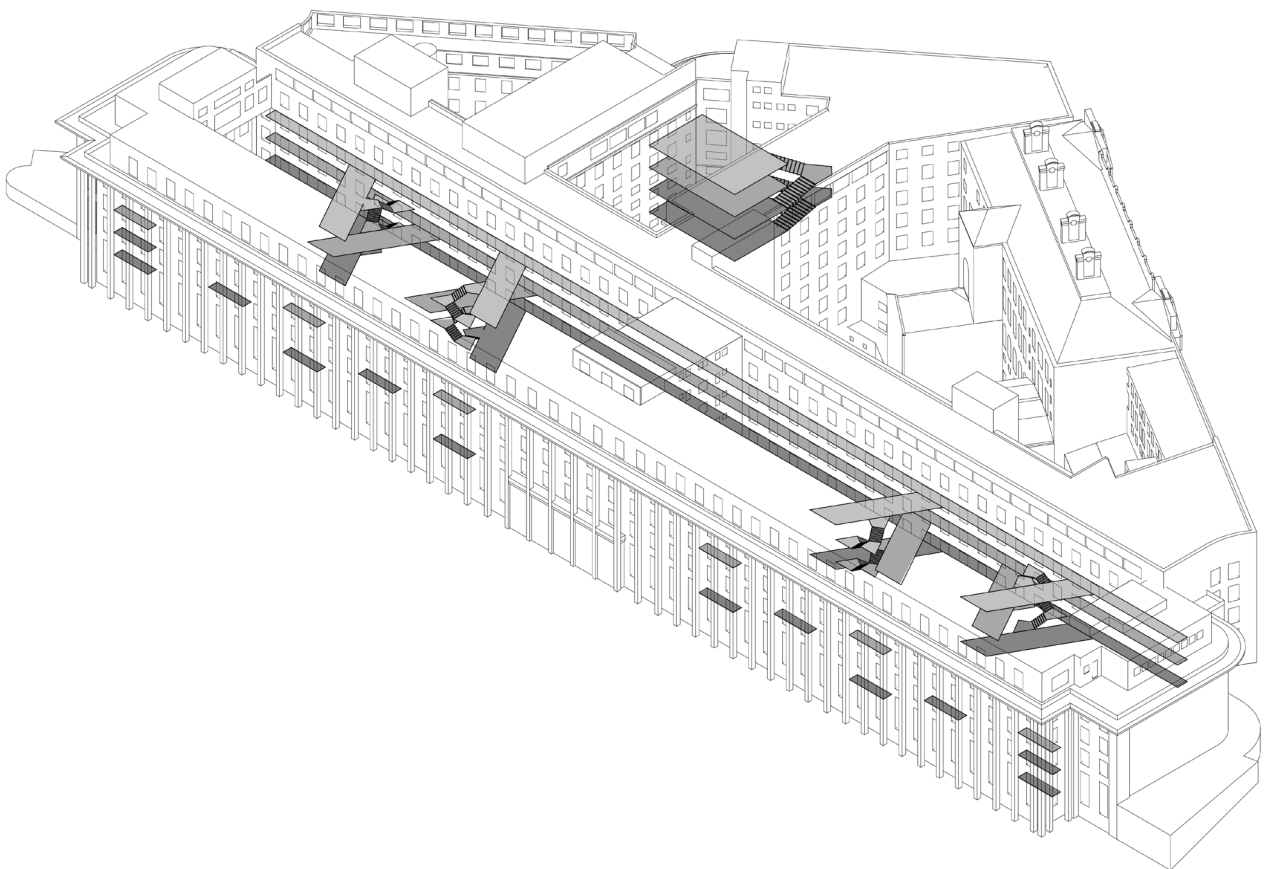


collaborative context model
scale 1:200. photography c/o
Laurens de Munck and Bas
Leemans



- *The design is like a new knee; improvement with only scars from the outside.*
- *Adding a rhythm to the space.*
- *A composition of images can support the canon of aesthetics.*
- *'Formal mediator'*
- *Break the distinction between architecture and installations. Plus including it all in the sustainability concept.*





Scenographies

SOM Headquarters model by
Marianne HHermann, Li Ho Kong,
Alejandro Oest, Yu Chen



model 1/20



Thomas Demand, Copyshop, 1999. C-Print / Diasec 183,5 x 300 cm. Courtesy the artist and Esther Schipper, Berlin
© VG Bild-Kunst, Bonn, 2020. Photo © Thomas Demand

Public corridor

The act of stitching together elements of the model scale 1:25





Atrium

Inhabitation of the atrium with shading device and bridges.

