

PROJECT JOURNAL

MSc3/4
FUTURE BANK
Brussels
Bas Leemans
4485416

02.09.21 -
10.11.22

Thomas Demand, Copyshop, 1999 © Thomas Demand, VG Bild-Kunst,
Bonn / DKCS, London



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INDEX

Preface

<u>week: 1.1</u>	Introduction	<u>week: 3.1</u>	Intelligent Ruin
<u>week: 1.2</u>	1:10 Model & Research	<u>week: 3.2</u>	Intelligent Ruin
<u>week: 1.3</u>	1:10 Model & Research	<u>week: 3.3</u>	Intelligent Ruin
<u>week: 1.4</u>	1:10 Model & Research	<u>week: 3.4</u>	Fragment
<u>week: 1.5</u>	Social Plinth & Research	<u>week: 3.5</u>	Fragment
<u>week: 1.6</u>	Social Plinth ATM & Research	<u>week: 3.6</u>	P3
<u>week: 1.7</u>	Social Plinth ATM & Research	<u>week: 3.7</u>	Recrit
<u>week: 1.8</u>	ATM, Research Plan & P1	<u>week: 3.8</u>	Lecture Bovenbouw
<u>week: 1.9</u>	Working together model photography	<u>week: 3.9</u>	Lectures and reading.
		<u>week: 3.10</u>	Lectures and reading.
<u>week: 2.1</u>	1:200 / 1:500	<u>week: 4.1</u>	Pre-P4
<u>week: 2.2</u>	Site visit / Brussels	<u>week: 4.2</u>	reading
<u>week: 2.3</u>	1:200 / 1:500	<u>week: 4.3</u>	reading
<u>week: 2.4</u>	1:200 / 1:500, Riksbank	<u>week: 4.4</u>	Lecture NOa
<u>week: 2.5</u>	Bank Building, Design 1	<u>week: 4.5</u>	Reimagining the office
<u>week: 2.6</u>	Bank Building, Design 2	<u>week: 4.6</u>	Documenting Site Model
<u>week: 2.7</u>	Bank Building, Design 3	<u>week: 4.7</u>	Axonometry
-	Christmas	<u>week: 4.8</u>	Drawing by hand
<u>week: 2.8</u>	Bank Building, Design Pre P2	<u>week: 4.9</u>	Drawing by hand
<u>week: 2.9</u>	Bank Building, Design	<u>week: 4.10</u>	Drawing by hand
<u>week: 2.10</u>	P2		

PREFACE

This project journal is a chronologically ordered document in which the research and design process throughout the graduation year at Interiors Buildings Cities has been actively gathered.

The project journal is used to order, distill, and reflect on work and thinking. An accumulation and assemblage of found literature, written texts, references, precedents, feedback and produced work. A gathering of images, screengrabs from lectures, snapshots from both the digital and physical world, from within the academic world of TU Delft and from the world outside, the contemporary and historical architectural discourse.

The journal shows this progress during the graduation year in an unfinished character, IN PROGRESS and IN PROCESS much like the character of the project itself.

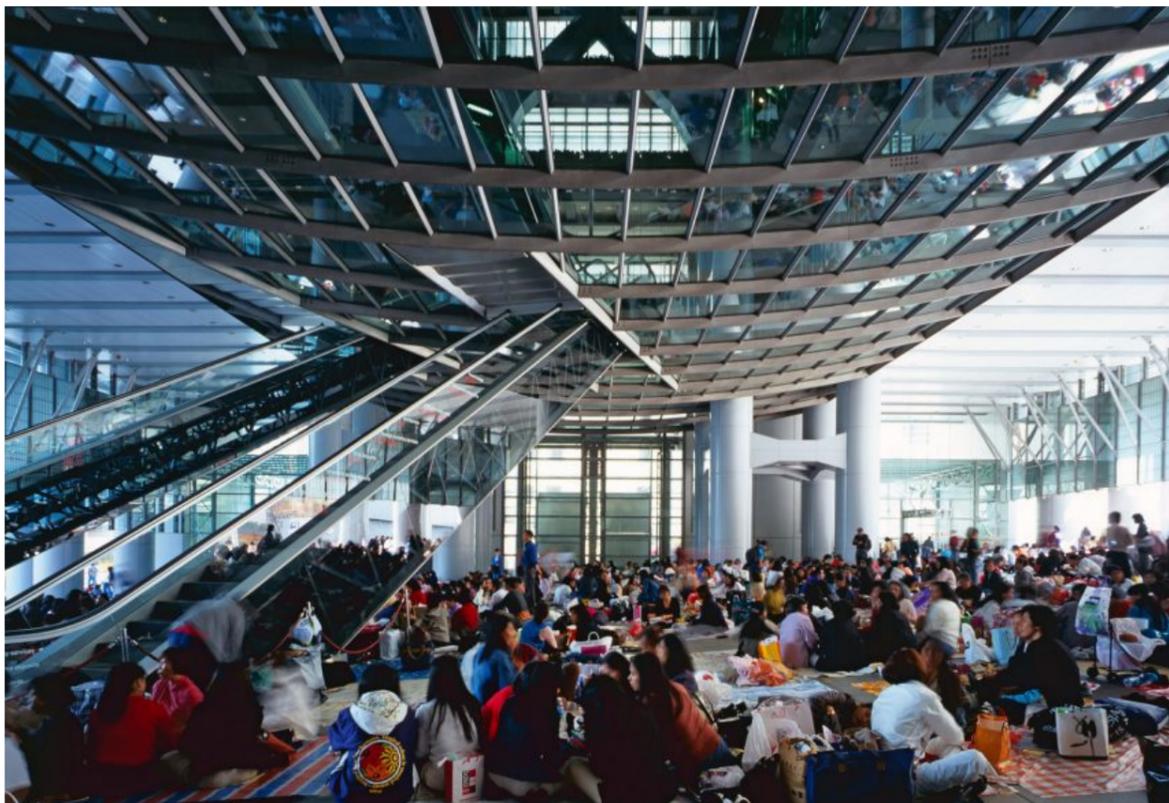
ever evolving

as a tool to
reorder
rethink
rearrange
reflect

INDEX

New Semester

<u>week: 5.0</u>	Drawing by hand
<u>week: 5.1</u>	Section
<u>week: 5.2</u>	Design, plans
<u>week: 5.3</u>	Design, sections
<u>week: 5.4</u>	Detail, climate scheme
<u>week: 5.5</u>	P4, book of drawings, presentation
<u>week: 5.6</u>	reflection, redrawing.
<u>week: 5.7</u>	illustration schemes
<u>week: 5.8</u>	models, interior photographs
<u>week: 5.9</u>	P5 presentation
<u>week: 5.10</u>	P5



HSBC, Foster + Partners, Hongkong photo: Ben Johnson



slide introduction presentation, Working Together

DAY ONE

2.09.2021

INTRODUCTION
PRESENTATION BY
DANIEL ROSBOTTOM, MARK
PIMLOTT, JURJEN ZEINSTR, AMY
THOMAS AND BIRGITTE HANSEN

gender / zeitgeist / hierarchy
SOCIAL LIFE OF WORK
to perform in a space

KEYWORDS

Workplace
Representative Scaffold
Being In
The Mutable Warehouse

We are editors of beautiful things

BANK
banking hall
lobby act
politics
financial structure
public role
life span
capital and production

BRIEF ONE

2.09.2021
with Natalia Drozdowska,
Rumy Toncheva
and Lai Yi-Chen

WORKING TOGETHER

make a model
in paper
scale to be decided

remake the photograph :

Herman Hertzberger
Centraal Beheer
Apeldoorn, 1972



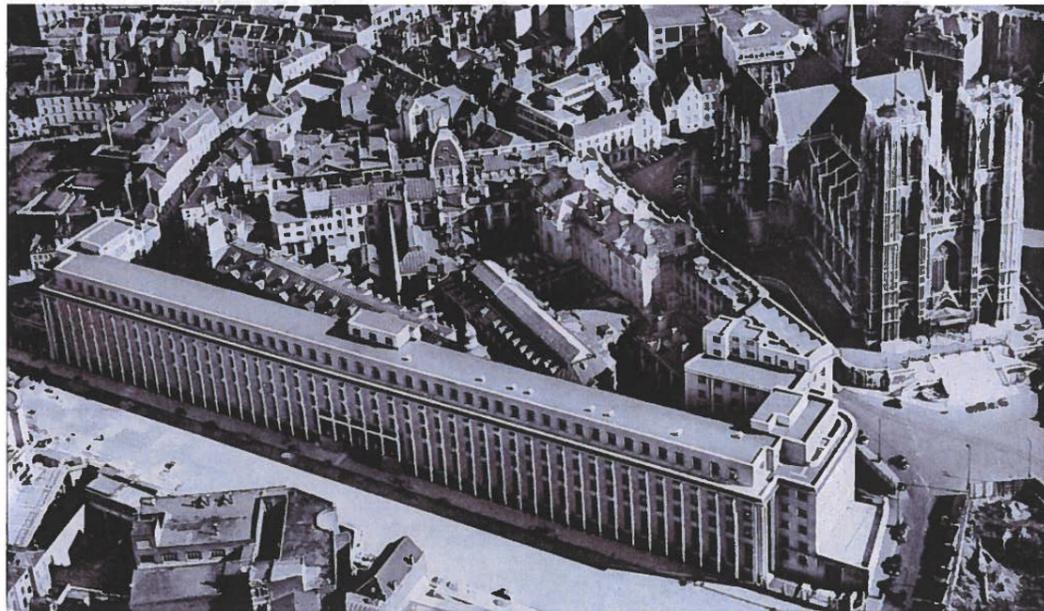
left: photograph to be remodelled

BRIEF

2.09.2021

Future Bank

2021-22 MSc3 AR3AI100



National Bank of Belgium, Boulevard de Berlaumont, 1950s. Source: hemels.brussels

Introduction.

Contemporary society is governed by the regulation and flow of capital. The supply, perceived value and control of money determines, to a large extent, the conditions in which we live, and its accumulation underpins the perceived success of individuals, companies, cities, regions and nation states.

Capitalism enshrines this right of self-enrichment, at every scale. It does however place limits upon it. In order to regulate capitalist economies, complex financial systems have developed, which control finance and secure assets. Banks of many kinds provide liquidity and invest wealth. National Banks control the production and supply of money, regulate their commercial counterparts and, together with governments, define monetary policy and protect national interests. They are the lenders of last resort at times of crisis.

Modern industrialised economies measure their performance through growth, a desire for the sustained increase of national wealth which has underpinned the thinking of National Banks. A sustained increase in gross domestic product has been the mantra of prudent governance, fueled by work and production and regulated through finance, the control of interest rates and levels of inflation. However, we are arriving at the collective realisation that our obsession with enrichment has come at an enormous cost. The relentless extraction of profit has unbalanced the finite resources of the planet to the extent that

humanity now faces an existential threat. As we attempt to address the enormous challenges the future holds, we ask what might be the role of a future central bank?

Set in Brussels, the project will address the transformation of the National Bank of Belgium. This occupies a vast, triangular urban block of 91,000m² that is situated at a critical moment between the upper and the lower parts of the city. This is made manifest in the 8m sectional shift across the site as it rises from the austere, 200m long, columnar façade that announces it to the Boulevard de Berlaumont.

From palatial beginnings, the present bank developed as a consolidated aggregation of buildings, planned by Marcel Van Goethem after the Second World War. Its current form is the result of a massive reconstruction project that transformed and rescaled this piece of city into an imposing, yet ultimately alienating urban environment. Built to its boundaries, the introverted nature of the complex reflects the historic need to secure Belgium's financial reserves within its walls. However, since its completion, there has been a fundamental shift in the requirements placed upon it. Industrial functions like the printing and storage of currency have been relocated out of the city, or overseas; finance is becoming increasingly digital; while Belgium's membership of the EU has led to much of the Bank's traditional role being subsumed into the European Central Bank (ECB), based in Frankfurt. In response the National Bank has decided to redefine itself physically.

Interiors
Buildings
Cities

Palace

Future Bank



Photograph by Daniel Rosbottom, Brussels, 2021

In collaboration with the City of Brussels it has established an architectural competition to decide how to consolidate the workspace of the 1500 members of office and research staff who will continue to work across the site, while the loss of its traditional secure functions has led it to envisage itself as a more open, permeable environment.

This will be our starting point. As a studio, we will critique both the existing buildings and the brief across a number of scales; considering what the shifting role of the Bank might be as it transforms from an institution that seeks to uphold the status quo, to one which must become an agent of change if it is to help lead the huge transformations required to successfully decarbonise our economy. We will explore the ways in which the Bank might translate these ambitions, through architecture, into spatial, material, and experiential terms. Individual projects will propose means by which it could engage both the public and its own staff in this process of transformation: asking who they are, how they might be brought into relation with one another and what types and qualities of space might successfully accommodate and engage them. As the Bank seeks to turn its attention outwards and to invite people in, we will reflect upon the ways in which both the institution and its site might be reimagined in order to transform the urban fortunes of the wider city.

Brussels has declared itself a doughnut economy. As architects, our economy will be an economy of means. We will make the most of what we find and carefully and creatively address the technical and ethical dilemmas of constructing new buildings where they are needed. Most importantly we will approach the project in a spirit of optimism, making architecture which is capable of addressing past, present and future with both a sense of continuity and an openness to change

Interiors
Buildings
Cities

Palace

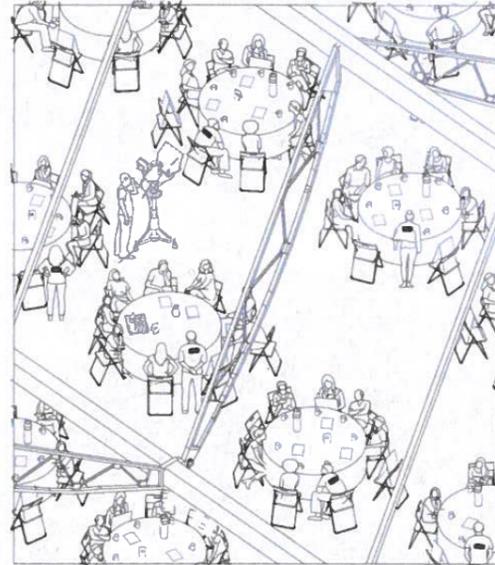
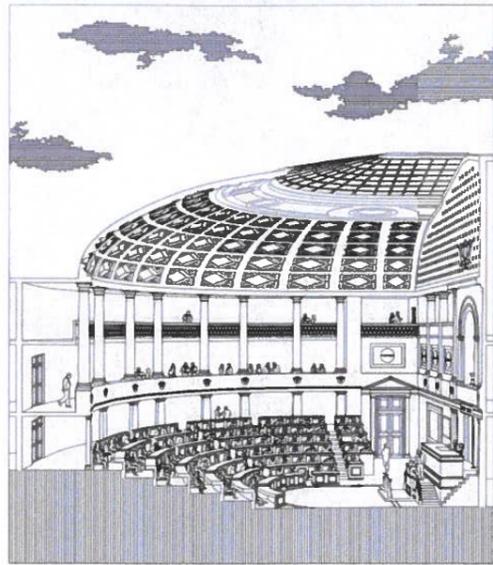
BRIEF ONE

2.09.2021

Future Bank

Week 1.1-1.3

2021-22 MSc3 AR3AI100



G1000 A Machine for Innovating Democracy, students Meihui Qi and Johan Löwstett, 2019 Studio City Hall Brussels

Working Together.

The project for the transformation of the Belgian National Bank, which provides the starting point for our 2021 graduation studio, embodies two significant aspirations which will together inform the collective research that we will undertake. The first of these provides the economic underpinning for the project. This is the consolidation of the Bank's property portfolio, focusing their activities within their principal site and subsequently selling off ancillary buildings.

The main building complex on Boulevard de Berlaimont, in the centre of the City of Brussels, will become the workplace of the Bank's 1500 office-based staff, while secure facilities for the storage of currency will be transferred to a new building on the periphery of the capital. The Bank, as it presents itself to the city, will transform from being a closed fortress and a partly industrial space for the minting, printing and storing of money to a knowledge centre. An office environment, where people will type and talk and think together. Part of a network of governance and that engages with the European Union, the National Government, the wider banking infrastructure, cities, companies and, ultimately, citizens.

Designing the right working environments for the diverse activities of this Future Bank will be central to the ongoing success of the reformed institution. What relations will they define between people? How can they foster a positive and

engaged culture and create a sense of wellbeing while avoiding unnecessary hierarchies and silo's being created which undermine the possibilities for innovation which will be required if our economy and society is to transform itself in ways that allow it to meet the enormous challenges we collectively face?

Understanding the past is fundamental to designing for a possible future and so our work starts with an examination of the history and changing culture of the office, as it has been translated through architecture. Within the Research Course, we will explore these questions broadly, contextualising them through the investigation and analysis of a number of buildings that exemplify the history and development of the office as an idea, through time and in different cultures. The Design Studio will focus and consolidate this more broadly based research through the making of several, related pieces of work.

Working in pairs, students will document each of the 16 chosen office buildings, redrawing them at a series of agreed scales, in order that they can be situated, understood, and compared. These will include, a situation plan, building plans, key sections, facades, a detail plan of an office layout.

Working in groups of four, students will create a model of a spatial fragment within 8 of the precedents that focus on key moments of the development of the office building as a modern type, across the last century. These models will take as their starting point photographs of significant aspects of the office

Future Bank

MSc3 AR3AI100 Week 1.1-1.3



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

interior. The task will be to recreate these photographs as three-dimensional models and then record them in a way that recreates the original image. To be successful this will require extensive analysis of the drawings alongside the image. Its intention is to focus attention on the spatial and experiential character of the studied buildings and the ways in which they are inhabited, as a means for critique.

In parallel students will undertake an individual research task, visiting and documenting an office space of their own choice, carefully recording through a series of drawings, an actual office as they find it; the kind of office environment people actually work in and create for themselves, as a counterpoint to the canonical examples offered. Students will draw a workspace in detail as a plan, reflected ceiling plan and elevation, recording not only the spatial arrangements and types and scales of furnishing, finishes and lighting, but also the ways in which it is appropriated at that moment, by the person who inhabits it, as a landscape of family photos, mobile phone, empty coffee cups and post it notes for example.

WORKING TOGETHER

3.09.2021

MODEL STRATEGIES

The model will primarily consist of paper.
Paper will be the visible material.
The constructive material might be something else.

The work of THOMAS DEMAND forms an evident reference.
I can still actively remember a recent visit to his last exhibition in Museum M in Leuven.
The interior photographs of his paper models especially. They are often depicting historical events, through their interior. His scenes are lifeless, yet the setting, lighting and materiality leave clues and traces of life. Traces of office life.

The material qualities of paper are fundamental to his work.
A certain balance between detail and abstraction makes his photographs ambiguously artificial.
The fact that it is a photograph of a model yet always seems to shimmer through.

This ambiguous quality, the balance between detail and abstraction is something that I would like to get close to in modelling the Hertzberger interior.



own photograph of exhibition Museum M, Leuven

left: own photograph of exhibition Museum M, Leuven
right: Thomas Demand, Ecke / Corner, 1996 © Thomas Demand, VG Bild-Kunst, Bonn / DACS, London



all office interiors to be remodelled

WORKING TOGETHER

3.09.2021

The full set of photographs to be modelled includes:

Frank Lloyd Wright, Larkin Administration Building, 1906 Buffalo

Sigurd Lewerentz, Riksförsäkringsverke, 1930, Stockholm

Frank Lloyd Wright, Johnson Wax Building 1939, Wisconsin

Skidmore Owings and Merrill, Union Carbide Building 1960, New York

Quickborner/ Henn, OSRAM Building 1965, Munich

Roche and Dinkeloo, Ford Foundation, 1967, New York

Herman Hertzberger, Centraal Beheer 1972, Apeldoorn

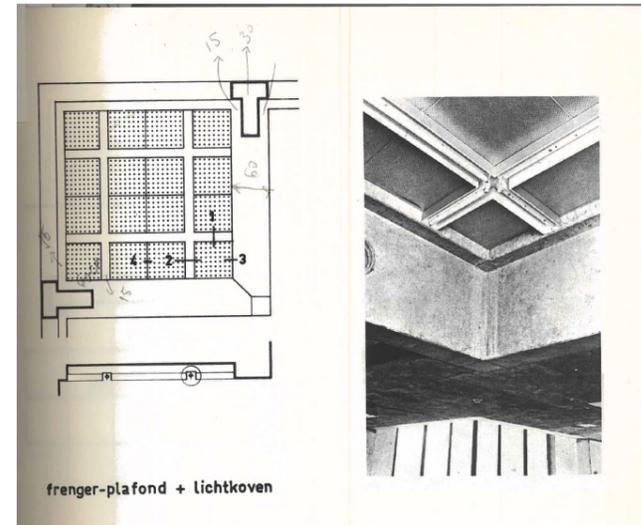
Foster Associates, Willis Faber Dumas Building 1975, Ipswich

The photographs are all interior photographs of key precedents in office architecture. Extraordinary projects that have formed key and sometimes extreme examples in the history of office architecture.

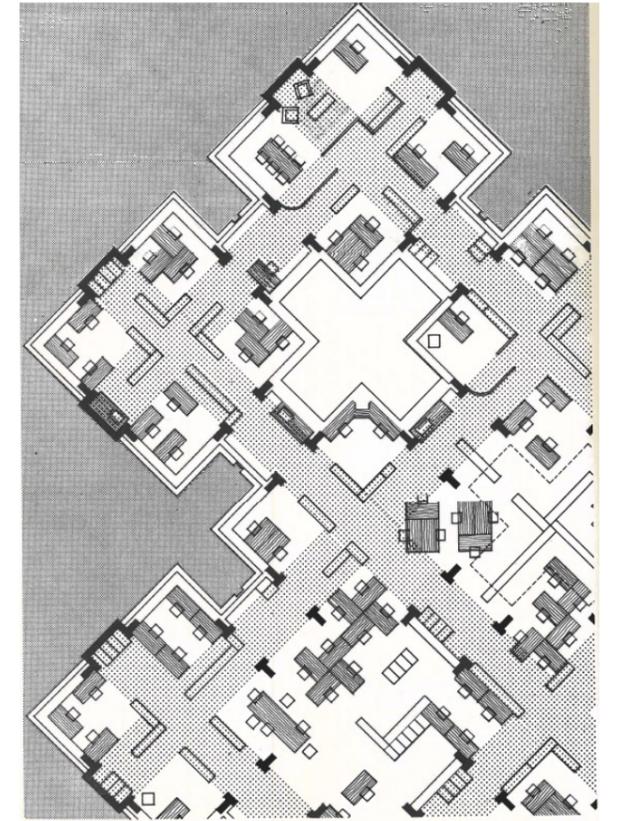
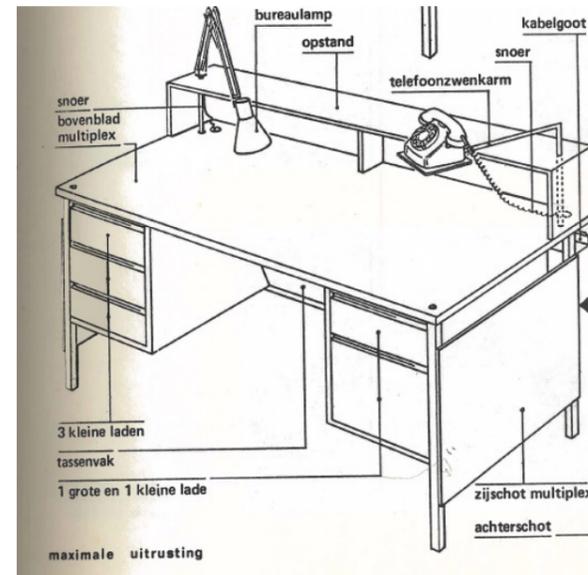
What makes these interiors so striking?



interior photograph
 Source unknown, provided by Certitudo (current owner of the building)
https://pure.tue.nl/ws/portafiles/portal/96786652/Beerkens_0772331.pdf



Hertzberger, H., & TH Delft, Afdeling der Bouwkunde. Vakgroep Bouwmethodek. (1971). Kantoorgebouw 'centraal beheer' apeldoorn : bouwkundigontwerp (Ser. Dokumentatie bouwtechniek). TH Delft, Afdeling der Bouwkunde.



WORKING TOGETHER

7.09.2021

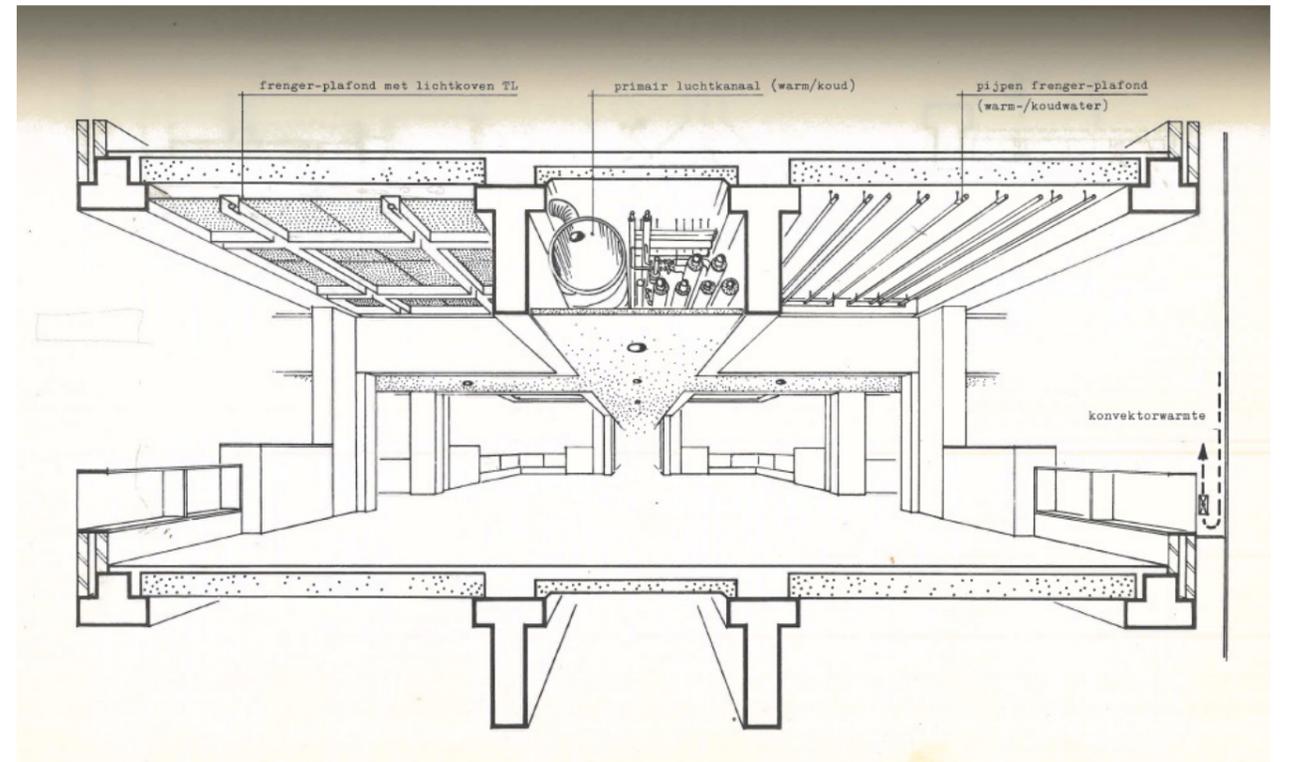
DOCUMENTATION

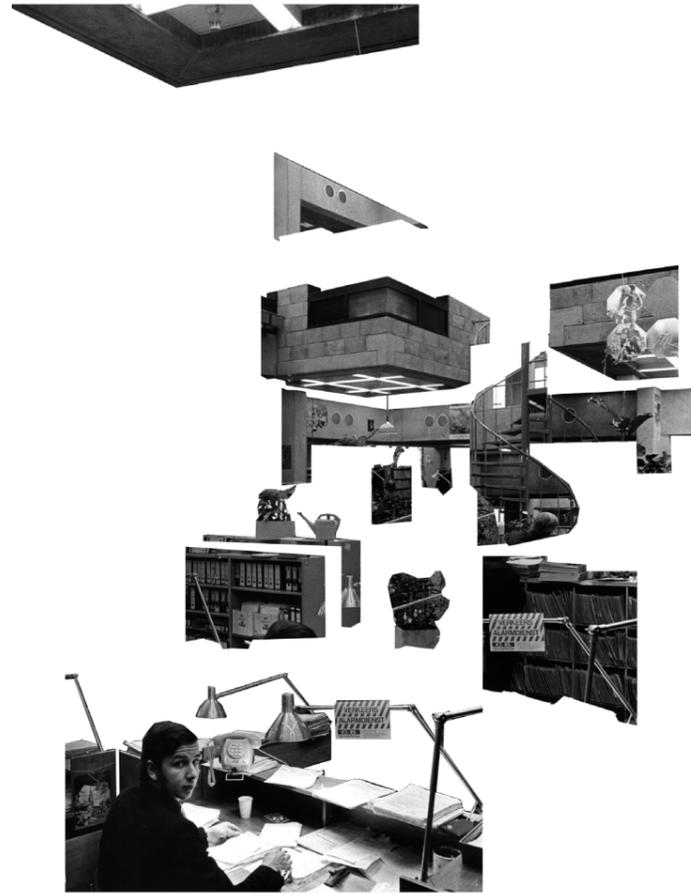
Colour imagery forms a reference for colour and material use. Striking is the appropriation, use of posters, plants and personal objects in the office interior. How could they ever allow this?

Technical drawings on lighting furniture and construction are studied. Floor plans help to make sense of the place and to position the photograph within the building.

Finding it hard to find our way through the plans and sections, seems to be exemplary for the interior of the building.

Appropriation of office space.





deconstruction of the image

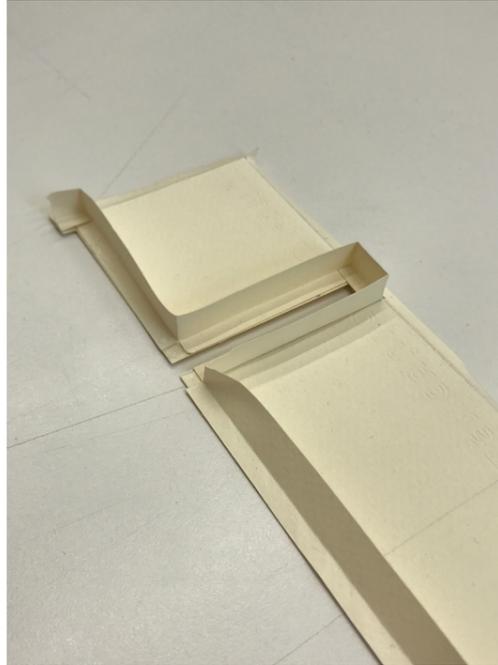
WORKING TOGETHER

3.09.2021
with Natalia Drozdowska,
Rumy Toncheva
and Lai Yi-Chen

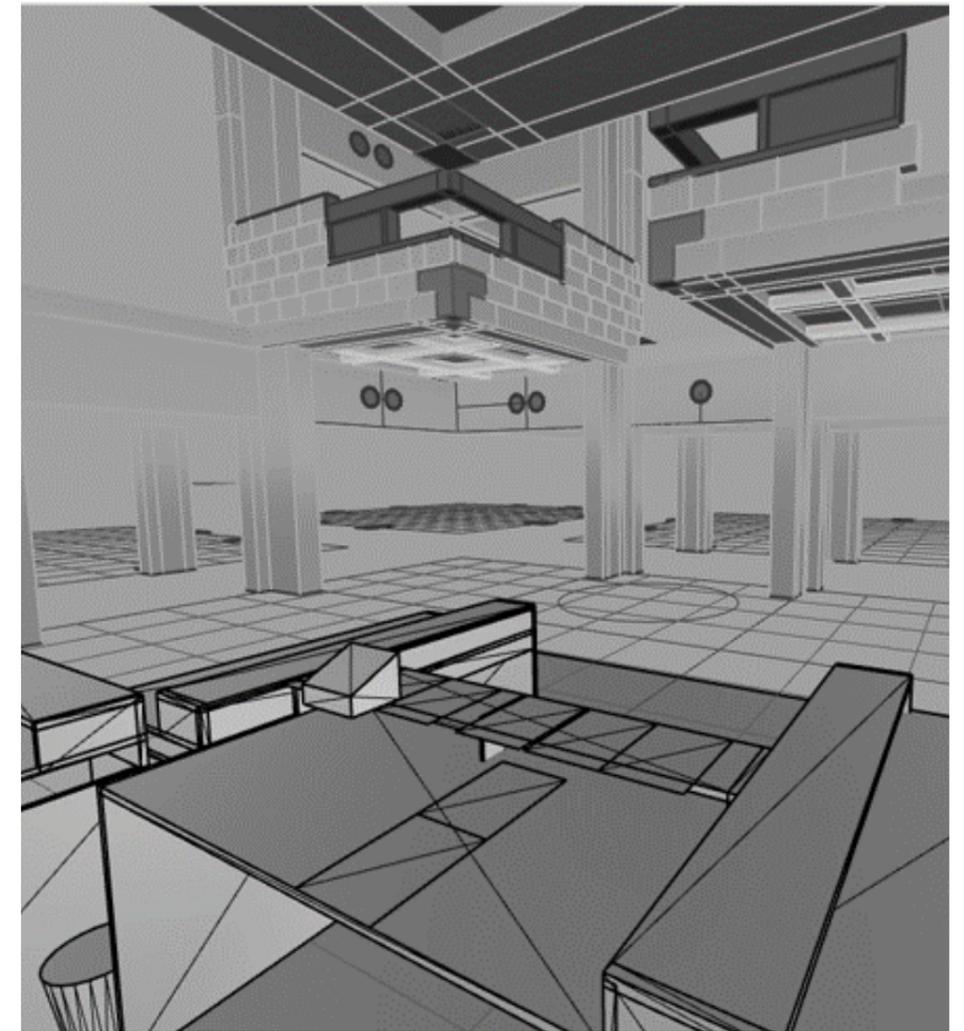
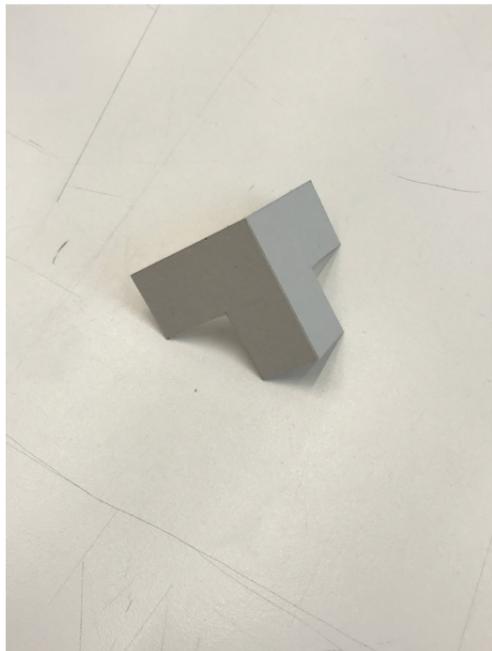
The photograph is deconstructed to determine fore- and background as well as individual objects. To isolate them from the mess. The size and boundaries of the model are determined. A 3D model helps to specify objects and construction, as well as size and positioning. The confined cell from which our photograph should be taken is taken care of first. Outside this cell another approach, like scenography could work as well.

The most complicated and prominent part of the model, the light fixture is addressed immediately with a mock up. Folded paper and cut out slots should make artificial lighting of the fixtures during the model photography possible.

lighting fixture mock up

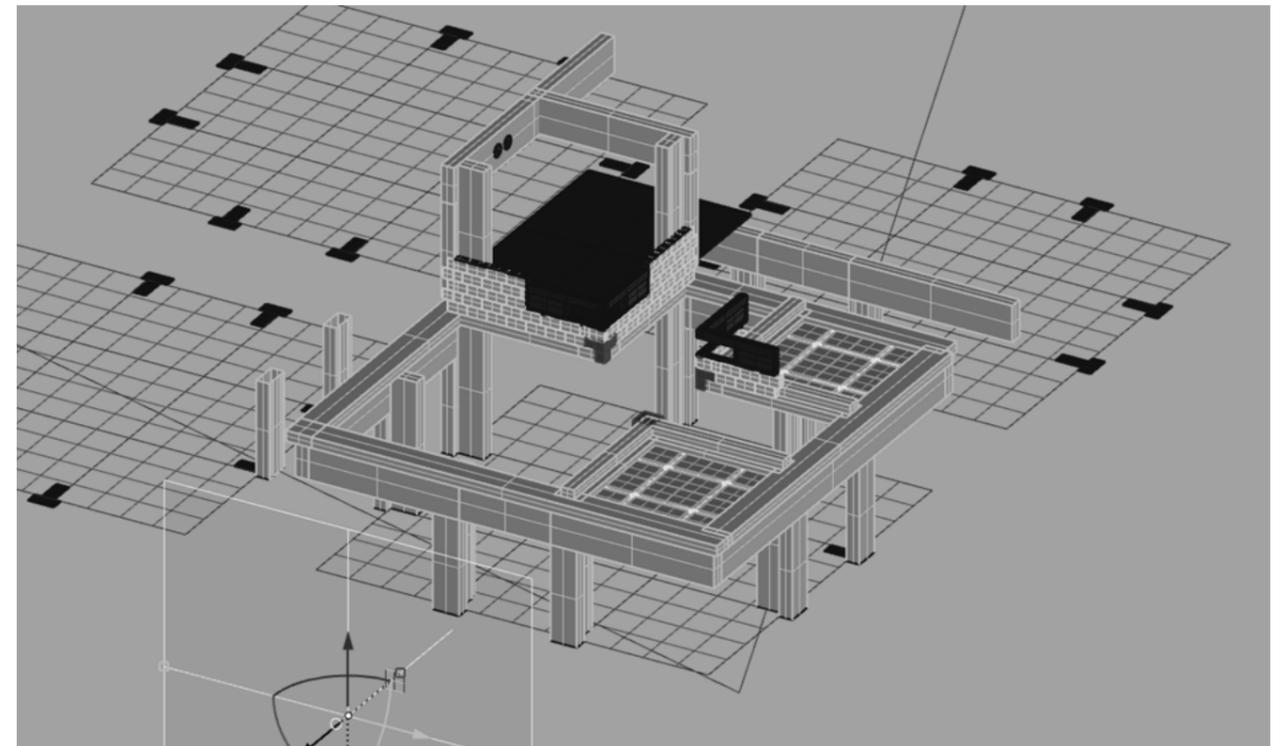


cornerstone sample



3D model viewed from possible angle of photography

3D model overview



READING SEMINAR

9.09.2021

NOTES ON THE TEXTS

FRANCIS DUFFY, 'OFFICE BUILDINGS AND ORGANISATIONAL CHANGE', IN ANTHONY D. KING, ED., BUILDINGS AND SOCIETY, 1980

SPAIN, 'GENDER SPACE ARCHITECTURE' IN RENDELL, PENNER, BORDEN, GENDER SPACE ARCHITECTURE, 1985

Office Buildings are:
grotesque distorting mirrors
statements of aspirations
reflections of office organisation, policies, values

The office building, transforming through internal and external factors.

The transformation of an office, from small to large, the degradation of the office clerck, secretary trough work, office lay out, furniture. What is office organistion?

Is office culture, office habit, office life, the social structure within an office, the communication, the "non instrumental aspects of work" the office design, the office building, office values, part of a fashion? How do company values, ethics and policies relate to this.

A fashion that companies are adopting from each other? Branding

The text states a clear distinction between the American and the European (office). Something that in the decades after the publication (1985), is no longer the case. Through real estate speculation and standardisation of offices a more generic office building has emerged throughout the world. Places such as Hong Kong, Manhattan, Frankfurt, Zuid-As, are in terms of office buildings much more alike.

What does this speculation and office fashion relate to the modern office.

National bank of Belgium
What does 'National' mean in a country such as Belgium. Can we even speak of a unified Nation? What is then the role of a 'National' Bank. Especially in Brussels, where the bank is situated. The city that has over 180 nationalities, a multitude of languages and can be seen as a third region in Belgium besides Flanders and Wallonie.

How does this relate to the social structure of an office, to it's representation and role within the city and nation.

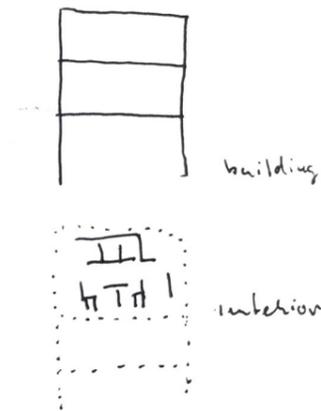
What are all these managers, executives, secretaries, consultants, with all their subtitles even DOING? For whom are they working, for which economy, for which society. Offices have formed society.

As an architect for what society are we building, for what kind of company and culture.

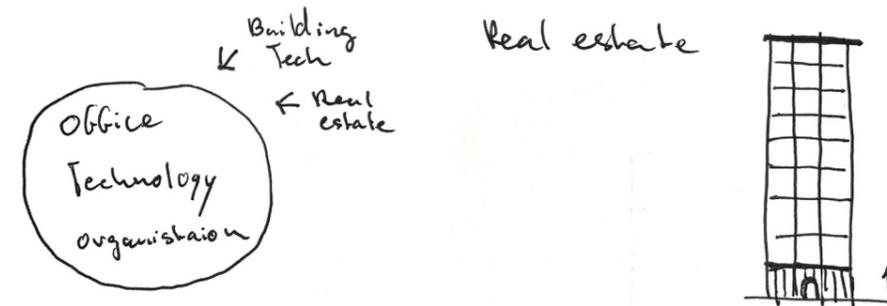
Security of space in relation to transfer of knowledge?

VISIPOSURE: seen and be seen. hertzberger vs wright ?

What is the freedom of the architect within this field of factors, stakes, stakeholders.



sketch schemes on organisational change in office buildings timespan of the building as a framework and the interchangeable interior



external powers working on the evolution of the office building

fundamental scheme in Spains argument on gender space architecture and the transfer of knowledge and power relations.

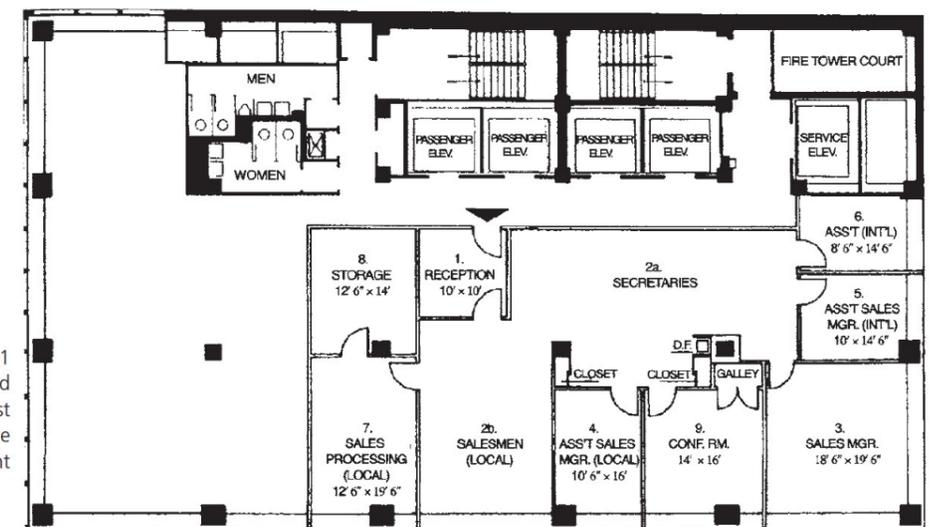


Figure 16.1
The office architect is cautioned that the initial space study must illustrate the 'relationships of the organization' clearly to the client

READING REFLECTION

12.09.2021

REFLECTION ON THE TEXTS:

FRANCIS DUFFY, 'OFFICE BUILDINGS AND ORGANISATIONAL CHANGE', IN ANTHONY D. KING, ED., BUILDINGS AND SOCIETY, 1980

SPAIN, 'GENDER SPACE ARCHITECTURE' IN RENDELL, PENNER, BORDEN, GENDER SPACE ARCHITECTURE, 1985

Duffy's text *Office Buildings and Organisational Change* tries to capture and pin down the evolution of the office building up until 1980. He describes (office) buildings as grotesque distorting mirrors, statements of aspiration, and reflections of organisation, policies and values. In the office building aspects such as company policies, values and organisational structure are far more enlarged and presented since they often relate to a client and are contributing to the outward image of a company.

Duffy illustrates the evolution of the office building by using a handful of examples that formed unique tipping points in this mostly, western, American history. Rather generic examples are absent. It becomes clear that internal factors such as office organisation and office technology, as well as external factors; building technology and real estate, are working their forces on the office building. These factors have made the office building change. They have become larger, more efficient, social structures have changed and this becomes visible in lay-out, furniture, interior spaces, surface materials, in almost all aspects of the architecture.

Hierarchy or preferably social structures play a big role in office organisation, office life. The spatial lay-out of offices even contribute to this in Spain's text 'Gender Space Architecture'. The security of space and the transfer of knowledge, seen and be seen, result here in a clear argument for why and how spaces and roles within the office are so clearly distinct in gender.

After reading, questions arise such as, what comes after 1980?

Can we still speak of a clear distinction between American and European, or even Asian, African office architecture, life, organisation. The answer is no.

Through real estate speculation and standardisation of office organisation, and globalisation in general a far more generic office building has emerged. Corporate districts in places such as Hong Kong, Manhattan, Frankfurt and the Zuid-As are more similar than before.

The next question, is how do these external and internal factors, result in fashion.

In a world where especially in the corporate sector a lot is approached as branding and marketing. Can we speak of an office culture? Is this office culture, the office habits, life, social structure, communication, organisation, technology, wellbeing, values, etc. resulting in an architecture that is part of an office fashion, where corporations mimic each other, or trying to be distinct and unique within a general trend.

Under the surface, the non instrumental aspects of work, still play a huge role.

How does this relate to the social structure of the bank. Who meets who, what language is used by who. The organisational structure of a bank must be very specific, but how can the architect shape, mold, influence this organisation and in what way.

Reflecting this upon the brief for the National



8.13 Ninoflax offices, Nordhorn, West Germany, 1963: interior.

The final solution of the human relations philosophy: the undermining of privacy goes hand in hand with comfortable working conditions. Low-status clerks in a high-status environment.

(by courtesy of *Deutsche Bauzeit*, vol. 64, no. 9, 1964, p. 1361; photograph: The British Architectural Library—RIBA, London)

excerpt of Francis Duffy, 'Office Buildings and Organisational Change: power relation, seen and be seen, VISIPOSURE

Bank of Belgium, what does 'National' mean in a country such as Belgium, where the distinction between Flanders and Wallonie is still present. What is the role of a 'National' bank? Especially in Brussels, where the bank is situated, with its huge abundance of languages and nationalities.

What exactly is, and can be the role and representation of the National Bank within the city and the Nation.

This results in a far larger question: What is the role and position of the architect within this immense web of stakes?

And final:

What are all these managers, executives, secretaries, consultants, with all their subtitles even DOING? For whom are they working, for



positioning of furniture

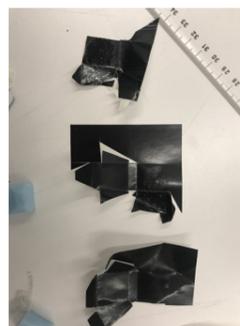
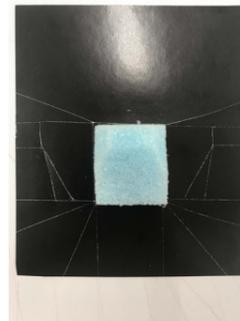
workplace



WORKING TOGETHER

13.09.2021

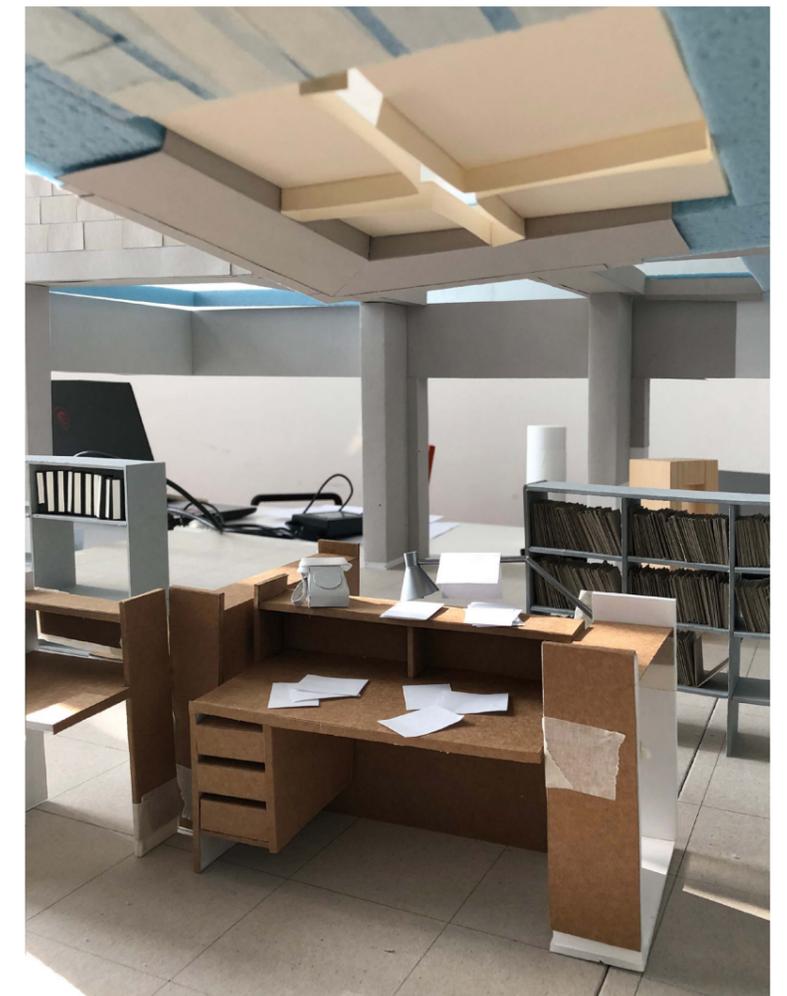
The model is further developed. Working on many different scales, from construction to details. How do you construct a phone in scale 1:10? The model is being assembled as you would in construction. First the structure is placed, then lighting fixtures are put in, cladding, furniture and decoration comes last. Alternating scale helps to keep the mind fresh and touching every aspect of the image.



Study to construct and wrap a phone 1:10



backside of the model



READING SEMINAR

16.09.2021

NOTES ON THE TEXTS:

DOVEY, KIM. 'CORPORATE TOWERS AND SYMBOLIC CAPITAL'. ENVIRONMENT AND PLANNING B: PLANNING AND DESIGN 19, NO. 2 (1992): 173-88.

AUDIO DOCUMENTARY: SBEN KORSCH AND MAXIME DECAUDIN, 'MARKET LANDSCAPE: SPEAKING BETWEEN FINANCIAL DISTRICTS AND THE PLANET'

SYMBOLIC CAPITAL

The economic importance of aesthetics, where style and taste are currency.

SURFACE

advertising, interpretation, mythmaking

CULTURE

ideal vs reality
image making and representation

EXTERNAL IMAGE

false authority
power
unique identity
macho // gender
bigger is better
stone surface
permanence

LOCATION CONTEXT

power of place
symbolic value

FOYER

stage set
drama of entrance
invitation vs intimidation
relation to the street?

THE VIEW

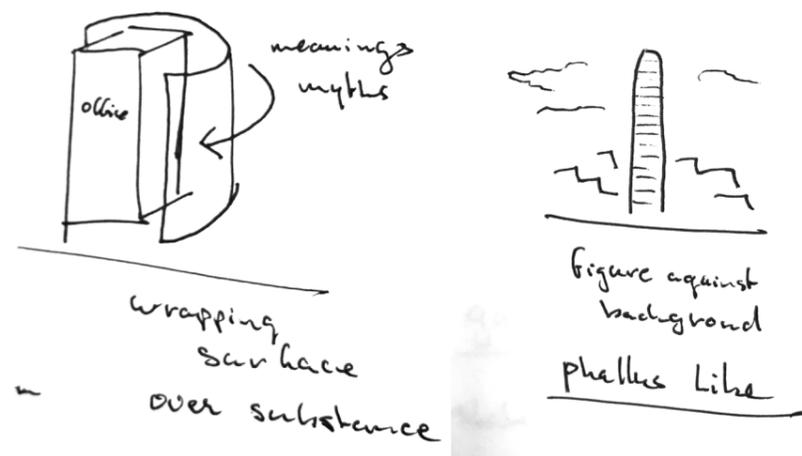
selling point
looking out
gazing at
having a view is having vision
power
status symbol
health
sustainability of the view

PATRIARCHAL SPACE
interior is a masculine domain
relation to gender space
domination
representation of a space

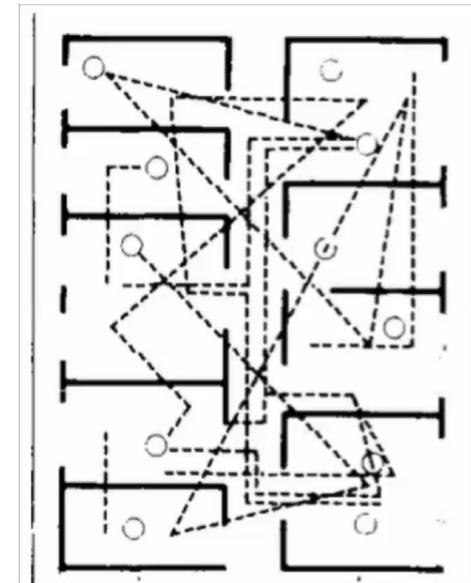
GLOBAL ACCES / SECRECY
least strong argument
building as a node in network

The predatory character

ECONOMY OF EXTRACTION
Nature and finance
The extractive nature



Frank and Lillian Gilbreth's Motion Study, 1914 homo apparatus, scientific management



closed door office culture communication scheme
excerpt from lecture

LECTURE

16.09.2021

THE CHANGING WORKPLACE
(OR: THE POLITICAL ECONOMY OF FLEXIBILITY)
DR. AMY THOMAS

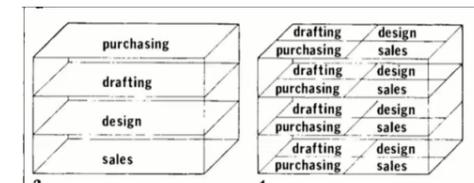
The open plan became a real estate asset.
To accommodate change, expansion and reorganisation.
To maximize floor space resulting in profit.

universal space
core classic shell
separation of building elements

user as a generator of form
PATTERN LANGUAGE
system design
organisation as a communication system

homo apparatus

DEGW
dismanteling
slices of time
shell



left before right after quickborner
excerpt from lecture

scientific management
productivity environment behaviour
management = measuring

external experts limiting the architect

system thinking

Flexibility as a managerial tool

High-Tech
The restless language of corporate life

knowledge work = investment in human capital

self manage
self improve
self interest
self entrepreneur

READING REFLECTION

17.09.2021

REFLECTION ON THE TEXTS:

DOVEY, KIM. 'CORPORATE TOWERS AND SYMBOLIC CAPITAL'. ENVIRONMENT AND PLANNING B: PLANNING AND DESIGN 19, NO. 2 (1992): 173–88.

AUDIO DOCUMENTARY: SBEN KORSCH AND MAXIME DECAUDIN, 'MARKET LANDSCAPE: SPEAKING BETWEEN FINANCIAL DISTRICTS AND THE PLANET'

Through advertisement analysis and interpretation, Dovey investigates the representation of architecture of corporate office buildings in 1980 in Melbourne. With a slight sense of irony Dovey unwraps superficial myths, meanings, advertisement tricks and assumptions that are wrapped around the office building in these advertisements. The folders are mainly addressed to executives and are offering office space.

In the advertisements buildings are presented as property that affirms to the owner's taste and distinction; Symbolic Capital. Style and taste here, are a form of currency. Architecture has moved from ethics to aesthetics.

Dovey splits his argument in several layers starting with the external image; The building must represent power, distinction, and prestige. It is presented as a work of art, a masterpiece, with authority and authenticity. An aura is constructed. It must rise above and be distinct from the surrounding buildings.

Materials such as natural stone should suggest timelessness.

Buildings are represented in its context and location as both standing out and being part of at the same time.

Striking is the masculine, macho "phallus" like representation of the vertical and the female, inviting representation of the horizontal.

Historical image making and proximity of other prestigious offices and facilities are used in favour of the location. Moving onto the interior,

Dovey interprets the advertisement of the foyer as a stage set. Here the first impression gets made, grand and with drama. The space is non-productive and not contributing in any way to street life. The view is presented as a view over the city, or out into the landscape. To have a view is to have a vision. It is not only the view that is used in the imagery. Executives gazing out form an image of power. The corner office plays an important role in having the best view. The further interior of the office is strongly dependent on patriarchal social structures. Conservative masculine boardrooms are strongly contrasting with disco like female reception desks.

Dovey shows the superficiality of representation of corporate architecture in Melbourne in the 1980s, becoming extremely emphasized in the exemplified advertisement which has a superficial character already embedded. Representation of architecture has flattened out and the assumptions and myths used often strongly contradictory or paradoxical. But can we judge the architecture by looking at its advertisement? What the text does, is bringing office culture and ideas, traditions, taste, visual language, from the 1980's to the surface.

The role of the architect is stated as only a creator of symbolic capital. The buildings become symbols of an office culture. The suggested task for the architect is to control the taste of office culture and work in service of the community, instead of denying the corporate architecture.

Connection to reality, human life, direct meanings and relations seem to have been replaced with superficial symbolical layers supporting a patriarchal idea of office culture and power.

This connection to reality seems to be an important topic in the podcast...

The financial district in London has made enormous efforts to landscape their public surroundings, offering a luxurious, lush and pleasant outdoors and indoors for employees.



Alex MacLean, Tar Sands, 2014 Economy of extraction

Expensive trees are flown in and rooftop gardens have to be intensively managed and maintained. These green landscapes form a stark contrast with the tar pits around Fort McMurray in Canada. A deserted and polluted landscape where indigenous communities suffer from the consequences of intensive mining for fossil fuel. However, this landscape and its fossil economy is funded by the same financial corporations situated in the financial district of London. The podcast interviews several views of locals and experts on both ends of this juxtaposed story.

Banks still finance the fossil fuel industry as part of a global economy where extraction of resources is omnipresent. Leaving local ecosystems, landscapes and communities with often irreversible consequences.

Banks seem to be disconnected from the consequences of their investments. Their responsibility in society and connection to reality seems to be blurred by a mist curtain of profit motives and complex financial systems. Can architecture change that? Replacing an indoor garden of a corporate office with a tar pit, as a form of protest, is an idea offered by one of the locals in the podcast. But to be cynical is also to deny hope and that is a dangerous thing as an architect.

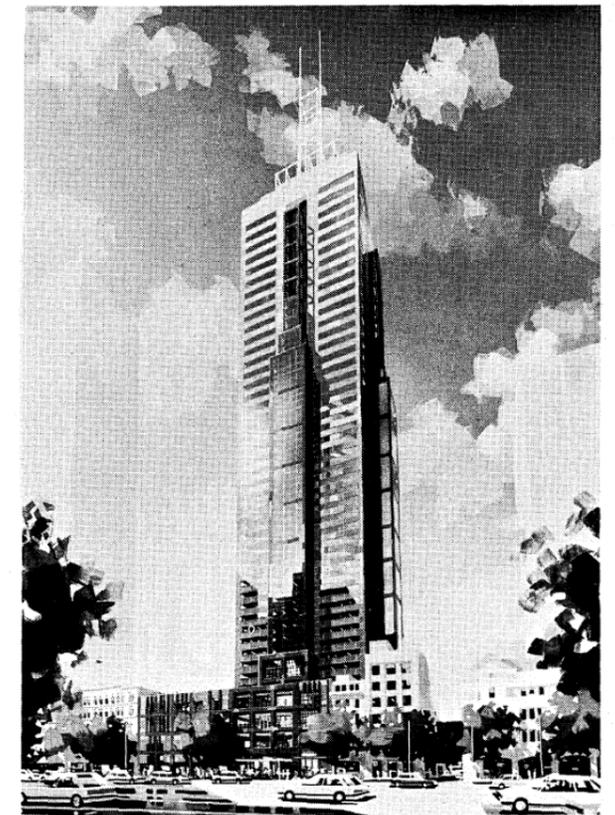


Figure 2. Towering over the competition.

Myths in dominance and power. Excerpt from Corporate Towers and Symbolic Capital

DESK

16.09.2021

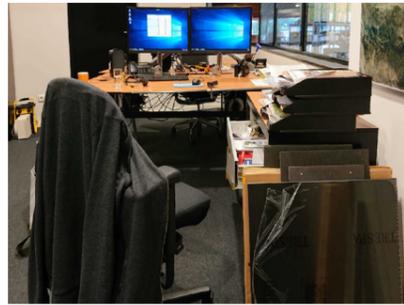
What do we find on someones desk?
How does someones desk speak for the person it is working at.

- devices
- pens
- papers
- drinks
- bags
- lunch
- cables

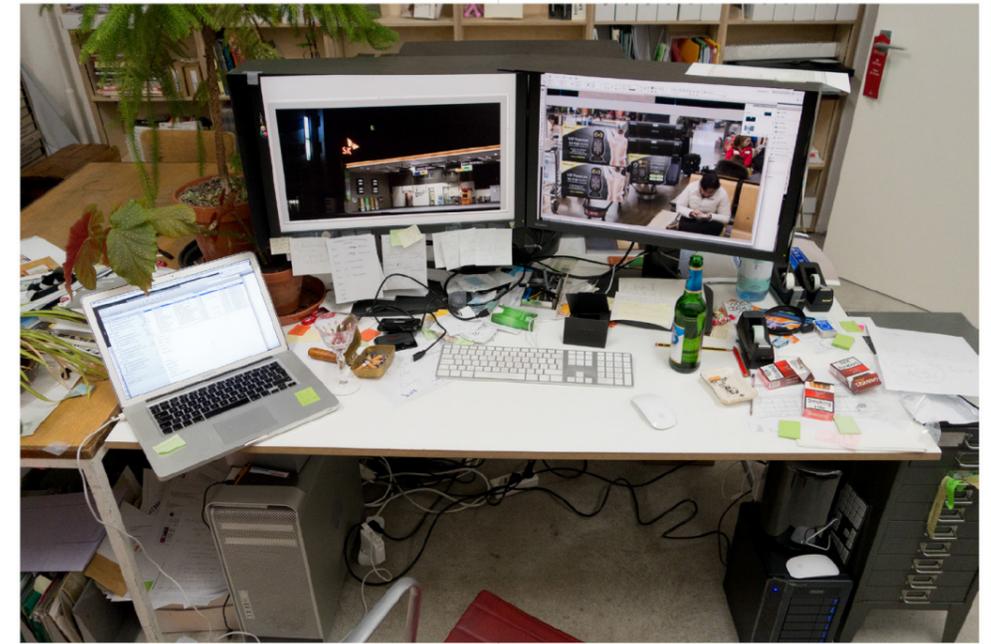
physical photographs seem to be absent.
the 'desktop' on phone or laptop might have replaced physical family pictures.

While drawing my fathers desk, I was struck by how many physical material sample he has around him.
The office furniture seems very generic

Yet is has somehow a resemblance of the workplace of photographer and artist Wolfgang Tillmans, as documented in his book *2017*.



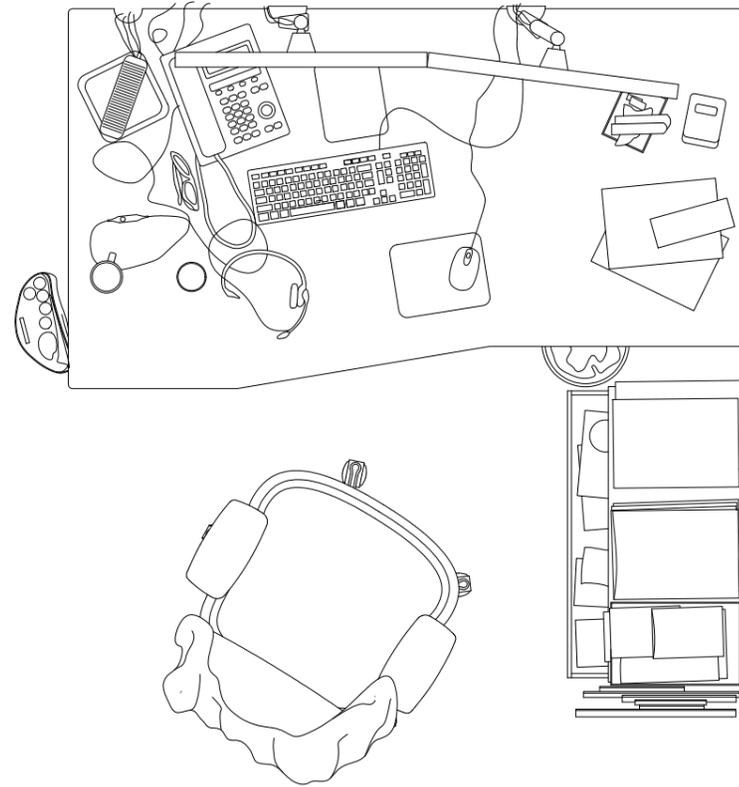
Workplace Paul Leemans
Nelemans bv.
Etten-Leur



120 studio still life, c. 2014

Wolfgang Tillmans, studio still life, c. 2014.
In 2017

plan

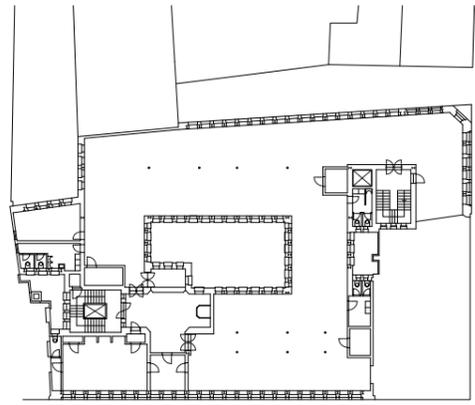


0 10 20 50

elevation

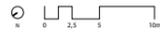


0 10 20 50

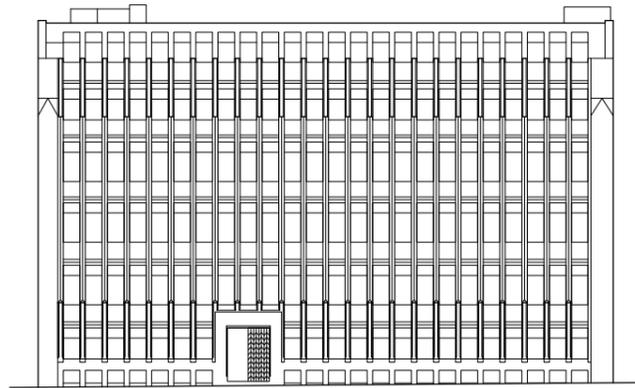


Typical floor plan

Scale 1:300
Holland House
London, England

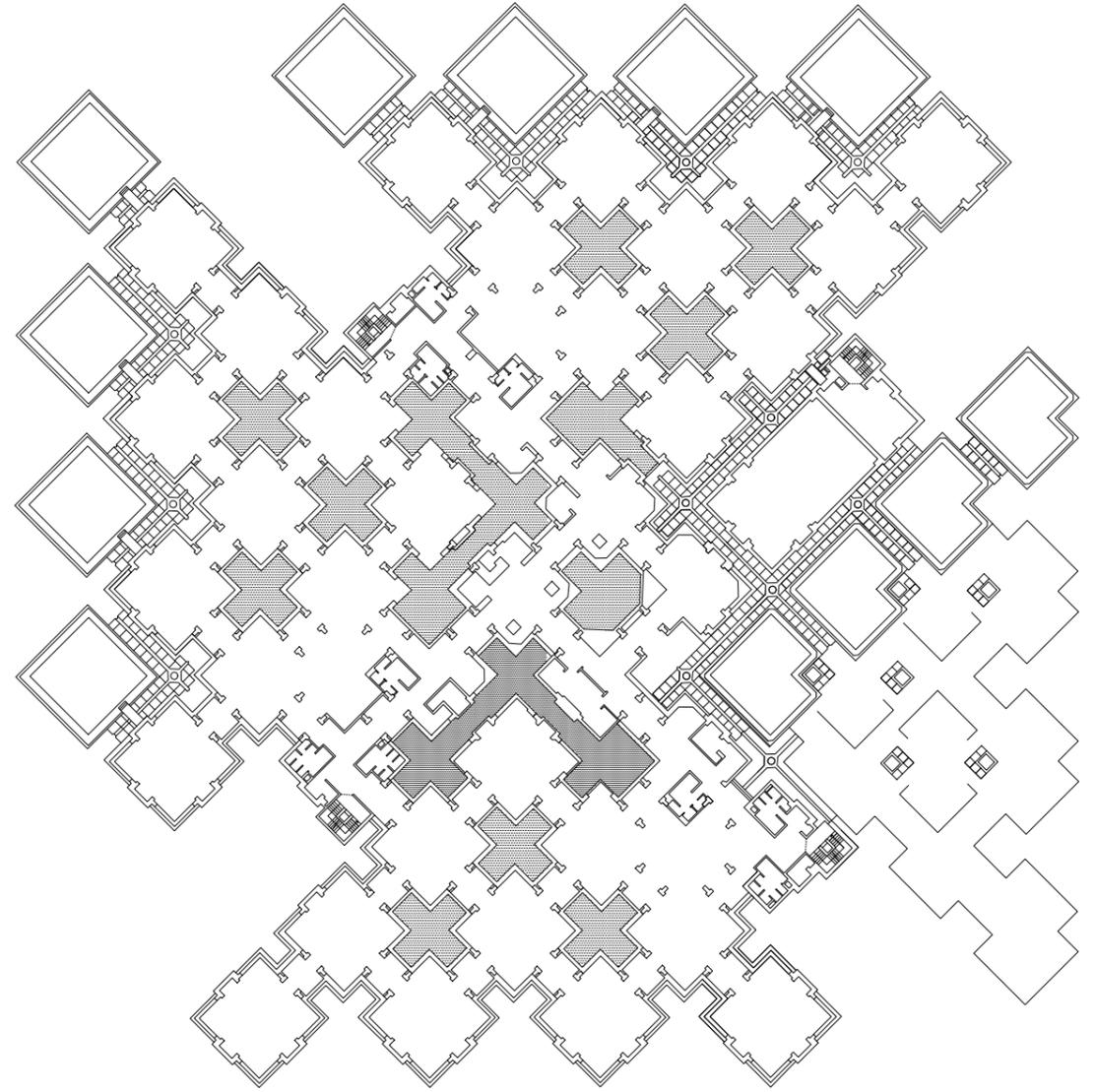


main facade
from: Chris Rogers: chrismrogers.net



facade drawing

facade drawing



Typical floor plan

Scale 1:300
Central Beheer
Apeldoorn, Netherlands

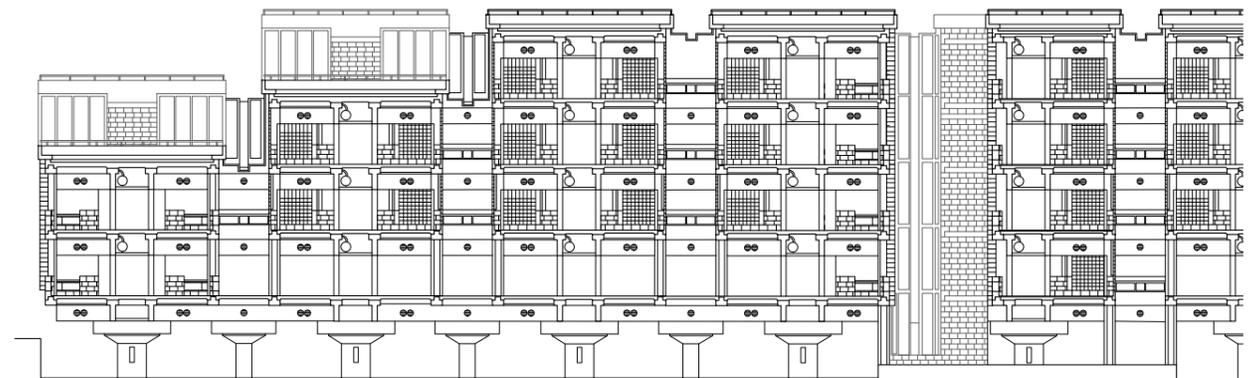


PRECEDENTS

18.09.2021

HOLLAND HOUSE BERLAGE
compact, weaving in the city
corner identity
facade opening and closing

HERMAN HERTZBERGER CENTRAAL
BEHEER ACHMEA
horizontal permeable structure

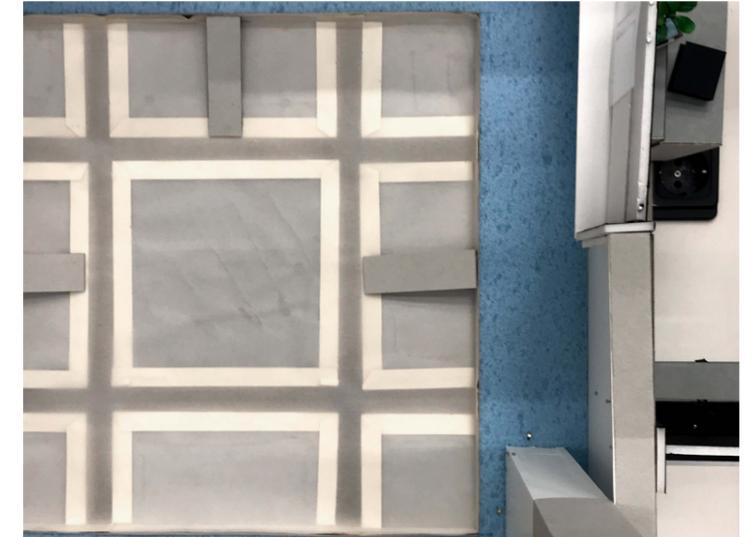
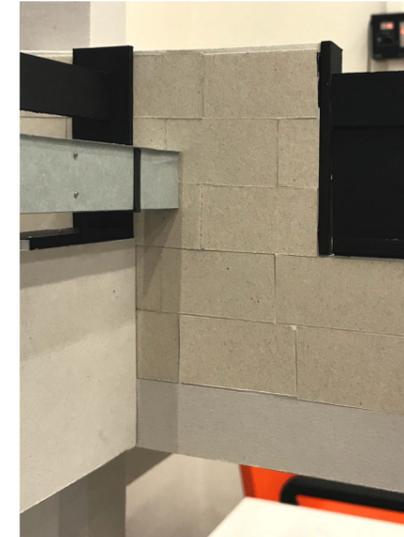


cross section

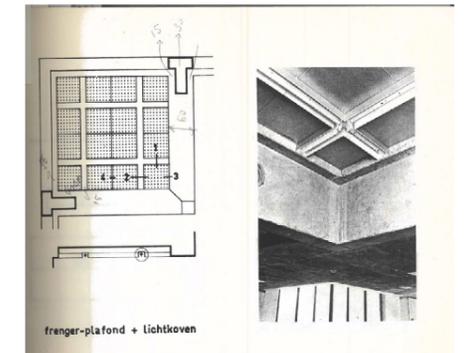
MODEL

21.09.2021
with Natalia Drozdowska,
Rumy Toncheva
and Lai Yi-Chen

Progress in modelbuilding.
Ceiling lights are placed into the structure.
Creating the scenography for the background.
Closing the image, filling the gaps.



The order of
constructing the model
comes close to the
order of constructing a
building.





The test shot shows the shortcomings of the current model and model photography.

The model is a set. With a clear front and back.

MODEL PHOTOGRAPHY

week 1.4

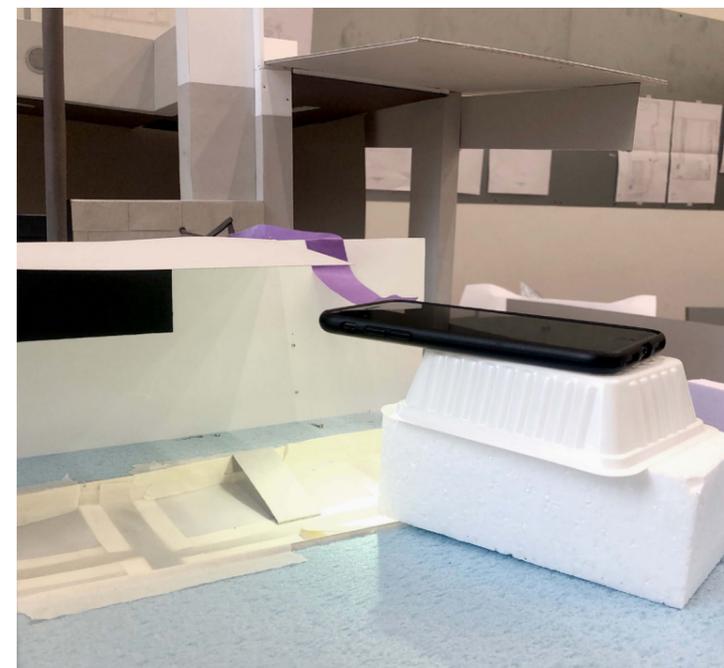
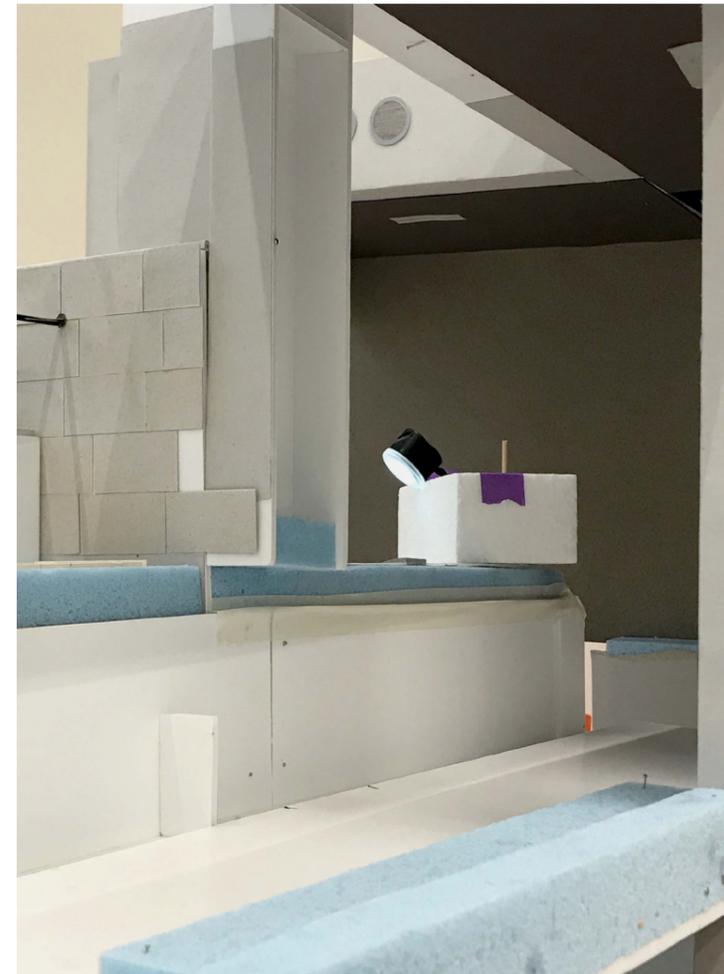
A first serious testshot is created. Getting all the different parts in place. From foreground to background. Defining the place and positioning of the back end of the model. The test shot shows the shortcomings of the current model, model photography and lighting. A new shot will be created with slight adjustments in position, lighting, detail and perspective. Together, all these small changes will make the model photograph more convincing.

MODEL PHOTOGRAPHY

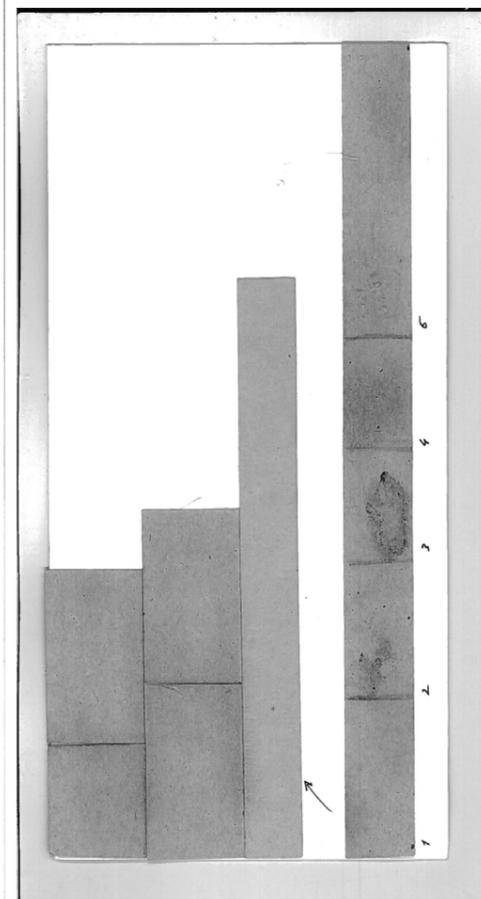
week 1.5

The model photograph is analyzed and carefully observed. Uncorrect lighting, perspective and placement of objects is noted. A material sample shows the effect on how pencil can further try to resemble the concrete brickwork in the photograph. Different techniques with glue and pencil strokes have been tested. The pencil is later applied to the model.

Bikelights and phones are placed within the model to mimic the artificial light in the office interior. The sketch paper diffuses the light sources. Natural daylight is controlled with shutters. A foam camera stand forms a fixed base for consistent photography.



Bikelights and phones are placed within the model to mimic the artificial light in the office interior.



- match BW color grade
- platform
- trap



final image colour

MODEL PHOTOGRAPHY

week 1.5

New model photographs with adjusted lighting conditions have been taken. The photograph has a stronger resemblance to the original. Shadows, highlights and midtones are matched to the original photograph. To achieve continual sharpness throughout the image, multiple photographs have been overlaid in photoshop. From foreground to background the image is sharp and detailed. Artificial light has a stronger presence in the image and the lamps reflectivity comes closer to the real.



above: final image black and white; original;
under: test photograph week 4

ASSESSMENT

The papers on the desk have character. It looks as if it has been through many hands, extremely fragile, extremely thin. The mess in the office is well depicted in the photograph and model. It also must be a complete mess to work there. The amount of paperwork is striking. What if you were on the phone with one of these employees and they have to find your file?

The whole series consists of pre-digital offices. What is the physicality of office work? It is all manual labor. Typing, printing, stamping. Files are transferred physically. Or faxed. The noise that this makes in some cases must be extremely loud. Mails, letters, meetings have to



be physically recorded and archived. How much space would a physical modern email inbox consist of.

Is whispering or talking to your neighbouring colleague possible? Is gossip possible? What is the social pressure in working hours? Are you clocking in and out or do you have to meet your personal goals? Who is monitoring your work? Are over-hours normal or expected.

Throughout the series the model is still recognisable in the photographs. The paper textures, the lighting, constructive details make these images special works.



image comparison

Future Bank

MSc3 AR3A100 Week 1.5-1.8



Knossos, GR, 1994. Mark Pimlott

Social Plinth

If one key aim of the Belgian National Bank is to provide a new consolidated workspace for its employees, another is to capitalize upon the possibilities that might be discovered in its reduced need for security. The Bank proposes to use this opportunity for openness to begin to define what it describes as a *social plinth*. As it is currently defined, the brief sees this social function in terms of representation. It will offer an invitation to the public to enter the world of the bank, to drink a coffee or look at a painting from the collection perhaps. However, one might imagine the opening up of the Bank's site in more fundamental terms, as a catalyst for transforming the ways in which the institution works, or as a means to define its role and responsibilities to society in new terms. Through this brief we ask you to begin to consider what this might mean.

During the remaining weeks of the research course, you will be studying historical examples of banks and examining the developing ways in which their banking halls, forms and facades have engaged with the city and the citizen in representational terms. Thought of in terms of architectural language, the plinth can be understood as a base or fundament upon which other things stand. It is a visible manifestation of the founding of the building, a new ground or platform from which the rest of a wall can be constructed. As such, it often takes on a different expression and material condition for both aesthetic and technical reasons. In making a new ground

to negotiate with or overcome the limitations of an existing topography or terrain, the plinth can also be understood as something which separates, distances or objectifies the architectural edifice which is constructed upon it, elevating it above its surroundings. This is the manner in which a plinth is traditionally understood in artistic practice, as a base or pedestal upon which an artwork – a sculpture or a statue – is placed in order to objectify it and enhance its presence and power in relation to both the viewer and the context. In this way it can also be understood as a scenography, or a stage, an architectural device that can monumentalise and express power and authority.

The idea of a social plinth is one that requires both critique and interpretation. Is it to be understood as a re-grounding of the institution, as the antithesis of monumentality, as a platform for dialogue? Is it a foundation from which the transformed Bank of the future might be constructed? Or is the very notion of a plinth one to be countered?

The image of the plinth as a robust base, that defines the stability of the whole, has long been employed in the architecture of bank buildings, to assist in proposing them as strong and stable institutions, which people could trust. However, what has long been thought of as a stable economic model, which banks underpinned and National Banks helped regulate, a model of continuous growth supported by industrial production and the extraction of the very materials of which

Interiors
Buildings
Cities

Palace

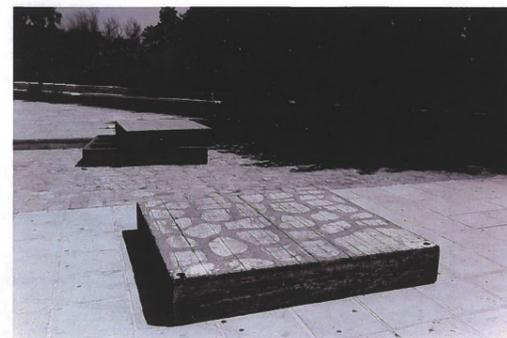
BRIEF TWO

30.09.2021

With Laurens de Munck

Future Bank

MSc3 AR3A100 Week 1.5-1.8



Heraklion, GR, 1994. Mark Pimlott

those bank buildings were made, has now been fundamentally called into question. As we all now know, it is a model which has in fact catastrophically destabilised the planetary structures on which we all depend. There are now urgent calls for it to be completely transformed and indeed Brussels, the city in which the National Bank stands, has recently declared that it will adopt a *doughnut* economic model – moving towards a zero carbon, circular economy, the parameters of which are established by a social foundation at one end and an *environmental ceiling* at the other.

With all of this in mind, and before you finally arrive at the site of the bank itself, we would like each of you, either individually or working socially, together, to begin to determine for yourself what the concerns of a social plinth might be and how you might translate this into representative form, space or action. This will take the plinth as a provocation and will propose a model as a response, at an appropriate scale, up to 1:1. This could be a model in the physical sense or it might be a model for appropriation or inhabitation, an act or an event. Your approach might engage more or less directly with issues that pertain to what the bank does, or it might relate to questions that will form the context within which a future bank should operate or which it should be working to protect. Which parts of culture, nature or society might it foster? In developing your approach to the question, you might look for actors or agents

from within or beyond the traditional world of the Bank: not only those who might traditionally work with it but also advocates of alternative economies, organisations that seek to promote more equitable approaches to prosperity, citizens who feel a sense of responsibility, or those who protest about the state we are in. How might the Bank listen to, engage or make space for such agents of change in order that it might become one itself?

Your project can remain untested but it might also draw on your own experience, your own culture, or situations you know. It should be carefully formulated, designed and communicated, a compelling and representative starting point for the architectural project that will follow.

Interiors
Buildings
Cities

Palace

What sparks the idea of the plinth. What is the physical form and idea of a plinth? How does banking relate to the plinth?

From the brief:
THE PLINTH WILL OFFER AN INVITATION TO THE PUBLIC TO ENTER THE WORLD OF THE BANK.

The question rises: How do we enter the world of the bank today? Or how do we communicate with the bank today? How do we see the bank in the plinth of the city? In the plinth of buildings, where can we find the bank?

The ATM and cash withdrawal seems to be a logical starting point.



top: Harry Gruyaert France. Ile-de-France region. Seine Saint Denis department. La Courneuve. Streetscene, 1985. © Harry Gruyaert/Magnum Photos

above: Muoto 2G under: Bernd & Hilla Becher, van Abbemuseum

SOCIAL PLINTH

4.10.2021

With Laurens de Munck

Researching the ATM in relation tot the SOCIAL PLINTH

Photography in the field is the first tool to use. Before conceptualizing, what does the real world look like?

The photography of Harry Gruyaert forms the starting point as a reference to social life and its relation to the plinth and its devices.

The ATM's of Rotterdam will be photographed systematically. The work of studio Muoto and Bernd and Hilla Becher form the reference for systematic work and research into objects of the everyday. A frontal view, or elevation, and a side view is chosen. Harry Gruyaerts photography forms a reference for the social behaviour of people towards ATM's.

Can we find appropriation, graffiti, vandalism, stickers and chewing gum?
Where is the ATM positioned in the facade.
How does it penetrate the facade and what is its construction and materiality?

Which historical evolution lies behind the facade?

top: Bank Teller Transaction at Delaware National Bank 1950
bottom: outside a bank in central London in 1968.





ATM Rotterdam, side view

ATM

6.10.2021

With Laurens de Munck

How do ATM's manifest themselves in the plinth of buildings?

What are the social aspects in the proximity of an ATM?

The act of withdrawing cash from an ATM seems to constitute a series of unwritten social rules;

- Generally, you are waiting in line while not directly looking at the person withdrawing cash.

- It is unclear if the distance between people is a result of the advised distance due to the pandemic or is an act of socially distancing oneself to respect each other's privacy.

But the distance between people in the lines in front of an ATM seems exceptionally large compared to a line in a supermarket.

- People's bodies in front of an ATM seem to block others from peaking into the act of withdrawing cash.

- Walking away from the ATM with cash safely stacked away is happening sideways. Distance between people is maintained throughout this way.

- People on bikes tend to park it right next to them while withdrawing cash, so locking a bike is unnecessary.

During our research we were confronted with some of these rules: Every ATM photographed had a line of people waiting. As a result we waited in the same line while documenting the ATM's to fit in with the social act. When photographing we seemed to touch upon a sensitive point, where suspicion was raised on our intentions. Whether it might involve suspicion of scamming either the person or documenting the ATM for future criminal plans was unclear. A distinction can be made between photography with a rather professional looking camera or an Iphone. While measuring people became extremely suspicious, confronting us and asking questions. A recent history of quite violent ATM raids involving heavy explosives are probably linked to this suspicion. Some ATM's in the city have therefore been closed or removed.

There seems to be a paradox between defensive measures and communicative attracting graphics. There is a complete disappearance of the identity of the bank. Local and international cultural differences, values, political views on the use of cash seem to play a role. What is the relation to Brussels and its market culture?

The act of taking cash has moved from the interior of the bank to anonymous facades. Is a personal relation with the bank still valid and existing?

What lies behind the ATM?

The system, the distribution, the safety measures.

Observing the ATM

- interface
- camera
- light
- display
- code buttons
- menu buttons
- card entry
- cash drawer
- stickers
- graffiti
- cameras
- illuminated signs
- lights
- sidewalk
- pavement
- steps
- graphics
- steel bars
- steel plates

News article on explosive and violent raids of ATM's

8 NIEUWS

maandag 4 september 2017



De banken zuchten onder een lange reeks plofkraak. Maar wie zijn de daders? Wat maken ze buit, en hoe vaak worden ze gepakt? Deze krant zocht het uit. „Ze krijgen die lui niet te pakken.“

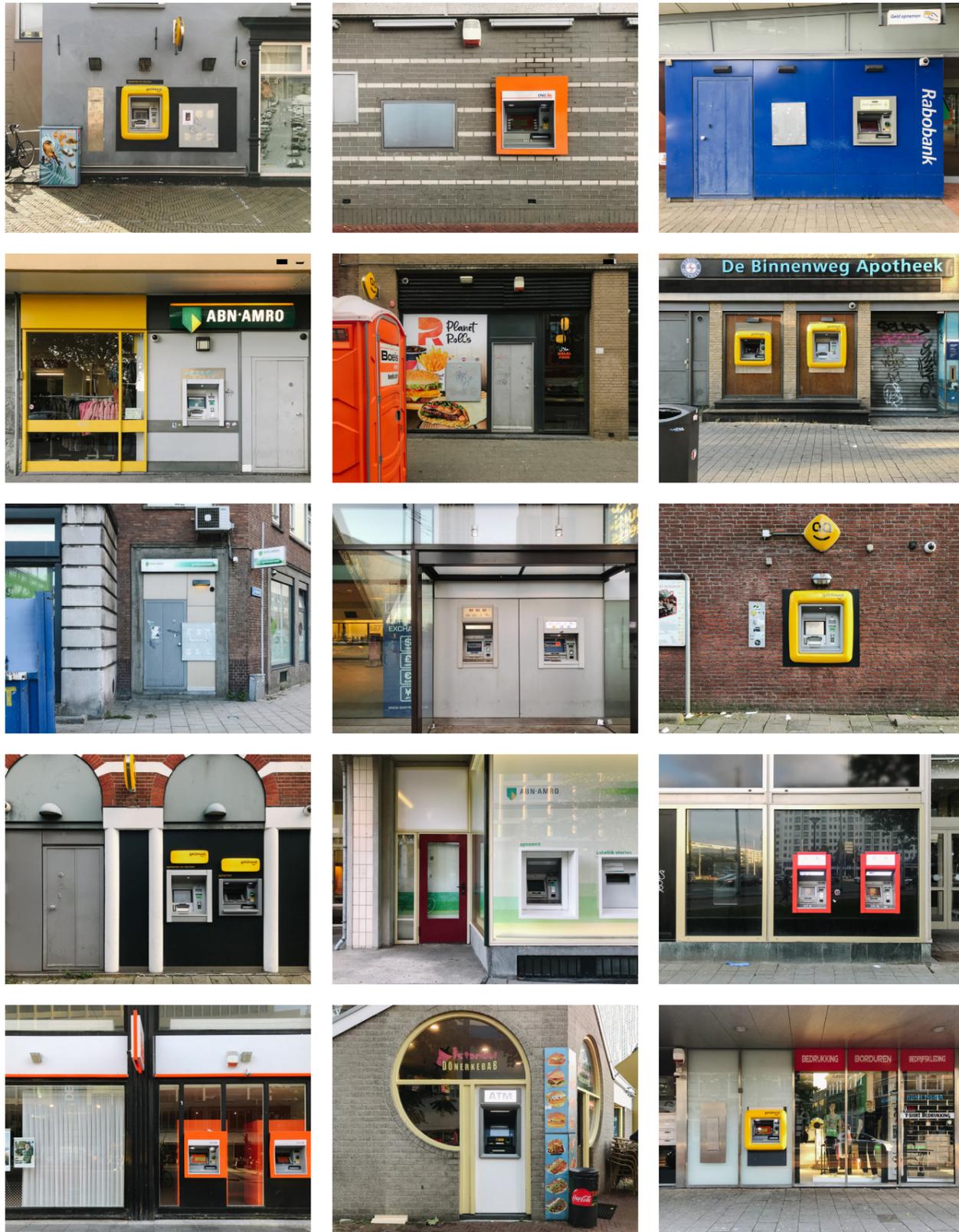
Peter Groenendijk
Peter Witterman

De Groenendijk

79
Win de 79 plofkraak in 2016 zijn in 10 gevallen verdachten aangehouden.

48
Geldautomaten van de ING zijn het meest populair (48), gevolgd door Rabobank (31).

Ze vergaten dat je niet je eigen wagentje moet gebruiken als vluchtauto
-Buurman van twee plofkraakers uit Kortgene



ATM's Rotterdam, elevation

The ATM as an ethnographic case study:
 Through objective and systematic photography understanding
 the object and its manifestation in public space.
 Comparisons can be made and differences rise to the surface.



left 1:1 print right 1:5 drawing



ATM's Rotterdam, scenes

The act of withdrawing cash from
 an ATM seems to constitute a
 series of unwritten social rules.

ASSESSMENT

7.10.2021

There are cultural local differences in use and form of the ATM. The Belgian for example. The small illuminated interior where homeless people might sleep at night also seems to be disappearing.

The most important element to address is the withdrawal from physical space. The interior of the bank is no longer accessible. Have you ever seen your bank building? The financial world seems to float into highrises and invisible internet space.

Printing the ATM 1:1 evokes a number of reactions:

It shows its actual size.

It shows its actual size in a different context, making people confused how big it is.

It shows its surfaces, materiality. Its lighting, its interface.

Projected onto a flat surface the spatial aspect of an ATM seems to be emphasized.

The social codes, aura or awkwardness surrounding an ATM is still existing when placed in a different form and different context.

The bankcard or creditcard is the tool of measuring. Of relating, of the act of withdrawing cash.



presentation on the photographic research

FUTURE THOUGHTS

8.10.2021

With Laurens de Munck

The ATM seems to be the only physical window, the only 'portal' left in the street, in the plinth, through which a normal citizen can communicate with the bank. And even the ATM seems to be disappearing.

There is a tendency and trend from banks to withdraw from physical space. To withdraw from physical money, physical conversations, physical transactions. As a form of cost efficiency. A campaigning for personal assistance 24/7 through an online 'loket' is their future. A chatbox, online helpdesk or videocall is the only 'portal' that remains.

But what if you rely on physicality?

What if you rely on physical money? Physical transaction?

What if you haven't got access to the digital world?

What if you just want to talk to someone about your finances?

There is part of the community and economy left behind.

An exclusivity is created.

Can we inverse that?

Can the bank be viewed as a social institution?

Can we bring social services in to the Future Bank?

Can the plinth of a bank be social?

Can the plinth of a bank be a place for kindness?

Can the plinth of a bank be a place for a transaction in kindness?

Can the plinth of a bank be a place for intimacy? Domesticity?

Can the plinth be an invitation, an invitation to kindness?

Can we bring kindness, more human and social aspects in to the bank? The bank which now seems a machine based on profit and efficiency.

Economy of extraction. INTO. Economy of mutual transaction.

FACE. PAPER. SCREEN.

SCREEN. PAPER. FACE

Large topics, large questions, can be bottom up altered by a small intervention. Is it a new form of a loket?

window; opening; etalage; booth;
A physical space. A table, two chairs.
Most importantly a person to talk to.

Do we move (the ATM) to the interior?
How can we internalise the ATM or reintroduce to the public interior? Is there potential in opening the ATM?

Can we enforce a different social code or interaction through COexistence, by physically bringing together or reconfigure existing objects?

RECONFIGURATION

DISECTION

DISPLACEMENT

Making a physical model:

1:1 1:2 1:5

Paper / Cardboard / Thomas Demand / Rinus van de Velde

Stage Set / Scenography

Scenography of a transaction

Evidence of something that has taken place

READING REFLECTION

17.09.2021

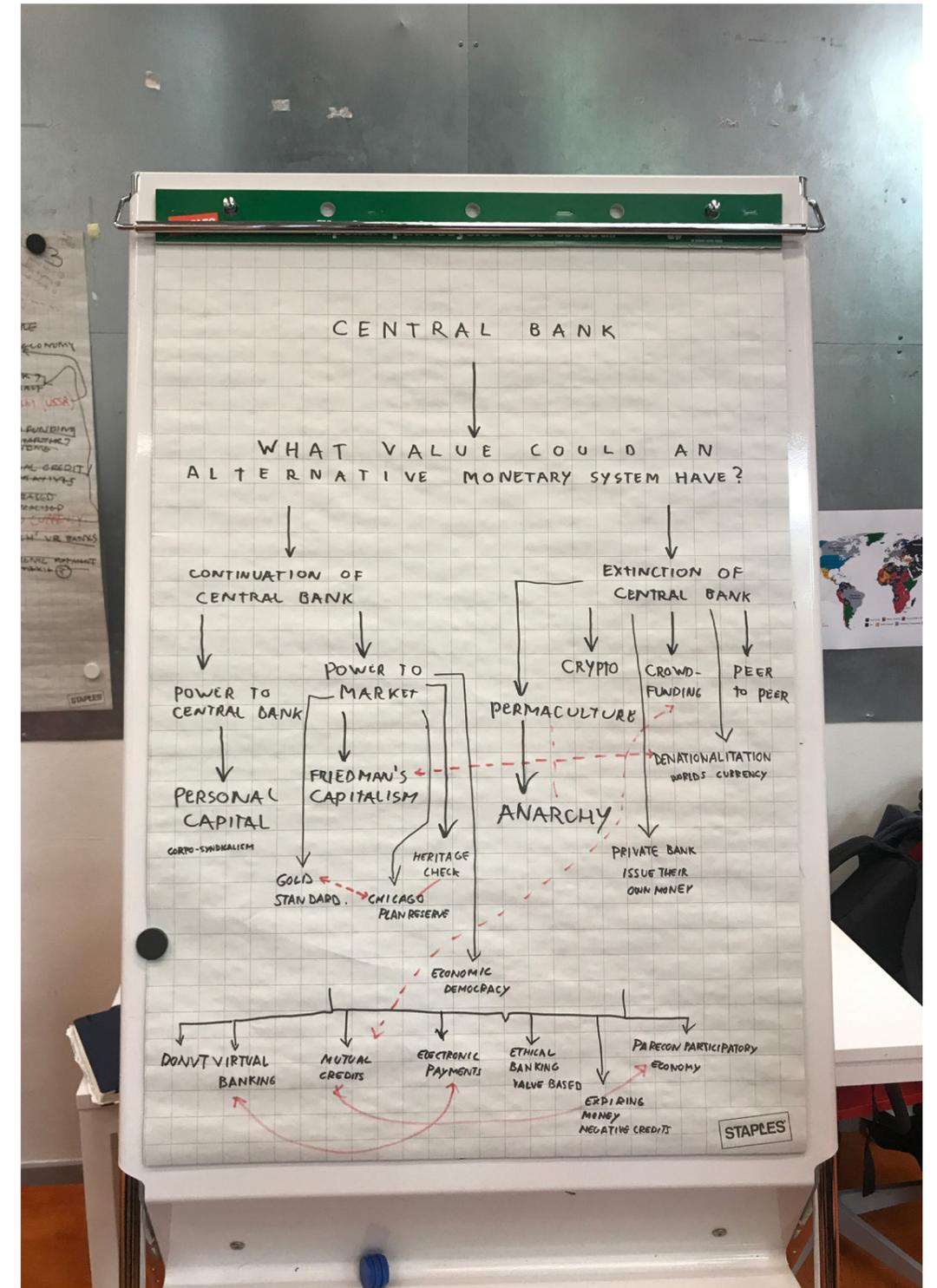
REFLECTION ON THE TEXTS:

WIM BOONSTRA AND LINDA VAN GOOR
 'THE BASICS OF MONEY AND BANKING.
 FROM ANCIENT COINS TO CREDIT
 AND CRYPTOS' (AMSTERDAM: VU
 UNIVERSITY PRESS, 2021)

PODCAST: UNCOMMON SENSE: A VISION
 FOR A POST-CAPITALIST SOCIETY WITH
 YANIS VAROUFAKIS

By reading the text *The Basics of Money and Banking. From ancient coins to credit and cryptos* the history of the central bank becomes clear. The central bank takes a fundamental position in the financial climate. Its powers and capabilities lie within the means of controlling and facilitating a monetary policy. To control a national economy and stabilize liquidity and value of its currency. Yet national banks and their monetary policies are sometimes dependent on each other. In our globalised world, economies are heavily dependent on each other and with them currencies are linked.

Varoufakis questions the current monetary system and its consequences. The question is, what alternatives do we have.



Scheme on alternative monetary systems and the role of the central bank.

LECTURE

7.10.2021

BANK ARCHITECTURE
(OR THE PARADOX OF VISIBILITY)
DR. AMY THOMAS

money means credit
=
confidence
↓
key to the system

building \diamond confidence \diamond visual idea
=
bold architectural display

a public service that is privately owned
public face
convince
reassure
impress



New Court Rothschild Bank, OMA, Allies and Morrison
"at the ground floor, the reception hall has been set to one side to create a new public route beneath a travertine podium."
A private bank, offering a public place.



"Circular dealing room with raised seating in NatWest's Broadgate premises" excerpt from lecture.

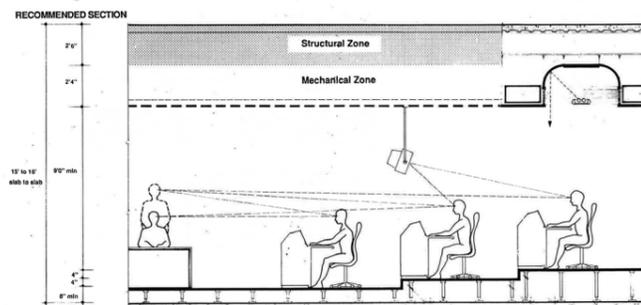
FACE PAPER SCREEN

face to face banking
the facade like a face > character
pallazi \diamond familiar
the house \diamond private \diamond domesticity
discretion

the central bank and need to cluster
institutionalizing
free market \diamond containing within physical
structure
sense of belief and credit

PAPER
Banking is for everyone
AUTOMATION

SCREEN
trading floor
ARCHITECTURE ENFORCING
COMPETITIVE AND AGGRESSIVE
BEHAVIOUR



"Recommended section of a dealing room with raised floors to enable visibility, DEWG" excerpt from lecture
architecture enforcing the working condition and behaviour and with that the financial system.



On one of the largest trading floors in the world we have 424 trading stations at which professional men and women trade equity and debt securities, including:
Common Stocks
Equity Options
Equity Futures
Convertible Bonds
Corporate Bonds
Euro-bonds
Municipal Bonds
Municipal Notes
Treasury Notes
Treasury Bills
Treasury Bill Futures
Treasury Bonds
Bond Futures
Agency Obligations
Commercial Paper
Certificates of Deposit
Bankers Acceptances
Euro-certificates of Deposit
Money Market Futures
Repurchase Agreements

excerpt from lecture
trading floor: sitting very close to each other, artificial lighting, low ceiling, red chairs, computers, paperwork, calling.

RESEARCH SEMINAR

15.10.2021

ACCUMULATION OF KNOWLEDGE
SYNTHESIS OF FINDINGS
CRAZY WALL OF A COLLECTION OF
IMAGES FROM 10 INDIVIDUALS

ACTION

The woodcut *Allegory of Trade* by Jost Amman¹ used in *Exchanges and Banks* by Nikolaus Pevsner depicts an allegorical view on banking and the free market.

The image has been carefully composed and kept in balance. Values, codes and rules are prominently present both in text and figure. Banking is a physical act, objects, furniture, people, bankers, tellers, are physically present. The market, the products, the money is physical. This physical proximity seems to constitute trust and balance. Yet this is an ideal, allegorical image. Could this then be seen as a predecessor of modern day VALUE BASED BANKING?



organisational scheme, ACTION, TRUST, PROTEST

The 16th century image is juxtaposed to a filmstill of the BIG SHORT.

Resemblances in the composition of space are strong. Bannisters, pillars, office desks can be found in a somewhat similar lay-out. Yet the aftermath of a big financial crisis is sensible through the lack of people and the complete mess and chaos of paperwork.

The shot itself is tilted, chaotic and off balance. The bannisters and pillars have been replaced by digital numbers and stock exchange rates.

An economy of extraction, a neoliberal, capitalist financial world separated from its consequences, with a lack values, ethics or mutual transactions, a concrete foundation has collapsed.

With this transformation of banking, has come a transformation of trust, of representation, of office floor plans, the banking hall, the hierarchies, the architecture. From the domestic interior, to the efficient factory like office floorplate or the bureauandschaft.

Systemisation through ATM's, and digitalisation of communication and finance have changed the world of banking.
FACE PAPER SCREEN

Has this evolution of architecture contributed to the current state of the financial world?

Until now the everything has been a REACTION. Occupy has been a reaction, protest was made, solutions were not proposed. The national banks still REACT to changes in the financial market.

It is time to proACT to be proactive. For the National Banks to write proACTIVE policies. For people to actively create their own mutual economies.

How can we ACT to return or come closer to the allegorical.....

Could the physical proximity of people, objects and finance change relationships.
Can the architecture enforce a certain physicality.

Enforcing alternative economic systems, workplaces, relations and bring ethics and values even stronger into the bank. To write proactive future policies, with fundamental principles embedded.
THE PLANET.

permeable, democratic, direct interaction
operation of the building
ways of doing

The other way around has proved to be succesfull. By placing bankers closer together in the stock exchange, the market floor becomes more vivid, louder. A competitive attitude, through testosteron and aggression is created.
But here lies the current foundation of the financial market.

Can the architecture enforce action? A positive action?



"Allegory of Trade," woodcut by Jost Amman (1539–1591), who lived in Nuremberg. He was one of the "Little Masters." This bottom detail illustrated the house of a merchant of Nuremberg, still a flourishing center of trans-European trade.

1 Detail from Allegory of Trade, Jost Amman 1585, Woodcut



2 Film still; The Big Short, Adam McKay, 2016

- RE SEARCH
- RE introduce
- RE configure
- RE present
- RE act
- RE think
- RE store
- RE balance
- RE move
- RE claim
- RE create
- RE value
- RE work
- RE model
- RE code
- RE socialize
- RE materialize
- RE trust
- RE stage
- RE take
- RE climatize
- RE contextualize

Excerpt from notebook, after discussion on reaction.



model photography as part of the research



06 working

1:10

07 confessing

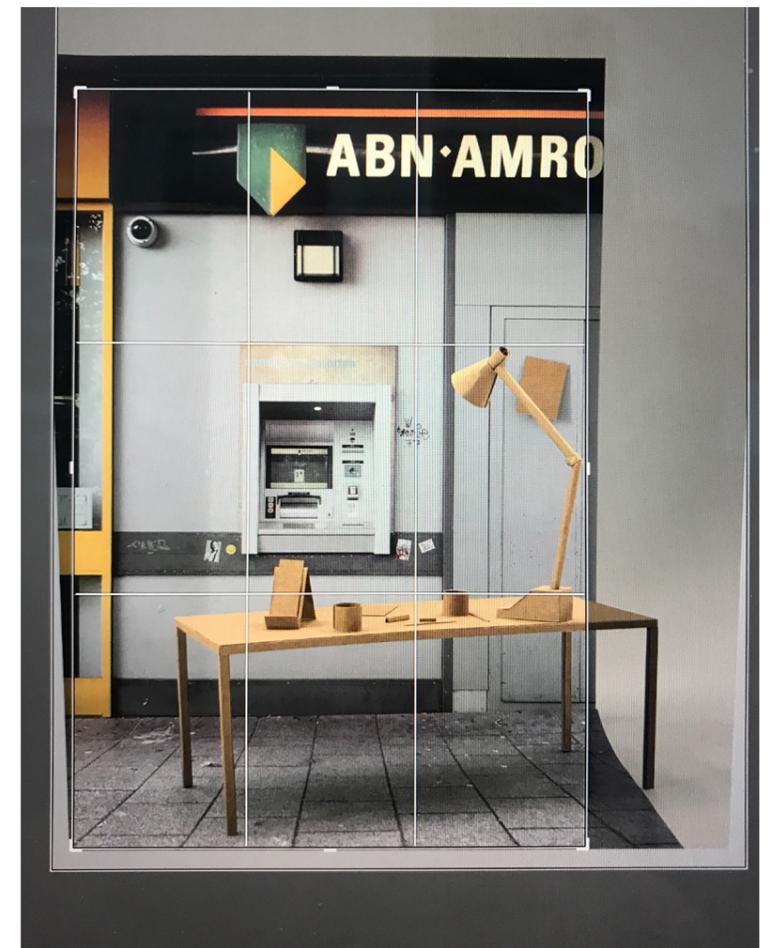
1:10

reconfigurations: working & confessing

Using the physical model as a research tool. Thinking while reconfiguring. Perhaps already making mock ups for what could happen in 1:1

The work also questions scale, representation, reality and scenography.

A thought process that can also be found in the work of CORTIS & SONDEREGGER.



post production, illustrating the effect of modelling



CORTIS & SONDEREGGER GERMANY / SWITZERLAND, B. 1978 / 1980
 MAKING OF 'BÜRO' (BY THOMAS DEMAND, 1995), 2020
 Digital C-type print, mounted, wooden frame with museum glass

ATM

13.10.2021

With Laurens de Munck

How can we remodel the ATM?
 Bringing interior objects together with the ATM into relation with each other.
 Constituting a different meaning, a different transaction, a different conversation or communication.

The objects have been consistently modelled in the same material and photographed before being brought into relation with each other as well as the earlier photographed ABN AMRO cashwithdrawal.



Presentation as exhibition of mixed media objects



Scenes printed as a series.

ATM

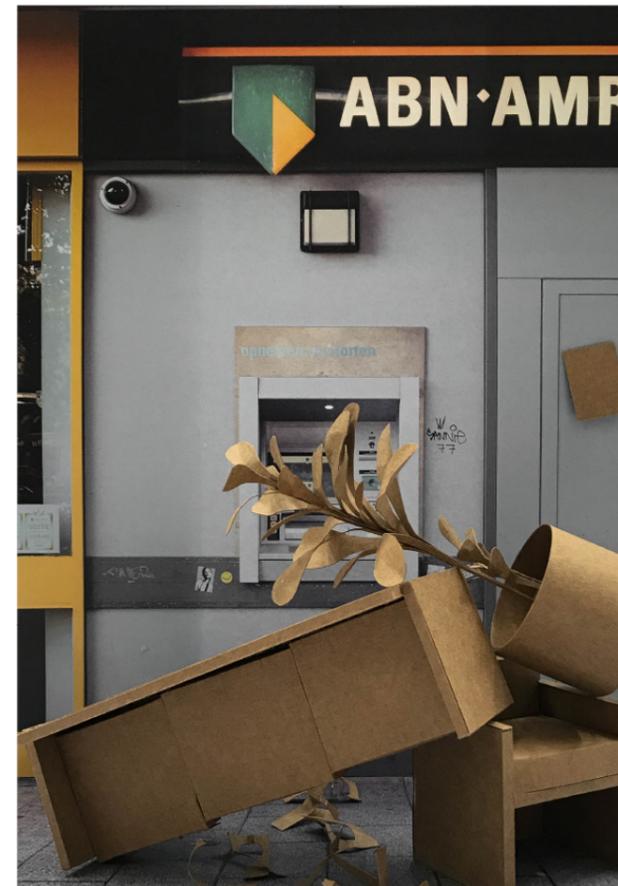
14.10.2021

With Laurens de Munck

Presenting the ATM as an object to relate to. One could approach in many different forms and meanings.

Making scale part of the research: 1:10 in relation to 1:1 and 10:1.

Creating abstraction, or different meaning by remodelling whilst also creating ambiguity. What becomes the intervention? What is real, modelled, scenography, backdrop.



23 barricade

1:10



Barricade, Demonstrations of may 1968, Bordeaux
The unrest began with a series of student occupation protests against capitalism, consumerism, American imperialism and traditional institutions.

ASSESSMENT

The bank as a franchise of objects.
The mobile bank.
The bank as a milkman or milkvan.
Setting up the bank, at an ATM to have a conversation to answer questions, to give advice, by deploying the physical elements of the bank.

The urban stage set giving a physicality to the bank.
Making a moment where people could gather.

The ATM should not go extinct.

What is the scale of money. The material value of money, coins, briefnotes.
There used to be a complete economy thriving on physical money and little coins.

Could we transform the ATM in much more than just "THE HOLE IN THE WALL"
With a canopy, a table, certain instruments.

MAKE IT REAL
MAKE IT 1:1



25 occupy

1:10



26 mutual

1:10

Specific scenes: Barricade, Occupy, Mutual

FUTURE THOUGHTS

18.10.2021
With Laurens de Munck

Where does the model of the ATM lead us?
Can we make the ATM go out into the world?
Can we make the ATM more than an ATM?

Making a 1:1 physical model

FRANCHISE OF OBJECTS

What if the bank goes out into the world, as a franchise of objects, bringing physical money into the exterior of the city. To excluded places, excluded communities, local markets and neighbourhood events. Facilitating not only physical cash as part of a trivial economy, but also offering advice, a conversation, information.

How would this reconfiguration of the ATM that is more than an ATM look like?

The artist Tom Sachs comes to mind.



The Milkvan



Nutsy's McDonald's 2003, Tom Sachs / Schauwerk Sindelfingen



Ice 2020, Tom Sachs, Courtesy the artist and Gallery Thaddaeus Ropac

LECTURE

19.10.2021

THE BERLAGE KEYNOTES:
CHRIST & GANTENBEIN
Emanuel Christ
11 FEB. 2021
<https://www.youtube.com/watch?v=gJERdWCQGAQ>

Roche Pharmaceuticals

What is an office building today?
A building where we can meet?
How much do you want to integrate teams?
How much do you want to work together?
How many retreat spaces?
Big auditoria?
How static is a working environment? How dynamic should it be?
How social can it possibly be?

Some activities: meeting, exchanging, socializing, getting annoyed, getting inspired, being forgotten. This happens only where there is a social inspiring environment.

The ideal building, the warehouse, the parking lot. Wide spans, solid structure, big flexibility.

Good buildings allow for that generosity.

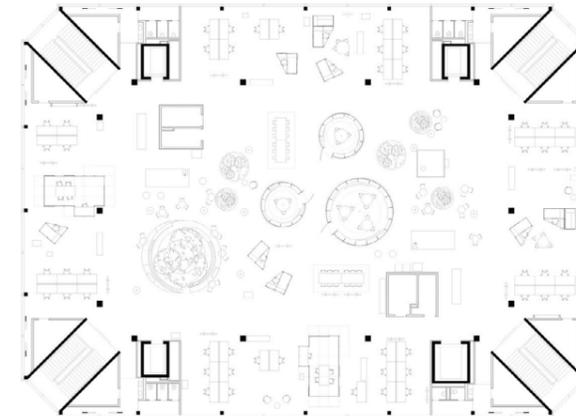
Moveable office desks

a speculation on the informality of the working environment

- install
- reinstall
- reconfigure
- recycle
- assemble
- dissassemble



Screenshot from lecture: moveable office desks mock up.



Christ & Gantenbein Zurich office Roche: open floor plan, service areas in corners



Christ & Gantenbein Zurich office Roche: model 1:20 with furniture included



Christ & Gantenbein Zurich office Roche: isolation room

THE OFFICE AS AN ENVIRONMENT OF OBJECTS

RESEARCH PLAN

04.11.2021

OFFICE AND THE OBJECT

When constructing the office interior in a paper model, such as the work of Thomas Demand (ill. 1) and the exercise *Working Together* (ill. 7) one becomes aware of the components and objects that occupy the interior.

Both the exercises *Social Plinth* and *Working Together* have strongly influenced the current interest in objects. The attitude and methods used in these exercises could be applicable to other objects within the framework of the office and the bank and it therefore will further inform the research proposal.

How could architecture actively facilitate conditions and intervene in these relations between people, between objects, between objects and people? How would these relations evolve between office personnel, the devices they use? The environment can play a significant role in the social aspects of the office interior. The way it is designed can raise questions regarding spatial planning, material use, adaptability, and comfort. It is also a political tool and can form the identity of the office outwards. Office culture, habit, hierarchy, and workflow can be instructed by this same environment.³

PROBLEM STATEMENT

Physical aspects of the bank and the office are going extinct or being replaced by a digitized version. The research tries to understand office life in, around and through the environment of objects

RESEARCH QUESTIONS

- Which information is enclosed in everyday objects within the office environment?
- Which history of thinking and evolution has informed the current state of everyday objects within the office environment?
- How do objects within the office environment constitute social relationships, networks and hierarchies?
- How does office culture and identity become visible through objects?

Own reading:

The white male *executive* is suited up and relaxing backwards in his comfortable chair while reading a newspaper. His chair is made from brown leather cushions and a chrome stand.

The young male *operational* sits actively upright on his red chair with high back support, typing closely positioned to his desk.

The female *secretary* in long skirt and blouse sits on quite a small chair. The design is in form more rounded, with a small backsupport and lack of armrests.

The tall male *managerial* is depicted calling in both active and relaxed position, legs crossed, turned socially away from his desk. His chair also knows a chrome stand and ability to lean backwards.



Executive, operational, secretarial, and managerial Ergon chairs, 1976.

