

# PROJECT JOURNAL

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KATOEN NATIE FOUNDATION  
textile museum & labs

on the threshold of the space





“if in a wood we find a mound six feet long and  
three wide, arranged with the pyramid-shaped  
blade, we make ourselves serious and some-  
thing says inside us: a man is buried here.  
This is architecture”

*Spoken into the void*

*A.Loos*





*Library Benedictusberg*  
1985-1986  
*dom Hans van der Laan*



*Library Benedictusberg*  
*1985-1986*  
*dom Hans van der Laan*



*Monastery Kerkstraat Waasmunster*  
*1978-1985*  
*dom Hans van der Laan*



*Monastery Roosenberg Waasmunster  
1972-1975  
dom Hans van der Laan*



*Monastery Roosenberg Waasmunster*  
*1972-1975*  
*dom Hans van der Laan*



*Church Vaals Benedictusberg*  
*1956-1967*  
*dom Hans van der Laan*





*Crypt Benedictusberg*  
*1956-1961*  
*dom Hans van der Laan*



## **Travel notes**

The condition of the room like the one of travel.

The focal point as a leading element.

Variation in repetition. Exceptions in repetition

Transparency as a juxtaposition of layers. Transparency as a depth.

Create a sequence of spaces that can create the dimension.











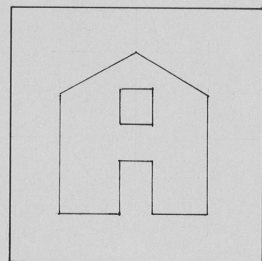
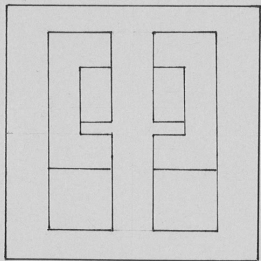
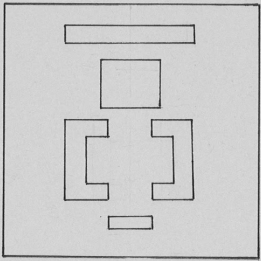
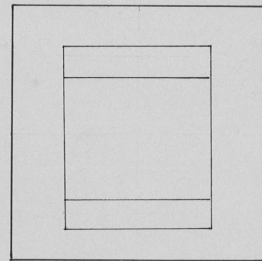
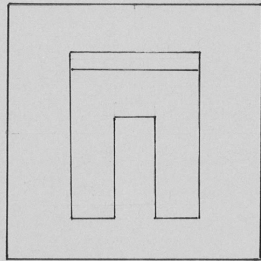
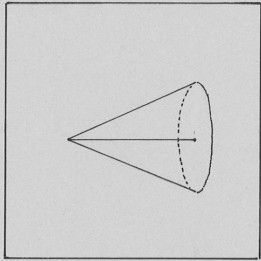