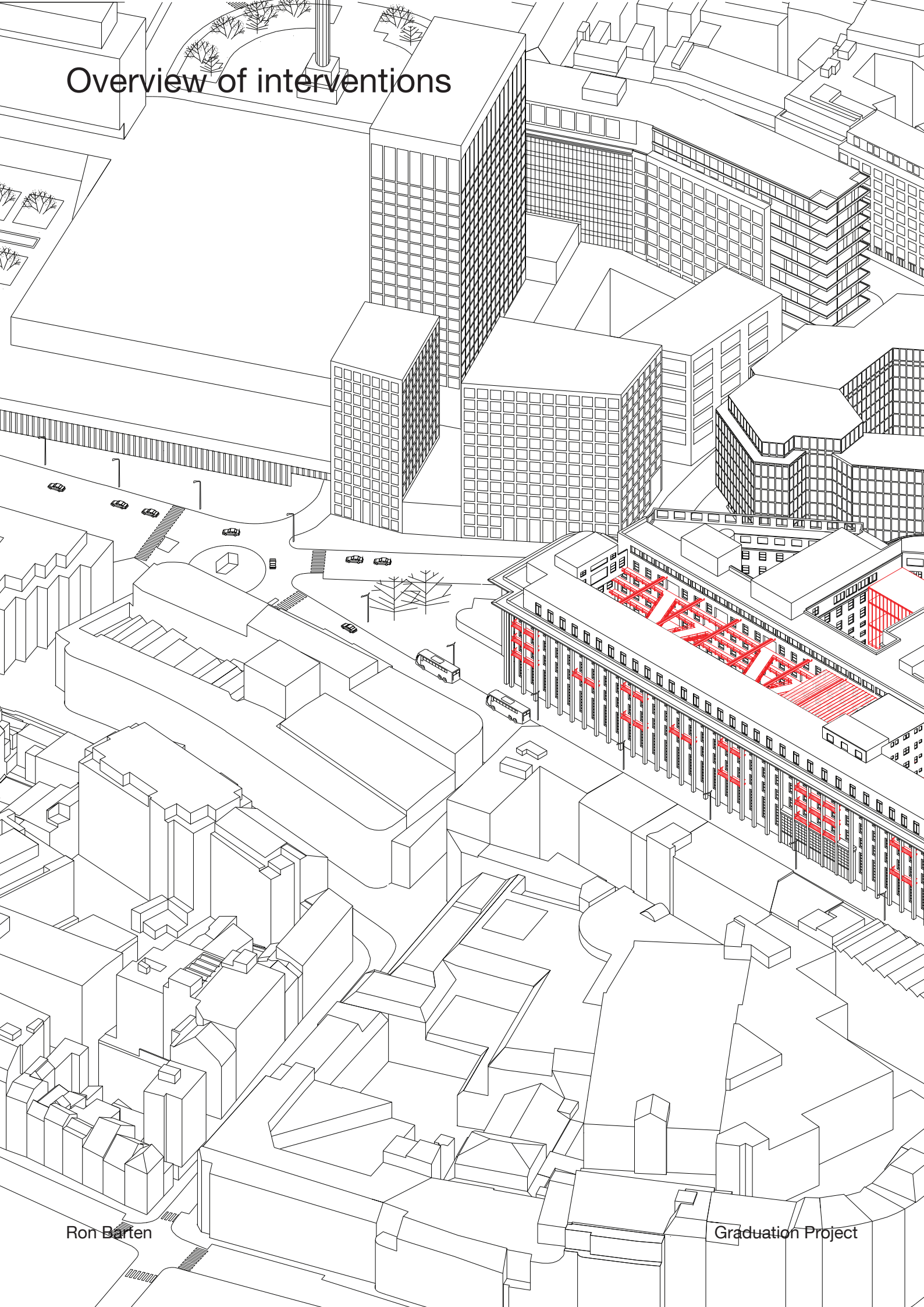


New faces

Video stills existing and new situation



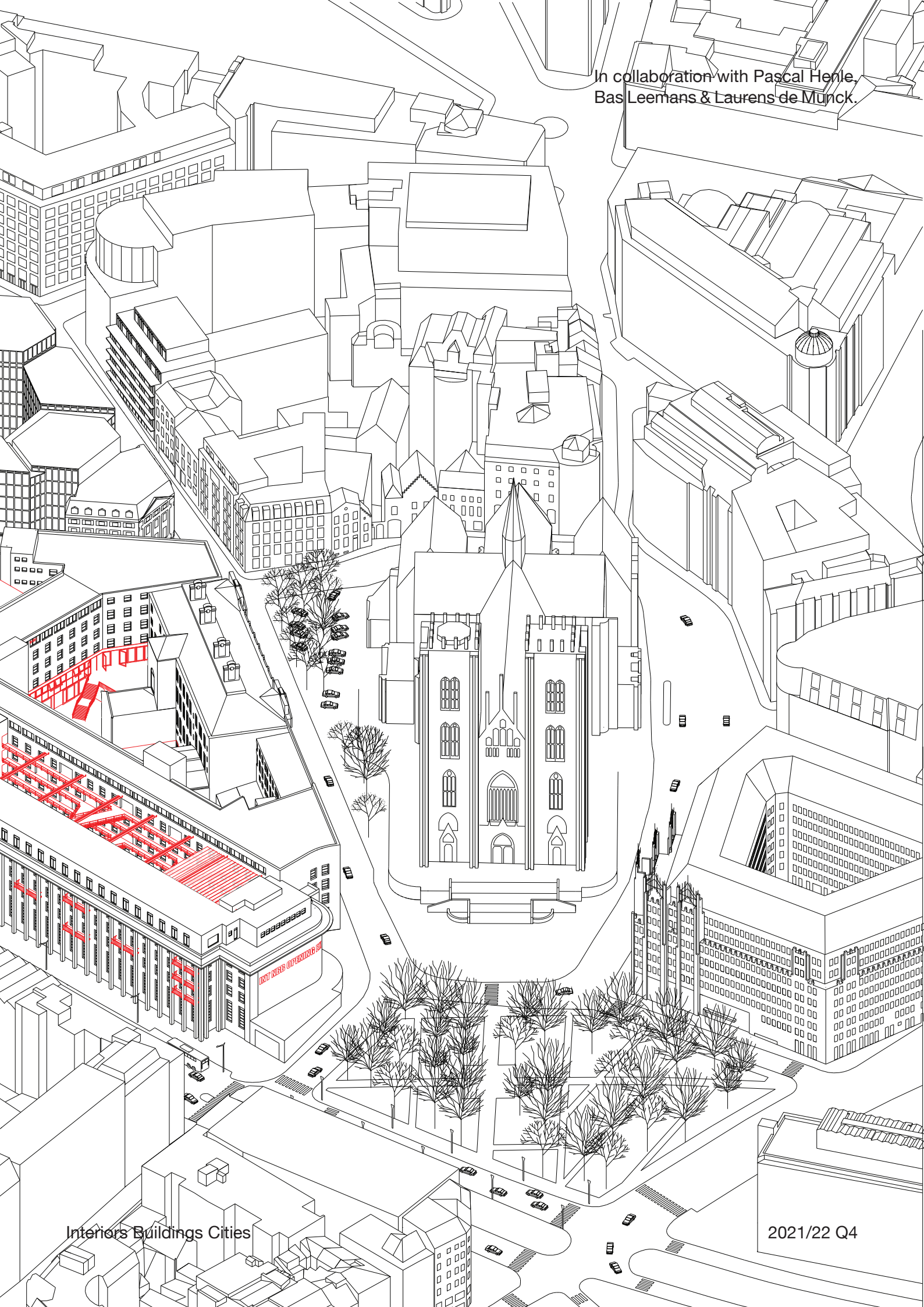
Overview of interventions