Ergon Chairs, 1976

453

10. Ergon Chairs, 1976, Herman Miller. Social structures and gender enclosed within furniture. source: Caplan, R. (2019). Herman miller : a way of living. (A. Auscherman, S. Grawe, & L. Ransmeier, Eds.). Phaidon Press Limited. p. 453

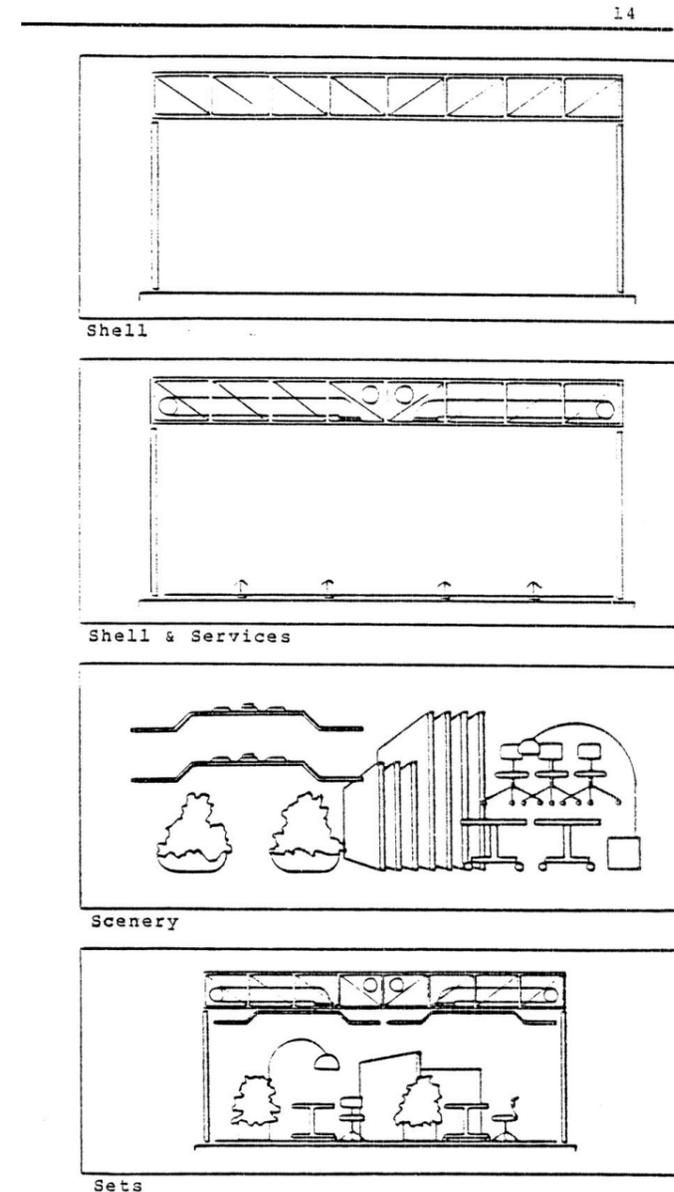
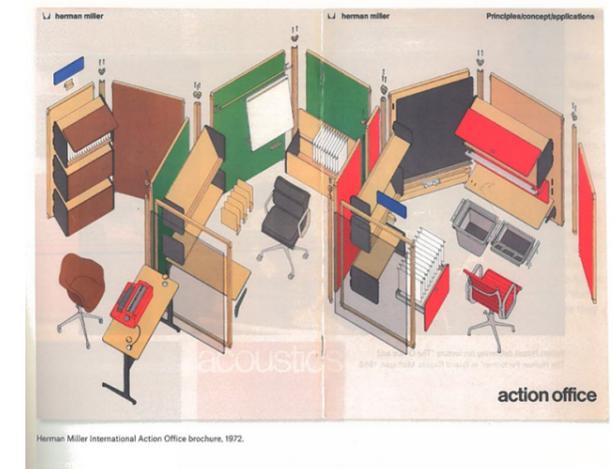


Figure 1.4: THE COMPONENTS OF THE OFFICE

16. "The components of the office" from within the ORBIT report, published by DEGW and EOSYS in 1983. source: taken from :Thomas, Amy. 'Architectural Consulting in the Knowledge Economy: DEGW and the ORBIT Report'. The Journal of Architecture 24, no. 7 (3 October 2019): 1020–44.https://doi.org/10.1080/13602365.2019.1698639 p. 1031



9. Herman Miller International Action Office brochure, 1972 source: Caplan, R. (2019). Herman miller : a way of living. (A. Auscherman, S. Grawe, & L. Ransmeier, Eds.). Phaidon Press. Limited. p. 359



12. Armin Linke, Corporate Arcadia © Armin Linke source: Linke, A. (2017, 19 december). Corporate Arcadia [Photograph]. Paradijzen achter glas. https://www.archined.nl/2017/12/paradijzen-achter-glas/



13. Film Still, Fight Club, David Fincher source: Fincher, D. (2021, juli). David Fincher Fight Club 1999 [Film Still]. https://www.atlasofplaces.com/cinema/fight-club/

RESEARCH PLAN

04.11.2021

The inside

of a dysfunctional escalator reveals the mechanics behind the sliding rubber handrail that is touched every day. Prefabricated steel profiles show their many colours while nuts, bolts and even tie wraps hold them together in a specific configuration. Manufacturing stickers, coating and handwriting numbering leave traces of production and assembly.

Ghent, BE, 23.04.2021



The surface

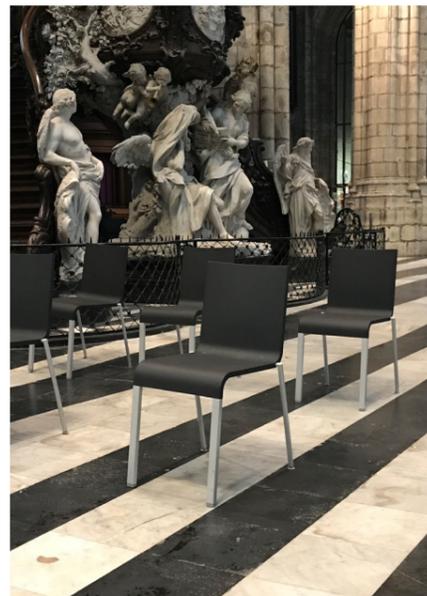
of an orange office chair reflects a strong evening sun on a black desk and computer keyboard. The angle of the sun reveals the surface and refraction of the orange chair, while the black desk shows its reflectivity. The top of the keyboard takes on the orange surface while the sides remain its original black. A bluer light from a computer screen enters the frame from the bottom right corner blending in with the omnipresent orange.

Delft, NL, 6.01.2020

The environment

in which these chairs find themselves creates an unusual juxtaposition. Strangely the tints, materials and colours visible in the sculptures and church floor find their way into the chairs, albeit simplified. The rhythm of the chairs and their legs collides with the rhythm of the floor. The natural stone sculptures, wooden baroque staircase and crackled floor are part of a crafted world that is hard to relate to the mass-produced polystyrene and steel tube chair. However, the scale of the sculptures in relation to the chairs and the absence of people of flesh and blood make it look as if these chairs are meant for the depicted angles, vices and virtues.

Ghent, BE, 7.02.2021



The context and relation

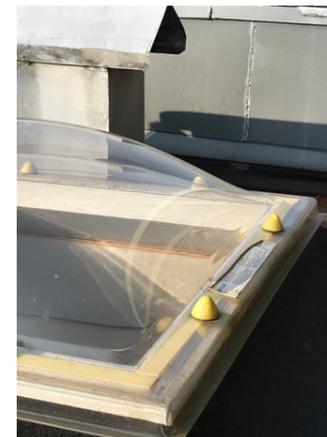
of two objects within an exhibition in the Design Museum Ghent, become ambiguous when a Vitra .03 chair designed by Maarten van Severen is placed against a wall next to an air conditioner. Both objects seem to be objects of present use. However the very same chair can be found in the exhibition. The definition of what is exhibited and what is in use becomes unintentionally unclear. Is the air conditioner cooling the chair?

Ghent, BE, 7.08.2020

The backside

of a traffic sign reveals the constructive backbone and individual parts of a surface that is perceived as a continuous plane from the front.

Schiedam, NL, 17.10.2021



The material

of a prefabricated acrylic rooflight shows how its mouldable properties allow for a simple and logic construction. The moulded form appears both glossy and transparent, while its form is organic and rounded. In the background zinc roof cladding is cut sharply and welded together to make roof sides and chimney tops watertight. Weathering gives the material many colours and textures.

Rotterdam, NL, 9.10.2021

The ergonomics

of the handlebar allows the hand to control the throttle of the motorbike. The break can be reached by the fingers while the red starting button is positioned under the thumb. The yellow cover around the handlebar protects the hand from wind, rain and possible damage. A fluorescent green windshield and to have extra sightlines on the road. The cover gives space for the hand to move in and out, the twist the steer while also dealing with aerodynamics.

Ghent, BE, 11.05.2021

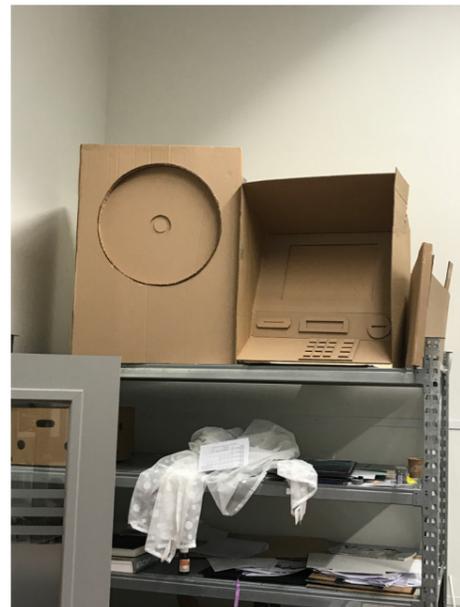




Kuffje in Rinusland, De Standaard. Rinus van de Velde. photo: Fred Debrock



model in folded in position



deconstructed model in storage space

ATM

26.10.2021

With Laurens de Munck

A 10:1 cardboard model that has transformed the 1:10 research. Previous configurations of loose objects with names such as conversation, tea-time, confession, theater have been put together and redesigned into one moveable object. A simple, yet sophisticated but also blunt object, made from cardboard which we were able to find and recycle within the faculty. The language of forms and material use is consistent with the previous small models continuing our hands-on research into what the ATM could mean.

One could see this object as a prototype for the alternative, social, helpful, friendly ATM. The ATM that is much more than an ATM.

The whole object is moveable, transportable. Four wheels make it rideable. The letters ATM help to make the object recognizable. The ATM itself fulfils its function as usual. An awning can fold out as well as a table. Two chairs can be put next to the table. A trashbin and a plant, next to a coffee cup and information stand, are making this set up complete. The ATM makes a place, offers a platform for advice, conversation, help.

The object is slightly naive, clumsy. The work of Rinus van de Velde forms a reference for the way of representing a story and giving an object a history or personality.

How would this look on film, in the streets?
What is the effect of the object on passers by?



model in unfolded position

ATM

Bas Leemans + Laurens de Munck

There is a tendency from banks to withdraw from physical space, leaving behind the ATM as the only physical window through which a pedestrian can interact with the bank. Physical money, conversations and transactions are going extinct in the city, thus the ATMs in the street are going extinct as well.

However what if you rely on physicality, physical money, contact and transaction? What if you have not got access to the digital world and just want to talk to someone about your finances? Physical aspects of local economies and community life are left behind. An exclusivity is created.

Can we inverse this? Can the bank regain its physicality through the ATM?

Can the ATM be more inclusive, more intimate and stimulate social interaction, kindness, mutual transactions and agreements?

By reconfiguring the act of transaction, we could enforce a different social code. A different interaction through coexistence, by bringing together and reconfiguring existing objects.

The future bank might go out into the world, as a franchise of objects, bringing physical money into the exterior of the city. By doing so it can facilitate the cash economy, essential for big city markets, local events, excluded places and communities. Facilitating not only cash as part of a trivial economy, but also offering advice, a conversation and information.

What could this reconfiguration of the ATM look like?

One could see this object as a prototype for the alternative, social, helpful and friendly ATM, an ATM that is much more than an ATM. Deploying the physical elements of the bank into the urban stage set, reattributing its physicality.

The ATM fulfils its function as usual and is recognisable through its generic form and graphic design. A mobile object, moveable on wheels. A singular object that can unfold and unpack into a collective bank, with the opportunity of talking to people, a broad social infrastructure with a counter, a canopy, chairs and a table.

The ATM should not go extinct.

P1 Statement

Interiors Buildings Cities - Msc 3/4



the moveable ATM

P1 STATEMENT

27.10.2021
With Laurens de Munck

CRIT

28.10.2021

the bank takes it's place in the city as performance

things move through the streets and people get involved

the cash economy,
owning money, counting money,
seeing money
the marginal, the marginalised
the possible relief it may provide.
the role of the bank
dialogue and security
the vulnerable bank

the physical presense of things in the bank

all the furnishings are important
they signify the place of dialogue

the material culture of the bank
what are things made of

foster and
testing different forms of banking
practice to exist and arrive
a collective banking hall for the city
different forms of banking may be
valuable.

a range of equipment

the interest in objects and the
relationship that people have with it



the awning, providing shelter at the ATM



primary function of the ATM



unfolding as act



model in unfolded position, offering a seat, a conversation etc.



overview exhibition P1

P1

28.10.2021

SOCIAL PLINTH

- Several topics seem to be reappearing:
- the awning, the sheltering, inviting, external structure
 - the facade, cutting into
 - nature
 - ordinary objects, tables, chairs
 - the street

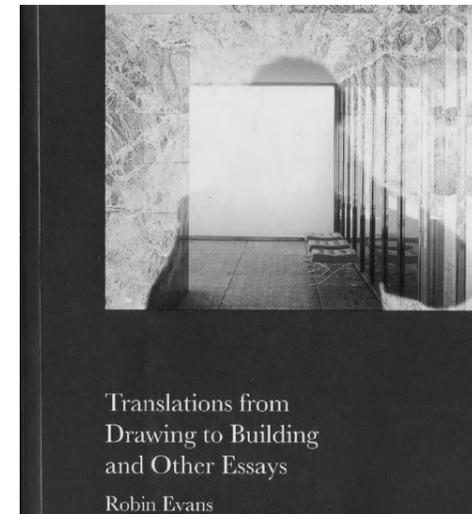
NOTES FROM CRIT

the section / accessibility > layering of space

MATERIAL

what is the material condition
translation into material
scenography of cardboard
sequence of construction

look at surfaces
analyze them
criticize them



Evans, R. (2011). Translations from drawing to buildings and other essays. AA Publications. (extract Figures, Doors and Passages, 1978)

VITRA CORPORATELY
CONTRACTS ALL THE
FURNITURE IN A BUILDING
corporate image
reuse
reconditioning
repairing
how is something treated
brought together in a new context

ownership of space
misappropriated space

ENCOUNTER
just offering an encounter

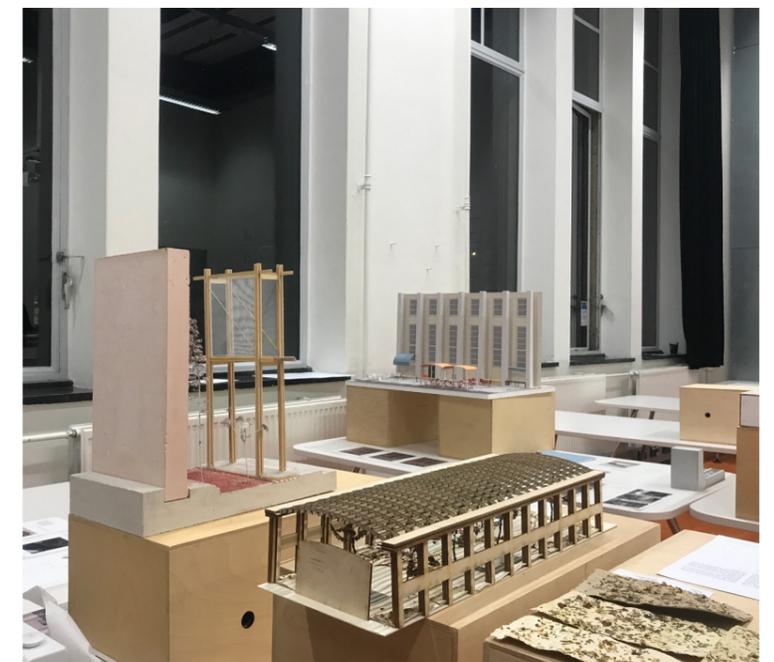
CRAFT
craft as a political idea
upcycling
specificity
value
authenticity

empowerment in the building
management system

AS ENSEMBLES
THE SETS AND THE SCENES

clustering things together
a modest material gesture
doing something larger

to nurture what is
precious to us



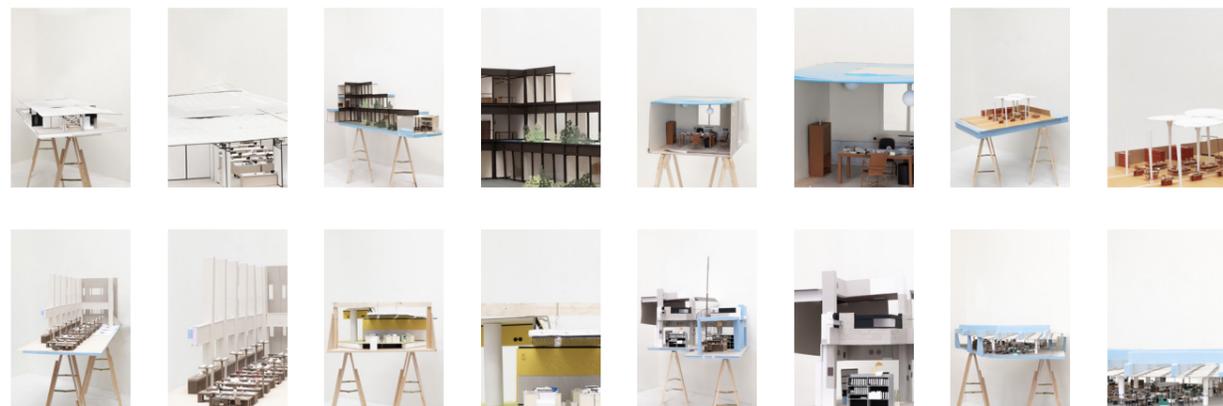
overview exhibition P1



model Yu Chen: take-away plinth



model Pablo Escamilla Sanchez: awning La Bourse



WORKING TOGETHER

28.10.2021
With Laurens de Munck

MODEL PHOTOGRAPHY





DORM Isabelle Andriessen, own photograph



ISABELLE ANDRIESSEN

10.11.2021

visit to museum de Pont
DORM

quotes from:
<https://depont.nl/en/exhibition/isabelle-andriessen>

“Matter may be living, nonliving, or dead – you might expect the distinctions to be explained in an elementary biology lesson. But are those distinctions really as clearcut as they may seem? Dutch artist Isabelle Andriessen (1986) explores in her sculptures the gray area between them. Her sculptures contain elements that react to each other and their surroundings, so that her works are constantly in motion. Using electricity, cooling systems and chemical processes she causes her sculptures to ‘sweat’, leak, and crystallize, as though they were actors performing from a script.

Especially for DORM, Andriessen developed new sculptures in which organic shapes fuse with elementary and architectural forms. Driven by the question as to what happens with the materials left behind by mankind, she imagines a future in which synthetic materials have their own agency or mingle with living materials.”

She hints at a world in which microplastics are already imperceptibly creeping their way into our bodies.

The sculptures can be read as ruins, as future fossils, or as activated materials evolving and enduring an environment under severe pressure.

Andriessen’s sculptures are like time machines that show and intensify the passage of time, but also force us to embrace decay. Andriessen

seeks to give materials a certain viability. She enables her sculptures to act as performers by tapping them into a closed system, causing the materials to be activated throughout the exhibition. Standing backstage, as it were, are the generators, compressed air installations and cooling equipment: the source that keeps these processes going.

Even within the works – made of ceramic material, aluminum and epoxy – Andriessen takes another step. She mixes organic forms with references to industry and architecture, partly inspired by the machines that once stood in the former wool mill. Three black rubbery frames suggest some sort of car engine, while their detailed contours are reminiscent of prehistoric remains. Another series consists of open structures covered in a waxy yellow glaze, evoking the uncanny – seductive and repulsive at the same time. These could be drains, or parts of sewers;

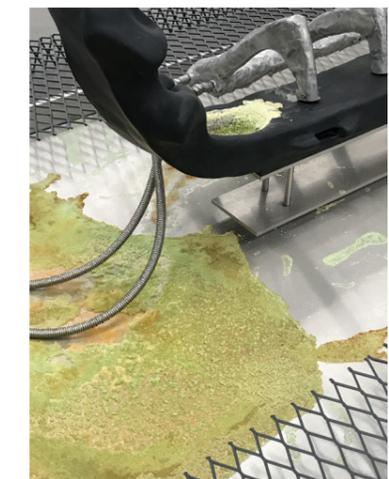
they involve whimsical, lobed forms, and it isn’t clear whether these forms are emerging from the structures or taking hold of them. In this way, Andriessen seems to be seeking new anatomies.

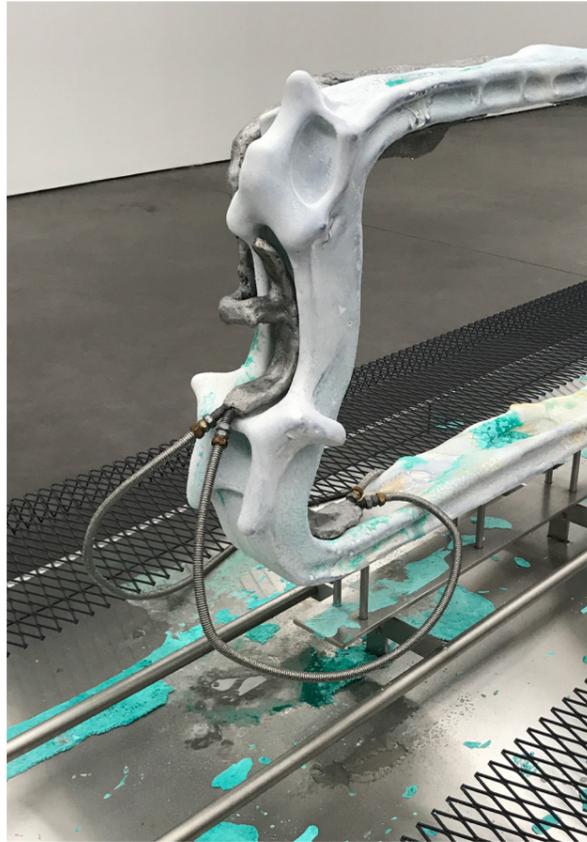
Andriessen seeks to emphasize invisible networks in which identity, including the identity of the materials, becomes a fluid concept and in which human beings are merely cogs in the system.

In the exhibition, when the sculptures are filled with chemicals and tapped into the various systems, the materials become increasingly dependent on each other and on the surroundings. The sculptures will ‘sweat’ and drip, and slowly (very slowly) crystals will form onto the porous surface. That continuous transformation is at odds with the museum’s task of conservation. After all, is it actually possible to preserve a sculpture that keeps on developing? And can that development be predicted? Another interesting aspect: does that change influence the economic value of the sculpture? These controversial questions enable us to view her oeuvre as an alternative to, or criticism of, the museum collection.

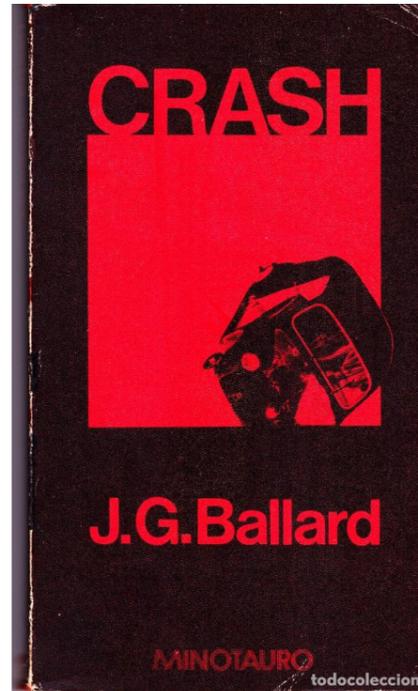


DORM Isabelle Andriessen, own photograph





“She hints at a world in which microplastics are already imperceptibly creeping their way into our bodies.”



“Trying to exhaust himself, Vaughan devised an endless almanac of terrifying wounds and insane collisions: The lungs of elderly men punctured by door-handles; the chests of young women impaled on steering-columns; the cheek of handsome youths torn on the chromium latches of quarter-lights. To Vaughan, these wounds formed the key to a new sexuality, born from a perverse technology.”

J.G. Ballard - Crash

OBJECT AND MATERIAL

10.11.2021

visit to museum de Pont
DORM

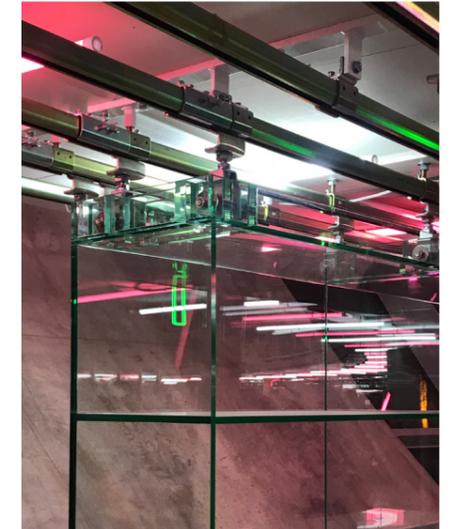
Driven by the question as to what happens with the materials left behind by mankind, she imagines a future in which synthetic materials have their own agency or mingle with living materials.



left: bar, middle: trash can, right: closed office, with curtains and lower section opaque



left: bar, middle: trash can, right: closed office, with curtains and lower section opaque



BRIEF CITY BANK

10.11.2021

Future Bank

MSc3 AR3A1100 Week 2.1-2.3



Belgian National Bank. View towards Saint Michael and Gudula Cathedral, 2021. Mark Pimlott

City Bank

Having begun to address some particular issues which arise from the brief for the transformation of the National Bank: the forms and histories of the workspace and the idea of the social plinth, we will now turn our attention to the building itself and its situation within Brussels. The façade of the National Bank on the Boulevard de Berlaimont is a continuous colonnade, nearly 200m long, an attenuated temple with little to no hierarchy. It is set against a vast, anonymous street, straightened in relation to the building and the infrastructure below and with a similar sense of disdain for the scale of a human, representing the building's current position as an institution, an entity impossible to either deny or to penetrate. The facades on Rue de la Banque are still more anonymous, apparently undifferentiated, suggesting only that some sort of bureaucratic or administrative labour goes on within. A major part of the facade to Rue du Bois Sauvage, on the other hand, is specific. Although its evocation of a palace in a grand manner may not be particularly inviting to everyman, that same everyman might at least have an idea of significant spaces within: entrances, staircases, salons, inner sanctums. This representation of the Bank also gives a sense that the triangular site on which it sits was once an aggregation of individual building blocks, set within a dense urban grain, before their remnants were sublimated within its present, fortress-like condition. Around it, other institutions are gathered, within a part of Brussels which is at an intersection, in section, of the highly differentiated urban conditions that constitute the

city, but which is nonetheless bereft of many of the qualities that exemplify it. Therefore, multiple images, suggestions, and relations constitute the 'identity' of the National Bank in the City of Brussels. Together, they might be considered to invoke the several ideas, which the Bank has wished to communicate about itself to the city and the nation over the course of its history: that it is a serious institution, opaque in its operations but with connections to elites and traditions, which is working hard and anonymously on behalf of the State, and by extension, its citizens. The collage of the building exemplifies this sense of aloofness, assisted by the disconnectedness of each of the three sides of the sites: a virtue, one might say, of the triangular block that has been in place for a very long time. But are the fictions of this arrangement and the distribution of its various identities relevant in the present, and how might it be adjusted or transformed to indicate a new reality and a new future for the Bank, at the centre of a transformed economy?

If one is able to penetrate beyond the security lines, which mark the limits of possible engagement for most of the public, into the block's interior, then one discovers a complex, aggregated structure in both plan and section, a labyrinthine and heterogeneous architecture that represents the multiple tasks and hierarchies that the Bank historically developed and depended upon. Much of this complexity and many of the spaces that accommodated are now redundant and perhaps irrelevant to the issues of today. Although the Bank project is ostensibly concerned with the consolidation of its Brussels

Future Bank

MSc3 AR3A1100 Week 2.1-2.3



Rue du Bois Sauvage / Wildewoudstraat, 2021. Mark Pimlott

workforce within a single site, the question of how 1500 people might usefully inhabit 90,000m² of built space remains an open one.

To begin to unpack these and other questions, which will arise, and in preparation for your own projected interventions, this brief asks you to study the National Bank as a history, as-built form, as a working entity and as a place in the city. Working at many scales, you will work with models and model photographs, drawings, discussions and photographic imagery, both made and collected. Creating studio research material, embodying several themes and chapters, you will collectively reflect upon it as the first step towards making an individual proposition in response to it. The outcomes will be:

- a durable and adaptable working site model, constructed at an appropriate scale so that parts can be added or removed;
- a model of the Bank's mass and situation in the City, made so that you can insert individual propositions;
- a set of clarified architectural drawings of the Bank and its historical layers
- a set of drawings and imagery which situates the Bank within the City
- an archive of research material which describes the Bank's development and documents its role in the City and the Nation.

This material can be commenced prior to the visit to the site. Its precise forms are left open, for you as a studio to define. Alongside it, you should complete the drawings of bank references, learning from the techniques previously developed in the office references and focusing on the forms and manner of public representation and public space. The envisaged timescale of this project is 3 weeks.

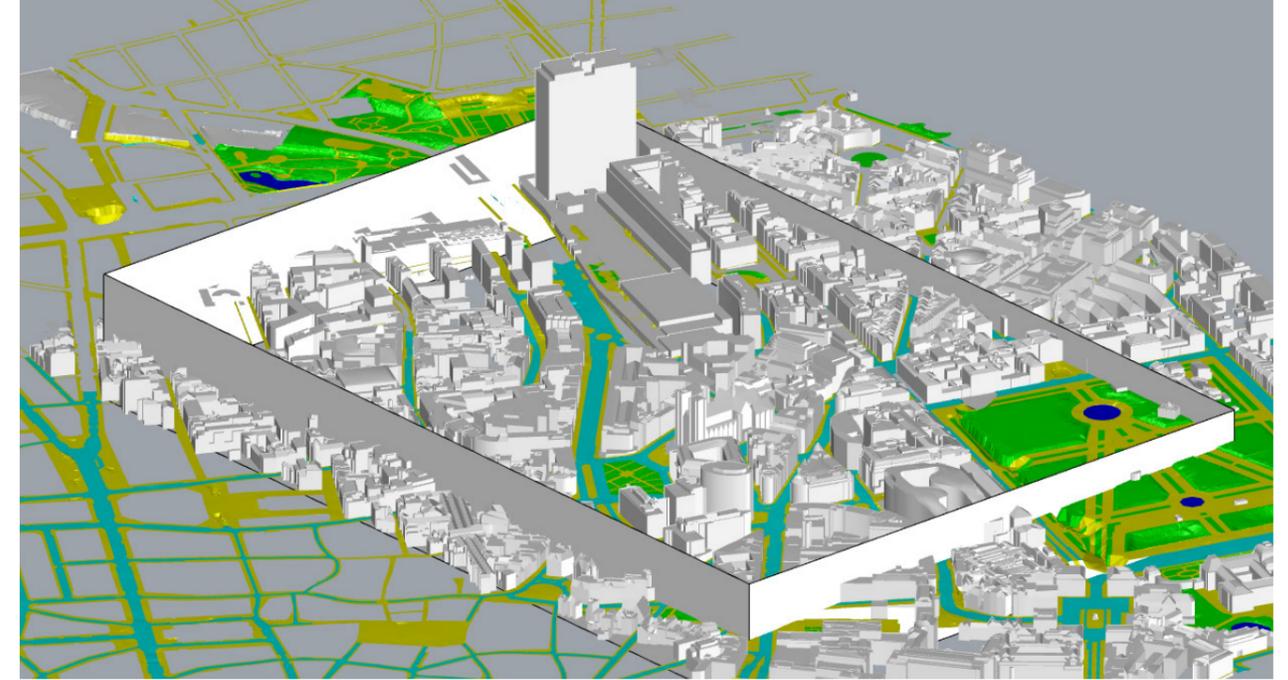


left: bar, middle: trash can, right: closed office, with curtains and lower section opaque

SITE MODEL

12.11.2021
groupwork

1:500



left: bar, middle: trash can, right: closed office, with curtains and lower section opaque

ownership of space
misappropriated space

ENCOUNTER
just offering an encounter

CRAFT
craft as a political idea
upcycling
specificity
value
authenticity

empowerment in the building
management system

AS ENSEMBLES
THE SETS AND THE SCENES

left: bar, middle: trash can, right: closed office, with curtains and lower section opaque





left: bar, middle: trash can, right: closed office, with curtains and lower section opaque



moveable wall to close or enlarge a presentation room



talking booths



see throughs, spaces inbetween, enclosed workspace



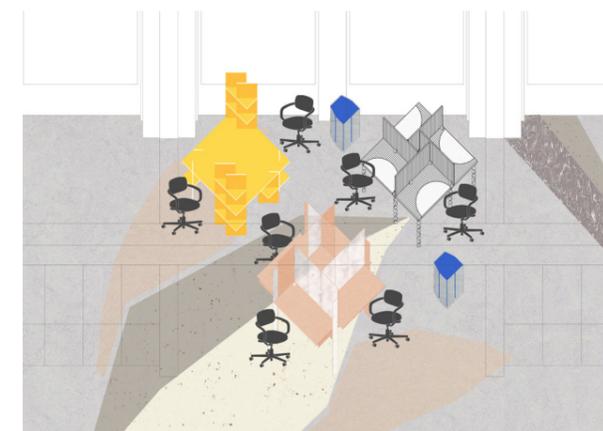
objects scattered under an exposed ceiling:

object design, flexibility,
reuse, materiality

other ways of
sitting, talking, working



plan: DOORZON architecten



isometric: DOORZON architecten

Closed office spaces are formed by an 'architecture' within an architecture. Rooms are made of glass house walls and an acoustic ceiling. The bottom of the glass is opaque allowing a certain degree of privacy beneath table height. A second layer of privacy can be added by a heavy coloured curtain.

Inbetween these loosely placed office boxes slightly angled hallways, silent corners and open spaces are created. In this leftover space open desks, concentration cells, call-booths, trash cans and coffee corners find their place.

Where a lot of attention has gone towards the objects, the space is left rather bare. The objects invoke other ways of sitting, talking, working, calling, seeing. New or standardized elements are reconfigured to shelter. A visual overload is created.

SilverSquare MANIERA

18.11.2021

CO-WORKING

The co-working space SilverSquare in the Galerie Ravenstein is curated by MANIERA and DOORZON architecten among others. In close proximity to the Belgian National Bank, the space finds itself in a large historical office block and is part of the same urban fabric as the Galerie Ravenstein, Bozar and the central station.

designers of the office furniture are:
hefti, studio verter, jo taillieu, theo de meyer, felt,



Thomas Struth
Pharmaceutical Packaging, Laboratorios Phoenix, Buenos Aires, Argentina, 2009
Chromogenic print
175.9 x 287.02 x 6.03 cm

BANK INTERIOR

20.11.2021

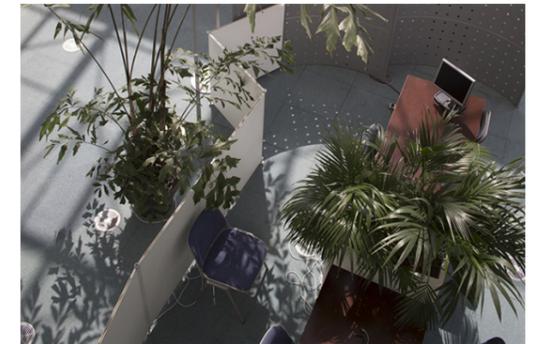
PHOTOGRAPHIC ESSAY

creating a photographic essay, lay-out and binding together images that document the interior condition of the bank.

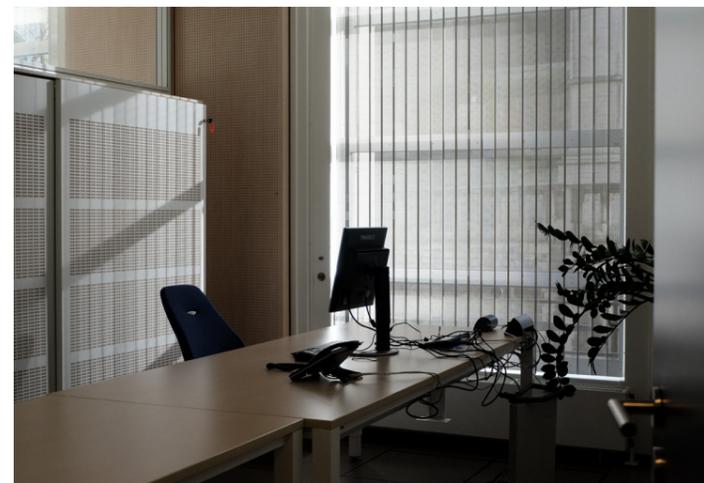
using the photograph as an artistic, analytic and communicative piece of work. the essay is an essay of images telling the story of the bank as found. photographers as Armin Linke, Thomas Struth and Andreas Gehrke have influenced the work.



Thomas Demand, Copyshop, 1999 © Thomas Demand, VG Bild-Kunst, Bonn / DACS, Londong



Armin Linke, Corporate Arcadia © Armin Linke
source: Linke, A. (2017, 19 december). Corporate Arcadia [Photograph].
Paradizjen achter glas. <https://www.archined.nl/2017/12/paradizjen-achter-glas/>



Andreas Gehrke
Der Spiegel 1969–2011 Hamburg Brandstwiete, 2011
from: <https://www.lensculture.com/projects/3964-der-spiegel-ibm-campus-quelle-versand>



Thomas Struth: Dallas Parking Lot, Dallas, 2001
<https://032c.com/in-another-city-thomas-struth>

BANK EXTERIOR

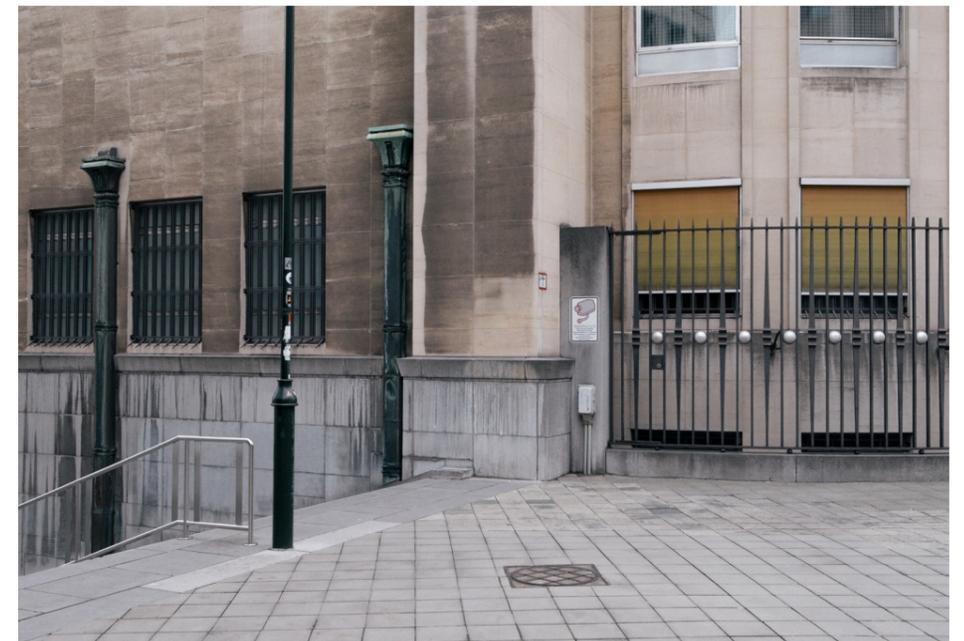
18.11.2021

PHOTOGRAPHIC ESSAY

creating a photographic essay, lay-out and binding together images that document the exterior condition of the bank.
 using the photograph as an artistic, analytic and commucative piece of work. the essay is an essay of images telling the story of the bank as found. photographers as Thomas Struth and Bas Princen have influenced the work.



Bas Princen
 from:
<https://www.thispaper.com/mag/selected-works-by-bas-princen>
 conglomerate form





foyer of bozar with bar, tables and chairs positioned in the side aisle of the space.



left: bar, middle: trash can, right: closed office, with curtains and lower section opaque



left: bar, middle: trash can, right: closed office, with curtains and lower section opaque

BRUSSELS

19.11.2021

PLACES OF SITTING

various places of sitting down, heaving a drink, a conversation, reading a book.

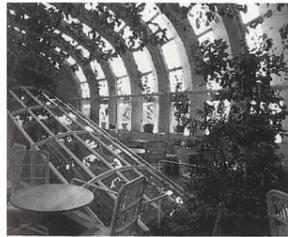
interior and exterior
together and alone
anonymity and comfort within public space

café culture in Belgium seems fascinating
the sense of place the culture of people in and around a cafe.

just placing chairs in the banking hall might make a huge difference.

banking hall, National Bank of Belgium, with seating





Celsing, P., Norri, M.-R., & Suomen rakennustaiteen museo. (1992). The facade is the meeting between outside and inside. Museum of Finnish Architecture.



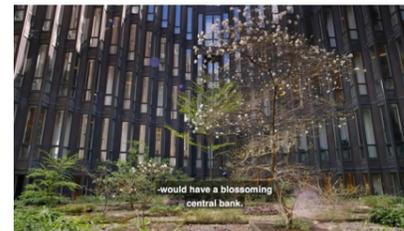
Celsing, P., Norri, M.-R., & Suomen rakennustaiteen museo. (1992). The facade is the meeting between outside and inside. Museum of Finnish Architecture.

RIKSBANK

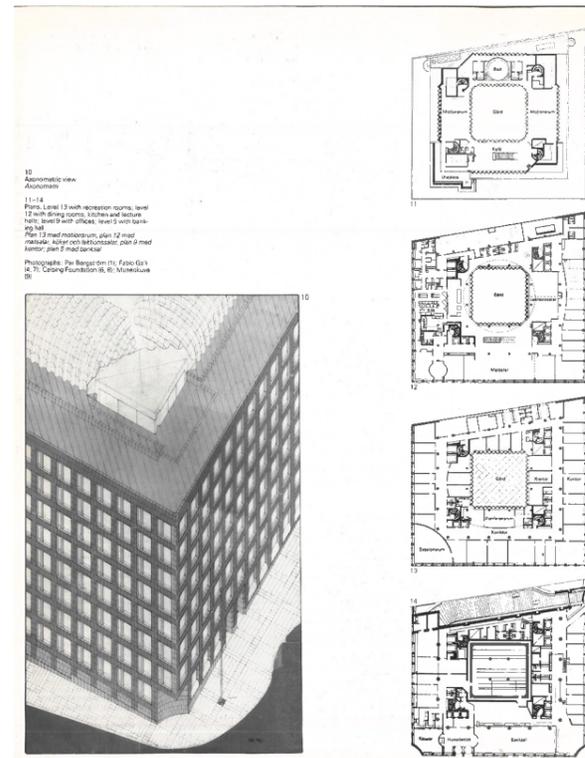
01.12.2021
With Laurens de Munck

1:300

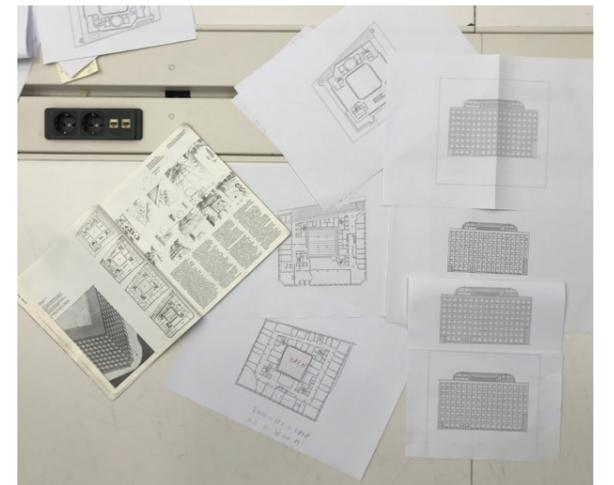
Redrawing the
Sveriges Riksbank by Peter Celsing
Stockholm, Sweden

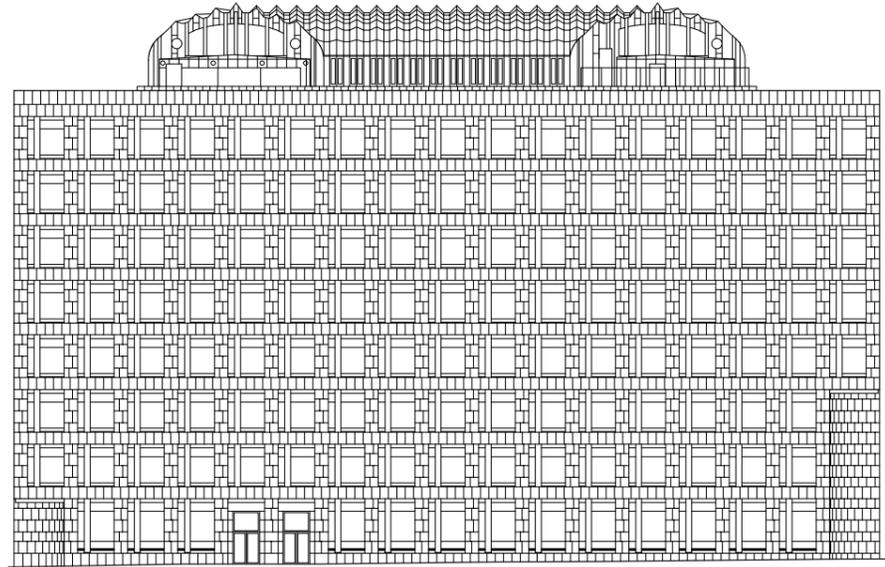


Film about the Riksbank building: riksbank.se

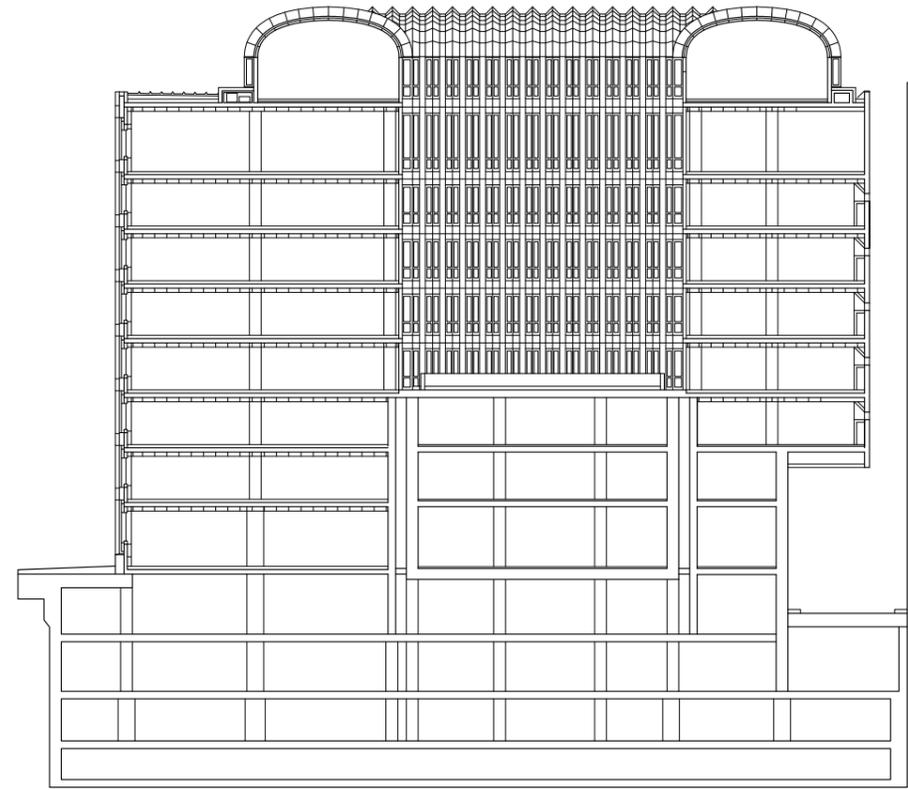


Celsing, P., Norri, M.-R., & Suomen rakennustaiteen museo. (1992). The facade is the meeting between outside and inside. Museum of Finnish Architecture.





main facade



section

RIKSBANK

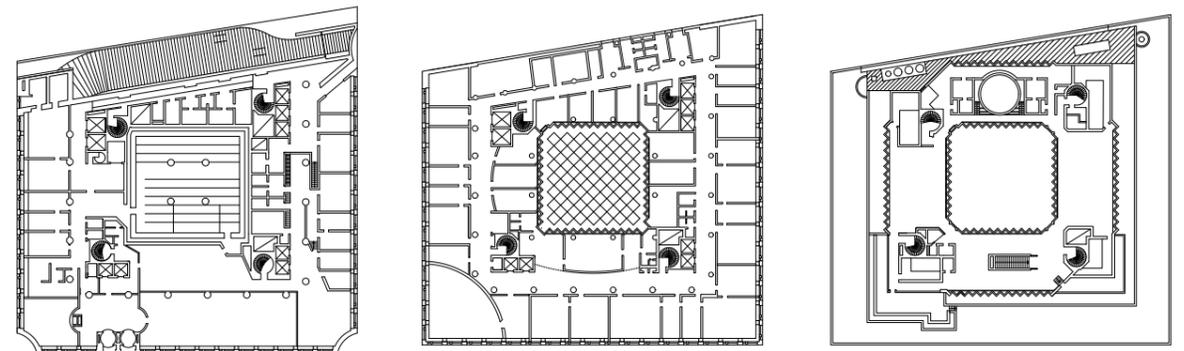
02.12.2021
With Laurens de Munck

1:300

Redrawing the
Sveriges Riksbank by Peter Celsing
Stockholm, Sweden
1975
17,000m²



site plan



left: ground floor plan. middle: typical floor plan. right: top floor plan.



Inne i huset återfinns den svarta graniten, men här är den slät. Den bildar en effektiv kontrast till den ljusa björken, den varma färgsättningen och den gula mattan.

NÄSTA UPPSLAG: Riksbanksfullmäktiges och direktionens sammanträdesrum har utsikt över Slottet och Norrström. Här har Peter Celsing valt att hänga Karl Axel Pehrsons ABUNDANTIA. ABUNDANTIA, vilket betyder överflöd, är två vävda gobelänger som hänger från tak till golv med tätt växande fantasiblommor.

RIKSBANK

02.12.2021
With Laurens de Munck

1:300

Redrawing the
Sveriges Riksbank by Peter Celsing
Stockholm, Sweden
1975
17,000m²

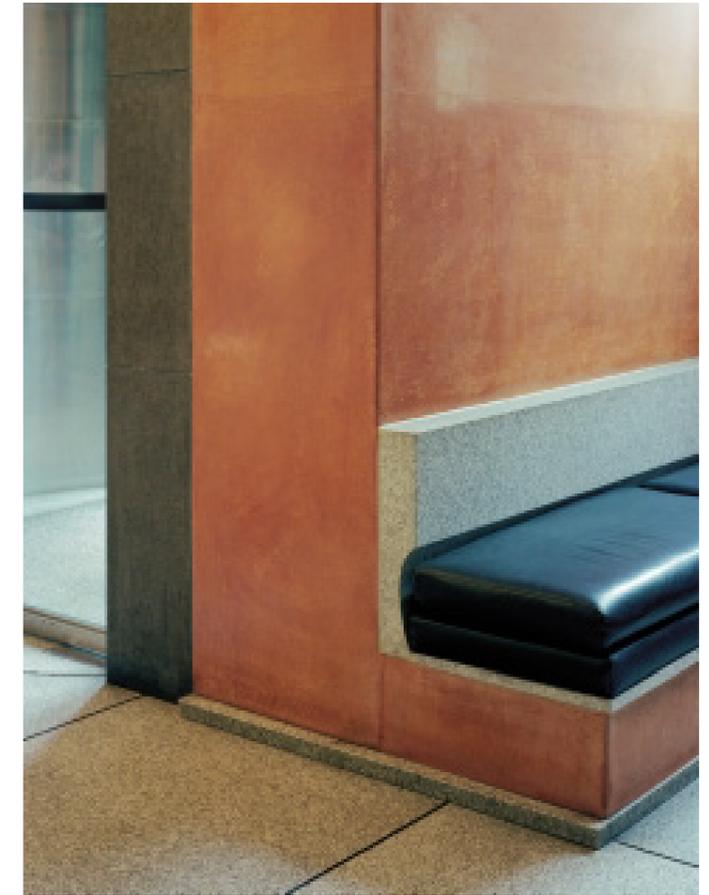
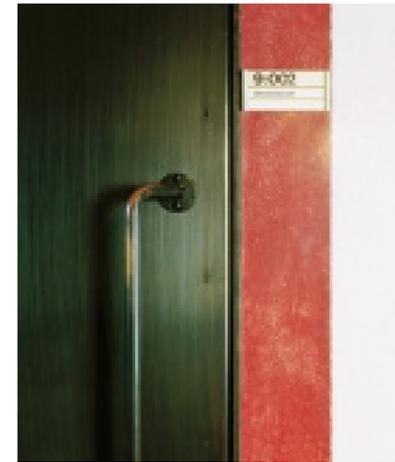


De geometriska formerna cirkeln och kvadraten återkommer i möbler, golv och textilier.

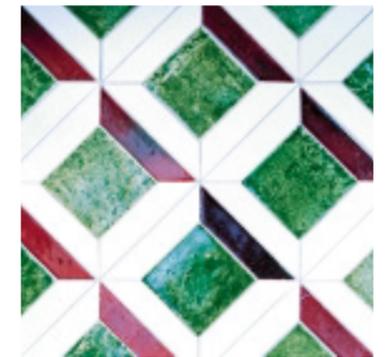
FÖREGÅENDE UPPSLAG: Nuvarande Riksbankshuset vid Brunkebergstorg i centrala Stockholm.



Celsing ritade själv möbler och mattor. Vävnaden på väggen kallas EKORUM FÖR EN FJÄRIL och konstnären är Ingegerd Möller.



Kontraster mellan varmt och kallt och mellan ljusst och mörkt genomsvarar hela huset.



Färgsättningen i huset är ett samarbete mellan konstnären Olle Nyman och Peter Celsing.

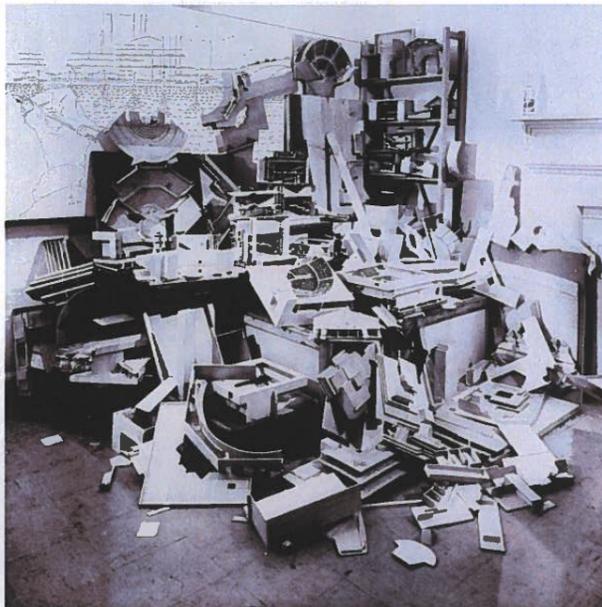


BRIEF BANK BUILDING

03.12.2021

Future Bank

MSc3 AR3A100 Week 2.4-2.10



Photograph of room with models, of the National Theatre, South Bank, London, with added autograph remarque perspective drawing, 1991, Sir Denys Lasdun RA (1914 - 2001)

Bank Building

As we have collectively experienced, the National Bank of Belgium is an accreted, conglomerate form, the complex outcome of many plans, large and small, grandiose and expedient. Together these have combined to create an almost impenetrable, labyrinthine structure. One might understand this as a direct, spatial translation of the many hierarchies and segregations that historically defined both its working processes and the relations between its employees. In some ways, we might also imagine it as a representation of the financial system itself. Since the first buildings of the bank appeared on the site, this has become ever more complex and increasingly challenging to understand and control. The inherent dangers of the ever more tenuous grasp, which institutions like National Banks have managed to maintain on the proliferating and increasingly abstracted mechanisms of the market, are demonstrated in the disastrous effects of the 2008 financial crash on the lives of ordinary people and since by new threats, such as the rise in cryptocurrencies and the inability of governments to adequately control tax or address the global climate emergency.

Our project takes as its starting point the premise that all this is understood. A bank has always been a place to store valuable things, but now it must demonstrate that it knows what needs to be valued. For us then, the opportunity to physically remake the Bank is seen as a means to clarify and transform it into an

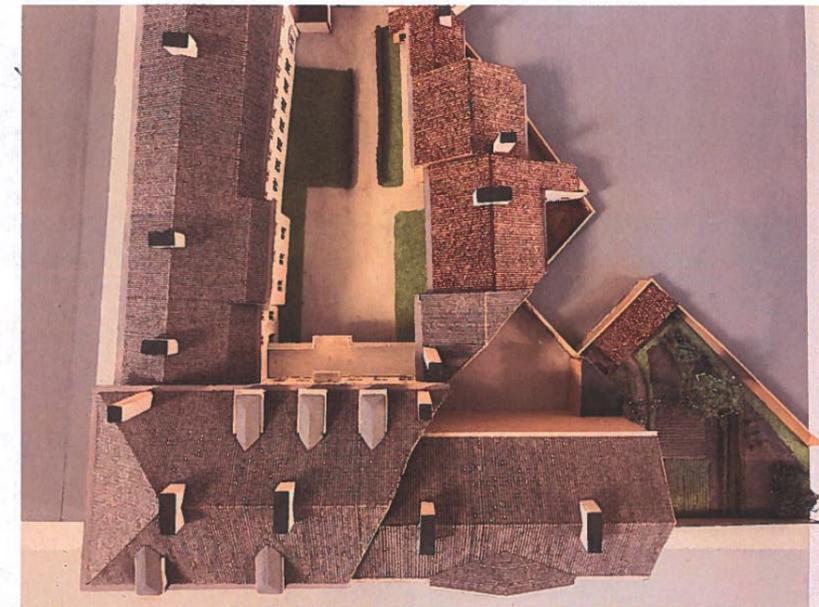
open, transparent and publicly engaged institution, which can speak and listen to all parts of society, as well as itself. We propose that its physical, material character – its architecture – has agency in re-understanding its role as a catalyst. One that can assist in the enormous challenge of profoundly reshaping the economy, redefining society's attitude to the expenditure of resources and the questions of fairness that must underpin such a transformation.

The processes and thinking that reshape this reinvented Bank will have as much bearing on the project's success as the final forms and spaces. Questions abound: What will be kept? What can or should be taken away? What will happen to the materials that are no longer needed? What new materials are necessary, and what is their embodied footprint? The Future Bank should understand the environmental impact of its consumption and retention of resources.

In its redefined form, it will need to more fully address people and nature, as well as things. How, for example, will it define a better working environment, one that encourages innovative and open thinking across a spectrum of expertise? How will it represent and communicate its ideas and the necessary changes in systems of regulations, not only to the network of financial institutions of which it is a component, but also to wider society, its own government and those of other nations, as well as at the level of the individual? How will the new relationships it fosters allow the Bank to listen to those many

Future Bank

MSc3 AR3A100 Week 2.4-2.10



Model of early National Bank of Belgium on project site. Photo Mark Pimlott

voices as well as to speak? How can it be seen to set an example, through its own form, that others can follow?

The following pages offer you a summarised version of the programmatic brief which the Bank itself has proposed for its redevelopment (the full version is available for you to study in detail as necessary). Having looked carefully at the building of the existing Bank, its place in the city and the complex history of that city, this brief asks you to begin to transform your observations and the thoughts that emerge from them into a proposition. In developing your attitude to the project, one starting point will be to consider and critique this brief, deciding for yourself whether it appropriately addresses the challenges facing the Future Bank and relating it to the opportunities and issues presented by the building complex as it exists. You should consider the scales at which the Bank might have influence: not only its immediate surroundings and its place within the wider city, but also the ways in which its role and function relates to that of other National Banks and the European Central Bank; a transformation in Europe's structure of finance and governance that have already begun to have a fundamental effect upon what it is and does. Such considerations will allow you to individually explore how a Future Bank might be able to address the wider challenges we all face: political, environmental, cultural and societal.

The medium for your exploration will be architecture. By the conclusion of the MSc3 course, we will expect each of you to have developed an architectural strategy for the Bank, which can embody your ideas, address the brief as it is defined, or redefined, by you individually. Your proposal should consider the ways in which this can be integrated into the existing building fabric and can address the surrounding city. You will be able to articulate and advocate your project through drawings, models and words, making appropriate use of your research and the collective resources prepared by the studio. This will allow you to demonstrate a solid foundation and well-understood strategy for further design work in the MSc4 course. As a minimum, this should include a set of plans and sections at minimum 1:500 scale and accompanying models which describe the resulting form and clearly indicate what you have added or taken away.

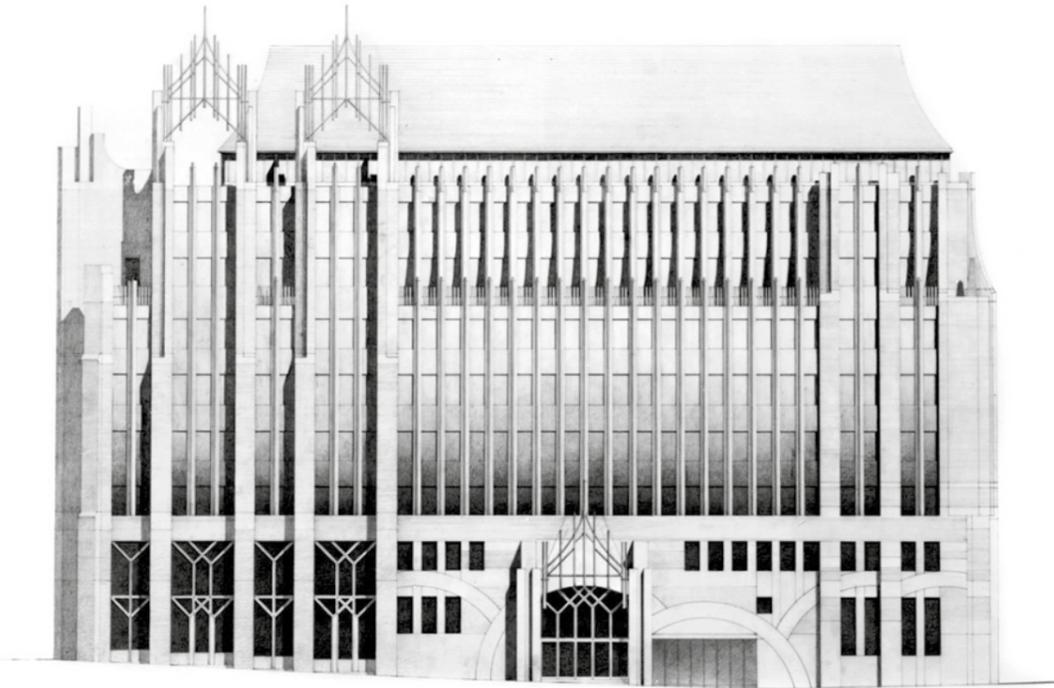
This brief is not simply about making a bank building but also about building a bank: one that understands its role and responsibilities at many scales and is able to articulate it in physical terms; which represents itself openly and transparently; which can demonstrate that it understands the value of things; which is genuinely public, and which presents itself not as an upholder of a failed status quo but as an agent of necessary change.

BRIEF BANK BUILDING

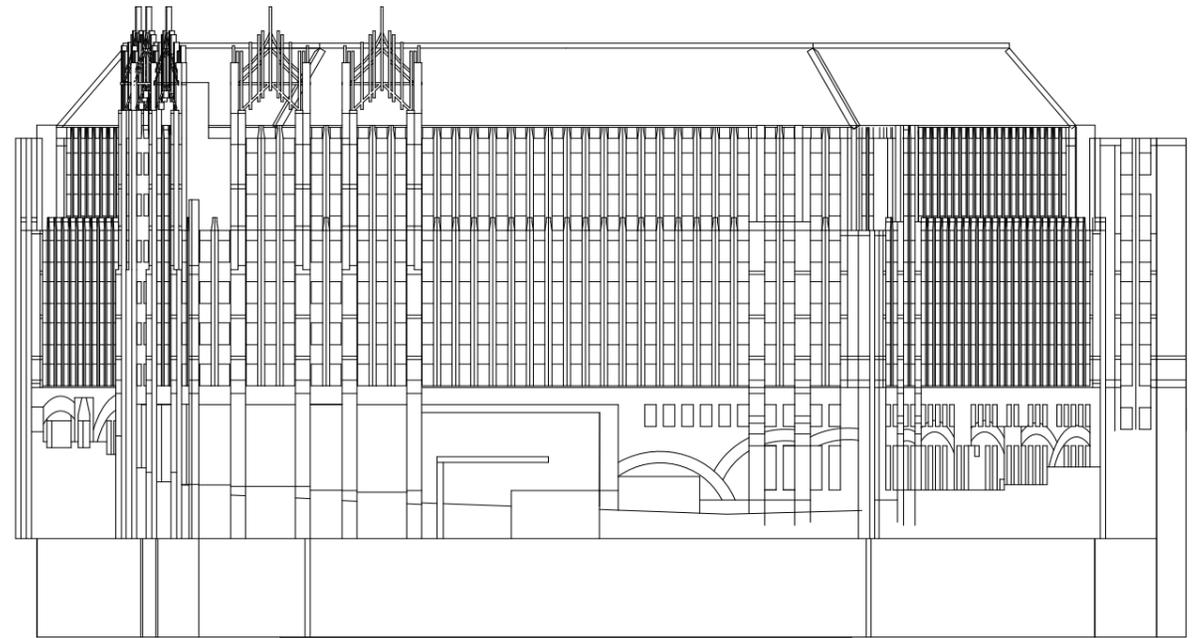
03.12.2021

NATIONAL BANK OF BELGIUM SUMMARY OF PROGRAMMATIC COMPETITION BRIEF				
FUNCTION	DESCRIPTION	TOTAL AREA / m2	BREAKDOWN	NOTES
OFFICE				
	Typical <i>WHAT IS Typical</i>	22500	15m2 per person of which 3m2 per person is collective, including coffee corner / printing / kitchenette / lockers.	1500 WP (1700 workers / flex working so lockers and storage) -to be worked out by students in detail. 300 WP should be able to be separated and be flexible and easily rented out <i>→ co-working</i>
	Specific	300	The area is unspecified. The 300m2 total is based on 15m2 for the 85 people specified. However as there are specific offices there is some flexibility in this.	85 WP OFFICE incorporating: Reception with workspace for 3 staff / waiting space for 6 persons / coffee corner / toilets / small kitchen / lounge for informal discussions <i>waiting space?</i> <i>Lounge for informal discussions</i>
	Senior Managers	400	6x30 m2 senior managers offices + 100m2 board room + 40m2 dining room + 2x30m2 meeting rooms + 20m2 coffee corner	6 senior managers offices / board room for 30 participants / dining room for 10 / 2 small meeting rooms / coffee corner <i>board room</i> <i>coffee corners</i>
	HR	120		6 offices space / meeting room 10 people / archive
	Trading Hall	240		Rooms with screens from which traders can follow the Market <i>Trading hall</i>
	Crisis Centre (high security)	150		Crisis / Data Centre / Control Room / meeting room for 15 people
	Reception	25		<i>Reception</i> <i>FOYER</i>
	Foyer			
	Auditorium			250 seat auditorium including projection room, Positioned in order to be able to independently function <i>auditorium</i>
	Finishing Kitchen			catering for 300 people <i>FOOD?</i>
	VIP Meeting			Salon for 8 people
	Press Room			20 Seats
	Wardrobe			200 people
	Central Meeting Rooms			4x5person, 4x12 person, 3x20 person, 1x35 person, 1x50 person, 1x100 person
PUBLIC FUNCTIONS				
	Entrance Hall(s)			Arrival of visitors of different kinds, consider security, accessible entrance
	Reception Desk	60		Back office for 3 people
	Waiting area			For visitors

	Public Meeting Rooms			2x12 person, 2x6 person
	Counters		30m2 admin office, 6 counters of 15m2 each, safe 100m2, safe room for 10 people, waiting hall	3 accesses, public domain, personnel, cash handling
	Museum			This function may be relocated if desired from the current separate building
	SOCIAL FUNCTIONS			
	Restaurant		500 seats	Buffet
	VIP Restaurant		60 seats	Table service
	Kitchen			As Appropriate
	Recreation Room	100		Ping pong, darts, pool,
	The Club'	20		Office organising outside recreation activities
	External Recreation Space			Undetermined <i>workshop</i>
	Lounge			180 spaces
	Exhibition Space	300		
	Coffee Bar			30 seats + standing
	Library	500		
	Legal Library	50		
	Innovation Lab	50		
	Changing / Showers			Local or centralised?
	Medical Facilities	150		Including Lactation room with 5 relaxation seats
	SERVICE FUNCTIONS			
	General facilities and circulation			Halls, stairs, lifts, wcs, service risers etc: 1.3-1.5 net to gross multiplication factor, as a guide
	General Storage Rooms	2000		Office furniture, building materials, machines, cleaning
	Central Archives			4500m of shelving
	Art Store	150		
	Security	40		
	IT	400		200 +200 stock
	Server Rooms		10m2 each	Per floor
	Data Centres		100m2 each	Per floor
	Refuse			Undetermined
	Delivery zone			Different Deliveries /Refuse/Medical staff
	Print Shop	450		
	Workshop	450		
	Car parking			150 cars 20 motorbikes
	Bike Parking			as Brussels standards
	Building Services			consider vertical risers, horizontal distribution, type of service installations, localised/centralised?
	RENTAL <i>separate?</i>		7000	Rental offices 6000m2, gym 500m2, nursery 500m2,
	GIVEN AREA TOTAL		35455	



main facade drawing



main facade drawing from model



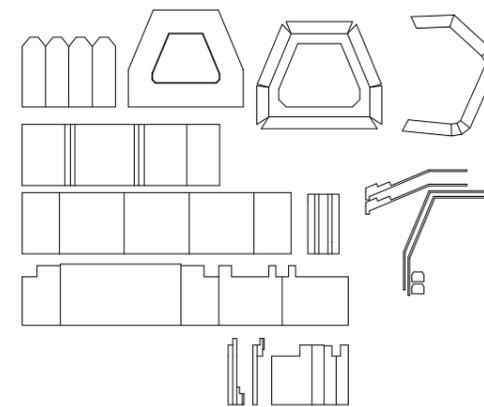
reference

SITE MODEL

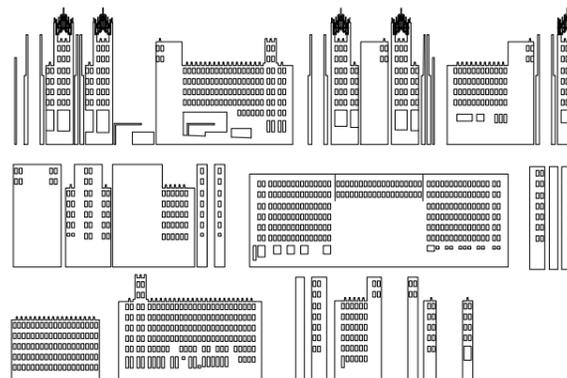
03.12.2021
groupwork

1:200

A 1:200 site model of the NBB is constructed out of grey cardboard. Thick cardboard layers will create hollow building volumes on which papercut facades will show windows and depth.



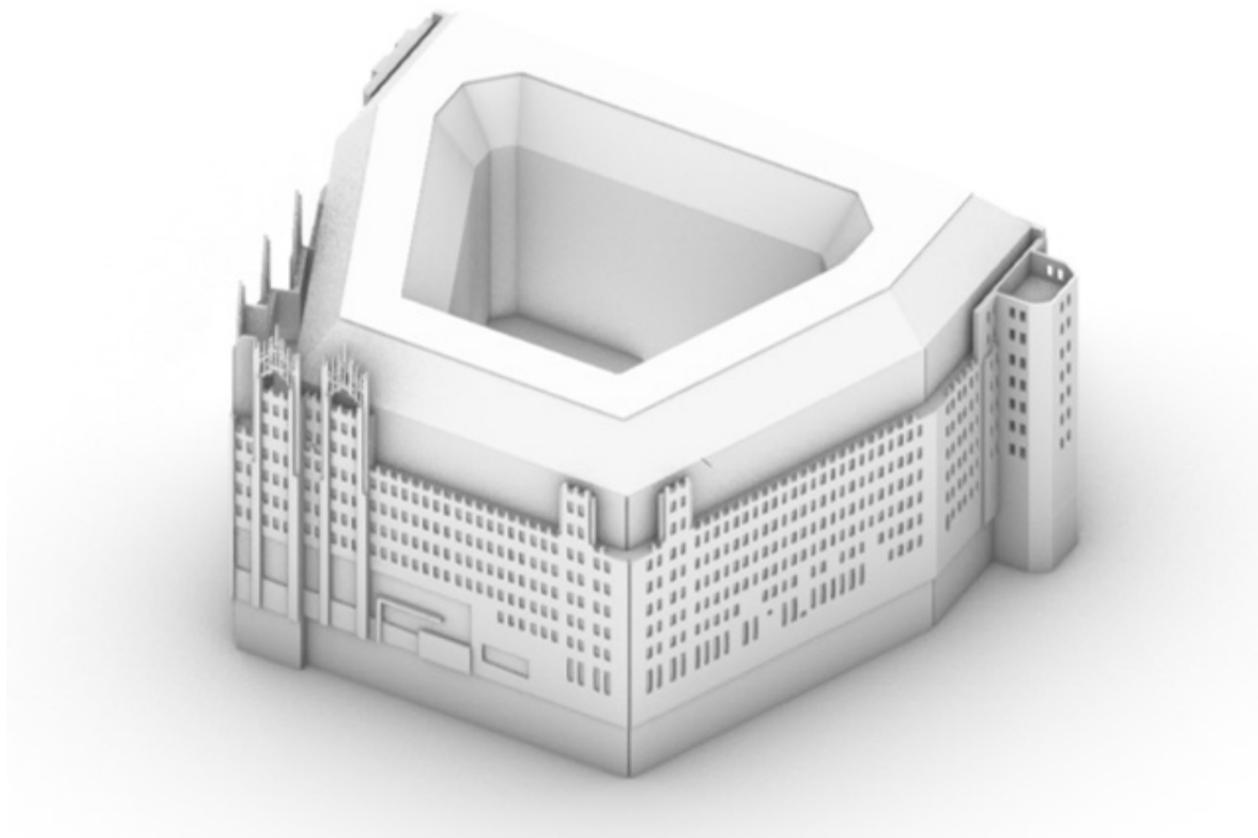
lasercut



papercut



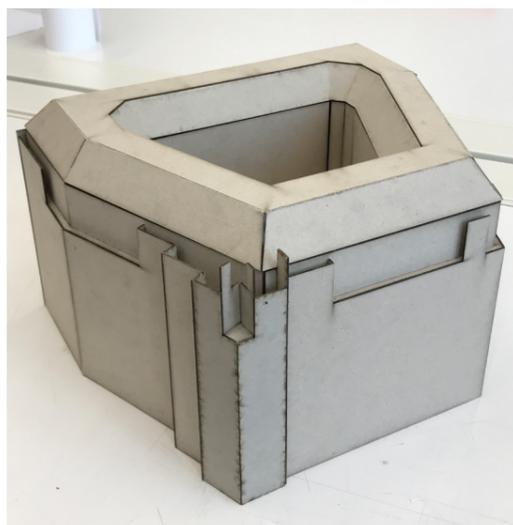
test photoshop



rhino



test paper



1:200 cardboard

SITE MODEL

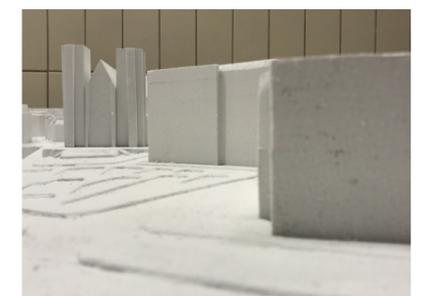
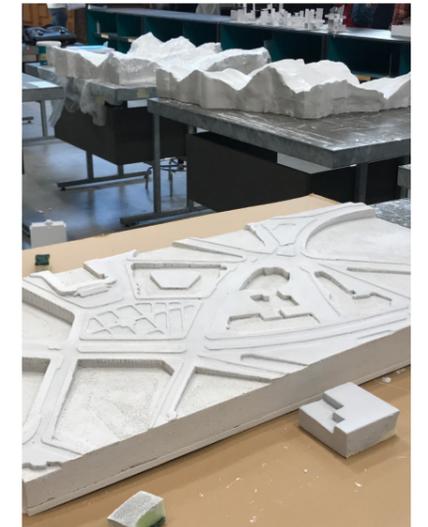
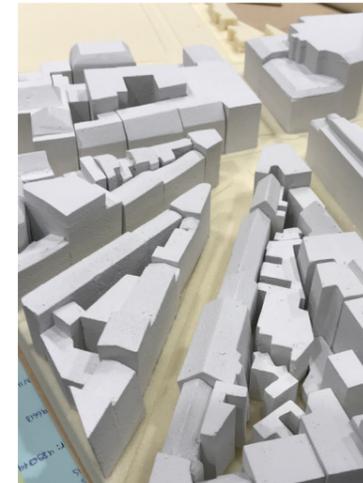
06.12.2021
groupwork

1:200

A 1:200 site model of the NBB is constructed out of grey cardboard. 2 mm cardboard layers will create hollow building volumes on which papercut facades will show windows and depth. Darker paper for the windows, lighter paper for the facades. In close coordination a base is made of lasercut panels on sloping vertical ribs. The building blocks fit into gaps to make sure all the buildings are leveled.



rhino

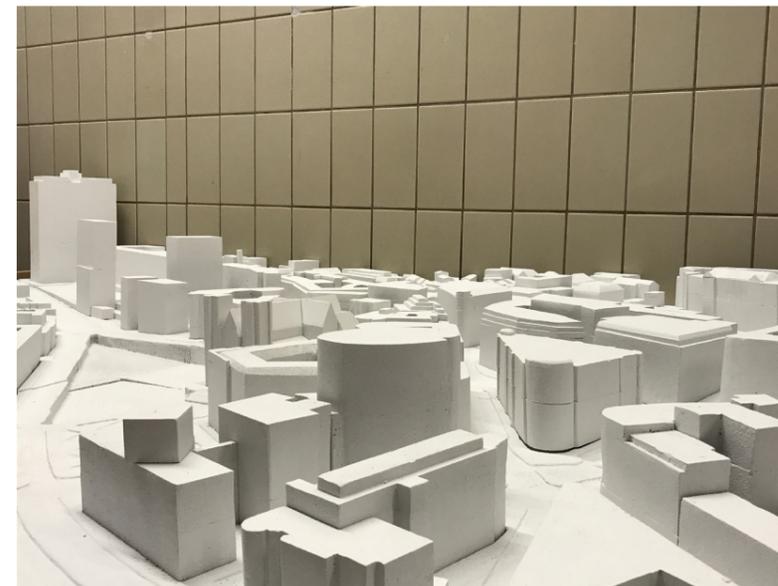


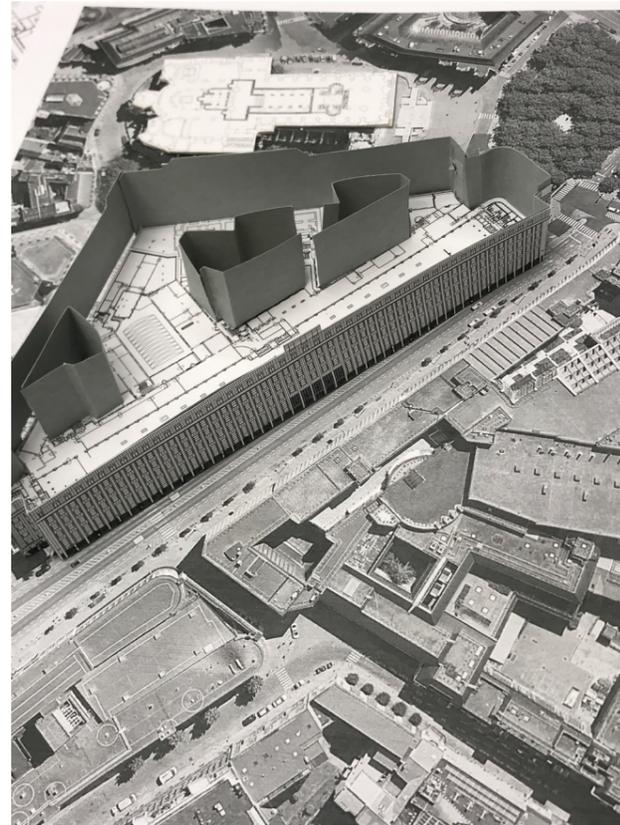
SITE MODEL

06.12.2021
groupwork

1:500

Contrary to the 1:200 model, the 1:500 is consequently made of solids. Also in grey. A base is CNC cut from foam, to precisely recreate the sloping site. Building blocks will fill in on a horizontal cut out, to make sure all the building blocks are leveled. Building blocks are systematically numbered and distributed among the group, to be wirecut out of foam. Roof angles will be added later. A monochrome grey creates a solid, even, neat look and hides the visual material properties of foam. While the model stays light and rigid. The model is divided in three sections to be transportable.





model 1:1000

the model shows the existing facades both to the street and the interior courtyard.
the relation towards the city and the plan becomes clear.

the facade as a thin sheet of paper wrapped around the bank,
contradicting the monumental appearance as a fragile structure,
allowing for incisions to be made and permeability to exist.



Bas Princen
from:
<https://www.thispaper.com/mag/selected-works-by-bas-princen>

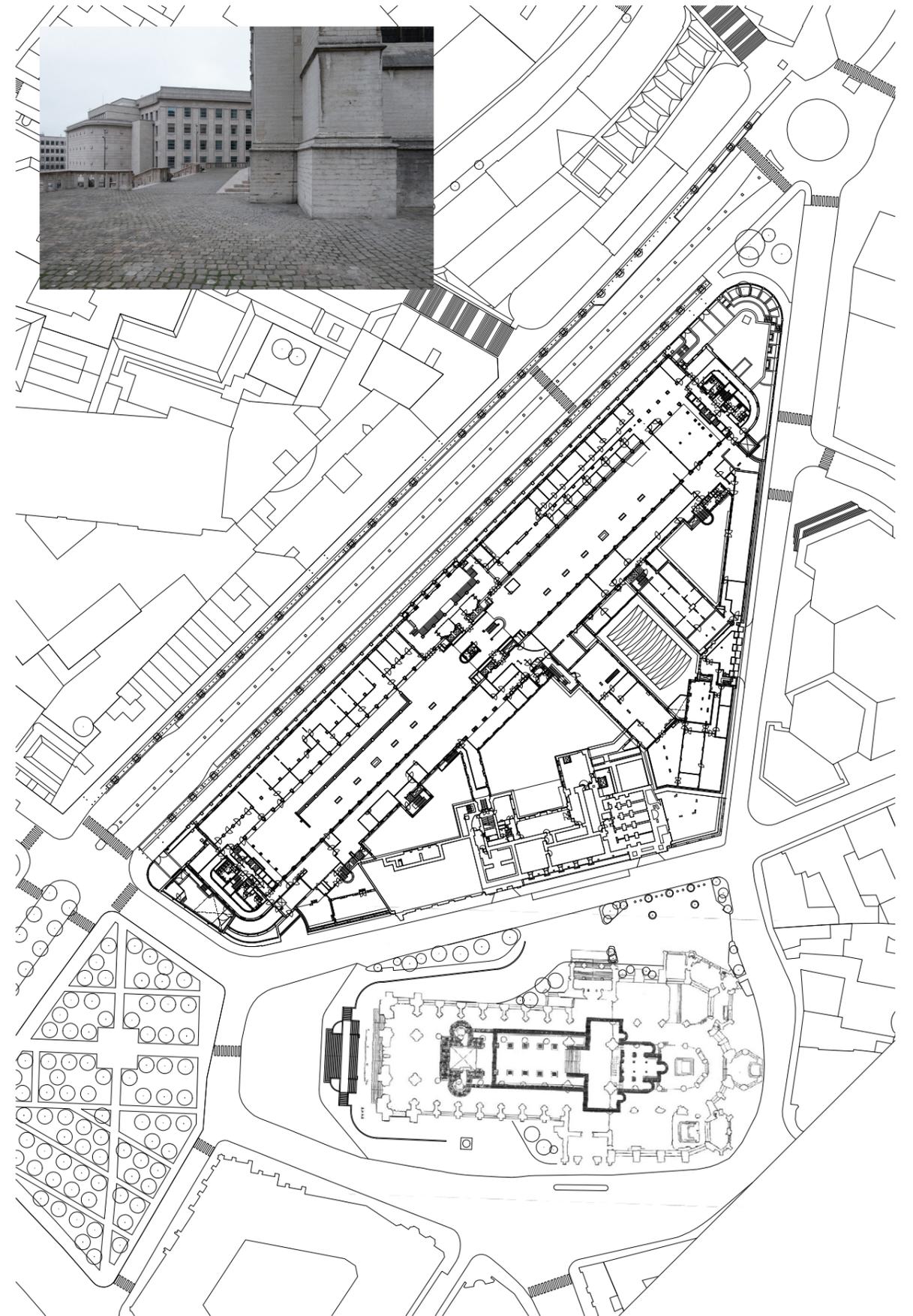
looking like a conglomerate form

FIRST DESIGN 2.5

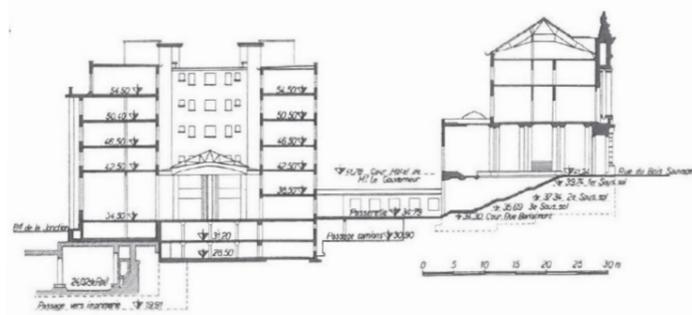
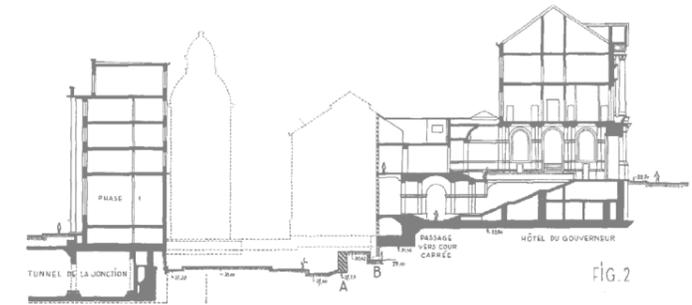
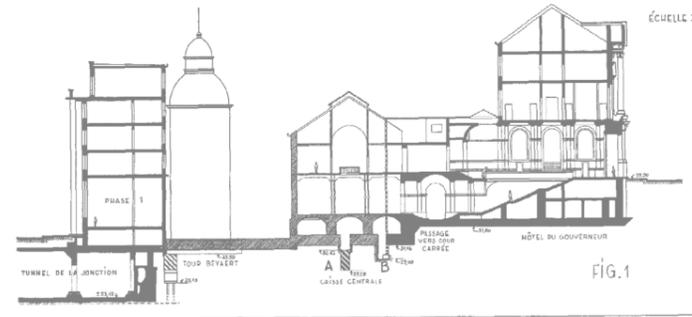
08.12.2021

1:1000
individual

Creating a floor plan that speaks both of the ground condition and the interior of the bank.
The plan of the church is incorporated to create relations. Could the bank be more part of these open public interiors as known in Brussels. One thinks of the Bozar, the station, gallerie Ravenstein etc.



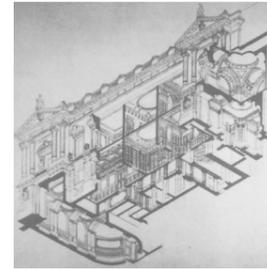
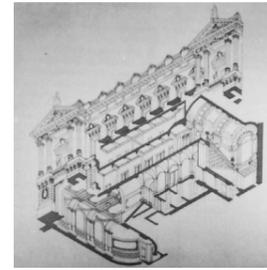
composite floor plan



Section through the bank building in different phases of construction.



gordon matta-clarke



axo of the palace palace



Construction work of the banking hall's roof and adjoining buildings

DISECTING

09.12.2021
DEVELOPING A STRATEGY
FORMING AN APPROACH

uncovering through dissecting

layers of time
layers of material
layers of construction

piercing through a seemingly impenetrable
facade
opening up
bringing light in

creating sightlines and clarify



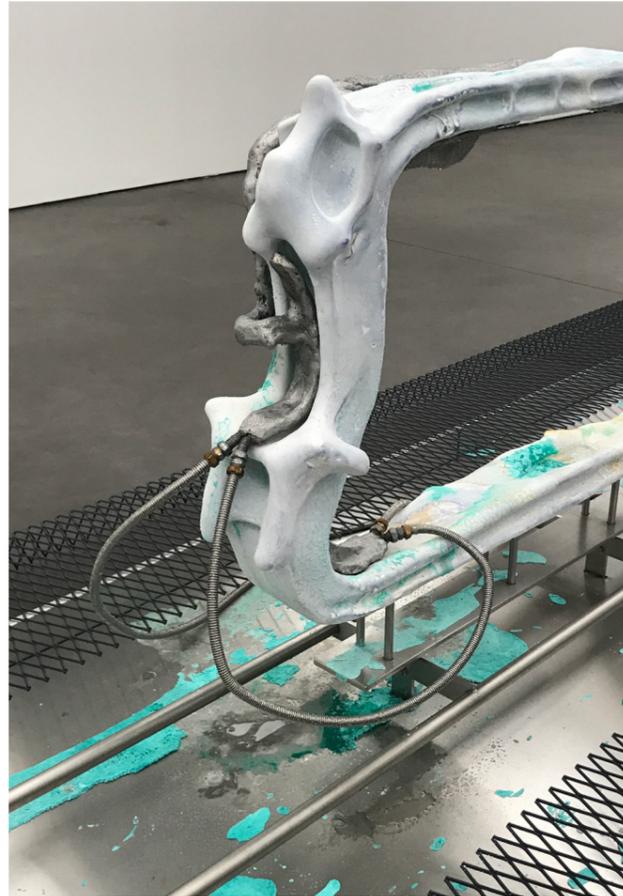
own photograph of escalator



gordon matta-clarke



weelchair elevator in the bank



Mirthe Andriessen



Aeron assembly line, Holland, Michigan, 2017.

assembly line Herman Miller



Aeron chair prototype featuring suspension textile, c. 1992.

on Chairs, 1976

471

herman miller

RESOURCING

09.12.2021

DEVELOPING A STRATEGY

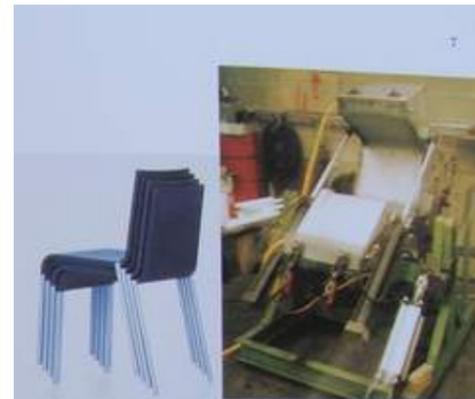
deneigration of office objects

resourcing

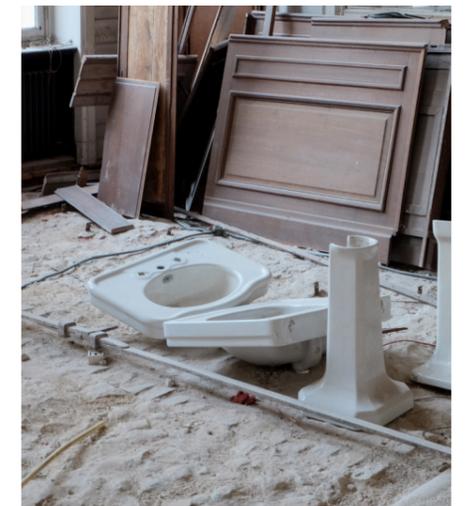
reconfiguring

material cost

chemical pollution



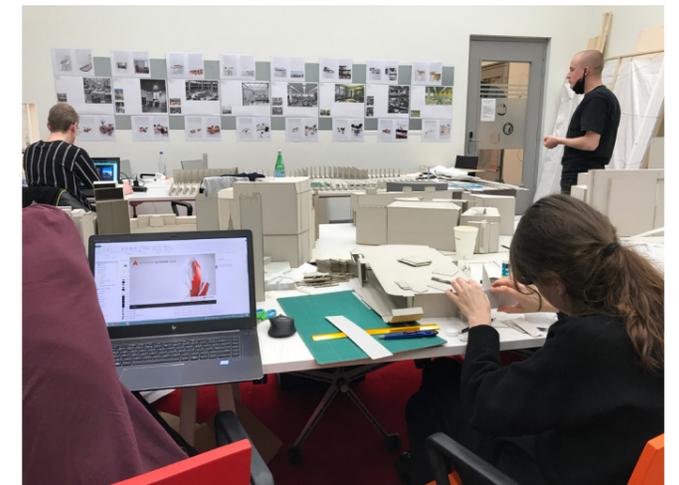
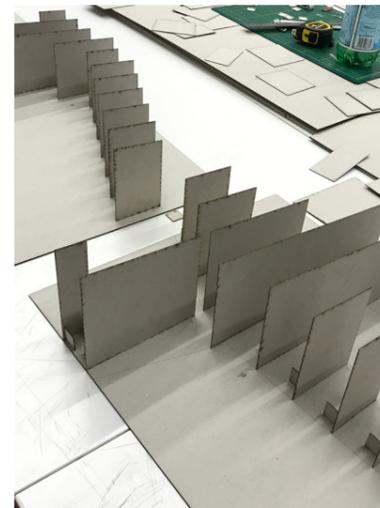
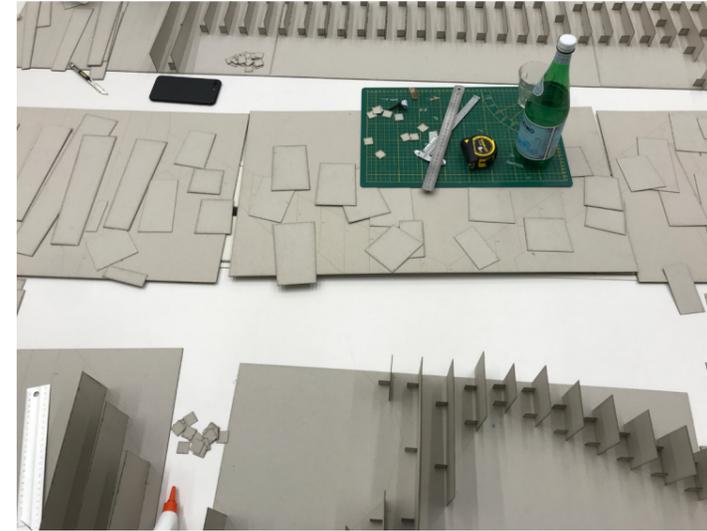
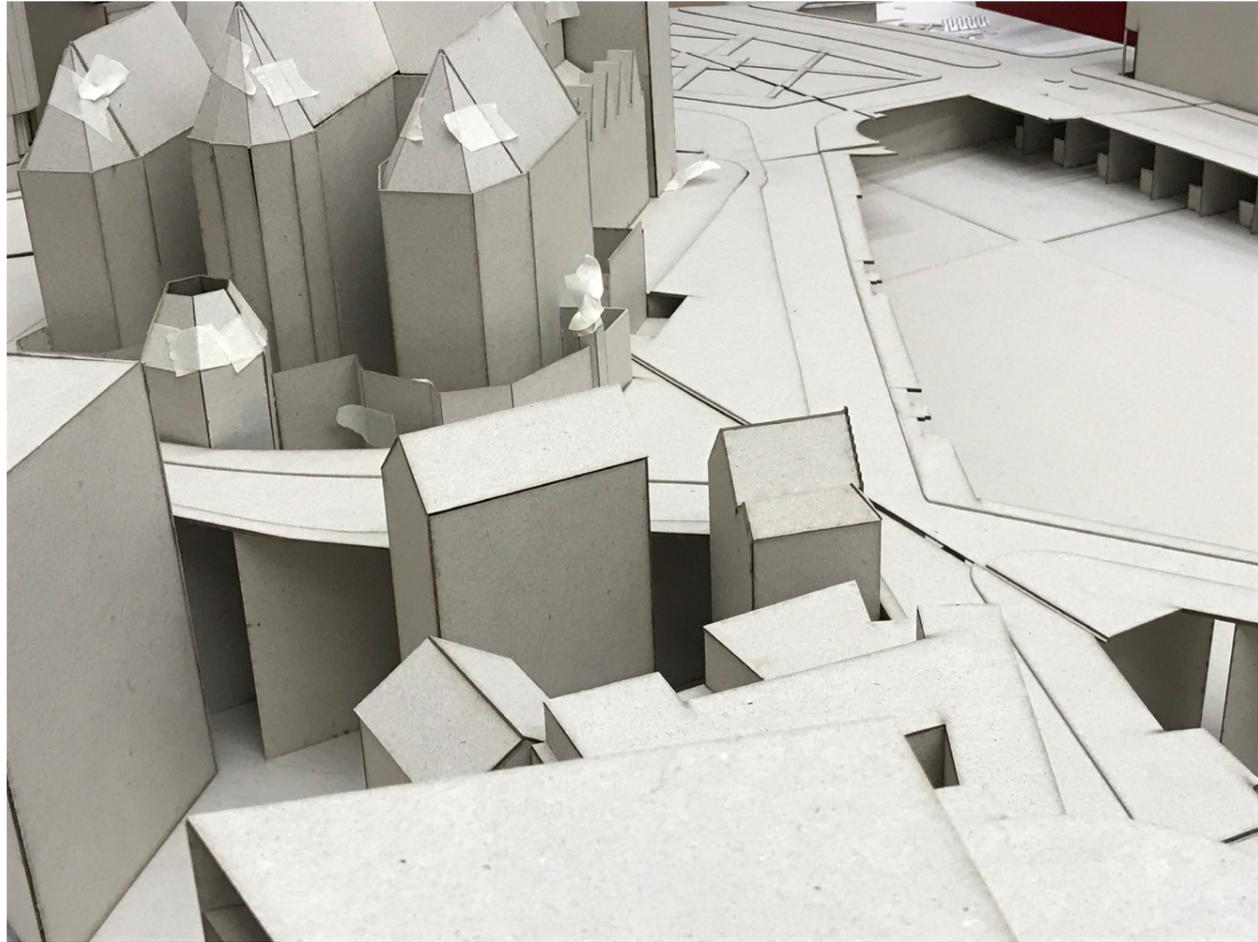
maarten van severen



sink leftover in bank



interior bank

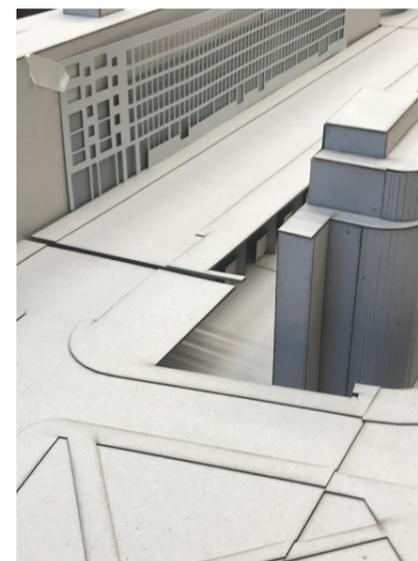


SITE MODEL

06.12.2021
groupwork

1:200
Together with Laurens de Munck

assembly of the cardboard base, with its vertical ribs. Lasercut according to the slope of the site.



FIRST INDIVIDUAL DESIGN CRIT 2.5

09.12.2021

2.5 tutoring of individual proposal

A building or a piece of city
as a site.

My role what scale

conglomerate form

homogeneous is it an entity?

series of separated worlds

in the scale of other things

physicality of things
of. built

physicality

value of things.

Direct impact

physical impact

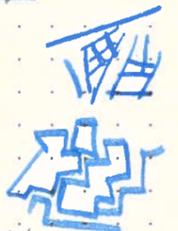
scenography

scenes
sets

bank of england
rio john scene

state of deterioration

peter doig



Bernard Rudofsky
Bernard Rudofsky, Tino Nivola: Building with a few bricks, some blocks of concrete and a few poles.
Nivola GardenHouse, Long island, NY (1950)



Peter Doig
Concrete Cabin, 1994
Oil on Canvas
198 x 275cm

from: saatchigallery.com

SCENOGRAPHY

CITY AND THE BANK



INTERIOR OF THE BANK



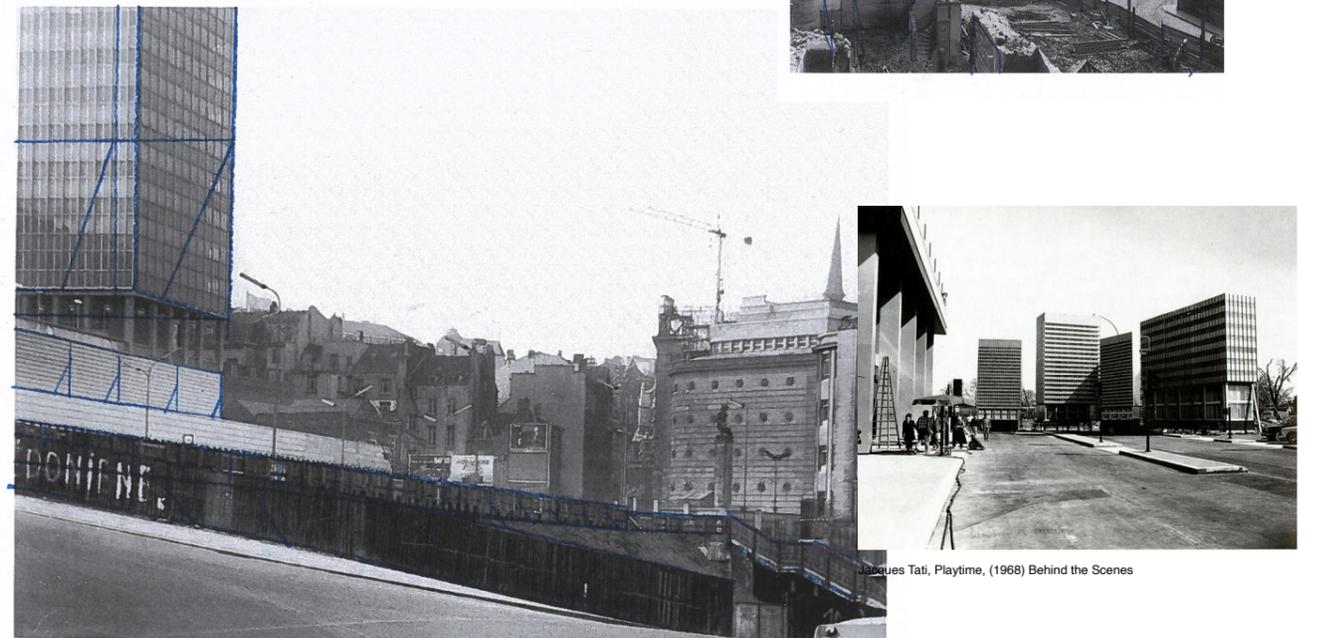
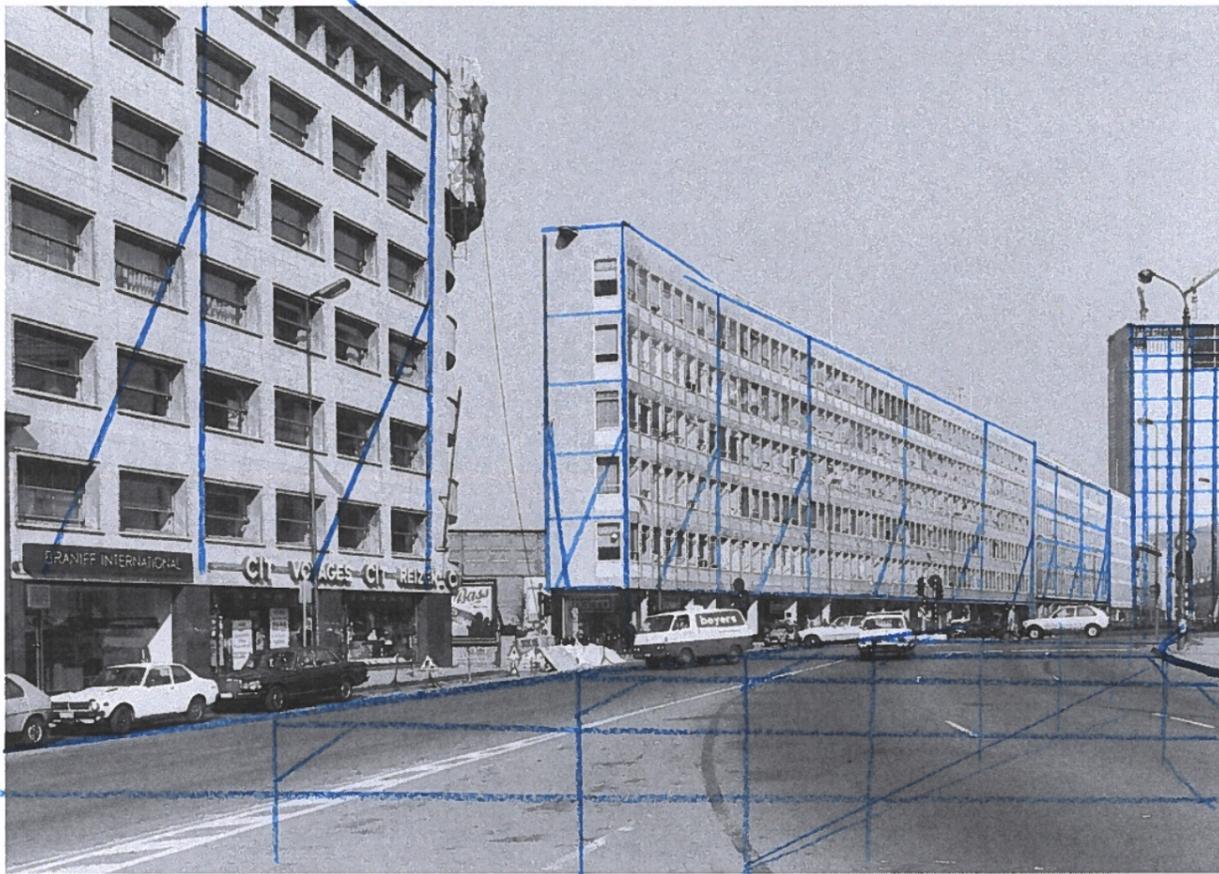
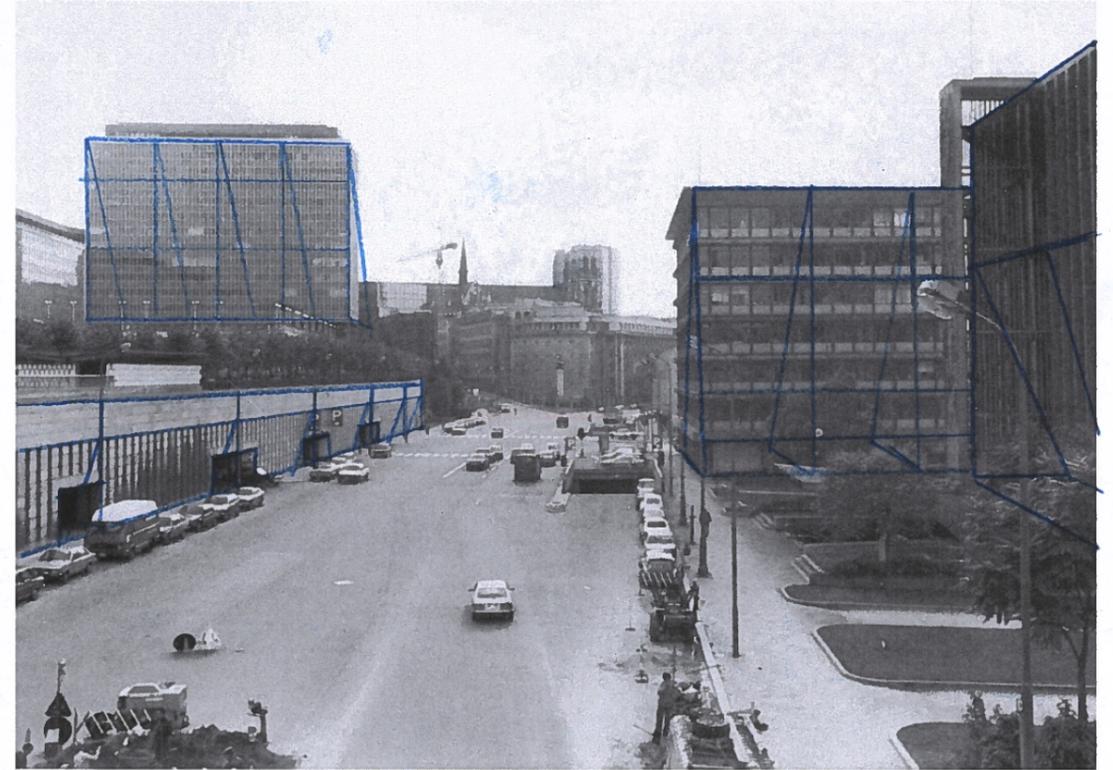
DESIGN 2.6

14.12.2021

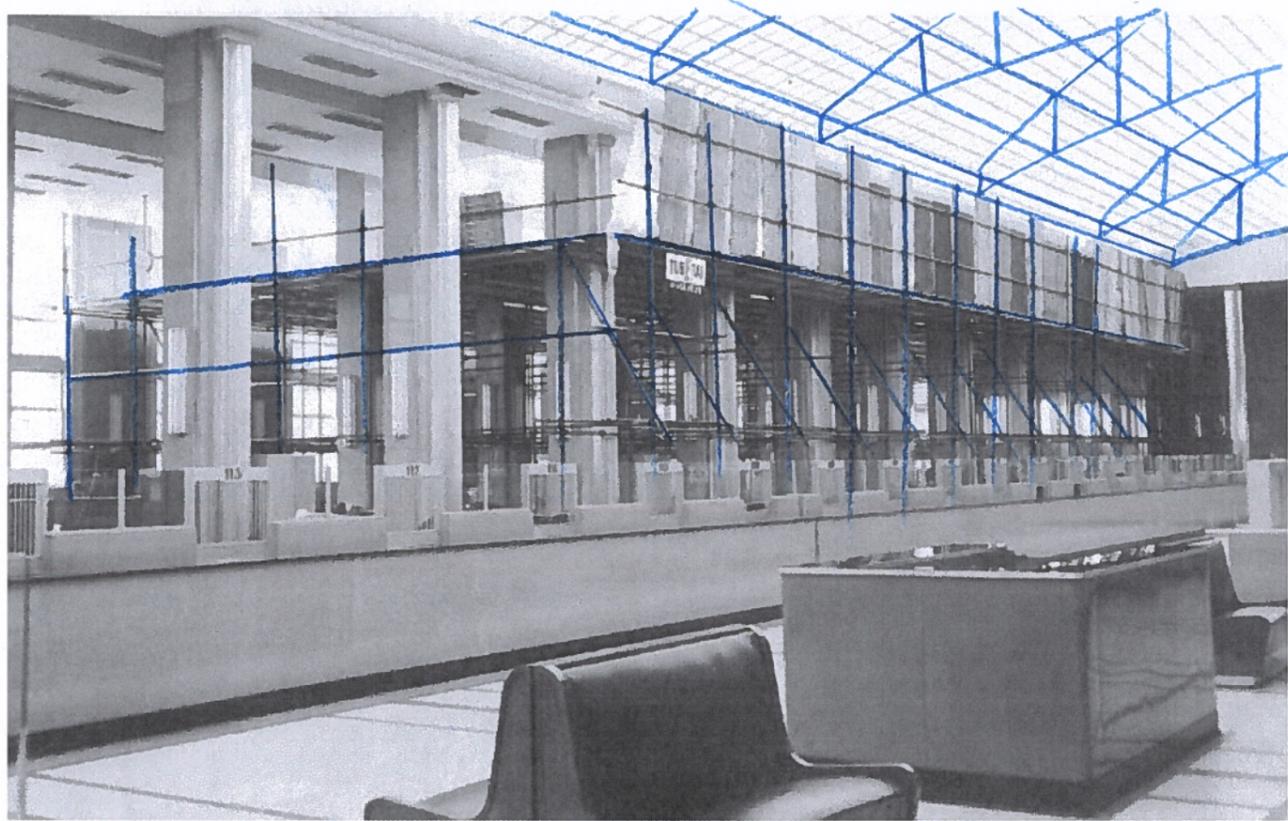
Investigating the scenography of the bank through drawing over historical images.

The immediate surroundings and the nearby city of the bank show aspects of a stage set. The analogy with Playtime is quickly made.

The interior of the bank, its banking hall, the lowered ceilings, dividing walls are part of the stage set and create a scenography for banking.

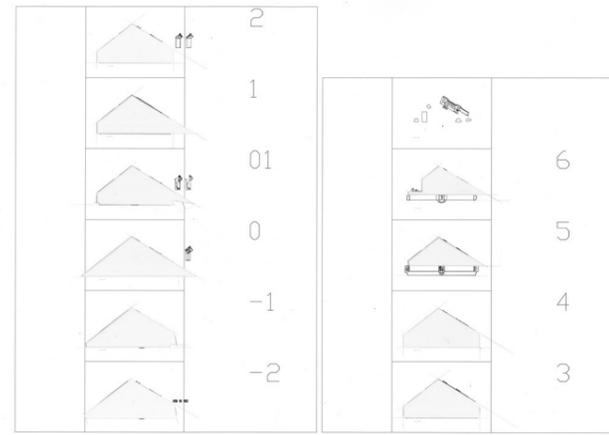
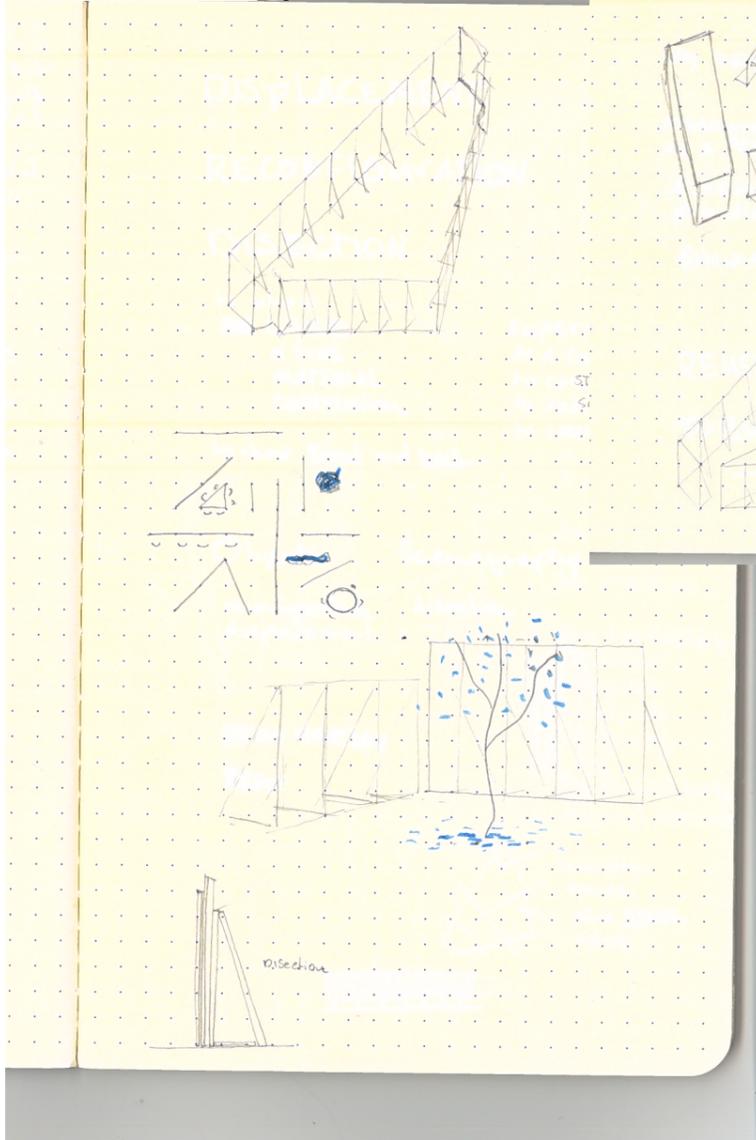
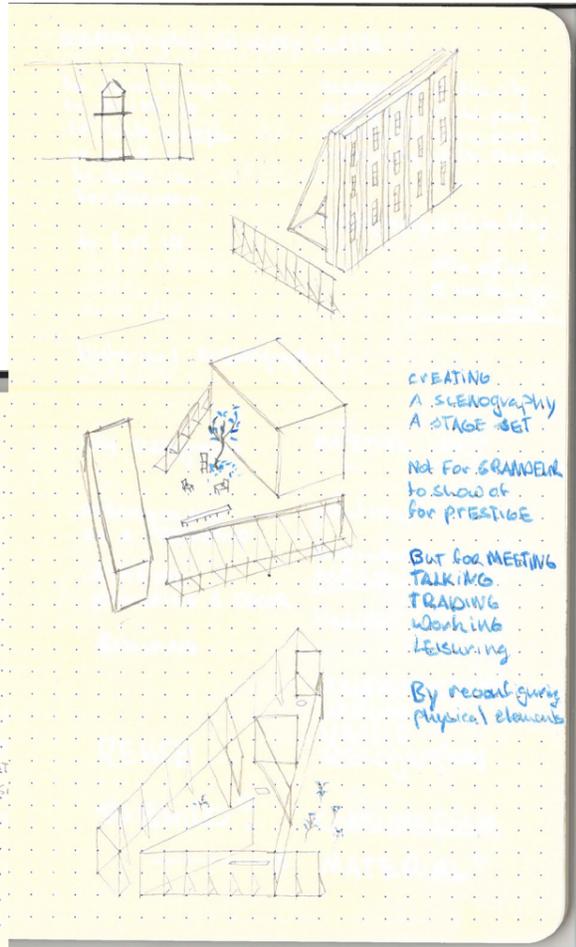
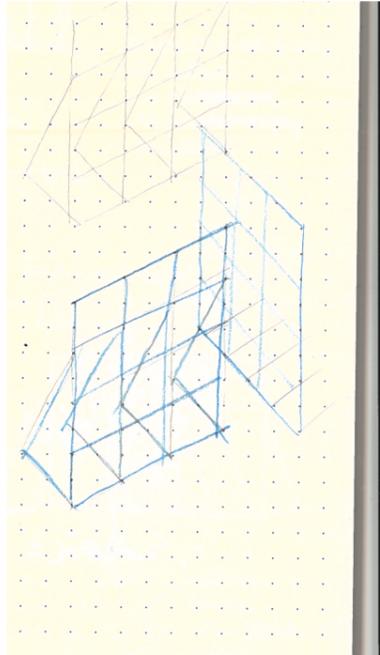


Jacques Tati, Playtime, (1968) Behind the Scenes

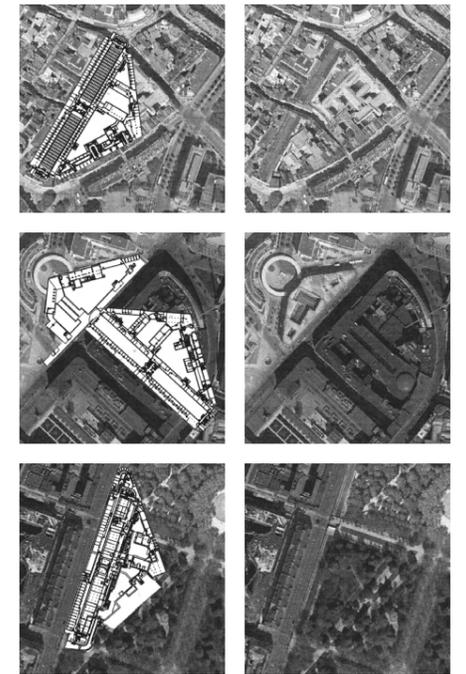
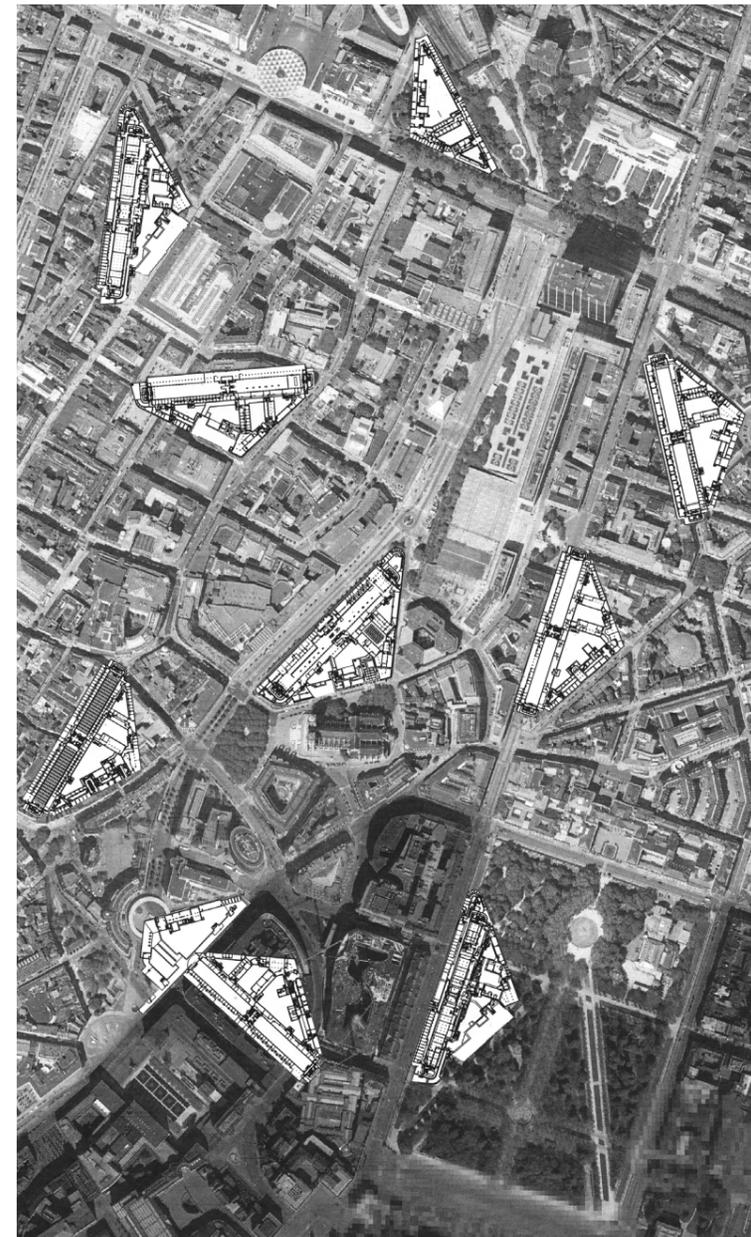
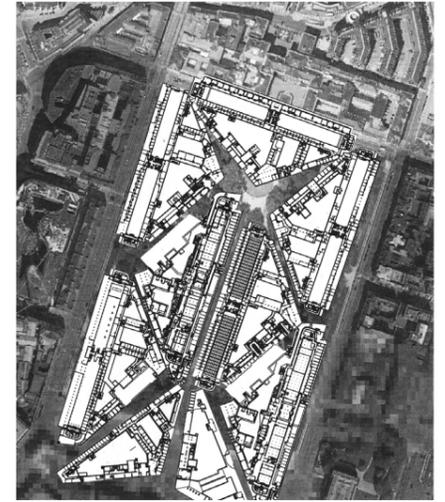


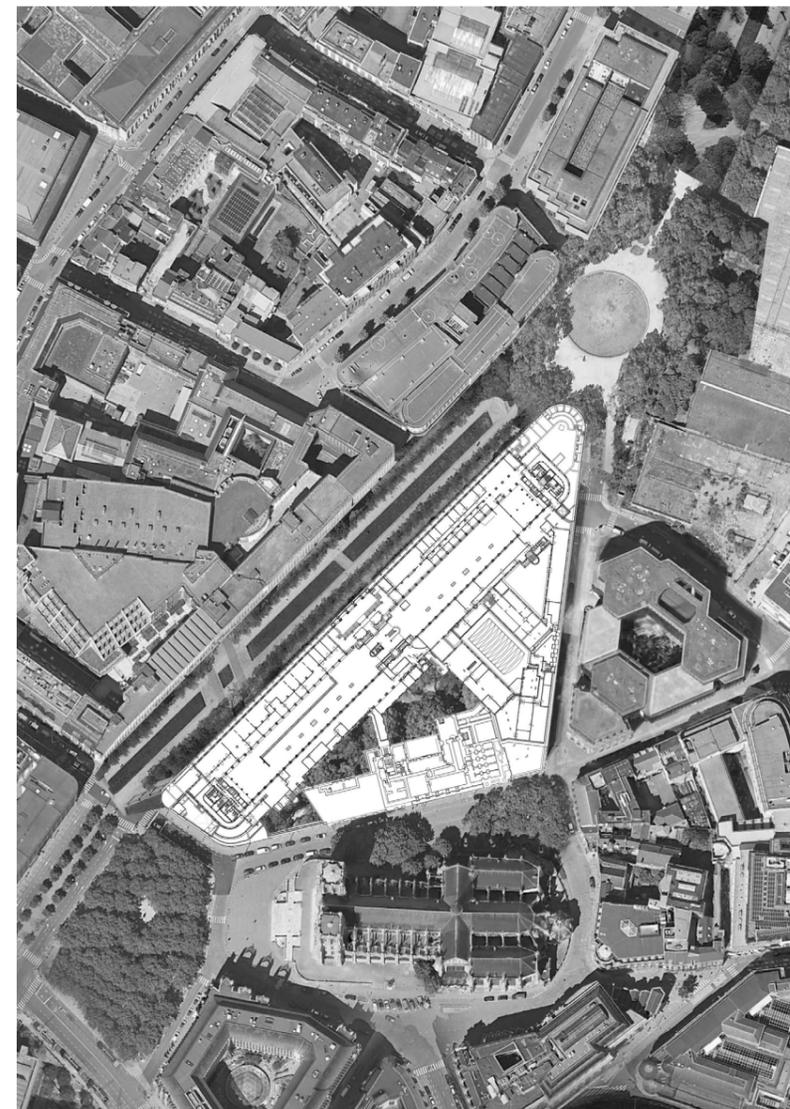
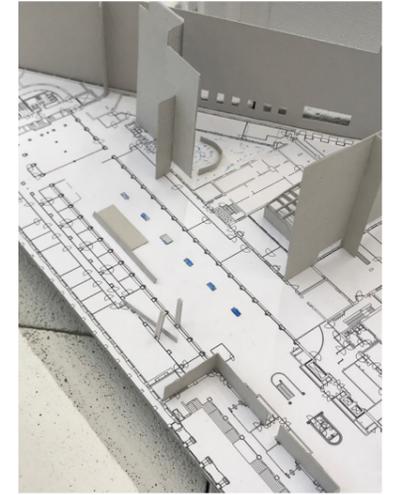
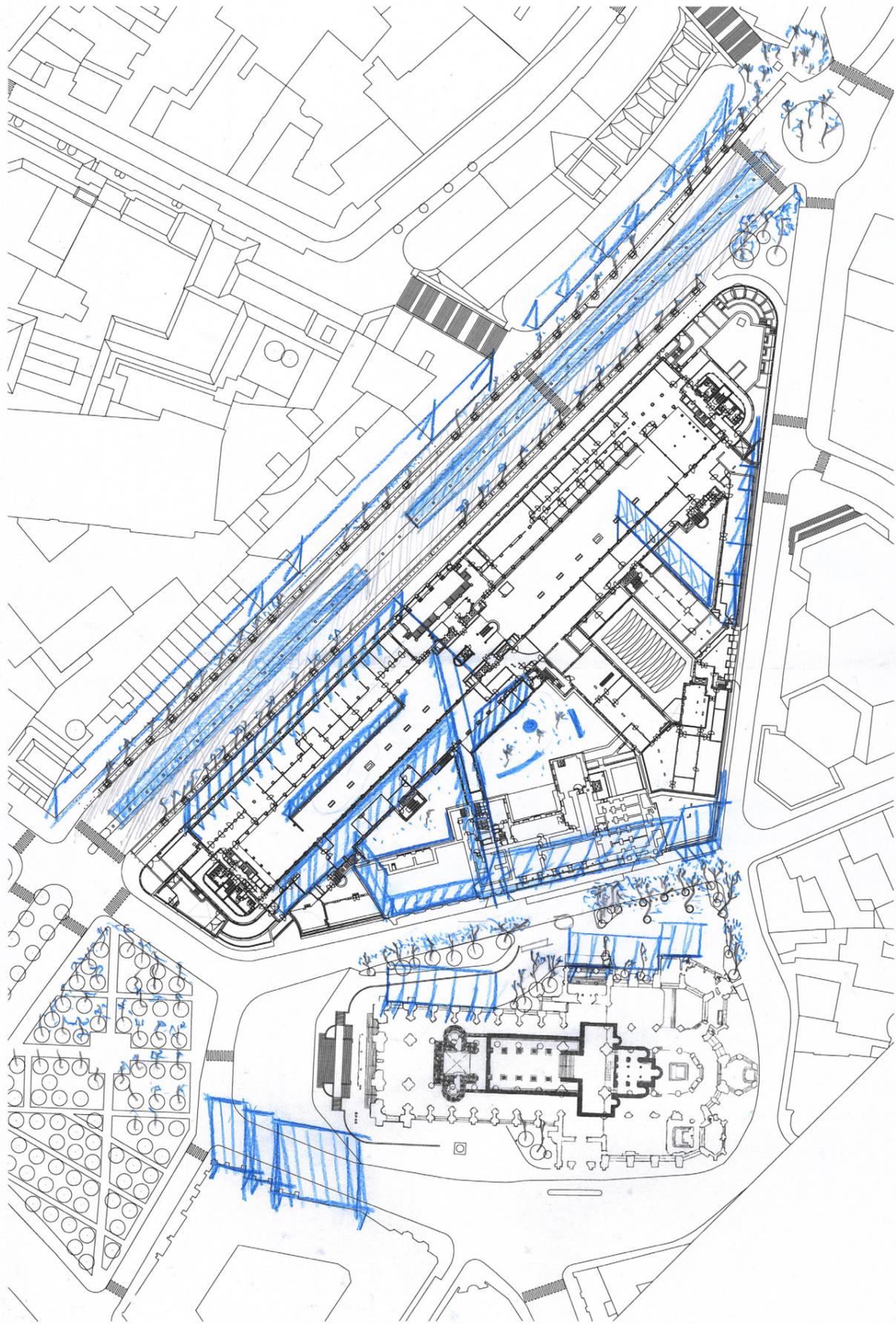
DESIGN 2.6

14.12.2021



Jacques Tati, Playtime, (1968) Behind the Scenes





The permeability of the building shown in model. As fragments, as a ruin.

