

Project Journal

Future Bank - Connecting The City

Reinventing the bank in a radical way

Renske Worm

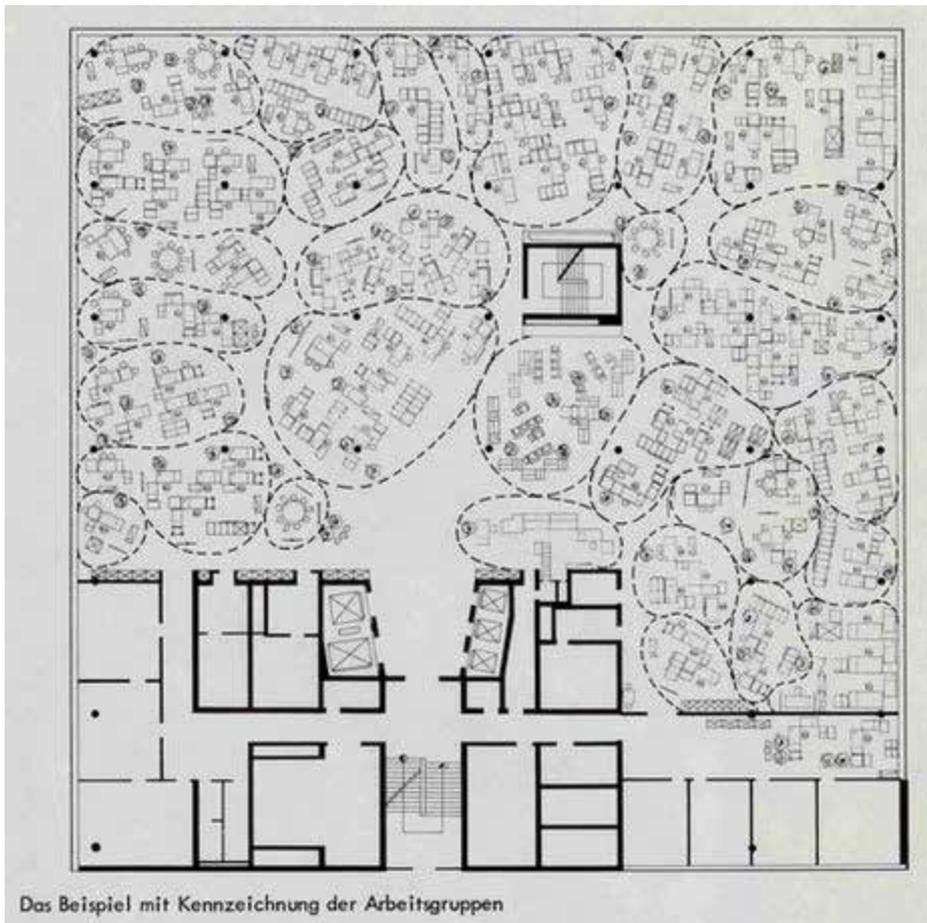
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Interiors Buildings Cities - Palace

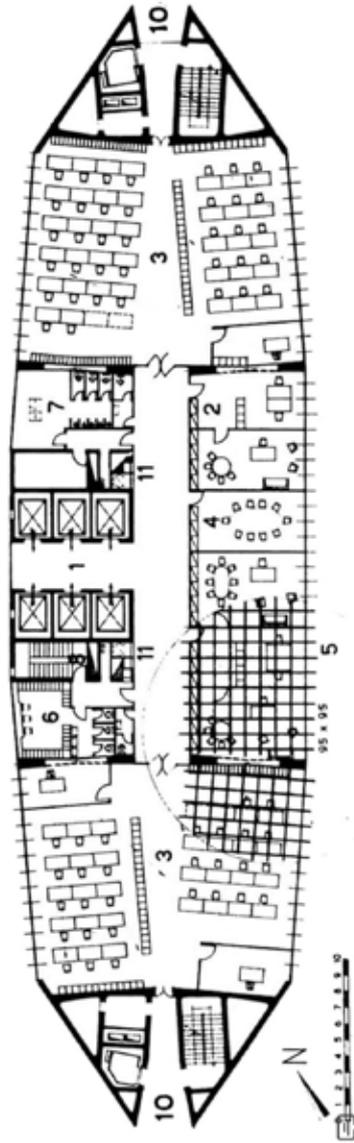
Personal

This project journal is a work in progress, it shows where and how developments have taken place by working on different assignments, in preparation for the graduation project, to have a clear plan for the start of the graduation project. This project journal serves as a reference work for the thoughts, conversations, lectures, feedback moments and readings, which I can fall back on in the process of making choices.

OSRAM Headquarters, Quickborner Team

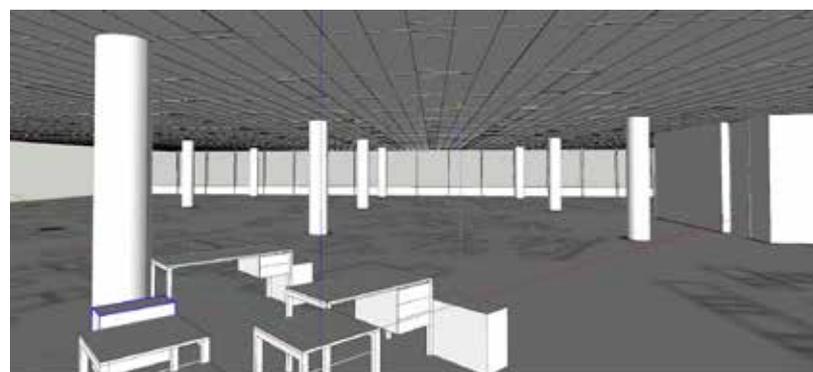
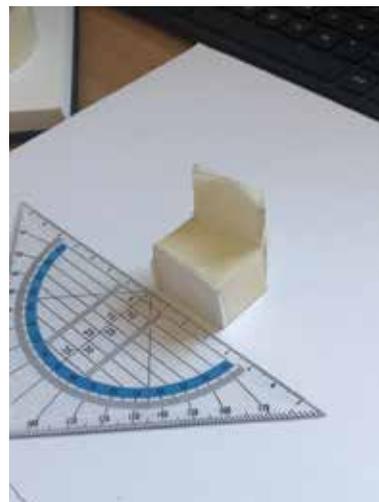
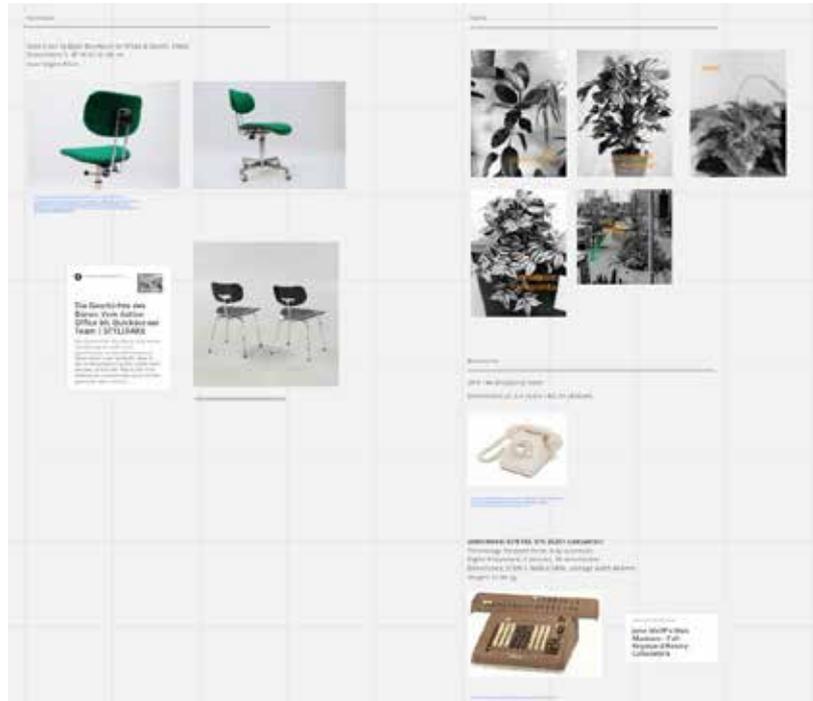


Pirelli Tower, Gio Ponti



Paper modellig, Thomas Demand





Crazy wall

Inspired by the skyscrapers

For the fact that Gio Ponti is an artist, this interior is stylistic and clean

The construction on the other hand is expressionistic by the form he created, not a square but somehow elliptical form. And the advanced construction technique Ponti used.

The interior can be related to the American skyscrapers and its interior. A big office space, boardrooms near the window and managers' offices (Also situated near a window)

The entrance is this open welcoming space where the atmosphere seems relaxing and inviting. But you have to cross this barrier of two desks to enter the private and closed office space

American skyscraper was his inspiration, but he was an artist it feels like these two clash. The smooth tower and his frivolous art is totally different

Compared to the other text the building is built for Pirelli and Pirelli only.

Open and chill space when you enter the building, you have to cross the "border" to enter the Pirelli office by passing the secretary.

Office layout is typical with open working spaces where people can be controlled and there are rooms for the managers.

The construction in the contrast is different to the typical squared office typologies. I think that's the artist input from Ponti.



Daphne Spain, *The Contemporary Workplace* in Rendell Penner Borden, *Gender-space-architecture*

Excerpts from 'The Contemporary Workplace', from *Gendered Space* (1985)

For the fact that the text is about acknowledging gender inequality and the different amounts of work and knowledge man, and women have. In the text Spain dedicates a limited number of words to the women's part and a bigger explanation to the men's part.

Although this text is only about gender inequality and not the other kinds of racism, this reading is written in 1985.

Even though the women get their own office with a door that can be closed, the meaning is different from the male offices with a door. This barrier is different for men than for women, the office for women was still in open space where everybody could just walk in. By taking the other text in mind the floor plans are all based on the same arrangement. The manager's office is situated by the rooms and the secretary is still situated in the middle, far from daylight.

preface: What is Spain telling?

Introduction: what do they say, how do they introduce the story?

Text: Clear separation between man and woman, they dedicate more words on men than Spain does on the woman section. Spain mentioned the gender issue a lot, I think to make it future proof to take out the typical men/woman gender issue and talk about the differences in the office. What is the impact in the office itself etc.

Spatial segregation

Women

Women are employed in just three occupations: teaching, nursing and secretarial work, primarily bringing them in contact with other women and limiting their access to knowledge. concentrate them in one space where they can be controlled, remove them from the decision making processes, that happens behind closed doors.

The lack of privacy, repeated interruptions, and potential for surveillance contribute to an inability to turn valuable knowledge into human capital that might advance careers or improve women's salaries relative to men's.

Women control the information flow. Lack of access to and interaction with managers inherently limits the status women can achieve within the organization.

Men

Largest occupational category for men is that of manager. Spatial arrangements in the workspace reinforce these status distinctions, by providing more 'closed-door' potential to managers than to they supervise. The managers can withdraw so they can focus without any distraction. The higher status within the office is reflected by the private offices, where the secretary is the gate-keeper of their office.

Managerial leadership cannot be learned by the book, it must be learned in a relationship, through identification with a teacher.

Given the spatial distance between the closed doors of managers and the open floors of secretaries, it is highly unlikely that sufficient contact between the two groups could occur for secretaries to alter their positions within the organization.

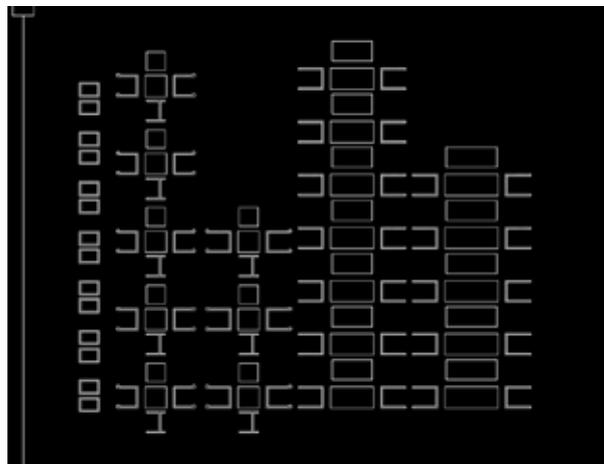
Office design and gender stratification

Although salesmen have been given an open floor plan similar to that for secretaries, their space is beside the managers' offices. Thus, salesmen are subject to less scrutiny than secretaries, whose desks are placed directly in front of the managers' doors. Empirical studies have shown that privacy in the office involves 'the ability to control access to one's self or group, particularly the ability to limit others' access to one's workspace'

Studies of executives, managers, technicians, and clerical employees have found a high correlation between enclosure of the work space (walls and doors) and perceptions of privacy; the greater the privacy, the greater the satisfaction with work.

Higher status within an organization is accompanied by greater control, many of the secretaries were visible to their supervisors.

Progress OSRAM office furniture



Francis Duffy, 'Office Buildings and Organisational Change', in
Anthony D. King, ed., *Buildings and Society*, 1980

Personal?

Office Buildings and organizational change, *Buildings and society* (1980)

The way Duffy started with good questions and further and even in the conclusions he will come up with more questions. For the fact that Duffy discussed the 6 office types it still raises some questions. This could be because it feels like there are many gaps in time within the text.

With the first sentence, the first paragraph has already been explained. The outlook of the building is in some cases more important than the working conditions, in the case of Sun Life Insurance Office and Oriel Chambers. Location and presence seem to have mattered a great deal and perhaps more than any other factor. At that time an odd presence that one building was built for only one company it is funny to see that the Oriel chambers do some sort of future thinking by designing the floor plan that could be divided into small separate units (futuristic flexible office spaces).

Which can be seen in the Larking building, that the office furniture is made to mass produce in the smallest space possible, they were seen as machines doing the work, "Employees were seen as so many units of production who responded only to financial reward" (p.265). Also, the slogans that force people to work. It was built for a mail order house, but it would be the anonymous office together with other offices.

The development of technology, ventilation systems etc made bigger and smaller spaces possible.

what does it say about the future of the office interior? In the case of home offices, a pandemic. What is health in an office, what can I learn from the precedents and its development? Is it possible to break the hierarchy in the office not only between men/woman, but also the racial issue and lhbt matter? Or do we need hierarchy in offices? (Different than before)

Dovey, Kim. 'Corporate Towers and Symbolic Capital' *Environment and Planning B: Planning and Design* 19, no. 2 (1992): 173–88.

In the advertisements the buildings mostly stand alone as a phallus-like object against the sky, dominating its surroundings. This image empowers the strength of the company by giving a power, forever seeking distinction and a prestige image.

Location and context—the power of place

Location generates symbolic capital, the importance of place. Neighbours are important to the location, they can make the location more valuable. In the advertisements they include a part of the neighbourhood by adding street life, restaurants, food and life to the picture. It reveals the ideal office tower that is in harmony with its surrounding. Buildings are presented as if they are in harmony with the streetscape.

The external image and Location and context are contradictions to each other. The first is the presentation of an outstanding powerful stand-alone building and the second part is about how the building is in harmony with its surroundings. Foyer drama and discipline:

"The foyer is presented as a kind of stage set to create the drama of entrance."

The foyer is the entrance of the building, the first impression of the interior of the building. This area is set to impress and give a grandeur and rich feeling, but also an intimidating space. This is done by architecture and materials. This place is a dramatic and a non productive space, a barrier before you enter the offices. The exterior of the foyer also creates a barrier between the street level and the offices on top. The foyer takes up the entire street front, three stories high, that will separate the offices from the inhabitants of the street.

The view

The view as advertisement, the view of is never onto a streetscape with people en street life, or the view of a nearby building seems to intrude the advertisement. It is mostly the selling of a beautiful view with landscapes, parks, rivers and gardens, which interpreters health. The window is part of the health plan, profitable, it also interprets the abstract of a view, "to have a view is to have a vision". The picture of people looking outside is a good example of that and gives the idea of having a view when you work at that office.

extrovert

Patriarchal space

These interior pictures show four work settings, the boardroom, the executive office, the reception area and the open-planned work station. The first two show the masculine domain of the rooms, that the rooms where "decisions are made" is a job for men. Both of the pictures are illustrated with a window. This window was part of the health plan, where men who are profitable can get a window. The reception area is viewed in a glossy corporate fashion and served by exclusively attractive women, this room had no windows. This is a way to attract "men" to work there, the first thing you see when you enter an office is a couple of attractive women. The production room is an open planned room where one can control the room with one look, this room also has no windows.

Global access and secrecy

The ideal tower is secured and connects to the global cities, they sell the future, by telling they can keep up with the rapid

change of information technology by allocating a service space to cope with the change. This belief of constant progress is represented in the 'timeless' facade.

The way these advertisements sell the office tower and the office space within is sort of eye opening. One knows that this gender inequality is there but by reading this paper I start to look at advertisements in another way and really look at what they are telling me. To make a connection to the graduation studio I also can think about the images I am selling during the process/design.

It is striking that these images of the standard office are planted in the heads, these images are everywhere, in movies, series and advertisements. But in series for example "the bold type" (not the best series) which represents a feminist work environment and how women take control of this masculin environment, there is still this big shiny and open entrance hall with the coffee stand, an open floorplan and the executive office. The way they "distinguished" themselves by making the open floorplan a colourful workspace and the executive's office "open" and "approachable" by making the office walls from glass.

The questions that rise by me is, is this "hierarchical" division needed in offices? and how to cope with the gender issue and all that comes with it.

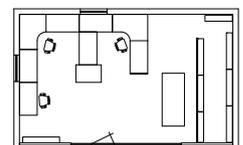
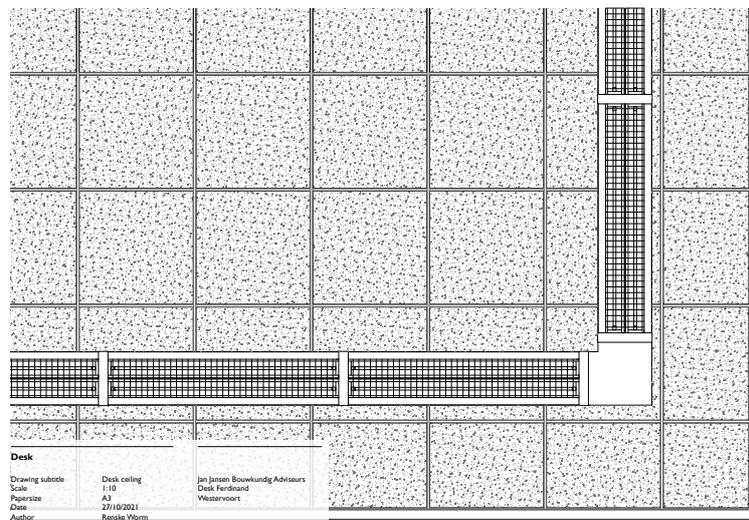
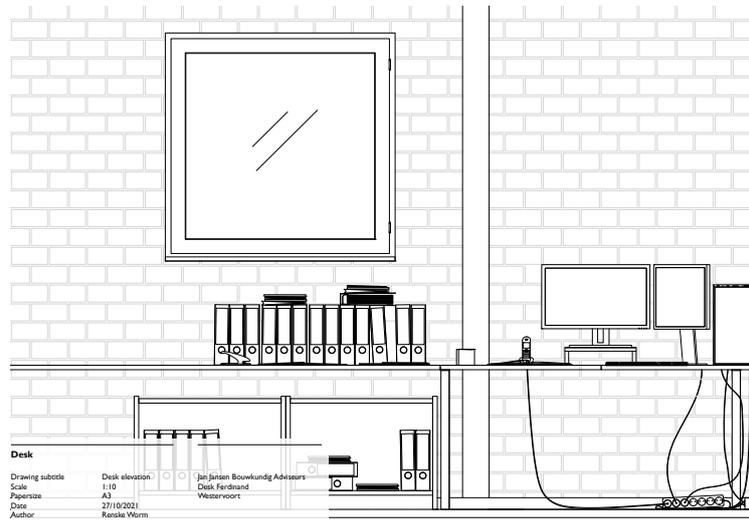
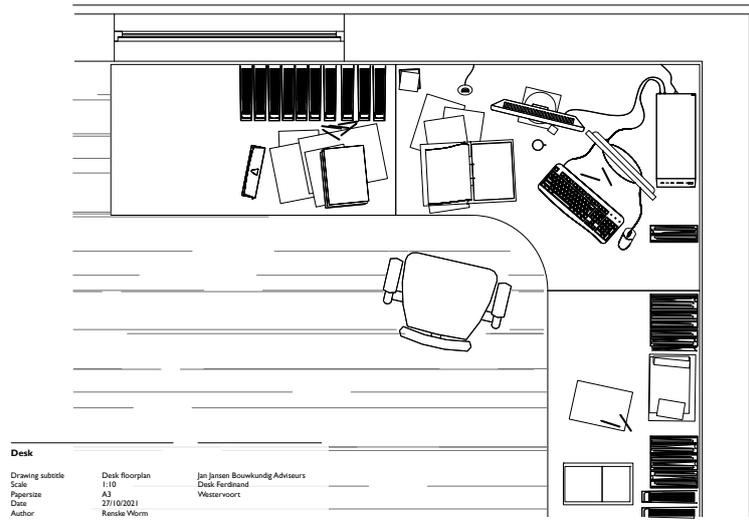
Progress OSRAM office furniture



End result OSRAM office







Nikolaus Pevsner, 'Exchanges and Banks' in A History of Building Types, Princeton University Press, 1976, Ch.12

Typology for Pevsner in the case of bank buildings
Different forms of evidence

Pevsner focuses on function and context typologies, Pevsner describes the origin and development of the function and the meaning of the function within the bank buildings. First it started in the private houses and courtyard, banking was a private affair. Later the buildings became more accessible to the public and was a place for exchange, together with this growing economy came more responsibility and administrative work to process. For these functions offices were made, these offices gathered around a big open space, the rotunda, piazza etc. Further into the history of banking people could store their money into the bank and these matters became more private and more functions were added into the world of banking, this meant more offices. Still, the open place remained as a foyer for the "public" who were doing their banking matters.

Pevsner is an art historian who is researching the history of building types. This can be seen in this text, he uses many pictures and uses an equal amount of text and images. He is reading and describing the building as images. In the case of banks he describes the development of the bank in a morphological way, different typologies over time and the issues of the functionality of the bank and the functions within the bank.

About the banking Pevsner is formal, he uses the canon of banks, the greater banks at a certain point he uses the phrase "there is a tendency" he does not go any deeper into the architectural description.

Relationship of special form to function

General tendency

The first banks were open and serving for the public
In the 15th century closed and in need of privacy
In the 16th century the bank served as an exchange hall, general trading, and national trading. This all happened in the courtyard, this contributed to the community coherence
In the 18th century rationalist, don't serve any function (??)
private house
managers upstairs
Palazzo image

The Bank of London had a role of function and prestige. The closed facades and the platform it is standing on gives this notion of power of architectural technique. The rotunda can be compared to the Pantheon which states a place to worship all gods, an idea of eternal and everlasting glory, the keeper of precious things.
The dome was also a tool for audio privacy, the dome created so much echo that one could hardly understand each other, only when one was standing in front of each other.
The bigger the lesser you can get to.

Relationship of form and meaning

Cloister, public democrating meaning. Gothic religious mean-

ing is not a proper way to use this kind of architecture. Some see it as a more appropriate kind of style.

For the other buildings the architecture was thin and felt fragile, this was the intention to deny mass, to use light (Joseph Gandhi) Romantism.

20th century

Globalisation, global architecture skyscrapers. skyline equals finance and promoting.

Unclear or confusing?

The idea of banking in itself and what comes with it is a bit unclear. The culture or environment of banking, working there and architecture. Maybe most of it is behind closed doors and you only see the entrance hall?

Banking is seen as something large scale and comprehensive, by banking one speaks over a big scale thing and for me it is not a susceptible term. I'm interested in the small scale, individual means of banking, from the employee to the person who is storing their money (customer). And with cryptocurrency is the wide/big scale term different?

Current affairs

What will a bank look like with the new online banking and cryptocurrency? Will the bank still be an object on itself. The bank refers, and advertises them with the headquarters.

Debate banks

How does Europe work and what is the monetary system in Europe? How does this translate to the rest of the world? How does the banking communication network work to other systems.



Design Social Plinth

Personal?

Since I am living in an apartment in The Hague the only thing I really miss, especially during the pandemic, is the backyard. I grew up with a large backyard and in that backyard we had a lot of adventures, also within the backyards of my nephews and nieces and friends. Why backyards and not gardens?

Backyards are homebound, a more contemporary understanding of a garden. Gardens are a more general concept that can also mean a garden such as an estate. I want to focus on the personal understanding of a backyard

Capitalism?

"an economic and political system in which a country's trade and industry are controlled by private owners for profit, rather than by the state."

A backyard is part of private property that can increase the value of real estate.

Dirt, says Mary Douglas, is matter in the wrong place. Gardens, one might say, are Nature put into the right place. And that place is an enclosed place. For all gardens are spaces delimited, areas which man has artificially enclosed, with either a physical or visual boundary. The boundary is essential. Even when the garden is intended to portray an unbounded landscape, there are boundaries, visual and physical, between garden landscape and landscape landscape.

(A. Cunningham, The culture of gardens, 1996)

Gardens yield prodigious pleasures. Their bounty includes not only fruits and flowers, vegetables and herbs, but also beauty, respite, and reflection. Gardens delight the senses prompt thought, evoke feelings and emotion, and engage the imagination.

Cunningham, A. (1996).
The culture of gardens.
Cultures of natural history,
38-56.

"It was all standard stuff – policy changes, pollution taxes, putting a correct price on nature and using that within accounting," says Barbier. "This isn't some radical solution that requires the end of capitalism. It's about having sound approaches to break the deadlock of overusing the natural environment.

"Yet here we still are."

<https://www.biofin.org/news-and-media/conservation-finance-can-banks-embrace-natural-capital-part-1>

"When people talk about natural capital not being assigned a value, it's not true. We have put a price on nature. And that price is zero." - Ed Barbier

Design Social Plinth

Banking system related to the two different office layouts. The corporate banking system as it is now adays and the banking system as we wish it would be.

The corporate current banking system is related to the hierarical office floorplan with corner offices who communicate with the managers office who than communicate with the clients. In an ideal world the bigger and smaller banks communicate with their clients directly.

Goals:

Analyse the drawings and plans from Bo Bardi, create more drawings.

What kind of room do I want to create and how can I create a relaxed atmosphere were one can escape from everyday life?

Concept Social Plinth



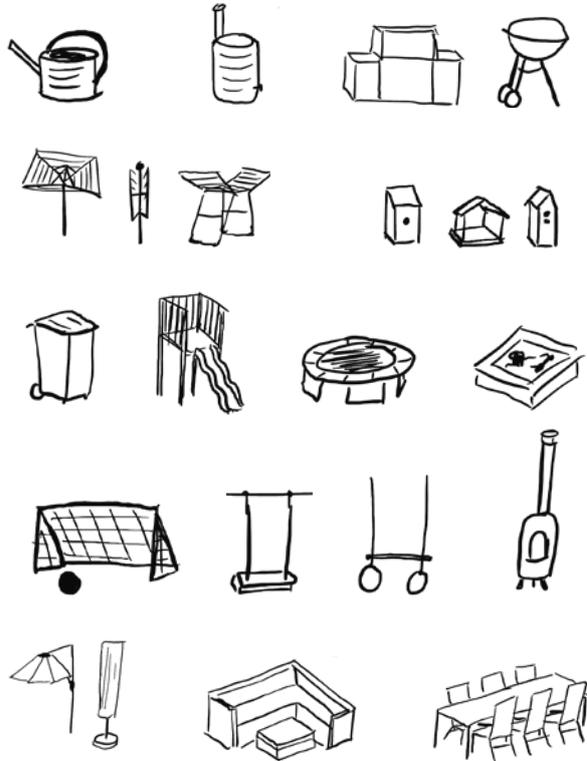
Social Plinth

Backyard
Family



Social Plinth

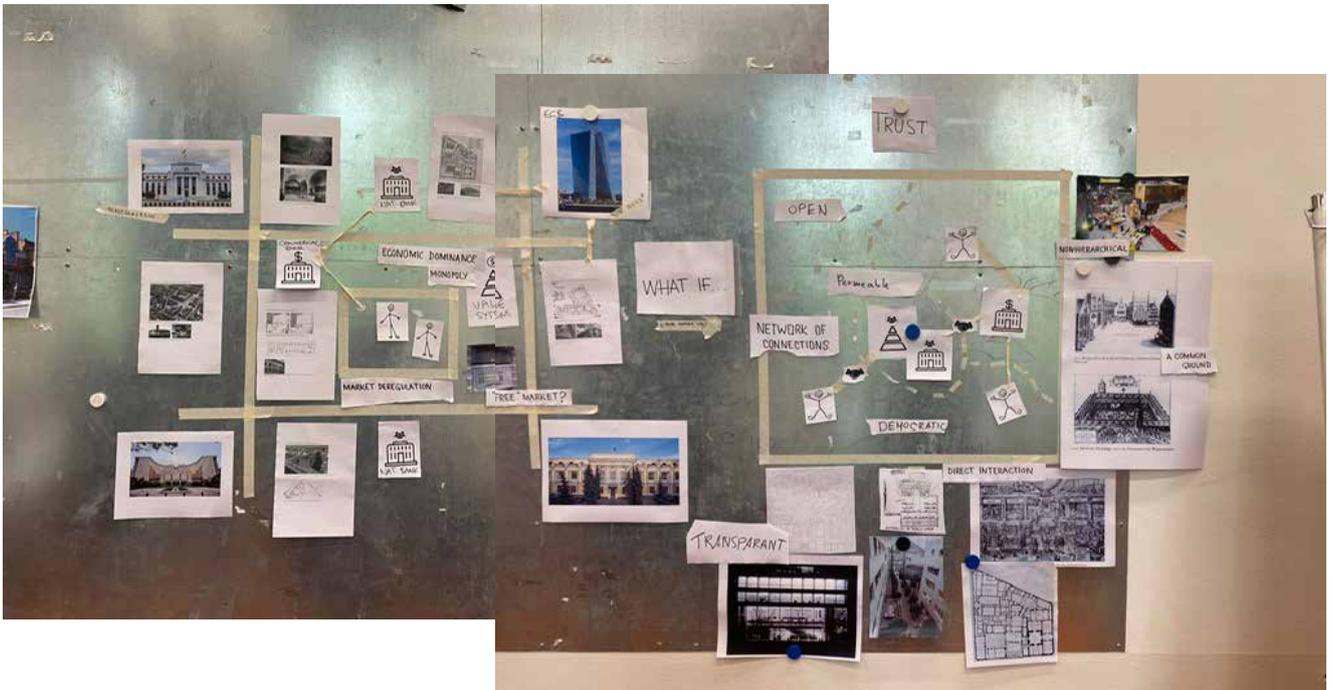
Backyard
Elements



Debate banks

Banking system related to the two different office layouts. The corporate banking system as it is now adays and the banking system as we wish it would be. The corporate current banking system is related to the hierarical office floorplan with corner offices who communicate with the managers office who than communicate with the clients. In an ideal world the bigger and smaller banks communicate with their clients directly. Trust, the bank itself can serve as an agent, crypto currency can restore the trust in the currency.

What can be done to report these issues and what can architects do in these matters?





Design Social Plinth

Feedback:

The space to organized and segregated, it feels as if one enters a room. The space does not have to be divided as such, when an adult enters this room they create their own spatial definitions. I only have to place in the elements to make the separation.

I have to draw more to come to a better design, the drawings itself are good.

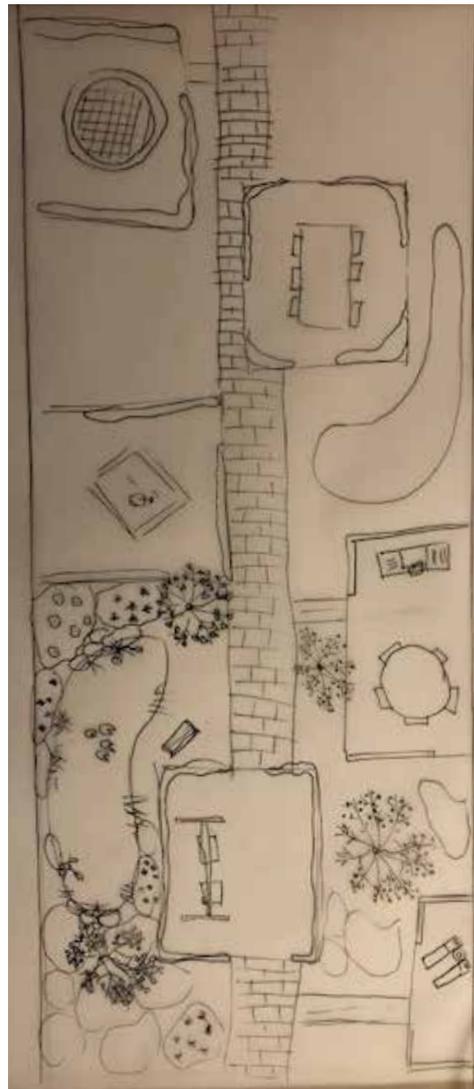
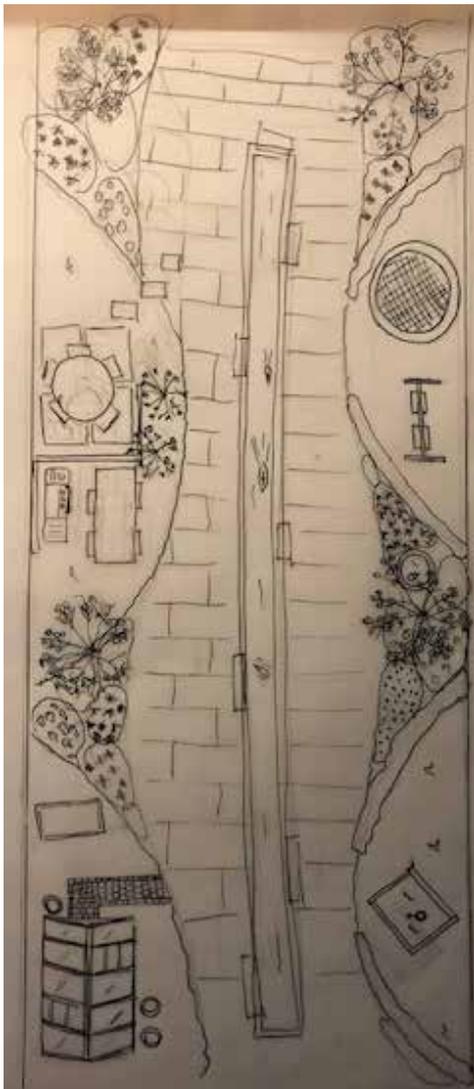
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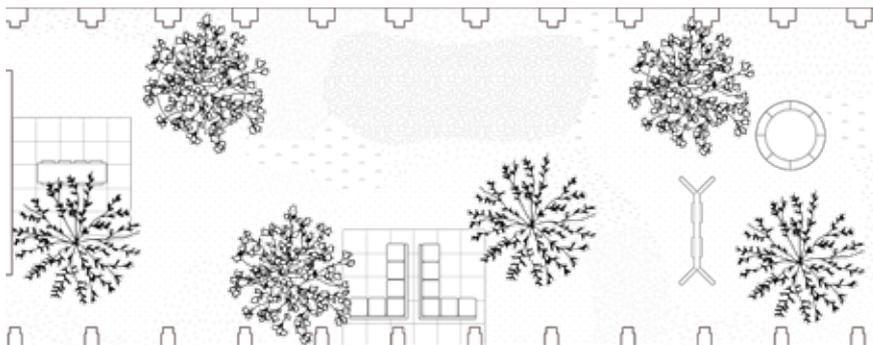
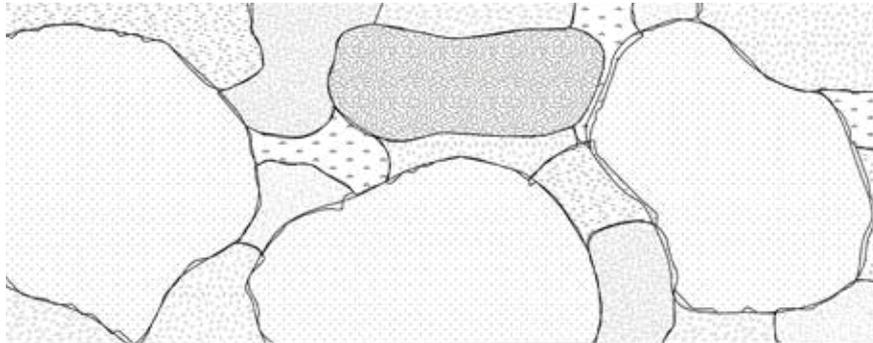
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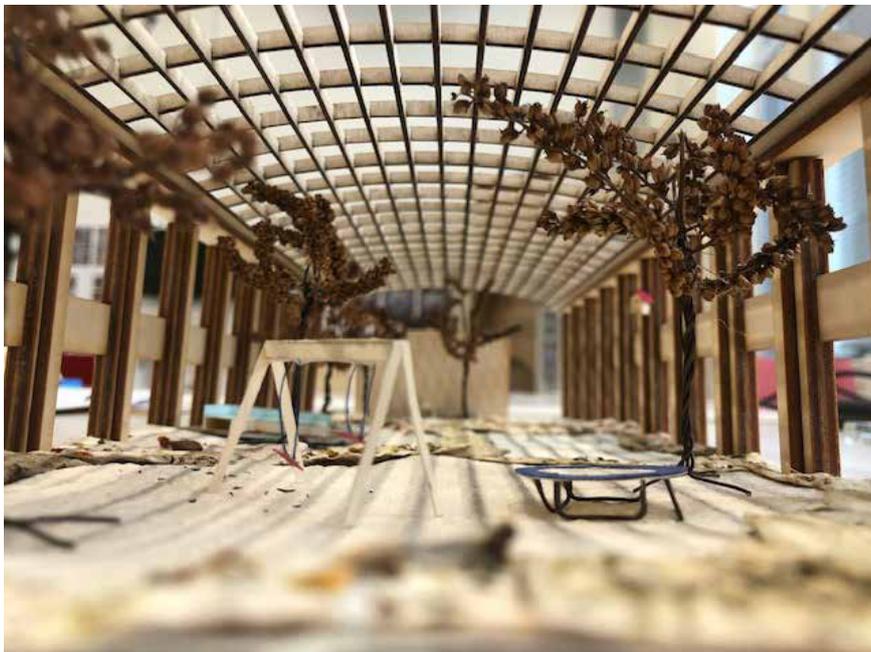
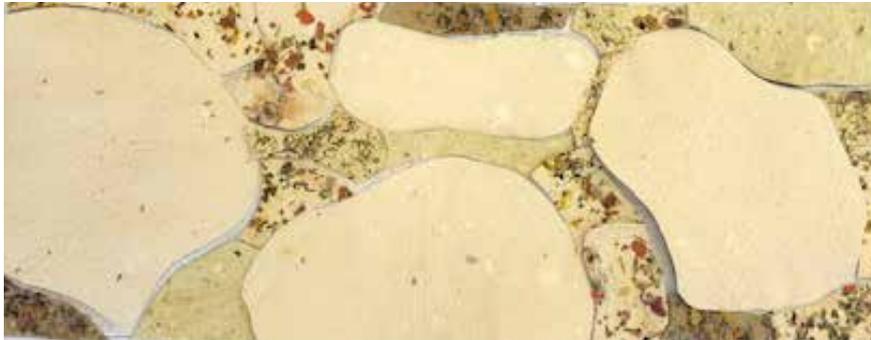
Design ideas Bank's Backyard



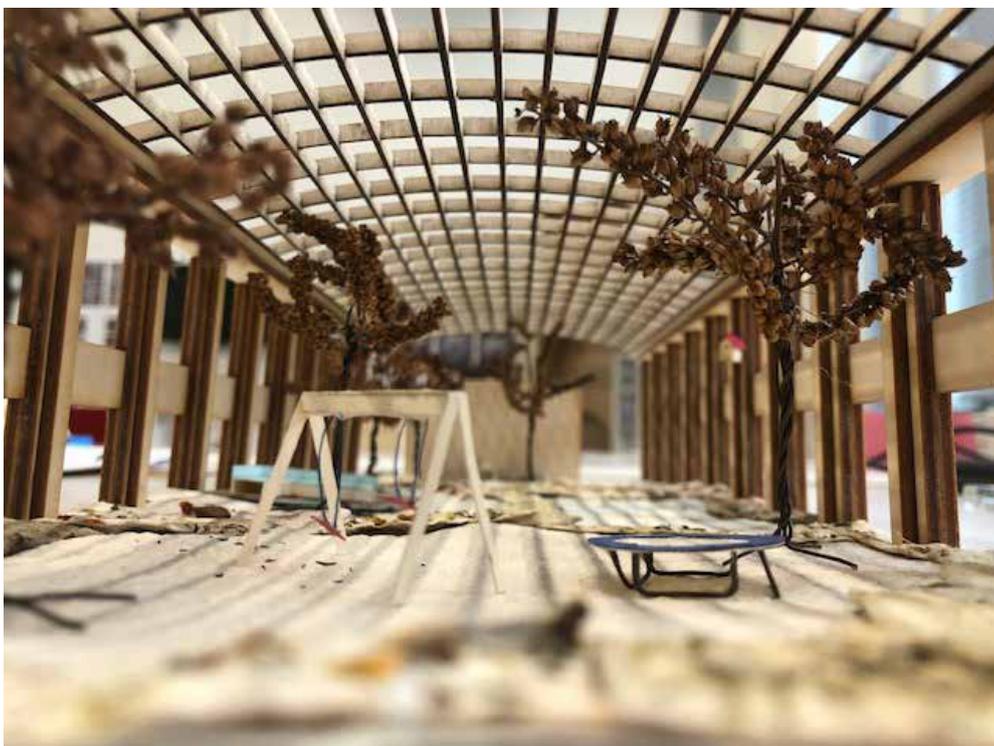
Design Bank's Backyard



Design Banks Backyard



Design Banks Backyard, P1



Bank's Backyard

Renske Worm

Bank's backyard, the difference in scale of the citizen and the banking world. The idea for this concept is to show the difference in scale of the backyard, private and personal, and the bench open and public. The small, private and enclosed safe space for society where they can relax and think about nothing inside a bank. A bank that no one trusts anymore after the crisis. In this way, the bank can give back to society and nature from which it has been benefiting for years.

My inspiration came from my own childhood, where I could always play safely and discover the world in my own backyard. Something I miss now that I live in an apartment in the city. A backyard is an intimate space where one can be oneself and relax in nature, a place of reflection.

The choice for the backyard and not a garden or a park is because they are and feel public, when one enters a garden or a park people still act as if they are walking in a public space. Providing a private and safe feeling is the intention of my social plinth. Important are the elements that make a backyard a backyard also belong in the Bank's backyard, giving the opportunity to play. People can find their own intimate place according to their own needs.

Bank's Backyard is a creation of a garden within the central hall of the bank. For the people who don't have access to a backyard and still want the experience of the backyard.

Providing a backyard to the public ensures that people can withdraw from reality and relax without feeling pressured. And the bank providing a backyard gives them the opportunity to give back to nature and society.

Social Plinth

Bank different than expected, the long facades was not that impressive as initially thought.

The parking area between the church and the palace is weirdly used for parking, although it is a beautiful space for other activities.



Research Plan



FUTURE BANK

CREATING THE FUTURE OFFICE
WITH A RENEWED PUBLIC SPACE

Research plan

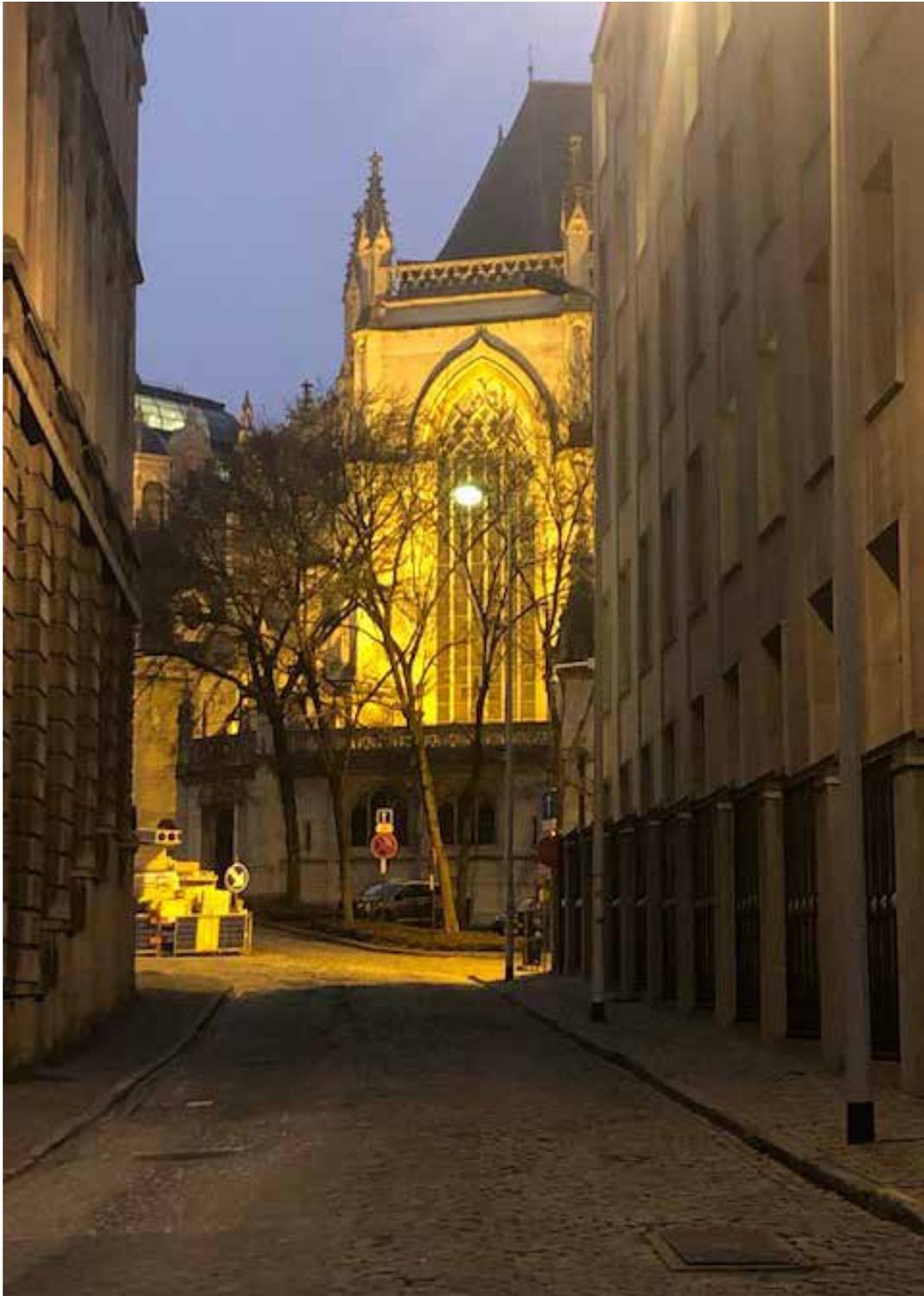
AR3A1100 Interiors Buildings Cities Graduation Project
Future Bank

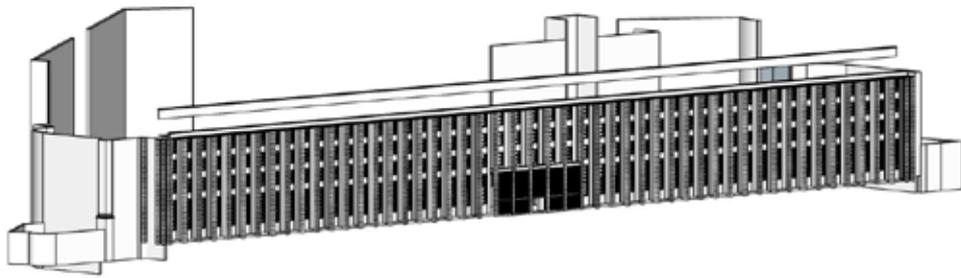
Renske Worm
5245605

4 November 2021

Visiting Brussels





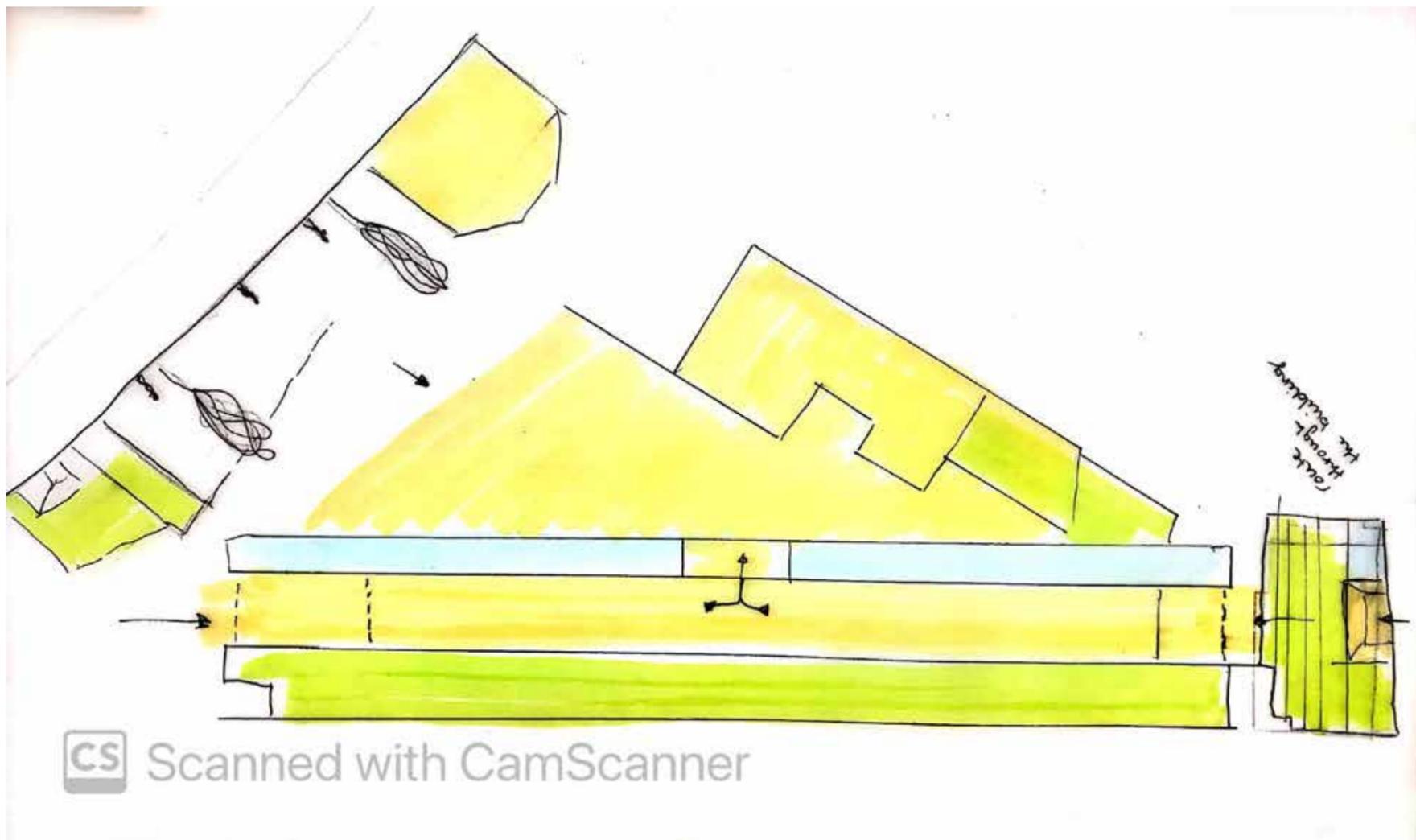


Brief: introduction of the Bank

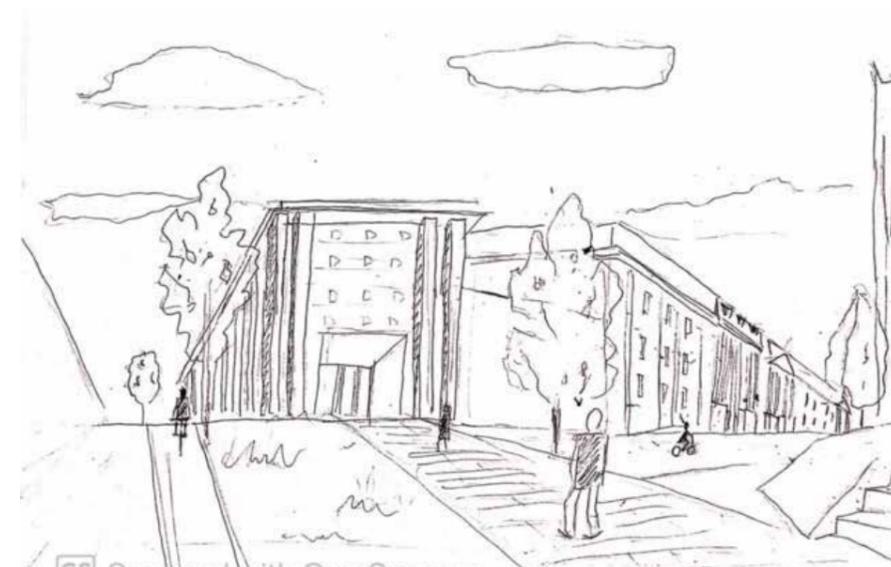
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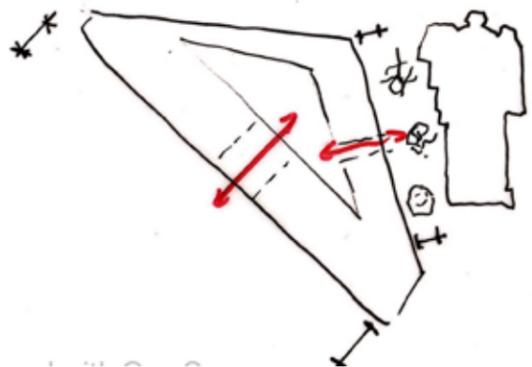
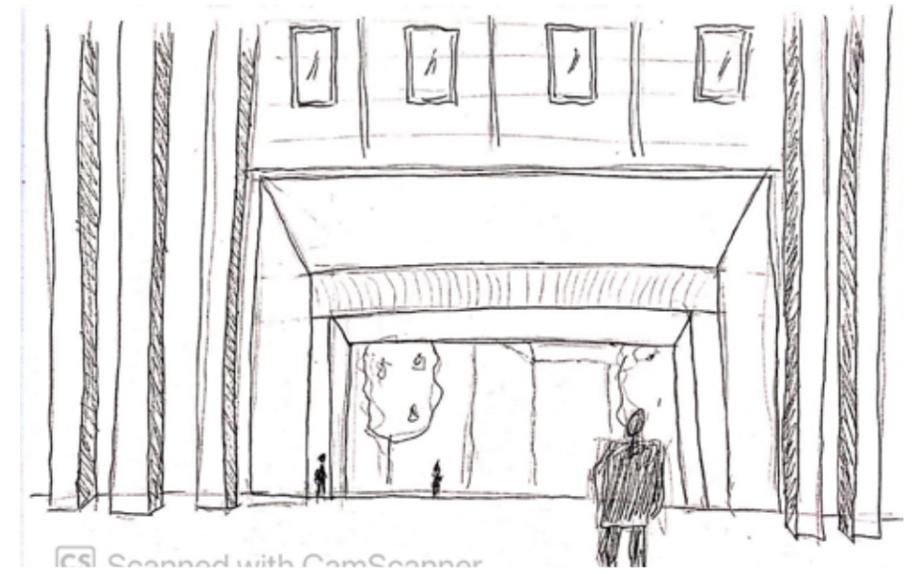
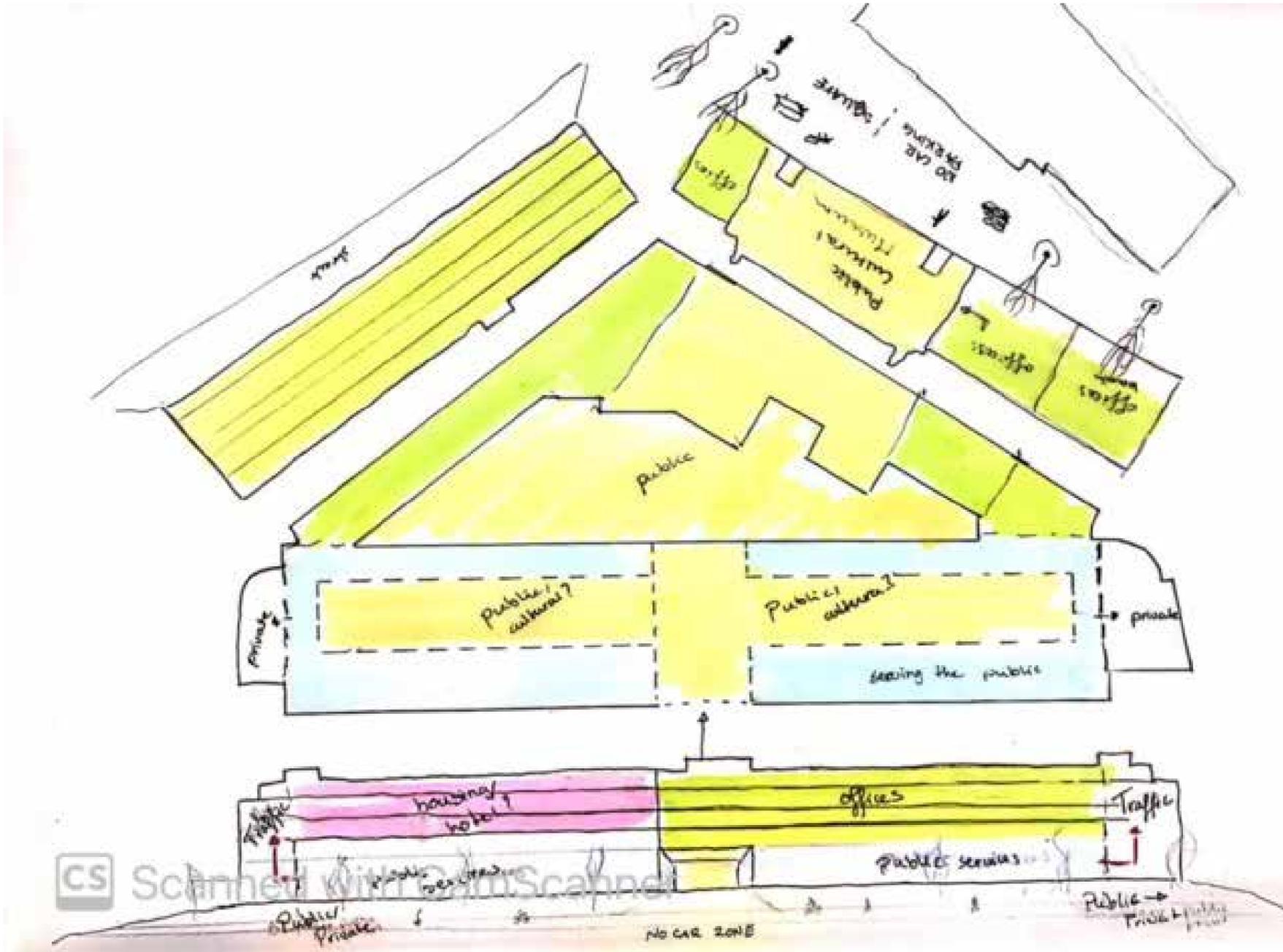
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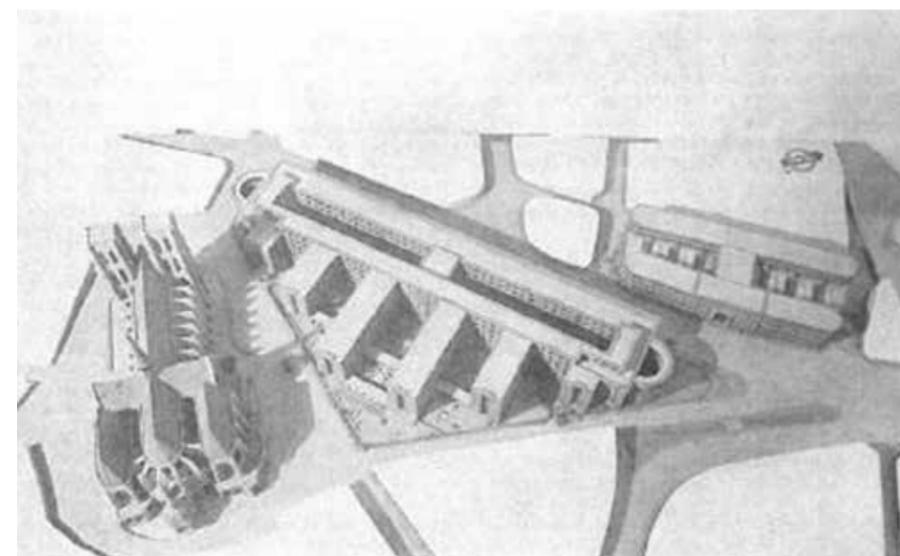
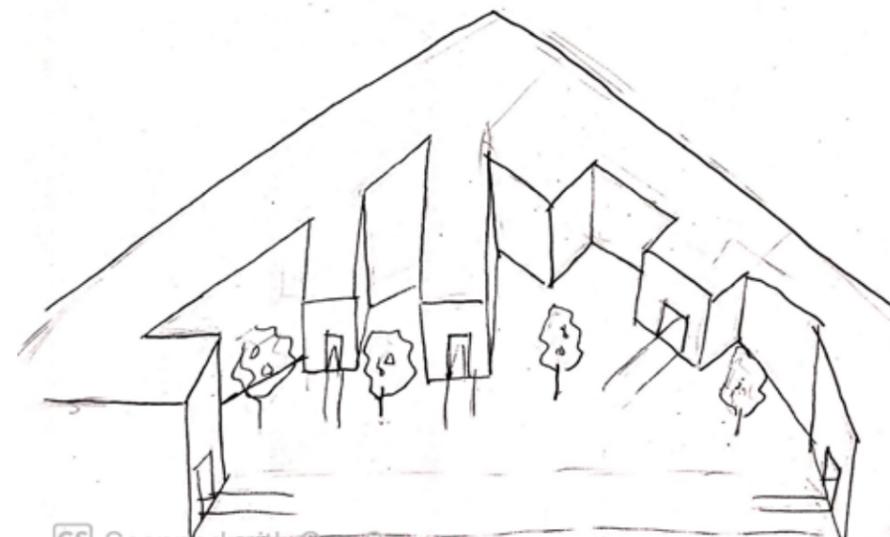




CS Scanned with CamScanner









01

Faculty of Architecture and
Urbanism, University of São
Paulo (FAU-USP)

Faculty of Architecture and Urbanism, University of São Paulo (FAU-USP)

This piece of Brazilian architecture was conceived in 1961 by São Paulo architects João Batista Vilanova Artigas and Carlos Cascaldi. Together with the architectural movement of the Paulista School, they form part of the most important history of São Paulo, because of the large amount of works they constructed there and the recognition of many of them at an international level.

The project is based on the idea of generating spatial continuity. Therefore, its six levels are linked by a system of ramps in an attempt to give the feeling of a single plane and favor continuous routes, increasing the degree of coexistence and interaction among those who use it.

The space is open and integrated, avoiding divisions and making it a functional place. It was imagined as a large, free, and central space with its functional areas distributed all around. There are no entrance doors or small spaces, the intention being the generation of a space in where you can perform any activity that you need to.

Concrete in appearance with simple finishes, the building responds to the characteristics of a space suitable for a school of architecture, as a place of practice and learning for students. The structure needed to express the grace with which the materials give shape to the building, in addition to allowing ample lights and simple shapes to highlight the image of the building's lightness, despite the weight and the force that it exerts on its environment, which makes it resemble Brutalism architecture. The architects, the founders of the School of Architecture and Urbanism of the University of São Paulo, adopted the reinforced concrete as a plastic and constructive language that gives rise to volumes sustained in complex structures of great light. Based on the technical possibilities of the material, its projects and works entail a willingness to be examples of contributing to the technical and social development of the country, and the city of São Paulo's ambition to be the economic and industrial center of Brazil.

Gutiérrez, C. (2017, 23 oktober). AD Classics: Faculty of Architecture and Urbanism, University of São Paulo (FAU-USP) / João Vilanova Artigas and Carlos Cascaldi. ArchDaily. Geraadpleegd op 14 december 2021, van <https://www.archdaily.com/799088/ad-classics-faculty-of-architecture-and-urbanism-university-of-sao-paulo-fau-usp-joao-vilanova-artigas-and-carlos-cascaldi>



Teatro Oficina / Lina Bo Bardi & Edson Elito

The Teatro Oficina Uzyna Uzona, popularly known as Teatro Oficina, located on Jaceguai Street, in the Bela Vista neighborhood, in São Paulo, was founded in 1958 by José Celso Martinez Correa. The Teatro Oficina acts as a manifesto/theater, marked by great spectacles between theatrical expressions, musical presentations, dance, and performances. Over time, the theater sought to revolutionize the performances that they put on. To this end, the architecture was designed to “collaborate” with the events, allowing the drama of the spectacle to engage more profoundly with audiences. Until 1966, the theater had an arena format, with two blocks of audiences seating facing one another. Its stage and scenic space was transformed during the renovation following the fire.

In 1981, the theater was given protected status by the historical heritage office CONDEPHAAT, after a precarious period of time. The historical importance of the art of the National Theater—since it was the scene of numerous transformations in the art scene—was reminiscent of a trait in traditionalism, provoking a new moment in Brazilian theater.

Leading into the 1990s, the theater underwent a new process of reform led by the Italian-Brazilian architect Lina Bo Bardi in partnership with the architect Edson Elito. This period of reform took place until 1989 and, due to some interruptions in the process, was eventually completed in 1994.

In this new project, the central idea behind the new architecture was related to its territorial context. Here, the “Street” seems to invade the scenic stage space, promoting a democratic theater by the nature of the hybridity of its programmatic structure.

As a result, the theater develops through a “land strip,” conforming to the central footbridge - about 1.5 meters wide on wooden planks and extending 50 meters in length between the front and back access. This directly approached the idea of “Street,” marking the axis of the show and de-fragmenting the boundaries between the stage and the audience. The architects conceived of a surprising element: a waterfall, composed of a system that flows into the mirror of water.

The public audience is positioned in lateral galleries installed on slender collapsible structures, built of tubular steel profiles. This provided the audience with up to 350 seats distributed on four different levels. In this configuration, the public has become part of the stage; there are no barriers between the different areas, as in conventional theaters.

Throughout the project, Lina Bo Bardi appropriated different resources and spatial ideas in a laboratory of experimentation, seeking to reaffirm the idea of an approximation between culture and symbolism in architecture. In the case of the Theater Office, the central idea attempts to connect the building to the city through the idea of a “Street” connecting the spaces by the demarcated axis and its dilutions between stage and audience, thus reinforcing the core ideology of the building.

Here, the architecture is seeking to rescue the role of Man to Space, so that the spatial disposition seeks to instil some restlessness in the viewer. As a result, they are required to seek new points of view to the performance. Perhaps, therefore, it is interesting to note that the constructed space

by Lina seeks to deconstruct the possible direct reasoning common to the spectacle, while the architecture allows the spectator to conceive their own logic, participating indirectly in a type of theatrical expression.

The project also has some features that promote thermal comfort, because through simple solutions—such as openings on the ground level and wind exhausts on the roof—, there is air circulation through the so-called stack effect, in addition to materials that allow properties acoustic and luminotechnical quality. Featuring concrete elements locking and bracing the slender, unaltered brick walls, and a 13 meters-height ceiling, the lateral walls were superimposed on the new metal structures and sheltering new spaces, such as the technical areas, toilets, dressing rooms, and warehouses. Moreover, among the remains of the construction stage, it is possible to notice the presence of full arches as a symbol of a historical manifestation in the building.

The new metal structures are responsible for supporting the roof loads and that of the lateral and back mezzanine. The mixed construction system also allows the beams and metal pillars to be joined together with collapsible metal tubular parts, becoming one single structure.

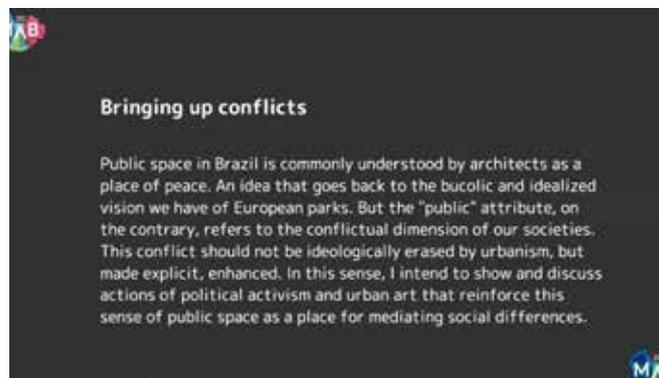
The metallic roof also has a partial sliding system that helps in the circulation of the winds, and yet allows another possibility of communication with the external area between the sky and the treetops. On one side, there are still large glass panels that allow to poetically approach the internal and external areas. Lina and Edson still introduce a series of plant elements over the internal space, as in a flower bed, for example, defragmenting the limits of the territory. Sometimes indoor; sometimes outdoor.

The natural elements and the Brazilian “tropical” atmosphere, loved by Lina, are incorporated into the project in a harmonious way, helping to conceive the building in a poetic and technical way, so that air, water, and vegetation permeates the space. The remnants of history punctuates the presence of the old materialities on the walls of the building. The idea that emerged from Lina’s particular world view, especially from her observations of territory, manifested in other of her works, sought to reaffirm the fine line between space and man in a harmonious and flexible way.

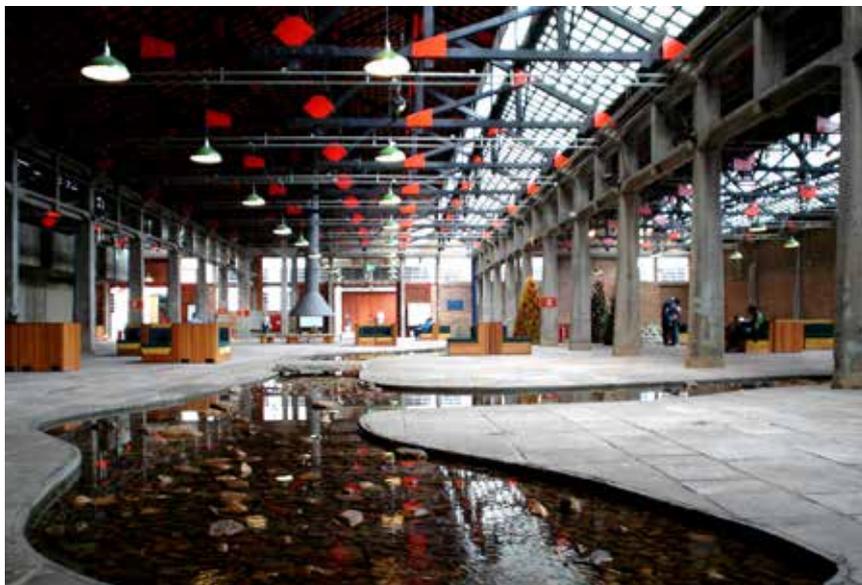
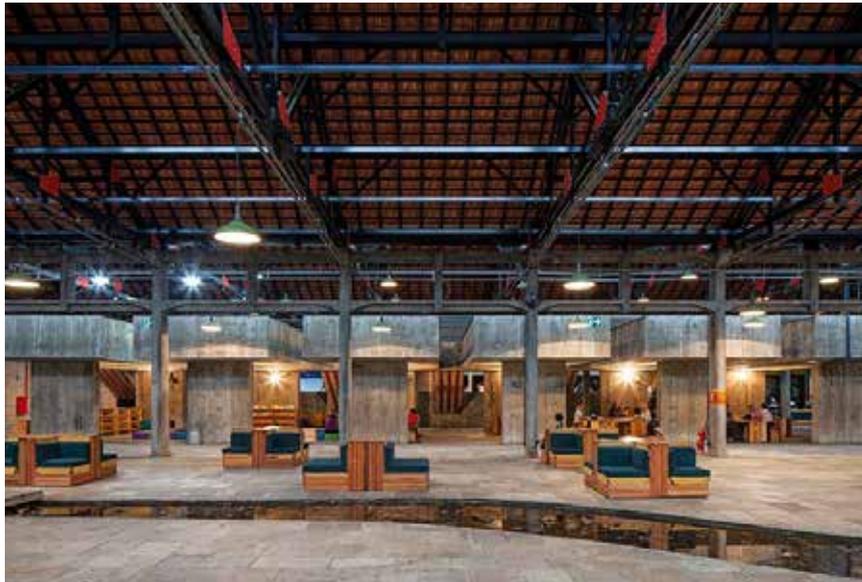
Pereira, M. (2020, 9 december). Architecture Classics: Teatro Oficina / Lina Bo Bardi & Edson Elito. ArchDaily. Geraadpleegd op 14 december 2021, van <https://www.archdaily.com/878754/ad-classics-teatro-oficina-lina-bo-bardi-and-edson-elito>

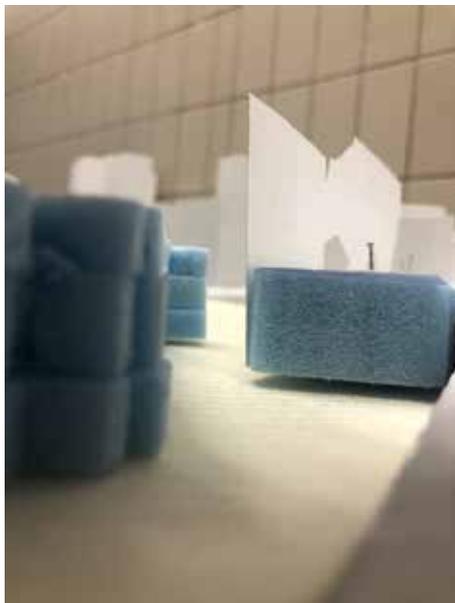
Public space as a place of conflict/ Guilherme Wisnik

Brazil has very large and complex cities, in which public spaces are often privatized, or destroyed for the passage of new avenues and viaducts. In the last two decades, however, many civil society movements have emerged claiming the right to public spaces, and activating them in different ways. A common element to these movements is the awareness that the “public” attribute of space is the dimension of conflict and differences inherent in society itself.

