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(please read journals in double page
view without coverpage)

Archiving Architecture: A project- journal through my graduation

Silas Windrich 4867556

Interiors, Buildings, Cities 2024/2025

COLOFON

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Interiors Buildings Cities
Graduation Studio Publication
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Introduction

This journal is a documentation of the (design) process throughout the master graduation project of Silas Windrich. Within the graduation studio Interiors Buildings Cities, the focus of this academic year is the architectural archive, with as project the architectural archive of Flanders in Antwerp.

By means of precedent studies and archival ensembles, collective research is carried out into the wide diversity in archiving and its architectural positions towards the archive and its users. This is done with the help of model studies and literature research and a short design process, from which the individual fascinations and positions emerge that form the basis for the subsequent design phase.

In addition to the rough version with weekly sketches and fragments of thoughts (which is often used from week to week), this project journal should provide a more compact and clear overview of the design process and the related information and research. The different stages of design show the development of the project from sketches and diagrams to more refined iterations. Finally, the journal provides space for reflection and overview of the process for myself.

Precedent study

Looking carefully at Herzog & de Meuron's Kabinett

Through the recreation of pictures of the precedents, the studio developed a clear and deep understanding of the fabric and atmosphere of the architecture archives. Both in material culture and social context, valuable insights are gained that help form the basis of our own positions towards the typology.

Brief

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A selection of parts of buildings, public and private, erected from the designs of Sir John Soane, between the years 1760 and 1815. Joseph Michael Gandy (1771 - 1843). (1815).

INTRODUCTION

The archive is a foundation of human civilisation. Since people first started cultivating the earth, they began to keep records: of yields, taxes and land ownerships. Governance, whether for good or ill, has come to depend upon archives. We live in a world where archives, digital and physical, systematically collate information that facilitate power or control over each of us and all of us... a condition sometimes out of control, as Kafka or Orwell remind us. Often jealously guarded and open only to a privileged few, archives have, throughout history, retained knowledge that might otherwise have been lost. Different, and often subservient, to libraries, which present the synthesis of human knowledge and its stories, or museums, which offer readings of the world through objects, archives contain the raw material from which ideas can be mined; to emerge or be assembled in new ways.

Archive can be both noun and verb. An archive, to archive. Whether data or physical materials - sometimes valuable in their own right, sometimes not - the things recorded in an archive are offered significance by the archivist's careful documentation, compilation and cross referencing of them. Individual things gain authority through multiplicity, through being part of a larger whole. Archives appear to document impassively, holding records that do not necessarily require a reader to determine their veracity. Anonymous, whether stored in boxes and files, on shelves, in drawers or encased in hermetically sealed cabinets, these wait...suspended...latent...for scholars who, like investigators, painstakingly unpack them, interrogate them, draw inference from them and gain new insights.

However, while they might contain facts, archives cannot be seen as fact. They are not innocent, they are never the complete truth. The questions archives ask; the things they choose to keep or save; the matter of what is important and what isn't, these things are dependent on a prevailing sense of order, on the

cultural certainties and prejudices of a particular place or moment in time that the material in an archive might embody. Archives both reveal and reinforce hierarchies of power and have a tendency to overlook, or put aside, things that fit awkwardly into their frame of reference, or not at all. Nonetheless in a world where material facts have been more slippery and difficult to grasp, they offer a critical measure of authenticity.

Over the last century, while libraries became democratised and museums a popular pastime, archives have remained aloof, the preserve of the few. Yet in the highly developed society that modernity has constructed, the practice of archiving has become an orthodoxy, even a necessity. We archive almost everything. The city itself has, in parts, become a kind of archive: measured, documented, prescribed and controlled. Legislation has made states responsible for them and, increasingly, publicly funded archives feel the pressure to be more public. To make themselves more available, to find ways of opening themselves and their contents up to wider scrutiny and greater interest, to become relevant to people. How do they do this while protecting the material stored within them and thus maintaining their sense of order and purpose, their authority? Is an archive only concerned with the preservation of the past or does it seek to have agency in the present or offer possibilities for the future? Is it closed or open, static or dynamic, or somewhere in between? How does the archive offer a setting for the things it archives and how might it adjust to, acknowledge or change in response to the concerns of those who archive; to the work of those who are archived, or to the desires and needs of those who only visit?

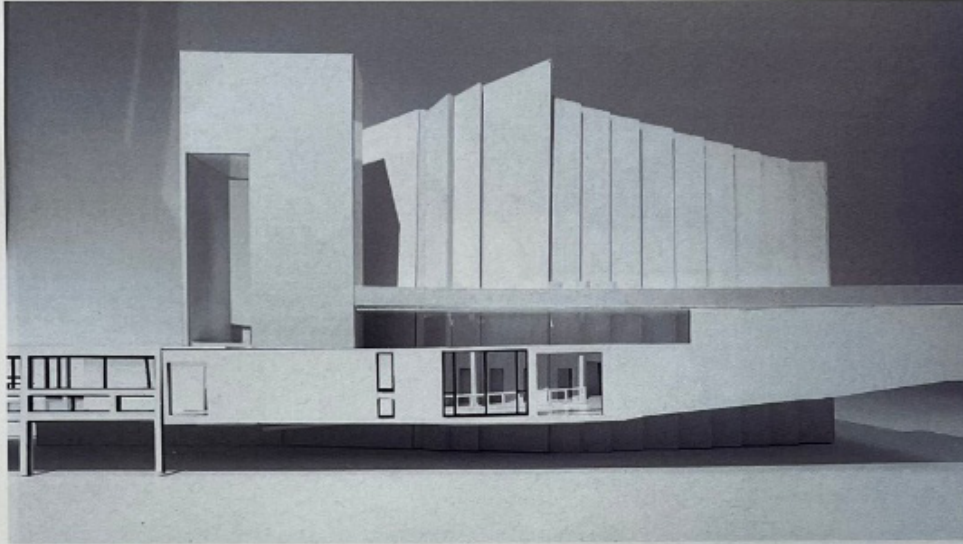
This year we will be looking at a particular type of archive, one that is particularly relevant to us: an archive for architecture. Mirroring the wider world, the history of the architectural archive is almost as old as architecture itself, whether in the form of

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Model of arts centre deSingel by Leon Stynen, Florien Du Valle Lonne Dolens, o/v Caroline Voet. (2018)

documentation or physical artefacts, ideas or elements of buildings cross referenced or brought from one culture to another. Beyond the publication of his own thesis for example, the importance of the 15th Century Italian architect Palladio, in Northern Europe, was in large measure due to the collection of his drawings acquired by the English architect Inigo Jones, alongside the collector Lord Burlington. These drawings, now held in the Royal Institute of British Architects drawing collection, were translated into buildings in London and other cities. Their influence going on to establish Neo Palladianism as the dominant style of 17th and 18th Century Europe.

Burlington and Inigo Jones were private collectors and many of the earliest collections of architectural drawings and artefacts were the possessions, or obsessions, of individuals. This is a lineage which continues to the present day, in the Drawing Matter archive for example. The great London architect and collector, Sir John Soane, gifted his collection and the extraordinary architecture he made to display it, to the nation, as the first house museum. His collection of fragments and casts is representative of a wider fascination, embodied in the cast courts of the 19th Century, where fragments of buildings and their ornaments were reproduced and placed on display. Architects since, both individuals or practices, have established archives, offering bodies of significant work and collections made over a career, encompassing books, drawings, models and paperwork. Sometimes, like Soane, they give over their own house to their archive, as OM Ungers did, even extending it for the purpose. Part of the role of such private archives, made public, is to ensure the ongoing recognition of those who made them. The cabinet of Herzog de Meuron is one particularly complete version of this, where – from the beginning of their career – the practice's whole oeuvre and seemingly every sketch model was conceived as part of a collection, almost as it was being made.

Sometimes such archives become subsumed into institutions, professional or cultural, whether libraries, museums, universities or professional organisations like the RIBA for example. The archive we will study is the collection held by the Flemish Institute of Architects, the VAI, in Antwerp. This intriguing body of material not only assembles the history of significant Flemish Architects from the past. It has been very proactive in considering the archive as a living, dynamic body of material, working with architects still in practice and thus also becoming representative of, and a force in, the transformation of Flemish architecture in recent decades; helping to create a culture which might be considered amongst the most exciting in the world.

Having failed to complete a project, launched via a competition, to create a new home for the archive, within a disused church, the collection remains in need of a permanent home and new direction. This will be our graduation project for this year. We will be working with the VAI and other significant voices to think speculatively about how to develop a new architectural archive, not on its originally intended site but instead in the context of the VAI's home, the architect Leon Stynen's monumental modernist culture campus of deSingel, on the periphery of Antwerp's historic centre. Stynen is, himself, represented in the collection of the VAI and so the Singel might perhaps be considered as the archive's largest artefact.

This raises interesting questions for an architectural archive, in terms of scale and the relation between the representation, the fragment and the thing itself. It asks what an architecture archive is or might be, what and who it is for and who it might address. These are amongst the many questions we will be developing over the course of this graduation year.

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The Reference Projects, from left to right as stated in 'Model Archives'.

PREPARATION

Brief 1: Thinking and doing

The opening weeks of the Graduation Studio engage in a collective period of design research, as preparation for the main project. This will establish the contexts in which it will develop, through a process of thinking and doing, across design studio and research seminar. Themes, questions and your developing positions, as students, will oscillate between these two spaces, with each informing the other. This is emphasised through the shared teaching and in group work, from which individual projects will emerge.

The conclusion will be a set of drawn and modelled outcomes, which are situated in a body of thinking, articulated through collective research documents and individual research plans that, together, begin to establish the concerns and ambitions of your individual graduation project. Previous examples of each will be available for consultation and discussion. The period up to the P1 will be arranged in two parts within both the research seminar and design studio respectively. These will overlap and inter-relate.

LOOKING CAREFULLY: Weeks 1-4

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

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

Through this brief, we will begin to unpack the archive, not the archive, for the VAI in Antwerp, the development of which will be the subject of this graduation study, but the idea of an archive, both historically and in its contemporary, public form. Archives, as an architectural type, have developed as a means to document, store and protect records and precious things. Access to them has

typically been restricted. What was their historical form and as they reshape themselves, as more open, public institutions, what can we imagine an archive is now, what is its purpose and who is it for? Your focus will be the development of a particular type of archive, the architectural archive. In the next four weeks you will start to define your first thoughts about this, through two parallel studies:

The idea of an archive for architecture

The Research Seminars will encompass a series of lectures and readings through which the architectural archive will be addressed as an idea, within social, political, cultural, theoretical, historical and practical contexts. Together, you will study a series of significant references that address the development of archives for architecture the architecture of archives, indeed one is an archive building by an architect, Robbrecht en Daem, whose work is also present in the VAI archive. These references engage different contexts, both in place and time, while also addressing the different aspects of what an archive does, encompassing preservation, documentation, storage, study and reference, display and education.

Alongside these documentary studies we intend to visit two important, relevant local archives, that of the NAI and MVRDV's recently completed Depot in Rotterdam. Visiting these will offer you a different kind of experience, of visiting an archive, seeing its collections, talking to its archivists and understanding its functionality, prior to your visit to Antwerp.

Through this research, you will not only consider what the conditions, concerns and limitations of the various studied archives might be but also the motivations of those who establish and make them, investigating the ways in which they are translated into spatial, organisational and functional strategies.

Through reflective discussion, writing and drawing, you will develop your own understandings of how such concerns have defined the history, development and current conditions of archives; what and who they are for and their relation to the institutions they are housed within. The concerns raised here will form the basis for your individual research plan.

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Model Archives

In parallel, the Design Studio will research and document eight reference projects that embody aspects of the themes addressed in the seminar, in built form and space. The chosen projects are:

John Soane Museum, London, 1808-1812, Sir John Soane;

Beincke rare books and manuscripts library, Yale University, New Haven, Connecticut, 1963, SOM;

Canadian Centre for Architecture, Montreal, 1989, Peter Rose;

Ungers House extension, 1990, OM Ungers;

Drawing Matter Archive, Somerset, UK 2014, Hugh Strange;

Herzog de Meuron Kabinett, Basel, 2014, HdM;

City Archive, Bordeaux, 2015, Robbrecht en Daem;

Ark Des, Stockholm, 2024, Rafael Moneo (conversion), Arhov Frick (redesign).

Seen together, these range between the intimate and the institutional, between past and present, between the archive as machine and as space of representation. Working in groups of four, the history, provenance and architecture of each project will be carefully analysed and set into context. Each of the chosen situations will be redrawn at a range of appropriate scales and in ways which allow their comparability while also expressing their individual character or concerns.

The scope of these drawings will be defined collectively by the studio. Alongside the drawings, the groups will each make a spatial model, carefully analysing and recreating a representative image of different aspects of an archive, found within each of the precedents. Made primarily of paper and card, these models will be designed to be photographed, reproducing the image, atmosphere and detail of the original view as closely as possible.

Their purpose is to address different scales of attention, considering in detail the material character and atmosphere of the space, the ways in which artefacts are placed within it, its furnishing and the presence of the technical installations, required for it to operate. Alongside the drawings and models, groups will develop analytical diagrams which will allow each precedent to be understood and compared in terms of its scale, spatial order, programmatic function and process. By the end of this you should understand the impulses and motivations which inform the various reference projects studied, but also, when seen collectively, the wider possibilities of an architectural archive and the ways and means through which they operate.

In both studio and seminar you will in effect become an archival researcher, or indeed an archivist. The archive is a less well documented architectural type than many others we have studied in the past. Undertaking these exercises might require invention in terms of how you procure information. You might need to become investigators or negotiators, piecing things together rather than finding them in a monograph. You should therefore record the processes of acquisition alongside what you acquire. The ways in which you choose to carefully document the references can be understood as a fragment of other archives – that of the studio project, which is itself part of the larger archive of Interiors Buildings Cities.

FIRST THOUGHTS: Weeks 5-9

Building Ensembles

In the second period, the research seminars will address the context of the de Singel, the modernist culture campus in the context of which we propose to work. Inspired by monastic precedents, the abstract white volumes of the building ensemble are connected by glazed cloisters. Now set against the Antwerp Ring, the composition of buildings and spaces were originally proposed as overlooking a pastoral landscape, set away from the fabric of the 19th Century extension to the existing historic centre. Intended as primarily a performing arts venue, de Singel was extended in the 1990's by Stéphane Beel, to include accommodation and exhibition spaces for the Flemish Architecture Institute, the VAI. The Seminar will explore de Singel in the context of other modernist building ensembles, exploring their architecture and relationship to the city, as a precursor to exploring it as a potential site for an intervention.

Archival Ensembles

The second period of the design studio will involve the study of a series of significant ensembles of material, held in the collection of the Flemish Architecture Archive. Researching these, and the buildings or architects to which they pertain, you will individually design a setting for one of them. This will be conceived as an accessible archive, somewhere between storage and display. Through this introductory design project, which will be presented primarily through a detailed model, supported by drawings and photographs, you will begin to consider how an archive might be conceived in relation to some form of public engagement. Questions of scale, light and material, view, spatial sequence and furnishing may be explored, while the technical questions and parameters that underpin the effective performance of an archive will also be introduced. This intense, introductory design project offers students opportunities to consider themselves as, at once, archivist, curator, architect and audience, drawing together their reflections, observations and developing understanding in a first act of proposition.

Project Journal

Finally the research seminar will introduce the Project Journal, a document made by each student individually. The purpose of this is to record their process of thinking, making, development and reflection over the course of the graduation studio and finally, to form a key body of evidence against which research and process can be marked at the end of the year, in the P5 examination. The Journal should be developed on an ongoing basis, within a form and structure chosen individually. It should record and communicate the process of the project, including outcomes and reflections on tutorials and reviews, while also offering a space for reflection and critique of the work being made and the issues that define it. Material from the Project Journal can be used to inform the research plan to be submitted at the conclusion of the research seminar.

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Herzog & de Meuron's Kabinett

Early thoughts and notes:

They write about not wanting their oeuvre to become monumental, and therefore not wanting to make a 'museum' out of their collection but merely an archive 'that can be closed again'.

The existence of the built-up mass of material exhibited in open shelves in glass boxes in empty heavy concrete spaces has something rather monumental to it, even if called 'just an archive'. w700mm thick concrete walls.. a big block with some holes.

A personal archive built up over the years by Herzog & de Meuron. From their first project (called 001), they kept all their drawings, models, anything and everything. After storing and exhibiting their collection in various places over the years they decide to build a building for it in 2007, the building is delivered in 2014.

The picture, as given on the next page, is taken at the first archival exhibition at the opening of the building. The exhibition is called Kabinett display; Jacques Herzog und Pierre de Meuron Kabinett – Inaugural Display, 2015. It is notable this seems to be the first and last exhibition where they used the actual kabinett, later on only tables and other furniture pieces will be used. While the kabinett as a shelving system is only seen in the archive on top and external exhibitions.

Deyan Sudjic: Laboratory and Cabinet of Curiosities. The archive of Herzog & de Meuron in Basel. In: werk, bauen + wohnen. Zurich, Verlag Werk AG, Zurich, 4.2015, pp. 22-32.



Original Picture Herzog & de Meuron Kabinett



Herzog & de Meuron Kabinett,
312 Helsinki Dreispitz
Münchenstein/Basel, Switzerland
(Moving Archive)

Modelmaking process and taking pictures



Digital model over original picture of the Kabinett, through perspective matching.



The biggest objective in to balance the level of detail throughout the model. What does the intricacy of the shelving mean for the detail of the wooden floor?



Painting and material use are important in modelbuilding, but in recreating a specific atmosphere and picture is a different story. Light and shadow become much more important. This is why we build quite the 'set' around the initial model.

First Brief and Process, Reflections

In order to get to a model, both given picture, available drawings and literature are to be studied. This quickly raises questions about the given archive, both as building and collection of matter. What is the meaning of this archive? Are we looking at a publicly accessible exposition or a private sterile space? What is the use of the archived material? And directly picture related; What is the role of this space for the archive?

To rebuild the picture, we are forced to decide what is important. What is it that makes the picture, and more importantly what do we need to reconstruct to tell the same or a similar story. The analysis of the space and building give insight in the architectural choices and spatial atmospheres. Yet, exact measures are needed still.

Through analysis of various objects in the space, we can reconstruct them, redraw them, understand them. This process is a surprisingly effective way of 'seeing', or rather learning to recognize. I am told, to get to the amount of detail and understanding of a designed space broadens the way we think about atmospheres.

A powerful example is the artificial lighting in the picture. Obviously it is not the first time I'm looking at lamps and fittings, and am aware of the importance and consequences of certain lighting. Yet, to go through a process of not only analysing but trying to recreate something in a model gets you to another point of understanding. Through a process of consideration and attempts at abstraction, it becomes clear exactly what the effect is on a space. What is missing in a failed attempt and why a successful reconstruction works.

Because of the extensive process of rebuilding the model and the amount of time it costs, one raises questions. 'Whats the point of this', 'Why make this model', 'It's so much time of something you will never really need anymore', 'It is not even your own design'.

As written in 'Just Waste' by Herzog & de Meuron (2002) their archived objects are nothing but waste products, since the immaterial, mental processes of understanding, learning, and developing always have priority. It is exactly this process I feel we went through making these models and pictures. Ofcourse the product is potentially interesting to look at, and nice to even include in the archival collection, but it is nothing more than mere waste. As explained earlier, the process of looking and seeing is what gave insight and knowledge to built on going forward.

Final pictures compared



The original picture from the H&dM website. The artificial lights are mounted directly on the ceiling, this created a strong contrast, which is something we had a hard time with to recreate in our picture on the next page.



The final picture. While the perspective and concrete work quite well. Some noteworthy mentions might be; the light painted on the ceiling and the reflections painted in the glass for the cabinet. Also the lamps in the cabinet play a large role in the liveliness of the image.

Archival ensemble

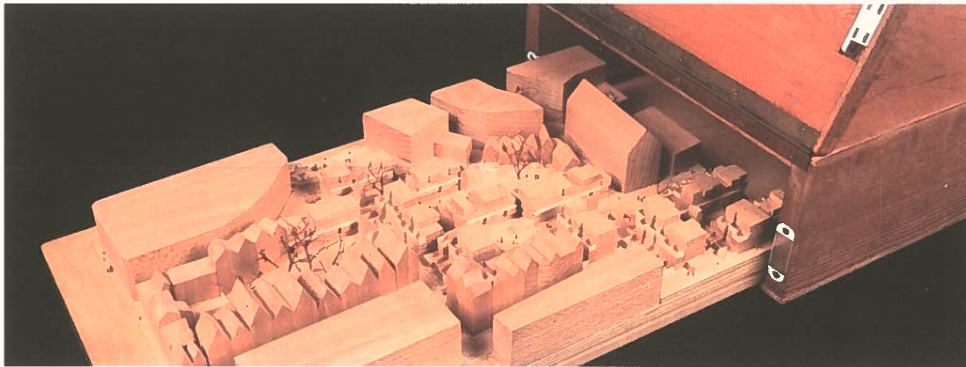
The architectural form of storing and displaying archival material

This brief asks as to consider the role of the visitor, researcher and archivist and form a position towards the architecture that relates to these roles and interactions between them, in extension of what has been done through the analysis of the precedents. Through the design of a space - or room -, these moments of interaction or use are explored.

Brief

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Dries Jageneau and Armand Vermeyen, model new city quarter in Antwerp, 1965

First Thoughts: Archival Ensembles

When thinking of an architectural archive, many people think of a collection of beautiful drawings of unrealised dreams or of famous monuments. The first thought of an architectural archive conjures up representations of architecture in its purest form, without scuffs or prosthetics, spared from the mistakes of contractors or inadequate budgets, untainted by use and unweathered by time. This idea does not correspond to how the VAI intends to build its collection.

We explicitly want to consider the architectural archive that VAI (Flanders Architecture Institute) manages and continues to build as a set of interactions. The archive consists of a collection of ~~unexecuted ideas, correspondences with clients, executors, lecturers and officials.~~ Various material forms and contents, such as letters, bills, website, analogue and digital drawings, models, photographs and slides, collages, sketchbooks, books and magazines and material samples, make up the archive. All these objects stand in relation to each other.

Just waste until you tell the story with its contents
Sometimes those relationships are very pronounced, at other times the relationships consist of cultural affinity, shared interest in historical examples, similar education, or the social position the designer claims for himself and architecture. The architectural archive is first and foremost a set of relationships between all

these objects, which immediately makes the immaterial meanings of those objects part of the archive. In this view, the archive becomes a unique place where conversations take place across time and space between designers among themselves, and with the world in which they find themselves.

Sofie De Caigny, excerpt from 'Introduction: On the archive, the building, the train and the world. Some reflections before the project definition', Open

Having studied and looked carefully at existing archives, this is your first opportunity to begin to think about how to engage the archive of the VAI, and to consider how the material in it might become engaging for others, whether researchers, curious visitors, architects or the archivists themselves. The archive contains a rich collection of artefacts of many different types and is a dynamic, evolving collection, which includes the work of living, practising architects. Its purpose is to protect and preserve those things, in their various material states, from the worst effects of entropy. It stores, sorts, categorises and records them in ways that allow them to be retrieved and cross-referenced. Its other role might perhaps be to give them

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basely R.N...

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

a voice and an ongoing sense of purpose, to allow the artefacts it holds to tell stories and build ideas. It might exist somewhere between a highly rarefied warehouse and a very particular type of museum, perhaps more akin to those of 19th Century scholarship than the places of mass tourism we know today...perhaps not.

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

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

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

Your task is to design the environment within which to both store, protect and present the elements you are given. What

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

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

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

→ *Eduard van Steenberg.*

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laboratory glove box

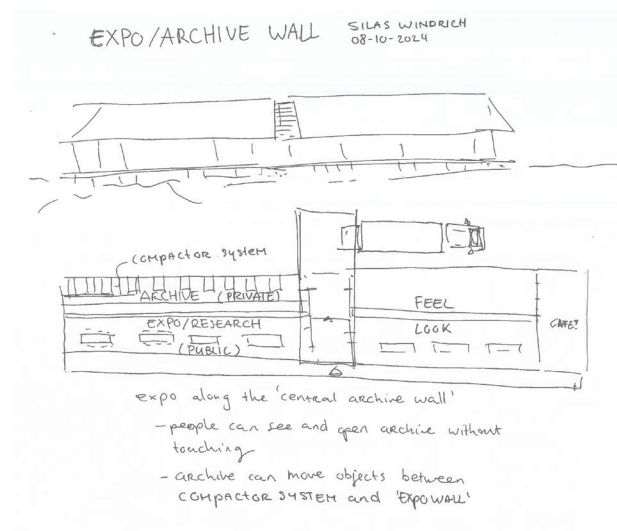
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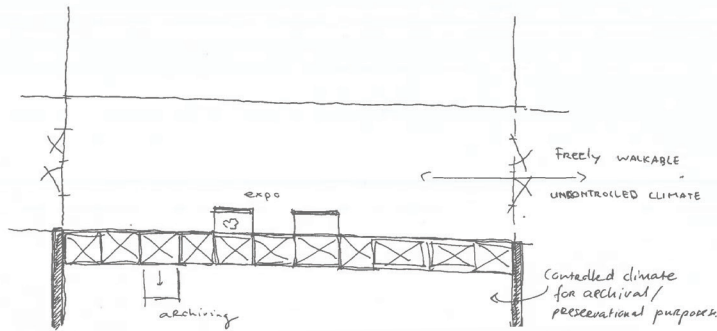
Second brief and process, first thoughts and sketches

What about the archive attracts us? Or better yet, those who are not architects or researchers. With our research seminar we listened to two talks from the directors of the ArcDes in Sweden and the DAC (Danish Architecture Centre). Both of them talked about visibility and attraction. Something that Sophie de Caigny also said immediately when asked what she really missed in her current archive for the VAI, visibility and attraction. Students – now working around the corner – are not aware of their existence, and the archive has no architectural visibility. She mentions she would like to have ‘a glass wall’.

This visual relation and representation of the archival works and objects intrigues me, and is something I quite frankly miss myself as well. Herzog & de Meuron's Kabinett is an interesting example to me of the exploration of visibility in the archive. They put everything in shelves, something that creates this state in between exhibition and storage. Which is exactly what we are asked to consider for our second (design) brief. To explore the architectural implication of something in between exhibiting and storing archival pieces (by Eduard van Steenberg in my case).

This brought me back to the ‘glass wall’ concept and I was wondering if this wall should be completely transparent or if it could be an exhibition in itself. A shelving system with the exhibited pieces in front and behind the work life of the archive made visible. To lure people in with the wall itself (the exhibition) and once they're up close they look through the wall and see where it all comes from. The awareness and existence of the archive would grow and the threshold of using the archive and going there could be lowered.

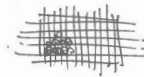




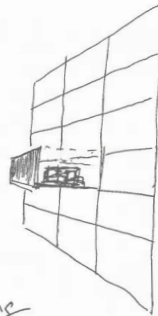
→ problems in ordering the archive



Expo about all housing projects, between all typologies

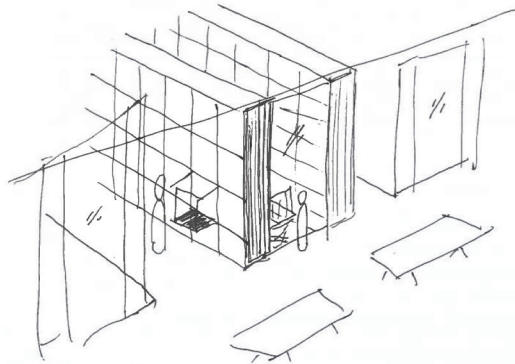
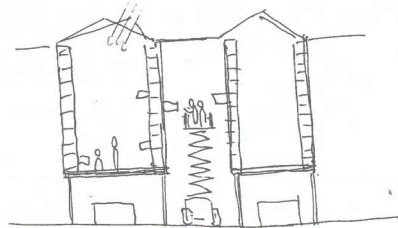


Expo about a certain theme (all in one place)

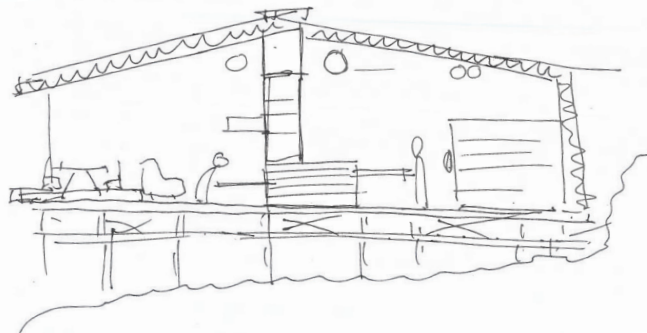


→ OR interactive?

expo side could open anything but just look at it, while archive side opens and reaches.



similar system could be thought of with large drawings in drawers coming both ways

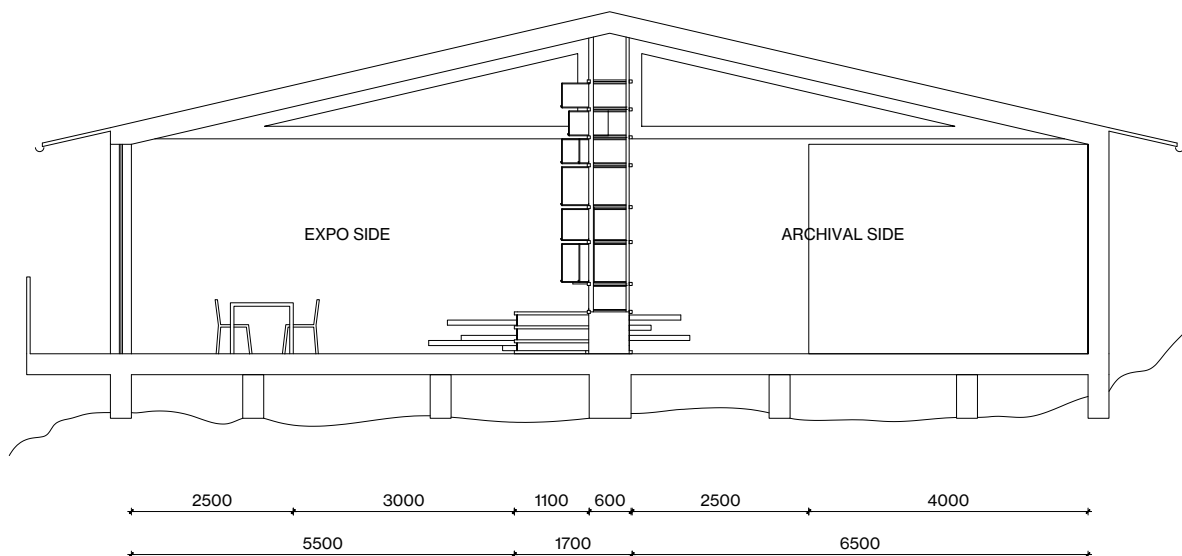


Second brief and process, imagining a wall

Questioning in what way do I imagine this wall? Both in function and visual aesthetic, should the wall be an architectural element flowing from some pragmatic function. An architecture, clearly deriving from a practical moment of interaction. Or could it be this misty border. Something that might intrigue, but doesn't tell. Something you need to interact with because you want to learn more. Because you want to be surprised.

If there is only the interaction with/through the wall, the whole building becomes two. A public and a private side, both interacting with this divider in their own way. The one side, the archive, the researchers, the interpreters, the curators. Dealing with the day to day of the archive. The other side, the common people. Visiting the exhibition or just walked by to get a coffee, now intrigued and pulled towards this wall.

What is the interaction between the two? Is the wall there to keep them divided, or is it there just to protect the archived material? Where does the external researcher go? Are they allowed to cross the barrier or is the wall a vending machine, offering only a view of the material. Who crosses the barrier and what crosses the barrier?





The embodiment of the wall of interaction. Both sides of the wall are a practical consequence of the interaction between user and object. The consumer pays to open a compartment to remove the object. The other side is open and allows for the kitchen staff to store the ready made products and move/place/remove if needed. Source: FEBO snackbar wall, picture from: <https://heavenly-holland.com/febo/>

Second brief and process, the researchers' role

What about the thickness of this wall. Is this a 2D barrier with one side and another or is there space inbetween. Is the researcher part of the visiting people or part of the archival day to day? Or do they always stay in between.

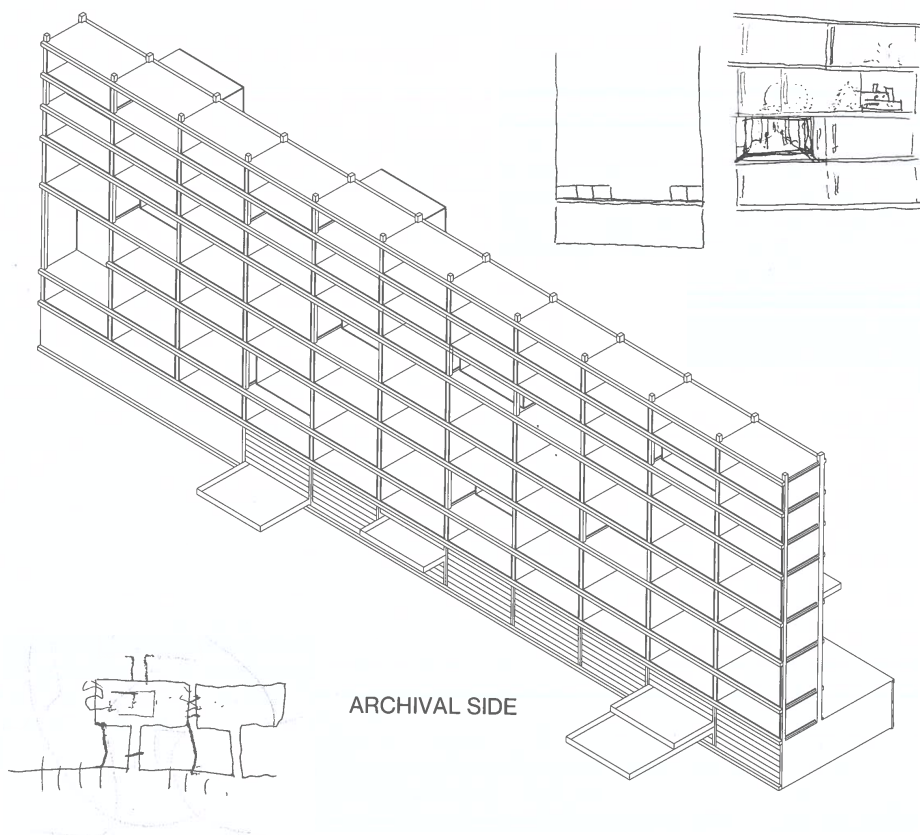
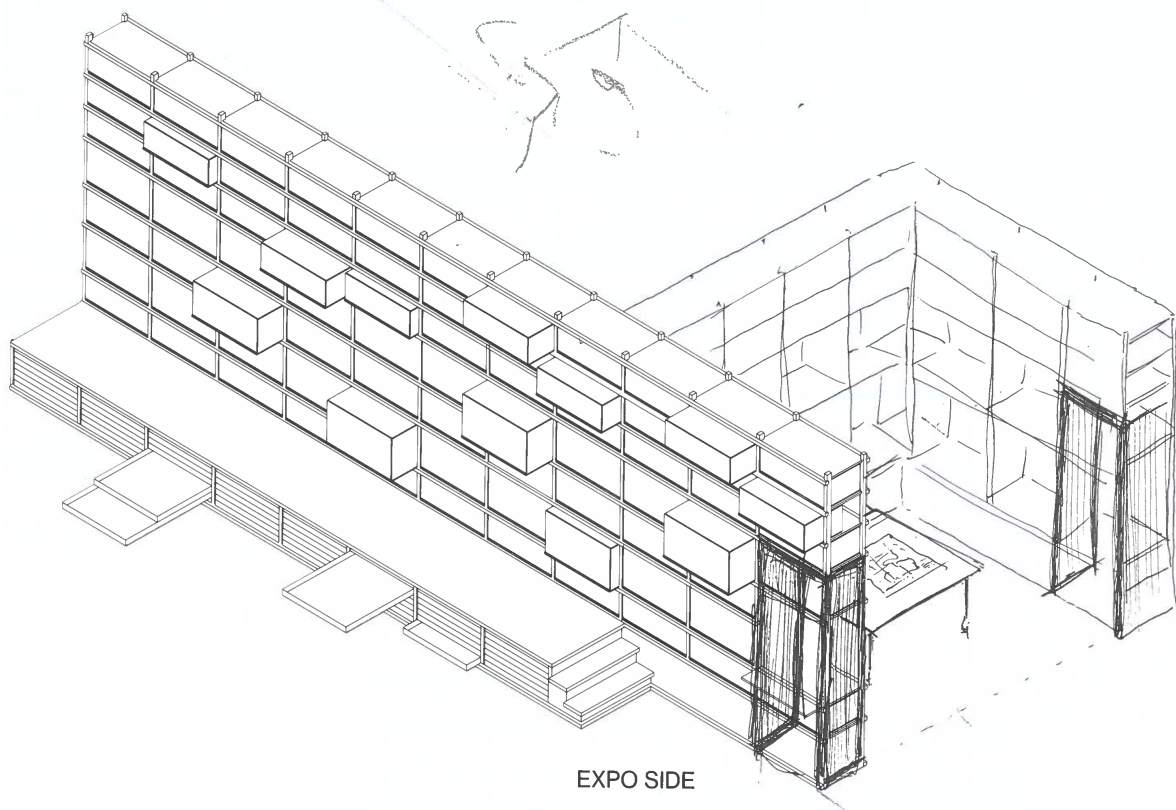
This also brings up the question of who sees what/who? or better yet; who looks at what/who?

A spatial division following a train of interactions between users and objects. The visibility of the archive, its attraction is its' liveliness. The inspiration found in accidental finds between the researched works and temporary interpretations.

The space is divided by an exhibition wall, the very same wall that houses the most visually attractive objects of the architecture archive; the models. This wall is an architectural object, a refined interior piece, dividing the visitor and the worker from each other with glass. initially misty, frosty glass that gives you hints of what might be behind without completely revealing whats exactly on the shelves. Then, because some of the shelves are opened up via sliding doors a transparent glass appears. the objects on these shelves are now visible, and become naturally highlighted. They become the exhibition. Once the visitor moves closer to the objects to inspect, they now understand all the frosted glass parts are sliding doors. The doors are movable and the mysterious objects behind to be discovered.

This initial interaction between expo and visitor is to lure them in. To get them closer to the wall. Once closer to the wall, and looking into these 'windows' - created by sliding the frosted glass away - one realises there is more to see. The windows offer a chance to see the objects up close without removing them from the archive, but they also offer a view into another space, into the most lively part of archive.

Behind the expo wall, there is an intermediate space. Within the climate of the archive there are large working tables where the archival staff and external researchers can be seen working on and with archival material. Directly behind them, there is another shelving system, similar to the expo shelf in appearance, but this is open en filled with material. The researchers use these shelves as temporary storage, for the archival material they might be looking at through out a couple of weeks, or even for their own drawings and models they made as a process of understanding the inspected works. This second shelving wall marks the end of this intermediate space filled with process works and temporary fillings. Behind this wall the infinite storage of the archive begins. One can look into the hallways between compactors and storage systems. Only the archivists come here, only the archivists know the way and system to store and abstract its contents again.



CONCEPT

PROJECT

SECOND BRIEF

FASE

-

FORMAAT.SCHAAL

A3 . 1:50

DATUM GETEKEND

08.10.2024

CODE.DATUM LAATSTE WIJZIGING

-

ONDERWERP

ARCHIVE/EXPO WALL

ONDERDEEL

AXO 01, AXO 02

TEKENINGNUMMER

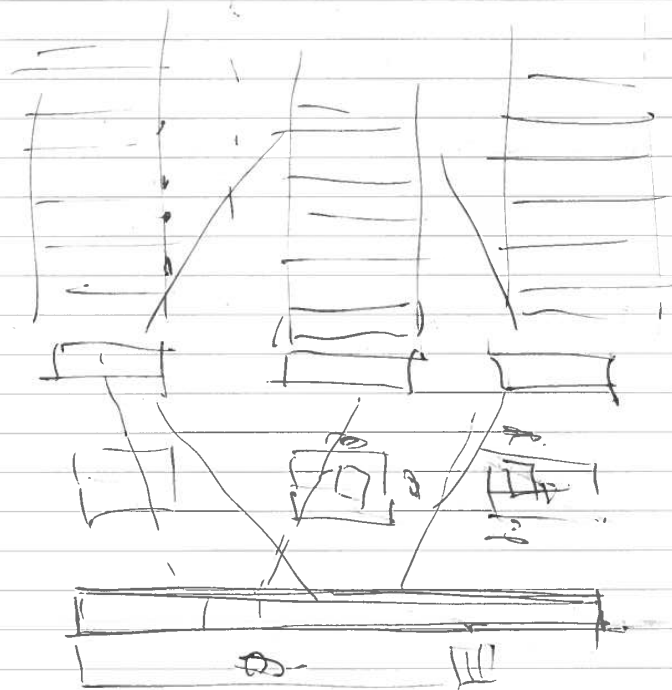
-

SILAS WINDRICH

4867556

MSc3/4 PALACE

Second brief and process, a visual relation



one hallway
makes for infinity
two for focus on room itself.

two hallways
of archive
↳ model perspective



Enfilade at Villa Reale, Monza. Rooms of Duchess of Genova

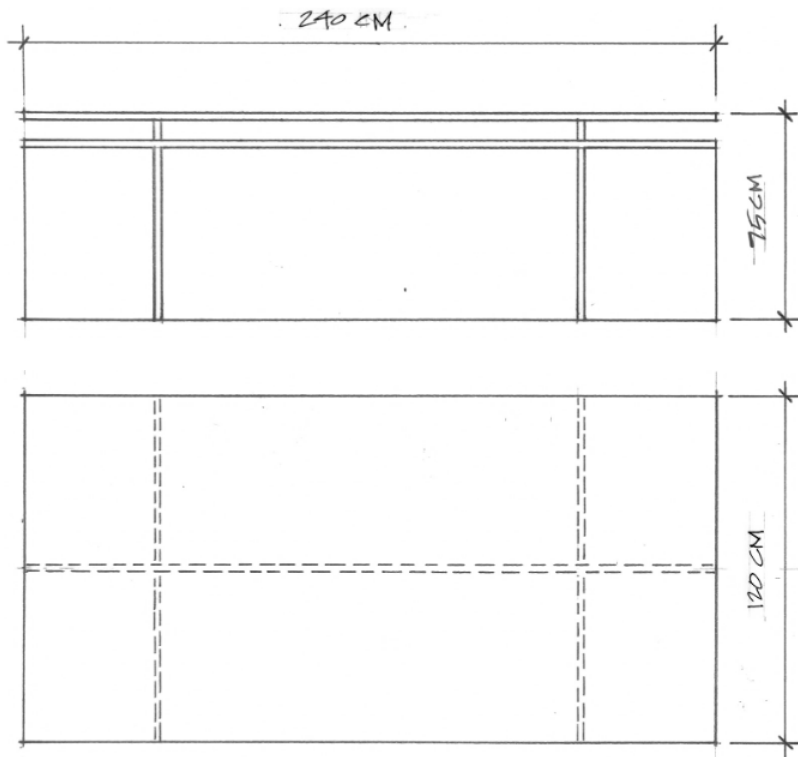
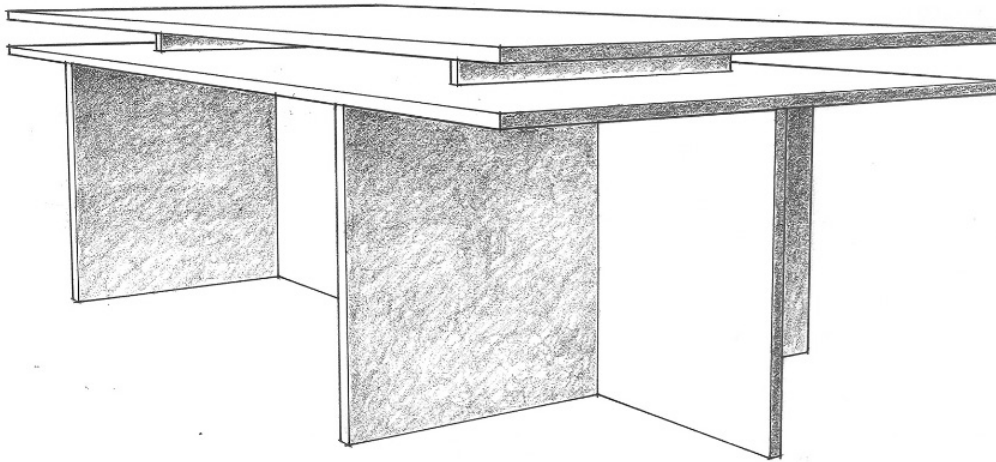
Second brief and process, Sliptgether Plywood Table 73

As a table for the research-archivists space I imagine the Sliptgether Plywood Architecture Table 73, a furniture piece by Donald Judd (1990).

In a grid of 1200 by 1200, a table of 1200 wide and 2400 long seems very workable. The depth of the table needs to be 1200 in order to fit an A0 in both directions. Another very handy feature is the double layer of the table top, this allows for quick storage of various objects and even drawings throughout a working session.



Picture from an exhibition in Donald Judd's office, a rather curated setting.

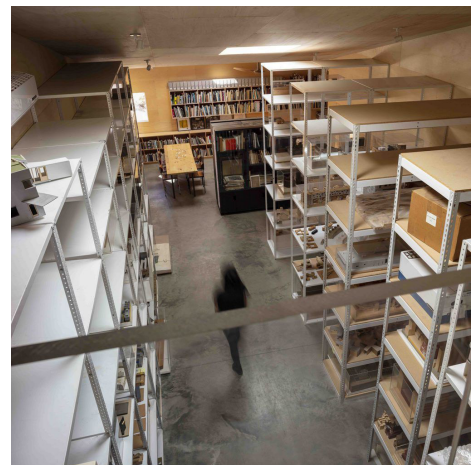
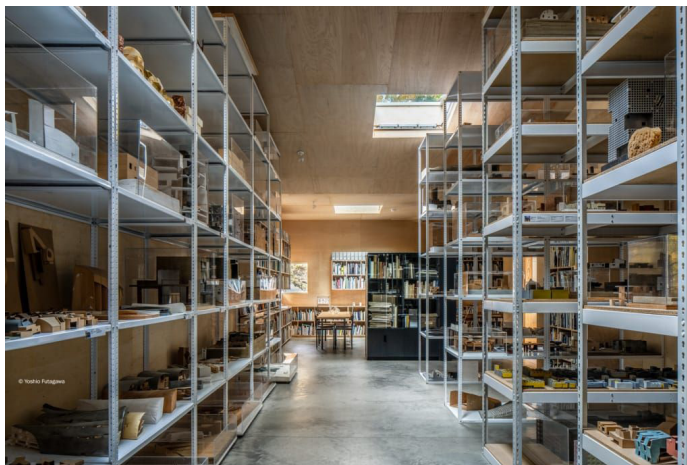


Second brief and process, reference project by Steven Holl

In search of dealing with light in a space that's both research and model storage, I came across the architectural archive and research building by Steven Holl architects in Rhinebeck, NY, US (2023).

I found this an interesting reference project for multiple reasons. Somehow the material use is quite similar with the cold reflective floor and the warm wooden ceiling, and the large amount of open shelves with models. An interesting aspect of this archive is the way they seem to light the space. They take pride in lighting the whole building with natural light, through many rooflights. There are also very little lamps visible in the pictures, which makes me wonder how this might work on a stormy day or at night (or in the winter). Maybe it's a way of only working the hours the light allows?

Anyway, the rooflight is something that definitely inspired me. I quite like the idea of this indirect (and of course UV-protected) natural light on the tables. At the same time, I imagine the need of an extra lamp too. Something movable and adjustable, something that will help when taking pictures of material on the tables for example. With a rooflight and a lamp together we will have best of both worlds.





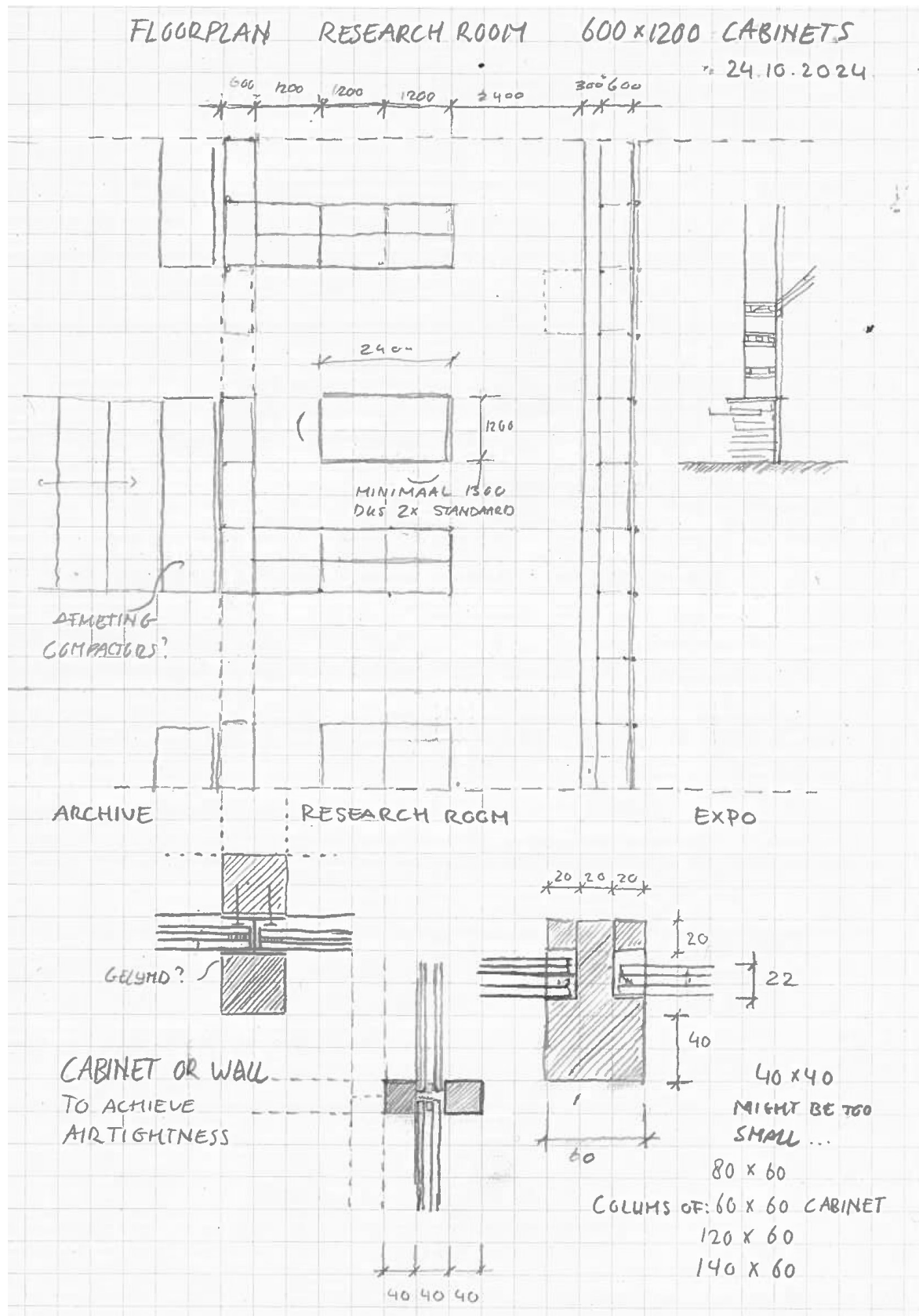
The architectural archive and research building by Steven Holl architects in Rhinebeck, NY, US. (2023) Photo by Yoshio Futugawa, from <https://www.stevenholl.com/project/architectural-library-research-building/>

Second brief and process, designing the shelving system

A wooden shelving system from floor to ceiling. A means of storage and exhibition at the same time. A border between visitor and researcher/archivist. A wall between two climate zones.



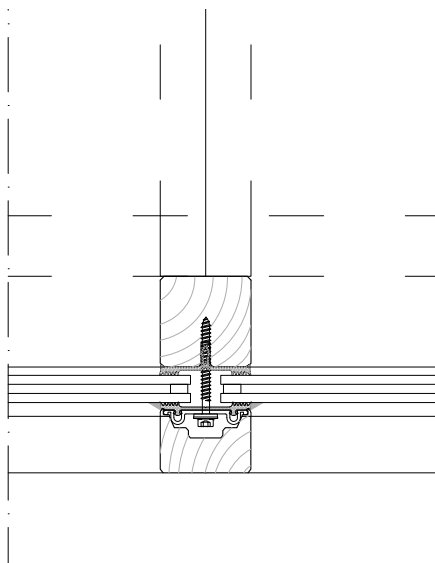
The first test model, used for colours and tectonics. If to be build in wood, the structure needs a lot more meat...



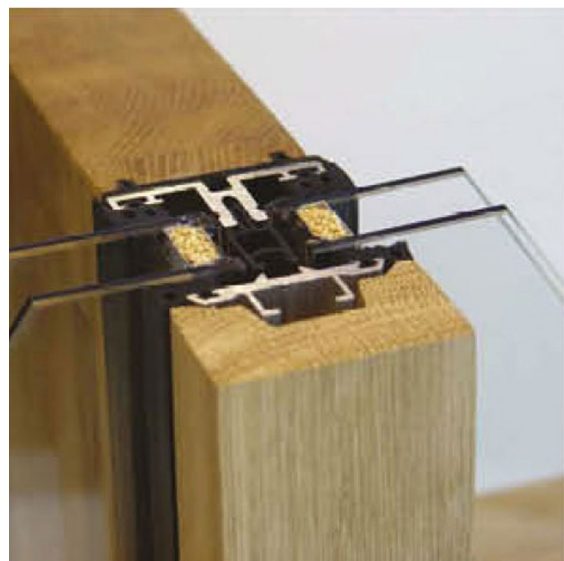
Second brief and process, the curtain wall

How to incorporate a glass wall, a curtain wall. In order to create different climate zones, the wall needs to be airtight to a certain extent. Because the temperature difference is not very large the insulation level doesn't need to be very high. More importantly are the air and dust barrier and the aesthetic of the shelf.

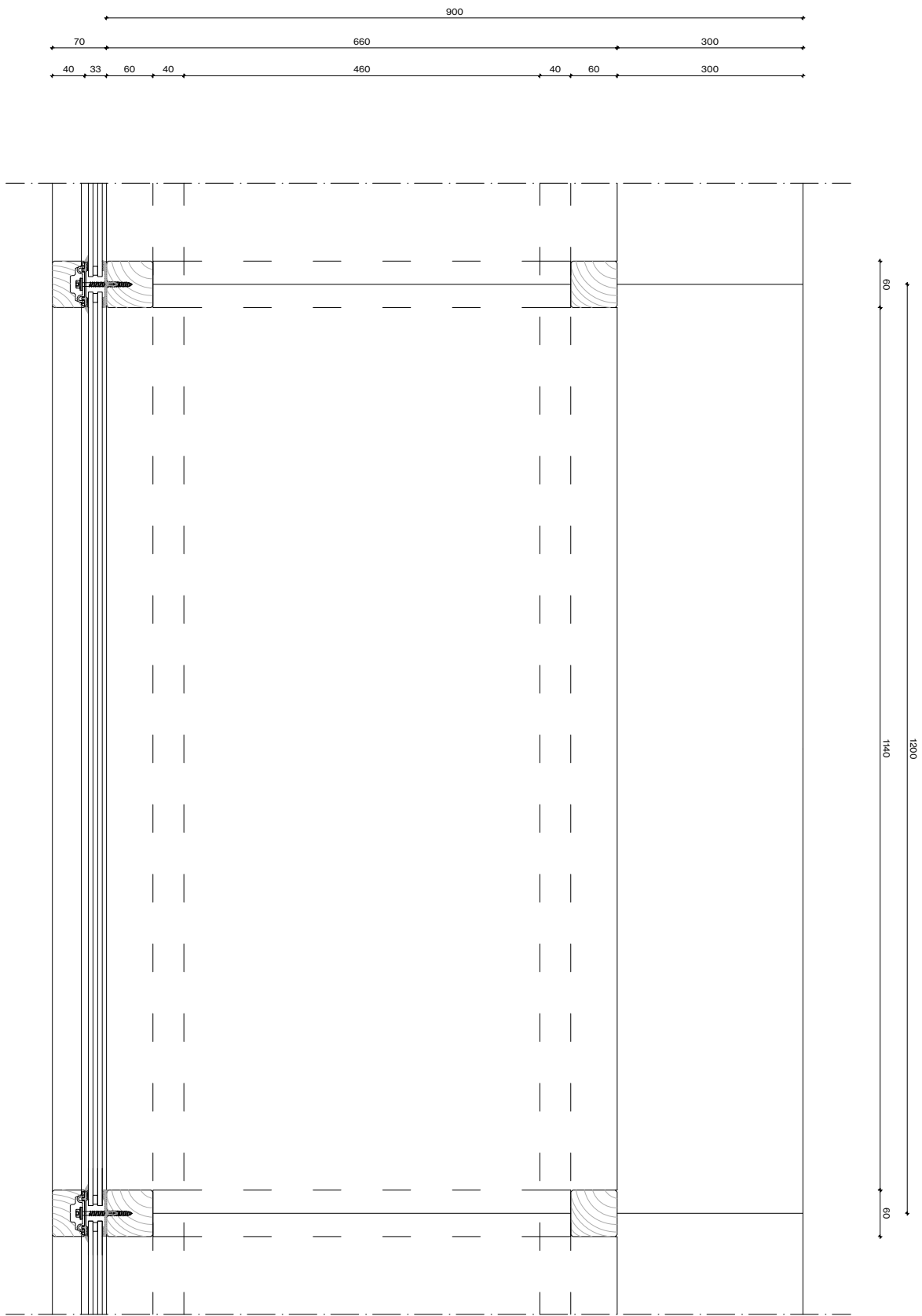
As seen in the some sketches in earlier pages, the idea of the curtain wall should be incorporated in the shelving system, as to make it feel as a shelf and not as a separate wall per se. One of the more important aspects of this is the working of the vertical wooden column. In order to get the size right for these columns to be big enough for the window frame detail is important.

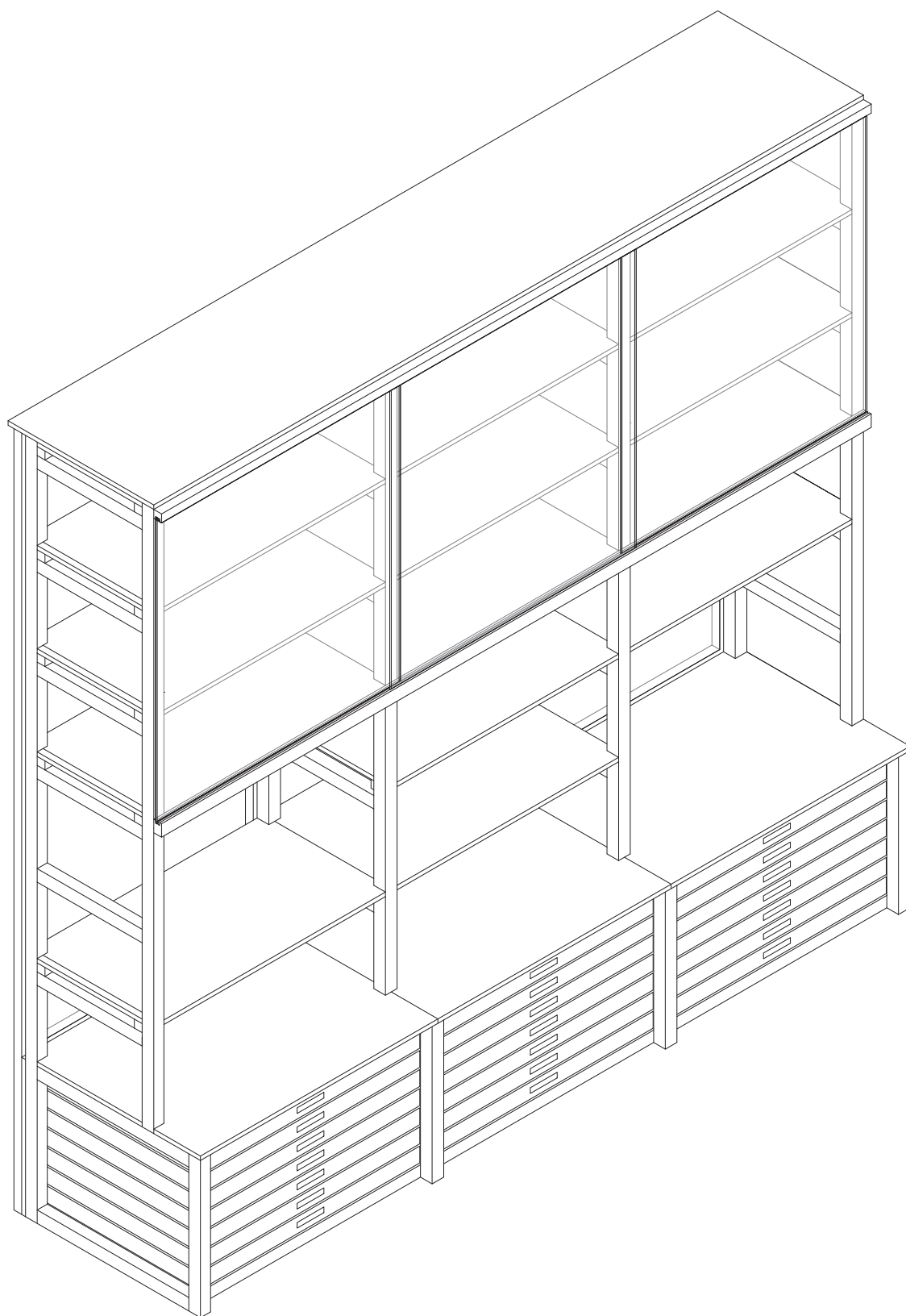


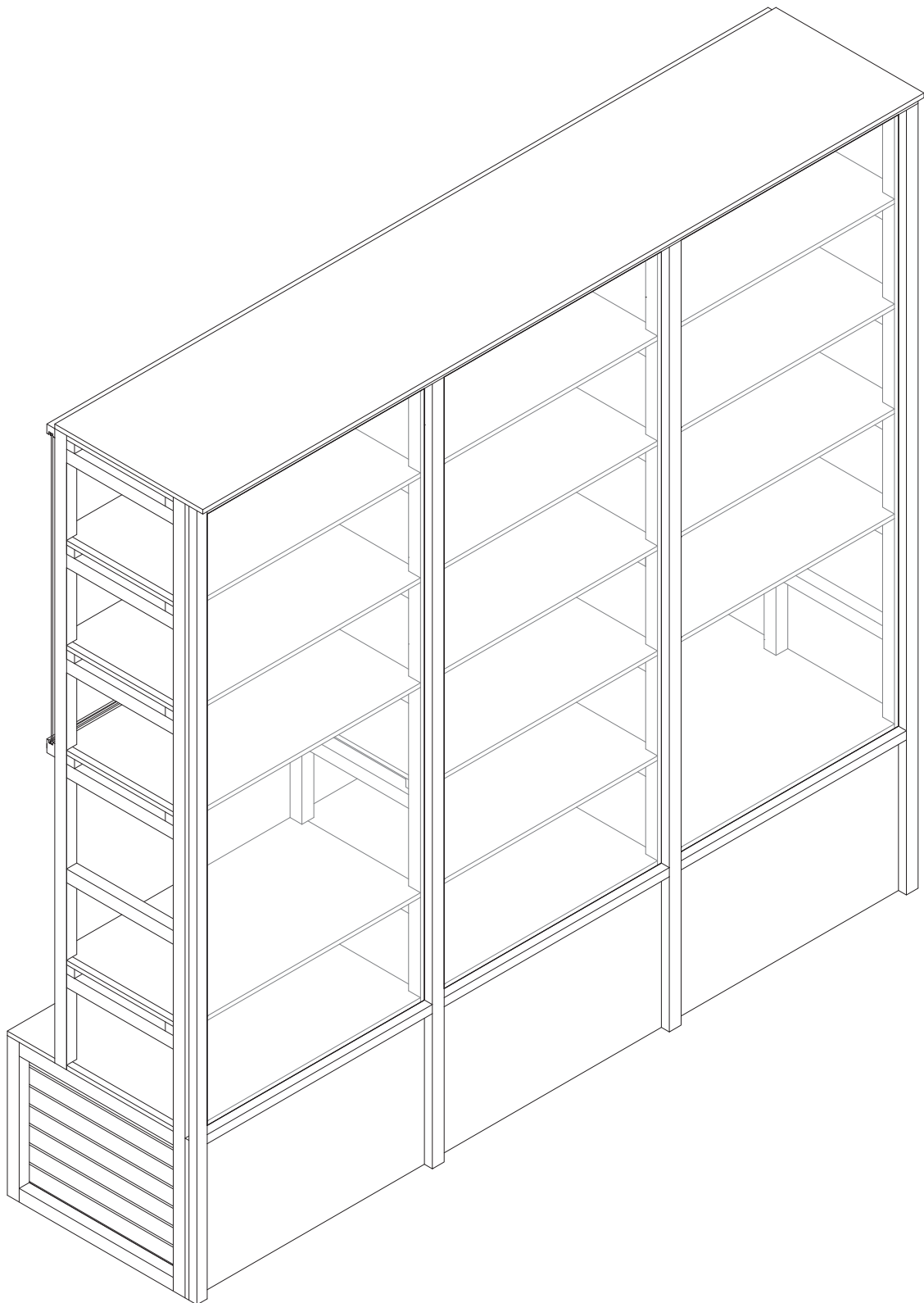
My drawing for the curtain wall.



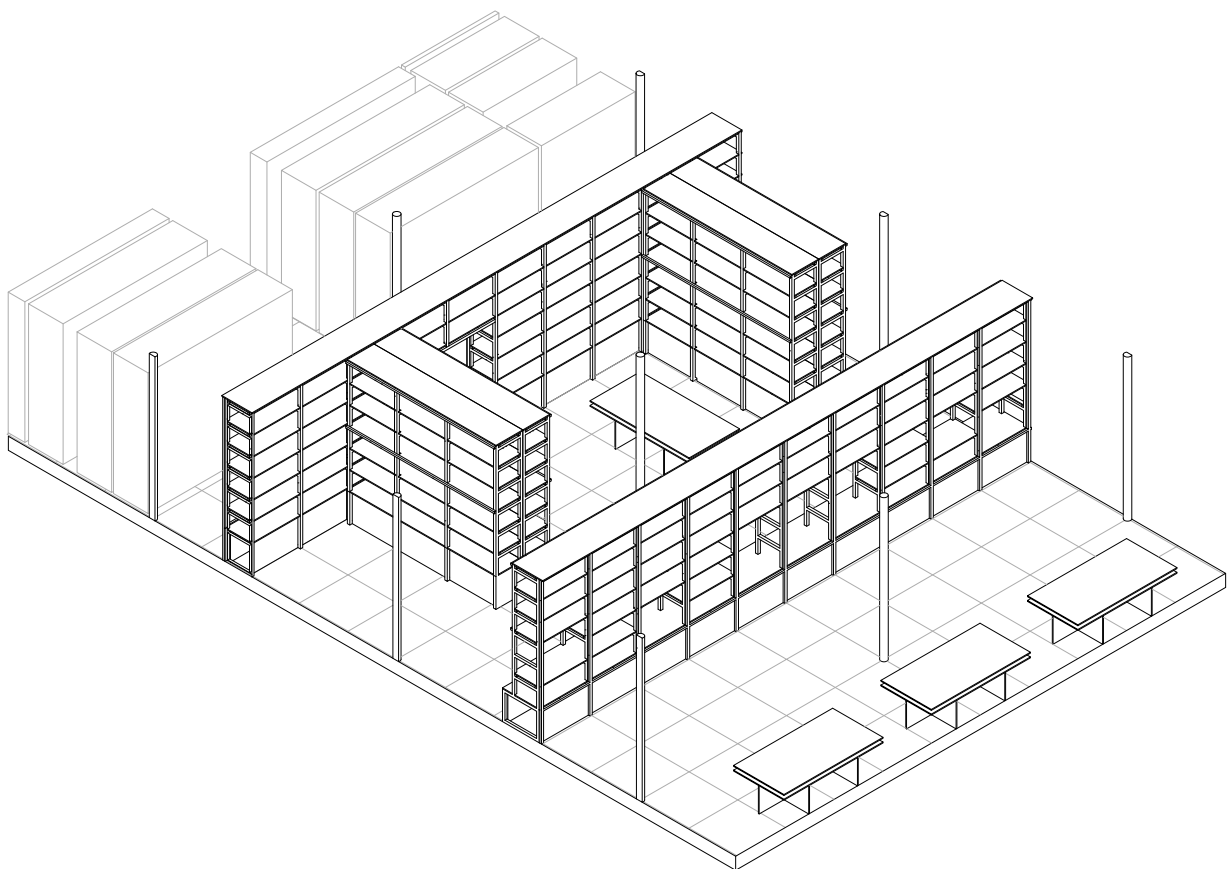
Reference Detail by Stabalux, model type: H wooden curtain wall detail.

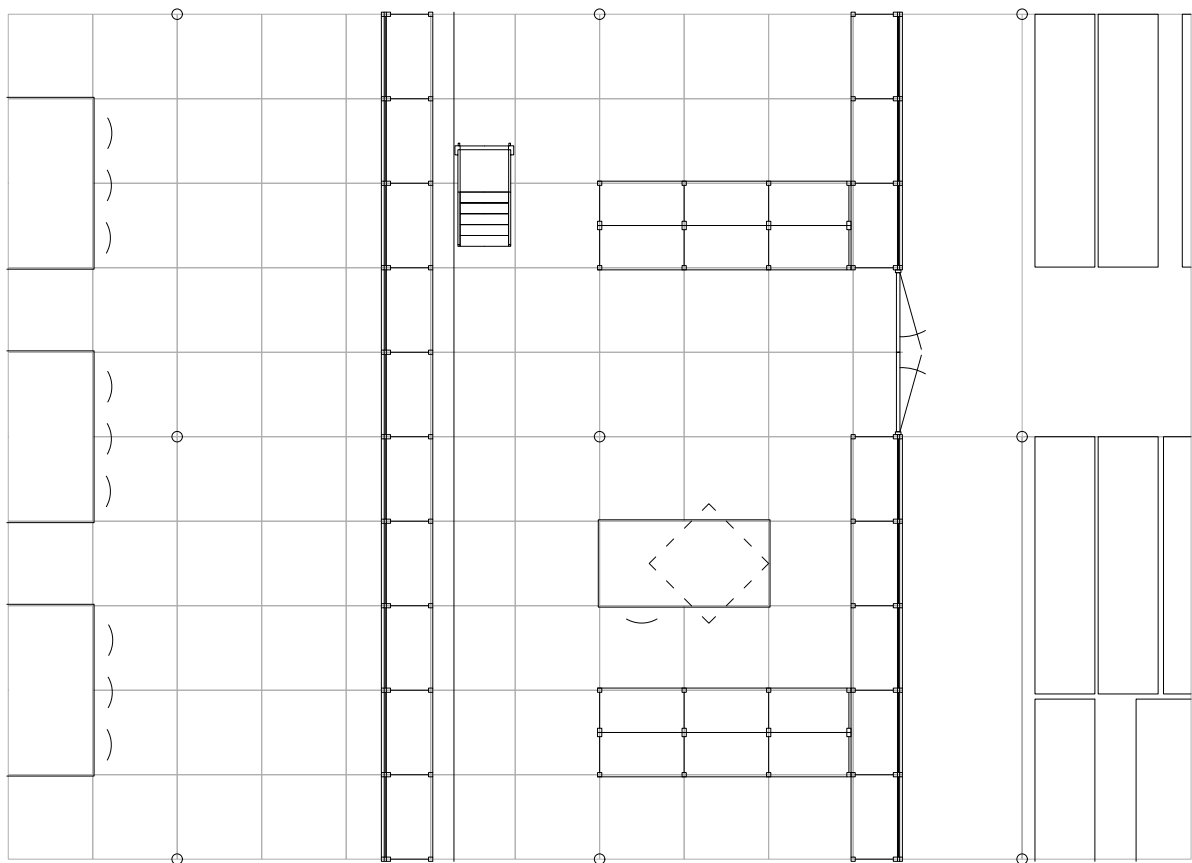
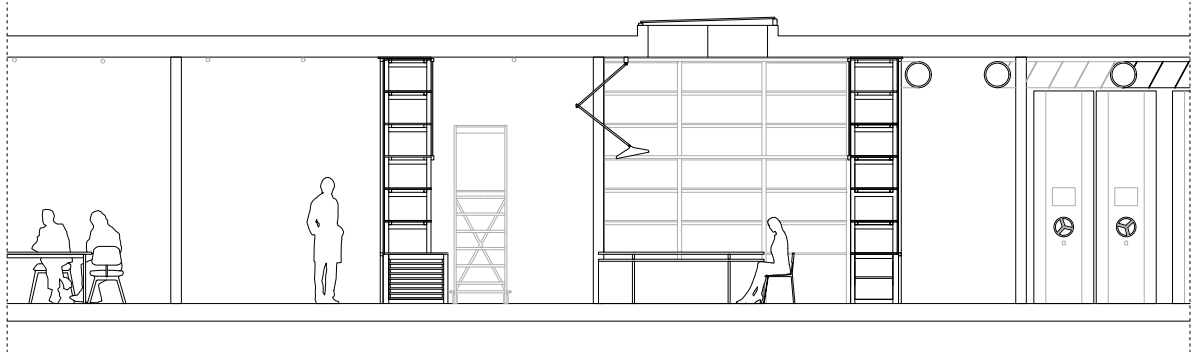




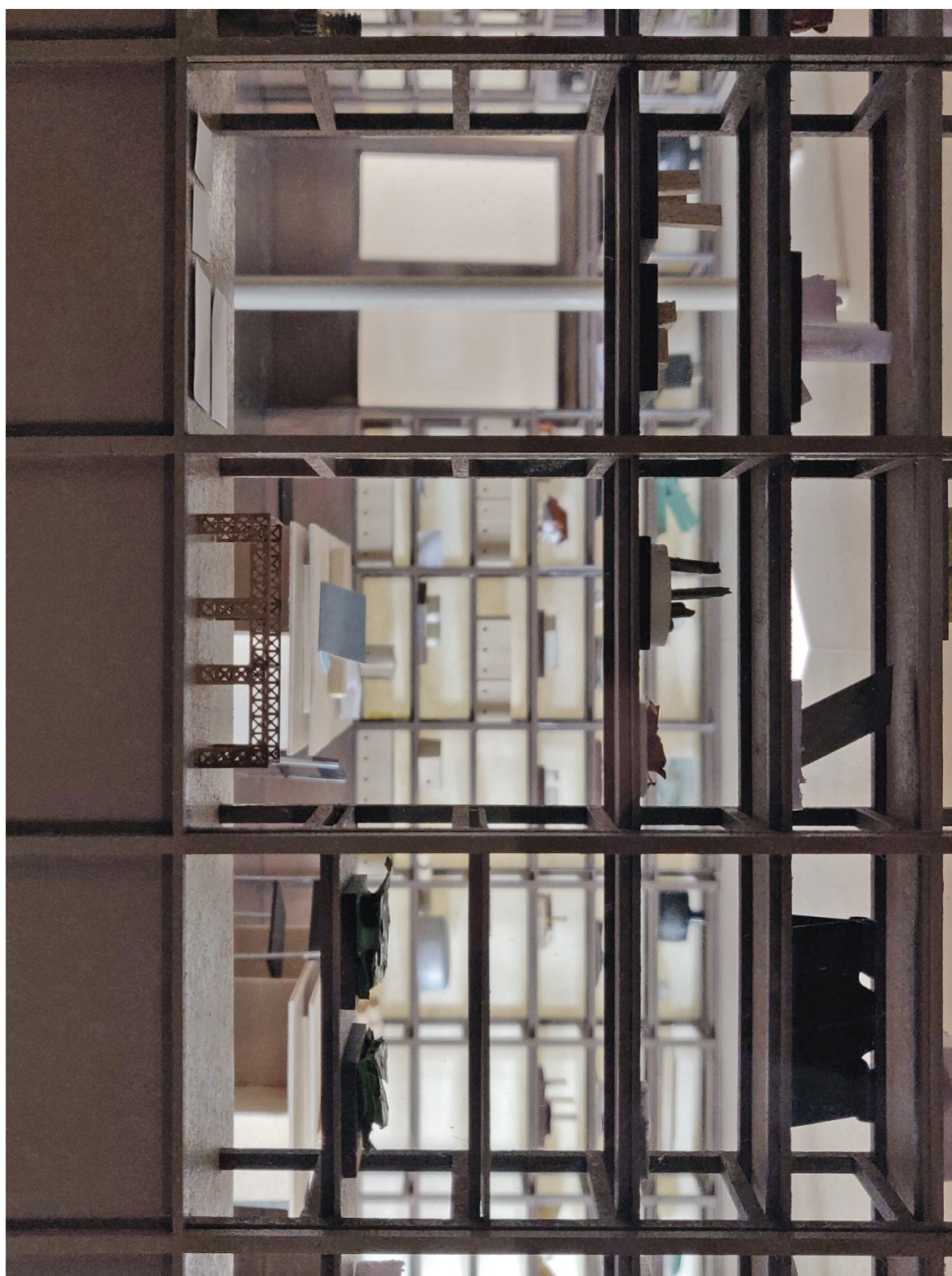


P1 Drawingset & pictures













Post P1

Feedback and reflections

Some thoughts and notes on the technical function of the system. Something Sam pointed out, is the efficiency of the shelf as climate border. If there is glass on both sides, why not use both as border and the shelf as buffer instead of one curtain wall with the shelf next to it.

Another interesting thought by Daniel stayed with me about the floor. I imagined the stainless steel floortiles as a robot floor, but never actually considered the airconditioning inside this floor system aswell. At the same time I made a rather light wooden roof structure, something you might expect as a topping up, or atleast the top floor. This is why Daniel suggested the floor to be the climate system for the exhibition and workspace but maybe the archive should be underneath (or also underneath) instead of behind and the same system might be the ceiling for the archive.

I think I realised for me the most important part of this excersize has been the consideration of interaction and understanding of the workspace. The shelf might come back in another form, I'm not so sure about that, but the visual relation between visitor and researcher should be there. I believe the availablility of workspace for another means besides strict archival work is an important one.



Excursions

This part of the project journal is not in chronological order

Since we went on multiple excursions throughout the year, in different formations and to different locations, this chapter is simply a listing of the excursions in order. In the notes of these excursions might be mentions to the brief we were working on at the time and the other way around.

For the project we visited the architecture archive in Antwerp, the VAI in the Singel and the Dutch architecture archive and NAI in Rotterdam.

First Antwerp excursion, a visit to the Singel and the archive

Three days Antwerp, to visit the Singel, VAI, the Architecture Archive, a bunch of Eduard van Steenberghe houses and the occasional tourist sidestep within the available time.

The Singel is in bad shape, both its location as its current building are not ideal to say the least, and the VAI suffers from that on multiple levels. The archive is stored in another building in the city centre, another one of those not so ideal settings. The building is uninviting, unrecognized, hidden, too small and not build for its current program. On top of that, the employees need to travel between the two locations.

If anything, my conclusion of the last couple of days would be to look for a new location to house the VAI and its archive together, including enough growing space. Because im not so sure adding *another* block to the Singelcomplex right now.

At the same time there is the contemplation of the 'art campus' with a multitude of institutions clustered at the Singel and its surroundings.



VAI archive tour, Parochiaanstraat 7

Digital compactor system (austria)
Belgian compactor firm is bryuinzeel

6km of archival
Compactor saves 3km so 50%

Silverfish, asbestos, pests, etc.
Silverfish bodycount on traps

Materialsamples were glued to panels in the 60s that had asbestos
Wellbeing management; preferably no materialsamples

Paper comes in, into acidfree containers
37k containers in the archive rn
(Looks like simple carton boxes)

Elevator should be 2 europalets wide ideally

2021: 36k digitized slides +ai use to differentiate between different buildings

1.7milion drawings in the archive
Maybe 10 a day to digitalize (so effectivily impossible)

Flatten something: 2-3 weeks to flatten something
Only flat scanners (a0) - no more blueprint rollscanners available anymore
Technology changes - means challenges for the archive
To digitallize by using 10 different computers to do this (only 3 people in the world who know how to do this)

Ceva in brussels
Vai in antwerp

Big reading room
Like riba in london and ceva in brussels

4 different temperatures:
Rest
Paper
Photo
Slides

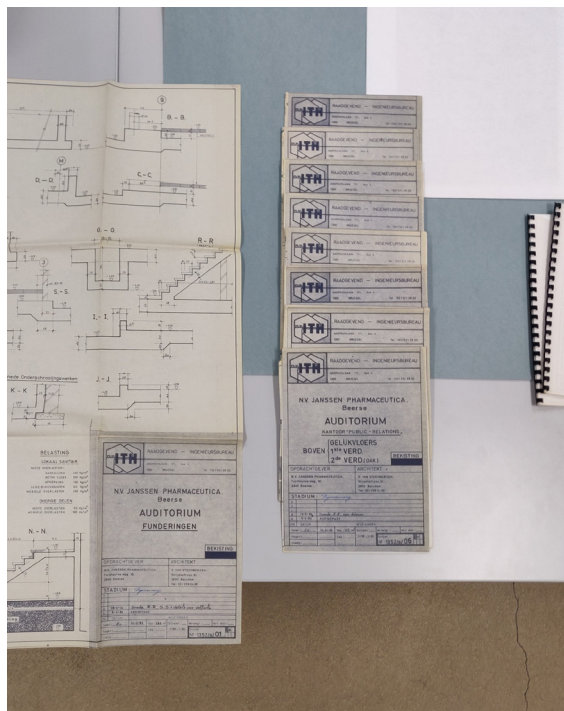
And open depot (transparent wall) so people can see archived material without the need to get into the space and in direct contact

First Antwerp excursion

VAI archive tour, Parochiaanstraat 7

Besides the tour through the archive (see notes on the last page), the archivists prepared a series of ensembles for us. We got 30 minutes to go through this archival material to get a better understanding of the types of contents. These material sets would also be the starting points for our initial design brief for the room that we designed for 'archival ensembles'. Mine consisted of material gathered throughout the working years of Eduard van Steenberghe, a modernist from Flanders who is known for his many houses, designed from each brick up to the furniture pieces.

Some notes and first thoughts on this set of materials; The amount of archival material in the ensembles was overwhelming and a little unclear because of the diversity. I've got a lot of large drawings (folded) about a bunch of different projects and from different stages. There are some final drawings of houses and their interior furniture, technical drawings for an auditorium and very large amounts of working sketches and process-revealing drawings and doodles concerning both housing projects as well as the auditorium again.





Typical archive storage floor of the current architecture archive in Antwerp. The plan follows the existing column structure and does not allow for compactor shelving systems.

First Antwerp excursion

initial thoughts

Walking around Antwerp, aswell as around the Singel, I felt confronted with a lot of maintenance and construction (as seen on the last page). But we also got to see these extremely clean moments and spaces. An archive that is cleaned everyday in order to make sure the models stored there do not become dusty. Exhibition spaces with perfect clean white walls and sterile art pieces, seemingly completely untouched except for our staring gazes. Both in our research in the Kabinett by Herzog & de Meuron, aswell as in the archive by the VAI and their exhibitions (such as the Dogma - Urban Villa), there is a certain clean presence. Ofcourse, this is in line with the efforts of preservation of archived material and art.

Yet, at the same time, the city of Antwerp (just like the rest of the 'real' world) is constantly under casual maintenance and construction. There seems to be this contradiction between the two in architecture presentation and our imagebuilding as a whole, and I feel like this creates a disparity between reality and the imagined. While our drawings, presentations and exhibitions are finished products and viewings of a finished world, the real world around us is never done and constantly messy.

In extension of this feeling of contradiction I wonder about if the exhibition space, or architecture as a whole, should not be more of a visual process instead of this finalized clean product. With initially thinking about using the same scaffolding seen in the pictures to build up the exhibition of the archive. This obviously immediately brings up questions and problems regarding preservation and safety guidelines ofcourse, but the point of trying to be more honest about the state of our surroundings seems to be something to be explored more.

Since the objective of the second brief seems to be a little vague still, the direction of my thoughts is not yet set or clear. Initially I focussed a lot on the architect to be analysed and on his projects.

Considering we are to curate an exhibition about the archival material of this specific architect, I'm wondering if we should think about a narrative to show the material or if this objective is more about the space without the object.

Eduard van Steenberghe as the architect of an obscene amount of homes designed in Antwerp. Exhibition direction; 'The City of Steenberghe'

- with collections and streets filled with his frontal facades (almost all of them in bricks/stonemountains)

- map with the locations of the various plots

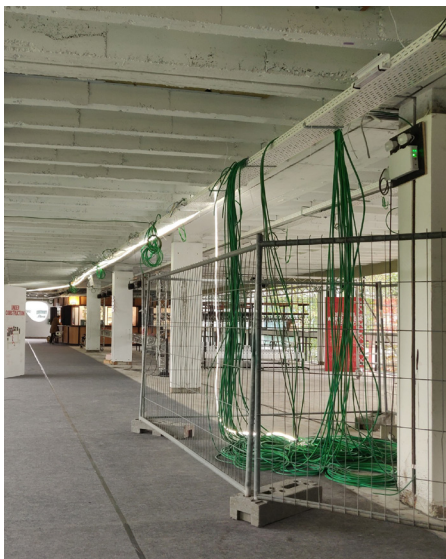
- maybe startingpoint of route through the city

- What happens behind these facades?

- back facades unseen and 'even forgotten by Eduard van Steenberghe himself'

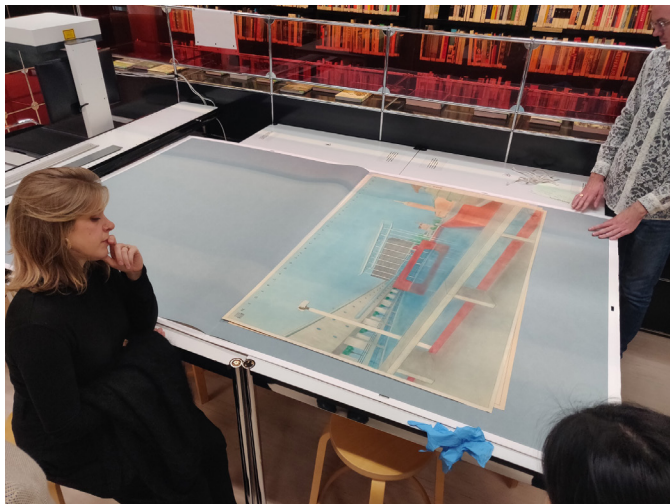
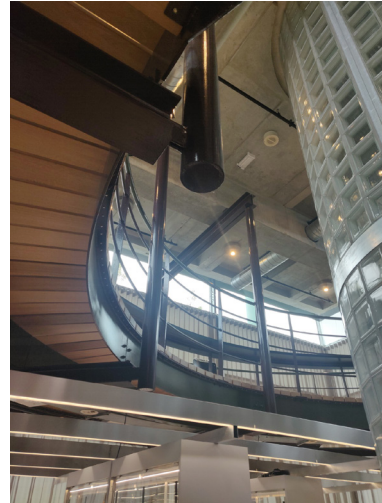
An archive of facades, hidden in the diverse Flemish street scene.

Spacially the implication of showing such original drawings and sketches would affect lightning possibilities. The space should not push for linear movement through, but rather inspire to reiterate. And finally, lets draw a line between curation and spatial design. I would like to focus more on the interaction between users and its architectural form instead of designing a specific exhibition for these archival pieces...



Antwerp under (casual) construction

NAI archive tour.





Context analysis

A collective work that forms the backbone of our individual design proposals

As a means of analysis of the site, we build up a booklet with historical context, models of the current situation and drawings of both historical and current state. This is an analysis on many scales, investigating the city of Antwerp, the immediate surroundings of the Singel and the complex itself. Both models and drawings are used for argumentation and as underlayment for further products in the design phase.

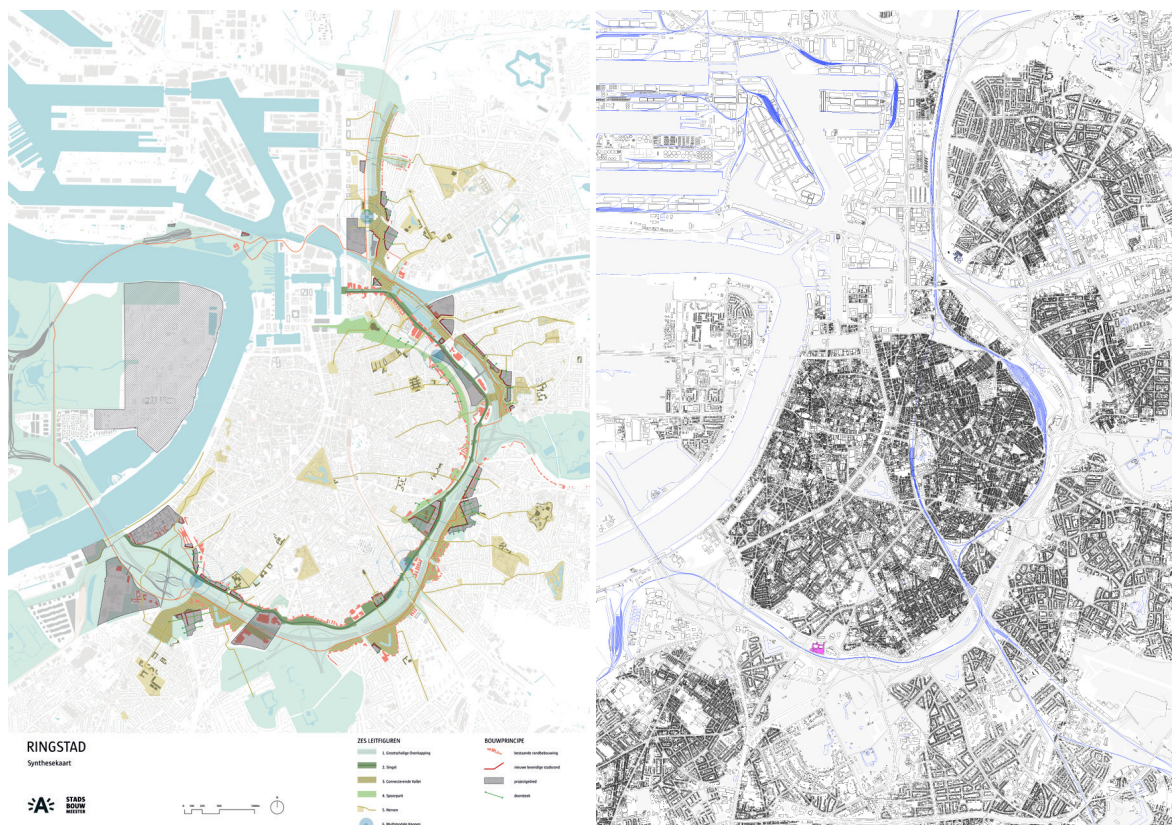
Site location

Future and history

De site location is De Singel in the south of Antwerp. Just along the inside of the ring, the complex lies on the edge of the city centre. In its current situation the site lies along a heavy used infrastructre junction.

In the right map below is clearly visible how the building density drops south of the complex, while in the left map the density of greenery is highlighted. These maps together show how the greenery and building density oppose each other around the main line of city infrastructure and how the site is related to this.

De Singel consist of a large complex that evolved through the years, relating to different aspects of her - also ever - changing surroundings. With the original plans of both the site aswell as surrounding buildings and urban plans, all developed by the one modernist architect Leon Stynen.

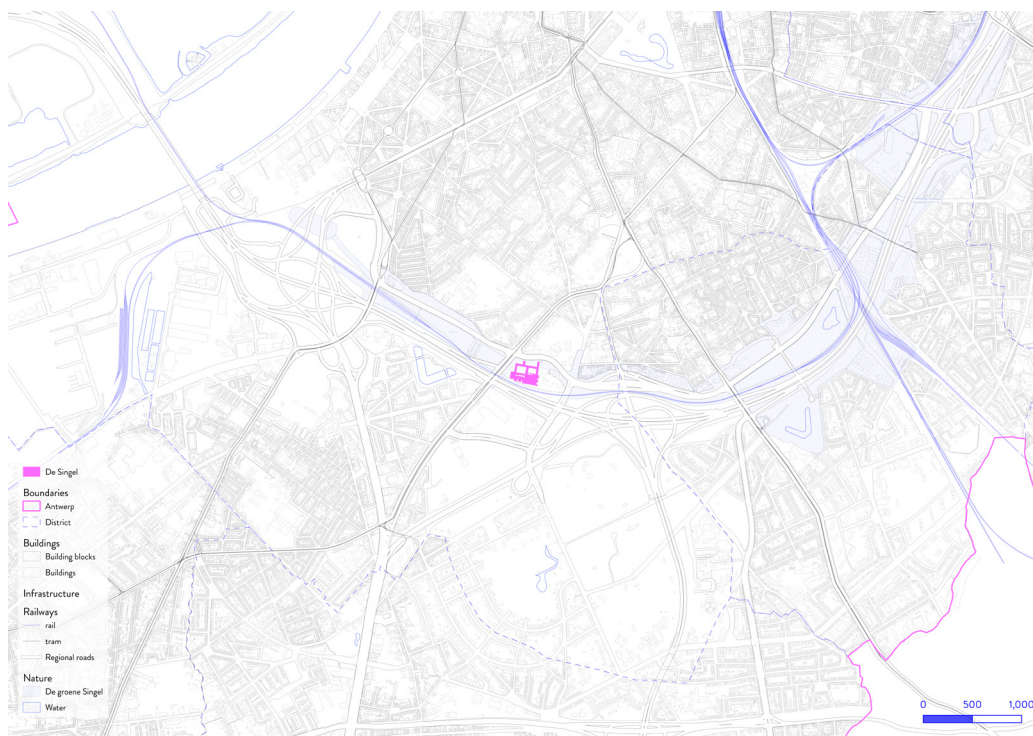


The ring of Antwerp with its parks around. De Singel lies within the green connection and the initial design related to this ongoing landscape.

In pink, De Singel, is located between the ring and the south edge of the city centre. The location is surrounded by a lot of infrastructure and traffic.



Construction of the ring around Antwerp around 1960, with first fase of De Singel visible.



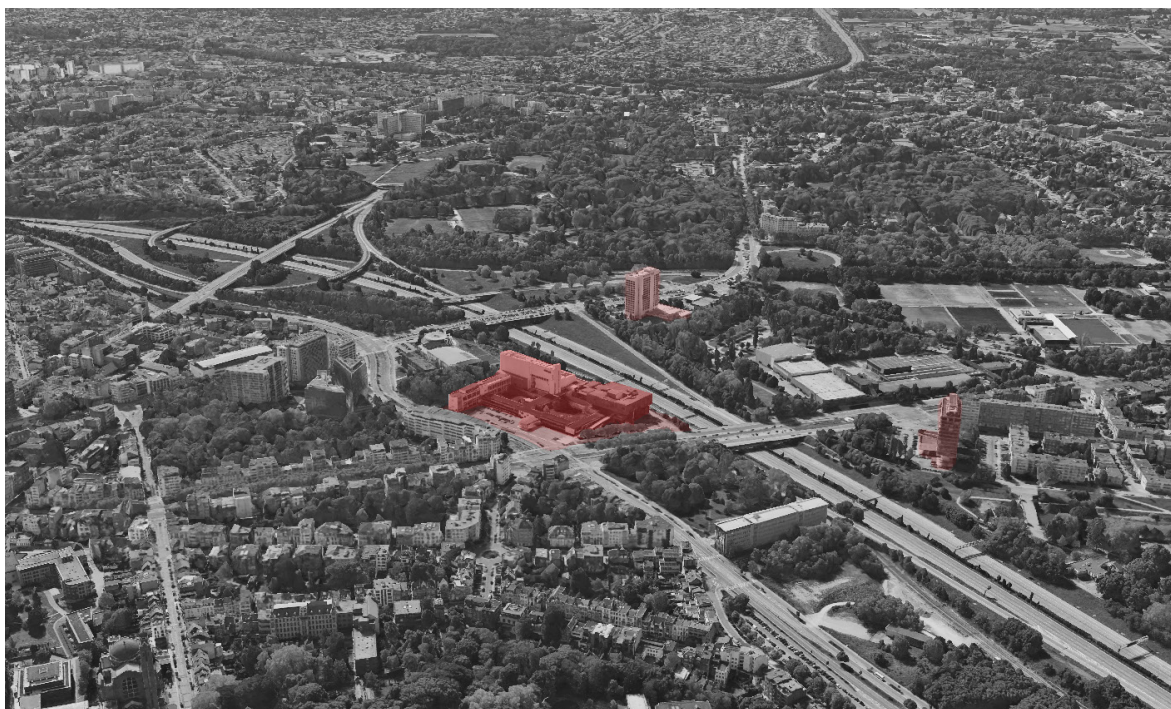
Current situation of the site, with De Singel centered in pink.

Site location a permanent traffic jam

In the current situation the ring road along the building is in an almost constant state of traffic jam. The same goes for the Desguinlei R10 road on the northside of the site. In contrast to the original plans - and drawings for future plans - the 'ongoing' landscape is heavily disrupted by this infrastructure.

Leon Stynen designed two other towers around the site, and Stephane Beel related with his 'horizontal tower' to these three (see image below). This way the building complex fills almost the whole site. In relation to the surrounding this seems to be more similar to the dense urban blocks to the north, while the original plan by Stynen consisted of only the low rise part of the building as a free standing part in the ongoing landscape and therefore relating to the landscape to the south.

The infrastructure of Antwerp is heavily used by the port as well. Most of the traffic is lead around the city via the ring. This leads to an almost permanent traffic jam, just behind de Singel. Something that can be heard loudly as well.



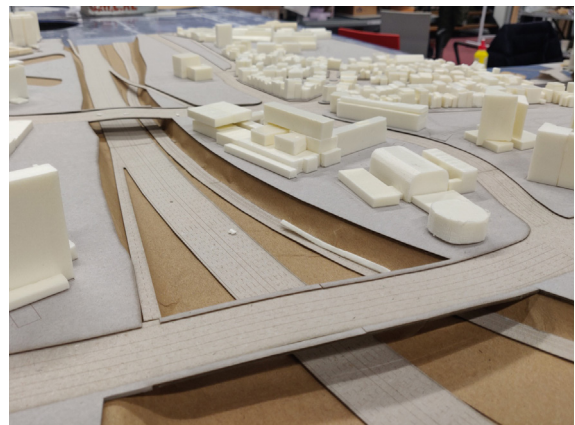
With De Singel in the center, the BP-tower on the right and the Crown Plaza Hotel in the back. (source: highlighted google maps image)

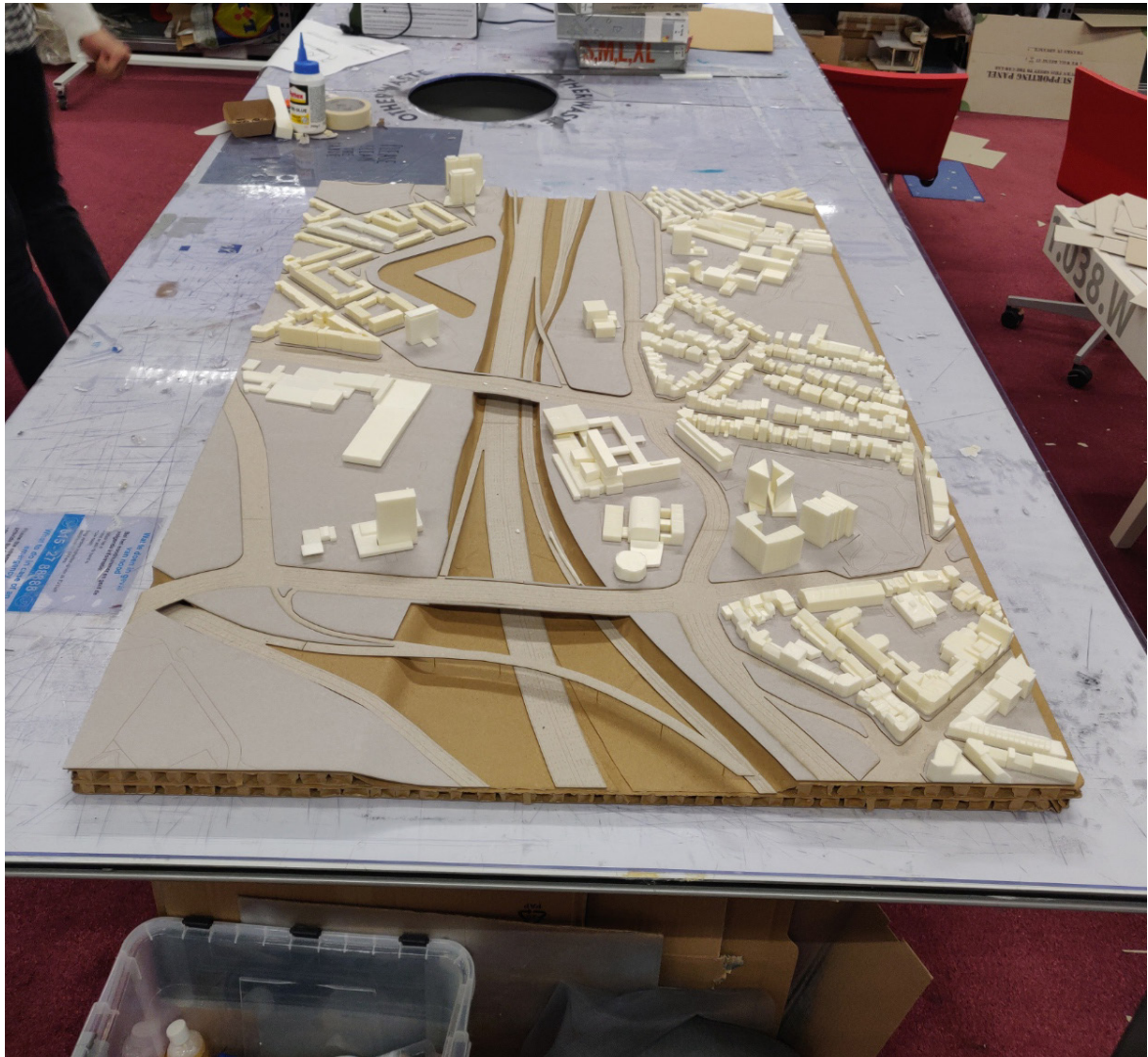


Traffic jam - as per usual - consisting of mostly trucks. Picture taken from the roof terras of the BP tower. (source: own work)

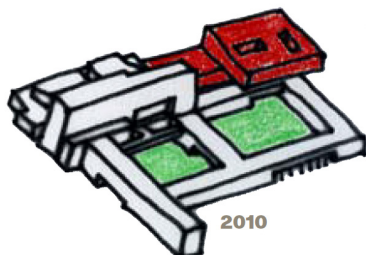
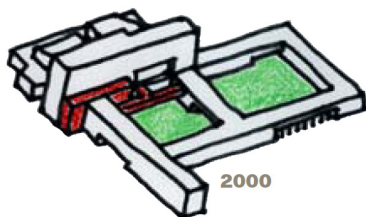
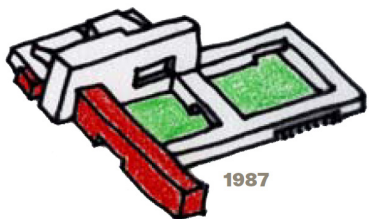
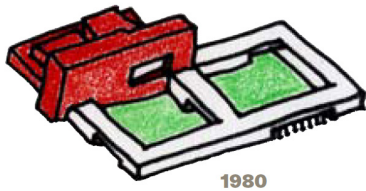
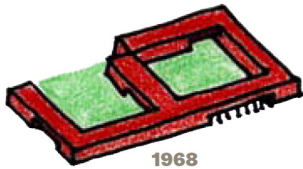
1:1250 site model

Density, infrastructure and scale

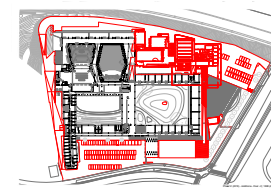




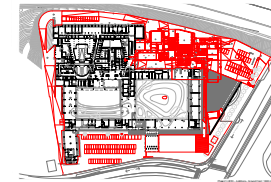
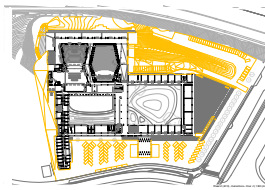
Building history of de Singel



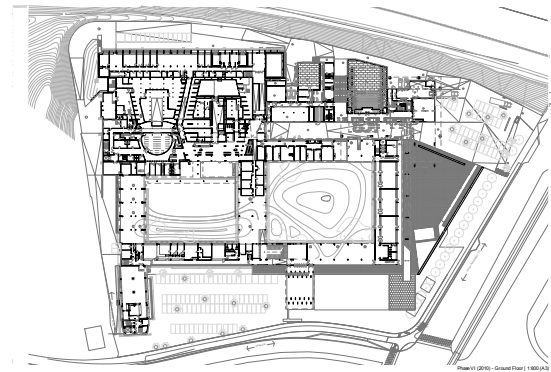
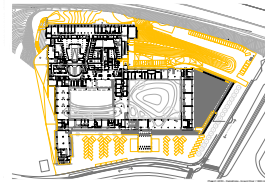
- 1968** Conservatorium / L. Stynen
- 1980** realisatie 2 zalen, Radio 2
L. Stynen
- 1987** uitbreiding Conservatorium,
publieksfoyer deSingel
L. Stynen & P. De Meyer
- 2000** uitbreiding podium Rode Zaal,
nieuwe circulatie-as / S. Beel
- 2010** 12.000 m² kunstcampus
S. Beel



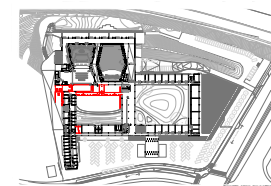
2010



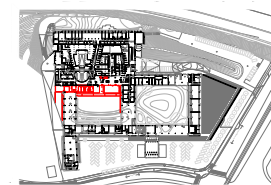
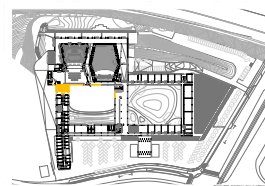
2010



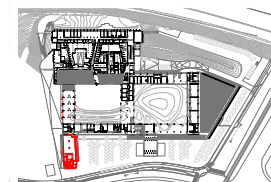
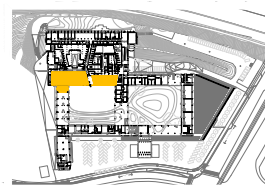
2025. Current situation



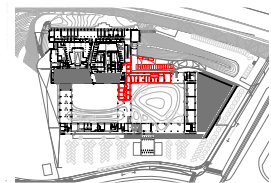
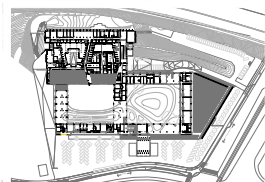
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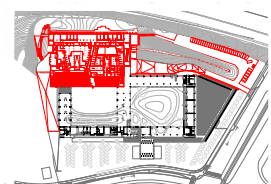
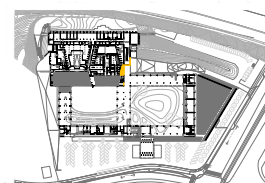
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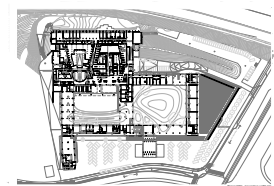
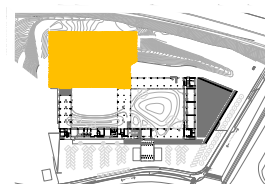
1985



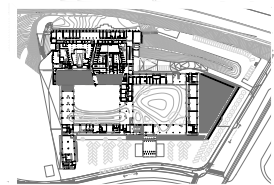
1983



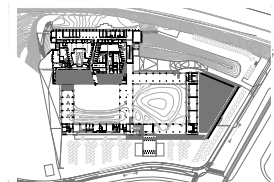
1980



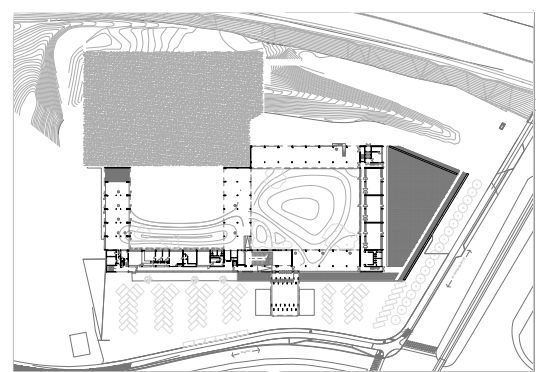
2000



1985



1980



1965. Initial phase done

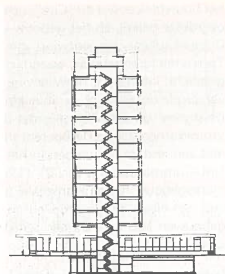
De Singel in it's modernist context

text about Stynen and this grand plans

surrounding towers also by him

the complex itself has the continuation of landscape and classic white painted concrete

the pond of water along the side as a classic ode to the modernist thought

20^e eeuw / 1963-1988

de Meir 66 (1961) en de ijzerwazaak Galler op de Italiëlei 22 (1962) zijn met hun gevelstructuur van gewapend beton waardige exponenten van hun tijd. Ook het iets jongere appartementsgebouw "De Zonnwijzer" op de Mechelsesteenweg 247 (1954) heeft al een in de gevel zichtbaar gelaten betonskelet. L. Stynen vestigde er zijn architectenkantoor.

BEKAERT G. en DE MEYER R., *Léon Stynen, een architect 1899-1990*, (Tentoonstellingscatalogus, Antwerpen, 1990, p. 58-61).

BONTRIDDER A., *Gevecht met de rede, Léon Stynen, leven en werk*, Antwerpen, 1979, p. 156-169.

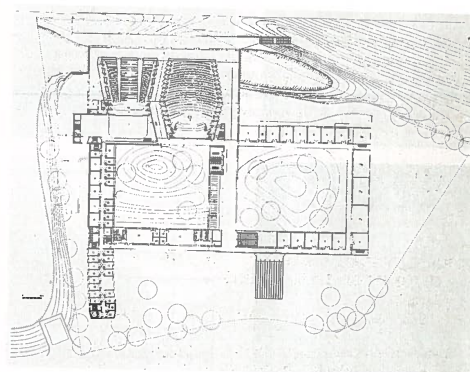
210 KONINKLIJK VLAAMS MUZIEKCONSERVATORIUM EN CULTUREEL CENTRUM DE SINGEL

Desguinlei 25

1963-1967, 1973-1980, 1985-1988

Toen architect L. Stynen (in samenwerking met P. De Meyer) in 1958 het ontwerp maakte voor de muziekschool op dit militair terrein, genaamd "Wezenberg", was er van de nabijgelegen autosnelweg, de spoorlijn of het zwembad nog geen sprake. Hij zag deze architectuur omgeven door groen en de waterpartijen van de Brialmontvesten. Van het verkeer op de Jan Van Rijswijcklaan nam hij afstand door een waterspiegel en de huidige parkeerplaatsen aan de Binnensingel plande hij ondergronds. Samen met de omgeving werd het evenwicht tussen natuur en architectuur verknoeid. Er bleven twee binnentuinen, waarond de leslokalen en burelen in een eerste

258

20^e eeuw / 1963-1988

fase (1963-1967) werden gerealiseerd. Deze binnentuinen zijn besloten en toch open daar de voornaamste verdieping zich op 2,5 m boven het straatniveau bevindt. In de tweede fase (1973-1980) werden de beide zalen gerealiseerd: de concertzaal voor 1000 personen en de toneelzaal voor 750 personen. Daarbij hoort het torenvolume, waarin enerzijds de toneeltoren en

259

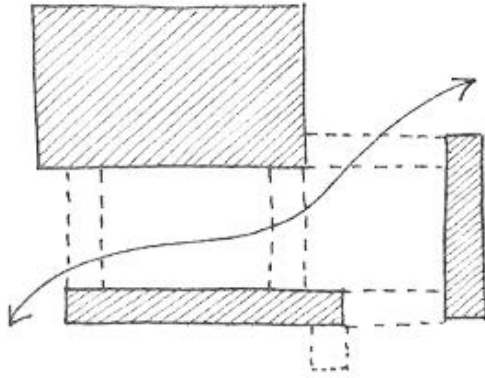
De Singel conservation study by Marie Huyghe

One of the more important notes I took from this study is the understanding of the original low-rise building and its courtyards. As Huyghe explains, the idea behind the elevated circulation and floors on columns was to allow the continuation of the landscape. As Stynen originally imagined in both his masterplan as well as the design of the Singel the continuation of the landscape played a large role. Through the years this changed a little and the site got cluttered.

