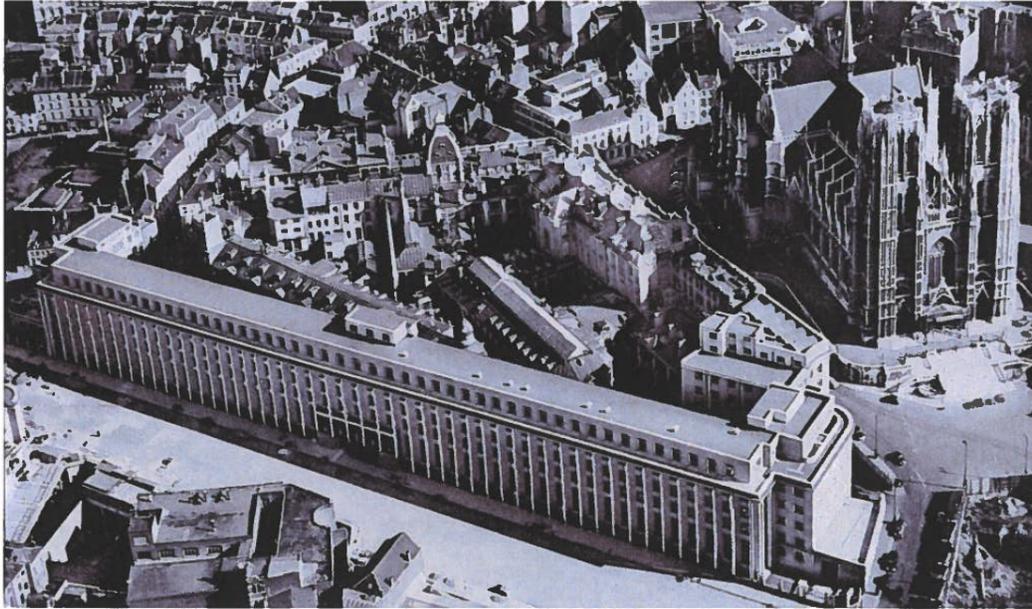


FUTURE BANK

Future Bank

2021-22 MSc3 AR3AI100



National Bank of Belgium, Boulevard de Berlaimont, 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 Berlaimont.

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.

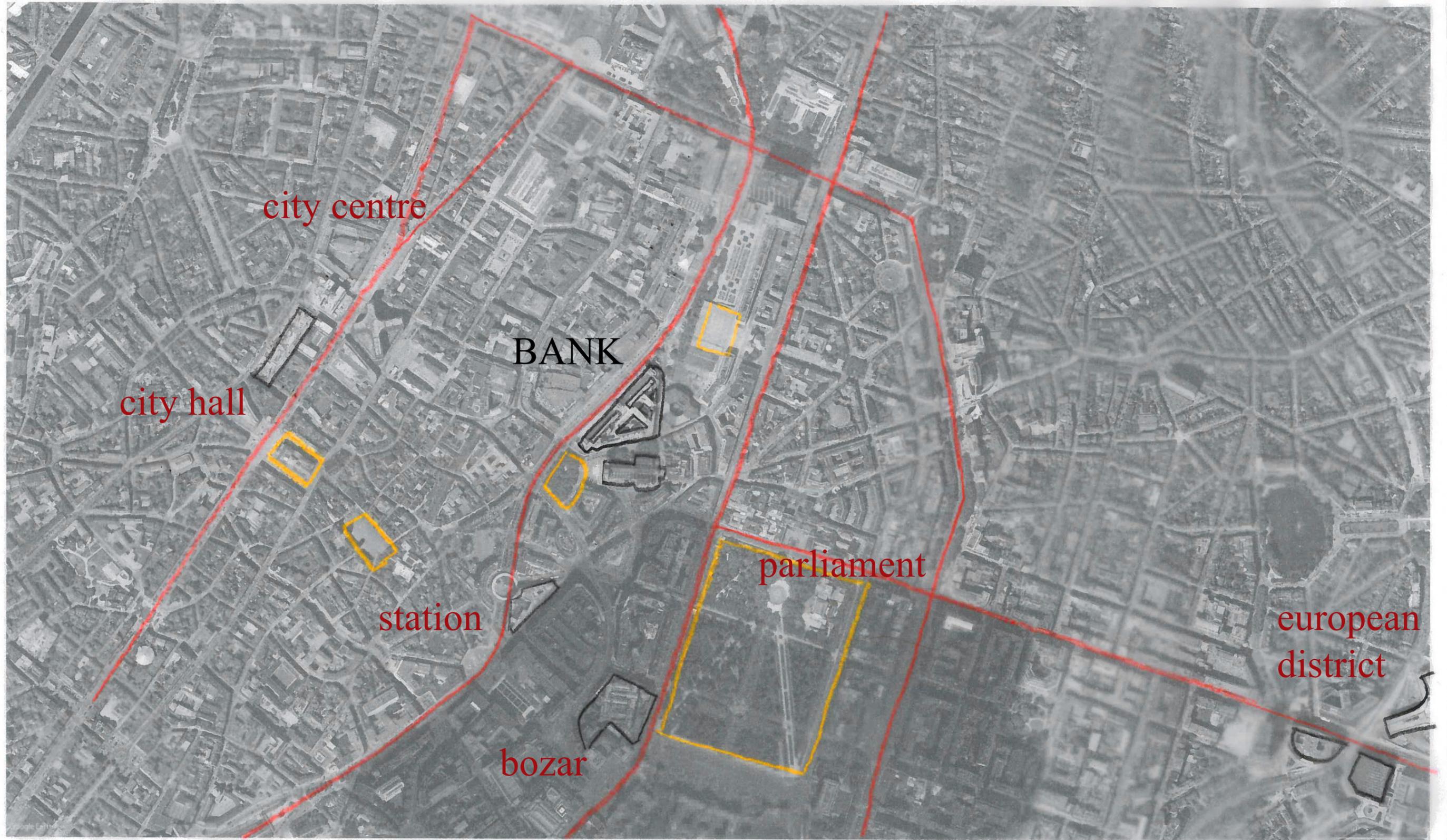
This will be our starting point. As a studio, we will critique both the existing buildings and the brief across a number of scales; considering what the shifting role of the Bank might be as it transforms from an institution that seeks to uphold the status quo, to one which must become an agent of change 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

BRUSSELS



city centre

city hall

BANK

station

bozar

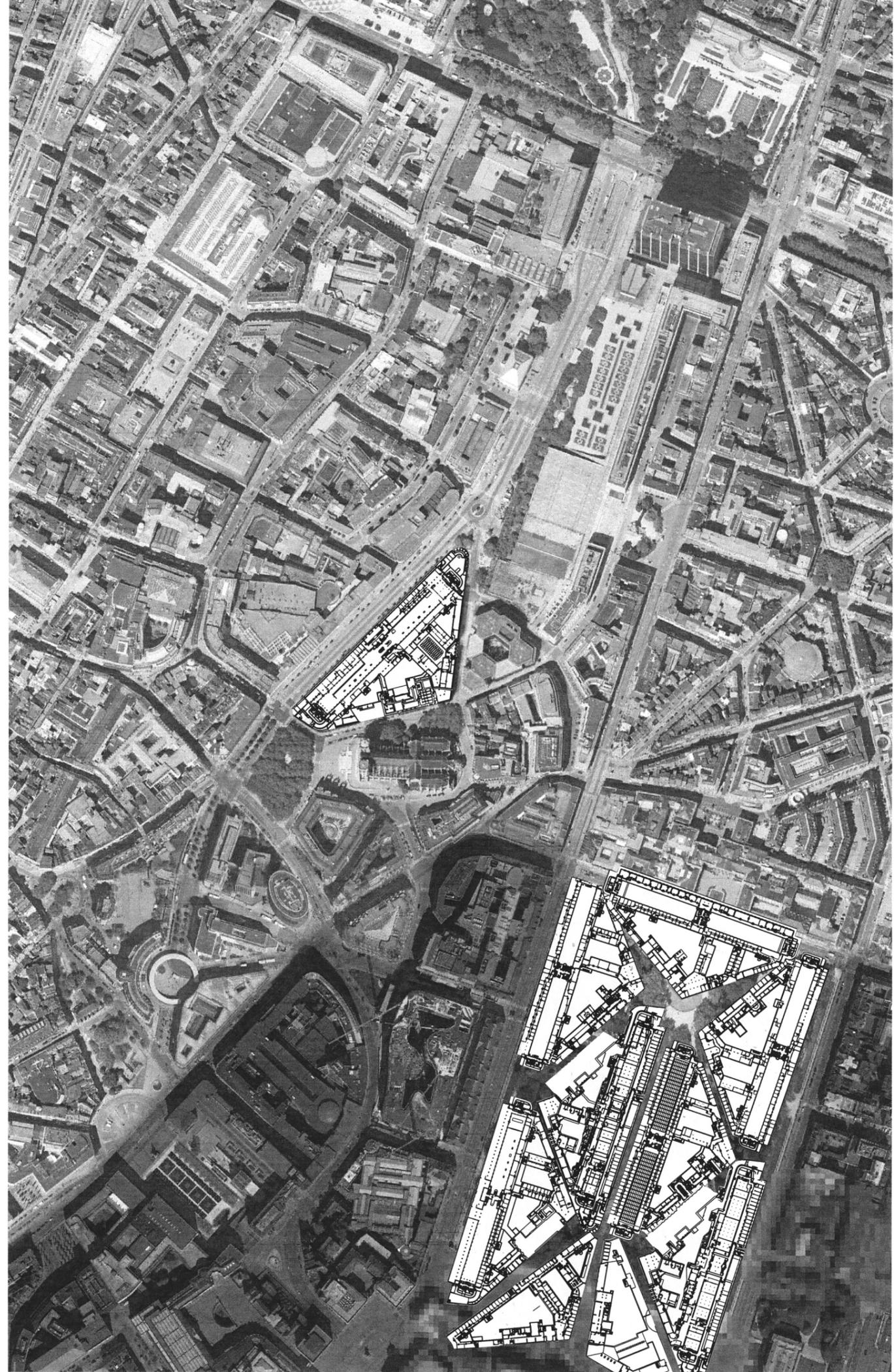
parliament

european district

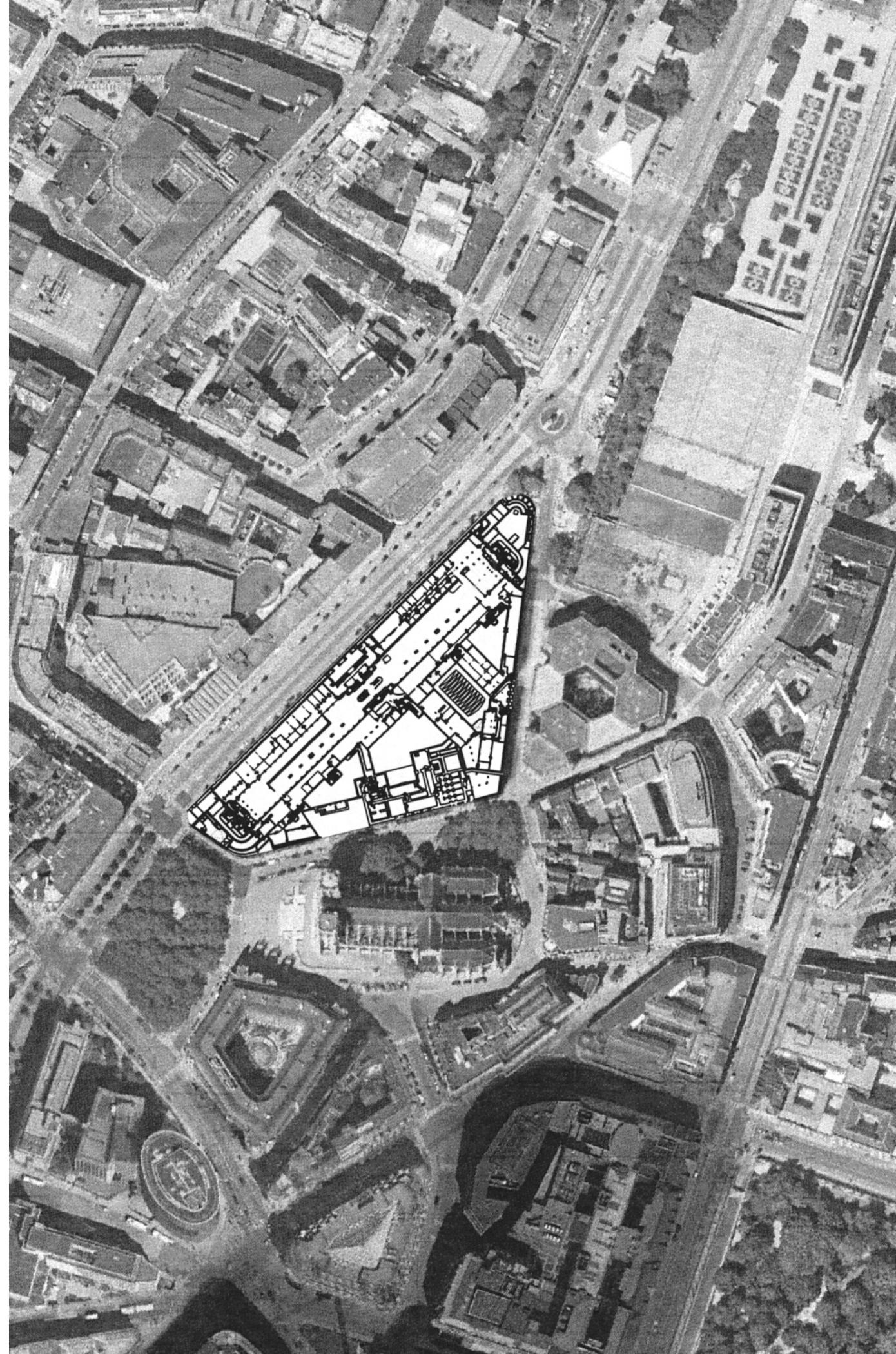
BRUSSEL(ization)

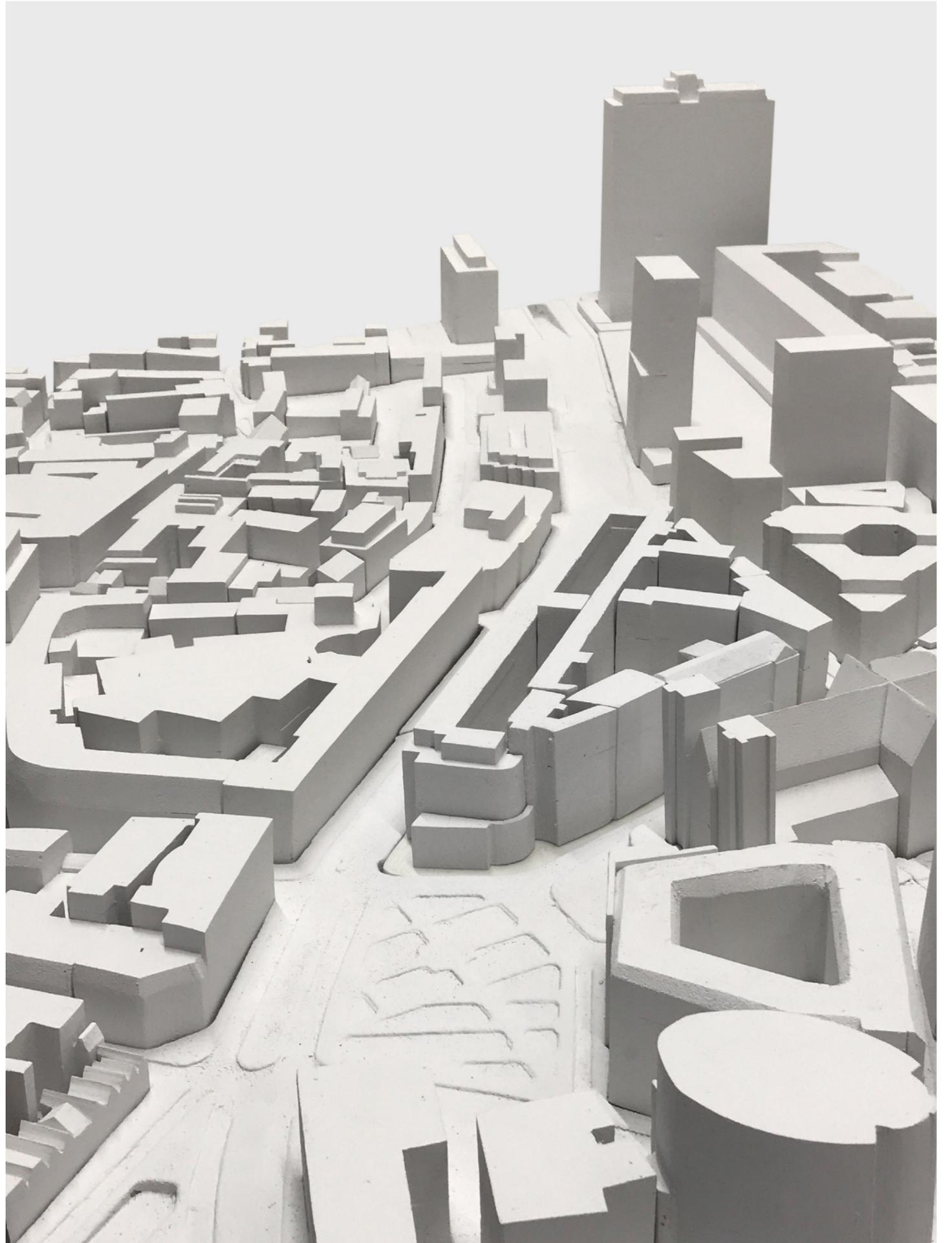


SCALE



CONTEXT









FACADE





ROYAUME DE BELGIQUE
COMEDIENS
KOMEDIANTEN
STRAD

MOUSE THE TRIAPER!

FBCI
10 Bis
urgence
service de secours

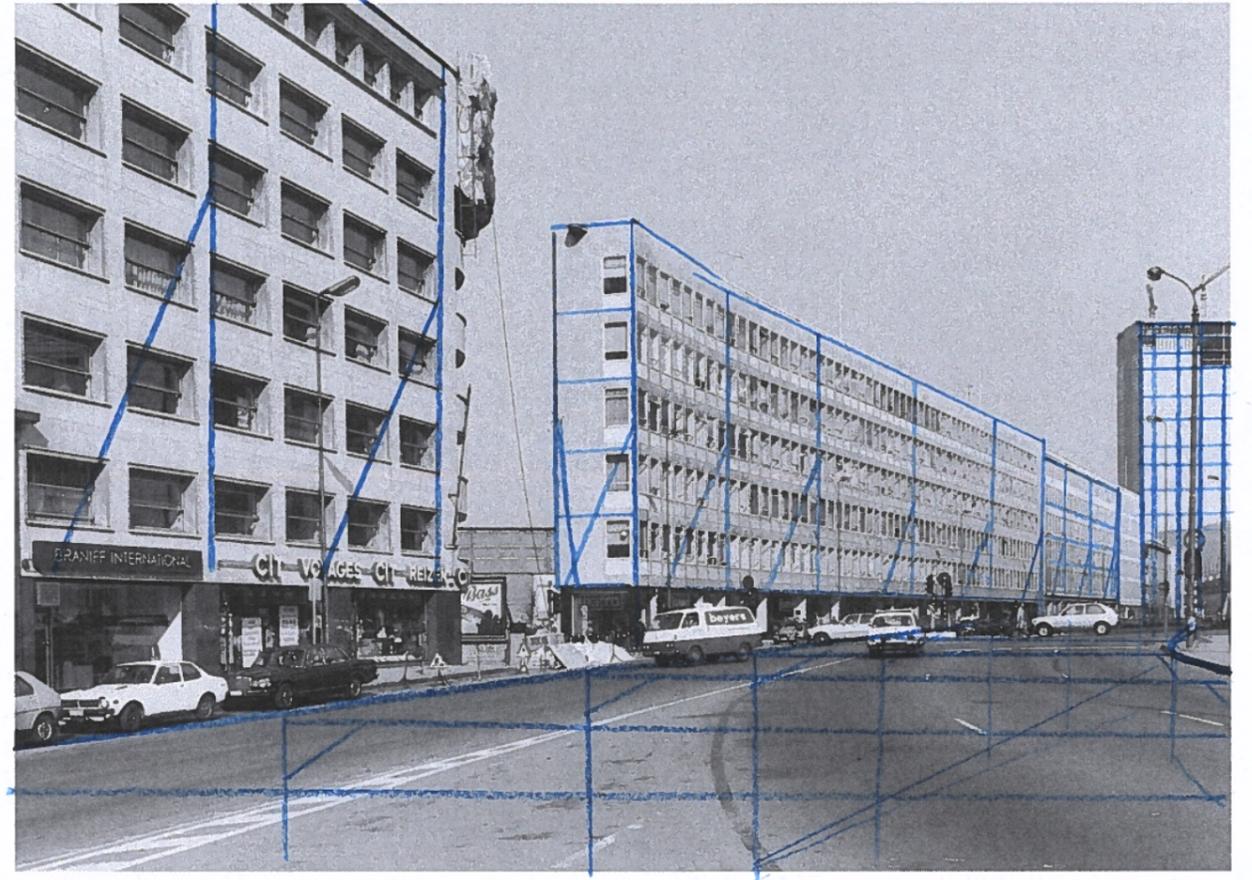


SCENOGRAPHY

P1 ATM
together with Laurens de Munck



SCENOGRPAHY

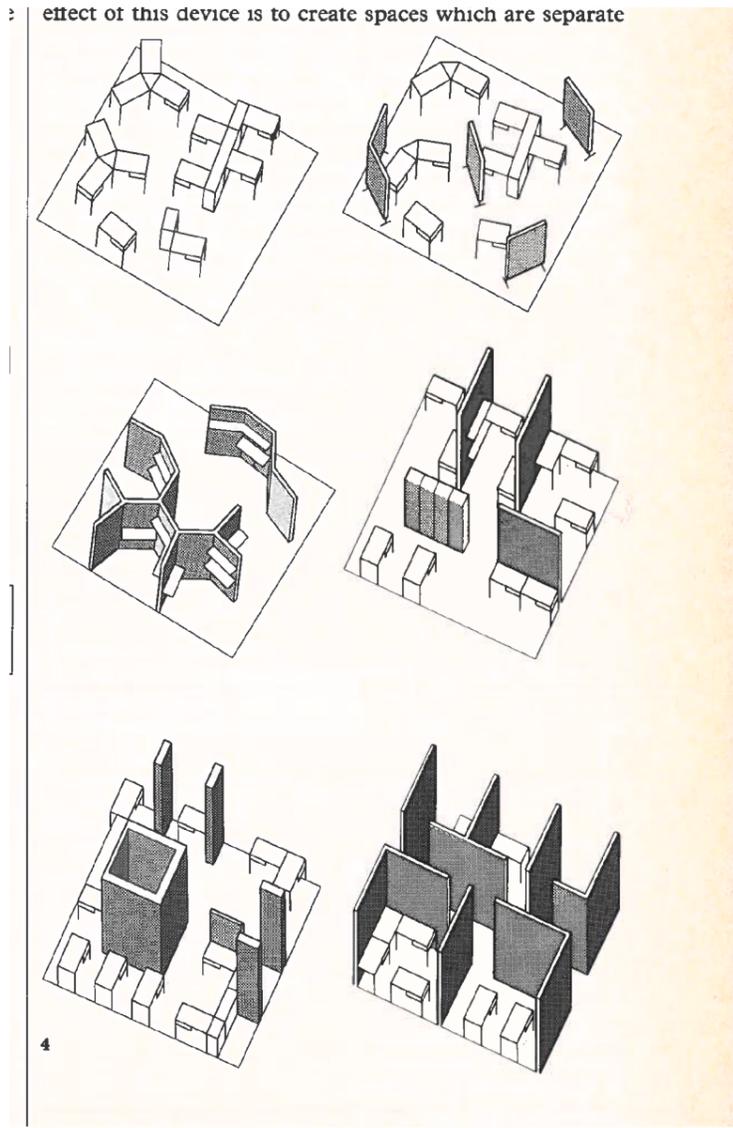


SCENOGRPAHY



SCENOGRAPHY OF WORK

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



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



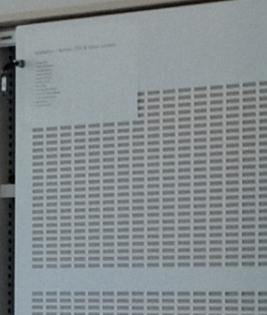
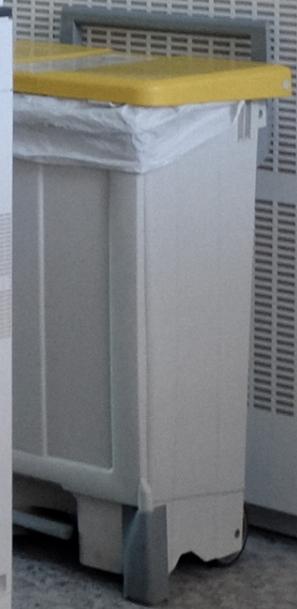
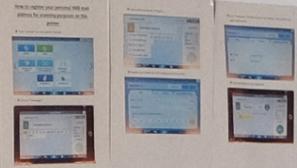
SCENOGRAPHY

Anna Viebrock
stage set in Ghent.









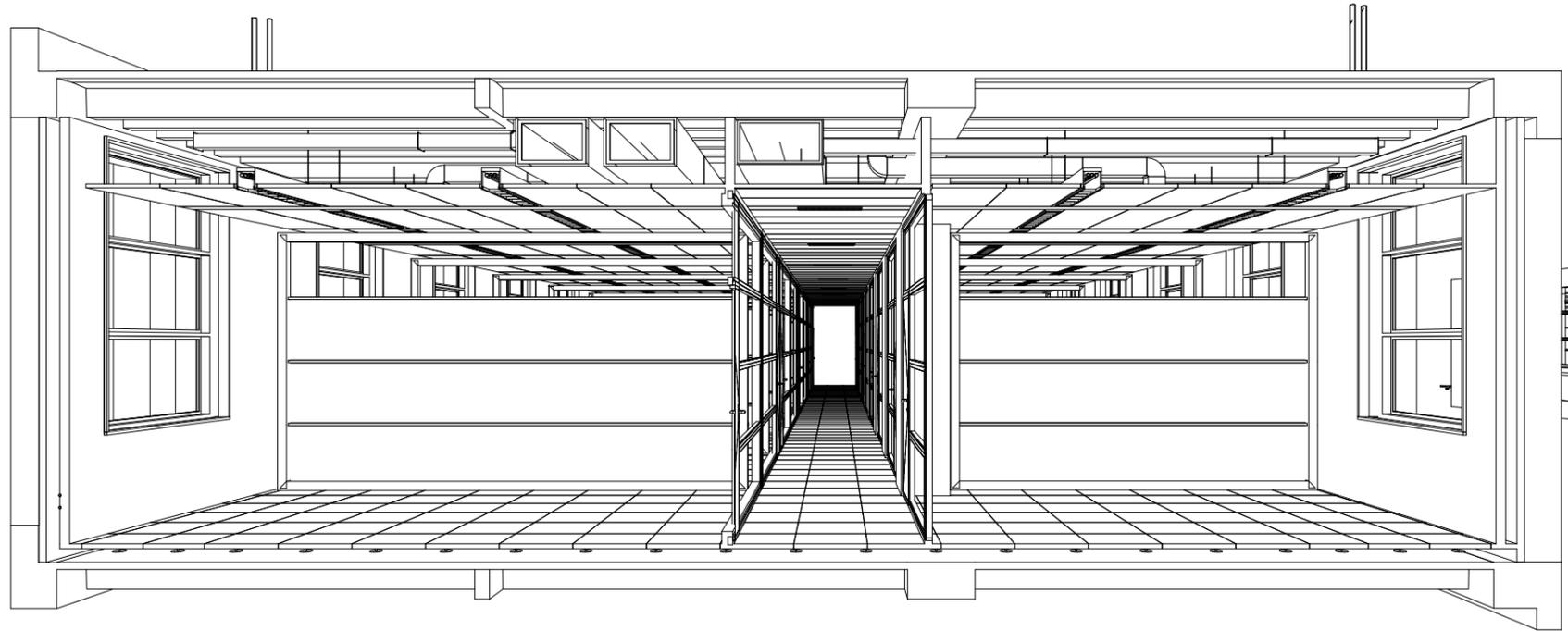




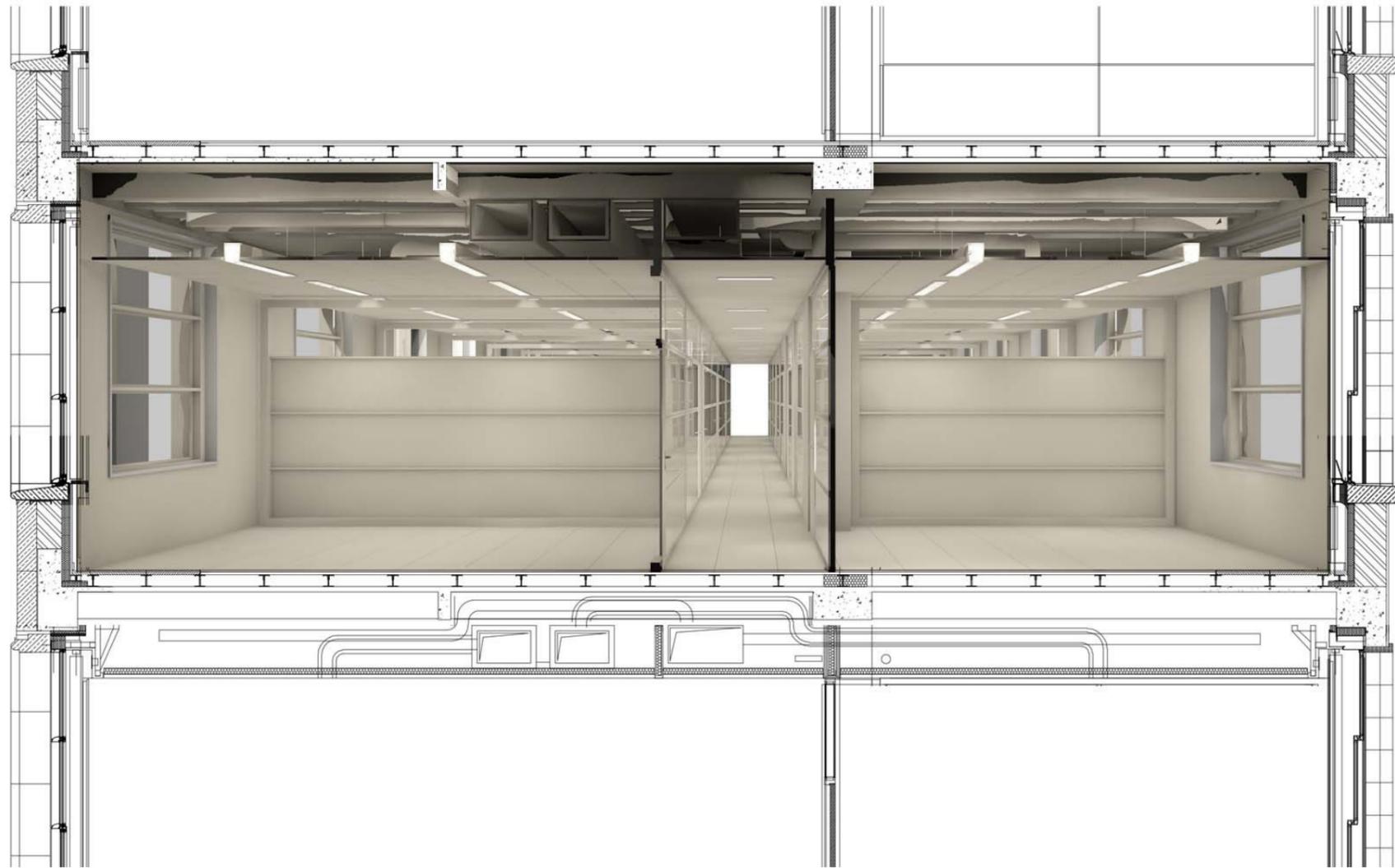
OFFICE INTERIOR



OFFICE INTERIOR

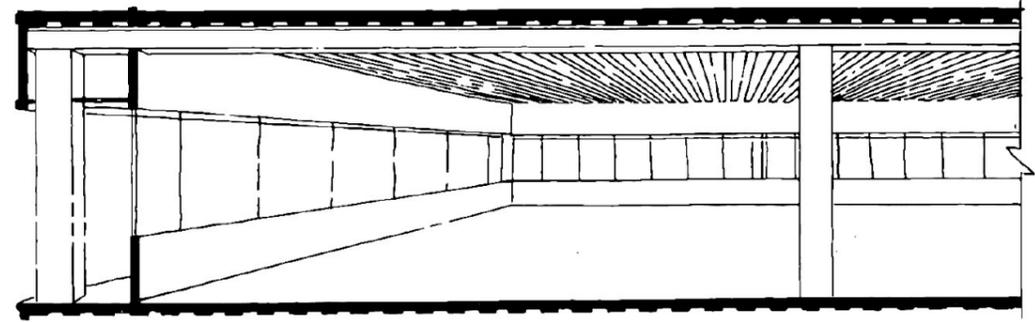


OFFICE INTERIOR

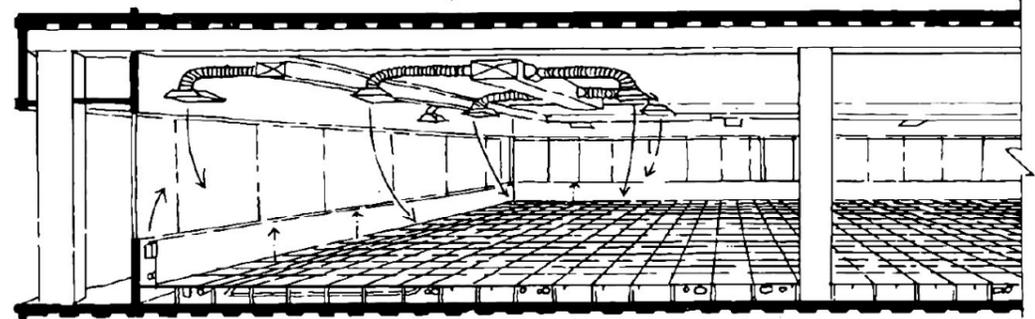


LAYERS

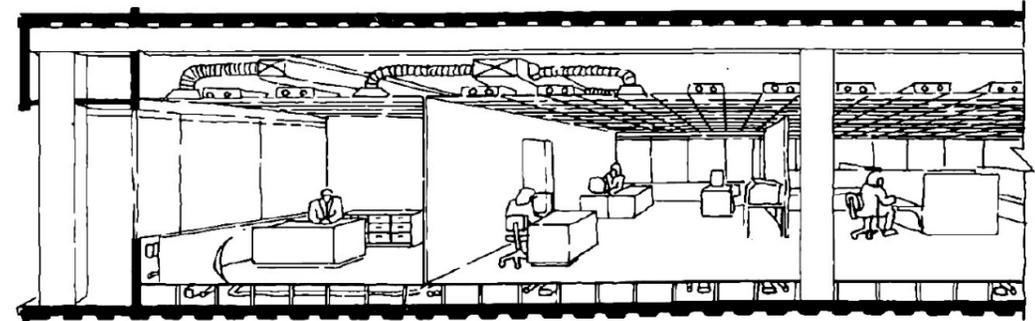
Shell
50 years



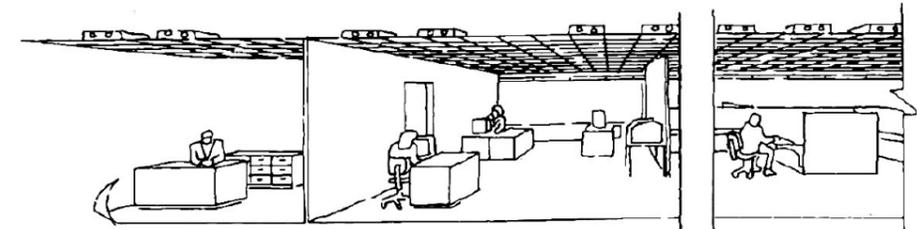
Services
15 years



Scenery
5 - 7 years



Sets
Changing every day



OBJECTS

Ergon Chairs, 1976, Herman Miller.
source: Caplan, R. (2019). Herman Miller
: a way of living.



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

Ergon Chairs, 1976

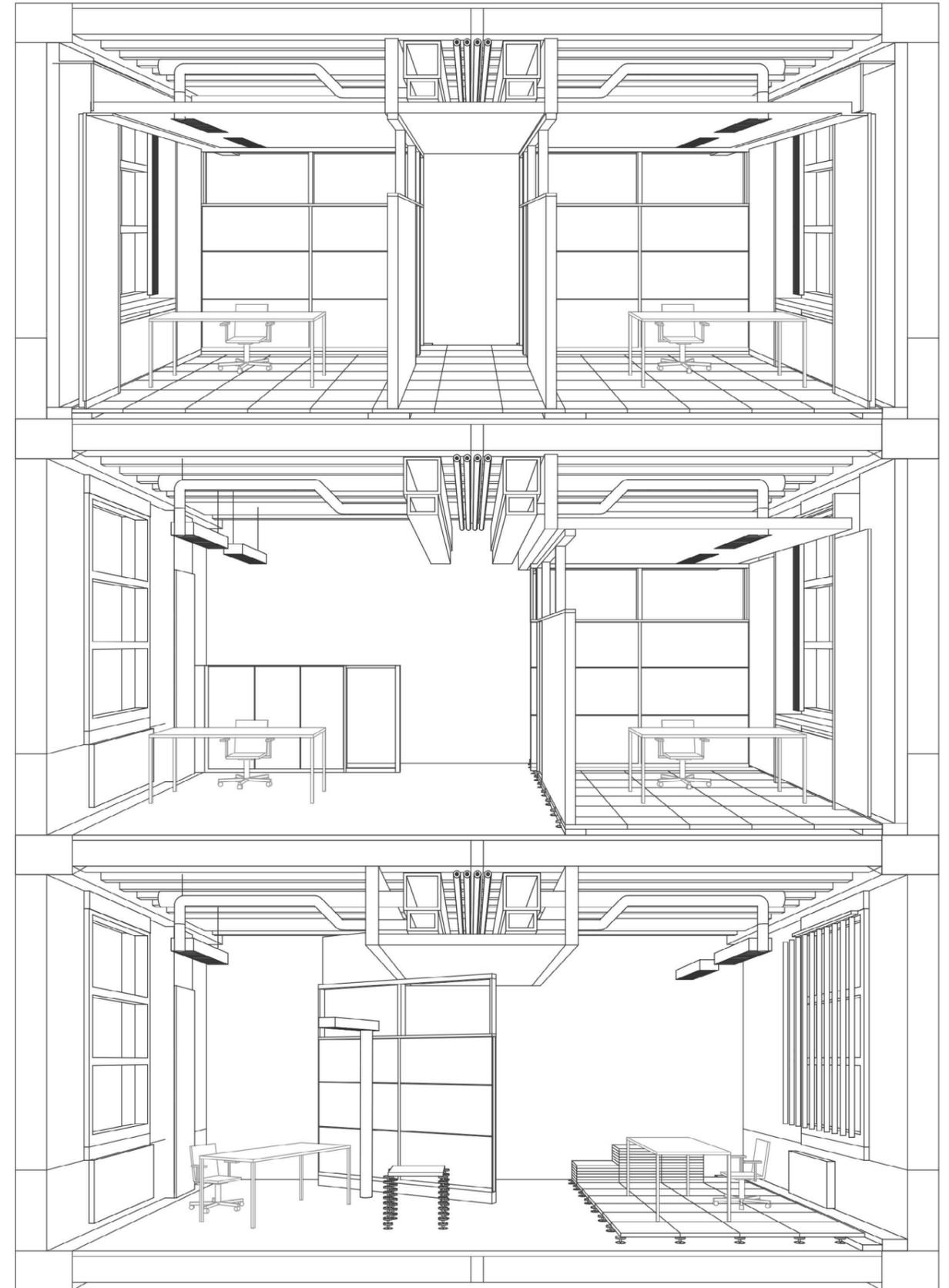
453

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

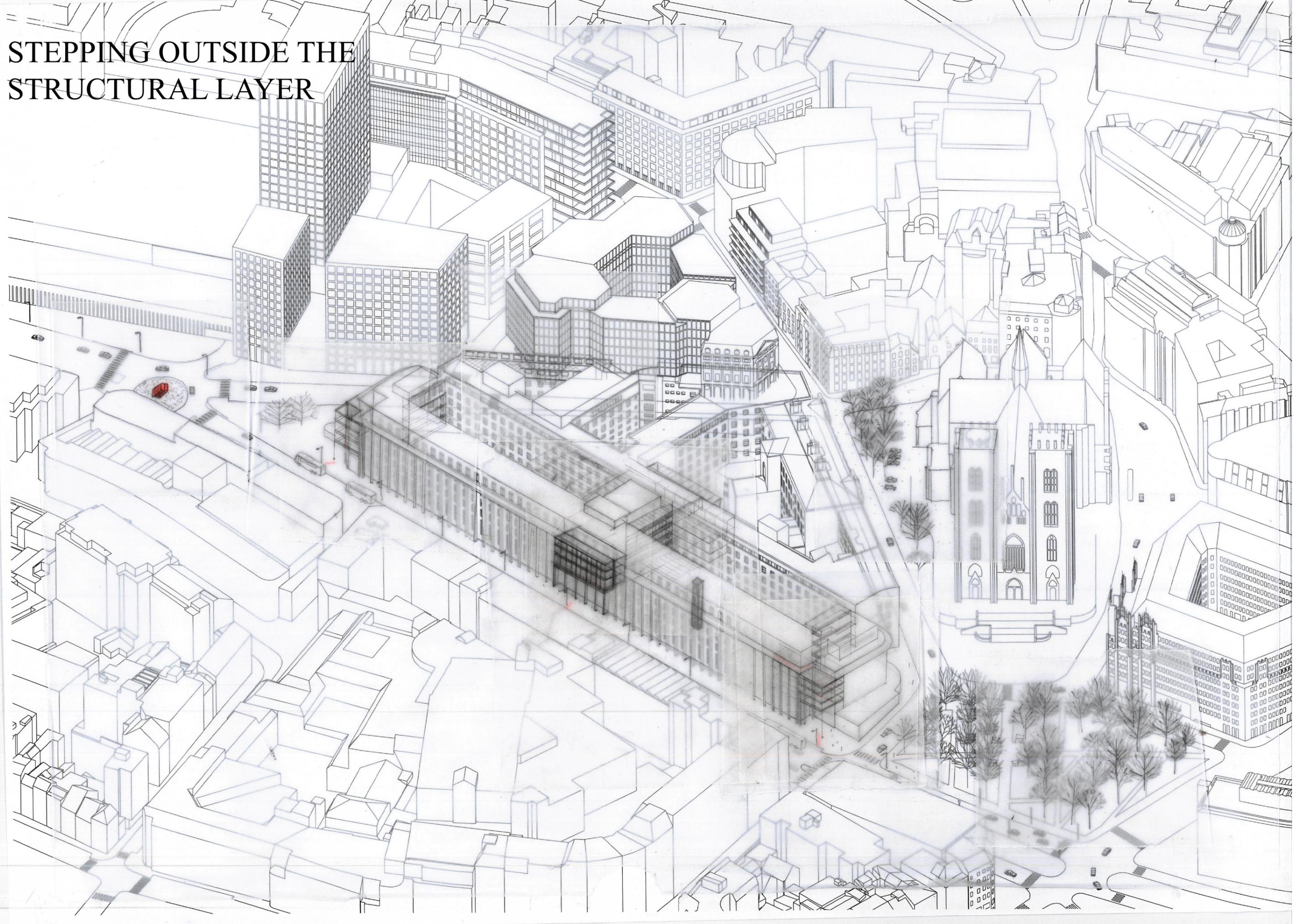


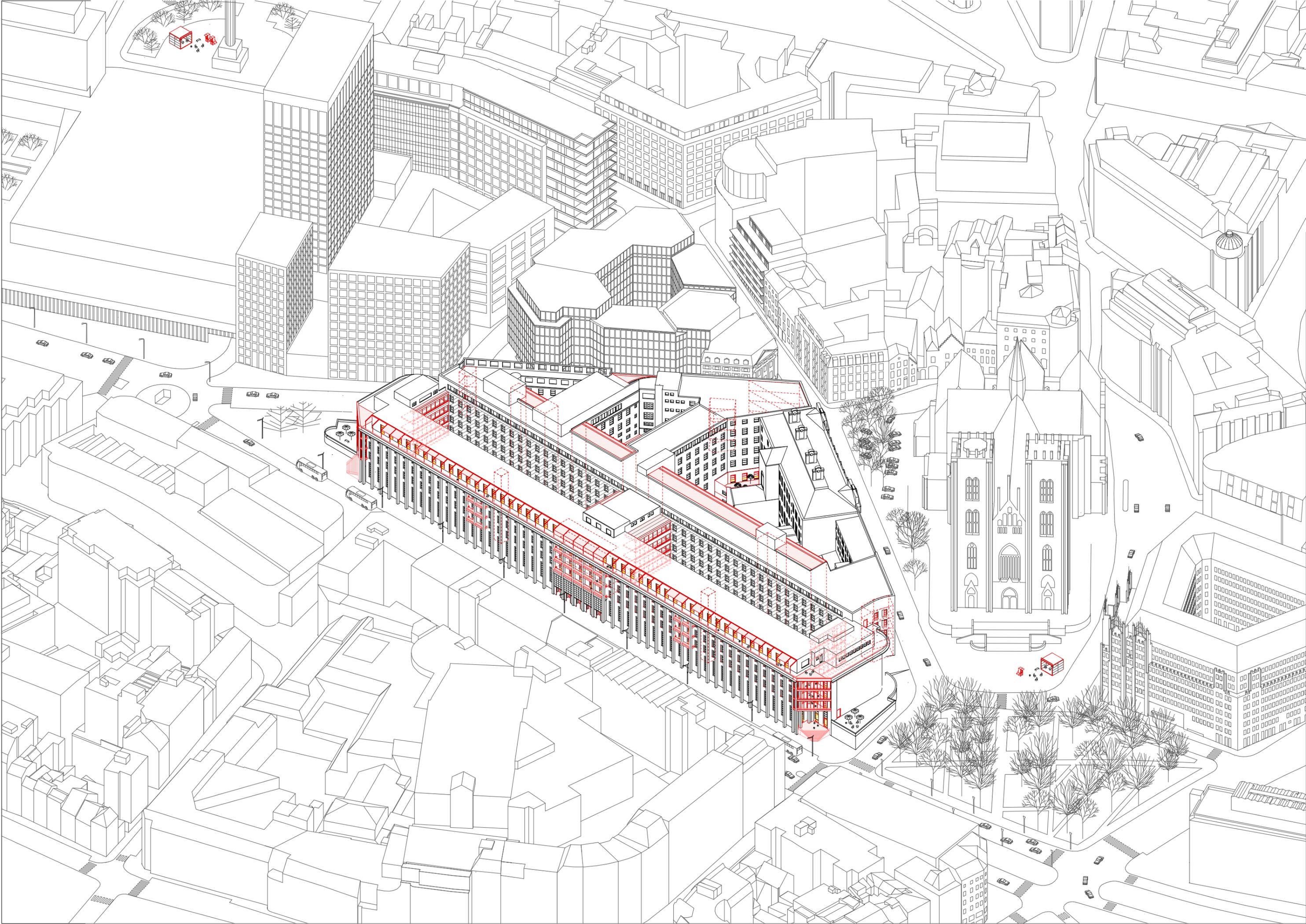
Advertisement for Hille office
desk range, 1961. The problem
of office management in the
1960s was to create an illusion
of equality while preserving
hierarchies. This furniture
range, designed by Robin Day,
offered one solution. From
Design, no. 202, 1965, p.72.