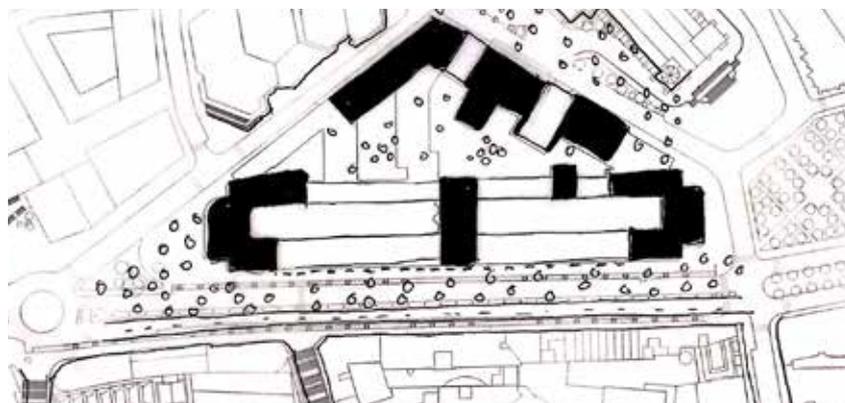
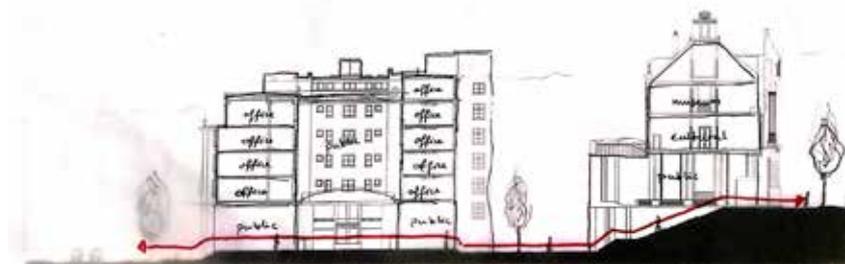
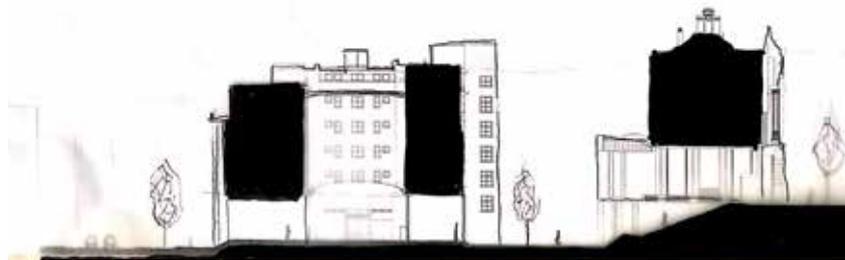


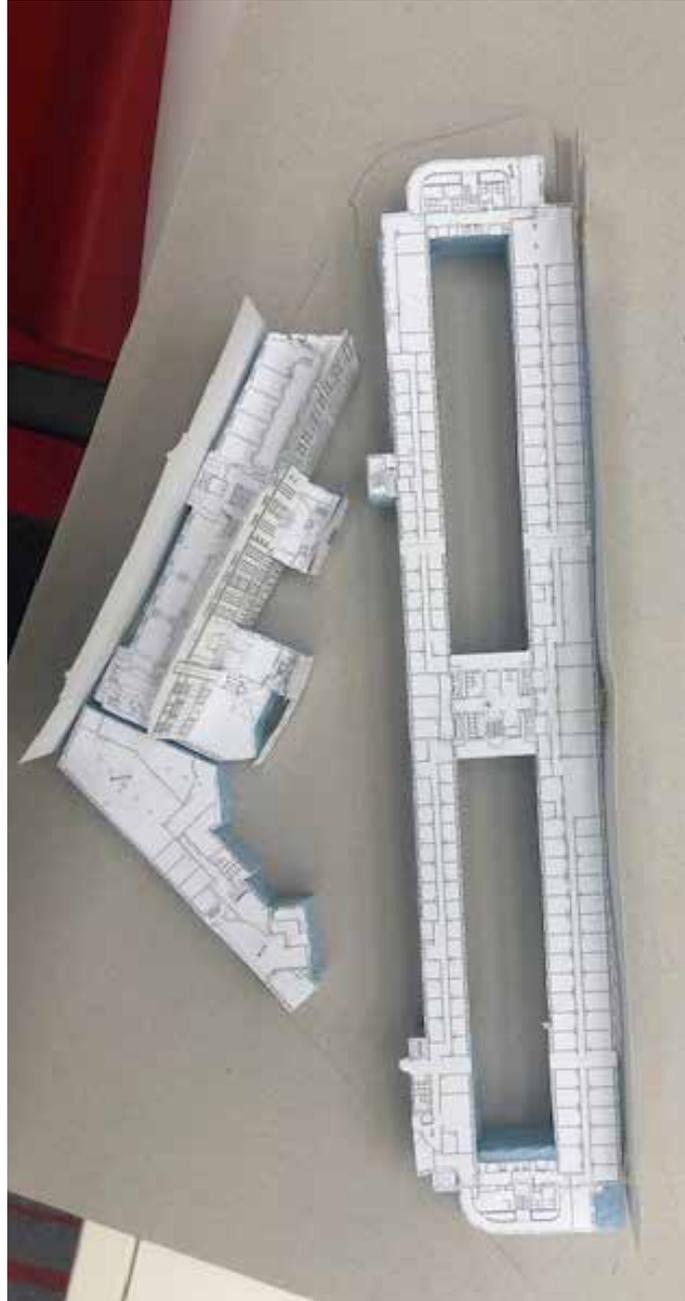
<https://mab20.mediaarchitecture.org/events/keynote-guilherme-wisnik/>





Democratic public space NBB





Tutoring 16 december 2021

Private courtyard
for the people of
the bank.

Backyard

What would the
courtyard look
like? Will it be
considered to be
the “back” of the
building?



Public to the peo-
ple of Brussels

Frontyard

What would the
courtyard look
like? Will it be
considered to be
the “front” of the
building?

Tutoring 16 december 2021

Addressing the city? **What relation does the building or buildings seek to make with the surrounding city.** If your idea includes taking parts of the existing buildings away then look carefully at the sequence of construction to see where individual parts of building were made, even if it all looks like a continuity.

When you open up new spaces do you need to reconsider the way existing buildings address them? What happens to gable walls where buildings have been taken away, or the moments where backs become fronts? Are the buildings you are left with of appropriate scale and quality to adequately define the new urban spaces or landscapes you are seeking to make

Exterior Space: Many of you are seeking to make external spaces. **What are the qualities of the buildings and facades that address those spaces?** Do they need to be adjusted? Where is sunlight coming from? What is the quality of the ground? **How do you form a coherent exterior environment if that is your intention?** If you are planting substantial new trees for example then think about what they need to grow and thrive – air, water, sunshine, soil depth – and their proximity to buildings now and in the future as they grow. What sort of ecosystem and how much biodiversity can the site accommodate and how can it be understood as part of a wider network.

Public Building: As our briefs have proposed most of you are trying to make the building more public. **Who is this public? What are they doing there? How many people do you think will be there?**

Where is the bank? Quite a few of you have focused on the public spaces and have not said very much about the bank itself, the focus of the brief. **How do you arrive into the bank?** Is there one central moment of entry, a collecting space from which multiple entrances might distribute or a series of dispersed entrances? **Which parts of the building house the bank?** It would also be useful to think about how the bank might be organised from your knowledge of offices – the relation between, entrance, desk, meeting space, social space etc.

Interrogate the plans: **How does the building work at the moment and how might it be reordered using as much as possible of its existing form and structure?** Is there a way to achieve what you want without removing so much? Which parts of the building work well and where are floorplates inefficient? (too long and thin in plan for example or with an inadequate floor to floor height) How might you address this? Through demolition or addition? Are there technical means to alleviate problems? For example could using natural cross ventilation in a part of the building allow you to work with a lower floor to ceiling? What might this mean for the function in this area?

If you want people to move through the site how do they negotiate these sectional shifts? Remember accessibility. What happens to all the vault spaces in the basement? Does public space only exist on the ground? Can you distribute it through the section? Could the bank exist at ground level with other functions above?

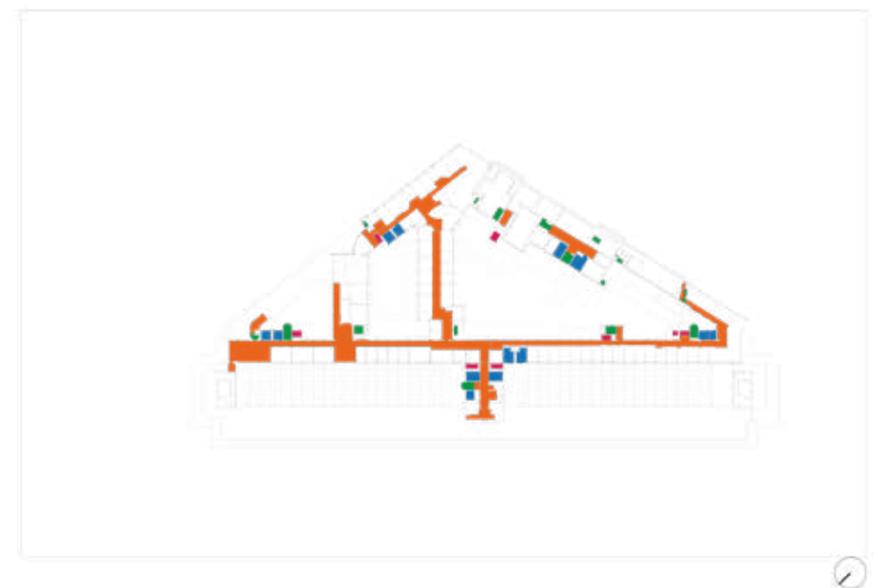
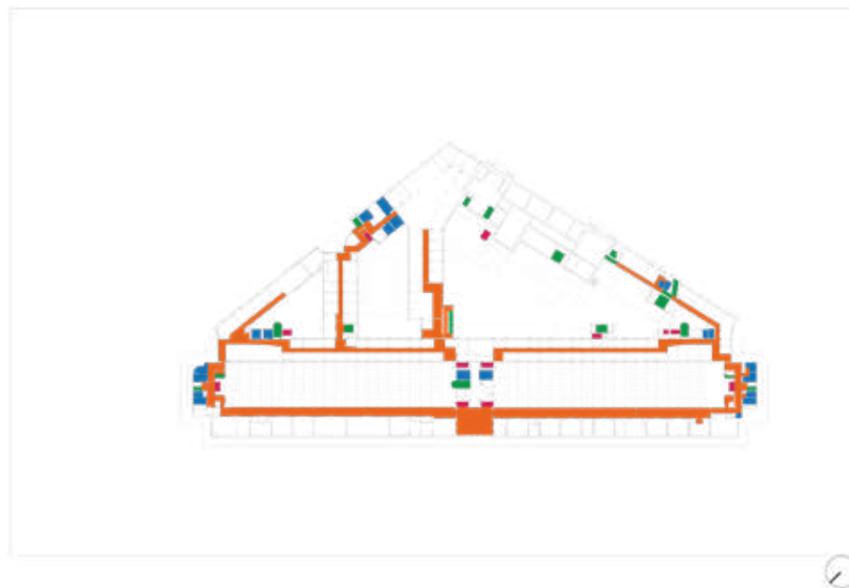
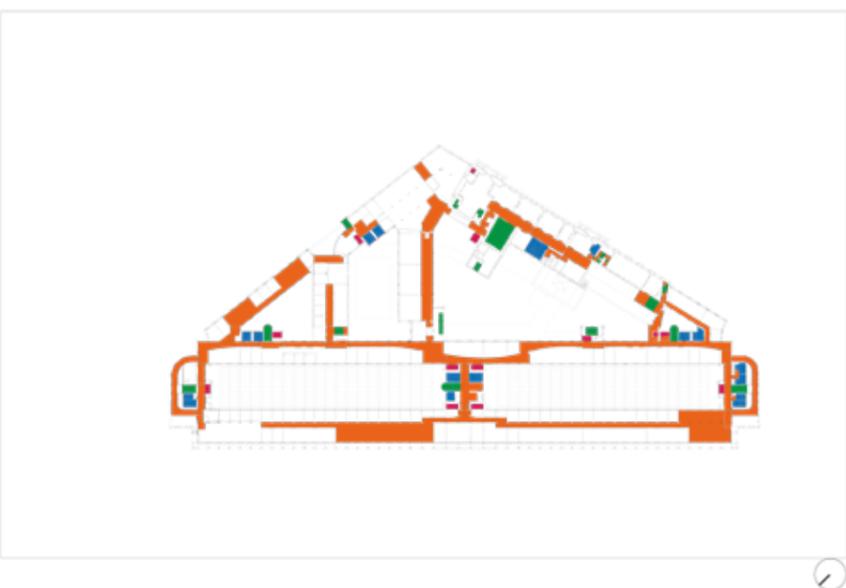
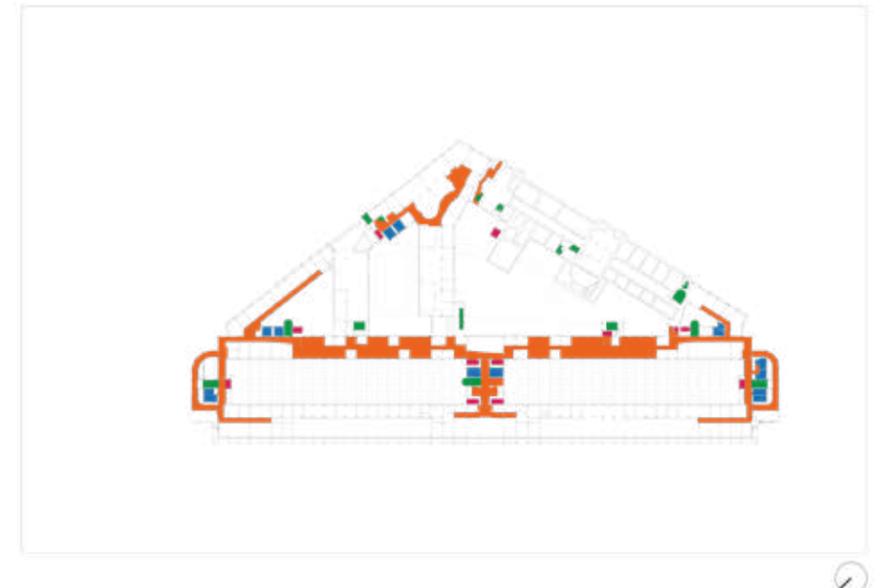
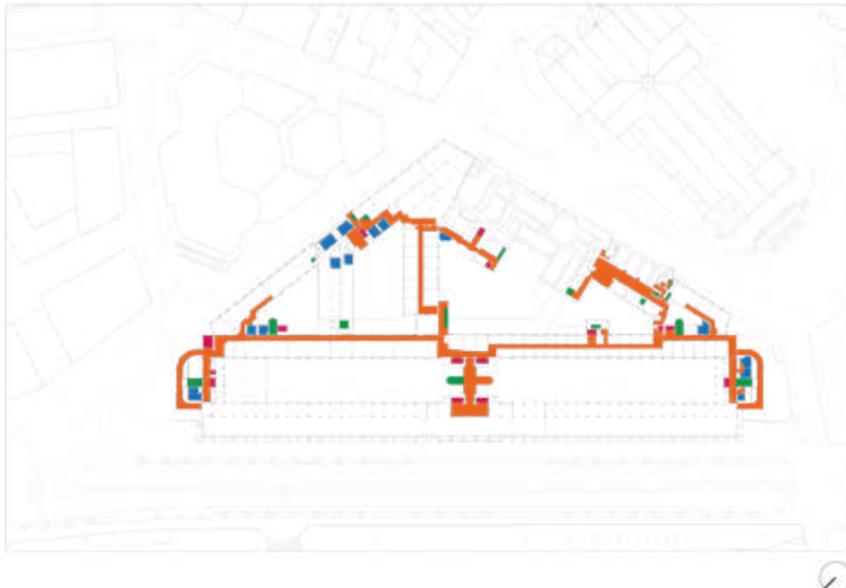
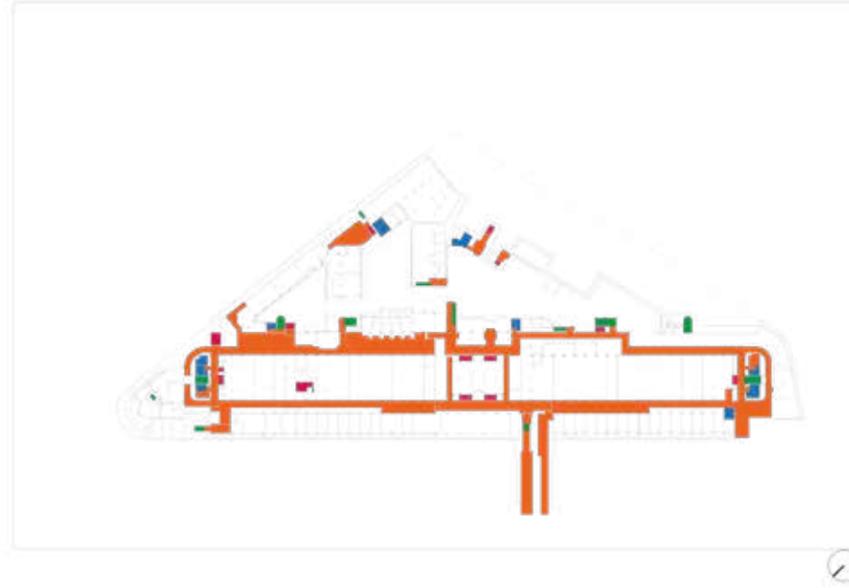
Practicalities: Big buildings need **'back of house'** places – places where vehicles can deliver, where the bins and compactors are placed, bicycles are stored, mechanical plant rooms etc. Think about where these things are going to be within your plan – particularly if you are planning to radically open up the building to public space.

Economy of Means: **How little can you demolish in order to achieve what you mean to achieve?** Try and understand the scale of the building in relation to things you know in order to be clear about the magnitude and scale of the things you are adding or taking away, this includes spaces as well as buildings. Can you achieve change by simply reordering or redefining the use of something rather than taking it away. Remember that small, precise interventions can be as or more powerful than a more total one in redefining an institution or affecting change.

Compatible uses. Many of you are seeking to introduce new uses in relation to the bank. Ensure that you can maintain security lines and appropriate relations between one function and another. This might include the back of house functions – **what can and cannot be shared? Can you use existing spaces or facades to define these relations or gather different entrances? Which parts of the buildings are most appropriate for different uses?**

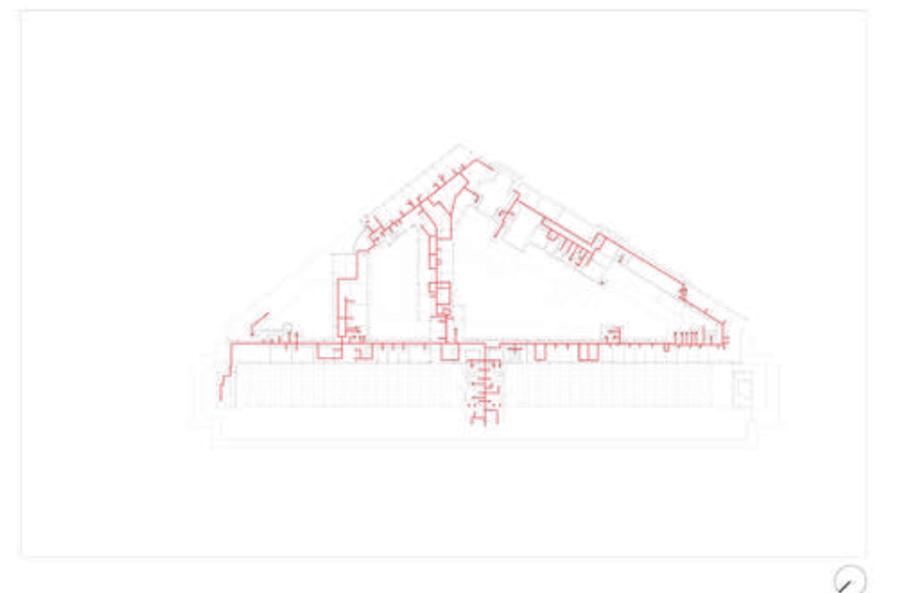
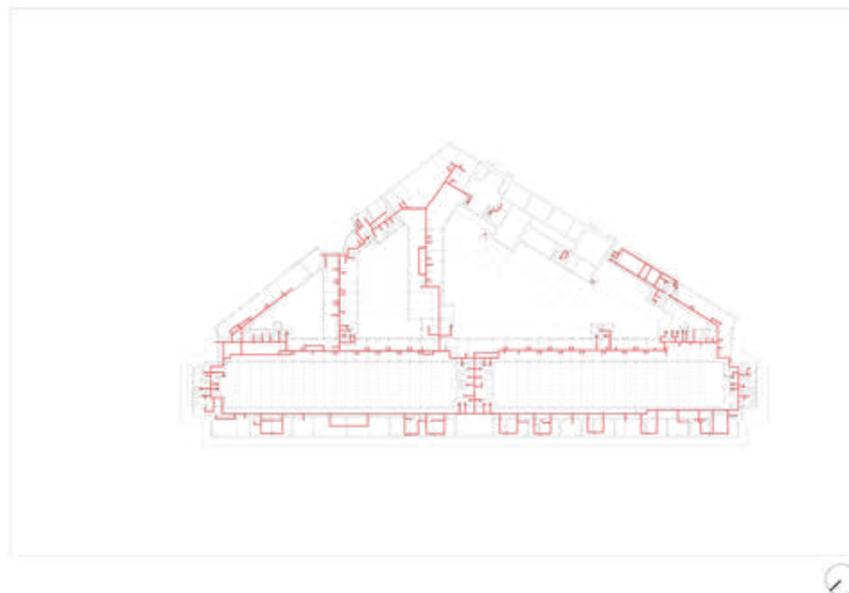
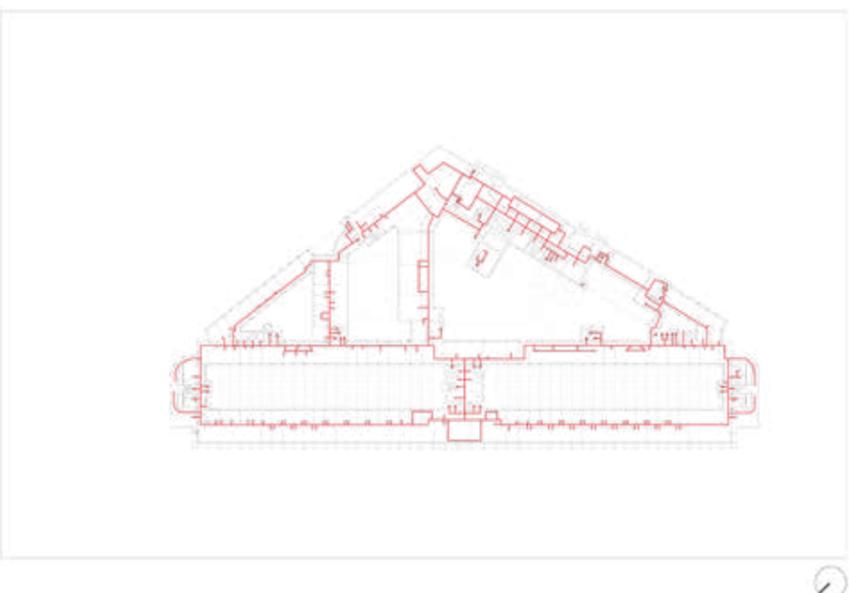
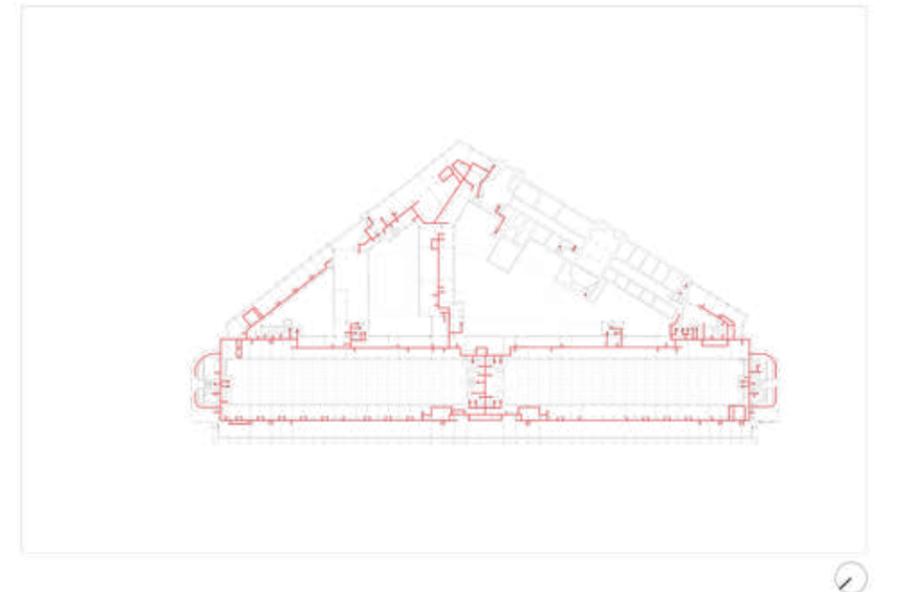
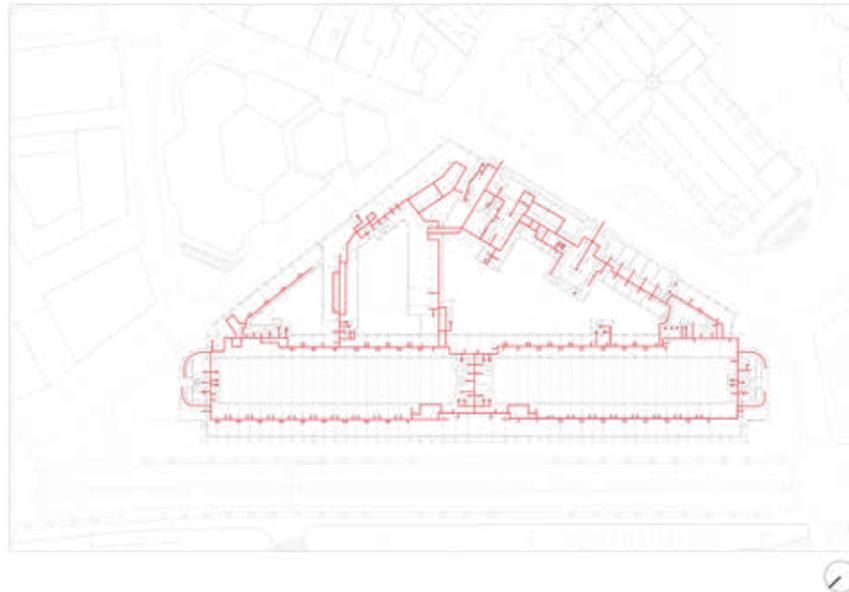
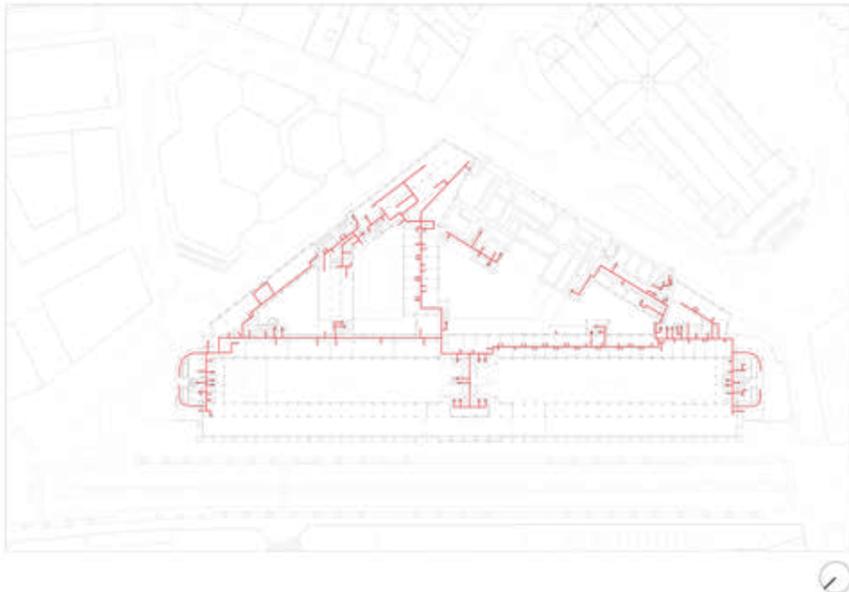
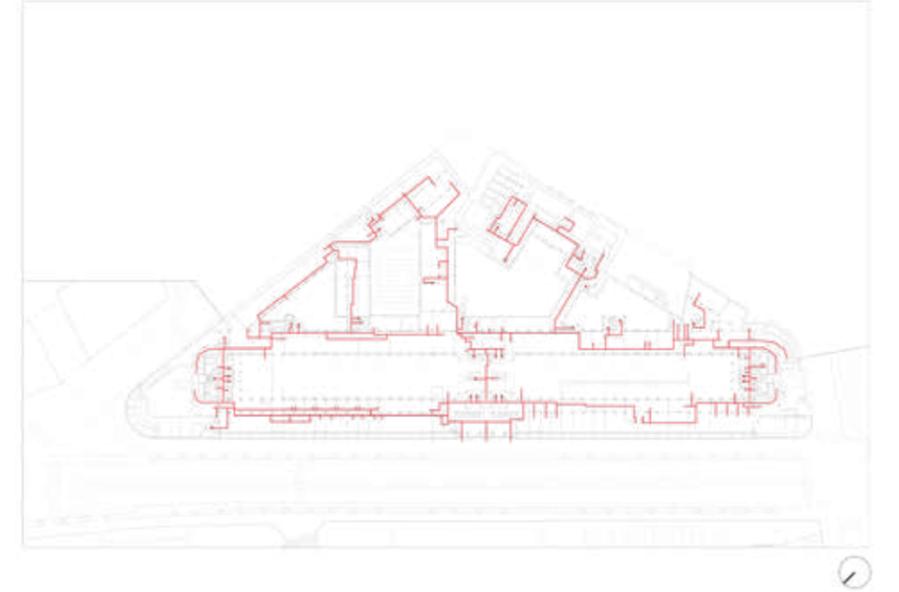
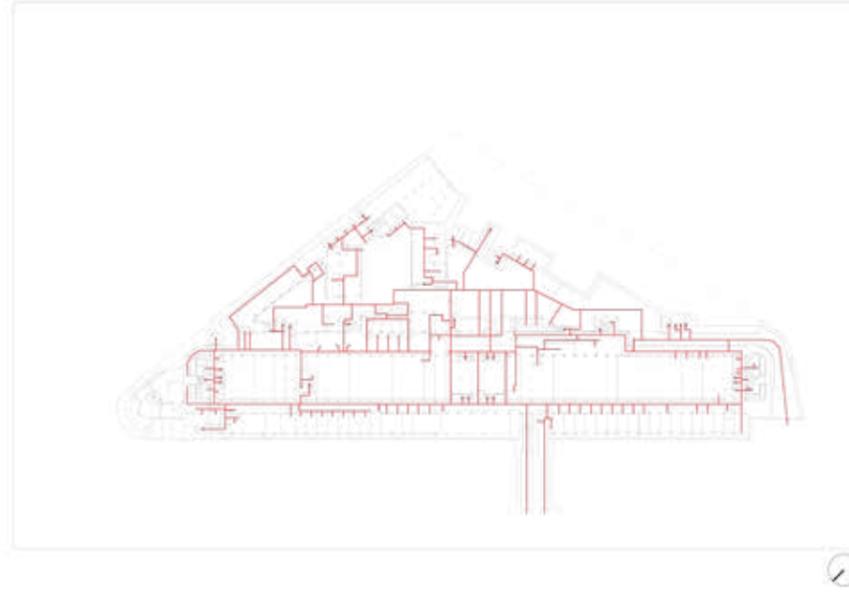
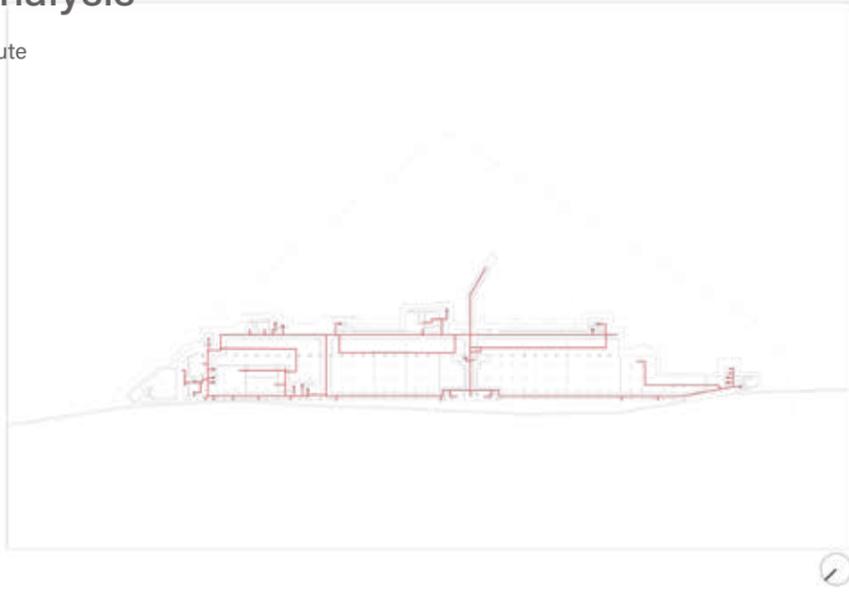
Analysis

Functions



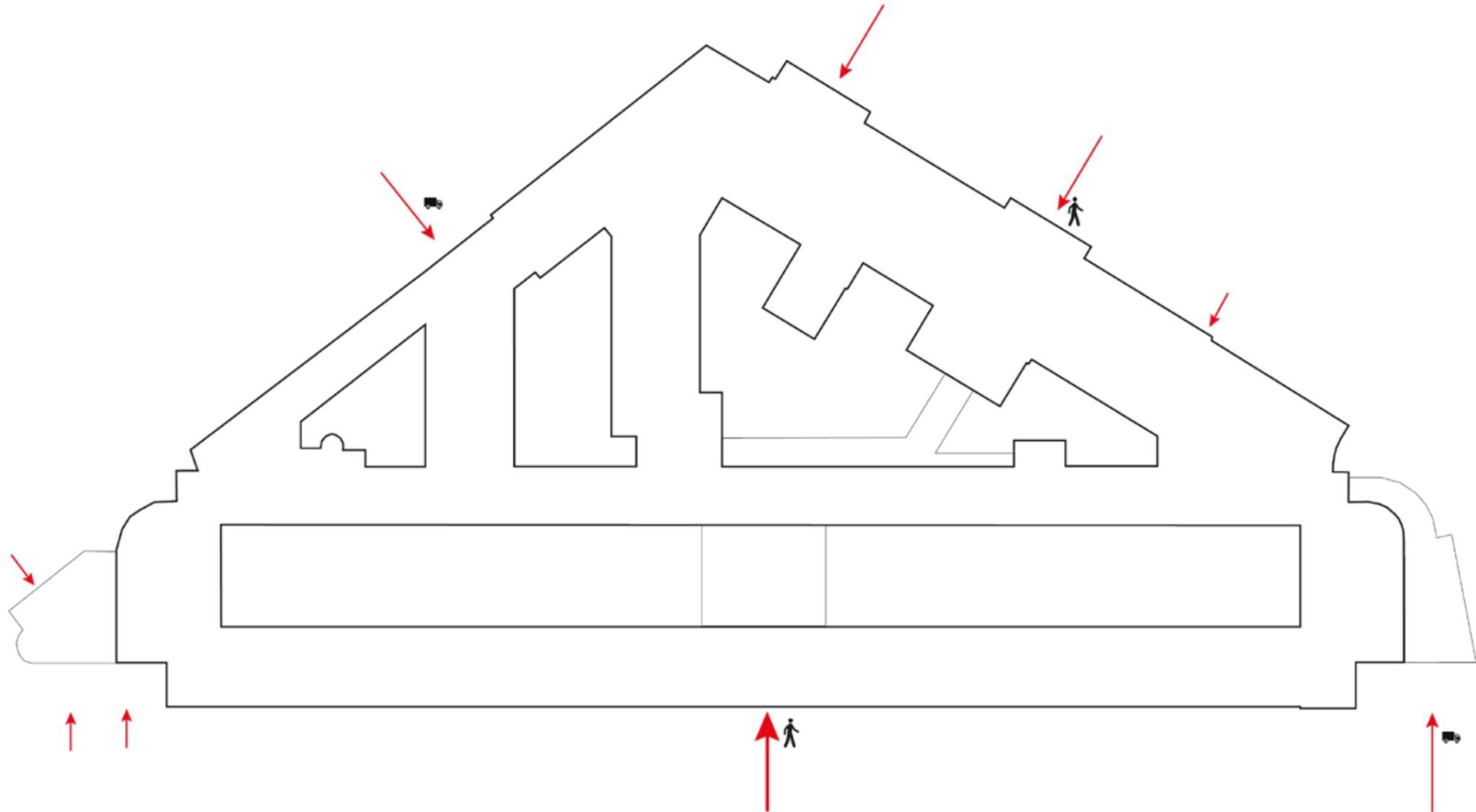
Analysis

Route



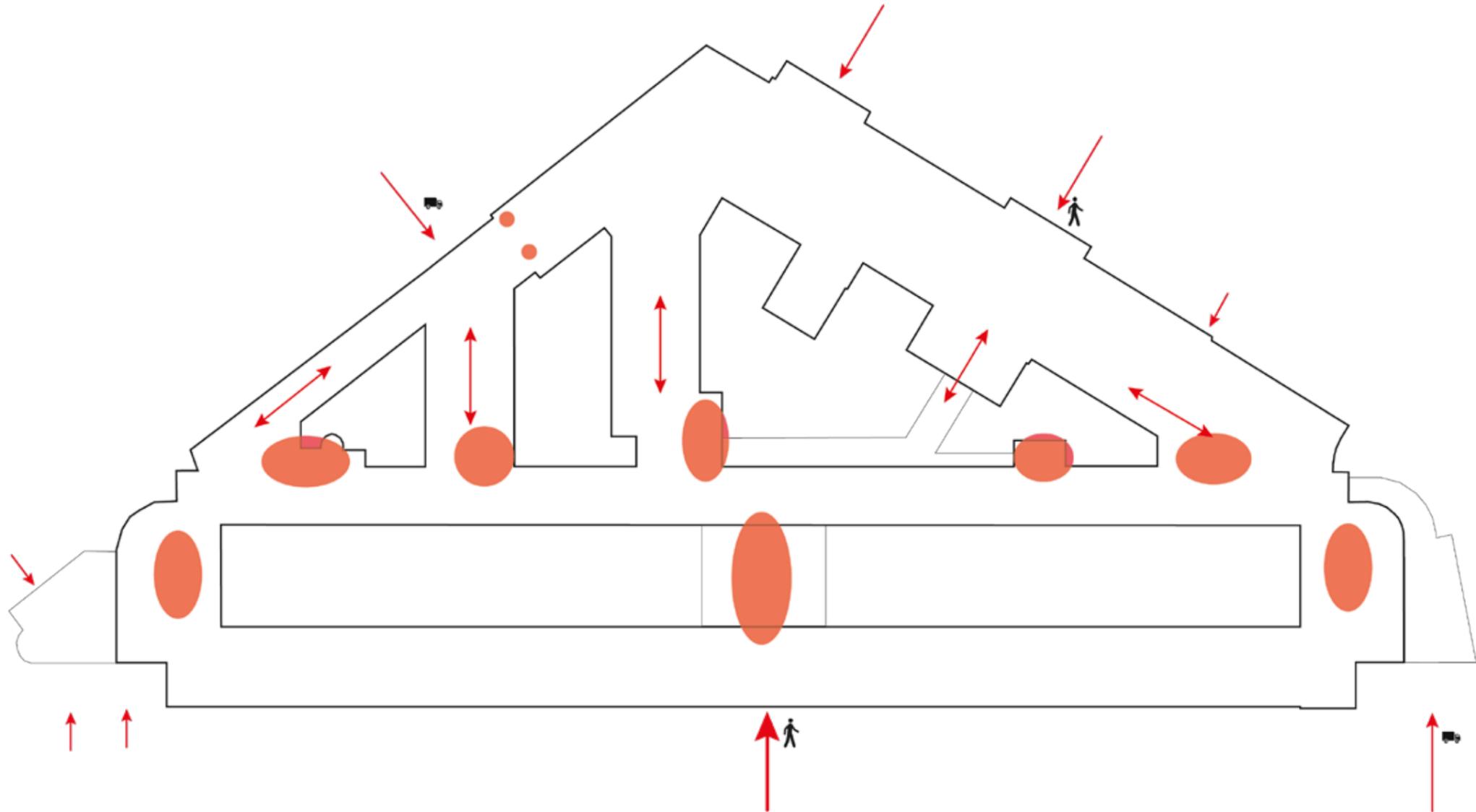
Analysis

Entrances



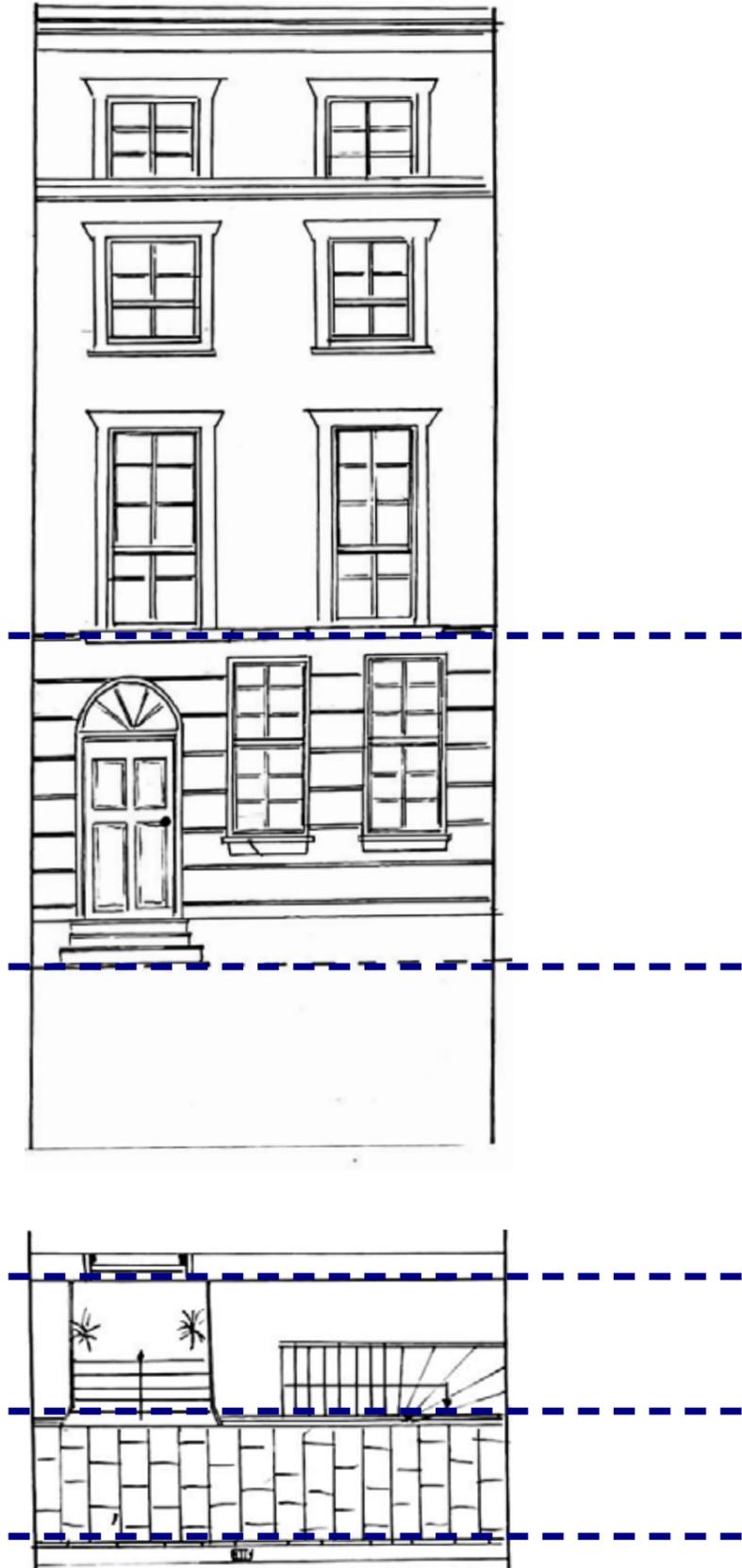
Analysis

Intersection



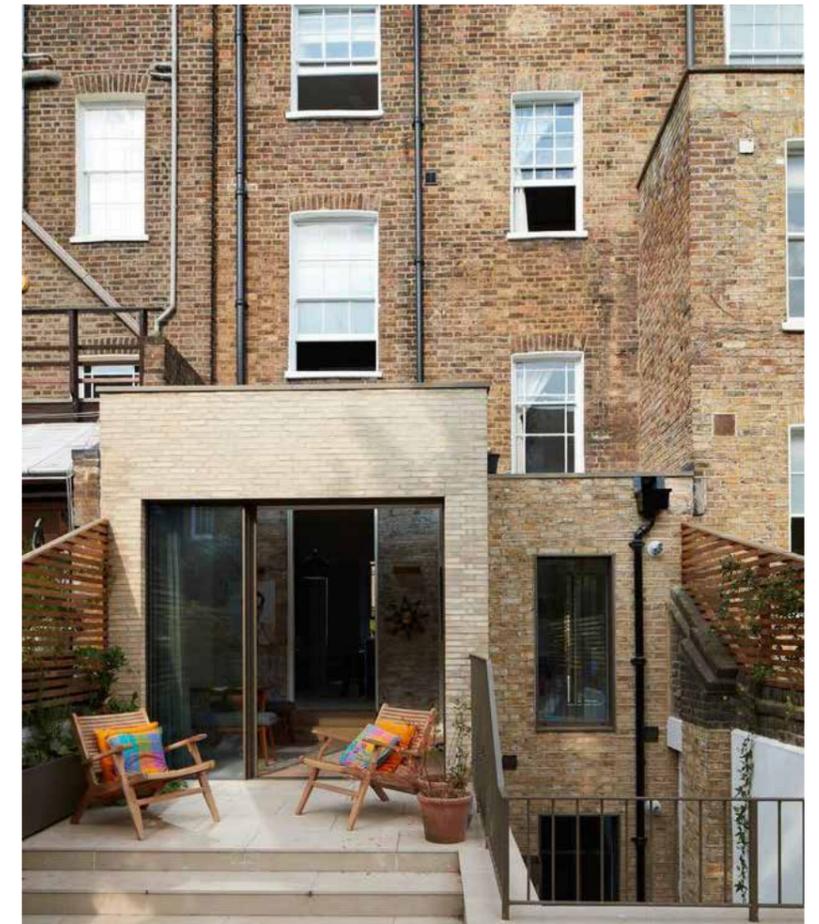
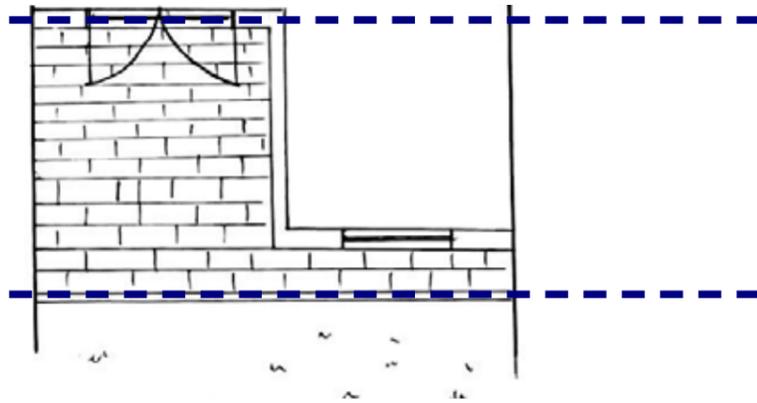
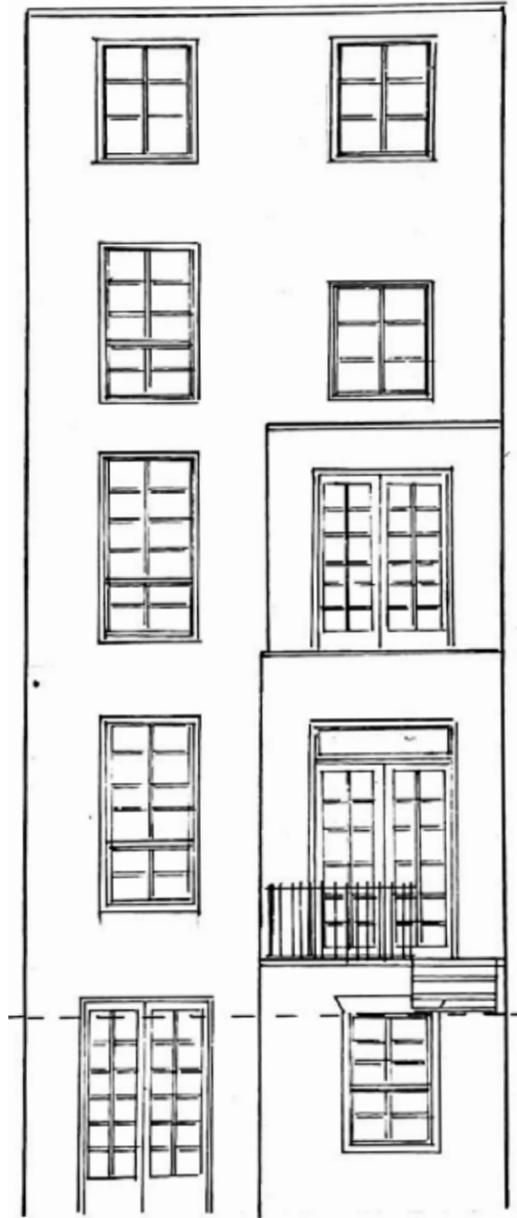
Georgian townhouses

