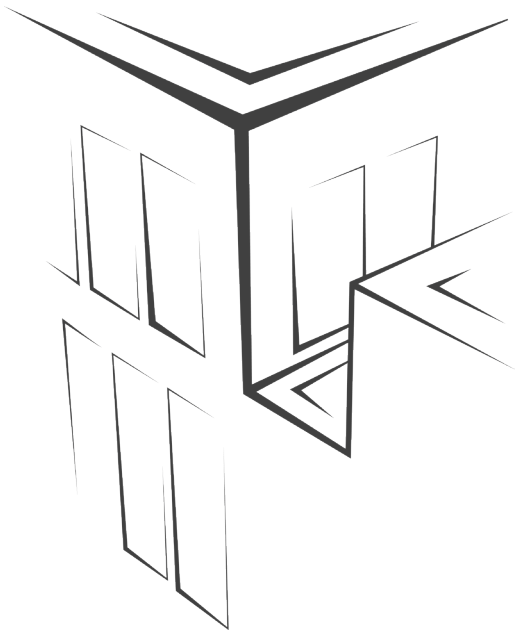
ARCHIVING ARCHITECTURE



DESIGN JOURNAL

VOLUME I - IV | REFLECTION | PROJECT BOOK

Colofon

TU Delft
Architecture and the Built Environment

Interiors Buildings Cities
MSc3/4 (2024 - 2025) - Palace
AR3AI100

Course coordinator:
Sam de Vocht

Tutors:
Daniel Rosbottom
Mark Pimlott
Susanne Pietsch
Sam de Vocht
Amy Thomas
Jurjen Zeinstra
Sereh Mandias
Elina Karanastasi

First Edition (2024)
Fifth Edition (2025)

Daan Benjamin Franken
5062225

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Process

[prəʊ.ses] **noun**

“a series of actions or events performed to make something or achieve a particular result, or a series of changes that happen naturally.”

Cambridge Dictionary

Journal

[dʒɜː.nəl] **noun**

“a record of what you have done, or of descriptions or thouhgts, written each day or frequently over a long period; a diary.”

Cambridge Dictionary

This dossier presents and reflects upon the design process developed during my participation in the Interiors, Buildings, Cities graduation studio. It is important to recognize that the creative design process is inherently non-linear. It involves continuous movement between theory and practice, with constant revision, reinterpretation, and redesign occurring at various stages. As such, the process cannot be fully captured or conveyed through a strictly chronological or cause-and-effect narrative.

Nonetheless, this body of work adopts a chronological structure as a means of recounting my engagement with the studio. While this format provides a framework for understanding the development of the project, it does not attempt to comprehensively document every idea, drawing, iteration, theoretical investigation, or personal reflection. These elements, together forming the essence of the design process, often remain intangible or unrecorded. Nor does this journal aim to explain the final design outcome: a proposed extension to deSingel to house an archive for the Flemish Architecture Institute (VAi). That is the purpose of the Project Book.

This document instead serves primarily as a reflective tool. It is structured as a week-by-week account of the work undertaken, the lessons learned, and the evolution of the project. It is intended for my own use, to track progress, revisit decisions, and better understand the process as it unfolded.

The Department of Architecture, and by extension, the Interiors, Buildings, Cities studio, organises the graduation year around quarterly presentations. Within this dossier, these quarters are treated as distinct volumes, each comprised of individual weekly chapters. Each chapter includes a main page outlining a general schedule of activities, a brief summary and reflection on that week's work, and a central theme. At the end of each volume, a broader reflection looks back on the preceding ten weeks.

The final section of the dossier contains selected materials documenting the outcome of the design process, as presented during the concluding P4.

I hope this journal provides meaningful insight into the process and evolution of my graduation project.

Week 1.01

Orientation

ABOUT receiving the first brief and starting the discussion about what constitutes an archive.

Schedule

Mon - 02.09	**15:45 - 17.30** **Research plan lecture**
Tue - 03.09	**-**
Wed - 04.09	**-**
Thu - 05.09	**09:30 - 12:30** **Introduction lectures and orientation** **14:30 - 17.30** **Research plan lectures and orientation**
Fri - 06.09	**Indivudual research CCA**
Sat - 07.09	**Organizing Design journal/ individual research CCA**
Sun - 08.09	**Individual research CCA**

Summary

The first week of the course began with an introductory lecture for the Research Plan module, held on Monday afternoon.

The graduation studio officially commenced on Thursday morning with a group meeting, during which students were introduced to the studio structure and objectives. We received our first assignment, a four-week brief titled Looking Carefully. As part of this assignment, students were divided into eight groups, each tasked with investigating a specific architectural archive. I was assigned to study the Canadian Centre for Architecture (CCA).

On Thursday afternoon, we reconvened with the tutors to begin the research component of the studio. The session began with a general orientation, followed by a guest lecture from Danielle Willkens of Georgia Tech, which offered valuable insight into architectural research methodologies.

Following the lecture, we met in our respective research groups to discuss our approach. We agreed to begin with individual research over the weekend, to share findings via a collaborative Miro board, and to reconvene at the faculty on Monday morning to evaluate our initial findings and establish a more structured research strategy.

Annotated brief_01

Archiving Architecture

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A selection of parts of buildings, public and private, erected from the designs of Sir John Soane, between the years 1780 and 1815. Joseph Michael Gandy (1771 - 1843). (1818).

INTRODUCTION

The archive is a foundation of human civilisation. Since people first started cultivating the earth, they began to keep records: of yields, taxes and land ownerships. Governance, whether for good or ill, has come to depend upon archives. We live in a world where archives, digital and physical, systematically collate information that facilitate power or control over each of us and all of us…a condition sometimes out of control, as Kafka or Orwell remind us. Often jealously guarded and open only to a privileged few, archives have, throughout history, retained knowledge that might otherwise have been lost. Different, and often subservient to libraries, which present the synthesis of human knowledge and its stories, or museums, which offer readings of the world through objects, archives contain the raw material from which ideas can be mined; to emerge or be assembled in new ways.

Archive can be both noun and verb. An archive, to archive. Whether data or physical materials - sometimes valuable in their own right, sometimes not – the things recorded in an archive are offered significance by the archivist's careful documentation, compilation and cross referencing of them. Individual things gain authority through multiplicity, through being part of a larger whole. Archives appear to document impassively, holding records that do not necessarily require a reader to determine their veracity. Anonymous, whether stored in boxes and files, on shelves, in drawers or encased in hermetically sealed cabinets, these wait…suspended…latent…for scholars who, like investigators, painstakingly unpack them, interrogate them, draw inference from them and gain new insights.

However, while they might contain facts, archives cannot be seen as fact. They are not innocent, they are never the complete truth. The questions archives ask; the things they choose to keep or save; the matter of what is important and what isn't, these things are dependent on a prevailing sense of order, on the cultural certainties and prejudices of a particular place or moment in time that the material in an archive might embody. Archives both reveal and reinforce hierarchies of power and have a tendency to overlook, or put aside, things that fit awkwardly into their frame of reference, or not at all. Nonetheless in a world where material facts have been more slippery and difficult to grasp, they offer a critical measure of authenticity.

Over the last century, while libraries became democratised and museums a popular pastime, archives have remained aloof, the preserve of the few. Yet in the highly developed society that modernity has constructed, the practice of archiving has become an orthodoxy, even a necessity. We archive almost everything. The city itself has, in parts, become a kind of archive: measured, documented, prescribed and controlled. Legislation has made states responsible for them and, increasingly, publicly funded archives feel the pressure to be more public. To make themselves more available, to find ways of opening themselves and their contents up to wider scrutiny and greater interest, to become relevant to people. How do they do this while protecting the material stored within them and thus maintaining their sense of order and purpose, their authority? is an archive only concerned with the preservation of the past or does it seek to have agency in the present or offer possibilities for the future? Is it closed or open, static or dynamic, or somewhere in between? How does the archive offer a setting for the things it archives and how might it adjust to, acknowledge or change in response to the concerns of those who archive; to the work of those who are archived, or to the desires and needs of those who only visit?

This year we will be looking at a particular type of archive, one that is particularly relevant to us; an archive for architecture. Mirroring the wider world, the history of the architectural archive is almost as old as architecture itself, whether in the form of

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More inward than curated museum exhibitions though?

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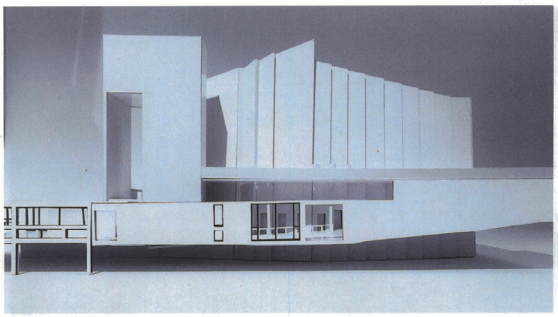

Model of arts centre deSingel by Leon Stynen. Florian Du Ville Lonne Deliens, olv Caroline Voet. (2018).

documentation or physical artefacts, ideas or elements of buildings cross referenced or brought from one culture to another. Beyond the publication of his own thesis for example, the importance of the 15th Century Italian architect Palladio, in Northern Europe, was in large measure due to the collection of his drawings acquired by the English architect Inigo Jones, alongside the collector Lord Burlington. Those drawings, now held in the Royal Institute of British Architects drawing collection, were translated into buildings in London and other cities. Their influence going on to establish Neo Palladianism as the dominant style of 17th and 18th Century Europe.

Burlington and Inigo Jones were private collectors and many of the earliest collections of architectural drawings and artefacts were the possessions, or obsessions, of individuals. This is a lineage which continues to to the present day, in the Drawing Matter archive for example. The great London architect and collector, Sir John Soane, gifted his collection and the extraordinary architecture he made to display it, to the nation, as the first house museum. His collection of fragments and casts is representative of a wider fascination, embodied in the cast courts of the 19th Century, where fragments of buildings and their ornaments were reproduced and placed on display. Architects since, both individuals or practices, have established archives, offering bodies of significant work and collections made over a career, encompassing books, drawings, models and paperwork. Sometimes, like Soane, they give over their own house to their archive, as OM Ungers did, even extending it for the purpose. Part of the role of such private archives, made public, is to ensure the ongoing recognition of those who made them. The cabinet of Herzog de Meuron is one particularly complete version of this, where – from the beginning of their career – the practice's whole oeuvre and seemingly every sketch model was conceived as part of a collection, almost as it was being made.

Sometimes such archives become subsumed into institutions, professional or cultural, whether libraries, museums, universities or professional organisations like the RIBA for example. The archive we will study is the collection held by the Flemish Institute of Architects, the VAi, in Antwerp. This intriguing body of material not only assembles the history of significant Flemish Architects from the past. It has been very proactive in considering the archive as a living, dynamic body of material, working with architects still in practice and thus also becoming representative of, and a force in, the transformation of Flemish architecture in recent decades; helping to create a culture which might be considered amongst the most exciting in the world.

Having failed to complete a project, launched via a competition, to create a new home for the archive, within a disused church, the collection remains in need of a permanent home and new direction. This will be our graduation project for this year. We will be working with the VAi and other significant voices to think speculatively about how to develop a new architectural archive, not on its originally intended site but instead in the context of the VAi's home, the architect Leon Stynen's monumental modernist culture campus of de Singel, on the periphery of Antwerp's historic centre. Stynen is, himself, represented in the collection of the VAi and so the Singel might perhaps be considered as the archive's largest artefact.

This raises interesting questions for an architectural archive, in terms of scale and the relation between the representation, the fragment and the thing itself. It asks what an architecture archive is or might be, what and who it is for and who it might address. These are amongst the many questions we will be developing over the course of this graduation year.

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Visit Delft archive next door for reference

Archiving Architecture

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The Reference Projects, from left to right as stated in 'Model Archives'.

PREPARATION

Brief 1: Thinking and doing

The opening weeks of the Graduation Studio engage in a collective period of design research, as preparation for the main project. This will establish the contexts in which it will develop, through a process of thinking and doing, across design studio and research seminar. Themes, questions and your developing positions, as students, will oscillate between these two spaces, with each informing the other. This is emphasised through the shared teaching and in group work, from which individual projects will emerge.

The conclusion will be a set of drawn and modelled outcomes, which are situated in a body of thinking, articulated through collective research documents and individual research plans that, together, begin to establish the concerns and ambitions of your individual graduation project. Previous examples of each will be available for consultation and discussion. The period up to the P1 will be arranged in two parts within both the research seminar and design studio respectively. These will overlap and inter-relate.

LOOKING CAREFULLY: Weeks 1-4

The archive extends far beyond a mere repository of buildings. It gives access to ideas, positions, education, knowledge and images, and that across generations. It gives insight into the social context in which designs were created. At the same time, the archive shows alternatives. Archives are not repositories of truths but places of research. They are incubators of new ideas, breeding grounds for speculation about the future, ... Without research or interpretation, the archive has little meaning.

Sofie de Caigny, former director, Flemish Architecture Institute | VAi

Through this brief, we will begin to unpack the archive, not the archive, for the VAi in Antwerp, the development of which will be the subject of this graduation study, but the idea of an archive, both historically and in its contemporary, public form. Archives, as an architectural type, have developed as a means to document, store and protect records and precious things. Access to them has typically been restricted. What was their historical form and as they reshape themselves, as more open, public institutions, what can we imagine an archive is now, what is its purpose and who is it for? Your focus will be the development of a particular type of archive, the architectural archive. In the next four weeks you will start to define your first thoughts about this, through two parallel studies:

The idea of an archive for architecture

The Research Seminars will encompass a series of lectures and readings through which the architectural archive will be addressed as an idea, within social, political, cultural, theoretical, historical and practical contexts. Together, you will study a series of significant references that address the development of archives for architecture the architecture of archives, indeed one is an archive building by an architect, Robbrecht en Daem, whose work is also present in the VAi archive. These references engage different contexts, both in place and time, while also addressing the different aspects of what an archive does, encompassing preservation, documentation, storage, study and reference, display and more.

Alongside these documentary studies we intend to visit two important, relevant local archives, that of the NAi and MVRDV's recently completed Depot in Rotterdam. Visiting these will offer you a different kind of experience, of visiting an archive, seeing its collections, talking to its archivists and understanding its functionality, prior to your visit to Antwerp.

Through this research, you will not only consider what the conditions, concerns and limitations of the various studied archives might be but also the motivations of those who establish and make them, investigating the ways in which they are translated into spatial, organisational and functional strategies.

Through reflective discussion, writing and drawing, you will develop your own understandings of how such concerns have defined the history, development and current conditions of archives; what and who they are for and their relation to the institutions they are housed within. The concerns raised here will form the basis for your individual research plan.

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Model Archives

In parallel, the Design Studio will research and document eight reference projects that embody aspects of the themes addressed in the seminar, in built form and space. The chosen projects are:

John Soane Museum, London, 1808-1812, Sir John Soane;

Beinicke rare books and manuscripts library, Yale University, New Haven, Connecticut, 1963, SOM;

Canadian Centre for Architecture, Montreal, 1989, Peter Rose;

Ungers House extension, 1990, OM Ungers;

Drawing Matter Archive, Somerset, UK 2014, Hugh Strange;

Herzog de Meuron Kabinett, Basel, 2014, HdM;

City Archive, Bordeaux, 2015, Robbrecht en Daem;

Ark Des, Stockholm, 2024, Rafael Moneo (conversion), Arhov Frick (redesign).

Seen together, these range between the intimate and the institutional, between past and present, between the archive as machine and as space of representation. Working in groups of four, the history, provenance and architecture of each project will be carefully analysed and set into context. Each of the chosen situations will be redrawn at a range of appropriate scales and in ways which allow their comparability while also expressing their individual character or concerns.

The scope of these drawings will be defined collectively by the studio. Alongside the drawings, the groups will each make a spatial model, carefully analysing and recreating a representative image of different aspects of an archive, found within each of the precedents. Made primarily of paper and card, these models will be designed to be photographed, reproducing the image, atmosphere and detail of the original view as closely as possible.

Their purpose is to address different scales of attention, considering in detail the material character and atmosphere of the space, the ways in which artefacts are placed within it, it's furnishing and the presence of the technical installations, required for it to operate. Alongside the drawings and models, groups will develop analytical diagrams which will allow each precedent to be understood and compared in terms of its scale, spatial order, programmatic function and process. By the end of this you should understand the impulses and motivations which inform the various reference projects studied, but also, when seen collectively, the wider possibilities of an architectural archive and the ways and means through which they operate.

In both studio and seminar you will in effect become an archival researcher, or indeed an archivist. The archive is a less well documented architectural type than many others we have studied in the past. Undertaking these exercises might require invention in terms of how you procure information. You might need to become investigators or negotiators, piecing things together rather than finding them in a monograph. You should therefore record the processes of acquisition alongside what you acquire. The ways in which you choose to carefully document the references can be understood as a fragment of other archives – that of the studio project, which is itself part of the larger archive of Interiors Buildings Cities.

FIRST THOUGHTS: Weeks 5-9

Building Ensembles

In the second period, the research seminars will address the context of the de Singel, the modernist culture campus in the context of which we propose to work. Inspired by monastic precedents, the abstract white volumes of the building ensemble are connected by glazed cloisters. Now set against the Antwerp Ring, the composition of buildings and spaces were originally proposed as overlooking a pastoral landscape, set away from the fabric of the 19th Century extension to the existing historic centre. Intwended as primarily a performing arts venue, de Singel was extended in the 1990's by Stéphane Beel, to include accommodation and exhibition spaces for the Flemish Architecture Institute, the VAi. The Seminar will explore de Singel in the context of other modernist building ensembles, exploring their architecture and relationship to the city, as a precursor to exploring it as a potential site for an intervention.

Archival Ensembles

The second period of the design studio will involve the study of a series of significant ensembles of material, held in the collection of the Flemish Architecture Archive. Researching these, and the buildings or architects to which they pertain, you will individually design a setting for one of them. This will be conceived as an accessible archive, somewhere between storage and display. Through this introductory design project, which will be presented primarily through a detailed model, supported by drawings and photographs, you will begin to consider how an archive might be conceived in relation to some form of public engagement. Questions of scale, light and material, view, spatial sequence and furnishing may be explored, while the technical questions and parameters that underpin the effective performance of an archive will also be introduced. This intense, introductory design project offers students opportunities to consider themselves as, at once, archivist, curator, architect and audience, drawing together their reflections, observations and developing understanding in a first act of proposition.

Project Journal

Finally the research seminar will introduce the Project Journal, a document made by each student individually. The purpose of this is to record their process of thinking, making, development and reflection over the course of the graduation studio and finally, to form a key body of evidence against which research and process can be marked at the end of the year, in the P5 examination. The Journal should be developed on an ongoing basis, within a form and structure chosen individually. It should record and communicate the process of the project, including outcomes and reflections on tutorials and reviews, while also offering a space for reflection and critique of the work being made and the issues that define it. Material from the Project Journal can be used to inform the research plan to be submitted at the conclusion of the research seminar.

Interiors Buildings Cities

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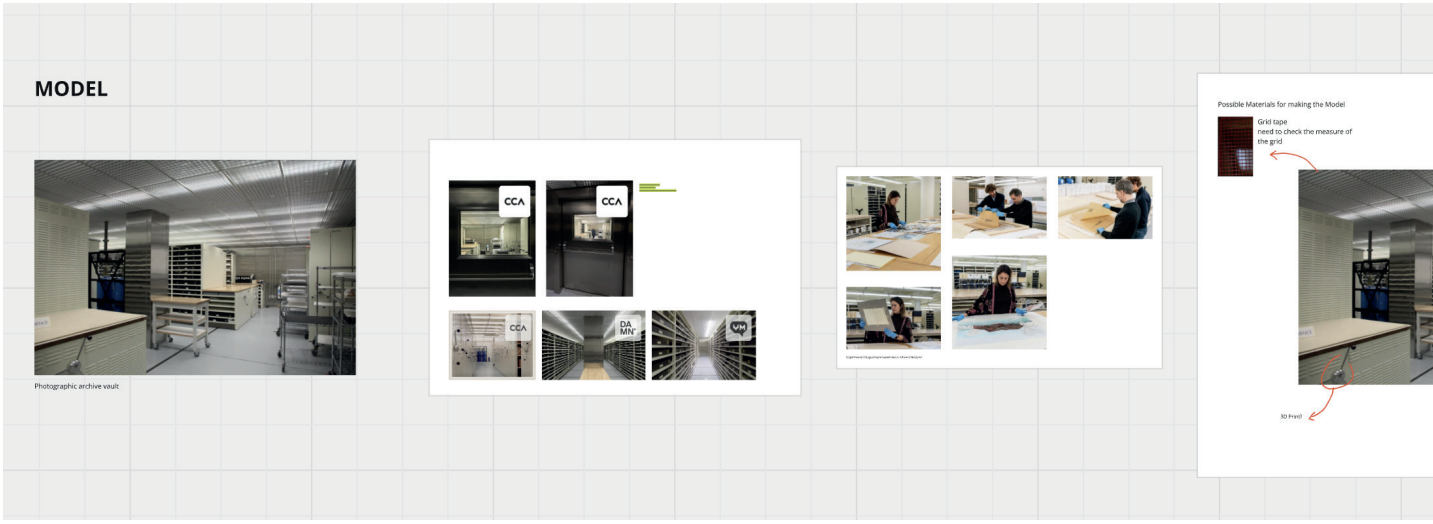
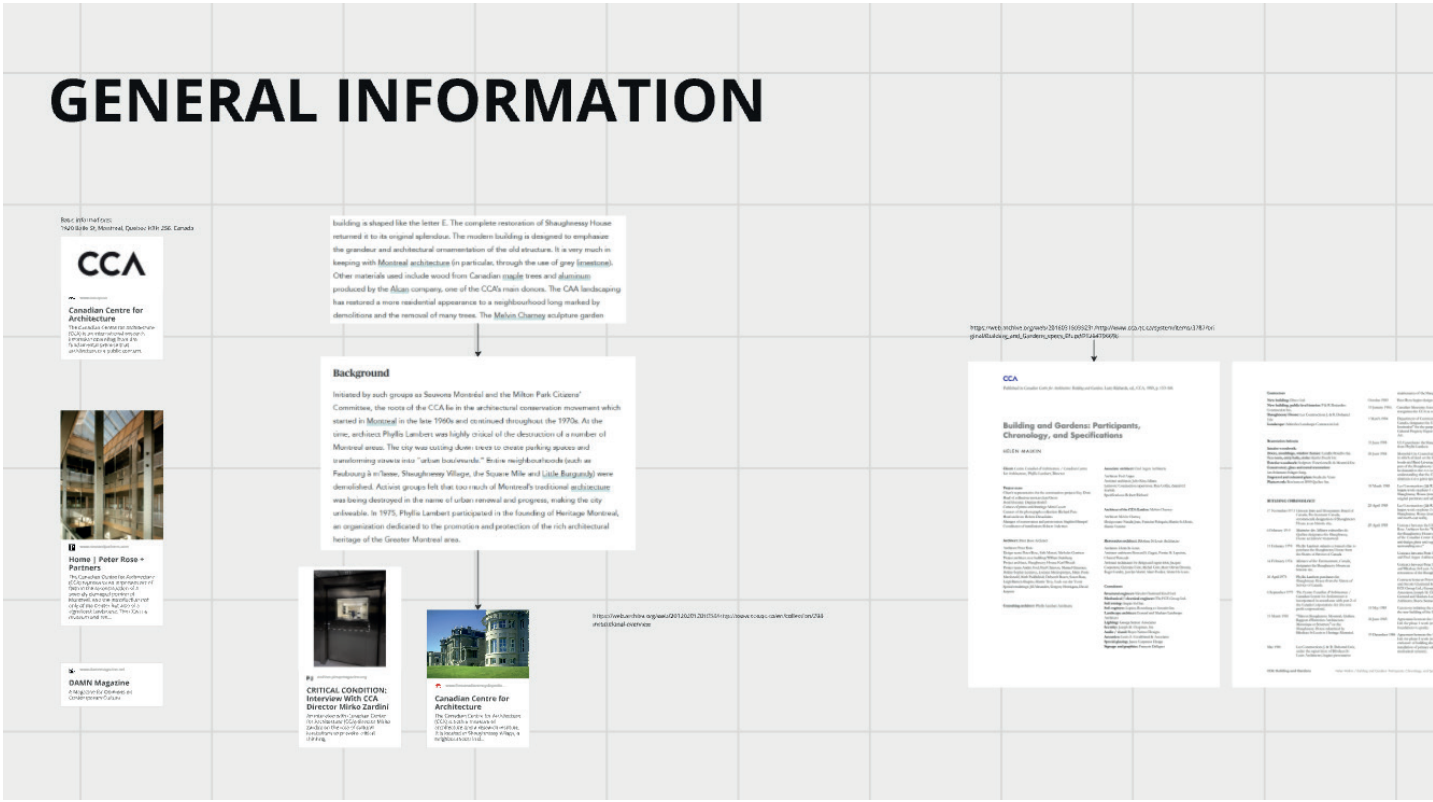
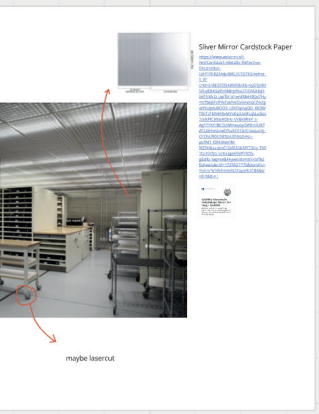
Initial Miro board group research

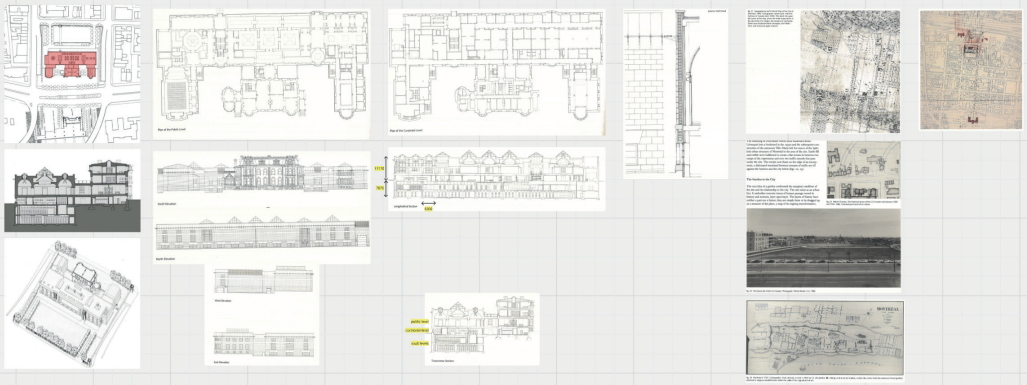




Miro research

DRAWINGS





Week 1.02

CCA Hull

ABOUT starting the CCA vault model and determining how to construct hull and furniture.

Schedule

Mon - 09.09	**10:00 - 15:45** **Group meeting/model work**
	15:45 - 17.30 **Research plan lecture**
Tue - 10.09	**9:30 - 17:30** **Group model work**
Wed - 11.09	**9:00 - 12:30** **Individual reading**
	13:30 - 17:30 **Group meeting about research plan**
Thu - 12.09	**9:30 - 12:30** **Tutoring**
	14:30 - 17:30 **Research plan group discussion**
Fri - 13.09	**9:30 - 15:00** **Group meeting/model work**
Sat - 14.09	**Design journal**
Sun - 15.09	**Weekly reading/CCA research**

Summary

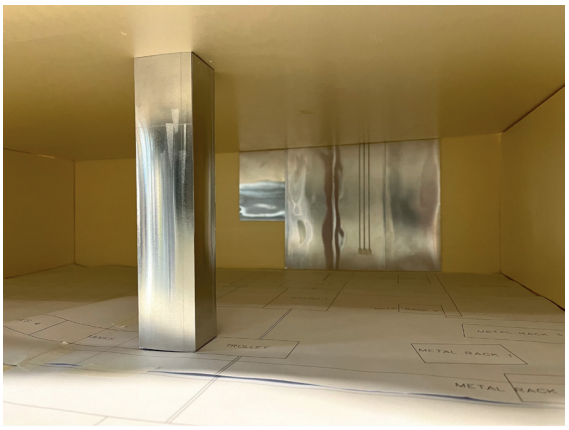
Following the initial lectures and individual research on the Canadian Centre for Architecture (CCA), our group reconvened on Monday morning to share findings and establish a plan for the week ahead. During this session, we began constructing the physical model and outlined a schedule that would guide our progress. We agreed to dedicate the following two days to model-making and material collection, and to reserve Wednesday morning for the recommended readings in preparation for the afternoon discussion on the research plan.

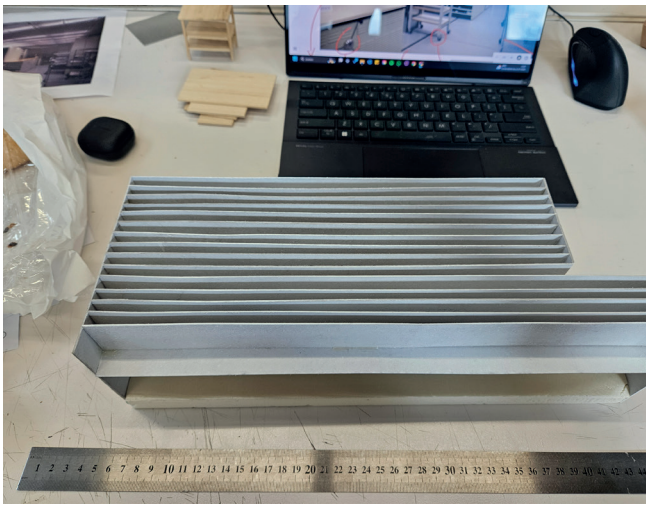
By Thursday morning, we had completed the casing for the model, produced some preliminary interior elements, and made key decisions regarding material choices. During the tutoring session that day, we visited the other groups' models to exchange feedback and observe their approaches.

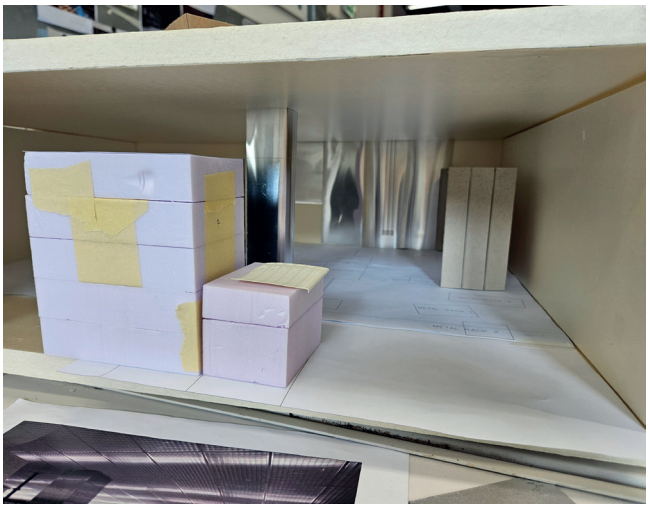
In the afternoon, we attended a presentation by one of the groups on Sir John Soane's House, which was followed by an in-depth group discussion with Mark and Amy focused on the week's assigned texts.

On Friday, our group met once again to plan the next phase of research. We organised the literature review by dividing key themes related to the CCA among the group members, allowing us to proceed with individual research over the weekend in a focused and efficient manner.

Model process photos







CCA model

Week 1.03

Ceilings and Presentations

ABOUT figuring out how to build the CCA ceiling and presenting the CCA building to the group.

Schedule

Mon - 09.09 **10:00 - 15:45**
Group meeting/model work

15:45 - 17.30
Research plan lecture

Tue - 10.09 **9:30 - 12:00**
Group meeting about CCA presentation

13:30 - 17:30
Group model work

Wed - 11.09 **9:00 - 12:30**
Individual reading

13:30 - 17:30
Group meeting/model work

Thu - 12.09 **9:30 - 12:30**
Tutoring

14:30 - 17:30
Research plan group discussion/CCA presentation

Fri - 13.09 **Individual CCA research**

Sat - 14.09 **-**

Sun - 15.09 **Design journal/individual CCA research**

Summary

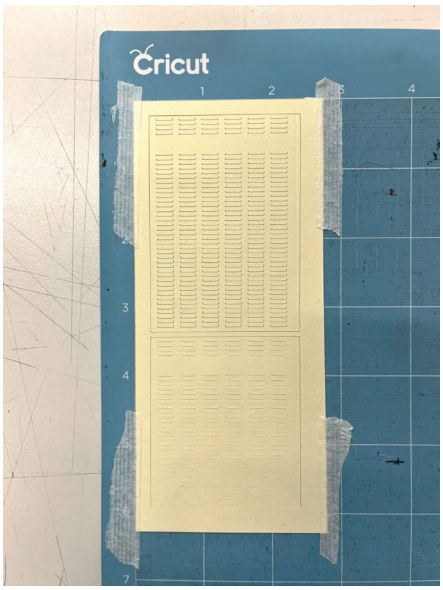
This week, the majority of our group's efforts were dedicated to the continued development of the CCA model. In addition, it was our turn to present during the research seminar, so we scheduled a planning meeting on Tuesday morning to structure the presentation and coordinate content.

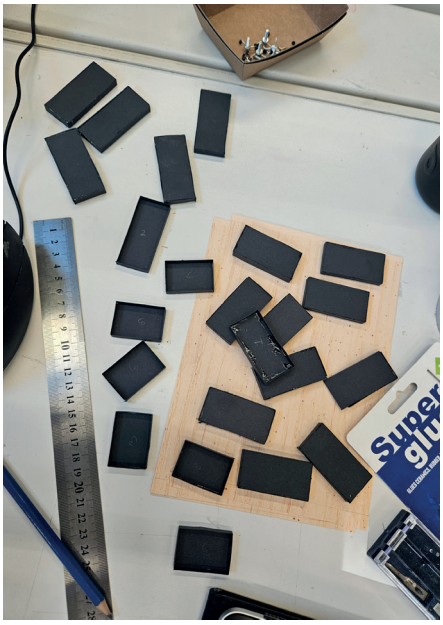
During Thursday morning's tutoring session, we received specific feedback regarding the model's lighting and the representation of the suspended ceiling. While we had already produced some 3D-printed ceiling grates to place in the foreground, the tutors expressed concern that the use of different materials, particularly 3D-printed components, might compromise the visual coherence of the model. They suggested considering more consistent material choices to maintain unity.

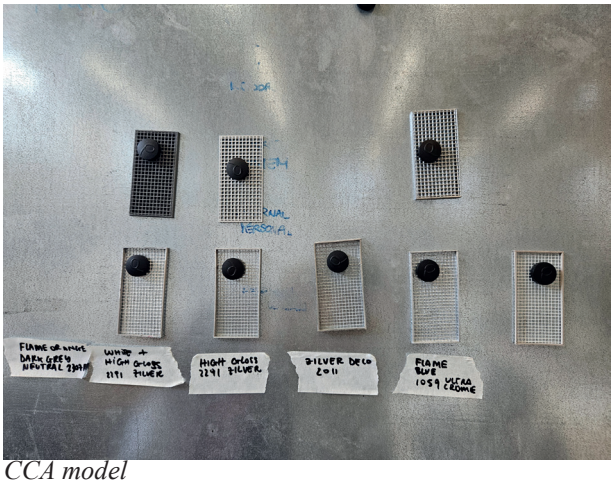
On Thursday afternoon, our group opened the research seminar with our presentation on the Canadian Centre for Architecture. This was followed by a presentation on the Beinecke Rare Book & Manuscript Library. The session continued with a group discussion of Achille Mbembe's The Power of the Archive and Its Limits, exploring critical perspectives on archival authority and representation. The seminar concluded with a lecture by Catja Edens on the archival visibility of women in architecture, offering valuable insights into gender and historiography within the discipline.