RECONFIGURING

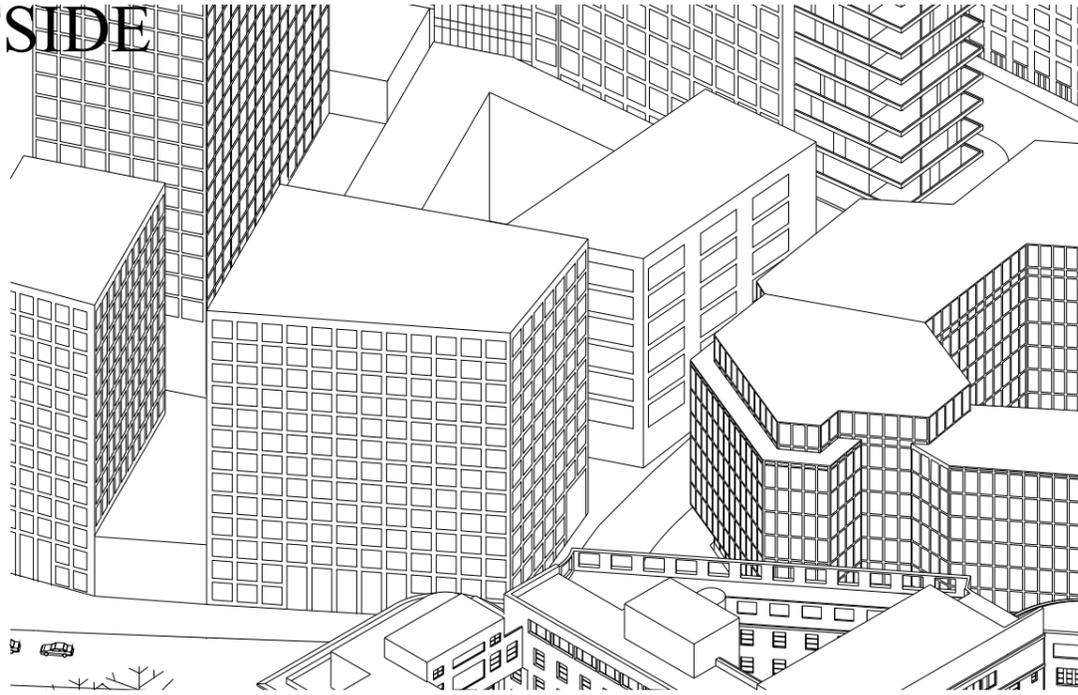


STEPPING OUTSIDE THE STRUCTURAL LAYER

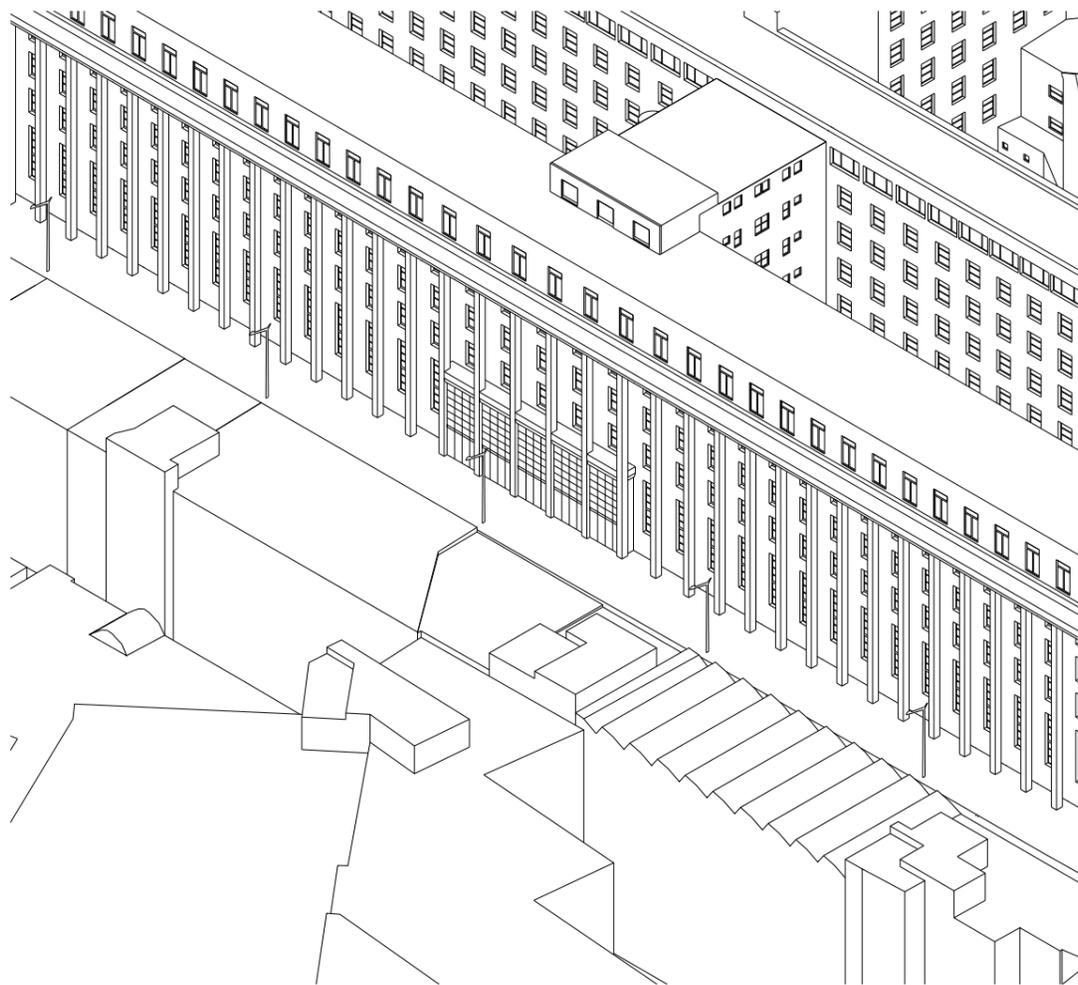




STEPPING OUTSIDE



Afb 3.110: Bron: Archief nationale bank, doos NBB1 gevels



Afb 3.239: Bron: NBB/BNB 1958/1 pp. 15

STEPPING OUTSIDE

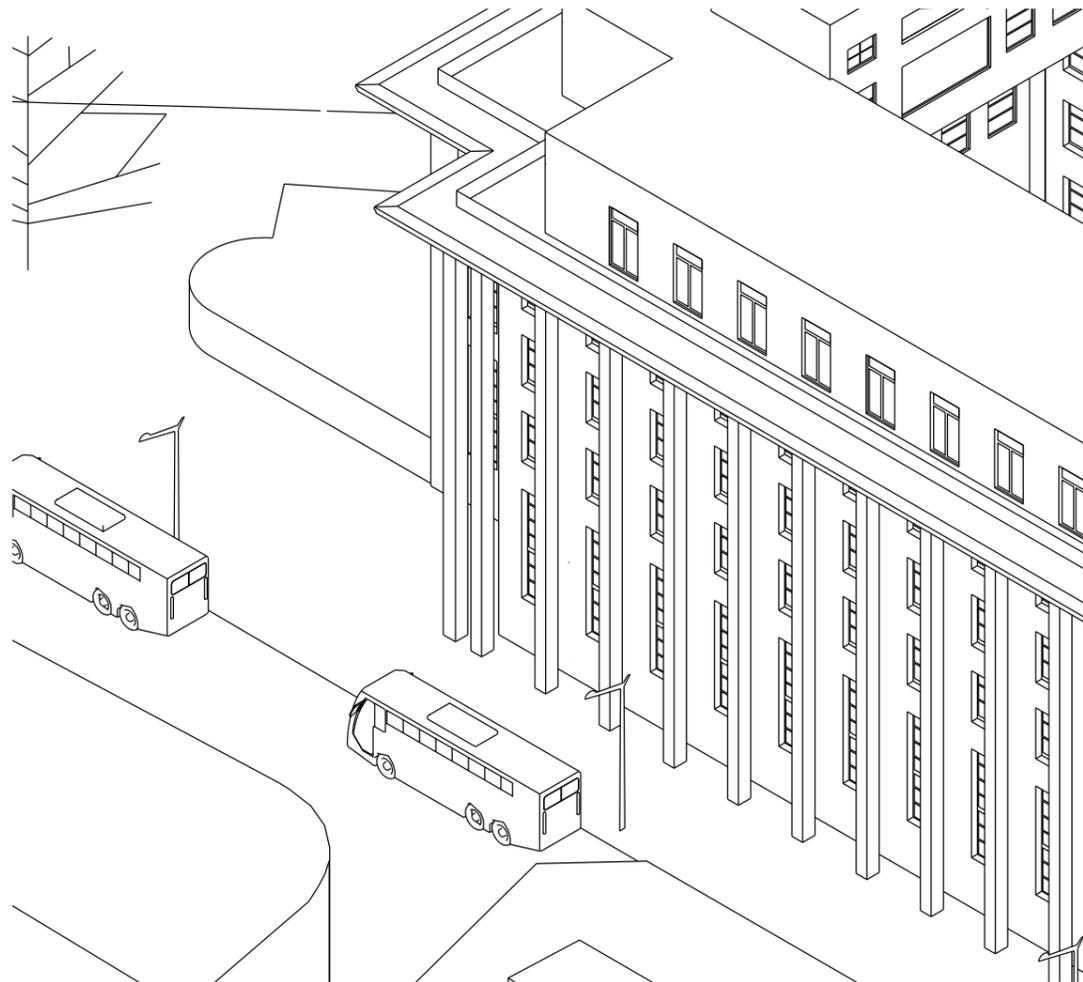


Afb 3.240: Bron: NBB/BNB 1959/08 P28

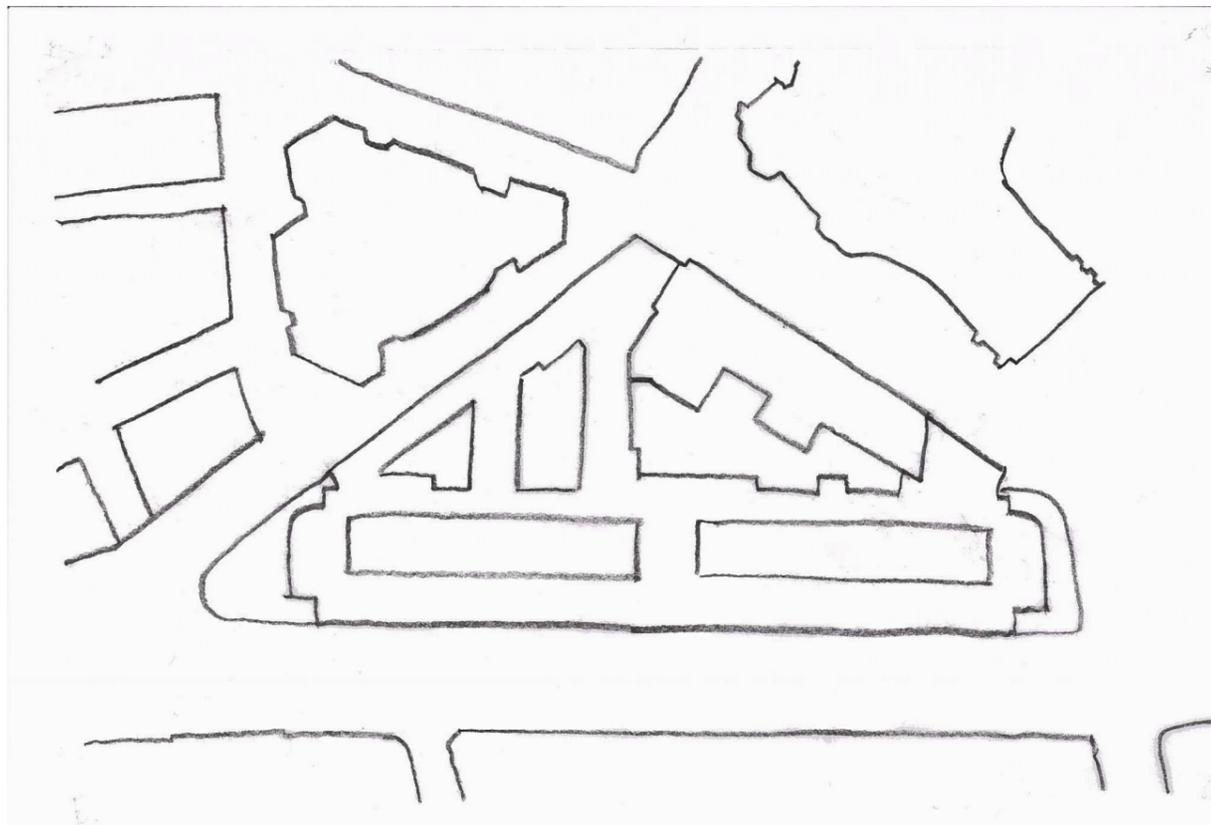


Afb 3.241: Bron: NBB/BNB 1965/03, P. 21

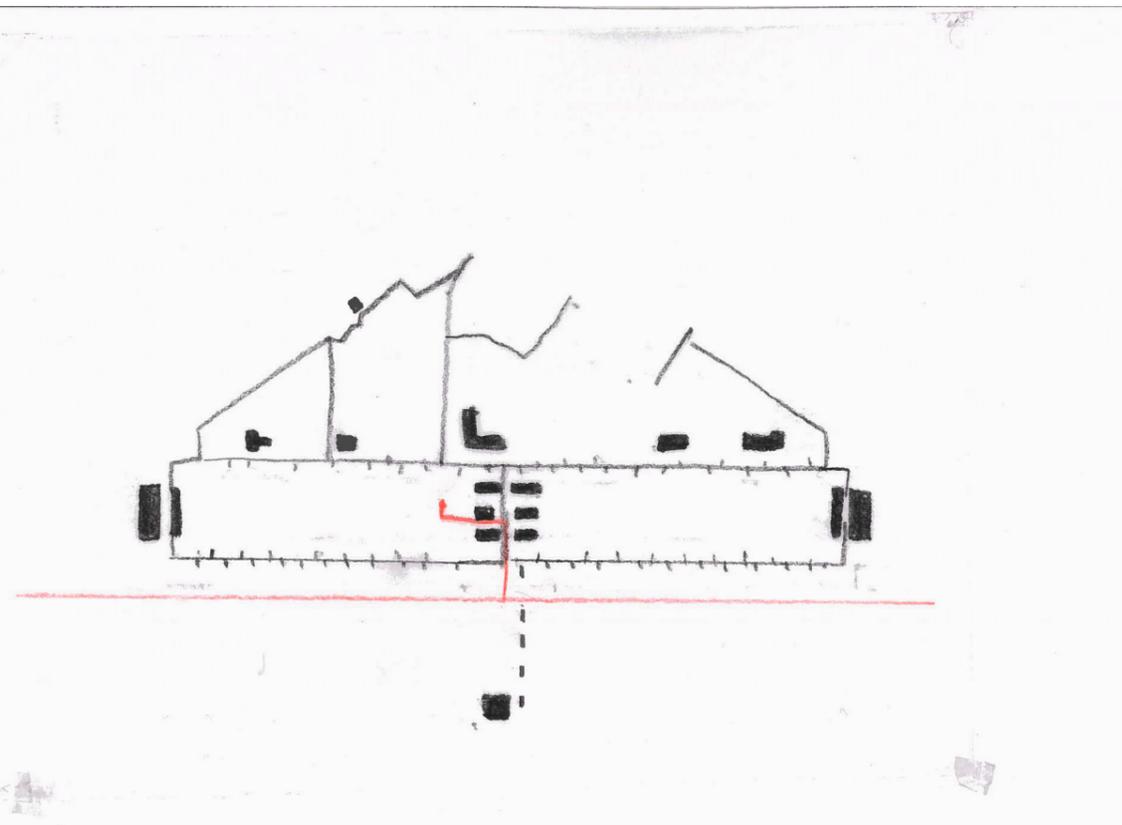
STEPPING OUTSIDE



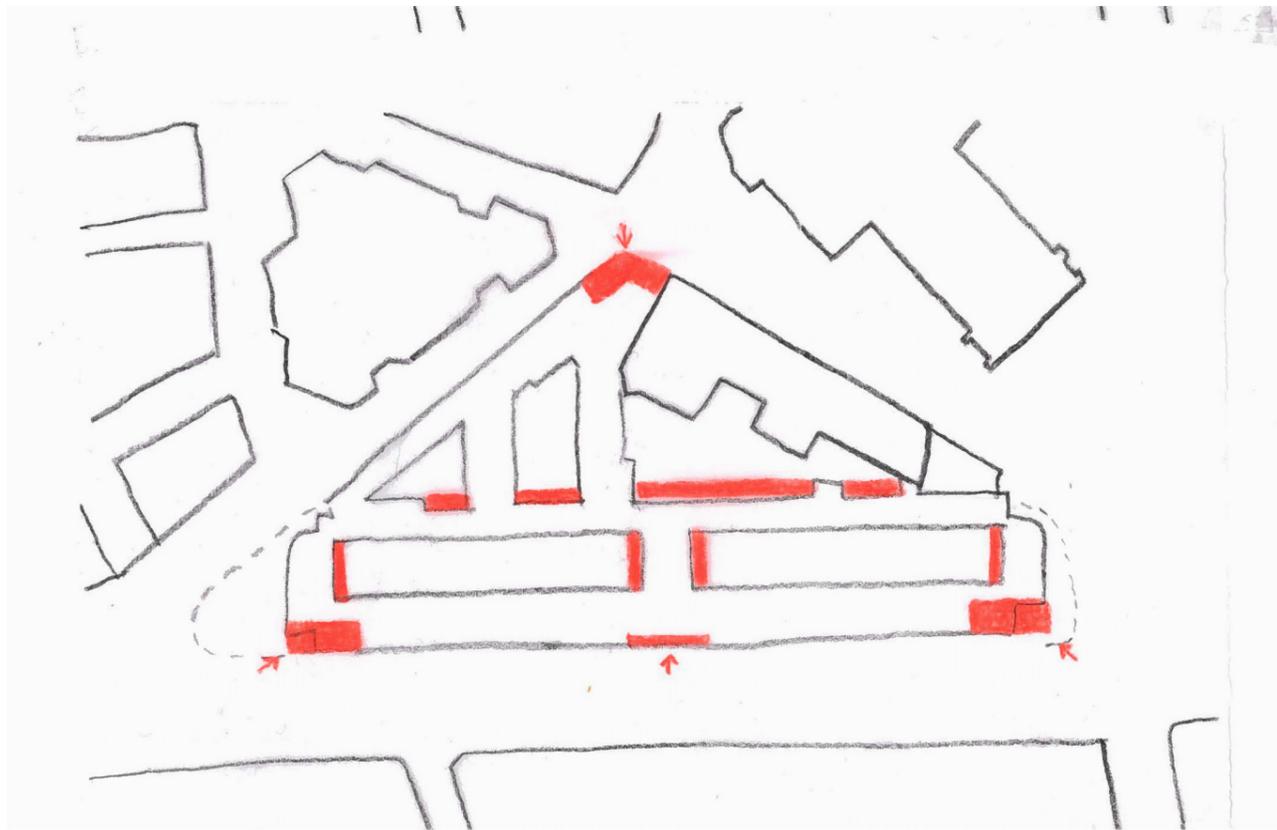
Afb 3.98: Personeels ingang 1970 Bron: archief Nationale Bank.



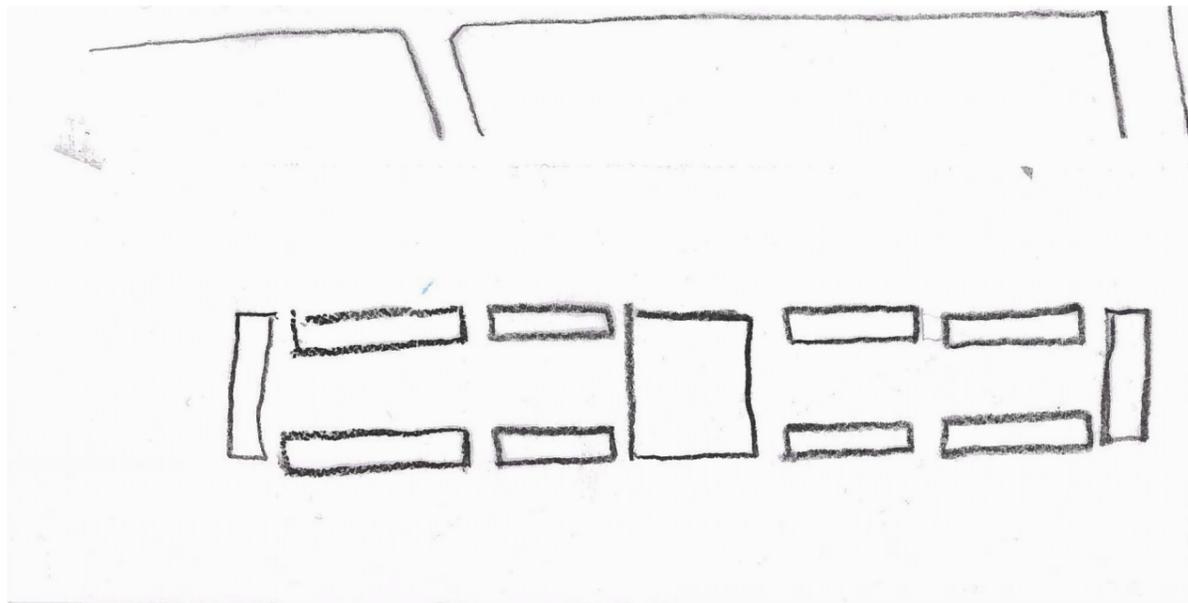
CONGLOMERATE FORM



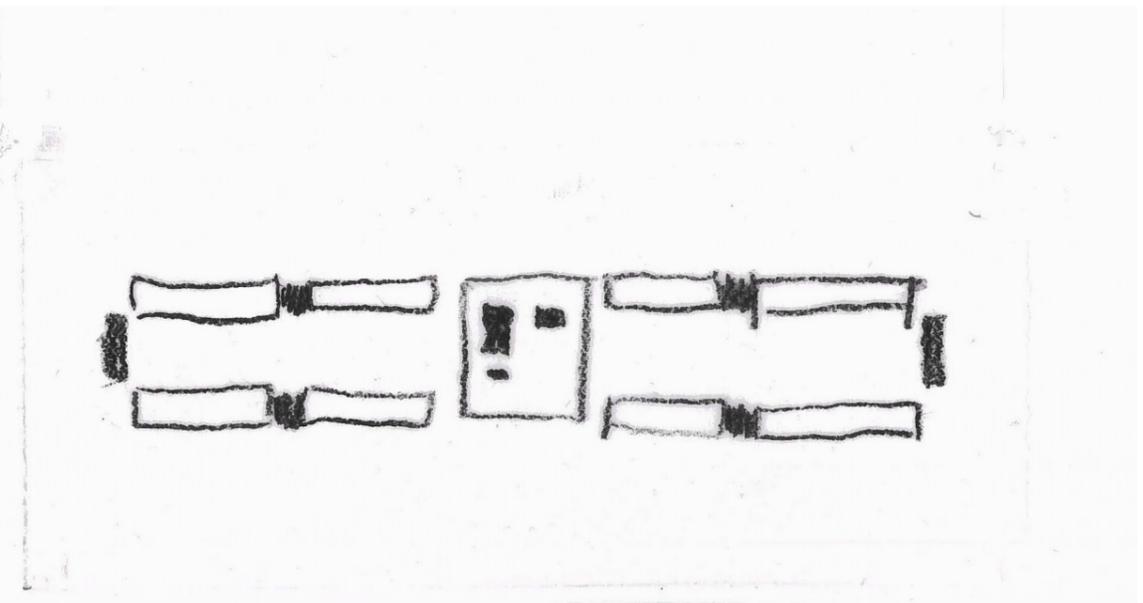
CIRCULATION



OPEN UP



CONDENS



CIRCULATION

TRANSFORMING THE
NATIONAL BANK OF
BELGIUM BANK

THE FUTURE BANK

DISSECTING

DISPLACING

RECONFIGURING

ADDING

SUBTRACTING

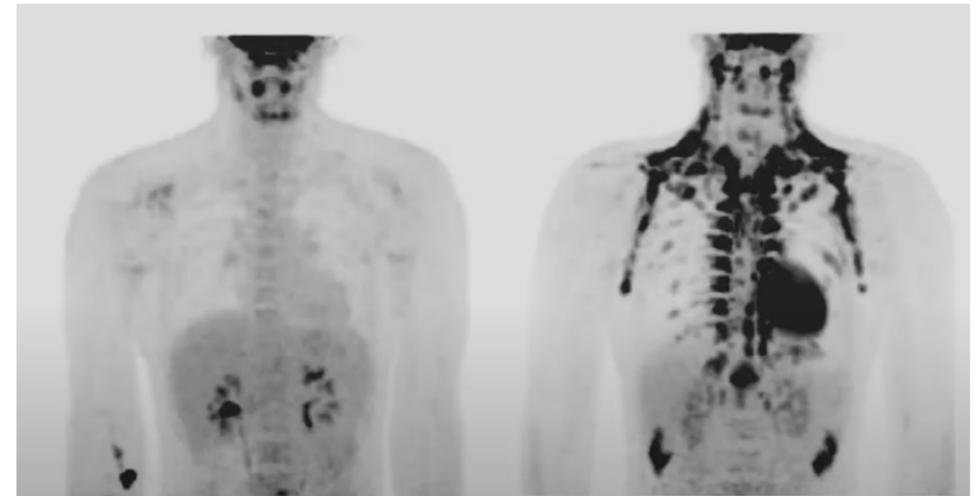
TRUST IN WHAT IS THERE

ON SET OFF SET



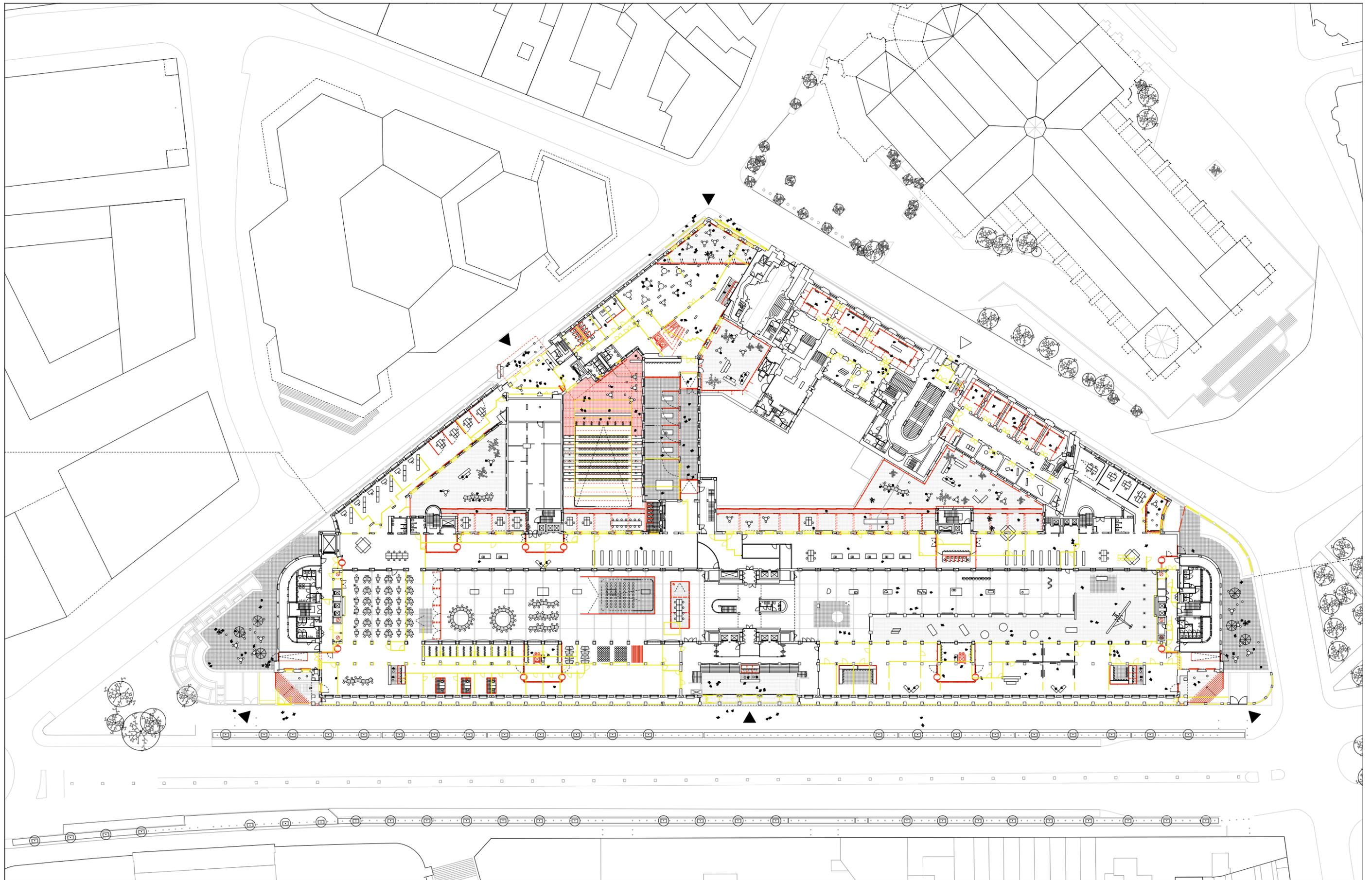
ONO
Art Brussels, Brussel, 2014
photo: filip dujardin

IMPERFECTLY CONDITIONED



Taken from the lecture:
Light my fire: Leven buiten de comfort zone - Prof van Mariken
Lichtenbeek

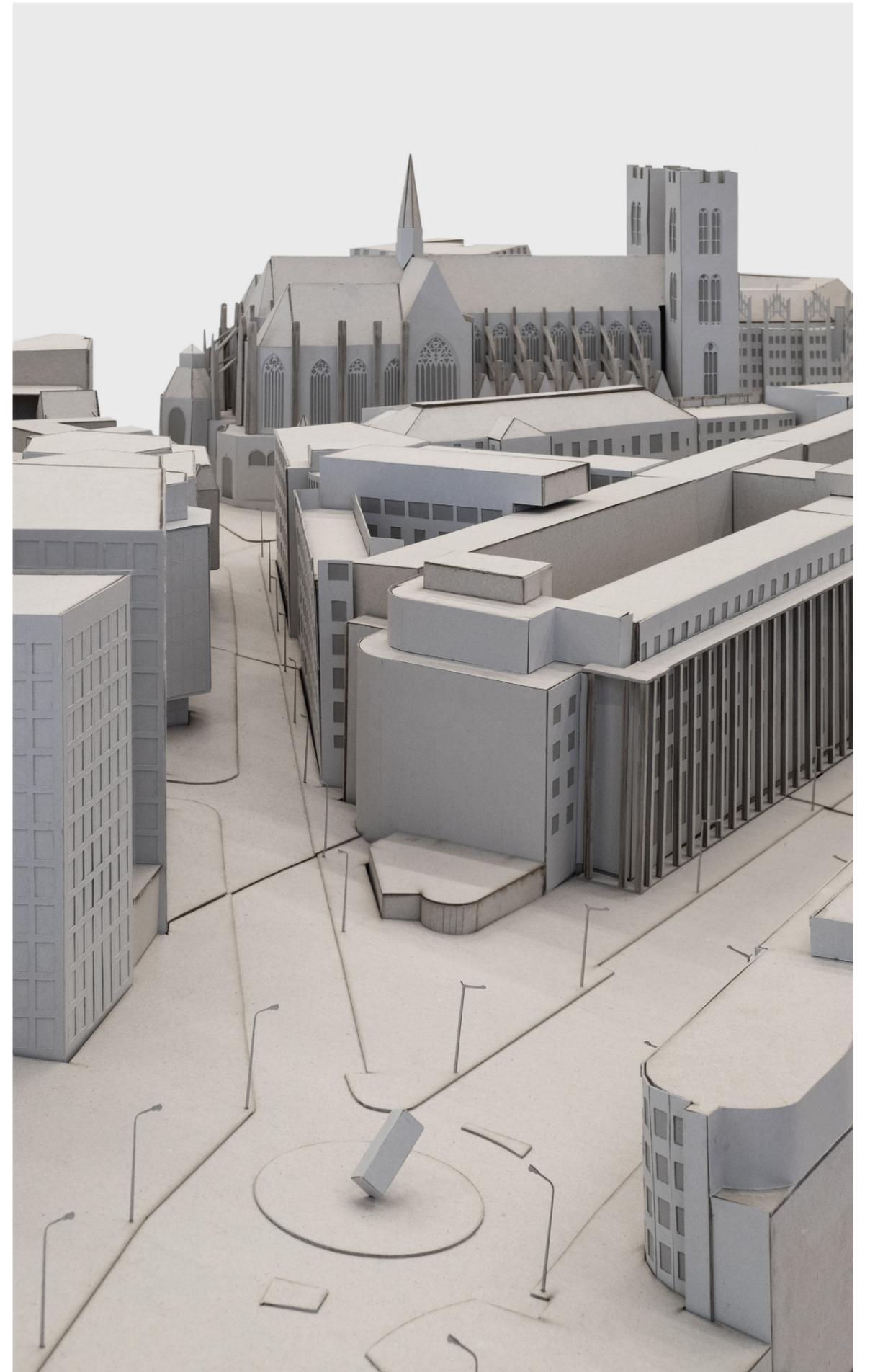
“ LOW OR HIGH TEMPERATURES IN A DYNAMIC THERMAL ENVIRONMENT MAY BE PERCEIVED AS ACCEPTABLE OR EVEN PLEASANT .”



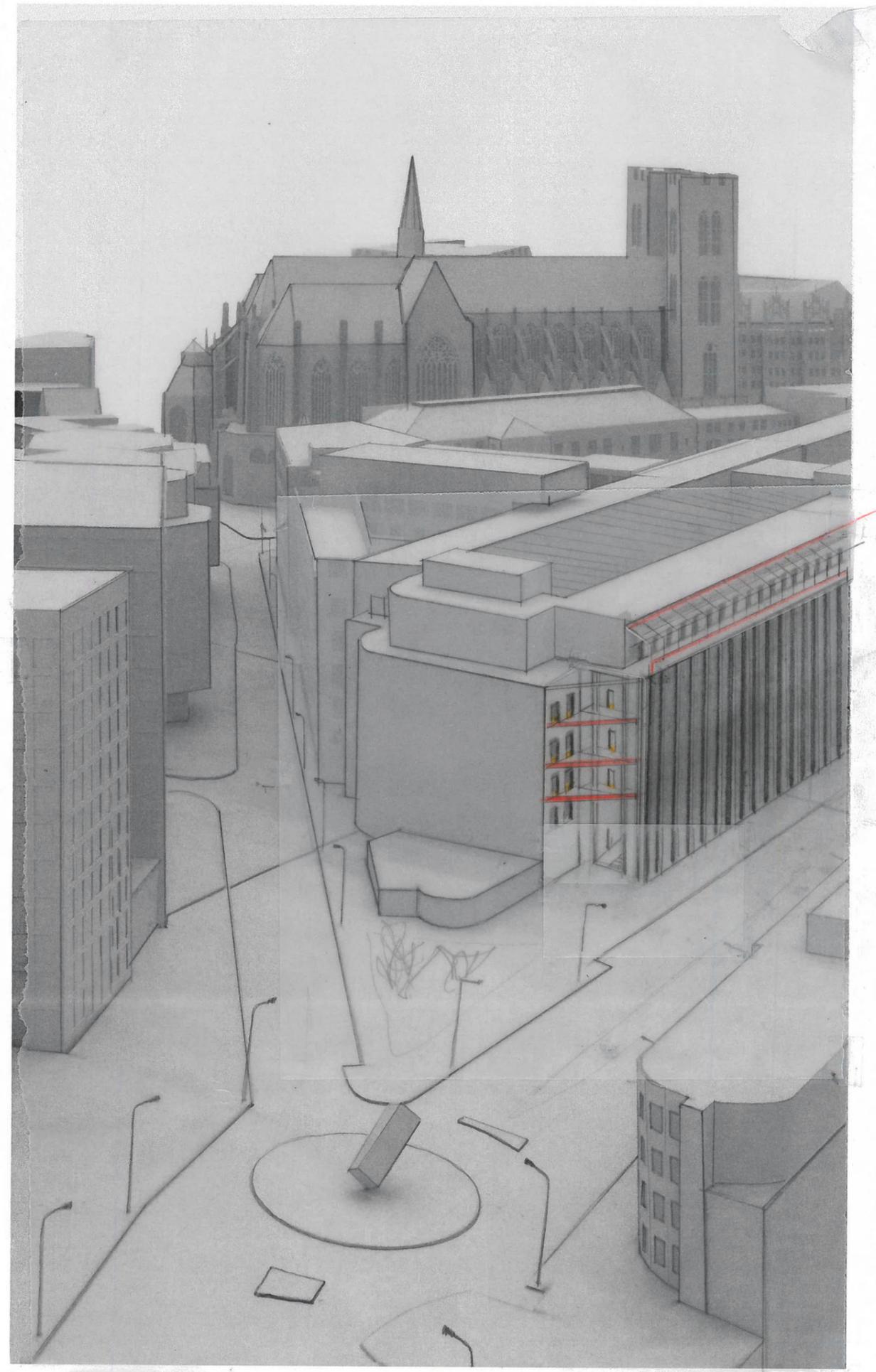
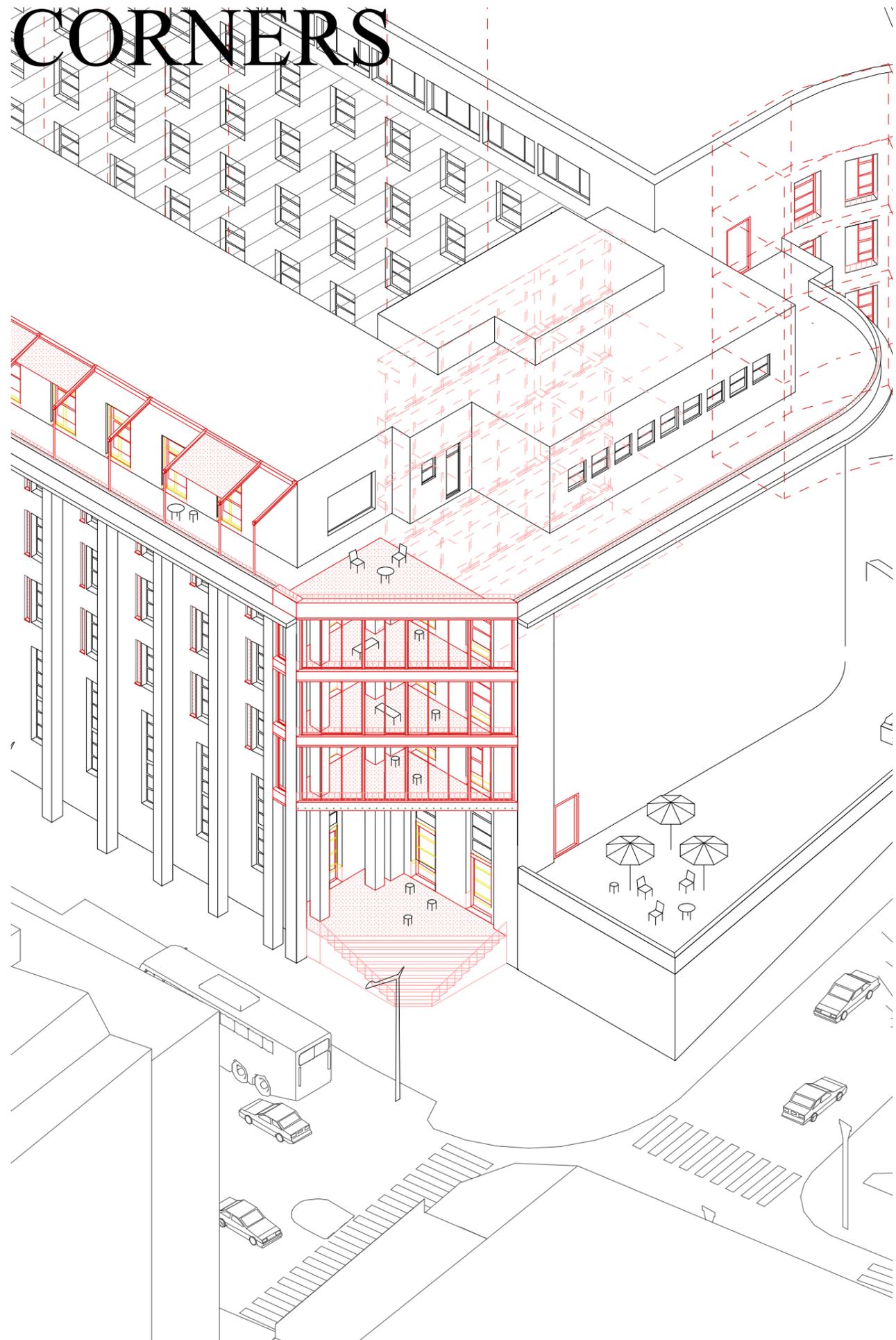
CORNERS



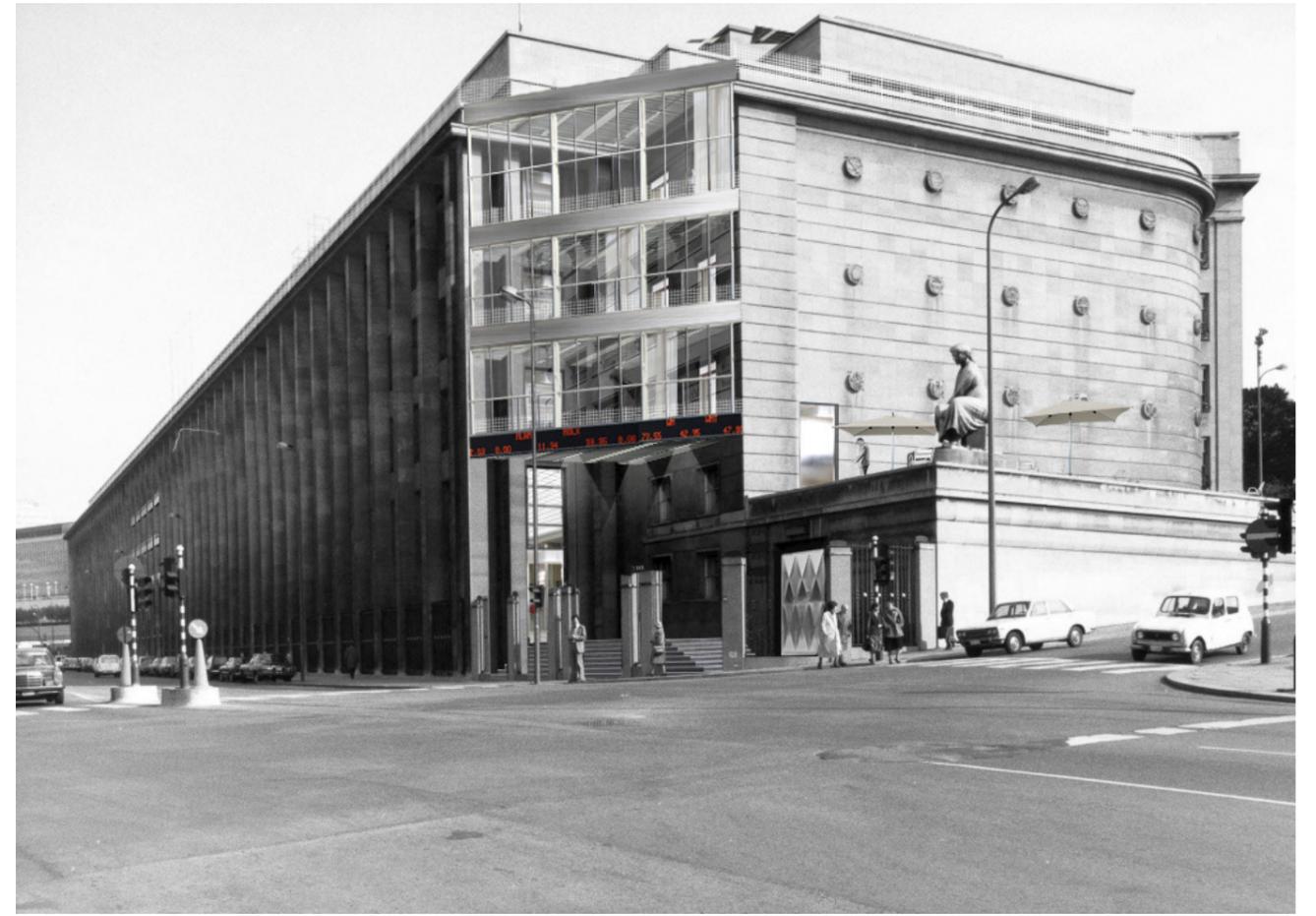
CORNERS



CORNERS







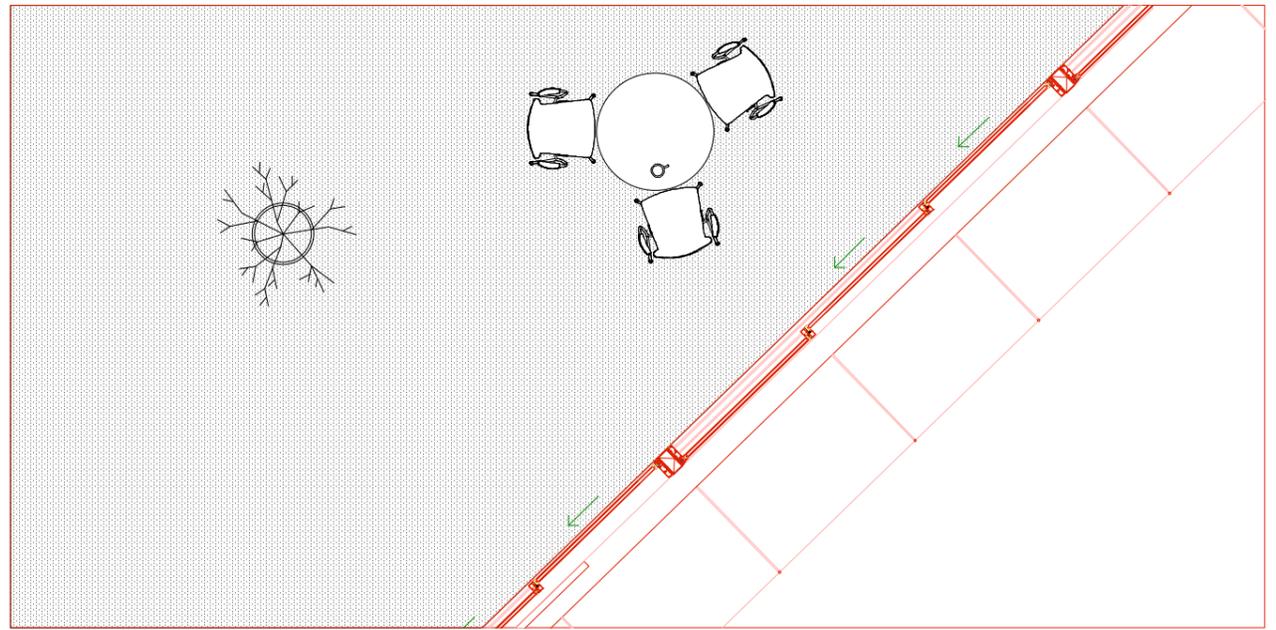
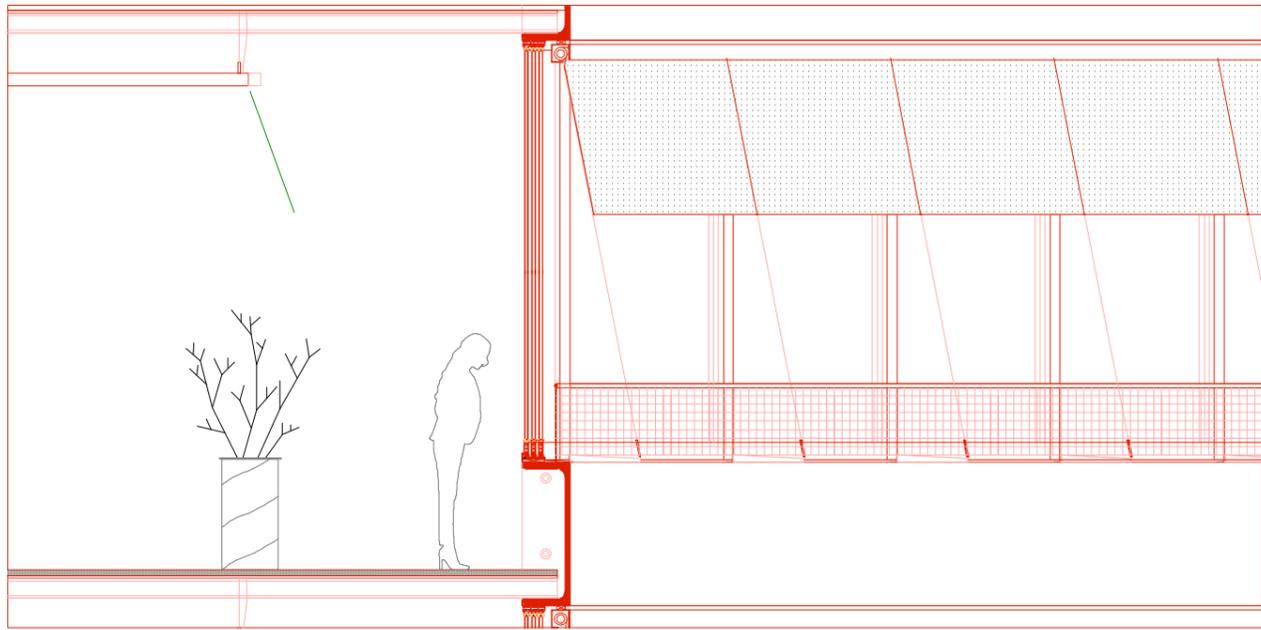








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BALCONIES

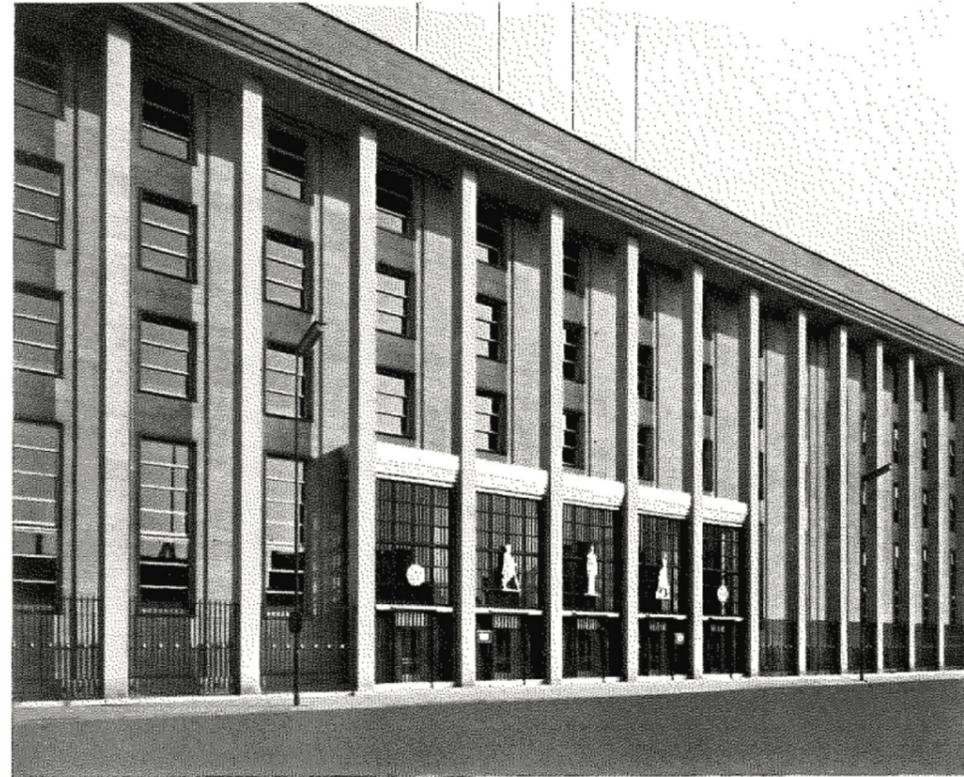
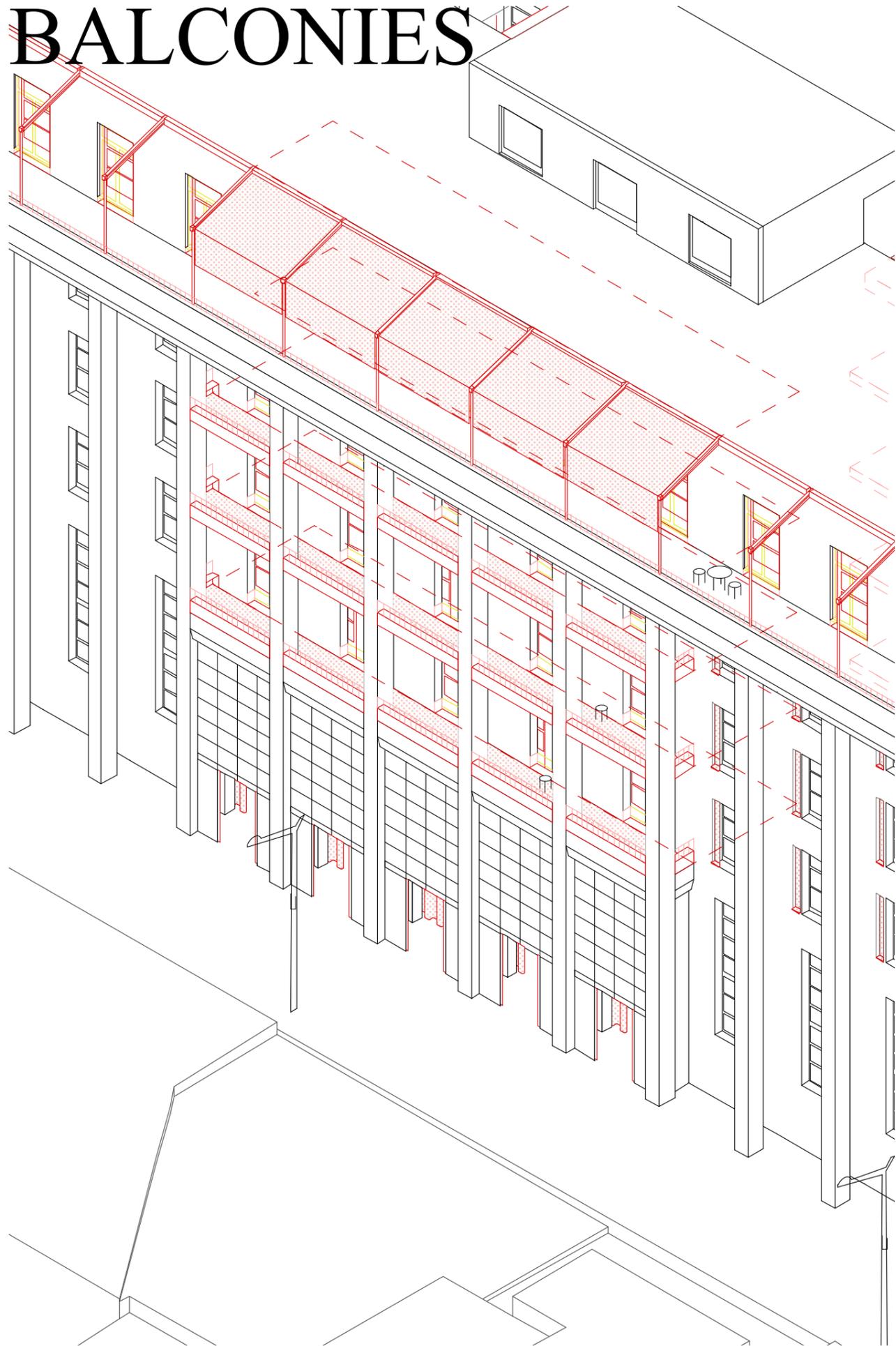
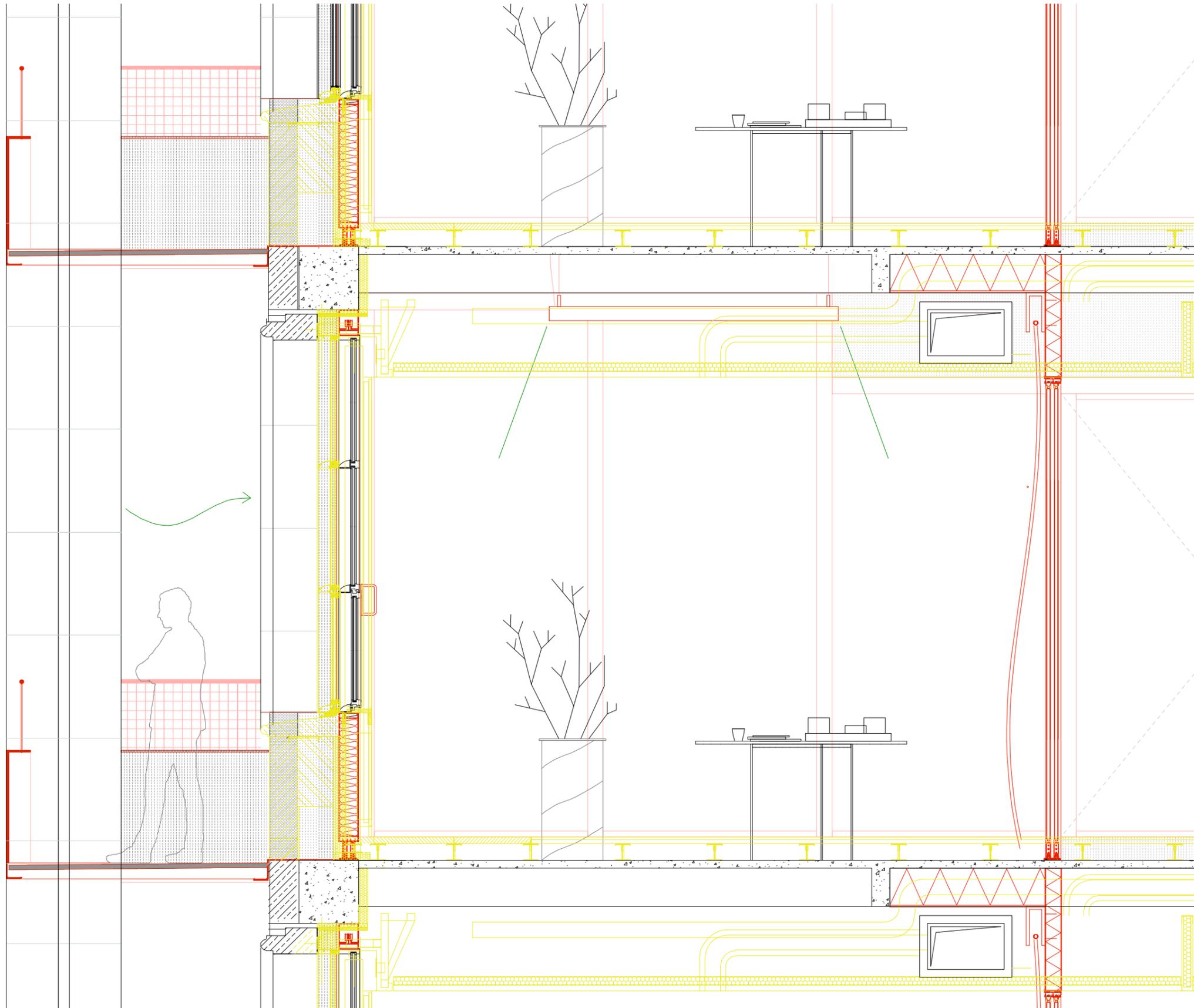


FIG. 6. — L'ENTRÉE PRINCIPALE DE LA BANQUE AU CENTRE DE LA COMPOSITION. S'étalant sur 200 m le long du boulevard de la Jonction, une grille d'un très beau dessin entoure le bâtiment.