Front facade



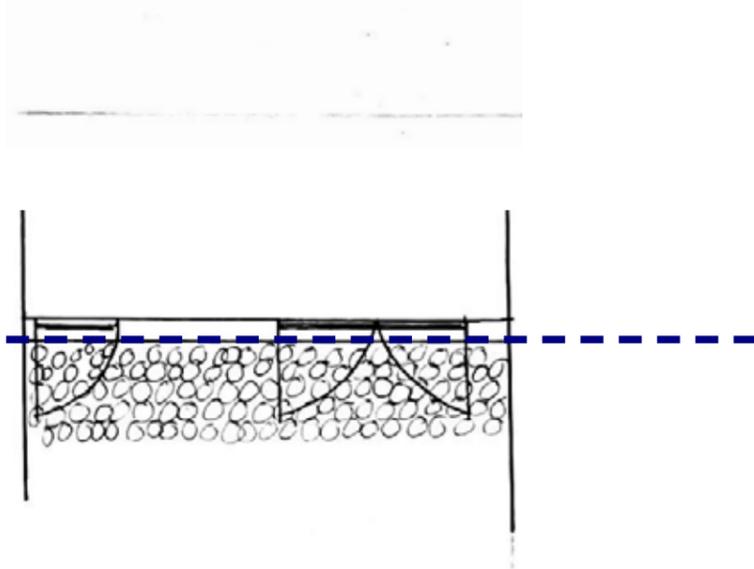
Georgian townhouses

Back facade



Georgian townhouses

Mews



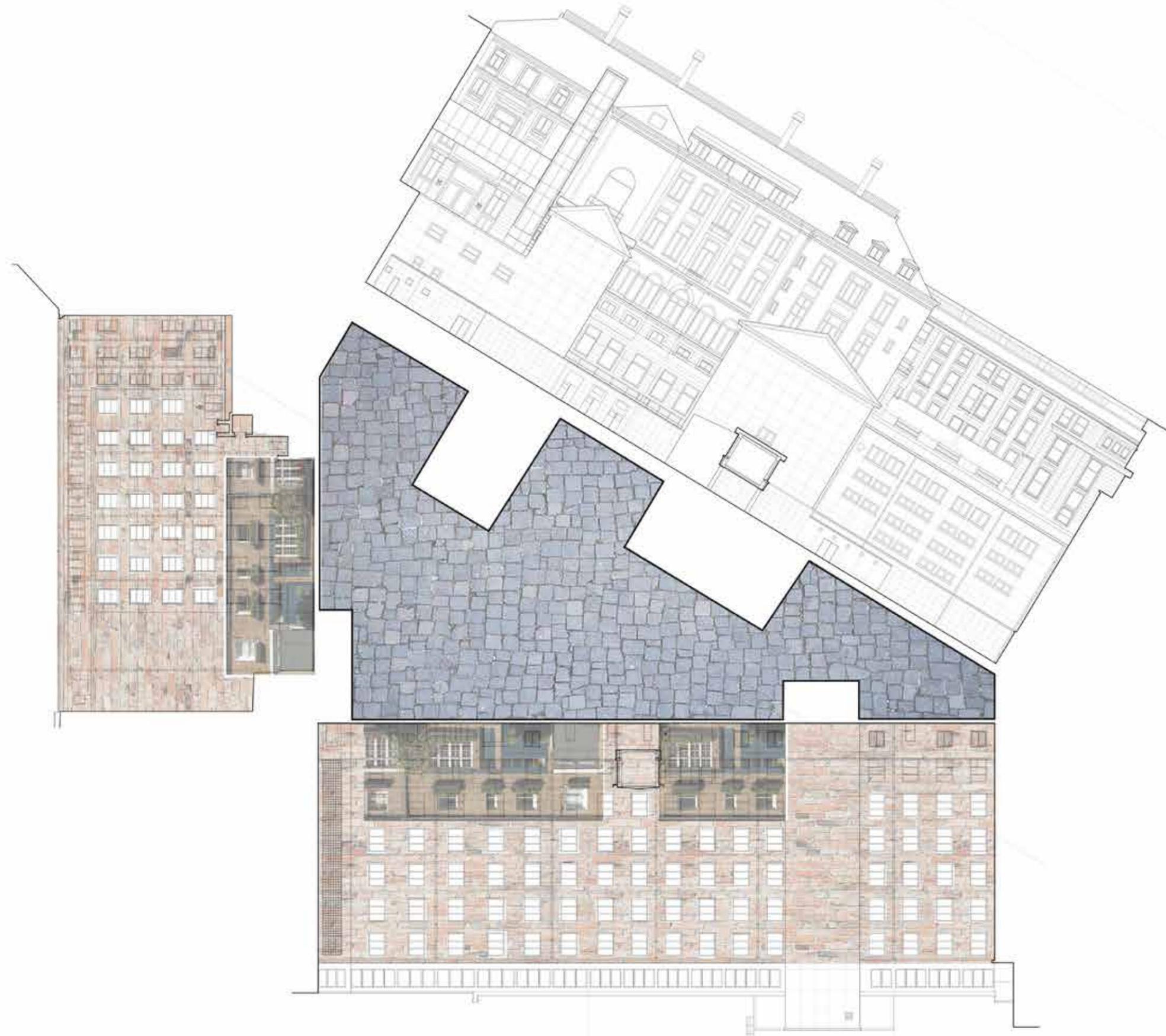
Facade National Bank

Classification facade cladding



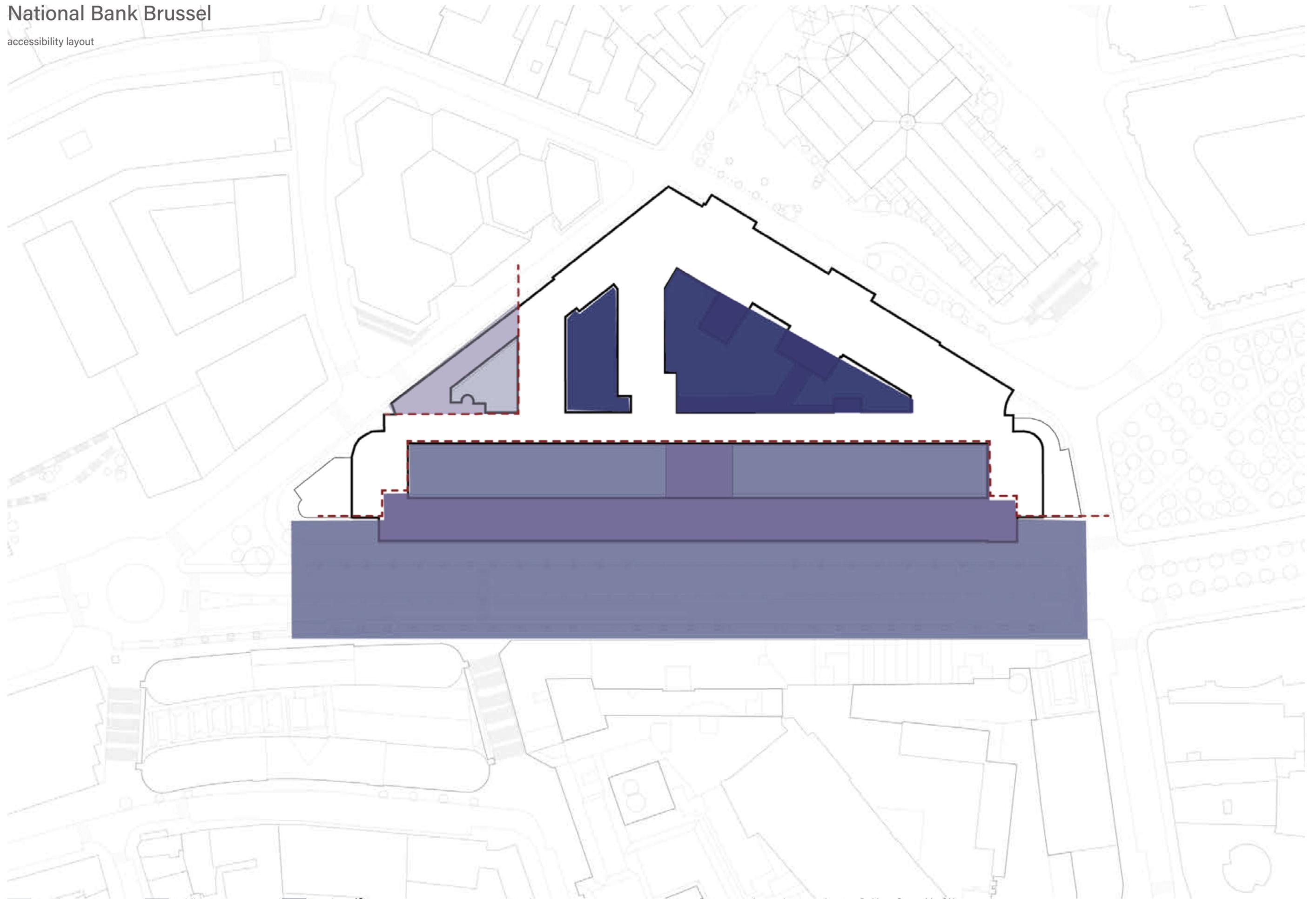
Facade National Bank

Classification facade cladding



National Bank Brussel

accessibility layout



Goods transport

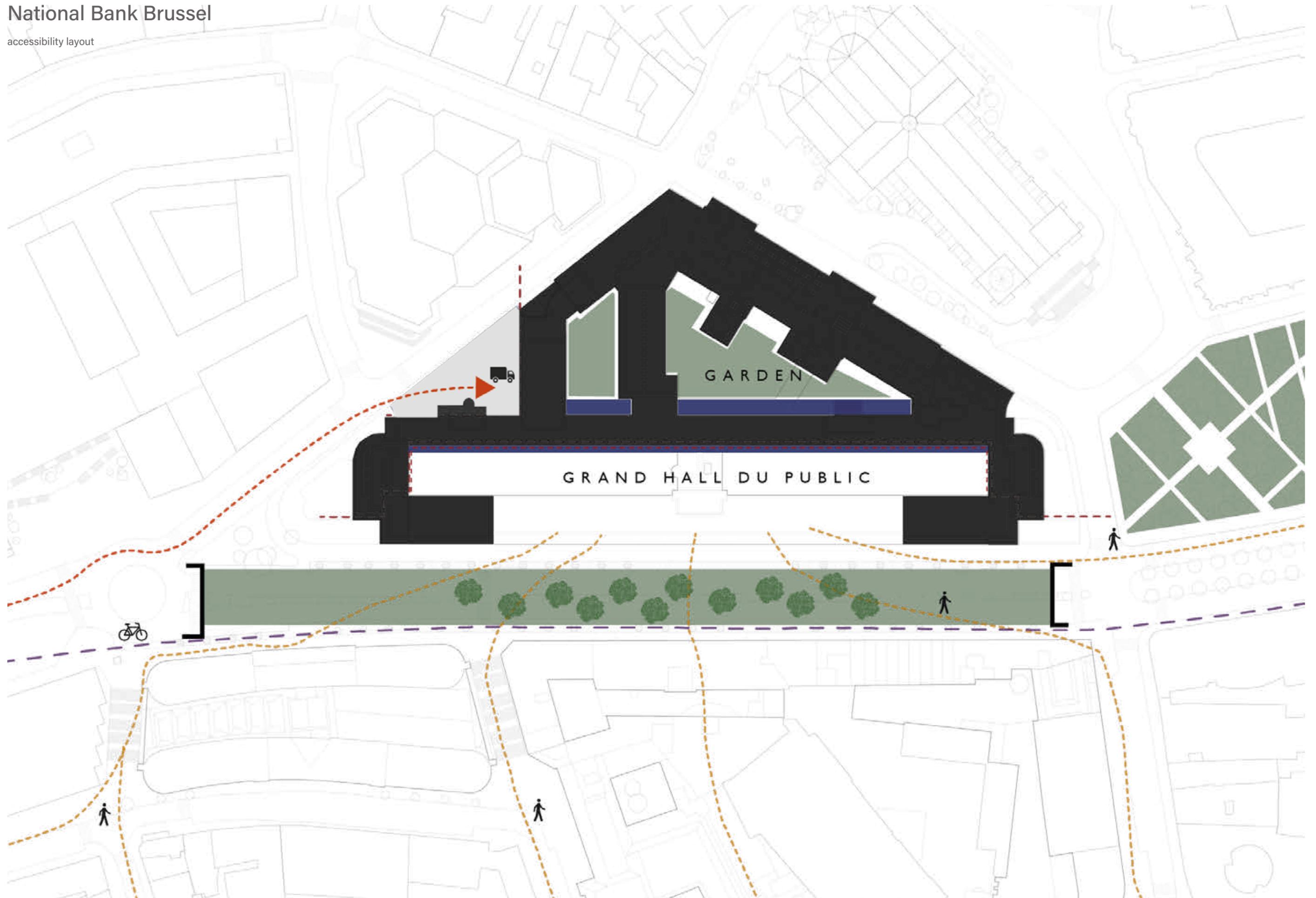
Public

Employee

Barrier

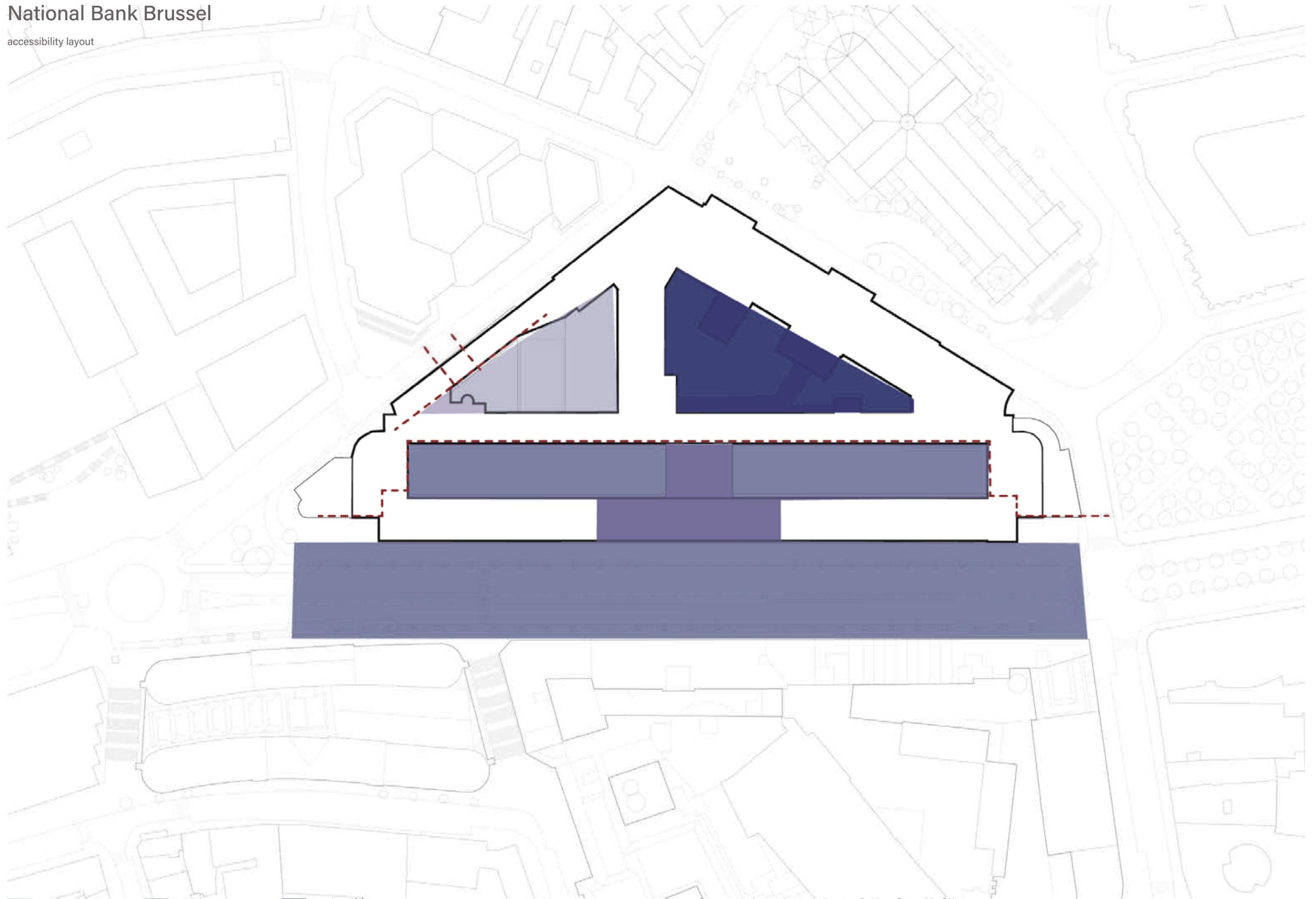
National Bank Brussel

accessibility layout



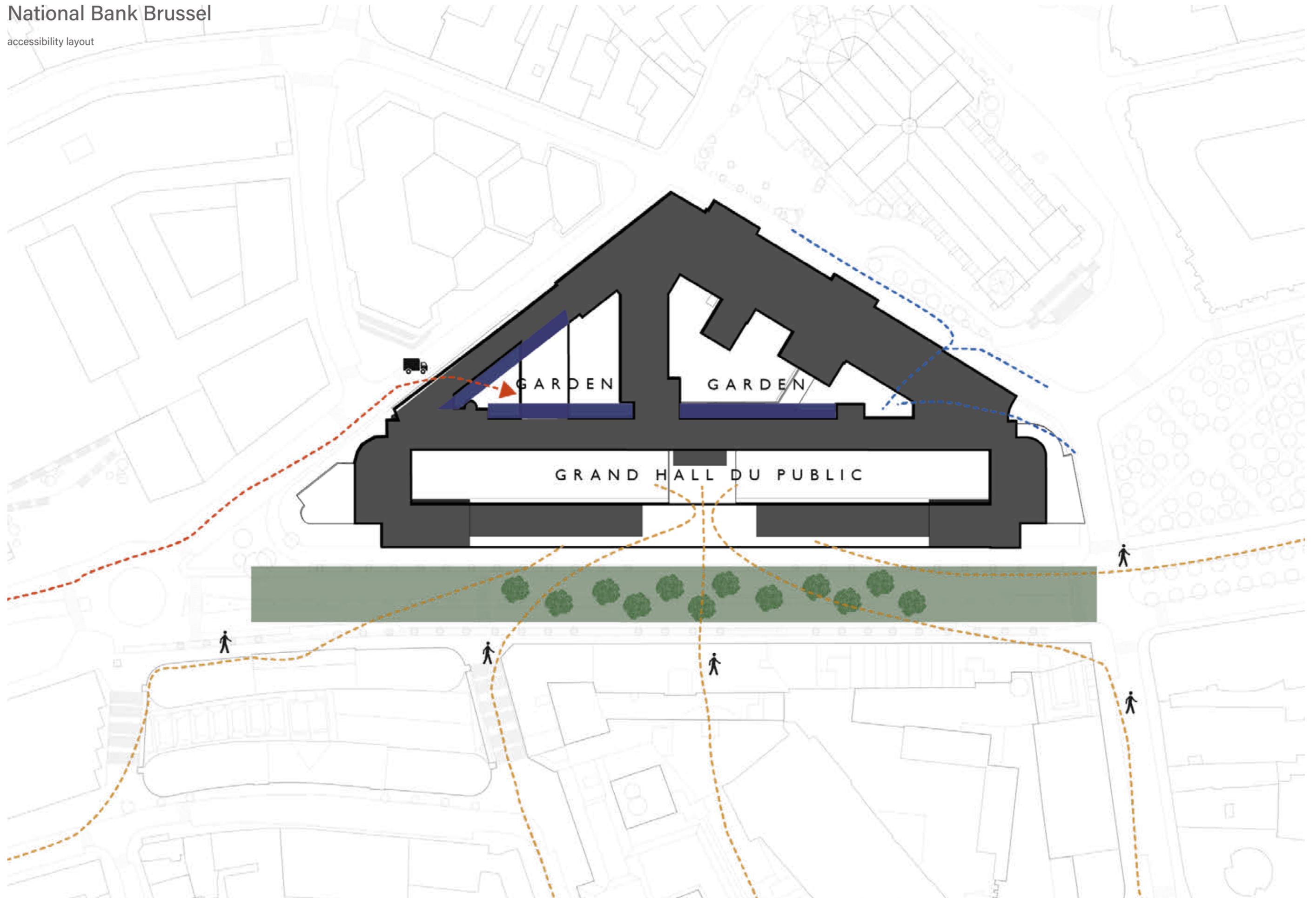
National Bank Brussel

accessibility layout



National Bank Brussel

accessibility layout



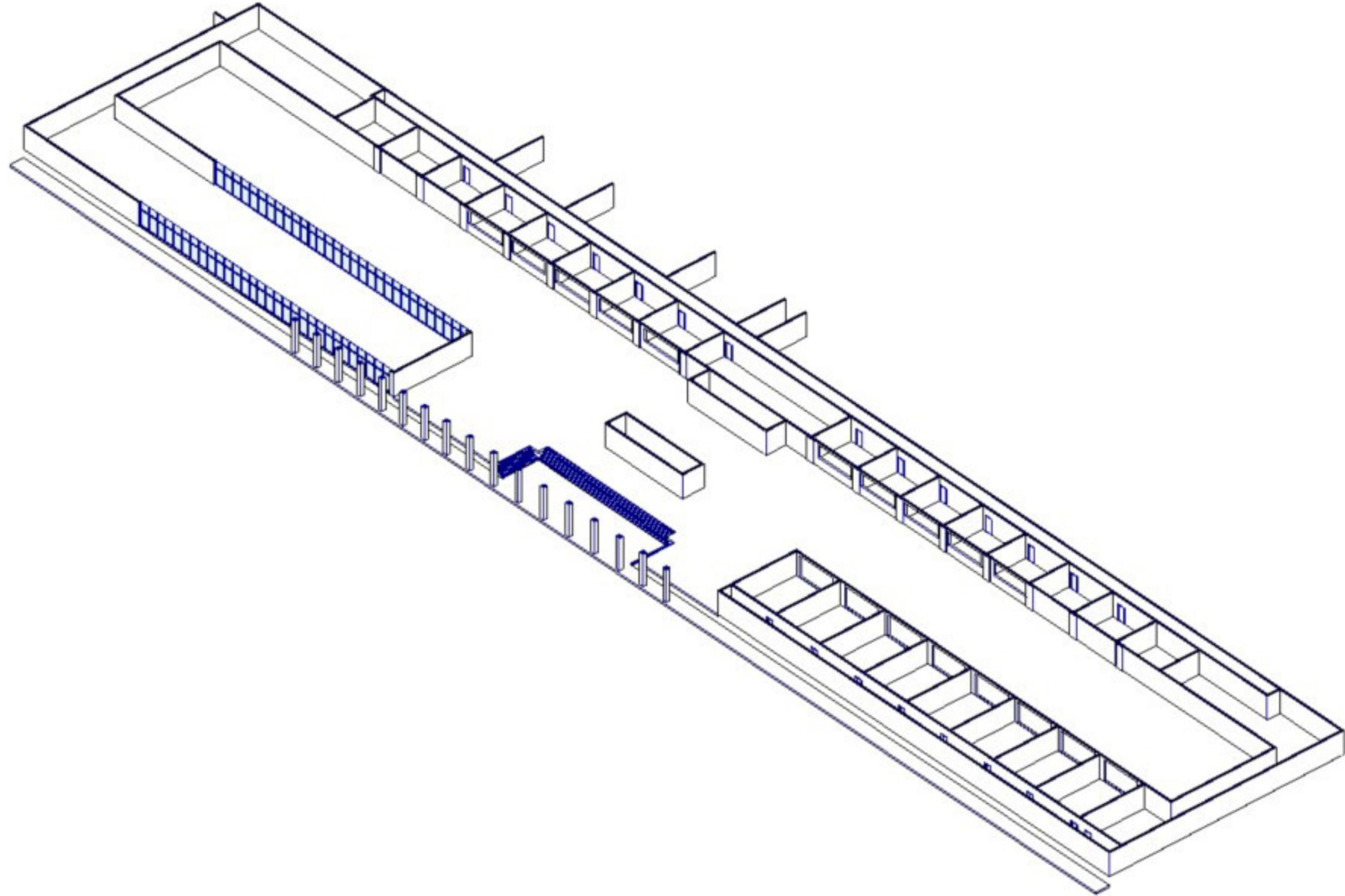
National Bank Brussel

Approach front facade



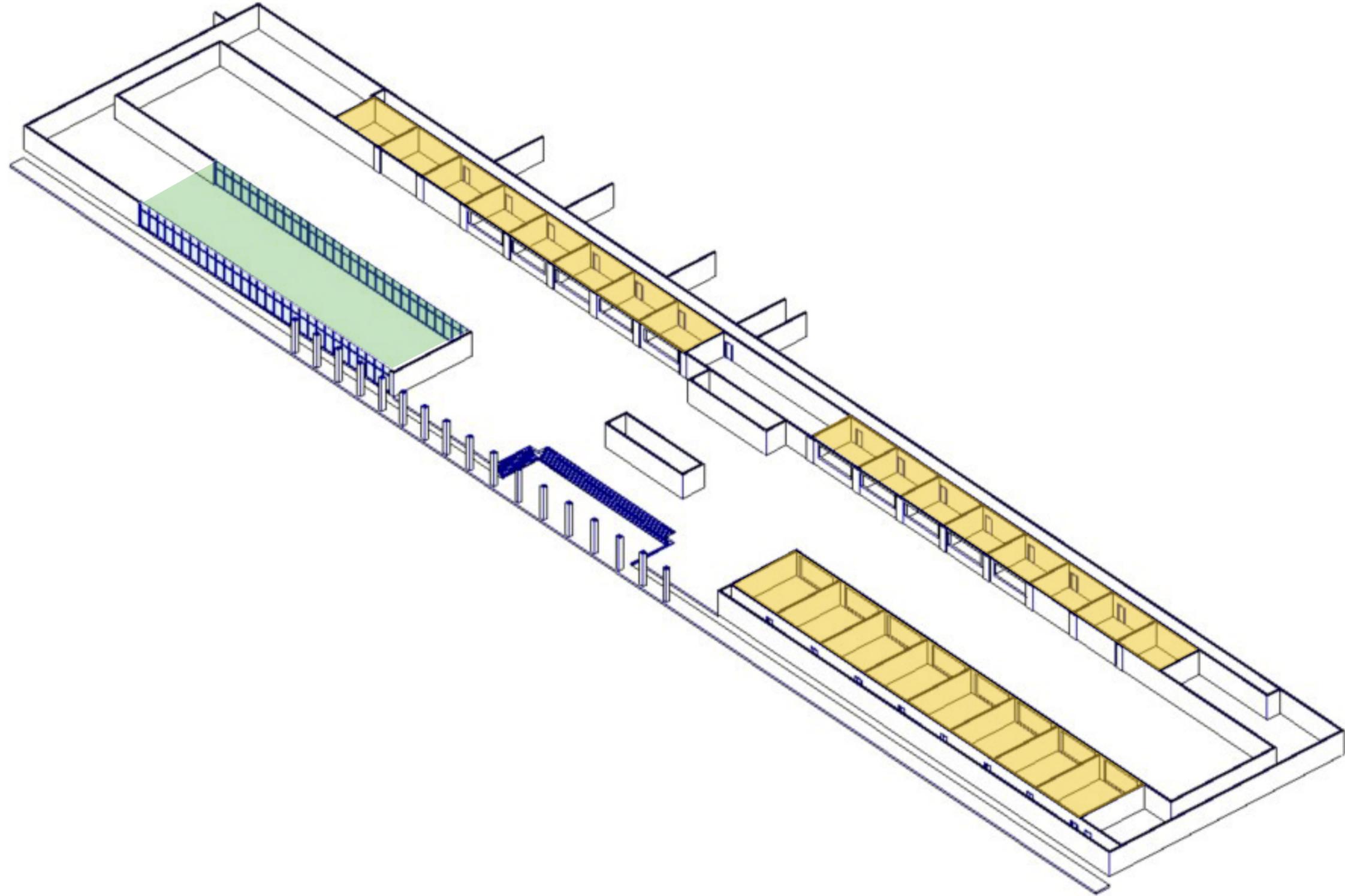
National Bank Brussel

Perspective grand hall



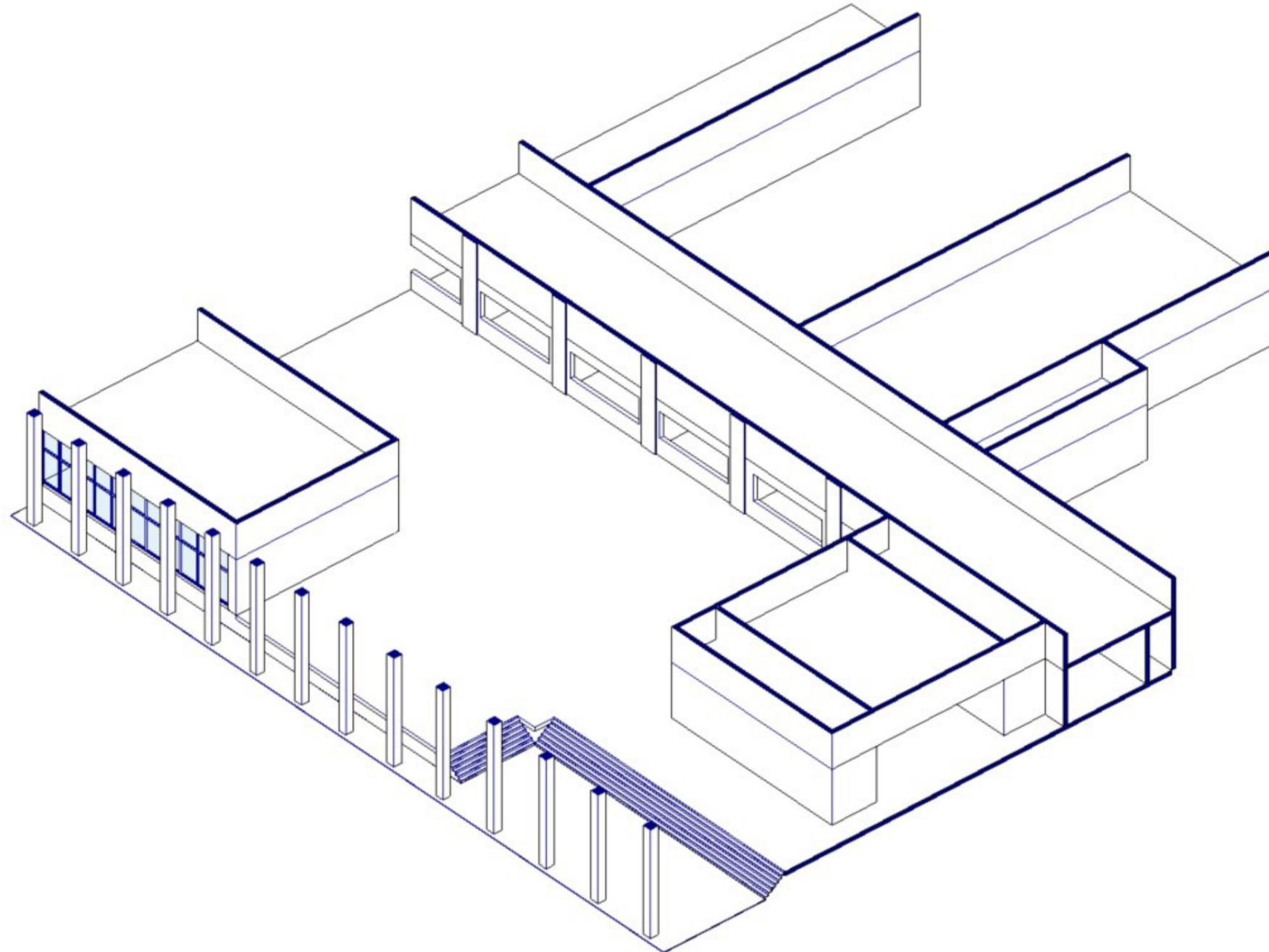
National Bank Brussel

Perspective grand hall

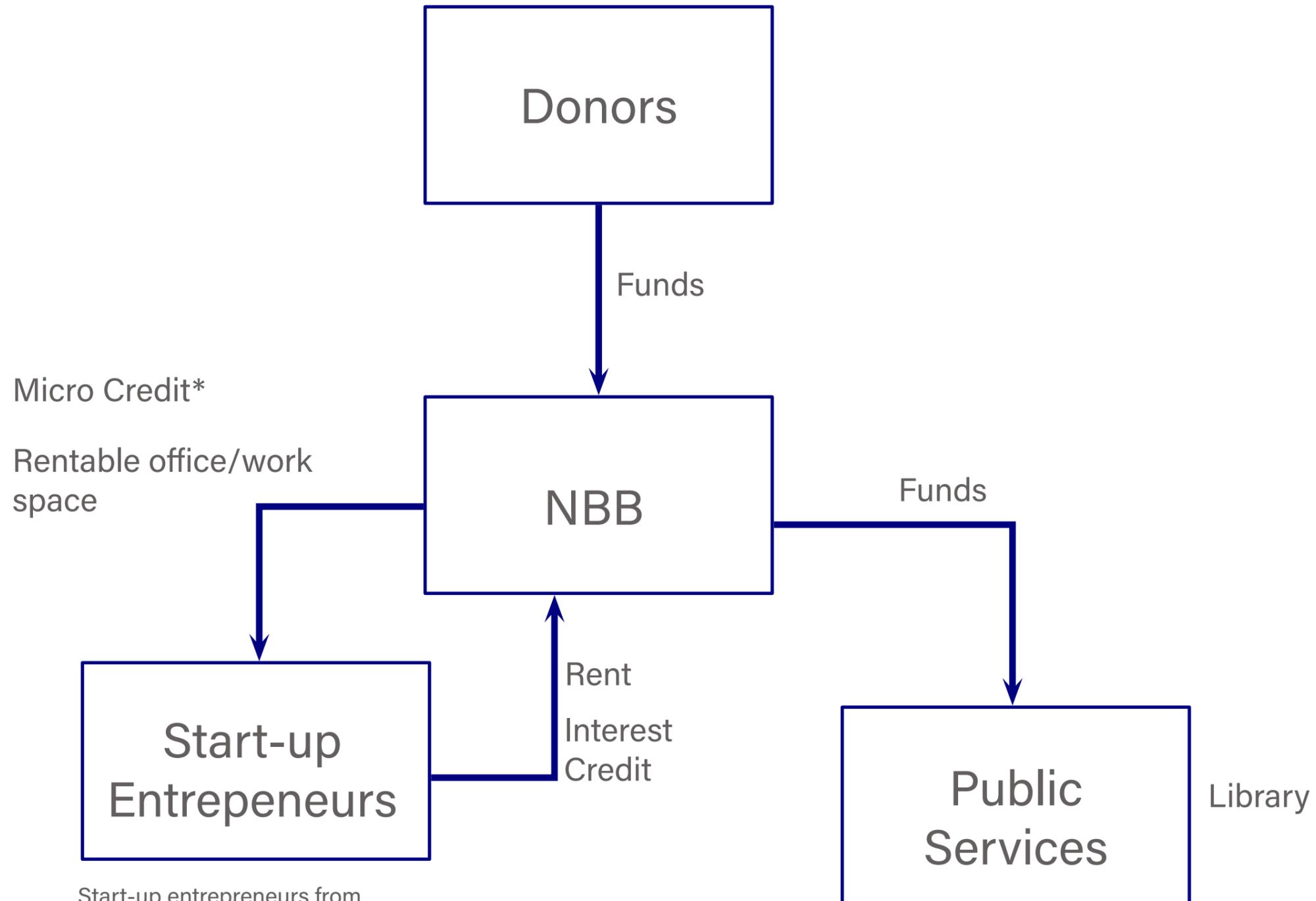


National Bank Brussel

Perspective grand hall







Micro Credit*

Rentable office/work space

Start-up entrepreneurs from Brussels who need a credit and a workplace can (literally) go to the Bank of Brussels to apply for a credit, they can also rent a space in the bank building itself.

* Microcredit is part of the broader concept of microfinance. Microcredits are small loans (up to a maximum of several hundred euros) that are mainly granted to small and/or starting entrepreneurs - very often women - in developing countries, which are considered by most traditional banks as too great a credit risk due to a lack of collateral, fixed monthly income and liquid assets. Microcredit offers these entrepreneurs the opportunity to invest in, for example, the purchase of a cow, sewing machine or a shop in order to improve their financial position and future. This is about helping oneself to develop (developing financing) and not just giving money (financing development). Microcredit is initially intended and offered as a non-profit initiative, but sometimes also with a view to profit

Front facade



Front facade



Sixteen Communal Gardens of the Ladbroke Estate



1. Blenheim Elgin Garden, 2. Rosmead Garden, 3. Arundel Elgin Garden, 4. Montpelier Garden,
5. Lansdowne Gardens, 6. Arundel Ladbroke Garden, 7. Clarendon and Lansdowne Garden, 8.
- Notting Hill Garden, 9. Lansdowne Crescent Garden, 10. Stanley Crescent Garden, 11. Stanley
- Gardens North, 12. Stanley Gardens South, 13. Lansdowne Road and Clarendon, Road Gar-
- den. 14. Hanover Garden, 15. Ladbroke Grove Garden, 16. Ladbroke Square Garden

Communal garden, formal/informal and liminal space

The innocence of the garden comes from its virtuous and worthy nature, which ironically have not historically been taken seriously by designers and urban practitioners. There is nothing threatening about a group of citizens coming together to garden and keep a fragment of the city green. What is overlooked is the power of the collective doing. This innocence has tactical power in claiming future spaces for the construction of the informal city and claiming of public land for worthy causes that communities can support and rally behind. The community garden as an innocent informal place “is a point of resistance not so much against a certain class or group but against forms of power which deny the individuality of the subject. It is a site of struggle over competences knowledge and privileges” (Matthews, 1988, p. 19).

The informal system either accepts or resists the rules of the formal system. It adapts itself to them. Informality is a social construction. The structure of informality shifts and may vary according to the size of the institution (number of people involved, its duration, how long it functions), location (space it occupies), and its structural position (its constitution).

(Laguerre, 1994, p. 12)

The act of claiming this land was one that started in conversation and negotiation with the formal system – London Borough of Newham. The community understood if they were to have a long-term right over the space they could not squat. Its archaeological condition made the site too significant as a national heritage to allow unregulated occupation. Meetings between the local authority and English Heritage took place in local residents’ kitchens and living rooms, who were told they did not have the skills or the expertise to handle such a space. The gap created by the role of the expert between the formal agents, be it government administrator or designer, and the informal community, is where civic action can thrive or die. It is within this space, where trust can be fostered and citizen empowerment towards collective action nurtured, where liminal space becomes active and useful. “How the informal relates to the formal is where the democratic project constructs itself” (Laguerre, 1994, p. 78).

Communal garden London



Communal garden London

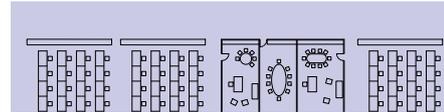
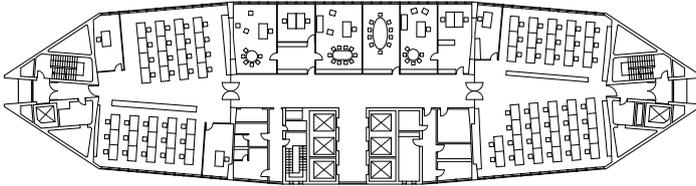


Communal garden London



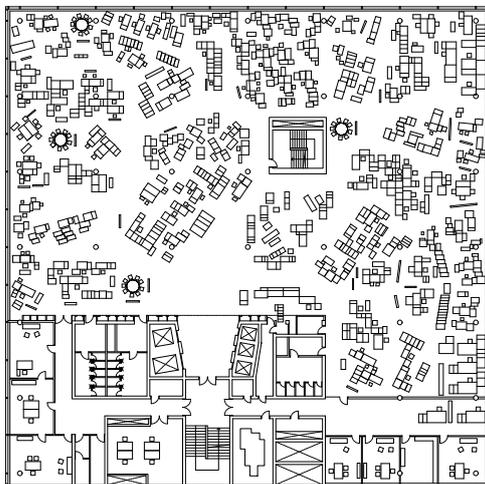
Precedents compared to NBB

Grattacielo Pirelli
1:300



Employees: 65
m²: 550

Osram Hauptverwaltung
1:300



Employees: 45
m²: 550

Grattacielo Pirelli

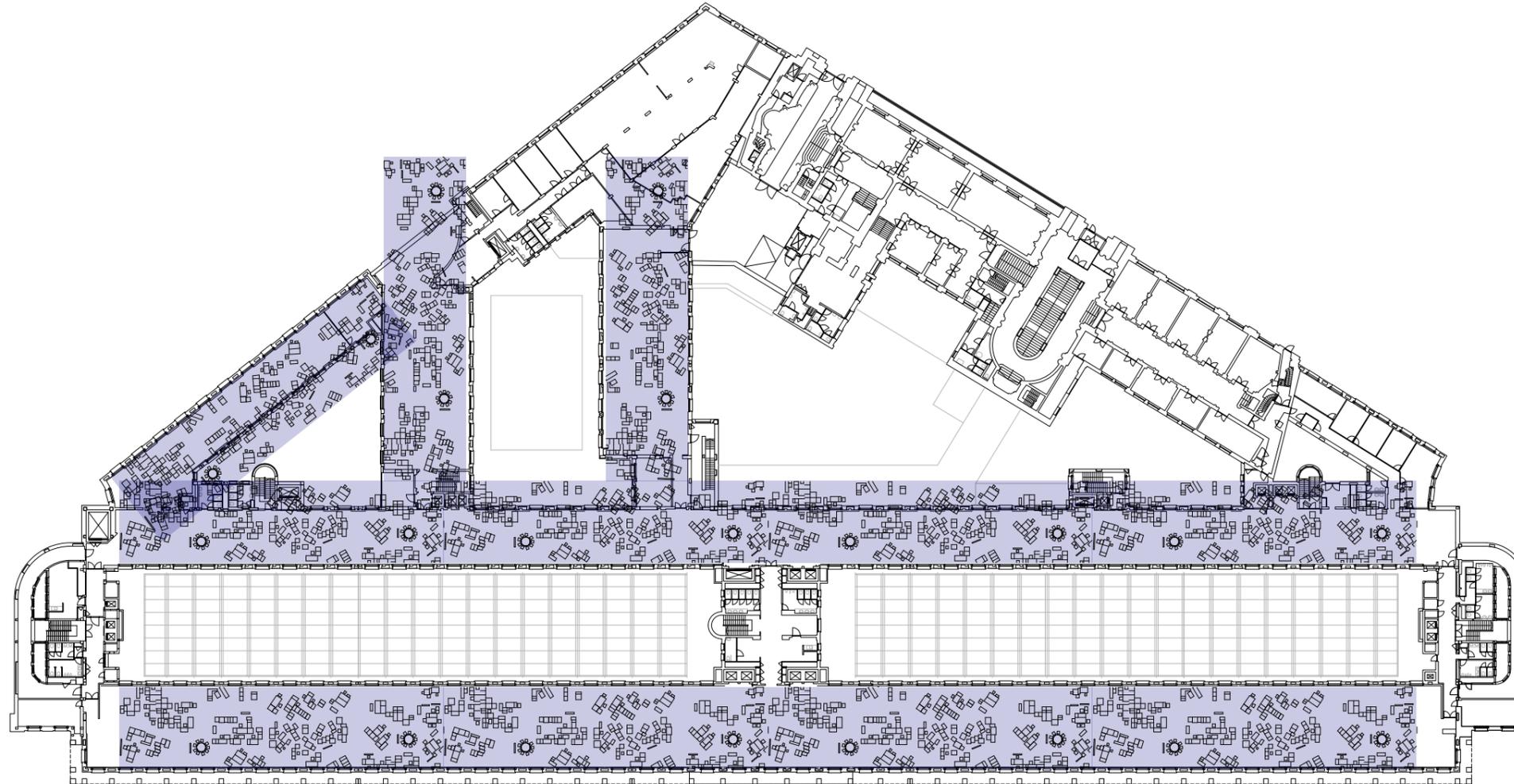


Osram Hauptverwaltung



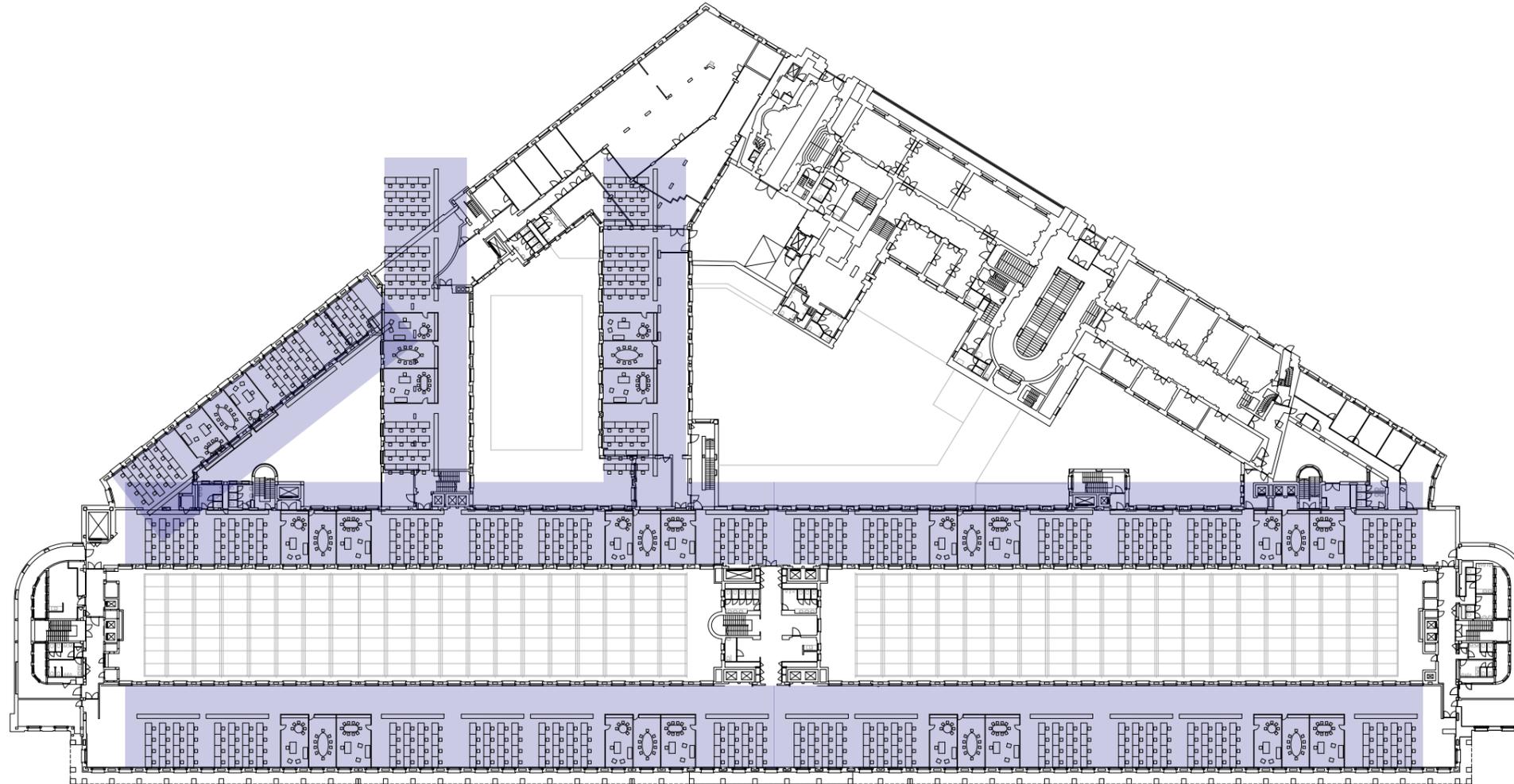
Precedents compared to NBB

Burolandschaft
1:800



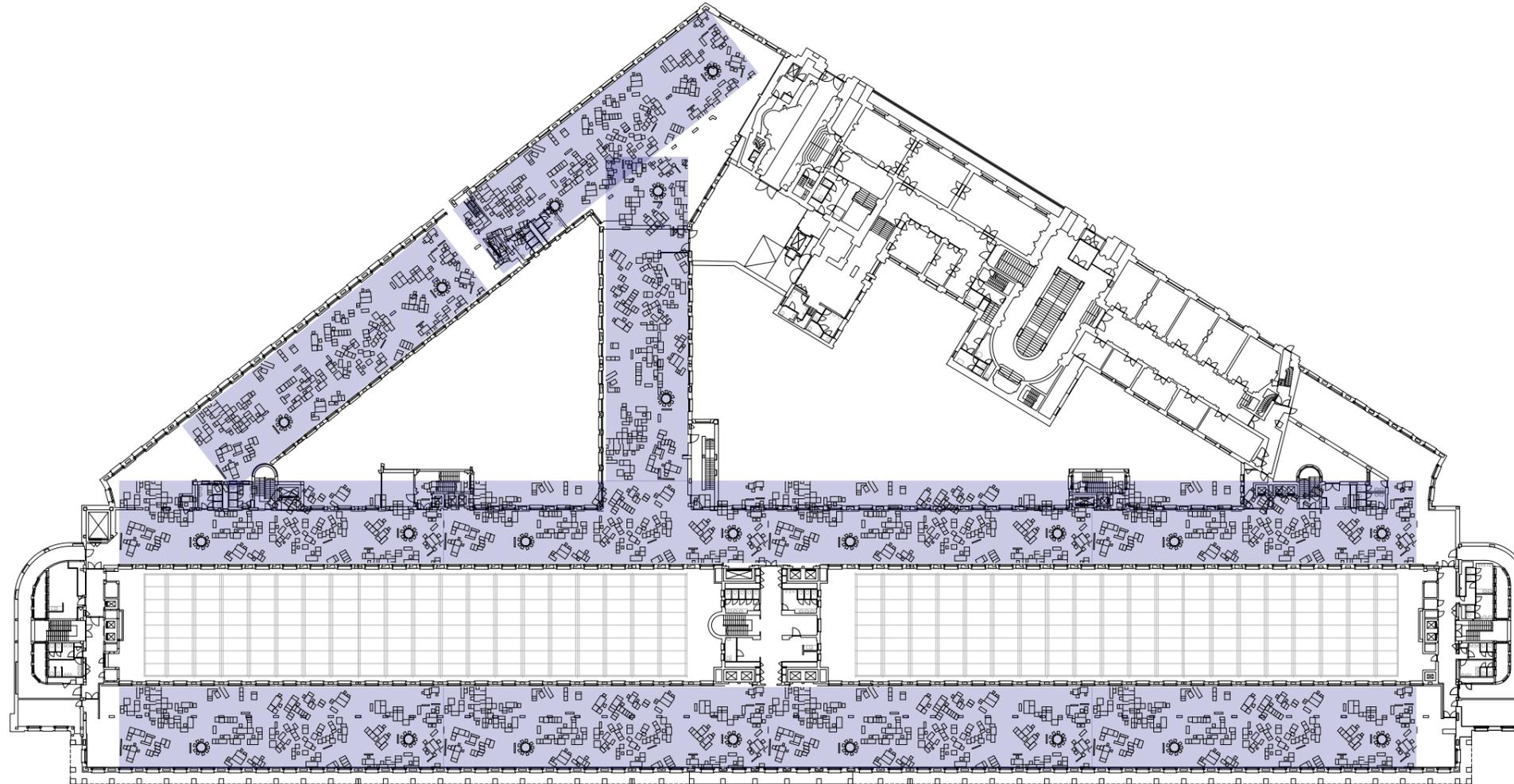
Precedents compared to NBB

Corporate Office
1:800



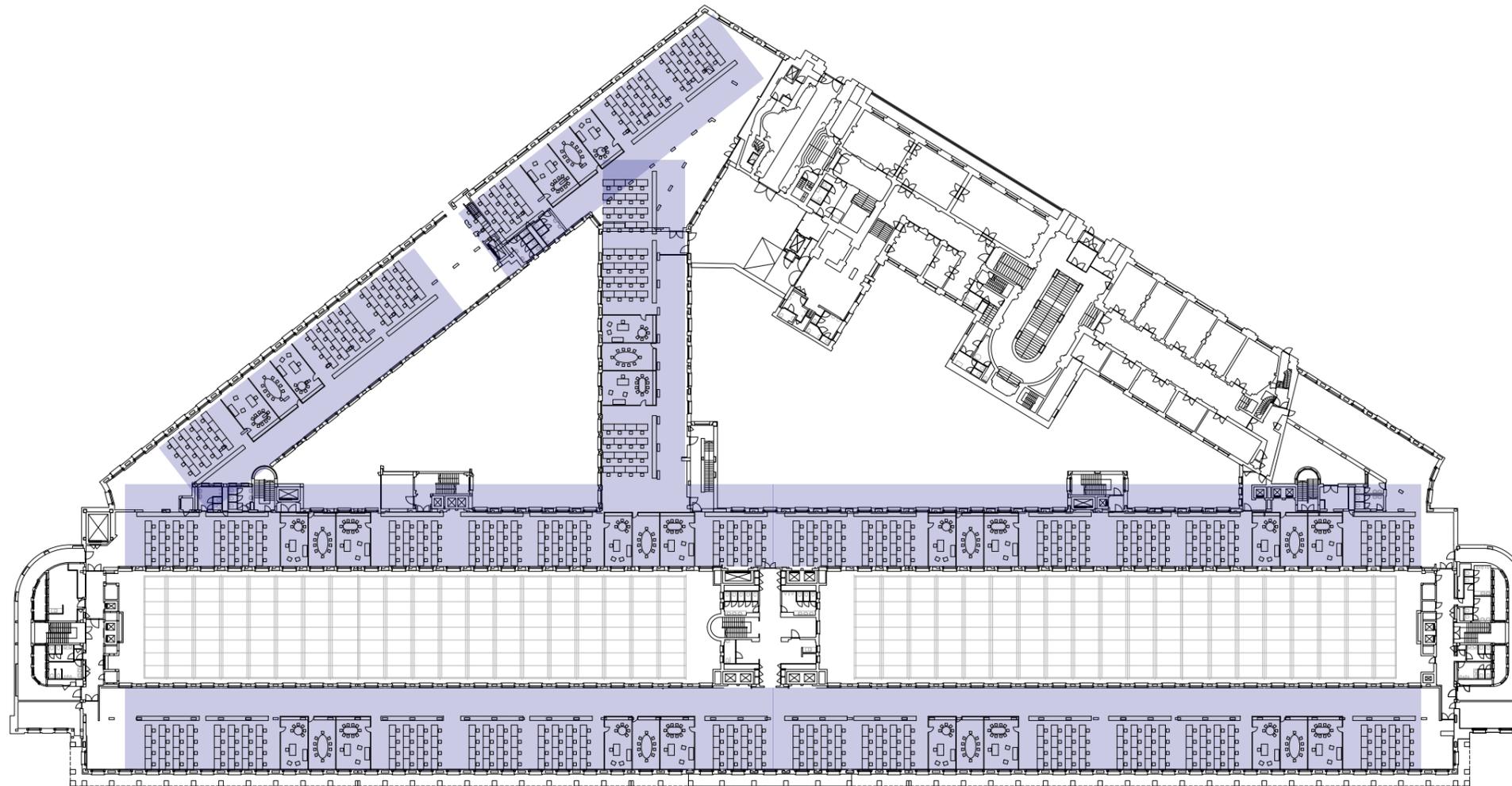
Precedents compared to NBB

Burolandschaft
1:800



Precedents compared to NBB

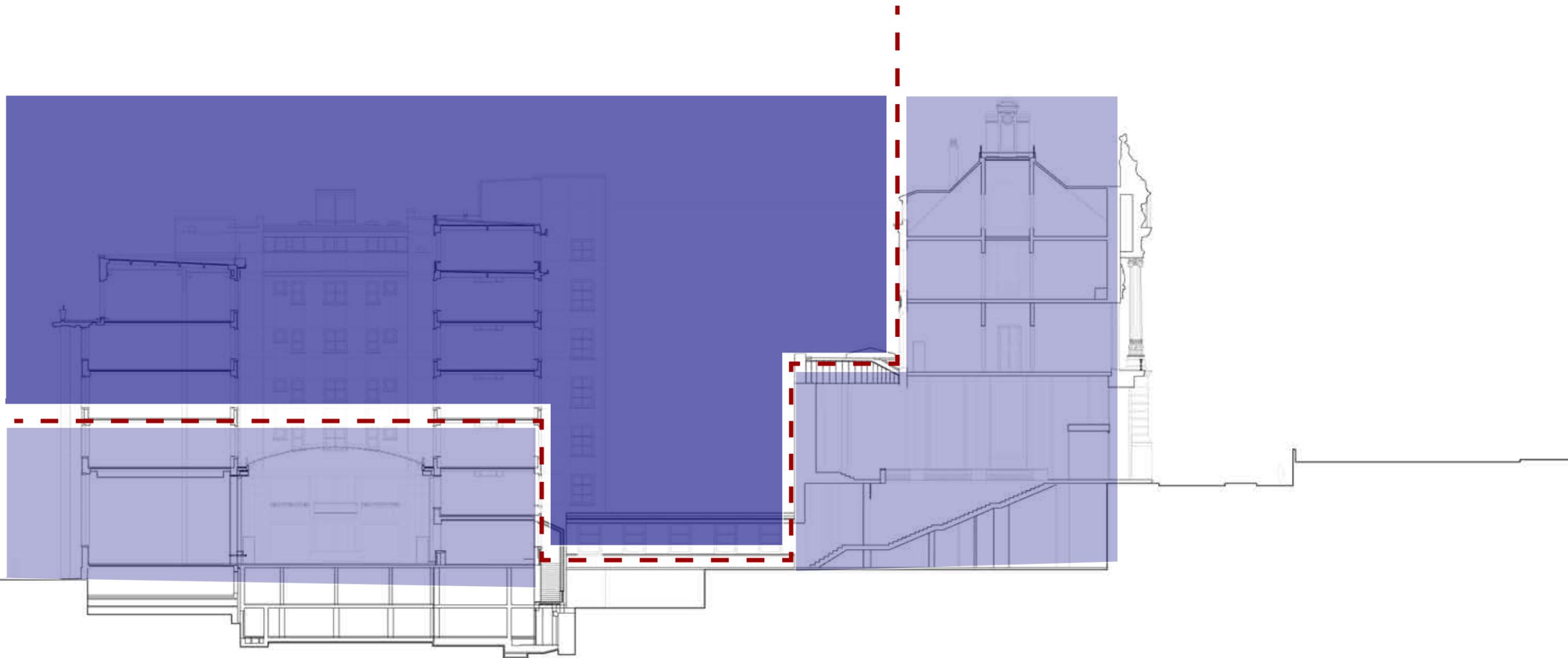
Corporate Office
1:800



Thursday 9 December

What is my attitude to the building? Is the Building à building, or is a single building?

- Safe Space
- Playfulness
- Meeting people
- Power Structures
- Backyard = workspace
- organisational space like google is designing their work environment.
- How much building do I need in comparison with the "garden" and what is the quality of the character?
- Connecting the streets, what are the types of space, how do I make it a public space
- Less formal public space (Democratic public space, Brazil
- Georgian buildings in England, with a formal entrance and informal back door for family and staff



National Bank of Belgium
Facade
Window Study



Ebrina Koster
Sophie Soenen

Passage sous le tunnel de la jonction

The administration building and the Printing office are connected by an underground 32 meter wide Junction Tunnel. This tunnel, built in 1942, is divided into two parts, one for pipes and one for transport. The outside of the tunnel was protected by a waterproof screed consisting of asphalt and rolled copper, the “cover” of the tunnel was not placed on the tunnel until 1949. The shelter of the 20 meter deep sheet piles made it possible to reconnect the existing passage, and it was possible to dry the aquifer and create two regenerable joints. Because the passage is under a tunnel and between two buildings, these two connections are designed to absorb the vertical and lateral forces/shifts.

The tunnel’s seals are in the form of a “U” pressed together, both ends made of asphalt cords with tubes in the middle protruding above the aquifer. Asphalt was poured between these “U” layers. Should there be any leakage or hardening of the elastic seal for any reason, hot water was pumped through the pipes to reach the melting point of asphalt and to regenerate it or replace the missing quantities.

Fondations de la phase 1

The central wing of Phase I, a 200 m long building, is located entirely on the Junction Tunnel, but the base of this block is rectangular, with the tunnel making a double bend. Thanks to the intervention of the Office National de la Jonction, responsible for the construction of the tunnel, it was possible to adapt the ceiling of the latter to the dimensions of the foundations of phase I, by means of overhangs made to the rectangle in which the area of the foundations of phase I falls. In addition, this soffit plate was calculated to evenly distribute the Phase I weight load. The foundations of the building were planned according to a partition plate, which allowed to place as many supports in each place. The columns of the framework were placed on this distribution plate.

Acoustique

One of the most delicate problems in the construction of this Phase I was isolating the new buildings from the noises and vibrations caused by the passing of trains in the tunnel. Based on the experiments carried out at the Gare du Nord and Gare du Midi, it was decided to install acoustic mattresses between the distribution plate and the columns of the framework. These, calculated to absorb the vibrations and absorb the loads, were composed of asbestos and lead sheets whose thickness, originally 60 cm, was reduced to 6 cm after compression equal to that of the planned loads. The whole frame rests on small mattresses and has absolutely no direct contact with the tunnel. Between the piles, the ground was isolated by floating reinforced concrete slabs of 8 cm thick on a layer of vibration-absorbing glass wool. The vertical acoustic was made of cork plates, on these floating plates the hardening of the basement will rest.

Fondations des rotondes

Returning to the foundations, the construction of the two roundabouts at the ends of Phase I presented two special problems. These could be found both on the natural surface

and in the Junction Tunnel, and precautions had to be taken to avoid uneven settlements between the two parts of each rotunda. Since it was impossible to provide a joint between these two types of foundations, which have solid walls, M.m. Verdeyen and MCenart chose two solutions. For the south rotunda, where the dividing line between the natural ground and the Junction tunnel divided the surface of the building into approximately equal parts, the frame was placed on three Cantilever beams, supported by joints on one hand at the tunnel, on the other side on a large sole placed on the ground. Since the assembly is externally isostatic, an uneven settling between the two ends of these beams cannot cause structural failures. The total load to be transferred was 2,900 tons. This weight is supported by five Freyssinet-like connections, two of which are on the tunnel plate reinforced by metal beams and three on the foot resting on the ground. The largest load is 750 t. The compressive strength of concrete of the joint plates is 300 kg/cm². This process allows the entire south rotunda, separated from phase I by a vertical joint, to move without creating cracks in the outer walls. For the north rotunda, which is more conveniently located, the part that protrudes above the tunnel represents only one third of the total length of this building, while the other two thirds rest on the natural ground. The solution, chosen in this case, was to support the entire part of the building above the tunnel with a 7,50 m cantilever and rest only on the natural ground.

Colonnes précontraintes

One of the highlights of the architectural part was the construction of a colonnade placed in front of the facade on the boulevard de la Jonction. This colonnade, which expresses the Salle des Guichets on the facade, and which occupies the whole area of the ground floor, was intended to be as light as possible without blocking too much light and to enhance the play of the facade and the windows. The stone grid reflects the closed character to mask the extremely light composition. But the realization of such columns, with a height of 20 m and a diameter of 85/75 cm, could only be realized thanks to the use of a new process in prestressed concrete, first made in Belgium with cut stone. The calculations showed that the wind pressure on columns with such small sections would have endangered their stability. The use of the pre-tensioned process made it possible to maintain their sleek appearance while ensuring their resistance to the strongest winds. Before lifting these columns by the prestressed method, two experiments were carried out on site. The first was to measure the bending at an assumed wind of 75 kg/m², the second to know the best coating of the steel wires embedded in the columns. Only after several similar experiments has it been assumed that the composition of an optimal mixture can be used to drive the spleen from bottom to top, without the formation of air pockets. This spleen injection job is only performed after tensioning the steel wires. The tops of the columns that do not rest on the cornice, which is supported by cantilevered irons.

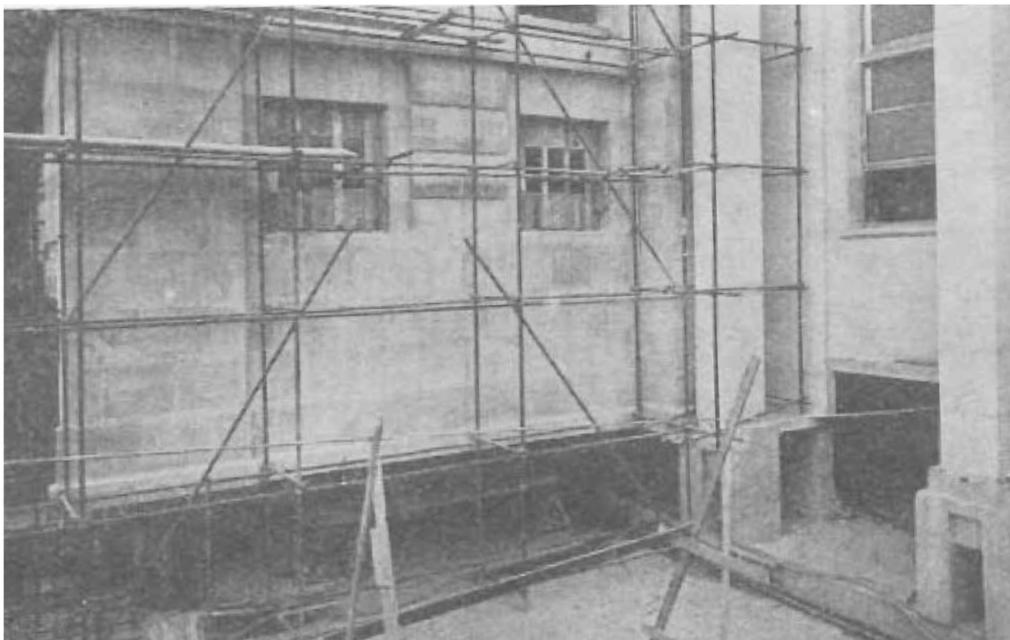
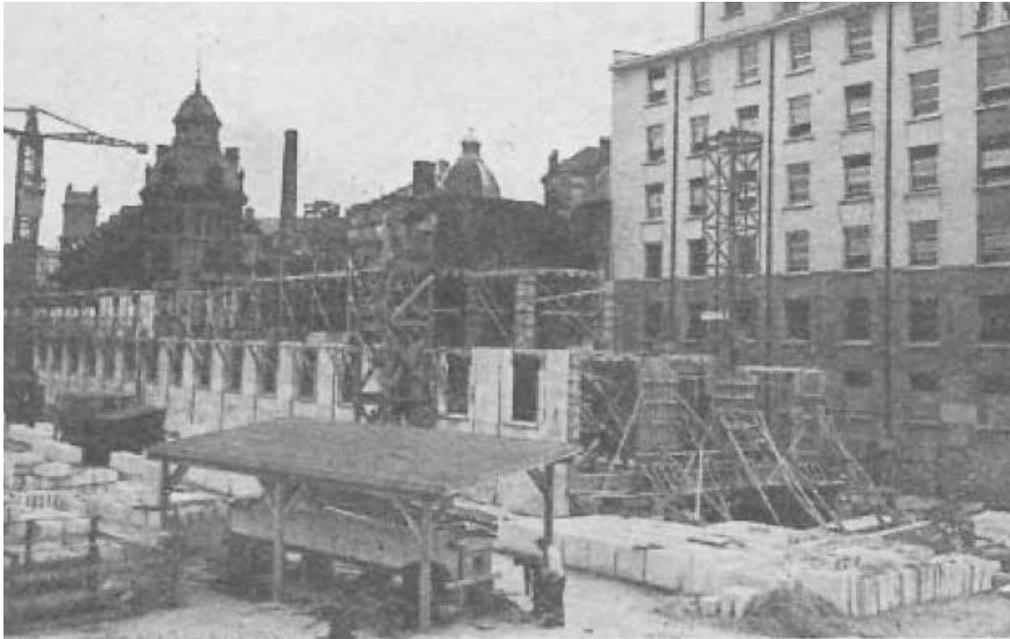
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Construction Images

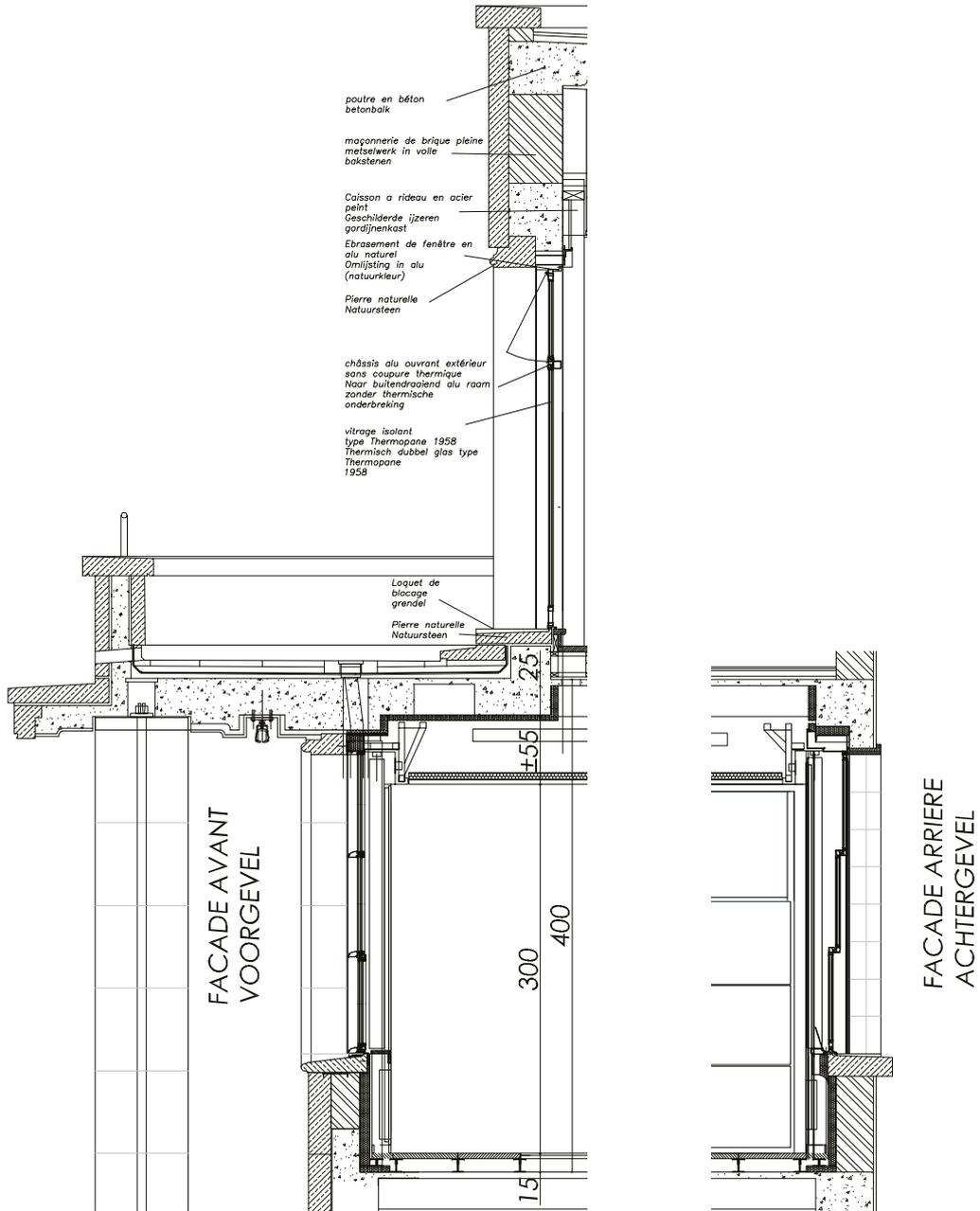


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Construction Images

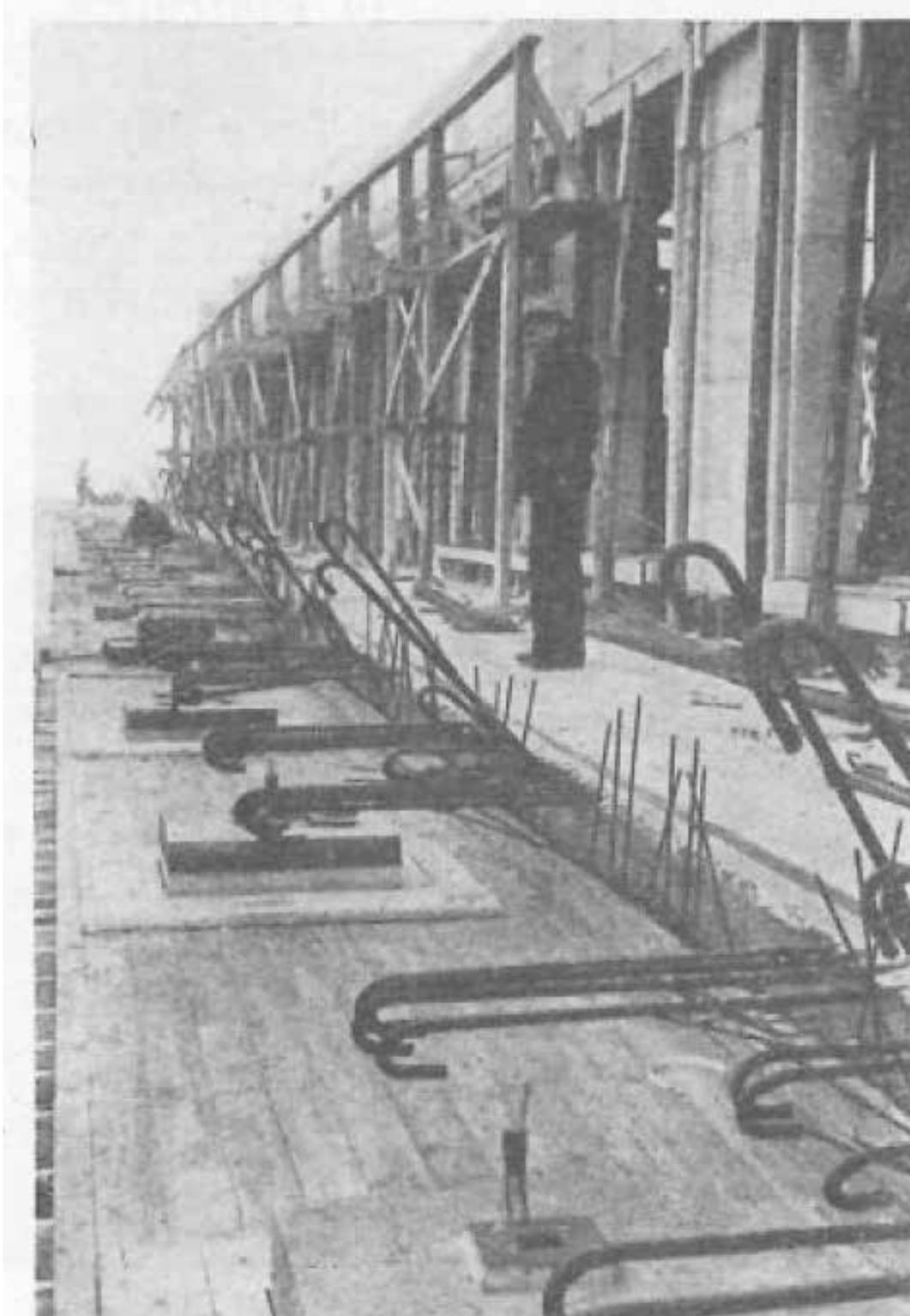


Archival Documents II Detailed
Section Through Typical Windows on
Facade and Courtyard



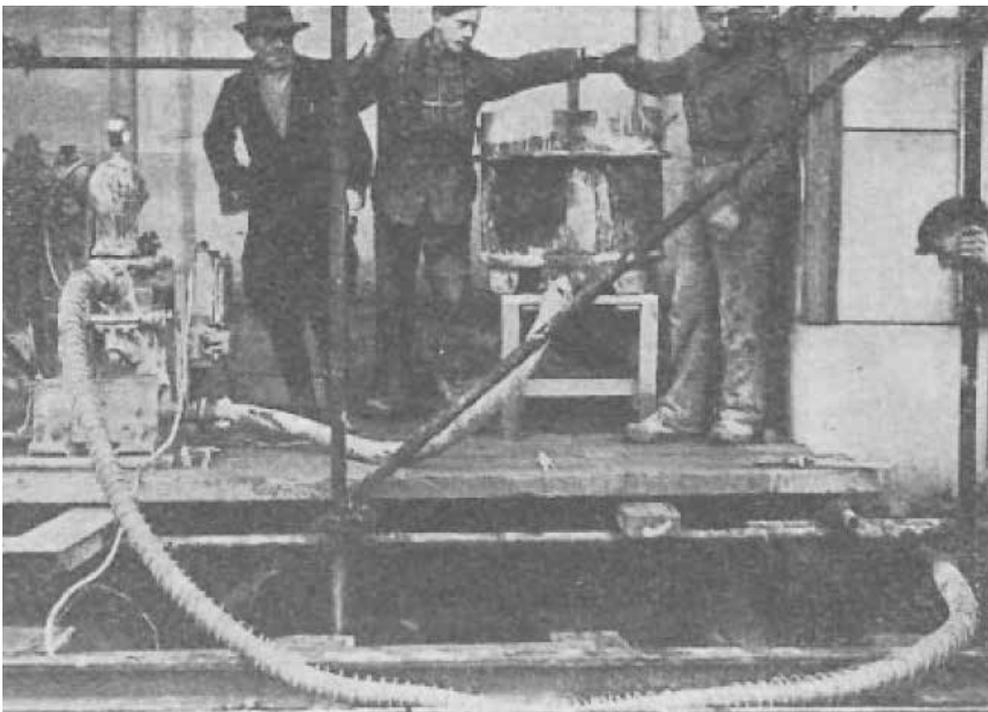
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Structural Foundation Freyssinet
System



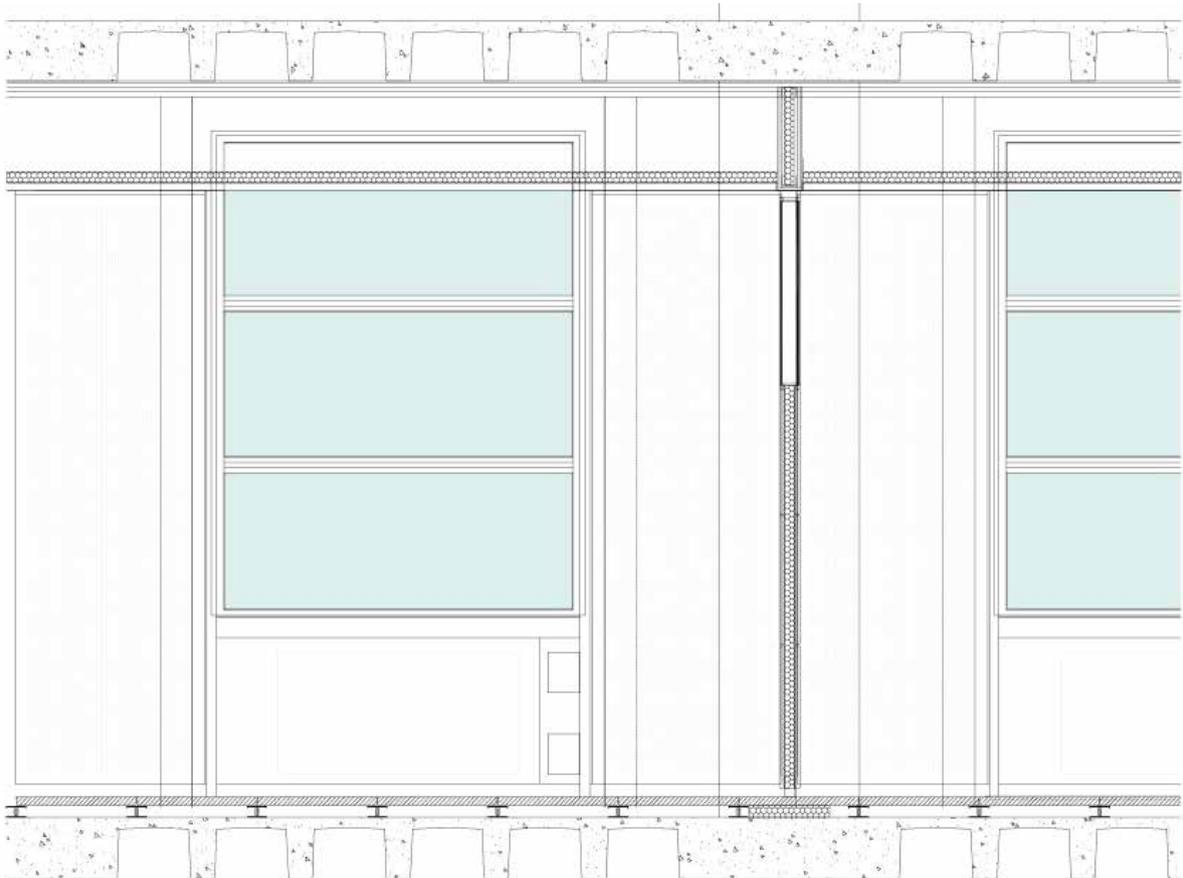
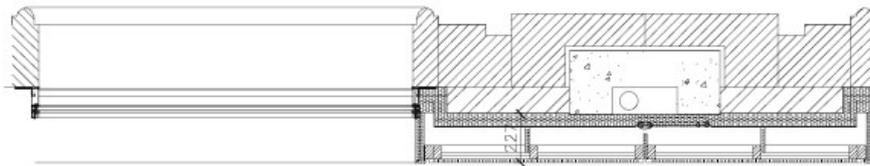
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Archival Documents II Typical
Window Connection on Facade and
Courtyard



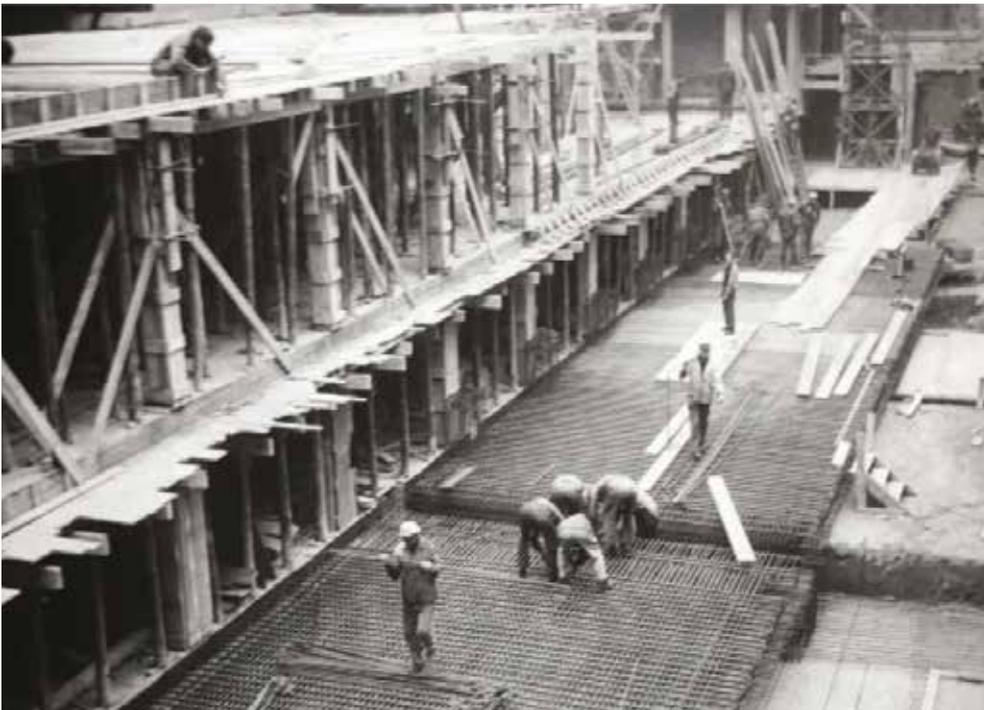
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Archival Documents II Typical Facade
and Courtyard Slab Elevation and
Column Cross Section



08

Structural Foundation

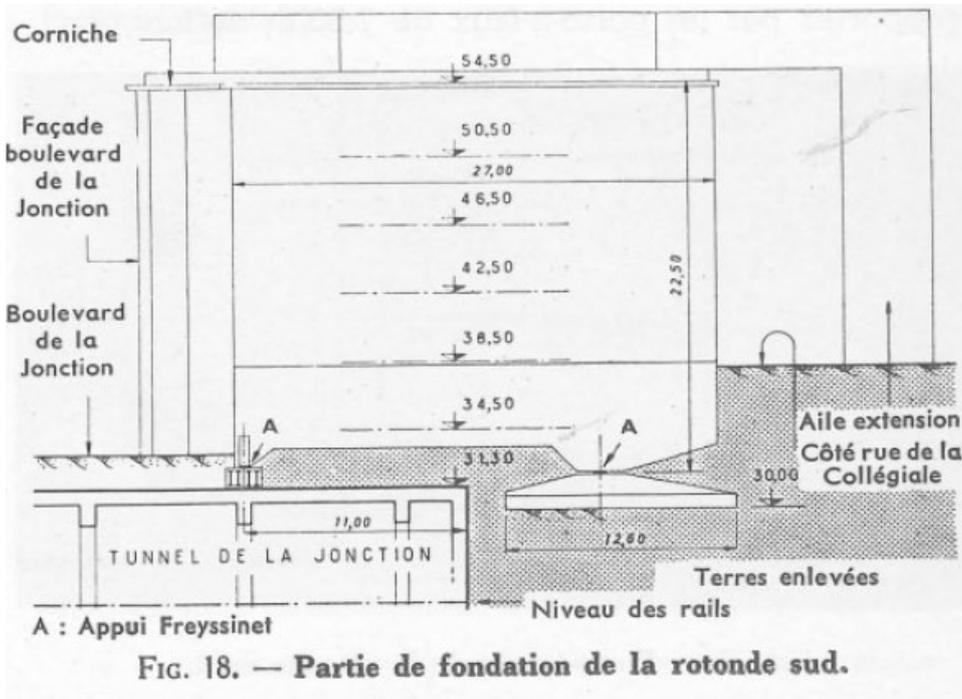
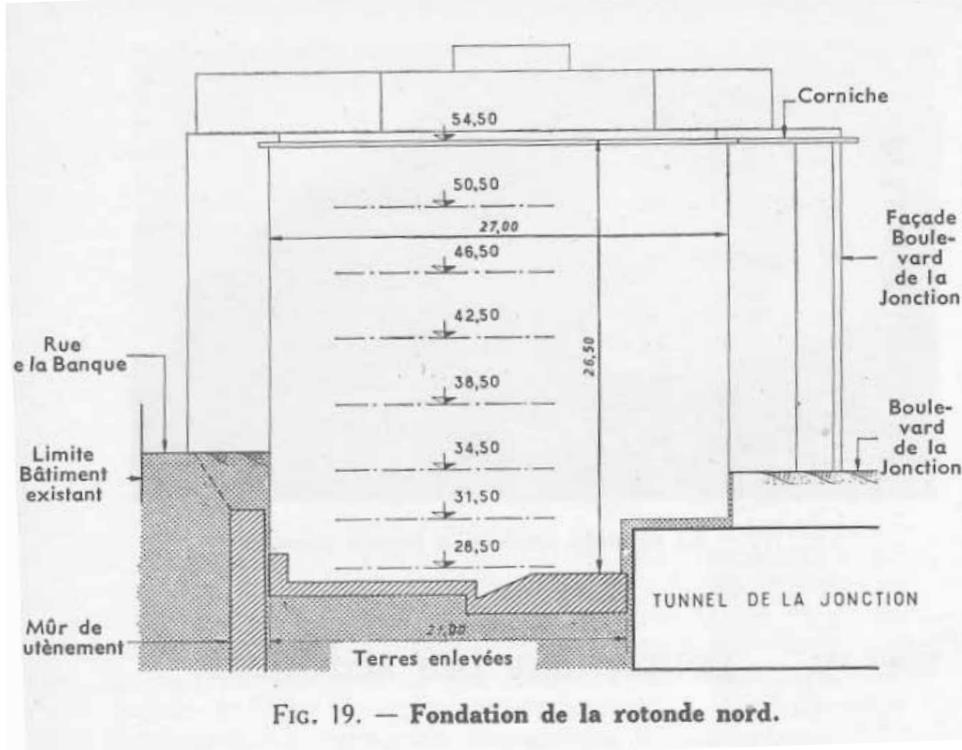


Typical Module Axonometric

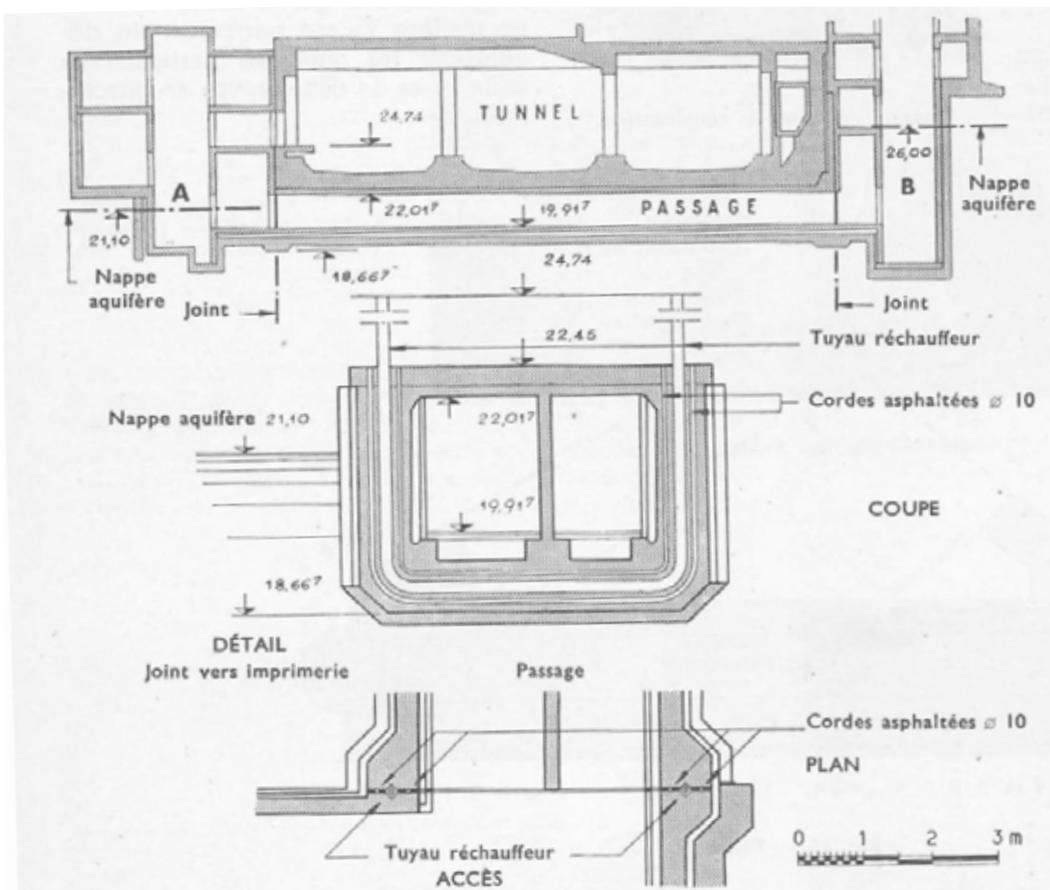
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05

Archival Documents Foundation
Rotundas



Archival Documents Foundation
Rotundas



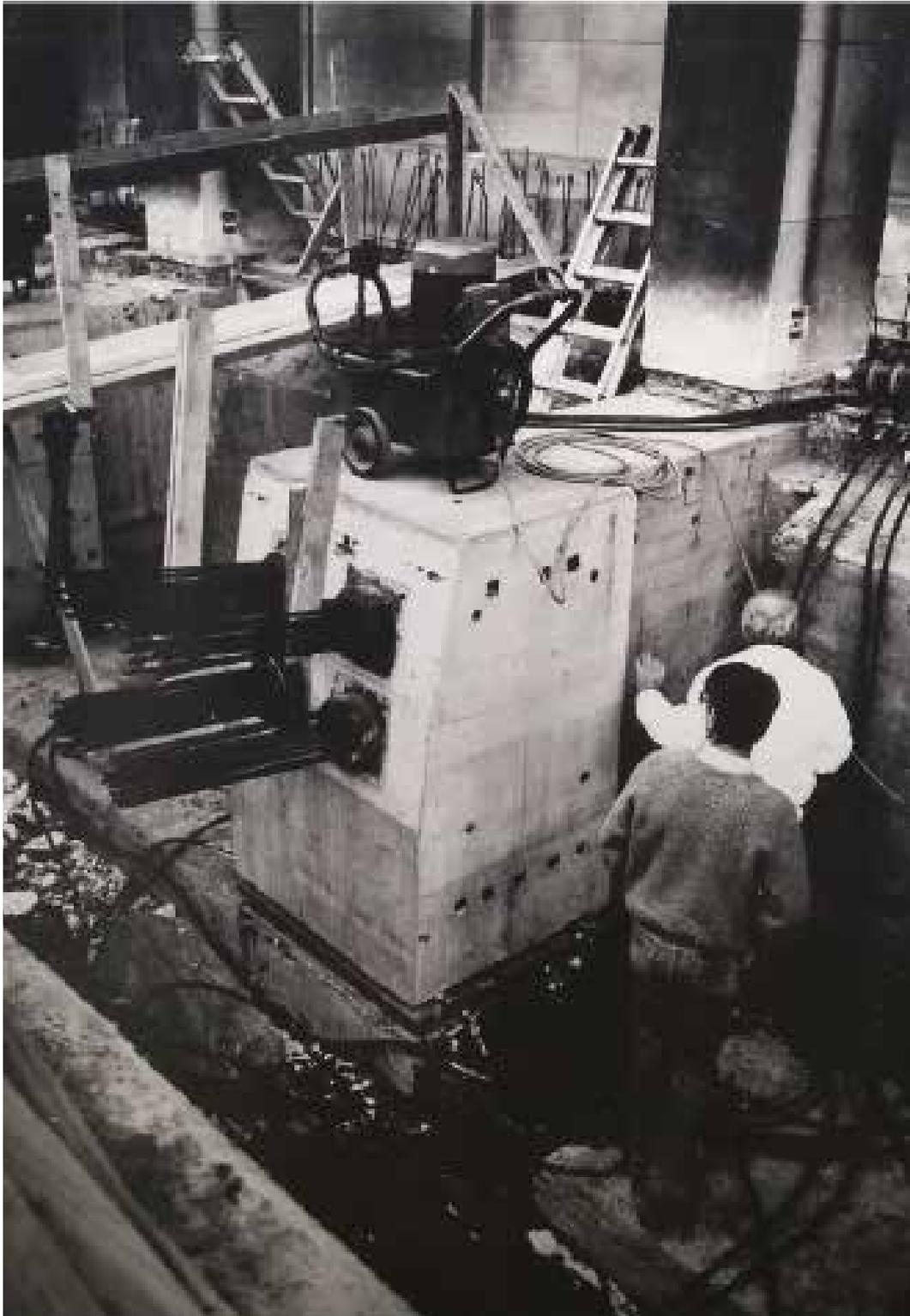
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Archival Documents Foundation
Rotundas