On Friday, we agreed to focus on individual research tasks related to the CCA. I used the day to complete the final 3D-printed components for the model.

Model process photos





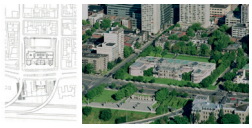


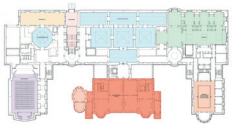
CCA model

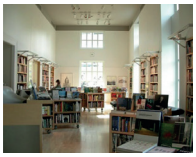
CCA presentation

Canadian Centre for Architecture (CCA)

Veronica Danesin, Jenny Fang, Daan Franken, Yunke Li







Week 1.04

Particularities and Photos

ABOUT finishing and photographing the CCA vault model

Schedule

Mon - 23.09	**9:30 - 17:30** **Group model work**
Tue - 24.09	**9:30 - 17:30** **Group model work**
Wed - 25.09	**9:30 - 11:00** **Group model work** **11:00 - 13:00** **Photo session** **14:00 - 17:00** **Photo editing/indivu-dual reading**
Thu - 26.09	**9:30 - 12:30** **Tutoring** **14:30 - 17:30** **Research plan seminar**
Fri - 27.09	**Research Marie José van Hee**
Sat - 28.09	**Design journal**
Sun - 29.09	**-**

Summary

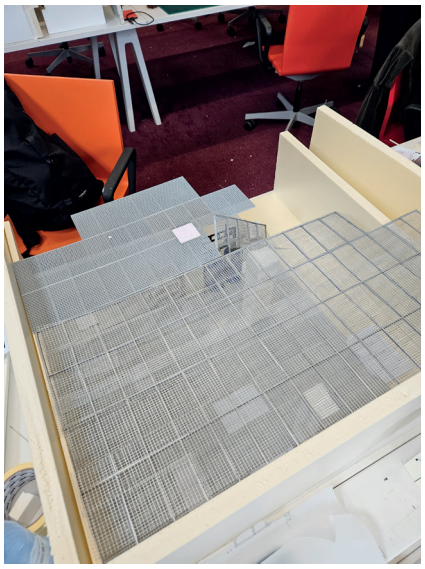
This week was primarily focused on finalising the CCA model, with particular attention given to resolving the ceiling, lighting, and finishing details.

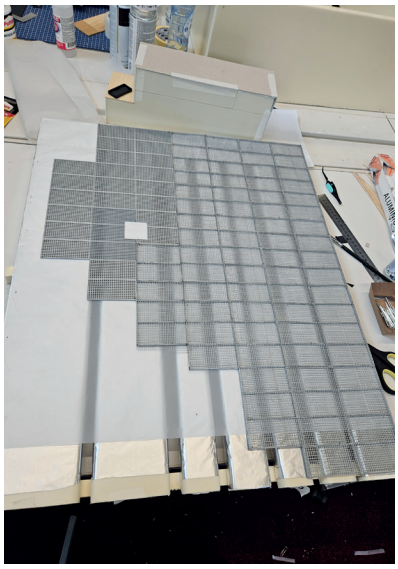
We reserved the faculty's photo studio for Wednesday morning (11:00–12:30) to document the completed model. Much of the session was spent adjusting the camera position to replicate the precise angle of the reference image. Once this was achieved, we experimented with focal length and composed several scenes—one replicating the reference image closely, another portraying a more active atmosphere, and a third aiming for a more serene and minimal composition. The afternoon was dedicated to post-production work, editing the images, and conducting individual reading in preparation for the following day.

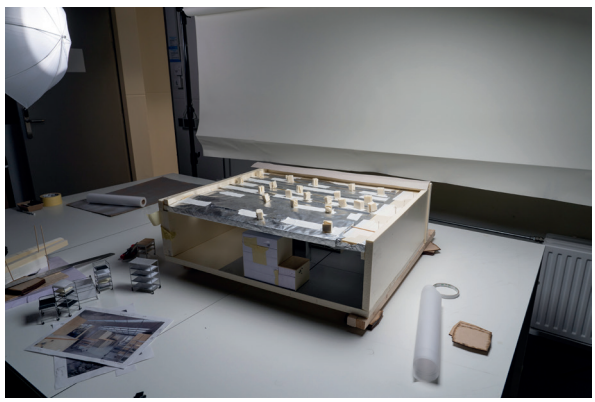
During Thursday morning's tutoring session, the tutors provided feedback on the completed models. We discussed the challenges of modelling with a high degree of specificity and precision, and reflected on the insights gained throughout the process. Following this, we were introduced to the next assignment brief, marking the transition into the next phase of the studio.

In the afternoon, we participated in the weekly research seminar, where we discussed the assigned readings and attended a lecture by Irina Davidovici, which offered valuable theoretical context for the ongoing research themes of the studio.

Model process photos







CCA model

Canadian Centre for Architecture - 1:15 model

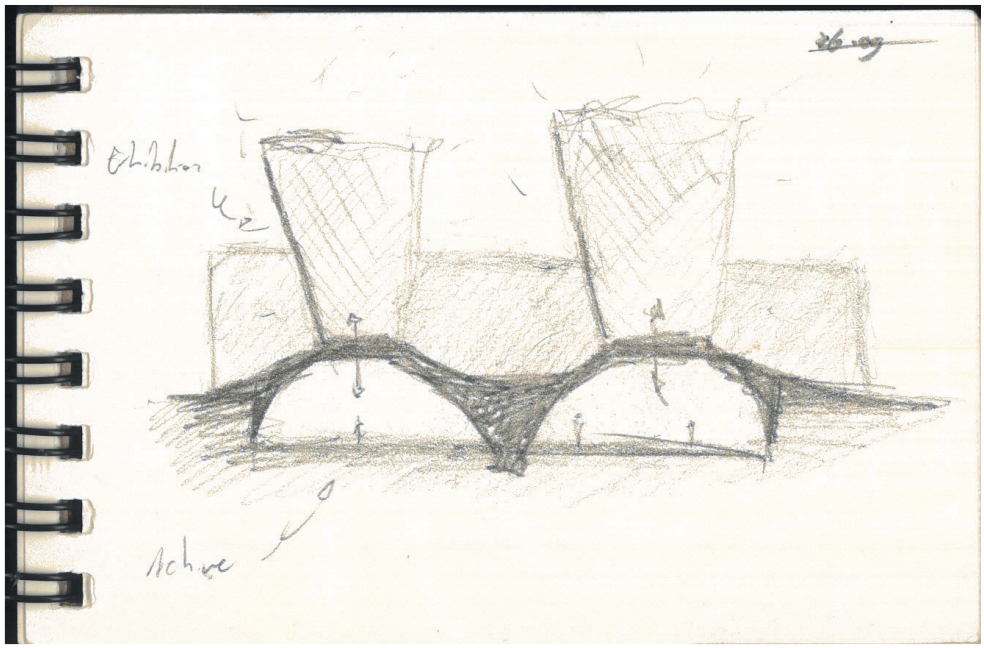
Reference photo - CCA archive, Gabor Szilasi

CCA model - Scenario 1

CCA model - Scenario 2

CCA model - Scenario 3

Notes



This sketch was produced during the reading for the research seminar. One passage discussed how the act of archiving and exhibiting can be understood as the selection of an object and its elevation, both literally and symbolically, by placing it “on a pedestal.” This notion prompted me to reflect on the spatial and conceptual relationship between the archive and the exhibition.

The drawing presents a literal interpretation of this idea: the exhibition is physically placed on a pedestal, which represents the archive. In this composition, the archive functions as both the structural and symbolic foundation of the exhibition, suggesting a reciprocal dynamic in which the archive supports, legitimises, and gives meaning to what is displayed.

Week 1.05

Excursion

ABOUT getting to know Antwerp, the VAi, and the brief.

Schedule

Mon - 30.09	-
Tue - 01.10	**7:30 - 9:30** **Train Rotterdam - Antwerp** **10:00 - 12:30** **City tour with Dirk Somers** **14:00 - 19:00** **Walk of deSingel surroundings** **19:00 - 20:30** **Communal dinner**
Wed - 02.10	**10:00 - 12:30** **Visit to VAi depot** **14:45 - 17:30** **Tour of deSingel/exhibitions**
Thu - 03.10	**10:00 - 10:45** **Individual visit to VAi depot** **12:30 - 14:00** **Lunch lecture by Sofie de Caigny** **15:00 - 18:00** **Flixbus Antwerp - Rotterdam**
Fri - 04.10	-
Sat - 05.10	**Design journal**
Sun - 06.10	**Design journal**

Summary

During Week 5, from October 1st to 3rd, we participated in a field trip to Antwerp. The tutors organised a comprehensive schedule of activities designed to deepen our understanding of the city, the deSingel building, and the Flemish Architectural Institute (VAi).

The first two days focused on exploring the city's urban context and situating deSingel within it. The final day was dedicated to familiarising ourselves with the VAi archive, providing us with direct engagement with archival materials relevant to our upcoming assignment.

A detailed account of the field trip activities and insights will be presented in the following pages.

October 1st

Train ticket

Arrival in main hall of Antwerp Central station

KBC tower with the office of DMT architecten bv to the right.

Stop 1

Our first stop on the city walk was the office of Driesen-Meersman-Thomaes Architecten, where Jan Meersman delivered an in-depth presentation on Antwerp's skyline and urban history.

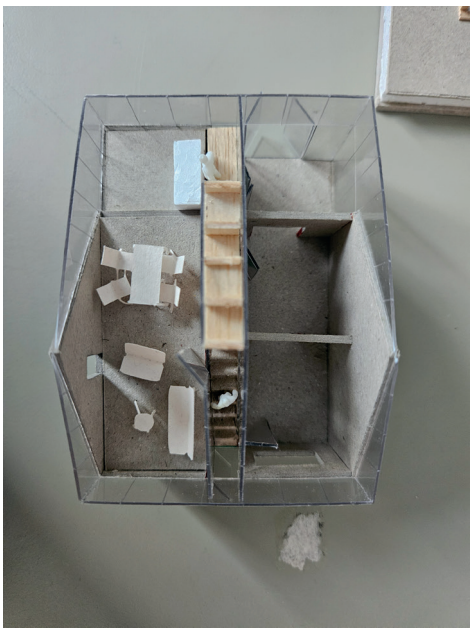
The talk offered valuable insights into the relationship between Antwerp's political landscape and its architectural development. Meersman highlighted key features of the city's skyline and contextualized them within their historical, economic, and political frameworks.

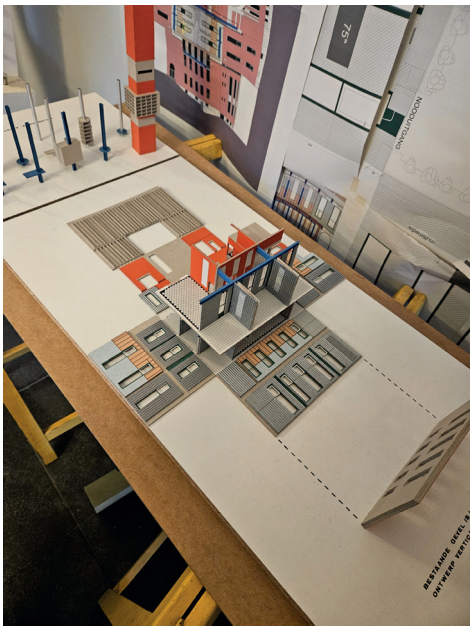
Stop 2

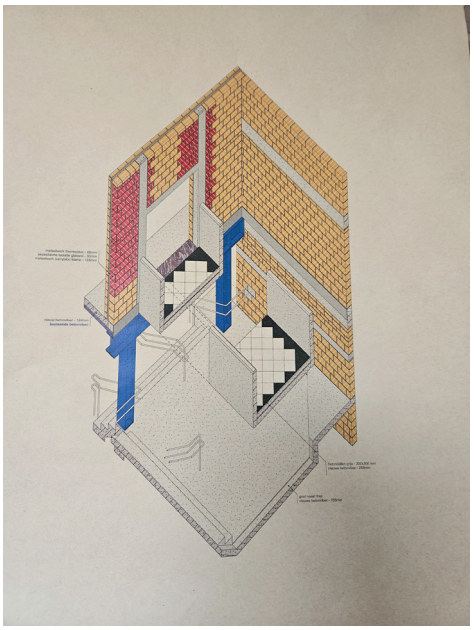
The second stop was at the office of Eagles of Architecture. The studio's interior was striking, a veritable wunderkammer filled with characteristic drawings displayed on the walls and numerous architectural models arranged on shelves.

Unlike the previous visit, this stop involved less formal presentation. Instead, we were encouraged to freely explore the studio, examining the models and drawings at our own pace.

Following this visit, the city tour led by Dirk Somers concluded, and we had a break for lunch. A few students, including myself, joined the tutors for a walk to deSingel to eat and reconvene with the rest of the group at 14:00.







Pictures taken at the office of Eagles of Architecture

Stop 3

After lunch, we gathered at the entrance of deSingel. Joined by additional tutors, we embarked on a walking tour around the site to familiarize ourselves with its urban context. During the walk, we paused at several nearby architectural landmarks and identified multiple viewpoints from which deSingel is visible, including the BP building by Léon Stynen.

The tour lasted several hours, concluding in the early evening when we made our way to a pizza restaurant. There, the entire group convened for a communal dinner at 19:00.

This marked the conclusion of the first day of the excursion.

deSingel - View from Desguinlei

deSingel - Exterior of front west wing

deSingel - Several perspectives

BP buidling / Several photos

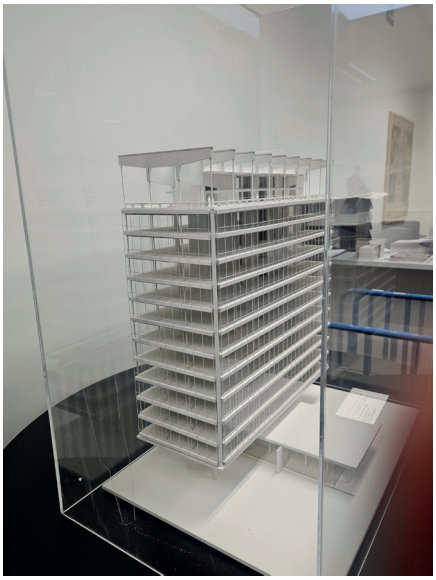
Courtyard next to Standard Pizza

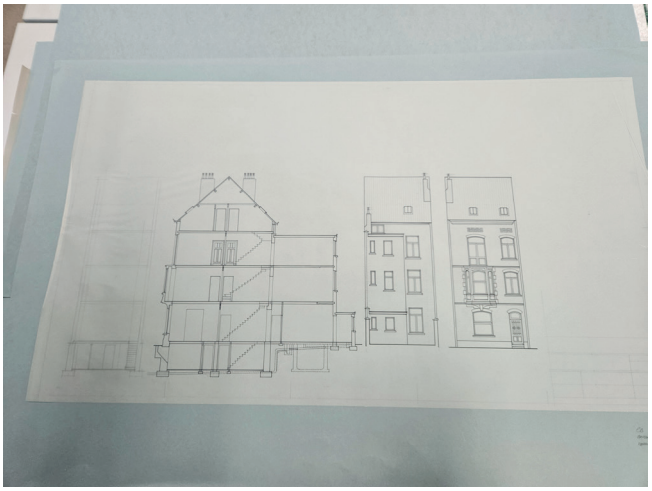
October 2nd

Exterior of the VAi depot

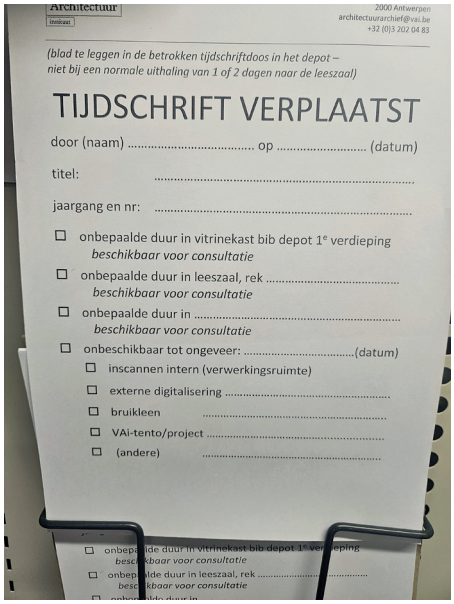
Stop 1

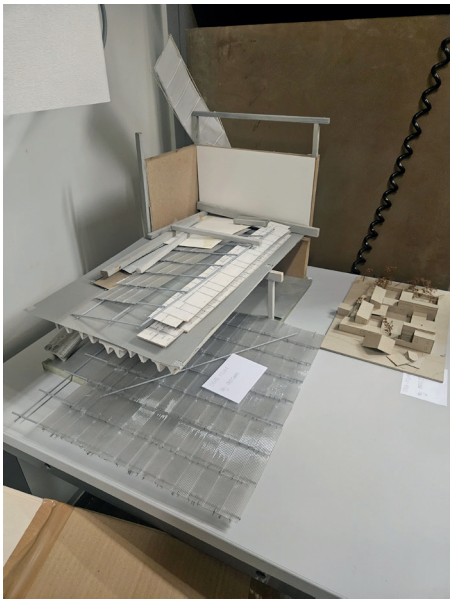
On Wednesday morning, we gathered in front of the Flanders Architecture Archive on Parochiaanstraat 7 for a guided tour of the VAi depot. The visit began with a general introduction in the reading room, where several archival materials were displayed for our review. Afterwards, the group was divided into three smaller groups to tour the archive vaults.

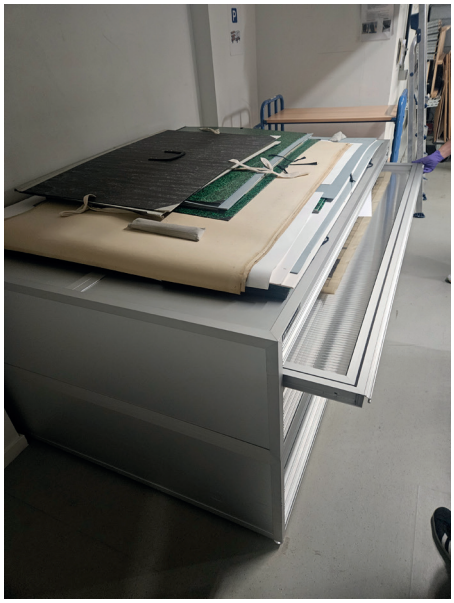




Several photos of the archival pieces on layout in the reading room of the VAi







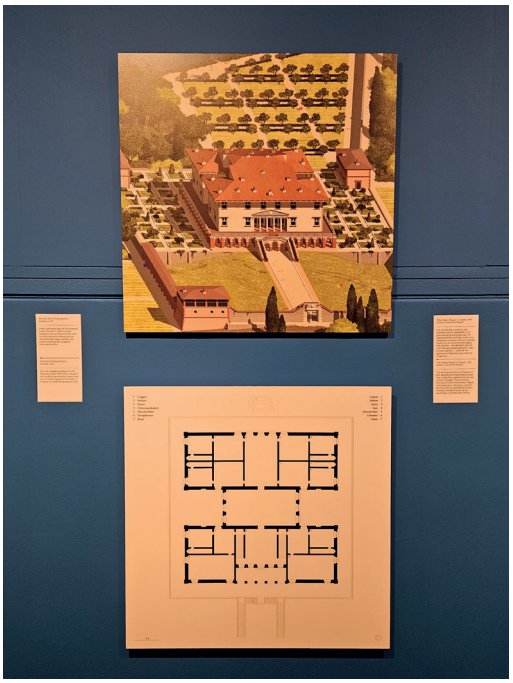
Several photos taken during the tour through the vaults of the VAi

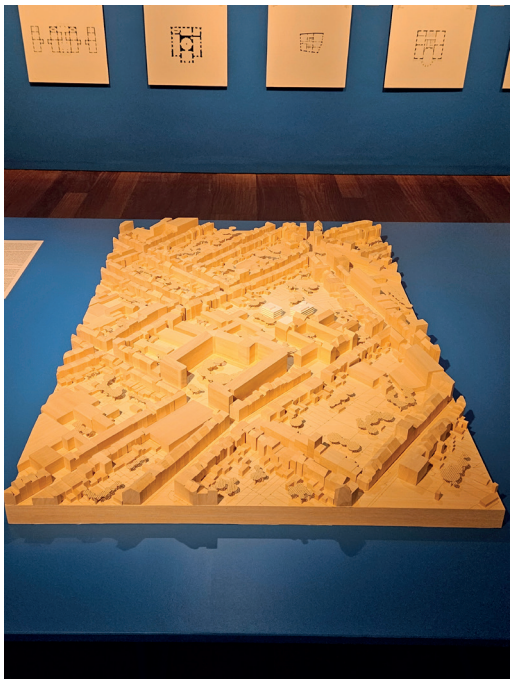
Stop 2

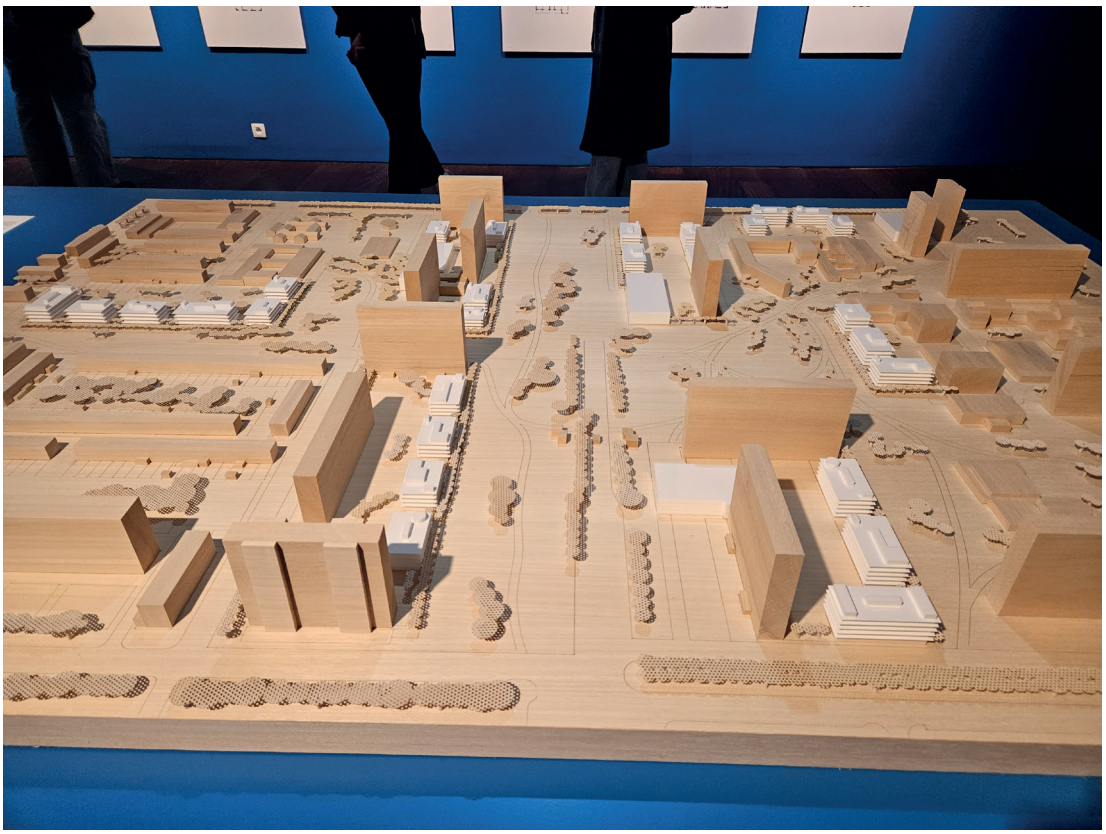
After the visit to the VAi depot, we were originally scheduled to have lunch at Komido; however, due to the cancellation of the visit to Léon Stynen's house, we had some free time to have lunch individually. We agreed to meet again at 14:45 at the entrance of deSingel for a lecture by Dennis Pohl, director of the Flanders Architecture Institute.

Following the talk, we were given a preview of an exhibition in progress on the work of Dogma, presented by Hülya Ertas. Shortly thereafter, Wouter Roels, director of infrastructure at deSingel, led us on a tour of the building's interiors.

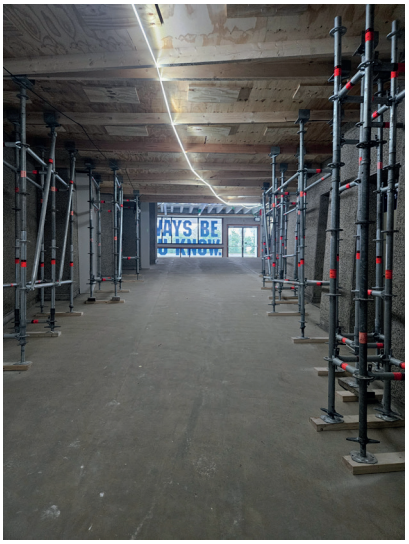
Interior of deSingel

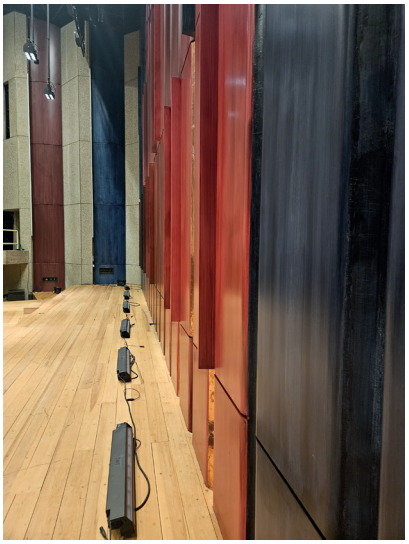


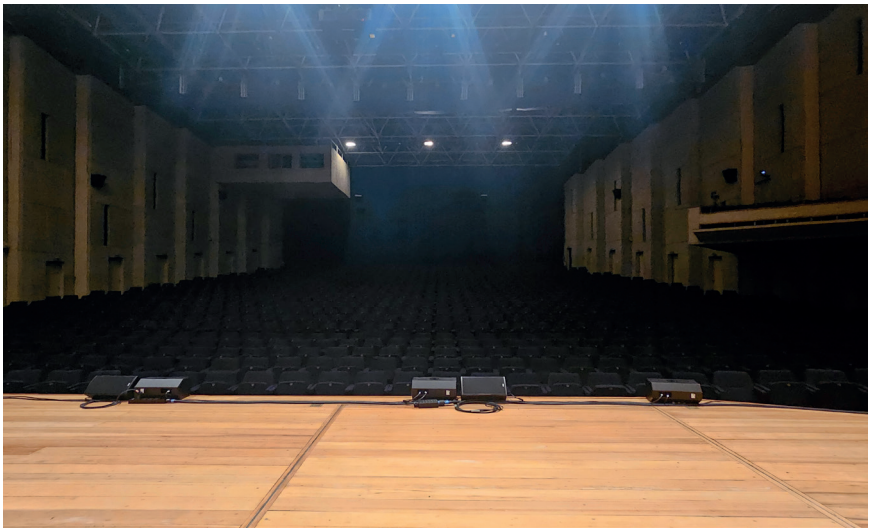




Exhibition of the works of Dogma







Photos taken during the tour of the interior of deSingel

October 3rd

Marie-José van Hee Archive

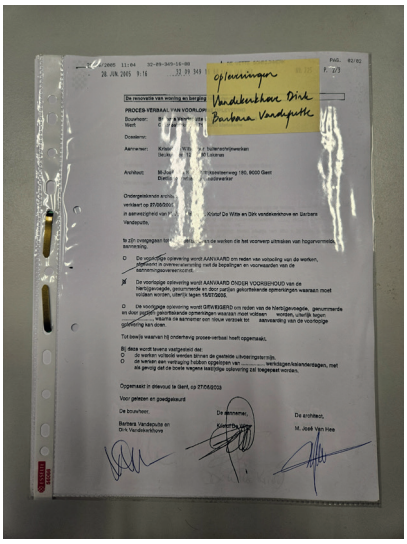
The third and final day of the Antwerp excursion was dedicated to returning to the archives to study the materials related to the architect assigned to each group. I was assigned the work of Marie José-van Hee. Our group was scheduled to work in the archive from 10:00 to 10:45. We were given a table in the reading room and provided with several boxes containing drawings, correspondence, invoices, and other documents related to Van Hee's work.

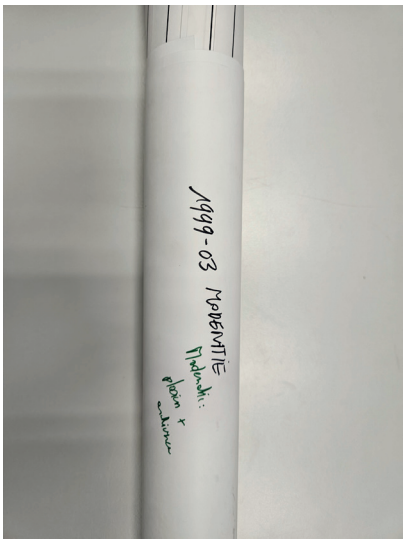
Due to the limited time, it was challenging to thoroughly review all the materials. At first glance, the contents appeared varied and it was difficult to identify a clear common thread between the different documents.

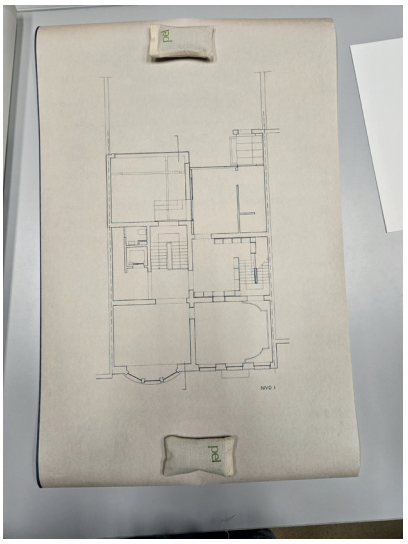
During our time, we focused on photographing as many drawings and models as possible and taking detailed notes. However, the duration was insufficient to develop a comprehensive understanding of the archive's contents.

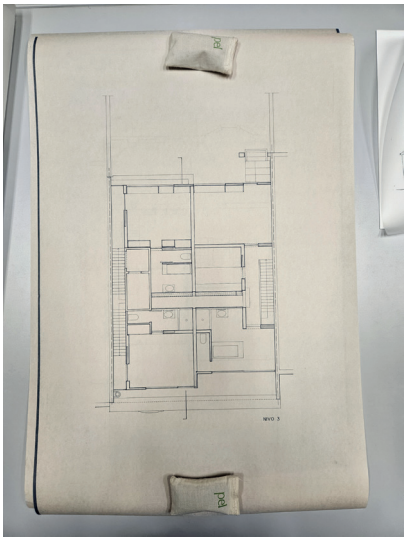
The final event of the excursion was a lecture by Sofie de Caigny at Antwerp University, which addressed how the focus of archiving has evolved over the past decades.

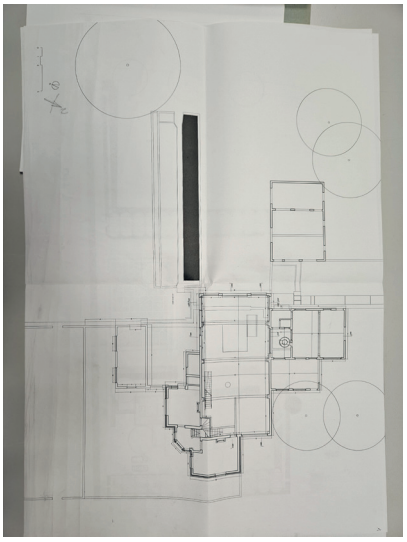
Following this lecture, the excursion concluded, and I traveled back to the Netherlands by bus.

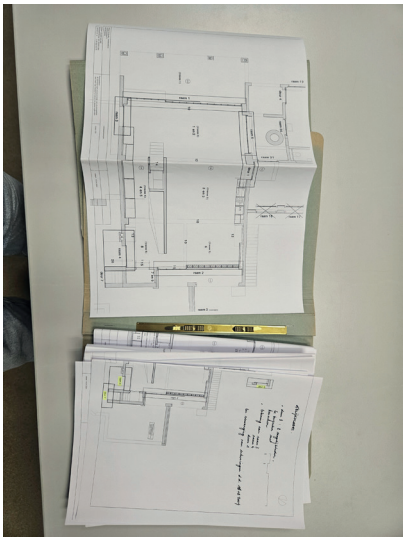


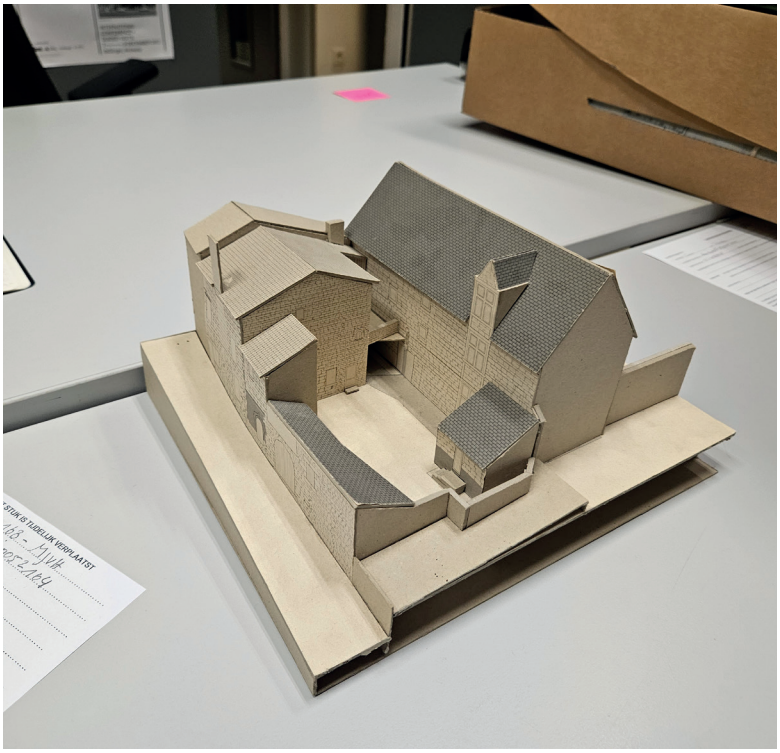


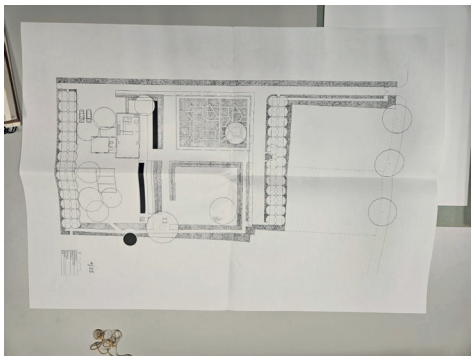












Several photos of archival pieces by Marie José-van Hee

Antwerp police station next to Flix-busstop

FLIX

BOOKING NUMBER
319 954 0616

TICKET
Valid in both print and digital form

Thursday, 03 Oct 2024

14:35 **Antwerp (Berchem)**
Borsbeeksebrug, 2600 Antwerp

Route 819 FlixBus
Direction Amsterdam Sloterdijk

Operated by FlixBus B.V.

16:15 **Rotterdam Central Station**
Conradstraat 52, 3013 AP Rotterdam

The same QR code is used for your entire journey

For international travel, a valid ID (Passport/ID card & visa) to cross the border is always required. You will be refused entry without.

Adult
Daan Franken

Seat
5D

1 × Hand Luggage
7 kg · 42×30×18 cm

1 × Hold Luggage
20 kg · 80×50×30 cm

Flixbus ticket to Rotterdam Central

Week 1.06

Reading and Reviewing

ABOUT writing manifesto and finalizing the research plan.