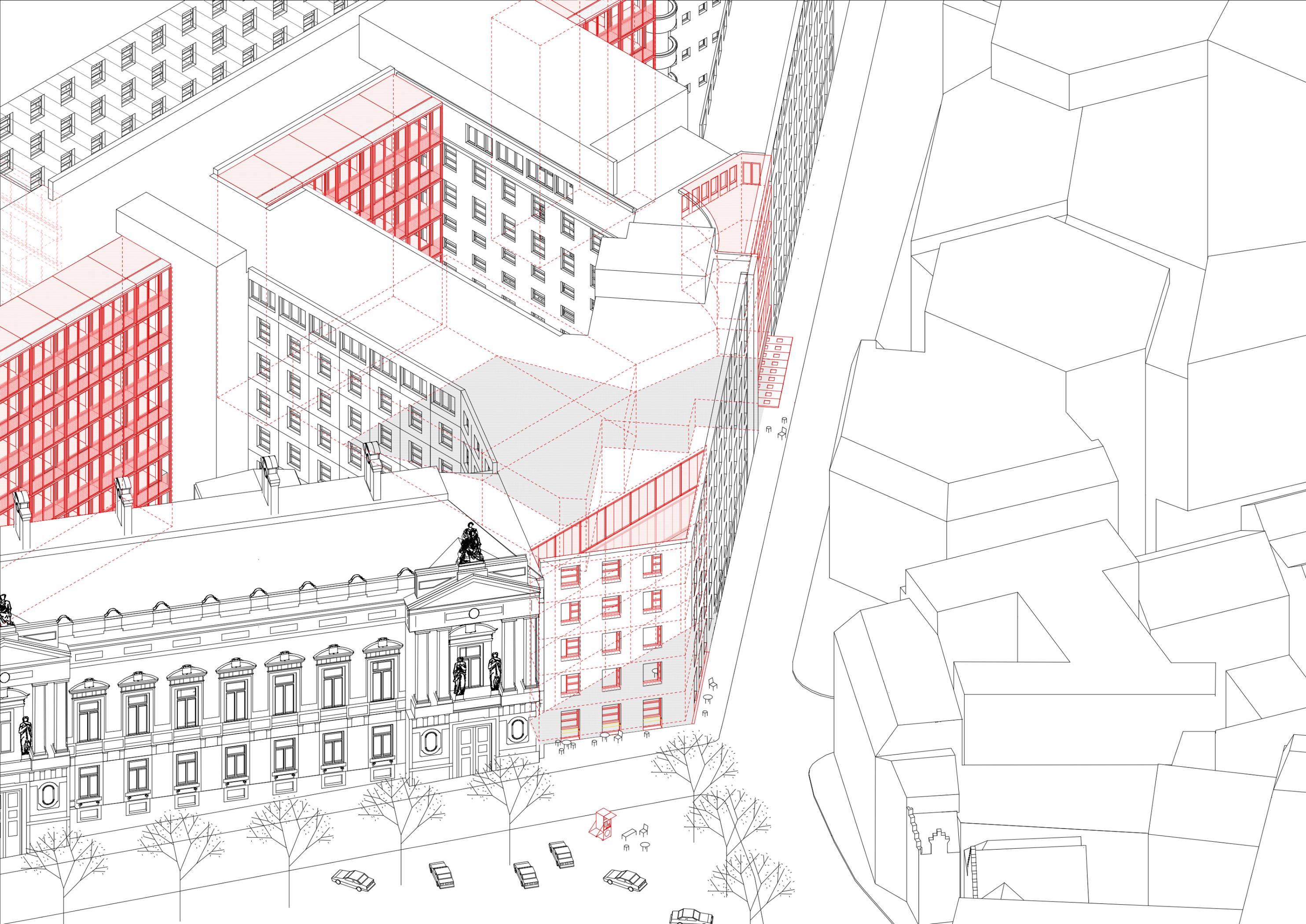


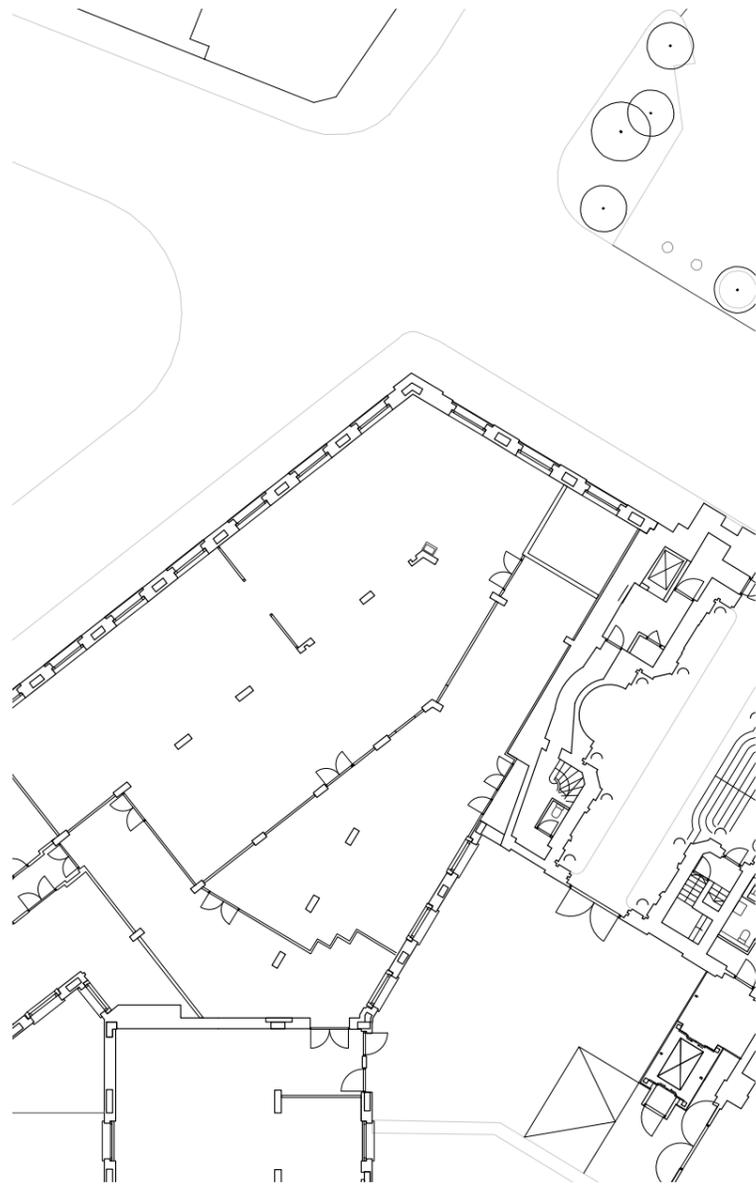
FIG. 6. — L'ENTRÉE PRINCIPALE DE LA BANQUE AU CENTRE DE LA COMPOSITION. S'étalant sur 200 m le long du boulevard de la Jonction, une grille d'un très beau dessin entoure le bâtiment.



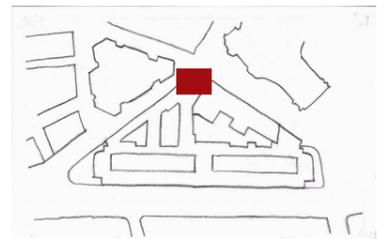


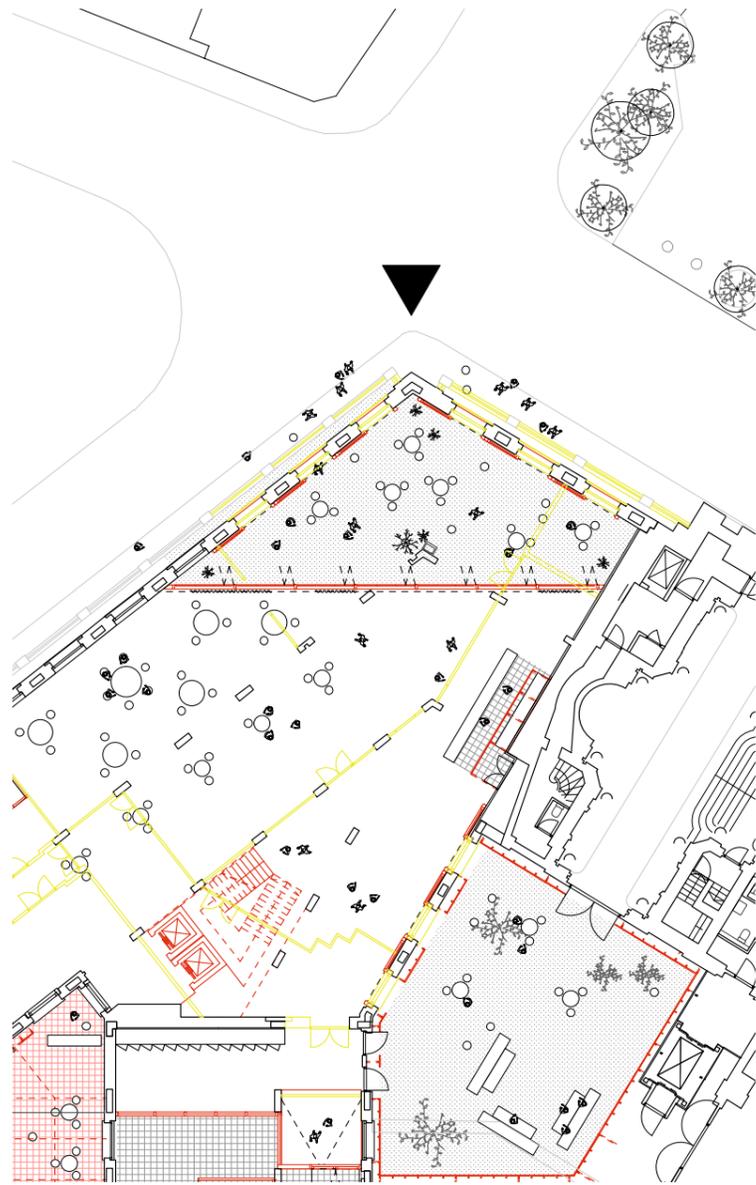




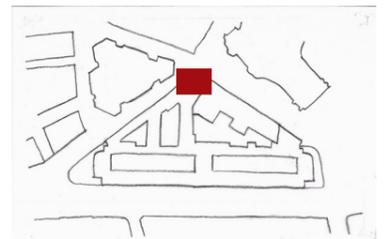


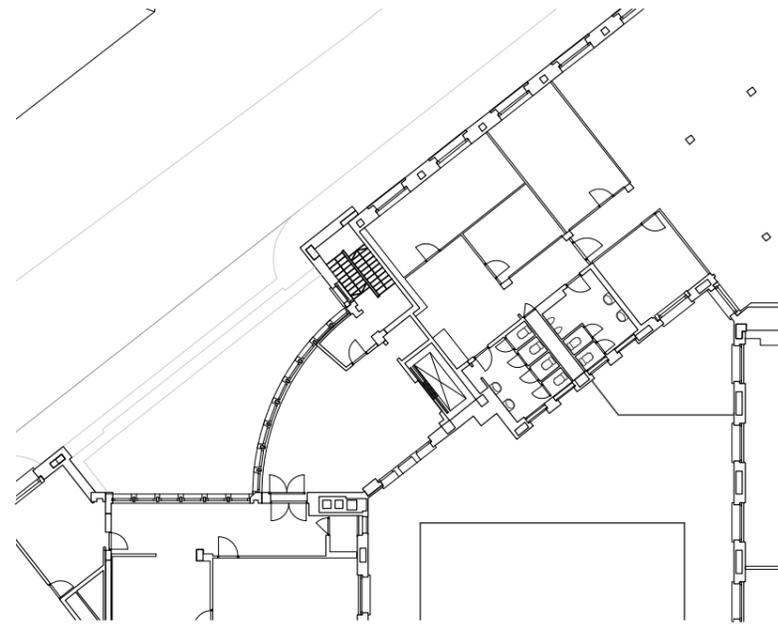
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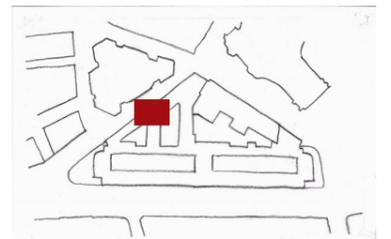


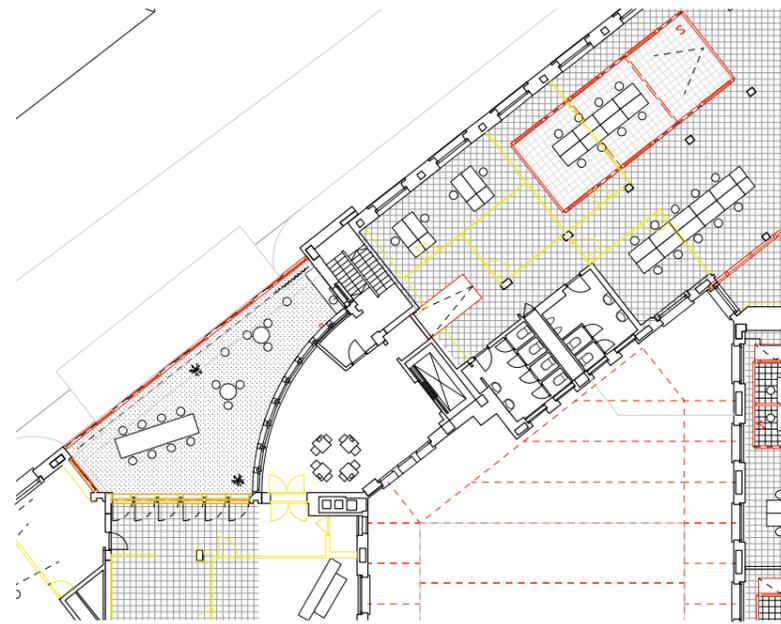
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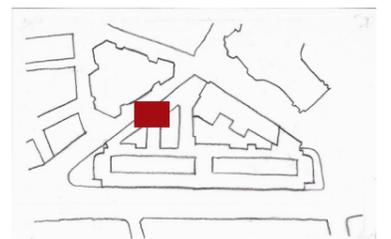


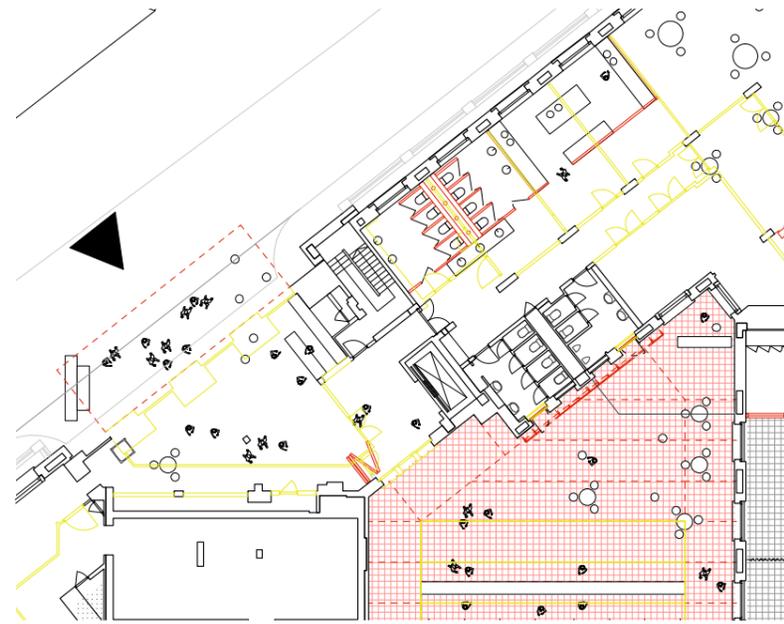
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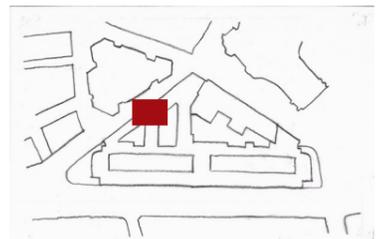
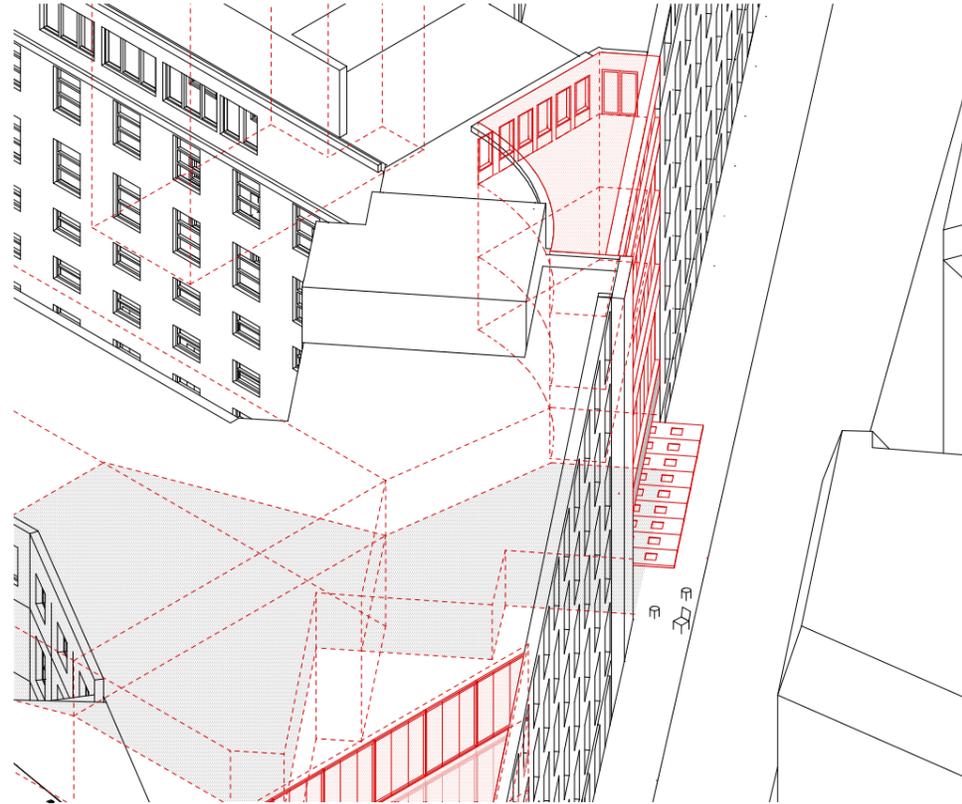


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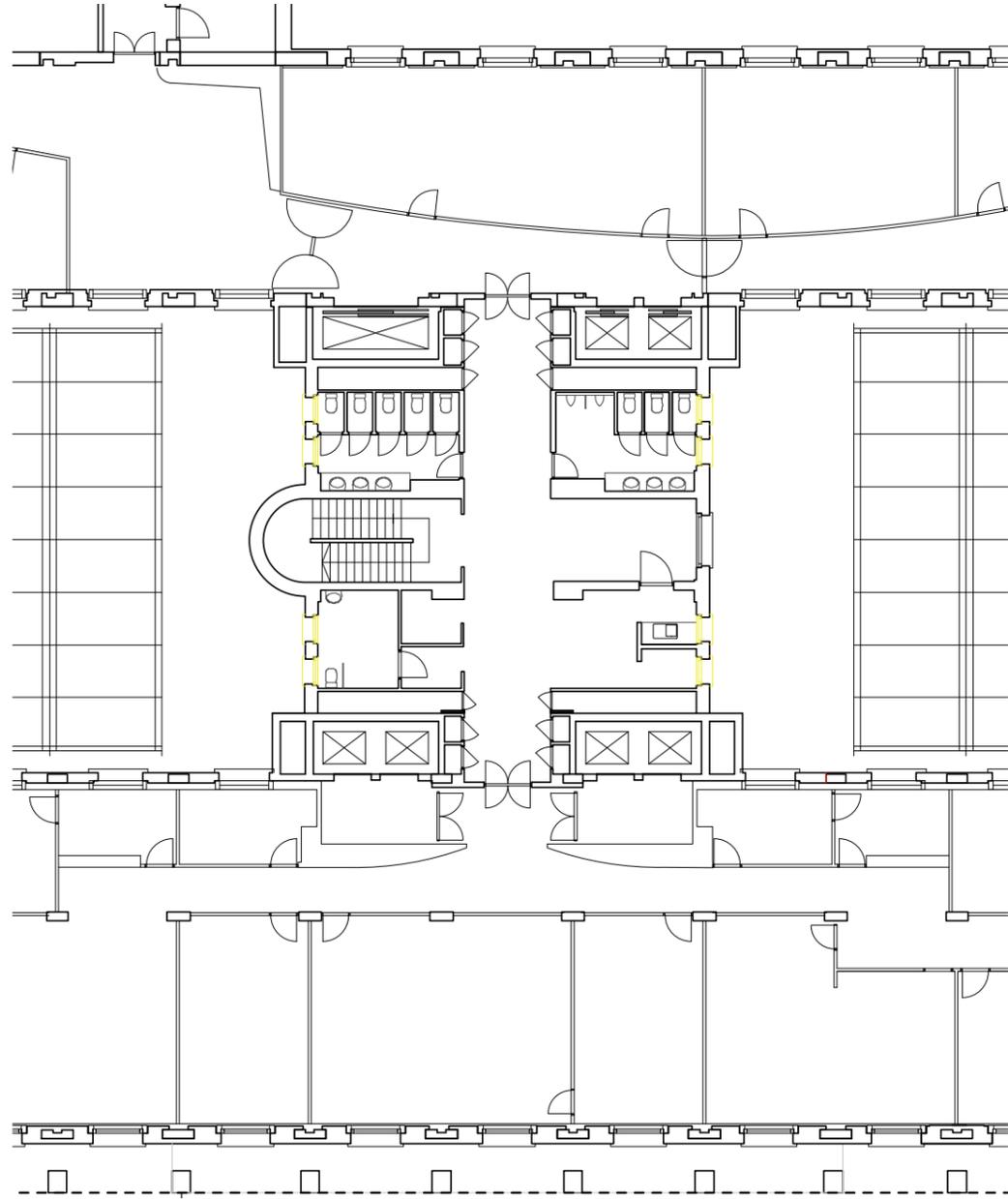




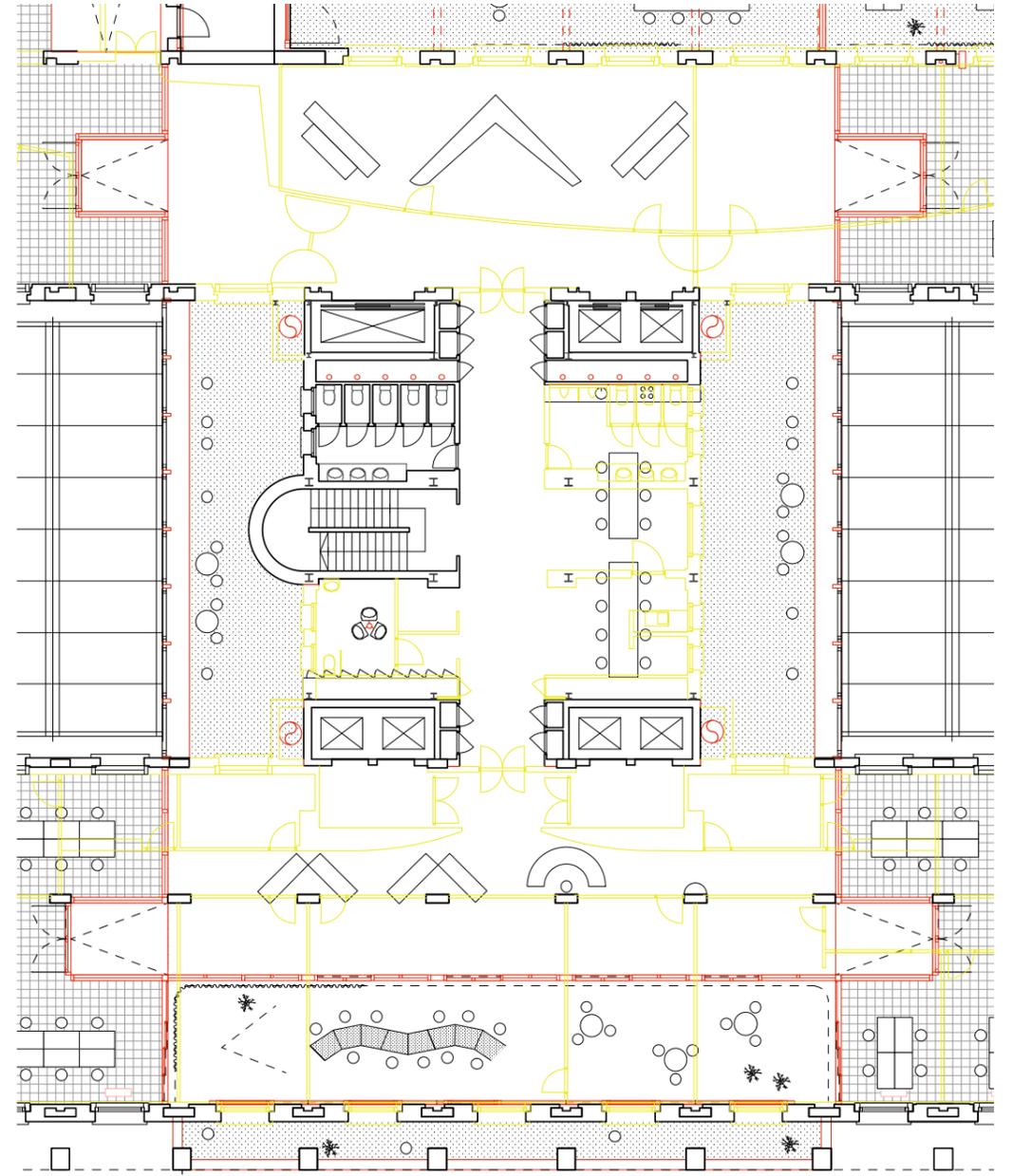
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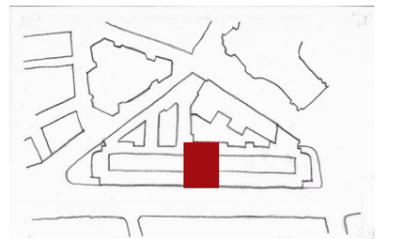
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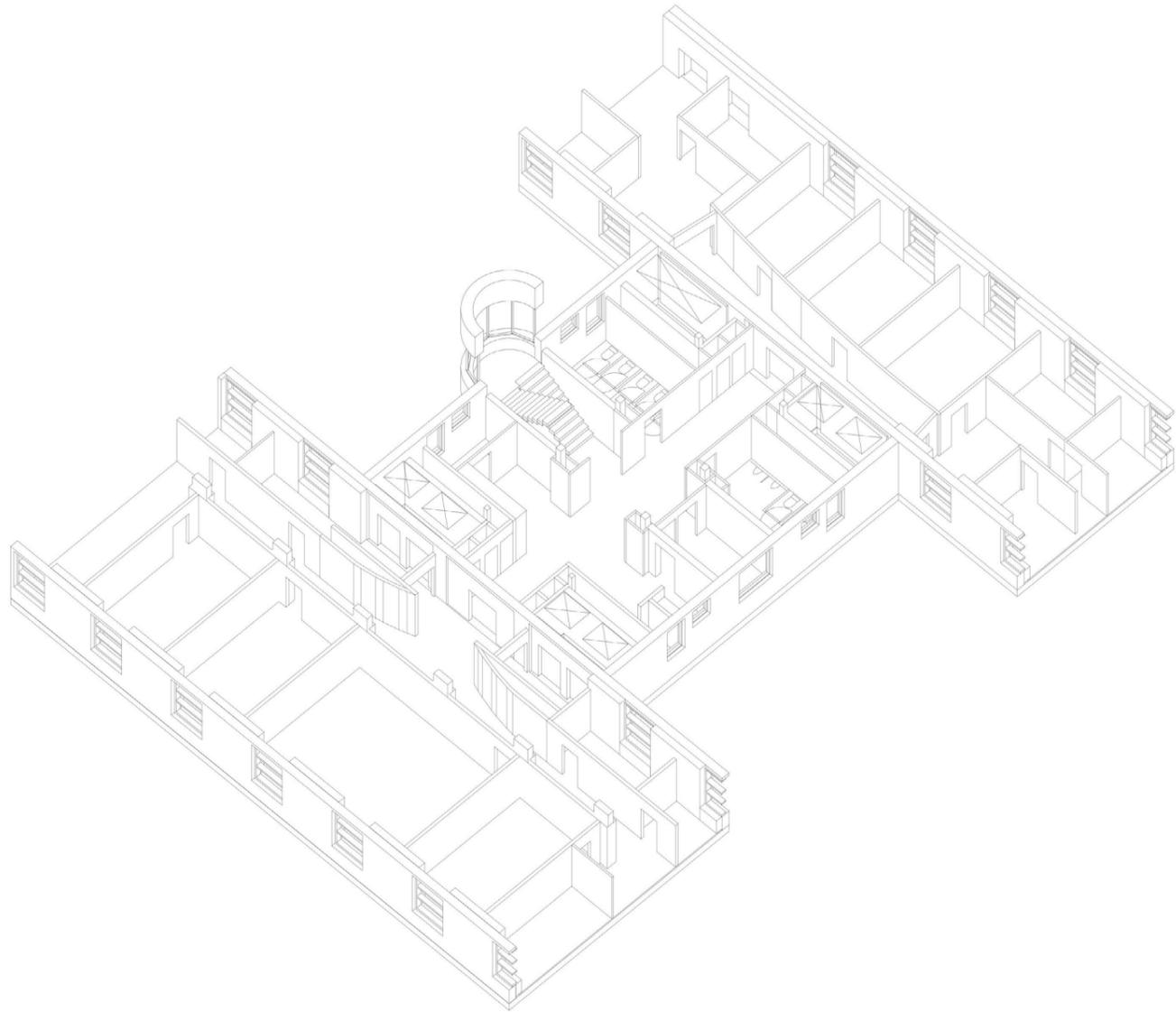
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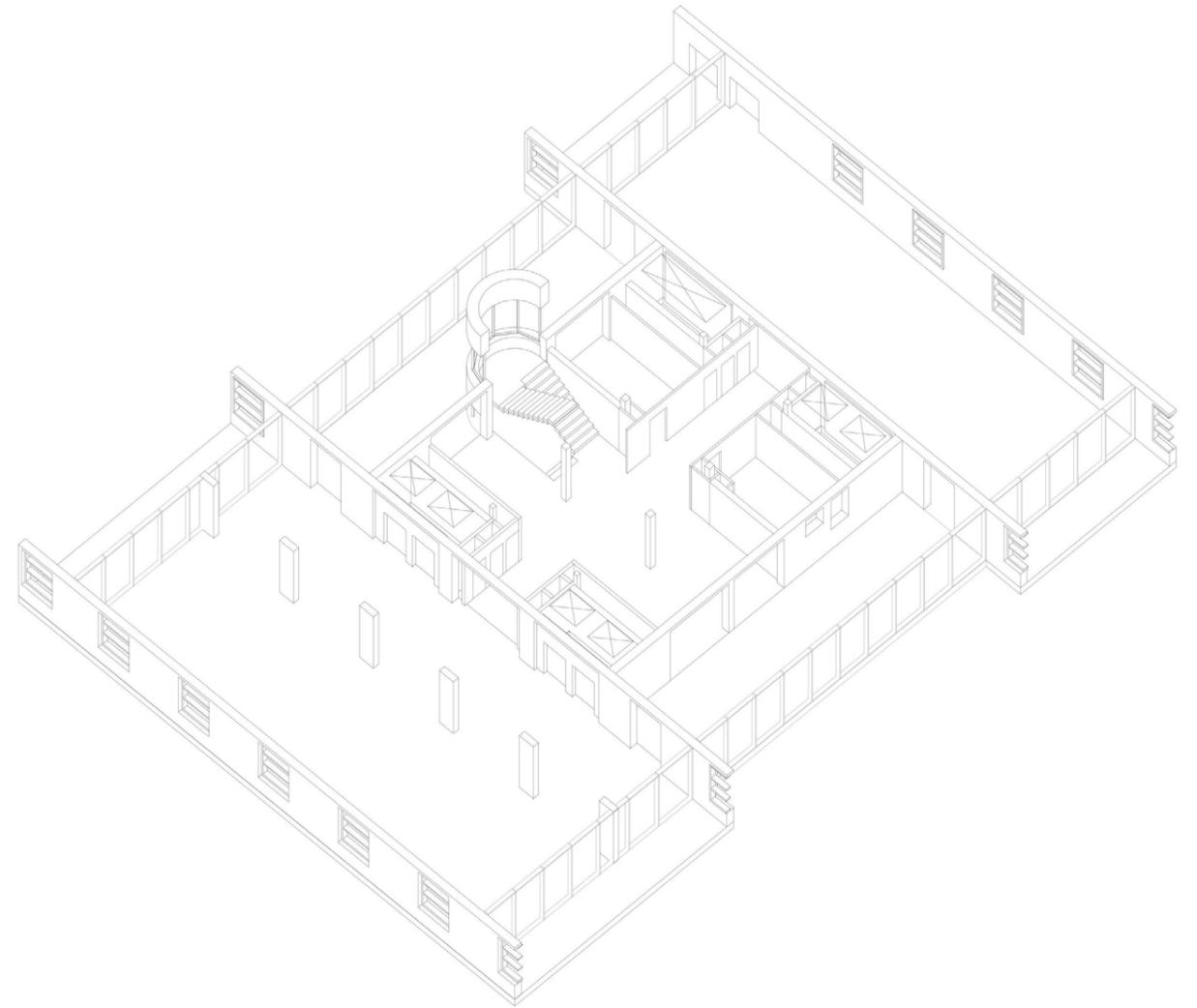
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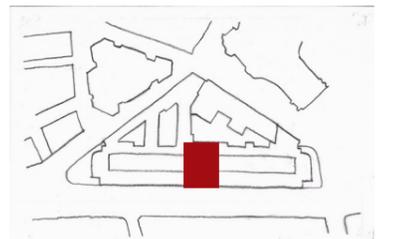
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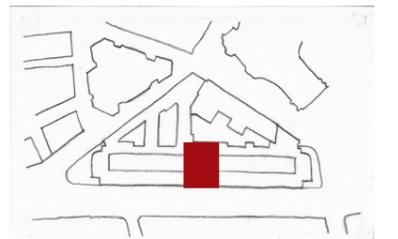
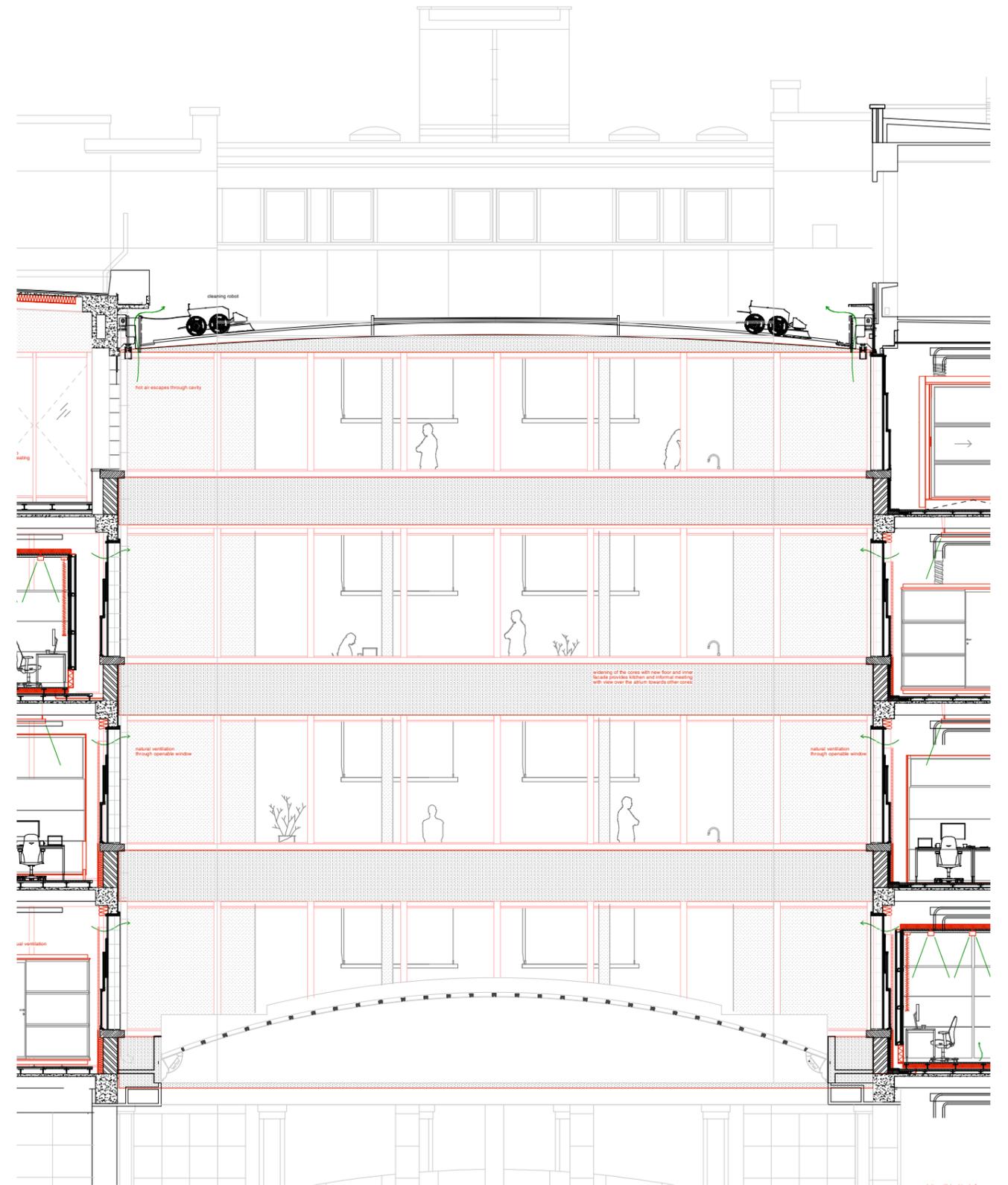
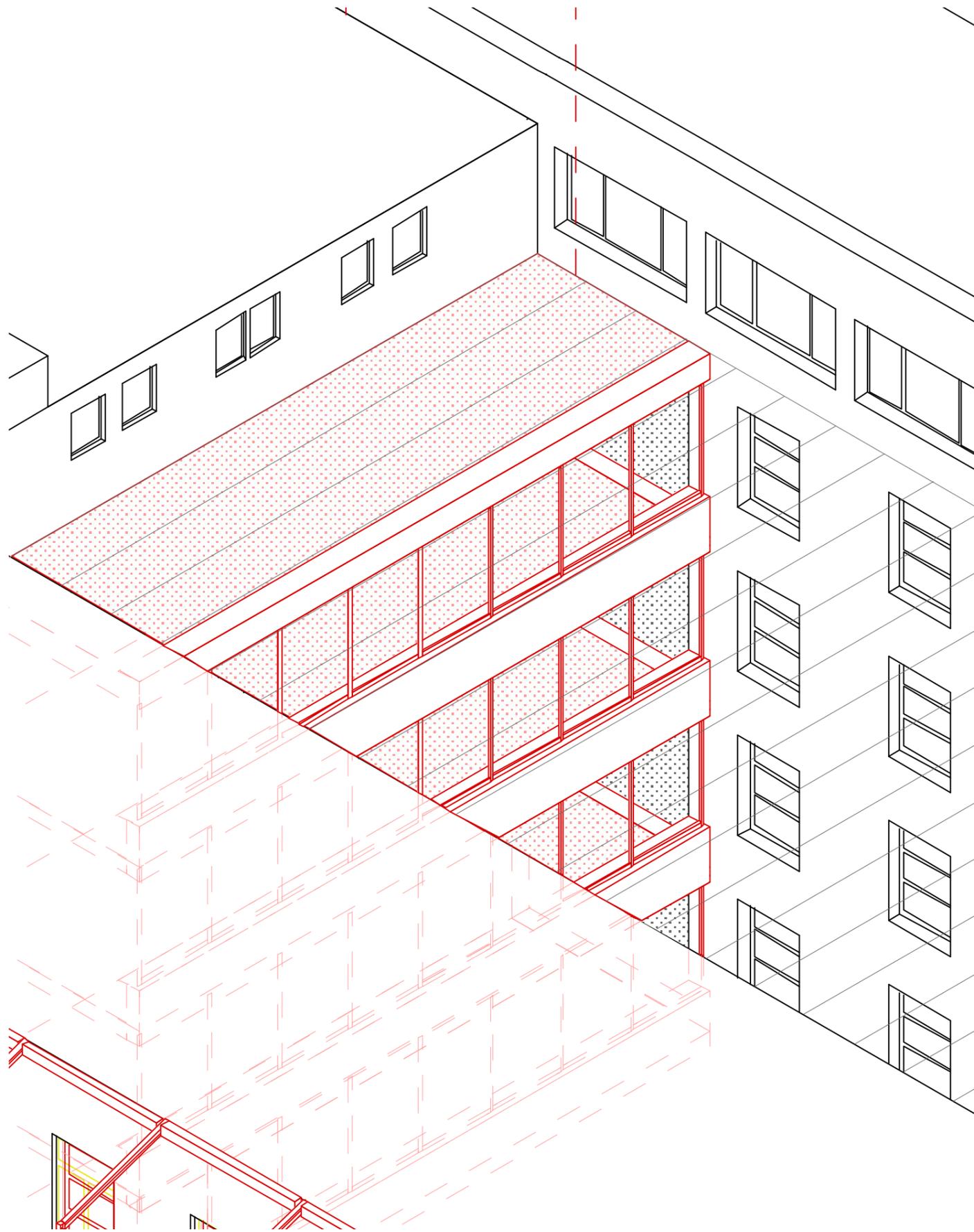


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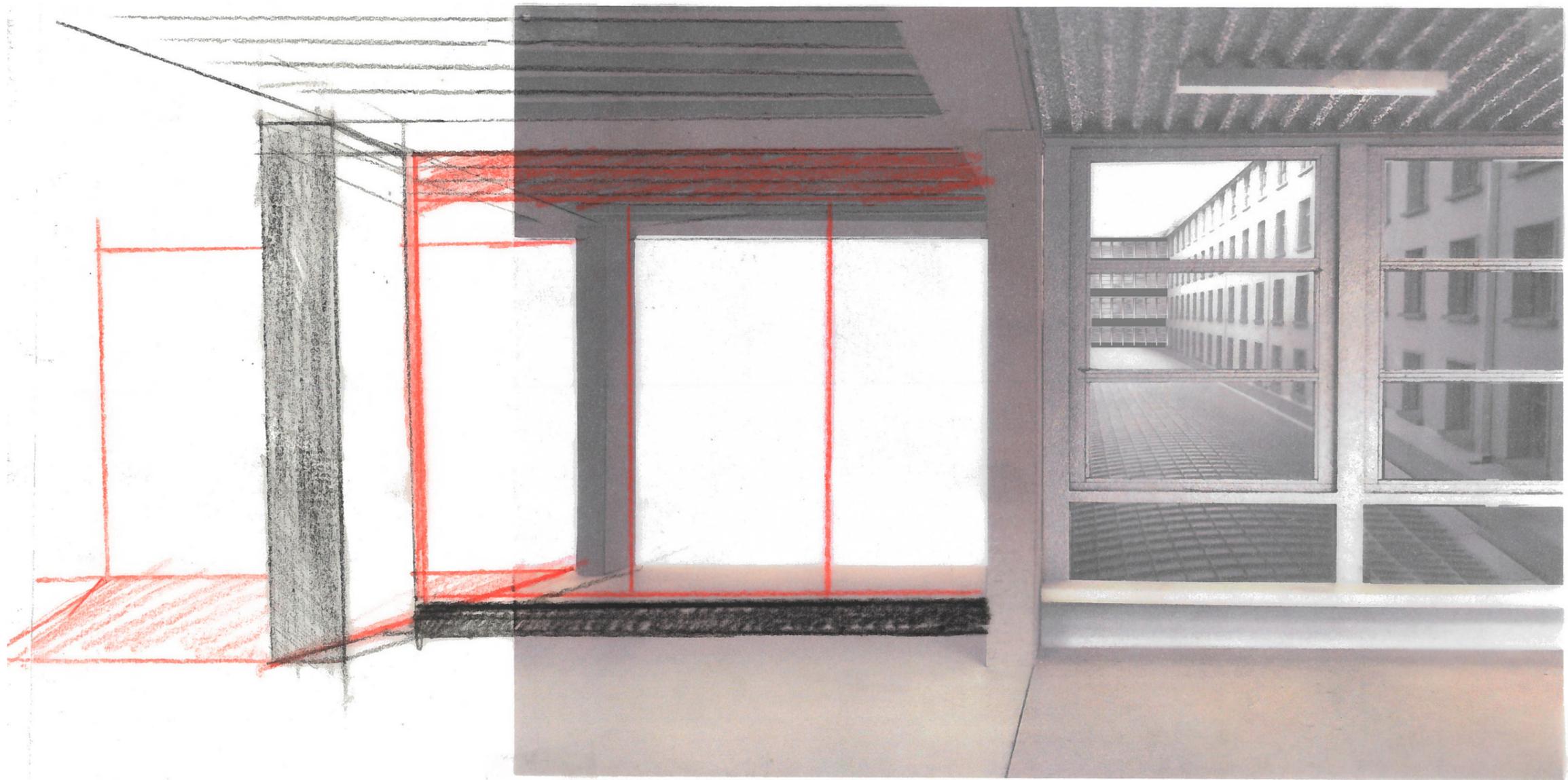


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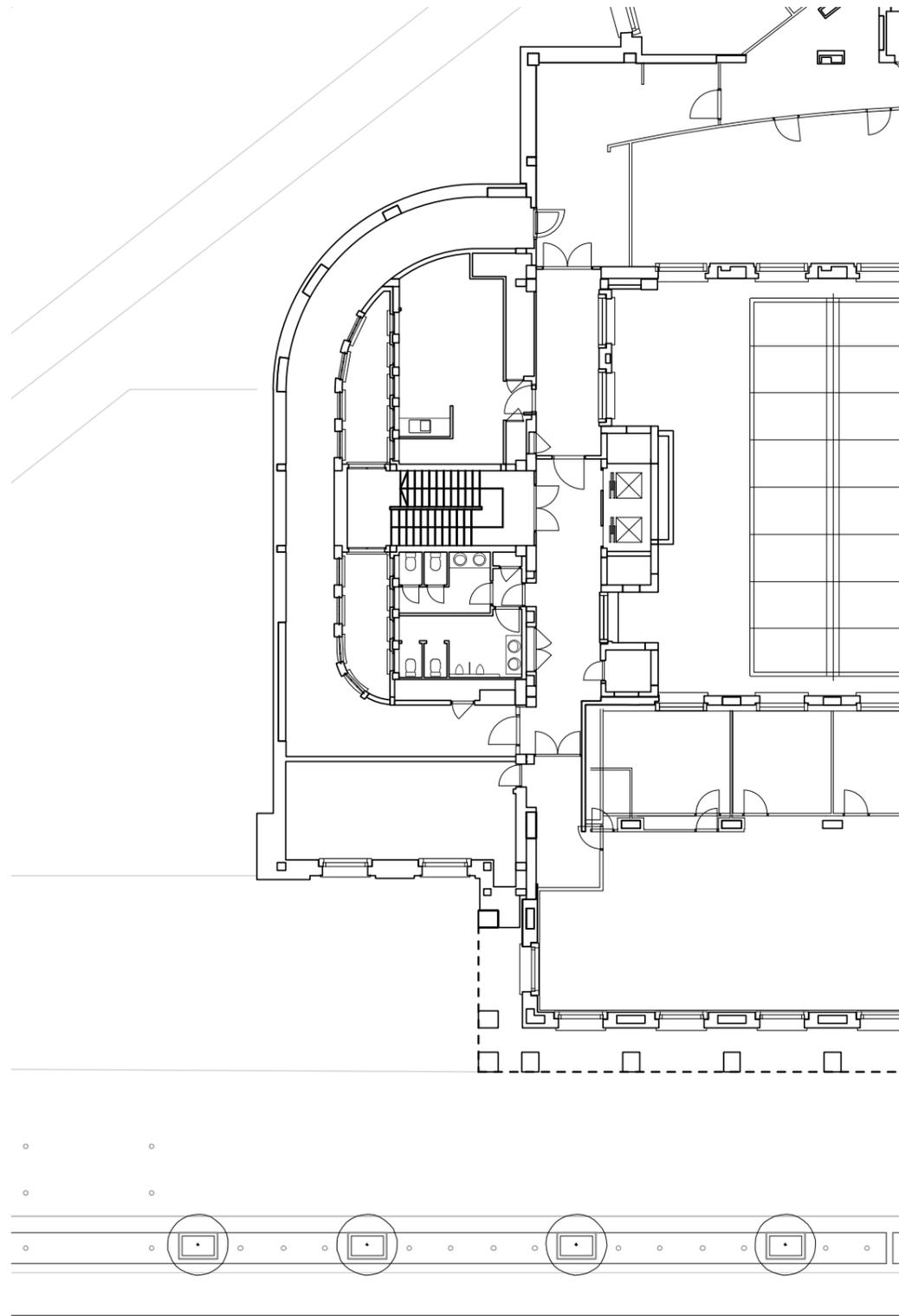