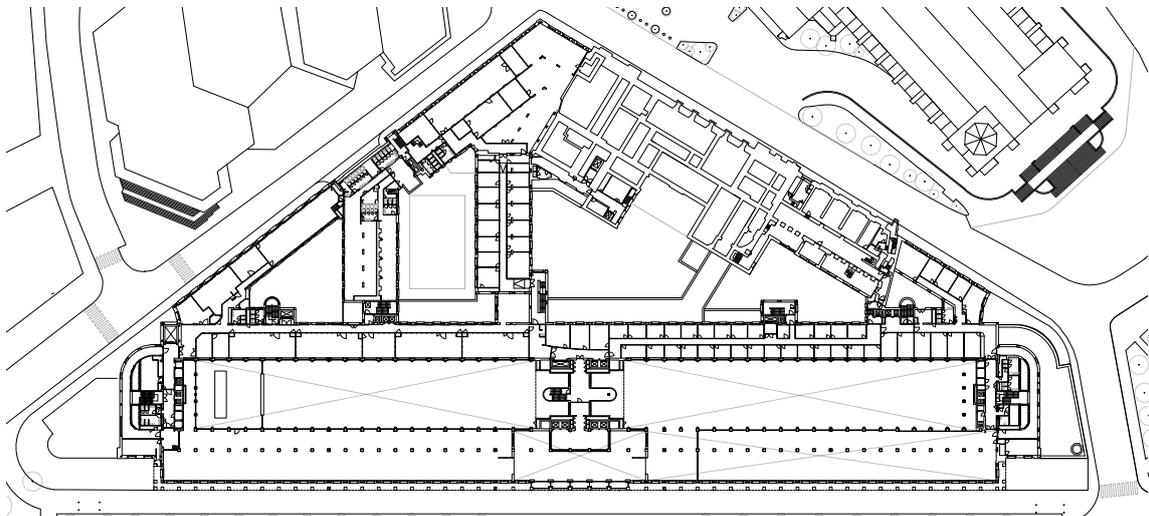
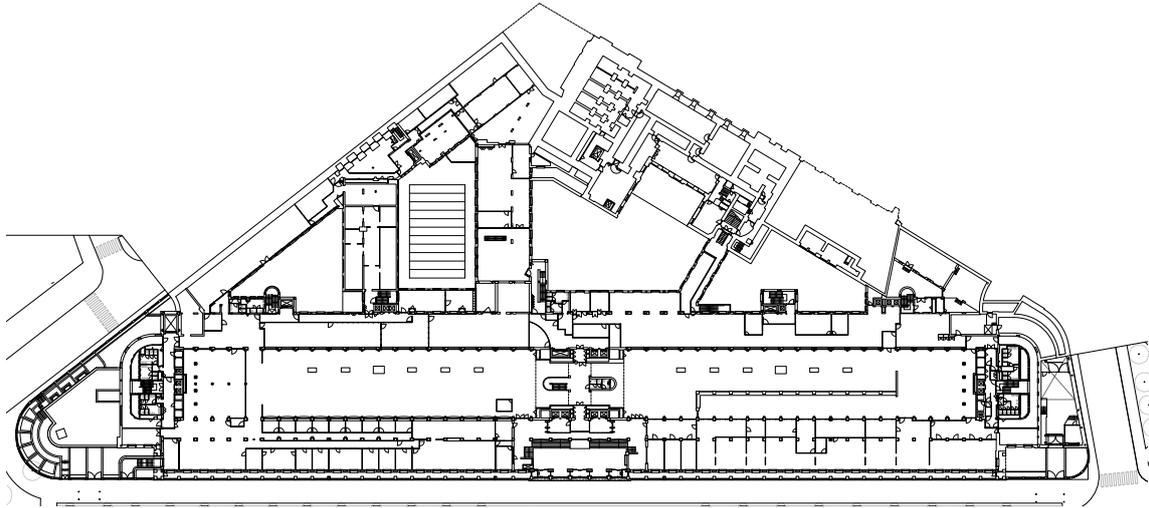
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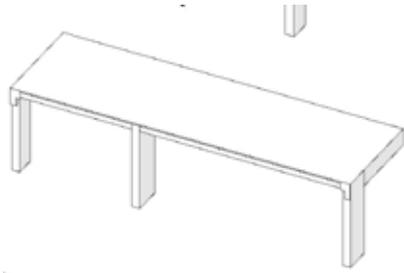
Structural Foundation Freyssinet
System



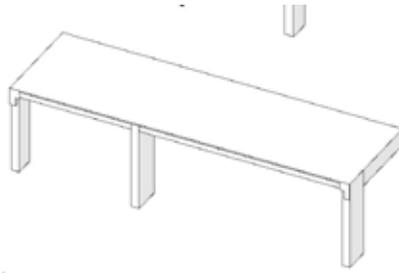
01

Structural Modules Volume A

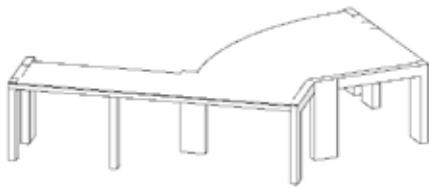




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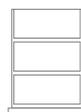
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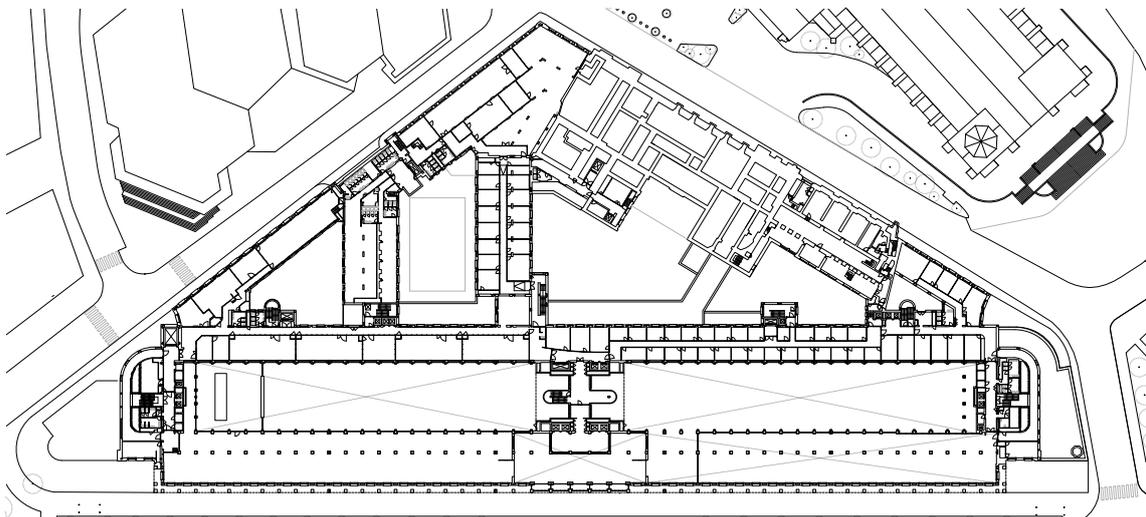
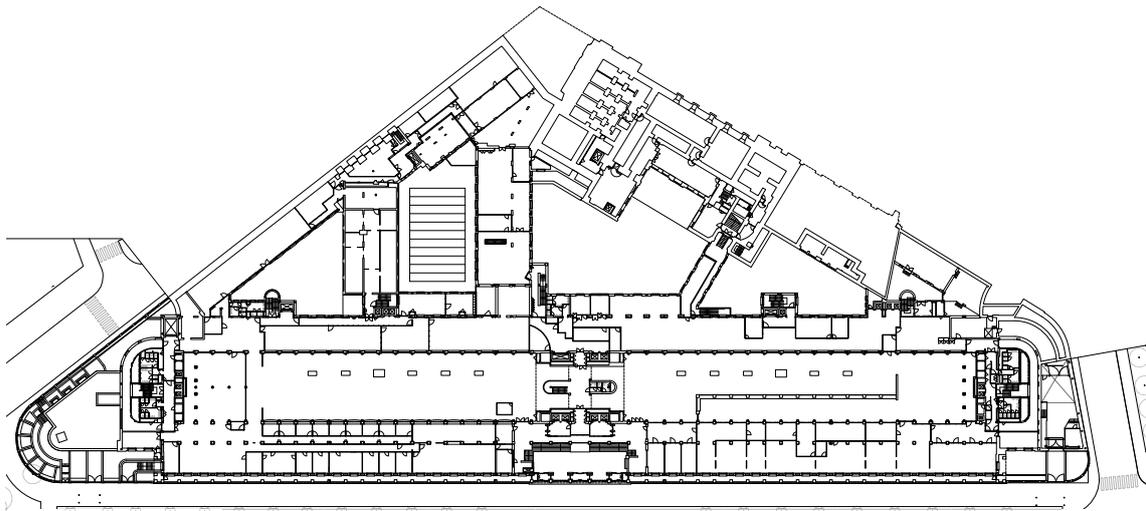
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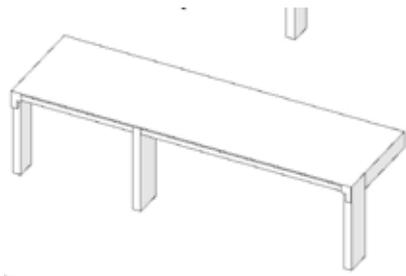


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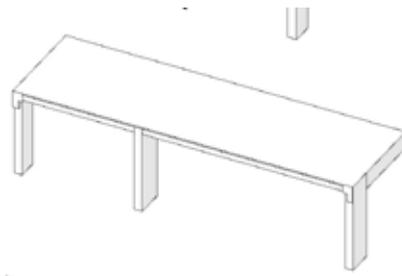


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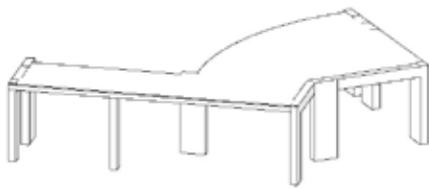




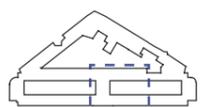
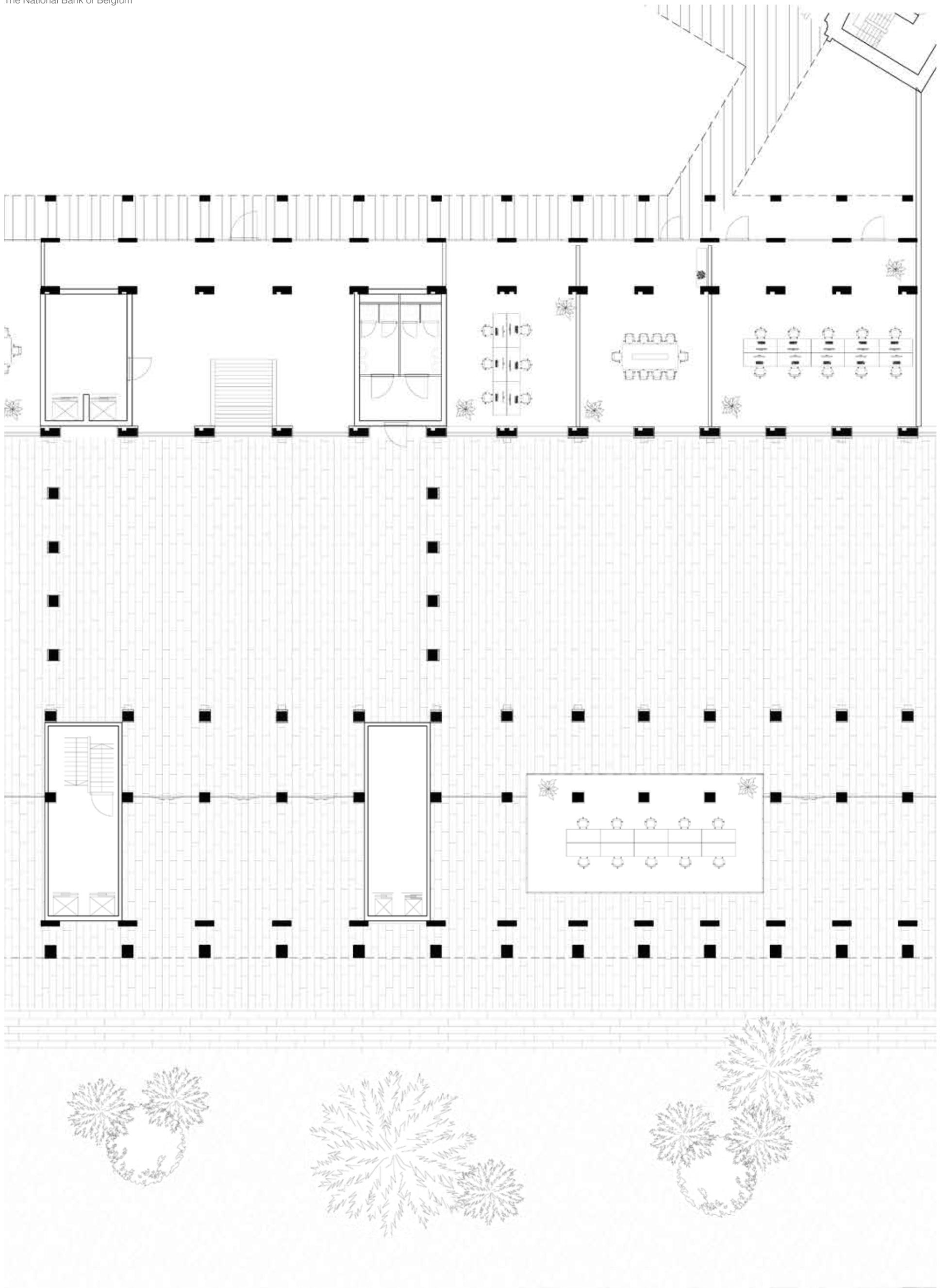
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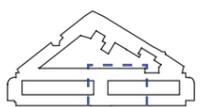
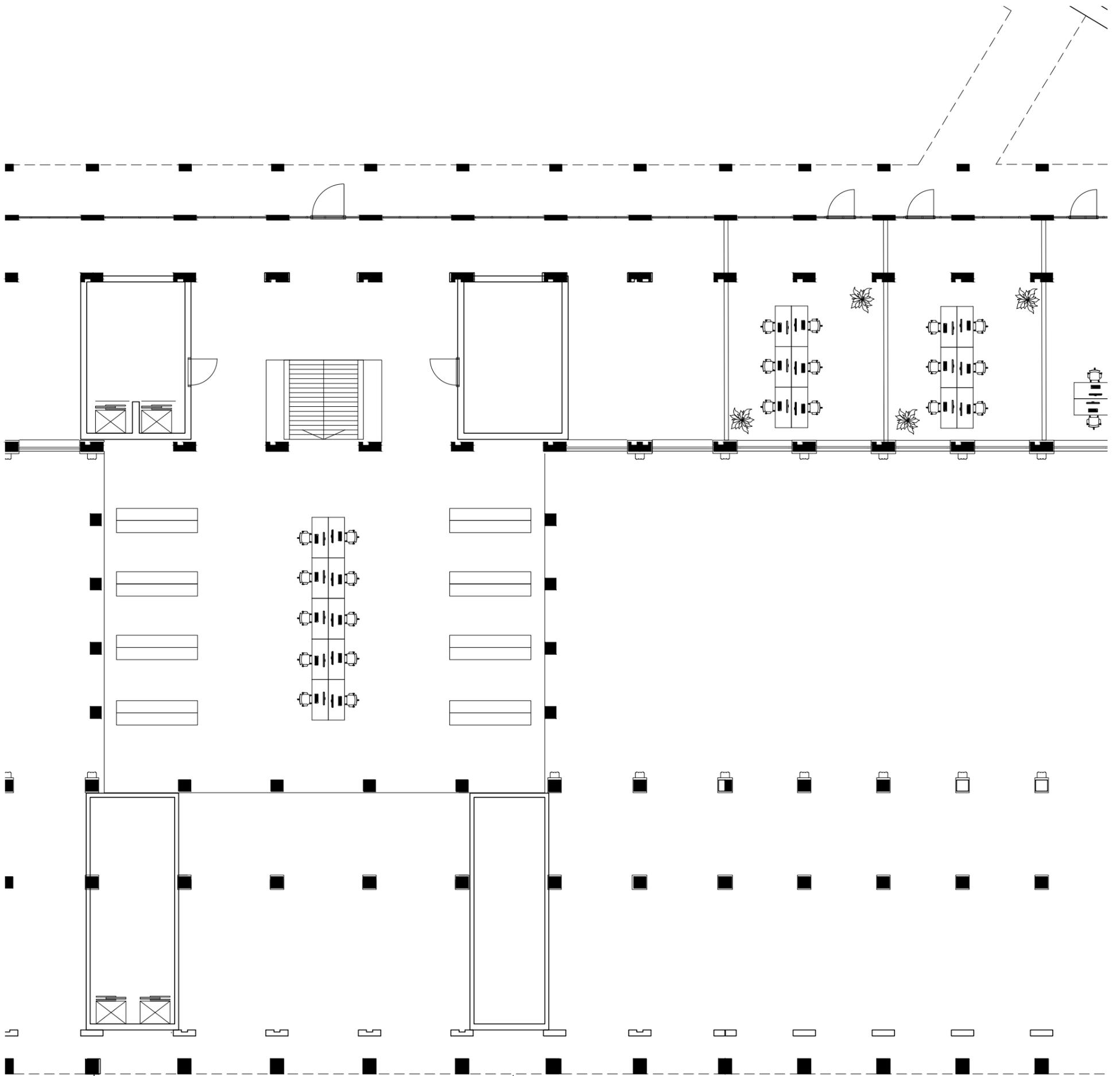


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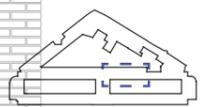
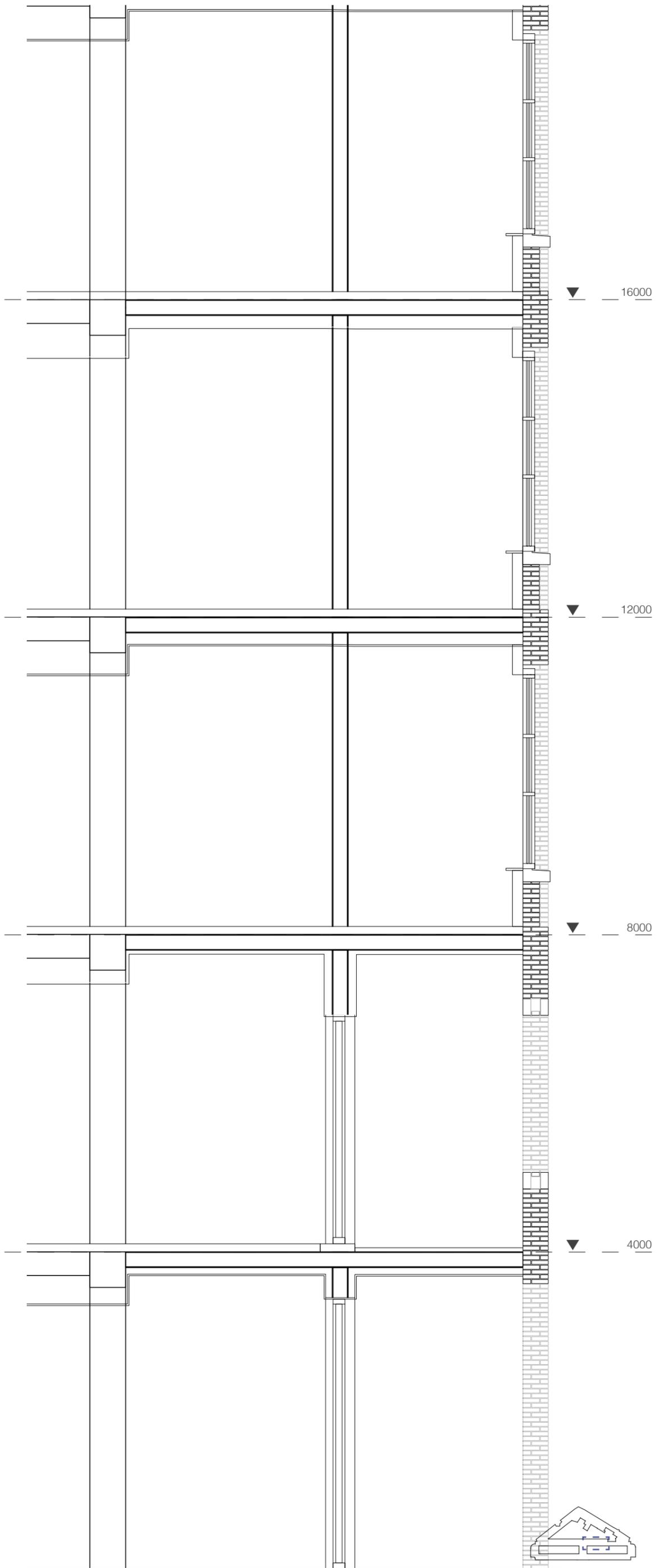
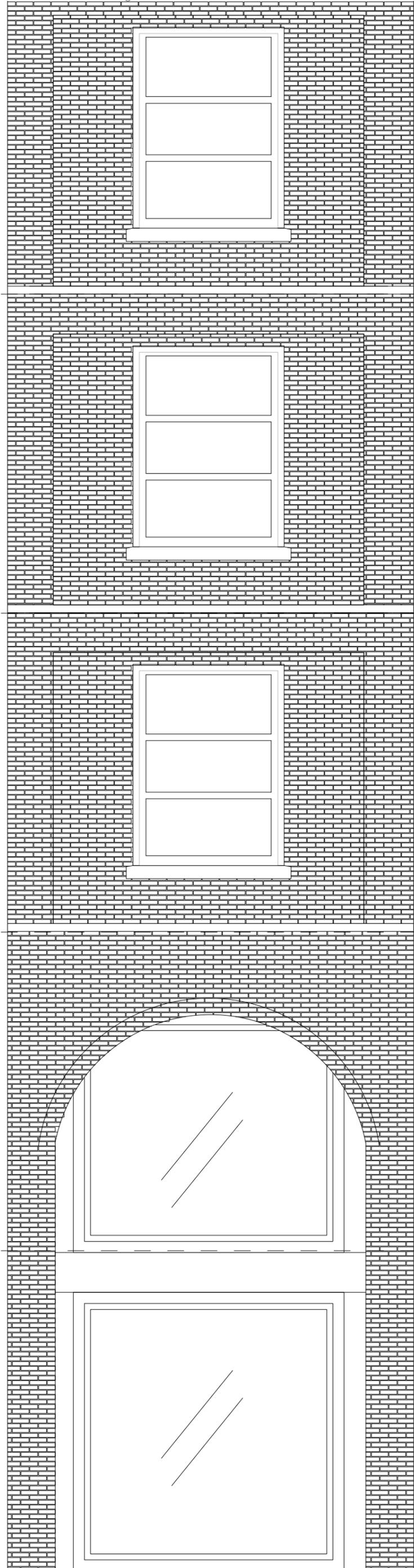
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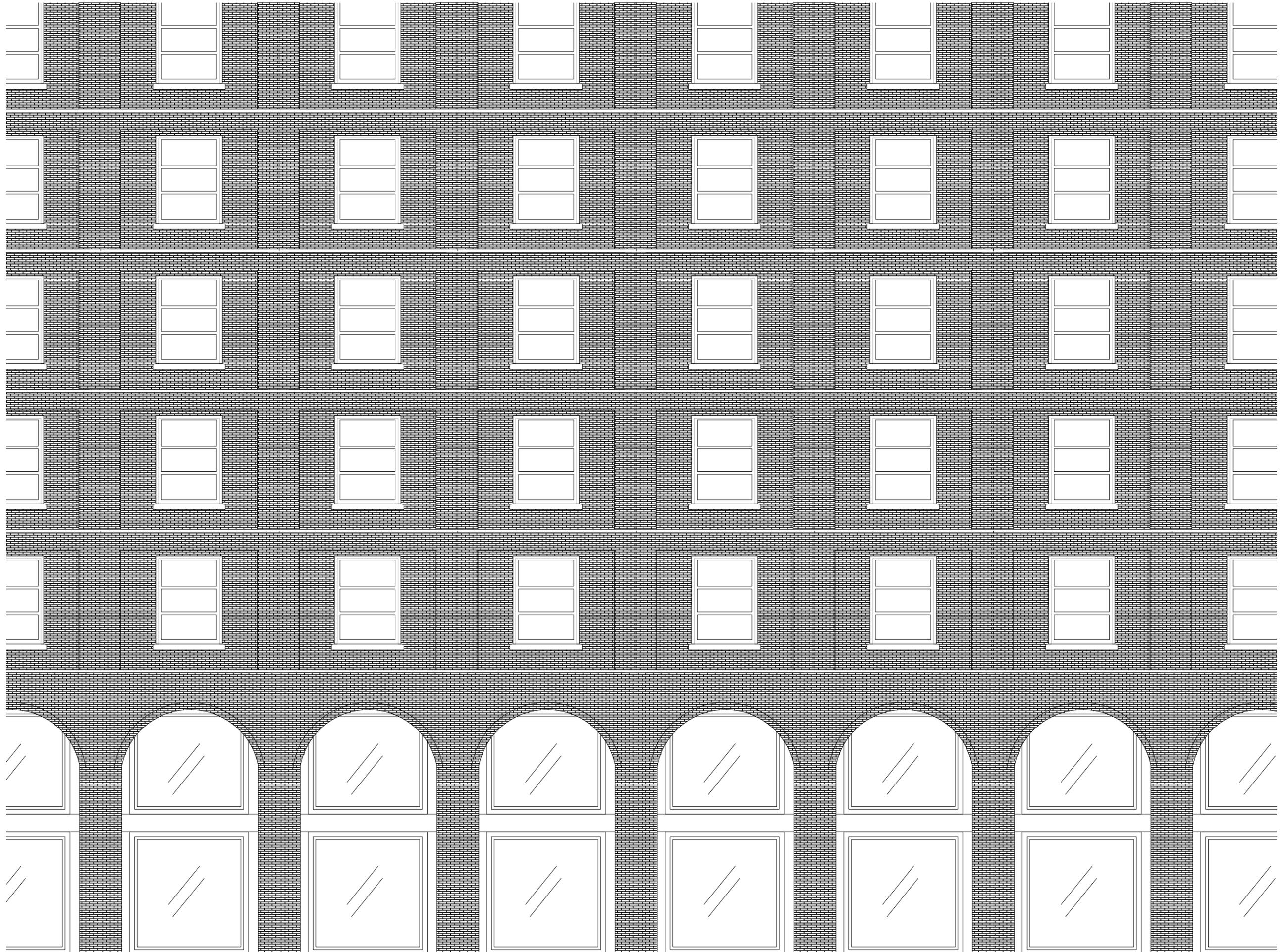


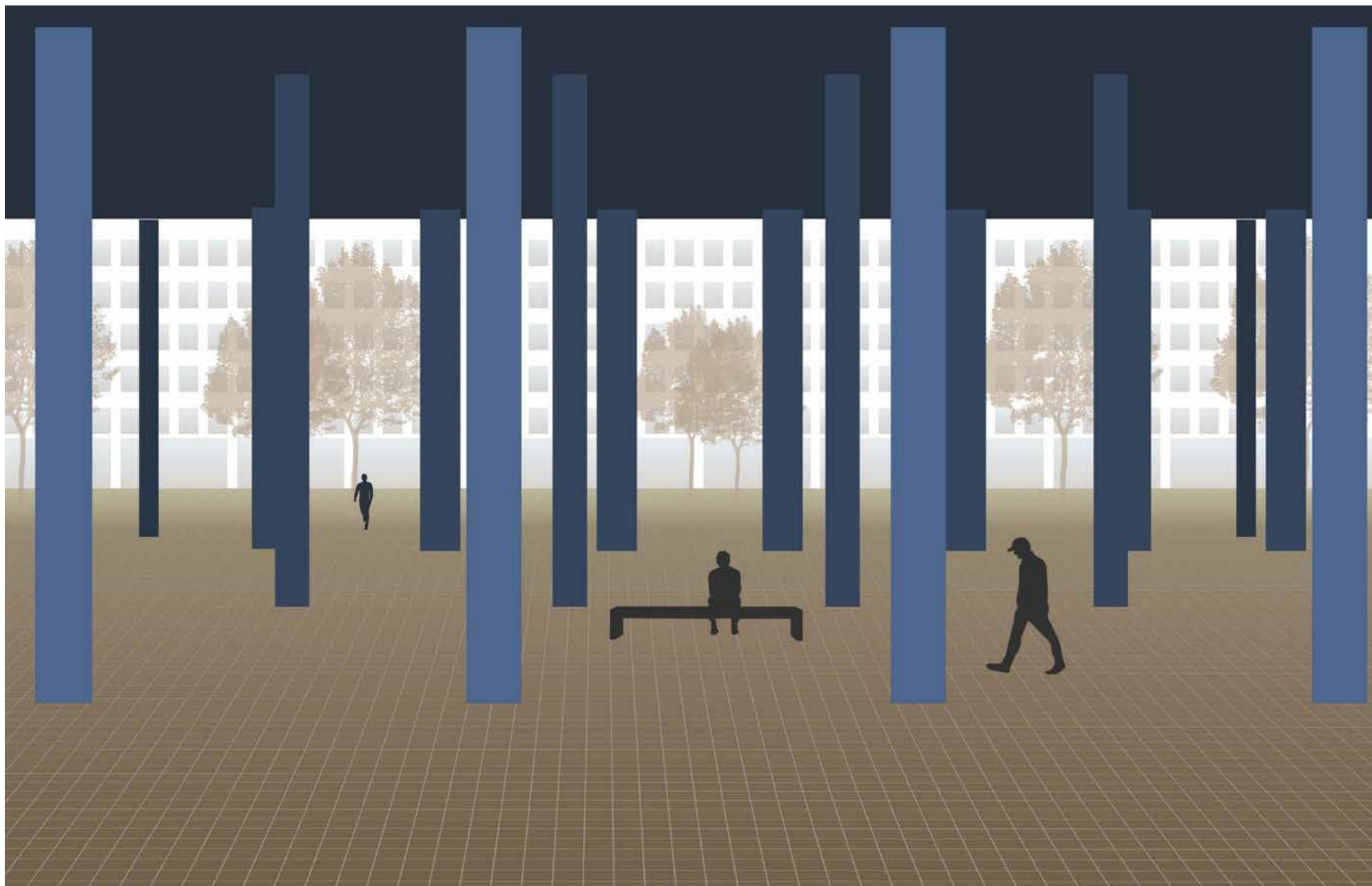




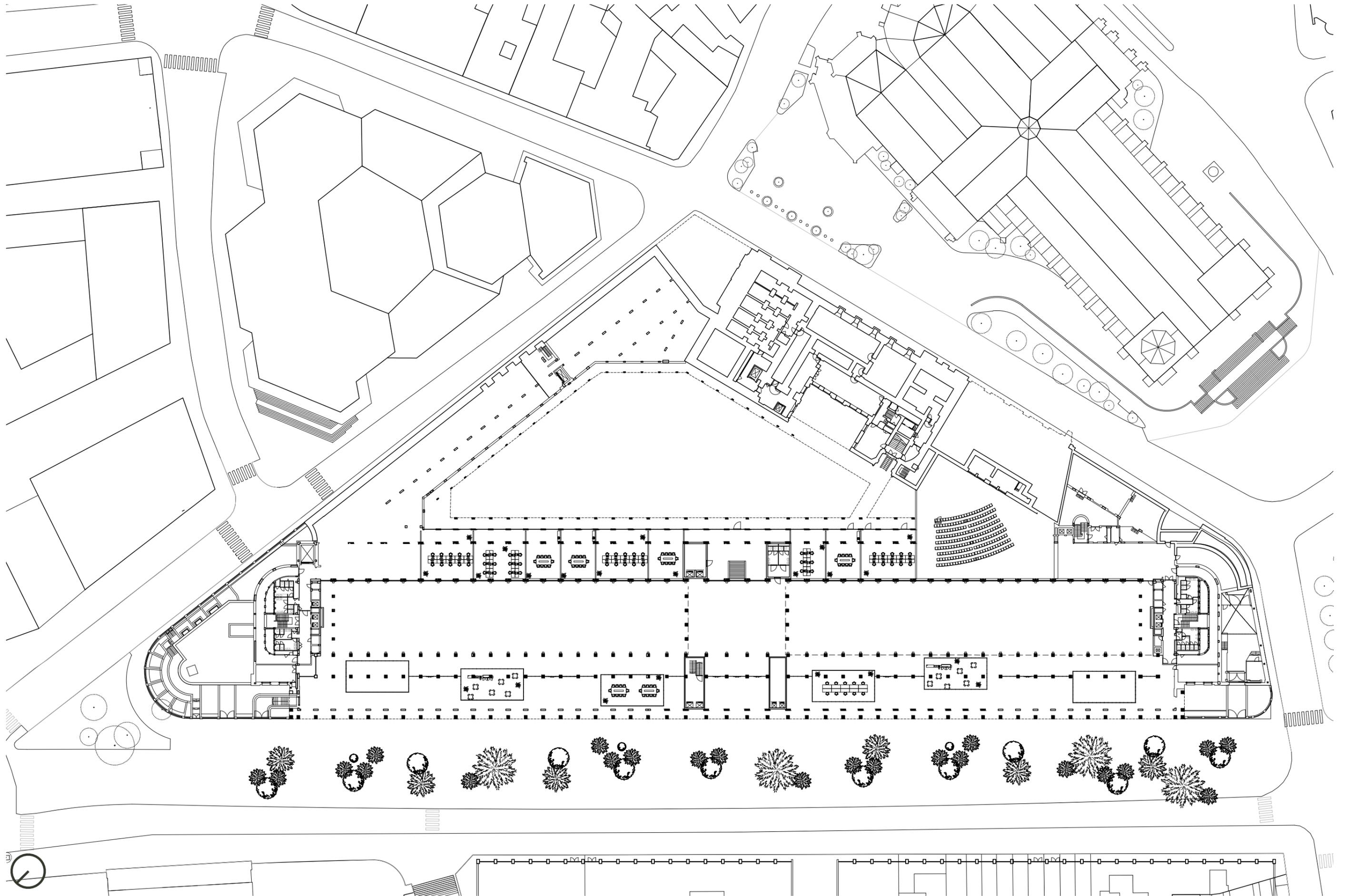




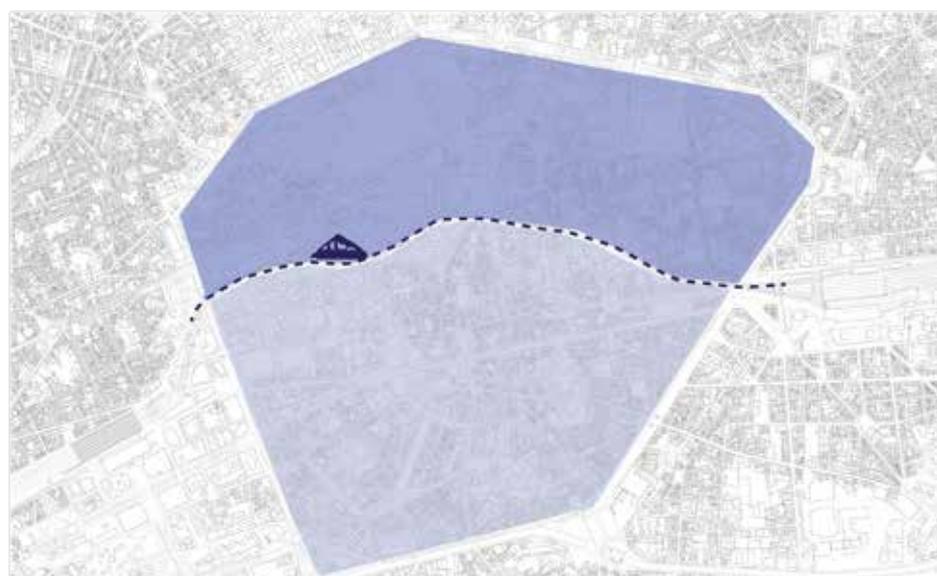
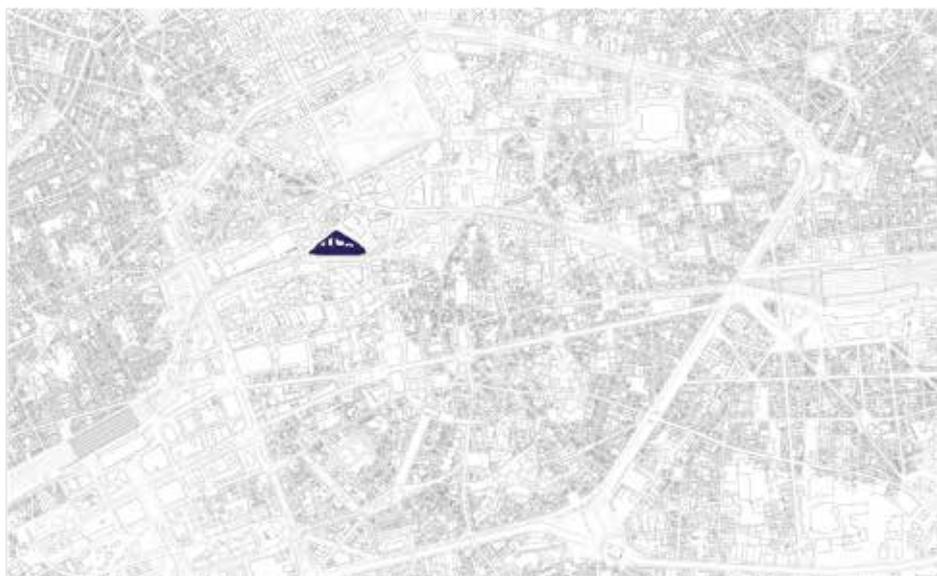


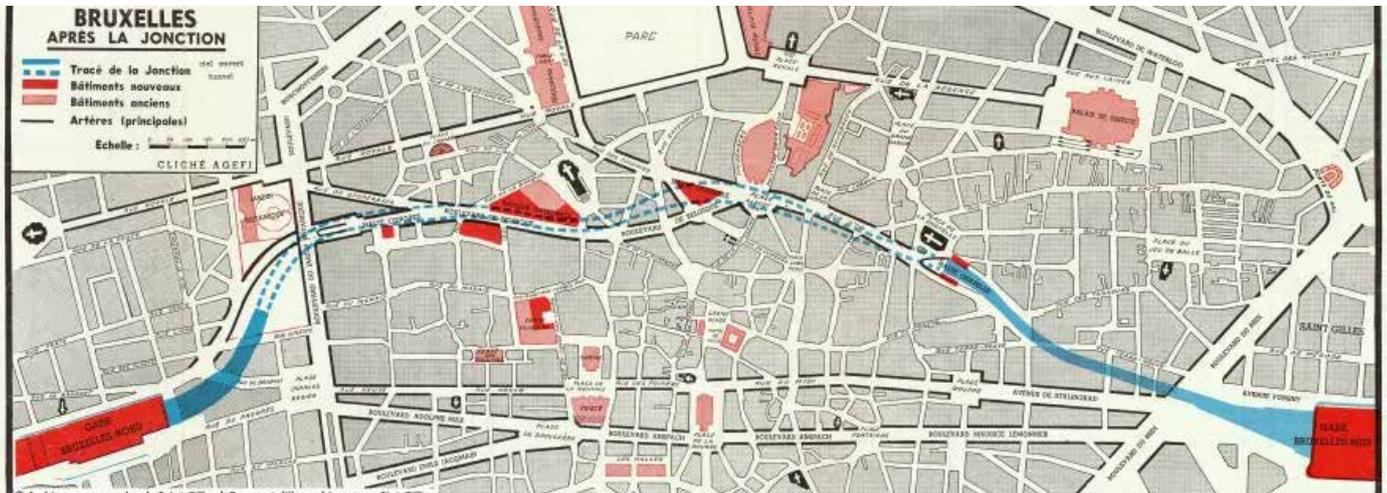












The Brussels-Capital Region is located in the Brabantse Loam region on the northeast side of central Belgium at an altitude ranging from 9.40 meters in the valley of the almost completely covered Senne, which cuts through the region from south to north, to 148 meters in the Sonian Forest on the southeast side. In addition to the Senne, its tributaries, the Maalbeek and the Woluwe, in the east of the region also cause significant differences in height. Forests and parks together account for about 20% of the total area of the region, these are mainly concentrated in the south-east of the region (Zoniënwood, Ter Kamerenbos). In the west (including Anderlecht) there is a limited area of meadow and arable land. Undeveloped lands (including forests, parks and agricultural land) together account for a third of the territory.

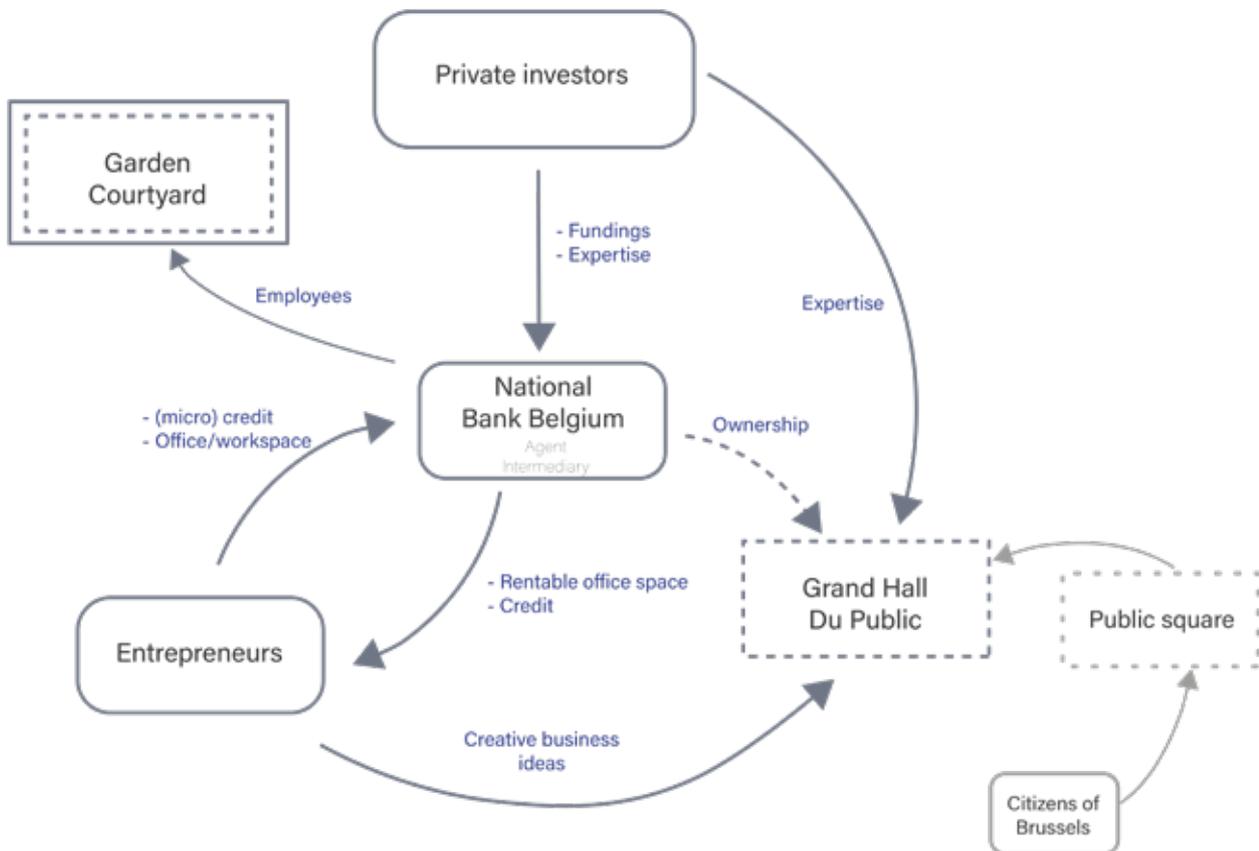
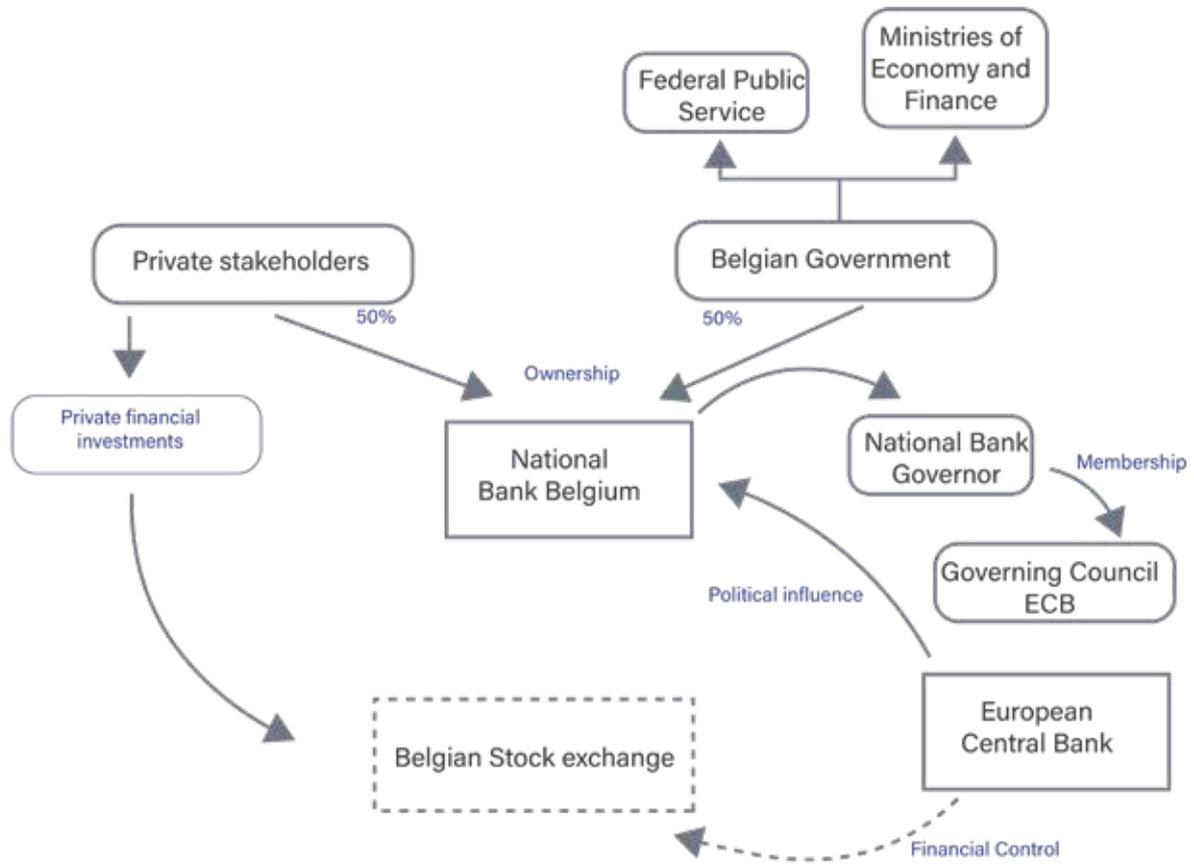
https://nl.wikipedia.org/wiki/Brussels_Hoofdstedelijk_Gewest

upper and lower town

The Lowertown: An industrial north/south axis emerged in the river's valley, where the port and the craftsmen were located. Craftsmen and companies would be established in the districts around the canal and the Senne.

The Uppertown: The upper town east of the main valley was marked by two consecutive highgrounds, the Treurenberg (Hill of Tears) and the Coudenberg (Cold Hill). Here, the first sacred and institutional buildings were erected, two fortified residences for the military commander and the Duke of Brabant on the Coudenberg and the collegial church on the Treurenberg. East of this lay the valley of the Maelbeek, which is now the Quartier Léopold. From the Middle-Ages until the first Kingships, the relation between the upper city and lower city remained a firm expression of power between the political institutions of the Upper town and the valley that was the site of trade and the market, around the contemporary 'grand-place'

Historically split by topography into a riverside merchant district and an upscale elite area to the east, the center of Brussels today remains divided between the western commercial district, or lower city, and the eastern upper city, where the main government buildings are located.



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 had 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

The National Bank of Belgium has been the central bank of Belgium since 1850. The National Bank of Belgium was established with 100% private capital by a law of 5 May 1850 as a Société Anonyme (SA). It is a member of the European System of Central Banks. The ESCB is composed of the European Central Bank and the national central banks of all 27 Member States of the European Union. The National Bank of Belgium is one of the central banks that make up the Eurosystem (plus the ECB), which determines monetary policy for the eurozone.

The first part of the following list provides an overview of the member states and their central banks that make up the Eurosystem (plus the ECB), which determine monetary policy for the eurozone. In concrete terms, this means that - although the ECB is competent for the significant institutions - it is the task of the national competent authorities to assist the ECB in its supervisory activities. The NBB provides this assistance within the framework of the so-called 'Joint Supervisory Teams', which are the first point of contact for the institutions. The term "supervisor" therefore refers to the NBB and the ECB cooperating in the framework of the aforementioned mechanism, and is further referred to as "NBB/ECB" in this manual.

(https://stringfixer.com/nl/European_System_of_Central_Banks)
(<https://www.nbb.be/nl/financieel-toezicht/prudentieel-toezicht/toezichtsdomeinen/handboek-voor-het-beoordelen-van-de-3>) v



<https://civa.brussels/nl/expo-events/save-change-city-unbuilt-brussels-01>

De Marollen en haar bewoners die moeten wijken voor een uitbreiding van het Justitiepaleis, de sloop van de Centrale Hallen in functie van een nieuwe parking (Parking 58, weet je wel), het verfoeilijke idee van een stadsautostrade, de afbraak van het Volkshuis van Horta of het Manhattanplan dat de Noordwijk moet transformeren van woonwijk in een zakendistrict naar Amerikaans model: In de jaren '50 en '60 slaat de bruxellisation wild om zich heen. Brussel lijkt wel een stad in afbraak in niet-oorlogstijd. Grote delen worden overgeleverd aan bouwpromotoren. Volledige wijken worden verwoest. Inwoners van volkswijken worden massaal uit hun huis gezet. En de plannen krijgen de steun van de overheid. Het uitgangspunt? De 'noodzakelijke modernisering' van de stad gaat voorop.

Maar het verzet organiseert zich. De eerste wijkcomités worden opgericht en het volk komt in opstand. De Brusselse mei-68'ers hebben een duidelijk doel. Twee verenigingen spelen in die context een erg belangrijke rol: het Sint-Lukasarchief en de Archives d'Architecture Moderne. Zij nemen het op voor de Brusselaars, voor het stedelijke erfgoed, de architectuur en het patrimonium. Anno 2017 maken ze beide deel uit van de CIVA Stichting.

De unieke tentoonstelling Save | Change the City toont een overzicht van hun acties tegen de 'verbrusseling' en diept de alternatieven op die beiden destijds voorstelden om te komen tot een leefbare stad. Eéntje mét respect voor haar burgers, haar architectuur en haar patrimonium. Hun belangrijkste wapen? Het aanleggen van unieke archieven. Het patrimonium wordt geïnventariseerd, er wordt onderzoek gedaan - naar het belang van het werk van Victor Horta en de art nouveau bv. -, bibliotheken worden aangelegd, tentoonstellingen worden georganiseerd: alles wordt in het werk gesteld om het gebrek aan visie bij bouwpromotoren en overheid op het vlak van stadsplanning en patrimonium te counteren.

De tentoonstelling geeft enerzijds een staalkaart van die rijkdom aan archieven van zowel de Archives d'Architecture Moderne als van het Sint-Lukasarchief: honderden originele plannen, alternatieve voorstellen voor wijken, straten en gebouwen, protestaffiches, maquettes, manifesten, etc. Tegelijk word je ook via beeldarchieven ondergedompeld in de tijdsgeest van toen. Televisiereportages en documentaires uit de jaren '60 en '70 geven de Brusselaar een stem. Bezoekers jong en oud zien een Brussel van weleer en de impact die een veranderde 'visie' over de stad heeft gehad op haar bewoners.

Save | Change the City toont een Brussel dat was_ maar niet meer is. Een Brussel dat hier en daar kon worden gered. En een Brussel zoals het had kunnen zijn. Daarom ook past de tentoonstelling perfect in de nieuwe reeks van CIVA met als titel Unbuilt Brussels, die een stad toont die wel is bedacht_ maar nooit gebouwd.

Bank as a being:

An organisation whose business it is to grant funding to many clients, financed by deposits collected from the general public, other entrusted funds and own funds, as well as by creating money with reciprocal obligations.

General public; A group as small as two hundred individuals collecting and using each other's funds can be regarded as a bank. A small group of people who know each other and who decide to pool their funds, draft a contract among themselves, and use their funds for financing each other is not regarded as a bank.

For providing funding, the financial system has markets on the one hand and banks on the other. Markets provide direct finance, while banks provide indirect finance. The degree to which people tend to finance directly or indirectly has a lot to do with trust.

Direct finance happens when people who have money saved (surplus households) provide funds to people who need funding (deficit households). We call the surplus households that wish to fund someone else investors. Investors operate in financial markets to find suitable opportunities for their investment money.

Indirect finance happens when people who have money saved, entrust it to an intermediary, and the intermediary decides who receives funding. In other words, the intermediary decides where to allocate the money. The intermediary can be a bank, but also an investment fund.

As a consequence of the difference between direct and indirect finance, a difference between markets and banks is that in banks intermediaries coordinate their transactions, while in markets they compete for the best deal. Within banks, agents coordinate their transactions in order to use each other's experience for new transactions and to benefit from information collected and expertise about funded firms and projects. This enables them to provide as good a service as possible to their clients. The banks are intermediaries between those who entrust their money to them, and those who need funding. Clients don't ask the bank to perform a transaction; the bank itself chooses to allocate the money as expediently as possible. Transactions are always indirect. Clients don't instruct their bank where to allocate their money, they trust the bank to do that for them, and the bank informs their clients where their money goes. Trust is the banks' most important asset.

Thus, banks act as intermediaries in financial transactions, in which the banks themselves are always the counterparty of the client. The transactions can be as simple as payments, when the banks are part of the payment system, or the collection of savings, known as deposits. Money is entrusted to the bank by depositors and other creditors. The transactions can also involve funding of individual people, households or very small firms, who may need a collateralized loan. Corporate finance concerns business or projects that need short-term or longer-term loans or an equity investment. In order to facilitate these needs, a bank provides services like current accounts and finance arrangements that specify what a client can do when payments or funding are needed. Also, banks manage risks that would otherwise have to be borne by the creditors and debtors of the bank directly. The way in which banks

provide these services, funding and risk management evolves over time. The intermediary function is what remains the same.

If debtors and creditors could find each other without any problem and could draw up a financial contract that would suit them both, we would not need banks. Apparently, there's something special that makes us turn to banks for financial services. you may think it's the time, effort or cost that banks save you to keep your money safe and put it to use elsewhere.

As to costs and effort, first of all, there are searching costs. To find a worthwhile destination for your money, or to source people who might wish to finance you, you need information about various options; the costs will involve communication and correspondence, transport probably, then negotiations and legal arrangements and the actual execution of the financial transfer. It's true that gathering a large number of people in one place - either in a real marketplace or on a virtual platform - would be advantageous to finding matches. The advantage is bigger when professionals who have actually done this before, who know how to source counterparties, who are experienced in assessing financial situations and solving problems support the intermediation. In this case, there's an advantage in doing the searching together rather than alone.

Likewise, for entrepreneurs seeking funding, it's expensive to find sources of financing. The entrepreneurs will have to explain what they are doing, constantly inform their financiers that they are making good use of the money; they may have to provide guarantees, and report back frequently - this is called 'bonding'. When entering into a relationship with a bank, there's a single counterparty (the bank) on behalf of many parties, which needs to be informed and reassured. The Bank for its part will not need to inform its creditors and depositors about each and every detail of the funded firms and projects. It simply needs to stick to its contracts with depositors and other creditors and pay back what was promised to them.

Figure 4.2 Direct finance

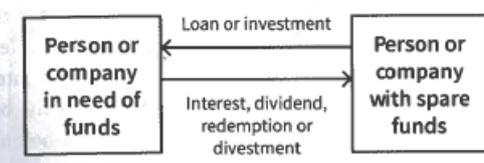


Figure 4.3 Indirect finance

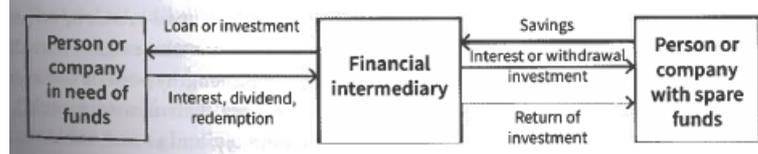
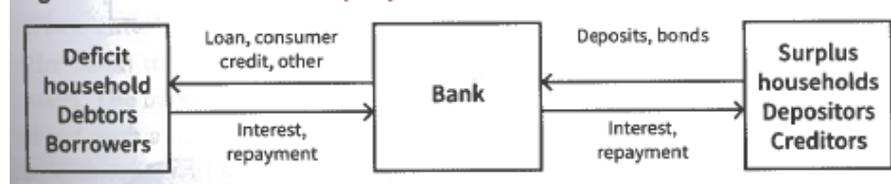


Figure 4.6 The bank as counterparty





A broadside with an allegory on commerce; with a late impression of a woodcut by Jost Amman first published in 1585, showing a view of Antwerp and the river Schelde, above this view a figure of Mercury holding a large pair of scales which is in balance, the dishes filled with one book each, and with cuffs labelled debtor and creditor respectively, Mercury flanked on each side with a set of six rows of coats-of-arms, below the scales a basin with a column surmounted with a figure of Fortune, at the bottom of the print an interior of a merchant's house, with the merchant seated at a desk in the centre; with letterpress title and verses printed on various tablets and cartouches within the woodcut, four tablets also with type ornaments. (n.p.: [1800-1854])

Typology for Pevsner in the case of bank buildings

Different forms of evidence

Pevsner focuses on function and context typologies, Pevsner describes the origin and development of the function and the meaning of the function within the bank buildings. First it started in the private houses and courtyard, banking was a private affair. Later the buildings became more accessible to the public and was a place for exchange, together with this growing economy came more responsibility and administrative work to process. For these functions offices were made, these offices gathered around a big open space, the rotunda, piazza etc. Further into the history of banking people could store their money into the bank and these matters became more private and more functions were added into the world of banking, this meant more offices. Still, the open place remained as a foyer for the "public" who were doing their banking matters.

Pevsner is an art historian who is researching the history of building types. This can be seen in this text, he uses many pictures and uses an equal amount of text and images. He is reading and describing the building as images. In the case of banks he describes the development of the bank in a morphological way, different typologies over time and the issues of the functionality of the bank and the functions within the bank.

About the banking Pevsner is formal, he uses the canon of banks, the greater banks at a certain point he uses the phrase "there is a tendency" he does not go any deeper into the architectural description.

Relationship of special form to function

General tendency

The first banks were open and serving for the public

In the 15th century closed and in need of privacy

In the 16th century the bank served as an exchange hall, general trading, and national trading. This all happened in the courtyard, this contributed to the community coherence

In the 18th century rationalist, don't serve any function (??)

private house

managers upstairs

Palazzo image

The Bank of London had a role of function and prestige. The closed facades and the platform it is standing on gives this notion of power of architectural technique. The rotunda can be compared to the Pantheon which states a place to worship all gods, an idea of eternal and everlasting glory, the keeper of precious things.

The dome was also a tool for audio privacy, the dome created so much echo that one could hardly understand each other, only when one was standing in front of each other.

The bigger the lesser you can get to.

Relationship of form and meaning

Cloister, public democrating meaning. Gothic religious meaning is not a proper way to use this kind of architecture. Some see it as a more appropriate kind of style.

For the other buildings the architecture was thin and felt fragile, this was the intention to deny mass, to use light (Joseph Gandhi) Romanticism.

20th century

Globalisation, global architecture skyscrapers. skyline equals finance and promoting.

Unclear or confusing?

The idea of banking in itself and what comes with it is a bit unclear. The culture or environment of banking, working there and architecture. Maybe most of it is behind closed doors and you only see the entrance hall? Banking is seen as something large scale and comprehensive, by banking one speaks over a big scale thing and for me it is not a susceptible term. I'm interested in the small scale, individual means of banking, from the employee to the person who is storing their money (customer). And with cryptocurrency is the wide/big scale term different?

Current affairs

What will a bank look like with the new online banking and cryptocurrency? Will the bank still be an object on itself. The bank refers, and advertises them with the headquarters.



For the social plinth I imagined the sofa as a backyard for the residents of Brussels, where the residents can escape from their daily (work) life together with the employees. The idea behind it is that the bank literally opens up and gives something back to the city. In which they turn in the banking hall, which normally stands for the exchange and exchange of money and credit, into an oasis of peace and relaxation or where people come together to talk or exchange ideas

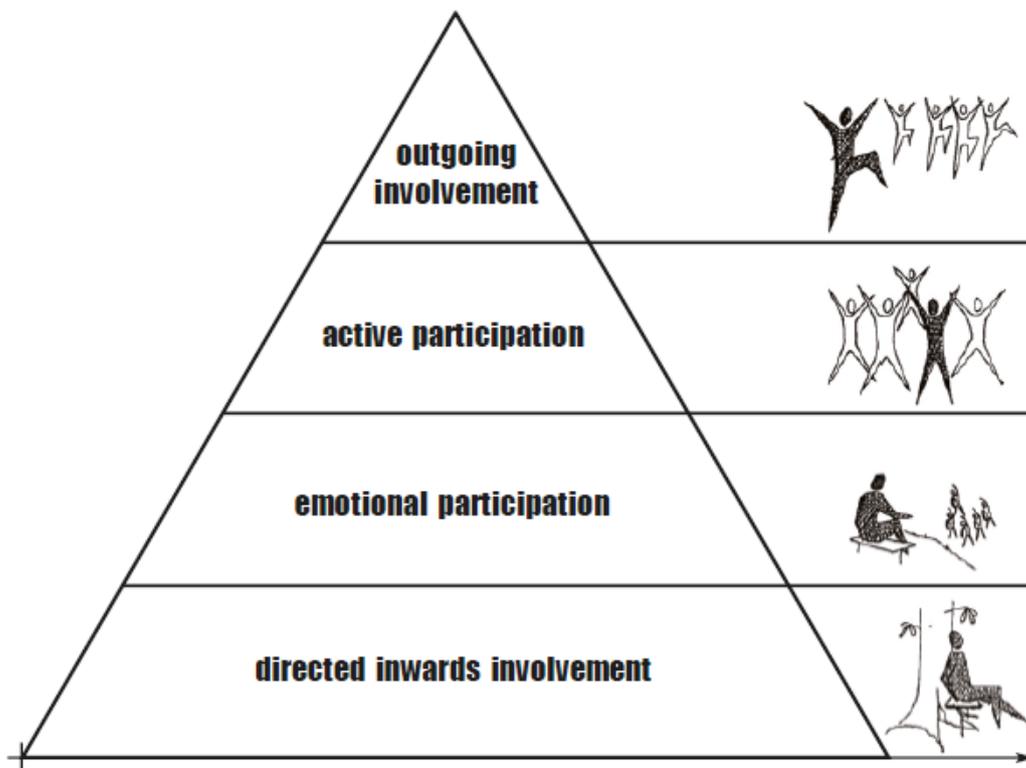


Figure 1: Type of involvement depending on the individual’s mental power. Modification of Grahn’s model (1991).

The Eight Garden Room Characters	Character of the Garden Room
1. Serene	Peace, silence and care. Sounds of wind, water, birds and insects. No rubbish, no weed, no disturbing people.
2. Wild	Fascination with wild nature. Plants seem self-sown. Lichen- and moss-grown rocks, old paths.
3. Rich in Species	A room offering a variety of species of animals and plants.
4. Space	A room offering a restful feeling of "entering another world" a coherent whole, like a beech forest.
5. The Common	A green, open place admitting of vistas and stay.
6. The Pleasure Garden	An enclosed, safe and secluded place, where you can relax and be yourself and also experiment and play.
7. Festive	A meeting place for festivity and pleasure.
8. Culture	A historical place offering fascination with the course of time.

Table 1: Characteristics of the eight garden rooms.

Psychological Processes Natural environments and their elements can act as a distraction, reducing stress and anxiety and promoting health and well-being. For example, prior research demonstrated that viewing nature through a window had physiological and psychological healing benefits postoperatively for patients who viewed the canopy of a large tree from their hospital beds, compared to those who viewed a brick wall (Ulrich 1984). Being in nature or viewing plants and gardens through a window or in pictures provides relaxation and restorative benefits. Using multiple modalities of measuring stress response– including blood pressure, pulse rate, electrodermal activity, electroencephalogram activity, salivary cortisol level, and self-reported mood states– numerous studies have reported that experiencing or being in view of nature, gardens, and plants helps regulate emotion, lowers stress levels, and fosters improved mood (Detweiler et al. 2012; Relf 1992; Ulrich 1984; Ulrich et al. 1991). One explanation for the stress-reducing effects of natural environments is that natural environments and their elements are less perceptually demanding than urban environments and require involuntary attention; they therefore provide restoration, a break from mental effort, and the capacity to recover from focused attention (Kaplan and Kaplan 1989). Furthermore, according to biophilia theory, people respond positively to natural environments and their elements because such a response is an evolved, adaptive one. From an evolutionary perspective, human beings are drawn to natural environmental features, such as plants, trees, and water, that are not only aesthetically appealing but would also have enhanced the survival of our species millions of years ago (Wilson 1984). According to the theory, humans have evolved with a capacity to prefer, and respond positively to, nature.

The Garden as a Room

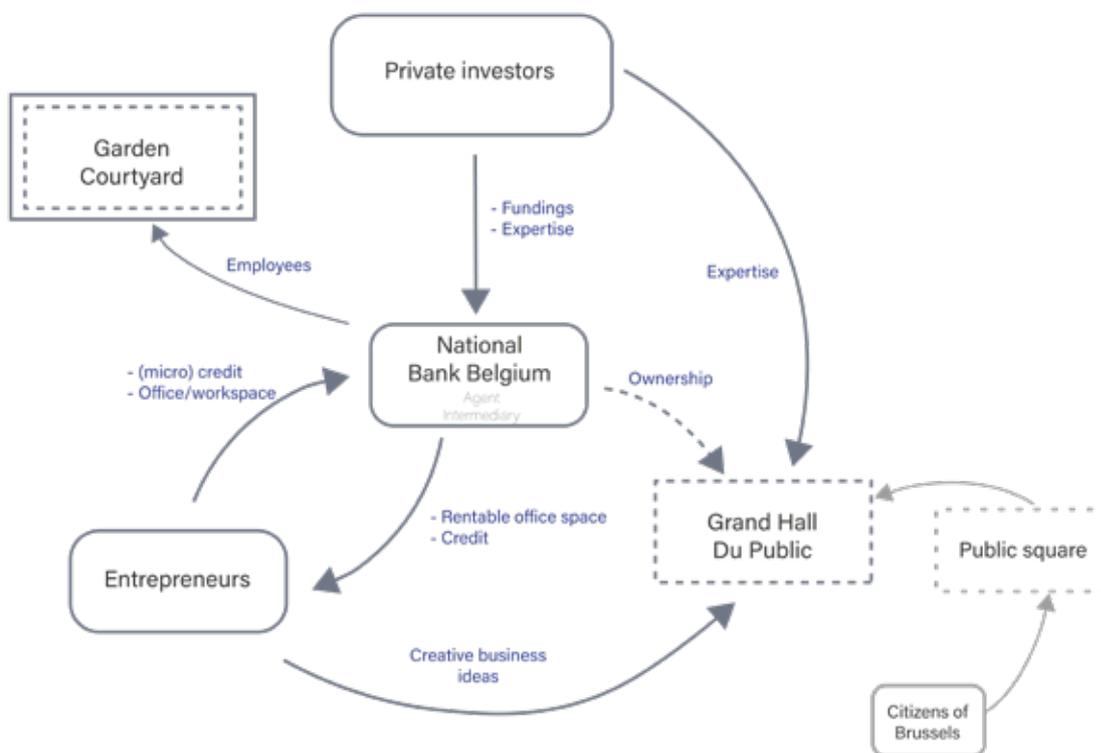
An important feature of the garden is that it should be possible to experience it as a whole, marked off from the surroundings. Through the ages the garden has been defined as a piece of enclosed ground (Gerlach-Spriggs et al., 1998; Lundquist, 2000). It is therefore important how the border is shaped, since the border may be regarded as the outer wall of the garden. The wall, which may be a hedge, a wall, or a fence, helps to delimit the garden from the surroundings and may, if it is well designed, give the visitor a feeling of being outside public life and of being safe. Inside the walls are the rooms of the garden, several or just one. These rooms have walls, floor, and ceiling; the floor, for instance, may consist of grass or gravel, the ceiling of heads of trees.

First theory. The first theory claims that the health effects are due to a restorative influence on emotional centers in the limbic system of the brain, caused by the environment – above all by nature-like surroundings and wild nature. The theory regards man as a biological individual, suited for a life close to nature. In natural surroundings it is possible for man to react and to trust his unconscious reflexes. Examples of stimuli that generate reflexes that warn us or make us extra cautious are darkness, precipices, snakes, and blood. Other stimuli prompt reflexes that make us relax, like a view over a lake framed by light or open meadows. These quick reactions are based on innate, memory-like functions that have had decisive importance for man's continued existence on earth. (Coss, 1991). The city, on the other hand, is an unnatural environment for man. In the city, man cannot trust his reflexes but must make use of logical thinking. Open, light, savannah-like natural areas have been found to give the quickest restorative reactions after stress, since they resemble man's original home. When you come to such surroundings, the body unconsciously relaxes. If you are severely stressed, this is more noticeable than when you otherwise feel well. This theory has been tested successfully in laboratories (Ulrich et al., 1991; Ulrich & Parsons, 1992; Ulrich, Lundén & Eltinge, 1993; Parsons, Daniel & Tassinari, 1994).

Second theory. According to the second theory, the health effects are due to the restorative influence of verdure on cognitive functions. The higher cognitive functions require much energy and the brain may easily be overstrained. This theory is based on the fact that man has two different types of attention, spontaneous attention and directed concentration. Knowledge of these two different types of attention goes back to the end of the 19th century (James, 1983). One of these types is usually spoken of as directed attention. It is governed by and at the same time part of the mind – the higher cognitive parts – and its capacity is limited. Directed attention is tired out in a relatively short time and is very precious. We make use of it in our daily work, when doing paperwork, when driving through an unknown town, etc. With directed attention we can focus on what has to be done at the same time as we sort out all that is irrelevant. The other type of attention is quite spontaneous and unconscious; it is located in the older parts of the brain and is called soft fascination (It was earlier called involuntary attention, see Kaplan & Kaplan, 1989, but is now known as soft fascination, see Kaplan, Kaplan & Ryan, 1998). With this kind of attention we register a sudden rustle in a bush or the glimmer of a stone. The capacity of this kind of attention is practically unlimited, as long as we do not have to sort out or sift

out our impressions. Nature contains fascinating things that attract this spontaneous attention, where new discoveries fascinate without tiring out, since impressions in nature are contained in a larger whole and therefore not in need of being sorted out and sifted out by the directed attention of higher consciousness centers. This theory has been tested several times with positive results (Canin, 1991; Hartig, Mang & Evans, 1991; Cimprich, 1992; Gilker, 1992; Hartig, 1993; Tennessen & Cimprich, 1995; Herzog & Gale, 1996;).

Third theory. Finally, the third theory asserts the health effects are due to the fact that the garden and nature make demands that can softly balance the person's own ability and control. Perceptual and cognitive functional obstacles cause accessibility problems and handicap experiences in combination with obstacles in the physical environmental (Iwarsson, 1997). However, there is reason to talk about the accessibility of the surroundings in relation to mental functional obstacles or psychological states of ill-health as well. A person stricken with a trauma like grief or personal illness needs an environment as well as relations that make less heavy demands. Family and relatives demand more than unknown people. Animals demand less than human beings and are also more straightforward – they cannot lie or burden anyone with guilt. Plants demand less than animals; they can't run away either or show ingratitude. Rocks and water demand even less – they are there all the time (Searles, 1960; Ottosson, 2001). Generally speaking, nature makes fewer demands than gardens, where you can build in more or less demands in the design.