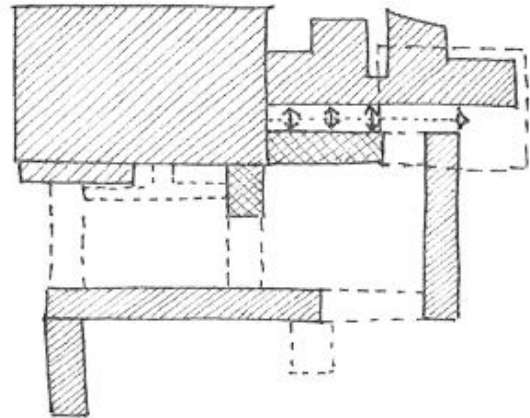
Therefore Huyghe proposed that radio2 should leave the complex, for they are in the back of the building and do not benefit from de Singel or the other way around. This would allow for free space in the building, to be used by the offices of deSingel institution. The relocation of their offices, then in turn allows for the removal of extra built offices underneath the passages of the low-rise. This brings the building closer to its original design and revives the quality and relation between the courtyards and possibility of continuation of some form of landscape.



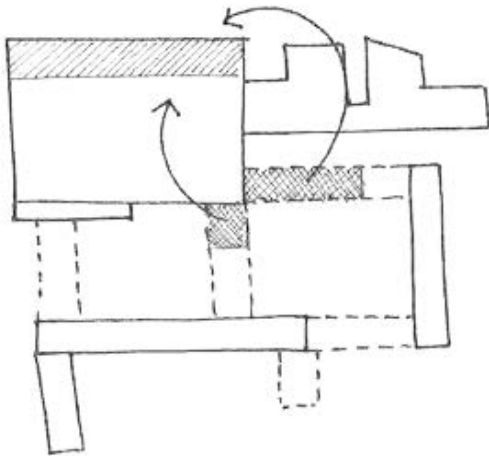
View of Stynen low-rise without the underneath extension (Work by Marie Huyghe)



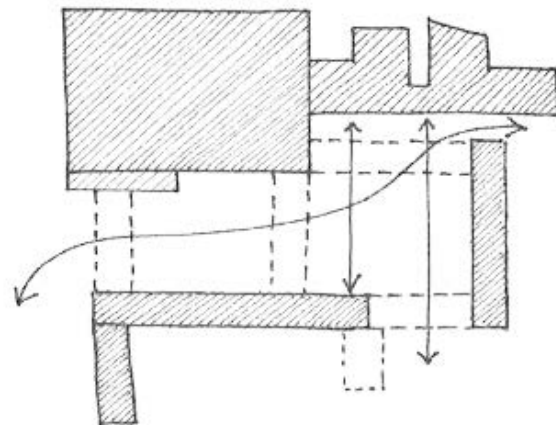
Original groundfloor situation
Continuation of landscape



Current groundfloor situation
Discontinued by clutter



Proposal to move deSingel
offices to empty Radio offices



Proposal to remove clutter
and recreate continuation of
landscape

Diagrams of restoring landscape
relations by removing extension
(Work by Marie Huyghe)

The corridor between the Beel and Stynen parts

A problematic part is the seemingly useless corridor between the Beel-low and the low-rise by Stynen. This is a low quality space with little actual use. This also makes the Beel part hard to reach if you do not know the building and gives the feeling the expo space and auditorium are somewhere in the back of the complex and forgotten and underutilized.

This extends to the entrance of the Beel part. One that does not look like a real entrance, yet is the main entrance for many daily users. The quality of the ramps towards the restaurant - both the indoor and outdoor ramp - are low and even 'illegal' because of the slope. They come together at the corner of the corridor, together with the restaurant and form a rather dark and hard to read opening on the groundfloor.

The corridor has different slopes and heights on the groundfloor to accomodate to cars and busses to drive up to the entrance door. Yet the technical director tells us the entrance is effectively only used by the occational artist or repairmen.



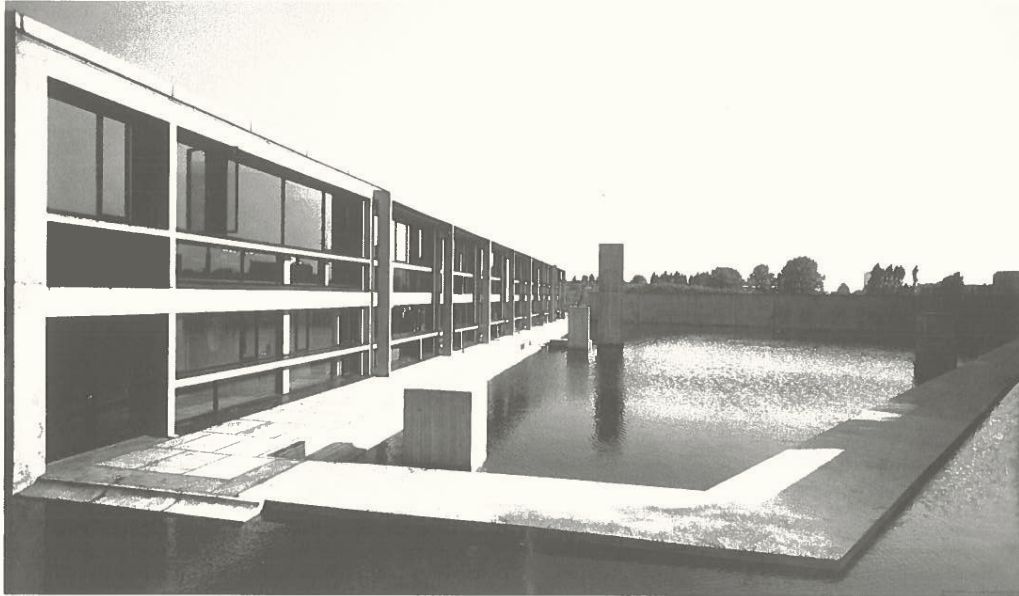
Design phase

This individual work rests on the basis of the knowledge acquired throughout the initial briefs, the collective research into the studio precedents and site analysis. In the design phase, the problems to be tackled are identified and solutions are proposed iteratively, which together must lead to an initial design proposal.

Brief

Archiving Architecture

2024-25 MSc3 AR3AI100
Brief 03



Undated image of deSingel, Library Royal Conservatory Antwerp

Developing an Archive

VAI

The Flanders Architecture Institute (VAI) represents architecture as a subject and a discipline in Dutch-speaking Belgium. It seeks to provide a meeting place for everyone who wishes to make, share and experience architecture, through its engagement with exhibitions, lectures, debates, events and publications. The VAI offers an important critical framework, through which to consider contemporary Flemish architecture, producing a biennial yearbook and curating the Belgian Pavilion at the Venice Architecture Biennale.

Since 2018, this active participation with contemporary architecture has been extended through its appropriation of the Flanders Architectural Archive. This collection, originally built up by the Province of Antwerp but now addressing Flanders as a whole, holds more than 180 private architect archives, including those of Léon Stynen, Bob Van Reeth - AWG, Christian Kieckens, Bataille-Ibens and many others.

The relation between the archive and the VAI's other activities is a developing one. It will be the task of this project to consider what might be the role of the extensive historical material and technically defined conditions of the archive, as an integral component of the wider public mission of the organisation.

De Singel

The VAI is currently based at De Singel, a modernist cultural campus on the Southern periphery of Antwerp's historical centre. In 1958, the Ministry of Public Works commissioned architect Léon Stynen to design the first phase of this ambitious complex, a new Conservatoire as an extension to the Antwerpsche Vlaamsche Muziekschool. It featured a pavilion shaped like an open figure of eight with rooms overlooking two inner courtyards. In 1979, work began on the construction of phase two, becoming the expanded deSingel Cultural Centre and including a series of performance space for music and theatre as well as a television broadcasting centre. In 1987 the building was extended again, based on a design by Stynen and his assistant Paul De Meyer, with additional space for the Conservatoire and a small public foyer. In 1995, Stephane Beel was tasked with drawing up a masterplan for the reorganisation and extension of DE SINGEL and the Conservatoire, finally leading in 2010 to the opening of a major extension to the complex, part of which houses the office and exhibition hall of the VAI.

A New Home

With the addition of the archive, the institute has now outgrown this space. The archive is housed in a separate

Interiors
Buildings
Cities

Palace

Archiving Architecture

2024-25 MSc3 AR3AI100
Brief 03

building in the centre of Antwerp, which we have visited, and which is not fit for purpose. In 2021 the VAI launched a competition, through the Flanders Bouwmeester Open Call, to create a new home for itself, incorporating both its more public activities and the archive, within a redundant church, Saint Hubertus, in Berchem, Antwerp. This competition was finally abandoned due to cost and unclear political motives, even after a winner for the competition was chosen.

This history is the starting point for our project. The VAI needs a new home. We propose to take a different starting point, which is to build on the relationships and potential synergies that already exist between the VAI and De Singel, as a means by which to engage both institutions but also as a catalyst to rethink the condition and environment of the building itself. While De Singel is an important venue for the arts, its relationship with both the city and its public is an ambivalent one. The complex has a distant and introverted character and its public spaces often feel under utilised. Core uses, such as the television studios, have been abandoned and the complex as a whole feels in need of a new sense of purpose and engagement. The Beel extension ultimately does little to amend these senses, indeed it could be said to exacerbate it, with its large, empty circulation spaces and its ambiguous relation to the ground and the city.

Over the remainder of the course each of you will develop a project to define a new, unified home for the VAI, incorporating the needs of the archive, alongside its other public and administrative roles. The starting point will be the competition brief written in 2021. This adds other possibilities for public and community engagement to the organisation's core activities. However that brief is for a standalone building. Working in response to the existing complex of De Singel, and perhaps the VAI's existing spaces there, you may feel you need to critique, adapt and develop the brief to engage with the situation as you find it and the possibilities it offers. This may engage, to one extent or another, the larger condition of De Singel and the other organisations that occupy it, or might focus on the VAI as a defined entity within or in response to it. This breadth of starting point also offers a significant degree of flexibility in your approach. You may choose to extend De Singel, create a new structure that relates to it in some way, or perhaps work entirely within its existing body. An ambition might be to redefine its relationship with the city and its surroundings, while understanding its own identity and typology and enjoying its modernist sensibility.

To Begin

As a beginning, we would like you to explore, document and represent De Singel, as a developing body and as a situated one, describing the relationships between it and its context historically and now, with an understanding of potential future developments. In the next weeks we will ask you to refine your own brief for the project and to test the scale and possibilities of your interventions.

Interiors
Buildings
Cities

By P2 we expect you to have a strategic direction and an outline form for your proposals, presented through models and drawings, from which you can establish a developed architectural proposal across the scales of interior, building, city and landscape by the conclusion of the course

Public

- Reception and counter: 100m² (incl. separate sanitary facilities and seating)
- Exhibition space/multifunctional space: 200m²
- Reading room: 200 m² (cf. current reading room 96m², is too small) (keep reading room and library divided, small separate group study room)
- Library: 200 m² (books and visitors' workstations) (keep reading room and library divided)

Total: 700m²

THEN WHAT TO READ HERE?

Additional

- Staff workspace 300m² *SO ONLY ONCE 300?*
- Large workplace for archive employees is 12.5 m² assume 10 = 125 proposal: 300m² (+/- 30 employees including interns, temporary employees, etc.)
- Large workstations with archives 3.5 mx 3.5?
- Standard office spaces
- Focus spots
- 1 large meeting room 80m² *AUDITORIUM?*
- 1 small meeting room 30m²
- Kitchen, bathroom, dressing room 150m²

Total: 560m²

BASEMENT?

Archive

- Storage Packaging material: 120m² (near archive, depot, office)
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- Taking into account climate class for paper
- Climate class photos separate space; 100 m²
- Bulk storage
- Storage in racks and planning cabinets? *PART OF 2500?*
- View depots: toc (in the underground term, 125m is visually attractive, desire to collect more 3D objects) > this could be a 'regular depot box' with a transparent wall in front
- Server space 10m (not on functional schedule)

Total: +/- 4000m²

OR all of THEM TO A CERTAIN EXTEND...

Palace

De Singel seen as Urban Block

De Singel should not be seen as one building. Besides the fact that it consists of an accumulation of different blocks from different time periods, with different architectural languages, it is also housed by a multitude of institutions. In the current state, the users and visitors from the various institutions do barely or not at all interact with each other. They live and move alongside each other, sharing circulation and possibly some functional spaces like an auditorium or expo hall, but there is little space where they might meet or actively interact with each other. Which reminds me more of a city than a building.

While comparing the complex with typical surrounding urban blocks, the apparent scale of the building is quite absurd. The building is largely spread out and covers easily the same amount of ground as the urban block does.

Orientation wise, there is something weird going on. When seen as an urban block, de Singel's orientation becomes questionable. There seems to be some sort of clear orientation towards the city centre with the central entrance and landing of the ramp both on the north side of the complex. Yet the building, to me at least, is not necessarily read this way. There is the questionable entrance on the side of the complex, near the Beel extension. There are the low rise buildings around the corner, but then there is an closed off concrete wall. There are some - hard to understand - higher parts behind that must somehow relate to their immediate surroundings, but once there stay unclear. Is it the highway these 'towers' are orientated to, or is it the skyline of towers and infrastructure all around? Then there is the orientation towards the 'ongoing' landscape. Something that sounds rather questionable to me, especially if the 'greenery' is - if not interrupted by six lanes of asphalt - not much more than grass with the occasional plane tree.

Surrounding the site, there are either large free standing buildings or dense urban blocks. De Singel seems to hang in between the two. On the one side, it started out as an inward turned lowrise building, with a strong distance from the roads. On the other side, there are multiple highrise blocks added around these courtyards from different on different sides. Yet, not on the north side or also, the front. This space is used for either carparking or a waterbasin that's both unreachable, invisible and seemingly unused.



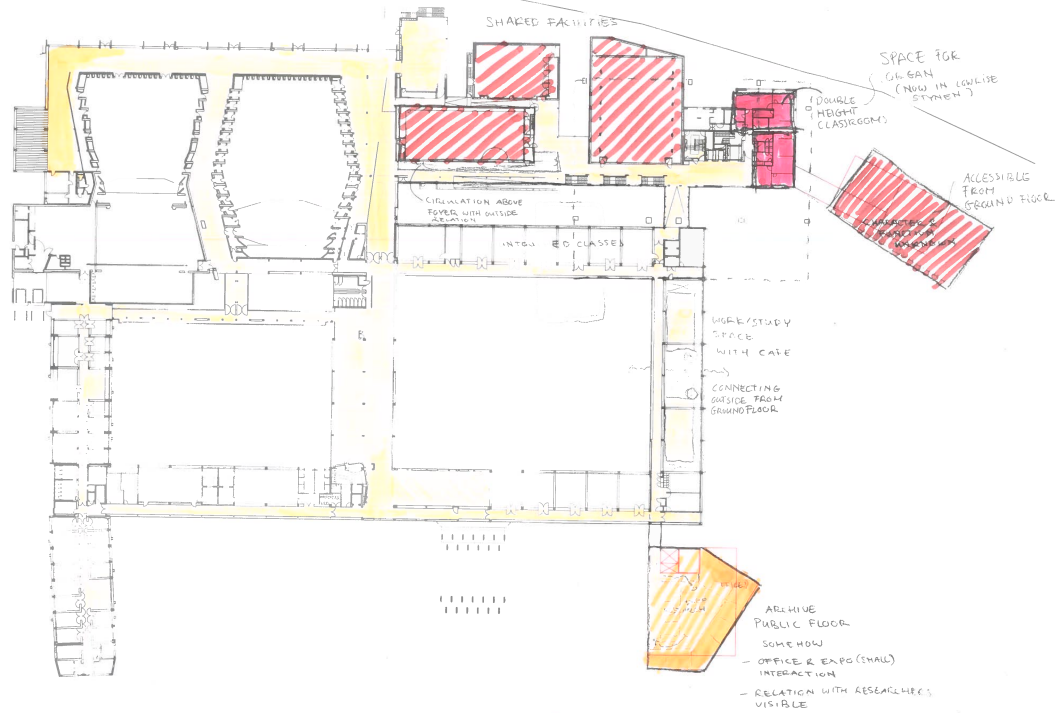
The urban block and its corners

The urban block, as started from the courtyards outward, is just not finished yet. With the first layer of buildings and circulation concluded, and the densification and highrise added on the one side, the complex is almost there. By densifying on all sides around the courtyards, the urban block can be finished. Imagine various buildings with their own character, language and function. They can house different institutions and may have different relations with the city, but inward they come together through the lowrise circulation and shared courtyards. A place away from the infrastructural nightmare of the site, into this intimate peaceful shared space.

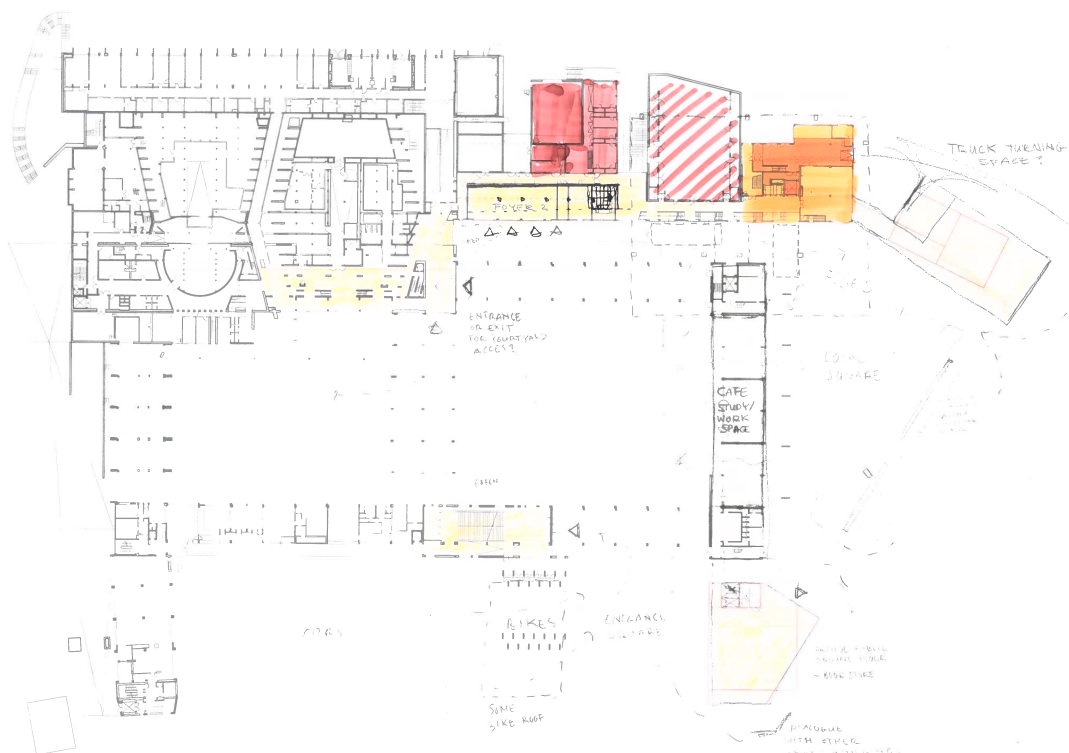
The circulation between buildings allows for interaction between functions, the centrally located low-rise can be used for communal functions and meeting points. The circulation also allows for shared facilities like auditoria or exhibition spaces.

Imagining de Singel as an urban block proposes questions relating its orientation. In earlier - and rather extreme - examples the orientation is explained as an inward one, towards the courtyard. This could be the existing two, or the extension of a third, or smaller spaces inbetween blocks.

The power of the urban block lies in its multi orientation. In being able to both address the public city and intimate courtyards. The block addresses both on its corners. By adding volumes here, the space inbetween the corners becomes a semi closed-in space, an intimate square. These squares are then the gradient between fast moving city and slower, more intimate courtyards.



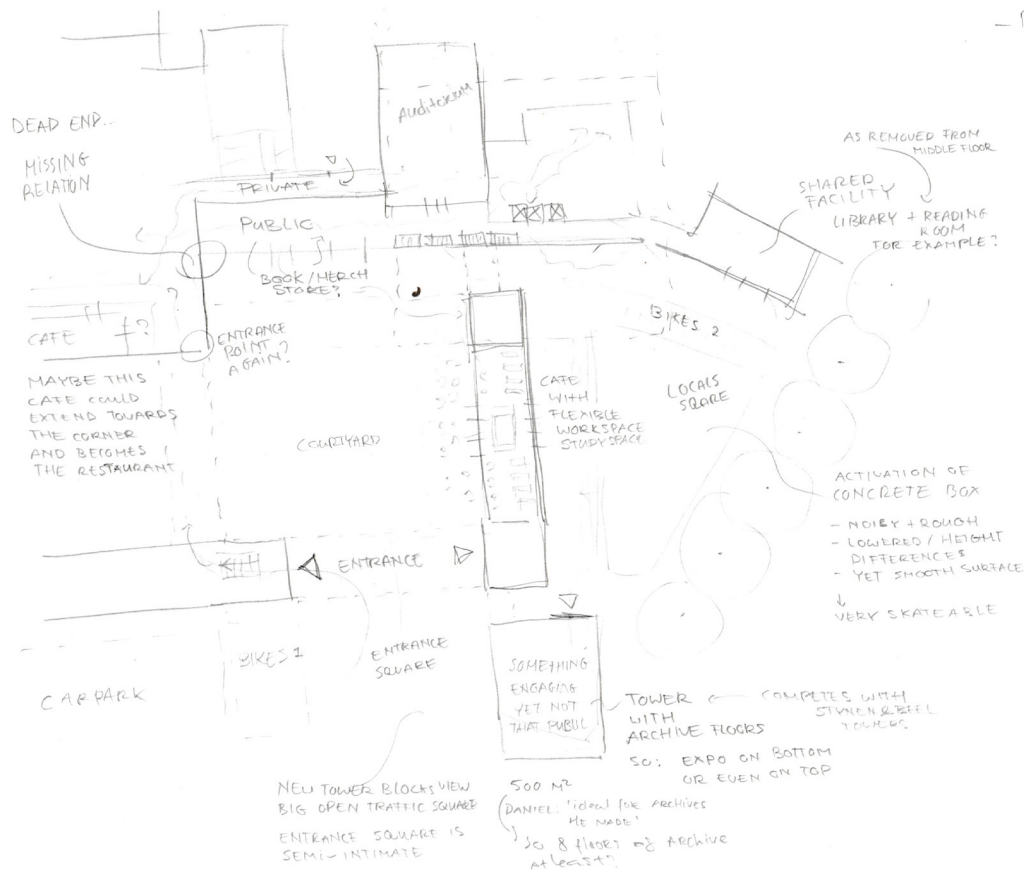
FIRST FLOOR
SILAS WINDRICH
11.12.2024



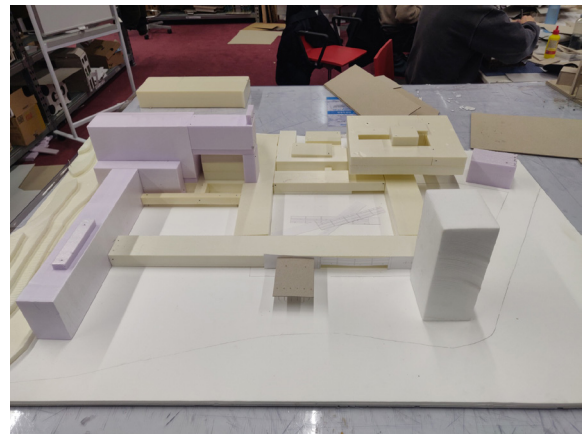
GROUND FLOOR
SILAS WINDRICH
11.12.2024

Mass studies, A Tower and Two Squares

By adding the two volumes to the 2D floorplan we understand the corners of the plot. Spaces between the volumes come to live and can be given different functions. They are split on the corner, by a tower. A tower that relates to the traffic junction and the other corner buildings. A tower that forms a presence towards the city, like the existing towers already do towards the highway. With a third tower, the complex becomes a balanced urban block with orientation towards all sides.



A sketch reconsidering the corners of the block and the new public outside space or 'squares' that follow from these interventions.

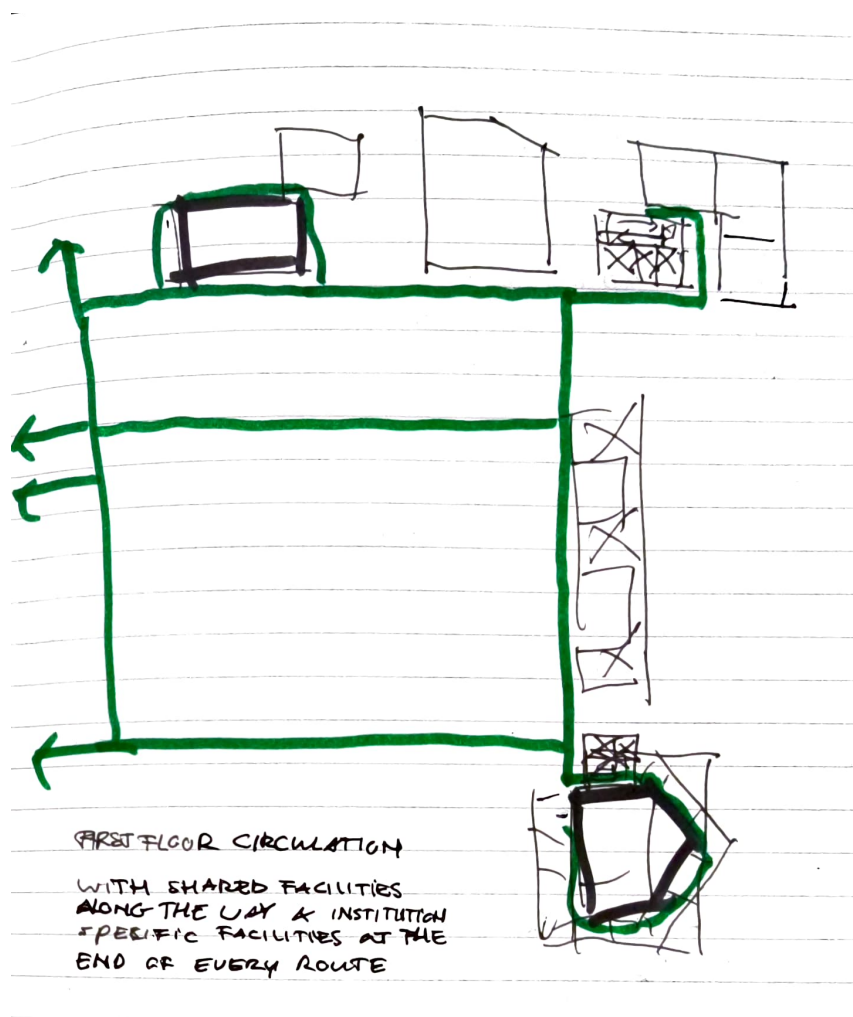


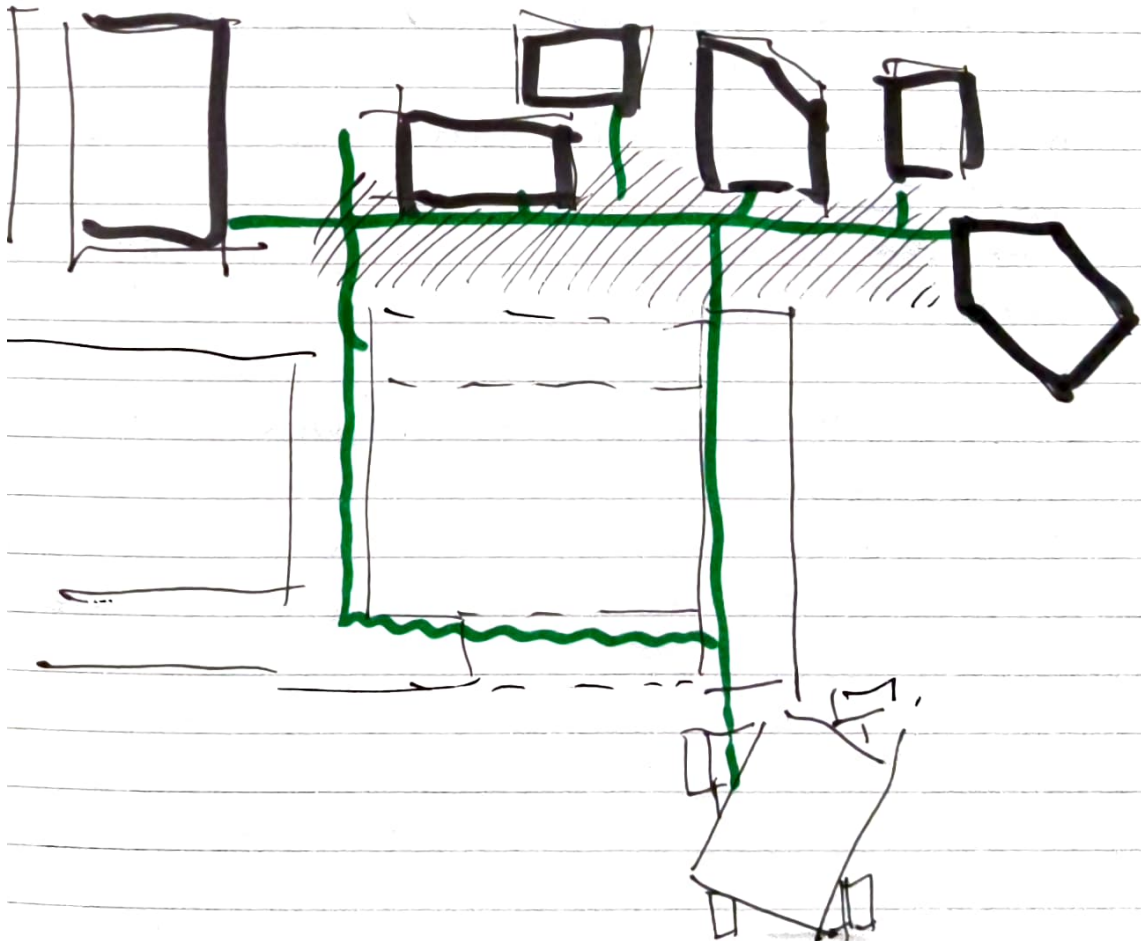
A simple form for mass. A 500m²/floor tower of about 9 stories high, as an archive and a second mass for an exhibition space. Between the two a new square. The two options for the angle of the tower follow from a consideration of what the tower stands for. Is it's relation with the traffic junction more important, or its relation with the streets, or the lowrise of De Singel?

Circulation, and shared facilities

Understanding the hall for circulation, created by Beel as an important double loop is crucial to the understanding of the corridor too. The corridor seemed to be a necessary space for an artist entrance.

In reality the double loop creates a front hall and a back one. The hall that connects the expo space and auditorium with the rest of the building is hard to find and has a view onto the corridor which makes one feel like the end of the building is reached.





By filling the corridor, as a foyer or large central hall, the shared facilities in the back become accessible and readable. Also, when using any loop or circulation to get here, it does not feel like one reached the end of the building anymore.

The Brief, an analysis and categorization

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- Taking into account climate class for paper
- Climate class photos separate space; 100 m²

Bulk storage

- Storage in racks and planning cabinets? *PART OF 2500?*
- View depots: toc (in the underground term, 125m is visually attractive, desire to collect more 3D objects) > this could be a 'regular depot box' with a transparent wall in front

- Server space 10m (not on functional schedule)

Total: +/- 4000m²

OR all of THEM
TO A CERTAIN EXTEND...

Palace

The initial given brief seems not quite well written. Besides the fact that it is originally written for another building, the church competition, it's not very specific about requirements for the spaces and the dimensions seem very rough or are missing completely. That said, the brief allows for own interpretation of the asked spaces and their qualities. It also allows us to reconsider what is actually necessary in the new building and what can be solved within the existing situation of de Singel.

Solving within the existing volume

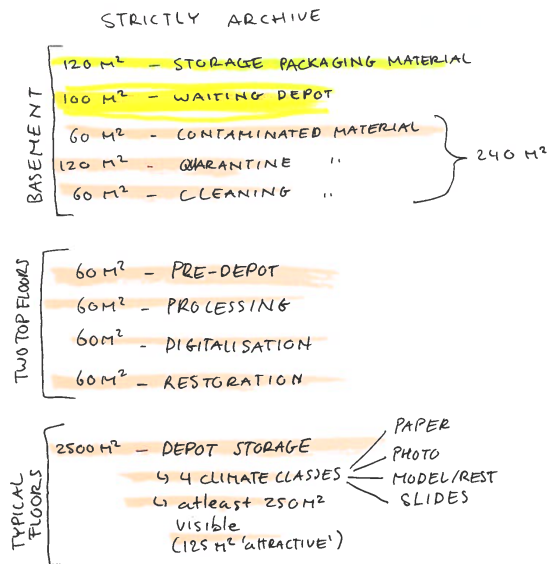
My initial thought was to solve as much as possible in the existing building, since some of the asked functions already exist. For example, there is already a loading bay, an exhibition space, an auditorium and various forms of office spaces.

Clustering functions

The VAI and archive want to be clustered, this meaning that the people working here on a daily basis work in the same vicinity and can easily work together on projects. They also need to be close to the archive storage and to the readingroom, where the visitors and guest researchers might work under some form of supervision. This means all of these functions need to be clustered in one way or another.

Shared facilities

The multitude of institutions in de Singel could benefit from a central space where they could share knowledge and facilities. The building already has many spaces that could work like this or already do work like this. For example the exhibition space and auditorium.

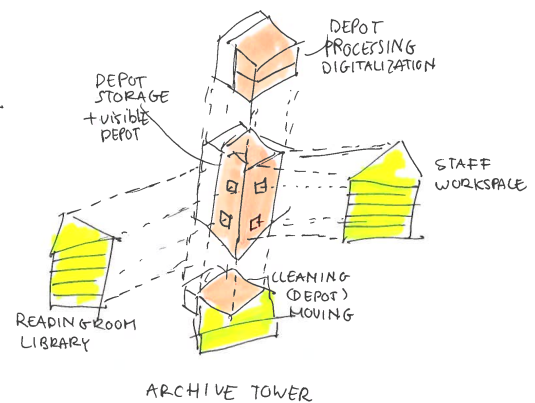
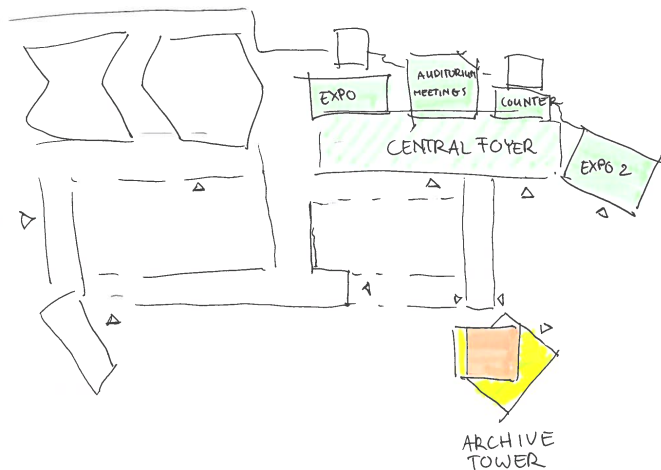


PUBLIC

- 100 M² - RECEPTION + COUNTER
↳ PART OF CENTRAL FOYER
 - 200 M² - EXPO ← EXISTING IS NOT ENOUGH (ONLY 3/4 YEAR AVAILABLE?)
 - 200 M² - BOOKSHOP ?
 - 200 M² - READING ROOM
 - 200 M² - LIBRARY
 - FLEXIBLE WORKSPACE
↳ (AS PART OF READING ROOM)
- KEEP THESE TWO DIVIDED

ARCHIVE + VAI OFFICE

- 300 M² - 200 30 STAFF WORKSPACE
↳ OFFICES
↳ WORKSTATIONS 3,5x3,5
↳ 'FOCUS SPOTS'
- 80 M² - MEETING ROOM LARGE
- 30 M² - MEETING ROOM SMALL



The Brief, completed and restructured

Brief			Brief		
original state			additions		
Public			Public		
100	m2	reception/counter	500	m2	central foyer
200	m2	expo space	200	m2	bookstore
200	m2	reading room	200	m2	second expo space
200	m2	library	100	m2	cafe/coffee corner
Office			Office		
300	m2	workspace	200	m2	flexible workspace
30	m2	meeting room small			
80	m2	meeting room large			
150	m2	kitchen, dressingroom			
Archive			Archive		
120	m2	packaging material	50	m2	technical space
100	m2	waiting depot			
150	m2	loading dock			
60	m2	triage space correct			
120	m2	quarantine			
60	m2	cleaning space			
60	m2	pre-depot			
60	m2	processing			
60	m2	digitization			
60	m2	restoration			
2500	m2	depot storage			
10	m2	server space			

The given brief was made for another competition, this means it does not completely relate to De Singel and is not yet complete. In order to solve internal problems in de Singel and re-use / adapt certain spaces or facilities of the existing building, the brief needs to be updated and restructured.

Brief**restructured**

Shared Facilities

500	m2	central foyer
200	m2	bookstore
100	m2	reception/counter
100	m2	cafe/coffee corner
200	m2	expo space
200	m2	second expo space
80	m2	meeting room large
150	m2	loading dock

Archive Workspace

300	m2	workspace
30	m2	meeting room small
200	m2	reading room
200	m2	library
200	m2	flexible workspace
150	m2	kitchen, dressingroom

Archive Depot

120	m2	packaging material
100	m2	waiting depot
60	m2	triage space correct
120	m2	quarantine
60	m2	cleaning space
60	m2	pre-depot
60	m2	processing
60	m2	digitization
60	m2	restoration
2500	m2	depot storage
10	m2	server space
50	m2	technical space

**Design
Proposal**

Shared Facilities

1000	m2	central foyer
200	m2	bookstore
150	m2	reception/counter
200	m2	cafe/coffee corner
300	m2	expo space
300	m2	second expo space
500	m2	meeting room large
400	m2	loading dock

Archive Workspace

300	m2	workspace
30	m2	meeting room small
200	m2	reading room
200	m2	library
100	m2	flexible workspace
150	m2	kitchen, dressingroom

Archive Depot

120	m2	packaging material
100	m2	waiting depot
60	m2	triage space correct
120	m2	quarantine
60	m2	cleaning space
60	m2	pre-depot
60	m2	processing
60	m2	digitization
60	m2	restoration
2800	m2	depot storage
10	m2	server space
50	m2	technical space

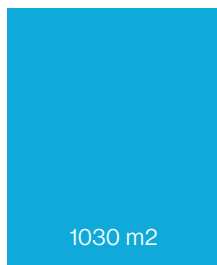
The Brief, visualized overview

This 7640 m² is both archive and new central foyer, the two separated shows a more clear comparison to the original brief since the original brief did not consider anything else besides the archive.

Without the central foyer the archive is smaller than proposed in the original brief, this is actually because some of the asked functions are moved to the shared facilities. The archive storage and workspace are larger in the proposal than in the original brief.

The existing building is	48.000 m ²
The original brief asks for	5260 m ²
My proposal consists of	7640 m ²
archive building	4590 m ²
shared facilities	3050 m ²
newly built	6090 m ²
existing building	1650 m ²

**Archive
workspace**



Newly built

300	m2	workspace
30	m2	meeting room small
200	m2	reading room
200	m2	library
150	m2	flexible workspace
150	m2	kitchen, dressingroom

**Archive
depot**



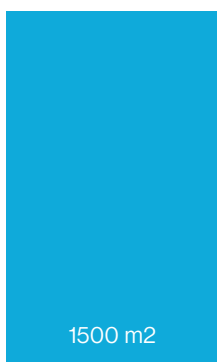
Newly built

120	m2	packaging material
60	m2	triage space correct
120	m2	quarantine
60	m2	cleaning space
60	m2	pre-depot
60	m2	processing
60	m2	digitization
60	m2	restoration
2800	m2	depot storage
10	m2	server space
50	m2	technical space

Existing

100	m2	waiting depot
-----	----	---------------

**Sharing
facilities**



Newly built



Existing

Newly built

1000	m2	central foyer
200	m2	bookstore
300	m2	second expo space

Existing

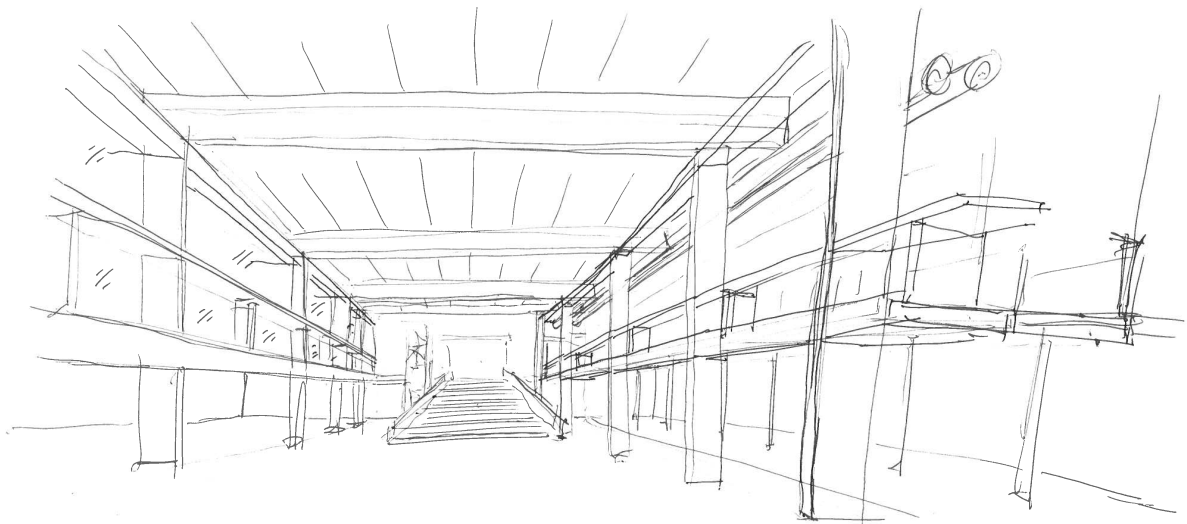
150	m2	reception/counter
200	m2	cafe/coffee corner
300	m2	expo space
500	m2	meeting room large
400	m2	loading dock

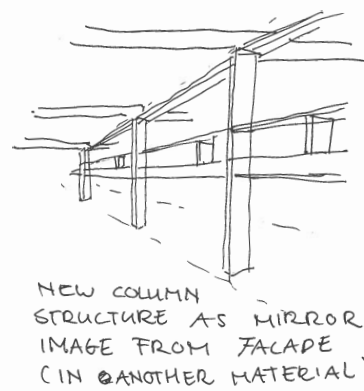
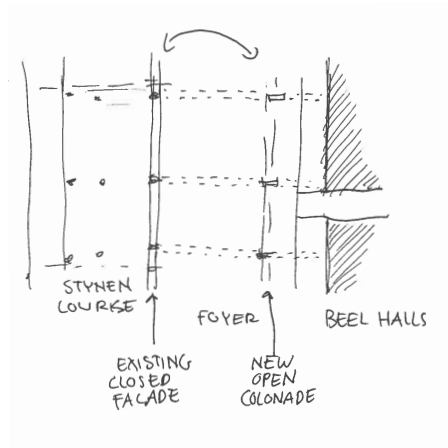
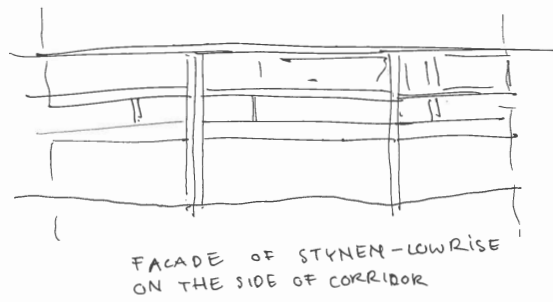
From corridor to new central foyer

De Singel as a complex has a lot of corridors and circulation, yet all these halls do not seem to direct you to a certain space or destination. The many institutions make for many different destinations, but do we need all the existing corridors and halls in the form that they are now?

The large outside corridor between Stynen and Beel parts is - as explained before - rather underutilized and has little spatial quality. By putting a roof on this part and creating a foyer/large hall multiple problems are solved at once.

- (1) The low quality outside corridor is no more and the space becomes actually usable.
- (2) The shared facilities like auditorium and expo hall become centrally located and accessible from the foyer, instead of being hard to find and feeling put away in the back.
- (3) The institutions finally have a meeting place, large enough for multiple events or happenings at the same time. This place can be a moment of interconnectivity and sharing.
- (4) The loop can be finished and both courtyard and front square get incorporated in daily used routing.

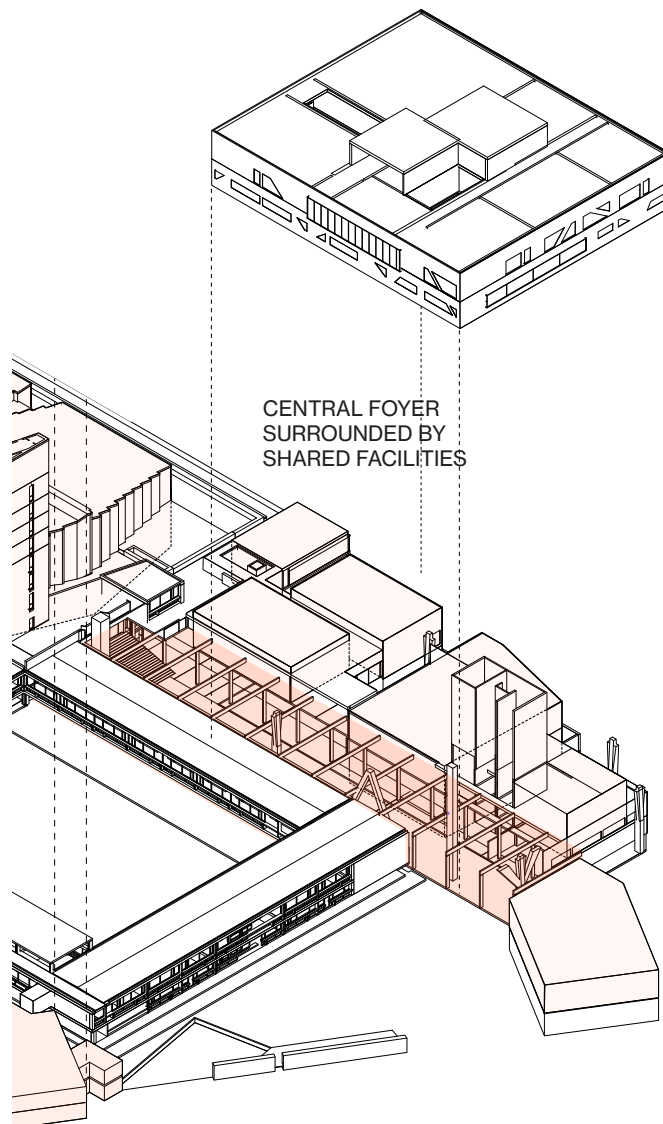


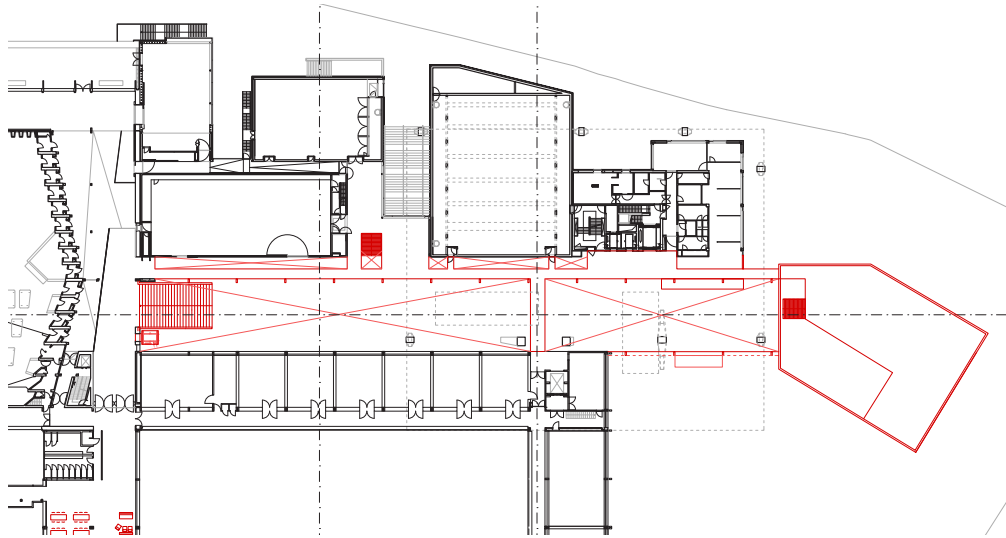


From corridor to new central foyer

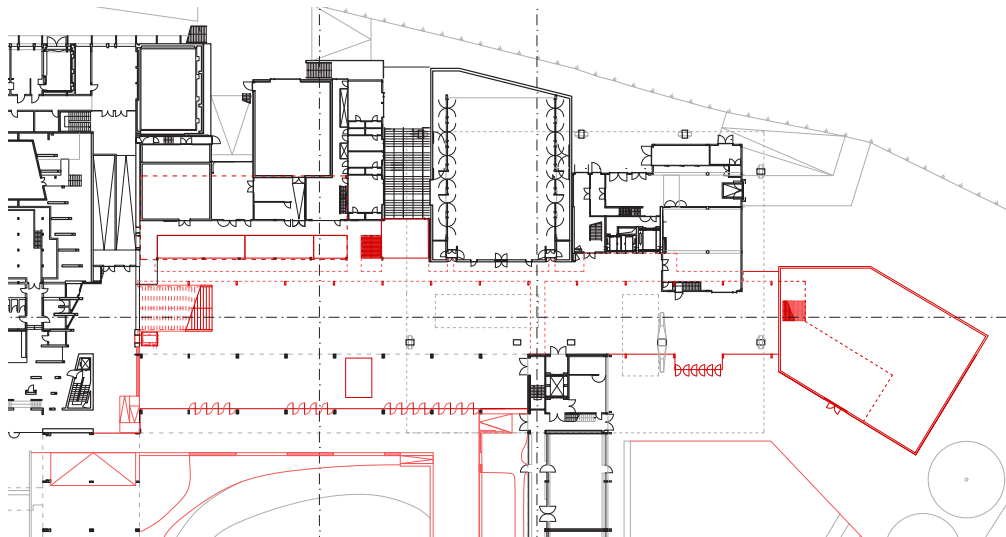
Central foyer with shared facilities all around. This way the many institutions can actually benefit from sharing this huge art campus together. The space allows them to come together and share events and knowledge, aswell as facilities that they all might need. A lot more efficient than building everything multiple times in each corner of the plot.

By removing the offices along the courtyards, new entrances and loops that activate the high quality relations with the outside spaces are created. The relation between the courtyard and the user can be intensified through the new central foyer.

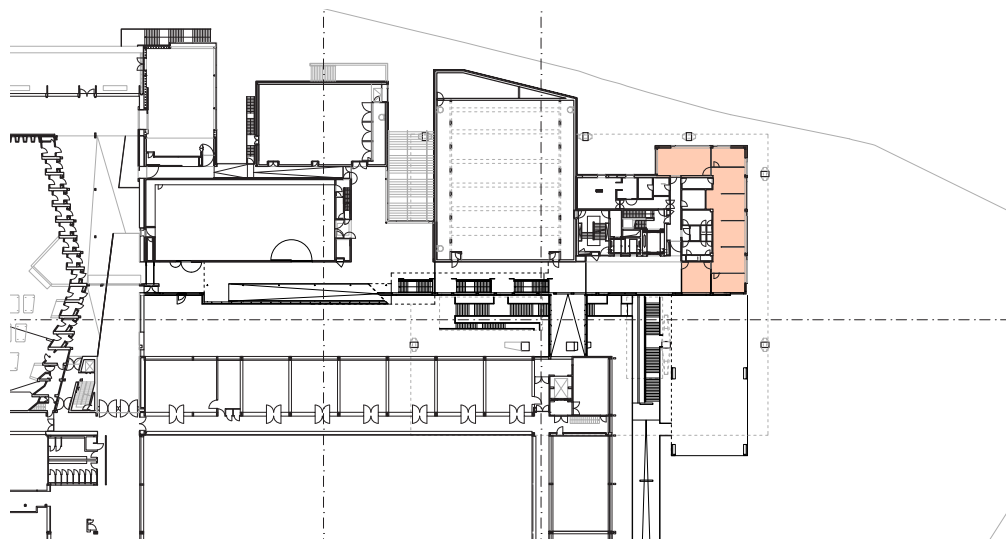




first floor - red is to be added

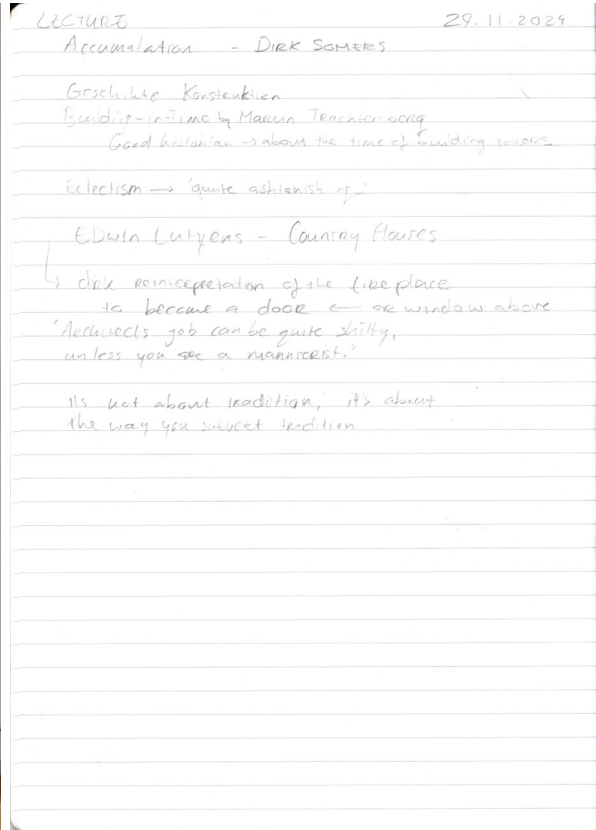


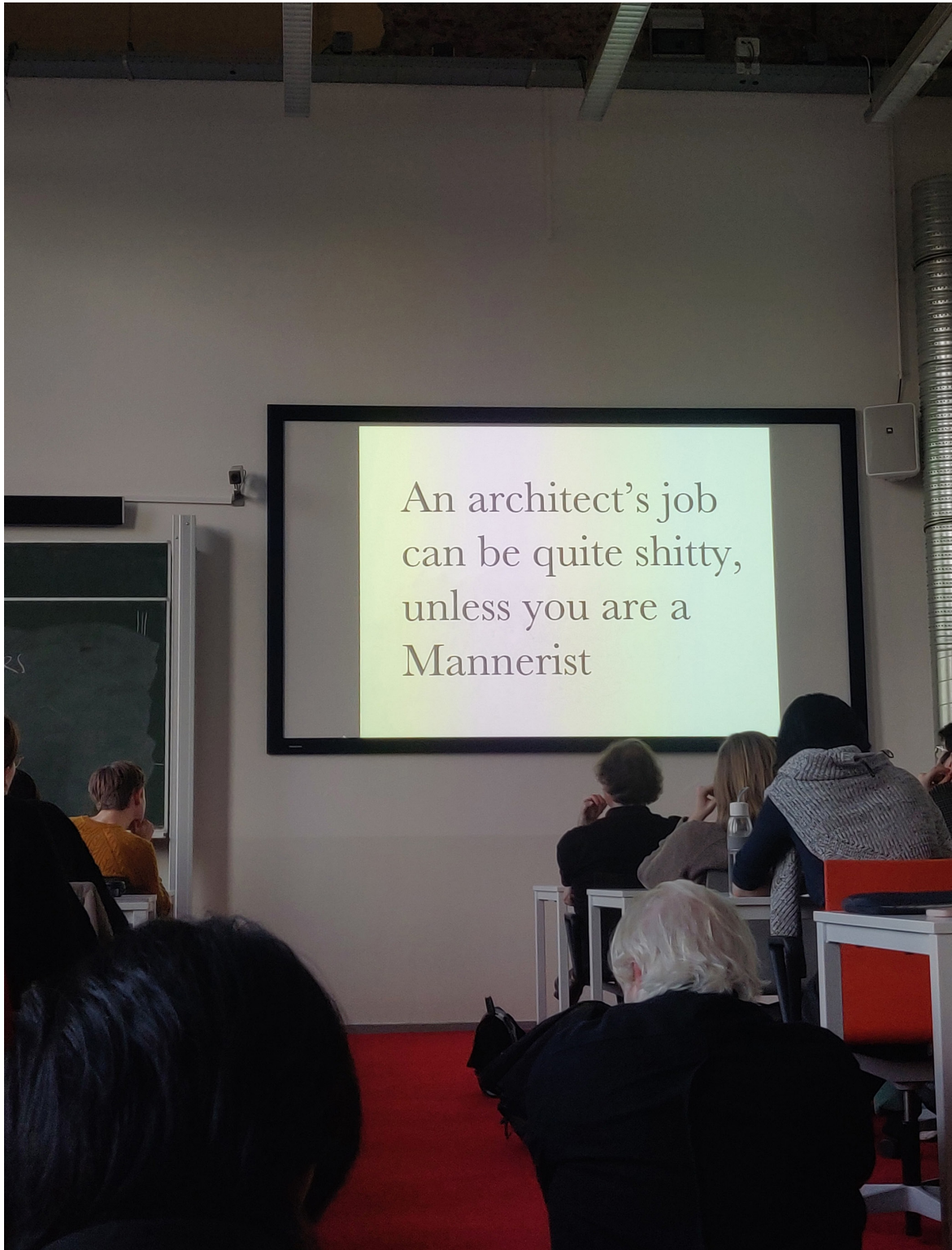
groundfloor - red is to be added



first floor - yellow is to be demolished

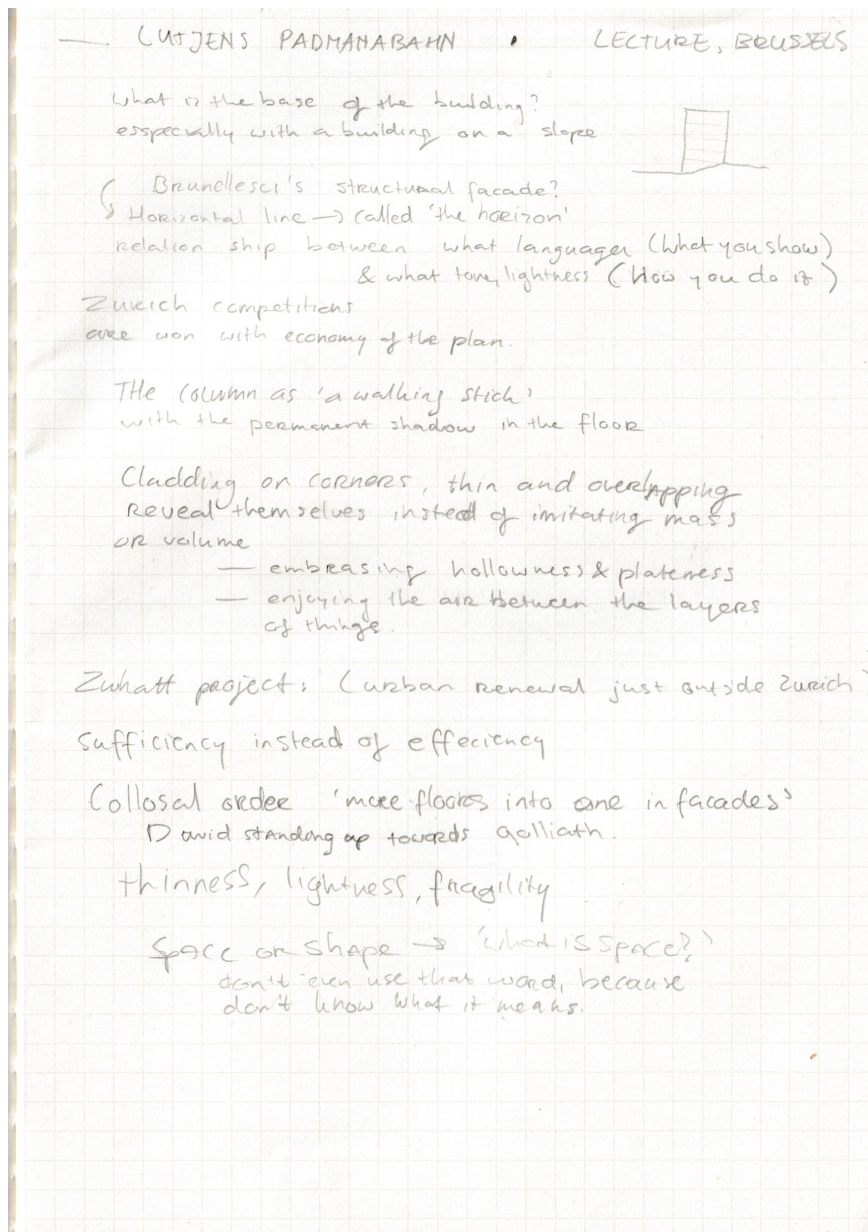
Some lectures by Dirk Somers, Aurelie Hachéz, Lutjens Padmanabhan & Mark Pimlott





Dirk Somers' accumulation lecture inspired me towards a certain freedom. Something I felt for a while already but did not fully manage to grasp yet. Not until Dirk said it; An architect's job can be quite shitty, unless you are a Mannerist.

Some lectures by Dirk Somers, Aurelie Hachéz, Lutjens Padmanabhan & Mark Pimlott



MARK PITLOTT ON DISPLAY 12.11.2024

SOMETIMES PROJECTED at the user PART 02
↳ or engaging with.

EXCHANGE attached.
↳ how of power → through Wunderhammer.

The corner of a cabinet
to allow strategy and personality to be on display

Wunderhammer → monopoly on culture and Power
Mauritshuis, Den Haag
↳ built on Brazilian Wealth Stealing
Slave Trading VOC.

Involved in Display ← through study
↳ exposing system of classification

- Teylers Museum, Haarlem 1778
less curious, less involved, less knowledgeable.
- Just like Sir John Soane Museum / house (1792-1833)

Display as a means to control history
↳ example: British History Museum
displaying the Mummies stolen from Egypt.
→ Museum visit is something for people with
the time on their hands. ← Power/wealth.
→ Becomes a form of classical architecture
↳ Even more a display of Power through Crystal Palace
- the most influential Public Interior ever designed.

universal access through the concept of the Bazaar
'all under one roof, laid out and displayed'

du Bon Marché, Paris
Hausmann → from spectacle in Department store
to spectacle of a City

The industrial Wunderhammer
Gallerie des Machines, Paris 1889
'The typical Paris public interior of its time'
Notion of abundance and scale
↳ taken over by the Americans

c.1940s Life Magazine → Suburban American fam.
All the food they need in a year.

Passage
(Neusly-Prospekt → St. Petersburg c.1900
↳ to allow for storefront safe from weather.

↓
Americans a step further: the shopping mall.
South Dale Minnesota, 1958

Interaction PART 02
the iron support for the 'Historical object'
'standing in the same space as you'
interacting with painting → moving them through light

Lina Bo Bardi 1977, MASP, São Paulo

Musée d'histoire naturelle, Galerie de la paléontologie comparée

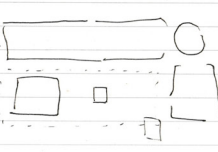
Michael Hays

public floor	+1	light
operational floor	0	mech
vault of archival floor	-1	no
	-2	no

vault = sterilized room, storing pictures
↳ fixed temp. 12°-5°
'cool photo storage'

Beineke Lib

Square foot volume
building footprint



Samu Noguchi
↳ sunken garden.

Huge rooms without subtle
Maybe a building for someone else
restricted actual back structure in middle

actual archive to put underground
↳ restricted library in 'public space'

↳ building as a shrine
'the big sculpture → to look at and have faith'

LECTURE 28.11.2024
AAA in practice. book by Anelise Haché

AAA.EB KSA noA SBA AL'ILE
↳ go for project.

Brussels 246 m²
along the water → Heudec creates form plot
sienne 19 45
↳ site has no more water.

Rue de la Cle, 1982
negotiate public space and economic functions
→ 'working and living' always together on site.

Studio City Gate, Ateliers d'artistes Rue des Goyons 152
↳ Check skatepark.

'The Assembled City' → city within the city
→ avoid economic strip with housing on top.
→ Diversity of programs. Archi with
→ Ambiguous in expression of use

Average of 6 floors with max 4 or 8
open spaces:
'Common Ground.'

productive tower S6
'An innovative neighborhood' or 6 years ago maybe
↳ here own statement.
not so innovative anymore...

Christelgh Lyceum Delft - Geurst & Schulze

I put my notes from these lectures here together because all of them built up to a notion of accumulation and ambiguity in architecture. I also read 'A Mannerist Mind' this week and this together brought me to write some thoughts on the next pages.

Mannerism, a means of dealing with Modernism and Post-modernism

Something I struggle with is language of form. In dealing with modernism, I wonder what my position towards 'the white mass' should be. It has a certain clarity, something in my opinion completely lost on the rather post-modern reactionary extension by Beel. Which brings us to the current problem; what's next? Am I supposed to add yet another volume with another architectural language, colored by yet another time, to this already monstrosity of a complex? Maybe I choose a side, and extent either one of Stynen or Beel's language. Or I discard one of them, and only react to the other.

My initial gut feeling tells me to get rid of Beel's extension, or at least try to reconsider the language of its form. I'm wondering if I can add something new and rebuild his part to bring them closer together and let them speak the same or a similar language. I imagine to bring back the Stynen part to some form of its original glory, this might ask for interventions similar to Marie Huyghe's proposal. This allows me to reconsider the relation between the initial 'white modernism' and 'something else'.

In search of my own position towards the white modernist building, and even more its relation with the future, I turned to literature and examples. A big part of positioning myself is a contemplation around materiality in architecture. The relation between material use and language of form interest me deeply because I believe this relation is where the core of our 'problem' lies. In search for 'an honest' architecture, every project I look at different theory and practice that stand for what they believe is the solution. If we want to change the way we built, we need to radically change our position towards material use and existing structures. Therefore one of the approaches in an earlier project I imagined 'honest' architecture as a means of simplifying building. To actually show our nodes and bonds instead of trying to hide them within a multitude of construction layers. This often resulted in massive one-material walls, from hempcrete for example. Another approach has been similar to the Eagles of architecture method of creating a full system of material hierarchy. A method to make interventions very clear and readable, this allows us to solve a whole building by only actually solving a small part in reality.

With this current project, I lean towards a more mannerist approach. While dealing with a large white modernist structure - although cluttered and filled with noise - an important notion comes to surface. At modernist times, one may have believed the final solution for architecture had been found and all crises would be no more. Yet, in reality - and as Francisco Gonzalez de Canales argues in his *The Mannerist Mind* - modernism was, just like the renaissance, nothing more but a short period of clarity and security. All around these two time periods, were periods of uncertainty and crisis, which would make this the norm. Today we live in such a time of uncertainty and crisis and this should allow us an architecture that embraces this. Something that struck me is Eireen Scheurs' *What Isn't There* in OASE 101. She considers the use of material expression and surface finishing by Neutelings Riedijk Architects in their public interiors. She explains their opposition towards the 'pure' white facade. How they try to use no plastered walls at all and what the consequences of such an approach might be. I imagine this consideration of materiality for myself to an important one.

This is also why the rather mannerist approach from firms like Bovenbouw and Lütjens Padmanabhan intrigues me. It is a refreshing outlook on problem solving to embrace the constant crisis we live in. To consider the architecture of today to be a true accumulation of all that has come before without discrediting this or that. To allow and embrace a world of complexities. To embrace de Singel as a multitude of times and works without it ever needing to be one. One that is right, while the rest is wrong. As Robert Venturi describes in his *Complexity and Contradiction in Architecture*, good architecture comes from embracing the difficult whole.

My understanding of the works of Lütjens Padmanabhan is that they too, closely relate to the philosophy and practice of the mannerist movement and Venturi's difficult whole. I'm intrigued by their outlook on material use. In contrast to my earlier approach on simplifying and distancing from construction layers, they actually seem to embrace this layering. As they explained in various lectures, they strive for truly showing the thinness, lightness and fragility of materials. While the modernist white block often consisted of the one solid concrete structure, nowadays we often deal with various thin layers. This way they want to celebrate these layers, instead of acting as if the construction is more massive or more thick than it is. Something that to me seems to be a clear approach of 'honest' material use in architecture and something I like to explore further in this project.

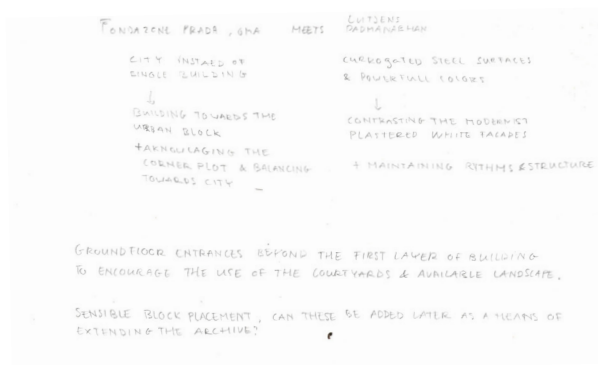
I'm not yet sure what this means in relation to the Singel as a whole. I like the contrast between the true modernism and this clear approach of something else that does not embrace one truth. Therefore something similar as the language of form as seen in projects by Lütjens Padmanabhan in relation with the massive white blocks seems interesting to me. yet, the relation with the floating Beel part is rather unsure to me still. Something Venturi spends a lot of time on, is the importance of ambiguity, something Architecten De Vilder Vink Tallieu excel in. I'm interested to explore this ambiguity as well in the reconsideration and redesign of Beel's extension.

A Tower, A Material Reference

A certain thinness and fragility. The embracing of layers and making this explicitly visible is something interesting to me. Architecture - with all its complexities and ambitions - can become rather fake and trying. I would like to strive for a certain honesty in material character, and embracing the multitude of layers in this way Lütjens Padmanabahn does, seems to be in the right direction.



San Riemo, Lütjens Padmanabahn



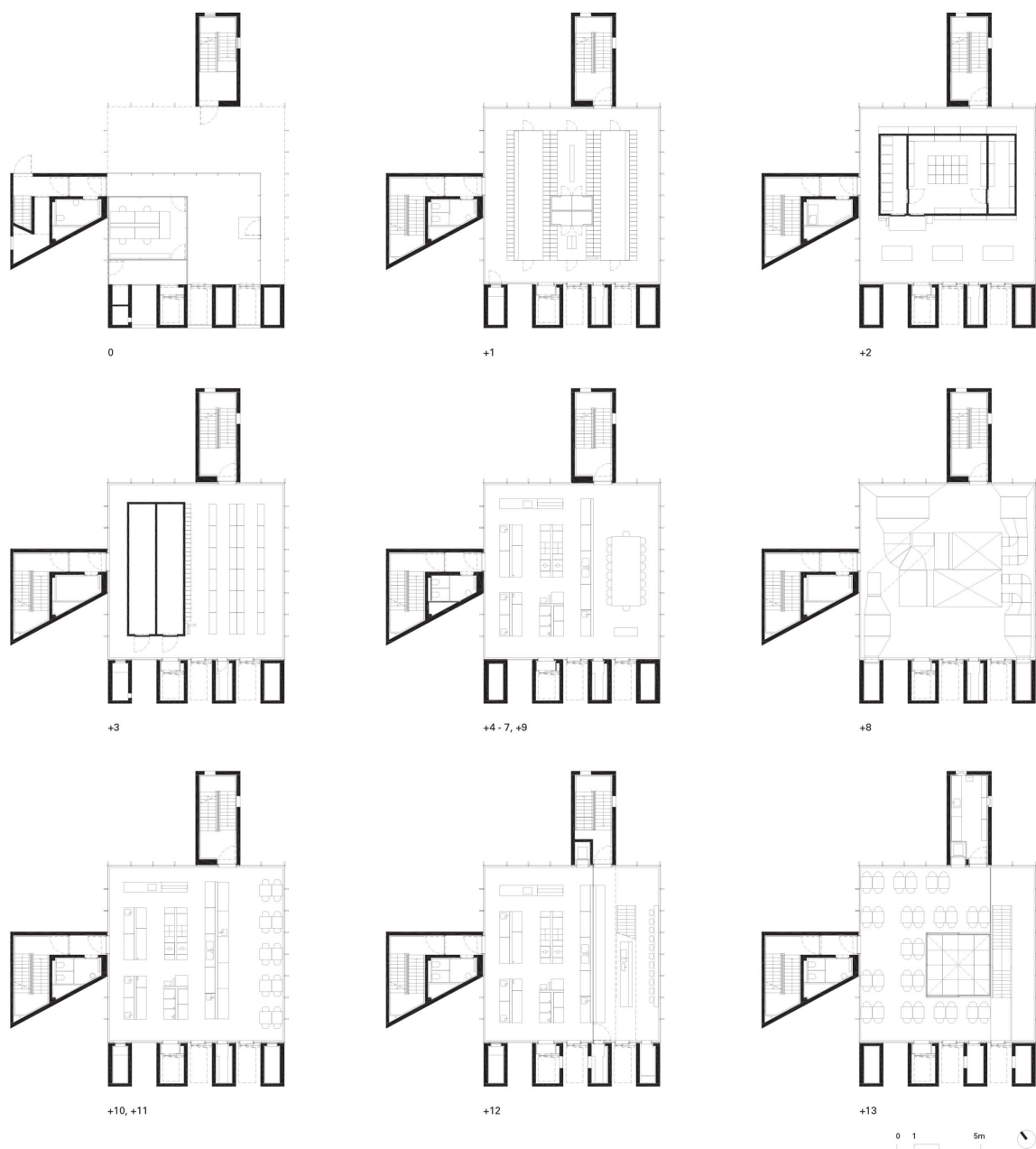
Zwhatt, Lütjens Padmanabahn

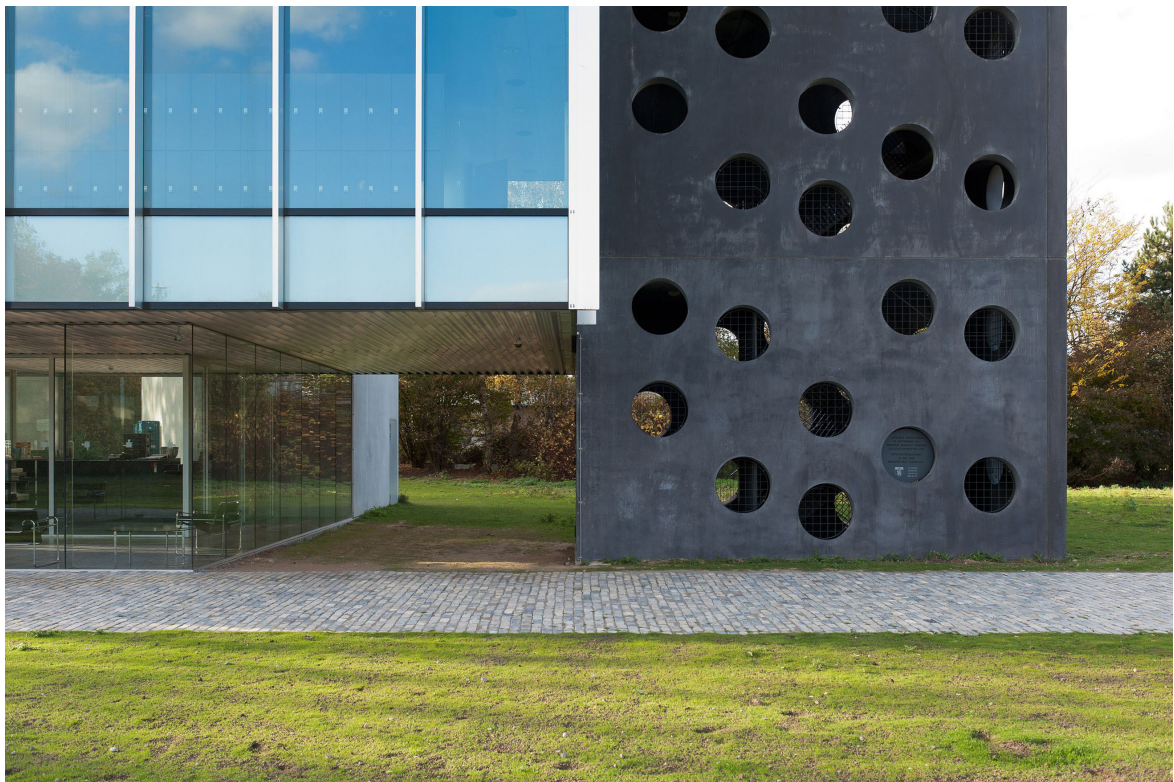


Amager Koblingsstation by Hans Christian Hansen - Photo by Kim Høltermand

Kitchen Tower, cores to the outside

A tower by XDGA (Xaveer De Geyter Architecten)
042 Kitchen Tower, Brussels, Education, Competition, 1st Prize, Built, 2003–2009.

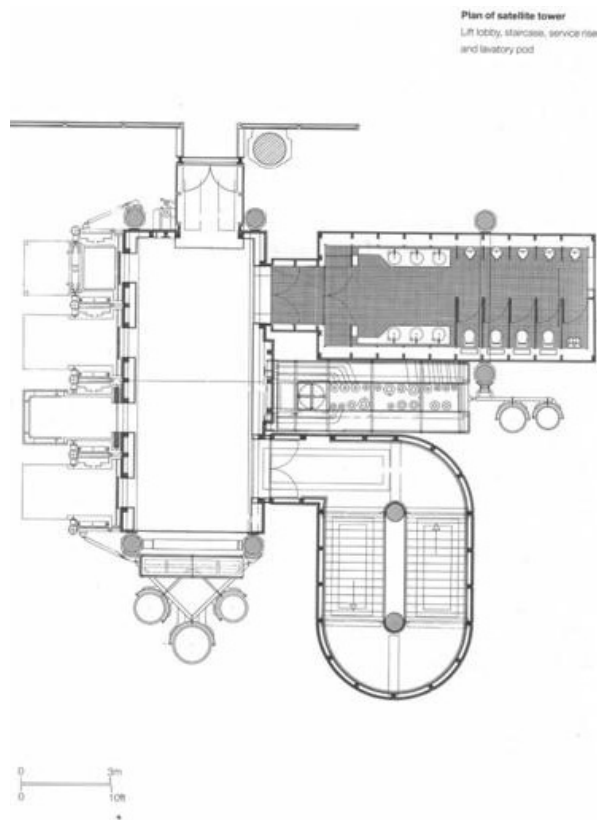




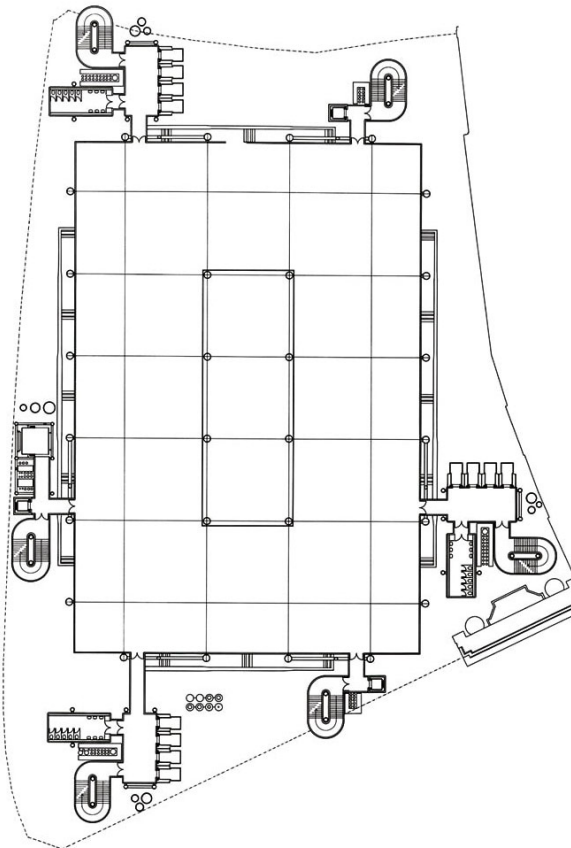
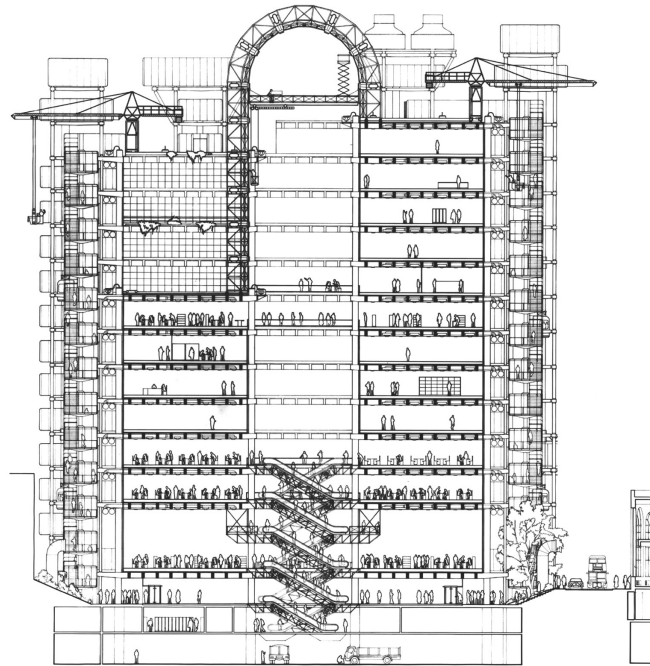
A Tower, A reference plan

After a mention of Daniel, about the 500 m² floorplan as the ideal size for an archive, I had a conversation with Maks Bernardy. Whether the tower is to be considered part of a building/complex or as an object, and - if so - should be embraced as an object instead of a building.

This lead to a conversation about it's dimensions and ratio's. With the ideal floorplan of a 500 square meter, the tower could become exactly this with all extra facilities added on the outside. Something seen before in projects like Lloyd's building in London and Centre Pompidou in Paris.



Lloyd's building - Richard Rogers source: <https://archeyes.com/the-lloyds-building-richard-rogers-vision-for-architecture/>

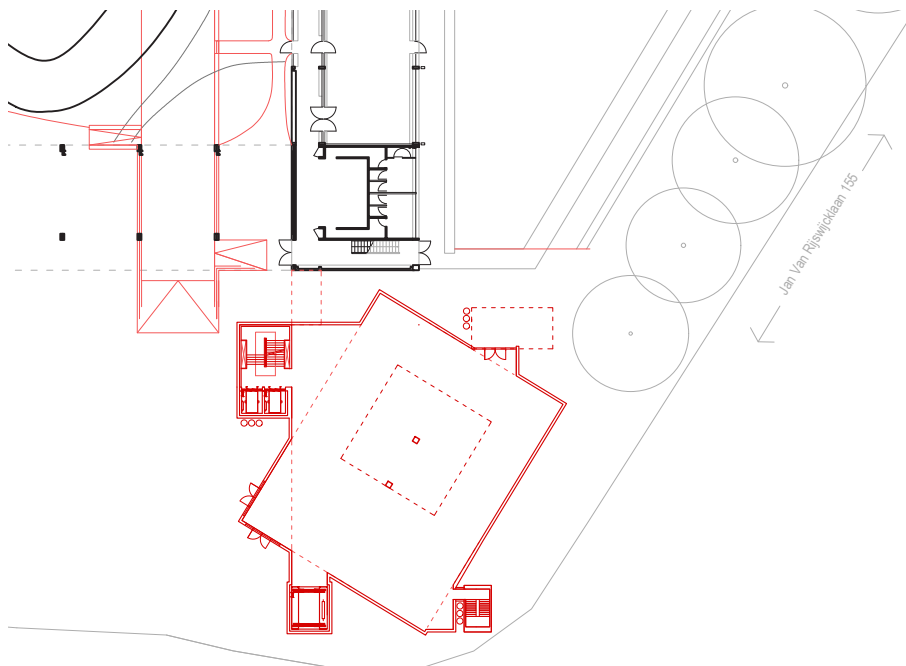


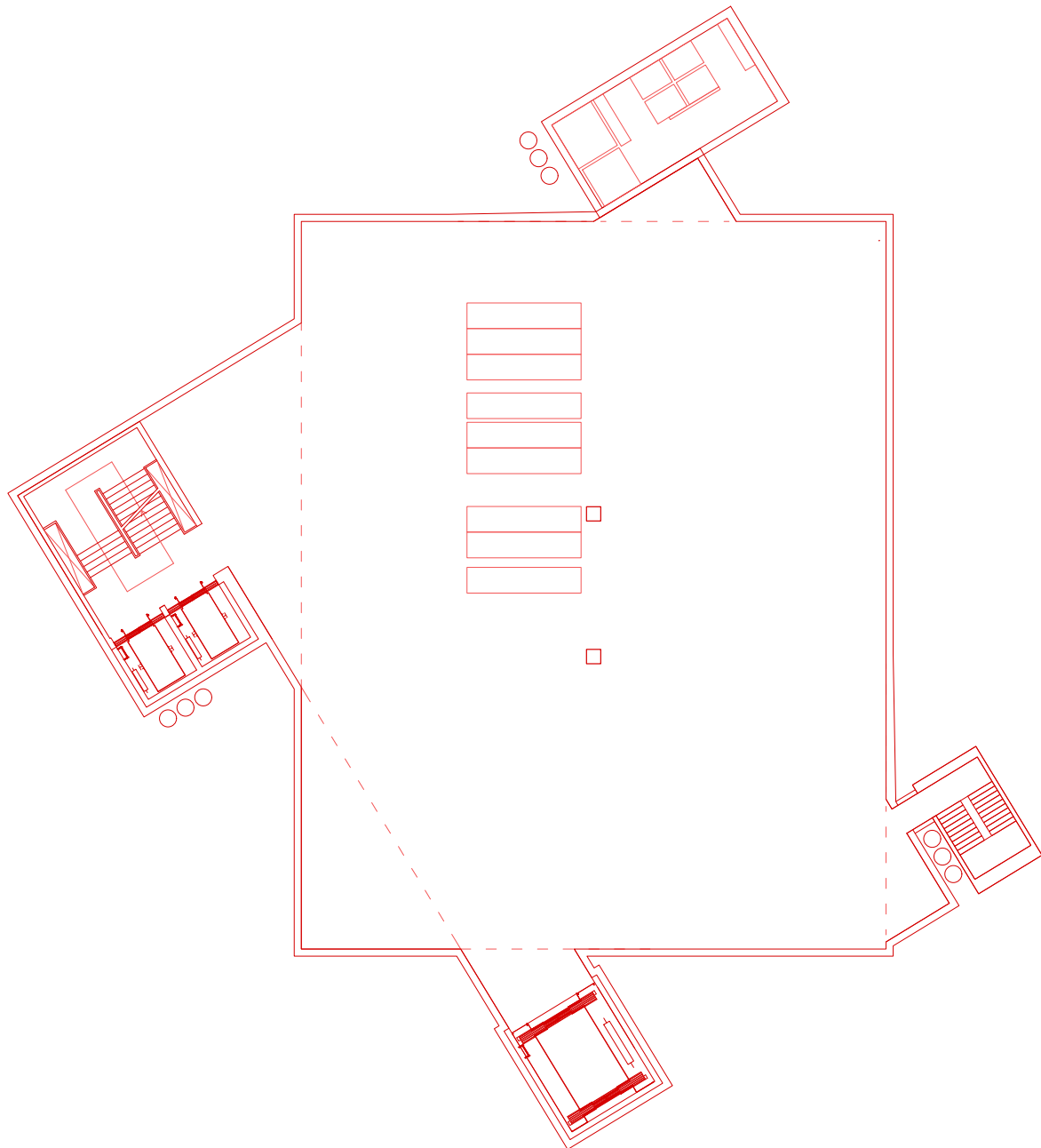
A Tower, Testing First Thoughts

A free floorplan with all necessary facilities pushed outside. The open plan is a rectangle of 500 m², which could become full archival storage of workspace or anything for that matter.

Around the open plan, there is always two stairs, a main stair with two elevators for standard public use and a fire escape on the bottom right. The large elevator on the bottom is to transport archival material and on the top are the toilets, consisting of a MIVA and 4 standard ones.

Tower groundfloor in relation to context and existing building.





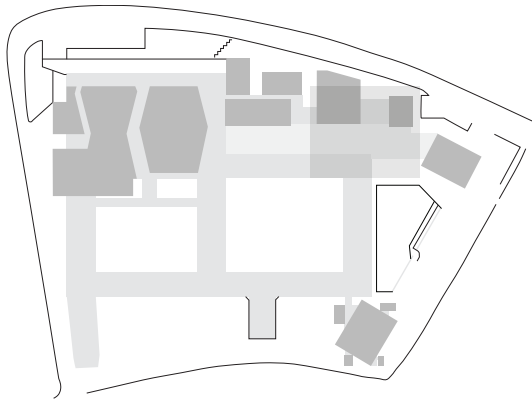
Typical floorplan throughout the tower. The groundfloor and top floor might differ.

Pre P2 - De Singel, a first full proposal

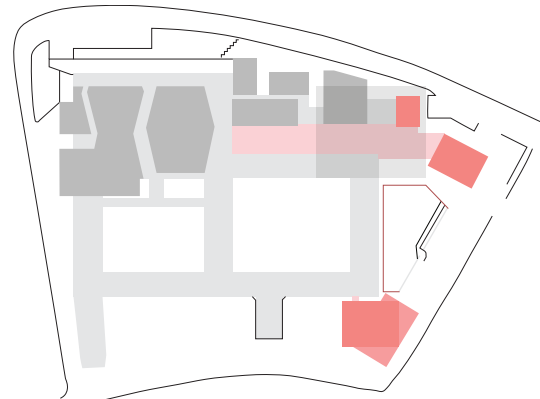
My approach to the brief consists basically of two large interventions. We're asked to design an architecture archive within De Singel complex, but in order to do so De Singel itself needs to be reinterpreted first.

As already explained by Marie van Huyghe the original plan of the building was to allow the landscape to continue underneath the building. Yet these moments of continuation do not exist anymore because of the large amount of additions. At the same time, the building has no clear central hall or foyer, except for the outside space of the courtyards and possibly the entrance hall which serves as garderobe in between the two courtyards. Another problematic part is the seemingly useless corridor between the Beel-low and the low-rise by Stynen. This is a low quality space with little actual use. This also makes the Beel part hard to reach if you do not know the building and gives the feeling the expo space and auditorium are somewhere in the back of the complex and forgotten and underutilized.

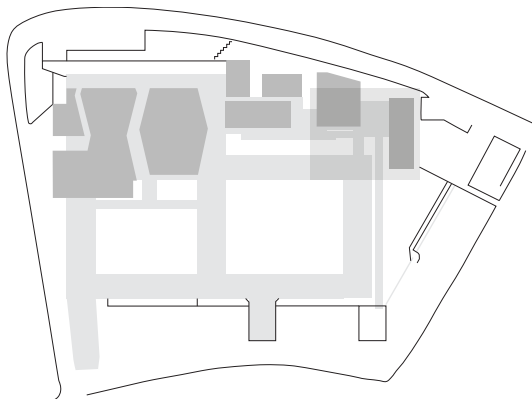
My proposal is to create a new central foyer in the corridor between the Beel and Stynen part. By demolishing the obscene circulation through the Beel part but leaving the 'freestanding' boxes of the expo and auditorium intact, a new central hall surrounded by shared facilities can be created. In addition to the existing facilities, another dance and expo hall can be added on the streetside to meet the brief and finish the new foyer all around.



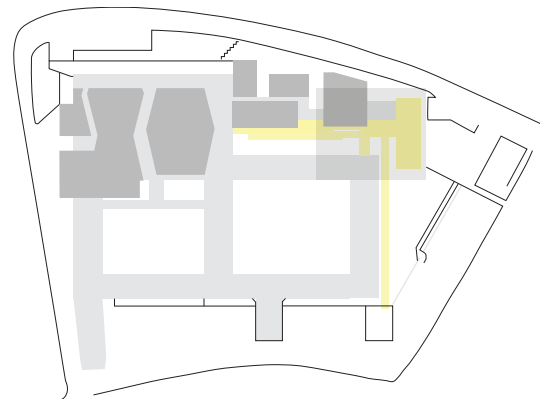
Proposal of new foyer and
two corner buildings



new added parts in red

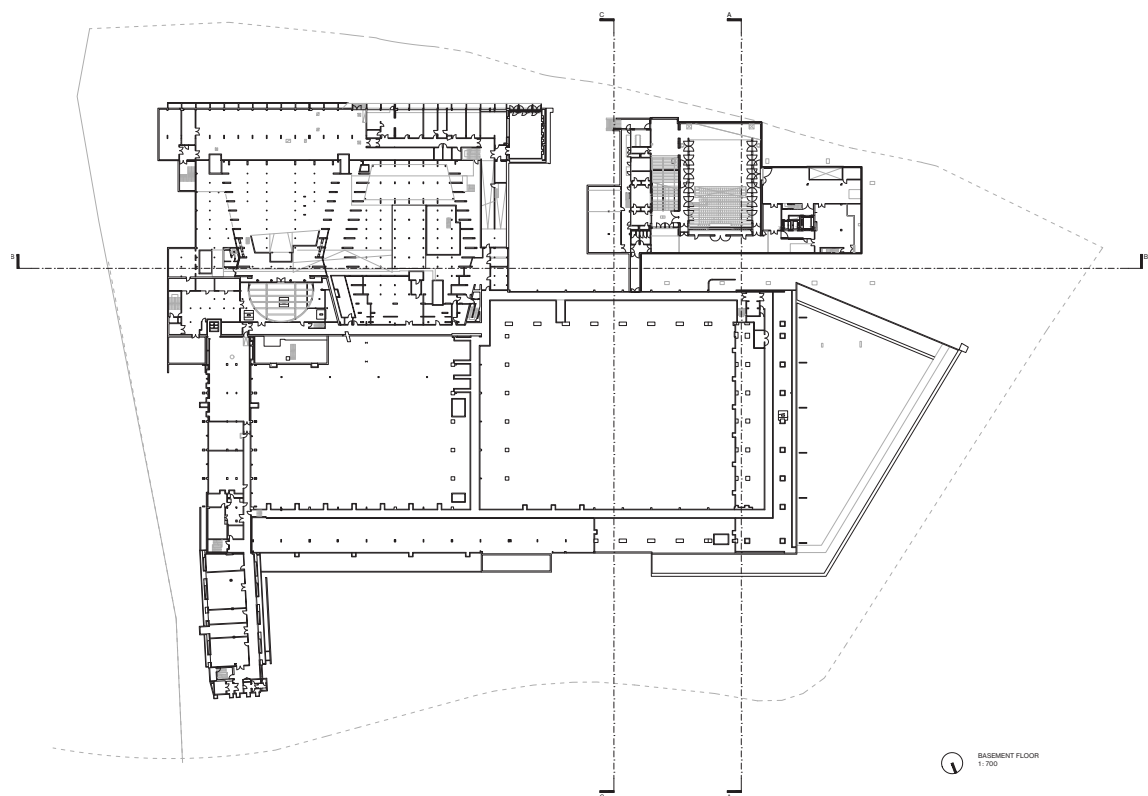
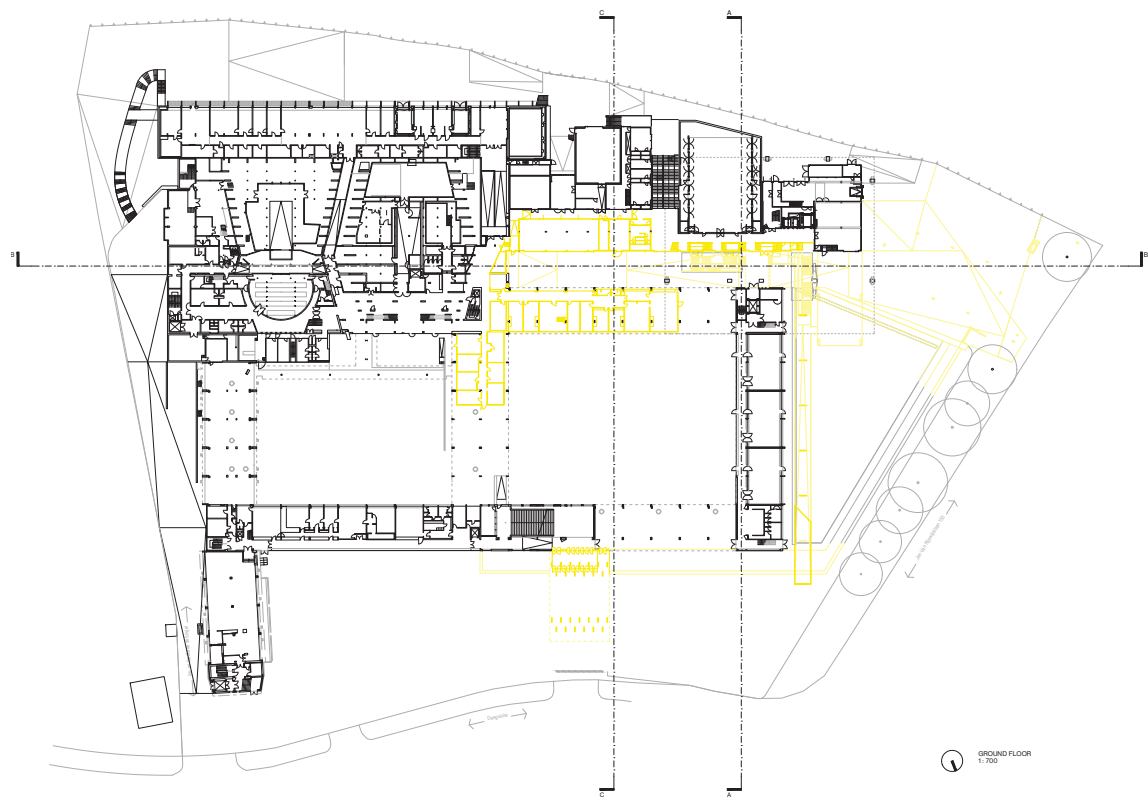


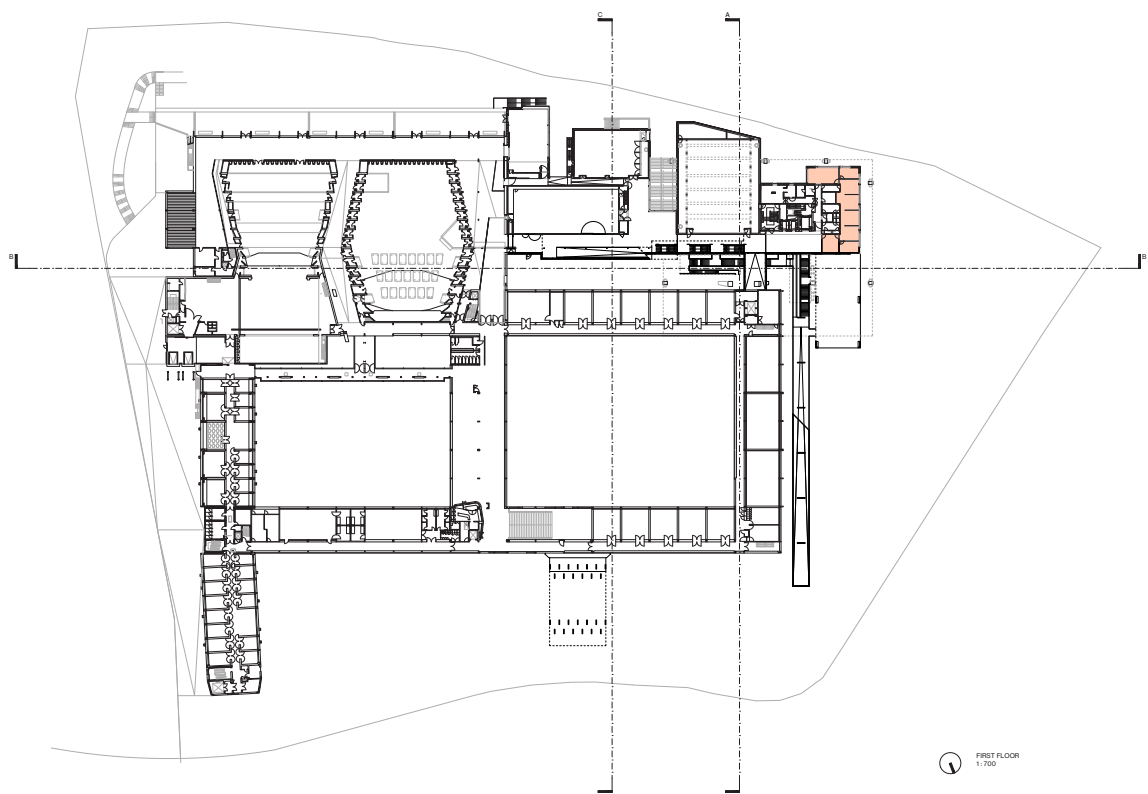
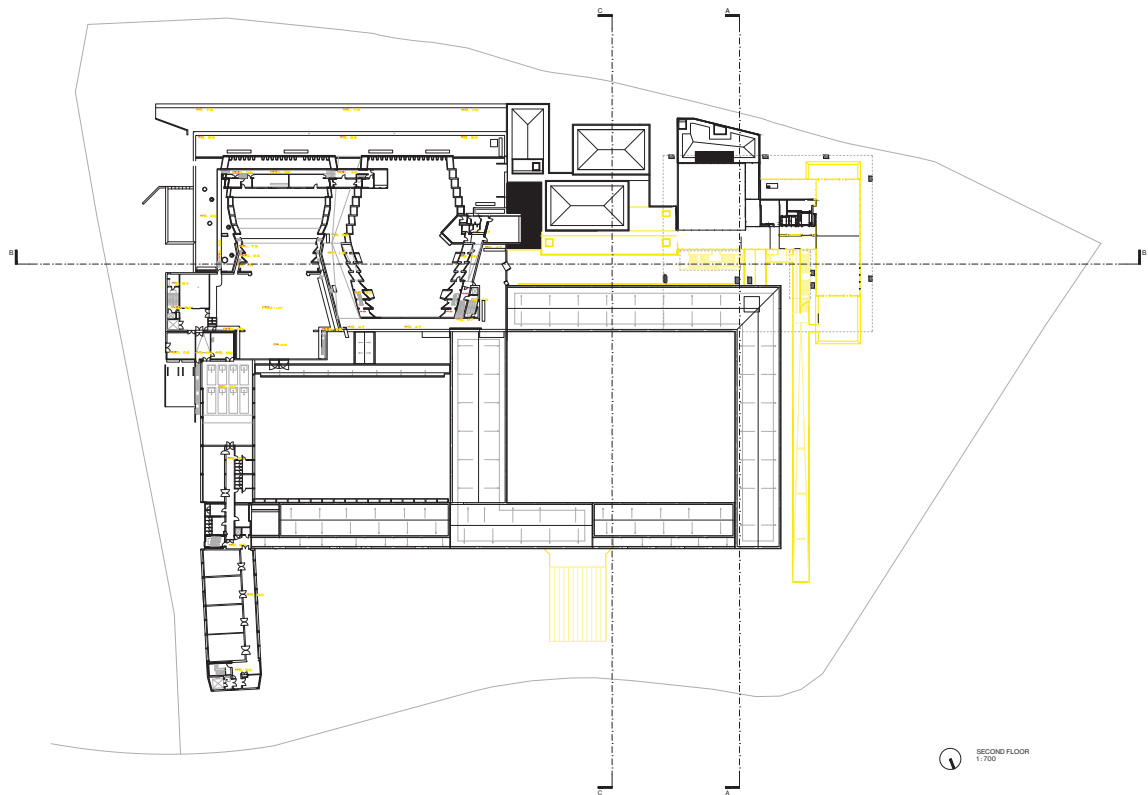
existing situation



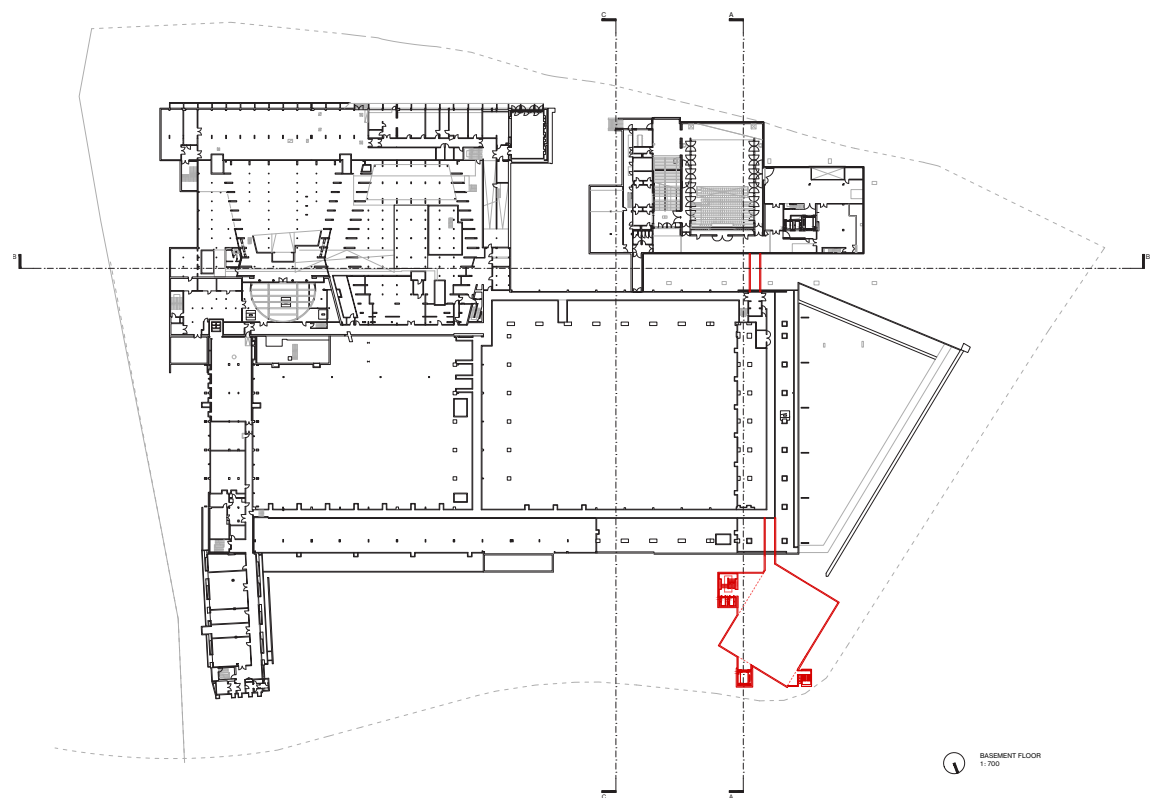
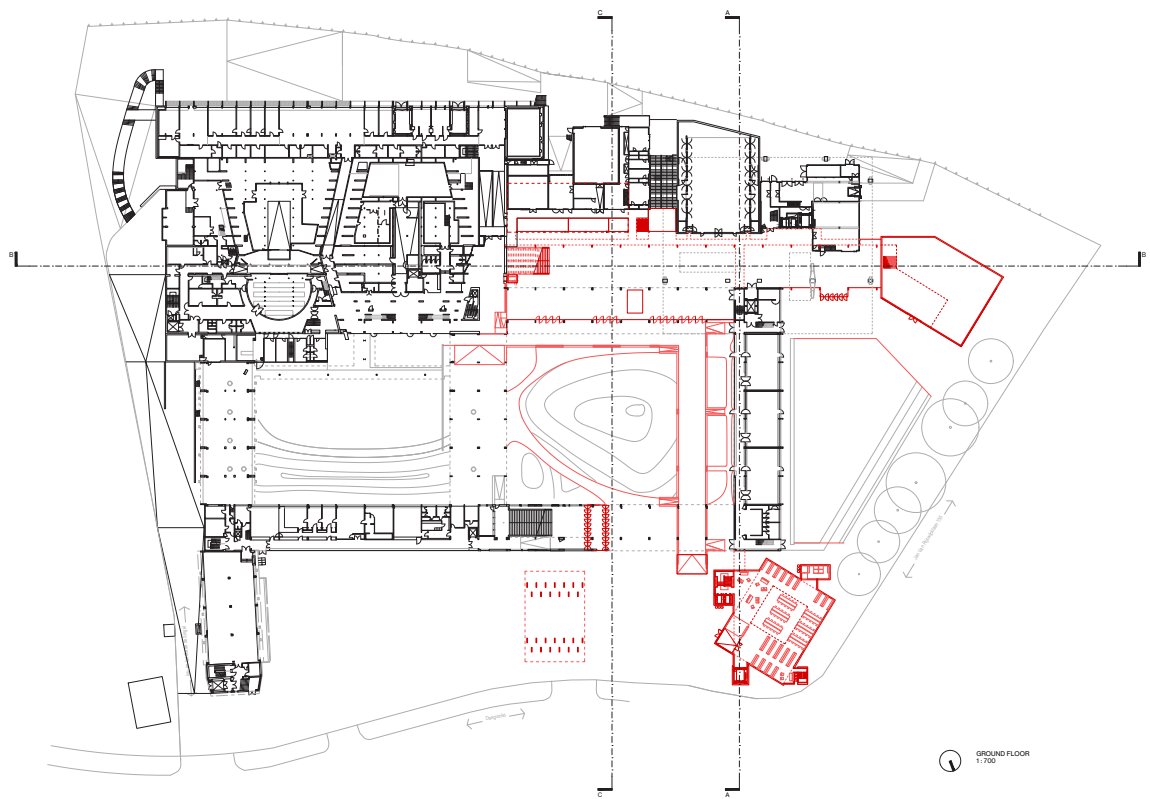
demolished parts in yellow