Schedule

Mon - 07.10	**Self study**
Tue - 08.10	**Self study**
Wed - 09.10	**Research plan**
Thu - 10.10	**9:30 - 12:30** **Tutoring** **14:30 - 17:30** **Research seminar**
Fri - 11.10	**Self study** **13:45 - 15:00** **Lecture by Dirk Somers** **15:00 - 16:00** **Research plan meeting**
Sat - 12.10	**Design journal**
Sun - 13.10	**-**

Summary

Following the field trip in Week 5, this week marked the start of the design assignment for P1. The first few days were primarily spent in the library and studio, working to understand the brief's requirements and relating them to my own perspective on architectural archiving.

Given the broad nature of the brief, I took the opportunity to reflect on the previous weeks and begin formulating a personal manifesto. I organised material collected during my visit to the VAi archive and started sketching initial ideas for the reading and exhibition room.

Wednesday was dedicated to developing the research plan, as my group had set a deadline for a rough draft by Friday.

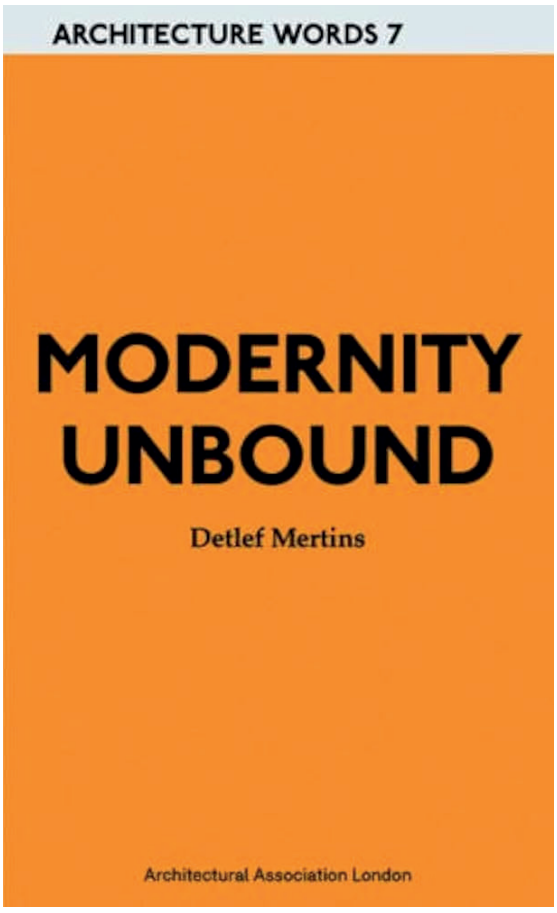
Thursday's tutoring session involved a group discussion focused on our initial ideas, clarifying the brief, and receiving feedback on how to move forward. This clarification was particularly helpful in providing direction for my approach to the project.

During Thursday afternoon's research seminar, we engaged in a discussion on the public dimension of architectural archives and strategies for addressing it. This conversation was especially relevant to my interest in exploring transparency over the coming weeks.

On Friday, I attended a lecture by Dirk Somers on façades for additional inspiration. Afterwards, I met with my research plan group to review our rough draft. We made minor revisions and concluded that the plan was already quite comprehensive. We agreed to individually process the feedback and reconvene on Tuesday of the following week.

Literature

Architecture + Urbanism magazine; Marie-José van Hee



Modernity Unbound by Detlef Mertins

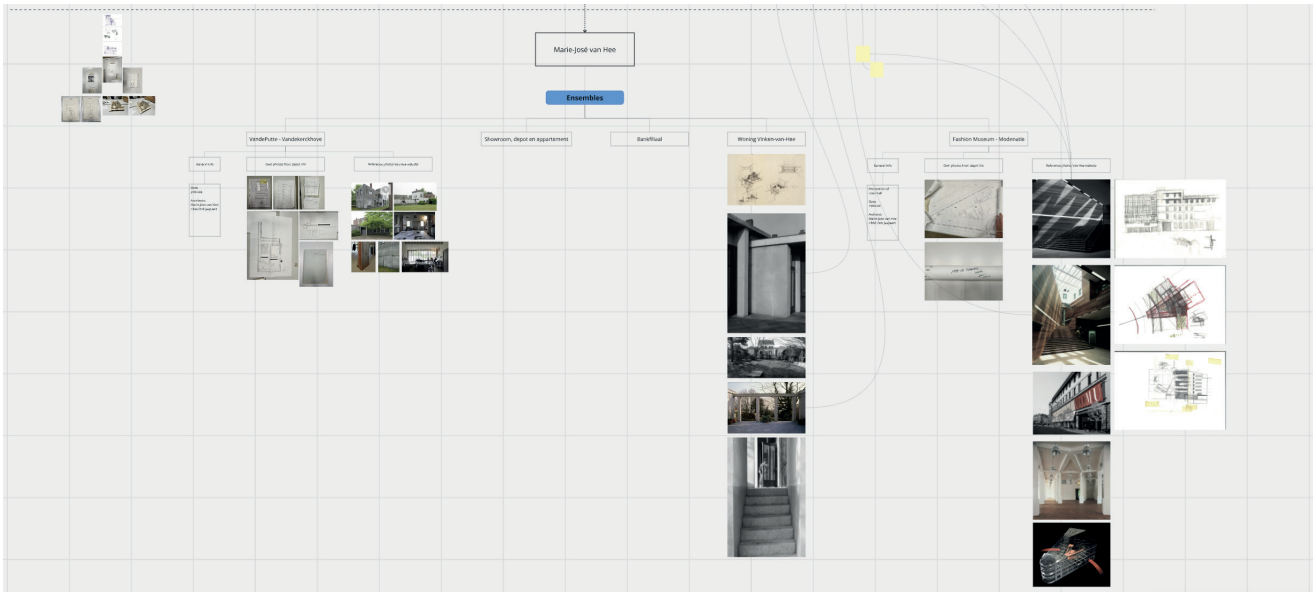
I consulted this magazine to gain inspiration on my assigned architect, Marie-José van Hee. While I found her work interesting and the essays provided useful initial ideas for the design exercise, I ultimately decided not to focus exclusively on her architecture.

Instead, I chose to design a more flexible reading and exhibition room that can accommodate a variety of future exhibitions and collections.

Modernity Unbound by Detlef Mertins is a collection of essays centered on the concept of transparency. Since I aim to explore the idea of an archive being transparent within its urban context, I anticipated that this book would provide valuable insights into designing with transparency in mind.

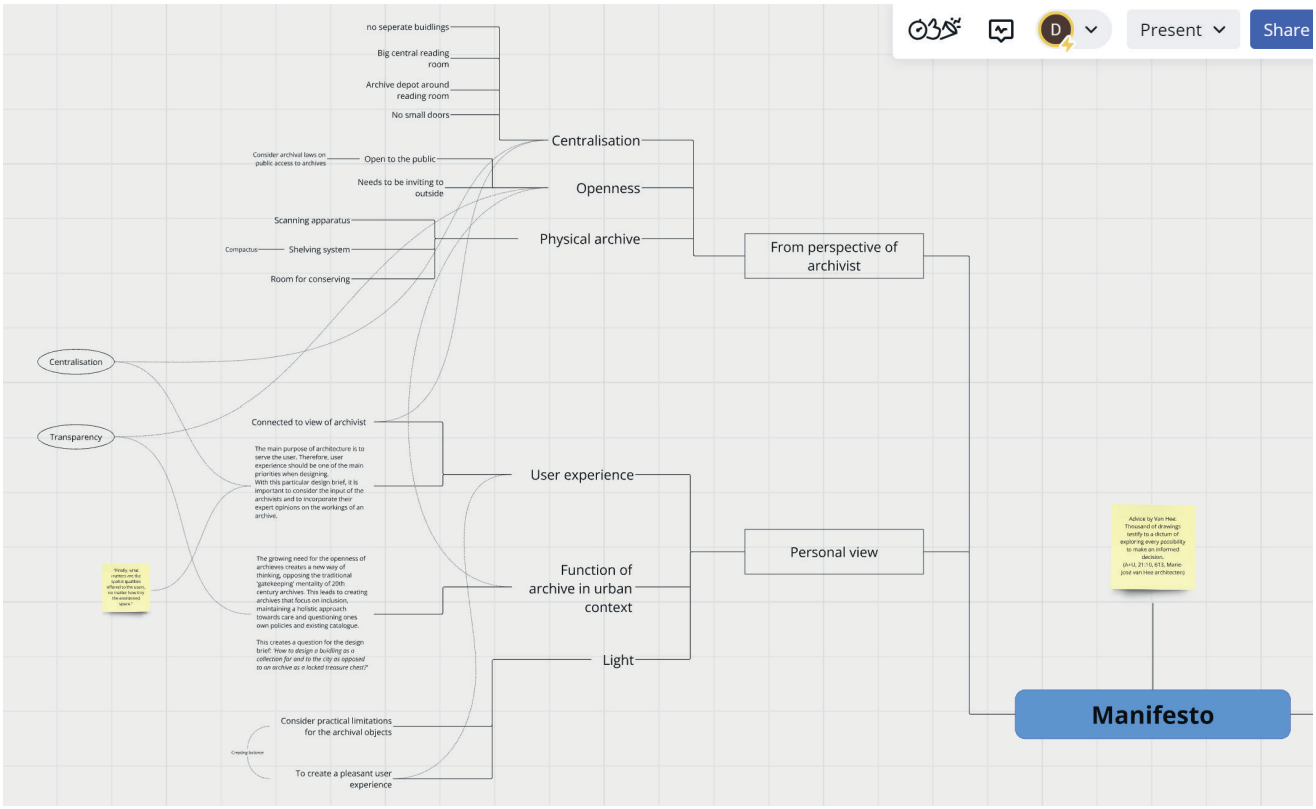
The book presents various perspectives from architects and theorists, linking their ideas to different artistic movements of the twentieth century

Initial ideas and organisation



Organisation of ensebles provided at the VAi archive by Marie-José van Hee

Initial manifesto



Mindmap of manifesto

Research plan - first draft

Since the research plan is a collective assigment, we split up the topics of research. Our concept is to describe the archive of the CCA from large scale to small, starting from the urban context moving to the archiving philosophy of this particular archive. I was assigned to write about the way that the CCA archives.

Whenever new archival objects enter the collection of the CCA, they always enter in the shipping space on the curatorial level of the CCA. Before the CCA decides to incorporate a new collection however, countless correspondence happens with the architect or previous archive, to make out the details and make sure that the new collection is preserved correctly. Once the crates arrive at the shipping space in the CCA, they are inspected first on its completeness and determined what next steps are to be taken before they can be stored in the vaults. Each object is photographed, numbered, coded and catalogued.

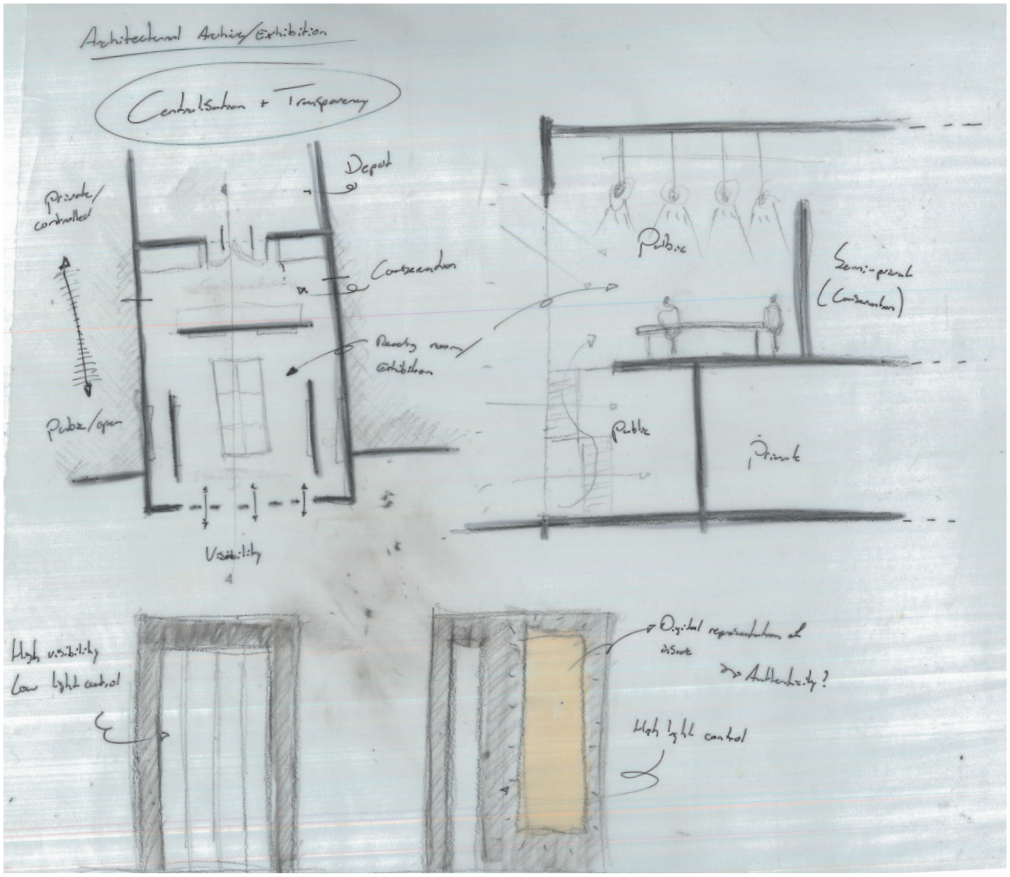
Based on what each archival piece needs, they are then taken to the conservation lab. Moving through long, artificially lit, corridors and heavy black doors, they arrive in the highly restricted, serene labs. Here, the archival pieces undergo a series of surgical procedures to prolong their lifespan. One of the principles of the CCA is to conserve its archival objects to such a degree that they may outlive their architect. As soon as a drawing enters the CCA archive, its status changes to an archival standard.

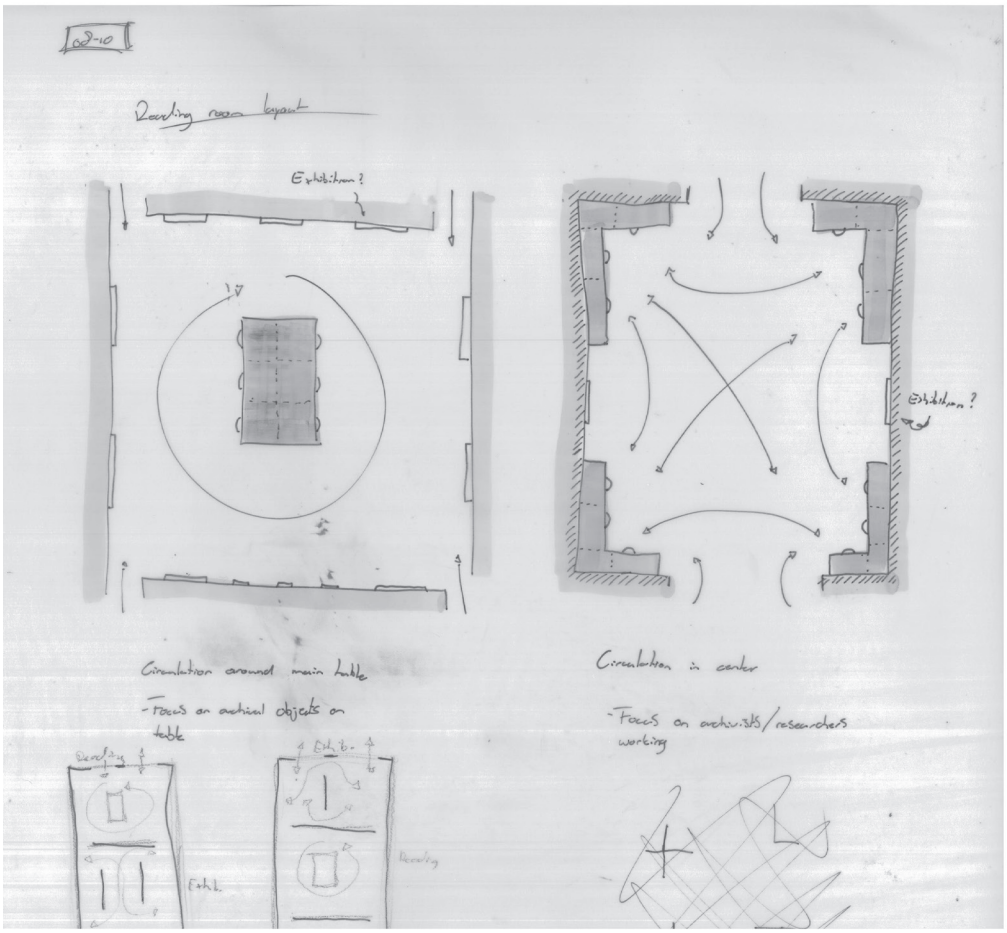
First, the objects are copied and conditioned. The condition report shows a detailed overview of all the wear and tear. Later, when the objects has for instance been displayed at the public level of the CCA, the condition report is consulted to determine whether the object is in the same state. Then, with surgical precision, the objects are treated - or stabilized - to get them ready for either exhibition or storage. Again, before any treatment is done, the original owner is inquired whether an intervention is necessary and if so, to what extent. “I’m thinking that maybe I should take off this tape that’s visible because it’s dirty and not doing its function anymore, and yet it was put there by the architect.”(Yaneva, 2020). Furthermore, every treatment is laid out by a certain set of procedures, much like in a hospital.

Once all treatments are completed and the archival pieces are conserved, they are brought down to the vault levels. On the two underground levels, several separate rooms barred with heavy black doors, have different climatological qualities. Each one to cater to the different needs of the vast collection of the CCA archive. The rooms are all filled with shelves on rails. Here and there a trolley to move fragile cases or boxes to the tables, on the ends of a row of shelves. Here, boxes can be opened and the contents within examined. Carefully coded according to the CCA’s own organisational method, each object is catalogued and assigned to its correct box and subsequently correct vault. Not just the original pieces but the preparatory work, the copies, surrogates, condition reports etcetera are catalogued and archived.

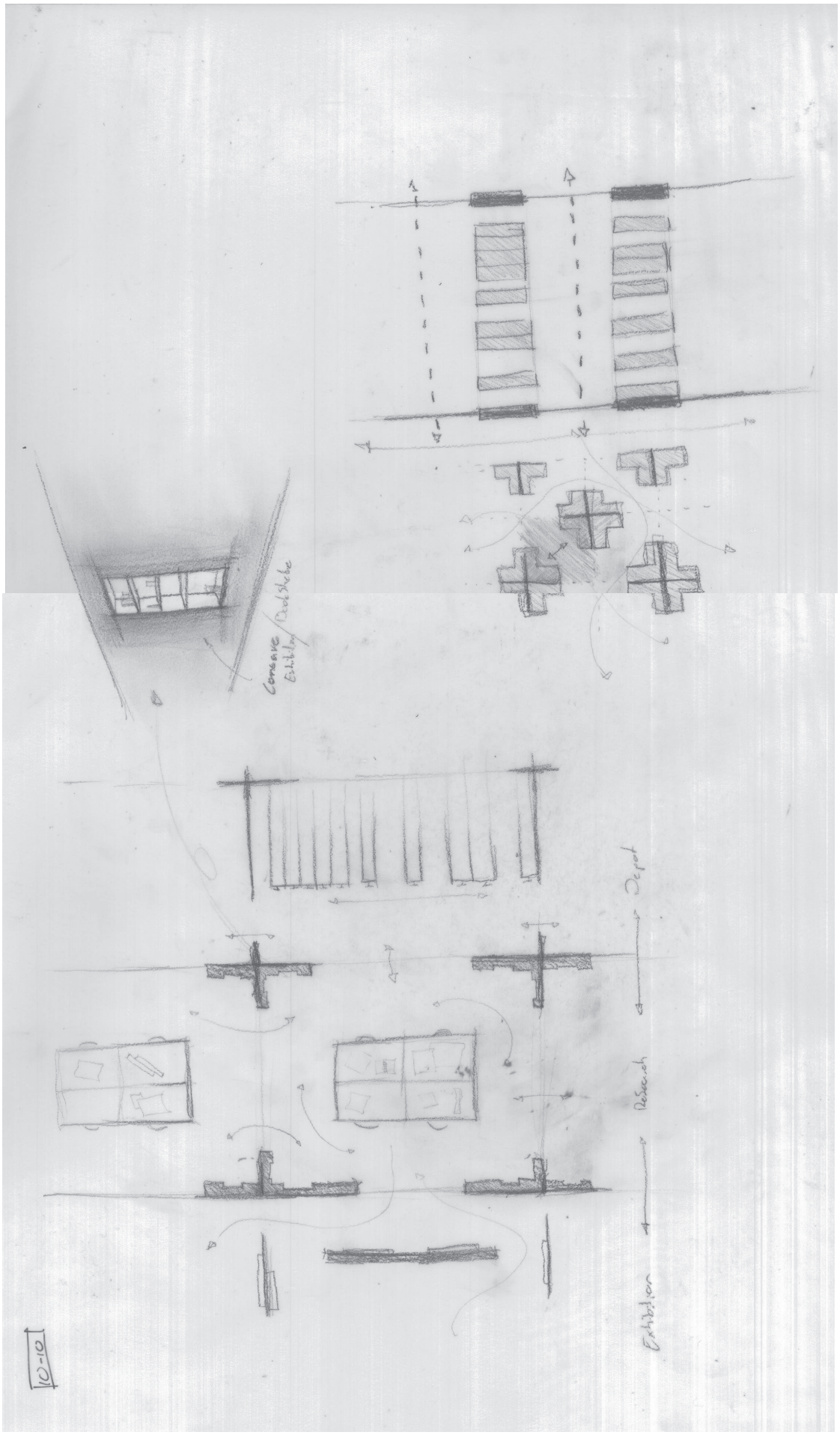
Yaneva, A. (2020). Crafting history. In *Cornell University Press eBooks*. https://doi.org/10.7591/cornell/9781501751820.001.0001

Sketches



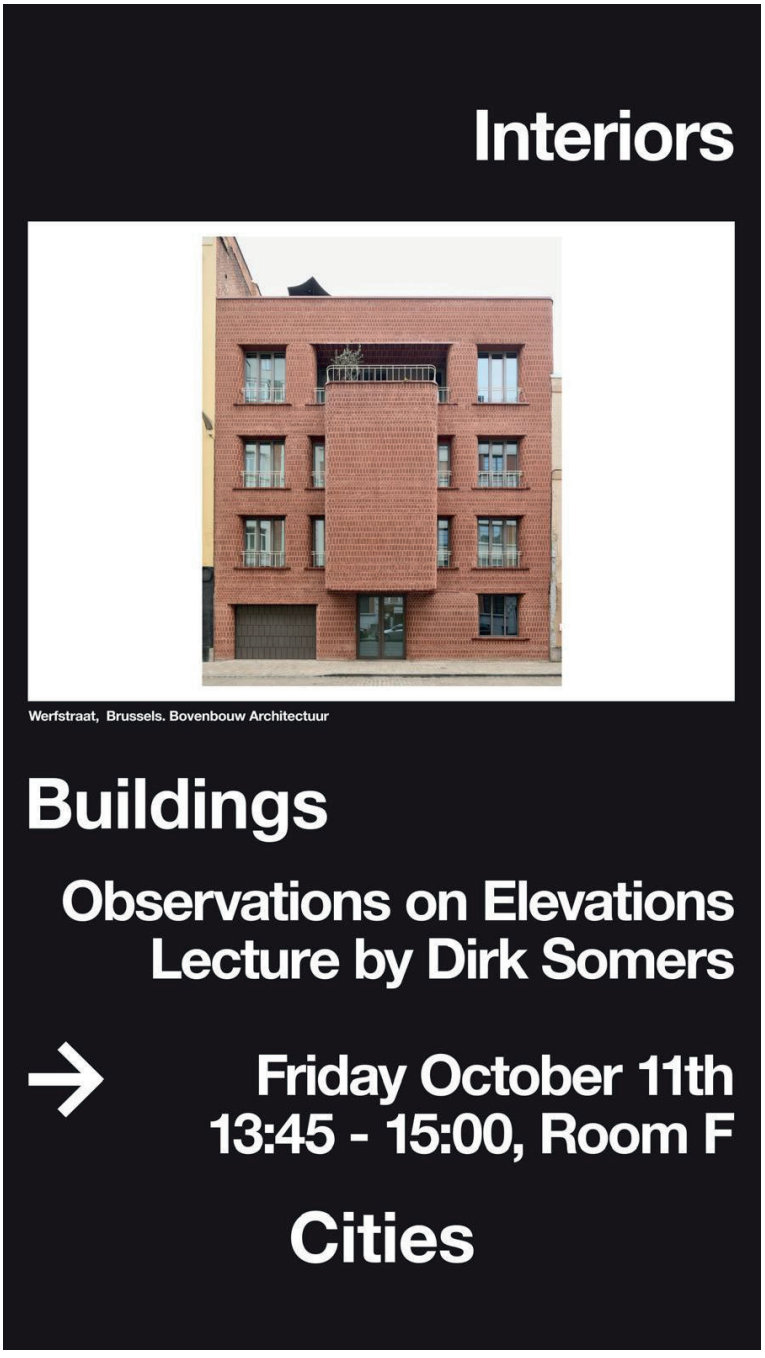


Initial sketches



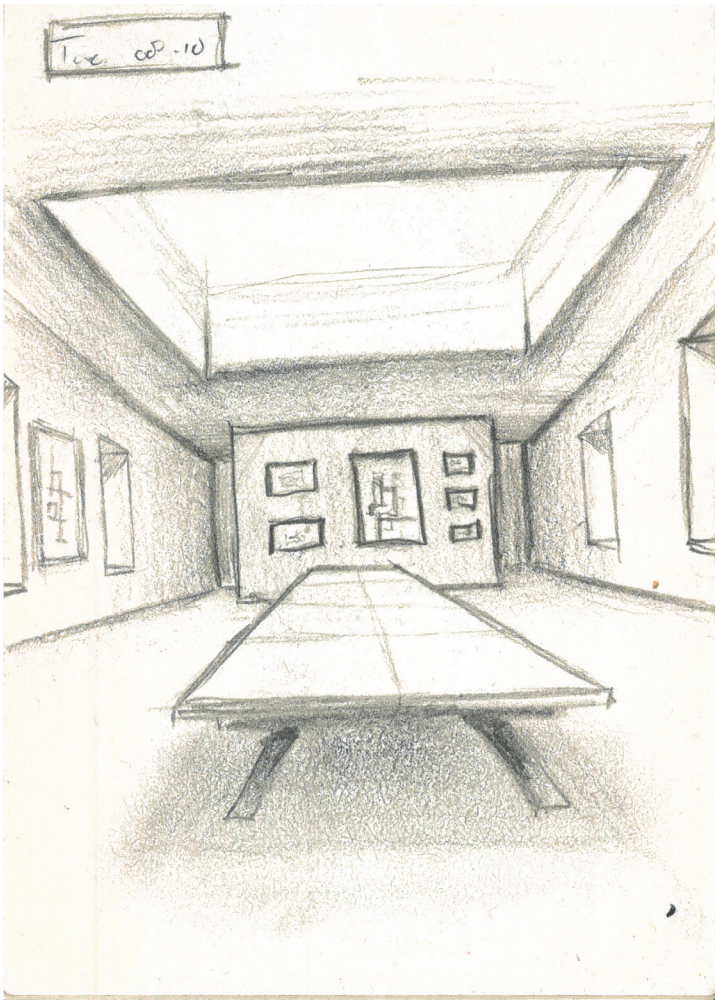
Initial sketches

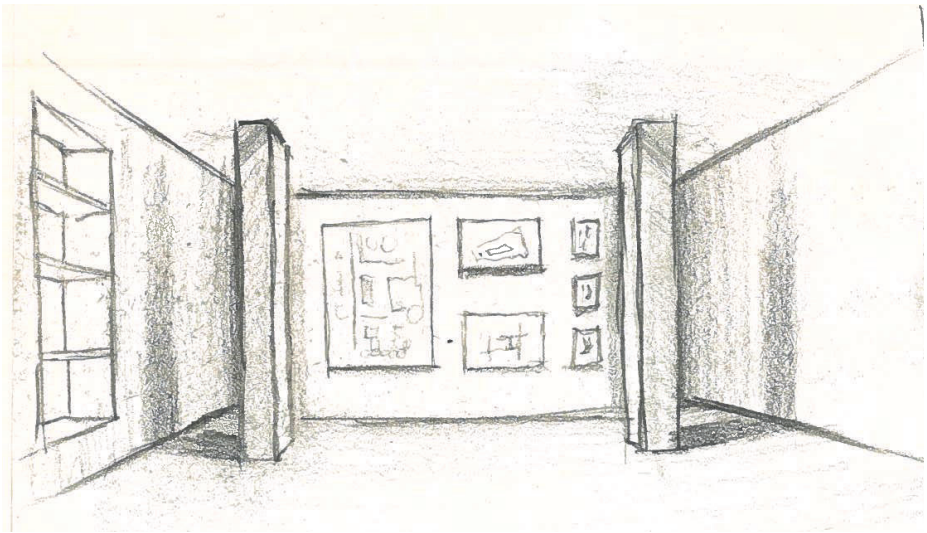
Lecture by Dirk Somers



Notification lecture Dirk Somers

Notes





Initial sketches

Week 1.07

The Yellow Line

ABOUT the initial idea of gradational lines.

Schedule

Mon - 14.10	**Self study**
Tue - 15.10	**10:00 - 11:00** **Research plan meeting** **Self study**
Wed - 16.10	**Self study**
Thu - 17.10	**9:30 - 12:30** **Tutoring** **14:30 - 17:30** **Research seminar**
Fri - 18.10	**Personal statement**
Sat - 19.10	**-**
Sun - 20.10	**Personal statement/** **Design journal**

Summary

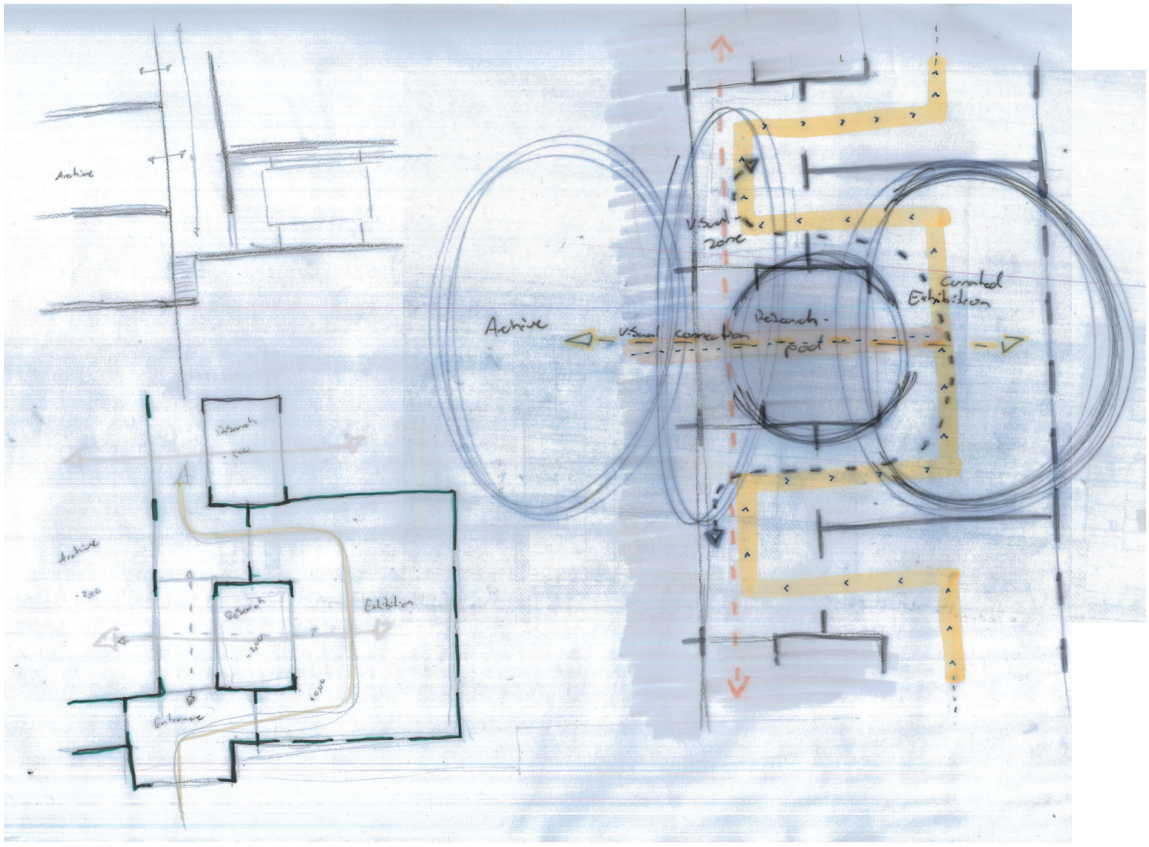
Following the first tutoring session for the First Thoughts assignment in Week 6, I began drafting initial design ideas. After several sketches, I developed the concept of composing three interconnected spaces: the archive, the reading room, and the exhibition area, arranged along a gradual spatial transition. To unify these spaces, I designed a sculptural line of furniture that would serve multiple functions, displaying, researching, and storing archival objects. This concept became the foundation for my project.

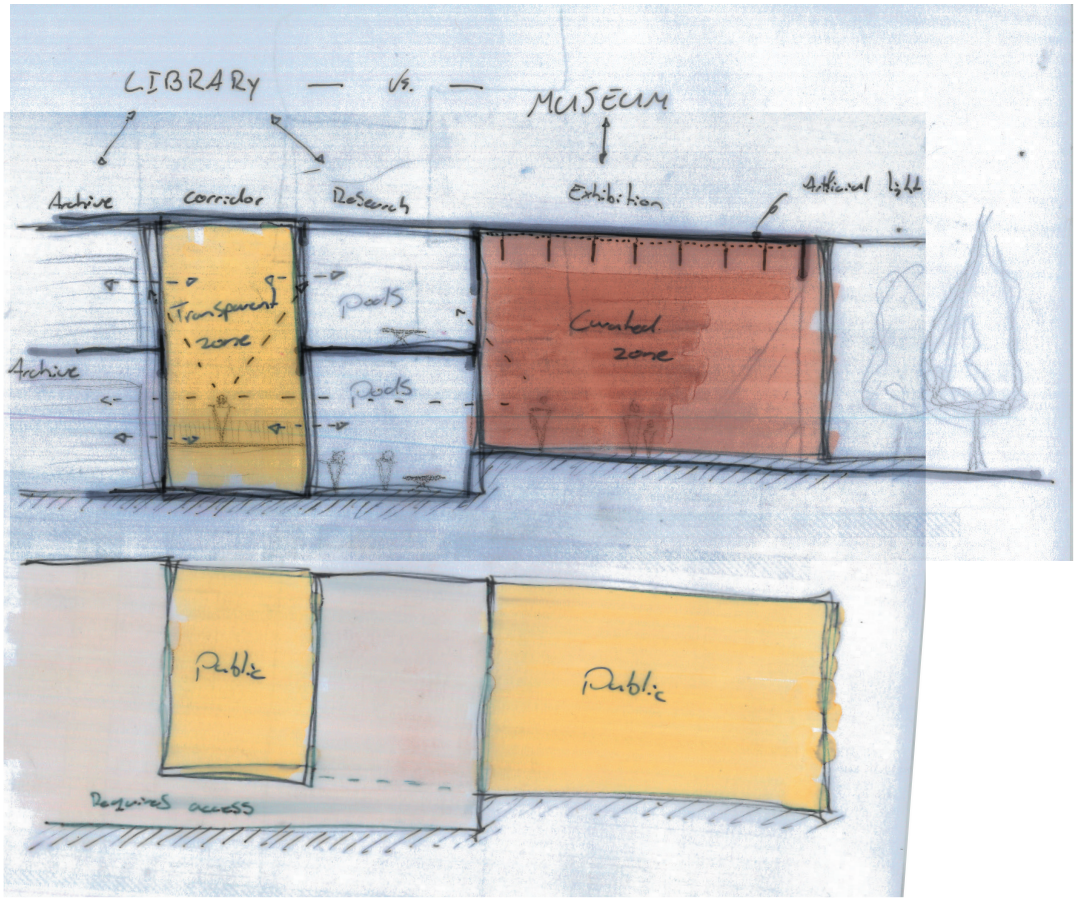
On Tuesday morning, my group and I met one final time to prepare the research plan draft before submission.