Hortus Conclusus

The Hortus conclusus is a closed system that stands for a closed garden. Its origin is already in the pleasure gardens of Cyre that offer security and protection, it was the ideal sacred place also called the Persian paradise gardens.

This enclosed garden will only be accessible for the employees of the bank. This is a place for contemplation, rest, communal gatherings etc..

This garden is separated from the outside world.



Agora

Agora = (assembly). The Greek name for the market-place, a consecrated open space, which in coastal towns usually lay on the seaside, in inland towns at the foot of the castle hill. As the center of city life, commercial, political, and religious, it was adorned with temples, statues, and public buildings, and planted with trees, especially planes. When newly built or rebuilt in later times, it was generally square and surrounded by colonnades. In most towns it was the place for assemblies of the people.

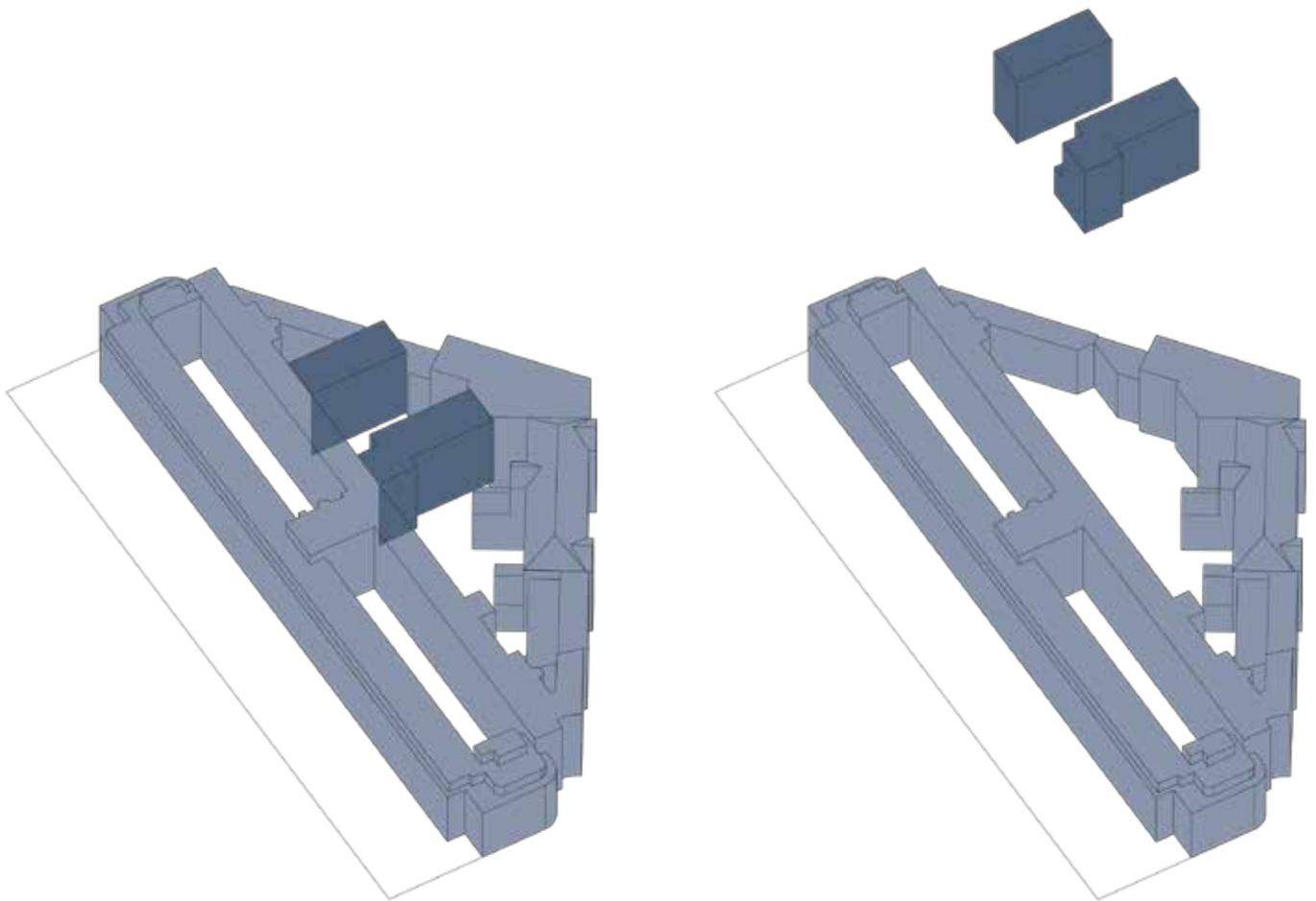
The principle of the Agora with arcade architecture.

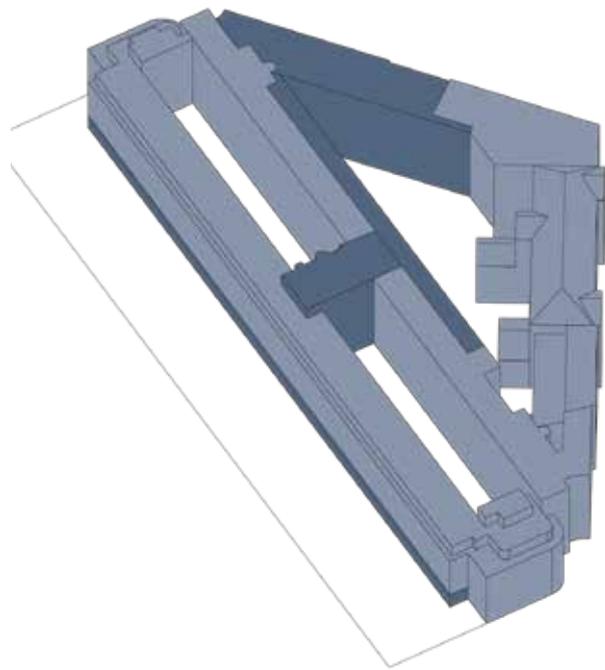
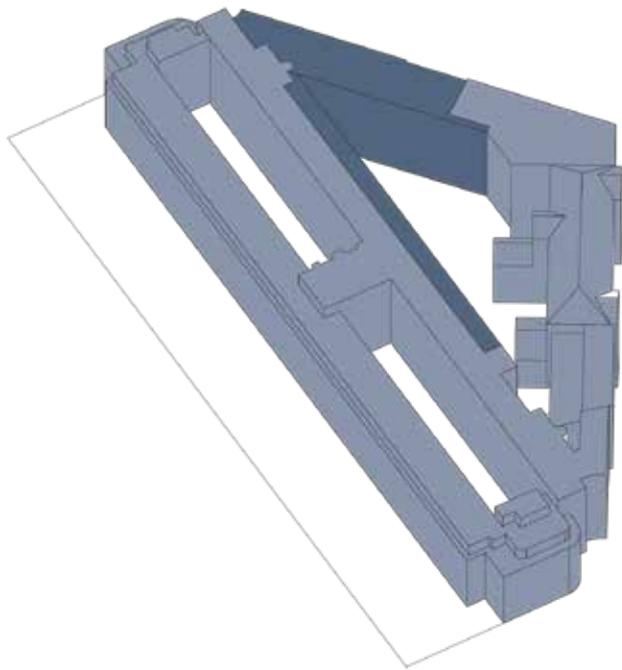
The Grand Hall is, mainly, the space for the entrepreneurs, bankers and the investors. This is the place where they gather and exchange ideas and thoughts. The grand hall stands in contact with the Public Square.

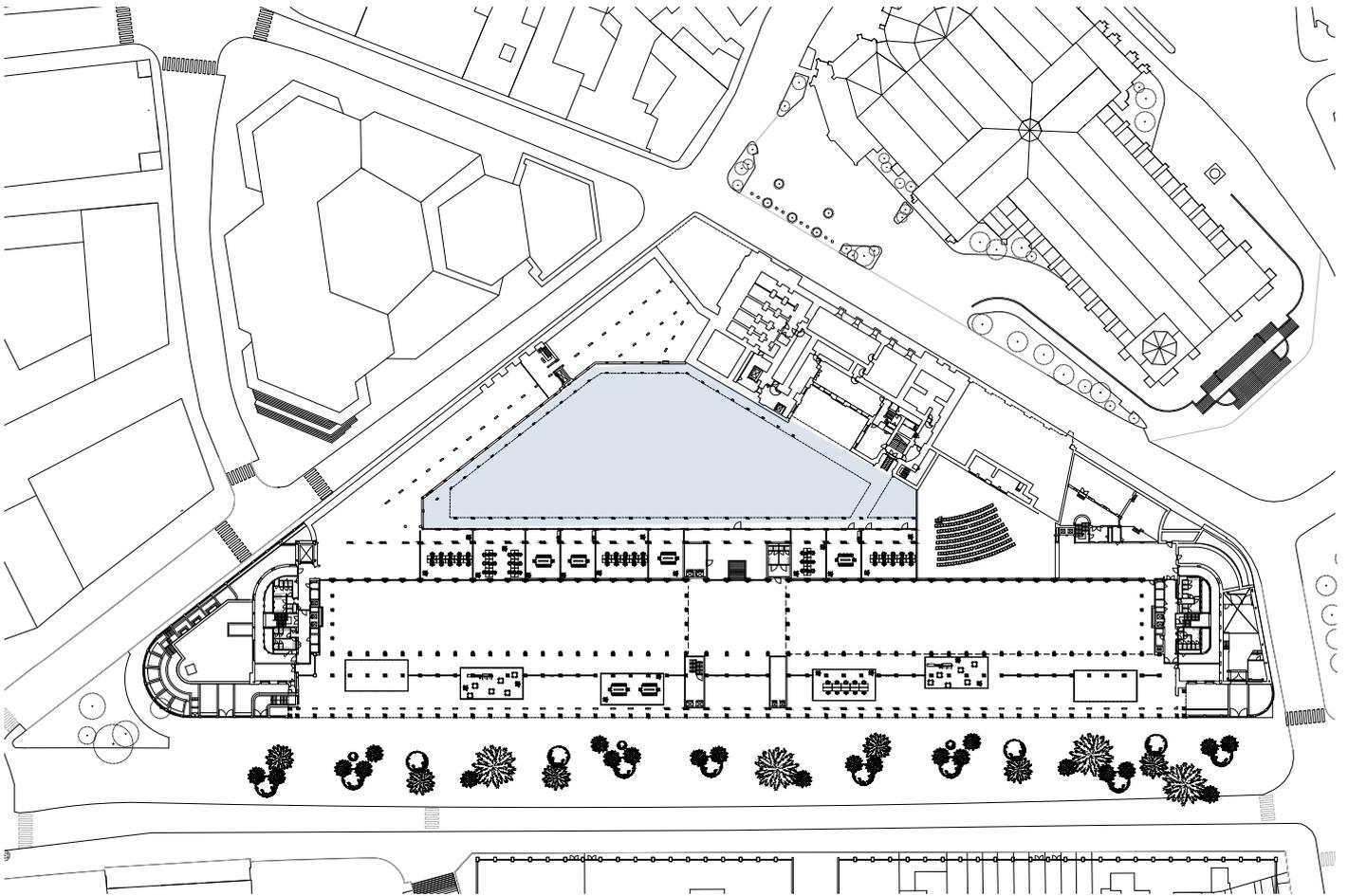


The public square is situated on the boulevard Berlaymont. At the moment this boulevard is mainly used for cars and separating the upper and lower part of the city. By doing the same thing that is done at the Boulevard Anspach the Boulevard Berlaymont will make the connection between the lower and upper part of Brussels.

The boulevard will actually be used as a boulevard, the cars will be removed and making space for pedestrians. On both sides of the streets, both facades of the bank, shops and other public functions are placed.







Hortus Conclusus

The Hortus conclusus is a closed system that stands for a closed garden. Its origin is already in the pleasure gardens of Cyre that offer security and protection, it was the ideal sacred place also called the Persian paradise gardens.

“Gardens emphasized the contrast between two separate worlds: the outer one where nature remained awe-inspiring in control and an inner artificially created sanctuary, a refuge for man and plants from the burning desert, where shade trees and cool canals refreshed the spirit and ensured growth.”

Penelope Hobhouse, *Plants in Garden History* (London: Pavilion Books, 2004), 11.

In this myth there is talk of two worlds, the unworldly ideal and that of the real landscape” come together in the hortus conclusus, the enclosed garden..

The enclosed garden is an introverted space; it eliminates the outside world to create an image of an ideal world, away from the reality of the real world. These gardens represent paradise and also landscapes of these gardens are projected onto the idea of paradise.

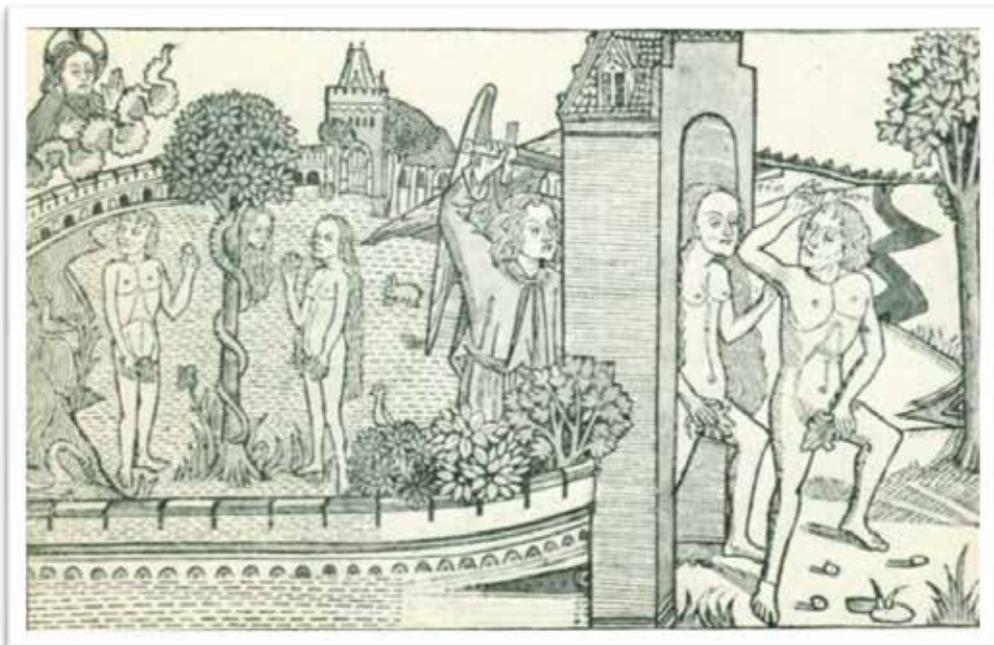
The enclosed garden stands between a world that could leave a person exposed vulnerable, conscious of her fragile and limited existence and an enclosed humanized space on which meaning can be imposed and enacted. So as a metaphorical dīblīz-ian space, the enclosed garden gathers within itself different modes of representation and cultural construction.

Dīblīz is a Persian word that has been Arabized, meaning that space between the door and the house. Gazali uses this metaphor, symbolizing an in-between space or liminal courtyard.

“It is the critical intermediate space between outside and inside, between exoteric (zāhir) and esoteric (bātin). And it is also the space one has to traverse in order to enter or exit, which is the real function of the threshold area. The dīblīz-ian space constitutes a bounded space, a threshold between door (bāb) and house (dār).”

Consequently, within the boundary of the enclosed garden an area becomes clear and free, a space opening itself up to an array of sensory and symbolic experiences. For as Heidegger so succinctly states: “A boundary is not that at which something stops, but as the Greeks recognized, the boundary is that from which something begins its presencing.

In addition, within the scope of the enclosed garden, the rhythm of nature, the circular course of the seasons and the ever-recurring cycles of growth become intensified within the “focal points of the



here and now in a whole that stretches out indefinitely”.
Dewey, *Art as Experience*, 201-202

According to Paul Meyvaert, the earliest reference to monastic gardens can be found in the origins of the monastic movement itself. From this very early beginning gardening became part of their lifestyle, as they had to provide for their own food and nourishment.

This open space in the centre of the courtyard was flanked by the cloister alleys or walks, which in turn provided access to the church and other facilities. These walkways also functioned as places where the monks or nuns may sit or walk, while reflecting or in prayer.

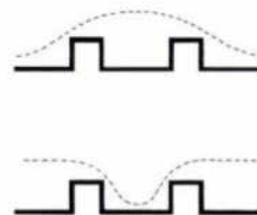
Accordingly, Fiona Griffiths claims that the wall or enclosure is a crucial definition of gardens, as it is a garden's inaccessibility which becomes the source of its desirability.⁸⁰ Similarly, the hortus conclusus of the Song of Songs is private and exclusive, enclosed by a circling wall and sealed by a gate at which the lover knocks to enter.⁸¹ This image of a gate can also be drawn back to the gate by which Adam and Eve had to leave the garden and through which they could not return and to the gated Heavenly city of Jerusalem at the end of time.

Griffiths, *The Garden Of Delights*, 138.

Bloch and Bloch, eds., *The Song of Songs*, 5:2.

The enclosed garden is a proleptic eschatological landscape outside of time. This argument was proved by placing the enclosed garden within the framework of the monastic cloister and analyzing it in terms of idea, place and experience. Proving this argument required an exercise in hermeneutical interpretation, but it should also be kept in mind that these interpretations, in themselves, were reflections upon other exercises of interpretation

Consequently, according to Quantrill, this conversation generates a kind of metaphysical energy between the material world and the world beyond ourselves, but which we inhabit with our ideas and spiritual values.



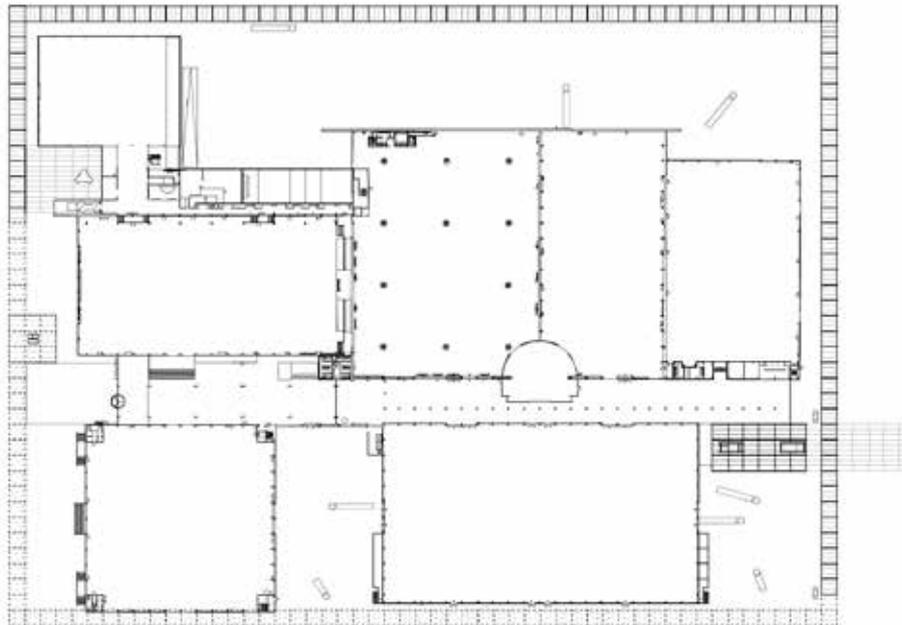
Inside and outside, earth and heaven converge in the enclosed garden. The building is, so to speak, erected out of the mass of the earth, with the garden a cavity in that mass. The boundless space of the sky penetrates the garden and absorbs it.



The Garden, as Paradise, is an ideal and impossible condition, a representation of the entirety of Creation. The reality of nature is turbulent and violent, a never-ending cycle of birth, life and survival, and death, yet Nature as it is idealised and represented in the Garden is benign, beautiful, bountiful, boundless, and out of time: a perfect condition that has been lost and is certainly irretrievable.

The Garden is the Biblical Eden and it is Paradise, proposed as the original place of Man; the site of his state of grace, and from where Man is cast out. Through this Fall, the Garden, Eden, Paradise, is the site that is remembered, and will be someday returned to. In many early maps, Eden and the four rivers that run from and through it are placed at the centre of the World. This Paradise was contained, a walled garden. The roots of the word Paradise are from the Avestan (Iran) language: pairi (around) and daêza (make, form, build (a wall)), meaning a bounded or enclosed space, a walled enclosure, wherein a wall surrounds the garden and separates the garden within from the world without.

A Garden such as Arcady was the place of knowledge and all things; a place for thought, for retreat from the World; the place of ruins of all that has been known. The Ruin, the ultimate memento mori and the subject of a later chapter, has marked the natural decay and consumption of all that we make; the Garden has been an important site for the articulation of the idea of true identity, embodied knowledge and the loss of both.

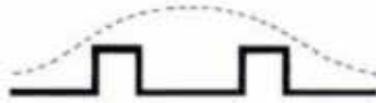


OFFICE KERSTEN GEERS DAVID VAN SE-
VEREN, BUREAU GODDEERIS
OFFICE 45 — KORTRIJK XPO. BELGIUM

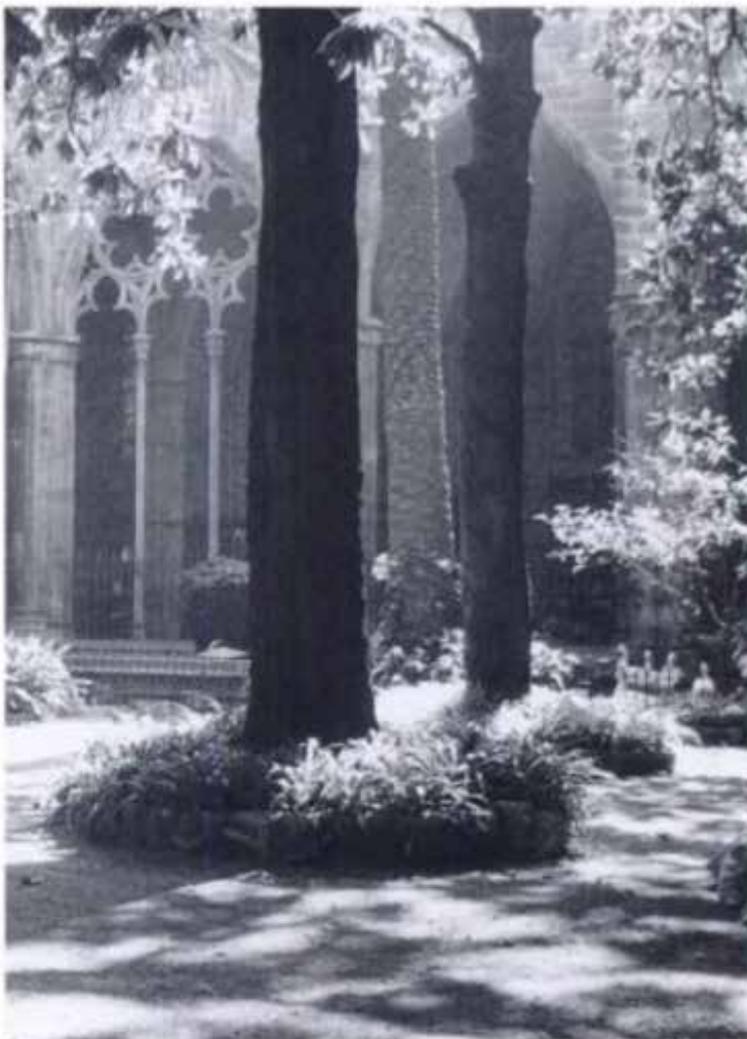
The entrance to the XPO halls is accented by a building that adopts the structure of the frame, thus forming a gateway to the interior. The frame redefines the exposition side as a clear whole, delineating its place in the urban fabric. The frame is a gallery that imposes order on the entrances, passages, parking and logistics. It gives the XPO site a recognisable facade that mediates between the scale of the visitor, that of the site, and that of the exhibition halls which it encloses.



Glorieta



Inside and outside, earth and heaven converge in the enclosed garden. The building is, so to speak, erected out of the mass of the earth, with the garden a cavity in that mass. The boundless space of the sky penetrates the garden and absorbs it.



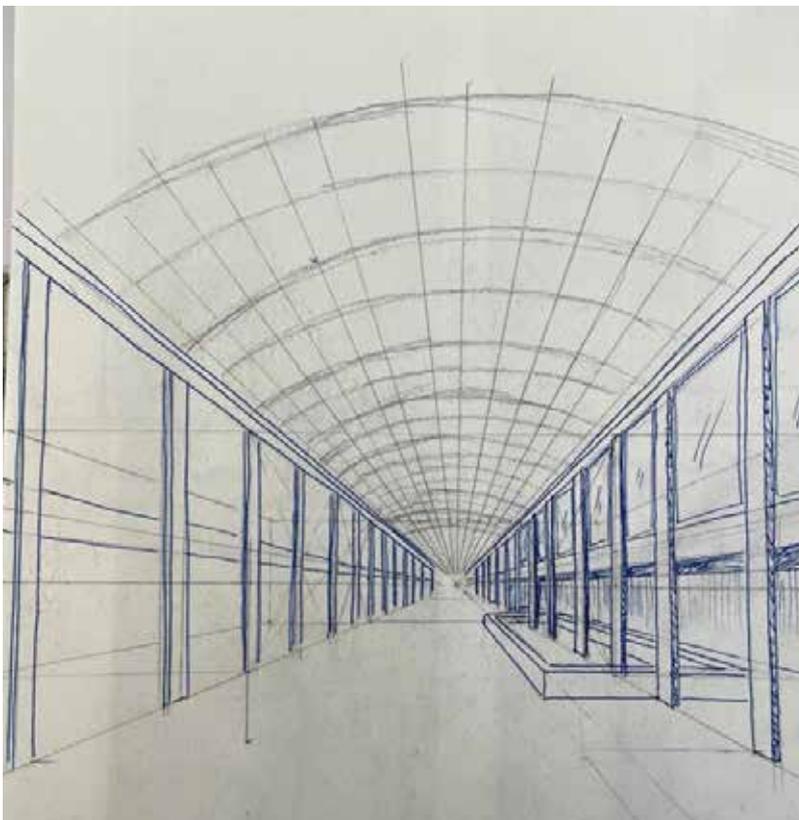
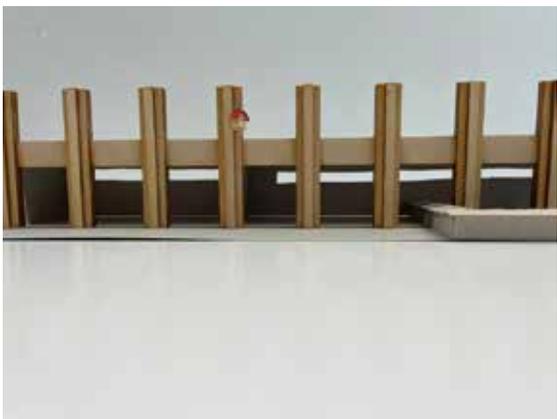
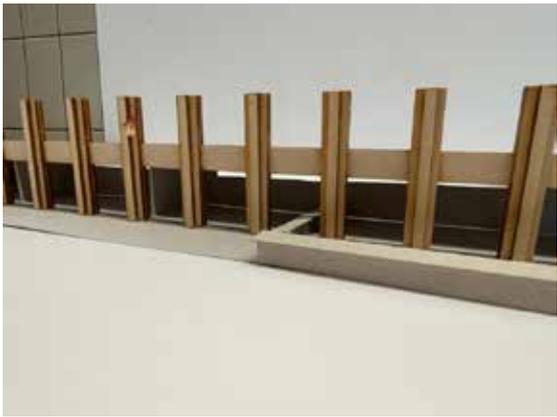
THE ROMANESQUE GARDEN. This trapezium-shaped garden has a concentric organization consisting of the gallery, glorieta, cruciform pool and fountain. Views through to the adjacent spaces lighten the sense of enclosure in the small garden with its heavy walls. The Romanesque part of the monastery is horizontally aligned by way of the heavy walls, the round arches, the horizontal building volumes and the flush ceilings. This horizontality continues in the garden, where the gallery presides over the spatial form. The glorieta was added later, so that in the middle of the garden the horizontal alignment is abruptly exchanged for the vertical. Enter the circle of cypress and the view of the gallery is gone, with the crowns of the trees framing a circular portion of sky. The fountain formalizes the reference to the sky.

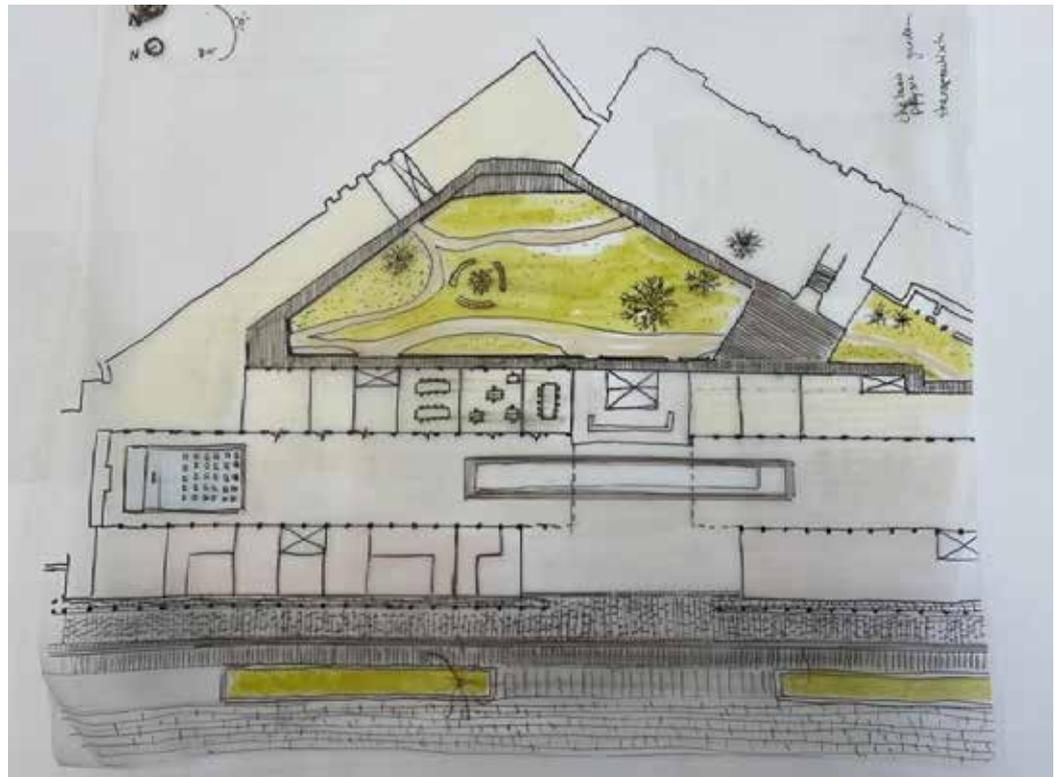
Arcades scooped out of the tall solid wall present diagonal lines of action owing to the absence of columns. Here plantings consist of unorganized groups of oleander, laurel and the like, with only the glorieta as a compact, geometric form. The garden conjures up the image and sensory impact of a forest, with scented flowering plants, coolness, shade and damp. The glorieta is like a condensed hortus conclusus with at its centre a cruciform pool as a material version of the invisible axial cross. In its midst is a miniature landscape, a mushroom-shaped lump wreathed in moss and ferns and spouting skyward a stream of water.



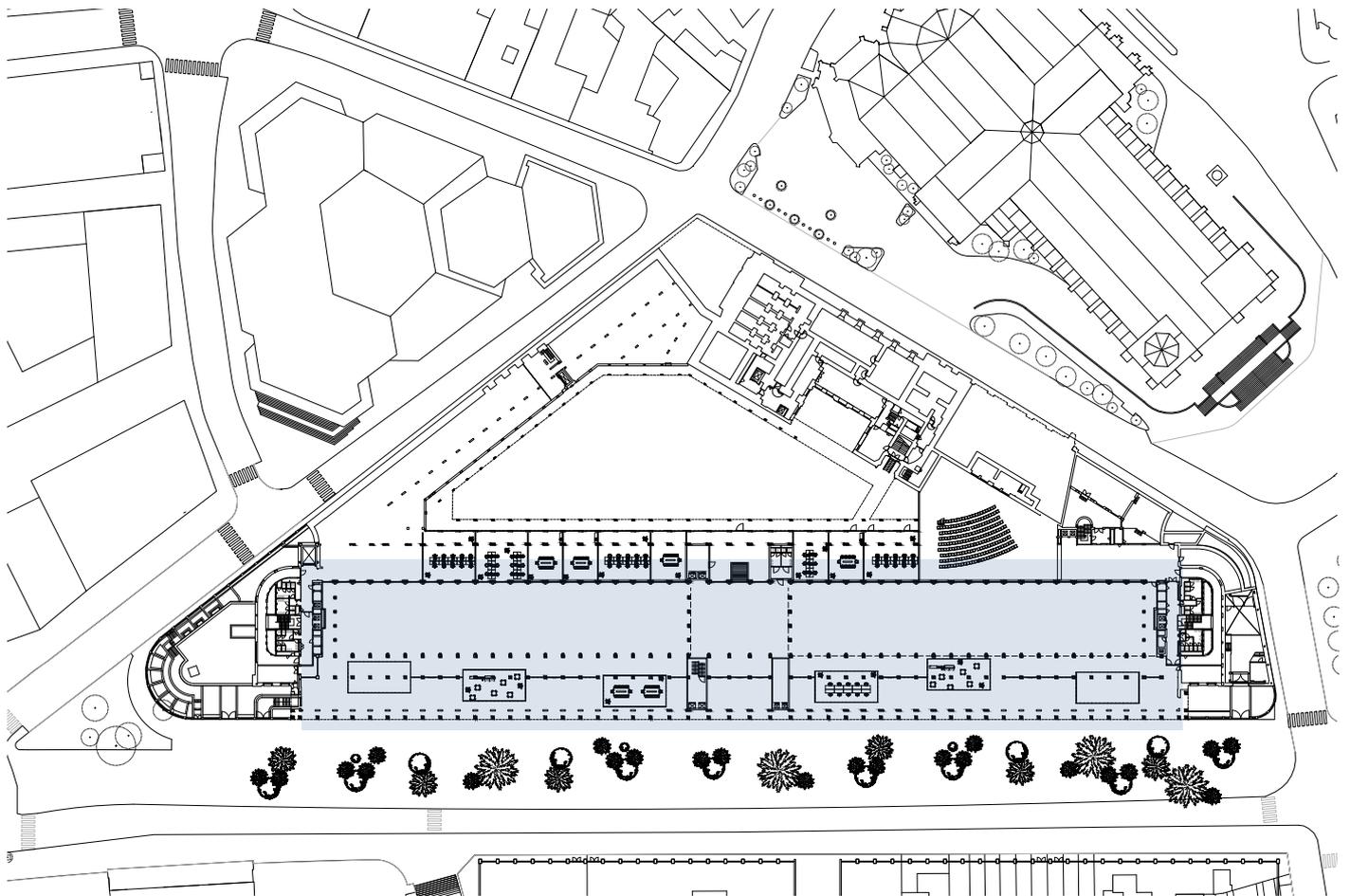








Grand Hall Du Public

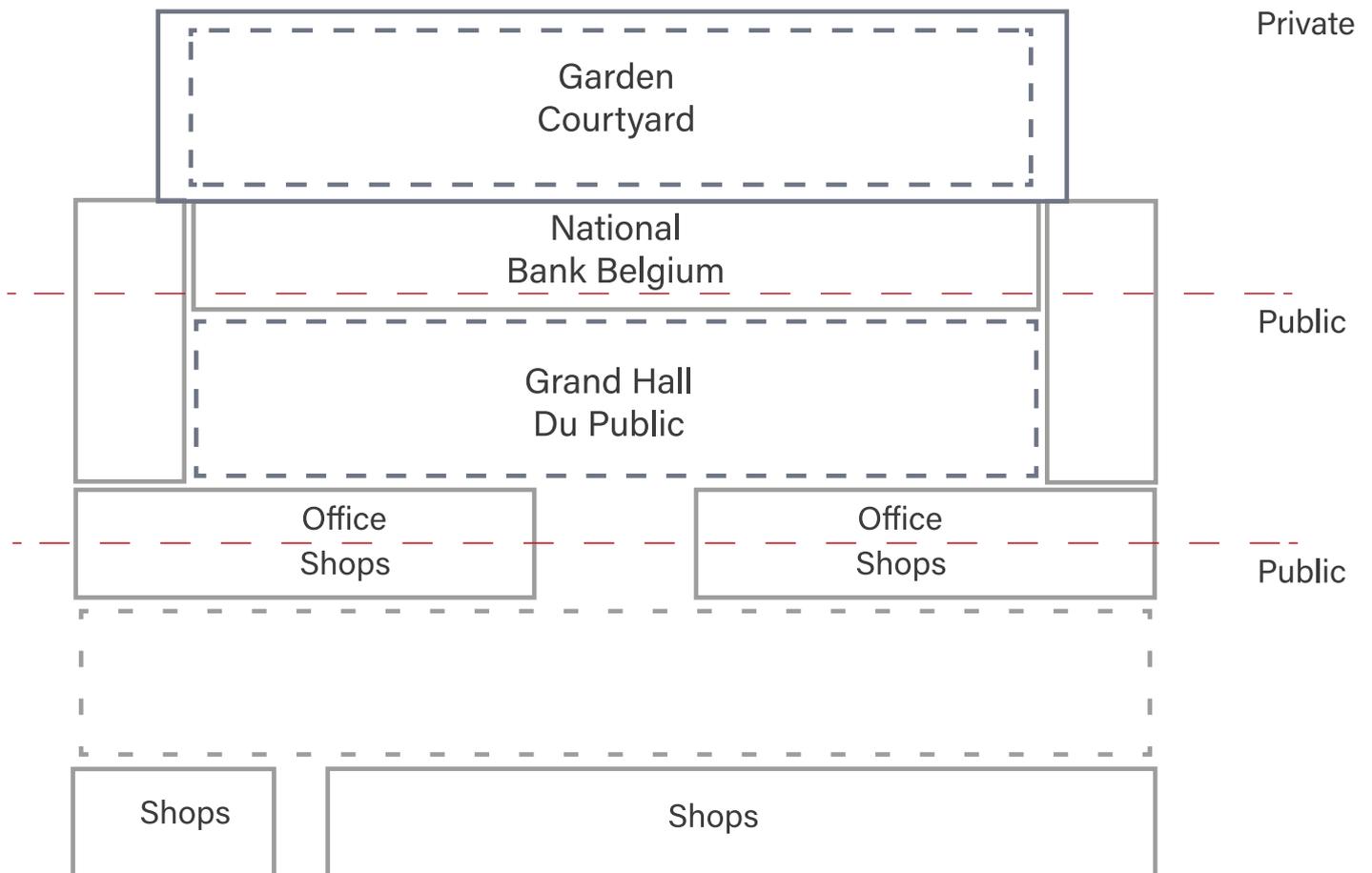


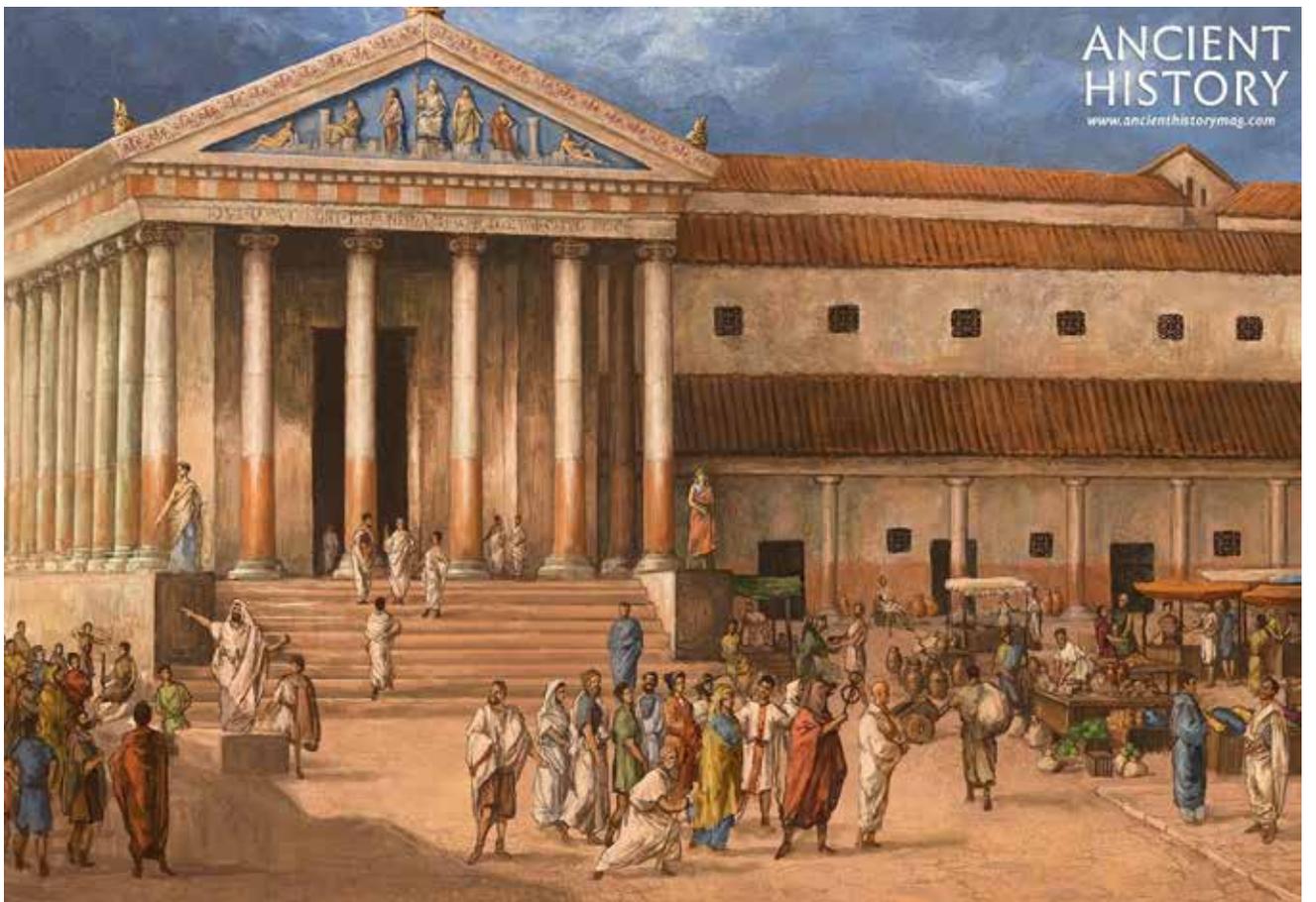
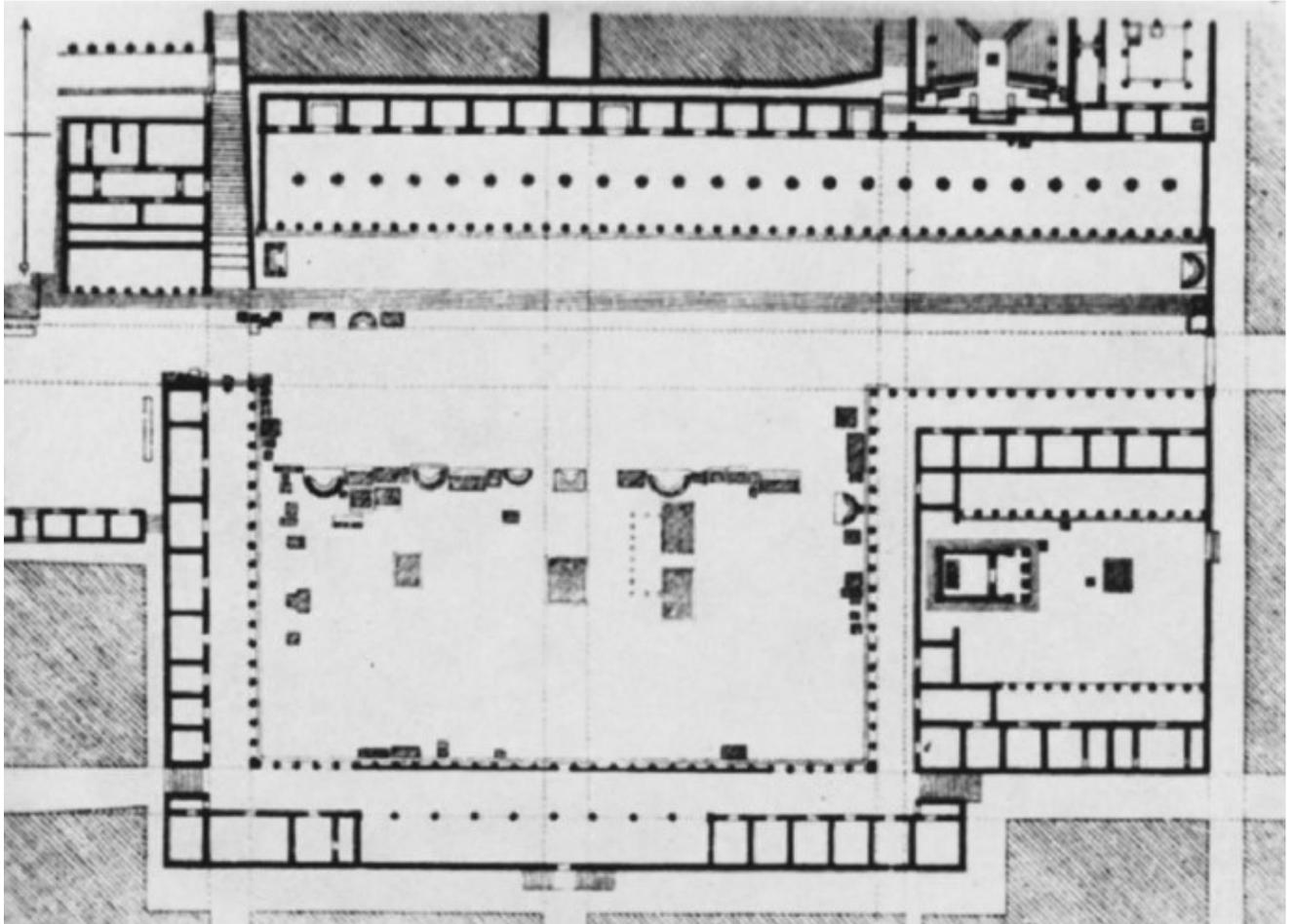
Agora

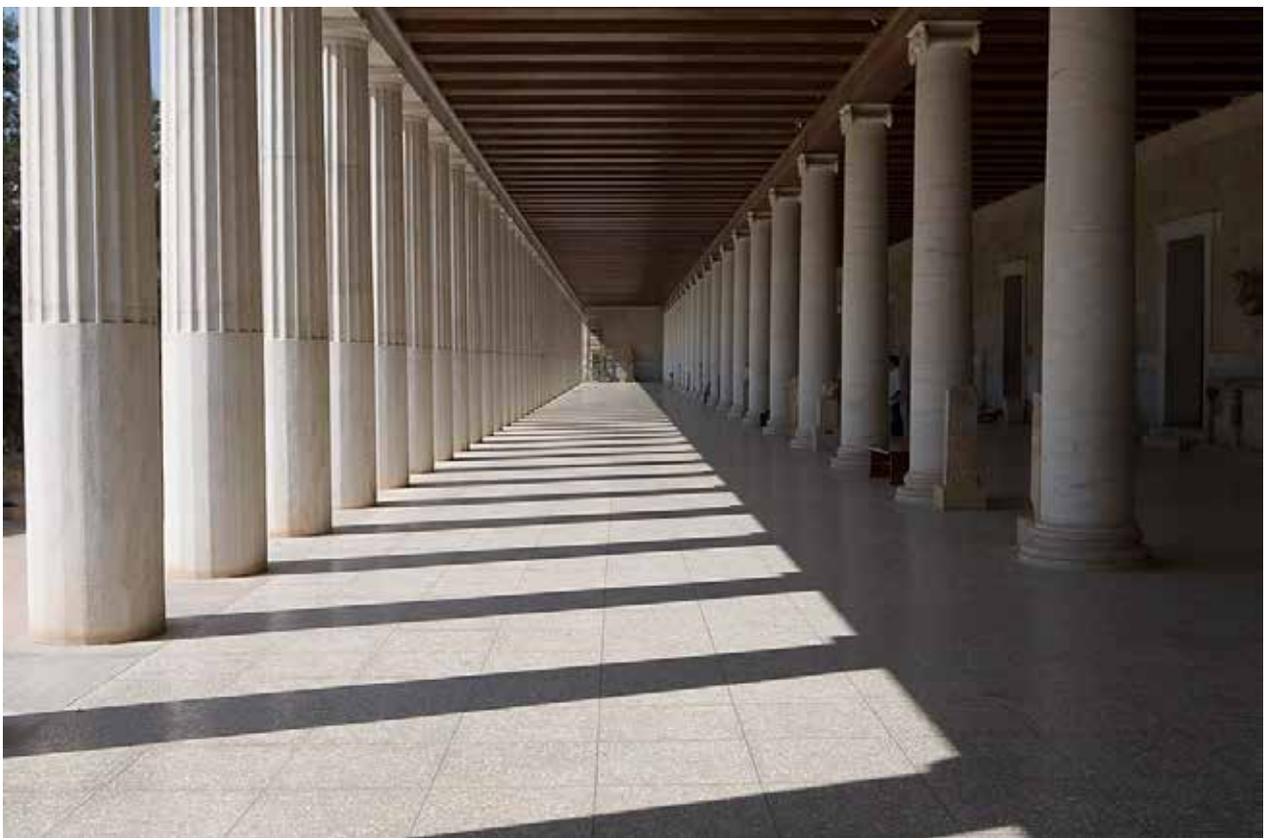
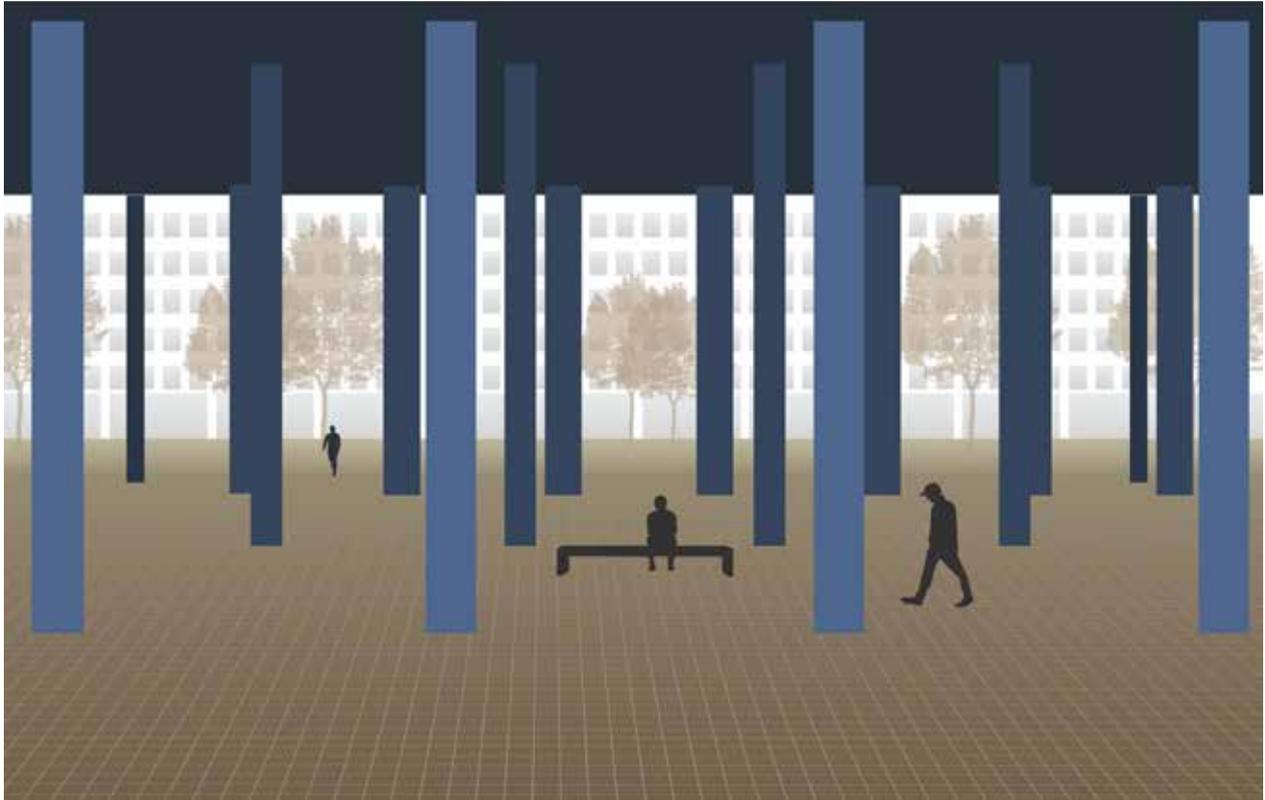
Agora = (assembly). The Greek name for the market-place, a consecrated open space, which in coast towns usually lay on the seaside, in inland towns at the foot of the castle hill. As the center of city life, commercial, political, and religious, it was adorned with temples, statues, and public buildings, and planted with trees, especially planes. When newly built or rebuilt in late times, it was generally square and surrounded by colonnades. In most towns it was the place for assemblies of the people.

These needs (aesthetic feelings and human needs) were many and complex. The agora, literally "the gathering place," was the focal point of community life in the Greek city state. A sizable square situated normally toward the center of the city, it served early as a meeting place for political assemblies. The open area served as a marketplace at all times; permanent shops came to be erected on its periphery. It was the normal venue for the festal processions in which Mediterranean people have always delighted; it was also the scene of dramatic contests and athletic displays. Within the colonnades that enclosed the square was the early setting where philosophers did much of their teaching. Later, intellectual life was fostered by the inclusion of libraries and lecture halls. The public buildings were themselves of fine design, and they were commonly adorned with sculpture and paintings which, combined with monuments, made the agora a national art gallery freely open to the public. The principal street of the city passed through the square close to its north side in a way convenient for ordinary traffic and particularly effective for the movement of processions.

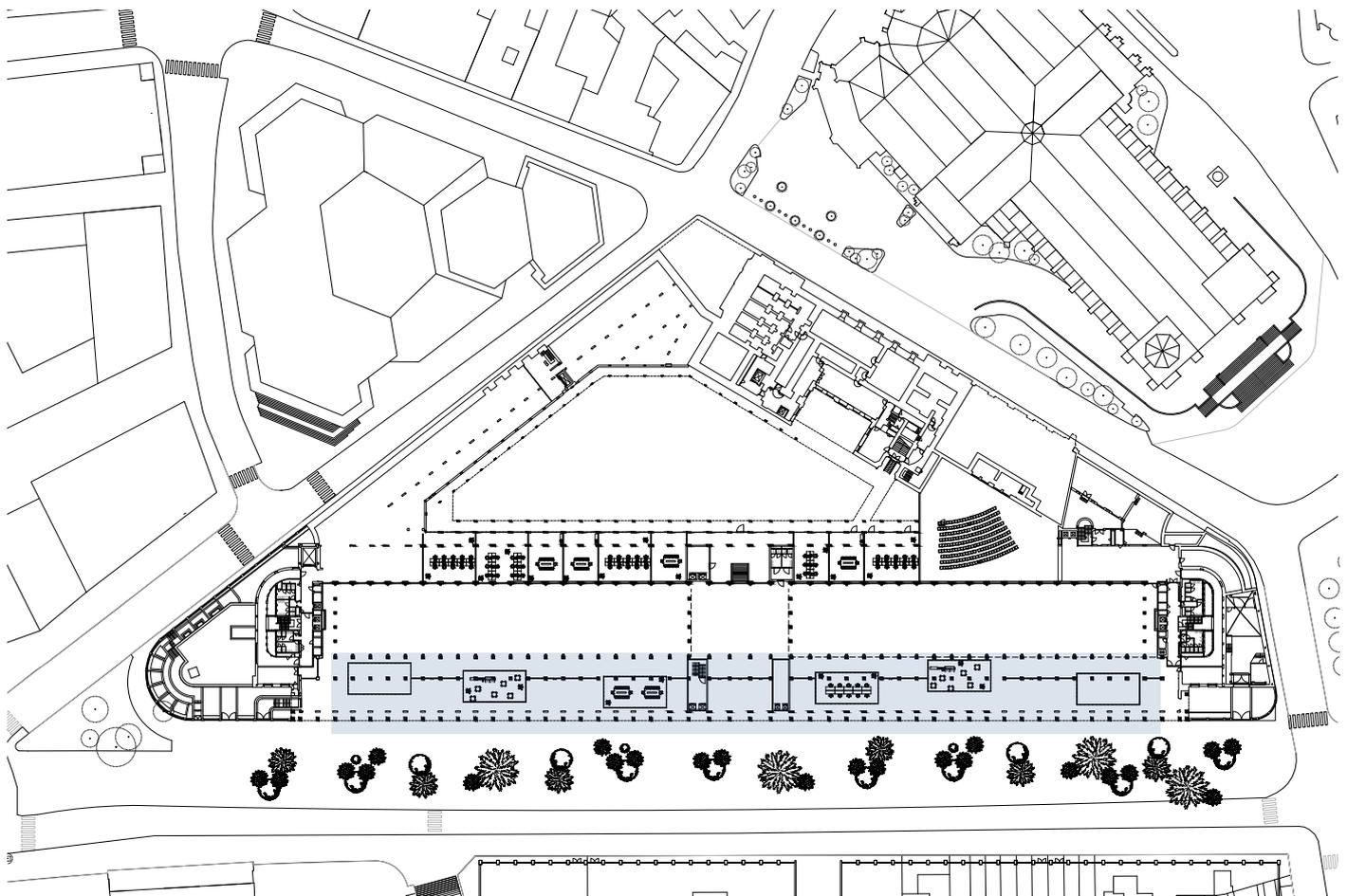
The Agora was later enlarged with the Stoa, a building situated on the northside of the agora with shops or public offices. Seated on the steps, or strolling on the terrace, the citizens commanded a view of the square, with monuments, festivals or processions that moves along through the street.







Public Square



Mensen en geen verkeersborden
 In de benadering van Shared Space vormt de openbare ruimte het hart van de samenleving; een gebied om in te verblijven, anderen te ontmoeten, activiteiten te ondernemen of te ontspannen.



People and no road signs
 In the Shared Space approach, public space forms the heart of society; an area in which to stay, meet others, engage in activities, or relax.

<https://www.kenniscentrumsharedspace.nl/Shared+Space>

De ontwikkeling van een coherent netwerk voetgangersroutes. Voor de eerste keer beschikt het Brussels Hoofdstedelijk Gewest met zijn nieuw mobiliteitsplan over een kaart van het voetgangersnetwerk in vier categorieën: de voetgangersboulevards (belangrijke assen, ruim en aangenaam om te wandelen of er even halt te houden), de PLUS-wegen (straten en pleinen die het meest door voetgangers gebruikt worden, met een verhoogde kwaliteitsstandaard), de COMFORT-wegen (verbindingswegen tussen wegen voetganger PLUS) en de WIJK-wegen. Het creëren van autoluwe wijken, bevrijd van doorgaand verkeer, die de voorkeur geven aan de kwaliteit en de toegankelijkheid van openbare ruimten, ten voordele van de levenskwaliteit. Dit alles is gunstig voor verplaatsingen te voet.

Het ontwerp en de inrichting van veilige, toegankelijke en comfortabele openbare ruimten. Om de veiligheid van de voetgangers te verhogen zetten het Gewest en de gemeenten zich in voor het wegwerken van ongevalgevoelige zones (OGZ), plaatsen ze vertragende voorzieningen en richten ze veilige voetgangerszones in. Om het wandelen te bevorderen en het comfort en de toegankelijkheid voor iedereen, met inbegrip van personen met een beperkte mobiliteit, te vergroten, wil men de beschikbare ruimte voor voetgangers optimaliseren, gelijkgrondse oversteeplaatsen inrichten met podotactiele tegels en een effen niet-glijdende wegbedekking aanbrengen.

<https://mobilite-mobiliteit.brussels/nl/zich-verplaatsen/te-voet>

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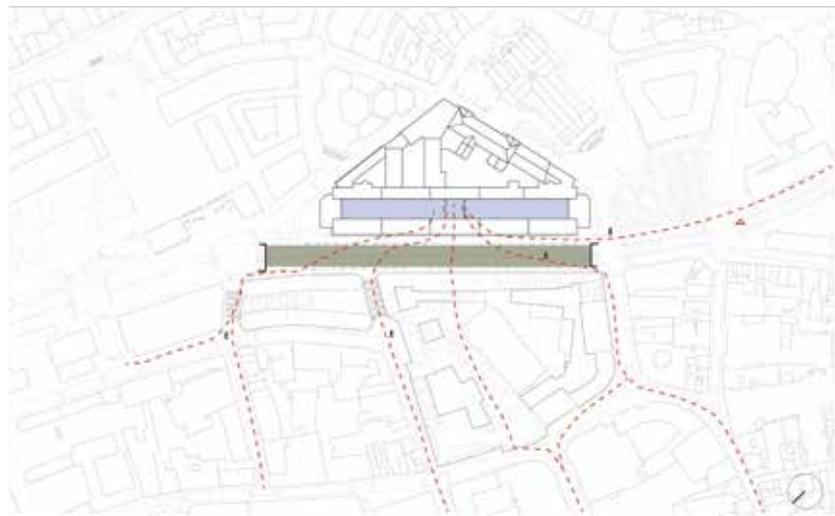
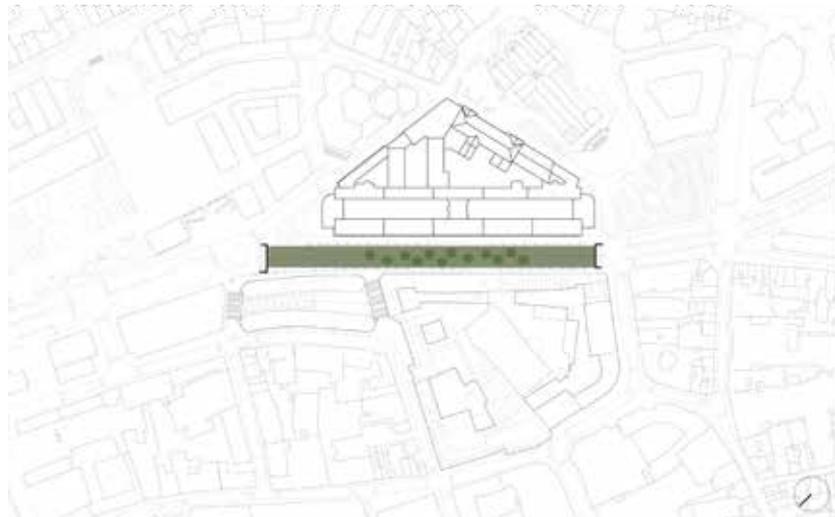
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<https://mobilite-mobiliteit.brussels/nl/good-move/good-network>

De fundamentele uitdaging van Good Move is het herstellen van een beter evenwicht tussen de verplaatsing per auto en de andere verplaatsingswijzen teneinde de wegen van de actieve modi te verbeteren, evenals de prestaties van het bovengronds openbaar vervoer. Het Gewest moet beschikken over goed ontwikkelde, gestructureerde, overzichtelijke en doeltreffende vervoernetwerken. De verbetering van het leefkader in het Gewest hangt af van de reorganisatie ervan, die het transitverkeer rationaliseert en de vervoerwijzen die het sterkst zijn aangepast aan de stedelijke context, opwaardeert. Daartoe ontwikkelt het Gewest zijn acties met betrekking tot de netwerken in drie luiken:

- Optimalisering van het gebruik van de bestaande infrastructuur om de doorstroming van alle vervoerwijzen te garanderen
- Ontwikkeling en verbetering van de verschillende netwerken, onder meer door het creëren van routes voor voetgangers, fietsers en vrachtwagens, in aanvulling op nieuwe lijnen voor het openbaar vervoer
- Garanderen van een goede servicegraad van de verschillende netwerken, infrastructuur en uitrustingen door preventief beheer en regelmatig onderhoud



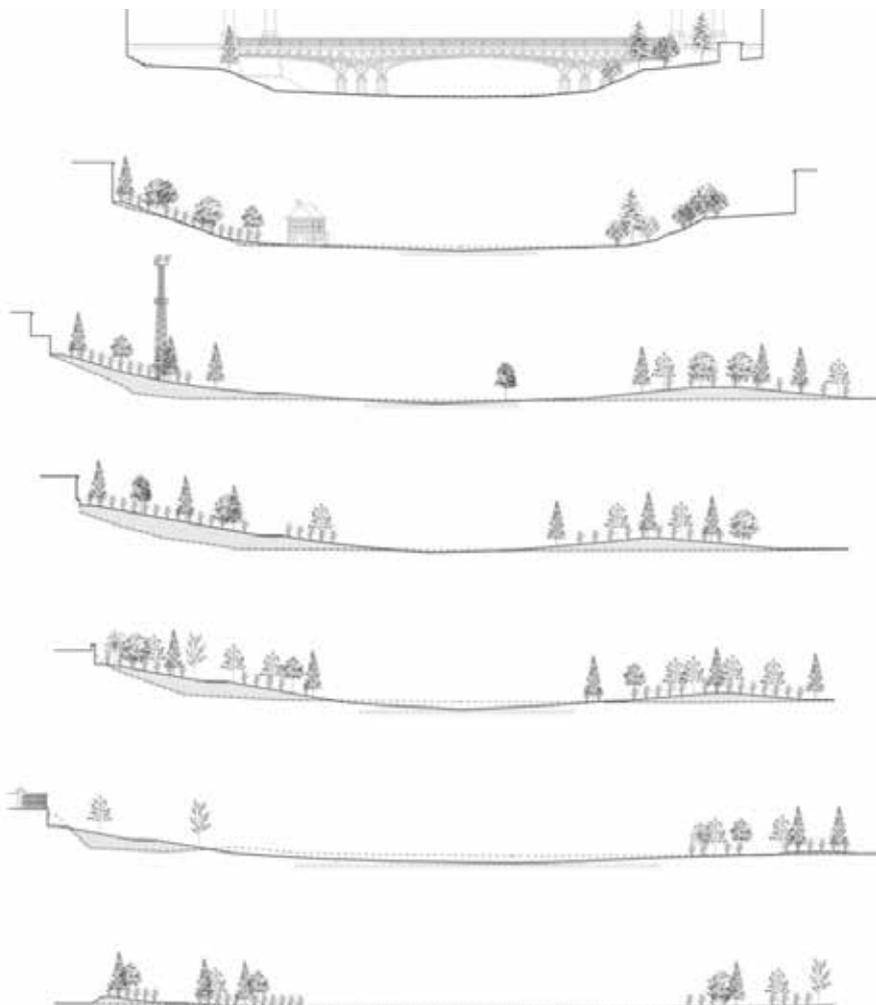


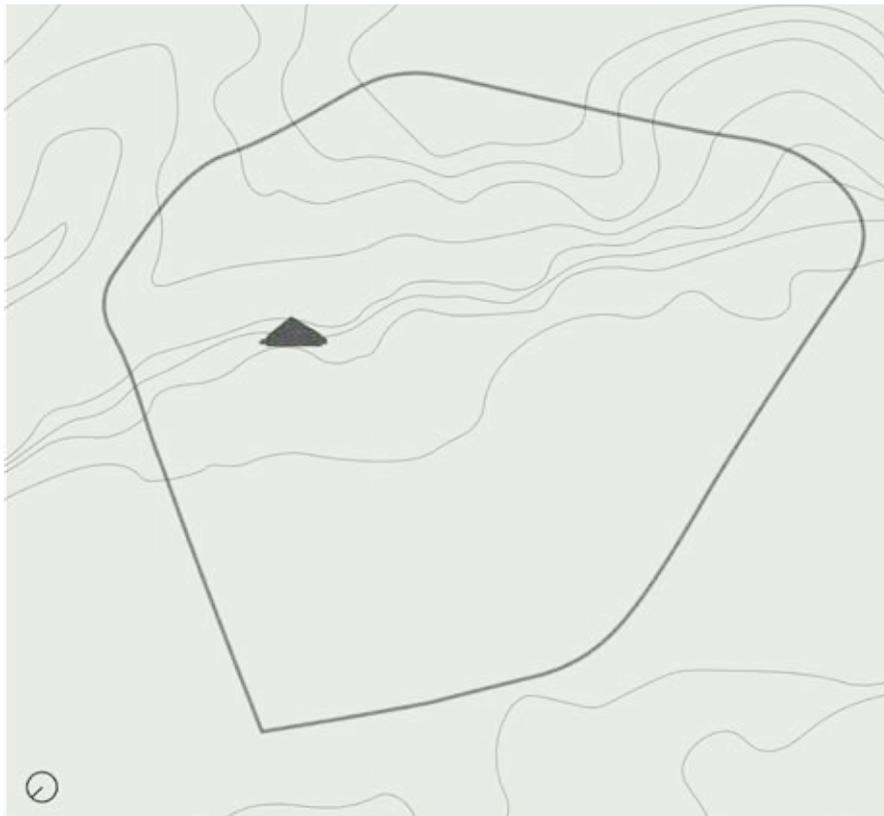
As emerged in the social plinth, the bank must become a place for all residents of Brussels, and thus also become more accessible. Because bank is located on the border of upper and lower town, on the connection between the north and south station and it is located on a large street, which literally creates the separation. This separation must be bridged and be easier to bridge for the residents of Brussels.

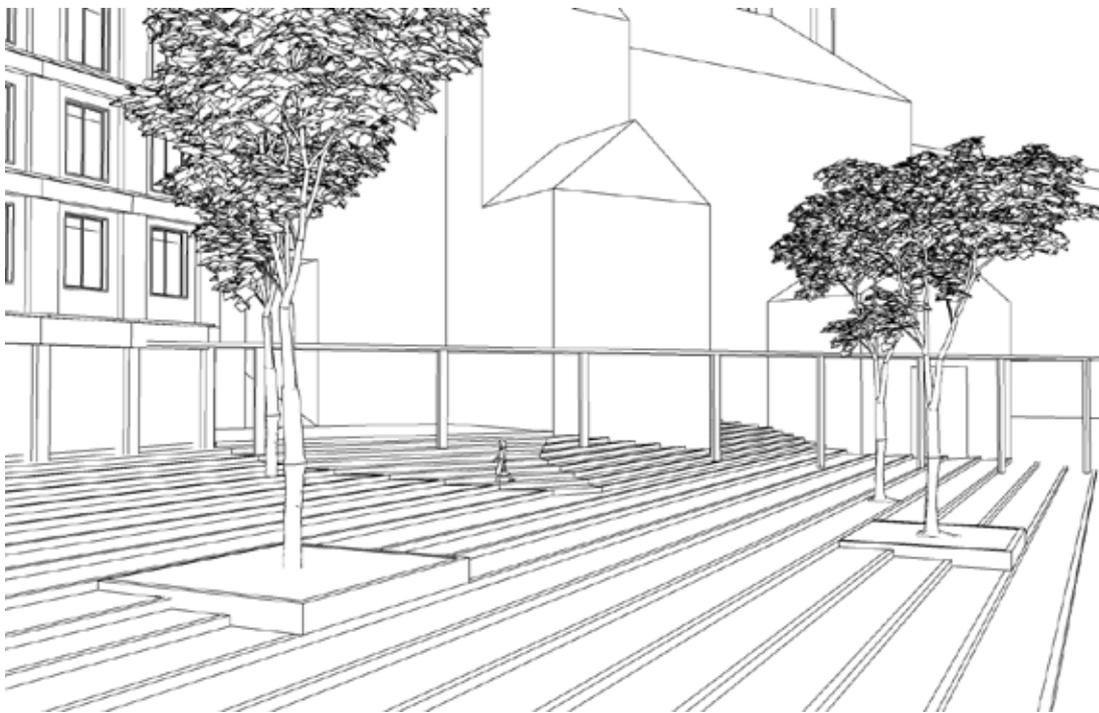
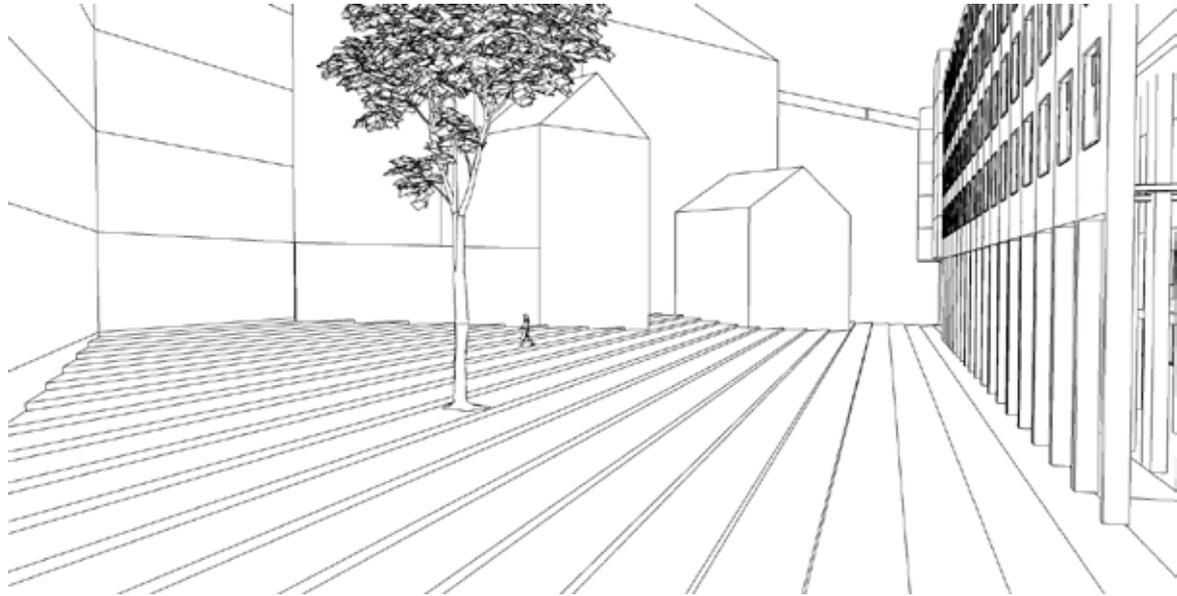
One of the projects of brussels is to reduce car use in the center and to make the use of public transport more accessible and to make walking more attractive. This fact fits in well with my plans to bridge the border.

