

Bruno Xavier  
2025

Interiors  
Buildings  
Cities

JOURNAL

## **WEEKS 01-05**

Looking carefully: Analyzing, synthesizing,  
replicating and abstracting a relevant  
precedent - Ark Des

## **WEEKS 05-10**

Trip to Antwerp, Studies on the Archive,  
and the Archival Ensemble exercise

## **WEEKS 11-14**

Theorizing, speculating and concept  
designs

## **WEEKS 15-17**

Pre-P2 work

## **WEEKS 18-20**

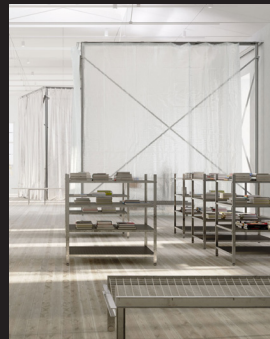
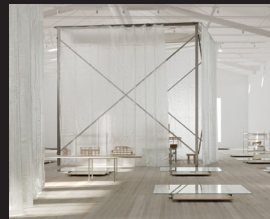
P2 work





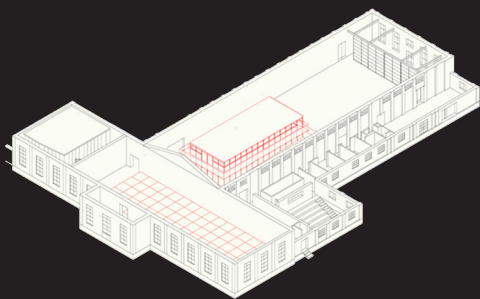


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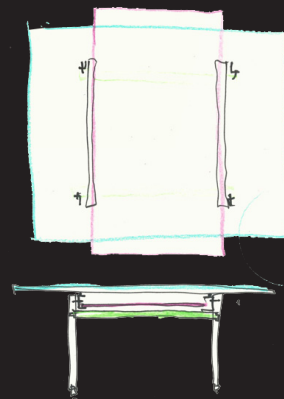


TO REUSE

TO SEE LIFE GROW



Drawing by Arrhov Frick

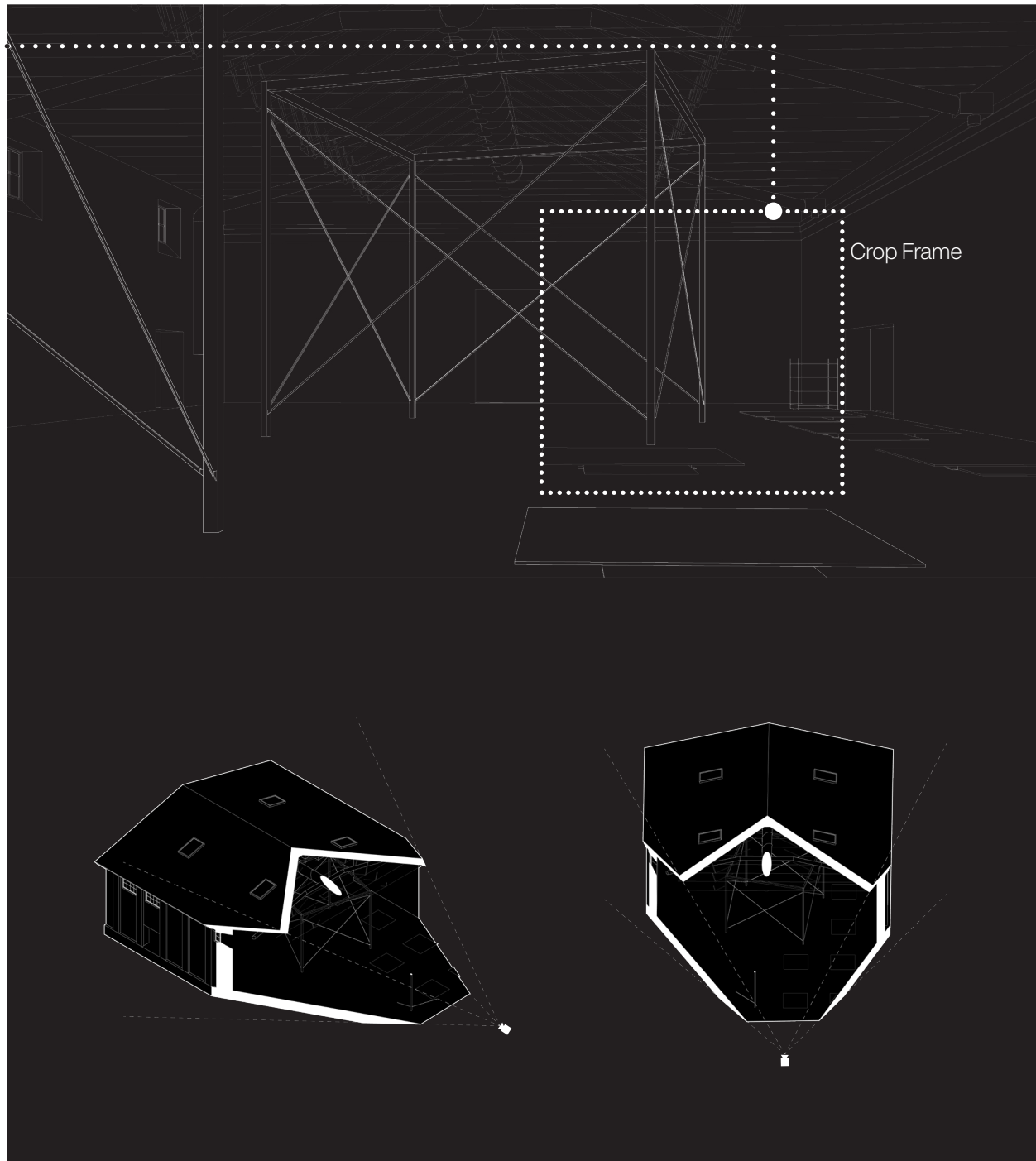


Drawing by Arrhov Frick

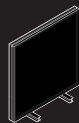
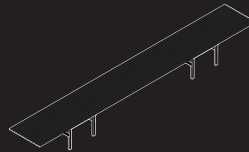
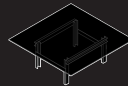
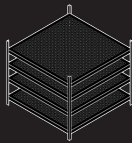
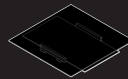
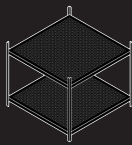
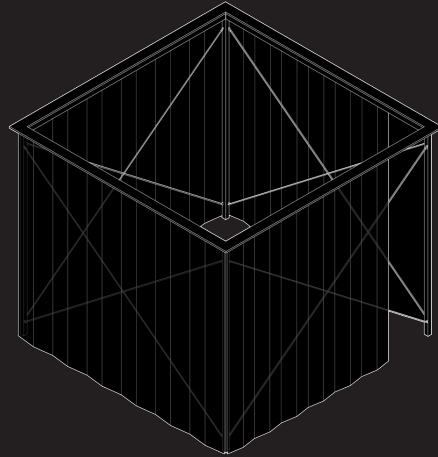
# Week 01

During this week, me and my group spent a substantial amount of time analyzing the picture of the Ark Des exhibit that was assigned to us, as well as reading about its architects and the intentions for the project.

The new architecture archive of the Ark Des, designed by the Swedish architecture studio Arrhov Frick, aims to reuse the previous display and storage structural components within the museum to create a new flexible exhibition experience. This approach yields a series of light and easily movable display elements that populate the space in a way that is complementary to the neutral nature of the museum's spaces.



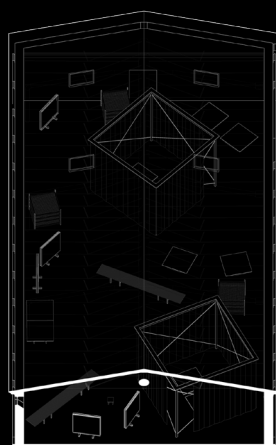
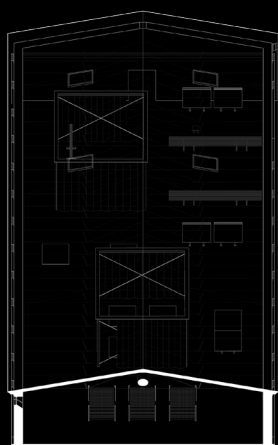
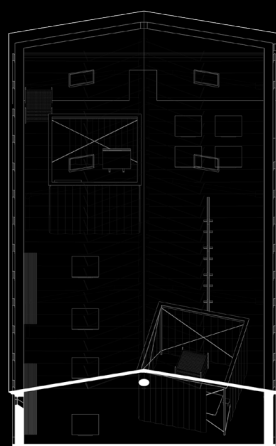
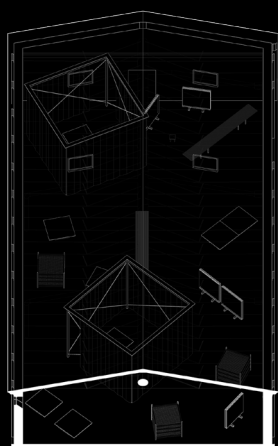
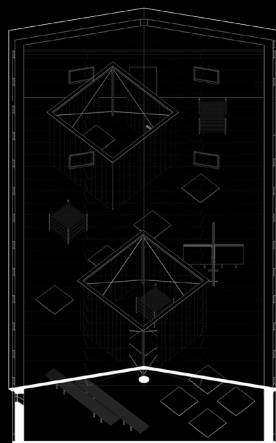
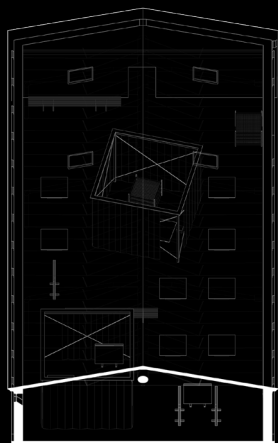
In our group I was tasked with building the 3d model for the scene, and once the space was modeled, me and Maks used it as a reference to position the camera and find its adequate focal length. This process proved useful for finding the chosen configuration for the elements designed by Arrhov Frick, as well as understanding how light enters the room, which in this case happens through clearstory windows and skylights. The 3d modeling of the building also helped us figure out which were the crucial elements in the scene to model, and gave us insight on the fact that the image provided to us is not a picture but a render.

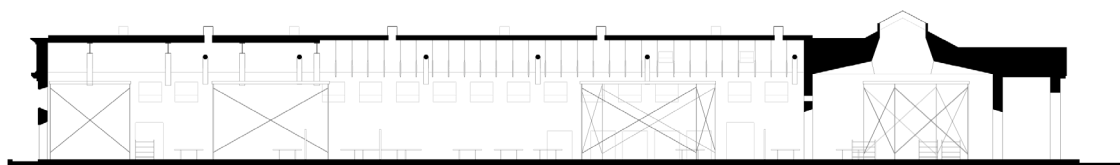
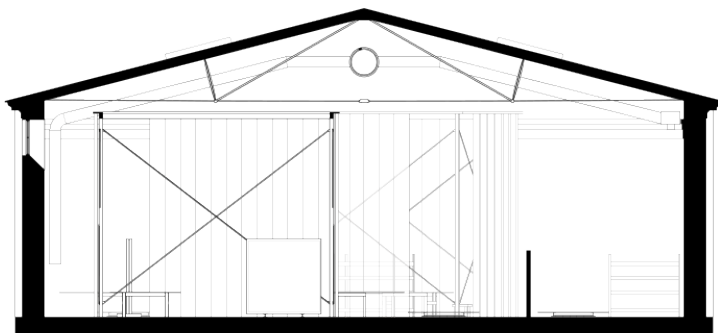


## Week 02

During Week 2 we invested time into understanding Arrhov Frick's architectural intentions behind their design. To do so, it was important to go deeper into the elements that organize the spaces within the exhibit, getting a better sense of their scale, materiality and functionality. Once we recreated their furniture catalogue, we ran a few mock scenarios of different possible configurations for the space, to see the extent to which these elements could affect their environment.

Beyond that, the second week involved strategizing our modeling approach, as well as exploring and sampling materials for the physical model.

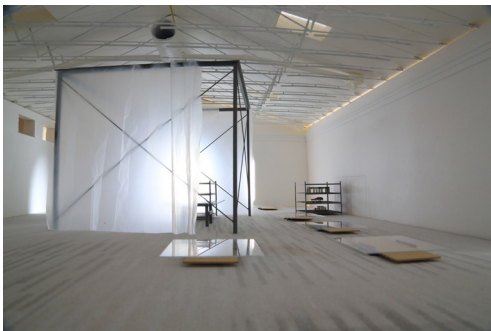
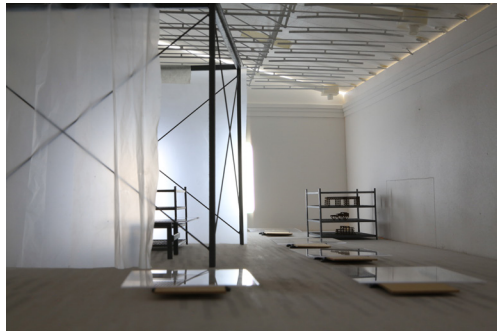
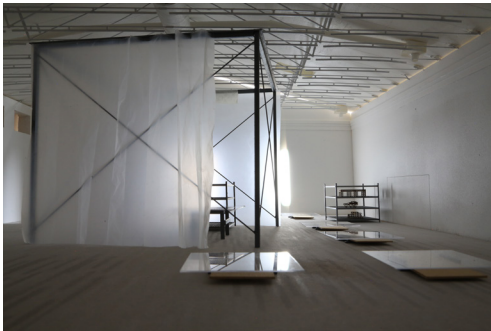


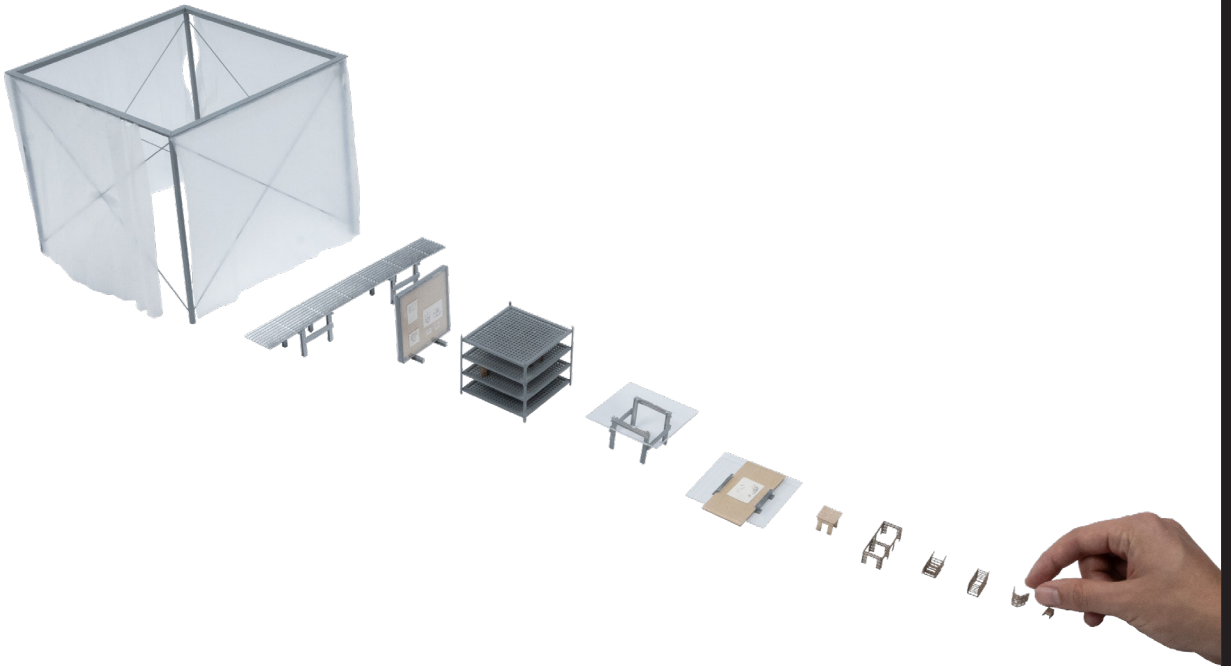


## Week 03

By the beginning of the third week, our team had much of the furniture modeled and the main model of the interior already painted. But much testing was necessary to enhance the quality of some of our finishes. These changes involved different attempted techniques to replicate the wood floor as well as different light studies to understand the different effects light had on both the space and its physical elements. This led us to our first test pictures.

At this point I had also finished reconstructing the sections of our space digitally and our drawing list kept growing progressively, assisting us in our modeling and subsequent set assembly.

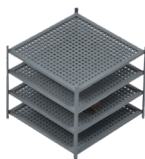
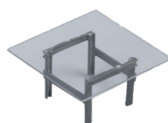
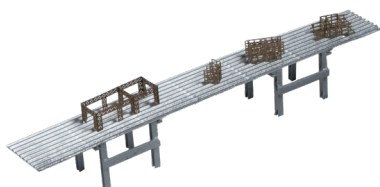




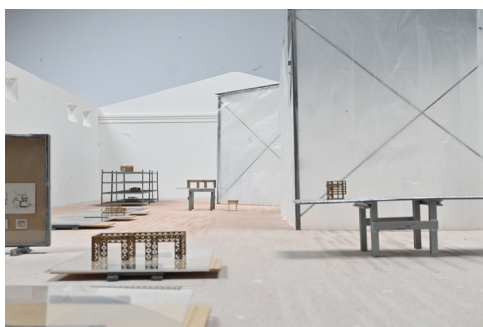
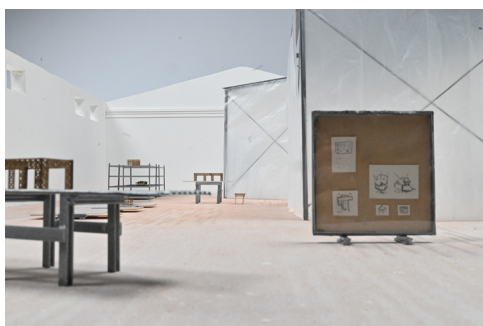
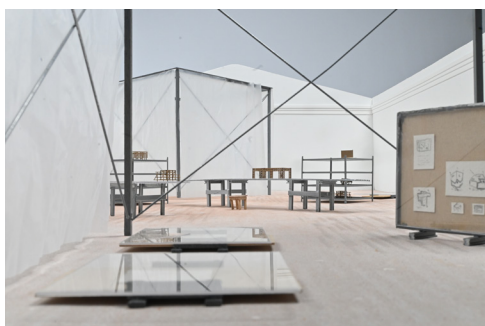
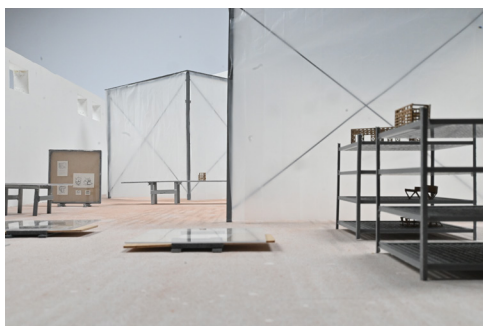
## Week 04

On week four, all our furniture was modeled, which gave us good perspective on the scale difference between the elements and their ability to change the qualities of the space they occupy. We took a series of pictures in order to replicate the target picture assigned to us, but we also experimented with the position of the furniture to explore different configurations for the exhibit. The power of this project lies precisely in this flexibility, which allows for a more dynamic way to display the archival work, which is useful in maintaining fresh exhibitions to engage the public more effectively.









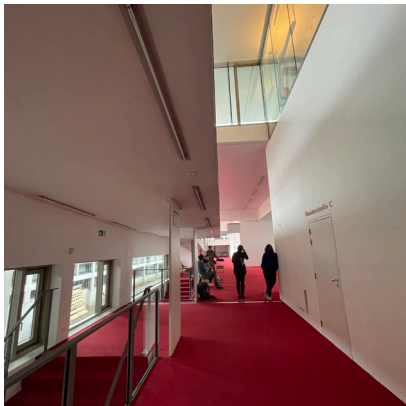




## Week 05

Week five was when we took the studio trip to Antwerp. In the trip we got the opportunity to become better acquainted with De Singel - our eventual site for the archive - and have our first contact with VAI and the Architecture archive of Flanders. The hands-on experience in the archive was crucial to get a better understanding of the dynamics in such a hyper specialized program.

Once back from the trip our ArkDes group also finished up the post production for our model photo, as well as preparing our presentation for the seminar on week six.



## ---> REFLECTIONS ON THE ARCHIVE

### WHY ARCHIVE?

- TO PRESERVE?
- TO HIGHLIGHT?
- TO PENETRATE?
- TO IDENTIFY / BUILD NARRATIVES?
- TO CREATE AN IDENTITY?
- TO EDUCATE?
- TO BUILD PRECEDENTS?
- TO EXHIBIT (PURPOSEFULLY SHOW)?
- TO PROMOTE SEARCHING (PURPOSEFULLY HIDE)?
- TO ELICIT FINDING
- TO BUILD MEMORY (COLLECTIVE / INDIVIDUAL)?
- TO MEMORIALIZE?
- TO BUILD LATENCY (STORE POTENTIAL)?
- TO AMOUNT DATA?
- TO ORGANIZE KNOWLEDGE?
- TO CREATE A FOUNDATION?
- TO OBJECTIFY HISTORY?
- TO ALLOW TANGIBILITY?
- TO IMMORTALIZE?
- TO PATH-FIND / TRAVERSE IDEAS?
- TO MAP EPISTEMOLOGY?
- TO FACILITATE CONNECTIONS?
- TO PREVENT DISPOSAL?
- TO MITIGATE THE ANXIETY OF LOSS?

### HOW...

- ARE ARCHIVES ORGANIZED?
- ARE THE SPACES IN AN ARCHIVE?
- DOES ONE MOVE IN AN ARCHIVE?
- DOES ONE GO THROUGH MATERIAL IN AN ARCHIVE?
- CAN ARCHIVES BE BETTER?
- DOES THE ARCHIVE ENGAGE THE PUBLIC?
- DOES THE PUBLIC PERCEIVE THE ARCHIVE?
- DOES THE ARCHIVE PRESENT ITSELF?
- ~~HOW~~ IMPORTANT IS THE ARCHIVE?
- EFFICIENT IS AN ARCHIVE?
- DO ARCHIVES PROVIDE VALUE?
- ENGAGING ARE ARCHIVES?
- CAN ARCHIVES BE MORE USEFUL?
- SHOULD ARCHITECTURAL ARCHIVES BE ORGANIZED?
- ~~HOW~~ CAN THE MATERIAL QUALITIES OF THE OBJECTS IN AN ARCHIVE BE BETTER EXPLOITED?
- CAN ARCHIVAL CATALOGS BE ARCHITECTURALIZED?
- CAN COLLECTIONS FLEXIBILIZE THE MEANS OF INTERACTIONS BETWEEN ITS CONTENT AND THE PUBLIC?
- ~~HOW~~ DO PEOPLE SEARCH THROUGH ARCHIVES?
- INFLUENTIAL IS THE ARCHIVE?

## Week 06

Week six was a crucial period of reflection for me. I took the time to dive a bit deeper into my thoughts on the typology of the archive and slowly started to organize my ideas and positions on it. This helped me to establish a stronger critical stance about it and set me up to explore some of these ideas as the studio progressed.

During this week I also took a deep dive on the intricacies of the archive and its requirements, to develop a richer understanding of the spaces that exist within it and how the its rigid rules can be exploited architecturally.



## WHO...

- BENEFITS FROM ARCHITECTURAL ARCHIVES?
- USES ARCHITECTURE ARCHIVES?
- FUNDS IT?
- ARE THOSE BEING ARCHIVED?
- WANTS TO BE IN AN ARCHIVE?
- DOESN'T REALIZE THEY MIGHT WANT TO BE IN AN ARCHIVE
- CAN MAKE ARCHIVES BETTER?
- ARE THE PROTAGONISTS IN AN ARCHITECTURE ARCHIVE?
- ARE THOSE BEHIND THE SCENES IN AN ARCHITECTURE ARCHIVE?

## WHAT...

- ARE THE ELEMENTS OF AN ARCHITECTURE ARCHIVE?
- IS WORTH ARCHIVING?
- IS UNTRUST ABOUT ARCHIVES?
- DRIVES THE DESIRE TO ARCHIVE?
- IS ATTRACTIVE ABOUT ARCHIVES?
- MAKES A GOOD ARCHIVE?
- DOES THE ARCHIVE FACILITATE?
- MAKES ARCHIVES COMPLICATED?
- TOOLS ARE USED FOR SEARCHING THE ARCHIVE?
- ARE THE BARRIERS BETWEEN THE ARCHIVE AND THE PUBLIC?
- ARE THE STANDARDS FOR ARCHIVE ORGANIZATION?
- ARE ALTERNATIVE ARCHIVE CLASSIFICATION METHODS?
- ACTIVITIES TAKE PLACE IN ARCHIVES?
- NEW ACTIVITIES CAN BE ADDED TO AN ARCHIVE?
- ARE THE ARCHIVE'S BIGGEST SPATIAL CHALLENGES?
- IS OUTDATED ABOUT ANNUAL ARCHITECTURES?

## CRITICAL THOUGHTS ON THE ARCHIVE, ITS NATURE AND ITS UNREALIZED POTENTIAL

### THOUGHT ①

ARCHIVES ARE OFTEN NOT WELL ARTICULATED ARCHITECTURAL SPACES. THAT MIGHT BE DUE TO THE INHERENTLY MATERIALISTIC LOGIC OF ITS TYPOLOGY, AS IT IS PRIMARILY FOCUSED ON HOSTING THINGS AND NOT PEOPLE.

→ SPACES IN AN ARCHIVE DESIGNED FOLLOWING A STRONG TECHNOCRATIC LOGIC. THIS LOGIC IS REGIMENTED BY A FEW PRINCIPLES:

- ① MAXIMIZE STORAGE
- ② PRESERVE THE CONTENTS OF ITS COLLECTION
- ③ FACILITATE THE LOCATION AND RETRIEVAL OF CONTENT

THE LIST OF RESTRICTIONS THAT COMES WITH THESE BASIC PRINCIPLES IS IMENSE, WHICH CAN OFTEN YIELD A DESIGN PRODUCT SO STERILE, PRAGMATIC AND LIMINAL IN NATURE THAT THE ENTIRE PROGRAM BECOMES REPULSANT TO ANYONE NOT EMBEDDED WITH THE TASK OF MAINTAINING IT.

→ THIS DISCONNECT BETWEEN THE ARCHIVE AND THE PUBLIC MAKES ME QUESTION THE PURPOSE OF SUCH TYPOLOGY. WHAT IS THE POINT OF A SPACE THAT SAFEGUARDS SO MANY VALUABLE HISTORICAL AND INTELLECTUAL ASSETS IF THEY BECOME UNDESIRABLE BY PROXY OF ITS PERCEIVED ~~UNDESIRABILITY~~ UNUSABILITY?

→ IF THE PURPOSE OF THE ARCHIVE IS TO PERPETUATE THE INHERENT CULTURAL AND INTELLECTUAL VALUE HELD BY THE OBJECTS IN ITS COLLECTION, SHOULDN'T IT TRANSCEND THE LIMITING SCOPE OF THEIR MATERIAL NATURE AND EXPLOIT INSTEAD THEIR INTANGIBLE CAPACITY TO EXCITE WONDER?

→ AND ALL THE ASPECTS OF THE ARCHIVAL EXPERIENCE ARCHITECTURALLY UNDEREXPLORED?

WHAT ARE THE COMPELLING QUALITIES OF THE ARCHIVE AND ITS CONTENTS THAT WOULD UNVEIL NEW RELATIONSHIPS BETWEEN THE ARCHIVE, ITS CONTENTS AND SOCIETY AT LARGE?

- THE TACTILE NATURE OF THE INTERACTION WITH ITS CONTENTS
- THE VISUAL CONNECTIONS BETWEEN MANY DIFFERENT OBJECTS AND THEIR BACKSTORIES
- THE INTUING NATURE OF SEARCHING FOR SOMETHING
- THE EXCITEMENT OF FINDING
- THE SURPRISE OF DISCOVERY
- THE CONNECTION WITH A LONG GONE PAST
- THE SIMPLE ACT OF LOOKING AROUND

THERE ARE SO MANY ENGAGING POSSIBILITIES DORMANT IN THE ARCHIVE. ITS ARCHITECTURAL POTENTIAL IS THERE, STORIED ALONG WITH ALL THE REST OF ITS COLLECTIONS, IN A BUZZING STATE OF LATENCY.

### THOUGHT ①

THE ARCHIVE SHOULD BE THE ULTIMATE MUSEUM EXPERIENCE.

→ THIS IS MORE A PROVOCATIVE THOUGHT THAN ANYTHING... IS IT TRUE? I'M NOT SURE; BUT LET'S EXPAND ON IT AND SEE IF IT BARES ANY SUBSTANCE AS A CLAIM.

→ AS PREVIOUSLY VISITED IN THOUGHT ①, THE ARCHIVE IS IN POSSESSION OF VARIOUS VALUABLE OBJECTS, WHICH INDIVIDUALLY BARE THE POTENTIAL TO ATTRACT THE CURIOSITY AND WONDER OF THOSE WHO ACCESS ITS MATERIAL. IN THAT SENSE, THE ARCHIVE IS NOT SO DIFFERENT

FROM A MUSEUM, ~~WHICH OFFERS~~ ONLY THAT MUSEUM OFFER A MORE OPEN RELATIONSHIP BETWEEN VISITORS AND COLLECTIONS. BUT WHAT THE ARCHIVE OFFERS IS A TACTILE INTERACTION WITH ITS PIECES, A CHARACTERISTIC THAT IS NOT PRESENT IN MUSEUM COLLECTIONS IN GENERAL.

→ IMAGINE BEING ABLE TO WALK INTO A MUSEUM AND HANDLE ONE OF ITS PAINTINGS.

→ OF COURSE ANY ARCHIVIST WILL AGREE THAT THE PHYSICAL MANIPULATION OF THE COLLECTION MUST BE DONE WITH UTMOST CARE, WHICH WOULD RENDER A WIDESPREADING INTERACTION WITH THE LARGER PUBLIC UNDESIRABLE.

→ THAT IS NOT NECESSARILY AN ISSUE, BECAUSE IF THE ARCHIVE IS - AS THE PROVOCATION IN THIS THOUGHT STATES - THE ULTIMATE MUSEUM EXPERIENCE, THE ARCHIVE WOULD BE ONE STEP REMOVED FROM THE TYPICAL MUSEUM, ~~AND~~ ELEVATED BY AN INDIVIDUAL DRIVE TO ESTABLISH A DEEPER CONNECTION TO A PARTICULAR INTELLECTUAL INTEREST. THIS FILTERS THE PUBLIC INTO A FANCL OF THE LARGER POPULATION WHICH COULD BE SAID TO:

- ATTRIBUTE MORE VALUE TO THE ARCHIVAL CONTENT
- BE MORE INCLINED TO CARE FOR THE CONTENT
- BE MORE COACHABLE ON HOW TO BEHAVE.

→ THERE IS SOME VALIDITY TO THIS PROVOCATION, BUT THIS IS NOT BY ANY MEANS A CONCLUSION TO THIS THOUGHT. I SHALL REVISIT THIS.



# CRUCIAL ASPECTS OF ARCHIVAL PRACTICE:

(PART 1)

## → CONTENT AND THEIR DIFFERENT TEMPERATURE AND HUMIDITY REQUIREMENTS

### ① TABLE OF OPTIMAL CONDITIONS PER OBJECT TYPE

OBJECT TYPE	TEMPERATURE	HUMIDITY
PAPER	18°C	35% - 45%
LINEN	18°C	35% - 45%
PLASTIC MEDIA	18°C	35% - 45%
ACETATE FILMS	18°C	25%
PHOTOGRAPHS/ VARIOUS REPRODUCTIONS	18°C	25%
Color Film	-18°C	25%
MAGNETIC MEDIA	18°C - 22°C	40% - 50%
PARCHMENT AND VELLUM	18°C	25% - 35%

- ② if content is to be maintained within the same space, a stable environment of 18°C and 45% humidity will still comply. This provides good conditions, but is sub optimal.