Thursday's tutoring session provided valuable practical guidance to complement my previously conceptual approach. The tutors encouraged me to study Marie-José van Hee's work in greater detail and to begin considering materiality in my design.

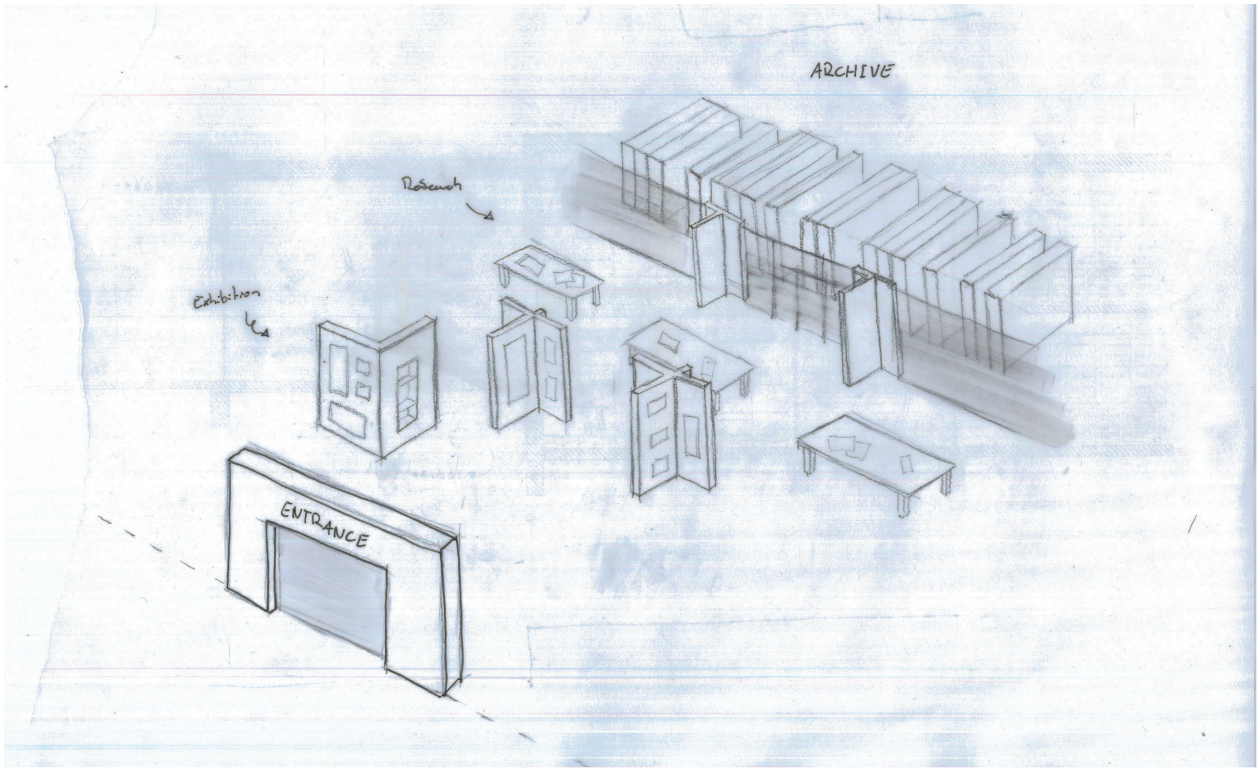
Friday and the following weekend were primarily dedicated to developing my personal statement and updating the design journal.

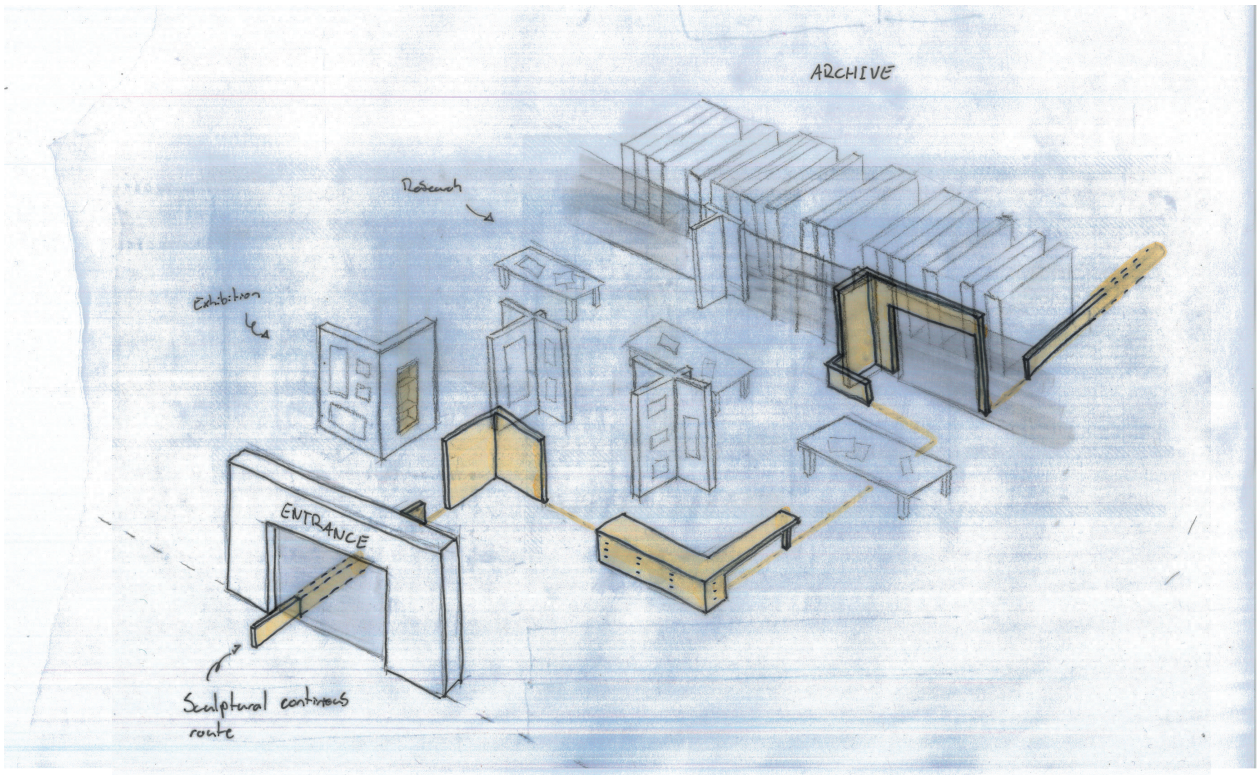
Sketches



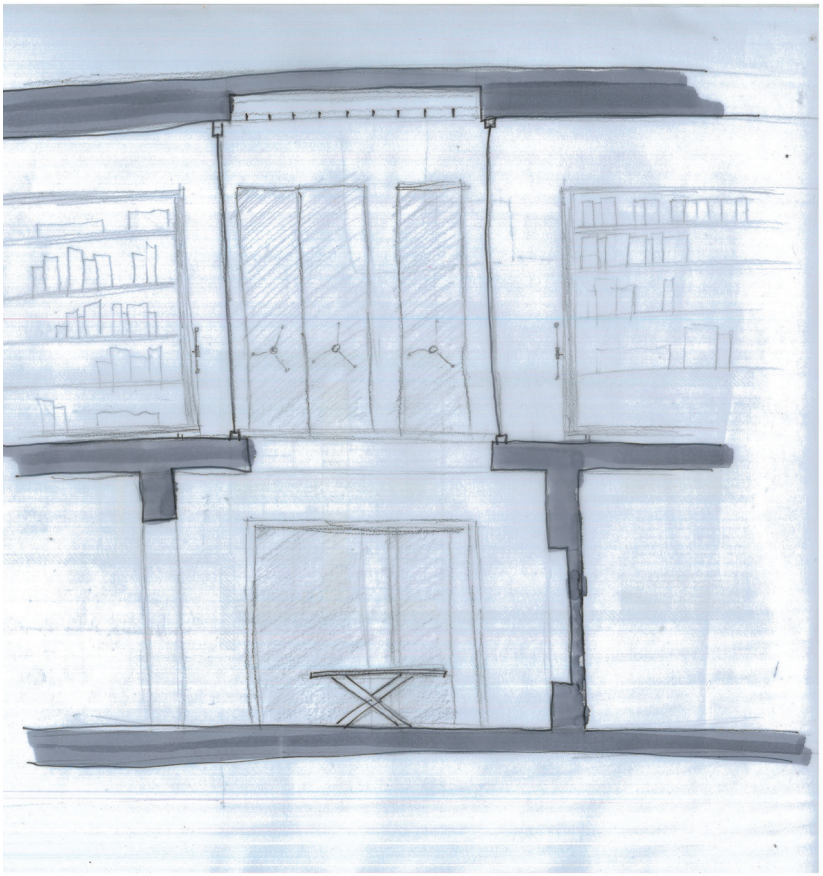


Plan and section sketches with diagrams

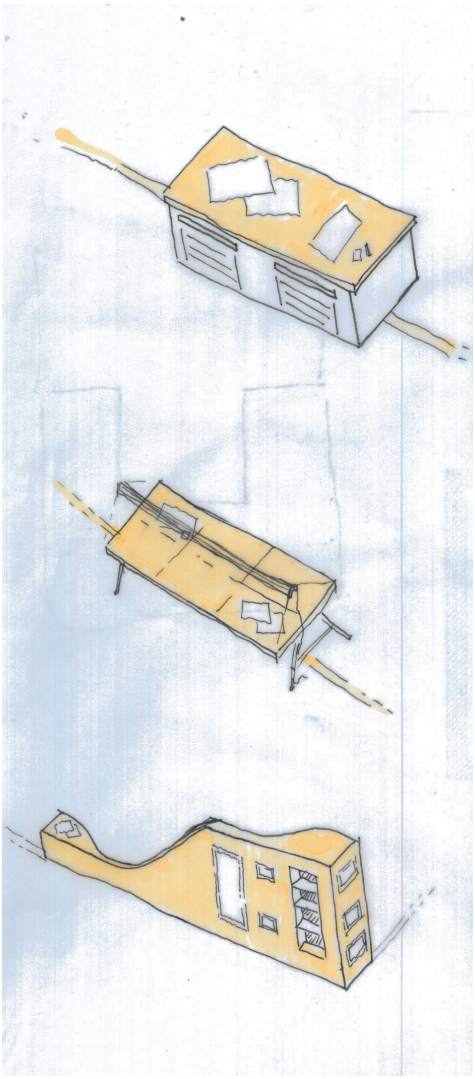

ARCHIVE
Research
Exhibition
ENTRANCE


ARCHIVE
Research
Exhibition
ENTRANCE
Sculptural continuous route

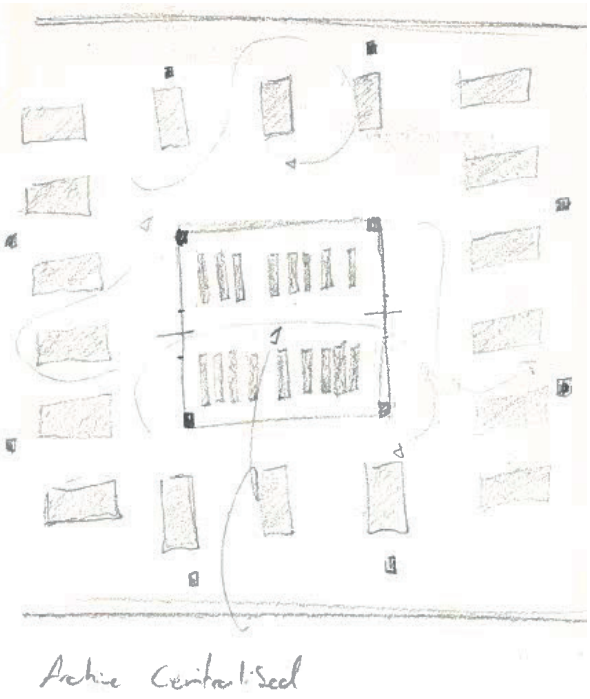
Concept axo

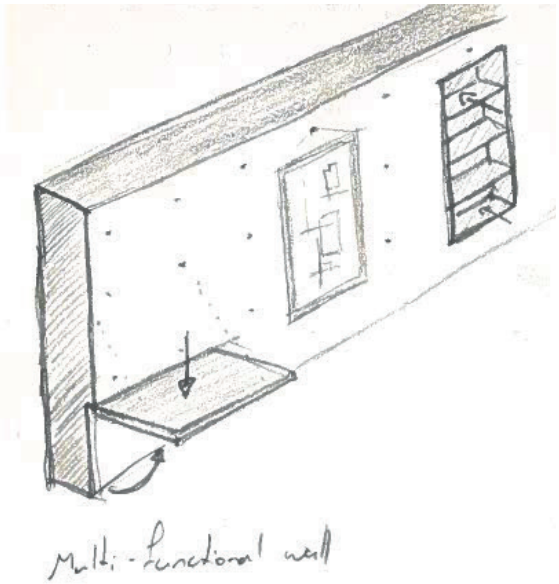


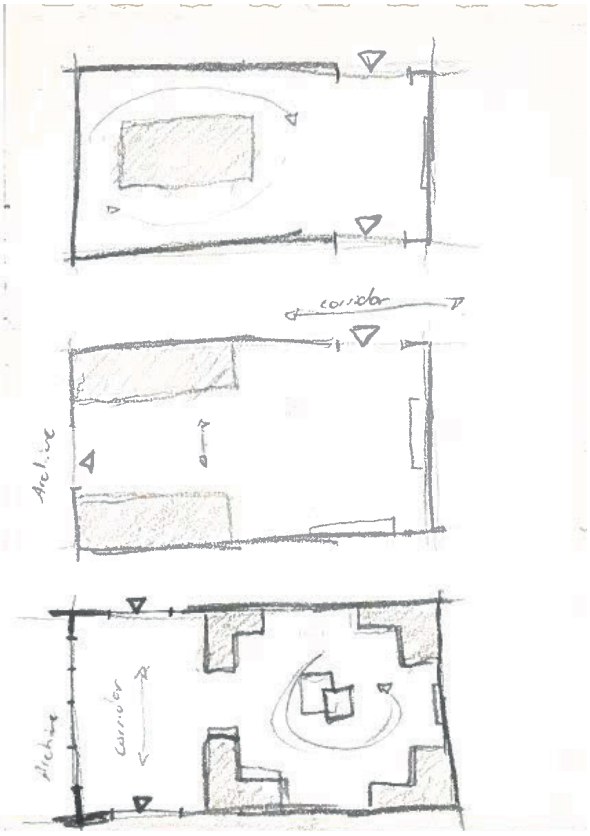
Section concept

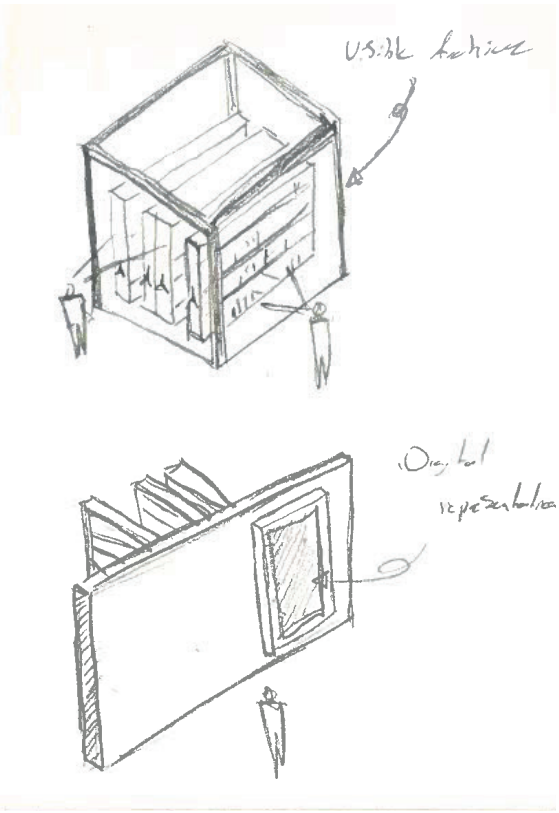


Furniture concept

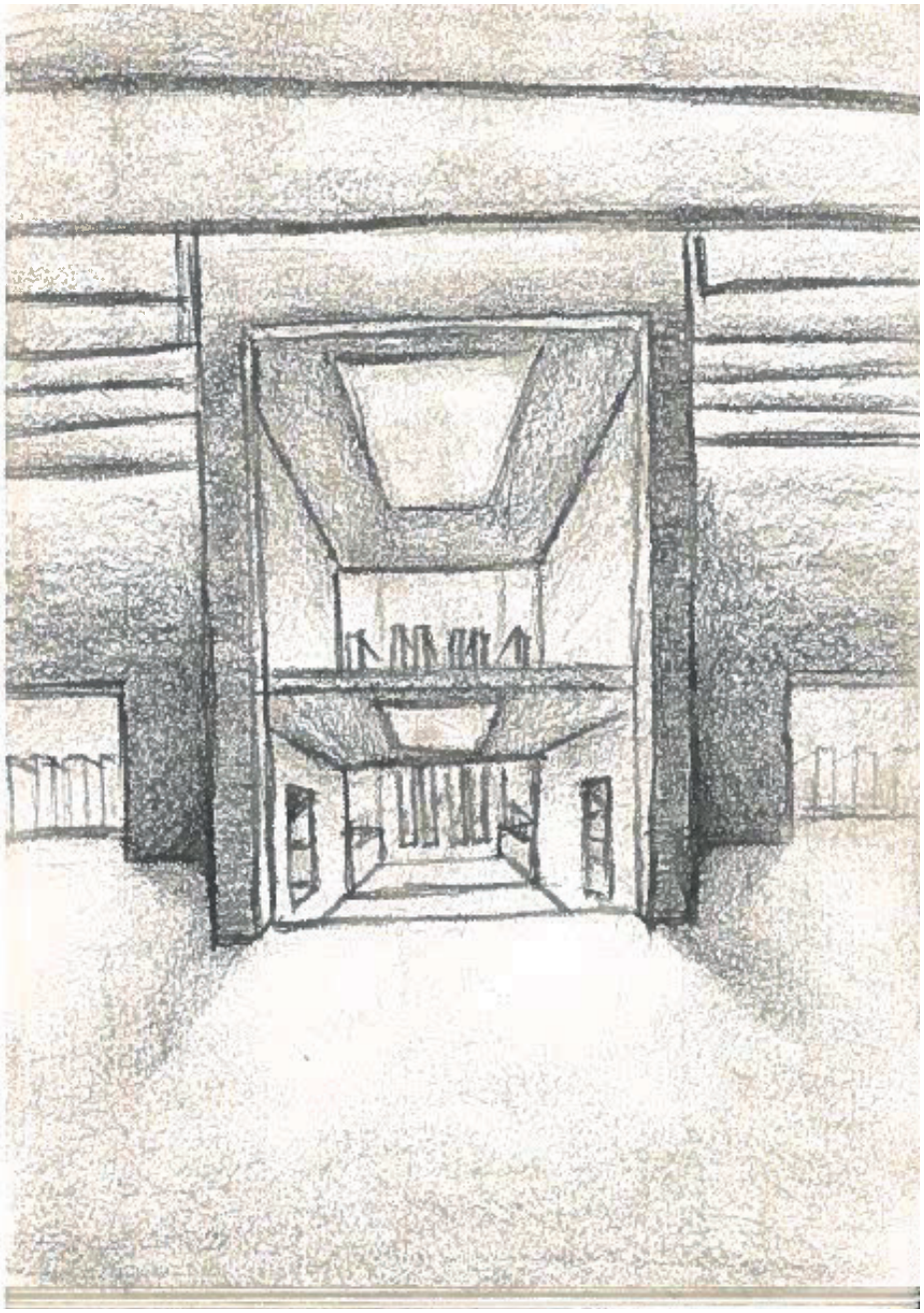






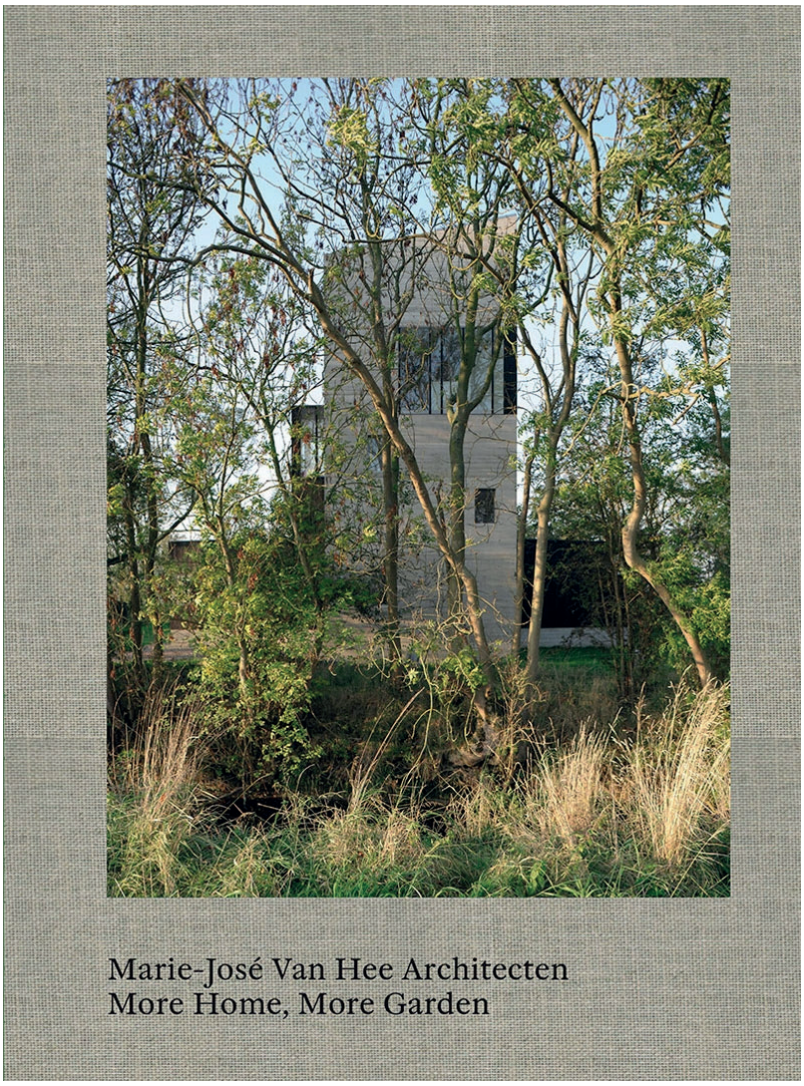


Transparency concepts



Lighting concept

Literature



More Home, More Garden by Marie-José van Hee

This book was recommended to me by Sam during the tutoring session. It provided valuable insight into Marie-José's design approach, particularly her holistic integration of interior and exterior spaces and how she incorporates furniture as an integral part of her designs.

Personal statement

The brief for this years Interiors Buildings Cities graduation studio is to design an architectural archive for the VAi in Flanders at deSingel. This assignment prompts the fundamental question: What constitutes an architectural archive? How does it differ from a 'regular' archive and in what way is it different from a museum or perhaps a library? The weekly research seminars revolved around these questions. We, as students, were given precedents to study to possibly gain understanding of the workings of these architectural institutions.

The analysis of the Canadian Centre for Architecture [CCA] and its comparison to the other precedents of architectural archives, has provided potential answers to this central question. However, it seemed like there was a distinction to be made between three primary functions of what an archive is according to these precedents: An archive as a storage facility, a research location or an exhibition space. Every project that was researched seemed to favour one over the others. The CCA for example focusses mostly on the meticulous storage and preservation of the collection (Yavena, 2020) whereas Soane's museum seems to prioritize exhibition. This triad of functions together creates an archive. Therefore, a balance should be created in order to get to what I define to be an archive.

Having listened to several archivists and directors of archives over the last couple of weeks, it seemed that centralisation in an archive is an important aspect. As opposed to having several buildings within a city or campus, having the archive close to the offices and reading rooms saves time and effort for the archivists and researchers. This was addressed by one of the archivists at the VAi as well as during several lectures and in the problem definition and design brief given to us by the VAi. Another important topic was transparency. Being able to communicate to the outside world what happens within is an important development over the last couple decades in the world of archiving. Opposing the traditional 'gatekeeping' mentality of 20th-century institutions, archives that focus on inclusion, maintaining a holistic approach towards care and questioning ones own policies and existing catalogue are becoming the new standard.

These two concepts are the foundation of my approach to designing and defining an archive. Focussing on the concept of transparency these last couple of weeks, some precedents and literature have provided insight on how to design transparently. The book Modernity Unbound (Mertins, 2011) connected the concept of transparency to the artistic movement of cubism. Since a key aspect of this movement is transparency, I decided to further investigate this style to symbolically translate transparency into the architectural design. As opposed to designing a fully glass building, which I figured was too much of a literal approach to designing transparently.

Furthermore, the assigned architect for the current brief First Thoughts, Marie-José van Hee, has consistently referenced this topic throughout her work. The book More home, more garden (Van Hee, 2018) is composed of several essays describing her approach to designing, one of which describes how she designs both the exterior and interior at the same time, creating a continuous narrative throughout the entire building, inside as well as outside. The current brief is therefore a good way to practice designing transparently.

Mertins, D. (2011). Modernity unbound: Other Histories of Architectural Modernity.
Van Hee, M. (2019). Marie-José van Hee architecten. More Home, More Garden. Copyright Slow Publishing.
Yaneva, A. (2020). Crafting history: Archiving and the Quest for Architectural Legacy. Cornell University Press.

First draft of personal statement

Week 1.08

Senseless Sections

ABOUT reviewing fundamental feedback on existing sections and preparing for P1.

Schedule

Mon - 21.10	**Self study**
Tue - 22.10	**10:30 - 11:00** **Research plan feedback** **Self study**
Wed - 23.10	**Self study**
Thu - 24.10	**9:30 - 17:30** **Pre-P1**
Fri - 25.10	**Self study**
Sat - 26.10	**Design journal**
Sun - 27.10	**Design journal**

Summary

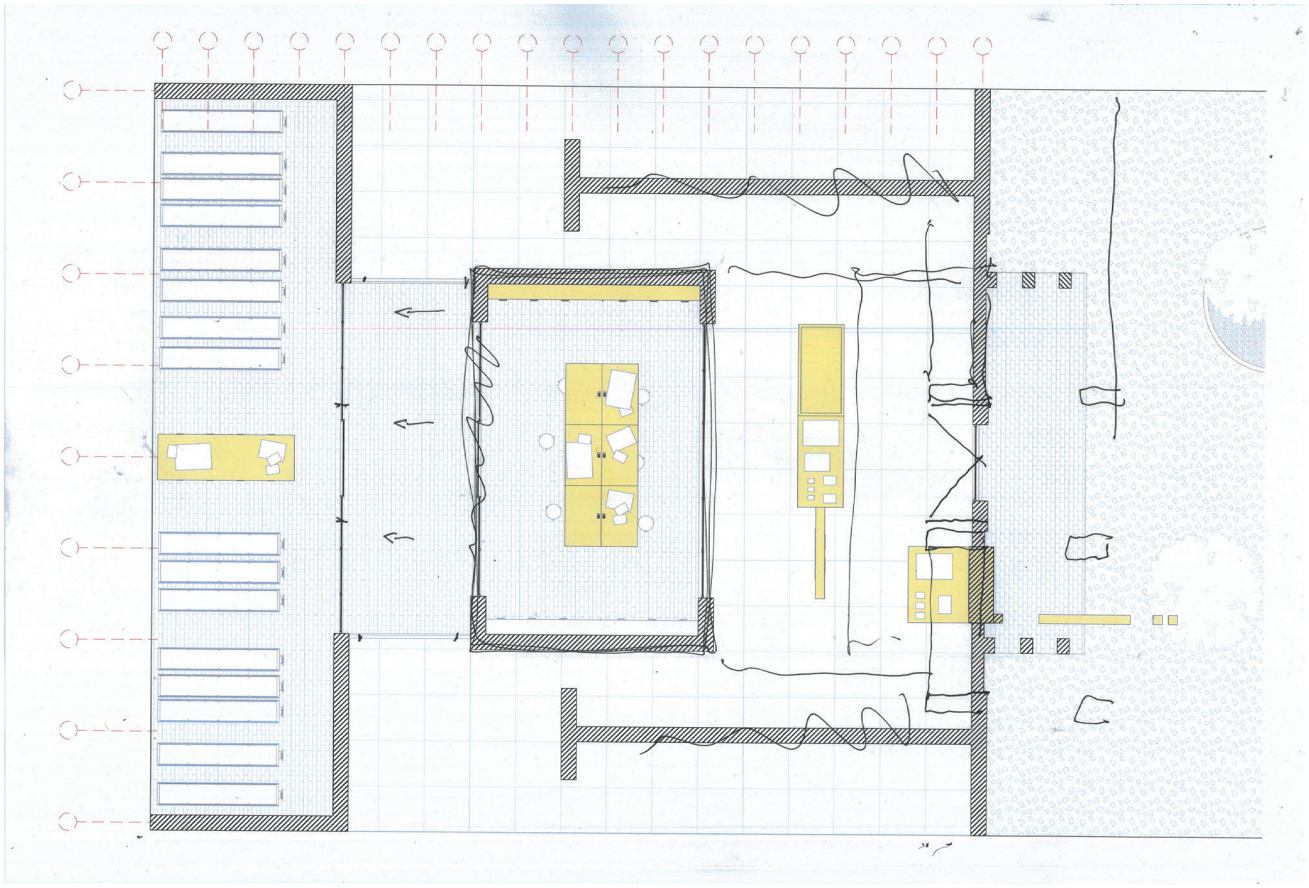
Week 8 was focused on preparing for the pre-P1 presentation. The days leading up to it were primarily dedicated to finalizing floor plans and sections, developing the sculptural furniture design, and refining the material choices.

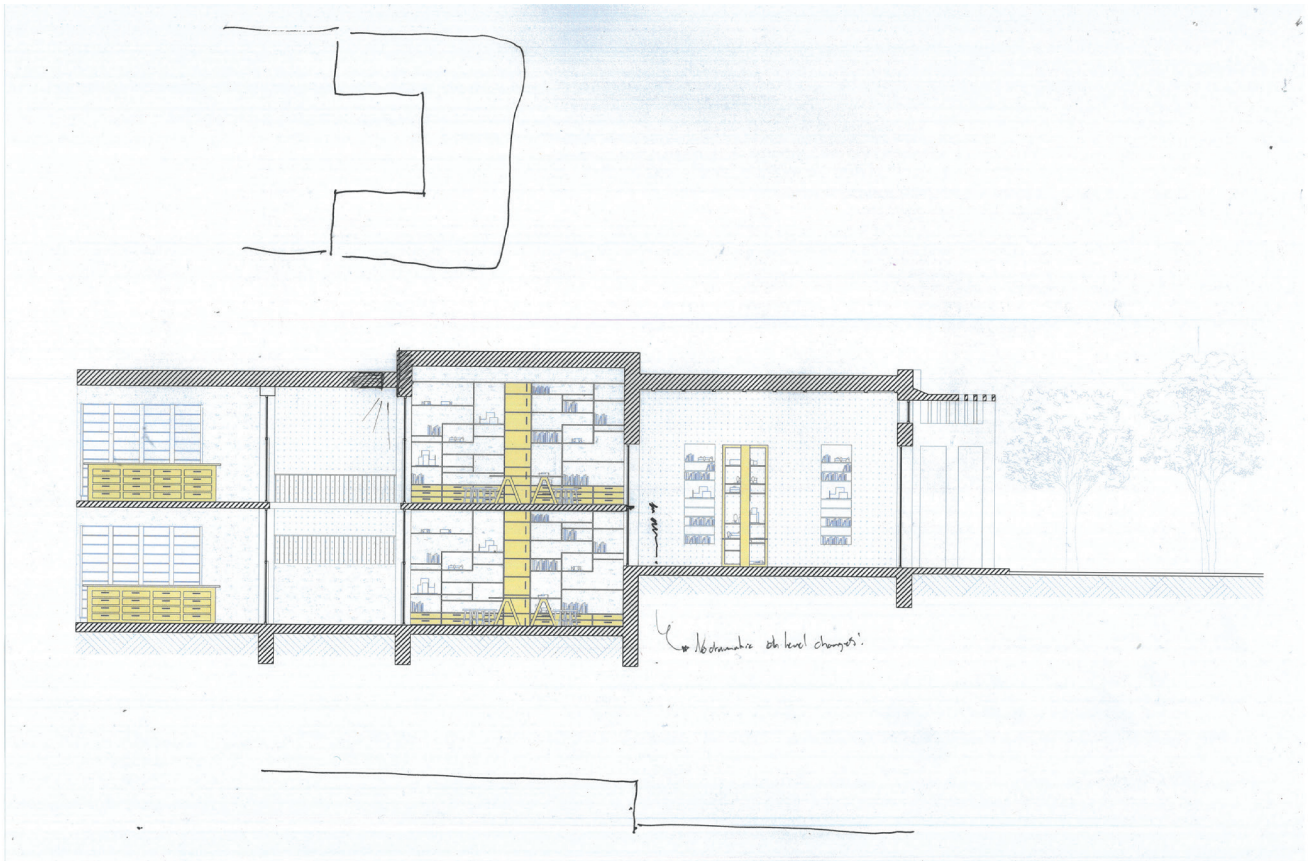
On Tuesday morning, we had a feedback session for the research plan draft. Feedback was provided both as a group and on our personal statements. Overall, the drafts were well-received, with the main suggestion from Mark being to further elaborate on the conclusions in both the communal research plan and personal statements.

Thursday was fully allocated to the pre-P1 presentations. We worked in our architect groups and had the opportunity to meet with all tutors as a group. The main critique I received concerned the coherence of my design. Some proposed interventions, such as the empty spaces adjacent to the research pod, the corridor, and the introduction of a split-level, were considered illogical. In particular, the split-level was questioned as it conflicted with my approach to user experience. Instead of using floor height differences to differentiate spaces, I was encouraged to explore variations in ceiling height.

I spent the remainder of the day compiling this feedback and developing a clear plan of action for the following week.