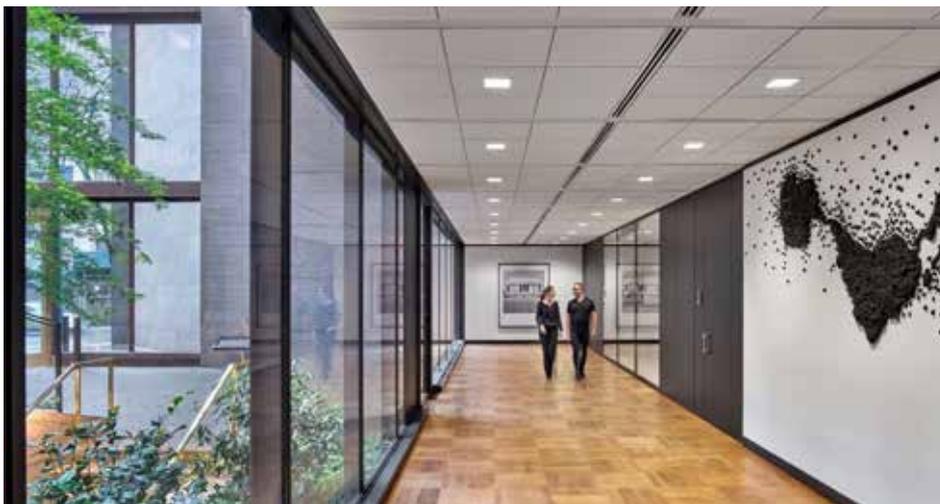
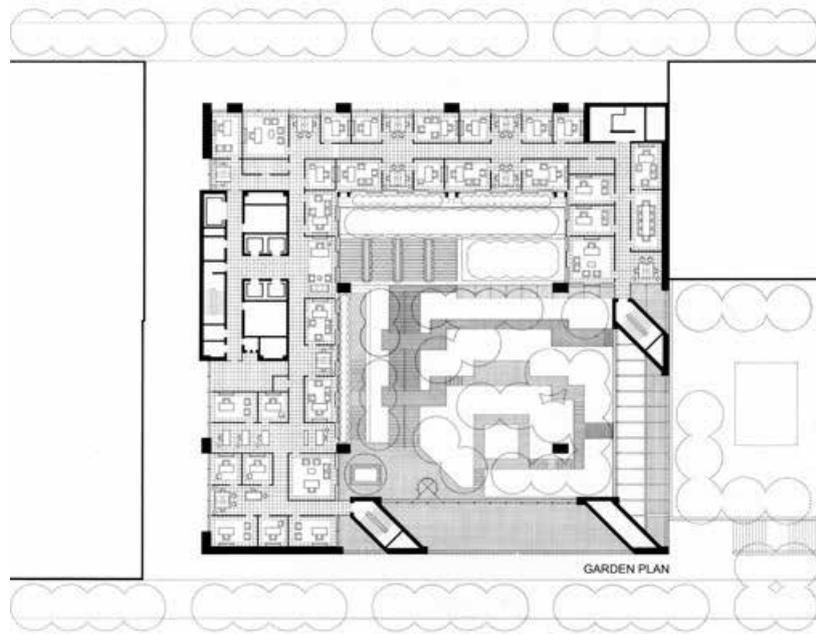
Creating low-traffic neighbourhoods, freed from through traffic, favoring the quality and accessibility of public spaces, in favor of quality of life. All this is favorable for travel on foot.



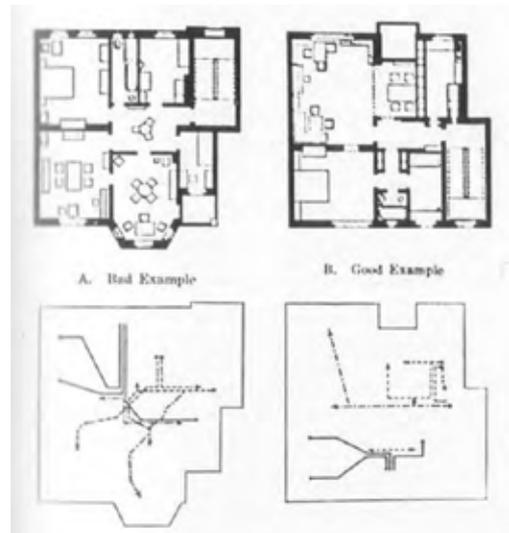
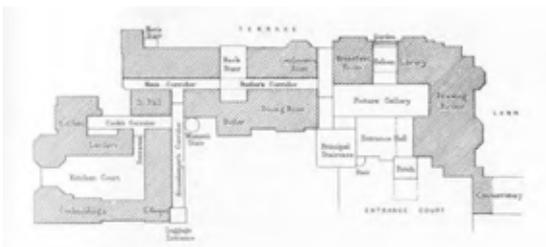
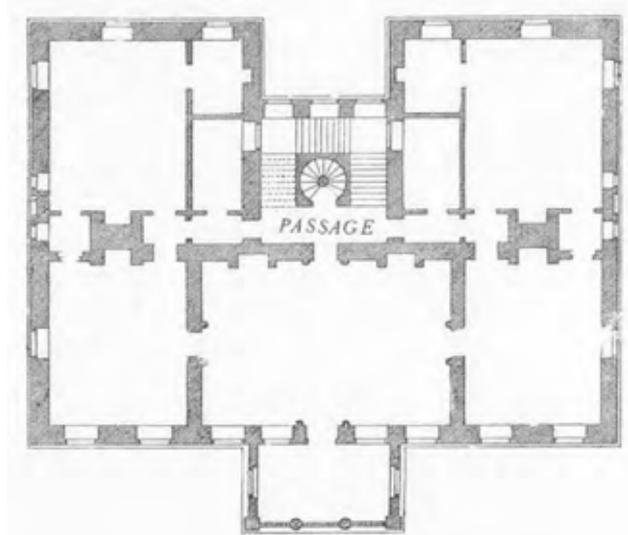
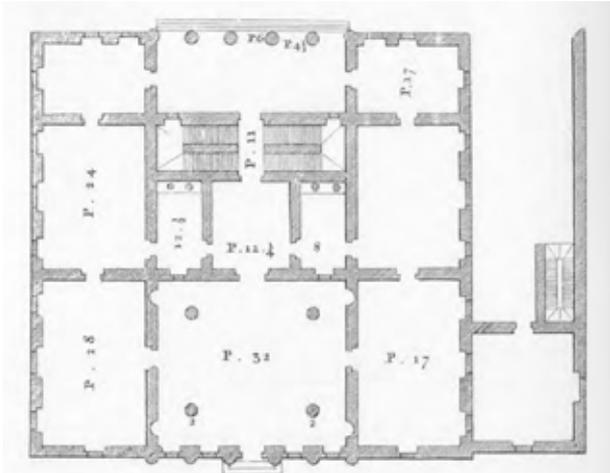




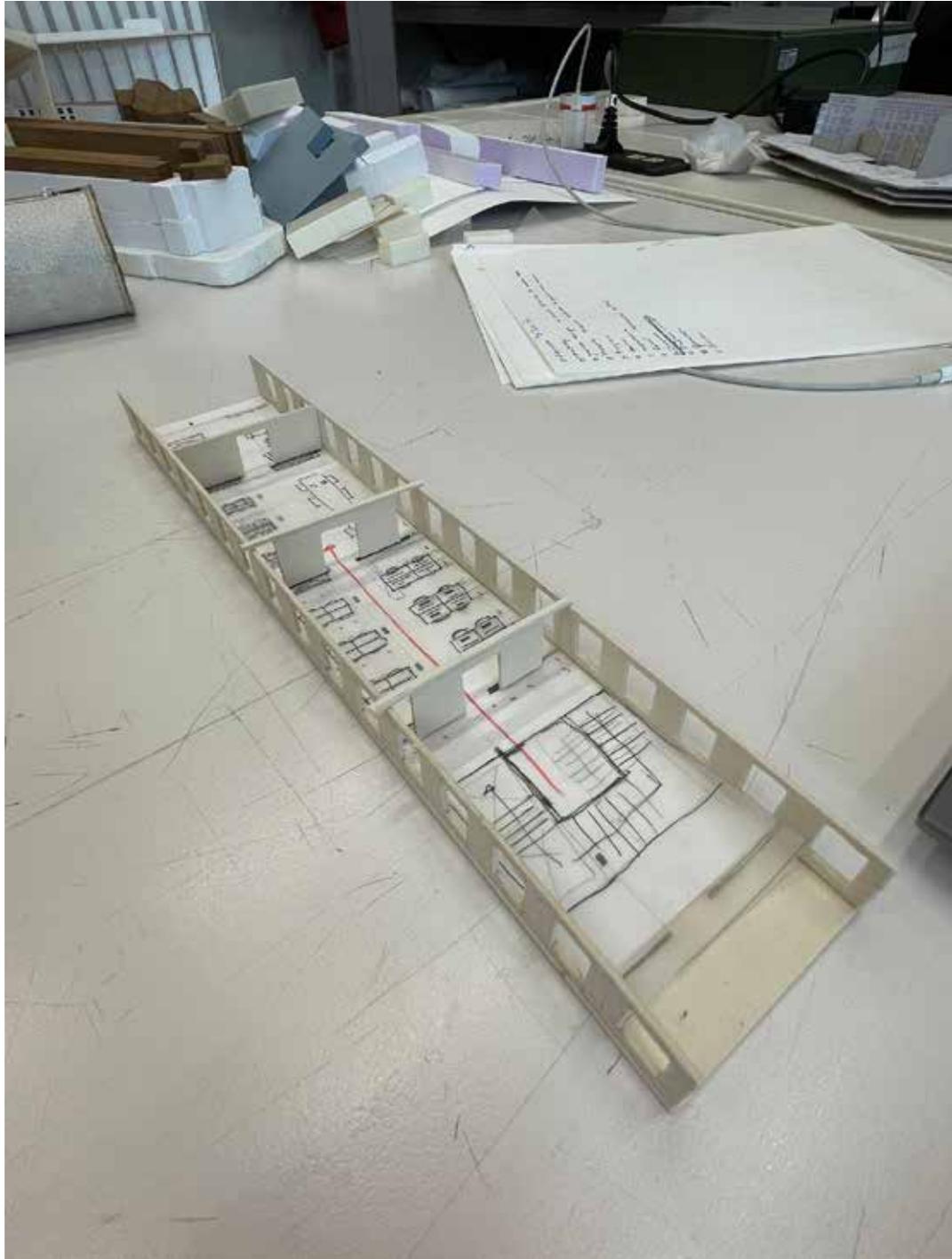




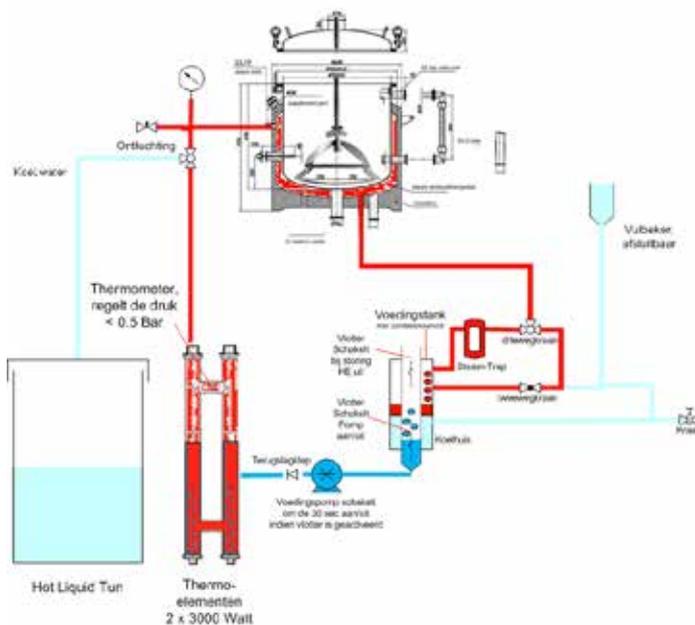
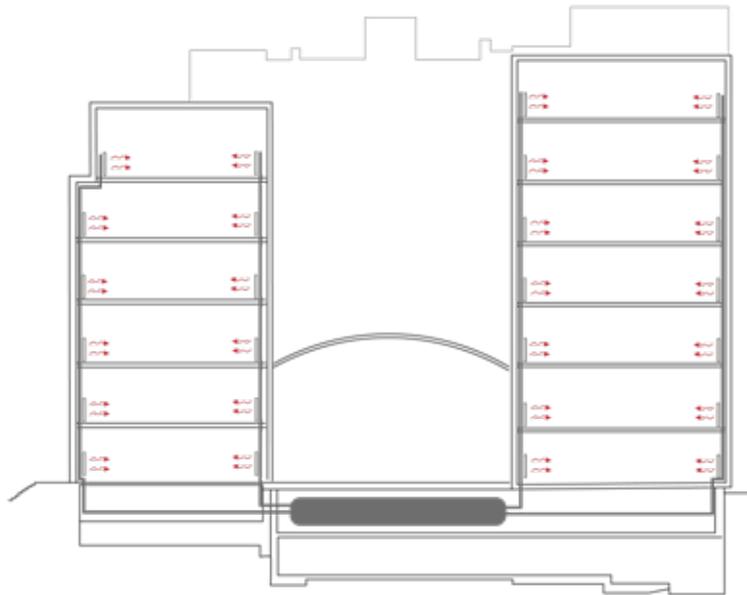








Heat exchange

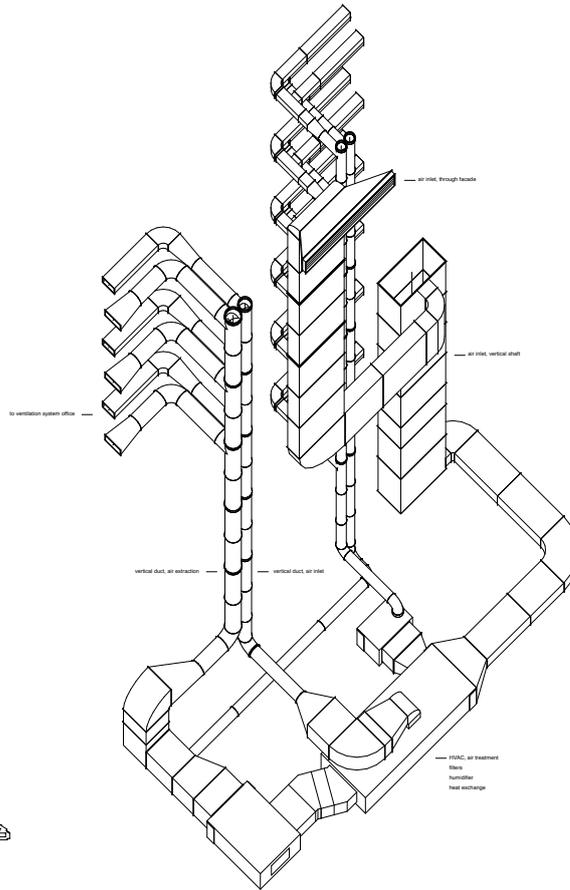


<http://brouwer.nl/nano-brouwerij-casteleyn/warmtewisselsysteem.html>

Het warmtewisselsysteem bestaat uit het Brew Control System met Voeding een warmtewisselaar met thermo-elementen en thermometer, een beluchtingsventiel met drukmeter, de stoommantel met isolatie, het roerwerk met thermometer, de condenspot met driewegkraan en condensbypass, de voedingstank met condenskoelhuis en voedingspomp met terugslagklep en het vulstation. Het beslag kan in de maische- en brouwketel worden verwarmd door middel van infusie, door toevoeging van heet brouwwater uit de warm-waterketel, of door middel van stoom, door opwarming van het beslag of de wort tijdens het koken, door middel van een warmtewisselaar. De oppervlakte van de warmtewisselaar in de maische- en brouwketel is, afhankelijk van de vulling, ongeveer 1 m². De inhoud van ketel is 100 liter, effectief 65 liter. De temperatuur van het beslag stijgt tijdens het verwarmen gemiddeld 1,0 °C per minuut.

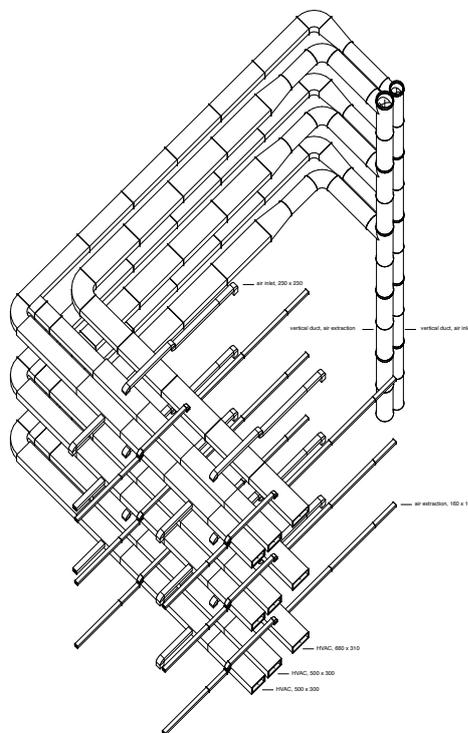
De stoom wordt opgewekt in een heat-exchanger. Deze bestaat uit twee pijpen met daarin 2 thermo-elementen van ieder effectief 3000 Watt. Bij de warmte overdracht wordt er condens gevormd die wordt opgevangen in de voedingstank. De condens wordt gekoeld waarna teruggepompt in de stoomgenerator. Deze cyclus herhaald zich onder sturing van de programmeerbare logische controller (PLC).

Ventilation



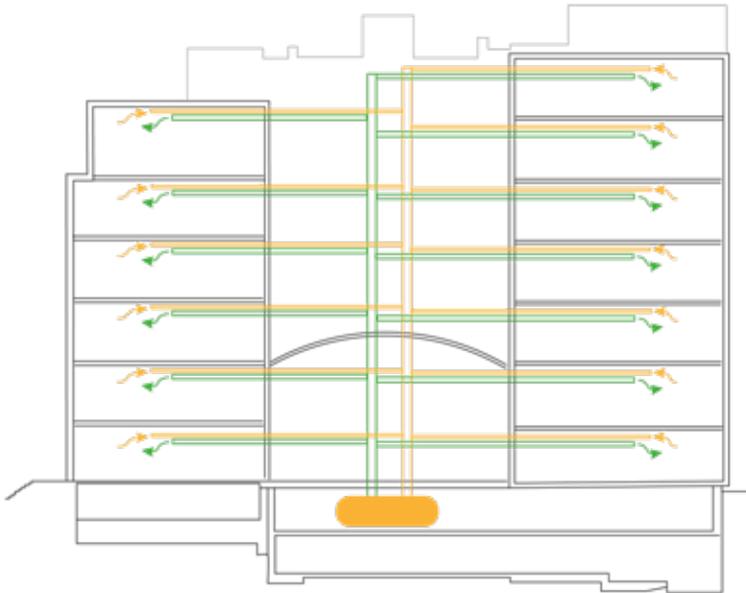
NORTH CORE 
1:100

**VENTILATION,
HVAC, AIR TREATMENT**



NORTH CORE 
1:100

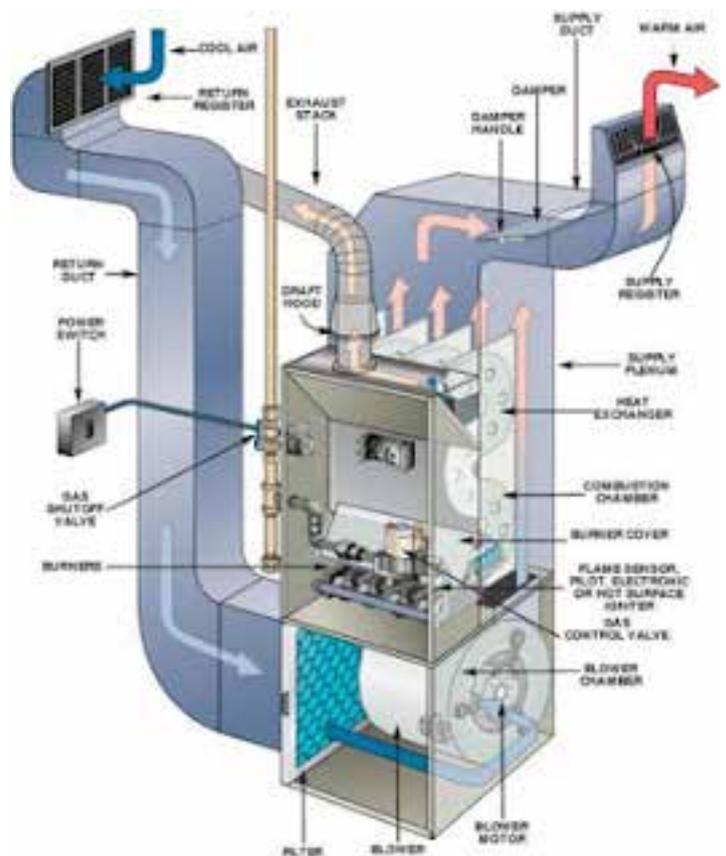
VENTILATION



HVAC stands for heating, ventilation and air conditioning. These three systems are closely related and very commonly used in homes and offices. The basic function of HVAC systems is to maintain good air quality indoors by providing proper ventilation and temperature control. These systems are so popular because they are energy efficient and effective.

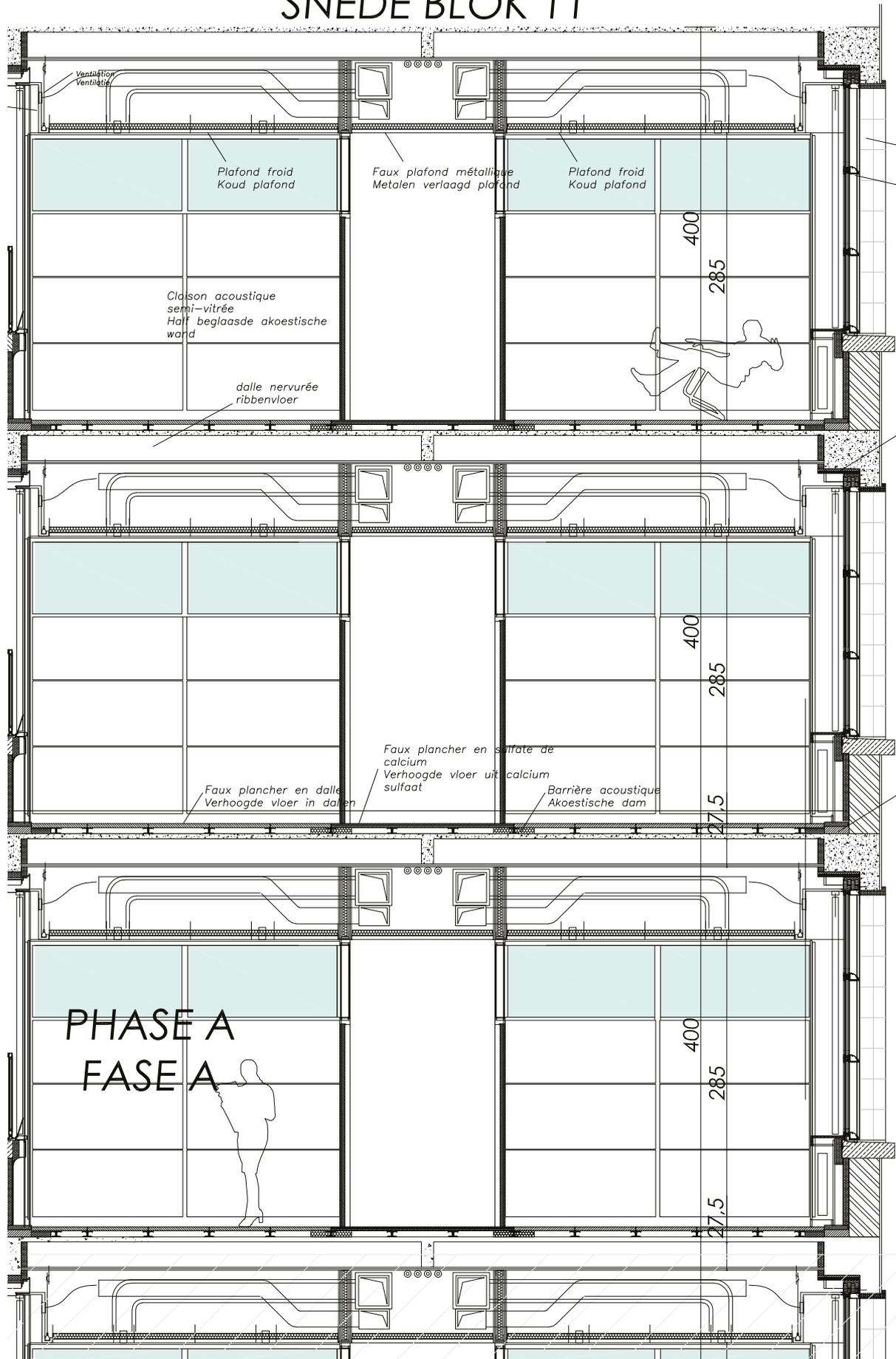
The purpose of a heating system in a HVAC system is to maintain adequate room temperature. In these systems, heating can be of two types- central and local. A heating system is generally made up of a heat pump, a radiator and furnace or a boiler. Each of these has a specific function in the heating system. Ventilation systems are concerned with air movement. The main purpose of a ventilation system is to ensure that carbon dioxide goes out and oxygen comes in a room so that people can inhale fresh air. If a ventilation system is not installed, stagnant air will cause sickness and allergies. However, a proper ventilation system must be maintained because an inefficient system would result in the growth of bacteria and fungi in a room because of humidity.

The air conditioning system in a HVAC system controls temperature and ventilation both. It generally has large air ducts. So, before installing such systems, it must be ensured that the building or residency has enough space for their installation. It must always be ensured that air ducts are cleaned properly or else pathogens will start thriving in them and cause problems.



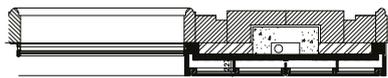
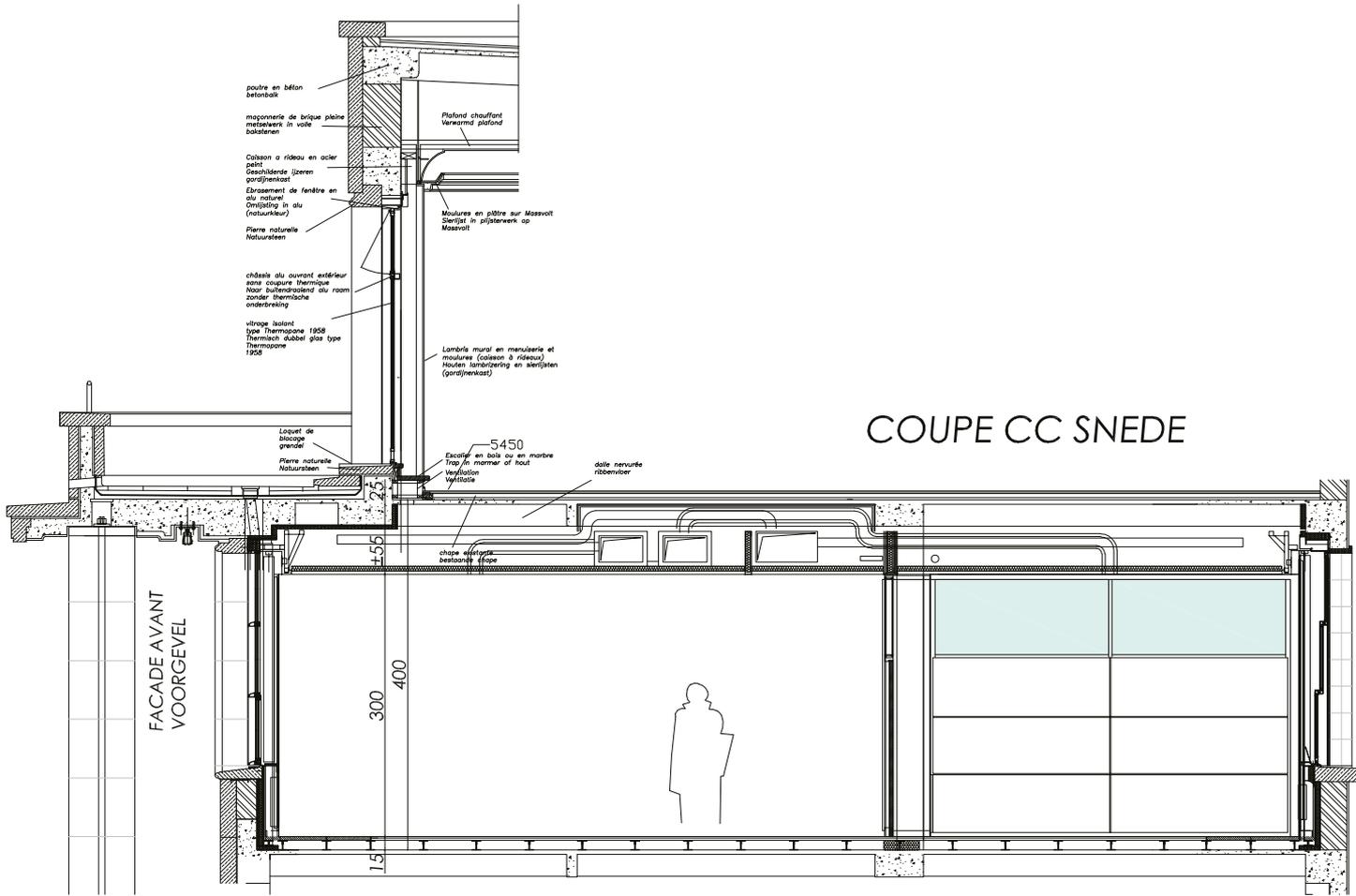
http://eng-hvac.blogspot.com/2011/10/blog-post_4295.html

SNEDE BLOK 11

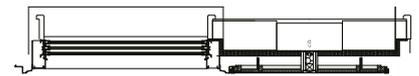


Afb 2.101: Technische snedes huidige toestand. Bron: Archief NBB

Glazing

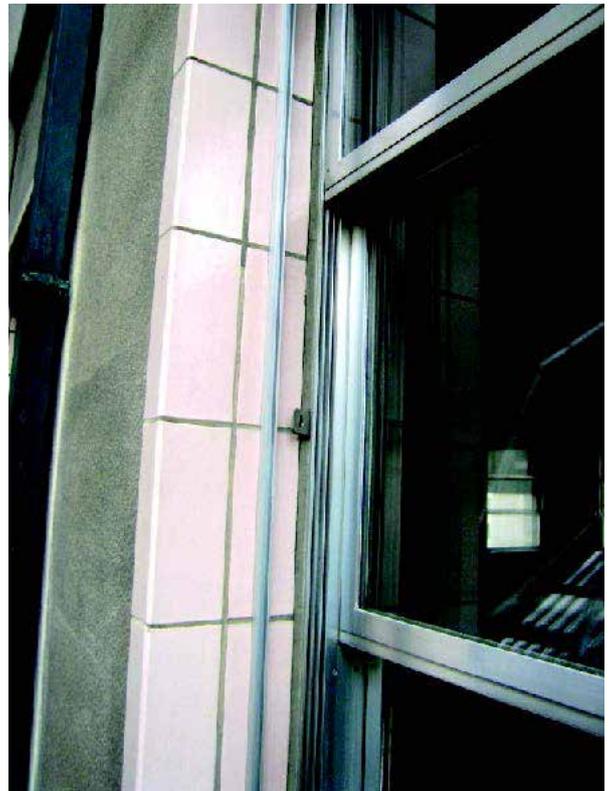
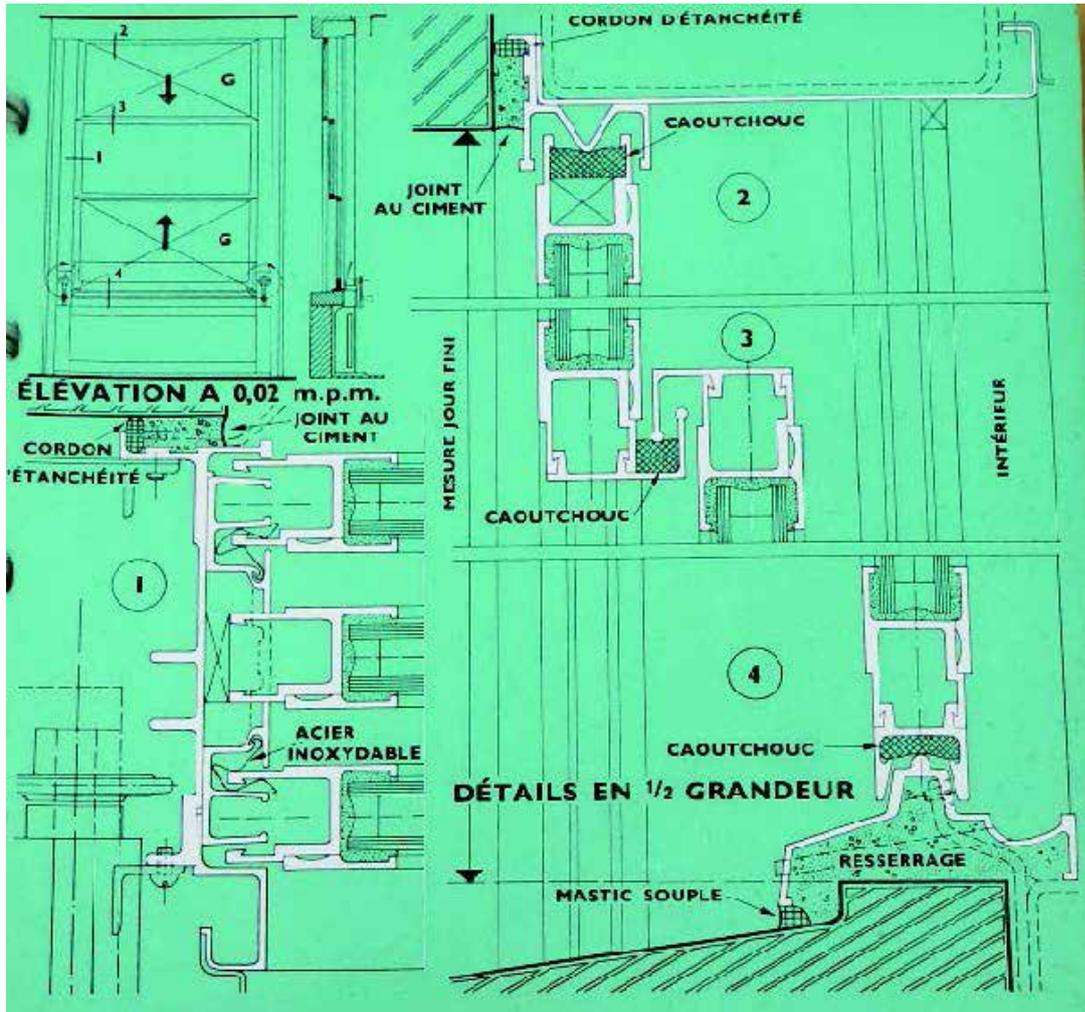


ELEVATION BLOC 11
VOORAANZICHT BLOK 11



ELEVATION BLOC 19
VOORAANZICHT BLOK 19





INTRO

Throughout the year we have been working on various levels and scales to create our concept, both collectively and individually. Before we really started to focus on our individual design assignment, we worked on a number of assignments, starting with the assignment 'Working together' where we made both drawings and a model of two precedents in groups.

After this assignment, we worked on an individual assignment 'Social Plinth' in which we already address one of the wishes of the NBB, the creation of an open and permeable environment. We were asked to take a critical look at the meaning of such a plinth and what the contents of the Bank should radiate.

After this assignment, we started to focus on the bank itself, again individually and collectively. Together we worked on drawings, research and models of the bank. Individually, in addition to the intensive work of the joint assignment, we worked on the development of our concept and the first design proposals for our own design from the NBB. This was all leading up to the P2.

THE PROJECT

This design arose after the National Bank of Belgium launched a call for designers to thoroughly renovate the bank. The main building of the NBB no longer meets the expectations of the National Bank, the loss of the traditional secure function has led the NBB to present itself more as an open and permeable environment. The National Bank wants to introduce a new way of working with more collaboration and intellectual productivity, 1500 workplaces, a conference center, extensive meeting and training facilities, a (semi) public plinth, a counter for the public and several supporting facilities. The urban planning, architectural and heritage guidelines have already been established: sustainability and the opening of the building with respect for history. The building must combine monumentality with dignity, also in the technical details and the choice of refined materials (Orde van Architecten, 2020).



THE BANK

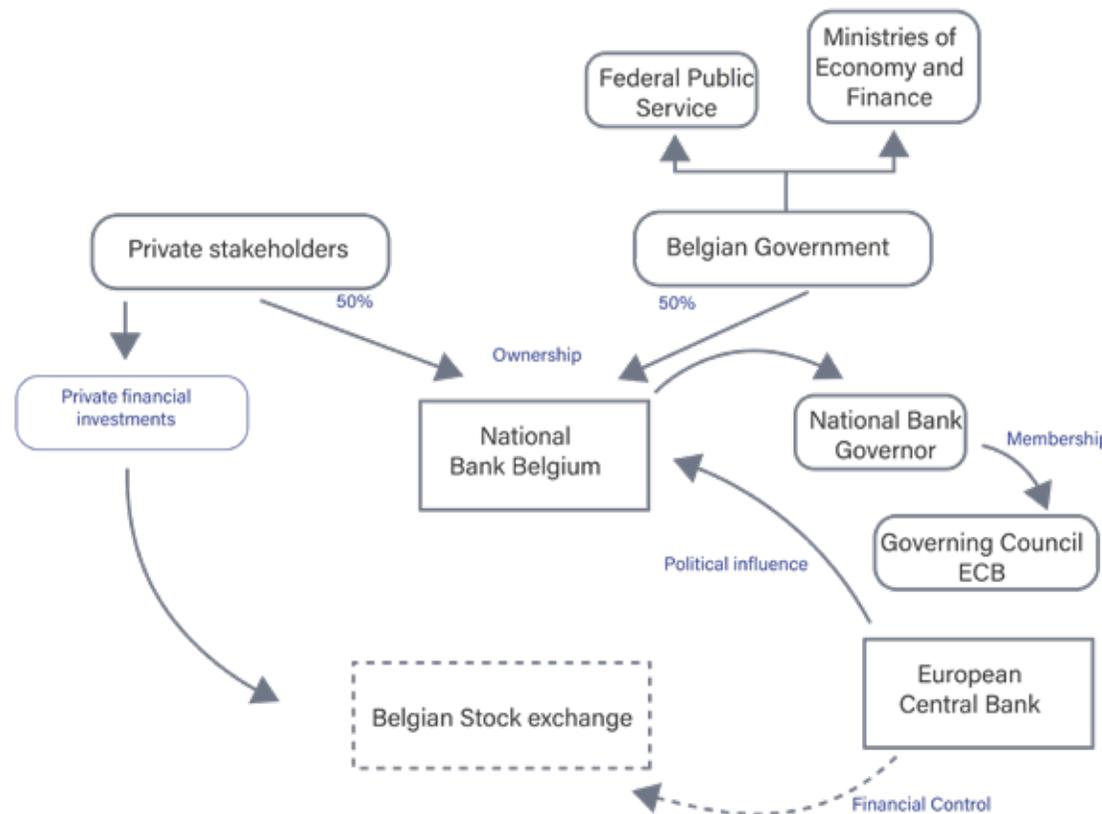


Brussels, officially the Brussels-Capital Region, is a region of Belgium comprising 19 municipalities, including the city of Brussels, which is the capital of Belgium. The Brussels-Capital Region is located in the central portion of the country and is part of both the French community of Belgium and the Flemish Community, but is separate from the Flemish Region and the Walloon region.

Brussel grew from a small rural settlement on the river Senne to become an important city-region in Europe. Since the end of WWII it has been a major centre for international politics and home to numerous international organizations, politicians, diplomats and civil servants. Brussels is the de facto capital of the European Union.

As the economics capital of Belgium and a top financial centre of Western Europe with Euronext Brussels, it is classified as an Alpha global city. Brussels is a hub for rail, road and air traffic, and is sometimes considered, together with Belgium, as the geographic, economic and cultural crossroads of Europe.

INSTITUTION



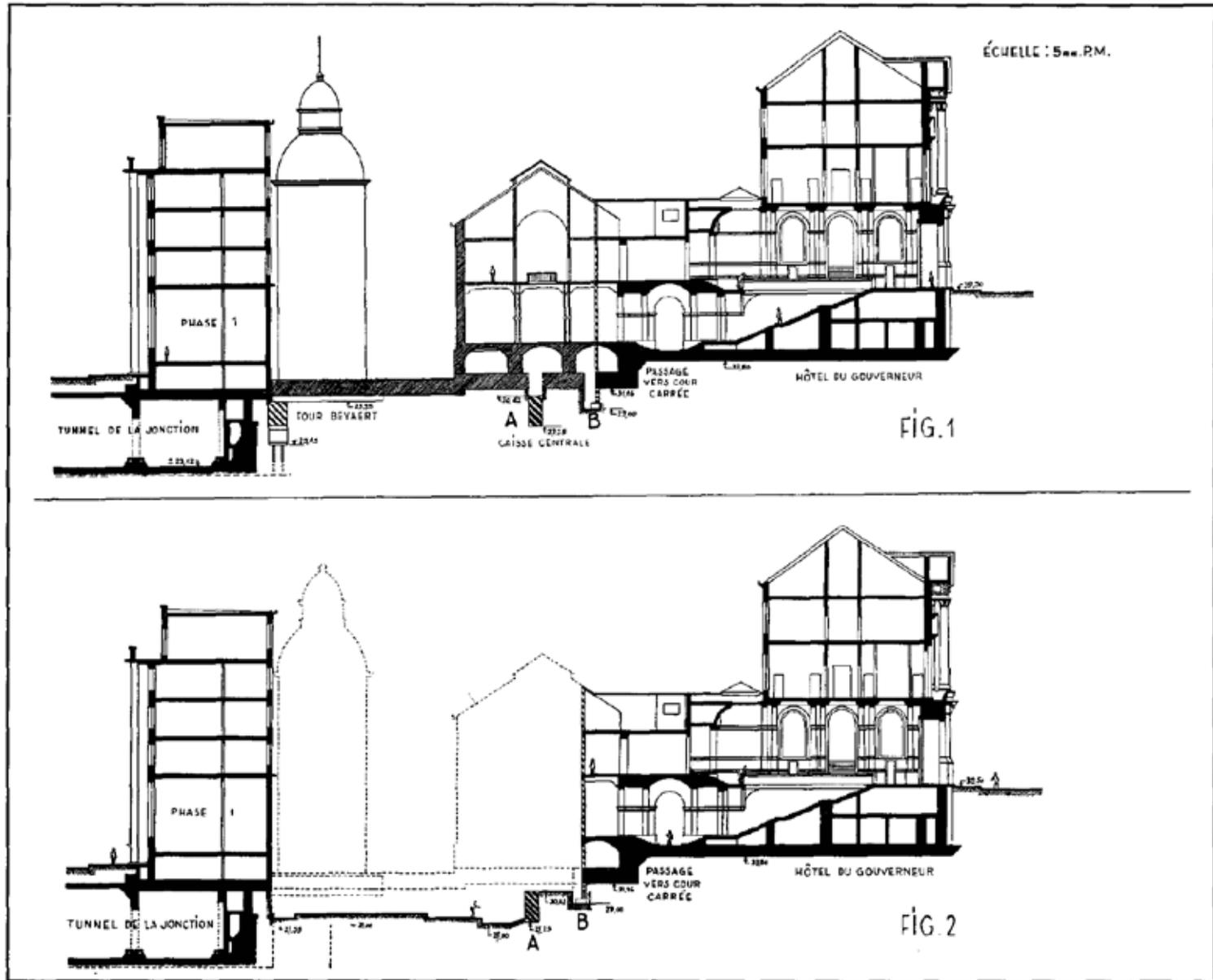
The National Bank of Belgium has been the central bank of Belgium since 1850. The National Bank of Belgium was established with 100% private capital by a law of 5 May 1850 as Société Anonyme (SA). It is a member of the European System of Central Banks. The Governor of the National Bank is a member of the Governing Council, the main decision-making body of the Eurosystem, particularly with regard to monetary policy; the National Bank of Belgium participates in the preparation and implementation of its decisions. At the same time, most of the executive decision-making within the National Bank is strongly influenced by the activity of the ECB, which, in the case of Belgium, has a significant economic impact on the policies of the federal state. 50% of the NBB's shares are traded freely on Euronext Brussels, the remaining 50% of the shares are held by the Belgian government. (400,000 shares in total). In all its tasks, the NBB works closely with the Belgian government, whose economic power is regulated both at the federal level through the Federal Public Service and regionally/ community through the regional ministries of Economy, Work and Finance.

TOPOGRAPHY



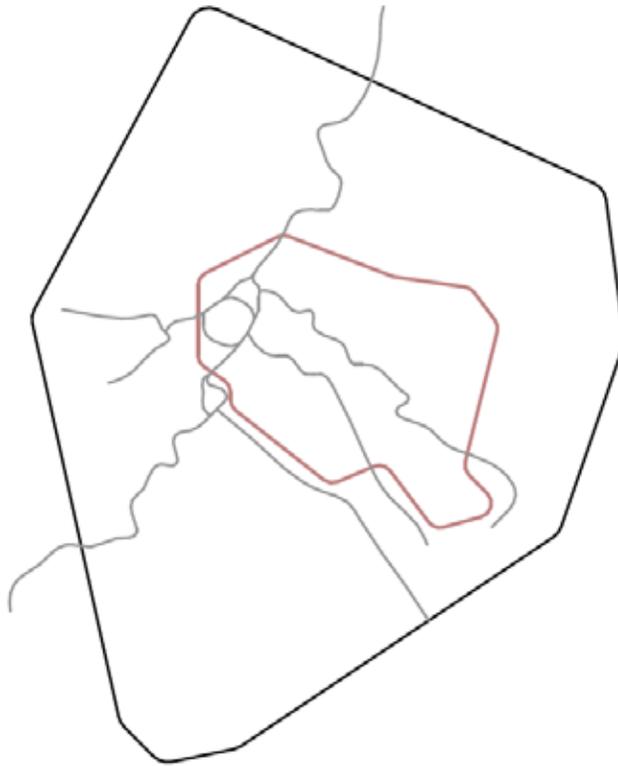
This occupies a vast, triangular urban block of 91.000 m² that is situated at a critical moment between upper and lower parts of the city. This is made manifest in the 8m sectional shift across the site as it rises from the austere, 200m long, columnar façade that announces it to the Boulevard de Berlaimont.

The Brussels-Capital Region is located in the Brabantse Loam region on the northeast side of central Belgium at an altitude ranging from 9.40 meters in the valley of the almost completely covered Senne, which cuts through the region from south to north, to 148 meters in the Sonian Forest on the southeast side. In addition to the Senne, its tributaries, the Maalbeek and the Woluwe, in the east of the region also cause significant differences in height. Forests and parks together account for about 20% of the total area of the region, these are mainly concentrated in the south-east of the region (Zoniënwoud, Ter Kamerenbos). In the west (including Anderlecht) there is a limited area of meadow and arable land. Undeveloped lands (including forests, parks and agricultural land) together account for a third of the territory.



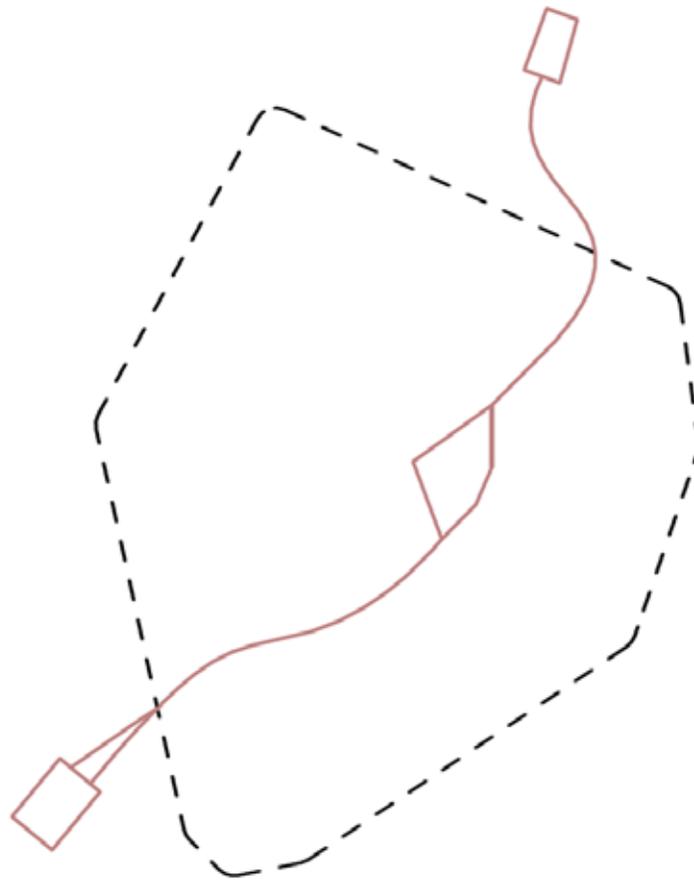
*Coupe des anciens bâtiments rue du Bois Sauvage
et des nouvelles constructions boulevard de Berlaimont.*

UPPER/LOWER TOWN



The upper and lower part of town have been there since the beginning of Brussels as a city. The Lowertown: An industrial north/south axis emerged in the river's valley, where the port and the craftsmen were located. Craftsmen and companies would be established in the districts around the canal and the Senne. The Uppertown: The upper town east of the main valley was marked by two consecutive highgrounds, the Treurenberg (Hill of Tears) and the Coudenberg (Cold Hill). Here, the first sacred and institutional buildings were erected, two fortified residences for the military commander and the Duke of Brabant on the Coudenberg and the collegial church on the Treurenberg. East of this lay the valley of the Maelbeek, which is now the Quartier Léopold. From the Middle-Ages until the first Kingships, the relation between the upper city and lower city remained a firm expression of power between the political institutions of the Uppertown and the valley that was the site of trade and the market, around the contemporary 'grand-place'

NORTH/SOUTH JUNCTION



North-south junction was already aimed for in the 19th century, but only became the largest urban development project in the early 20th century, easing traffic between the two parts of Belgium by connecting the north and south station. Project linked to reconstructing the montagne de la cour. Demolishing a series of districts and buildings in the heart of the city was one of the many works that provoked considerable consternation among the population. The entire area in the triangle between the Place Royale, Saint Michael's and Saint Gudula's Cathedral and Rue de la Madeleine – 31 blocks and 1200 houses in total – was erased from the map. Historically and architecturally valuable areas such as the Terarken, Isabella and Putterie districts disappeared completely. Works commenced in 1911 but were only finished in 1952 as a result of the two world wars. A wide traffic artery was created above ground, consisting of Boulevard Pachéco, Boulevard de Berlaimont, Boulevard de l'Impératrice and Boulevard de l'Empereur. The construction of oversized wide avenues and parking spaces were to accommodate "king car" and it was inspired by the progressive outlook characteristic of the post-war period. The middle section of the avenues was designed as a traffic-free zone, a new attempt to close the rift between the upper and lower town. The gap was gradually lined with imposing public and private buildings. The National Bank building (1948-57) was the first in a series of single-function office towers, and it signified a complete break with the surrounding area. This was followed by the Sabena building (1952-54) and the Headquarters of the Crédit Communal (1965-69). The first monumental design for the area where the working-class slum district had been, had already been devised in 1947; this is where the Cité Administrative de l'État would arise between 1958 and 1984. The 'Carrefour de l'Europe', the open space remaining between the Central Station, Rue de la Montagne and Rue de la Madeleine after the North-South junction was built, was first used as a car park. Following a period of more than twenty years, a gigantic hotel complex was constructed there, in pastiche architecture.



MOBILITY PLAN

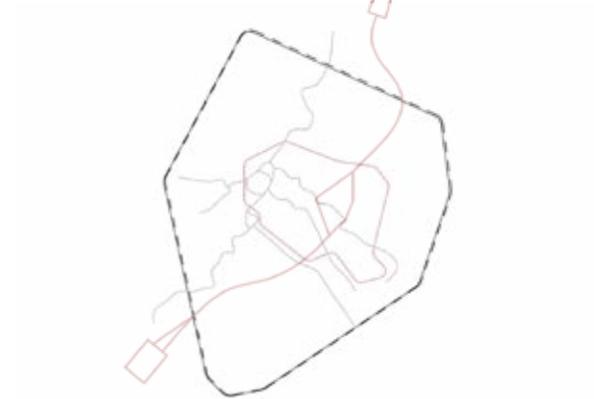
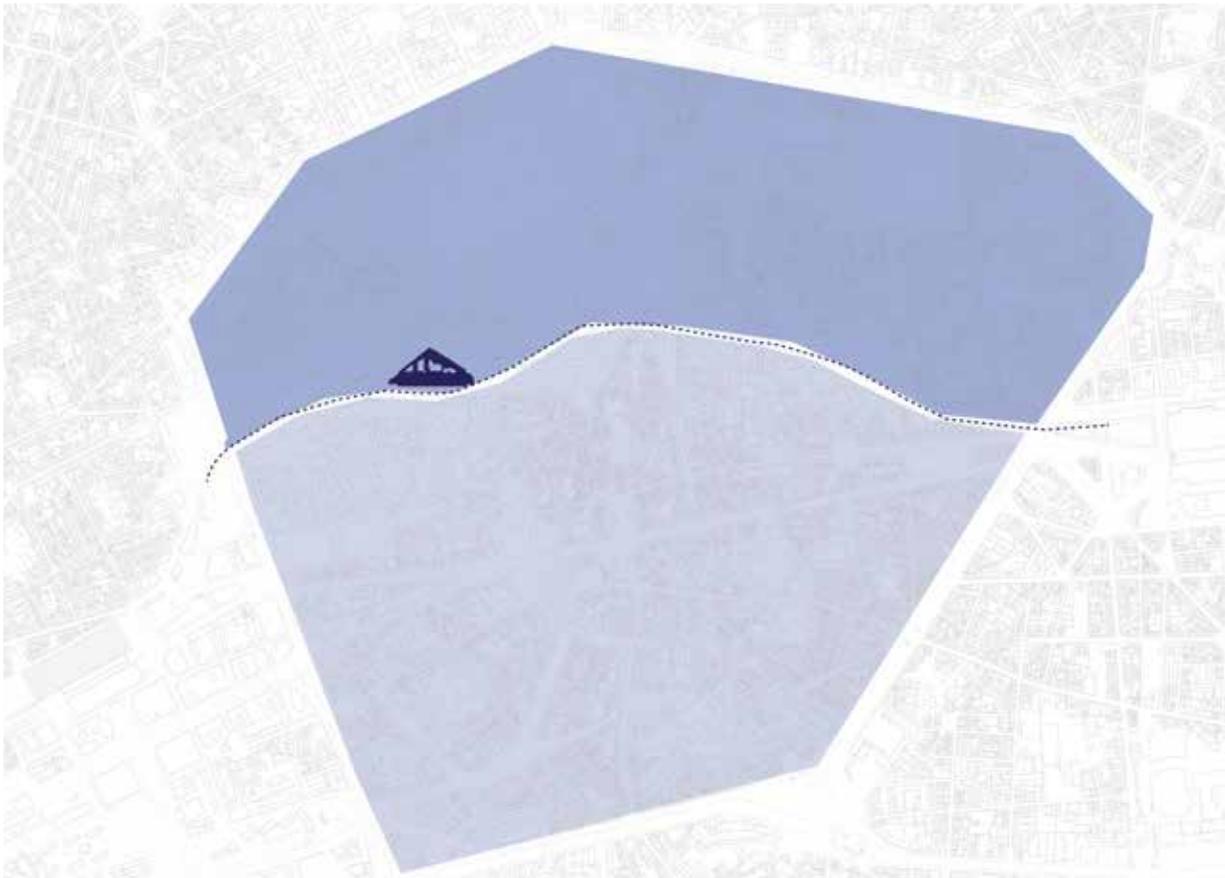


Creating low-traffic neighbourhoods, freed from fast traffic, favoring the quality and accessibility of public spaces, in favor of quality of life. All this is favorable for travel on foot. The design and furnishing of safe, accessible and comfortable public spaces. In order to increase pedestrian safety, the Region and the municipalities are committed to eliminating accident-prone zones (OGZ), installing delaying facilities and establishing safe pedestrian zones. In order to promote walking and increase comfort and accessibility for everyone, including people with reduced mobility, the aim is to optimize the space available for pedestrians, to design level crossings with podo-tactile tiles and to provide a smooth, non-sliding road surface. The fundamental challenge of Good Move is to restore a better balance between car travel and other modes of travel in order to improve the roads of the active modes, as well as the performance of overground public transport. The Region must have well-developed, structured, well-organized and efficient transport networks. The improvement of the living environment in the Region depends on its reorganization, which rationalizes transit traffic and upgrades the modes of transport most adapted to the urban context.



CONCLUSION URBAN CONTEXT AND DEVELOPMENT

gbxgfb

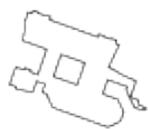


TRANSITION OF THE PLOT

The National Bank Of Belgium was created in 1850 after the association of the Société générale de Belgique and Banque de Belgique to create the investment fund to found the central Bank of Belgium. It was a collaboration effort between the Governor, Baron François Philippe de Haussy and the minister of justice. The Bank initially established offices at 10, Montagne - aux- Herbes Potagère, not far away from the current location of the Bank, before moving to the corner between Rue Royale and Rue du Moniteur and finally settling on its current location on Rue du Bois Sauvage. The national bank and the story of its development is closely related to the urban development of Brussels as the capital and the growth of the still young but ambitious Belgium.

As soon as the first few buildings on Rue du Bois

Sauvage were bought, the Bank already started demolition of the old buildings and construction of the new. By that time, the National Bank of Belgium had become a stable and renowned institution and a competition was held to find an architect who would make a design for the Bank. Eventually, Henri Beyaert and Wynand Janssen were chosen to work in collaboration. The artistic value was not the first preoccupation of Beyaert & Janssen. However, because they were designing the program for a bank, they wanted to give a certain monumentality to the Bank facade. Behind the façade, Beyaert's proposal initially followed a functional logic. The first building has two wings; One was reserved for the governor's residence and his office, offices for the board of trustees, and the hall for general meetings. Parallel to this, connected



1860-1874



1871-1878



1900-1908



Projection 'Project C'
(initial plan Van Goethem)

1948



1948-1949

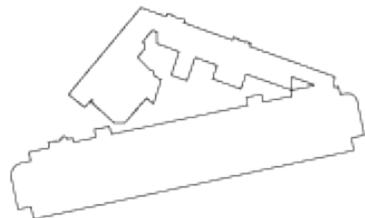


1949-1951

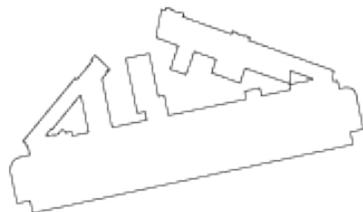
by a cross-connection, was the second wing with the banking services, the counter hall, and the general administration and accountant's offices. The building thus corresponded to the then common principle in all large new bank buildings, where the public

The new architect was Marcel Van Goethem, who started working for the Bank in 1944. At first, he planned to remove the entire Bank designed by Beyaert, but it soon became apparent that the demolition of the Hotel was difficult to defend after the Royal Commission for Monuments and Sites (KCML) got involved in the debate, urging the Bank to preserve both the Hotel and the Beyaert Tower. The result of the discussion was that Van Goethem had to use the old buildings in his plans, which he was not happy about. So, he decided to orient

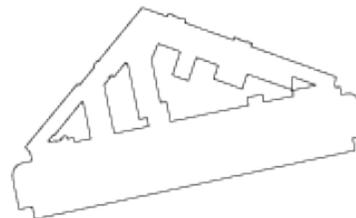
the main entrance towards the new boulevard (symbol of the modern city), instead of the cathedral (symbol of the medieval town). This idea contained a move of the ticket hall, offices for servants and management to a newly realized building block along the new boulevard, with the public entrance in the center. Even after construction started, Van Goethem kept speculating that all old buildings would eventually be demolished. However, this was only partly true; only the building along the Bankstraat would be demolished and replaced by Van Goethem's design, explaining why so-called 'Aile Extension' connects rather awkwardly to the existing buildings, after all, the connection would only be temporary.



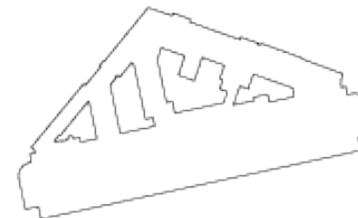
1952-1953



1954



1965

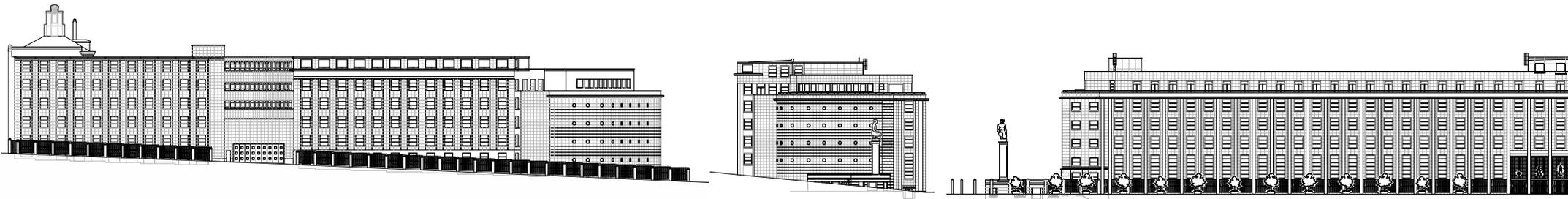


2021

FACADES

If one key aim of the Belgian National Bank is to provide a new consolidated workspace for its employees, another is to capitalize upon the possibilities that might be discovered in its reduced need for security. The Bank proposes to use this opportunity for openness to begin to define what it describes as a social plinth. The facades of the national bank on the boulevard de berlaimont is a continuous colonnade, nearly 200 m long, an attenuated temple with little to no hierarchy. It is set against a

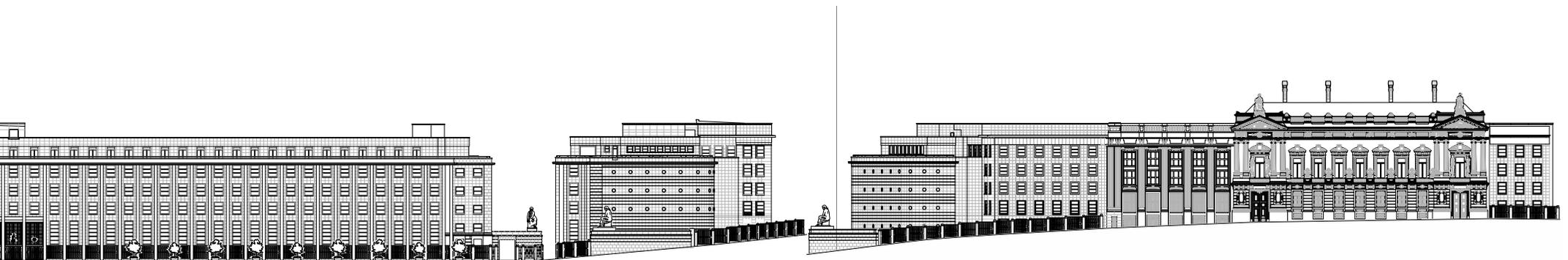
vast, anonymous street, straightened in relation to the building and the infrastructure below and with a similar sense of disdain for the scale of a human, representing the building's current position as an institution, an entity impossible to either deny or to penetrate. An even more anonymous street is the Bankstreet where there is an almost monolithic facade with a small difference in its repetitive outlook for the service of the building. On the South-East site of the plot, on the Rue du Bois



Sauvage, has a palatial appearance with on the other hand the Cathedral and its gothic architecture. In between, you'll find some parking spaces as a sort of lost infill of the place.

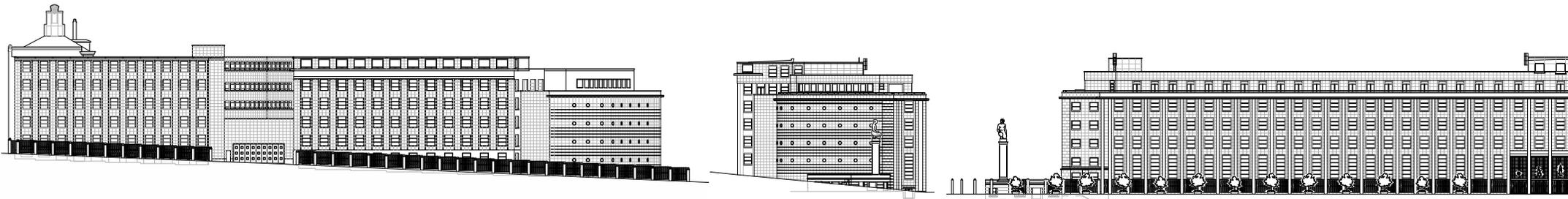
Both corners of the building, north and south rotunda, look like bunkers for the safety of the bank. The rotundas are big closed windowless blocks on the edges of the plot.

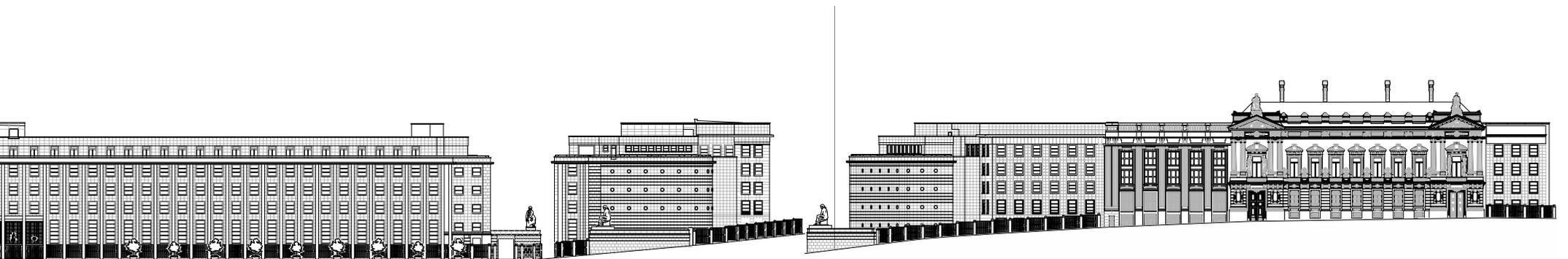
Within the NBB you'll find three small and high walled courtyards, also for the services of the bank. Within these courtyards the facades are even more simple and monotonous, leaving little liveliness in these courtyards other than trucks and cars driving in and out to service the building



FACADES

Fortress





WORKING TOGETHER



The main building complex on Boulevard Berlaimont, in the center of the city of Brussels, will be the workplace of the bank's 1,500 office workers, while secure money storage facilities will be transferred to a new building on the outskirts of the capital.

The Bank, as it presents itself to the city, is transforming from a closed fortress and partly industrial space for minting, printing and storing money into a knowledge center. An office environment, where people type, talk and drink together. Part of a governance network that collaborates with the European Union, national government, the wider banking infrastructure, cities, businesses and ultimately citizens

Designing the right working environments for the diverse activities of this future bank will be central to the reformed institution's continued success. What relationships will they define between people? How can they foster a positive and engaged culture and create a sense of well-being, while avoiding creating unnecessary hierarchies and silos that undermine the opportunities for innovation that will be required of our economy and society to transform itself in ways that allow it? to meet the enormous challenges we face together?

Understanding the past is fundamental when designing for a possible future and so my work begins with an examination of the history and changing culture of the office as translated through architecture. To this end, we conducted research in groups into 16 different precedents, one of the two assigned precedents has

WORKING TOGETHER



been fully worked out in a model in detail. In addition to these precedents, we also received readings about the development, gender-specific and appearance of an office landscape.

What struck me is that a clear hierarchy is treated in both the texts and the layout of the office landscapes. The higher the position (mainly men) the better your place, the corner office. I also noticed that the control in these landscapes revolves around the employees of the office.

From this broad survey I noticed that I feel drawn to the well-being of employees, equal treatment even though hierarchy is necessary and a nice inspiring workplace. v

WORKING TOGETHER

Offices NBB
Analysis current offices of the NBB



WORKING TOGETHER

Offices NBB

Conclusion

Working together research

Current situation office

SOCIAL PLINTH



The Bank proposes to use this openness opportunity to begin to define what it describes as a social plinth. As it is currently defined, the assignment sees this social function in terms of representation. It offers an invitation to the public to enter the world of the bank, drink a cup of coffee or perhaps view a painting from the collection. However, one could envision the opening of the banking site in more fundamental terms, as a catalyst for transforming the way the institution works, or as a means of defining its role and responsibilities to society in new terms.

Considered in terms of architectural language, the baseboard can be understood as a foundation or foundation upon which other things stand. It is a visible manifestation of the building's foundation, a new ground or platform from which the rest of a wall can be built. as such, it often takes on a different expression and material condition for both aesthetic and technical reasons. When creating a new ground to negotiate with or overcome the constraints of an existing topography or terrain, the plinth can also be understood as something that separates, distances or objectifies the architectural building built upon it, and above his surroundings. This is how a pedestal is traditionally understood in artistic practice, as a pedestal or pedestal on which a work of art - a sculpture or statue - is placed to objectify it and its presence and power in relation to both the viewer and the context. In this way it can also be understood as a scenography. or stage; an architectural device that can express monumentality and express power and authority.

The image of the plinth as a robust base, defining
Project journal | Interiors Buildings Cities - Msc 3/4

SOCIAL PLINTH

The new economy



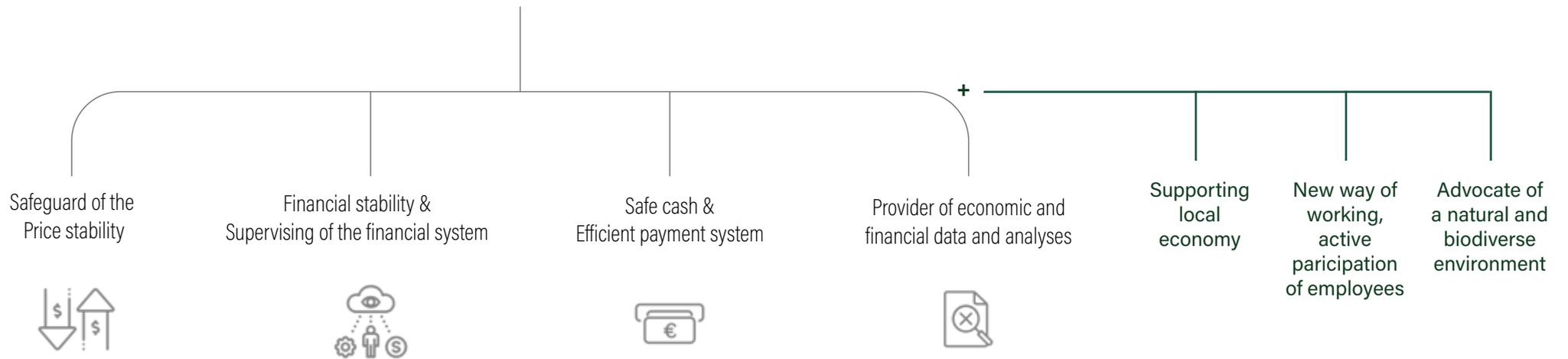
the stability of the whole, has long been used in the architecture of bank buildings, to help envision them as strong and stable institutions that people could trust. But what was long seen as a stable economic model supported by continuously growing banks by industrial production and the extraction of the materials from which those banks' buildings were made is now fundamentally questioned. As we all know by now, it is a model that has actually catastrophically destabilized the planetary structures on which we all depend. There are now urgent calls to transform it completely and indeed, Brussels, the city in which the National Bank is located, has recently stated that it will adopt an economic donut model - towards a zero-carbon, circular economy whose parameters are on the one hand are established by a social foundation and on the other hand by an environmental ceiling economy.