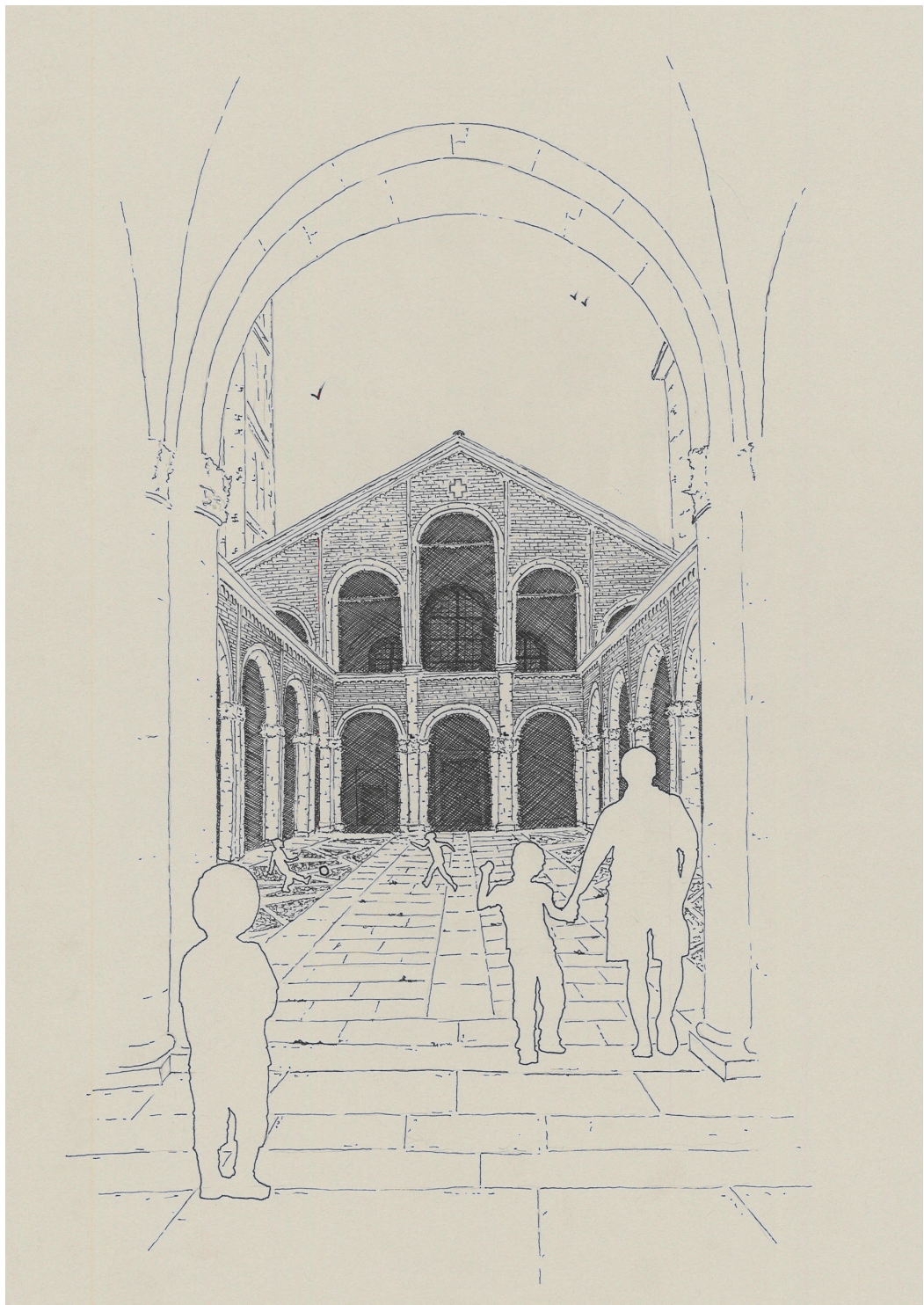


















Giovanni Paolo Panini, Pantheon, 1730

In order to create an intimate space I would like to develop a condition in-between where something stops and a new thing begins, where an ambiguity is created in ownership and where the space gets blurred in terms of definite meanings.

“Transparency may be an inherent quality of substance, as in a glass curtain wall; or it may be an inherent quality of organization. One can, for this reason, distinguish between a literal and a phenomenal transparency.”

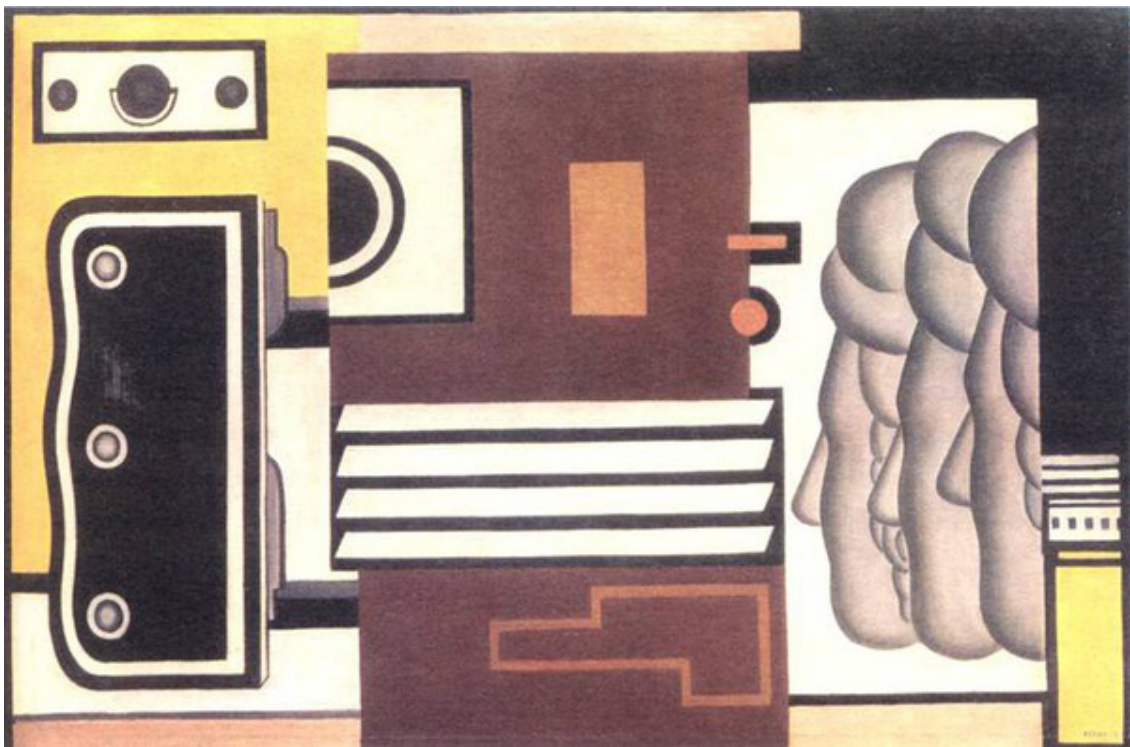
*Transparency*

*Colin Rowe and Robert Slutzky*





László Moholy-Nagy, La Sarraz. 1930



Fernand Leger, The Three Faces. 1926

Linking to this concept and taking up the thought of Richard Sennett, who states that the zone of ambiguity takes place on the edge, I have started to study the elements that I consider important for the development of the project.