## → CONSIDERATIONS ABOUT LIGHT AND ITS EFFECTS ON ARCHIVAL CONTENT

- ① PHOTOGRAPHIC AND MAGNETIC MATERIALS ARE MORE SEVERELY IMPACTED BY LIGHT THAN PAPER CONTENT. THESE TWO TYPES SHOULD BE SEPARATED AND STORED DIFFERENTLY.

- ② DIFFERENT SPACES REQUIRES DIFFERENT LIGHT INTENSITIES.

- WORK STATIONS (1000 LUX) ADJUSTABLE
- READING ROOMS (300 - 600 LUX)
- STORAGE ROOMS (200 - 400 LUX)
- EXHIBITION ROOMS (50 LUX)

- ③ OPENINGS MAY NEED UV FILTER, SO DO LIGHT FIXTURES.

- ④ DIRECT SUN LIGHT IS TO BE AVOIDED AT ALL COST IN ANY SPACES WHERE ARCHIVAL MATERIAL IS TO BE STORED

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## → CONSIDERATIONS ON HANDLING AND THE MOVING OF CONTENT WITHIN ARCHIVES

- ① CARS AND TROLLEYS ARE ESSENTIAL TOOLS FOR ARCHIVISTS. THEIR SIZES AND MANOEVABILITY ARE CRUCIAL FOR THE ADEQUATE HANDLING OF ARCHIVAL CONTENT. CARS AND TROLLEYS SHOULD TAKE INTO ACCOUNT:

- THAT THE SURFACE OF THE CAR/TROLLEY SHOULD MATCH THE HEIGHT OF WORK/READING TABLES. THIS ALLOWS RECORDS TO BE SLID ON

- THE TABLES, WHICH PREVIOUSLY ...
- EDGES OF ANY SURFACE SHOULD BE ROUNDED TO REDUCE PHYSICAL STRESS ON DOCUMENTS
  - TRAYS WITH ADJUSTABLE HEIGHT MAY BE USEFUL

- HALLWAYS SHOULD BE DIMENSIONED TO ACCOMMODATE A CAR/TROLLEY + AN. OPEN CABINET / SHELF / DRAWER

## → CONSIDERATIONS ON STORAGE

- ① BLUE PRINTS AND OTHER REPRODUCTIONS MADE USING CHEMICAL PROCESSES SHOULD BE STORED SEPARATELY

- ② DRAWINGS ON CELLULOSE COATED PAPER (CELLULOSE ACETATE) SHOULD NOT BE STORED WITH DRAWING ON POLYESTER FILM

- ③ PREFERENCES SHOULD BE GIVEN TO STORING DRAWINGS FLAT, IN NON ACIDIC ALKALINE FOLIOS

- ④ IT IS PREFERABLE TO SORT DRAWINGS BY SIZE AND STORE DRAWINGS OF SIMILAR SIZE TOGETHER

- ⑤ STEEL IS THE MOST RECOMMENDED MATERIAL FOR STORAGE CABINETS AND SHELVING

⑥ WOOD CAN BE USED BUT ITS SCOPE IS LIMITED AND ITS TREATMENT IS EXTENSIVE.

- WOOD SHOULD BE USED FOR SHELVING ONLY.
- IT'S FINISH MUST BE TOTALLY SMOOTH.
- IT MUST BE EXTENSIVELY CLEANED AND INSPECTED FOR INSECTS/WORMS.
- IT MUST BE COATED WITH A SEALANT.
- IT MUST BE COMPLETELY DRY BEFORE INSTALLATION.

→ POLYURETHANE-TREATED WOOD AND LAMINATED WOOD PANELS MADE WITH ADHESIVES SHOULD NOT BE USED

⑦ DRAWERS AND CABINETS ARE USED STRATEGICALLY AND THEIR DIMENSIONING IS CHOSEN BASED ON LOGIC AND ORGANIZATIONAL STRATEGIES.

- STEEL WITH A GAUGE OF 20 FOR THE FRAME AND 16 FOR DRAWERS IS RECOMMENDED
- DRAWERS SHOULD OPERATE ON BALL BEARINGS, NOT GUIDES (CAN BECOME DIFFICULT TO OPEN)
- CABINETS WITH SHALLOW DRAWERS ARE PREFERABLE. 2.5 ~~cm~~ DEEP. DRAWERS 5cm DEEP AND BEYOND ARE DEEMED TO BE TOO DEEP AND RECORDS RISK BECOMING DAMAGED BY THE WEIGHT OF THEIR STACKS.
- OFFSET HANDLES ARE PREFERRED OVER ALIGNED ONES, THEY MAKE DRAWERS EASIER TO OPEN.
- CABINETS OFTEN HAVE 10 DRAWERS EACH AND ARE STACKABLE. STACKING 2 CABINETS IS CONSIDERED A GOOD IDEA BECAUSE THE TOP OF THE UPPER CABINET CAN BE USED AS A WORKING SURFACE. NO MORE THAN 5 CABINETS SHOULD BE STACKED
- OVERSIDE CABINETS ARE NOT RECOMMENDED BUT CAN BE STRATEGICALLY DEPLOYED.

→ MOST PRACTICAL CABINET SIZE:

- EXTERIOR DIM: 121cm x 95cm x 92cm
- INTERIOR DIM: 112cm x 88cm x 2.5cm

→ MAXIMUM OVERSIZED CABINET SIZE:

- EXTERIOR DIM: 249cm x 153cm x 31cm
- INTERIOR DIM:

NB: RECORDS LARGER THAN THIS SHOULD BE STORED FLAT ON SHELVES OR ROLLED IF POSSIBLE

⑧ SHELVING IS AN EXCELLENT WAY TO STORE RECORDS AND IT IS MOST LIKELY THE MOST VERSATILE STORAGE TYPE, SINCE IT CAN HOLD BOXES, FLAT DRAWINGS, ROLLS AND MODELS.

→ IN GENERAL, THE LARGEST SHELVES ARE DESIGNED TO STORE BOXES MEASURING 92cm x 122cm x 7.5cm (THERE IS ABOUT 2.5cm EXTRA AROUND THE SIDES AND BACK AND 15cm ABOVE THE BOXES [5cm IF 2 BOXES ARE STACKED ON TOP OF EACH OTHER ON EACH SHELF])

→ SHELVES SHOULD NOT BE FIXED SO THAT THEIR HEIGHT MAY BE ADJUSTED IF NEEDED.

⑨ BOXES AND FOLDERS ALSO HAVE THEIR MATERIAL IDIOSYNCRASIES AND PHYSICAL LIMITATIONS AND THOSE MATTER WHEN ESTIMATING ROOM SIZES AND STORAGE STRATEGIES

- FOLDERS SHOULD CONTAIN A MAXIMUM OF 12 DRAWINGS EACH
- NO MORE THAN 5 FOLDERS SHOULD BE STACKED ON TOP OF EACH OTHER (THAT NUMBER MAY VARY DEPENDING ON THE FRAGILITY OF THE DRAWINGS)
- NO MORE THAN 2 BOXES SHOULD STACK ON TOP OF EACH OTHER (SOME BOXES CAN'T BE STACKED ON)

⑩ ROLLS AND TUBES ARE COMMON IN ARCHITECTURAL ARCHIVES AND THOSE HAVE THEIR OWN SET OF REQUIREMENTS

- ROLLS AND TUBES SHOULD ALWAYS BE STORED HORIZONTALLY. IF STORED UPRIGHT THEY WILL BECOME DAMAGED
- ROLLS SHOULD NOT EXTEND BEYOND THE EDGE OF THEIR SHELVES
- ROLLS SHOULD NEVER BE STACKED AS THEY ARE EASILY CRUSHABLE. THE STACKING OF ROLLS REQUIRES SPECIAL SHELVING OR PIGEONHOLE BOXES
- ROLLS CAN ALSO BE HUNG FROM THE WALLS BY SPECIAL SYSTEMS OR TYPICAL PEGBOARDS/HOOK SYSTEMS
- THIS CAN ALSO BE SHOWN AS LONG AS THE EDGE OF THE SHELF HAS A RIM TO PREVENT ROLLS FROM FALLING

→ RECORDS SHOULD BE ROLLED INTO 10-12cm TUBES. THIS IS CONSIDERED GOOD PRACTICE TO KEEP RECORDS FROM BEING TOO TIGHTLY ROLLED AND PREVENT DAMAGE

## → CONSIDERATIONS ON STORAGE ROOMS

- ① ARCHITECTURAL RECORD COLLECTIONS OCCUPY A LOT OF SPACE SO THE AREA ALLOCATED FOR ITS STORAGE MUST BE PREEMPTIVELY LARGE.
  - CONSIDERING THAT COLLECTIONS WILL KEEP GROWING, SPACE MUST ALSO BE TAKEN INTO ACCOUNT
  - FUTURE EXPANSIONS MAY ALSO BE PART OF ARCHIVAL DESIGN
- ② ARCHIVAL RECORDS ARE EXTREMELY SENSITIVE TO THE ENVIRONMENT SO THE POSITIONING OF STORAGE ROOMS WITHIN THE BUILDING MUST BE CAREFULLY PICKED.
  - STORAGE ROOMS SHOULD NOT BE IN BASEMENTS. HUMIDITY IS NATURALLY HIGHER AND IT IS PRONE TO FLOODING
  - STORAGE ROOMS SHOULD ALSO NOT OCCUPY ATTICS. THESE ARE PRONE TO LEAKS AND THE INFILTRATION OF BUGS AND OTHER ANIMALS THROUGH THE ROOF
- ③ THE RELATIONSHIP BETWEEN THE STORAGE ROOMS AND READING ROOMS IS A RELEVANT ONE. THE ELAPSED TIME BETWEEN FINDING AN OBJECT AND STUDYING IT IS IMPORTANT, SO IS ~~FROM~~ THE ABILITY TO STUDY AN OBJECT SURROUNDED BY OTHER - POSSIBLY RELATED - OBJECTS
  - STORING RECORDS IN OR NEAR A READING ROOM MAY FACILITATE SOUNDITIOUS FINDINGS
- ④ THERE ARE IMPORTANT CONSIDERATIONS WHEN IT COMES TO THE RELATIONSHIP BETWEEN THE SPACE OF THE STORAGE ROOM AND ITS FURNISHING ELEMENTS. THEIR CONJOINED MORPHOLOGY INFORMS THE RELATIONSHIP BETWEEN THE ARCHIVIST AND THE COLLECTION. IT ALSO PLAYS A ROLE IN MITIGATING DAMAGE
  - THE BOTTOM OF CABINETS AND SHELVES SHOULD BE 15cm OFF THE GROUND AND 2cm AWAY FROM THE WALLS (FOR FLOOD PROTECTION AND ADEQUATE VENTILATION)
  - THERE ~~SHOULD~~ <sup>MUST</sup> BE AT LEAST 60cm BETWEEN THE TOP OF THE STORAGE CABINETS/SHELVING AND THE CEILING (TO PREVENT RAPID SPREAD OF FIRE)
- ⑤ STORAGE ROOMS ALSO AFFECT THE SYSTEMS WITHIN THE BUILDING, AS WATER PIPES MUST BE GROUPED FAR AWAY FROM STORAGE ROOMS.

## SKETCHES FOR THE ARCHIVAL ROOM CONTAINING LEON STYNNEN'S WORK.

BASED ON THE PREVIOUS RESEARCH ON CRUCIAL ARCHIVAL PRACTICES, THE REFLECTIONS ON THE ARCHIVE, AND THE CRITICAL THOUGHTS ON THE ARCHIVE, ITS NATURE AND ITS UNREALISED POTENTIAL; HOW CAN ONE:

- COMPLY TO THE CRUCIAL LIST OF ARCHIVAL REQUIREMENTS
- USE THOSE REQUIREMENTS AND REGULATIONS IN A NOW ENGAGING WAY.
- INFUSE ARCHITECTURAL QUALITY AND INTEREST TO THE ARCHIVE.
- HIGHLIGHT AND ELEVATE THE COMPOUND QUALITIES OF THE ARCHIVE.
- CHALLENGE THE CURRENT UNDERSTANDING OF THE ARCHIVAL EXPERIENCE.

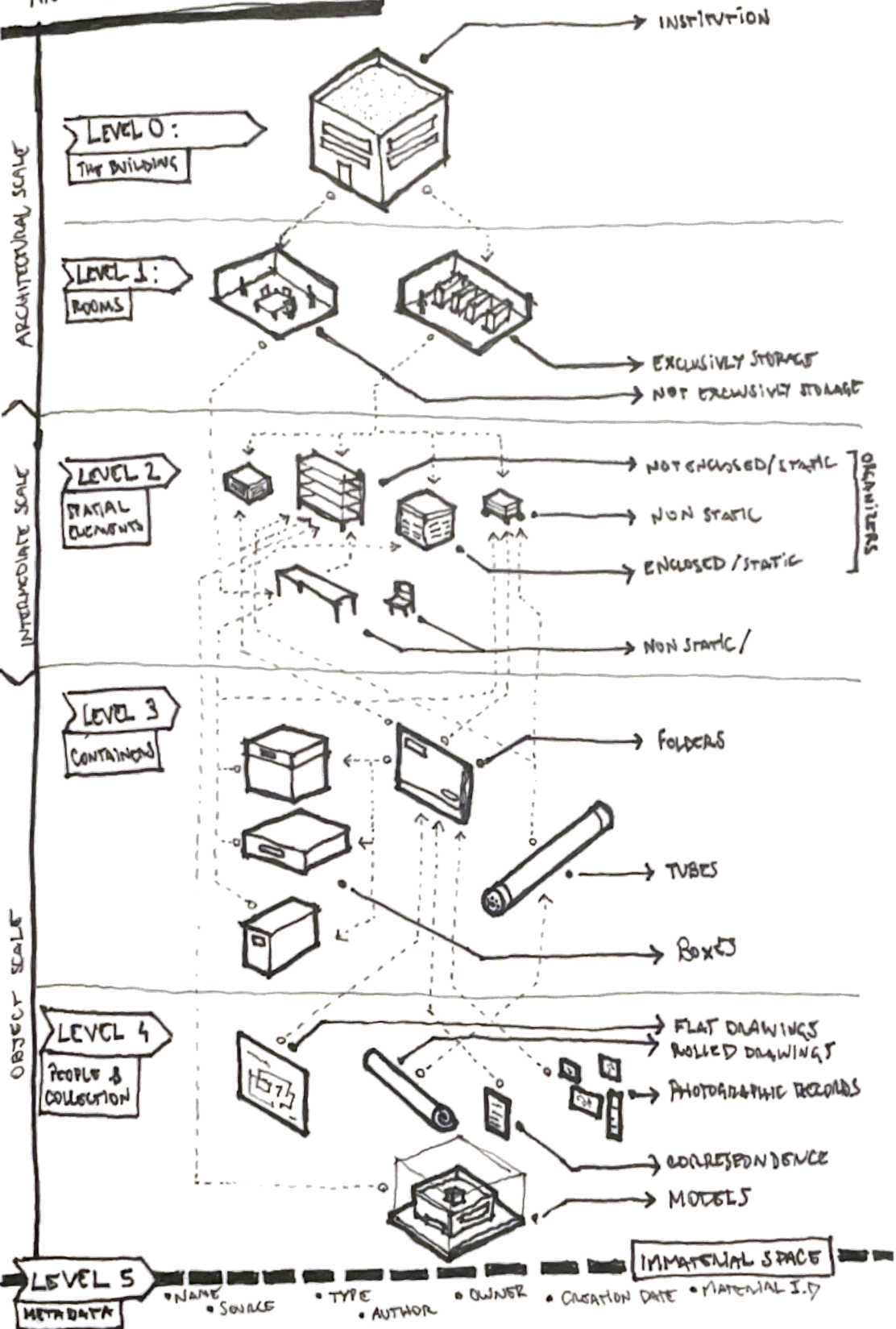


## Week 07

In week seven, I injected all my personal thoughts and research on the archive into an initial design for our second brief named "archival ensembles". I took this assignment as an opportunity to test various spacious ideas within the same space, in this case a single room dedicated to the architect Leon Stynen, assigned to me in this new brief. At this point, I was extremely interested on the archive as a collective expression of its parts, which would encompass the objects of its collection, the storage elements within which they are stored, the rooms within the building, the building itself, and all the meta data contained within this domain. This approach led me to explore where the latent opportunities of this typology are and how architectural decisions can express them.



# SPATIAL CASCADE OF AN ARCHITECTURAL ARCHIVE

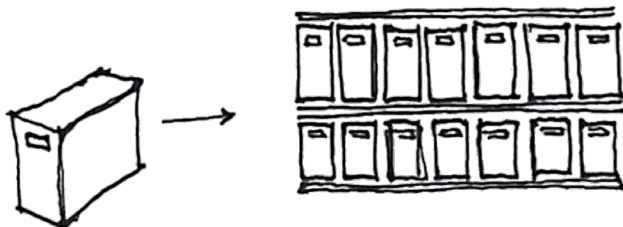


→ COULD THERE BE MORE INTERPLAY BETWEEN THE "LEVELS" IN THIS CASCADE?

→ COULD OBJECT BECOME ARCHITECTURALIZED?

→ COULD THE INTERACTION BETWEEN PEOPLE AND THE COLLECTION BECOME MORE ARCHITECTURAL?

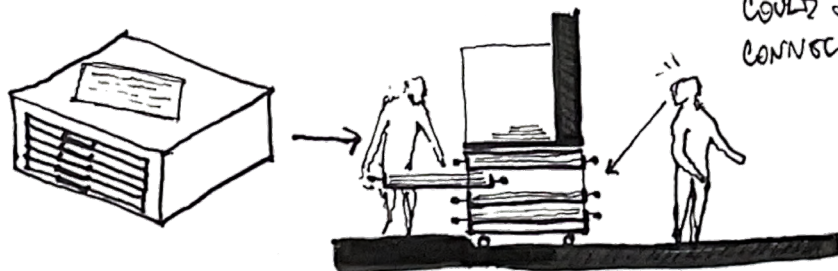
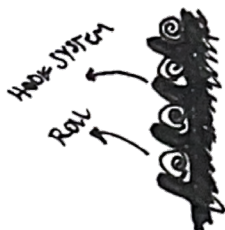
- HOW DOES ONE BUILD WITH FILES AND ROLLS?
- CAN THE ACT OF INTERACTING WITH THE COLLECTION BECOME MORE LIKE INTERACTING WITH THE PARTS OF A BUILDING? LIKE OPENING A DOOR, OR LOOKING THROUGH A WINDOW?



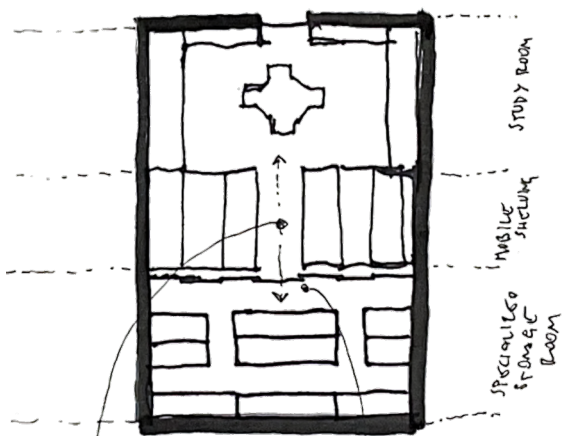
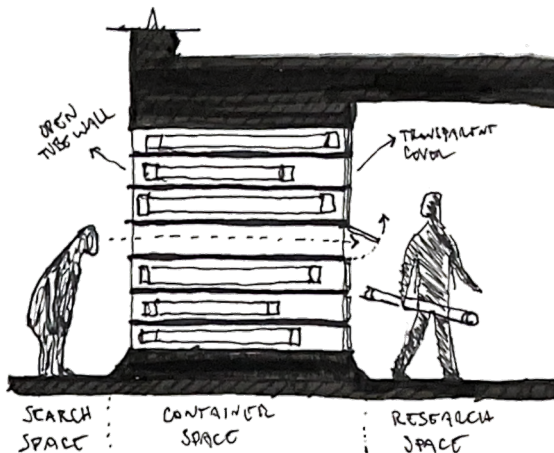
CAN FILE BOXES  
BECOME BRICK  
WALLS?



COULD ROLLS  
AND THE WALLS  
LIKE STONE?



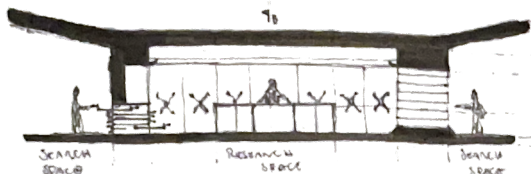
COULD SHELVES  
CONNECT ROOMS?

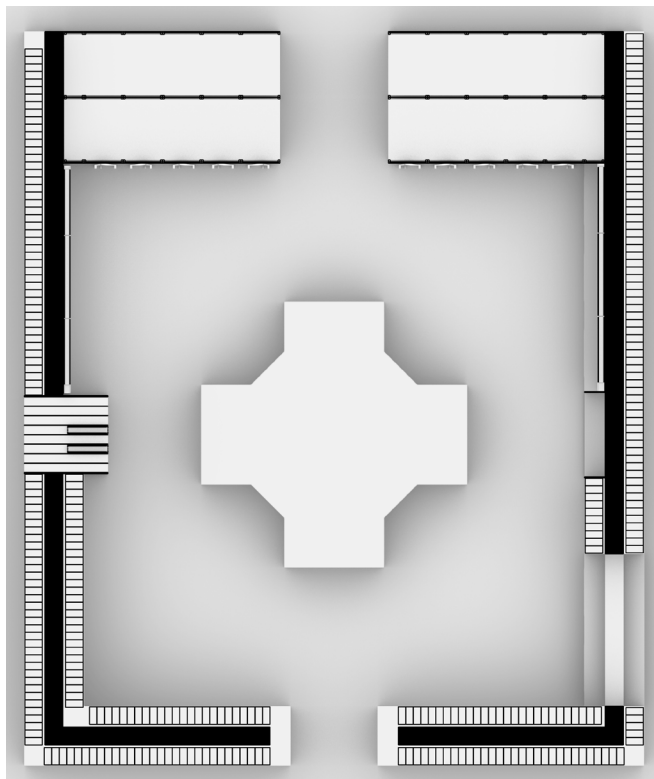


LOCATION  
OF THRESHOLD  
BETWEEN ROOMS  
CHANGES WITH THE  
POSITION OF MOVING  
SHELVES

A WALL OF  
SLIDING DOORS CAN  
SEPARATE TWO ROOMS  
TO MAINTAIN DISTINCT  
TEMPERATURES IF  
NEEDED.

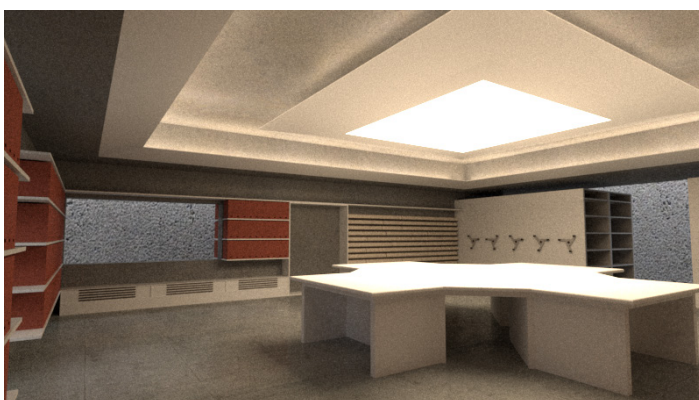
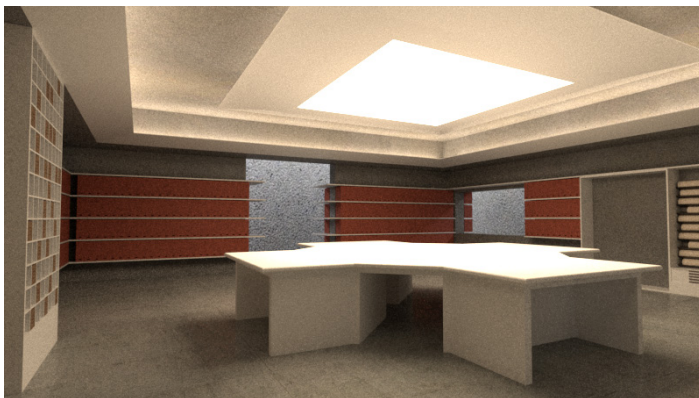
LEON STAYEN'S ROOM



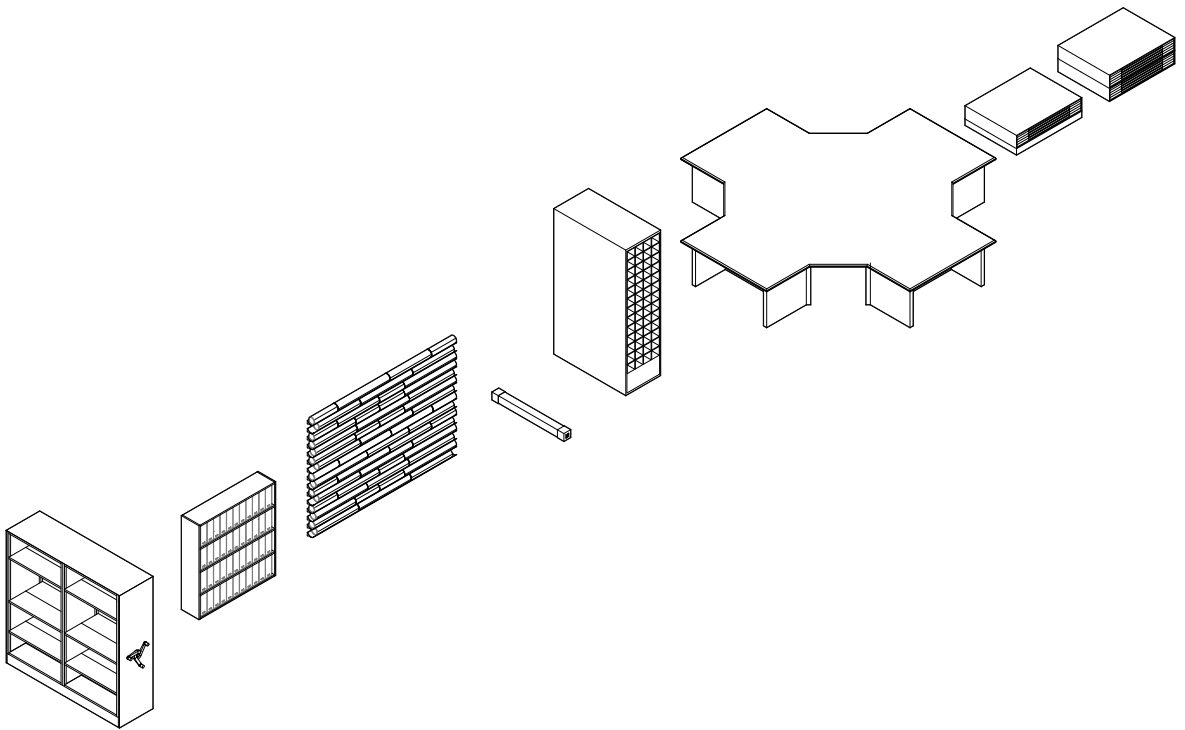


First pass of Leon Styner's Archival room



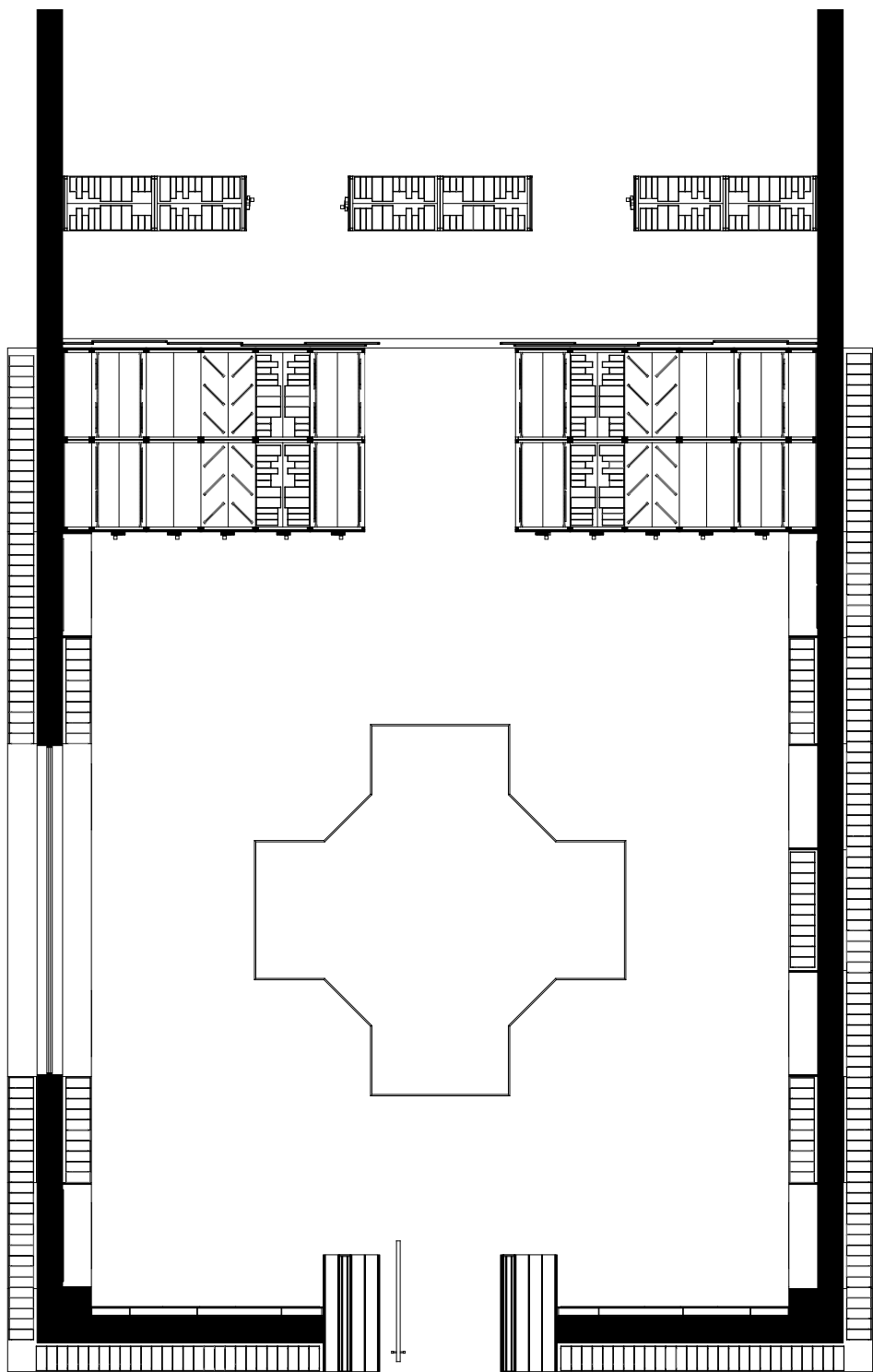


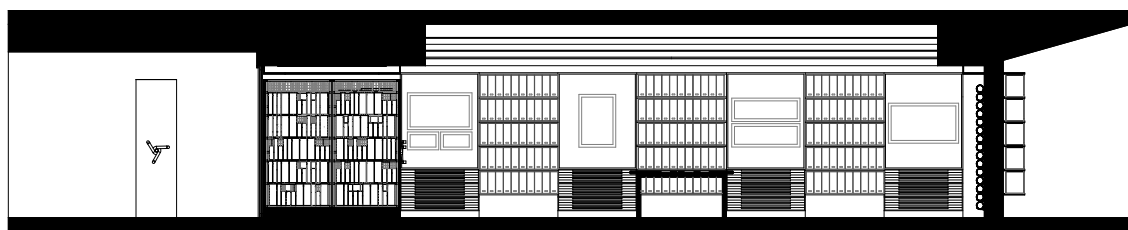
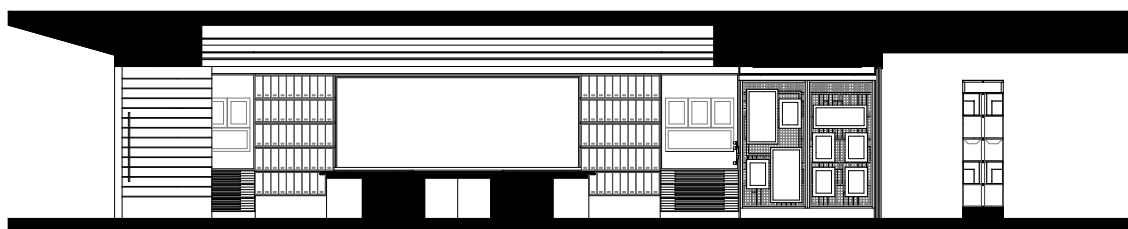
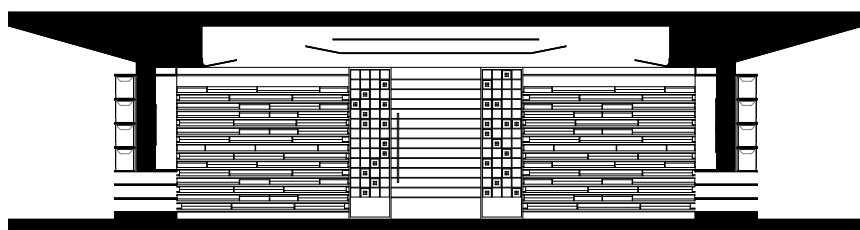
First pass of Leon Styner's Archival room



# Week 08

Week 08 was mostly an adjustment week, when I addressed comments given by the professors on week seven and kept developing the atmosphere of the room. This meant experimenting with different material configurations, lighting, and user experiences; seeking to create a space which is representative of all the archival considerations I researched in week six but also expressed preliminary ideas on how to bend, break or re-imagine the rules of this typology to generate architectural value and user engagement.