SOCIAL PLINTH

Creating the Bank's backyard

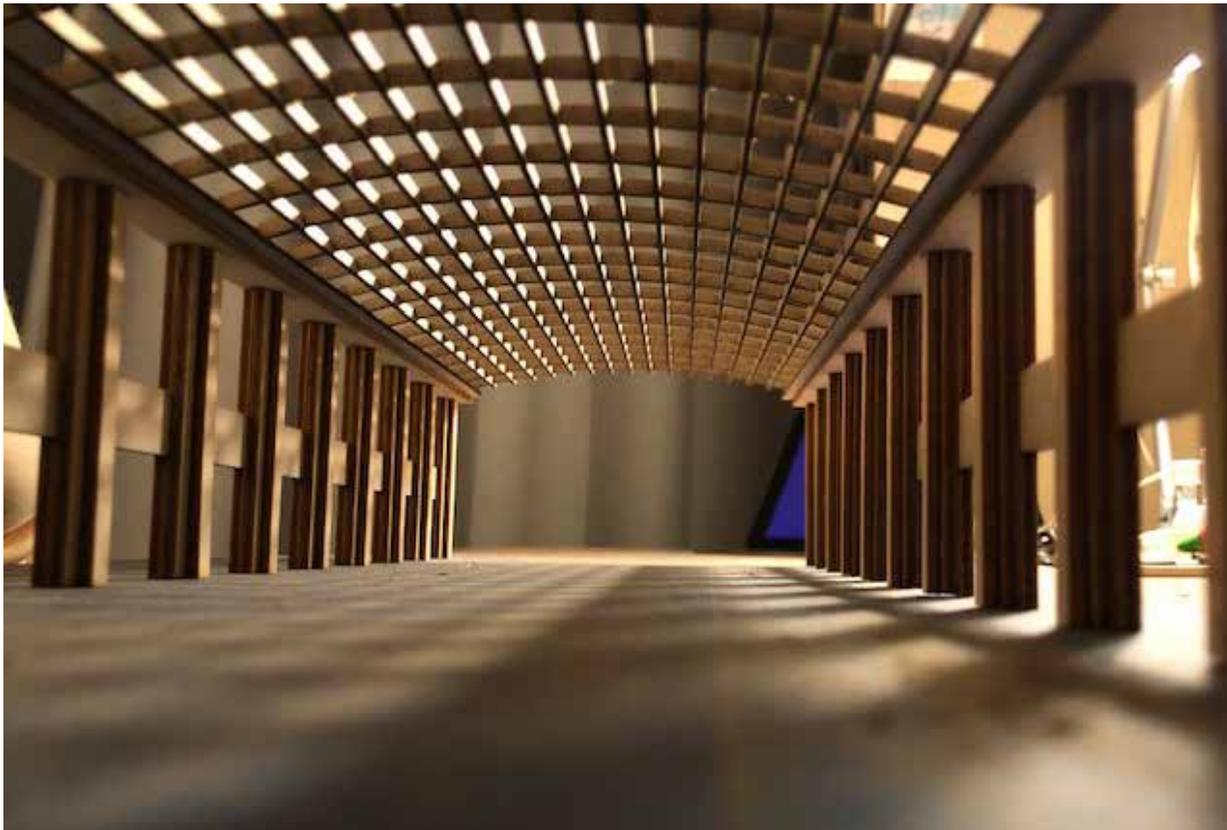
The four tasks of the National Bank of Belgium

National Bank of Belgium



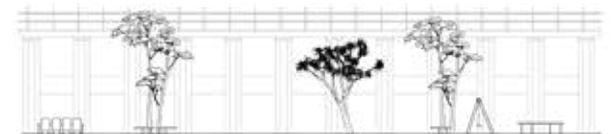
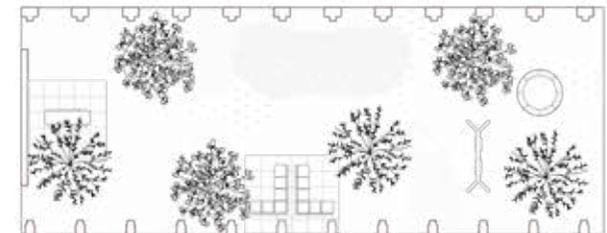
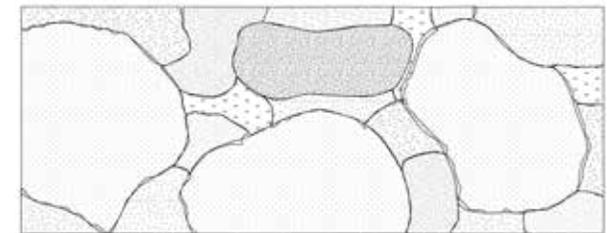
SOCIAL PLINTH

Creating the Bank's backyard



SOCIAL PLINTH

Creating the Bank's backyard

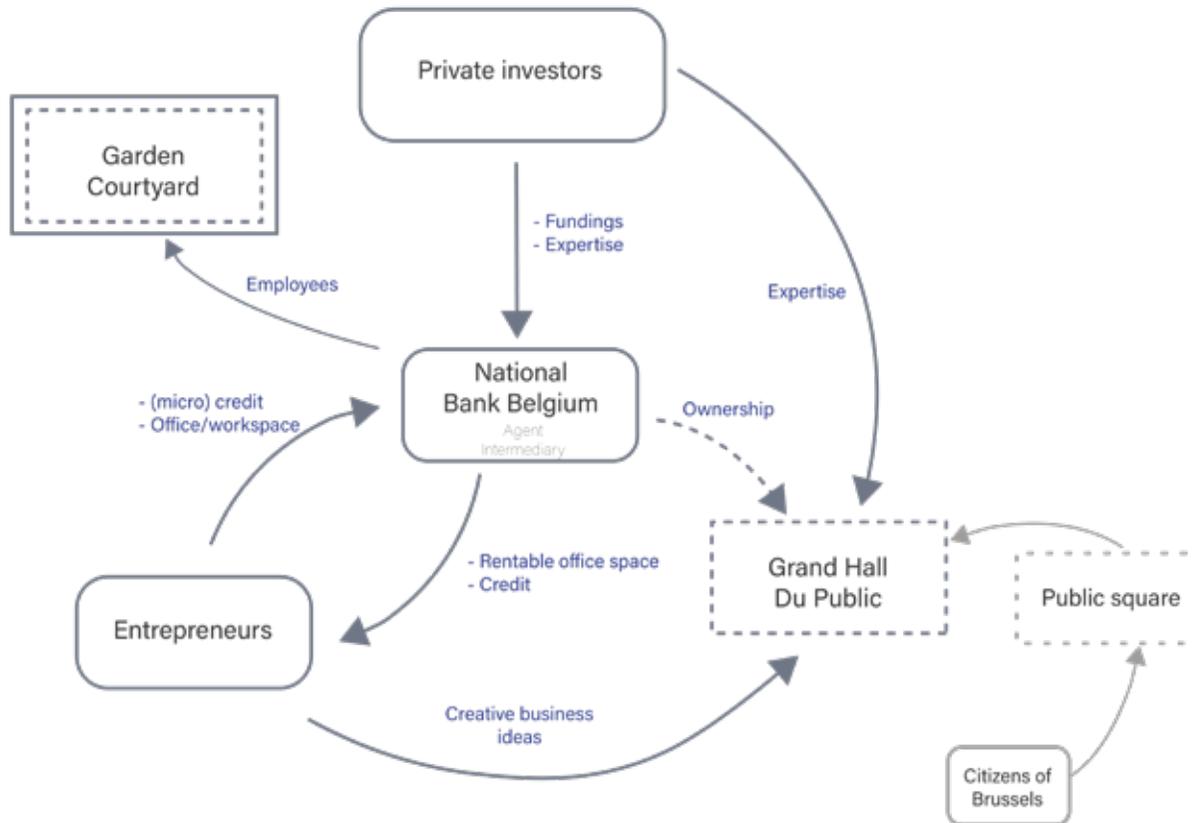


CONCLUSION

Creating the Bank's backyard

CONCEPT

The new economy



Hosting the new (local) economy, the Bank will provide assistance to new local entrepreneurs through expertise, both internally and externally.

In order to stimulate the natural connection in Brussels, as much green as possible is applied in the open spaces of the Bank.

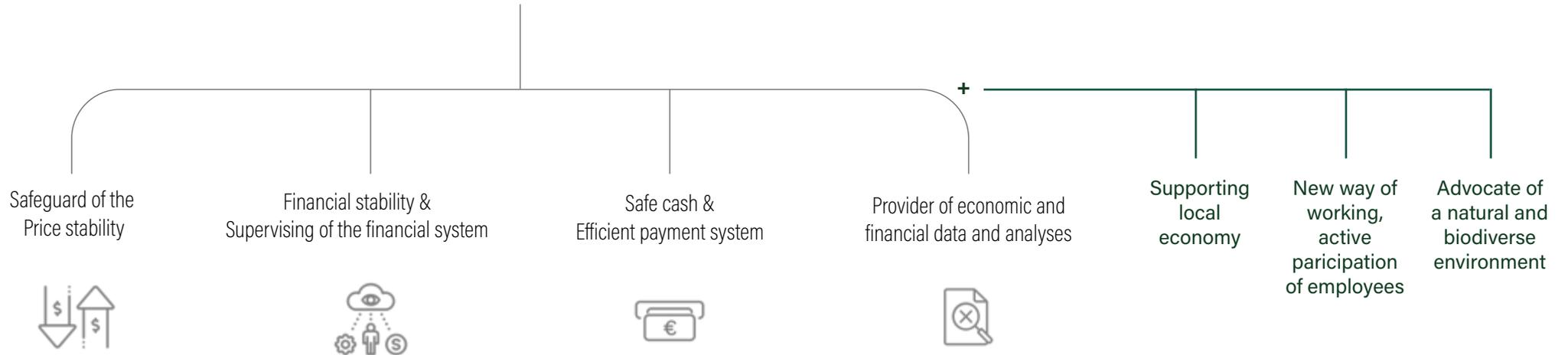
Employees of the bank participate actively, scheduled in their weekly work schedule. The same goes for rest time, time to think, time to take a step back

CONCEPT

Responsibiliteis NBB

The four tasks of the National Bank of Belgium

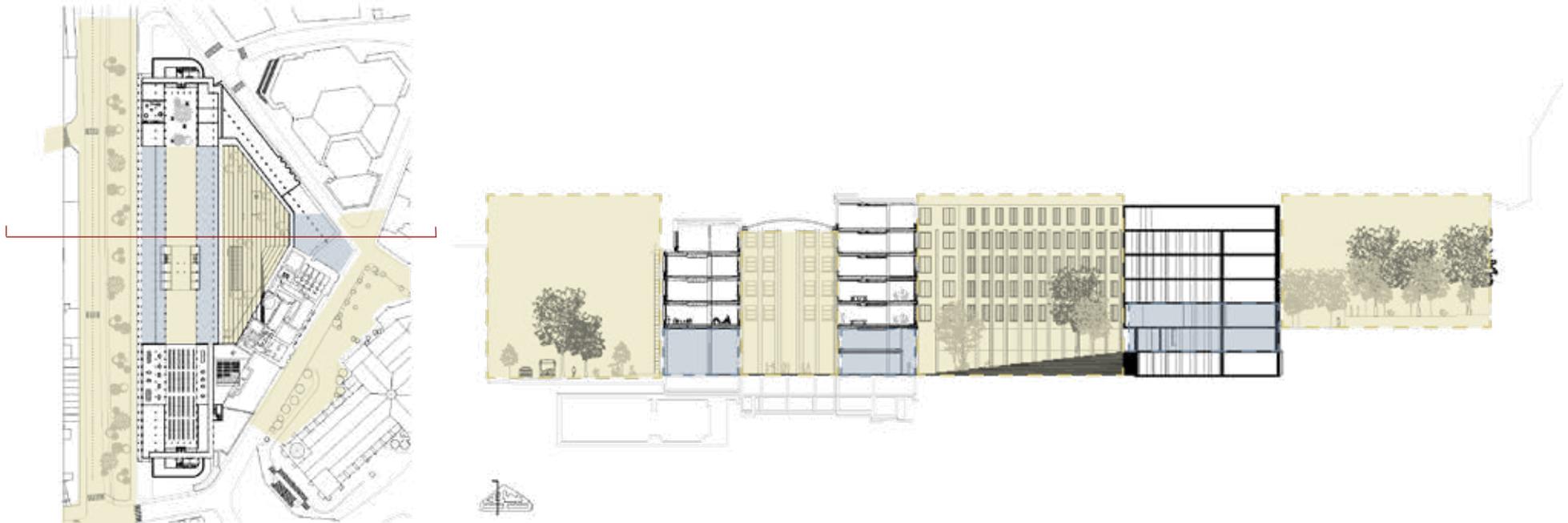
National Bank of Belgium



CONCEPT

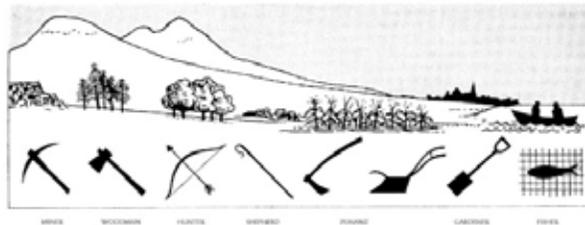
The six spatial characters

Defining the different areas through the building over the landscape. For this, a picturesque type of landscape can be designed to arouse curiosity. There will be 6 different types of "nature" that the visitor will pass by walking on the landscape.



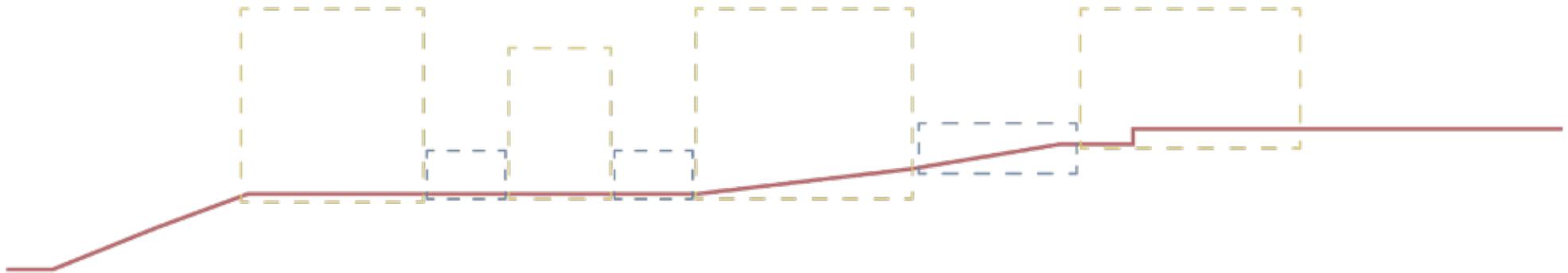
CONCEPT

The six spatial characters



<http://cityinenvironment.blogspot.com/2013/02/the-valley-section.html>

In his book, Geddes explains the valley section as follow:
"The valley section is the basis of survey. In such ways we may work out very many specific and definite civilization values. We can discover that the kind of place and the kind of work done in it deeply determine the ways and the institutions of its people. This is the real stuff of the economic interpretation of history, though as yet practically ignored by both orthodox and socialist economists. A study of a landmass in this way makes many things vivid to us; such as the range of its climate; its corresponding vegetation and its accompanying animal life. In this study we can recognize not only snows on the mountains, but also their Neolithic nature and their structure as well."



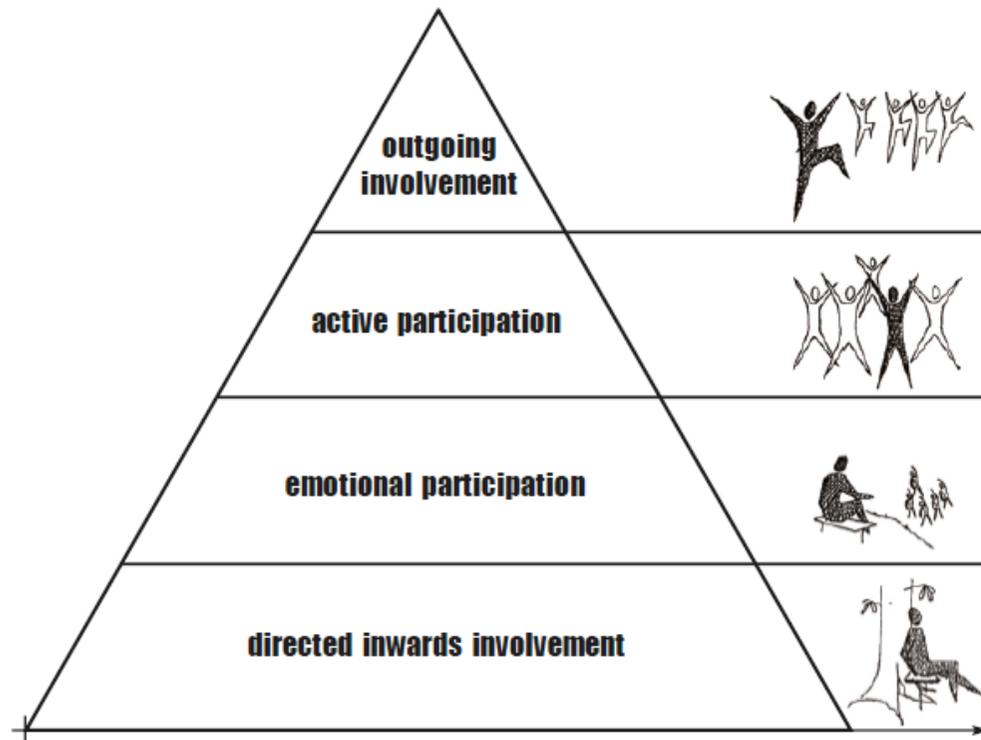
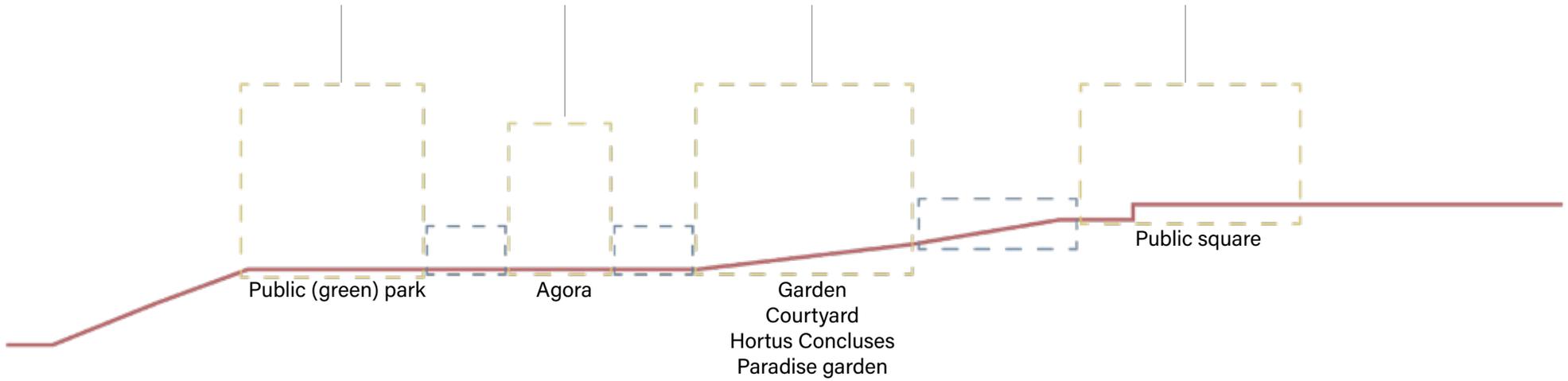
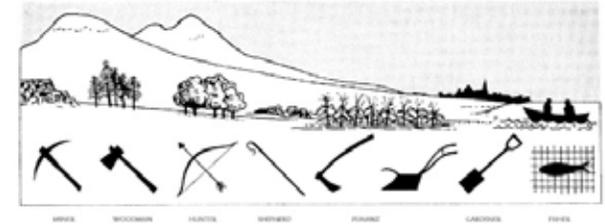


Figure 1: Type of involvement depending on the individual's mental power. Modification of Grahn's model (1991).

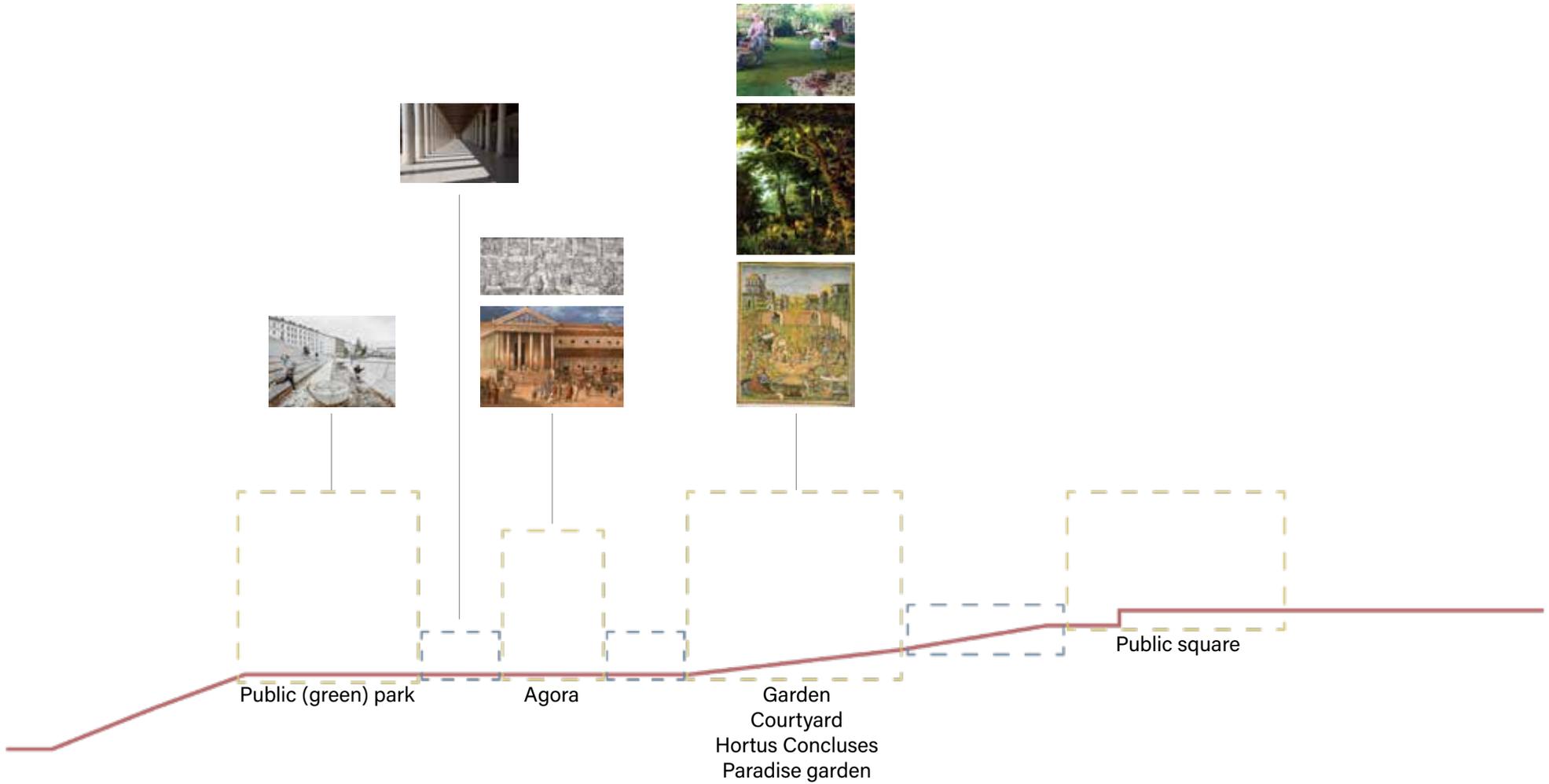
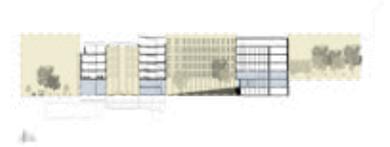
DESIGN

The six spatial characters



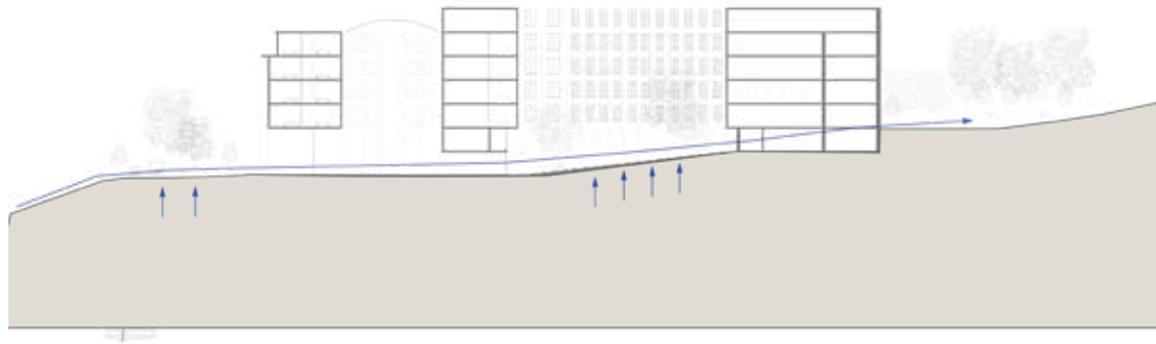
DESIGN

The six spatial characters



DESIGN

Following the landscape



Make use of the existing topography and bring the height difference back by following its original topography within the urban plot of the bank. Because of this the plot can be seen as a landscape through the building.

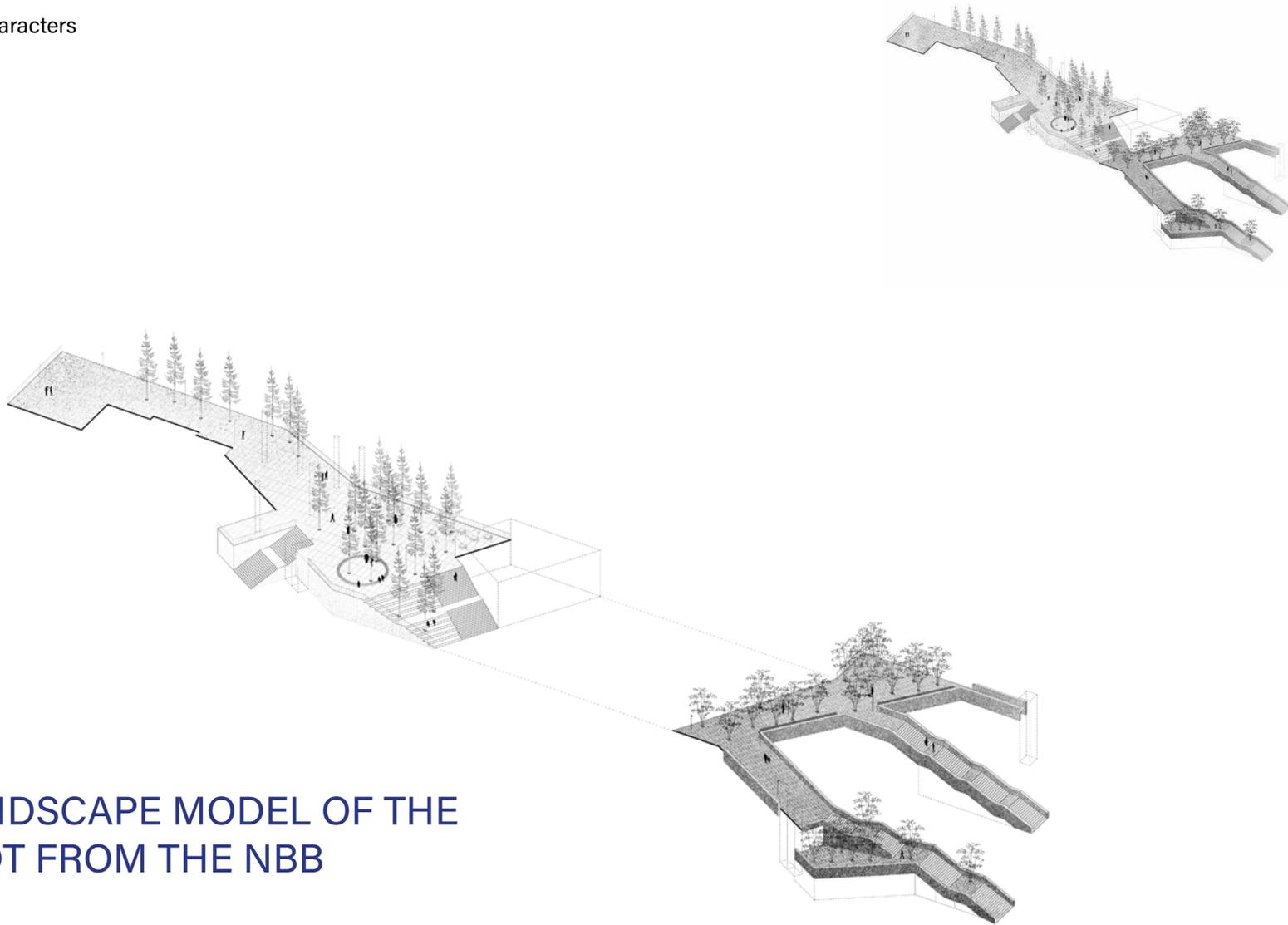
On the one hand, the integration of the landscape in a metropolitan system, on the other hand, the possibility of using the landscape as a starting point for a new dynamic, as 'magnets' around which new urban expansions can be organized. By placing the landscape at the center of spatial development, the open spaces become 'bearers of a new urban structure that enables innovative solutions to metropolitan issues; densification, increasing land scarcity, biodiversity and the relationship between city and nature.'

-Bas Smets

DESIGN

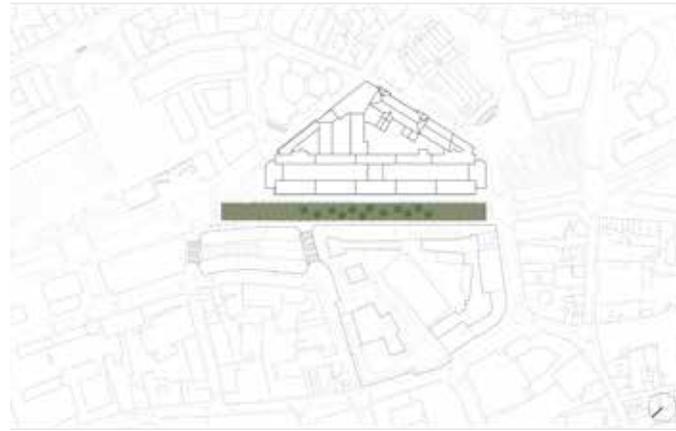
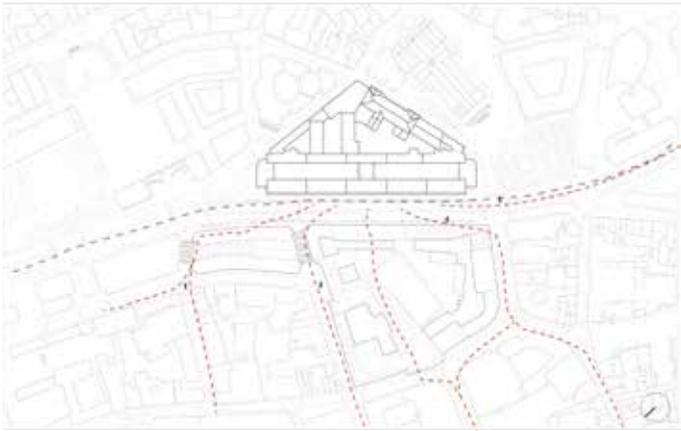
The six spatial characters
Reference
Bas Smets

LANDSCAPE MODEL OF THE PLOT FROM THE NBB



CONCEPT

City scale



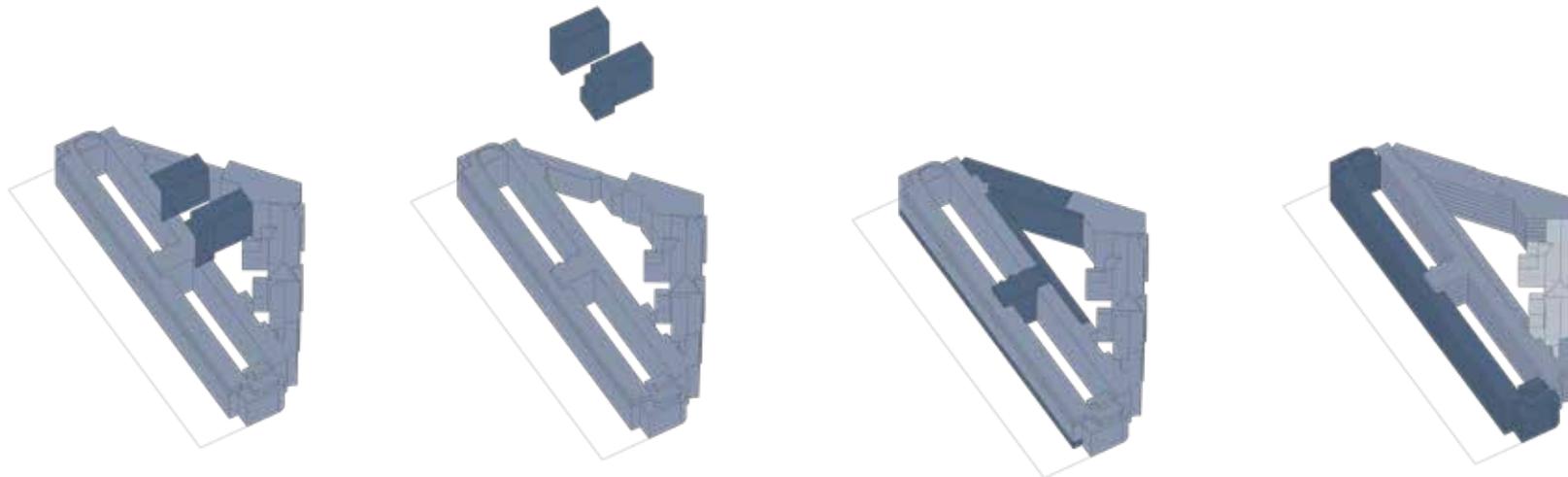
CONCEPT



The Bank proposes to use this openness opportunity to begin to define what it describes as a social plinth. As it is currently defined, the assignment sees this social function in terms of representation. It offers an invitation to the public to enter the world of the bank, drink a cup of coffee or perhaps view a painting from the collection. However, one could envision the opening of the banking site in more fundamental terms, as a catalyst for transforming the way the institution works, or as a means of defining its role and responsibilities to society in new terms.

DESIGN

Creating the courtyard/garden

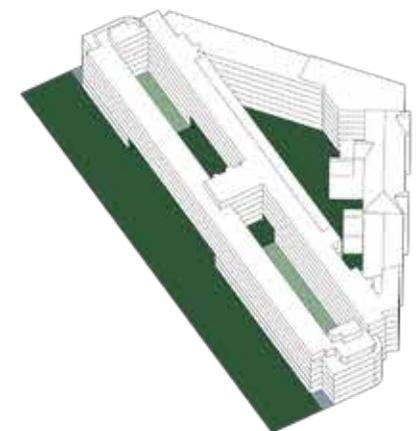
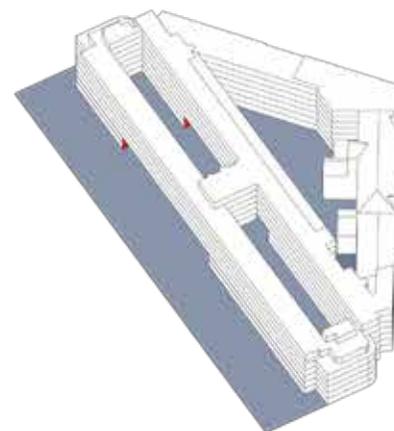
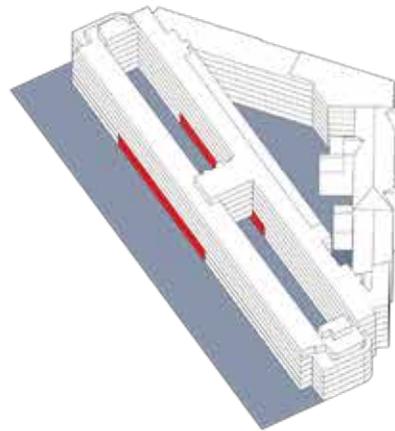
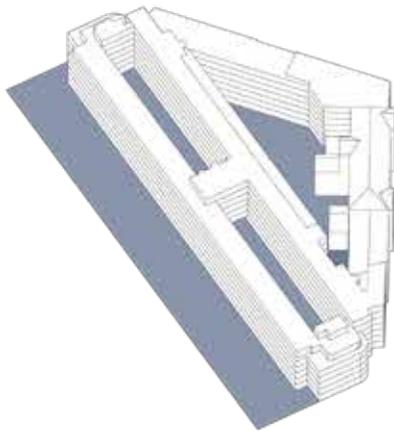


Removal of the two building volumes within the courtyard. In order to compare the loss of volume, extra volume will be added to the building section on Bankstraat and the trading hall section. By removing the two volumes, a large open outdoor space is created, where the possibilities arise to design a backyard or a enclosed garden.

DESIGN

Open up the building

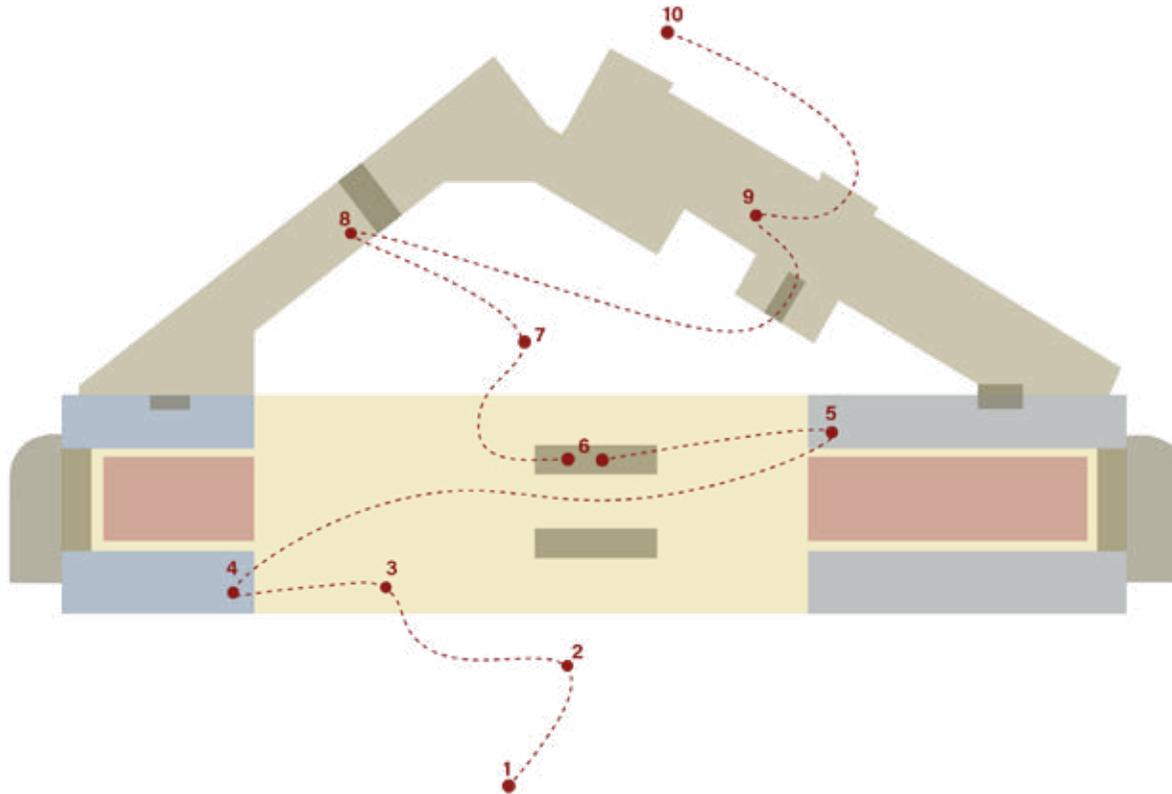
Create a connection between the Boulevard Berlaimont and the Rue the Bois Sauvage through the trading hall and the courtyard.



DAY IN LIFE OF THE BANK EMPLOYEE

Daily route

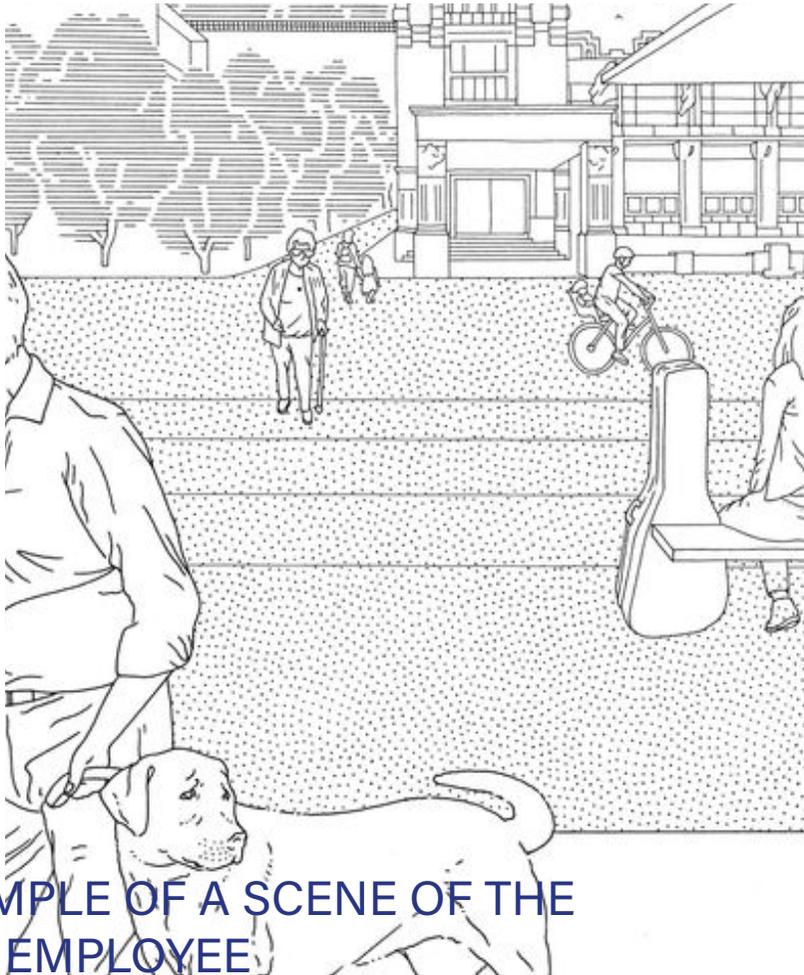
The bank employee's route through the building with the various tasks on her agenda. In this way we can discover the building as it will be intended



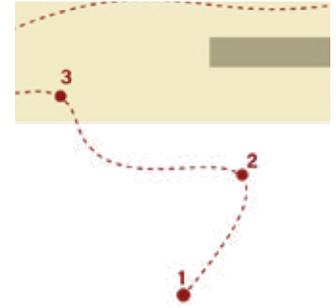
DAY IN LIFE OF THE BANK EMPLOYEE

Entering Boulevard

1



EXAMPLE OF A SCENE OF THE
NBB EMPLOYEE



2 hours a week for talking to the citizens of brussels
3 hours a week to help the new/local entrepreneurs
2 hours a week to go to the garden and relax, think etc...

DESIGN

Open up the building



Defining the different areas through the building over the landscape. For this a picturesque kind of landscape can be designed to arouse curiosity. There will be 6 different types of "nature" the visitor will pas by walking over the landscape.

DESIGN

Transition of spaces for cars to public
Reference
COBE
Copenhagen



From fortification to public place
As Copenhagen extended beyond the original ring of fortifications, Israel Plads was defined by a structure of city blocks that separated it from the Botanical Garden and a continuous green structure of fortifications.
Since then, the plaza has changed functions several times. Until 1958, the plaza was the home of Copenhagen, Copenhagen's busy vegetable market. When the market moved away, a number of smaller vegetable and flower stands remained. But with the changing mobility of the 50s and 60s – when dozens of people moved out of the city started

returning by car – the pressure to find parking spaces for the many new cars increased and in the end Israel Plads was turned into a massive and intense car park.

In 1973, the car park on Israel Plads was turned into an underground parking facility, transforming the plaza into a football field. In 2011, there was another initiative to reactivate the square. Two new green market halls were opened on the northern end of the plaza, revitalizing the historical role of Israel Plads as a modern, lively vegetable market. The market moved back to its origin.

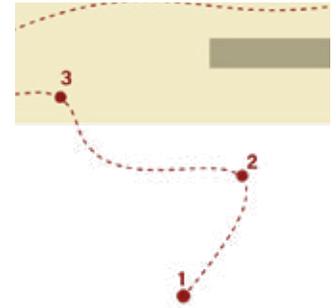


Plan for Israel Plads, 2011

Across the street, the city issued a design brief outlining that the former parking lot should be converted into a new public space. The winning competition by Cobe, a Copenhagen-based multidisciplinary planning and design firm composed of landscape architects, planners, and architects, envisaged a “flying carpet” across the entire square. The cars would be “swept under the rug” with underground parking. In the completed design, organically shaped areas punched out of a neatly paved surface provide a variety of public recreational functions. As one of the city’s largest new public spaces, Israel Plads is an “informal uncoded space that enables the public to enjoy urban life.”

<https://www.archdaily.com/973247/learning-from-copenhagen-a-focus-on-everyday-life>

DAY IN LIFE OF THE BANK EMPLOYEE



Talking to the citizens of Brussels

2



EXAMPLE OF A SCENE OF THE
NBB EMPLOYEE

2 hours a week for talking and listening to the citizens of
brussels
3 hours a week to help the new/local entrepreneurs
2 hours a week to go to the garden and relax, think etc...

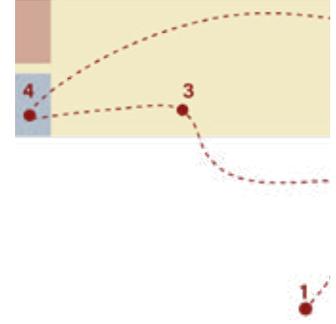
DESIGN

Picturesque

Entering the building with a view at the garden in the middle.



DAY IN LIFE OF THE BANK EMPLOYEE



Entering the Grand Hall through the forest of columns

3



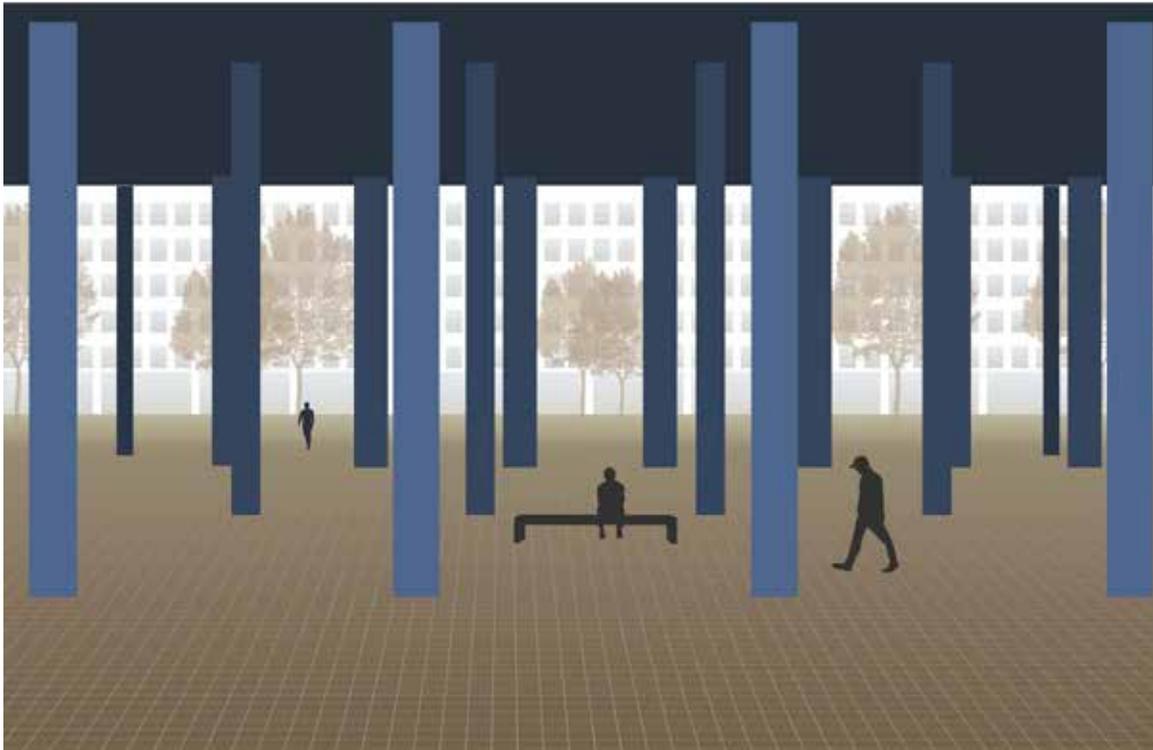
EXAMPLE OF A SCENE OF THE
NBB EMPLOYEE

2 hours a week for talking to the citizens of brussels
3 hours a week to help the new/local entrepreneurs
2 hours a week to go to the garden and relax, think etc...

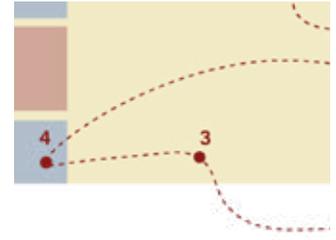
DESIGN

Picturesque

Forrest of columns



DAY IN LIFE OF THE BANK EMPLOYEE



Buying a coffee to go before going to a meeting with a new entrepreneur

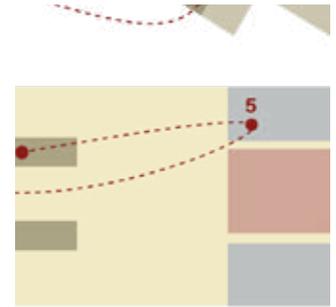
4



EXAMPLE OF A SCENE OF THE
NBB EMPLOYEE

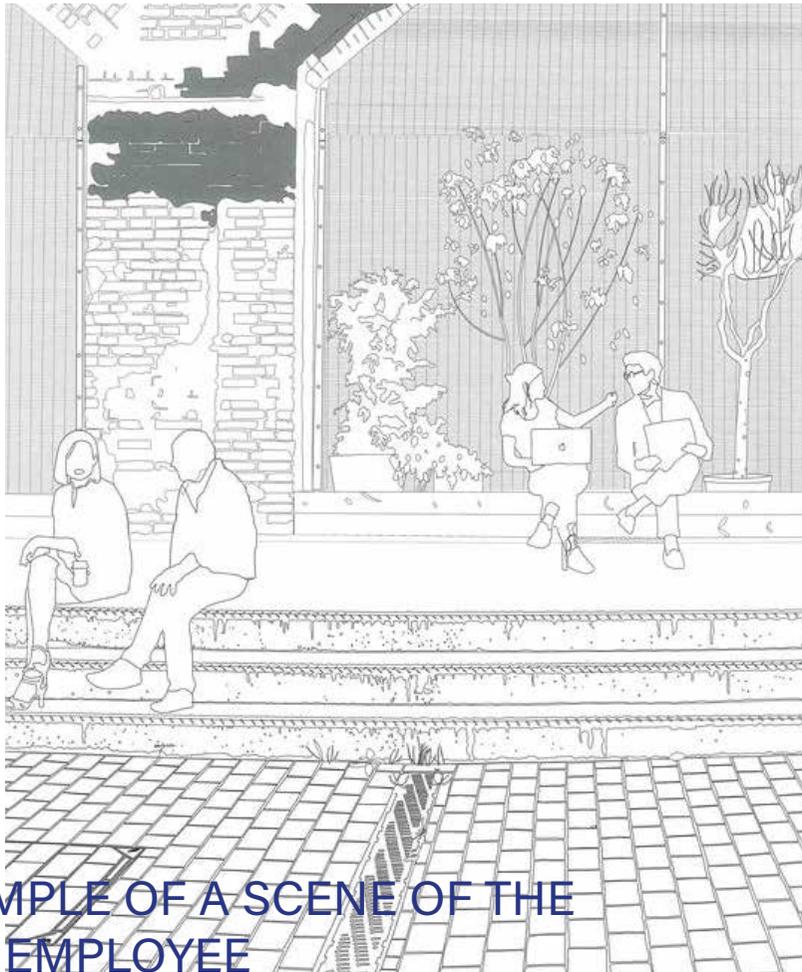
2 hours a week for talking to the citizens of brussels
3 hours a week to help the new/local entrepreneurs
2 hours a week to go to the garden and relax, think etc...

DAY IN LIFE OF THE BANK EMPLOYEE



meeting with a new entrepreneur

5



EXAMPLE OF A SCENE OF THE
NBB EMPLOYEE

2 hours a week for talking to the citizens of brussels
3 hours a week to help the new/local entrepreneurs
2 hours a week to go to the garden and relax, think etc...

DESIGN

Picturesque

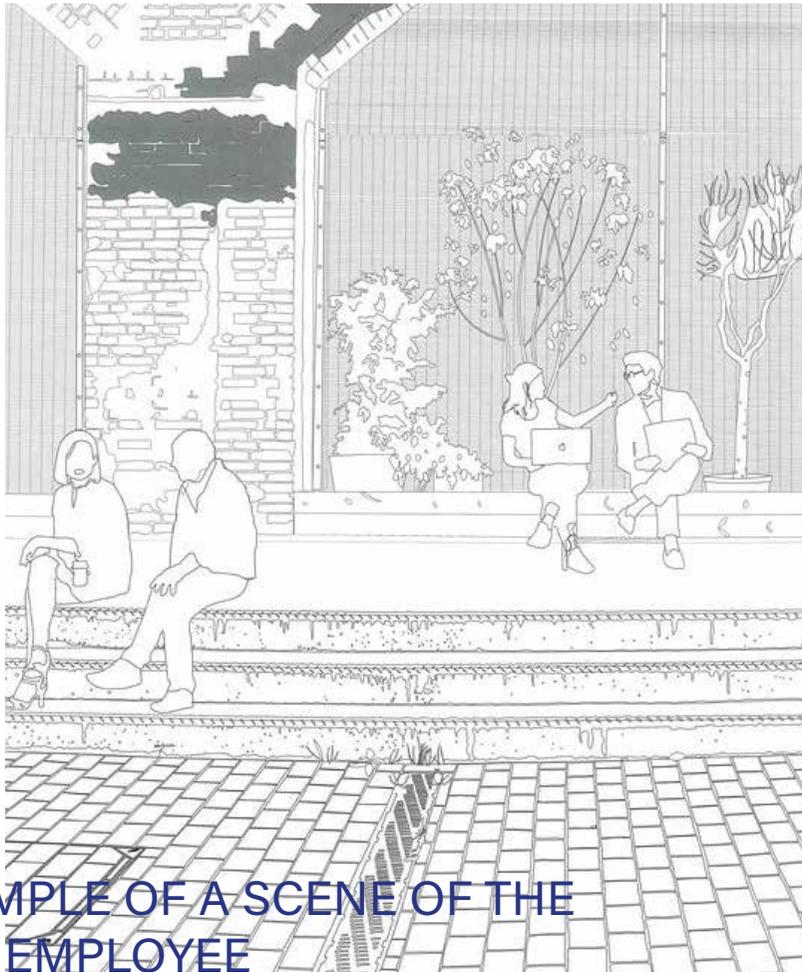
The agora with the supporting function such as a library, auditorium, meeting spaces and working spaces, to stimulate the local economy



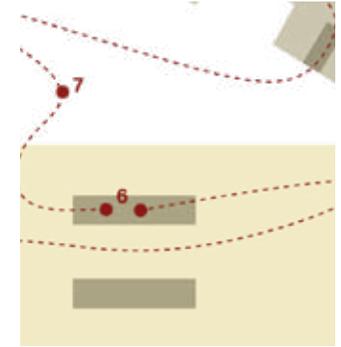
DAY IN LIFE OF THE BANK EMPLOYEE

Heading to the office to work

6



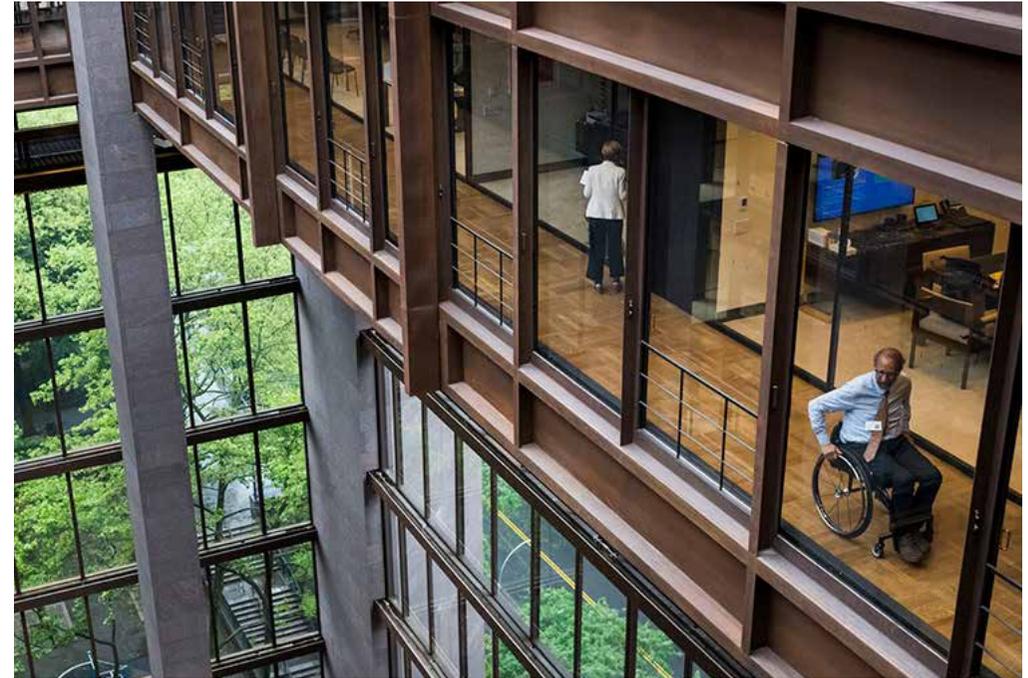
EXAMPLE OF A SCENE OF THE
NBB EMPLOYEE



2 hours a week for talking to the citizens of brussels
3 hours a week to help the new/local entrepreneurs
2 hours a week to go to the garden and relax, think etc...

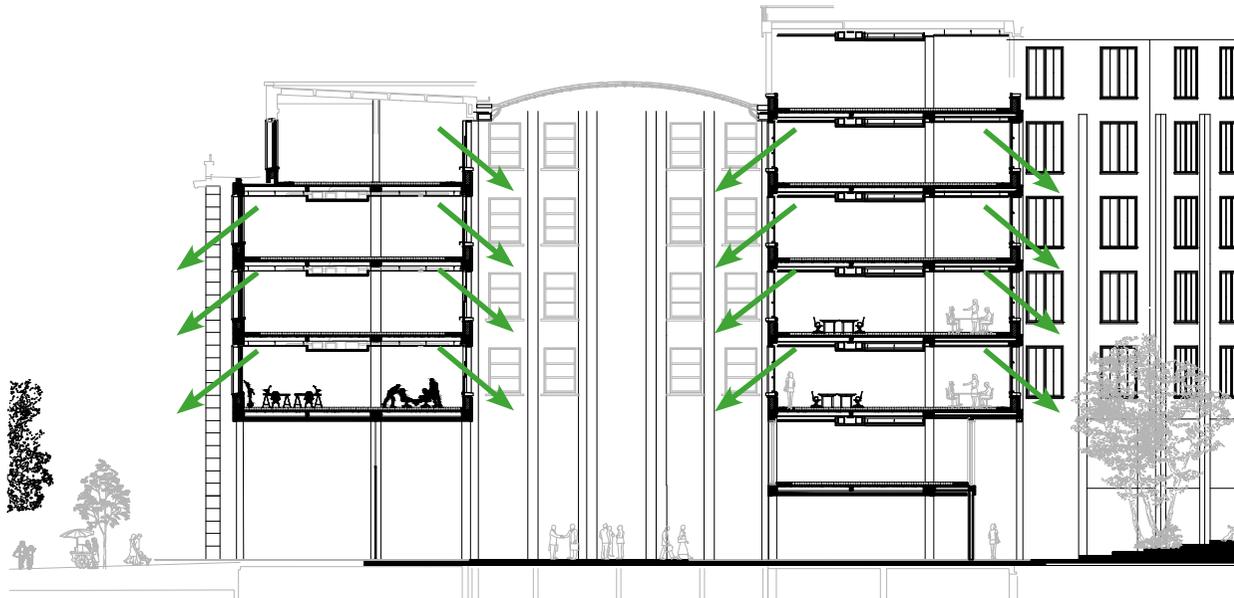
DESIGN

Reference office precedent
Ford Foundation



DESIGN

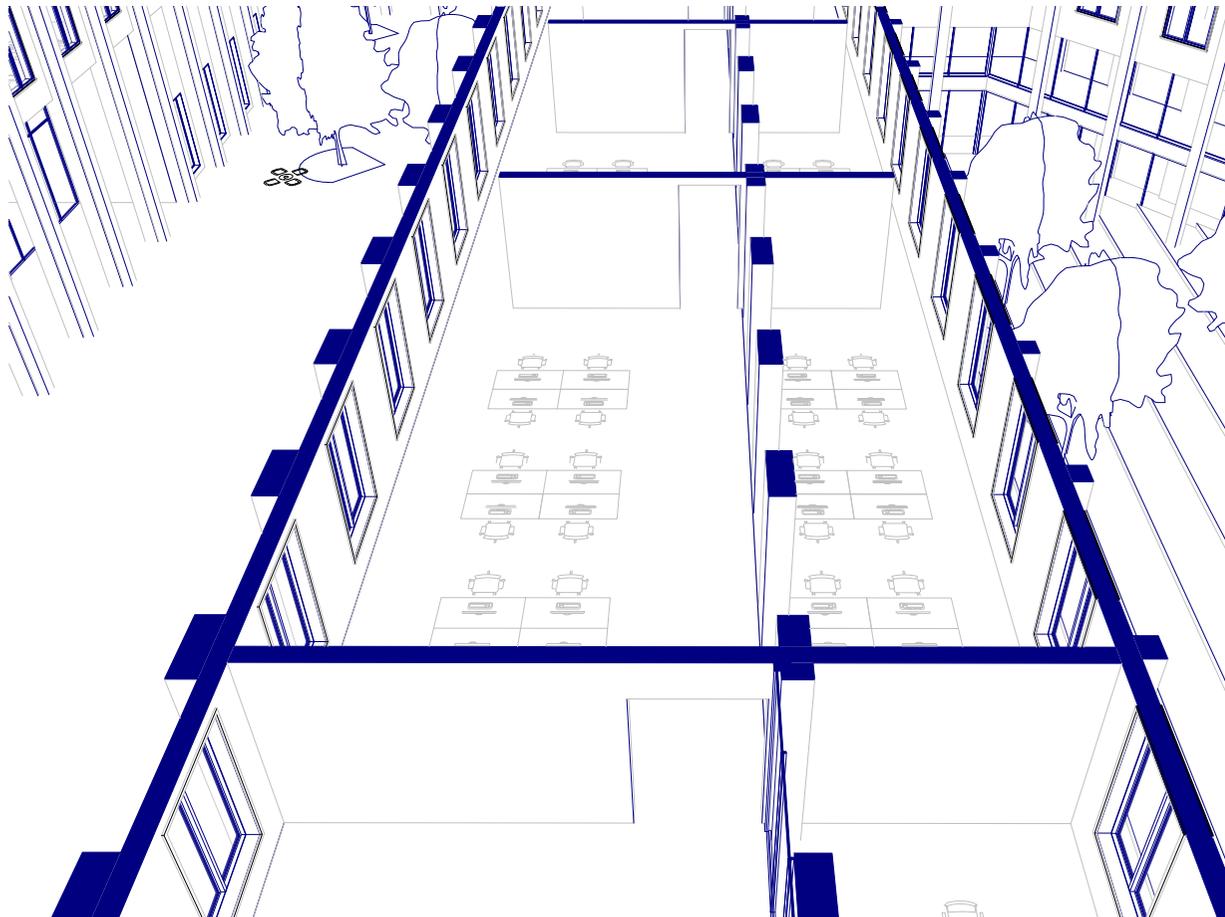
Office



DESIGN

Office

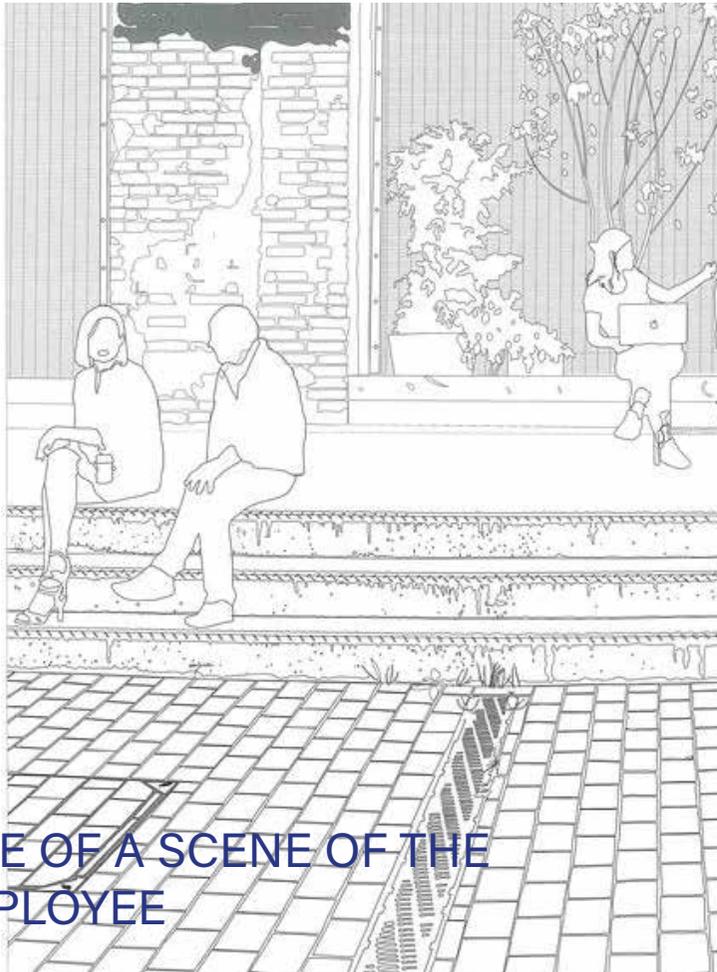
IN DEVELOPMENT



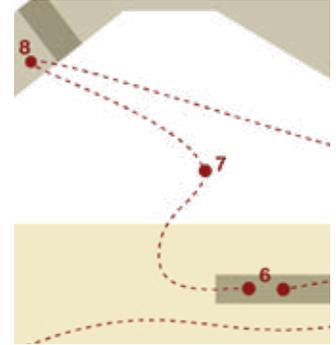
DAY IN LIFE OF THE BANK EMPLOYEE

Taking a break in the garden

7



EXAMPLE OF A SCENE OF THE
NBB EMPLOYEE



2 hours a week for talking to the citizens of brussels
3 hours a week to help the new/local entrepreneurs
2 hours a week to go to the garden and relax, think etc...

DESIGN

Picturesque

The garden will be a world unto itself in this enclosed space. Here people can relax and think. Despite the fact that it will be part of the route through the building, the intention is that people can stand still and do nothing for a while.

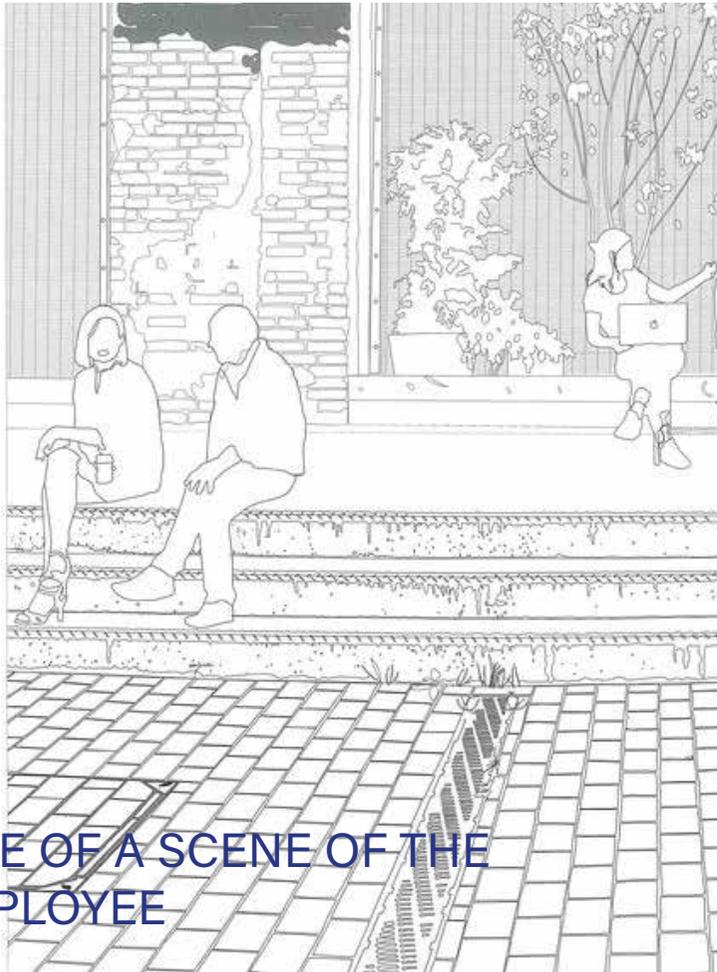
IN DEVELOPMENT



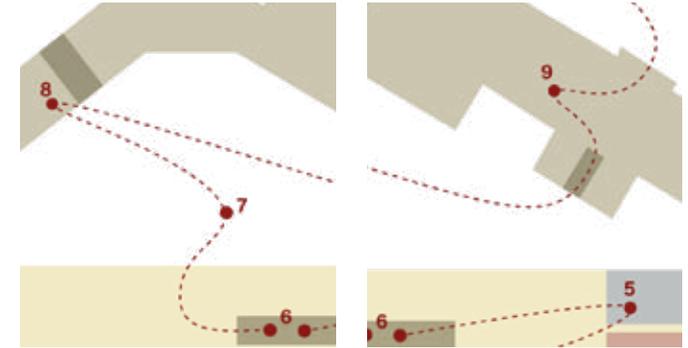
DAY IN LIFE OF THE BANK EMPLOYEE

Meeting with investors
Visit the research department

8/9



EXAMPLE OF A SCENE OF THE
NBB EMPLOYEE

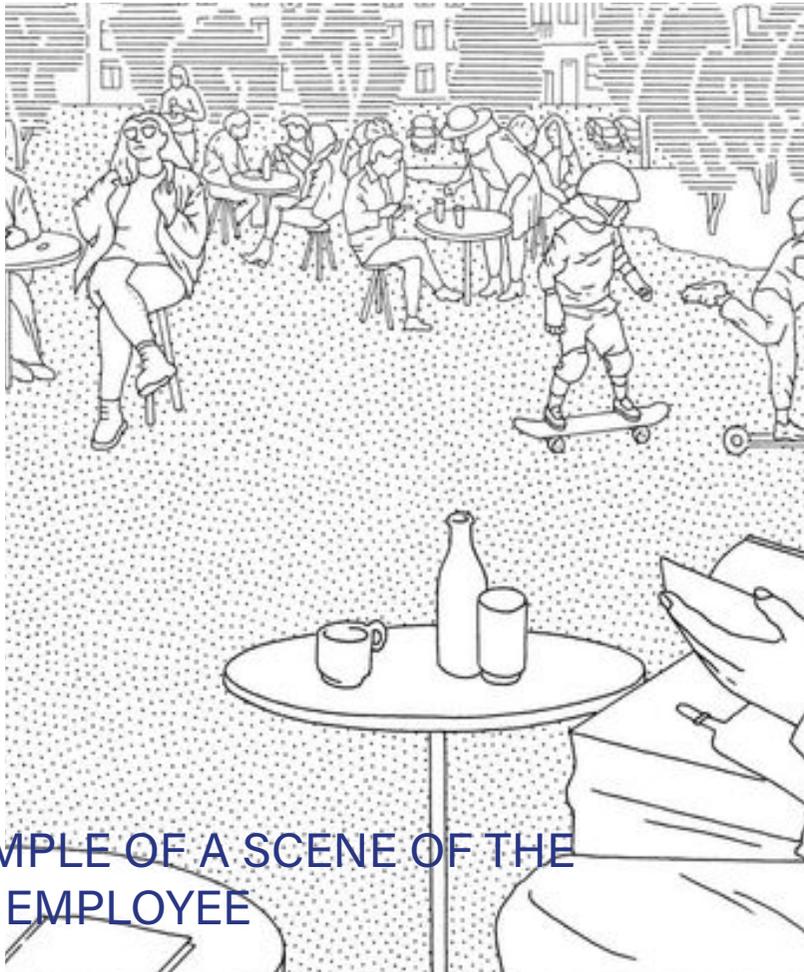


2 hours a week for talking to the citizens of brussels
3 hours a week to help the new/local entrepreneurs
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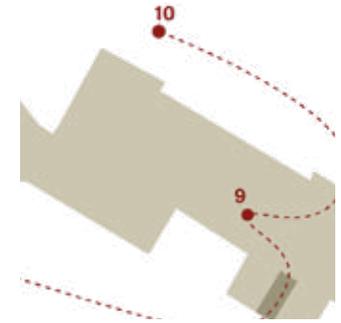
DAY IN LIFE OF THE BANK EMPLOYEE

Ending the day grabbing drinks with a fellow employee

10



EXAMPLE OF A SCENE OF THE
NBB EMPLOYEE



2 hours a week for talking to the citizens of brussels
3 hours a week to help the new/local entrepreneurs
2 hours a week to go to the garden and relax, think etc...