The analysis made on the city of Milan was useful to define some factors that within the urban fabric defined the spaces of intimacy.

The passage become a turning point because allow us to be aware of the difference between past and present, between what there was before and what is going to be after.

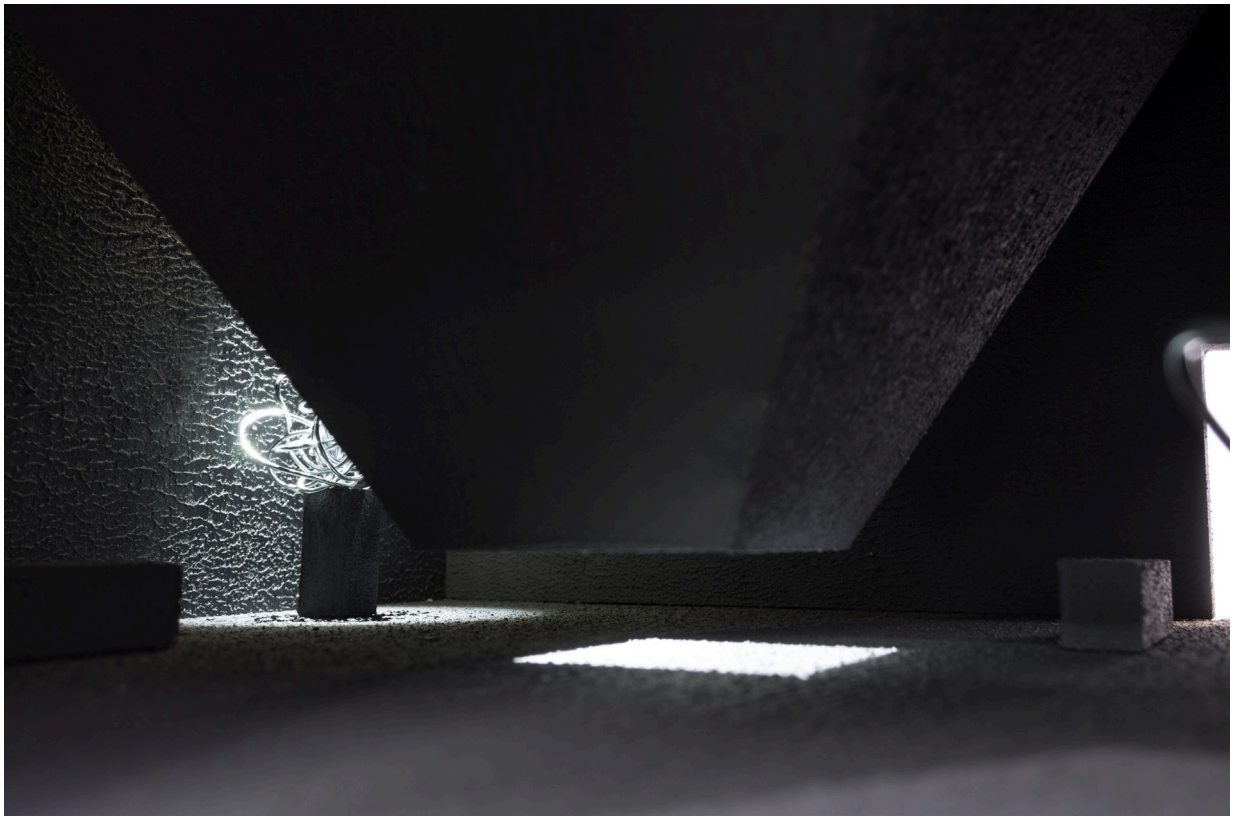
The focal point as an element the brings the viewer. In this sense the perspective allow that the space is perceived as complex.

This complexity arises precisely from the creation of porosity through the layers. The porosity is indeed a marker of value because allows to create zones of high activity (borders) rather than zones of low interactions (boundaries).