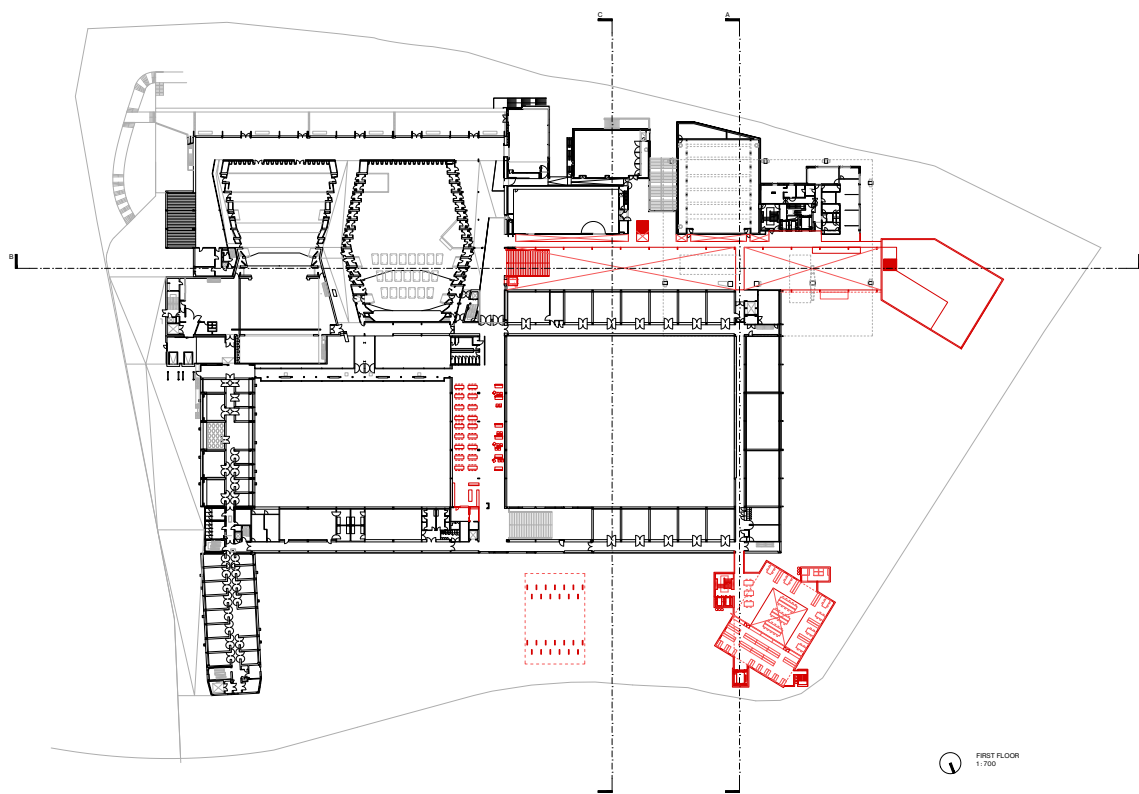
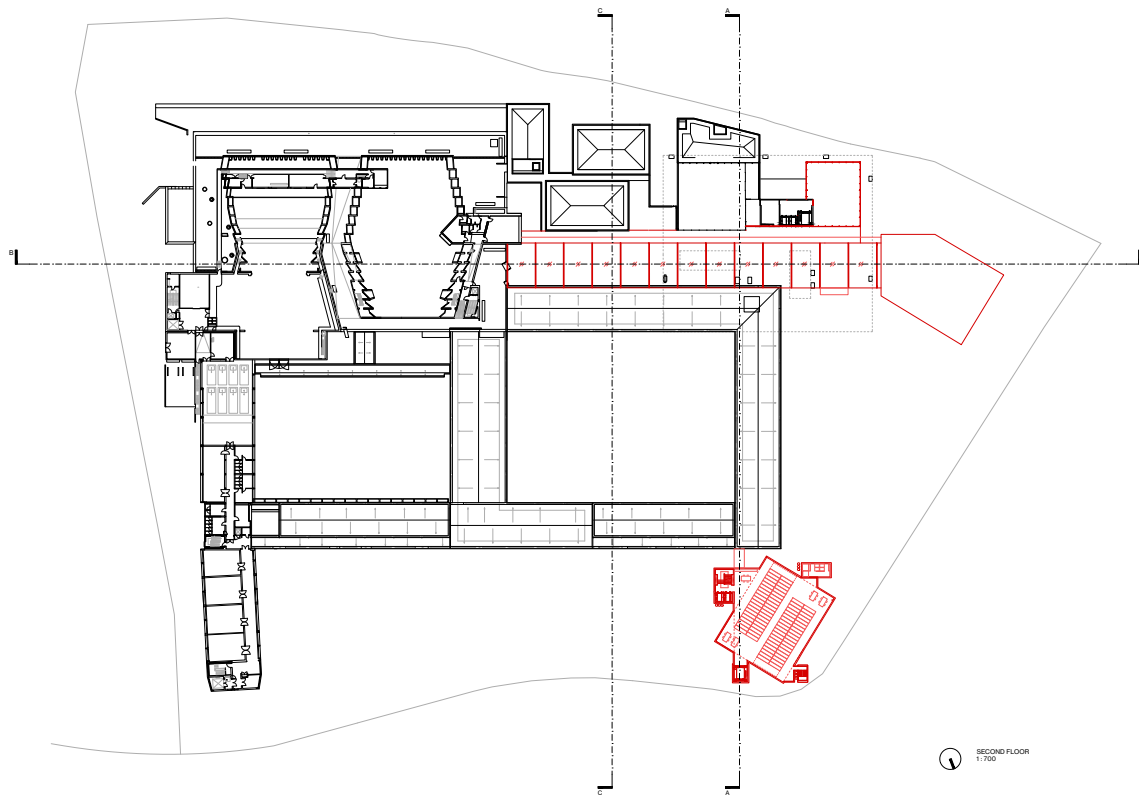
Plans - demolish



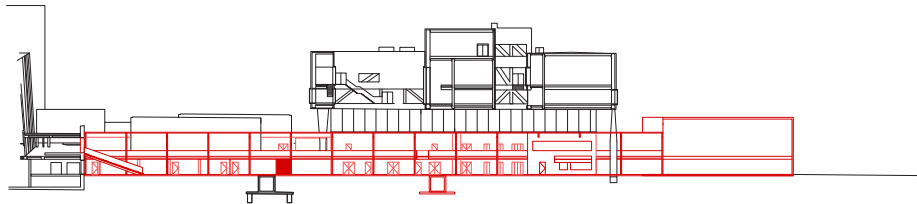


Plans - adding

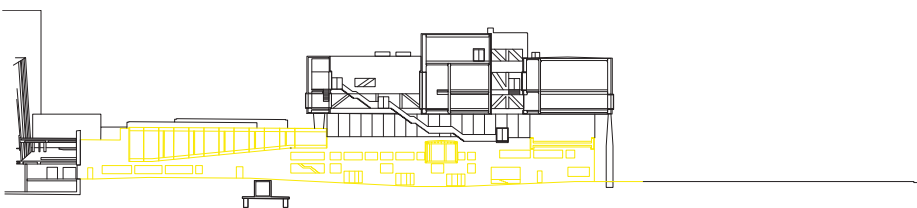




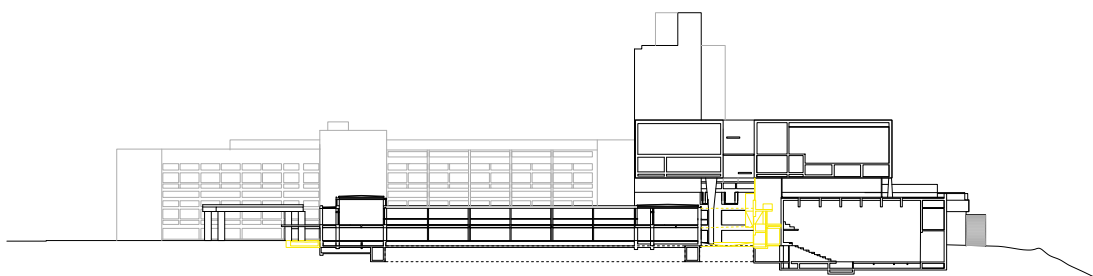
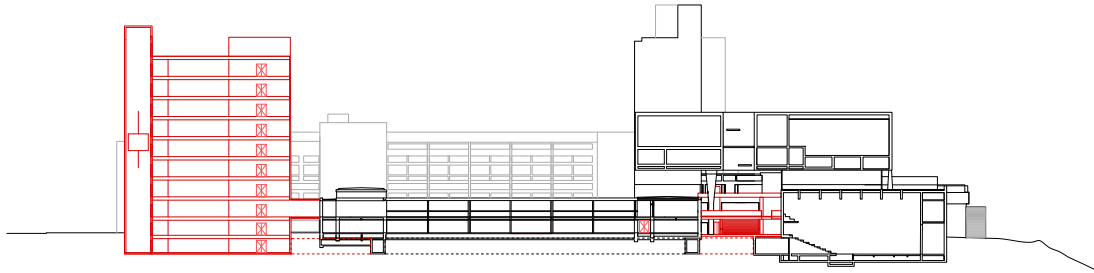
Sections - demolish



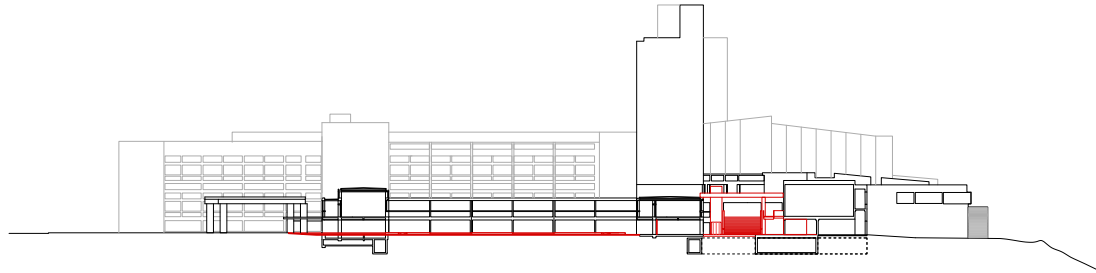
SECTION B
1:500



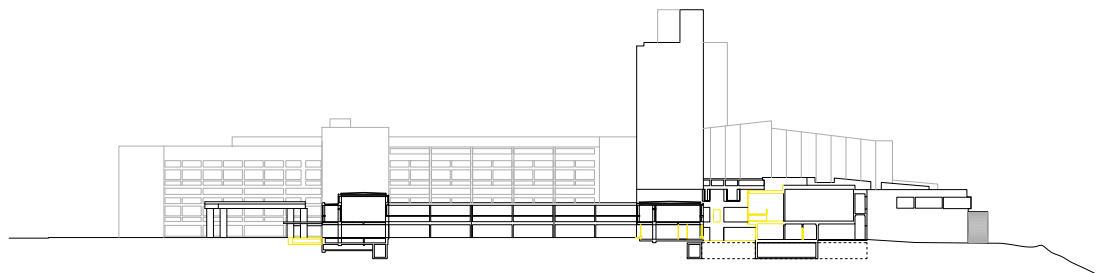
SECTION B
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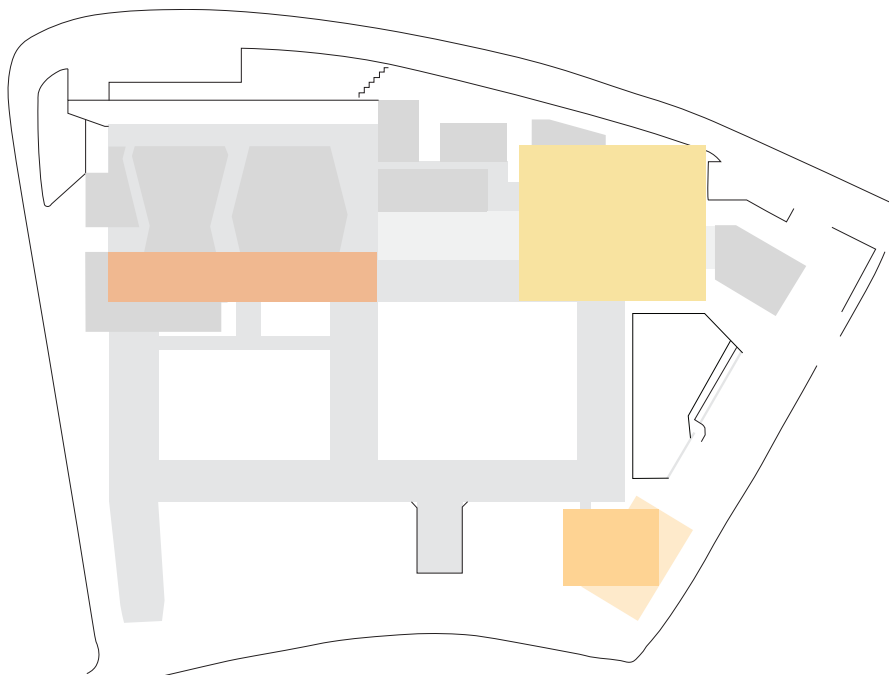
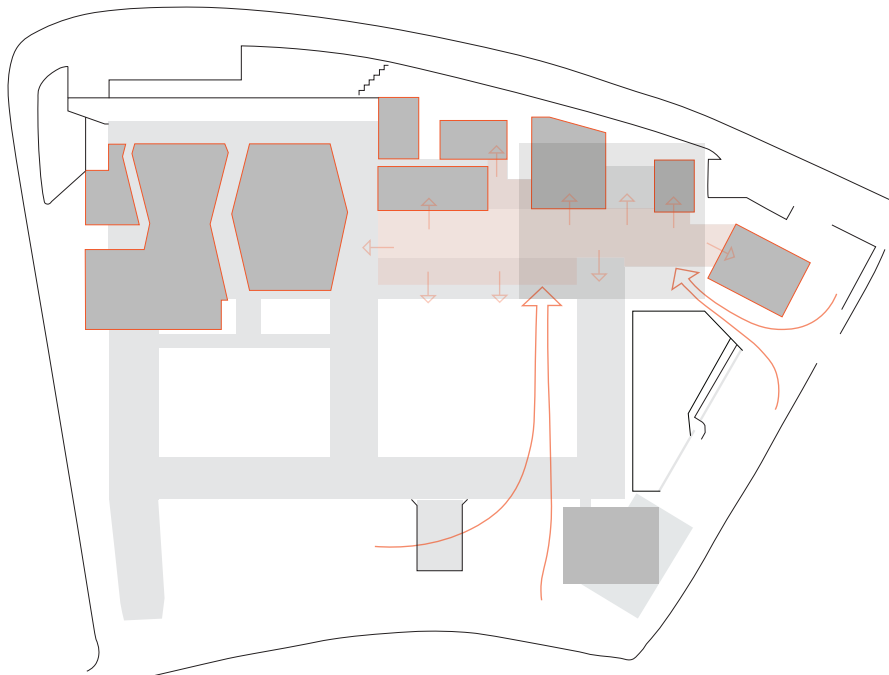
Sections - demolish



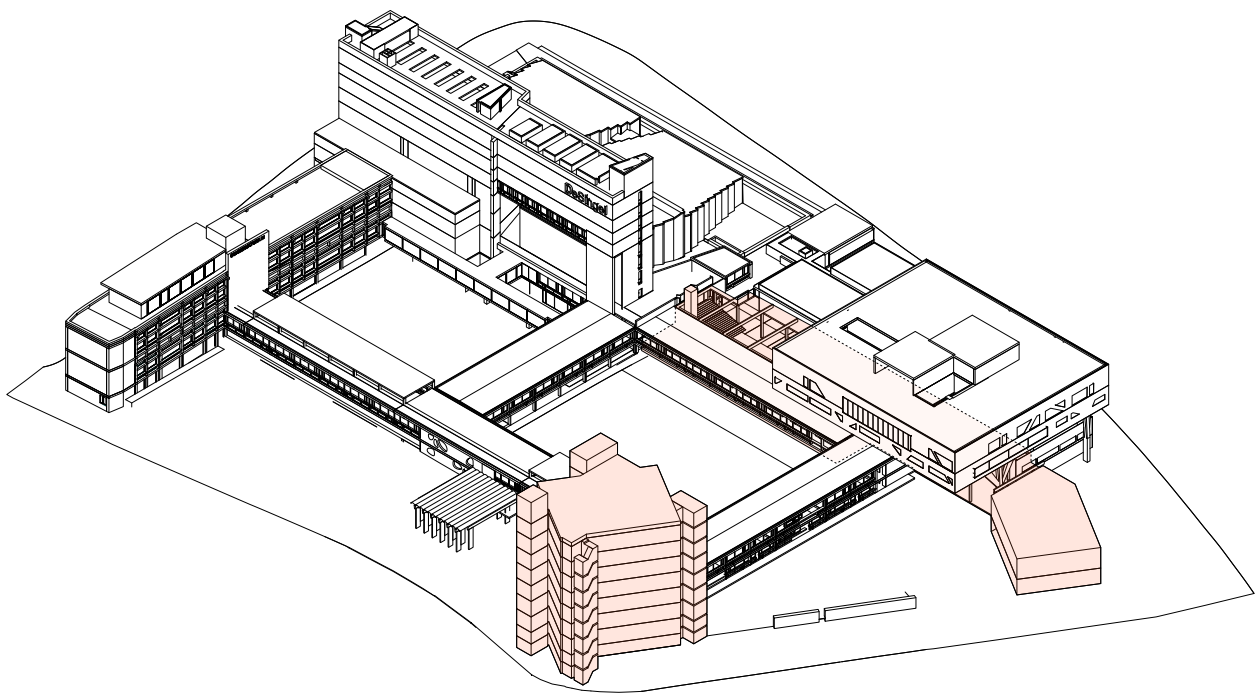
SECTION C
1:500



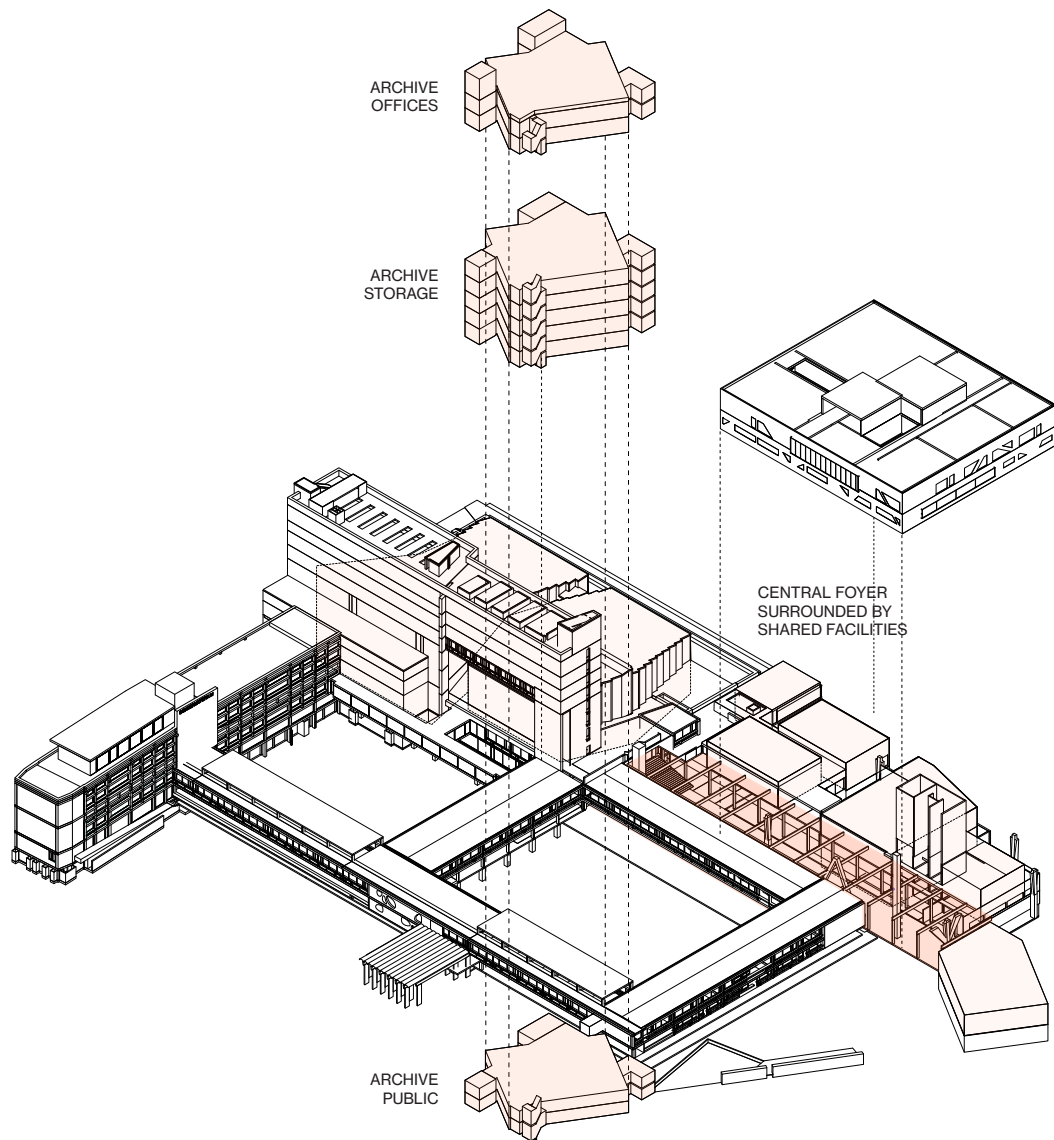
SECTION C
1:500



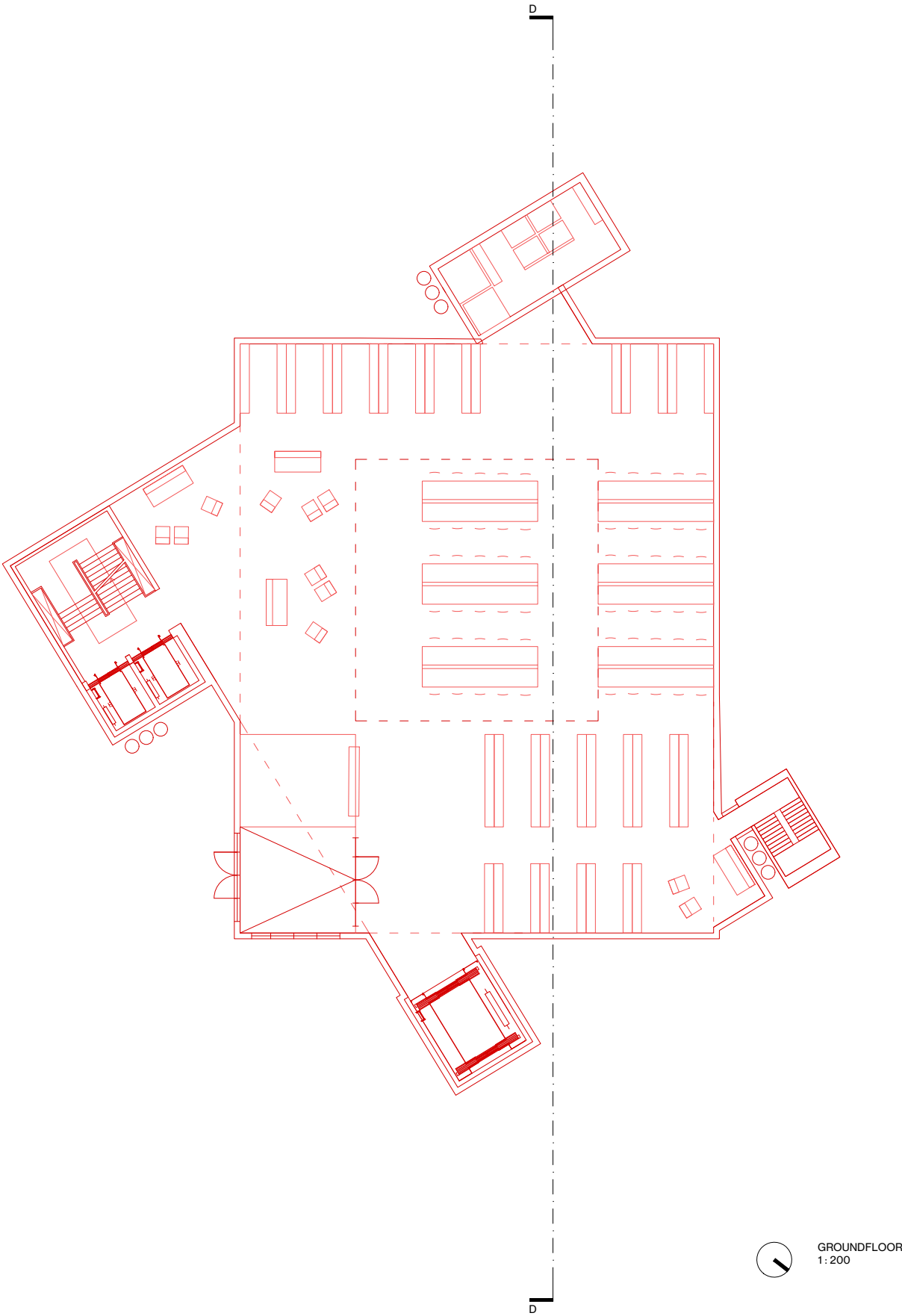
Diagrams

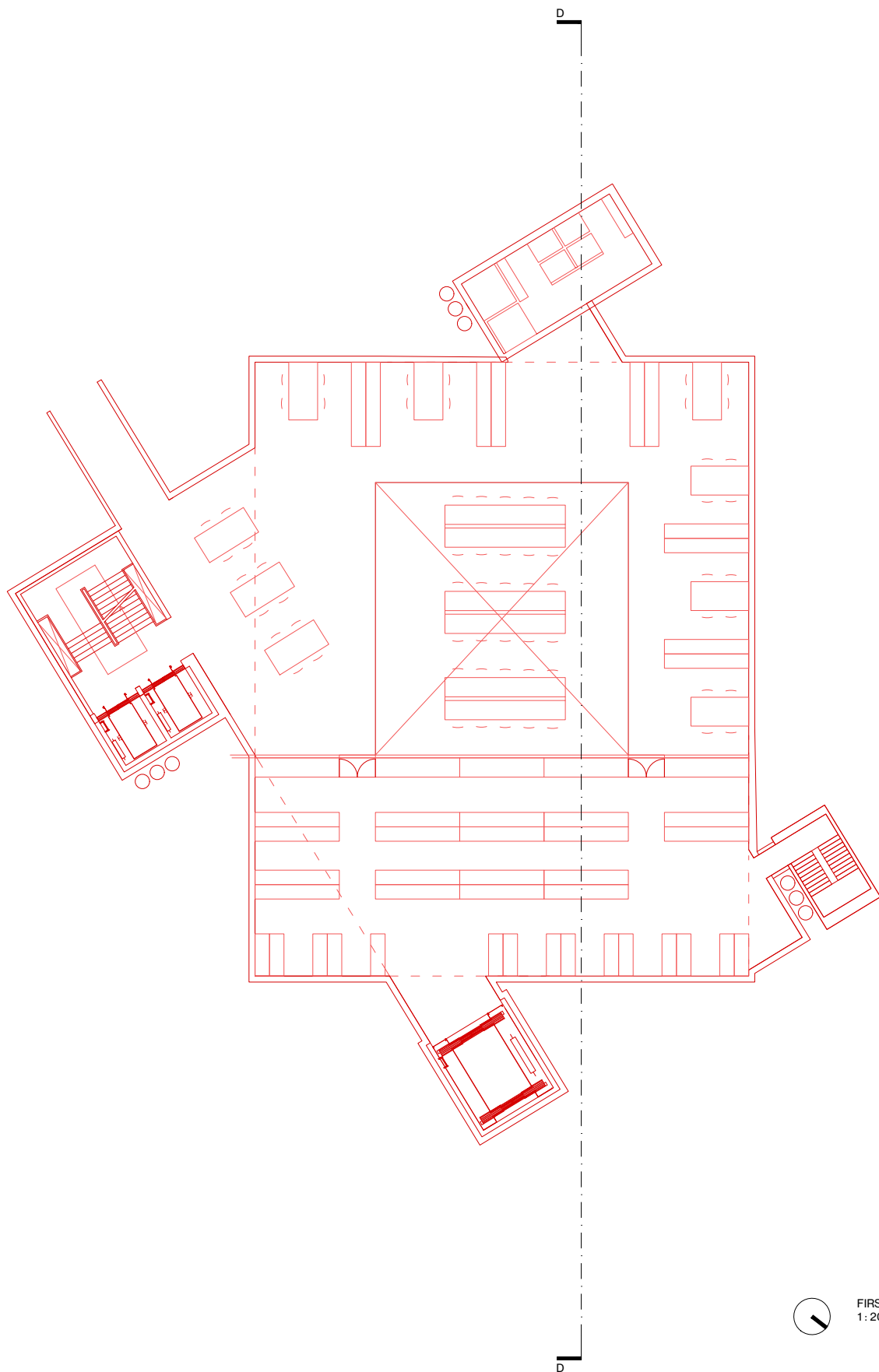


AXONOMETRIC
ADDITIONS

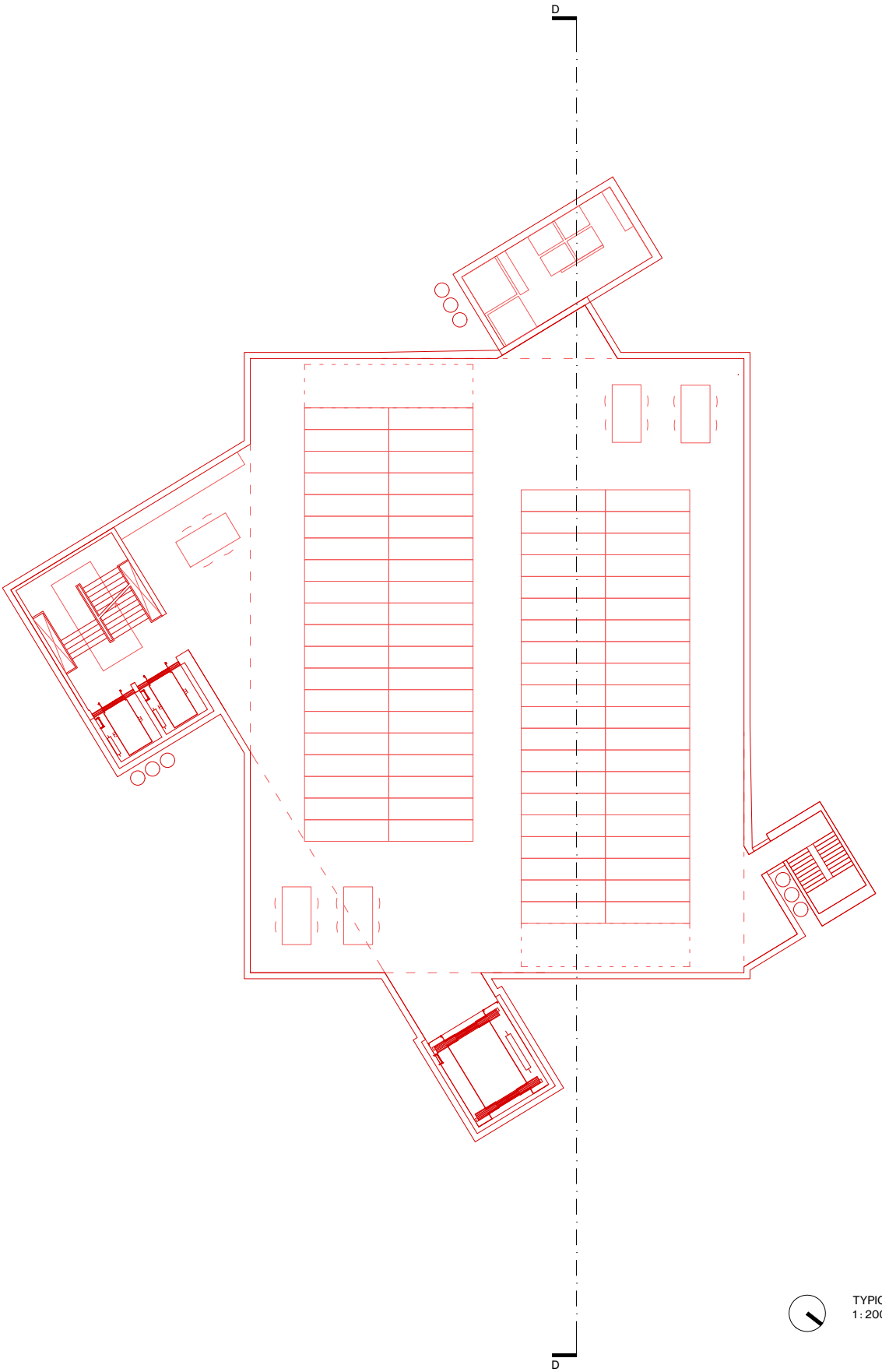


AXONOMETRIC
FUNCTIONS

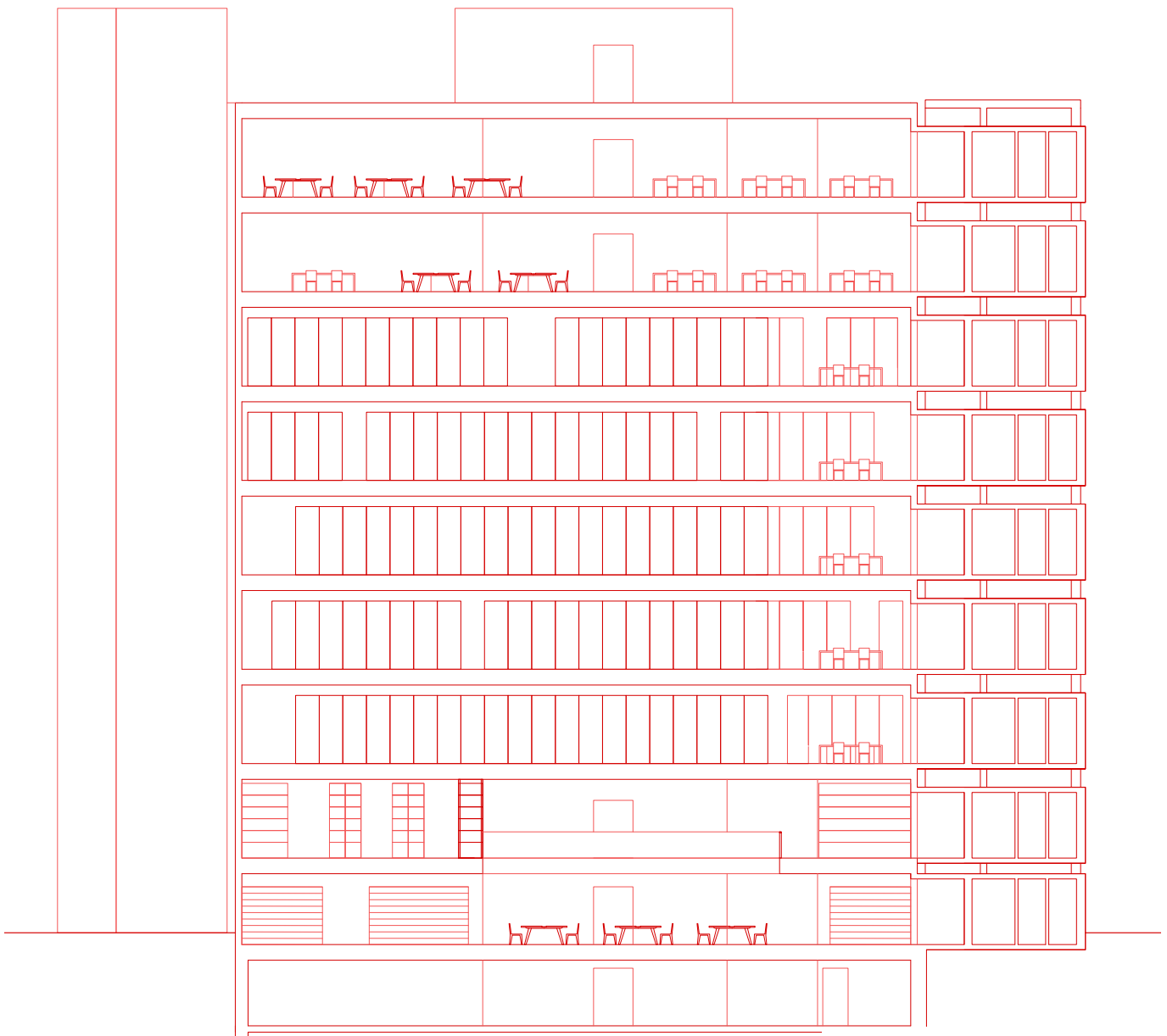




FIRST FLOOR
1:200



TYPICAL FLOOR
1:200



SECTION D
1:200

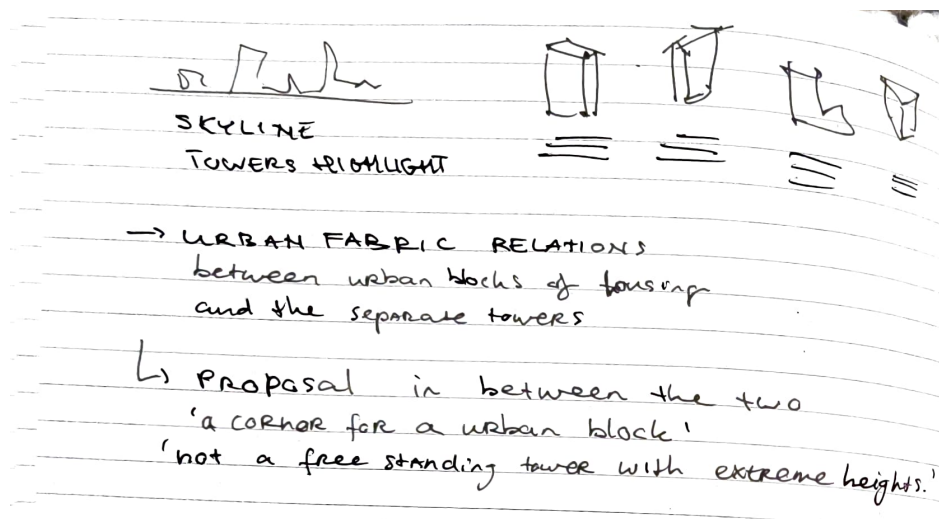
Post Pre P2

Feedback and considerations

Up until this time the most of my energy went into understanding the plan and section of the whole building. Most of my proposal I talked about the central foyer. The archive, as located in the tower, is something I did not yet ask the right questions for.

The feedback on the pre P2 was clear and something I really needed to hear. The approach of the complex as an urban block with different institutions coming together in the central foyer with their shared facilities seems clear and did not arise many questions. The tower on the corner on the other hand did. Besides the obvious fact, that I did not really get into the workings of the archive at all - which should effectively be the main topic of my graduation - I also did not really consider the tower on a larger scale than as a volume within the existing complex.

Therefore Daniel asked me a bunch of questions regarding the tower and its relation to the surrounding city, to the other towers like the BP-tower and what the tower might do to the image of the archive and de Singel as a complex. The coming weeks, I will therefore mainly focus on the archive itself in the tower and leave the rest of de Singel on the level of proposal I have right now. This should be done through reconsidering the workings of the archive, going back to my P1 and the precedents. Another important step is the volume that will follow from this workings and how this volume should relate to its surroundings in a 3D form. For this I will be modelmaking since we made the site model for exactly this.






FOR P2 (PRE P2 FEEDBACK)

SHOW EVERYTHING

- PRECEDENTS → WHAT IS ARCHIVE
- P1 → MY POSITION TOWARD ARCHIVE
- RESEARCH SINGLE
- PROPOSAL SINGLE + ARCHIVE
 - CITY (TOWERS?)
 - BUILDING (BRIEF/NEW)
 - INTERIOR (LIKE P1?)

- CLEAR PVE OVERVIEW

		
ADDING	EXISTING	ASKED FOR

- RELATION TOWER WITH OTHER TOWERS IN NEIGHBOURHOOD?

→ FOR EXAMPLE WITH JYNNEN TOWERS
 → IN MODEL + GOOD PICS OF THIS

- WHAT IS THE VALUE OF A TOWER TO THE ARCHIVE?

- HOW DOES A TOWER LAND ON GROUND FLOOR?

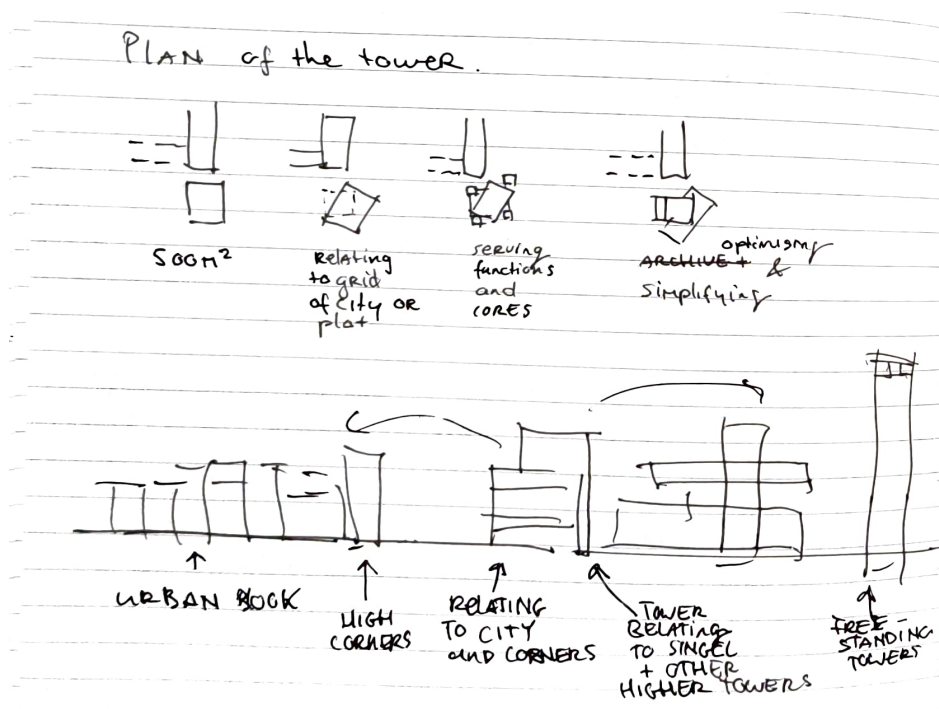
- WHAT DOES THE TOWER DO TO IMAGE OF ~~THE~~ DE SINGEL?

Reconsidering the archive building from scratch

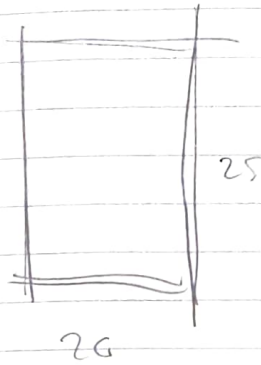
As in the P1 proposal, a part of what the workings of the archive should be is a form of visibility and presence

I want the work of the archivists and the archive storage both to be visible from the readingroom and flexible workspace

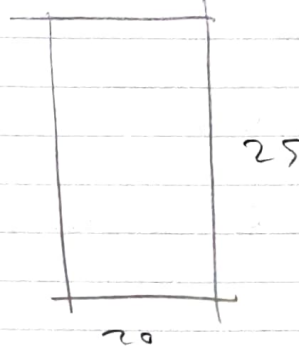
the imagination of both visitor, researcher and archivist working in virtually the same space (although maybe separated in some form).



DEPOT M² PER FLOOR.



5x 500
STORAGE
= 2500 M²



4x 500
WORKSPACE
= 2000 M²

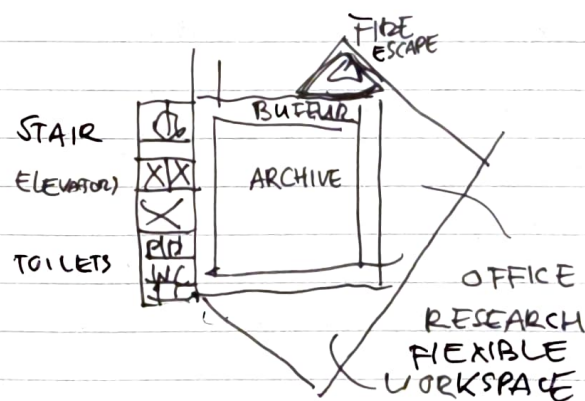
$$10 \times 250 = 2500$$

$$7 \times 350 = 2450$$

$$8 \times 350 = 2800$$

$$7 \times 300 = 2100$$

$$8 \times 300 = 2400$$



ARCHIVE = MASSIVE STRUCTURE
SPACE AROUND = LIGHT OPEN STRUCTURE

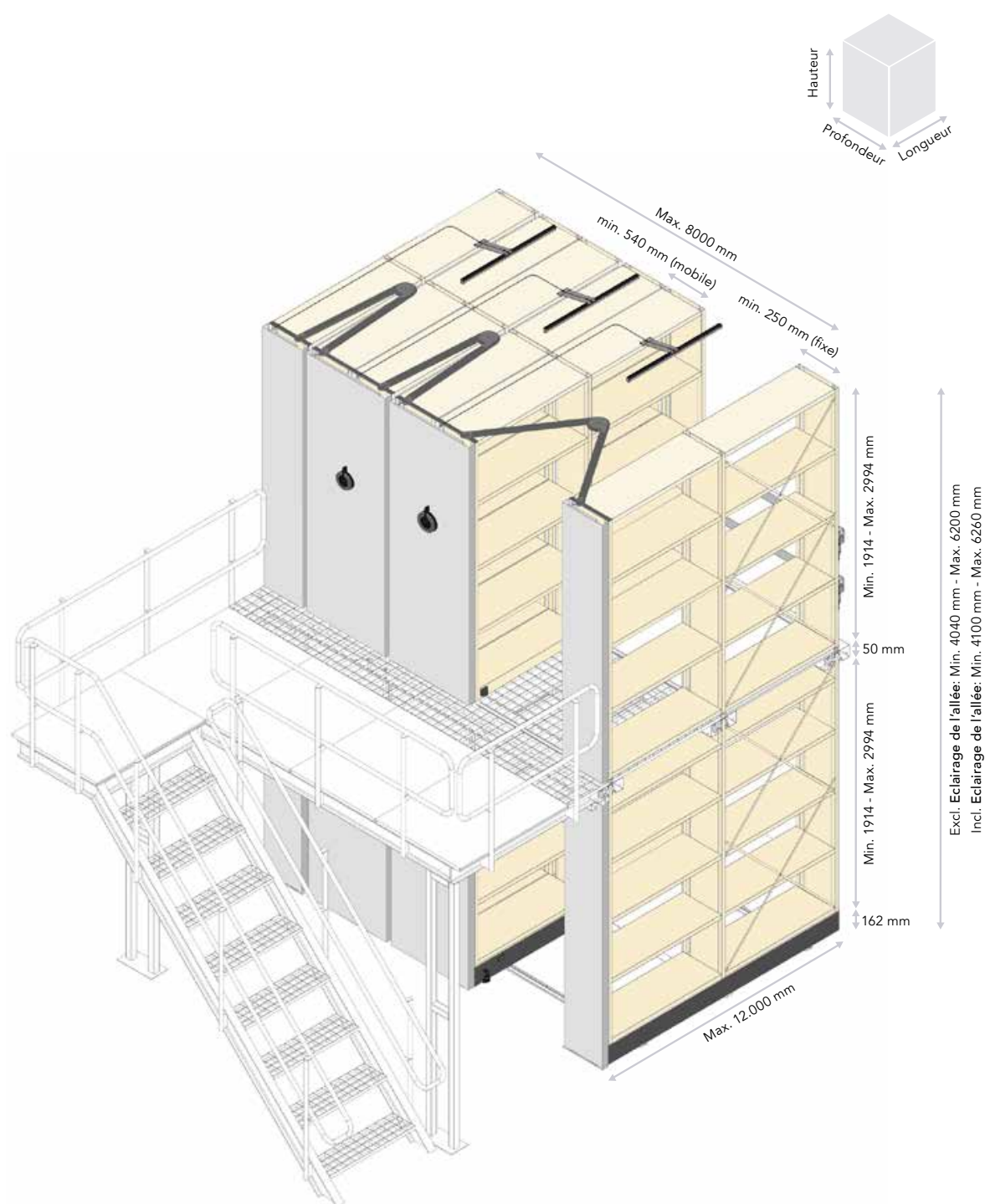
The vertical archive, a reference system by Bruynzeel

The Compactus Double Decker XTR by Bruynzeel is a great example of pushing for spatial efficiency through vertical stacking. The idea of the system lies on the compactor being taller than what could be reached from one level. By adding an extra floor the shelving system can still function as one, but every shelf is reachable.

This system could be expanded into more floors and could possibly be reached via some movable floor or lift system in order to allow for larger trolleys to reach every level aswell. This would make the stair essentially obsolete, although it should still be left for safety reasons.



The Compactus Double Decker XTR, a compactor system by Bruynzeel

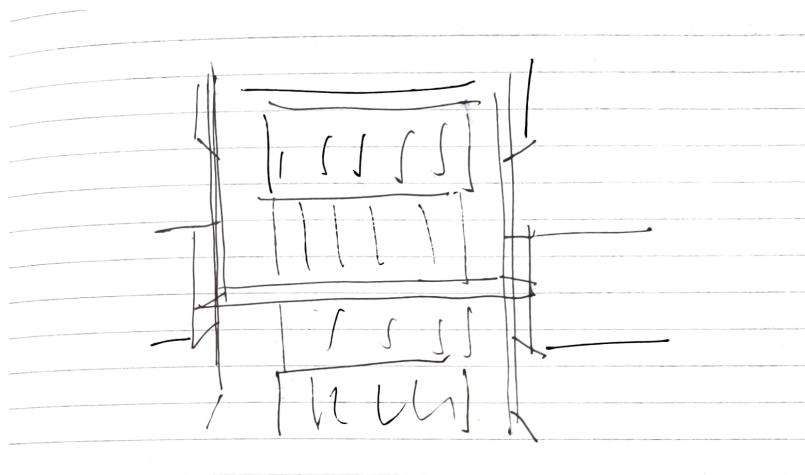


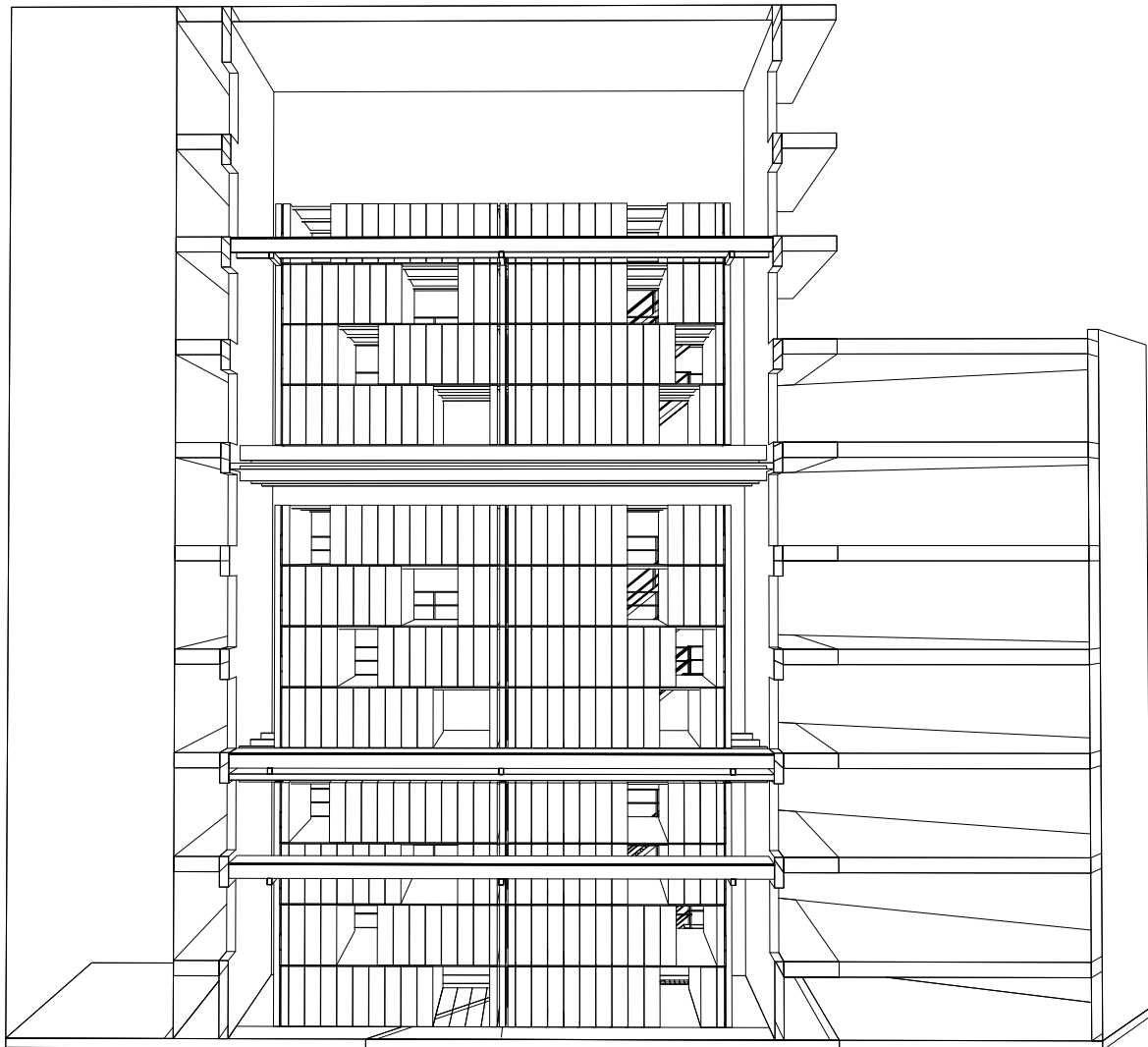
Advantages of a tower, workings of the archive

An archive, especially a compacter one, can often be measured in length instead of square meters. This leads to dimensions like '6km of archive'. The question now is; does this 6km of compactors need to be alongside each other or can we solve this in a vertical system to make both distances shorter and density higher?

The obvious advantage of a tower in general would be the use of less groundfloor space and therefore allows for density in the city, and free space to create urban outdoor space around the object. At the same time, the tower can also provide advantages to the archive and it's workings. One of the main challenges of the archive right now is the visibility or presence. Besides the location of the building, also the visibility into the archive itself can be used as a means of generating this presence.

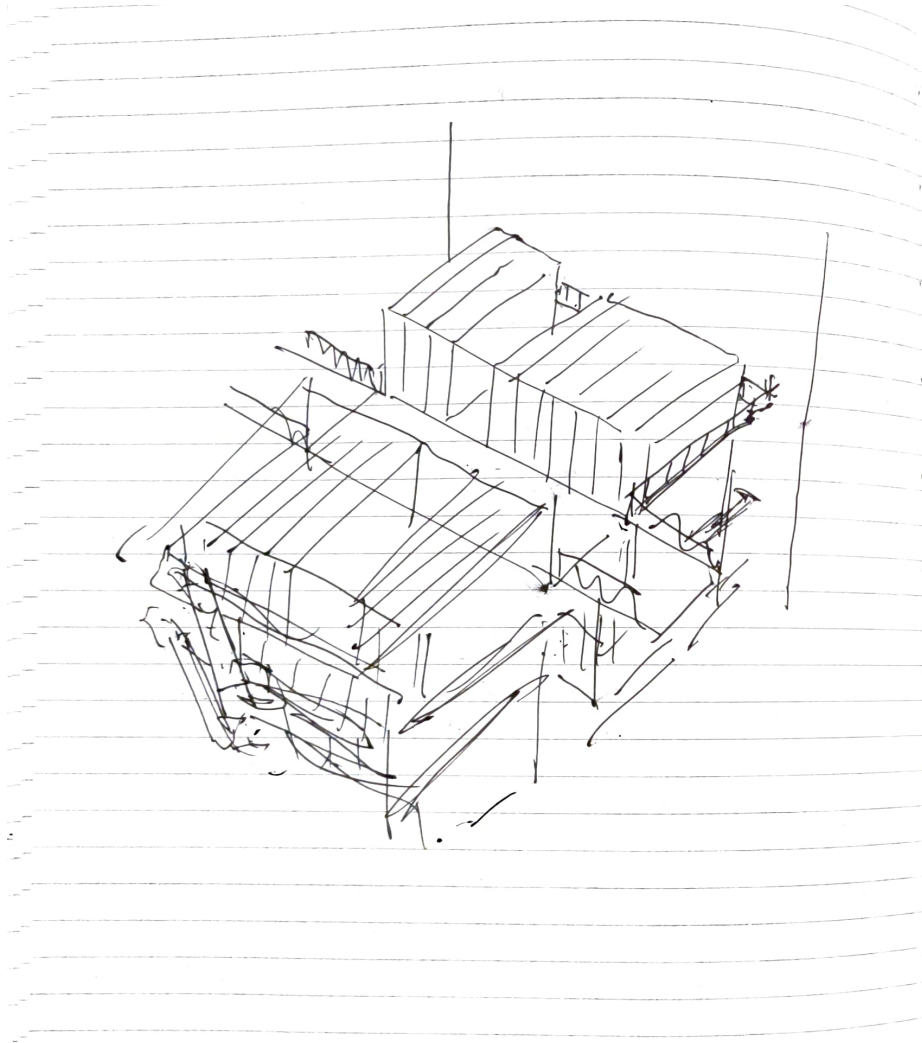
By making a very high, but less deep space. Large parts of the archive can be made visible through rather small openings. The archive storage can be solved in a system that takes up less space vertically, compared to separate floors. This way the archive can stand on itself without having to deal with the needed heights for workspaces and such.

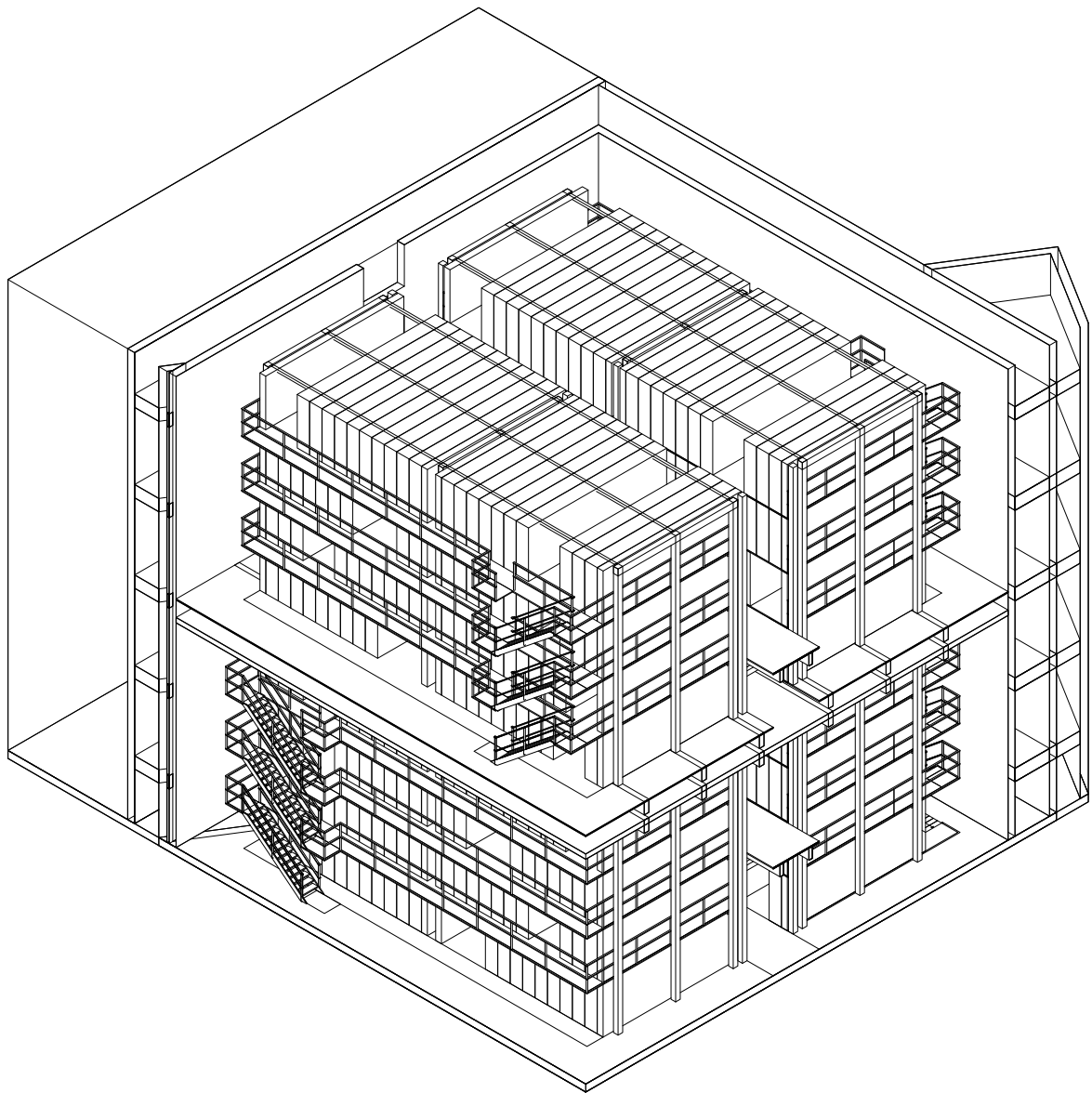




Section of the archive system in the tower. Vertical efficiency in the archive allows for 4 floors of storage per 3 regular floors of workspace.

Stacking the archive, 3 floors of storage per 2 work floors





Relating back to P1 and the precedents

As in the precedent research into the Herzog & de Meurons Kabinett and also visible in my P1 proposal, the presence of visual attractive material has great potential for the image building of an archive. A common problem with the architecture archive is the attractiveness. Besides the people working there and the occasional architect, the archive could be a place of value for different audiences as well. To attract these different audiences, the threshold of entering an archive should be somehow lowered.

One of the core reasons for approaching de Singel as an urban block that relates to the direct surrounding and the city is this ambition of becoming more present. But I do not believe it is enough. It is the low threshold interaction with the archive that attracts different audiences as well.

Casually looking in

I imagine people working in the library, a flexible workspace for students and others, like a cafe can be. Visible from the street and close to the curb, where others might walk by. Both the one working in this space and the one walking by, may be able to catch a glimpse of the archive. Of the most attractive pieces in an architecture archive, namely its models. The multi-story archive behind this window is a compact, dense and efficient machine. Some shelves or a floor might be moving, someone with a trolley may walk by with a beautiful model. It is this window into the multi-story archive that makes them interested. And it is this exact interaction, this glimpse into a world, that makes the 'black box' of dusty dark storage space interesting and understandable. The archive now exists, it acquires value through its interaction with today's audiences.



My P1 proposal: Looking into the storage/display shelves as a visitor.



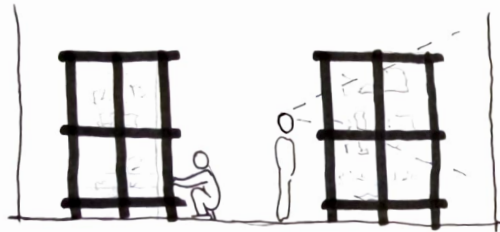
Herzog & de Meuron Kabinett: Cabinets which function for both storage and display.

Layers of storage, display and interactions

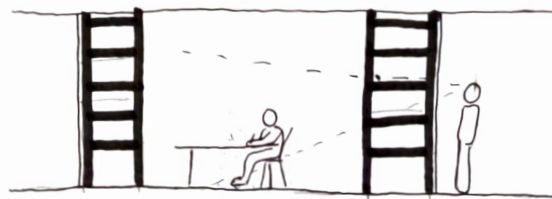
At the Kabinett, the shelving system of cabinets allows for storage and display at the same time, but the shelves are not climatized. This means the room has to be. The visitor can not easily enter the space and see the archival material this way. They must be accompanied by an archivist/tour guide and need an appointment.

In my P1 proposal, I imagined lowering this threshold by moving parts of the archive shelving to the edge of the archive and create a curtain wall. This wall, being the shelving system would then be climatized and allows for both storage and display from different climate zones.

The P2 archive building uses a vertical stacking system to make use of the volume efficiently. This also allows for windows into the vertical system and make the archive visible. I imagine the wall separating the two climate zones in this case might also be the bookshelves for the library. This way, the people working in the library might get glimpses of the archive. The thickness of the wall then becomes 600mm which allows one to sit in the openings and experience both worlds.



KABINETT
HERZOG & DE MEURON



P1 PROPOSAL



P2 PROPOSAL

A section of the workings of the archive

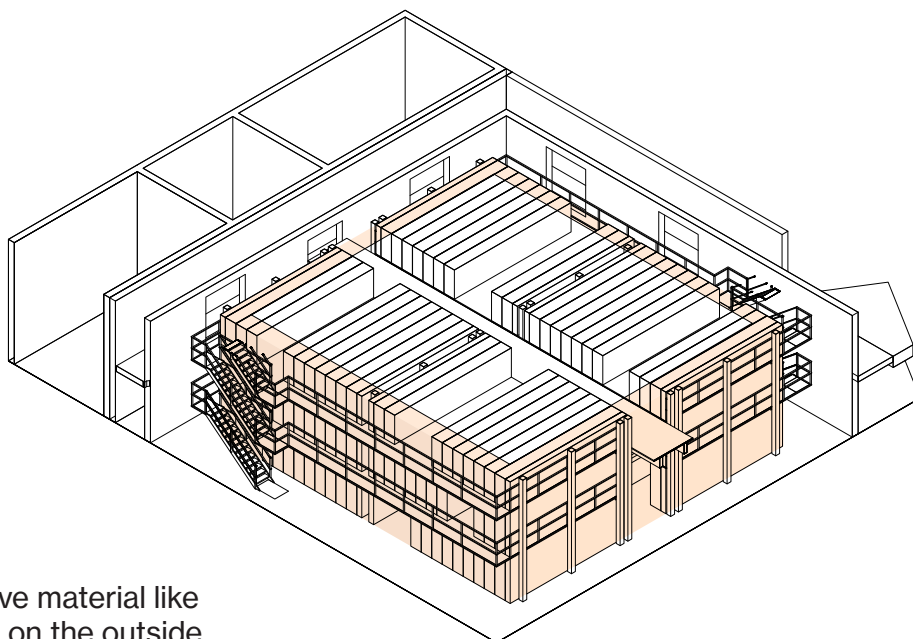
The archive could be twelve floors of storage, separated over four rooms, stacked on top of each other. As asked for in the brief, there should be at least 4 different climate zones possible in the archive. For pictures, paper, slides, and the rest.

With the outline of the storage being open shelves for models and other visually attractive objects the archive becomes a pile of interesting material. This way the archive might claim an presence of inspiration and curiosity on each floor of workspace. This would be possible for both people working on a daily basis as well as the one time or occasional visitor.

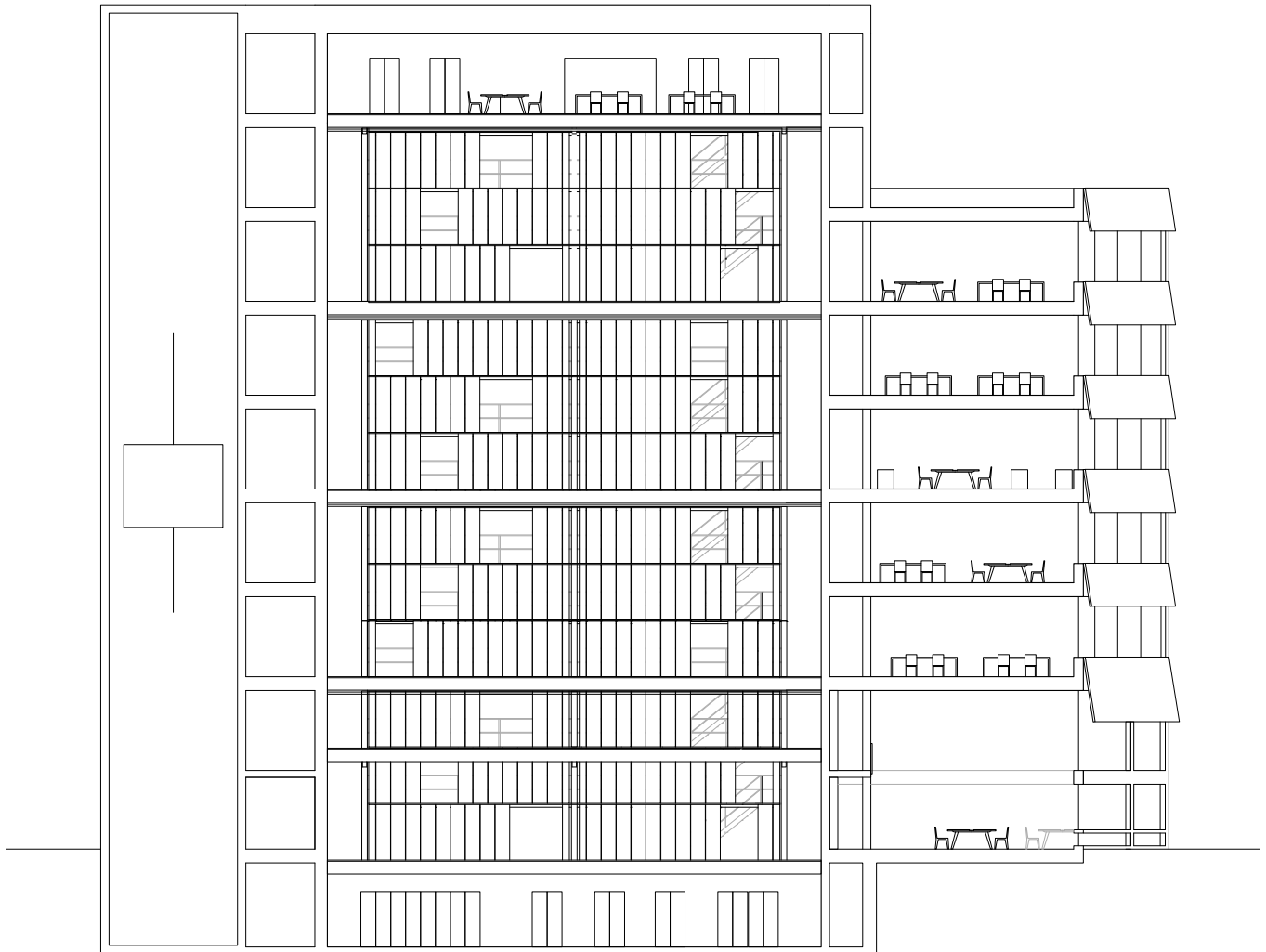
In the basement the cleaning and quarantining may happen as the material enters the building through the basement hallway connection with the existing loading dock. The material may be moved up into the archive once it is sorted, cleaned, cleared and deemed 'worthy'.

On the top floor work on the archival material might happen. Such as digitization and restoration. This is work that generally takes time and would benefit from staying in the same climatized zone.

On the sides, next to the archival depot, are the workspaces of both archivists, the VAI and visiting researchers and library visitors. They may look into the archive and interact with its contents on different levels and in different ways.



attractive material like
models on the outside



Section D: The archive building on the corner of the plot. With the depot with vertical archival system in the middle, a large elevator on the left and workspaces with proper floor heights and daylight on the right.

A Tower or corner building, on the scale of a city

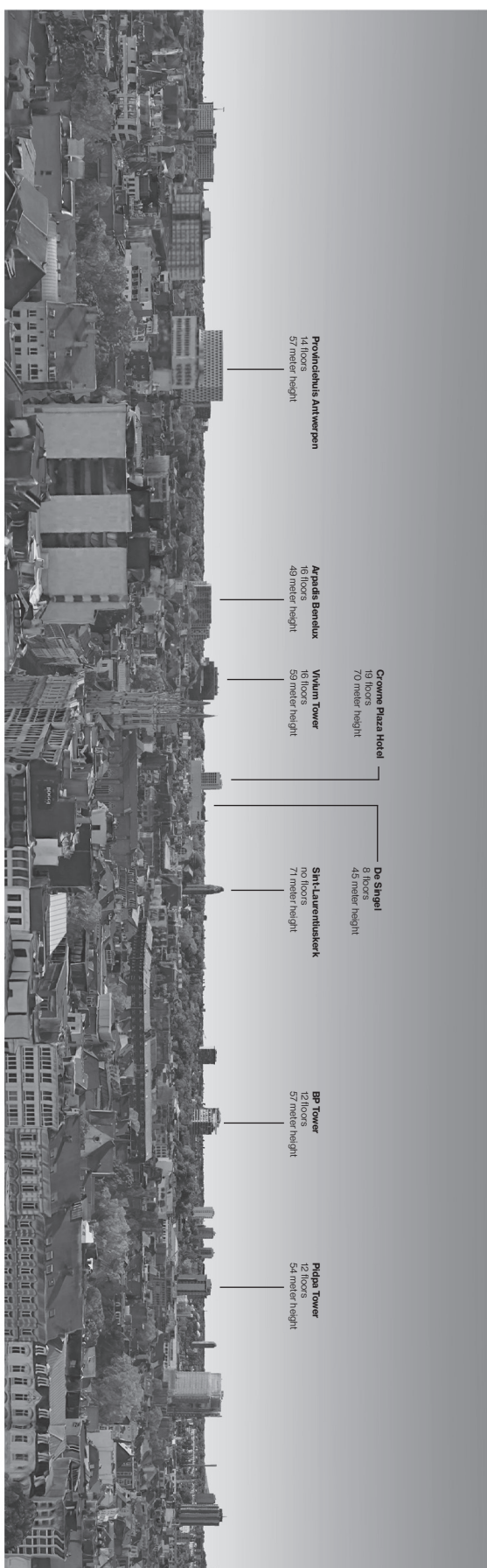
Antwerp has only so many towers, most of them just outside the city centre. In order to form an educated position towards the tower, one must understand its relation to the surrounding urban fabric and existing towers.

As visible in the skyline image, De Singel is already much lower in comparison with the surrounding towers. This would mean that, adding another tower to the building becomes less influential on a city scale like this.

The more important questions about the proposed tower would arise around De Singel and its direct surroundings. What would the tower do to the image of the building and what is its relation - on the corner - with the direct city.



The towers - as seen on the next page as a skyline - from above, to clarify their position towards De Singel. (Highlighted export from Google Earth)



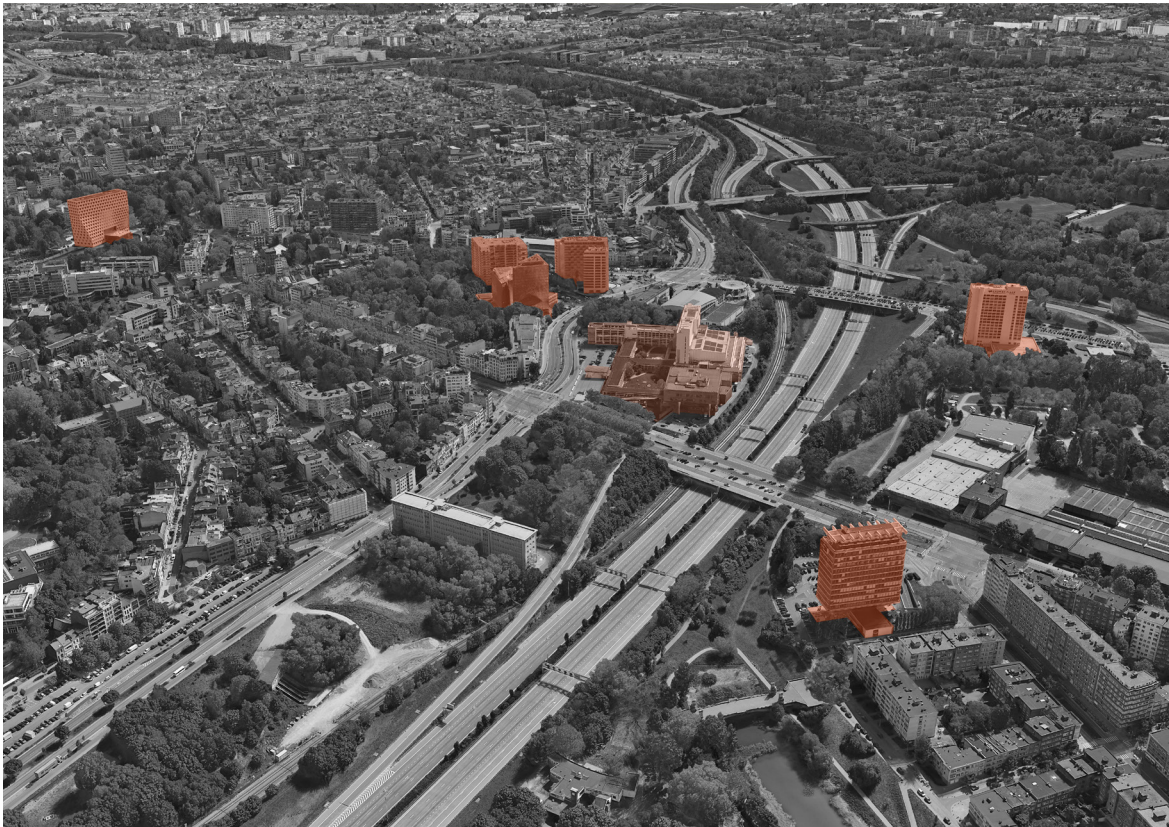
Skyline view from the Boerentoren, in the citycentre.

A Corner Building and it's relation to the immediate surroundings

Although all of the surrounding towers are larger than De Singel the relation between the building volumes is a crucial one. On a city scale the towers around may be taller and seen from afar but from the direct street De Singel is read as tower volumes too.

The plot is located on the edge of the old city centre, which means at the edge of a change in density and building heights. The centre has a high density with typical heights varying between three to eight floors build directly against each other. The higher towers - varying between twelve to nineteen floors - usually stand further away from each other. This allows for more greenery and free space inbetween.

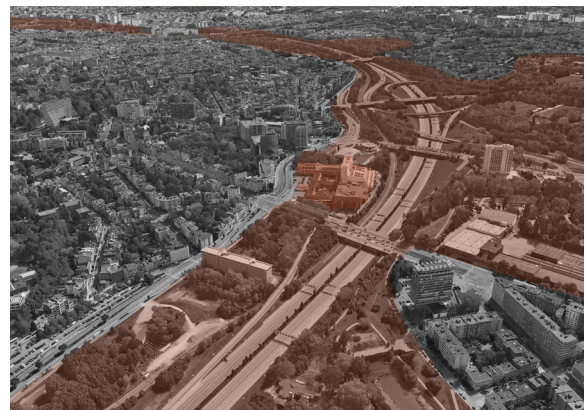
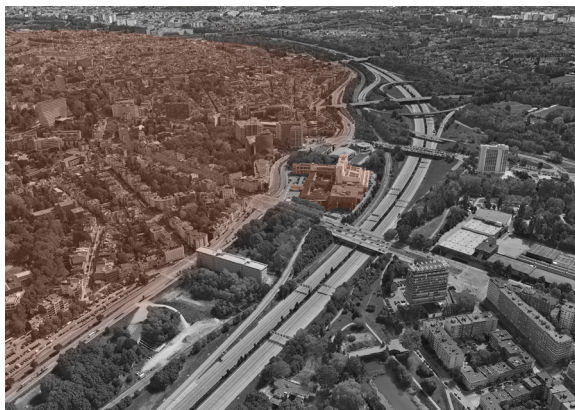
De Singel is located exactly in between. With the plot swaying between an urban block with high density and free standing towers, although not as tall as the towers around. The ambiguity of the complex and it's towers allows for a proposal that embraces both urban fabrics. Therefore the third - proposed - tower, won't be as tall as the surrounding towers either. It will function as a corner volume that relates to density of the city centre and the higher volumes on it's edges at the same time.



The towers in the immediate surroundings of De Singel. (Highlighted export from Google Earth)



Along the axis of the street, De Singel lies further from the road. To gain a stronger presence from the axis of the streets in the direct neighbourhood the complex would benefit from a corner building that mends the urban fabric of the city with the density of De Singel as art campus.



De Singel with the city centre on the left and the continuous greenery on the right. (Highlighted export from Google Earth)

A Corner Building and it's relation to the immediate surroundings





The corner building pushes the complex its presence towards the streetline. This makes the complex visible from afar and its presence and the cross roads stronger.

Embracing the ambiguity of the site location

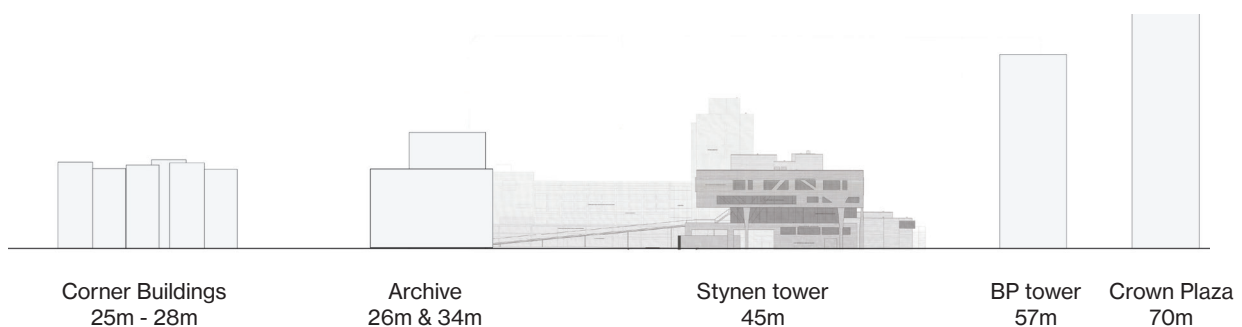
The corner building is a volume relating to two different forms. Because the location of the plot lies on the edge of a change between urban density and free standing highrise the Singel should embrace the ambiguity of being both.

On the one hand the plot has a certain density almost as close to the urban blocks of the city centre, but just not really until its edges.

On the other hand the plot has it's two towers, who are somewhat distanced from an urban density but not really freestanding. The towers are also not really towers if it comes to their height.

The Archive Building as a corner building embraces this ambiguity between the two. The building consists of two volumes, the one closely relating to the street and the height of the other buildings on the crossroad junction. The other volume moving a little bit to the back and forming an 'almost tower', similar to the other two towerlike volumes by Stynen en Beel.

From the courtyards the complex will now have a third volume towering above the Stynen lowrise that encloses the courtyards. From the street the complex accquires a stronger presence. From farther away the building is visible and readable. From up close it is in relation with the rest of buildings around the crossroads and when you walk or bike past you can look inside into an inviting atmosphere.





A reference to a situated object

Besides the open plan, cores on the outside and angled stair, the image of the building is something I would like to reference to. Something Bruther does often - and quite well in my opinion - is creating objects. Their buildings are at the same time true free standing objects and properly situated in their context.

The ambiguity of the object being an 'almost tower' is a nice relevance in this respect. Somehow I have a feeling it is exactly this what makes the building more of an object but still allows itself to be of some proportional scale.

BRUTHER
New Generation
Research Center
Caen - France
Photo by Filip Dujardin,
Maxime Delvaux





BRUTHER. New Generation Research Center. Caen - France. Photo by Filip Dujardin, Maxime Delvaux

A reference to a situated object

A transformation project by Neiheiser Argyros, the Art1 offices. An existing accumulation of buildings brought back to their original structure, and reinterpreted and cladded through their functions and city relations.

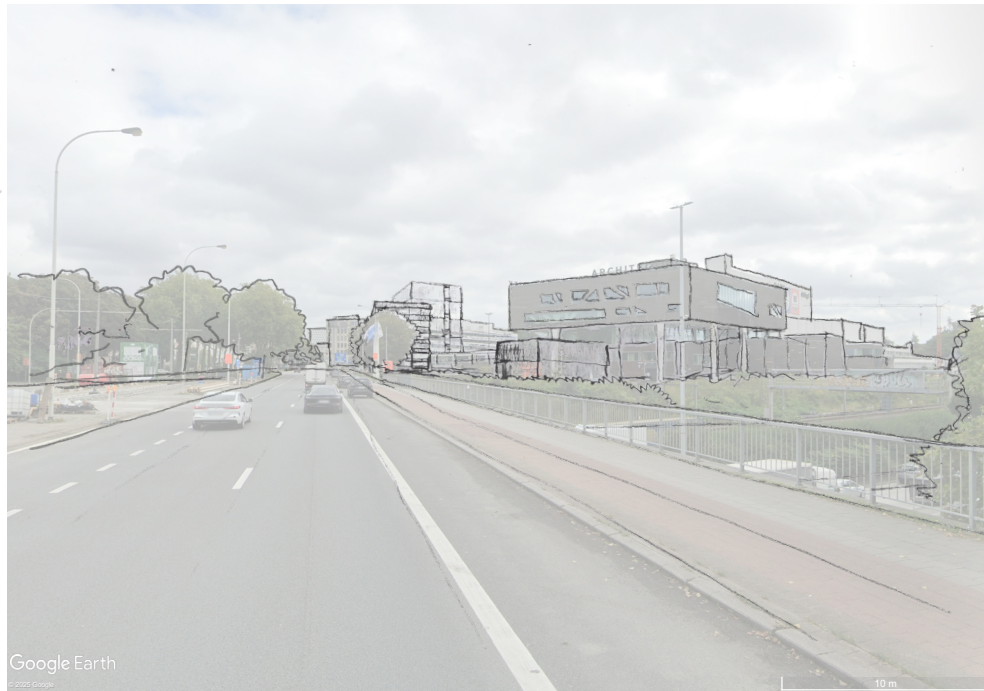
Somehow this project captures the essence of the object, being carefully situated in and responding to its context. The different volumes inside each other, carying different languages of form, yet forming one whole work really well in my opinion and relate to the my thought proces concerning the archive as a corner building.

Neiheiser Argyros
Art1 offices
Athens - Greece
Photo by Lorenzo Zandri,
Giorgos Sfakianakis





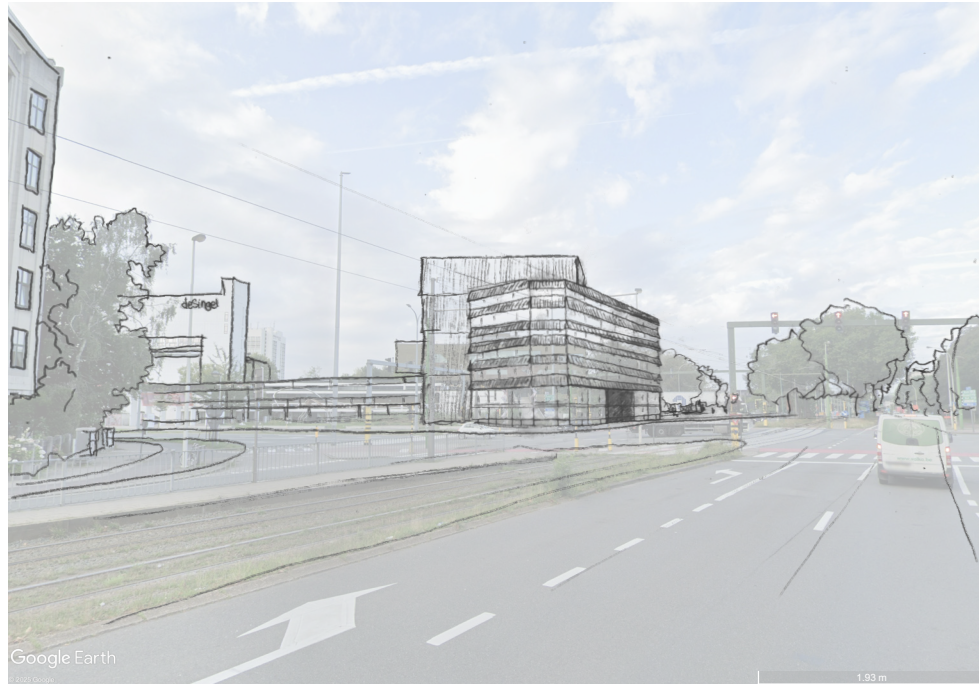
The corner building as seen from the street





The corner building as seen from the street



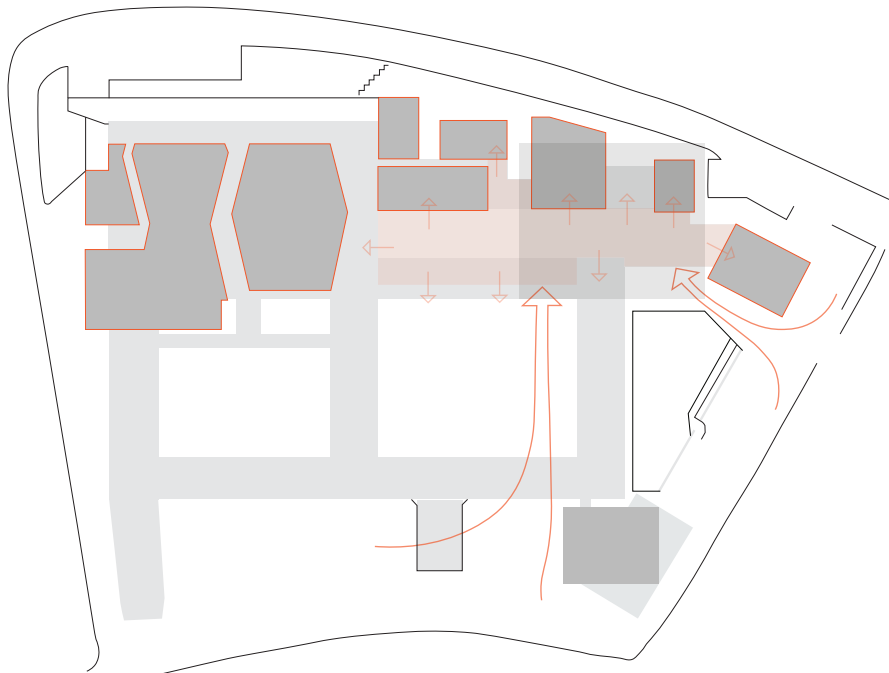


P2 Proposal

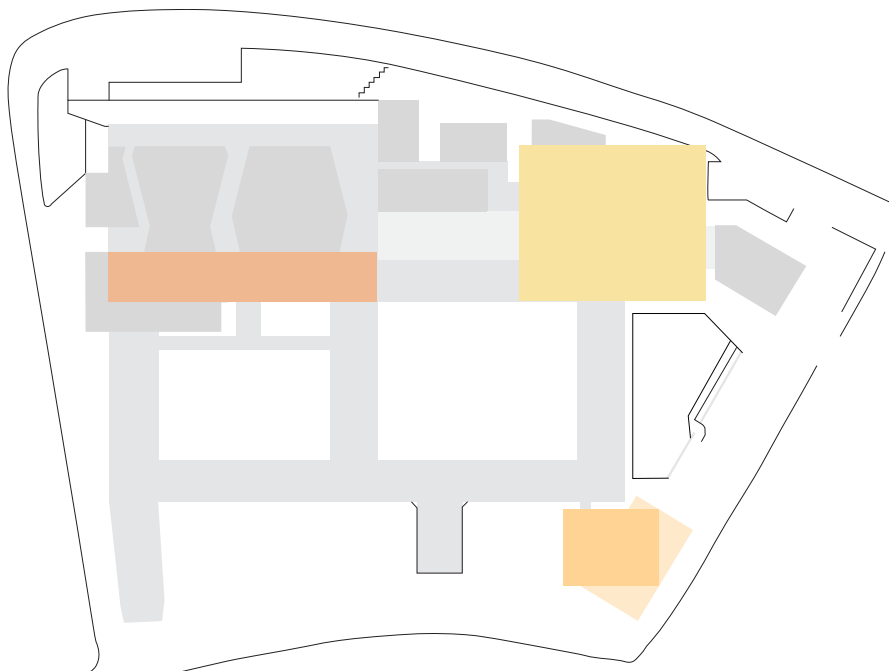
Here is the drawingset consisting plans, sections and diagrams of the proposal as presented at the P2. Most will be scaled to fit the A4 format and might not be as readable as on the original scales. See earlier design phase or presentation for the full productlist and related works.

This is also the final chapter of this volume, with the next volume starting after P2.

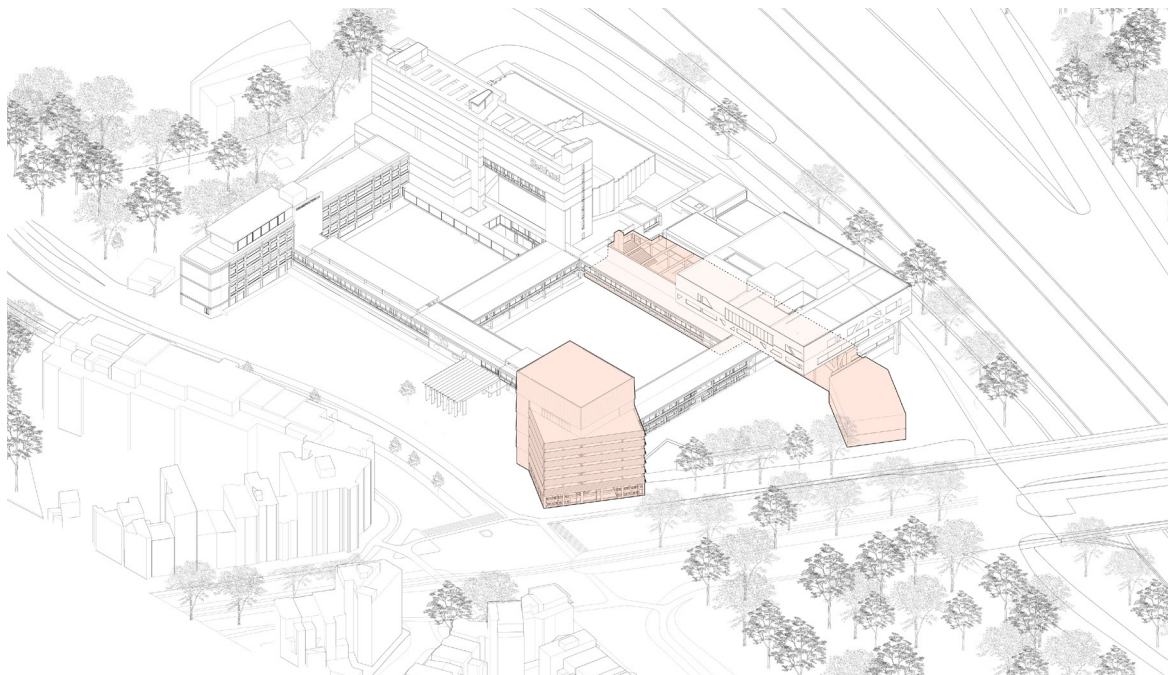
Diagrams



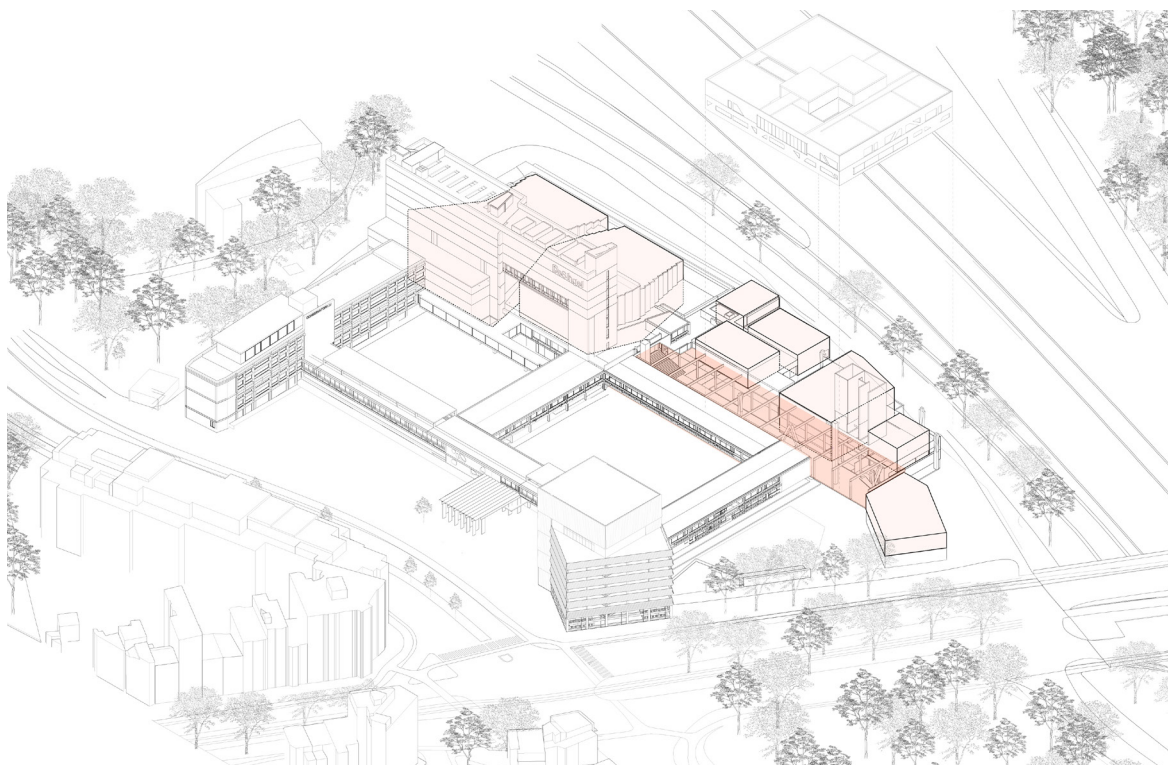
a new central foyer



a third corner object

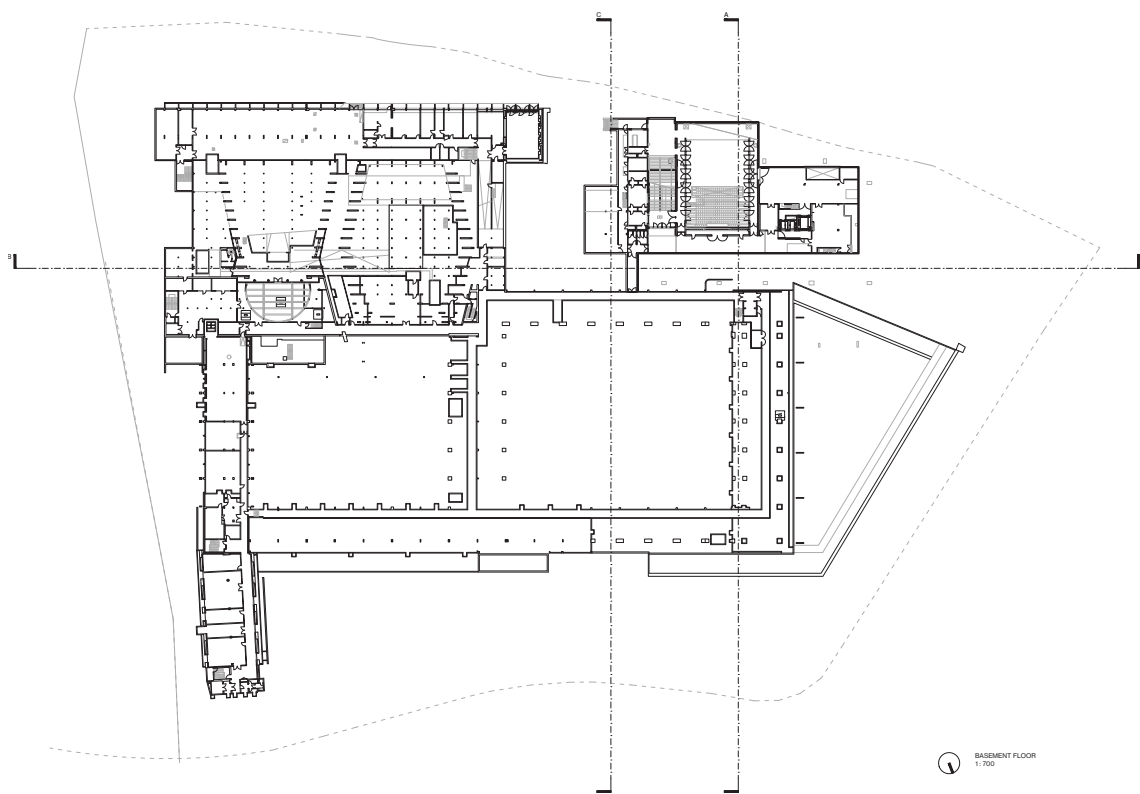
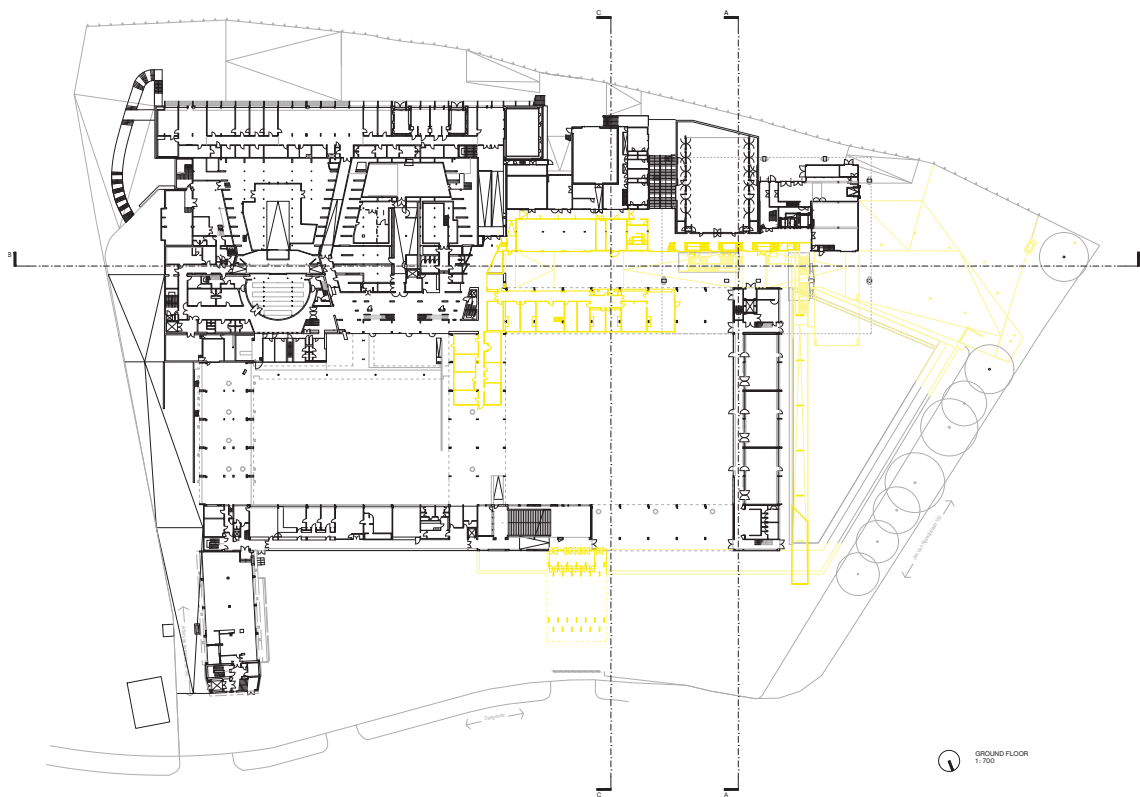


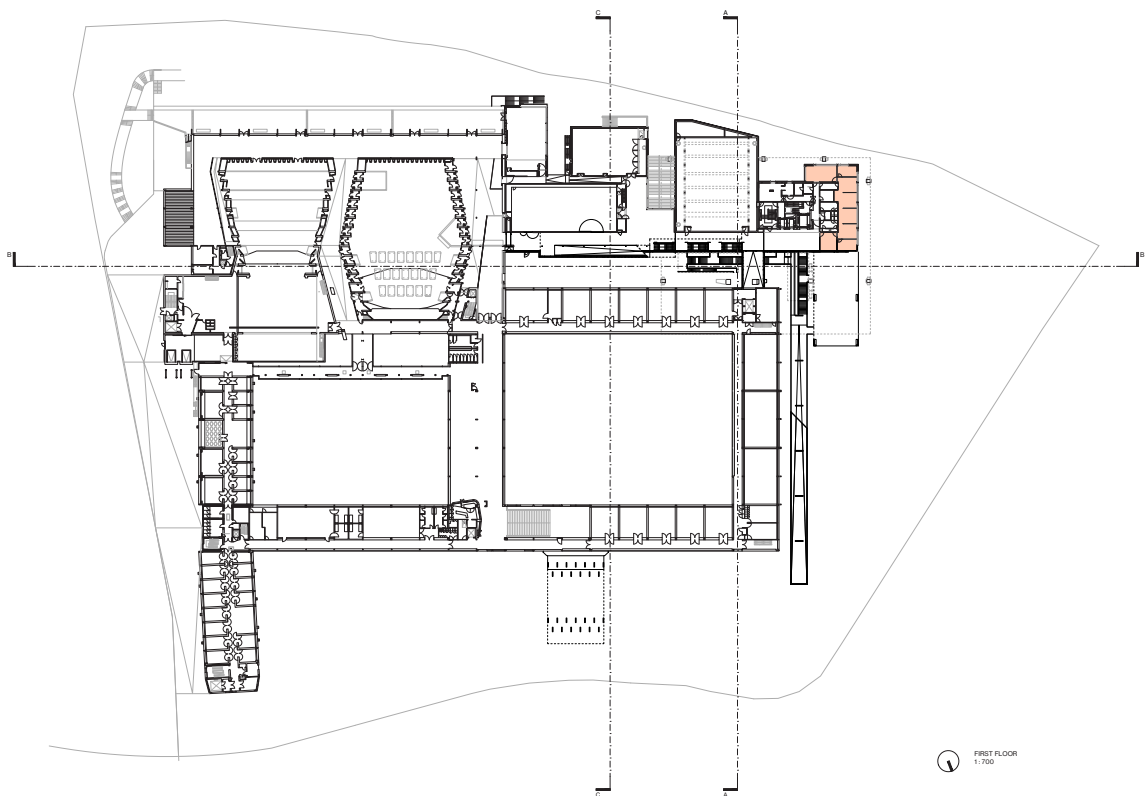
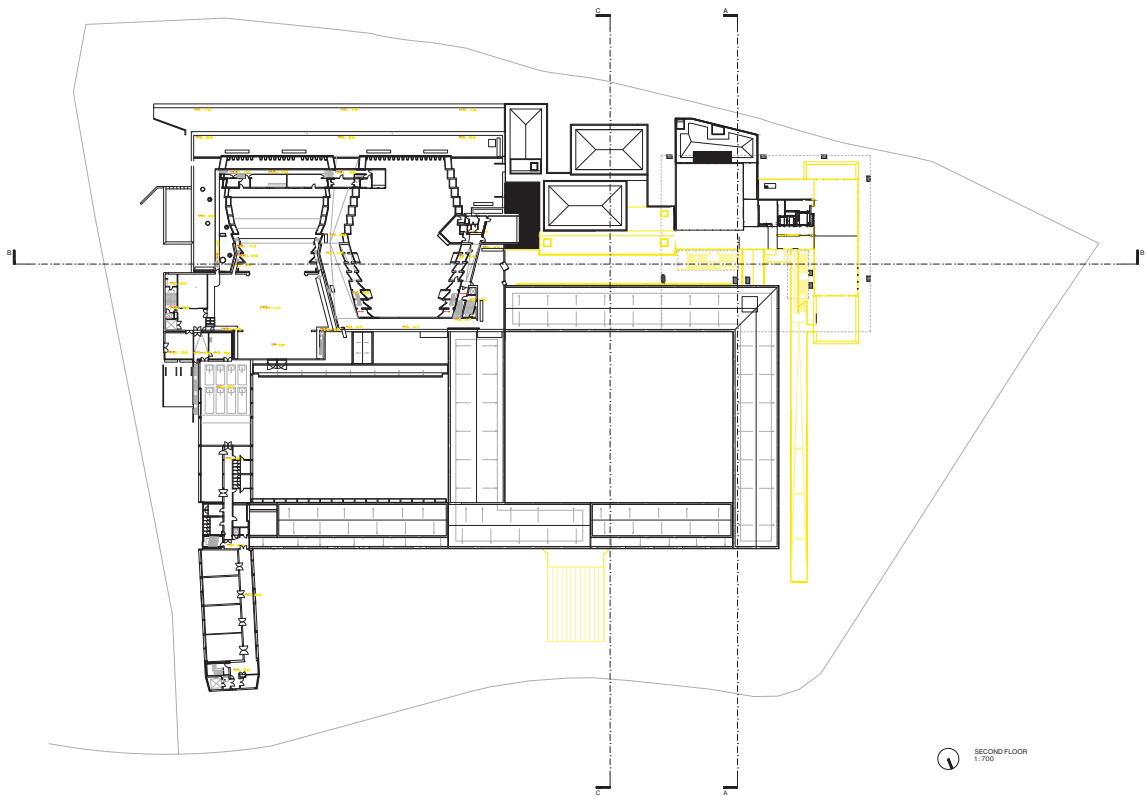
two interventions



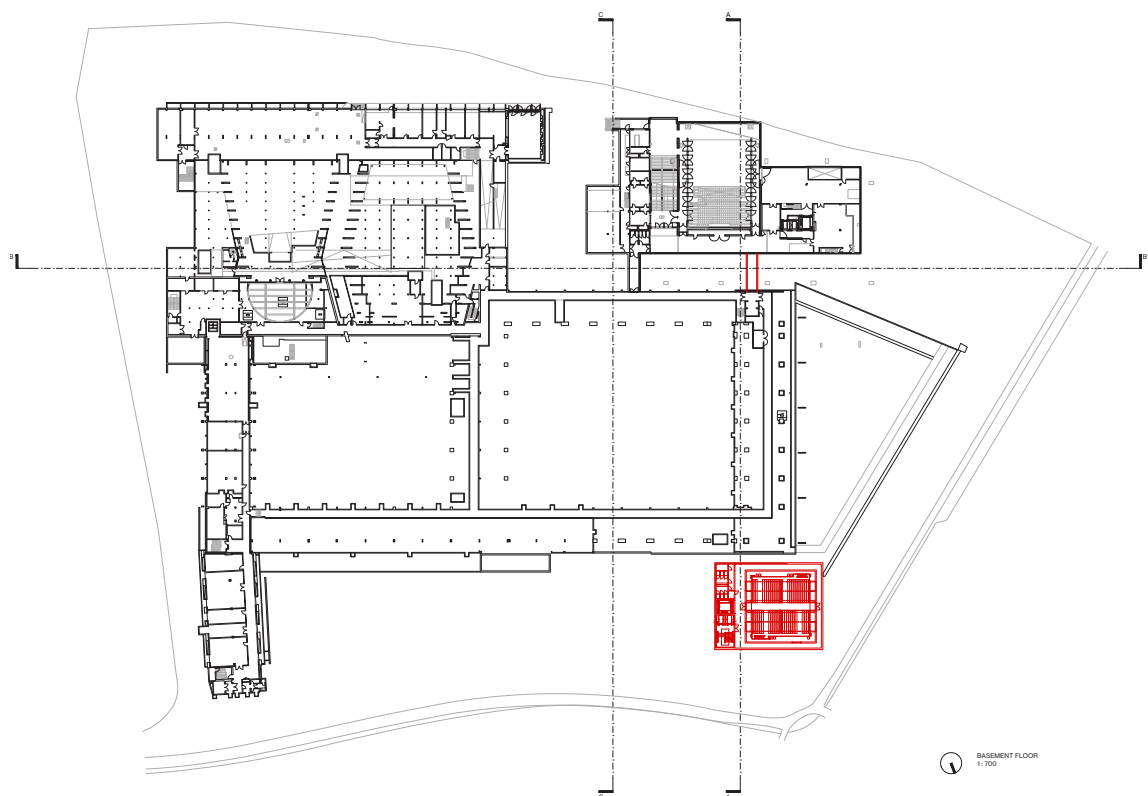
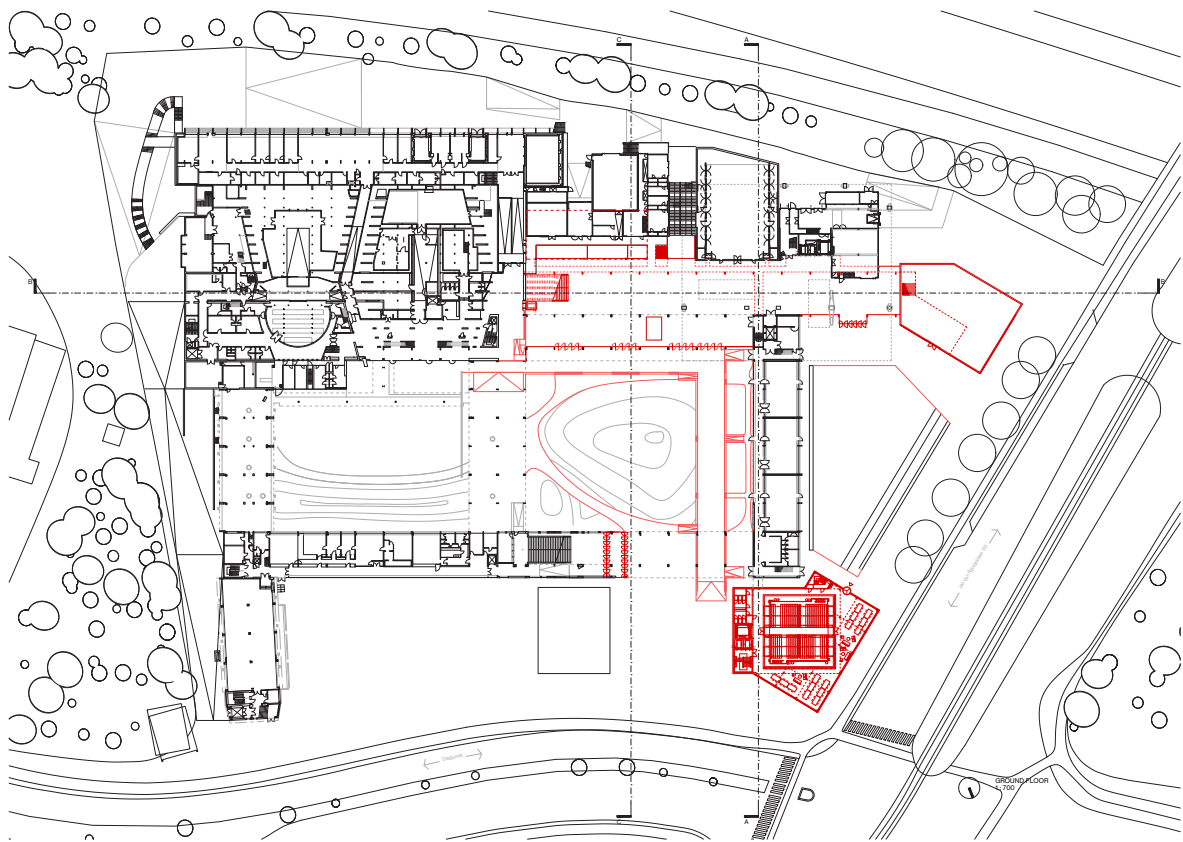
shared facilities of the art campus