Ron Barten

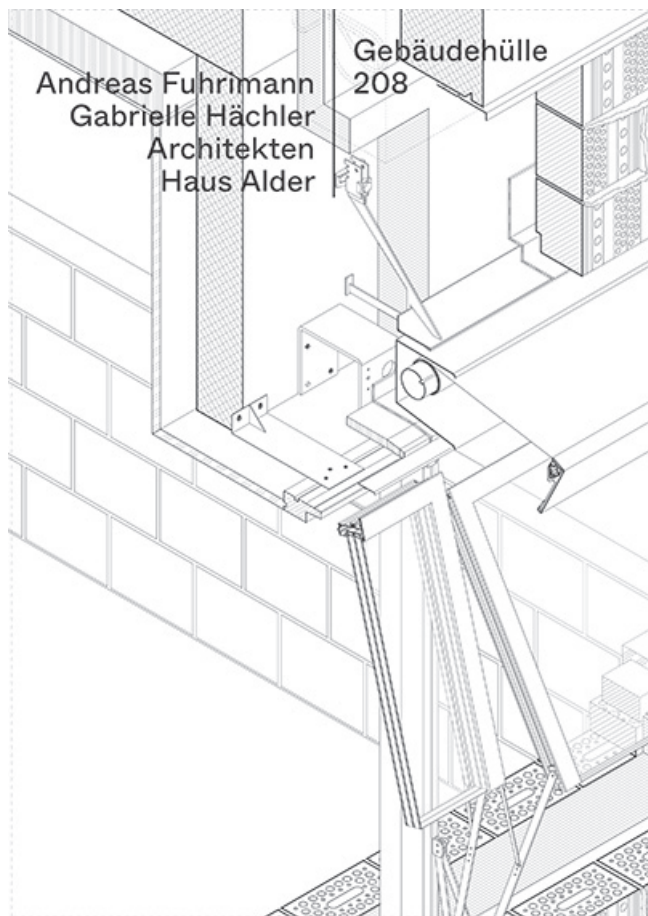
Graduation Project

In collaboration with Pascal Henle,
Bas Leemans & Laurens de Munck.