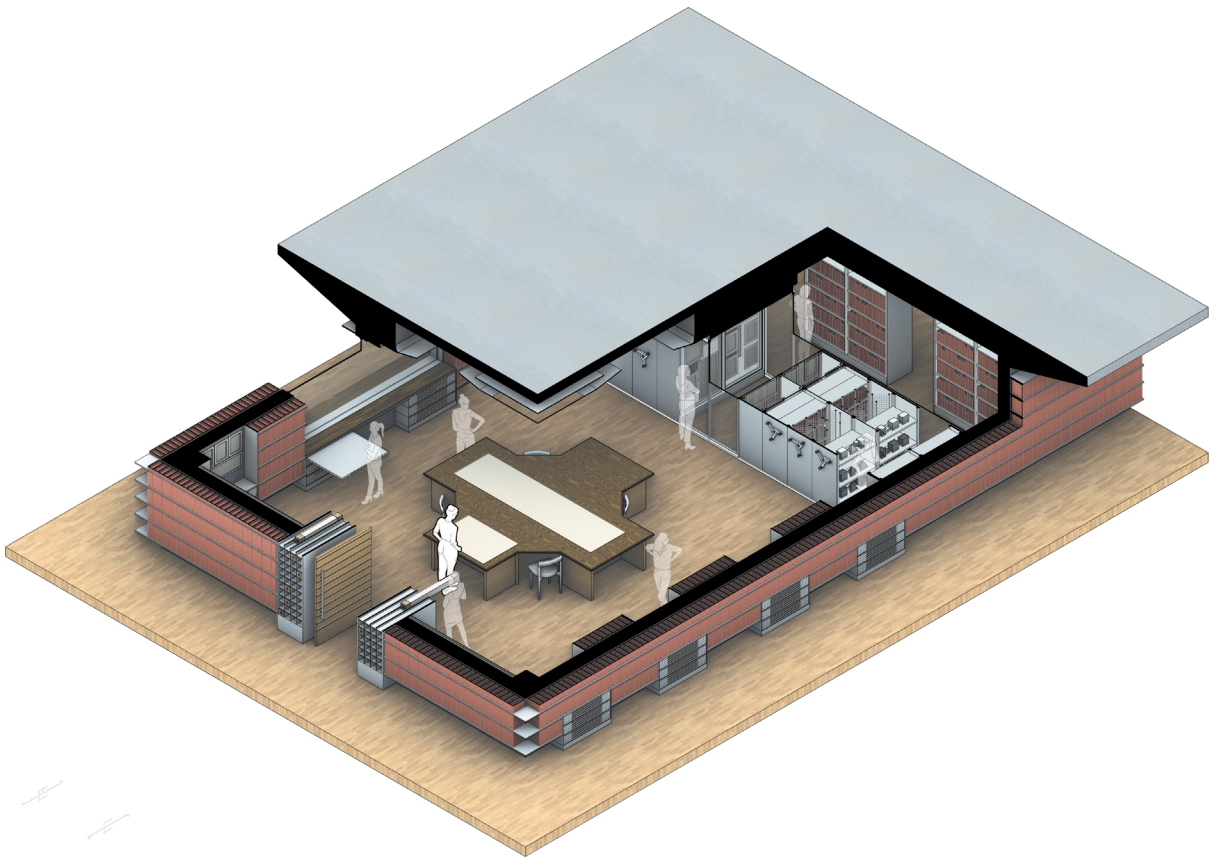


Second pass of Leon Styner's Archival room



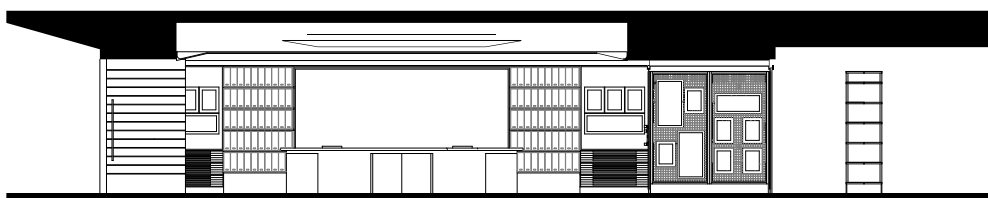
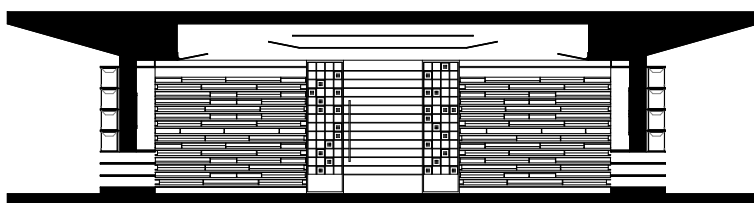
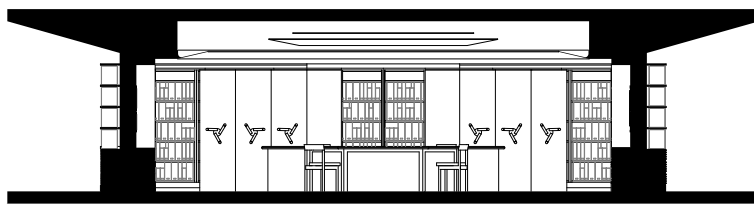
Second pass of Leon Stynen's Archival room





## Week 09-10

The two last weeks before P1 were heavily focused on the production of the physical model for the presentation, along with the necessary Drawings. Sadly I fell very sick in week 9 and lost valuable work time that resulted in a considerable set-back for the P1 work, and frustrations piled up as I watched the deadline approaching with the sense that I would not be able to bring the model to the level I would've liked. I did what I could, but this P1 feels less than ideal :(



Second pass of Leon Styner's Archival room

## STRUCTURING THOUGHTS:

IT IS TIME TO CLEARLY DELINEATE MY CURRENT INTERESTS INTO A COHESIVE ARCHITECTURAL APPROACH.

→ TO RECAP, MY MAIN INTEREST POINTS SO FAR IN THE RESEARCH OF THE ARCHIVE AS A TYPOLOGY WERE:

- ① THE MATERIALISTIC LOGIC OF THE ARCHIVE AND ITS IMPACT ON THE BUILDING'S RELATIONSHIP WITH THE PUBLIC SPHERE.
- ② THE NATURE OF THE ARCHIVE'S USER EXPERIENCE AND HOW IT CAN BE RE-IMAGINED
- ③ THE LATENCY OF THE ARCHIVAL SPACE AND LATENT POTENTIAL (CURIOSITY + DISCOVERY)
- ④ THE IDEA OF ARCHITECTURE AS A SPATIAL CASCADE AND THE CREATION OF SPACE THROUGH THE MANIPULATION OF INTERACTION LEVELS DETERMINED BY THE MATERIAL (AND SOMETIMES IMMATERIAL) NATURE OF THE DISCRETE PARTS THAT COMPOSE THE ARCHIVE.

→

## Week 11

After P1, it was time to start structuring all the thoughts and ideas I had been gathering on the archive so far and focus on how to string them all together into a cohesive narrative under which I could frame my project. That process involved a lot of note taking, where I delineated my thoughts and ideas on paper and started organizing, connecting and cleaning them up. My goal was to develop a methodology that could later inform my design process.

During this week we also gathered as a studio to divide research tasks, as well as practical tasks related to model making for the class. I was involved in building the digital 3d models of DeSingel and its context.

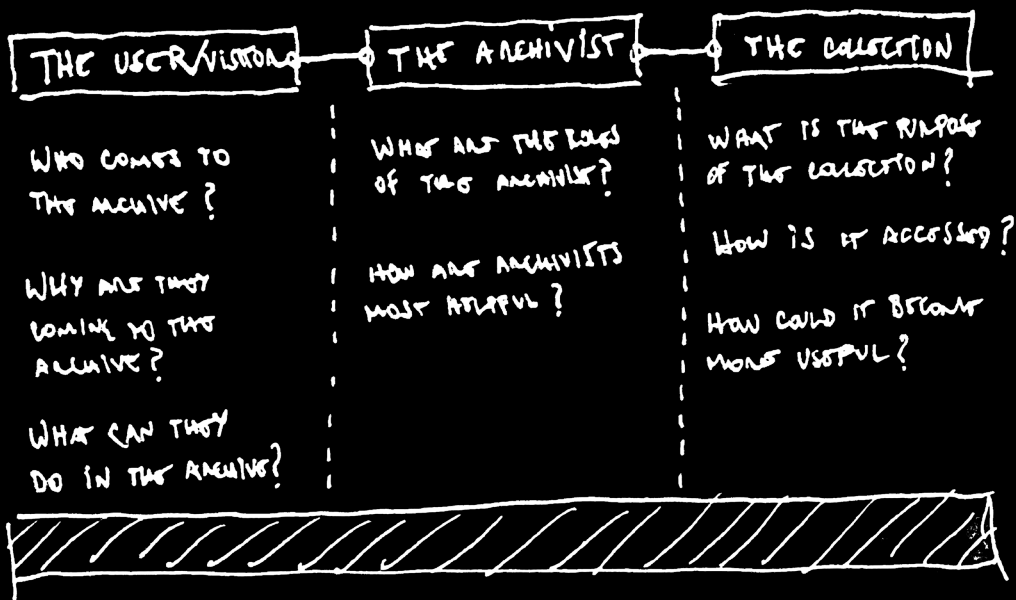


THOSE INTERESTS ARE, IN A WAY, RELATED TO EACH OTHER, BUT NOT IN A COHESIVE WAY YET. HOW CAN THESE INTERESTS BE ORGANIZED INTO A STRUCTURED SPATIAL / EXPERIENTIAL APPROACH?

- MIGHT BE WORTH TRYING TO SEQUENCE THESE IDEAS INTO SPECIFIC MOMENTS WITHIN A LARGER ARCHITECTURAL NARRATIVE

- BUT HOW IS THIS NARRATIVE TOLD? WHO ARE THE ACTORS IN THE STORY OF THE ARCHIVE? WHAT ARE THEIR ROLES AND WHY ARE THEY IMPORTANT?

### THE ACTORS OF THE ARCHIVE



I THINK IT IS WORTH EXPANDING ON THOSE 3 ACTORS A BIT MORE TO NARROW DOWN ON THEIR CORE PURPOSES AND UNDERSTAND HOW THEY CAN MOST EFFECTIVELY BECOME DRIVERS OF THE ARCHITECTURE.



## ① THE USER / VISITOR

### • WHO COMES TO THE ARCHIVE?

- SOMEONE SEARCHING FOR ANSWERS
- SOMEONE INTERESTED IN MATERIAL RECORDS
- 

### • WHY ARE THEY COMING TO THE ARCHIVE?

- TO FIND ANSWERS
- TO CREATE CONNECTIONS
- TO DESIGN RESEARCH
- TO INVESTIGATE

### • WHAT CAN THEY DO IN THE ARCHIVE?

- REQUEST FOR ITEMS
- HANDLE ITEMS (WITH EXCEPTIONS)
- MAKE COPIES / TAKE PICTURES OF MATERIAL

DISTILLED PROFILE OF THE USER	
PRIMARY DRIVE:	CURIOSITY / INVESTIGATIVE TENDENCIES
PRIMARY GOAL:	TO FIND ANSWERS / TO FIND NEW QUESTIONS
WEAKNESSES:	LIMITED ACCESS / AGENCY
	MAIN POTENTIALS

① CURIOSITY IS AN EXPLOITABLE TRAIT AND CAN BE LEVERAGED TO PROLONG INTERACTION WITH THE ARCHIVE. (SEARCHING + FINDING → SEARCH MORE TO FIND MORE)

② PROVIDING THIS ACTOR WITH MORE AGENCY CAN POTENTIALIZE THEIR DESIRE TO INVESTIGATE

## II THE ARCHIVIST

- WHAT ARE THE ROLES OF THE ARCHIVIST?
  - PRESERVE THE COLLECTION (GUARDIAN)
  - RATIONALISE THE CONTENTS OF THE COLLECTION (CATALOG)
  - MAKE THE INFORMATION AVAILABLE TO RESEARCHERS (EDUCATOR)
  - ASSIST IN CURATORIAL WORK

### • HOW ARE ARCHIVISTS MOST HELPFUL?

- THEY POSSESS INSIDE KNOWLEDGE ABOUT THE COLLECTION'S CONTENTS AND ITS ARRANGEMENT
- THEY CAN FACILITATE THE FINDING AND RETRIEVAL OF ARCHIVAL MATERIAL.
- THEY MIGHT BE ABLE TO PROVIDE SUPPLEMENTARY INFO ON CERTAIN ITEMS

DISTINCT PROFILE OF THE ARCHIVIST	
PRIMARY DUTY:	THE MANAGEMENT AND CONSERVATION OF THE ARCHIVAL COLLECTION
PRIMARY GOAL:	MEDIATE THE INTERACTION BETWEEN THE VISITOR AND THE COLLECTION
WEAKNESSES:	RESTRICTED BY REGULATIONS AND TECHNOCRATIC TENDENCIES
MAIN POTENTIALS	

① THE ULTIMATE LEGIBILITY IN THE ARCHIVIST ROLE, AS THE ONE WHO CARES FOR THE COLLECTION, <sup>creates</sup> ~~provides~~ SPACE TO PROVIDE ALTERNATIVE ROLES FOR THEM.

② IN SUCH LEGIBILITY ONE MIGHT ASK "WHAT WOULD THE ARCHIVISTS LIKE TO DO BUT CURRENTLY CAN'T?"

③ SOME OF THE ARCHIVIST'S ROLES ARE GENERAL ENOUGH TO WHERE THEY COULD BE EXTENDED TO OUTSIDERS. COULD EVERYONE BECOME A MOMENTARY ARCHIVIST?

## III THE COLLECTION

### • WHAT IS THE PURPOSE OF THE COLLECTION?

- TO PRESERVE VALUABLE WORKS THAT CAN MINED FOR KNOWLEDGE IN THE FUTURE.
- TO ALLOW THE PUBLIC TO HAVE INSIGHTS INTO THE MINDS OF GREAT REPRESENTATIVES OF THE FIELD.
- TO BE DISCOVERED AND USED
- TO ATTRIBUTE VALUE (CULTURAL AND SOCIAL) TO PROFESSIONAL WORKS OF THE FIELD

### • HOW IS IT ACCESSED?

- THROUGH AN ARCHIVIST UNDER REQUEST (PHYSICALLY)
- THROUGH AN INTERFACE LINKED TO THE ARCHIVE'S DATABASE (DIGITALLY)

### • HOW COULD IT BECOME MORE USEFUL?

- IF IT WAS MORE INTERACTABLE (USER ENGAGEMENT)
- IF THE PROCESS OF SEARCHING THROUGH IT HAD VALUE ATTRIBUTED TO IT (POSITIVE REINFORCEMENT)
- IF POSSIBILITIES FOR SCOUNDIPELOUS FINDINGS WERE INTRODUCED (IN-ARCHIVE SEARCHING)
- IF THE SORTING AND CATALOGUING PROCESSES OF THE ARCHIVE'S COLLECTION WAS MORE TRANSPARENT (ALLOWS FOR CREATIVE SEARCHING TECHNIQUES)
- IF THE DATA AND METADATA OF A PHYSICAL OBJECT WERE READILY AVAILABLE ALONGSIDE IT.
- IF LINKS AND SUGGESTIONS COULD BE MADE ON THE SPOT ABOUT SOLICITED MATERIAL

## DISTILLED PROFILE OF THE COLLECTION

PRIMARY DRIVE:	SAPKEET VARIOUS MATERIAL RECORDS VALUED BY THE FIELD THEY BELONG TO.
PRIMARY GOAL:	MAKE THE KNOWLEDGE CONTAINED WITHIN ITS RECORDS DISCOVERABLE TO FUTURE GENERATIONS.
WEAKNESSES:	HARD TO ACCESS AND HANDLE. THE NATURE OF ITS SAPKEETING ALSO KEEPS ITS ITEMS 'HIDDEN', WHICH MAKES FOR A SYSTEM MORE RELIANT ON SPECIFIC SEARCHES, MAKING BROADER EXPLORATIONS HANDER (AND RANDOM DISCOVERIES MORE UNLIKELY)
MAIN POTENTIALS	

I ARCHITECTURALLY, THE ARCHIVE EXEMPLIFIES ITS  
PRIMARY DRIVE MORE STRONGLY THAN ITS PRIMARY  
GOAL, THAT MEANS THERE IS ARCHITECTURAL  
POTENTIAL IN MAKING THE RECORDS MORE  
DISCOVERABLE. (UNHIDE THE ARCHIVE)

II THE "FINDING" METHOD USED IN THE ARCHIVE  
CAN FEEL ENTIRELY RIGID AND SPECIFIC. HOW  
CAN SEARCHING THE ARCHIVE FEEL MORE  
LIKE A "SLEEPING TANK" PROCESS? WHAT  
DOES AN "OPEN SEARCH" ARCHIVE LOOK  
LIKE?

III COULD THE STANDARDS FOR SAPKEETING THE  
COLLECTION BE IMPROVED TO ALLOW FOR BETTER  
HANDLING OF THE MATERIAL BY THOSE WHO ARE  
NOT ARCHIVISTS?

## CHARACTER'S KEY WORDS

### I VISOR:

- SEARCH
- INTEREST
- CURIOSITY
- TO FIND
- INVESTIGATE
- AGENCY
- HANDLE

### II ARCHIVIST:

- GUARDIAN
- EDUCATE
- CATALOG
- FACILITATE
- GUIDE
- RISK

### III COLLECTION:

- PRESERVE
- TO BE DISCOVERED
- HIDDEN
- PHYSICAL
- DIGITAL
- INTERACTABLE
- CONNECTIONS

## → CONTINUED THOUGHTS

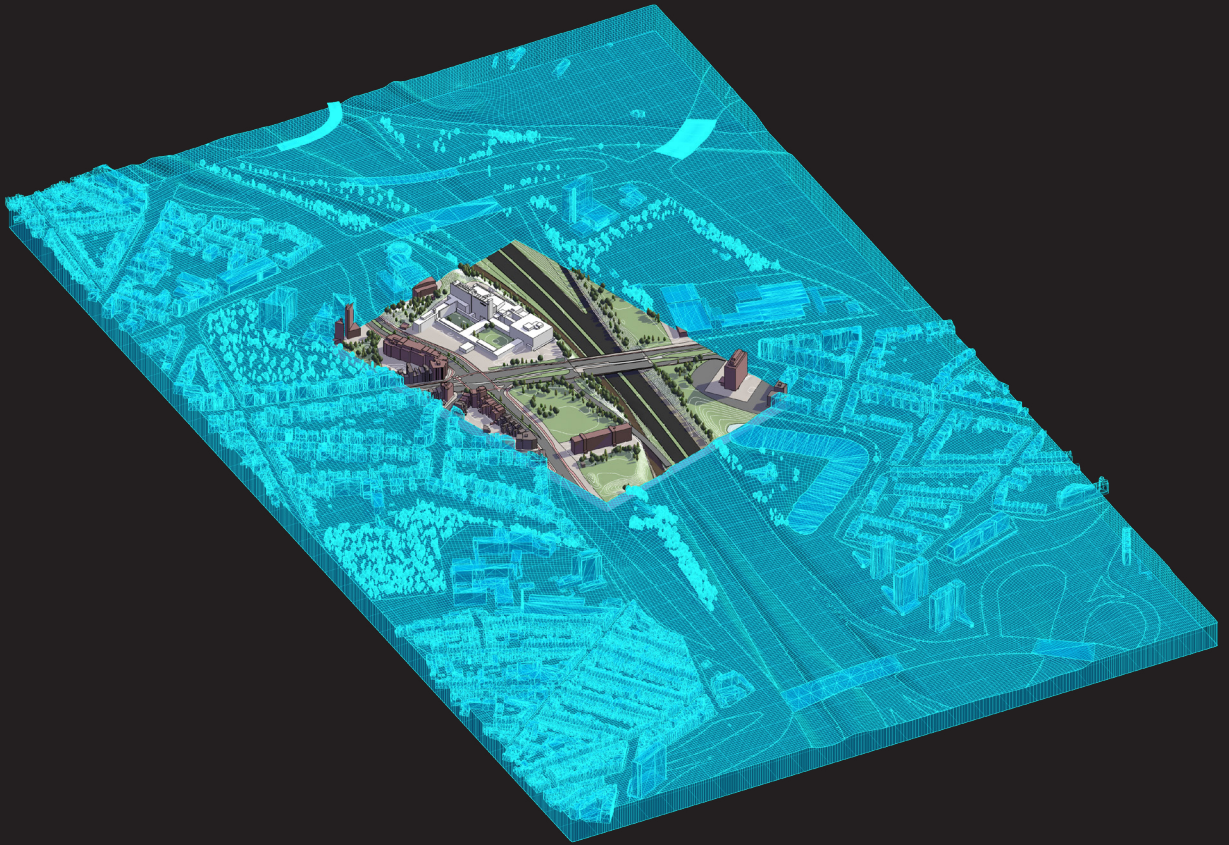
• SO FAR, THE RELATIONSHIPS AND THE NATURE OF THE INTERACTIONS BETWEEN THESE 3 ACTORS (THE VISITOR, THE ARCHIVIST, AND THE COLLECTION) MAY BECOME THE DRIVING FORCES OF THE ARCHITECTURAL LANGUAGE.

• THERE SEEMS TO BE A CERTAIN DEGREE OF EXCHANGEABILITY BETWEEN THE FUNCTIONS OF THE ARCHIVIST AND THE ACTIONS OF THE USER.

- IT MIGHT BE THE CASE THAT THIS ARCHIVE'S OPERATIONAL LOGIC GIVES THE USER THE POSSIBILITY TO INCREASE THEIR LEVELS OF AGENCY IN THE ARCHIVAL SPACE. THIS MIGHT BE BASED AROUND A MOUNT OF WORK OF USE BY THE VISITOR OR PASSING SPECIFIC INSTRUCTIONS PROVIDED BY THE ARCHIVIST

- THIS ALSO INTRODUCES AN INVERSELY PROPORTIONAL RELATIONSHIP BETWEEN THE VISITOR AND THE ARCHIVIST. AS THE AGENCY OF THE USER INCREASES THE RELIANCE ON THE ARCHIVIST DECREASES, PLACING THE ARCHIVIST TO FINDING OTHER TASKS.





## Week 12

During week 12 I invested a substantial amount of time on furthering the development of the material needed to further the studio's analysis, which involved acquiring GIS data, drawings of DeSingel, replicating the topography in a 3d model. In addition, I took some time to contact the VAI to inquire about a number of topics related to the worker's personal experience in their daily life in the archive, as well as other peculiarities on the inner-works and behind the scenes of the archive as a functioning architectural typology. I prepared a form which I shared with them to collect their personal statements.



# THE VAI WISHLIST

## POTENTIAL QUESTIONS:

- ① WHAT IS THE ORGANIZATION HIERARCHY OF THE VAI ARCHIVAL COLLECTION? I.E. HOW ARE THE ITEMS OF THE COLLECTION SORTED, STORED, AND POSITIONED WITHIN THE ARCHIVAL ~~COLLECTION~~ SPACE?
- ①.1 ARE THERE ANY INTERNAL VAI DOCUMENTS THAT REFLECT THIS STRUCTURE THAT I CAN GET ACCESS TO?
- ② IS THERE AN ITEMIZED LIST WHICH DELINEATES THE NUMBER OF EVERY DIFFERENT ITEM TYPE IN THE COLLECTION? I.E. TOTAL NUMBER OF ARCHIVAL BOXES, TOTAL NUMBER OF BOXES, TOTAL NUMBER OF FLAT DRAWINGS, TOTAL NUMBER OF ROLLED DRAWINGS...
- ③ WHAT IS THE VAI APPROACH TO METADATA? IS THERE A STANDARD APPLIED TO EVERY ITEM IN THE ARCHIVE WHEN IT COMES TO THEIR RESPECTIVE METADATA? IS THE TRACKING OF METADATA PARTICULARLY IMPORTANT TO THE THE FUNCTIONING OF THE ARCHIVE?
- ④ DOES THE VAI HAVE ANY TOOLS TO CROSS-REFERENCE MATERIALS WITHIN THE COLLECTION? I.E. IDENTIFY RELATED WORKS; SUGGEST SUPPORTING MATERIALS WITHIN THE COLLECTION TO ENRICH RESEARCH; TRACK MOST REQUESTED WORKS...
- ④.1 IF YES, WHAT IS THE ORIGIN OF THIS TOOL'S CAPABILITIES? WHAT NEW CAPABILITIES WOULD YOU WISH IT HAD?
- ⑤ DOES THE VAI HAVE A SET OF MOST VALUABLE COLLECTION ITEMS? ARE THOSE STORED IN A DIFFERENT MANNER?

# The VAI Wish-list

Hello! This form is intended to gauge what the workers at the VAI would like to see if a new building was designed to host its archive. When filling out the field bellow, provide suggestions for changes you would like to see in the spaces you occupy on a daily basis at the VAI. **You can suggest anything**, but I will add bellow some topics to keep in mind when adding to your list:

- *What is currently missing for you in the current VAI building?*
- *What currently bothers you/ works poorly in your building?*
- *What additions would improve your life as a worker at the VAI?*
- *What would you completely change about your building?*
- *What would you wish to keep the same about your building?*
- *What resources do you wish you had but currently don't to assist in your work?*

**Name:**

**Job Position at the VAI:**

**Short Description of your Job:**

**Typical working hours (i.e: from 9:00 to 17:00):**

**My VAI Whish-list**

## THOUGHT IV

THE GAME OF ARCHIVES:

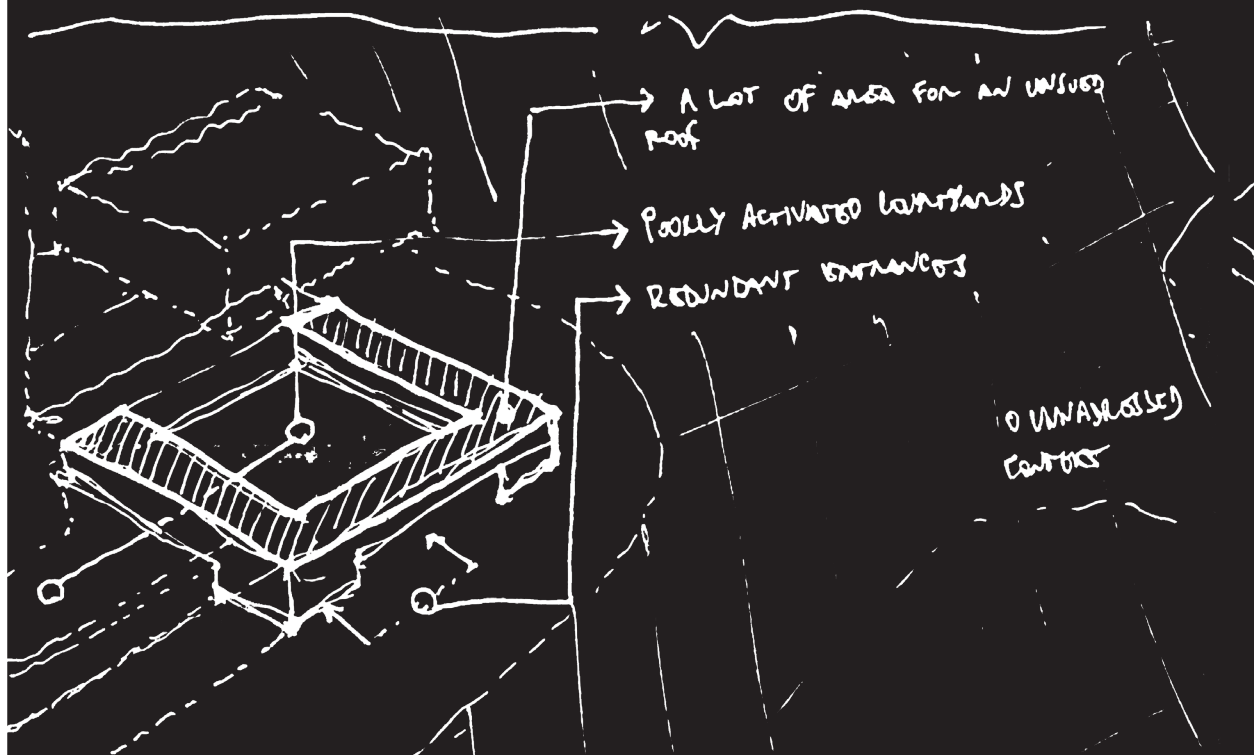
WHAT IS THE INTERACTION BETWEEN THE ARCHIVE AND ITS USER? WAS CONCEPTUAL AS A GAME? WHO ARE THE CHARACTERS IN THIS GAME? VISUAL? ARCHIVAL? CONCEPTUAL?

WHAT IS THE SPATIAL EXPERIENCE OF THE USER THROUGH THE ARCHIVE? WAS BASED ON A LEVELING UP PROCESS? DOES THE ARCHIVIST OCCUPY THE HIGHEST LEVEL? WHAT RETURNING THESE LEVELS?

GAME TITLE: ARCHIVE (VOD)

## THOUGHT III

MAYBE IT IS NOT THE ROLE OF THE ARCHIVE TO BECOME MORE OPEN TO THE PUBLIC IN A LITERAL SENSE. IT MIGHT BE THE CASE THAT THE ARCHIVE NEEDS TO LEVERAGE ITS ENCLOSED NATURE AS AN ATTRACTION, WHICH INVESTIGATES THE PUBLIC INTO IT. THAT WHICH IS NOT VISIBLE IS INHERENTLY MYSTERIOUS. HOW CAN THIS IDEA BE TRANSLATED INTO A SPATIAL SOLUTION?