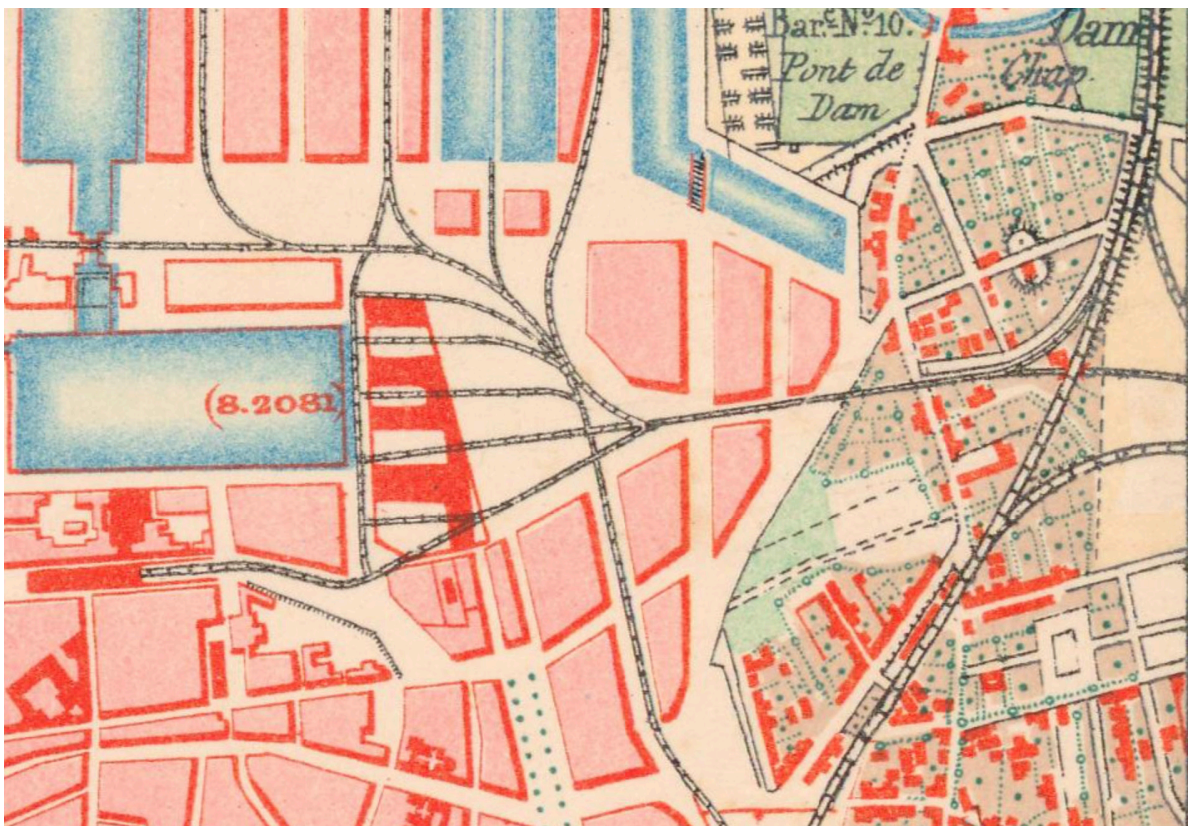




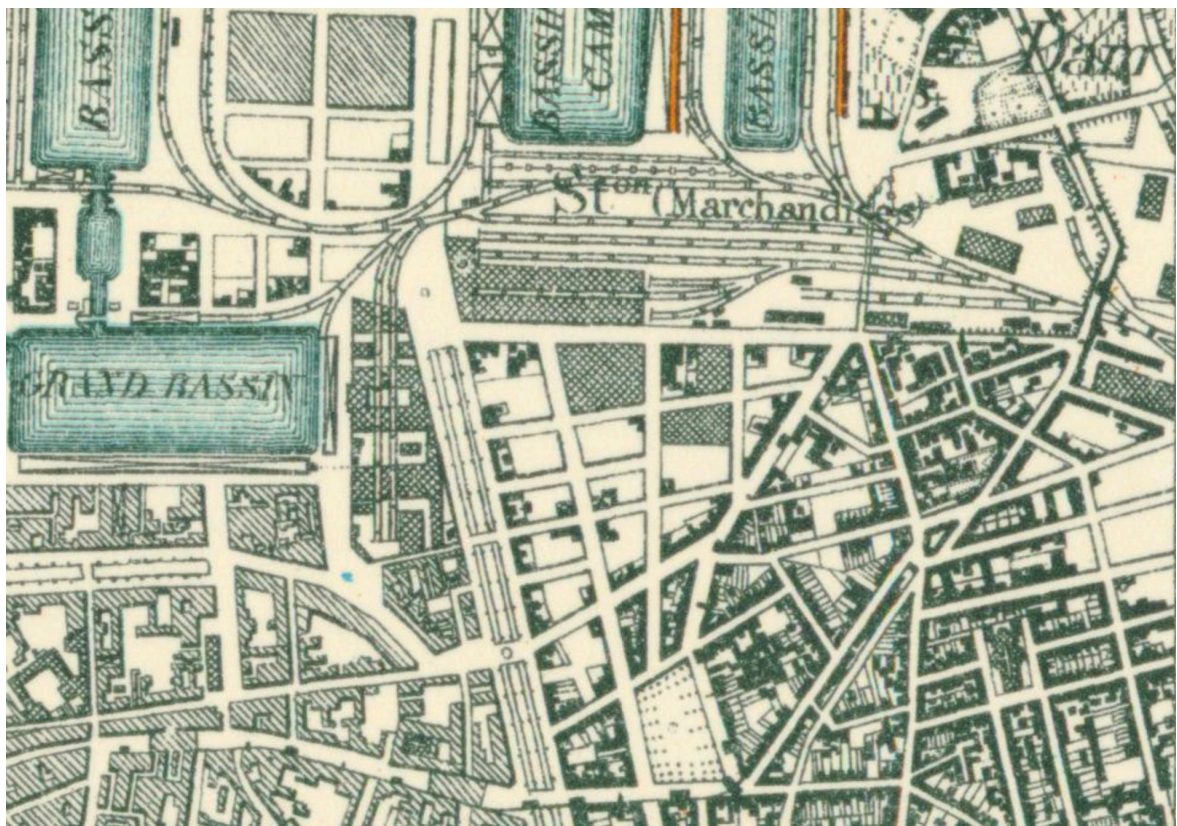














Antwerpen - 1947/54



Antwerpen - 1969/79



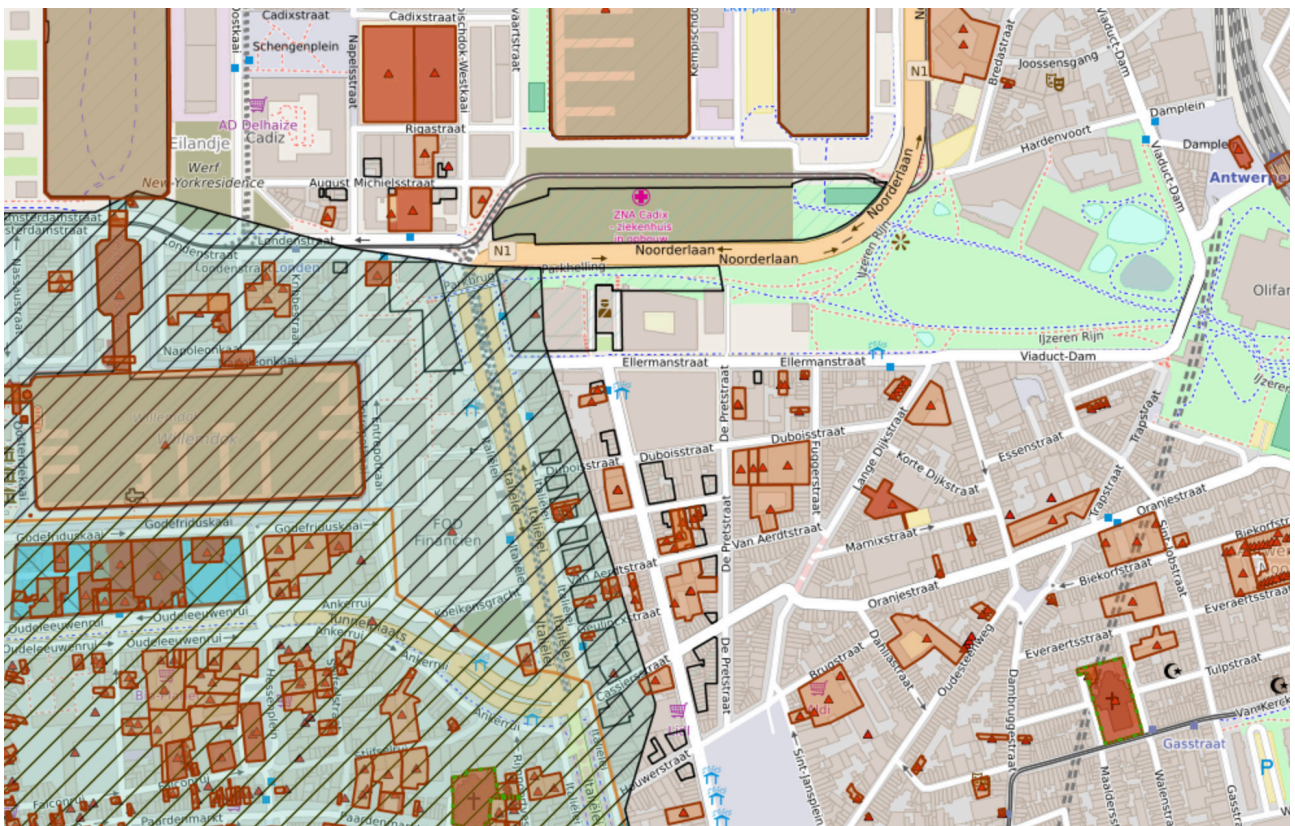


Antwerpen - 1995