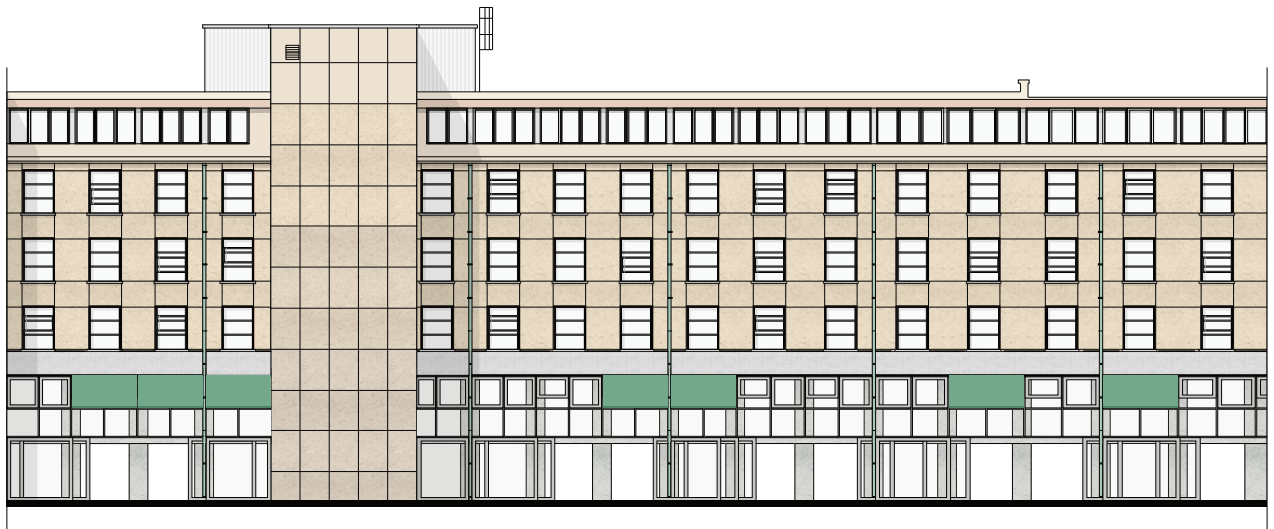


Dynamic facade

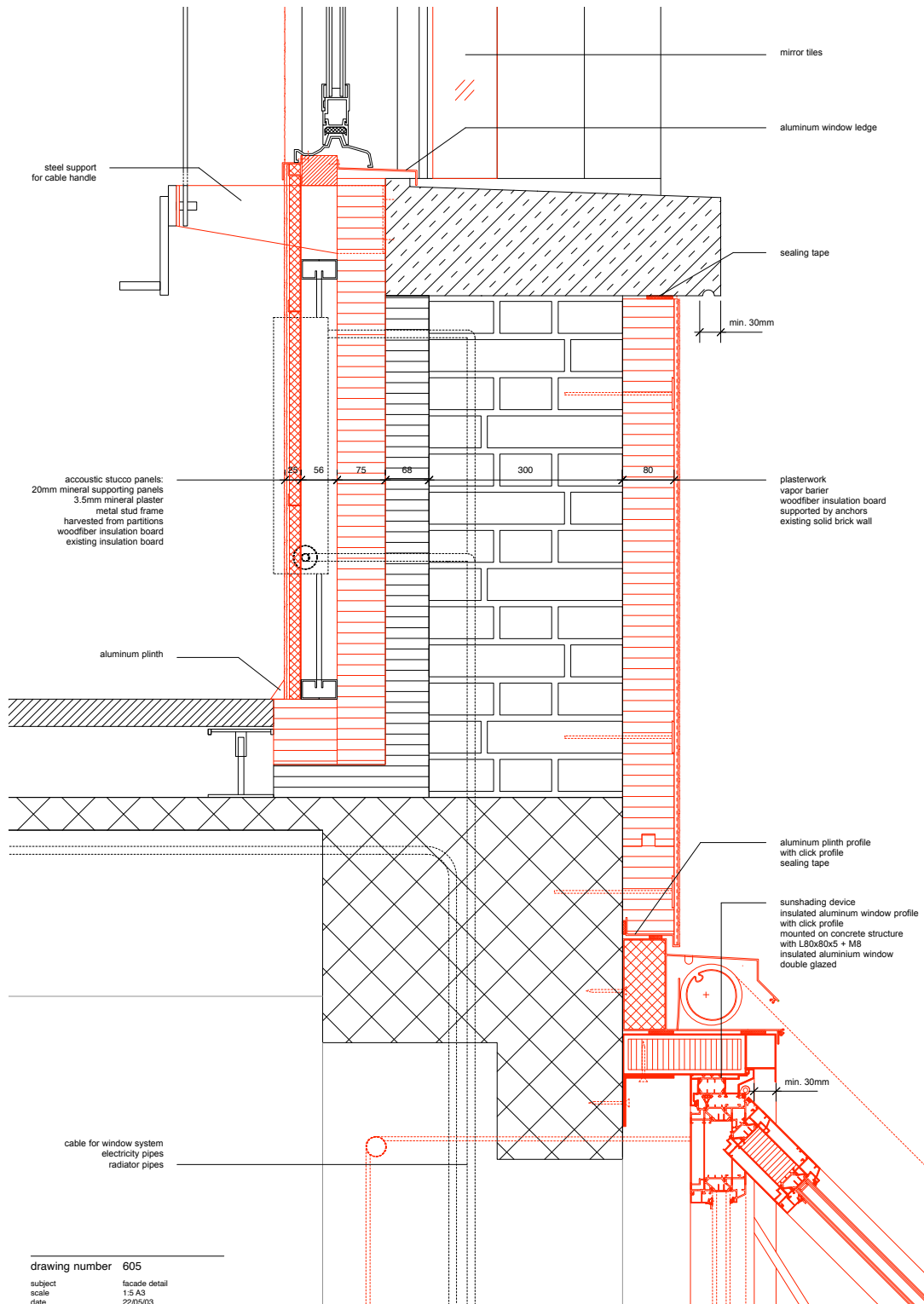
Haus Alder by Andreas Fuhrmann
& Gabrielle Hächler Architekten