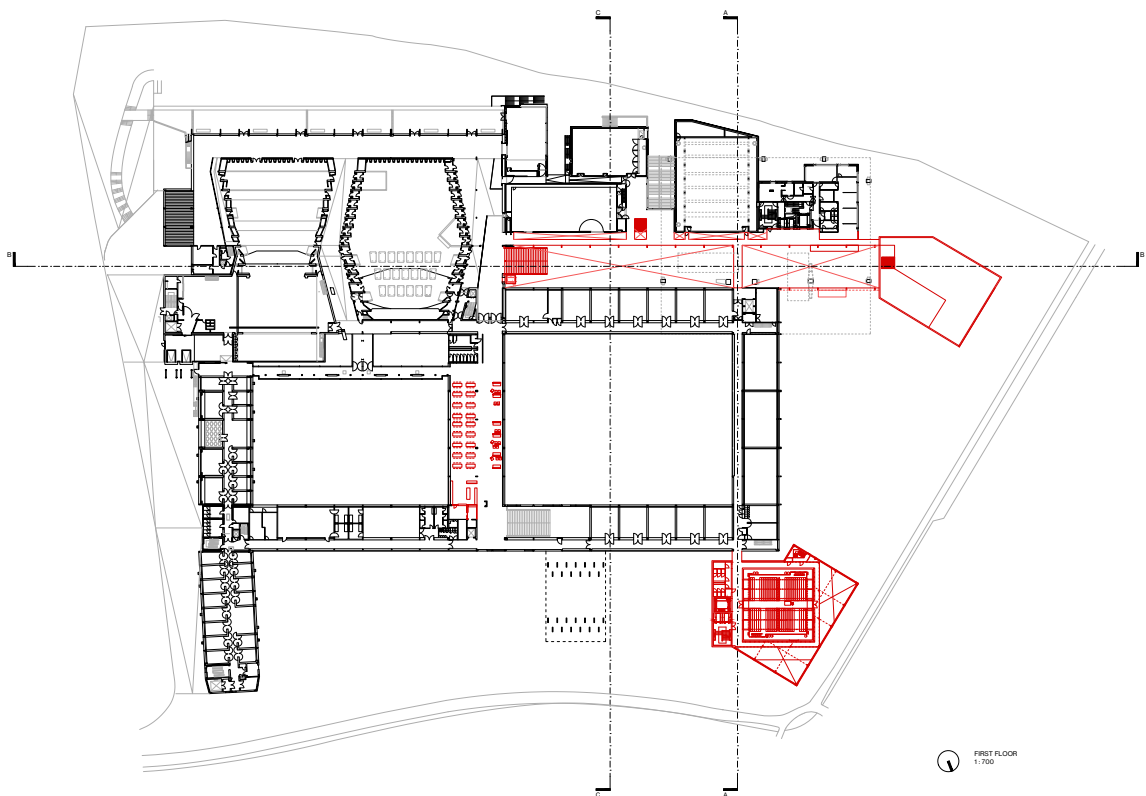
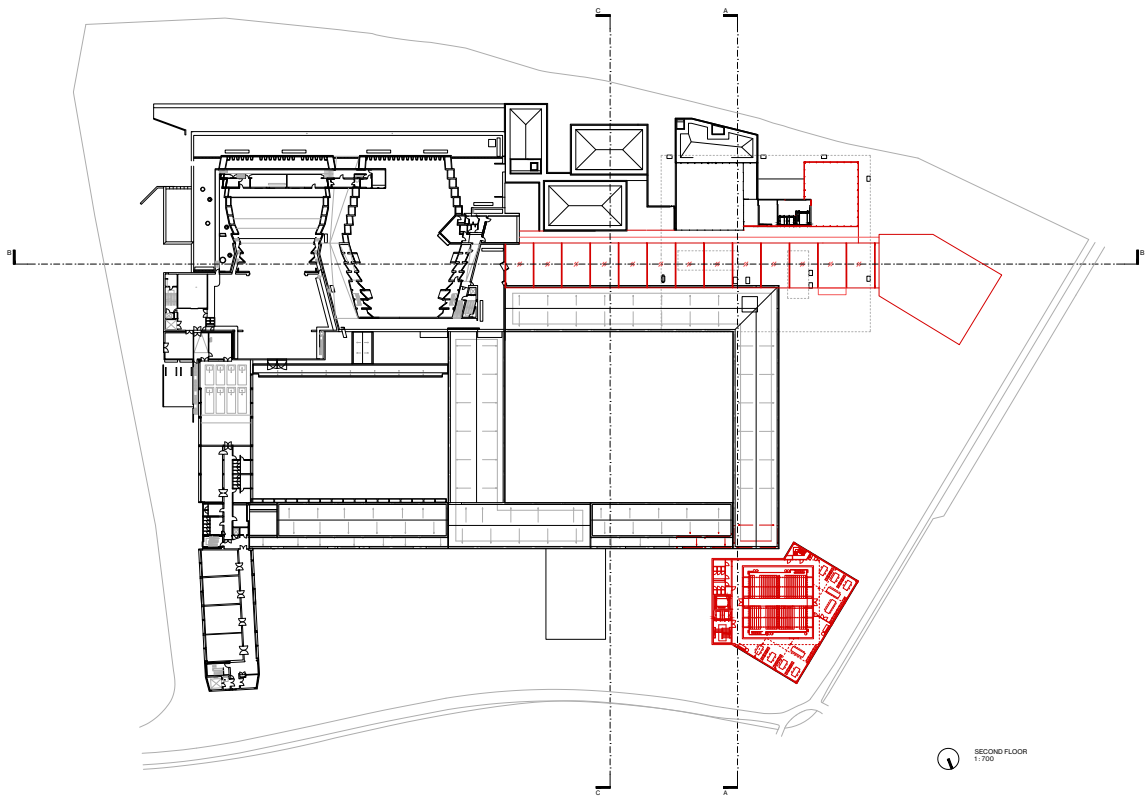
Plans - demolish



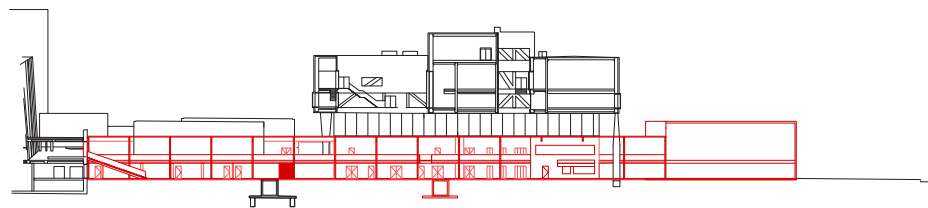


Plans - adding

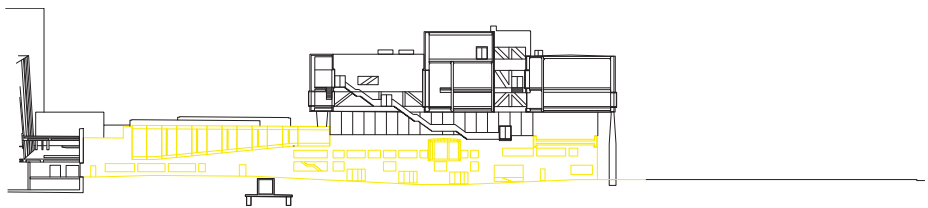




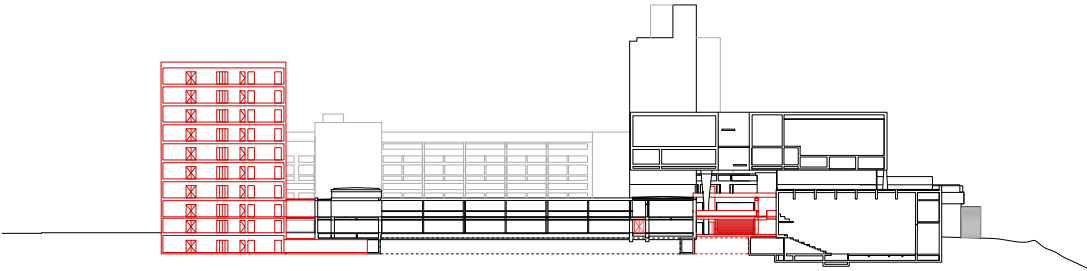
Sections



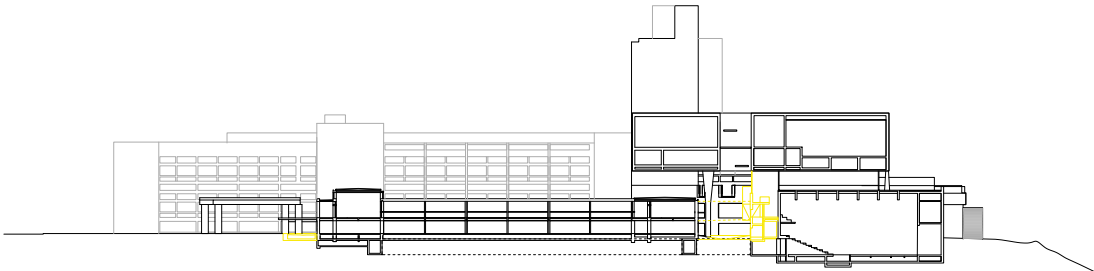
SECTION B
1:500



SECTION B
1:500

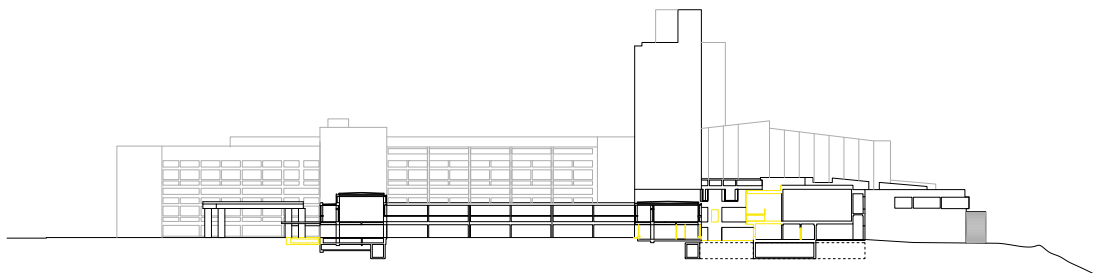
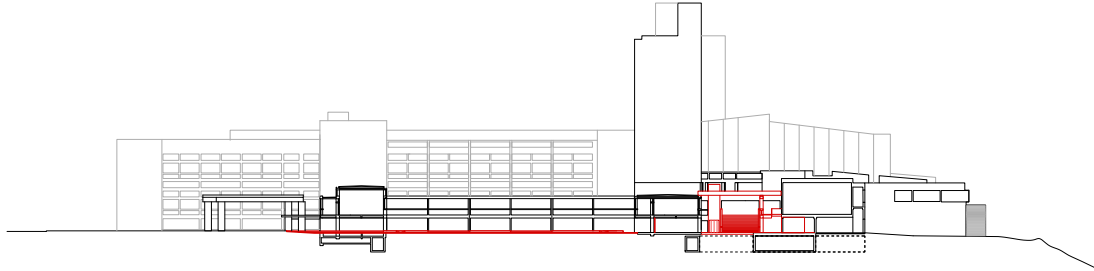


SECTION A
1:500

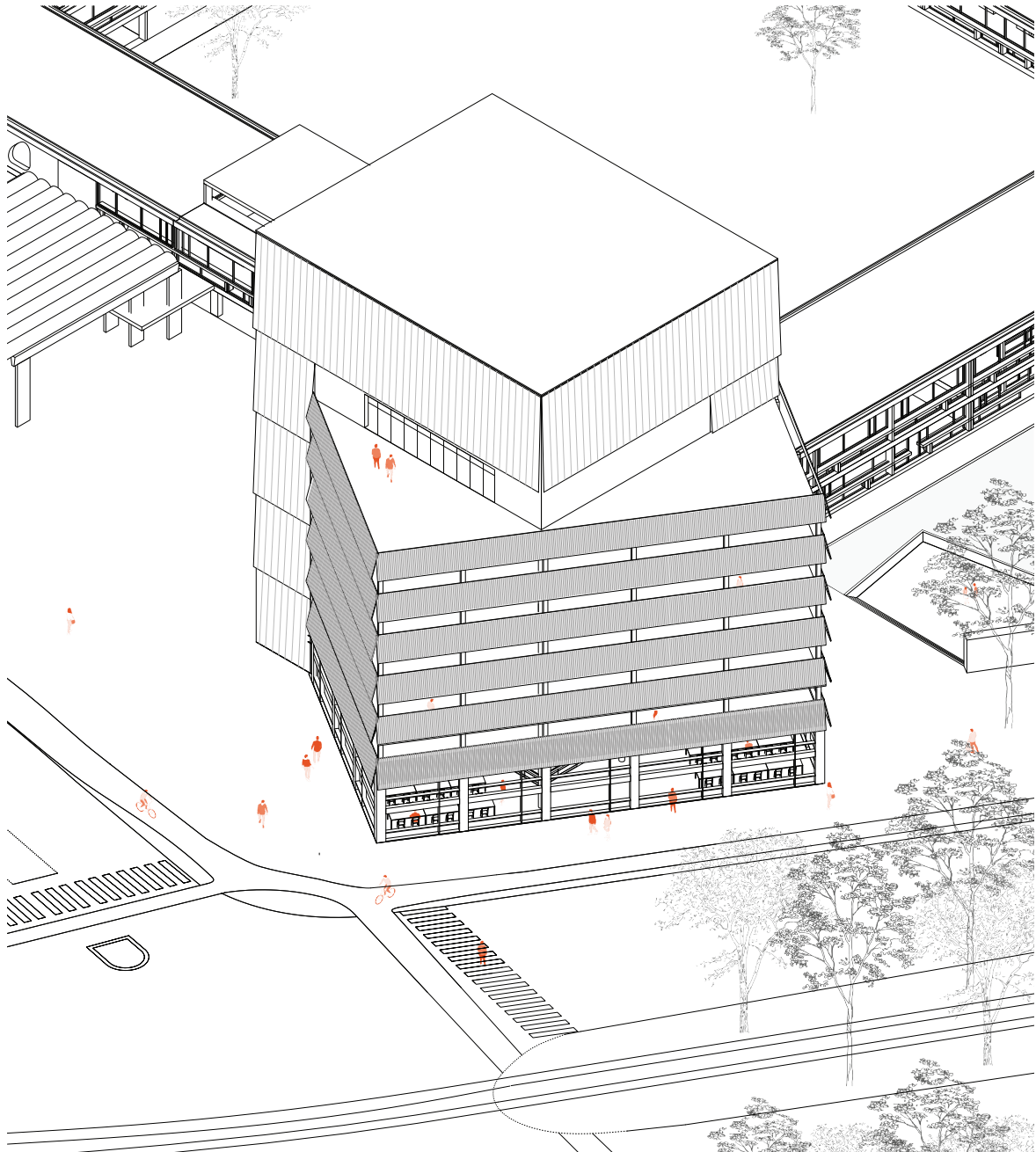


SECTION A
1:500

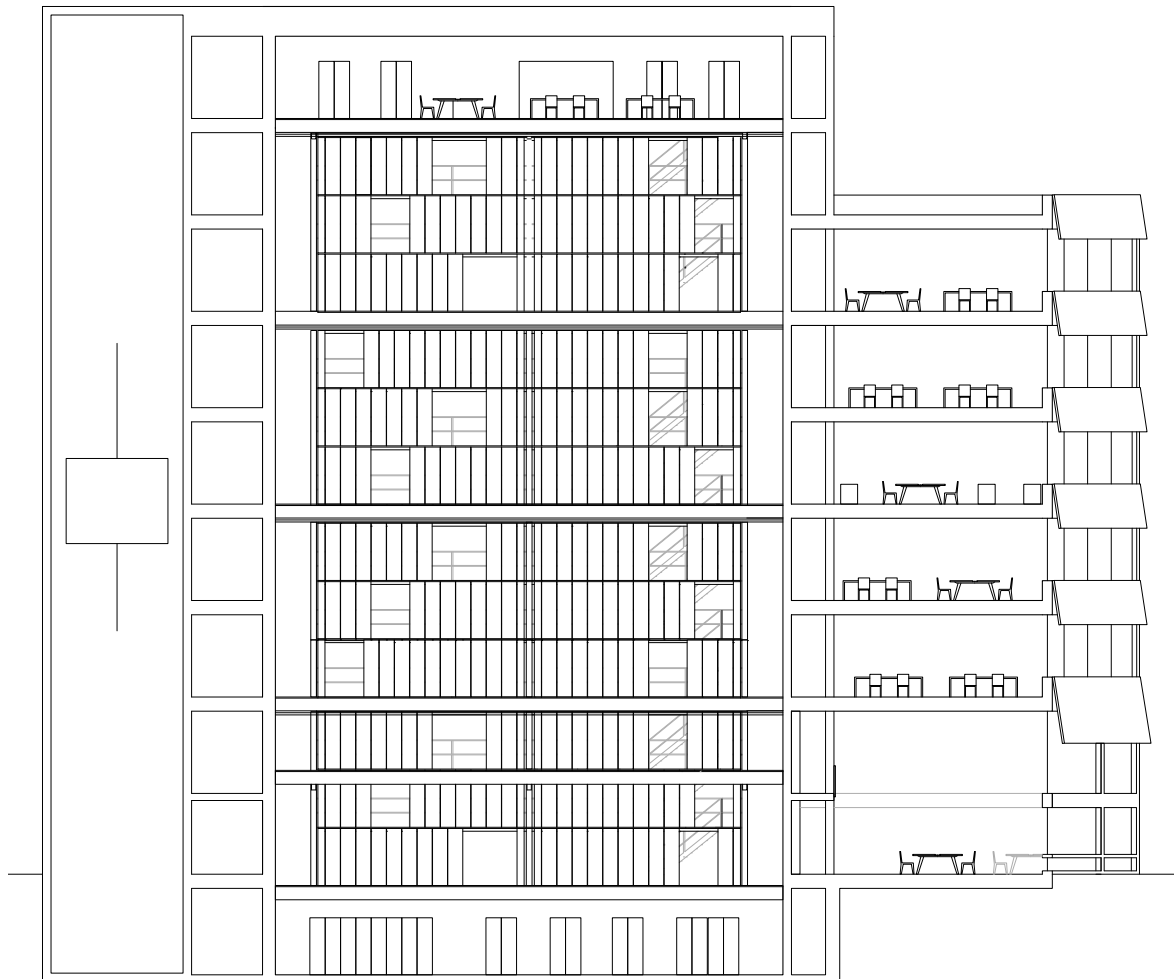
Sections

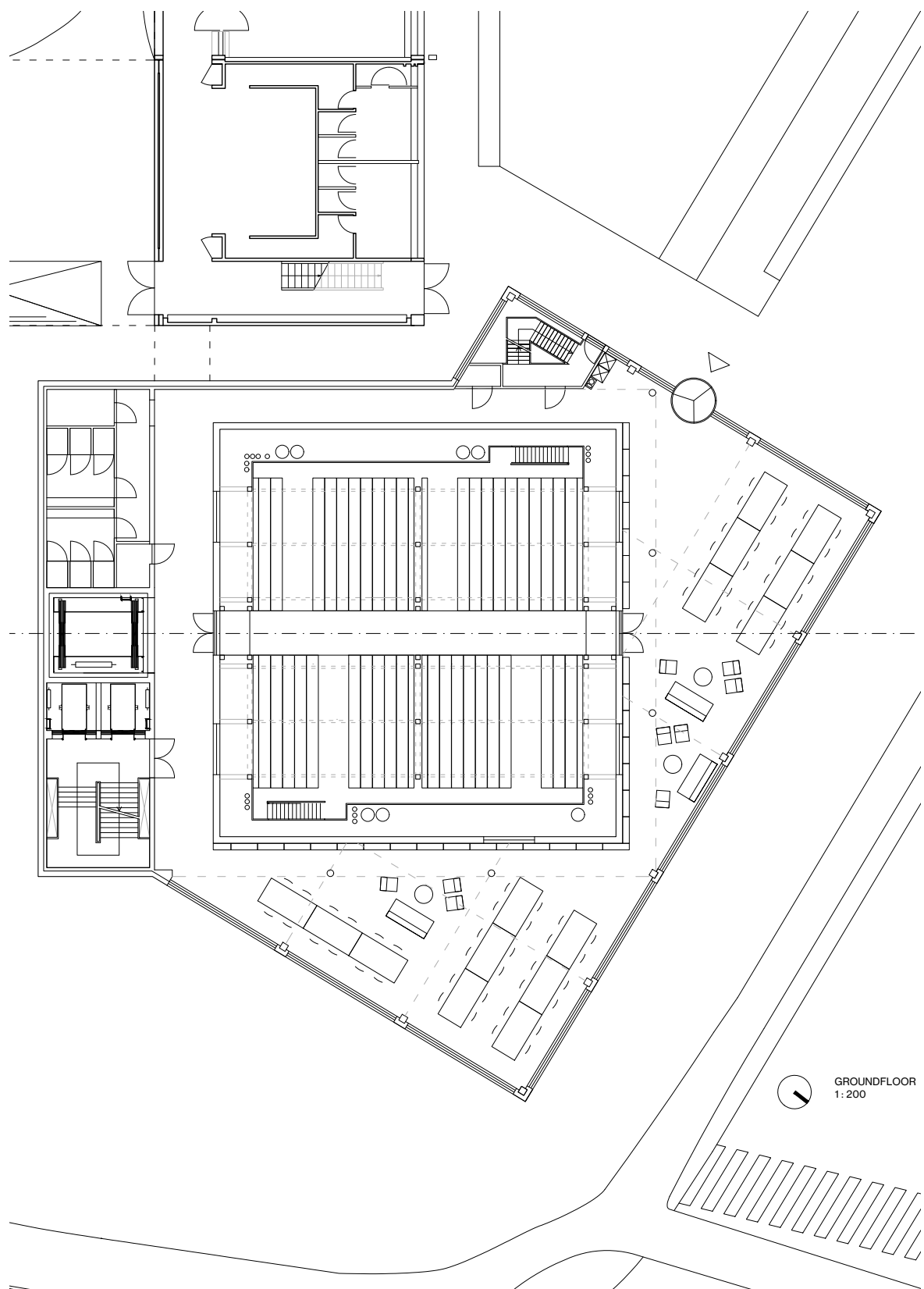


SECTION C
1:500

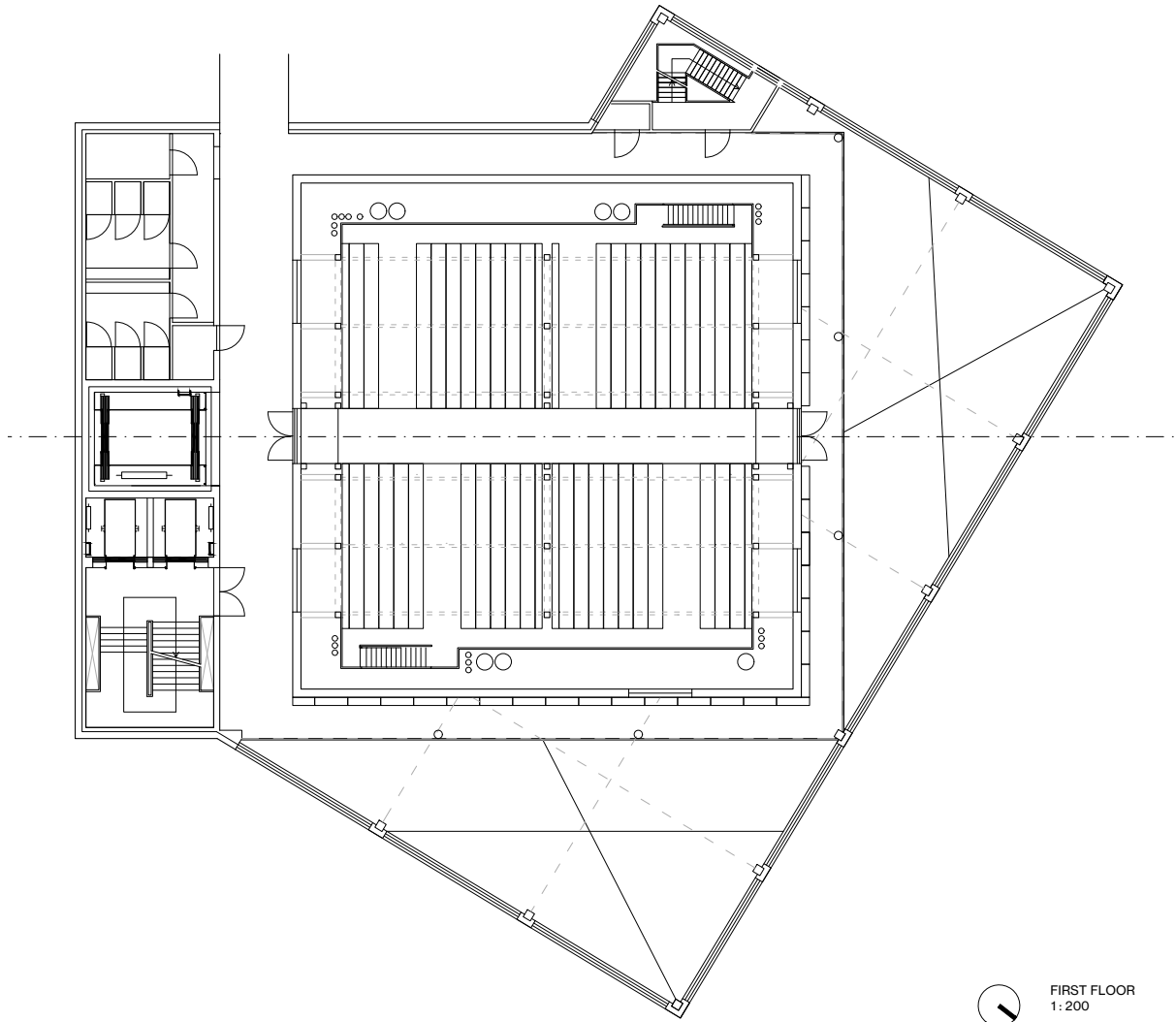


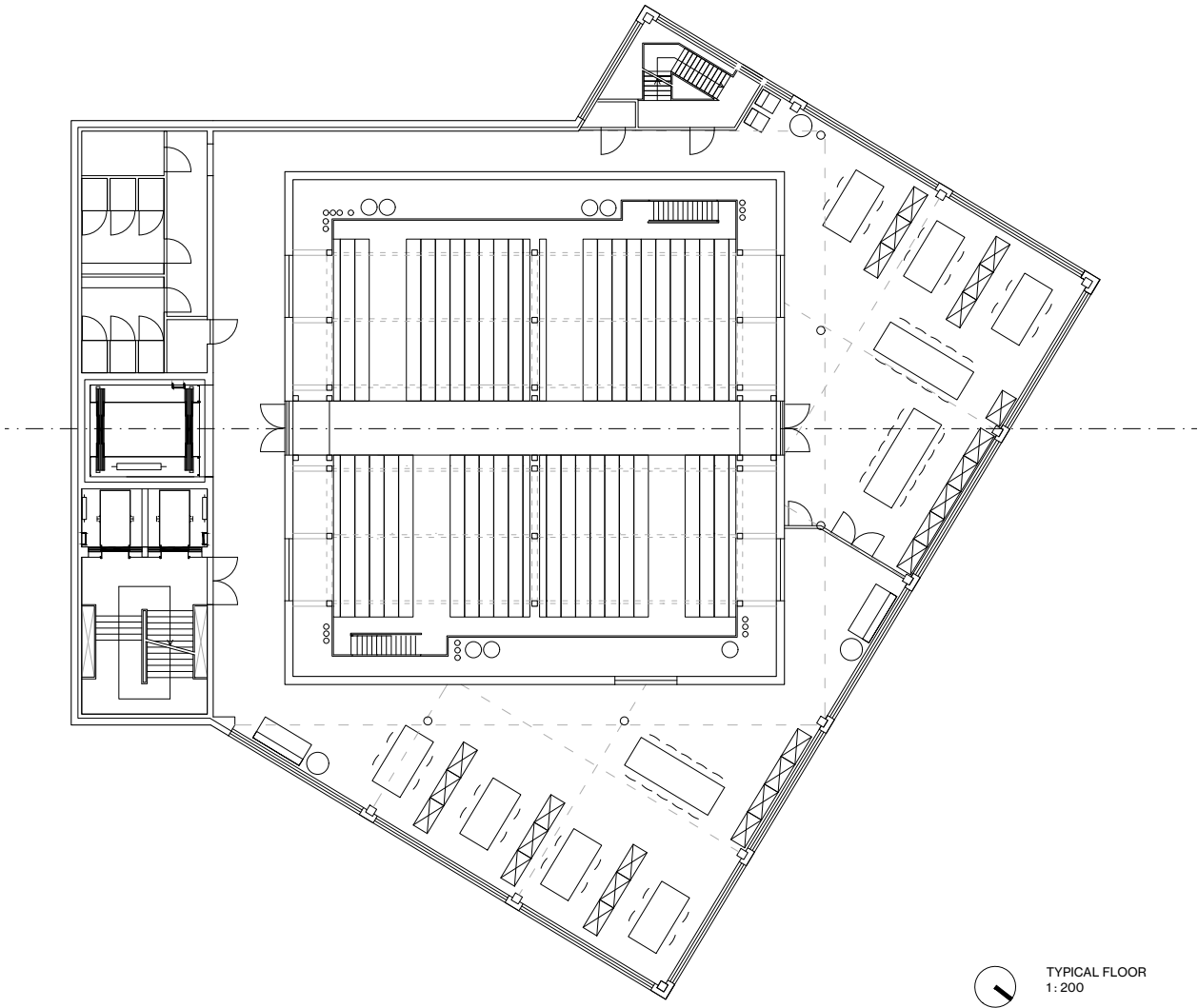
Drawingset of the archive as corner building



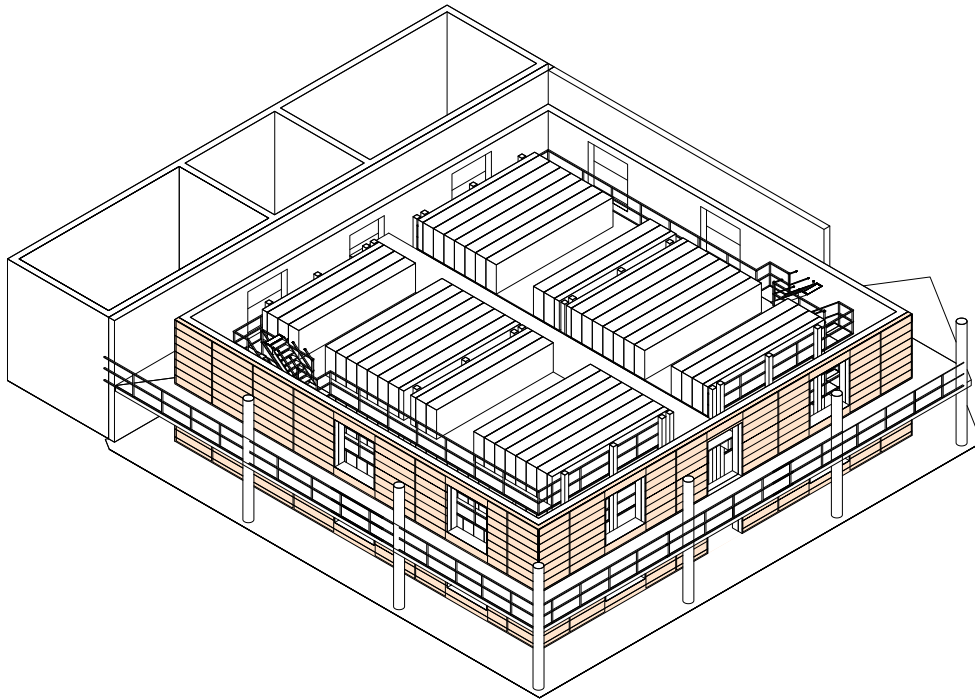


Drawingset of the archive as corner building

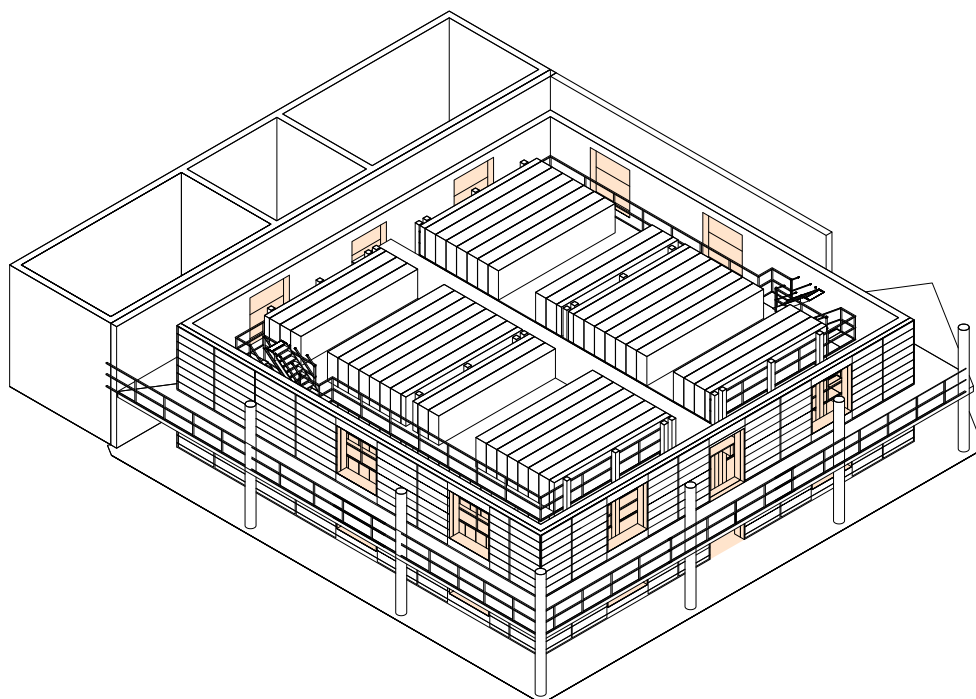




The archive and the library

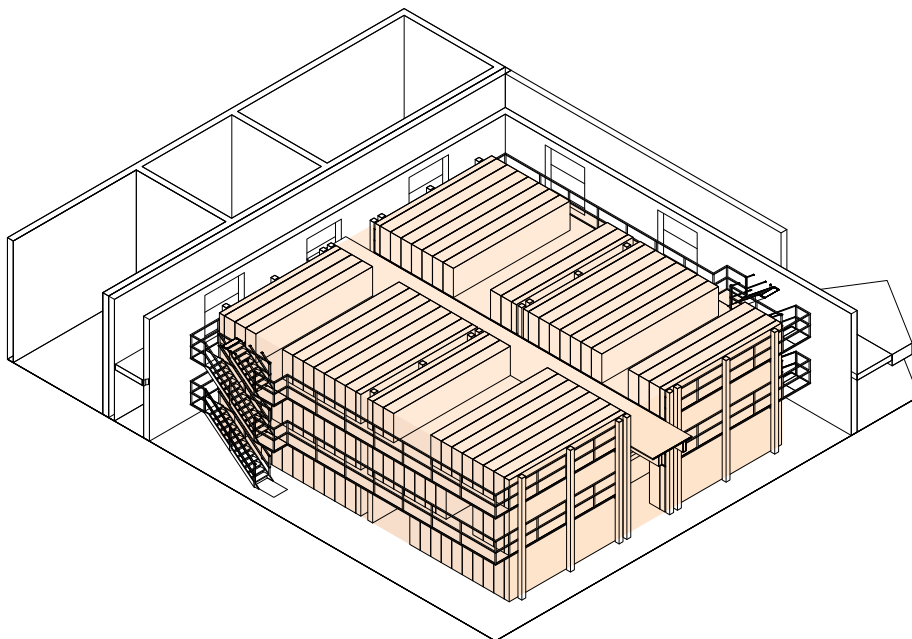


Library bookshelving around the shell of the archive depot. This embraces the object the depot poses inside the workspace. It also gives the users a reason to turn towards the archive and get up close to the wall.

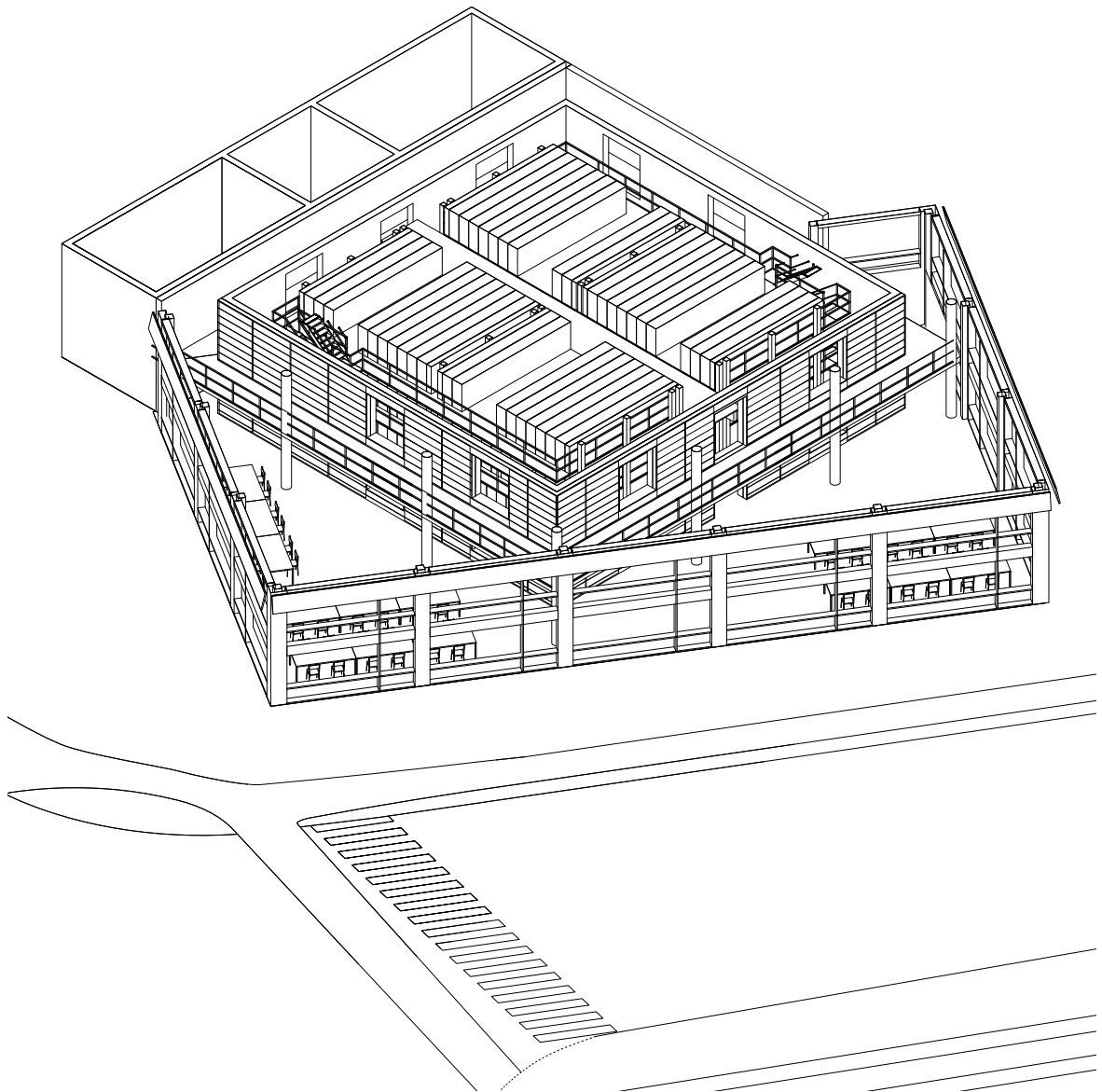


Once close to the wall, perhaps with a book in hand, one gets to look inside the archive and experience the workings of the system. An archivist might move by on a moving floor, or the shelves filled with models and other material move to make space for an archivist. The 600 mm deep wall - consisting of climate border, structure and bookshelving - provides seating space in the openings. One might scroll through their book in one of these nooks or takes a moment to get inspired by the archival material on the other side of the glass.

Passing in the street, a glimpse of an archival world



A vertical storage system for the archive. This system would be more dense and efficient compared to typical floor heights, as needed in the workspace around the depot.



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As most of the pictures and drawings are either made by me or come from collective studio research, the bibliography consists mainly of used literature for both studio and individual work.

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2

Archiving Architecture: A project- journal through my graduation

Silas Windrich 4867556

Interiors, Buildings, Cities 2024/2025

COLOFON

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Interiors Buildings Cities
Graduation Studio Publication
TU Delft 2024/2025

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P2 is a GO

After the presentation I welcomed a time of reflection on the feedback and process of the last half year. Through some written statements and readings I realined myself with my ambitions and the position of the projects.

P2 Feedback

Feedback: Your proposal is the result of a well-thought-out analysis and has a clear approach. We can well imagine a building on this corner. At the moment, however, it is still a little strange that, in terms of urban planning, it presents itself as a pair with the other volume further back, which we do not know exactly what it will look like. A lot still seems to depend on that. Is it just a placeholder to give the building on the corner more emphasis? Is that necessary?

In your reading, the Singel is a collection of different building elements from different eras and architectural ideas. Nevertheless, it is of course an ensemble. What are shared factors, what is specific? The corner building stands in front of the Singel, but within the surrounding city. What does it associate with (intentionally or unintentionally) in the near or far surroundings? Can you draw any other conclusions from the observation of the environment?

Some important points as I understood them.

Corner relations with both close by and further away surroundings.

What about the relation between the 'free standing' corner figure and the rest as an ensemble?

How does the blind facade relate to the public square in front of the complex?

What is the new exhibition space to be? Does it have to be part of the new corner figure or part of the existing Beel structure, or an extension of the new foyer as a figure on itself.

Besides this, the obvious next steps would be to zoom into the project and start solving and designing structure, facade and workings of the archive in detail.

written statement

Archiving Architecture at De Singel

An architecture archive is not just an institution, it is a building and a specific typology at that. It requires a vault-like privacy and security, but flourishes through its public presence and relations. This graduation project negotiates the possibility of adding such an archive to De Singel art campus in Antwerp, exploring how its public and private needs can be met in a way that benefits both the archive and De Singel.

De Singel, seen as art campus, accommodates multiple institutions. The complex is both an accumulation of spaces as well as architectures. It consists of various institution specific figures - added to the complex over time - with essentially only its halls as shared space, centred around the original courtyards. The values that drove these successive phases have faded, becoming obscured and cluttered - by one another, by the accumulation of time, and by the shifting demands of the society it serves. Nature became city, beautiful landscape connections turned into a dead-end, underutilized corridor, unity into fragmentation, and failed attempts at vertical connections led to absurd and 'illegal' ramps.

Any future addition to this ensemble necessitates a reconsideration of shared spaces and facilities, reaffirming the value of clustering as an arts campus. It is precisely these values that justify the placement of a new architecture archive here. Any new volume can be added, but the quality of the location would be found in its strong and stable public presence. The art campus houses multiple institutions, so that they might share space, facilities, knowledge, visitors, exposure, momentum, etc.

My proposal for this graduation project is therefore twofold. A new central foyer is to be solved in the existing fabric of De Singel - for the whole art campus to benefit from - and a new volume is to be added to meet the archive requirements, efficiently and future proof. This volume can be seen as another institution specific corner figure, as an addition to the existing corner figures - each housing their own institutions through their specific typologies.

By transforming the dead-end corridor into a large foyer, a central shared space is created. This space allows access to the existing shared facilities and has a close relation with the original courtyard and existing public circulation. The foyer becomes the new warming-up and cooling-down for the public, a new

meeting point for the art campus and a central space to exchange knowledge between individuals, institutions and societies.

The architecture archive draws from the advantages of the art campus and strengthens its presence and image in the city. De Singel's shared facilities allow for its exhibitions and talks, yet the institution specific corner volume is specifically developed for the workings of the archive. The volume negotiates the urban edge condition of De Singel and embraces the ambiguity of the plot. The volume pushes to the edge of the plot and relates to the other corner buildings of the city centre, across the street. This way the art campus establishes a presence on the street axis, and an open and inviting façade intrigues passers-by up close.

At the same time, the depot - the archival volume further from the street - rises above the public part and houses the highly efficient vertical archive system. Through three floors high compactor shelving stacked on top of each other, the archive works as a machine but is always largely visible from the outside. The relation between depot and workspace around is a visual and interactive one, yet the workings of the archive are not interrupted by what happens outside.

Up until the P4, the workings of this archive volume are to be finalized and worked out in detail. This means structure and facades, following this relation with the direct surroundings, and the workings of the vertical archiving system and the workspace along with it. The Architecture Archive identifies itself around the relationship between its public and private interiors. De Singel thrives on the exchange between its institutions and the public. The complex must embrace its gradual accumulation over time. It is time for it to truly become an art campus rather than just a building.

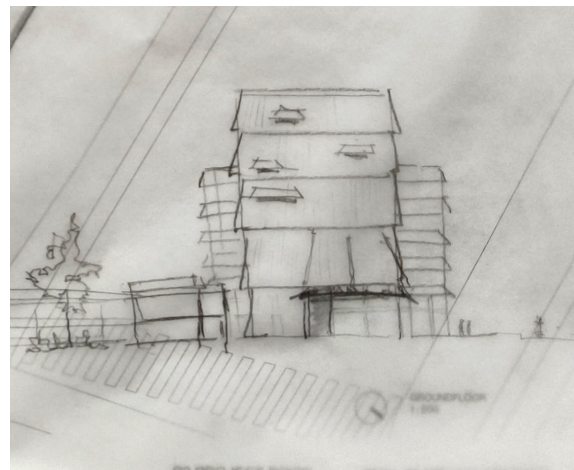
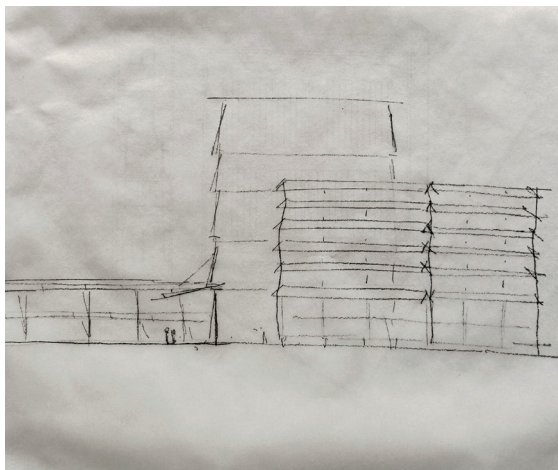
Design Phase

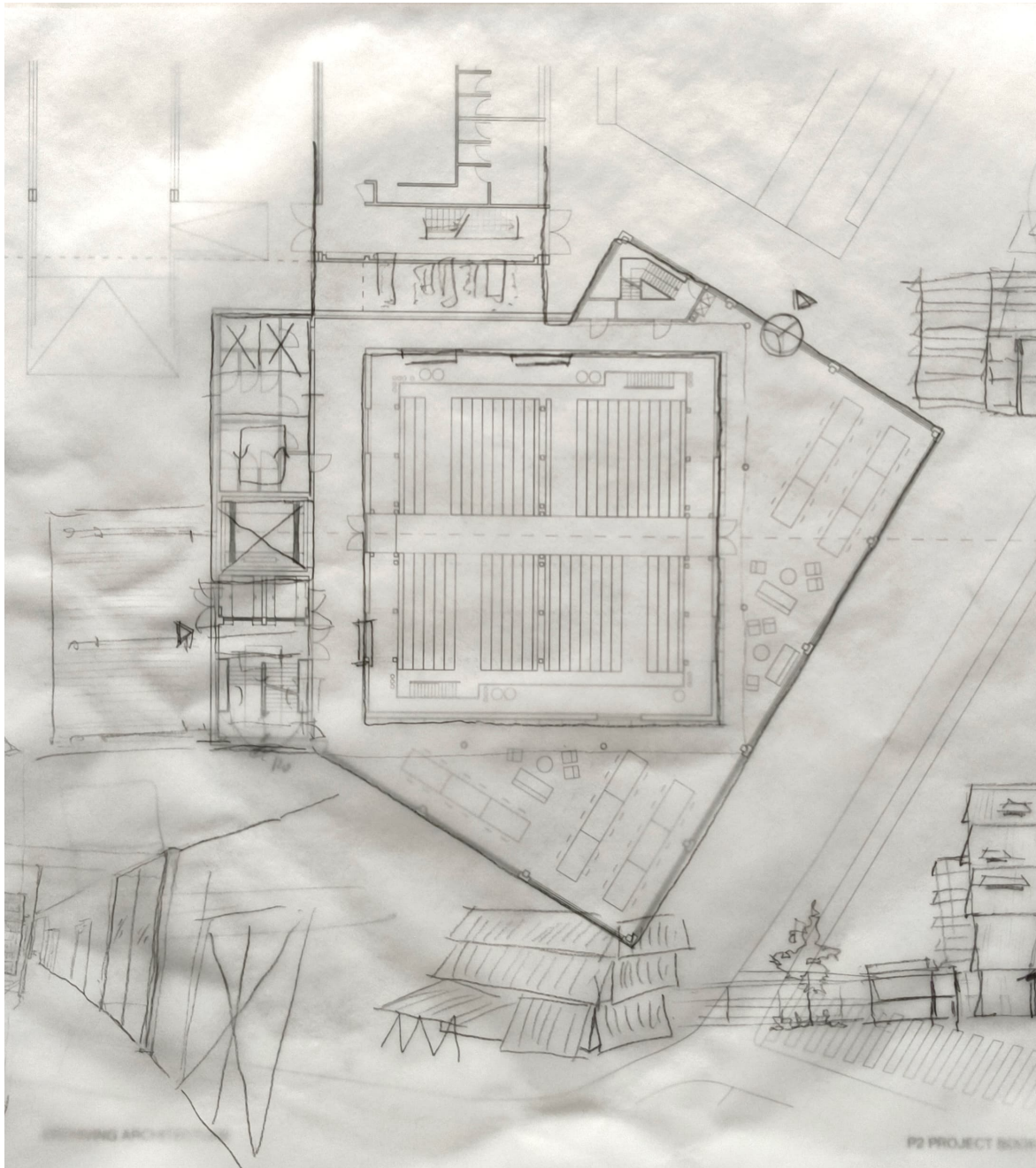
After the presentation I welcomed a time of reflection on the feedback and process of the last half year. Through some written statements and readings I realined myself with my ambitions and the position of the projects.

Reconsideration of the freestanding volume

By connecting the existing Styne Low and the new corner volume on the groundfloor and first floor, a lot of problems can be solved. The space between the two volumes will not become a dark outside smoking or trash corridor but a light celebration of different building types. The space makes for a buffer between entering the new figure and invites other users to interact with the archive.

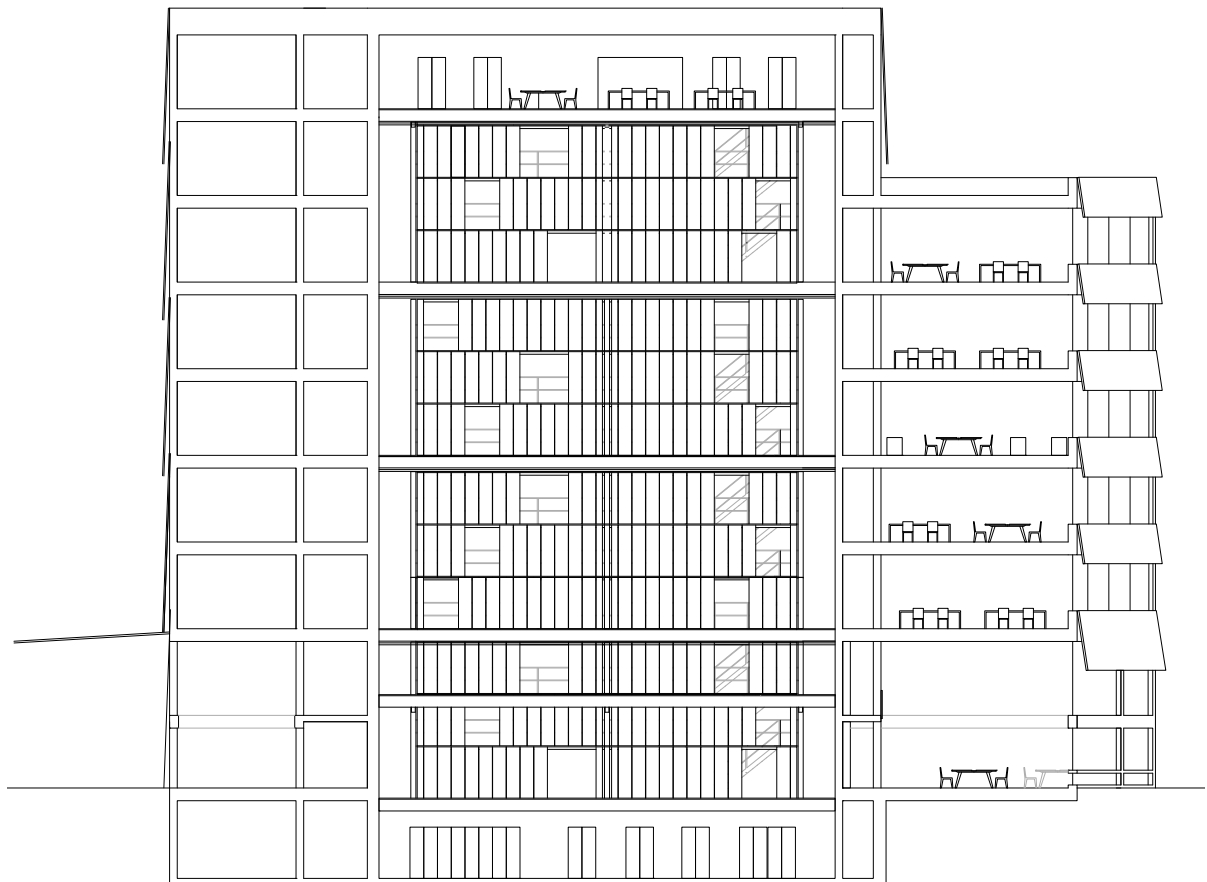
This new connection also allows for access to the existing toilets, this means the new toilets in the proposal won't be necessary and the facade can be opened up with a larger entrance on from the public square on the left. In the drawings underneath, the facade is opened up and the relation with the public square becomes an inviting one.

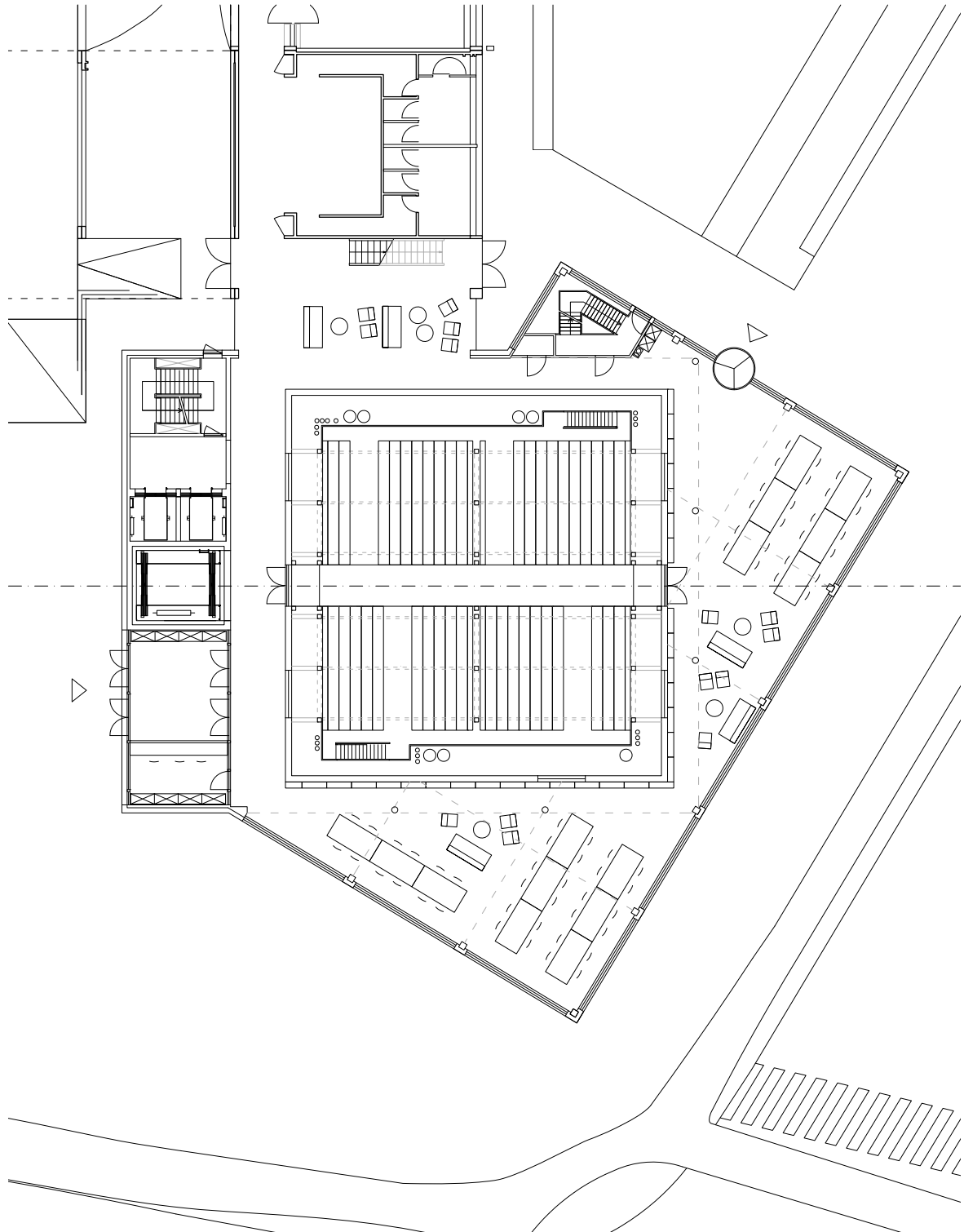




On the ground floor, the old and new are connected. The actual structures still stand 2,5m away from each other, this allows for the clarity of the freestanding object and an easy construction.

New entrances of the freestanding volume





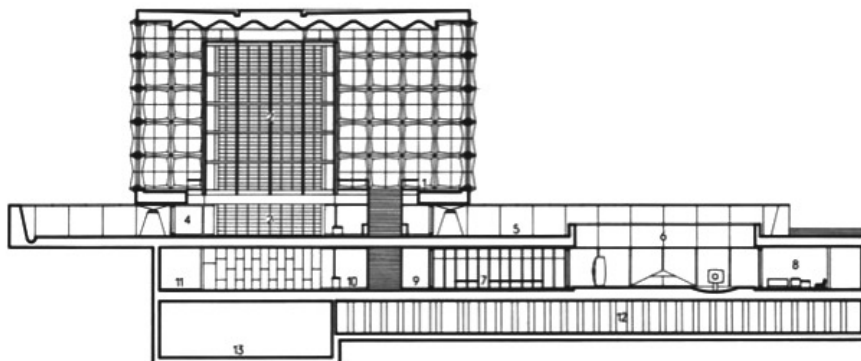
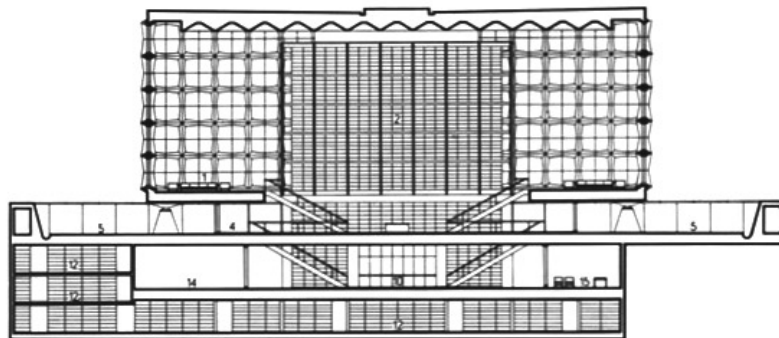
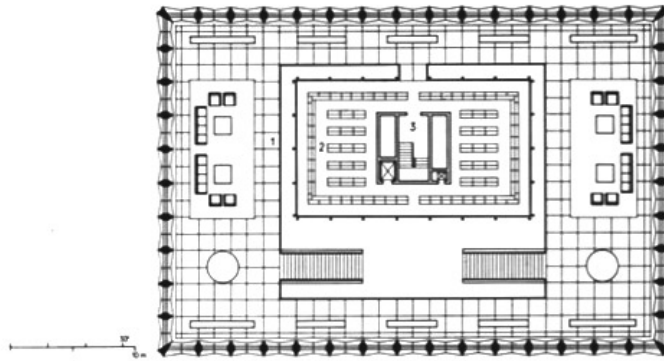
Beinecke rare book and manuscript library by SOM, a reference

Similarly to the Beinecke, my project consists of a central 'tower of storage' in the middle of the volume. Although this occurred unintentionally the similarity is worth looking into. Obviously the content and climate zones are different in the two projects, yet the presence of the central object could be something to learn from.

With the core in the centre, and only working for the storage itself, the object has a clear hierarchy. The visitor stays outside and sees from a distance, the user enters and gets to access the various floors.

The object seems to have something 'holy' around it, a glass box with something 'special' inside that does not necessarily benefit from the vertical towering anymore than the praise of its 'holiness'.

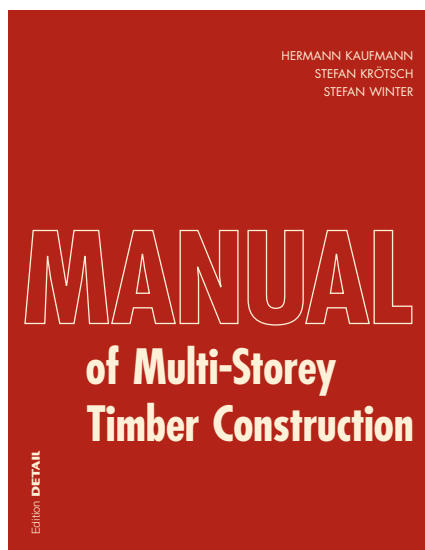




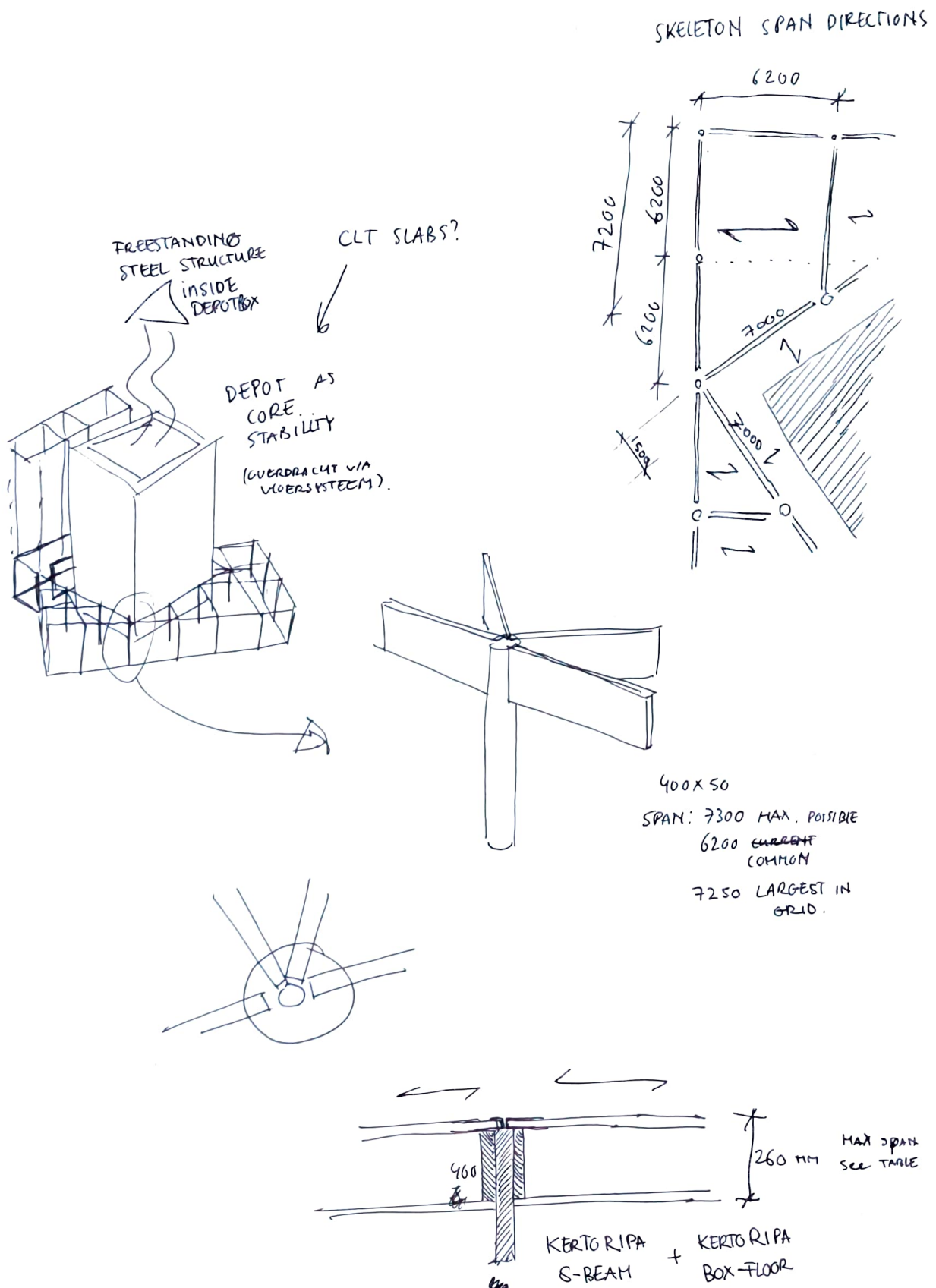
First thoughts on building structure

The classic method of building up a silo type structure would be to simply create a huge concrete box. Besides this being a questionable building method towards sustainability and the global environment, it is also a bit of 'the easy way out'. And let's be honest, in a graduation project it would be nice to challenge yourself at least a little bit, no?

I'm interested in building a rather modular wooden building, regarding sustainability ambitions, but at the same time I'm not that fond of the amount of 'hip sustainable looking buildings' we see around us (mostly in renders to be honest). It is therefore that I would like to be honest in the use of material but at the same time strive for a building aesthetic that does not necessarily scream 'look I'm a wooden building!'. What this should mean, I'm not entirely sure yet.



Two of my main sources for the basis of multi story wood structures and detailing. Both cover a lot of buildings with CLT structures, I'm not sure I will stay with this too.



Kerto Ripa wooden structure systems

Hollow box floor system (KRBox 260) and glued beams (LVL S beam 400) by Kerto Ripa will form the base of the structure for the workspace volume.

I propose Kerto Ripa systems, because I think CLT floors only make sense with small spans. It uses an unreasonable amount of wood and glue and is more effective as vertical slab system. The hollow box floor systems - like the one by Kerto Ripa - allow large spans and are effective elements concerning modular building and prefabrication. They also have a lot of information available about their systems, including tables with span lengths to give rough insights on required dimensions quickly.

KERTO-RIPA SPAN TABLES

Large spans can be achieved using Kerto-Ripa roofing elements with a small height and a relatively light construction. More height advantage can be realized by placing installations between and through the joists. Panels can also be placed on the load-bearing beam whereby the forces are transferred purely via the top plate. In the table below you can easily read off which height you get given a specific span.


PRE-DESIGN LOADS


		LIGHT	LOADS	HEAVY
Roofs	Permanent	40 kg/m ²	60 kg/m ²	150 kg/m ²
	Snow load	36 kg/m ²	72 kg/m ²	140 kg/m ²


		LIGHT	LOADS	HEAVY
Floors	Permanent	70 kg/m ²	90 kg/m ²	240 kg/m ²
	Live load	150 kg/m ²	250 kg/m ²	400 kg/m ²

PRE-DESIGN HEIGHTS AND SPANS FOR ROOF AND FLOORS, FOR OPEN AND BOX KERTO-RIPA ELEMENTS

Maximal spans		OPEN ELEMENTS			
		HEIGHT OF KERTO-RIPA (mm)			
		230	330	430	530
ROOFS (4 RIBS)	HEIGHT OF KERTO-RIPA (mm)	230	330	430	530
	6.2 m	8.9 m	11.3 m	13.7 m	15.9 m
	5.5 m	8.0 m	10.2 m	12.4 m	14.4 m
	4.4 m	6.4 m	8.3 m	10.1 m	11.8 m
	3.6 m	5.5 m	7.4 m	9.2 m	10.9 m

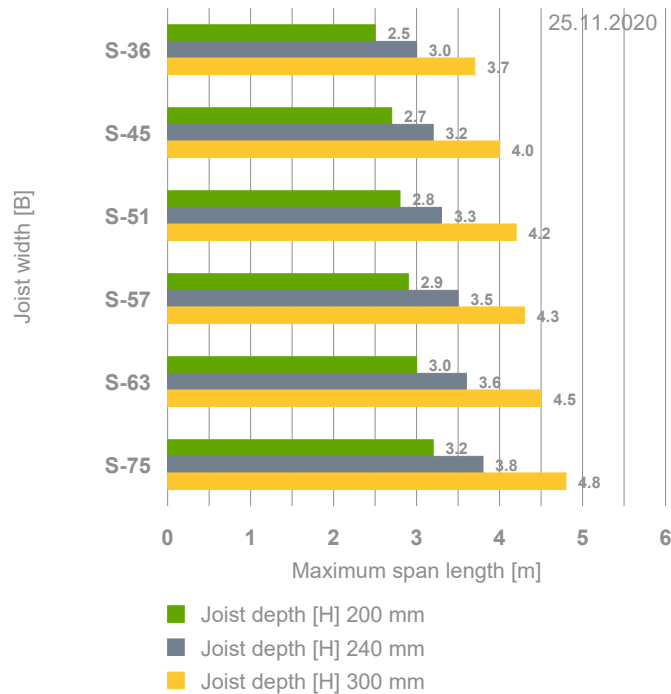
Maximal spans		OPEN ELEMENTS			
		LIGHT	COMBINED LOADS	HEAVY	
FLOORS (5 RIBS)	HEIGHT OF KERTO-RIPA (cm)	23	5.4 m	4.7 m	4 m
		33	7.9 m	6.1 m	5.6 m
		43	9.7 m	7.4 m	6.8 m
		53	11.2 m	8.5 m	7.8 m
		63	12.7 m	9.6 m	8.8 m

Maximal spans		BOX ELEMENTS			
					
		LIGHT	COMBINED LOADS		HEAVY
ROOFS (4 RIBS)	HEIGHT OF KERTO-RIPA (cm)	26	9.6 m	8.7 m	6.9 m
		36	12.5 m	12.3 m	9.2 m
		46	15 m	13.7 m	11.1 m
		56	17.5 m	15.9 m	13 m
		66	19.9 m	18.1 m	14.8 m

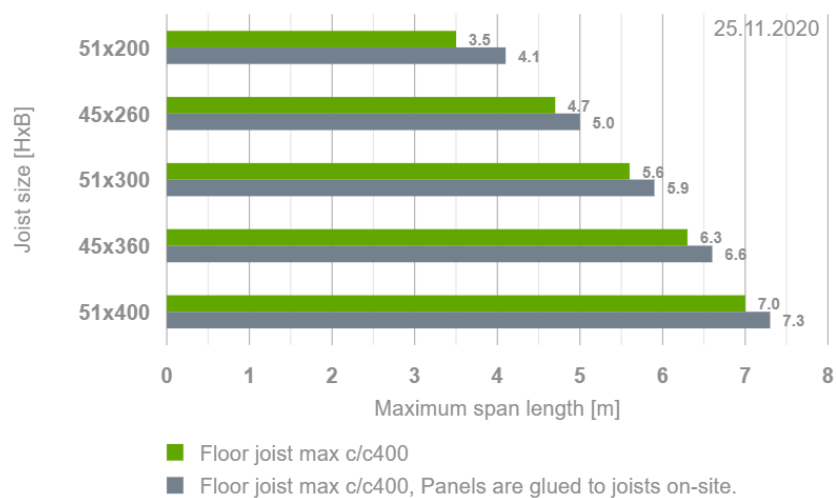
Maximal spans		BOX ELEMENTS			
		LIGHT	COMBINED LOADS	HEAVY	
FLOORS (5 RIBS)	HEIGHT OF KERTO-RIPA (cm)	26	36	46	56
		8,3 m	10,1 m	11,8 m	13,3 m
		6,3 m	7,7 m	8,9 m	10 m
		5,8 m	7,1 m	8,2 m	9,2 m
		5,1 m	6,4 m	7,4 m	8,4 m



Kerto LVL S-beam joists for residential floor


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Kerto LVL S-beam joists for residential floor

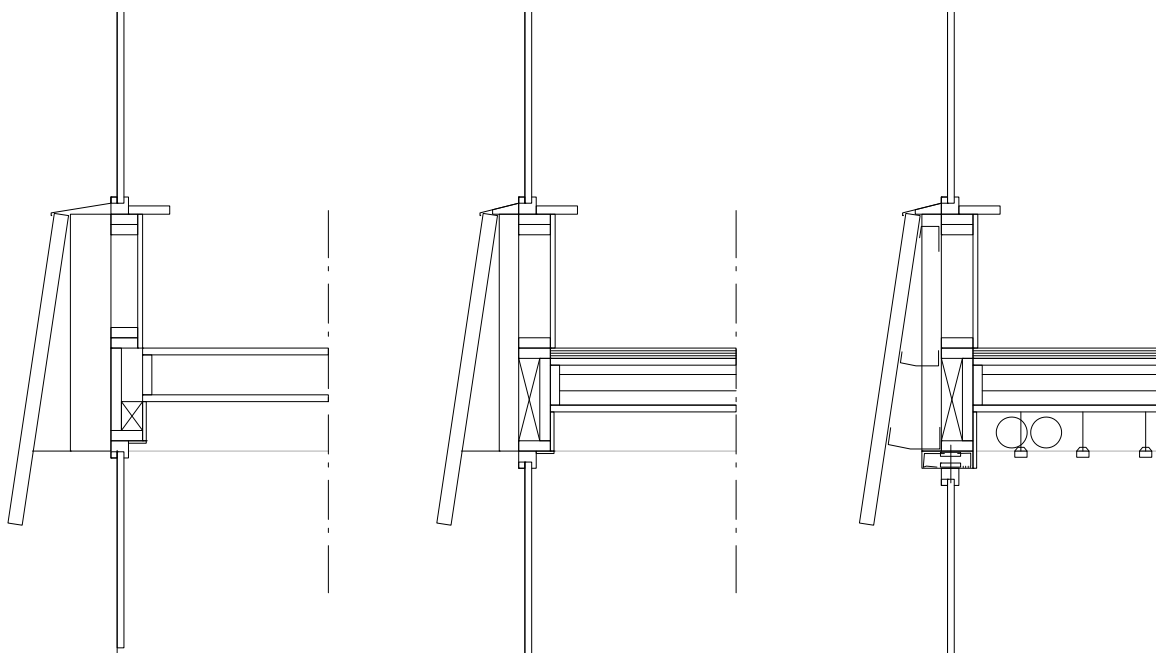


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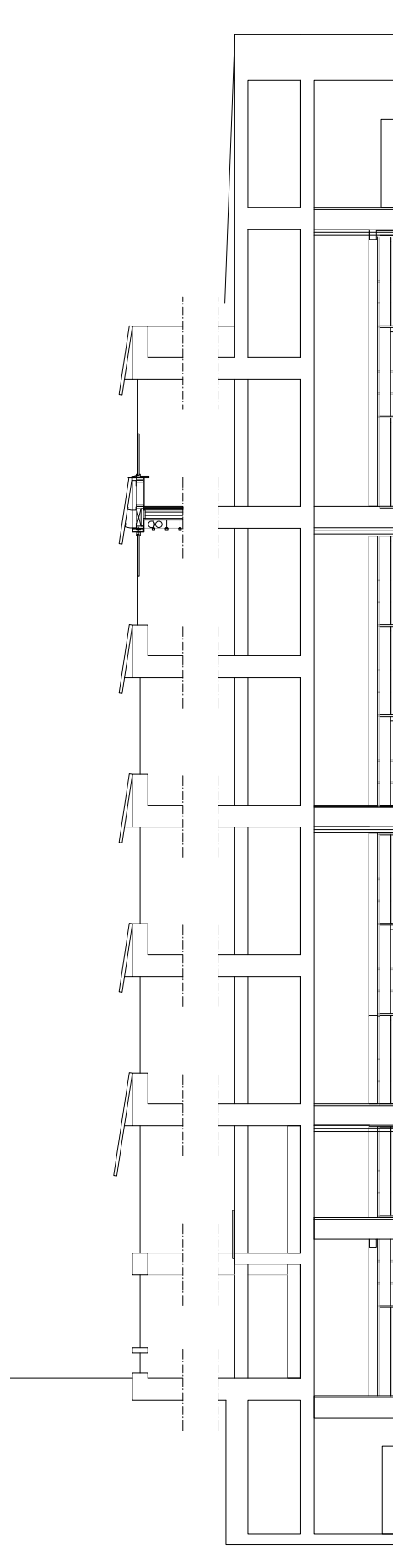
Zooming into 1:20 structure and facade detailing

As in earlier phases explained, I imagine a timber structure for the building with a freestanding steel structure for the vertical shelving system and a metal facade with corrugated panels that embrace their thinness and fragility as surfaces instead of volumes.

In the detail underneath the facade is build up from a 50x400 Kerto LVL S beam with Kerto Ripa Box floors of 260mm height attached to it. The infill of the facade, I imagine some form of HSB with the corrugated metal panels staving away from the facade leaning beyond the windows to create some passive sun protection.



Some initial iterations of the floor-facade detail.



M HKA proposal by Bovenbouw and Christ & Gantenbein, a reference

Besides the fact that both Bovenbouw and DRDH worked on proposals for this competition and it is the same location and brief as the interiors graduation of two years ago, this specific proposal seemed relevant to me.

In my proposal I'm pushing for this fragility of layers, a thinness of material, like Luetjens-Padmanabhan bring up in many of their projects. I propose a sort of silo architecture that somehow relates to the public with the opening of it's facade panels. Panels that are hung crooked and allow for gaps to see through and embrace this quality of the panel as a surface instead of a volume.

Now the proposal of the M HKA by Bovenbouw and Christ & Gantenbein does something very similar in their 'front facade', the most public and open moment of the building as it is the main entrance for the public. I think the architecture does something similar to what I envisioned for my project and I think it works extremely well here.





Zwhatt by Luetjens-Padmanabhan, a reference

Possibly my favorite building of the past year. Zwhatt is a longitudinal residential building, designed as a pilot project on the theme of “sufficiency”. As I explained in earlier phases of this project, I feel drawn to this manneristic approach to architecture.

I am by all means inspired by Luetjens-Padmanabhan, but something ‘clicked’ when they started talking about embracing the required layering of building construction to meet today’s standard. In my search for ‘honesty’ in building engineering, this led me to make a turn from building ‘simpler’ to exploring their approach. There is a certain overlap with Eagles of Architecture’s honesty in hierarchy and visibility. Where they celebrate this by showing every stone they cut away through the introduction of a new material or color, Luetjens-Padmanabhan celebrates the materiality of the building through the showcasing of layering, through the thinness and fragility of the surface. It is exactly this expression of relief that works extremely well in Zwhatt, and I would like to explore in my archive building too.



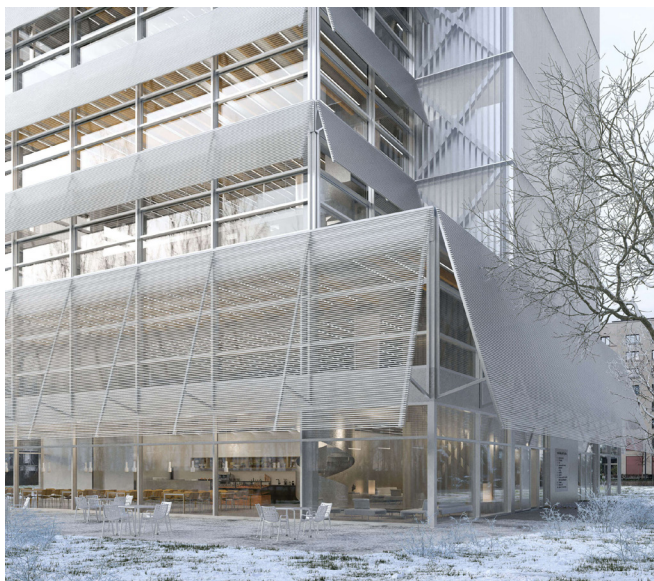


Lapping Eternit plates create an expressive relief on the street façade.
Source: <https://www.luetjens-padmanabhan.ch/en/projects/zwhatt>

Verticaal Laboratorium by Kunzundmoesch, a reference

A project as seen before, renders as seen before, sure. A questionable section and an unbuild project. But there is something in these images that appeals to me. The two languages of a core structure and a 'open' one, the dimensions of the panels, a slick metal facade with wooden beams inside. From a far I believe my project can relate to this tower, once we get close however, the panels are a form of sun protection on top of a curtain wall glass facade.

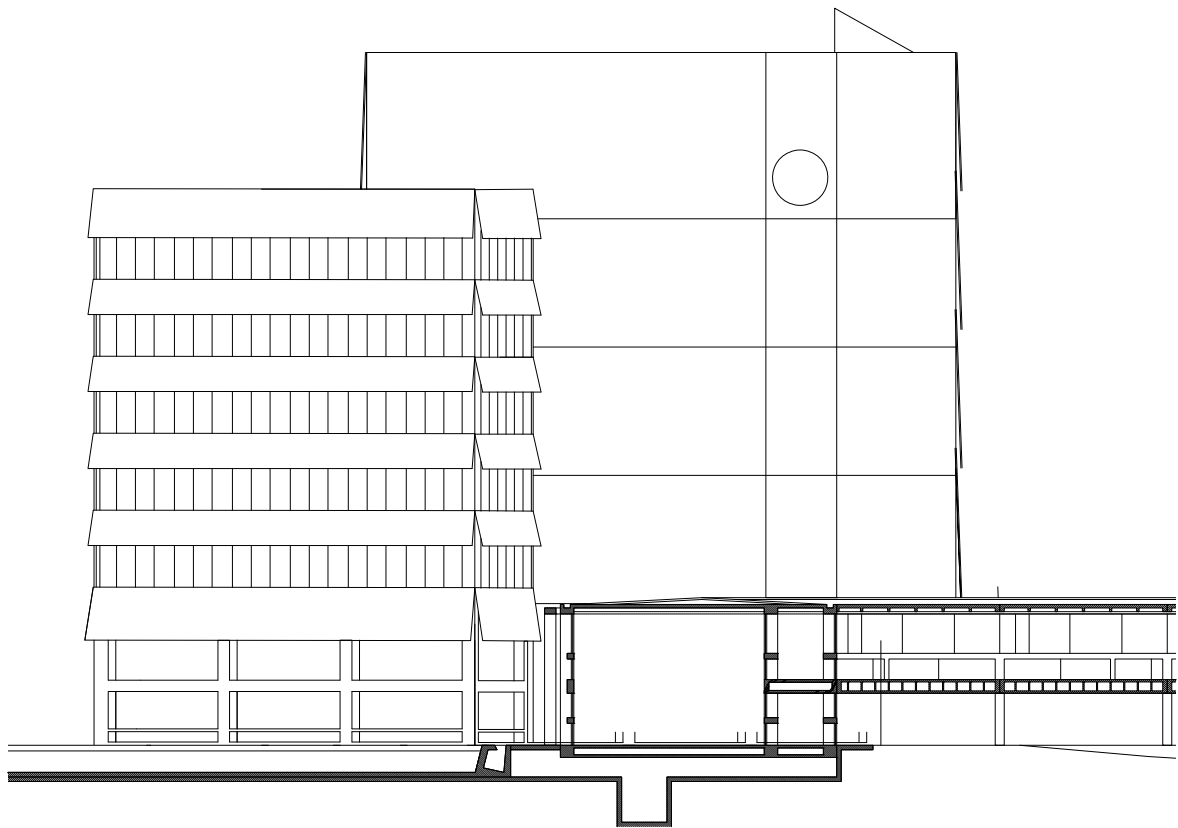
This project is a valuable reference in its tower like proportions with it's paneling dimensions. I believe it is also a valuable example for my distaste of rationalism and horizontal facades. Yet, I wonder how to deal with this myself as well.



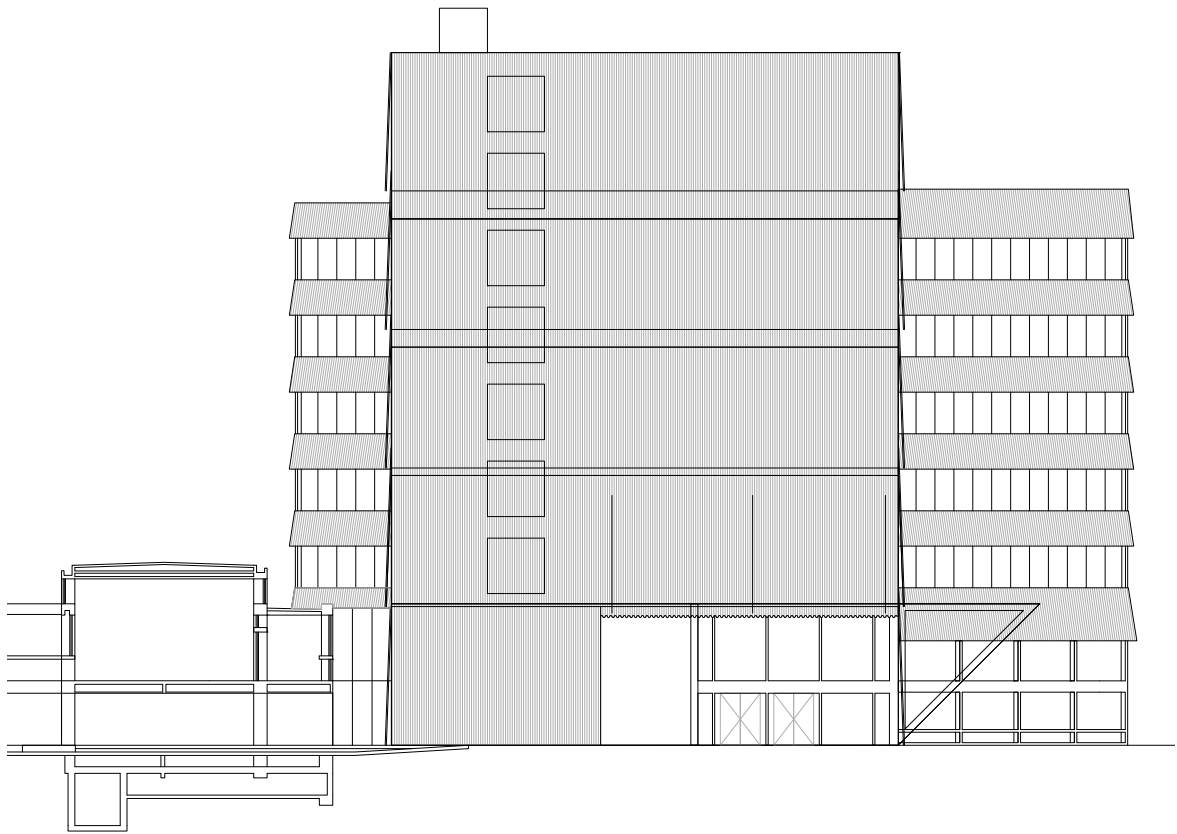


Renders of a tower by Kunzundmoesch in Basel.
Source: <https://kunuzndmoesch.ch/projekte/vertical-lab/>

First elevations drawingset

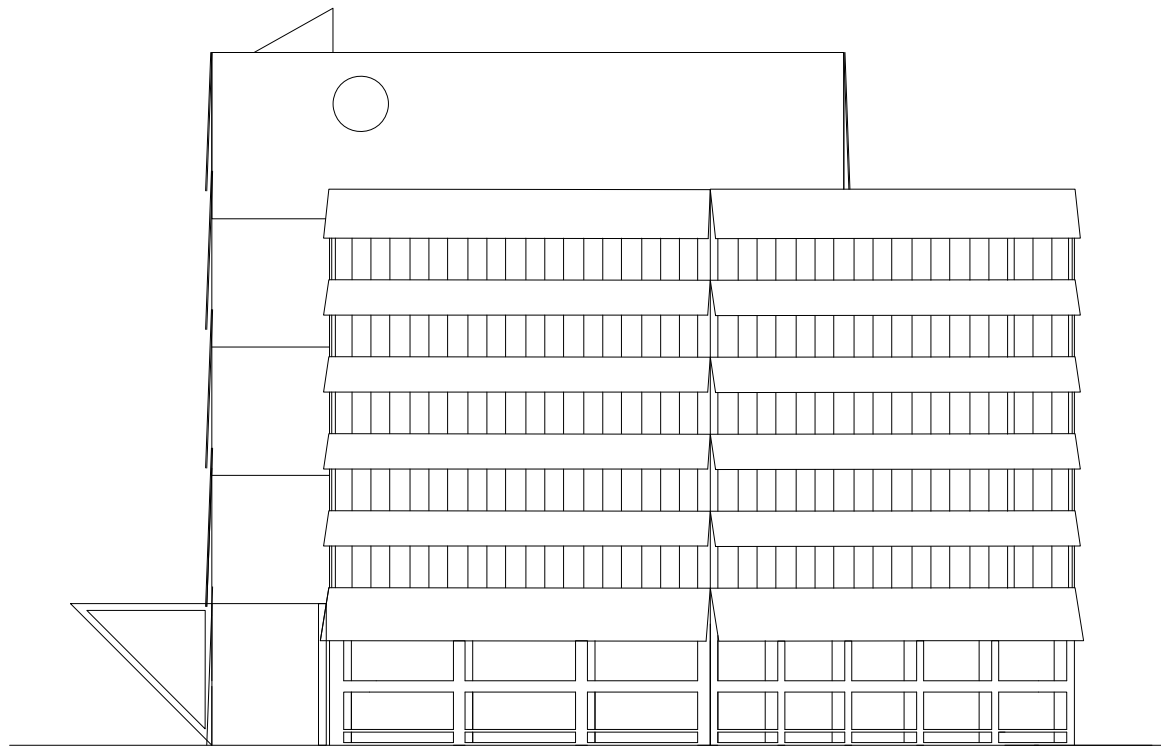


SW elevation



SE elevation

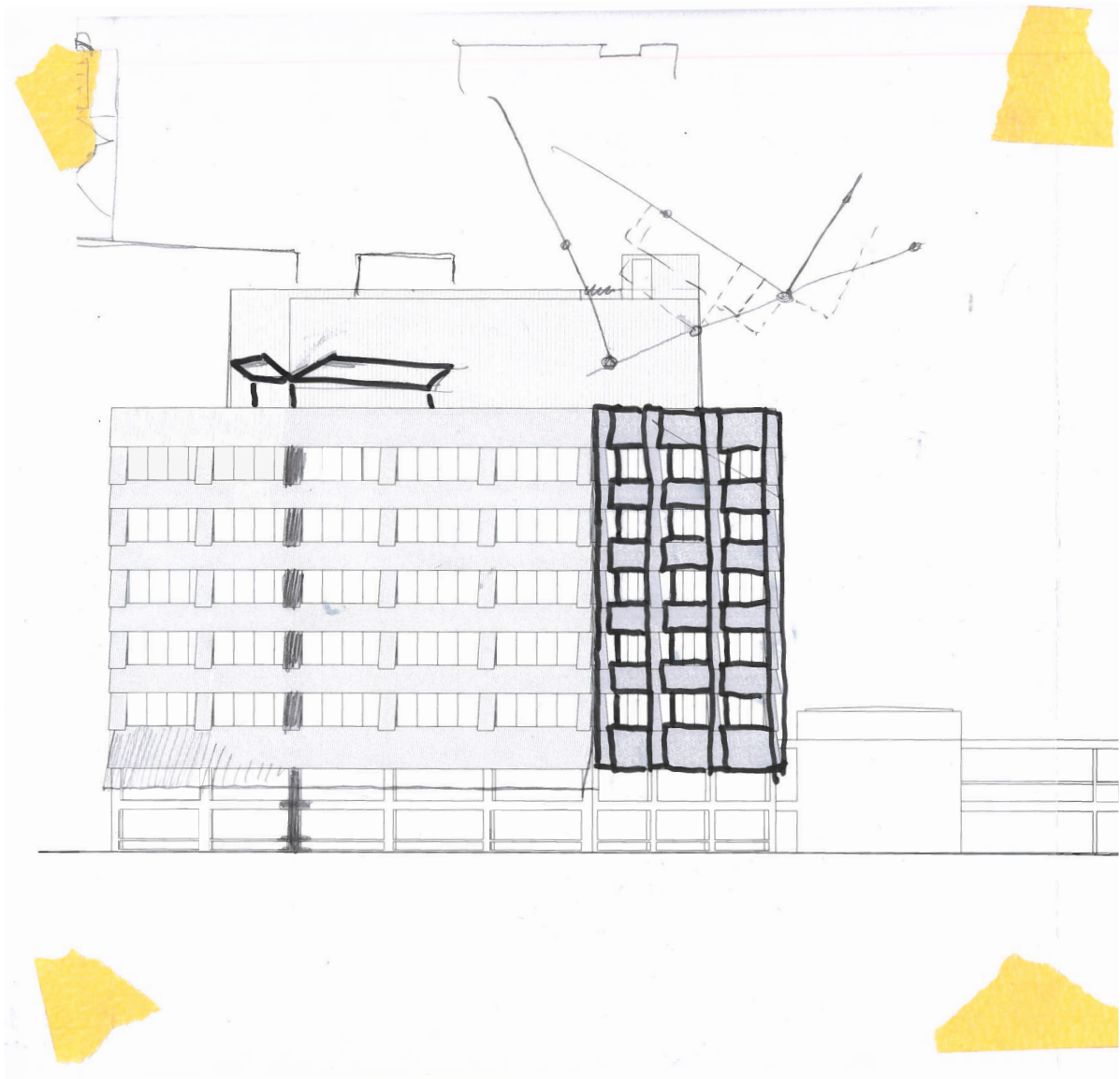
First elevations drawingset



NE elevation

Surfaces or volumes, thinness and fragility





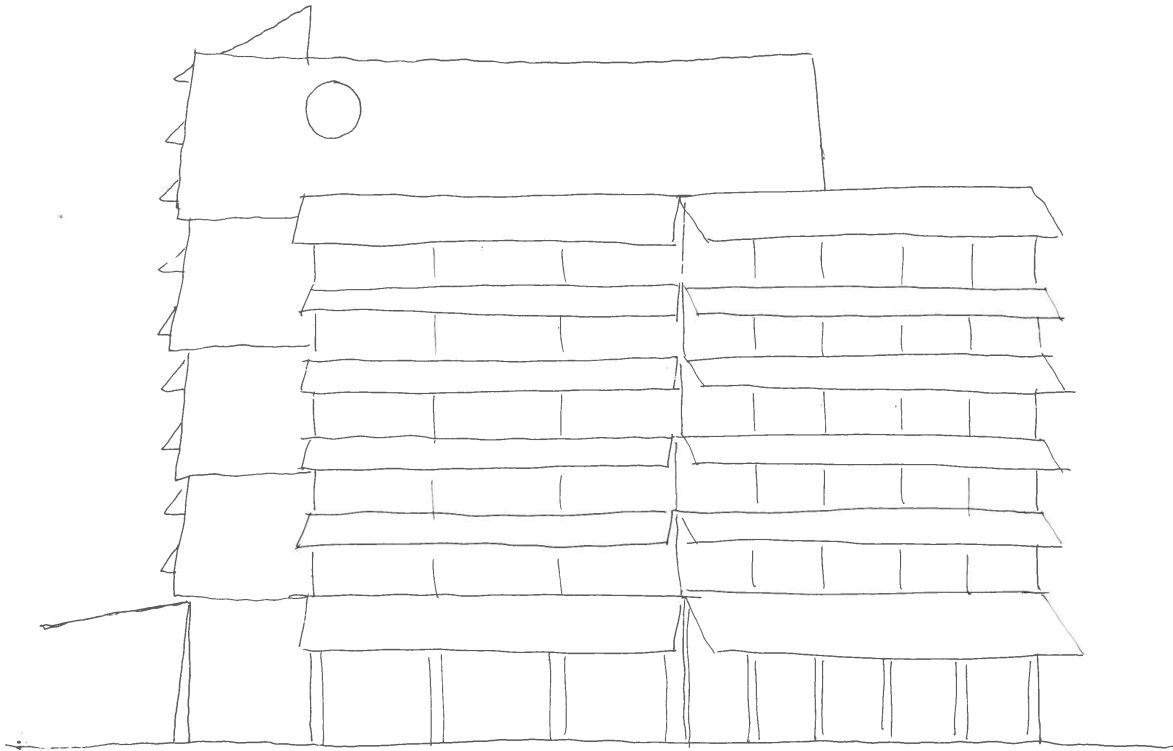
Sketching the facades

On the south-west (SW) facade the line of windows in the hall way break up the silo volume into the depot on the left side and the cores on the right. By making these little extending roofs above the window, a row of triangles forms. This form of language negotiates the ambiguity between volume and surface. By adding sides to the triangular volume they are distinguished as different from the panels on the public volume, yet giving these sides another color for example enhances the feeling of surfaces brought forward.

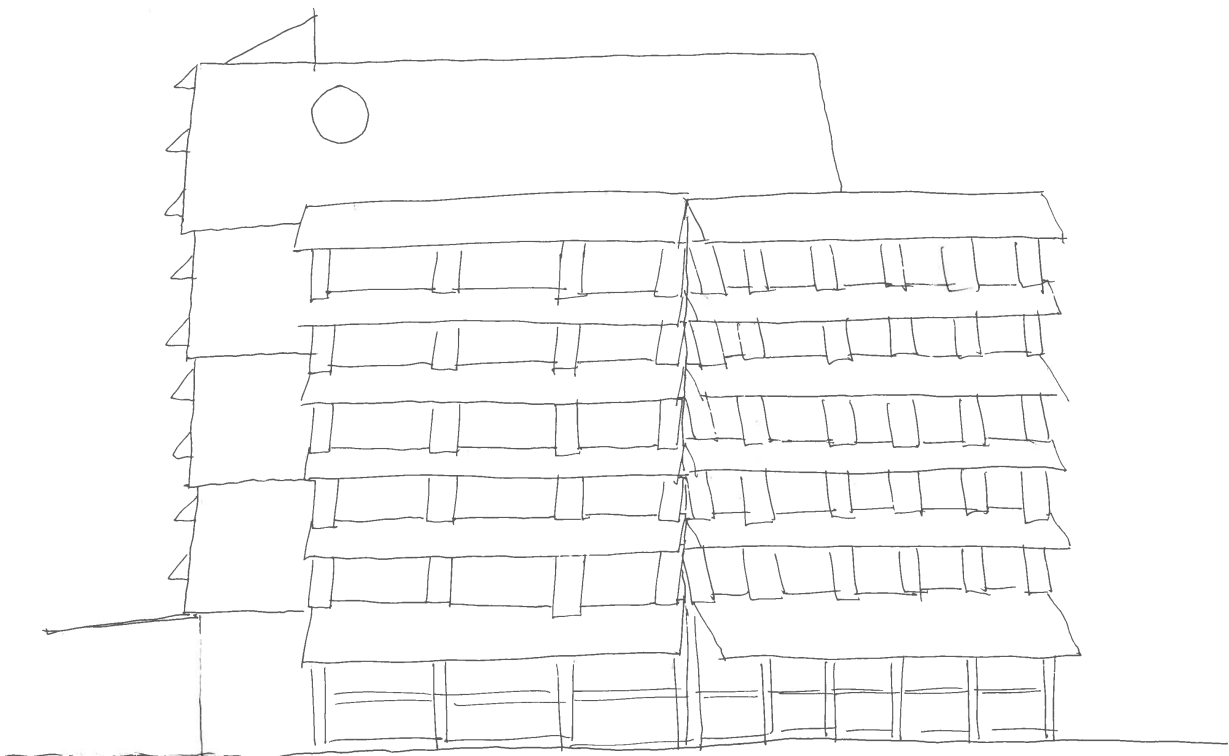
In search for a 'middle scale' - as Dirk Somers once taught me - the horizontality of the north-east (NE) facade should be broken up by something vertical. Yet this should not lead to a vertical facade, but to something in between. A hierarchy that can be described as both horizontal and vertical. This balance can then be celebrated with the 'off figure', here drawn as a circle window in the silo volume on top. This window does not work very well yet and is subject to change.



SW elevation



NE elevation

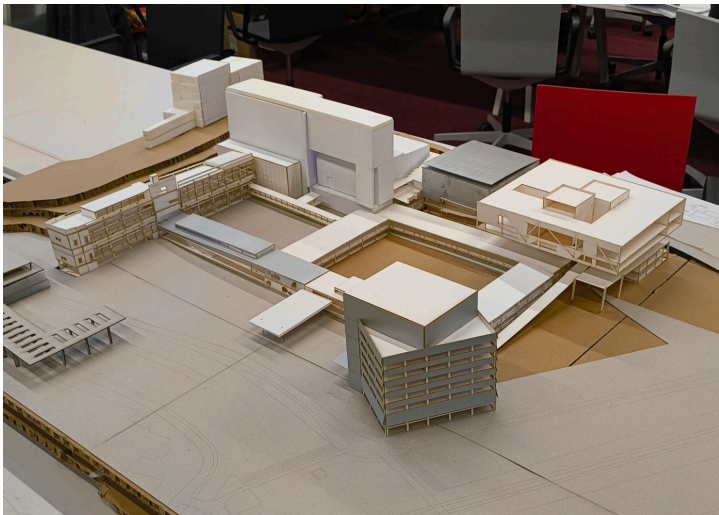


NE elevation

Around the corner, a physical model

2D drawings of a square building can tell you only so much, they might be readable at least. The drawings of a building like this seem almost nonsensical if all is done in 2D. In other words, time for a model...





Reconsidering the relation between two colliding volumes

The building had become a sort of colliding moment of two volumes. A vertical - closed-off - silo and a more open and light structure for office spaces. After a conversation with Suzanne and Daniel, I realised this 'colliding' does not have to be as didactic as it seems right now. We talked about earlier versions of the archive tower as a depot with a bunch of cores like 'tumors' around the silo volume, and it was this same configuration of spaces Daniel saw in my current plans again.

Although I see his line of reasoning, it made me realise that the building is not just a depot with different 'things' around it anymore. At the same time, it isn't two volumes simply colliding either. I'd like to embrace something inbetween the two. On the one hand there are these different typologies, the silo, the office spaces, cores, etc. On the other hand, the volumes collide into each other on multiple occasions along a grey space. This grey space is the a walk around the depot, a space that can be part of an office plan or is just a connector between two typologies.

This way of rethinking allows me to see the existing plan in another light without it changing drastically. It might be more of an understanding of earlier choices made, rather than solving something new. Yet, ofcourse something drastically changes in the facades, that's where the rethinking takes shape. I'm reconsidering the faces of the different volumes, they do not have to be separate things but might flow into something closer to a difficult whole. Ofcourse, from a floorplan there is effectively a freestanding silo volume - a square - with a hallway around. This allows for two things. It makes the depot a space with a very high air thightness through the double facade but it also allows other functions to wrap around and interact with this silo volume. These volumes around the silo, are not freestanding 'tumors' as seen in earlier fases, they become a complex volume together with each other through both the grey space and their faces. Thus, in the elevations, an ambiguity arises between separate volumes and a complex object. As opposed to a more classical approach of separate volumes - readable and recognizable - seen in projects by Richard Rogers and Bruther for example. I'm interested in something that almost becomes an antiplastic; something that celebrates its faces, an ambiguous state between volume and surface.

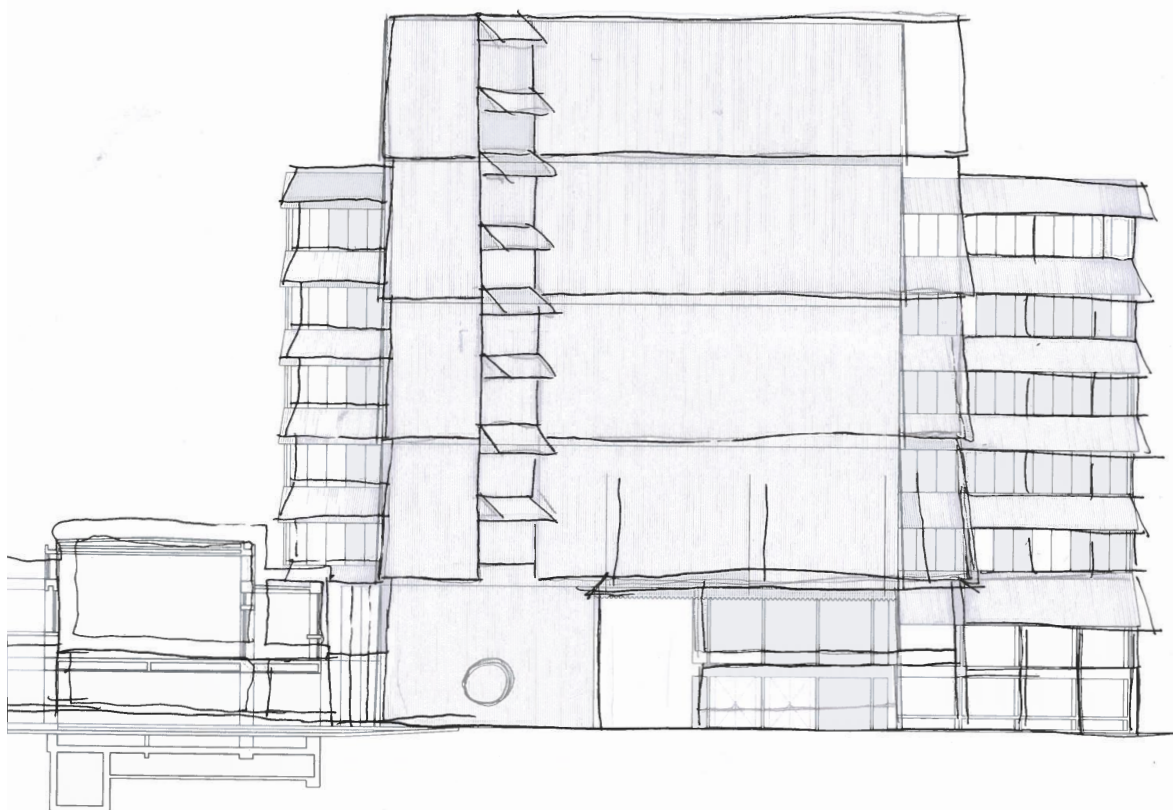
By creating spaces that somehow wrap around the silo as large volumes, separated through their typologies, a readability arises. One can discern the volumes from each other to a certain extent, but then when the volume almost becomes clear - or reasonable, or logic - something weird happens that completely shifts its perspective. For example, a volume wraps just one facade too far, or too little. Around a corner, something completely different happens and it becomes a separate volume from this side. Or a facade is split into a volume and a core, but once you move around the corner, the core flows again into being part of a larger whole.

I strive for something almost graspable, a mixed feeling of emotions that enact as catalysts for an awareness of our surrounding. Through the celebration of these facades, of these surfaces that almost form something whole, through such complexity and ambiguity we see reality. It is to me as Francisco González de Canales writes in *The Mannerist Mind* about acceptance of working in an inevitably unstable terrain without trying to dominate it, and without surrendering to it either, but instead embracing and accepting a complex state of recurring tensions, dislocations and overlaps that make our reality so, and might even supply us with optimism.