# Week 13

At this point, I began the process of analysis and observations of the surroundings of DeSingel. I have developed so far a great interest in the archive as a stage for the untold stories and narratives contained within its collections, and locating it at the well known performance center which is DeSingel seems appropriate to me at this point, so I invested time into thinking about how the new VAI can grow its relationship with the site while simultaneously developing a presence of its own, as an institution that craves to share its rich identity with the world. It was also during this week when I began experimenting with a method to translate the architectural program of the archive as story telling device, which I am currently developing as the architectural narrative.

• THERE MUST BE A CERTAIN DEGREE OF EXCHANGEABILITY BETWEEN MUSEUM AND PUBLIC SPACES. DIFFERENT TYPES OF SPATIAL EXCHANGE MAY BE AVAILABLE DEPENDING ON THE ADVANTAGES BETWEEN SPACES.

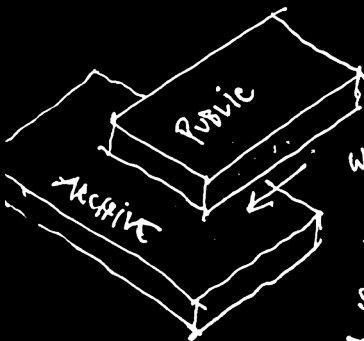
→ THIS RELATES NICELY WITH THOUGHTS IN THE 3 CHARACTERS OF THE VISITOR, THE ARCHIVIST, AND THE COLLECTION.

DE SINGE IS A PERFORMANCE CENTER. THE SPATIAL EXCHANGES USED TO ANIMATE THE PROGRAMS CAN BE REFLECTIVE OF THIS PERFORMANTIC NATURE

HOW DO THESE CHARACTERS EXERCISE THEIR ROLES IN THIS PERFORMANTIC ARCHITECTURE?

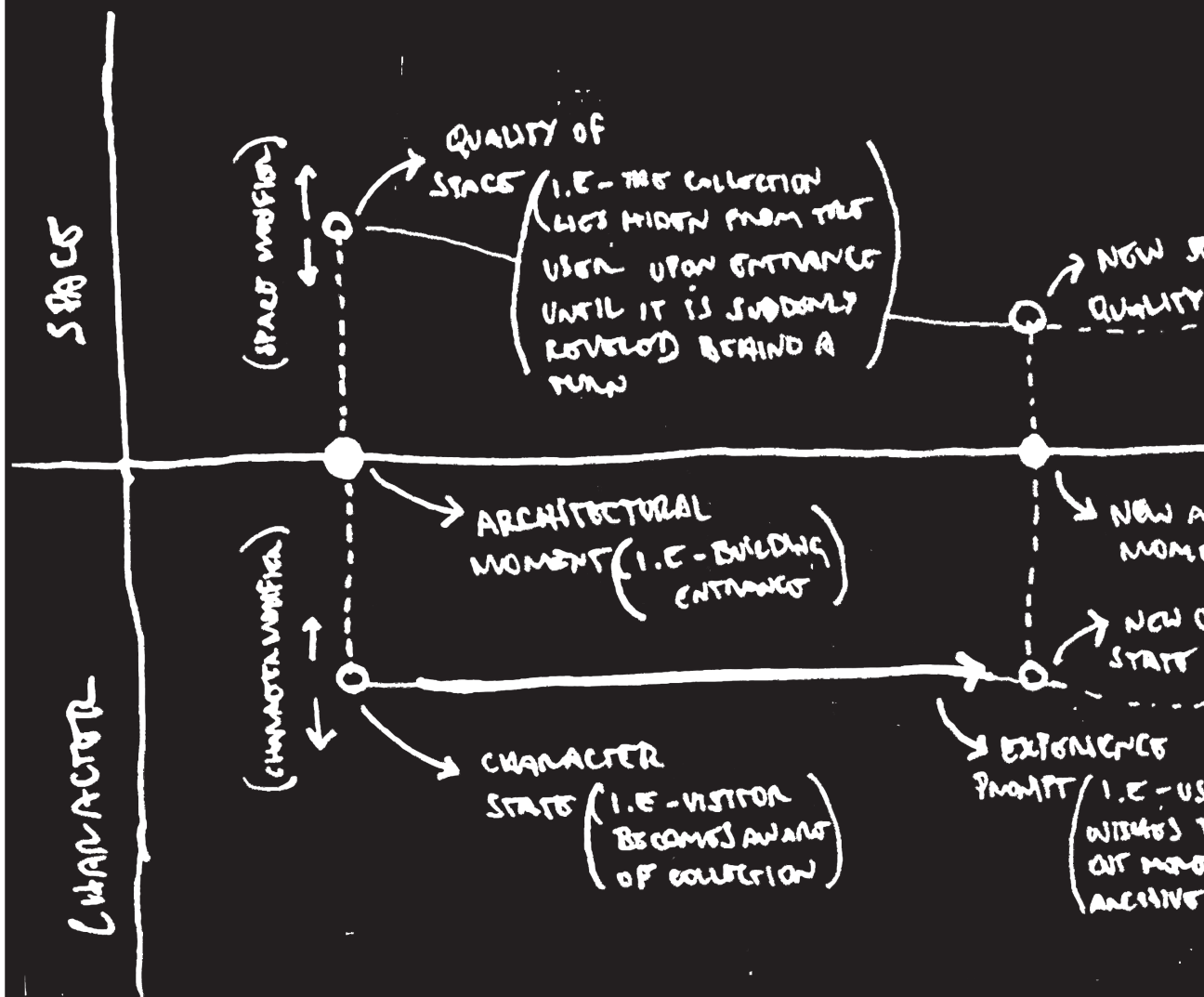
HOW TO CREATE AN ARCHITECTURE THAT CUES THE USER FROM SPECTATOR TO ACTOR? (GROWING AGENCY)

DID THIS IDEA MAKE THIS ARCHITECTURAL EXPERIENCE INTO A PLAY OR INTO A VIDEO GAME (ACTIVE NARRATIVE)?

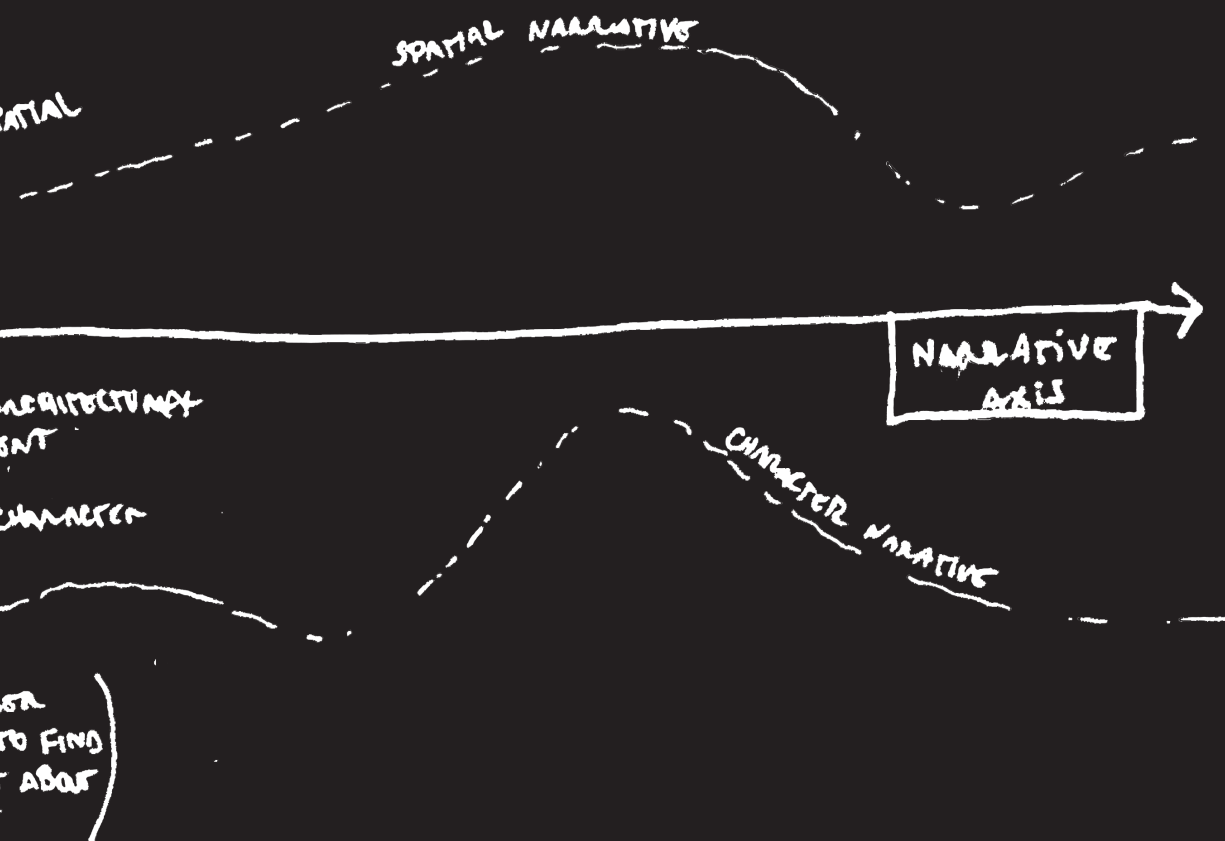


WHAT IS THE DIALOG BETWEEN THESE SPACES? HOW DO THEY REFLECT THE TRAITS OF THE CHARACTERS?

CONTINUING WITH THIS IDEA OF THE ARCHIVE AS A SET / DEVELOP ALONGSIDE EACH OTHER, IT MIGHT BE INTERESTING TO THINK OF THE BUILDING AS A NARRATIVE AXIS AROUND WHICH SPACE TAKES PLACE. IN THIS MANNER, CHARACTER CHANGES WILL PROMPT REACTIONS FROM THE CHARACTER'S ARCHITECTURAL EXPERIENCE.



'STAGE/VIDEOGAME MAP, WHERE CHARACTERS AND SPACE  
ISSING TO CONCEIVE THE ARCHITECTURAL EXPERIENCES  
EN THE DIALOG BETWEEN THE CHARACTERS AND THE  
NGES WILL BE REFLECTED IN THE SPACE AND SPATIAL  
TENS, IN AN INTERPLAY THAT PERPETUATES THE



THE GRAPH ABOVE EVOKES A SENSE THAT THE N  
THROUGH ARCHITECTURAL MOMENTS, WHICH INFORM  
BY THE CHARACTER AND SPACE. \*

### \* OBSERVATION: I

I AM NOT ENTIRELY SURE IF THAT IS TRUE OR  
EVENTS DRIVING THESE CHANGES. INTUITIVELY, IT  
INITIATED BY THE CHARACTER AND CASCADE DOWN

NEW CHARACTER STATE > NEW

### \*\*\* OBSERVATION: II

THE OBSERVATION ABOVE IS SILLY. CHANGES C  
EITHER FROM THE CHARACTER OR A SPATIAL R

TO SET THIS UP AS A COGNITIVE WORKFLOW;  
BE LAYED OUT AS A BASE, DESCRIBING A  
THESE WILL PROMPT REACTIONS FROM EITHER S  
STORY WILL START BEING TOLD. MORE ARCHITECT  
ON NEW DESIGNED DEVELOPMENTS, REVERSING THE



NARRATIVE OF THIS ARCHIVAL EXPERIENCE IS TOLD  
AND ARE INFORMED BY CHANGES EXPRESSED

IF THIS IS A MORE STRUCTURED CHAIN OF  
APPEARING TO ME THAT CHANGES MAY BE  
IN THE FOLLOWING FASHION:

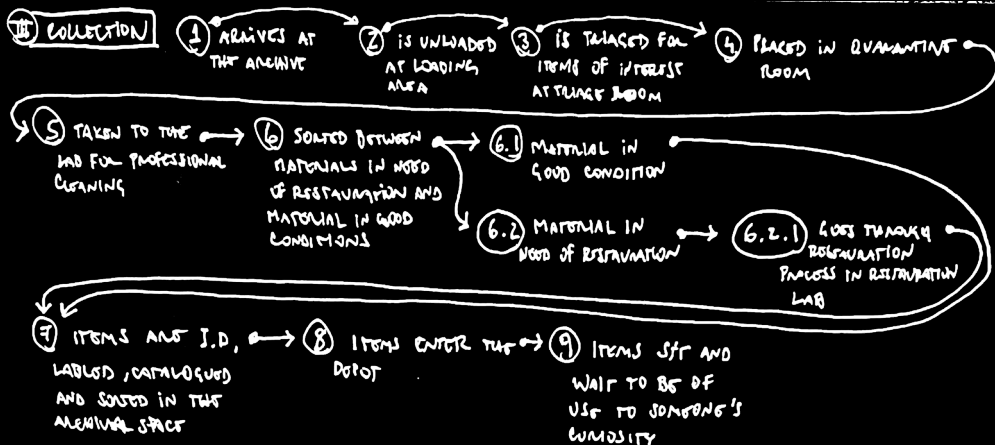
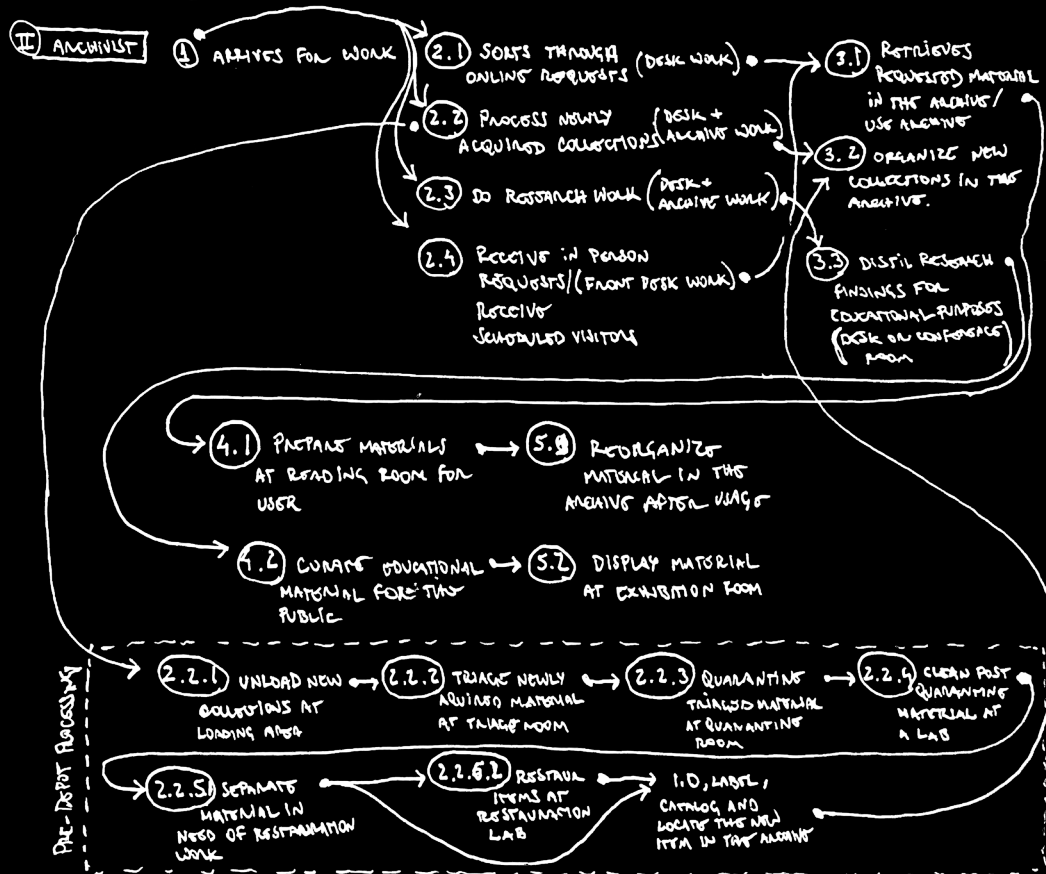
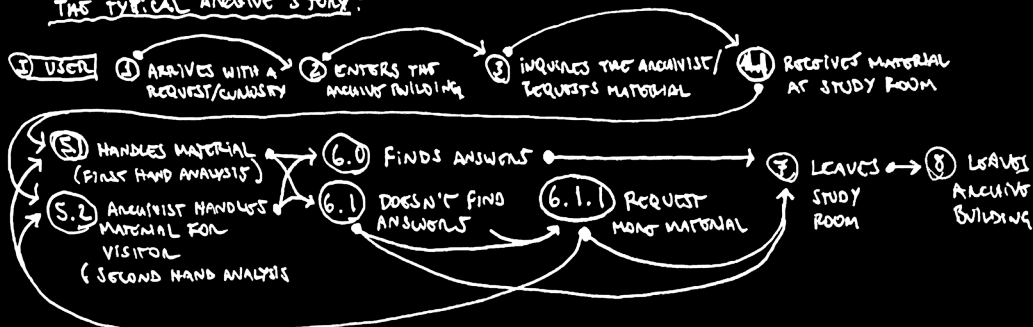
AN ARCHITECTURAL > SPATIAL QUALITY MOMENT NEEDED CHANGE	***
--	-----

AN INDEED OCCUR IN BOTH DIRECTIONS, EMANATING  
QUALITY DEVELOPMENT.

A SOLID NARRATIVE (SEQUENCE OF EVENTS) MUST  
BASIC SEQUENCE OF ARCHITECTURAL MOMENTS.  
SIDE OF THE AXIS, AND AN ARCHITECTURAL  
MOMENTS CAN THEN BE ADDED BASED  
WORKFLOW.

# BREAKING THINGS DOWN

## THE TYPICAL ARCHIVE STORY:



## OBSERVATIONS ON THIS STORYLINE

- THERE ARE NARRATIVE OVERLAPS (MOMENTS THAT TWO OR ALL CHARACTERS ARE OVERLAPPED) WHEN DIALOGS BEGIN TO BEGIN.
  - \* THE ARCHIVIST AND THE COLLECTION ARE INTERTWINED IN A LONG SEQUENCE OF ACTIONS THAT IS BEYOND THE REACH OF THE USER. THOSE ACTIONS MOSTLY REFER TO THE PAST-DISTOT PHASE
  - \* THE USER AND THE ARCHIVIST ARE ALSO CONNECTED BUT IN A WAY WHERE THE USER IS ALMOST EXCLUSIVELY BOUND TO THE ACTIONS OF THE ARCHIVIST (LOW AGENCY)
- A HUGE INTEREST JUMP MUST OCCUR TO LEAD A USER TO INITIATE ANY TYPE OF ENGAGEMENT WITH THE ARCHIVE AND ITS COLLECTION.
  - \* THIS MEANS A USER MUST ALREADY ARRIVE WITH A STRONG IN MIND
  - \* IT ALSO MEANS THAT THE COLLECTION SITS PASSIVELY WAITING FOR SOMEONE'S CURIOSITY TO COINCIDENTALLY MATCH THE USEFULNESS OF ITS CONTENTS.
  - \* THE COLLECTION CAN PLAY A BIGGER ROLE IN INSTIGATING THE USER'S CURIOSITY, AND THE INTEREST OF THE USER CAN BE LEVERAGED FOR A MORE PROGRESSIVE WAY, SO THEIR CURIOSITY CAN RISE AFTER THEY ENGAGED WITH THE ARCHIVE AND NOT PRIOR TO ENTERING IT.
- NARRATING IS VERY LINEAR AND HINDERS THE EXPERIMENTAL DYNAMISM OF THE EXPERIENCE

### A QUICK THOUGHT

THIS EXERCISE OF DECONSTRUCTING THE STORY OF A TYPICAL ARCHIVE HAS CALLED TO MY ATTENTION THAT THE ARCHIVE IS A REPOSITORY OF HISTORY, WITH MANY STORIES TO TELL, BUT TELL NO STORY ON ITS OWN. STORY TELLING SHOULD BE A MORE VIBRANT PART OF THE LIFE OF AN ARCHIVE.

### ANOTHER QUICK THOUGHT

IT IS CLEAR THAT THE ARCHIVE HAS A SPATIAL PROBLEM, AND FUNDAMENTALLY AN ARCHITECTURAL PROBLEM. BUT THE ARCHIVE ALSO HAS A U.I PROBLEM AND A U.X PROBLEM.

#### ARCHITECTURE

WHERE ACTIONS TAKE PLACE (SPACE)

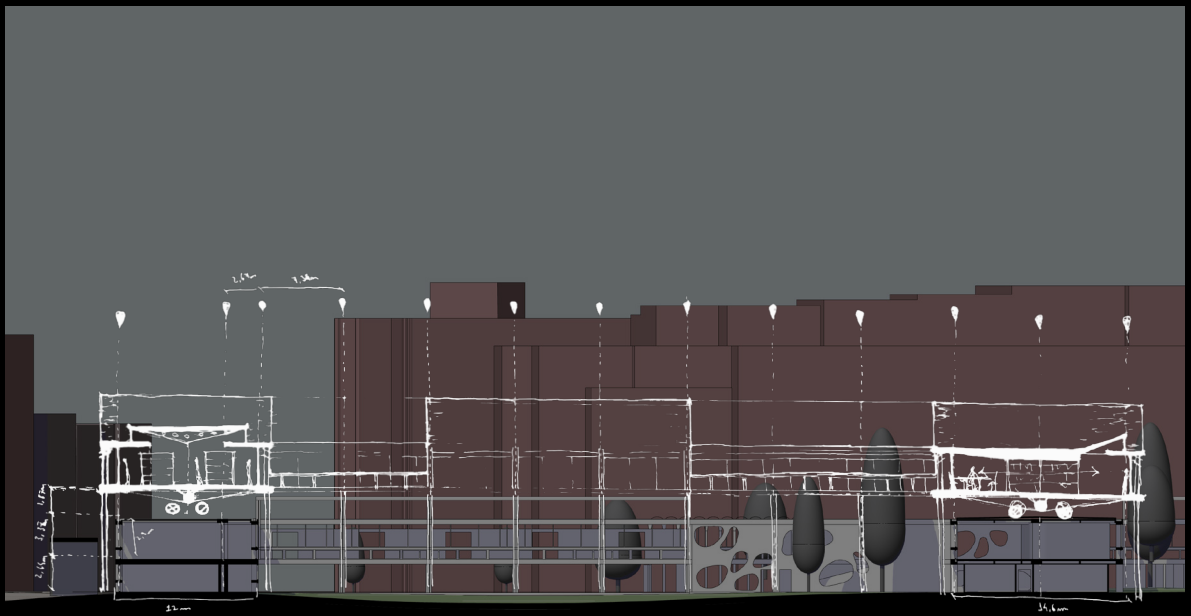
#### U.I (USER INTERFACE)

HOW ACTIONS ARE MADE AVAILABLE TO USER

#### U.X (USER EXPERIENCE)

HOW ACTIONS ARE EXECUTED, WHAT ORDER THEY ARE EXECUTED IN, A WAY THEY ARE EXECUTED

→ THESE ARE FUNDAMENTALLY HUMAN ISSUES AND THEIR PRESENCE CONSOLIDATES THE IDEA THAT THE ARCHIVE IS A MATERIAL SPACE AND NOT A HUMAN ONE (AT LEAST CURRENTLY)

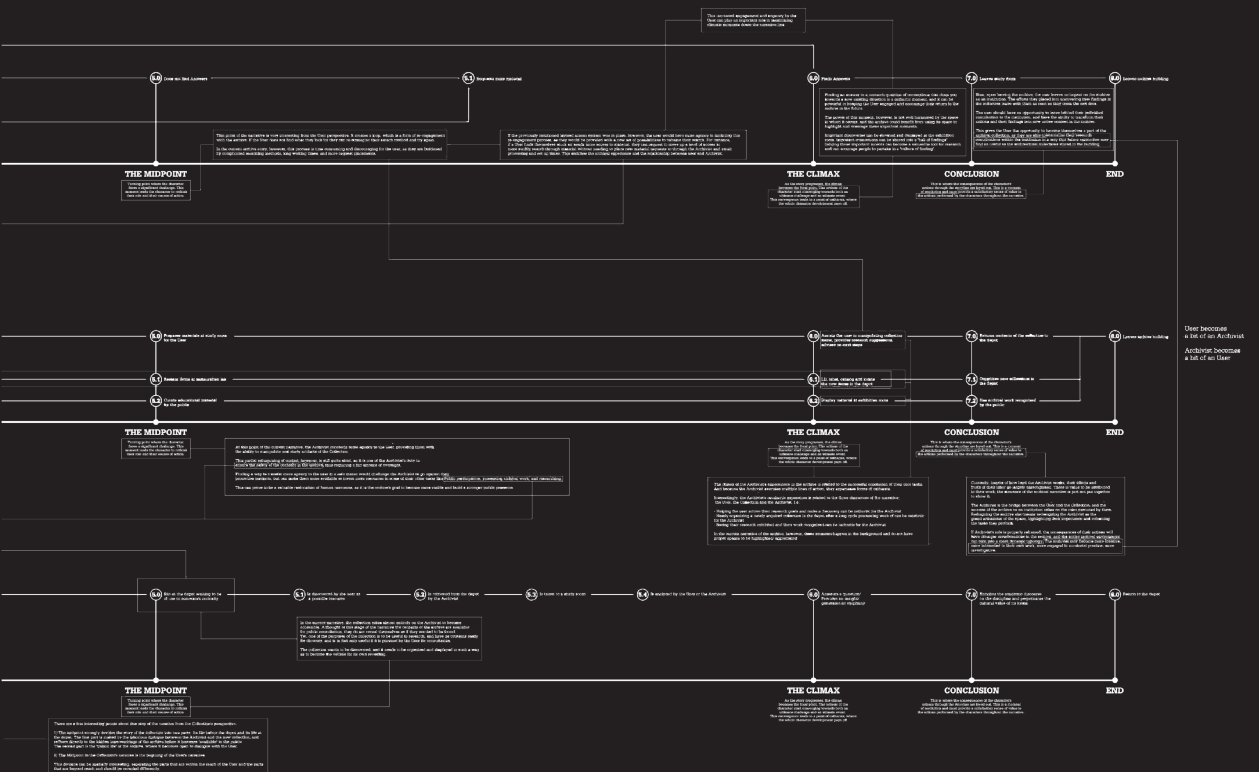








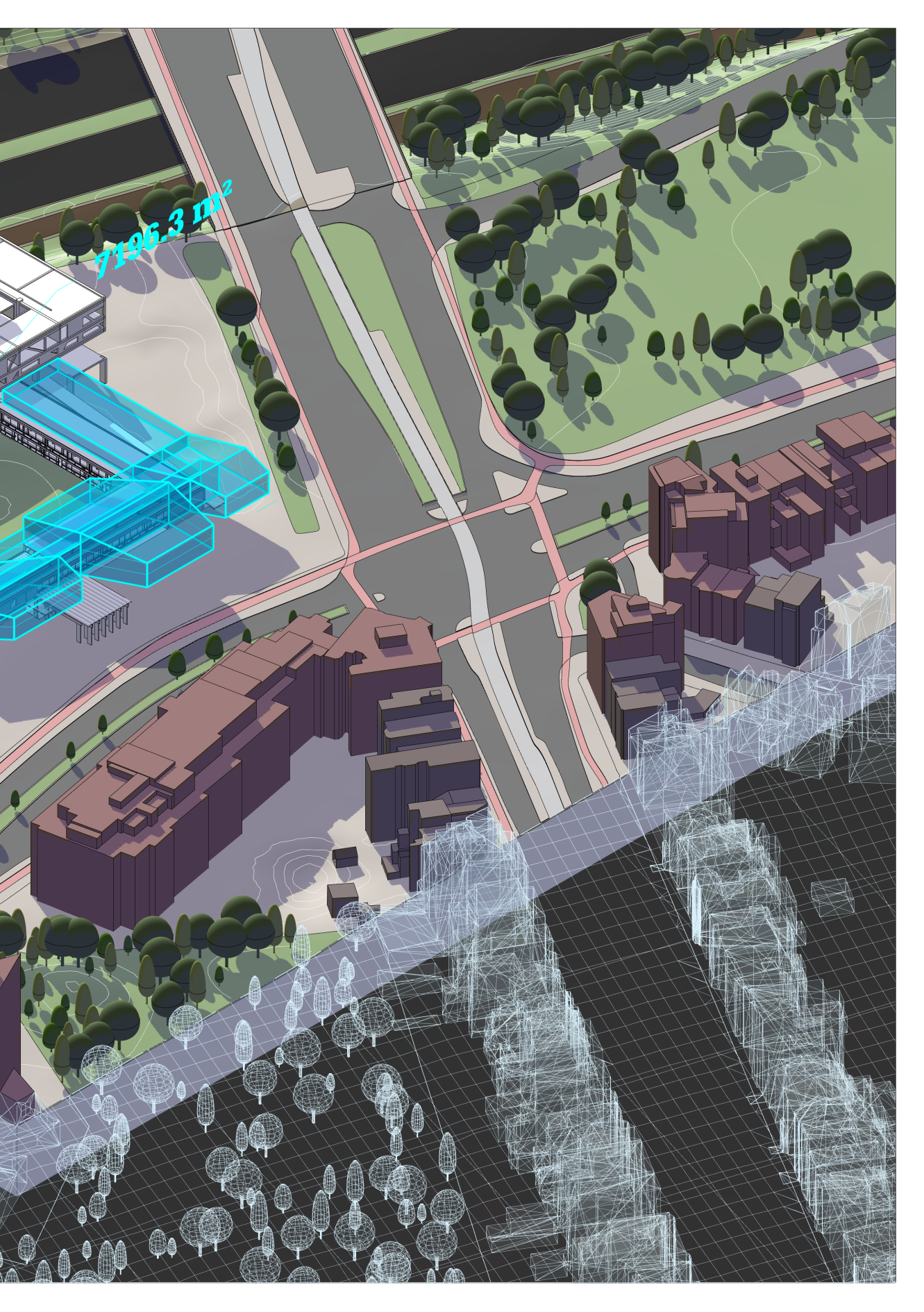


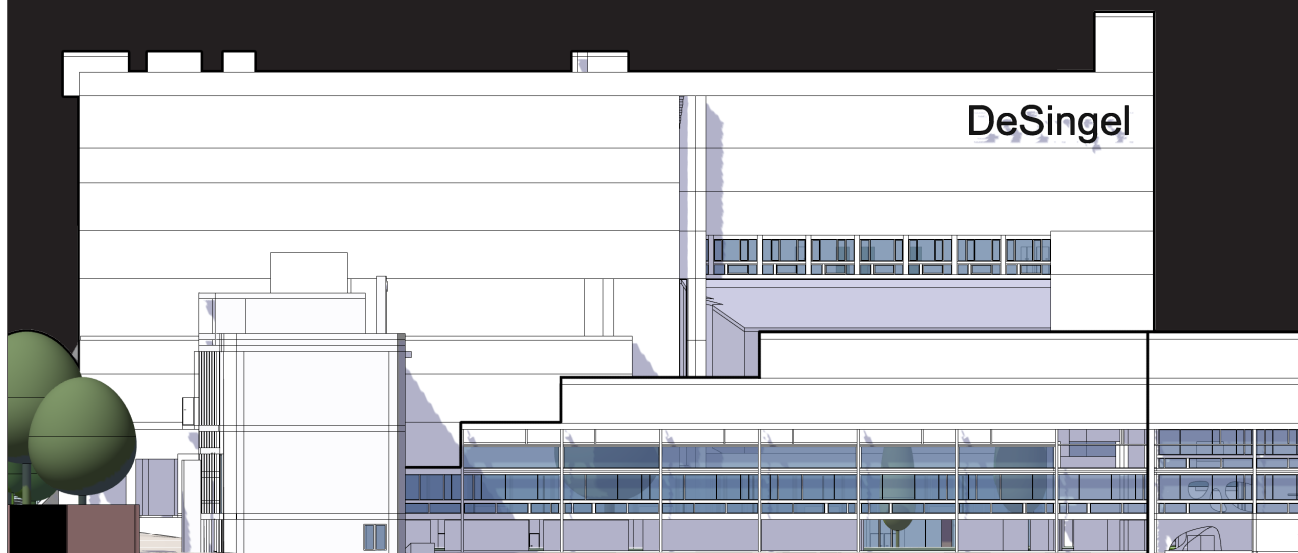


complex narrative line. This initial process was very eye opening because it made clear what the issues in the existing program were and clearly pointed to architectural interventions that could address them. First massing attempts were also made but are still very crude and need more study