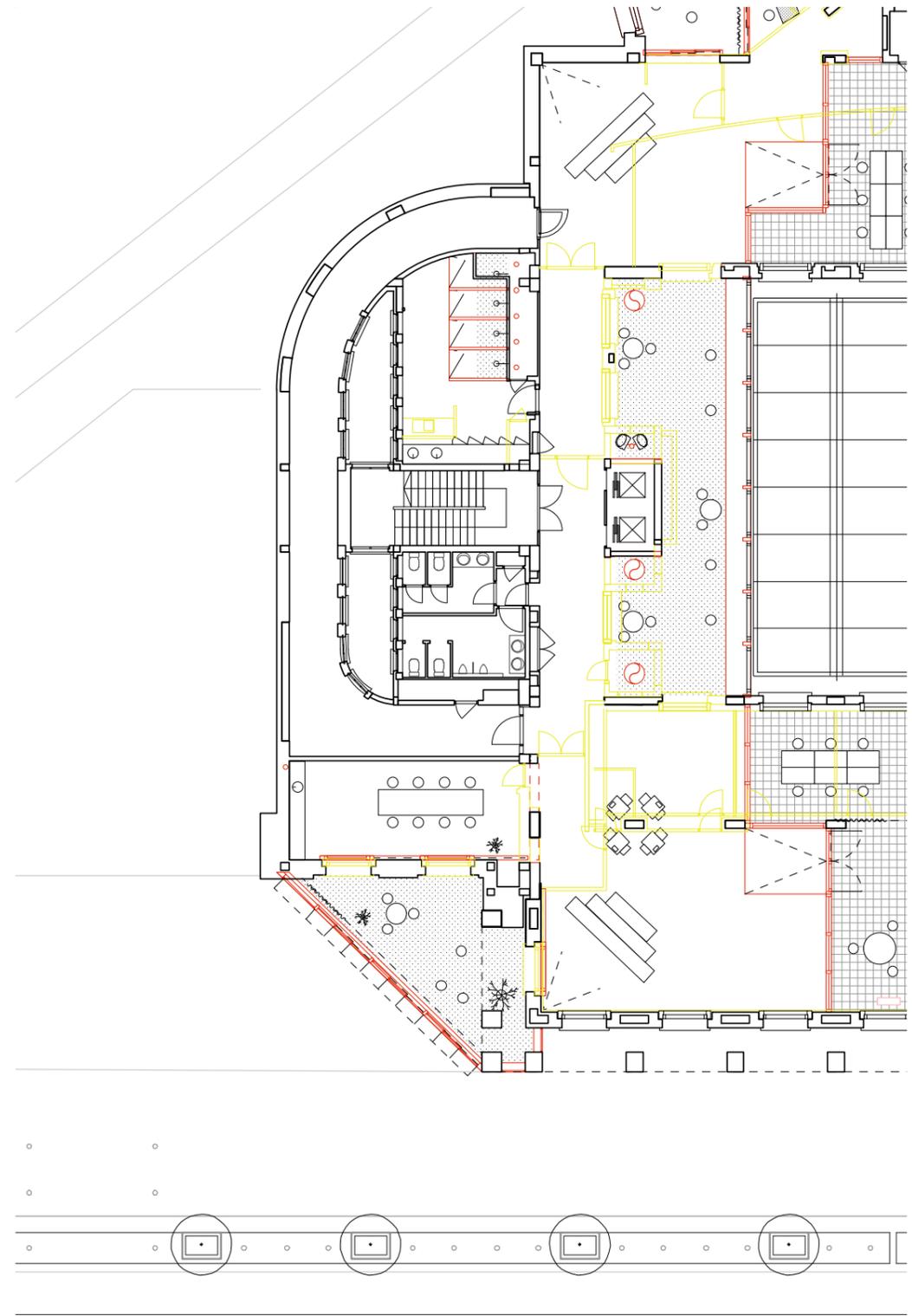




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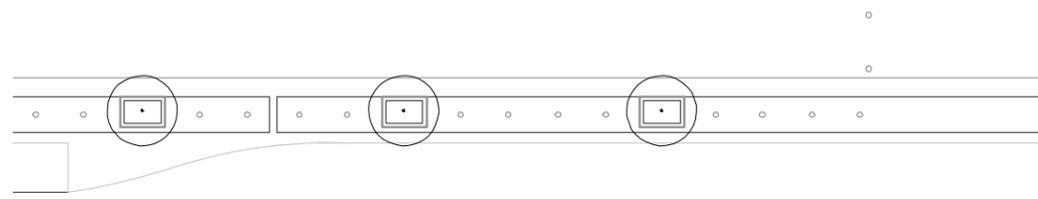
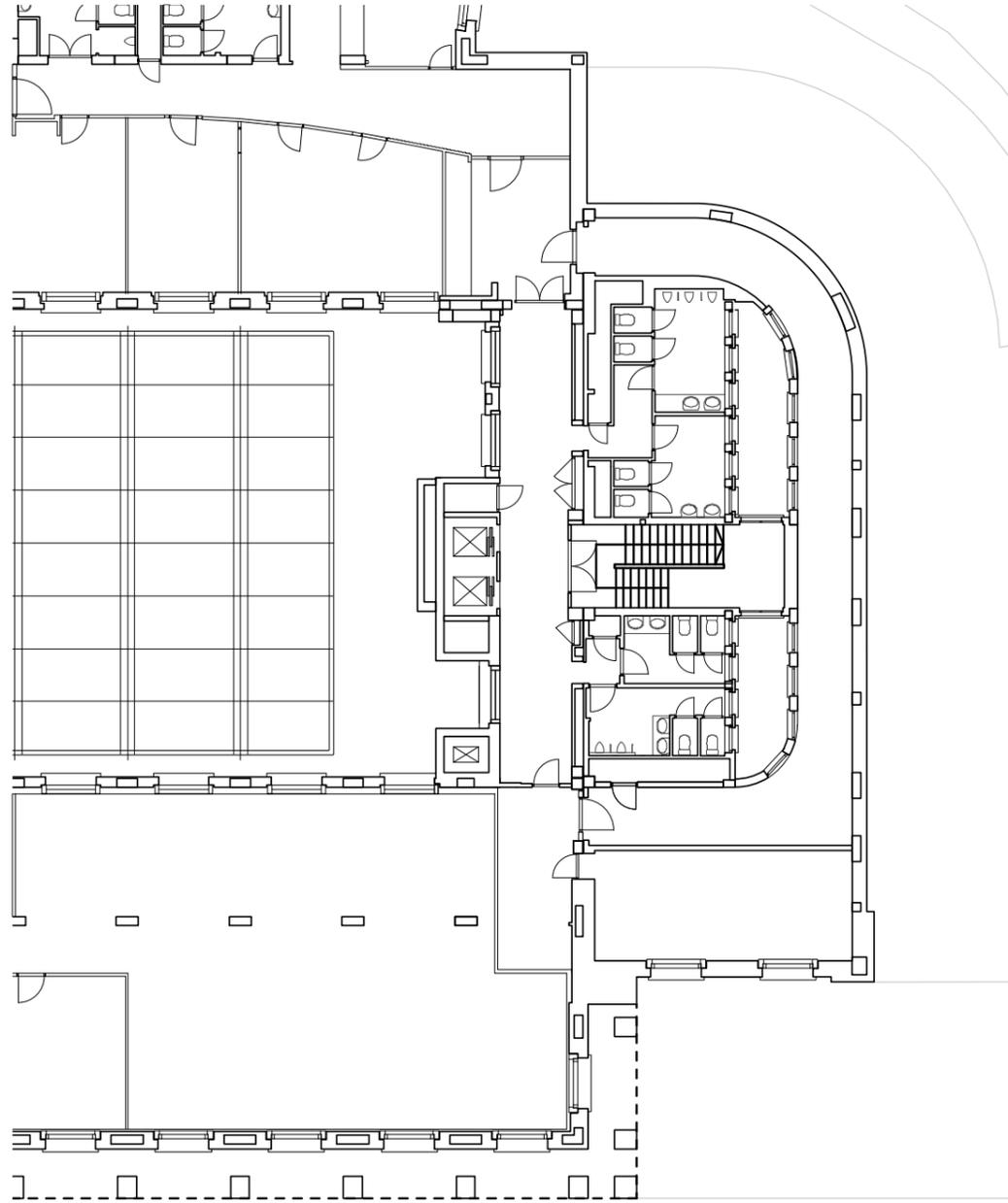
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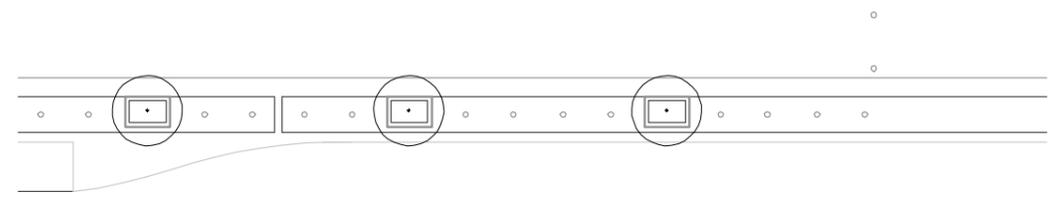
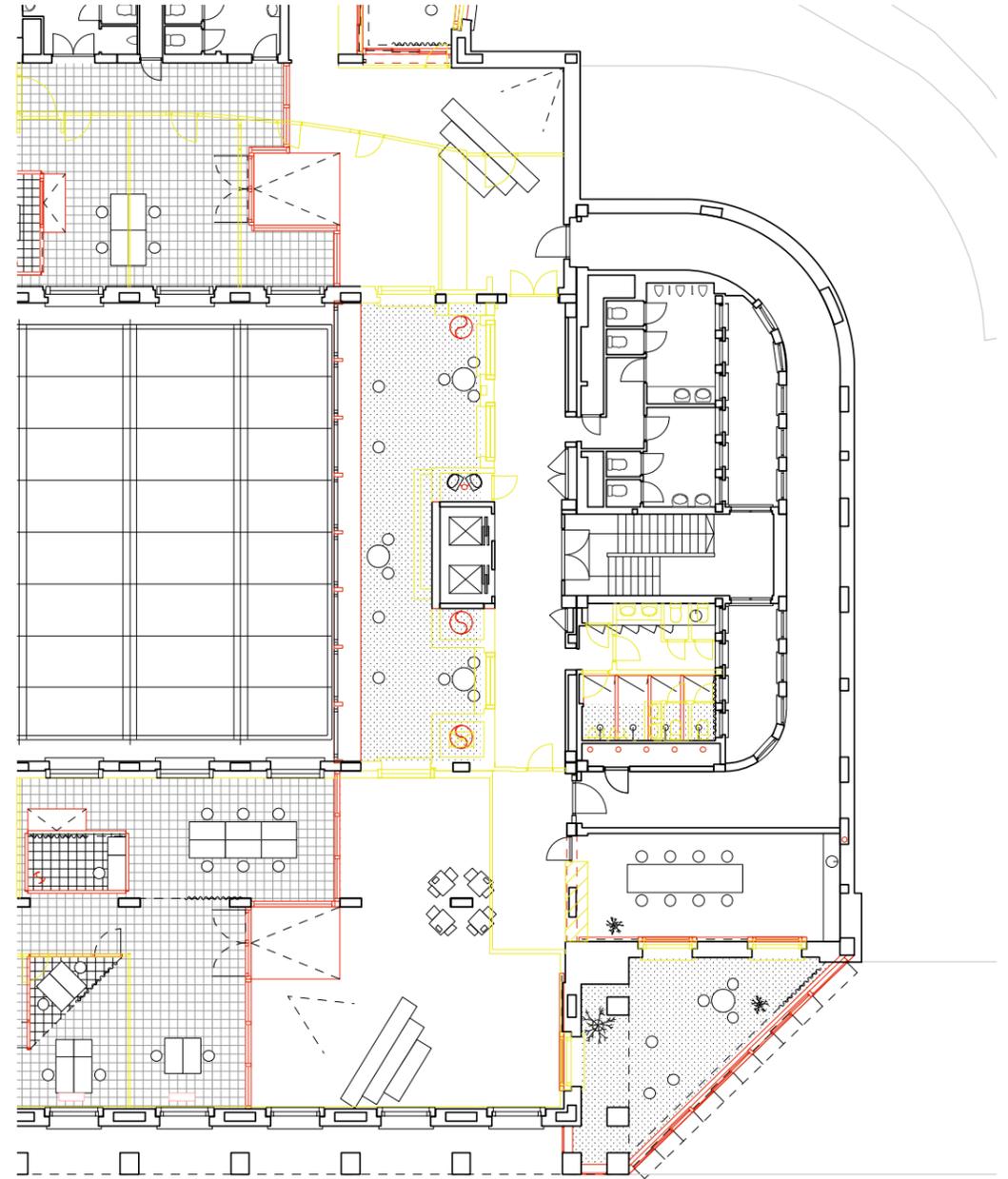
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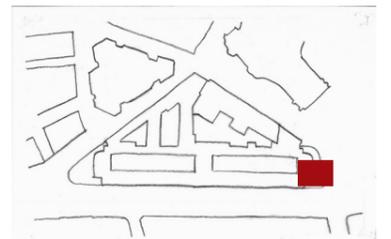
CIRCULATION OFF SET



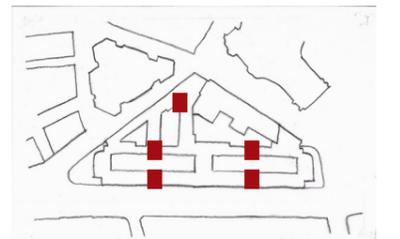
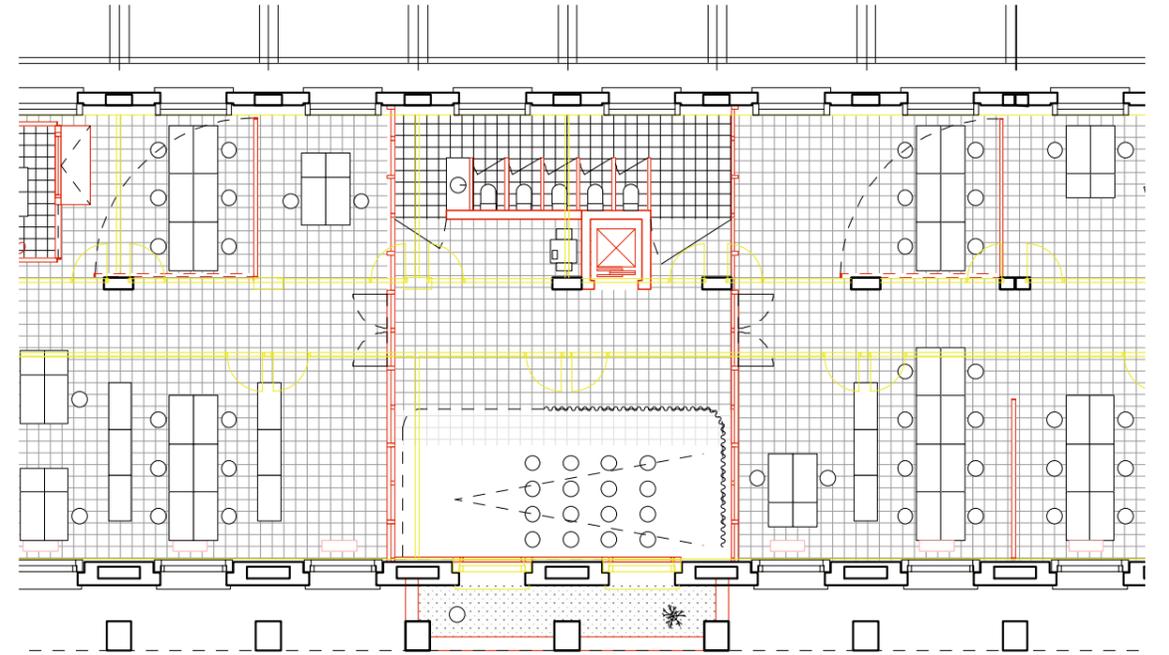
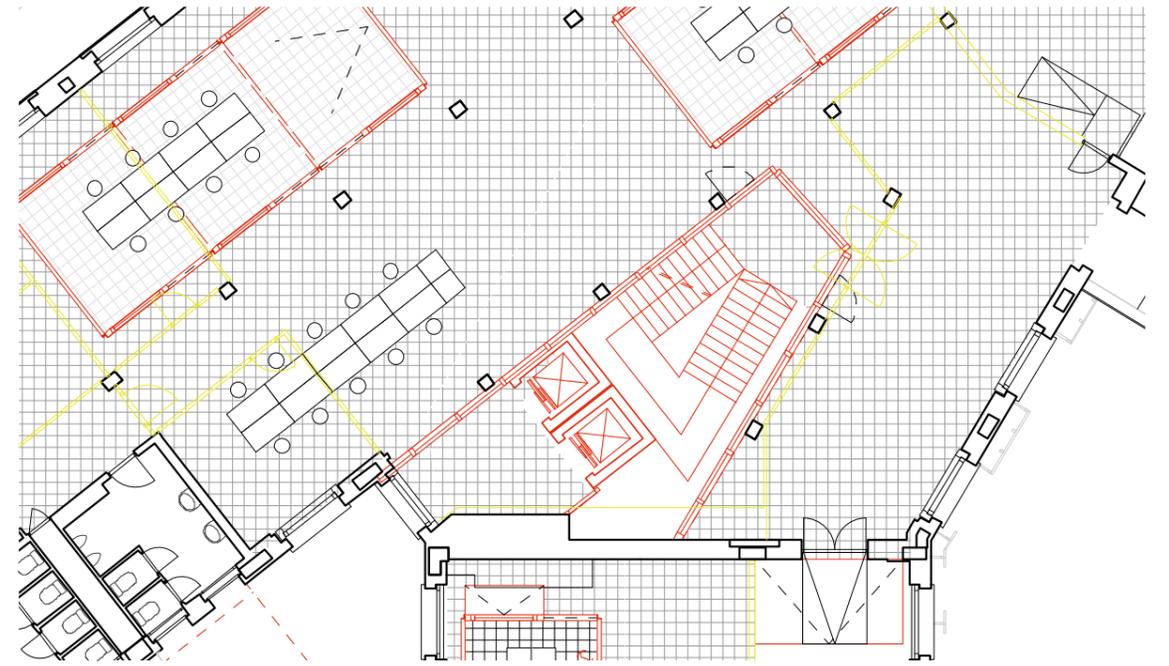
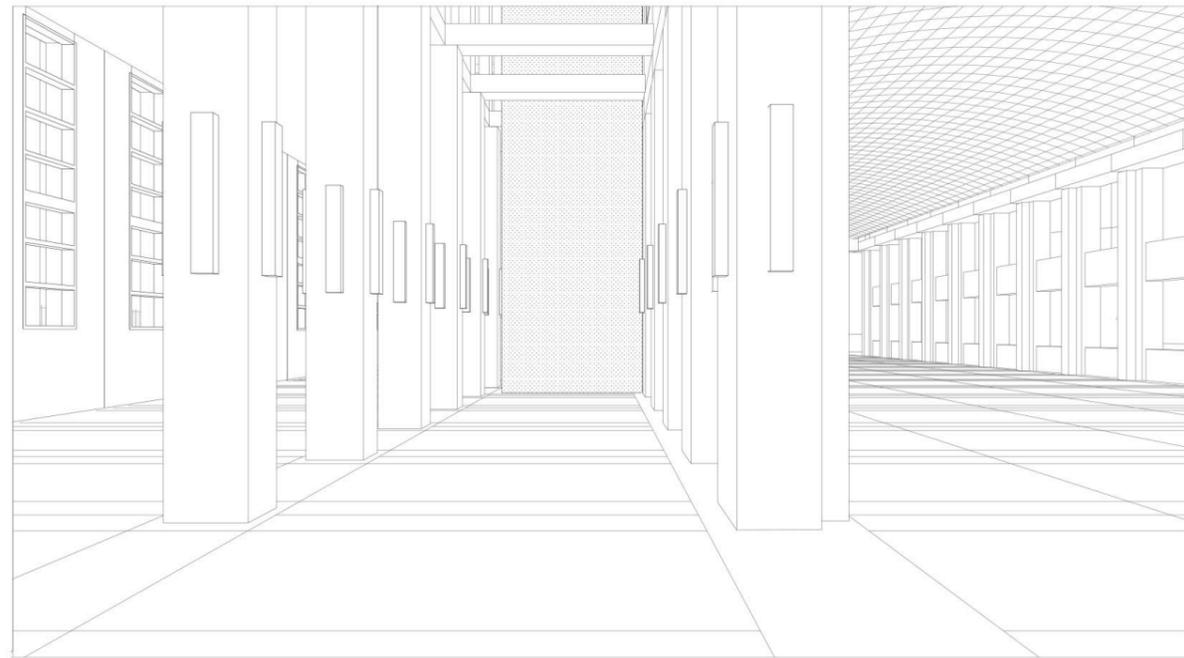
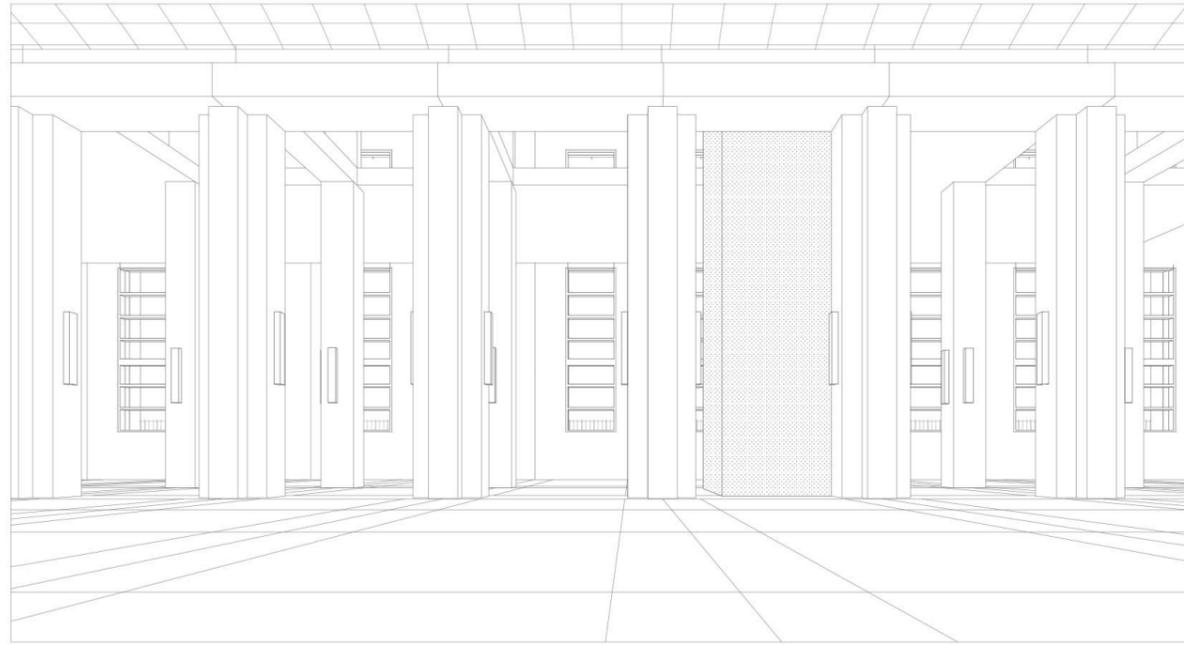
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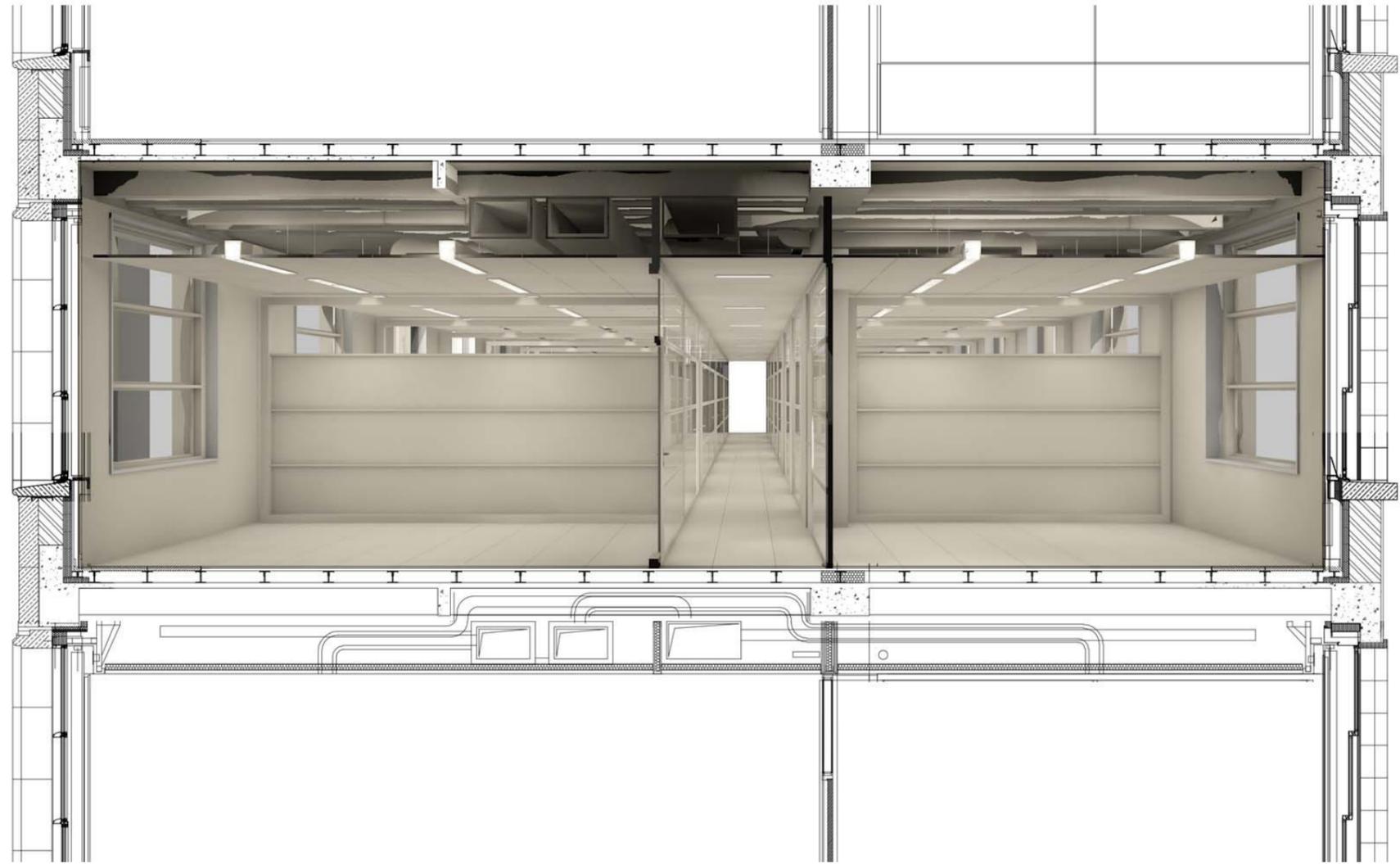
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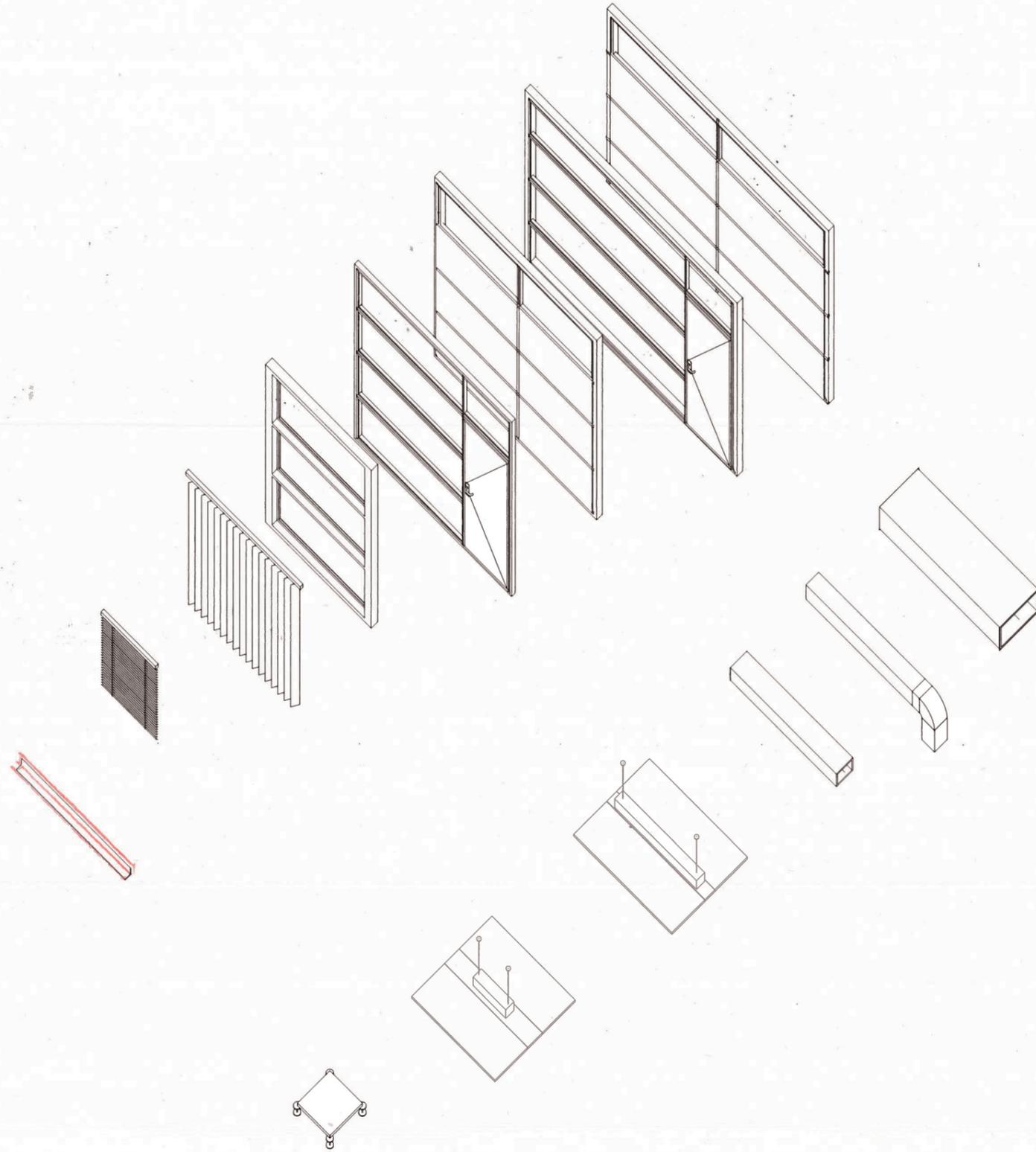
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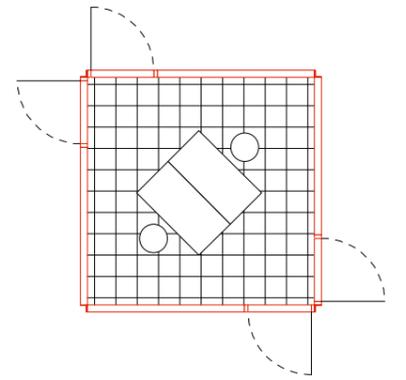
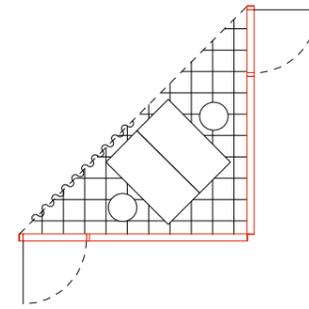
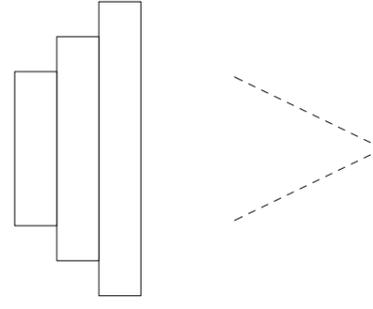
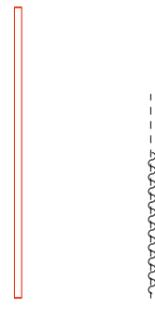
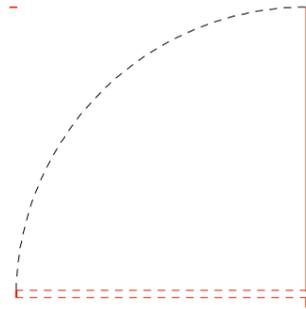
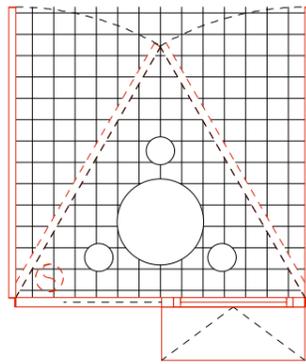
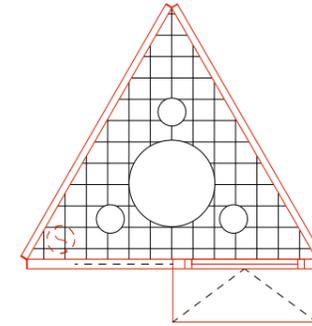
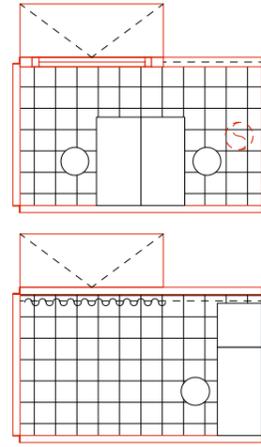
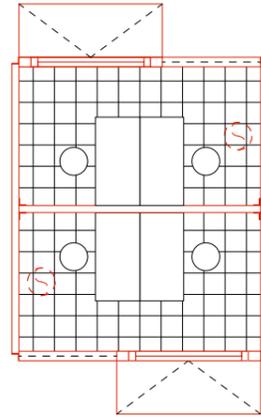
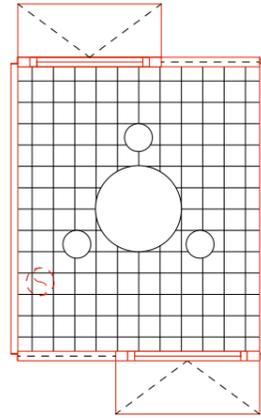
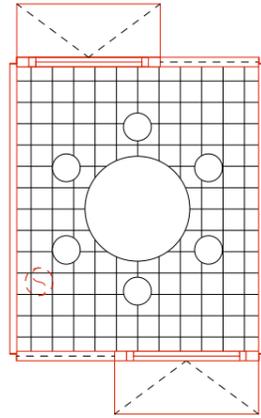
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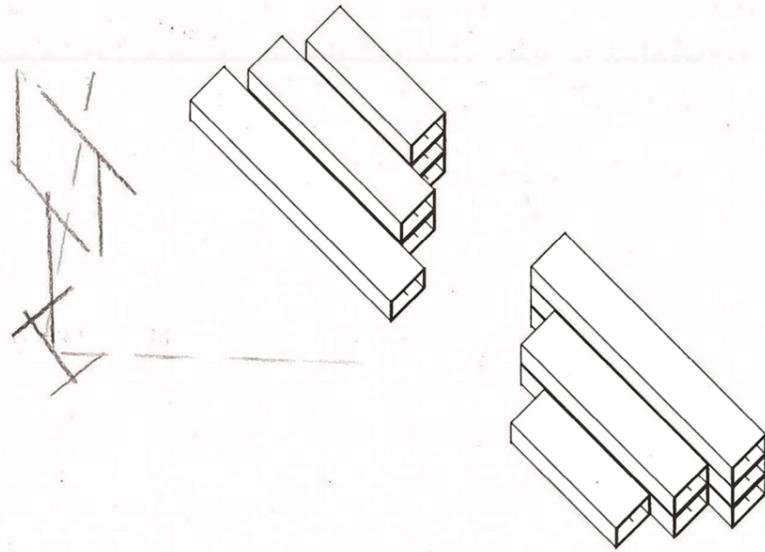
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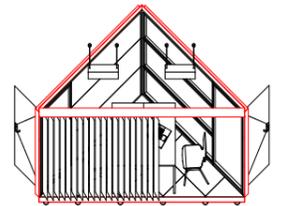
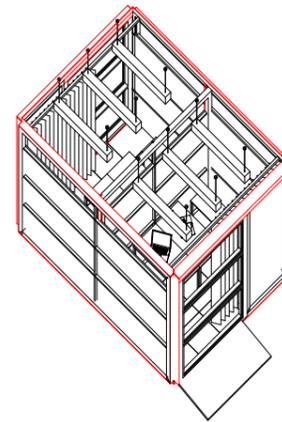
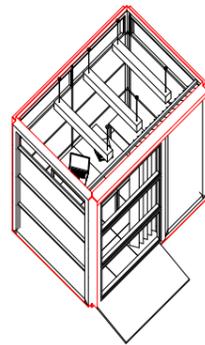
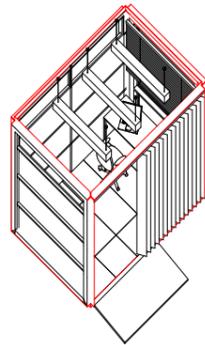
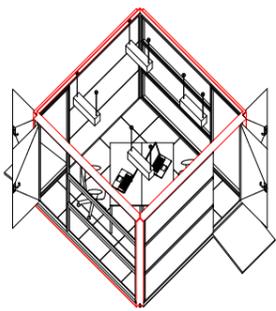
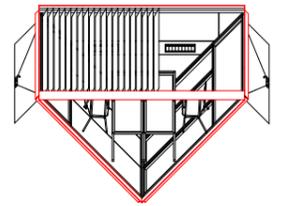
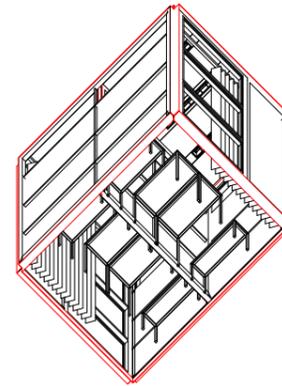
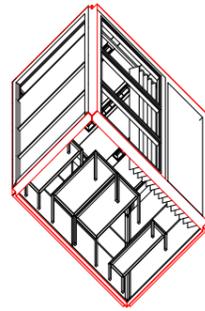
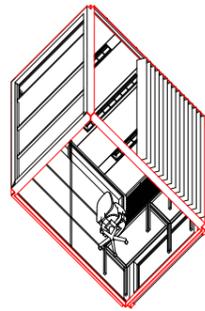
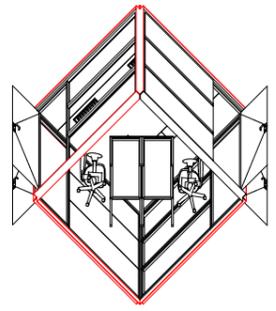
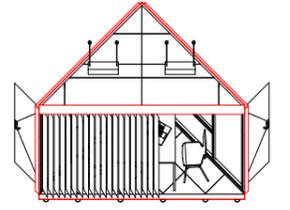
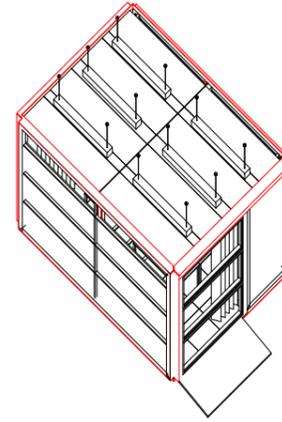
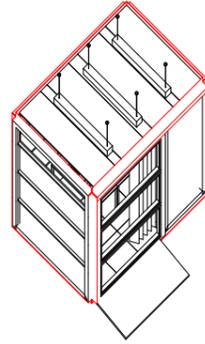
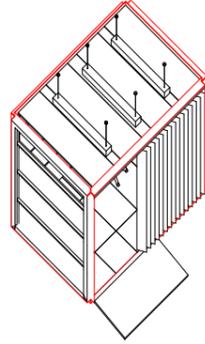
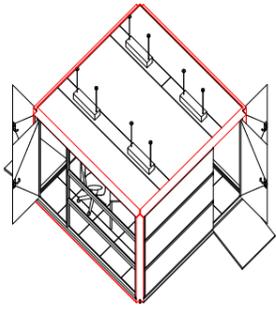
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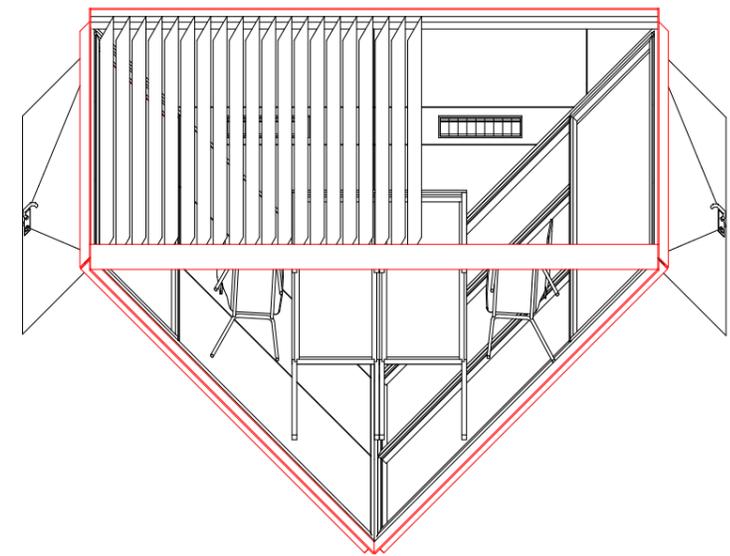
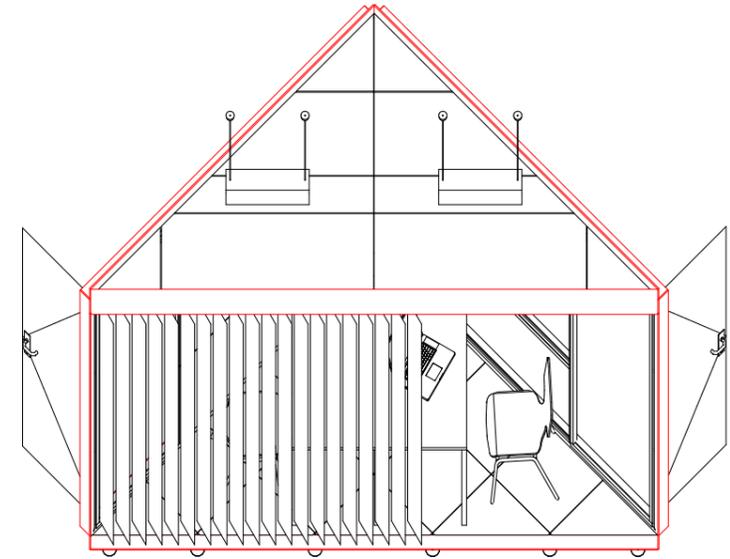
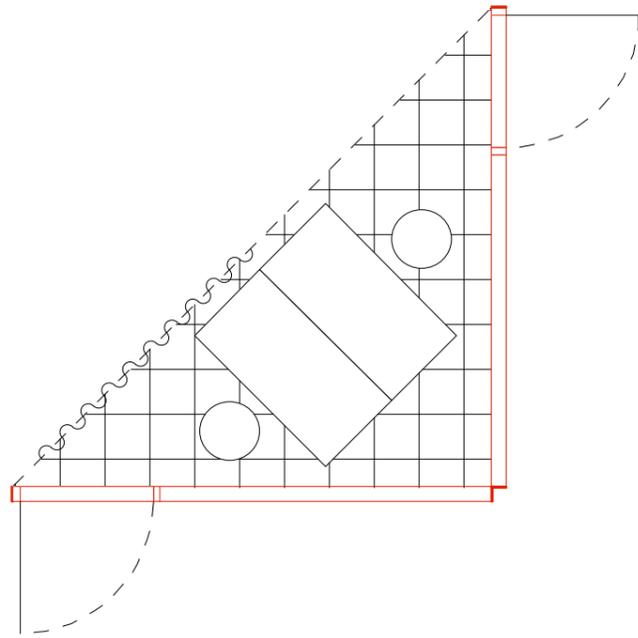
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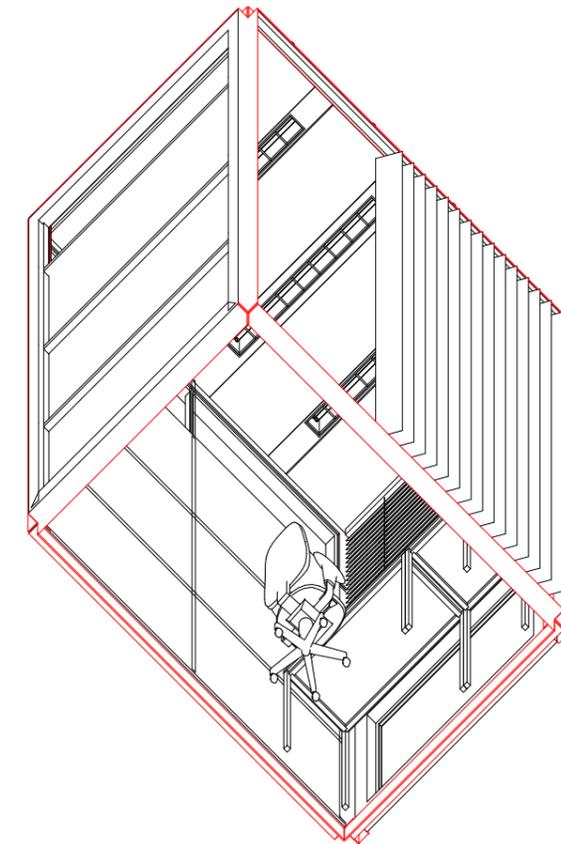
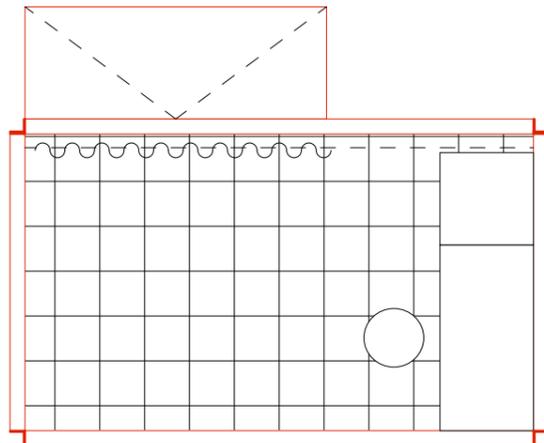
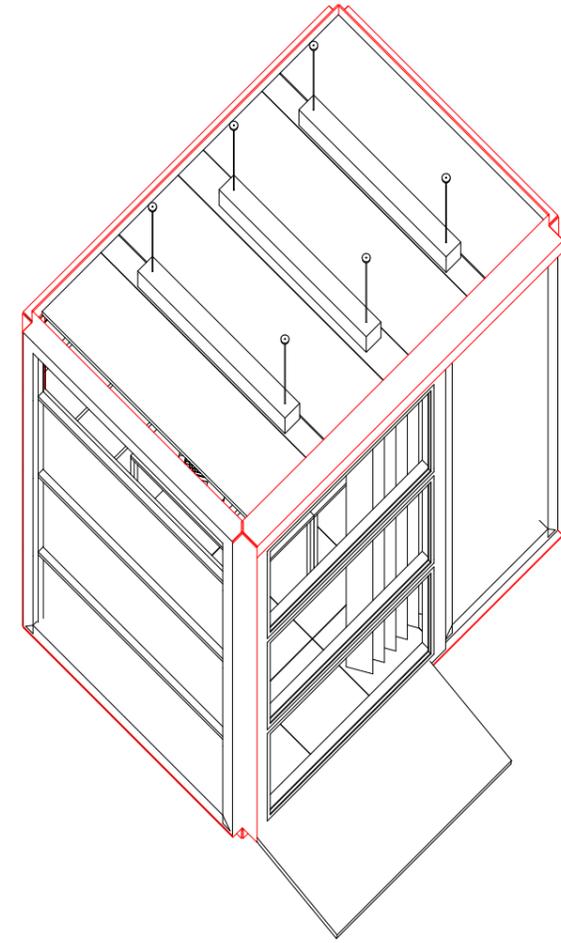
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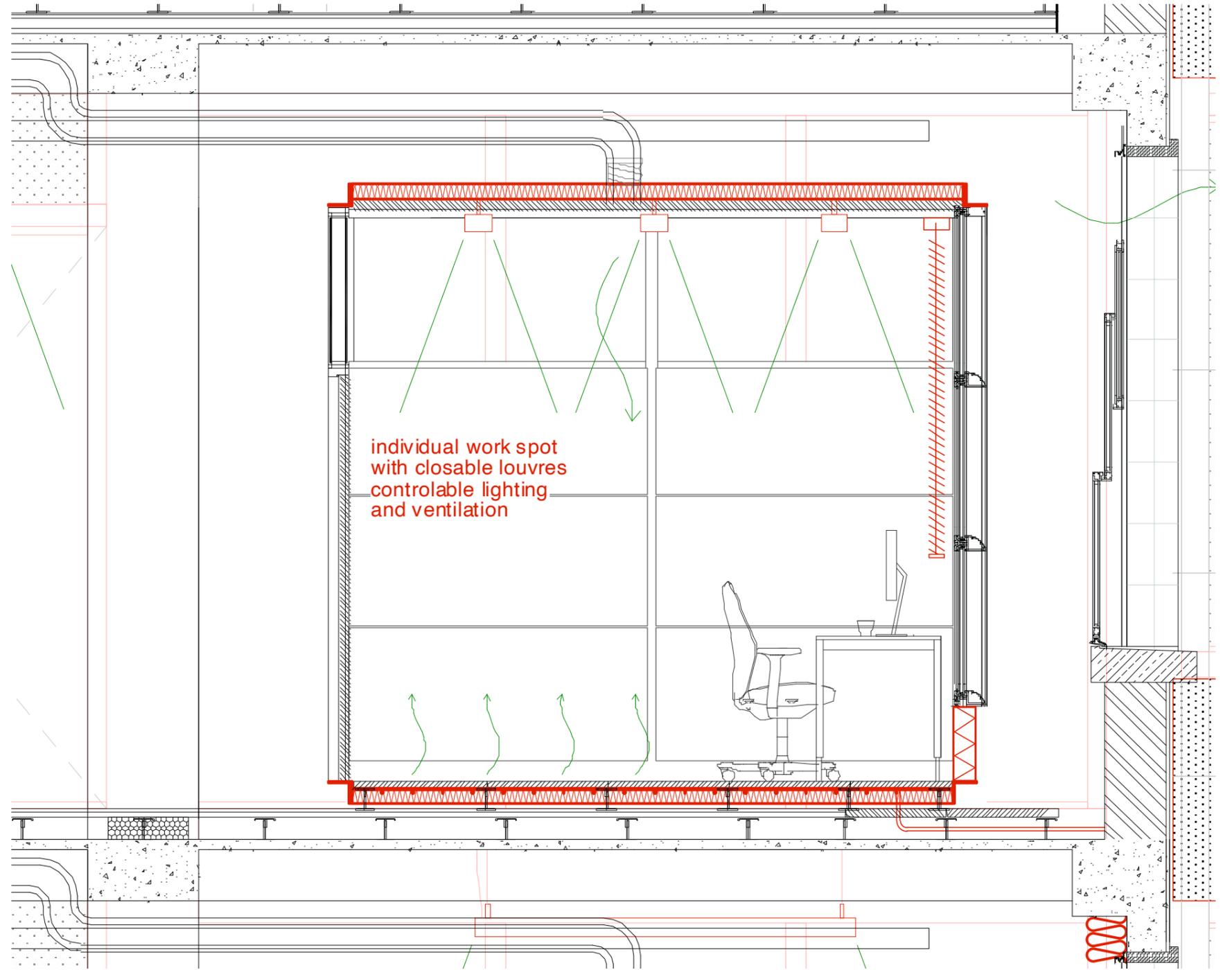


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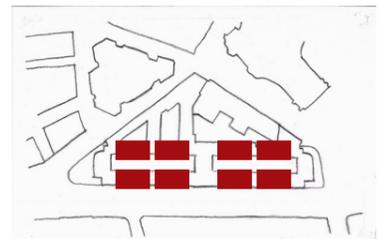