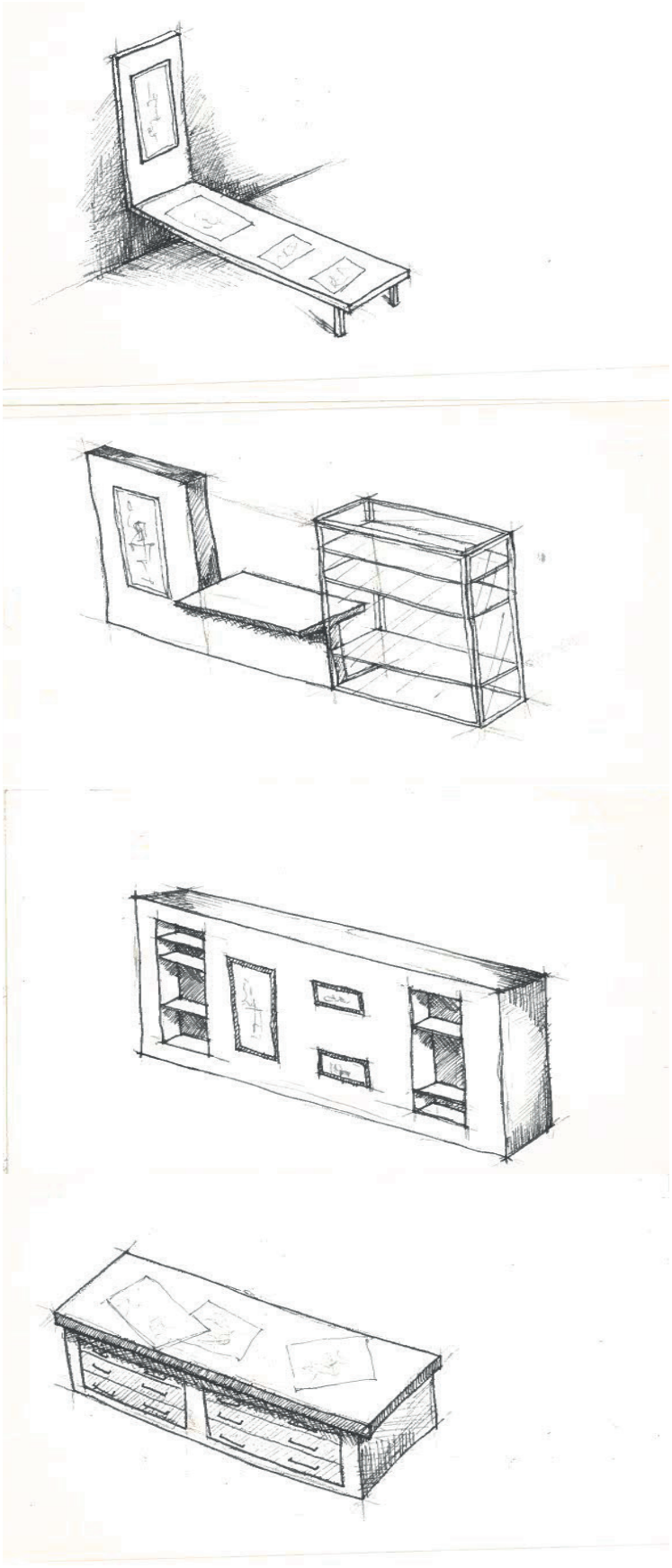
Drawings





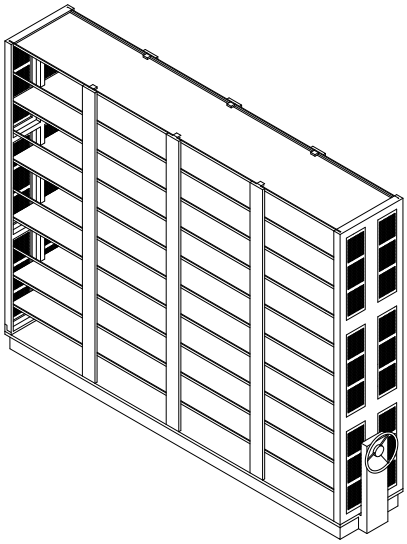
Pre-P1 plan and section with annotations by tutors

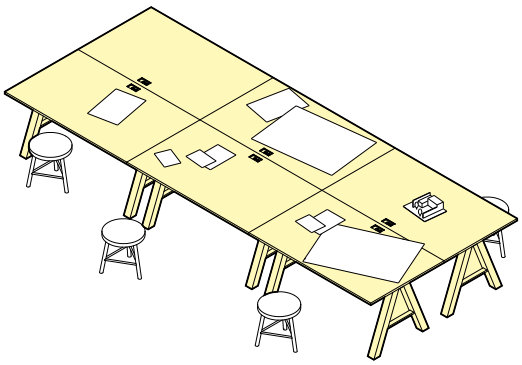
Furniture design

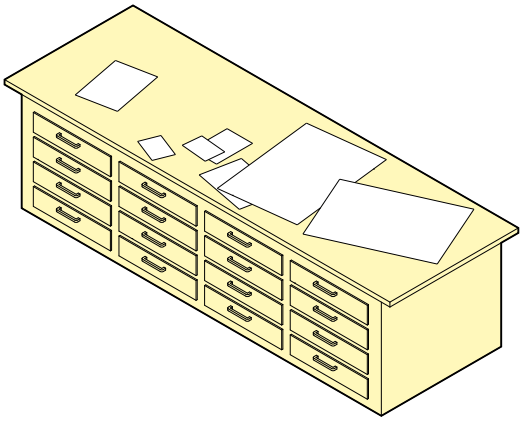


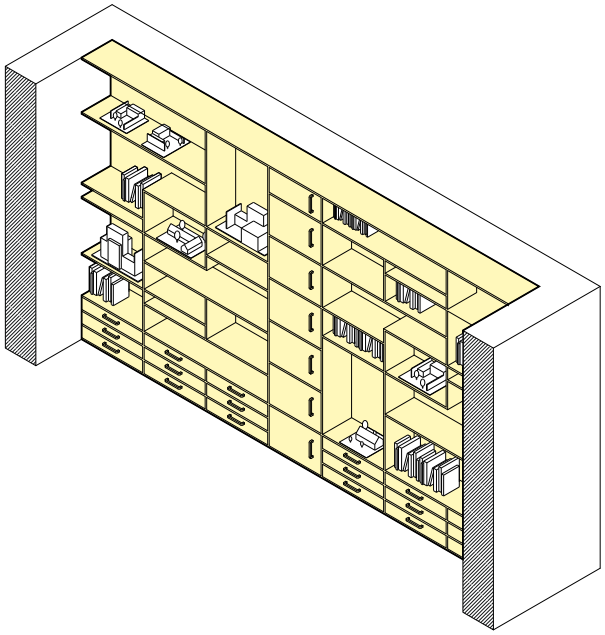
Furniture design sketches

The furniture design was informed by the characteristics of the spaces they were meant to inhabit. Some pieces were dedicated to a single function, while others combined multiple uses, embodying the gradual transition of activities, display, research, and storage, across the three interconnected spaces.

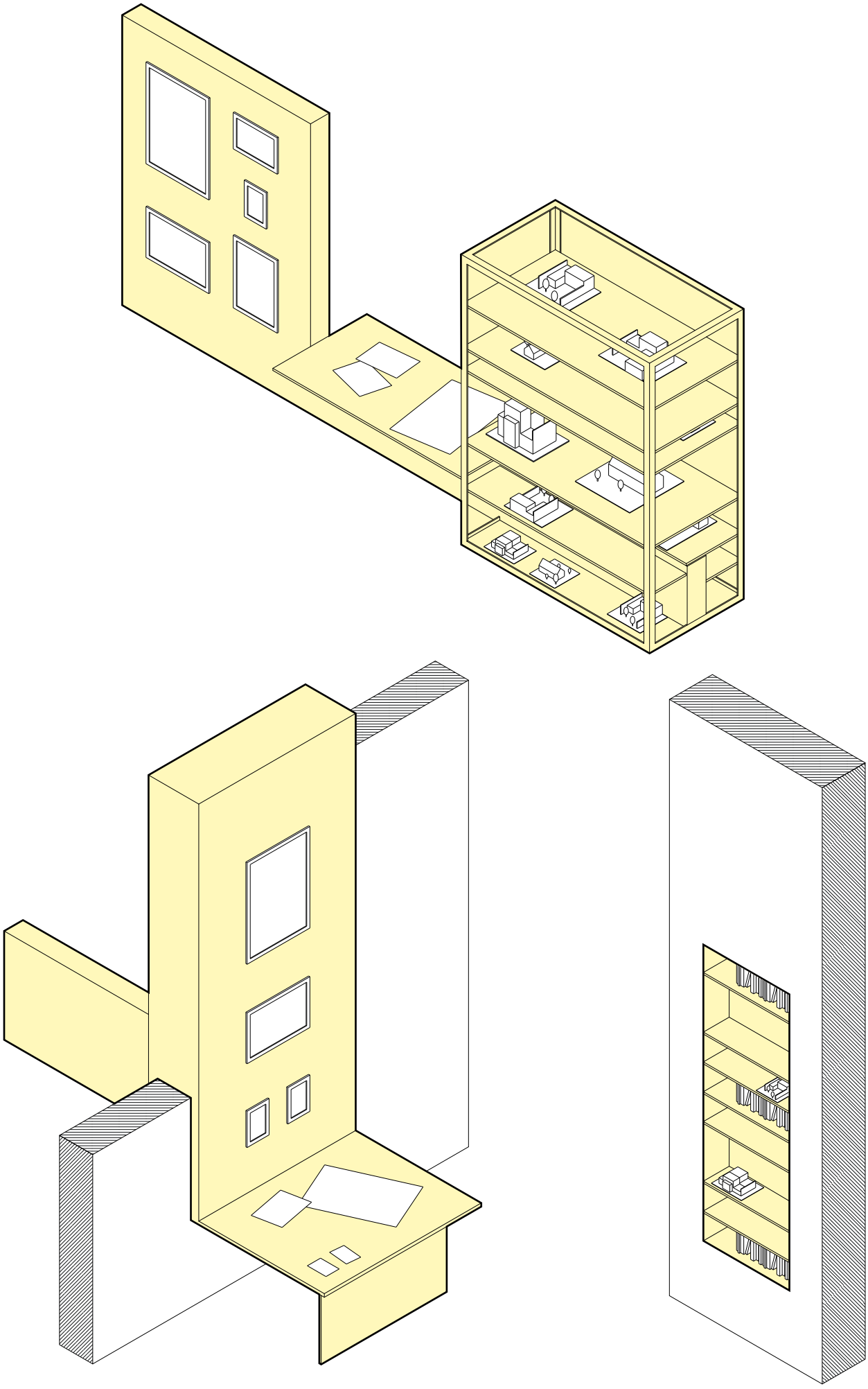






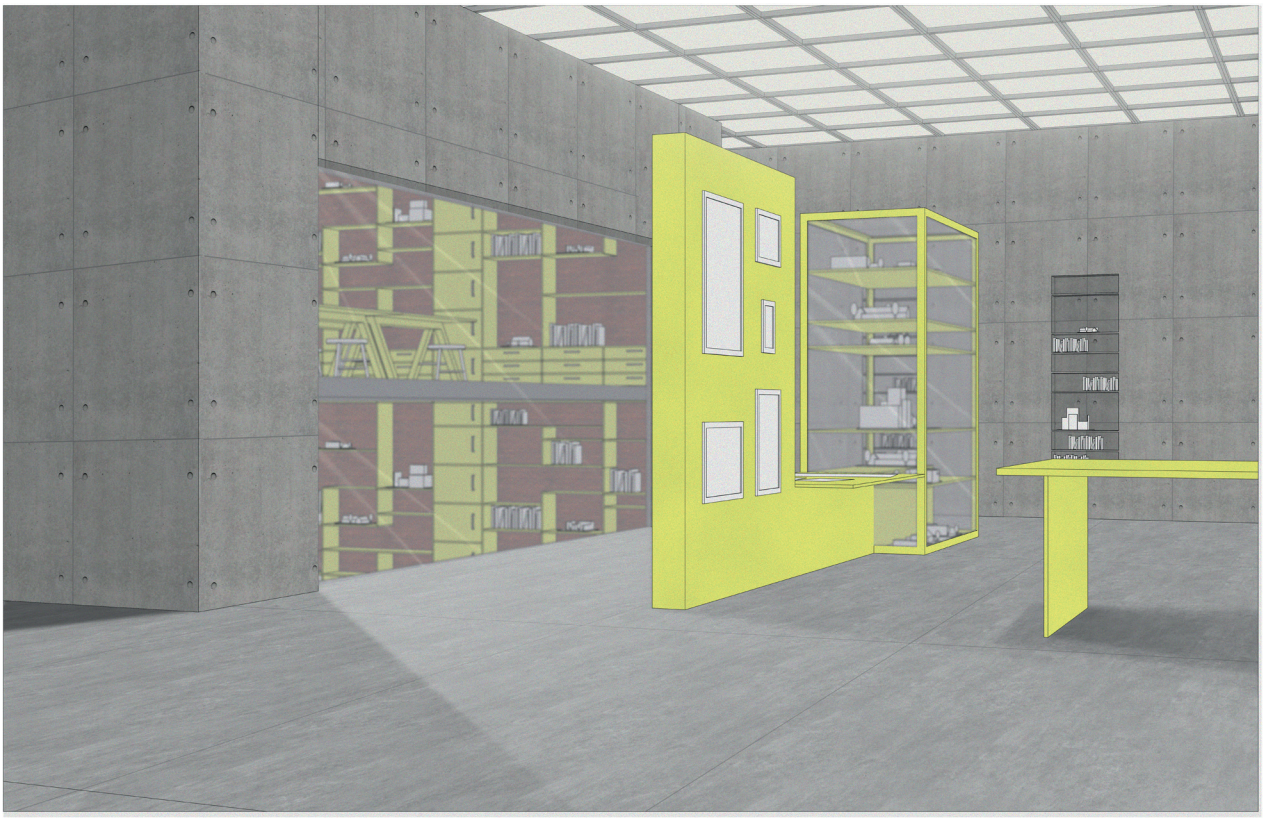


Pre-P1 furniture design



Pre-P1 furniture design

Material collage



Material collage

Week 1.09

Model Making

ABOUT how to create order in floorplans and determining how to model interior spaces.

Schedule

Mon - 28.10	**Self study**
Tue - 29.10	**10:30 - 11:00** **Research plan feedback**
	Self study
Wed - 30.10	**Self study**
Thu - 31.10	**9:30 - 12:30** **Tutoring**
	12:45-14:00 **Tour Boijmans van Beuningen depot**
	Model making
Fri - 01.11	**Model making**
Sat - 02.11	**Model making**
Sun - 02.11	**Model making**

Summary

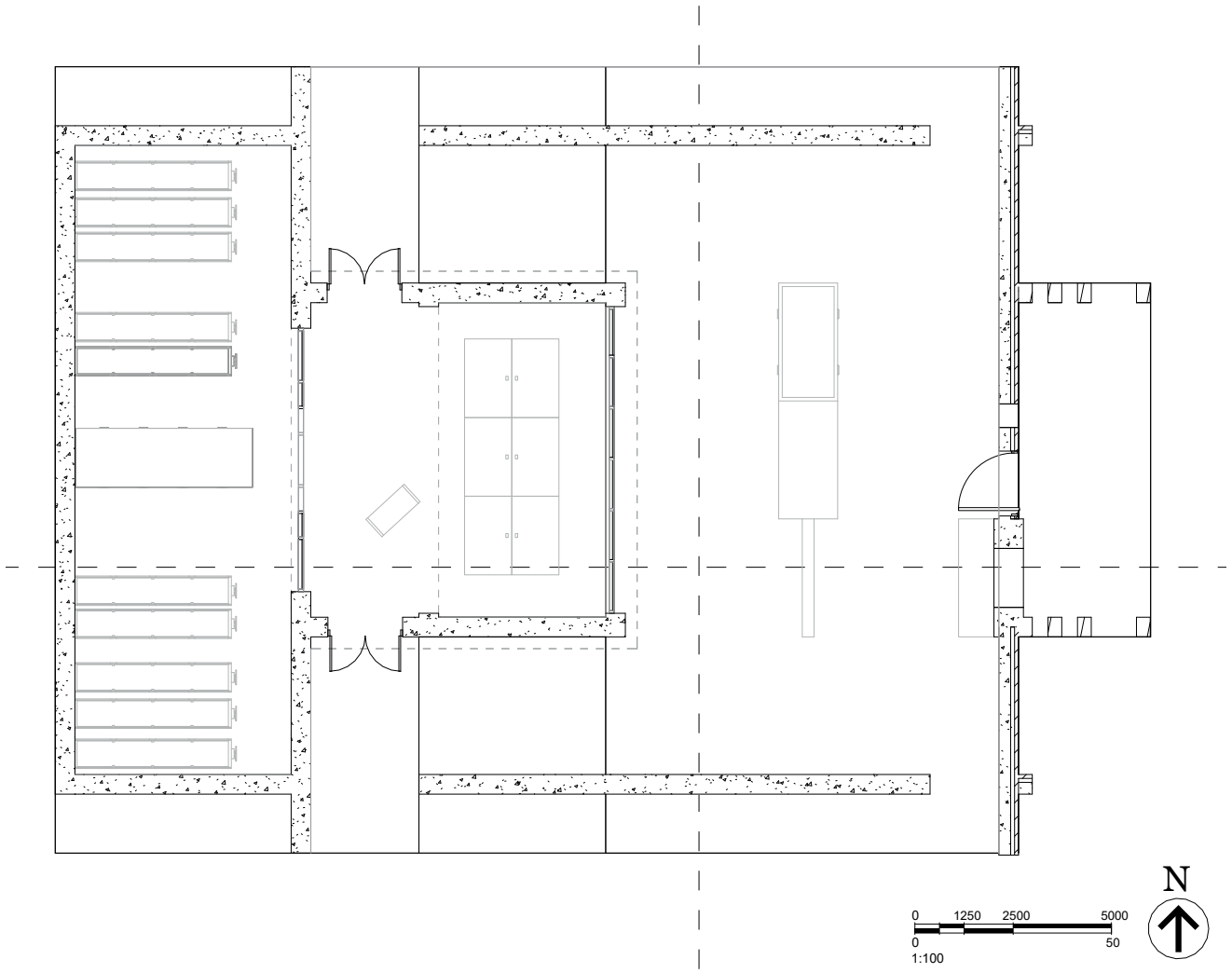
This week was focused on revising the feedback received during the pre-P1 presentation and preparing for the official P1 the following week. I spent the early part of the week revising floor plans and sections, including removing the split level from the research pods and eliminating the corridor between the exhibition and archive spaces.

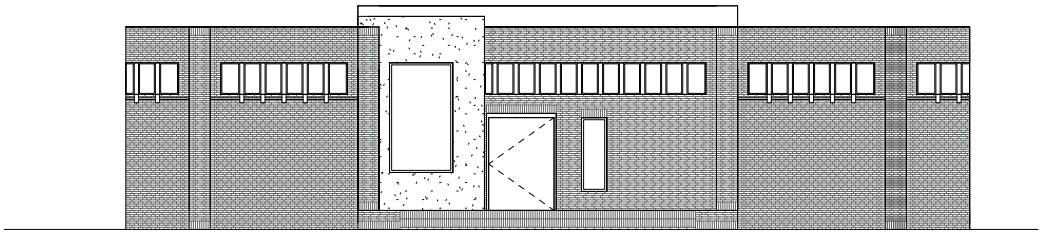
By Wednesday, I began developing the volume for the physical model. Since there was an optional tutorial on Thursday morning, I prioritized finalizing my drawings to discuss them during the session.

During the Thursday tutorial, I received feedback on my floor plan, with advice to introduce more rhythm and order, elements that were previously missing from my design. In the afternoon, we had a tour of the Boijmans van Beuningen depot in Rotterdam. This visit included access to both public and private areas, such as the cargo space, the supervised depot, and the restoration rooms.

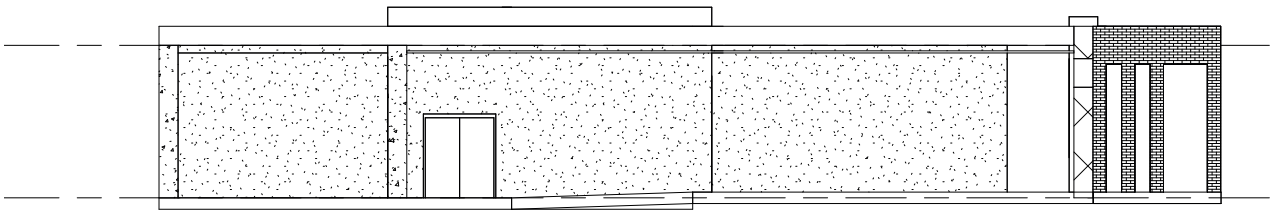
Friday and the weekend were dedicated to further developing the model and finalizing the drawings.

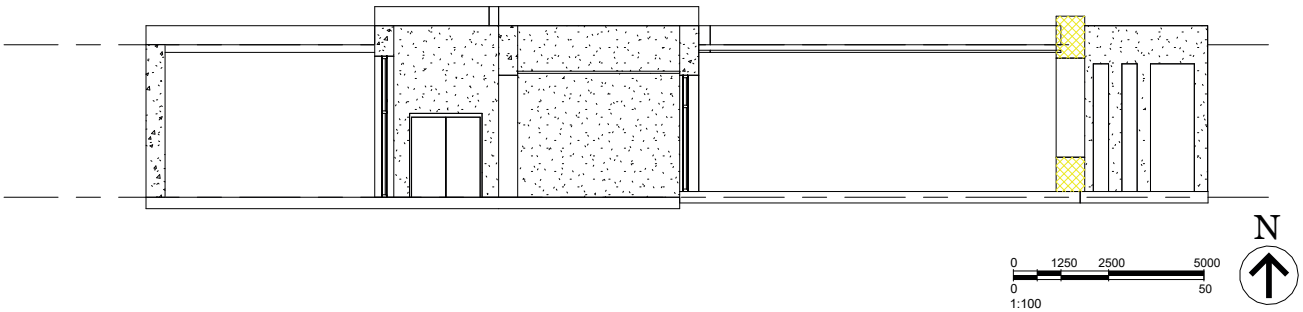
Drawings

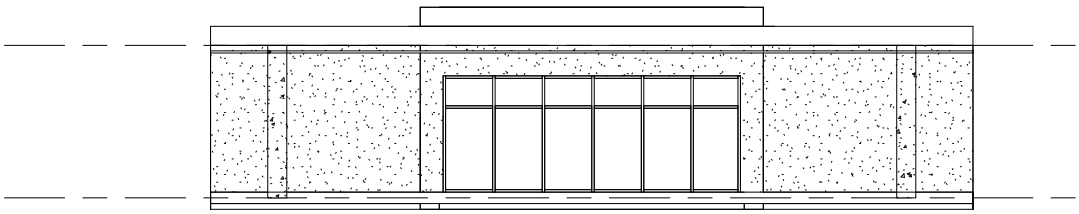


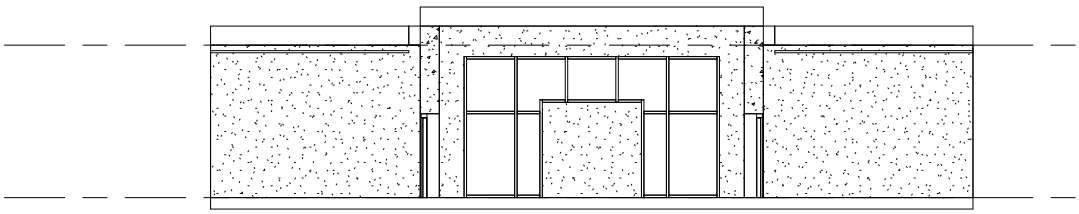


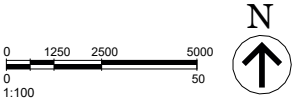
FIRST THOUGHS - plan and elevation week 9





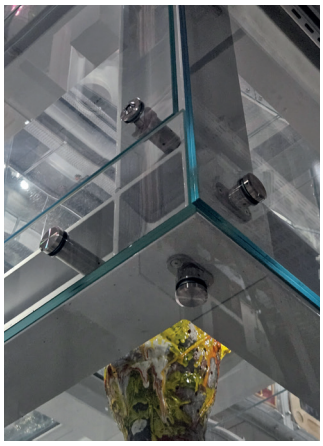






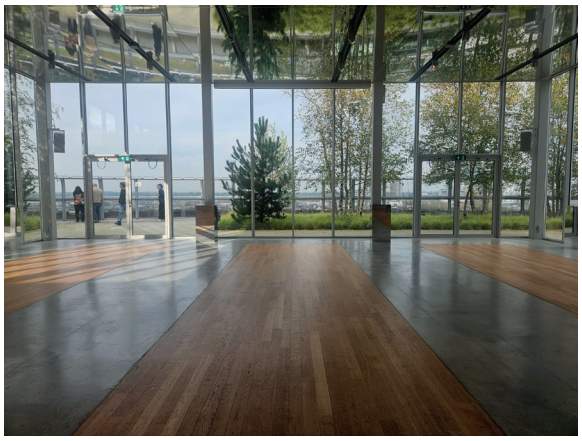
FIRST THOUGHS - Sections week 9

Boijmans van Beuningen tour



Photos taken during the Boijmans van Beuningen tour

Photos taken during the Boijmans van Beuningen tour



Photos taken during the Boijmans van Beuningen tour

Week 1.10

P1 Day

ABOUT finalizing models and learning to photograph and present gradational lines.

Schedule

Mon - 04.11	**Model making**
Tue - 05.11	**Model making**
Wed - 06.11	**Model making/Design journal**
	Photostudio session
Thu - 07.11	**9:30 - 18:30 P1**
Fri - 08.11	**Packing**
Sat - 09.11	**Moving day!**
Sun - 10.11	**-**

Summary

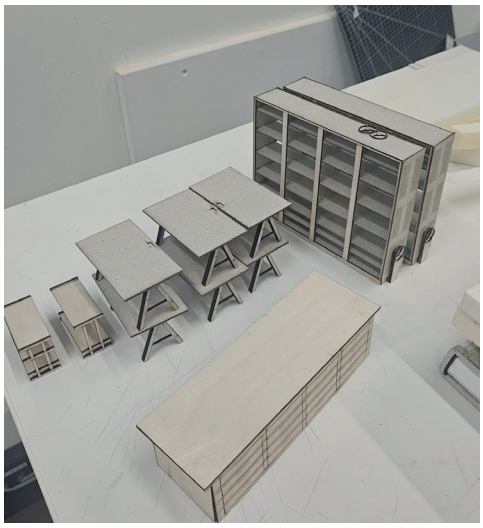
Week 10 was dedicated to preparing for the official P1 presentation. I aimed to complete the model by Tuesday, allowing Wednesday to finalize the drawings I had started the previous weekend and to complete and print the design journal. I had also reserved the photo studio for Wednesday afternoon.

Thursday was the day of the P1 presentation. In the morning, all students set up their models in room T, accompanied by their drawings, printed photographs, and design journals.

The presentations began at 9:30, with each student allotted 15 minutes: 5 minutes for presenting the design and approximately 10 minutes for questions and discussion.

The main feedback I received highlighted that the slope incorporated in my design was underexplained. Additionally, due to the prominent use of color in my project, I was advised to consider the manufacturing processes related to coloring materials if I chose to continue with this concept.

Process photos



FIRST THOUGHTS - model process photos

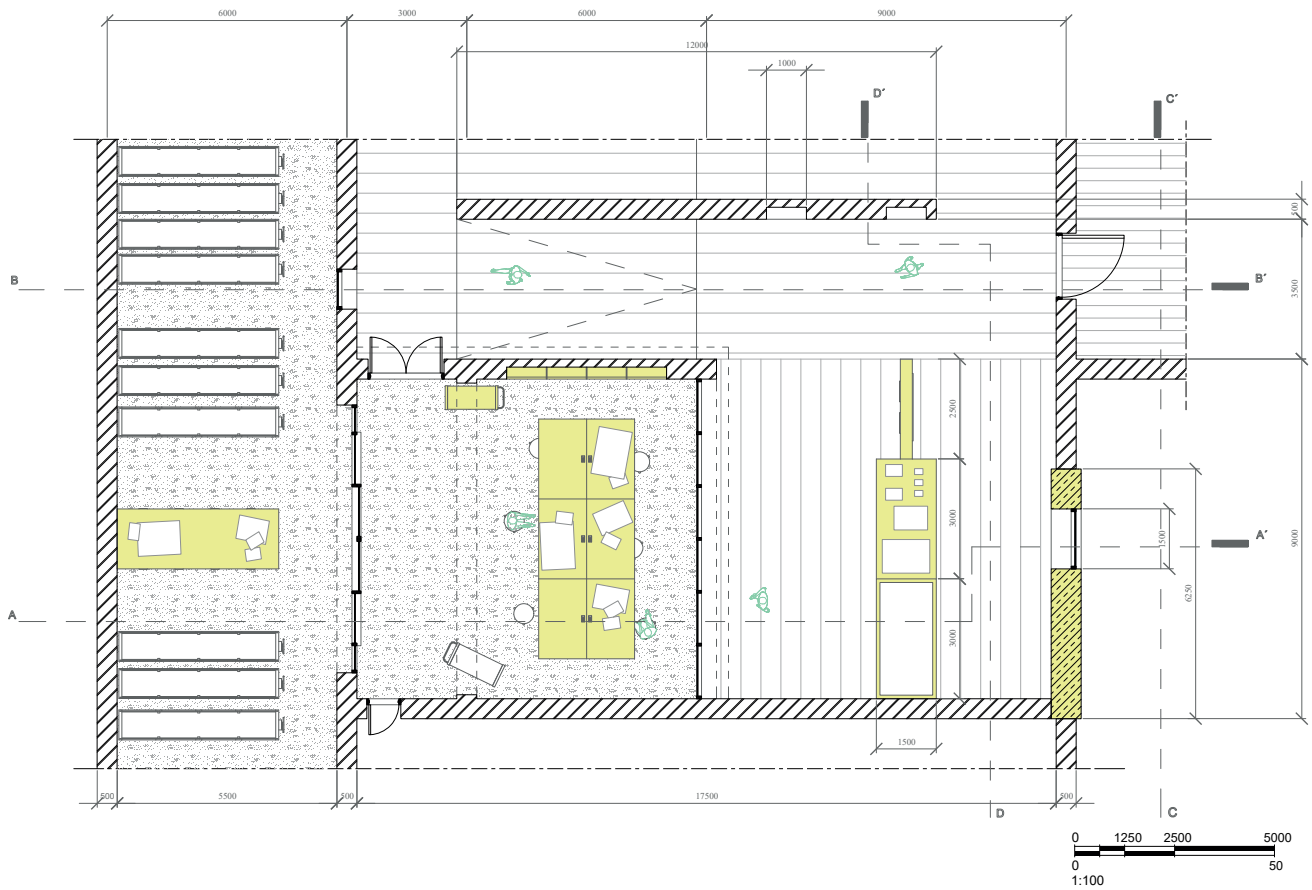
FIRST THOUGHTS - photobooth setup

Final photos

FIRST THOUGHTS - gradational perspective final product

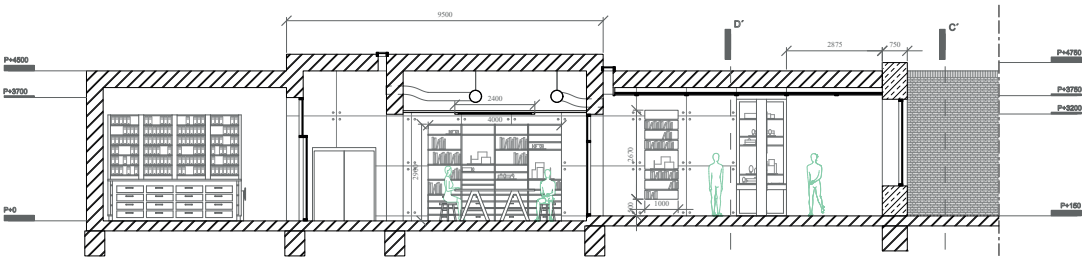
FIRST THOUGHTS - final model

Drawings



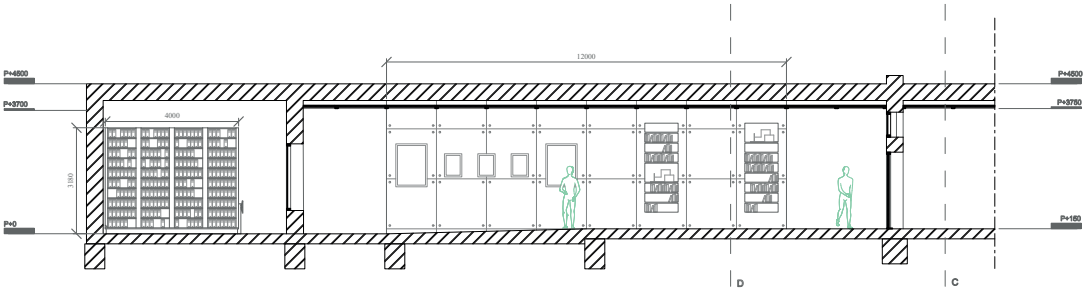
Architectural floorplan 1:100
Ground floor

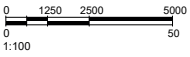
FIRST THOUGHTS - Floorplan



Architectural sections 1:100

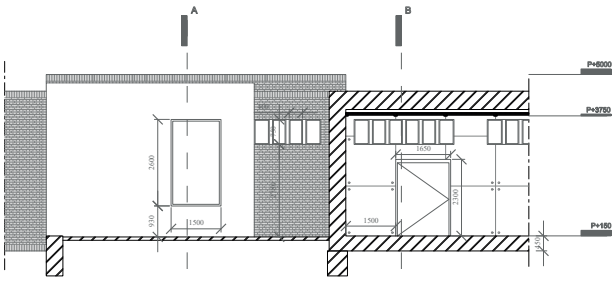
Section AA'





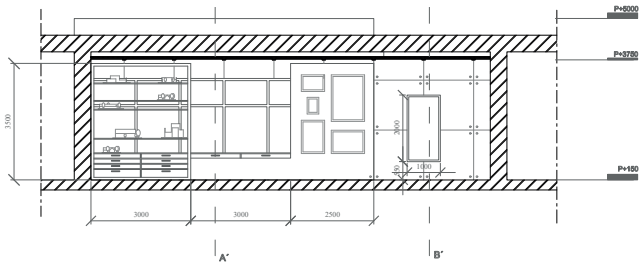
Architectural sections 1:100

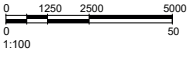
Section BB'



Architectural sections 1:100

Section CC'





Architectural sections 1:100

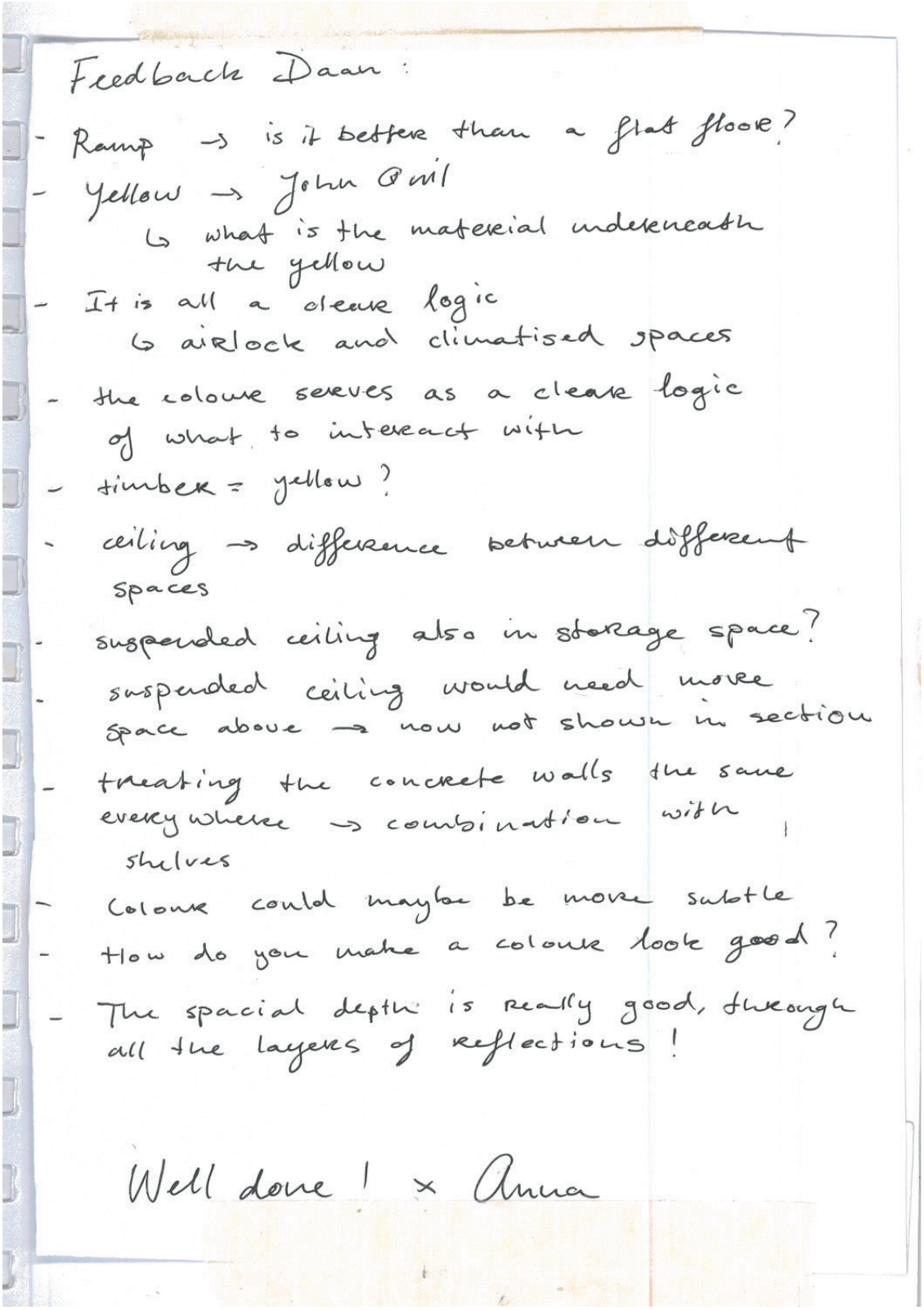
Section DD'

FIRST THOUGHTS - sections

Presentation layout

P1 setup

Feedback



Feedback Daan:

- Ramp → is it better than a flat floore?
- Yellow → John Cmil
  ↳ what is the material underneath the yellow
- It is all a cleare logic
  ↳ airlock and climatised spaces
- the colour serves as a cleare logic of what to interact with
- timber = yellow?
- ceiling → difference between different spaces
- suspended ceiling also in storage space?
- suspended ceiling would need more space above → now not shown in section
- treating the concrete walls the same everywhere → combination with shelves
- Colour could maybe be more subtle
- How do you make a colour look good?
- The spacial depth is really good, through all the layers of reflections!