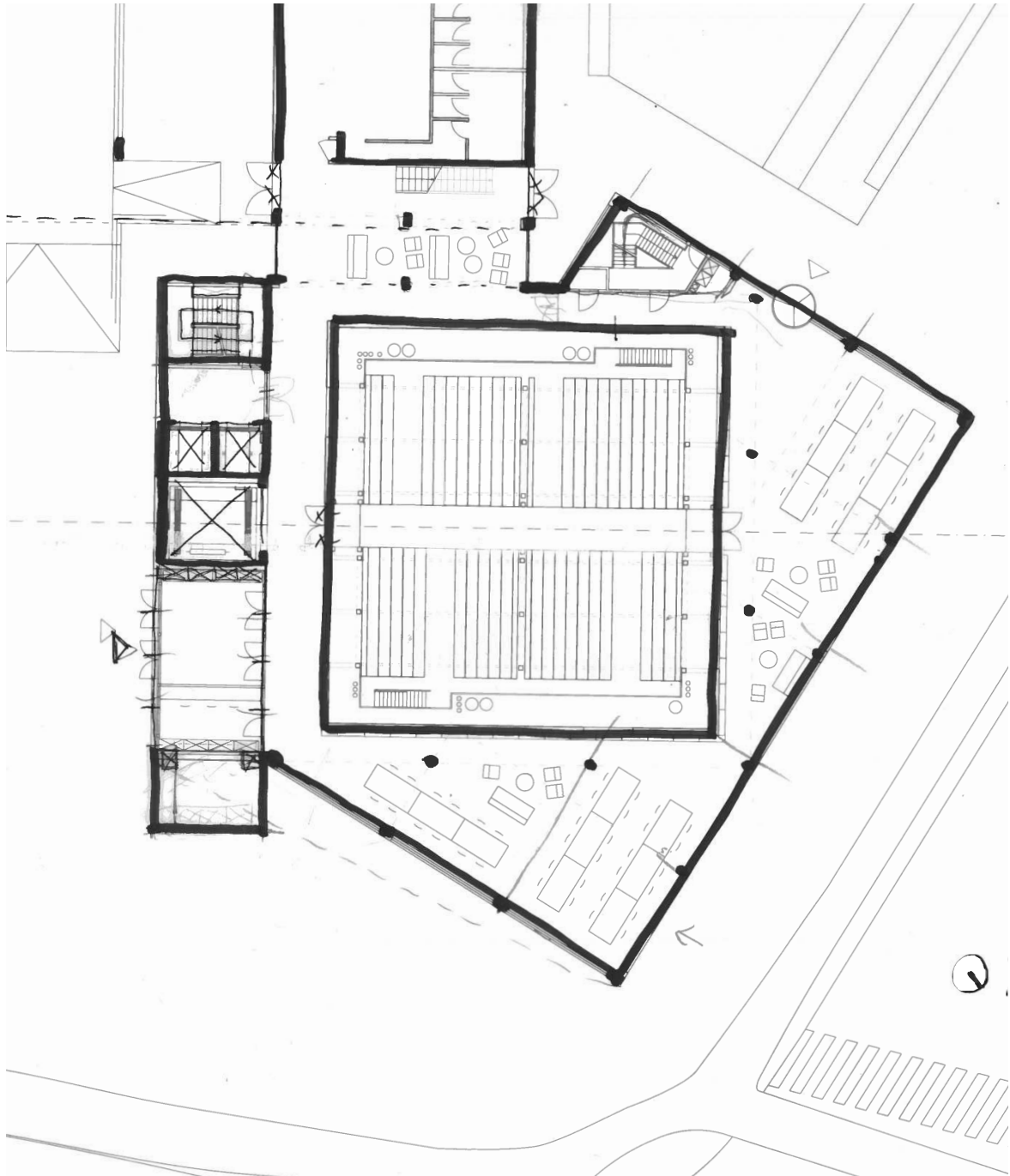
Widening the facade, relating to Bruther again

As touched upon before, my shift in perspective lies mostly in a renewed understanding of my ambitions. In striving to this 'difficult whole' as venturi beautifully puts it, the building is more than just two volumes colliding. Through its facades I'm exploring a complexity that celebrates the almost readability of an antiplastic celebration of faces.

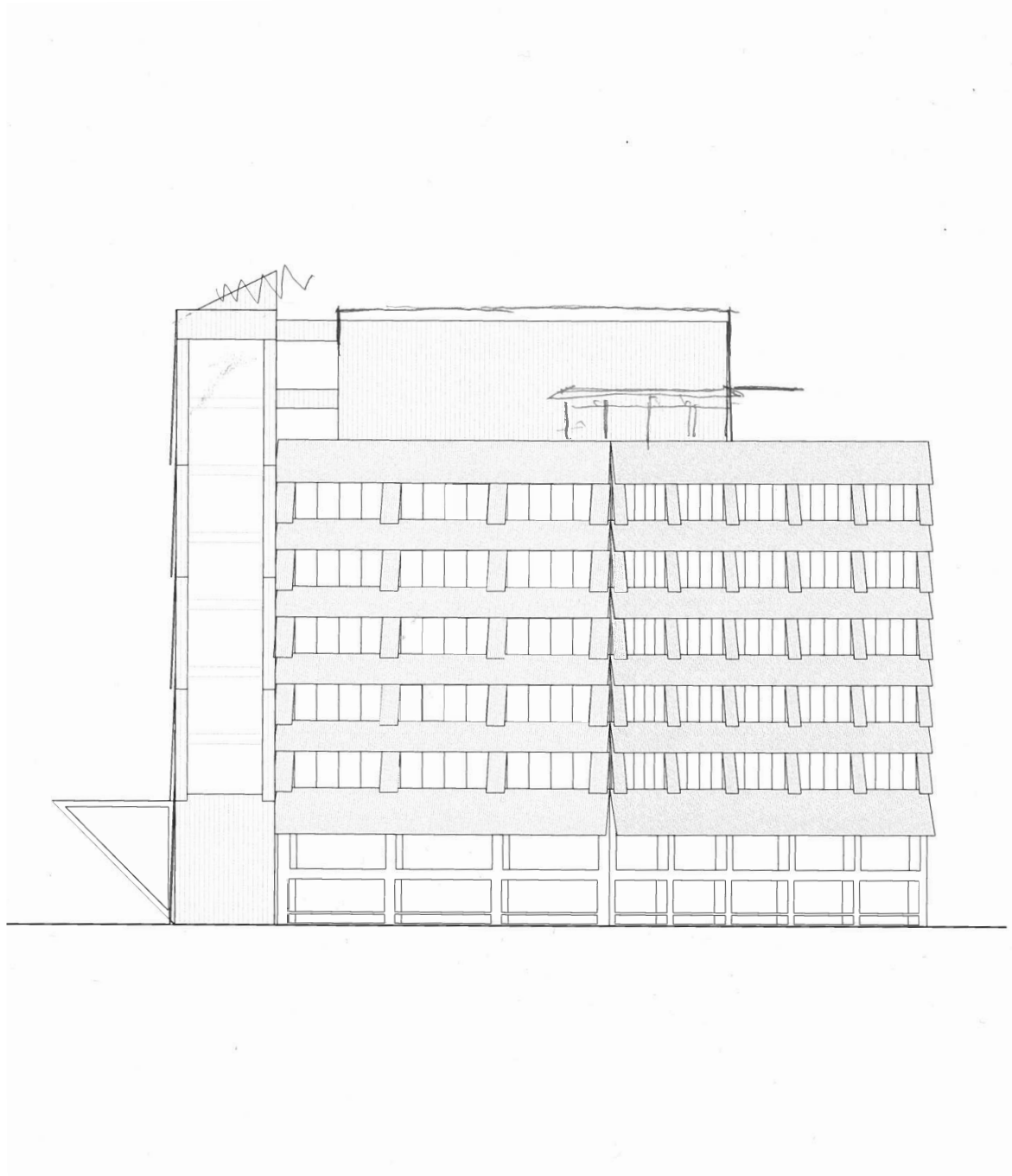
By lengthening the one facade, a new 'front' facade is created around the corner. The relation between this new front facade and the existing two next to it becomes a complex relation of ratio and proportion. A Bruther like tower emerges. In the floorplan this end the notion of two colliding volumes and creates a balance between surrounding spaces and protruding angles.

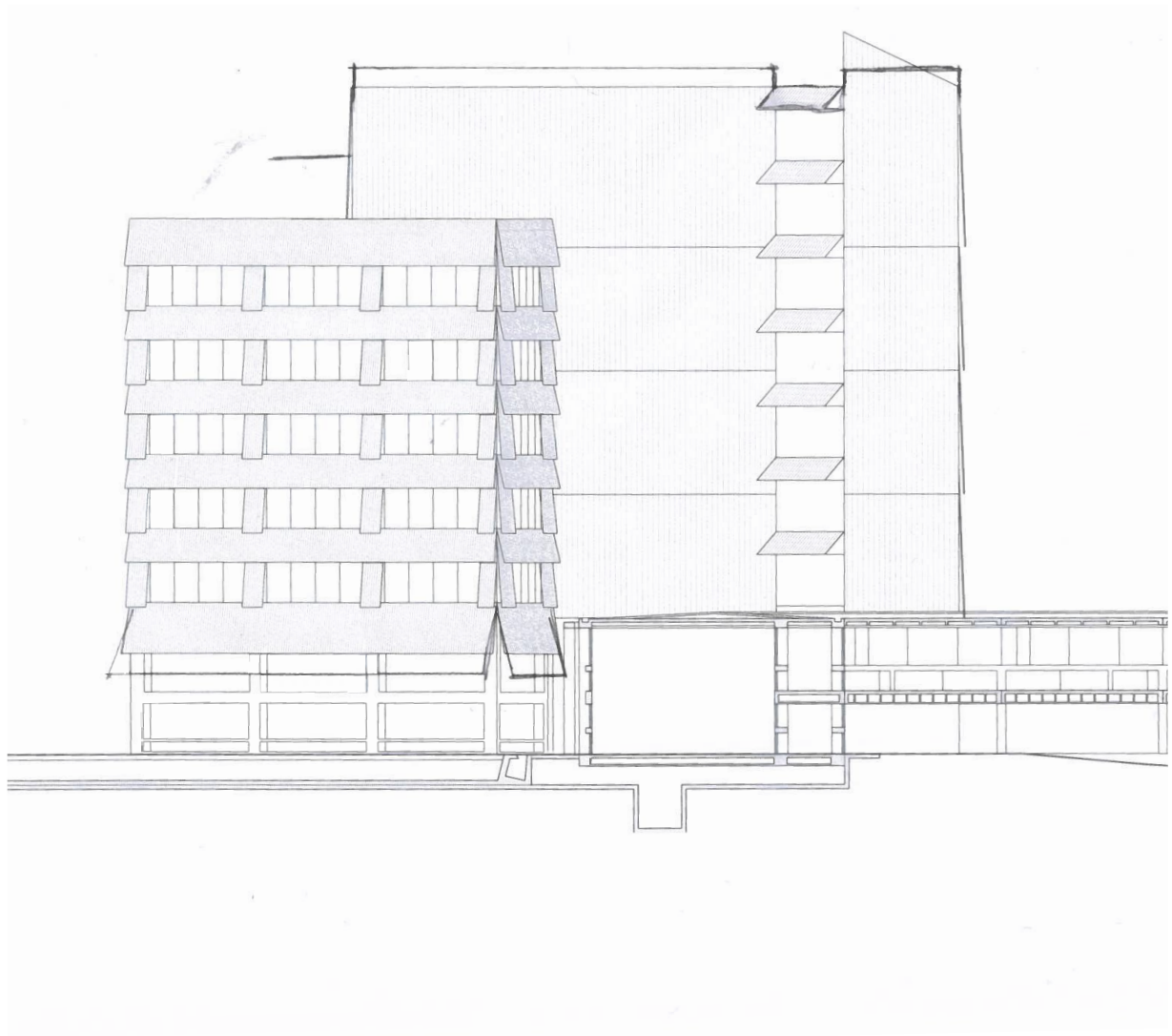


S.E. FACADE
10.03.2025
SCALE 1:200

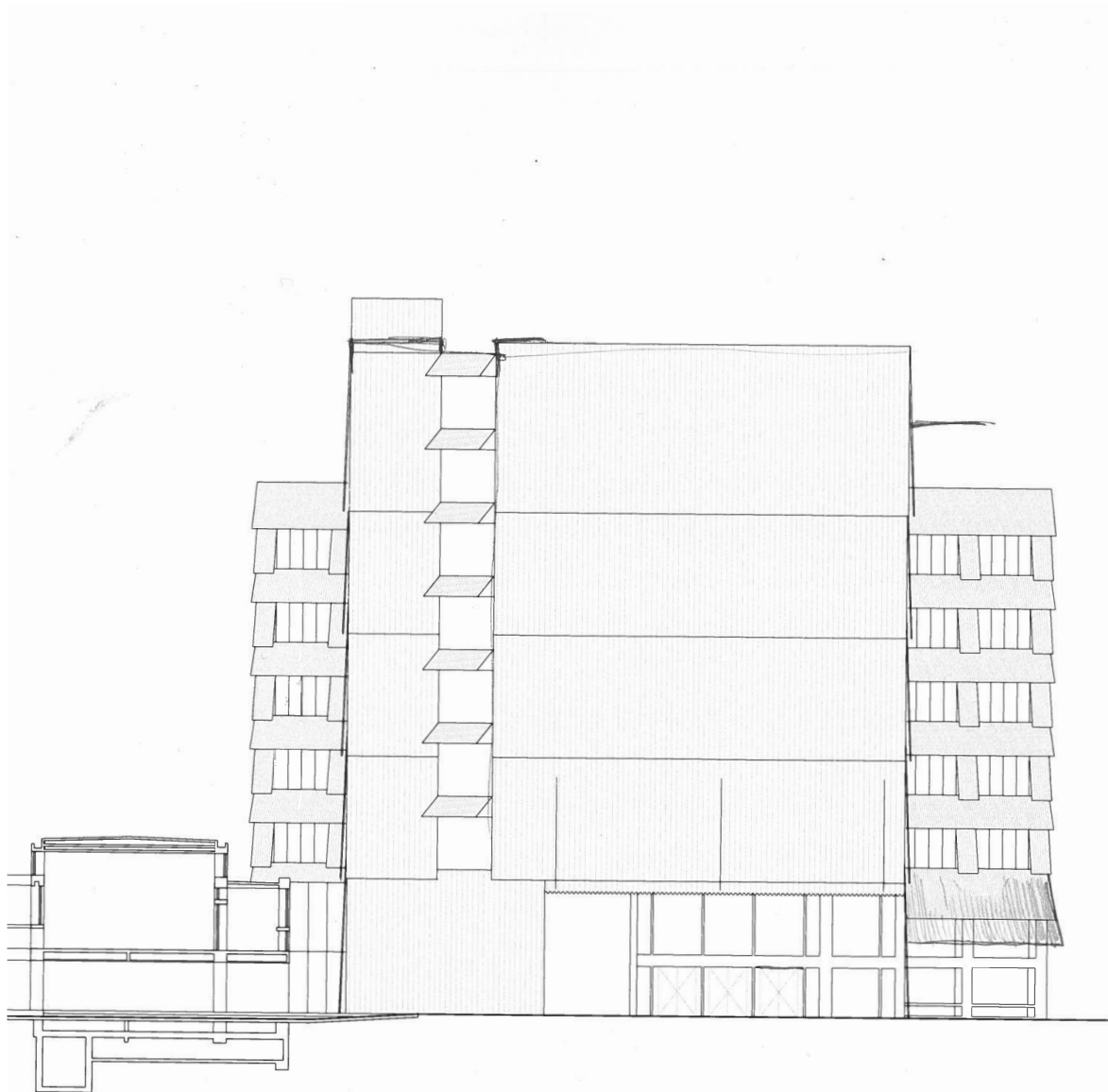


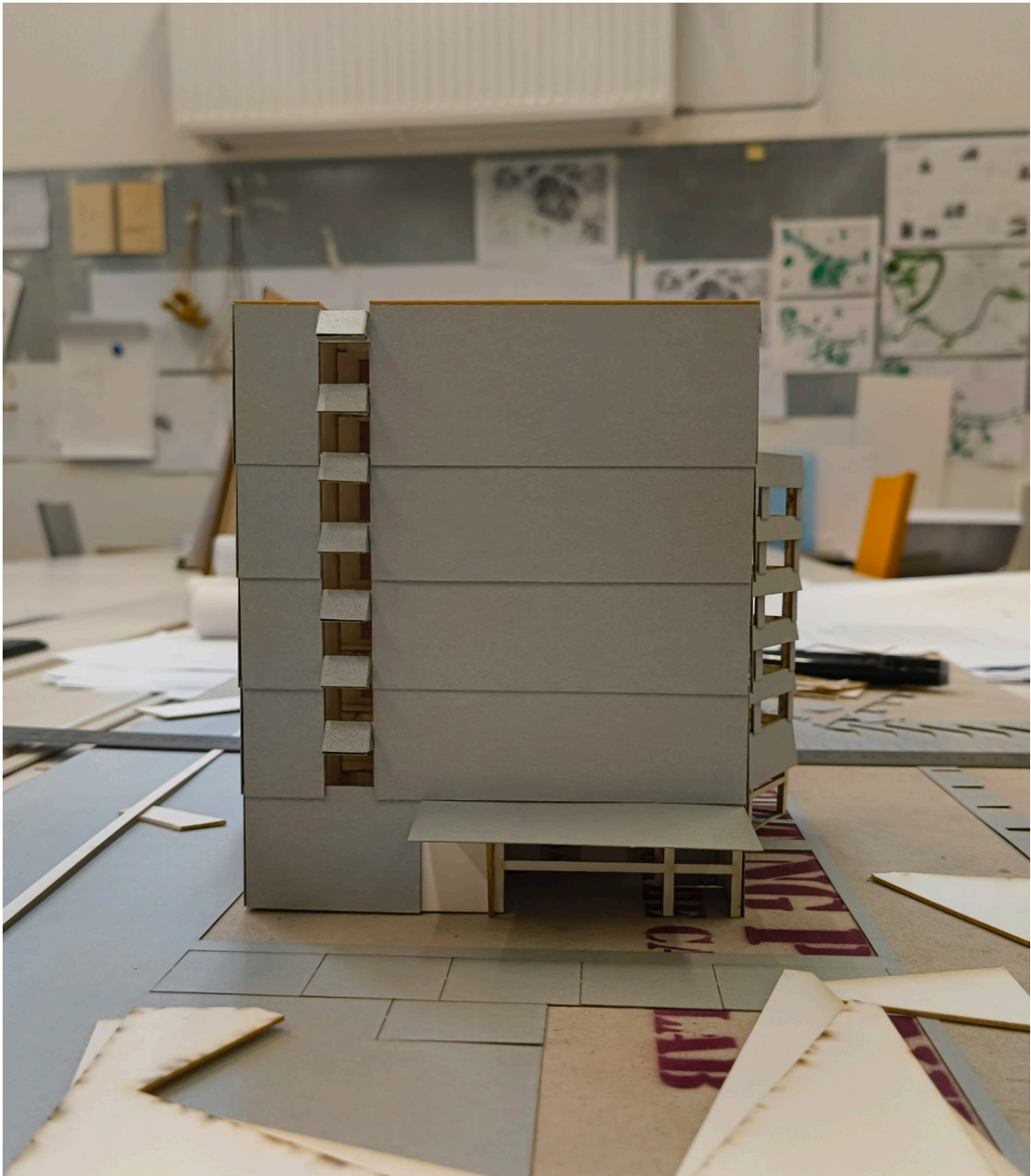
Sketching over a new drawingset of elevations





Widening of the facade, a matter of proportions





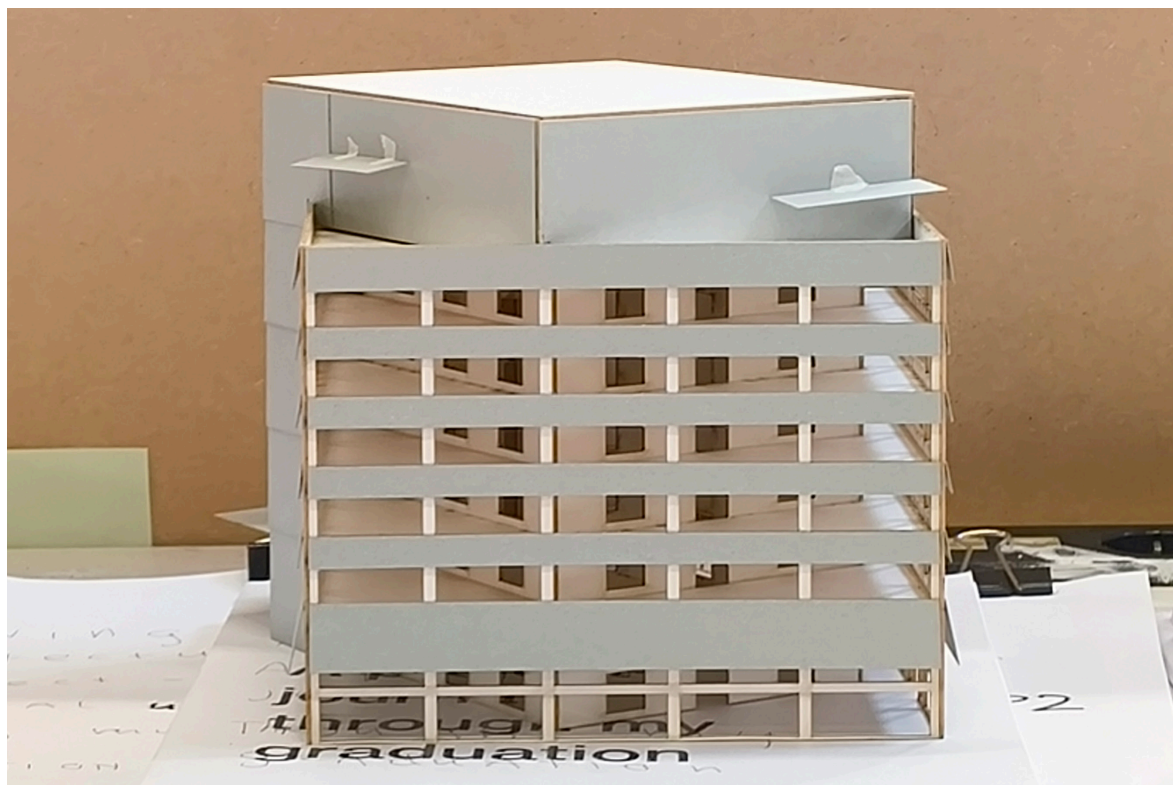
A longer facade. Although the proportions changed, the facade effectively seems the same. The big changes happen around the corner.

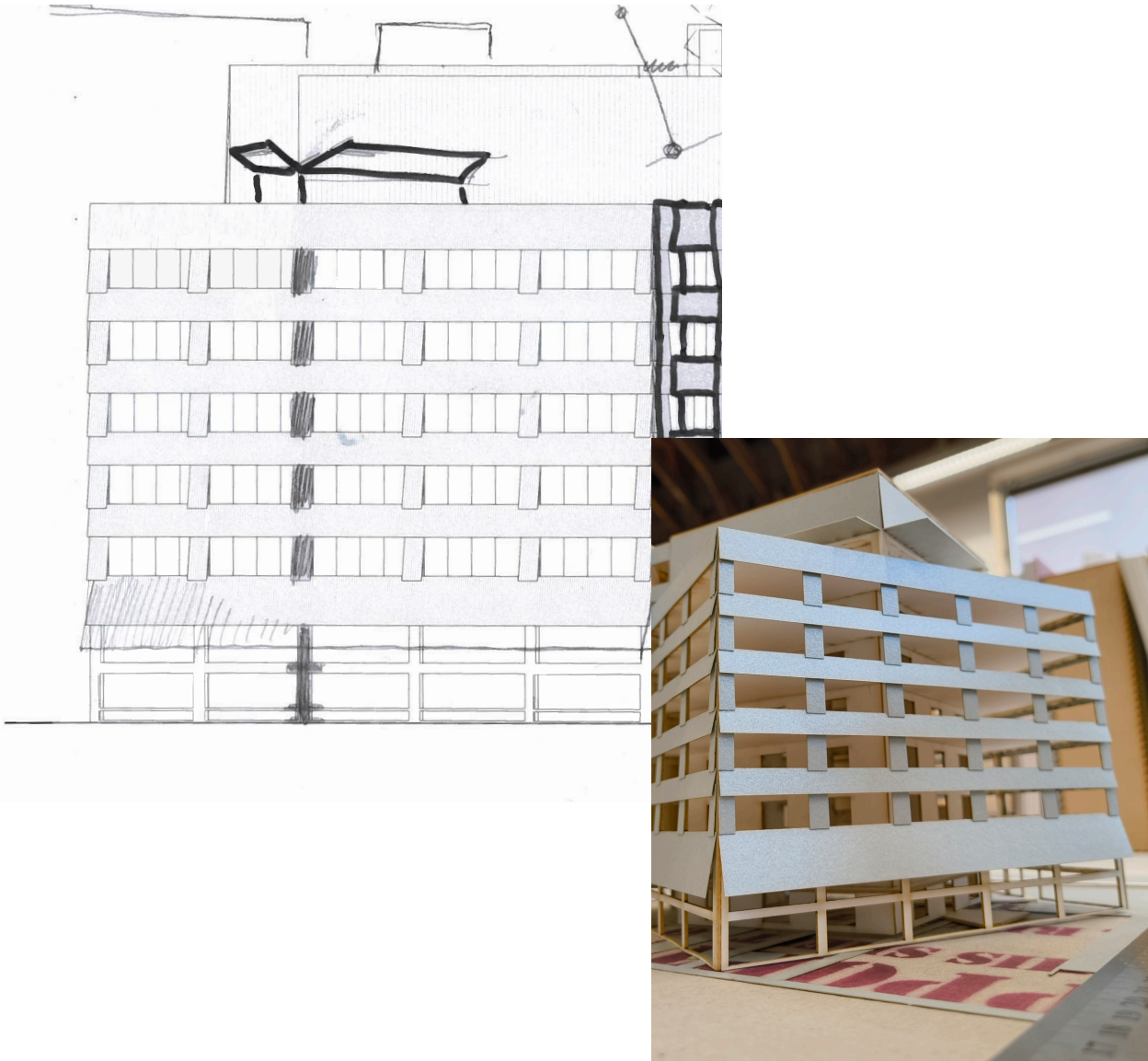
A break in one facade, bringing two together

I wondered how to bring these two facades together, and at the same time I feel like the office facade is too horizontal and too symmetrical. In search for a 'middle scale' I realised the 'special moment' already existed in my plan.

One of the 6 columns carries both volumes and is therefore by definition different than the others in this facade. This also comes with the location of a water retention pipe that is able to take the water from all different roofheights.

In order to signify this moment of the pipe, column and relation between the facades, I believe this should become a vertical moment of differentiation. What form this might take, I'm not yet sure on. The currogated metal might change direction, the colomn might be coloured differently, the top facades might open up and protrude above the street, etc.



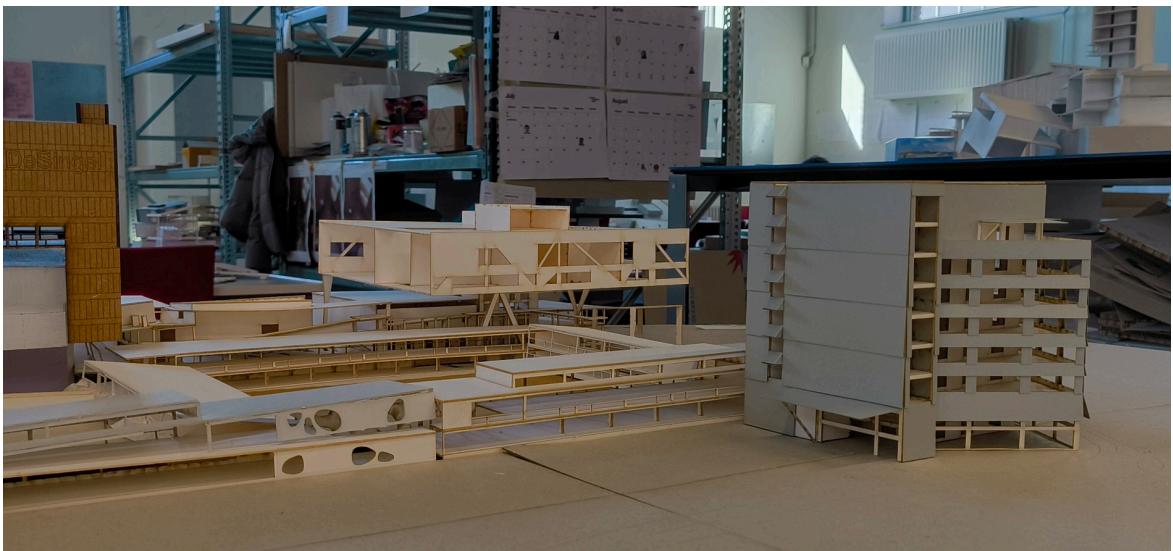


A renewed approach, a new model

As seen in the new facade drawings, the extension of the core-volume creates a new front facade. This volume forms the end of the two colliding volumes and introduces an ambiguous relation between a multitude of faces and volumes that together form an arrangement on the corner of the Singel.

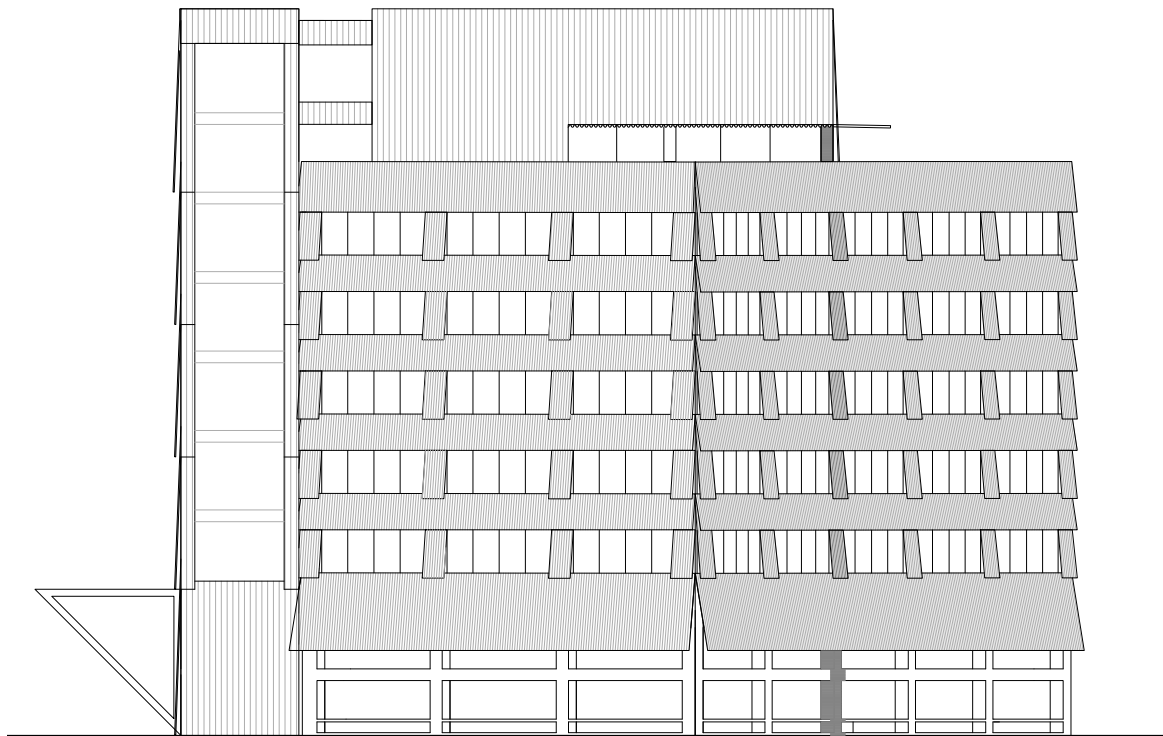
The background for the pictures is the working model, 1 to 200. A new, complete and clean version is being built as we speak. This one allows for an understanding of location and relation to a certain extend, although it works better as a model than in the pictures...





Drawingset 1:200

elevations, plans and sections



NE elevation



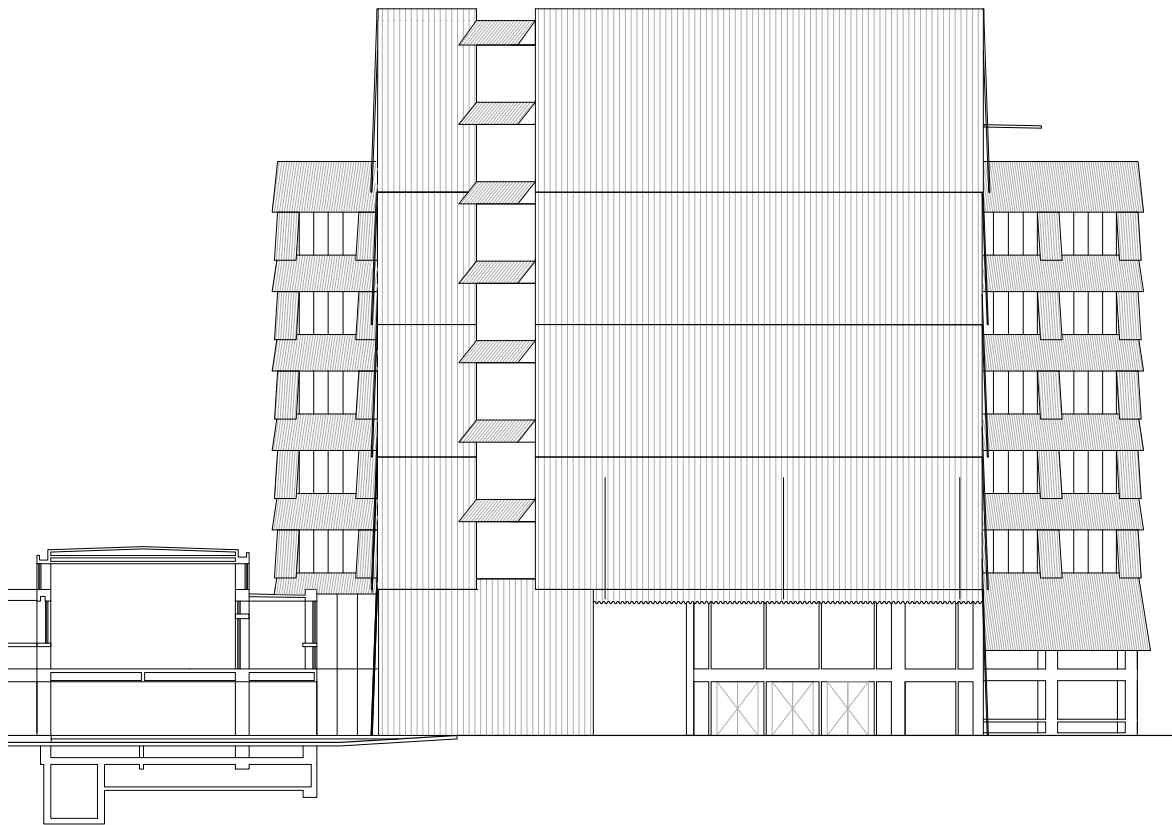
SW elevation

Drawingset 1:200

elevations, plans and sections



NW elevation

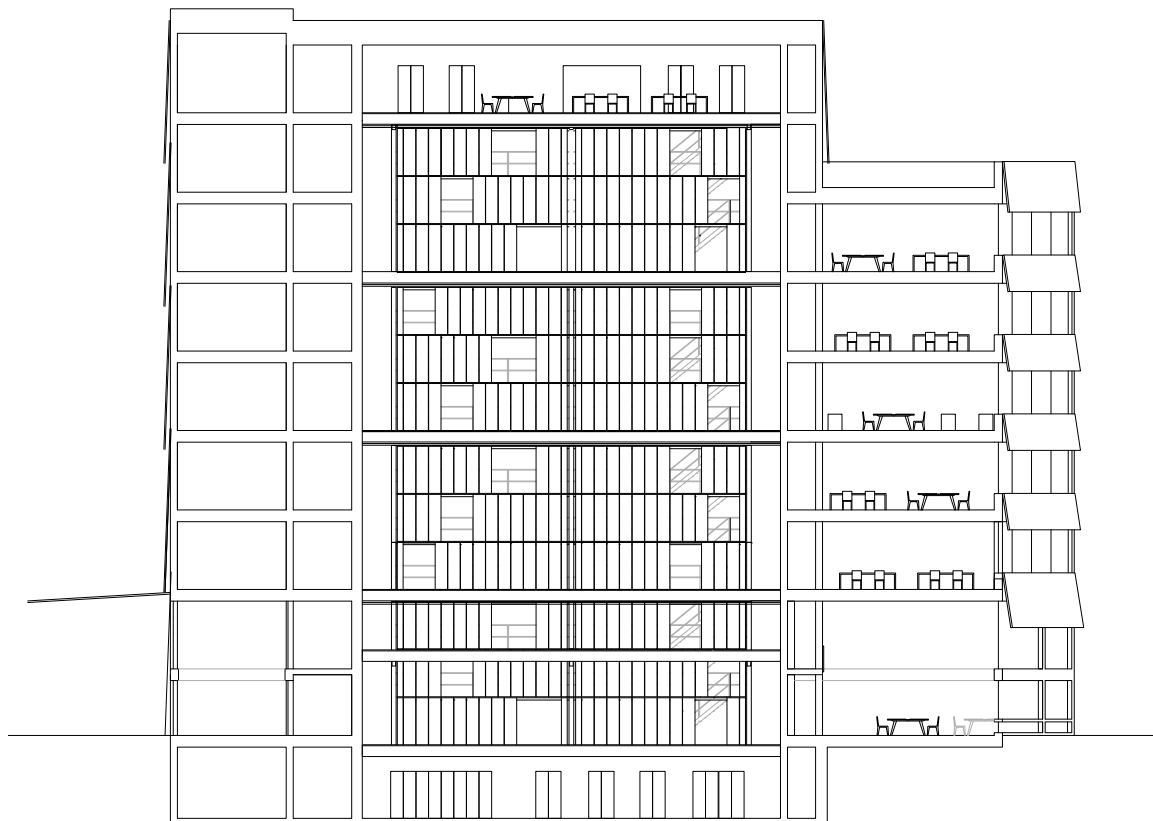


SE elevation

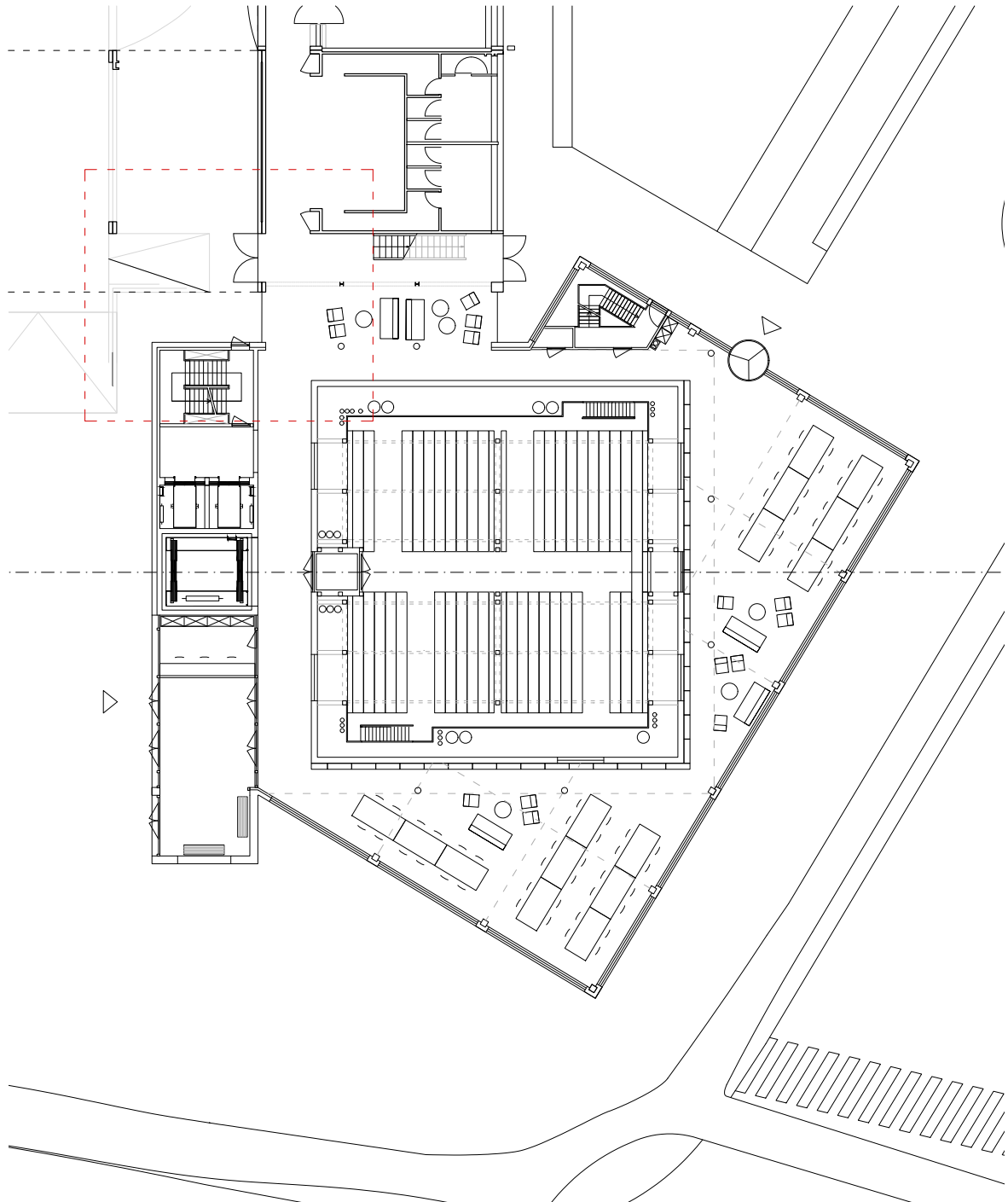
SE
1:

Drawingset 1:200

elevations, plans and sections



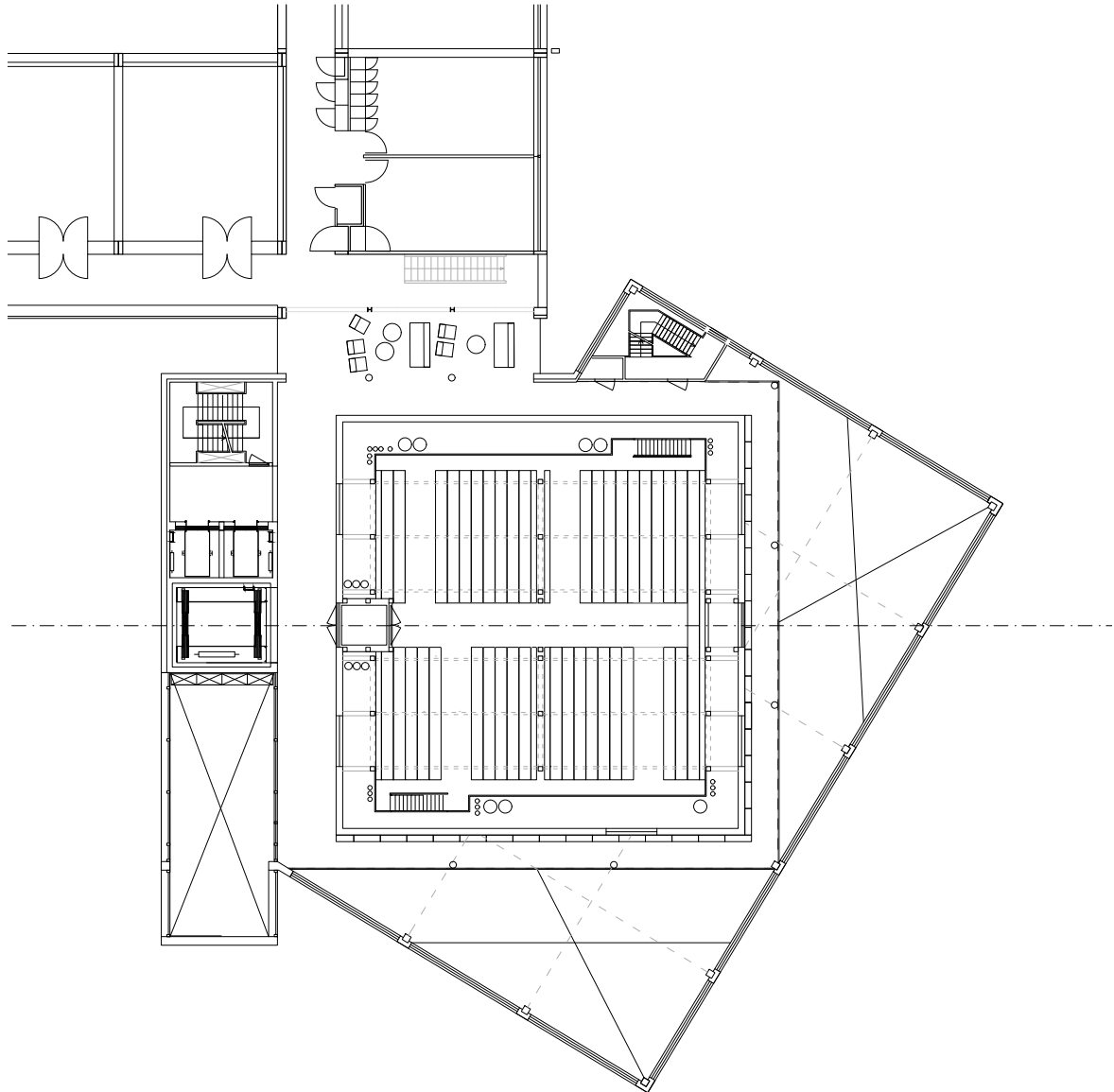
Section D



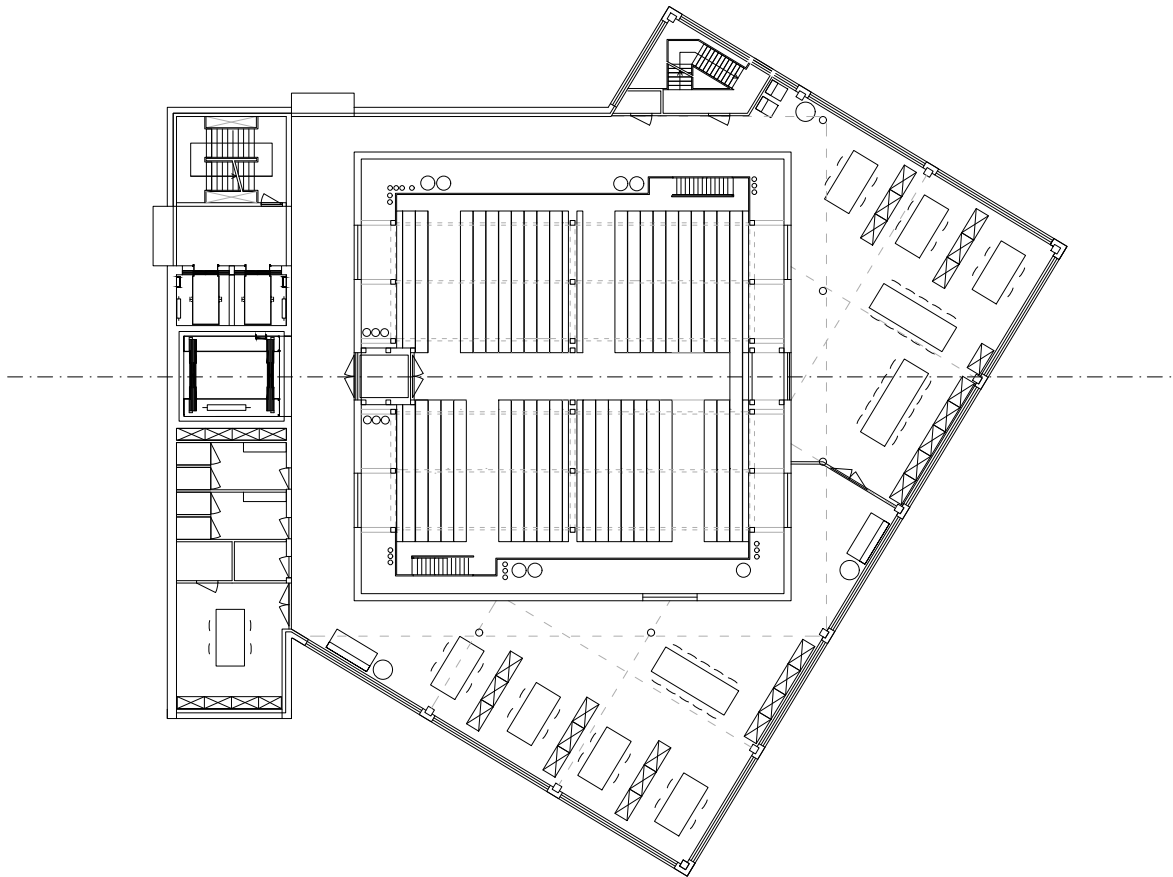
Groundfloor

Drawingset 1:200

elevations, plans and sections



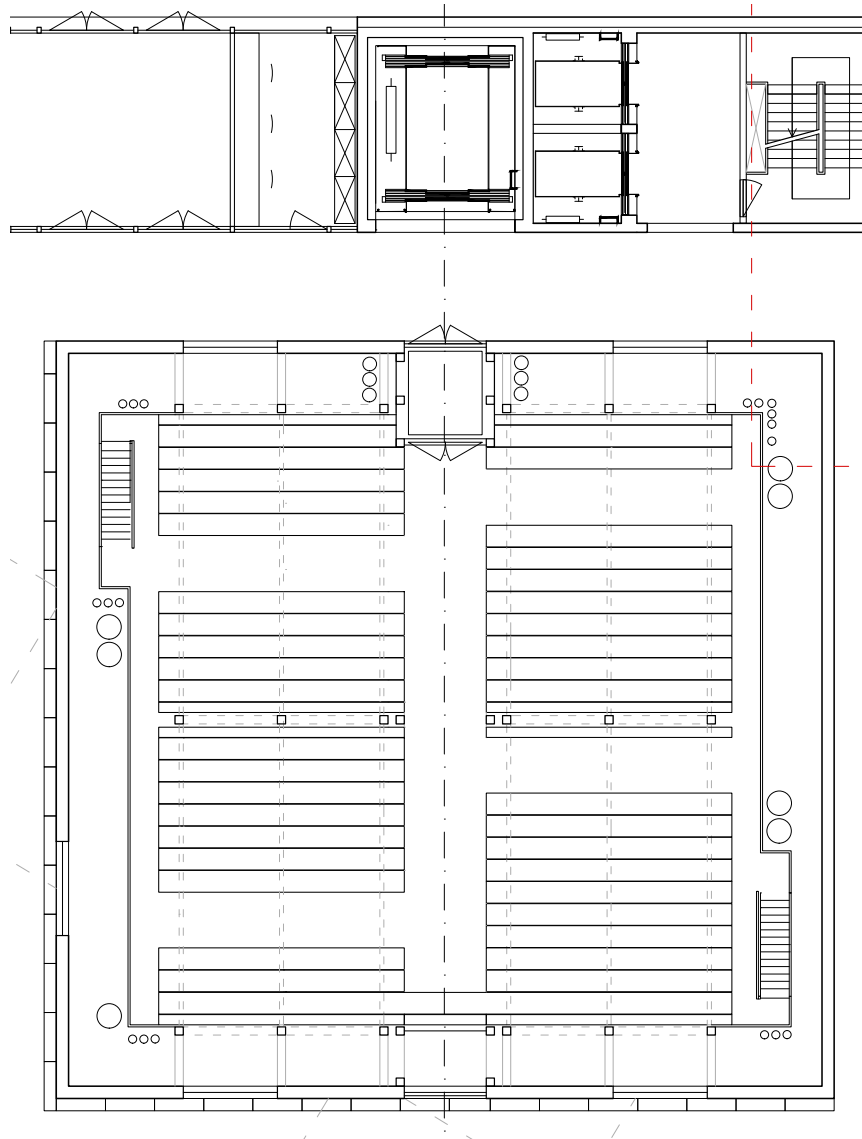
First floor



Typical floor

Airlocks and Elevators

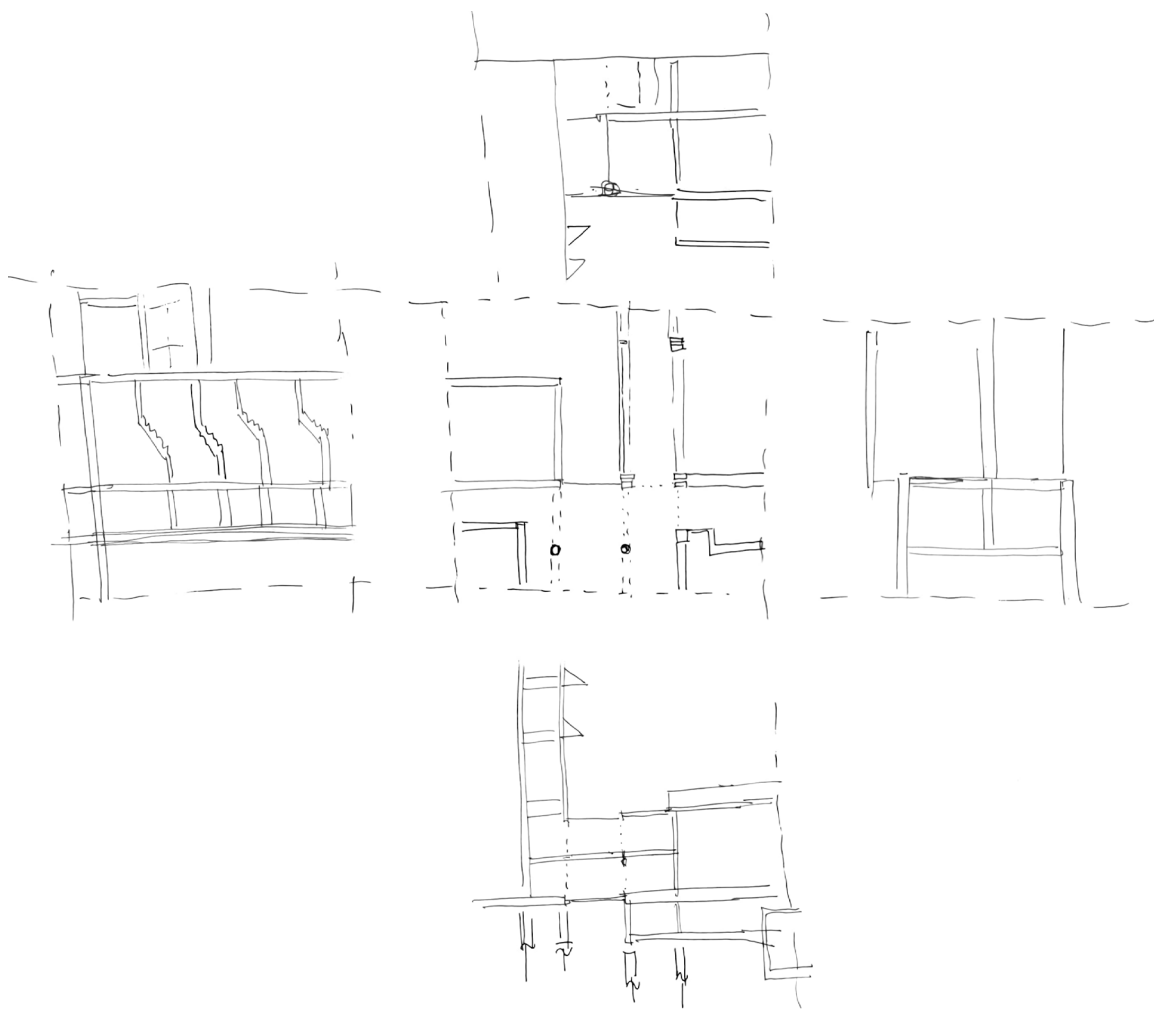




By combining the airlock and small elevator, both the large elevator stays available for public use and the walk around stays intact, yet every floor of the archive is available without the full moving floor system.

Zooming in, a 1.33 section model

The new brief asks us to zoom in to a 'crucial moment'. To make a model of that explains the relation between the existing and new building, a moment of how the two might touch and what this means, both for building engineering and spatially. This ofcourse means a section model and for me specifically the location was quickly decided upon, since there is only one moment where old and new touch eachother.



Site location for model, plan with sections around.



Some thoughts and sketches

The existing structure is a monolithic concrete one, the new structure will be CLT cores with Kerto Ripa floorsystems. The two will need to meet on a very thin floor. Solving this existing floor can only be done by steel beam.

The steel that has to be used might be kept visible, as some form of portal between old and new

Space will be cut up by two rows of columns, one in old structure and one in new.

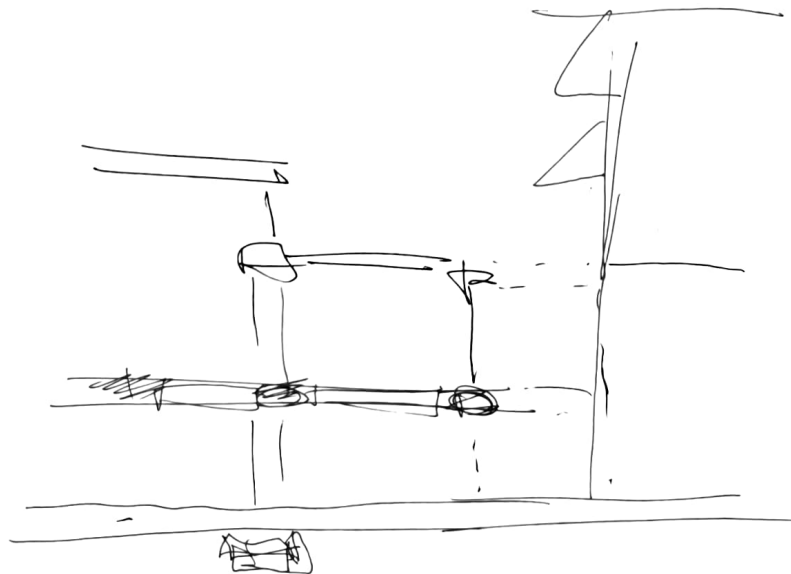
a glance into the depot without entering the building

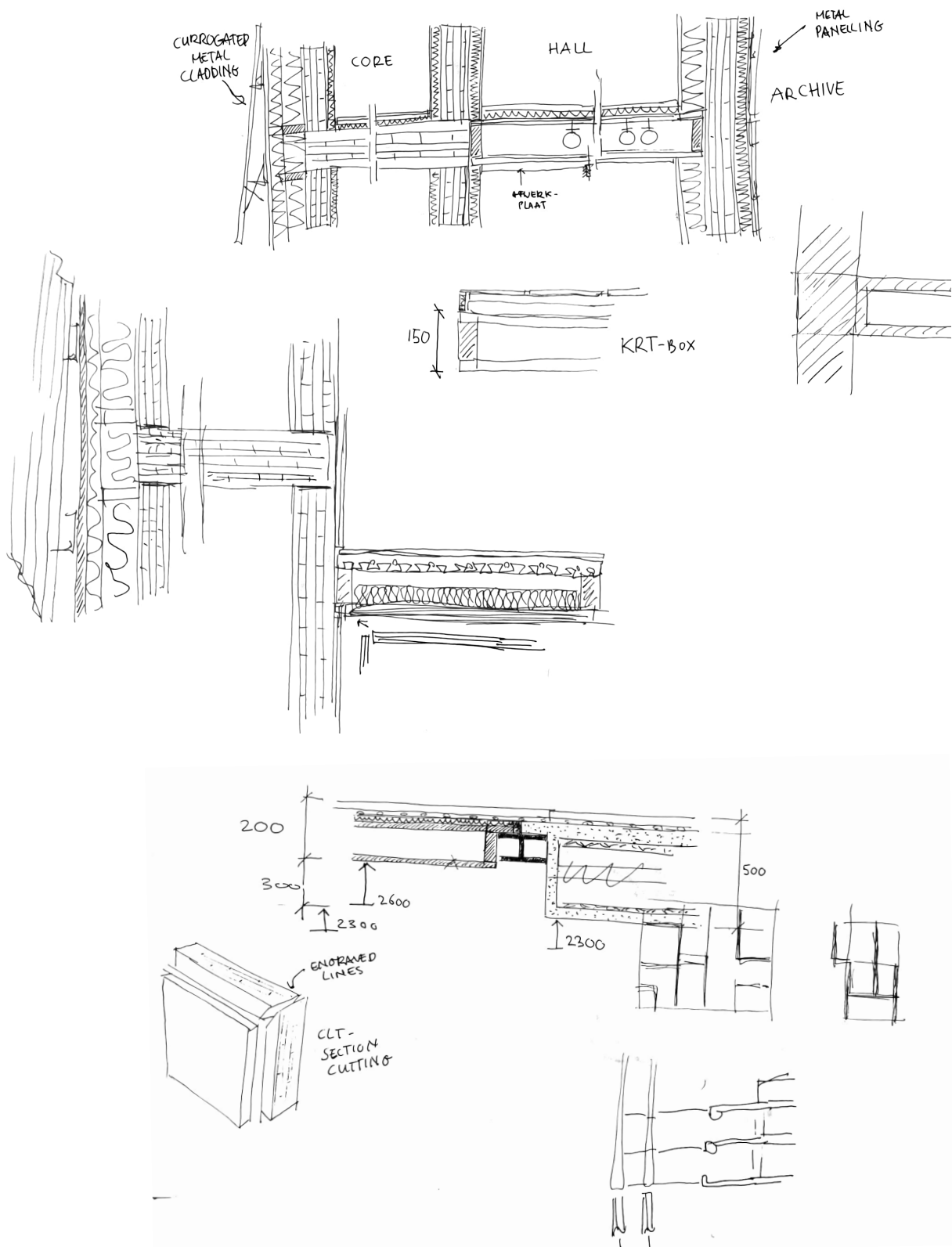
Whats the facade in between? should it be a third object between old and new or an extention of either one.

Very Venetian charther

Post modernist distancing seems cheap

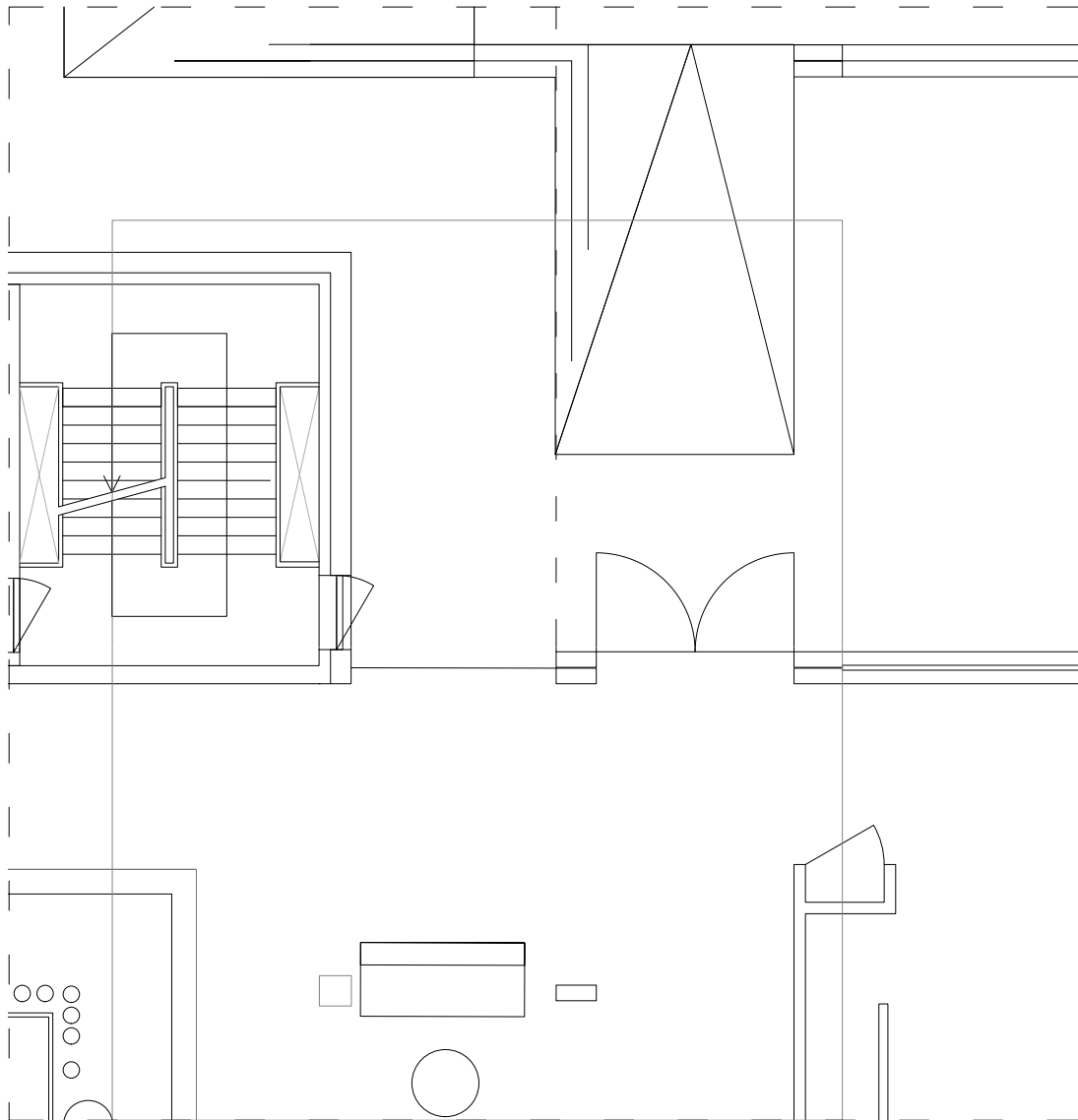
listen to venturi!

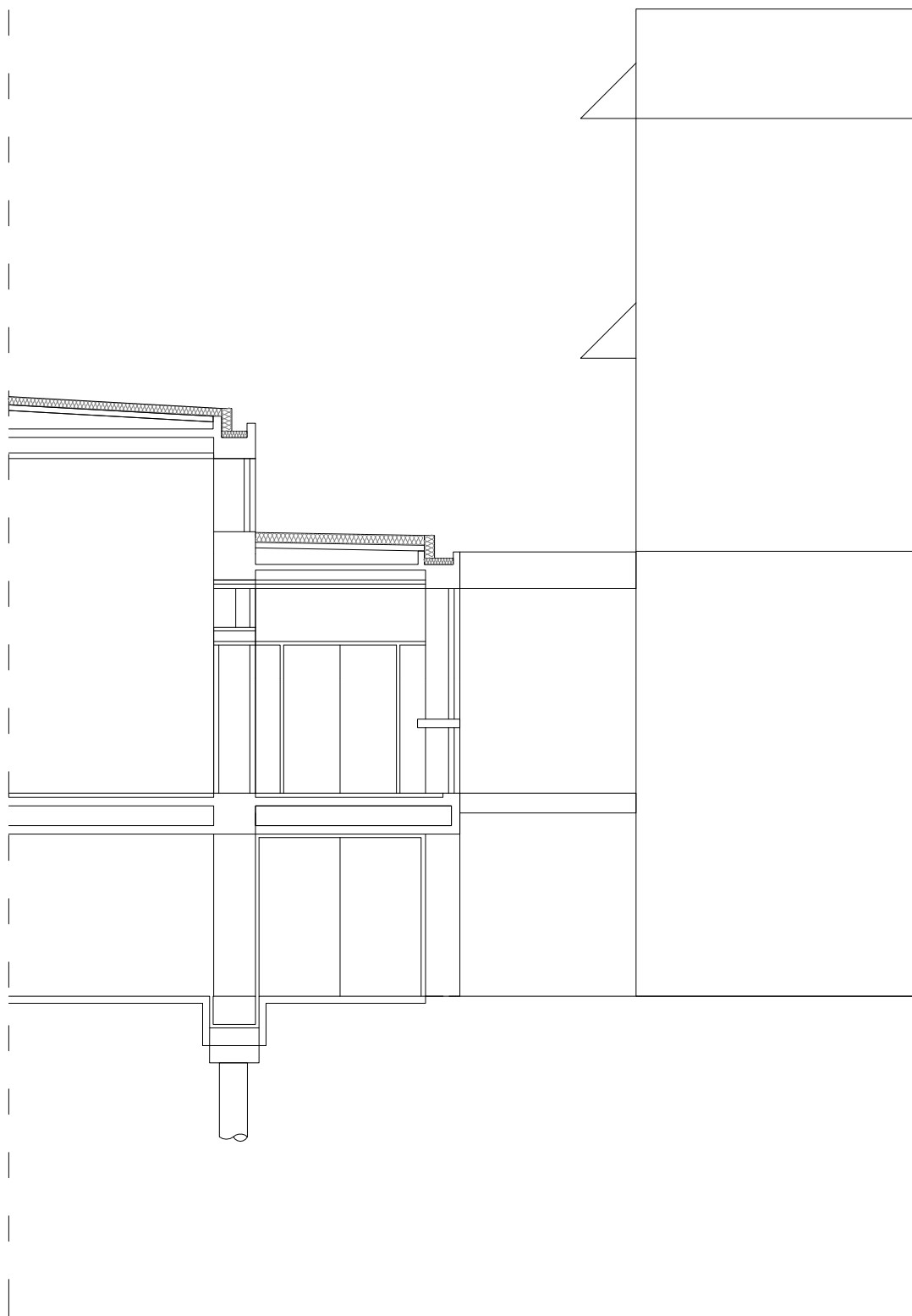




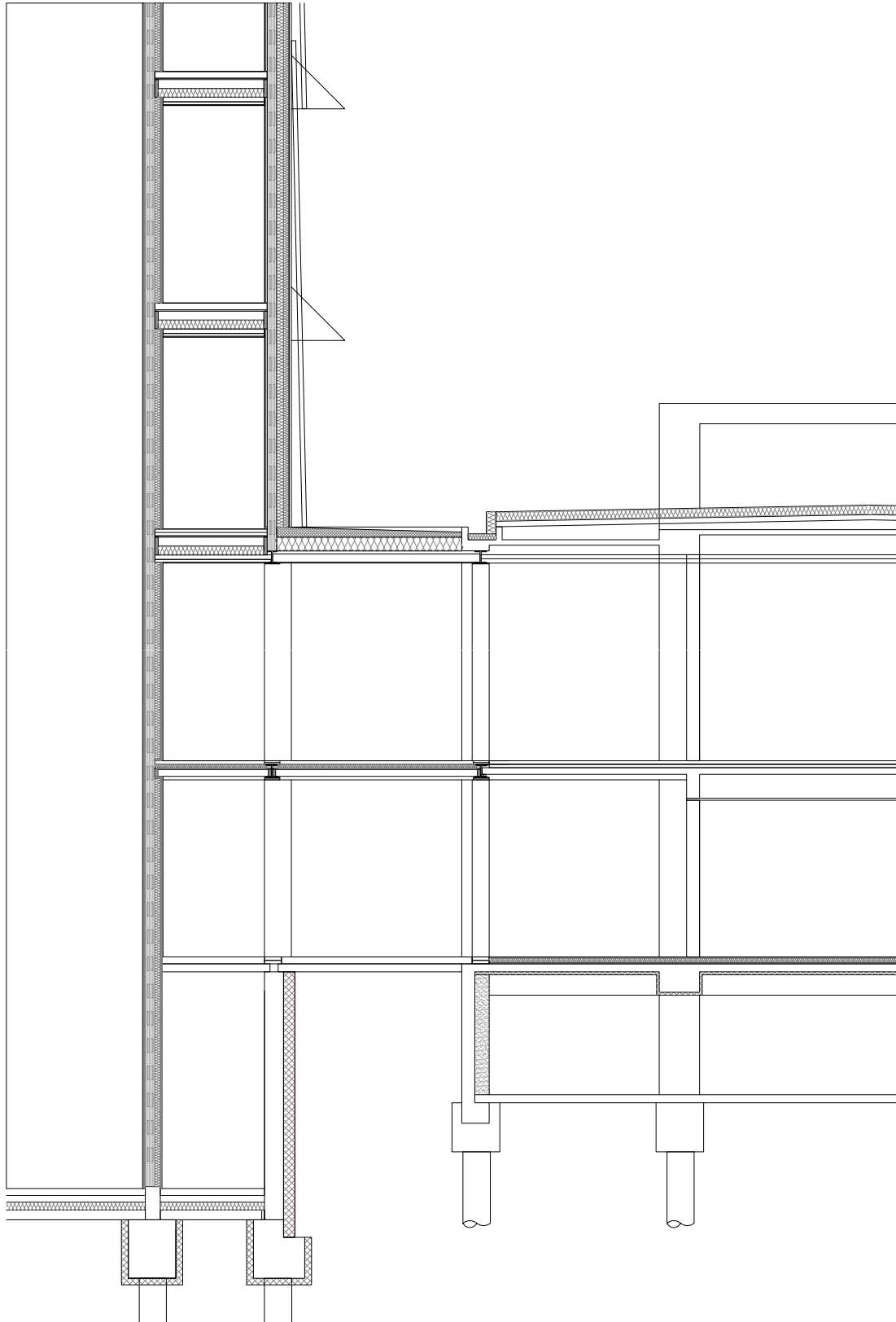
Some sketching of the CLT construction, for the 1.20 section drawings needed for the 1.33 model.

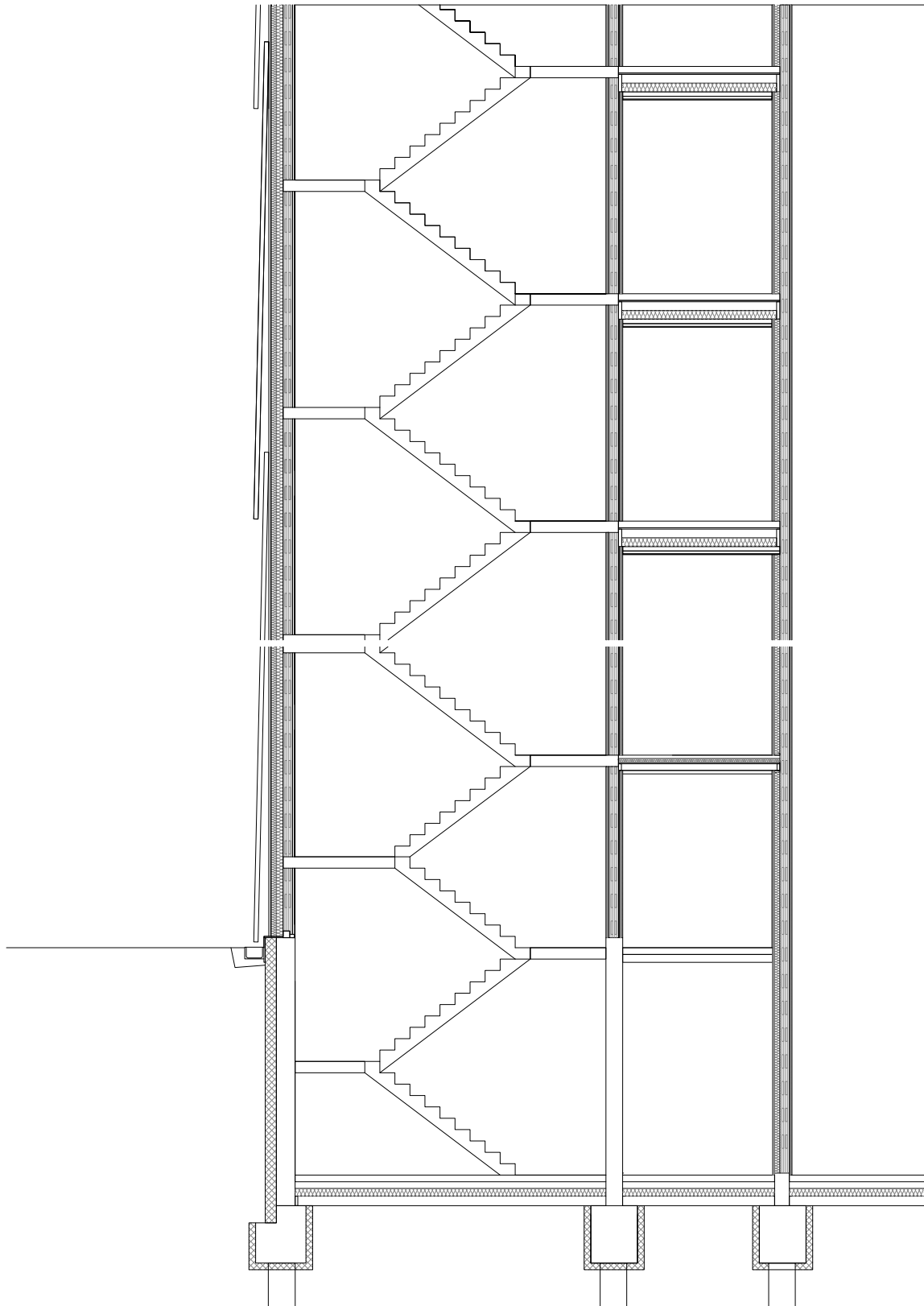
Building engineering location for 1:20 sections





Building engineering 1:20 sections

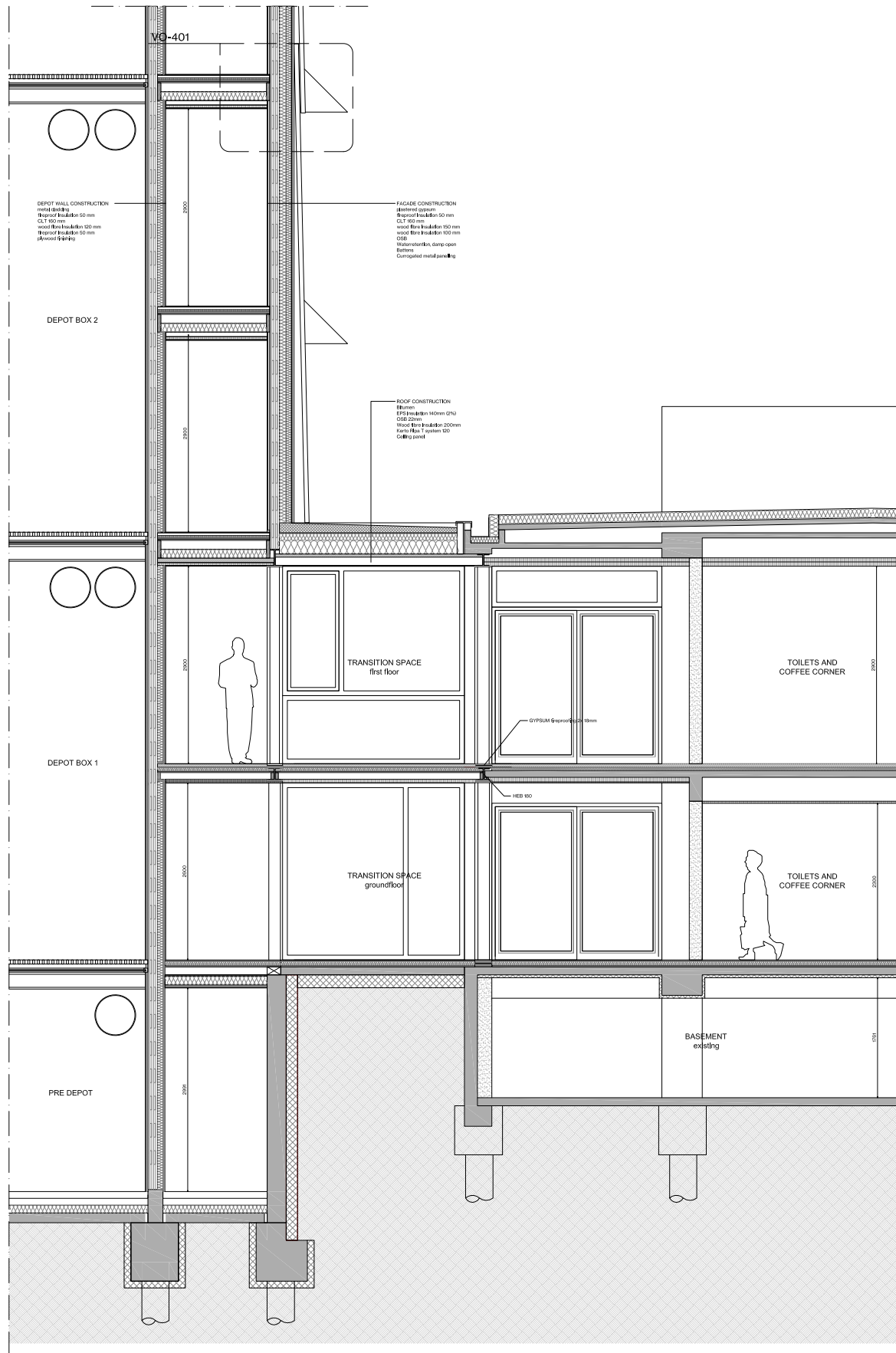




Around the corner, detailing the facade panels



In the model the panels do not go around the corner yet, the detail is to be decided yet.

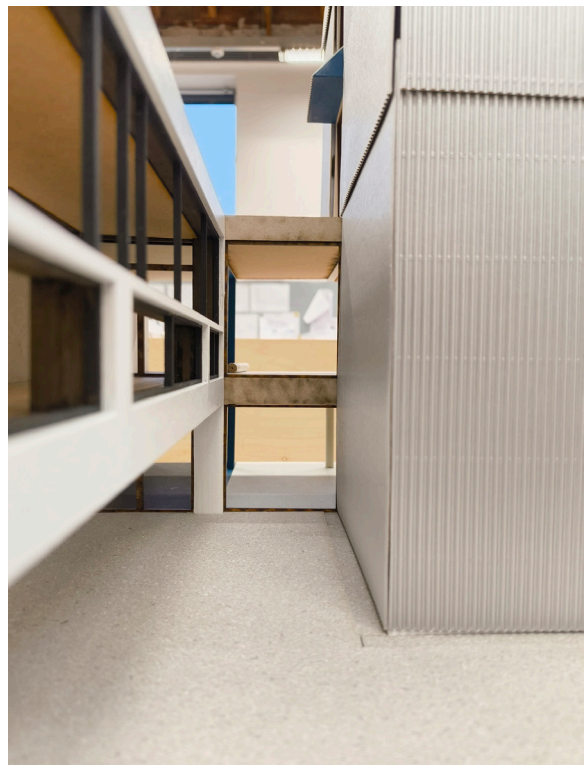


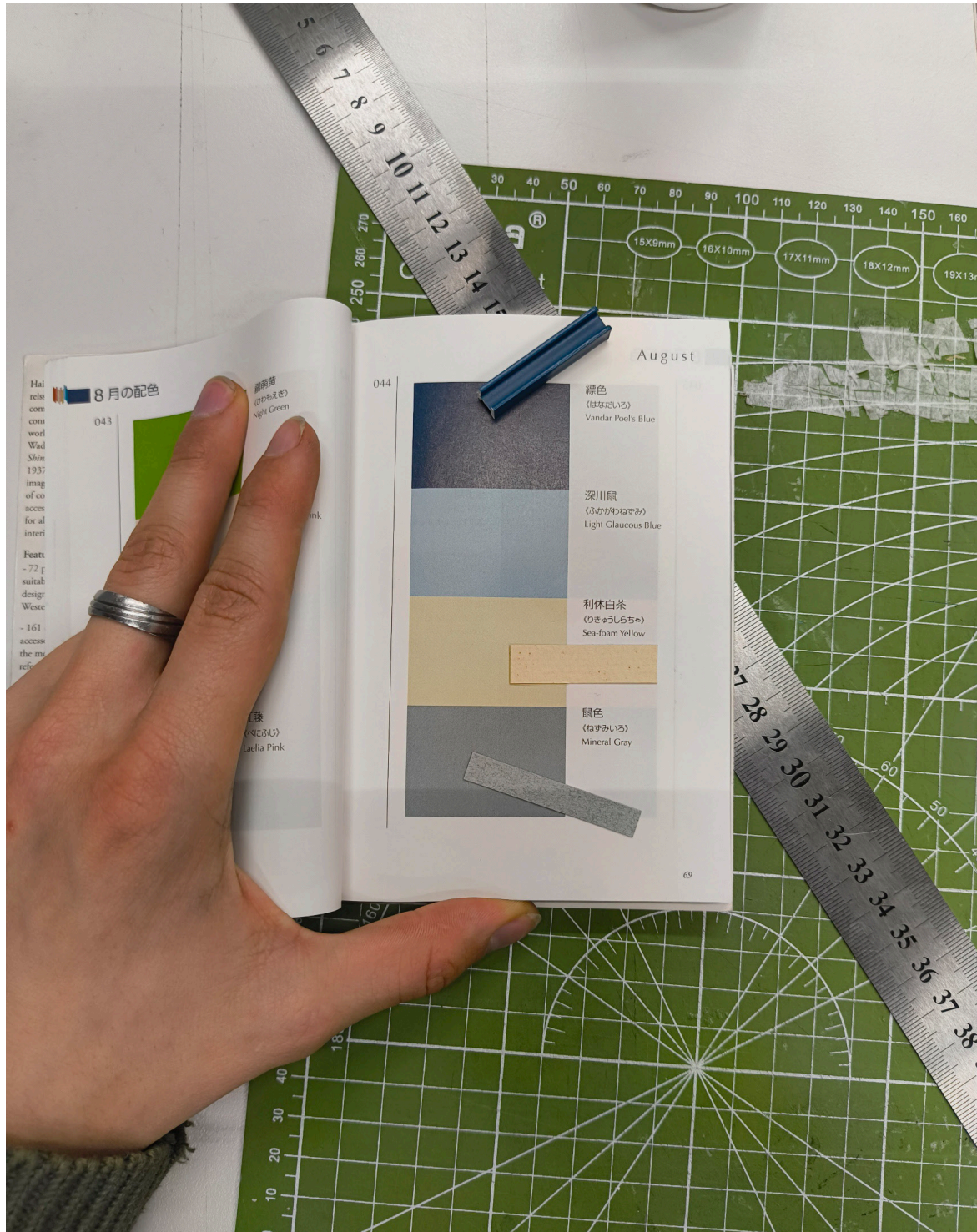
Modelling & color coding

In order to successfully build models as quickly as we are asked to do for in this instance, one must abstract efficiently. If done correctly, the surrounding that need to be understandable is easier to build and you win time that can be used for the important - more detailed - elements.

In this model I decided to build a structural base as a lasercut file, that would allow me to erect a model as soon as possible. This model then helped me understand the scale of my spaces and interventions without me actually designing them in detail.

Only after building this 'frame like' model, I started designing and color coding the spaces and solve the actual details.





Color-coding with the help of the 'holy' Seigensha, a dictionary of color combinations, vol 2.

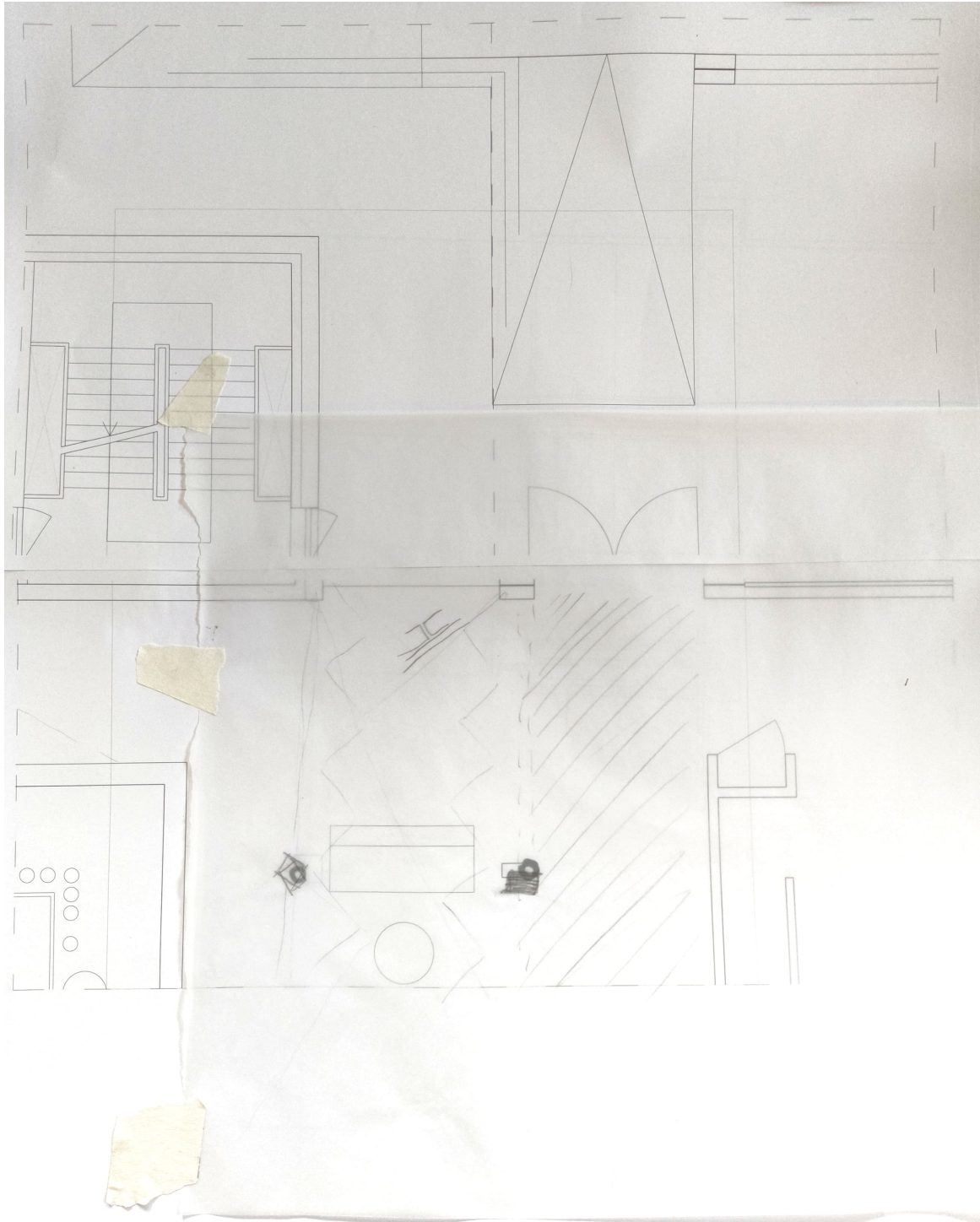
Interpretating the space in between

By breaking up the existing wall and opening up the clt facade, a space is created between old and new. The space has some columns. These columns and the beams they carry define borders in the space that might mean something, depending on their presence and expression.

Originally I imagined the same intervention of a blue steel beam and column in both the old and new facade. This breaks the space up into three pieces, the old the new and something in between.

But on further reflection this does not really make sense. Maybe the space should be broken up only once by the border between old and new and the inbetween space should be part of the new?



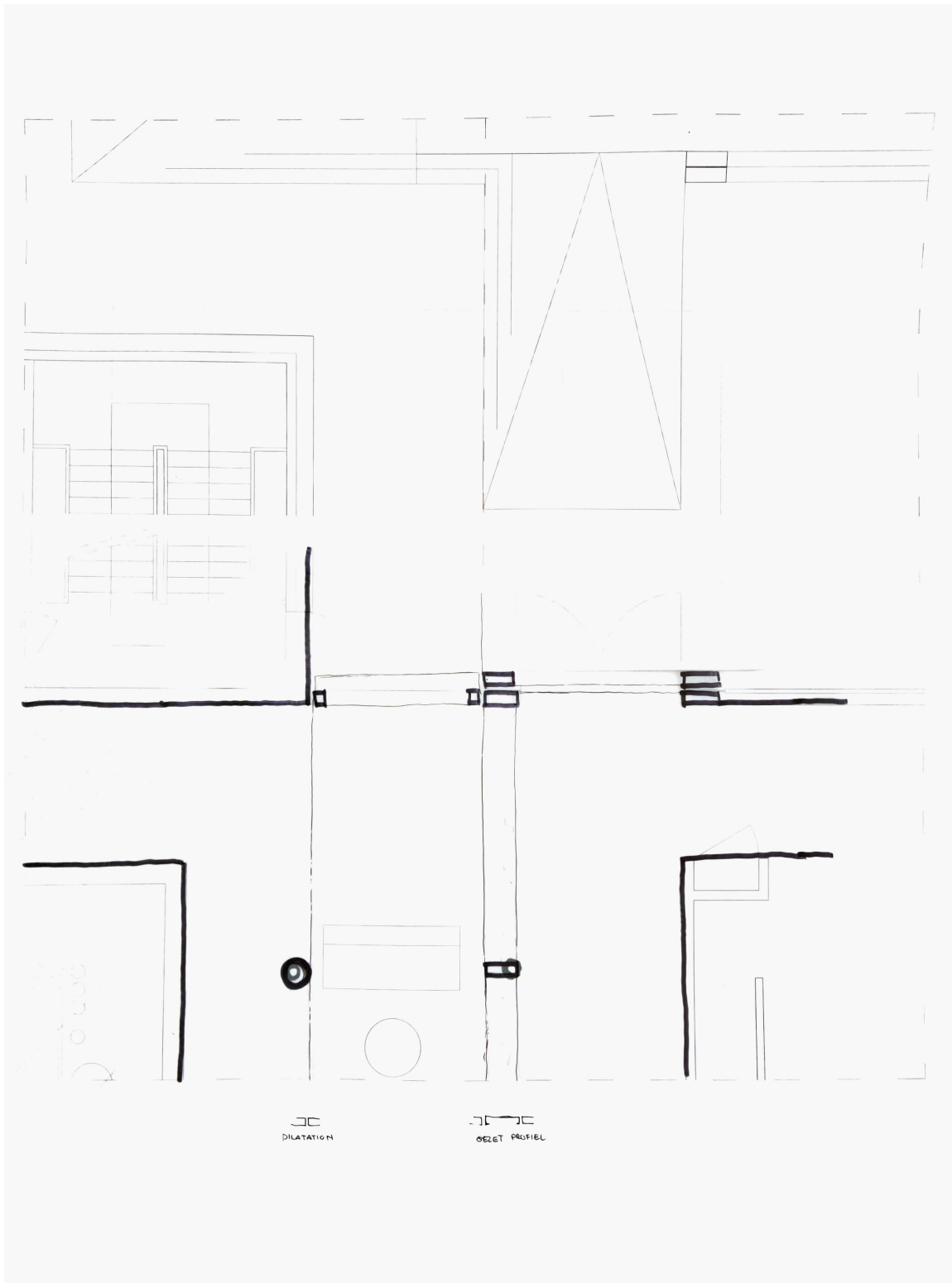


Interpretating the space in between

So from repeating the blue beam-column intervention twice, as seen on the pages before, it is now brought back to just the old-new detail. This way the space is effectively broken up into only two spaces.

This way we read the 'in between part' no more, but it becomes part of the new. The column on the new side becomes part of the series of round columns around the depot just like on the other side. The blue column is not round anymore but becomes a special intervention on the border of old-new. On exactly the place where the existing floor ends.





Two columns, the right is the blue moment between old and new, the left is part of the series of round columns around the depot.

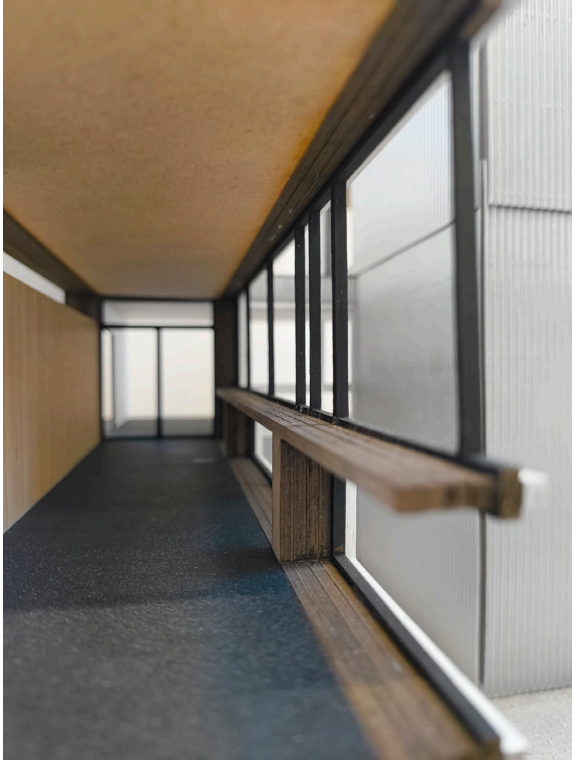
Emphasizing the transition from one to another

In some cases in the existing building, one does not clearly experience the transition from one building into another. Floors might change, ceiling heights and other dimensions too, yet it is not a moment of experience. Of celebration.

The transition of the existing part by Stynen into the Archive building is quite a clear one. Besides the clear moment of touching around the blue steel structure that breaks the space into two, there is also this moment of walking in the hallway.

The buildings stand facing each other, you experience the tall building up close before entering it around the corner. It is this moment of celebration and experience that helps the understanding of the transition from one to another.





Because the two buildings face each other, the transition becomes clear from the hallway. Before entering the archive building, you walk along it for some meters.

Section model pictures





Section model pictures





Section model pictures





Post P3 Exhibition

A collective exhibition of our projects, a room full of models. P3 allowed me to reflect on my whole project again. After zooming into a fragment, we're encouraged to take a step back and investigate the consequences for the whole project and its surroundings again.

P3 Exhibition





P3 Feedback

Feedback:

The idea of the insulated box, giving the image to the building is an important driver for the project. The shared corner is a festive moment. It affirms the idea of the Singel as an assemblage of architectural expressions from different eras and also marks the step towards the city. Show this relationship and examine it by also drawing/building the surrounding buildings.

What defines the scale of this building? What is the reference to the existing dimensions of Stynen? How does the relationship between the existing structure and the new addition manifest in detail? Overall, the public space within the new building feels very compact, and certain connections appear rather tight. What if the depot doesn't sit on the ground but is raised on legs?

Your proposal affects the understanding of the larger whole. What is the role of the object in relation to the center? De Singel possesses a shared public quality. What brings people together? Many parts, many entrances also make orientation more difficult.

What kind of space does your project create and what kind of experience does it offer to the visitors? How do they experience the interaction between the building volumes — in terms of materiality, space, form? What kinds of visual connections are there?

Your proposal defines a series of discipline-specific facilities arranged around a shared foyer and a set of communal spaces. Clear diagrams explaining the key ideas would help to contextualize this. Describe the parts and give the elements names: Circulation. Logistics. Archive/Non-Archive? Foyer, the courtyard ...

ANNA P3

D: tactile way between old and new

- How do you distinguish between archive and other spaces?
- How does it work infrastructure wise?
- interaction between potato facade (as monumental) ~~to~~ ~~with~~ and new entrance

Dan: moving the entrance

one bay

or creating the entrance pocket?

- Programs
- Gardens

Silas P3

Dennis: extension is distinguished, how do the entrances work? What do visitors experience when entering this new extension? Materiality, spatial?

Daniel: - Have you considered what would happen if the bottom is pushed up? It sort of becomes a gube on top of columns

- What is the central space? Show more this central space where people arrive inside Te Singel
- The courtyard is really important what is that space? Describe the spatial condition

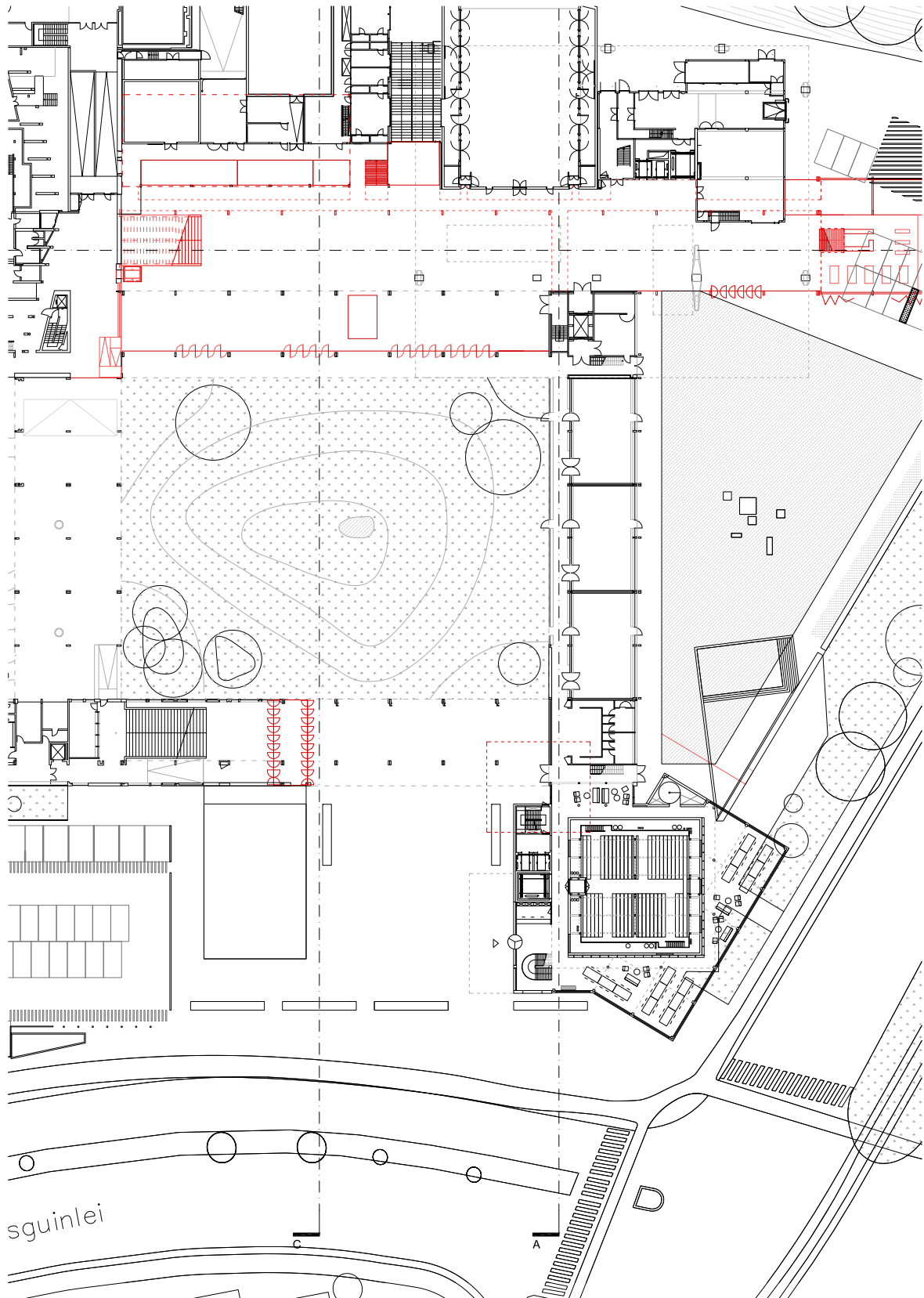
Dennis: if you add your extension it also has consequences for your entrance space.

Entrance square, courtyard and landscape design

I am not a landscape architect. Neither am I graduating in landscape architecture, therefore I will refrain myself from attempting landscape design as much as is possible in this project. Having said that, I believe the relation between built environment and landscape is an inherent one. As architects our work has consequences on the surrounding landscape that have to be acknowledged. The obvious one within this instance would be the direct public space around the proposed corner figure, and the second one is the courtyard and its relation to the entrance square and to the new foyer.

On a large scale, I propose a new main circulation from the 'entrance square' underneath the Stynen low through the courtyard, again underneath the Stynen low and into the new foyer (currently corridor). This path through the courtyard could be interpreted as a permanent hardend surface in the ground with seating along its clear borders, yet it might just as well be an semi open tiled path way that gently leads one through. I'm unsure what it should be, and I believe this to be fine. Irrelevant - for now - even, as I see it as part of the design of the foyer (which I am not thoroughly designing either).

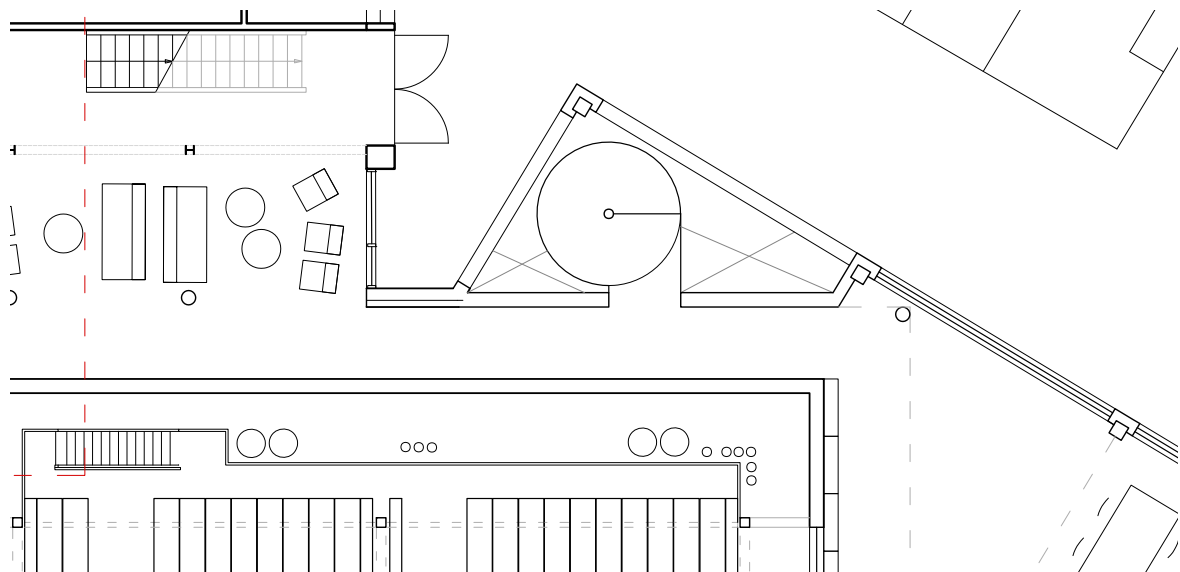
The entrance square is another story, as it really is an integral part of the understanding, workings and perceivance of the corner figure, and thus should be part of the design exercise. It's current state effectively consists of two smaller entrance squares with a piece of grass in between. One underneath the canopy and one directly at the corner, in front of the 'illegal' ramp. The pathway underneath the Stynen low is hardly accessible because of the water in front and the bicycle parking underneath. I propose to remove the water, and move the bicycle parking to underneath the canopy. This opens up the pathway underneath the Stynen low and strengthens its visual relationship with the courtyard. Then with the corner figure directly on the corner - as its' name suggests - a space emerges between canopy, Stynen low and the corner figure. This space - which currently is a piece of grass - becomes the new 'entrance square' from where one might enter De Singel in multiple ways. To go underneath the Stynen low allows either to use the existing main entrance towards the stair or to go into the courtyard towards the new foyer. The other option is to enter the corner figure directly, through this entrance one can get anywhere in the building as well through the seamless connection to the existing hallways.



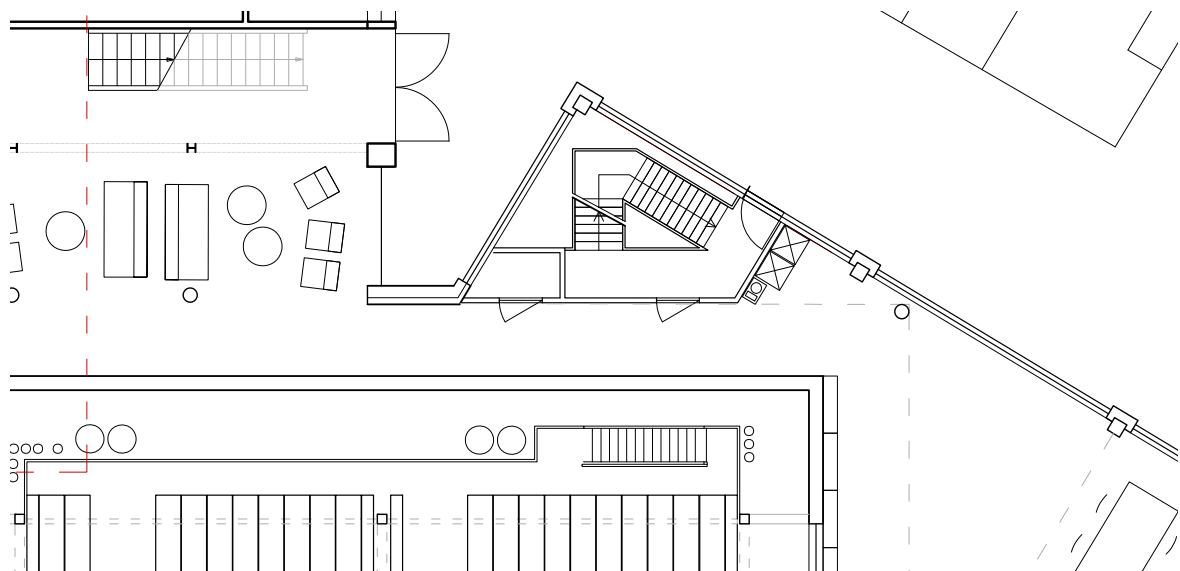
The spiral stair, fire escape from all floors



Fire escape spiral stair by Bruther at Maison Julie-Victoire Daubié. Picture by Salem Mostefaoui, source: <https://sailemm.format.com/bruther-jvd#17>



New fire escape, an open air spiral stair within the frame of the lower volume. Breaking through it on the higher floors along the archive silo.



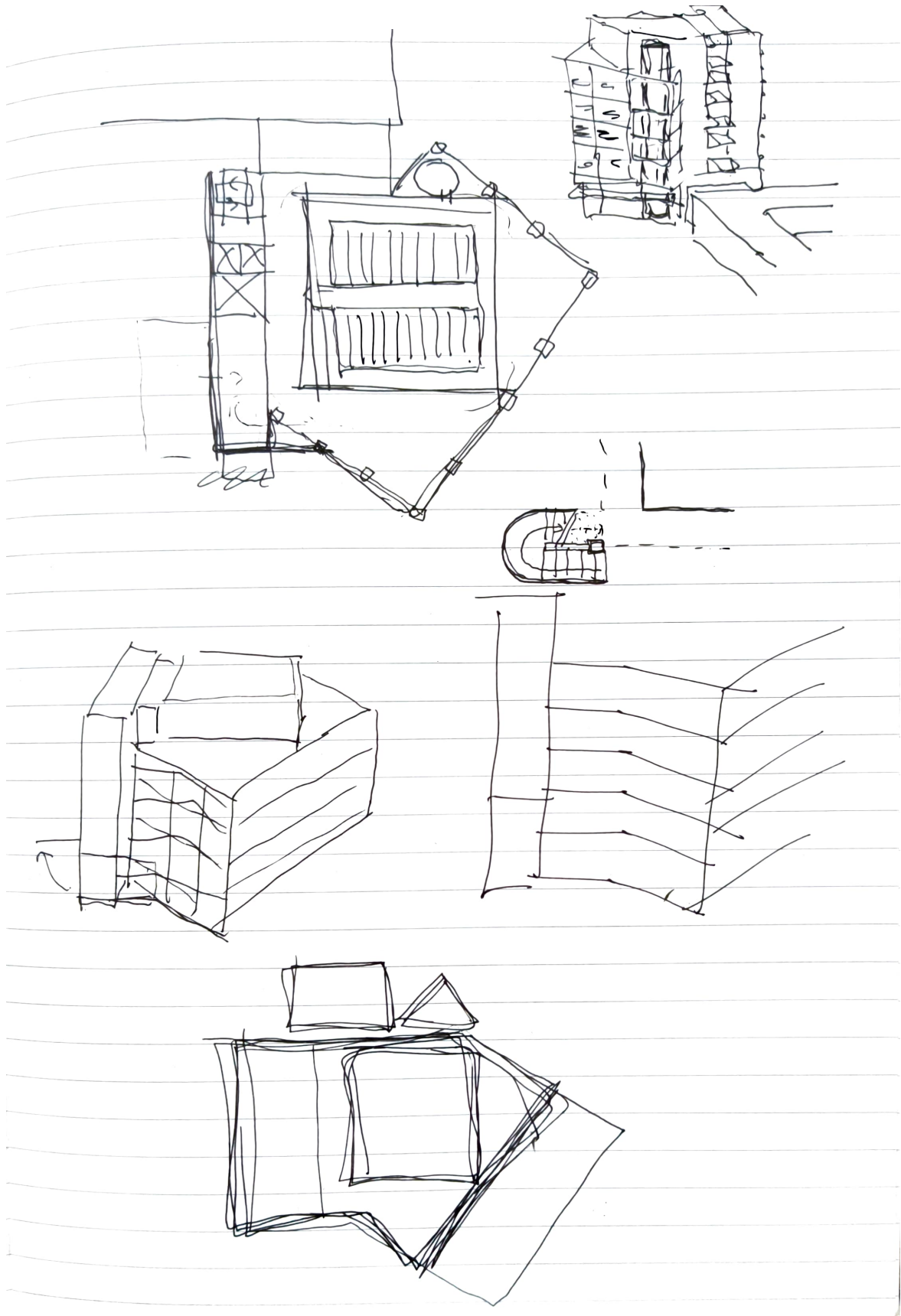
Initial fire escape, an interior stair that would allow a similar vertical relation along the facade of the lower volume, but did not reach to the higher floors of the archive silo.