Antwerpen - 2018





## Restrictions







Paardenstal en pakhuis van de Katoen Natie - 1981



Magazijnen Alfred en Schmidt - 1981



Magazijnen Alfred en Schmidt - 1981



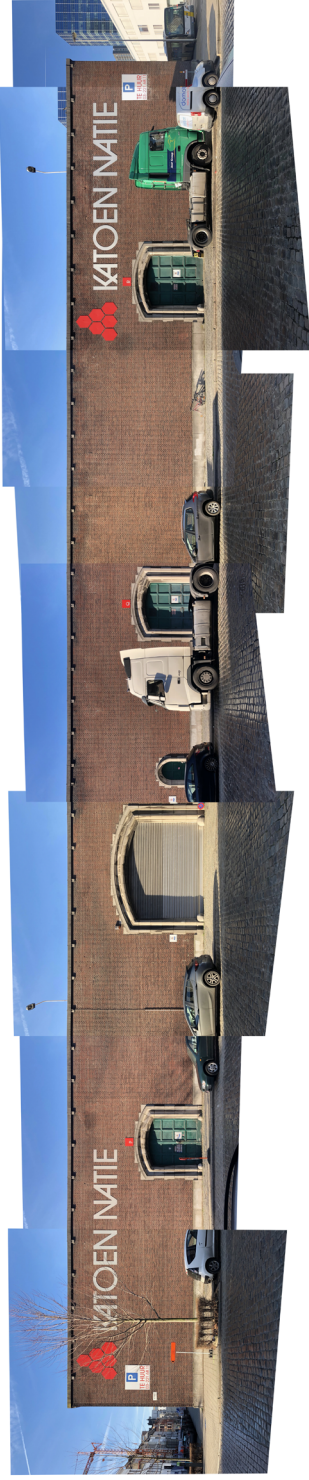