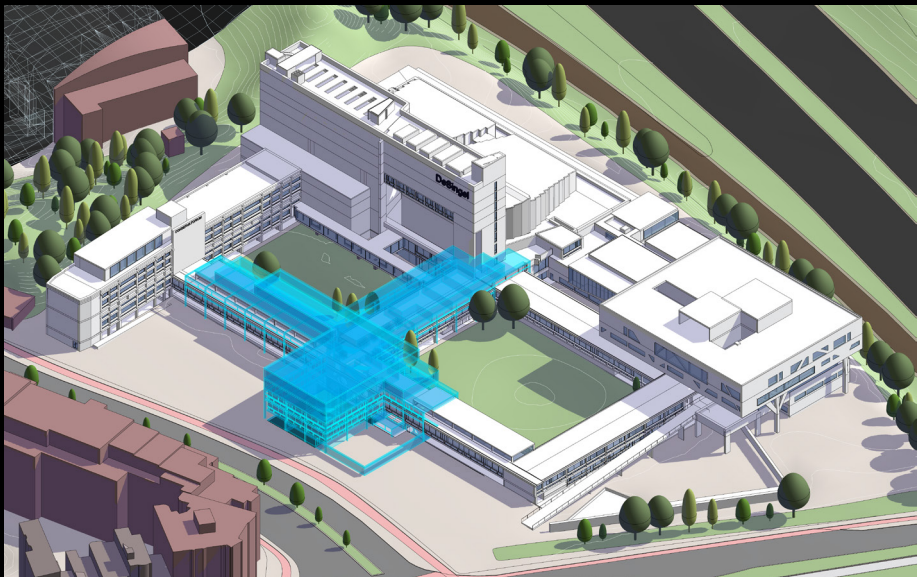
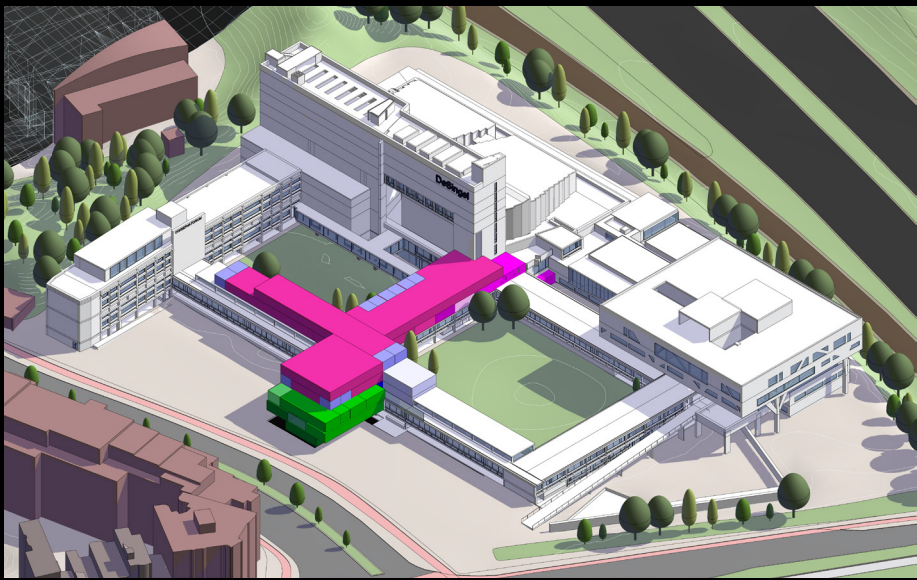


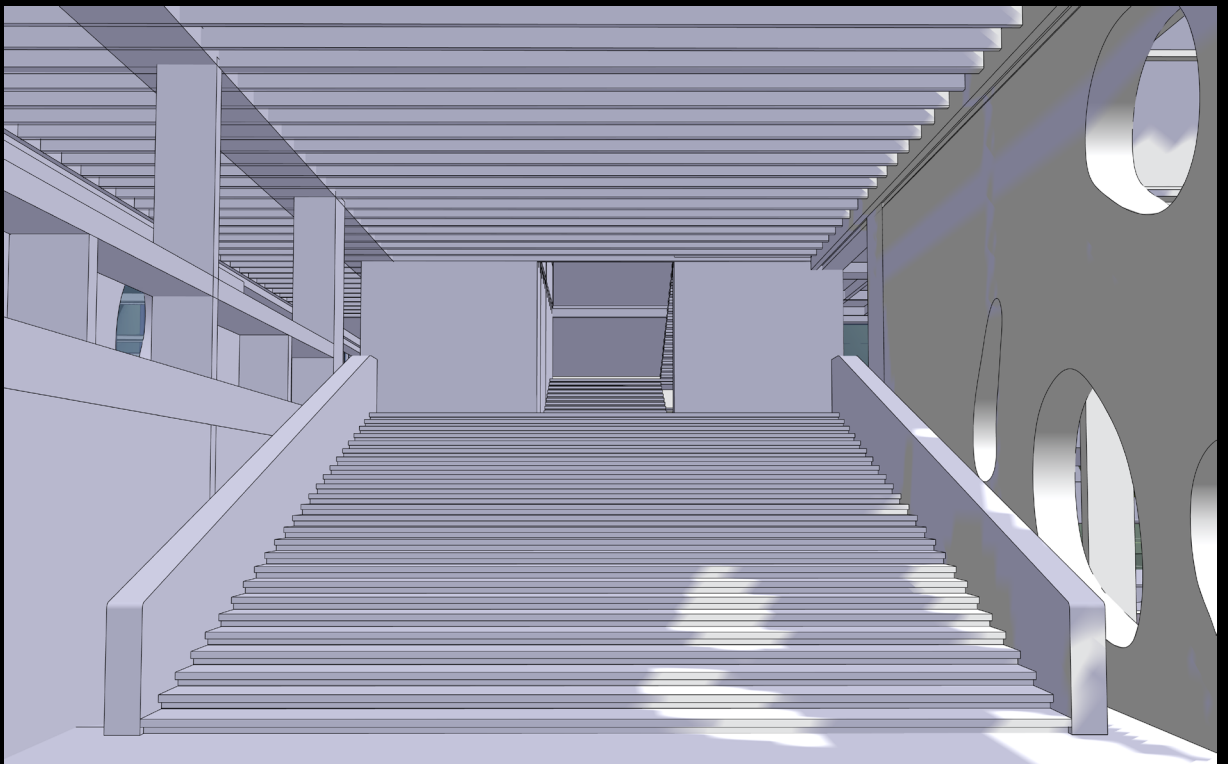
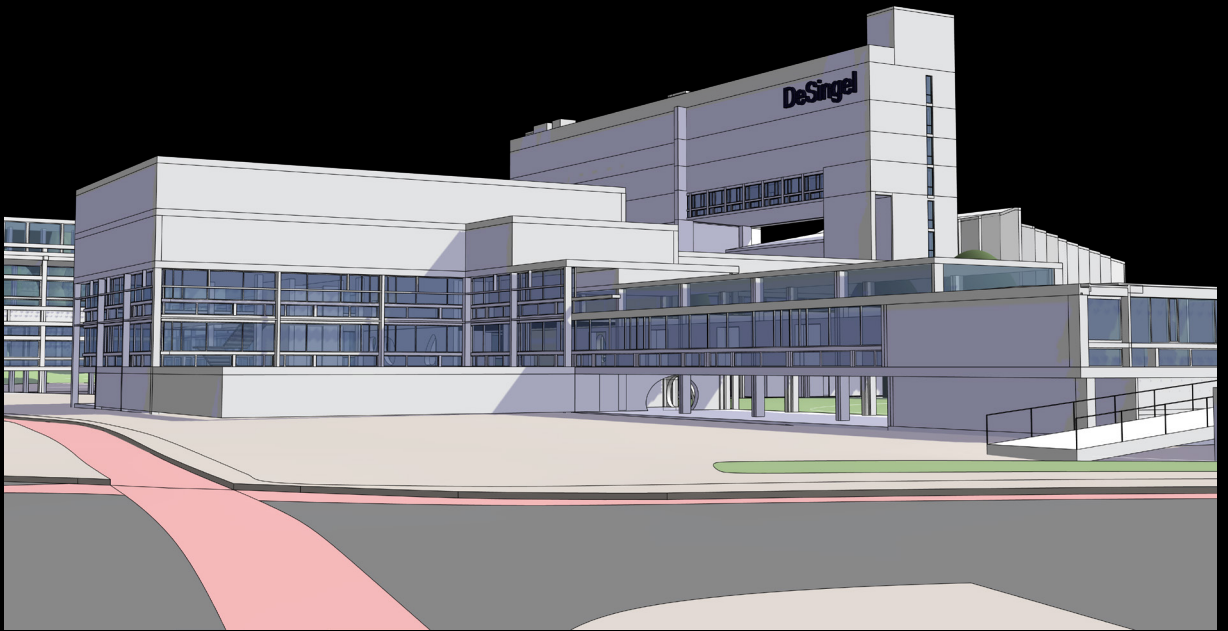
## Weeks 15-17

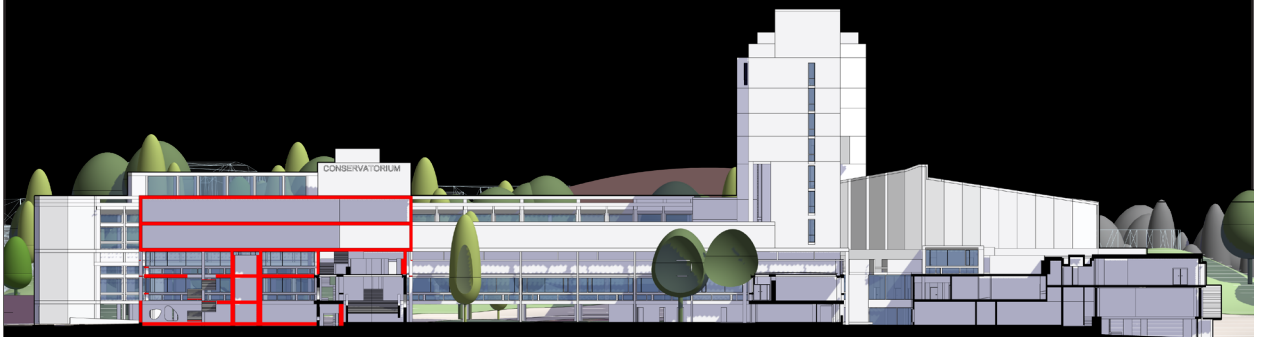
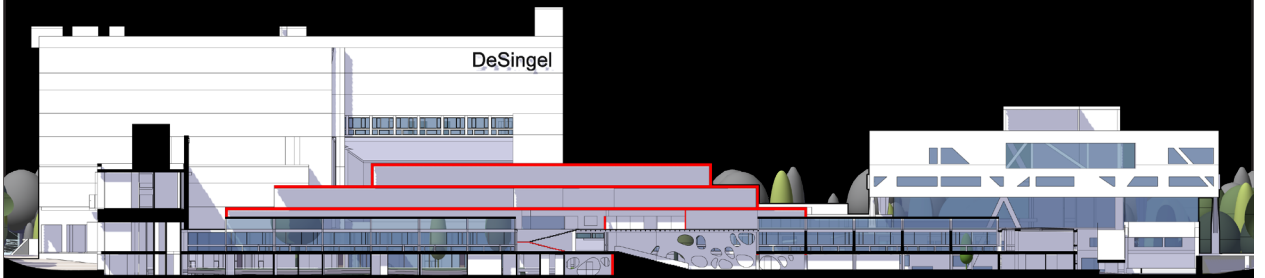
These were the weeks during which we had our winter break. I used this time to develop an initial proposal for the pre-P2 presentation we were scheduled to have upon our return. That initial scheme was a variation on the one I discussed with the professors on week 14, but responding more to the influences of the context I had identified on week 13, and following the narrative line concept I developed to program and sequence the spaces within the building.

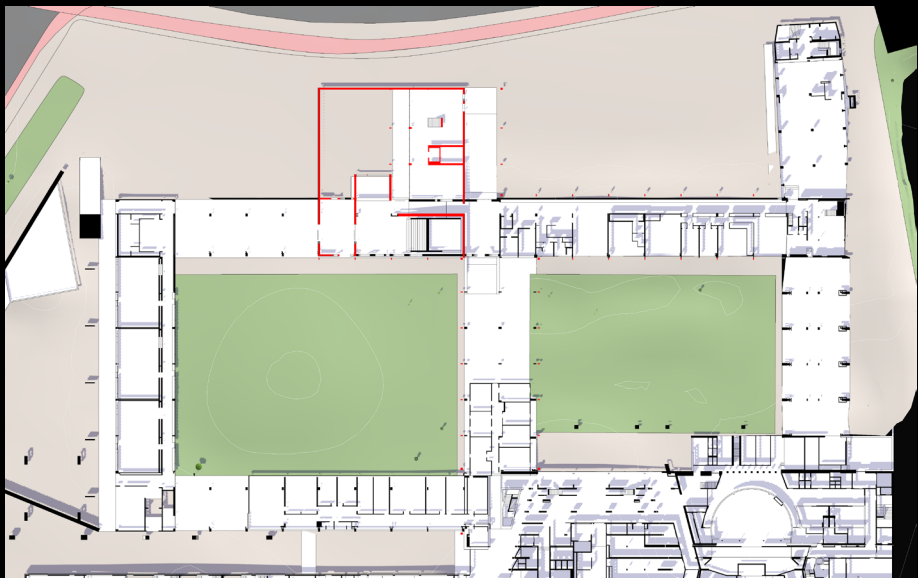
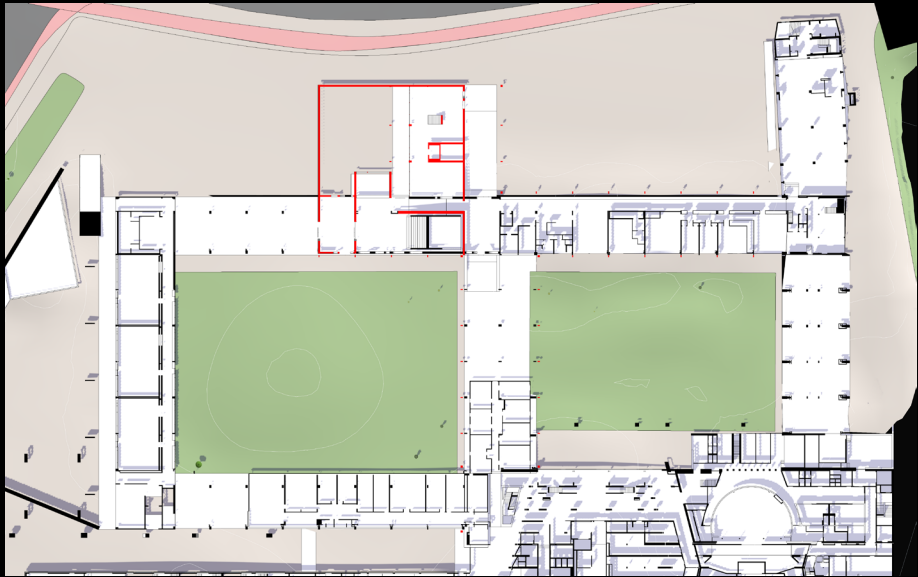
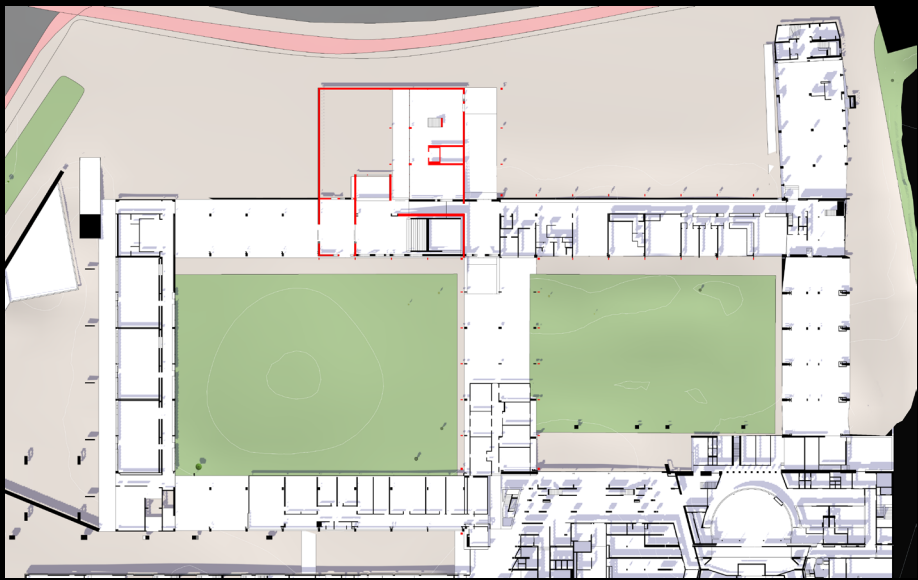




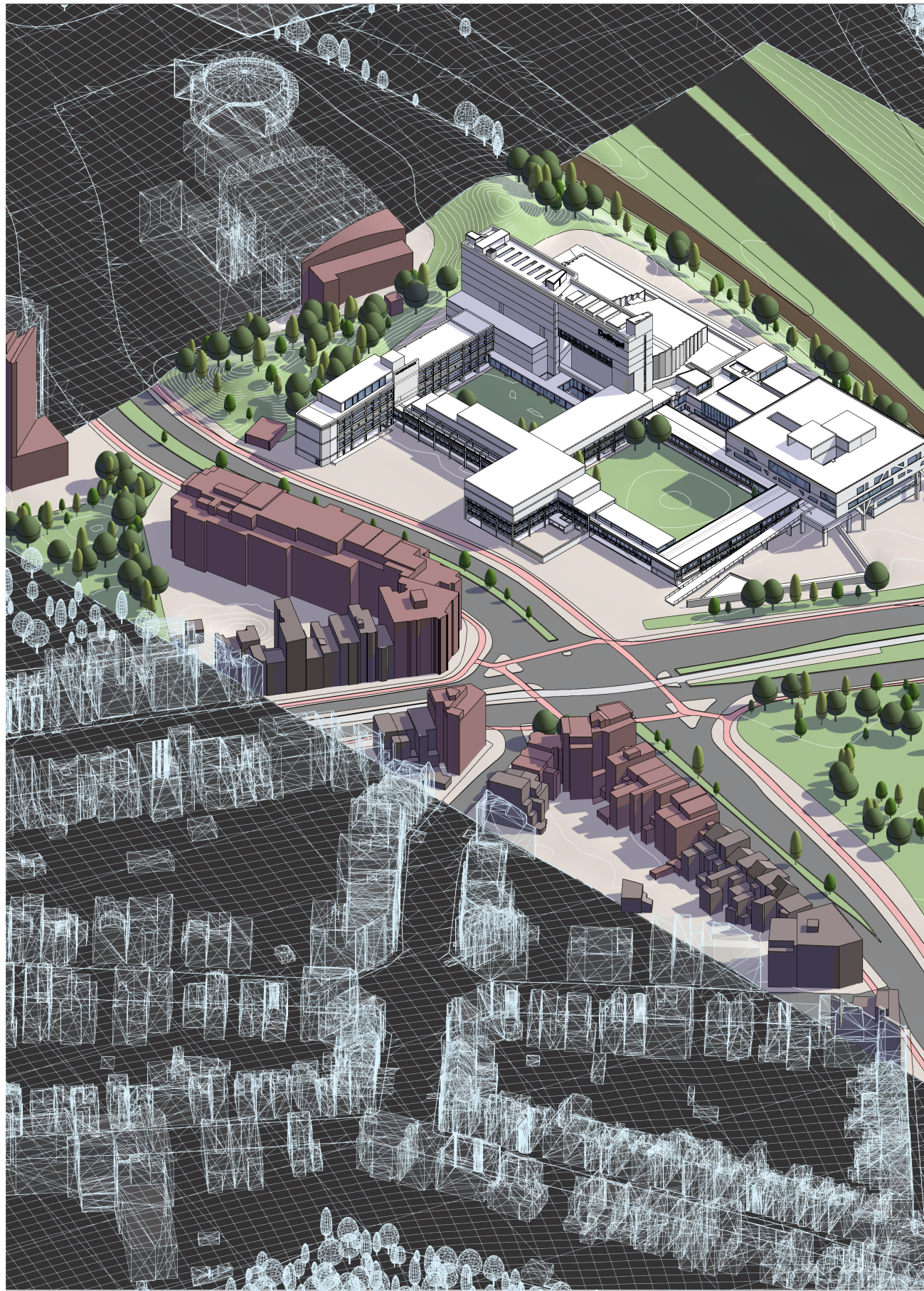




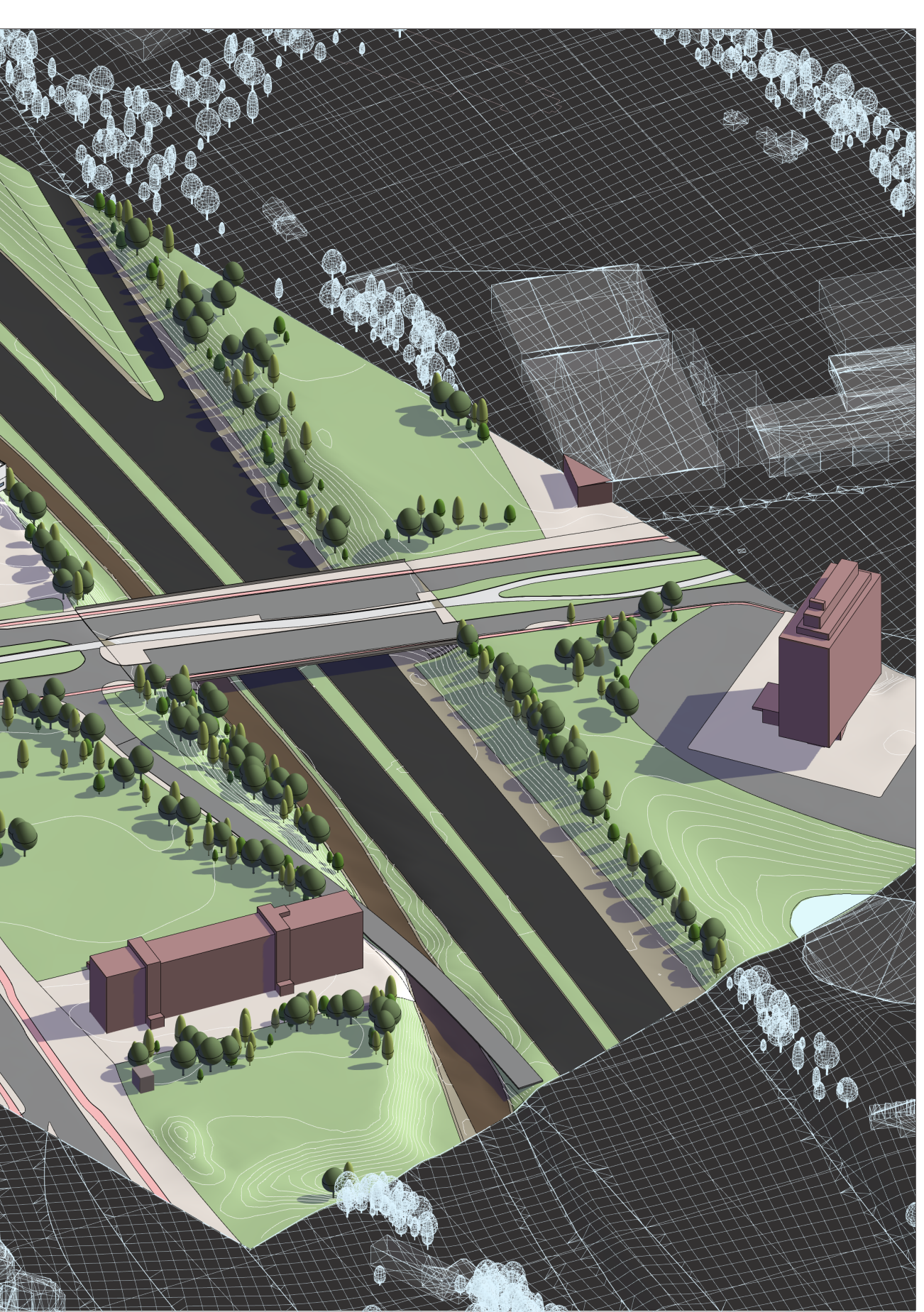


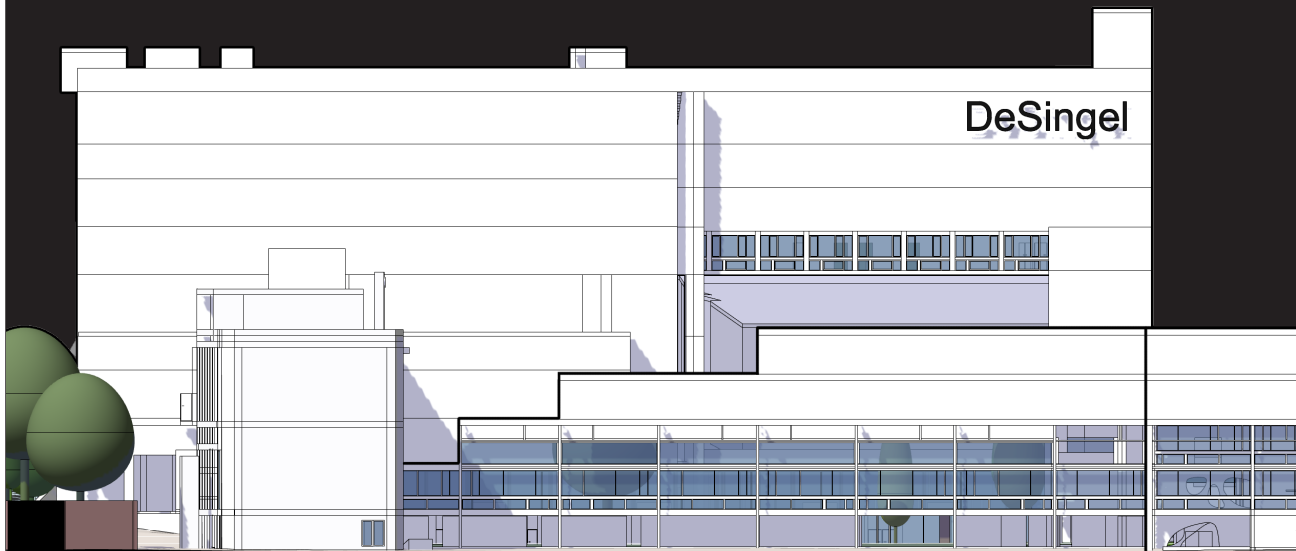










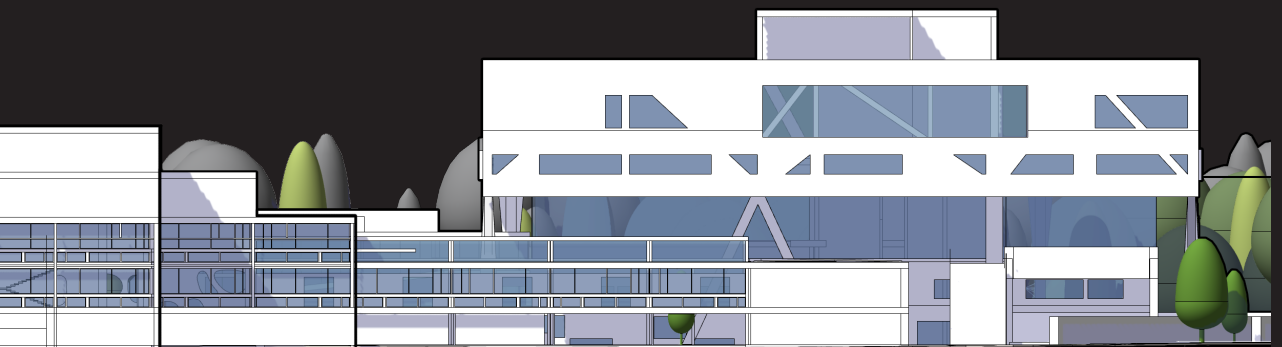


## Weeks 18-20

My comments coming out of Pre-P2 were very enriching and valid points were brought up concerning the approach of building on the roof of deSingel, and I was encouraged to explore another alternative. A certain degree of hesitation came upon me as there was hardly any time left to redo everything for P2, but I decided to take that risk and address the comments that were given to me.