Well done! x Anna

P1 feedback - scribed by Anna Klaver

Reflection on Volume I

This volume was primarily intended to familiarize us students with archives, specifically architectural archives. The dual approach of recreating archival spaces through modeling and studying them through readings provided a solid foundation for my design work in the upcoming volume.

However, this process led to two distinct insights. First, recreating an archival space gave me a deeper understanding of the skills required to create detailed models. Whereas I had previously worked mostly at larger scales (1:100 or 1:200), this time I focused on smaller scales (1:20 to 1:50), which demanded a different level of precision and attention to detail.

Second, reading about archival spaces revealed the complex functions and nuanced inner workings of archives. Before, I had seen archives primarily as storage spaces, but the research seminars enlightened me on how archives are active, dynamic spaces that elevate certain works beyond the intentions of their creators. I also came to understand the significant influence, and by extension responsibility, that archives hold in determining what is preserved and what is forgotten.

This latter insight was particularly valuable for me in relation to the design brief. Shifting my initial perspective on archival buildings is fundamental to creating a meaningful and functional design. While modeling techniques are helpful, especially since I anticipate using them frequently in the coming volumes, they serve more as general architectural skills, rather than the highly specific and in-depth theoretical understanding gained from the readings.

In week 1.05, we were introduced to Antwerp, the site for the project brief. However, due to the isolated interior design assignment in the following weeks, I felt I did not have sufficient time to fully reflect on this excursion. That assignment, though, offered useful insights into my personal interests and laid a foundation upon which I could build my main design in Volume II.

Following Volume I, our studio group is expected to continue analyzing Antwerp. I am eager to explore how I can connect my initial concepts and ideas with the outcomes of these ongoing analyses. I feel that I have already constructed a strong manifesto that will support me in developing a compelling concept for my graduation project, leading up to the P2 presentation at the end of Volume II.

Week 2.01

Analysing Antwerp

ABOUT finally looking at Antwerp and attempting to model complicated buildings properly based on limited material.

Schedule

Mon - 11.11	**-**
Tue - 12.11	**3D model - deSingel**
Wed - 13.11	**3D model - deSingel**
Thu - 14.11	**9:30 - 17:30 Tutoring**
Fri - 15.11	**3D model - deSingel**
Sat - 16.11	**Design journal**
Sun - 17.11	**-**

Summary

After P1, we were instructed to begin analyzing deSingel as a group. Although I couldn't attend the Monday meeting due to a meeting with the administrators of my new building, the group quickly organized itself. Four teams were formed to cover different aspects of the analysis: historical research, 3D CAD modeling of the building and its surroundings, physical modeling of the building, and creating a site model. I was assigned to the 3D CAD modeling team.

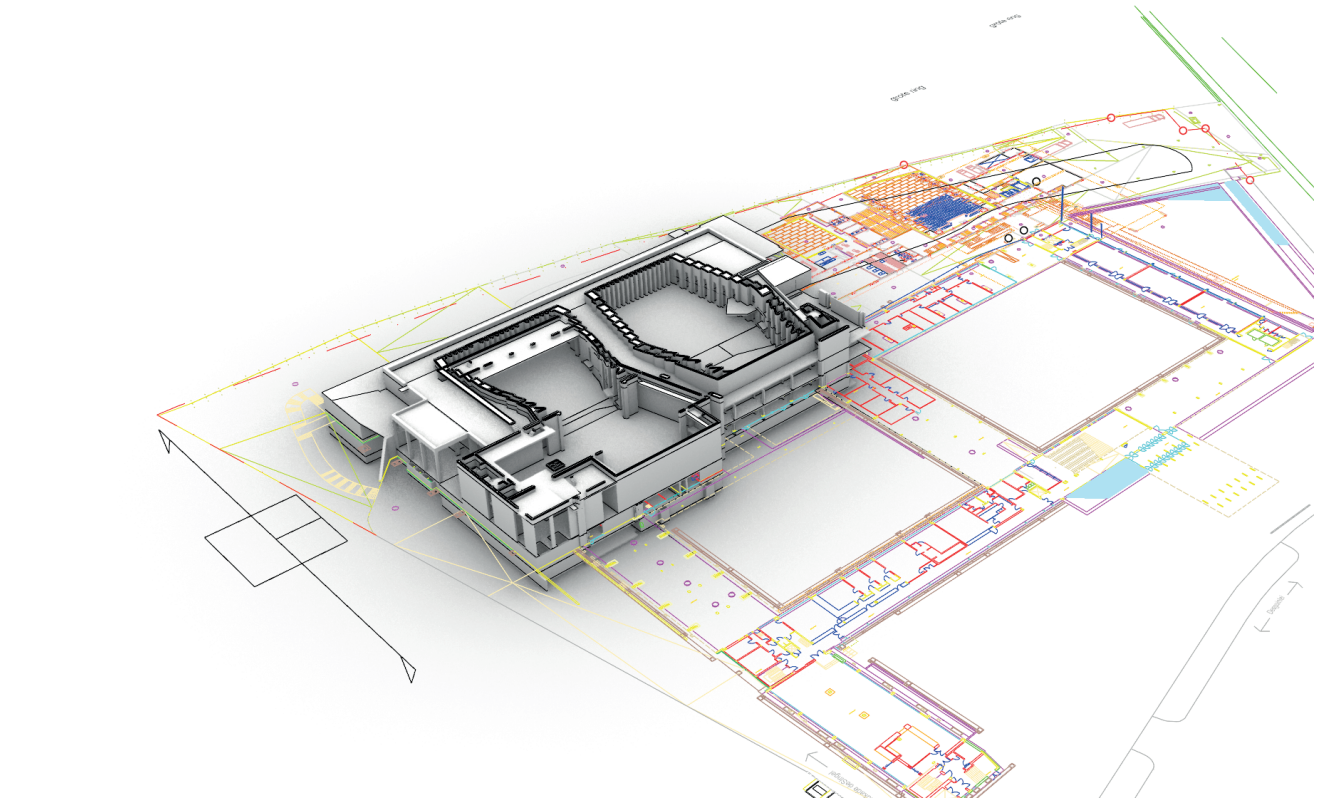
Within the CAD team, we discussed how best to divide the workload. Ultimately, we split the building into four parts: the auditorium, the Stéphane Beel section, the conservatoire, and the Léon Stynen section. I was responsible for modeling the auditorium.

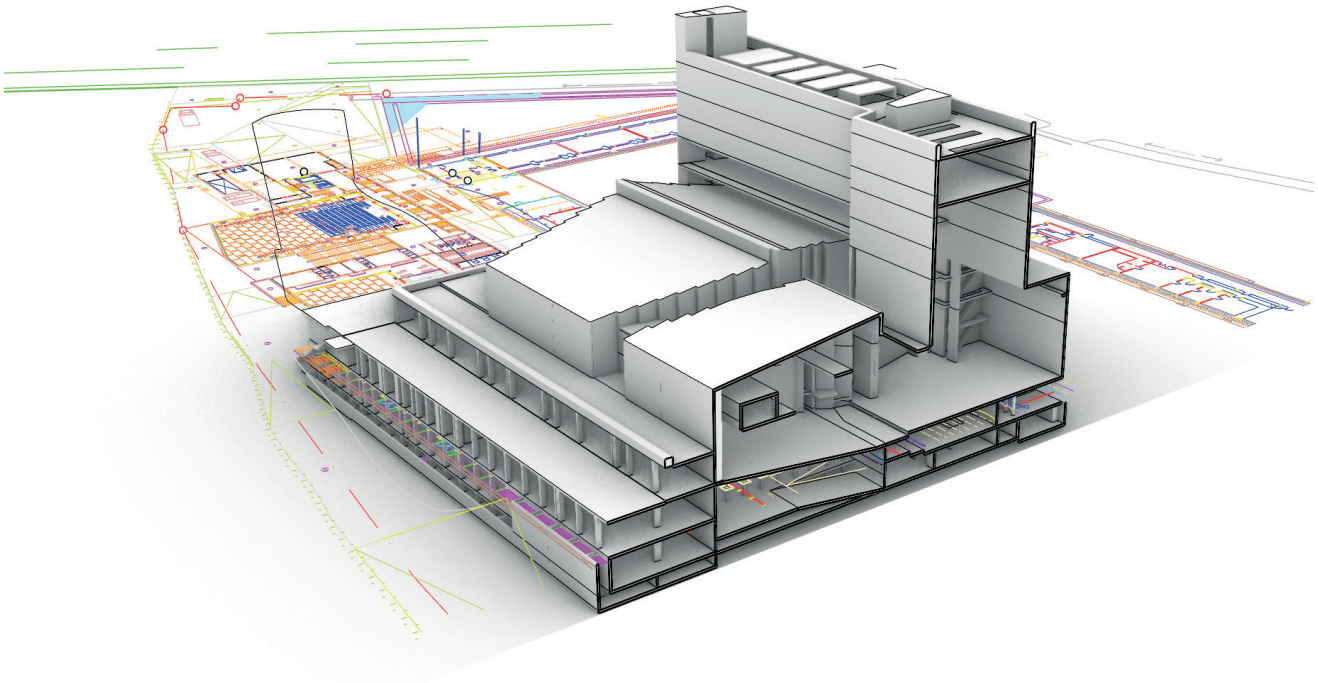
The rest of the week was dedicated to working on the building model. On Thursday, during a tutoring session, the research team presented their initial findings, and the building model team showed a massing model of the structure. We also received the third brief, which will guide our work leading up to P2 in January.

Group meeting

Group meeting - division into subgroups

CAD model





Initial CAD model Autitorium

Annotated brief_03

Archiving Architecture

2024-25 MSc3 AR3AI100
Brief 03

building in the centre of Antwerp, which we have visited, and which is not fit for purpose. In 2021 the VAi launched a competition, through the Flanders Bouwmeester Open Call, to create a new home for itself, incorporating both its more public activities and the archive, within a redundant church, Saint Hubertus, in Berchem, Antwerp. This competition was finally abandoned due to cost and unclear political motives, even after a winner for the competition was chosen.

This history is the starting point for our project. The VAi needs a new home. We propose to take a different starting point, which is to build on the relationships and potential synergies that already exist between the VAi and De Singel, as a means by which to engage both institutions but also as a catalyst to rethink the condition and environment of the building itself. While De Singel is an important venue for the arts, its relationship with both the city and its public is an ambivalent one. The complex has a distant and introverted character and its public spaces often feel under utilised. Core uses, such as the television studios, have been abandoned and the complex as a whole feels in need of a new sense of purpose and engagement. The Beel extension ultimately does little to amend these senses, indeed it could be said to exacerbate it, with its large, empty circulation spaces and its ambiguous relation to the ground and the city.

Over the remainder of the course each of you will develop a project to define a new, unified home for the VAi, incorporating the needs of the archive, alongside its other public and administrative roles. The starting point will be the competition brief written in 2021. This adds other possibilities for public and community engagement to the organisation's core activities. However that brief is for a standalone building. Working in response to the existing complex of De Singel, and perhaps the VAi's existing spaces there, you may feel you need to critique, adapt and develop the brief to engage with the situation as you find it and the possibilities it offers. This may engage, to one extent or another, the larger condition of De Singel and the other organisations that occupy it, or might focus on the VAi as a defined entity within or in response to it. This breadth of starting point also offers a significant degree of flexibility in your approach. You may choose to extend De Singel, create a new structure that relates to it in some way, or perhaps work entirely within its existing body. An ambition might be to redefine its relationship with the city and its surroundings, while understanding its own identity and typology and enjoying its modernist sensibility.

To Begin
As a beginning, we would like you to explore, document and represent De Singel, as a developing body and as a situated one, describing the relationships between it and its context historically and now, with an understanding of potential future developments. In the next weeks we will ask you to refine your own brief for the project and to test the scale and possibilities of your interventions.

Interiors
Buildings
Cities

(Brief written before ~~[illegible]~~ COVID)
- Important considerations
- Hybrid working
- Social distancing

By P2 we expect you to have a strategic direction and an outline form for your proposals, presented through models and drawings, from which you can establish a developed architectural proposal across the scales of interior, building, city and landscape by the conclusion of the course

Public
- Reception and counter: 100m2 (incl. separate sanitary facilities and seating)
- Exhibition space/multifunctional space: 200m2
- Reading room: 200 m2 (cf. current reading room 96m², is too small) (keep reading room and library divided, small separate group study room)
- Library: 200 m2 (books and visitors' workstations) (keep reading room and library divided)

Total: 700m²

Additional
- Staff workspace 300m²
- Large workplace for archive employees is 12.5 m² assume 10 = 125 proposal: 300m² (+/- 30 employees including interns, temporary employees, etc.)
- Large workstations with archives 3.5 mx 3.5
- Standard office spaces
- Focus spots
- 1 large meeting room 80m²
- 1 small meeting room 30m²
- Kitchen, bathroom, dressing room 150m²

Total: 560m²

Archive
- Storage Packaging material: 120m2 (near archive, depot, office)
- Loading and unloading space: 150m2
- Waiting depot (=emergency depot): 100 m2 (storage of non-exclusive archives, bulk pallets)
- Triage space correct - contaminated material: 60m2
- Quarantine (storage of contaminated material): 120 m2
- Cleaning space (processing contaminated material): 60 m2
- Pre-depot (storage of own material): 60 m2
- Processing (processing of own material): 60m2
- Digitization space (own material): 60 m2 (new)
- Restoration studio (own material): 60 m2
- Depot storage: 2,500 m2 (Currently 1,500m, growth in recent years 470m in 5-7 years > per 5y 400m > 10y > 20y with expensive storage systems)
- Taking into account climate class for paper
- Climate class photos separate space; 100 m2
- Bulk storage
- Storage in racks and planning cabinets
- View depots: toc (in the underground term, 125m is visually attractive, desire to collect more 3D objects) > this could be a 'regular depot box' with a transparent wall in front
- Server space 10m (not on functional schedule)

Total: +/- 4000m²

Palace

Week 2.02

deSignel and Spectra

ABOUT analying the brief and starting initial compositions.

Schedule

Mon - 18.11	**3D model - deSingel**
Tue - 19.11	**3D model - deSingel**
Wed - 20.11	**Brief analysis**
Thu - 21.11	**9:30 - 13:30** **Tutoring** **Group meeting**
Fri - 22.11	**3D model - deSingel**
Sat - 23.11	**3D model - deSingel**
Sun - 24.11	**3D model - deSingel**

Summary

Most of this week was dedicated to modeling deSingel. We established a folder structure that allowed each team member to work on their assigned section individually, with updates automatically syncing to the main combined file.

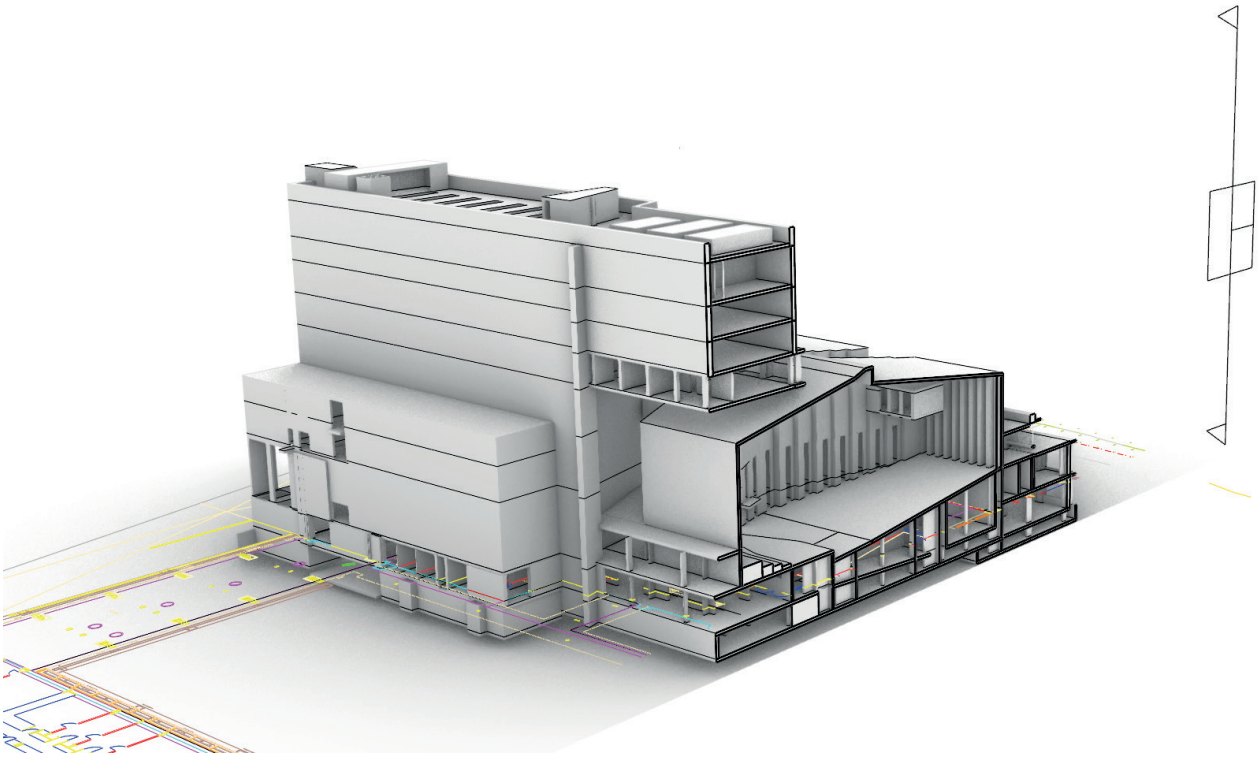
One of the main challenges during this phase was ensuring the precise alignment of the individual parts.

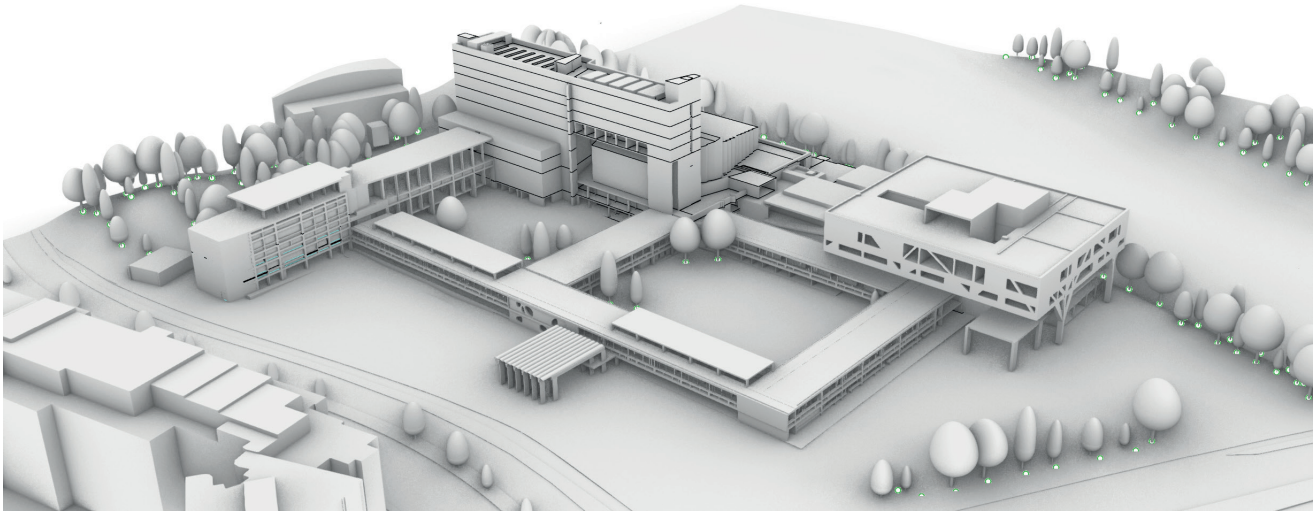
On Wednesday, I analyzed the brief we had received the previous week. Building on my P1 concept of gradation between public and private spaces, I organized the various spaces in the brief along a public/private spectrum. To capture my initial ideas, I also created a preliminary spatial composition of the brief.

During Thursday's tutorial, we engaged in a group discussion where everyone shared their initial findings and received general feedback. This session was especially helpful to me, as I took notes on the feedback given to others, which helped clarify my own thoughts in preparation for the following week's tutorial.

The remainder of the week and weekend was spent refining the 3D model of deSingel.

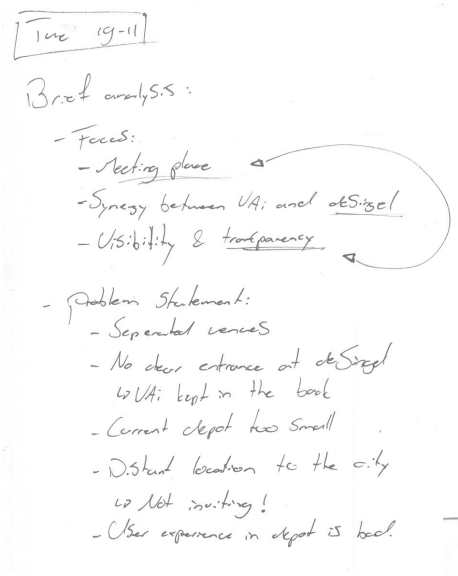
CAD model

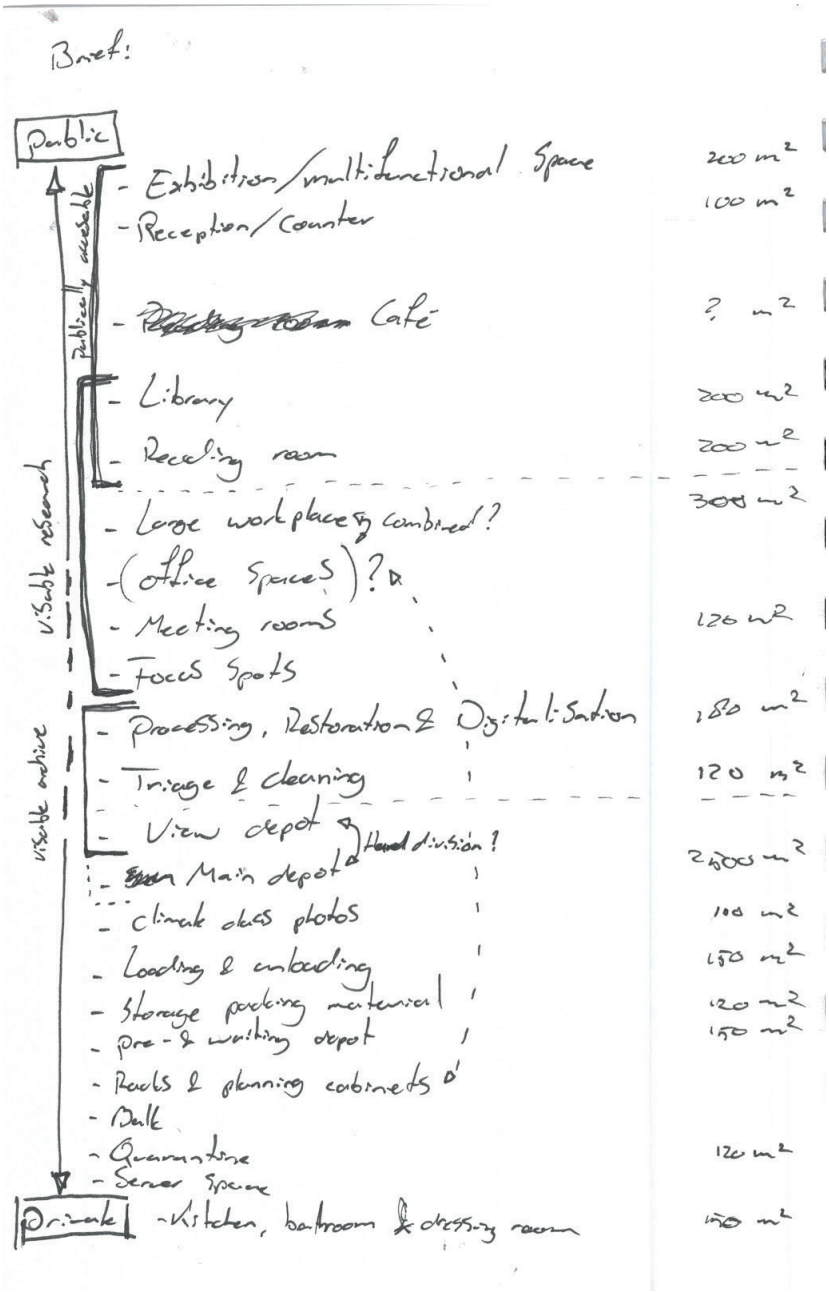




CAD model deSingel

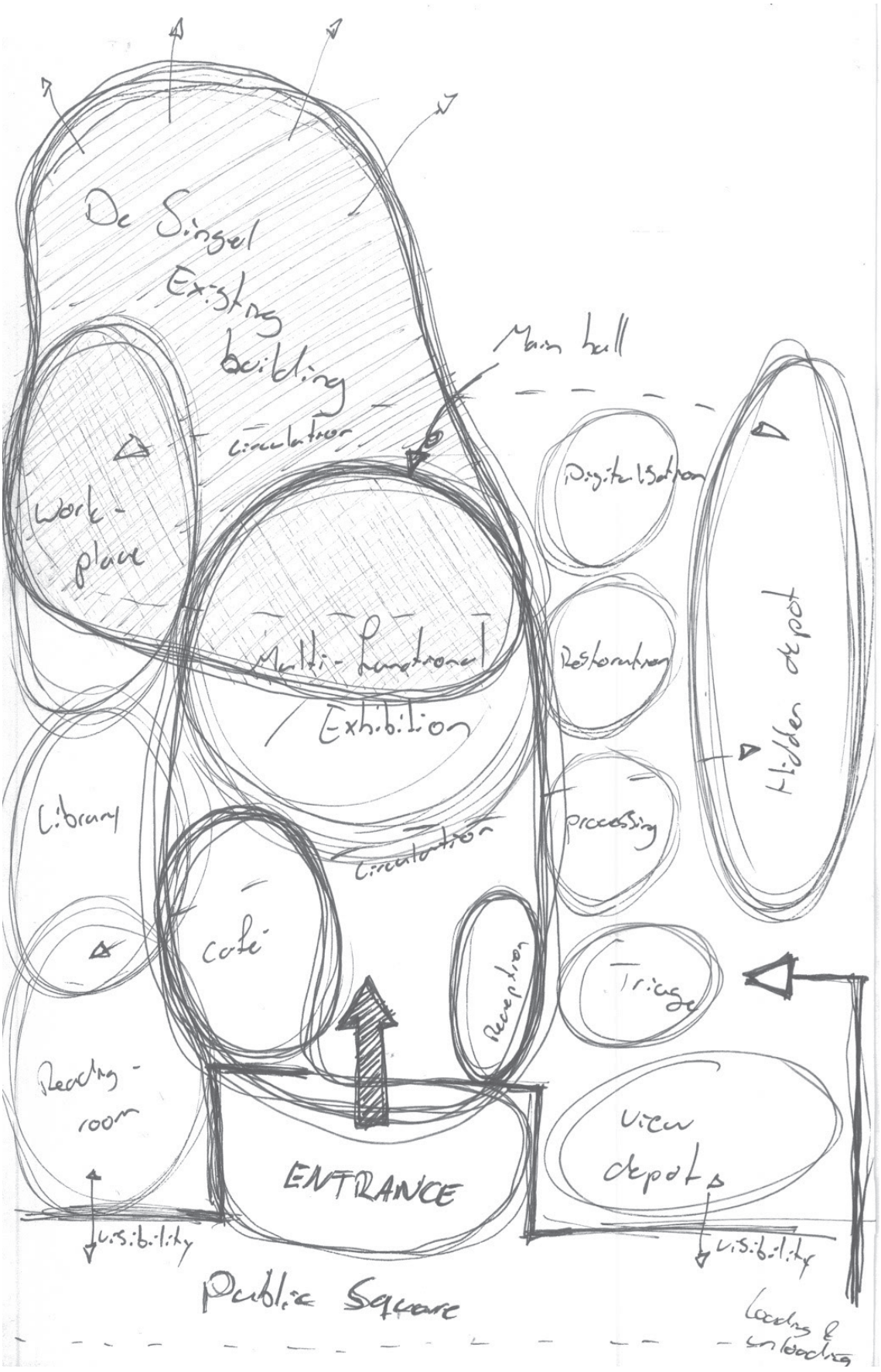
Brief analysis





Brief spectrum public/private

Initial composition



Initial spatial composition

Week 2.03

Making Massing

ABOUT translating spatial compositions to scale volumes.

Schedule

Mon - 25.11	**3D model - deSingel**
Tue - 26.11	**Sketch model and floorplans**
Wed - 27.11	**3D model - deSingel**
Thu - 28.11	**9:30 - 13:30 Tutoring**
Fri - 29.11	**3D model - deSingel**
Sat - 30.11	-
Sun - 01.12	**Design journal**

Summary

The main progress this week was that our modeling team had nearly completed the deSingel model, and the main combined file was close to being ready for distribution to the rest of the studio.

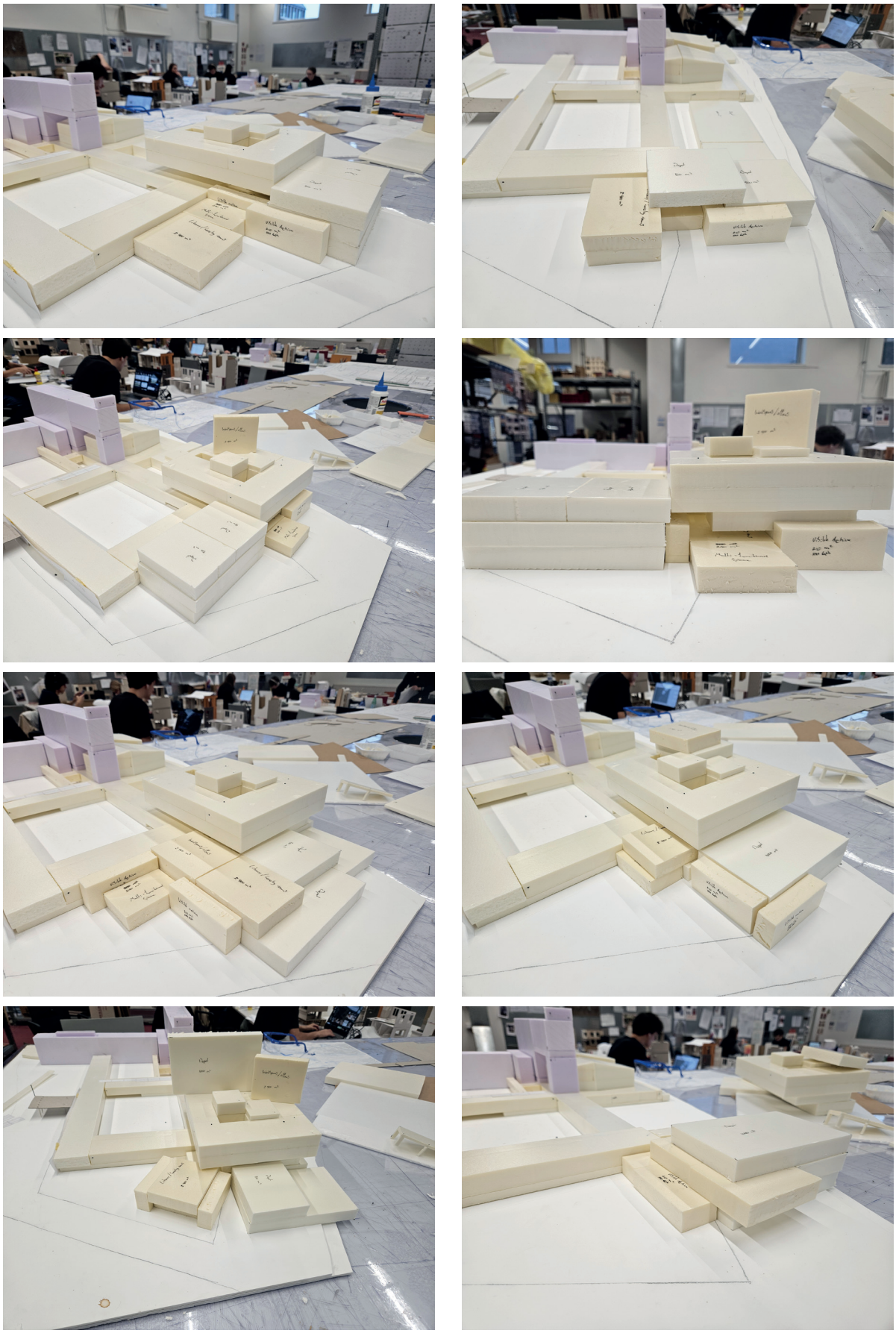
Since most students, including ourselves, had already moved on with their individual design assignments, there were several inquiries about when the model would be finalized. Unfortunately, merging the individual parts of deSingel took longer than expected, so the model is now projected to be published to the studio by the end of week 2.04.

Despite this minor delay affecting the communal work, I made good progress on my individual design assignment. I began by creating massing sketch models to contextualize the initial spatial composition I developed the previous week. This process gave me valuable insights into the spatial relationships between the different sections of the brief.

Once satisfied with the composition, I developed it into a rough massing model and created diagrammatic plans to accompany the sketch. These plans focused particularly on the potential new entrance and the central space I intend to introduce at deSingel.