Pakhuizen Jacobs-Nys - 1981





Pakhuis en kantoorgebouw Belgische Boerenbond - 1981





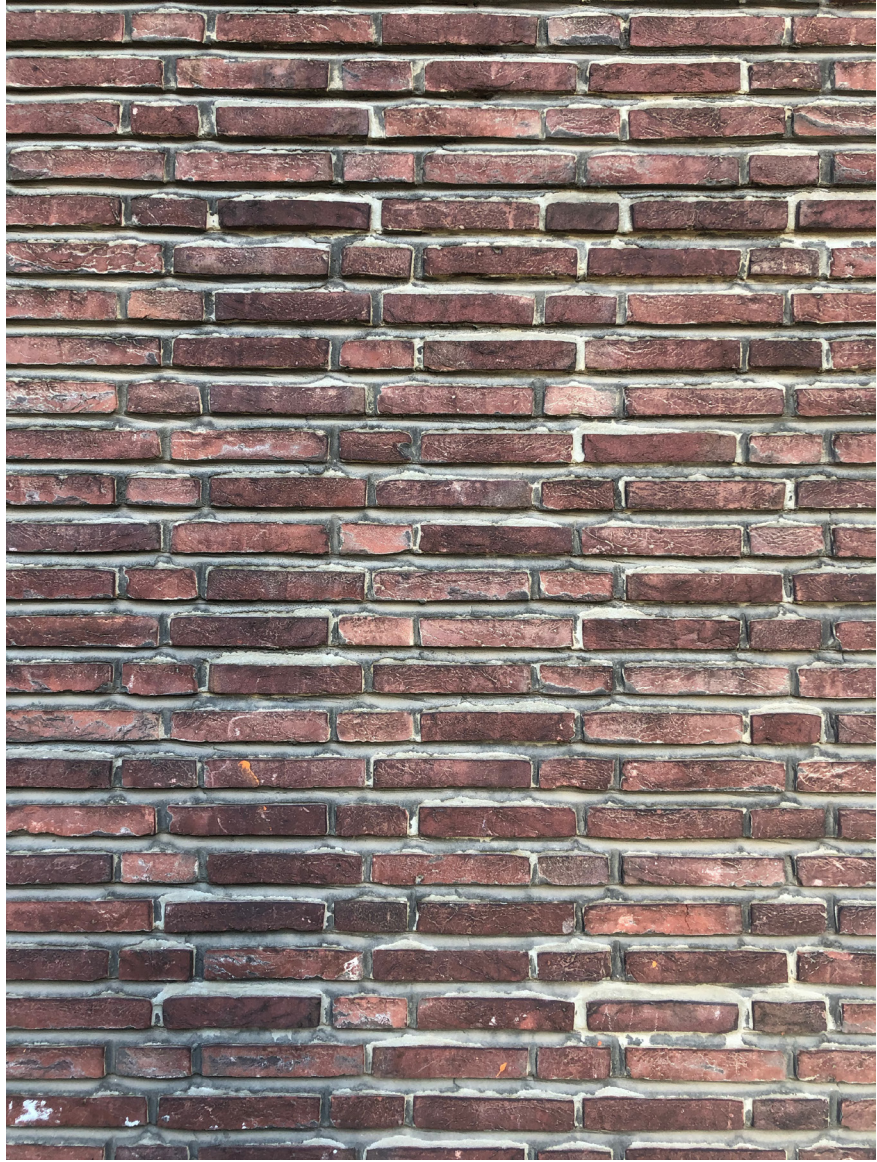


























