The ground condition of the bank drawn as a hypothetical permeable structure. A scenography to wander through.

The superimposition of the urban park, the Brussels Warandepark in particular.

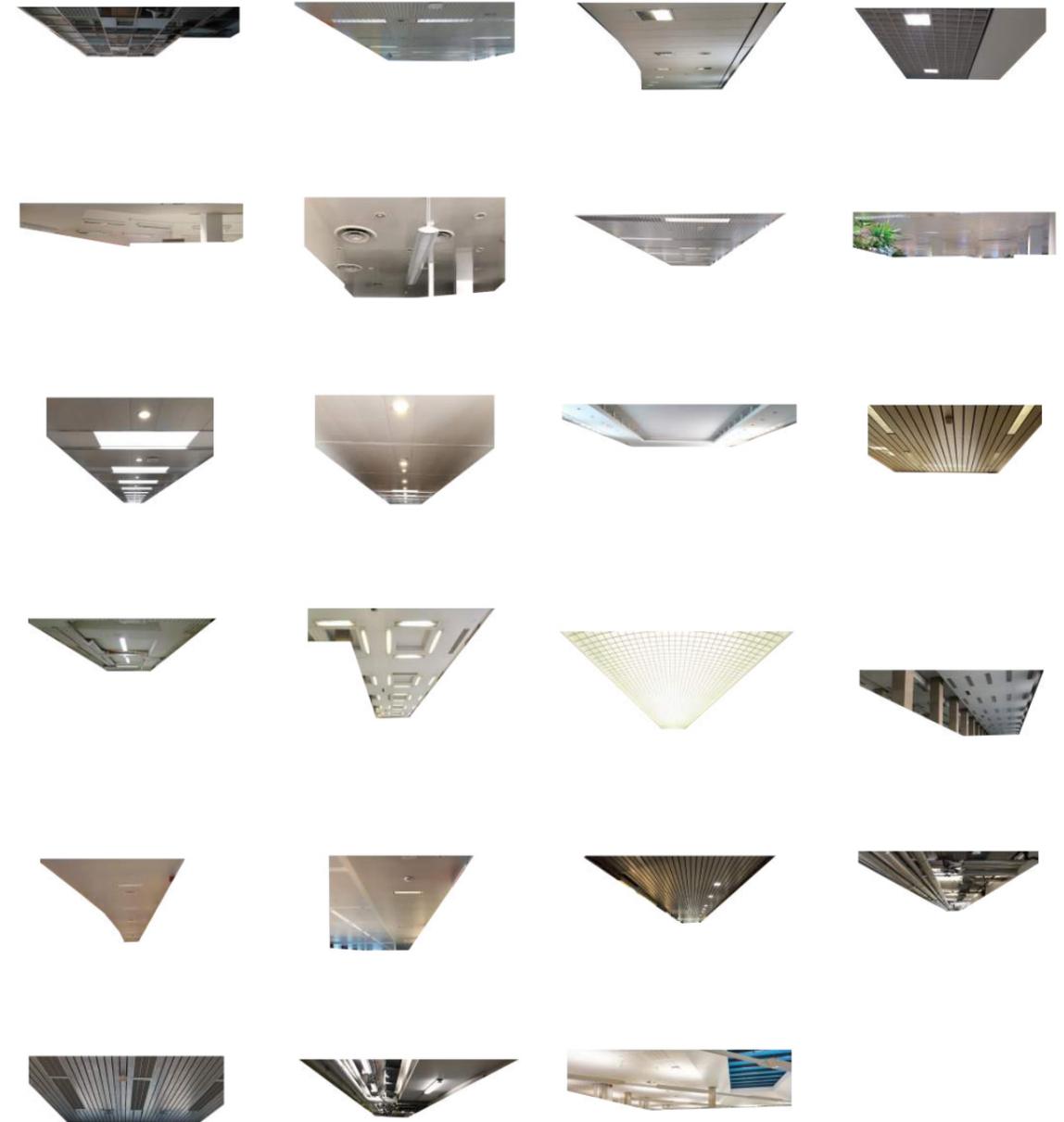


UNDER THE CEILING

2.6

14.12.2021

Making a catalogue of the lowered ceilings present in the bank. What do they provide? What is their influence on the interior quality of the office and the bank. Could designing the lowered ceiling, or taking it completely away make for a more coherent and clearly readable section.

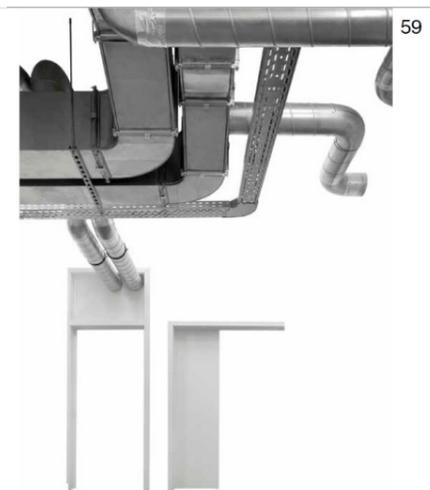


FURTHER NOTES

Laurens notes me on the publication, and venice bienale exhibition BRAVOURE SCARCITY BEAUTY by: Curators: architecten de vylder vinck taillieu, doorzon interieurarchitecten, Filip Dujardin Commissioned by: Flanders Architecture Institute

cutting out building elements, treating them als layers of a scenography or separte objects. They could form an identity or entity on their own. Not covering but speaking for themselves.

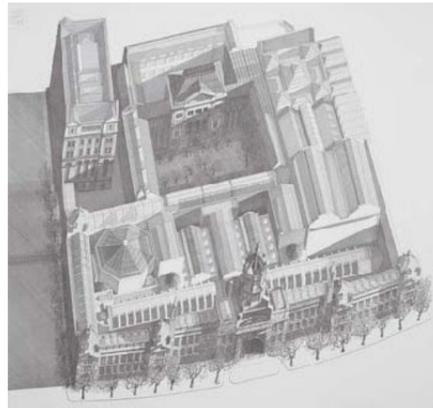
BRAVOURE
SCARCITY
BEAUTY



59

SECOND INDIVIDUAL DESIGN CRIT 2.6

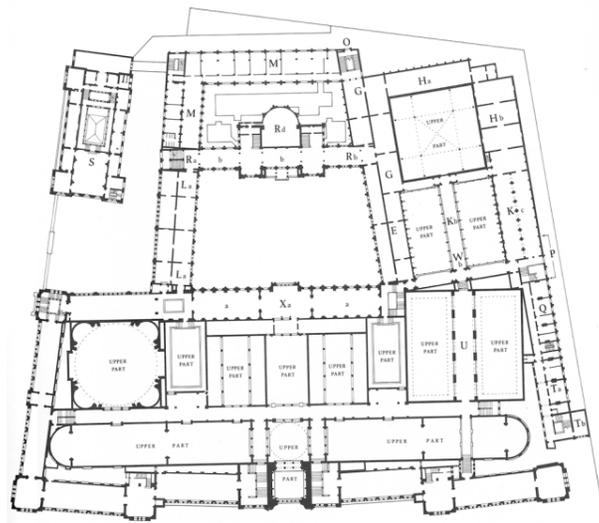
16.12.2021



Isometric drawing Victoria and Albert Museum. from: avictorian.com

“Victoria and Albert Museum: a street, a garden, a courtyard, a gallery. Many scenographies many entrances. A permeable building. A building that always seems to be evolving and where different parts are always under construction. That is almost a city within, or contains parts of an urban scale.”

What is its scale compared to the NBB?

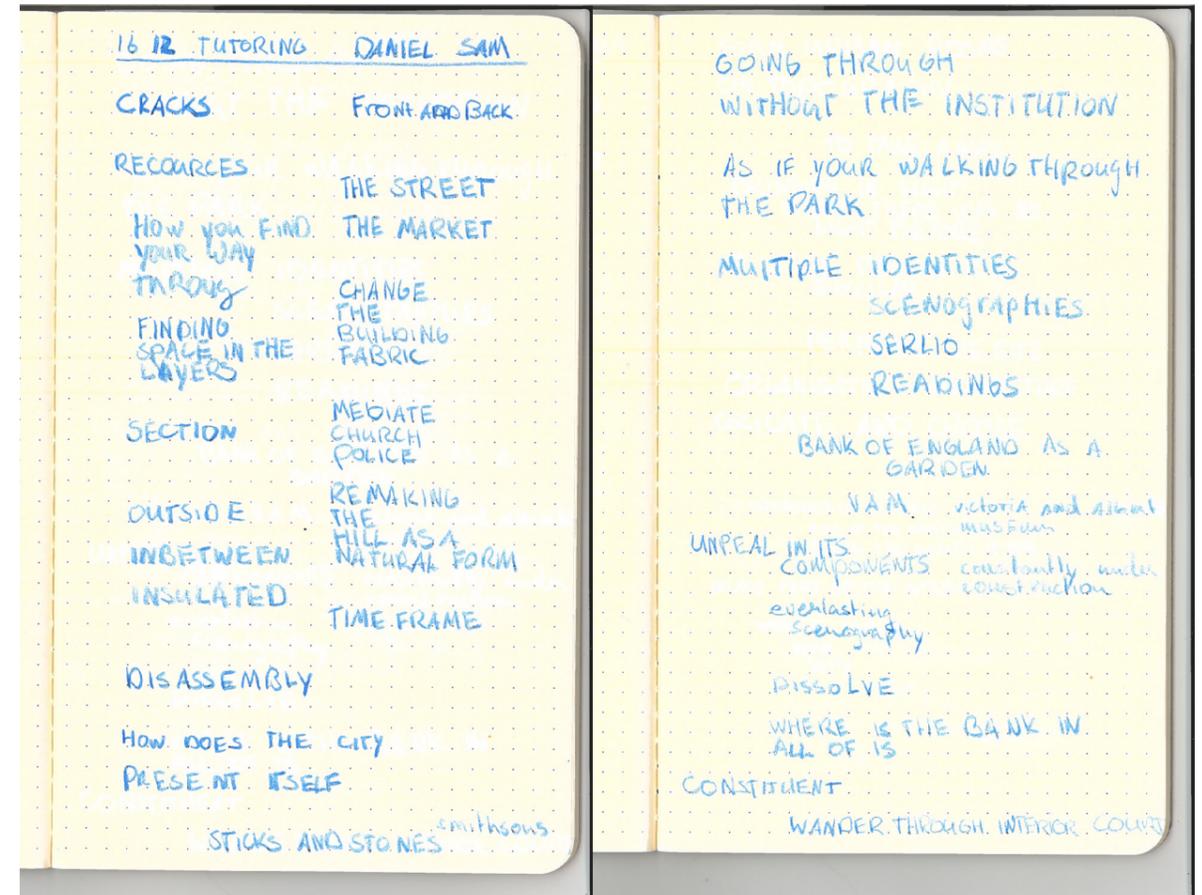


6 First floor in 1909

Victoria and Albert Museum, First Floor 1909 british-history.ac.uk



Figure 15. Gallery 50 under construction, late 1908 or early 1909. Courtesy of the Victoria and Albert Museum, London.



Joseph Michael Gandy (1771 - 1843) A Bird's-eye view of the Bank of England Watercolour on paper we-aggregate.org/

FURTHER NOTES

16.12.2021

What if the building is always evolving?
 What if the building is a ruin? Stripped back, altered, reconfigured and within life, office life takes place.
 A ruin of a building, but also a ruin of a city block, with rooms, squares, a garden, a lane, alleys. Where you could wander through.

REFERENCES

IDEAS ASSEMBLED

WRITING

17.12.2021



Thanks to Jieqi Li
(Literati Gathering of the Middle People), 1853
Ink and light color on paper
28.3 x 255.5 cm
National Museum of Korea



Anne Imhof at Palais de Tokyo
2021
Scenography within a ruin

The aim of the project might be to create environments, sets and scenographies, within and around the building of the bank. Sets and scenographies, that make places where people can talk, sit together, work, wander through in a way that might be inspiring, creating different insights. With the slightly naive hope to alter thoughts, decision making and hierarchies.



Speakers' corner by la clique and JUST
photo by Pierre Marmy

The ruin, in the city, as a piece of city, as a solid, yet permeable structure could offer a backbone for life within the building. A backbone that is able to withstand time and changes in program, office organisation and public needs. A ruin that as a permeable structure in constant change. A ruin that knows resemblances of the square, the street, the lane, the alley, the park, the garden. Parts that are reminiscent of the urban fabric nearby. Where the public is invited to wander through. Where light is brought in and inbetween spaces, in terms of enclosure as well as climate condition give people access to other experiences.



'After the Party', Belgian Pavilion for the Venice Biennale, 2008.
OFFICE KGDVS
Photo by Bas Princen

The sets and scenographies within this ruin are able to accommodate the direct needs of meeting, working, having a break. Giving reused materials and objects a place a new purpose or value.

READING

MODEL & FRAGMENT

ANNA VIEBROCK

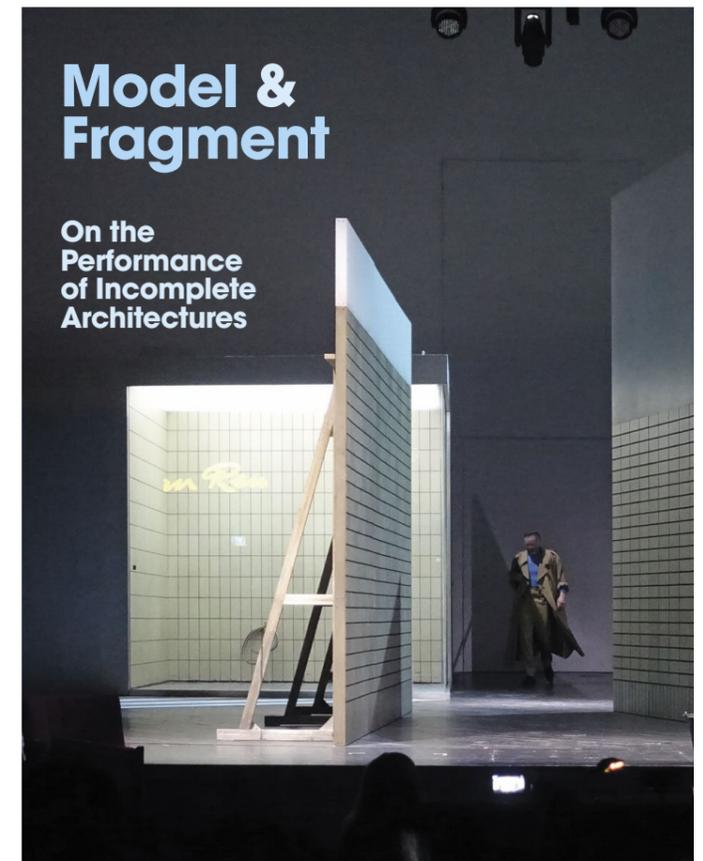
17.12.2021

Objects that one could sit upon, be in or under, touch, stand, wander around. Objects that know value, one could identify. The scenography creates interaction and space for thinking.

Of course nature plays a role in this, as it is intrinsic to the ruin.

If the building is taken as a ruin, in constant change, as permeable structure, a piece of city, what does that mean for the organisational structure? the program, the climatized spaces?

How could objects within this ruin influence behaviour and constitute different interactions.



Anna Viebrock,
Sets for René Pollesch's play
Life on Earth can be Sweet (Donna),
Deutsches Theater,
Berlin,
2019

PAUL VERMEULEN 17.12.21
 COPING WITH URBAN FRUSTRATIONS
 CRUSH FRUSTRATION AND DISAPPOINTMENT
 AULA GENT.
 city development plan from a building
 watch from doique
 ISABELLA STRAAT
 BUILT ON TOP OF A STREET
 Sale de spectacle BOZAR
 LESS OF A PALACE
 MORE OF A CITY
 MORE VARIETY THEN A
 REGULAR PIECE OF CITY
 PROGRAMMING
 NOT MAKING A PROBLEM OF
 DOUBLE USE
 A FUNCTION THAT ASK FOR THE PUBLIC
 TO BE IN THE BUILDING

LECTURE PAUL VERMEULEN

17.12.2021

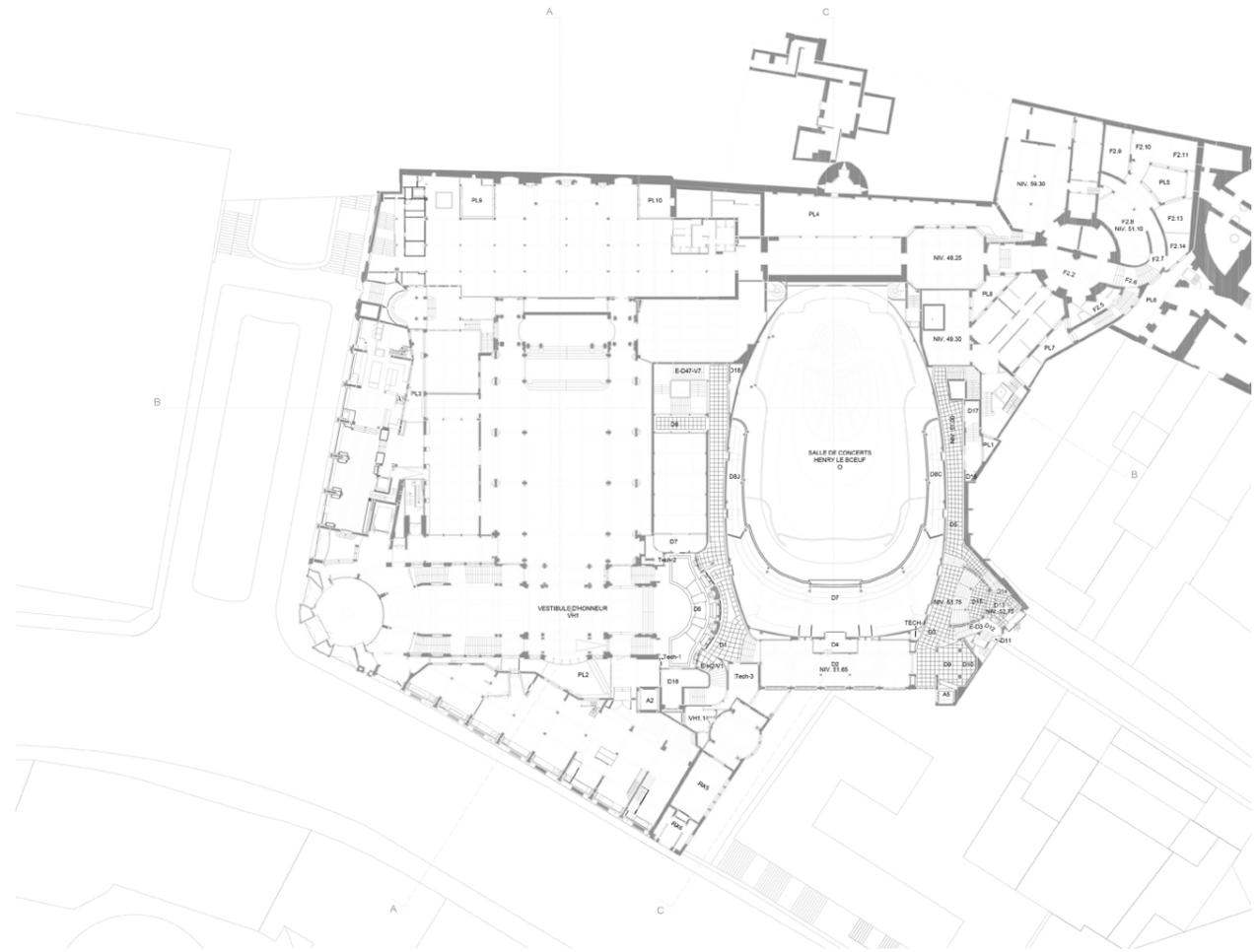
COPING WITH URBAN FRUSTRATIONS

Bozar
 Dealing with an incredible complex site.

The scale of the building, place and complexity strongly relates to the NBB.

A permeable building, with a public route, diverse programming and a variety of spaces. Both Royal and for the public.

Floor plan Bozar by Clara van der Wee architects.

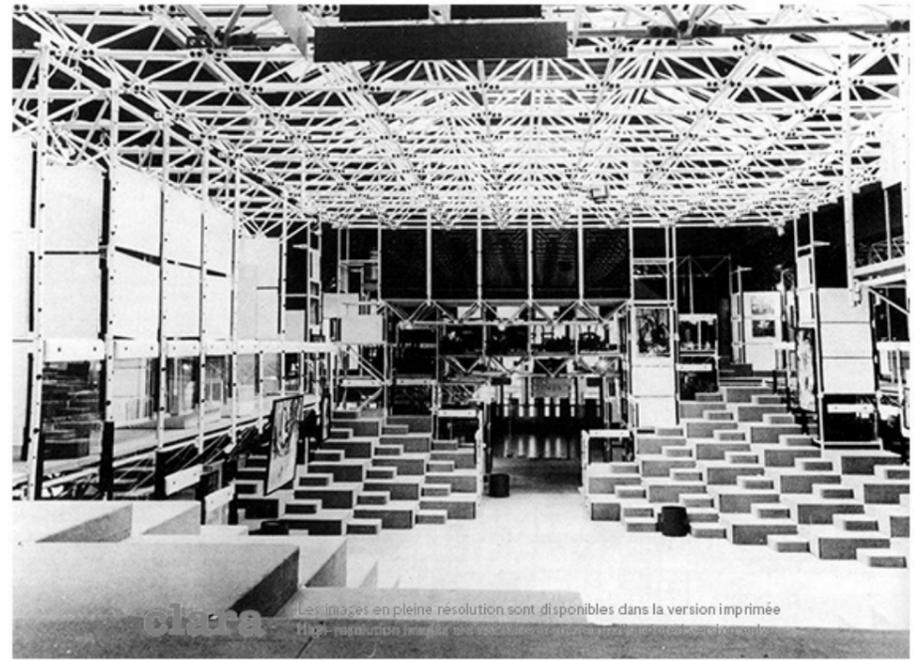


Occupation of the Bozar:
 The artists would stay for almost two weeks. The management tolerated the rally because they did not fully occupy the building. To draw attention to higher art education, which needed to break out of its elitist cocoon and give students a stronger voice.

© Archieven Paleis voor Schone Kunsten



Henry Le Bouef concert Hall,
 Demolition de la scène en béton.
 © Archives Bozar

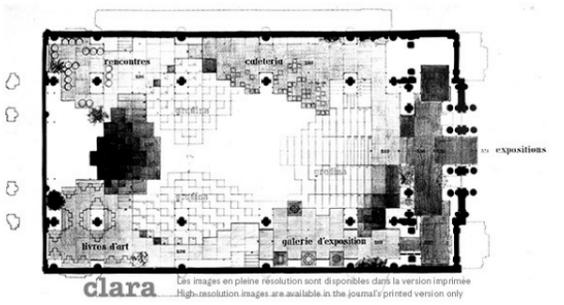
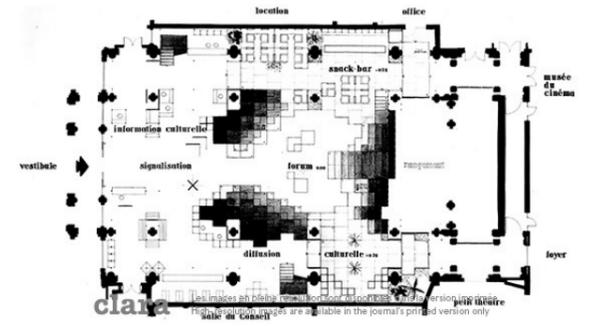


Temporary Installation in Bozar
 Lucien-Jacques Baucher
 Dans CLARA 2018/1 (n° 5 / Hors-série), pages 28 à 51

Temporary Installation in Bozar
 Lucien-Jacques Baucher
 Dans CLARA 2018/1 (n° 5 / Hors-série), pages 28 à 51

Paul Vermeulen:
 “The space was not working at that time. Or the way the space is used now was not widely accepted.”

“The architect Baucher was asked to intervene temporarily. To democratize and activate the space he made something anti-monumental. If something looked a bit like centre-pompidou in that time, it was quite quickly accepted in doing so.”



LOOKING AT ANNA VIEBROCK

18.12.2021



Anna Viebrock - Im Raum und aus der Zeit

architecture as set design
reality and play, on set and off set

LOOKING AT RICHARD VENLET

17.12.2021



'Museum for a Small City' by Richard Venlet in SMAK

raising the floor
to create a museum, exhibition space
a social plinth?

LOOKING AT CHARLOTTE POSENENSKE

16.12.2021



Charlotte Poseneske's Vierantrohr (Square Tubes [Series D]) (1967)
© Estate of Charlotte Posenenske.

reconfiguring the existing
the object

LOOKING AT RITA MCBRIDE

12.12.2021



Vue de l'exposition Rita McBride, Croissance générale / General Growth, 20 septembre 2002 – 12 janvier 2003 à l'Institut d'art contemporain, Villeurbanne
© Blaise Adilon © ADAGP

altering the ceiling

LOOKING AT JAN DE COCK

17.12.2021



Jan De Cock, Denkmal 23 at Bozar from:
<https://jandecock.org/bozar/>



Jan De Cock, Denkmal 53 at Tate Modern from:
<https://jandecock.org/viewing-room/5-occupying-the-museum-jan-de-cocks-denkmal-53-at-tate-modern/>

Some echoed specific features of Tate's building such as the entranceway, the chimney, and the Turbine Hall, while others appeared in the guise of functional furniture, such as information desks and seating.

A ceiling under a ceiling.
A floor on a floor.
A room within a room.
Surface quality.
Emphasising an opening.

LOOKING AT MATTHIAS HOCH

19.12.2021



Silver Tower #2, 2009, c-print, 90 x 115 cm



Silver Tower #25, 2010, c-print, 90 x 115 cm



BER #36, 2017, c-print, 81 x 100 cm

Copyright 2022 Matthias Hoch.
www.bildkunst.de

surface qualities
materiality of the office scenography

LOOKING AT ANNE IMHOF

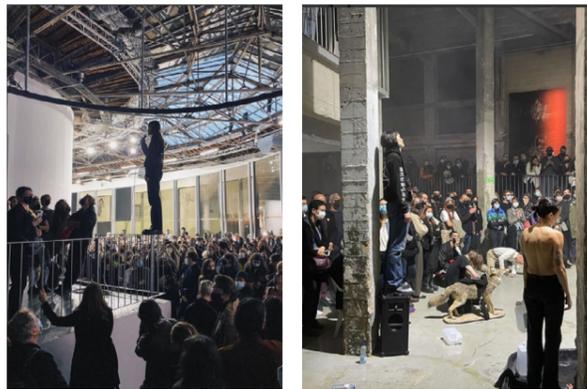
12.12.2021



Anne Imhof, "Street," 2021, installation view



Anne Imhof, Natures Mortes (2021), exhibition view, Palais de Tokyo, Paris, Photo: Andrea Rossetti, Courtesy of the artist, Galerie Buchholz and Sprüth Magers



Anne Imhof, palais de tokyo, performance from:instagram

performative architecture
 changing the role of the public
 to wander through
 a scenography within an intelligent ruin
 speakers corner
 interaction, viewing, to be viewed

LOOKING AT ANDREAS GEHRKE

13.12.2021



Berlin III, 2014–2020

temporary structure
 conglomerate, construction site, ruin



Quelle Versand 1956–2009 Nürnberg, 2012

IBM Campus 1974–2009 Stuttgart Vaihingen, 2010

partition wall, acoustic, visible

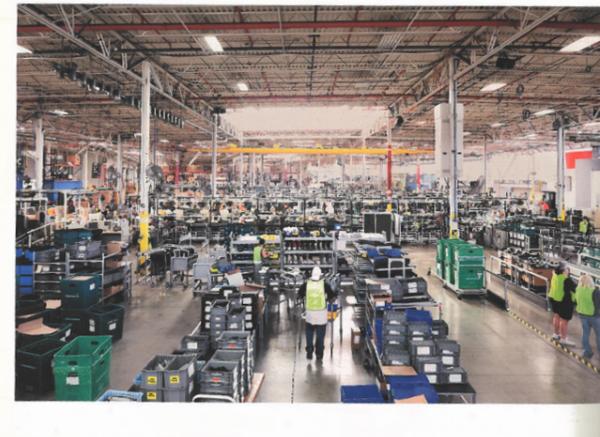


Brandenburg I, 2009–2015

nature and the ruin

READING HERMAN MILLER

12.12.2021



Corporate evolution of office furniture.
 Mass producing / circularity.
 The idea of the office as a full entity of
 furniture, fixtures and systems.
 The value and identity of such a system?



Technical development of the Embody chair's Pivotal Support designed to respond to other, discrete movements while providing optimal support. © 2020



Aeron chair prototype, c. 1991.

Aeron chair kinematic prototype, c. 1992.

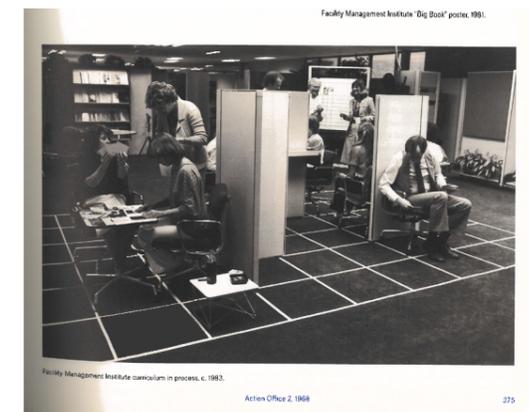
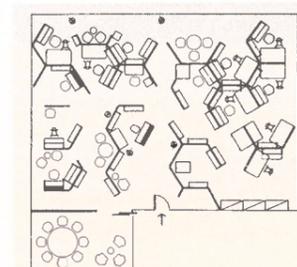
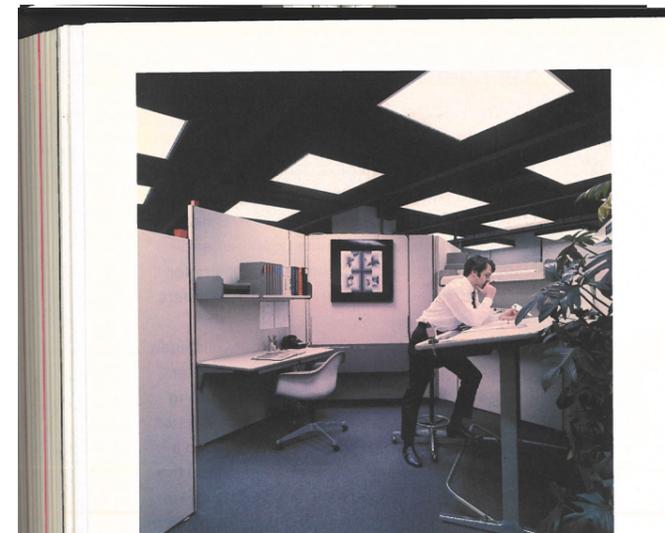


Aeron chair prototype, c. 1992.

Aeron chair prototype featuring suspension textile, c. 1992.

Ergon Chairs, 1076

471

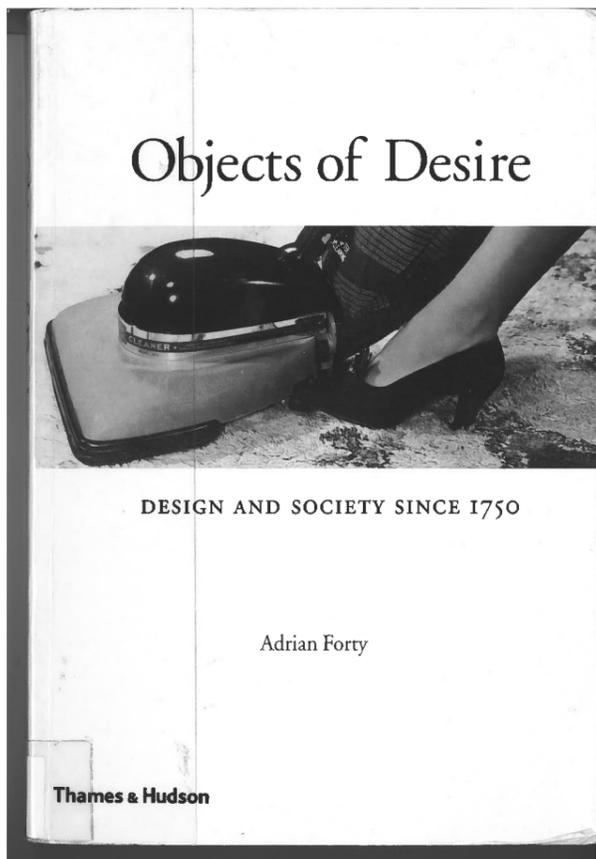


Facility Management Institute 'Big Boss' postcard, 1993.

Facility Management Institute curriculum in process, c. 1993.

Acton Office 2, 1988

275



READING OBJECTS OF DESIRE ADRIAN FORTY

20.12.2021

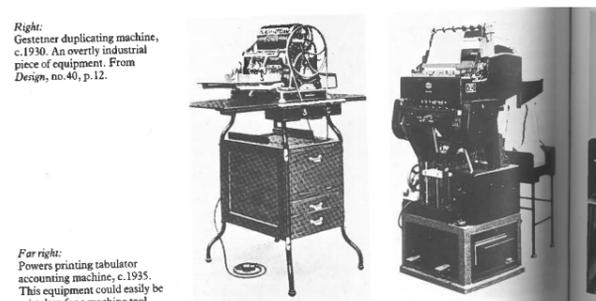
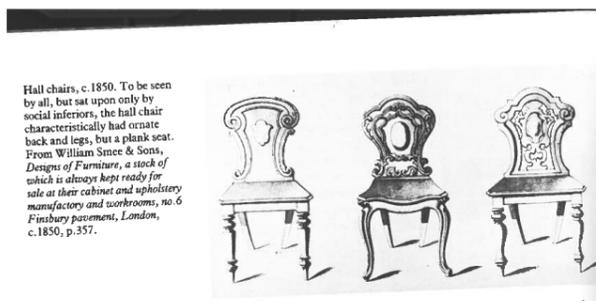
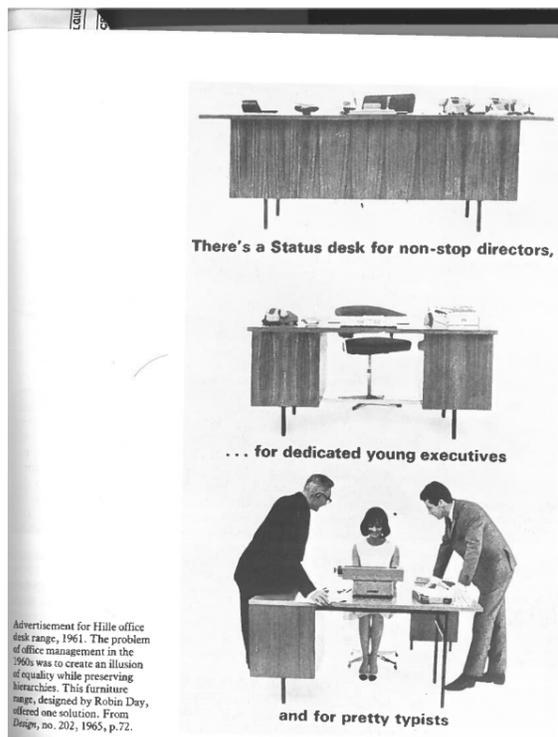
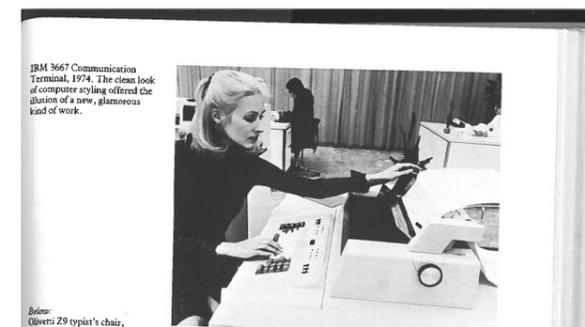
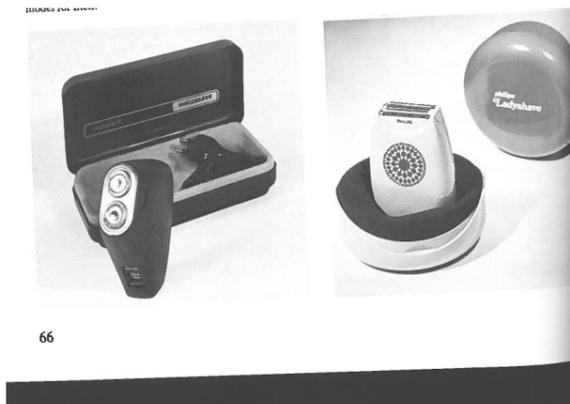
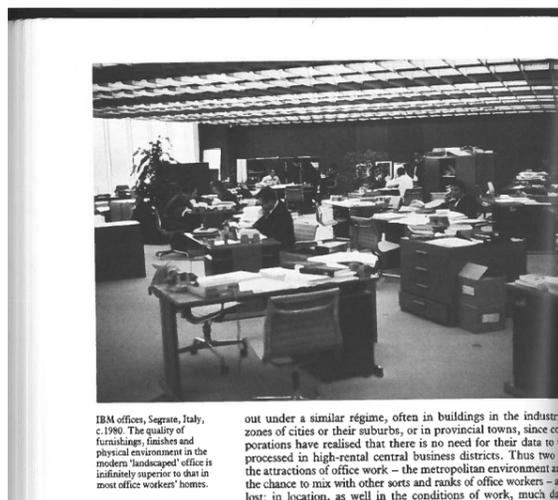
Forty, A. (1986). *Objects of desire : design and society 1750-1980*. Thames and Hudson.

“Design can cast ideas about who we are and how we should behave into permanent and tangible forms.” p. 6

“the way things look is, in the broadest sense, a result of conditions of their making.” p.7

“The design of manufactured goods is determined not by some internal genetic structure but by the people and the industries that make them and the relationships of these people and industries to the society in which the products are to be sold.” p. 8

“Hall chairs would be seen by the master and his guests and thus had to conform to the standards of beauty found elsewhere in the house, but there was no reason for them to be any more comfortable than the rest of the furniture provided for servants. It was a hybrid, designed to be seen by one class and used by another” p. 85



“Although advertisements for office jobs, magazine stories and television serials have been responsible for implanting in people’s minds the myth that office work is fun, sociable and exciting, it is given daily sustenance and credibility by modern equipment in bright colours and slightly humorous shapes, designs that help make the office match up to the myth.” p. 9

“It seems that masculinity and femininity took distinctive characteristics in the course of the 19th century. The characteristics did not exist as realities, but as ideas; to live comfortably with them, people needed evidence of their truth. Fiction, education and religion all contributed and so, too, did design.” p. 66

“Not only has the design of the buildings and of their internal organisation been arrived at to suit the purposes of the managers, but so too has the design of the interiors and of all the furnishings and equipment.” DUFFY

“Whether in the factory or the office, design has been used to represent ideas about the nature of work and about the behaviour expected of people doing it.” p. 120



Alex Schweder, Bi-Bardon, 2001, mixed media installation.

“The acknowledgement of these artworks is important because they speak powerfully of the body, experience, and bathroom use and abuse subjects that are often suppressed in polite discourse and which emerge instead in euphemisms or jokes.”

“The bathroom thus is a hinge between private and public realms, the place where bodies, technologies, domestic interiors and urban systems most intimately interact.”

“that ideology follows us even into those spaces we consider separate from the outside world and that it shapes the equipment that we use so unthinkingly”

READING

BATHROOM

BARBARA PENNER

20.12.2021

Penner, B. (2013). Bathroom (Ser. Objekt). Reaktion Books.

“even the most modest bathroom interior has been shaped by many actors: organizations that set national standards and write model building and plumbing codes; governmental bodies empowered to adopt these standards and codes (or make up their own); public health and planning boards; water companies; bathroom manufacturers; sanitary engineers; architects; industrial designers; retailers; developers; plumbers; activists of all kinds; and, last but not least, users and consumers.”

“They open up questions: why are bathrooms designed as they are? Could they be designed differently, and if they were, how might our society be transformed?.”

“that bathroom decor and behaviours carry a heavy symbolic load: they reflect and express social ideas of purity and pollution.”



Bathroom scene, 12 Angry Men, Sidney Lumet, 1957

“But no matter how effective stalls and walls may be, just as powerful are the mechanisms of discipline that users have internalized (not least through toilet training) and which significantly influence everyday bathroom behaviour. Think, for instance, of the complicated etiquette of avoidance that governs mens gazes at public urinals.”

“in the same way that privacy in the bathroom reflects class privilege and status, its absence reflects disenfranchisement and subjection.”

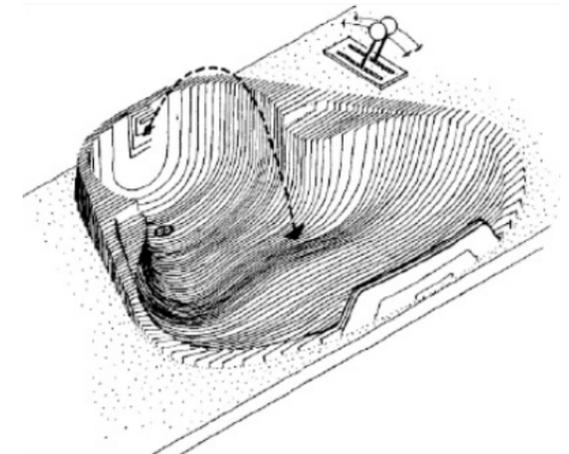


Seagram Building, Four Seasons Bathroom, photo: Jörn Schiemann

“World expositions, hygiene fairs, model dwellings, trade catalogues, bathroom showrooms, Hollywood films the entire modern apparatus of sales and promotion are central to the story of the bathroom and extend it beyond physical space or the discourses of engineering and production.”

“even our most basic actions flushing the toilet, turning on a tap makes us a part of the scenes on the walls.”

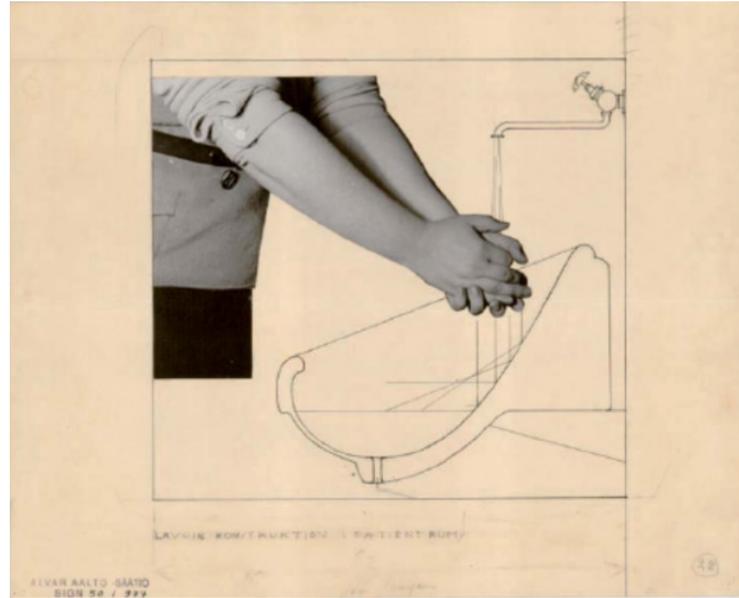
“Questions of human anatomy and use had never been prioritized by manufacturers because other criteria notably the demands of public health and hygiene were deemed more important: water closets, for instance, had historically been judged on the basis of their ability to flush away waste effectively, not to accommodate users in the physiologically optimum way.”



‘Experimental lavatory [sink] incorporating suggested criteria’, in Alexander Kira, The Bathroom (1966). Kira proposed a fountain-type water source that sent the water stream arcing upwards, and he altered and enlarged the shape of the basin.

“Alvar Aalto’s washbasins at Paimio Sanitorium (1933) were a departure. Seeking to eliminate any noise that might disturb patients’ calm, Aalto designed a bulbous wall-hanging basin into which water would soundlessly fall and in the process demonstrated that there need not be anything ‘columnar’ about a washbasin at all.”

“truly modern bathroom was a piece of scientific apparatus”



Section through washbasin in Alvar Aalto, Paimio Sanitorium, Finland, 1933

“Society cannot be separated from technology; instead, society and technology are bound together in overlapping and intertwined networks that mutually shape each other and which produce new hybrids of features, fixtures and spaces in their turn.”

“Le Corbusier viewed the bathroom as a place devoted to the care of the body in the broadest sense – ‘an instrument of health’ – not unlike the contemporary modernist health centres devoted to disease prevention.”

“As Forty stresses, ‘The design of manufactured goods is determined not by some internal genetic structure but by the people and the industries that make them.’”

“the objective in deploying white was not so much to practically effect cleanliness but rather to create the look of cleanliness to project the imagery of hygiene”

“within a few decades the widespread availability of high-quality bathroom fittings and manufacturers recommendations about how they should be installed meant that architects became less involved in these details. Indeed, part of the appeal of bathroom fittings was that their forms were believed to have emerged from an anonymous industrial process. They were standard products that could be plucked from a catalogue. The sense that bathrooms were somehow other to (and inferior to) architecture would only grow stronger in the first decades of the twentieth century, thanks to the adoption of national standards and building codes, which imposed greater uniformity in bathroom fittings and restricted the architects scope for creative input or control.”

“A self-fulfilling cycle was set into motion: the more external forces shaped bathrooms, the less actively architects tended to engage with them, relying instead on building regulations or the recommendations of manufacturers, plumbers or handbooks. Without being fully aware of it, they had gradually ceded control over one of the most potentially significant aspects of the built environment.”

“Yet avant-garde architects largely rejected the Smithsons’ consumerist, feel-good vision, and hung instead on to the belief that the bathroom unit could be the catalyst for architectural and social reform.”

“Rogers was committed to the idea that mechanical services deserved their own architectural expression.”

bathroom, Lloyd's of London / Richard Rogers



LECTURE

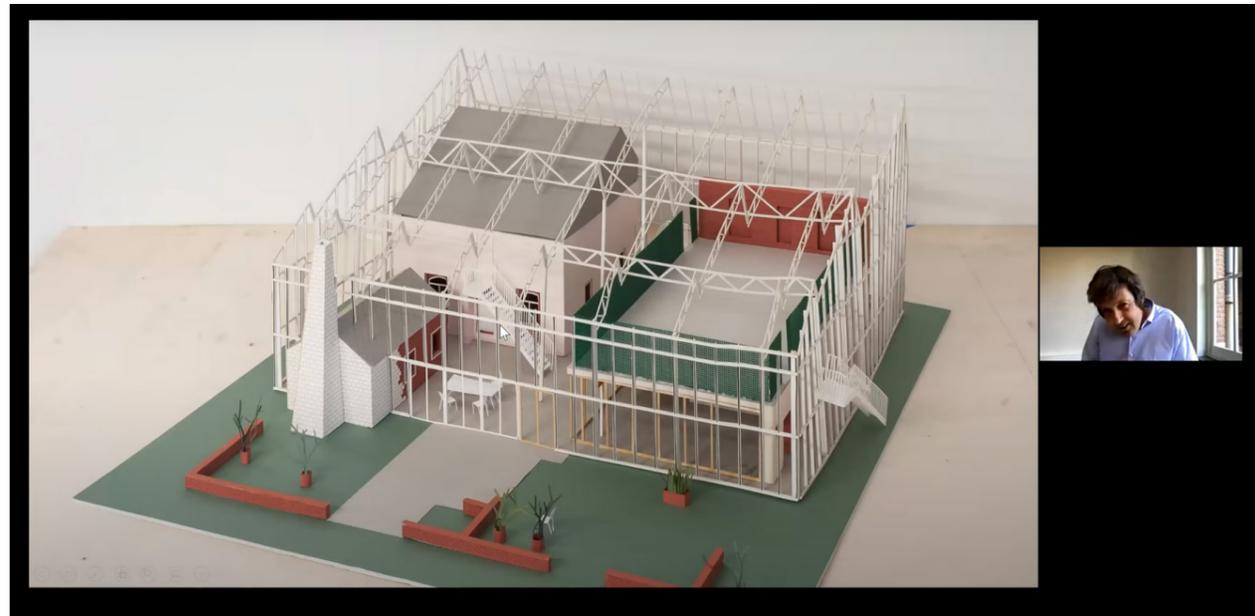
JO TAILLIEU

SUPERONDA TALK

Reuse and New Aesthetics, the multiple dimensions of reuse in architecture. Lecture series organised by EAST lab, EPFL.
Introduction: Professor Martin Fröhlich

28.12.2021

“Inbetween space.
A shelter for some functions is more than enough.
Spaces don't have to be heated”



“A manual to replace, repair, reconstruct.
Explaining the parts. Of a car, of architecture.”

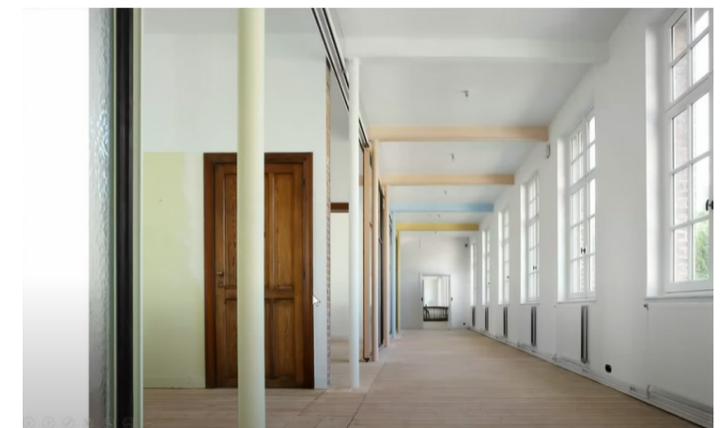
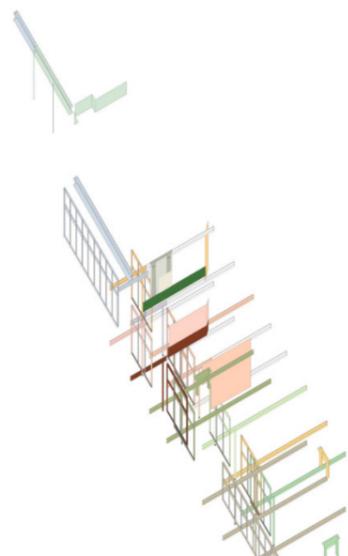


jo taillieu architecten
036 twiggly – office & retail, advvt, 2012, 6 / 10, prev / next image



“It is a gift, to work on the existing”
“traces of the past that give meaning to use”

jo taillieu architecten
043 famous – office & retail, advvt, 2013, 12 / 12, prev / next image



READING

GOOD ARCHITECTURE ? BOB VAN REETH

28.12.2021

GOOD ARCHITECTURE? BOB VAN REETH

What is good architecture? Where does this question come from? There is, apparently, a lot of work done by architects that is thought provoking, or that offers no answer at all. In this case, comfort can be found in the poetry of Herman de Coninck: 'Bad poetry is often very instructive to find out why good poetry is so scarce.'

I think that architecture is the search for architecture. Therefore, it's all a matter of searching well. Searching is what precedes a project. Searching is being on your way to what needs to be sublimated and glorified in the project (as Wittgenstein said in his *Vermischte Bemerkungen*). To meet emotional and intellectual expectations, needs—and this is impossible without effort and patient attention. Searching for the theme, for the character, for the will to live of the brief, for the necessity, which does not equal the necessary requirements. Necessity is the basis, it is the ground beneath the existence of architecture, it is beyond usefulness, the inner necessity of the brief: it is inevitable and inescapable.

Architecture's will to live is the secret of the refinement of its necessity, the pure, evident necessity. Ensoulment lies in the glorification of this necessity. Searching for an emotional identification with this subject, for a form of 'closeness', for an intimacy. Therefore, architecture is also autobiographical.

Architecture is dependent on the occasion. The quality of a project starts with the quality of the client. It is, first and foremost, he or she that orientates the brief, not by replacing the architect, but by adding his or her own culture and ideas to the commission, as a cultural intention for the brief. Architecture is too important to leave exclusively to architects. The architect must alert the client to the importance of this, not because of the so-called functional programme, but because of the will of the commissioner to leave traces for the future. A building is the expression of a mental image and the mediation during a passage to which it grants brilliance. Architecture is not functional, it is elementary.

A building is a possibility, is conducive, preferably taciturn, silent, is willing, liberates space, mediates. Building as intelligent ruins. Suitable for use, fit for purpose, as Charles Voysey expressed it. Good buildings hide daily use, they are stable and stubborn, obstinately distributive and (following Kant) 'purposive without a purpose'. Therein lies the quality of their durability, of their cultural durability, which yields dignity. Expediency asks for the right scale, an utmost precision that leaves everything open that cannot be predicted. Aldo Rossi used to point unceasingly at this: a feeling for measure, discretion and preparedness, committed but not concerned.

Architecture does not pass in time, time passes in architecture. Good buildings are straightforward. They are generous. The result of designing and building does not need to be simple but straightforward. We do not solve formal problems but

building problems and because of this we do not need to involve ourselves with the arbitrariness of formal invention. In doing so, architecture can avoid becoming designed, and it is spared artificial homogeneity.

It is amazing what kind of 'discoveries' you make while 'reducing', because you 'diminish', most often rather by not adding than by omitting. That is the difference with minimalism. Stripped of display but not aloof. Straightforwardness emerges from the realisation that limitation is a form of defence, and probably also a prerequisite for durability. Granpré Molière said it rather strikingly: 'Simplicity that remains unnoticed by simpletons.' A project needs to anchor itself in the site, complete the destination of a place as an obvious part. Actually what exists (what is old) always completes what is new. They are simultaneous.

Architecture is an urban task—always. Even when dealing with a site that is not part of a city, there is always the reference to the city, and it is always a design on the city. The own nature of architecture is collective, is CITY. There lies after all a lot of power and design energy in the city. The most special task is the structuring of the city, that is the real function of architecture. It deals more with the value of the ensemble than with the individual performance of isolated objects. To the extent that a building exhibits the special, the exclusive, it becomes unrepeatable, and by this impossibility of repetition it opposes itself against the urban banality, against the city rules, the laws of the city, against, as Adolf Loos said it, 'the distinction of the ordinary'. Or following Heinrich Tessenow: 'Quiet forms and quiet colours always tend to have something very urban and very common, because the urban demands that we suppress the personal.' Against the background of the ordinary, the city becomes acknowledgeable by means of places with a particular meaning. A meaning that is mostly carried by buildings and public spaces that society has some relationship with. The lecture of architecture is the story of the city without the anecdote of its history. Who was it that said: 'Architecture isn't interesting'?

Translation: Christophe Van Gerrewey

Van Reeth, B. (2013). Good Architecture?. What is Good Architecture?, OASE, (90), 42–44. Retrieved from <https://www.oasejournal.nl/en/Issues/90/> GoodArchitecture

READING

ON ALTERING ARCHITECTURE

FRED SCOTT

29.12.2021-3.12.2022

“In addition, all advances in servicing will effect changes whn they are introduced, both surface and spatial changes” p. 92

“When one works on a building one inevitably ruins it” p. 93

“The process of ruination is intrinsic to the art of intervention” p. 93

“The ruin is the building that, according to Kahn, is able to speak, to say how it is made. The common result of ruination is loss of enclosure. A ruin then has qualities of transparency, of becoming incidental in a spatial continuum, as is a transparent structure” p. 94

“The ruin is an aspect of temporality” p. 94

“The ruin allows privileged views from previously inaccessible viewpoints, it offers a fresh explanation of itself.” p. 94

“Buildings change as the city changes” p.95

stripping back, needs to be understood intrinsically, an alaysis of the given (p. 108)

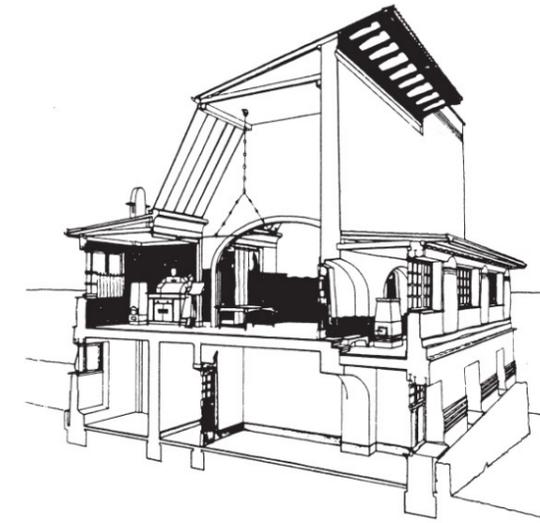
“With regard to stripping back, the queston of improvement may come to be considered as an act towards the clarification of the host building. Why should a building be frozen, as it was a week ago or three hundred years ago”? p.123

“An altered building is as an inhabited ruin. The ruin is the means by which a building addresses its past, present and future.” p. 126

“a building may speak of how it is made”

“Demolition can therefore be as new works. Enabling works establish the configuration of the altered spatial relationships and hierarchy of the new occupancy.” p. 127

“The true potency of ruination, however is spatial. If one thinks of a building being broken in a manner other than through mischance or neglect or disaster, if one thinks of a building broken programmatically, one thinks of the work of Gordon Matta-Clark.” p. 127



6.1 Parallels between ruin and drawing, the privileged viewpoint: sectional drawing of the Ludwig House, 1899-1901, by Ernst Olbrich

“The unexpected deep penetration of light from the outside world may be the formal component of transparency, but it has also a social or deviant dimension.” p 133

“both imitative and repetitive new works may arise as part of the overall strategy of intervention; the pleasure of copying and showing it to be a copy is not to be overlooked.” p. 133

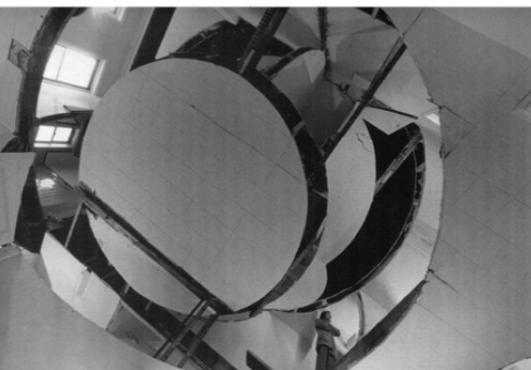
“Intervention, like collage, is the assimilation of disparate elements into a resolution where the parts work together while maintaining their own identity.” p. 137

“It is a cause of the intimacy that the designer must cultivate with the given building, and this equally has no limit of scale. It relates to the intrinsic qualities and conditions of the given, and to its setting.” p. 143

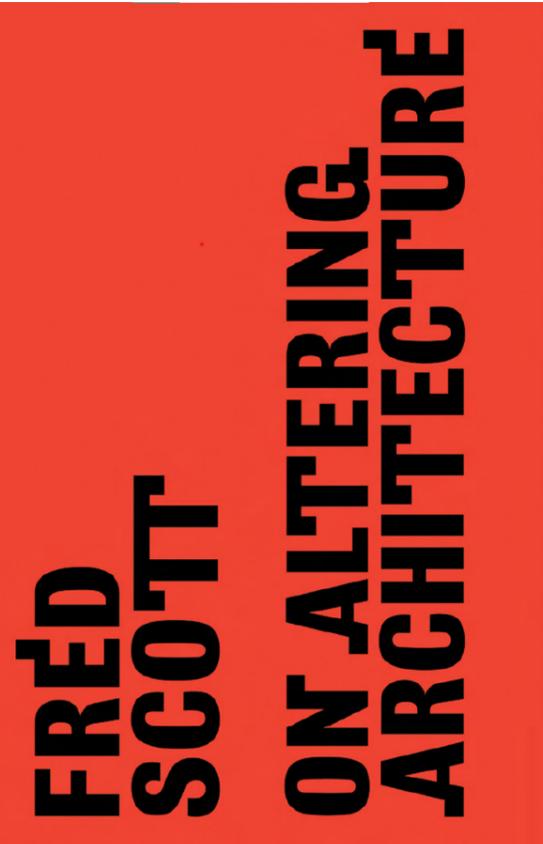
“It becomes an element within the continuity of the city. (...) and not to be sealed againts future alteration.” p. 144



10.4 The poetry of the everyday: garage in Ferrara, 1967



8.8 Gordon Matta-Clark, Circus of The Caribbean Orange, Chicago, 1978



“Because of the context, the work in a way is never quite complete: it is more like a stage reached in a process which is slower than life itself.” p. 144

“Occupation being required in order to give new life to a building or quarter, and so to ensure their vital continuance within the fabric of the city.” p. 145

“The object of alteration is to translate a building into the present, in so doing making it suit a modern way of life. The new organisation imposed on the building in the course of its being changed for new uses is in part guarantee of this transformation.” p. 153

“Alteration may always contain an element of the surreal” p. 158

“For the occupants, the new circulation of the altered interior may be like a journey through ruins, taking previously impossible routes, and having new, almost aberrant viewpoints as a result. An altered building explains itself; it is in this way an inhabited ruin. The ruin may, however, be neither accidental nor imprecise, as is made evident by the work of Gordon Matta-Clark. The altered condition may have qualities of exposure that previously one thought of as confined to drawings, such as sectional perspectives.” p. 171

“A building must not be changed beyond recognition, its essential nature has to be assured by the work of alteration.” p. 161

“Alteration is breaking and entry, the precise cut, the strategic section exposed.” p. 171

“The play between the new occupation and original use contains meaning for the overall work; use, re-use and seeming misuse are rife with significance, which may be other than spatial.” p. 172

“New life is made manifest through new materials and new techniques of building” p. 174



10.3 Marble Hill altered (project by Johanna Ahl, Kingston University, 1997)



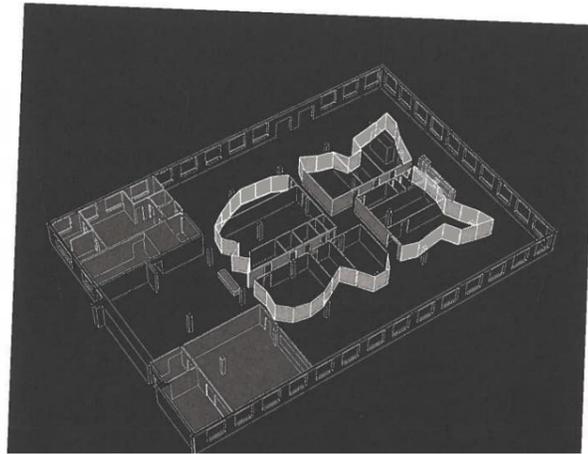
11.10 Women reclaiming bricks, Germany, 1945

READING

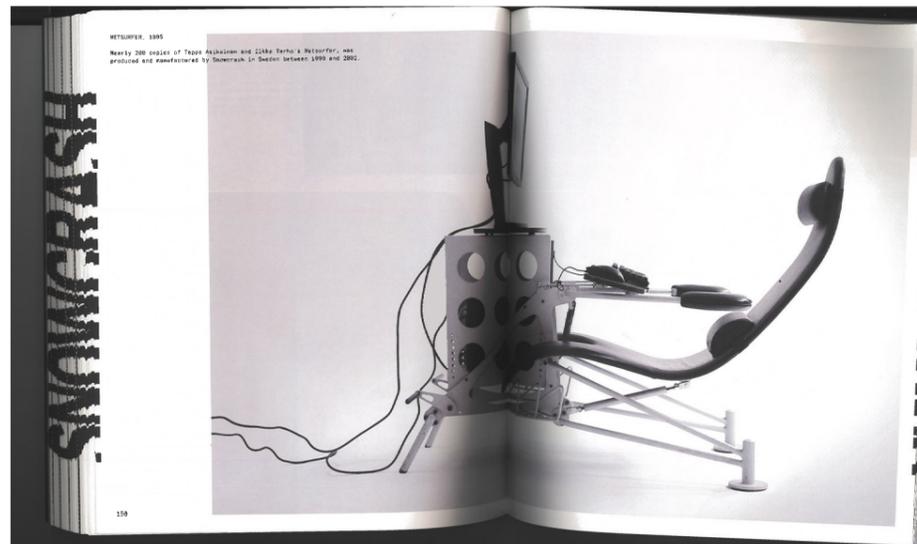
SNOWCRASH

3.01.2022

Kjellin, G., & Withers, J. (2021). Snowcrash
1997-2003. (I. Suppanen, Ed.). Arvinius Orfeus.



out specific needs and tasks.
 'The idea was to have a set of rooms with different shapes and functions so people could choose what suited them and their task best; a range from formal to casual—from the open office landscape where you were a part of a community, to a soundproofed booth for solitude. It was vital that we maintained the creative atmosphere that we had built up at Tulegatan, and we wanted our new office to feel more like a work in progress, that it was in constant movement.'²⁹



'It is actually quite natural that a desk, which in the open office landscape constitutes the centre of the work place, functions as a gateway or bridge towards the internet. In my opinion this is even more relevant than hooking up a fridge ...in the long run we will see even more of the technical functions that today are placed within the walls, floor and ceiling of the office, transferred to systems of furniture',



'An emphasis was placed on less-hierarchical, more-nimble organisations that focused on interaction and communication, and on the increasing importance of social connections.'¹⁷ The new office of the American advertising company Chiat/Day in New York—designed in 1995 by Gaetano Pesce—stood as a prime example of this new change and was widely publicised for its groundbreaking layout without fixed work stations, and for its playful interior. It was also criticised for being over the top—prompting a former employee to state about one of its rooms: 'It's like being inside a small child's stomach just after they have eaten a bottle of Flintstone vitamins'.¹⁸ In any case, it had officially shown that an office did not have to look like an office, and that the latest episode of *Seinfeld* did not have to be discussed at the designated water cooler area anymore. A new generation of workers had also entered the office, not necessarily straight out of a Douglas Coupland novel, but nonetheless employees who considered casual Fridays to be something invented by dinosaurs. Established companies had to re-adjust their interiors to become more informal and fun in order to attract this young and tech savvy work force. And for all the new tech start-up companies that needed an office 'yesterday', there were simply no rules for how an interior could look.

MOVIE SYNECDOCHE, NEW YORK

7.01.2022

Directed by Charlie Kaufman
with: Philip Seymour Hoffman, and others



A movie about life.
About a play of life, real life, brutal life, honest life. That is the goal of the main protagonist, the director of the play. In doing so he tries to direct life. His own life? His life becomes the play and the play becomes his life.

The set in the movie is the set of a play. Which is the set of life, and the city New York.

The play grows uncontrollable as life and the life of others unfolds. The set becomes uncontrollable, and becomes a piece of city in itself.

We make projections of others to suit our own lives. Is this real or a dream? The world is a stage, and we are the actors upon it. It's all a play. The play is real.

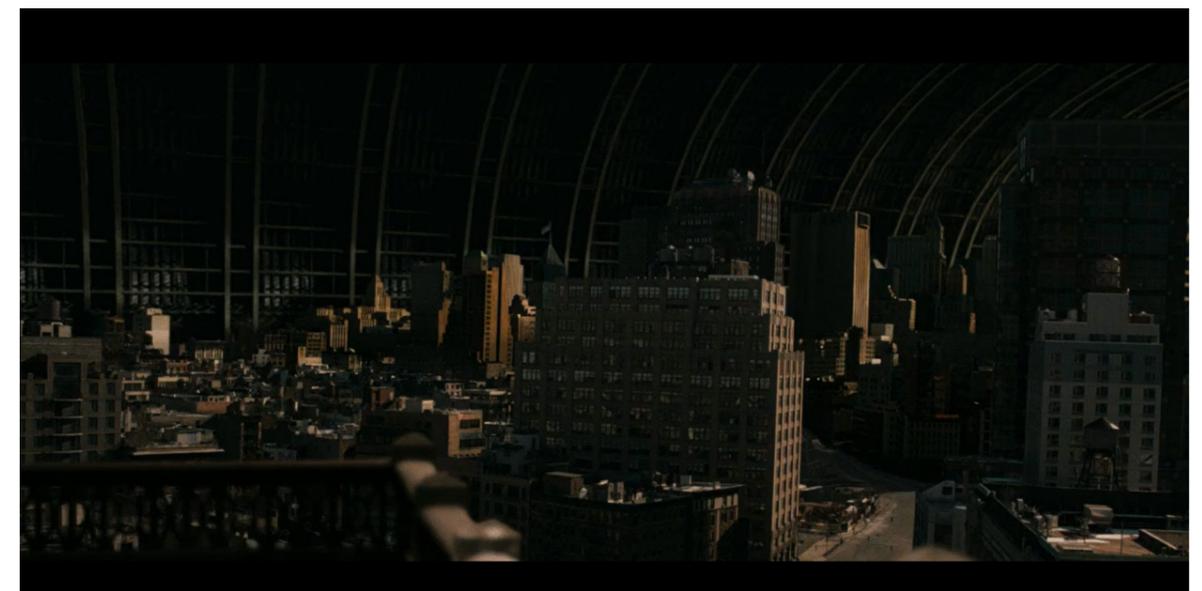
The architect as a director of the play of life does not seem something to be aiming for.

Rather a usefull framework, a building that just works could assist people in their own life, their own play.

Maybe a permeable framework, where visiposure is possible. And the public could see the bank and the bank could see each other. As part of the same scenography.



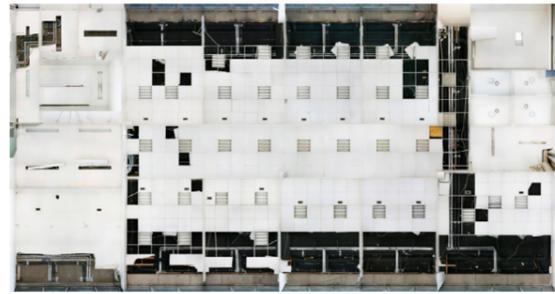
All images are screengrabs from the movie.



DESIGN 2.8

06.01.2022-12.01.2022

Uncovering the layers of the workplace as a first insight in the present condition.
 Shell, Services, Scenery, Sets.
 The structure, ducts, windows, heating, lowered ceilings, insulation, acoustic material and dividing walls, with opaque glass.



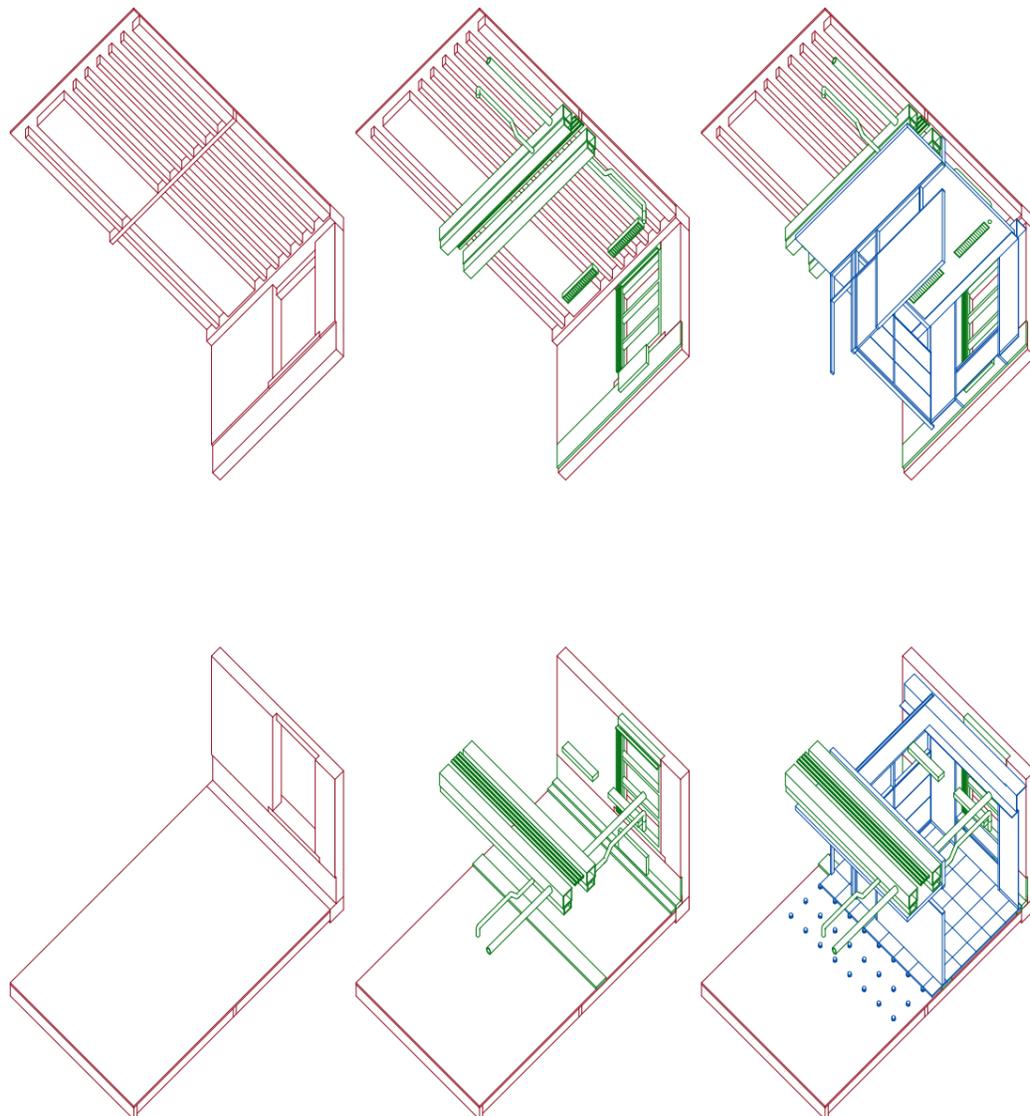
Untitled (Ceiling 3)
 Düsseldorf, 2007
 148 x 282 cm / 58.3 x 111.0 in



the historical workplace in the bank
 the objects within and the people amongst them



a clear horizontal line of cabinets. a height of tables
 the windows unobstructed
 a group of people working amongst each other



uncovering layers according to Duffy

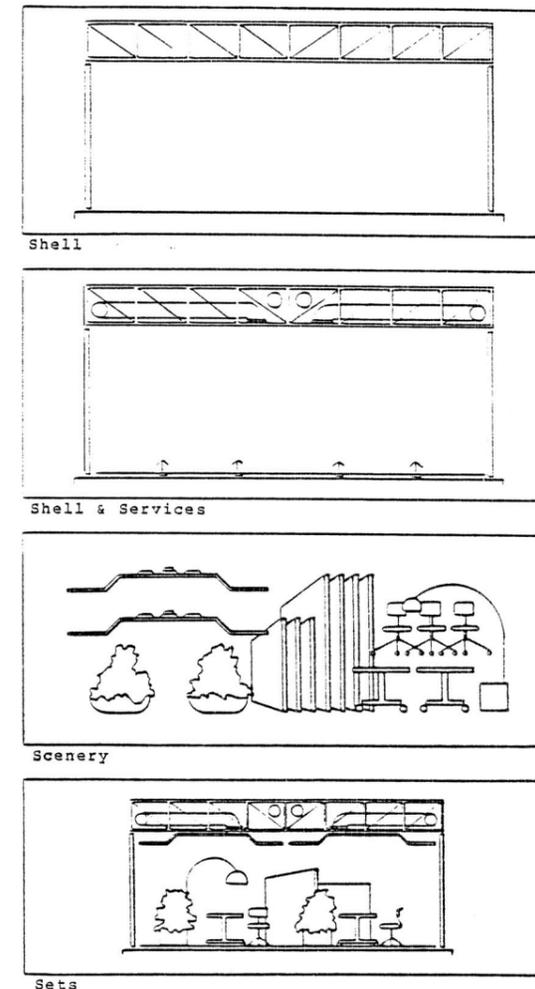
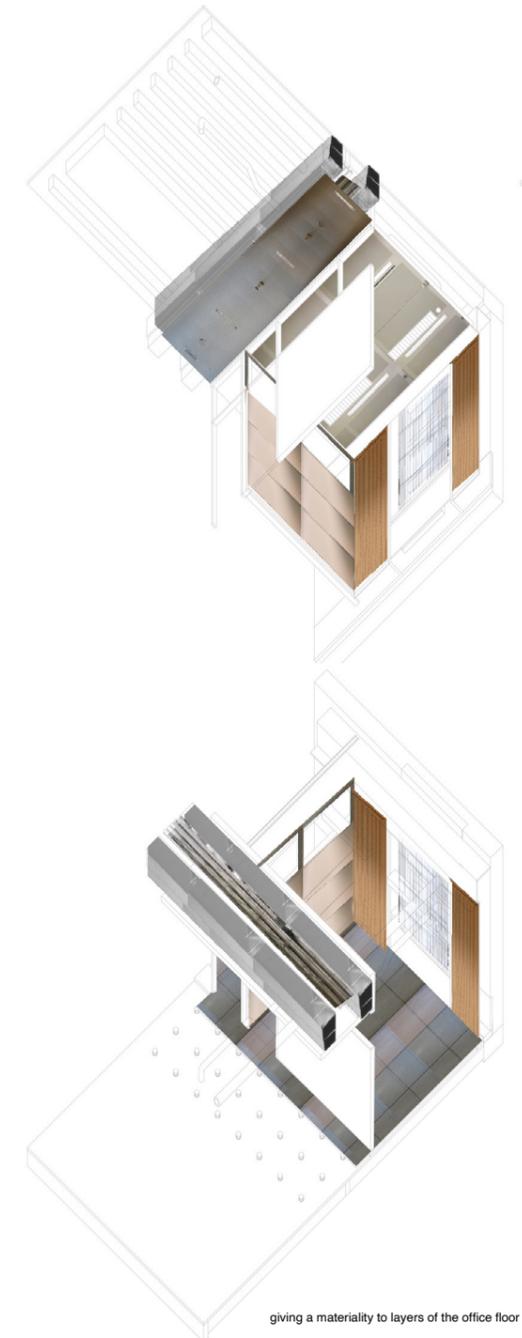
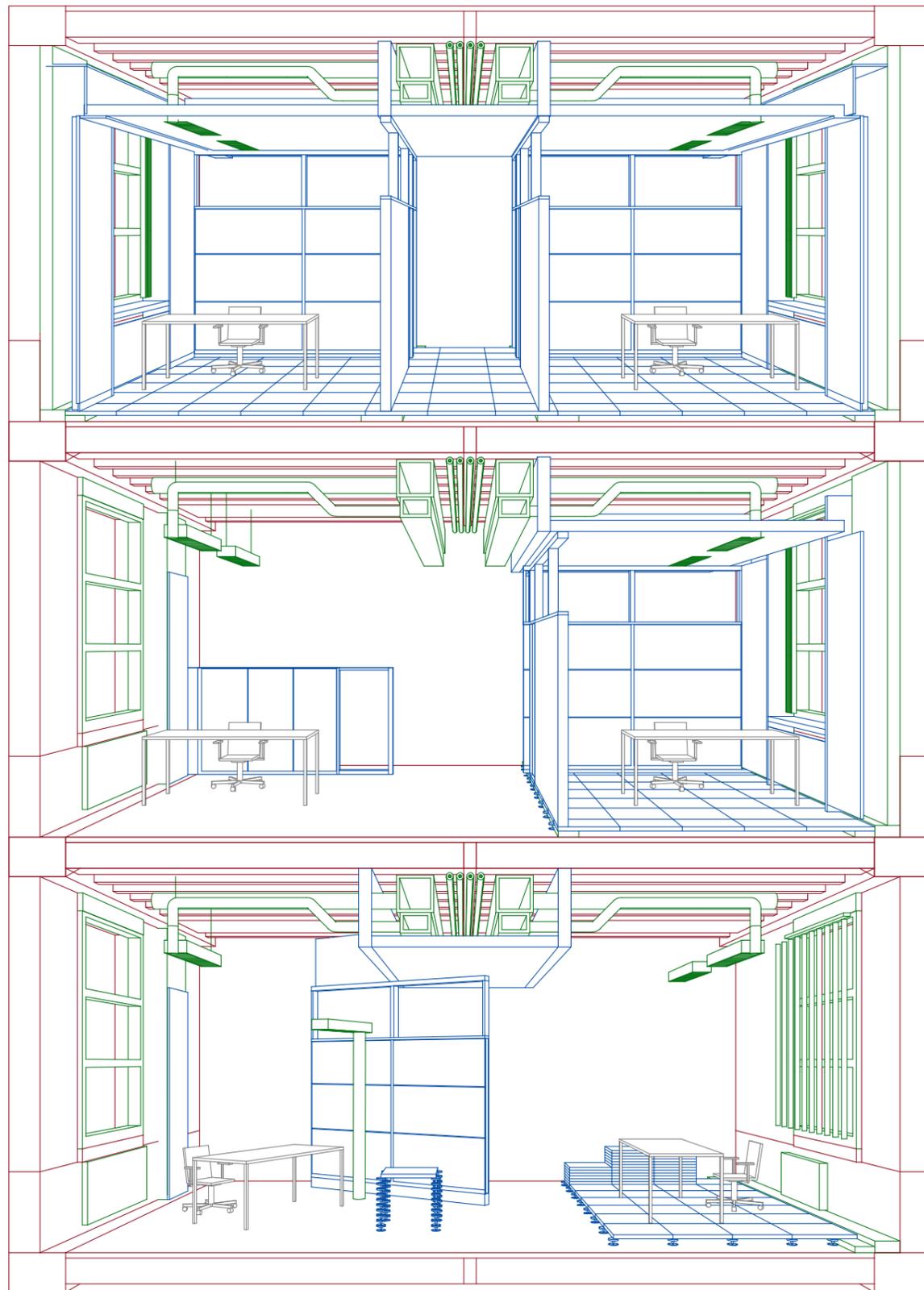


Figure 1.4: THE COMPONENTS OF THE OFFICE



giving a materiality to layers of the office floor



1:33 section of scenographies

The representative section of the office and its layers uncovered. Structure, Services, Scenery, Sets. A raised floor, lowered ceiling, partition walls, office furniture have been investigated and reconfigured. They might become more personal, positioned where needed, adaptable and representative of the office organisation.



The current office interior photographed from the hallway. With its 2,2m wide, its only purpose is circulation. Alongside separate offices could be accessed through doors with personal nametags. A band of top windows allows daylight to enter the hallway and the lowered ceiling to be read continuously. The office walls differ from being completely closed to having a slightly translucent



1981
The wider section of the office floor has previously known both closed and open office space, again with a hallway central to the configuration. However the full height of the window is now visible. The space becomes readable. The columns have been used in the dividing walls again with a top light. The left sections has been separated by lower dividing walls.



1971
The open office plan and burolandschaft has also made its appearance within the bank building. Office plants and desks positioned under specific angles under a equally lit ceiling.

Floor parts might become a desk, a lamp might become a furniture piece. The full windowheight is again visible. A lowered ceiling provides acoustic qualities where needed. The structure is and has been quite able to accomodate changes in office organisation.

OFFICE

06.01.2022-12.01.2022

SCENOGRAPHY OF THE DIRECT WORKPLACE

the longitudinal character of the office floor
investigated in terms of its layers and setting.
comparing the workplace of the bank to earlier
investigated workplaces.
lighting, ceilings, desks and its configuration
reworked within the envelope of the bank.



construction photograph of the office section of the bank



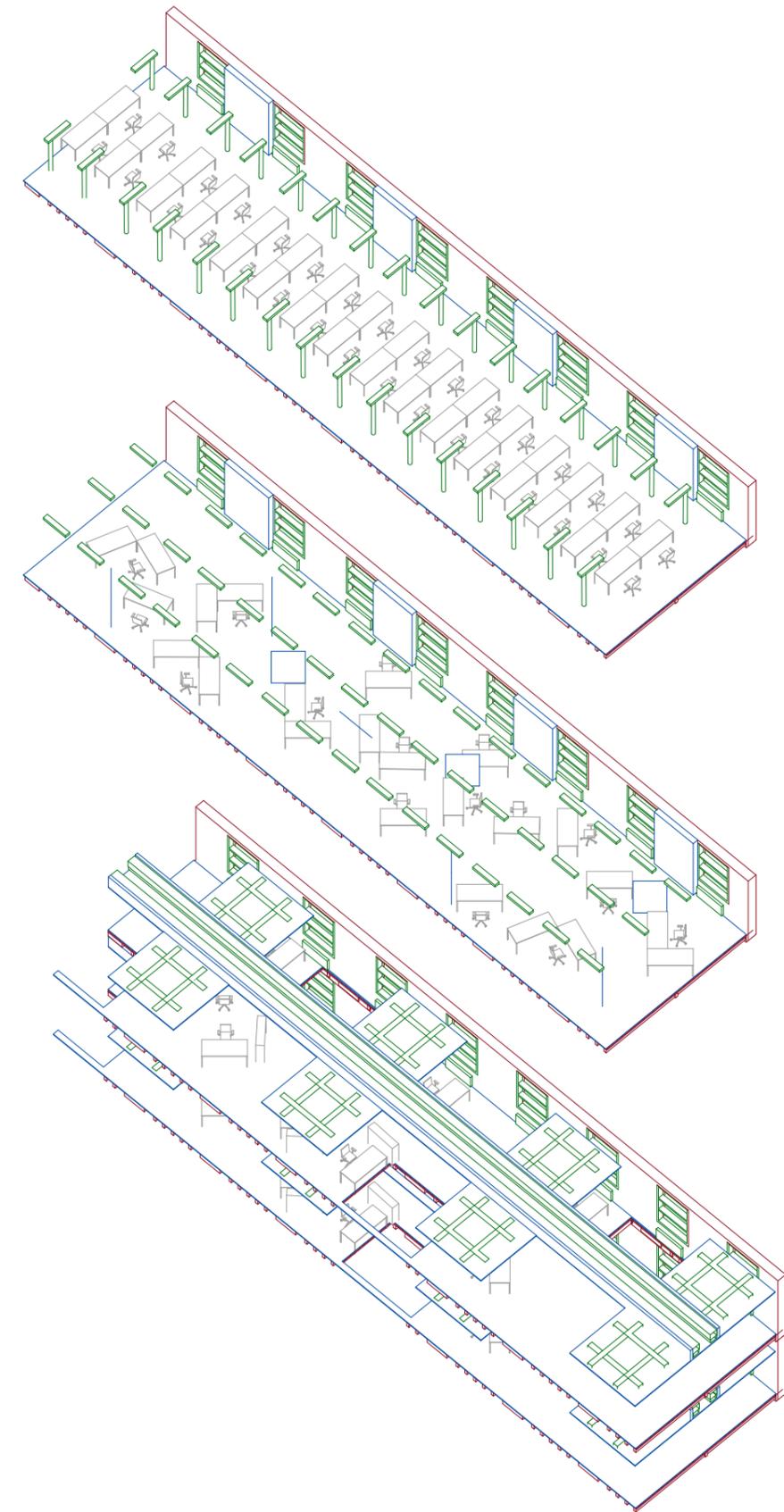
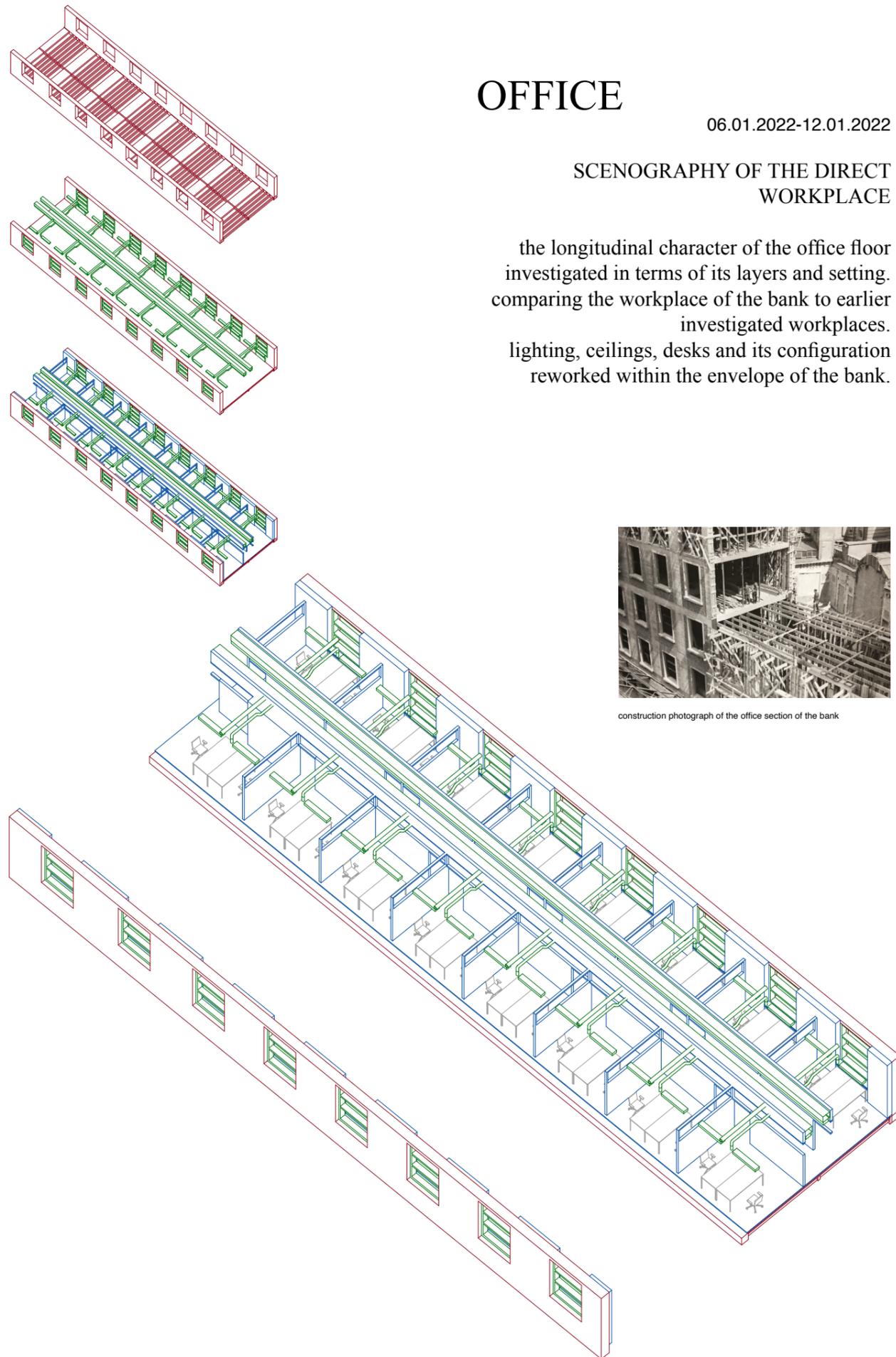
Larkin Building, Frank Lloyd Wright, 1906



Osram Building, Walter Henn, 1965 Munich



Centraal Beheer, Hertzberger, 1972 Apeldoorn

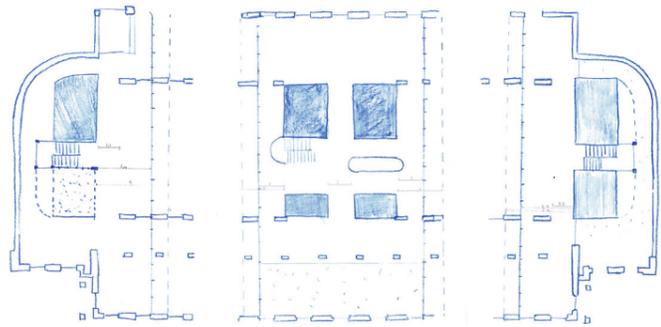


CIRCULATION

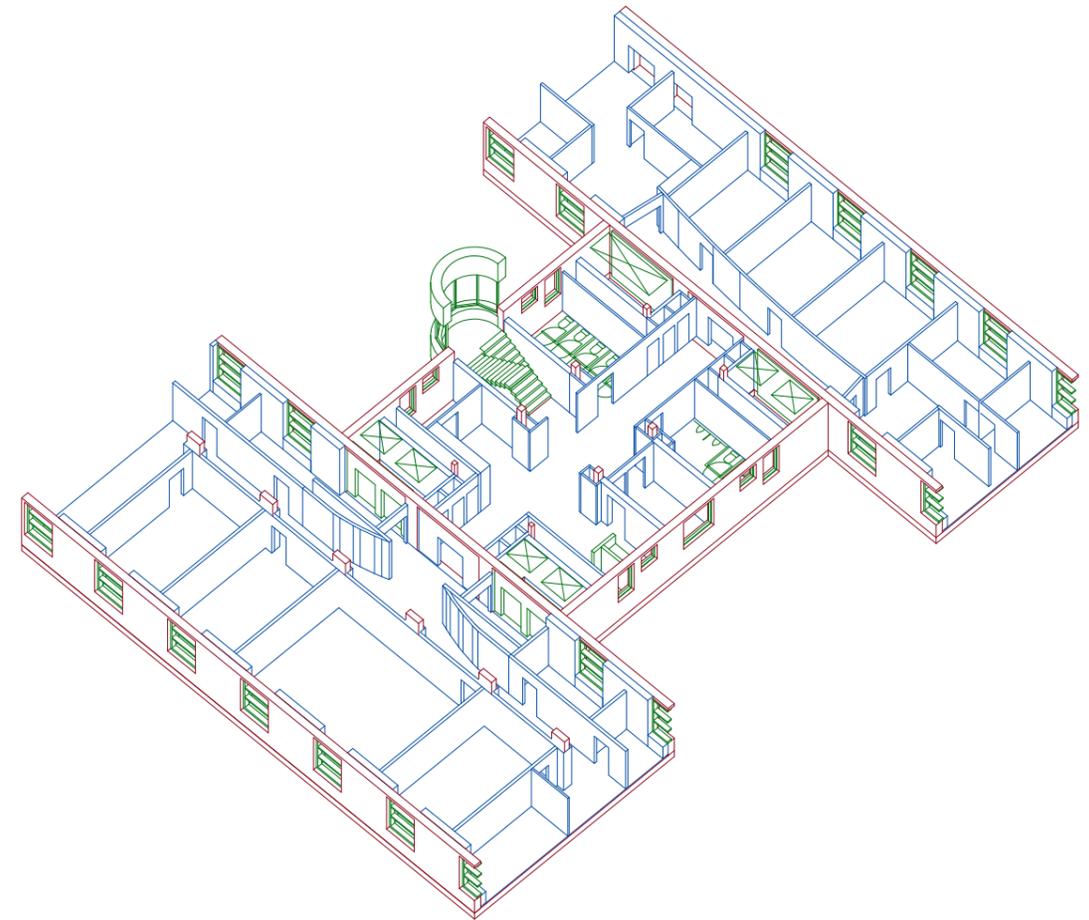
06.01.2022-12.01.2022

SCENOGRAPHY OF THE CIRCULATION
 what if circulation space becomes a place for meeting and wandering?
 the current situation is merely functional

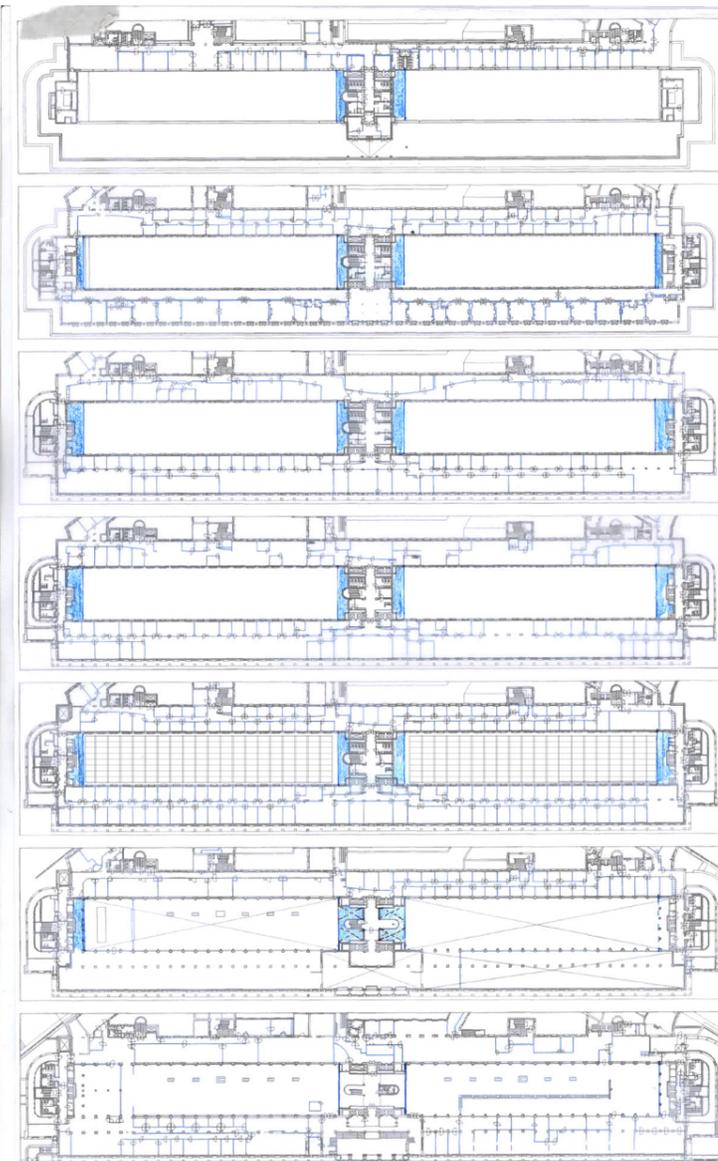
the intervention allows existing circulation space to become a place for visiposure, a balcony within the atrium. walking around the core is suddenly possible. the hallway is no longer a hallway, but a space. The central core could become an anchorpoint in meeting, drinking a coffee, calling etc.



simplifying the spatial structure of the cores. making a readable sequence of open and closed spaces.



central circulation core
 axonometry of the existing



repetition of the intervention, as a systematic approach.



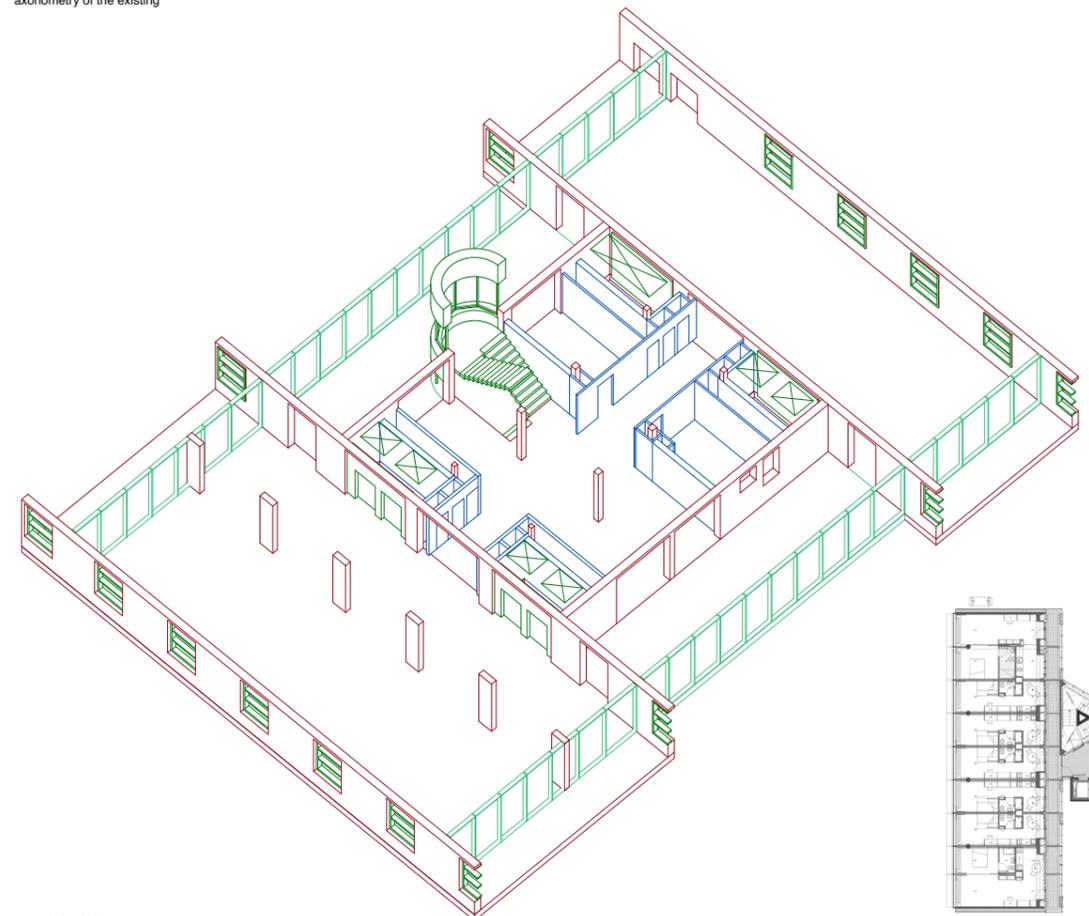
central circulation core under construction



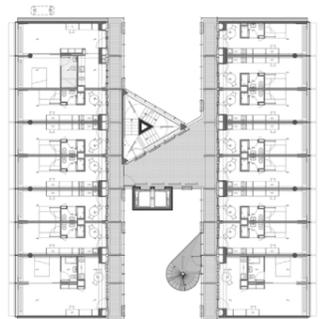
central circulation core
 historical photograph. elevators visible.



historical photograph of the front office
 empty floorplate, structure readable. difference in ceiling height. window light uncompromised. heating visible. reflection of light on floor entering deep into floorplate. note the light on the end of the floorplate.



central circulation core
 axonometry of a possible intervention



Brucher,
 Residence for research, Paris
 Form and antiform of circulation

DESIGN TUTORIAL 13.01.22
 DANIEL AND AMY
 PLESNER ALLEGORY
 ROOF AS PART OF SPACE
 SPACE OF INTERCHANGE
 AGEING MOTIVATION
 ESTIMATION OF AREAS
 WORK TOGETHER
 INSTRUMENTAL TO THE BANK
 POLYVALENCE
 INTERCATHING
 REVERSIBILITY
 DECISION MAKING, PUTTING IN A USER CONTEXT
 MANIFEST IN THE BUILDING
 THE BANK IS ABOUT THINKING
 KNOWLEDGE ECONOMY
 THINKING THROUGH DOING
 CLEAR RELATIONSHIP BETWEEN THE PART
 PROVIDE A VIEW OR A VIEW TO RE THINK THE BANK
 REORDER THE WAY TO MOVE AROUND

THIRD INDIVIDUAL DESIGN CRIT 2.8

14.01.2022

THINKING, CRITS AND COMMENTS.

what does it mean to work together in a bank?
 could current hierarchies be rethought. The bank is about thinking as part of a knowledge economy. Where an exchange of ideas might be the basis of the economic system. New spatial configurations could have impact on the organisation. What are the strategies to do so? Relate to the host and bring in an aspect of time. Facility management and ownership over places.



Peter Fischli, Stop Painting, Fondazione Prada, Venice
 from: artforum.com
 "a system of temporary walls that section off the exhibition spaces, passing through the thresholds connecting various rooms"



Olivier Goethals Nucleo
 from:

COMMENTS

Daniel:

“What scales can your scenography operate at? Can it extend from intimate interiors to become a scenography at the scale of the building as a whole – from inside to outside – from partition to façade? Can the scenography ameliorate some of the shortcomings of the building structure rather than merely inhabiting it? A kind of scaffold perhaps? How does the ‘set’ become a catalyst for change? What is its timeframe? Is it made from what exists or is it new (or both) How does the manipulation of the layers of existing and new scenography change the way in which people work in the bank, the hierarchies of what they do and the way they work with one another in new ways. This tension between old hierarchies and current working methodologies is an inherent tension in the given brief. Before thinking too much about what you might add, this focus on the question of how the people already there might work is a very productive one. Be careful about the regulatory outcomes – accessibility etc.”

BULLETPPOINTS

THE BANK IS A PHYSICAL PLACE TO WORK

THE WORK NEEDS RECONFIGURATION TO ADAPT

THERE IS NO DEFINITIVE PLAN

NOT EVERYTHING HAS TO BE INSULATED

ADAPTIVE REUSE MIGHT BE CENTRAL

LET'S FIND OTHER MOMENTS
 LEAVE LATENT
 MOVE
 SERIES OF SCALES
 RESCALE
 HOW IT OPERATES
 HIERARCHIES
 ABOUT WORKING
 TRANSFORMS
 TURN BOARD ROOMS ON ITS HEAD
 TRANSFORM RELATIONSHIPS
 TIME HIERARCHY
 INHERENT HIERARCHY
 FACILITY MANAGEMENT
 OWNERSHIP OVER PLACES
 WHAT DO YOU DO DOWNTIME
 MATERIAL WORK
 OTHER WORK

EXCHANGE OF IDEAS
 SPACES OF EXCHANGE
 LEARNING FROM EACH OTHER
 USEFUL UNCOVERING
 PETER FISCHLI
 NEW SPATIAL CONFIGURATIONS
 PASSING THROUGH AND BEYOND
 TWO SCENOGRAPHIES
 MANIPULATING LAYERS
 IMPACT ON ORGANISATION
 PHYSIOLOGICAL EFFECT
 SETS CATALYST FOR CHANGE
 SET OUT WHAT THE STRATEGIES ARE
 THE HOST RELATE TO THE HOST

READING 2.9

16.01.2022

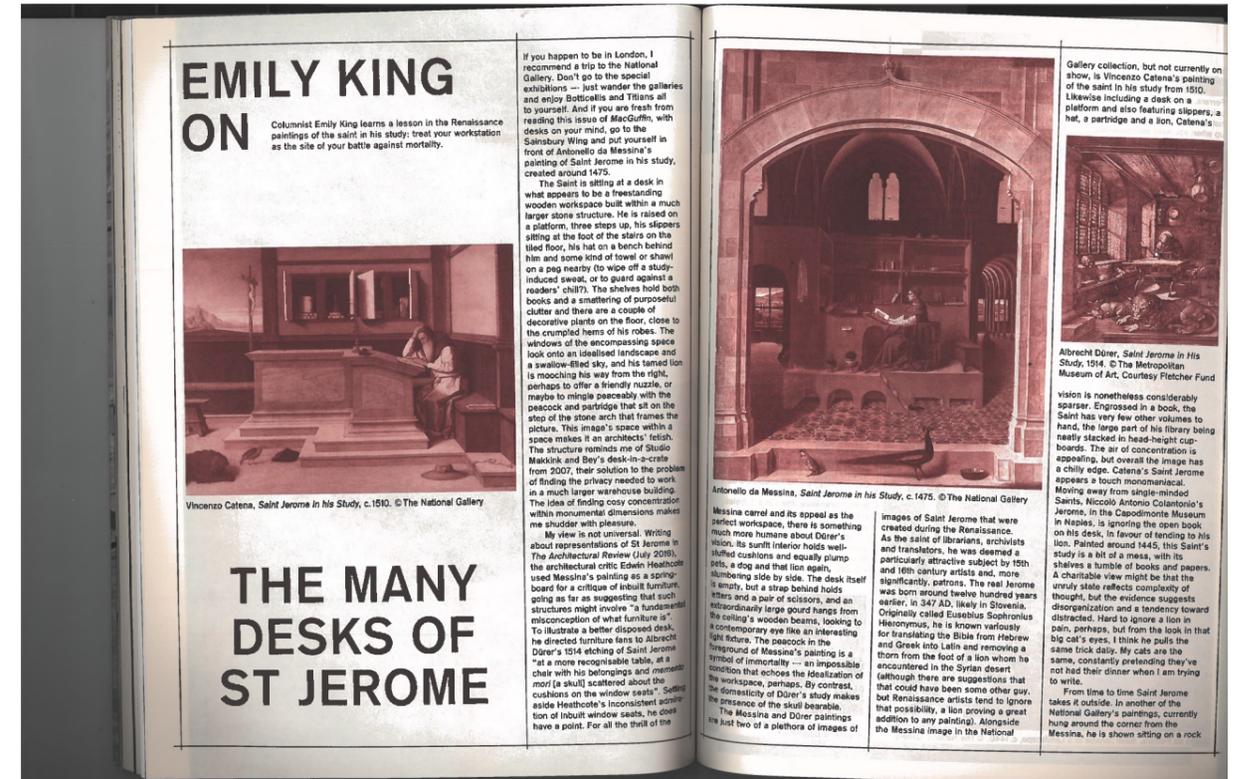
MACGUFFIN
ISSUE N° 8 – THE DESK



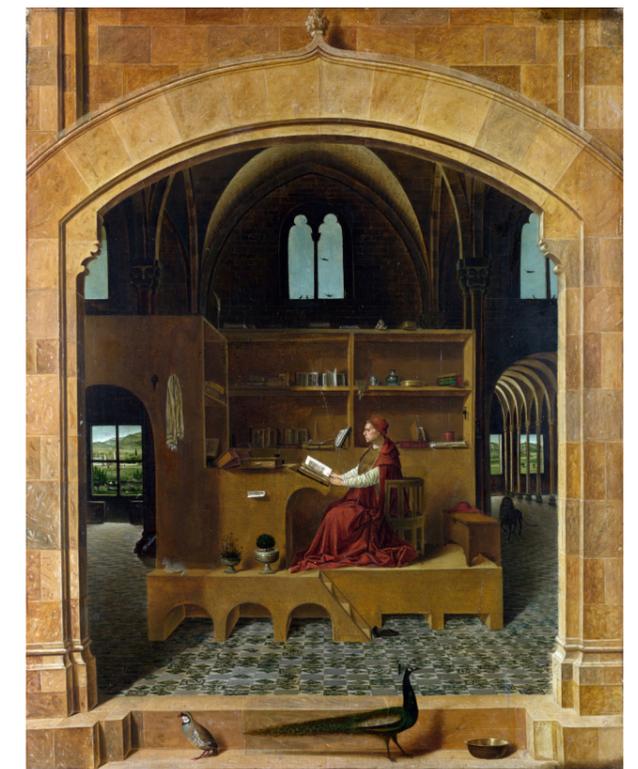
“At is best, an office is a place that expresses the organizational culture of the company.” p. 126

“The history of the office seems more than anything to underline the fact that the ideal office, the office that empowers all its workers, does not exist, and possibly never will.” p. 126

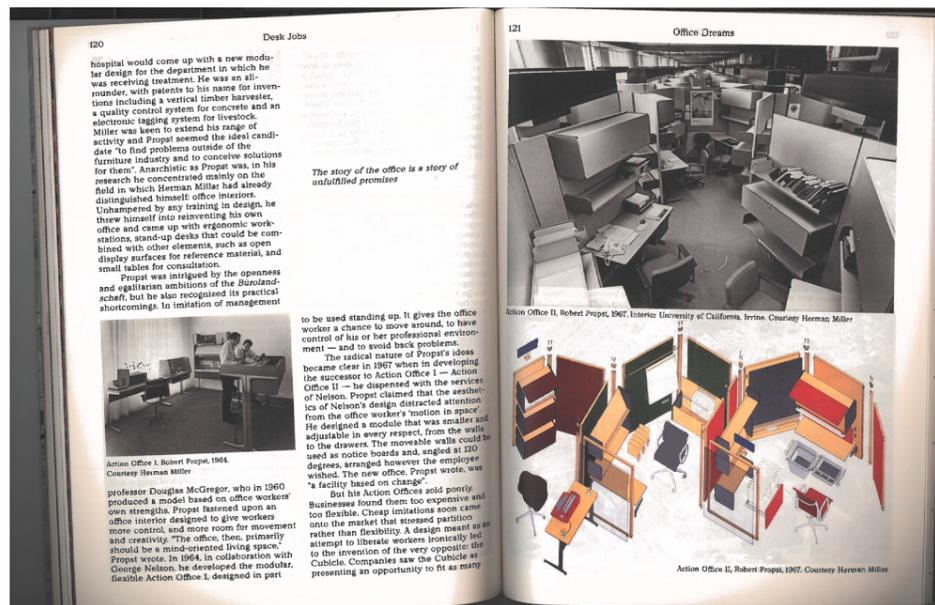
“The story of the office is a story of unfulfilled promises.” p. 120



The interior of The Cass' Central House building, which was redesigned by Florian Beigel and ARU in 2012



Antonello da Messina, Saint Jerome in his Study, c. 1475, The National Gallery



Bono da Ferrara, Saint Jerome in a Landscape, about 1440 The National Gallery

working in a landscape
working in a ruin?
structure within a structure
more than one scenography

“The idea of finding cosy concentration within monumental dimensions makes me shudder with pleasure.” p. 91

READING 2.9

17.01.2022

THE BANKS STRATEGIES

Engagement with stakeholders and society (Outreach)

The Bank is working to improve its communication with the outside world. In the past year it has mapped and analysed its various audiences and its many stakeholders (government and public institutions, media, education, experts, operational partners such as the supervised institutions, future personnel, the general public) in order to see how best to respond to their expectations via

which channels, in a language accessible to all.

This new communication strategy will involve redesigning some of the communication tools, such as the Bank's website, and launching other media, such as a (video) blog offering short articles in laymen's terms, as well as the detailed articles and research papers currently available on line.

PHYSICAL ?

Ambassadorship

The creation and maintenance of networks, high-level informal contacts, and work behind the scenes are among the essential means of obtaining information, taking part in preparing decisions, and exerting influence, etc. However, at present, the Bank has relatively little representation in international institutions, particularly European institutions and European supervisory authorities.

The Bank wants to remedy that by encouraging staff members to take on relevant international mandates, while also boosting diversity.

In addition, the Board of Directors wants to develop short-term transfers to international institutions, particularly for the junior management.

Efficiency, cost and performance management

As the Bank faces a major challenge concerning staff management in the coming years (when 30 % of the total staff will retire), it seems that our activities must be made more efficient in order to continue to develop while keeping within a responsible budget framework. The same applies to the Bank's social responsibility, which obliges it to take even greater care in using the resources it is given. To become more efficient, the Bank intends to improve its procedures and step up automation and the use of robots. The outsourcing of certain activities – which has already formed part of the Bank's policy for a number of years – will be gradually stepped up.



One of the principal challenges for the Bank is to make its content more accessible to the general public. It has high-quality, socially relevant information but it has trouble reaching the public. So how to reach more people than at present? To do that, we

In a large undertaking like the Bank, there is always work in progress on buildings and facilities, as they need to be renovated and – in particular – adapted to new needs and new government criteria. As well

Ability to execute change

Defined as a strategic theme in 2019, the ability to change took centre stage throughout the past year. In 2020, like many other players in our economy, the Bank was reluctantly obliged to cope with the sudden changes imposed by the health crisis: new ways of working, new tools, new demands, etc.

The Board of Directors commended the staff's ability to make rapid changes.

For the years ahead, the aim is to invest more in the corporate culture in order to respond to changes and increase cooperation between departments via a number of measures concerning the enterprise as a whole. The intention is also to strengthen and explain the role and responsibilities of the main agents of change within the Bank.

“Since the tasks entrusted to it and the frame of reference within which it must perform those tasks, both legally and technologically are constantly changing, its stakeholders rightly expect the Bank, as a business, to adapt adequately to the constantly changing environment in which it operates. It is the Bank's ambition to continue to serve society efficiently in the coming years. Every day, the NBB wants to earn the trust of the population, businesses and public authorities place in it.”

The building must be flexible to take account of the constantly changing office environment, it must be suited to the needs of the staff, providing adequate technical facilities such as meeting rooms, scope for cooperation, catering facilities, etc. The whole

As part of this programme, the existing entity in charge of managing transversal IT projects (the Transversal Project Management Office – TPMO) will become an Enterprise Project Management Office (EPMO) for the Bank as a whole, geared to carrying out major transversal transformation projects, following up the project portfolio, analysing and re-engineering the operational processes, and automating and robotising those processes.

With a view to efficiency, cost control and performance management, the Bank encourages wherever possible the revised, harmonised adoption of best practices in corporate project management (methodologies, reports and tools) and the gradual introduction of “agile” practices.



READING 2.9

17.01.2022

REPORT ON WORKPLACE AND ACTIVITY BASED WORK BY THE BANK

Het gebouwencomplex kan opgedeeld worden in segmenten of gebouwblokken die bepaald worden adhv de verticale circulatieassen die allemaal uitgeven op de centrale ontmoetingszone.