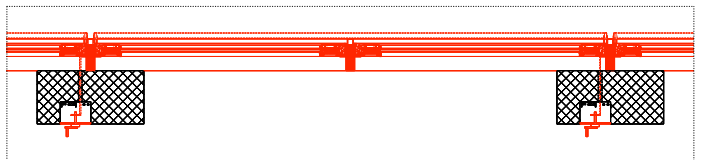
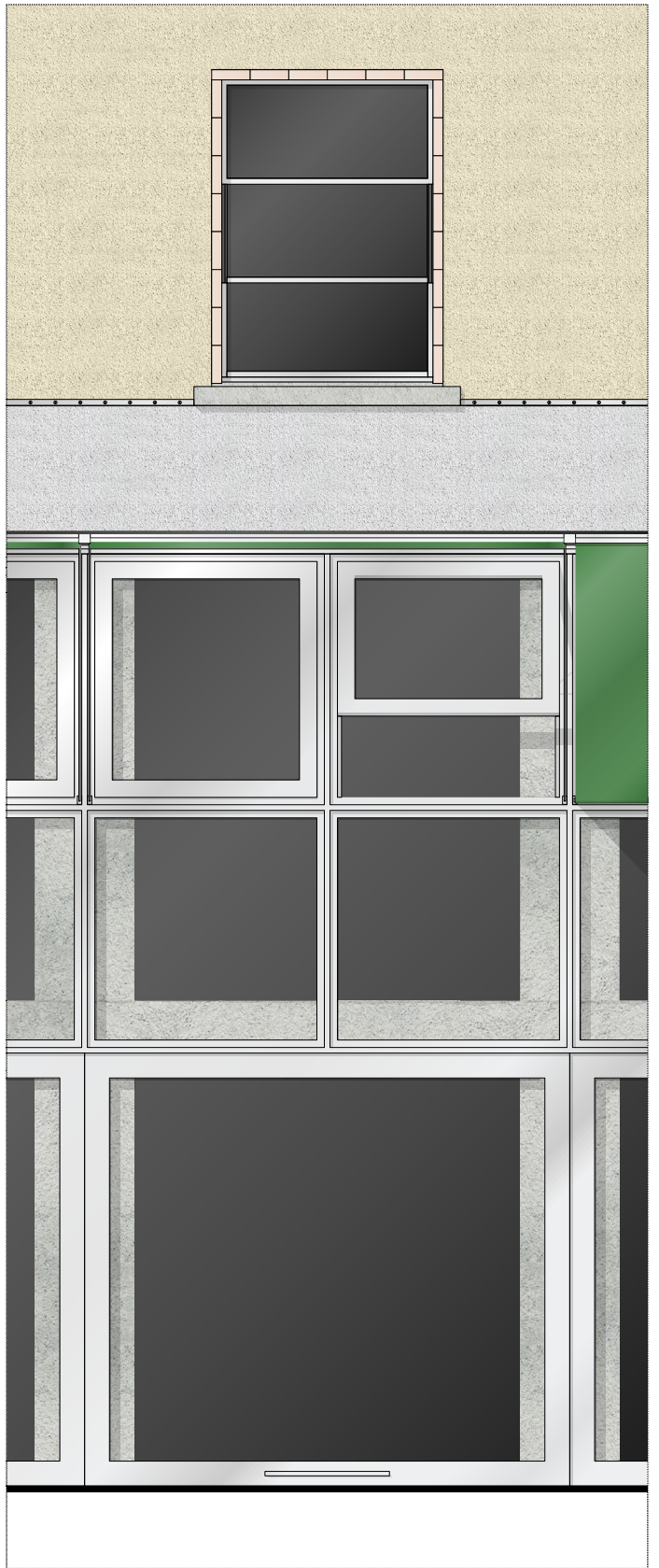