From volume to wrap around, resolving the 'pee corner'

Both in drawing and model, the corner - created by the extension of the brother like tower facade - raises questions regarding feasibility, safety and spatial quality. In short, the corner does not work.

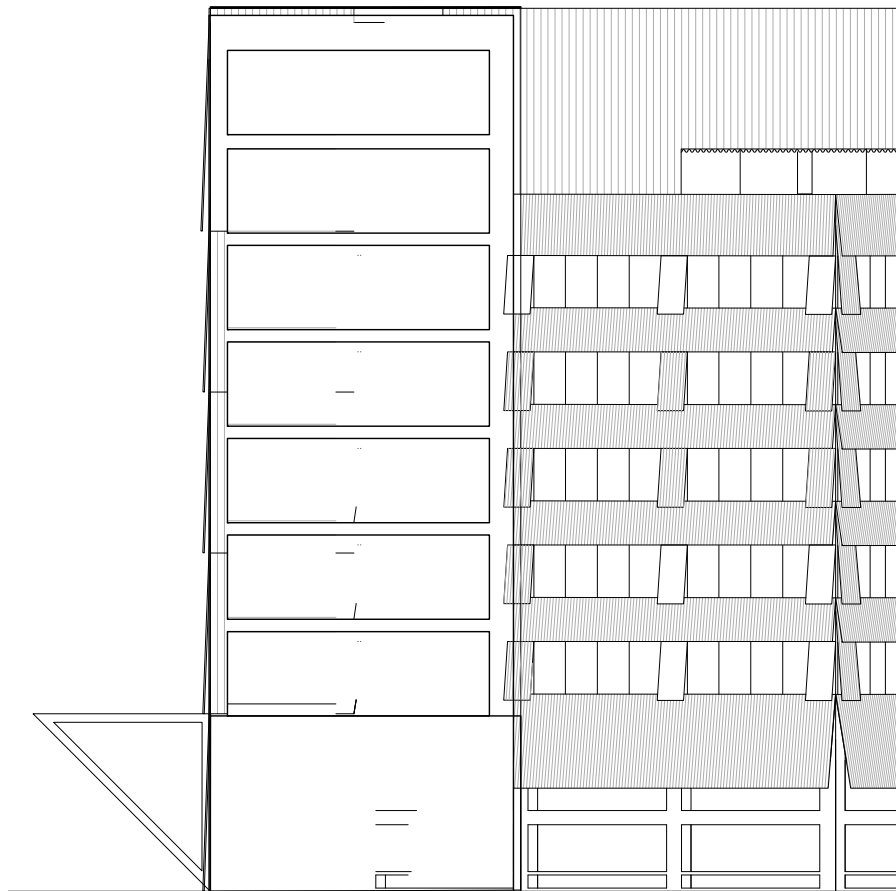


The 'pee corner' in question...

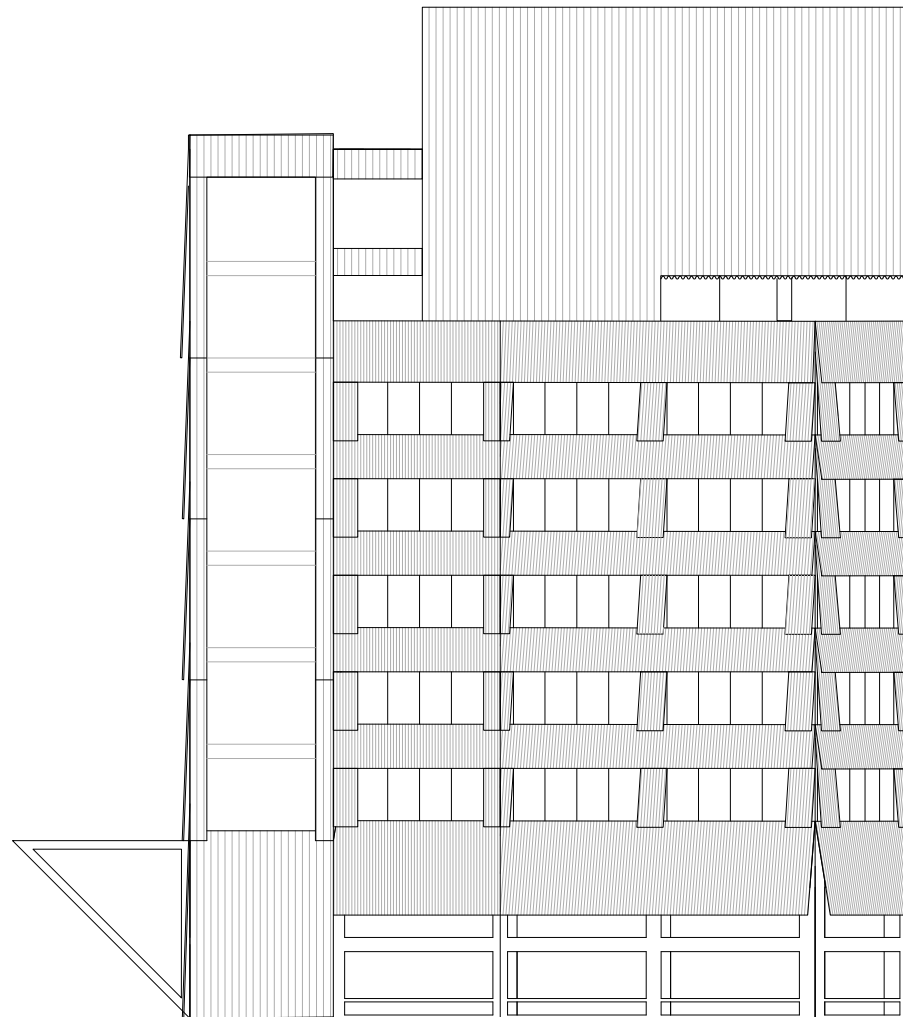


Rough sketches of the facade extending, instead of the corner.

Again, facades, volumes and surfaces

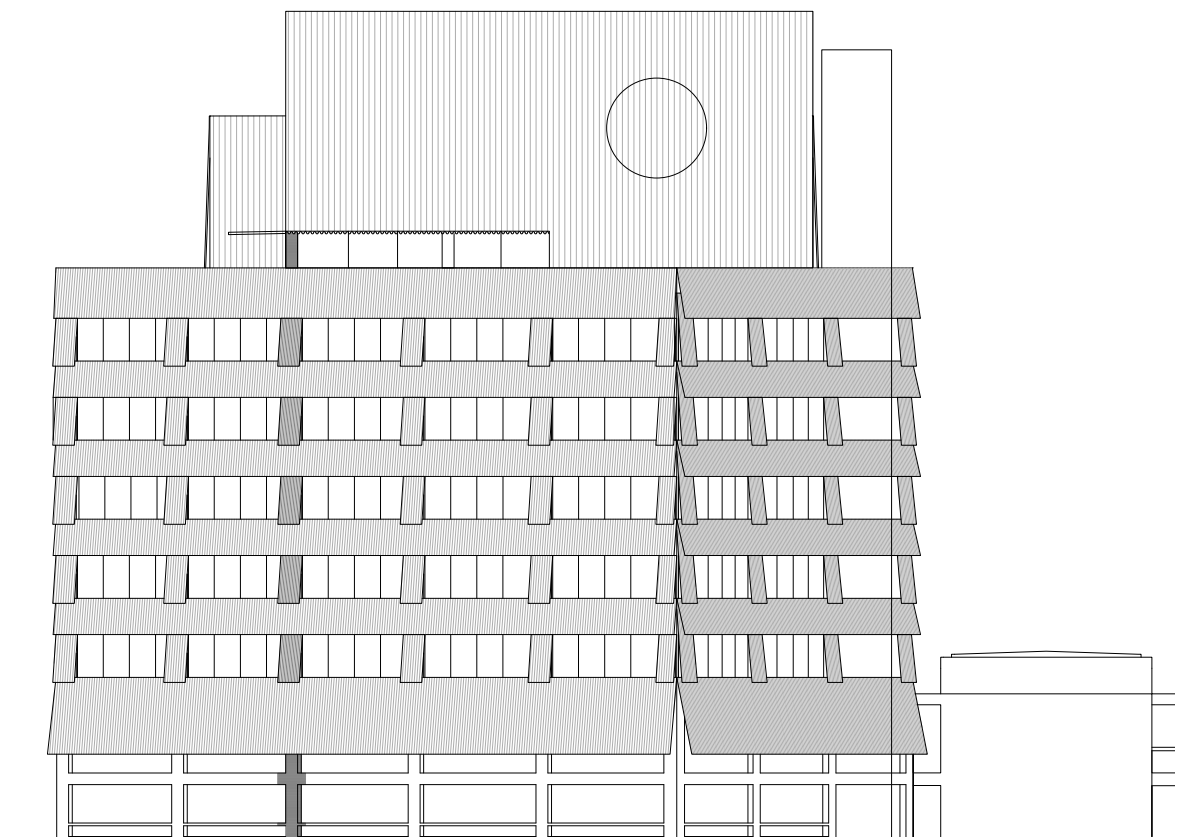


Extending the higher 'brutheer like' frontal tower facade into an equal of the lower facade on the right.

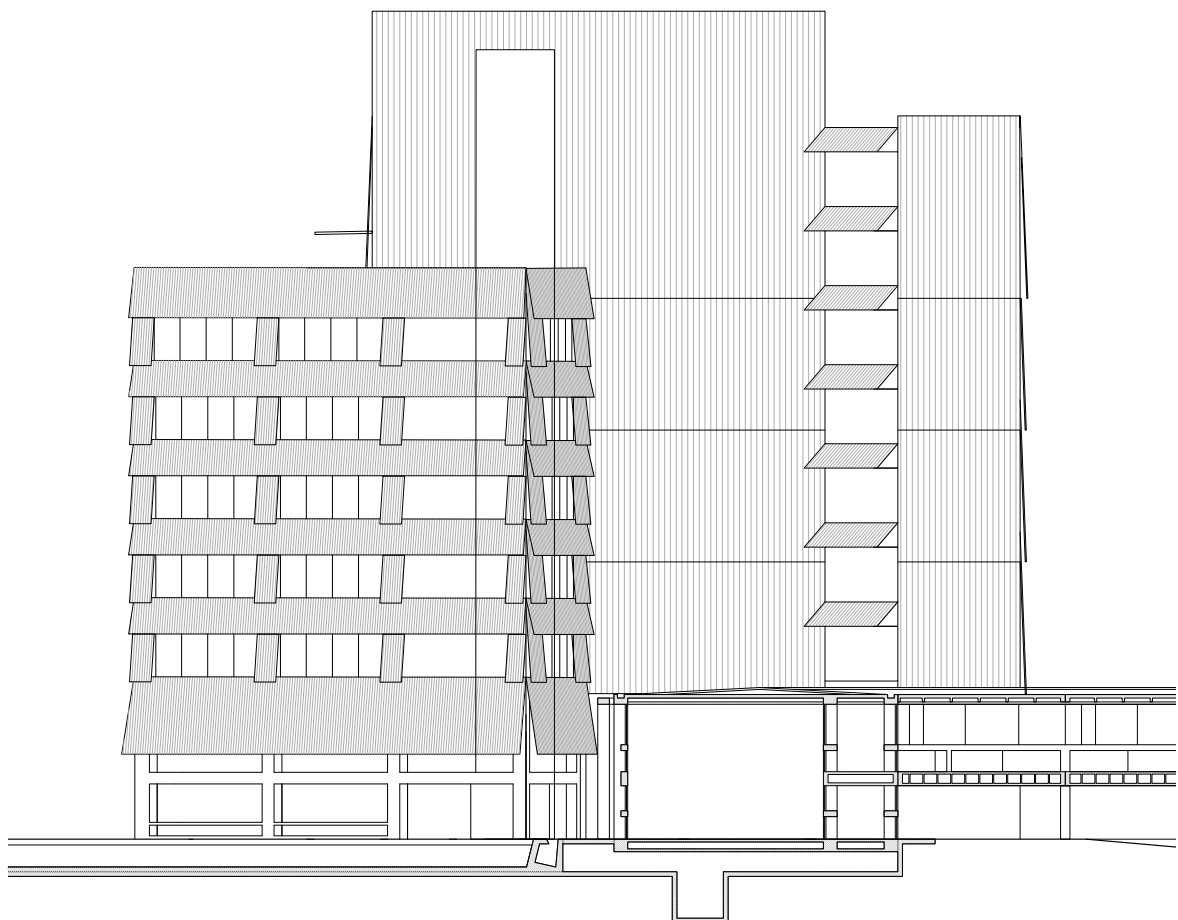


Wrappng the lower facade, breaking the notion and clarity of the volume. Allowing the 'bruther like' facade to stay intact and maintain the readability of the silo figure.

Drawingset, Facades

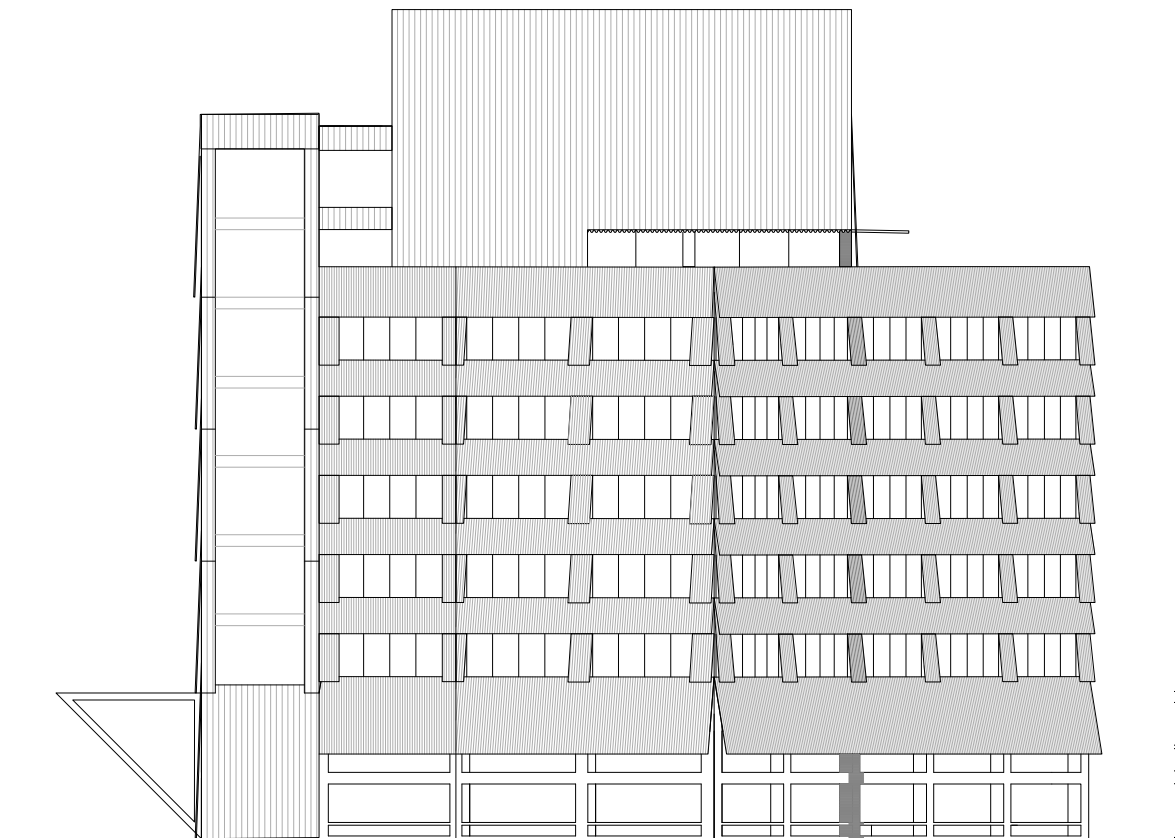


NE elevation

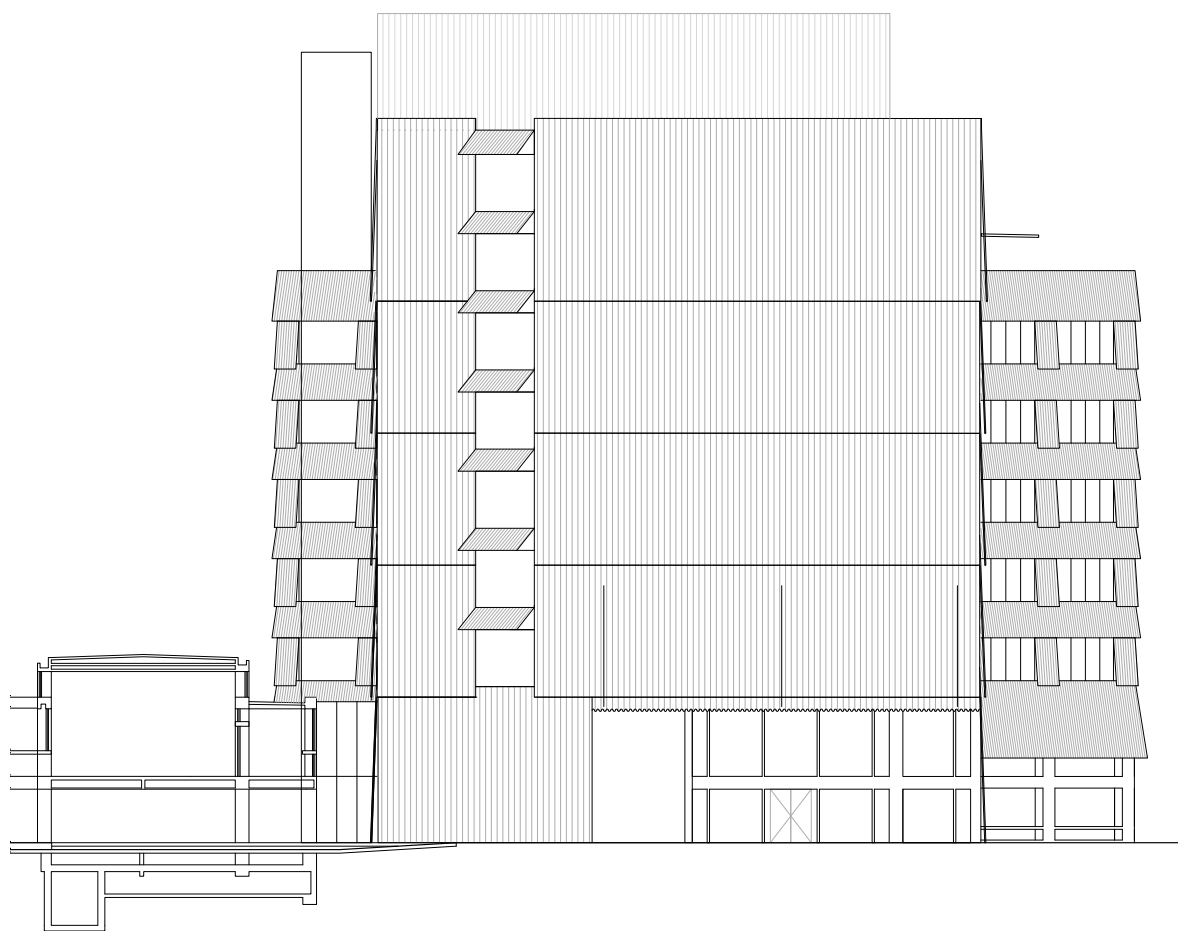


SW elevation

Drawingset, Facades



NW elevation

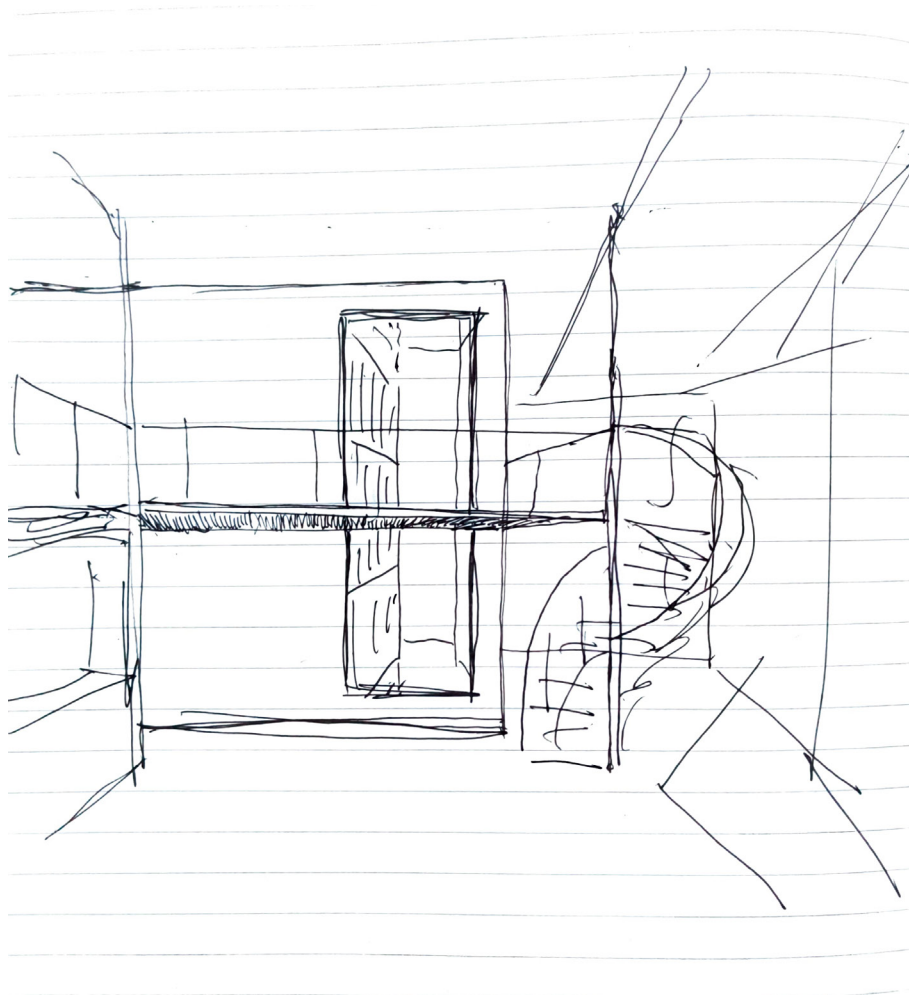


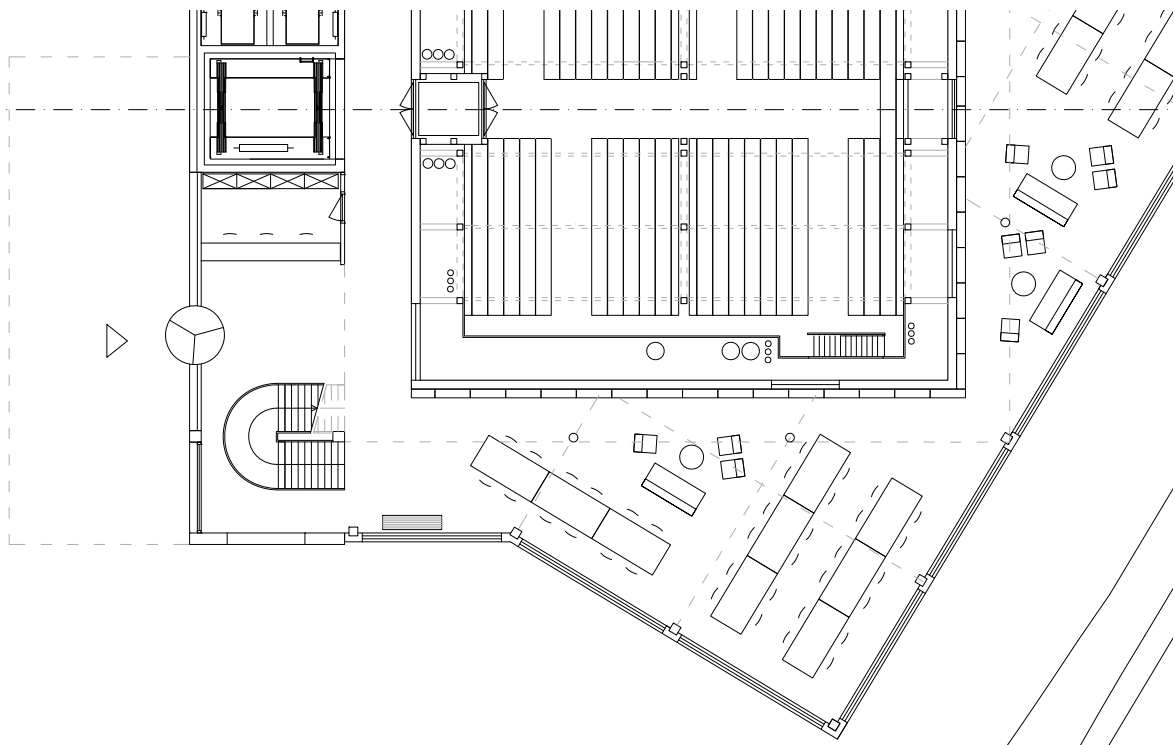
SE elevation

SE
1:

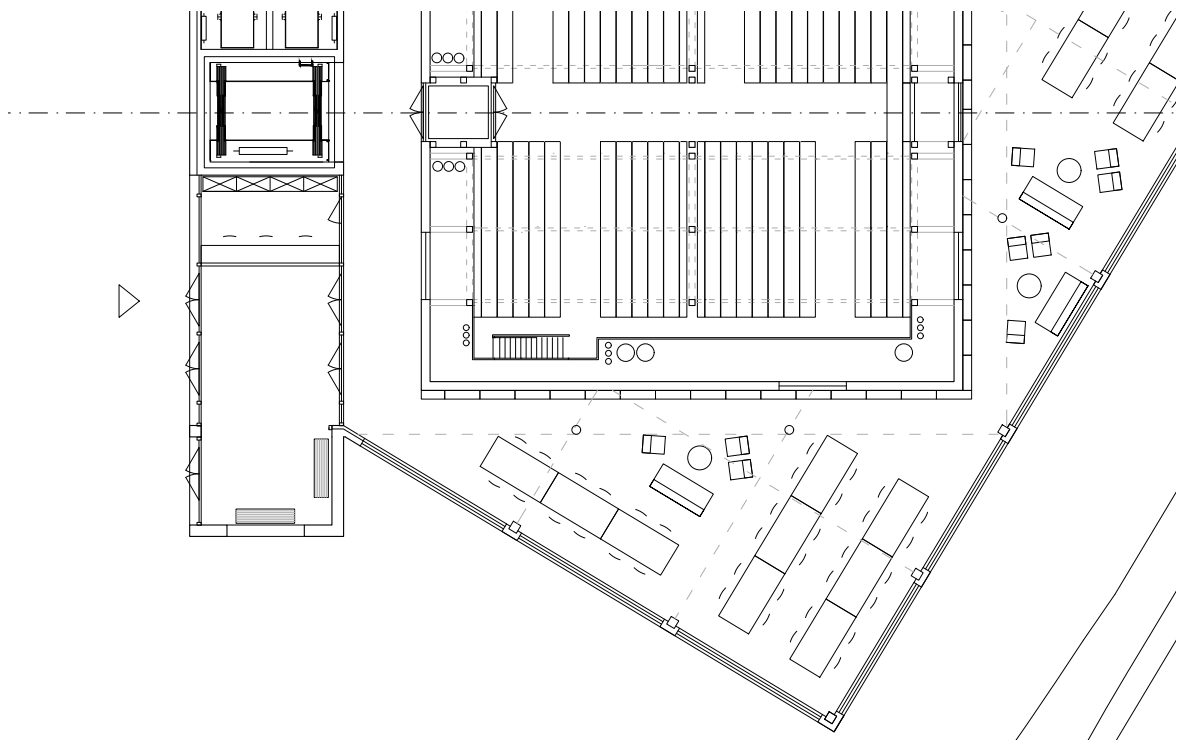
A smaller (but larger) entrance

By getting rid of the dead corner, the relation between the entrance and reading room on the groundfloor becomes more clear. The space becomes wider and allows for a central stair. The pass around the first corner of the archive volume becomes less cramped and the entrance itself is brought back to a single (double) door.





New singular entrance, wide hall and stair. Archive window directly in front of the entrance.



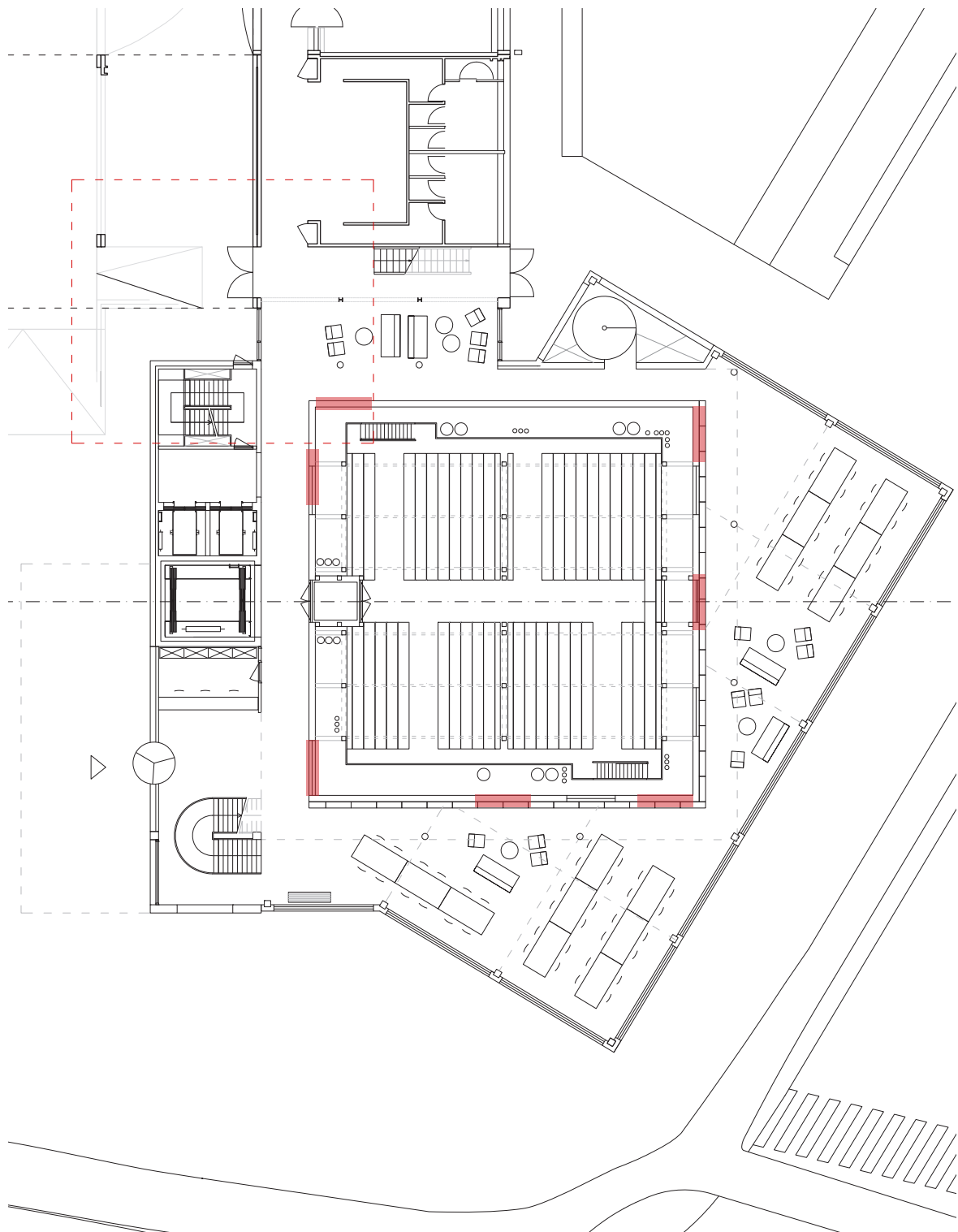
Old entrance, multiple doors end up in cramped corner around archive volume.

Windows into the archive, reading the verticality

This notion of looking into the archive and being able to see multiple floors of storage has been a core principle of the vertical system. Yet, it remained questionable how much of this vertical volume would actually be readable.

Until this point I imagined the windows to be looking at the volume, this allows for a close view of possible models or other archived material. It also shows a little bit more than just one floor, this meant looking up or down and experiencing the verticality but not the total object.

To make the vertical archive as a system readable, one should be able to see along the object. This allows for a further view and makes it possible to actually read the multiple floors from beginning to end. To make this possible, the windows should not just look directly at the volume, but should be placed on the corners. This works for example very well on the double height entrance, to directly see along the vertical system once you enter the building.



In red the new windows into the archive, on the corners and on other moments of interaction or approach.

Detailing the facade, some reference projects

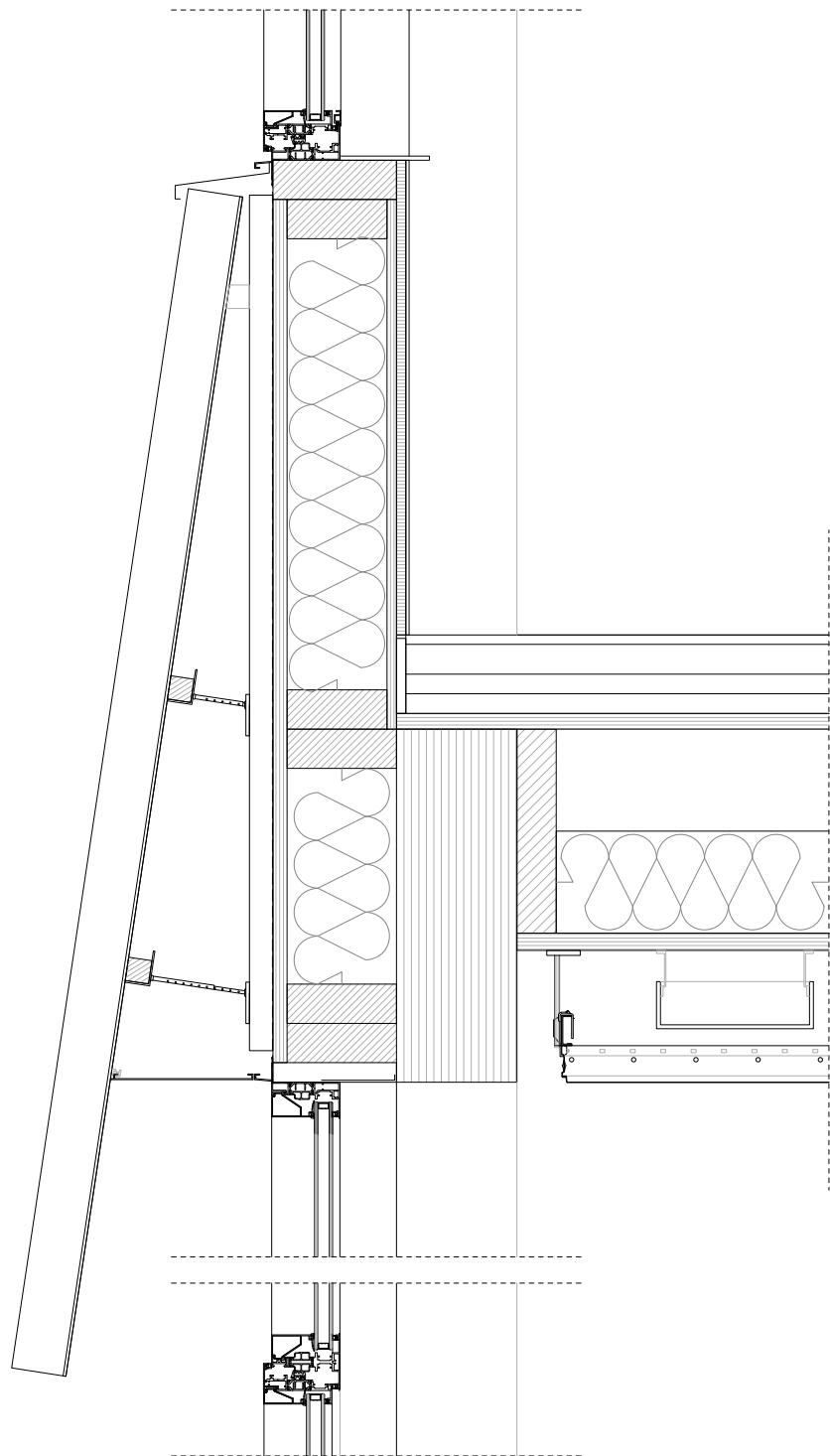


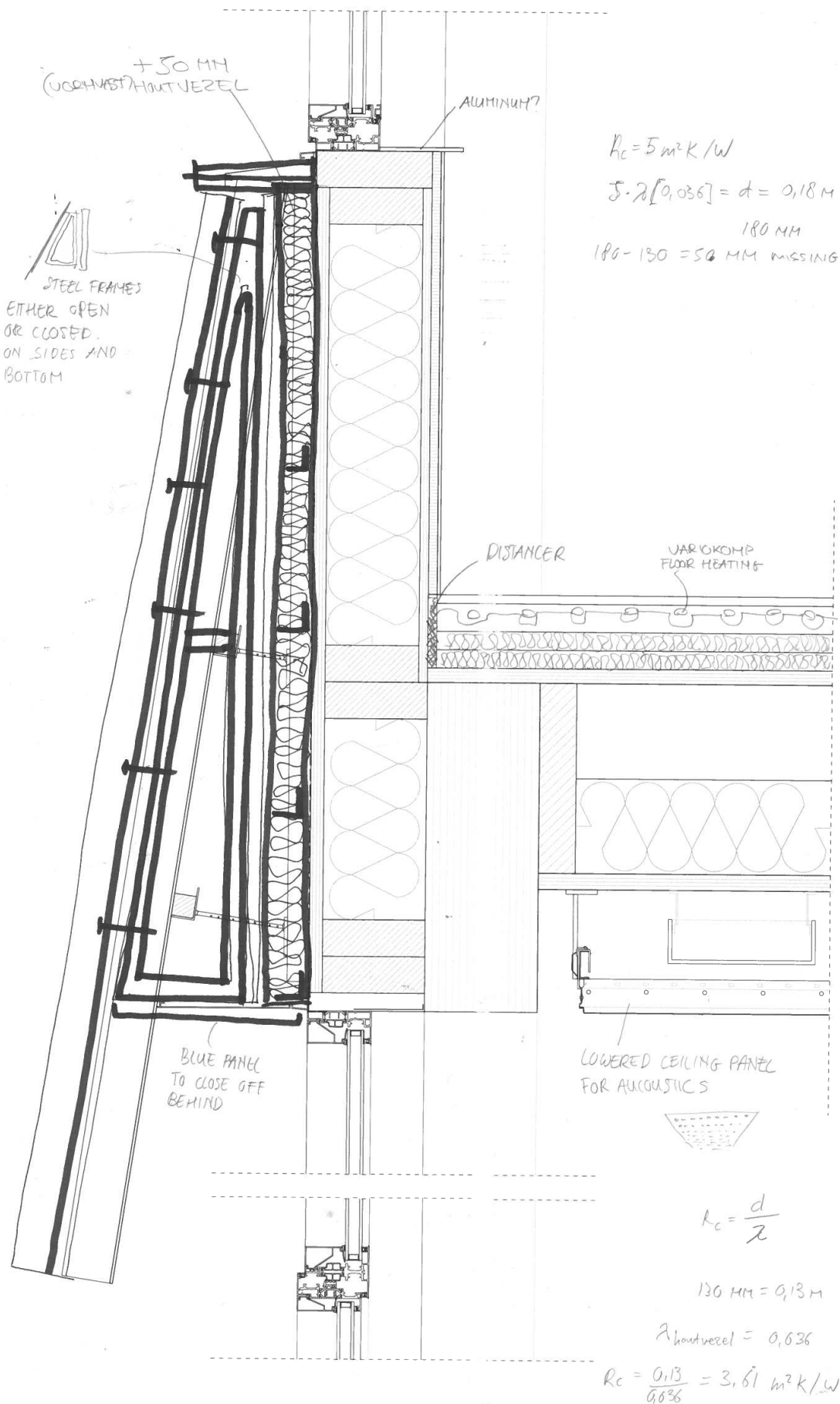
Mock-up by Caruso St John and Lütjens Padmanabhan, on Gutstrasse Cooperative Housing in Zurich, Switzerland. 2020–present



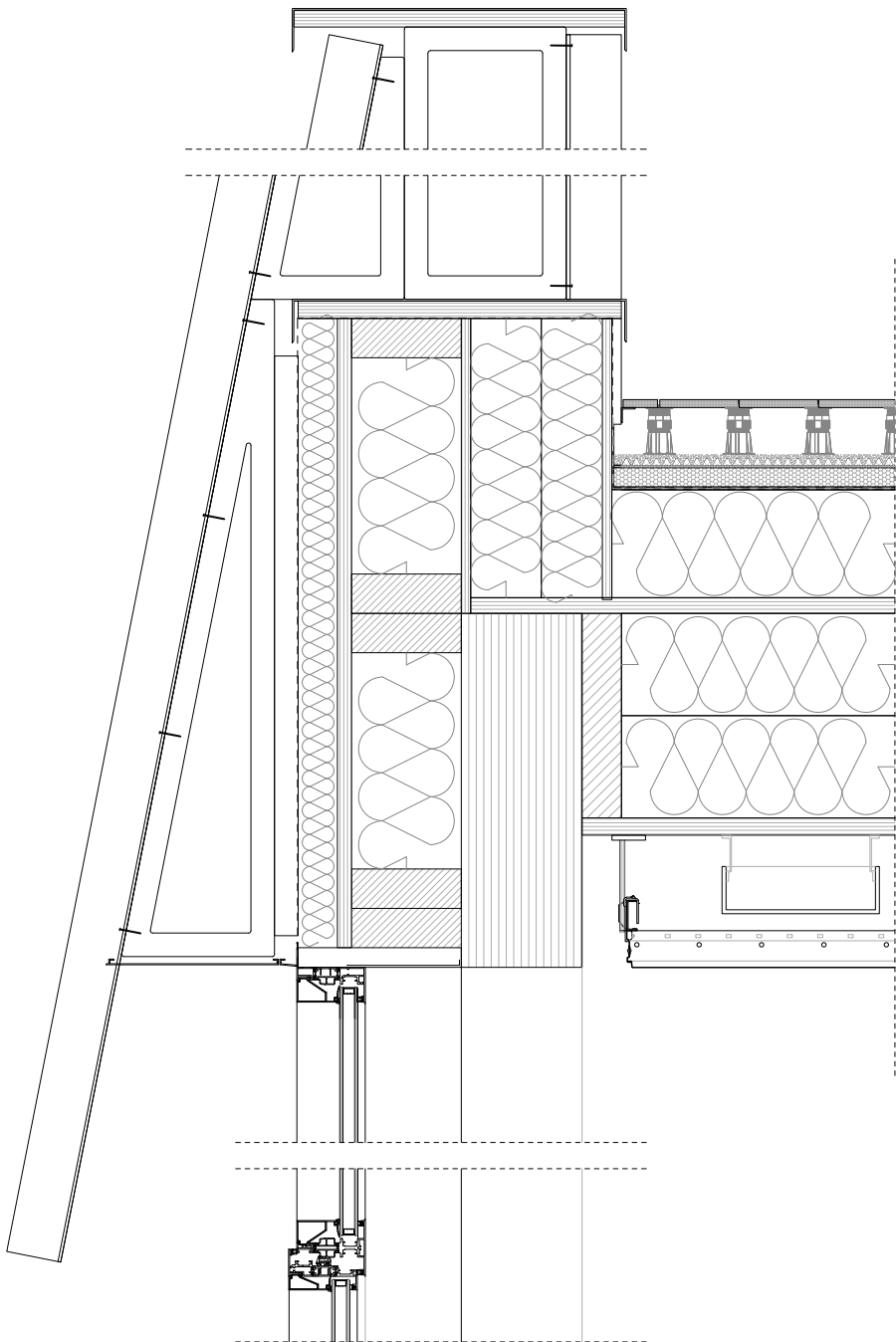
Esch Sintzel Architekten, *Wohnen im ehemaligen Weinlager* in Basel, Switzerland.
2018–23

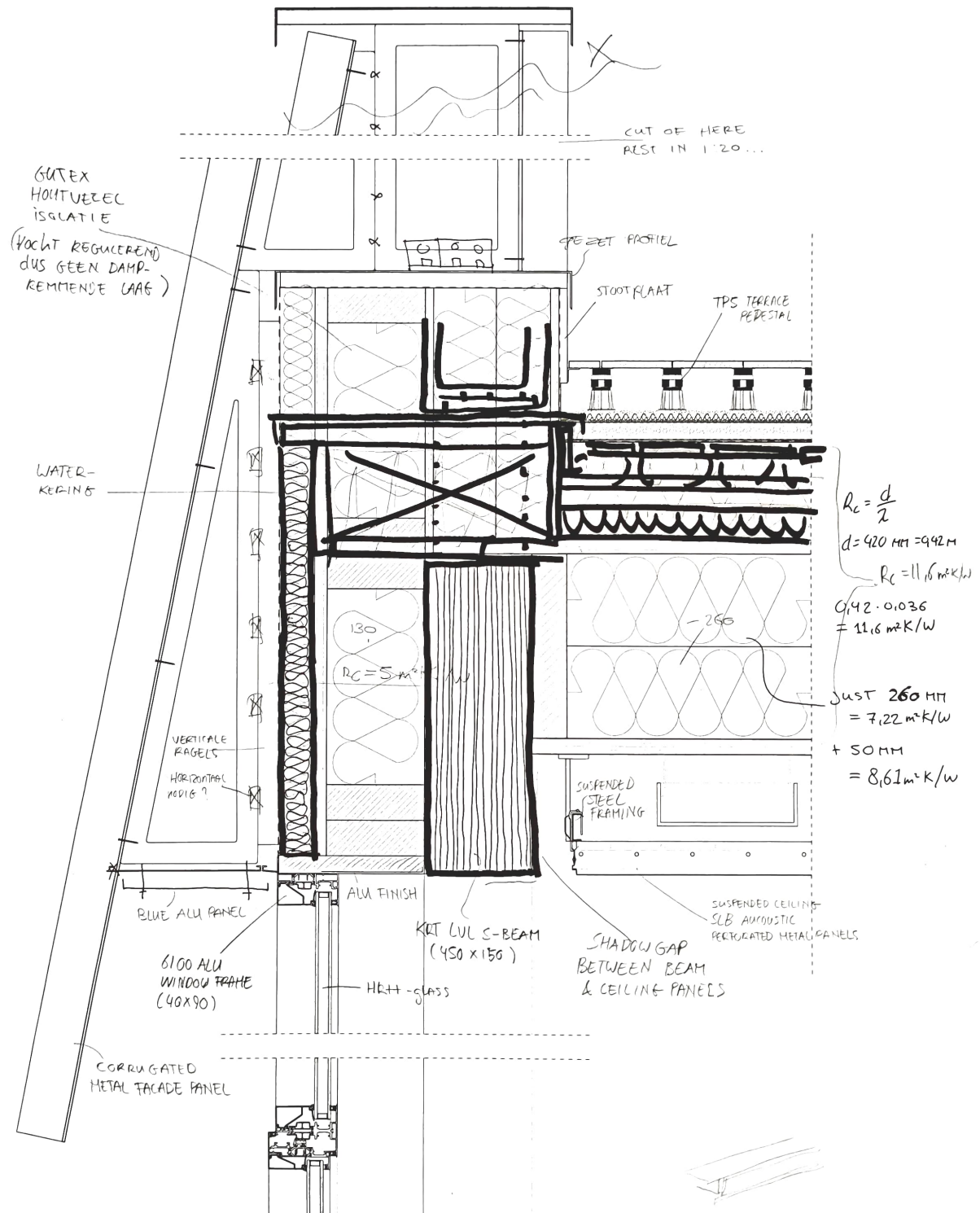
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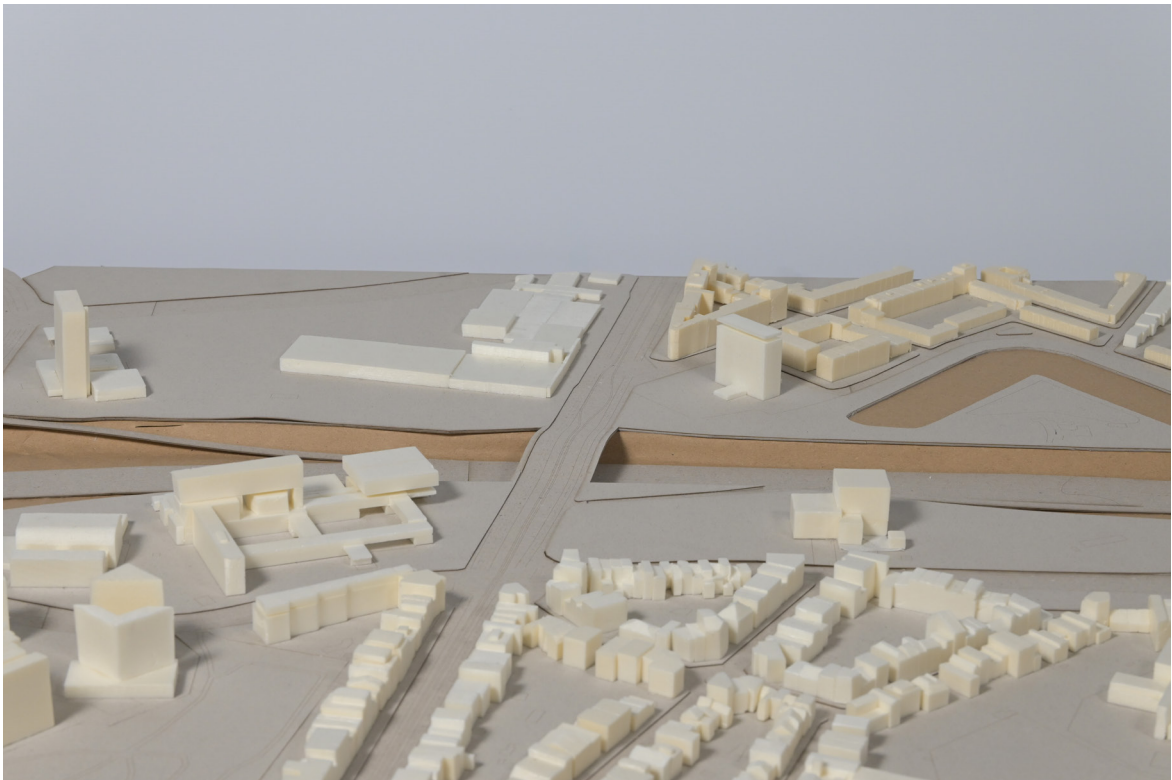


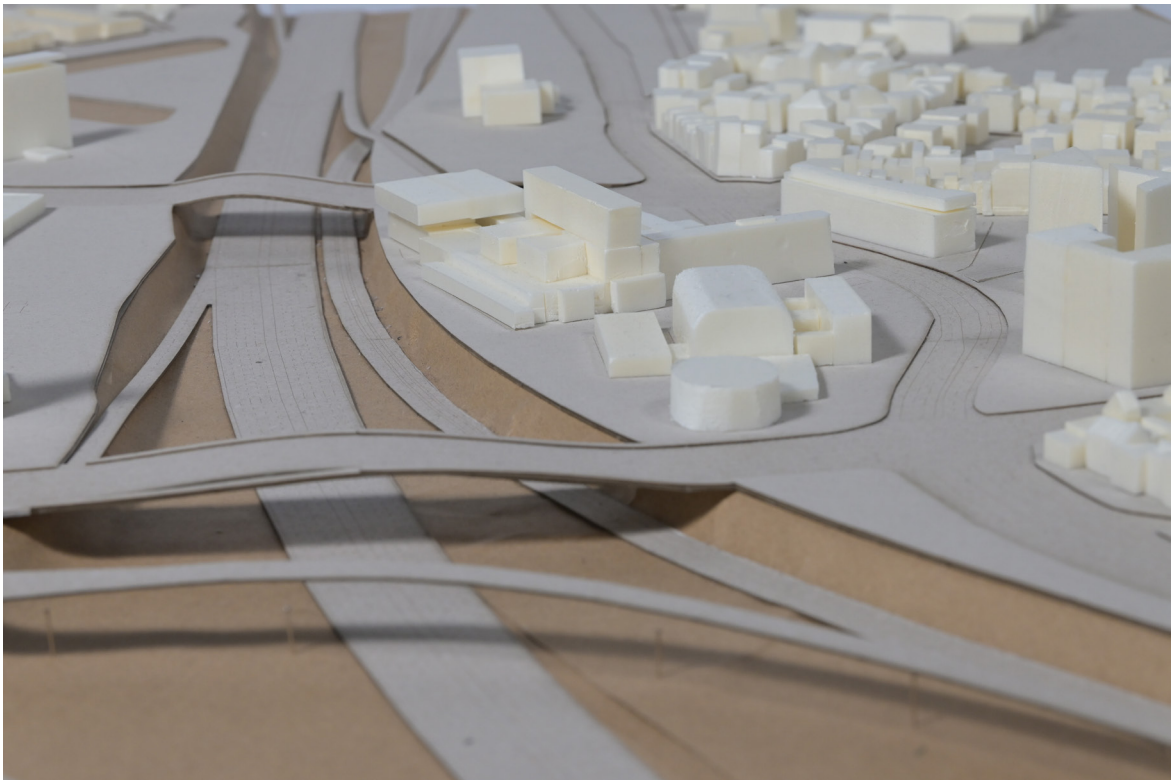
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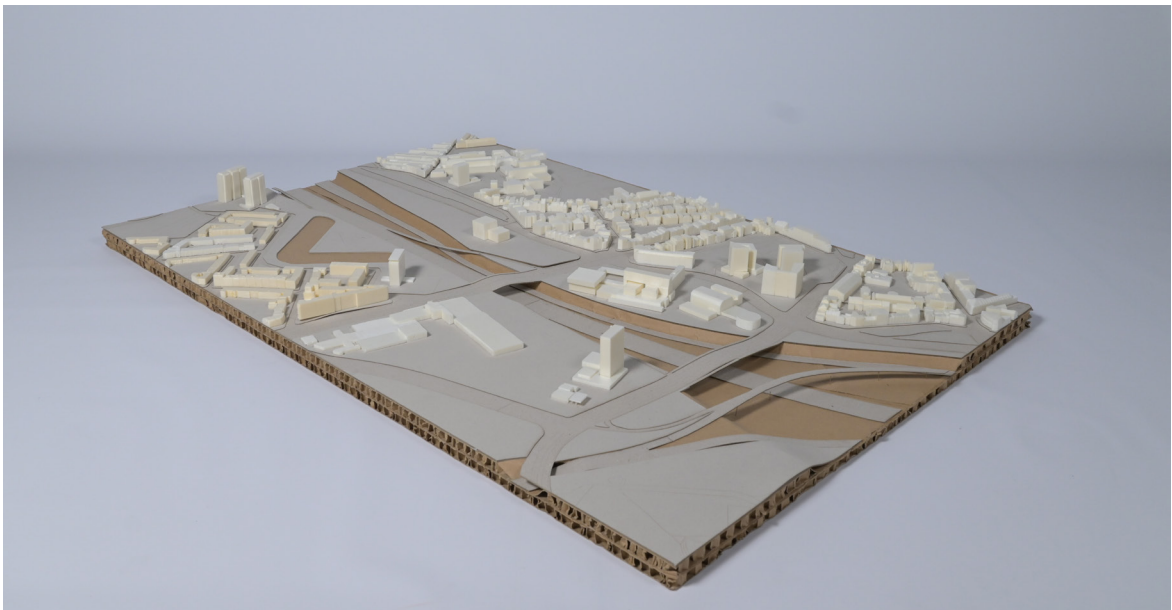
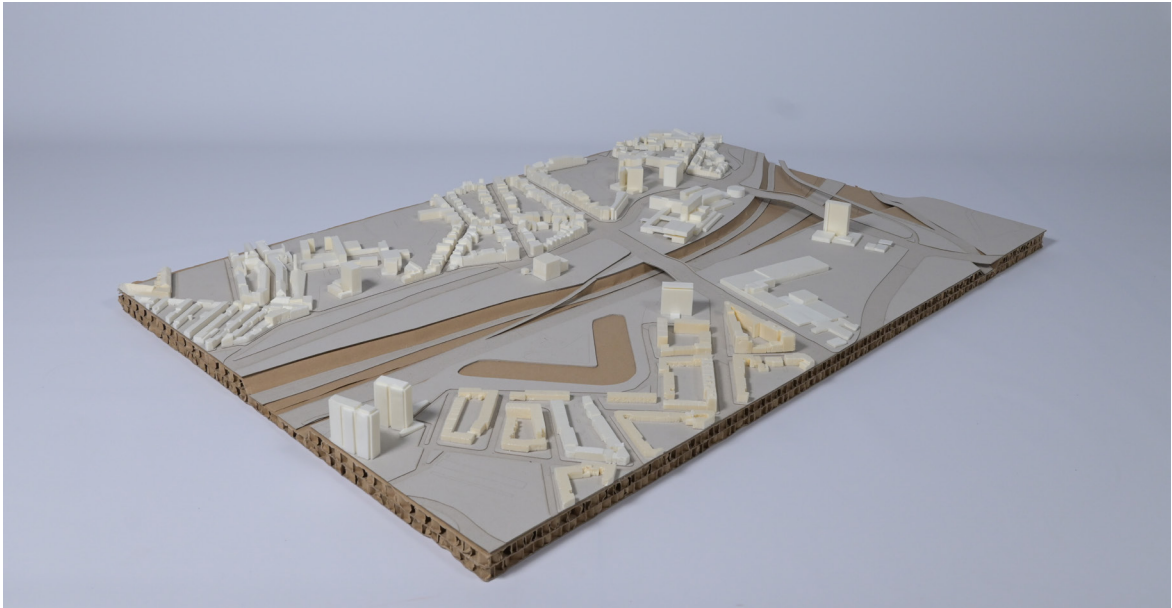


Photoseries collective 1:1250 site model





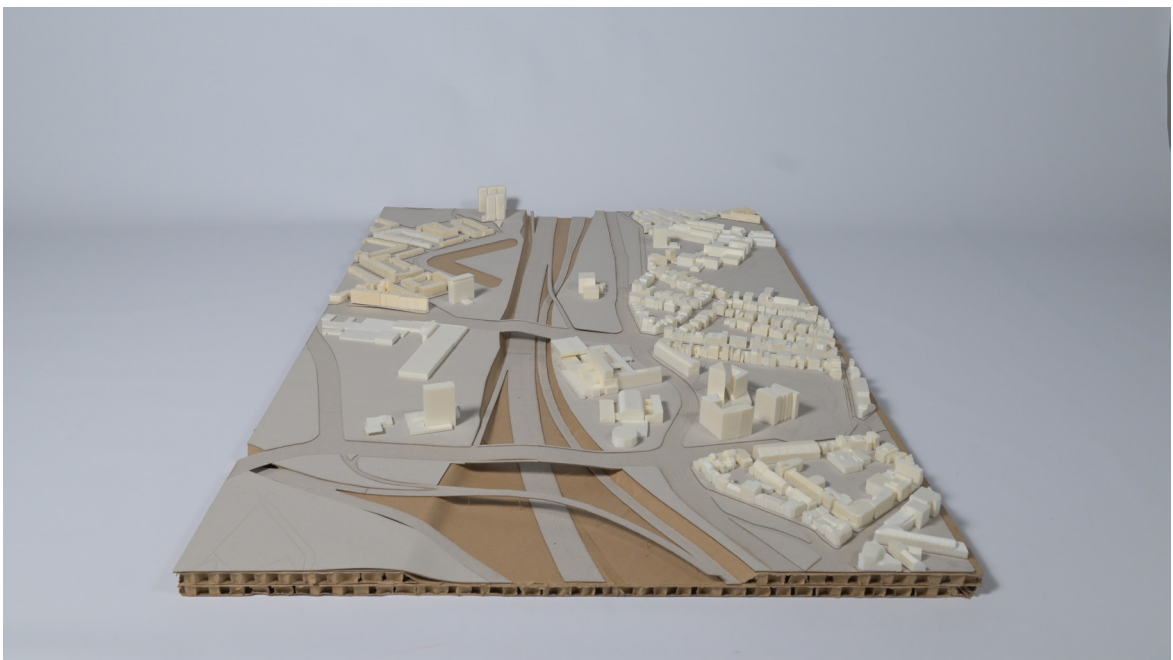
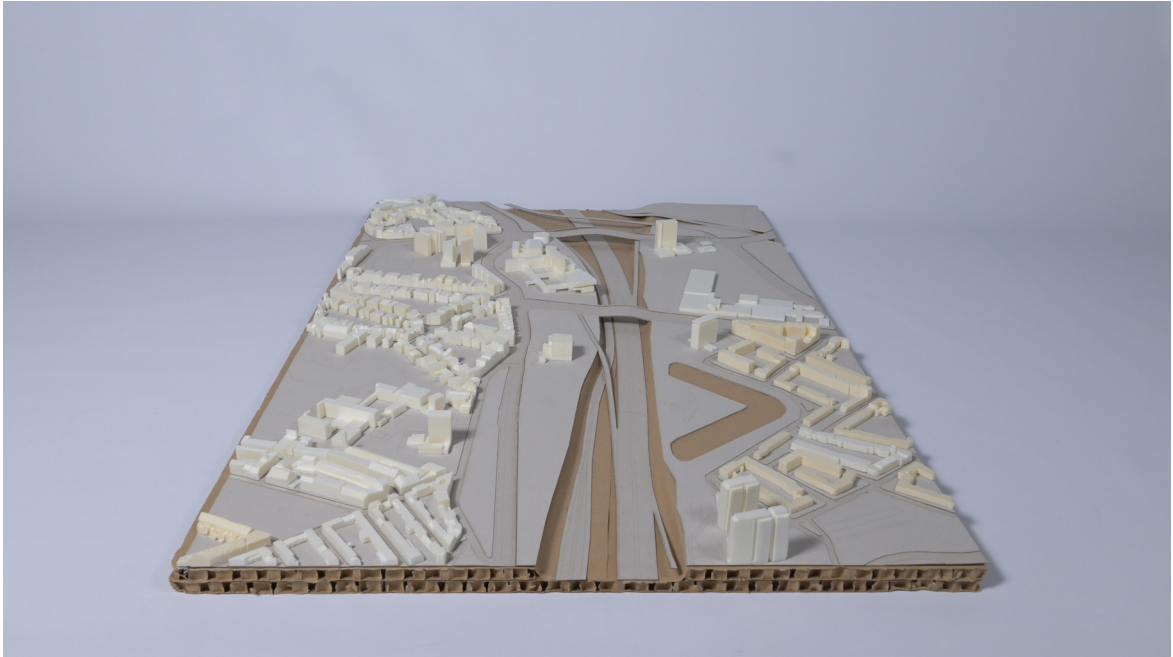
Photoseries collective 1:1250 site model



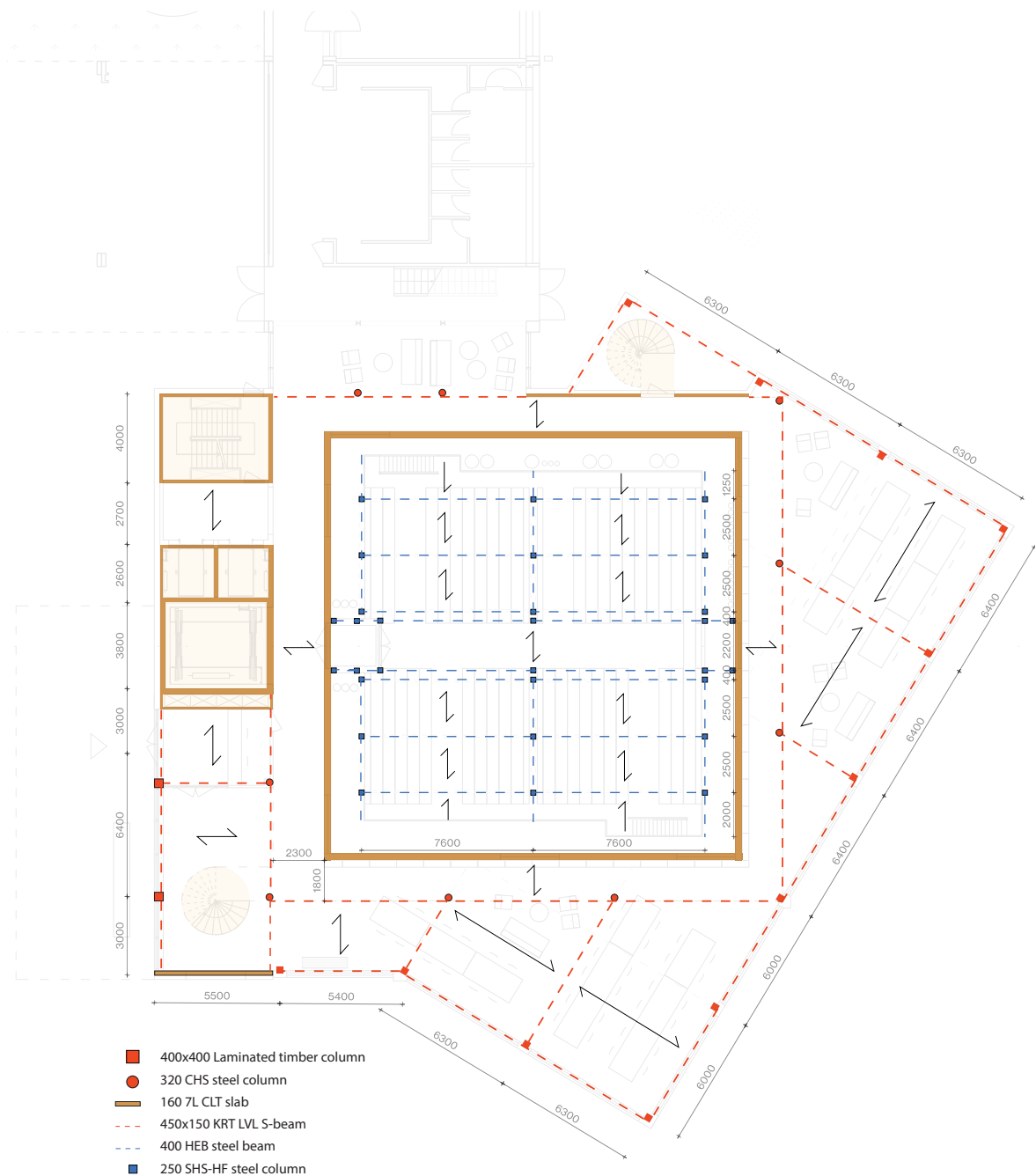


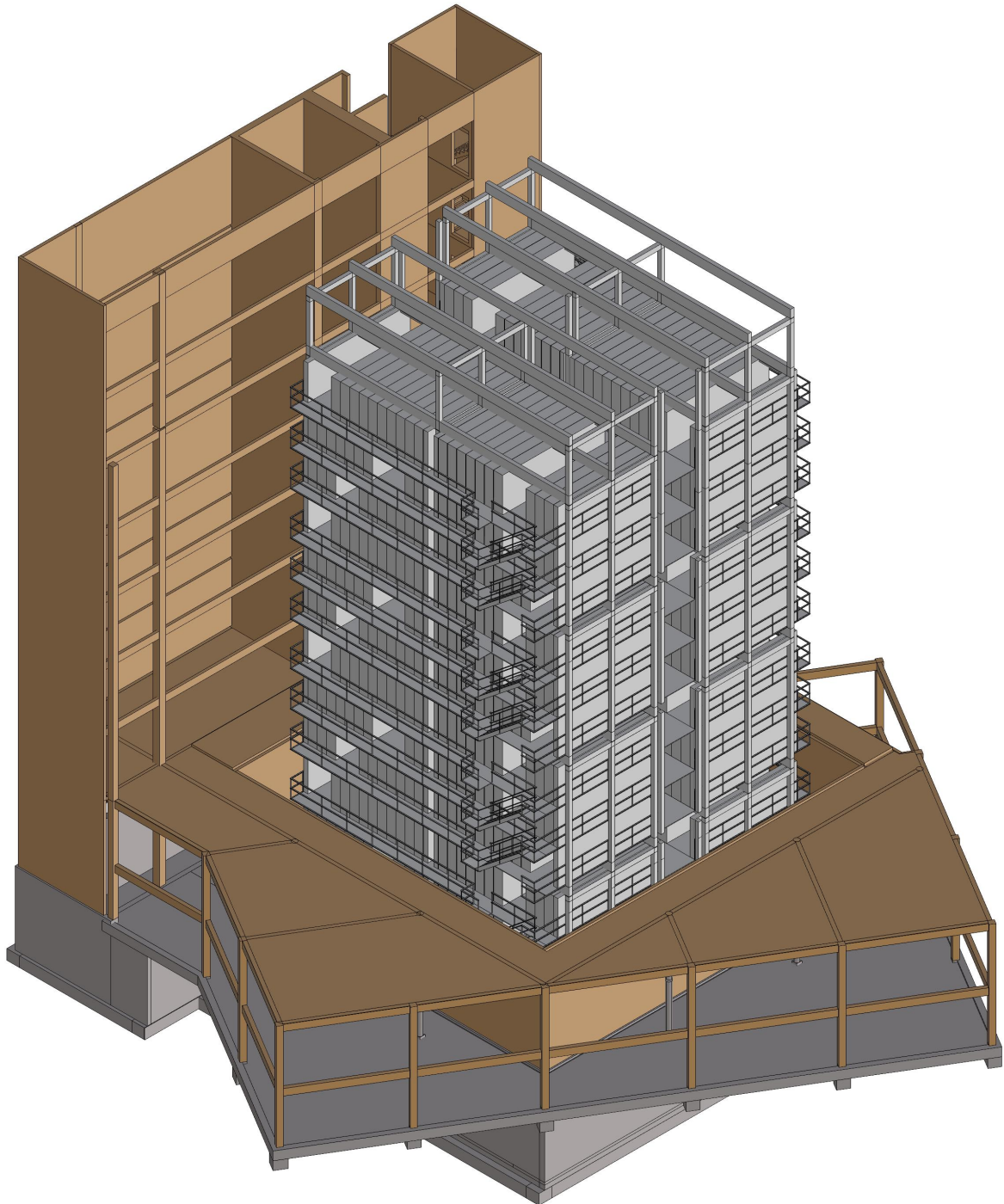
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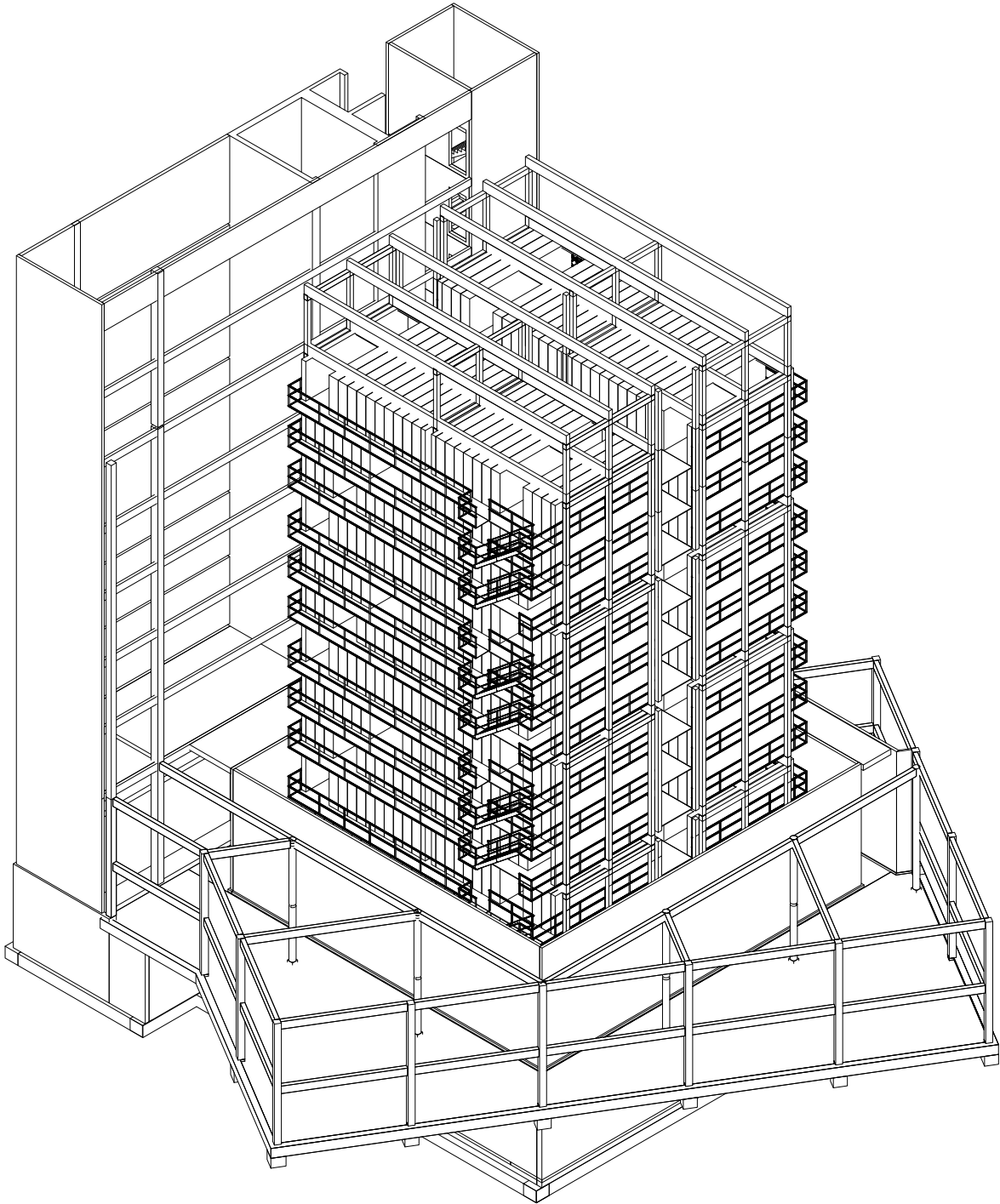


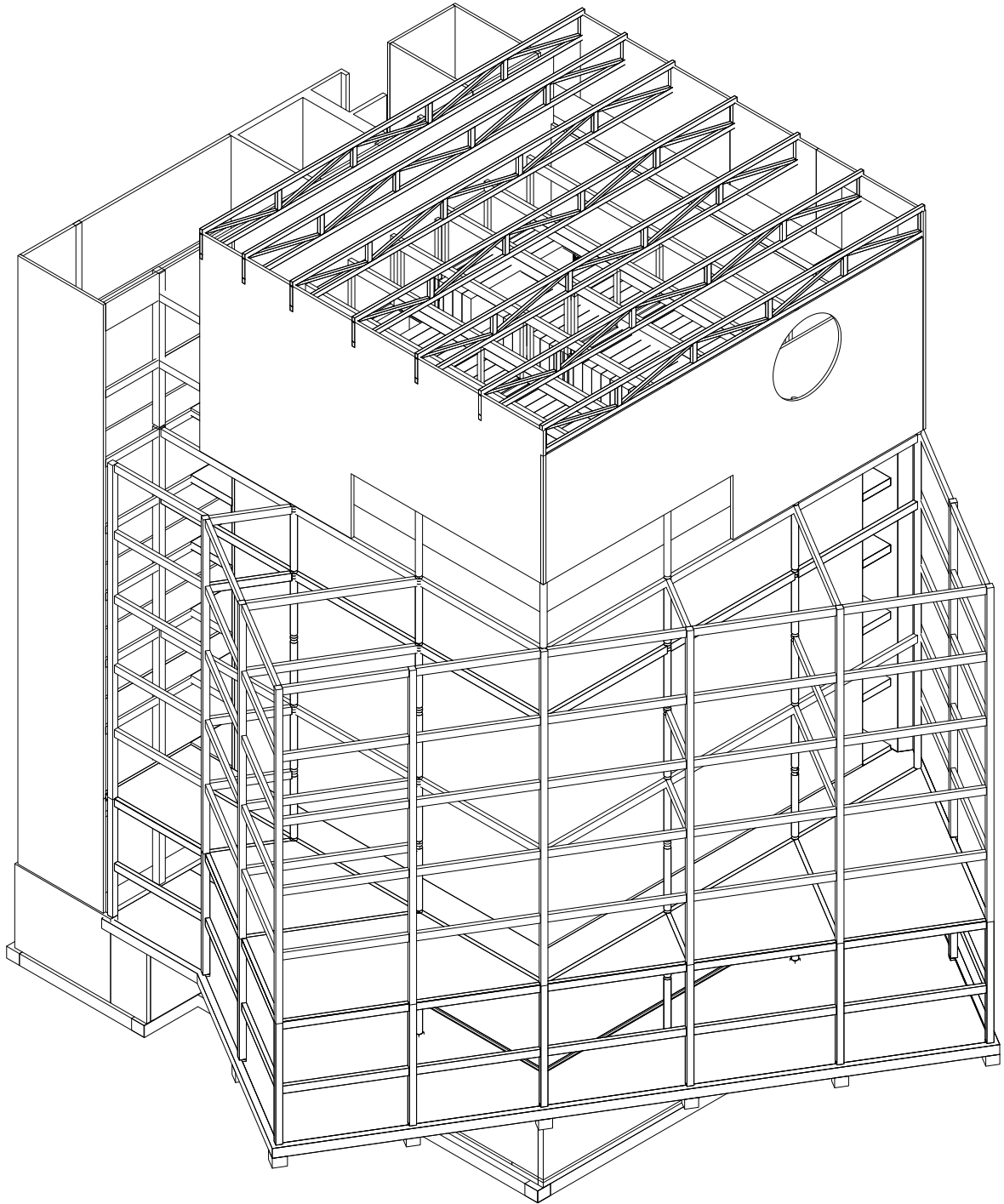


Building structure

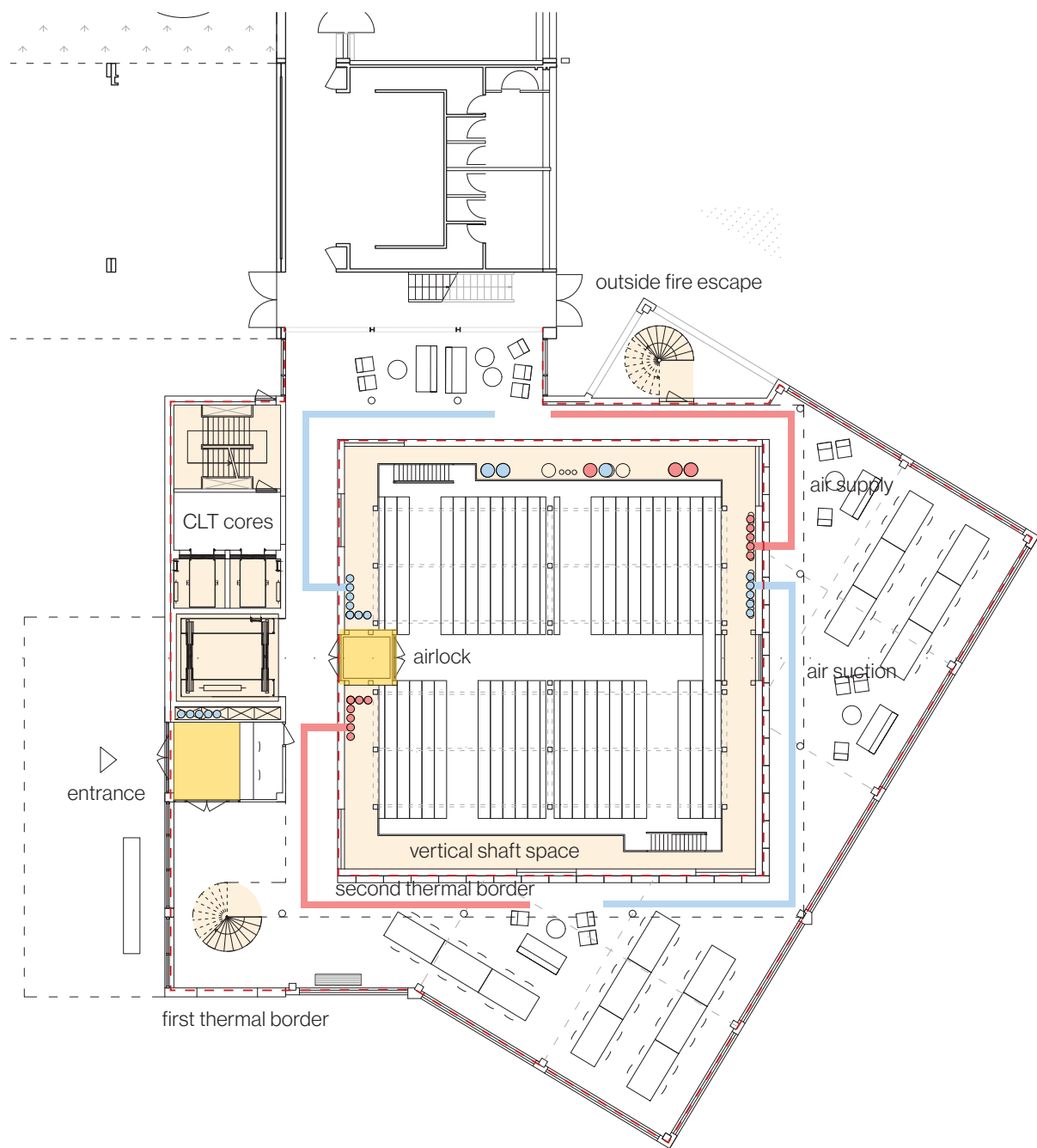


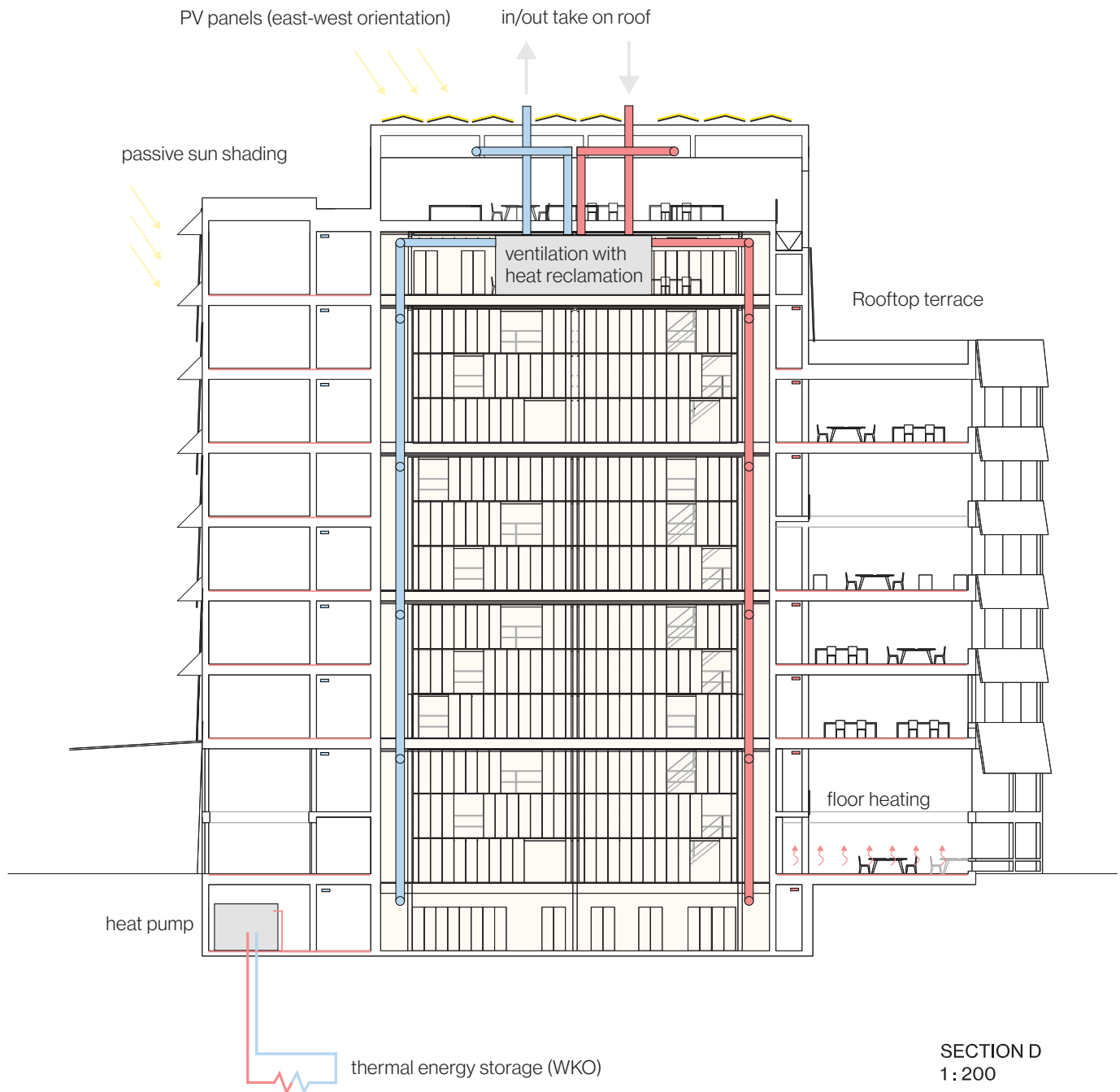






Climate design

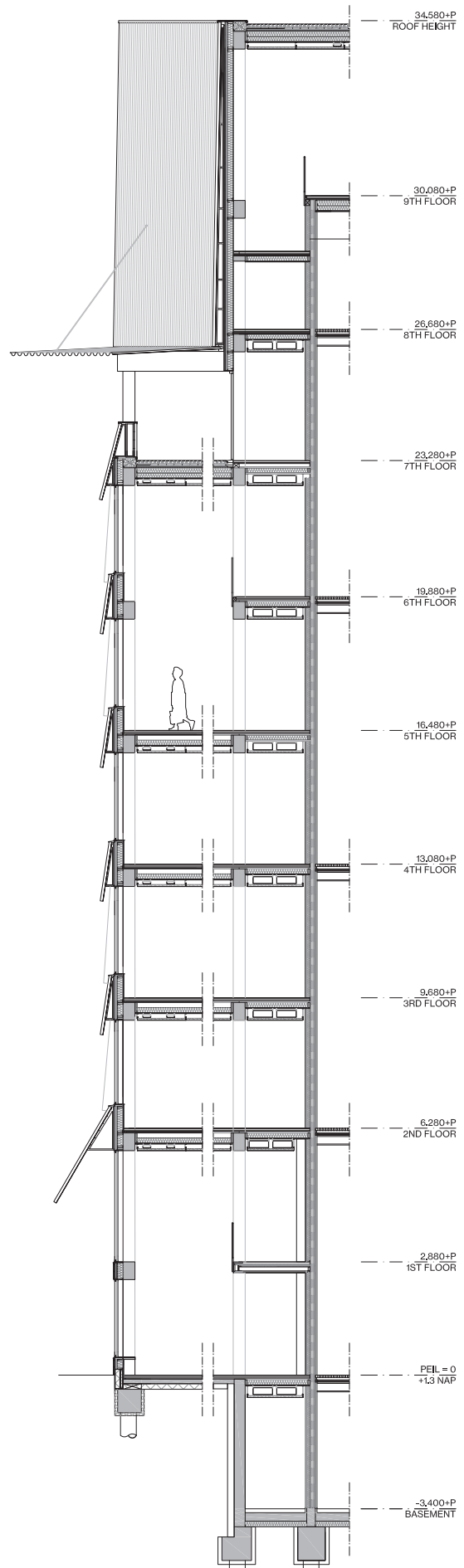
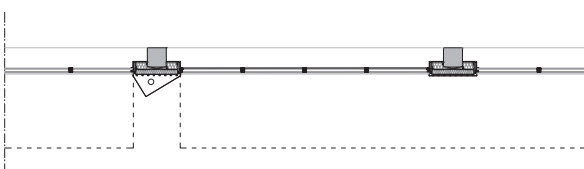


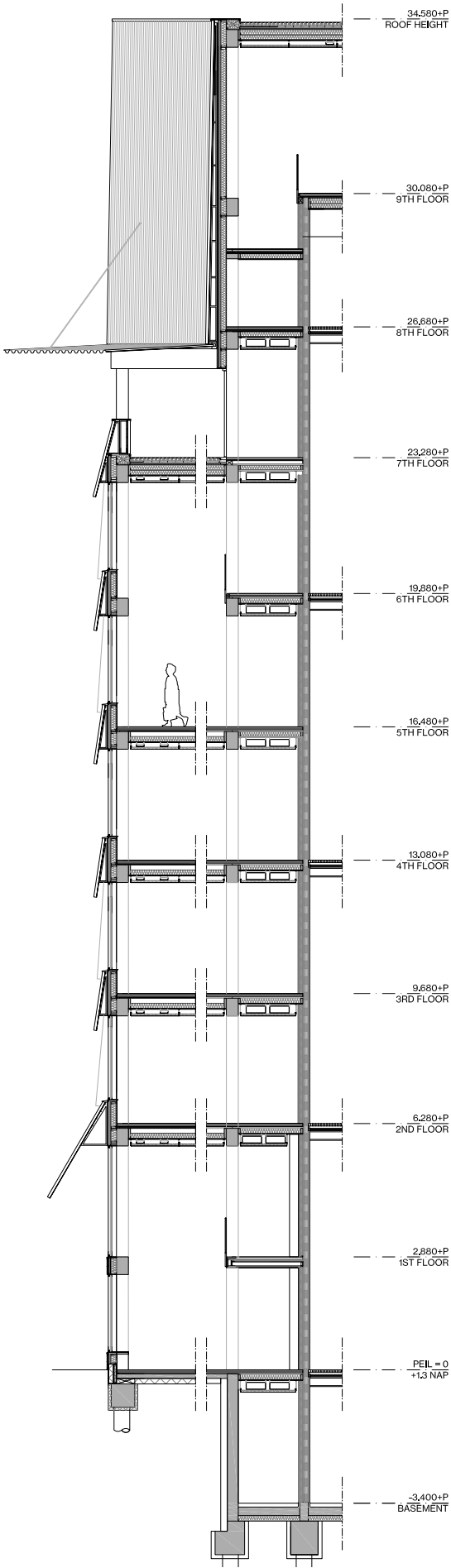
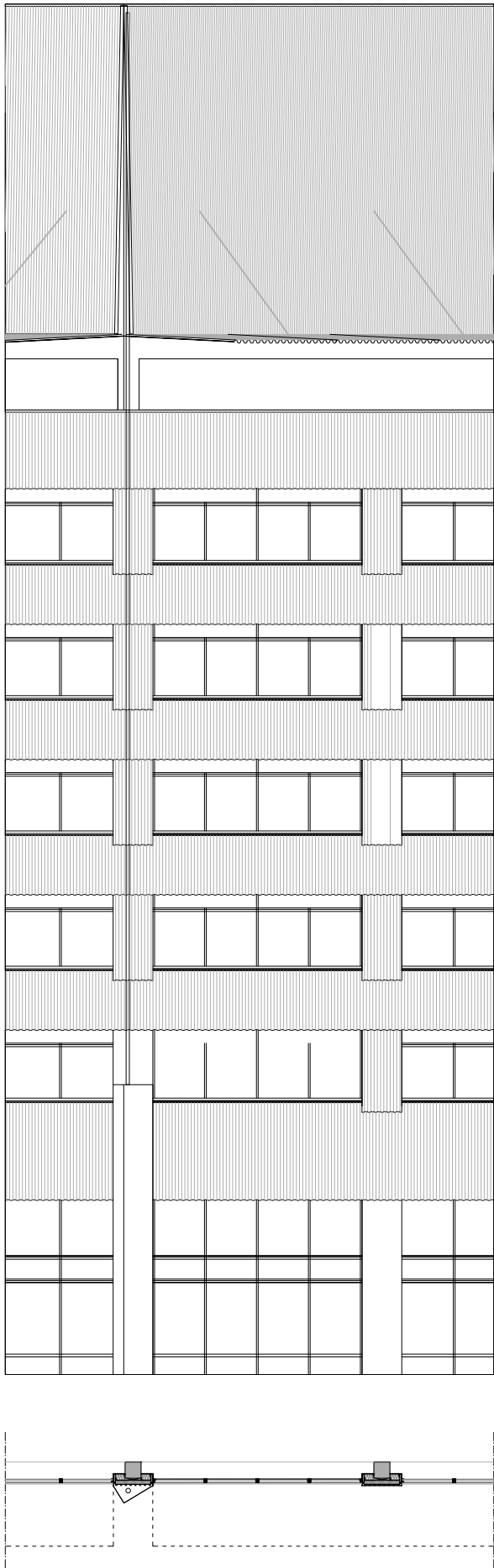


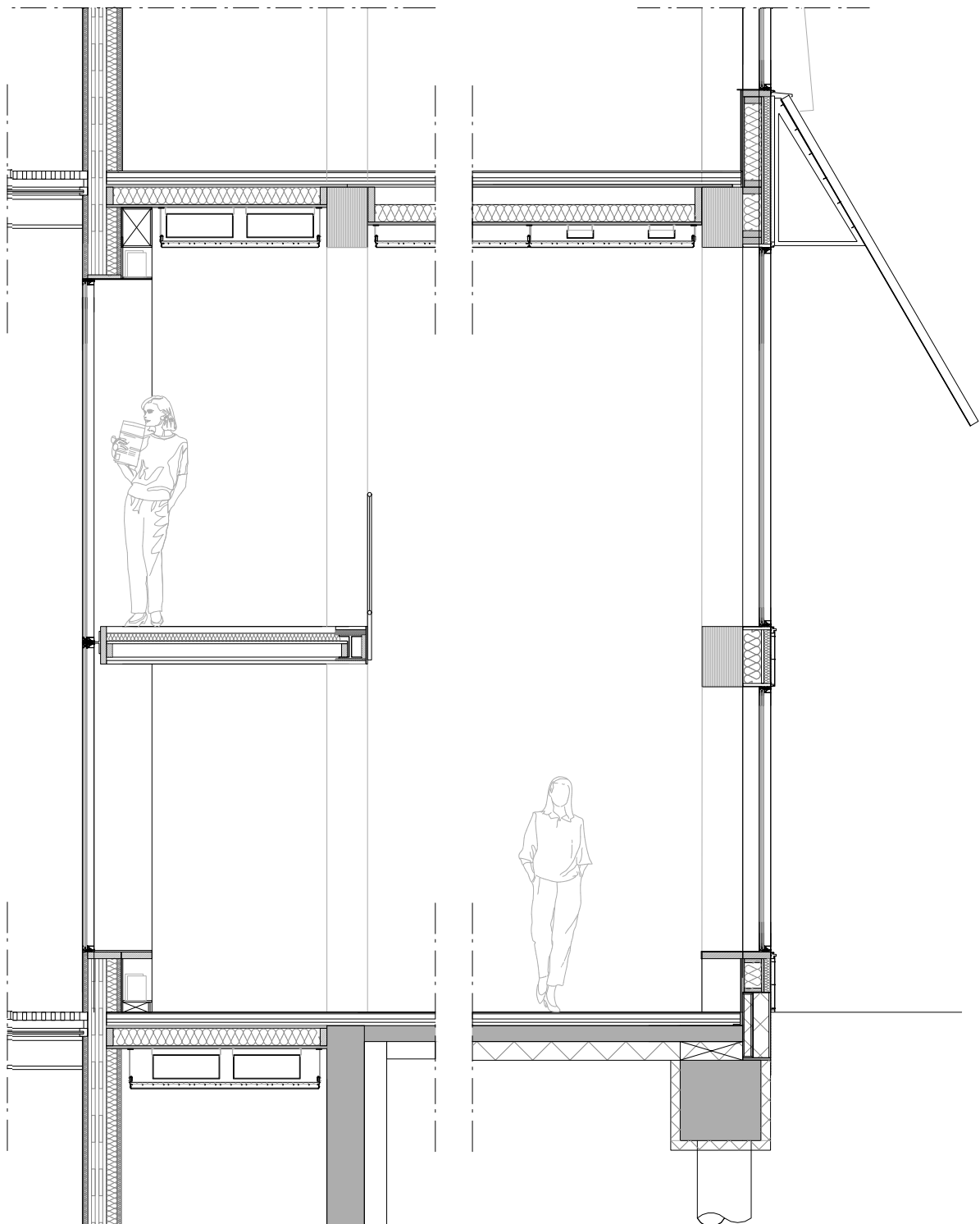
SECTION D
1:200

Detail drawingset

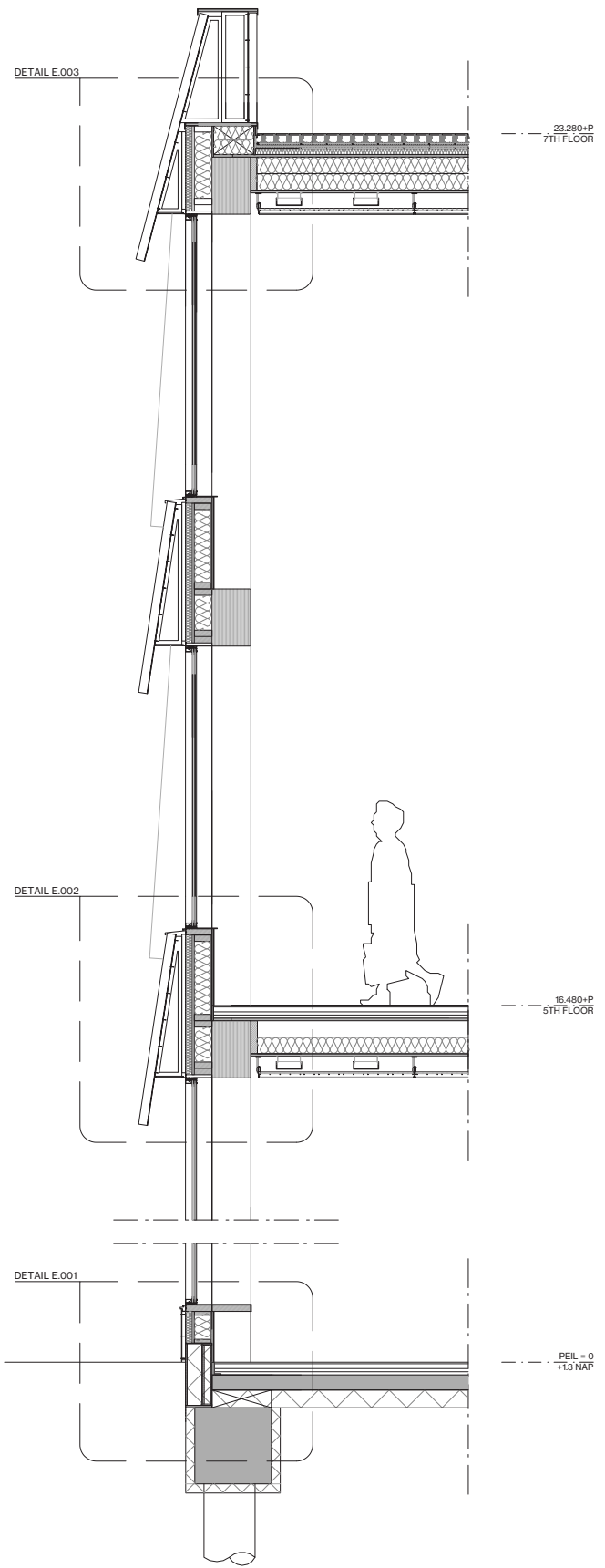
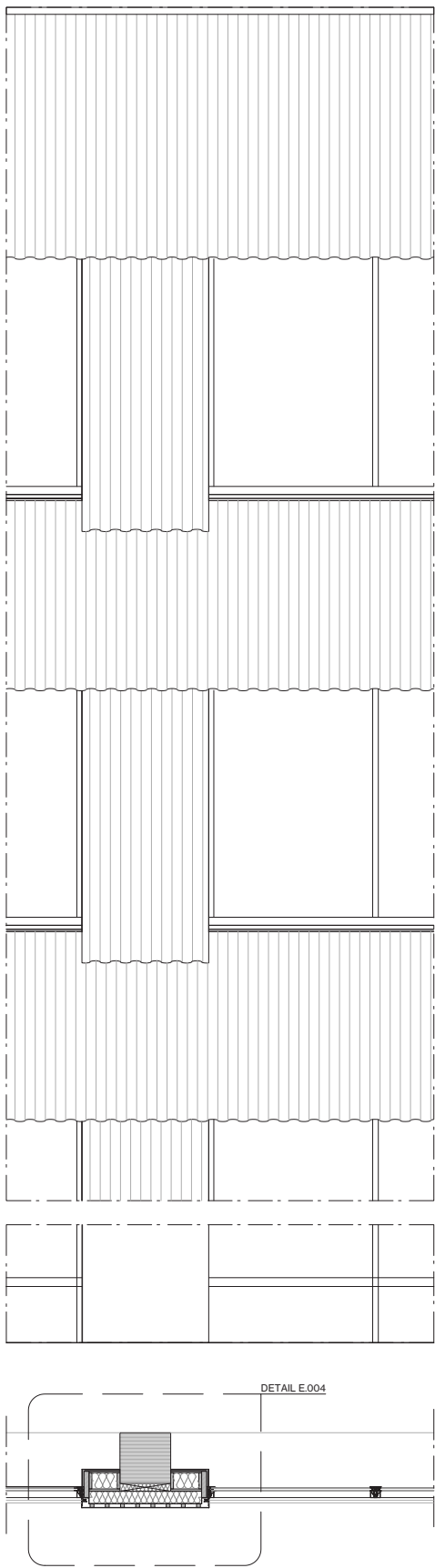
From the base of a full height fragment and section of the building, 1:20 fragments and technical details are made. They are to showcase both the working of userspaces around the archive and technical elaboration on facade construction. The different floor spans become apparent and show the integration of the ventilation system, hidden behind the perforated acoustic panels in the ceiling. Next to this, the detail becomes a showcasing of the layering of construction. as referred to in 'relating to the white monolith modernism' I wrote in volume 1.