Vanuit de ontmoetingszone kunnen de werknemers zich dus gericht horizontaal verspreiden naar de juiste verticale circulatieassen van het segment waar hun home zone gelegen is. De iften brengen hen zo naar de juiste verdieping van hun toegewezen home zone.

Bij het binnenkomen van de Bank opteren we voor een warme, centrale, sociale ontmoetingszone waarrond de algemene en gemeenschappelijke functies gesitueerd zijn zoals:

- de algemene inkom van de bank;
- de loketfunctie en wachtzones;
- de sociale functies;
- de vergaderzalen en opleidingsokalen;
- het kortstondig werken;

Deze ontmoetingszone is ook de plaats bij uitstek om de uitgebreide kunstcollectie van de bank te integreren.

Inrichting met oog op well-being:

Kunst:
Onze kunstcollectie creert niet alleen een aangename, inspirerende omgeving die een belangrijke bijdrage levert aan de beleving in het gebouw, maar heeft tegelijkertijd een stimulerende werking op het personeel. Het maakt een integraal deel uit van het ontwerpproces in zowel de kantooromgeving als de centrale, publieke ontmoetingsplaatsen.

Natuur:
We willen een warme, gezonde sfeer bekomen die een positieve impact heeft op het welbevinden door het gebruik van natuurlijke materialen zoals hout, steen, marmer, ... en het integreren van natuurlijke elementen en planten.

Personalisatie met de werkplek

- Het divers aanbod aan informele-, samenwerk-, en focuswerkplekken is gebaseerd op de behoeftenanalyse van het personeel dat samen met hen wordt opgesteld.
- Het wil ook een antwoord bieden aan de noden op vlak van persoonlijk territorium en privacy.
- Het aanbod aan diverse atmosferen en type ruimten laat toe rekening te houden met de diversiteit van het personeel en hun verschillende persoonlijkheden of noden.

Ergonomie en gezondheid

- Het AB werkprincipe stimuleert de gebruikers om te bewegen van de ene ruimte naar de andere afhankelijk van het type activiteit dat ze uitvoeren.
- Met de inrichting van sociale zones stimuleert het momenten van ontspanning en toevallige, informele ontmoetingen.
- De langdurige werkplekken hebben vanzelfsprekend een ergonomisch uitgerust met elektrisch in hoogte verstelbare tafels en ergonomische bureaustoelen.
- De langdurige werkplekken worden bijvoorbeeld georganiseerd in de eerste daglichtzone waarbij rechtstreekse inval van daglicht op de schermen vermeden wordt. (zie ook p14)
- Afhankelijk van het type werkzaamheid wordt er de nodige aandacht besteed aan het creëren of het elimineren van visuele- en auditieve prikkels.

Woerspoging van het DNA van de Bank
De Bricks als meest zichtbaar van de 3 B's kan ingezet worden als krachtig tool om een uitstraling te geven aan de identiteit van de bank.

Respect voor architectuur
De Bank streeft op een duurzame manier naar een mooie, hedendaagse kantooromgeving met respect voor (de historische waarde van) de bestaande architectuur.

Koppeling met het Brussels stadsweefsel
De Bank als een maatschappelijk relevante instelling onderzoekt de mogelijkheden om de verbinding met het bredere stadsweefsel te behouden en verder te ontwikkelen. Hierbij worden veiligheid, budgetimpact en toegankelijkheid voor de eigen werknemers mee in overweging genomen.

Hospitality
De Bank wil een karaktervolle, open en warme uitstraling waar zowel het eigen personeel als bezoekers zich welkom voelen. Een onderneming op mensmaat, met een gebruiksvriendelijke organisatie en faciliterende services.

Rationeel gebruik m² versus betere huisvestingservices
Beleesamenlijkt op het eerste zicht tegenstrijdig. De actiepunten om naar beide elementen te streven zijn echter gelijklopend.

- Optimalisatie van de vloer toegankelijkheid
- Optimalisatie van de ruimtelijke organisatie
- Optimalisatie van de interne circulatie
- Optimalisatie van de daglichtzones
- Optimalisatie van de privacy en het akoestisch comfort
- Groen kantoorruimten, maar een AB inrichting en uitstraling
- Ondersteunt of stimuleert transversale (samen) werking
- Het definiëren van diverse type ruimten draagt bij tot de aanpasbaarheid en flexibiliteit van de werkomgeving.

Activity based werk in de 'home zone' met 90% desk sharing. Elke entiteit krijgt een thuisruimte of home zone toegewezen. De persoonlijke werkplek is vervangen door een aanbod aan verschillende type werkplekken en ruimten die gedeeld worden met elkaar.

Per entiteit geldt er een desk sharingratio van 90% op het aantal personeelsleden. Dit houdt nog geen rekening met FTE's of telewerk.

Departementcheffen en cheffen van autonome diensten krijgen prioriteit in het reserveren van een gesloten werkplek. Management assistenten en sociaalisten kunnen bovendien een vaste werkplek of zone toegewezen krijgen.

Confidentialiteit
De toegang tot het geheel van de werkplekken, de 'algemene zone', wordt gecontroleerd met behulp van toezicht en badges. De zones die daar bovenop nog een specifieke toegangscontrole moeten krijgen, volgen de internationale regels van comfortabele zones. Afdelbare kasten en beveiligd IT-materiaal kunnen hiertoe helpen.

Het betreft een duurzame verandering die niet zomaar de laatste trends wil volgen.

We stappen in een leertraject dat zal evolueren naargelang de ervaringen waaruit we lessen trekken voor het toekomstige hoofdbouwwerk.

De Nationale Bank wil een moderne centrale Bank zijn, ten dienste van de maatschappij, in het hart van het Eurosysteem.

De nieuwe Activity Based (AB) werkomgeving ondersteunt de visie van de Bank om een moderne centrale Bank te zijn, door een eigentijdse en frisse werkomgeving aan te bieden volgens hedendaagse standaarden en als hefboom in de cultuurverandering, niet alleen in het licht van de nieuwe bedrijfswaarden, maar ook naar een meer moderne managementstijl. Dit kan ook helpen het vernieuwde imago van de Bank uit te stralen zowel naar toekomstige als naar bestaande medewerkers, bezoekers en stakeholders.

Als maatschappelijk verantwoorde onderneming streeft de Bank op een duurzame manier naar een hedendaagse kantooromgeving met respect voor de historische waarde van de bestaande architectuur.

De Bank wil met de introductie van het activity based werken niet alleen haar ecologische voetafdruk verkleinen door welvoerdacht om te springen met de ruimte en middelen maar tevens de mens centraal plaatsen door extra in te zetten op meer en betere huisvestingservices die de expertise, productiviteit en efficiëntie van onze kenniswerkers ondersteunen.

Het doel is dus om een aangename werkplek te creëren,

- die beantwoordt aan een diversiteit aan werkactiviteiten en persoonlijkheden,
- die de samenwerking binnenin de entiteiten zowel als tussen entiteiten onderling stimuleert,
- waar de mens zich goed voelt,
- met oog voor gezondheid en beweging.

Het is de bedoeling dat iedereen hierin meestapt, zodat er geen onderscheid tussen bedienden (momenteel in een open ruimte) en kaderleden (momenteel in een afgesloten bureau) of statussymbolen meer zijn. Iedereen kan een afgesloten werkplek reserveren om geconcentreerd te kunnen werken, of om taken uit te voeren die anderen zouden storen in een open ruimte.

Zoals eerder aangehaald, zal in veel entiteiten grote nood zijn aan zones en kleinere ruimtes om geconcentreerd te kunnen werken. Het akoestisch comfort is een belangrijk element in de inrichting van de zones. Het is ook sterk aan te bevelen om geen grote ononderbroken kantoorruimten in te planten, en eerder te werken met kleinere inplantingen van 2 tot 8 werkplekken met rustpunten en visuele scheidingen. Zo kan er sprake zijn van 'privacy door het design'.

- **Samen open:** alle meer informele open ruimtes waar sociaal contact, ontspanning, en informeel overleg overheersen. Bijvoorbeeld: teambank (*teambench*), landingsplek (*touchdown*), lobby, koffiehok
- **Samen gesloten:** Grotere afgesloten werkplekken voor specifieke activiteiten zoals een callcenter of helpdesk die in een open ruimte anderen zouden storen. Een gemeenschappelijke concentratie werkplek om rust en absolute stilte op te zoeken. Bijvoorbeeld: de bibliotheekwerkplek (*library*). Of een afgesloten samenwerkplek voor projectwerk en overleg. Bijvoorbeeld: teamhoek, brainstormruimte (*ideation room*), projectruimte (*collaboration room*), vergaderzaal.
- **Individueel gesloten:** Afgesloten individuele werkplekken om geconcentreerd te kunnen werken, of om taken uit te voeren die anderen zouden storen in een open ruimte. Deze ruimtes zijn eveneens bruikbaar voor bilateraal overleg. Voorbeelden: cockpit of gesloten werkplek (*closed workspace*)
- **Individueel open:** werkplekken in een open ruimte waar de stilte wordt gerespecteerd om het kenniswerk van de collega's niet te storen.

Een instelling van publiek nut als de Bank zou ook kunnen overwegen een deel van de publieke zone open te stellen voor externen, bijvoorbeeld voor studenten in de blokperiode. Andere manieren om de Bank te koppelen met het Brussels stadsweefsel kunnen ook bekeken worden. Als bepaalde delen van het gebouw eenvoudig toegankelijk zijn voor externen, kunnen we op die manier onze faciliteiten³ openstellen om allerhande samenwerkingen te bevorderen. Dit is één van de concepten die verder uitgewerkt moeten worden en voorgelegd worden aan het Directiecomité. Hierbij wordt een overweging gemaakt tussen veiligheid, budgetimpact en toegankelijkheid voor de eigen werknemers.

HET GEBOUW

De realisatie van NWOW zal vooral zichtbaar en tastbaar zijn in het gebouw. Het is daarom aangewezen dat de waarden van de Bank als het ware leven in de Bricks.

De algemene uitstraling van het gebouw reflecteert het imago van de Bank: hedendaags met respect voor (de historische waarde van) de bestaande architectuur, fris, duurzaam, open, mooi, met een eyecatcher (bv. verticale tuin, kunstwerk) en op mensmaat. Het gebouw heeft een warme uitstraling (niet steriel) en behoeft geen handleiding, we trekken de kaart van gebruiksgemak en een vlotte toegankelijkheid.

Het gebouw stimuleert bewegen en heeft oog voor de gezondheid van de medewerkers. Het zorgt ervoor dat medewerkers en bezoekers zich welkom voelen, en stimuleert samenwerken en serendipity, toevallige ontmoetingen bv. in het restaurant of bij de koffiebar.

Onze productiviteit en efficiëntie vernogen betekent ook dat er mogelijkheid tot differentieren is, gebaseerd op de noden van ieder team in het kader van Activity Based Werken. Geen eenheidsworst, geen "one fits all", maar een gemeenschappelijk kader, gemeenschappelijke richtlijnen, waarbinnen noden flexibel ingevuld kunnen worden, "Freedom within the frame" dus. Wel op een homogene manier: dezelfde criteria, dezelfde noden moeten leiden tot eenzelfde oplossing.

In de doelstelling Een aangename werkplek zijn, waar men openstaat voor verandering en maatschappelijk verantwoord ondernemen staat de mens centraal. Maatschappelijk verantwoord ondernemen is niet alleen een verhaal van welvoerdacht omspringen met de ruimte en middelen die de Bank heeft, het is ook een verhaal van de balans tussen leven en werken en hoe we omgaan met werktijd en flexibiliteit. NWOW moet de Bank ook toelaten om open te staan voor de veranderingen in de maatschappij met impact op het werken en leven en zorgt dat de Bank hierop een antwoord kan bieden. Langer werken, de mobiliteitsproblematiek, meer verschillende gezinsvormen en levensfasen... Ook de impact op het milieu is belangrijk: minder CO₂ uitstoten, minder m² in beslag nemen, minder papier verbruiken...

Daarnaast omvat Maatschappelijk verantwoord ondernemen ook diversiteit en inclusie. Een aangename werkplek en werkomgeving bieden waar medewerkers open staan voor elkaar, zich gerespecteerd voelen en trots zijn om in te werken en te kunnen bijdragen, met een hoge medewerkerstevredenheid. Een werkplek die aantrekkelijk is en blijft in iedere fase van de loopbaan.

READING 2.9

17.01.2022

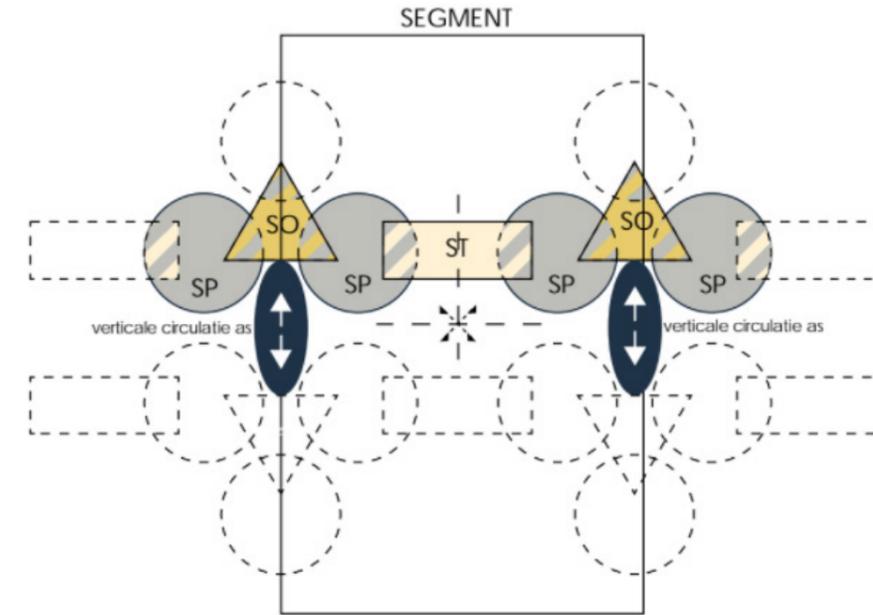
REPORT ON WORKPLACE AND ACTIVITY BASED WORK BY THE BANK

The banks strategy in working together is extensive and well thought out. Flexible working will have to be the new standard and corporate catchwords as TOUCH DOWN, CONCENTRATE, BRICKS, BYTES AND BEHAVIOR are filling up these documents.

In terms of spaces, and spatial lay out, the documents show standard diagrams, in the sequence of concentration and meeting places.

The building as a physical precense seems absent. As well as the existing office interior. A NEW STANDARDIZED REDECORATION SEEMS TO BE THE BANKS GOAL.

VOORSTEL FORMGEVING ACTIVITY BASED WERKEN BIJ NBB INTEGRATED



	LINK MET VISIE		LINK MET DE 3 STRATEGISCHE OBJECTIEVEN	
WAAROM	<ul style="list-style-type: none"> Moderne bank Hefboom voor cultuurverandering Eigentijdse, frisse werkomgeving Modern imago voor huidige & toekomstige werknemers, bezoekers & stakeholders 	<ul style="list-style-type: none"> relevant en toonaangevend Ondersteunen van de geloofwaardigheid van de Bank Onze expertise behouden en intellectuele productiviteit, efficiëntie & samenwerking verbeteren 	<ul style="list-style-type: none"> Efficiënt & welvoerdacht handelen Efficiënt & welvoerdacht omspringen met ruimte & middelen, maar ook: investeren in kwalitatieve werkomgeving 	<ul style="list-style-type: none"> Aangename werkplek, open voor verandering mens centraal Open voor veranderingen in maatschappij met impact op leven & werken en daar een antwoord op bieden D&T: open voor elkaar, respect, trots, aantrekkelijk in iedere fase van loopbaan
HOE		<ul style="list-style-type: none"> Goede ondersteuning faciliteiten, IT, communicatie (reactief & proactief) Geen 'one fits all' maar activity based working met vrijheid binnen het kader 	<ul style="list-style-type: none"> Duurzaam 	<ul style="list-style-type: none"> Voldoende nadruk op veranderingsmanagement en begeleiding Leading by example Met inbreng van iedereen Leert raact Oog voor noden qua territorium en ongewenste sociale controle
WAT: BRICKS	<ul style="list-style-type: none"> Gebouw Algemene uitstraling reflecteert het imago Bewegen & gezondheid Integratie Brussels stadweefsel Werkzones Ruimte voor kunstcollectie 	<ul style="list-style-type: none"> Gebouw Stimuleert samenwerken & serendipity Werkzones Oog voor akoestiek & confidentialiteit Kleinere inplantingen (2-8 werkplekken) Voldoende closed workspaces 	<ul style="list-style-type: none"> Werkzones Ergonomie Activity based working Clean desk & 90% desksharing 	<ul style="list-style-type: none"> Gebouw Straalt een zekere sferie uit, maar ook met fun elementen Werkzones Personalisatie Oog voor privacy
WAT: BYTES	<ul style="list-style-type: none"> Digitale prikborden 	<ul style="list-style-type: none"> Performant & gebruiksvriendelijk Om het even waar toegang tot informatie Slimme vergaderzalen Wayfinding 	<ul style="list-style-type: none"> Papierarm (archivatie, e-signature, oplossing voor lezen & redigeren van documenten) 	<ul style="list-style-type: none"> Meeting op afstand
WAT: BEHAVIOR		<ul style="list-style-type: none"> Algemeen kader & team afspraken Voldoende begeleiding 		<ul style="list-style-type: none"> Telewerk & flexibiliteit (incl. deconnectie & overuren) Management stijl gebaseerd op vertrouwen & doelstellingen

WRITING MAKE WORK VISIBLE

The bank talks about the changing workplace. About how it wants to adapt and be a leading example in activity based working. About how it wants to open up the workplace for the general public.

It has ambition to include diversity in workplaces, to be strategic in its use of space. To empower its employees and provide a healthy, comfortable and social workplace. To make the workplace part of the corporate identity of the bank, serious and trustworthy, something to be proud of.

The bank wants the transition to be sustainable, future proof and not just following the last office trend.

However when these ambitions take on a concrete form the bank never talks about this in direct relation to the building. When it shows corporate ideas, systems of working and references for a possible future office these ideas find themselves in the realm of the traditional evolution of the office and merely depict current office culture.

Standardized office elements, with a standardized materiality and a standardized identity. Meaning, plastics, synthetic fabrics, non-biodegradable insulation, white lowered ceilings with even more technical services behind. Office chairs, office lights, office desks, glass partitions, the same as in every modern day office.

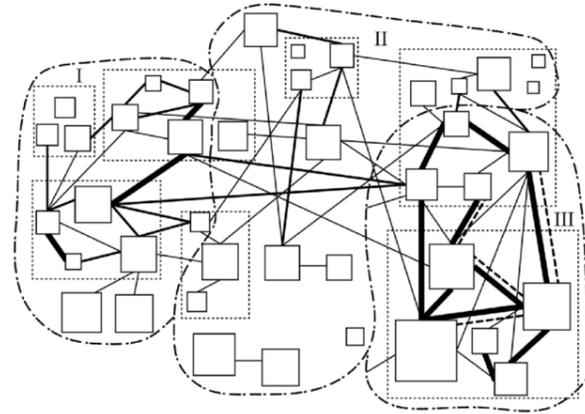
When showing a possible corporate identity, the reference images show a palette of dark wood, brass taps, dark blue, grey curtains and flooring. All are part of the same corporate realm, with no specific identity behind their design or materiality.

The solutions never speak about the office as a structure, as something material, as a physical appearance with qualities.

As something that has carried the heritage and history of working in the bank for the last 80 years.

They do so when talking about the banking hall.

WORKING TOGETHER



Relationship diagram for an 800-people office, 1968, Quickborner Team

MODIFICATION TRANSFORMATION CIRCULARITY

INTERVENE IN SPECIFIC MOMENTS

AN UNHEATED SPACE IS A CARBON NEUTRAL SPACE

USE AND ALTER WHAT IS EXISTING

CHANGING THE PLACE OF WORK IS CHANGING HIERARCHIES AND SYSTEMS

IN SCENOGRAPHIES

THE BANK AS AN INTELLIGENT RUIN
A PERMEABLE STRUCTURE

CIRCULATION AS SCENOGRAPHY

THE INSULATION LAYER MOVES WITH THE THE CRIMP OF THE OFFICE

OUTSIDE SPACE AS A SCENOGRAPHY?

Undergraduate Business School, London, UK, 2015

Sergison Bates architects





AgwA
18.01.22

IN GIRUM IMOS NOCTE (ECCE) ET CONSUMIMUR IGNI

01.2022 : Conference : In Girum Imos Nocte (ecce) Et Consumimur Igni
Harold Fallon (AgwA - KU Leuven) will be giving a lecture Tuesday January 18th 2022 - 19h00, at the invitation of Bernd Schmitz, Chair at IU Uredealen : "AgwA - in girum imos nocte (ecce) Et Consumimur Igni" Stream it live : <https://www.youtube.com/channel/UCiv18aATcv6002Lmq2Mq7w>

LECTURE 2.9

18.01.2022

AgwA Lecture

IN GIRUM IMOS NOCTE (ECCE) ET CONSUMIMUR IGNI

HAROLD FALLON

Surface approach, to what is available
Reuse circulations
It's about vertical circulation, about opening to find the spaces u need
Not everything has to be insulated or heated
HEMP INSULATION

SCHOOL
GOOD PARTITION WALLS
ONLY THREE INTERVENTIONS

- CLASSROOMS
- ADDITION OF STAIRCASE
- PLAY ON THE ROOF

REMOVE LOWERED CEILING TO GET HIGHT AND SEE THE ORIGINAL STRUCTURE

INSTEAD OF MATERIALS PRODUCED SOMEWHERE ELSE, INVEST LOCALISED IN MATERIAL AND PEOPLE
Plywood panels on existing partition walls

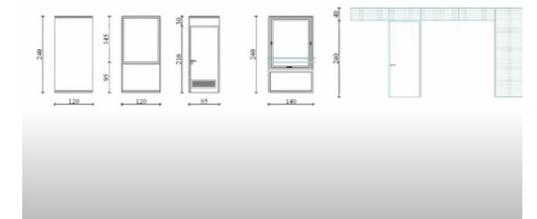
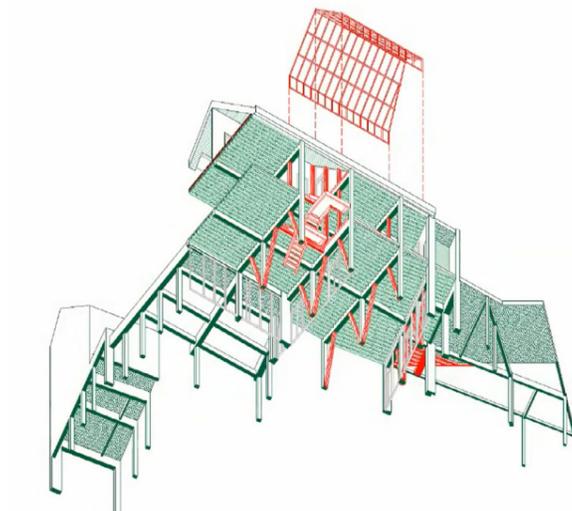
OUTSIDE THE REGULATED WORLD
A vertical exterior circulation space. Outside space is 0 CO2 emission space. It does not have to be insulated and not heated.

Move polluted ground on the site itself.
These are things you cannot fully control.

Make a clear statement what the project is about
Due to the context a project is never finished.

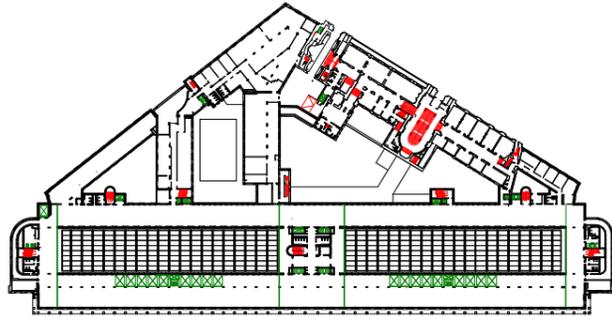


All images are screengrabs from the lecture.



DESIGN 2.9

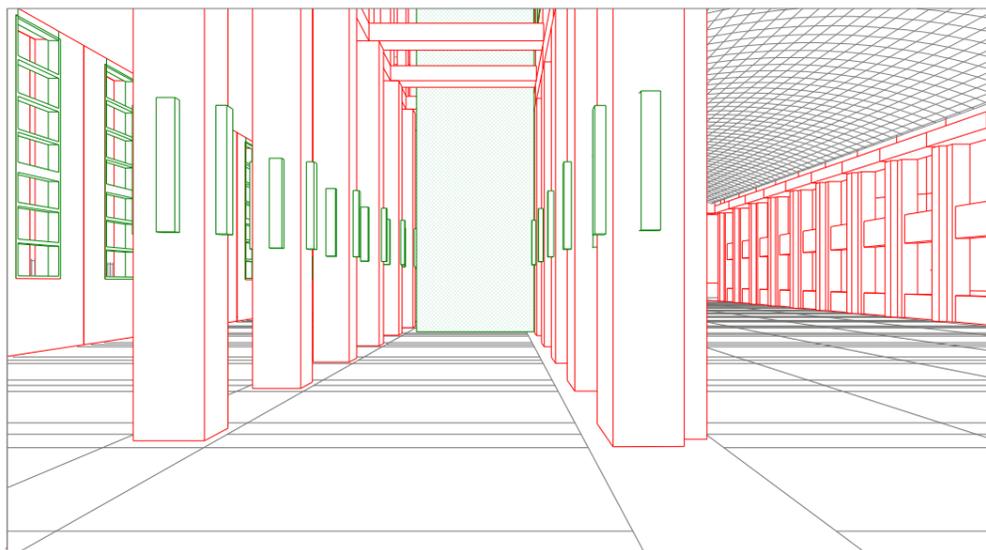
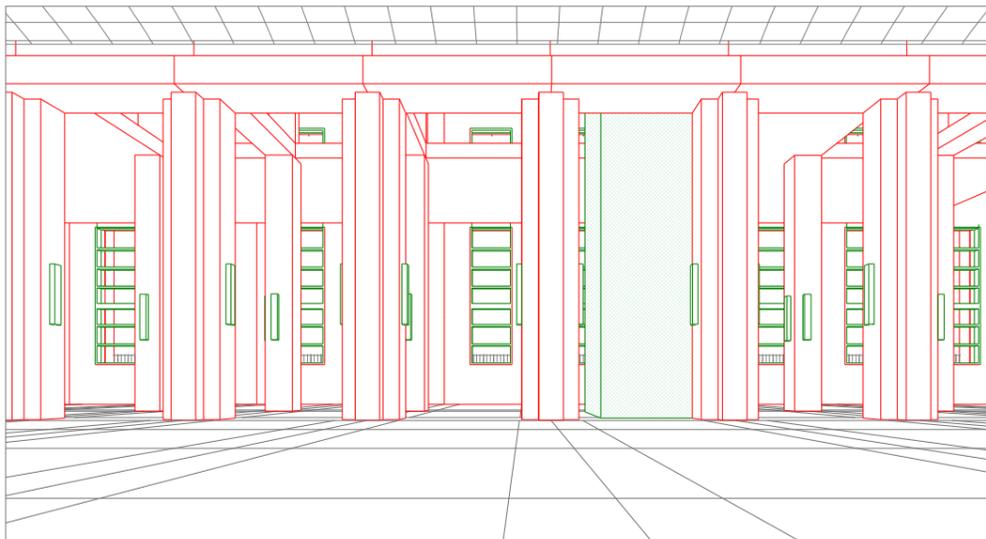
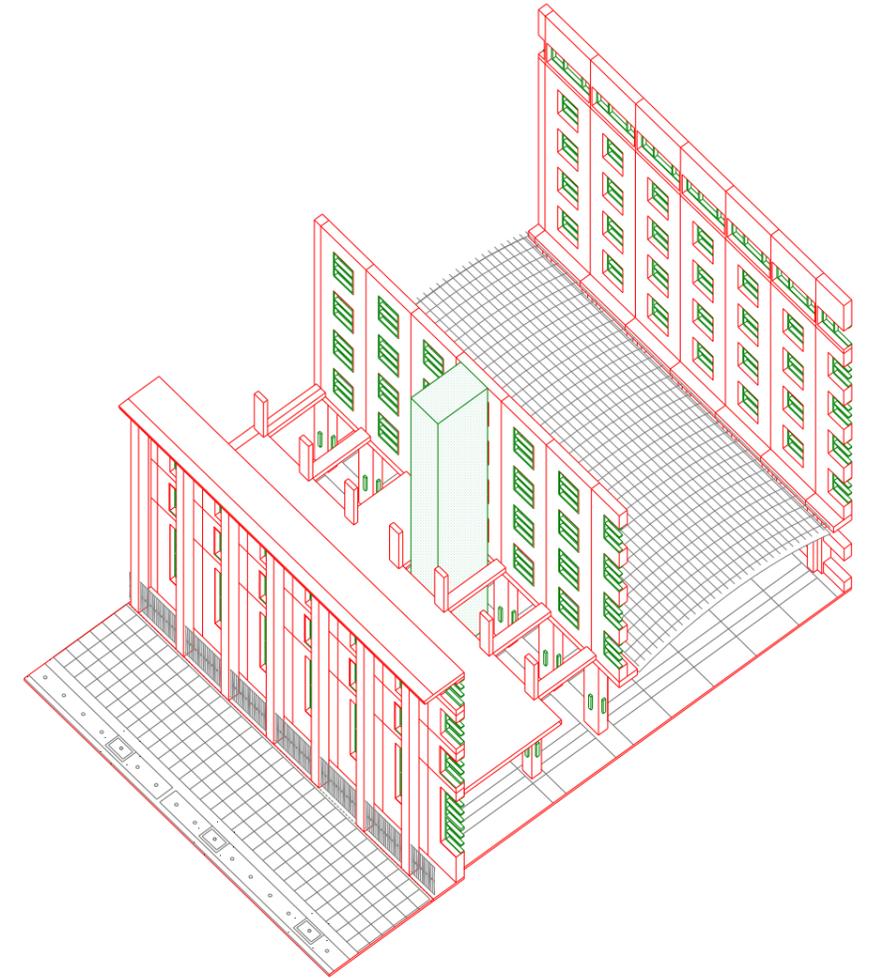
19.01.2022



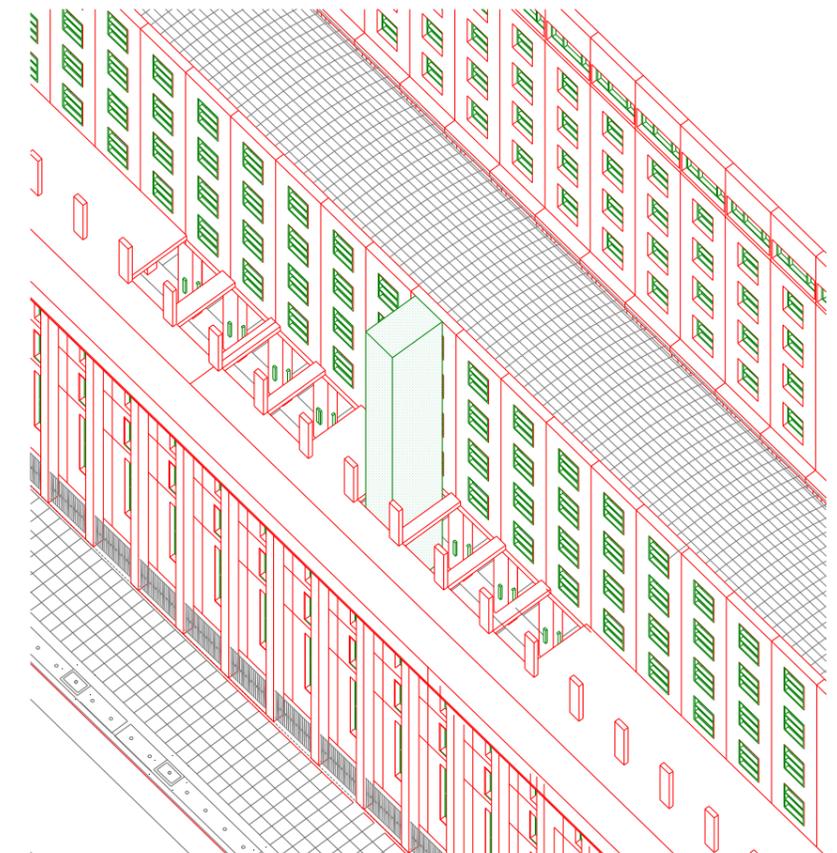
A vertical circulation that pierces through the structure.
A visible connection from the banking hall to the office floors.

A shorter horizontal circulation and the possibility to open diversify the office space.

To create compartments in a different configuration and grow and crimp as an office more flexible.



KOSMOS
BAC - Museum of Contemporary Art in Geneva in collaboration with
AJDVIV (Architecten Jan de Vylder Inge Vinck). Finalist.

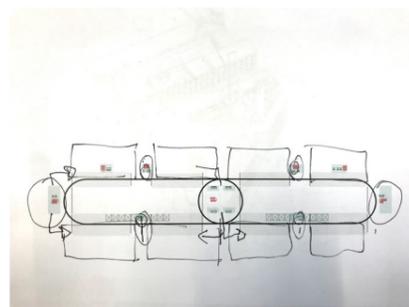
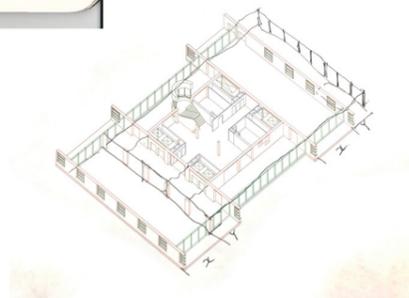
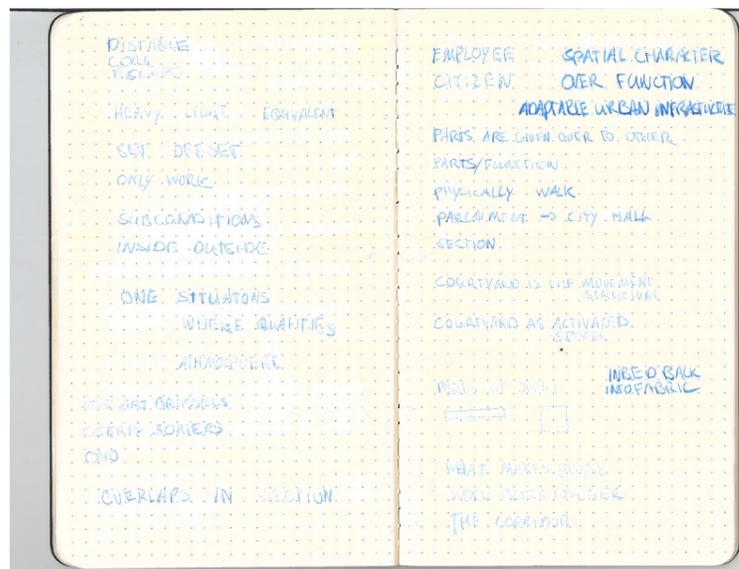
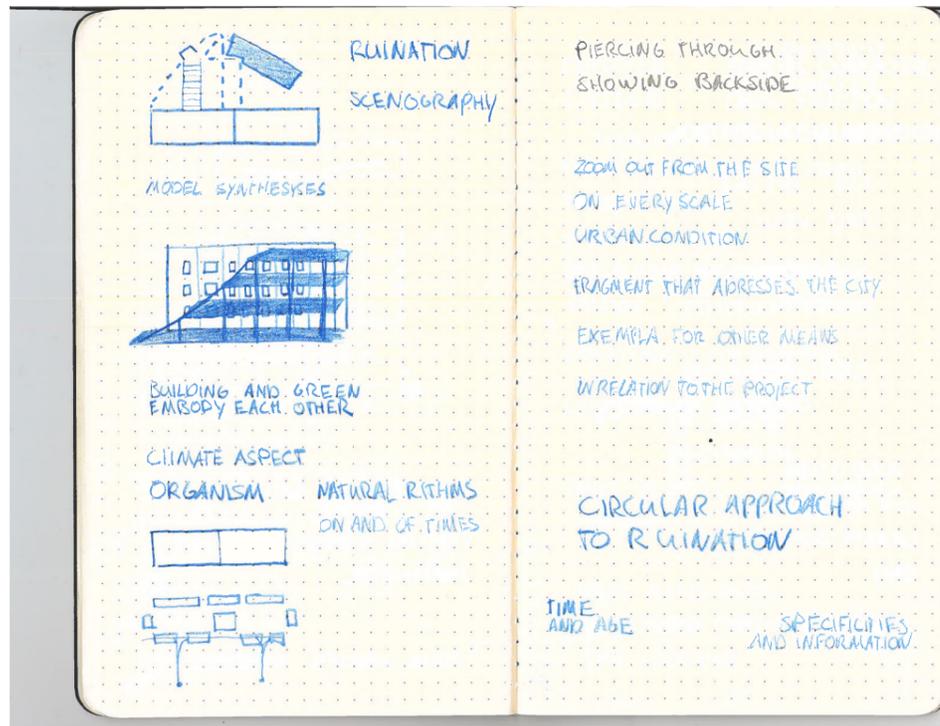


FOURTH INDIVIDUAL DESIGN CRIT 2.9

20.01.2022

THINKING, CRITS AND COMMENTS.

RECONFIGURE THE DUFFY DIAGRAM OR MAKE A NEW ADDITION TO THIS



The Emotional City Adam Caruso

Quaderns (Barcelona, Spain; January 2001)
Issue 228, pp8-13

The urban environment is a precise emotional condition. Being in the city feels a certain way. This is similar to being at home, you know when you feel at home, when you can take your shoes off and relax. This feeling of being at home can be communicated to other people even though they live in different kinds of homes. Similarly, the feeling of being in the city is not easily confused with being in a shopping mall, or being in a theme park, and most people are sensitive to these differences. The architectural vanguard has not recently much discussed the significance, or the defining characteristics of homeyness. At the turn of the century, the propriety of the home was a central theme in the discourses of architects like Semper and Loos, who tried to articulate what was the difference between a house and a public building. The city, on the other hand, has been hotly debated by all manner of architects and urbanists, arguing positions which range from the reconstruction of the European city to a new fluid functionalism which emerges from global market forces. It is strange that so much is said and predicted for the future of the city since all evidence suggests that physical planning plays a barely significant rôle in the development of cities. The growing pressures to concentrate use, to assemble ever larger sites, to erode the public realm are driven by economic development, and architects are usually left to interpret and facilitate decisions that have been taken at a much earlier stage of the process, decisions that architects and planners are rarely party to. Cities are in fact highly resistant to a priori ideologies and instead follow a continuous and barely perceptible form of structural development. A development that is an embodiment of culture, of people's ambitions and desires. Thought of this way, rather than being an imperfect manifestation of an abstract theory, the city is a perfect and vivid instance of reality. If one accepts that abstract, formal ambitions will almost never play a significant rôle in the city's development how can architecture continue to operate in good faith?

Many cities do have physical structures that originate from a priori ideas; from a Roman military encampment, from an amazing nineteenth century gridded extension, or from Jefferson's demarcation of the American territory. In the nineteenth and beginning of the twentieth century, networks of squares and parks, the replacement of city walls with Boulevards are also the result of abstract political ideas put into practice. Very quickly, however, an incredibly complex set of conditions are brought to bear onto these ideological origins, and each city develops in subtly different ways. Weather, geology and topography have an effect, as do changing patterns of land ownership. Law in the widest sense, has a powerful effect. As these many, changing forces assert themselves, each city, or each part of large cities, assumes its own morphology. Each city has its own size and configuration of block, has its own version of a city house typology, its own way of making a facade. In Europe the longevity of this process means that cities have become important physical repositories of a place's history, but even more powerfully the city is a manifestation of a particular living culture, of reality.

I am holding up a very traditional idea of the city to be a paradigm. I am not, however, especially interested in the conservation of this paradigm's physical structure. I am concerned that instead of discussing theories of the future city there be a discussion about how the form of the real city has emerged and why, in Europe at least, the city continues to be relevant, robustly adapting to hundreds of years of political and economic change and also resisting being turned into a large open air museum. While one might intuitively be suspicious of the romantic variety and finely grained scale that now make the historic centres of our cities such popular tourist attractions, this consistent heterogeneity eloquently registers the mixed tenure and density of ownership and use so characteristic of and necessary to a liberal and democratic society. Hundreds of separate interests fronting onto a single street, all more or less subscribing to certain rules of engagement and benefiting from a multiplicity of social and economic transactions. Within obvious limits, all the inhabitants of a street are empowered to make choices and to effect change.

Contrast this with land assembly, one of the most direct and destructive manifestations of the current economic regime on the city. The requirement to increase returns on investment year on year means

Caruso St John Architects

that even profitable properties need to earn more. This can only be achieved by demolishing single buildings and erecting ever larger, more efficient ones. When efficiency can no longer be improved, buildings are still replaced in favour of newer, fresher packages that can tempt tenants away from buildings that are sometimes themselves only a few years old. This is a vicious circle with devastating environmental implications. While planning authorities may argue about facade materials and the survival of medieval street patterns in the master plan, several city blocks, that once housed thousands of tenants and was in the ownership of hundreds, is now controlled by one owner backed by international financial institutions. Do not be fooled by the medieval street pattern, the well maintained squares, the lunch time activities, these developments constitute a serious erosion of democracy and of the public realm. This process is taking place all over London and in all major cities. Far from attempting to control this serious threat to the health of cities, politicians and planning authorities encourage these developments as regeneration essential if cities are to maintain their status as economic centres.

I am not arguing for a return to some mythical past or for protecting the status quo, but in sustaining the condition of heterogeneity which I believe to be fundamental to the city. The current fashion for discussing the future of cities, and how their structure will emerge from the global market and new information technologies is gas falls as the modernist discourses of the twentieth century. These ideologies are about shock and novelty, they define themselves in contrast to what exists. They confront the vivid plurality of the real city with the deadening unity of an ideal city, an ideal which will always be insufficient, incomplete and disappointing in the face of an infinitely complex reality.

Rather than attempting to conceptualise the whole of urbanism, a critical architecture can emerge by ignoring the big and the general and work with the minute and the highly specific. Architecture should be sensitive to those emotional qualities that define the city, melancholy, expectancy, paths, legs. If one accepts that architecture is about altering and extending what is already there, one can engage the powerful presence of the real so that the form of urbanity is amplified and extended in the place that one is working. The complexity and interconnectedness of the city is sustained by such instances of profound invention.

London

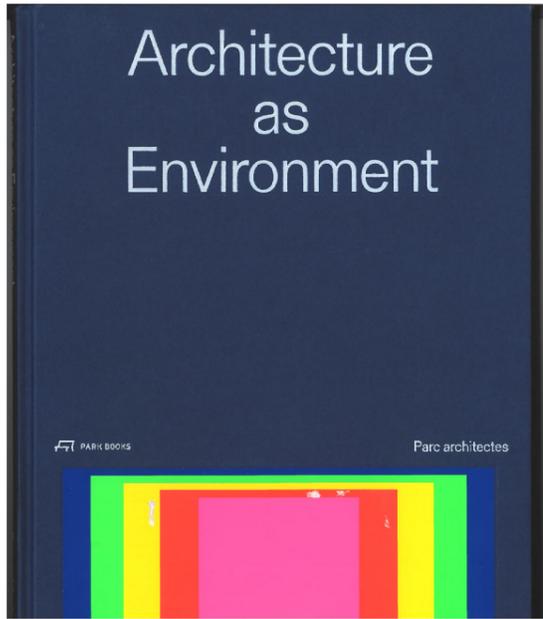
London, despite its size, its tradition of compromise and an English cultural ambivalence towards urbanity, is a great and moving city. A city so large that there still exist substantial parts that have resisted the ravages of land speculation and have continued to develop and adapt in response to a multiplicity of conditions rather than to unitary special interests. It retains a loose, sometimes toothless texture that is still emphatically urban. London is so decentralised that one can live and work within walking distance in the east end and only visit west London every month or two, for a sort of holiday without leaving the city.

The pathetic failures to plan London somehow proclaim a triumph of human frailty and reality over abstract theories. The imperfections and incompleteness of its many utopian fragments (the Georgian city, garden city, ville radieuse, new vernacular) is a poignant indication of how urbanism follows strong internal forces that are not easily described. The resulting complexity and never-ending potential of the city has little to do with novelty and theoretical abstraction but is held within the deeply moving world of things.

Caruso St John Architects



ONO
Art Brussels, Brussel, 2014
photo: filip dujardin



RE-READING

21.01.2022

Parc architectes (Firm). (2019). Architecture as environment : parc architectes. (Lambert Émeric & B. Chapon, Eds.). Park Books.

Emphasis on the intertwining of the built environment and the human world. Through networks, interactions, material conditions, and climate. Temperature, light, sound, air, surface, natural growth up to the molecular level.

Interactions

That which characterizes an environment, beyond its components, are the interdependencies between its constituents, making it a dynamic and living complex. Life develops through interactions. To design an architecture that works with its environment is to think about duration, modification, transformation, and evolution. Interaction is a dynamic of unstable equilibrium. Whether it concerns chemical, organic, physical, cultural, or social components, interaction induces permanent status changes in an environment. It allows a balance to be maintained, yet also, at certain moments, generates an imbalance that leads to rupture and transformation. It is through interaction that the environment and its components evolve.

The environment must become architecture's primary raw material, its point of departure.

This fundamental concept implies that we reconsider scale. Architectural reflection should span from the cosmic to the atomic. If, over the last century, architects have largely addressed questions of urbanization, it is now incumbent upon us to transcend the modernist culture of the authoritarian, functional city, as well as the postmodernist culture of the symbolic, commercial city, and even that of the congested, hysteric "Manhattanist", to revisit the connections between metropolises, the countryside, and the climate on a global scale. This requires taking a fresh approach to the establishment of humans on planet Earth.

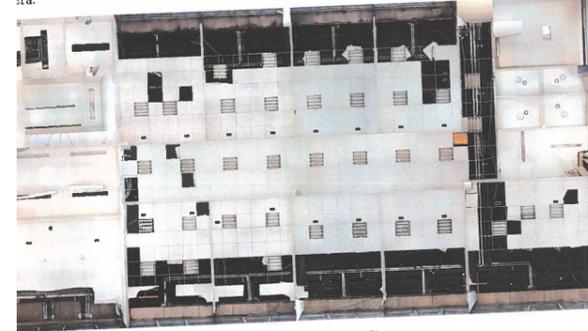
In considering architecture as a localized modification of the environment, what environment are we addressing? And how do we want to adapt it? What world do we want to build? With which surroundings do we want to establish a new harmony?

Setting out from vast fields of consideration, Parc architectes' work proposes constructed, condensed, fundamental forms that interact with their environments. We conceive structures as installations that exchange with their surroundings to allow earthling activity to flourish.

An invisible change is underway. The environment has become architecture's central concern. Today, built structures must answer for their impact on both the interior and exterior environment. For their part, architects have left environmental questions to engineers, construction norms, and lobby groups. Nevertheless, architecture intrinsically consists of building an environment that is adapted to human activity. Quite necessarily, it interferes with the external world to generate interior comfort. A game of interactions, architecture is a localized modification of the environment.



A club is an acoustic cocktail shaker teeming with vapors and emotions. A housing block is a place where each person develops their own personal atmosphere: lighting, temperature, odors, colors, etc.



Architecture is not dissociable from the atmosphere because it modifies this material to create comfort and visual effects. To consider the atmosphere is to accept the continuity between all the elements that compose it, architecture and humans included.



These considerations relative to the atmosphere and air could seem to only belong to the scientific domain, but air is a social and cultural issue. For example, the quality of air is a major indicator of segregation. Comfort is a question of air, whether it concerns its temperature, its smell, or its composition. When one has the means to travel, we say that we will "get some air". In cities, the wealthiest live higher up to breathe fresh air, while the poorest are in the lower neighborhoods, which are less well-ventilated. Medical treatments through atmospheric quality are as numerous as thermal cures or mountain sanatoriums.

One of architecture's goals consists in locally sculpting the atmosphere to adapt it to the activity that we want to practice inside it. The architectural work of modifying the air and the ambiance constitutes what we commonly call a mood.

Ducts

Current technical conventions and habits of use lead us to conceive air-conditioned office spaces that remain at 21°C year-round. The lighting must be practically constant. After having been treated, the air circulates around it mechanically. The environment of work spaces must produce optimal and constant conditions for tertiary activity.

To manage a building's interior climate, technical ducts carry major importance. As service corridors did in other times, ducts are spread out around all spaces in a dissimulated manner, leaving only gratings apparent. In order to renew all the air of a building, we build them a sort of homothetic casing with a story height of about 60 cm that are found in suspended ceilings and vertical columns. Air-treatment machines are like shapeless octopi on the roof stretching their metal tentacles into every possible cavity. They exchange energy between the interior and exterior using electric motors that yield phenomena of gas compression and release. These thermic centers reheat the atmosphere to the same level as they cool the interiors they are devoted to.



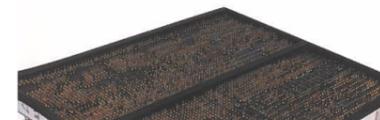
All of these questions have repercussions on lifestyles, interior ambiances, and urban organization. These facets of construction, which we could believe to be limited to technical domains, are, therefore, also social and cultural through the interactions they engender.

In considering all that envelops it, we come to a notion of environment that is largely inclusive and that regroups all planetary elements (air, water, vegetation, animal life, humanity, and stone). Habitually, we place the human at the center of this conception. That, however, is the pre-eminent base that we need to rethink in order to build a new idea of the environment. Humans are mere components of the environment alongside the other terrestrial elements.

As components of the environment, humans interact with their surroundings and among themselves. Through these exchanges, they create what we call culture. As a result, the environment is both physical and cultural.

Networks

Recently, the ground was the focal point of our political and social life, today, the subsurface has become one of the main sites of our land installation. Our land installation is based on interlaced networks, which are quick to forget because they are buried. It is through



it relates to organizing a material device with the aim of generating an effect that enables specific activities. To conceive architecture as an installation is to imagine it as a form whose structural, constructive, climatic and functional logic aims to produce effects when entering into interaction with the environment.

A Native North American tent exemplifies an installation. It is a climatic device aimed at exploiting fire. The tent, if it is a device

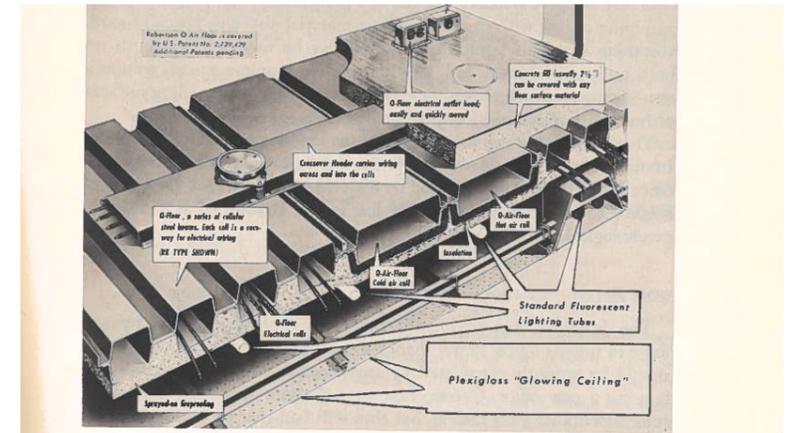
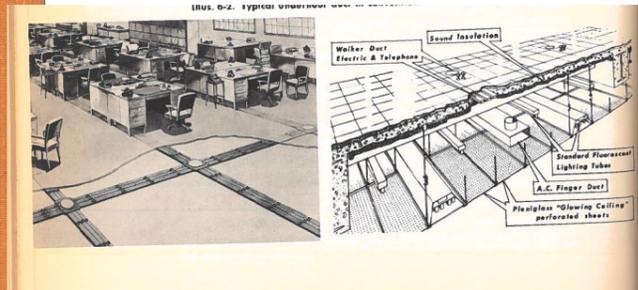
In our former habits of conception, the idea of the environment was put aside to be dealt with by specialists. For the sake of ease, the conception of a project was often isolated from its surroundings to be developed by the imagination of its designer from within the confines of an office space using software or a piece of paper. Today, we need to make the lasting effort to re-contextualize, re-territorialize, and reintegrate our projects in their environments to succeed in better adapting them for the purpose of determining their particularities and conceiving architecture as environment.

RE-READING

21.01.2022

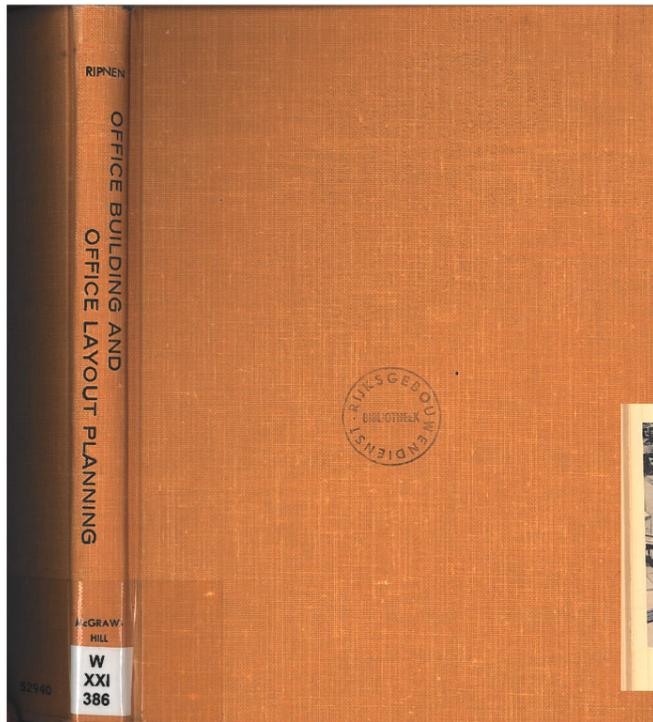
Rippen, K. H. (1959). Office building and office lay-out planning. McGraw-Hill.

Step by step planning guide. Intergration of techniques and flexibility. Putting the HUMAN ELEMENT central. YET EVERYTHING AT THE MEANS OF PROFIT AND EFFICIENCY.



Illus. 6-3. Typical cellular steel floor construction

that having ceilings in corridors about 8 feet high, in private offices 9 to 14 feet high is good practice.



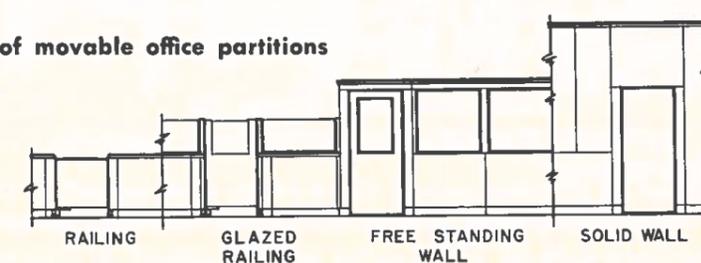
13

PARTITIONS, DECORATION, EQUIPMENT, AND MAINTENANCE

It has been emphasized repeatedly throughout this book that the good office layout is the flexible layout in which departmental or personnel changes can be made with a minimum of inconvenience. But preplanned flexibility in the mechanical and physical elements of the office must be matched by equal flexibility in furniture and the nonstructural but relatively fixed elements of the office partitions, divider walls, etc. Recognizing this, manufacturers of the furniture, the partitions, the machines of the office have designed them in such a way that they contribute to the office's flexibility, lend themselves easily to any changes in the space plan. Thus machine stands are usually on wheels, and have flaps which can be folded out of the way when the worker does not require additional working surface. Most well-administered offices also buy machines and equipment in standardized colors, so that any unit may be moved from one department to another.

at are handsome enough for a board room; others are com-

Types of movable office partitions



1 THE HUMAN ELEMENT—

KEY TO ALL OFFICE PLANNING

The modern office building is unique. No other structure—pyramid, cathedral, hospital, home, school, or factory—has ever been quite like it.

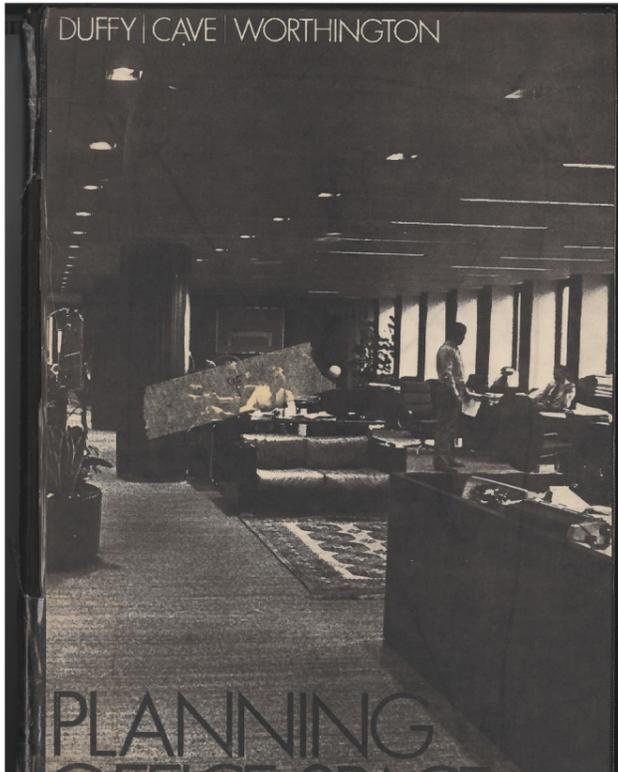
Why? What are the special characteristics of the office building that set it apart from all other structures?

Not its size—the pyramids are mighty monuments even in a world where huge buildings are common. Not its construction—a modern factory employs steel frame, curtain walls, all the advances of twentieth-century architecture and engineering.

The distinctive feature of the modern office building, differentiating it from all other types of construction, is the audience which it alone among large modern buildings exists to serve. In a way it is a symbol of the ultimate achievement of a machine age—a building which serves as administrative and planning center for a machine society—and a building in which machines themselves are relatively insignificant.

For that is the most important fact about modern office buildings: They are the largest and most complex structures ever built solely for human beings and to answer human needs.

The human factor must be predominant in offices. Factories are built around the machines they house; an office building is, or should be, built around the functions it houses. But office functions are carried forward primarily by people rather than by machines. Moreover, an office does not ordinarily find it possible to employ the straight-line work flow characteristic of a factory, and its needs and requirements vary more than do those of the factory.



RE-READING

21.01.2022

Duffy, F., Cave, C., & Worthington, J. (1976). Planning office space. Architectural Press etc.

Includes strict design guide on how to manage, the design, communication and building of offices. Intergrating human interactions and networks, flexibility in terms of time and space.

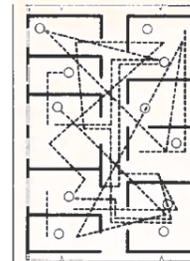
most aim at generating EXPANSION, PROFIT, and focus on THE INDIVIDUAL, COMPETITION AND HIERARCHY

EFFICIENCY OF STRUCTURES

office furniture and objects could shape these conditions.

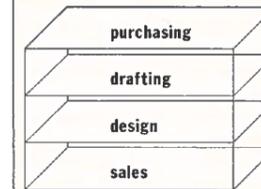
3 Why were space standards developed?

3.01 Space standards were developed to safeguard the interests and entitlement of individual workers as well as to facilitate the expression of status. Status makes communication within an organisation authentic, authoritative and intelligible*. This is because it confirms the source from which an order derives, what its importance is, and what area of activity it concerns. The symbols of status are also used as an incentive or a reward system.



2

2 The bürolandschaft case rests on assumptions about the nature of office work, especially about communication. This diagram entitled 'Unorderly work systems' is used to suggest that the subdivision of all office buildings into small rooms must inevitably frustrate communication.



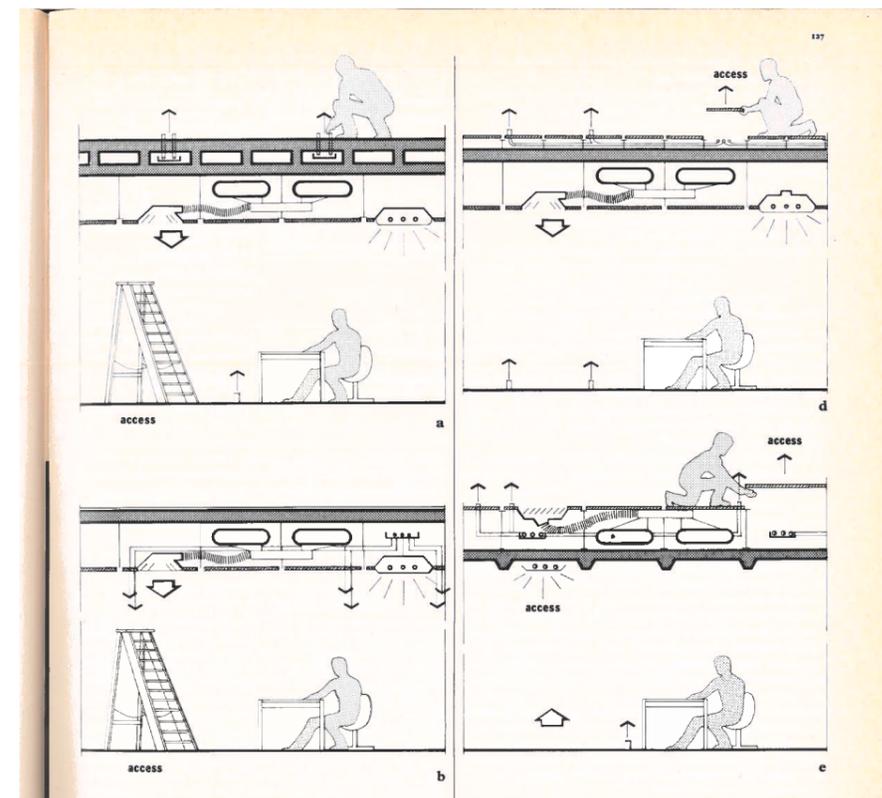
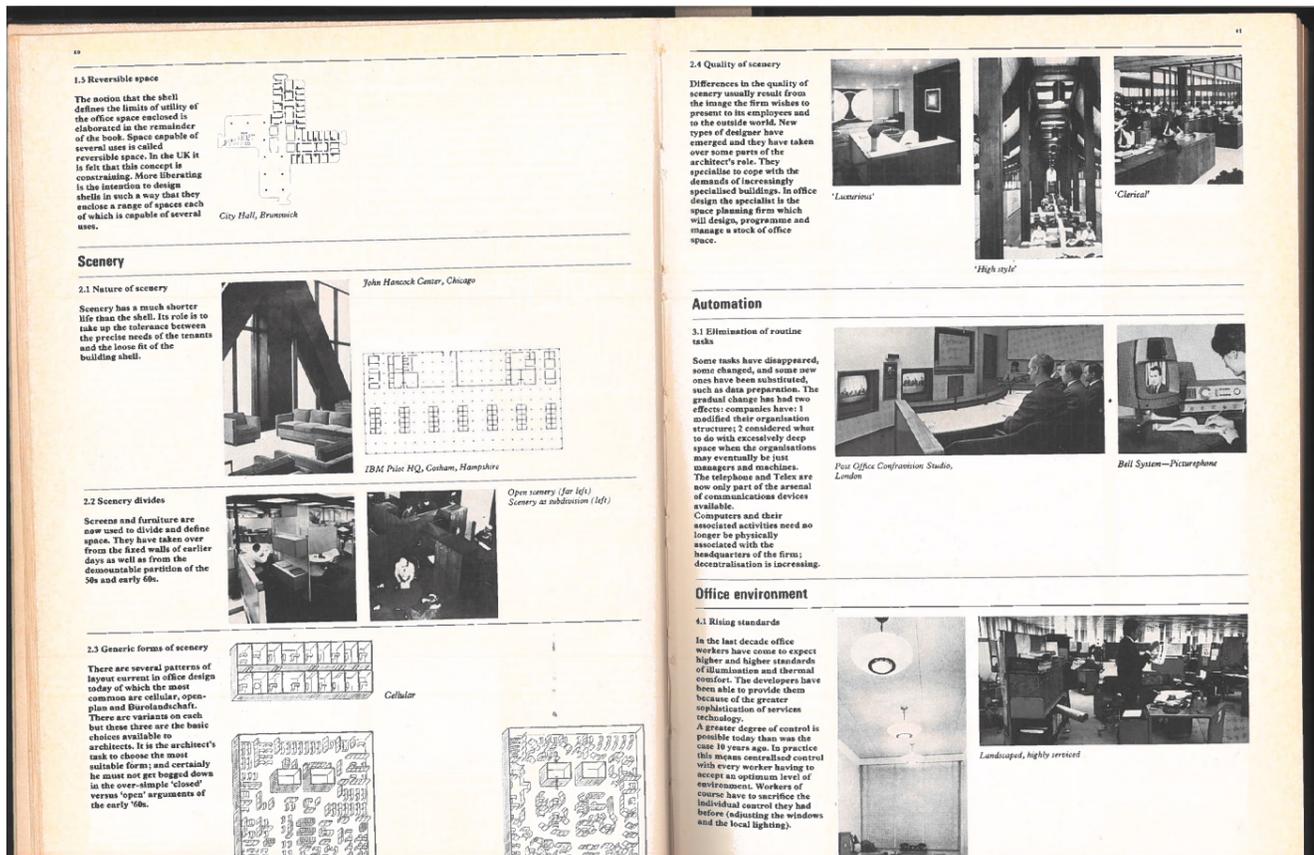
3



4

3 This represents the result

asserted that frequently



SECTION 10: DESIGN GUIDE



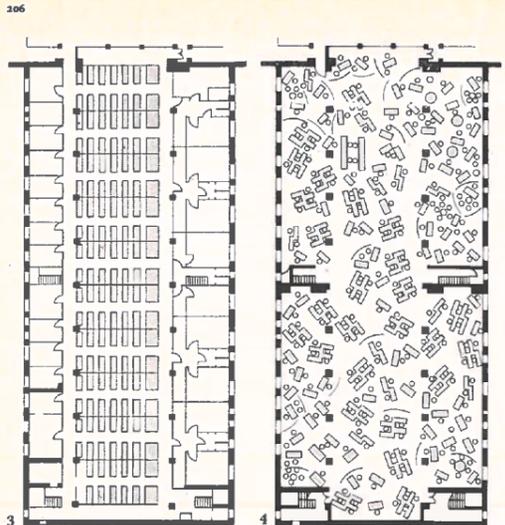
step by step
getting closer to the ideal office

DOES THAT EXIST?

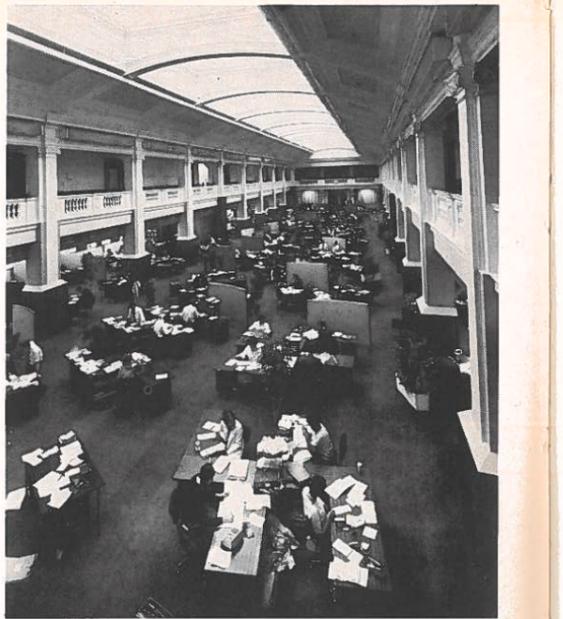
furniture configurations
in the interior

THERE IS NO EXTERIOR
OR INBETWEEN
ALL IS AIRCONDITIONED

Section	Planning	Design	Construction	
21 The site	In designing the site layout the architect is developing the context for the building which comprises: Location, Building Dimensions, Orientation, Site Access, etc. The architect should also consider the client's requirements for access and circulation.	The architect should prepare a number of alternatives, showing how all the above may be resolved, and giving the recommendations about the building form. For the client's approval the architect should show the client's requirements for access and circulation, and the building form, and the architect should also consider the client's requirements for access and circulation.	The architect should prepare a number of alternatives, showing how all the above may be resolved, and giving the recommendations about the building form. For the client's approval the architect should show the client's requirements for access and circulation, and the building form, and the architect should also consider the client's requirements for access and circulation.	The architect should prepare a number of alternatives, showing how all the above may be resolved, and giving the recommendations about the building form. For the client's approval the architect should show the client's requirements for access and circulation, and the building form, and the architect should also consider the client's requirements for access and circulation.
22 Proposals	The architect should prepare a number of alternatives, showing how all the above may be resolved, and giving the recommendations about the building form. For the client's approval the architect should show the client's requirements for access and circulation, and the building form, and the architect should also consider the client's requirements for access and circulation.	The architect should prepare a number of alternatives, showing how all the above may be resolved, and giving the recommendations about the building form. For the client's approval the architect should show the client's requirements for access and circulation, and the building form, and the architect should also consider the client's requirements for access and circulation.	The architect should prepare a number of alternatives, showing how all the above may be resolved, and giving the recommendations about the building form. For the client's approval the architect should show the client's requirements for access and circulation, and the building form, and the architect should also consider the client's requirements for access and circulation.	
23 Costs	The architect should prepare a number of alternatives, showing how all the above may be resolved, and giving the recommendations about the building form. For the client's approval the architect should show the client's requirements for access and circulation, and the building form, and the architect should also consider the client's requirements for access and circulation.	The architect should prepare a number of alternatives, showing how all the above may be resolved, and giving the recommendations about the building form. For the client's approval the architect should show the client's requirements for access and circulation, and the building form, and the architect should also consider the client's requirements for access and circulation.	The architect should prepare a number of alternatives, showing how all the above may be resolved, and giving the recommendations about the building form. For the client's approval the architect should show the client's requirements for access and circulation, and the building form, and the architect should also consider the client's requirements for access and circulation.	



3 Plan of south wing prior to 'landscaping', showing desk layout 1966.
4 Plan of south wing after 'landscaping', showing desk layout 1967.



5 Interior view of 'landscape'. Managers have gravitated to the edges.

Table 1 Furniture ranges and potential arrangements

Range	Association and enclosure patterns						Properties					
	A	B	C	D	E	F	Storage provision	Display/Material	Flexibility	Privacy	Screening	
1 Address space use	Isolated	Clustered	Ganged	Isolated	Clustered	Ganged	Full height	High level	Frontal	Adjusting low	Mobile	Blackboard
2 Access Office	Isolated	Clustered	Ganged	Isolated	Clustered	Ganged	Full height	High level	Frontal	Adjusting low	Mobile	Blackboard
3 Interconnect Emission	Isolated	Clustered	Ganged	Isolated	Clustered	Ganged	Full height	High level	Frontal	Adjusting low	Mobile	Blackboard
4 Point 80	Isolated	Clustered	Ganged	Isolated	Clustered	Ganged	Full height	High level	Frontal	Adjusting low	Mobile	Blackboard
5 Pictademics	Isolated	Clustered	Ganged	Isolated	Clustered	Ganged	Full height	High level	Frontal	Adjusting low	Mobile	Blackboard
6 Hillie Office System	Isolated	Clustered	Ganged	Isolated	Clustered	Ganged	Full height	High level	Frontal	Adjusting low	Mobile	Blackboard
7 Lucas Box	Isolated	Clustered	Ganged	Isolated	Clustered	Ganged	Full height	High level	Frontal	Adjusting low	Mobile	Blackboard
8 PLU Work Station	Isolated	Clustered	Ganged	Isolated	Clustered	Ganged	Full height	High level	Frontal	Adjusting low	Mobile	Blackboard
9 MCEP	Isolated	Clustered	Ganged	Isolated	Clustered	Ganged	Full height	High level	Frontal	Adjusting low	Mobile	Blackboard
10 Modulo 3	Isolated	Clustered	Ganged	Isolated	Clustered	Ganged	Full height	High level	Frontal	Adjusting low	Mobile	Blackboard
11 Link 900	Isolated	Clustered	Ganged	Isolated	Clustered	Ganged	Full height	High level	Frontal	Adjusting low	Mobile	Blackboard
12 Plus System	Isolated	Clustered	Ganged	Isolated	Clustered	Ganged	Full height	High level	Frontal	Adjusting low	Mobile	Blackboard
13 Lucas Program	Isolated	Clustered	Ganged	Isolated	Clustered	Ganged	Full height	High level	Frontal	Adjusting low	Mobile	Blackboard
14 Richmond	Isolated	Clustered	Ganged	Isolated	Clustered	Ganged	Full height	High level	Frontal	Adjusting low	Mobile	Blackboard
15 Rymanic Group System	Isolated	Clustered	Ganged	Isolated	Clustered	Ganged	Full height	High level	Frontal	Adjusting low	Mobile	Blackboard
16 Synchro	Isolated	Clustered	Ganged	Isolated	Clustered	Ganged	Full height	High level	Frontal	Adjusting low	Mobile	Blackboard
17 Synthesis 45	Isolated	Clustered	Ganged	Isolated	Clustered	Ganged	Full height	High level	Frontal	Adjusting low	Mobile	Blackboard
18 NBR Team System	Isolated	Clustered	Ganged	Isolated	Clustered	Ganged	Full height	High level	Frontal	Adjusting low	Mobile	Blackboard

Deep and shallow space
1.02 In deep spaces there may be a need to provide some degree of enclosure without building artificially lit internal rooms. This may lead to the choice of furniture which includes some degree of screening. In shallow space where either small rooms or simple linear arrangements of furniture can be assumed, a need for screening is less likely.

2 Categories and definitions
2.01 The three categories are:
Isolated—where the furniture forms a workplace quite separately from others.
Clustered—where a workplace is grouped with another or others to form a cluster.
Ganged—where adjoining workplaces are arranged in lines.

2.02 A whole range of new problems for the architect has also appeared, from 'where do lighting switches and power outlets go now the walls have disappeared?' to 'how much of a wall is this furniture system—and how much does it matter anyway?' The servicing problems are dealt with elsewhere in this book. This chapter deals mostly with the relationship between wall and furniture. A 'wall' may be anything which provides visual and acoustic isolation, from a freestanding mobile hospital type screen to a self-supporting unit carrying a desk and storage units. Providing it gives visual or acoustic isolation and comes as part of a furniture range, is constructed in such materials and available in such colours and style as are compatible with the remainder of the range, then it qualifies as a 'wall'. If it does not qualify, then the furniture range is described in the table as being one which 'does not enclose'; if it does, then as one which 'encloses'.

2.03 Combining the three conditions of association—isolated, clustered and ganged—with the two

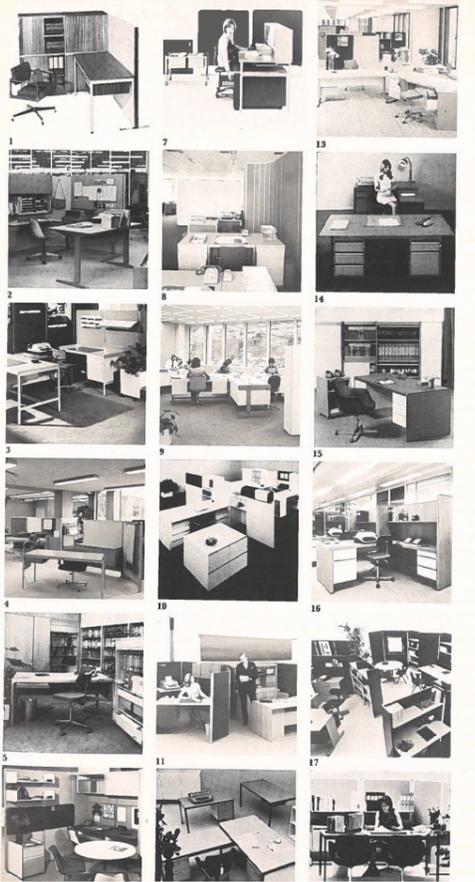


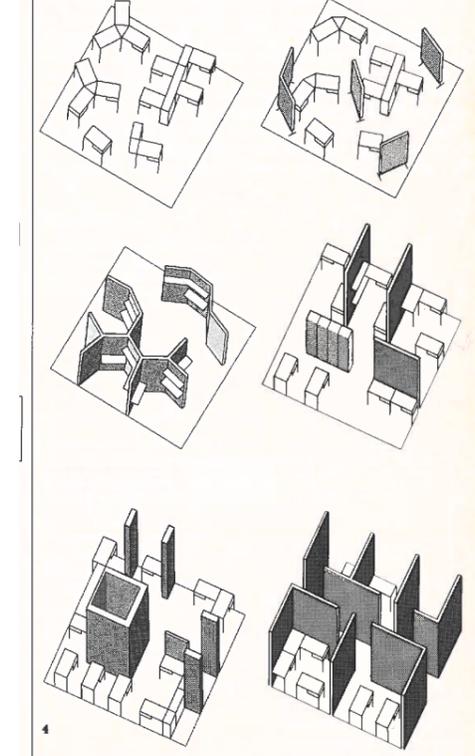
Table 1 Types of meeting places, characteristics and requirements

Type of space	Number of persons	Typical space required per person	Type of use	Provision and equipment	Location
1 Meeting at the workplace	2-3	2.00-2.75 m ²	Short discussions, briefing, cabotage, personal observations.	1 or 2 visitor's chairs at work station.	Located in reserved area if at planned open office environment.
2 Meeting area	4	1.50-2.5 m ²	Working discussion with the members of staff or visitors.	Conference table and chairs. Related equipment—podium, chalk board.	Located in group area adjacent to primary circulation, to limit disturbance of individuals.
3 Meeting area	6-8	1.50-2.5 m ²	Working sessions between most best within group of personnel from various services with some project. May last several hours.	Conference table and chairs with some screening from surrounding work stations. Related equipment: flip charts, pin up space, chalk board. Provision of permanent notice board or chalk board for use of group.	Located in group area adjacent to primary circulation, to limit disturbance of individuals.
4 Interview room	2-3	1.50-2.00 m ²	Interviewing personnel or sales representatives. Discussions with members of public. Short periods of use up to 1 hour.	Aural and visual privacy required.	Adjacent to main entrance and department with major usage. May require waiting area adjacent if used frequently.
5 Meeting room	6-12	1.90-3.00 m ²	Meetings with outside visitors or internal policy making and planning meetings. 2-3 hour meetings.	Slides, overhead projector, flip charts, overhead films, good ventilation. Storage for drinks, audio-visual equipment.	Base of access to all departments with refreshment facilities. Easily serviced with refreshment equipment. Access for outside visitors and going through work area. Clean area adjacent.
6 Rest area	12-18	2.25-4.00 m ²	Primarily used for refreshment breaks, but may also be used for general conversation. This use may require an equipment point for the recharge of substitution and also. Used during the day for short periods.	Teaching machines, reading material, low tables and easy chairs. Display board. Screening from work areas.	Adjacent to drinks, food and rest areas. Equally accessible to all personnel on each floor.
7 Assembly area	100-150	1.50-2.00 m ²	Informal meetings, involvement of all staff.	Formal tables. Audio-visual equipment. Good ventilation essential. Refreshment area. Sign and facilities for atmosphere.	May use cafeteria or recreation space.
8 Board room	16-34	1.50-2.00 m ²	Formal board meetings, reports of operations. Management meetings. Business lunches and entertaining. 2-3 hour meetings.	Formal tables. Audio-visual equipment. Good ventilation essential. Refreshment area. Sign and facilities for atmosphere.	Adjacent to drinks, food and rest areas. Equally accessible to all personnel on each floor.
9 Conference room	15-20	1.50-2.00 m ²	Presentations. Working discussions with outside visitors.	Audio-visual equipment. Overhead lights and chalk out. Storage for equipment and furniture. Allow sufficient space for alternative spaces.	Fairly access for visitors.
10 Lecture room	50-100	1.50-2.00 m ²	Large conferences, presentations, lectures and training sessions.	Classed lecture room system. Classed room for projector, lighting, ventilation and audio systems. Storage space for furniture display systems.	Adjacent area for audience to assemble before meeting. Several entrances.

ference facilities, with audio-visual equipment and space for between 20 and 75 persons. In smaller organisations there will normally be one conference room with audio-visual equipment to accommodate all requirements. To increase the flexibility of this facility it may be designed as a conference facility to seat about 20 people which can be sub-divided into two meeting spaces for eight to 10 persons, 6.

3 Character and provision of meeting places
3.01 A recognised function of the formal meeting spaces (eg

effect of this device is to create spaces which are separate



READING

21.01.2022

Pulgram, W. L., & Stonis, R. E. (1984). *Designing the automated office: a guide for architects, interior designers, space planners, and facility managers* (Ser. Whitney library of design). Watson-Guptill.

SYSTEM THINKING ERGONOMICS

ALL TO TRANSFER INFORMATION
FASTER
MAKE DECISIONS FASTER, EFFICIENT,
BETTER?

ONLY LOOKING AT THE SCREEN
SITTING,
NO NEED TO WALK

THE SYSTEMS NEED TO HOST FUTURE
SYSTEMS ETC. ETC.

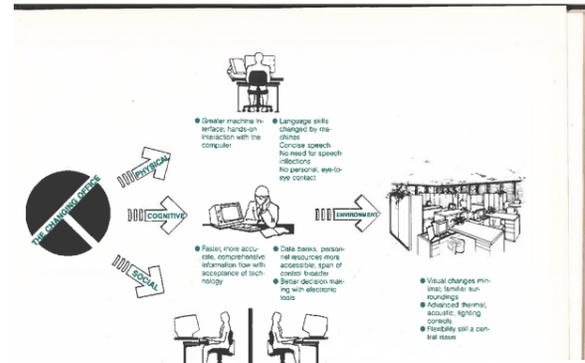
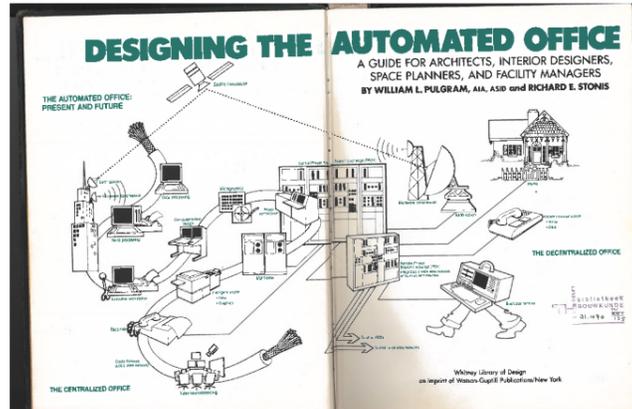


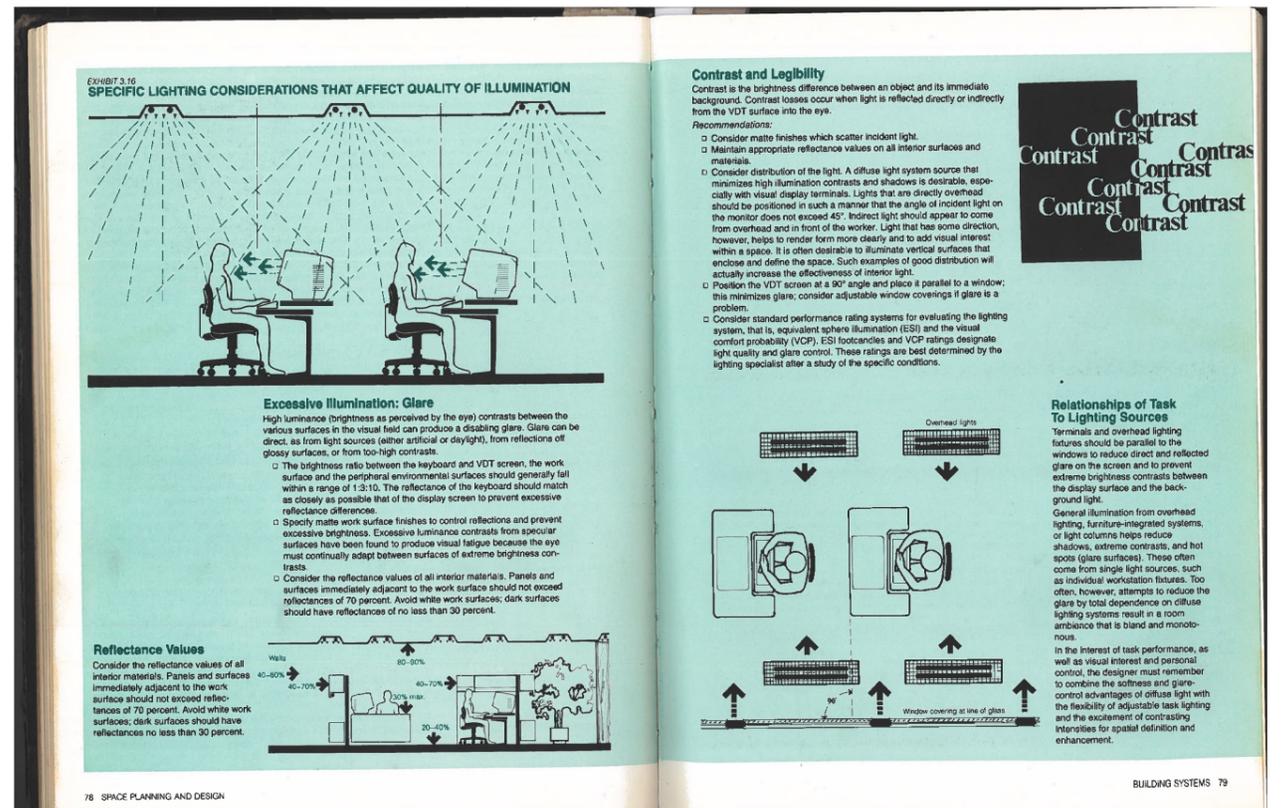
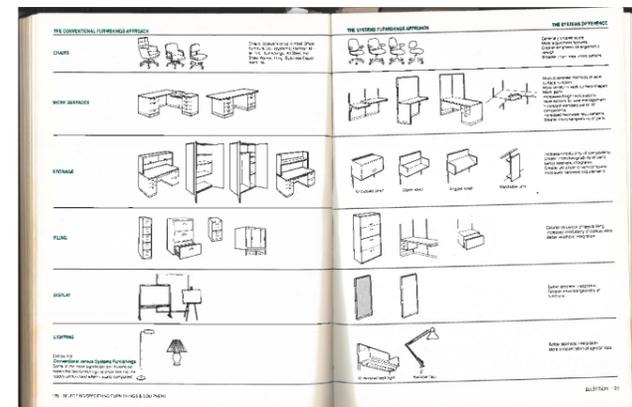
EXHIBIT 2.14 PROGRAMMING FOR THE UNKNOWN

As you prepare your programming procedures, focus on the implications of electronic technology for the tasks and equipment requirements in the office environment. Be sure to account for growth potential.

The major categories where growth or change may occur include:

- Work surface requirements**
 - Nature of task
 - Time spent
 - Enclosure requirements
 - Individual, shared space
- Conference requirements**
 - Frequency/duration/size of meetings
 - Availability of conference rooms
 - Number and nature of visitors (with chain requirements)
 - Enclosure requirements
- Machine requirements**
 - Type (for example, conventional, electronic, special)
 - Individual, shared
- Filing requirements**
 - Types (that is, computer printout, electronic media, microforms)
- Quantity maintained, required**
 - Individual, shared
 - Where
 - Referenced frequency
- Storage requirements**
 - Types (that is, personal, shared)
 - Where
 - Individual, shared
 - Quantities
- Display and miscellaneous requirements**
 - Types
 - Telephone usage
 - Time spent out of the office
 - Security, isolation requirements
- Additional considerations**
 - Focus on flexibility in all planning and systems designs.
 - Keep abreast of technology trends and state-of-the-art products.
 - Fully explore the client's commitment to technology. How much? How soon?
 - Maintain open communications with all consultants and management specialists. You can learn a lot in addition to expediting the work!

READY FOR SPACE PLANNING 45



78 SPACE PLANNING AND DESIGN

BUILDING SYSTEMS 79

36 PROGRAMMING THE AUTOMATED OFFICE

SPECIFICATION The specification process is the designer's method of communicating product descriptions and the quality of materials, finishes, and workmanship in a variety of forms. Specifying most automated furnishings involves standard procedures and documentation as outlined below.

The most common methods for specifying automated furnishings do not differ significantly from traditional ones:

- 1. Prescriptive specifications.** These detailed specifications are based on a specific manufacturer's catalog listings. They may be specially worded to effectively restrict competitive bidding.
- 2. Nonrestrictive specifications.** Specifications can be made nonrestrictive or open by inviting multiple manufacturers or sources to bid.
- 3. Performance specifications.** These are detailed specifications based on general user needs.
- 4. National contract.** Based upon a guaranteed business volume per year, some manufacturers will accord a predetermined discount on their products.

This step involves selecting the most appropriate method of bidding for a project and establishing the expectations, payment, structure, guarantees, and provisions by which the sales agreement will be executed. Conventional and automated procurement procedures are similar in methods and concerns.

- 1. Negotiated purchase.** This process involves obtaining the best possible price from a specific vendor.
 - 2. Bid purchase.** This process involves issuing a specification for multiple, competitive bidding.
- After a bid has been accepted from a specific vendor, the following procedures must be established:
1. Price structure
 2. Terms of payment
 3. Allowances
 4. Shipping, storage, handling provisions
 5. Claims procedure
 6. Warranty policy
 7. Service programs

INSTALLATION This step involves the timely scheduling and careful coordination between delivery and installation dates for automated equipment and furnishings from all vendors. It requires the same attention to detail and follow-up procedures to assure scheduling accuracy as with conventional furnishings projects.

SCHEDULING AND COORDINATION Refer to Chapter 5, Project Management: Some Helpful Hints, for a discussion of scheduling considerations and automated equipment.

PUNCH LIST The punch list is prepared by the designer following the installation of the furnishings. It identifies any problems with quality, condition, location, specification, or installation of the furnishings that do not comply with the furnishings contract.

POSTOCCUPANCY EVALUATION This important stage involves a careful examination and evaluation of the efficiency and appropriateness of the environmental design solutions of equipment, furnishings, and vendor performance. It should include the responses and opinions of management and all

EVALUATE PERFORMANCE OF DESIGN SOLUTIONS users. Within a specified time framework, adjustments and corrections should be identified and handled in an efficient manner. The effectiveness of automated planning and design solutions should be measured against the following considerations:

- **SPACE LAYOUTS**
 - Do they support all programming data?
 - Do they reflect required organizational adjacencies between people and equipment?
 - Do they provide support for all equipment tasks?
 - Are they flexible; will they allow adjustment for growth?
 - Do they clearly articulate the space and provide visual clues?
 - Do they support privacy (both acoustic and visual)?
 - Do they coordinate with the building module and system?
- **FURNISHINGS**
 - Do they meet the functional requirements of the automated tasks and equipment, the environment and the users?
 - Do they meet the ergonomic requirements of planning and design?
 - Do they conform to the design criteria established earlier in this chapter?
- **ENVIRONMENTAL SUPPORT**
 - Do lighting solutions subscribe to established criteria for the automated office?
 - Has adequate power been supplied for current and future needs at the workstation?
 - Have thermal conditions been carefully evaluated and proper control measures established?
 - Does the environment effectively maintain acoustical privacy?
- **VENDOR PERFORMANCE**
 - Have vendors been courteous and cooperative, provided prompt service, maintained delivery and installation schedules?
 - Has mock-up requirements been handled expeditiously?
 - Has product information, advice, and guidance been accurate, straightforward, and reliable?
 - Have training procedures been developed and thoroughly augmented?
 - Would you want to work with this vendor on future projects?
- **MANAGEMENT AND USER RESPONSE**
 - Has management polled the organization for postinstallation design and planning feedback?
 - Are the majority of organizational responses favorable toward planning and design decisions?
 - What is the level of client satisfaction—high, moderate, or unfavorable?
 - Are you satisfied with the results? If not, identify problems and develop a personal file for future reference.

ADJUSTMENTS AND CORRECTIONS Whatever the size or complexity of a project, adjustments and corrections are inevitable realities that must be confronted following installation and occupancy. Whether minor revision or major surgery



Exhibit 4.14 The Automated Office Chair. Basic requirements for the automated office chair are simple: it must adapt to the functions of the task, and it must adjust to the anatomy of the user. Varying primarily in size and dimension, the four general styles of chairs that are commonly available from a number of prominent manufacturers are designed to support the circulatory, musculoskeletal, and cognitive functions of the user, and to provide the support, stability, and top-level executive functions.

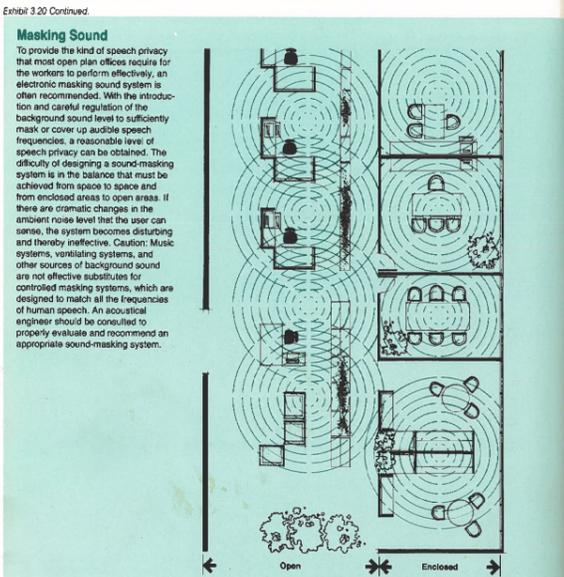
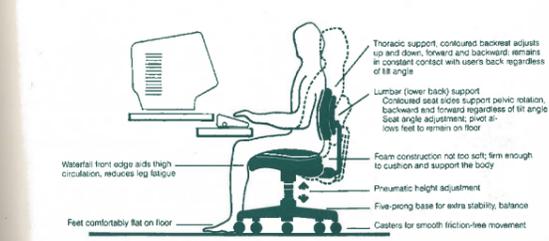
curving the lower spine outward and throwing the shoulders forward—a classic slumped position. The proper seating height for any individual depends, likewise, upon the work surface height and required knee clearance. For further information about this relationship see the discussion of work surfaces that follows.

Recommendations: There is no "correct" industry standard or anatomically average seat height. According to common design practice body variations in size and height (population percentiles of 5th to 95th) must be accommodated by incorporating two built-in features in chair design:

- **Adjustability:** ease in changing vertical and horizontal position through height adjustment and swivel controls. The popliteal height requirements for both the male and female user population in the 5th to 95th percentile range extend from 14" to 17 1/2" (36 to 44 cm). An operator chair should allow vertical adjustment within this 3 1/2" (9 cm) range. Most chair manufacturers provide a greater range for vertical adjustment.
- **Maneuverability:** the ability of a chair to change positions by means of swivel casters attached to the base. Be sure to specify the correct caster according to the surface material. Depending upon the floor materials different types of casters may be required for maximum maneuverability.

Seat Width and Depth. Adequate width stabilizes the trunk and evenly distributes body weight. Seat depth should allow enough calf clearance to minimize pressure on the thigh. If this dimension becomes too deep, as might be the case for smaller people, it is difficult to maintain correct leg posture. A foot rest may be required to compensate. Where workstations are compact, the width and depth dimensions of the chair become especially important factors in providing comfort and maneuverability.

Recommendations. Percentile factors indicate that seat width requirements should range from a minimum of 17" to 19" (43 to 48 cm). Adequate depth requirements should generally range from a minimum of 14" to 16" (36 to 41 cm). Industry standards generally require greater depth/width dimensions than percentile maximums. Exhibit 4.15 demonstrates proper chair design.



Typical Wall Construction Assemblies

Generally, airborne and impact sound transmission will vary according to the frequency of the sound, the mass of weight of the interior materials and the construction assemblies, and the degree of stiffness or limpness in these materials. Soft, resilient, and absorbent materials, either applied to the peripheral surfaces or interior furnishings or sandwiched between the studs in wall cavities, will effectively reduce sound transmission. Still, hard, or reflective surfaces will perpetuate sound transmission.

The ability of construction methods and materials to isolate and inhibit airborne and impact sound transmission is evaluated according to standardized testing procedures. Results are recorded in numerical values on a scale of 0 to 100. The numerical rating of a material or construction assembly is labeled the sound transmission class (STC). The greater the number, the better its ability to attenuate sound energy. An optimum STC performance rating for interior construction assemblies ranges from 45 to 60, depending upon the type and intensity of the sound generation, the material, and type of construction assembly. Actual performance can differ from a rating between 5 and 15 dB depending upon the care taken in installation (in caulking and sealing).

When air space is created between two partitions, airborne sound energy can be effectively reduced. Partition widths of 6" to 8" (15 to 20 cm) are efficient in reducing sound transmission. Beyond this width, however, the mass principle has been found to be impractical. Two standard methods for effectively reducing sound transmission through isolation include the use of resilient metal channels attached to the wall studs and staggering of decoupling the studs. Ceiling-to-floor partitions when properly sealed and caulked will inhibit both noise penetration and dust accumulation.

Description	STC Median
Wood Stud Partition 1/2" (13 mm) sheetrock fire-retardant gypsum panels; 2 x 4 studs, 16" o.c. c.	35
1/2" (13 mm) sheetrock fire-retardant gypsum panels; 2 x 4 studs, 16" o.c. base level; 1/2" (13 mm) gypsum panels, both sides	45
1/2" (13 mm) sheetrock fire-retardant gypsum panels; 2 x 4 studs, 16" o.c. on 2 x 6 common plate	55
Metal Stud Partition 1/2" sheetrock fire-retardant gypsum panels; 2 x 4 studs, 16" o.c.; base level 1/2" sound-deadening board	45
1/2" sheetrock fire-retardant gypsum panels; 2 x 4 studs, 16" o.c.; base level 1/2" sound-deadening board	50
1/2" sheetrock fire-retardant gypsum panels; 2x2" metal studs, 24" o.c.; 1 1/2" mineral fiber blanket, one side	40
1/2" sheetrock fire-retardant gypsum panels; 2x2" metal studs, 24" o.c.; 1 1/2" mineral fiber blanket, one side	50
1/2" sheetrock fire-retardant gypsum panels; 2x2" metal studs, 24" o.c.; 1 1/2" mineral fiber blanket, one side	55
2 layers 1/2" sheetrock fire-retardant gypsum panels; 1/2" metal studs, 24" o.c.	55

into a furniture system. Panel construction should incorporate sound-absorbent fabric that sheathes a core of fiberglass or similar sound-reflecting material. This type of construction reduces sound reflections and prevents sound transmission.

Characteristics of Acoustical Panels. The more sophisticated panels are "voice-tuned"; that is, they are designed to absorb the high-frequency sounds of human speech that are considered the most disturbing. Low-frequency sounds are intentionally freed to mask overall transmission of noise. It is generally recommended that acoustic panels should be a minimum of 60" (152 cm) high for effective, sound-dampening performance. Preferred noise reduction coefficient (NRC) performance specifications for open-plan acoustic control screens range from .85 to .90.

Additional Benefits. In addition to providing privacy, acoustic screens have the following advantages:

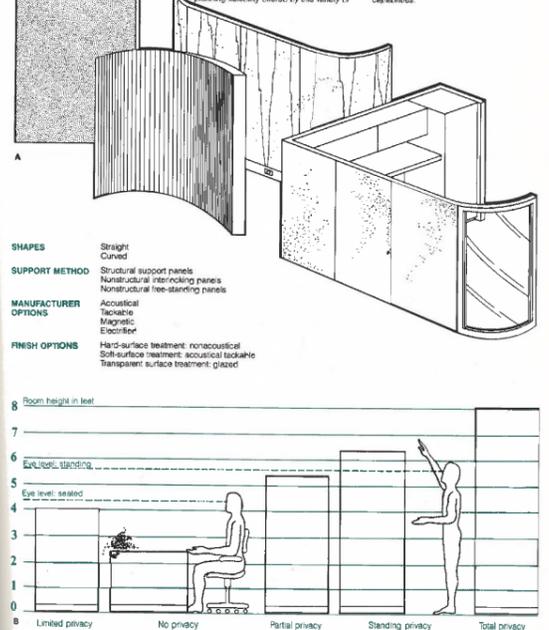
- 1. Height flexibility:** Structural support panels typically range from a low height, barely above a 30" (76 cm) standard desk surface, to about 75" (191 cm) high. Experience dictates a height of between 53" and 65" (135 and 165 cm) as practical for user comfort. If the workstation occupant can see comfortably over the panels when standing, this will prevent a feeling of isolation. Yet, when the worker is seated, the higher panel promotes a feeling of security against unnecessary interruptions and traffic distractions.
- 2. Storage expansion:** In most furniture systems acoustic support panels can be fitted with storage and filing units above and below the work surface height.
- 3. Spatial definition:** Screens and support panel systems contribute to spatial definition and perspective within the office. A key element to successful layout design lies in the logical distribution and variation in panel height throughout an office space. The monotony of uniform height panels can disorient, confuse, and destroy the content of form and color in layout design. Variation can be exciting and provide direction, vistas, and visual clues within the interior space.

Exhibit 4.18 shows typical acoustic/privacy screens.

- WIRE MANAGEMENT** Dangling and floor-cluttering wires, cords, and cables can be potential safety hazards as well as visually unattractive. Some of the more typical methods by which wires are concealed and threaded from the equipment to the power source include:
- Small openings in the work surface. Wires drop beneath the surface, but often dangle loosely.
 - Hollow furniture components, such as worktable legs and panels.
 - Channels or tubes secured to the underside of the work surface through which wires are threaded to the power source.
 - Baseboard raceways in systems furniture support panels. Acceptable furniture systems provide raceways that are divided into compartments separating electronic and communications wiring and cabling.
 - Electrical connections and receptacle outlets for both communications and power delivery are also included.

*NRC is an acoustical rating that indicates the ability of a panel to absorb sound. Measured on a scale from 0 to 100, panels that have high NRC ratings can substantially reduce the general noise level in the office and the transmission of sound reflections between workstations.

Exhibit 4.19 (A) Typical Acoustic/Privacy Screens. The primary mass of visual information centers in the office, acoustic/privacy screens are generally available in a wide range of heights and widths—from 30" to 80" (76 to 203 cm) high, 20" to 60" (51 to 152 cm) wide. The privacy flexibility offered by this variety of dimensional options is a decided plus to the designer. (B) Types of Privacy Screens. Privacy screens may be distinguished according to height, width, or enclosure characteristics. Besides shape, material, structural support systems, and power distribution capabilities.



RE-READING

21.01.2022

Thomas, A. (2020). The Political Economy of Flexibility: Deregulation and the Transformation of Corporate Space in the Postwar City of London . In K. Cupers, H. Mattsson, & C. Gabrielsson (Eds.), Neoliberalism on the Ground: Architecture and Transformations from 1960 to the Present University of Pittsburgh Press.

“The success of Duffy’s deconstructed office was not predicated on making the future conditions of an organization knowable but rather based on constructing an environment in which anything could happen. In other words, DEGW actively constructed the conditions for change. As Duffy explained, rather than “attempting to use buildings to exploit behavior patterns, it is sanest to try to design buildings and organizations which permit all possible behaviors to coexist without coming into conflict.” p. 137

DONT EXPLOIT BEHAVIOR,
A STRUCTURE THAT CAN PERMIT ALL
POSSIBLE BEHAVIORS.

YET DIVERSITY IN BEHAVIOR MIGHT BE
IMPORTANT FOR THINKING

“Building on this methodology, DEGW approached the office building as a complex, multilayered organism that changed with the needs of the tenant, rather than a rigid, unchanging form. In short, the firm’s philosophy reconfigured the office from a prescriptive environment to a responsive one. According to DEGW’s research, the high rate of obsolescence in existing City office buildings had been caused by their complete lack of adaptability, with one study revealing that several large banks were struggling with buildings only ten years old that were already outdated due to their incapacity to accommodate change and technological innovation. Redundancy was caused by limitations in scale alongside the interconnectedness of the structural and cosmetic elements of the building, which prevented the constant updating of service provision required in the electronic age.” p. 137

RIGID UNCHANGING FORM > BANK?

RESPONSIVE ENVIRONMENT

INTERCONNECTION OF STRUCTURE AND
COSMETICS

“For Duffy, the organization was a complex, self-regulating system, which functioned most effectively when unfettered by architectural impositions. “The building,” Duffy wrote, “is the framework that permits technology, organization and communications to exist” and the study of work is “the investigation of complex relationships.”³⁷ In order to enable the organization to function effectively, the building would need to become part of its operational process”. p. 139

BUILDING PART OF PROCESS /
PERMIT ALL BEHAVIORS?

FRAMEWORK VS INHABITATION

“Stemming from the well-known Hawthorne experiments conducted in the United States during the interwar period, which concluded that interpersonal relationships rather than direct environmental factors (such as light and desk height) determined efficiency, management theorists ceased to look at the organization as an assembly line (a series of perfectible tasks) and began to view it as a communication system with inputs, processes, outputs, outcomes, and feedback.⁴¹ Whereas scientific management had viewed “environment” as the immediate area around the worker (i.e., furniture and lighting to improve efficiency), human resources expanded the term to denote the more general architectural and spatial character of the office, as this was the container for social interaction and thus the enabler of higher levels of productivity.” p. 140

HIGHER LEVELS OF PRODUCTIVITY
VS
THE KNOWLEDGE ECONOMY
POLICY MAKING

FURNITURE AND LIGHTING TO IMPROVE
EFFICIENCY

“The freedom for the individual worker to self-manage and self-improve (itself a mode of investment in human capital) was a core principle of a market-driven economy, as self-interest was the mechanism behind competition, or as Foucault put it, “Homo economicus is an entrepreneur . . . , an entrepreneur of himself.”⁴⁸ As such, the architectural expression of freedom and choice in the workplace was not merely in the interest of the worker but an investment in the capital assets of the firm. This is arguably why the socially focused experiments of more radical architects, like Herman Hertzberger, encouraging personalization, participation, and freedom of movement subsequently became a model for corporate office design: the user-satisfaction factor became the necessary economic driver of the commercial architecture practice, the management theorist, and, by extension, the real estate developer, and the flexible office building was the vehicle by which this could be achieved.” p. 141

BUILDING AS VEHICLE

PARTICIPATION, USER-SATISFACTION,
PERSONALIZATION, FREEDOM OF MOVEMENT

THE ECONOMIC DRIVER
INVESTMENT IN THE CAPITAL
ASSETS OF THE FIRM

SELF INTEREST
COMPETITION

HOW CAN THIS SCHEME BE
ALTERED

TO CREATE RELATIONS WITH
THE PUBLIC
AND THE OUTSIDE

“The deconstruction of the office building led to the subdivision of the architecture and construction industries into a spectrum of specialist professions, ranging from monitoring and evaluation (M&E) and telecommunications experts to space planners, interior designers, and facilities managers, and this division of labor in turn threatened to limit the creative (and professional) remit of the architect to the shell of the building.”⁵³ p.143

SUBDIVISION
ARCHITECTURE HAPPENS ONLY IN THE SHELL?

INTEGRATED APPROACH
EVERYTHING IS PART OF THE BUILDING

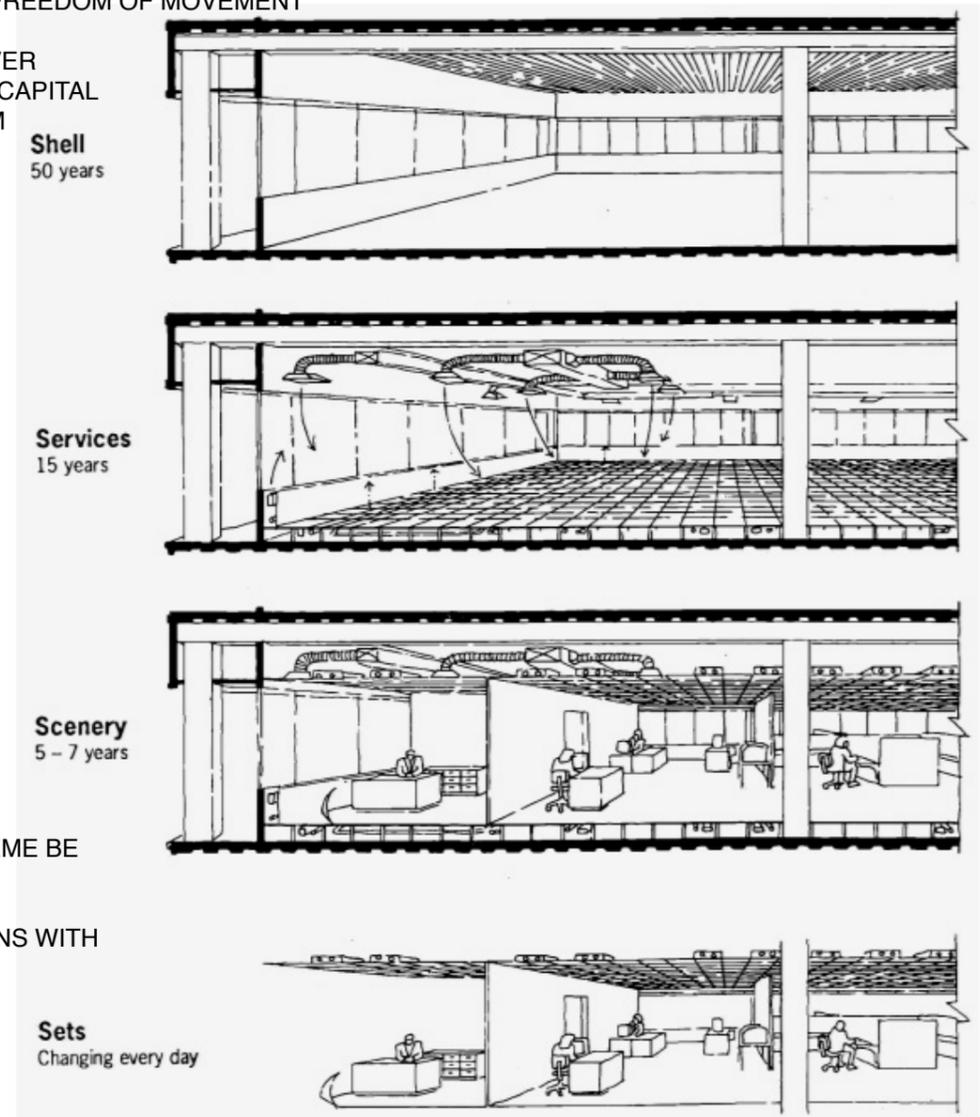


FIGURE 5.4. Diagram by DEGW breaking down the office building concept into temporally defined layers: shell, scenery, services, and sets, 1989.

TAKEN FROM
Thomas, A. (2020).
The Political Economy of Flexibility
p.136

STATUS QUO

EFFICIENCY

CAPITALISM

EXPANSION

PROFIT

COMPETITION

THE INDIVIDUAL

PERFECTLY CONDITIONED

INTERIOR
ENVIRONMENT

DEWG SEPERATE LAYERS

PLACE OF WORK

ISOLATED URBAN BLOCK

NEW INTERIOR DECORATION

SINGLE USE

GENERAL CORPORATE IDENTITY

NARROW CIRCULATION

HORIZONTAL OUTSPREAD

SERVICES AND STRUCTURE FUNCTIONAL

POSITIVE FUTURE

EMPHATY

MUTUAL TRADE

CRIMP FLEXIBILITY

BALANCE

CONNECTION

THE COLLECTIVE

DIVERSE CONDITIONS

INTERIOR / INBETWEEN/ EXTERIOR

INTEGRAL LAYERS (HEAVY, LIGHT)

PLACE OF THINKING, PLACE OF MEETING

PERMEABLE PIECE OF CITY, PARK, GARDEN

REUSED SCENOGRAPHY

POLYVALENCE

PHYSICAL BUILDING AS IDENTITY

WIDER PLACE OF MEETING

VERTICAL INTERCONNECTION

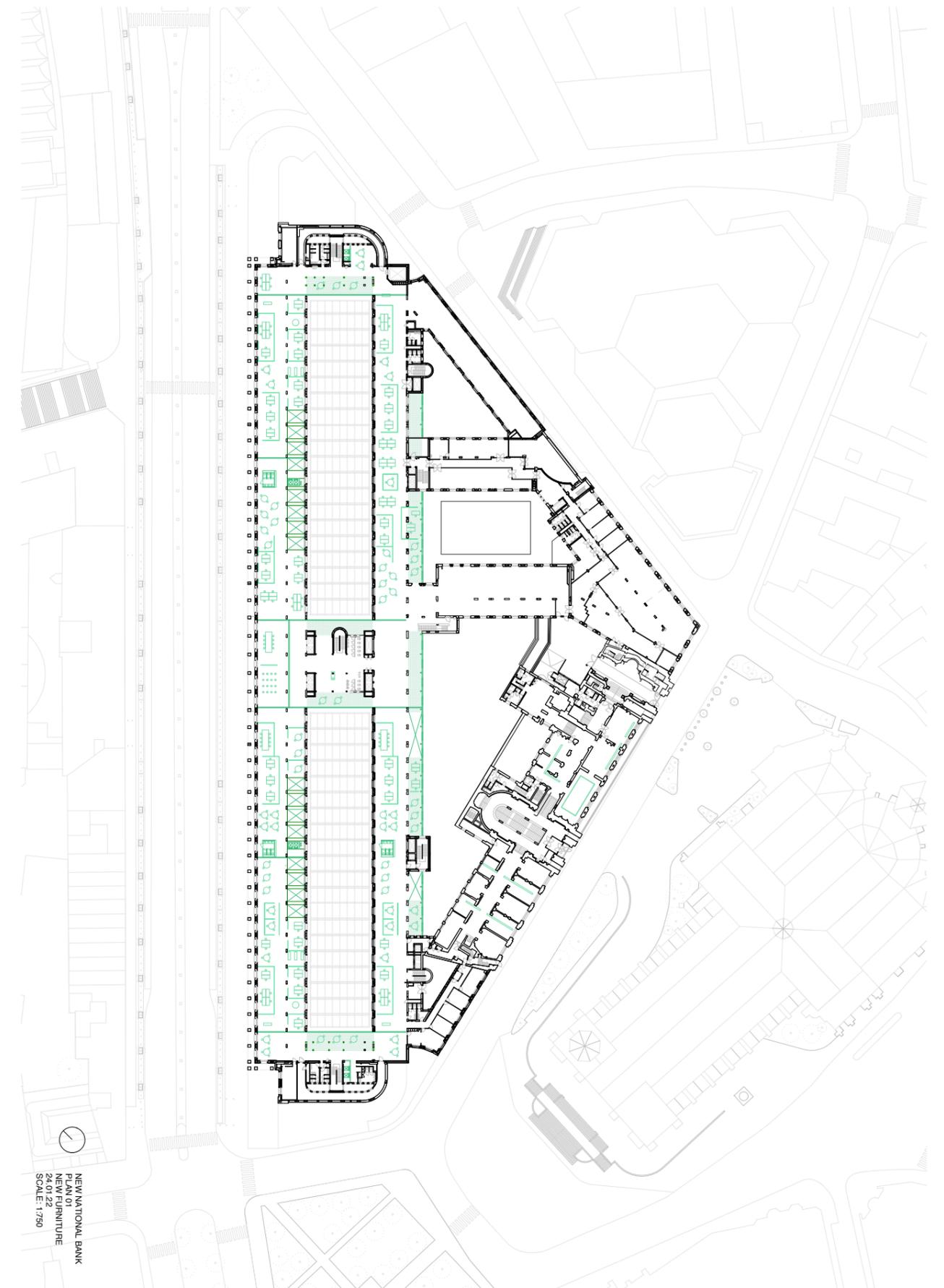
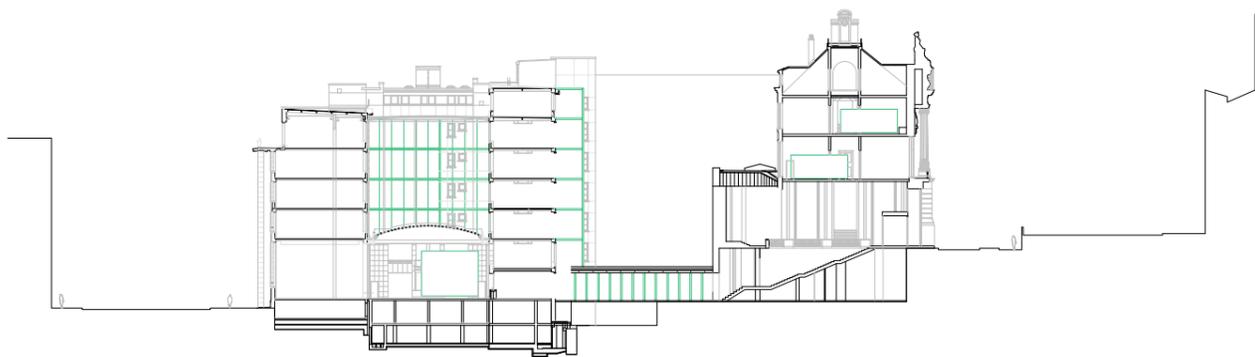
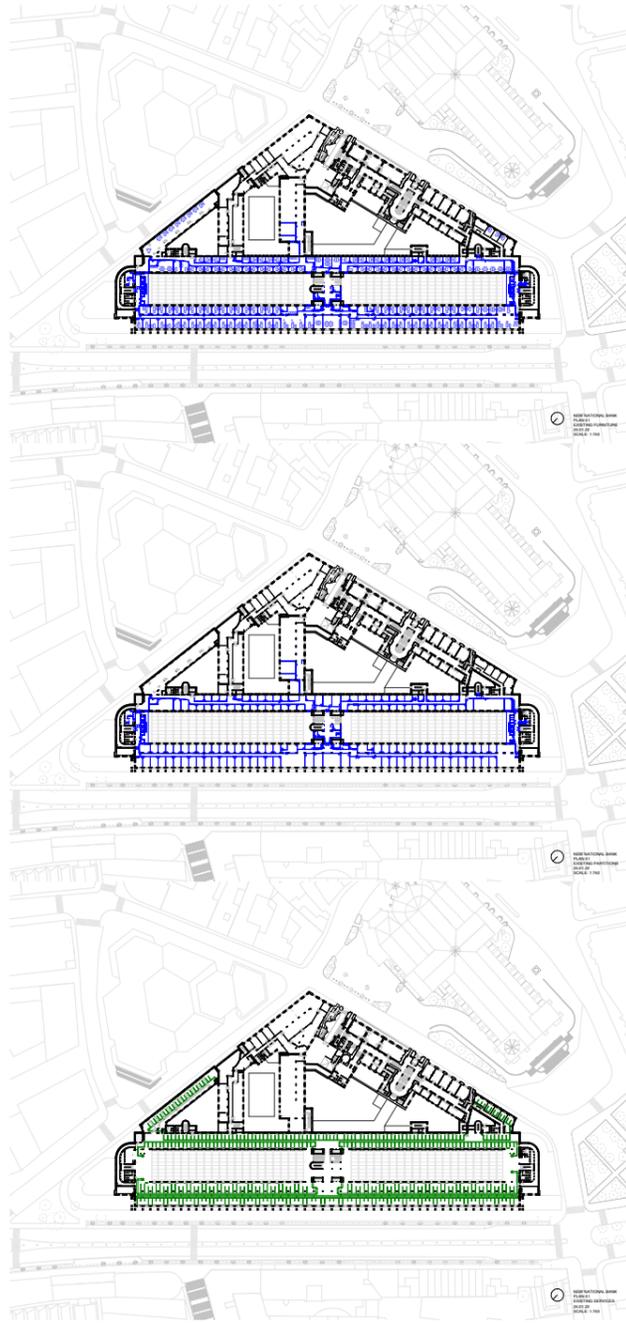
COHERENT READABLE LANGUAGE
THROUGH SCENOGRAPHY

DESIGN 2.10

25.01.2022

Creating an overview of the existing furniture, partitions, and ducts in floor plan.

Recreating a new office floor plan, with a rough scheme of where elevators, added depths and reconfigurations take place.



TRANSFORMATION REUSE STRATEGIES

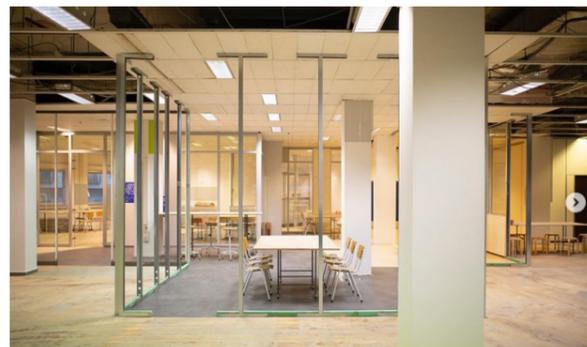
25.01.2022

Creating a new office environment
a new aesthetic
heavy and light

reuse materials
reconfigure
disect
displace



AGWA school



actiris, laura muyldermans, LSDRA

Actiris. An in-between space divided into two zones. The most publicly accessible point of entry is located on the axis of the central stairwell, which in turn opens onto a central avenue of Brussels. It subtly permeates the life of the street into the building. This translated into an architecture that has been reduced to its brutal form, stripped of floor and ceiling finishes. Between the most private and public zones an in-between space is introduced. It opens up to the central public space through an open lattice wall.

ITS A MESS!?

CEILING CONDITION?



art hub copenhagen
philmann architects



51N4E, STAM-EUROPE

Salon

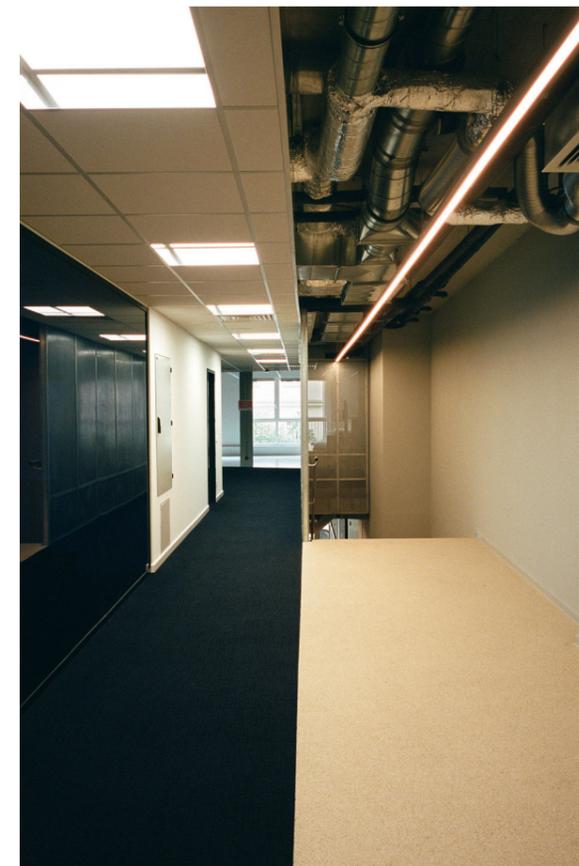
Permeable interior
public discussion within a scenography
reconfiguration

bare structure

“By clearly marking where the office space started and ended, with very different surfaces and material treatments, we created a situation that would distill the office to what it really is: a pragmatic built-in structure with wood chip wallpaper, suspended ceilings, and carpeted floor.”