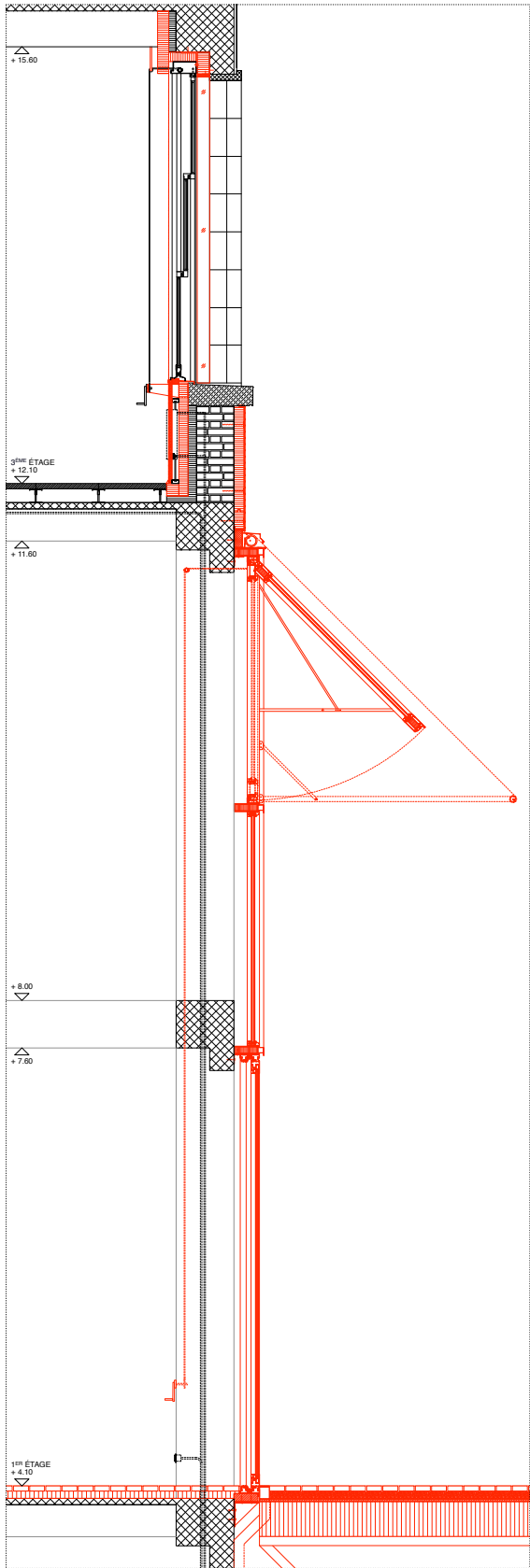