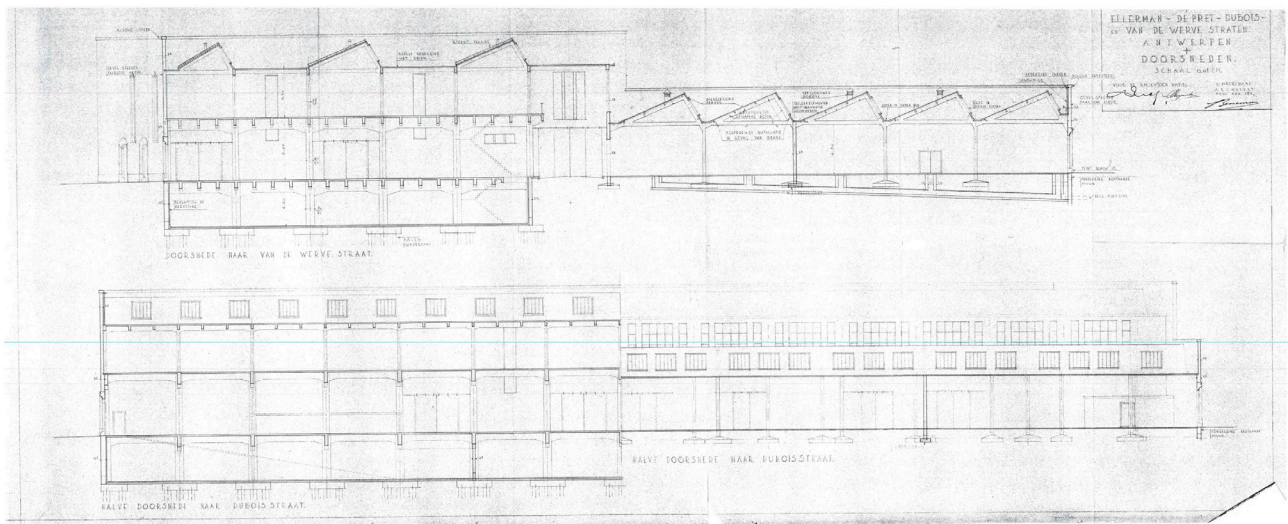


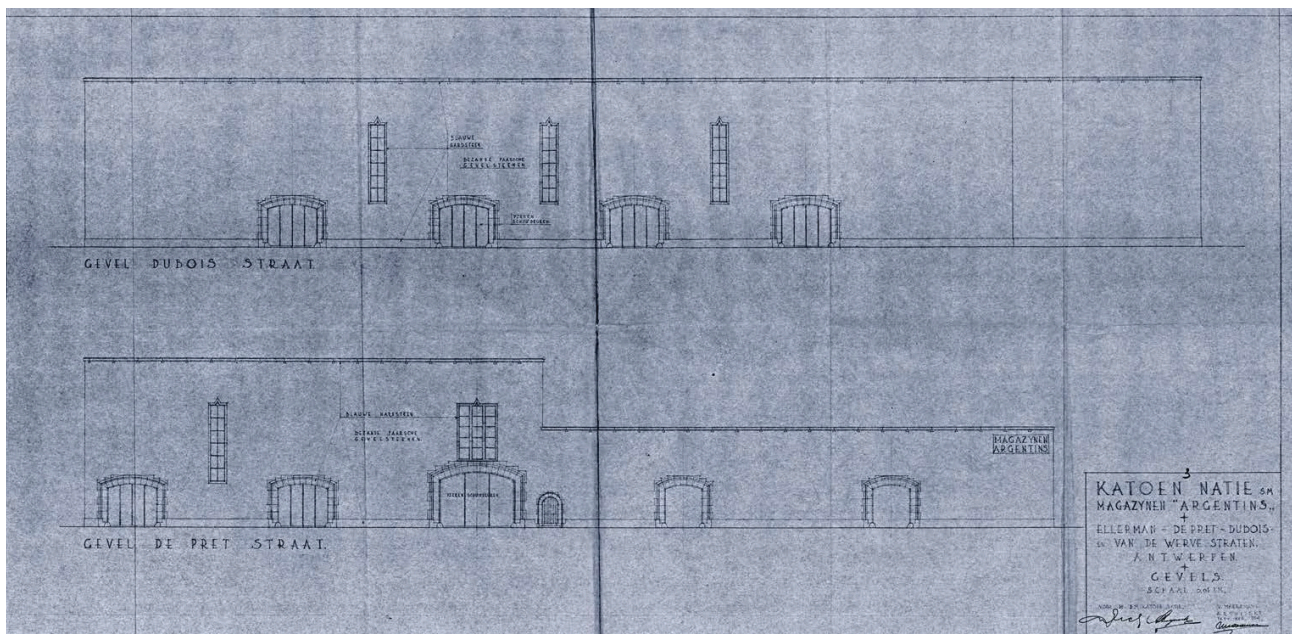














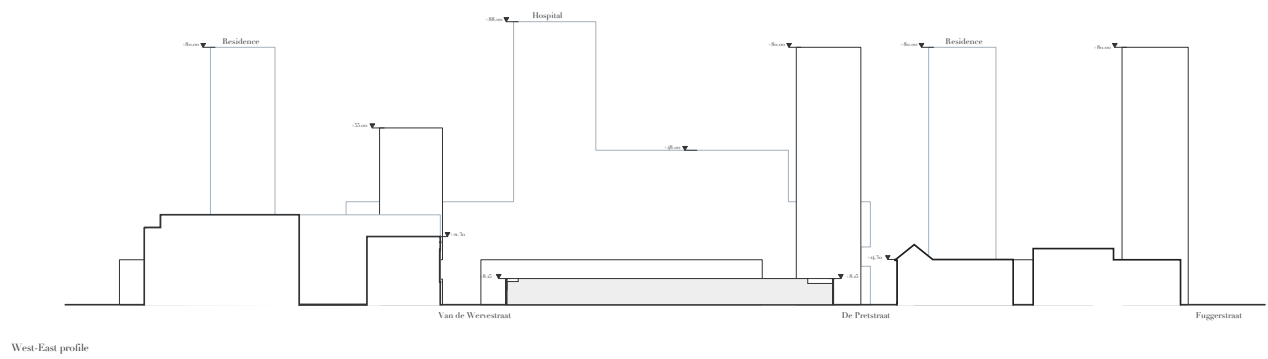
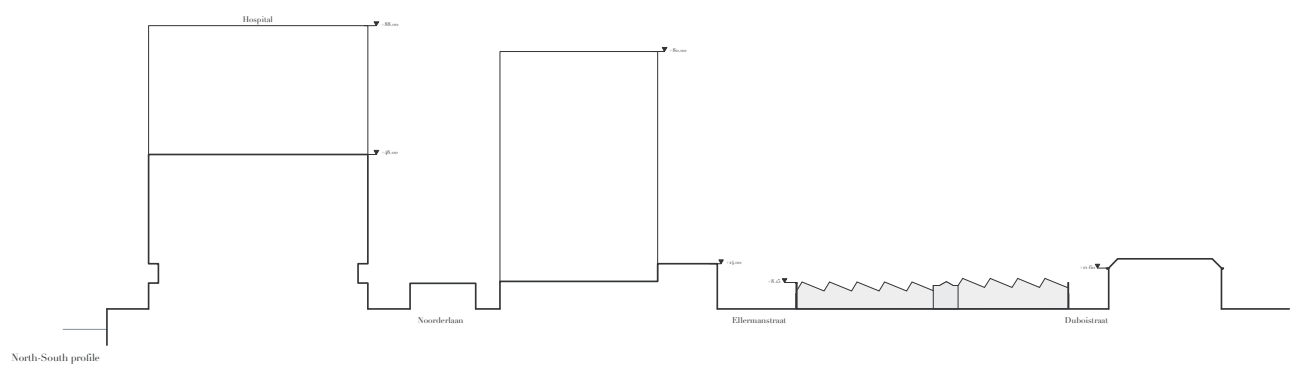
De Pretstraat



Duboisstraat