“The goal was to change as little as possible and to avoid “redecorating” the whole space in response to the image that the firm wanted for itself, only for it to be replaced by an updated, more contemporary version in five years. We wanted to break through this cycle. This goal was, for us, even more critical as we felt like this office was one of many, and it could serve as an example for many other firms in many other spaces. One of the biggest questions that we have to deal with, not just as architects, but in general, is how to better use what already exists.”

Something Fantastic, Disillusioned Office (a minimally invasive office renovation for the digital industry association Bitkom), Berlin, 2016–ongoing



P2

27.01.2022

AFTER P2 FEEDBACK

prof. ir. Daniel Rosbottom
Dr. Amy Thomas

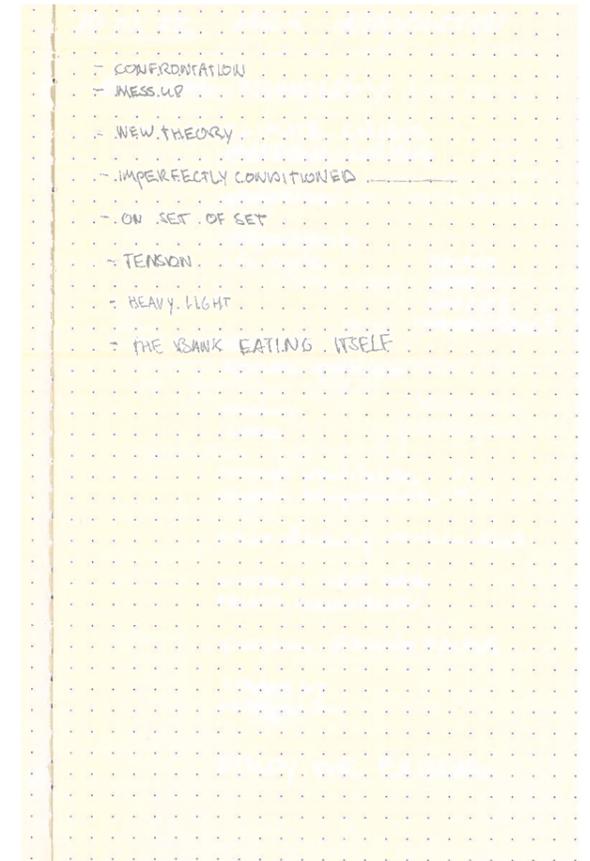
“A useful introduction that draws together the chronology of the project thus far, draws design together with research and develops a set of ideas which can underpin the project as it develops, articulated through clear research questions. You could use the other office interior models to talk through different attitudes to office hierarchies and relationships, physicalised through architecture.

Your investigations of the bank in the city are witty, in understanding its impact at the urban scale and you document the shifting character of this part of the city carefully

This careful but creative analytical approach is extended into the interior. The move from Duffy's hierarchical layers, to one where different material and spatial conditions overlay one another with more equivalence is a very interesting approach and the sampling of other things as a means for representing your shift in thinking is clever – to a place where light / heavy, adaptable / permanent, fixed / moving are more in dialogue as two equivalent conditions. It is sometimes somewhat abstract at this moment and one hopes it might become as immediate and tangible as your Hertzberger example. The idea of the bank cannibalising what it is already made of is intriguing. It would be interesting to understand what it begins to mean in practical terms. The question of Duffy's efficiency seems to be questioned...what does efficiency mean in the context of a knowledge economy like the bank. What is work in this context? What is 'imperfect conditioned' space as a constructive concept? On set and off set, from your answers is an exciting proposition.

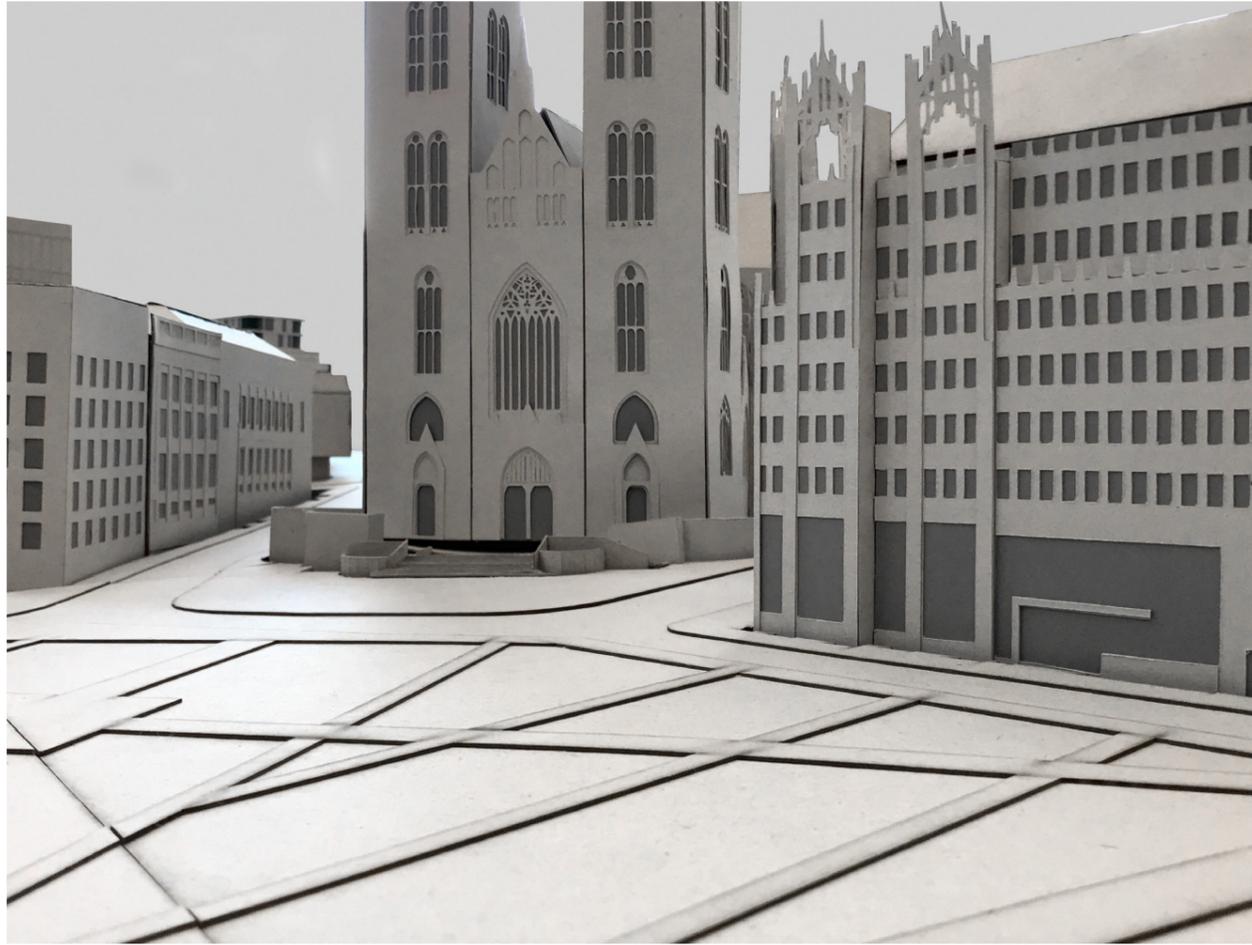
How does this careful work thinking about the interior allow the building to address the city and the public, in the way that your collages might suggest is an ambition.

Very promising.”



notes from conversation afterwards

<p>FUTURE BANK</p>	<p>SITE TRANSFORMATIVE CHARACTER</p>
<p>FUTURE BANK</p>	<p>DEGW</p>
<p>SECTION BANK</p>	<p>PUBLIC SCENOGRAPHIES OFFICE FLOORS CIRCULATION LIGHT STRUCTURES</p>



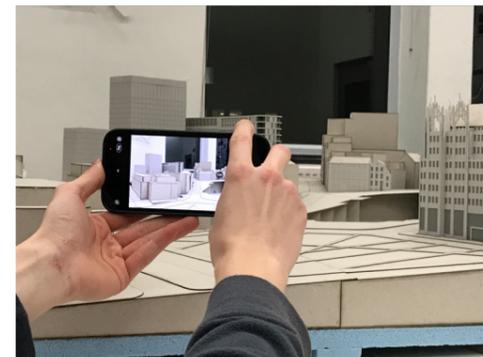
test photograph, church, bank, and office building
the sky is photoshopped



test photograph, view towards the church.
the sky is photoshopped.

TASK DIVISION INTELLIGENT BUILD ETC.			
Task	Responsible	Status	Notes
3110
3111
3112
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3150

task division excel.



test shots of the model in progress

MODEL 3.1

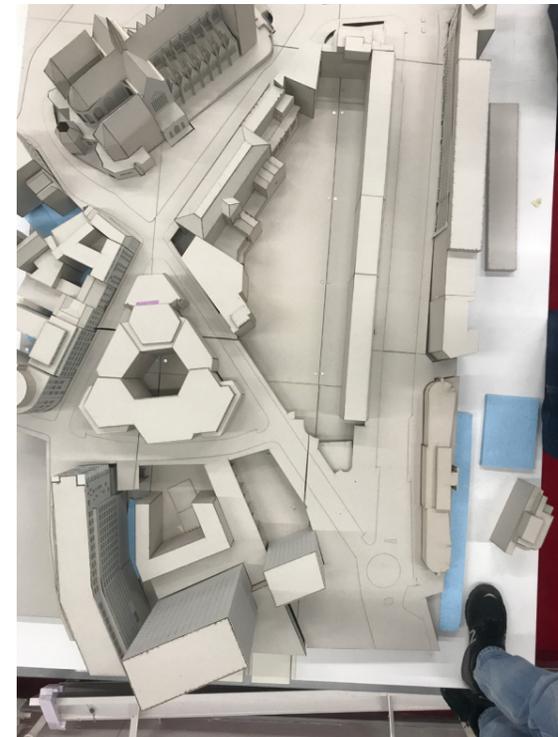
09.02.2022

1:200

Finalization of the cardboard model.
Starting out with a collective checklist to create an overview of the situation.

The base and slope get systematically assembled and glued to gether in order to fixate the model and give it a permanent place. To further stop deterioration or loss of parts.

Cladding the grey cardboard with layers of paper. A darker paper is used for window openings.
Final photography session of the model has to be planned.



test photograph, view towards the church.
the sky is photoshopped.

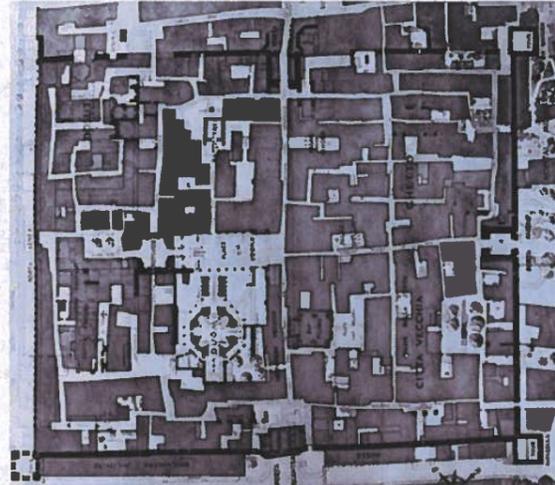
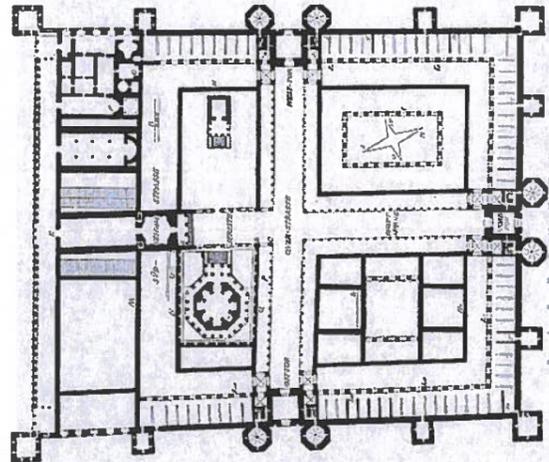


BRIEF INTELLIGENT RUIN

MSc4 AR3AI100 Week 3.1-3.3

10.02.2022

Future Bank



Diocletian's Palace, Split, Plan of original palace 305 AD and Map of 1912

Intelligent Ruin

A building is a possibility, is conducive, preferably taciturn, silent, is willing, liberates space and mediates. Buildings as intelligent ruins. Suitable for use, fit for purpose, as Charles Voysey expressed it. Good buildings hide daily use; they are stable and stubborn, obstinately distributive and (following Kant) 'purposive without a purpose.' Therein lies the quality of their durability, of their cultural durability, which yields dignity. Expediency asks for the right scale, an utmost precision that leaves everything open that cannot be predicted. Aldo Rossi used to point unceasingly at this: a feeling for measure, discretion and preparedness, committed but not concerned. Architecture does not pass in time; time passes in architecture. Good buildings are straightforward. They are generous. The result of designing and building does not need to be simple but straightforward. We do not solve formal problems but building problems, and because of this, we do not need to involve ourselves with the arbitrariness of formal invention. In doing so, architecture can avoid becoming designed, and it is spared artificial homogeneity.

From Bob van Reeth 'Good Architecture' Oase 90-42

How many lives can a building have? When we look at the Pantheon in Rome or the Hagia Sofia in Istanbul, we deal with structures whose form and material have allowed them to stand the test of time and accommodate many lives, shaping the

form of the city around them. If we think about the Diocletian Palace in Split, we recall the fabric of a building that literally became the bones of a city. Their interiors, and many others, have accommodated changing programmes according to the evolving needs. While a building's programme can be a leading design tool, when functions and necessities change over time – look at the given brief for the National Bank of Belgium project – a good building knows how to deal with change.

Vitruvius has given us the trinity: Firmitas, Utilitas, Venustas. Firmness, usefulness and beauty are three characteristics that can order an interior, a building or a city. Each can also be the reason to protect a building from demolition. If a building has a solid structure, this might have a lifespan of more than 100 years; think of the buildings that formed the tissue of the 19th-century expansions of historic European towns and which are now the playground for thankful contemporary architects. Those buildings had facades which were generally part of that structure. Now, thanks to ever more stringent energy policies, a building's skin might last 20-30 years. At the same time, an interior, along with the systems that service it, could change more frequently, depending on its quality and refinement, in line with the changing requirements of users or inhabitants.

So far, you have been thinking about the National Bank of Belgium as a repository of ideas about the city and society while trying to understand and critique its complex programme, as described in the brief of the NBB, programme requirements.

Interiors
Buildings
Cities

Palace

Future Bank

MSc4 AR3AI100 Week 3.1-3.3



Aerial cutaway view of the Bank of England from the south-east, 1830 by Joseph Gandy, imagining Sir John Soane's building in ruins and commissioned by the architect himself. Photograph: Courtesy Trustees of Sir John Soane's Museum

Now that we start MSc4, how the building performs and is made comes to the fore, and Building Technology tutors enter the studio as part of your design mentoring. They will set up methodologies to deal with structure, heating and ventilation requirements, and last but not least, the sustainable (and circular) use of building materials.

In preparation for this, over the coming two weeks, you will collectively look at the existing condition of the NBB building plot as an intelligent ruin. For a fortnight, you will forget about programme requirements – utilitas – and consider the existing building as a material artefact, both at strategic and detailed scales, observing which material interventions are possible within its current conditions.

The above should result in a series of diagrams alongside a clarified digital model for shared usage at the strategic scale. The diagrams will indicate the layers and categories of physical fabric: columns / beams / vaults / slabs / stair and lift cores / service risers / movement joints / facades. They should also analyse the building in terms of its potential for use: widths and heights of floor plates / build ups / means of escape, directions and distances

At detail scale, we would like you to understand the key components of the buildings and their relationships, including the roof lights / windows / stone facades and the layers of the interior fabric.

Interiors
Buildings
Cities

You should make an inventory of the materials present on the site, looking at the existing building fabric as a library or stock of building products for recycling or reuse? What are the strategies for doing this? How could one organise the building site when transforming the NBB? Where could one keep a temporary supply of material?

Having made a set of drawings and a model to analyse the whole, we would like you to individually consider your approach to the material and structure:

What can you learn from specific structural interventions in one of the buildings on the plot? If you want to amend the structure through addition or subtraction, what might be the structurally and materially strategies? Could this approach become replicated in another location, or is it specific to its condition?

How will a building like this be serviced in a post-carbon future? What are the potential strategies you could employ? What elements of this are achieved through the addition of tertiary technology, and where might it become part of the primary fabric of the building into the future?

How can the existing stock of materials you have identified be reutilised or transformed within the site? Is a carbon shadow cast in this process? If you employ new building materials,

Palace

Future Bank

TIME

MSc4 AR3AI100 Week 3.1-3.3



Palais de Tokyo, Paris in function between 1934 - 1974. Renovation between 1999 - 2014. Lacaton & Vassal architectes

where do they come from? What is the impact of extraction and transport on their Life Cycle Analysis? What will be the embodied energy or *emergy* (expressed in emjoules) of the building transformations on the site? What is the optimum balance between (over)dimensioning building elements and the lifespan of the building?

How can one guarantee a qualitative interior with sufficient daylight or give character and expression to a façade of a building with ever more stringent energy requirements preventing us from continuing to make architecture as we know it?

We do not expect you to solve all of these more qualitative questions in the next period. Still, this brief will be a catalyst for a series of issues, which will be played out through your MSc4, allowing you to find some form of resolution or conclusion by the end of the project. Again this might be strategically or in detail.

As a society, we might want to protect buildings because they have a sturdy skeleton that allows reuse. We might want to protect buildings because they express cultural values. Our built environment is the material expression of the economy of past societies, and in doing so, it comes with a certain beauty, rhythm, proportion or characteristic materiality. Clients, architects, policymakers, builders, and users must

learn to respect the invested energy in the carefully designed expressions from our predecessors. We should also be aware that when we intervene in an existing structure, we often no longer have the capacity or material to replicate what it achieves, often because it was done so through extreme exploitation in ways we can no longer countenance.

We can, however, make the best of what has already happened by profiting from the material artefact as it exists. As architects, part of a genealogy of humankind, we shape the environments in which our society could thrive – both with human and non-human actors. Respecting their *emergy* and well-intentioned cultural expression, the buildings we make will hopefully be capable of transforming again one day as intelligent ruins.

Interiors
Buildings
Cities

Palace

TASK DIVISION INTELLIGENT RUIN ETC														
Bestand Bewerken Bekijken Invoegen Opmaak Gegevens Extra Uitbreidingen Help Laatste bewerking is 1 uur geleden uitgevoerd door anoniem														
DIGITAL MODEL														
A1	B	C	D	E	F	G	H	I	J	K	L	M	N	O
2	3.1-3.3			3.1-3.3				3.1-3.3			before 24-02			before 24-02
4	archicad	shared file if possible		excel				drawing			finish cardboard	block jelmor		SEND PLAN AND PRECEDE
5	rhino			calculating for and from BIM				axo			volume	block BANK		lay-out SOPHIE
6								numbers			block weiyuan			EBRINA
7	Aneesh			create overview elements				text						precedents
8	Sebastian							lay-out	ROBIN		finish paper	block bart		history
9	Sophie			set up excel				booklet	ROBIN		cladding	block peblo / metalia		culturality
10				structure								block alejandro		
11												block BANK ALE / PASCAL		Desk Dr
12												block jelmor		Cam
13												block rummy		
14												block weiyuan		
15	DRAWING LAYERS			CATALOGUE OF ELEMENTS								block chen		
16	1- structure hotel	Julia		1- structure	foundations							block julia		
17	1- structure	foundations	Renske	columns	Renske			load bearing stru	Renske (need help because I have a rake)			block laurens		
18	columns	Renske		columns	Renske			connection (details?)				block julia		
19	beams (=slab)	Ron		beams	Ron			movement joints				block laurens		
20	slabs (=beams)	Ron		slabs	Ron			circulation	Bart Vos			block bas		Office Bu
21	2- wall / infill			2- wall / infill				fire escapes	Bart Vos					Lloyds of
22	3- windows	Sophie		3- windows	Ebrina			stairs / elevators	Alejandro			chen		
23	4- doors	Rumyana		4- doors	Izabel							lamp posts	RON	
24	5- partitions	Natalia		5- partitions	JIEQI LI			ventilation	Bas			finish base	RON	
25	6- furniture	Giulia		6- furniture	Jeremy			heating	Laurens			make foam	JEREMY	
26	tables			tables	Mirthe			daylighting	Mirthe			blocks to	JIEQI LI	
27	chairs			chairs				m2	Marianne			adjust correct		
28	lighting			lighting				use	Marianne			heights buildings		
29												photography	LAURENS	
30	7- lifts	ROBIN		7- lifts	ROBIN								BAS	
31	8- stairs	PABLO		8- stairs	Alejandro									
32	9- cladding			9- cladding	Yichen									
33	facade			facade	Ale									
34	flooring			flooring	Weiyan									
35	ceilings			ceilings										
36	10- ducts	LAURENS		10- ducts	LAURENS									
37		BAS			BAS									
38														
39	11- fixtures	Cameron		11- fixtures	Cameron									
40														
41	12-ROOF	SOPHIE BUT LATER												

task division excel.

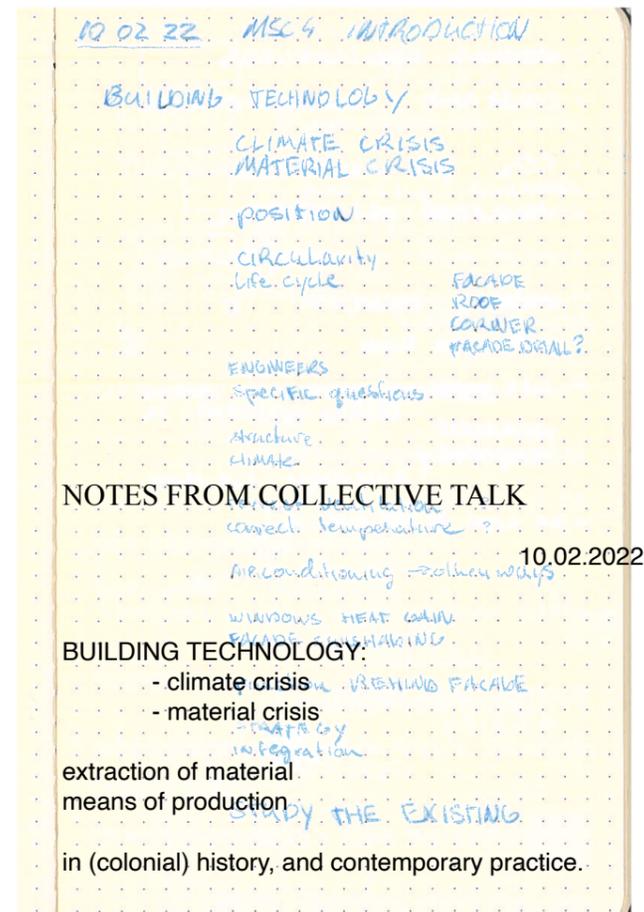
INTELLIGENT RUIN 3.1

10.02.2022

Task division and strategy development for the building of a 3D BIM Model.

together with the current open standing tasks this is incorporated in the excel planning.

How to put the BIM model to use? and how to extract information from this model, to be used in the project.



architects:
working like surgeons
in a constant construction site
the relocation of material and people.

the life span of materials

WORKING FROM HOME 3.2-3.3

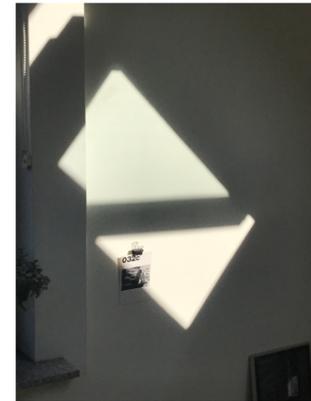
17.02.2022

Working from home with a covid-19 infection. It is sometimes hard to breath.

I am able to open my attic windows. Reposition my chair and desk towards the light. Turn the heating on and off. Find comfort in this small room.

I can recognize the passing of the day as strokes of light fall on my walls in different shapes.

Maarten van Severen .03 missing one leg. Retrieved from the faculties trash container.

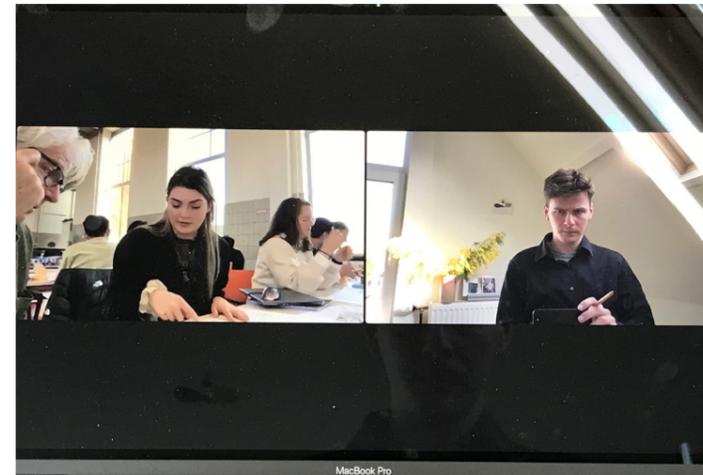


recording the changing light and position of the sun.

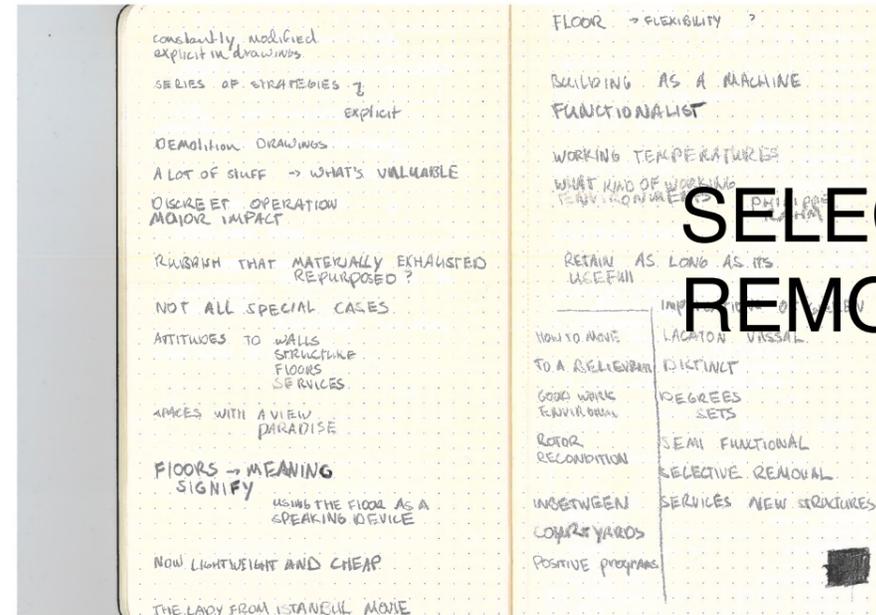


Economic and ecological considerations do not allow us to start from scratch. There is neither sufficient money nor space to make a New Start. In terms of size, the new can only be marginal; if it were to turn against what already exists: it would not stand a chance. 'If you can't beat them, join them.' Examine what exists, what is trivial or mediocre, with a constructive gaze. Repeat it, confirm it, but from a new angle. An inert mass can be set in motion by a small force: search for the point at which to apply it. The mediocre contains what is worthwhile, but in a diluted form: raise the concentration. Permeate the subject like a fluid, fill its pores and transform its qualities unnoticed.'

Accattone #7 Metal Living p. 35 De Smedt Vermeulen



trying to attend tutoring through zoom

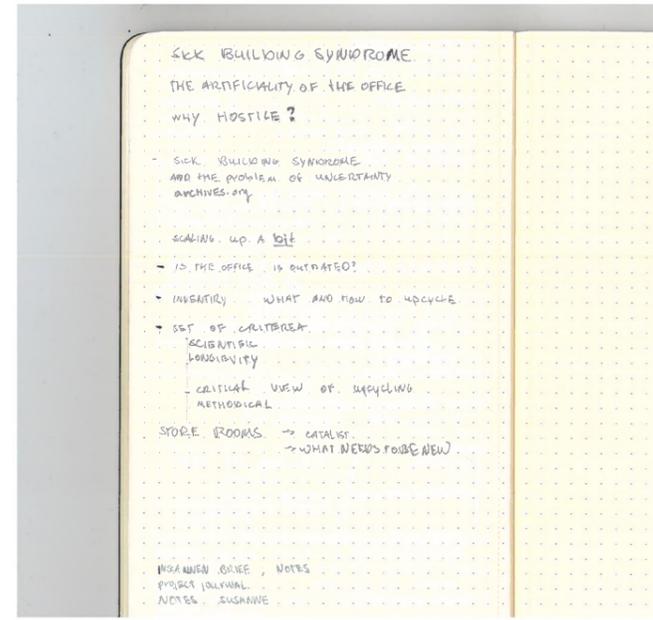


SELECTIVE REMOVAL



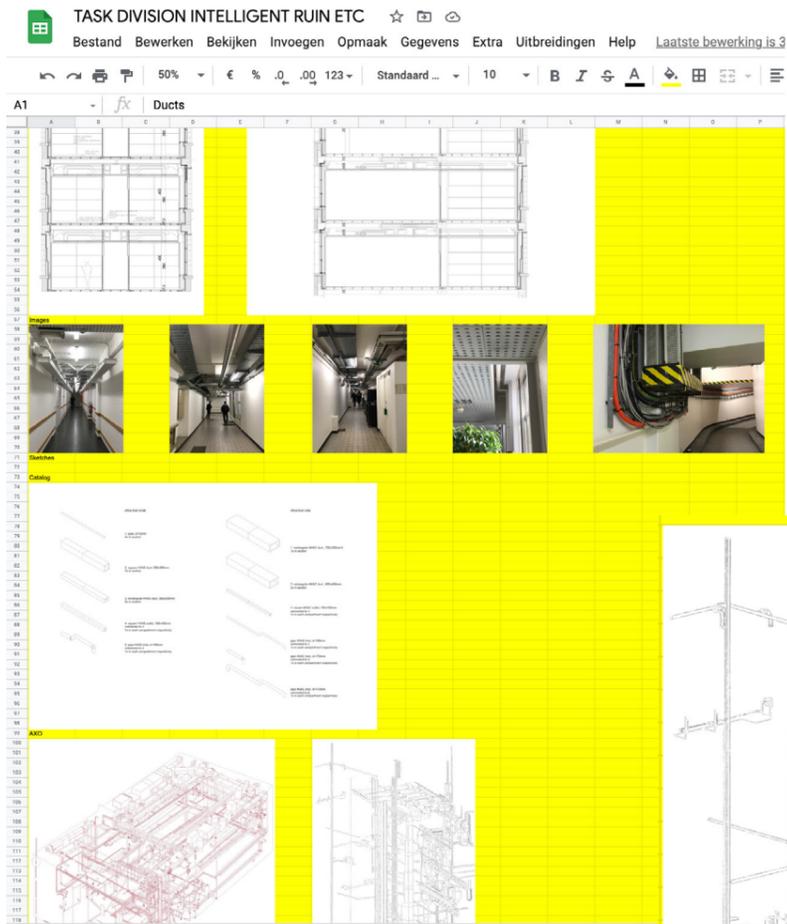
ARTIFICIAL ON SET OFF SET

613. DE TYPE KANTOORVERDIEPING
- In de recente renovaties ging de relatie tussen de ruimtelijkheid en de integratie van de technieken deels verloren. Het verlaagde plafond laat bv. de originele ramen minder tot hun recht komen. Het is aan te bevelen in de geplande transformatie op zoek te gaan naar een techniekconcept waarbij de originele ruimtelijkheid kan worden hersteld.
 - Waar zich nog originele elementen zoals de dorpels of gietijzeren radiatoren bevinden, wordt aangeraden deze te bewaren.
 - Daarnaast ontwierp Van Goethem een coherent pallet van materialen en elementen (groene linoleumtegels, de groene stalen invulwanden en akoestische panelen tegen de wanden tussen de aluminium raamgehele) waarmee alle kantoorvloeren werden ingericht. Mobilele tussenschotten zorgden voor de scheiding van de individuele werkplekken waar nodig. Het ventilatieplan lag in het verlengde van de raam-ritmings.
 - De herinrichting van de kantoren in functie van de geplande reorganisatie en het zog. 'Nieuwe Werken' kan worden aangegrepen om de coherentie over de verschillende verdiepen terug te brengen. Strategische geïntegreerde transparantie en doorzicht kunnen hierbij een belangrijk thema zijn om de globale helderheid van het gebouw te bevorderen.

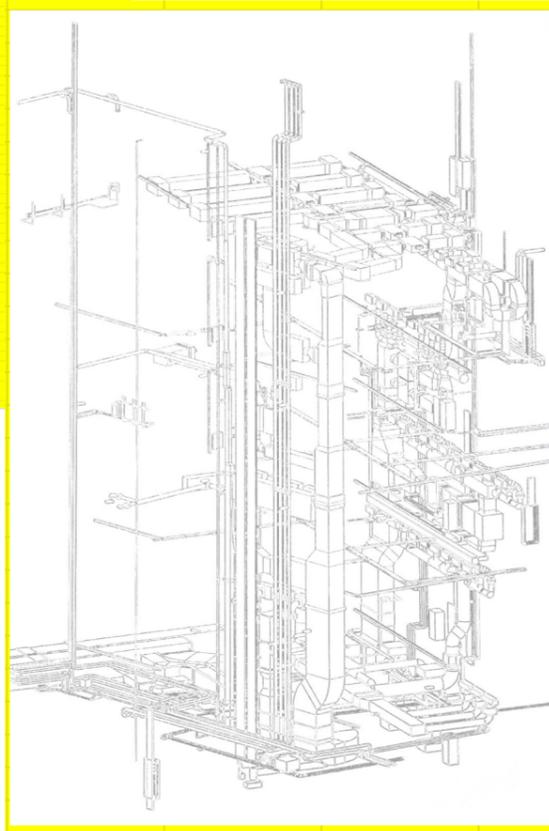


SICK BUILDING SYNDROME





Airconditioning roofunits visible on google earth



example drawing Boydens Engineering

information spreadsheet open source



roofunit comparable to units on the bank building



roofunit comparable to units on the bank building

INTELLIGENT RUIN

3.2

23.02.2022

DUCTS > BIM

categorizing and gathering the necessary information, from historic documents, sections and floorplans.

AIR WATER ELECTRICITY



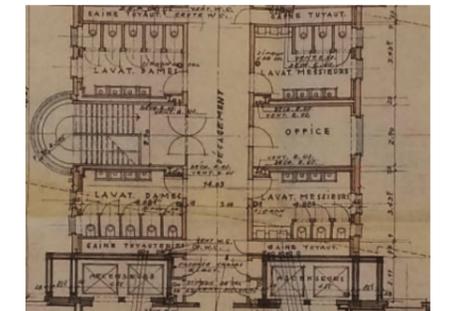
Afb 3.63: 9/12/55

top:
historical photograph kitchen of the NBB under construction. on the floor big pressurised cooking pots are visible. On the ceiling extensive air extraction is hung.

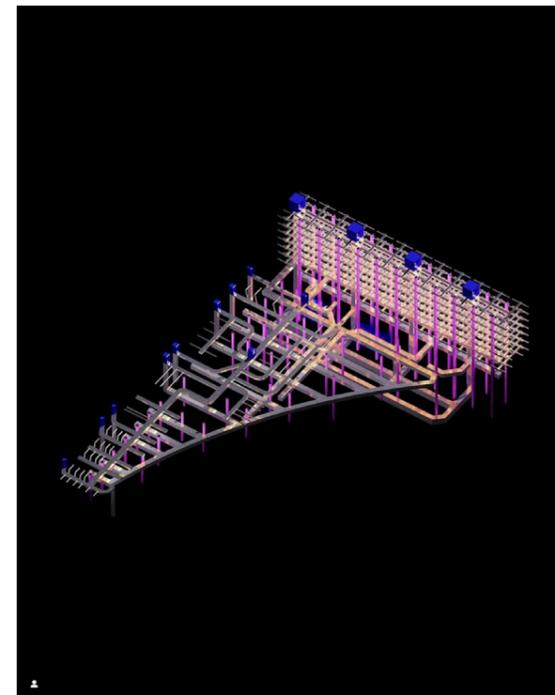


bottom:
historical office photograph. open plan. small central ventilation shaft. extracting air in the centre of the plan. original ceiling is visible. windows are openable and have a sunscreen on the inside. air inlet happens probably from the windows.

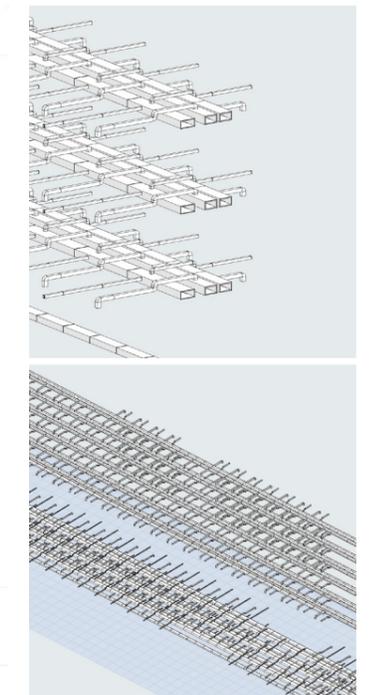
historical sewage plan. ducts run vertical in shafts behind toilet blocks.



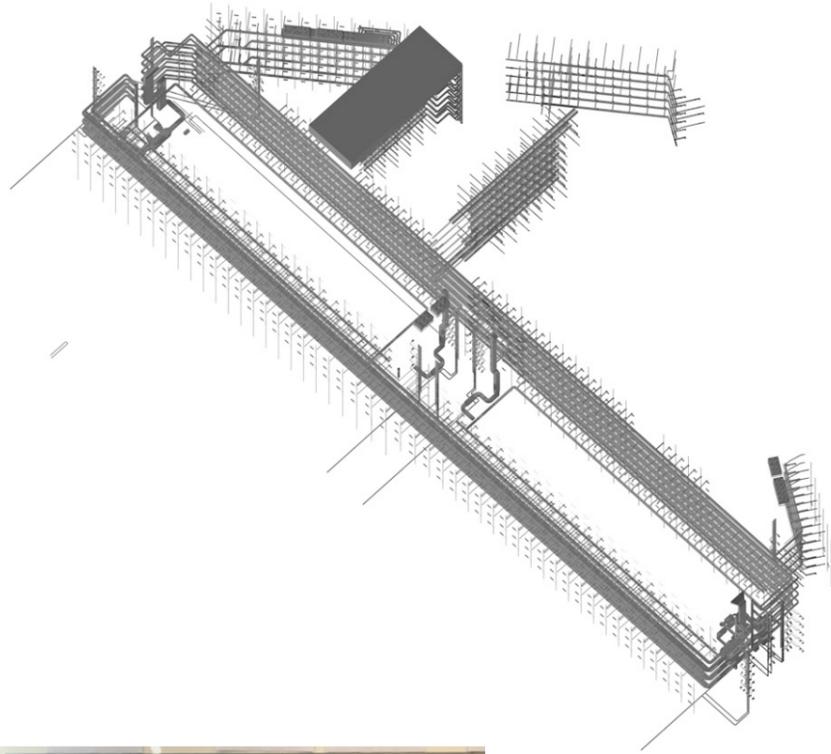
axometry reference "CARDIOVASCULAR" system



using archicad and an MEP plug-in to model the existing ventilation system

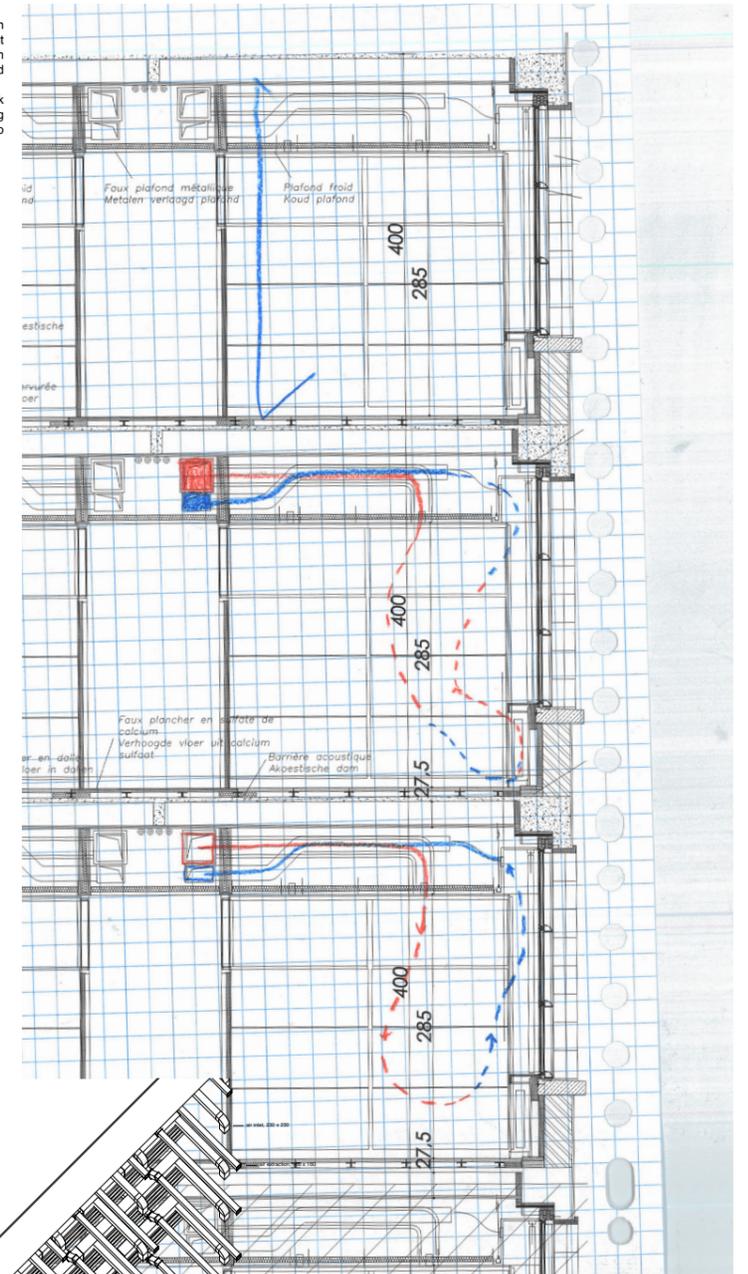


archicad MEP plug in
3d mapping and modelling of
the existing



what goes in
what goes out
what is warm
what is cold

how does the airflow work
within the building
where do the ducts go



various ventilation systems exist within the building.
the boardrooms, which have decorated ceilings, are fitted with electrical
heating systems since a lowered ceiling with mechanical ventilation would
not fit in the ceilings.



finalisation of the drawing set

INTELLIGENT RUIN

3.2-3.4

09.03.2022

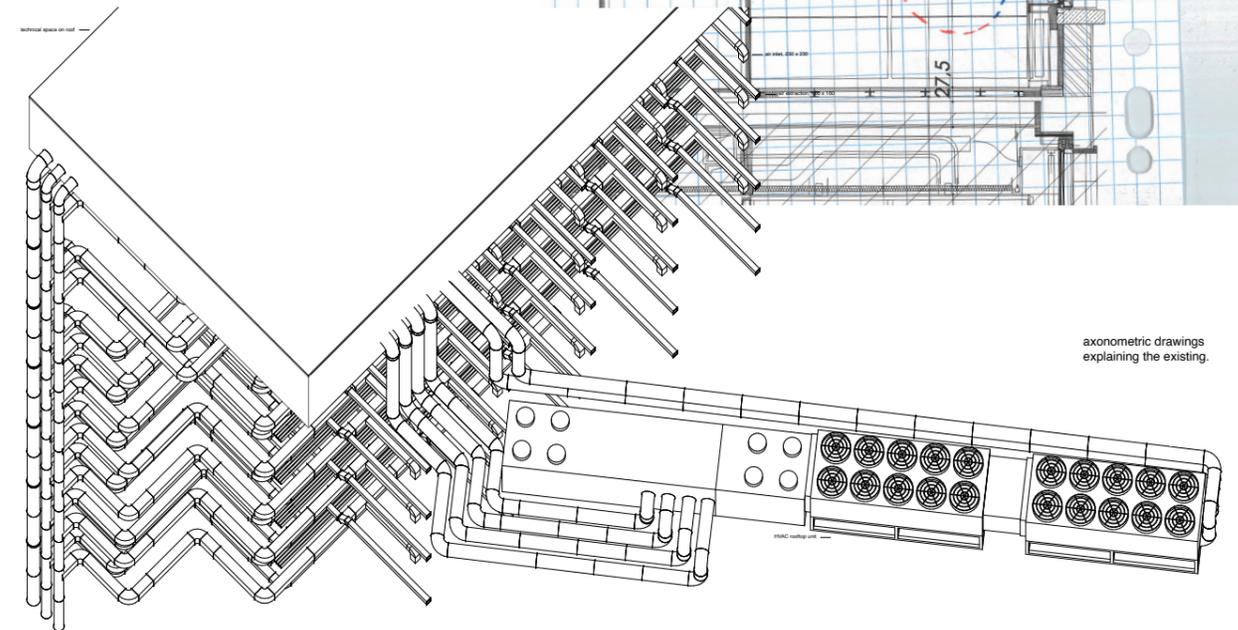
together with Laurens de Munck

DUCTS
AIR > VENTILATION
WATER > SEWAGE

The “cardiovascular” system of the NBB investigated and drawn in a 3D BIM digital model.

the air inflow from the outside
the air extraction from the office floor
the technical spaces
the sewage, and connection to the city.
different systems exist in different parts of the building.

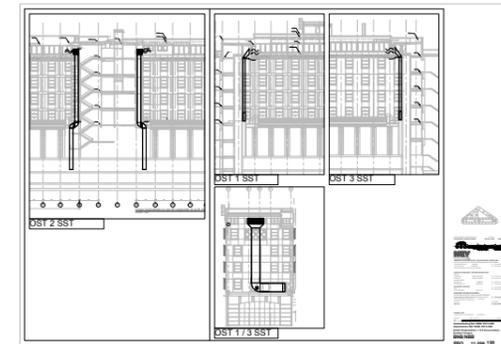
everything is part of a mechanical network,
costing immense amounts of material, and
energy.



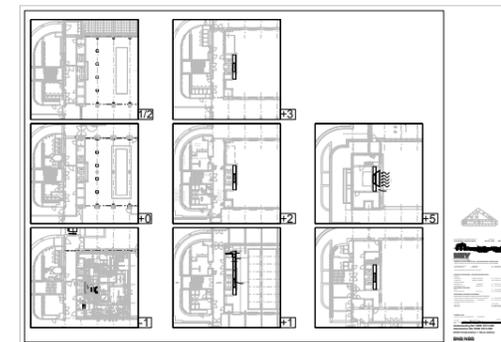
axonometric drawings
explaining the existing.

SIDE ARM
1:100

**VENTILATION, HVAC ROOF
UNIT, TECHNICAL SPACE**

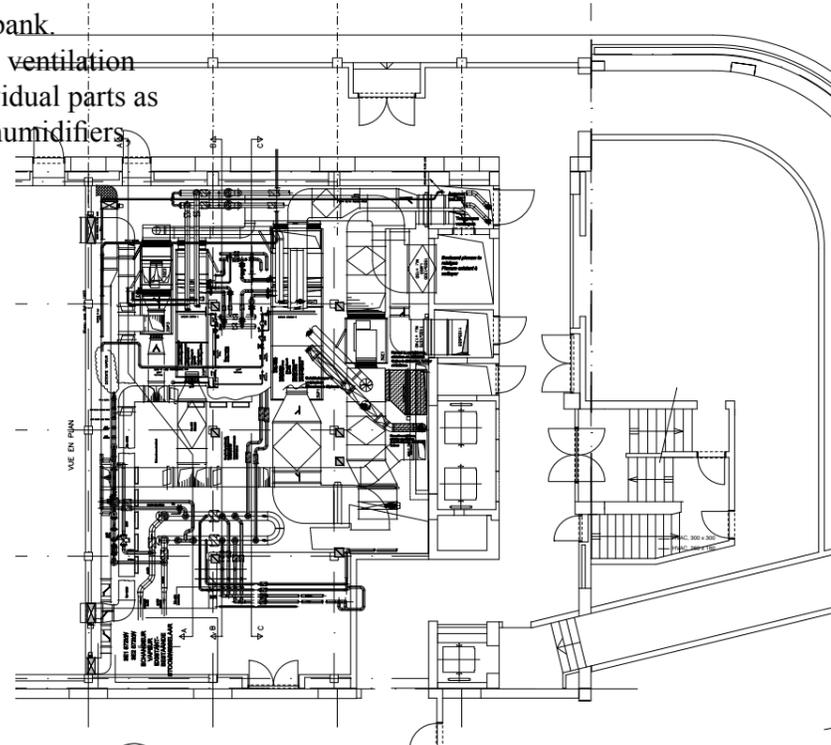


NBB BIM FOLDER
existing HVAC system drawings



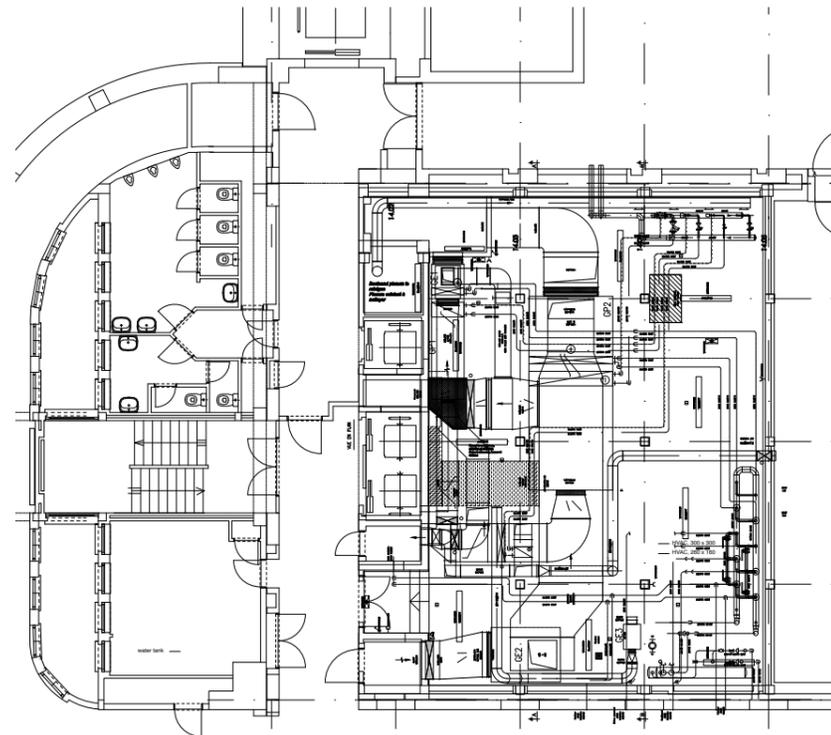
NBB BIM FOLDER
existing HVAC system drawings

existing drawingset of the technical spaces in the basement of the bank, showing both the ventilation systems, its individual parts as well as heating, humidifiers, filters etc.



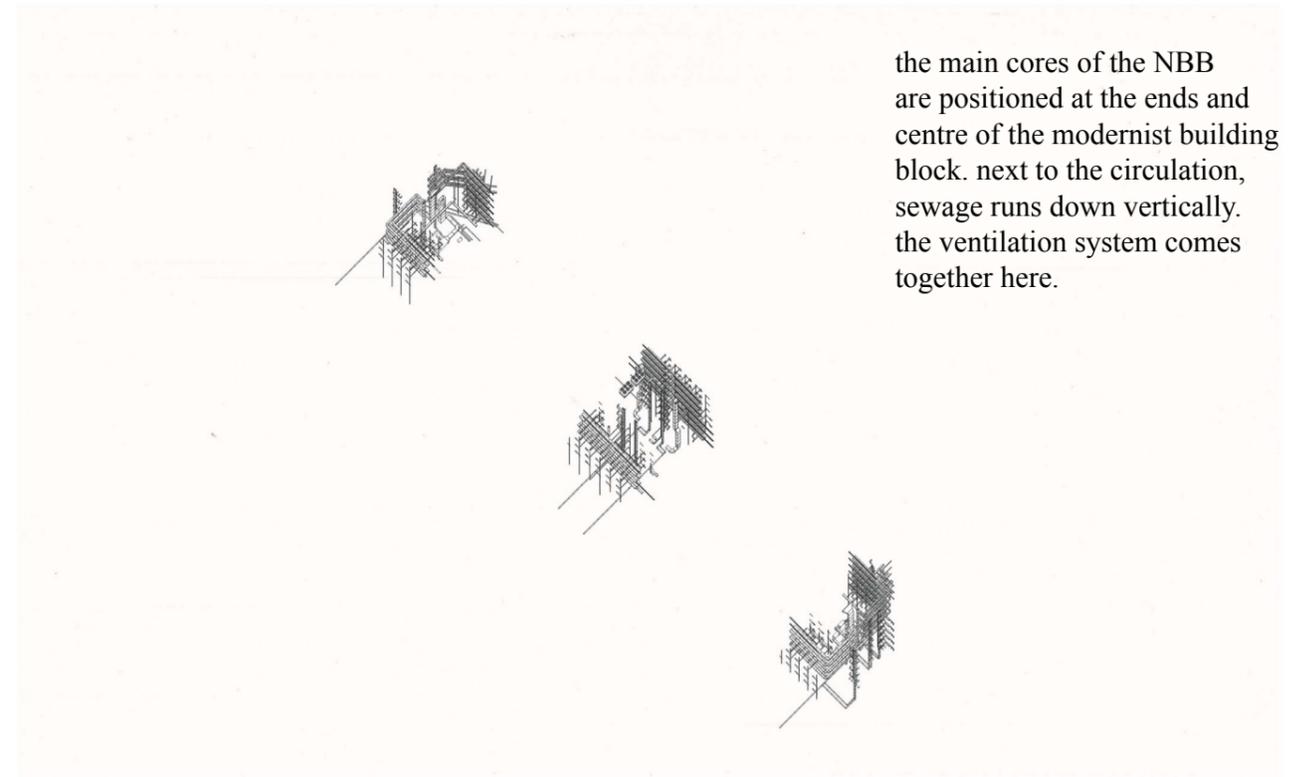
SOUTH CORE 1:100

**TECHNICAL SPACE, BASEMENT
HVAC, HEATING, SEWAGE**



NORTH CORE 1:100

**TECHNICAL SPACE, BASEMENT
HVAC, HEATING, SEWAGE**

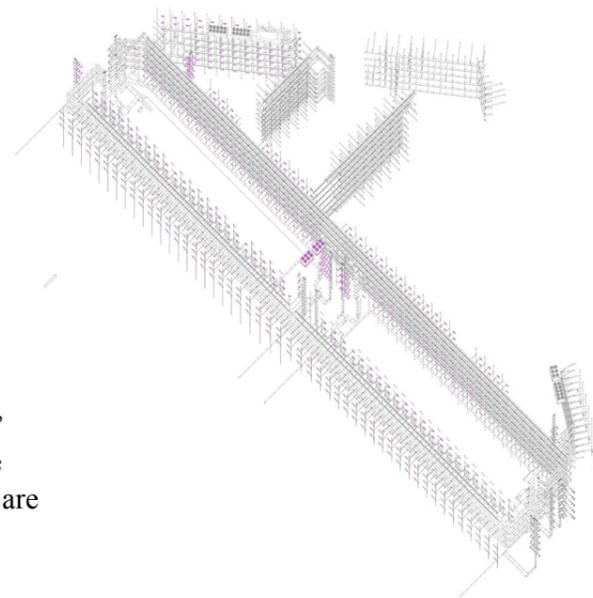


the main cores of the NBB are positioned at the ends and centre of the modernist building block. next to the circulation, sewage runs down vertically. the ventilation system comes together here.

CORES 1:1000

**VENTILATION, HVAC ROOF UNIT,
TECHNICAL SPACE, HEATING**

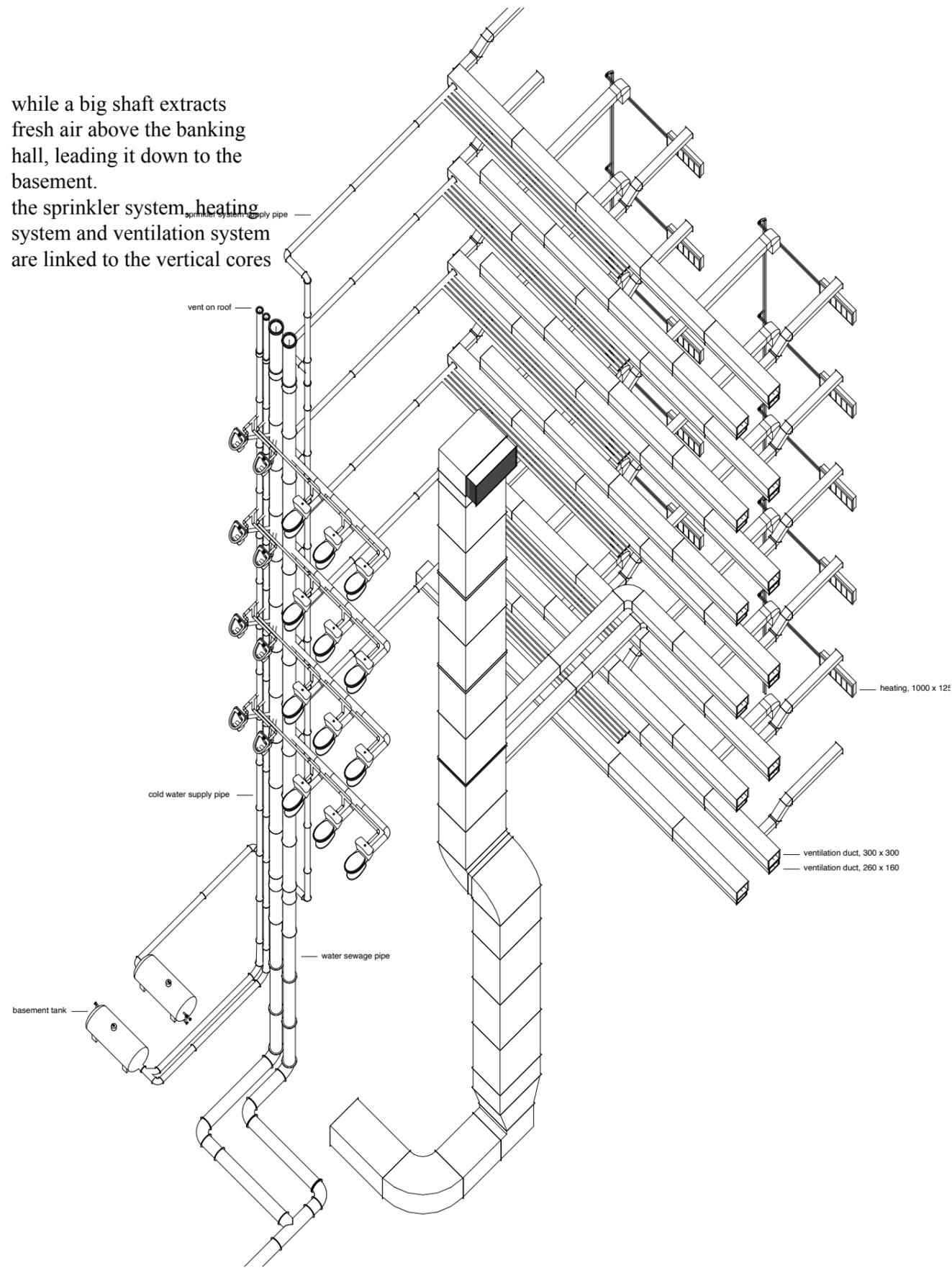
overview of the NBB's "cardiovascular system" the general layout of the building and its volume are readable



BANK 1:1000

**VENTILATION, HVAC ROOF UNIT,
TECHNICAL SPACE**

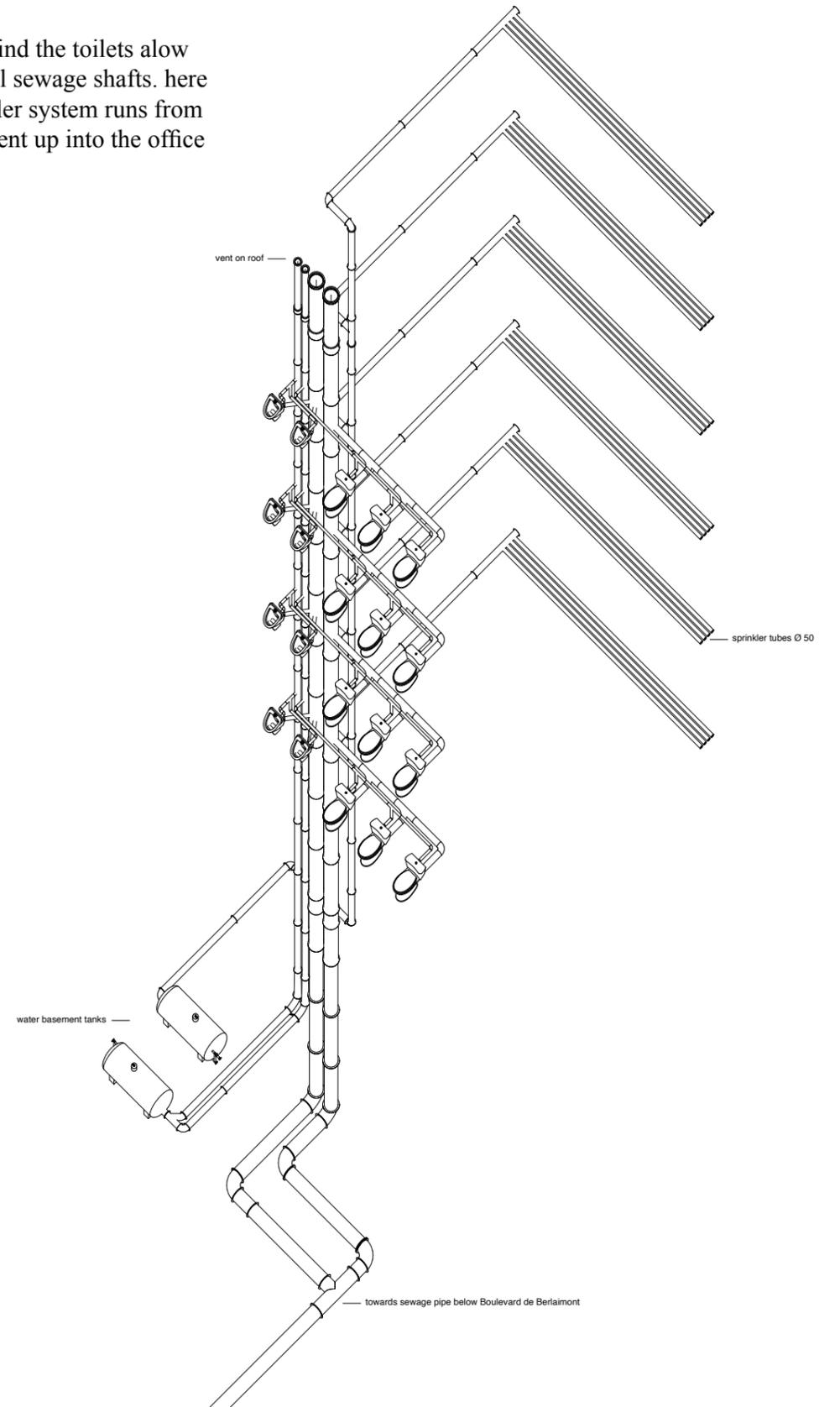
while a big shaft extracts fresh air above the banking hall, leading it down to the basement.
the sprinkler system, heating system and ventilation system are linked to the vertical cores



MIDDLE CORE 
1:100

**SEWAGE, SPRINKLER,
VENTILATION, HEATING**

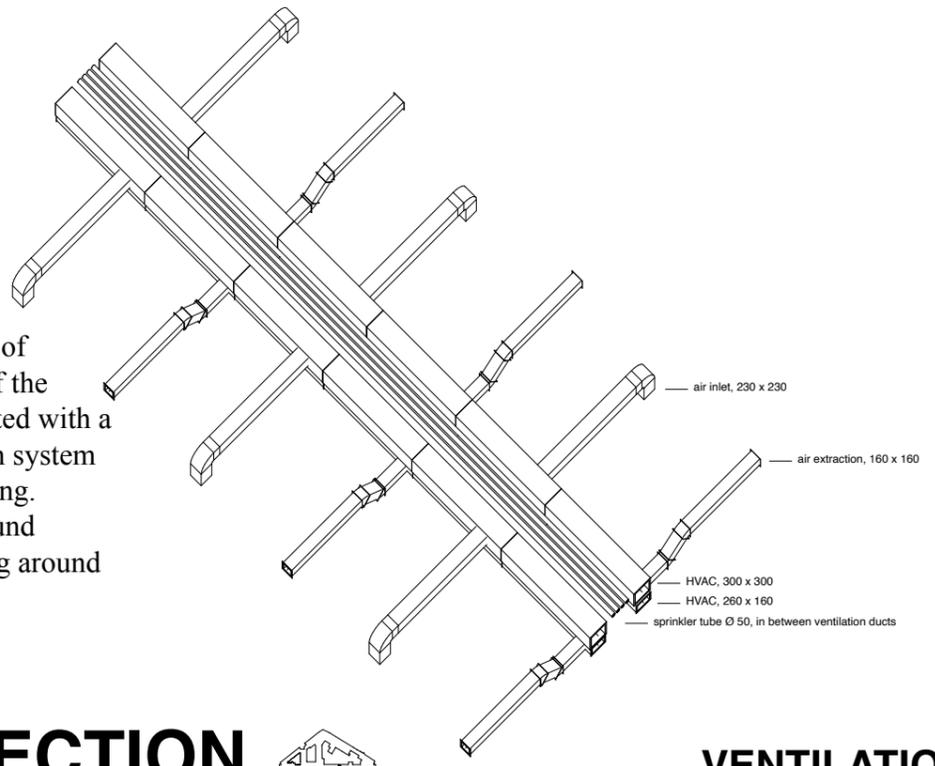
shafts behind the toilets allow for vertical sewage shafts. here the sprinkler system runs from the basement up into the office floors.



CENTRAL CORE 
1:100

**SPRINKLER, FIXTURES,
SEWAGE**
3.3

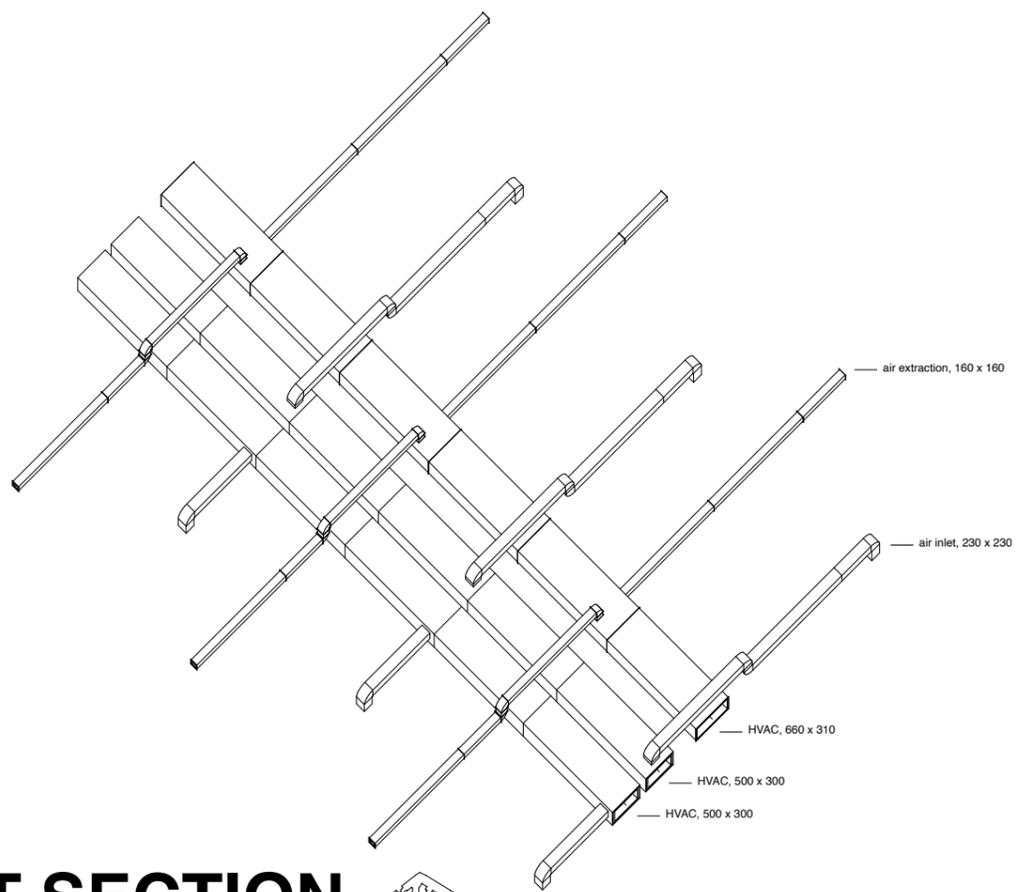
the two main sections of the modernist block of the building have been fitted with a mechanical ventilation system behind a lowered ceiling. this was probably around inserted in the building around 2013



BACK SECTION
1:100



VENTILATION, SPRINKLER

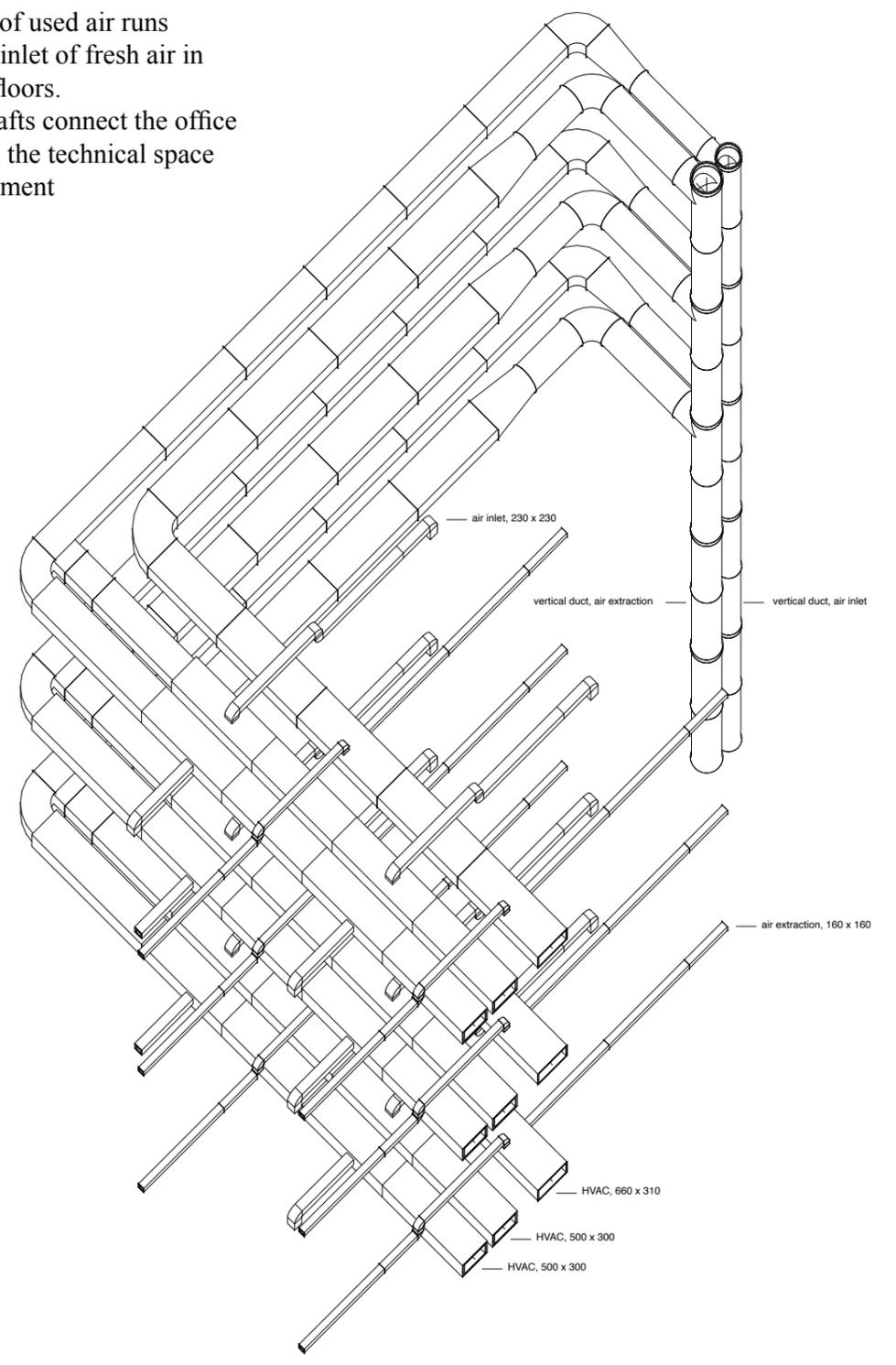


FRONT SECTION
1:100



VENTILATION

extraction of used air runs parallel to inlet of fresh air in the office floors. vertical shafts connect the office floors with the technical space in the basement

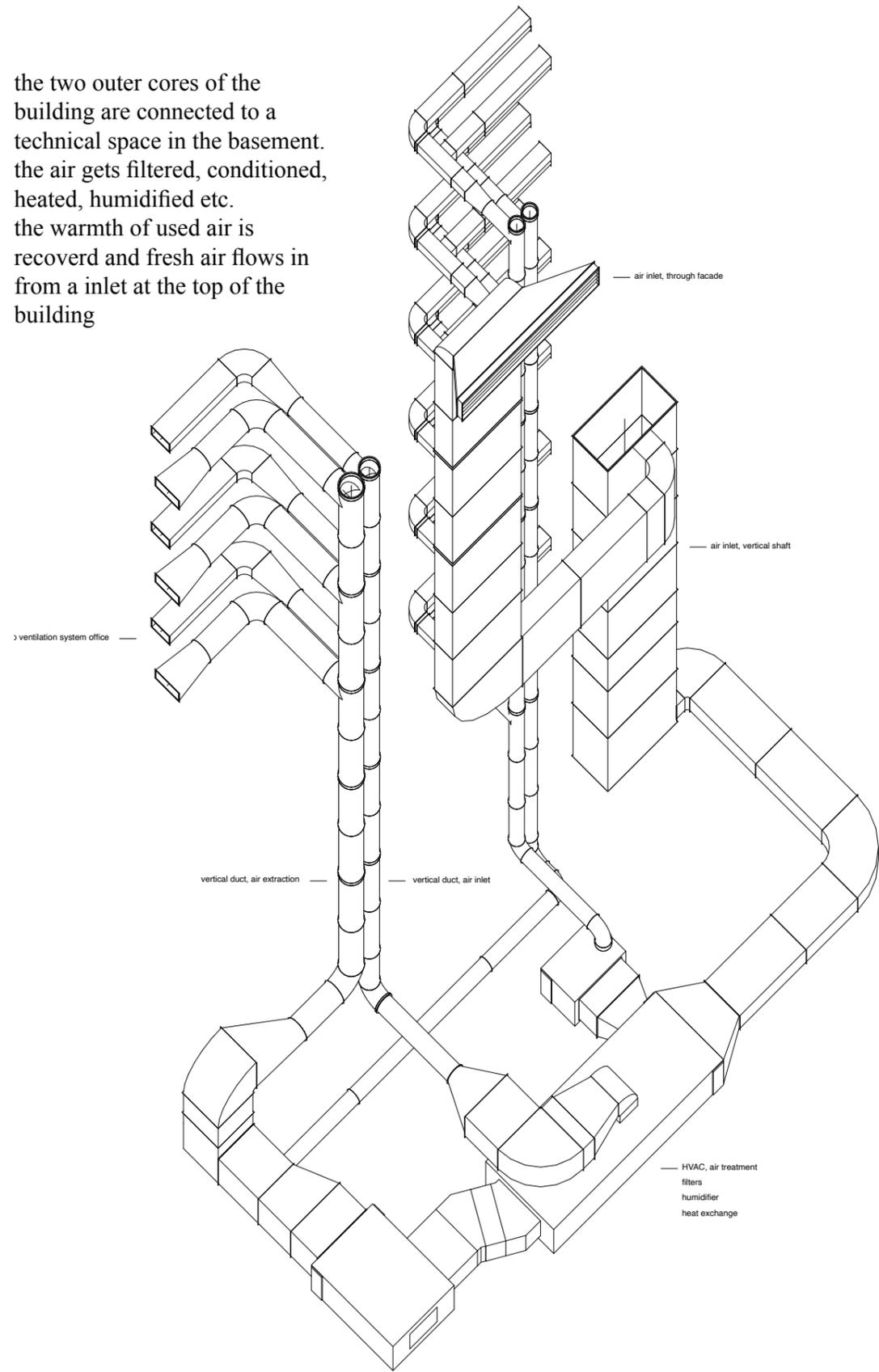


NORTH CORE
1:100



VENTILATION
3.3

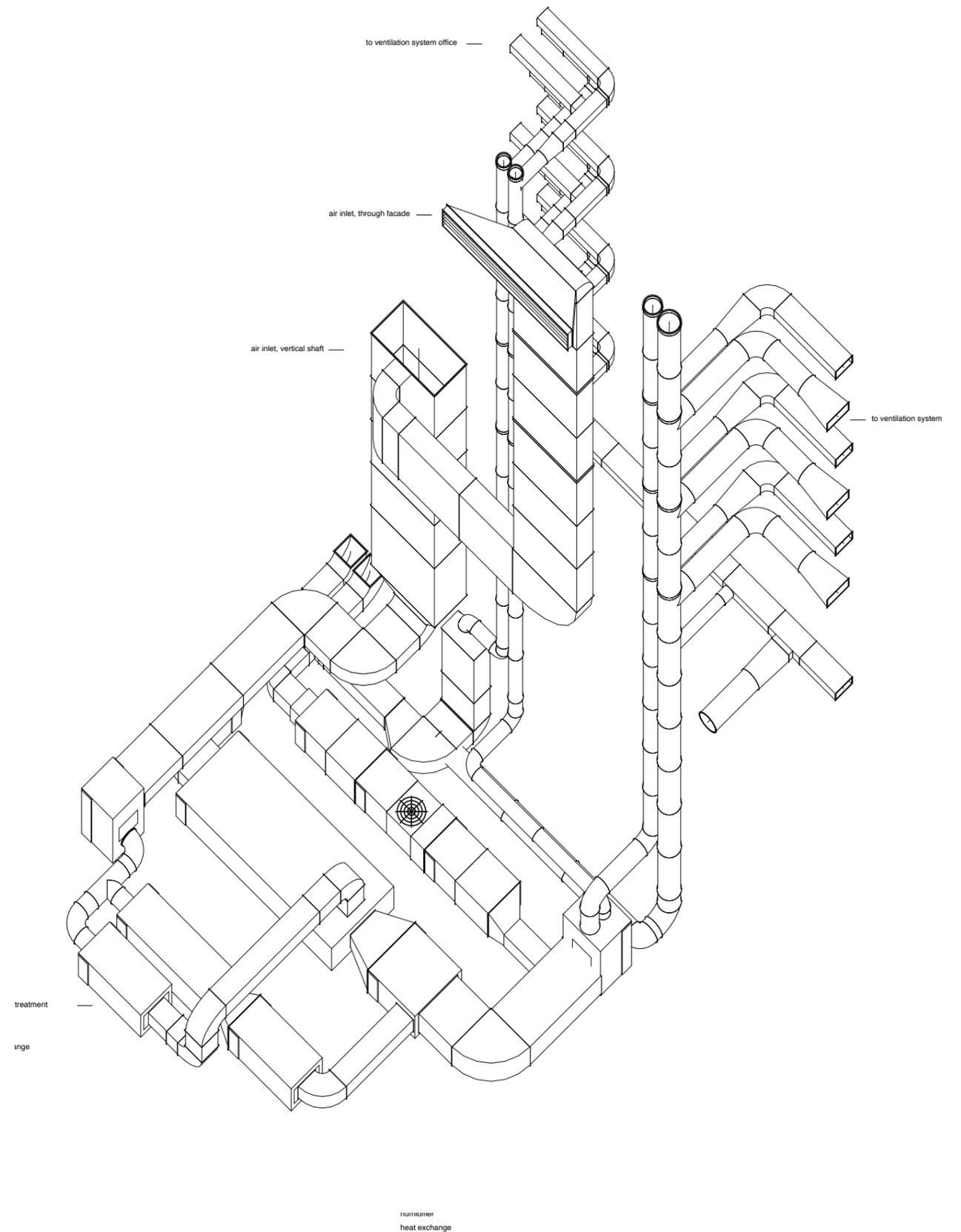
the two outer cores of the building are connected to a technical space in the basement. the air gets filtered, conditioned, heated, humidified etc. the warmth of used air is recoverd and fresh air flows in from a inlet at the top of the building



NORTH CORE
1:100



**VENTILATION,
HVAC, AIR TREATMENT**

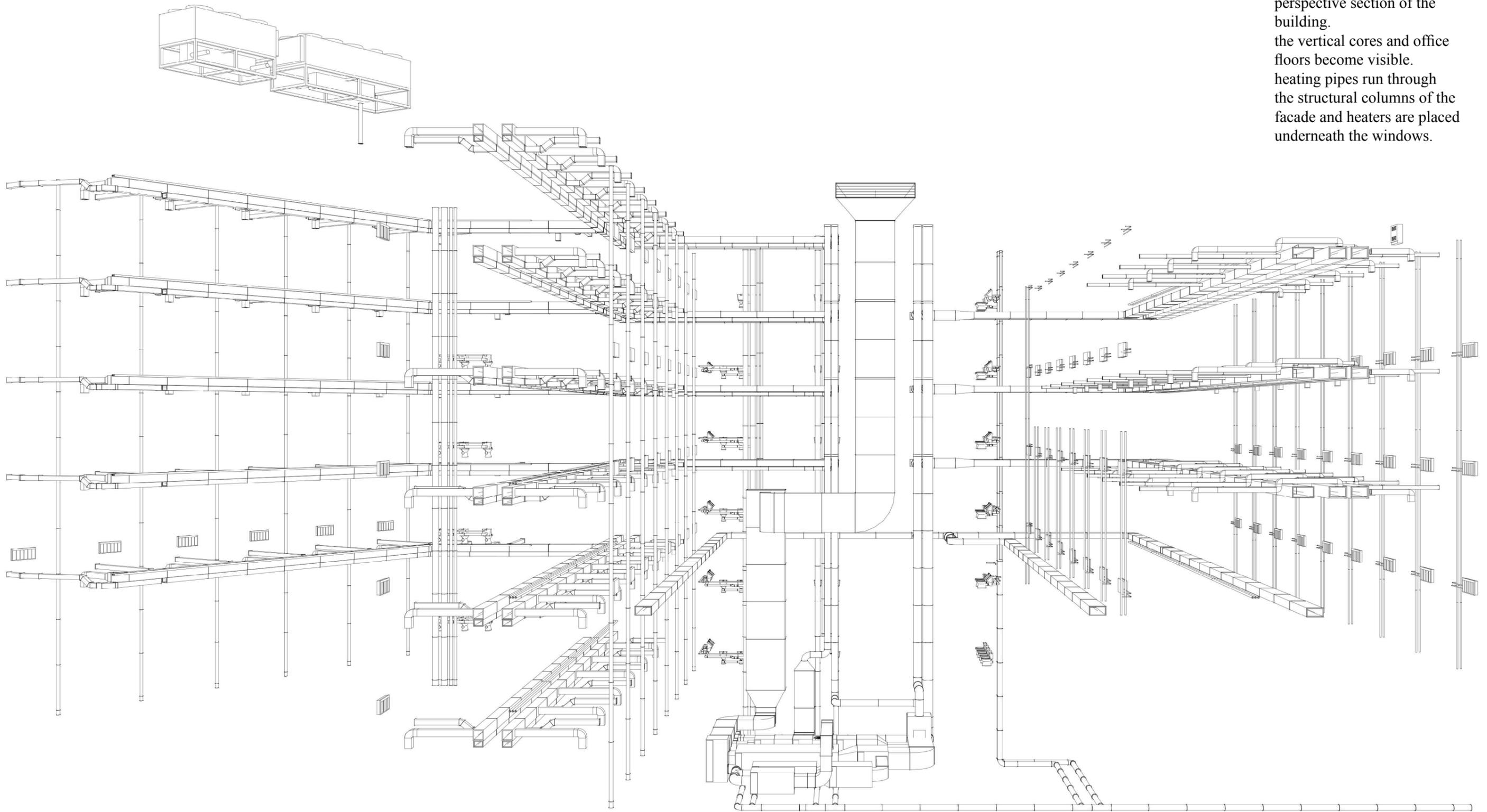


SOUTH CORE
1:100



**VENTILATION,
HVAC, AIR TREATMENT**

perspective section of the building.
the vertical cores and office floors become visible.
heating pipes run through the structural columns of the facade and heaters are placed underneath the windows.



SOUTH CORE PERSPECTIVE



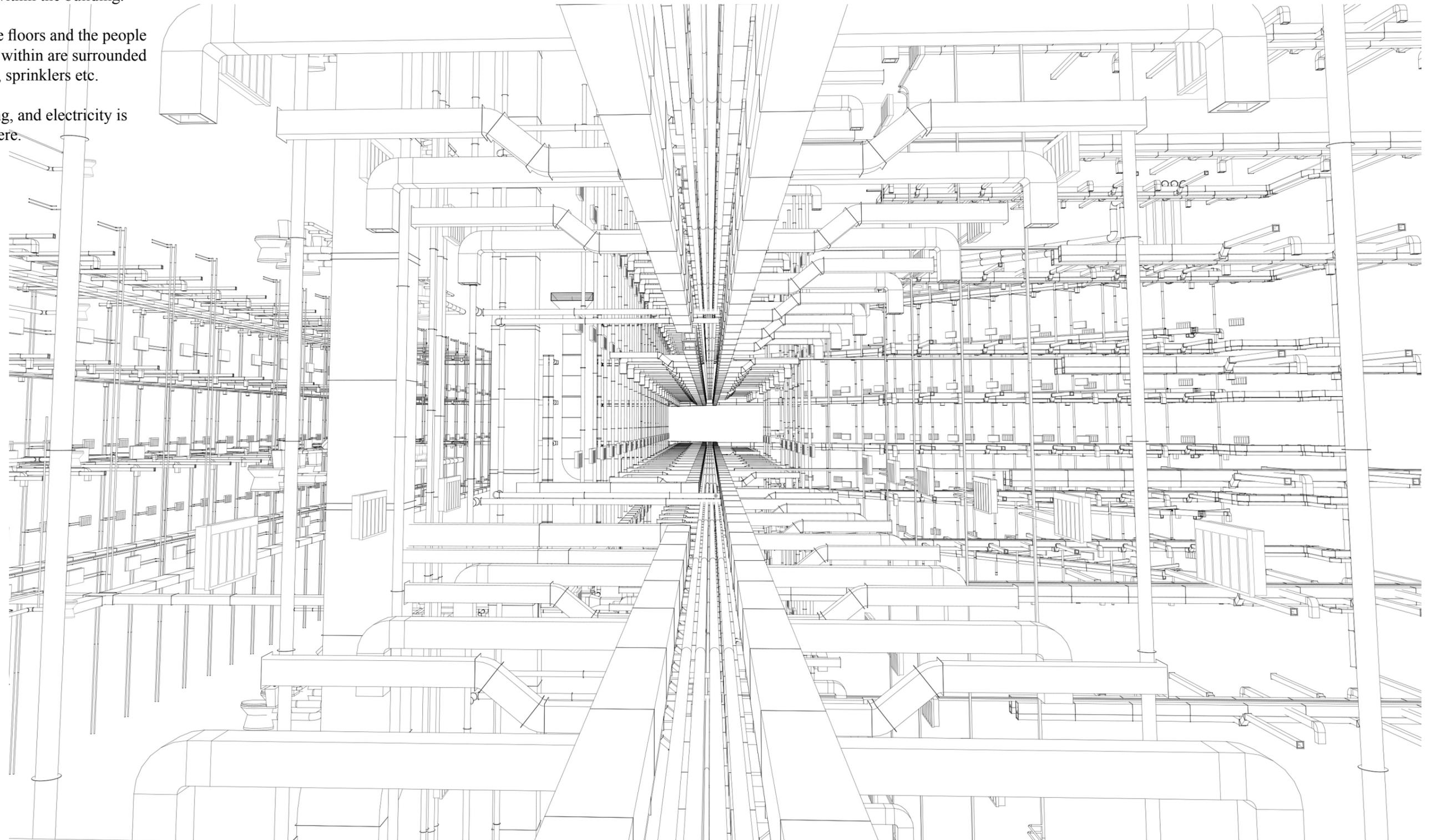
SEWAGE, SPRINKLER, VENTILATION, HEATING

the NBB withouth cladding or structural elements.

the image depicts the vast amount of technical material present within the building.

the office floors and the people working within are surrounded by ducts, sprinklers etc.

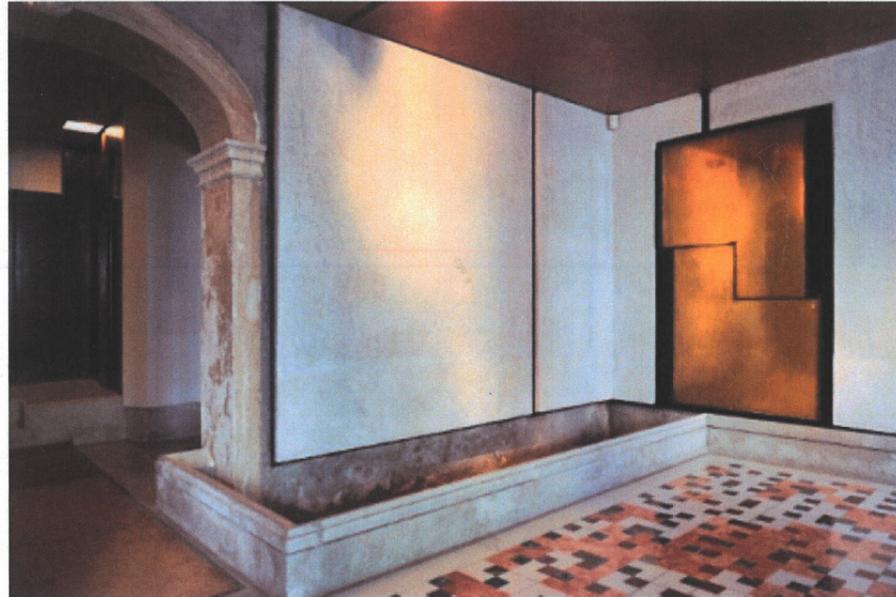
the wiring, and electricity is vacant here.



FRAGMENT 3.4

Future Bank

MSc4 AR3A1100 Week 3.4-3.7



Entrance Querini Stampalia, Venice, architect Carlo Scarpa (1950-63)

Fragment

If the existing building, as it stands, can be understood as an intelligent ruin, then how do your plans for change at the bank adjust or transform it while taking advantage of its inherent structure and qualities?

You have individually started to consider this strategically in relation to the site as a whole and its place within the city. Up to P3, we would like you to translate your more intimate knowledge of the buildings, in terms of form, material, structure and operation, by concertedly addressing a detailed fragment. You should choose where to work with care, as a means to elucidate your broader concerns and as being exemplary of your attitude to the whole. It should be a significant part of the building and address significant thresholds: where new relates to old; interior relates to exterior; private relates to public, or the bank relates to another function, for example - focusing on interesting architectural conditions and junctions. Your development should consider the totality of the building fabric, beyond structure and envelope; considering secondary and tertiary layers, how elements such as services and linings might be integrated and the ways in which the resulting architecture might accommodate people and inhabitation in time as well as in space. This development should be presented through large scale plans and sections and three-dimensional models, which might be physical, digital or both.

Fragment of a fragment

Through a large scale physical model, a fragment of the fragment 1:25 scale, a subsequent brief will ask you to speculate on how different publics might inhabit this piece of building through the course of a day. This engagement in the relationship between strategy and detail is a critical space within which the architect operates. The fragment should allow you to address questions of building technology, construction and material usage at one scale, but the insights gained from it should also be folded back into your attitude towards the buildings as a totality and inform your design of the wider project

Interiors Buildings Cities

Building physics question
Bringing up to purpose
Contemporary terms

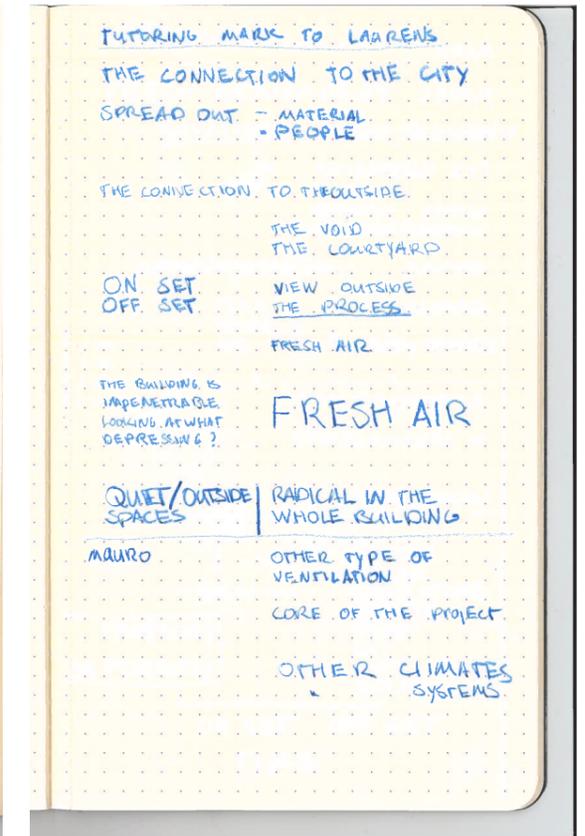
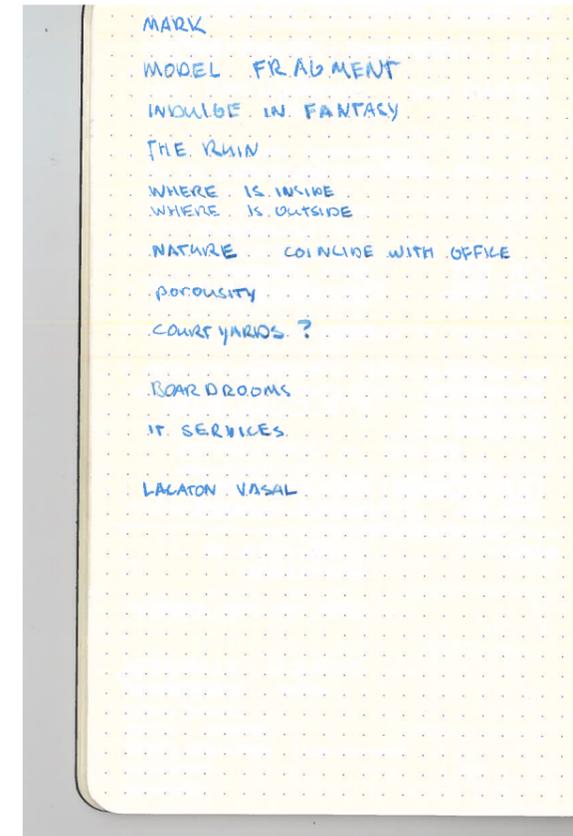
TIME

INTERIM MOMENT

EMBODIES
FABRIC OF THE
BUILDING

holistic part
ground to roof
broader concerns
INSIDE TO OUTSIDE

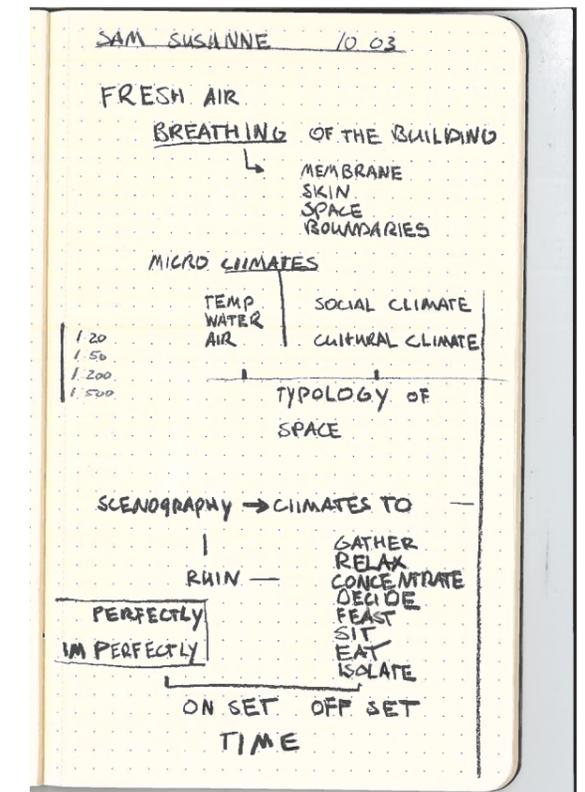
THE EXISTING
Palace



INDIVIDUAL DESIGN CRIT 3.2-3.3

10.03.2022

THINKING, CRITS AND COMMENTS.

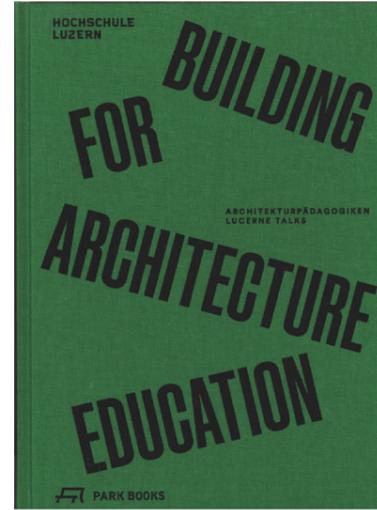


READING 3.4

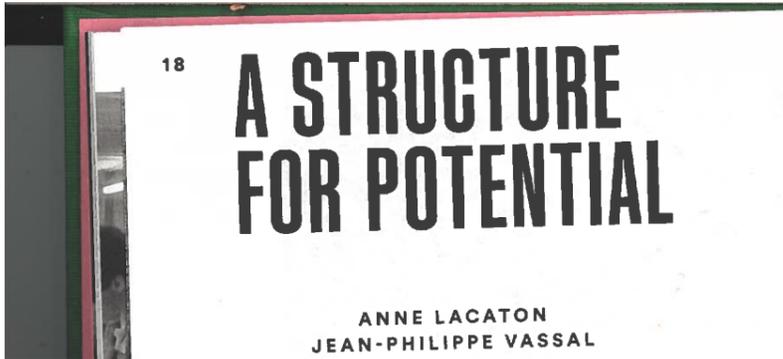
15.03.2022

BUILDING FOR ARCHITECTURE EDUCATION

Hochschule Luzern. Technik & Architektur, & Park Books (Firm). (2021). Building for architecture education : architekturpädagogiken, lucerne talks. (M. M. Angelil, Ed.). Park Books.



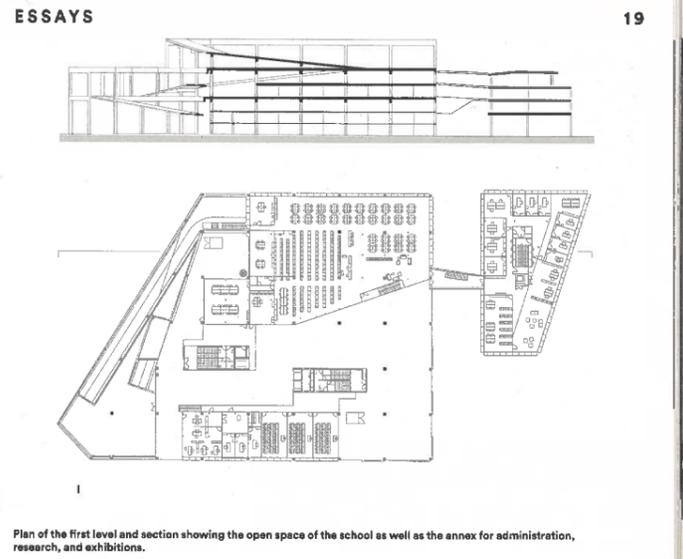
EDUCATION > BANKING



A STRUCTURE FOR POTENTIAL

ANNE LACATON
JEAN-PHILIPPE VASSAL

Nantes. The school of architecture, in being a place for producing knowledge about the city and its territory, would also be a place of public debates about the future of urban coexistence. What is more, the school would be a hands-on laboratory for the invention of new uses, new spatial relations, and new social configurations, both for the users and for the city as well. At s



Plan of the first level and section showing the open space of the school as well as the annex for administration, research, and exhibitions.

The slabs are designed with a maximum load capacity of one ton per square meter, which allows for added construction later on without the need for additional reinforcement. That being the case, we nevertheless encouraged the engineers to use as little material as possible, with an economy of means meant to maximize the building's performance. From our point of view, the project had to be low-tech, with mechanical ventilation used only for the large auditoriums; all other spaces would be naturally ventilated. There would also be only manual switches for lighting so that people would have to turn the lights on



and off themselves. In this respect, the building could actually "educate" users about their shared responsibility for the school as well as the larger environment of which it is a part. To get the most out of the space, the extra floor height also makes it possible to build two levels per floor when necessary. The building thus has the capacity not only to double itself, so to speak, in response to the unforeseen, but it could also become something completely different from an architecture school depending on future circumstances, the currently designated program being only the first infill of untold others.

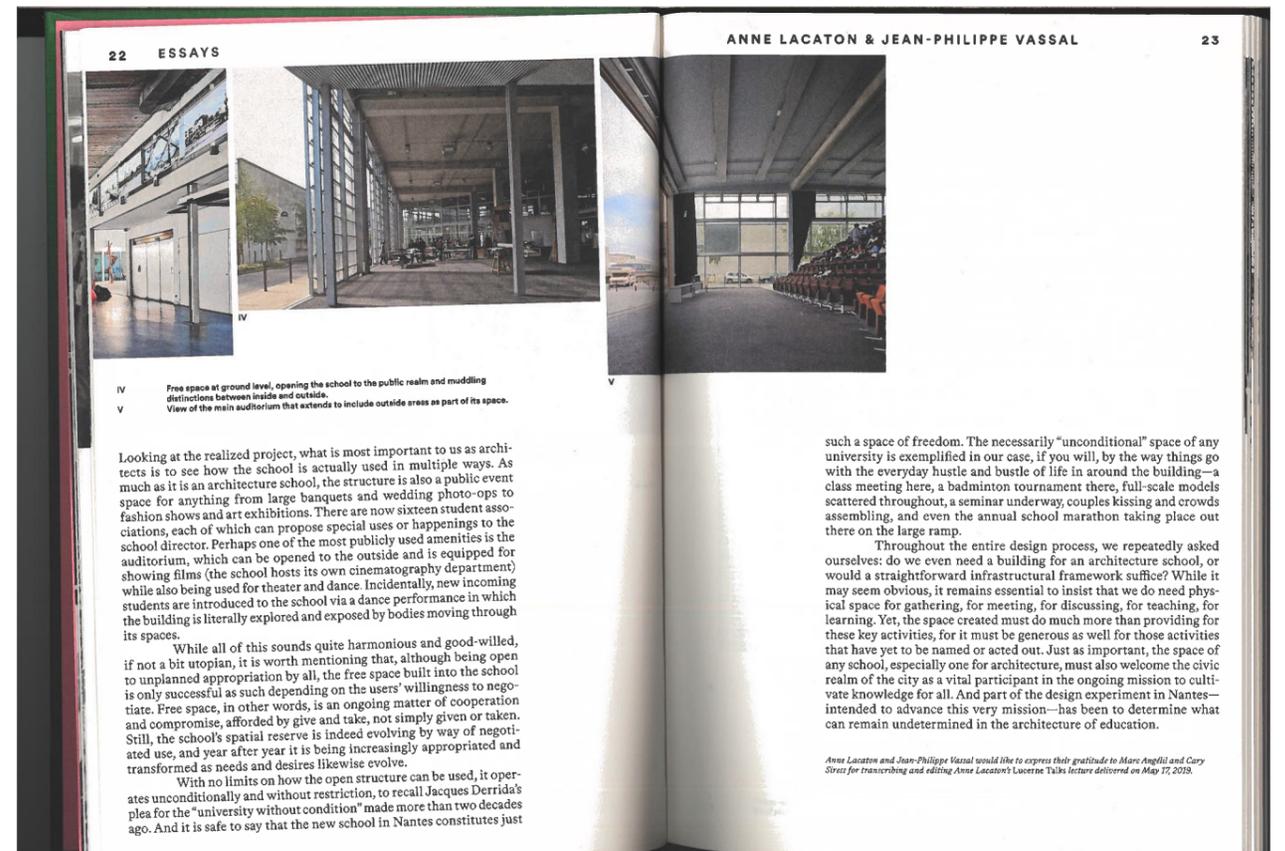
As the project became more developed, we were careful to leave the relationship between the inside and outside of the school as porous as possible and subject to ongoing definition by the users themselves. The open structure can be opened at will to the public realm on all levels by way of large portals and wide sliding window panels that make up the facade membrane. At street level, the city terrain continues directly into the structure, the asphalted ground floor seamlessly linking indoor and outdoor areas, while also creating an expansive event space with varying climatic qualities (heated enclosed rooms, unheated internal zones, and an external environment extending into the surroundings). In this way, we aimed to unite the variegated spaces and activities of the school with those of the immediate neighborhood as well as the city beyond, making no rigid architectural distinction between intramural and extramural domains.

The paved ground plane is extended upwards by an amply scaled ramp that is an integral part of the school's infrastructural armature. While making it possible to deliver material supplies directly to each floor, the ramp also offers a continuous, multilevel meeting place for users on the move as they wind their way through the interchanging

II Exterior view showing the ramp as an extension of the public space, leading from the ground level to the roof deck overlooking the city and the landscape beyond.
III a-b Interior views of unprogrammed free space to be appropriated by the users.

spaces of the school before eventually arriving at the public deck on the roof some 25 meters above. This lifted plaza overlooking the city accommodates school-related activities as readily as it makes room for special municipal events, thereby establishing a rapport among varied publics and fostering social and spatial bonds within the greater community.

Although respecting the given spatial program, we did not subdivide the available space into little rooms and thus did not comply with the preconditions of the competition rules. For us, this was a risk worth taking. We offered instead an informed interpretation of how the open structure might be used with respect to changing conditions by proposing possible infill scenarios, each as viable as the other. That said, this admittedly risky approach in the end convinced the school's users—or *maitre d'usage*—and after winning the competition we made a concerted effort to eliminate nearly all of the partitions needed for dividing the space. In our project, space itself is the defining agent that orchestrates activities within and around the oversized volume, not walls per se. Though there are designated rooms and discrete functional areas as one would expect in a school, there are also sizable strips or swaths of free space left available throughout the structure for this or that additional use.



IV Free space at ground level, opening the school to the public realm and muddling distinctions between inside and outside.
V View of the main auditorium that extends to include outside areas as part of its space.

Looking at the realized project, what is most important to us as architects is to see how the school is actually used in multiple ways. As much as it is an architecture school, the structure is also a public event space for anything from large banquets and wedding photo-ops to fashion shows and art exhibitions. There are now sixteen student associations, each of which can propose special uses or happenings to the school director. Perhaps one of the most publicly used amenities is the auditorium, which can be opened to the outside and is equipped for showing films (the school hosts its own cinematography department) while also being used for theater and dance. Incidentally, new incoming students are introduced to the school via a dance performance in which the building is literally explored and exposed by bodies moving through its spaces.

While all of this sounds quite harmonious and good-willed, if not a bit utopian, it is worth mentioning that, although being open to unplanned appropriation by all, the free space built into the school is only successful as such depending on the users' willingness to negotiate. Free space, in other words, is an ongoing matter of cooperation and compromise, afforded by give and take, not simply given or taken. Still, the school's spatial reserve is indeed evolving by way of negotiated use, and year after year it is being increasingly appropriated and transformed as needs and desires likewise evolve.

With no limits on how the open structure can be used, it operates unconditionally and without restriction, to recall Jacques Derrida's plea for the "university without condition" made more than two decades ago. And it is safe to say that the new school in Nantes constitutes just

such a space of freedom. The necessarily "unconditional" space of any university is exemplified in our case. If you will, by the way things go with the everyday hustle and bustle of life in around the building—a class meeting here, a badminton tournament there, full-scale models scattered throughout, a seminar underway, couples kissing and crowds assembling, and even the annual school marathon taking place out there on the large ramp.

Throughout the entire design process, we repeatedly asked ourselves: do we even need a building for an architecture school, or would a straightforward infrastructural framework suffice? While it may seem obvious, it remains essential to insist that we do need physical space for gathering, for meeting, for discussing, for teaching, for learning. Yet, the space created must do much more than providing for these key activities, for it must be generous as well for those activities that have yet to be named or acted out. Just as important, the space of any school, especially one for architecture, must also welcome the civic realm of the city as a vital participant in the ongoing mission to cultivate knowledge for all. And part of the design experiment in Nantes—intended to advance this very mission—has been to determine what can remain undetermined in the architecture of education.

Anne Lacaton and Jean-Philippe Vassal would like to express their gratitude to Marie Angillet and Corey Sivas for transcribing and editing Anne Lacaton's Lucerne Talks lecture delivered on May 17, 2019.

SHOWING THAT WE SHOW

ALEXANDRE THERIOT

Architects have the power to decide which things are important; they have the duty to continually question rules, norms, legislation, for example by giving prominence to technical elements, to structure, to what should (according to imposed habits) be hidden.

In architecture, the gaze is necessarily both subjective and objective, both that of the designer and that of the user, placing anyone both in and out of view. Spaces are dedicated first and foremost to being experienced and must respond to a terrible and paradoxical challenge: to offer a possible pause at the heart of our society's permanent quest for intelligibility and to allow it at any time.

The places where one learns to be an architect must, in our opinion, be places that teach one to look at the world.

IS BANKING??

Another important aspect of the architecture—guiding the acquisition of a critical, imaginative, and relevant point of view—is precisely that of the double vision it offers: the vision of the user, conditioned by the architect's vision. The framing operated during the design of spaces (flexible and generous) can also be perceived as a “decadent framing,” on condition that it frees itself from the artificiality inherent in the creation of spaces, simply to show that it shows. The quality of the place then lies in the way a situation is fabricated rather than in the situation itself.



IV V Interior view of the University Forum in Zurich Model of the University Forum in Zurich

EDUCATION > BANKING

how to look at the world.
connection to what happens outside of the building
connection with each other
the public invited THEATER

RUINS

3.4

14.03.2022

The Architectural Review
READING THE RUINS
21.12.2017

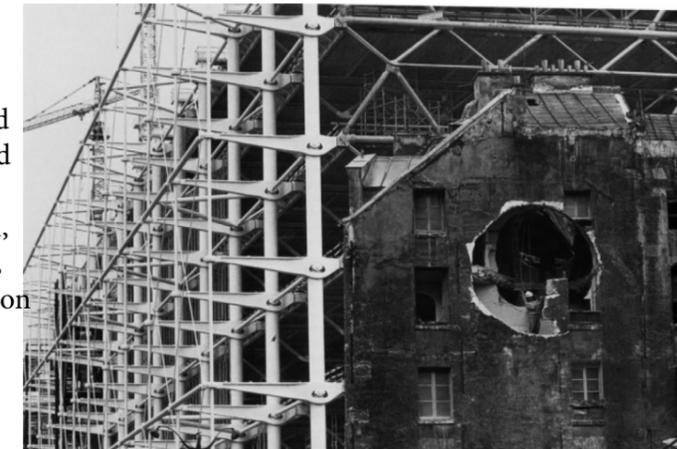
‘The ruined building is a remnant of and portal into the past, its decay is a concrete reminder of the passage of time.’ The current era is steeped in spectacular ruination, through a toxic cocktail of disastrous wars, planetary despoliation, the decline of industrial centres and economic stagnation. Images of catastrophe are pervasive and globally disseminated.

‘ruin value’, of what buildings would look like as future ruins

Etymologically, ‘ruin’ has its roots in the Latin ruere, to fall, connoting a falling apart, the solid melting into air and, as the fallen or fragmented obverse of architecture, ruins are intimately entwined with the course of human civilisation, its conspicuous, unburied corpses. Like bodies, buildings are programmed to decay, imperfection gradually overwhelming them.



neo-natural space
DeSingel (Firm), & Gulden Engel (Firm). (1987). Luc deleu, postfuturismus? Gulden Engel.



Conical Intersect' 1975, Gordon Matta-Clark's geometric evisceration of a Paris apartment block due to be demolished to make way for the Pompidou Centre. Source: Estate of Gordon Matta-Clark / Artists Rights Society (ARS), New York, DACS London 2017

EL CROQUIS LACATON VASSAL:

ANNE LACATON: “what is really important is not the building itself but what it produces in terms of relationships, qualitates and conditions of life.”

“ we don't like the idea of a building that you work on and then it is completed, and nothing else happens. We prefer to think about its ongoing life, which changes with the life of the inhabitants, with what people propose and add and with everything that goes on around.”

Lacaton, A., & Vassal, J.-P. (2017). Lacaton & vassal, 1993-2015 : horizonte post-mediático = post-media horizon. (Márquez Cecilia Fernando & R. C. Levene, Eds.) (Ser. El croquis, 177/178). El Croquis Editorial.

CLIMATE CONSULTANT 3.4

15.03.2022

TUTOR
PAULA VAN DEN BROM

Wood, A., & Salib, R. (2013). Natural ventilation in high-rise office buildings : an output of the ctbuh sustainability working group (Ser. Ctguh technical guide). Routledge. <https://doi.org/10.4324/9780203720042>

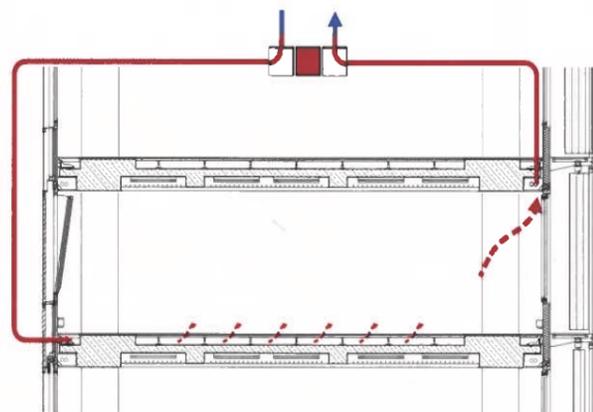
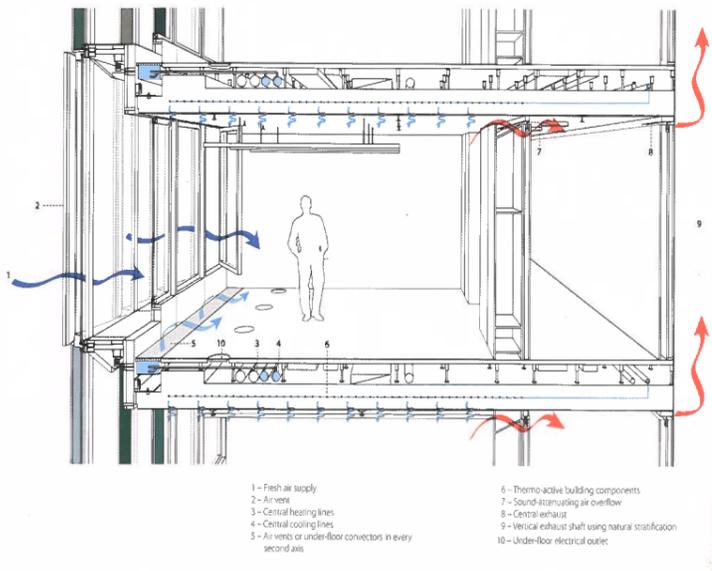


Figure 2.6.10: In winter, exhaust air is pulled through a heat-recovery unit which preheats incoming fresh cold air which is then distributed to the office spaces through the raised floor plenum. © Sauerbruch Hutton



- 1 - Fresh air supply
- 2 - Air vents
- 3 - Central heating lines
- 4 - Central cooling lines
- 5 - Air vents or under-floor convectors in every second axis
- 6 - Thermo-active building components
- 7 - Sound-insulating air overflow
- 8 - Central exhaust
- 9 - Vertical exhaust shaft using natural stratification
- 10 - Under-floor electrical outlet

“ Air is pre-tempered through a 30-meter long geothermal underground duct before it is supplied to the office spaces, thus optimizing the efficiency of mechanical ventilation within the building”

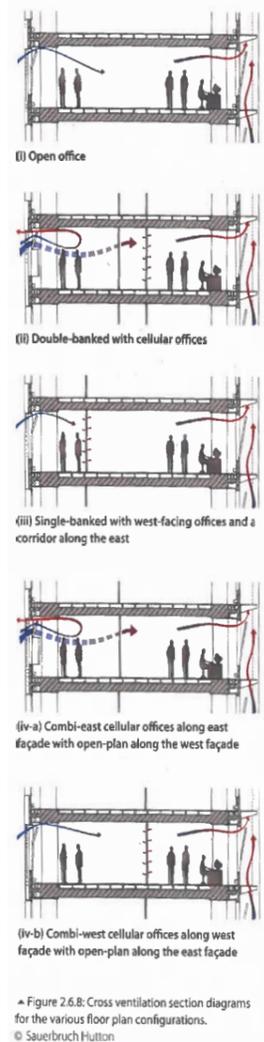


Figure 2.6.8: Cross ventilation section diagrams for the various floor plan configurations. © Sauerbruch Hutton

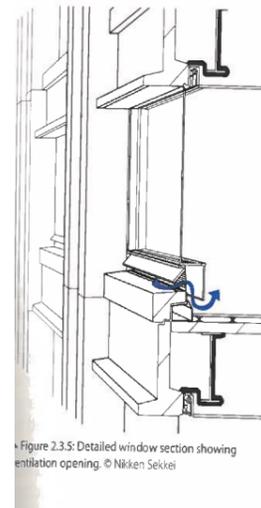
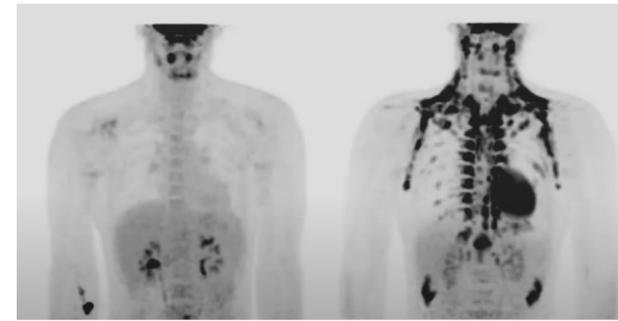


Figure 2.3.5: Detailed window section showing ventilation opening. © Nikken Sekkei



metabolism and presence of brown fat in the human body

THERMAL NEUTRAL COOL ENVIRONMENT

FROM LECTURE:

Light my fire: Leven buiten de comfort zone - Prof van Marken Lichtenbelt

“ The concepts of comfort and health may be related but are not synonyms. New knowledge has been gathered regarding metabolic health effects of temperature exposure outside the human thermal comfort zone. MILD COLD AND WARM ENVIRONMENTS INCREASE METABOLISM, THEREBY TARGETING OBESITY BY COUNTERBALANCING EXCESS ENERGY INTAKE. Furthermore, mild cold influences glucose metabolism. Ten days of intermittent mild cold exposure in type 2 diabetes patients increased insulin sensitivity, and thereby glucose handling by more than 40%. This is comparable with the best available pharmaceutical or physical activity therapies. Lastly, there are indications that cardiovascular parameters may be positively affected by regular exposure to heat and cold. Does this mean that we have to suffer from discomfort in order to become healthy? Probably not. Firstly, prolonged temporal excursions outside the thermal comfort zone result in acclimatization resulting in increased comfort ratings. Secondly, LOW OR HIGH TEMPERATURES IN A DYNAMIC THERMAL ENVIRONMENT MAY BE PERCEIVED AS ACCEPTABLE OR EVEN PLEASANT (evoking thermal alliesthesia). The study of dynamic thermal conditions is advocated: linking this to the adaptive comfort model, and monitoring these conditions in actual living conditions. This information is needed to support the design of healthy, comfortable and energy-friendly indoor environments.” (abstract)

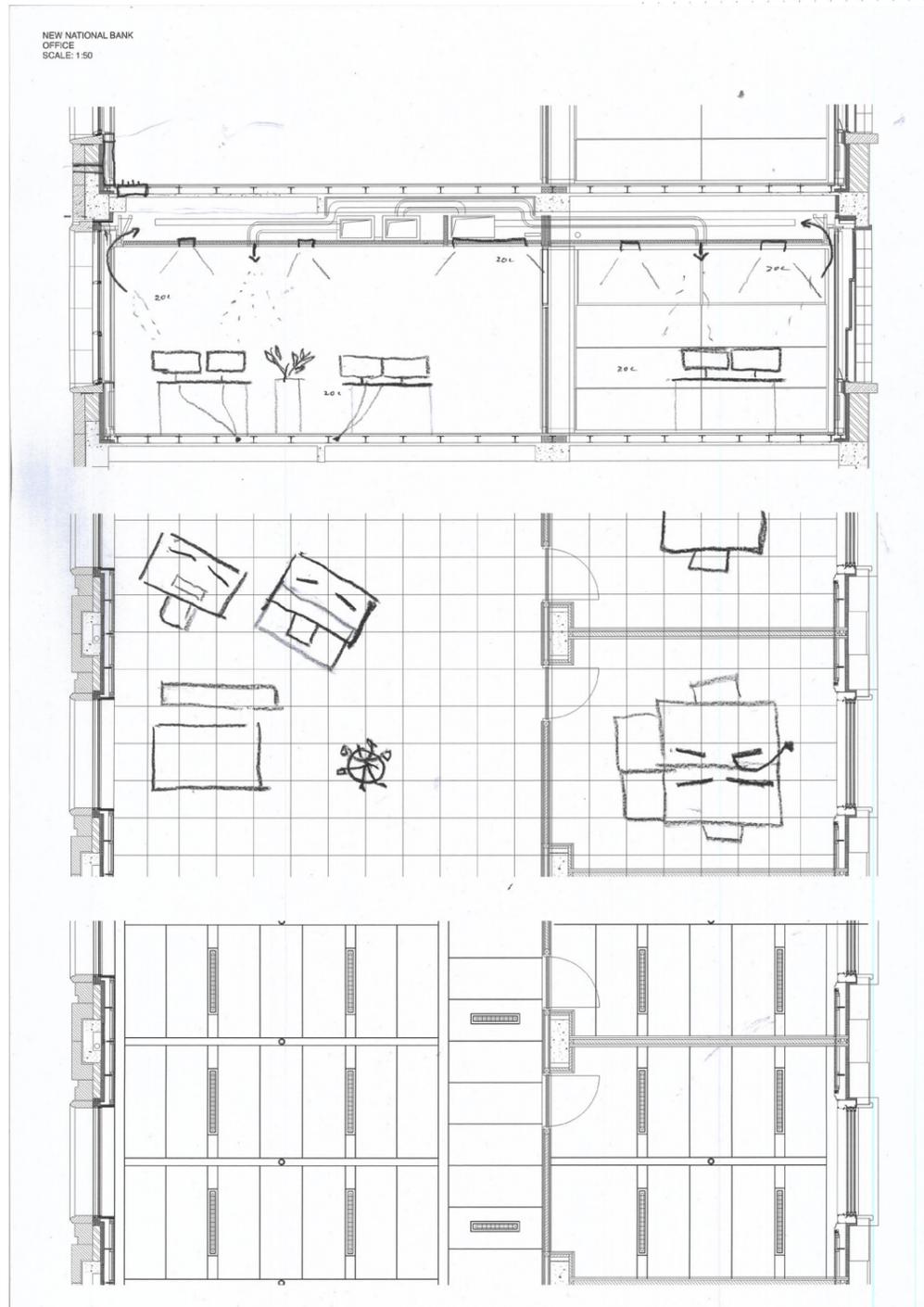
Wouter van Marken Lichtenbelt, Mark Hanssen, Hannah Pallubinsky, Boris Kingma & Lisje Schellen (2017) Healthy excursions outside the thermal comfort zone, Building Research & Information, 45:7, 819-827, DOI: 10.1080/09613218.2017.1307647

INDIVIDUAL DESIGN CRIT 3.4

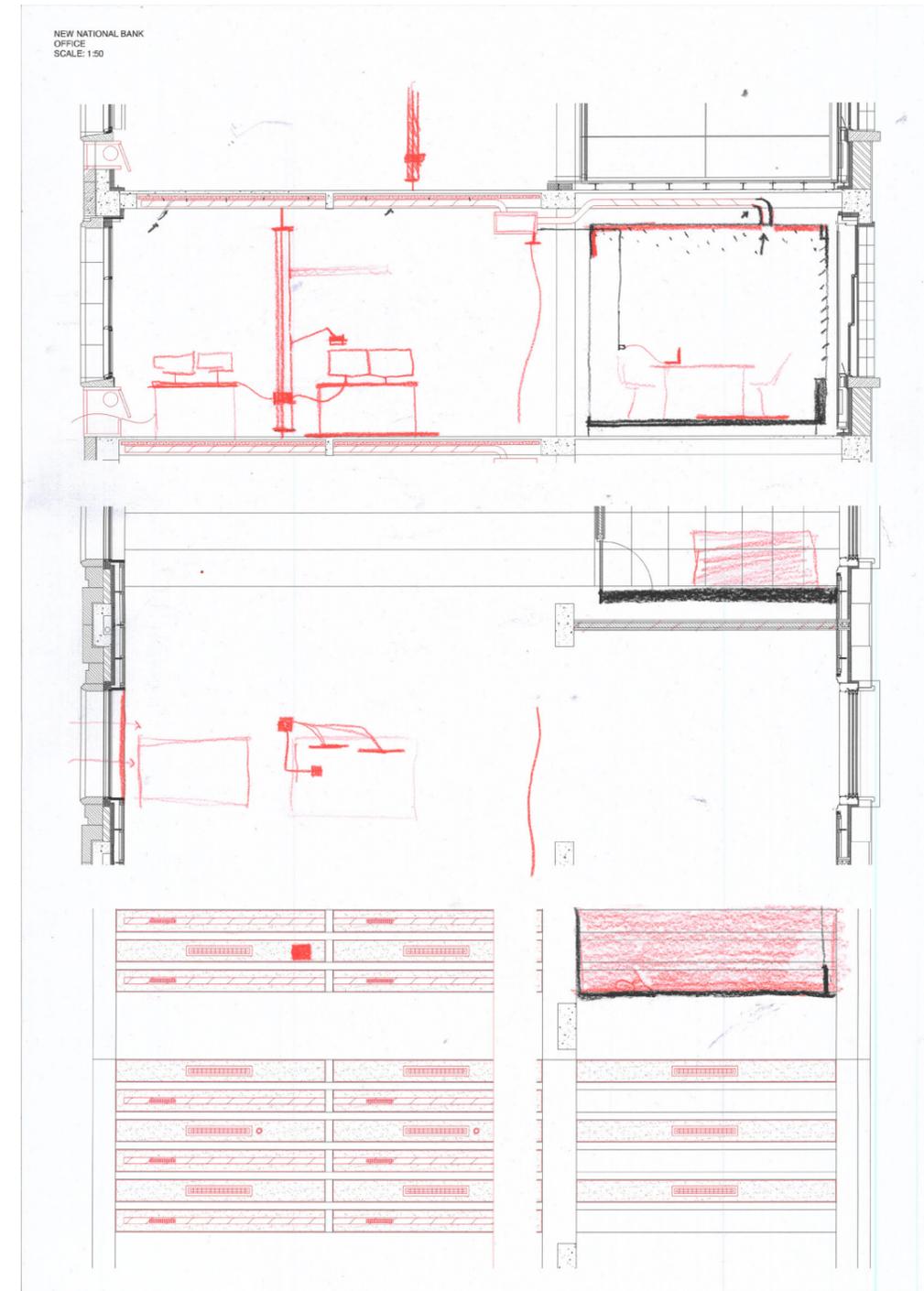
17.03.2022

Daniel Rosbottom, Sam de Vocht
THINKING, CRITS AND COMMENTS.