The comments were the following:

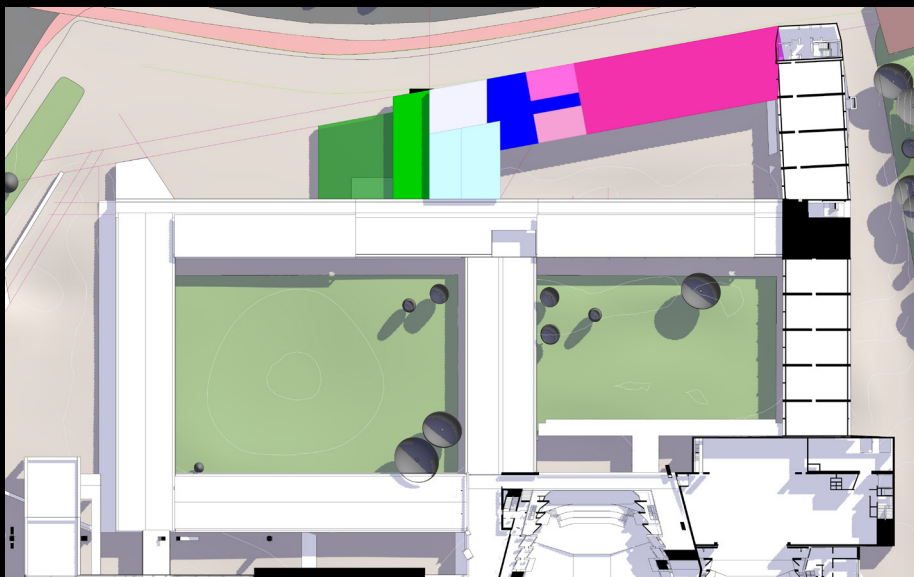
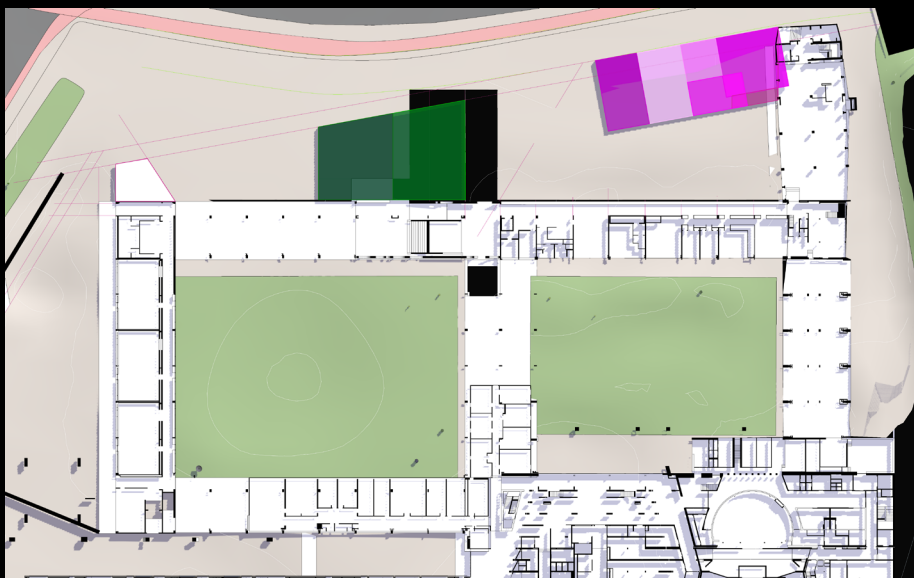
- "The courtyard by the entrance is curious, could this not be a new extended entrance hall with the existing



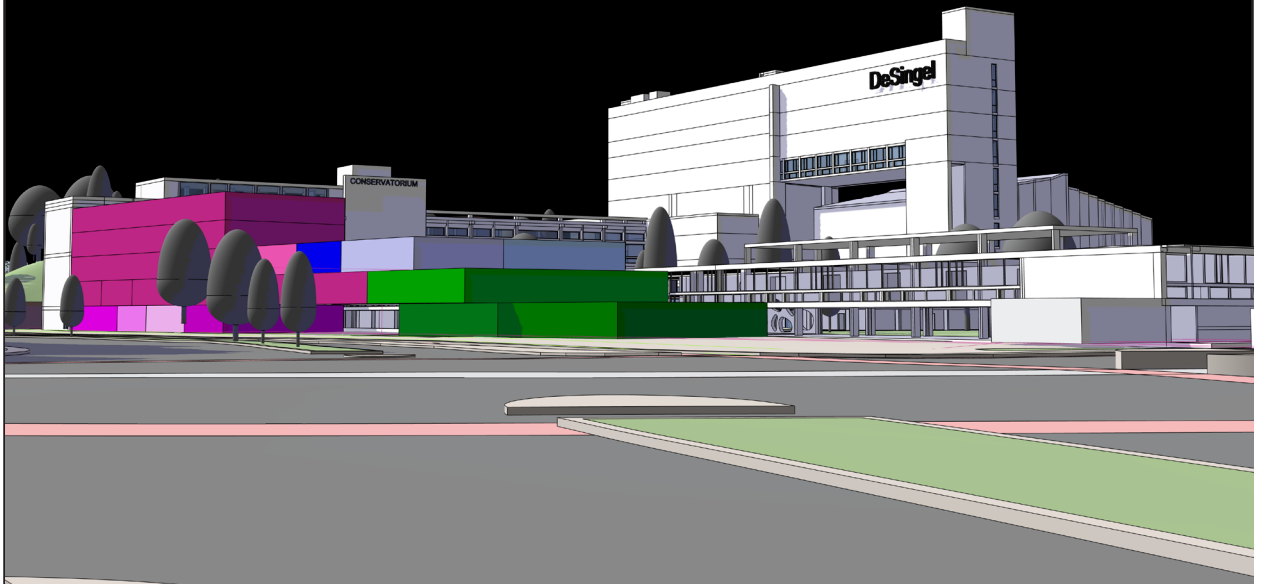
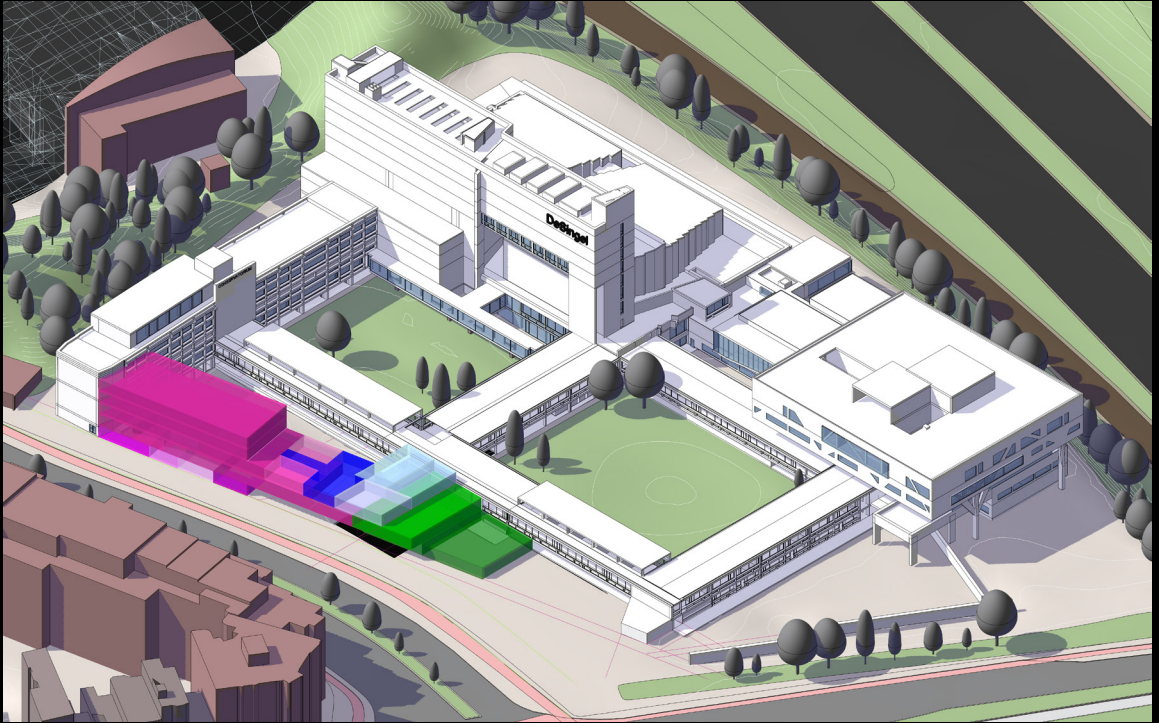
stair at one end forming an entrance on your new public corner.” - Daniel

-” Does the building need to exist on the roof. This is a heavy element which would require a lot of new structural capacity Perhaps you might test using your language of stepping volumes in the space in front of the building, terracing down from the 6 storey extension to the single storey entrance?

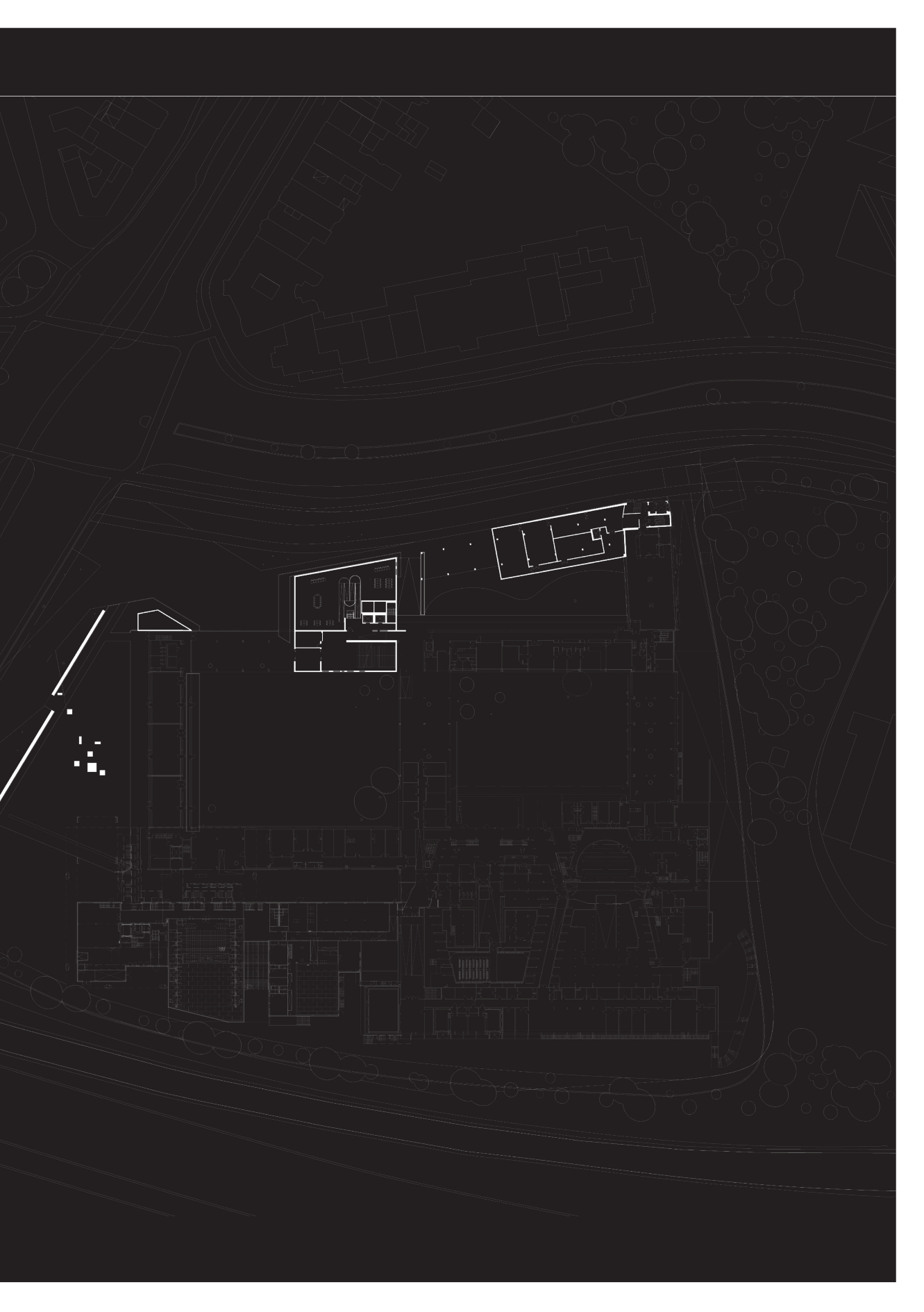
I agreed with this particular stance, and pursued changes in that direction towards P2...



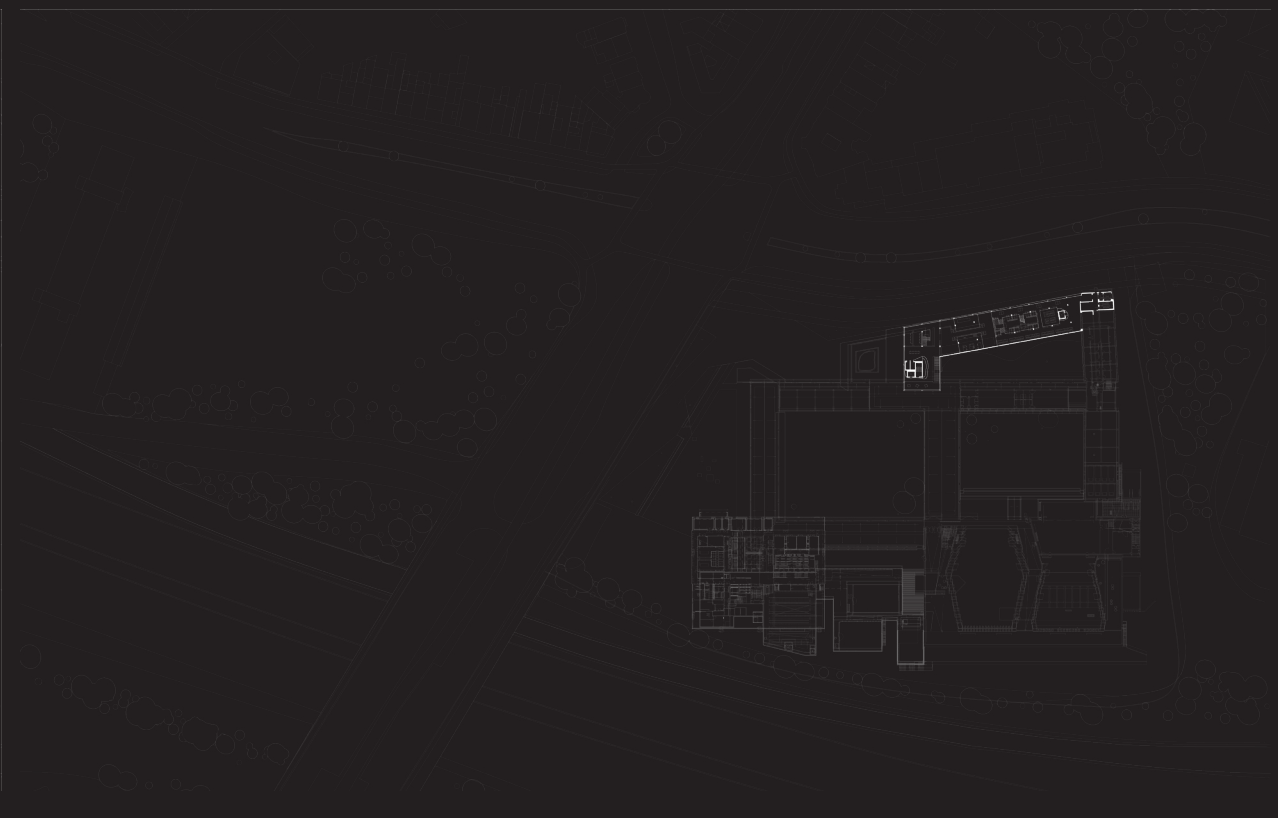










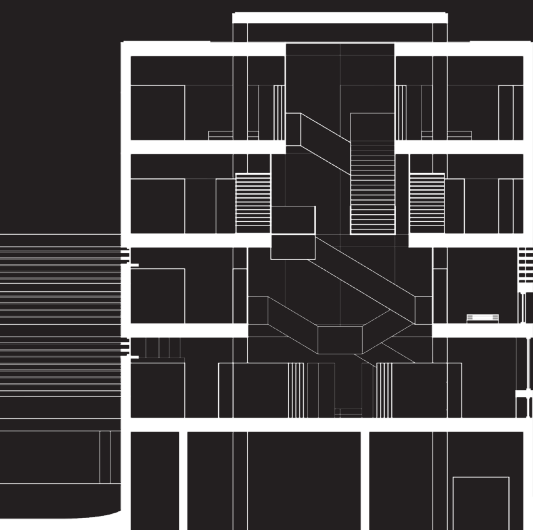






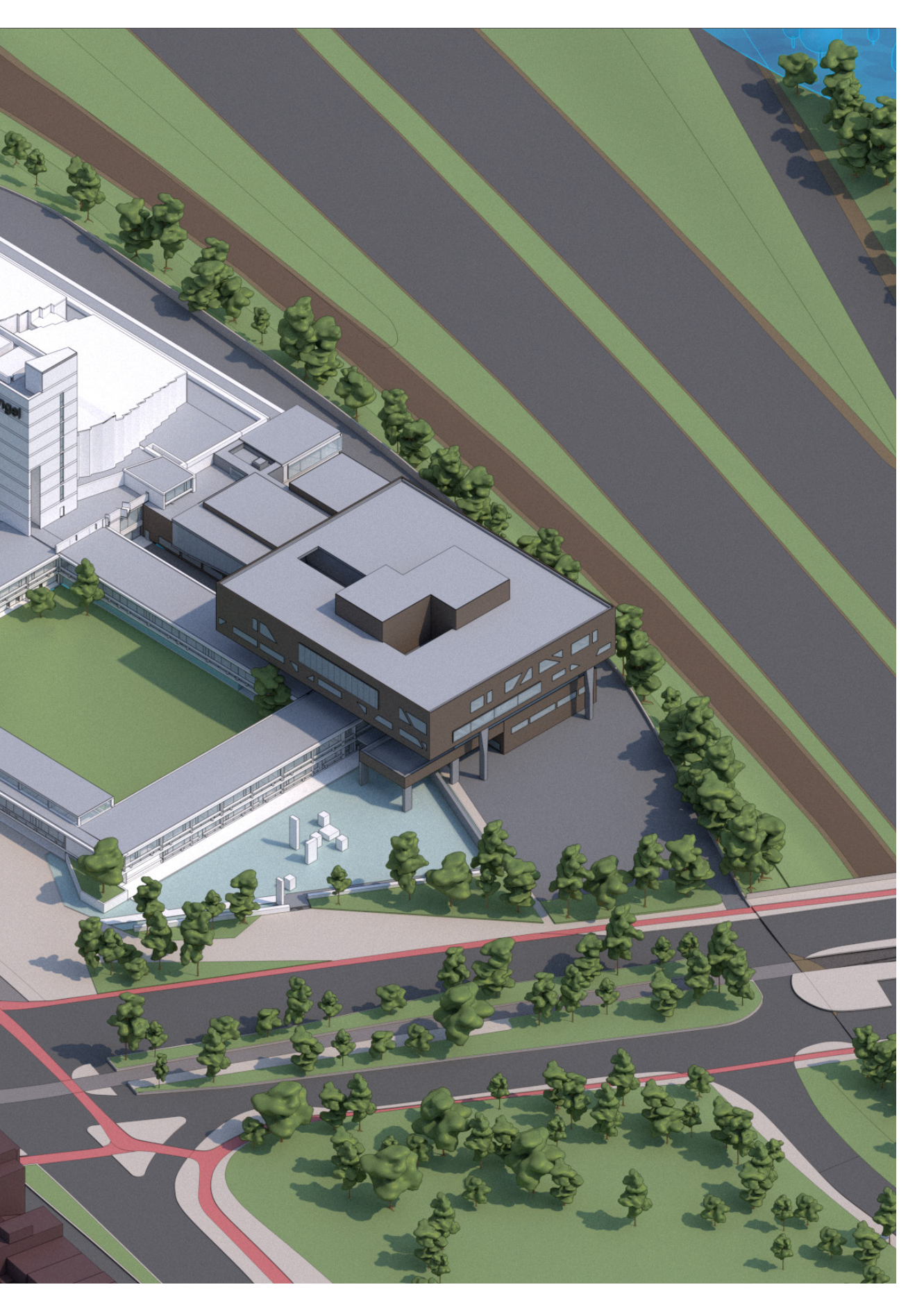












# P2 Feedback

*"You propose to extend DeSingel with a volume situated at the Desguinlei that steps down from the 1980's Stynen De Meyer wing to the main entrance. You want to merge depot and exhibition space but how exactly this will happen still remains unclear. The representation of this new addition to DeSingel is still not clear: you intend to respond to the architecture of the existing building, but the specific sensibility and lightness of this 1960's modernist architecture is not yet visible in your proposal*

*Presentation: You talk a lot about archives in general (with interesting thoughts and observations), much less about the building of deSingel. This makes it difficult to understand what you propose: try to address the relevant topics concerning archiving through explaining your building proposal. When presenting this proposal, using the 'yellowred' way of drawing (existing=black; what to be demolished=yellow; what to build new=red; new situation=black) is very helpful."*

Figure 1. Roberto Burle Marx, Untitled garden plan. 1954 (approx), gouache and ink, featured in "Roberto Burle Marx: The Modernist Gardener", Wonderground Press, <https://wonderground.press/gardens/roberto-burle-marx-the-modernist-gardener/>. Accessed [today's date].

Figure 2. Roberto Burle Marx (attributed), Garden Site Plan (n.d), pen-and-ink and ink wash drawing, from Pinterest, <https://es.pinterest.com/pin/483081497524552044/>. Accessed 15 June 2025.

Figure 3. Roberto Burle Marx, Progetto per Facciata, Hotel Castelli (n.d), architectural design rendering, MutualArt, <https://www.mutualart.com/Artwork/Progetto-per-Facciata-Hotel-Castelli-all/F3F2FEB4EA2E91D6>. Accessed 15 June 2025.

Figure 4. Roberto Burle Marx (attributed), Landscape Garden Design (n.d), pen-and-ink and wash drawing, Pinterest, <https://www.pinterest.com/pin/461548661786721023/>. Accessed 15 June 2025.

Figure 5. Roberto Burle Marx (attributed), Garden Composition Plan (n.d), pen-and-ink and wash drawing, Pinterest (Brazil), <https://br.pinterest.com/pin/390828073895608432/>. Accessed 15 June 2025.

Figure 6. Roberto Burle Marx, Copacabana Pavement Design. 1970 (designed), photograph courtesy of Zupi, featured in "Copacabana's stylish streets", Design Indaba, 28 June 2010, Design Indaba Urban & Landscape Design, <https://www.designindaba.com/articles/creative-work/copacabanas-stylish-streets>. Accessed 15 June 2025.

Figure 7. Roberto Burle Marx, Proposal for a Terrace at the Pompidou Centre. 1963 (designed), featured in "A Bursque Marxist in Paris", A Landscape Lover's Blog, 31 May 2011, [landscapelover.wordpress.com/2011/05/31/a-burlesque-marxist-in-paris/](http://landscapelover.wordpress.com/2011/05/31/a-burlesque-marxist-in-paris/). Accessed 15 June 2025.

Figure 8. Roberto Burle Marx, Copacabana Pavement Design. 1970 (designed), photograph courtesy of Creative Boom, featured in "The modernist parks and pavements of Copacabana designed by Roberto Burle Marx", Rethinking The Future, 22 August 2018, <https://www.re-thinkingthefuture.com/designing-for-typologies/a6422-10-pioneers-of>

Figura 9. Roberto Burle Marx, Calçada de Copacabana. 1970 (projeto), fotografia de Bruno Veiga, publicada em "Rio 450 MHN recebe exposição sobre calçadas de pedras portuguesas", Museu Nacional de História Natural, 2015, <https://www.gov.br/museus/pt-br/assuntos/noticias/noticias-2015/rio-450-mhn-recebe-exposicao-sobre-calcadas-de-pedras-portuguesas>.

Figure 10. Roberto Burle Marx, Study for an Azulejo Tile Wall for the Jean Marie Diestl Residence. 1947 (designed), watercolor on paper, 70.5 x 99.1 cm, courtesy of Sítio Roberto Burle Marx, featured in "Roberto Burle Marx - dreamideamachine ART VIEW", Dream Idea Machine, 24 August 2017, <https://www.dreamideamachine.com/?p=28634>. Accessed 15

## Week 21

P2 Went well, with good feedback from the tutors, who provided me with new directions to follow towards P3. Mostly, I was not satisfied with the product at that stage, much was still to be resolved and the character of the architecture was extremely disinteresting to me. So in week 21, I took time to reflect on the shortcomings of the project and how they could be addressed, those being mostly related to the proposal's lack of identity and truncated interaction with DeSingel.

Questions started arising on what changes would better address those points. Should the language of the





Figure 1.



Figure 3.



Figure 4.

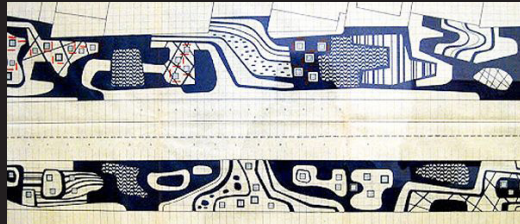


Figure 5.

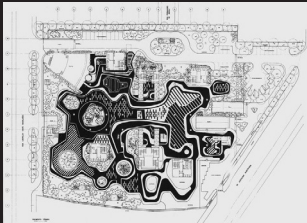


Figure 2.



Figure 6.

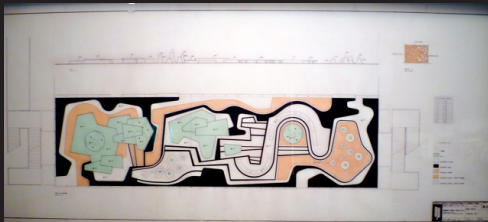


Figure 7.



Figure 8.

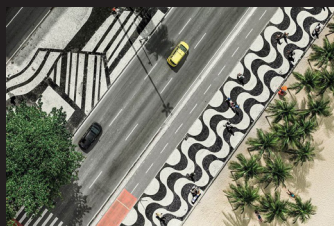
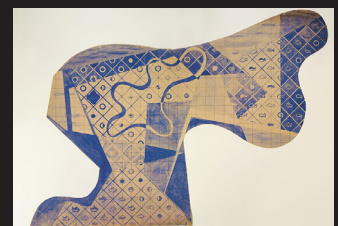
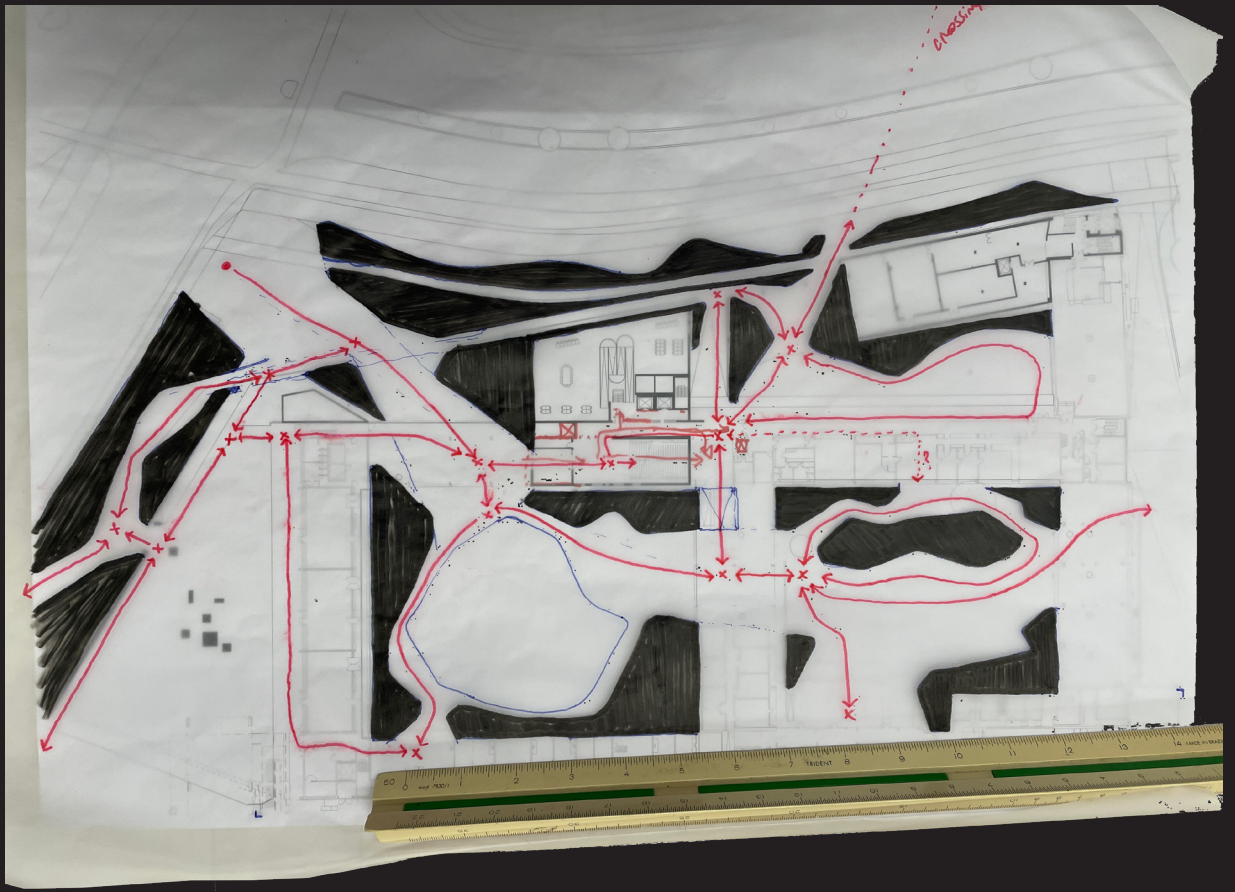


Figure 9.



addition contrast drastically with DeSingel? Could the two buildings blend into one another more fluidly? Can landscape play a role in unifying the language of the addition and that of DeSingel?..... So during this week I took time to research and try to figure out if there were any precedents I could look at to help me with all these questions.

During this moment of research I became interested in the possibility of revisiting works from the modernist period in search for directions on how to better interact with structures of such strong identity, and developed an interest in the works of Roberto Burle Marx and the ability it had of softening and at times dissolving the strict normative nature of other modernist works.



## Weeks 22-26

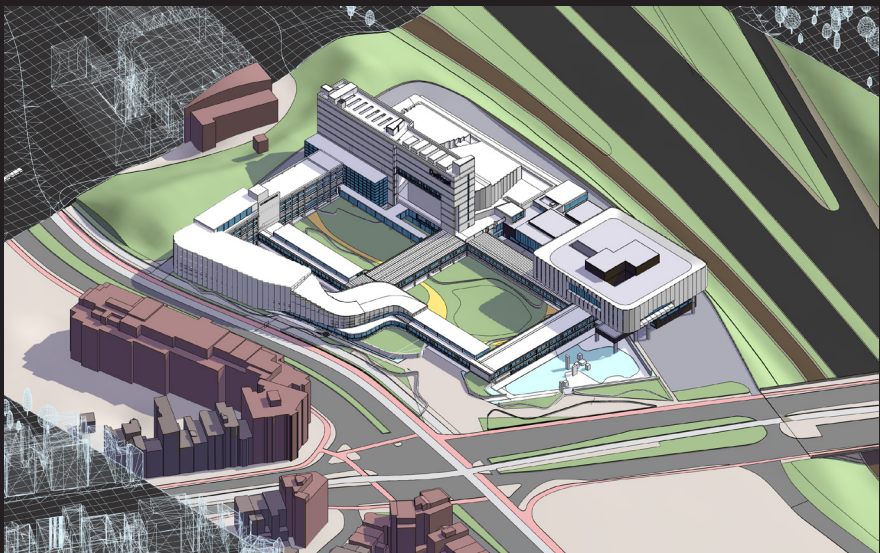
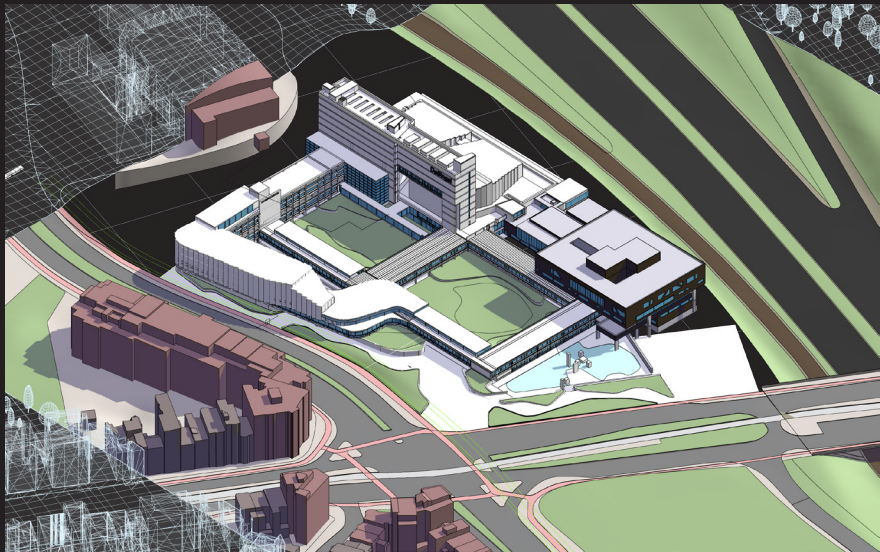
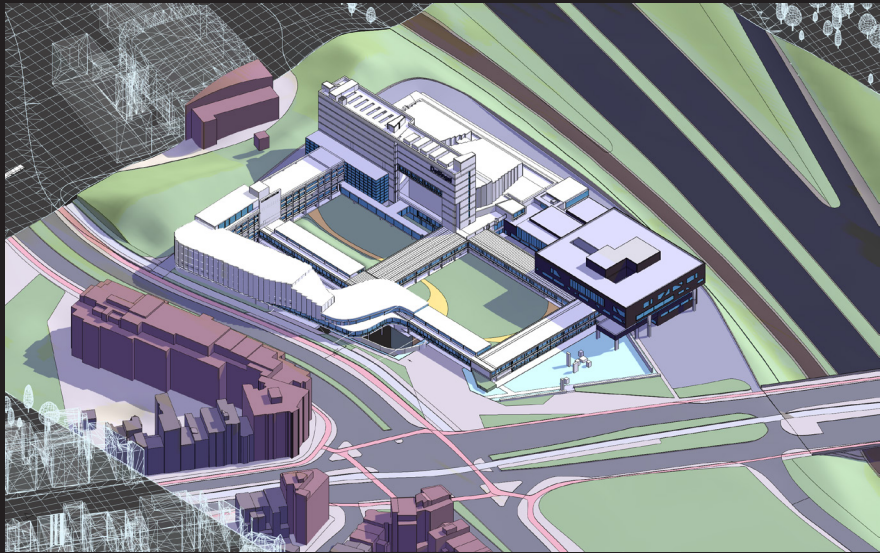
For an entire month after our P2, I tested a couple of variations of the project, searching for a parti that would both resolve the points brought up during my P2 and push my architectural ambitions for the project. This - I must admit - was an excruciating process; the frequent changes and unsuccessful design attempts that started to pile up made me question many times if I made the wrong choice to pursue this exploratory process at this point. But I kept pushing, in the hopes of finding a parti that more successfully addressed the challenges of the project.