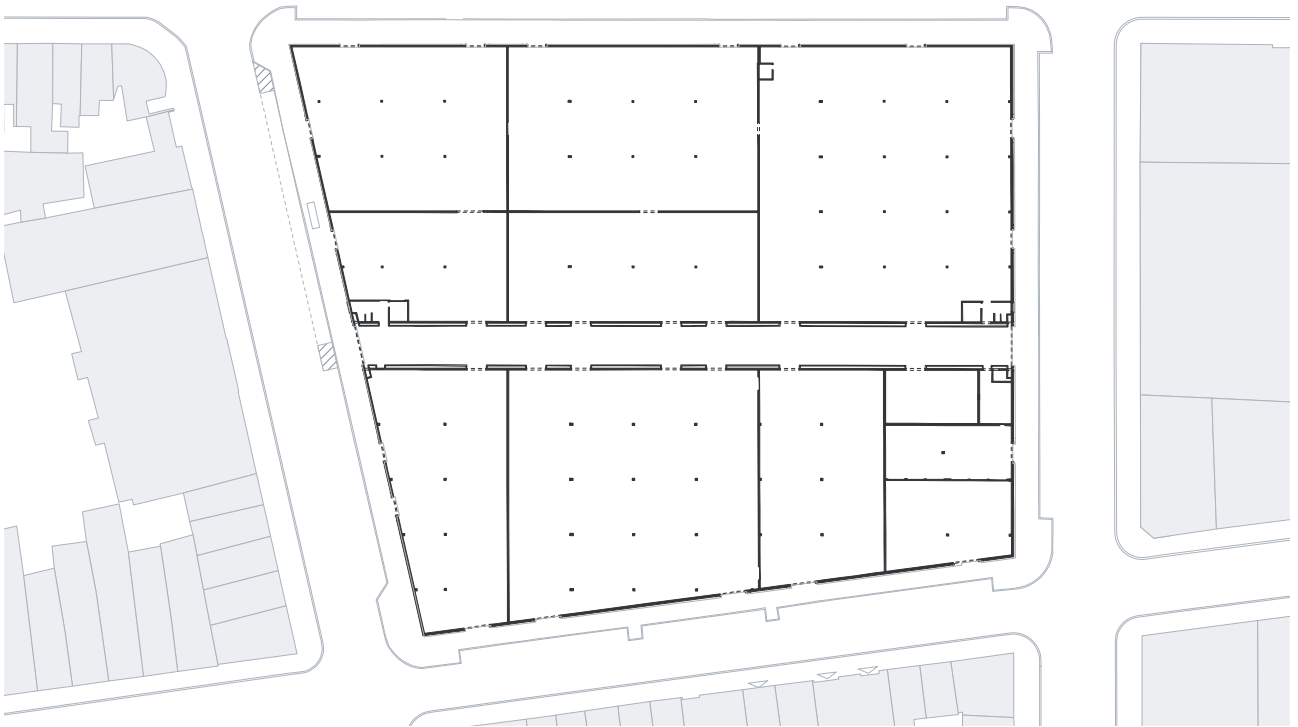


van de Wervestraat



## Sections





Ground Floor





*Paul Klee, Angelus Novus, 1920*

“His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. The storm is what we call progress.”