Dynamic facade



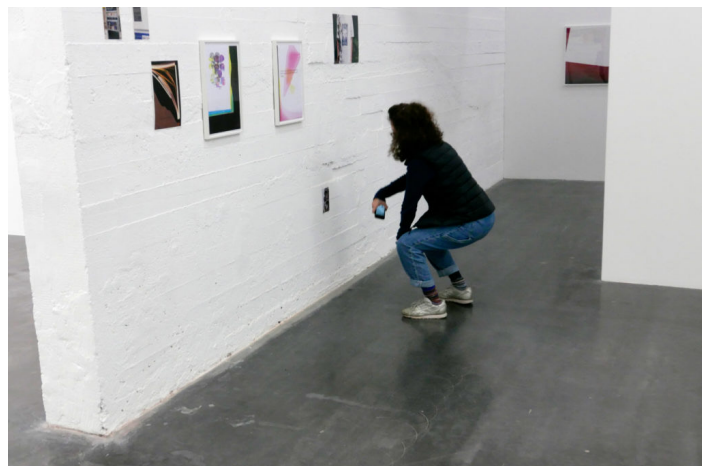
Detailing of facade

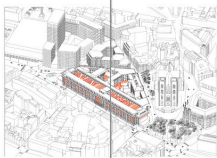


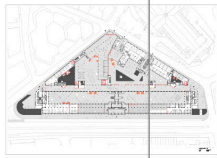




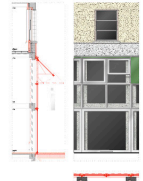







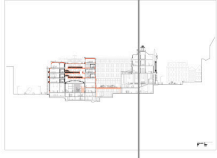


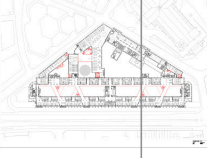








Scenography

Today is the first day. Exhibition by Wolfgang Tillmans in WIELS, Brussels.



								
Model 1:500?					Video loop			

								
			Model structure					

Reflection on Future Bank Graduation Studio of Interiors Buildings Cities

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4971396

Mentors:
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Matthijs Klooster
Sereh Mandias
Daniel Rosbottom
Mark Pimlott
Susanne Pietsch

National Bank of Brussels in the 1970s photo from: <http://www.bruciel.brussels>



The graduation studio of interiors buildings cities focused on the transformation of the National Bank of Belgium in Brussels. An institution with high societal status within the city. The studio aims to critique this status of the bank and show how it can act as an agent of change.

The focus of the project lies on the approach of the existing building and how to improve its daily functioning within the city while minimizing the use of newly produced resources. Closely looking at what is at hand, trusting what is there, and radically engaging with it. Rather than seeking the metaphorical tools of the hammer and the nail, the project aims to grab for the axe and the knife to eke out new meanings in what is already there. Furthermore, the metaphorical tools of the needle and the thread are added, to stitch together the existing fabric and improve its performance. This strategy and toolset are a result of researching and analyzing the building by drawing and model making. Through which its shortages and errors became visible. The project aims to create this new bricolage of old and new that fits the building for contemporary use, and by doing so, provides room for future adaptation.