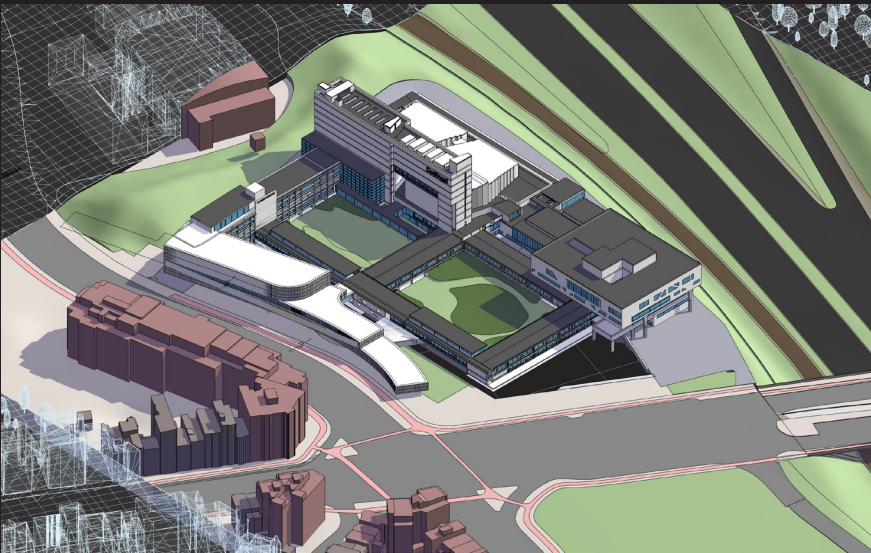
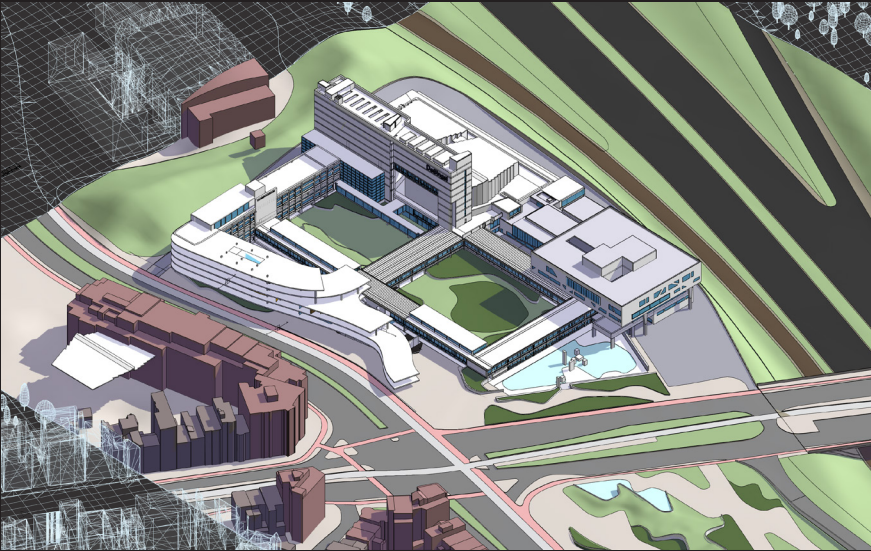
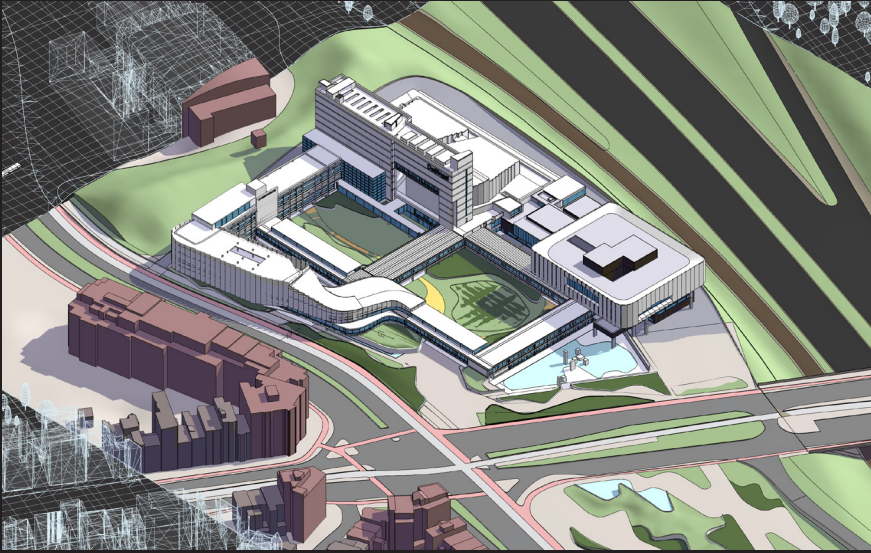
In hindsight, I believe this struggle came from an uncertainty I had regarding the character this addition should embody within its context, and what would be the correct way to add on to this already complex architectural campus. Since I had been overly reverential to the language of the original design in my P2, and that direction did not seem to be appropriate to me, I invested time in searching for a way to break or maybe corrupt the language of the modernist design of DeSingel, in order to create a relationship between the new and the old via a renewed expression of the original design principles used by Stynen.

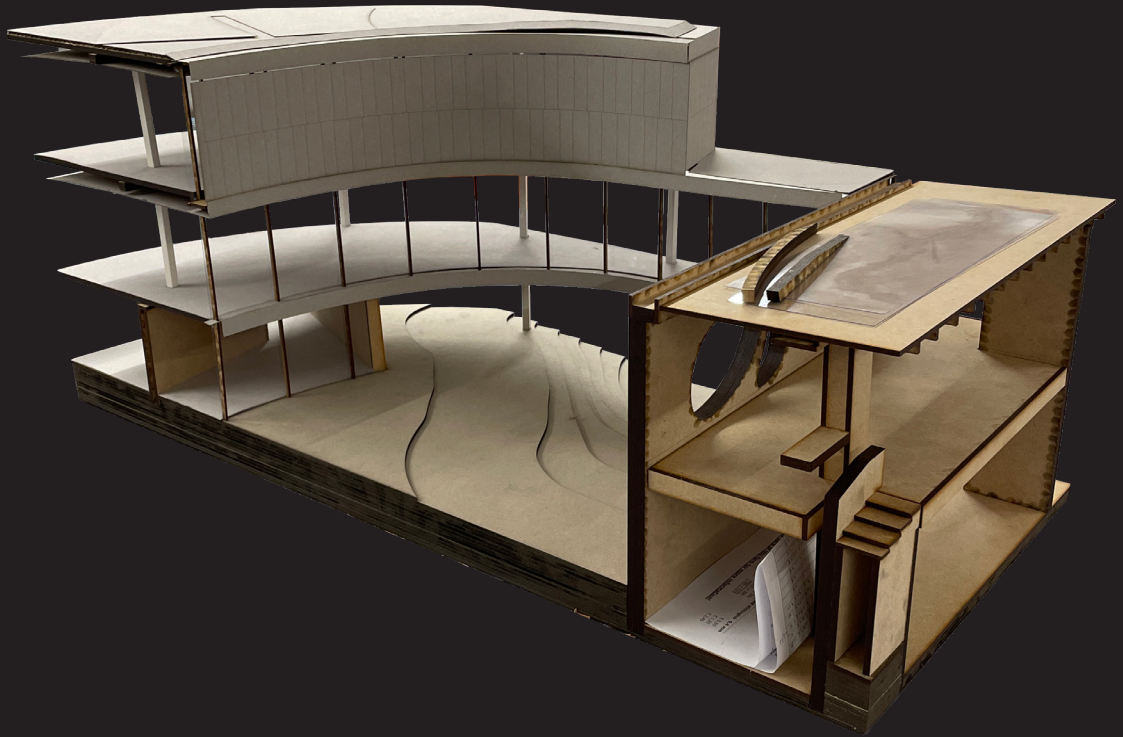
That approach has so far been unsuccessful, and as of week 26, I am still in the process of iterating the project.











## Weeks 27-28

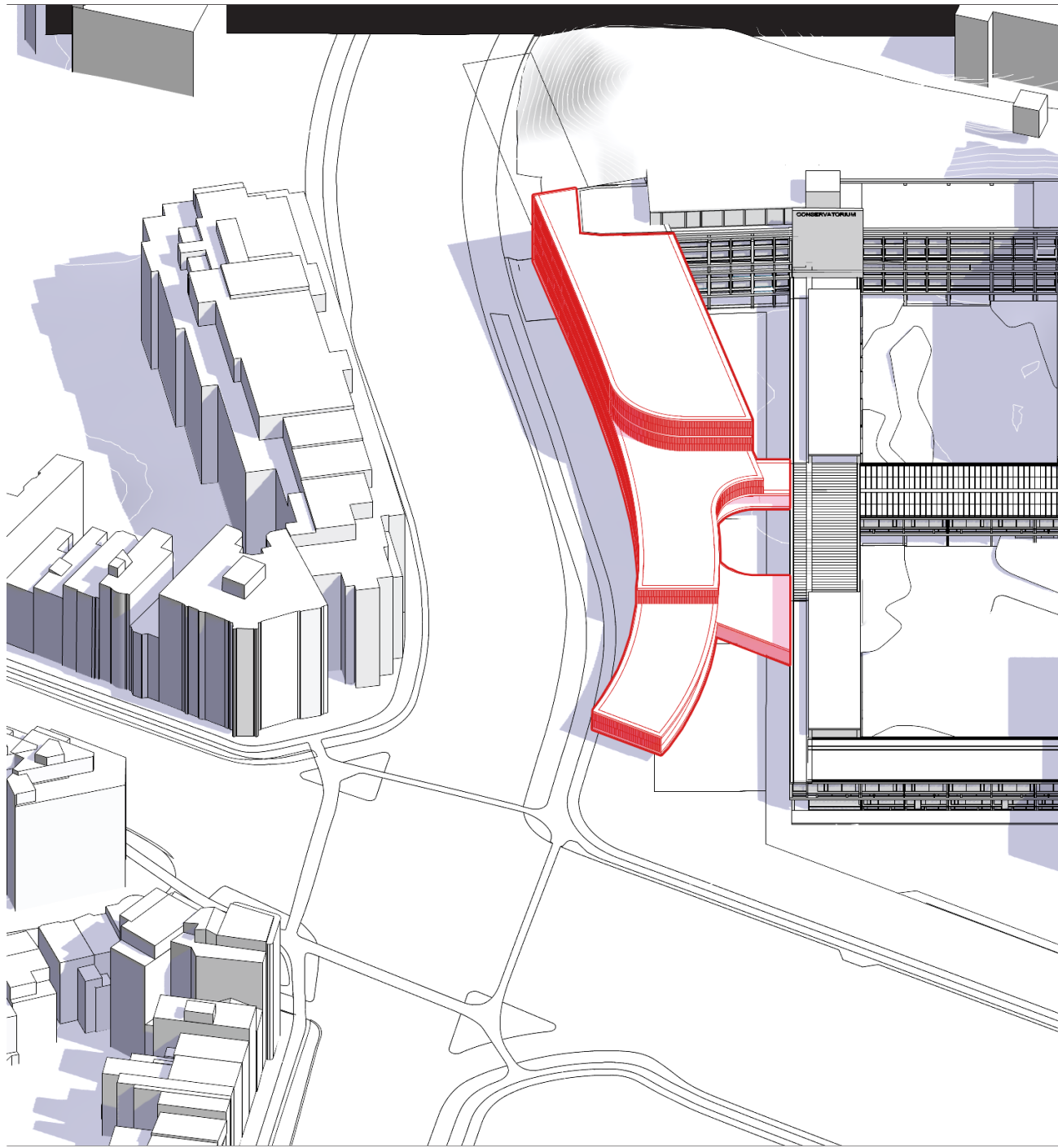
With P3 quickly approaching, and my design still being developed, I had planned to invest an extra week to settle into a more stable design before beginning the production process for P3. Those plans, however, had to be scrapped in order to accommodate the necessary time to produce a fragment section model of the building for our P3. That assignment came as a surprise to me and probably all other students, and I did not yet feel ready to tackle such model at this point, as the design was still in a volatile state of frequent change.

A few things can be said from what came out of the fabrication of this model, but to start on a positive note,





I believe it was useful to take me out of iterative trench I found myself stuck in for weeks and forced me to make some decisions towards a more developed stage. This fragment, however does not seem like it will be representative of the project once P3 is passed, as I have already - as of a few days anteceding the P3 - realized that the approach used in this model to frame Styren's perforated facade is not working as I intended and can't remain like this.

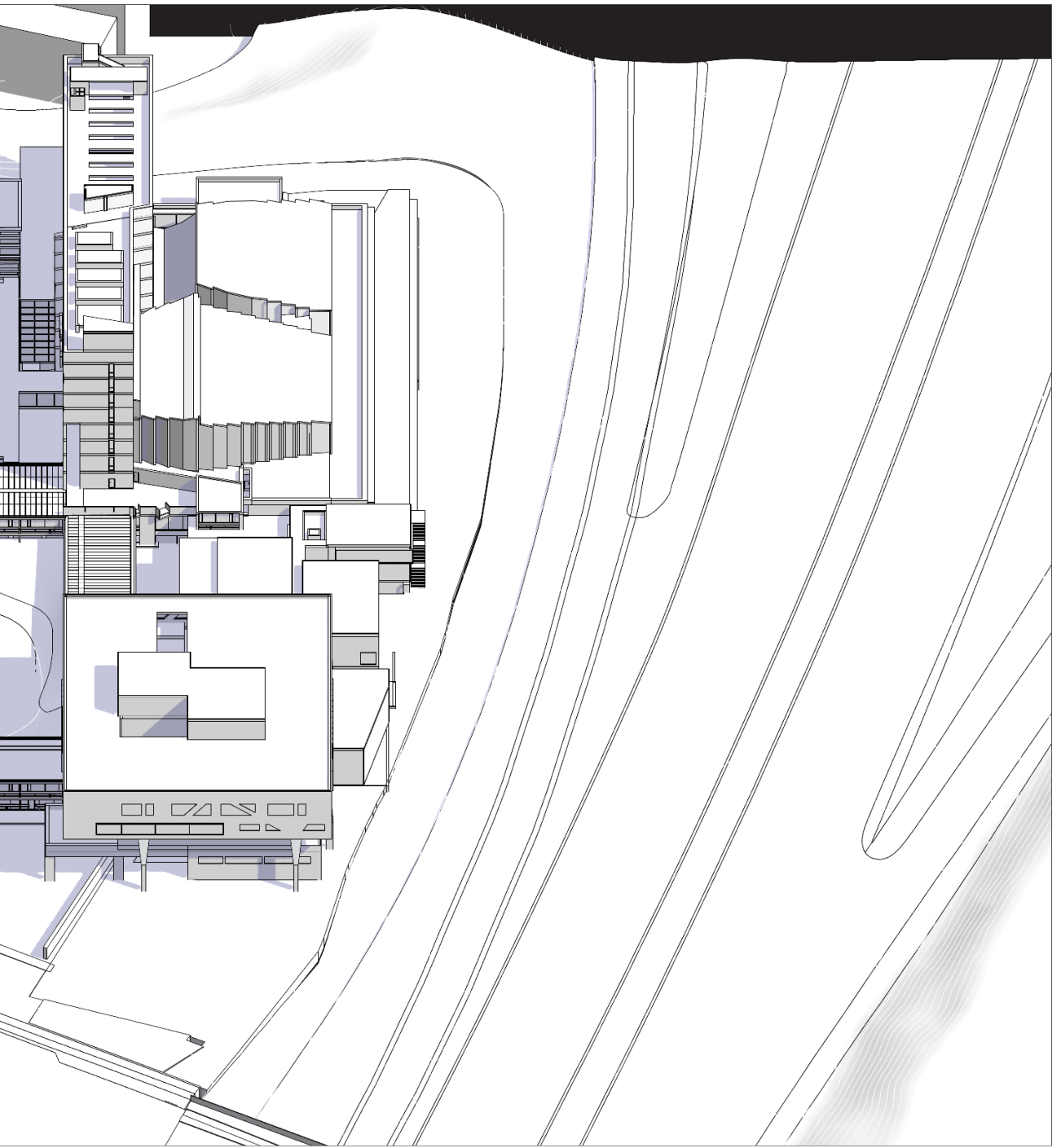


## Weeks 29

This was P3 week, and it went possibly better than I was anticipating. Though not entirely satisfied yet with the state of the design, the feedback was rich in things I could pay attention to. It came to my surprise that the tutors still thought I was being too referential to DeSingel, as I attempted to maintain the material language of my addition similar to the original building.

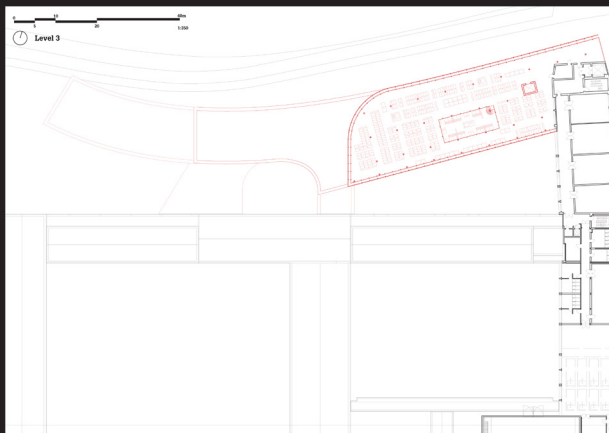
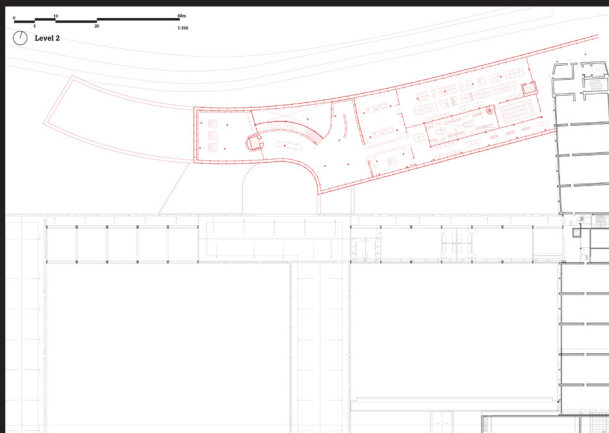
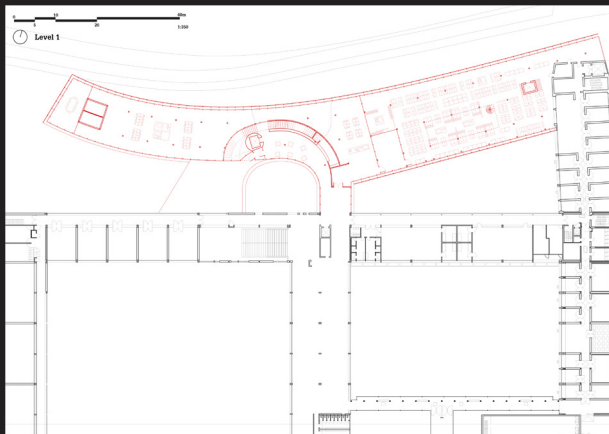
This actually revealed a limitation I believe had been constraining me for a long while. The inclination to respect the original architecture and create a direct dialog with DeSingel had been preventing me to

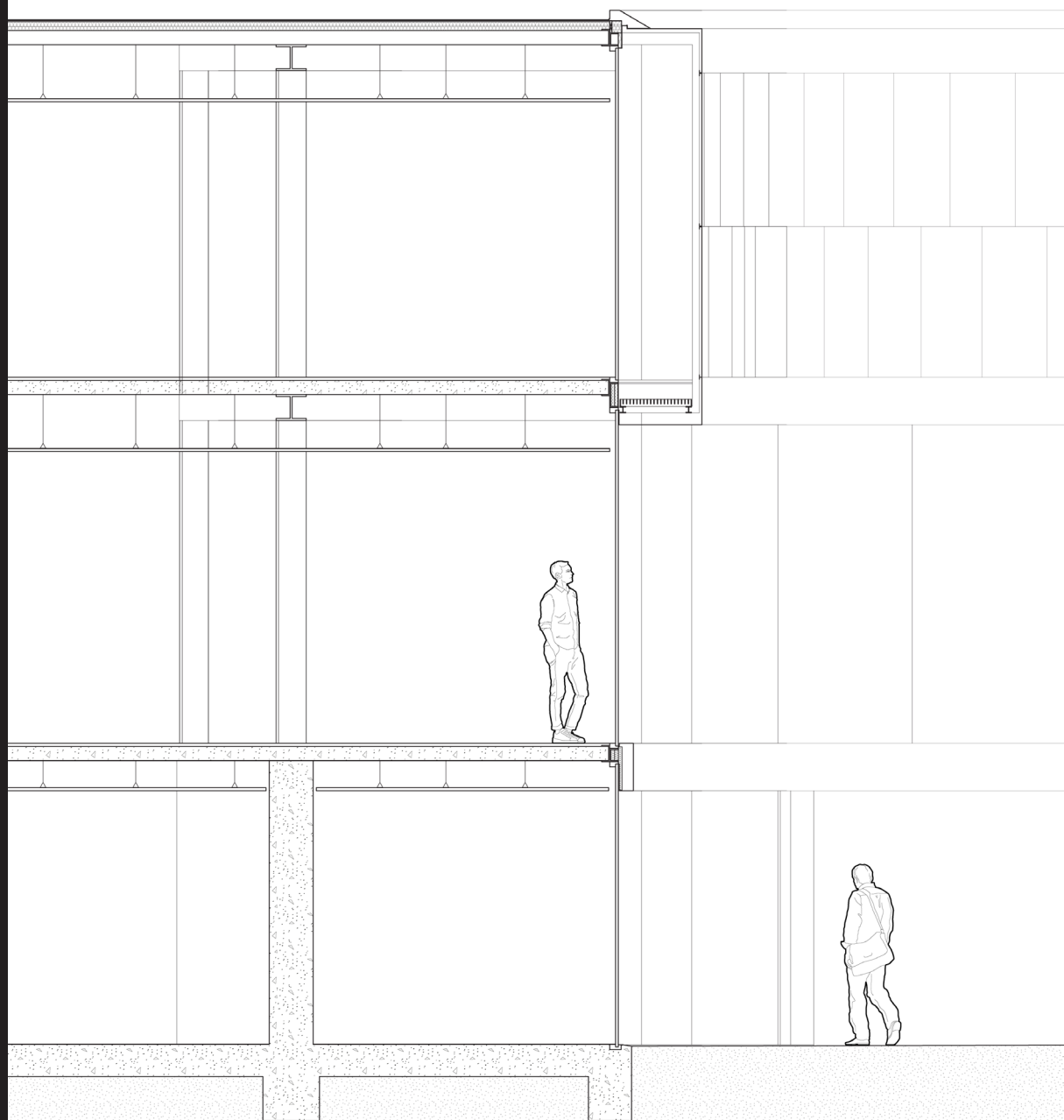




acknowledge other possibilities where the addition embraces its own qualities and embraces the fact that it is a distinct element of the larger campus.

Some aspects of the P3 design, such as the building's responsiveness to the street and the surrounding urban elements are working, but comments about the building's form came up, as the curve seem to not yet dialog well with the orthogonality of its modernist neighbor. I think this particular aspect is very workable and I will follow up on that moving forward. I also intend to address the comment on the building's materiality, and study the possibility of using a contrasting material language as a bridge between the old and the new.





# P3 Feedback

*"You have made steps in improving the project and are gradually developing a particular geometry for the new addition to DeSingel. **Regarding this geometry: try to find a convincing balance between orthogonality and curves.** Perhaps this means you make a straightforward orthogonal archive, containing all the stuff, with the curved parts, responding to the particularities of the site, playing a secondary role? This is for instance visible in Le Corbusier's Maison du Bresil in Paris. **Adding the archive does not need to be used as an opportunity to 'restyle' the Stynen and Beel buildings and the expression of the facades of your addition could show a more subtle relation to the existing***

*Daniel's notes: Do the curves need to be so emphatic, could they be like softened rectilinearity which draws from the slight angle of the end of the Stynen building. **The walls around the current entrance feel rather over-elaborated. The language of the façade might be more of itself rather than being overly referential to the existing***

## Week 30-31

In light of the comments from my P3 I studied the referenced precedents in order to investigate a pathway towards the integration of the curvilinear geometries I introduced and the orthogonal nature of DeSingel.

I attempted a few initial reformulations of the geometry in which the curve following the street was simplified, but the resulting mass felt bulkier since the softening of the facade's curvature resulted in an increase of floor area. This issue was later resolved in subsequent iterations at the end of week 30.

Following the adjustments in the overall geometry came the study on how to materialize the building. This process took place in week 31, when I had to make a decision regarding my attitude towards referencing the materiality of DeSingel,



*Sam's notes:*

*Jur:*  
*facade material: what is the cladding?*

*Daniel:*

*Mansilla Tuñon: useful to look at the geometries of the floorplan*

*What is the passage like on the ground floor at the entrance?  
would you want to make it? Elaboration too far.*

*Could you now step back a bit and make a sinuous element in  
relation to an orthogonal. Become precise about this.*

*Could you talk about your attitude? Your concrete wall that  
meets Stynen's concrete wall.*

***Models are not precisely dealing with the brief-question:  
old meets new. Please investigate each of the corners.***

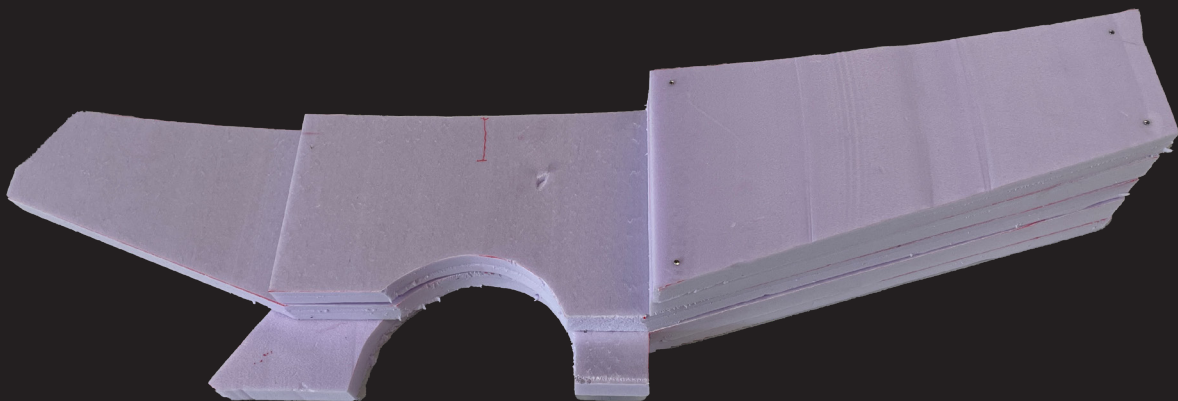
*What are the relations of the courtyards to the city. Is it too  
big a gesture to open up to the side of the road, coming from  
Berchem station?*

*Jurjen:*

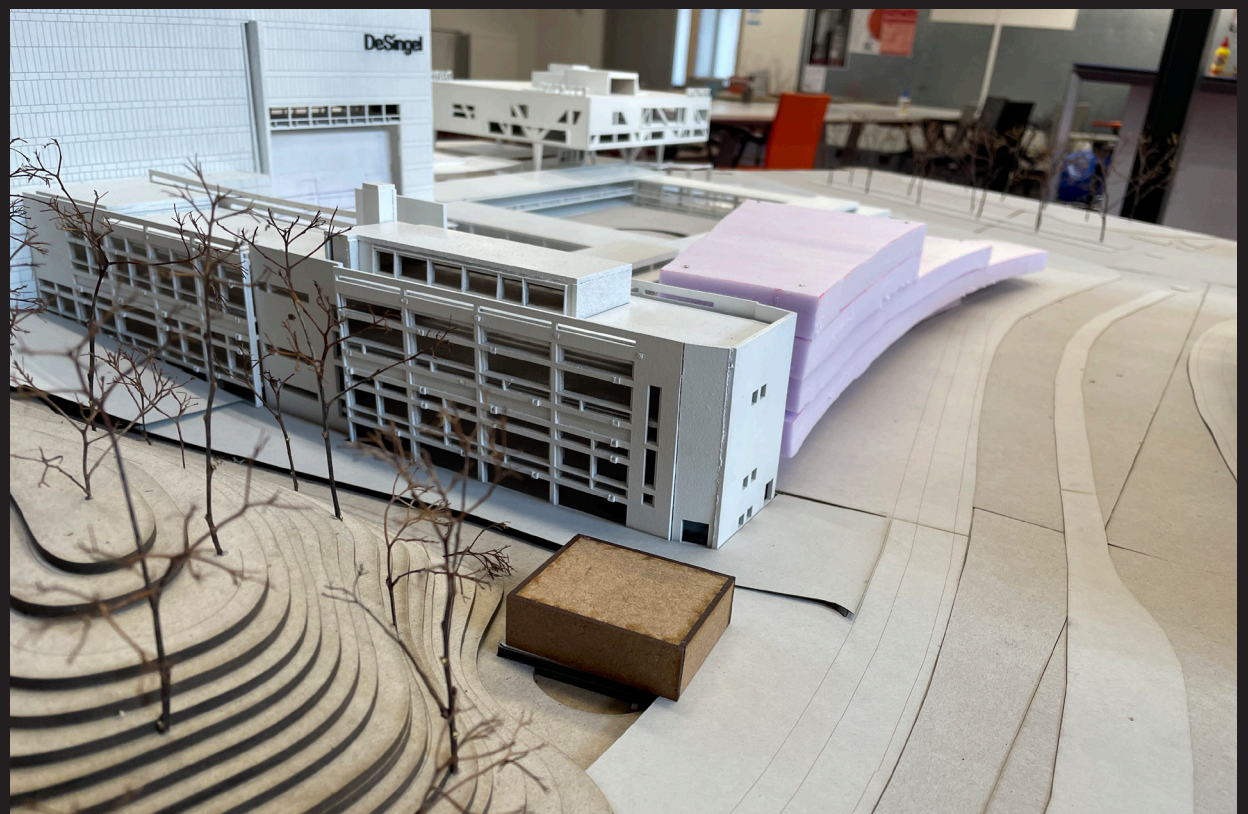
*look at Corbu's Brazilian student house in Paris. Pavilion de  
Brazil"*

which I had been doing all through the semester with varying degrees of success and failure. I opted to embrace the fact that my addition is not an extension to the building designed by Stynen but a new member of the campus as a whole, and should be materialized in a way to establish its identity while dialoging with the original DeSingel.