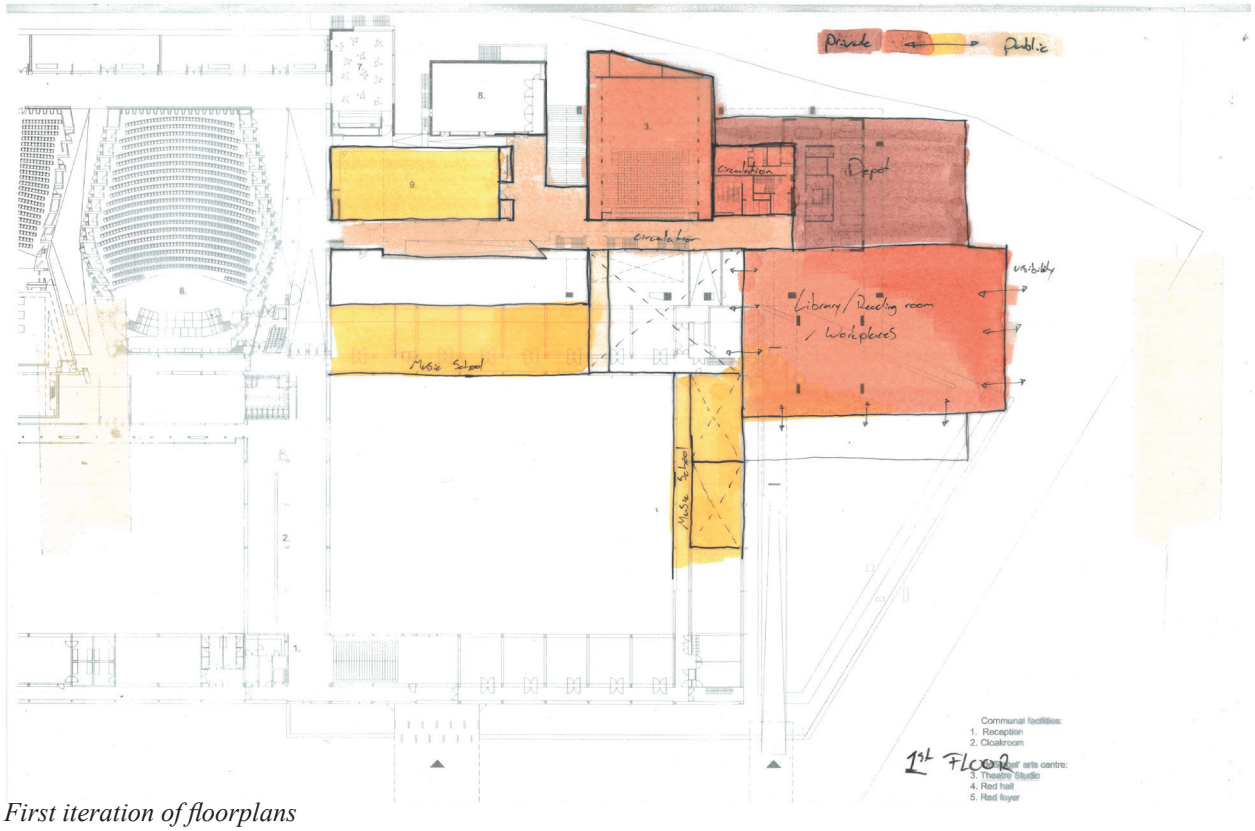
During the tutorial, the main feedback I received was to consider creating a separate model for the Stéphane Beel section and to incorporate a more detailed version of my sketch model. Additionally, I was advised that multifunctional spaces often do not function as intended, so I should reconsider combining such spaces with my proposed foyer.

Sketch model iterations



Different iterations of patial sketch models

Floor diagrams



First iteration of floorplans

Building on the concept from my P1 and the spatial composition sketch I developed last week, I organized the different functions of the brief beneath the existing Beel building.

With two main entrances, one at the urban corner and one opening onto the serene courtyard, the circulation space between them creates a gradual transition from public to private throughout the building.

Floorplan reuse diagrams

In line with sustainability principles and the goal to preserve most of the existing Beel building structure, I overlaid my plans with diagrams indicating which parts of the extension would be new construction, which areas would be assigned new programs, and which existing programs would remain unchanged.

This overview helped me visualize the impact of my design on the existing building and ensured that interventions were kept to a minimum.

Week 2.04

Concepts and Chrismas

ABOUT entrance concepts and trying to finalize the 3D model of the existing building.

Schedule

Mon - 02.12	**Communal research**
	3D model - deSingel
	Entrance concept
Tue - 03.12	**Sketch model**
	Entrance concept
Wed - 04.12	**Spatial composition sketch**
Thu - 05.12	**9:30 - 13:30 Tutoring**
	18:30 - 22:00 Interiors Christmas dinner
Fri - 06.12	**3D model - deSingel**
	14:00 - 15:00 CAD Meeting
Sat - 07.12	-
Sun - 08.12	**Design journal**

Summary

I started the week continuing the communal research we had planned the previous week. Together with Dilek and Yueyi, we focused on parts of the Léon Stynen and Stephane Beel buildings, deciding where to take sections and identifying building layers and materials. Each of us took a location and constructed 1:20 scale sections.

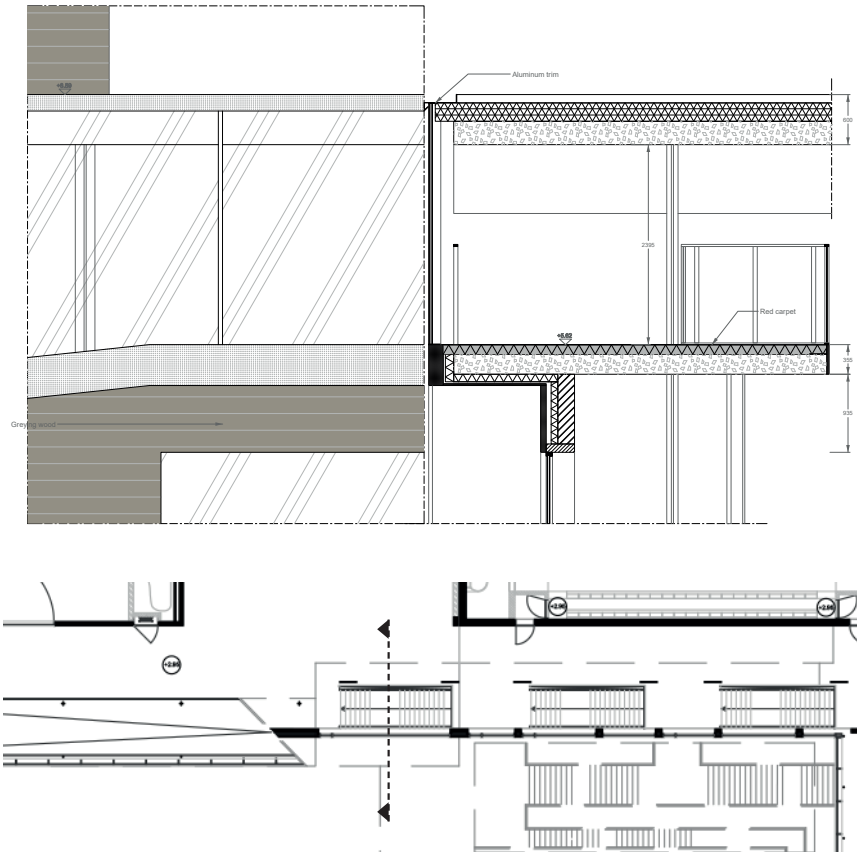
Besides finishing the building model I had been working on in previous weeks, I concentrated more on my individual design. One of my main concepts was to create a new entrance, so this week I focused on developing that idea. I made an impression sketch for redesigning the courtyard and built a massing model that fit within the existing 1:250 scale model of the building, highlighting its relationship to the urban fabric.

During the Thursday tutorial, I presented all my work to Suzanne and Sam. The main feedback I received was that I needed to unify my two main ideas, the courtyard redesign and the urban corner, into a single cohesive concept.

On Thursday evening, we organized a small Interiors Christmas dinner.

The rest of the week and weekend I focused on finalizing the existing building model, aiming to send it out to the group by the end of week 2.4 so everyone could shift their focus to individual design work.

1:20 section



FLOOR

Figure II.1.42: red carpet.

WALL

Figure II.1.43: rendering painted white.

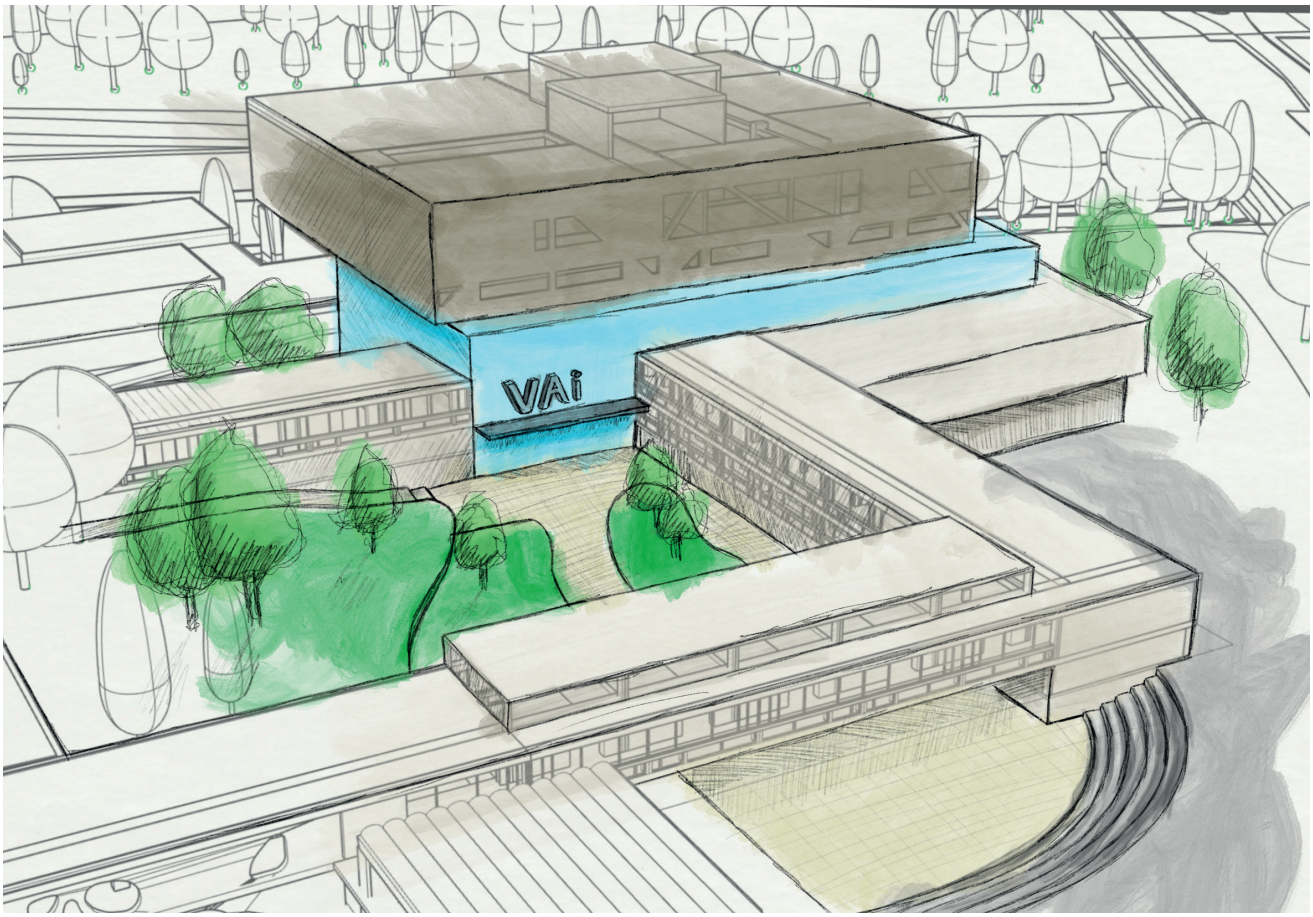
CEILING

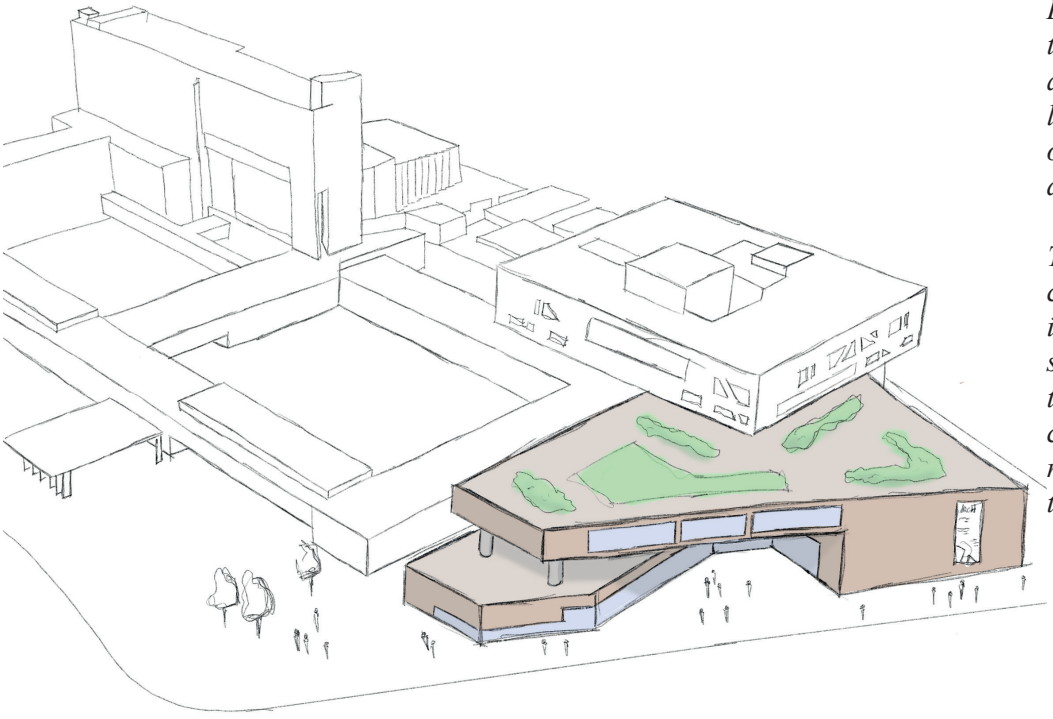
Figure II.1.44: woodwool cement ceiling.

FIXTURES

1:20 section of existing structure and materials Beel

Entrance concept



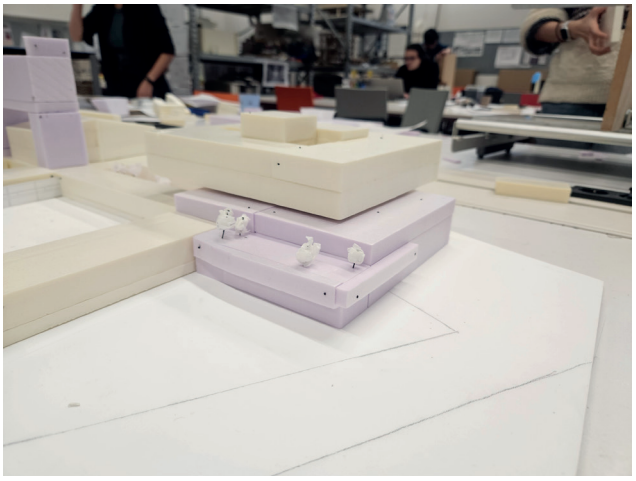


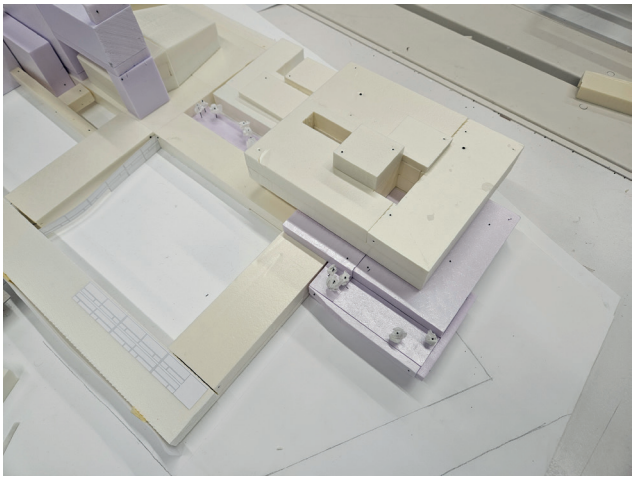
Entrance concept sketch

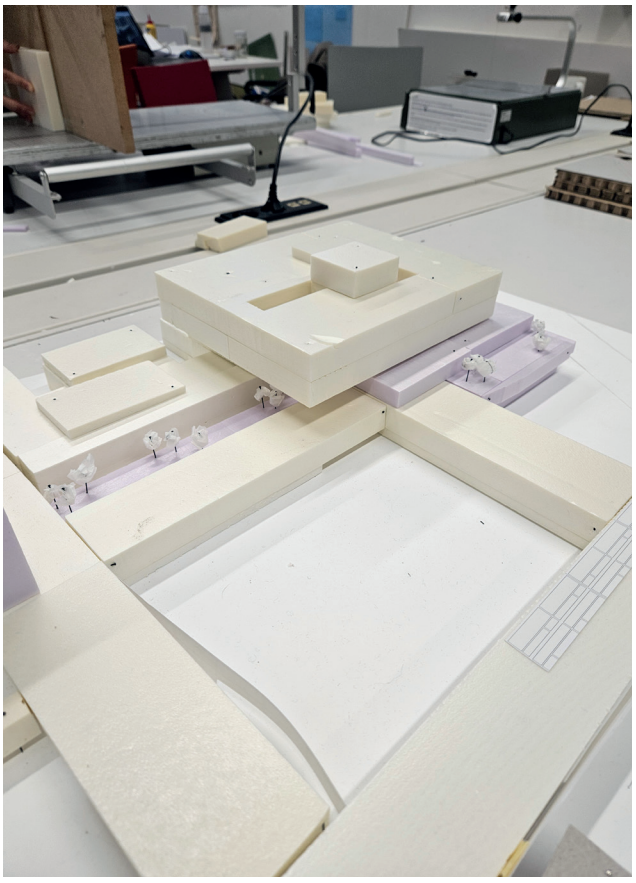
During the tutorial, the tutors expressed a preference for the lower sketch I made over the courtyard design.

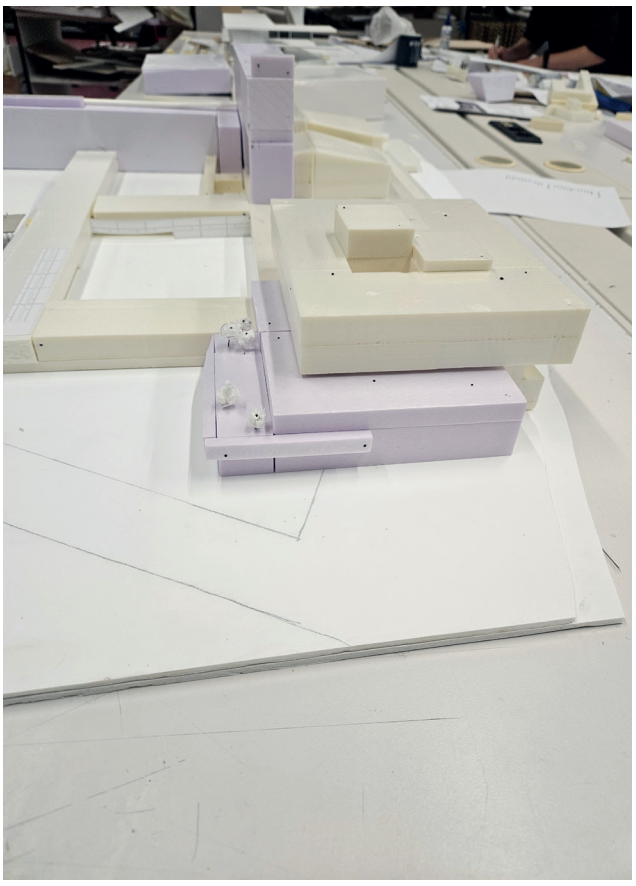
They suggested creating a more intimate courtyard space while welcoming the public at the urban corner, rather than routing them through the courtyard.

Massing model



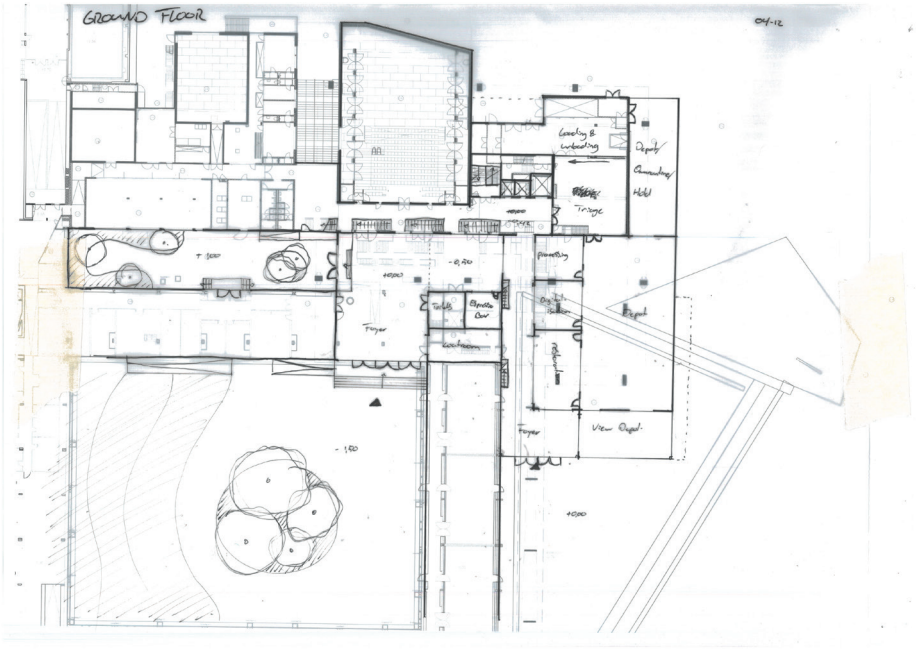


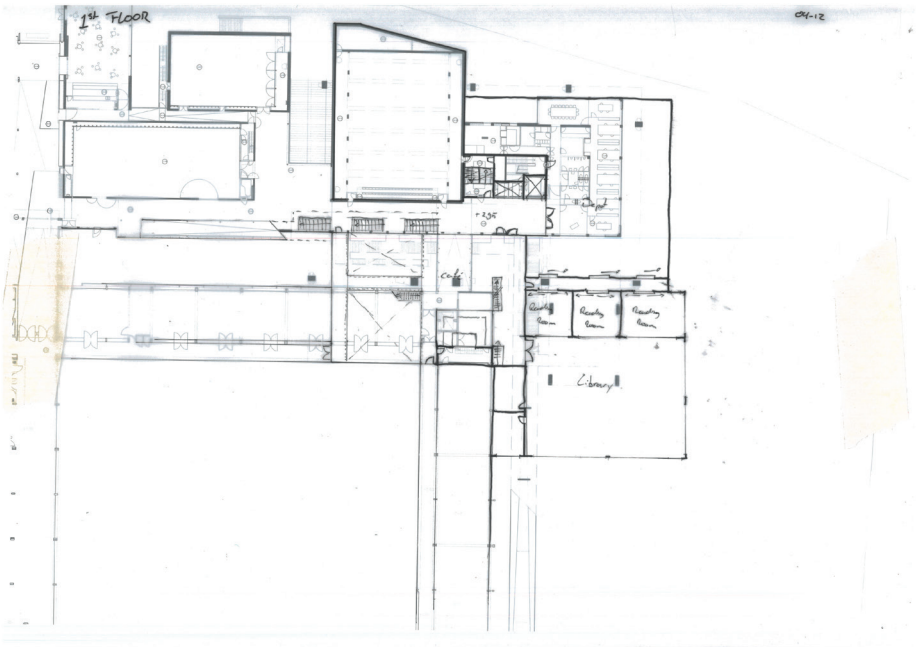


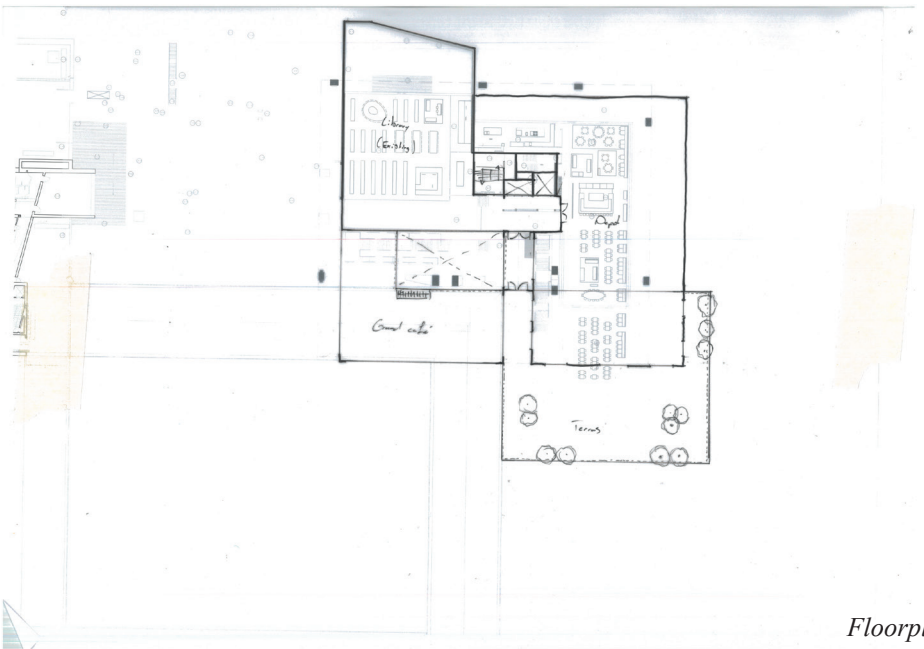


Sketch model iteration

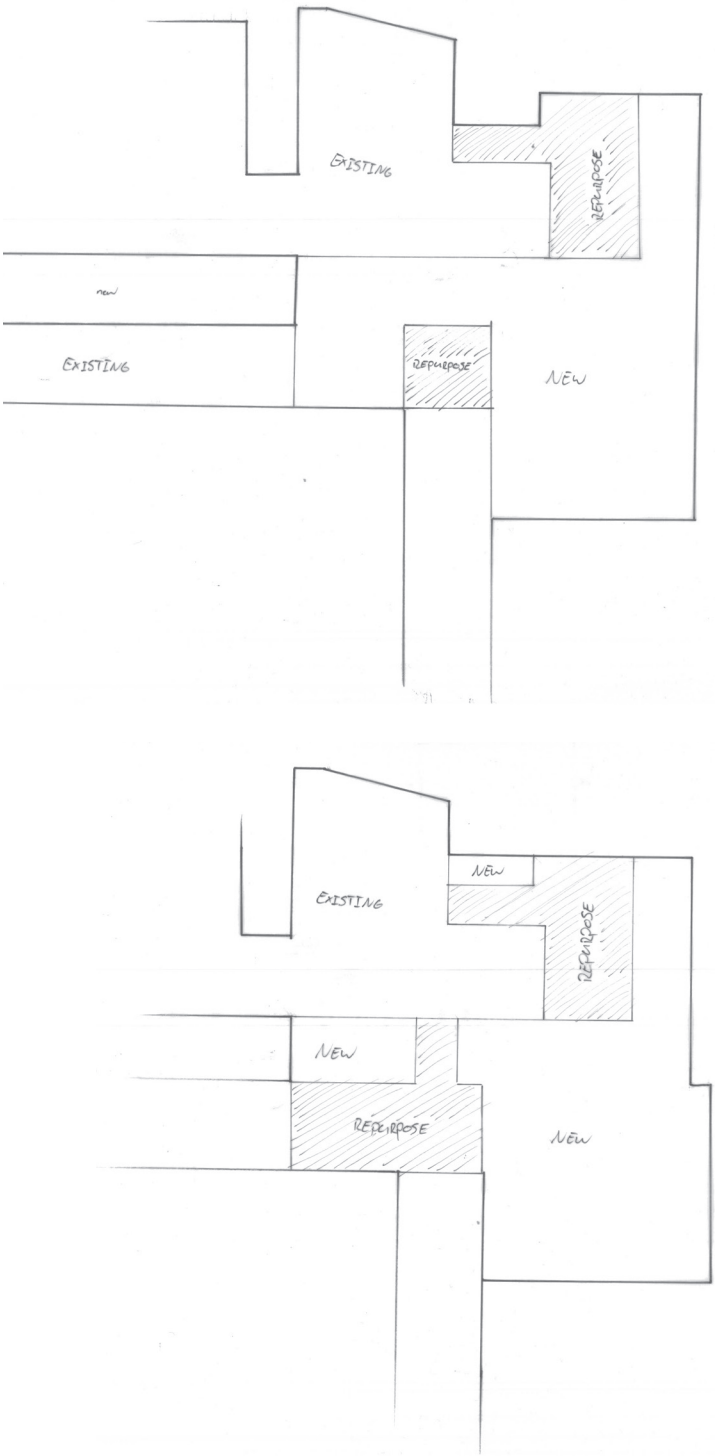
Plans







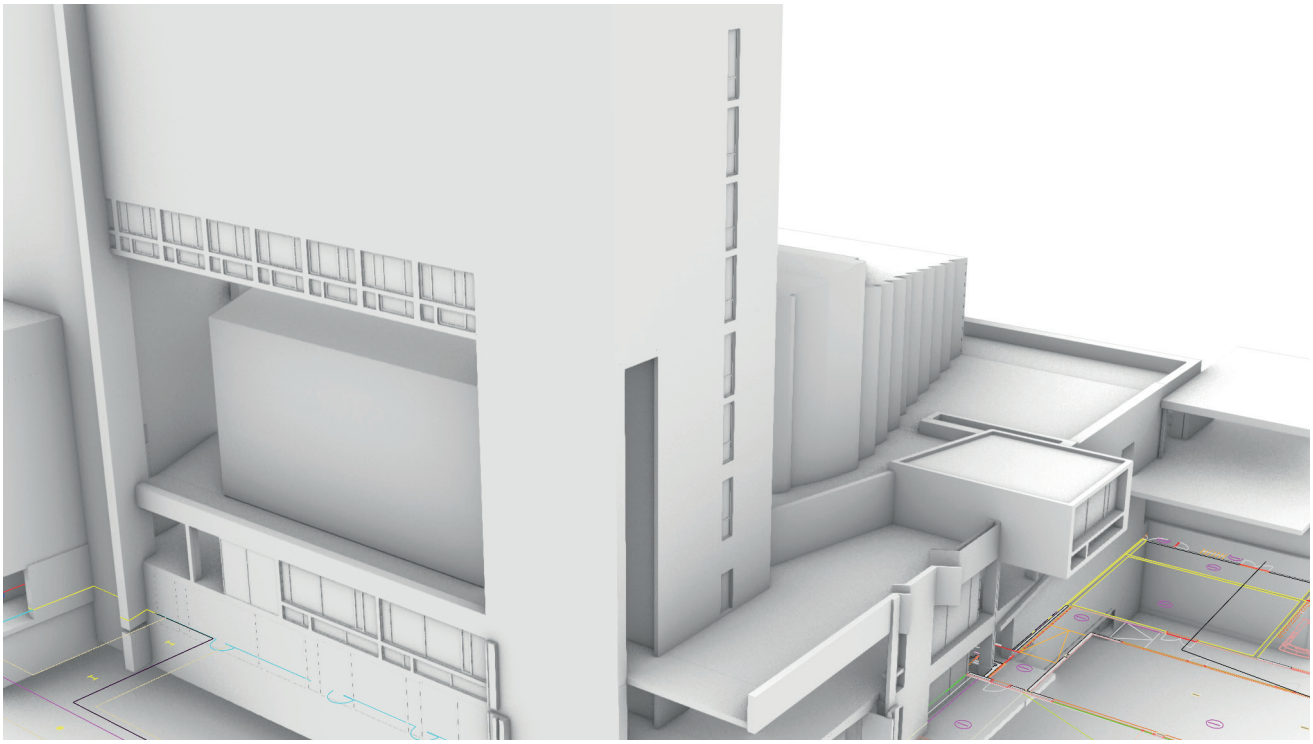
Floorplan iterations

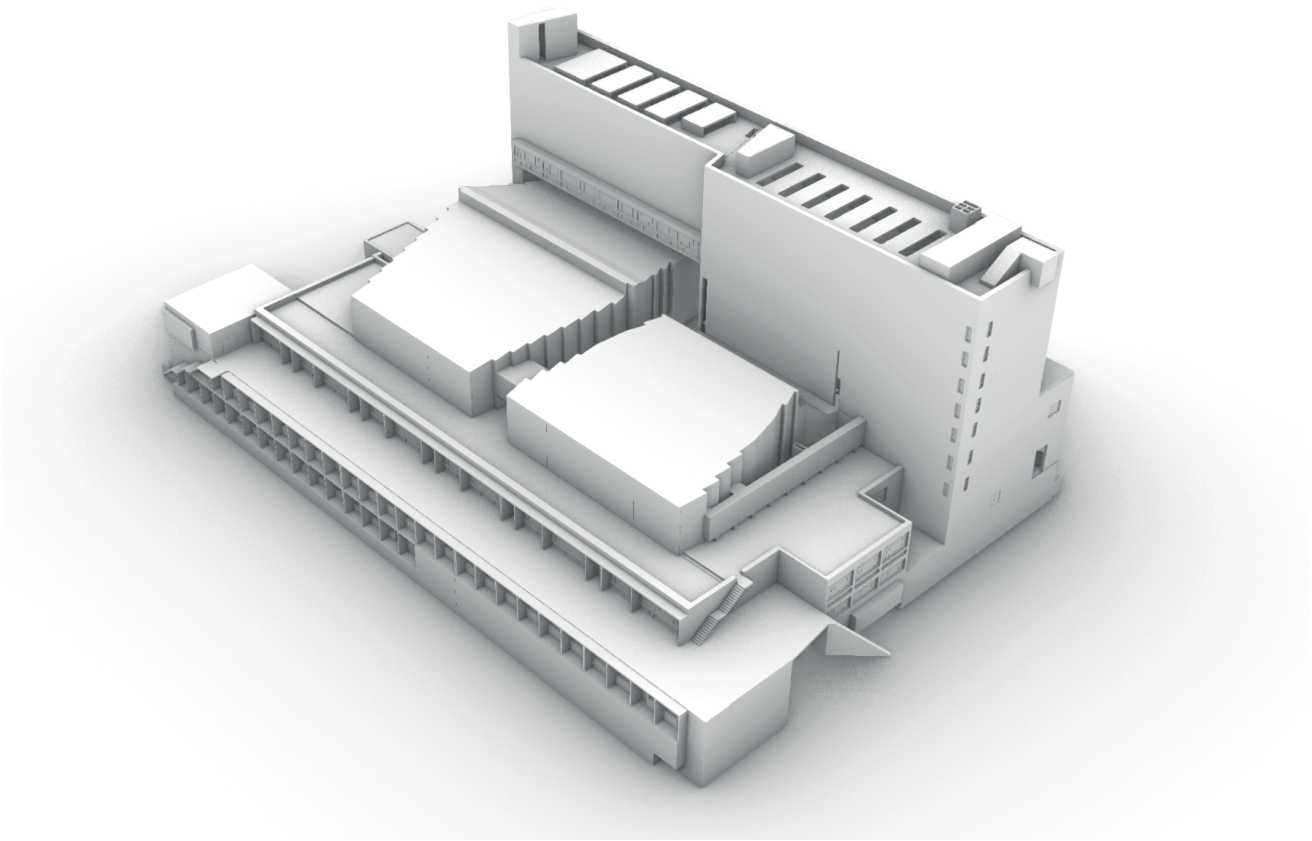


Similar to the previous week, I overlaid the new floor plans with diagrams illustrating the changing programs. To better visualize the repurposed areas, I highlighted them, demonstrating my progress in preserving as much of the existing structure as possible.