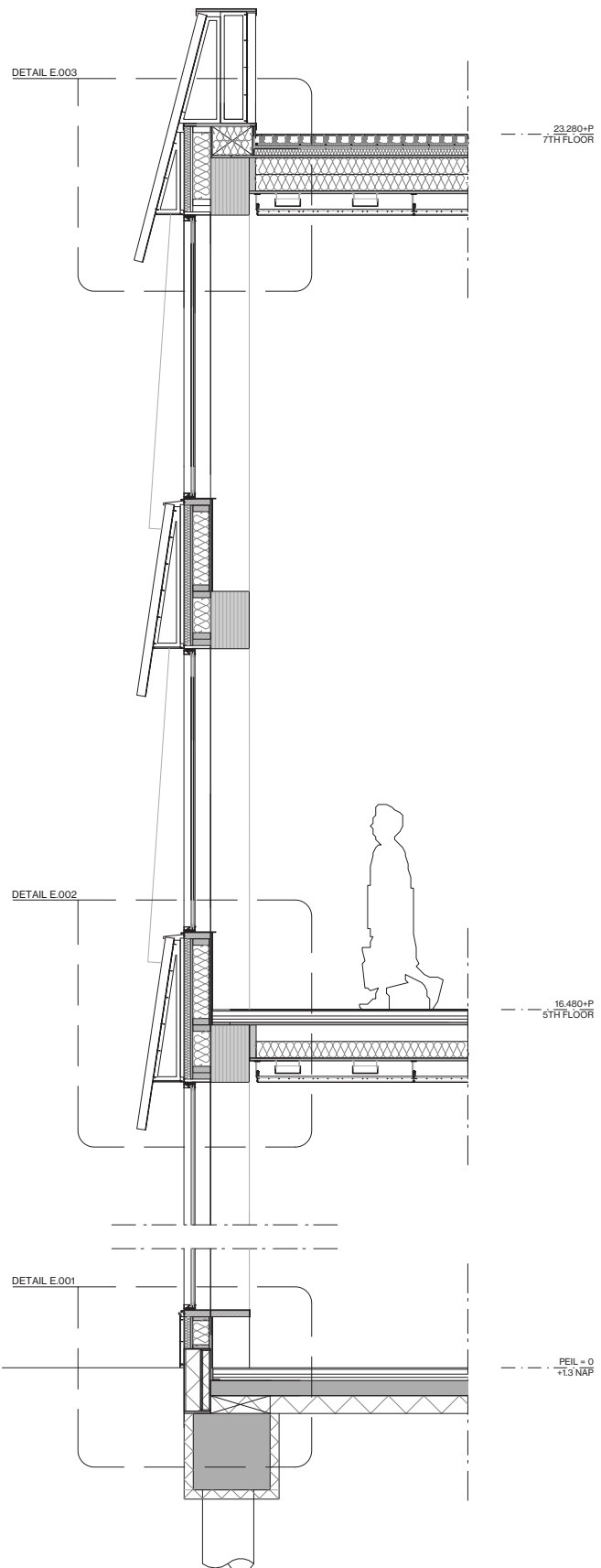
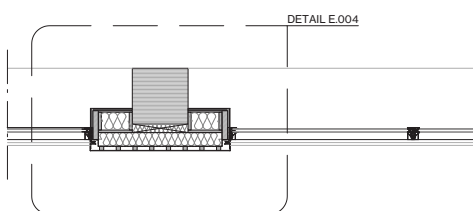
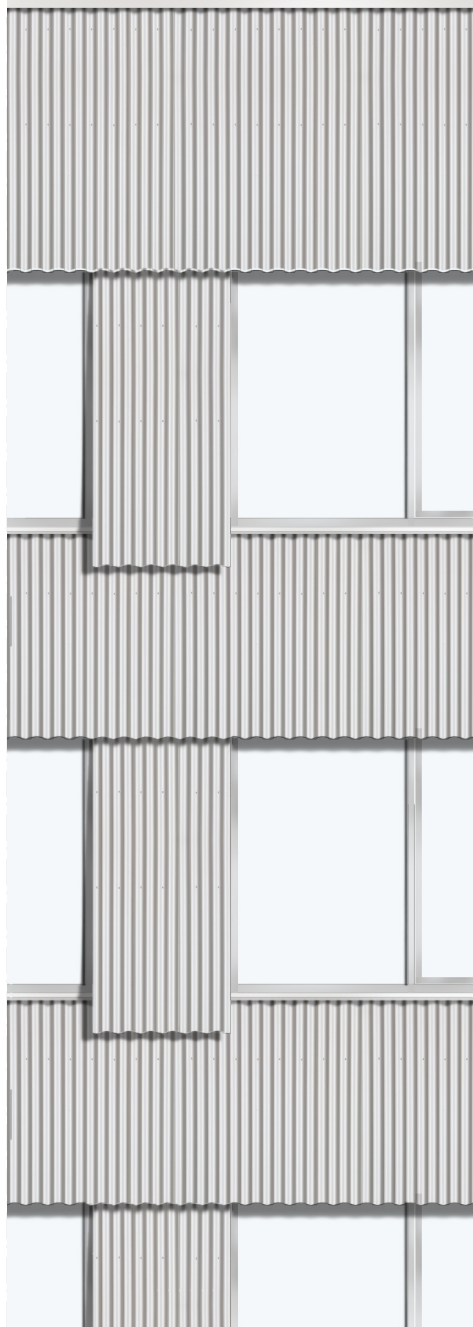




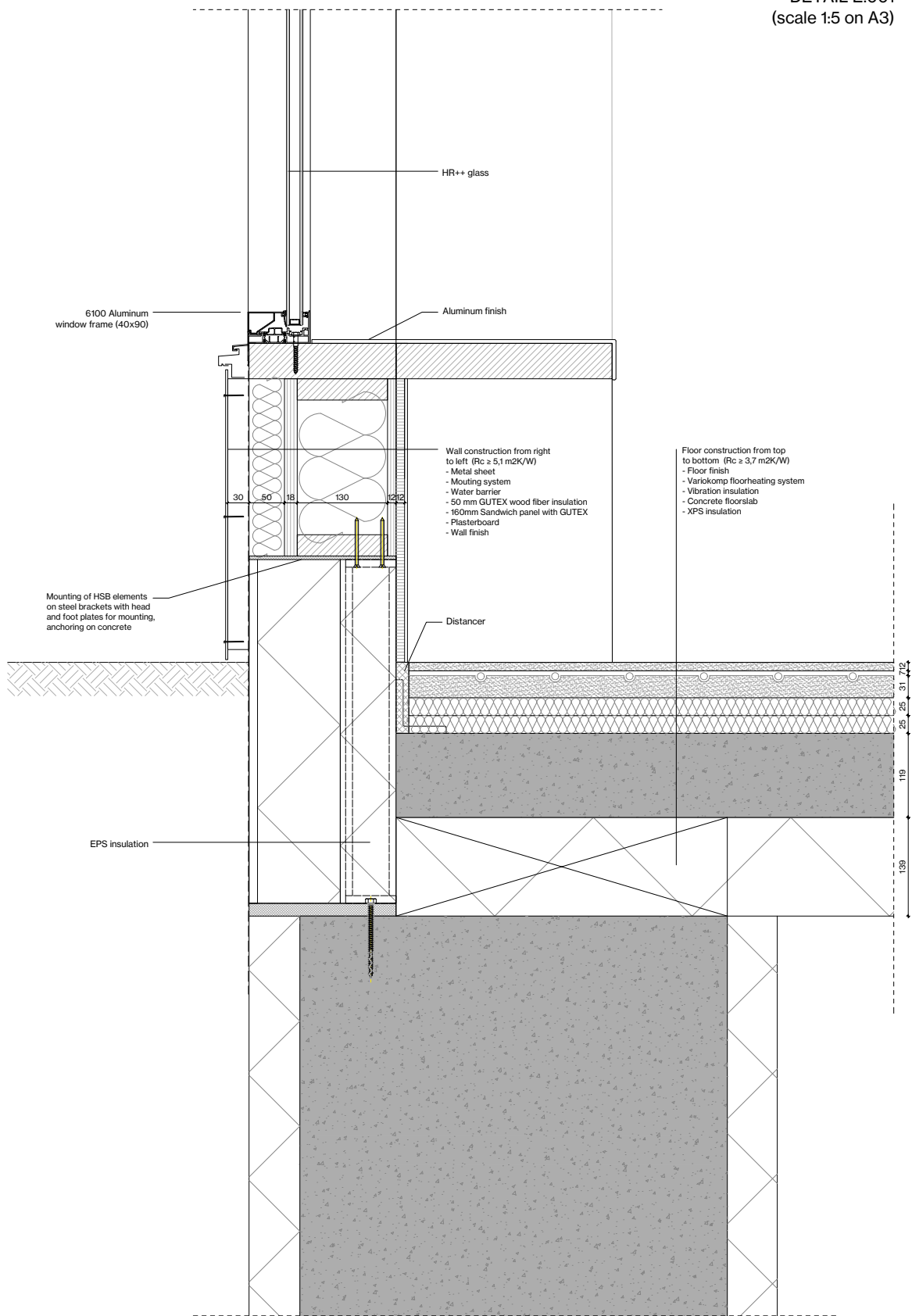


FRAGMENT OF SECTION E
1:20 (scaled to 1:33 on A3)

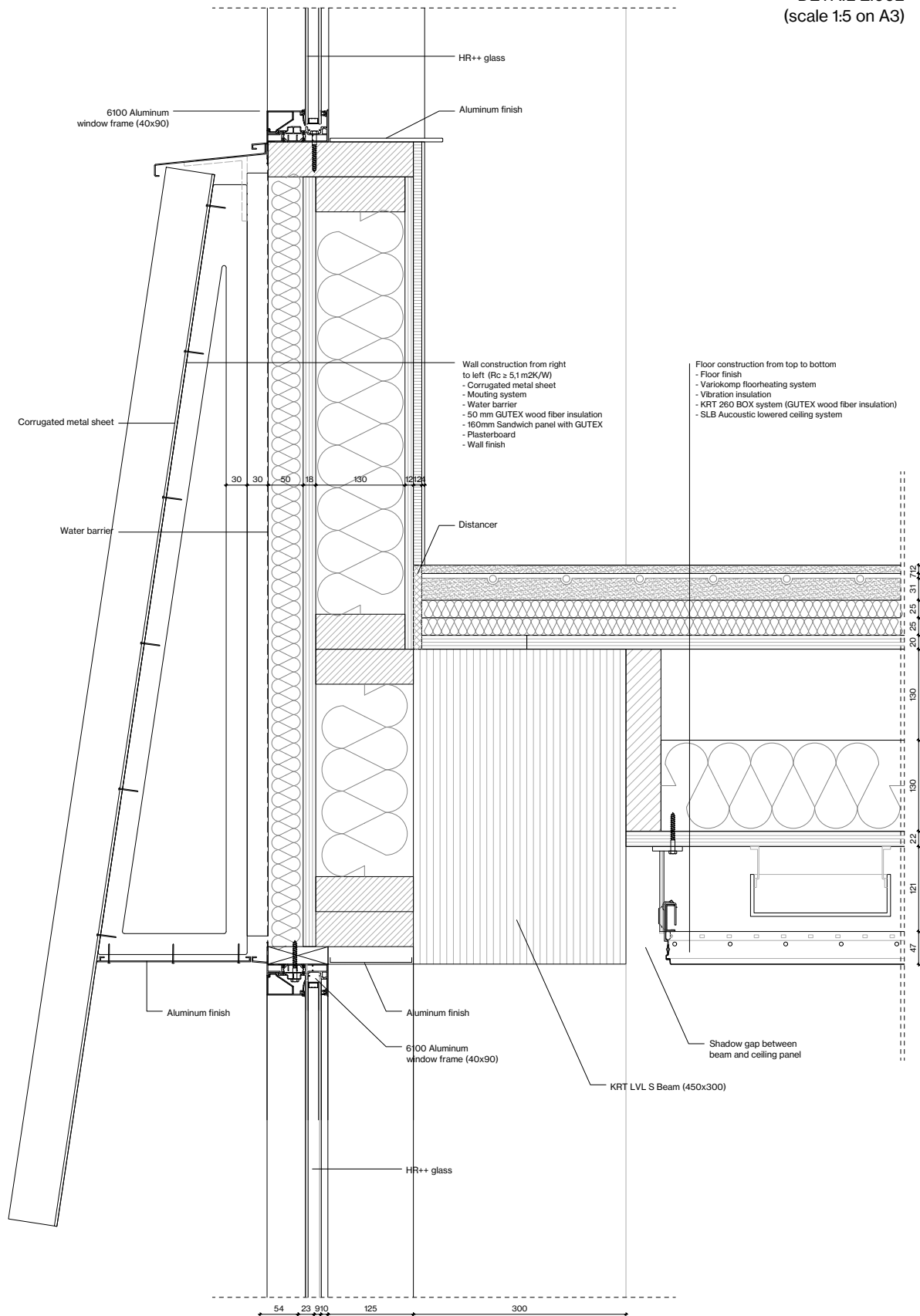


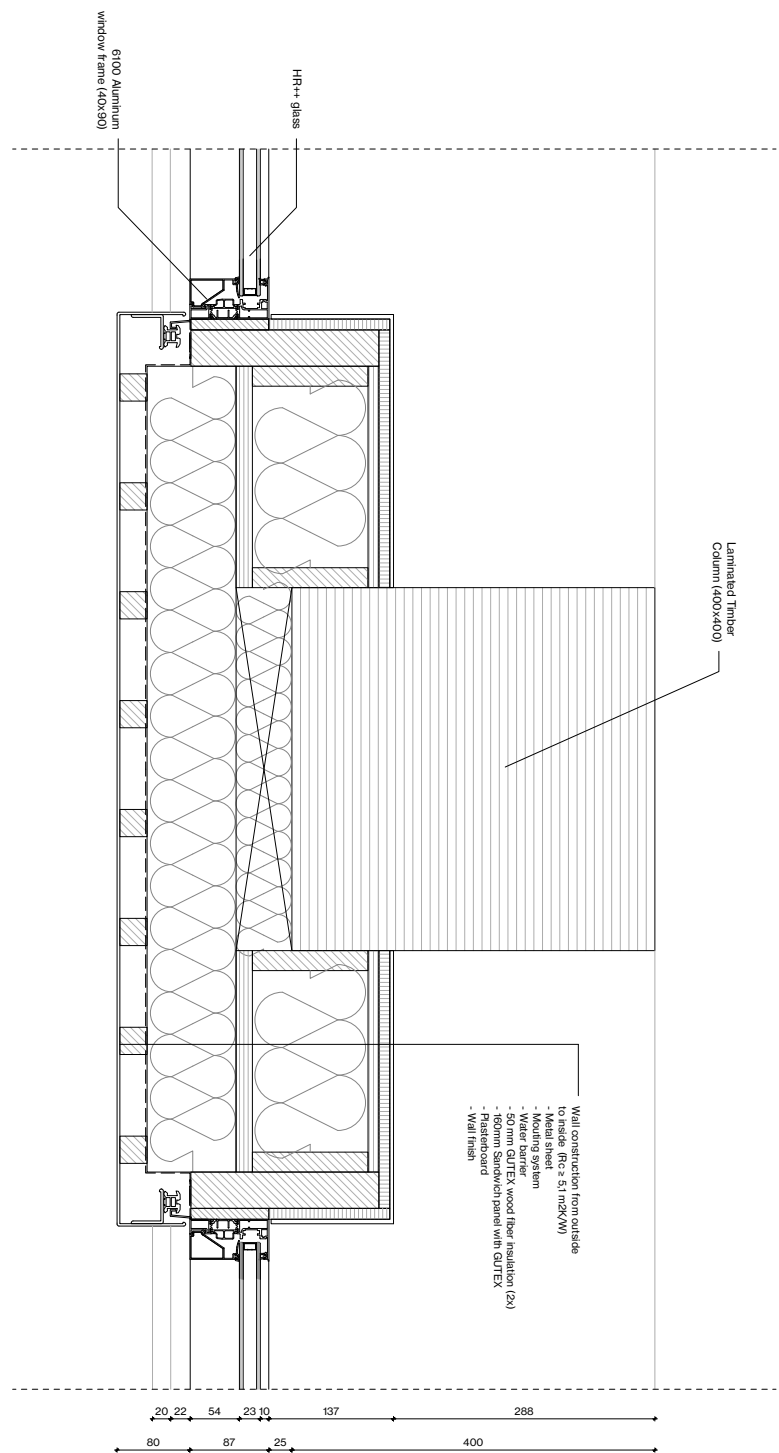


DETAIL E.001
(scale 1:5 on A3)



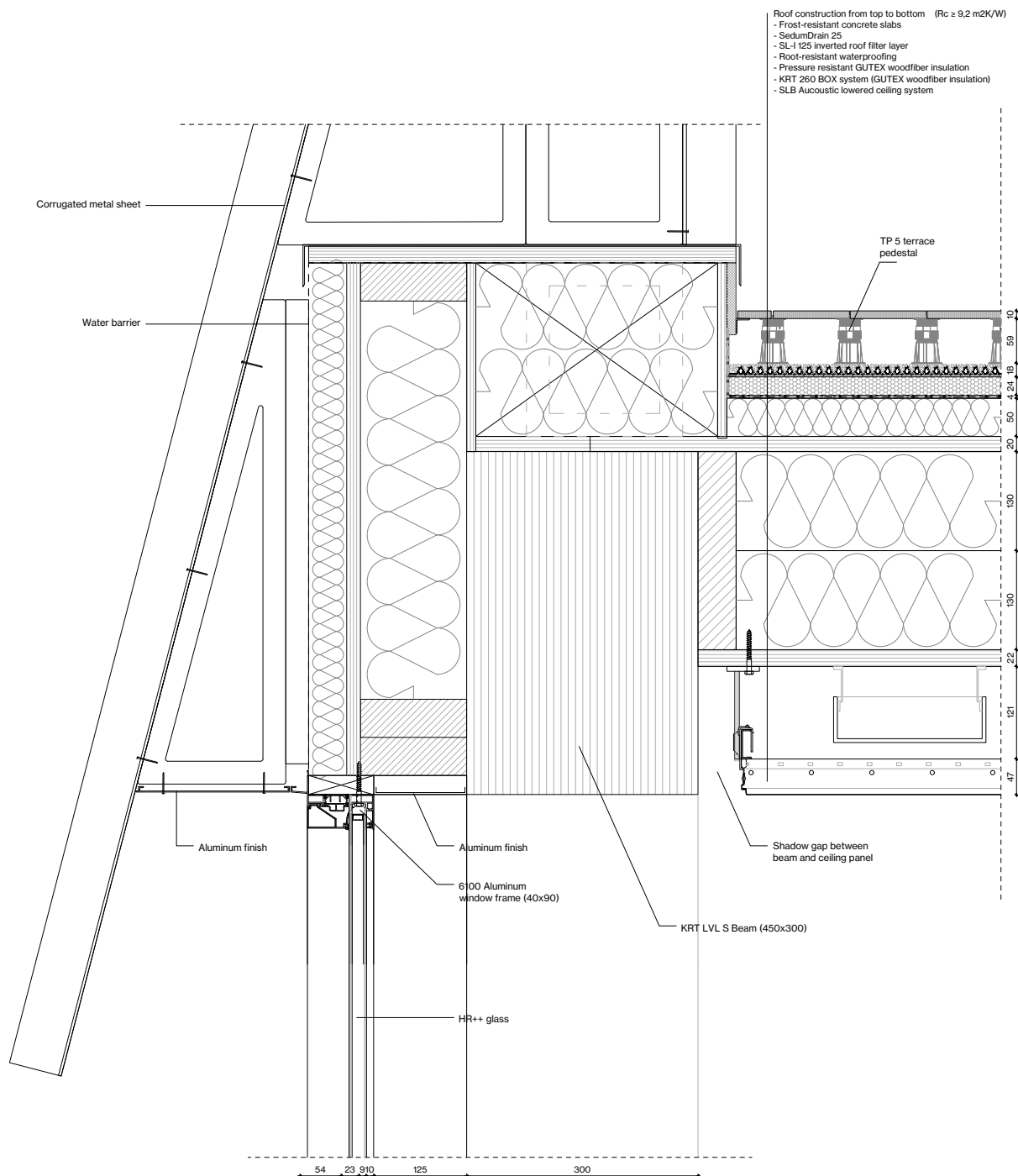
DETAIL E.002
(scale 1:5 on A3)





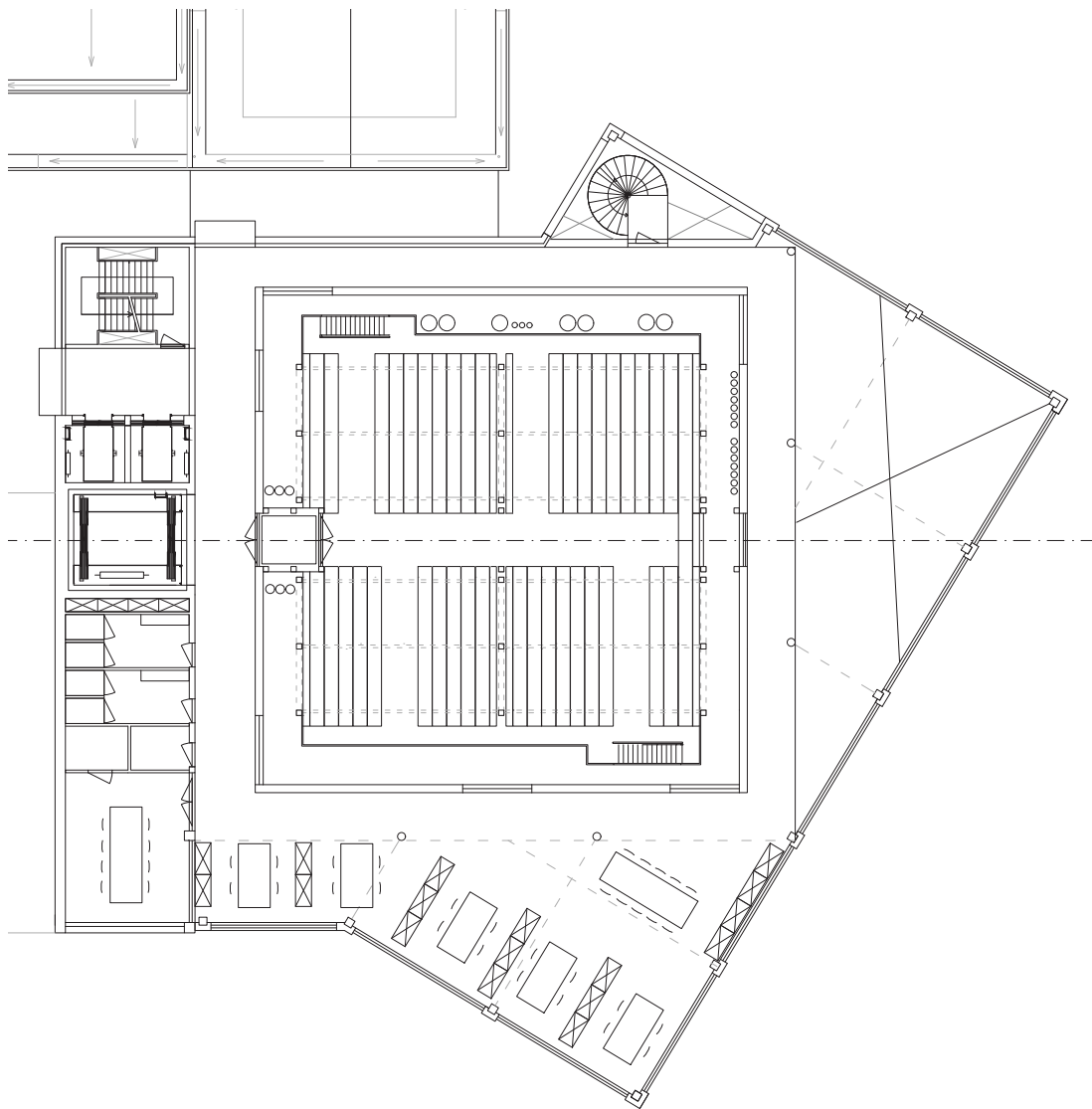
DETAIL E.004
(scale 1:5 on A3)

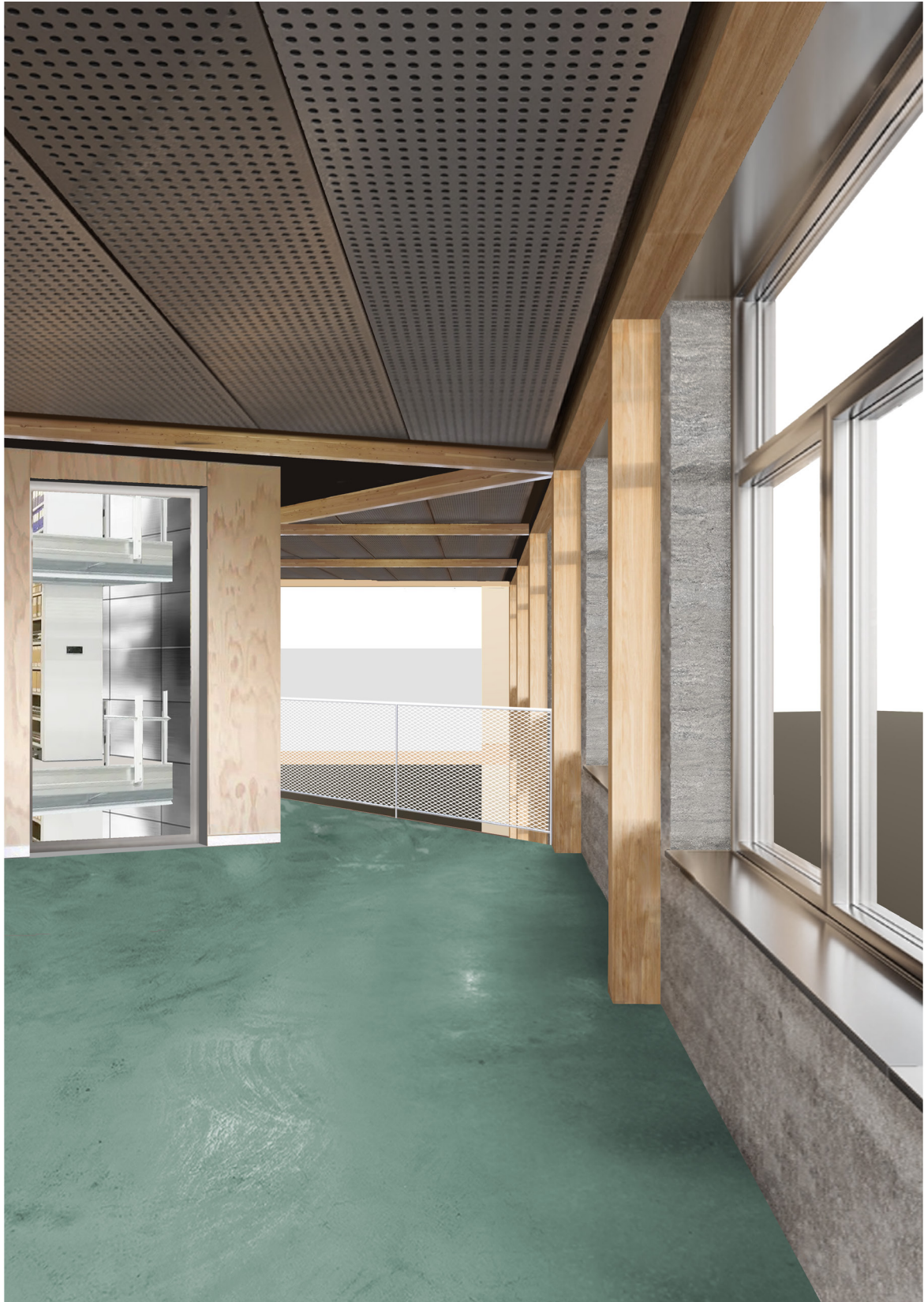
DETAIL E.003
(scale 1:5 on A3)



A walk around, a vide and a double high window

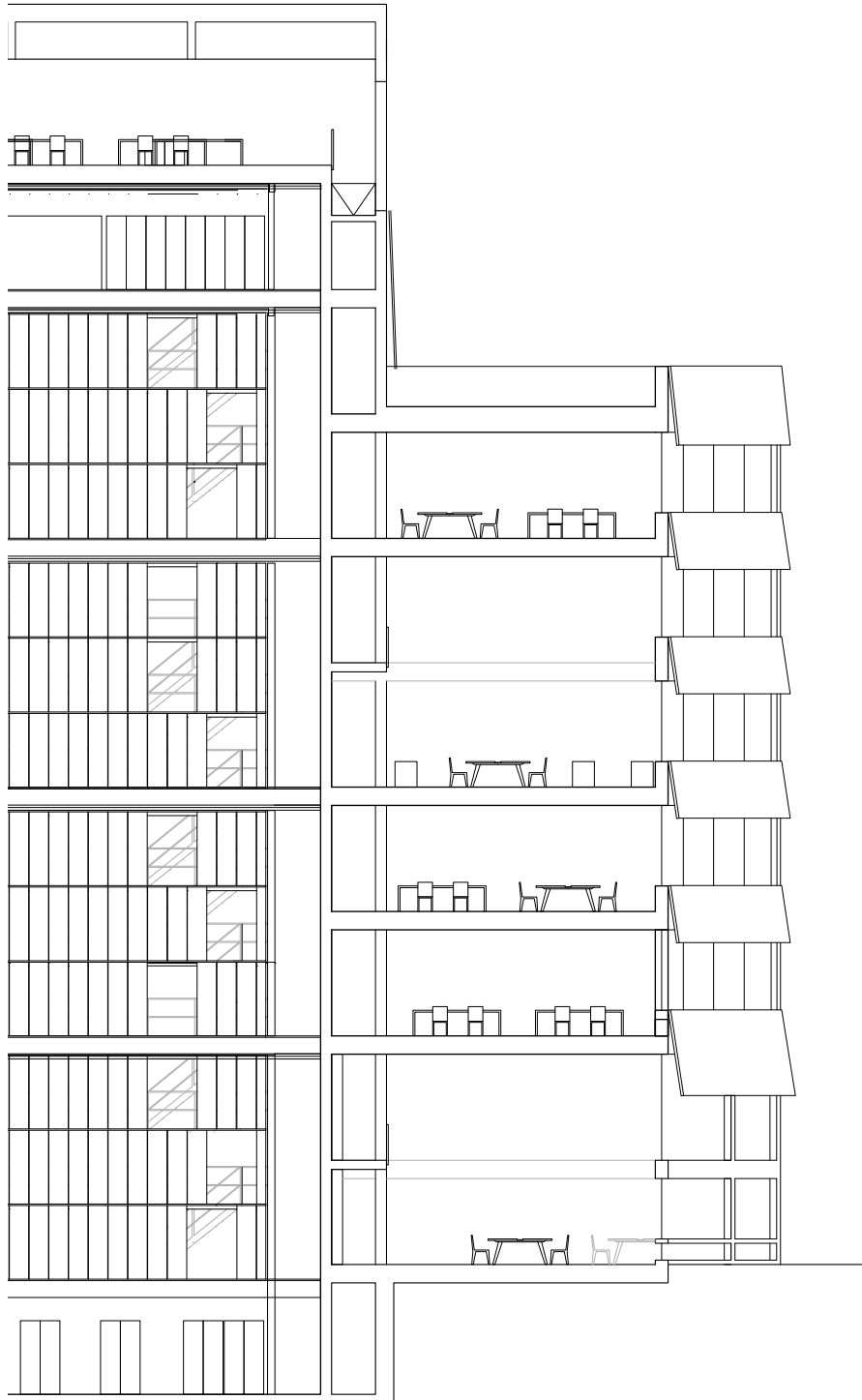
Through introducing double height spaces on multiple floors the walk around the depot volume is enhanced. By moving around the corner, the space becomes a hallway in a double high space, or the other way around. This in turn enhances the verticality of the archive system and depot volume.





Perspective on 5th floor, a glance into the archive, a view of the BP tower outside and the moment from space to vide in double space in front. (WIP)

Making the public palace, A teatrical reading room





Perspective in readingroom groundfloor, the bookshelves wrapped around the depot volume, with double height windows into the archive. (image is WIP)

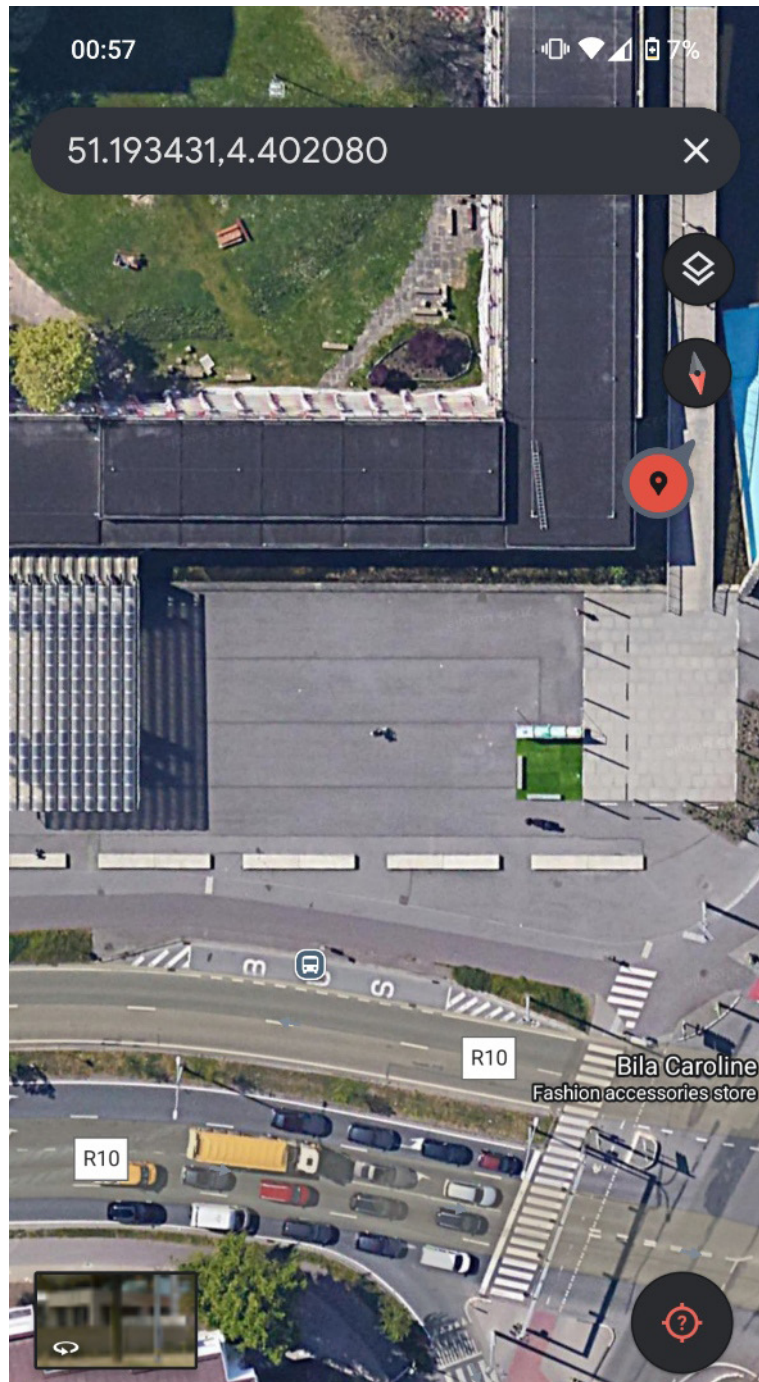
I have to be productive!

Graduating is a tricky thing. We tend to ask a lot from ourselves, yet try to maintain a healthy work-life balance or whatever you might call it. I too, try to work physically in the studio and let the work go once I leave. This is not always as easily done as said ofcourse. Occationally I end up making decisions under the shower or just before dozing off in bed.

Although I do not nessecarily remember this specific example vividly, the screenshot made me laugh a bit. When I was working on the entrance square, I for some reason found it necessary to look up the space on maps at one at night with an almost empty phone - and for some reason took a screenshot?

It makes me wonder how productive this is. This not letting go of the current project or problem that needs to be solved. I understand the need, but I see students and architects behave ridiculous under such circumstances that it makes me laugh and feel for myself, or us.

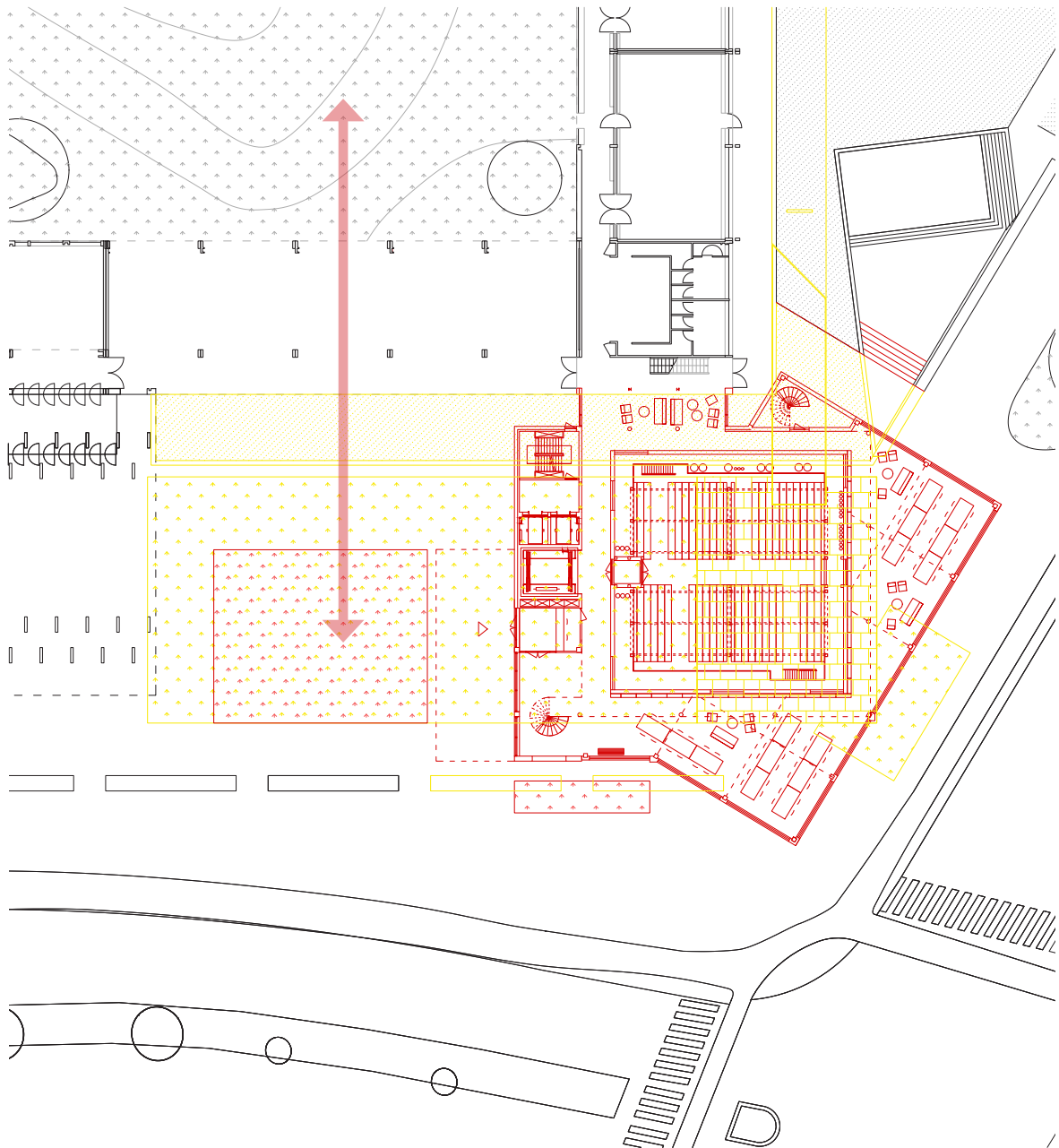
Until now the one thing I found that actually works, is planning other things. It refreshes my mind, and I really need that to stay productive. I'm writing this right now because I cannot seem to focus on actual design work, and I have another 30 mintues before I go to squash. So... I guess I should have planned squash earlier today.



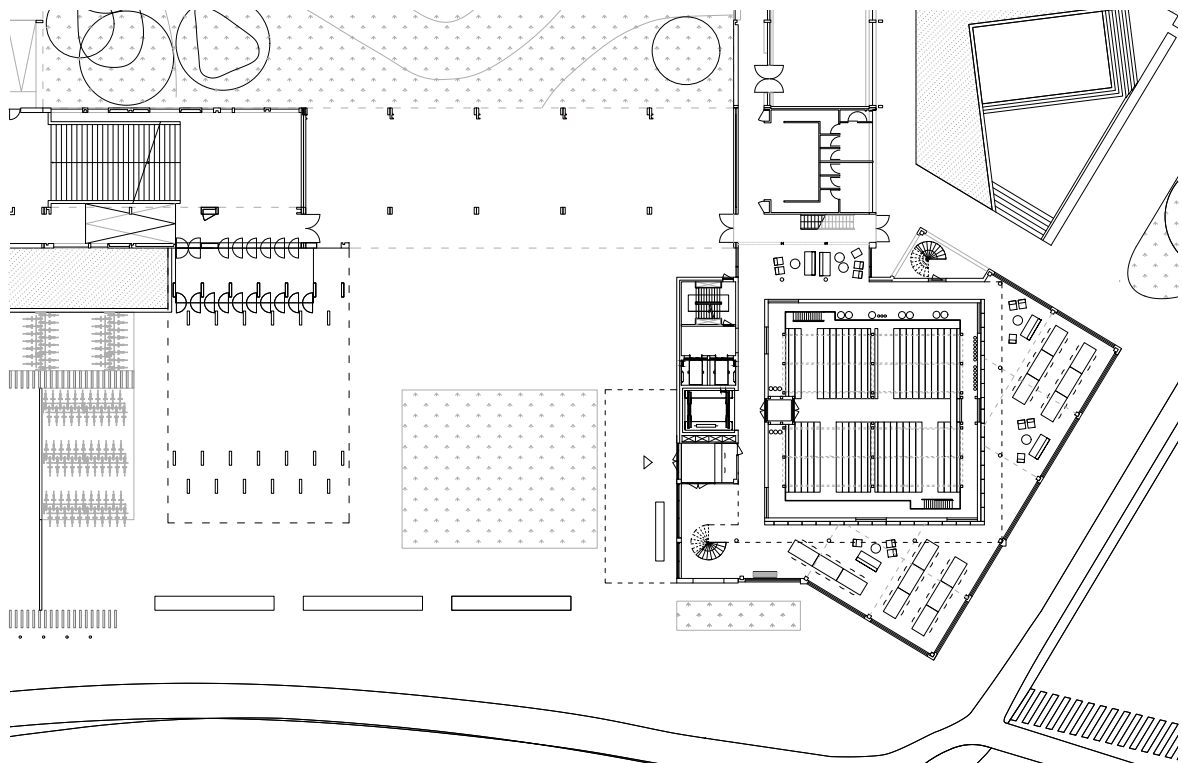
Clearing void spaces, the entrance square and courtyard

By removing the water and bikes, the passage is cleared. Through clearing void spaces, the complex becomes readable again and densification possible.



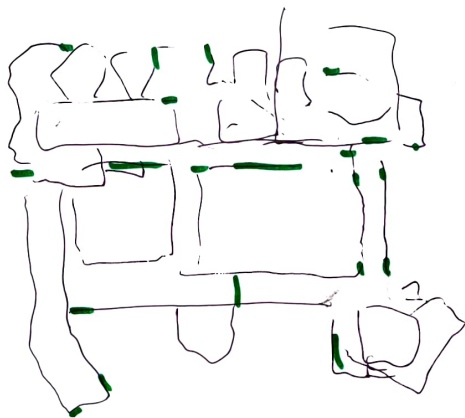


The entrance Square, A plan and an image

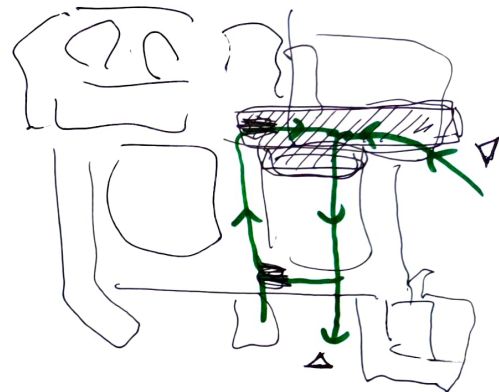




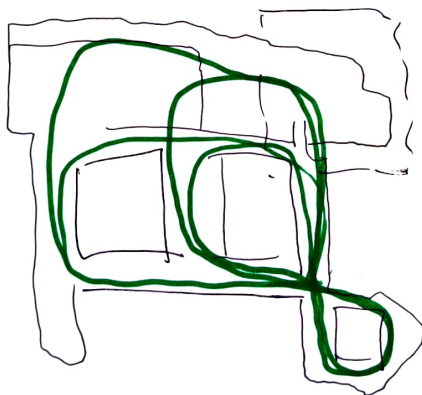
Another one of those circulation loops



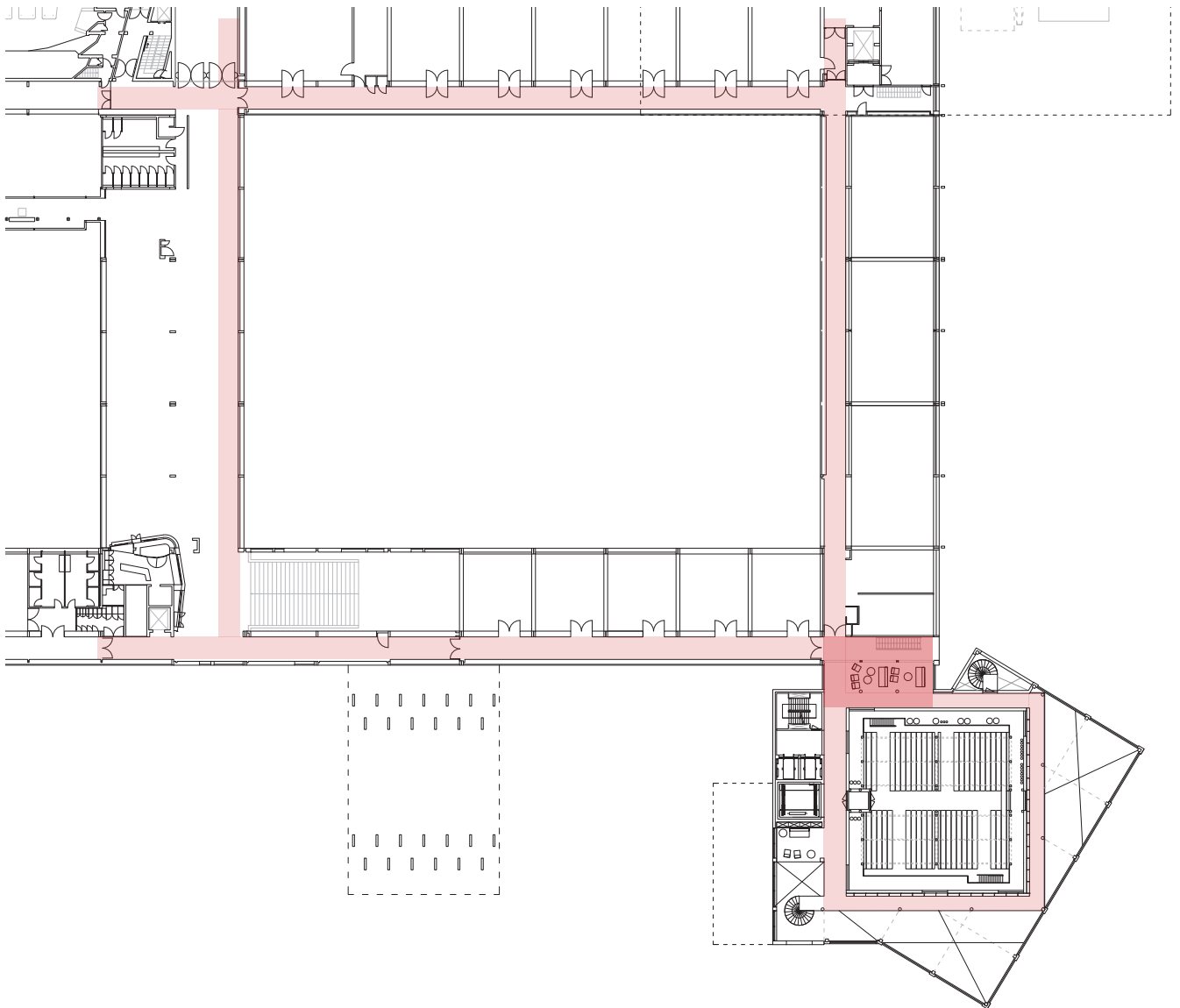
ENTRANCES OF THE
PERFORATED ART CAMPUS



- ▶ TWO MAIN ENTRANCES
TO THE LARGER PUBLIC
- ▶ MANY MAIN ENTRANCES
FOR THE DAILY USER



RECREATING THE
FOREVER LOOPS OF THE
CAMPUS, BUT IN SMALL
AROUND THE ARCHIVE

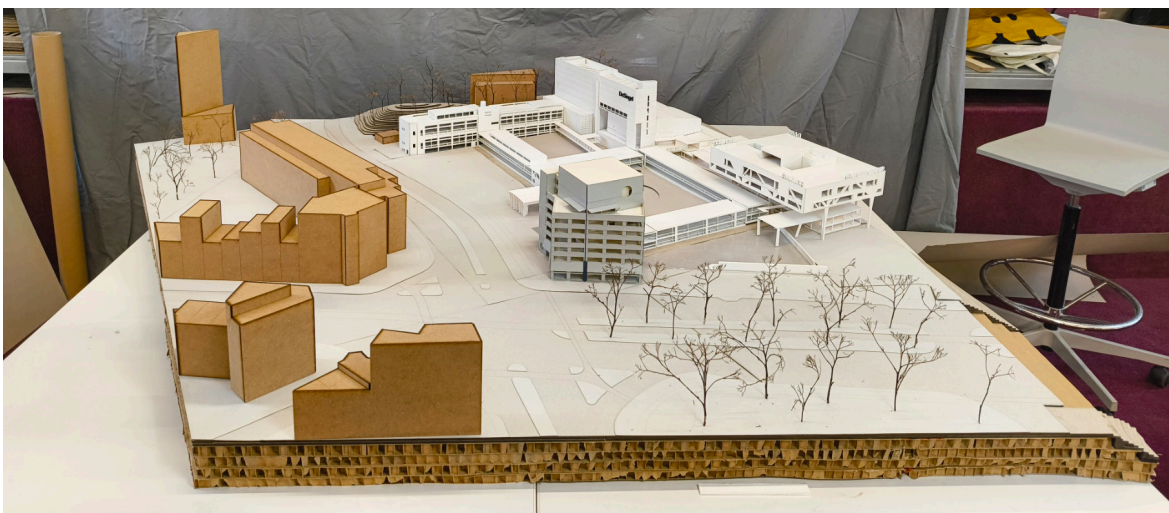
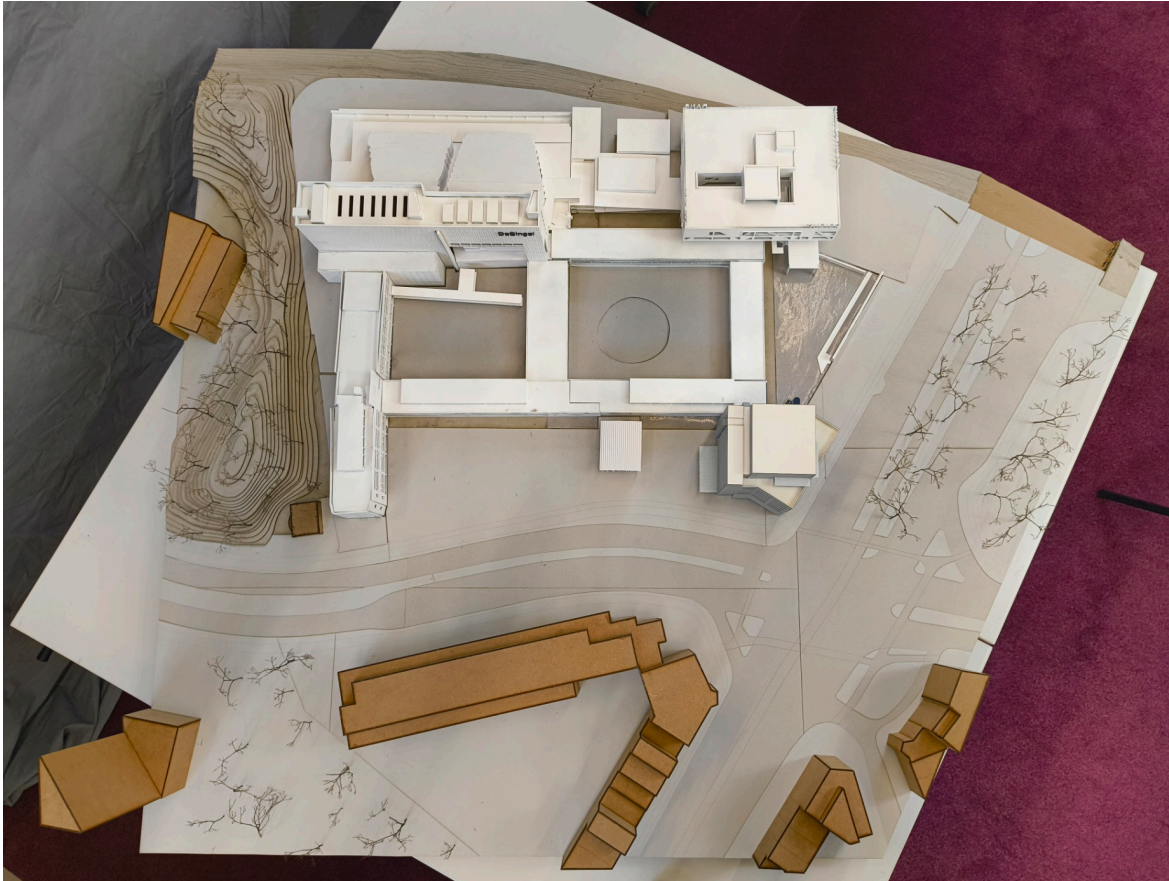


1:200 Model for the archive building

After working on it for quite a while, the collective 1:200 model is nearing completion. Trees, surrounding buildings, final details, are all added. Now the model can really function as a means of research for our individual projects and at the same time allows for presentation and communication through its clean finish and precision.

I have also finally made a new archive building, the third in the series. Each more refined and detailed, each closer to the final design. I'm happy with this one and the fact that I kept remaking them to build up this series. It becomes clearly visible what ambitions and ideas stayed the same and what has been changing through the process. The Archive volume has become readable and larger, while the spaces around have become more of a wrap around in clearly defined functions. The wrap around maintains a certain state between volume and surface, something I have actively been looking for in corner moments.





The corner figure, to balance the whole. Institution specific corner figures around a central courtyard, or campus.

Corner figures from the courtyard





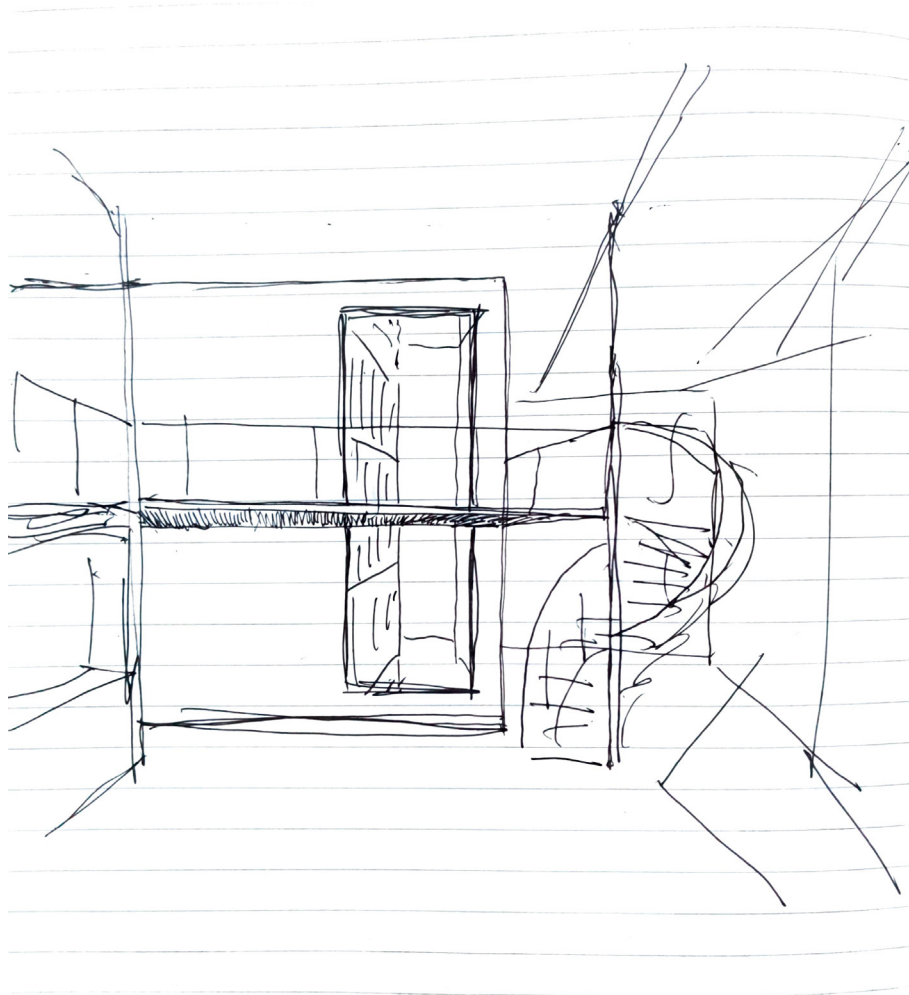
A corner figure on both the art campus and on the crossroads

The building defines itself in its ambiguity between being both corner figures. On the one hand the Singel Art Campus gets a next corner figure around the courtyard. On the other hand, a step towards the city is made. The building opens its facades up towards the street and crossroads and relates to the height of the other buildings across the street. This way the urban fabric of the city centre seemingly extends into the art campus and grounds it as an urban block within its surrounding setting.

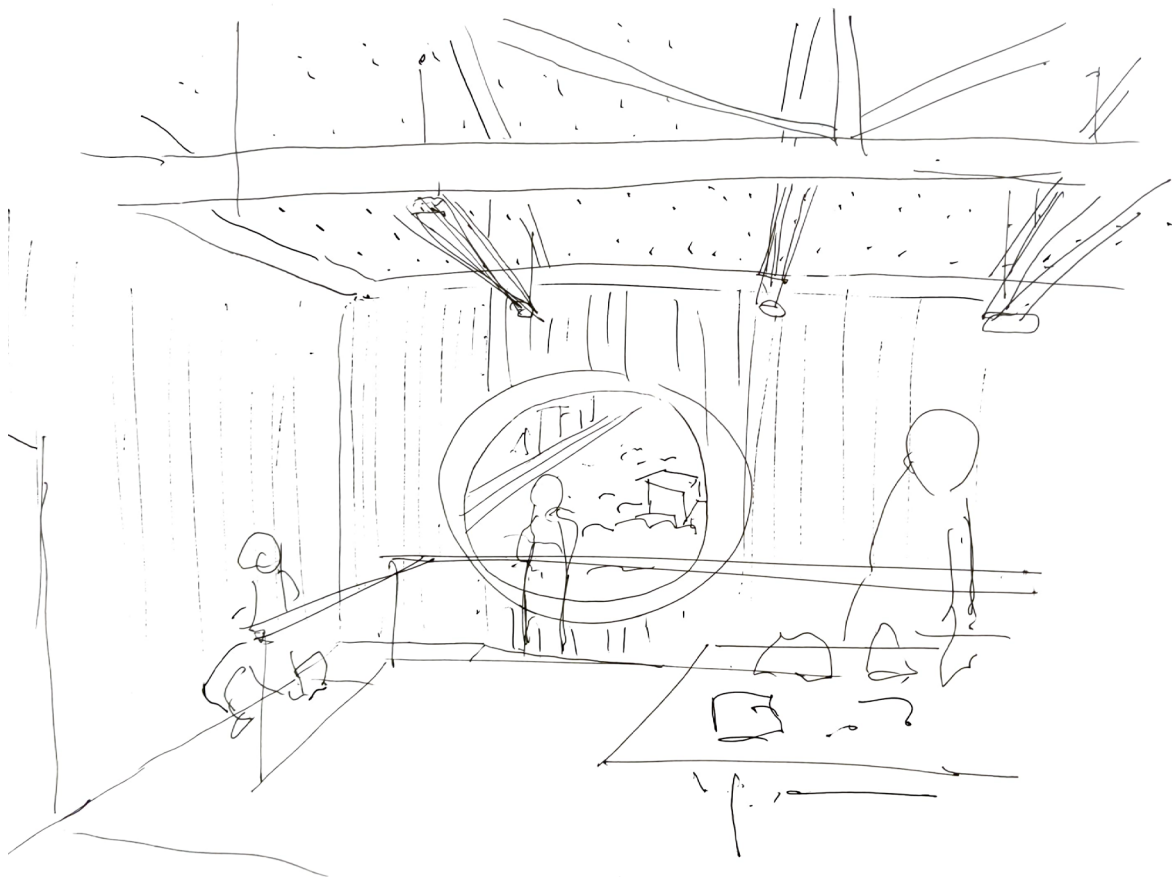




Perspectives to work towards



Double height of the entrance space, large window into the archive system. possibly the stair next to it?



Large round window with view along city edge and new archive by Winhov. Space itself is triage and archival works.

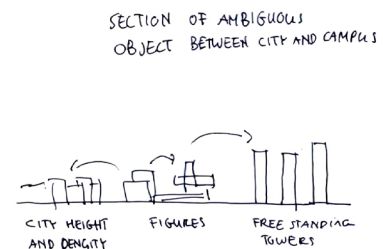
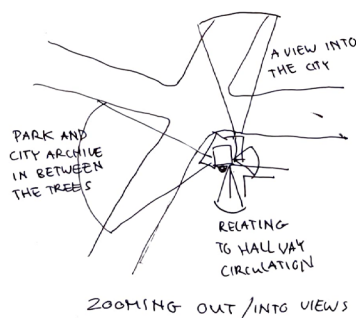
Perspectives made for P4

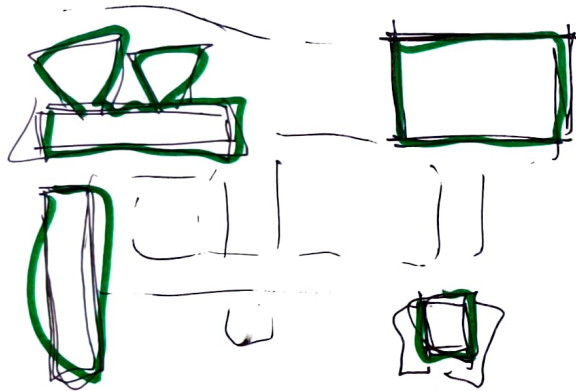




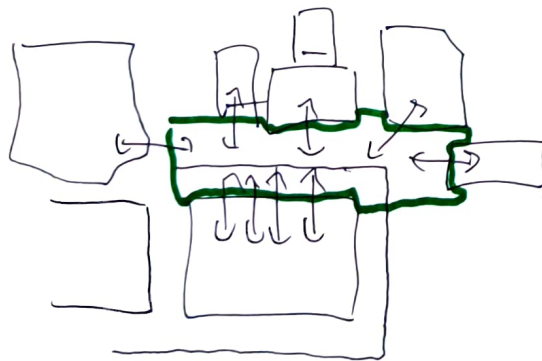
Looking back at DeSingel as a whole

With the P4 approaching, and the development of the narrative coming back to the foreground, I started shaving the original masterplan again. Although not a lot changes and the basis still working, some details and narratives are to be updated. The full plan consists of two interventions to approach the Singel complex as an urban block. To embrace the art campus, the activation of the courtyard becomes important. This is done through 1:600 plan drawings that show how void spaces are clarified and repurposed. This gives the complex room to breathe and makes it more readable, while at the same time it is densified.





INSTITUTIONSPECIFIC
CORNER FIGURES

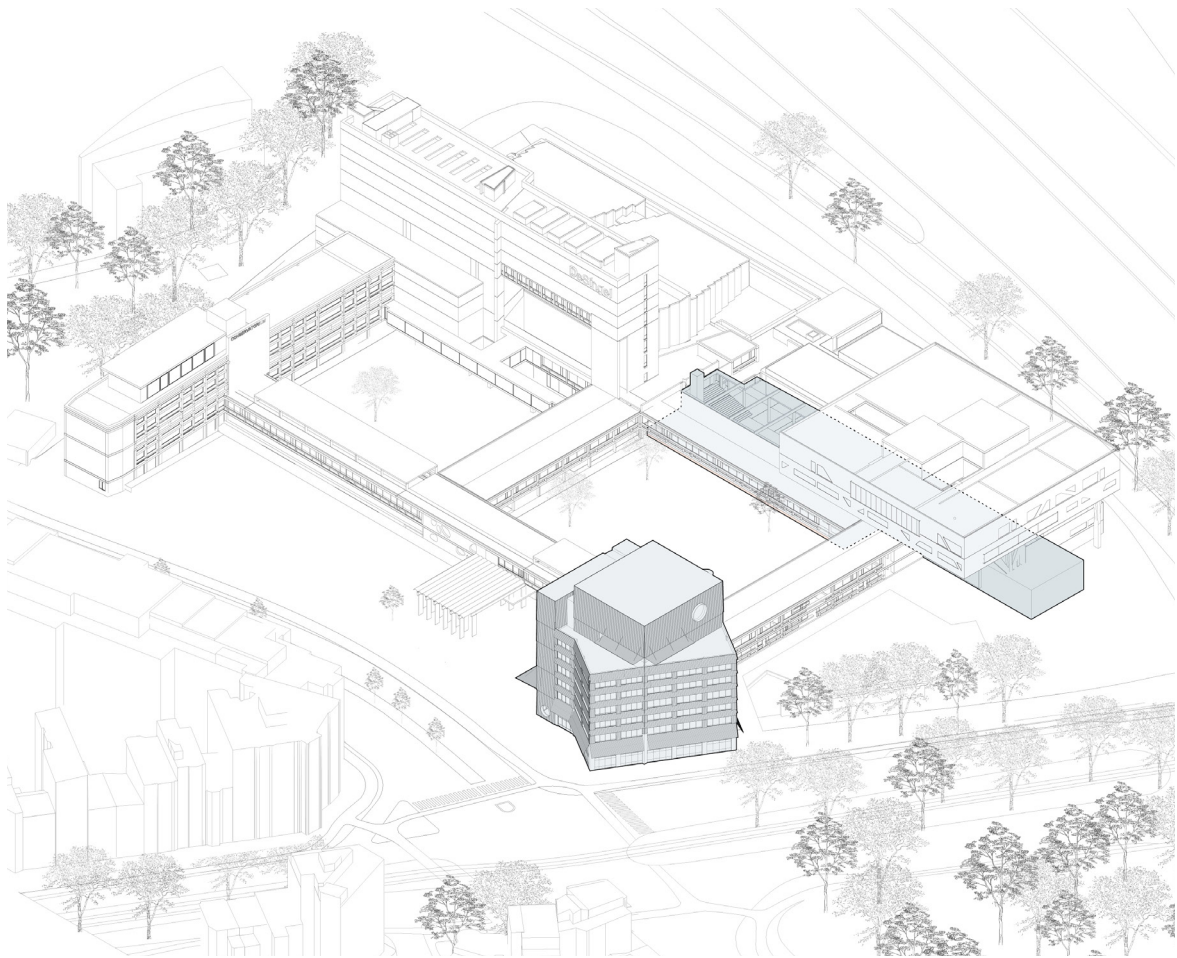


LARGE FOYER, SHARED
PUBLIC SPACE FOR
ALL THE INSTITUTIONS
TO CENTRALIZE THE USE
OF SHARED FACILITIES

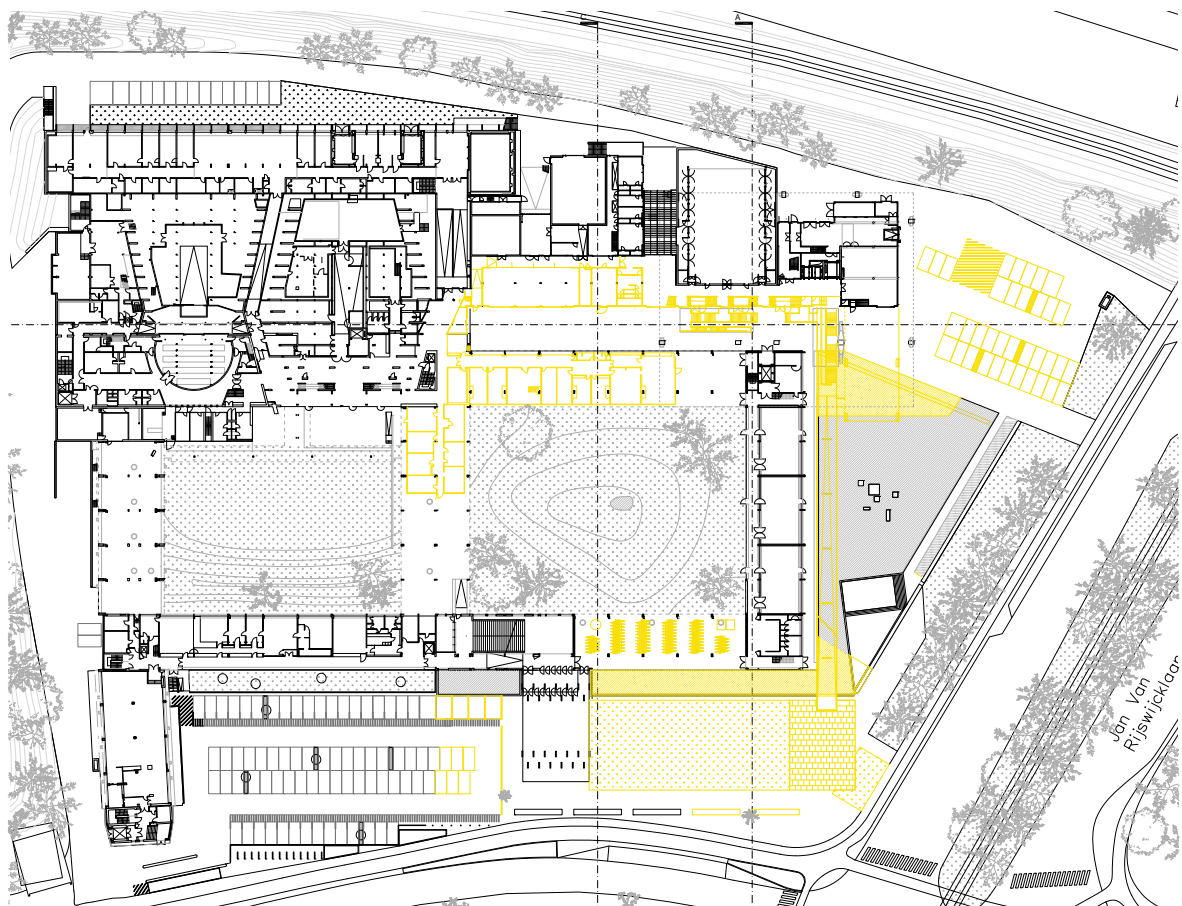
Two interventions to embrace the art campus

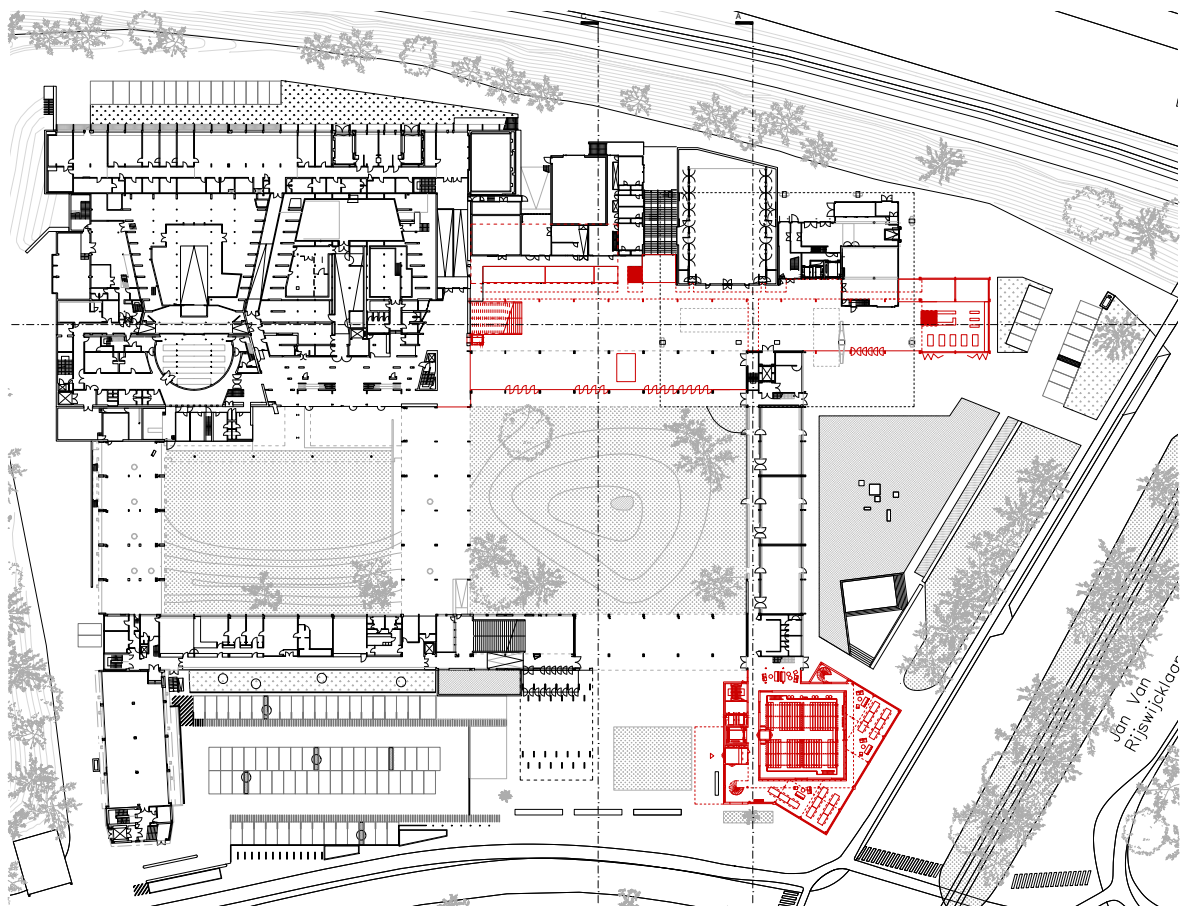
The underutilized corridor becomes a foyer, activating the existing shared spaces and further centralizing the courtyard as the outside counterpart of the interior void space.

The passage in the front is cleaned up and made accessible. Together with the new corner figure, that balances the institution specific typologies around the courtyard, a new entrance square with a strong relation to the courtyard is created.

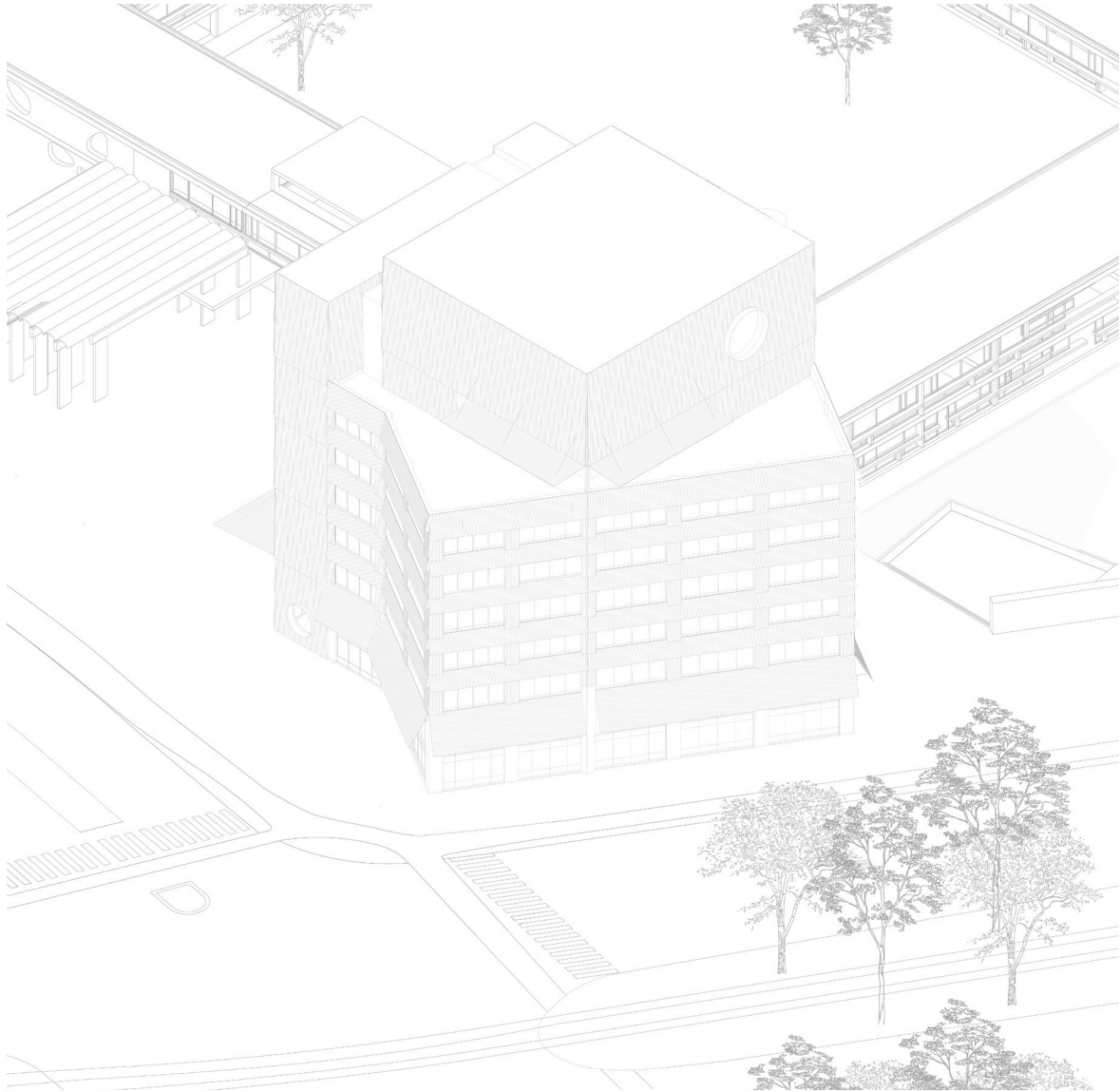


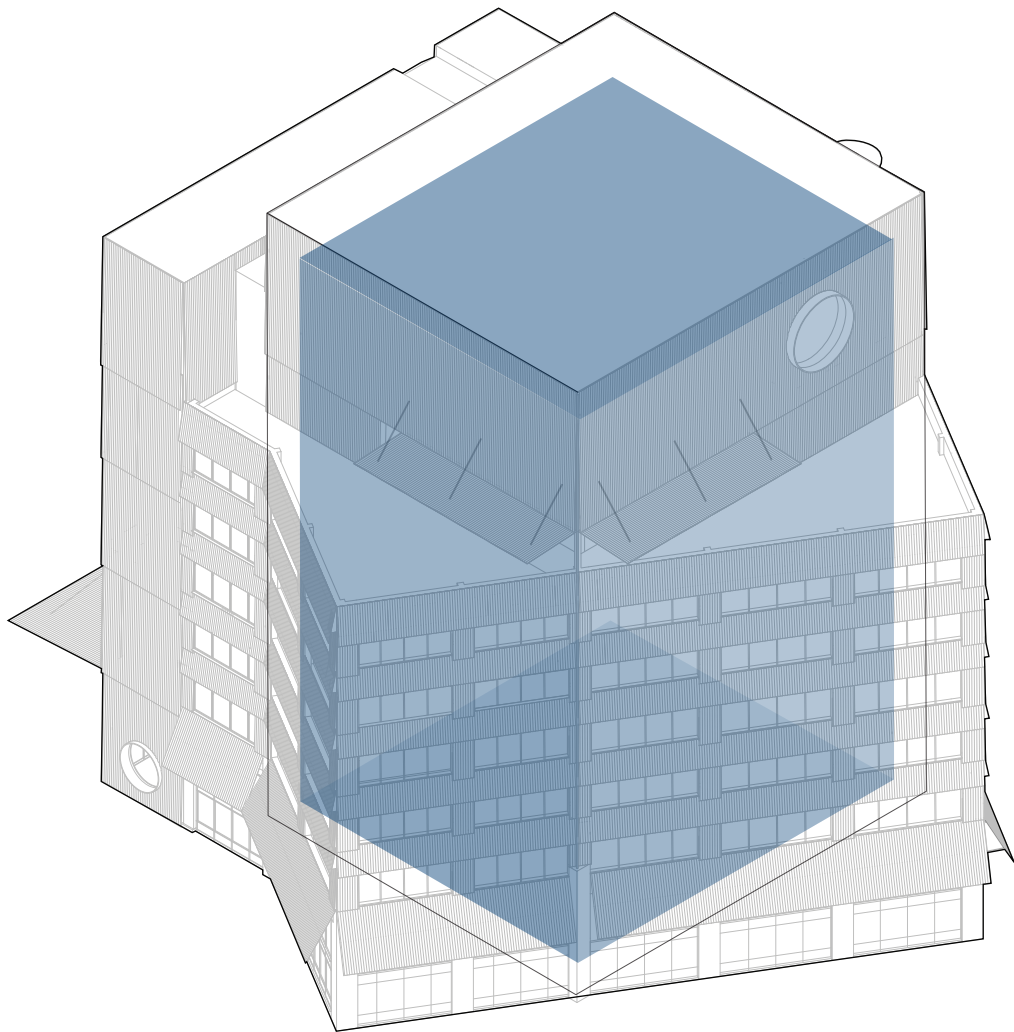
Groundfloor YELLOWRED





P4 products, an axo and a diagram





1:200 Collective Model

For lack of time, we have not yet been able to take pictures of the model in the photostudio. Yet, I really wanted to use the model for the P4 presentation and I could not be sure if I would actually have the model because of presentations at the same time and what not.

Therefore I decided to take pictures with cloth and lamp in our own studio. This was far from ideal but lighting wise worked acceptable. The rest is photoshop. Some fake shadows and a background repurposed from earlier studio visits.





1:200 Model for the archive building





1:200 Model for the archive building





1:200 Model series





P4 reflection

Introduction

This reflection aims to look back on my graduation process within Interiors Buildings Cities. A graduation studio that focuses on the *Palace*, A large scale public building that defines itself through the complexity of its relation between typology and situation. This year, we look at the architecture archive as typology and the possible merger of the Flanders architecture archive and the Flemish Architecture institute (VAi). An architecture archive is not just an institution, it is a building and a specific typology at that. It requires a vault-like privacy and security, but flourishes through its public presence and relations. This graduation project negotiates the possibility of adding such an archive to De Singel art campus in Antwerp, exploring how its public and private needs can be met in a way that benefits both the archive and De Singel.

Collective works and studio culture

We like to talk about atmospheres in the studio. In fact, our first brief asks us to look carefully at existing architecture archives through the investigation of its atmospheres. Through model making - in various scales, both rough and neat, from object to stage design - the method of the studio becomes apparent. I enjoyed this way of working, in fact, I chose the studio because I truly believe in it. But an even more important reason why I chose this graduation studio is the atmosphere it strives for itself. One that encourages collective work and a lively studio culture. Architecture is not something you do alone behind a screen, but rather standing up, through discussion and physical model making.

The basis of our individual graduation works lies in a large amount of collective research. Through before mentioned precedent studies, explorations of 'a room for archiving' and collective research into the site and existing building, we created the foundations for our own positioning and eventual proposals.

Position

After looking carefully at the precedents, we were asked to design a 'room for archiving'. A space that is not bound to an existing site or context, but focuses on the exploration of the relation between storing and displaying archival materials and what this might mean of the architecture that houses it. After getting a grasp of what the typology might mean, this allowed us to explore our own positions towards the architecture archive. I quickly realized the presence and threshold of the archive became important to me. Because a large part of the archive is inaccessible for a visitor, the presence of the archive often gets hidden behind walls. A physical threshold that makes the archival material invisible, but also an intangible threshold, as all the liveliness that happens around the archive

remains unseen as well. I reacted to this by imagining an in-between space, between public and private. A space that all that is visually attractive and all its liveliness and puts it on display. Instead of carefully curated exhibitions, a mix of archival works and in-process research becomes the exhibition. The room has walls of vitrines, a shelving system that forms a hard climate border and functions as a curtain wall, opening up to the public. Glancing through the shelves a world of archiving and inspiring material opens up, extracted from the black box, made visible and present.

The position I developed through this exercise remained important throughout the rest of the process. After our collective research into De Singel, our individual proposals started to take form. An important driver for my project is the presence of the archive as an institution within De Singel. In order to make sure the archive remains a low threshold, the first step is visibility. If the archive building is to be a true contemporary palace of the people, it first needs to accommodate to the people. As seen in libraries and museums, the archive could learn from a high quality public space. It does not have to be large, but needs to have a low threshold and draw people in. Once they're in, the archival material and works need to be present somehow. A simple glimpse of a world one does not know could be enough to remind them of its existence, and to spark interest or even a next step.

De Singel

Seen as art campus, De Singel accommodates multiple institutions. The complex is both an accumulation of spaces as well as architectures. It consists of various institution specific figures - added to the complex over time - with essentially only its halls as shared space, centred around the original courtyards. The values that drove these successive phases have faded, becoming obscured and cluttered - by one another, by the accumulation of time, and by the shifting demands of the society it serves. Nature became city, beautiful landscape connections turned into a dead-end, underutilized corridor, unity into fragmentation, and failed attempts at vertical connections led to absurd and 'illegal' ramps.

Any future addition to this ensemble necessitates a reconsideration of shared spaces and facilities, reaffirming the value of clustering as an arts campus. It is precisely these values that justify the placement of a new architecture archive here. Any new volume can be added, but the quality of the location would be found in its strong and stable public presence. The art campus houses multiple institutions, so that they might share space, facilities, knowledge, visitors, exposure, momentum, etc

Proposal

My proposal for this graduation project is twofold. A new central foyer is to be solved in the existing fabric of De Singel - for the whole art campus to benefit from - and a new volume is to be added to meet the archive requirements, efficiently and future proof. This volume can be seen as another institution specific corner figure, as an addition to the existing corner figures - each housing their own institutions through their specific

typologies. By transforming the dead-end corridor into a large foyer, a central shared space is created. This space allows access to the existing shared facilities and has a close relation with the original courtyard and existing public circulation. The foyer becomes the new warming-up and cooling-down for the public, a new meeting point for the art campus and a central space to exchange knowledge between individuals, institutions and societies.

The architecture archive draws from the advantages of the art campus and strengthens its presence and image in the city. De Singel's shared facilities allow for its exhibitions and talks, yet the institution specific corner volume is specifically developed for the workings of the archive. The volume negotiates the urban edge condition of De Singel and embraces the ambiguity of the plot. The volume pushes to the edge of the plot and relates to the other corner buildings of the city centre, across the street. This way the art campus establishes a presence on the street axis, and an open and inviting façade intrigues passers-by up close. At the same time, the depot - the archival volume further from the street - rises above the public part and houses the highly efficient vertical archive system. Through three floors' high compactor shelving stacked on top of each other, the archive works as a machine but is always largely visible from the outside. The relation between depot and workspace around is a visual and interactive one, yet the workings of the archive are not interrupted by what happens outside.

The accumulation of institution specific corner figures around shared spaces – a courtyard, a set of hallways and a foyer to centralize shared facilities – is a tangible example of ever changing times and societies. It becomes a collection of architectures, of building methods and materials. The first couple of phases, coming directly from a modernist era, consist of monolith concrete walls. They have a certain honesty to them, what you see is what you get. With our current requirements and ambitions concerning climate design, this way of building is not quite achievable anymore. The newer the newer additions react differently to this, becoming exemplary for their time. The proposal for the archive building embraces a playful showcasing of the layering of building materials. Both in its spatial arrangement as in building detail and façade elements this becomes apparent. Through the layering of the corrugated metal panels a tectonic of thinness and fragility arises, one that relates to the honesty of the modernism in a contemporary way.

Towards P5

In the coming weeks, I aim to consolidate the feedback received at the P4 presentation with the ideas and research of the past year into drawings, models and images. I plan to focus on a large scale sectional model elaborates the workings of the vertical archive. I will also band together with the studio once more and work on our end-of-the-year exhibition, to celebrate the abundance of our collective work and the various translations into architecture archive proposals.

Towards P5

After the P4 presentation - and some days of collective euphoria - I started working towards a clearer narrative. Between the tutors' feedback and my own view on the project, we agreed on a single model to work on towards P5. Another artifact for the process, something nice to make and a good way to enjoy the last weeks of this graduation year.

P4 Feedback

A well-researched and thoughtfully developed project. You have clearly internalised the site, the VAI, and the idea of the archive, and you handle the complexity of these factors well. The architectural expression is clear and distinctive.

We find the idea of the archive as a tower convincing and typologically coherent. The façade is conceptually strong – it is treated more as a series of surfaces than as a volume, and its expression shifts depending on the viewpoint. There is a sequence of moments that together form a sort of ‘composite presence’ – and in that sense feels very Flemish.

The technical concept is well developed – specific to the needs of the archive and innovative.

Some aspects remain unclear: What type of spaces are you adding along the Singel? How are you addressing the corridors you previously criticised? What informs the expression, proportion and language of the facade? And how does the building relate to the urban context?

In the model photographs, the façade still appears somewhat flat. It could be helpful to further articulate the tectonics and surface qualities, and to show how the mass changes with light, perspective, and time.

The new public interiors and their relationship to the city should also be clearly communicated. It might be interesting to use stop-motion here – to include movement and fluctuation.

Some thoughts by me:

There are some clear thoughts and lines of reasoning that make this project, but in order to communicate them properly I need to work on the narrative of the presentation. For starters, I think it is time to think of an actual title for the project...

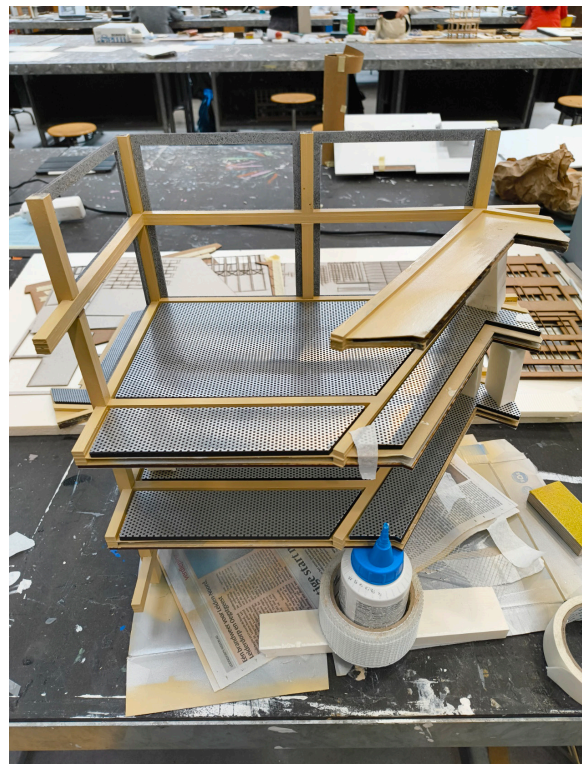
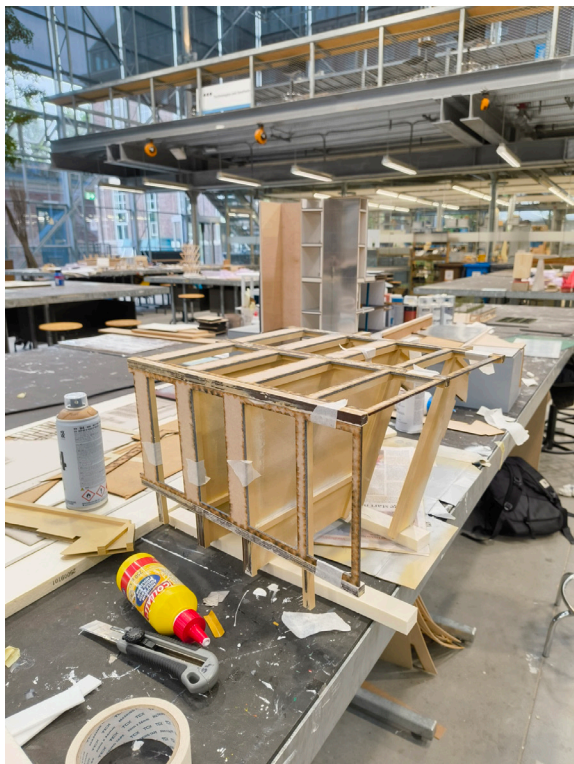
I'd like to spend my last weeks on a clear objective. Or better yet, a clear object. One model, that answers the posed questions about the public space and its relation with both the existing and the city. Another fragment maybe, something that really functions as an artifact.

Another artifact, another corner, another fragment

Once more, a model. After talking with Susanne about using some form of stop motion to show the public life of the space around the archive, I realised something. For P5 I prefer to build another artifact, rather than a set.

With modelbuilding you can go two ways, building an object that looks good from all sides or building a scene that works from a specific angle. While our studio often uses models for scene-building, I have been quite drawn to the object too. Especially since the fragment for P3 - a section model that works from all sides as an object - I have been wanting to make another.

I decided to work towards another fragment, this time the opposite corner of the building. This way, I end up with two fragments. One that elaborates on the silo facade and relation with DeSingel, and another that elaborates on the public interior and relation with the city. Two corners that show something very different and very similar at the same time. Two artifacts, that each play their part in the archiving of this projects' ambitions, relations and atmospheres.



Building the structural skeleton and glueing the lowered ceiling systems.

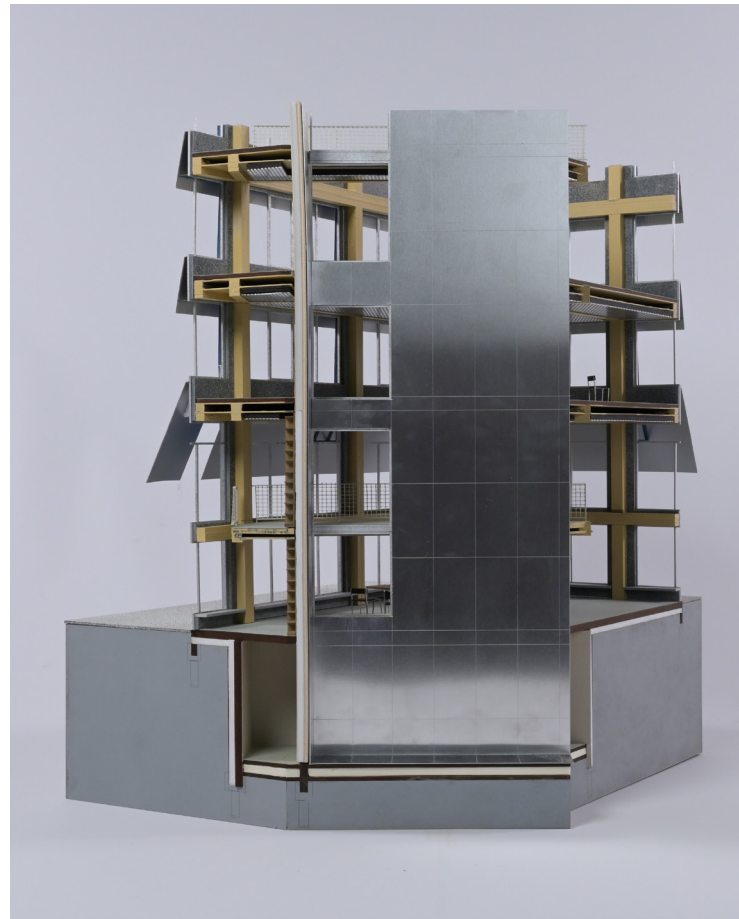
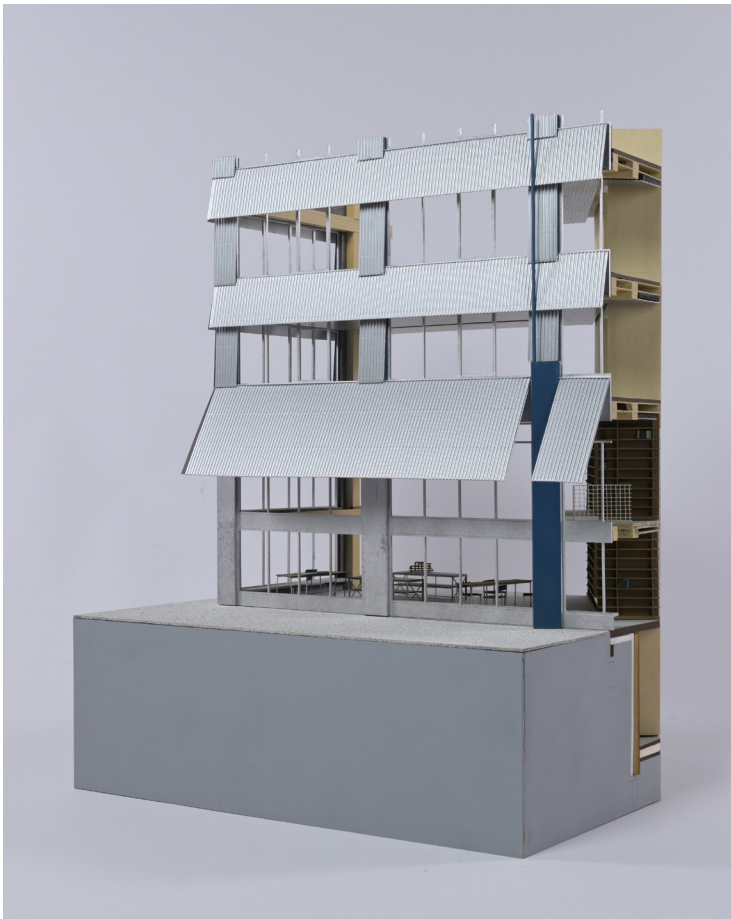


Model pictures





Model pictures





Model pictures





Model pictures





Model pictures



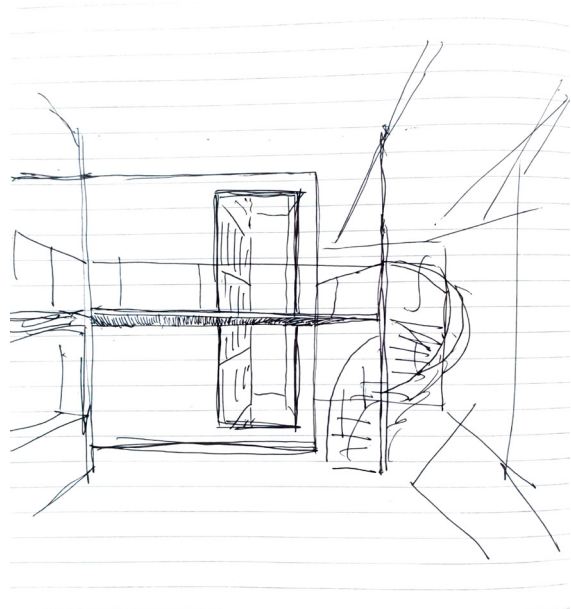


A window in the corner of the depot, a view into the archive

A direct view into the depot from the main entrance. As described many times by now, with the windows on the corners one looks along the archive volume. This allows to not just see multiple floors of storage but to also look along them, the really experience its verticality.

Something explained many times, but never actually shown. This image gives an actual view of the storage system. With open shelves with models, and flat drawings and with boxes of papers, booklets and folded drawings on the higher floor.

A visualisation of making al that is the archive visible without having to enter or interact with it. The unpacking of the black box, as described and explored in the P1 proposal aswell.





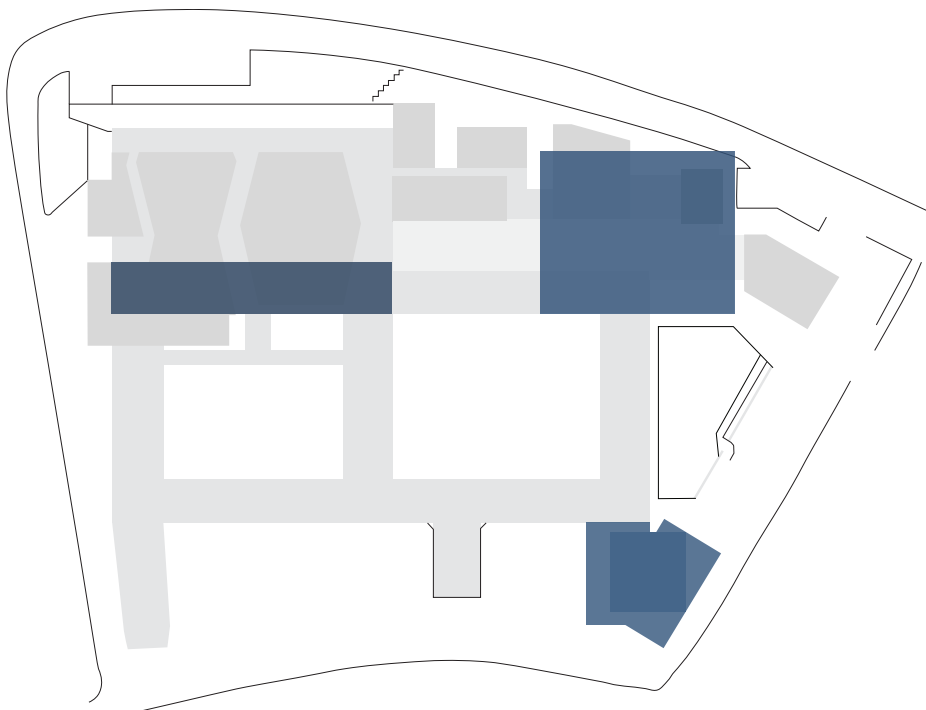
The next institution specific corner figure

Probably the first series of images I imagined when walking around the complex, almost a year ago by now. Yet, somehow the last image I actually made.

Ofcourse there have been various sketches, drafts and model pictures that instigate the same notion, the one of a figure rising above the 'Stynen low', just like the existing ones. But the series works best as three very similar photos. A piece of grass - a courtyard, a campus - with a series of figures around.

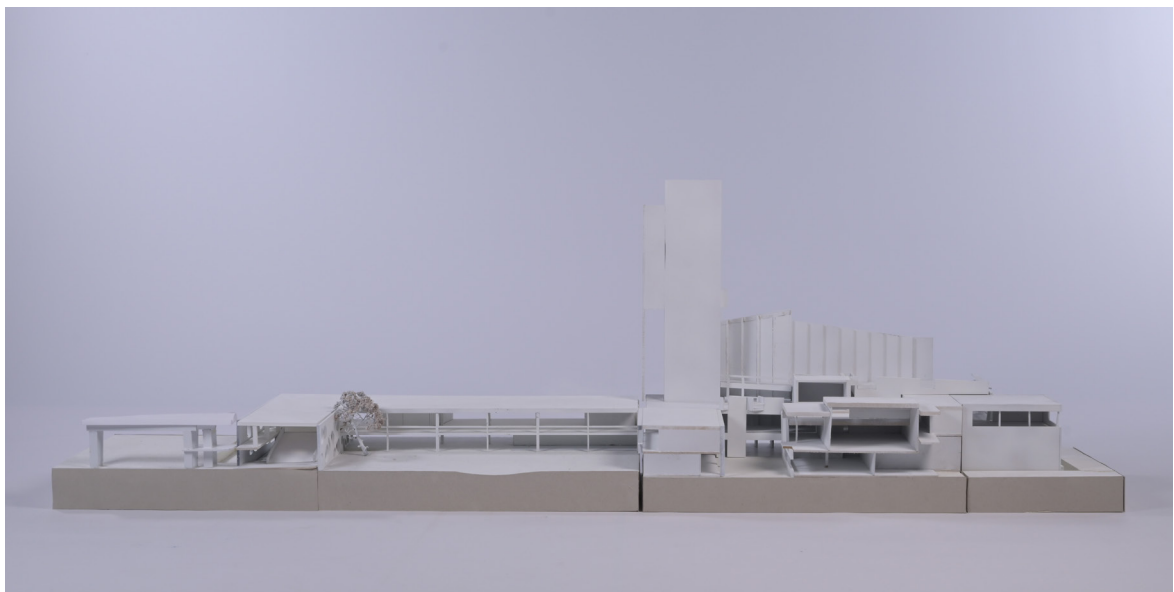
The archive is only 'the next', but doesn't have to be the last. In a couple of decades another figure might be added, and another, and another, who knows. If you look at the proposals by others from our studio, it becomes clear there are a lot more spaces around the site that could be densified too.

A nice note for our end of the year exhibition, might be to add as many of these proposals together at the same time, we might be able to fit up to five or six even.

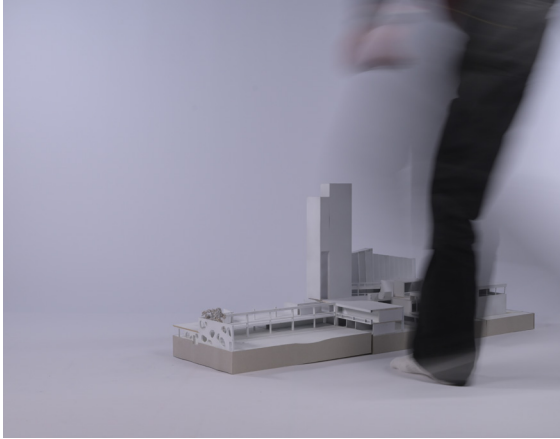




Final documentation and a little model dance



Our collective 1:100 section model. It can be argued that this model has been somewhat underexposed and underutilized, yet it played a crucial role in the research phase by helping to properly understand the floor connections and public space.



Silas Windrich

Monday June 23th

14.45 - 16.30

P5 Graduation Presentation
Interiors Buildings Cities

Faculty of Architecture,
Julianalaan 134

room to be announced



DRAWN TO THE CORNER

Positioning an Architecture Archive as the Next Figure within DeSingel Art Campus,
Clustering the CVAa and VAI.

Silas Windrich 4867556
MSC34 Interiors Buildings Cities
2025 06 15

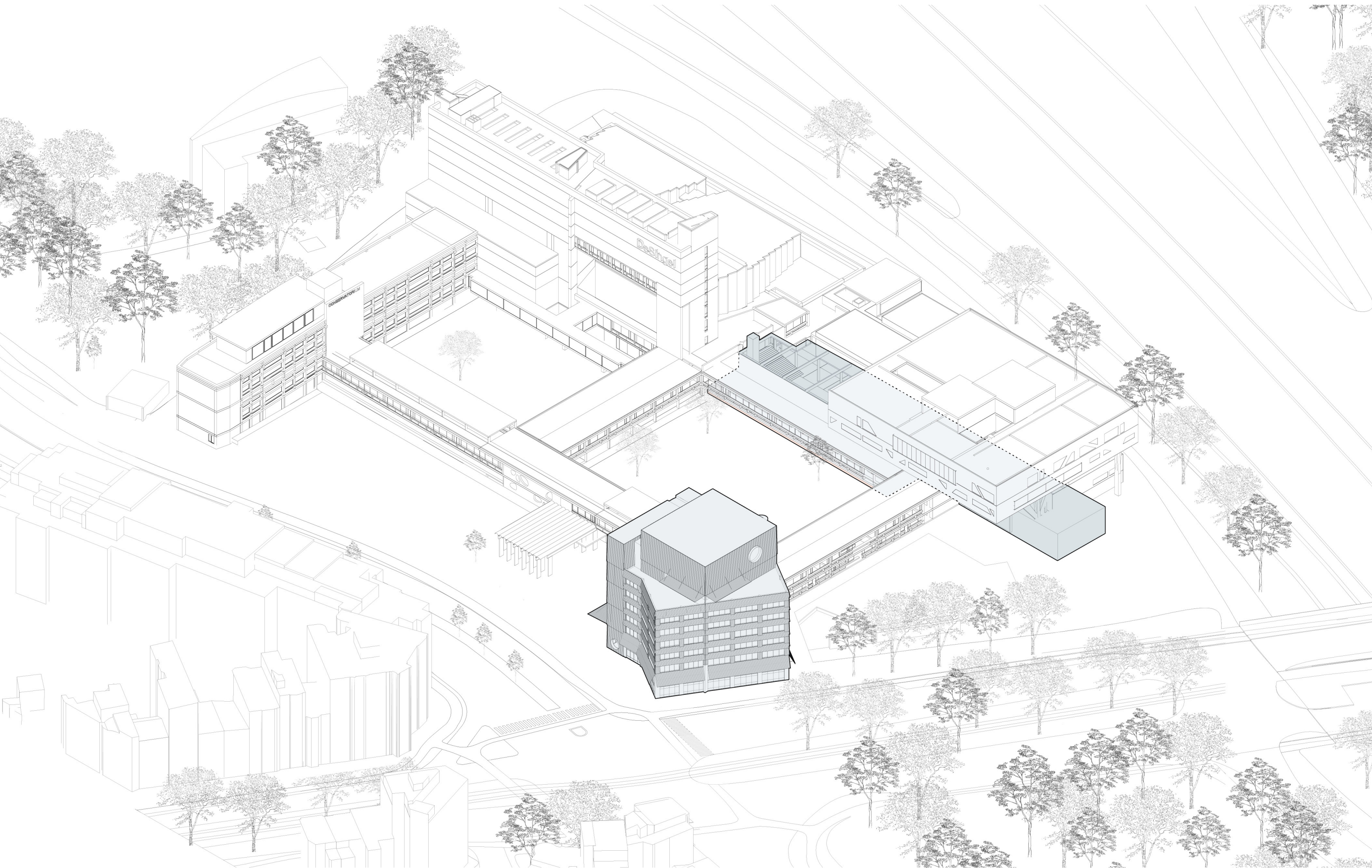
PROJECT BOOK P5

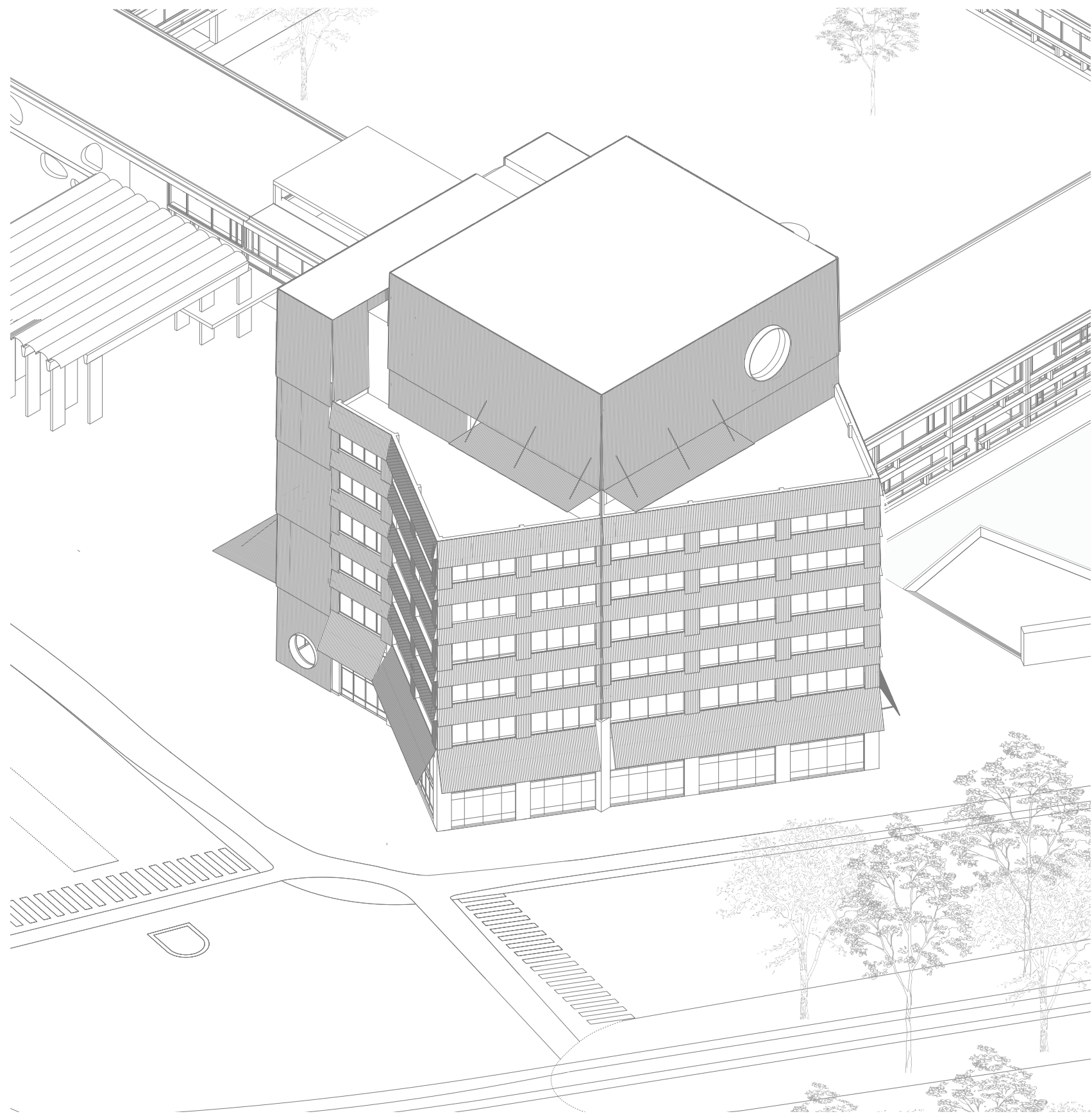


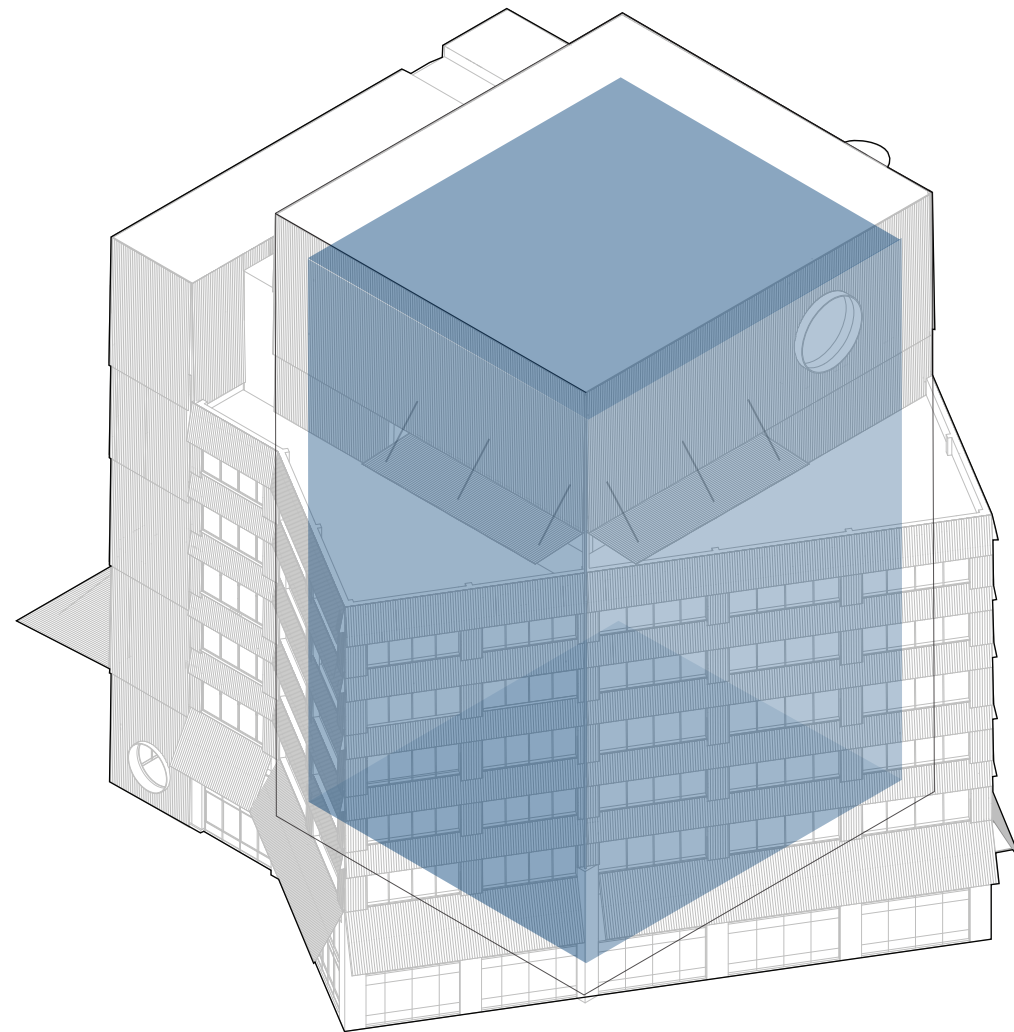
DRAWN TO THE CORNER

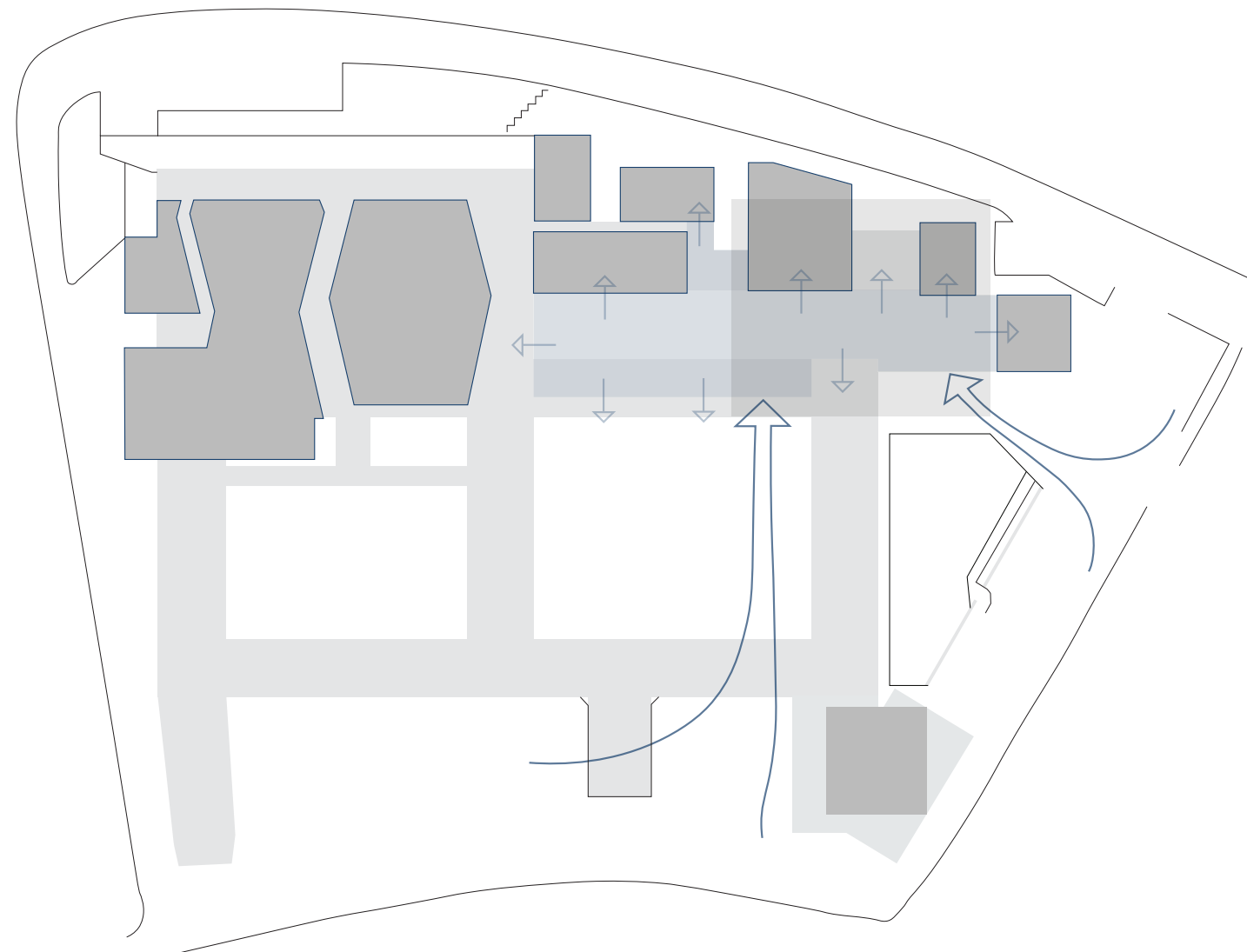
Positioning an Architecture Archive as the Next Figure within DeSingel Art Campus, Clustering the CVAa and VAI.