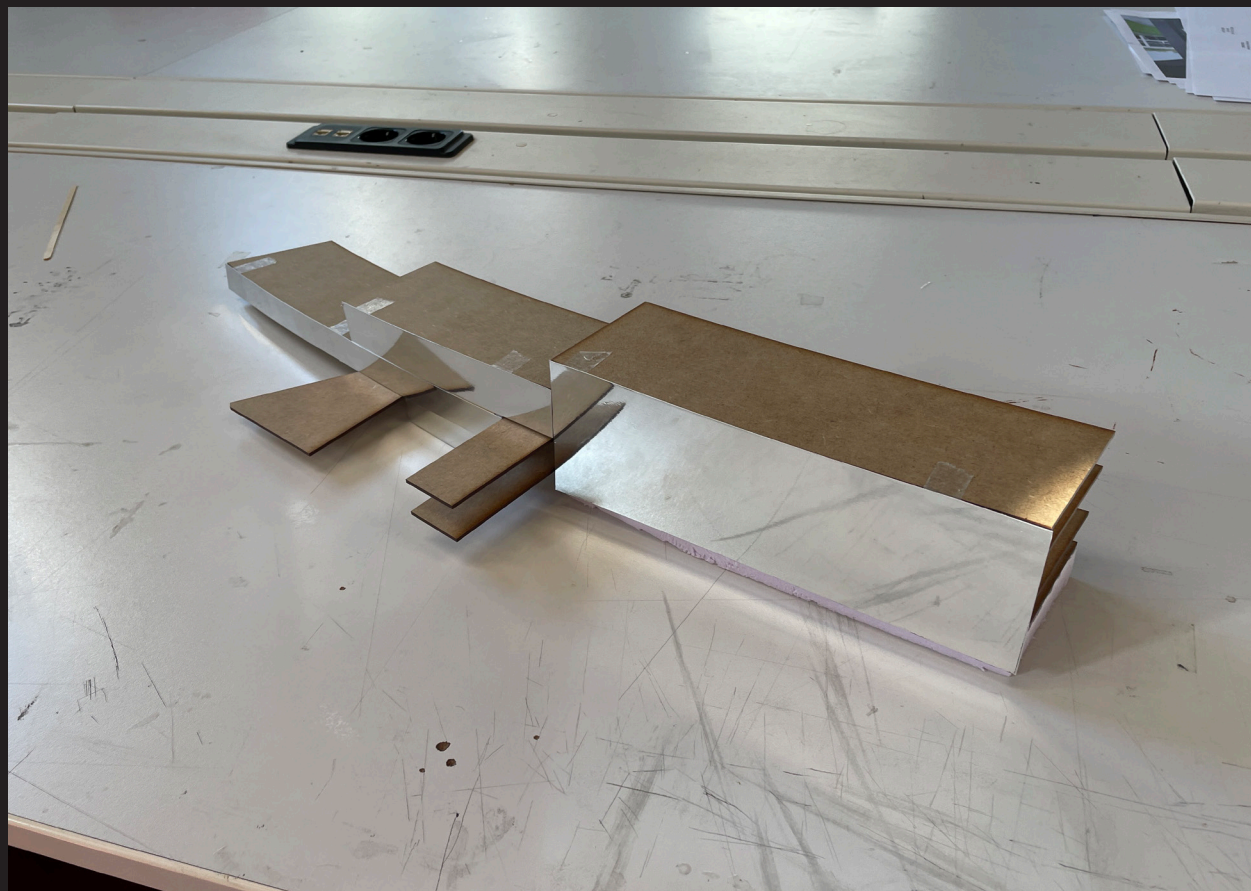
Considering that I found important to - and interesting - to rescue some of the original ideas introduced by Stynen concerning the Image of the original building in its natural context, I started looking for was to reflect a glimpse of that original vision back to the current users of the building. This led me to experiment with a reflective facade that would frame the original Stynen building in a green landscape set by the courtyard between the new addition and the old DeSingel.



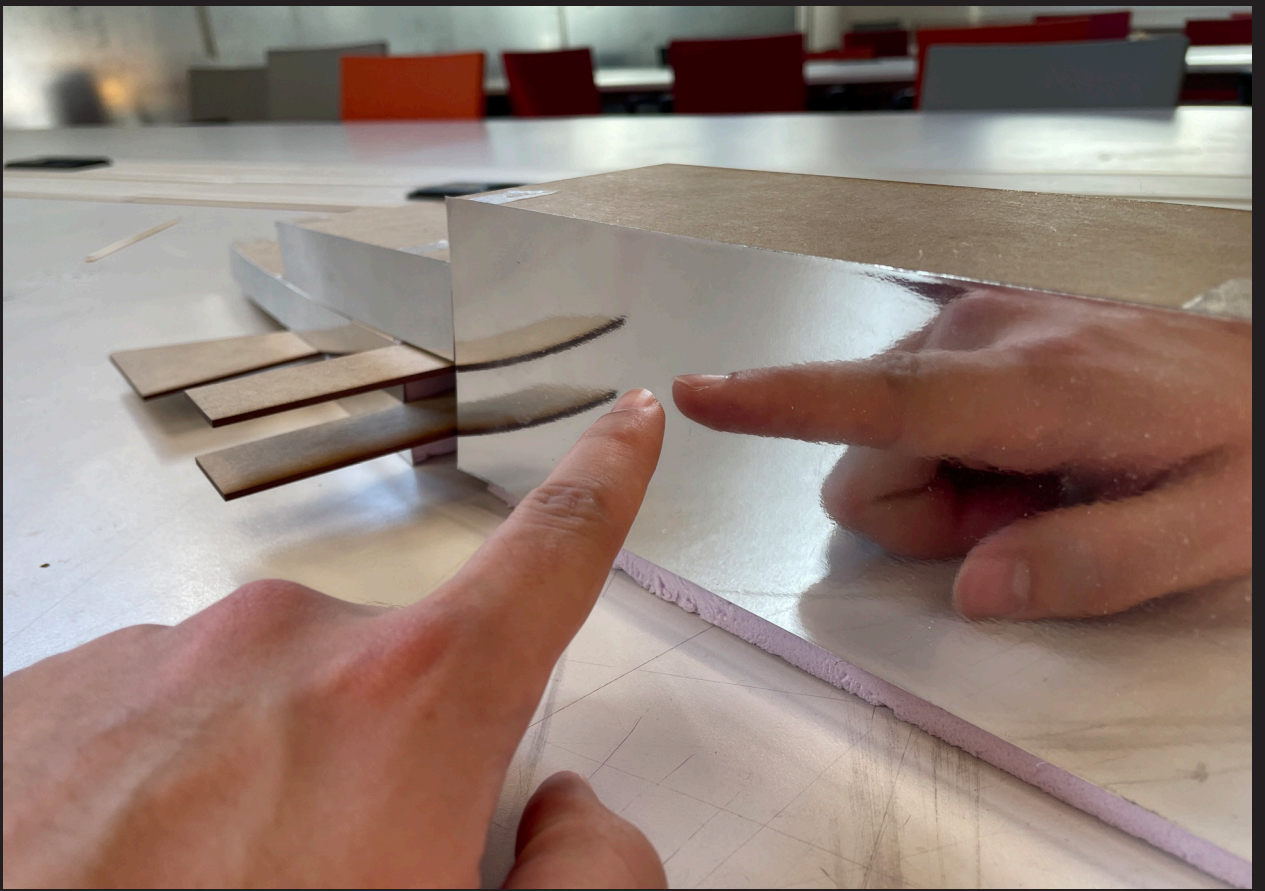




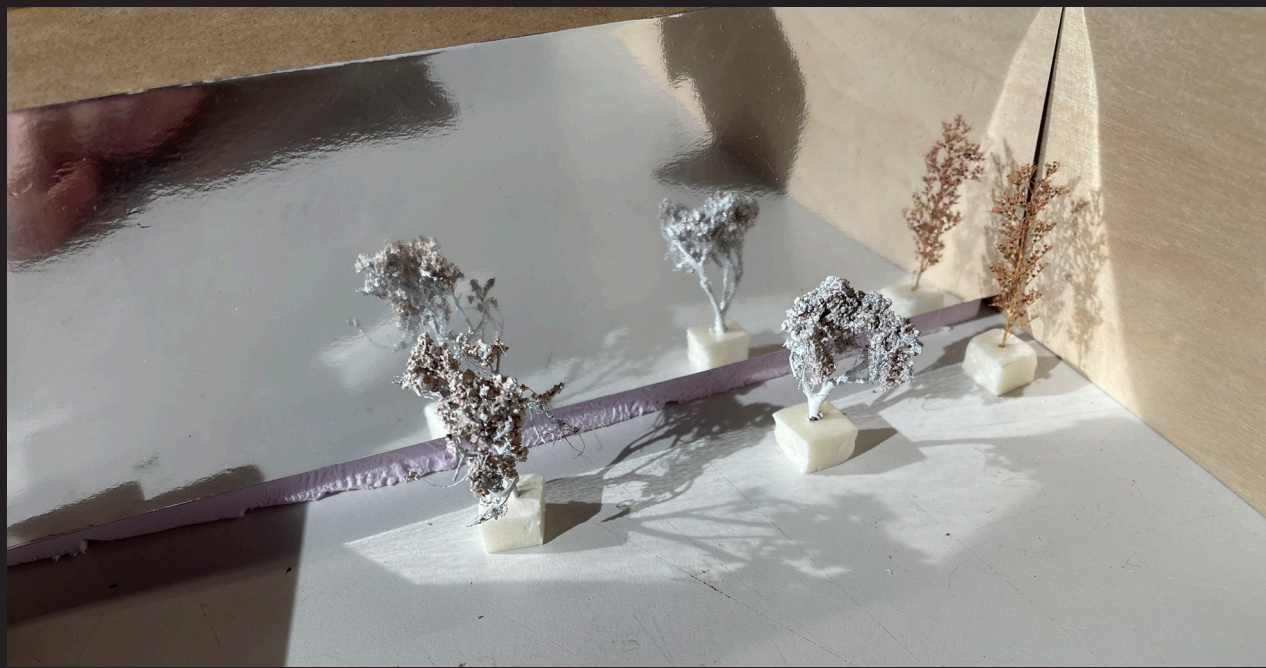










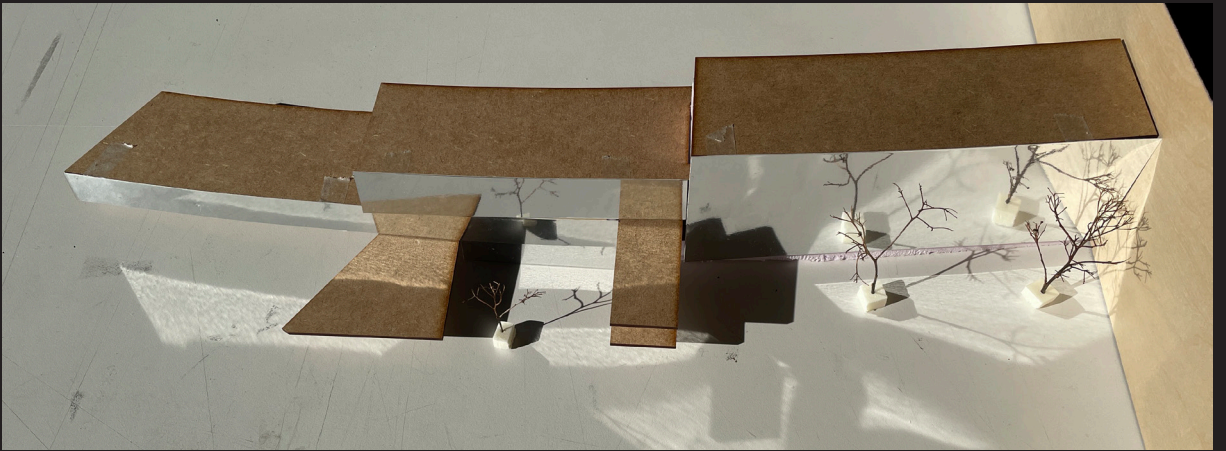
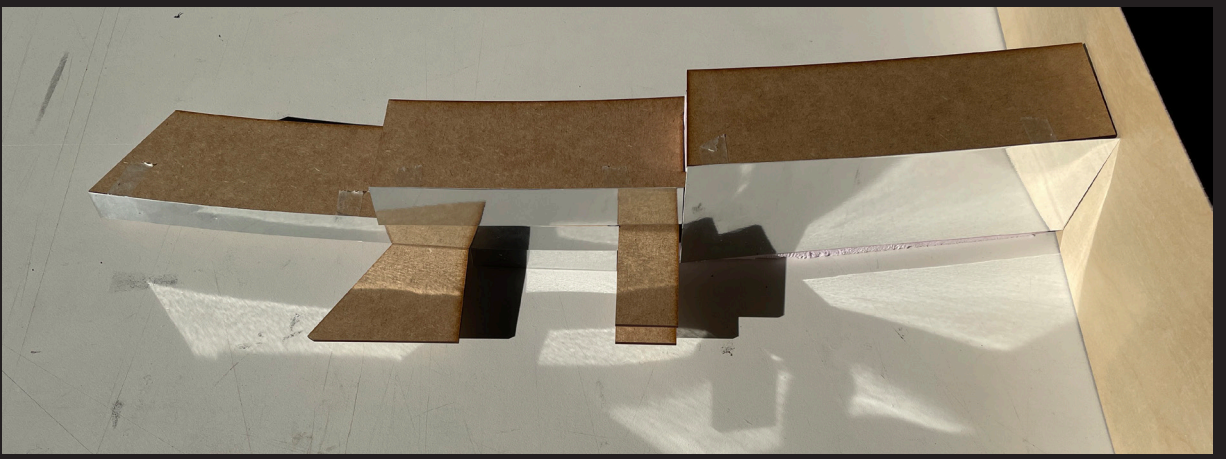


## Week 32

During week 32, I spent time thinking about the impacts that the new design decision made in the weeks following P3 were having in the building technology side of the project. This week was marked by analyzing how the structure of the building was affected by the changes in the building's mass, and what were the impacts of the new reflective facade going to be for the building's interior and exterior spaces in terms of solar gain, as I would now have to deal with the possibly negative effects of reflecting southern light.

At the start of the week I made a new section fragment to investigate how the new building components would come together and a structural skeleton diagram of the building's structure, to ensure my spans and structural grid were adequately laid out.





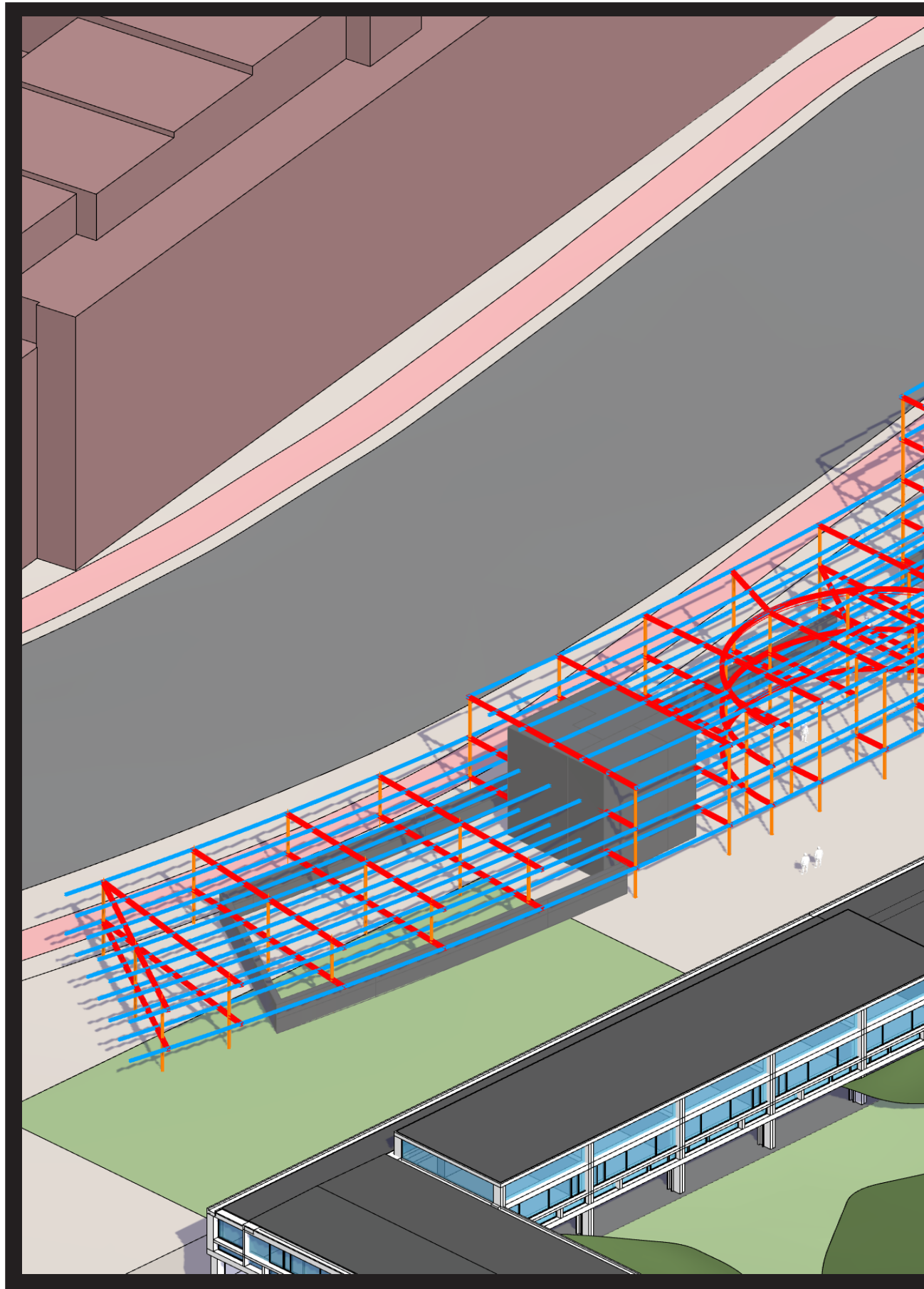
That structural study was followed by an investigation on the reflections from the new facade, which would have to be dealt with. I have researched precedents for buildings with such reflective facades that also face the southern direction and found that there are a series of strategies to mitigate the glare and increased irradiation caused by the reflections:

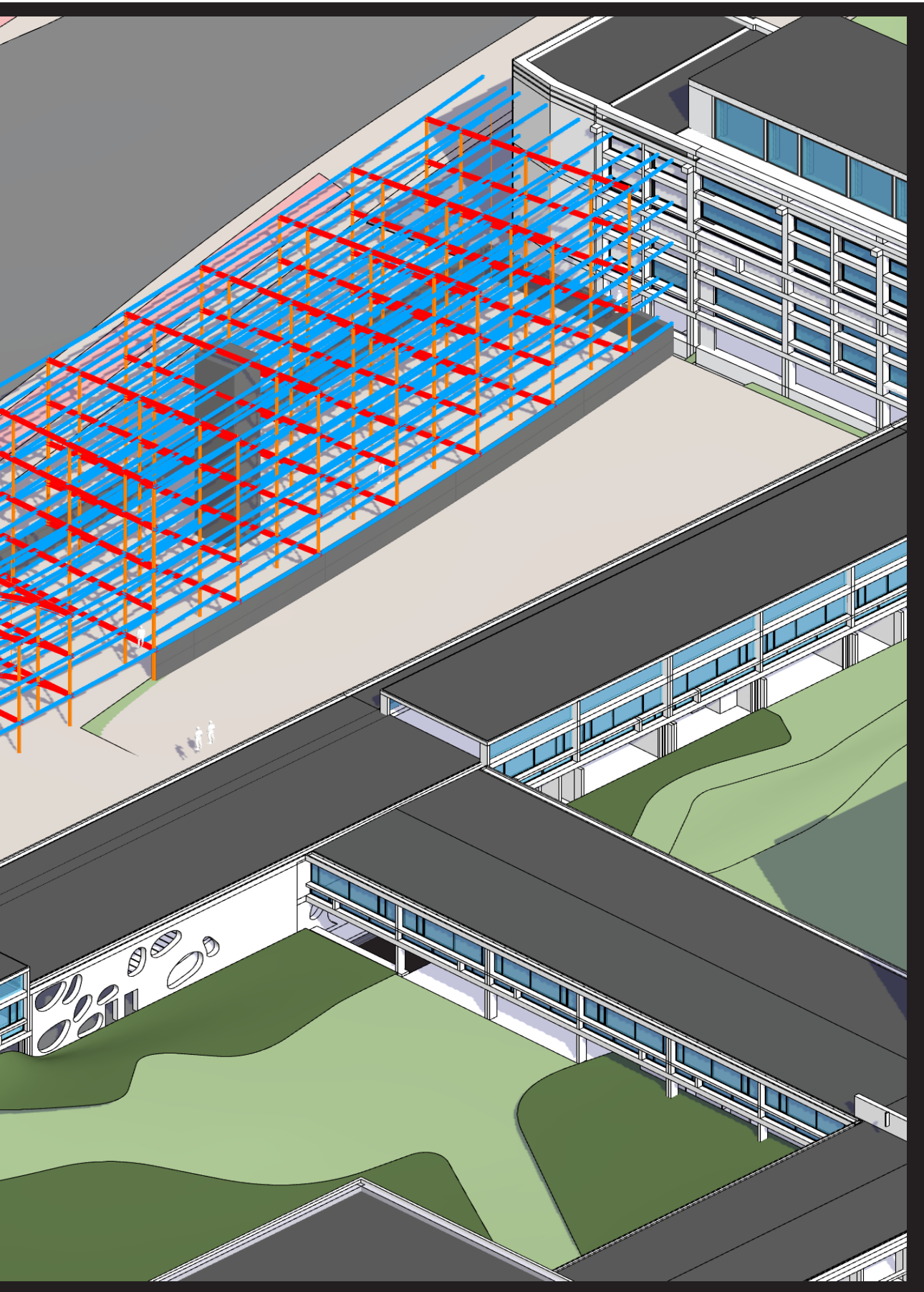
- 1 - Buildings with concaved facades reflect the sun rays in a divergent manner, which reduce the intensity of the reflections and diminishes glare. This is observed in buildings like the Depot in Rotterdam
- 2- The utilization of reflective filters in the facade can be controlled to allow more or less light into the interior spaces, allowing for glazed panels to vary between fully opaque and fully transparent. This technique is also used in the Depot, but is also seen in the Elbphilharmonie Hamburg designed by Herzog & DeMeuron.
- 3- Trees can be used to block incoming and reflected rays in areas that are particularly exposed to the reflections.



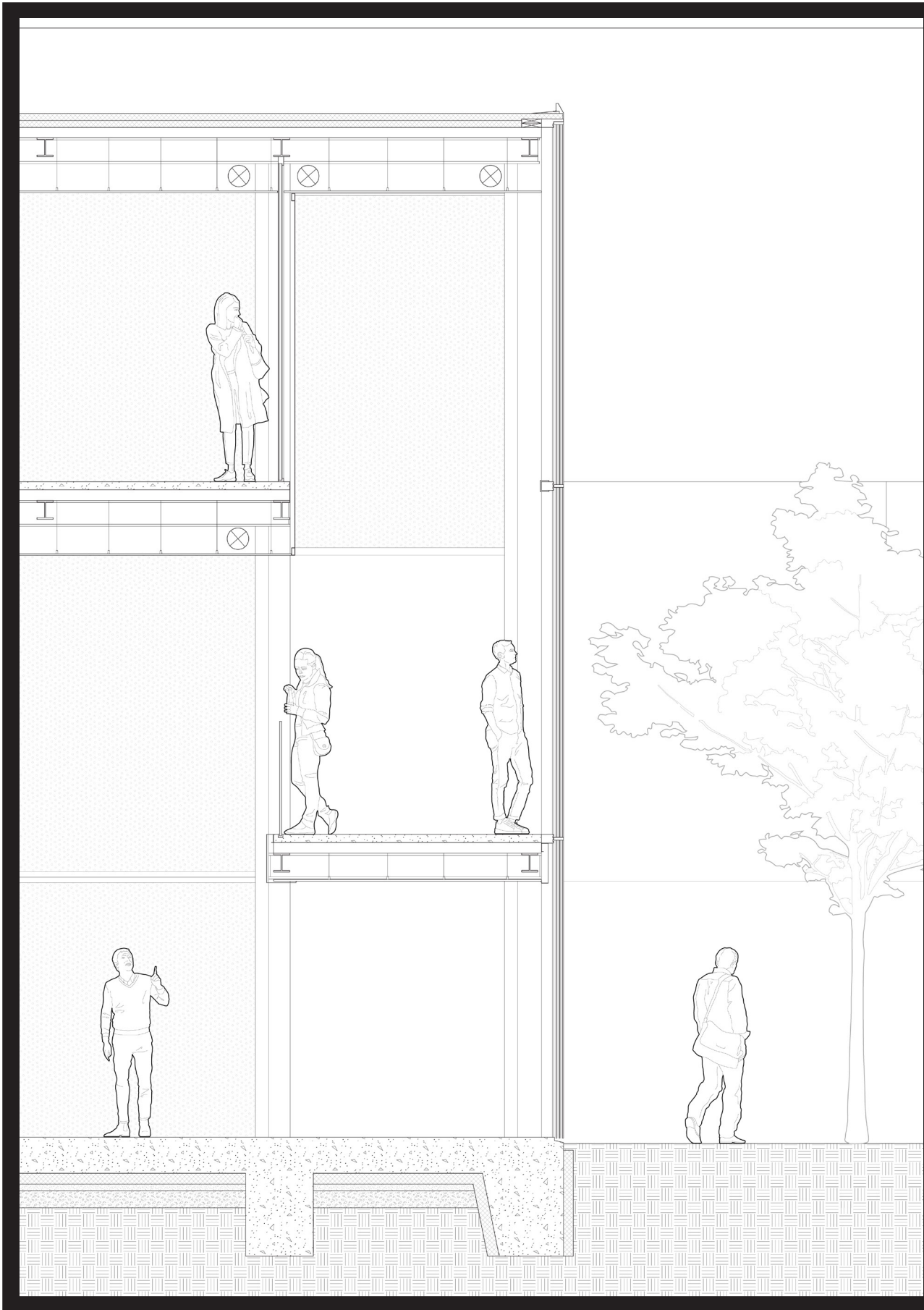


















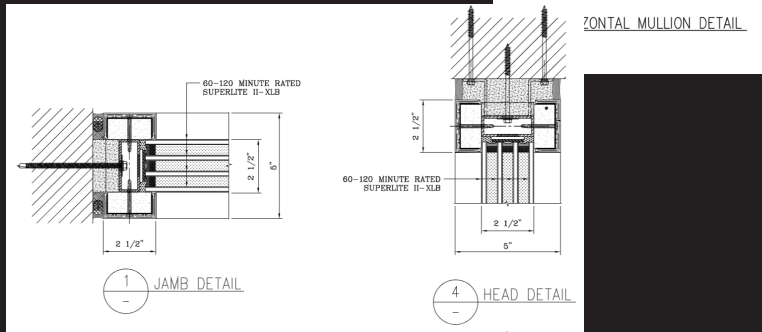
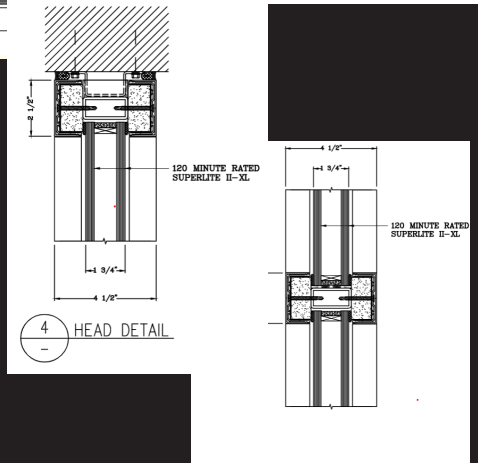
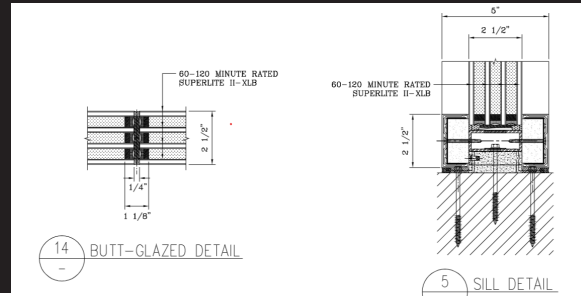
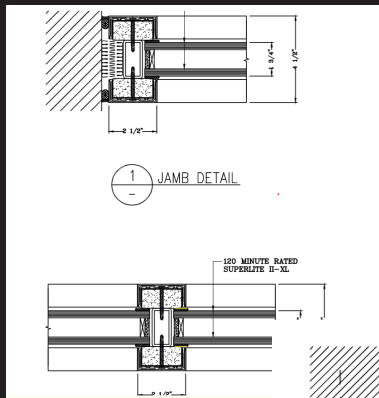
## Week 33-35

I Put a lot of effort to create a strong developmental push during these past two and a half week. With more confidence developing that the reflective facade can work and become a strong architectural feature of the project, I invested time into designing a more developed integration strategy between the building, its new addition and the city. This meant revisiting my previous investigations on landscaping techniques and applying my learnings into the project.

At this moment it became very clear that the landscaping of the project would play an important role in creating a the cohesiveness that the project needed. I believe that during the entire trajectory of redesigns since P2, I have been holdings on to these ideas of integrating the building with its surroundings, but those ideas were hardly materialized as I encountered the series of difficulties I mentioned prior. Now, however, as I develop this new direction with the reflective



facade, the landscape is gain becoming very present in the development. I am currently pursuing an engagement between DeSingel and the existing development project by the municipality of Antwerp (image above) for the park across the street from the site.



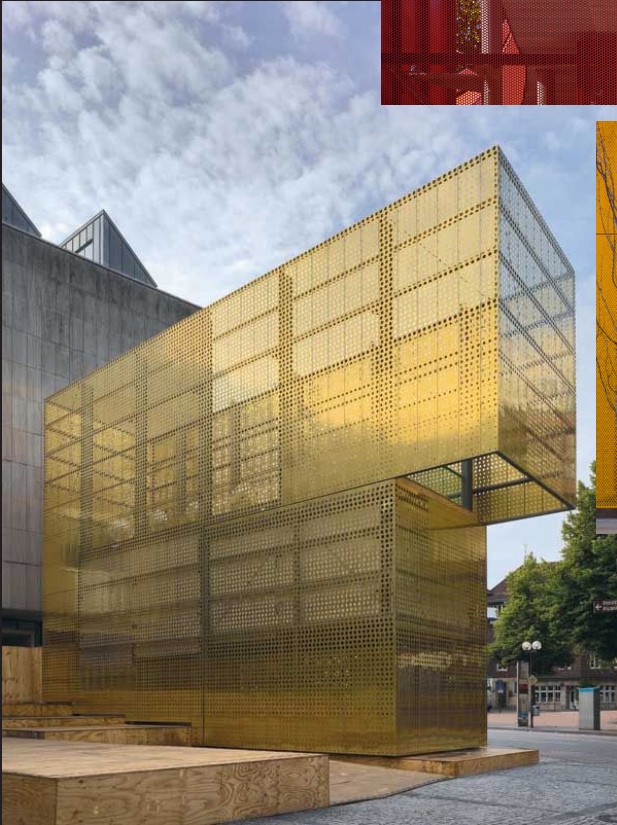
Reference details for fire resistent partitions. Sourced from SaftiFirst - Safety and Fire Technology Inc.

# Week 36-37

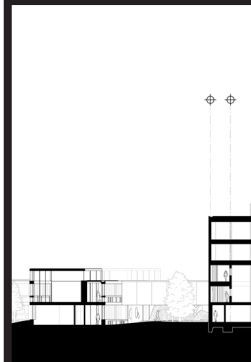
The design is steadily developing and the progress is reassuring, but the urgency of P4 is tangible and the list of deliverables is quite an intimidating one. I am approaching the point at which I will be able to sit down and produce those deliverables - which reassures me - but I feel the pressure to do things correctly and I don't want to rush this process.

I have been investigating methods of assembly and how to materialize the building. The new design is concerned with maintaining a level of "transparency" to the depot in order for the public to be able to interact with it. This is a challenging process however, as creating openings in a program which is expected to be fire rated is challenging. I have also been pushing against just building a huge concrete depot, not only for the obvious environmental reasons but also to keep





the building more flexible more future modifications. This investigation was important in the decision making for the materials to be used in the building, as the assembly of these materials would bridge the technical requirements of the depot with the user experience with the building.



Now, as I approach P4 - with a level of physical and mental exhaustion I have very few times experienced during my architecture education - I feel confident about my ability to take this project to completion in P5 and I am glad I took the turns I took post P3. I just wish I had more time to produce a good set of renders or perspectives to bring the drawings together more strongly before the submission on the 18th. I don't think I will be able to, but I will certainly aim to add those images along with any others ahead of my presentation on the 23rd.



In the meantime between the submission and the presentation I will also be working on my model, which I have already started experimenting with between weeks 38 and 39.