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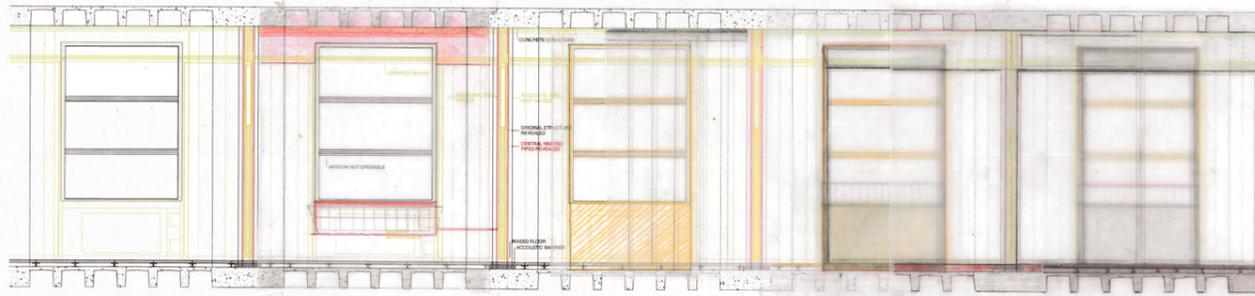
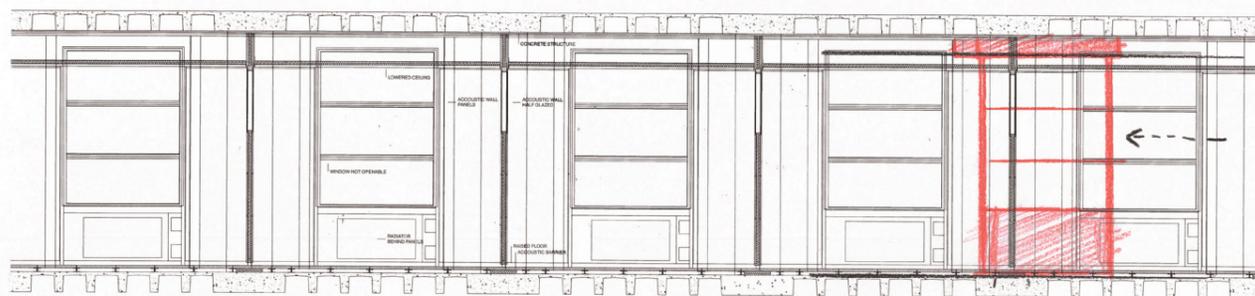
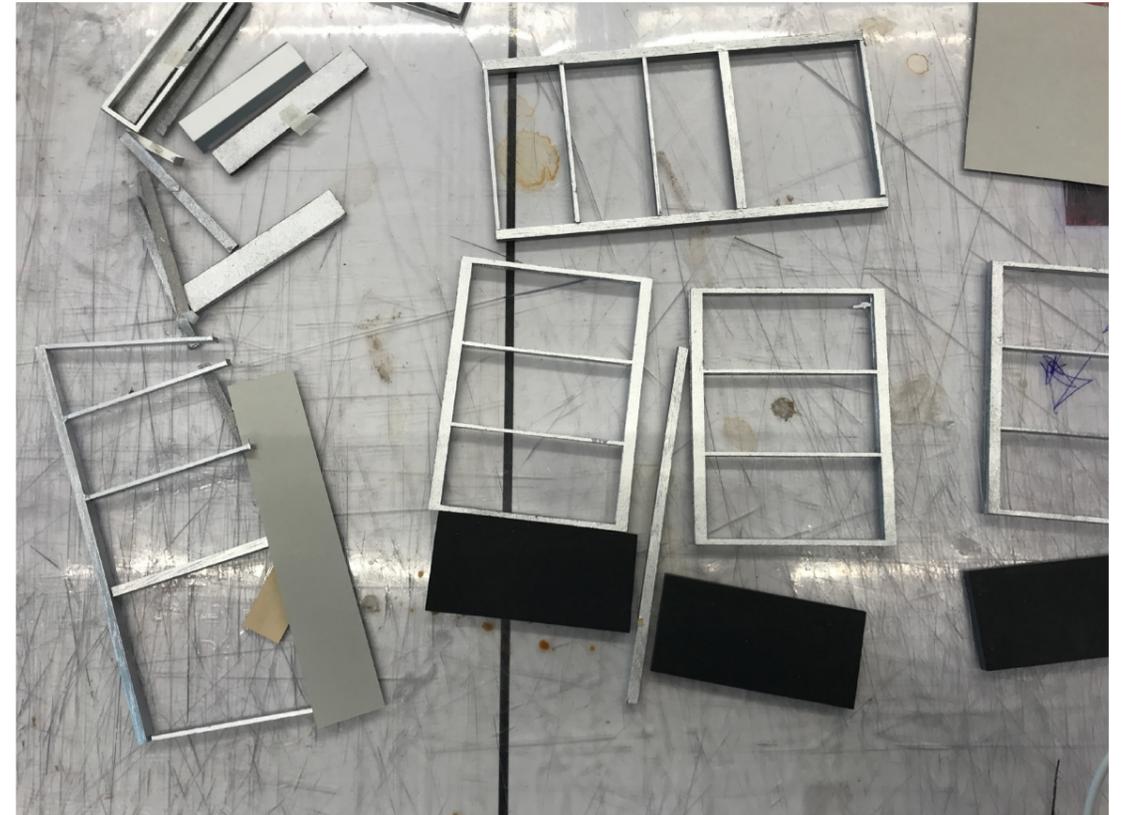
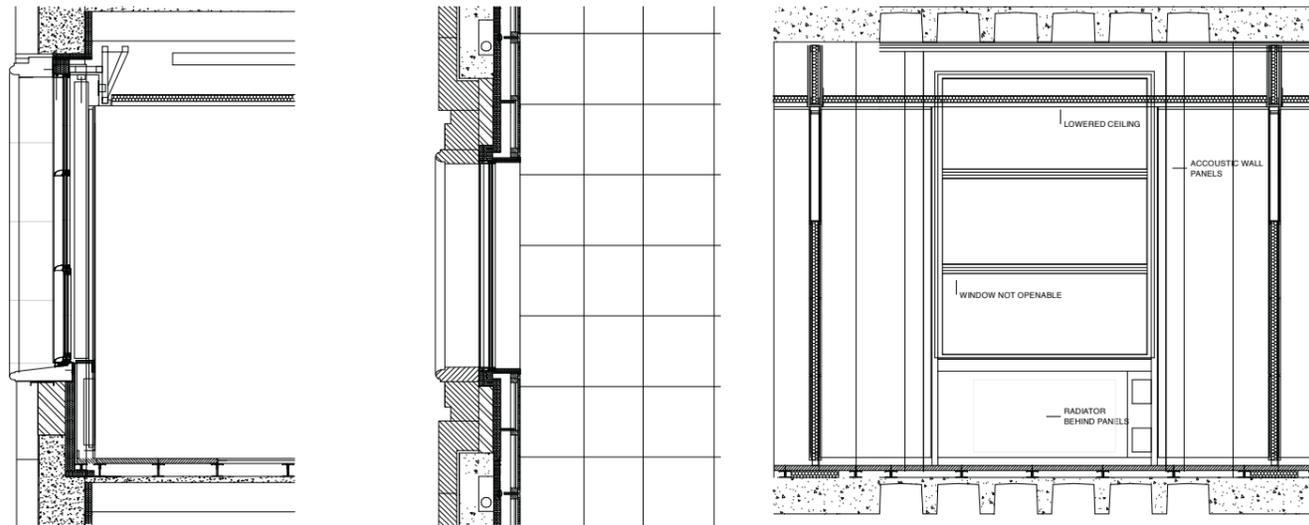


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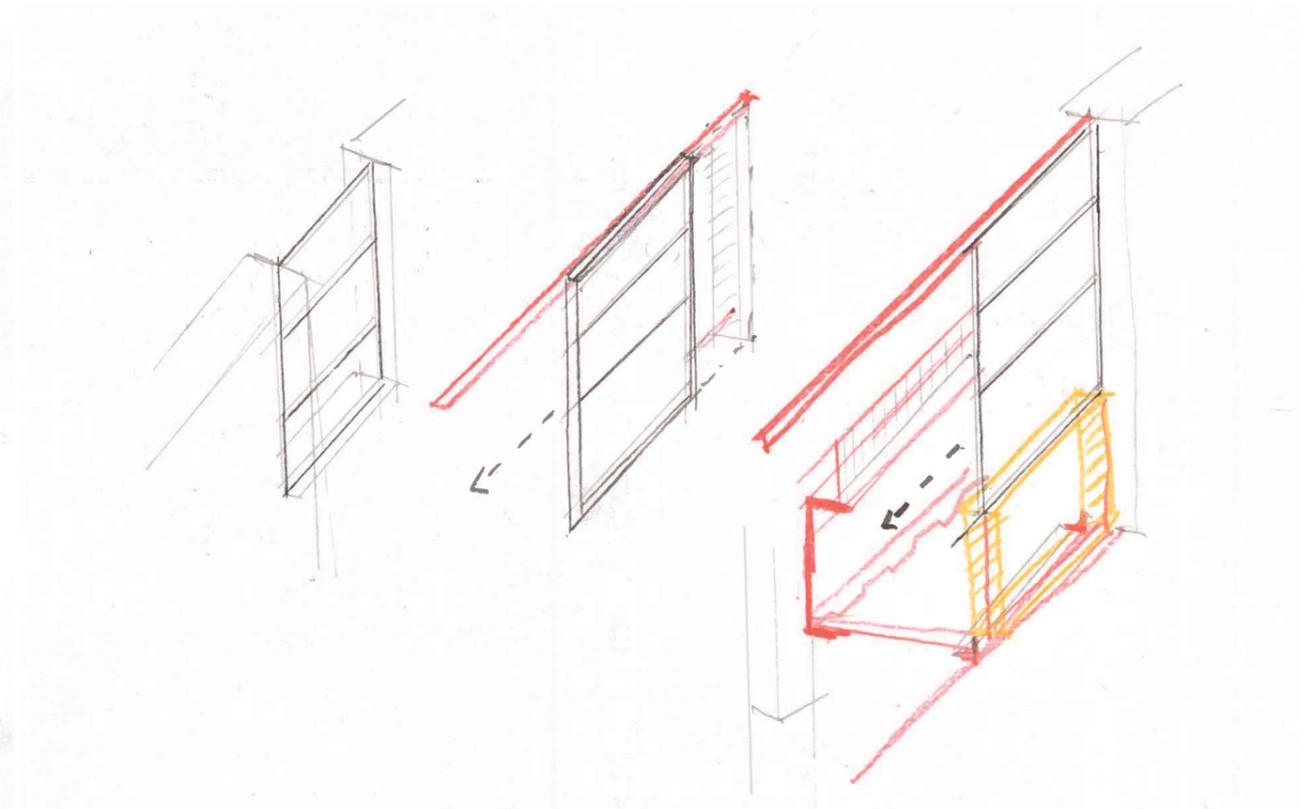




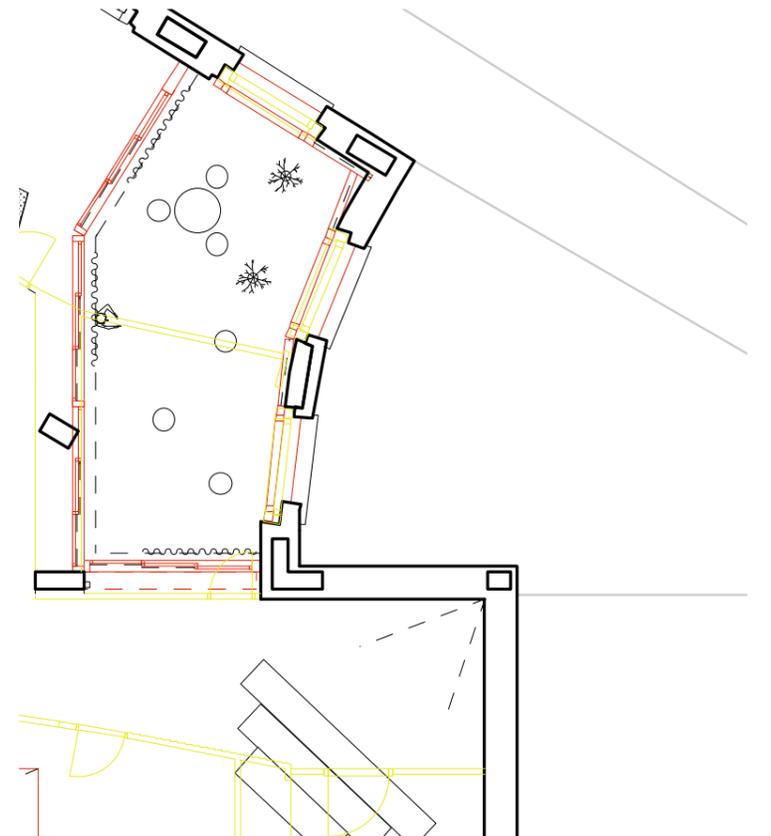
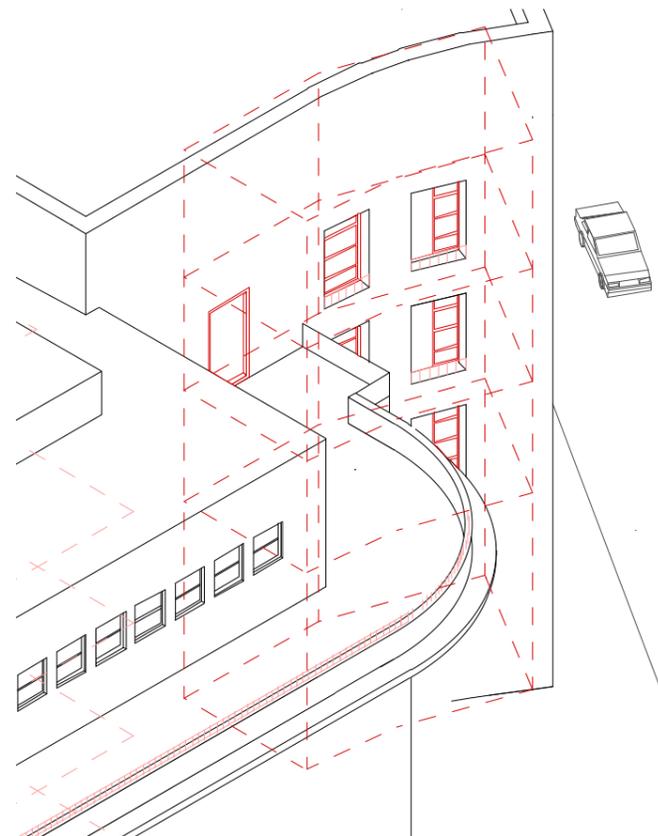
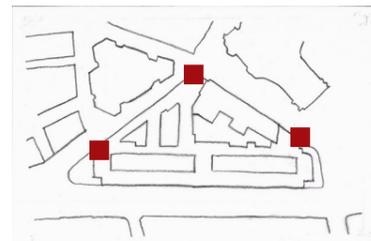
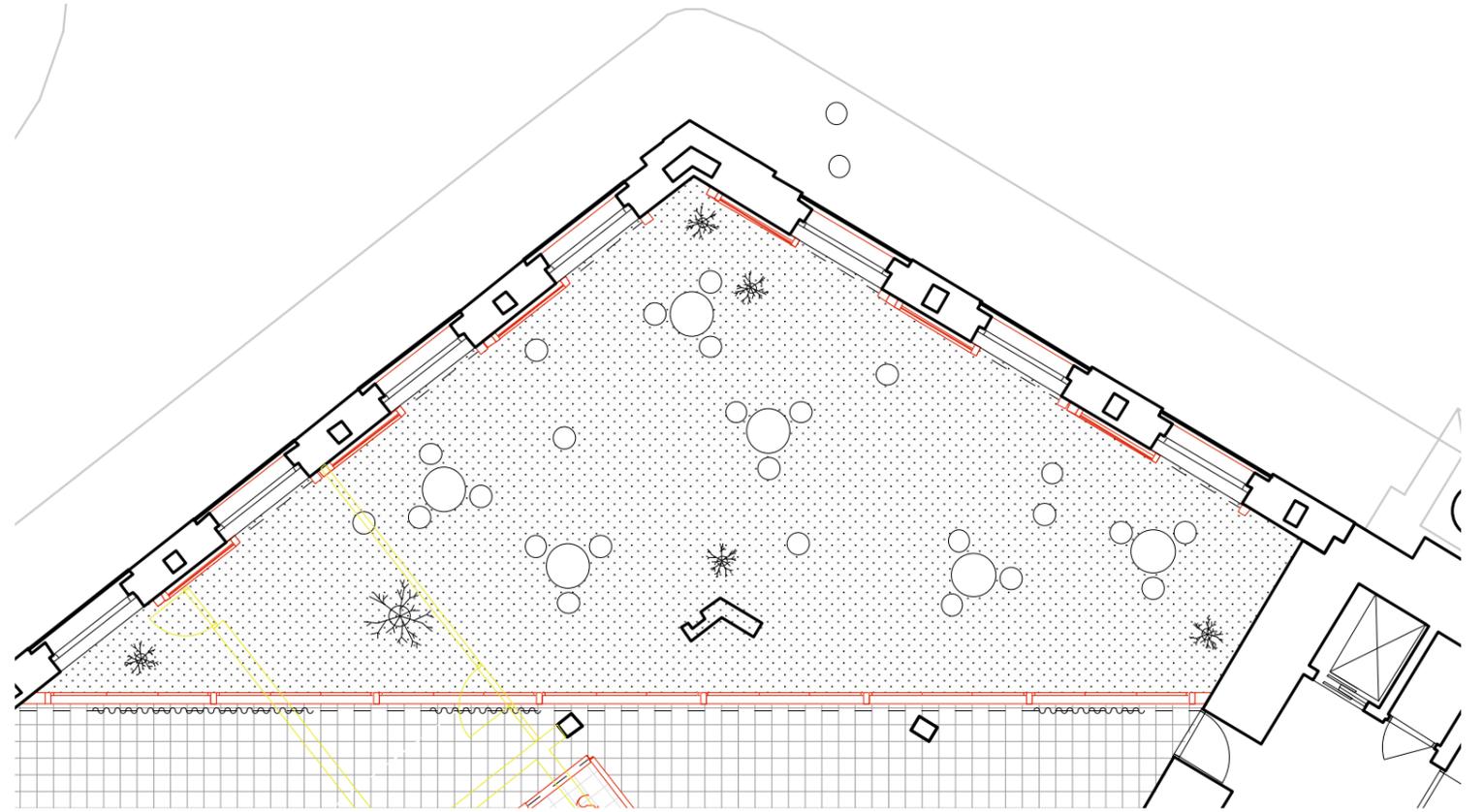
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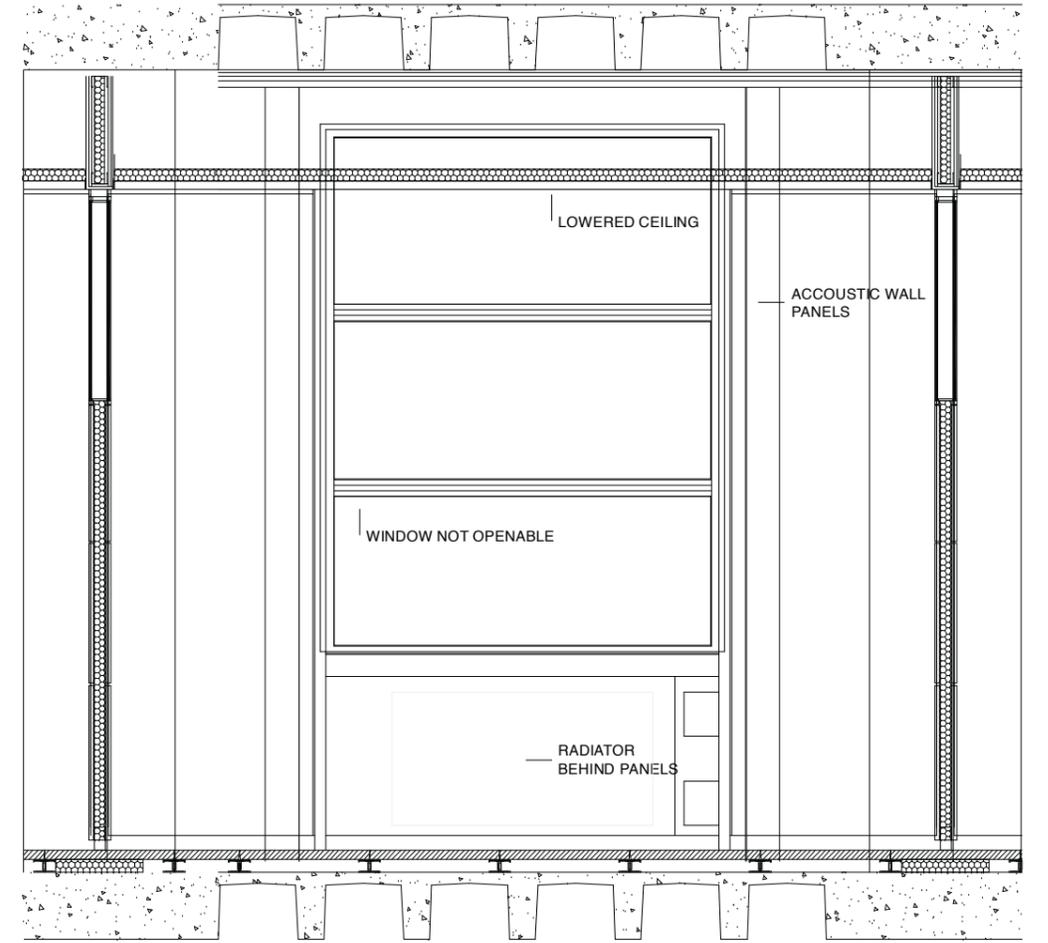
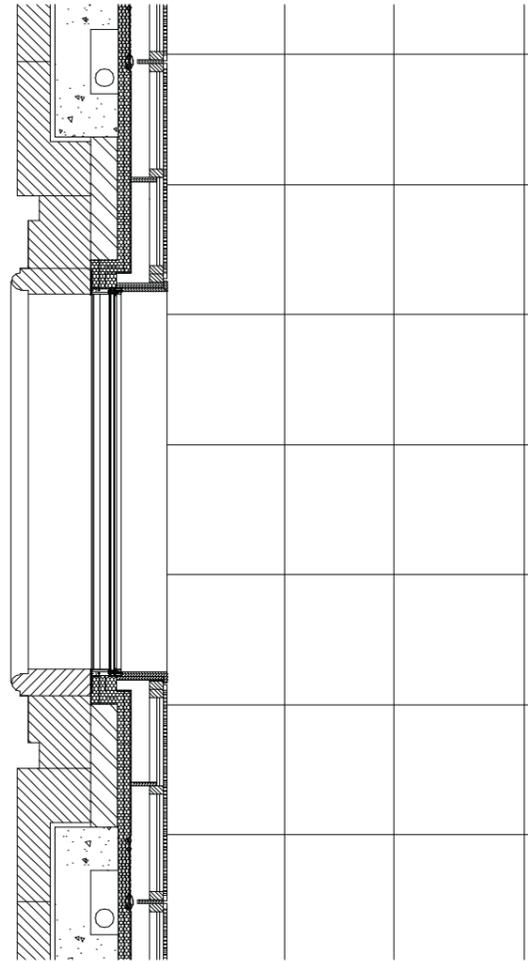
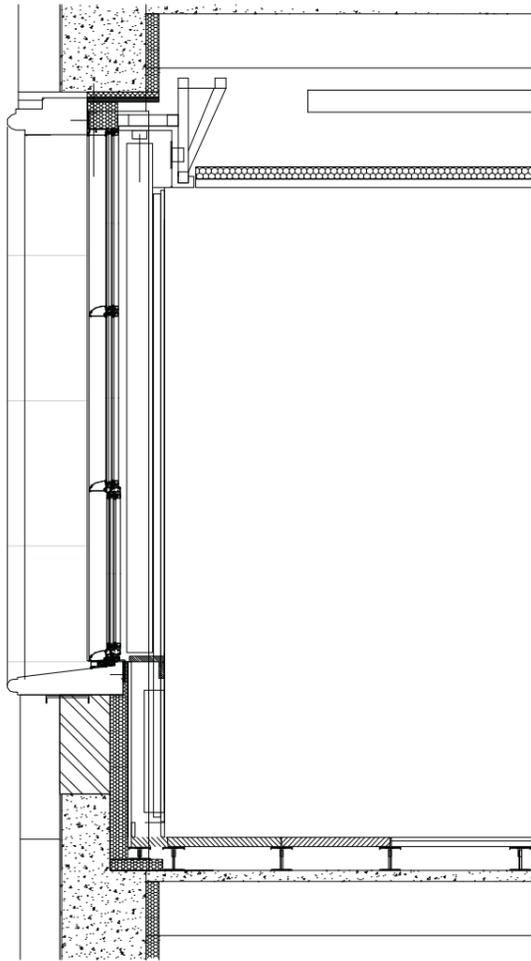
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 FACADE SIDE
 yellow demolished
 red new
 purple annotations



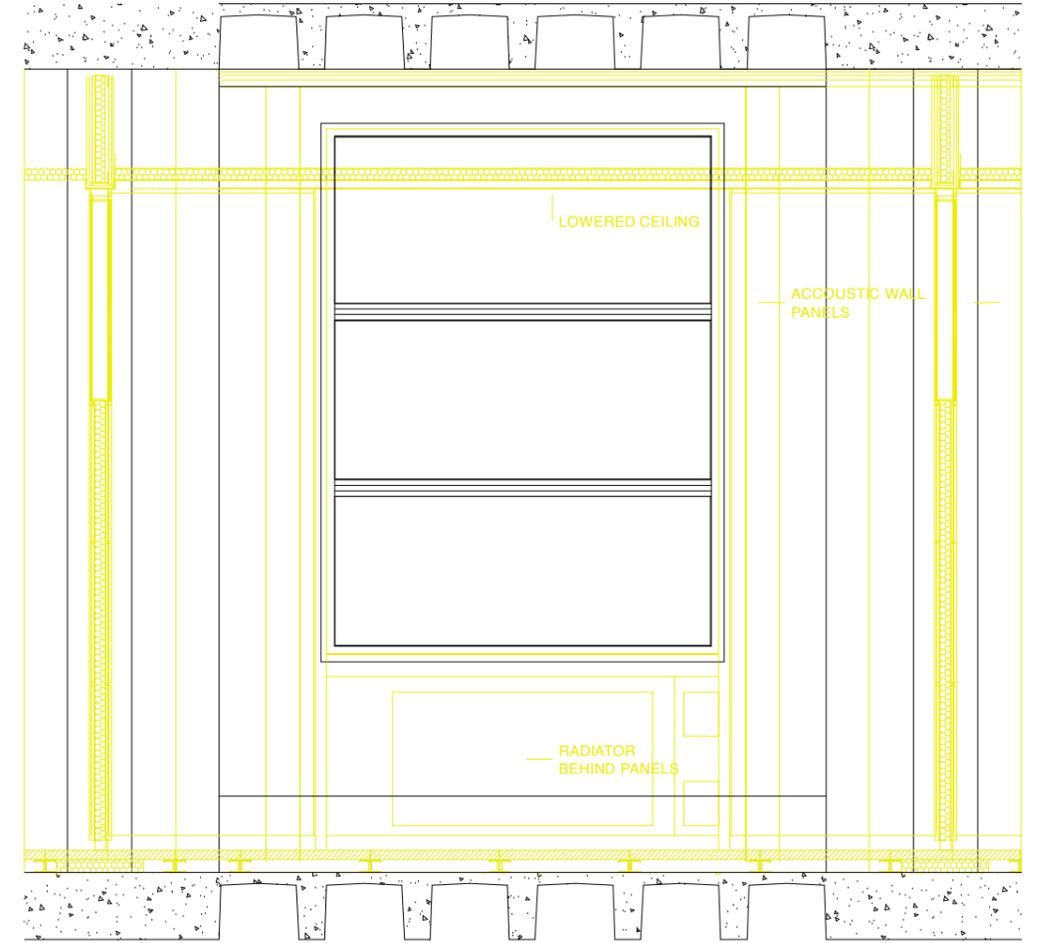
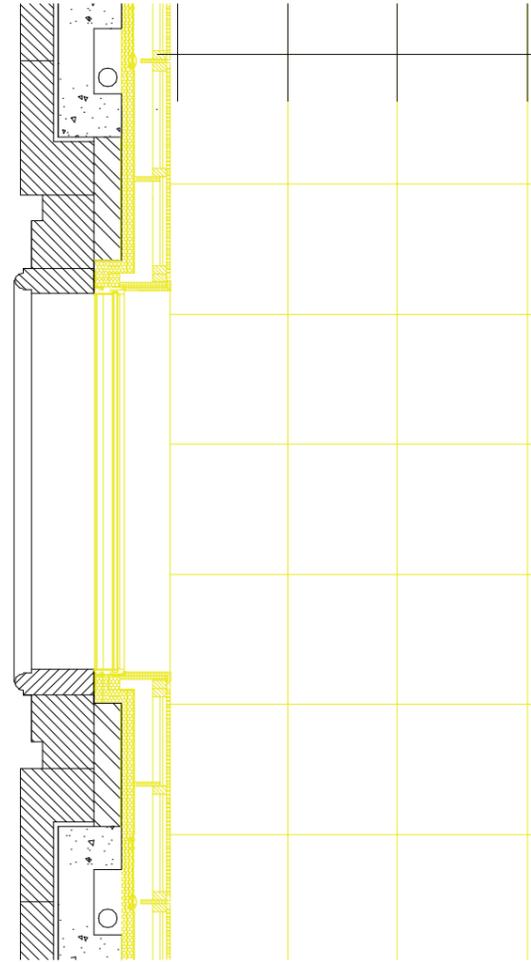
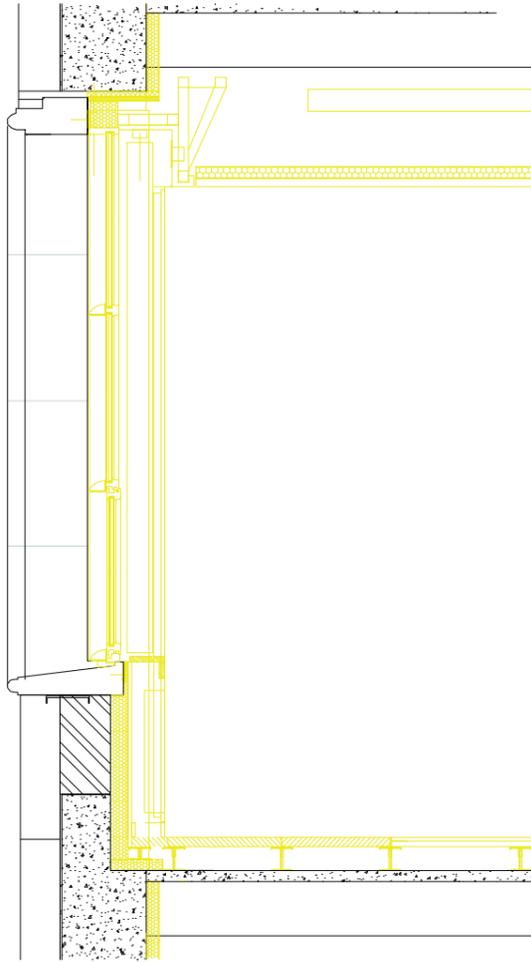
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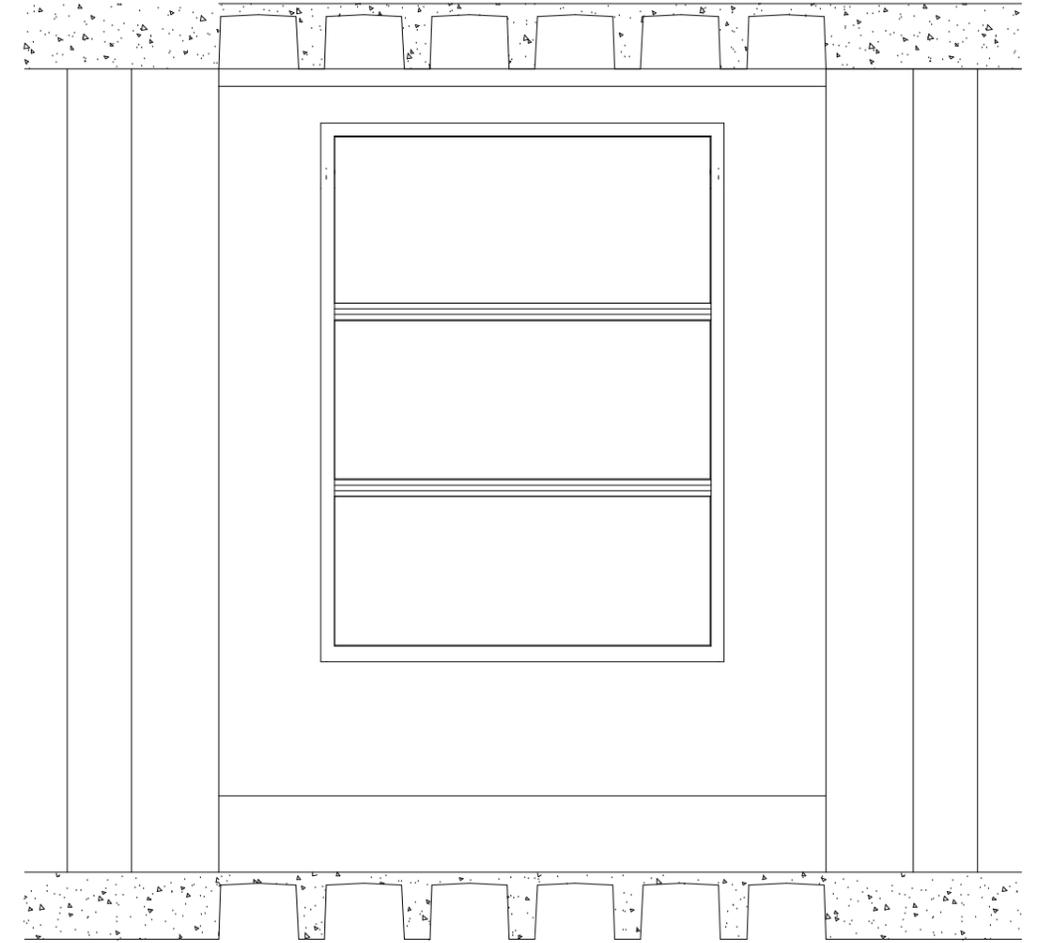
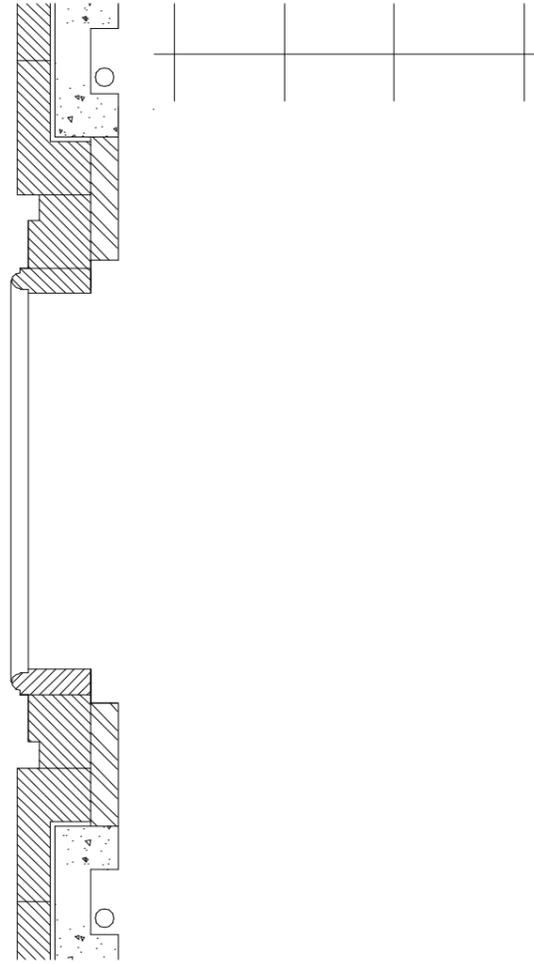
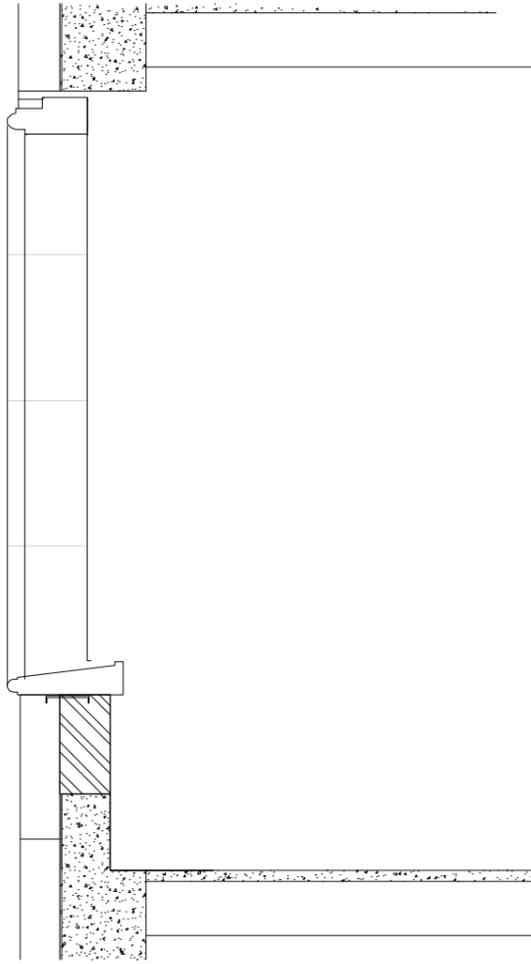
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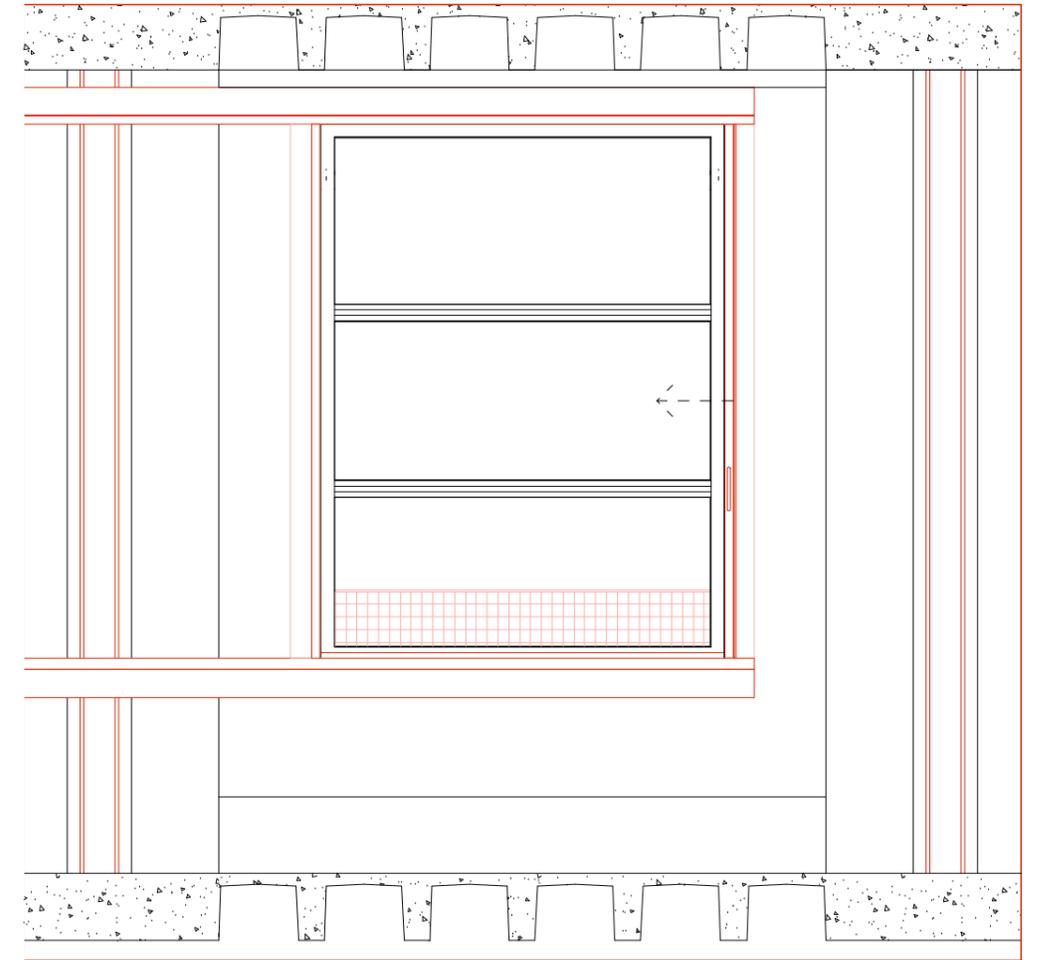
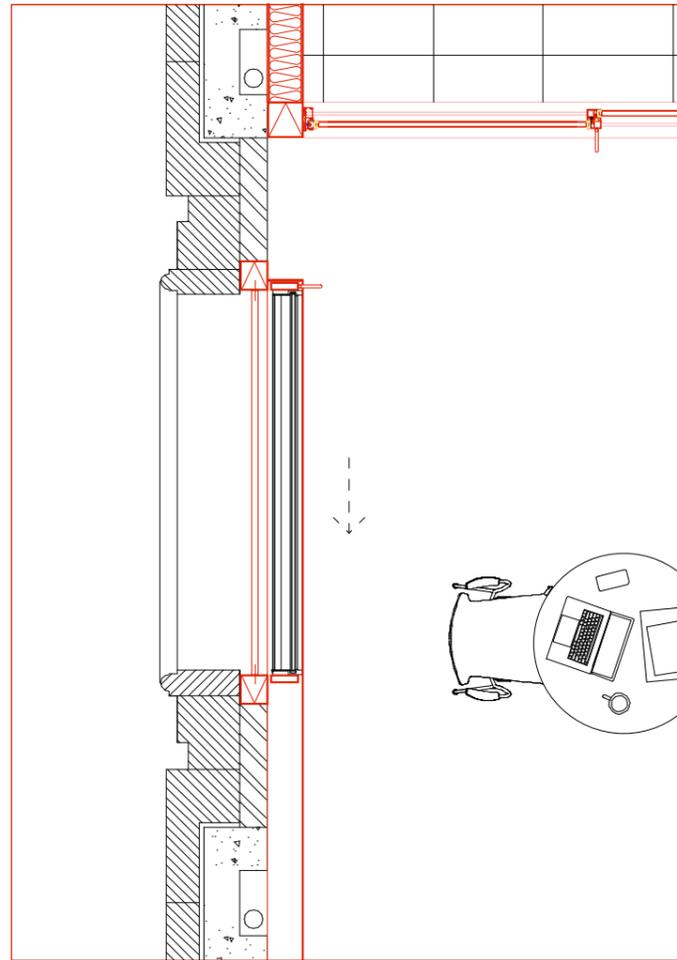
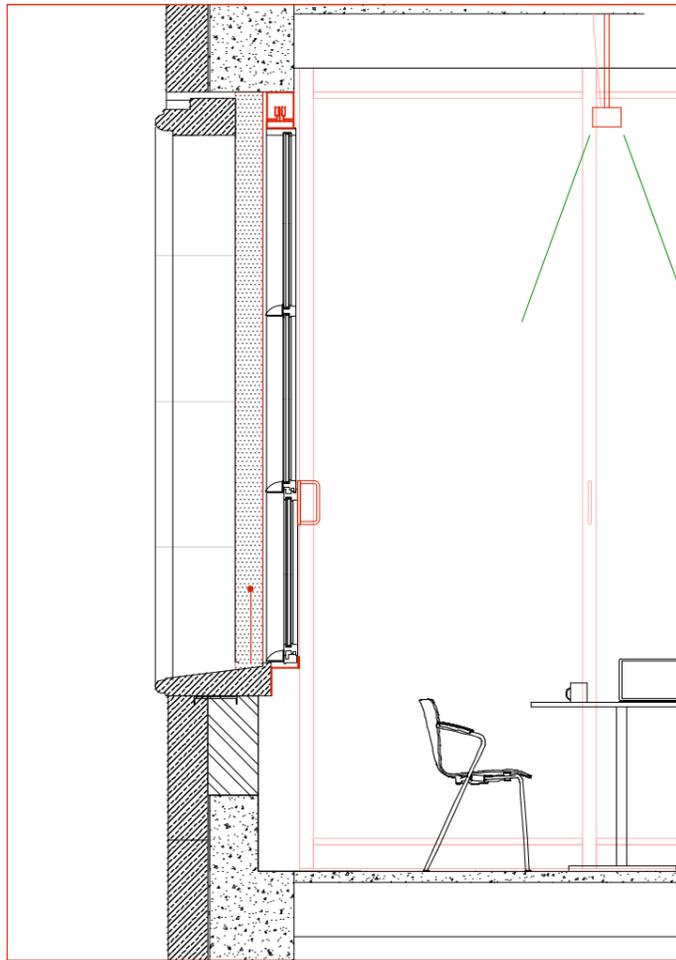
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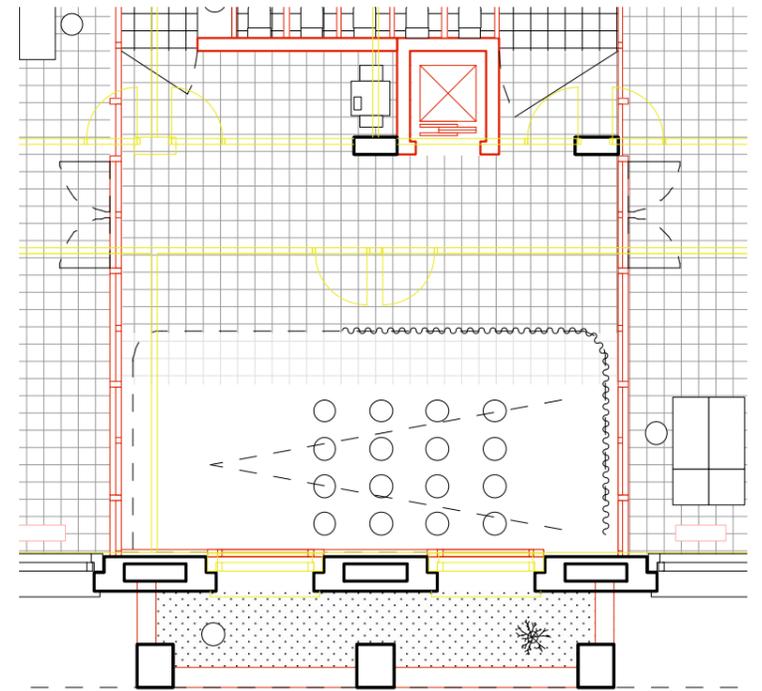
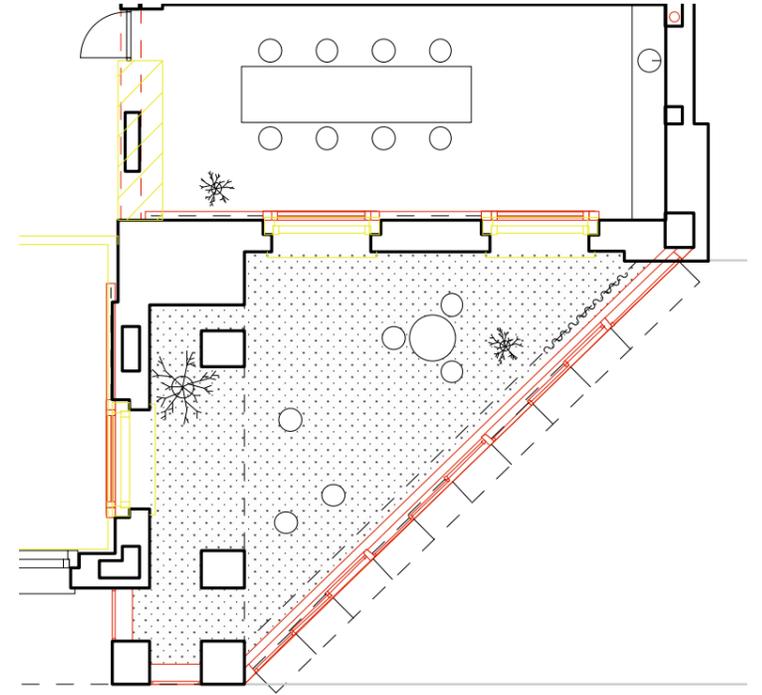
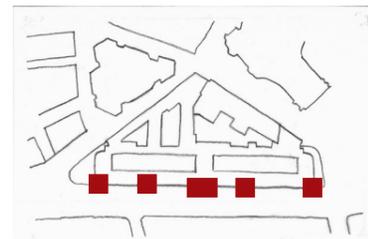
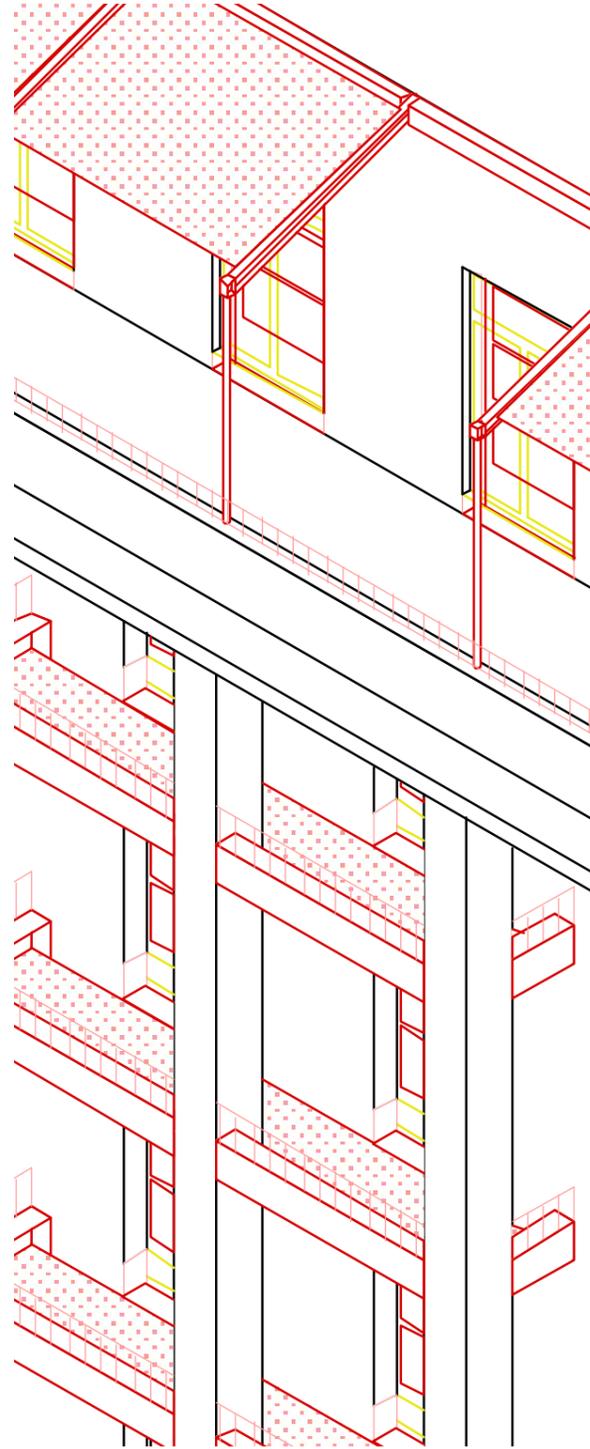




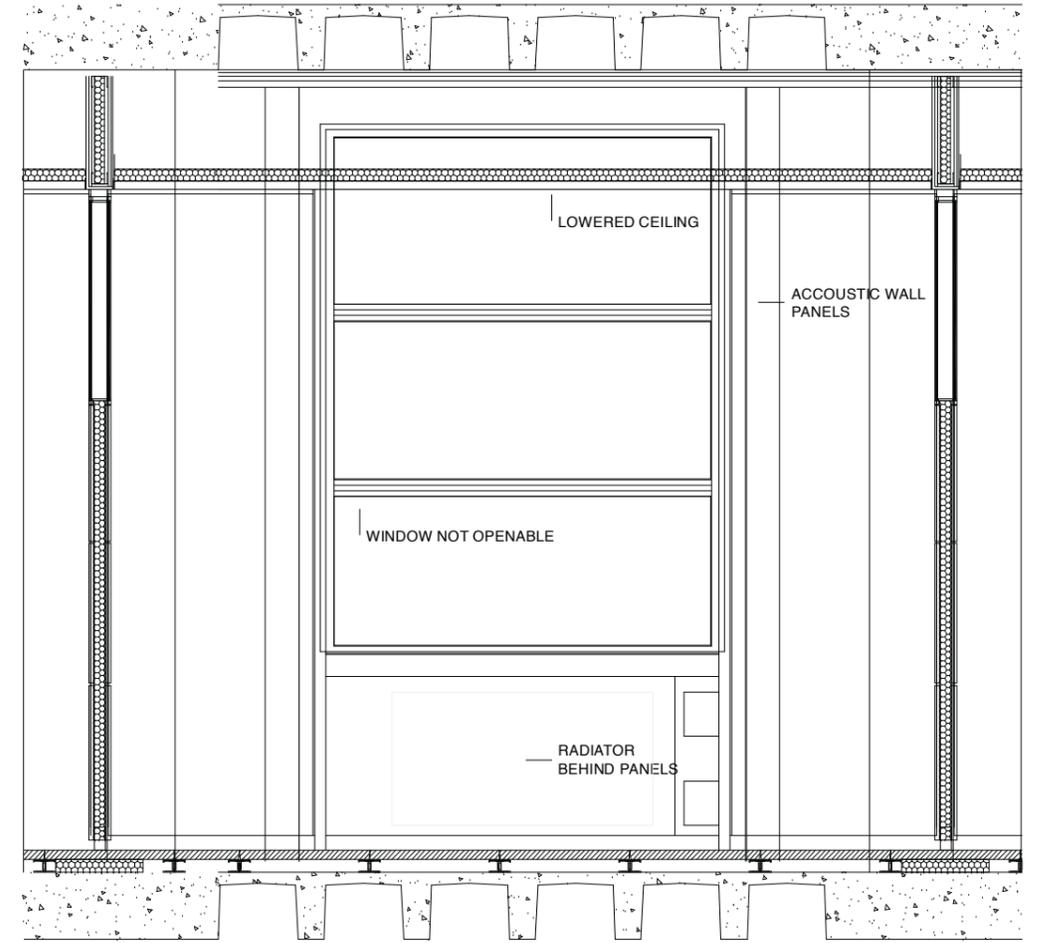
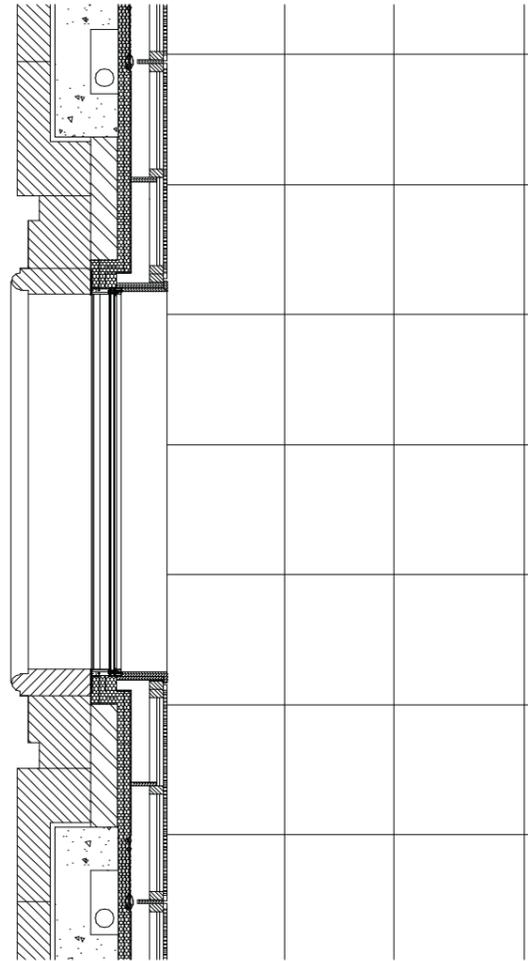
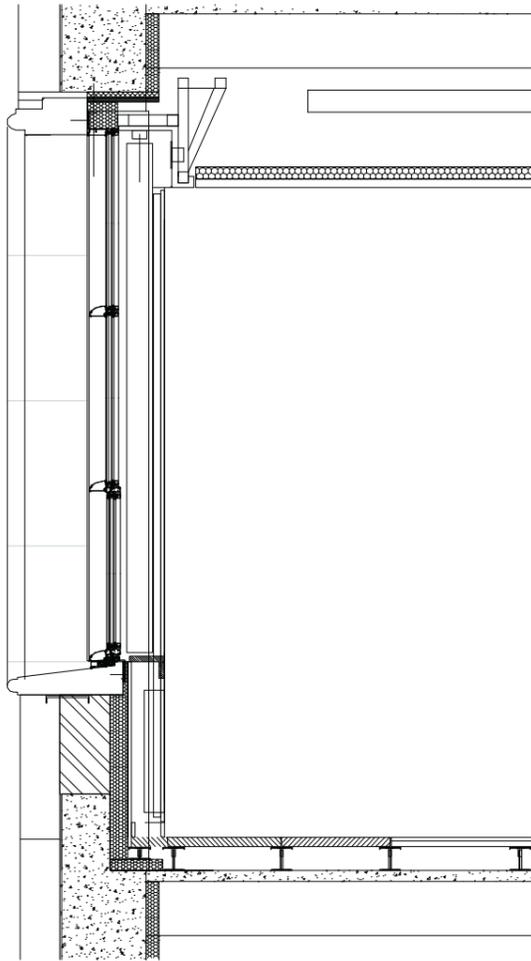