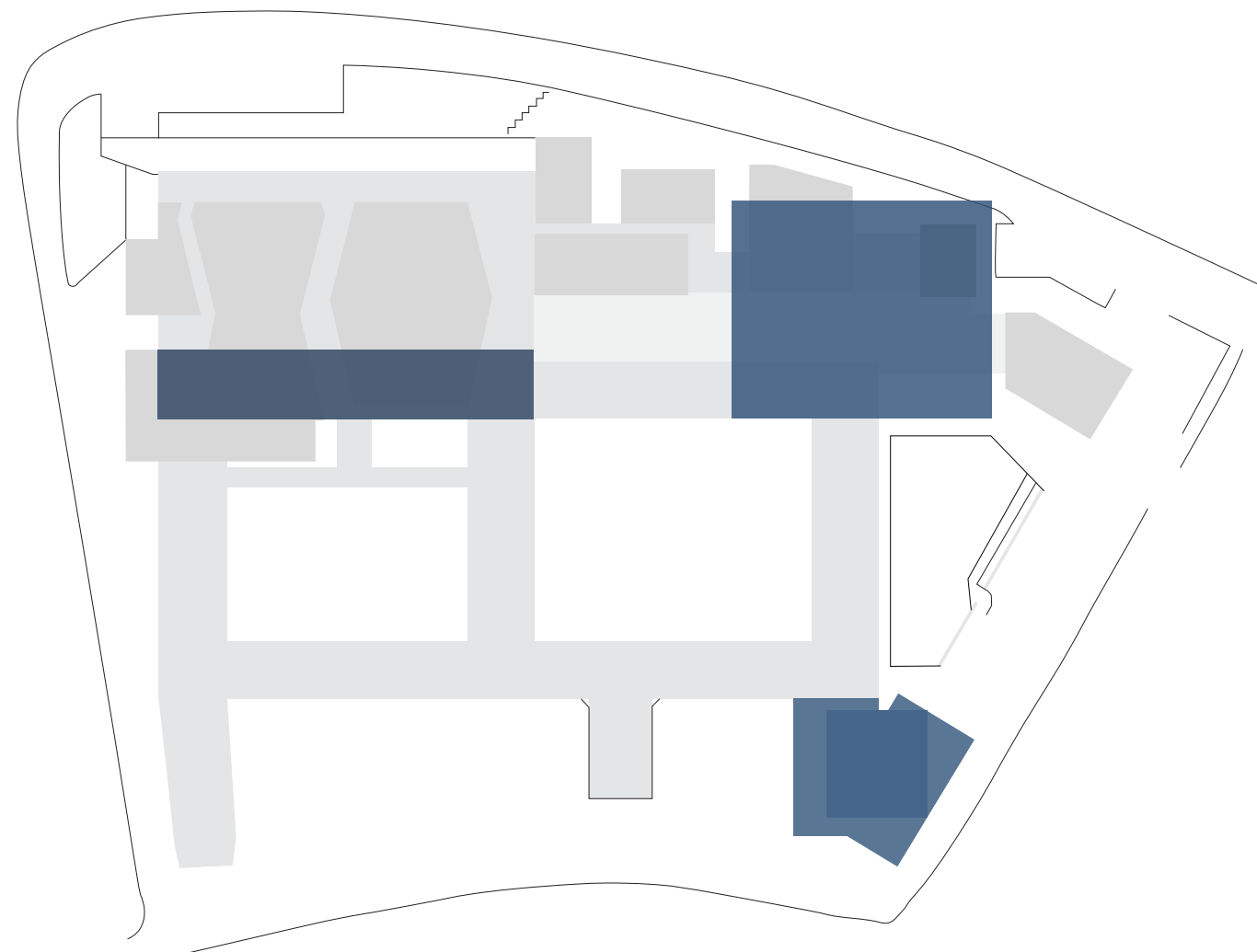


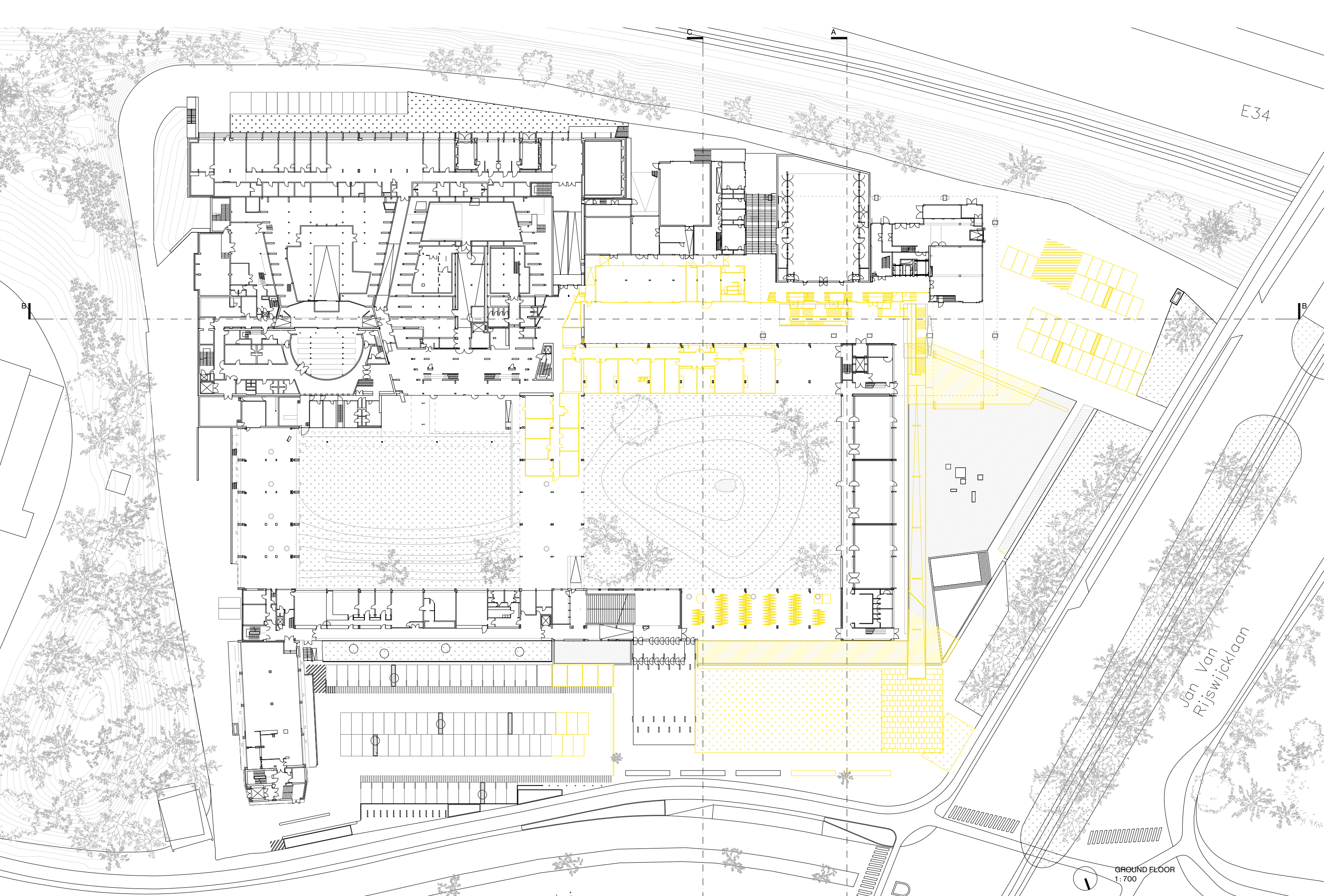








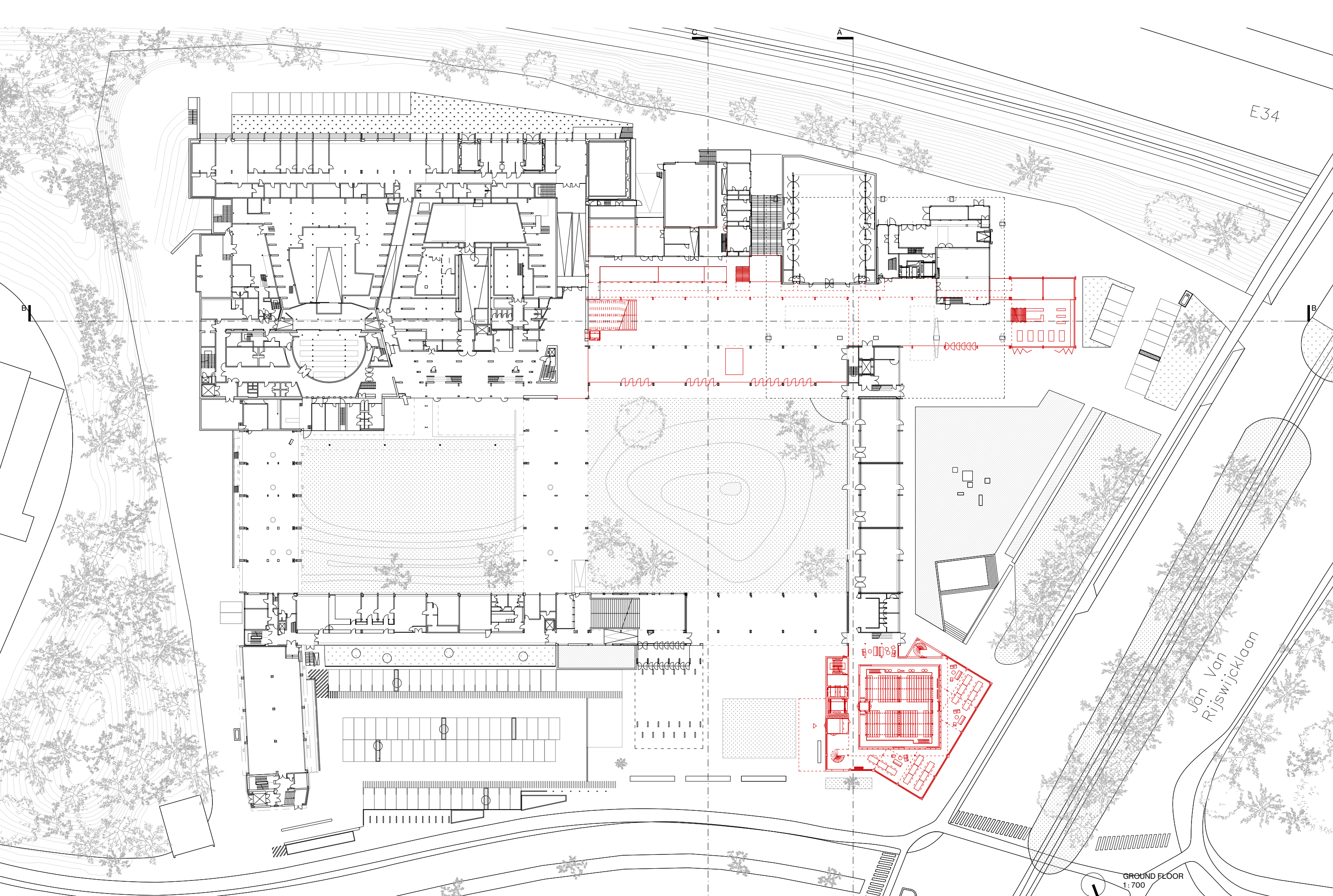




E34

Jan Van
Rijswijcklaan

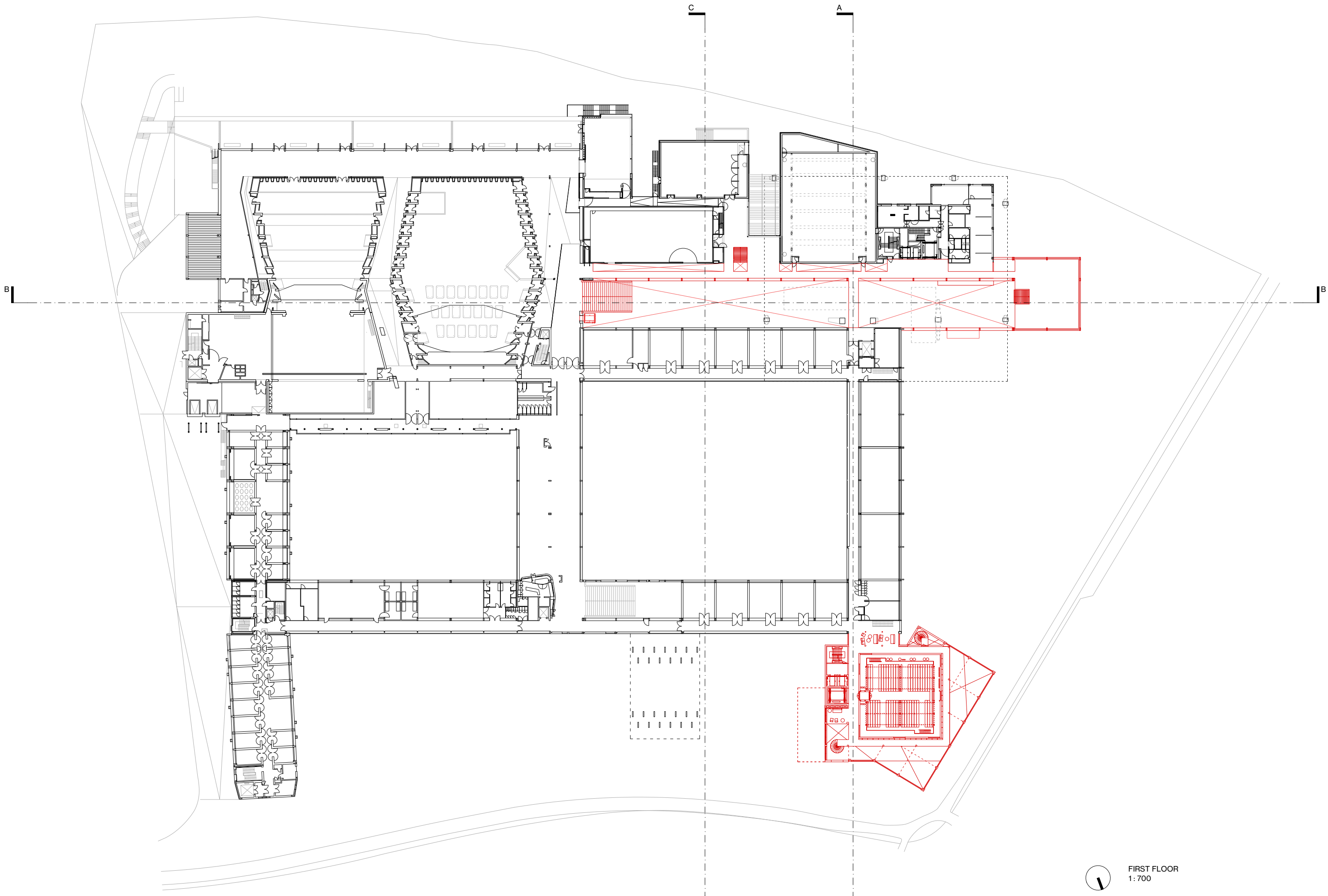
GROUND FLOOR
1:700

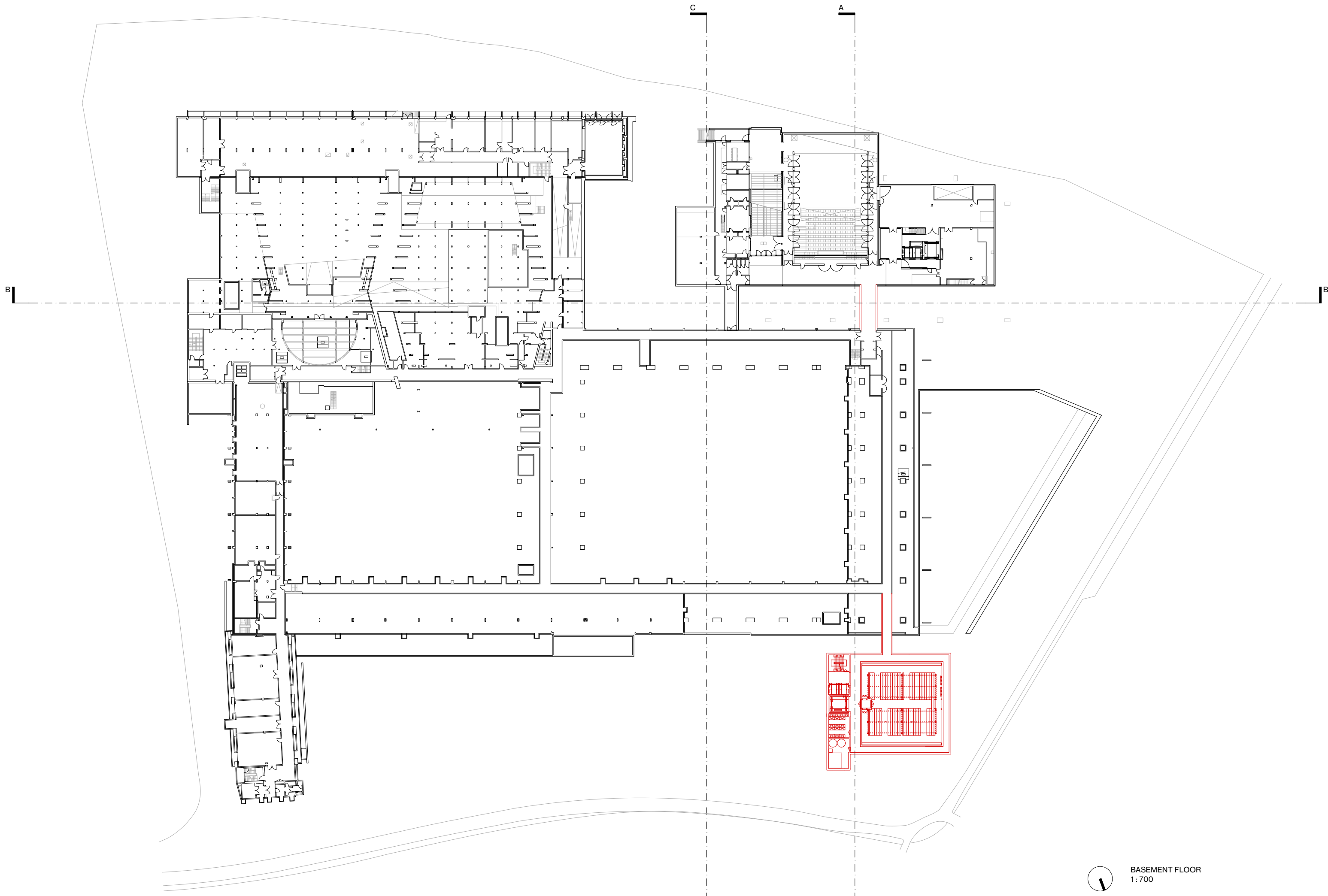


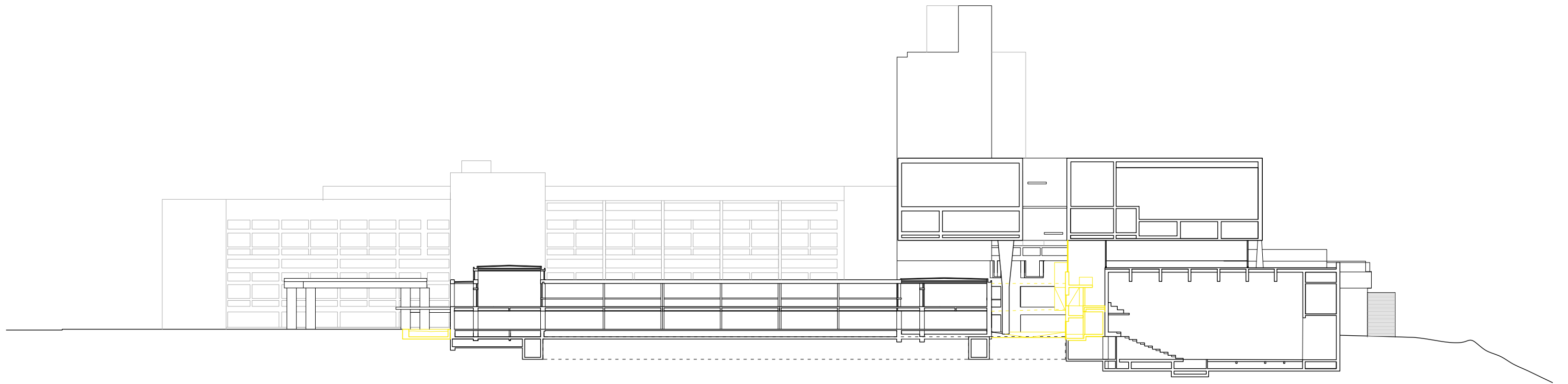
E34

Jan Van
Rijswijklaan

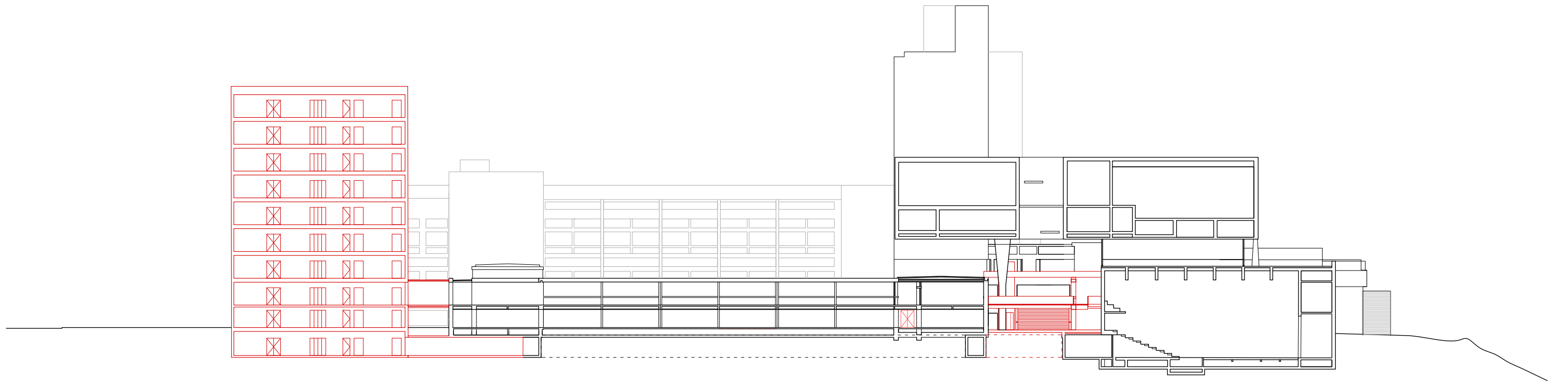
GROUND FLOOR
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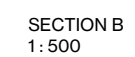


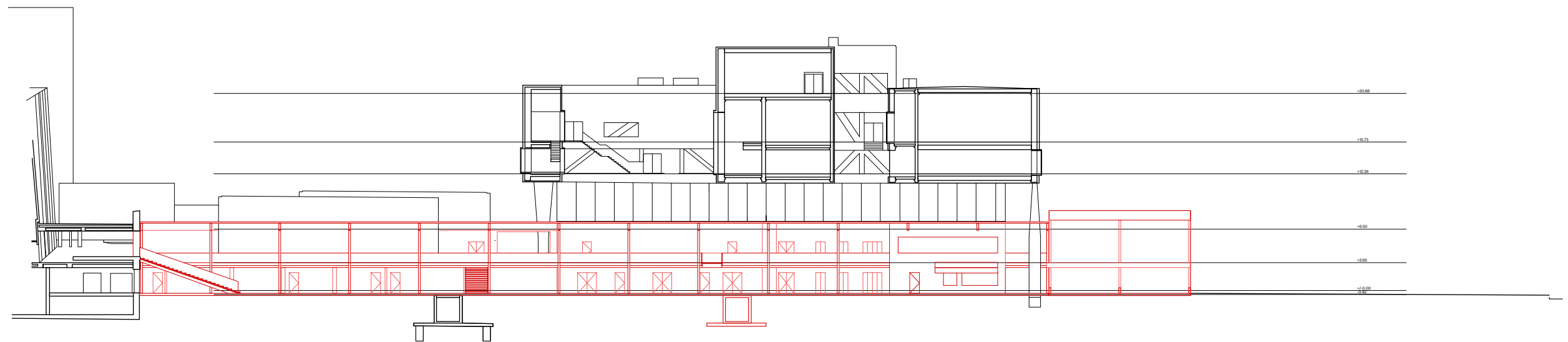


SECTION A
1:500

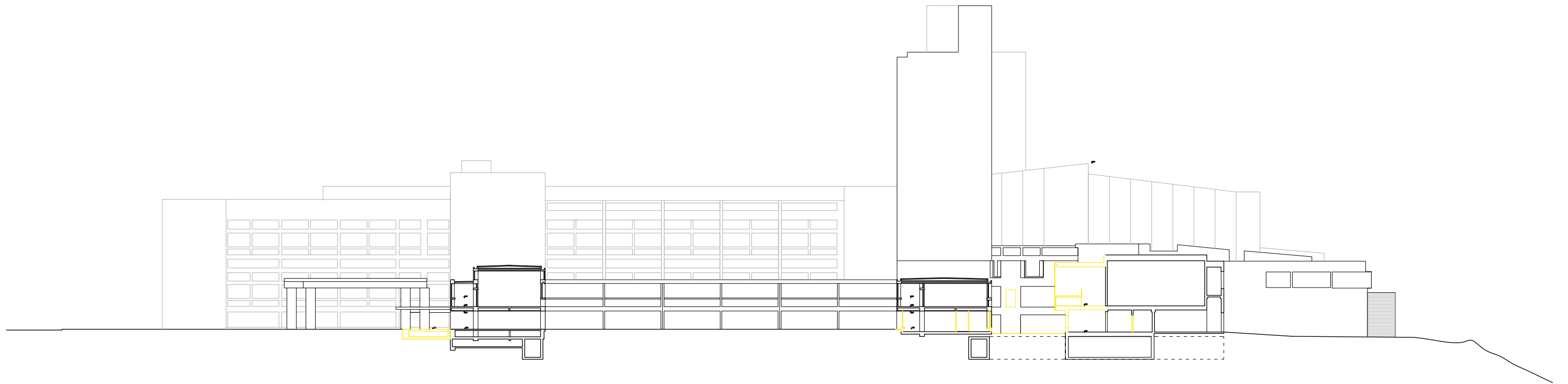


SECTION A
1:500

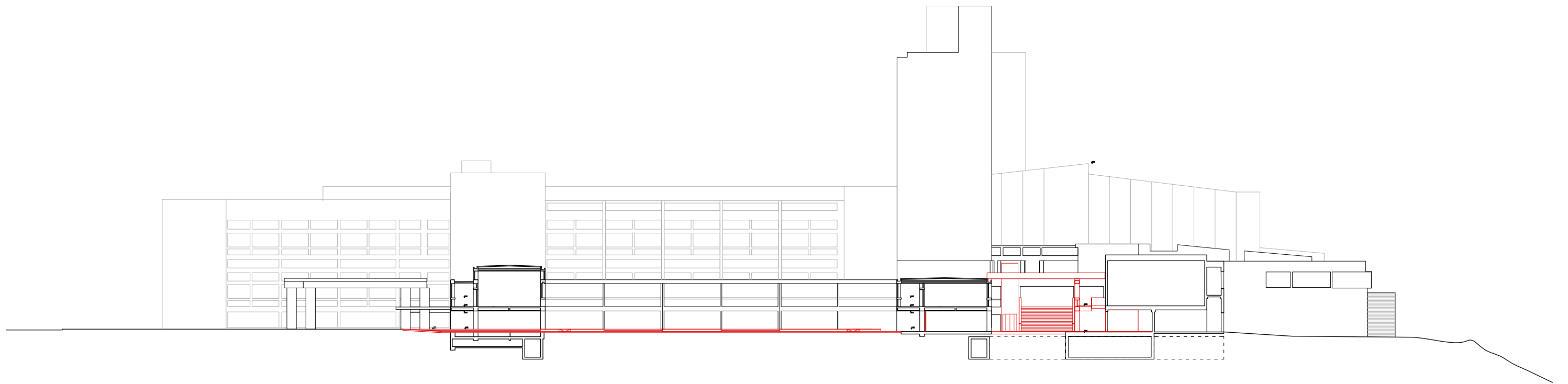




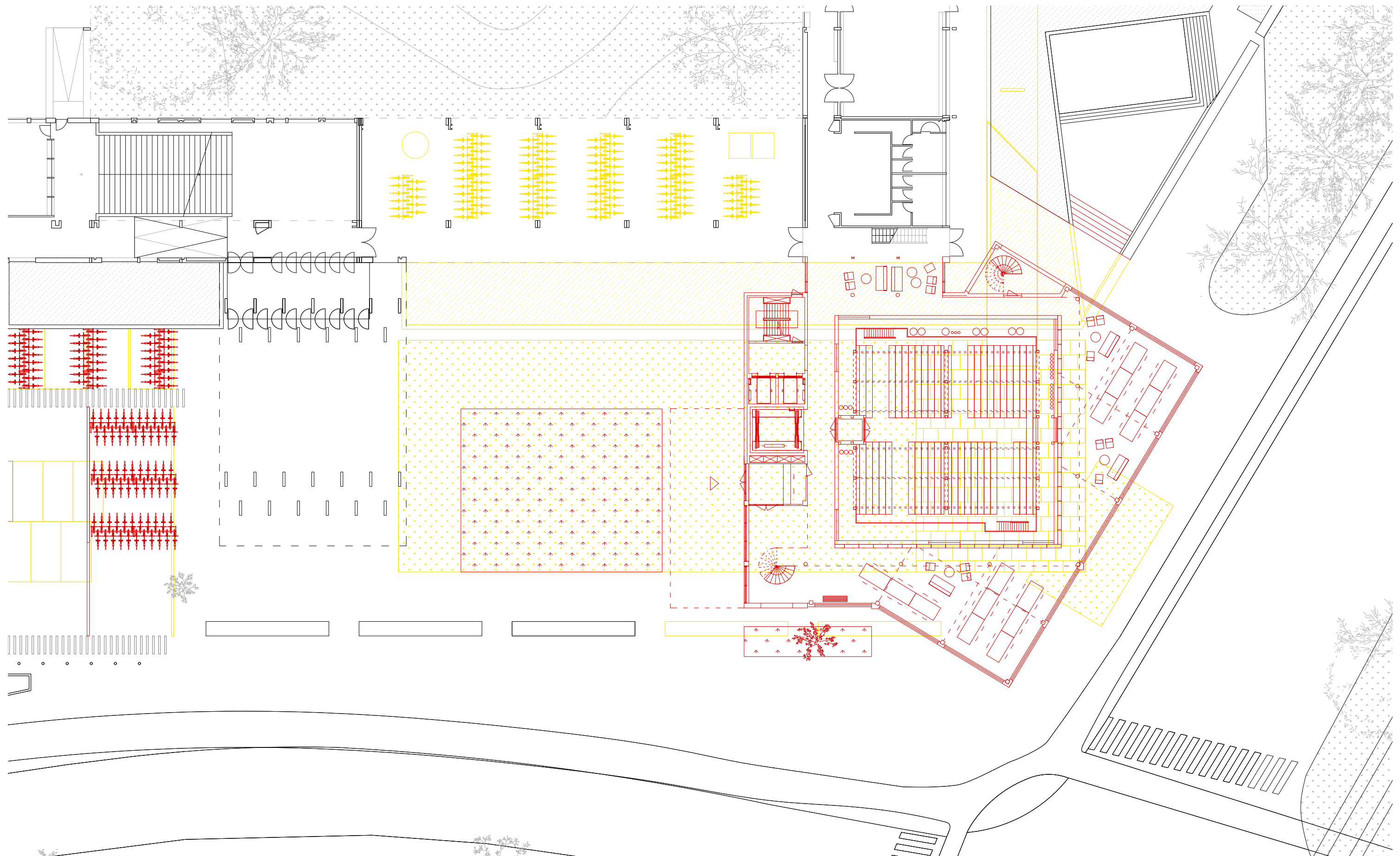
SECTION B
1:500



SECTION C
1:500



SECTION C
1:500



















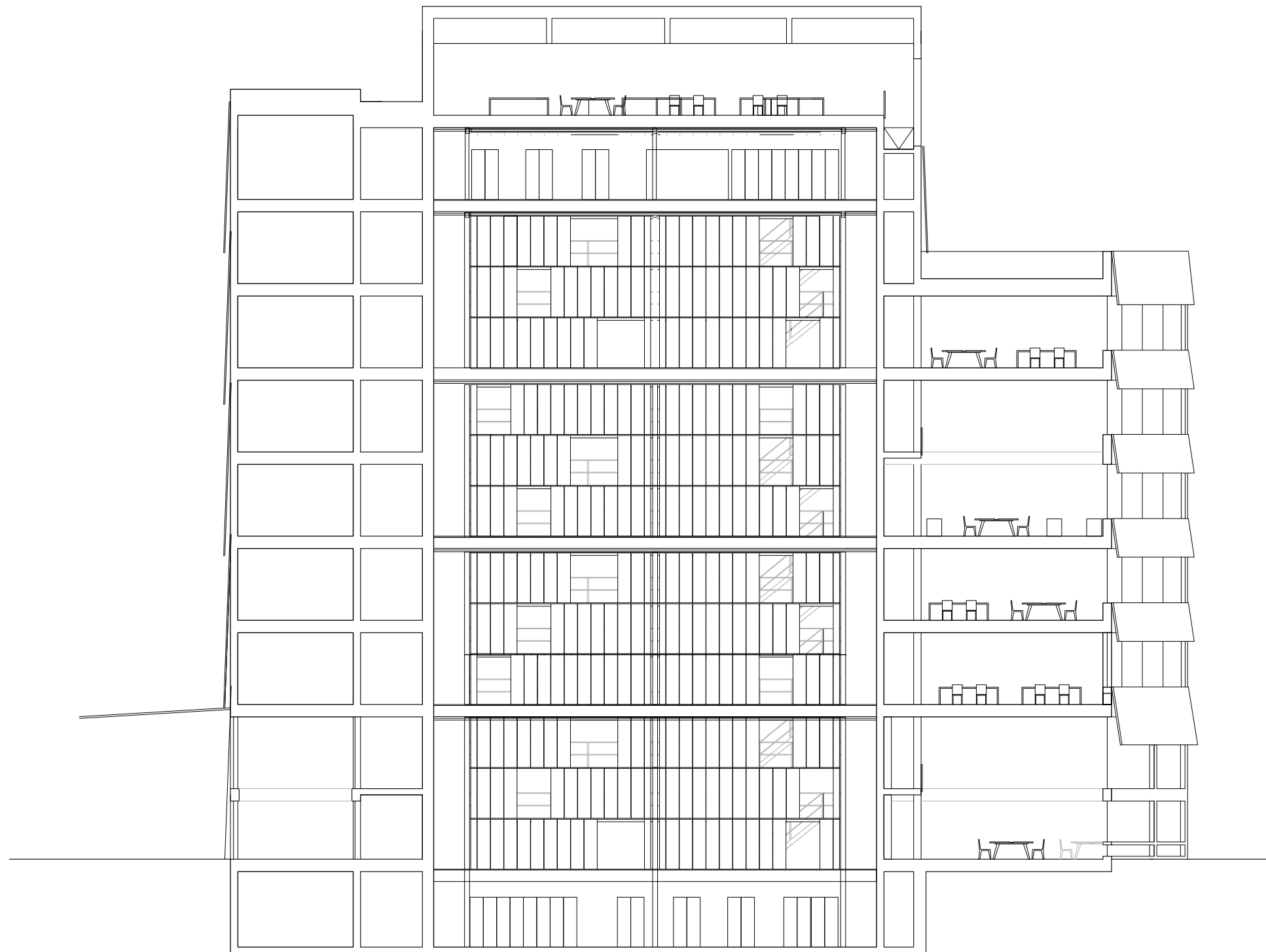




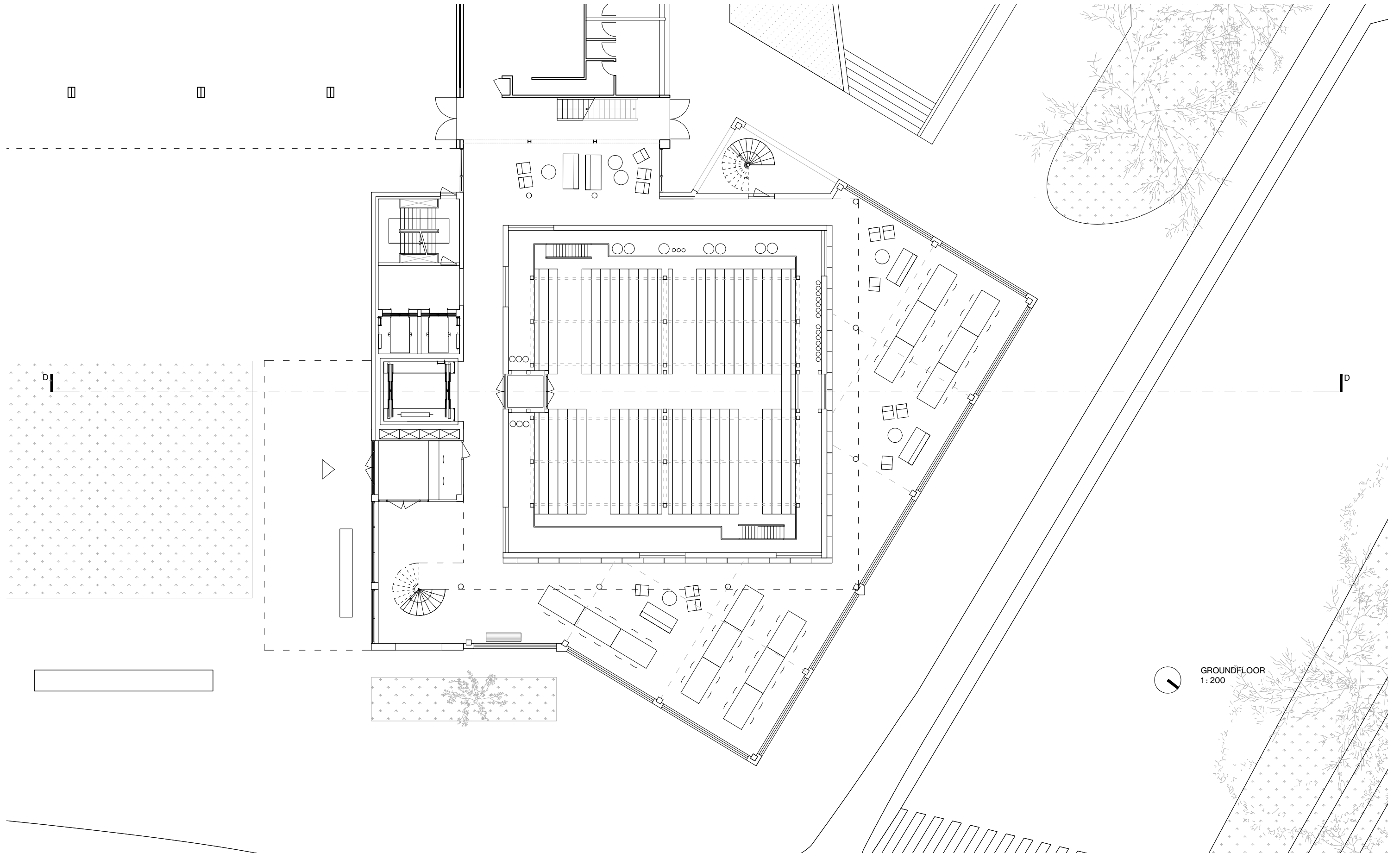




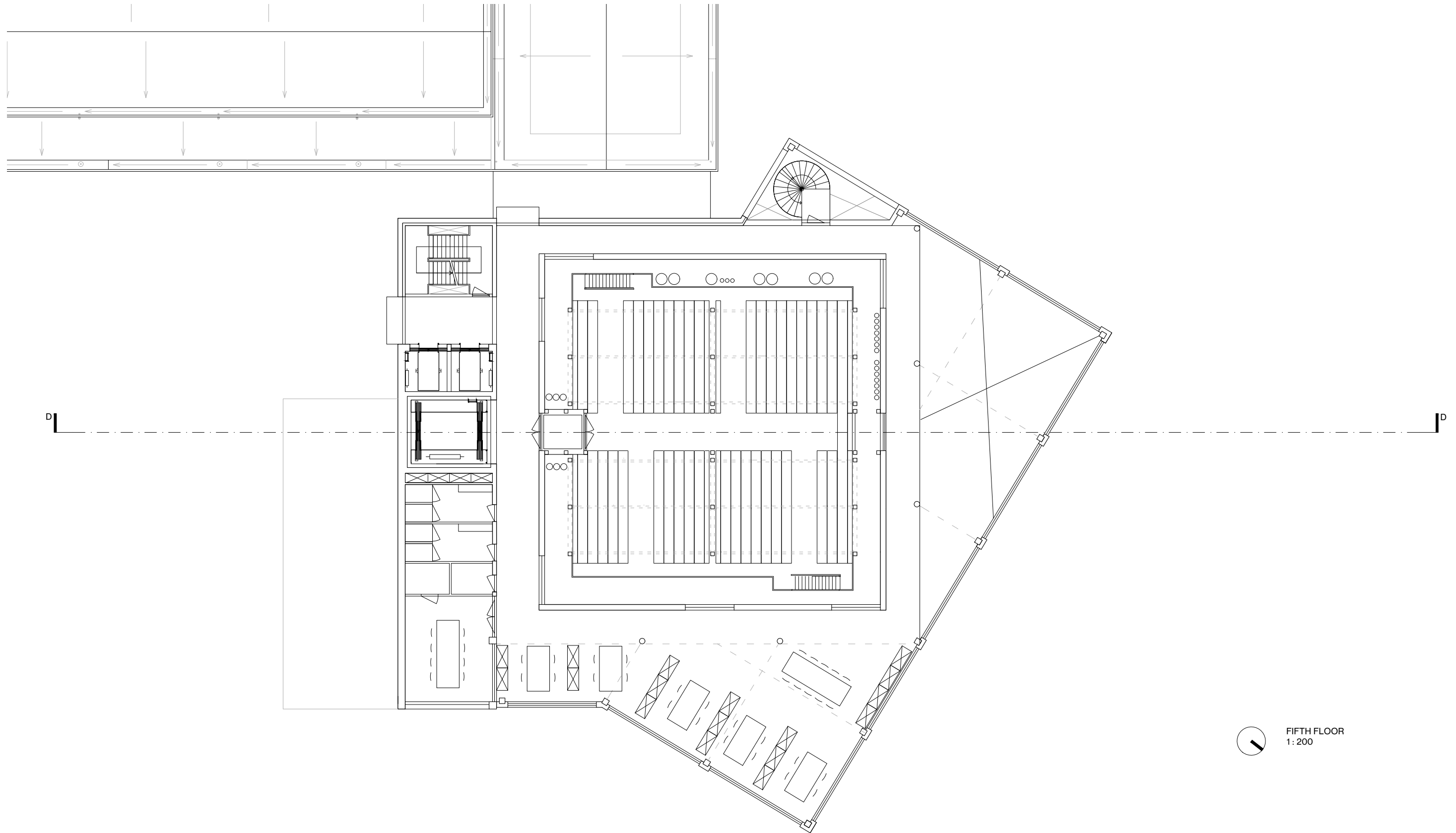


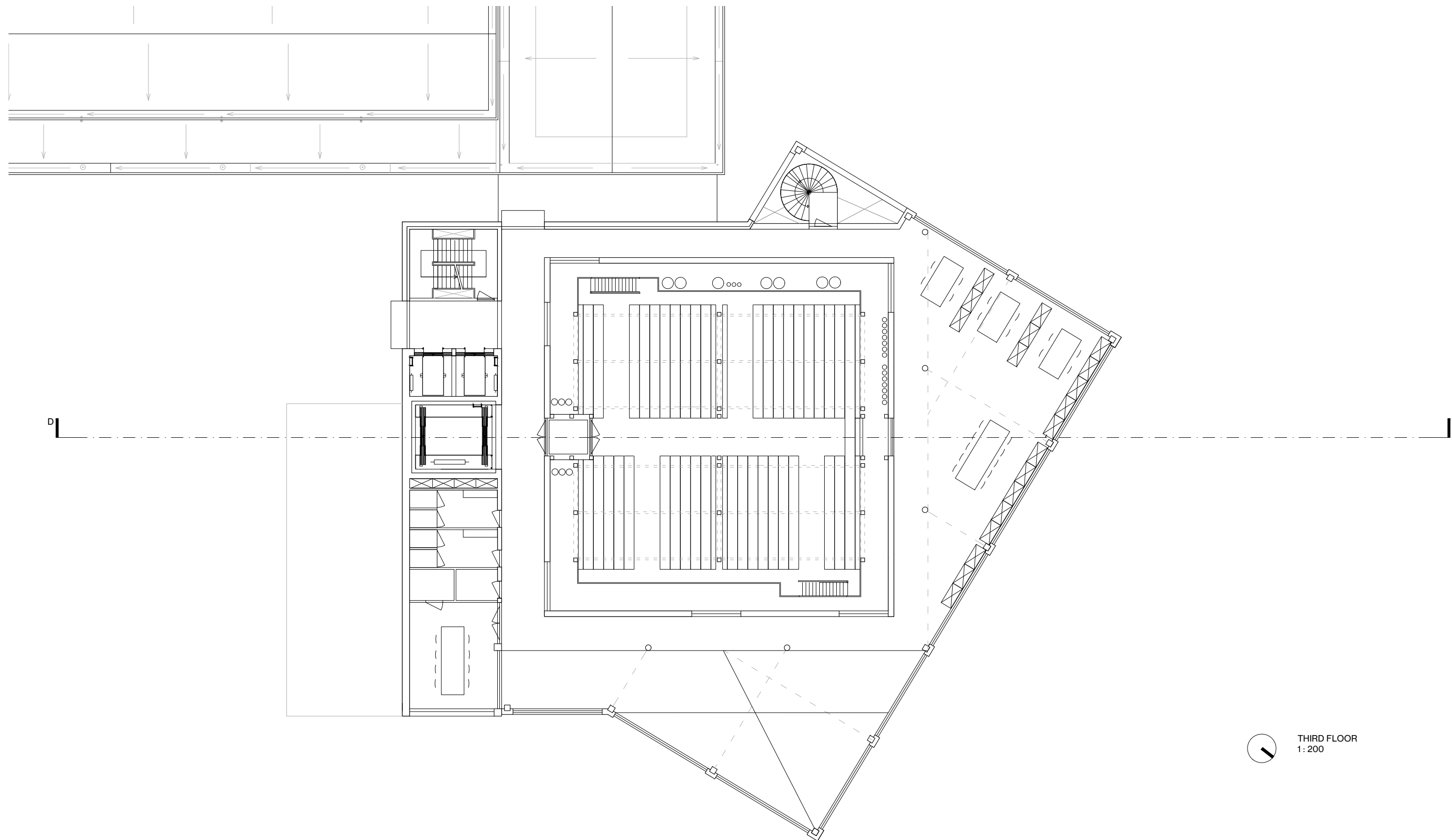


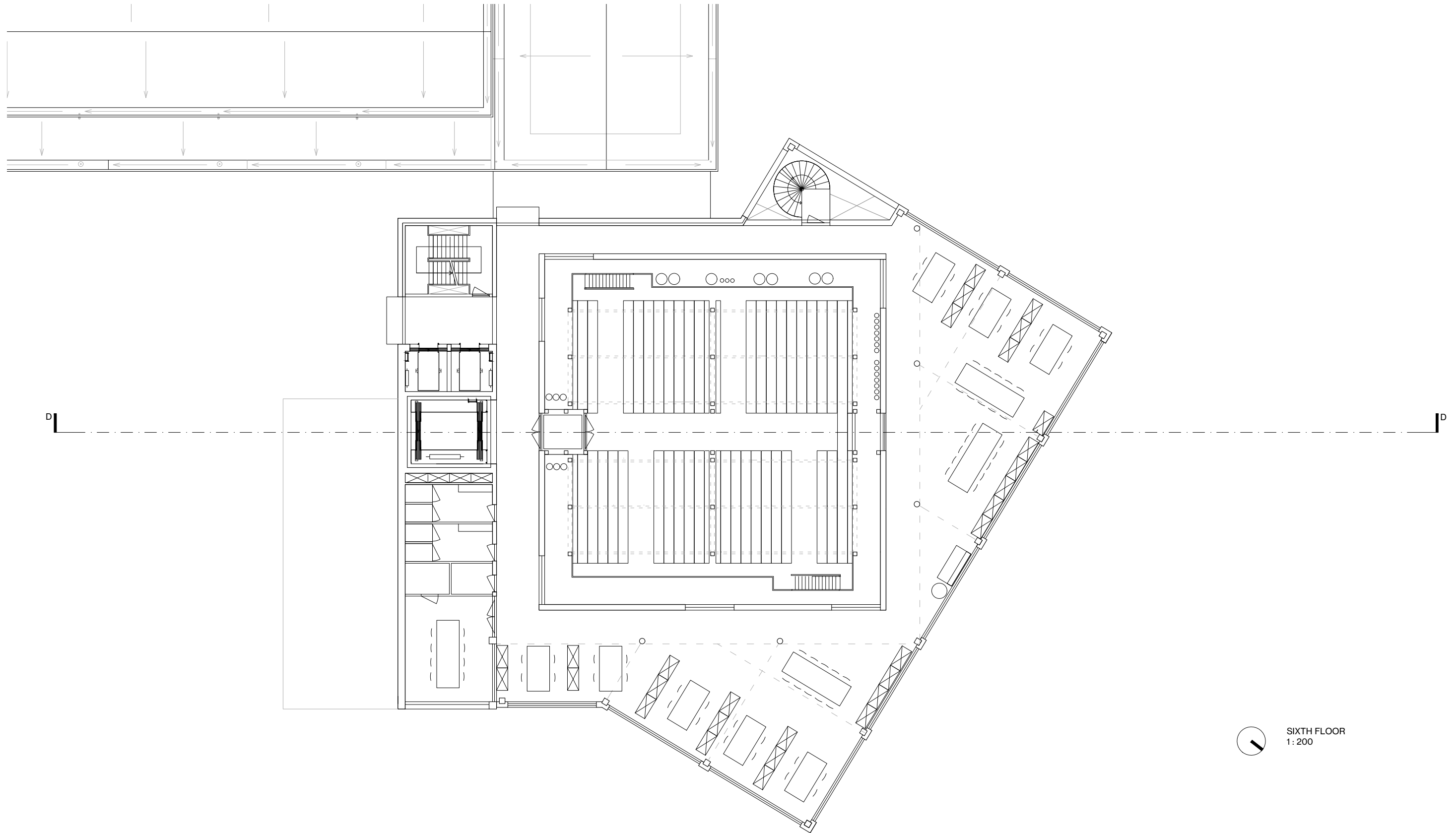
SECTION D
1:200

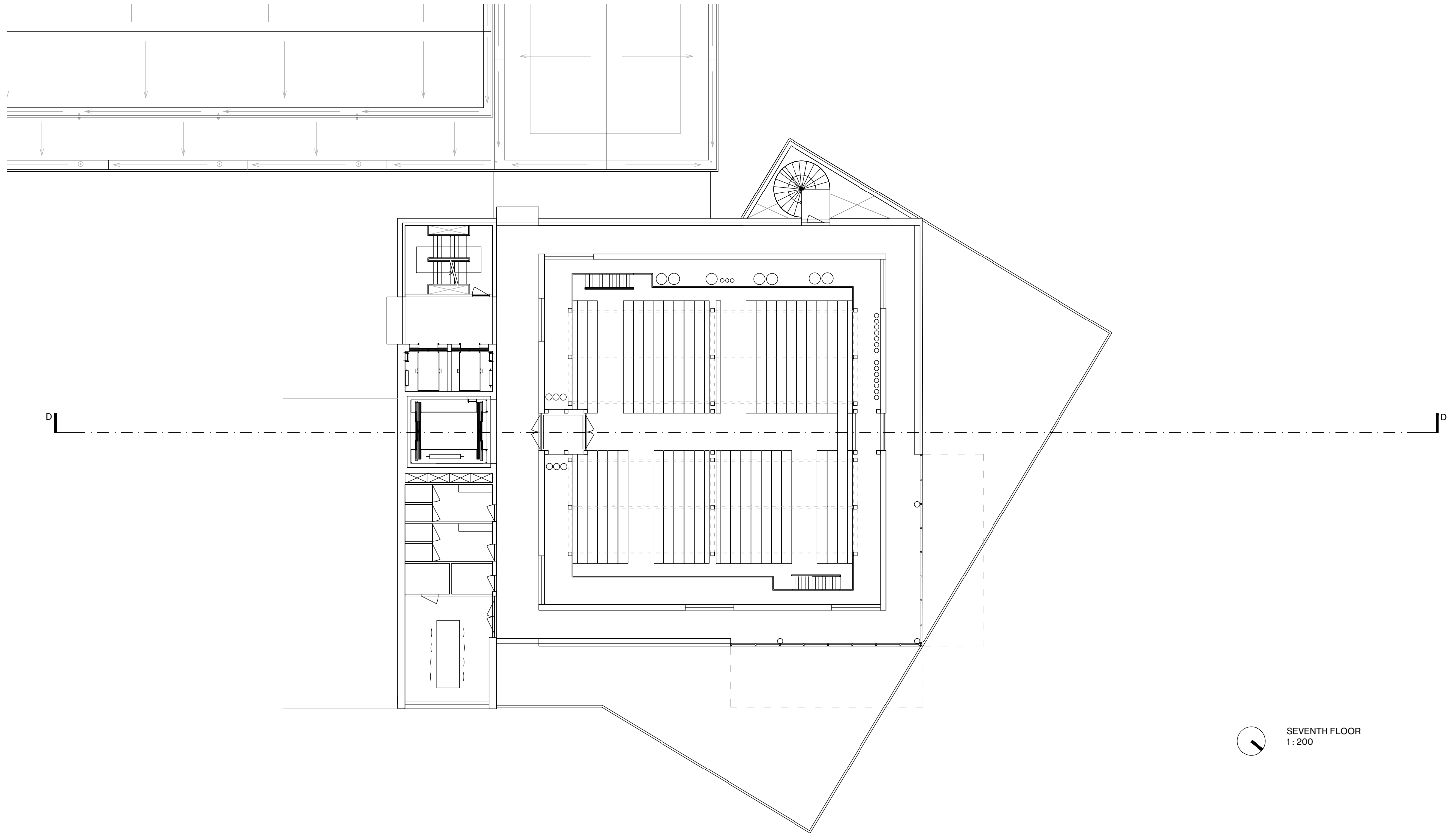


GROUND FLOOR
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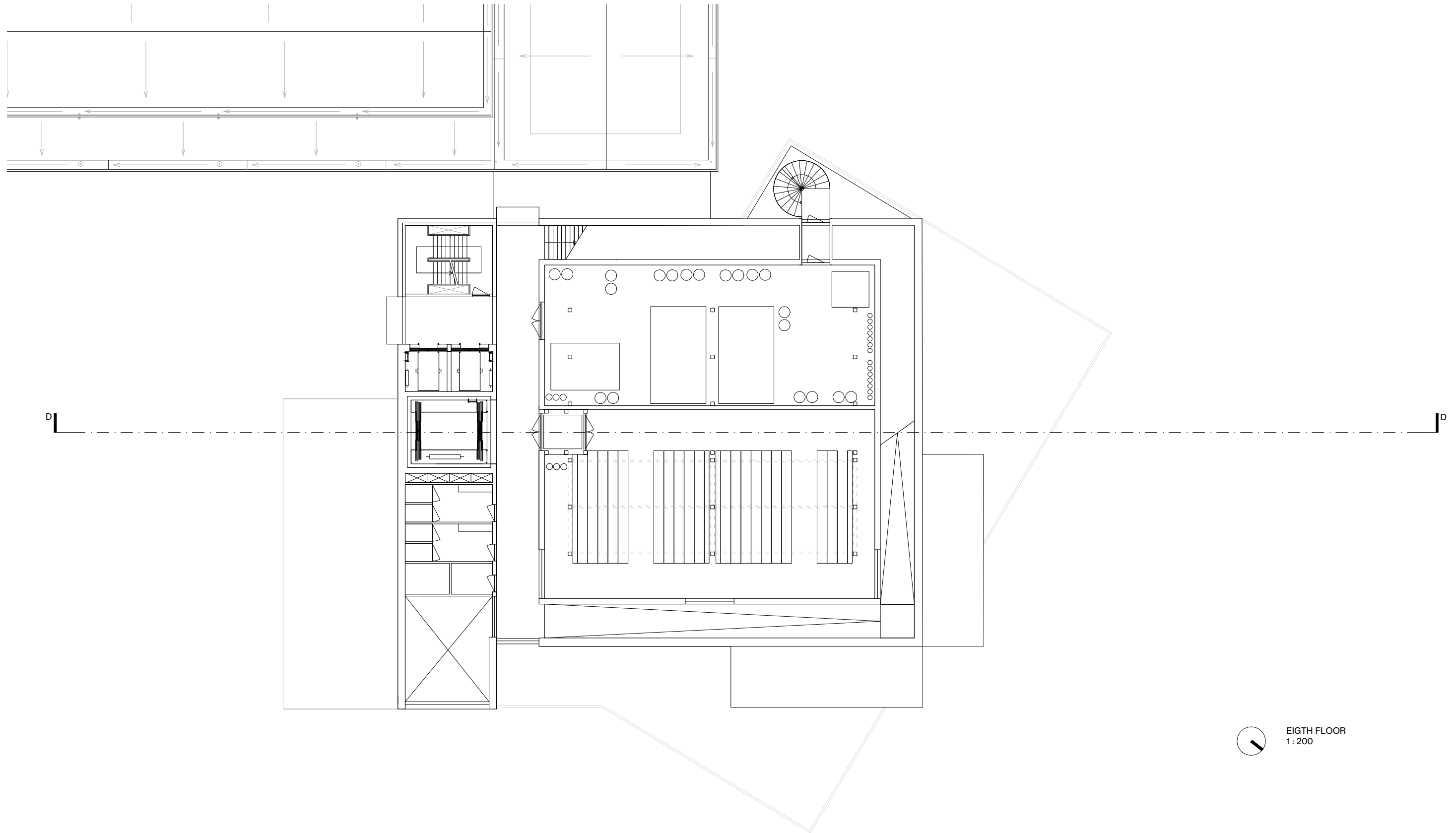




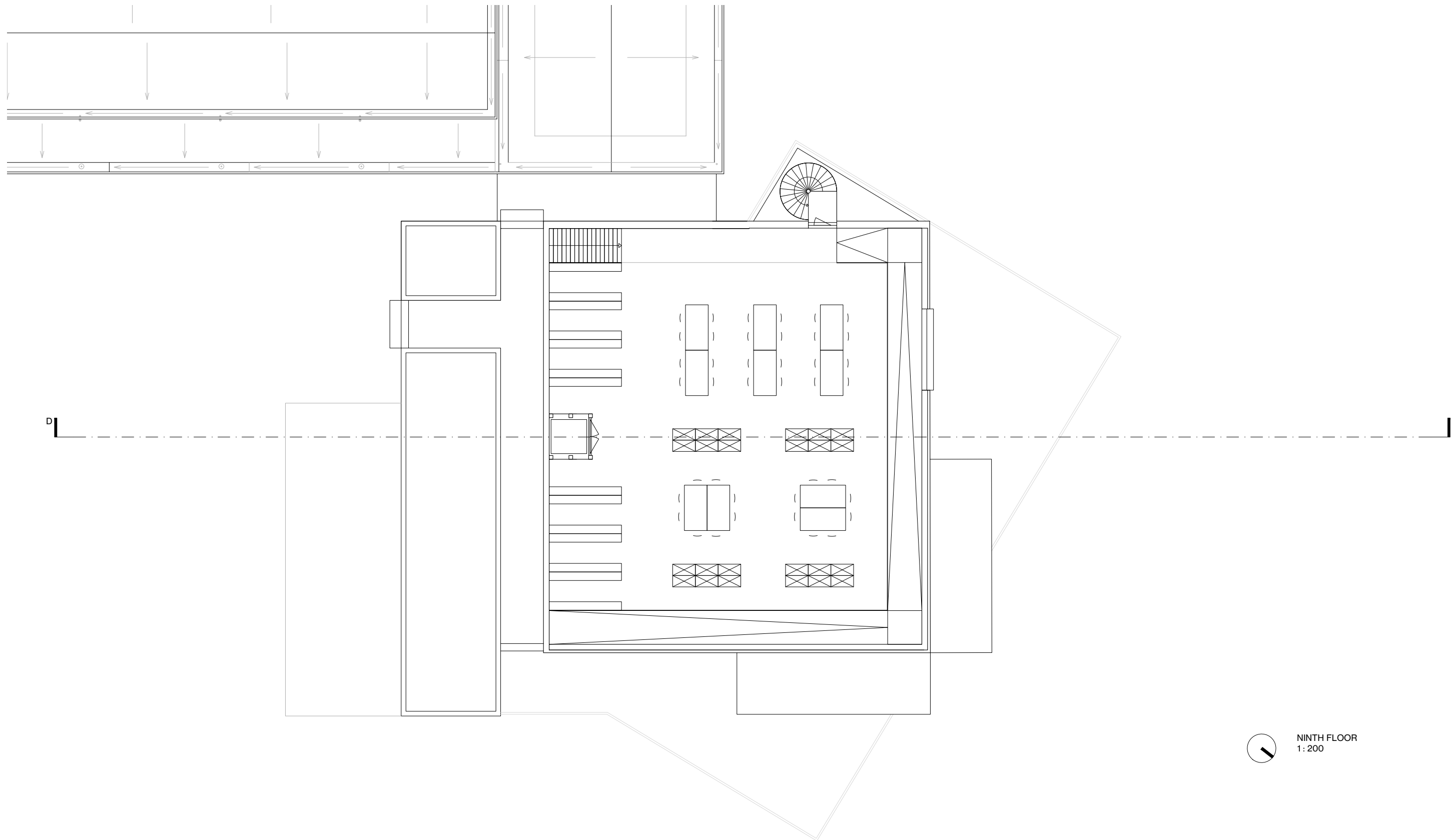




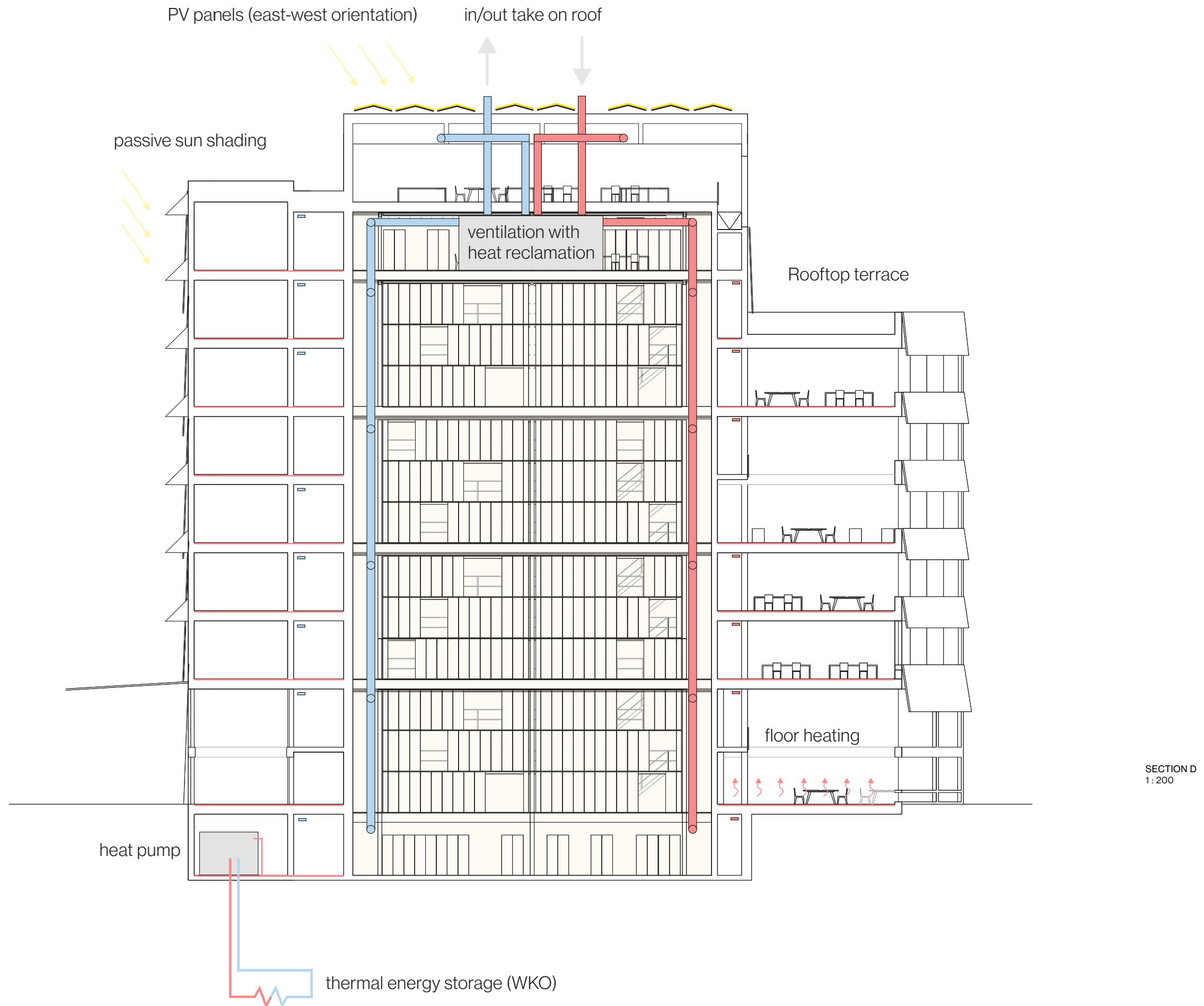
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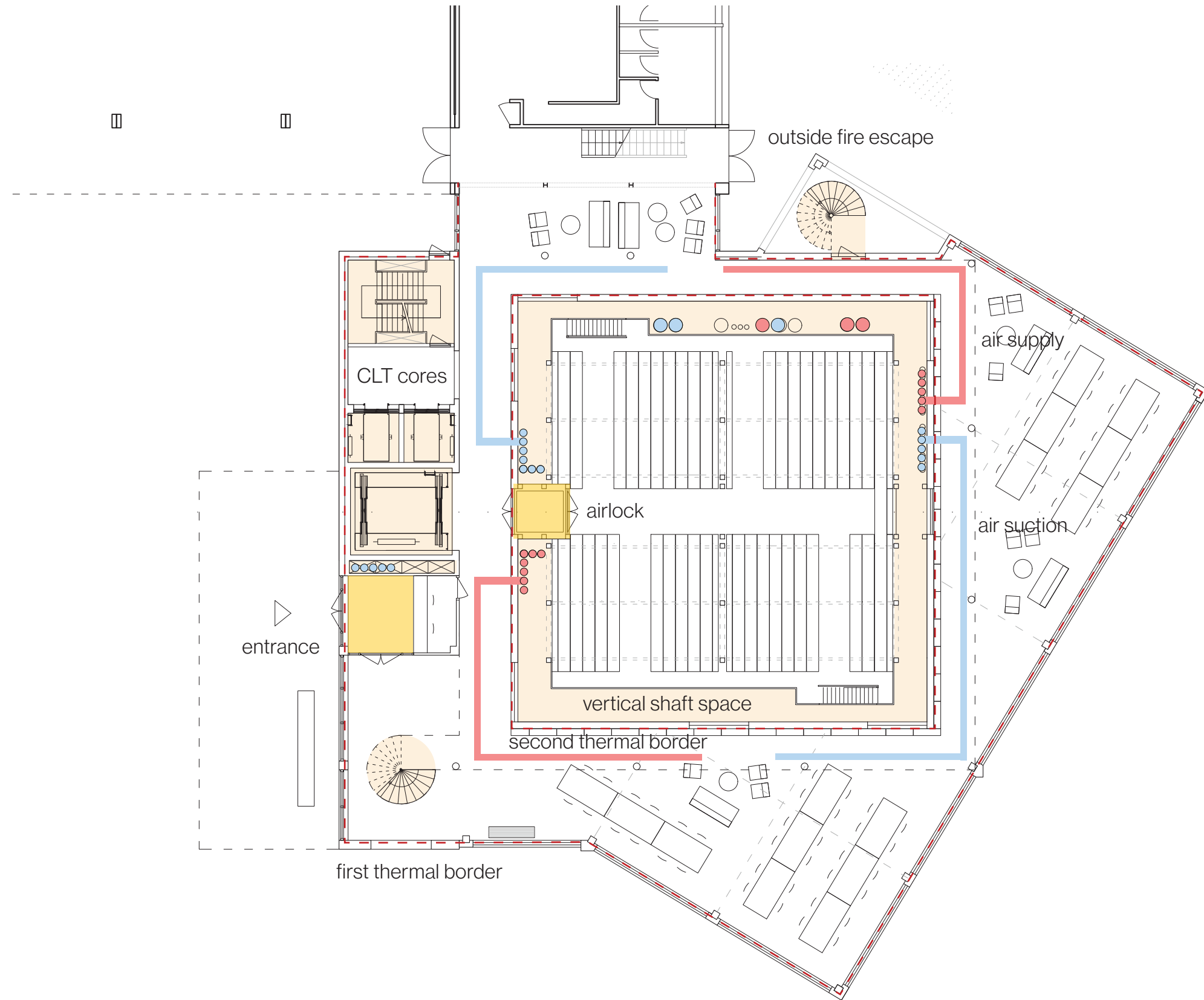


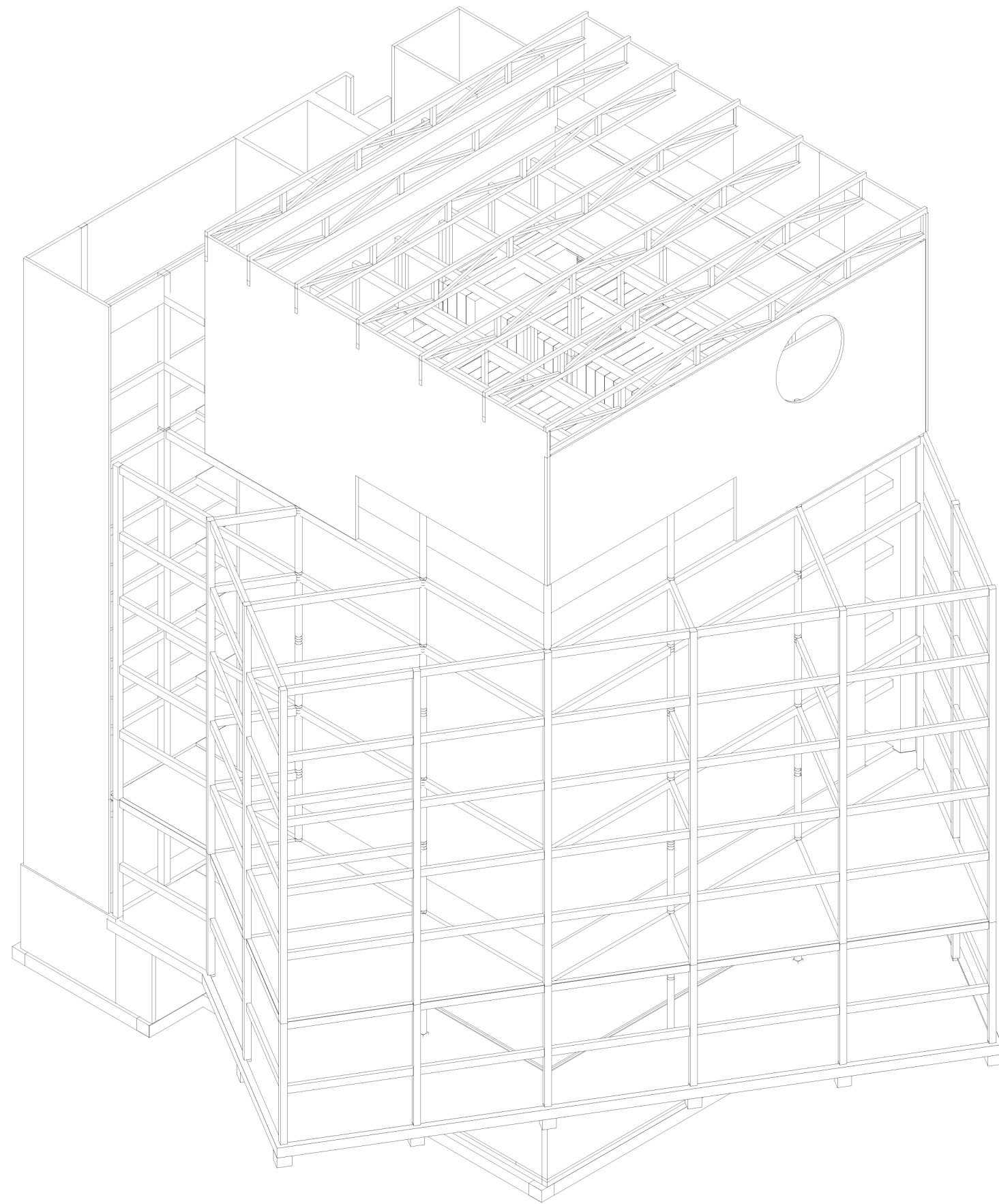
EIGHTH FLOOR
1:200

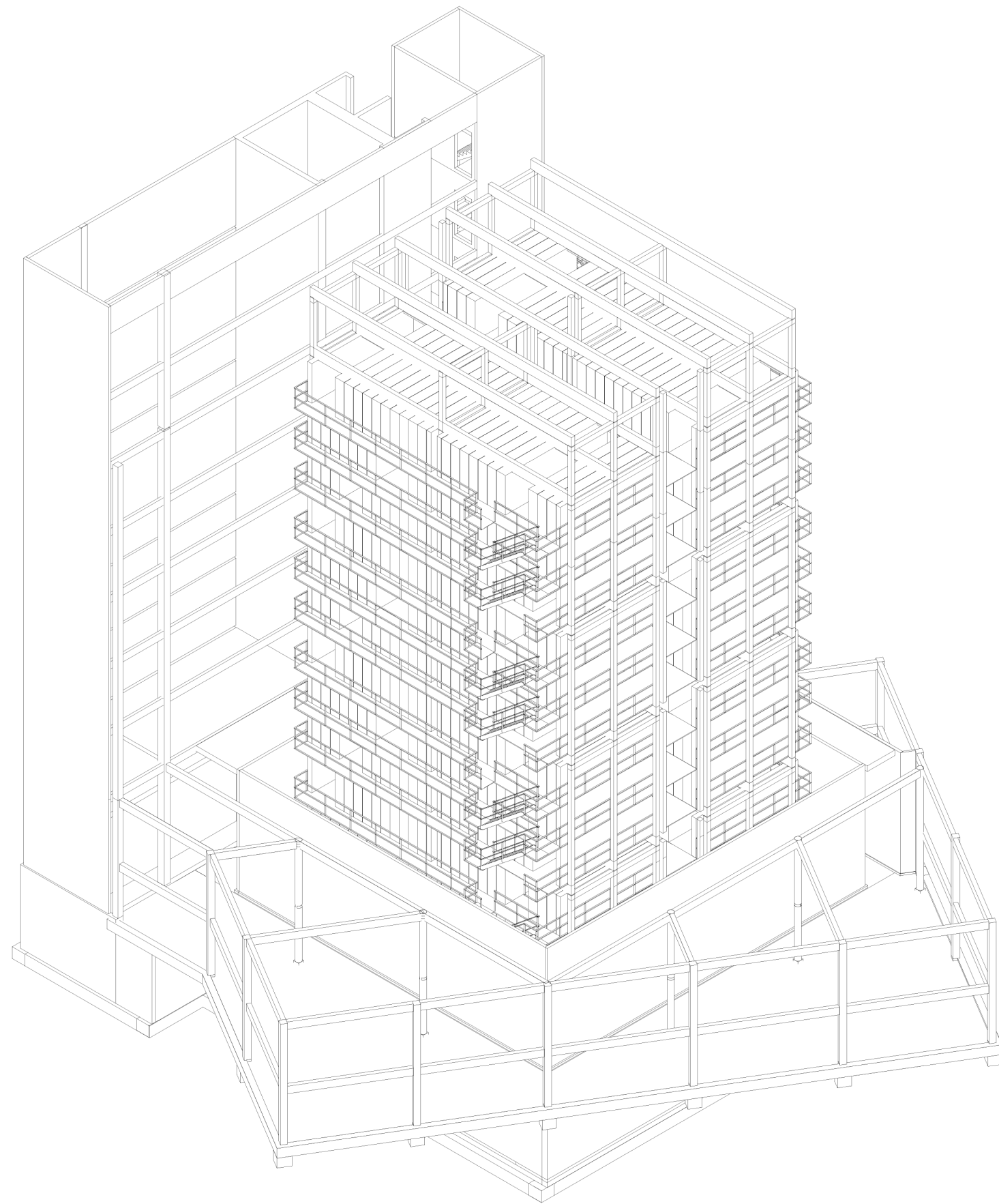


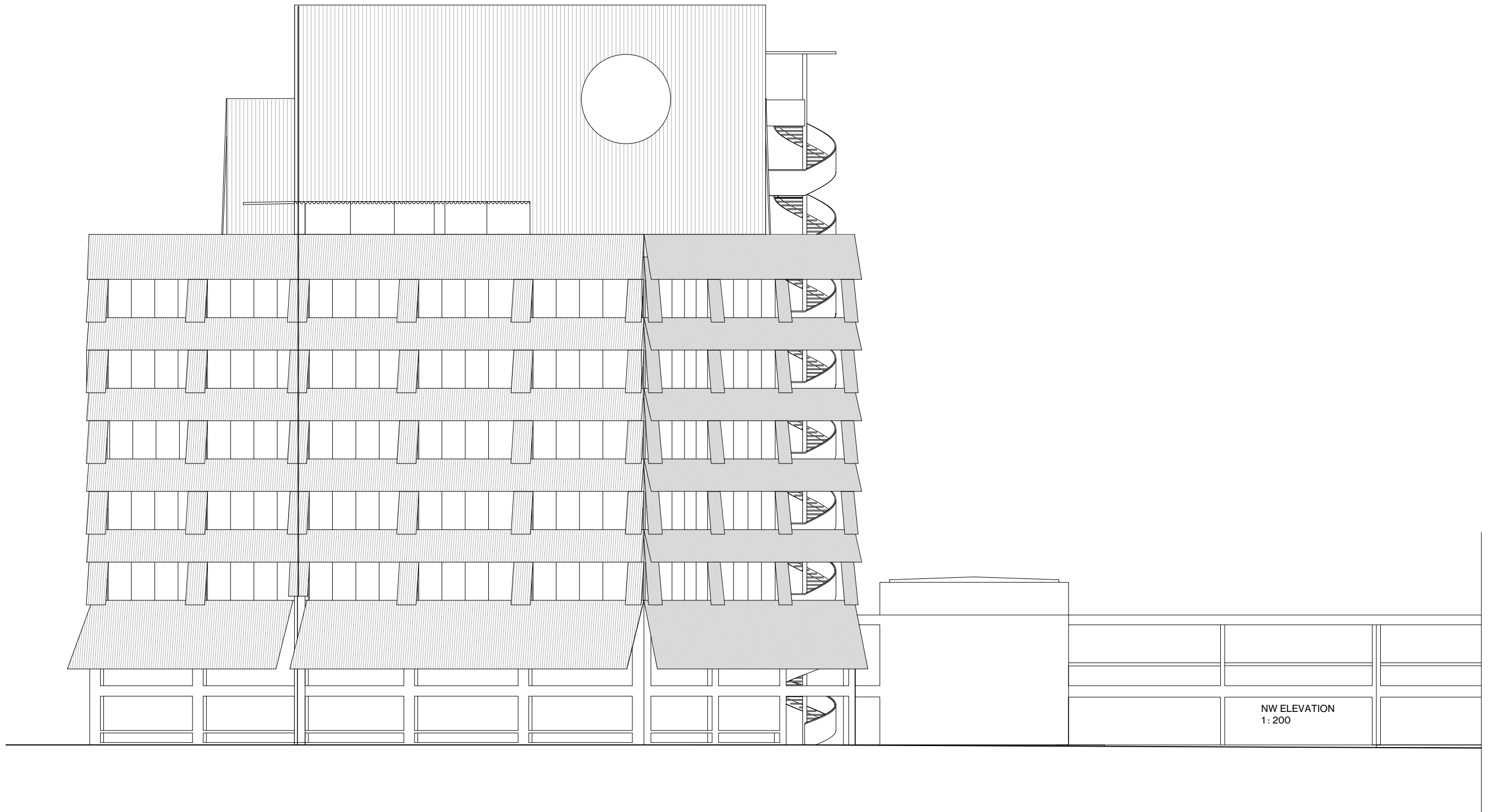
NINTH FLOOR
1:200



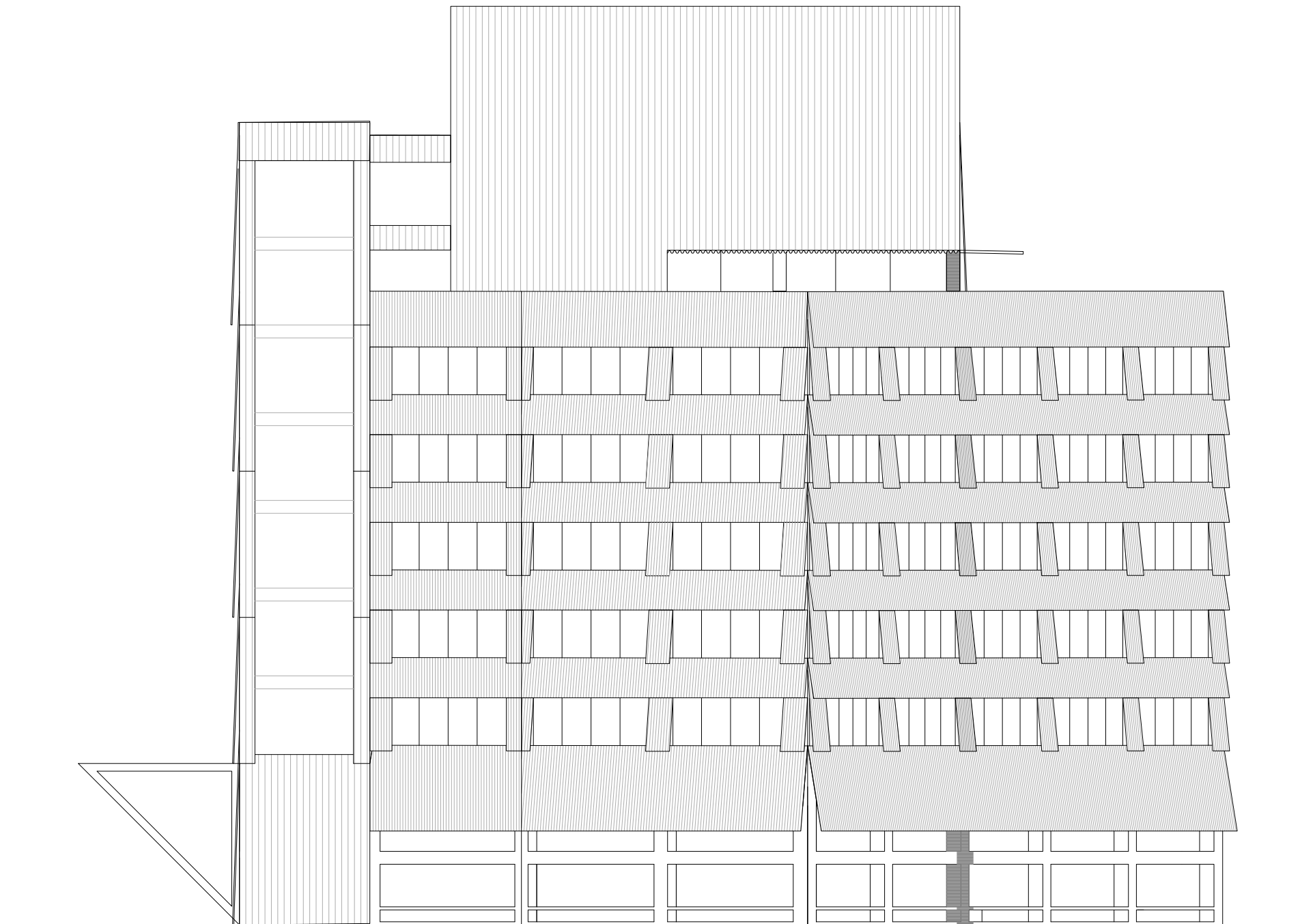




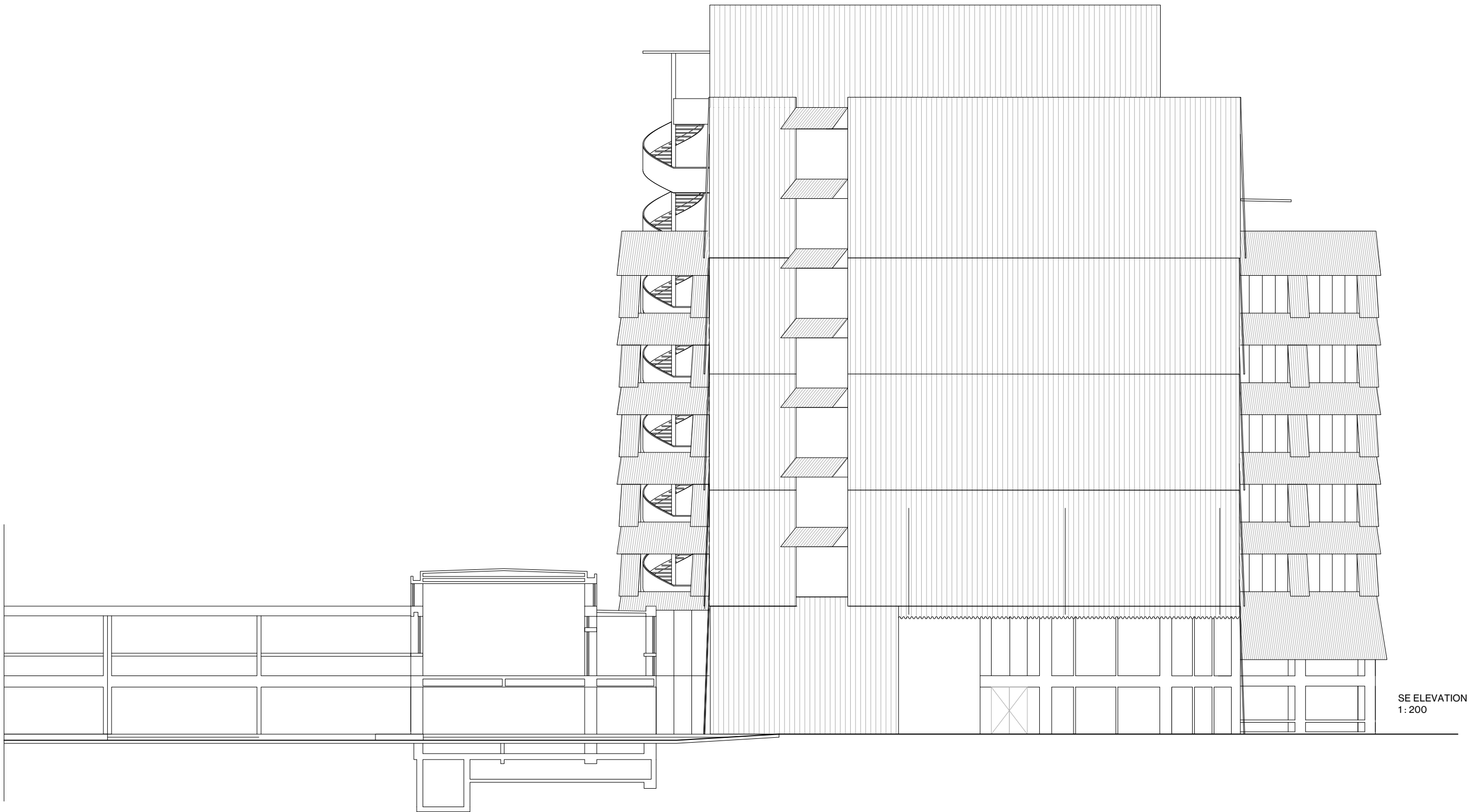




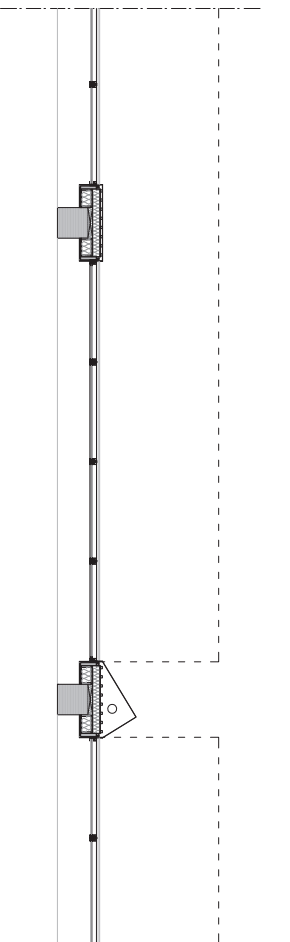
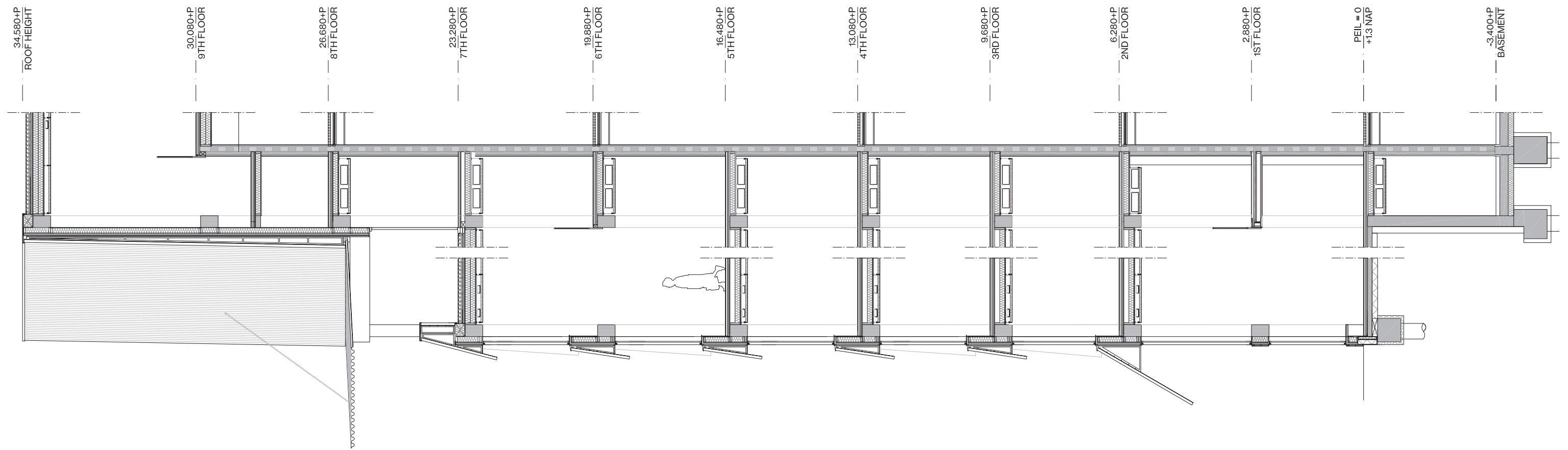


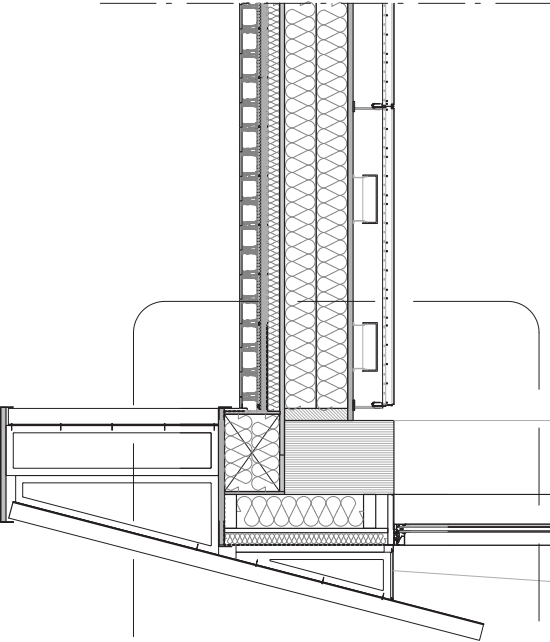


NE ELEVATION
1:200



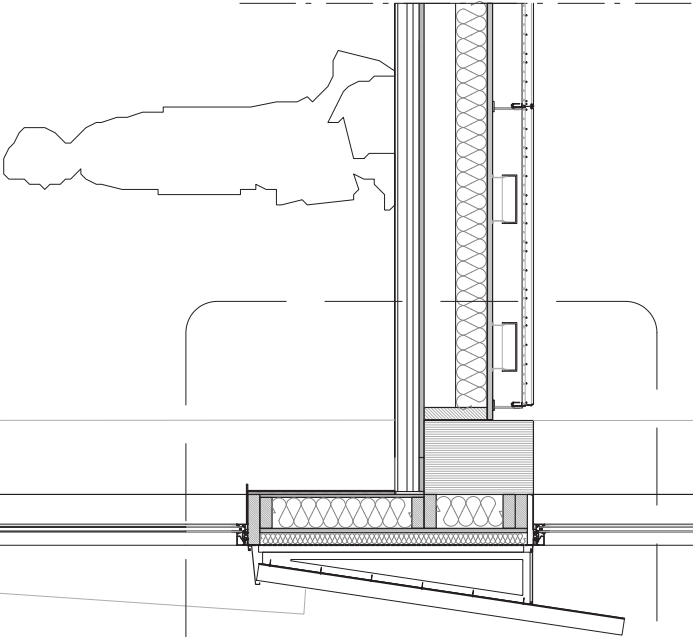
SE ELEVATION
1:200





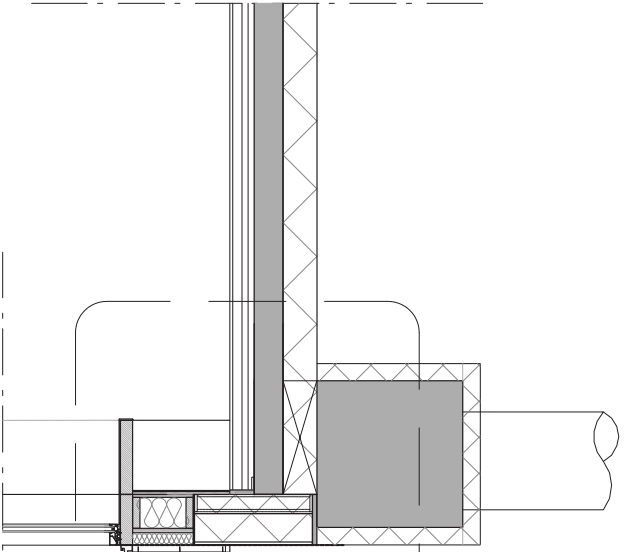
DETAIL E.003

23.280+P
7TH FLOOR



DETAIL E.002

16.480+P
5TH FLOOR

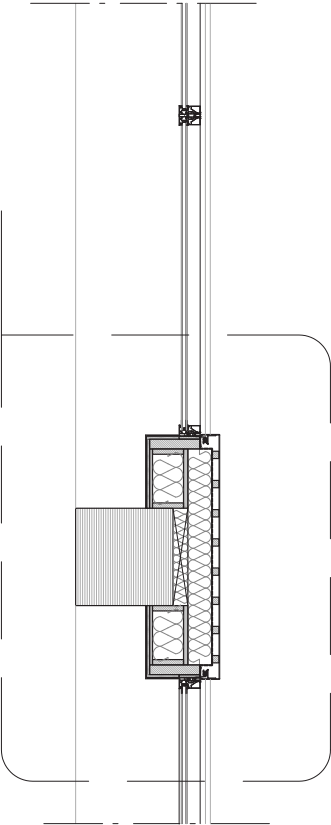


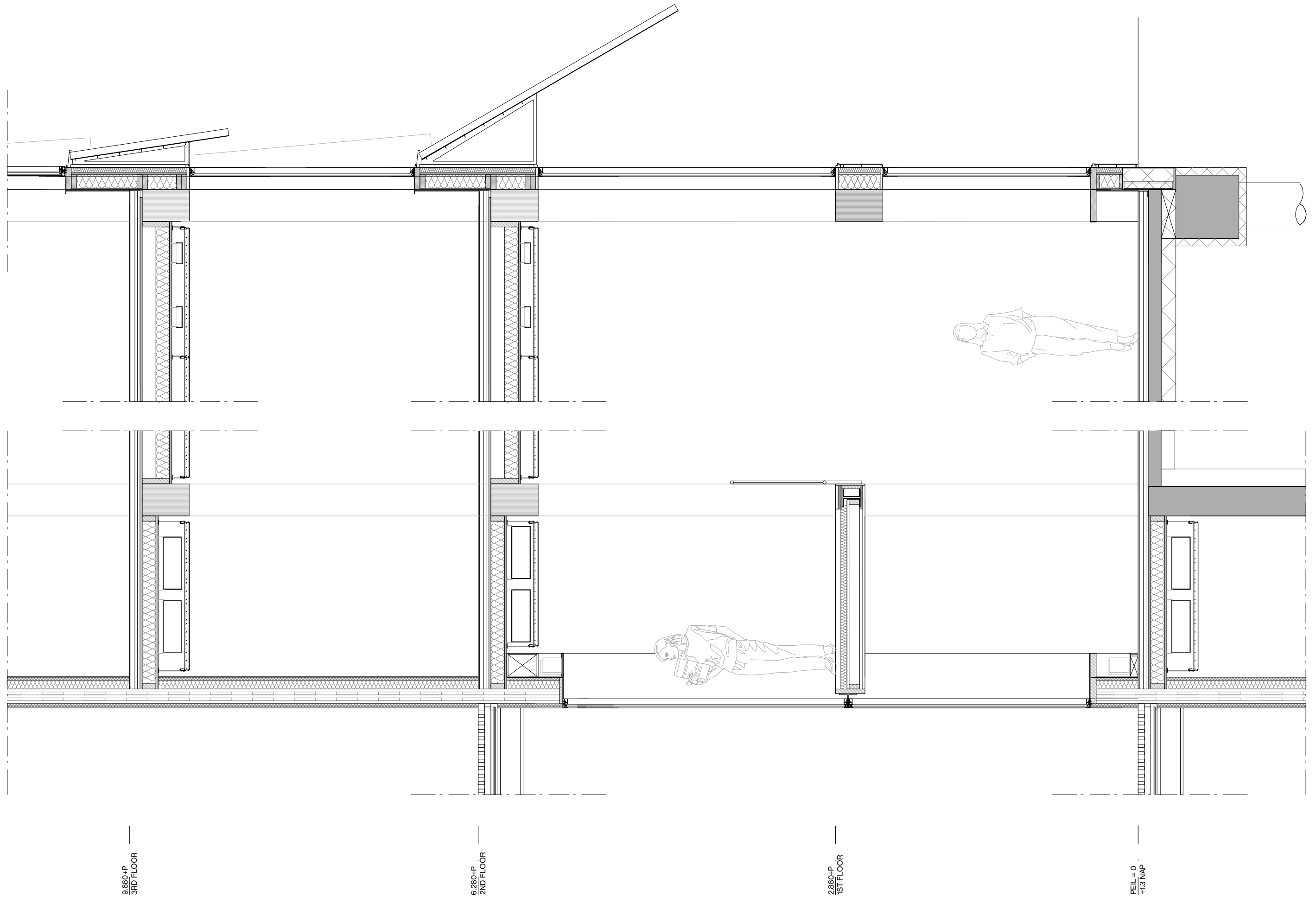
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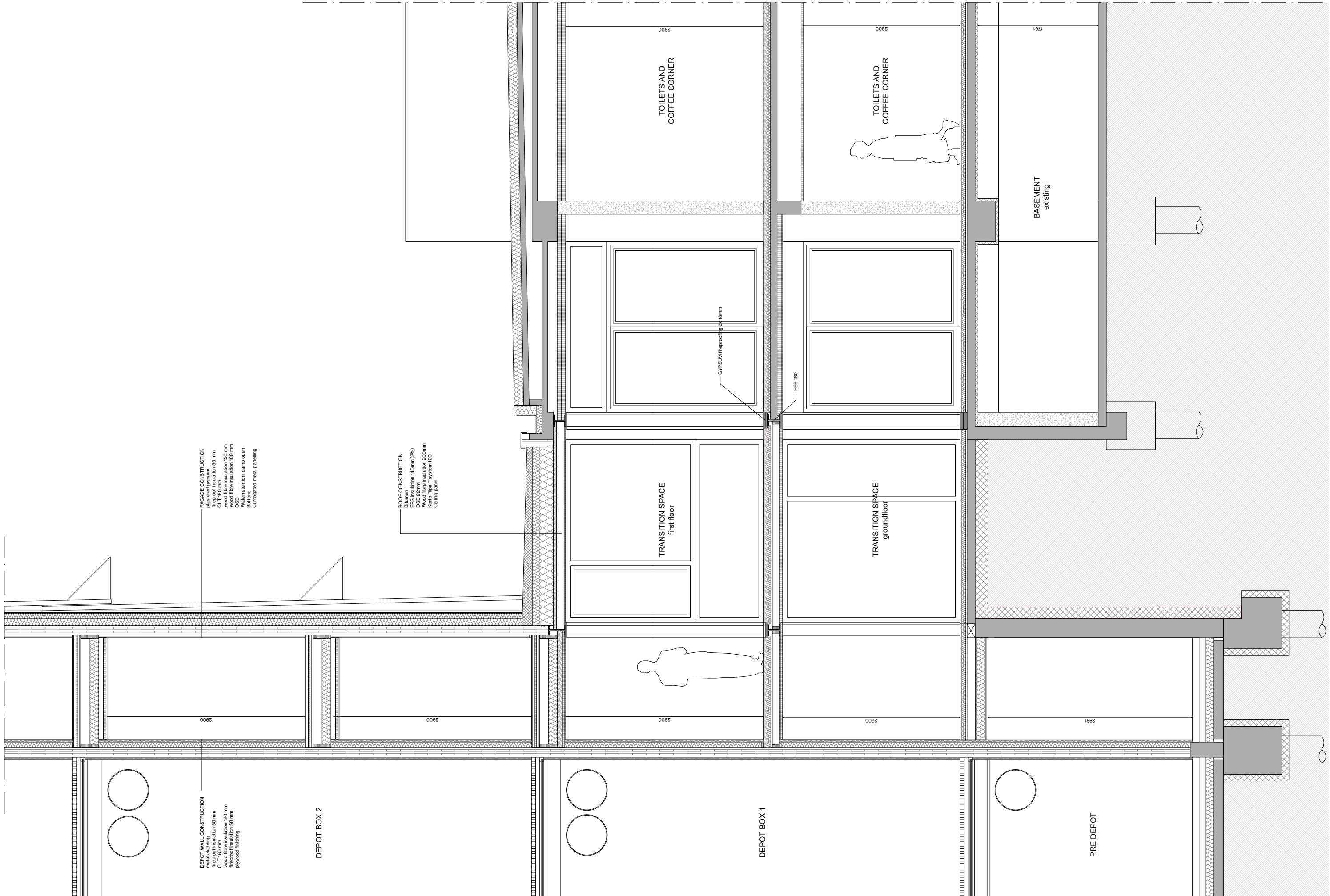
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+1.3 NAP

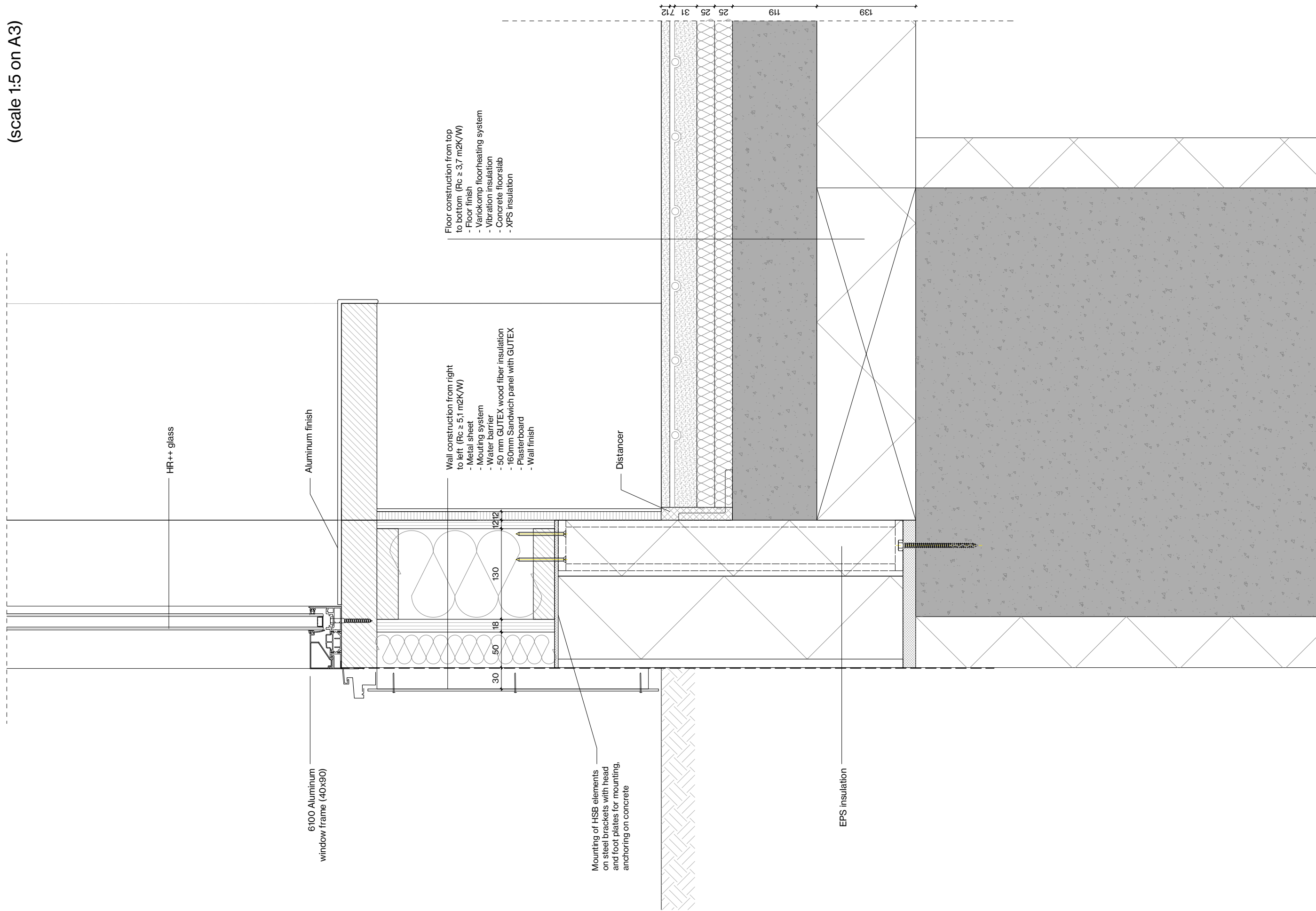


DETAIL E.004

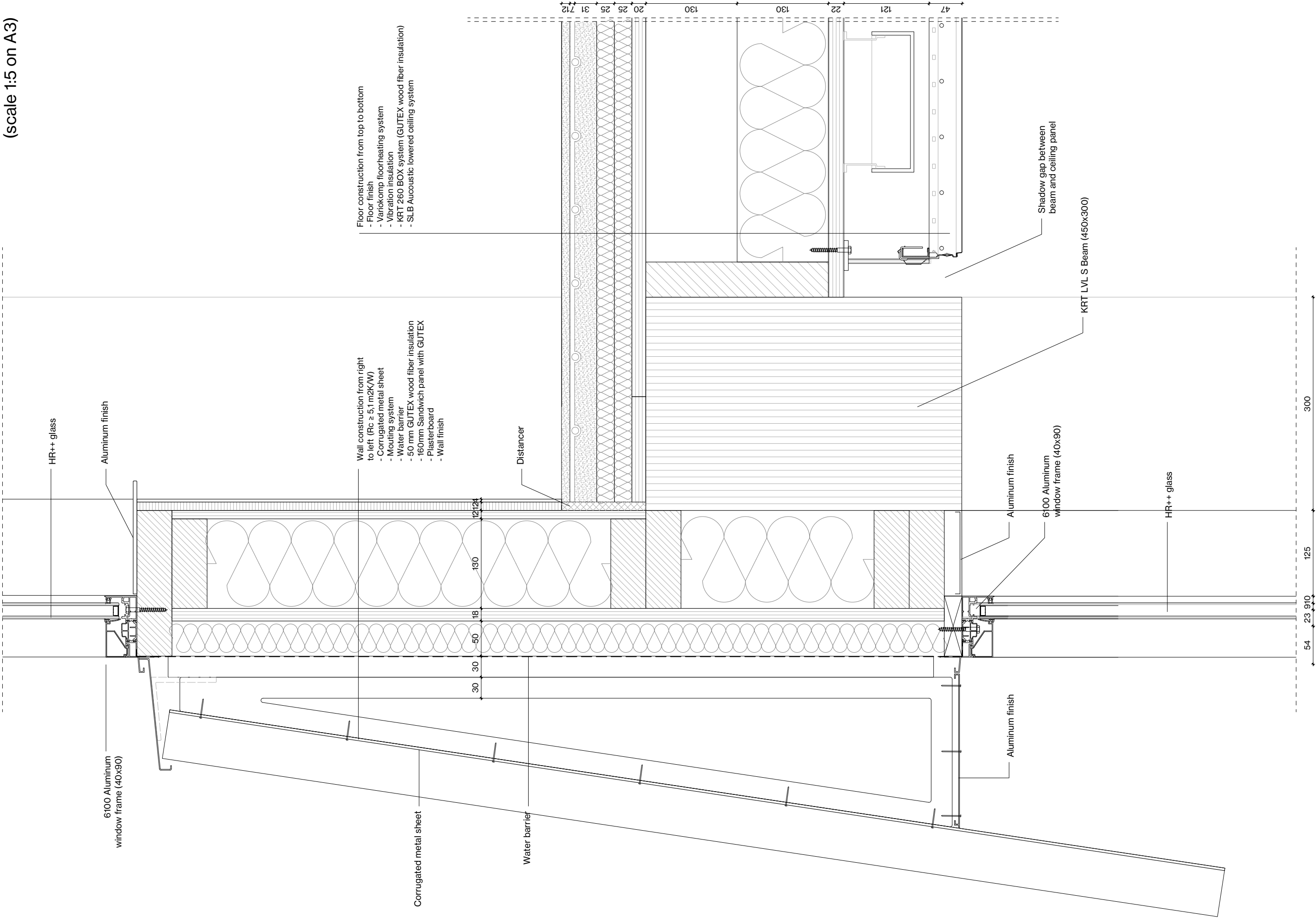








DETAIL E.002
(scale 1:5 on A3)



DETAIL E.003
(scale 1:5 on A3)