HOW TO ADDRESS THE DUCT
ON SET OFF SET
DIFFERENT SYSTEMS
MODEL 310 PROBLEM
CONDITIONING WORK
ON
OFF



Drawing the ceiling, the floor and the section in detail
investigating the placing of elements in dialogue with the existing structure.
How can the lighting, ventilation principle and electrical elements, all work together with
acoustic pannels, insulation, the workplace and the structure.



BUILDING ENGINEERING

3.5

24.03.2022

MAURO PARRAVICINI

explaining the intention of the project in terms of construction.
 paying attention to the climate scheme.
 the climatized and the non-climatized spaces.
 maybe I could reuse the outer windows into the new interior facade.

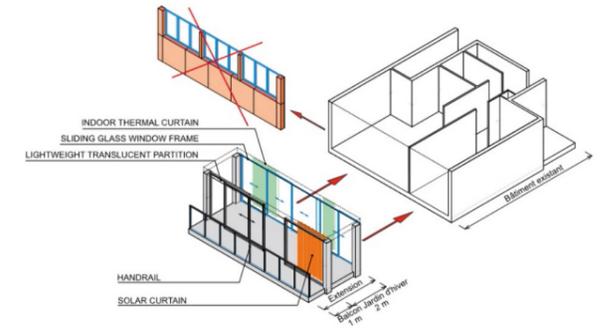
how do lacaton vassal build?



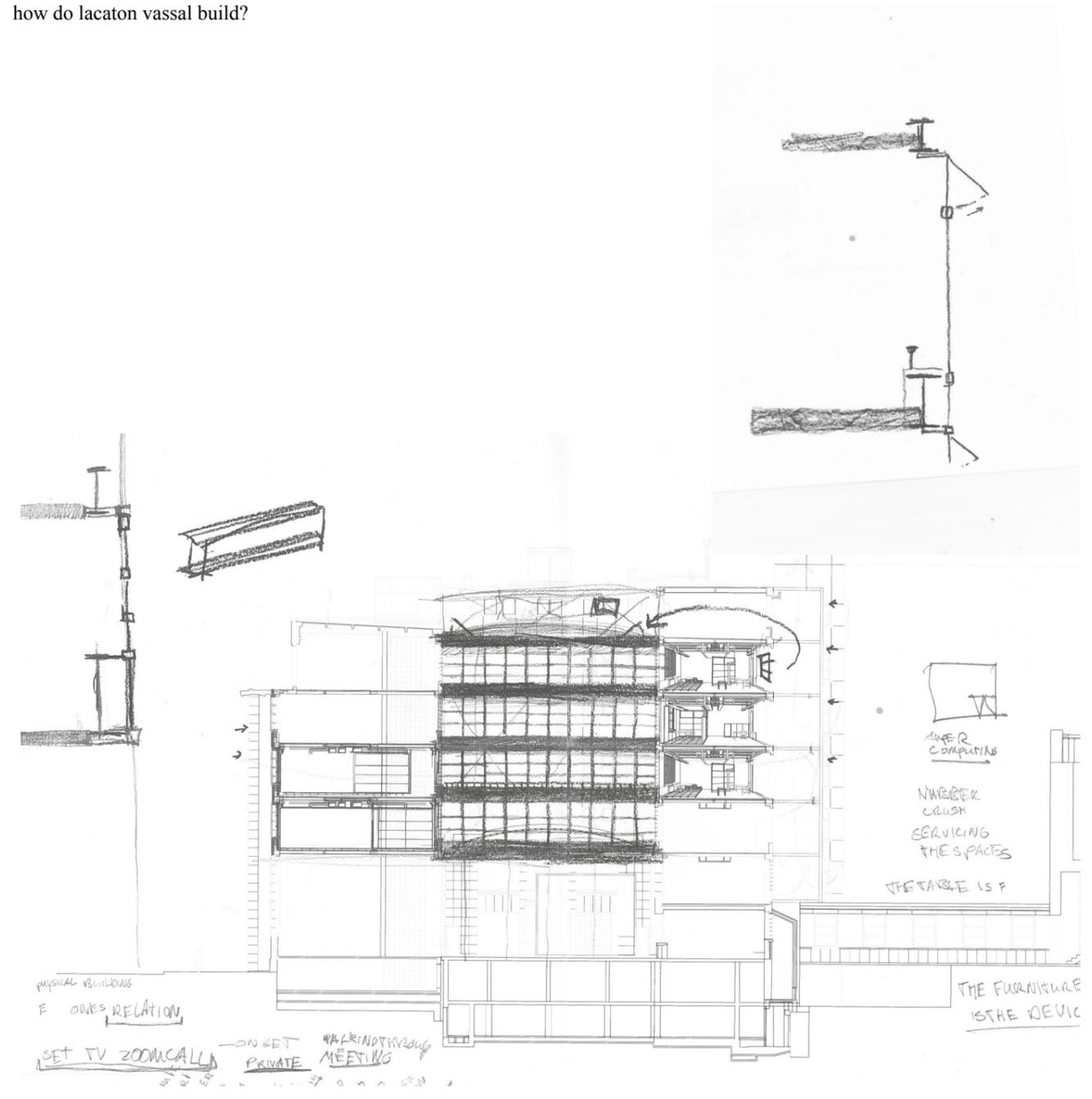
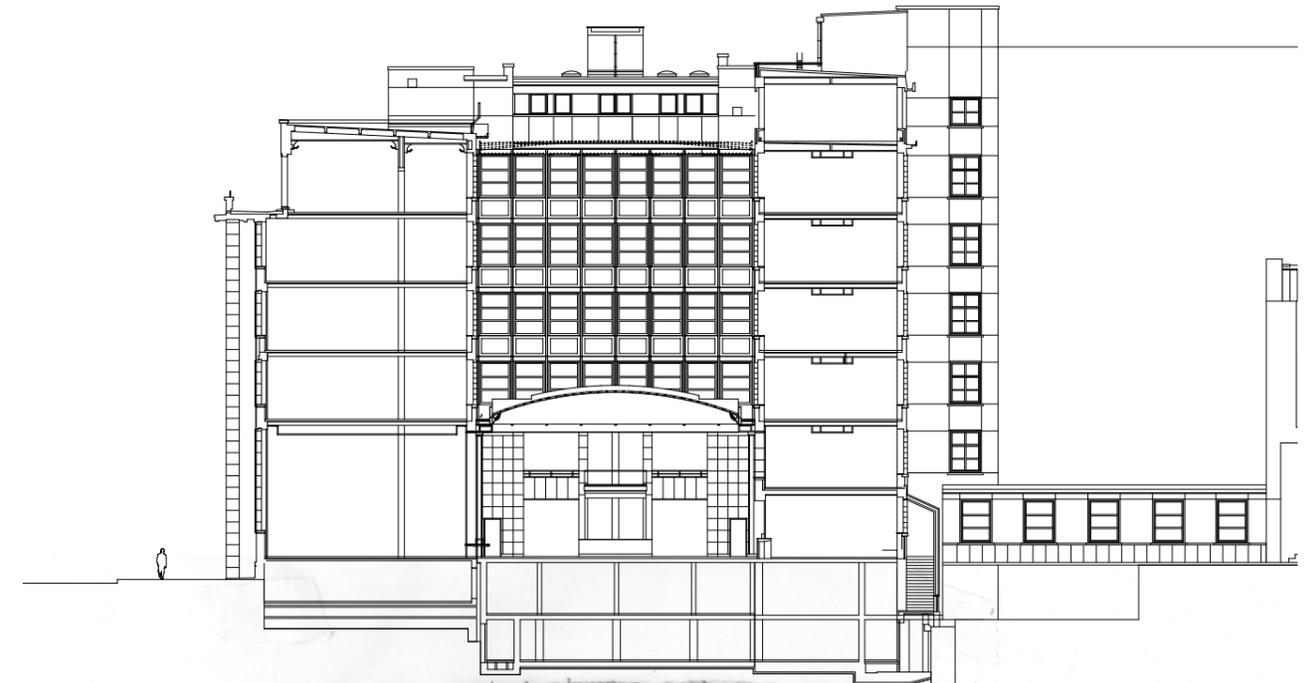
Lacaton & Vassal - Management Sciences University, Bordeaux 2006. photo © Hisao Suzuki.

LACATON VASSAL AND OTHERS

CLIMATE SCHEMES AND WAYS OF CONSTRUCTING



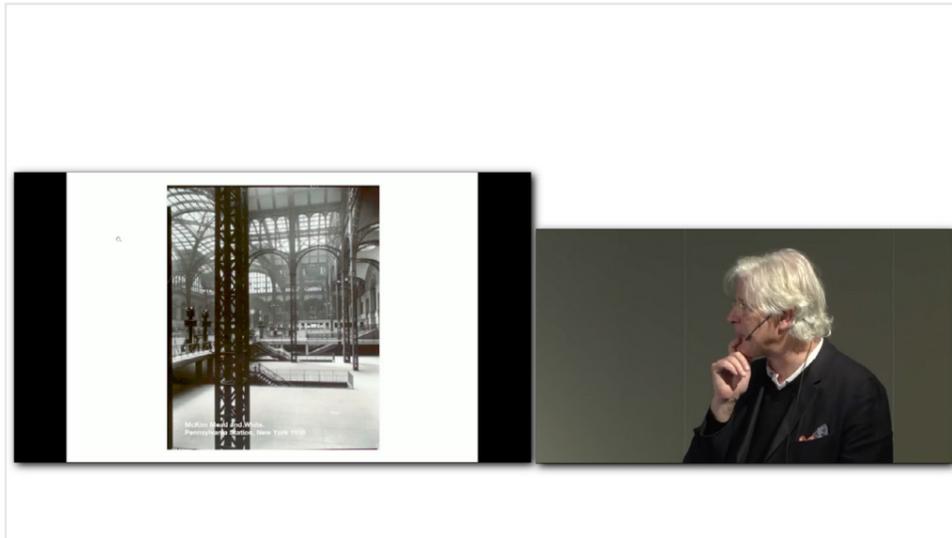
Vivienda T2 + ampliación (jardín de invierno 15 m² + balcón 7,5 m²)
 T2 flat + extension (winter garden 15 m² + balcony 7,5 m²)



Mark Pimlott

Interior as Idea: palace, machines, ruins.

11.10.2017



Interior as Idea: palace, machines, ruins. | ETH Zürich Videoportal

LECTURE 3.5

20.03.2022

MARK PIMLOTT, DENKRAUM #1
Chair of Affective Architectures
Interior as Idea: palace, machines, ruins.

NOTES:
WALKING GATHERING MOVING

Repetition as part of bureaucracy and the machine: RATIONALISATION, *mechanistic*
Industrialised societies, metropolitan age
> BANK > the glasshouse, the railway station, Crystal Palace

Lack of boundaries and move through very easily, STAGED
the department store, and transparency
Social mixing in the building AND transparency of classes: *Ladies of the opera seeing the working class and cleaning ladies* > BANK?

THE NOTION OF BOUNDARIES AND ENDLESSNESS IS VERY IMPORTANT TO THE PALACE

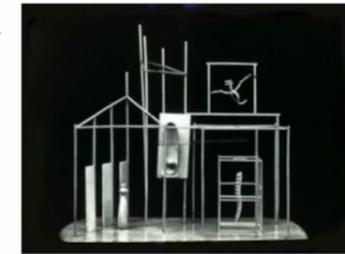
Mixing IMAGES, City, Palace, Glass house, Industrial space >> PALACE

- The Public Interior as Idea and Project**
- 1 The Garden
 - 2 The Palace
 - 3 The Ruin
 - 4 The Shed
 - 5 The Machine
 - 6 The Network

inside out forms

THE RUIN:
the power handed over to the people
Liberation through ruination

An Fonteyne:
To create spaces to non defining things to happen
The architecture has to be very precise



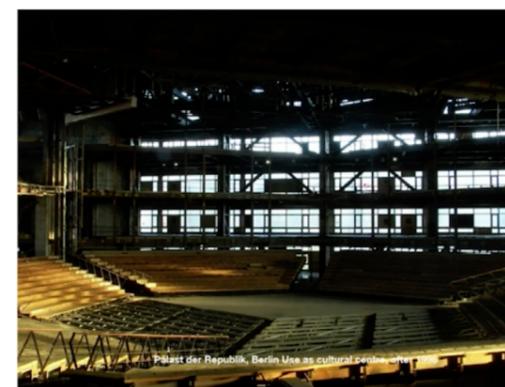
Alberto Giacometti, The Palace at 4 AM, 1932



Teatro Oficina, São Paulo, Lina Bo Bardi, 1964



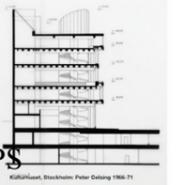
Centre Georges Pompidou, Paris, Renzo Piano + Richard Rogers, 1977



Palast der Republik, Berlin Use as cultural center

The palace as a scaffold for actions and representations
Moving up and down staircase

Maison du peuple > Adjacencies of rooms
CAFE: interior within a metropolis as
Condition of the exterior > STREETLAMP



“OFFICE WORKER?” Visible citizen. Legitimizes the worker in the city as an active agent.

Lecture hall: hall of production. assumes the image of the factory. Consciousness of a position in society.
IN THE THEATER ALL MEANINGS ARE UP FOR QUESTIONING.

a scaffold for representational structures to be unfolded
The structure and its form is part of its representation

RUIN: In a state of disappearing > acknowledged to be TEMPORARY and ETERNAL

MACHINE: MAISON DU PEUPLE CLICHY,
Things can be moved around. PARTITIONS
An active SCENE for people to modify
A STAGE SET
A ROOF CAN COME OFF
Engagement > Machine in the hands of workers
Change the scenes. Indeterminacy

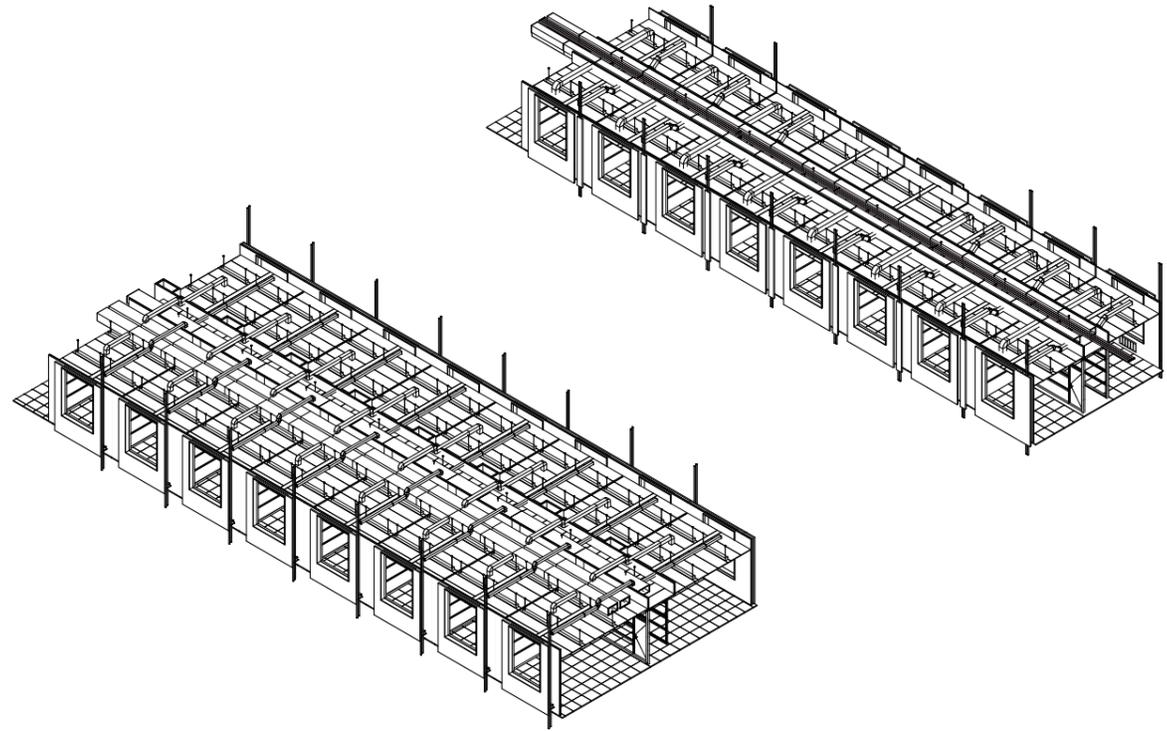
FUN PALACE, CEDRIC PRICE
Factory... structures, main frames
Anything could happen, a vehicle for expression
Coming into being, and losing its sense of itself at the same time. CONSTRUCTION, DEMOLITION
Machine and ruin existing at the same time.
Becoming and unbecoming

In a state of collapse
SESC > Embraces the image of the ruin
Setting and scene of the public interior
Anarchic highly propositional >> HERTZBERGER?

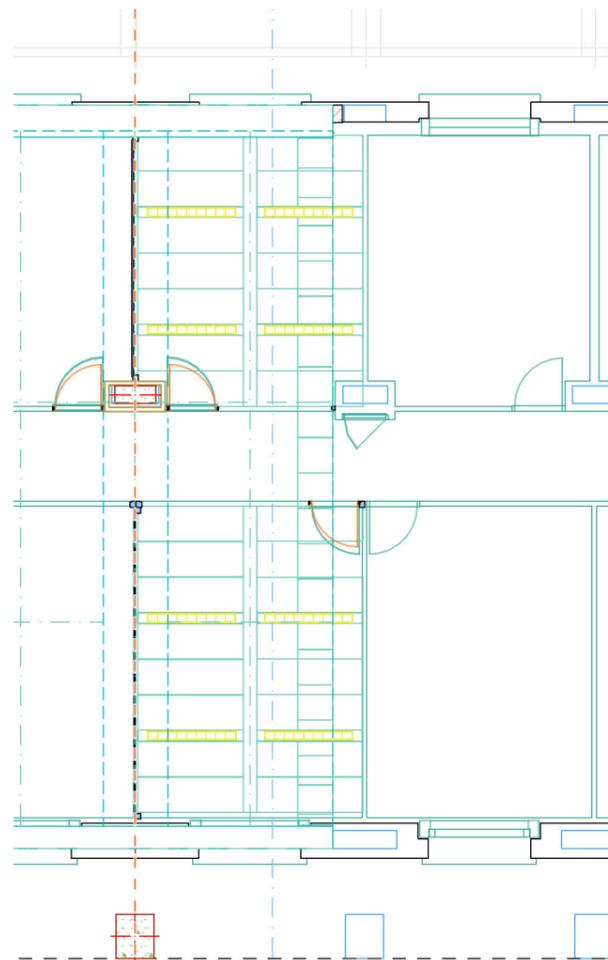
Indeterminacy of the building
DDR >> Asbestos gone >> New cultural use
A structure as a playground

PALAIS DE TOKYO
Emptiness vacantness, An embrace by its public.
Release its spaces. The ruin a home for activities
Boundaries erased > Boundaries between objects
A desire to access everything.

THE PALACE HOLLOWED OUT



top: axonometry of the 2 sections of the BIM model. not showing the structure. only ducts, lowered ceilings, raised floors, lighting and insulation.
bottom: floorplan projection of the archicad model.



top: black and white perspective projection of the BIM model
bottom: real time view, of the building elements. showing the complete office section.

INTELLIGENT RUIN

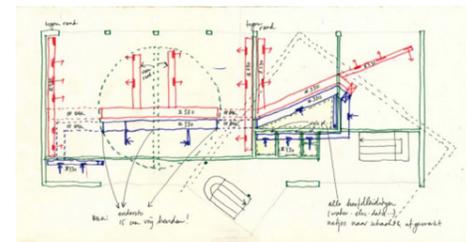
3.5

21.03.2022

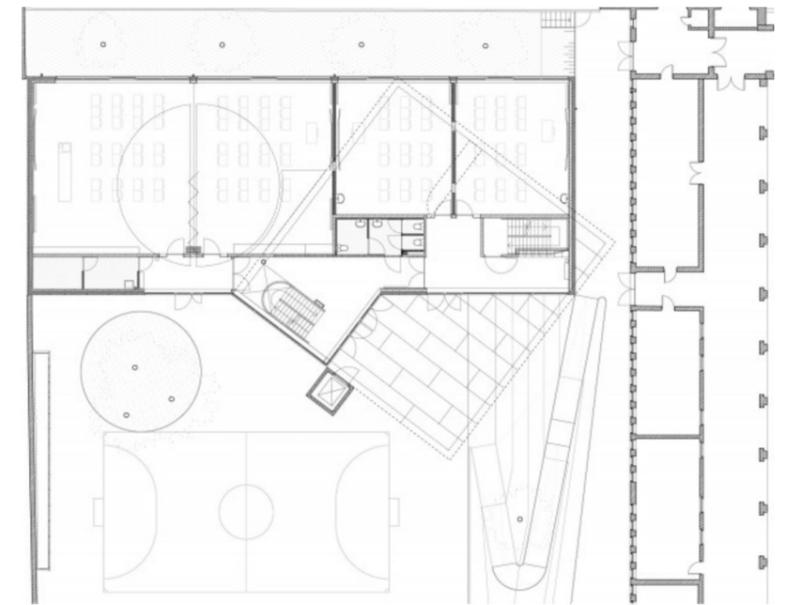
TOGETHER WITH
LAURENS DE MUNCK
RON BARTEN

putting together all existing BIM information, into a representative segment of the building.

Realigning ceilings, floors en structures.
Using the BIM model segment to give insight into a large part of the modernist building block.



AGWA, school project, Antwerp.
drawing the ceiling, leaving ducts intentionally exposed.
language of lowered and acoustic ceiling, together with the ducts.



DESIGN 3.5

24.03.2022

Realignment of thinking.
 Condensing the project into 3 A3's and creating a wall of work in progress. In text and illustration. Giving names. To select and reposition thinking physically at the workplace. To get an overview of the trajectory and important themes. To help create new work, with this surrounding me.



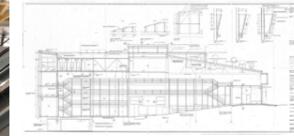
important work and images, together with drawings and sketches hanging on the wall, at the workplace.

ON SET

OFF SET



ON Set



OFF Set



ON Set



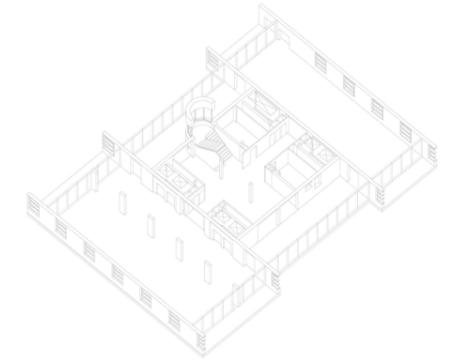
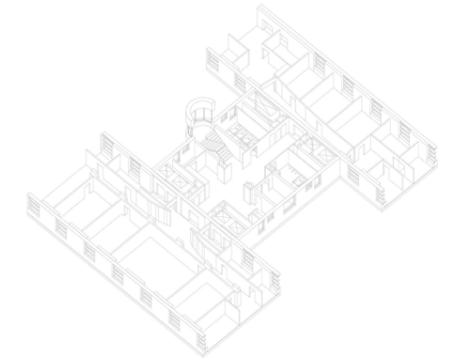
OFF Set

BEING ON SET MEANS

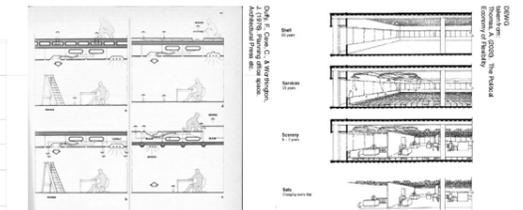
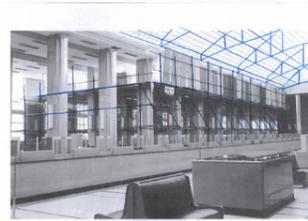
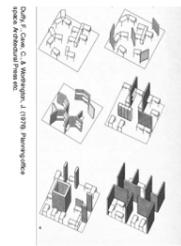
to be in the scene
 while being in the scene one is aware of the scenography
 one has to pass through the off set to get into the scene
 perfectly conditioned

BEING OFF SET MEANS

to be behind the scene
 while being behind the scene one is aware of the scene
 one has to leave the scene to get behind the scene
 imperfectly conditioned
 allows the public to watch the play



SCENOGRAPHIES



SCENOGRAPHIES OF THE BANK

Scenography means seeing and be seen, being on set and off set. The sets stage how people work, interact and meet. By being aware of the scenography one is aware of ones own acting within the play. The play is working in finance, in a world that is in a state of ruination.

RAISED FLOOR



Museum for a Small City by Richard Vonderlin in 2006

LOWERED CEILING

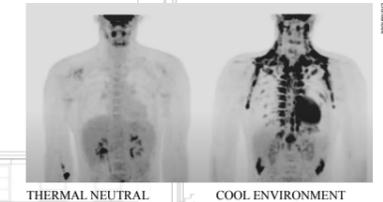


Van de Venne: Rijkswaterstaat, Coöperatie gebouwen | Gerard Groot, 20 september 2009 - 12 april 2010 | Het Nieuw Instituut, Rotterdam

IMPERFECTLY CONDITIONED

PERFECTLY CONDITIONED
 - the current office climate is the same throughout the building
 - the current office climate is unhealthy
 - the current office climatisation costs a lot of energy
 - the current office climatisation obstructs spatial characteristics of the building
 - the current office climatisation obstructs connections with the outside world

IMPERFECTLY CONDITIONED
 - various climates exist within the building
 - various spaces are more exposed to the elements
 - room temperature, acoustics, lighting, fresh air water, rain, wind, sun (shading)

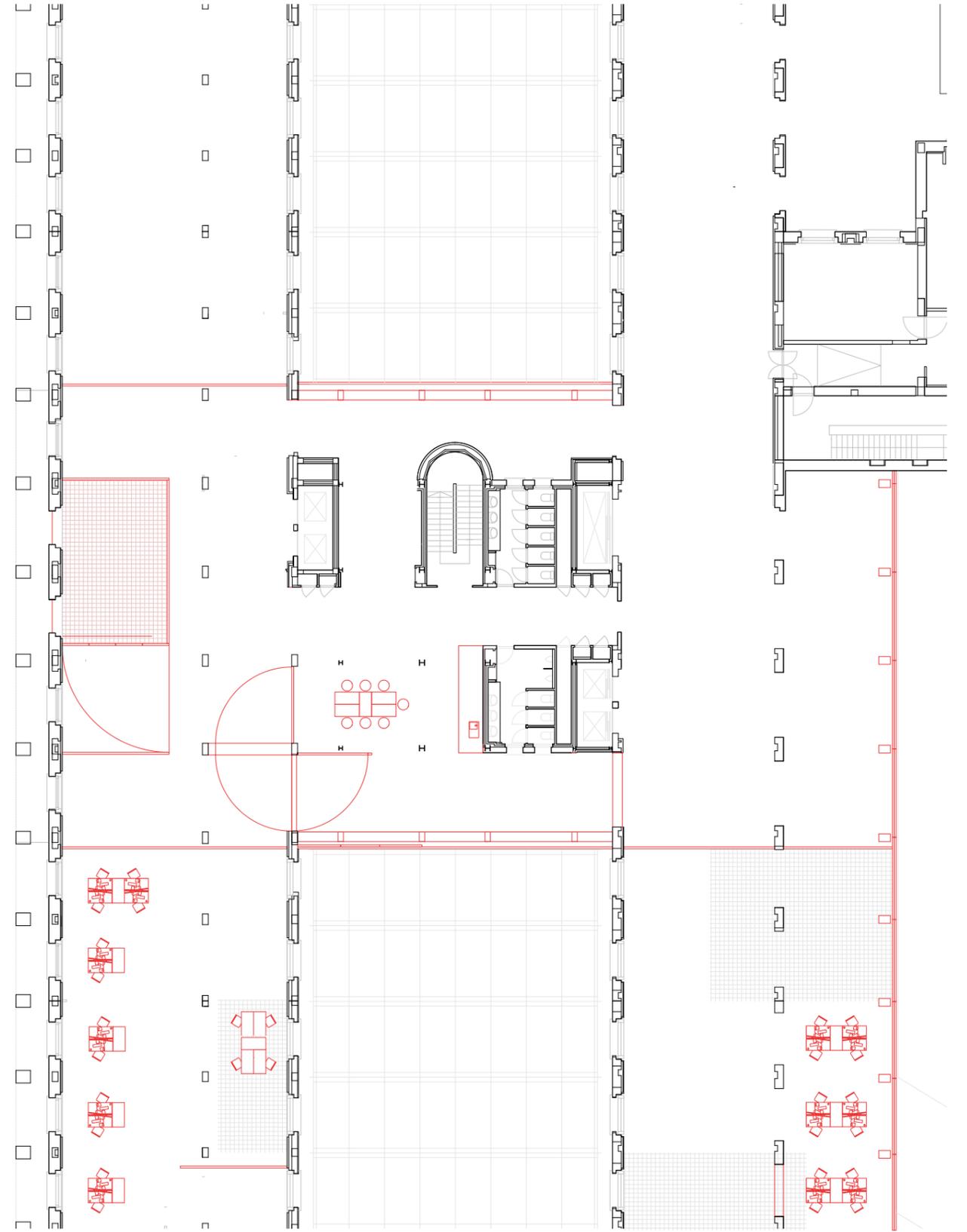
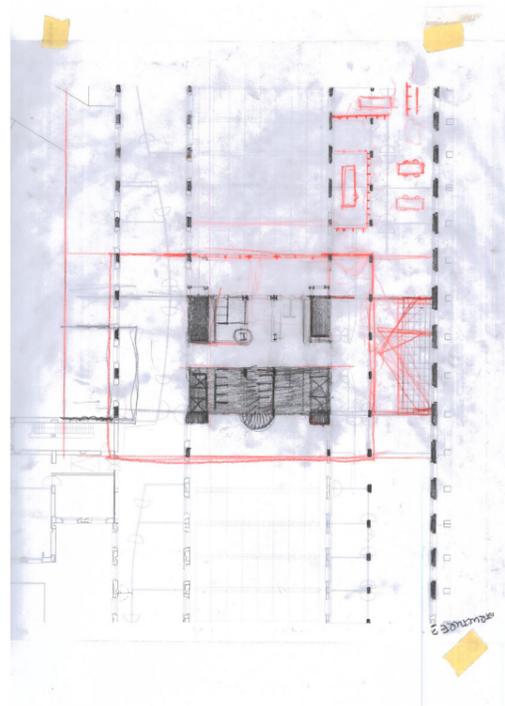
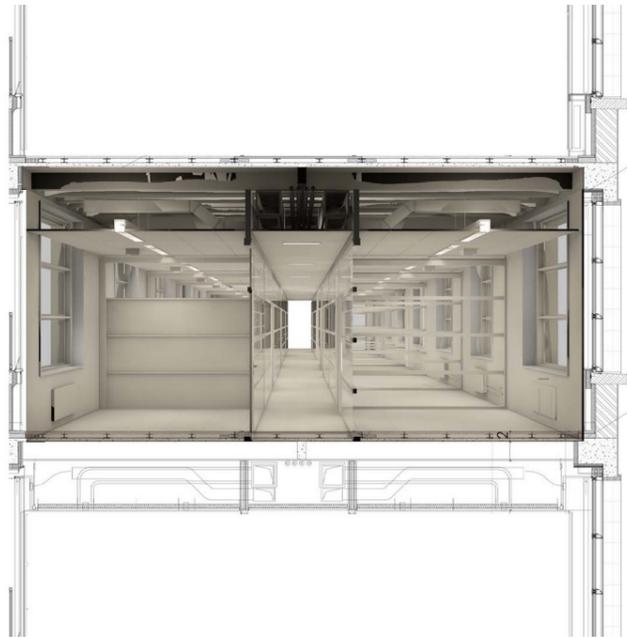
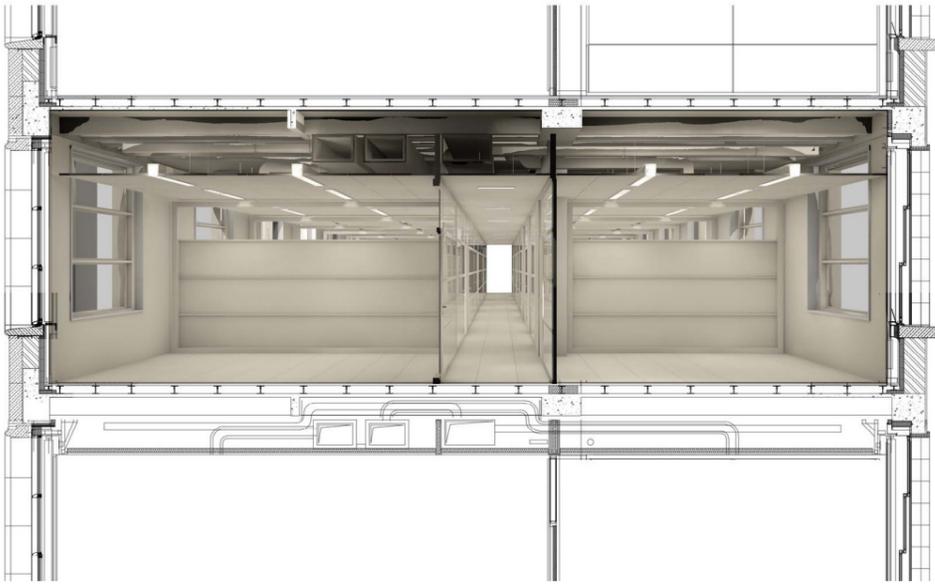
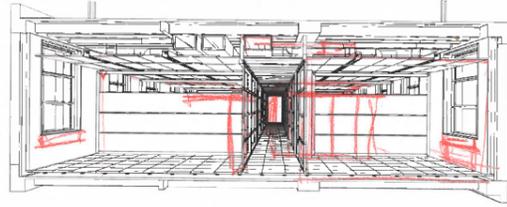


"The concepts of comfort and health may be related but are not synonyms. MILD COLD AND WARM ENVIRONMENTS INCREASE METABOLISM, THEREBY TARGETING OBESITY BY COUNTERBALANCING EXCESS ENERGY INTAKE. Furthermore, mild cold influences glucose metabolism. Ten days of intermittent mild cold exposure in type 2 diabetes patients increased insulin sensitivity, and thereby glucose handling by more than 40%. This is comparable with the best available pharmaceutical or physical activity therapies. Lastly, there are indications that cardiovascular parameters may be positively affected by regular exposure to heat and cold. Does this mean that we have to suffer from discomfort in order to become healthy? Probably not. Firstly, prolonged temporal excursions outside the thermal comfort zone result in acclimatization resulting in increased comfort ratings. Secondly, LOW OR HIGH TEMPERATURES IN A DYNAMIC THERMAL ENVIRONMENT MAY BE PERCEIVED AS ACCEPTABLE OR EVEN PLEASANT" (abstract)

DESIGN 3.5

24.03.2022

Experimenting, rendering, and comprising the office section and BIM interior render into one image. Redrawing the core of the floorplan to open up the middle space even further and create a possible break-out room.



NEW NATIONAL BANK
PLAN 03
NEW
23.03.22
SCALE: 1:200

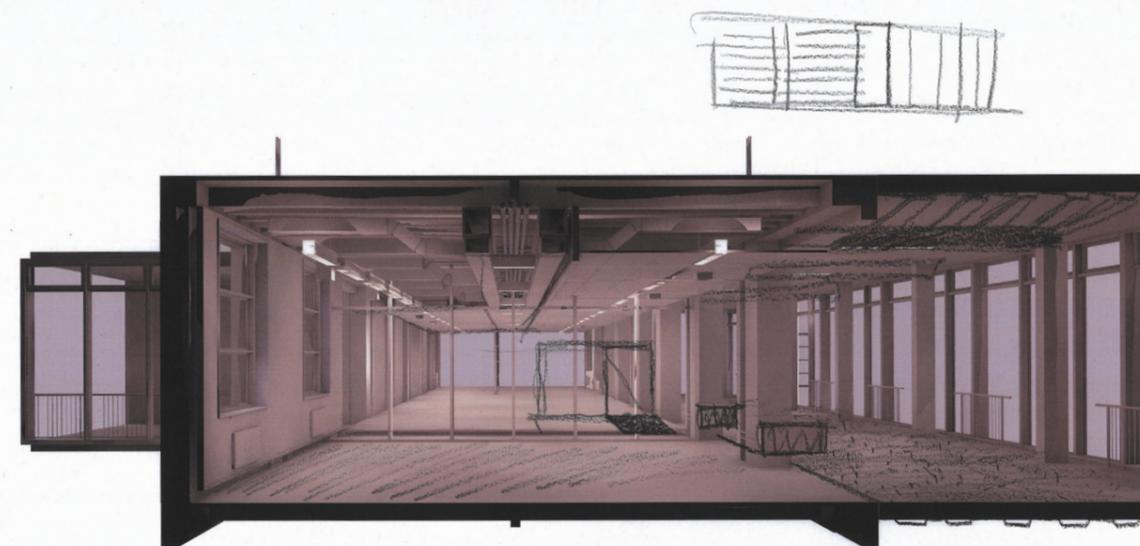


Handwashing sink in entry hall: Villa Savoye, Poissy, France, Le Corbusier, 1929 Photo: <https://nedforrest.com/ceremony/>

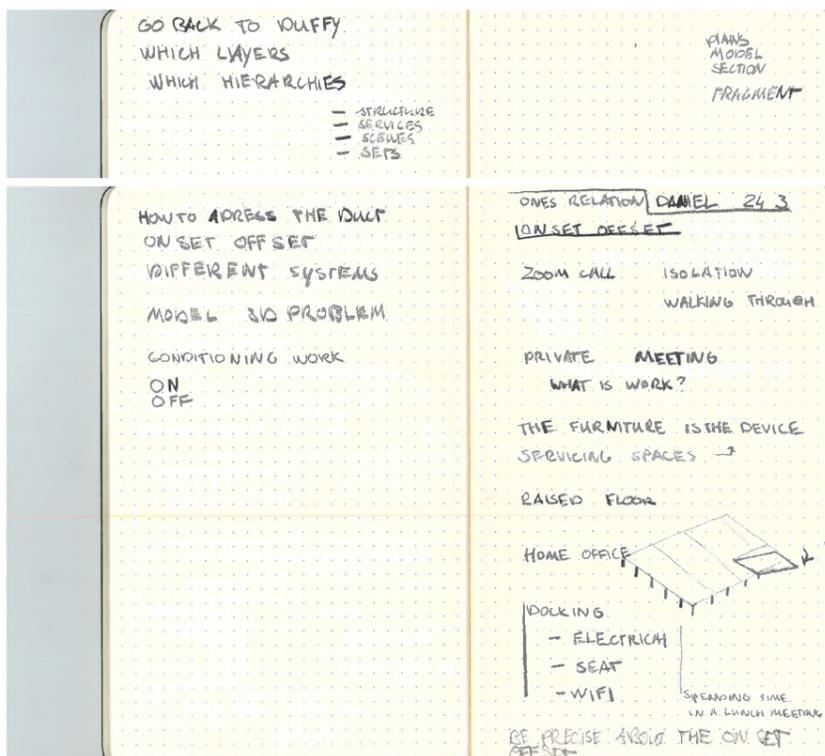
Formafantasma:
 RE Sissel Tolaas, Formafantasma – Astrup Fearnley Museet, Oslo – 08 October / 30 December 2021 – Self Life Portrait
 * Composed of site specific works that address the sense of smell rather than sight and hearing, Tolaas activates a different type of engagement and perception with the visitors. Through rethinking, reconstructing, revisiting, repeating, redesigning and reacting, current topics of climate change, food industry and diversity are presented in smell scapes that the visitor can encounter in various rooms and installations*
 instagram post @formafantasma



Neubau Campus Leverkusen
 augustinundfrank/winkler ARCHITEKTEN
<https://www.aufw.net>

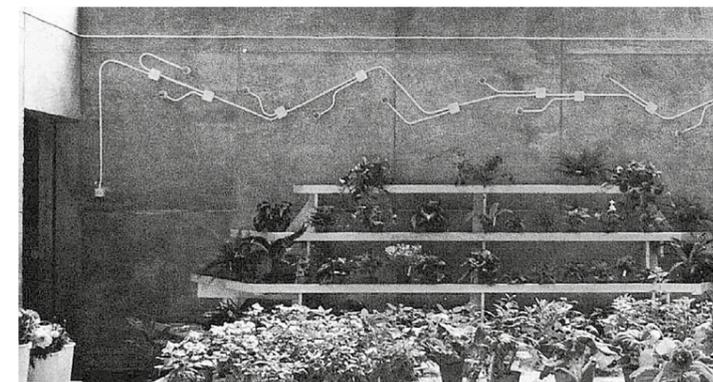


Pre p3, adjusting the BIM model to the new design. Sketching over it again.



CRIT 3.6

24.03.2022
 DANIEL ROSBOTTOM



Sigurd Lewerentz
 Blomsterkiosk
 1969
<https://www.atlasofplaces.com/architecture/blomsterkiosk/>

Neubau Campus Leverkusen
 augustinundfrank/winkler ARCHITEKTEN
<https://www.aufw.net>

Annette Spiro & An Fonteyne & Anna Viebrock

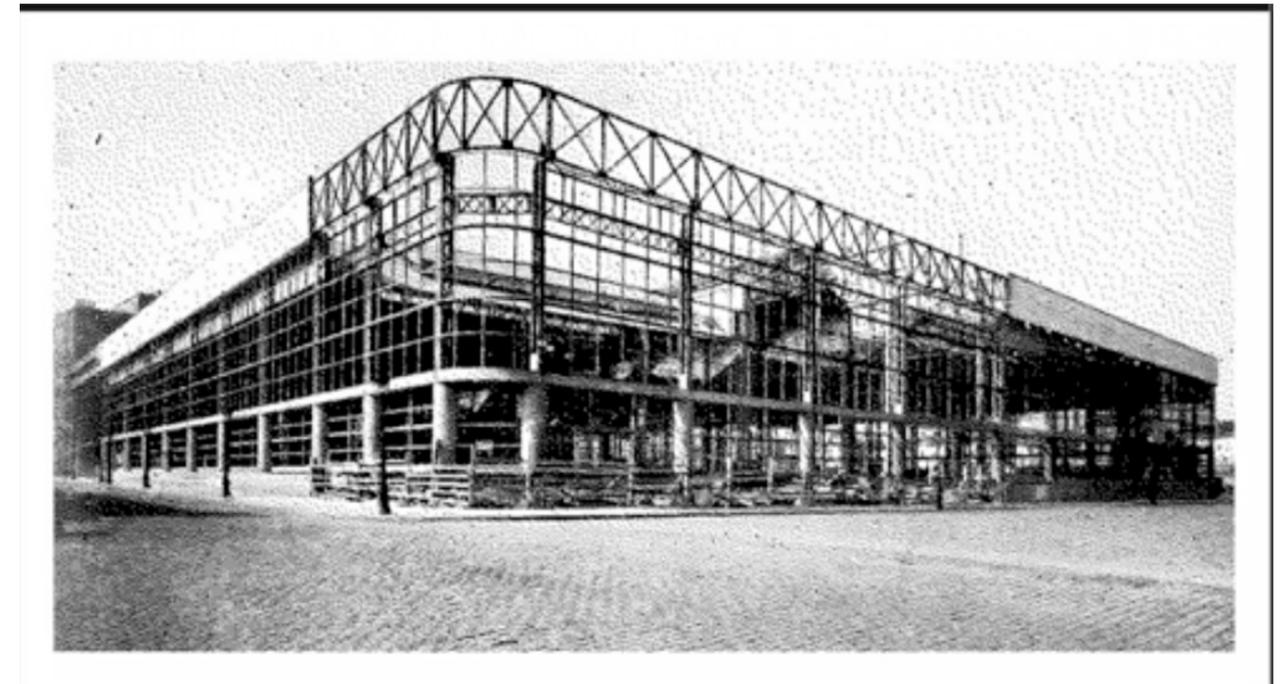
IEA Ringvorlesung - Permanence and Change

24.04.2018

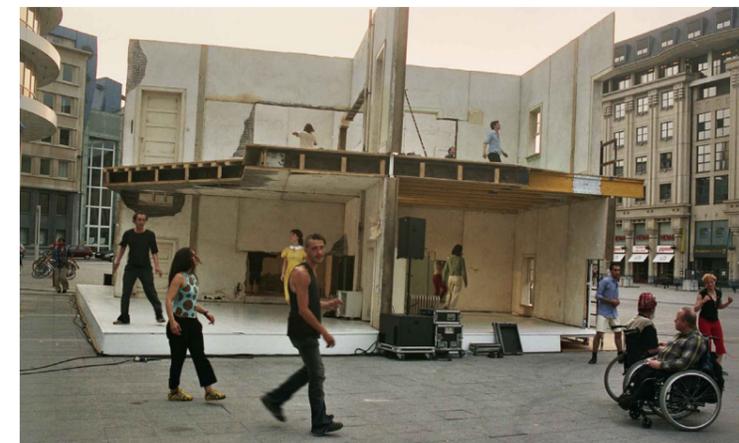
WE IMAGINE

- A PLACE OF EXCELLENCE - OPEN TO ALL WITHOUT ANY THRESHOLDS
- A PLACE THAT IS ABOVE ALL AN ACTIVE CULTURAL INFRASTRUCTURE
- A PLACE OF EXCHANGE - ENCOURAGING VISITORS TO LEAVE THEIR COMFORT ZONE
- A VIBRANT PLACE - PROVIDING AN ENGAGING EXPERIENCE WITH THE NEW
- A DYNAMIC PLACE - STIMULATING CREATION AND FOSTERING THOSE MAKING ART TOGETHER
- A LIVELY PLACE - LIKE AN ORGANISM, FULL OF SURPRISE AND CHANGE
- AN INFORMAL PLACE - CARRYING THE PROMISE OF FLEXIBILITY AND MAKING POSSIBLE THE UNPREDICTABLE
- A PLACE ALLOWING APPROPRIATION - WHERE THE INHABITANTS OF BRUSSELS FIND THEMSELVES ON AN EQUAL FOOTING
- A WELCOMING PLACE - INVITING YOU TO WANDER, REST OR SIMPLY BE THERE WITHOUT DOING ANYTHING

Ringvorlesung - Permanence and Change



Centre Pompidou, Citroen factory building. From lecture An Fonteyne



Anna Viebrock stage set in Ghent. Image: <https://www.damagedgoods.be/revisited>

LECTURE 3.6

27.03.2022

AN FONTEYNE, ANNA VIEBROCK
Permanence and change

NOTES:

It is fascinating how a location where you think and work and walk informs what you are making.
making > finance? > surroundings inform

RADICAL OPTIMISM

it is important keep the SOUND of the space,
(What is the sound of the banking office)
the sound of the banking hall?

the luxury of a EMPTY SPACE within a city where things can happen, but don't have to happen

the idea of productivity.
to work, to see work,
always have the feeling that work is part of the building
finance > work, always visible to see people working

ANNA VIEBROCK

a cut is very analytical > Gordon Matta-Clark

the sectional view, of the audience towards the theater.

How important the light is in theater to set the scene, to define the mood, to highlight or dim and put into the shadow.

theater set, in the public square of the city before being destroyed.

Book reference:
Robert walser
Der Spaziergang

“Before her stage set from Visitors Only (2003) is destroyed, the stage designer Anna Viebrock takes leave from it for two days during the T:mefestival. The set is installed for the last time on a public square in the center of Ghent. Stuart and Viebrock take the opportunity to return to their memories of the piece and to improvise with those spirits that once inhabited the show. Revisited interrupts hectic Saturday shopping; it celebrates a euphoric, dizzying farewell. The dancers wander through the half-open house, accompanied by an orchestra. They fall through porous floors, lean on crooked walls and belay through unreliable doors.”

DESIGN 3.6

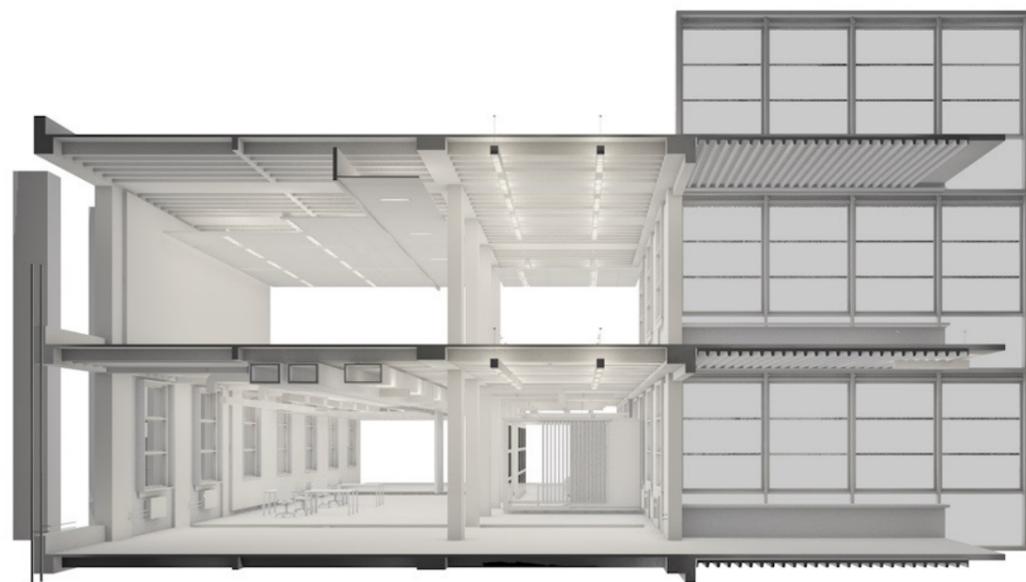
P3

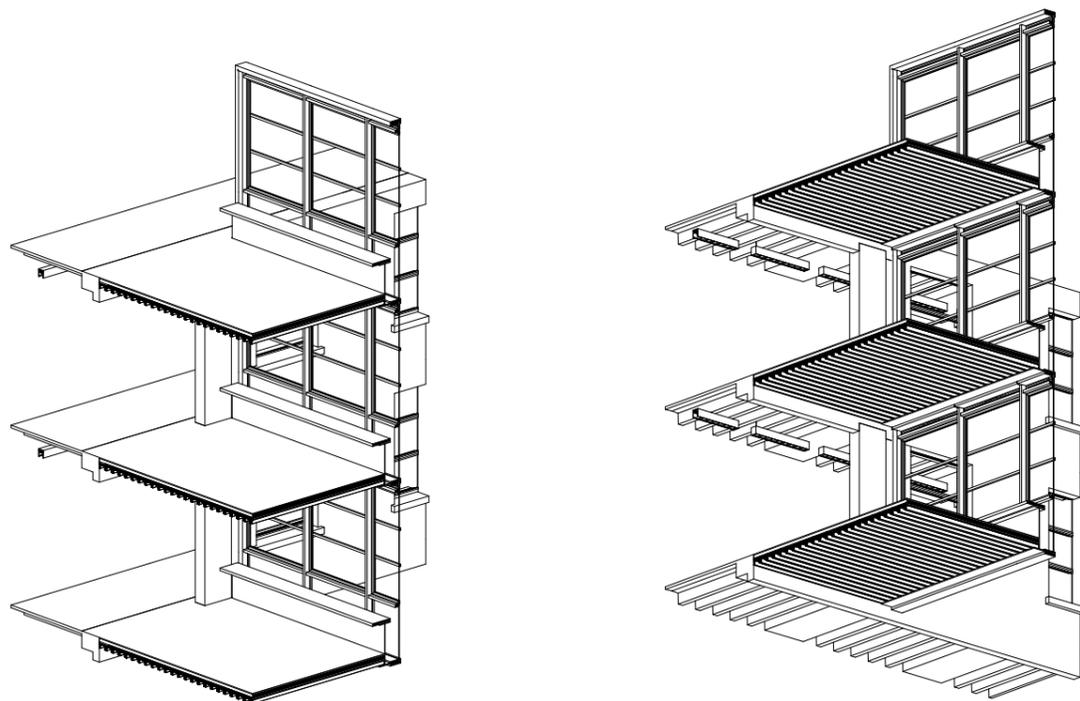
30.03.2022

DESIGN BEFORE P3

Interior renders showing a possible design outcome. The BIM model is used to model the interior reconfigurations.

Testing consequences of revealing the ceiling, lowering it, adjusting the light, adding a new facade into the courtyard of the building. Creating break out rooms with existing material.





Fragment
A 1:33 fragment model of the central core. Showing a new facade overlooking the courtyard. The windows have been reused and beams are used for seating. The floor of the newly added volume is distinct from the original floor.

P3 CRIT

31.03.2022

WITH
DANIEL ROSBOTTOM
AMY THOMAS
SUSANNE PIETSCH
BIRGITTE HANSEN
MAURO PARRAVICINI

Birgitte Hansen:
any idea about materials?
on floor is grey, the other white, the overall
scheme is very white.

Daniel Rosbottom:
critique on the office landscape >
central theme, what does it mean? in critiquing
the office?

Most of what you've done is partial or total
removal to reveal something that wasn't visible
before.

when you hang reclaimed ceiling tiles, what do
you need.

SPECIFICITIES, what do you do with edges
(> precisely design)
creating frames for ceiling panels
removing & exposing means making them
specific.

FLOOR; ramp, edge, boardwalk

why would you do/want to make a 'pavilion' in
the building? are there more practical solutions?
(to keep the historic character)

Duffy: miles of CABLES under floor, but things
are becoming more wireless.

moments of intense working (with cable) other
parts where that isn't necessary.

DESIGN WITHIN STANDARD SYSTEMS:
pavilion as datahub

what does the working environment actually

need?

you are working with elements with outdated
norms

PLAY WITH THE RAISED FLOOR
(TAKING PARTS AWAY)

the raised floor,
extended ceiling isn't necessary anymore.

Amy Thomas:
working spaces actually are evolving
backwards in history
cubicals
plug in, with a set desktop

Daniel Rosbottom:
questioning hierarchy
taking and putting somewhere else

people working & scenography

what are you saving?
change the status of elements
spacemakers that relate to other building parts
change the purpose of reclaimed elements.

incredibly specific environments
acoustics
visual privacy
island of things in looser environment

what are these spaces specifically
relation between curved roof and extension?

POEM
structure to the project
WHAT IS THERE, WHAT DO I TAKE AWAY,
WHAT DO I ADD, WHAT IS THE RESULT

Mauro Parravicini:
what happens in other spaces?

other interventions?

disrupted hierarchy in one space,
maybe using this strategy somewhere else?
(material, building parts etc.)

adress the bigger question
what remains the bank
what is public

WRITE SPECIFICATION

general comments

condense
be specific
where does the bank sit within
the building and the city

what is the role with the city

SELECTIVE REMOVAL

FORM SPACE

CHANGE PURPOSE

SPECIFICITIES

HIERARCHY OF DUFFY

THE EDGES



© Benjamin Wells / Caruso St John

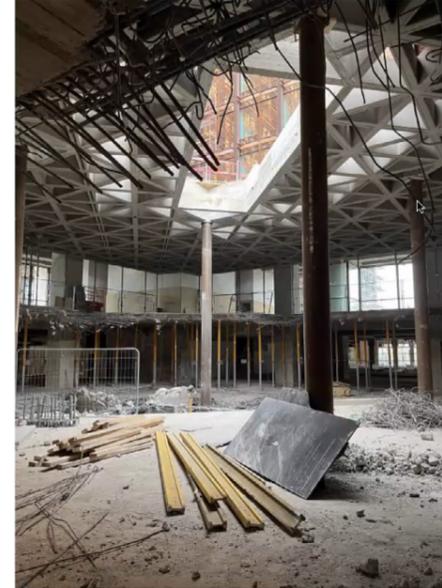
In Progress, Reuse of the Royale Belge in Brussels

Wim Boesten (project architect)
Bovenbouw, Antwerpen

08 April 2022, 13.00
Zoom ID 927 0131 6415



Executive level



All images are screengrabs from the lecture.

LECTURE 3.8

08.04.2022

WIM BOESTEN
Bovenbouw
organised by Laurens de Munck & Ron Barten

NOTES:

Underground building

Ventilation into columns

Put back in a different location

*Office floors look the same
On top the executive levels*

Jules wabbes

Get light into the deepest and darkest part of the building

*Views where never there in the building
Views between different functions of the building
Designing the ceiling*

Everything has to step up to the power of the original building

*Space for lowered ceiling a lot
Visible on the column
2.70 m and then 1.5 ceiling above
Use the ceiling height
Deep floor space*

*Deleting on plan is easy
In reality is sometimes hard*

Colour of the glass helps with the bio rithm

Draw and design the building at the same time

Ventilation in-between structure

*How to communicate harvesting and reusing
A lot about money*

*Wiring, cables perfectly reuse
But its cheaper to do everything new*

*Marble everybody sees its something precious
Marble helps navigate through the building
Main circulation spaces are marble spaces*

Where do you need it.

*Carpet is taken out, ceiling
Direct reuse is limited
Doorhandles possible
staircase relocated*

*learn from mistake they made in the 90s
Material character, strong precedes
A standard doorsize doesn't make sense because
the building is big*

Match the power of dominance

*Embrace stainless steel as a token for something
new happening in the building*

Parking space clad in marble



PETER MARKLI
Studio House Rumisberg

it feels that the house can be altered tomorrow
without any loss of character
assemblage of standard building materials

there is a loose and relaxed construction that looks
effortless

EITHER CONSTRUCTION, OR IN PROCESS
OF DEMOLITION

Windows look like temporary formwork
Unpainted and provisional

A SOPHISTICATED ROUGHNESS



Retain elements just as they are
inherent to the character of the place

A TAKE AWAY ARCHITECTURE



LECTURE 3.10

19.04.2022

PHILIP CHRISTOU
Anticipating Change
Designing the city with an awareness of time

NOTES:

CHANGE and TIME relevant in architecture

Change and uncertainty >
POSITIVE ADDITUDE
understanding that change can make a place
better

OPEN ENDED COMPOSITION, changefulness

variety with a certain UNPREDICTABILITY
and charm

forms allows for change in time
seemingly chaotic, not very orderly / *not a mess*

GENEROUS
Not efficient as they need to be
*Utility and efficiency are not the most important
generators*

Responsive, and adaptive
Which side of the street is shining?
interrelationships and the things it is sitting next
to.

Like a maze, fire doors exit signs
everywhere
Lost and find yourself without any sense of
orientation.

Not open plan 'flexible space'
expectation of change and reuse

Varying in openness
Boulevard
An urban space within a building

Liberating by internal staircases
EXPECTED TO CREATE INFORMAL
CONNECTIONS

Movement joint for walls to be
disconnected
a floor and a head.
walls stand like a building

Use of the boulevard as indeterminate
space, not for any particular function.

Different lighting
Floor, ceiling painting

Each playing different role in giving a
particular quality to the space.

Begin to have a natural quality.

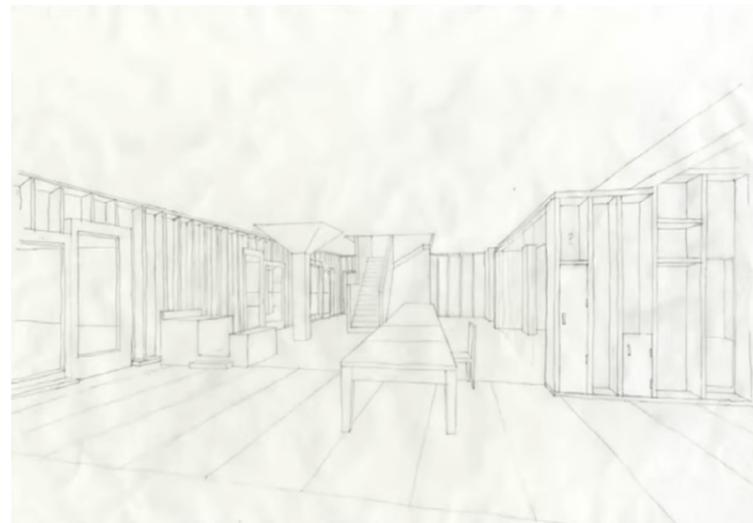
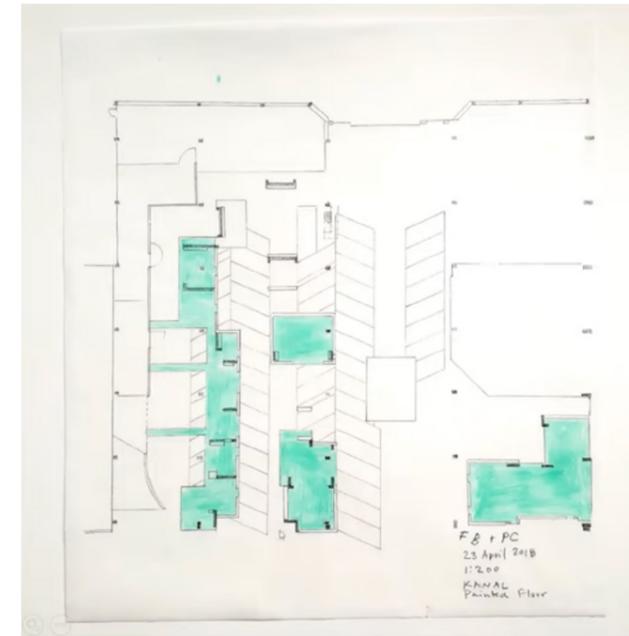
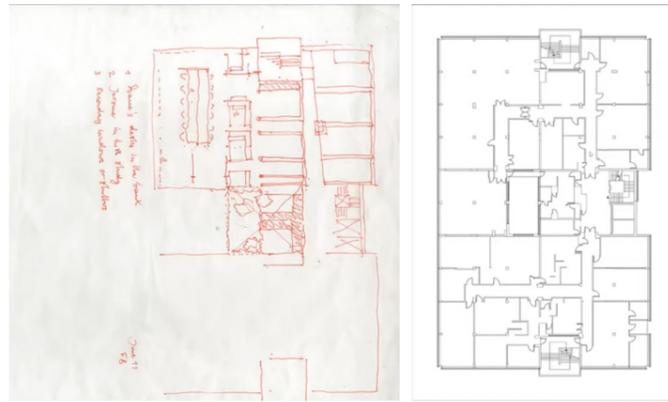
Boulevard space engendered another kind
of spirit

REUSE OF ELEMENTS INTO OTHER
BUILDINGS
CASS > CANAL

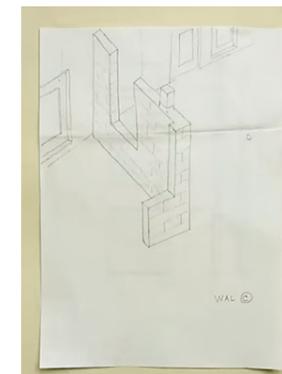
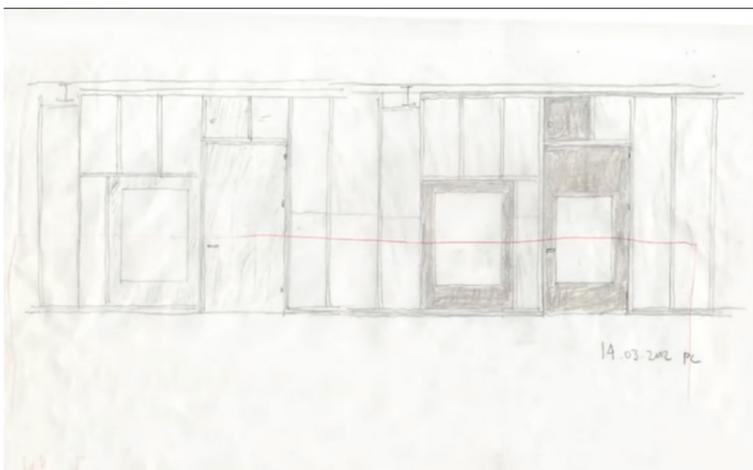
Walls intentionally incomplete



All images are screengrabs from the lecture.



All images are screengrabs from the lecture.



But Mull sees it in a much less combative light. 'It's like a good dinner party,' he says. 'We're not forcing people to talk to their neighbour, but we're putting them next to each other and seeing what happens.'

Hunter, W. (2020, 20 juli). London Schools Part Three: London Metropolitan by ARU. Architectural Review. Geraadpleegd op 26 april 2022, van https://www.architectural-review.com/today/london-schools-part-three-london-metropolitan-by-aru?post_id=21676&access=off

RECRIT 4.1

21.04.2022

WITH
DANIEL ROSBOTTOM
MARK PIMLOTT

Generic
Highly Specific and Precise

THE EDGE IS FRAGILE

THE MAKING OF BESPOKE LANGUAGE

AD HOC FEELING

MAYBE NOT REPEATED BUT DIFFERENT
EVERY TIME.

ATTENTION TO THE SPECIFIC

generous and life like

integral equipment

AN INDEPENDENT LANGUAGE

maybe a spiral domestic chair at some point.

1-EXTENSIONS
2-CORES
3-OFFICES

the ground floor needs to be explored.

stepping out and seeing the building as a whole.

HOLE, OPPOSITE OF THE RAISED FLOOR.

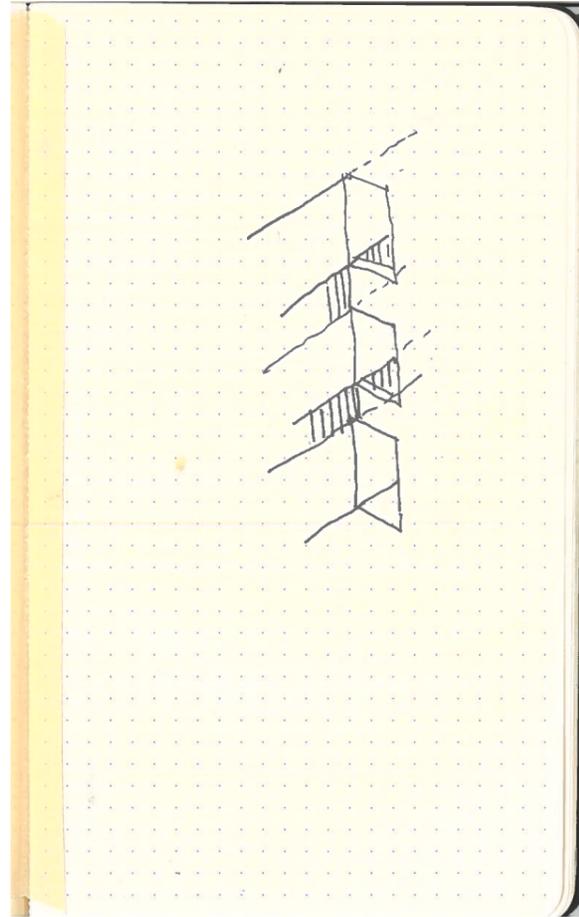
SYMMETRY AS A COUNTERPOINT.

REVEALING THE SECTION AS A WHOLE?

MORE CLOTHES
18 C

PUT A JUMPER ON, JUMPER CABINET

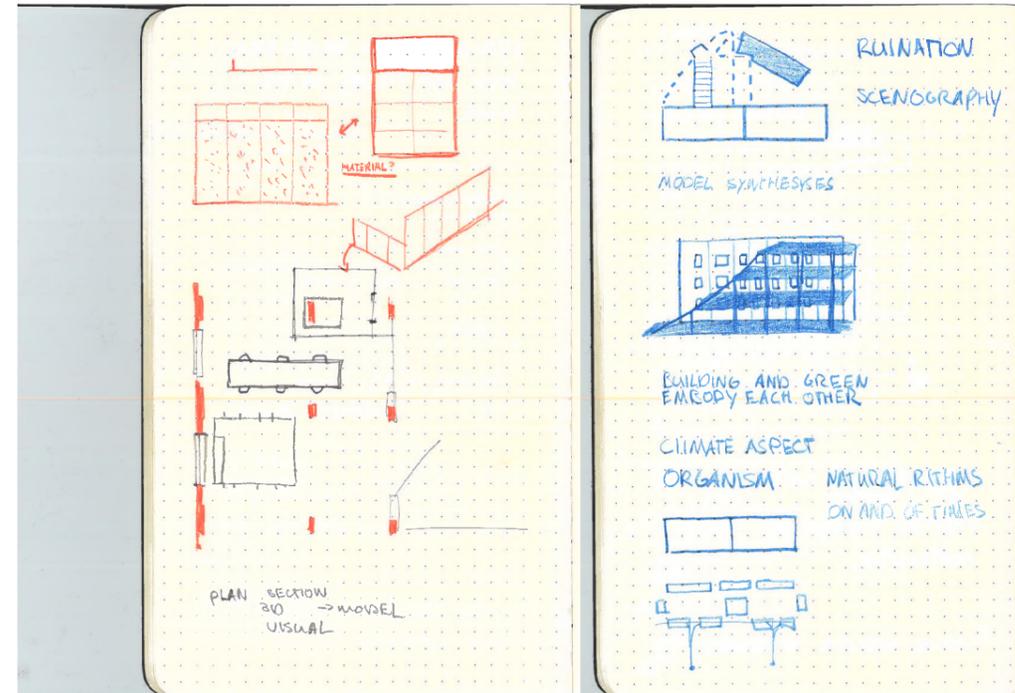
MACRO SCALE
PLAYFULNESS



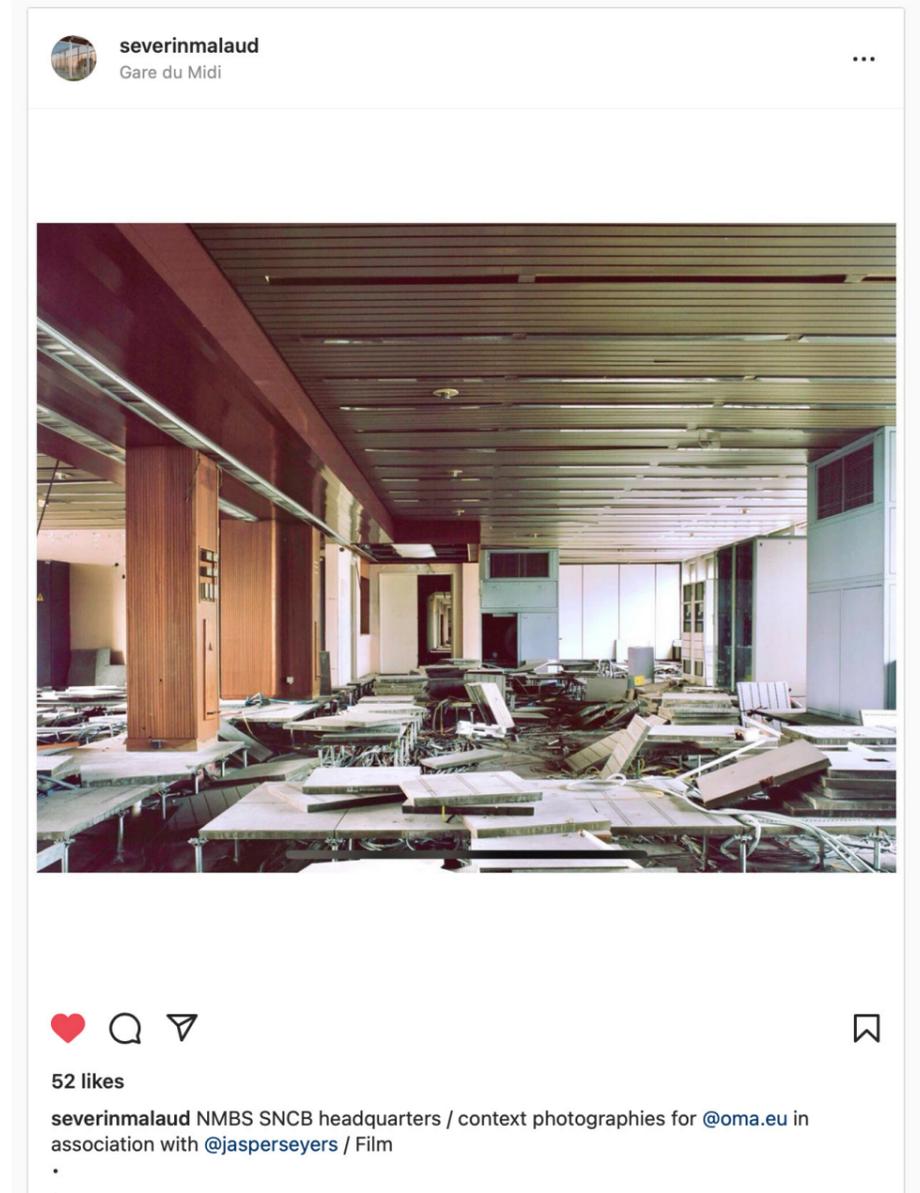
Sketch Daniel Rosbottom.

P3 written comments
DANIEL ROSBOTTOM

You have produced consistently strong work over the year and have developed a set of arguments with considerable sophistication. It is important in the MSc 4 that you translate these into coherent and practical attitudes to the building's occupation and use and that you follow through on your trajectory from detail to strategy by looking at the whole coherently and applying what you have explored so far in detail. It is a project of great potential which needs you to be confident and focused to fulfil.



Instagram post severin Malaud, documenting the demolishing of some of the Belgian National Railway office interior.
A strong resemblance to the NBB interior. Raised floor, cabling, columns services.





In Progress, Reuse of KANAL - Centre Pompidou in Brussels

Philippe Viérin (partner)
noArchitecten, Brussel

13 May 2022, 13:00
Zoom ID 953 2392 6732



LECTURE 4.4

13.05.2022

PHILIPPE VIÉRIN
noArchitecten, Brussel
organised by Laurens de Munck & Ron Barten

NOTES:

The showroom towards the city.

POSITIVIST OPTIMISM

*The Canal, functional on city scale,
Low income neighbourhoods nearby.*

CECI N'EST PAS UN MUSÉE
*Building a museum is not only a museum it is about a cultural social project.
Social gathering*

A STAGE FOR BRUSSELS

Emphasize on spaces
-library
-mediatheque
- work / production

TRUST IN WHAT IS THERE

to draw as many people in as possible.

TRUST IN WHAT IS THERE
*The ideal situation is less interesting than the current situation
> the less ideal space is a more rich space*

*Keep more
Adding to complexity
Ramps are an element of movement into space*

Guillotine doors

*A ribbon showing what's on stage
Soft light mediating with the surroundings*

*15-28 degrees
in the completely public spaces.*

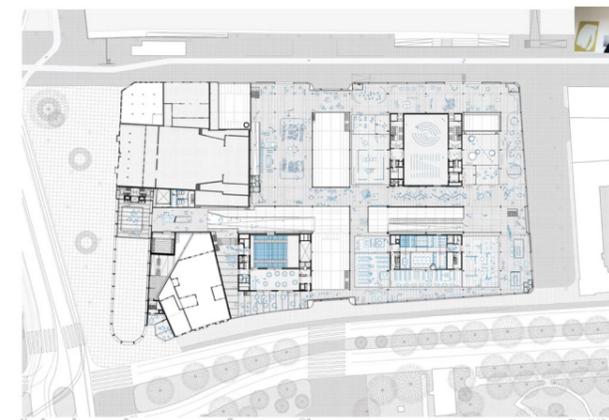
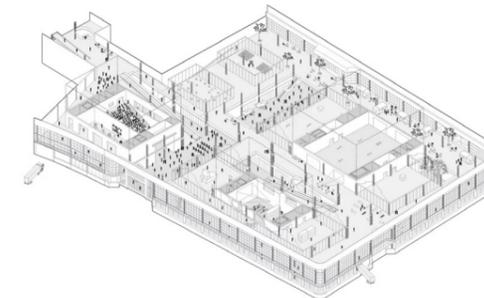
Colour as strategy

*Giving space
a space that gives space
Program*

Not only fitting to the purpose is interesting.



3. THE PIANO NOBLÉ



I like the poems of John Hejduk very much in his book 'Such Places as Memory'. One specific sentence came to mind: The house never forgets the sound of its original occupants.

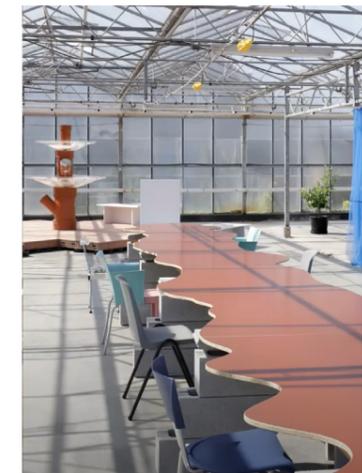
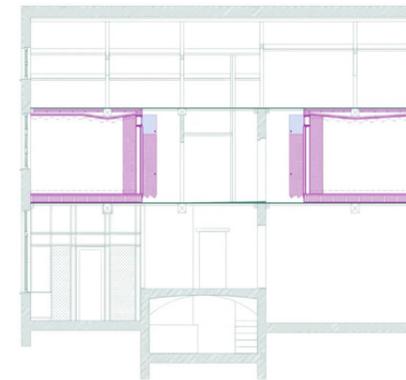
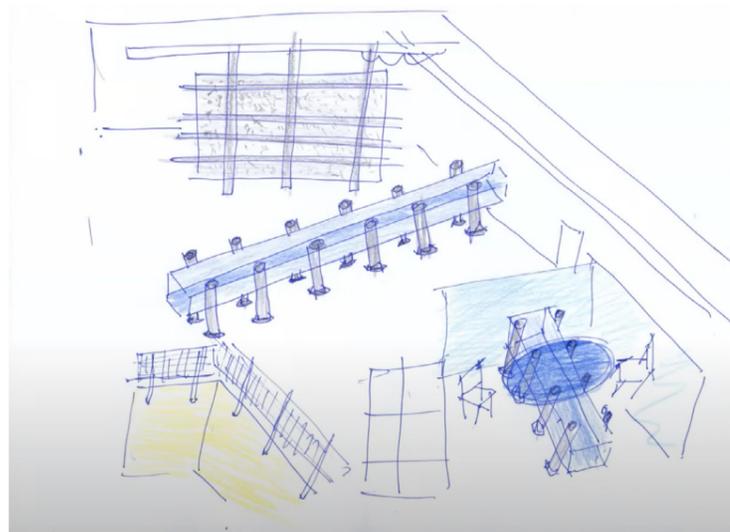
ANNA VIEBROCK,
BRUSSELS 23-11-17

All images are screenshots from the lecture.



THEO DE MEYER

Faculty of Architecture KU Leuven



All images are screengrabs from the lecture.

LECTURE 4.5

THEO DE MEYER
Ghent

GOING PUBLIC LECTURES SERIES #35
Faculty of Architecture KU Leuven

18.05.2022

Turn the kitchen 180 degrees
Beam under a beam to add light and an extractor

INSULATION FOAMS ARE BEAUTIFUL AS
THEY ARE

reverse the gallery / use storage and office space
Add a wall and a table
From 50% to 100%

THE RADIATOR
THE COLUMN WITH THE LIGHT
THE ARTWORK
THE STAIRCASE
ARE THE SAME IN HIERARCHY

A COMPOSITION THAT CHANGED THE
ROOM COMPLETELY
Between an interior and artspace
Exhibition: *total aspect of a spatial intervention*

Solve acoustic problems.

*A Table as a roof
AND a roof as a table*

NOTES:

DESIGNING LESS ASSEMBLING THINGS
Contractors know the local materials
the result is coming out of the building material

A building should be stable
As a table should be stable
A building should be waterproof
As a table should be waterproof

Not by closing off whole ceilings.
Insulated space behind cabinets
Just add two cabinets and two doors.
solving a integral acoustic and logistic problem
within a house.

MAKING ARCHITECTURE THROUGH
FURNITURE

Greenhouse
First glimpse of an interior
furniture to adapt to climate
some corners were warmer then others

CURVES let you make the decisions to who you
talk or turn.

atelier, workspace
Exhibition, invite people to talk about things

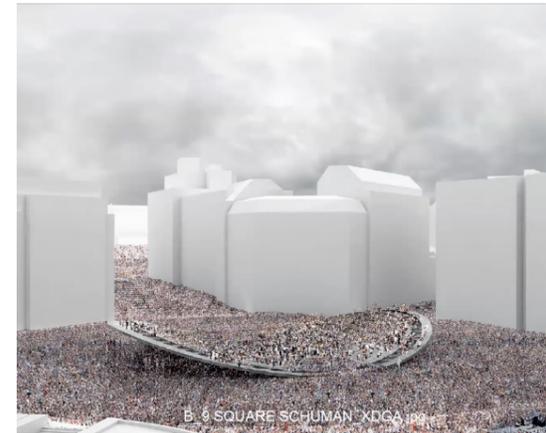
Temporality a roof below another roof.



C_05_RDC VLORA .jpg



C_10_3 SAVILE ROW.jpg



B_8 SQUARE SCHUMAN XDGA .jpg



04_TMoutlet_OMA_Kunsthil_1991.jpg



04_TMoutlet_Daniel Burnham_Flatiron Building_1902.jpg



04_TMoutlet_Jan Vanhoenacker Emiel Van Averbek Joseph Smolderen_Boerentoren_1930.jpg



C_11_KOMPASPLEIN 1.jpg

LECTURE 4.5

19.05.2022

DOUG ALLARD & HAROLD FALLON

Brussels

GOING PUBLIC LECTURES SERIES #39

Faculty of Architecture KU Leuven

Duo duo

NOTES:

Art raises questions

With little intervention making something other.

REUSE

WHAT CAN YOU DO ?

SOLVE SOME PROBLEMS AND THEN LET

THINGS HAPPEN

Most democratic place in Europe and nothing is public.

Framework,
Capturing space in a frame.

Outdoor rooms, architecture is almost not present. it is about the functions and how you get to them.

Free rooftop concert
Outside space that engages with the public. A room. A theater.

Final fence or not. Is it a construction site?

Construction site, you see all the promises of a building.
you feel the energie.

When it is finished you have one modality that is realised but you lose maybe the imagination of what else it could be.

Ceilings used to be the place where you express in architecture, vaulted, fresco's light, it is where you would put the money..
For a 1000 years.

we lost it in the last 40 years.
we gave it to services, engineers and ducts.
and lost the ceiling surface.

little change between construction and actual interior space.

The ceiling remains the ceiling
The wall remains the wall,
the windows remain the windows.
Only the floor changes.

readibility of the space

Intelligent ruin.
the term is dangerous and seductive

All images are screengrabs from the lecture.

READING 4.5

TRAUMNOVELLE
EUROTOPIE

Bienalle, Venice, Italy
2018

Text: Journey to Eurotopie - Bruce Bégout

“One idea, for example, was to use emerging technologies; they could involve much more than the individual’s alienation in a system controlled by big companies, which imposed their tools on users. Instead, these technologies could be used wisely to support clarity and citizen participation. Collaborative platforms had been set up around the themes of climate, health, energy equity and transportation. A solidarity economy was emerging in an effort to make Europe something other than a competitive free market. ‘Smart cities’ shouldn’t be cash machines where citizens would be forced to pay for services that should be available to them at no cost; instead, they should become an invaluable resource in the democratic and ecological renewal of a world of eight billion inhabitants.”

“For Milan, architecture especially was not a model that was closed and immutable; a city that hadn’t been built around the principles of ‘bottom-up’ democracy could nevertheless be reconfigured, by incorporating relevant features. That was what was so intriguing: the enduring opportunity for the city and human desire to adapt to one another, in a sort of improvised dance. Public gardens could be planted on the summits of tower blocks; game courts and other sports facilities could be set up in underground parking garages; flea markets could be held in the white marble halls, and all the strategies of real estate agents could be transformed into everyday tactics of appropriation.”

“The European Quarter no longer resembled an impersonal office district, where standardized employees, with conventional and too easily predictable interests and appetites, behaved almost like machines. It had taken on the guise of a small city-world, a living patchwork of resonances and inspirations. It was a body in transformation, a body that was multiple and incomplete, in which different languages and accents throbbed—a far cry from the stranglehold of International English. The buildings hadn’t gone away, but it was as if a new aura was pulsating around them. The crystal fortress, with its false transparency, which had, in fact, hidden occult and secretive political machinations, had given way to open and

sparkling enclaves. There, delegations of citizens from Romania or Ireland could meet and interact with their deputies without shame or resentment, and could present their new propositions. On the squares that had been set up, mini-assemblies were held.”

The National Bank is closely intertwined with Europe and the European district. Playing a part in its bureaucracy and policy making.

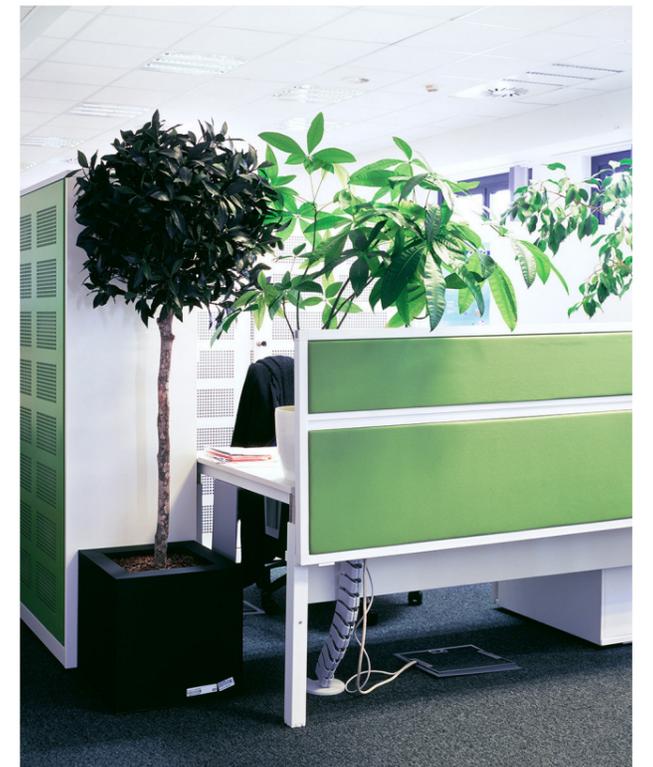
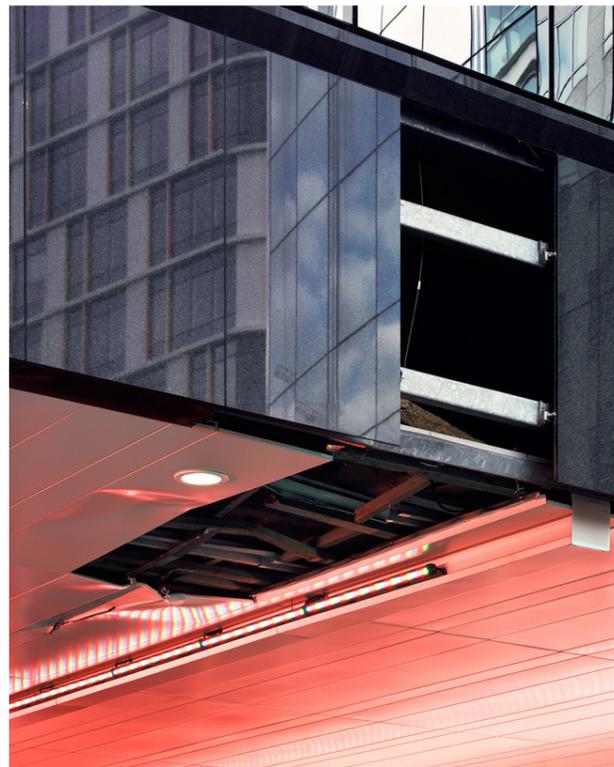
Making use of the existing. The National Bank could offer such accommodations and transformations.

What if the National Bank could become such a place? *A living patchwork of resonances and inspirations.* A hopeful future perspective.

photographs by Philippe Braquenier
from:
<https://traumnovelle.eu/Eurotopie-1>



EUROTOPIE

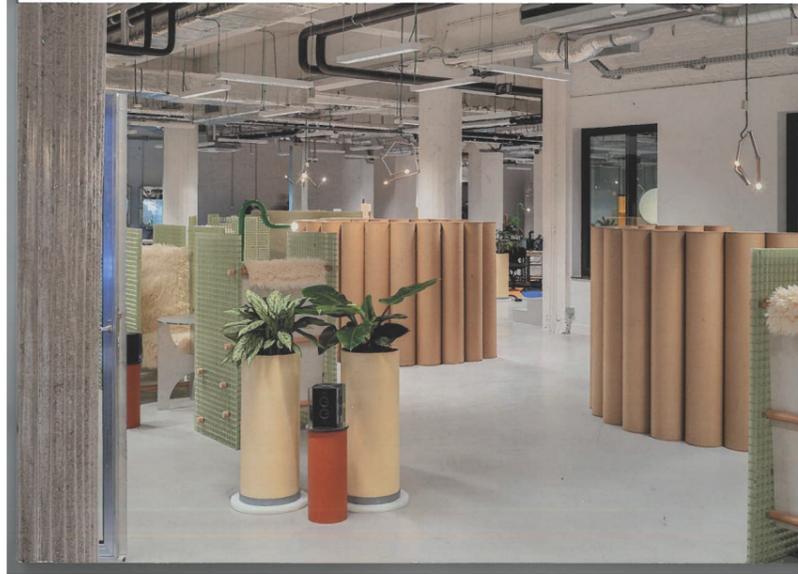


A+ 295

295

April - Mei 2022

Reimagining the Office Projecten van SIN4E - L'AUC - Jaspers-Eyers, Chancel - Frick Cloupet, Hub, Maniera, Matador, Meta - Souto de Moura, Denys - Steen, Studio Farris, Specimen + interview Bernardo Bader



WTC-kantoorren te realiseren, maar dat project werd begin 2021 stopgezet nadat gebleken was dat de interesse ervoor was opgedroogd - een duidelijk teken aan de wand dat de markt niet langer meer-van hetzelfde wil. Daarom is het een nieuwe bouwvraag ingediend, met een andere architect, voor een radicaal duurzaam en vernieuwend project. Het is een dappere geste in een onzekere context, want innoveren kost geld. Zin is bijvoorbeeld al veel duurder uitgevallen dan begroot, maar de huurgarantie van de Vlaamse overheid (8 jaar) garandeert nog steeds een flinke winst. Dit systematische afweten van het risico op de overheid blijft een

effectief wegens op de voorwaarde van een... keer, goede keer voor de Noordwijk? De metafoer van het WTC als het paard van Troje werd eerder al gebruikt door de auteur in een paper gepresenteerd op het congres van het European Architectural History Network (EAHN) in Tallinn in 2018 (zie <https://www.eahn.org/conference/>), en door Roeland Duda in 'A glass Trojan Horse', A+, n° 298 (speciaal nummer over Brussel, juli 2019, pp. 85-89). boesemply@brussels.be In samenwerking met **BUNSTR** Bureau voor de Stedelijke Ontwikkeling

READING 4.5

23.05.2022

A+ 295 REIMAGINING THE OFFICE



De vooropgestelde combinatie van werken, wonen en ontspanning leidt in de toekomst tot verschillende inkompartijen (cafés, winkels), terwijl de grote serre op de begane grond publiek toegankelijk zou zijn.

38 **De geësthetiseerde werkplek** A+295

EN Silversquare Central opened on 15 September 2021. 'All the conditions were met for a wonderful evening: an Indian summer, networking possibilities, original music, cocktails and smash burgers... Everyone got to taste our members' products.' 'An opportunity to celebrate the joint venture of a company offering coworking spaces and the Maniera design gallery.'

Op 15 september 2021 werd Silversquare Central feestelijk geopend "met alle elementen om er een mooie avond van te maken: gasten, de nazomer, smashburgers en de den, originele muziek, cocktails, smashburgers en de producten van onze leden". Het was de gelegenheid om de tijdelijke samenwerking te vieren tussen Silversquare, een onderneming die coworkingruimte aanbiedt, en designgalerie Maniera.

Mathias Bouet - Foto's Jeroen Verrecht

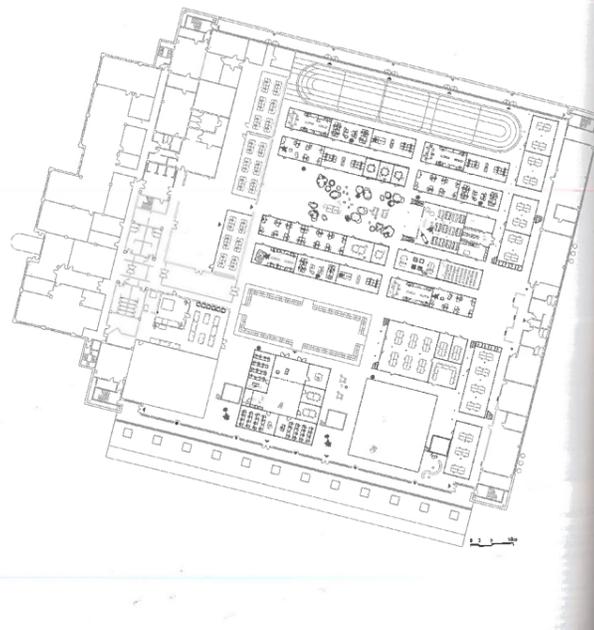
70 **De architect als blikopener** A+295

EN Along the Leien in Antwerp, Hub architects, in collaboration with Bureau Bouwtechniek and interior architects Atelier Dialect, converted an office building from the 1970s into the headquarters of the autonomous municipal company Stedelijk Onderwijs Antwerpen. The regular, robust concrete structure forms the backbone of the project, which explores to the full the notion of 'New Ways of Working'.

Langs de Leien in Antwerpen transformeerde Hub architecten in samenwerking met Bureau Bouwtechniek en interieurarchitecten Atelier Dialect een kantoorgebouw uit de jaren 1970 tot het hoofdkwartier van het autonoom gemeentebedrijf Stedelijk Onderwijs Antwerpen. De regelmatig, robuuste betonstructuur vormt de ruggengraat van het project, dat een maximale invulling geeft aan het concept van Het Nieuwe Werken.

Bart Trilsmans - Foto's Sijn Bolleert

Kantoor als stad



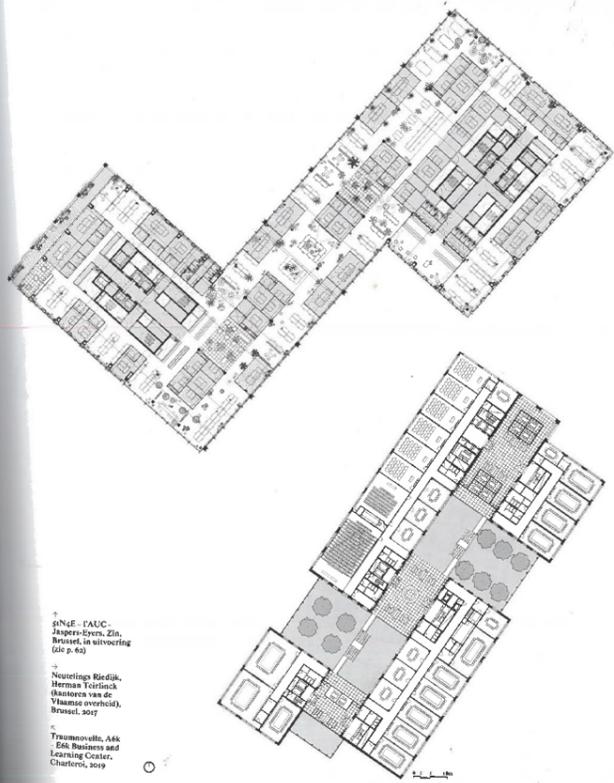
Werk- en ontmoetingsplekken worden georganiseerd volgens een stedenbouwkundig plan van straten en pleinen.

A+295

A+295

Typologisch onderzoek aan de hand van kantoorvoeren

57



siNcE - I'ALC - Jaspers-Eyers, Zin, Brussel, in uitvoering (zie p. 64)

Neutelings Riedijk, Herman Teirlinck, leiders van de Vlaamse overheid, Brussel, 2007

Traumnovelle, Ark Eda Business and Learning Center, Charleroi, 2009

De toekomst van het kantoorgebouw

A+295

A+295

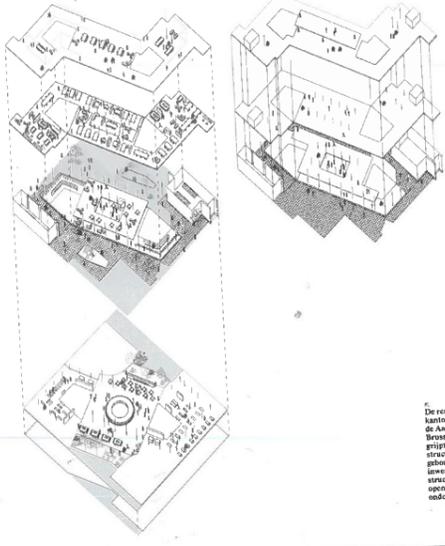
De toekomst van het kantoorgebouw

51

EN Two years ago, the Covid crisis brought the world to a standstill from one day to the next. Everything had to be reinvented: work, school, leisure... Een shoped: work, school, leisure... This triggered a social reflection: in the future, we may think very differently about 'ideal' living and working. In any case, offices will become smaller and will fulfill very different needs.

Two jaar geleden bracht de covidcrisis de wereld van de ene dag op de andere tot stilstand. We moesten alles heruitvinden: werken, schoolgaan, uitgaan, zelfs winkelen werd een uitdaging. Dat bracht een maatschappelijke bezinning op gang: allicht denken we in de toekomst heel anders over 'ideaal' wonen en werken. Kantoren zullen in elk geval kleiner worden, en heel andere noden vervullen.

Pieter T'Jonck



De renovatie van het kantoorgebouw in de Ankerstraten in Brussel door Trans grijpt diep in de structuur van de gebouwen om er een ander en groter open vloerplan in onder te brengen.

De covidcrisis zorgde voor een spectaculaire stijging van het telwerken. De Economic Risk Management Group (ERMG) van de federale regering stelde vast dat het aandeel van telwerk tussen januari en april 2021 rond de 45 procent lag, en werkgevers vermoedde telwerk een blijver is. Als werknemers voorheen ongeveer 0,4 dagen per week thuis werkten, zullen ze dat naar verwachting na de crisis 1,3 dagen per week doen. Die gemiddelden verbergen wel enorme sectorale verschillen: een bouwvakker of een callcentre medewerker immers niet telwerken. In de tertiaire sector daarentegen is telwerken al helemaal ingeburgerd. Berekent dat dan dat het klassieke kantoorgebouw stilaan overbodig wordt? Het antwoord op die vraag is een paradox: het kantoorgebouw was - als belichaming van de machine-bureaucratie - al minstens dertig jaar steeds overbodiger aan het worden. Machines (of callcenters in verre buitenlandse landen) namen het gros van de routinetaken over. Als plek van uitwisseling en netwerking won het kantoor in dezelfde periode daarentegen enorm aan belang. Nietoetsbaar: de hoeveelheid kantoren nam tot aan de covidcrisis nauwelijks af, maar de inrichting ervan wijzigde wel aanzienlijk. Het is een kwestie die in A+266 (2017) uitvoerig behandeld werd.

Het 'nieuwe werken' dat door de digitalisering vleugels kreeg, draait immers niet meer om routinestructuur, maar om ideeën en concepten die 'in de markt gezet worden'. Dat kun je niet verwachten van grijze bureaumuren die van 9 tot 17 uur presteren. Je hebt mensen nodig die zich 'smijten', die ook de vrije tijd want dat is netwerkwijziging. Omgekeerd wordt werk een soort vrije tijd, omdat 'je het graag doet'. Zo staan alles bij de nieuwe werknemer in het teken van zelfpromotie. Routine maakte plaats voor snel wisselende coalities van projectteams, die slechts gedijen in een ongedwongen context. Het nieuwe kantoor zag er allereerst uit als het 'Fun Palace' van Cedric Price. In 1960 tekende hij de blauwdrak voor het 'nieuwe kantoor' van de jaren 2010. Die logica drong zelfs door in overheidsadministraties.

De covidcrisis bracht dat soort werken een gevoelige klap toe. Als koffiefabrikas dicht zijn en je ook niet meer naar de werkgever kunt, hoe netwerk je dan nog? Via Teams? Het viel velen moeilijk om dat soort werken onder de knie te krijgen. Maar liefst 45 procent van de bedrijven die bevestigd werden in een enquête van de ERMG gaf aan dat de arbeidsproductiviteit lager lag door het telwerken. De architectoniek praktijk is daarvan een goed voorbeeld. Carl Meussen van Neutelings Riedijk Architects (Rotterdam) vertelde me dat de firma leed onder het gebrek aan overleg en informele gesprekken op de werkvloer. Het zette een rem op het soort gedachteswisselingen waar ontwerpen op draait. Bij andere architecten hoorde ik dezelfde verzuchtingen.

Tegelijk lokte de crisis ook bezinning uit. Gedwongen thuiszitten deed velen nadenken over zin en onzin van racen van afspraak naar vergadering naar brainstorm, om dan nog snel even een receptie en een voorstelling mee te pikken. En een gezin. O ja, ook dat nog... Het is wellicht geen toeval dat de term 'werk-privébalans, een hausse kende, als uitdrukking van een algemeen gevoel dat we niet zo 'duurzaam' omgaan met werk en tijd. Met de nodige dubbelzinnigheden weliswaar, want een moment van bezinning betekent nog niet dat

een dominant idee van zelfverwerklijking en zelfpromotie op de terugweg is. Maar toch. 'Work hard, play hard' maakt stilaan plaats voor 'Work well, enjoy playing'. We zullen minder op kantoor zitten, en de tijd die we er doorbrengen, zal meer gefocust zijn op wat er werkelijk toe doet. Werknemers zullen ook gevoeliger zijn voor de omgevingskwaliteit van de werkplek, zowel qua welbehagen als qua ecologische prestaties. De nieuwe werkplek is energieneutraal, divers, aangenaam om te vertoeven, gelegen in de buurt van knooppunten van openbaar vervoer.

Uiteindelijk zal de hoeveelheid kantoren, voor het eerst sinds decennia, ook dalen. In de komende jaren verwacht de stad Brussel een krimp met ruim 8 procent, en een sterkere concentratie van het aanbod in het centrum, bij de grote stations. Ministers zo belangrijk is dat die concentratiebeweging niet meer ten koste gaat van het wonen, en dat het zelfs niet ondenkbaar is dat ook 'echte' productie - maakindustrie - weer een plaats krijgt tussen kantoren en woningen.

Onderzussen zitten we wel opgescheept met een, qua volume, impasse: erfenis van kantoren die vooral in de grote steden vanaf de jaren 1960 het landschap gingen bepalen. Ze vormden lange tijd, niet ten onrechte trouwens, een bron van afschuw, omdat ze de historische stad niet alleen fysiek aantastten, maar ook de sociale gelijkgheid ervan kapotmaakten. De analyse is bekend genoeg. We wisten dat de sociale verdrijving binnen steden begon op het ogenblik dat die het object werden van speculatieve bouwprojecten. Kantoren en winkelcomplexen waren het brekelpunt voor de latere gentrificatie omdat ze het complete netwerk van wonen, werken en handel van steden openbraken.

Die geschiedenis is ondertussen echter al zo oud dat we er stilaan met andere ogen naar kijken. We beseffen misschien nog wel dat sommige ontwikkelingen 'fout' waren, maar ondertussen gingen ze deel uitmaken van de 'imaginaire' stad waartoe we ons verhouden. Het kantoorgebouw in de Aarlenstraat in Brussel dat Trans nu renoveert, was zonder enige twijfel een aanslag op de ooit somptueuze woonbuurt rond het Luxemburg Station, maar niemand jonger dan 60 kan zich daar nog een voorstelling bij maken. Het zou dan ook haast reactieair zijn om terug te willen gaan naar de voormalige patriciërswoningen in die buurt. Die periode is voorbij. Verleden. Godaan. Punt uit.

Eigenlijk gaat het zelfs daar niet meer om, want ondertussen verworpen die niet zo bitter interessante gebouwen een sentimentele waarde. Het zijn omdingen, maar het zijn onze omdingen. Het zijn plekken die herinneringen voortbrengen, een wereld schetsen. Hun verdwijning zou traumatisch zijn, omdat met die gebouwen ook levens verdwijnen. En we leven in een tijd die - wellicht droecht er al zoveel verdwenen is - uiterst gevoelig geworden is daarvoor.

Dat maakt het ontwerp van Trans bijzonder interessant. Het grijpt diep in op de structuur van de gebouwen door er inwendig een andere structuur, met grotere open vloerplaten, in onder te brengen. Dat verlegt de ruimtes een veel grotere flexibiliteit en biedt op kelderniveau zelfs plaats aan een enorme expo-ruimte. De gebouwen geven het 'nieuwe' en 'allernieuwste' werken zo ruimte en koppelen daar een hoogwaardige culturele ontmoetingsplek aan.

Een paard van Troje voor de Noordwijk

A+295

EN For the realization of a second new office building for the Flemish Government (in addition to the Herman Teirlinck building on the Tour & Taxis site), the choice fell on the vacant WTC towers near Brussels North Station. As such, history is repeating itself: in the 1960s already, this complex was also supposed to smuggle new life into the Northern Quarter like a Trojan horse. This time, however, the level of urban ambition is considerably higher, in part due to the impetus provided by the Flemish and Brussels Government Architects. Third time lucky for the Brussels Northern Quarter!

Voor de realisatie van een tweede nieuw kantoorgebouw voor de Vlaamse overheid (naast het Herman Teirlinck gebouw op de site van Thurn & Taxis) viel de keuze op de vacante WTC-torens bij het Brusselse Noordstation. In de jaren 1960 moest dit complex als een paard van Troje nieuw leven in de Noordwijk smokkelen. Dit keer ligt het stedelijk ambtelijke niveau, mede onder impuls van de Vlaamse en Brusselse bouwmeesters, echter aanzienlijk hoger. Derde keer goede keer voor de Brusselse Noordwijk!

Sven Stenken



De WTC-ontwerptekeningen, ca. 1966. In het kader van een radicale moderniseringsoperatie plekte men in de jaren 1960 een modernere kantoorwijk in Brussel, de Maasbatterij-wijk. Omschrijft de wijk het plan om een complex te bouwen met acht torens op een kruisvormige weg.

In de jaren 1970 werden in de noordwesthoek de twee torens van WTC 1 en 2 gepland. In het zuidwesten werd in de jaren 1960 de toren van WTC 3 gepland. WTC 4 werd nooit gebouwd; de vier andere torens pas twintig jaar later.

A+295

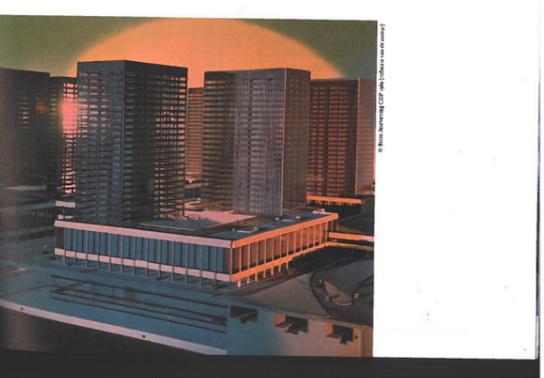
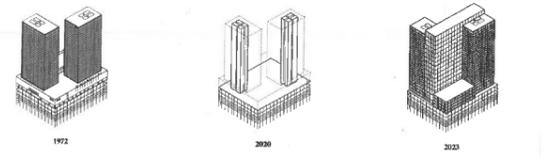
siNcE - Jaspers-Eyers - I'Auc, Zin, Brussel

65

Met het aflopen van verschillende huurovereenkomsten in de Brusselse Noordwijk in zicht, besliste Het Facilitair Bedrijf van de Vlaamse overheid om de ambtenaren te concentreren in drie centra: het Consciencegebouw, het Herman Teirlinckgebouw en een nieuw gebouw in de Noordwijk. Onder impuls van de Vlaamse Bouwmeester werd het ambitieuze reorganisatie ook een meerwaarde betekende voor Brussel, en een voorbeeld stellen inzake duurzaamheid?

Van een nieuw monofunctioneel kantoorgebouw in de Noordwijk kon daarvoor geen sprake meer zijn. Stedenbouwkundig gezien brengt dat model immers een pervers mechanisme op gang: monofunctionele wijken werken namelijk legstand in de hand. De typische wegverarchitectuur, bedacht in functie van de afschrijvingstermijn, moest ook op de schop circulariteit (zowel in ontwerp, bouw als gebruik), energiezuinigheid, flexibiliteit enzovoort werden de nieuwe ordevoorden. Ten slotte werd ook volop ingezet op het 'Nieuw Werken': resultaatgericht, maximaal digitaal en flexibel in ruimte en tijd. Het kantoor moest een plek worden om samen te werken, in constellaties die voortdurend wisselen. Dat alles leidde tot het concept van het 'verzamelinggebouw', met een divers, multifunctioneel programma dat het ruimtelijk actief en zo stedelijk genereert.

Na een biedronde viel de keuze op de (toen vacante) WTC-torens. Dit was een herhaling van de geschiedenis: ook in de jaren 1960 moest dit complex als het paard van Troje nieuw leven in de Noordwijk smokkelen. In het kader van een radicale moderniseringspolitiek plande Groupe Structuur daar namelijk een moderne zakenwijk. Het World Trade Center van Charly De Pauw (mitteel elken voorzet) moest daarbij dienen als politiek en commercieel vliegwiel, maar de olierisis van 1973 gooide roet in het eten: WTC 1 werd een ordinaire kantoortoeren, terwijl de (federale) overheid te hulp stelde via een langetermijnhuurovereenkomst voor WTC 2 en 3 (WTC 4 werd nooit gebouwd; vier andere torens pas twintig jaar later). De Noordwijk kwam uiteindelijk in de jaren 90 ordevoorden. Ten slotte werd ook volop ingezet op het 'Nieuw Werken': resultaatgericht, maximaal digitaal en flexibel in ruimte en tijd. Het kantoor moest een plek worden om



De renovatie van het kantoorgebouw in de Ankerstraten in Brussel door Trans grijpt diep in de structuur van de gebouwen om er een ander en groter open vloerplan in onder te brengen.



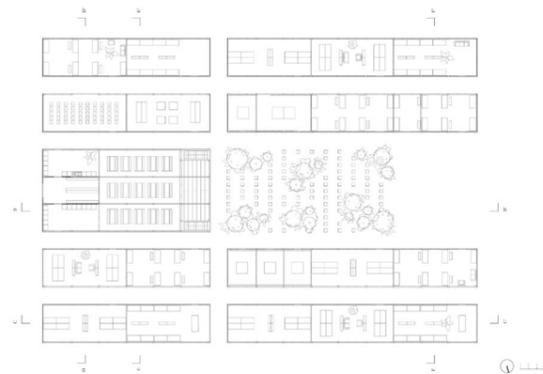
READING 4.5

23.05.2022

TRAUMNOVELLE A6K OFFICE PROJECT

A circular, temporary and flexible office project.
Reusing vacant space.

<https://traumnouvelle.eu/A6K>



The interiors offer flexible and comfortable work spaces that can be arranged according to each occupant's expectations and future demands.

The studio added that "A6K explores ways of generating opportunities for collaborations through shared programmes such as leisure areas, a cafeteria, a shared terrace, collective work spaces and meeting spaces as well as high-tech equipment in a prototyping lab and fab-lab."

Similarly, joining work spaces and learning spaces creates opportunities for bridges between different moments.

"The work modules are composed of industrial storage platforms. The facilities are autonomous and can be accessed from the roofs of the work spaces," the office added.

In the building, all partition materials can be detached and re-used elsewhere. The biosourced cork flooring system as well as the standardised glass panels can be disassembled and reaffected.

"It generates sub-spaces which can be appropriated by users for lunch, a meeting, a game or a phone call," the office continued.

"Thus spaces for unproductive activities take up a central position in the overall layout of the workspace."

Even if unproductive, these spaces are expected to increase motivation, team engagement and creativity.

from: <https://worldarchitecture.org>

TRAUMNOVELLE

Location: Charleroi, Belgium
Date: 2019
Programme: Offices and community spaces
Client: A6K
Status: Ongoing
Area: 2200m²
Budget: 900,000€
Team: Traumnovelle (architects), Carbonifère (landscape architects), Harrisson (graphic designers)
Photography: Philippe Braquenier

Project initiated by Charleroi Bouwmeester.

Inside an unoccupied industrial building close to Charleroi train station, new working spaces for high-tech companies and start-ups and laid out according to a city grid. Twenty office spaces for eight people frame a central public space comprising communal amenities such as various meeting spaces, as well as community and leisure spaces. The central space, an indoor tropical garden, offers a different kind of community and leisure space, thus encouraging new forms of work and collaboration.