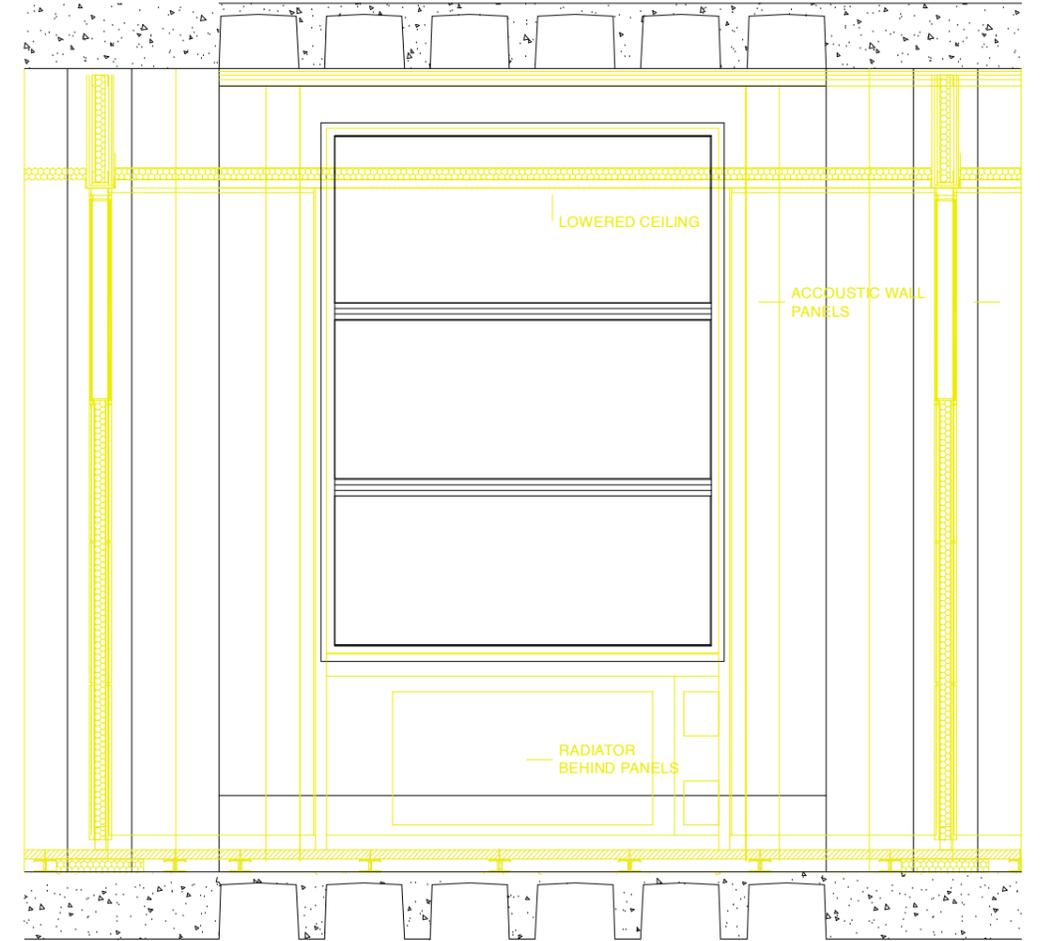
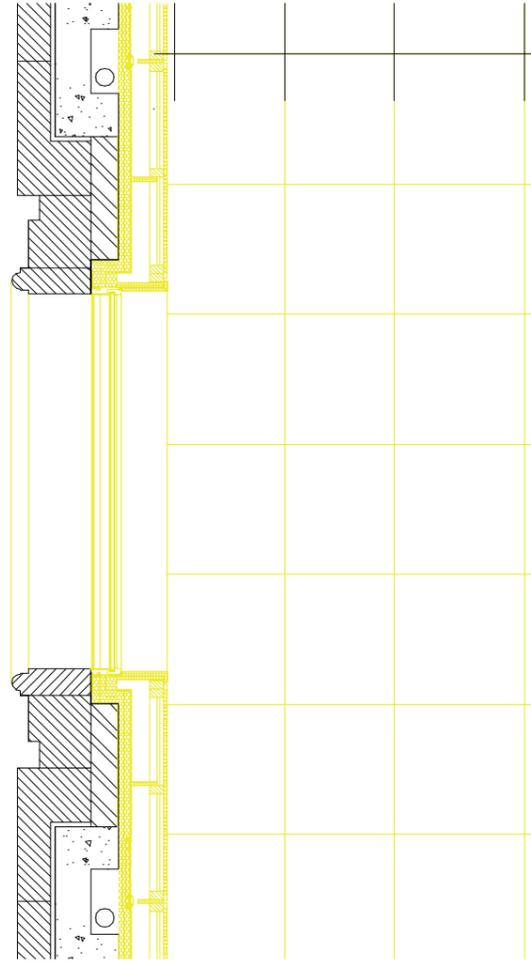
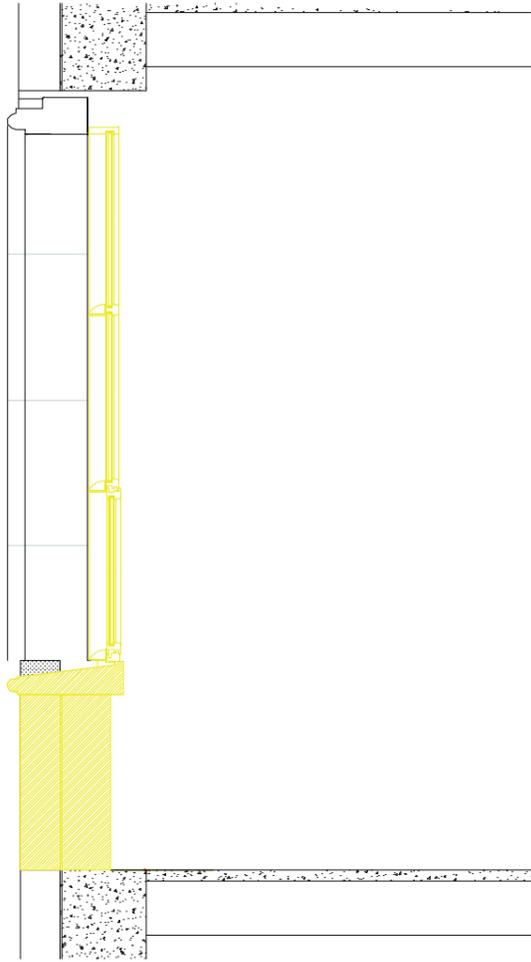
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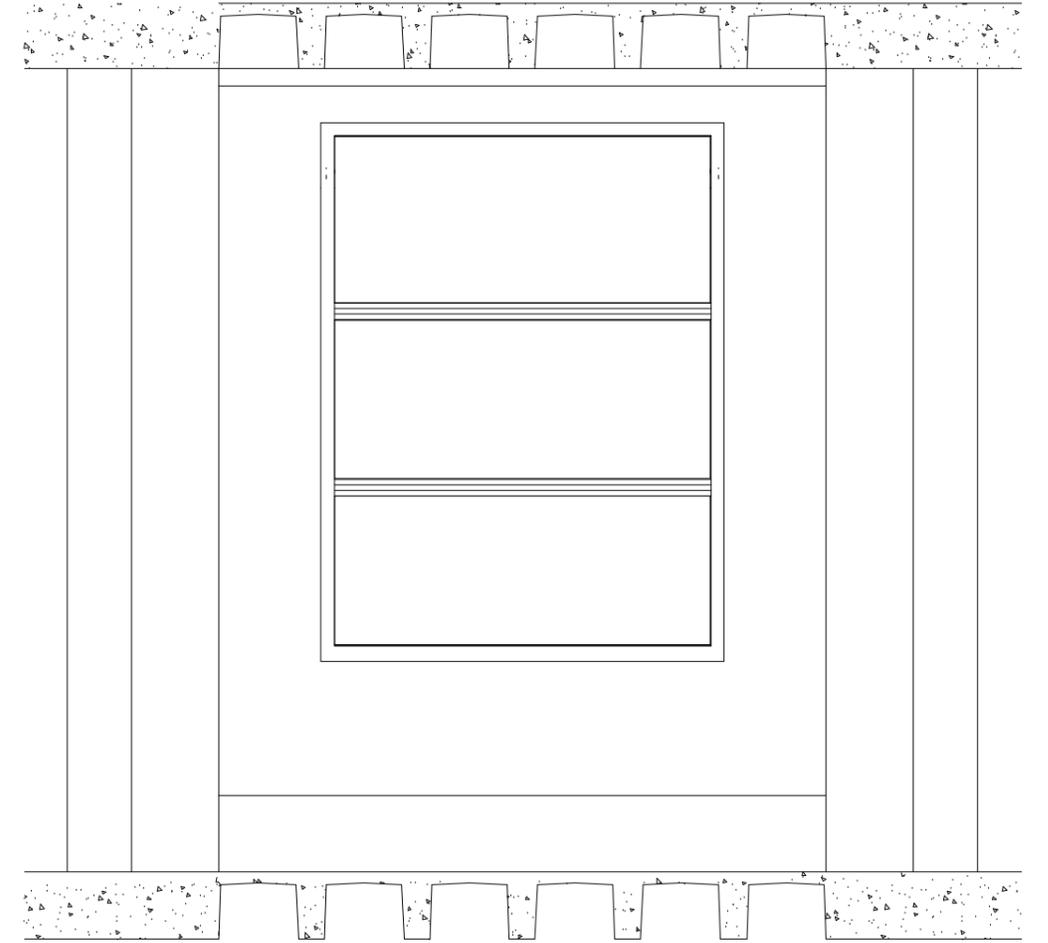
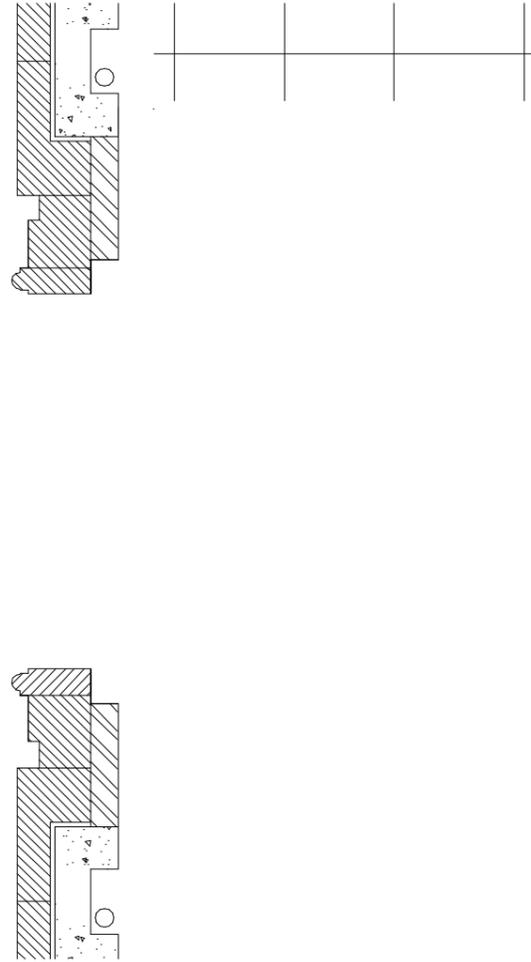
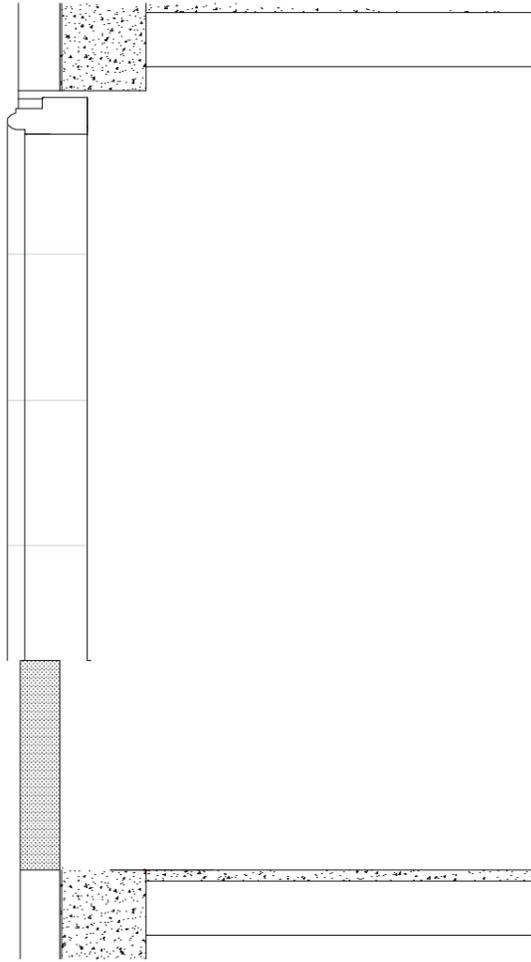
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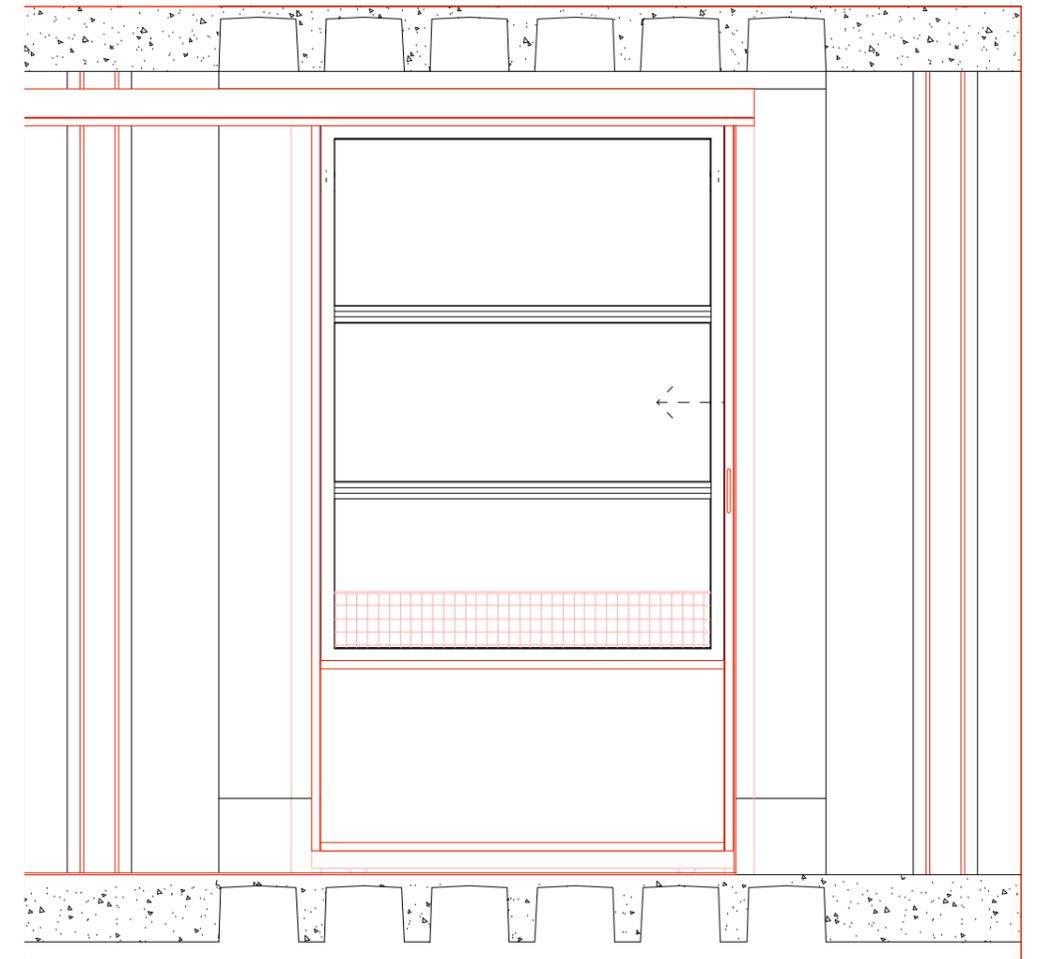
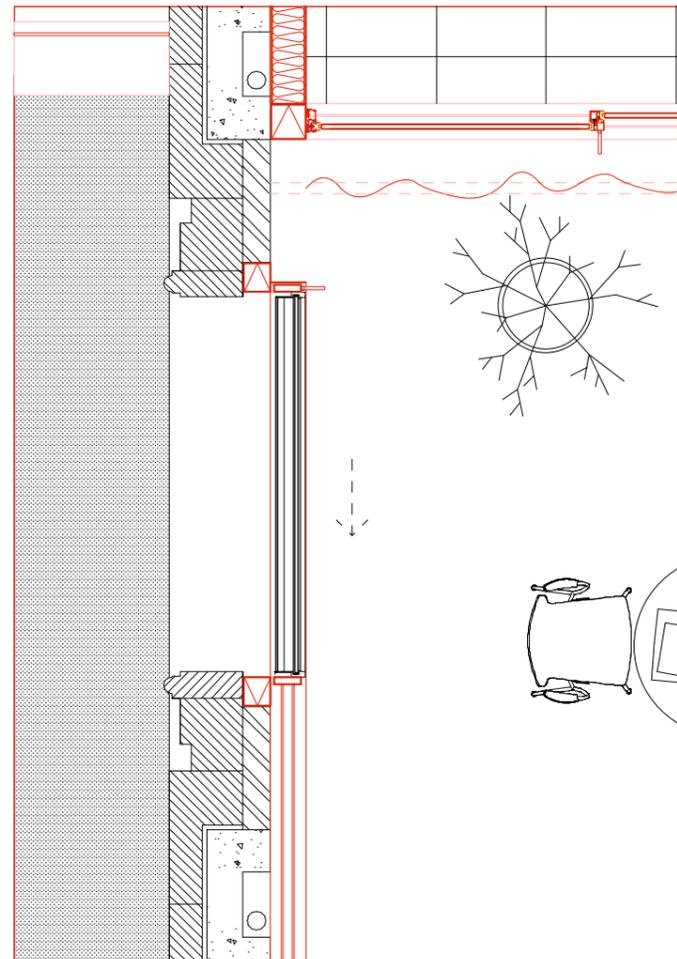
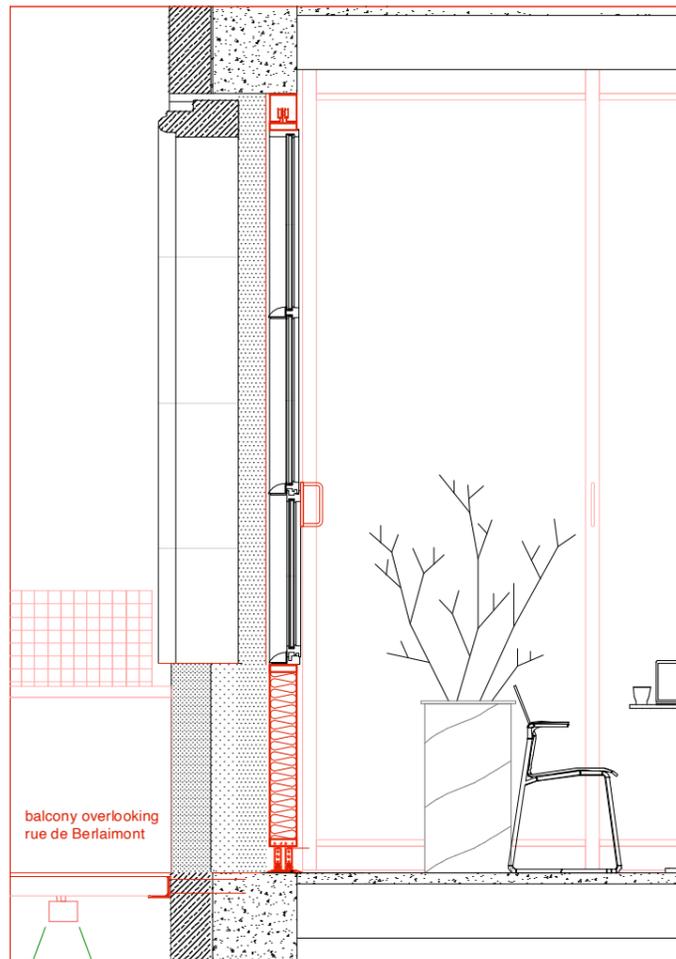
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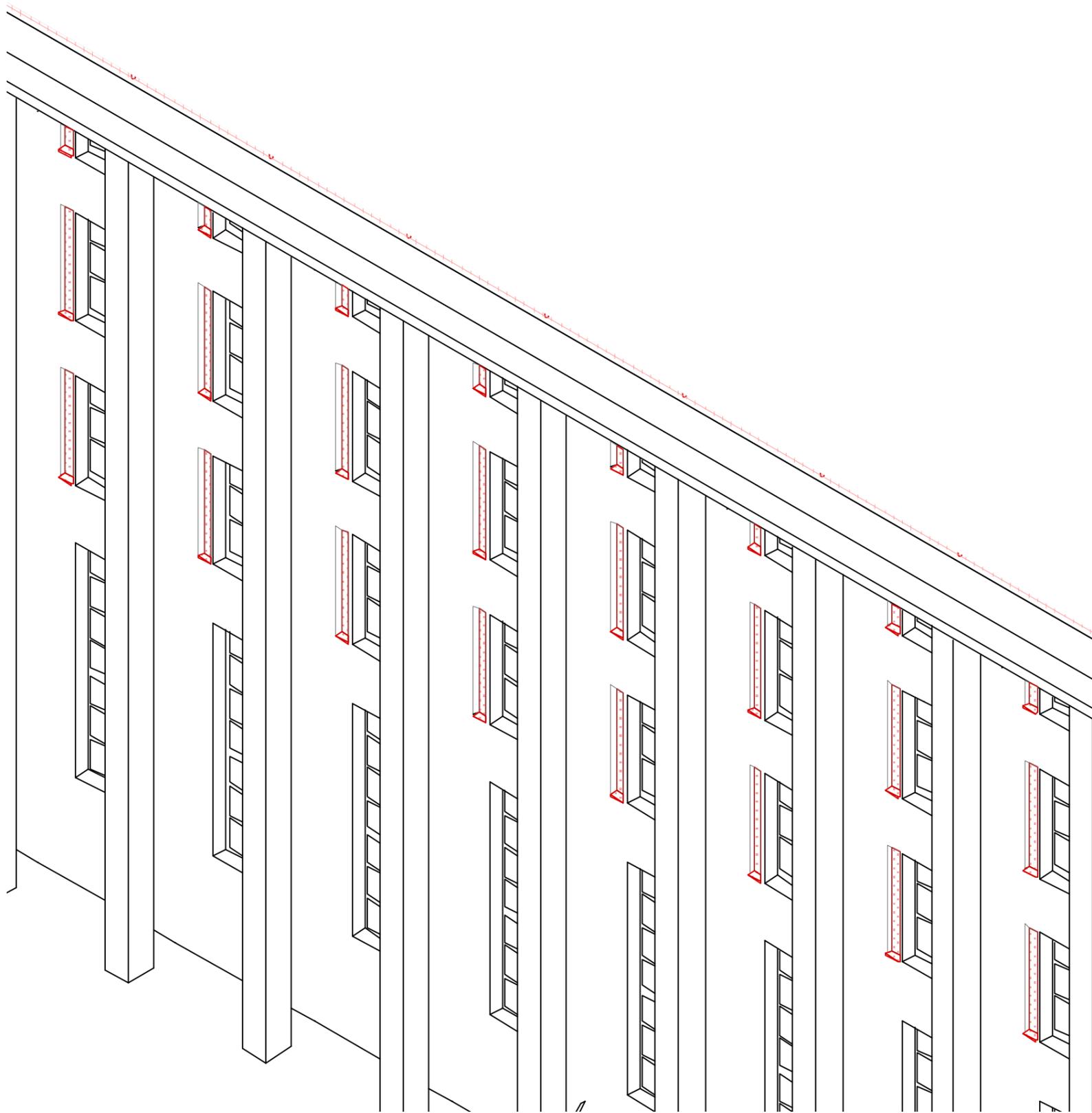
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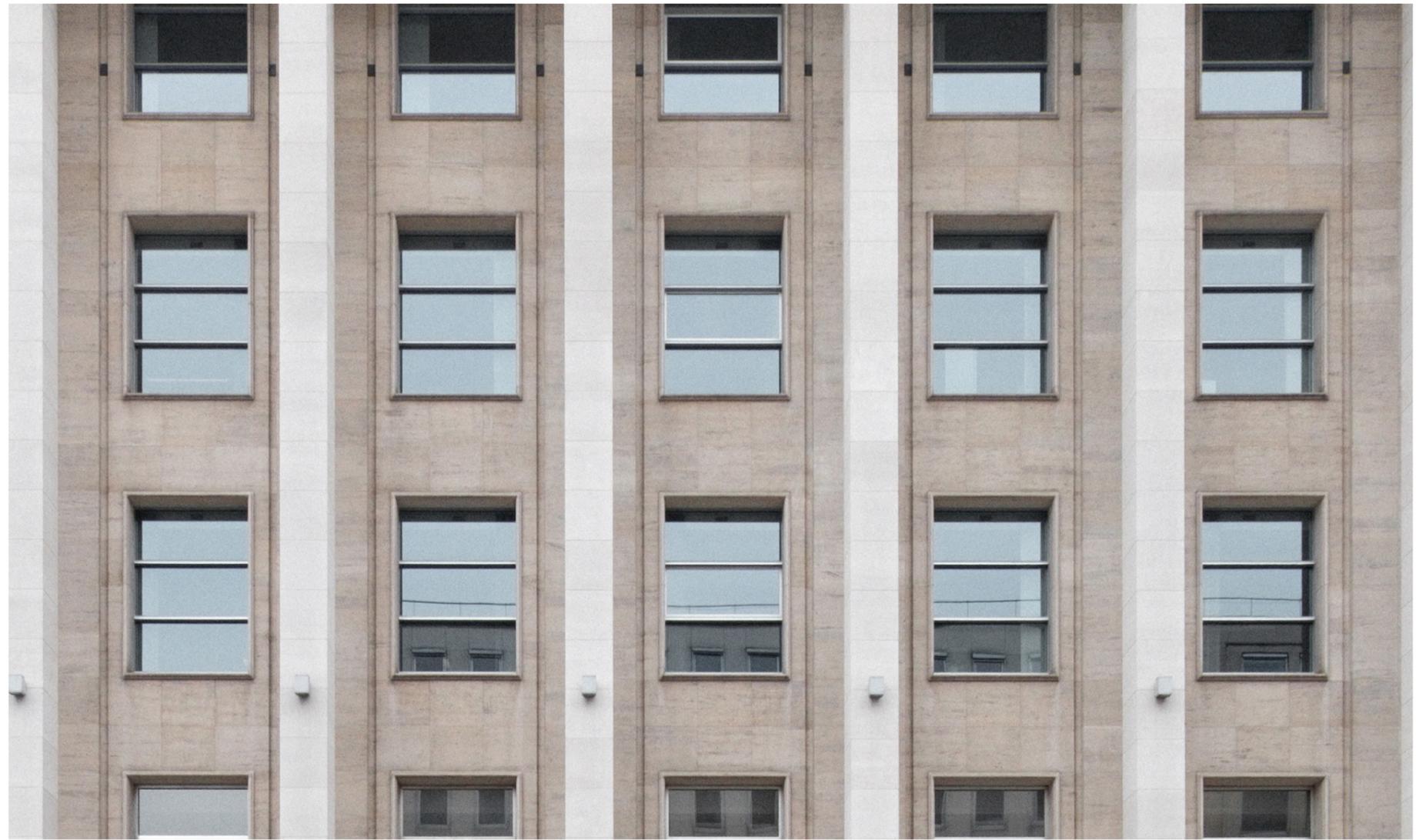
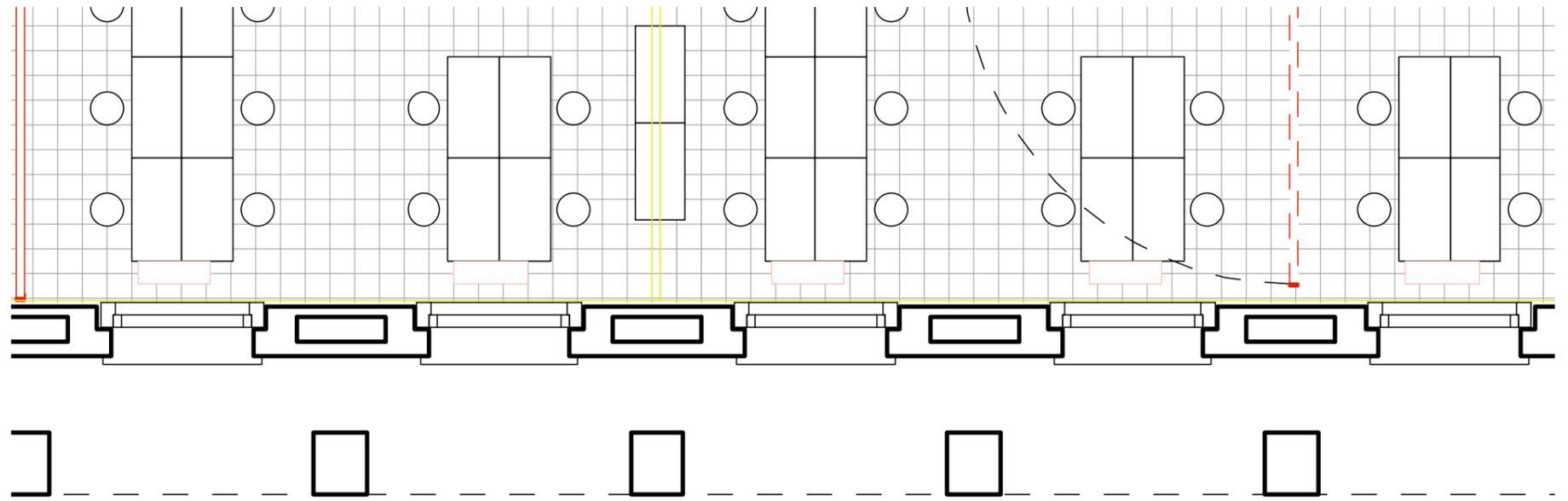


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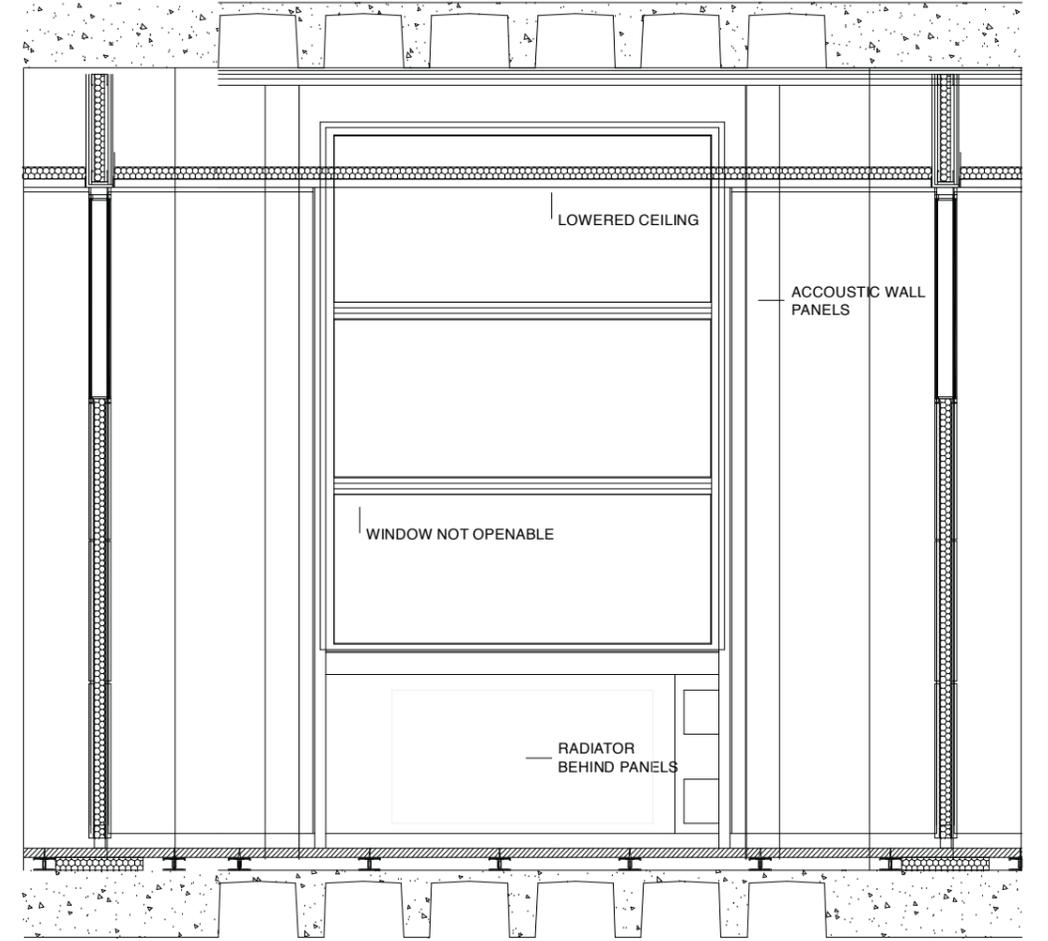
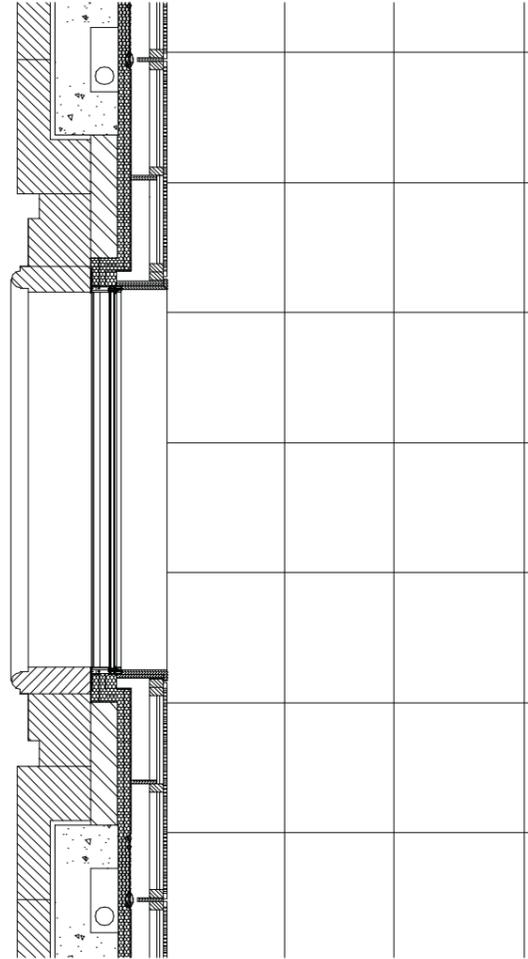
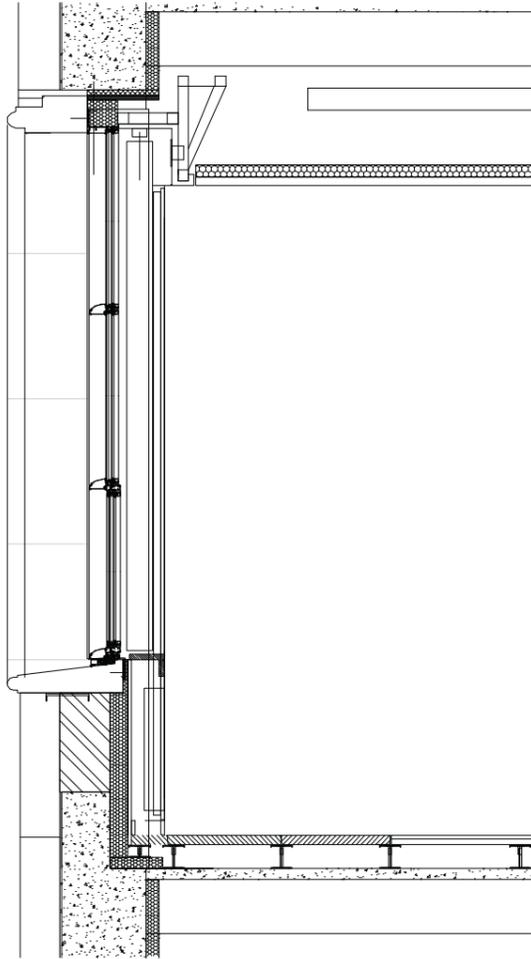


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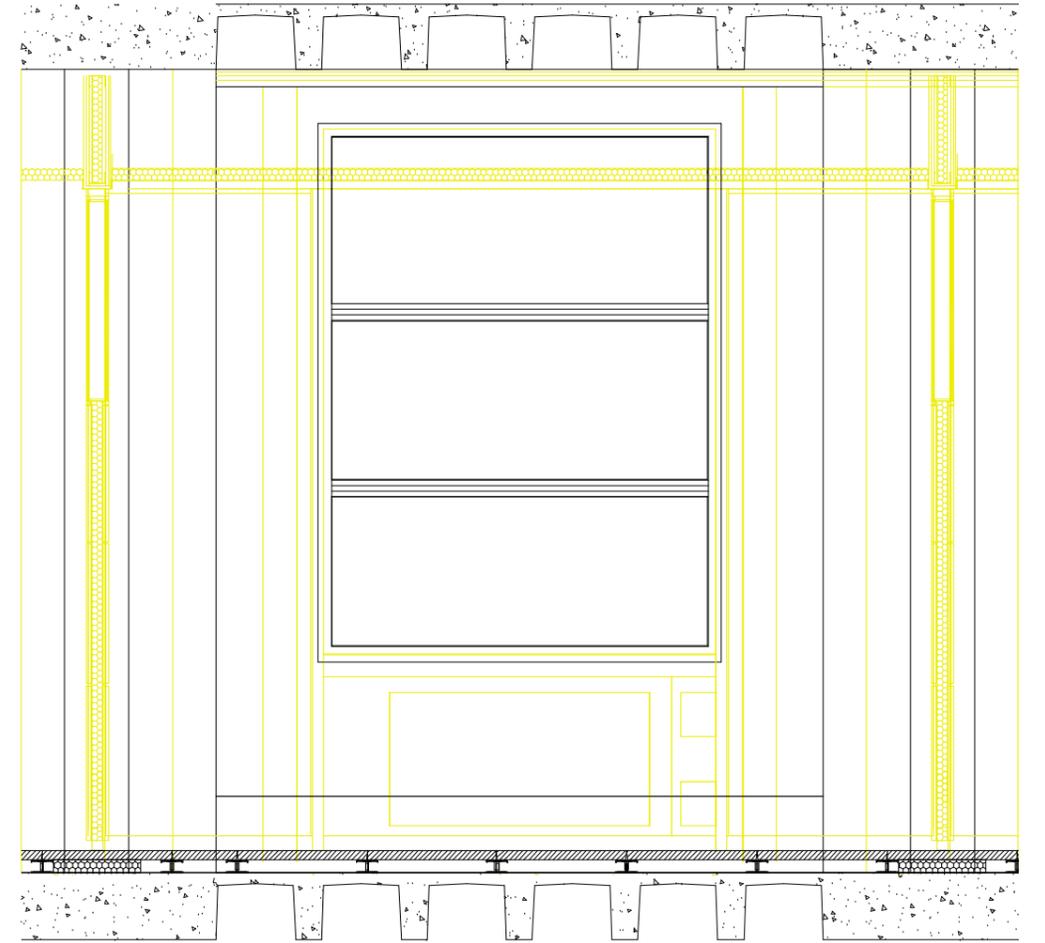
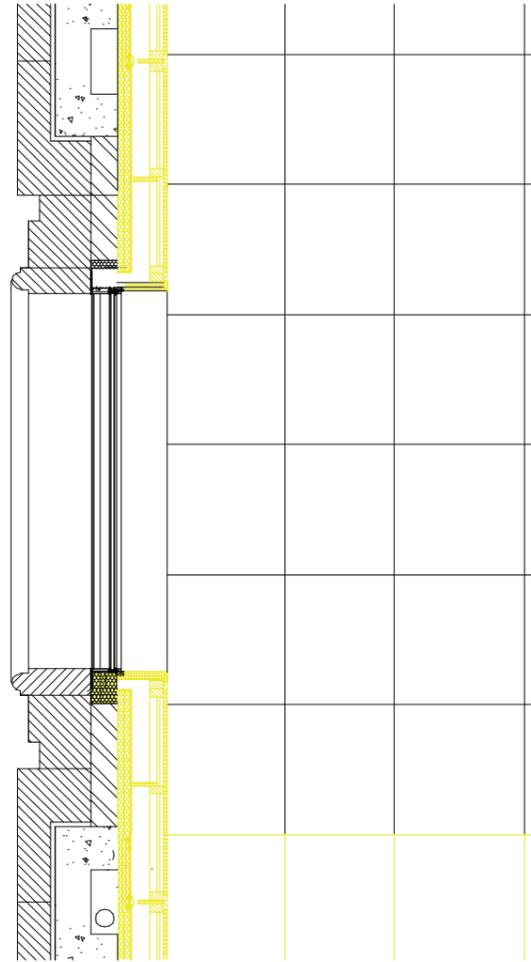
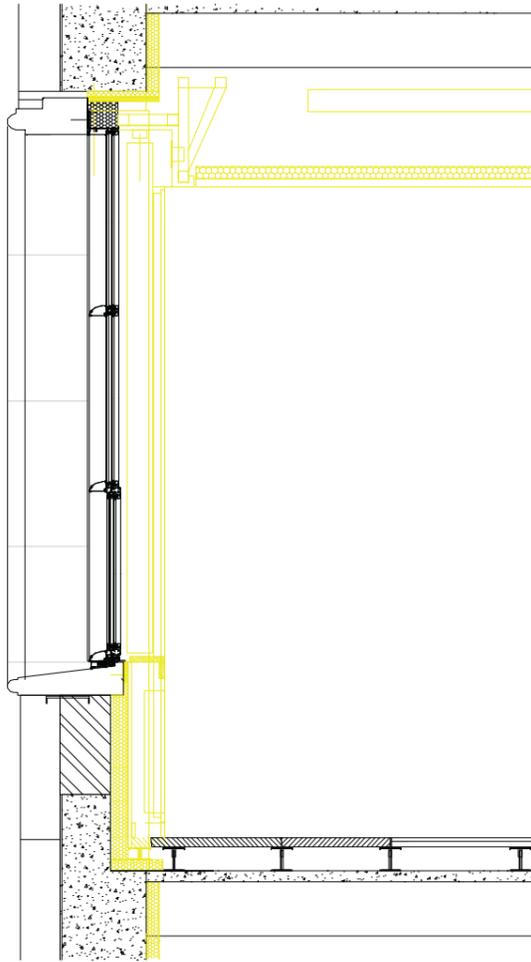




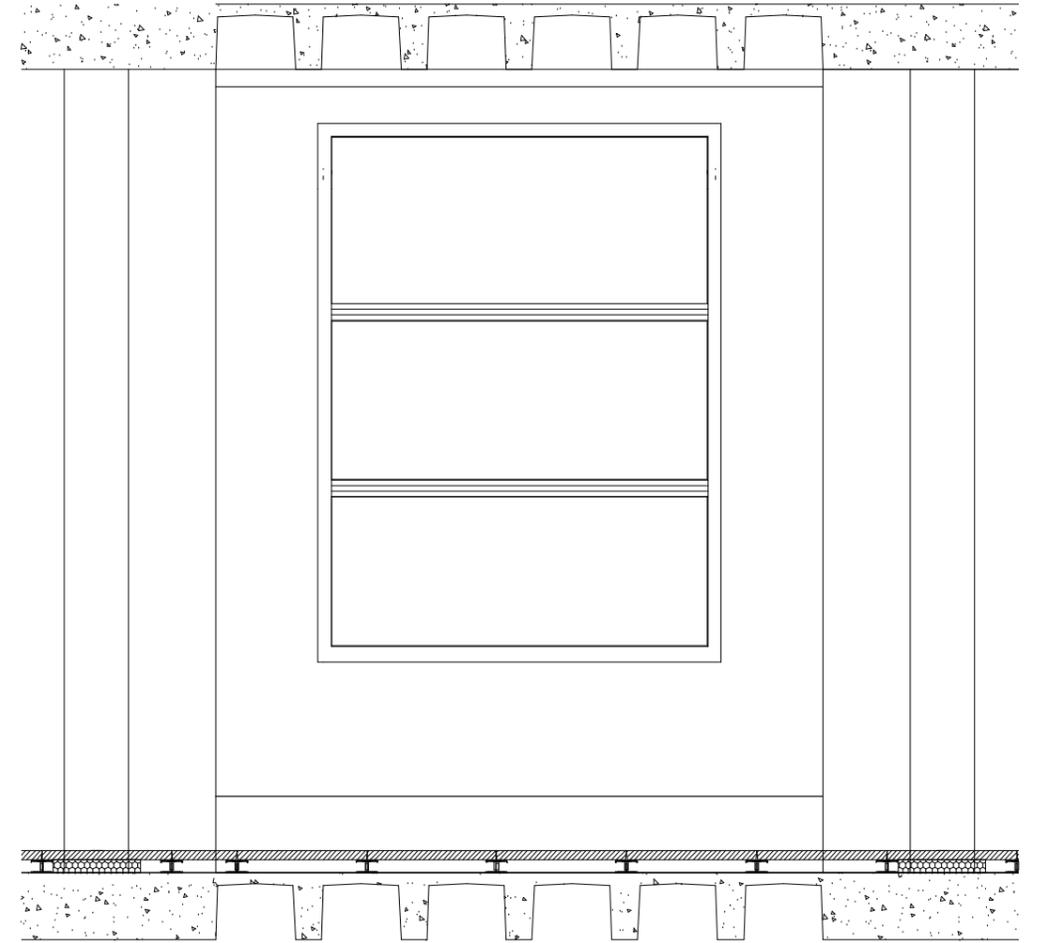
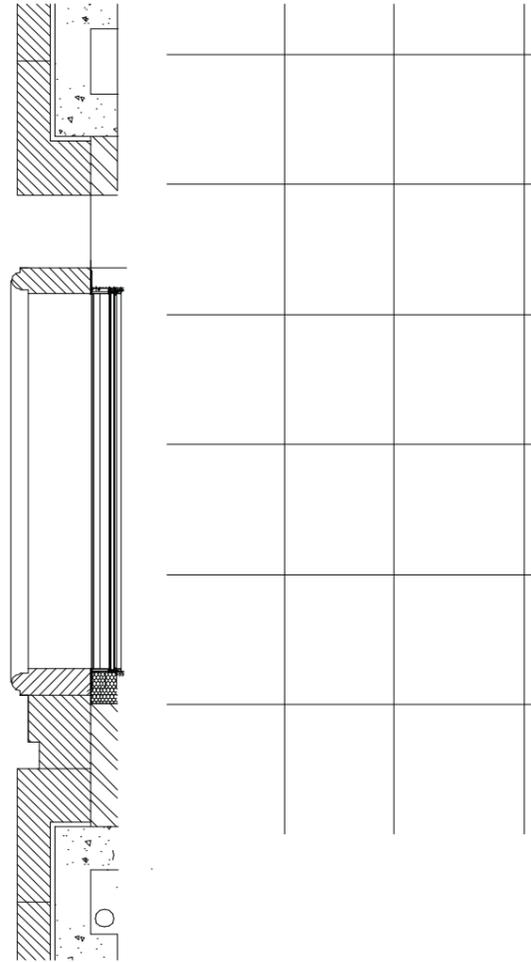
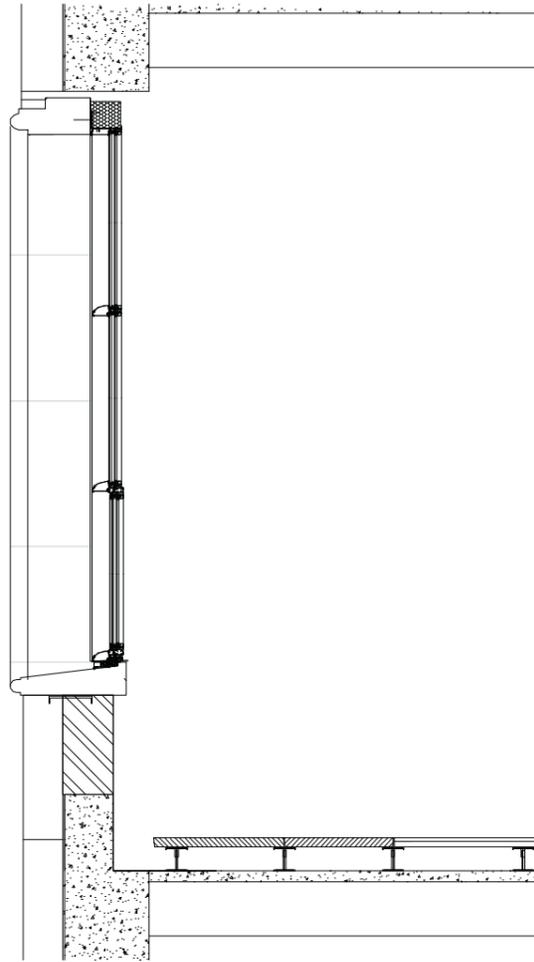
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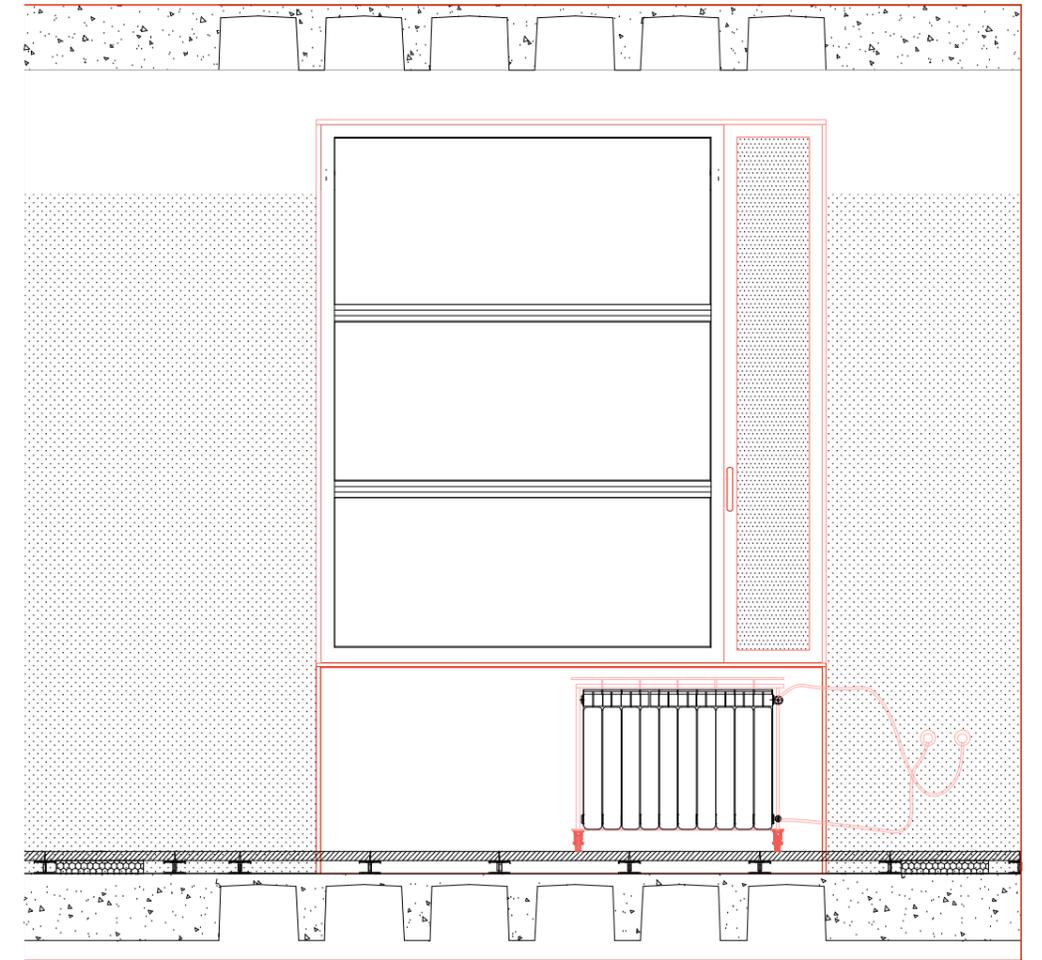
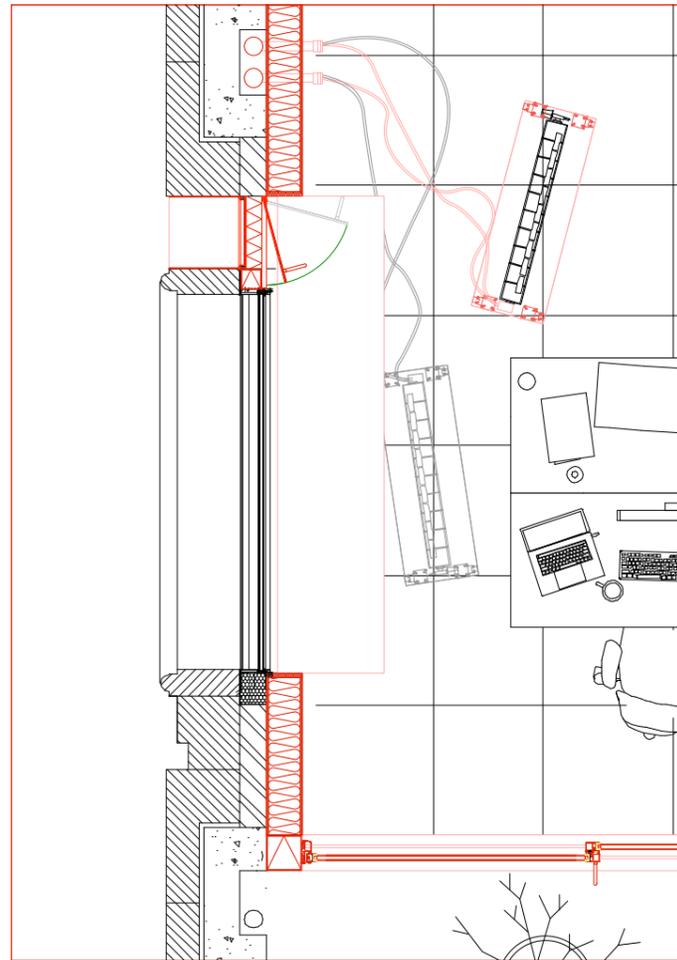
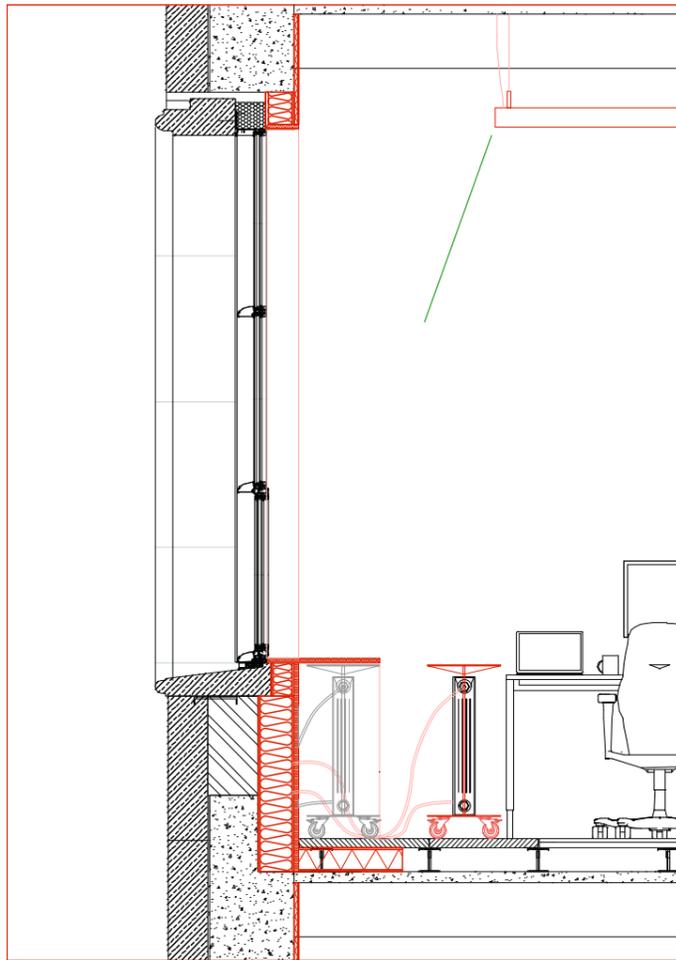
STRIPPING