DESIGN

Picturesque

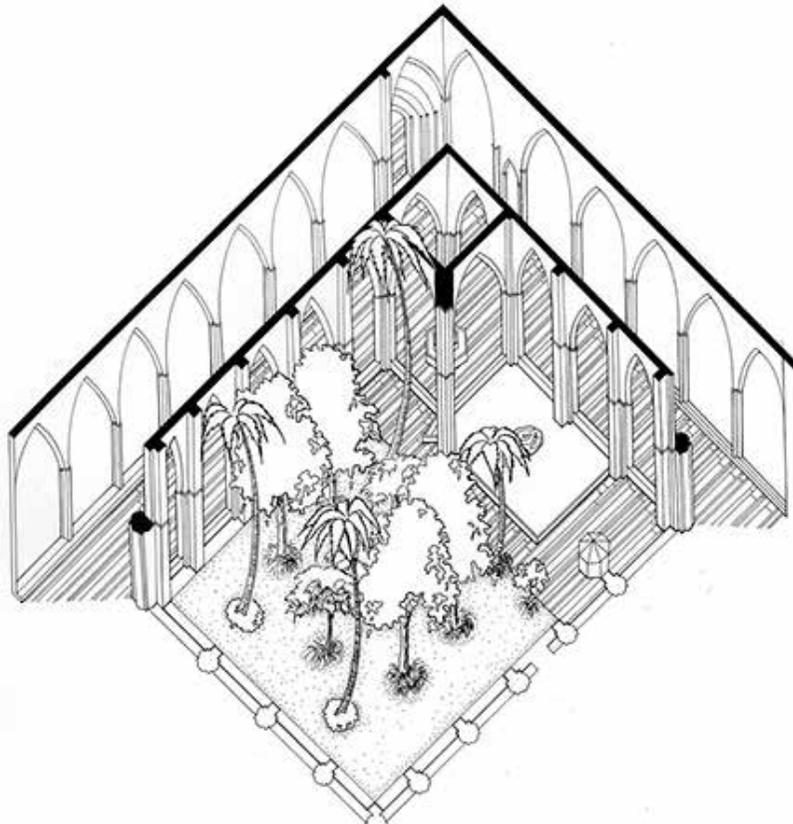
IN DEVELOPMENT



On the other side of the building, the intersection of the Bankstraat and Rue de Bois Sauvage, I want to create a small public square where you can have a drink and enjoy the view of the church. The intention is that the parking space will make way for this and the cars will disappear.

DESIGN

Elements and material for nature



Using elements that reflect are an abstraction of nature. Using materials that imitate nature and are also a reflection of nature. These materials and elements should not only be visually appealing but also stimulate the other senses. They must be tangible, audible, visible, create the feeling that you physically experience the space.

DESIGN

Elements

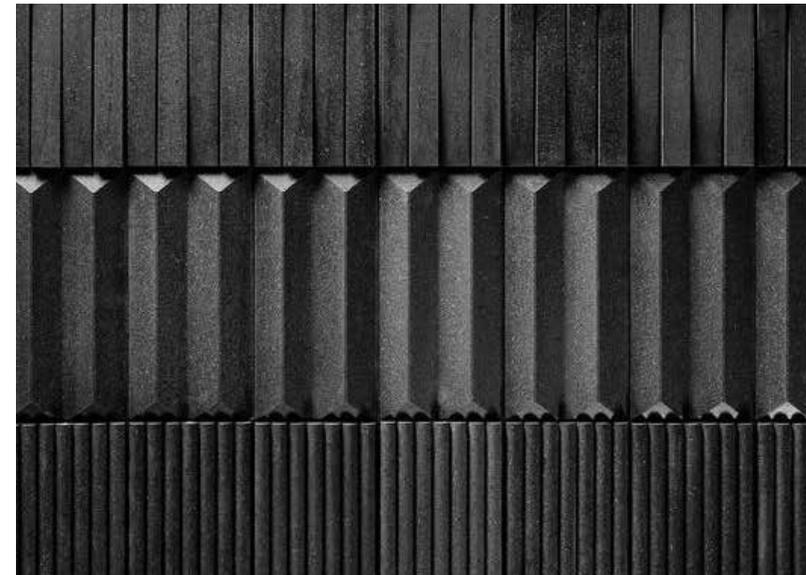
Using elements that reflect are an abstraction of nature. Using materials that imitate nature and are also a reflection of nature. These materials and elements should not only be visually appealing but also stimulate the other senses. They must be tangible, audible, visible, create the feeling that you physically experience the space.



DESIGN

Materials

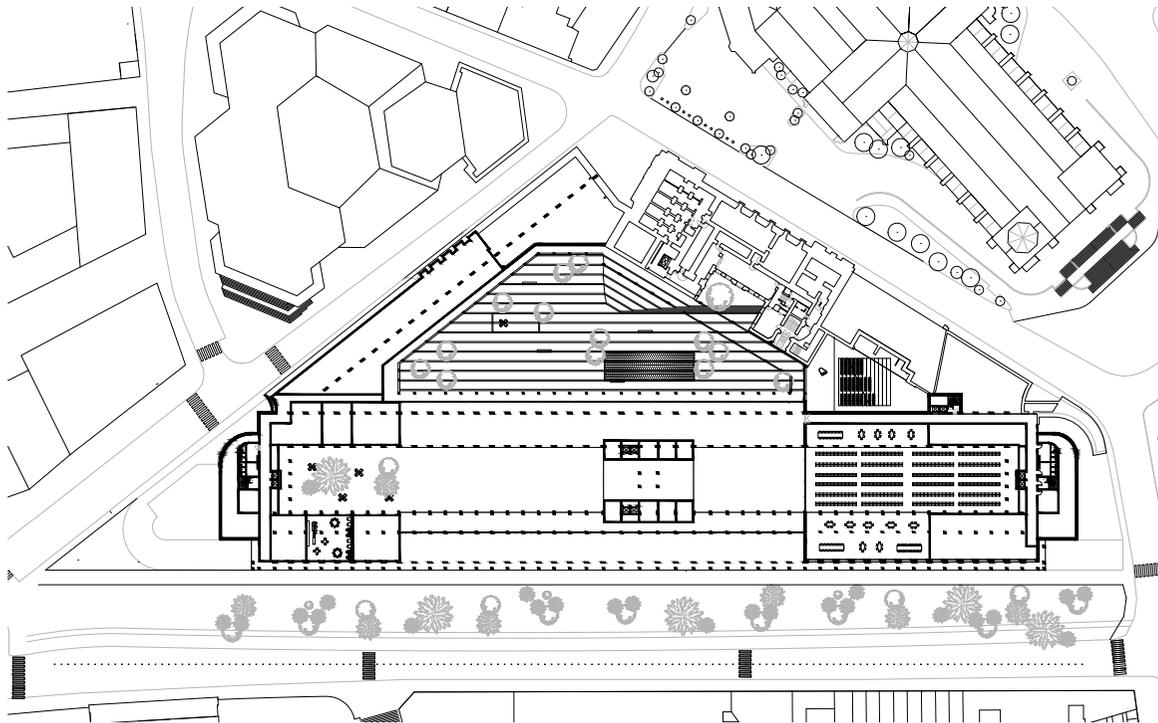
Using elements that reflect are an abstraction of nature. Using materials that imitate nature and are also a reflection of nature. These materials and elements should not only be visually appealing but also stimulate the other senses. They must be tangible, audible, visible, create the feeling that you physically experience the space.



TRANSFORMATION

Removed/added

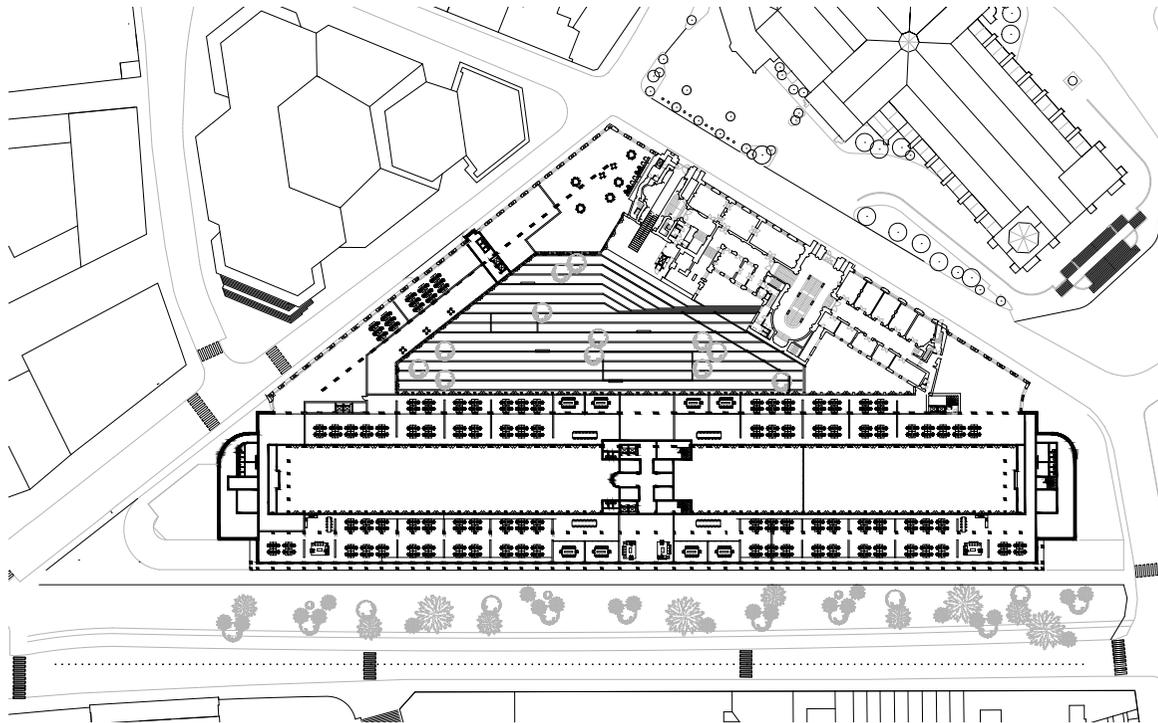
A big opening is made on the groundfloor to make the connection between the boulevard Berlaimont and the courtyard.



TRANSFORMATION

Removed/added

On the first floor almost all the interior walls have been removed to create flexible workspaces



FUNCTION

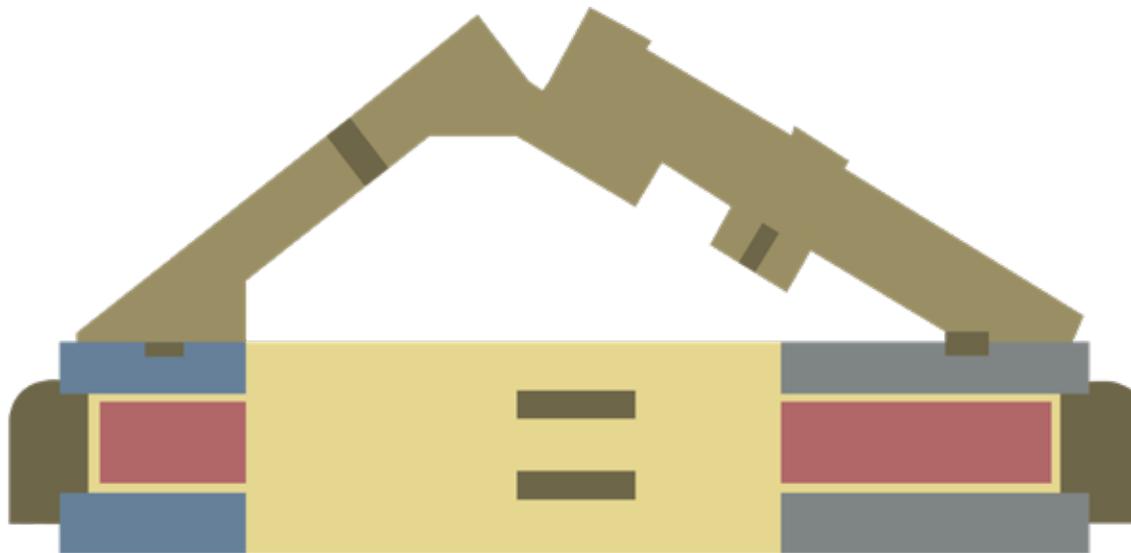
New

FUNCTION

New

+0

Groundfloor represents the public space of the building that offers space to the public, entrepreneurs, employees of the bank and investors.

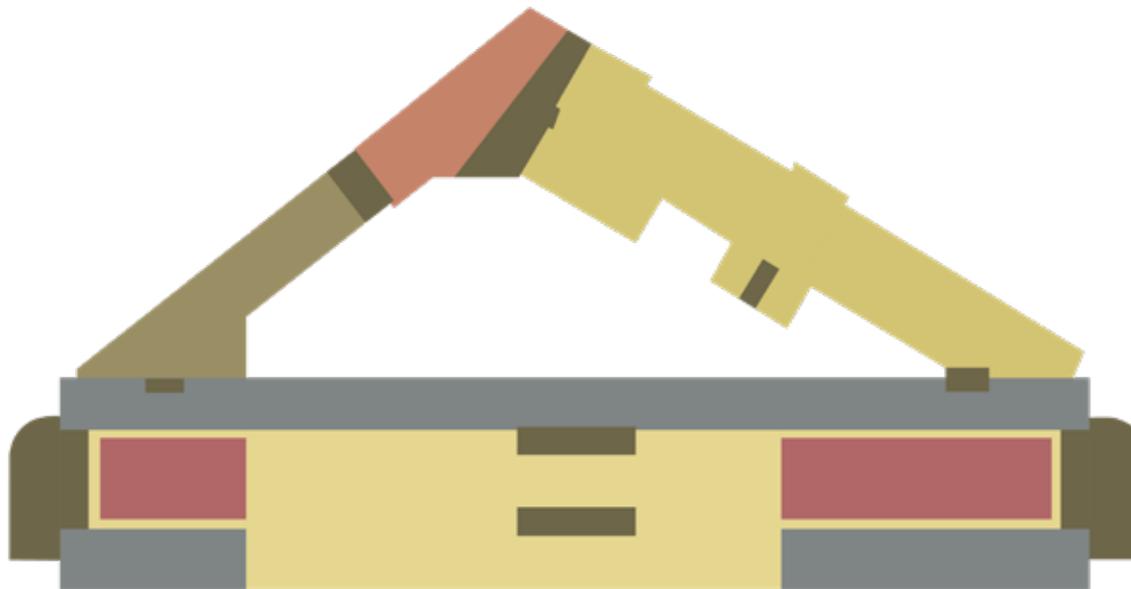


FUNCTION

New

+01

First floor represents the workspaces of the building that offers space employees of the bank and investors.

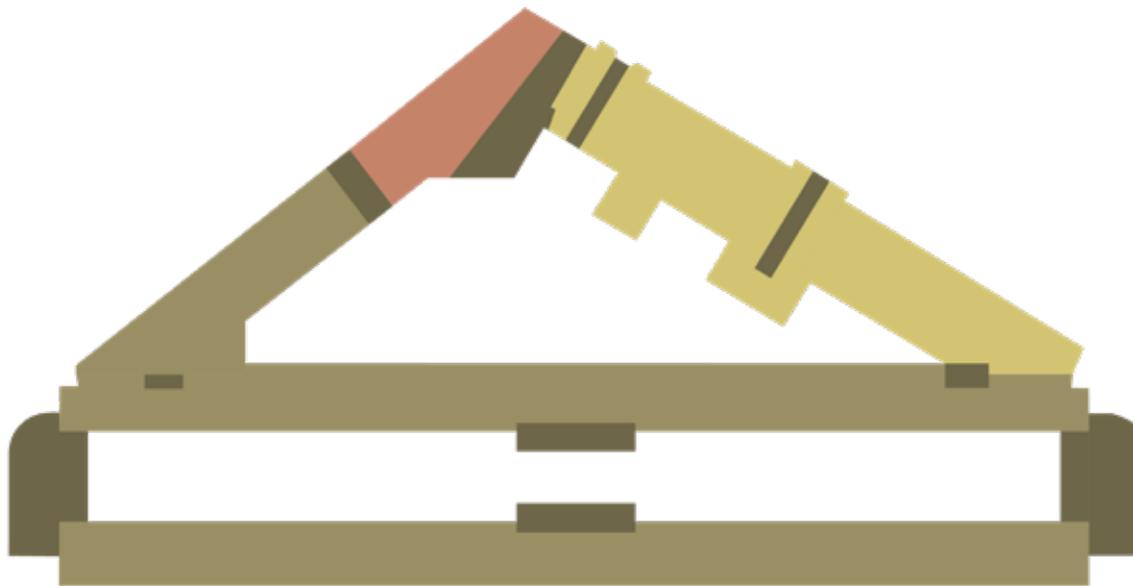


FUNCTION

New

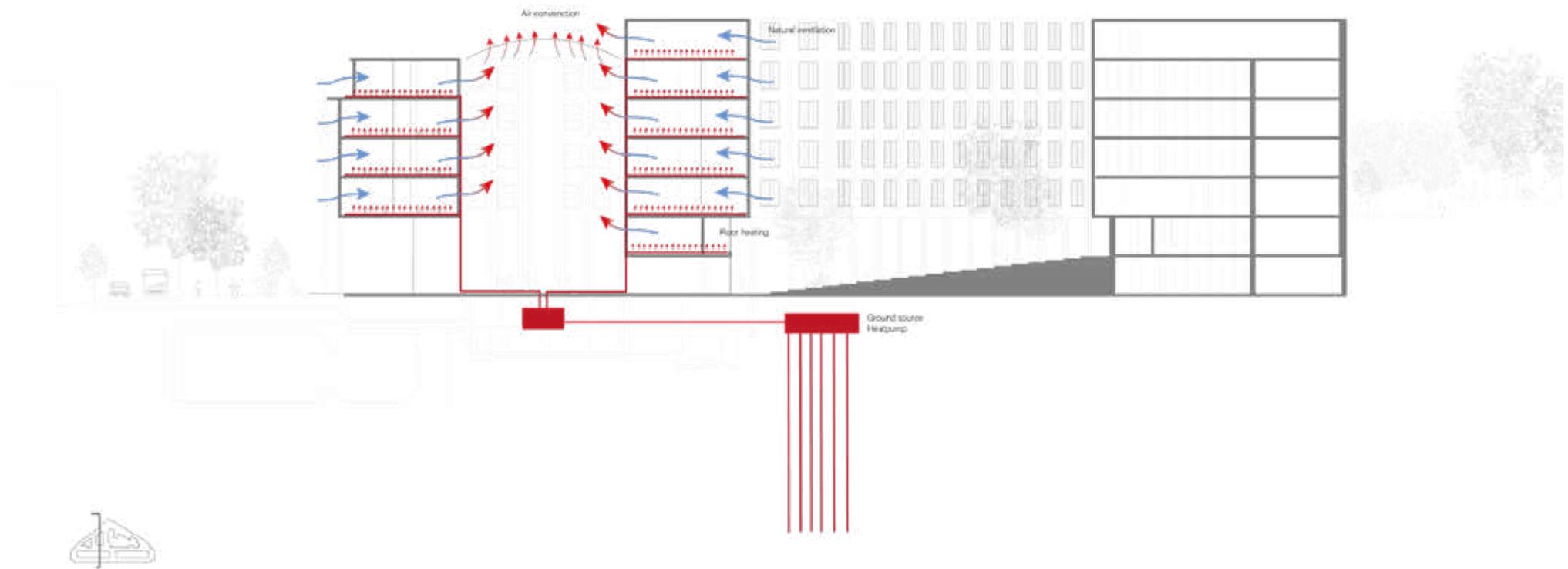
+1 - 4

First floor represents the workspaces of the building that offers space employees of the bank and investors.



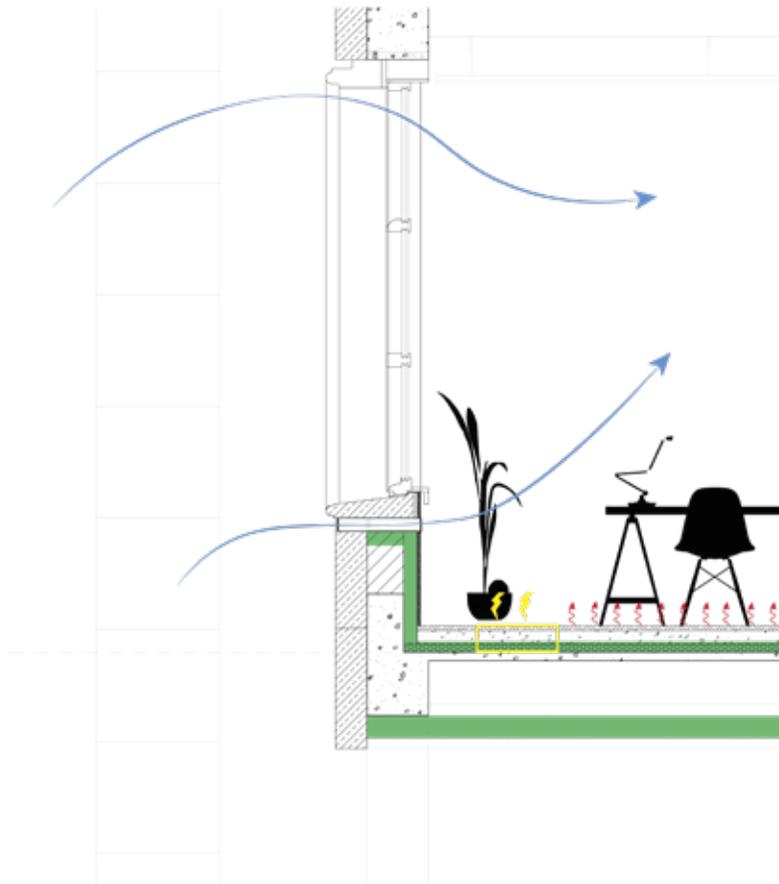
CLIMATE CONCEPT

New



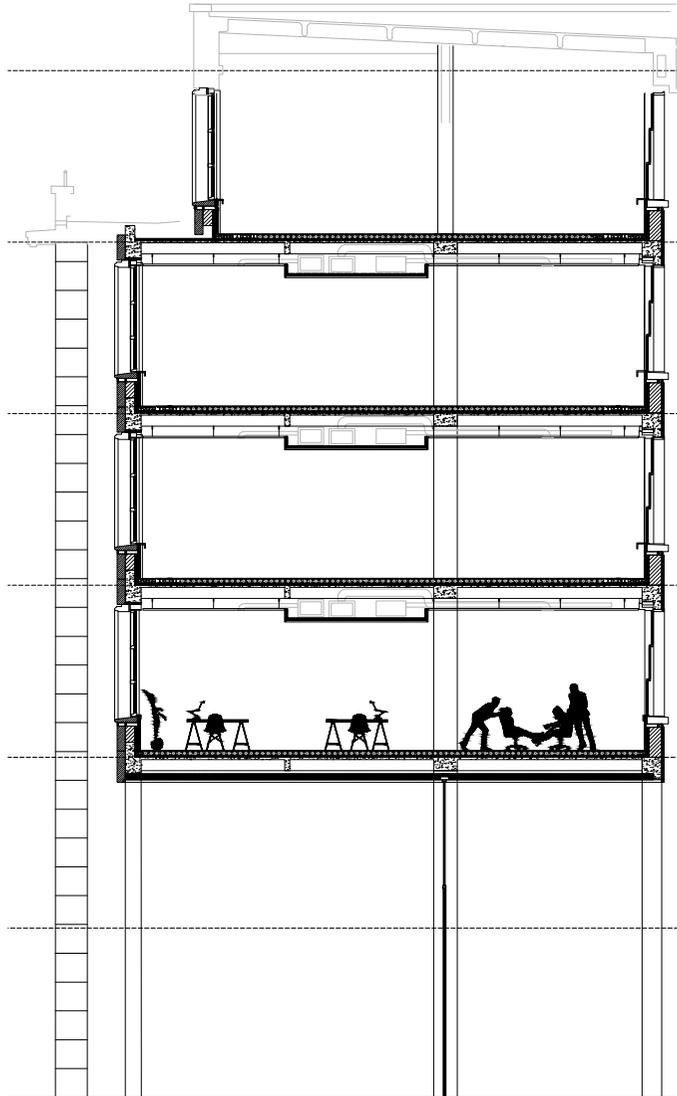
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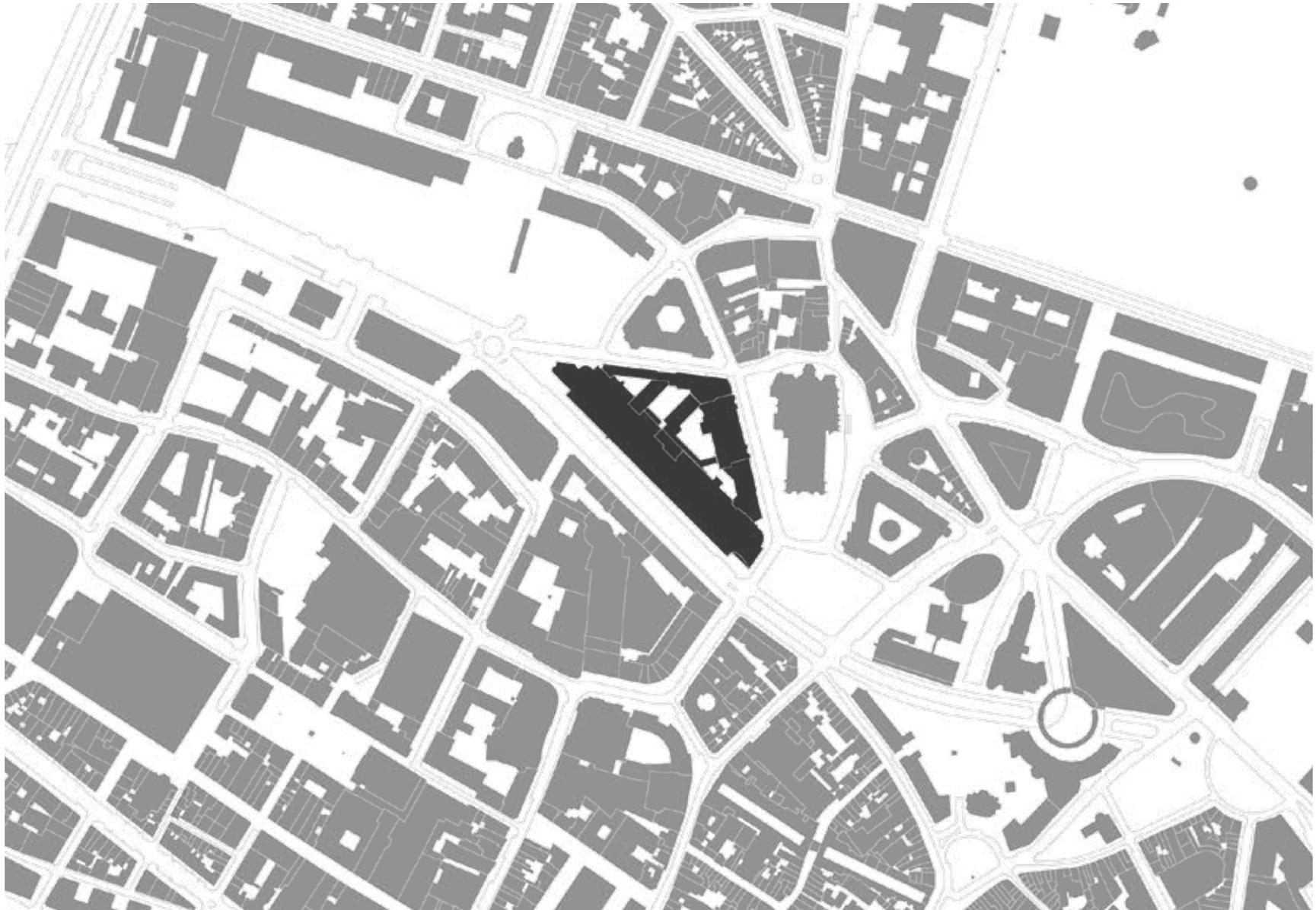
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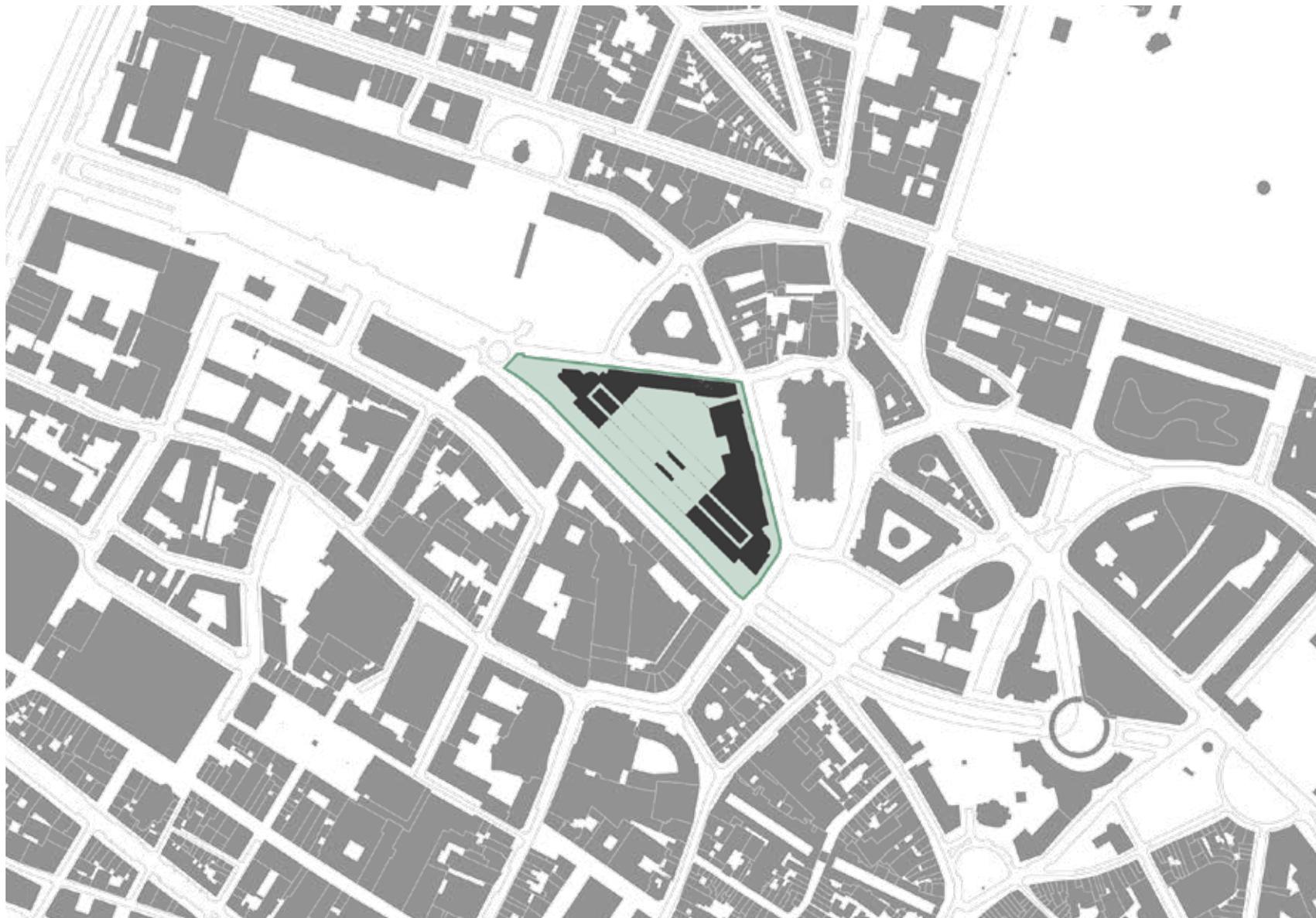


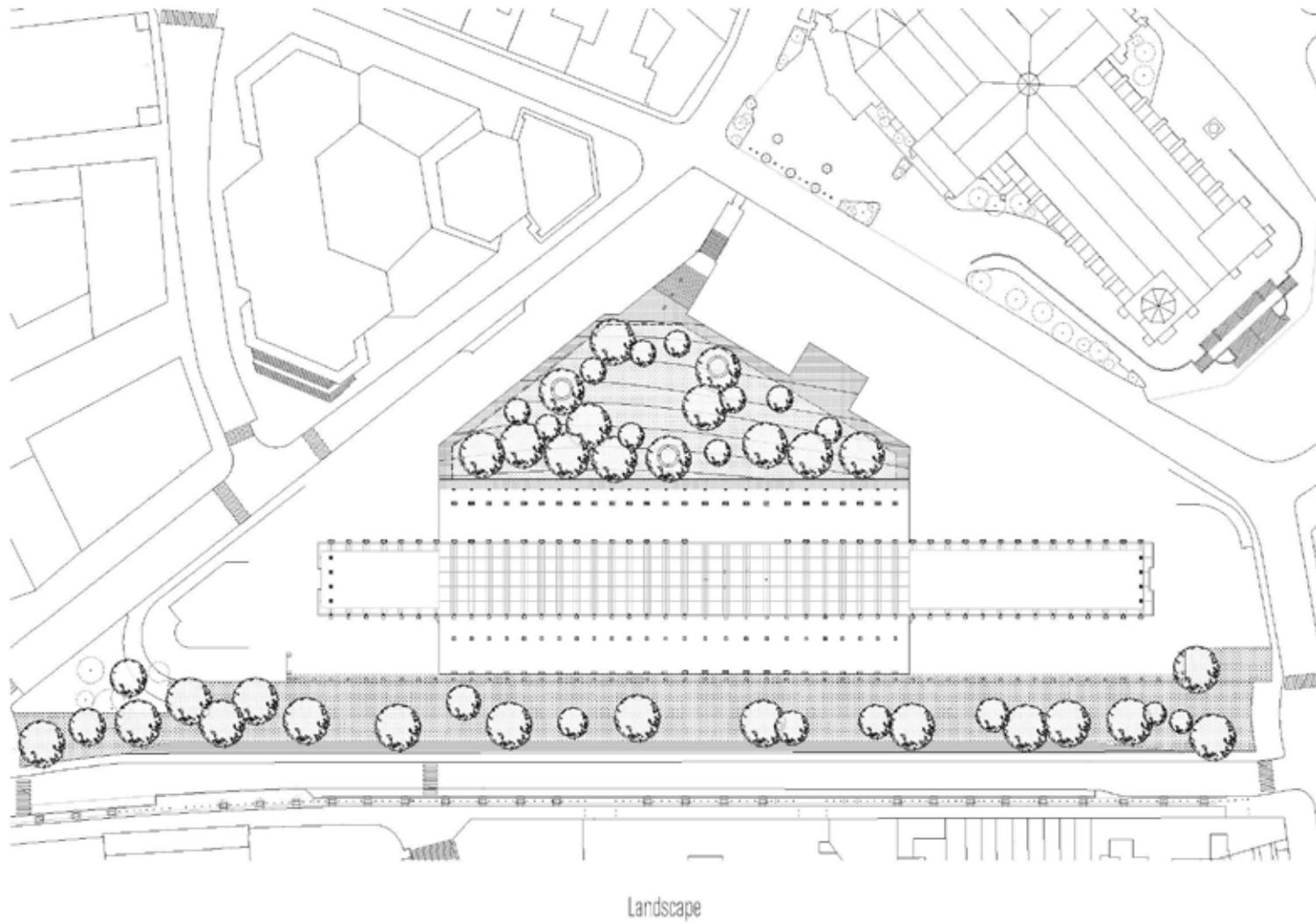
NEW FACADE

New

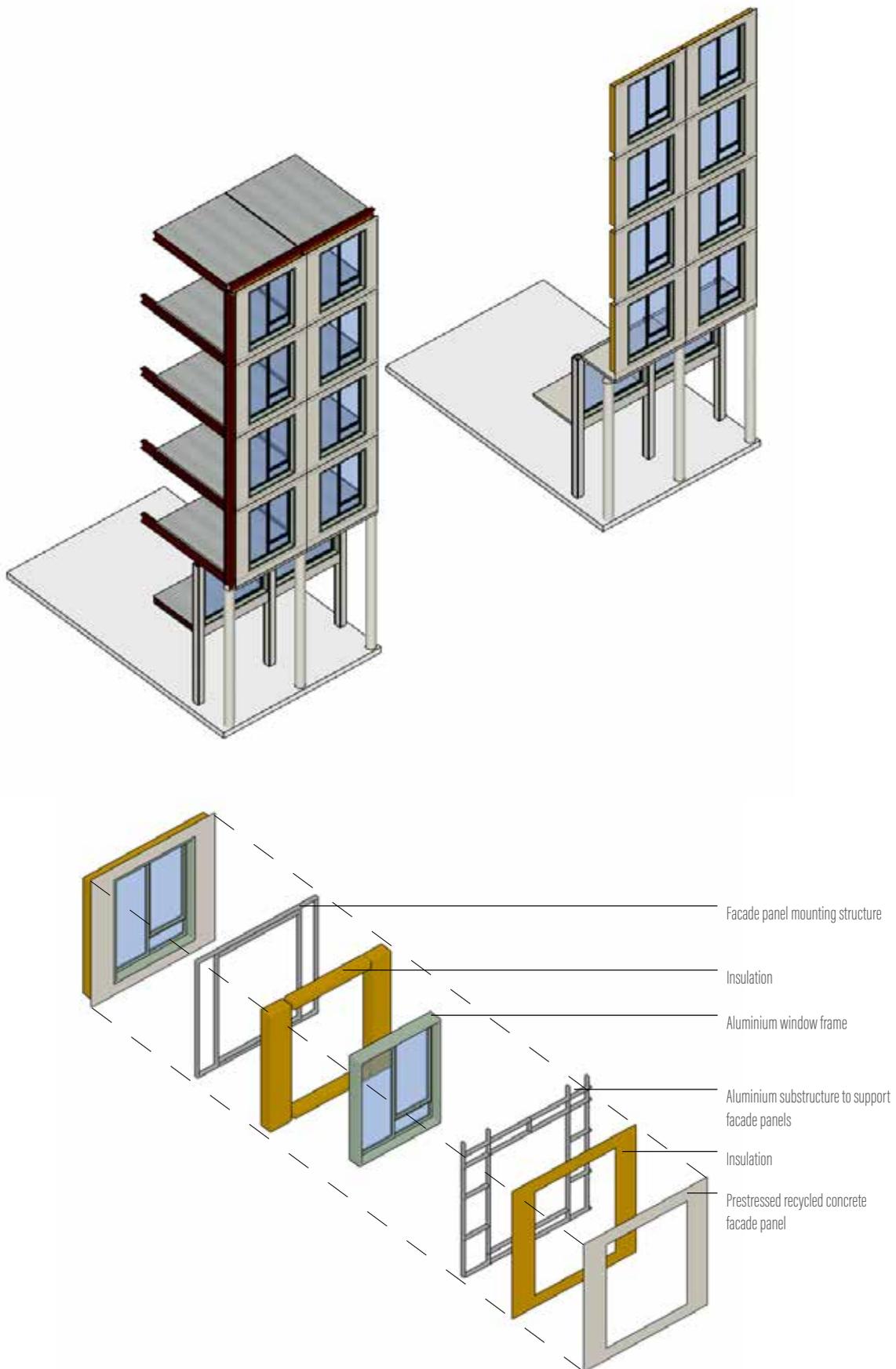


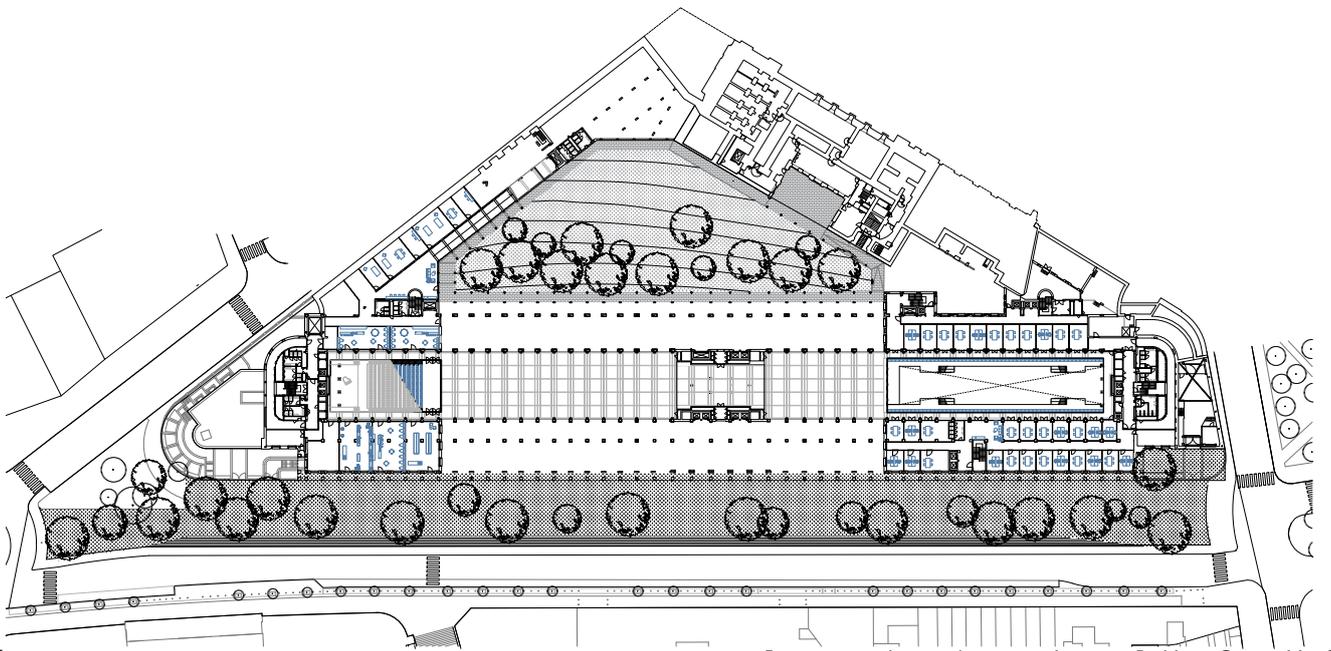
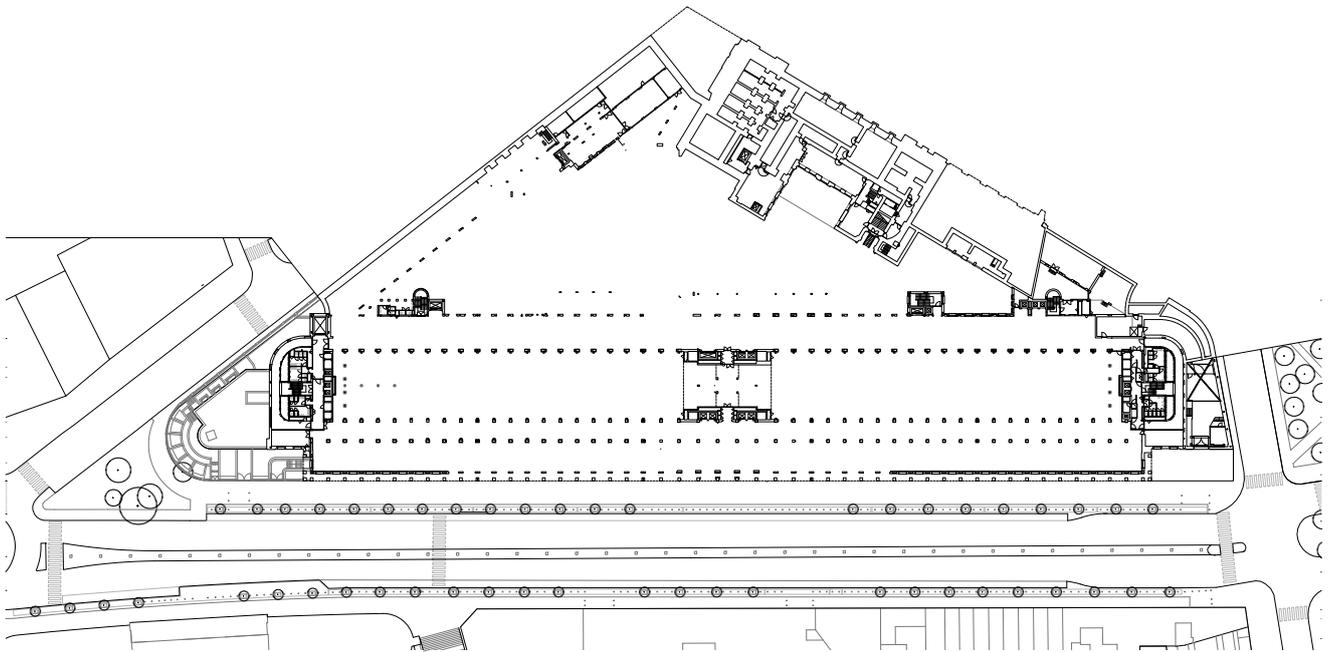
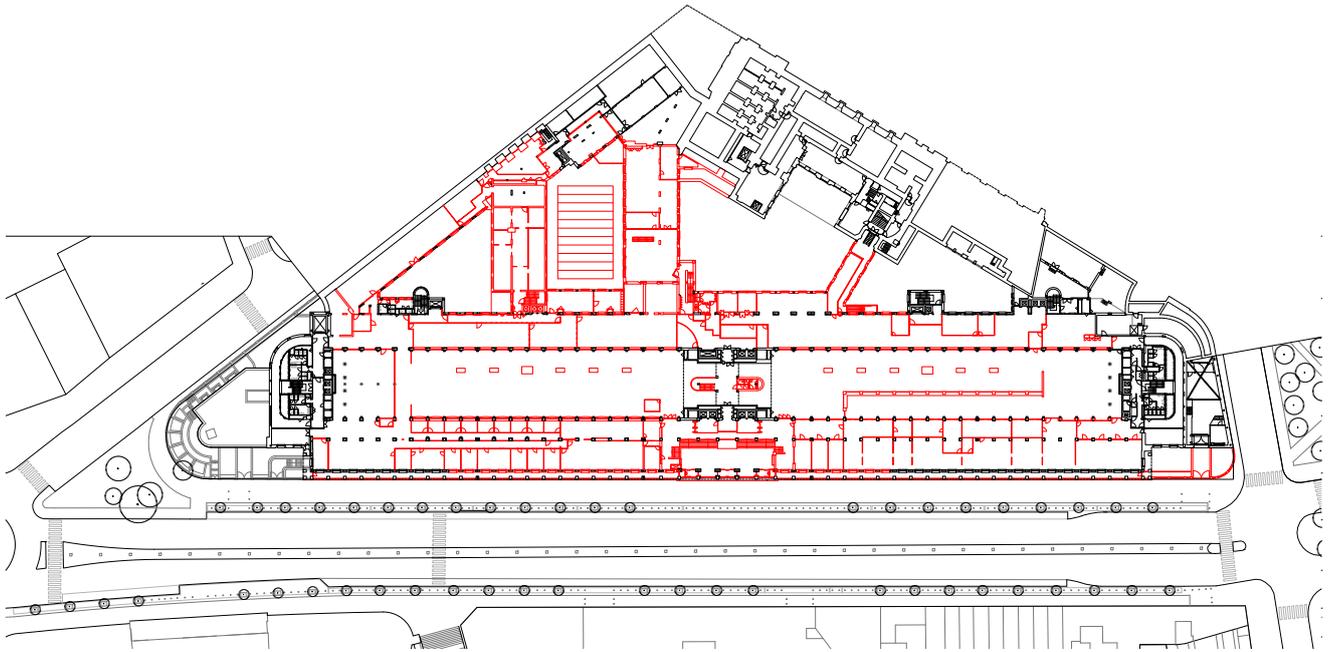


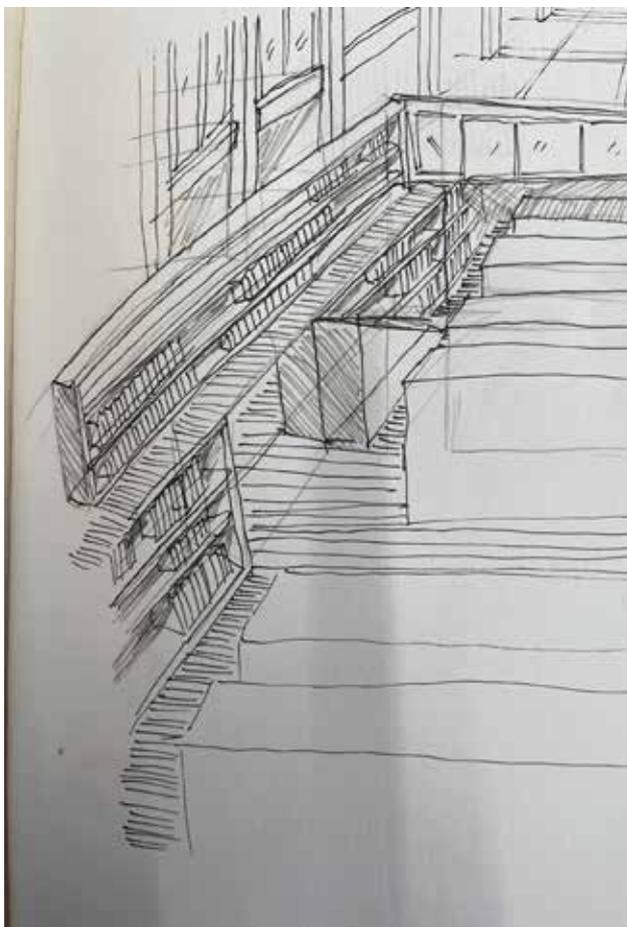
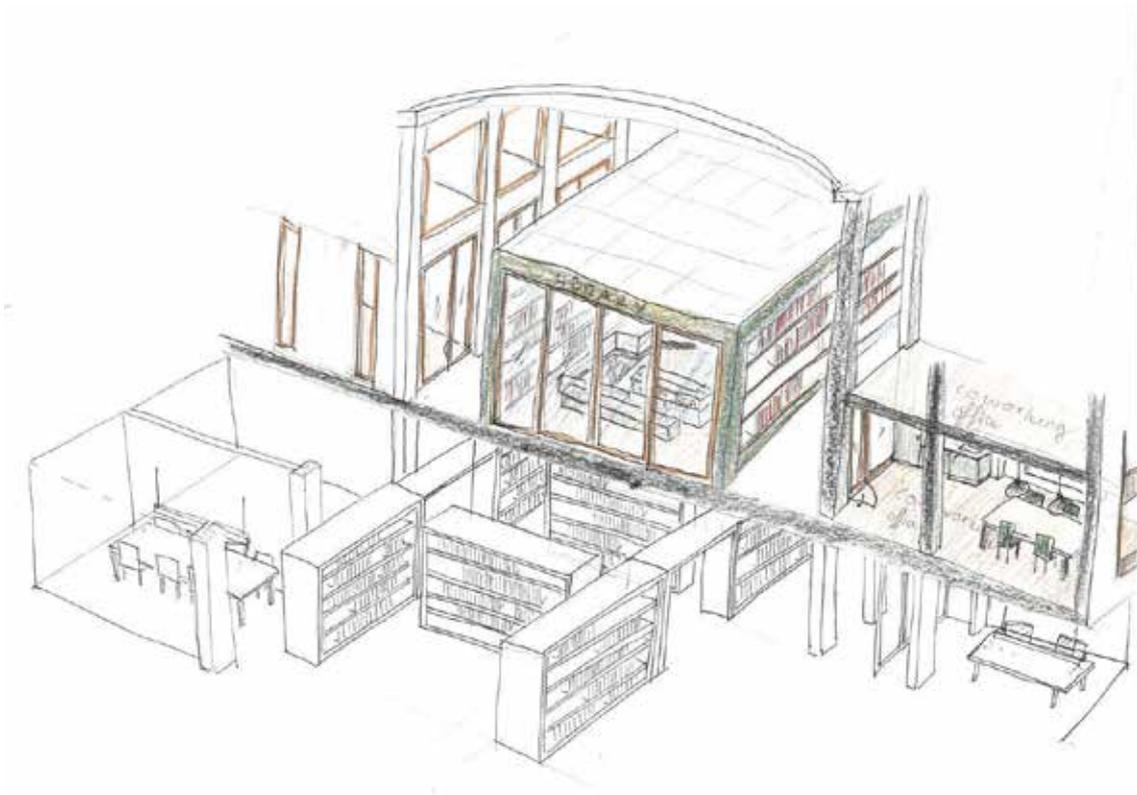


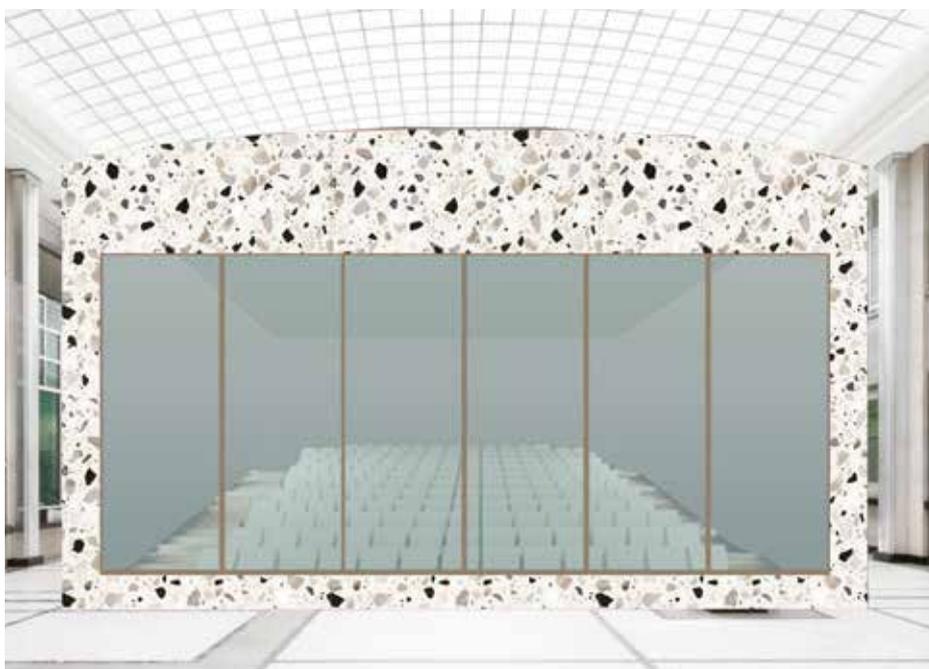
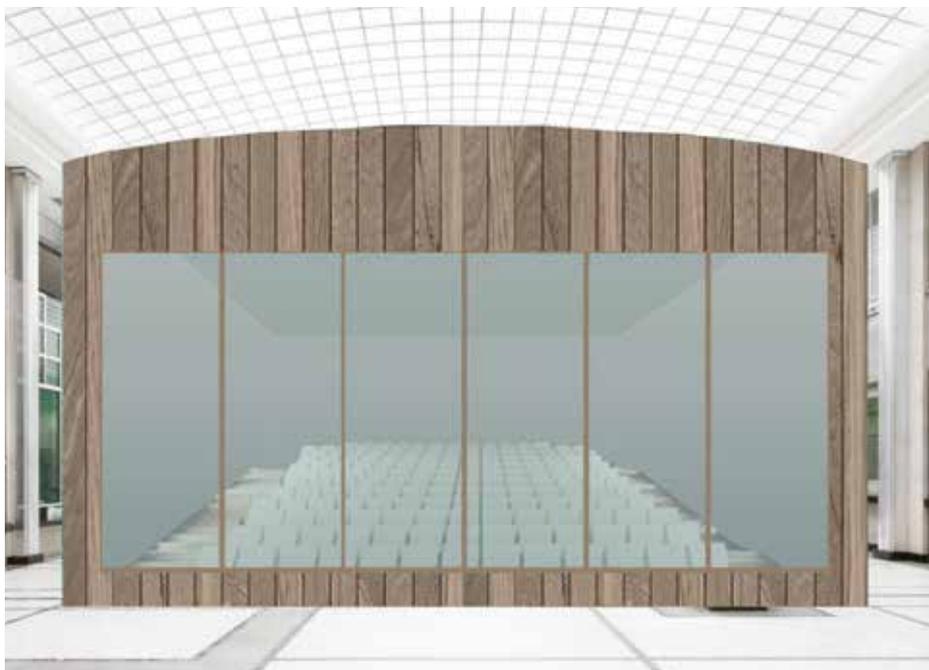
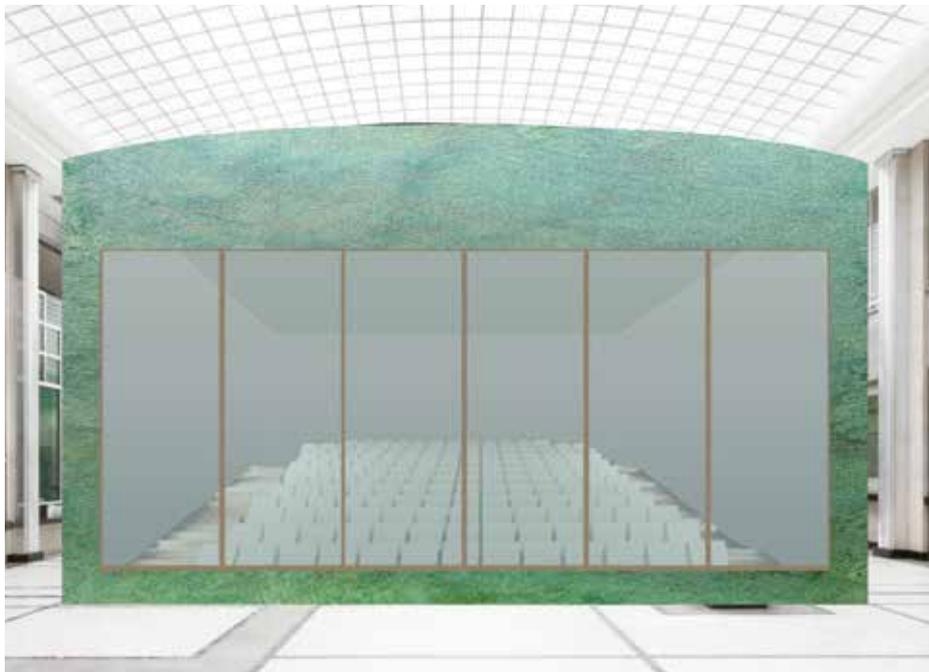














Banking Hall: Exhibition Space



Banking Hall: Theatre



Banking Hall: Market

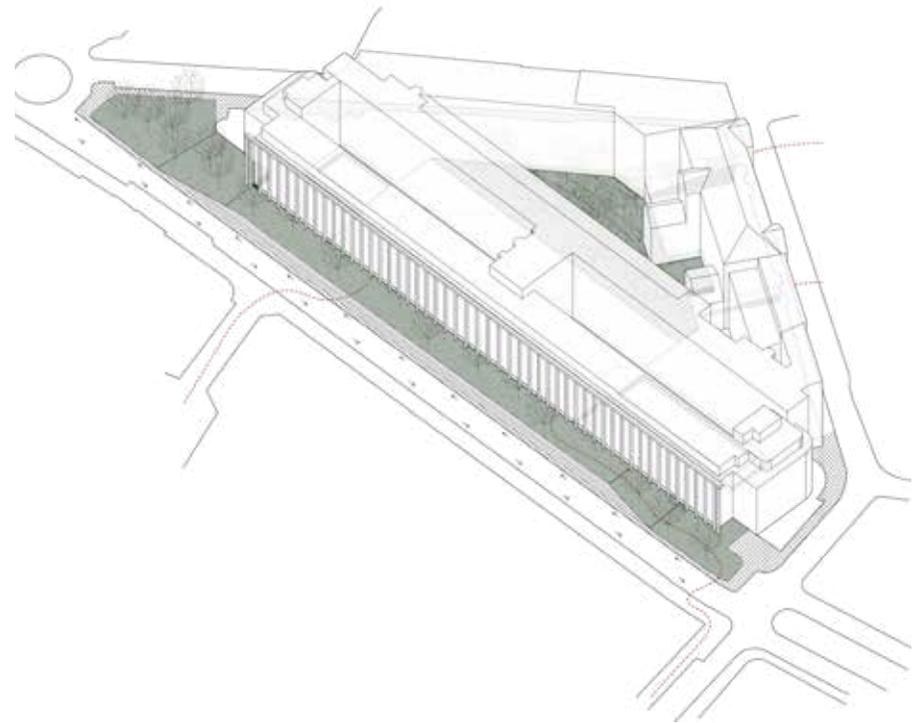
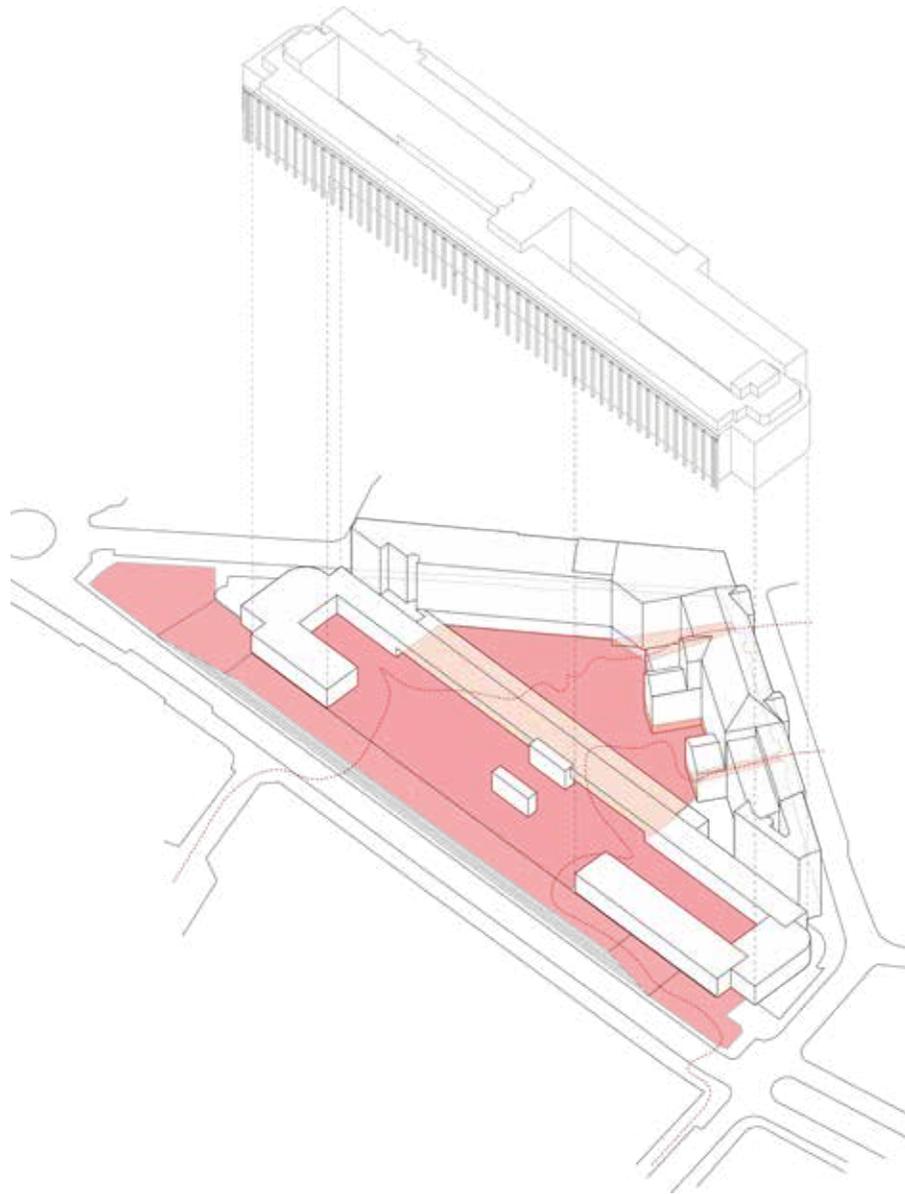


Landscape

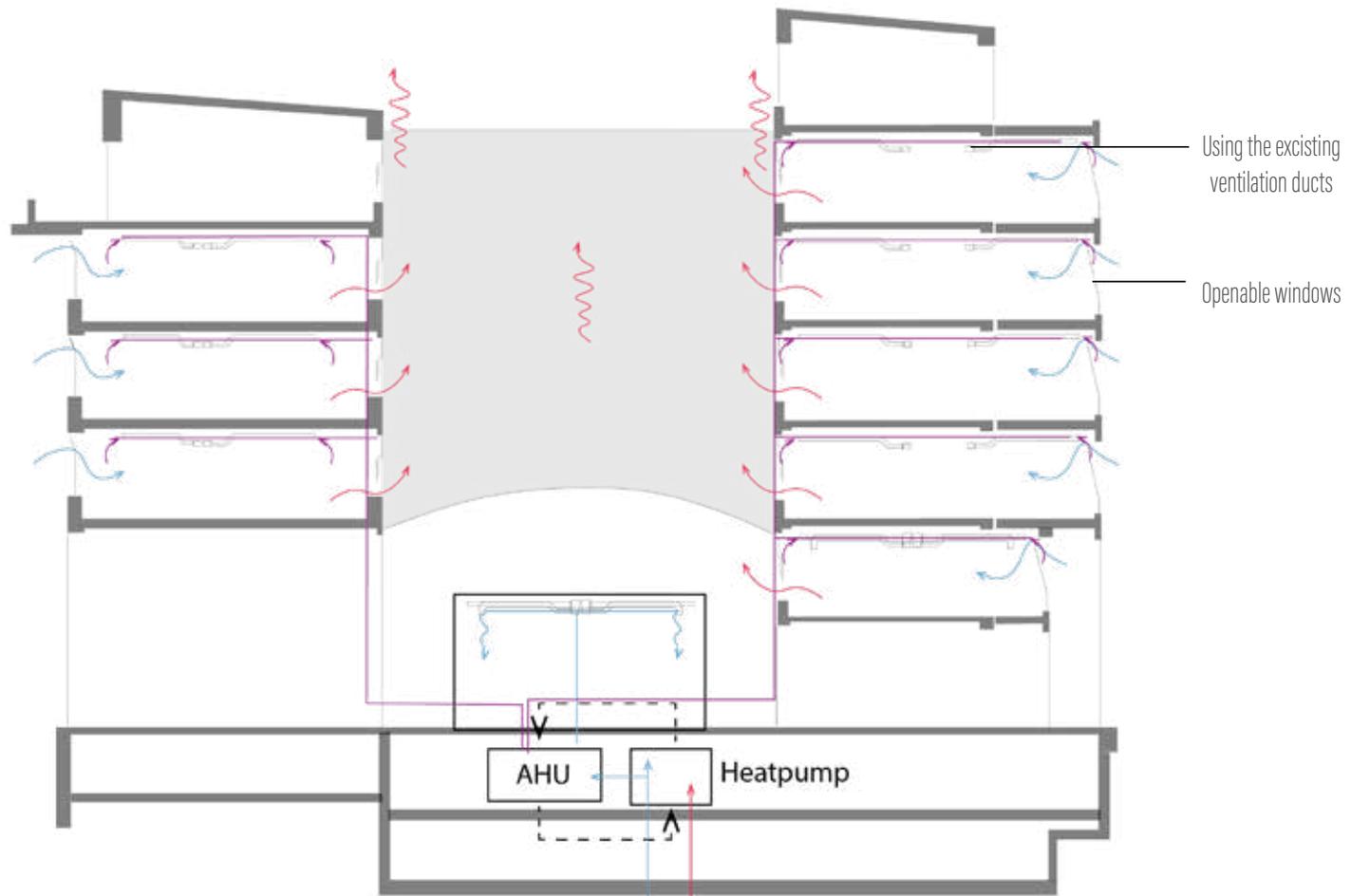




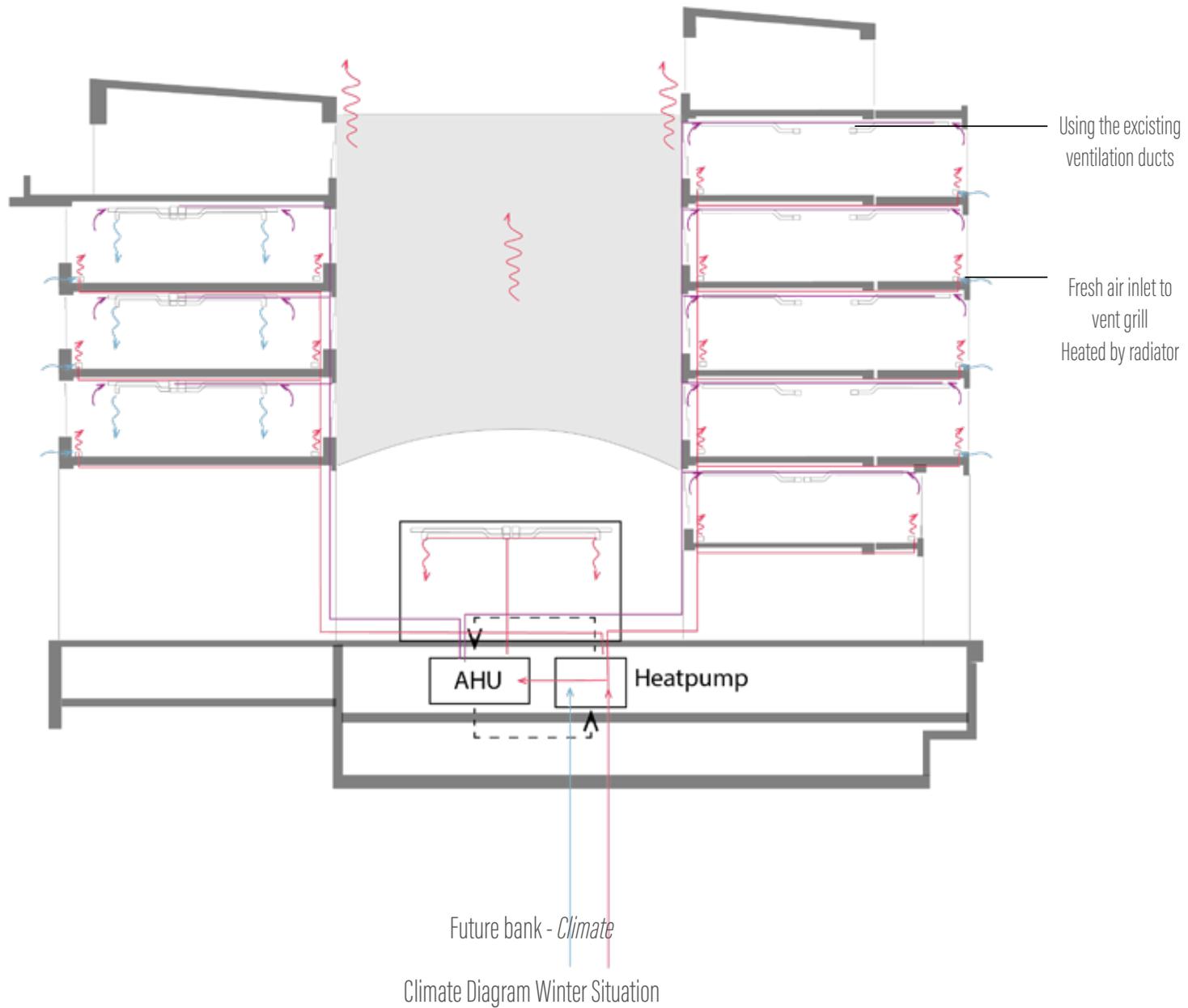
Hortus Conclusus: People Wandering







Future bank - *Climate*
Climate Diagram Summer Situation



Thank you