Info Instagram



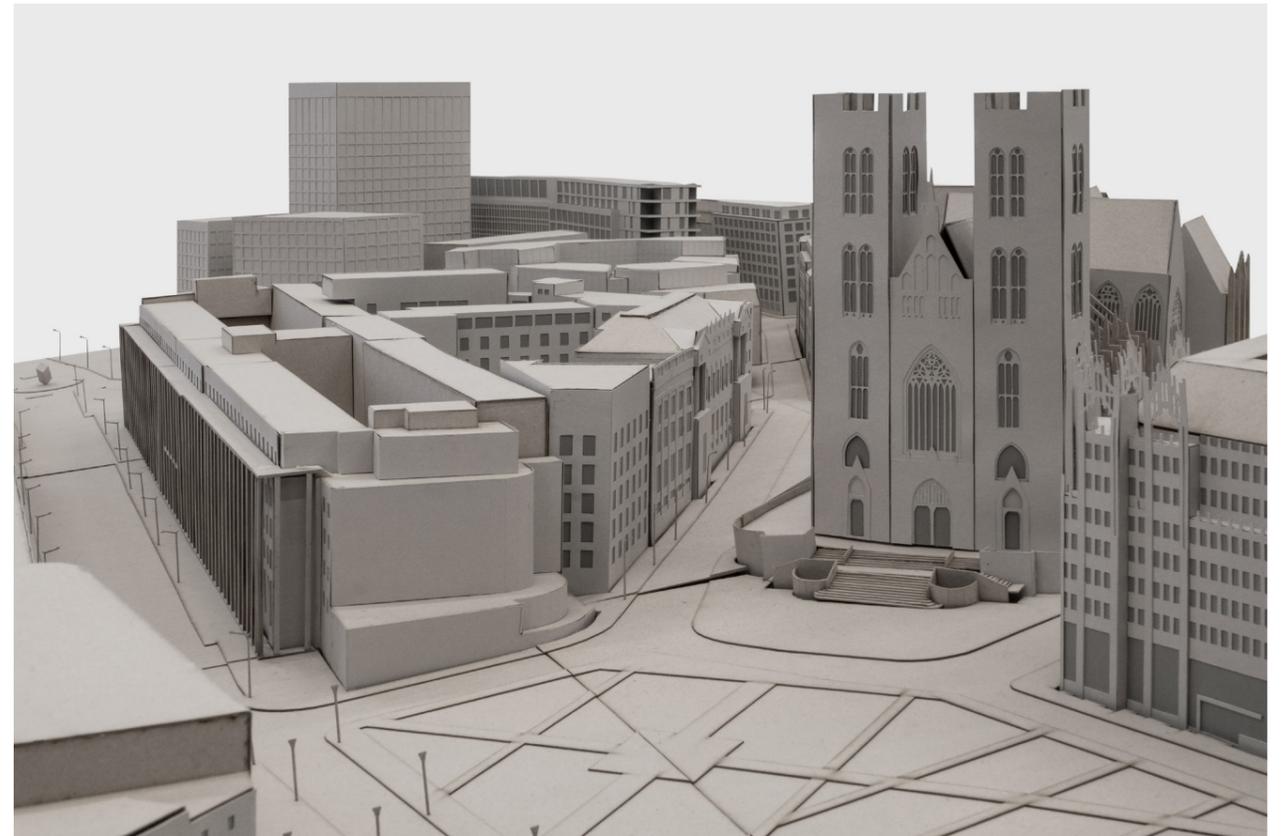
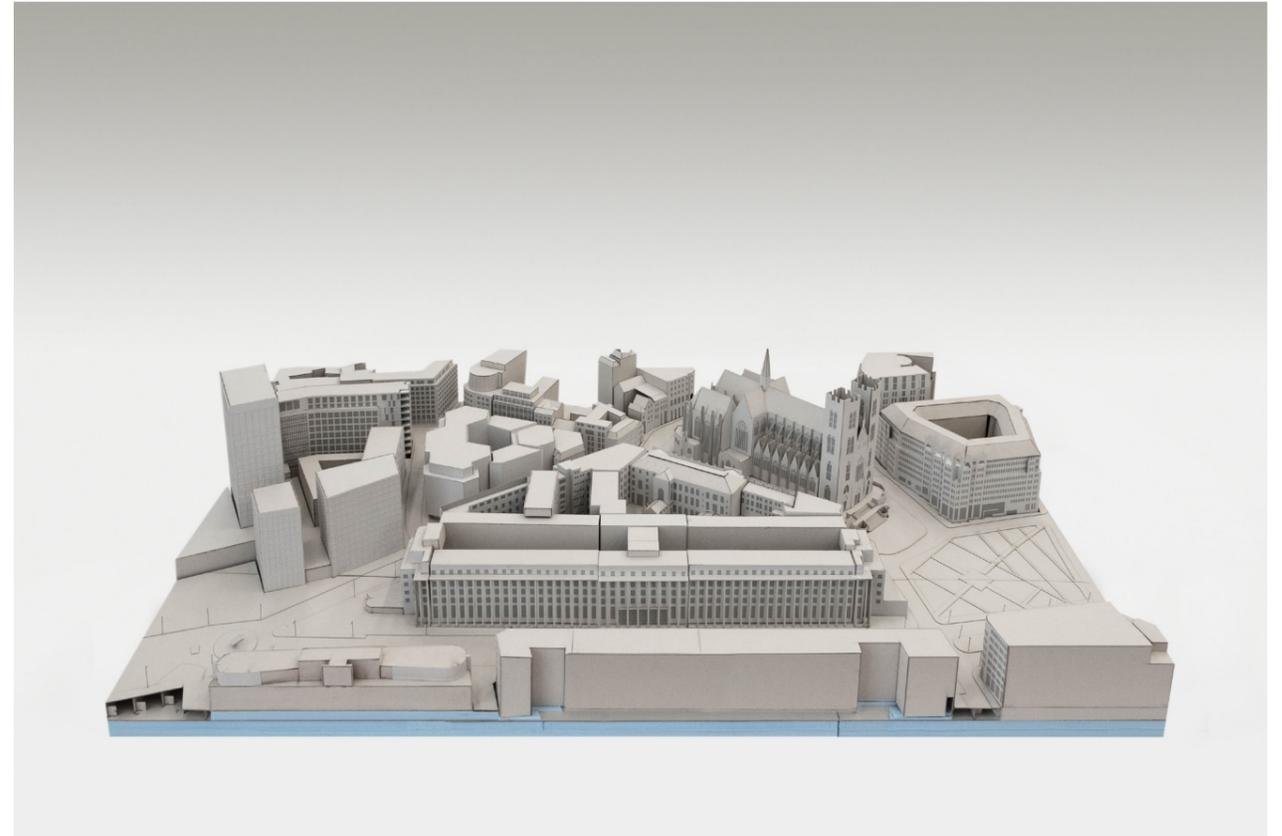
RE-MAKING DOCUMENTING

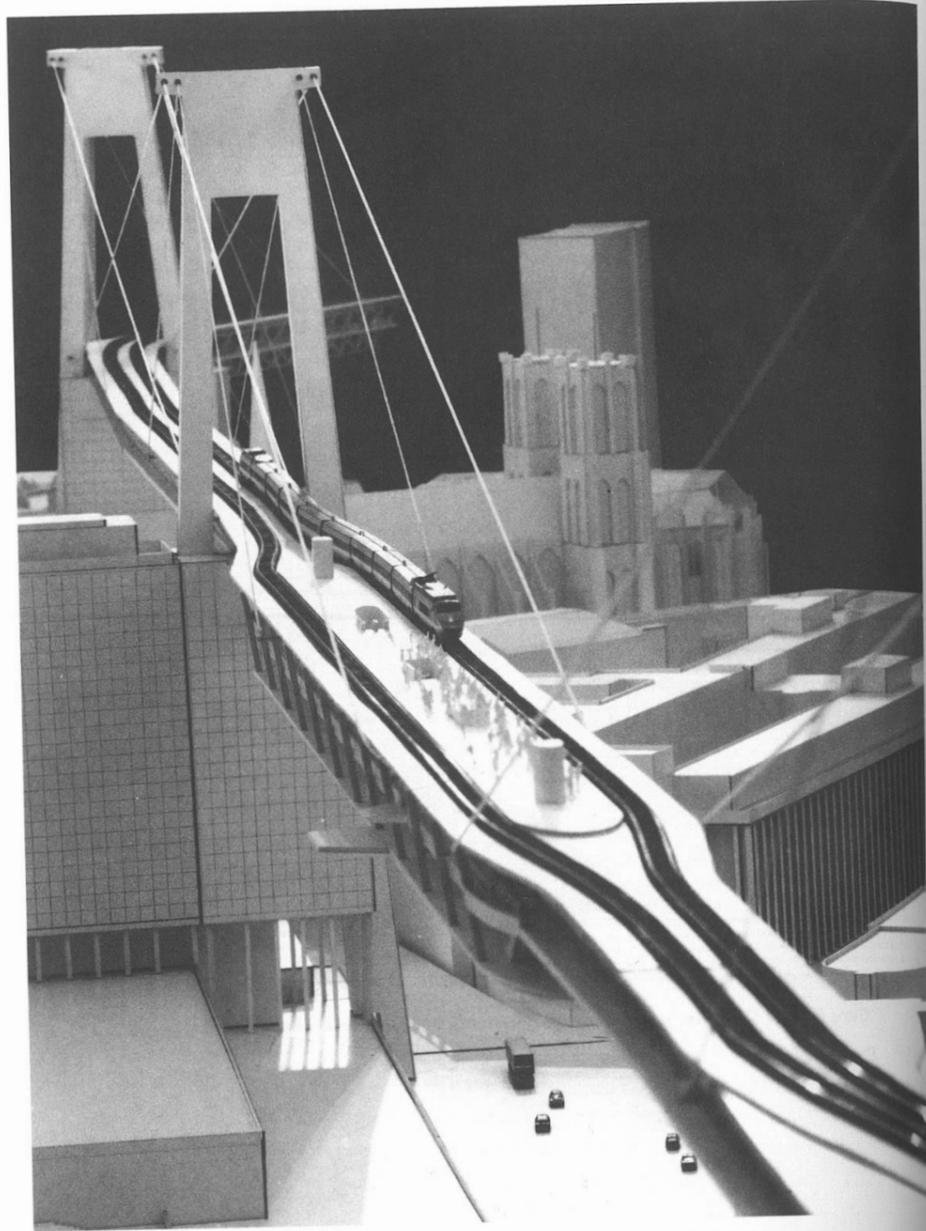
31.05.2022

MODEL 1_200 TOUCH UP
AND PHOTOGRAPHY

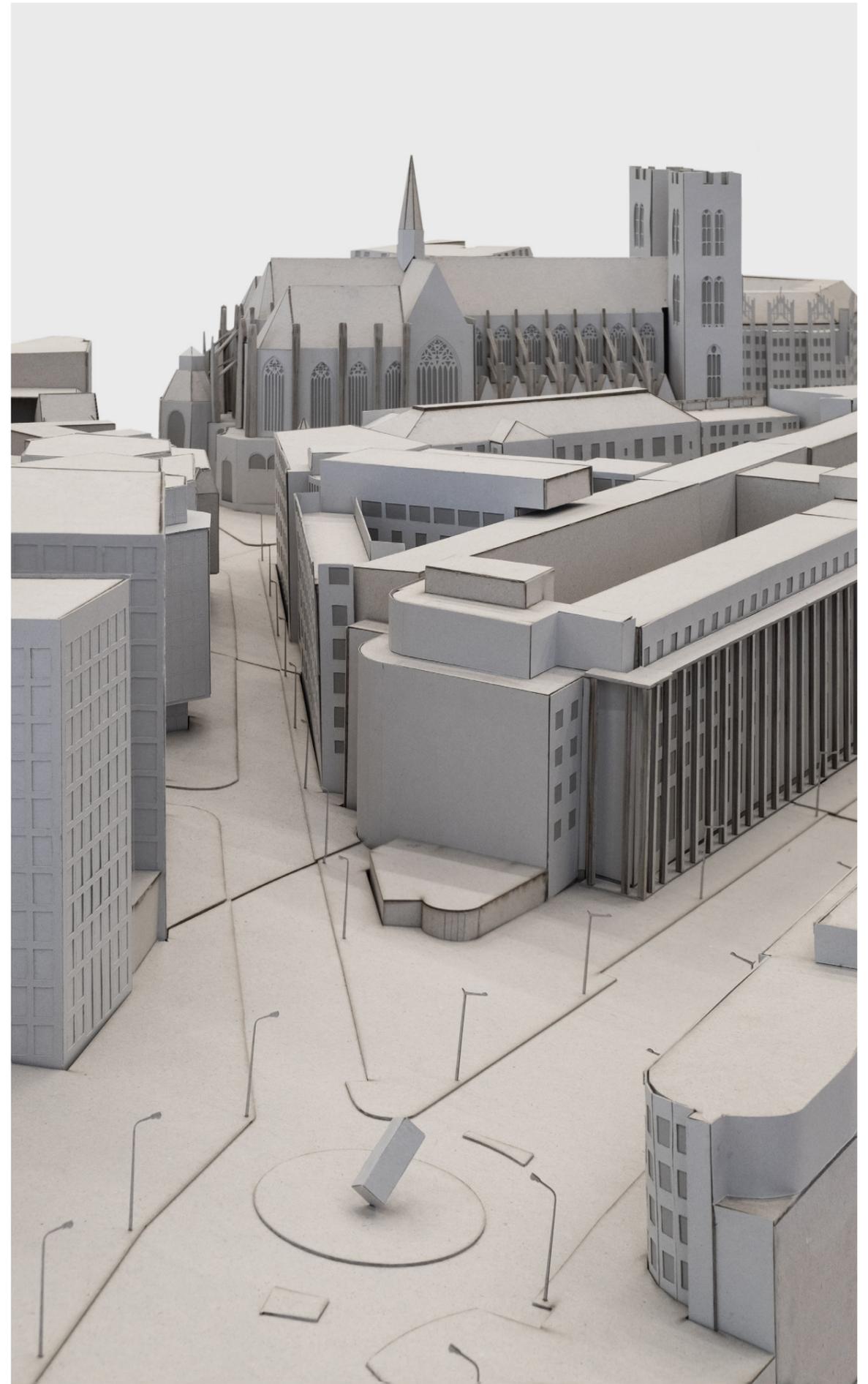
TOGETHER WITH
LAURENS DE MUNCK
RON BARTEN

Overall touch up of the deteriorated cardboard
1:200 site model. Adding lamp posts and the
banks colonnade. In preparation for consistent
photographic documentation.



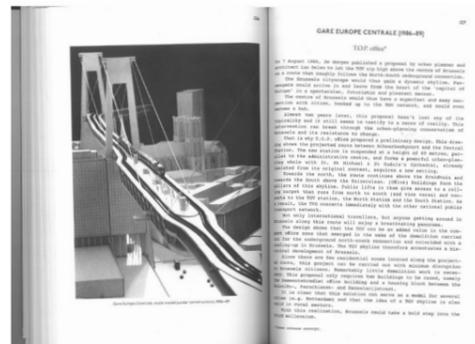


Gare Europe Centrale, scale model (under construction), 1986-89



excerpt from:
Deleu, L., Kunstcentrum deSingel (Antwerp, Belgium), & T.O.P. Office (Firm : Antwerp, Belgium).
(2020). Luc deleu & t.o.p. office : future plans 1970-2020. (P. Swinnen & A. Judong, Eds.).
Flanders Architecture Institute.
p.126

The model photograph shows a strong resemblance in both scale and perspective to the Luc Deleu project Gare Europe Centrale.

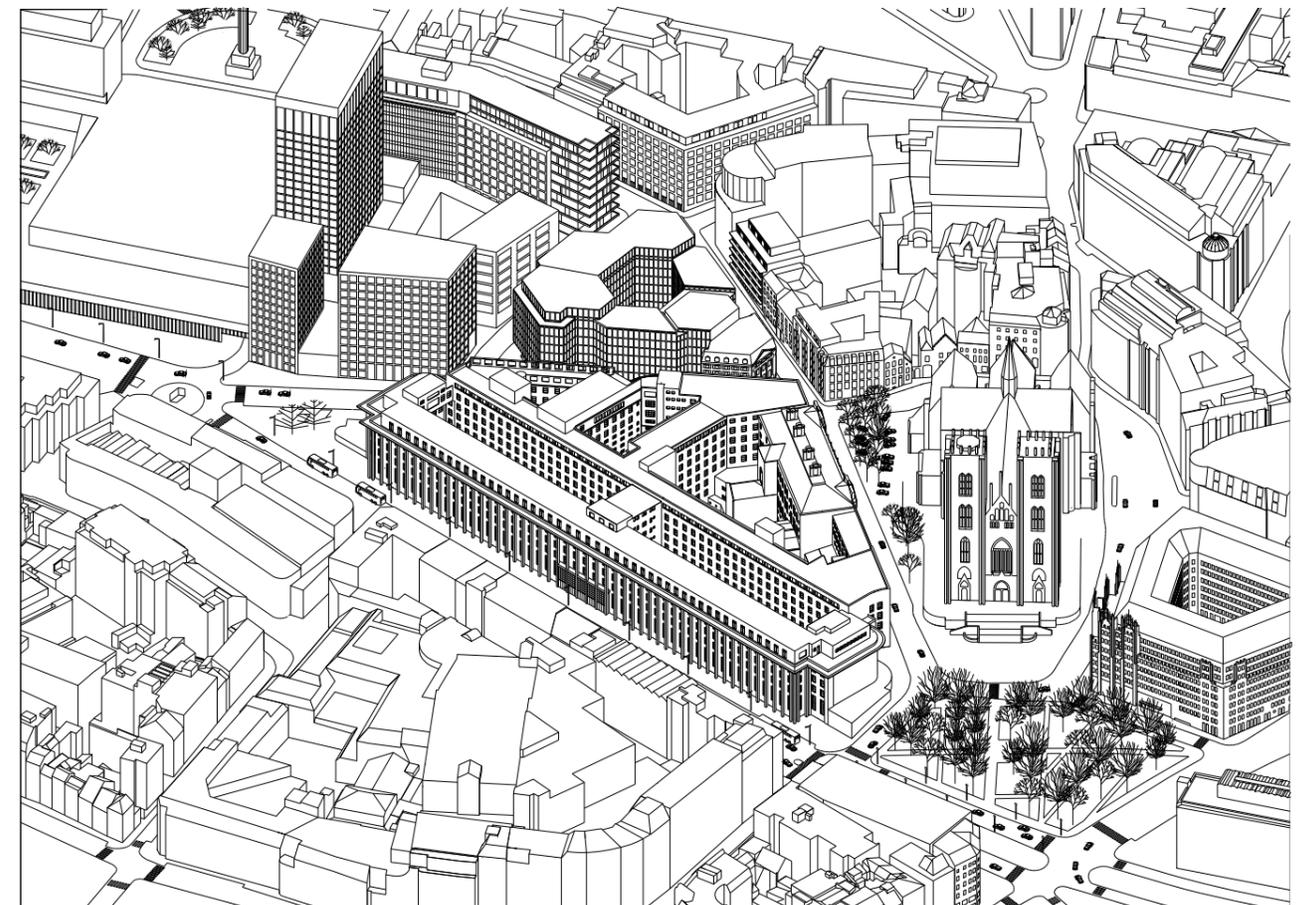
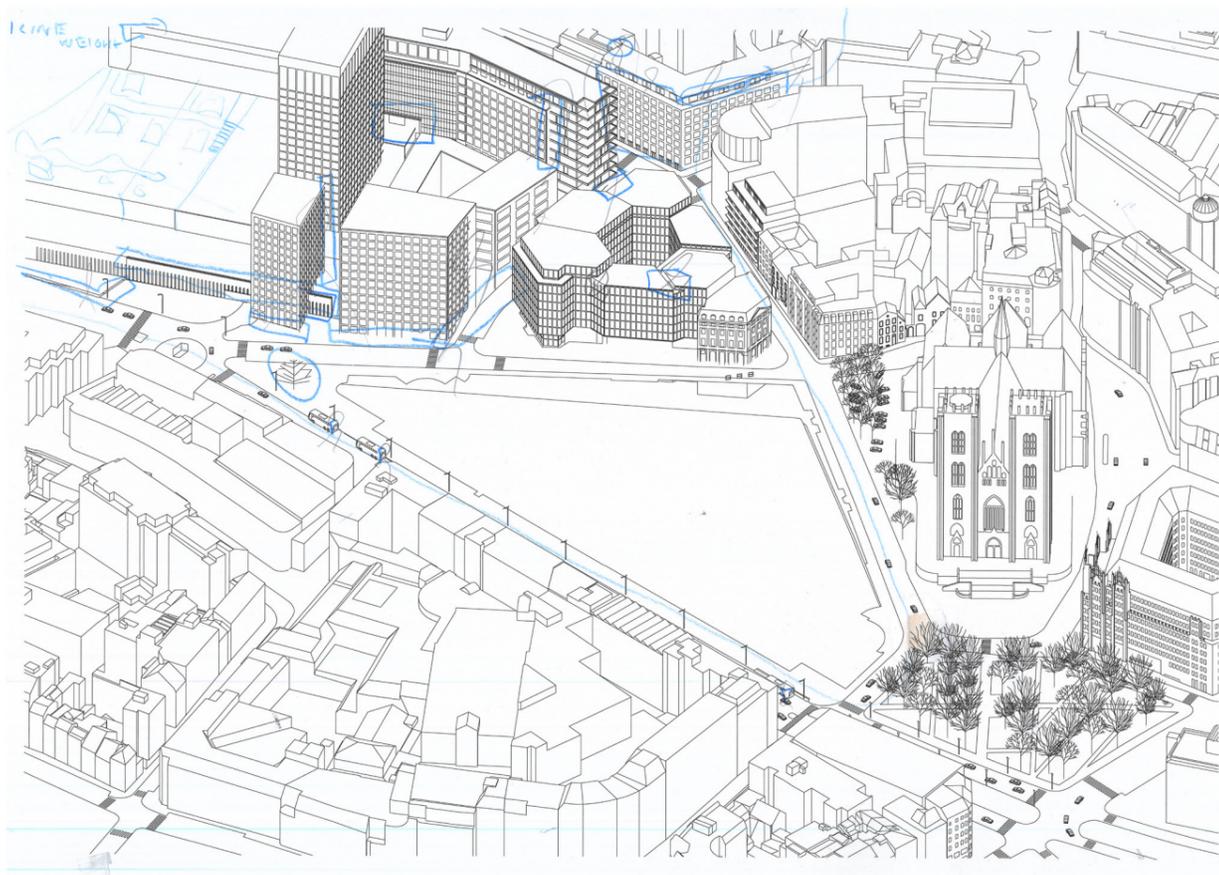


AXONOMETRIC DRAWING

07.06.2022

CREATING A 1_500 AXONOMETRIC
DRAWING
DERIVED FROM SEVERAL DIGITAL
MODELS USED FOR MODELMAKING

TOGETHER WITH
LAURENS DE MUNCK
RON BARTEN
PASCAL HENLE

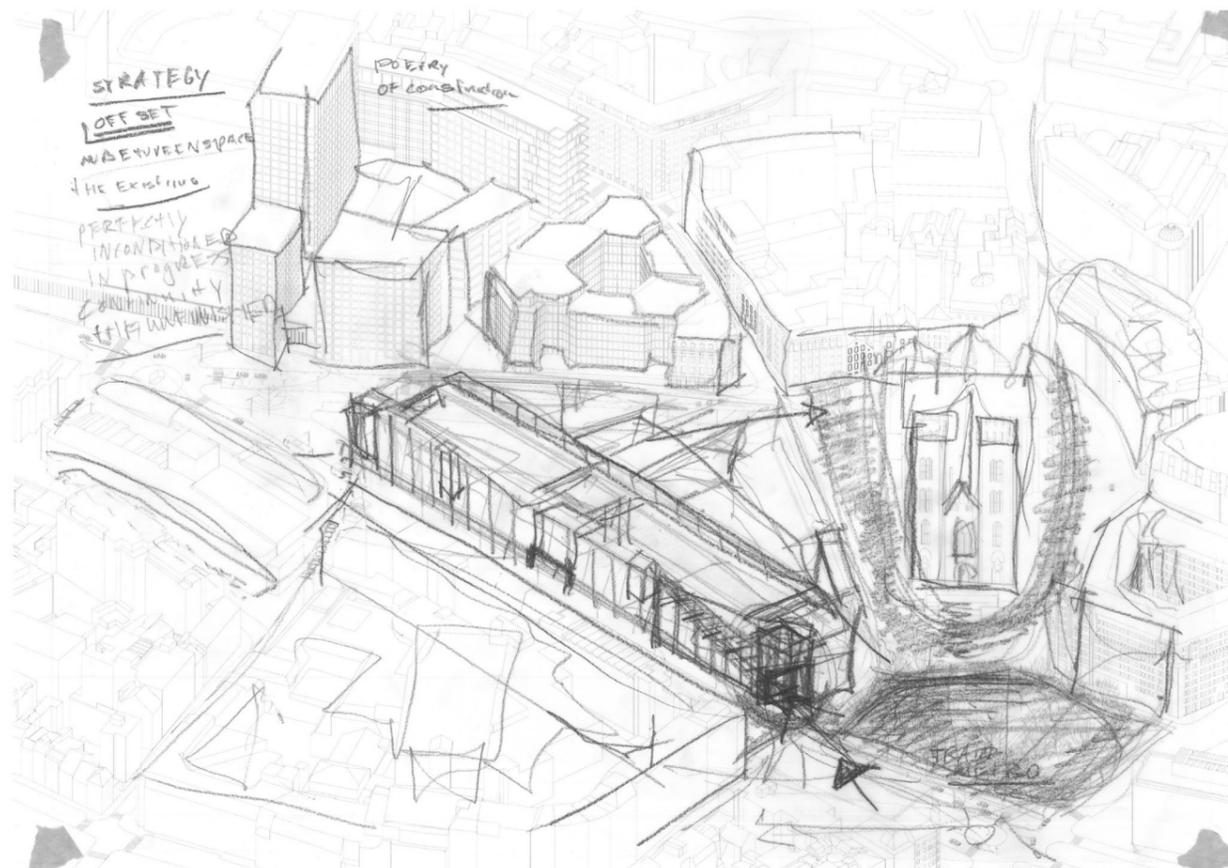
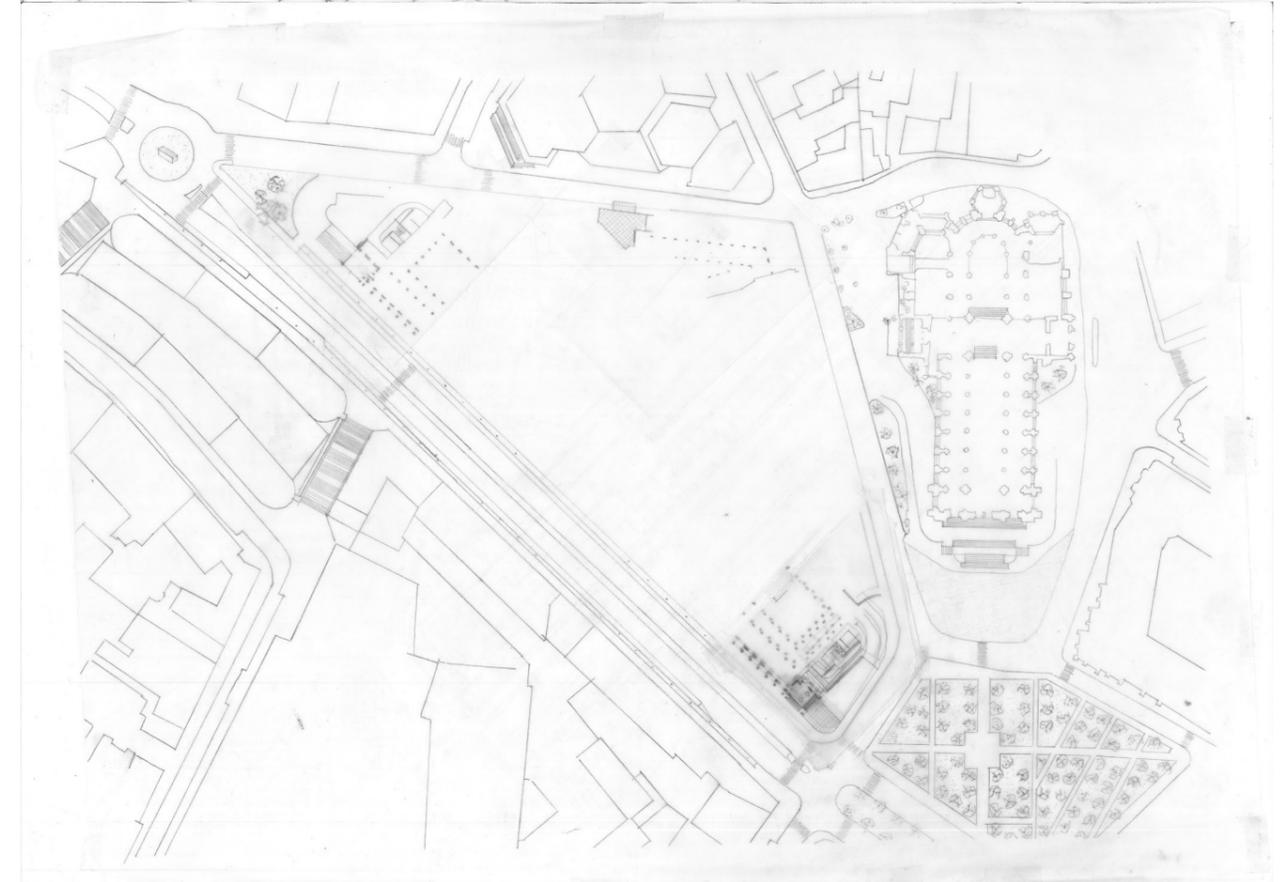
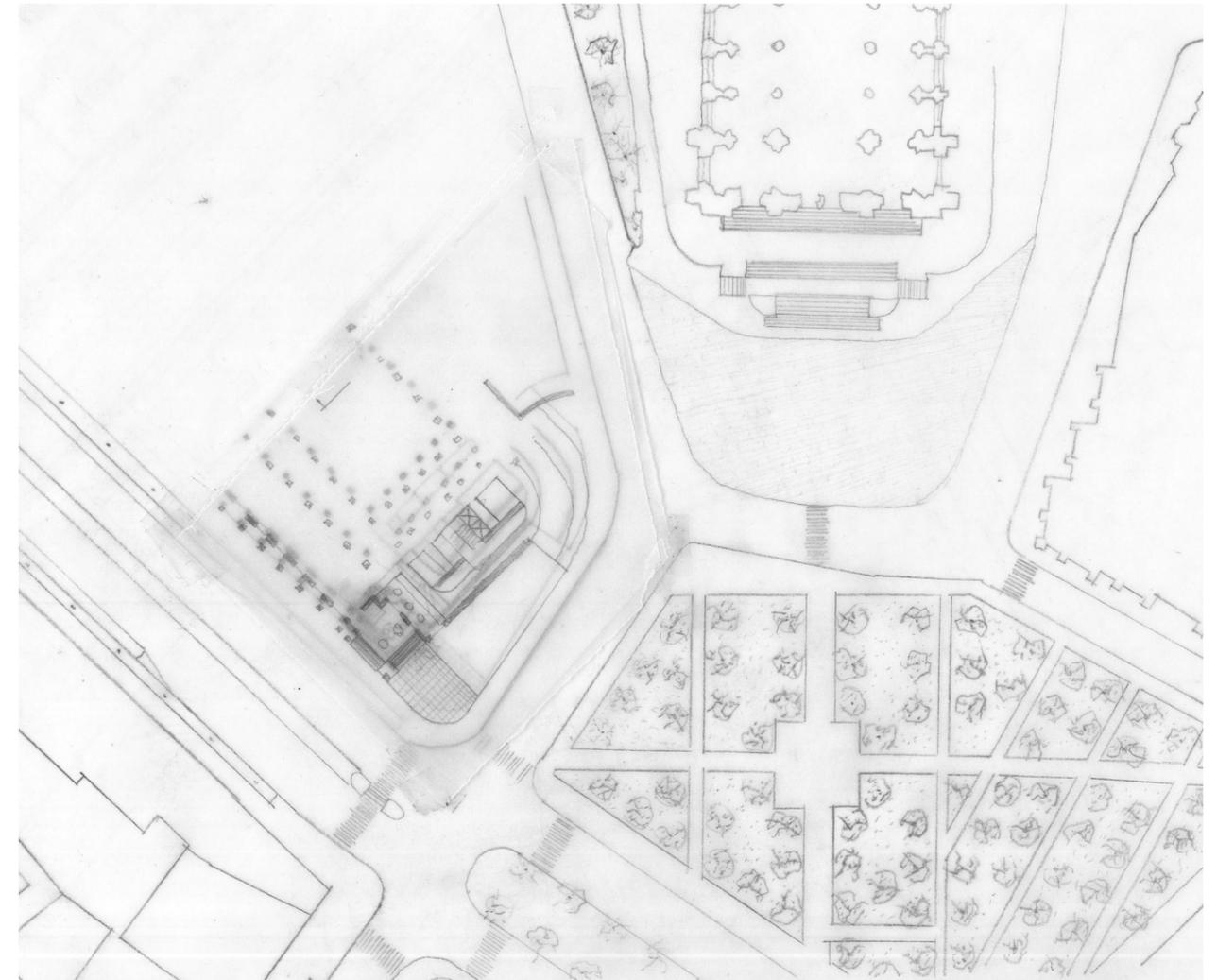


DRAWING

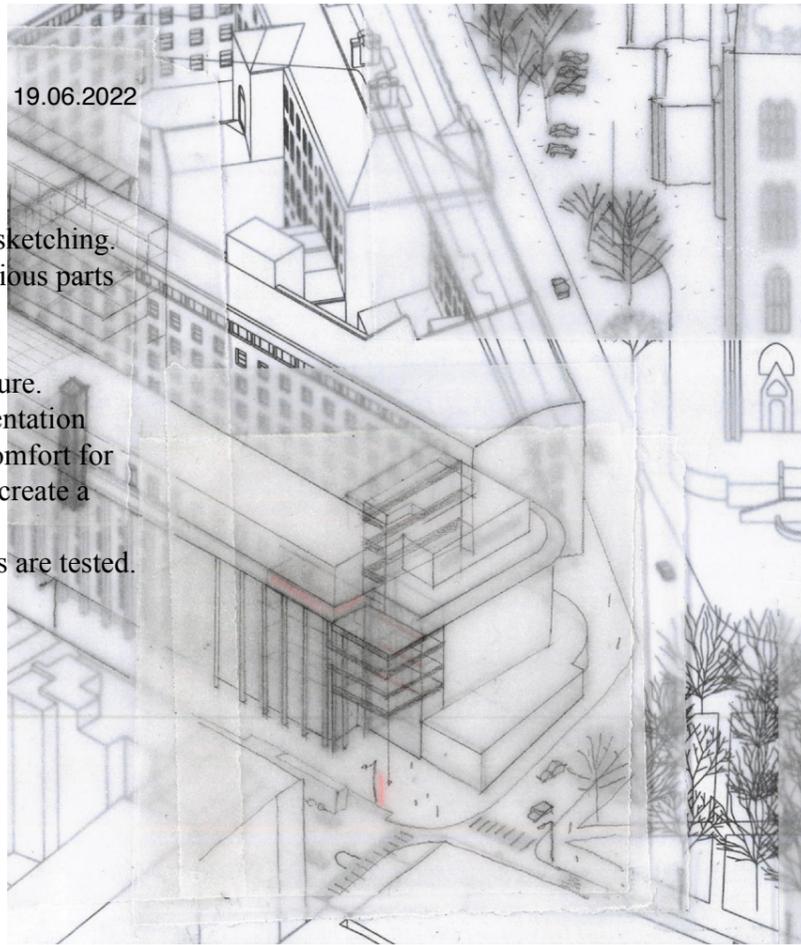
12.06.2022

DRAWING THE CORNER

The creation of the axonometric drawing puts the bank back in its context. Sketching over this drawing makes clear the importance of the corner ends within the building block. Could small alterations here create a new entrance or new circulation?



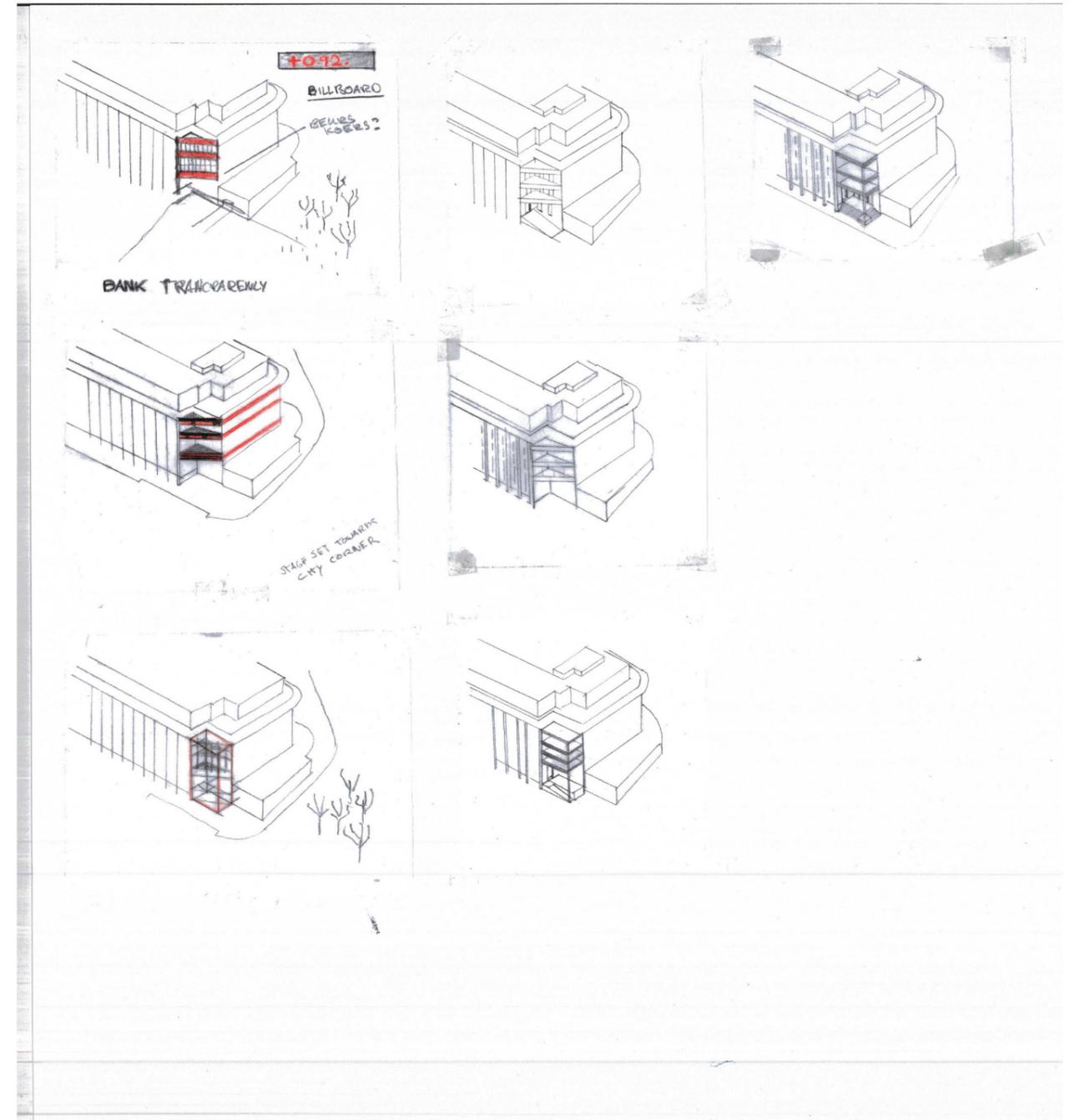
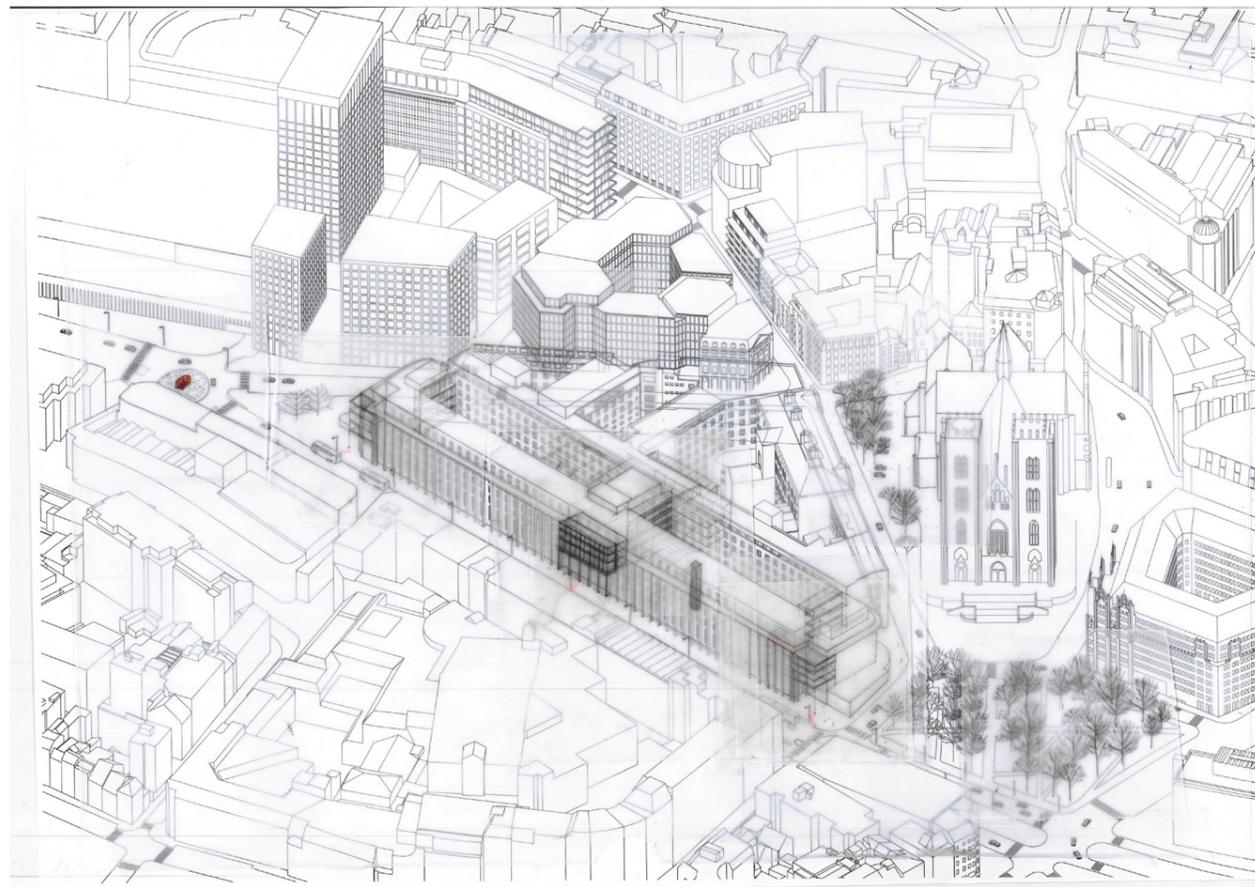
DRAWING



DRAWING ON AXONOMETRY

The axonometry is used for detailed sketching. Illustrating a strategy that tackles various parts of the building.

The corner becomes an important figure. Using the existing to alter the representation of the bank whilst creating outside comfort for the office workers. Could one beam, create a balcony?
Different strategies, forms and shapes are tested.



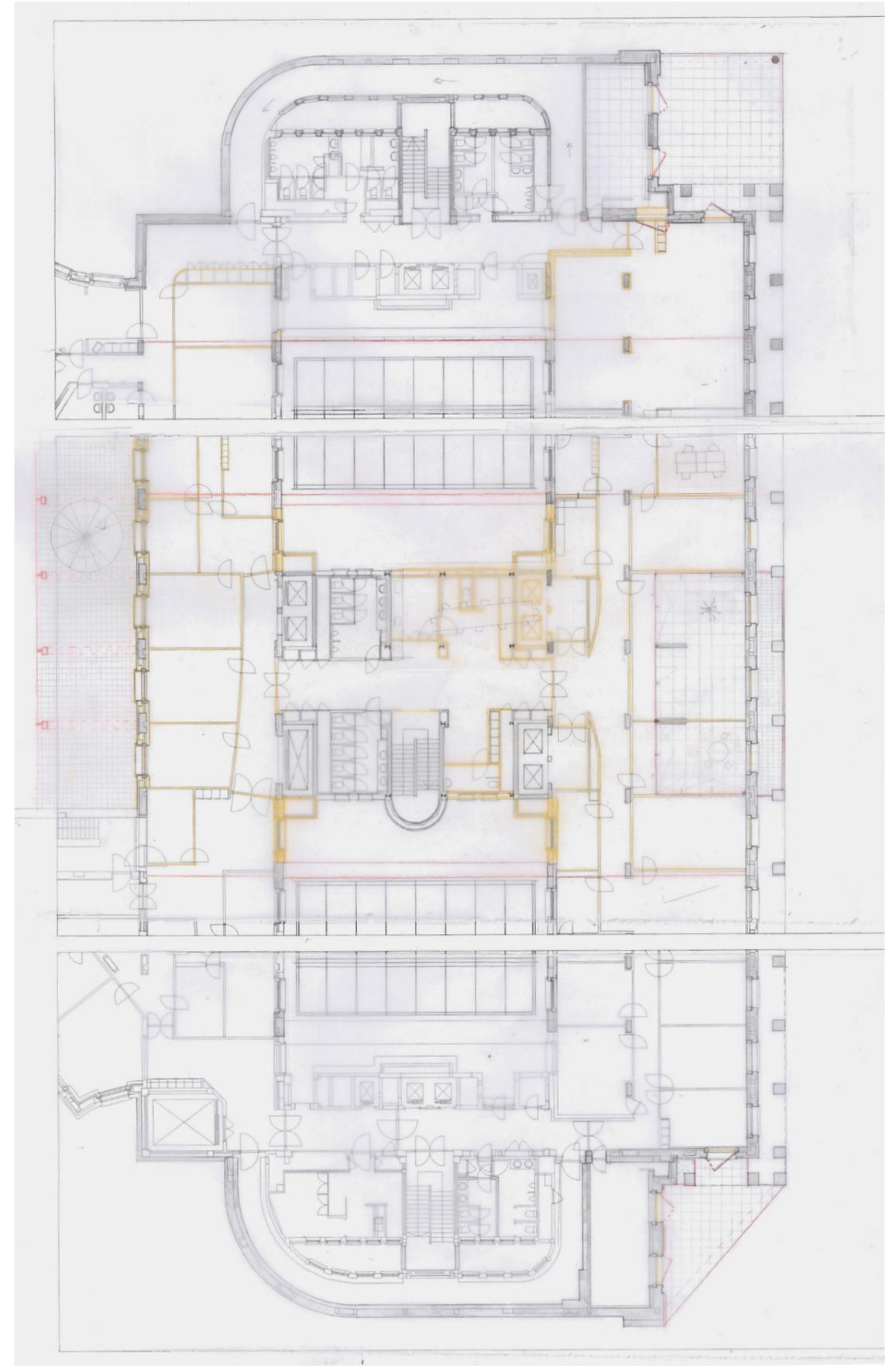
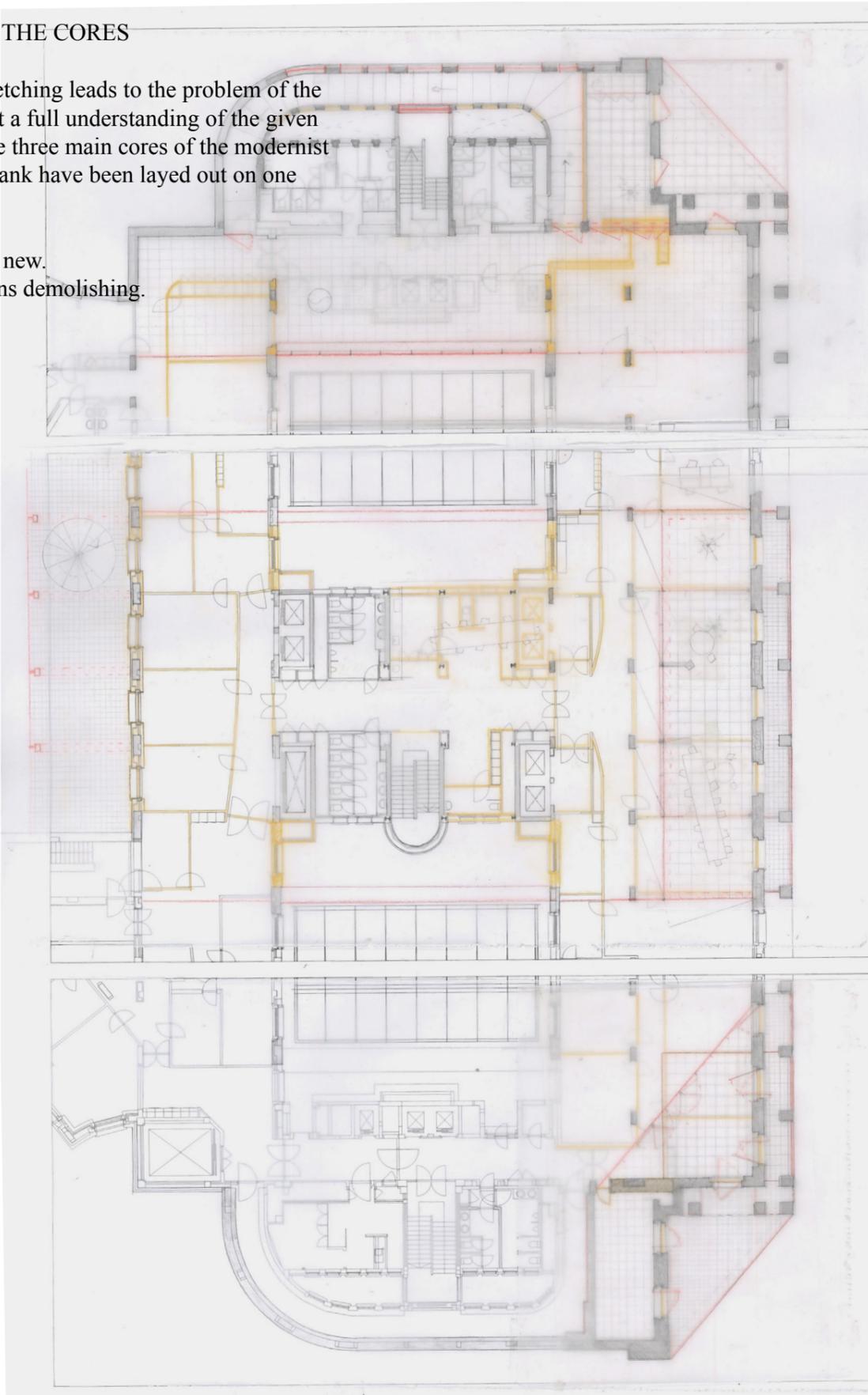
DRAWING

22.06.2022

DRAWING THE CORES

Previous sketching leads to the problem of the cores. To get a full understanding of the given situation, the three main cores of the modernist part of the bank have been layed out on one page.

RED means new.
Yellow means demolishing.



DRAWING

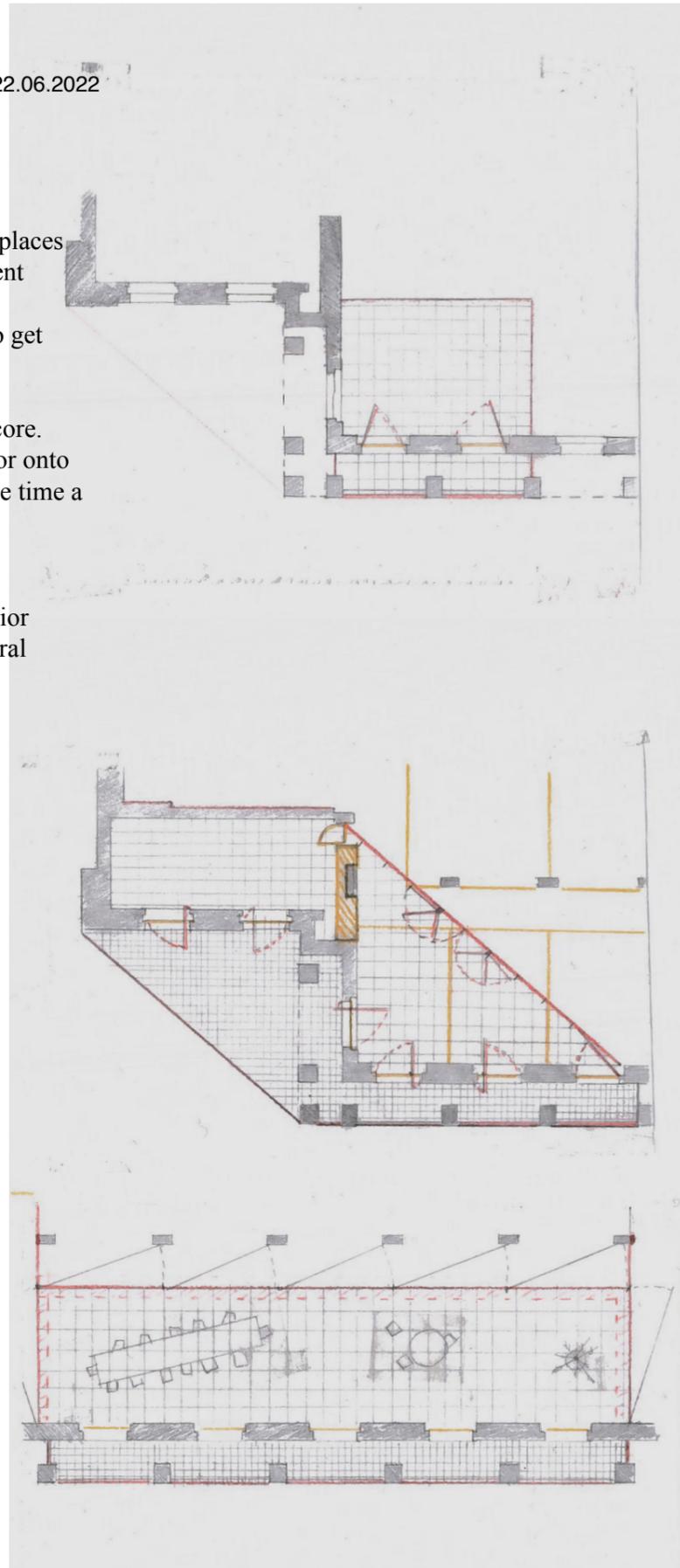
22.06.2022

DRAWING THE CORES

Various variations are sketched.
Shifting the climate boundary in some places inside in some outside. Creating different conditions for work and non-work.
Offering a view on the street, a place to get fresh air, or to have a talk outside.

Both on the corners and in the central core.
Balconies are hung, added, inbetween or onto the existing structure. While at the same time a new climate boundary retreats inside.

Different floor types are suggested.
Opening and closing of doors and interior curtain walls create flexibility and natural ventilation options.



FEEDBACK.

23.06.2022

DRAWING THE CORES

Language of the system
Does it look like something that it is next to or is it something else.

you don't always have to be on set.
There are spaces where you do other things then work.

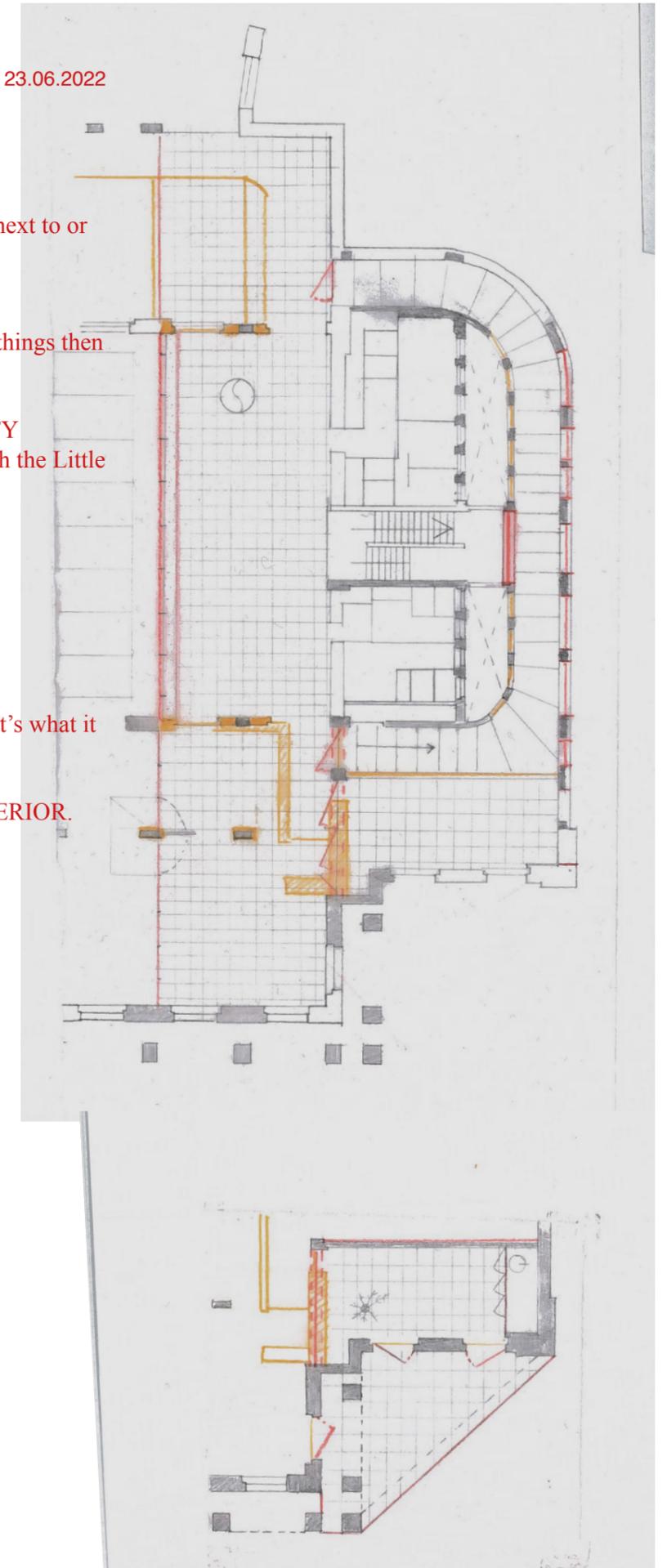
Economy of Means. > CIRCULARITY
DOING as MUCH as POSSIBLE with the Little means.

Easy to READ DRAWINGS.
EXISTING, TAKE AWAY, NEW.

LES DIAGRAMATIC PROJECT.

PLAN IN BLACK AND WHITE, that's what it IS.

P5 IMAGE with LIFE. OFFICE INTERIOR.
BALCONY. ROOF BALCONY.



SUMMER BREAK NEW SEMESTER

02.07.2022
23.08.2022

SEVERAL PHYSICAL AND ONLINE
ENCOUNTERS

NEW START UP UNTIL P4



Vierkantrohe Serie D Charlotte Posenenske
Middelheim Museum, Antwerpen.



Archive of Affinities:
ADVERTISEMENTS FOR ARCHITECTURE 0114

Tom Putman
"Dropped Ceiling" (2020)
Dropped ceiling, perspex, LED lightning, stainless
steel, fake roses



screenshots from:
traumnovelle



NEW SEMESTER SUMMER BREAK 5.0

23.08.2022

REHANGING
REDRAWING
RE

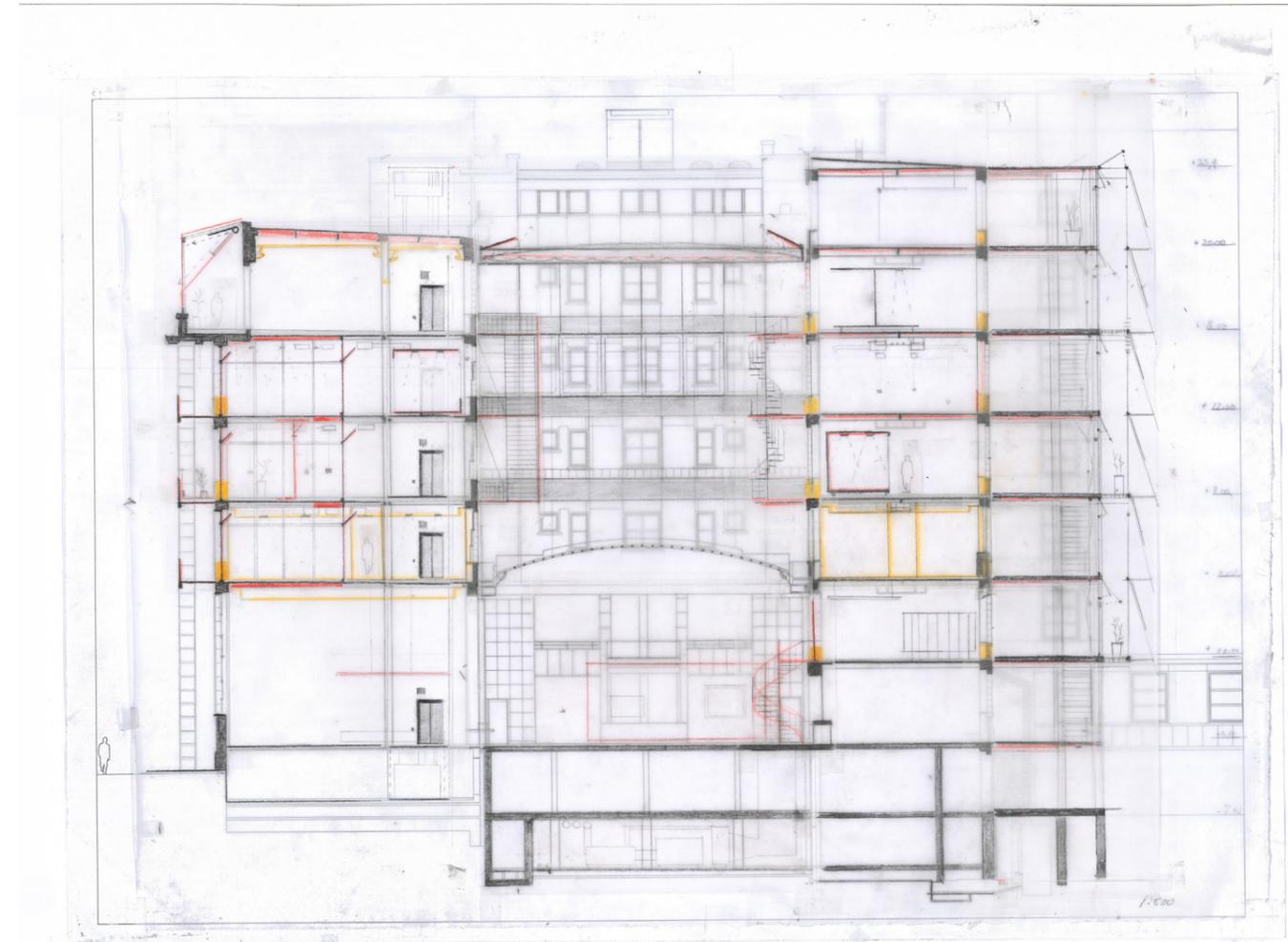
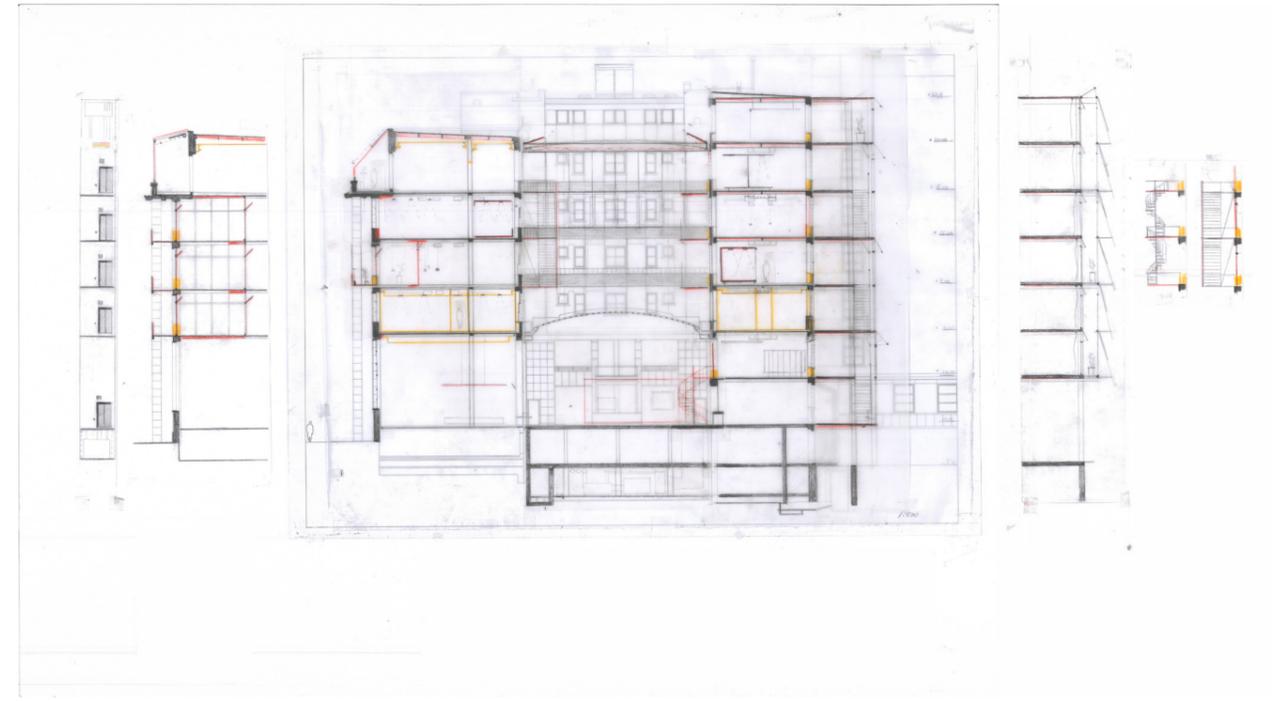


DRAWING BY HAND

5.1

24.09.2022

REHANGING
REDRAWING
THE SECTION
THE URBAN SITUATION
THE PLAN



DRAWING BY HAND

5.2

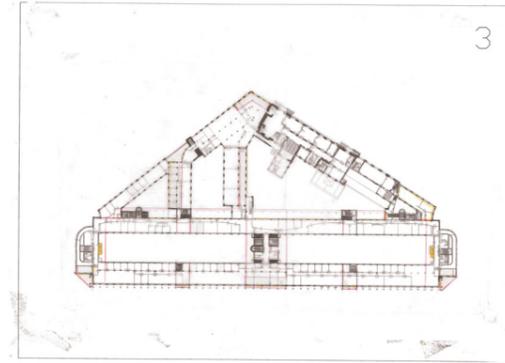
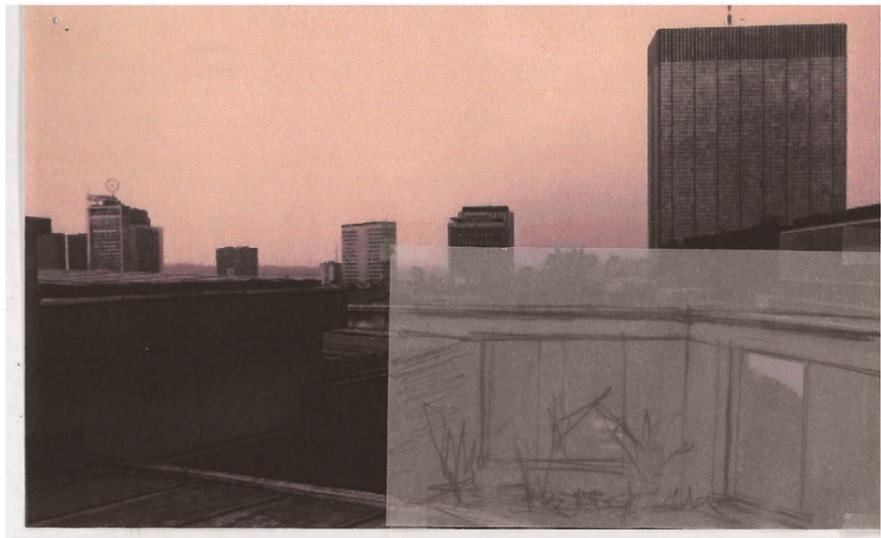
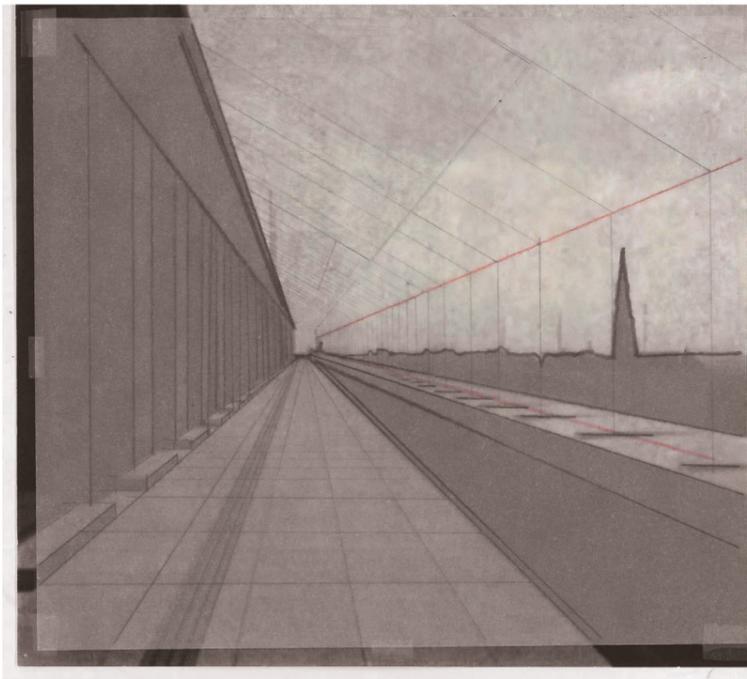
23.08.2022

FINDING OFF SET PLACES

places of leisure, comfort.

places with a view an outside climate or a social gathering other then on the office floor.

Historical images from the bank show that the building used to contain some of these qualities.



Afb 3.240: Bron: NBB/BNB 1959/08 P28



Afb 3.241: Bron: NBB/BNB 1965/03, P. 21



Afb 3.98: Personeels ingang 1970 Bron: archief Nationale Bank.



Historical Images taken from the Archive of the National Bank.

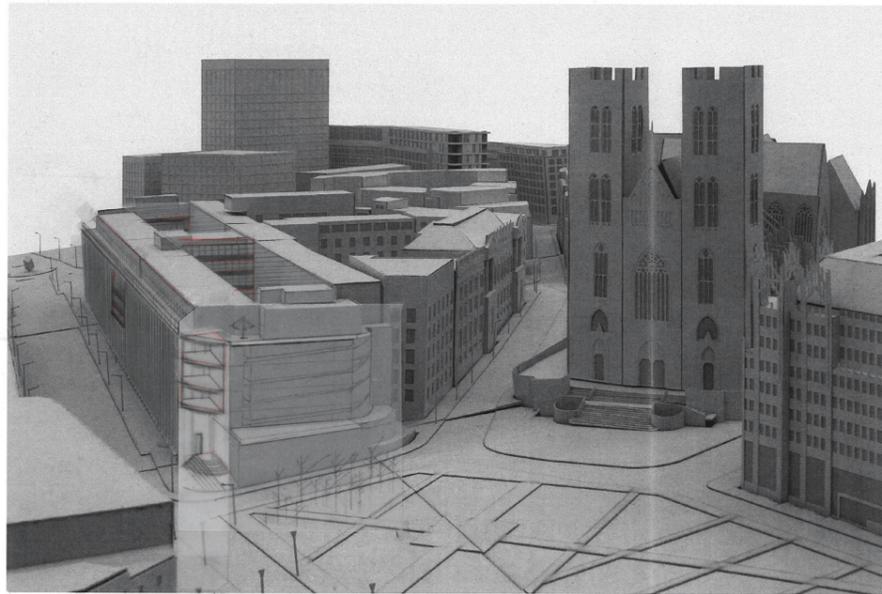
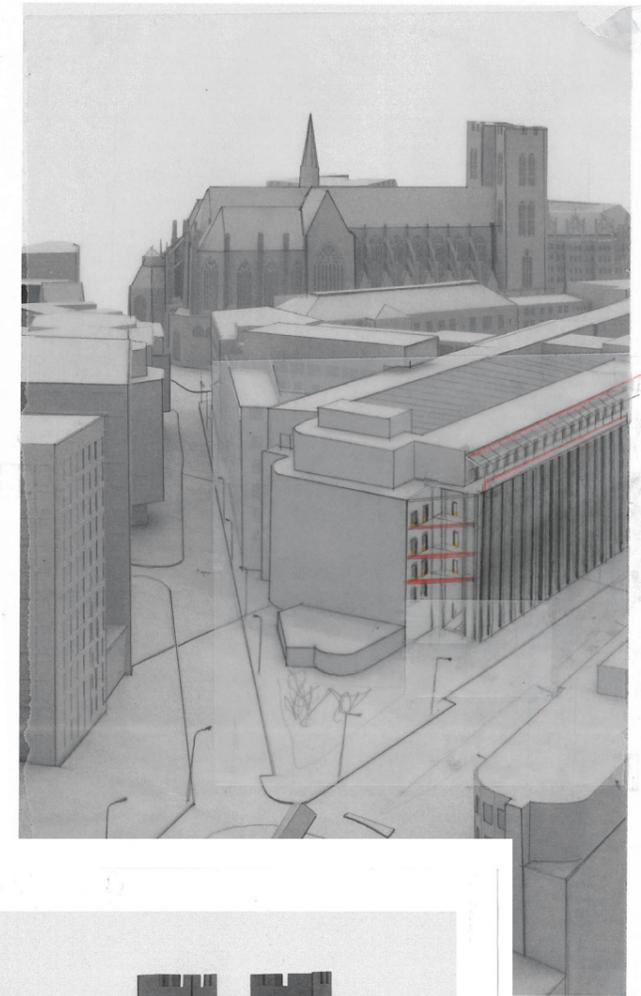
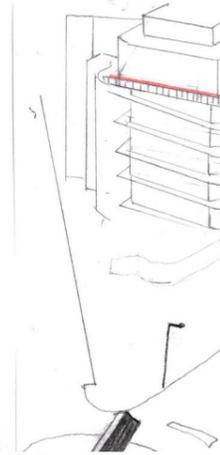
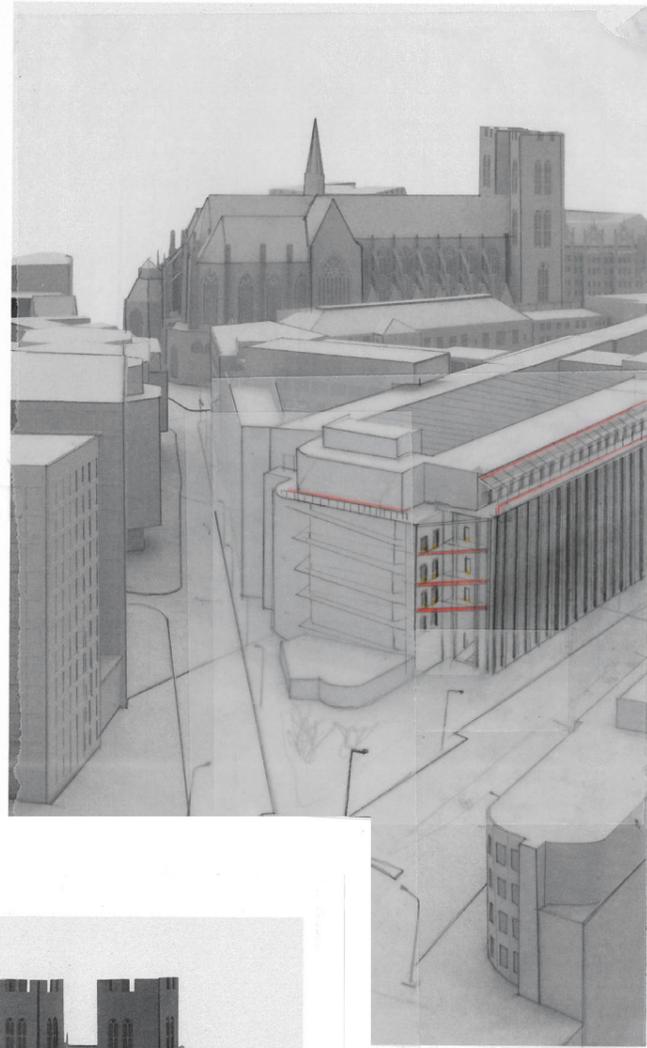
Afb 3.172:

DRAWING BY HAND

5.2

23.08.2022

THE CORNERS
THE CORES TOWARDS THE CITY



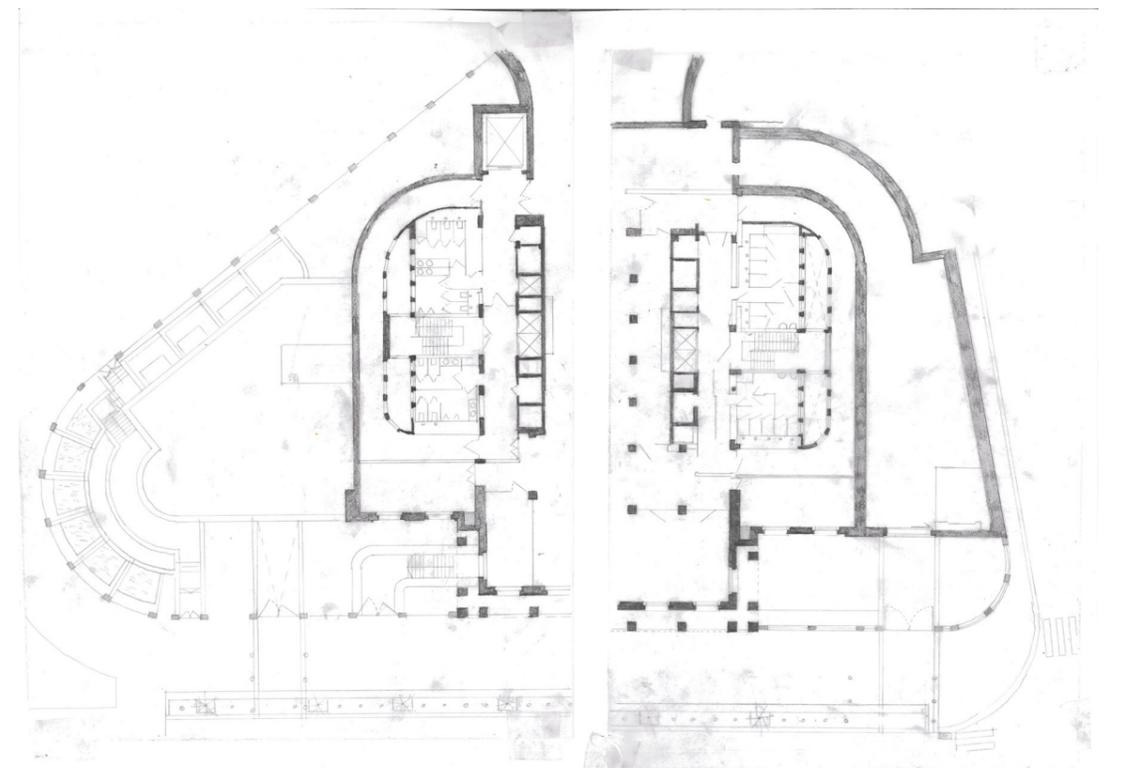
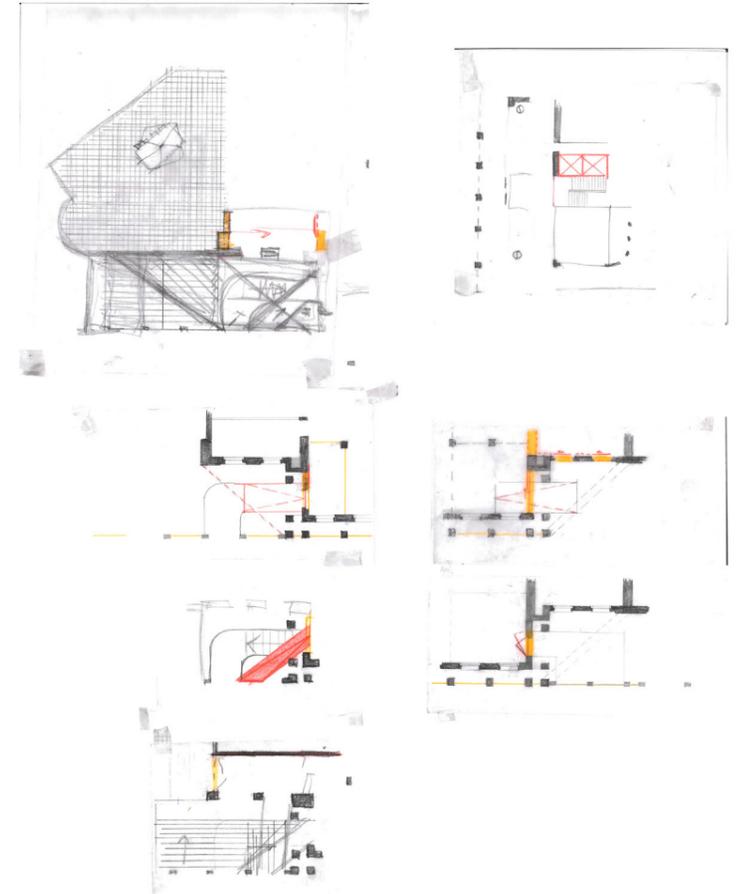
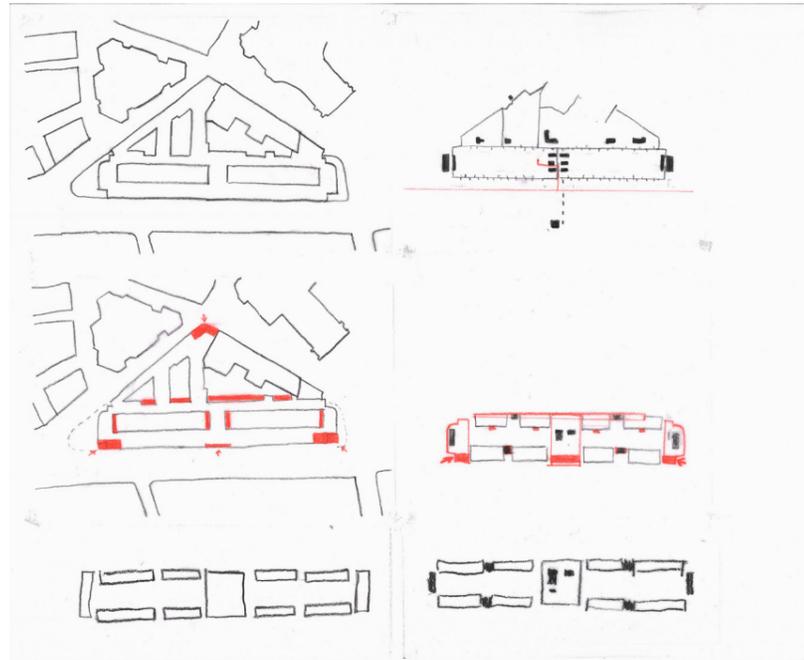
DRAWING BY HAND

5.2

8.09.2022

DRAWING

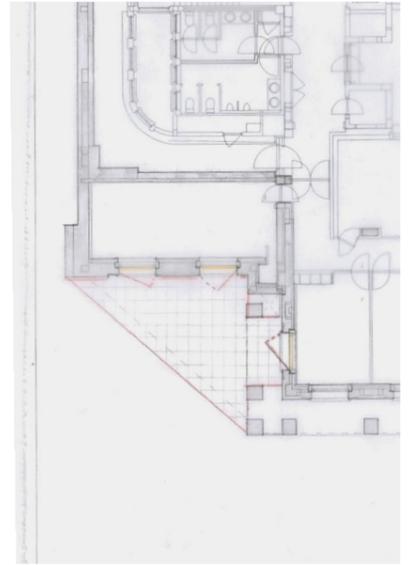
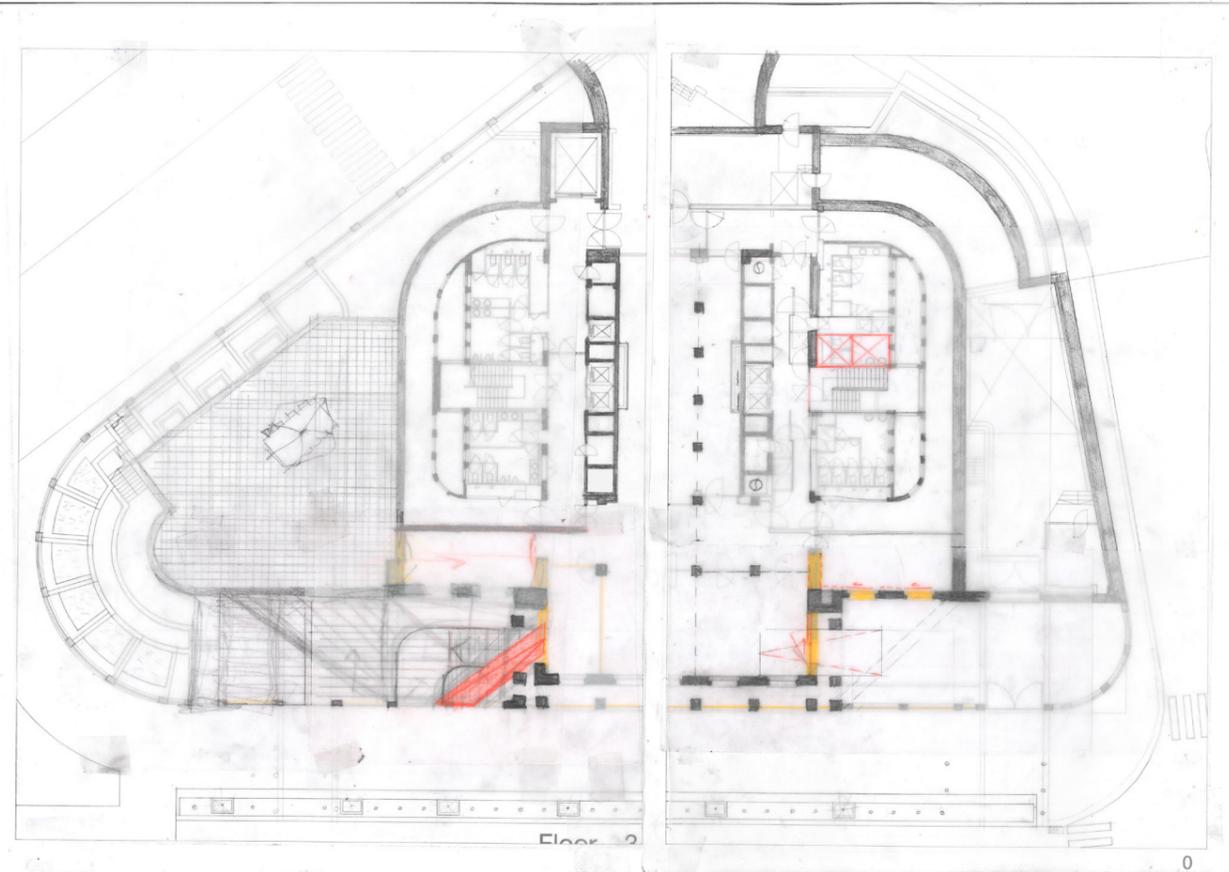
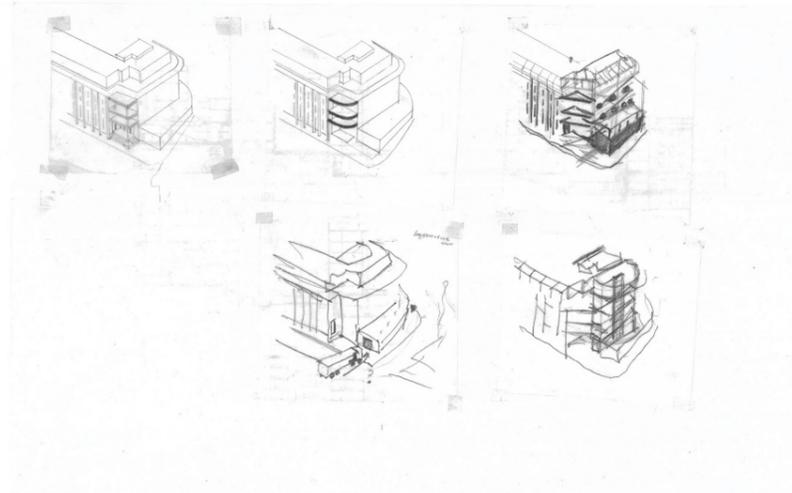
Drawing the plan in the city.
Drawing the ground floor cores.



THE CORNER 5.2

10.09.2022

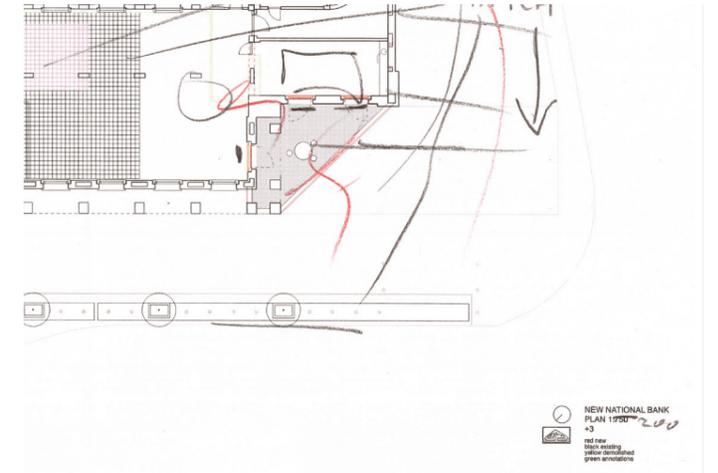
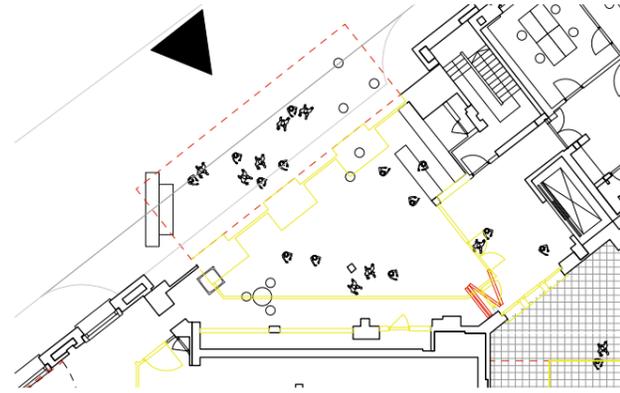
THE CORNERS
THE CORES TOWARDS THE CITY



THE EXTERIOR 5.3

15.09.2022

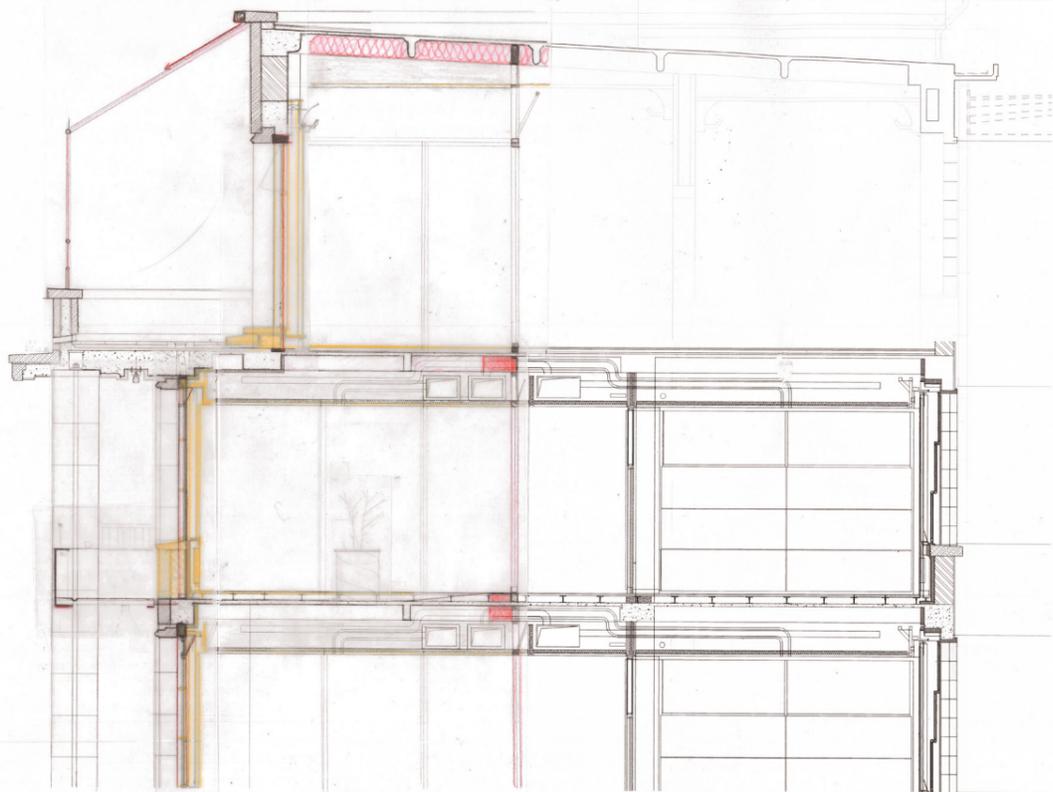
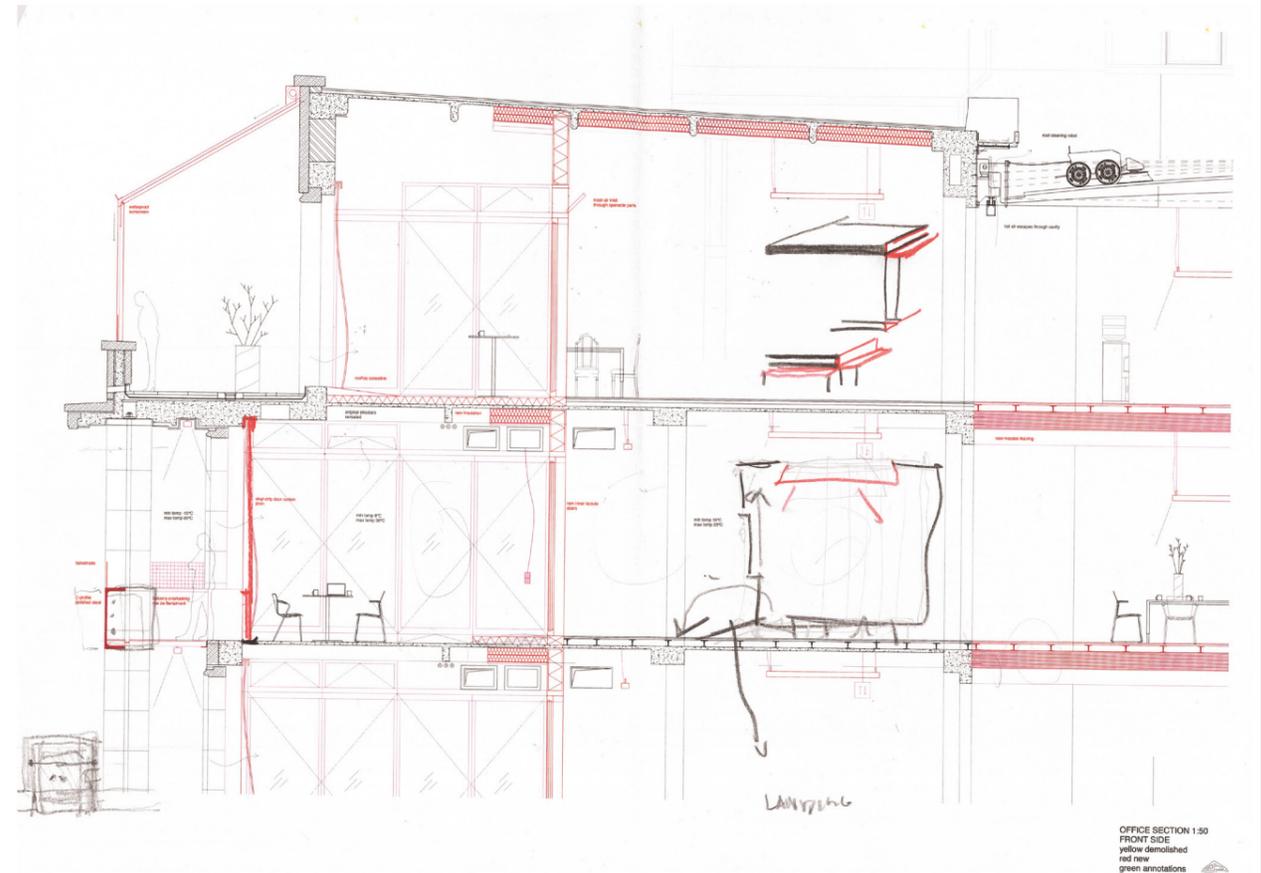
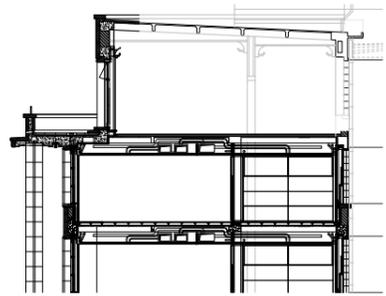
THE CORNERS
THE CORES TOWARDS THE CITY



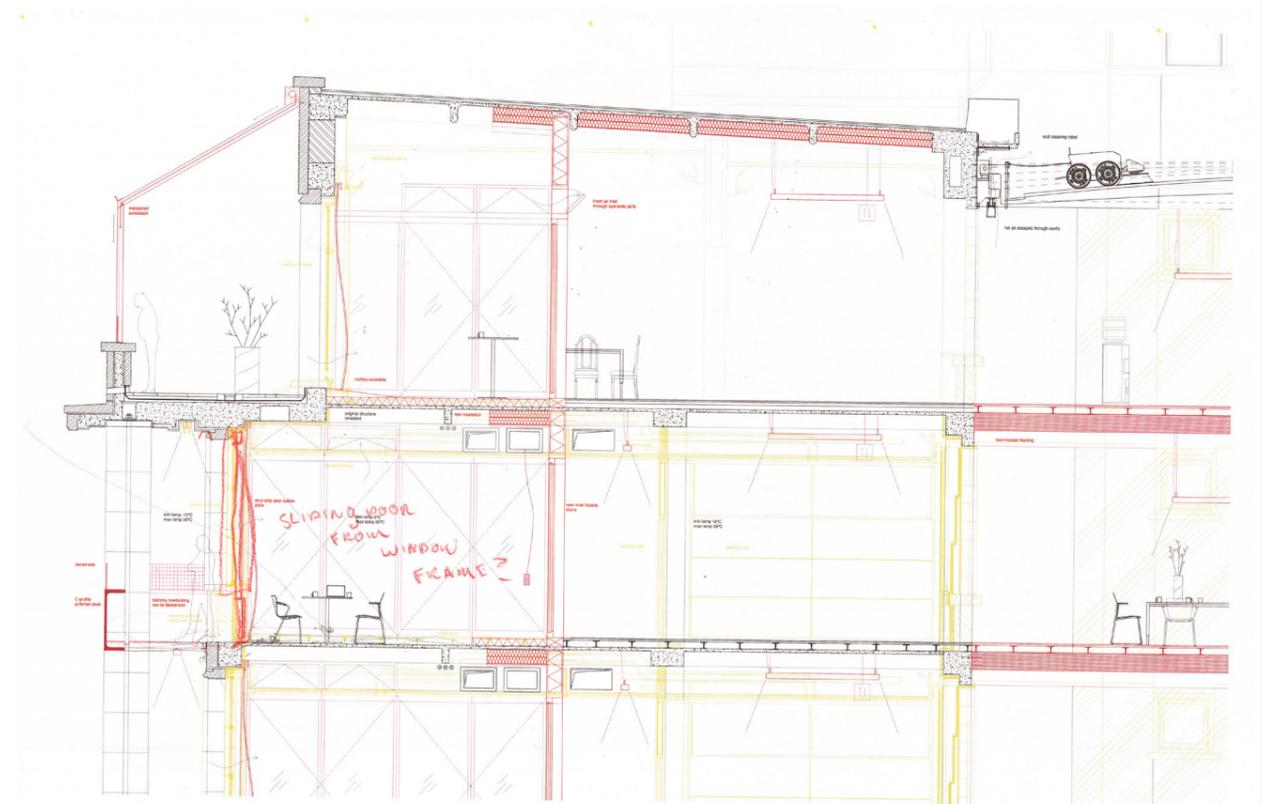
SECTIONS 5.3

18.09.2022

DRAWING THE SECTION
By hand and digital



OFFICE SECTION 1:50
FRONT SIDE
yellow demolished
red new
purple annotations



OFFICE SECTION 1:50
FRONT SIDE
yellow demolished
red new
green annotations

THE BALCONY

5.4

23.09.2022

VISUALIZING THE BALCONY.
WORKING PHYSICAL, WITH A PIN UP BOARD

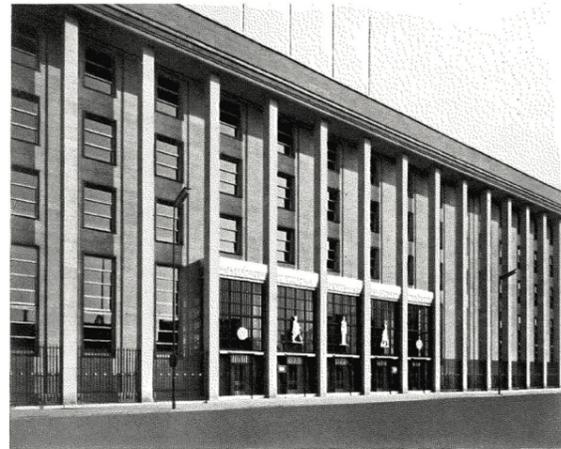
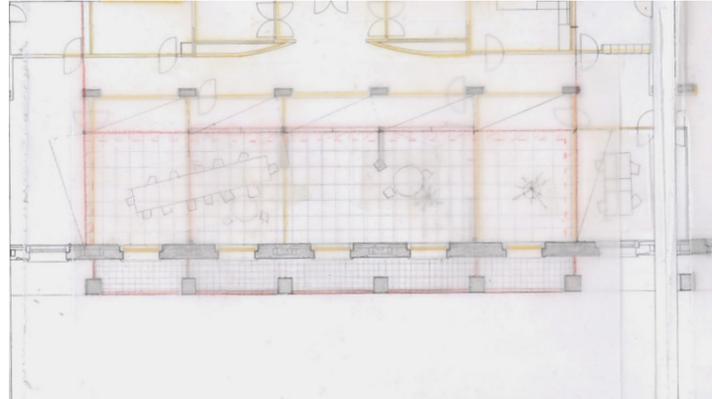


FIG. 6. — L'ENTRÉE PRINCIPALE DE LA BANQUE AU CENTRE DE LA COMPOSITION. S'étalant sur 200 m le long du boulevard de la Jonction, une grille d'un très beau dessin entoure le bâtiment.

1/2

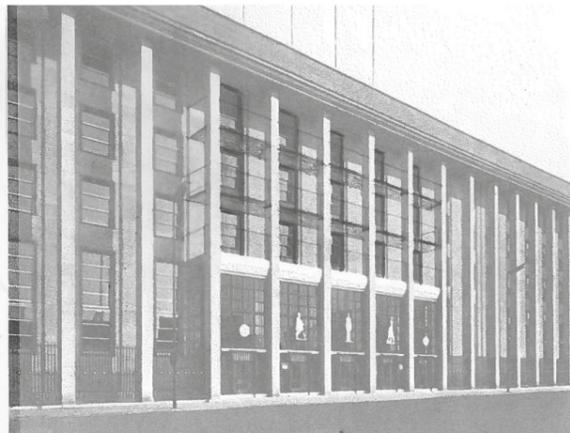
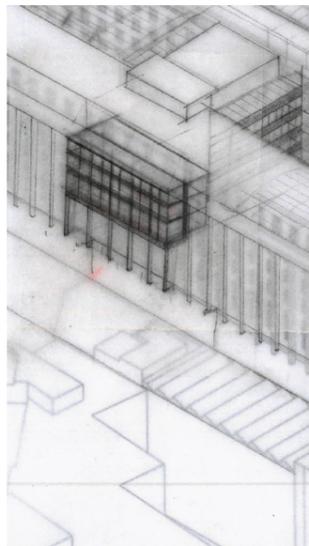


FIG. 6. — L'ENTRÉE PRINCIPALE DE LA BANQUE AU CENTRE DE LA COMPOSITION. S'étalant sur 200 m le long du boulevard de la Jonction, une grille d'un très beau dessin entoure le bâtiment.



FIG. 6. — L'ENTRÉE PRINCIPALE DE LA BANQUE AU CENTRE DE LA COMPOSITION. S'étalant sur 200 m le long du boulevard de la Jonction, une grille d'un très beau dessin entoure le bâtiment.

1/2

PLANS 5.3

28.09.2022

THE OFFICE

Reuse of existing office partitions and elements reconfigured into various “pavilions” for different occasions and purposes.

Working alone, with two / three, in silence, with a view or without a view.

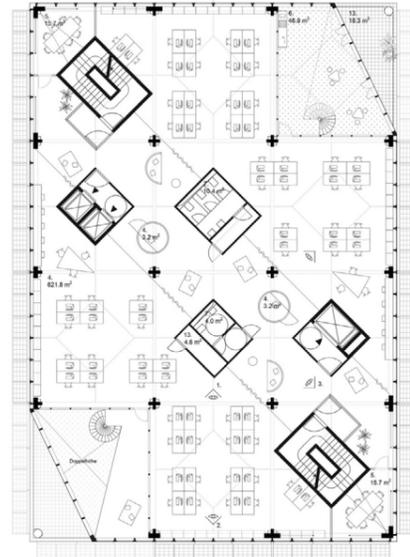
With the shutters down and curtains closed, or visible and in a warmer light.



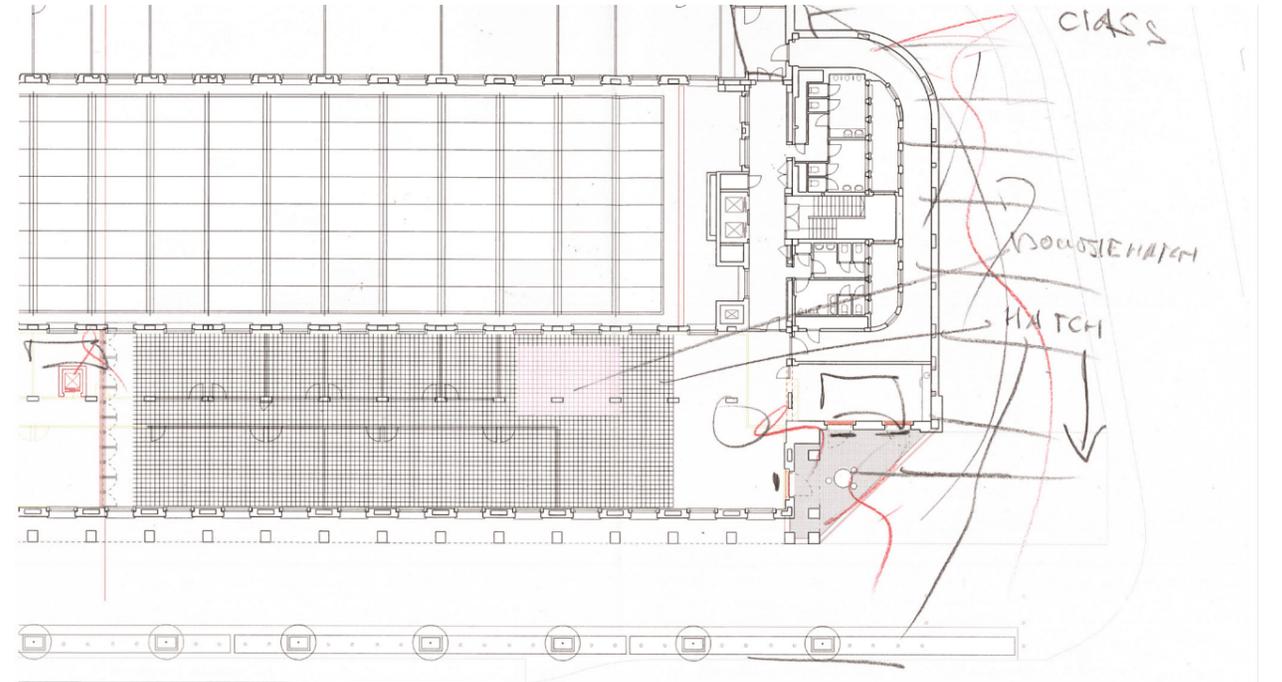
Jan de Cock, in the TATE



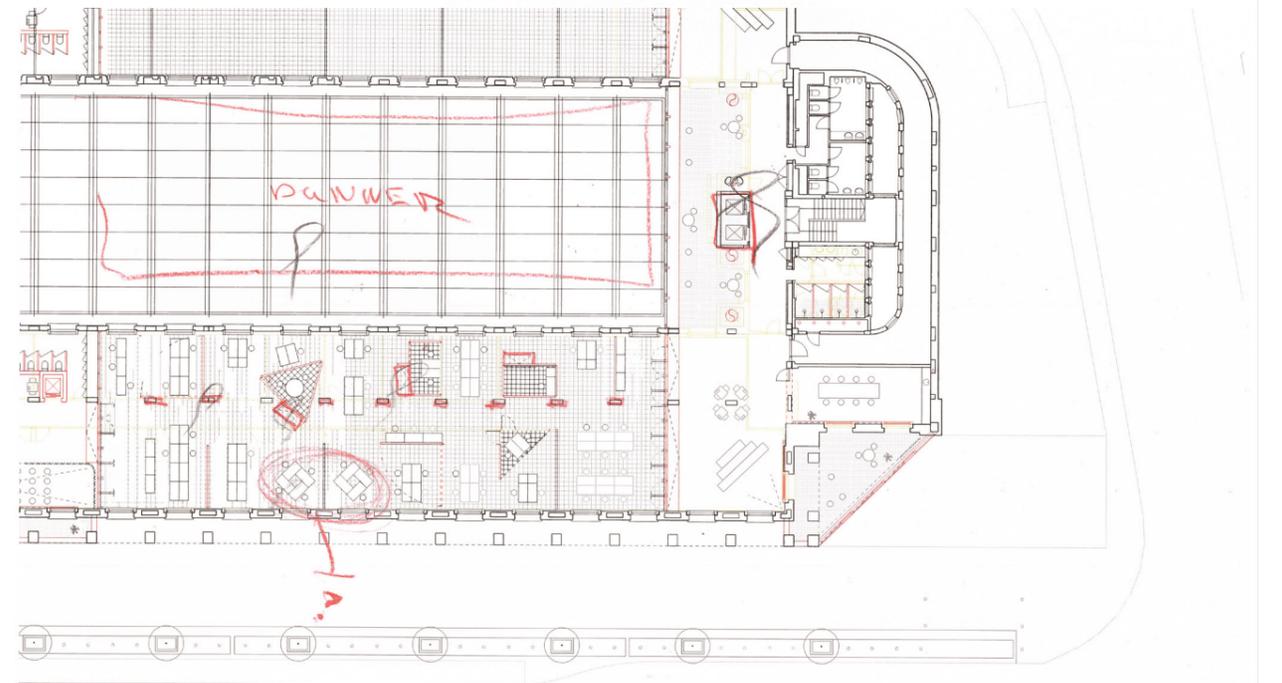
Nina Canell, Muscle Memory



Tech Cluster Zug AG, Switzerland: KOSMOS in collaboration with A.JDIVIV



NEW NATIONAL BANK
PLAN 1:750
+3
red new
black existing
yellow demolished
green annotations



NEW NATIONAL BANK
PLAN 1:750
+3
red new
black existing
yellow demolished
green annotations

REUSE 5.3

28.09.2022

INTERIORS

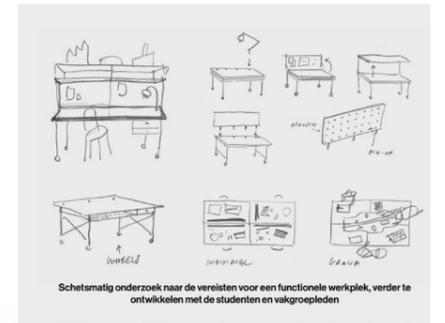
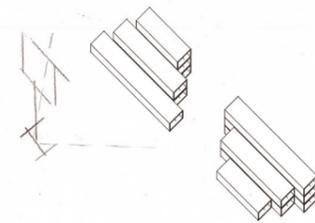
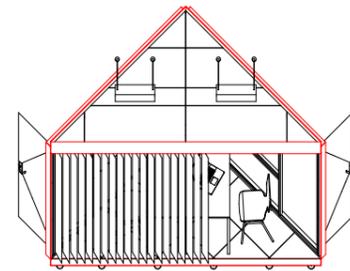
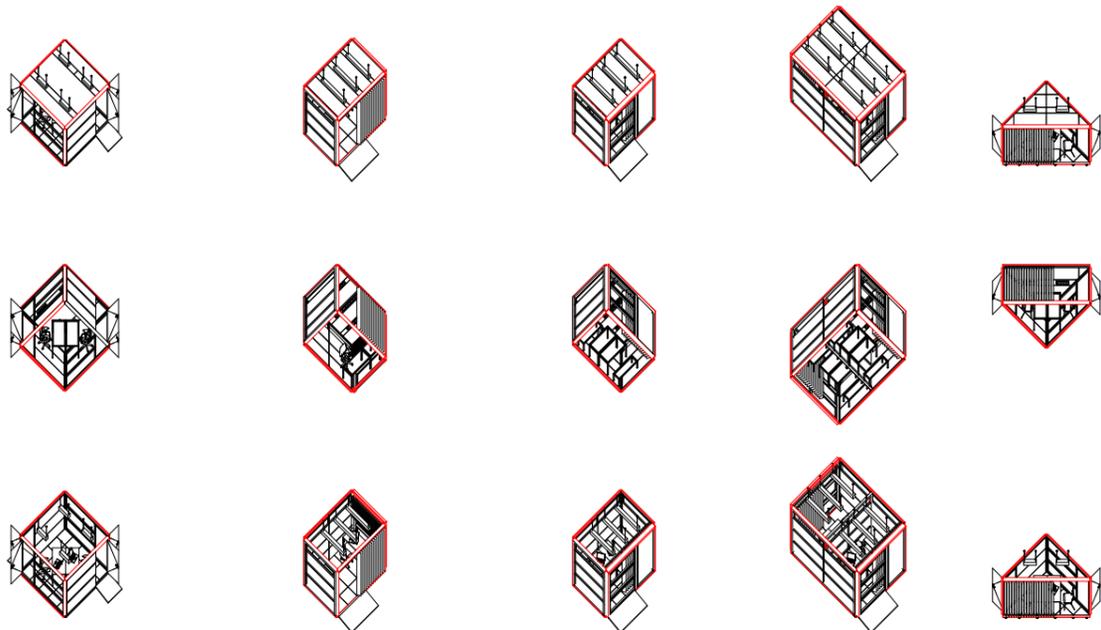
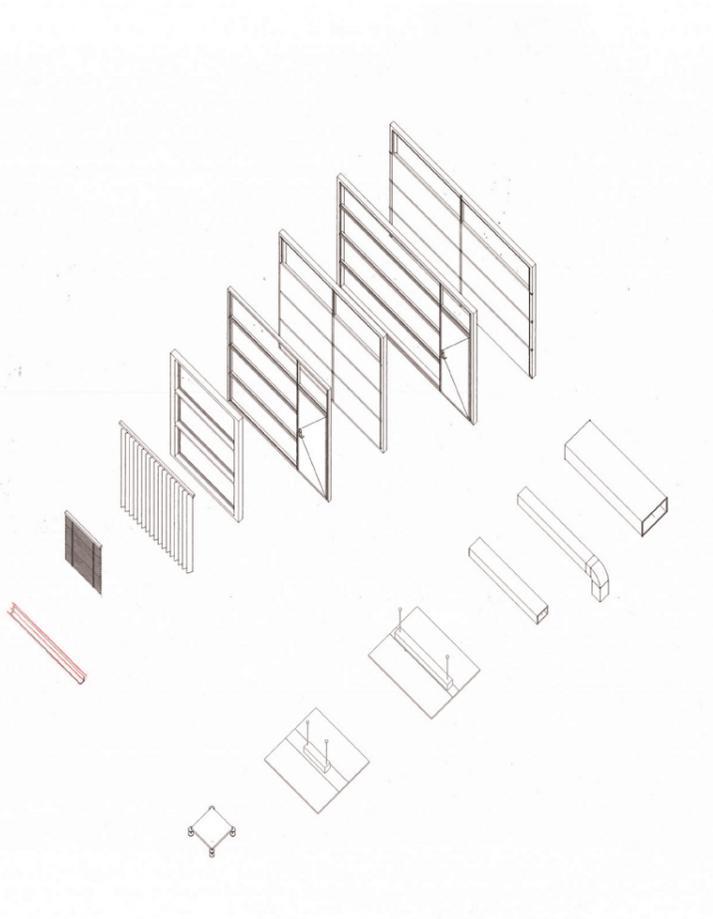
Reuse of existing office partitions and elements reconfigured into various "pavilions" for different occasions and purposes.

Working alone, with two / three, in silence, with a view or without a view.

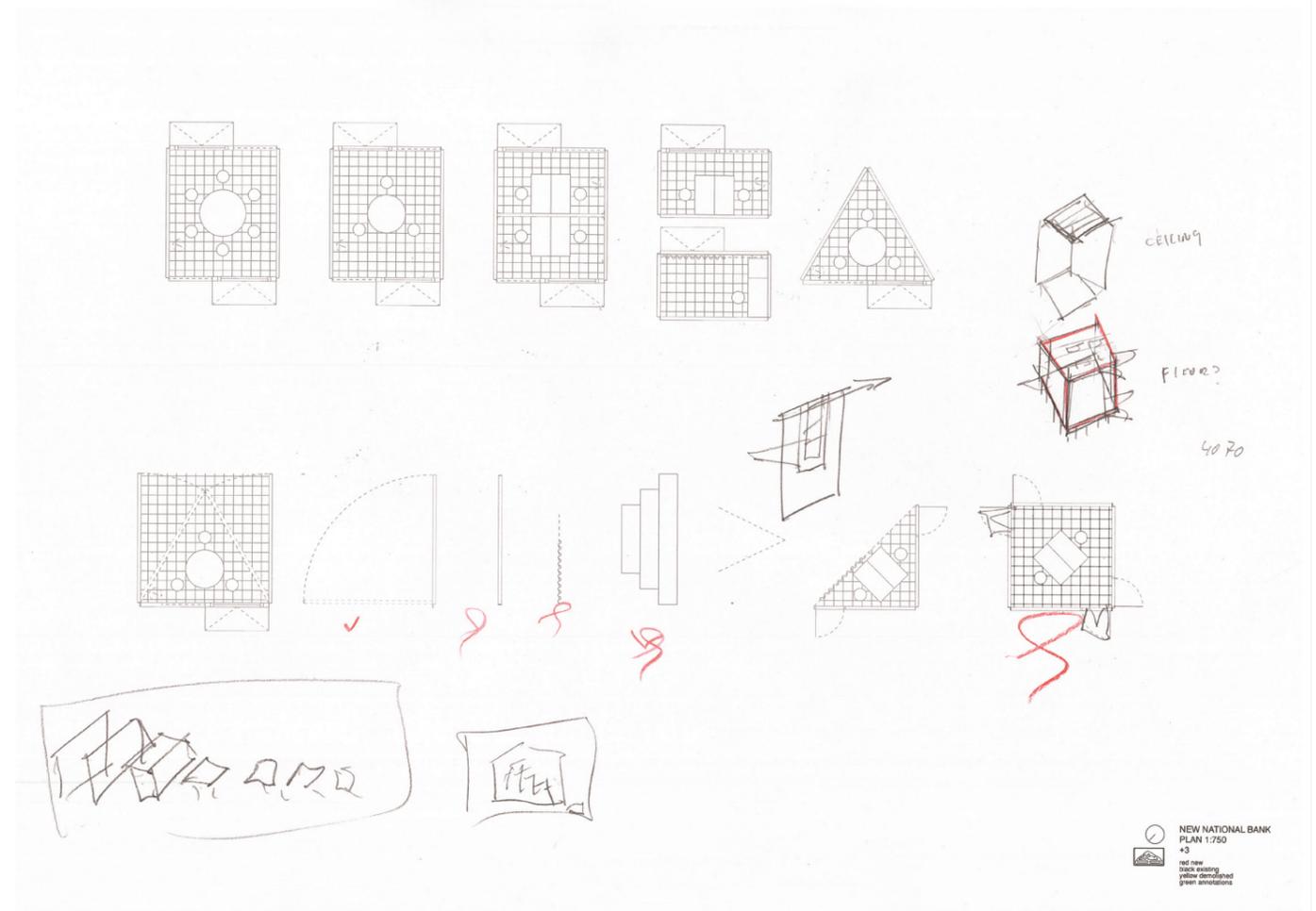
With the shutters down and curtains closed, or visible and in a warmer light.



Jean Benoit Vellard
TGV



Competition for U Gent.
Karamuk Kuo.
"research into functional workplaces, to be developed in cooperation with students and tutors"



NEW NATIONAL BANK
PLAN 1:750
+3
red new
black existing
yellow demolished
green annotations

P4

REFLECTION

Bas Leemans 448541

28.09.2022

FUTURE BANK

The graduation studio of Interiors Buildings Cities 2021/2022 revolves around the transformation of the National Bank of Belgium, a 90.000 m2 triangular building block which contains the offices of a public institution that controls and regulates a capitalist economy, independent from the government, between the lower and higher part of the central city.

The transformation of the city block offers an opportunity to rethink the National Bank as *the Future Bank*. A transformation which critiques the existing building, whilst reconfiguring the bank into a more permeable place in both physical and organisational form.

The project aims to rethink the relation of the bank's employees to each other and to the building they physically inhabit whilst rethinking the buildings relation to the city. As the bank is a place of intelligence work, with a public responsibility that regulates, directs, monitors and guides the local and global economies, the project *Future Bank* recreates the role of the Bank in society as an agent for change.

Putting the building central, it is used as physical tool to be able to transform as an organization. The design proposal for this transformation is based around the adaptive re-use of the vast existing complex. Several strategies are used in this transformation.

The interior of the building is currently stuffed with layers of material, resulting in a spatially compromised office interior. These layers originate back to DEWG 's (Francis Duffy) scheme of the *Shell, Services, Scenery, and Sets*. A scheme which deconstructs the offices architecture in layers of material, life-span and function. These materials and objects, ranging from ducts, lowered ceilings, raised floors, chairs, tables and partition walls are compromising the readability of the original structure.

Yet they inform, set the stage, climatise and facilitate work. If one could see the current office environment of the National Bank of Belgium as a scenography of a theater set, one could say employees are always ON SET. Meaning, always in the same condition, always in the same material environment, always in the same climate (in its broadest sense; accoustics, temperature, lighting etc.). The condition of office work.

Through, displacement, dissecting and reconfiguring, these layers of material are revealed, and made readable, whilst useable parts are deconstructed in order to be re-used as active instruments into a newly configured office environment which offers various climates and sets new stages for working together.

OFF SET conditions, places where work takes on a more relaxed character such as a lunch with colleagues, a coffee/cigarette break, a casual talk or phonecall, are created at the decluttered and liberated cores. Where new additions, or retreated facade layers create wintergardens and declimatized spaces. Where the original structure of the building reveals itself to the fullest.

It is at these cores, the *Future Bank* opens up to the public of Brussels, not only be creating a new visual connection through the added balconies and wintergardens but also by introducing new public entrances on the ground floor. The monumental corners, representing security and power, are permeated, creating entrances directly leading into the monumental banking hall, visible from the street. Here a polyvalent exhibition space offers an insight into the Belgian art collection of the bank while the banking hall maintains its original function as place for advice, debate, informal meeting, lectures and events. Again this all hapens within a scenography within a representative space.

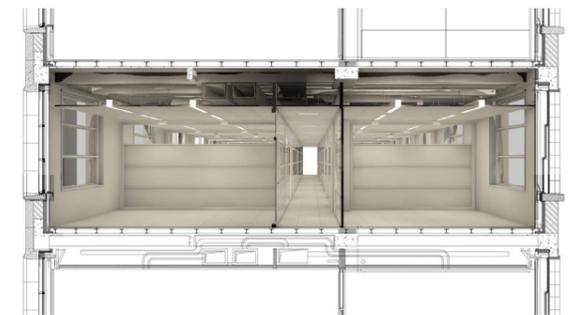
RELEVANCE

The theme of this studio; reconstructing a vast, existing building block in Brussels, rather than inserting a new building into the city, seems particularly relevant in the context of "Brusselization" (*the indiscriminate and careless introduction of modern high-rise buildings into the city, replacing well functioning neighbourhoods*) and an ongoing urgent climate and material crisis.

The project thus takes the idea of adaptive re-use central and offers specific, minimal interventions, with maximal potential. By adding essential and subtracting obsolete layers of material. Making the building more fit for purpose, flexible and polyvalent at the same time liberating the interior of the building to itself, to its organisation and to the public. Recreating a new place of work that follows up on to the history of office organisation and creates a future perspective of working together in a post covid period.

This is relevant specifically when dealing with a bank as institution (and other policy making and governmental organisations, thinking of the European district nearby) and the capitalist economy, that it is intrinsically part of, which has made a disruptive claim on the planet's resources. One could say the banks biggest (physical) asset is its own building, and the people and organisation within.

Also much of the office building stock in (Belgian) cities, is similarly to this building, now or soon facing problems of vacancy, through more demanding building standards and the changing workplace. Thus a strategy that deals with an existing building that relies on what is already there, that adds and subtracts where necessary in order to improve the buildings performance more specifically, that reconfigures, dissects and displaces existing building elements seems relevant.



1:50 section combined with interior render, illustrating the existing office interior in its layers of construction.