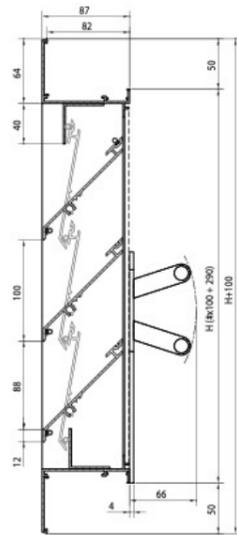
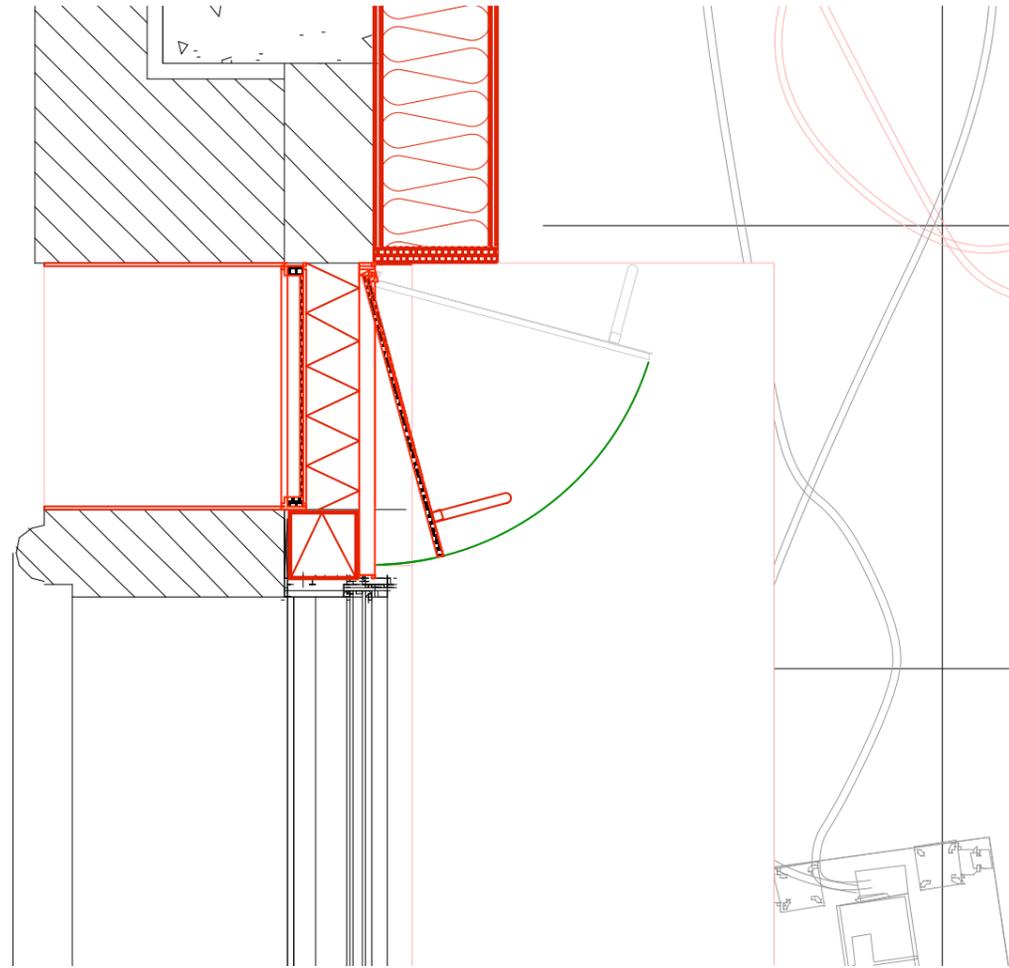
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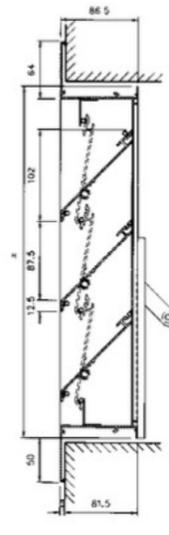
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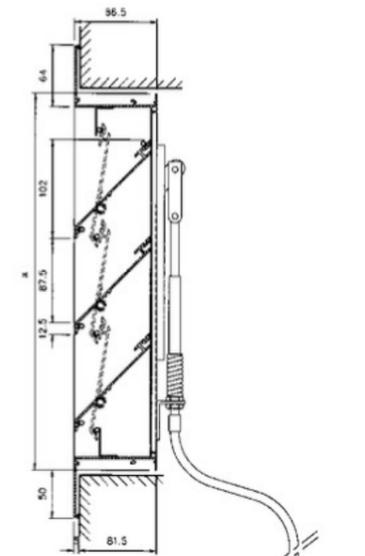
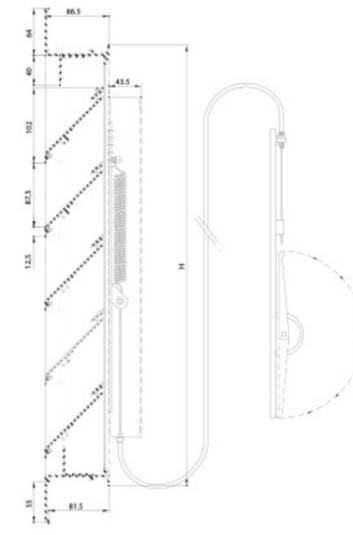
VENTILATION



Type 427/1
Manuele bediening
Minimumhoogte van
het rooster 290 mm



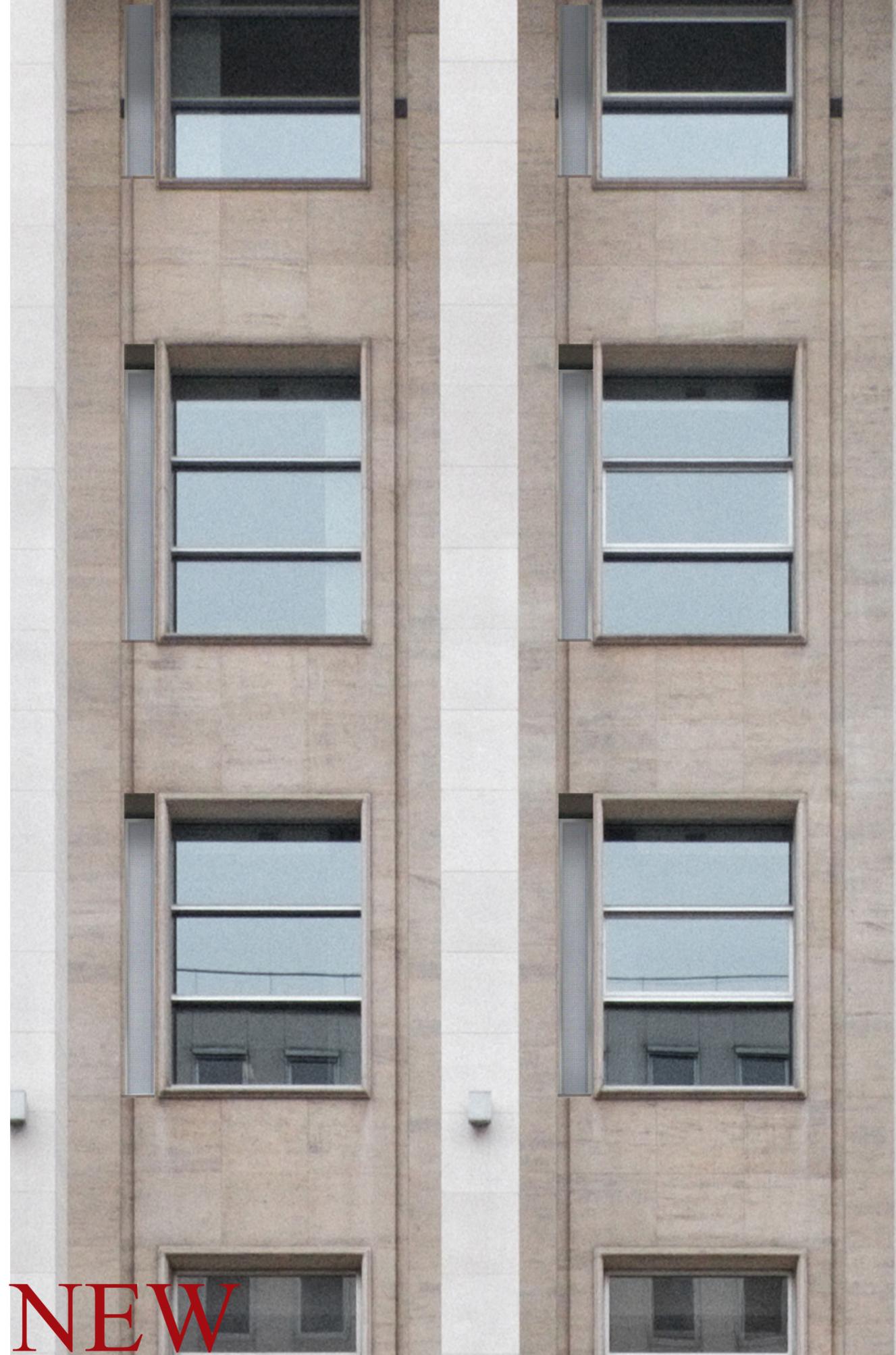
Type 427/2
Kabelbediening tot 2250 mm
Minimumhoogte van het rooster 390 mm



Type 427/3
Ultraflexbediening
van max. 7 m
Minimumhoogte van
het rooster 690 mm

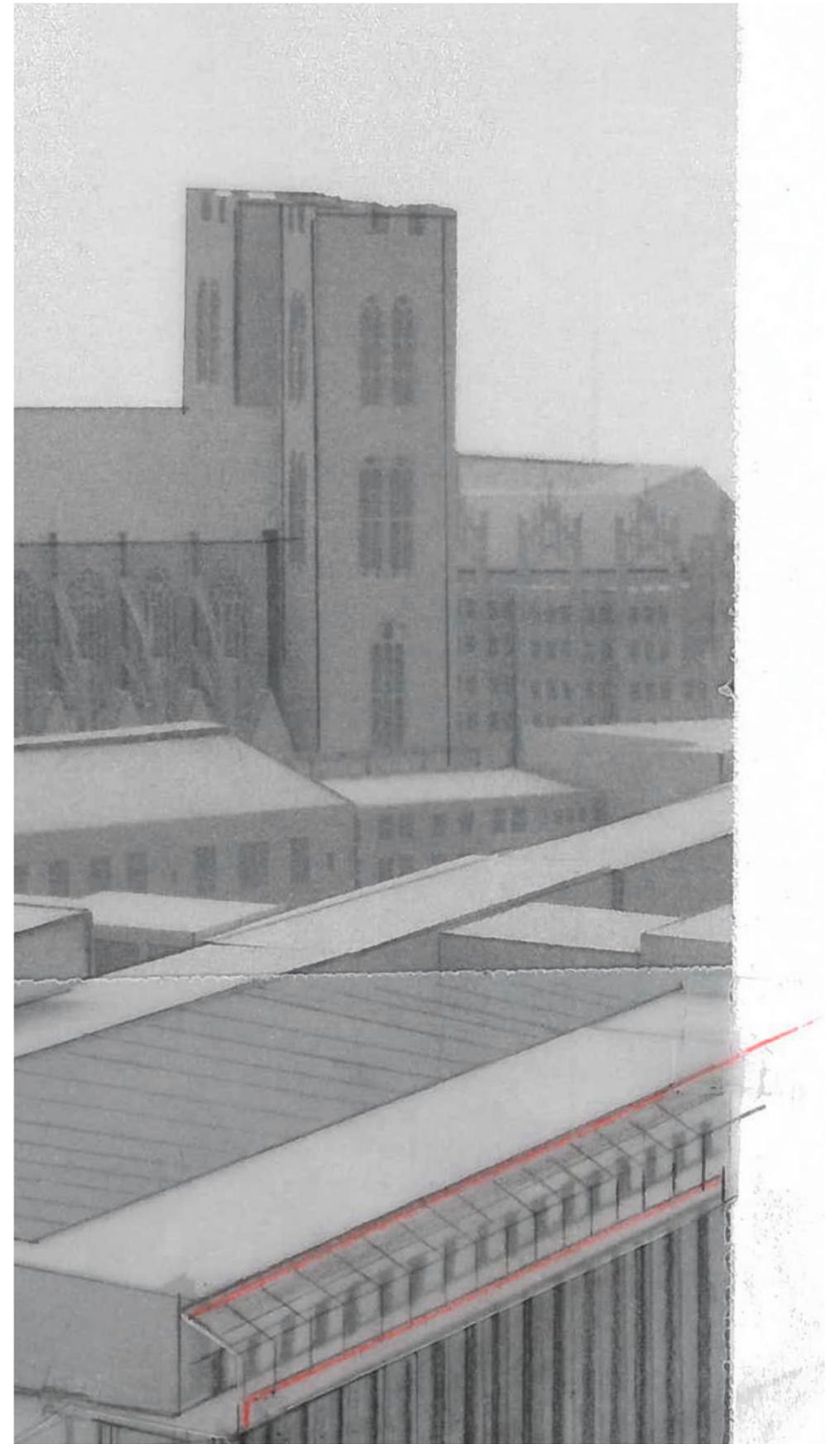
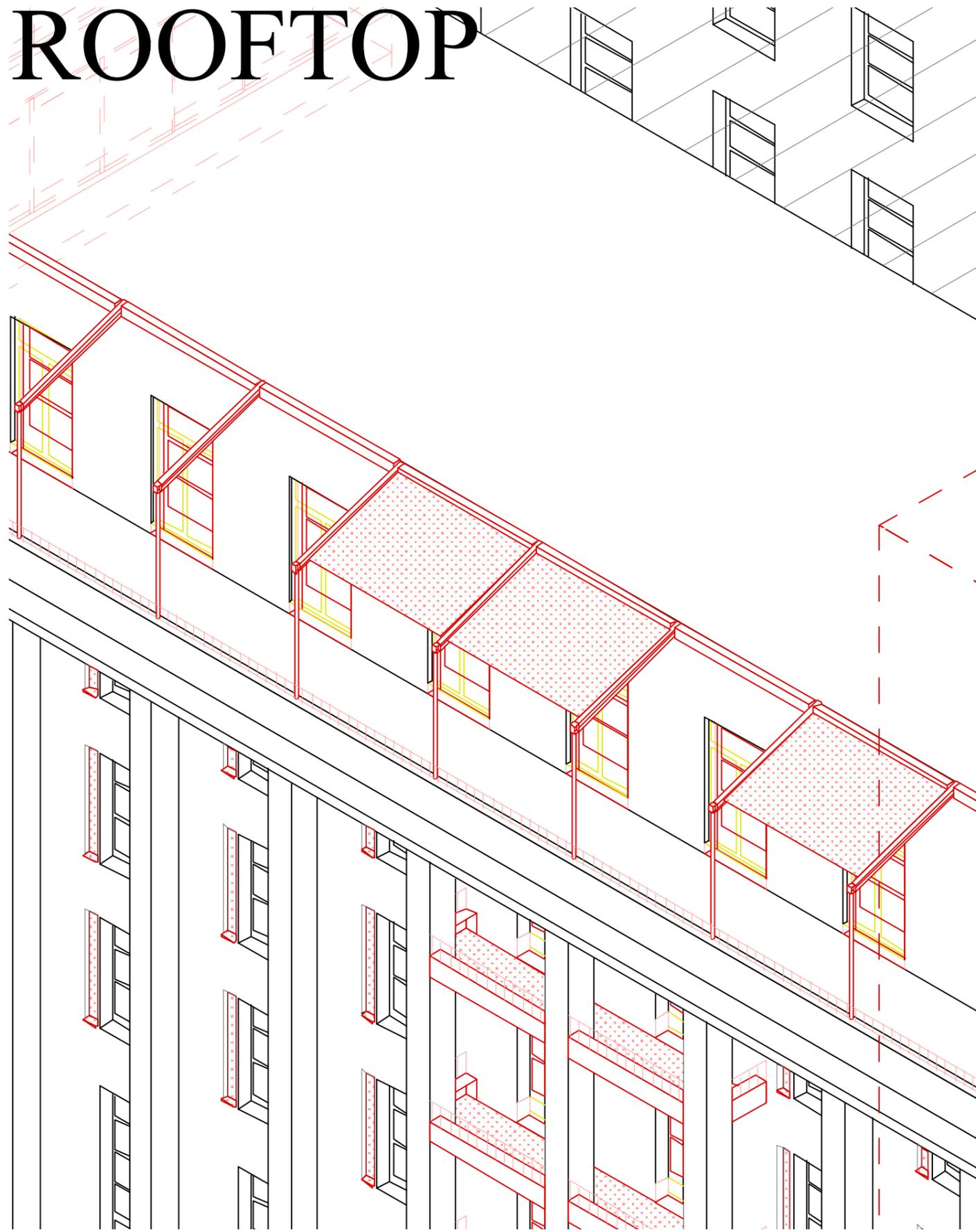


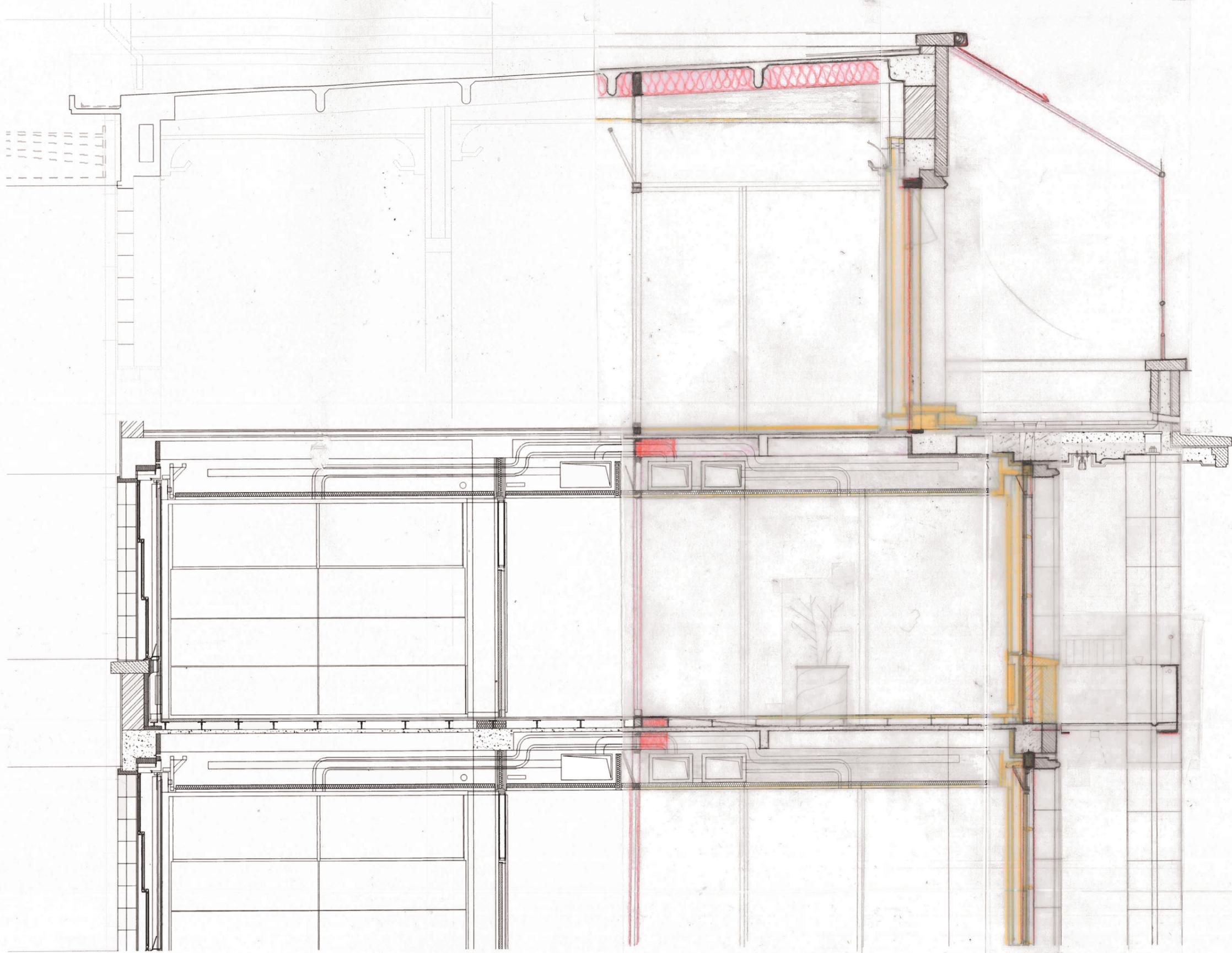
EXISTING



NEW

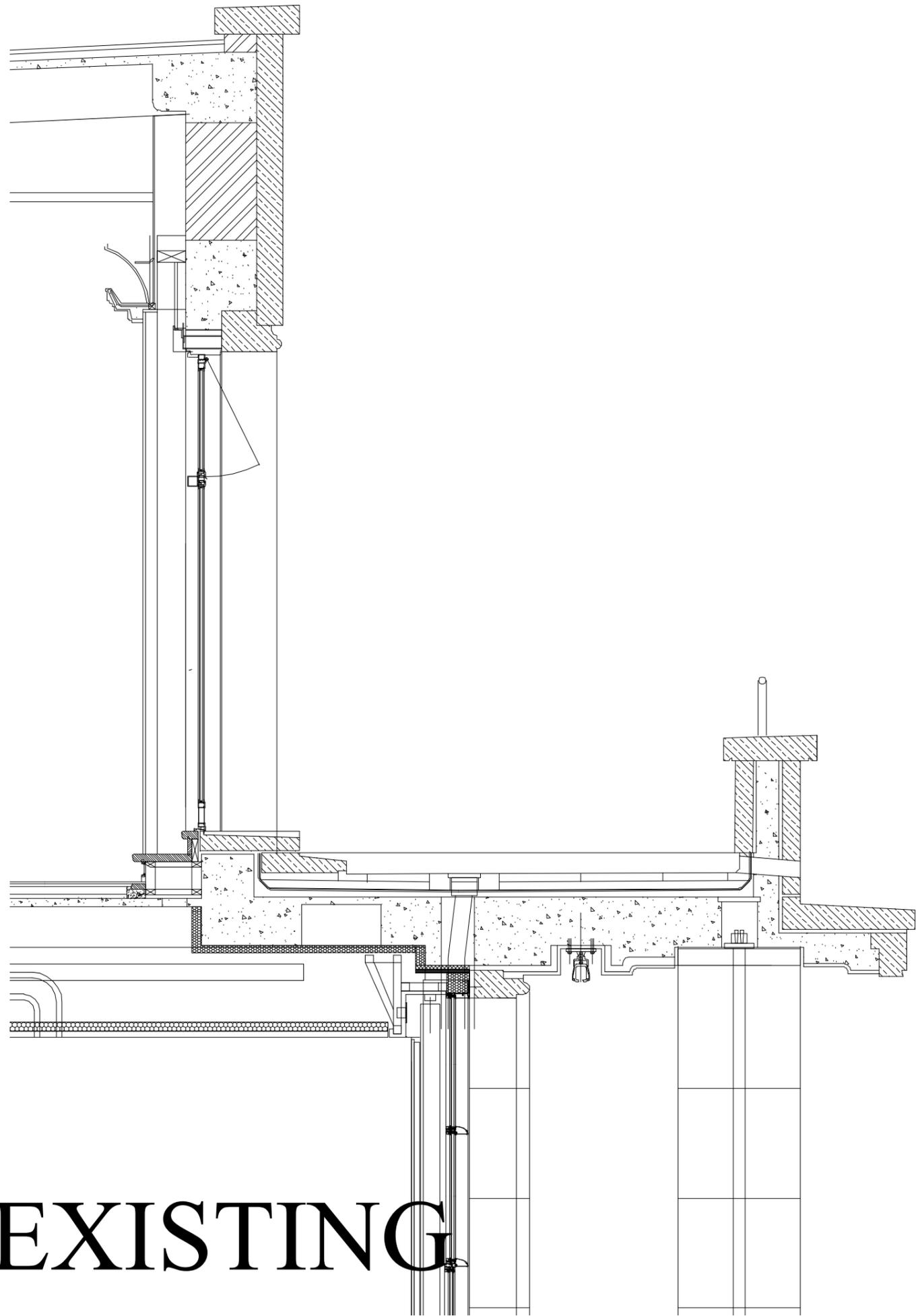
ROOFTOP



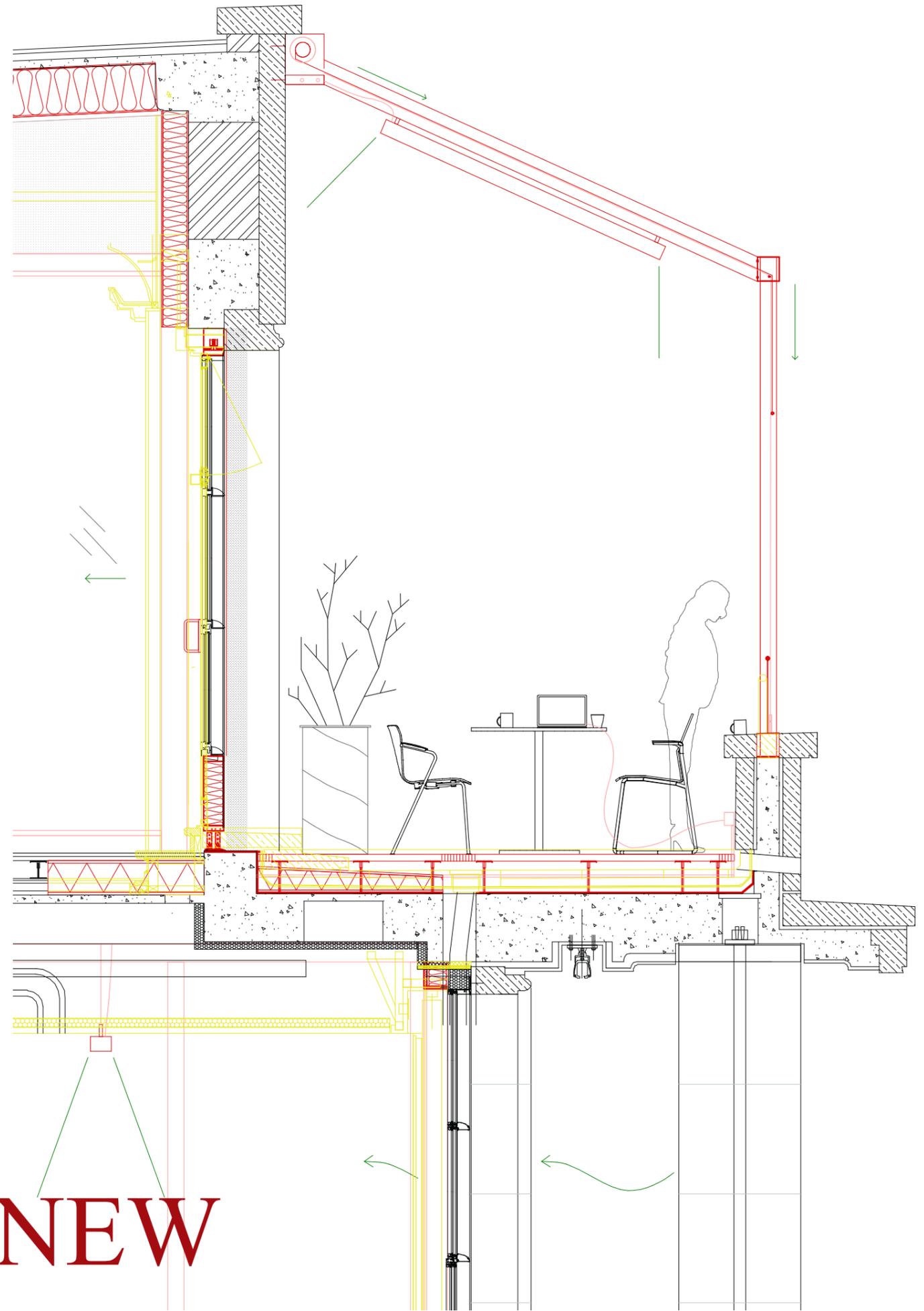


purple annotations
red new
yellow demolished
FRONT SIDE
OFFICE SECTION 1:50

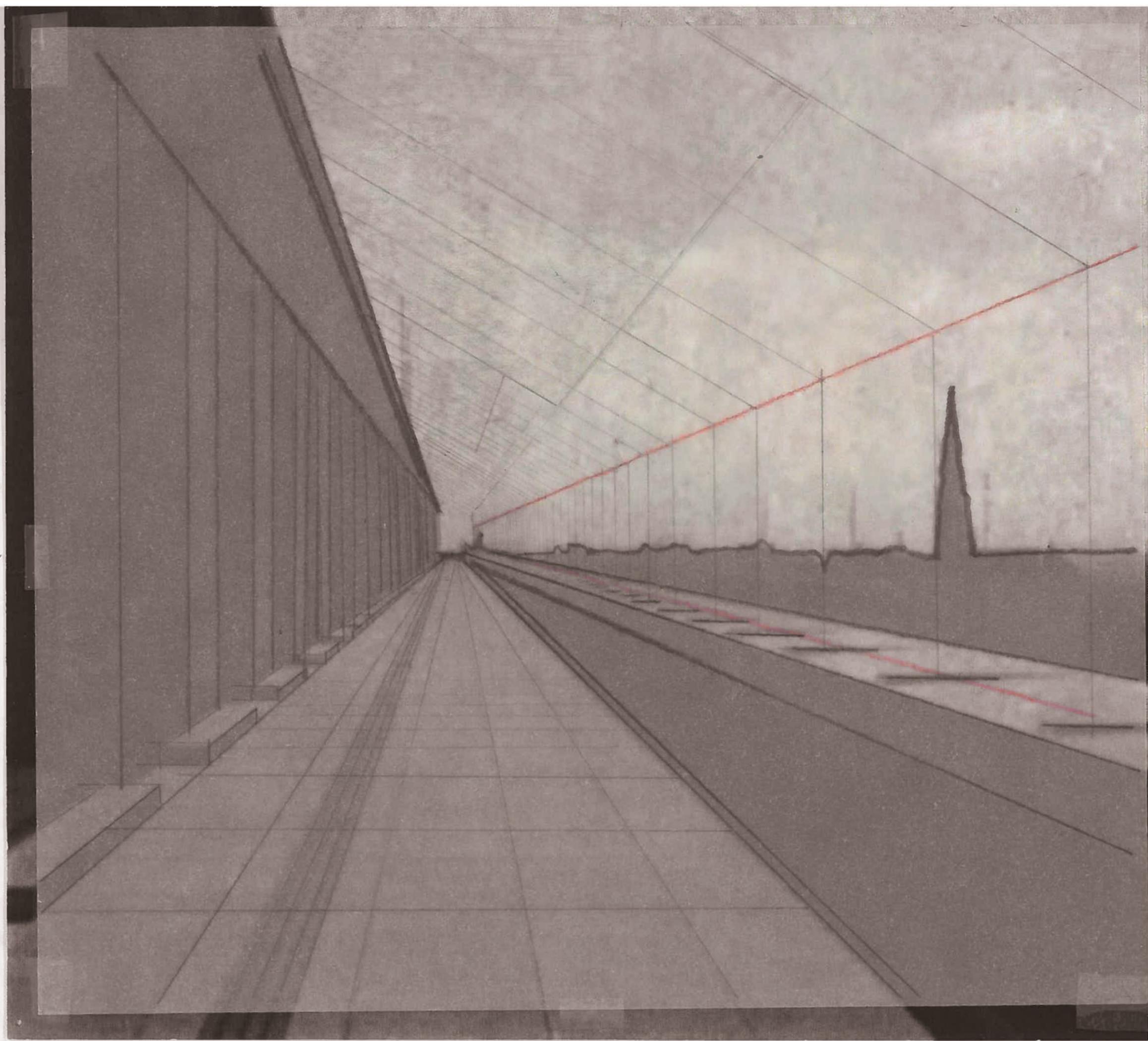


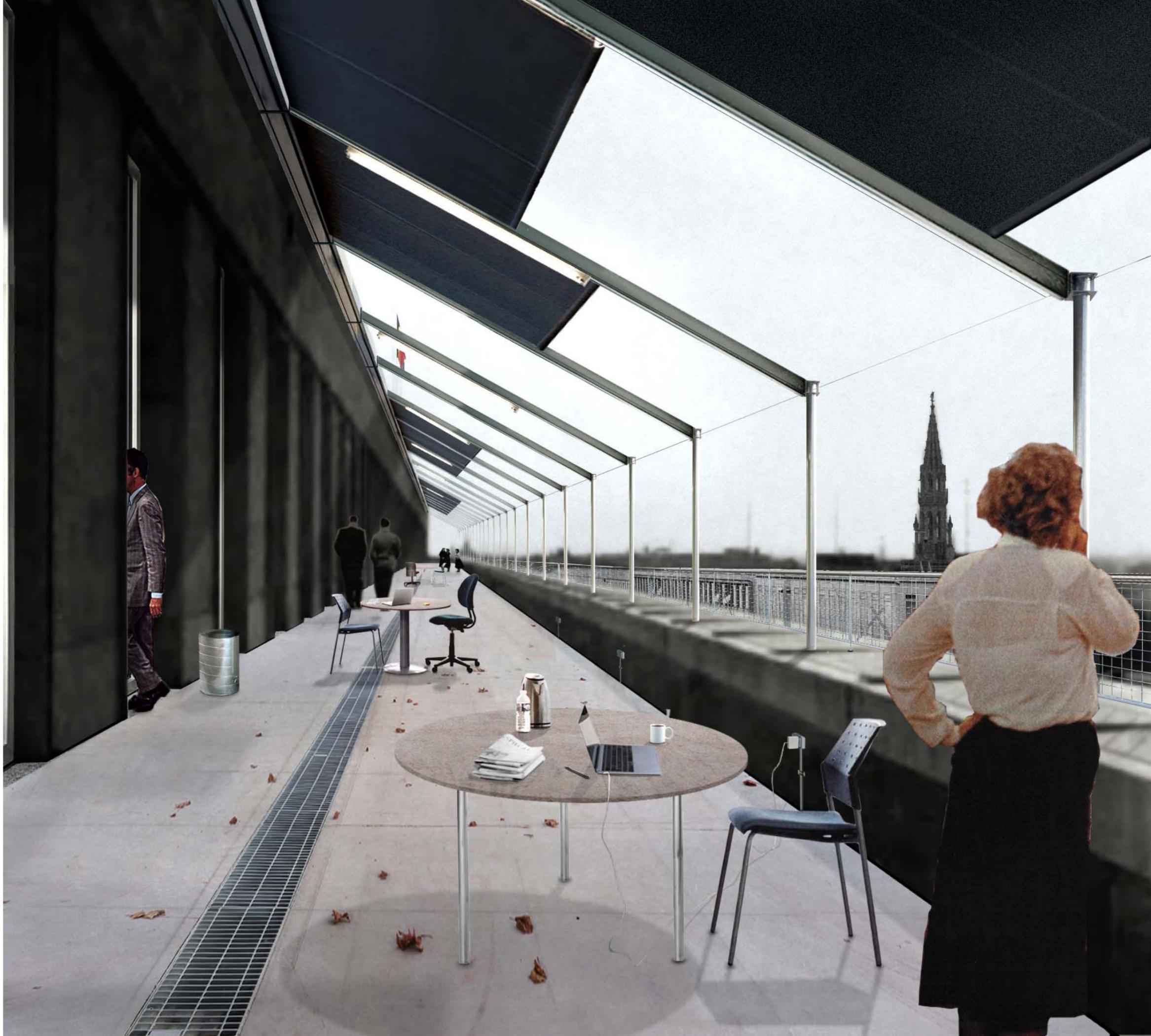


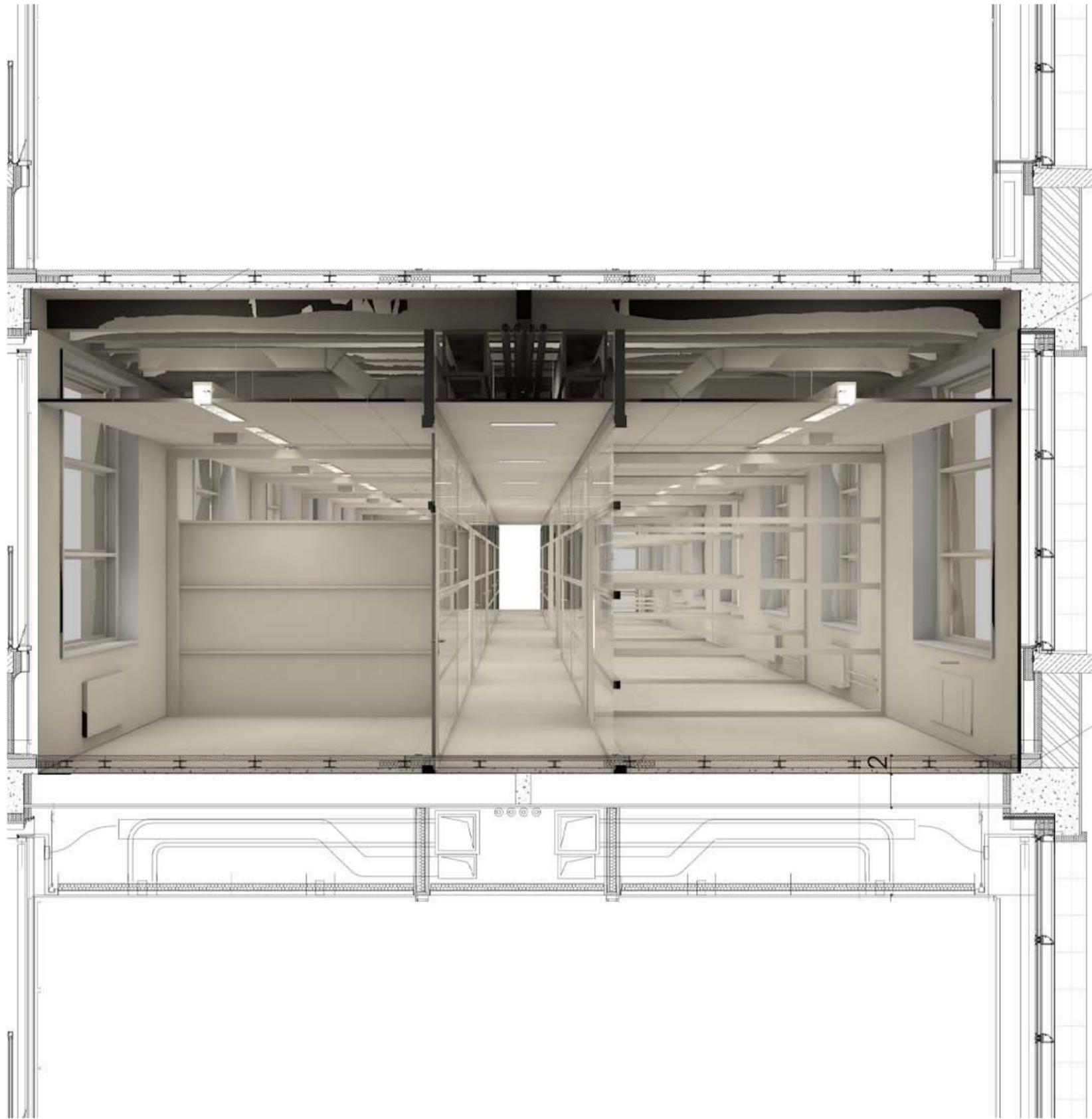
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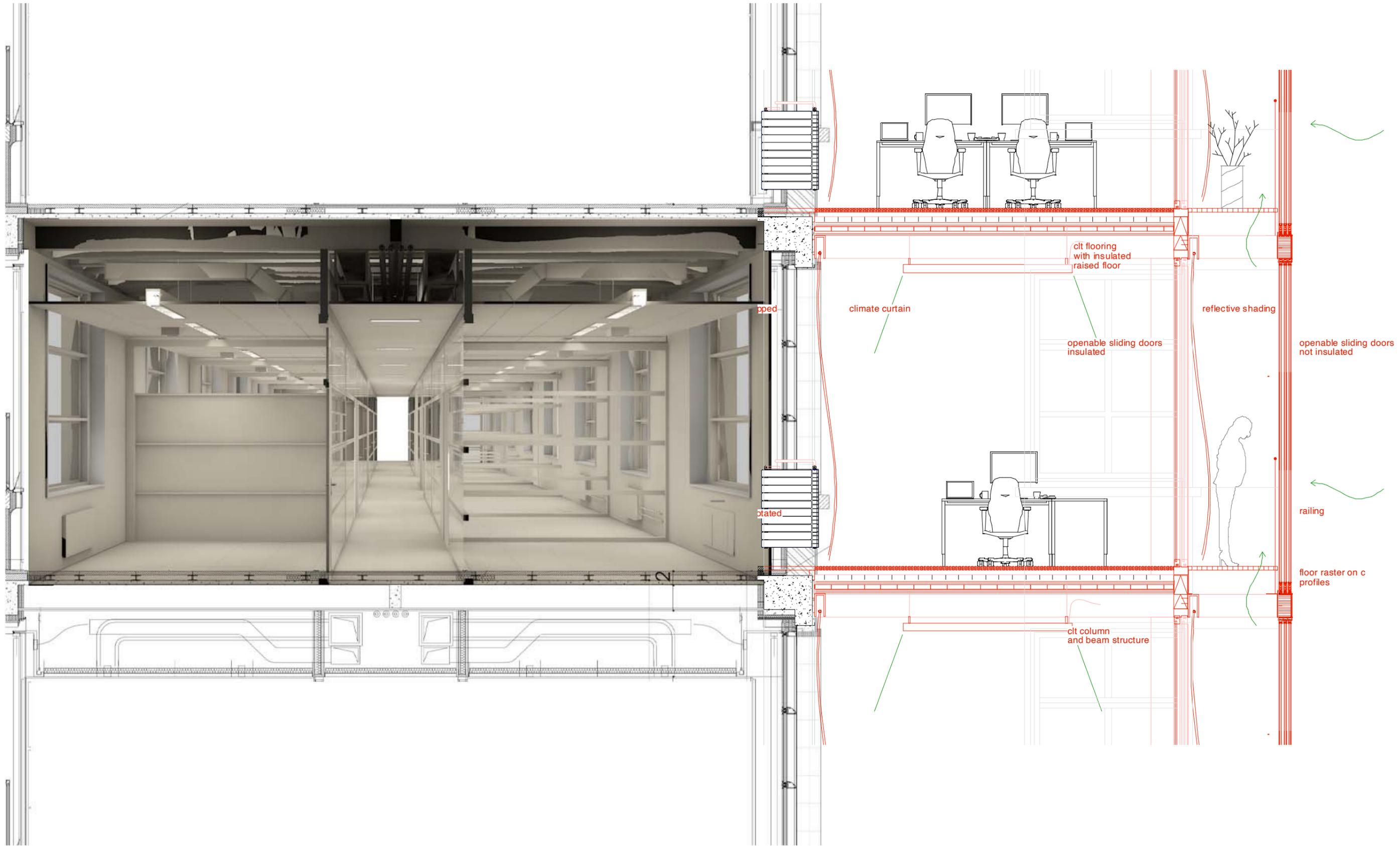
NEW