Elaboration

The city of Brussels evolves around its public spaces and a network of public interiors. This is especially present in the center near the central station, where the National Bank of Belgium is situated. Although, the building currently isn't part of this structure, since it was built as an isolated block with little relation to life in the city, only opening up its skylit courtyard

to the public. The harsh security line to enter this courtyard though, together with its fenced-off facades, gives the building an unapproachable character. Furthermore, institutions like the bank are dealing with a new organizational structure where employees work hybrid, from home, but should also be able to use the building as a place to meet. The project provides an office environment for people that they can appropriate. At the same time, avoiding underutilized space, giving various possibilities within the new building complex for flexible use of spaces that facilitate social gatherings or interactions.¹

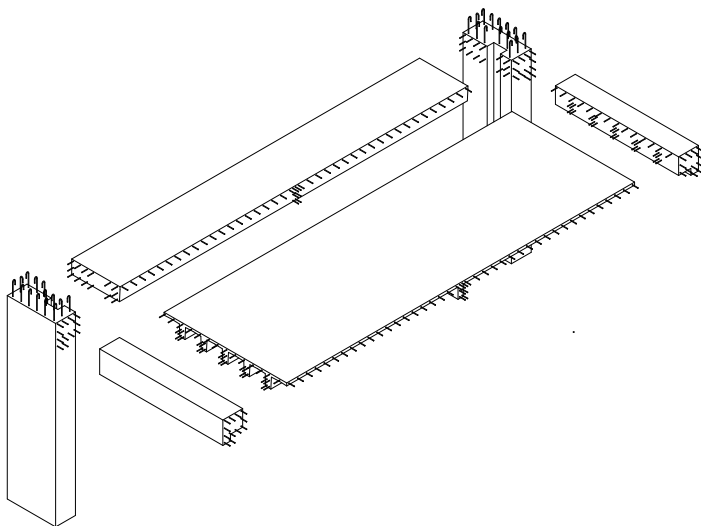


The design has two starting points: Firstly, the bank as an institution opens up its character toward public life in the city and aims to create a synthesis between the new public character of the bank and the bank's employees. All while the security line is maintained between the confidential workplace of

the bank and the publicly accessible floors. The project aims to touch all scales of the building: from the city to its public interiors, to the office space. Secondly, the existing building will be adapted to house these new functions. Take the used building elements as a point of departure and heal the building by cutting, stitching, and reconfiguring existing components.¹

Research and design

The building was analyzed through historical archive research, drawing research, and model making. At the same time, this created a toolset to implement and test design decisions. Excessive use of reference projects has grounded the design strategy. During this process, critical points of the existing building became clear and were improved, all while using the current structure of the building as a point of departure or reference.



The organization of the building comes from the different precedent studies done collectively by the studio. The first part of the collective research in the studio

focused on a historical view of work and office culture. The office floors have a division into different work environments which provide users control of their environment. Like Oriel Chambers, for example, which still functions in the contemporary city partly because of its flexibility and appropriations. Other, more open, working spaces try to seek this same quality but with the efficiency of the Buro Landschaft in the Osram Building.



This differentiation of rooms is created by reusing the existing partition walls. By reconfiguring the materials of the existing partitions, new scenographies are created while restraining the carbon footprint of the building. This adaptation of the existing materials within the project carries a certain informality, which hopefully will lead to future adaptation and continuity in material culture. The building will act as an intelligent ruin full of traces of the past and free space for the continuation of adaptation.

The design process from the beginning on was research-focused. By first analyzing and drawing what was there, and using these tools to test and make

design decisions. This approach was combined with precedent studies and references. The crit discussions with the mentors informed the design with new interpretations and insights. Which often gave new direction or points of focus. This, together with the scale of the building made the fragmental approach the desired. The overall design of the project arose from this ongoing dialogue and cross referencing between different fragments of the design.

Relevance and Potential

The project focuses on the shape of the bank of the future, an institution that influences almost everyone's daily life. The project aims to be an example of how to create a permeable public plinth in an existing building that wasn't intended for this use. Next to that, the interventions are a general and relevant approach to modernist heritage. Matters of reconfiguring and internal reuse of elements such as dissecting partitions, relocating and insulating windows, and building new connections show that we don't have to demolish to improve. An example that builds on the thought that there has already been so much built, and our task is to find the meaning in these structures and where possible create new meanings with this. All while minimizing our carbon footprint as we should be aware of the alarming state of our environmental impact on the planet.