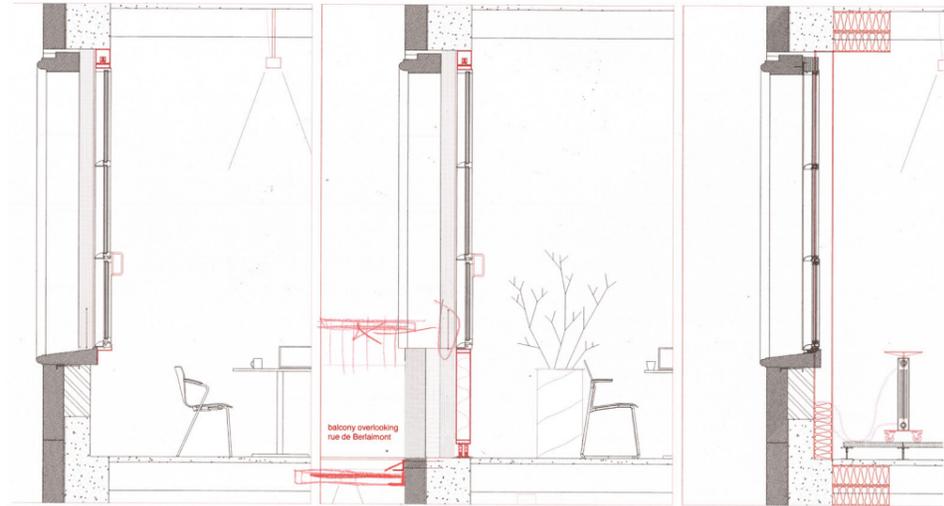
Public entrance and wintergarden balcony on the corner, of the Future Bank

WINDOWS 5.4

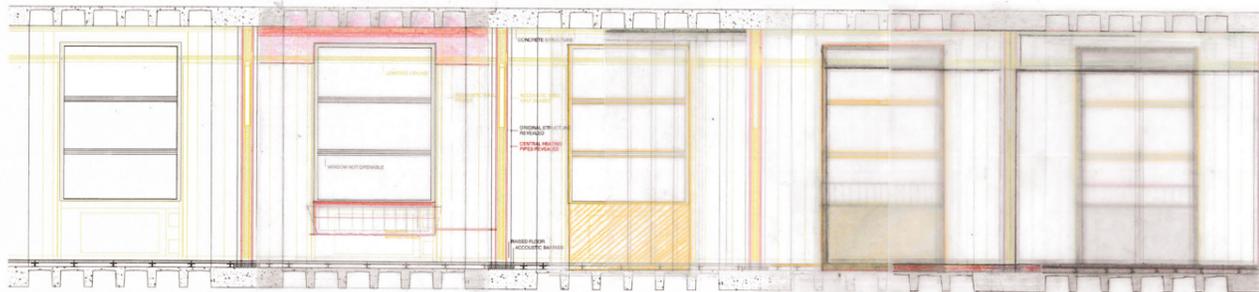
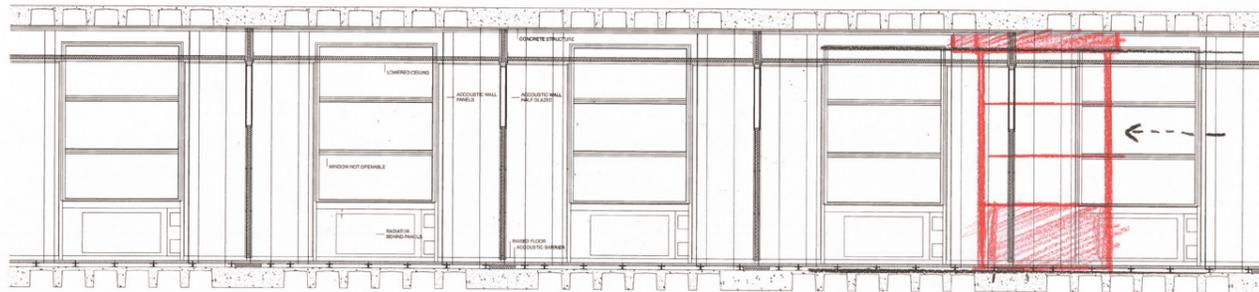
20.09.2022

DRAWING

Turning windows into doors.
Permeating the facade.



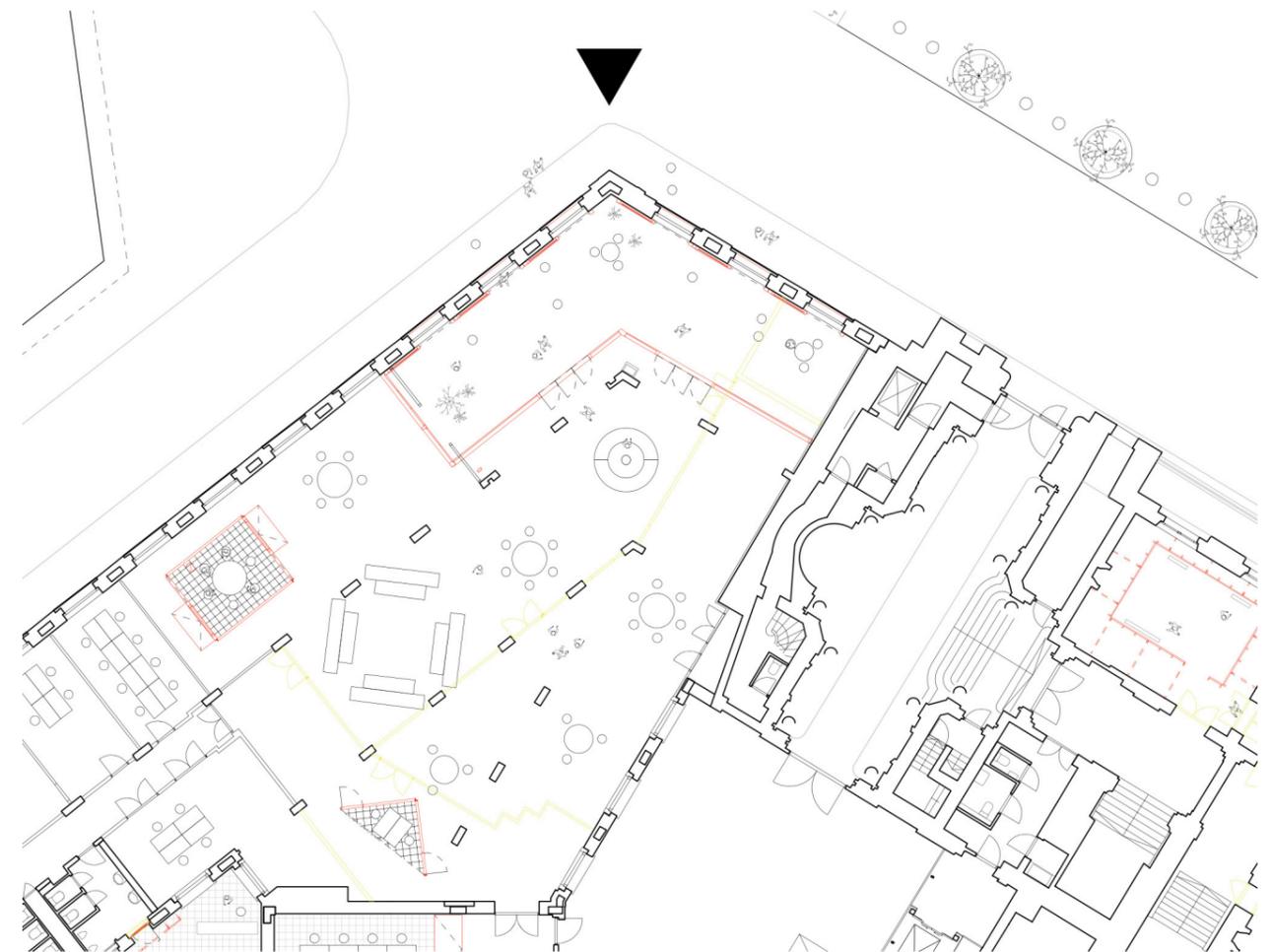
NEW NATIONAL BANK
PLAN 1:250
43



OFFICE SECTION 1:50
FACADE SIDE
yellow demolished
red new
purple annotations



Bas Princen
from:
<https://www.thisispaper.com/mag/selected-works-by-bas-princen>
conglomerate form

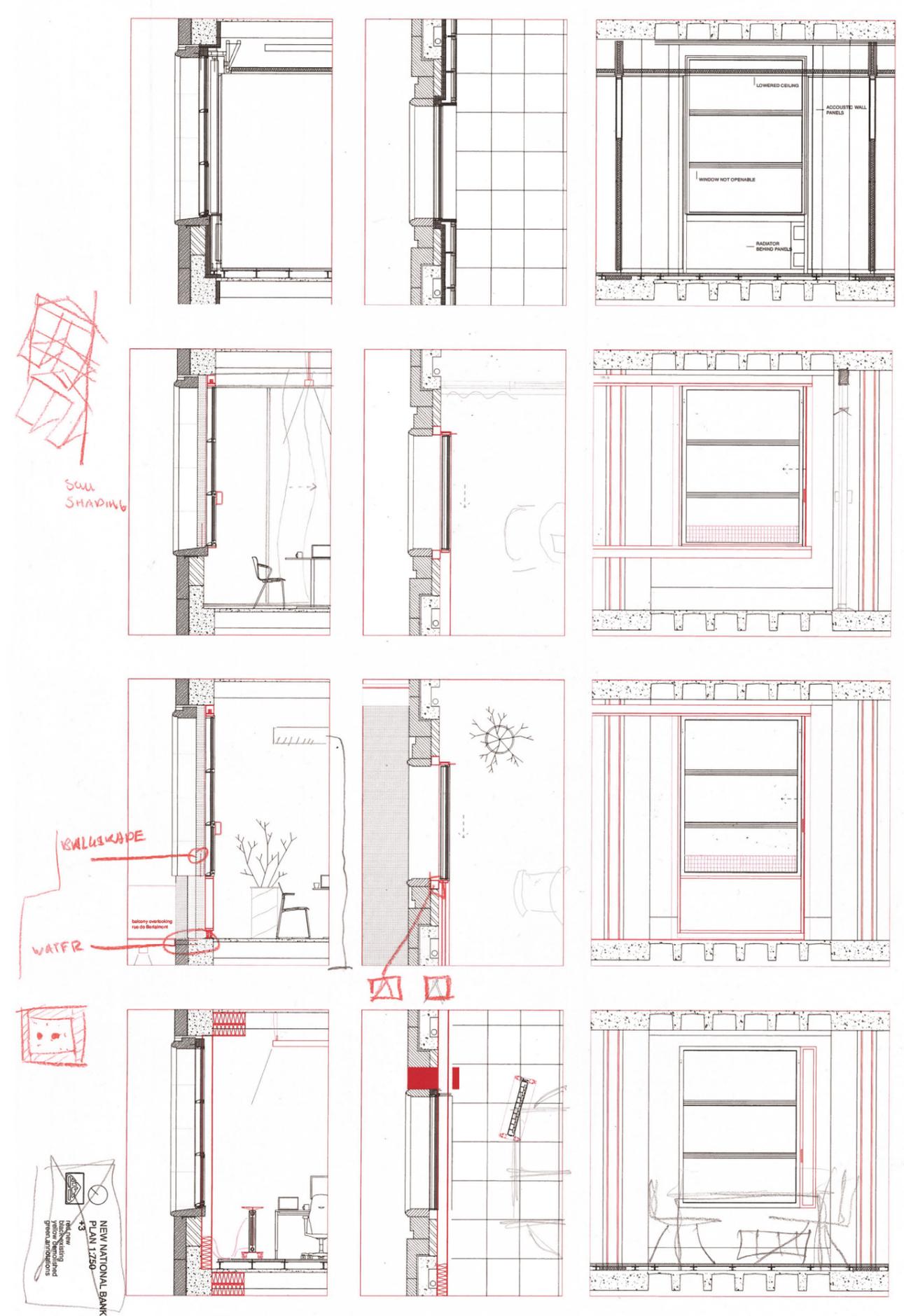
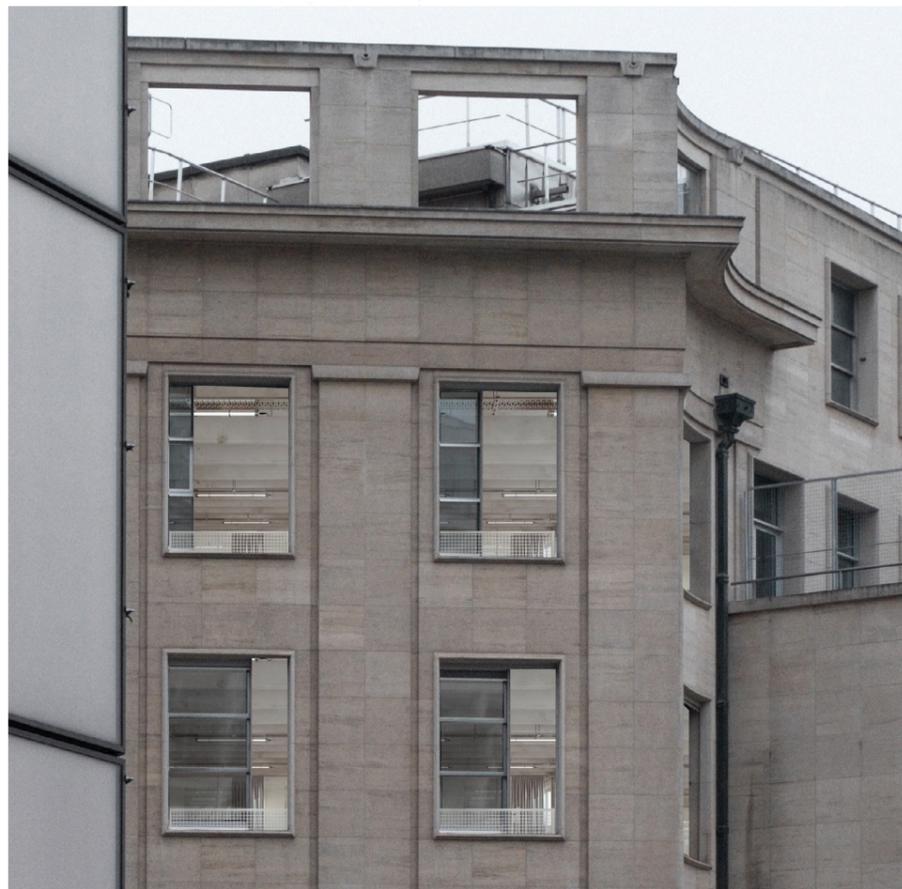
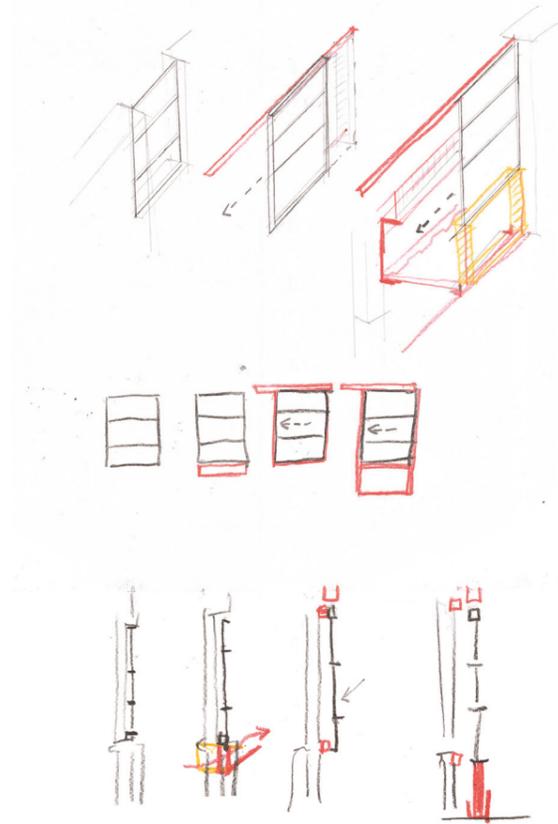


WINDOWS 5.4

28.09.2022

DRAWING

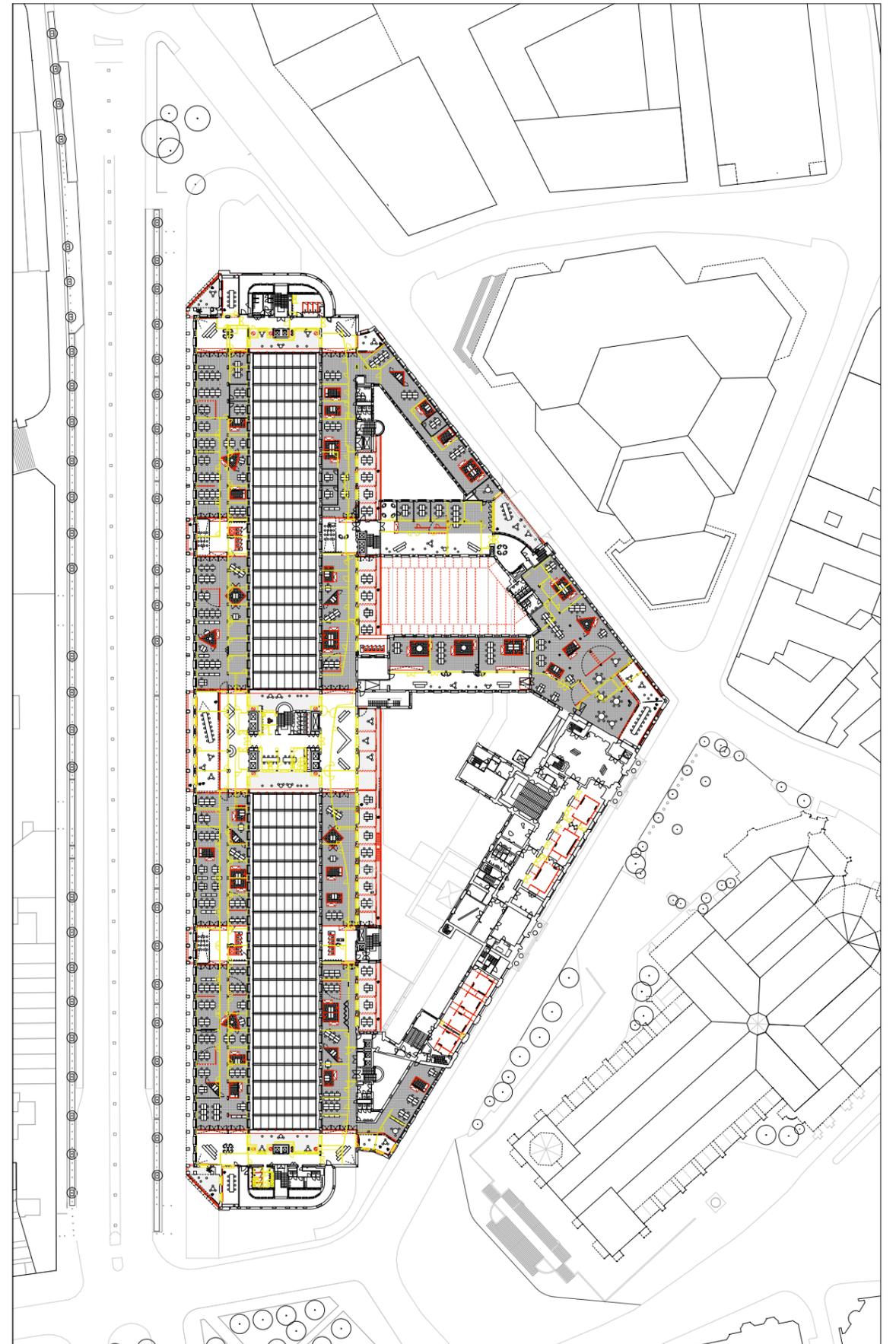
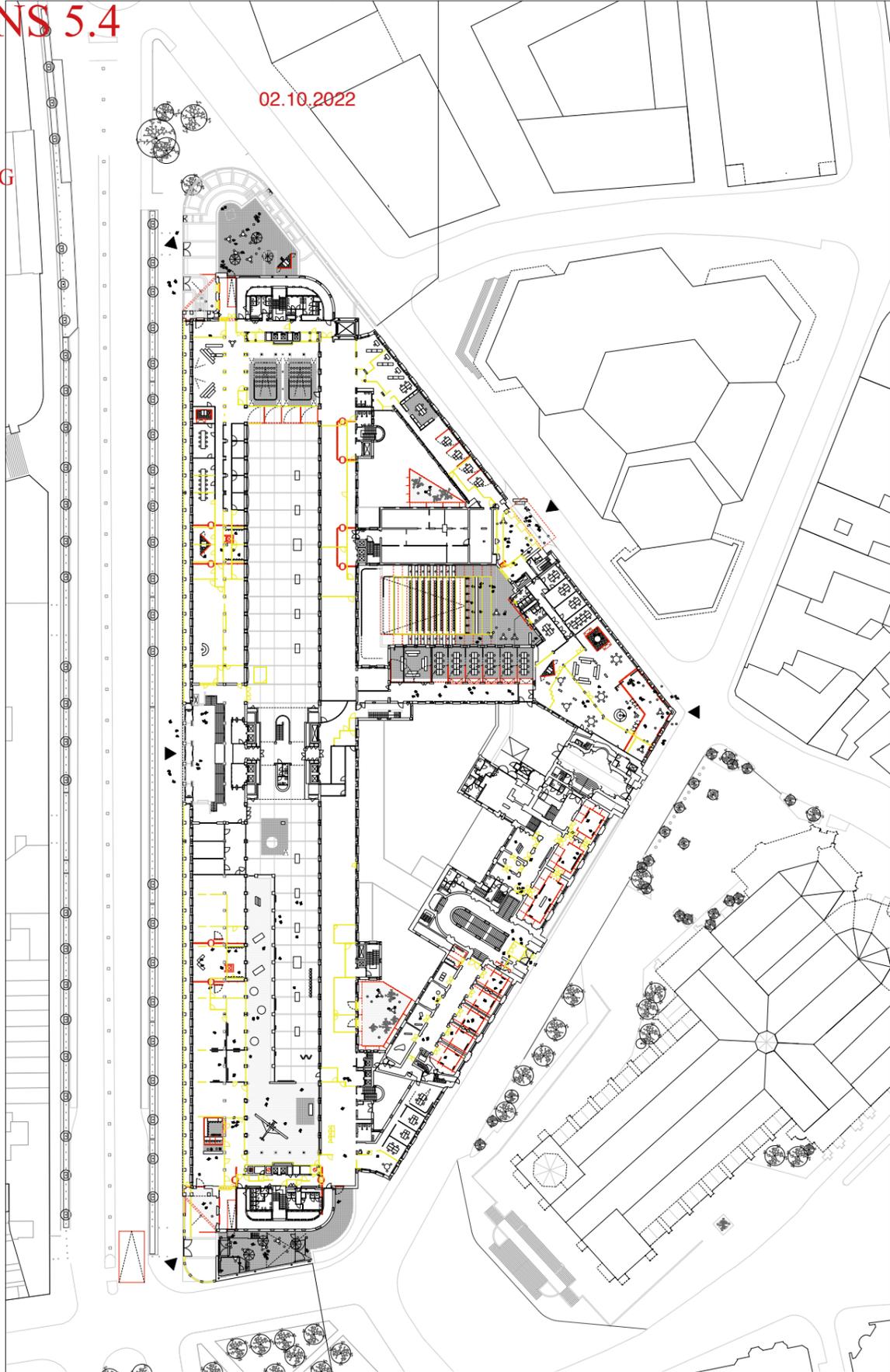
Making use of existing windows.
Reconfiguring them into sliding windows
and doors. Creating wintergardens
behind the existing facade.



PLANS 5.4

DRAWING

02.10.2022



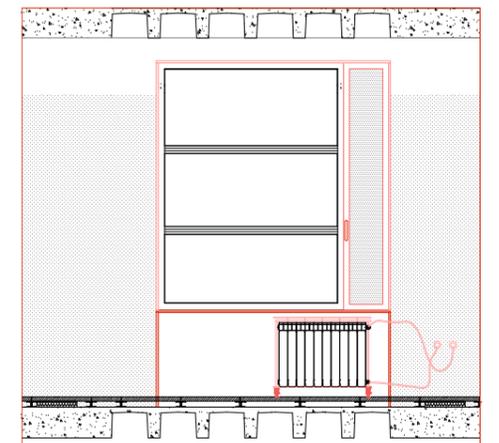
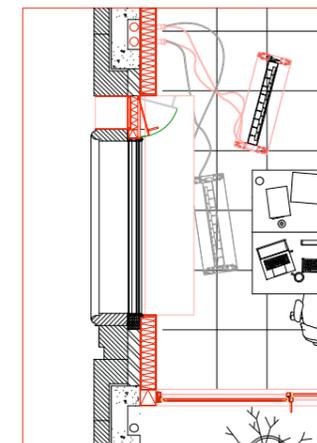
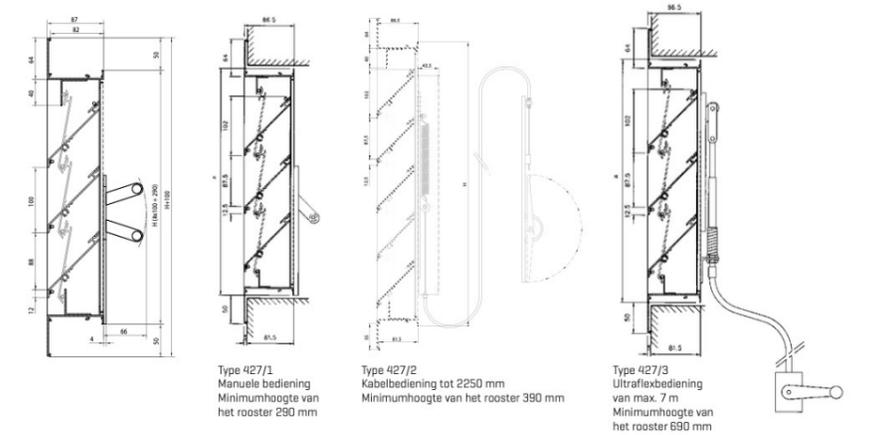
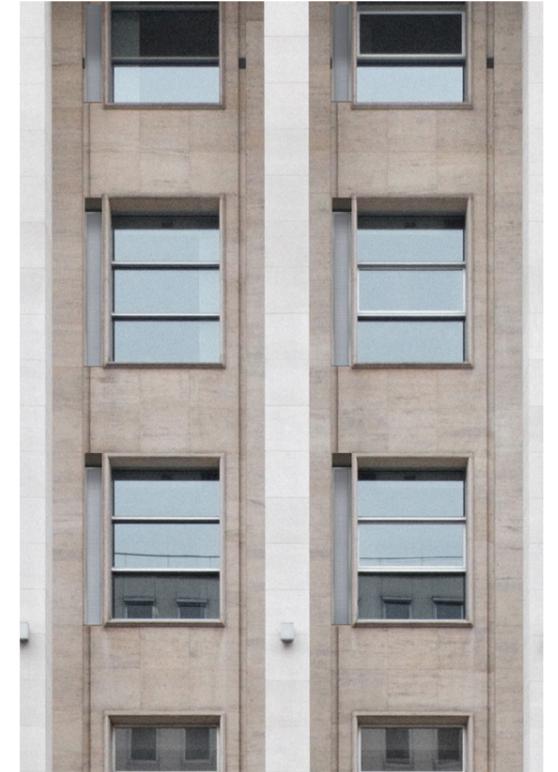
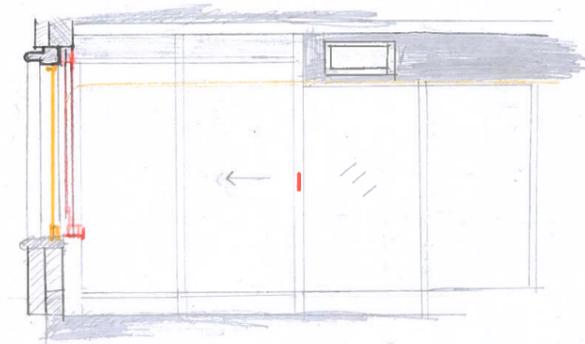
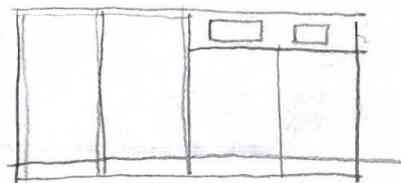
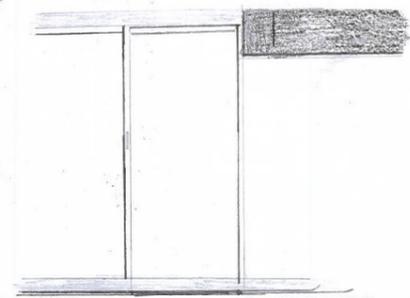
FACADE 5.4

02.10.2022

DRAWING
THE FACADE

AND THE INTERIOR FACADE

panel division of openable parts and sliding parts



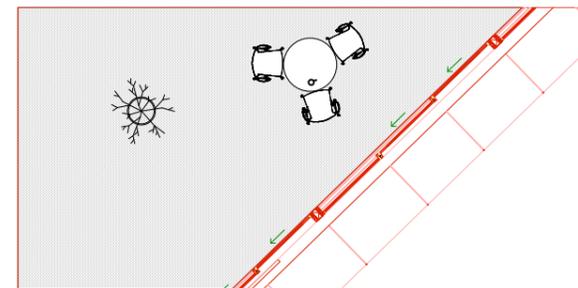
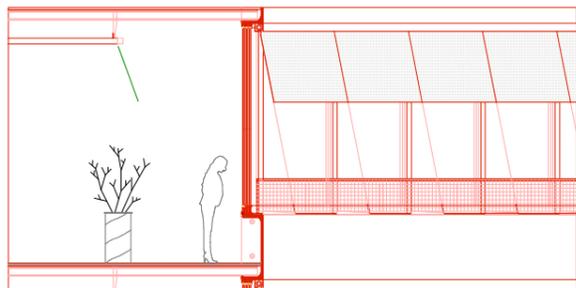
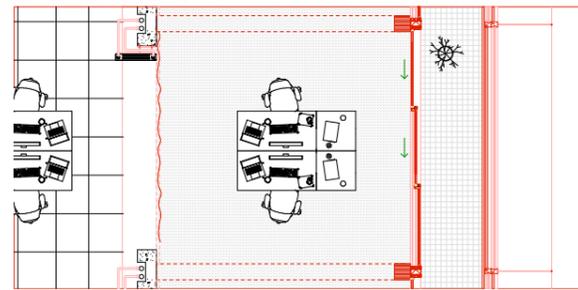
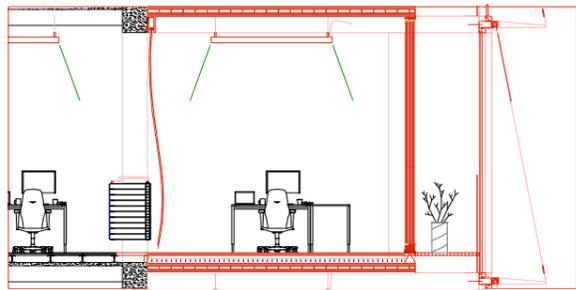
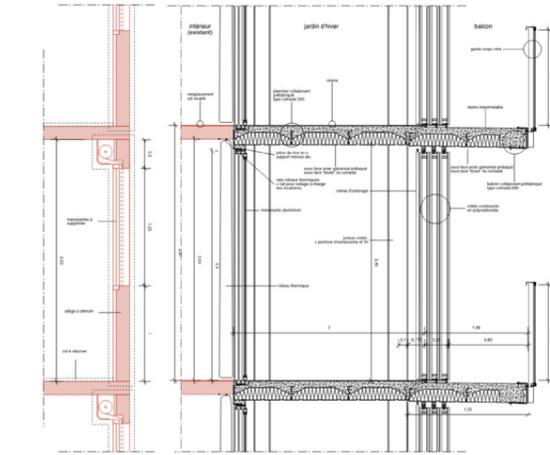
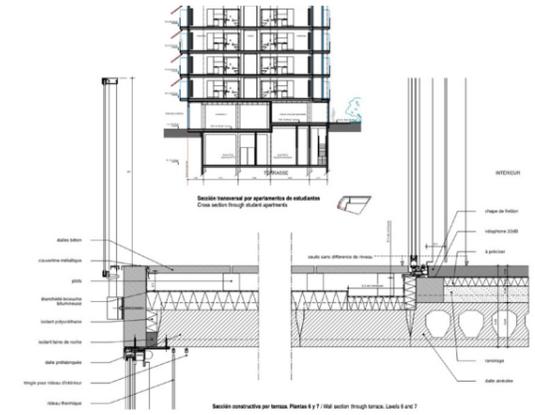
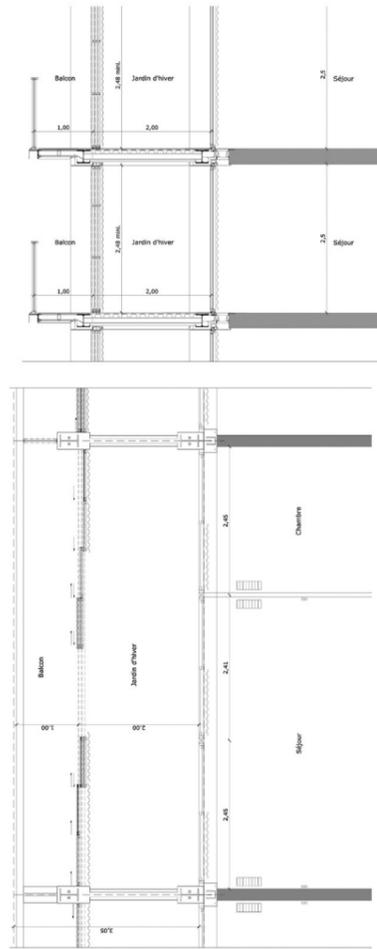
FACADE 5.4

LACATON
VASSAL

CORNER FACADE
SUNSHADING
CORNER STAGES ET
02.10.2022

DRAWING
THE FACADE

SLIDING WINDOWS
AND DOUBLE
CLIMATE FACADE



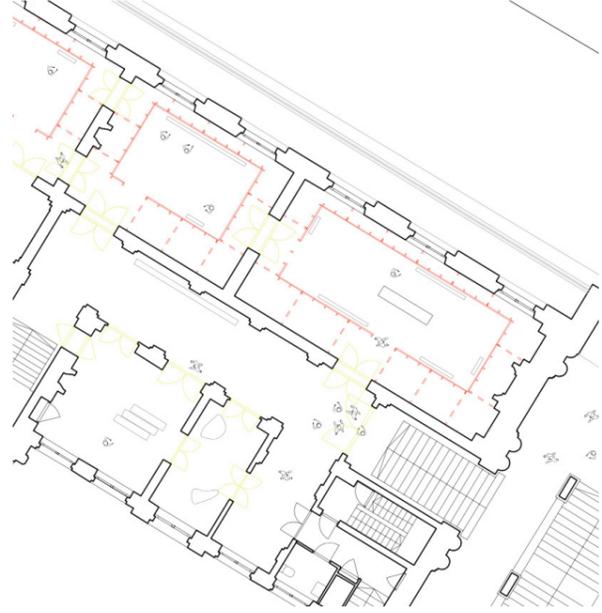
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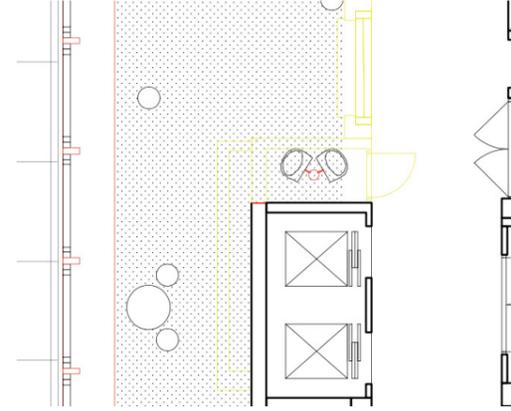
PLAN 5.4

02.10.2022

STORIES WITHIN THE GROUND FLOOR PLAN



Nina Canell, Muscle Memory

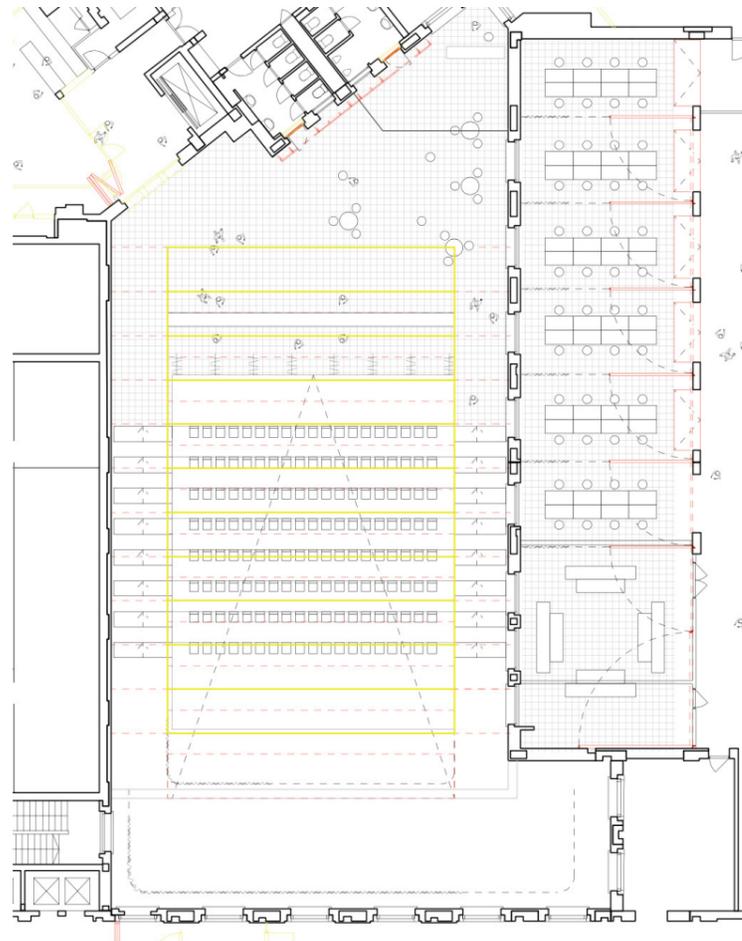


Alex Schweder, Bi-Bardon, 2001, mixed media installation.

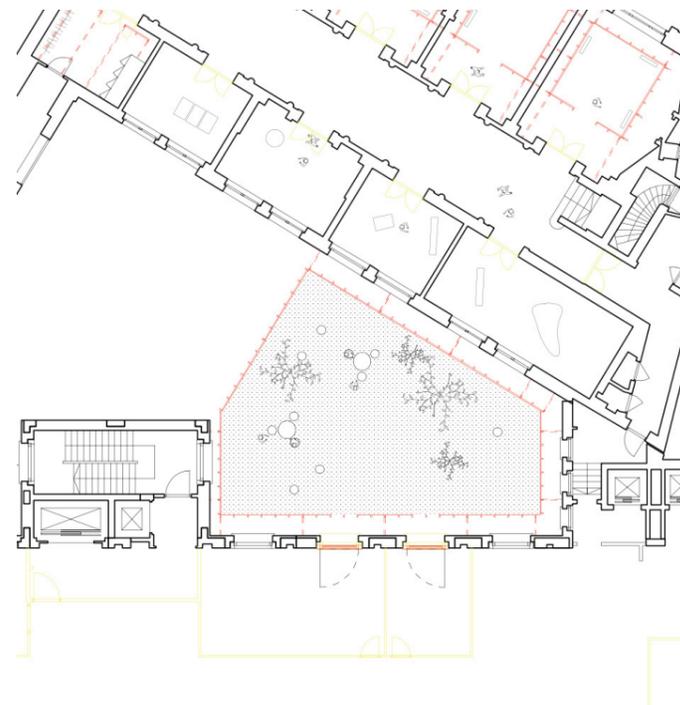
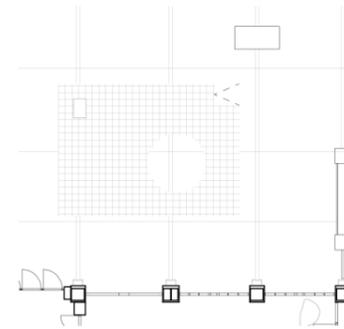
Objects of Desire



Le Corbusier



Lacaton Vassal, School



Richard Venlet



Andreas Gehrke, Berlin

PLAN 5.4

02.10.2022

STORIES WITHIN
THE GROUND FLOOR PLAN
PRESENTATION

BANKING HALL DISMANTELED



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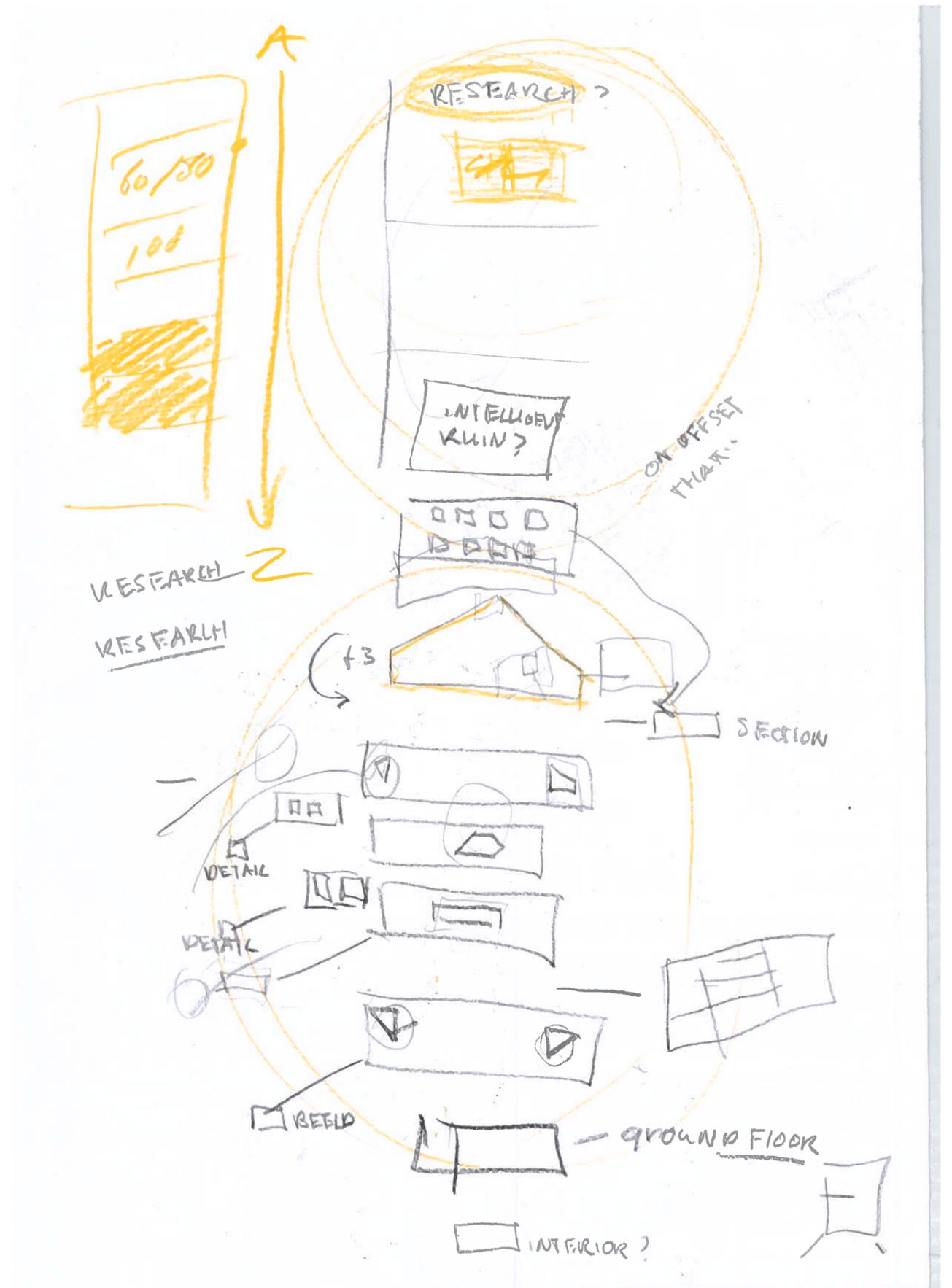
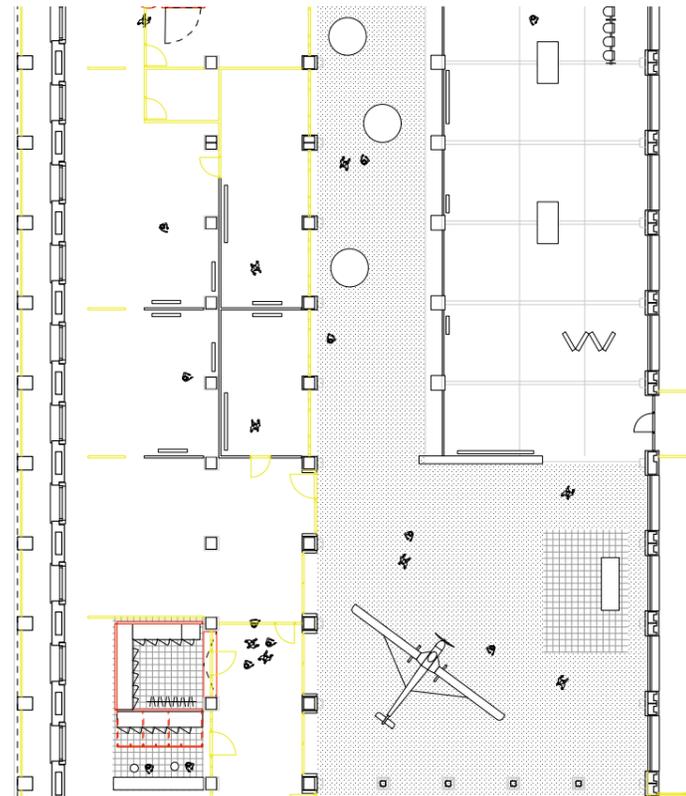
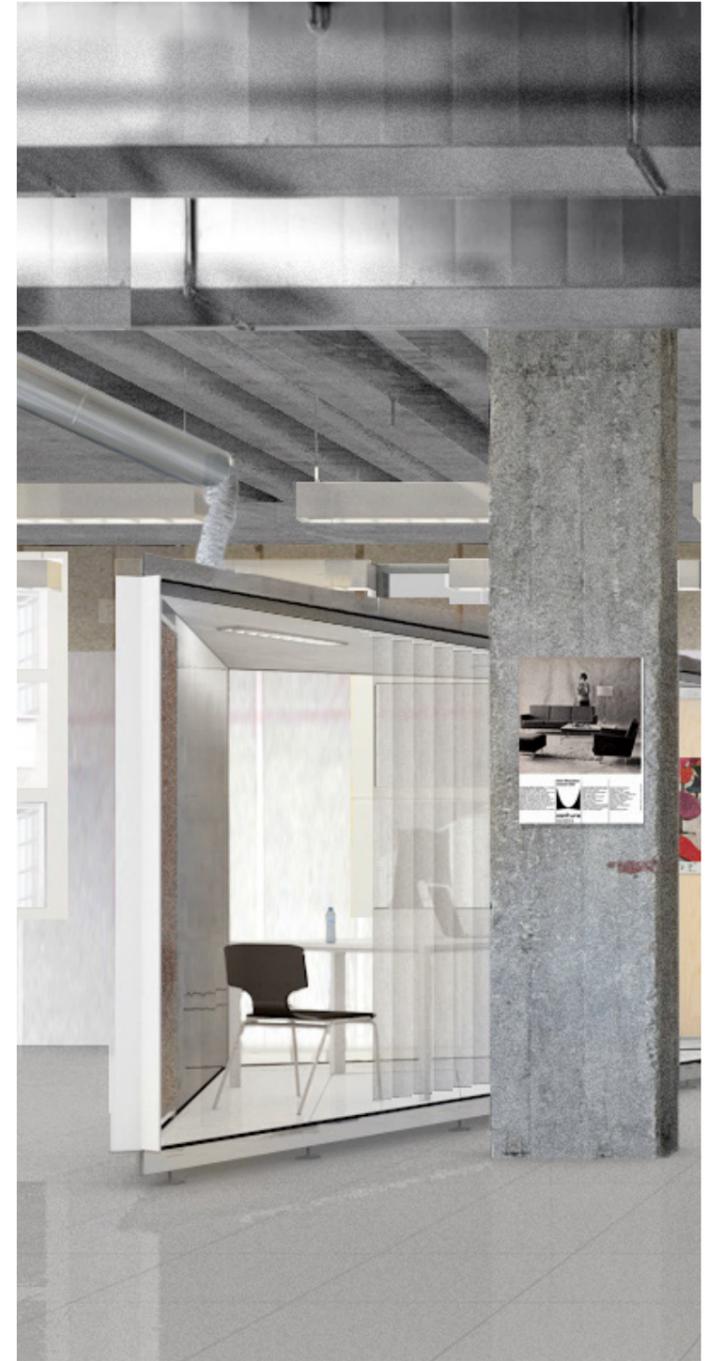


IMAGE 5.5

04.10.2022

material, lighting, spatial readability and hierarchy of different layers of construction. Interior occupancy a sense of life



OND
Art Brussels, Brussel, 2014
photo: filip dujardin



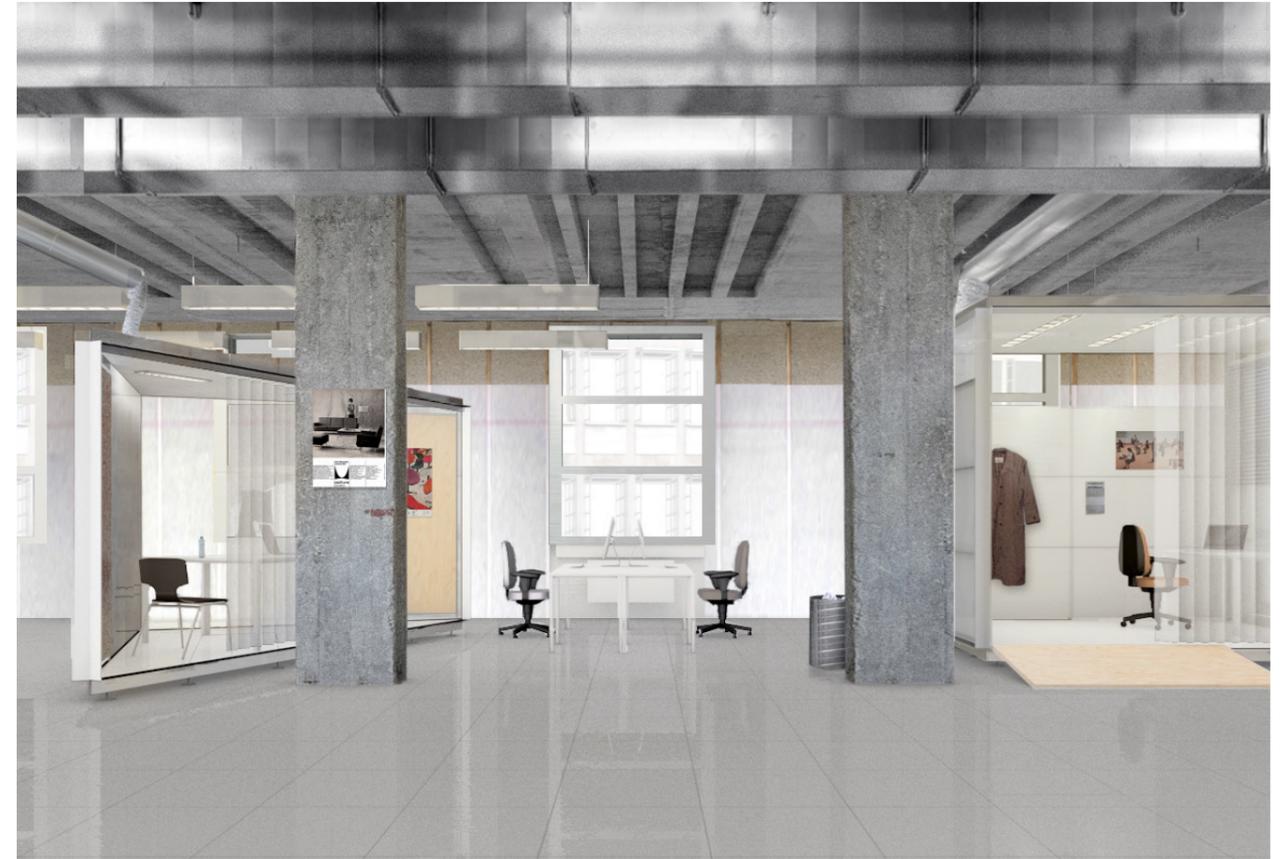
BAST



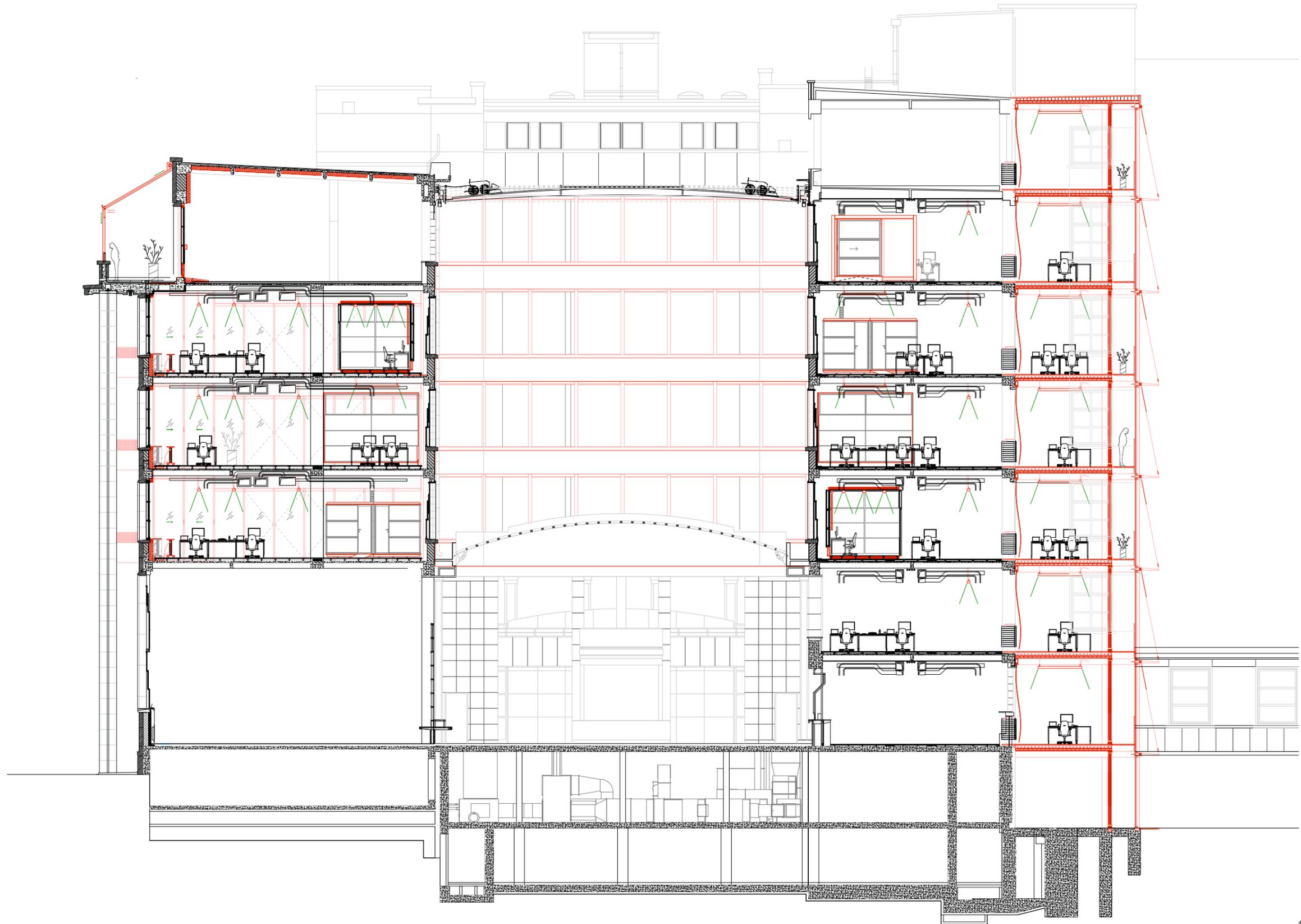
Something Fantastic, Disillusioned Office (a minimally invasive office renovation for the digital industry association Birkom), Berlin, 2016-ongoing



BAST



Jan de Cock, Tate



NEW NATIONAL BANK
SECTION 1:100

red new
black existing
yellow demolished
green annotations

5.10.2022

FEEDBACK

Daniel Rosbottom

Careful, reconfiguration, small scale intervention in large material construct.

What are things made of? Talk about particularities, interesting to see, as they are so small and careful.

‘North/back entrance’
Topography; how to deal when you make new openings?

Stepped access; not very clear. P5; show attention to how those precise interventions exactly work out.

Distortion of the thermal line. Also large part of project.

Is the insulation part of the experiential fabric? Thickness. Specification; part of the intention to reveal this.

On set/off set. Extension of Duffy’s idea. What does this mean? Stepping on/off. Prozaic; coffee/cig.

In theatre, both part of performance. Different kinds of work, different actors + social relations. One only has an audience. ‘Leaving the play, larger office floor, when stepping in a cubicle’

Talk more about environment + relation to work in terms of stage, value for office culture, not restricted to cubicles.

Status quo > enforcer of change. New ways of work, take risks, question things. Your plan (off set/on set) enforces this. Involved different kinds of work. P5 is about kinds of work.

Mauro Paravacini

Diagrammatically show climate line in interventions. Different heights, shown in visual, section not in plan. Wheelchair?

What is the change in level? 15 cm only. Naked floor; acoustics? Also in relation to floor below. Three conditions of acoustics. Meetings rooms?

Back facade; add something. Tiny compartments before, to create same opportunities, add layer, extra condition.

Wood. Corners are steel in front. Elevation of the facade. Full glass. Frames? Inside; wintergarden frames, greenhouse frames, steel plating. Diagrammatically show conditions of facades. What is the insulating facade? Contradicting with window frames.

Amy Thomas

Adding floor place. How does that respond to original brief? In relation to floor place requirement. Building is too big now. You make it bigger. Flexible space at the back.

A lot of new workspace (more? Or less?) How does this relate to new ways of working. It’s about enjoying being able to work together again. Not only a nice desk. Making decisions together. What does the office mean & what does it stand for? Why do they need this office space?

You’re really looking at the details very carefully. Why are you making these interventions? Has your agenda for the bank changed? Transparency for the bank towards city. Public. Renting.

Your projects starts from the detail - looking at the whole project: what do you envision of the future bank?

Daniel Rosbottom

Authorise building regulations

what does the bank do
Zoom out why?
as organisation, working together

THE WHY WAS CLEAR,
bring it back in again.
What is a banker, what is the work that he/she does, What do they look like.

Zoom in What?
material of insulation.
Detail
why is it there, what does it do.
Position on materials. Where is it placed.
Opening the heating, insulation.

BACK FACADE? How does it work.

More imagery.
what is the balcony like
what is the interior like.

More radical why

RAMP

Could be a great project.

POST P.4

8.10.2022



Christ and Gantenbein
Paris Internationale
2022

Paris, France 1987

Photo: Giaime Meloni



Jasper Morrison
Coat Stand
1987

A coat stand made from a length of air-conditioning ducting and the bases of two office chairs.

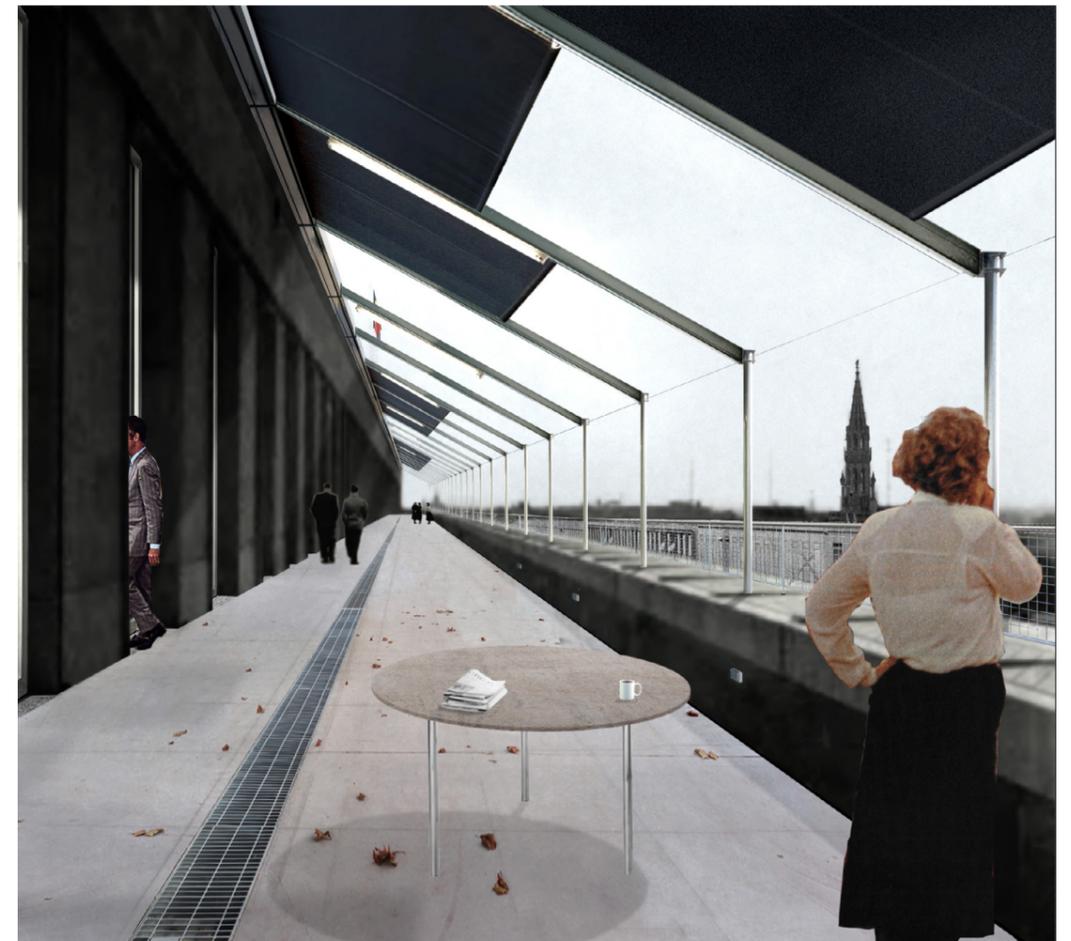
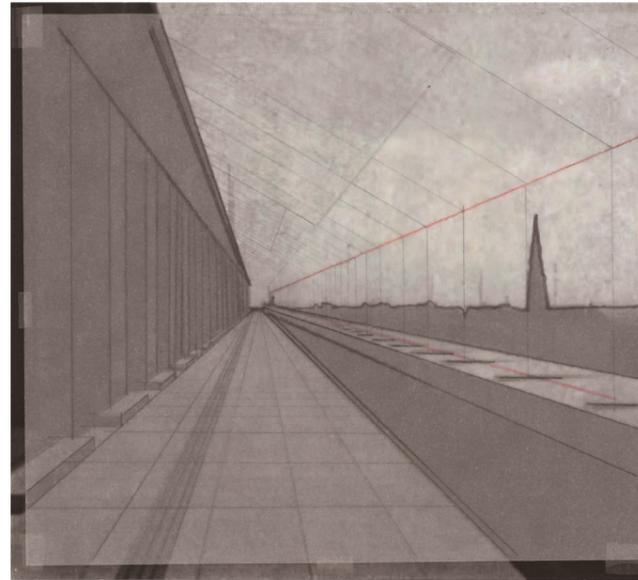
Produced by Aram, UK
Photo: James Mortimer

IMAGE

10.10.2022

ROOFTOP

progression of the rooftop.
what is the place like?
what is it used for?
what is it made for, and who uses it?



IMAGE

10.10.2022

ROOFTOP

a sunscreen provides protection from sun, rain and wind.

a steel structure demarcates the city view and the Brussels city hall

the structure creates for an outside space much like an awning. lights makes work, drinks, and talks possible during the darker hours.

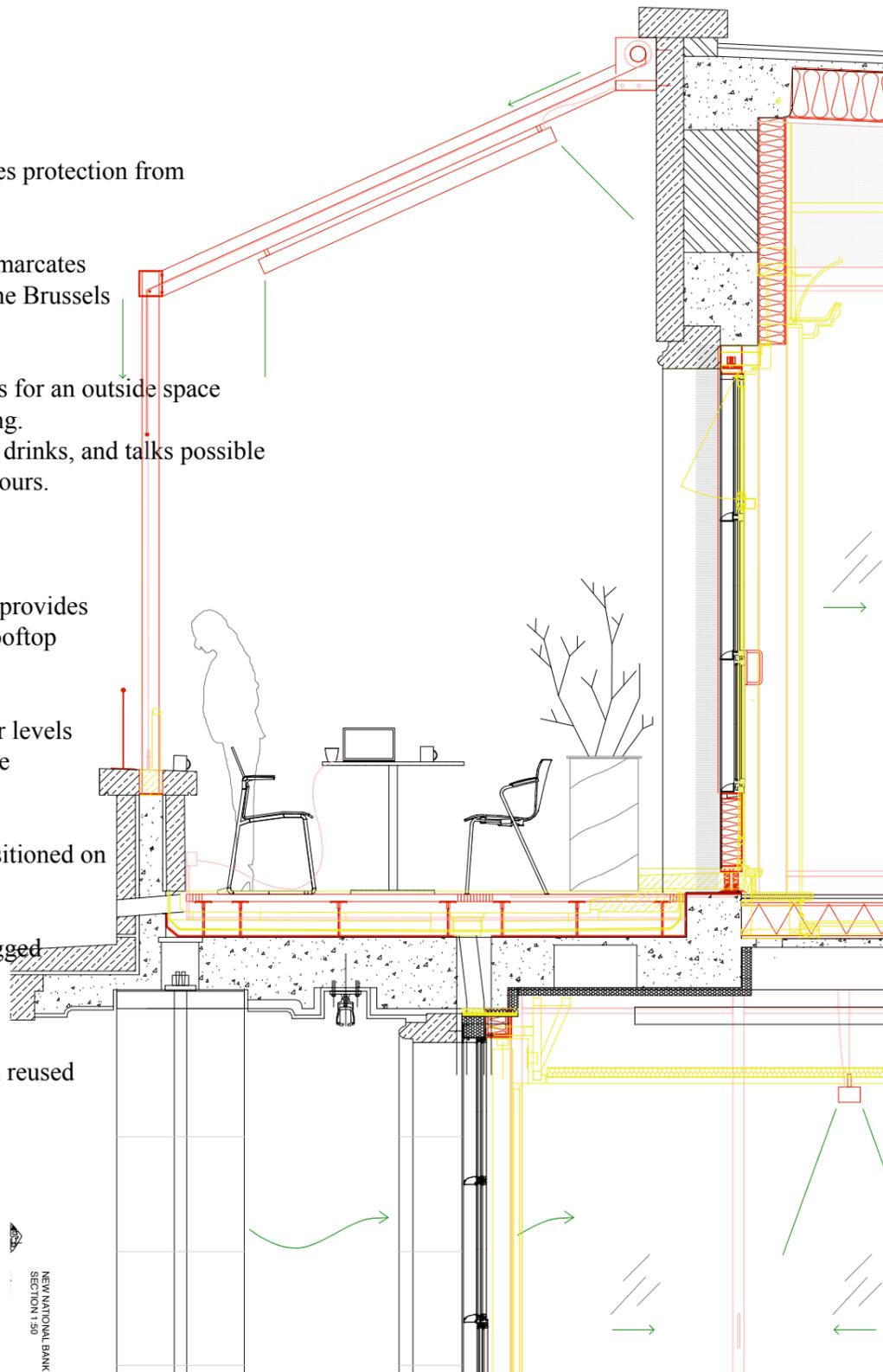
a new sliding door provides easy acces to the rooftop

a newly raised floor levels the exterior with the interior

a new railing is positioned on the correct height.

devices can be plugged into the wall

the outside table is constructed from reused facade stone.



VISITING

16.10.2022

019 IN THE FLORALIENHALL

CURATING CONVERSATIONS

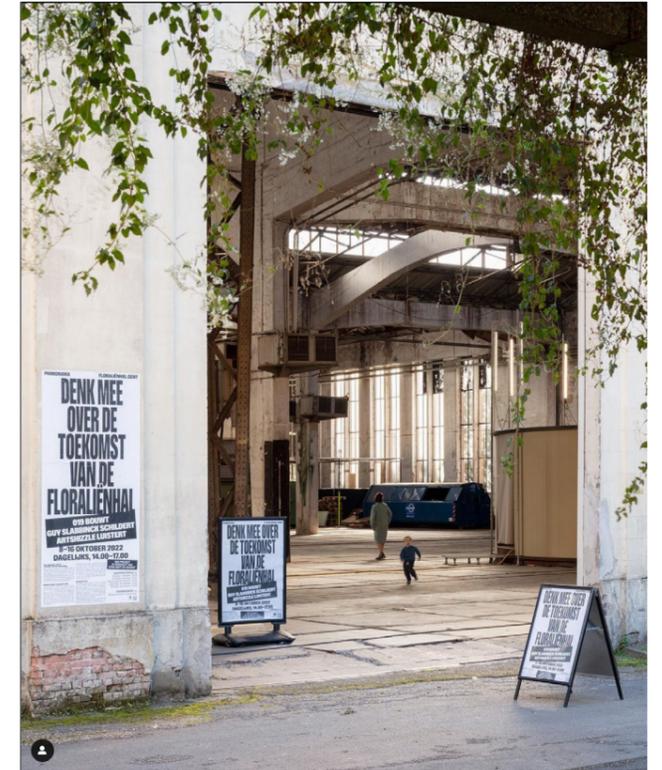
019 artist collective opens up the floralienhall, to think about the future of the hall.

A round table, thee and cookies create conditions for an open conversation between municipality and people from the city, passers by and those who are interested.

All dreams, future thoughts, wishes and critiques could be discussed.



One open garage door and a sign is enough to draw people in.



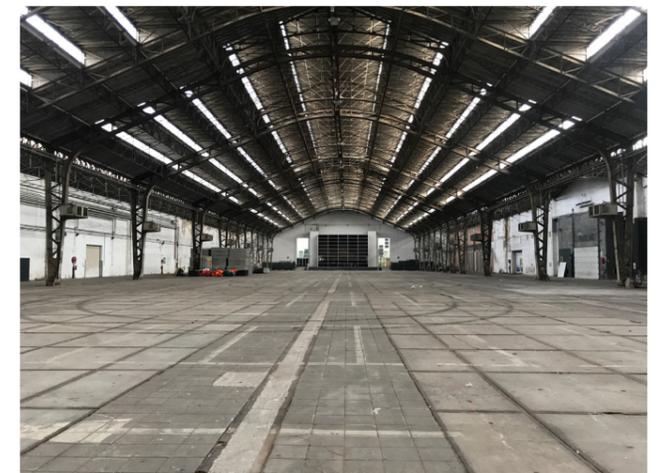
A dialogue is created trough art. A panaroma of the wishes and discussions is painted in the hall.
The artwork reflects, critiques and inspires.

There is something to see
there is something to discover
there is something to talk about



The rather immense empty hall suddenly sparks the imagination of **WHAT COULD BE POSSIBLE.**

THE BANK AND BANKING HALL COULD PROVIDE SIMILAR CONVERSATIONS

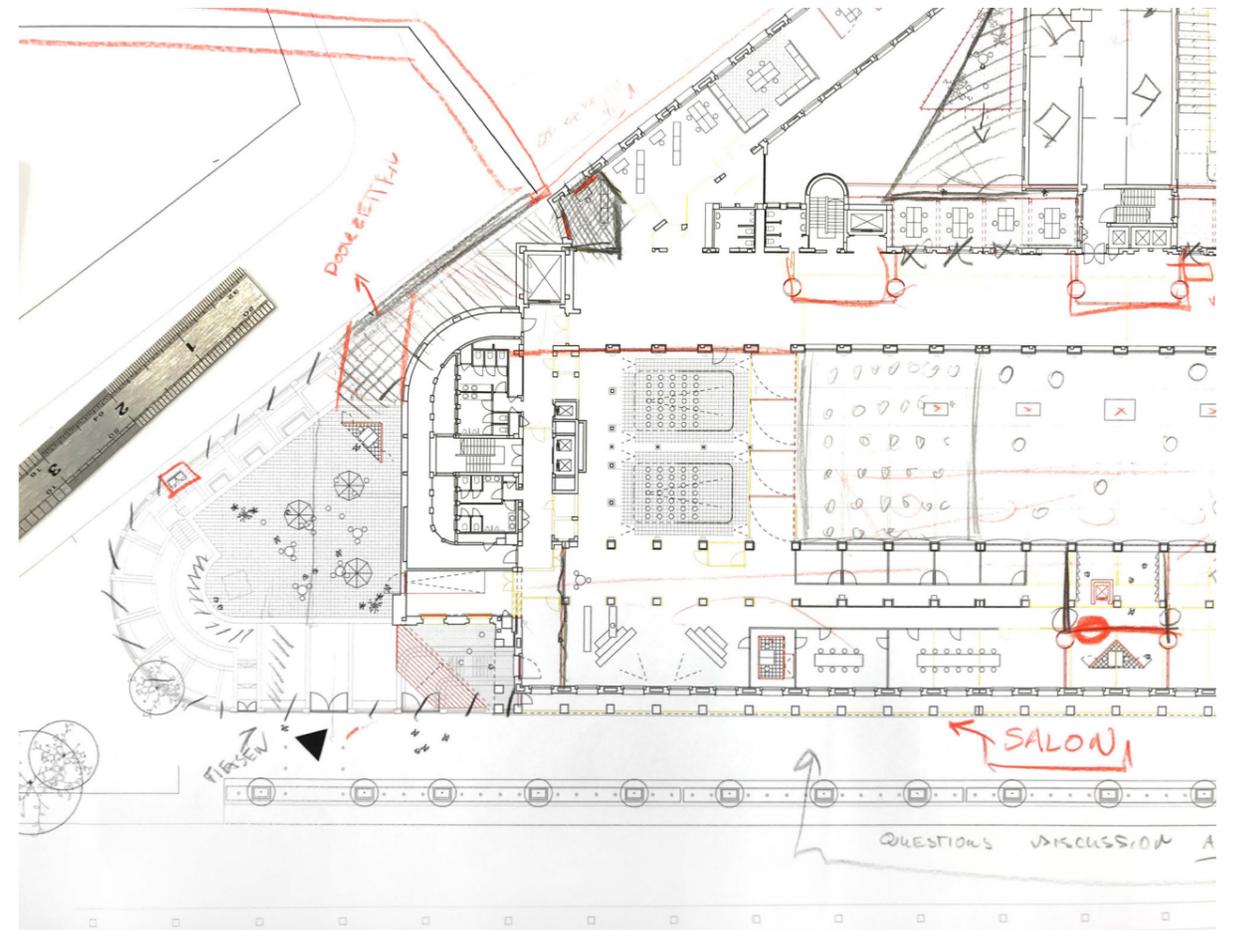
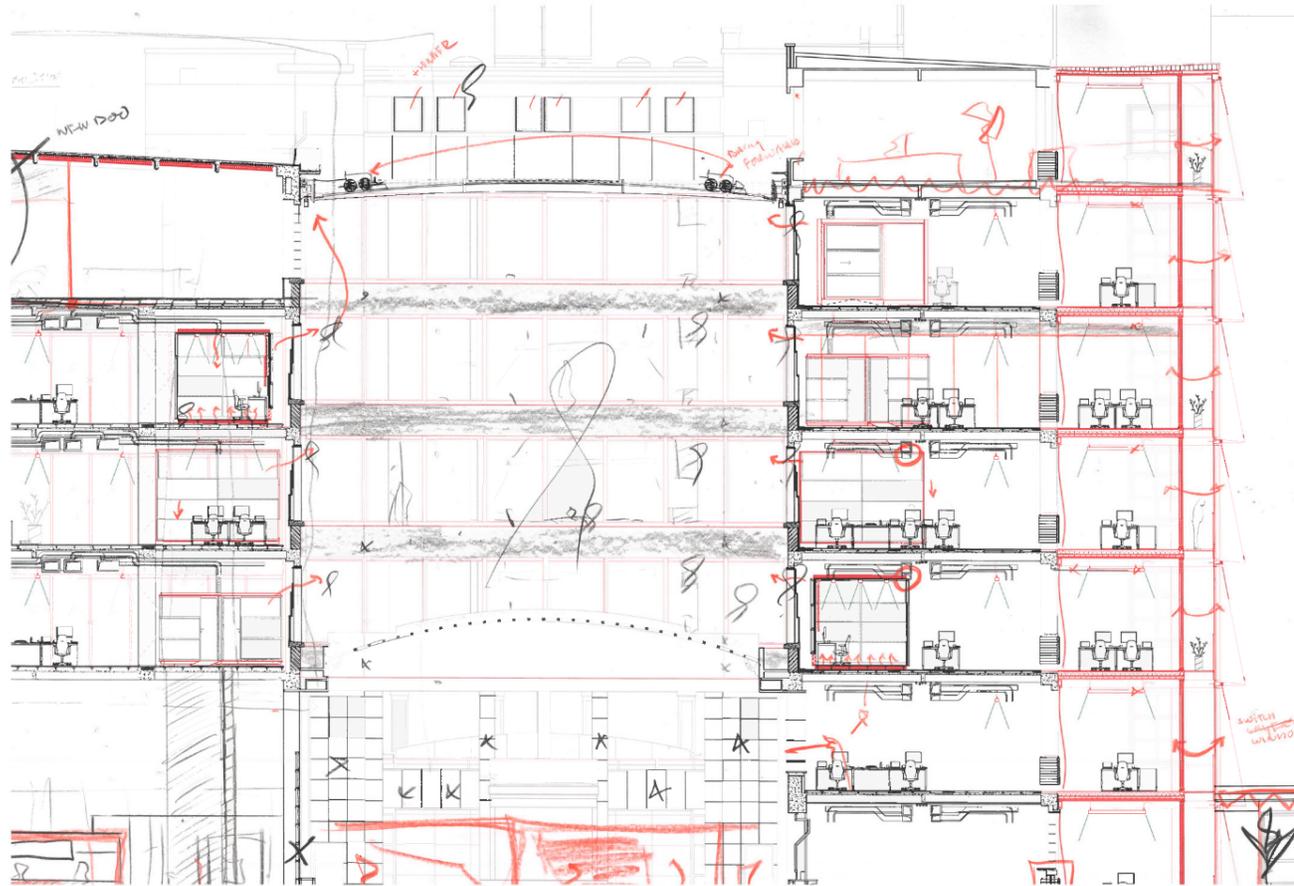
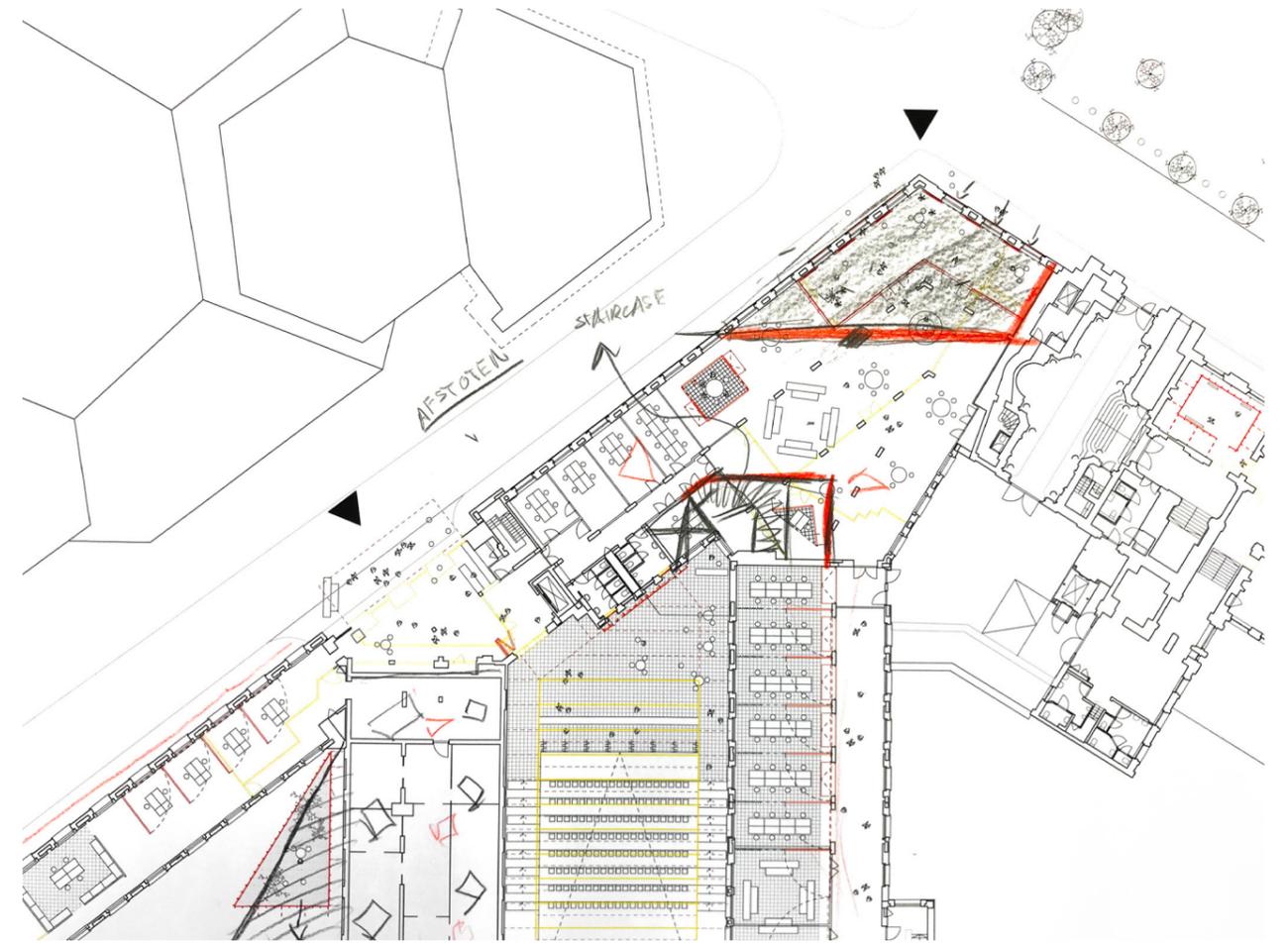


DRAWING

14.10.2022

PLANS AND SECTIONS

Redrawing parts of the plan and section.
-entrances fences, boundaries
courtyards,
back entrances.
the banking hall



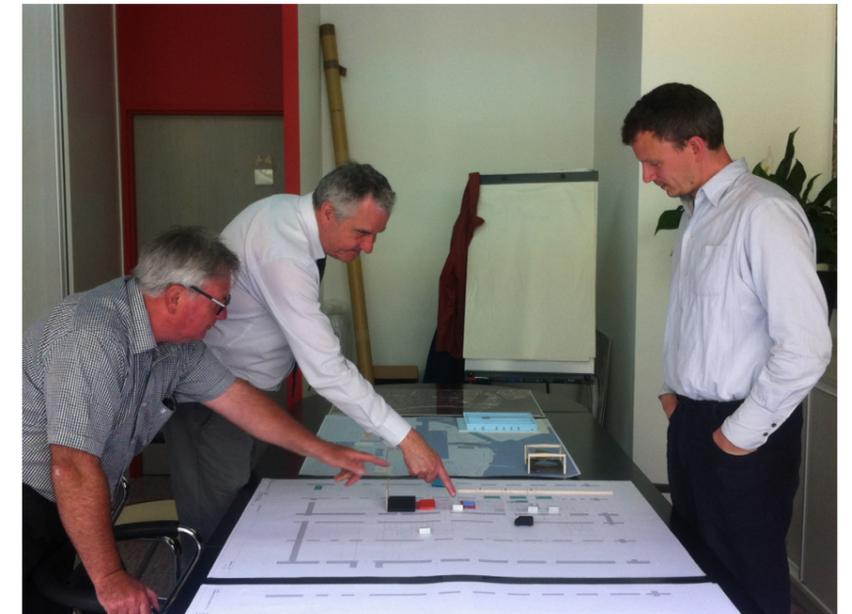
WHAT DOES WORK AT THE BANK LOOK LIKE?



USA, New York, 1997. Office, firm of accountants. Lars Tunbjörk—Agence VU



Sandberg Institute



51n4e

herman miller design



WRITING AND THINKING

20.10.2022

ON THE BANK

WHAT DOES THE BANK LOOK LIKE?

WHAT DOES IT DO?

WHAT IS WORK?

WHAT DO BANKERS LOOK LIKE?

THE FUTURE BANK

A BUILDING THAT OFFERS A SCENOGRAPHY STAGING

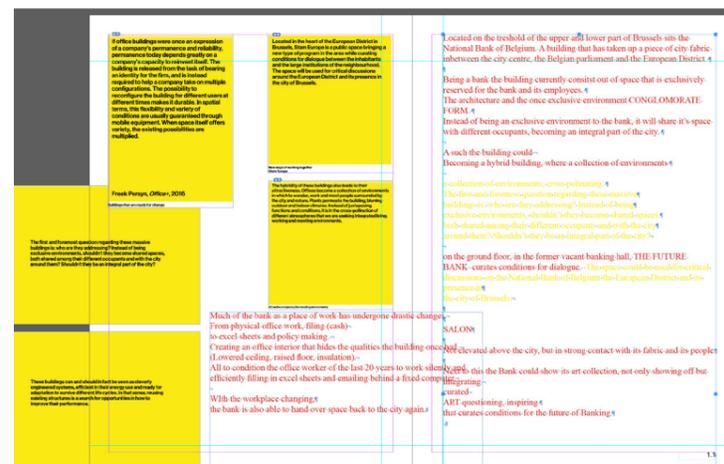
OTHER FORMS OF WORK, DIALOGUE, THINKING AND MAKING

BETWEEN FINANCE, THE CITY, THE NATION, THE EUROPIAN UNION, SOCIETY, ARTISTS, THINKERS, AND MAKERS

THE BANK TRANSFORMS FROM AN ORGANISATION THAT EXCLUSIVELY MONITORS AND GUIDES THE CURRENT CAPITALIST ECONOMY

TO AN ORGANISATION THAT THRIVES FROM CROSS POLINATION BETWEEN ITS EMPLOYEES AND BETWEEN THE BANK AND THE CITY,

THE BANK IS TRANSFORMING ITSELF PHYSICALLY THROUGH ITS BUILDING REVEALING ITS THINKING TO THE WORLD OUTSIDE AND AT THE SAME TIME INVITING THE OUTSIDE WORLD IN



SCREENSHOT FROM THE WRITING PROCESS

THE FUTURE BANK

Located on the threshold of the upper and lower part of Brussels sits the National Bank of Belgium. A building that has taken up a piece of city fabric inbetween the city centre, the Belgian parliament and the European District.

Being a bank, the building currently consists of space that is exclusively reserved for the bank and its employees.

The architecture from the 1960's resembles power, wealth and security in a modernist manner.

Resulting in an impenetrable building block. A CONGLOMERATE FORM.

Refurbishment dates back to office concepts strongly built on principals such as profit and efficiency piece of city.

Instead of being an exclusive environment to the bank, it will share it's space with different occupants, becoming an integral part of the city.

As such the building is becoming a hybrid building, where a collection of environments facilitate work.

On the ground floor, in the former vacant banking hall, THE FUTURE BANK curates conditions for dialogue. The space could be used for critical discussions on the National Bank of Belgium the European District and its presence in the city of Brussels. The Bank could here host its board meetings.

Not elevated above the city, but in strong contact with its fabric and its people.

Next to this the Bank could show its art collection. Integrating and curating works of art that question.

Much of the bank as a place of work has undergone drastic changes. From physical office work, filing (cash) to excel sheets and policy making. Resulting in an office interior that hides the qualities the building once had. (Lowered ceiling, raised floor, insulation). All created with the effort to condition the office worker of the last 20 years to work silently and efficiently, filling in excel sheets and emailing behind a fixed computer.

With the workplace changing, the bank is also able to hand over space back to the city again.

ON SET OFF SET

THE BANK
and its employees
the office work and its policy making

IS STAGED IN A PLAY,
of meetings, calls, formalities, suits and ties,
part of a capitalist and corporate status quo

THE SCENOGRAPHY
which is the current interior refurbishment, does not offer anything else,
then being in the play, everything is ON SET

the bank works isolated from the world outside
separated from the spatial qualities the building has to offer

RECONFIGURING THE SCENOGRAPHY
showing the backside and revealing the edge of the office environment
enables employees
TO STEP ON AND OFF SET

where, ON SET, the office interior is staging condensed modes of work and
concentration, both together and apart.

stepping OFF SET, the emptied out, liberated interior, offers free space where
work could transform into other forms outside the current status quo

at the edges of the bank, the scenography is revealed to the city
ENGAGING THE WORLD OUTSIDE INTO THE PLAY

IMPERFECTLY CONDITIONED

THE BANK
and its interior environment
is conditioning office work perfectly

meaning, according to current building regulations
work is sitting inside behind a computer from 9-5
in a room that is accoustically insulated and between 19 and 21 °C with the
correct amount of artificial lighting and mechanical ventilation

lowered ceilings, raised floors, ducts, accoustic pannels, insulation;
a lot of material makes up this perfectly conditioned environment

yet it compromises the interior qualities of the building
leaving no space to step out, enjoying the outside climate, the sun or fresh air
being in an interior like this can even be considered unpleasent or unhealthy

shifting the insulation layer
stepping inside and outside the structural shell of the bank
is CREATING IMPERFECT CONDITIONS

exposing the visitors and employees of the bank to a variety of climatic
environments. (temperature, ventilation, accoustics, lighting)

interior, semi exterior and exterior conditions can be enjoyed at work and in
not insulated spaces, winter gardens and balconies.
individually heated and ventilated cells can bring individual comfort at work.

bringing in not only the view of the outside world, but also its climate.
establishing a closer connection between climate and the working body

THE CITY
EUROPEAN UNION
PARLAMENT

COMMUNITY
SOCIETY

FEEDBACK DANIEL

G1000
is there a speakers corner?
is there a place where people can put stuff.
get invited. discuss and talk. how do you create this.

THE FUTURE BANK

HOLDS FINANCIAL
POWER

THE RAMP IS AN AKWARD PLACE,
IT IS A WEIRD, INSUFFICIENT THING TO DO.
could you embrace this akward thing, make it a moment.
dressing and undressing.
could the ramp be a place
could it have color, a thing, the most present thing in the building
a transitioning,
could it be a corner, could it be part of another space
15cm what is it.

ART
theatre

EMPLOYEES

how can I question authority
what are the rules of engagement
with books, posters ?
a corner to think about stuff

as a banker,
I am interviewing people, go to a protest
go out and go in, invite
discussing

a thinking laboratory

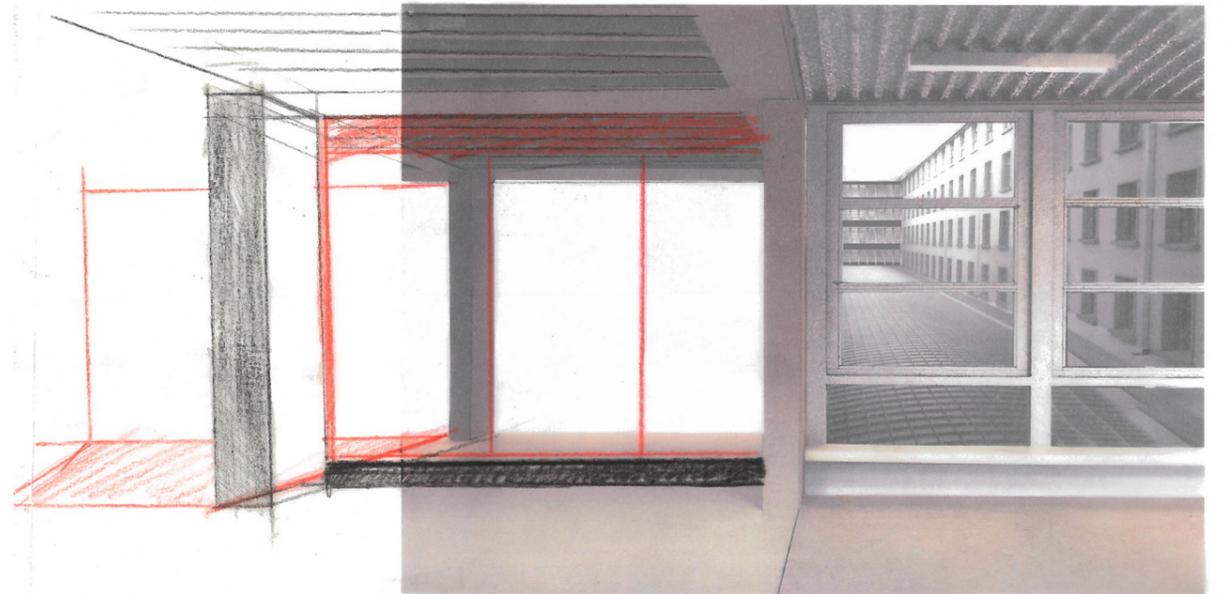
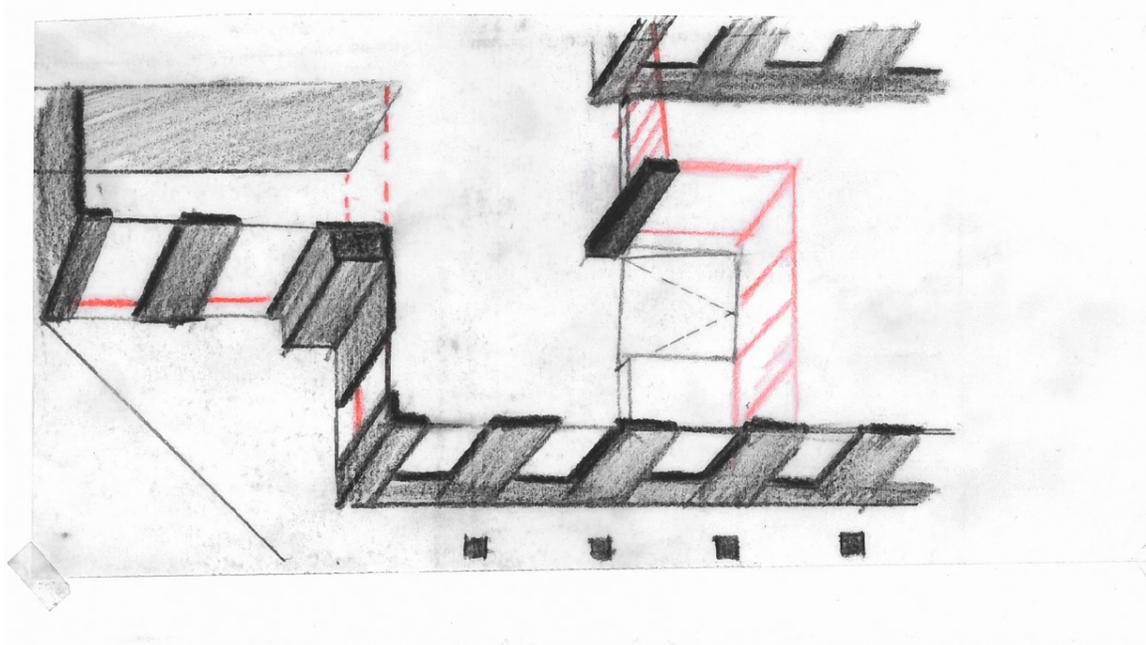
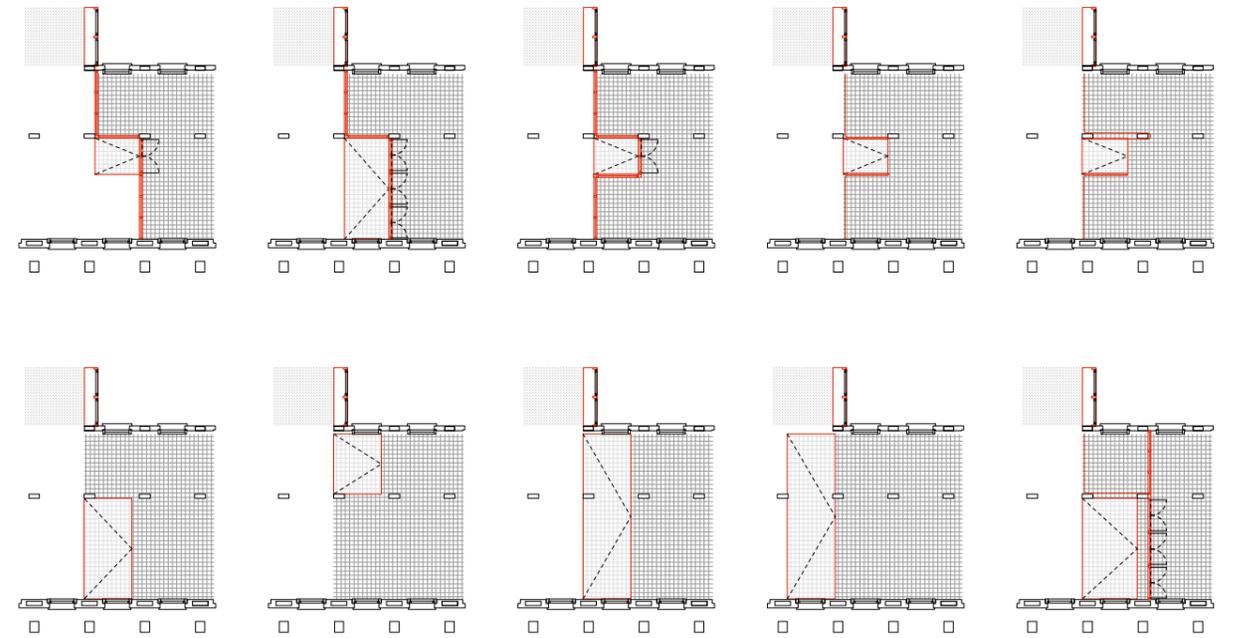
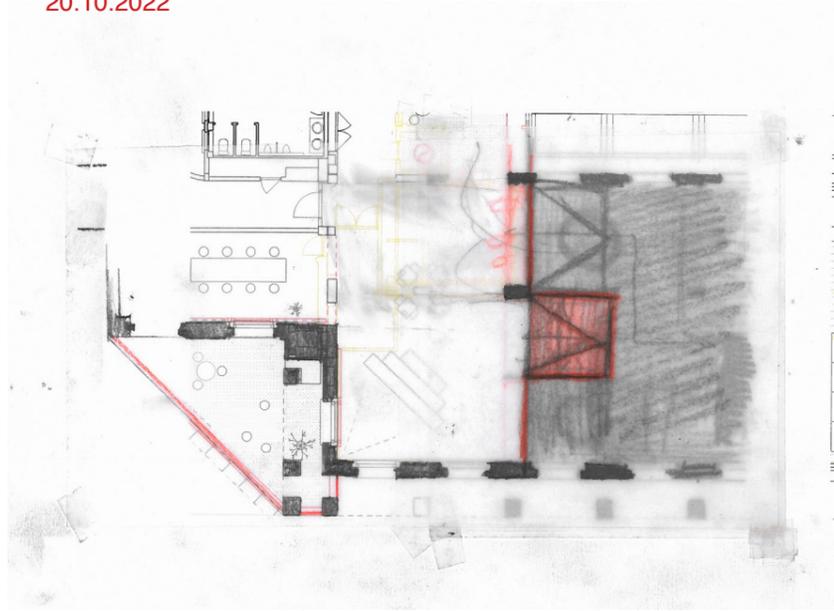
the duffy diagram.
is made to always be at work.
the ping pong table is there to keep you at work

DRAWING

20.10.2022

THE RAMP

Redrawing the ramp
ON SET OFF SET
carving out
moment of leaving the isolated
office

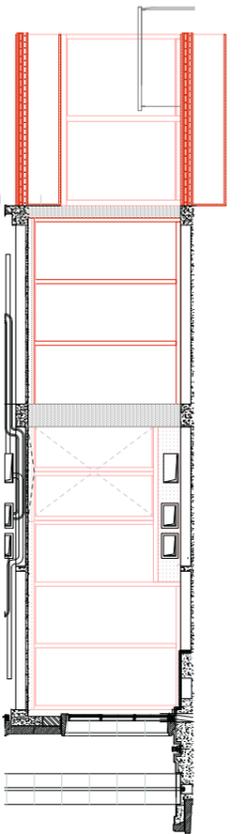
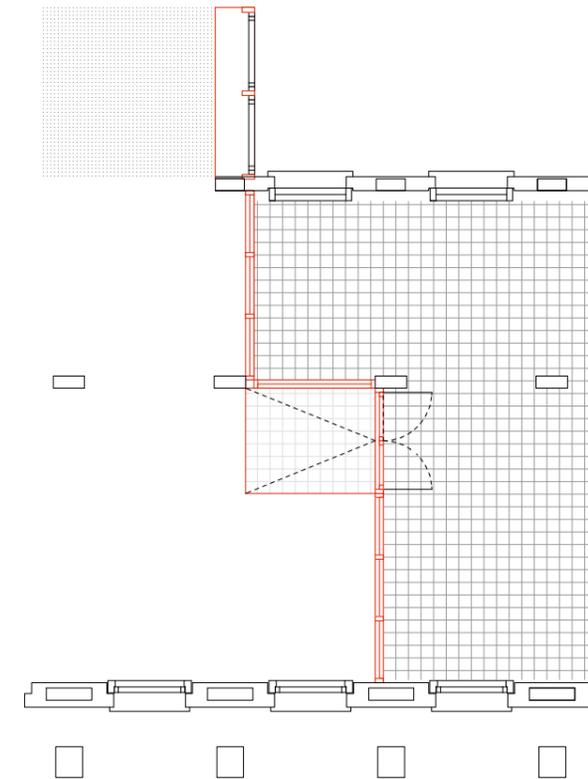
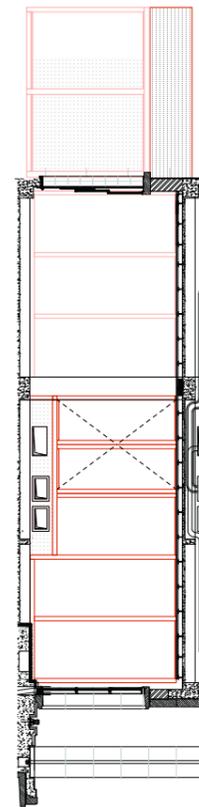
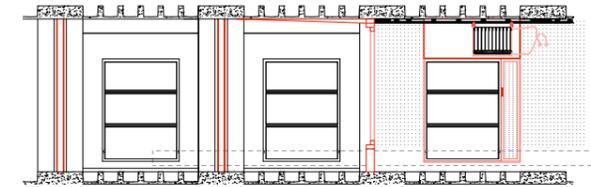


DRAWING

21.10.2022

THE RAMP

what is openable what not
where does the duct go



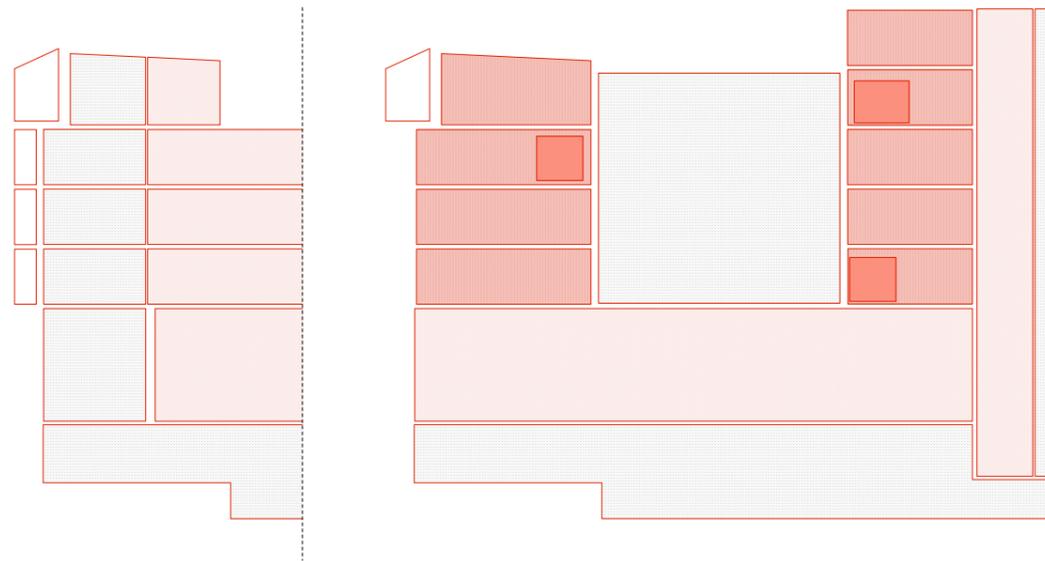
DRAWING

21.10.2022

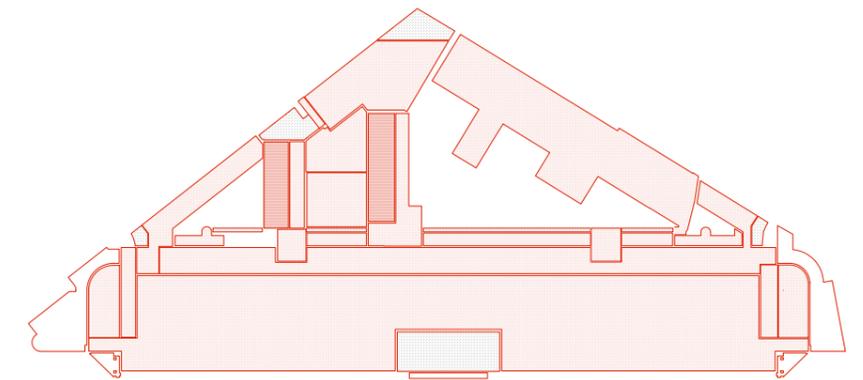
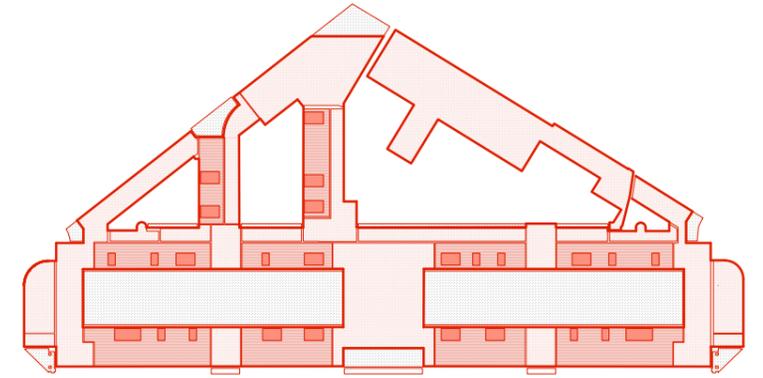
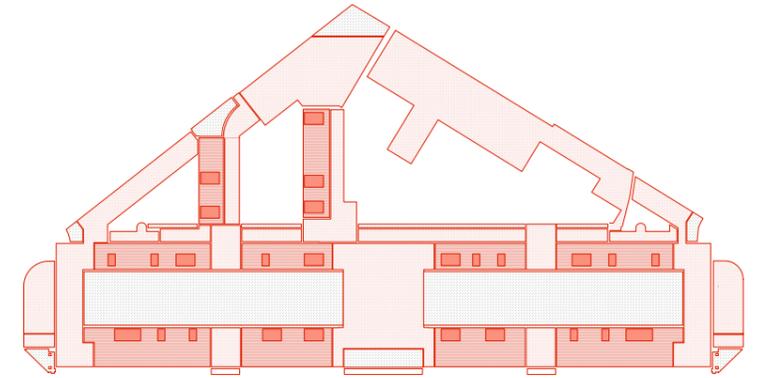
THE CLIMATE ZONES

OUTSIDE
SEMI EXTERIOR
SEMI INTERIOR
INTERIOR

OUTSIDE
WINTERGARDEN
INTERIOR OLD INSULATION
INTERIOR NEW INSULATION
INDIVIDUAL CELL



section

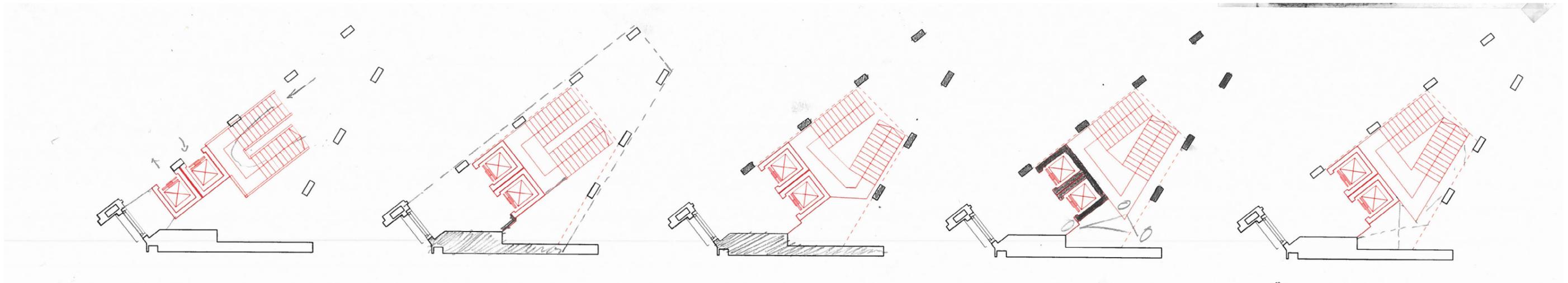
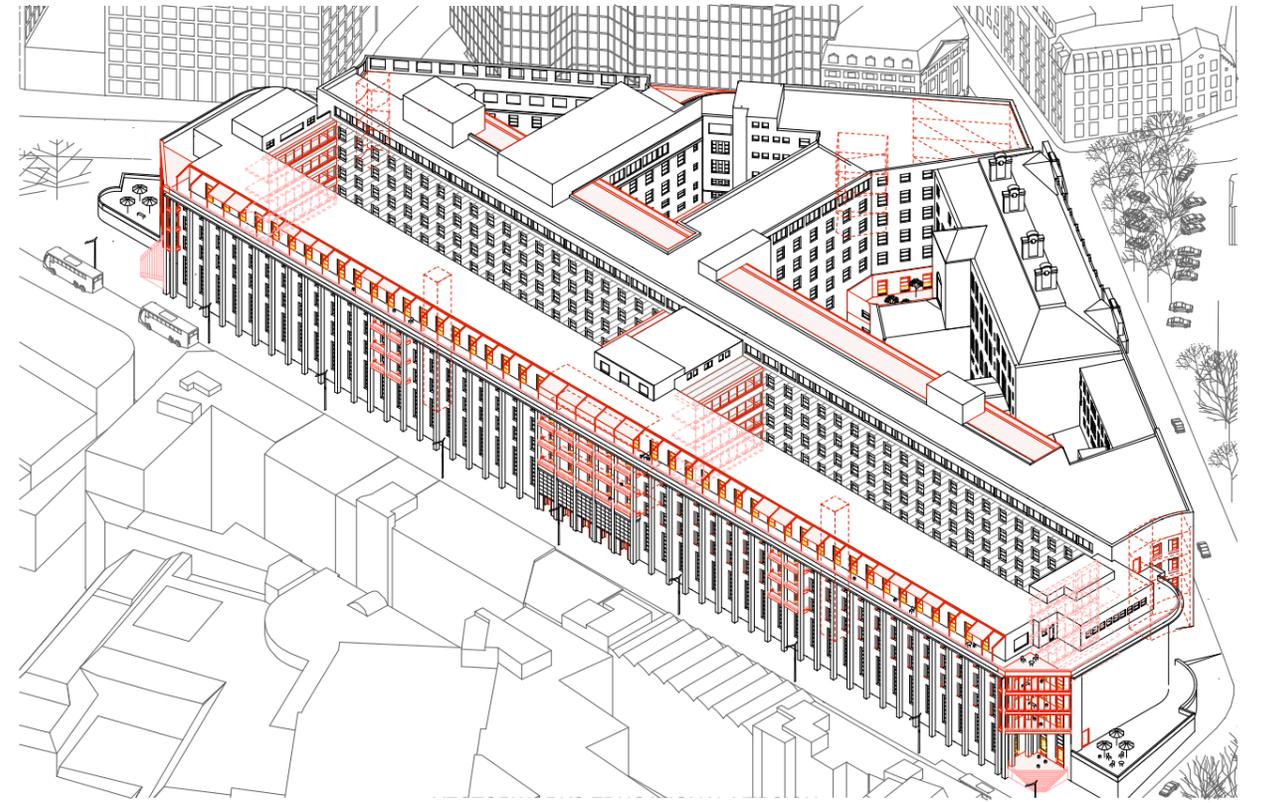
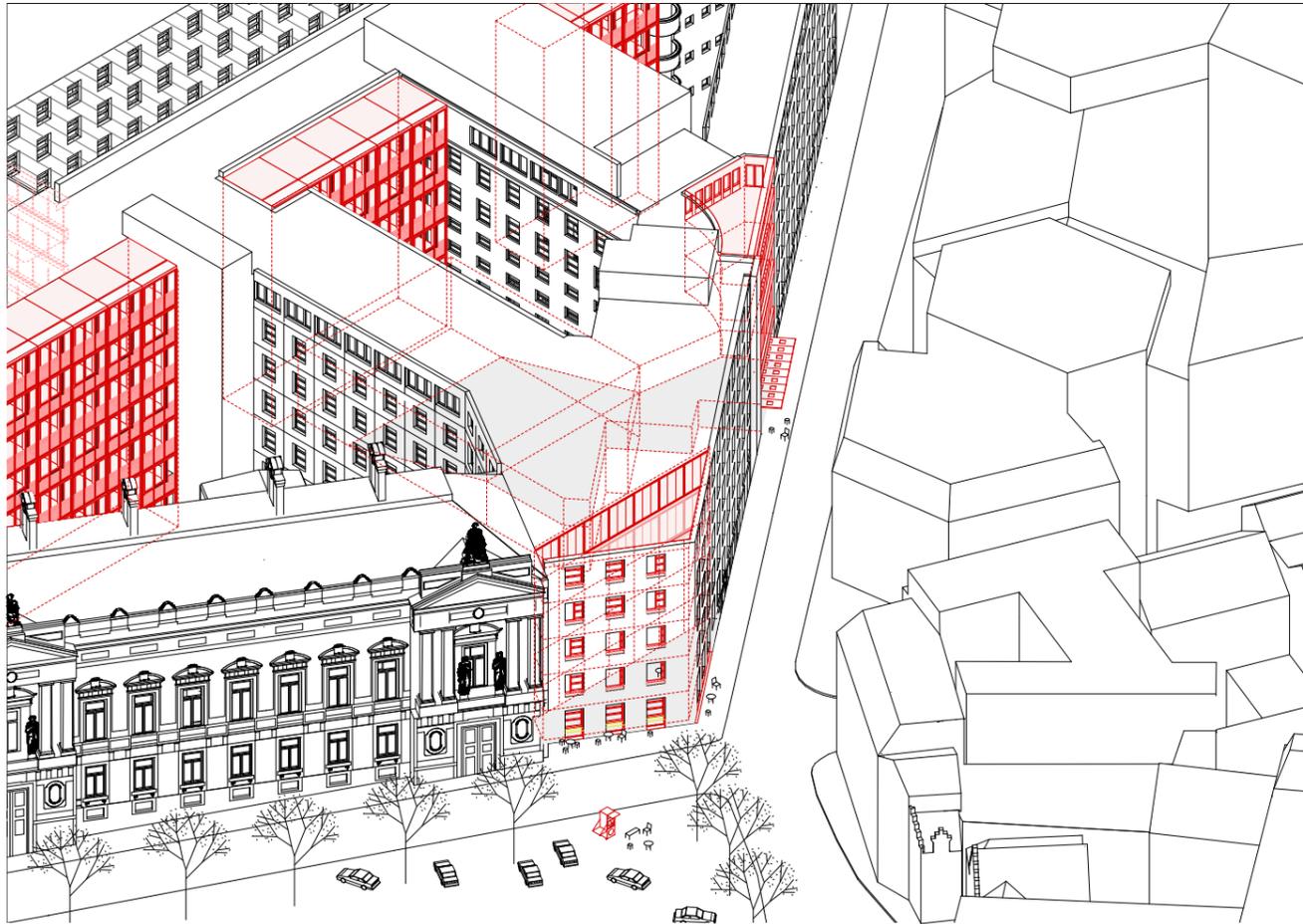


plan

DRAWING

30.10.2022

EXTRA CORES AND AXONOMETRIES

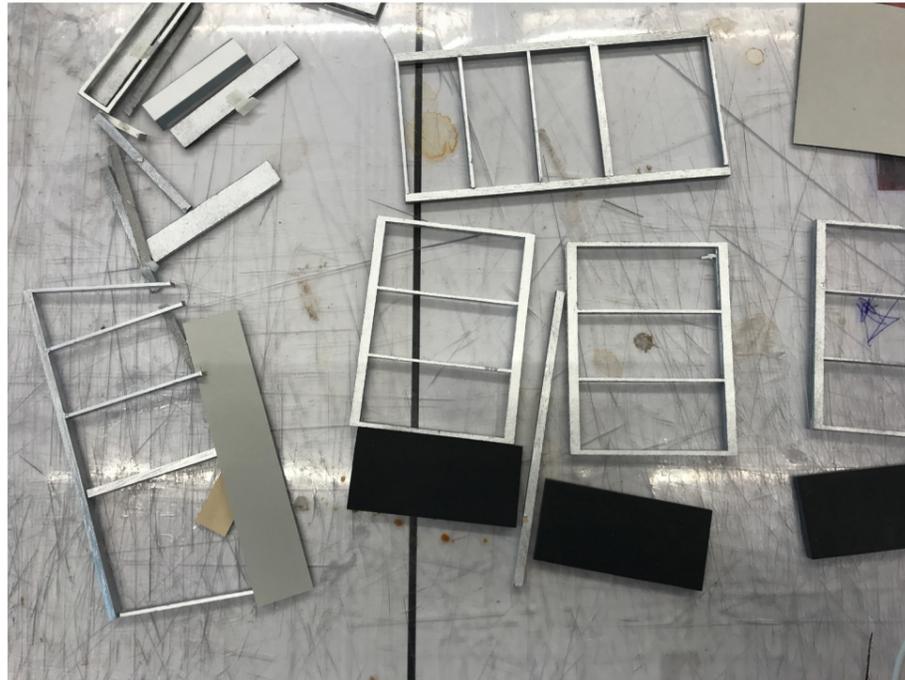


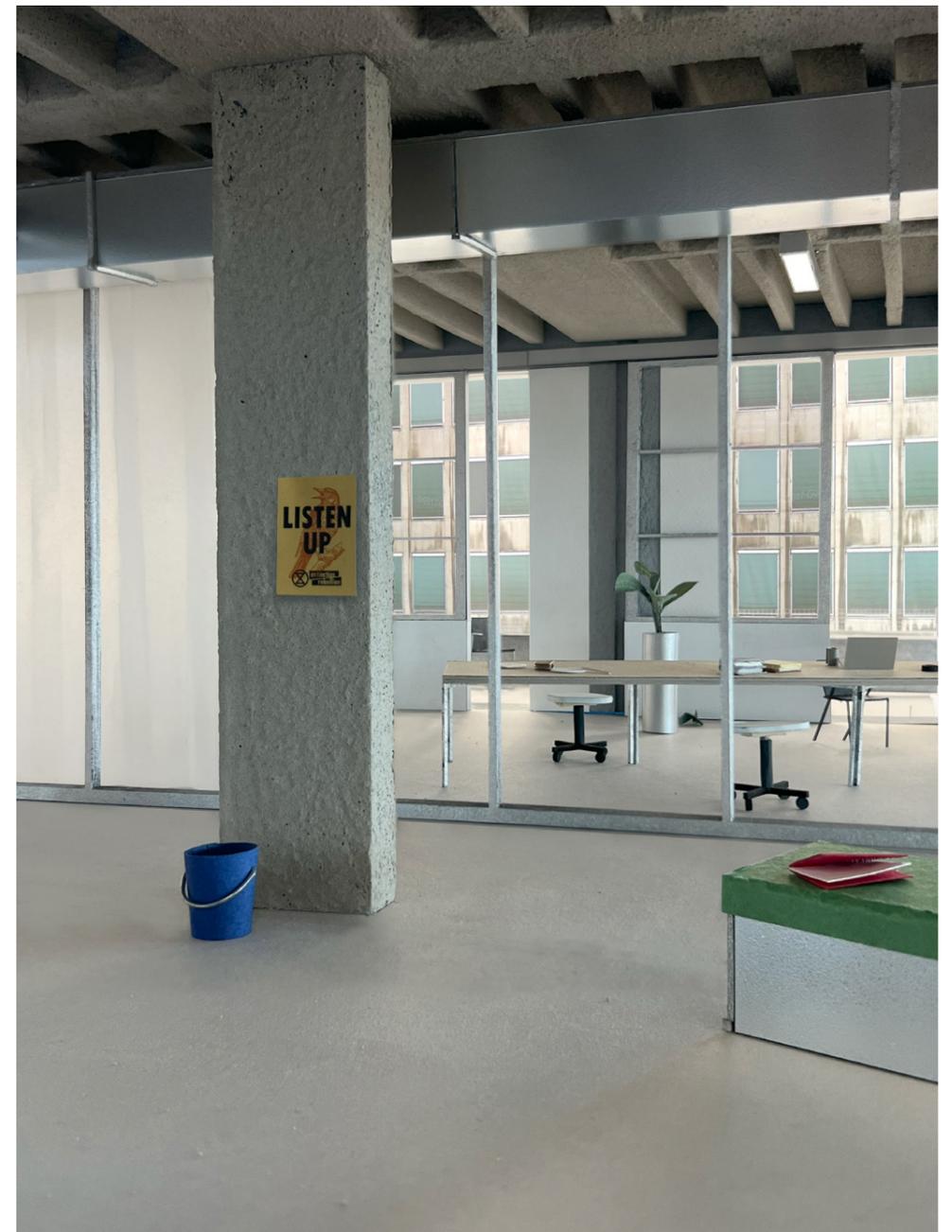
MODEL

4.11.2022

CREATING MODEL IMAGERY

of the sliding windows and outside spaces



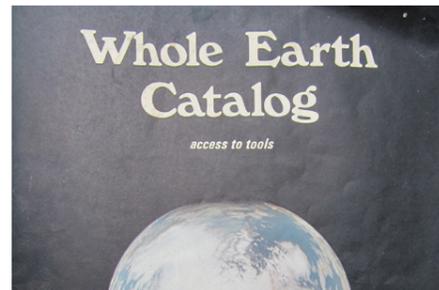


VISUALISATION

6.11.2022

CREATING IMAGERY

of the office interior



THE BANK

9.11.2022

THE FUTURE BANK

COULD WITH TRANSFORMING NOW
IN DIALOGUE WITH THE CITY

OCCUPYING THE BANKING HALL



THANKS TO

9.11.2022

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