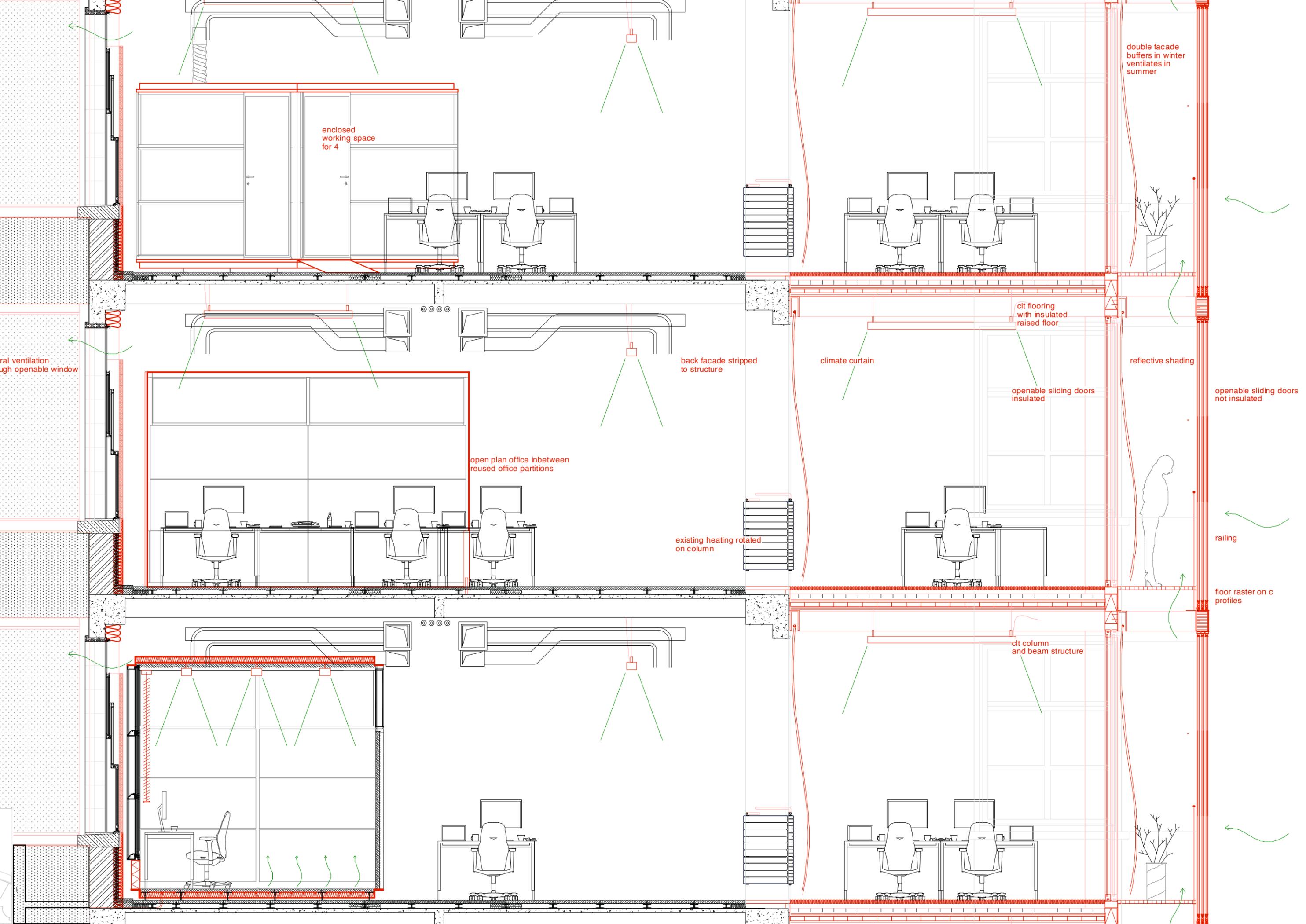


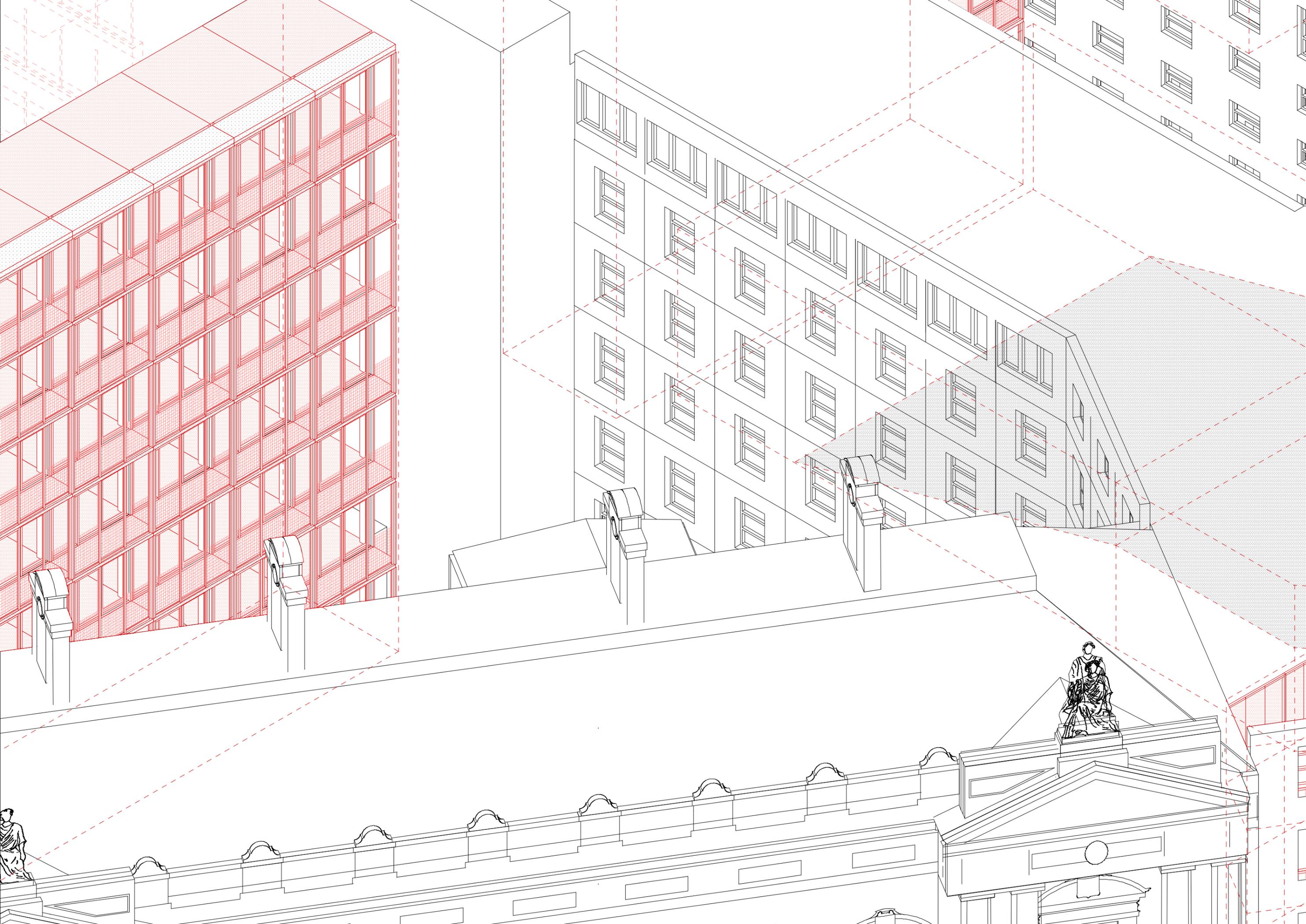


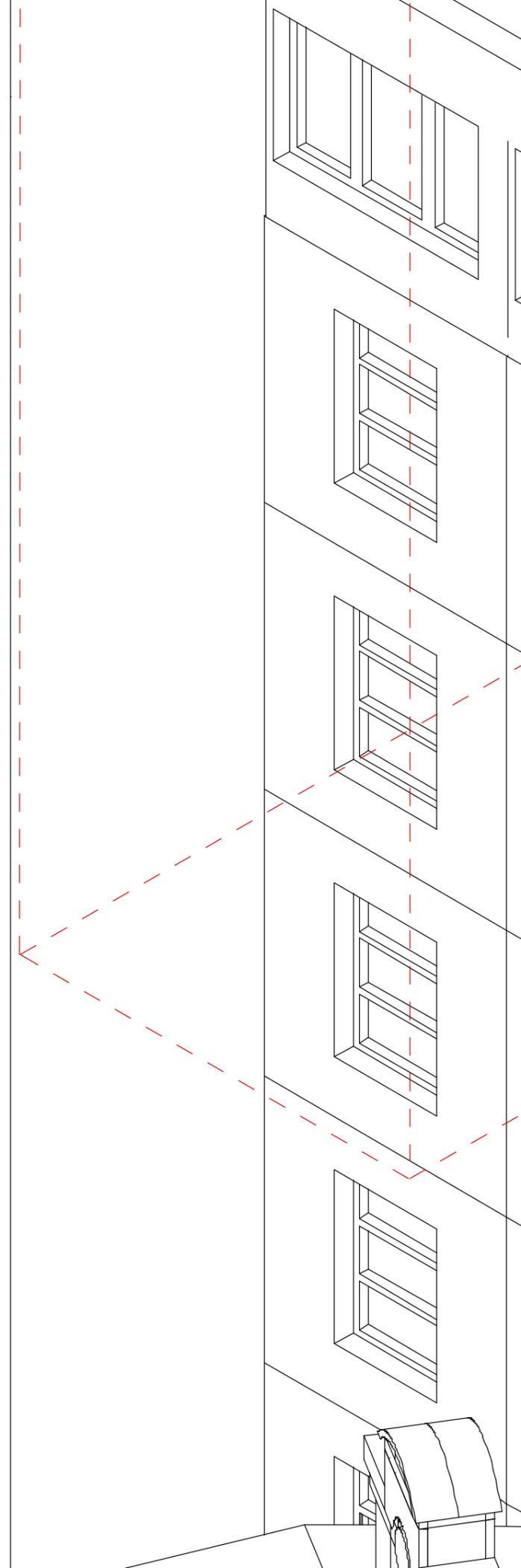
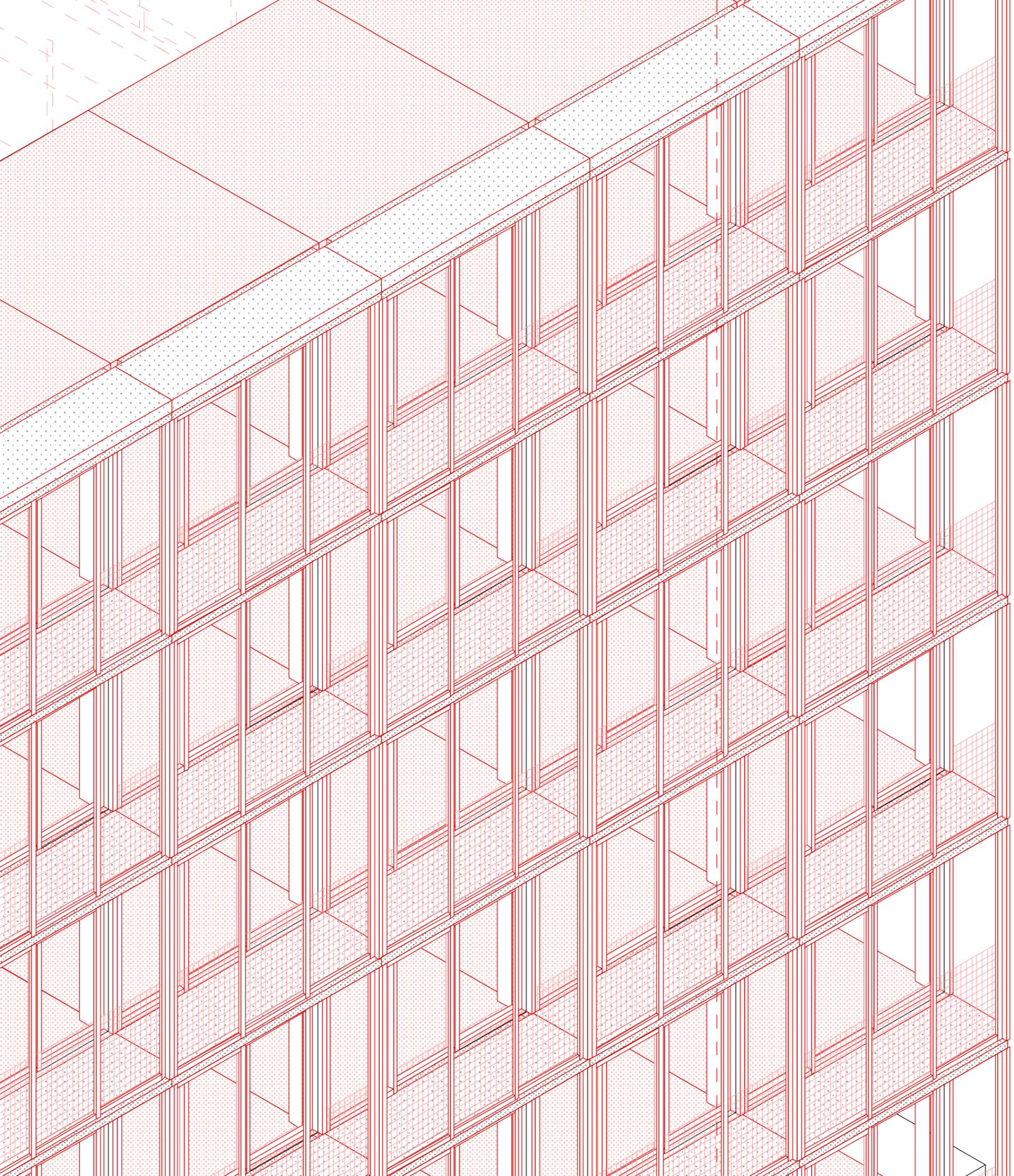
EXISTING



NEW

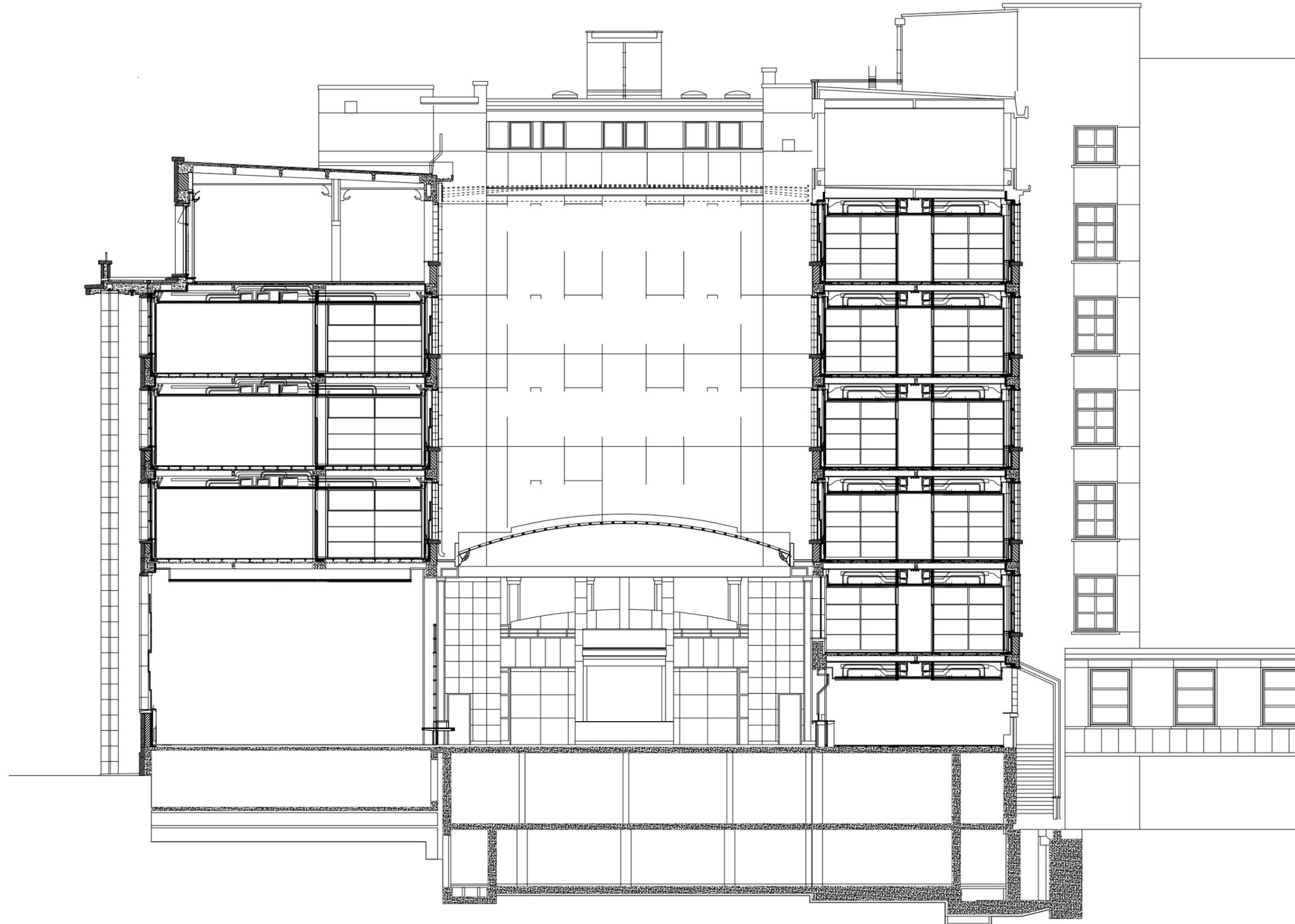






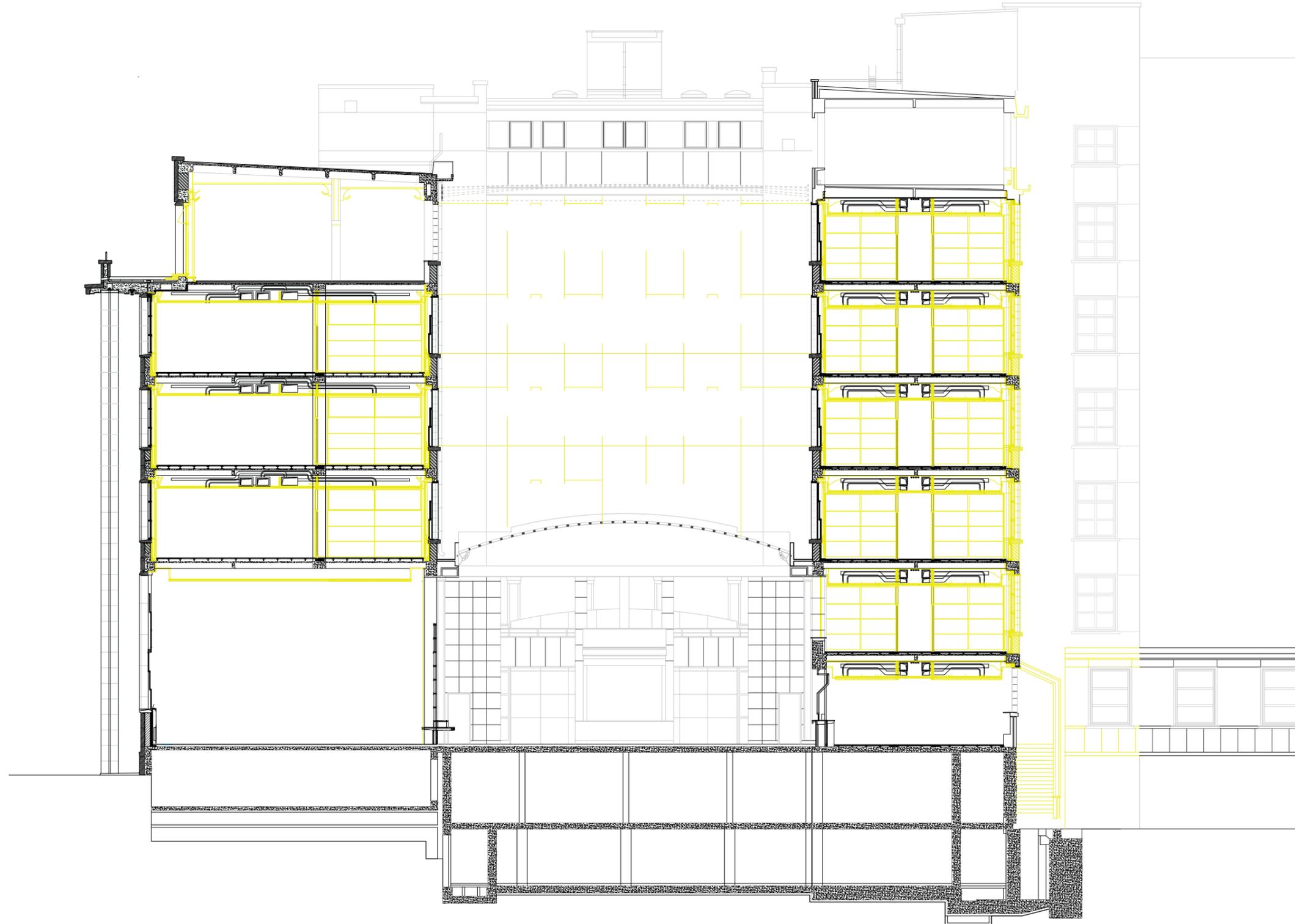


EXISTING



NEW NATIONAL BANK
SECTION 1:100
red new
black existing
yellow demolished
green annotations

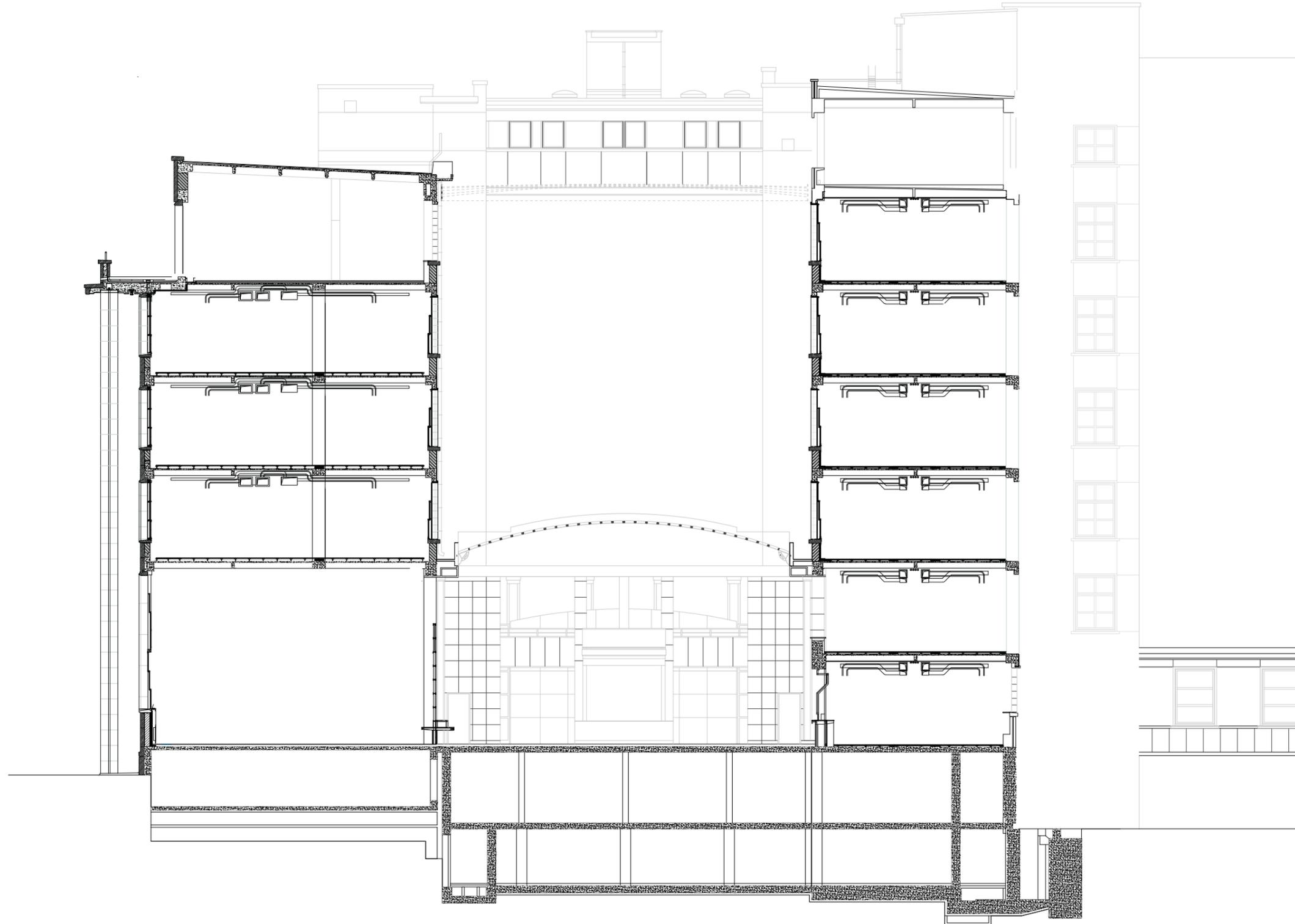
STRIPPING



NEW NATIONAL BANK
SECTION 1:100

red new
black existing
yellow demolished
green annotations

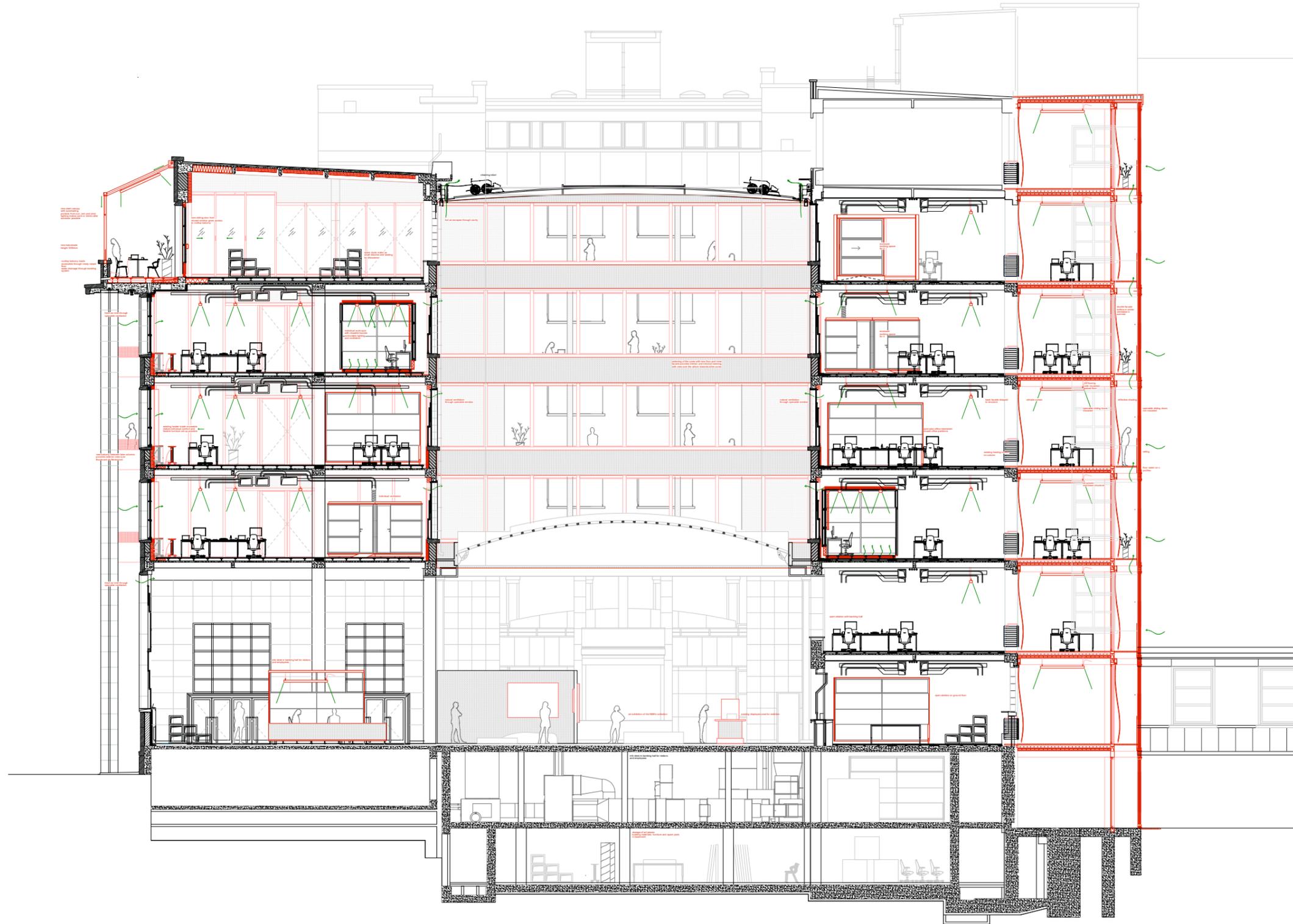
STRIPPED



NEW NATIONAL BANK
SECTION 1:100

 red new
 black existing
 yellow demolished
 green annotations

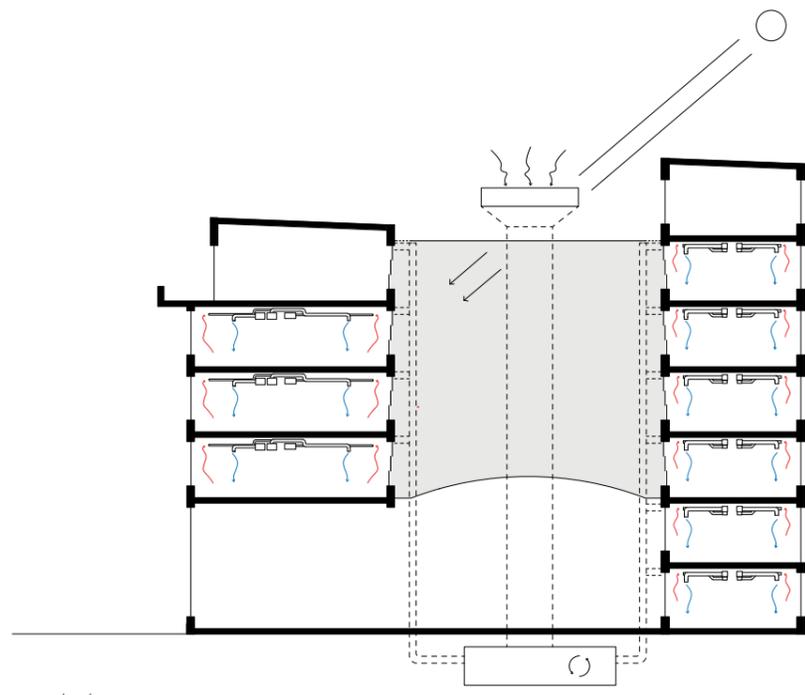
REPLACED



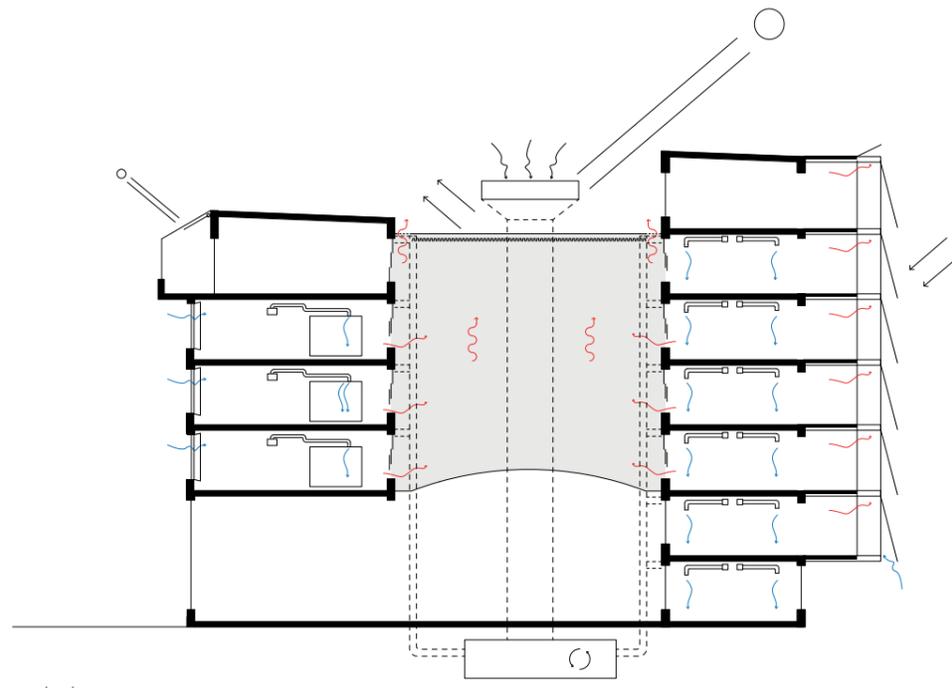
NEW NATIONAL BANK
SECTION 1:100

red new
black existing
yellow demolished
green annotations

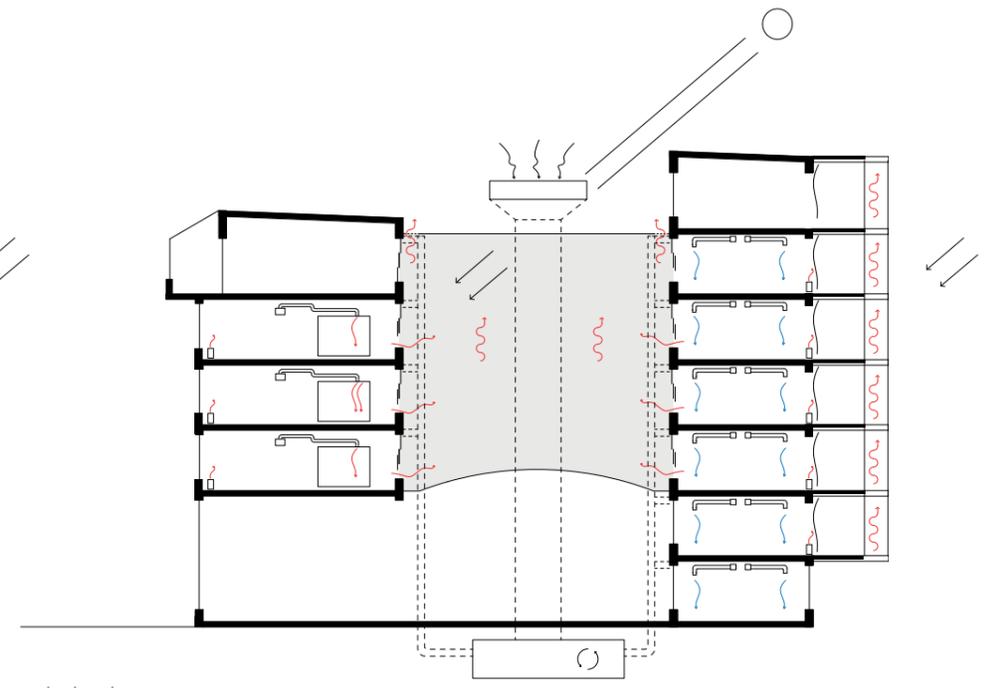
CLIMATE



current situation

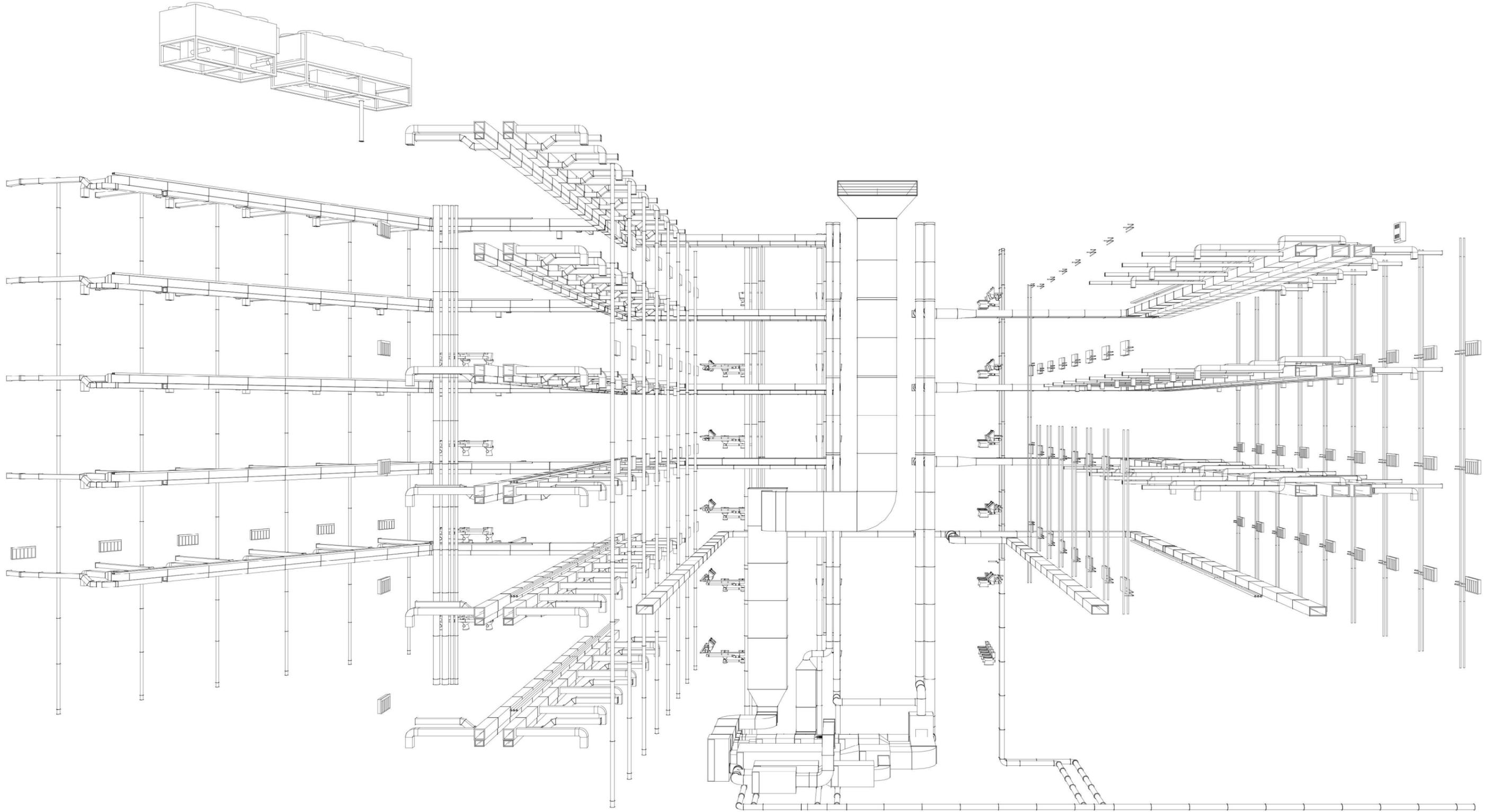


new situation, summer

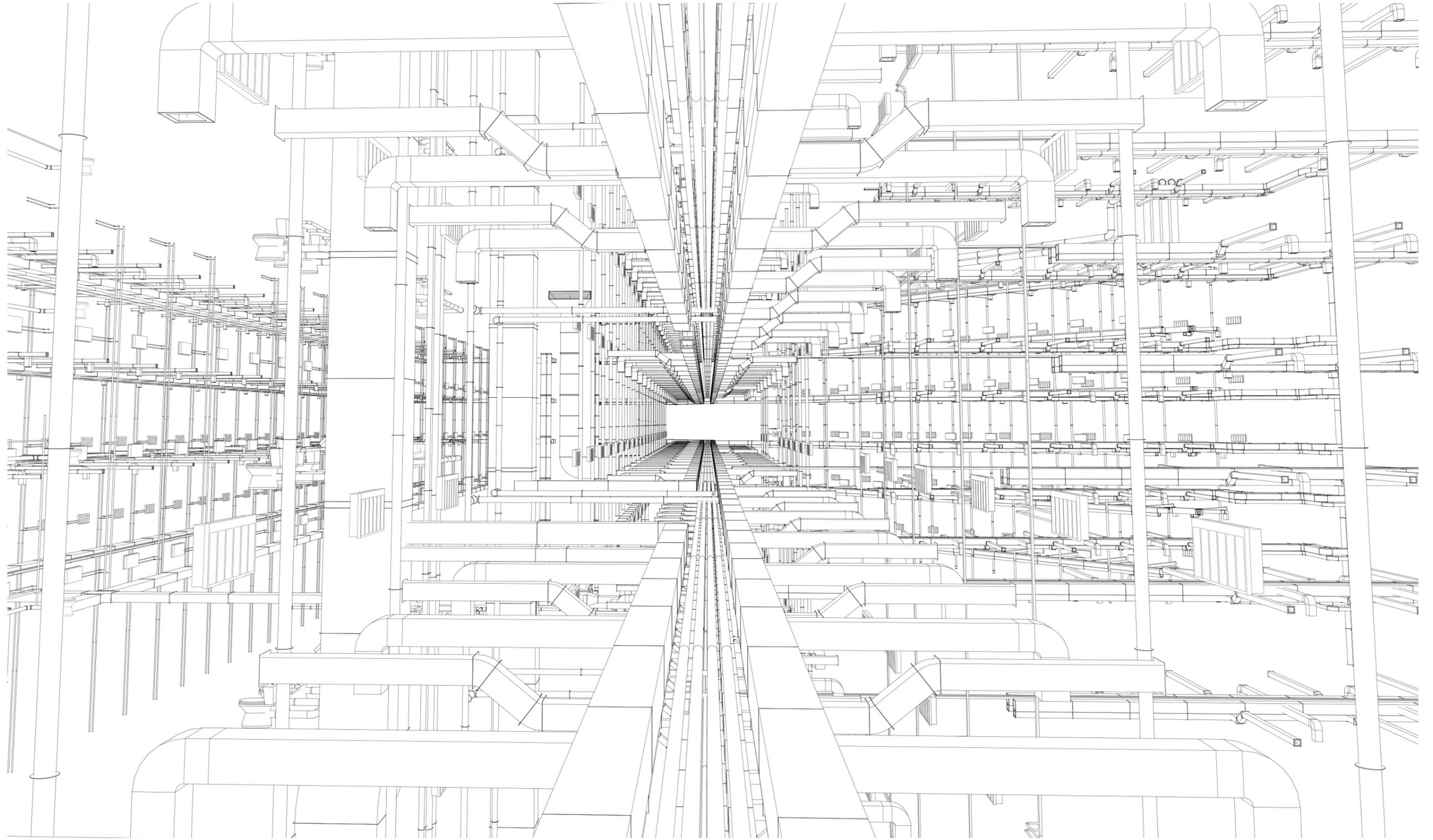


new situation, winter

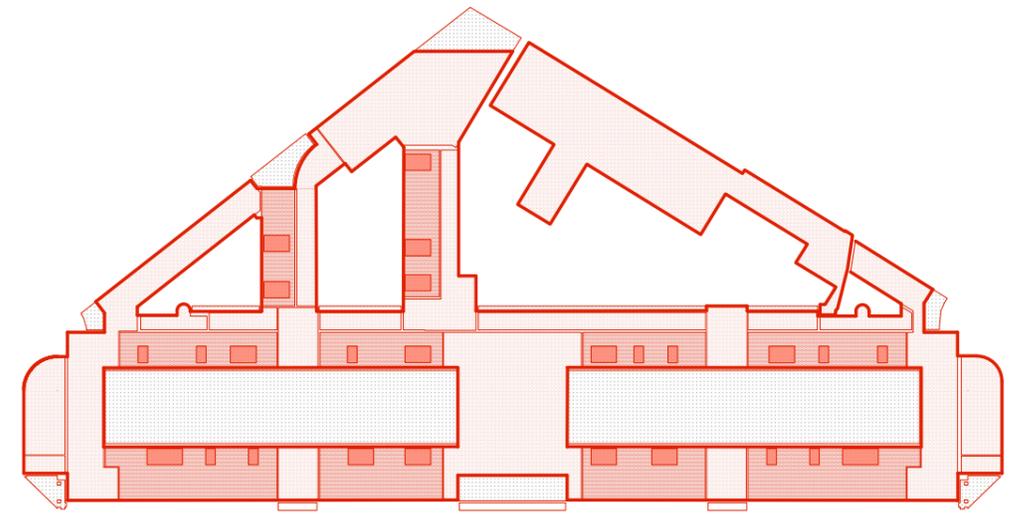
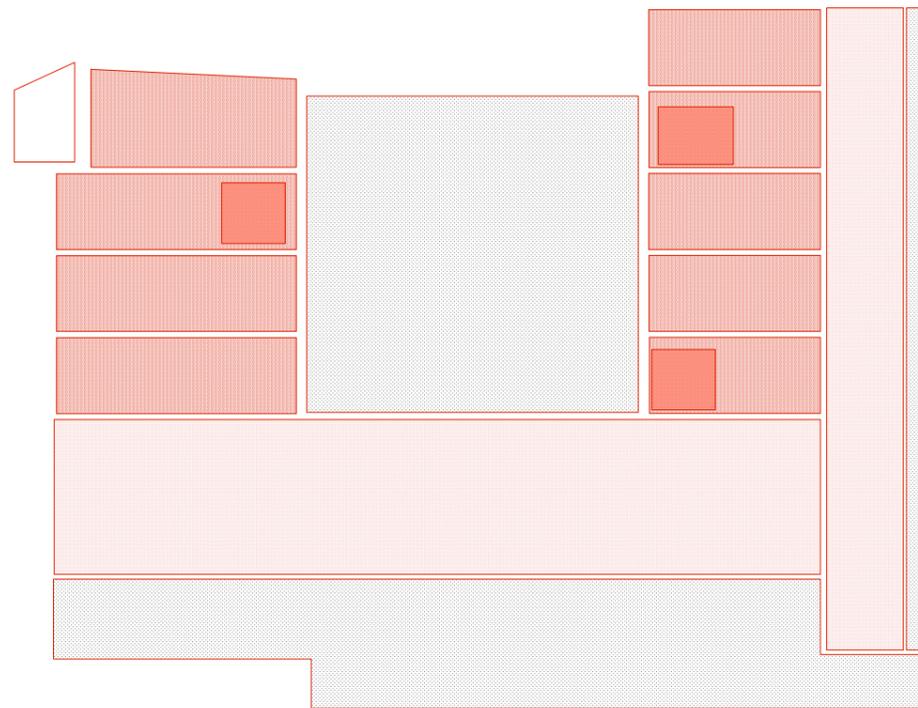
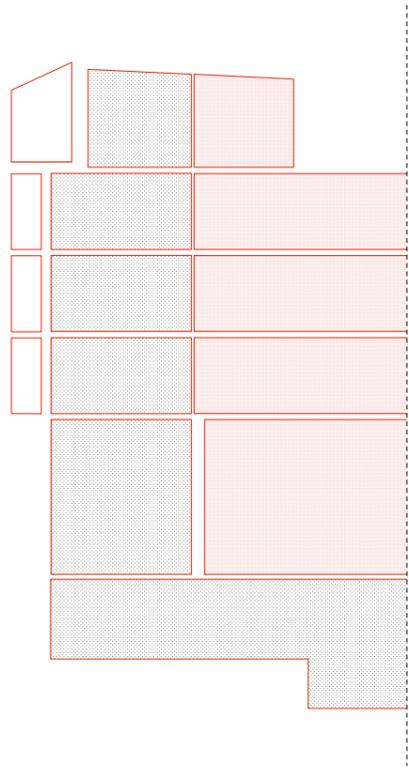
TECHNICAL INTERIOR



TECHNICAL INTERIOR



CLIMATE ZONES



WORKING TOGETHER

Model 1:10
together with: Natalia Drozdowska,
Rumy Toncheva and Lai Yi-Chen

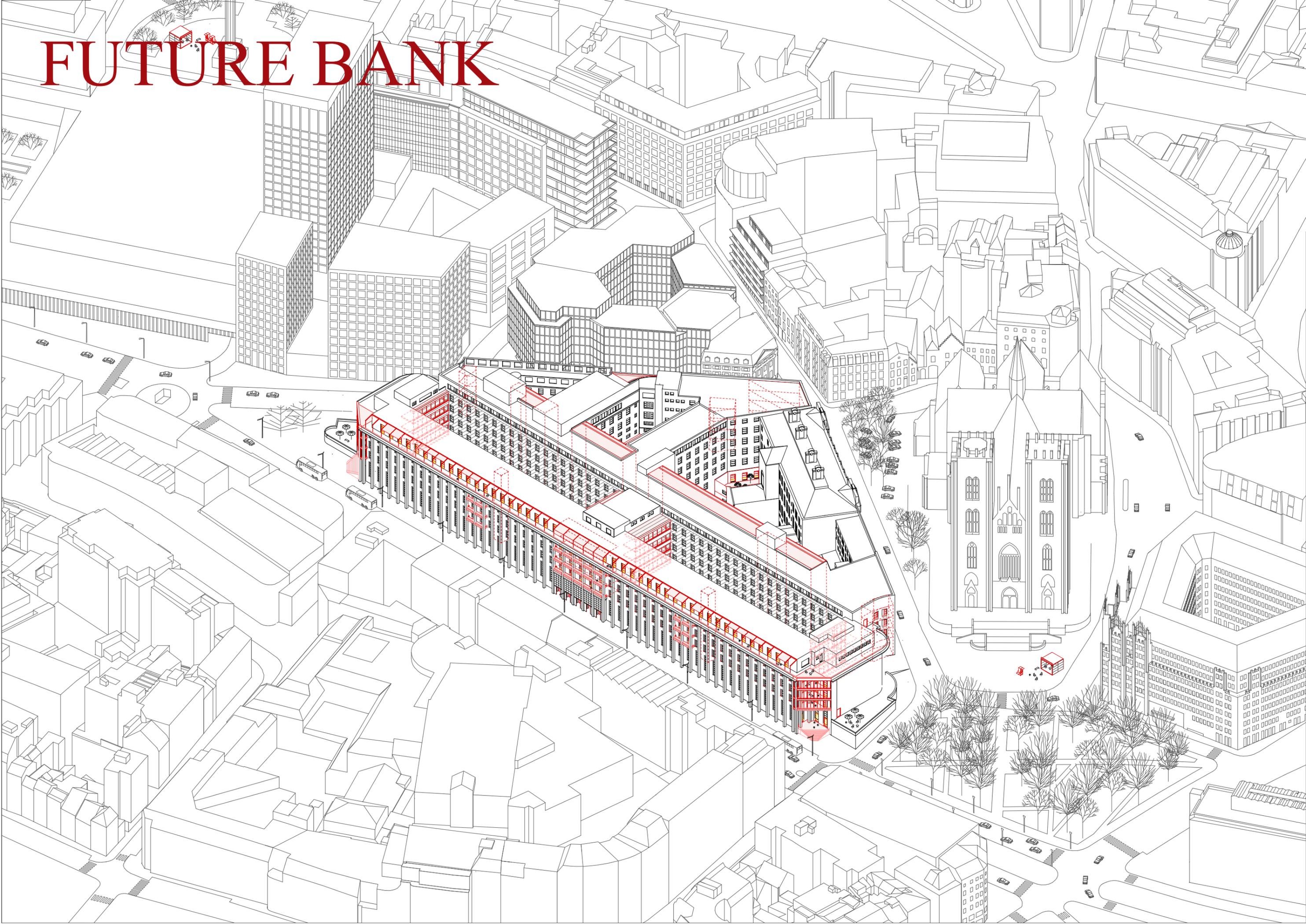


THE FUTURE BANK AGENT OF CHANGE

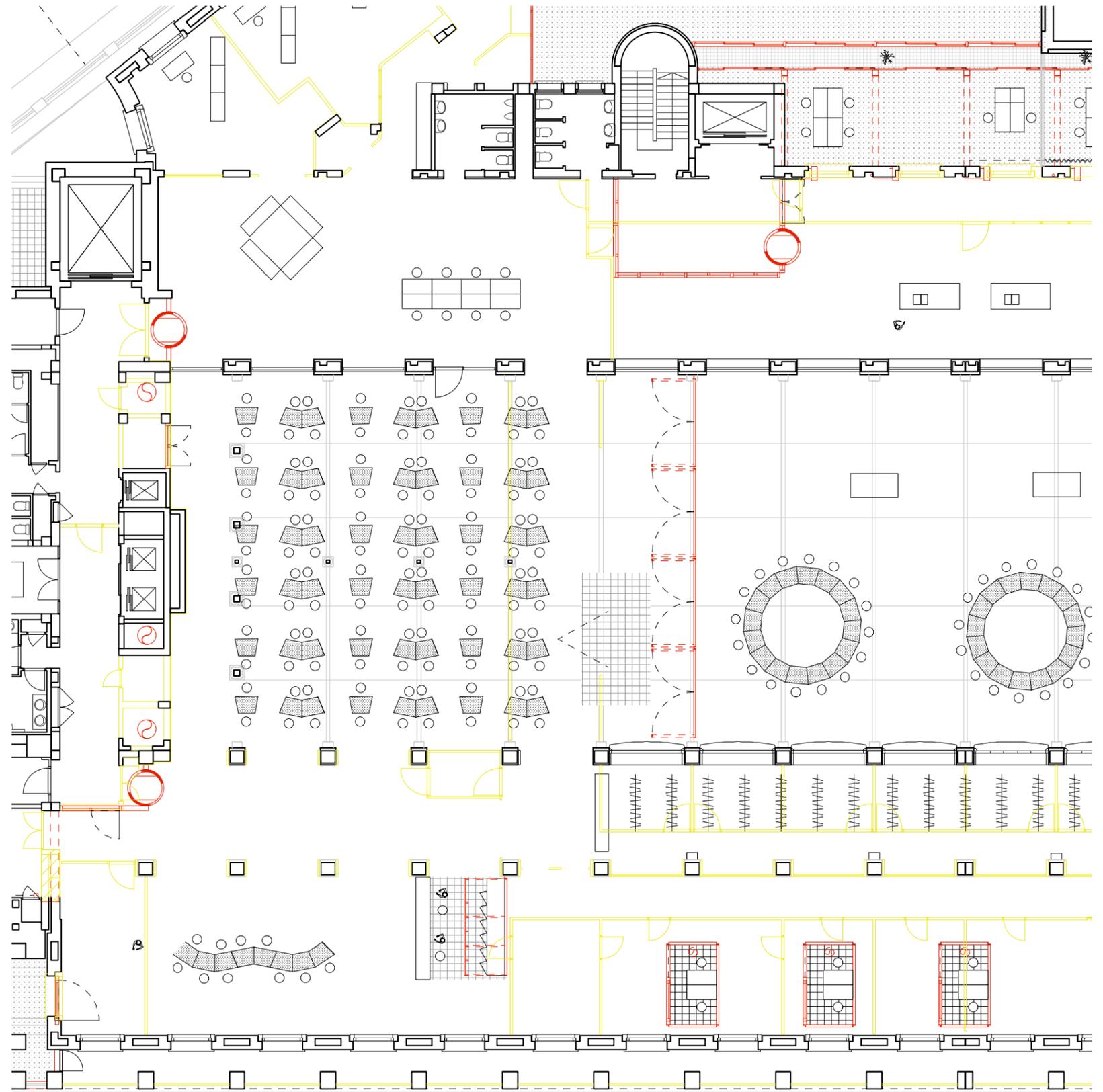
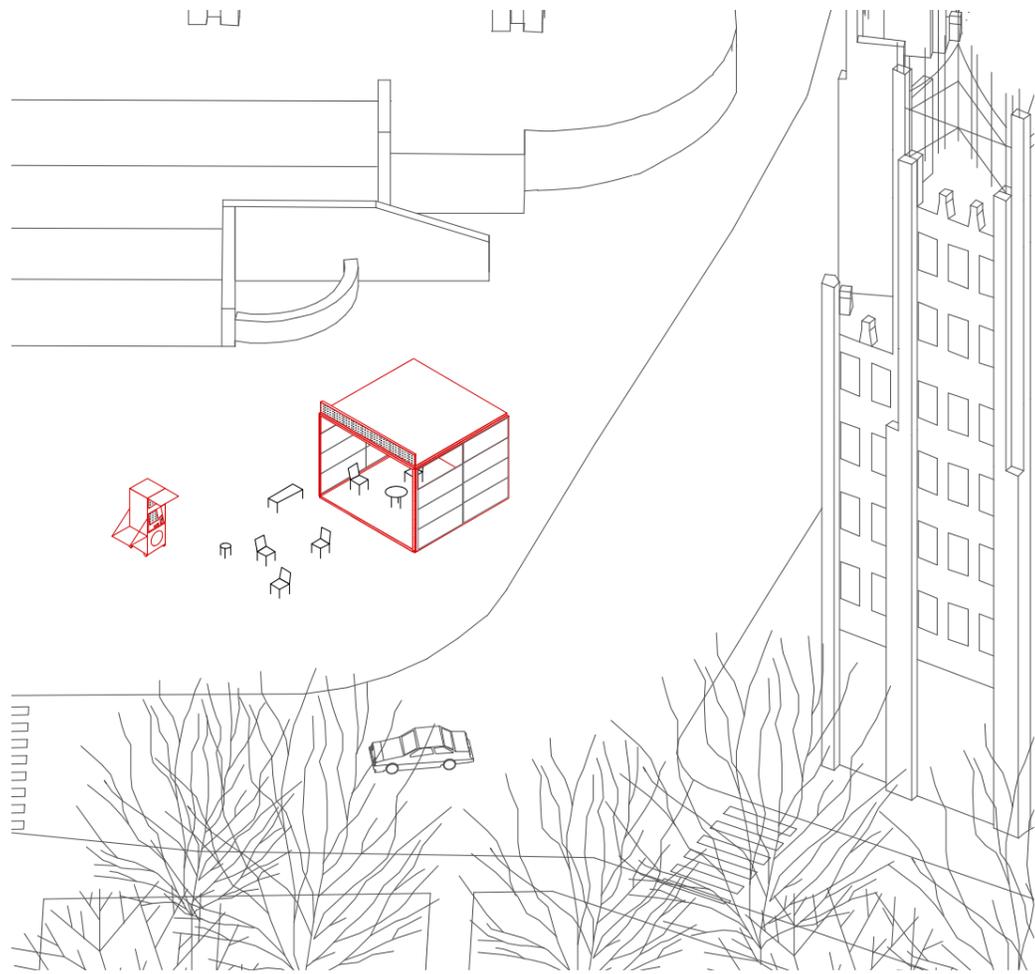




FUTURE BANK



FUTURE BANK



FUTURE BANK



THANK YOU

DESIGN AND RESEARCH MENTORS

Daniel Rosbottom
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