Floorplan reuse diagram

CAD model

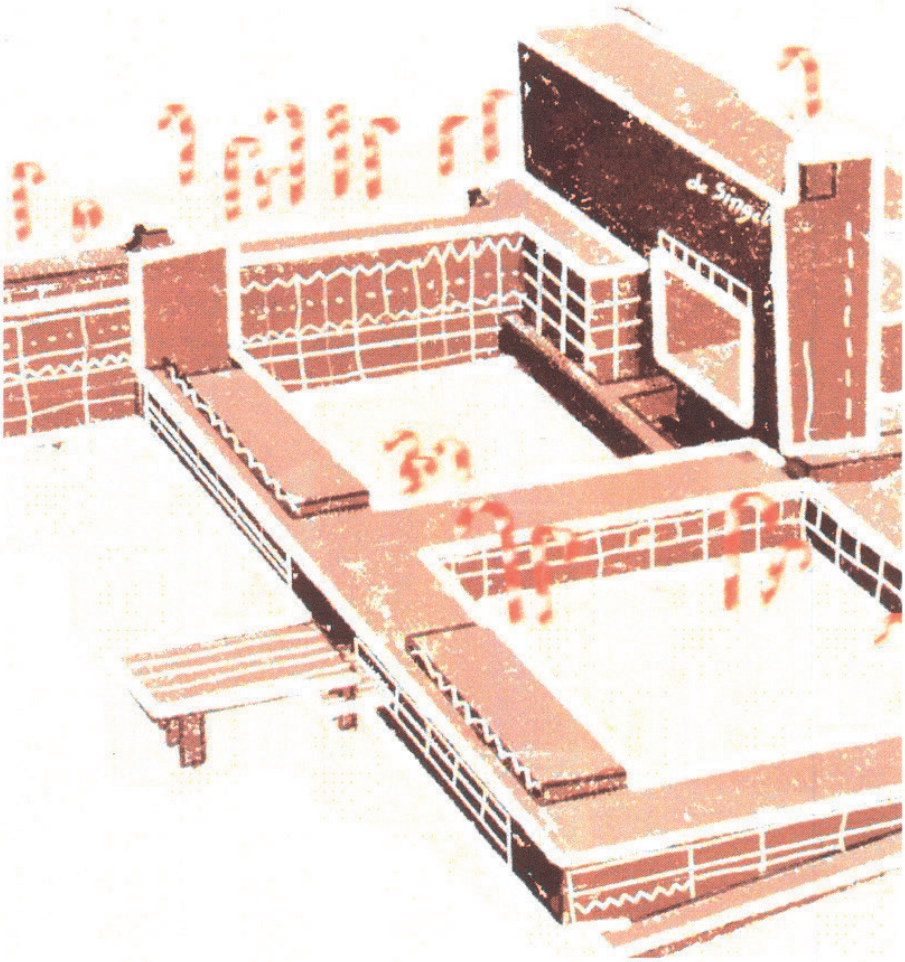




CAD model auditorium

This is the nearly finished state of my section of the existing building. This week was primarily focused on detailing. I modeled the window frames and doors, cleaned up overlapping structures, and carefully checked that my model aligns with the other sections. Unfortunately, during the meeting on Friday, some issues were still identified that required attention, so the full model was not ready for distribution to the rest of the studio.

Interiors Christmas



Interiors christmas invitation

Week 2.05

Progressing Plans

ABOUT reiterating plans and finding prioratizing logics and efficiency.

Schedule

Mon - 09.12 **3D model - deSingel**

Tue - 10.12 **Floorplans iteration**

Wed - 11.12 **Façade model**

Thu - 12.12 **9:30 - 13:30**
Tutoring

Fri - 13.12 **Floorplans iteration**

Sat - 14.12 -

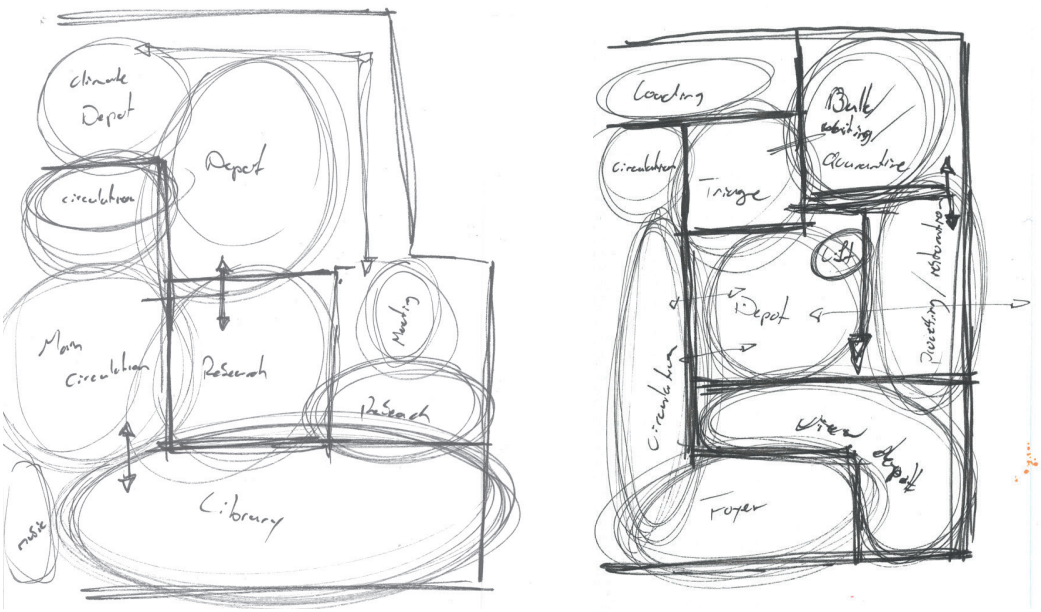
Sun - 15.12 **Design journal**

Summary

This week resulted in another set of floor plans. With each iteration, I am reducing the visual impact of my design on the existing building. This process led me to define an initial concept focused on preserving most of the existing structure and minimizing demolition.

Additionally, I began considering the façades. To visualize my initial ideas, I created a sketch model demonstrating how the façade would relate to the spaces behind it.

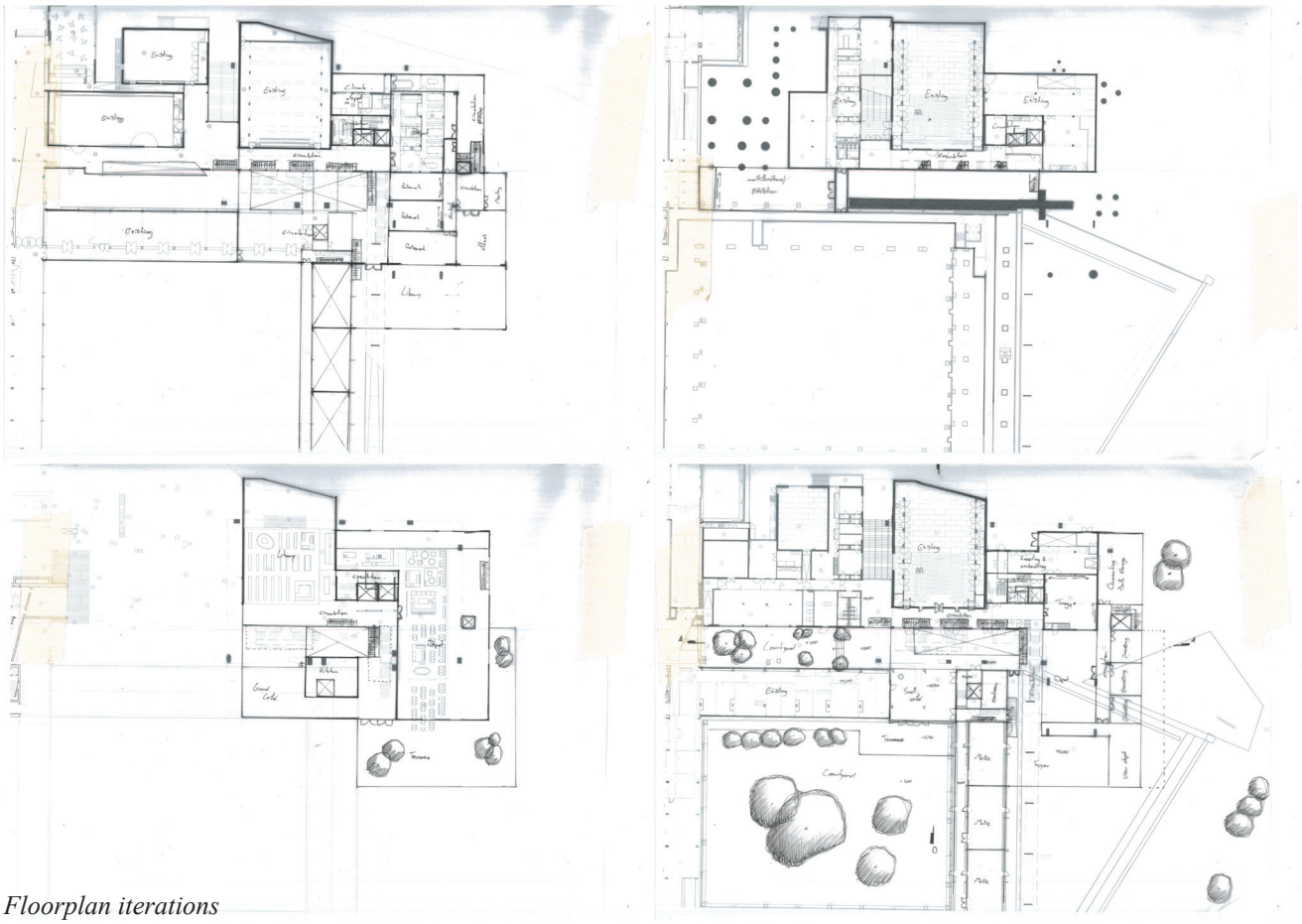
Plans



Using scaleless composition sketches aids in the initial arrangement of the separate floor plans.

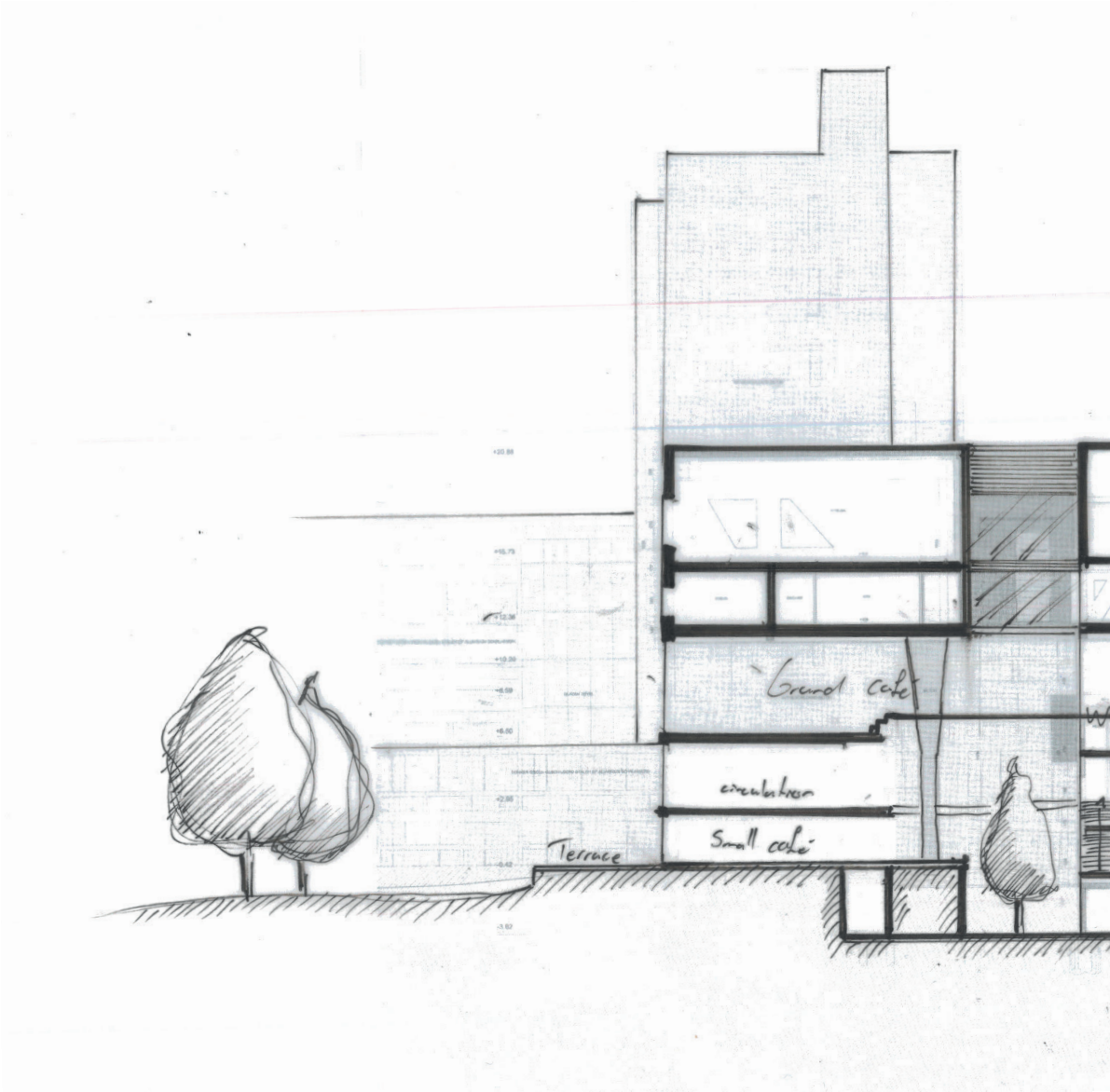
Creating numerous iterations of the floor plans allows the final design to become the most efficient version. This approach aligns with my design process, which typically progresses from the interior composition outward, adhering closely to the principle of form following function.

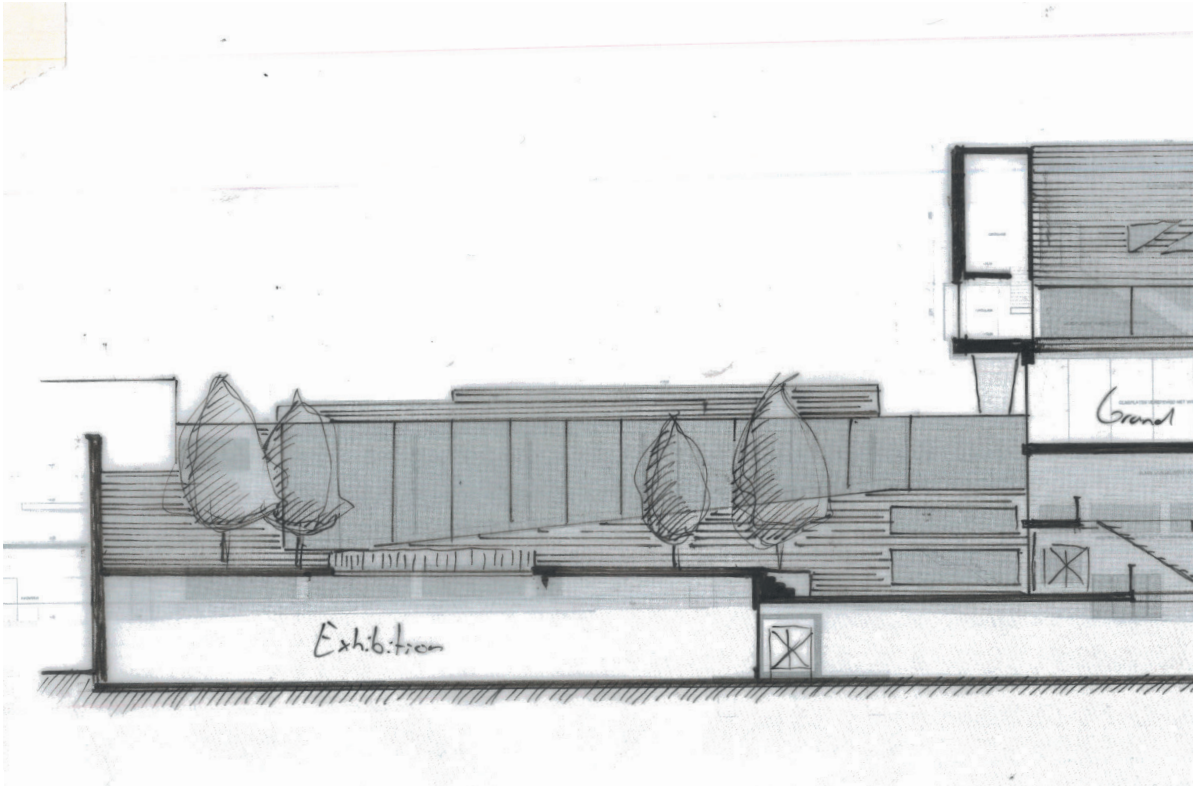
With each new iteration, I incorporate additional detail. This time, I considered circulation within the various areas, the placement of the research pods and the library, and how the plans translate into the sections. This approach enables me to design voids, adjust level heights, and consequently refine existing concepts while exploring new possibilities.

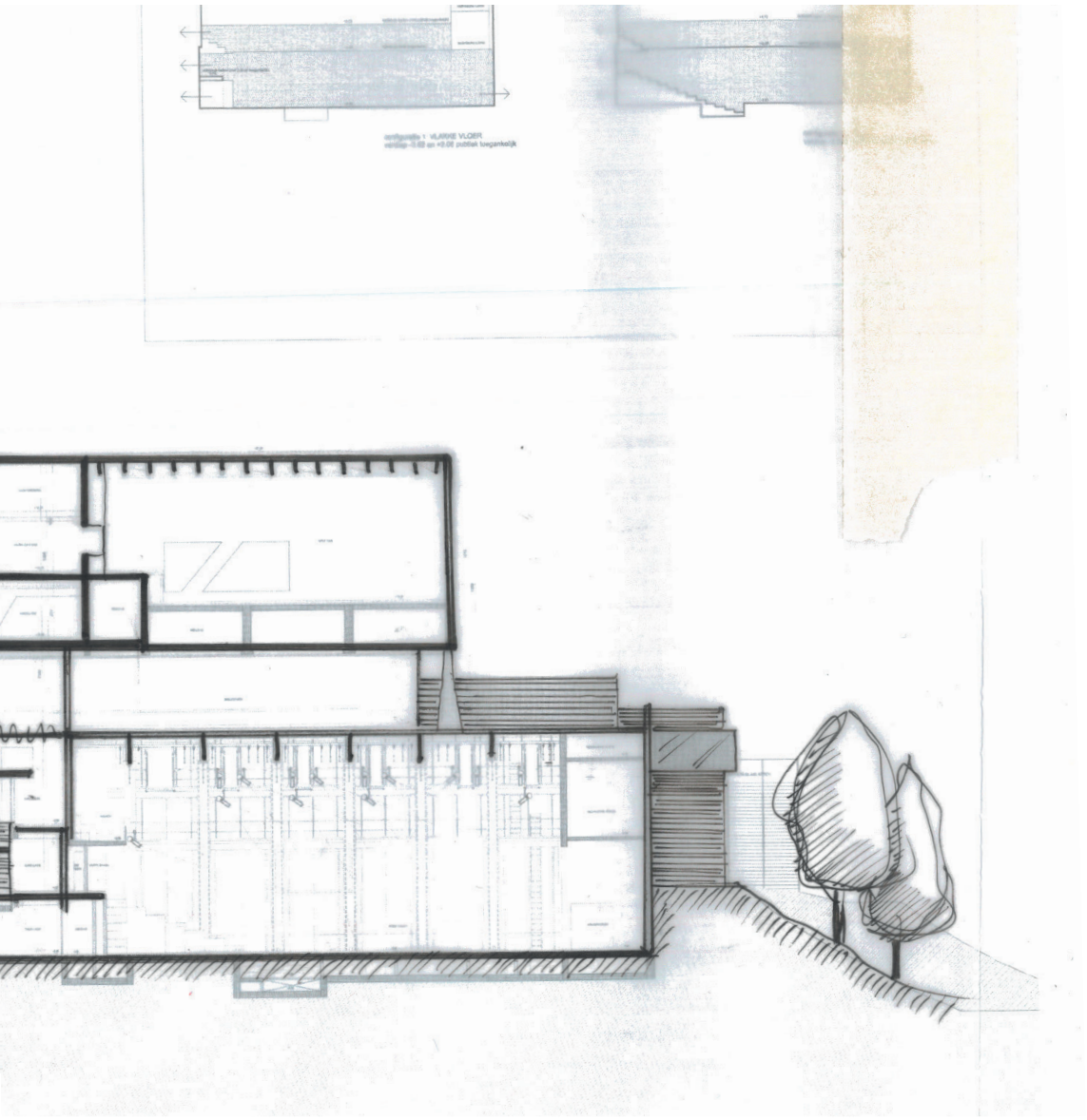


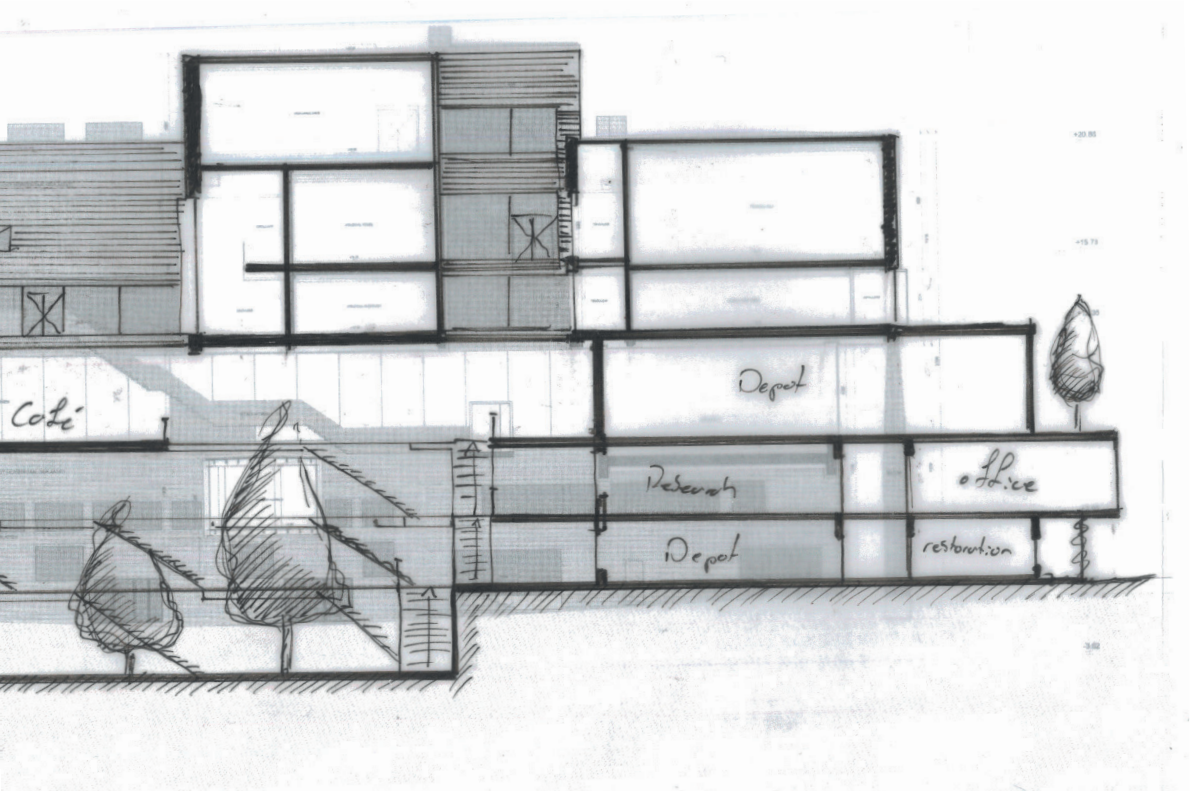
Floorplan iterations

Sections

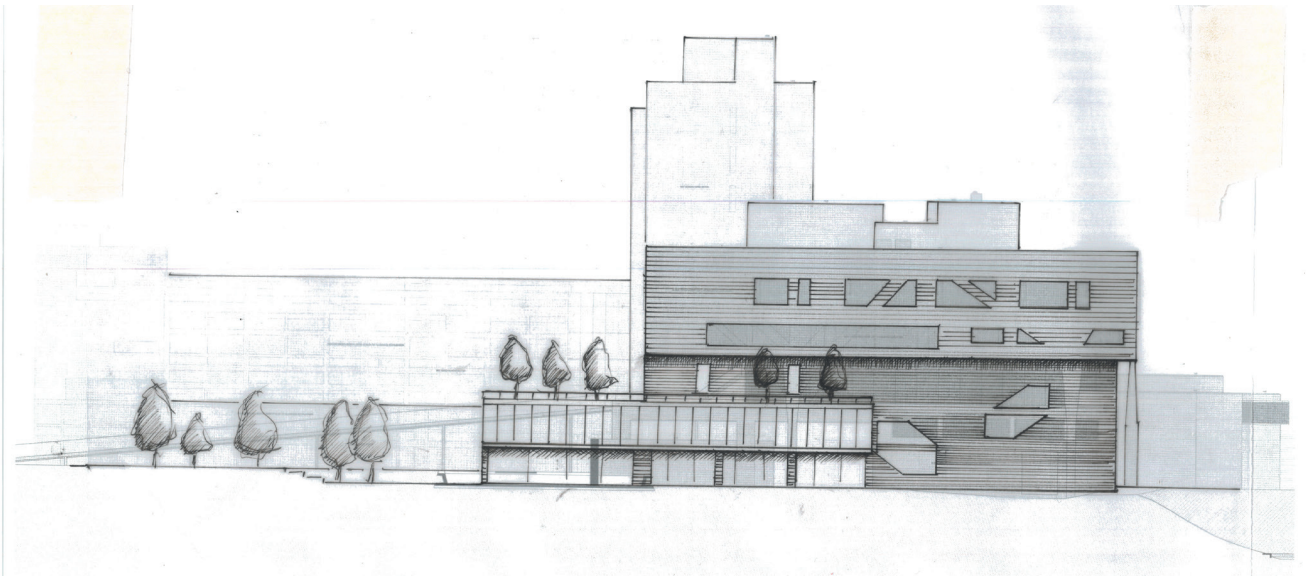

Grand cafe
circulation
Small cafe
Terrace


Exhibition
Grand




Café
Depot
Research
office
Depot
restoration

Initial Elevation

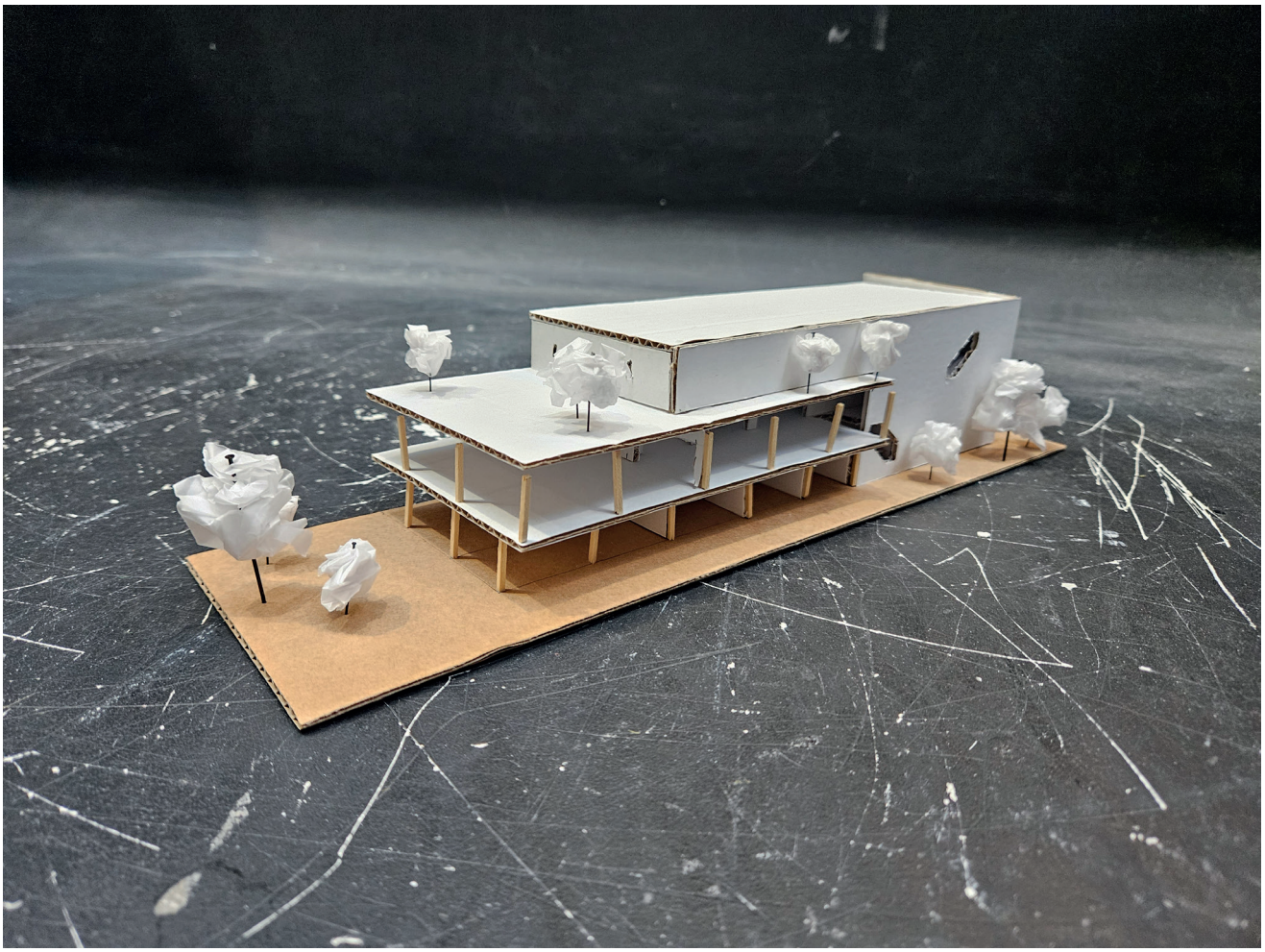


Initial facade design

Following the advice of Suzanne during the tutorial in week 2.4, I began to consider the façade design and how my interior composition might influence it. Building on the concept developed during my P1 design, I aimed to create a visual connection from the exterior through the workspaces into the depot.

The current arrangement of my floor plans generates an intriguing contrast between a closed façade in front of the depot and an open façade facing the workspaces and library. I intend to explore this further, as the façade significantly affects the perception of the external space, which is precisely the area I wish to activate for my urban corner.

Façade model



Several photos of facade model

Week 2.06

Testing Terracing

ABOUT reëvaluating the overall massing of the extension.

Schedule

Mon - 16.12	**Floorplans iteration**
Tue - 17.12	**Massing model**
Wed - 18.12	**9:30 - 13:30 Tutoring**
Thu - 19.12	-
Fri - 20.12	-
Sat - 21.12	-
Sun - 22.12	-

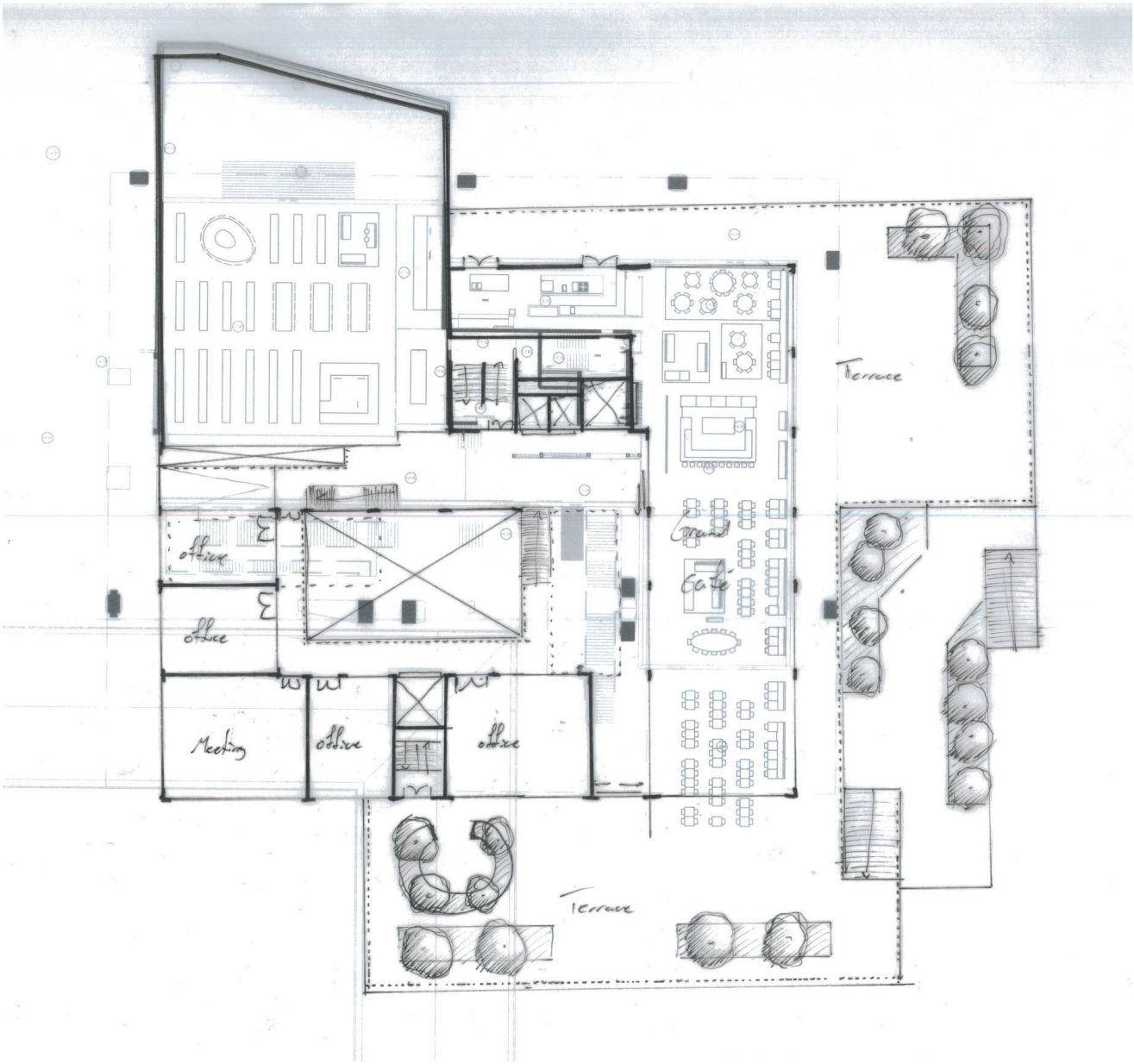
Summary

Following the tutorial the previous week, I produced another set of plans and sections, this time incorporating the terrace concept. By this stage, I had firmly decided to adhere to the principle of minimal intervention in the existing structure. I chose to prominently display the façade of the Stynen building while situating the Beel tower within a terraced landscape that extends the urban corner. The urban corner has been a central concept for me since the P1, and I believe this, combined with the terrace idea, creates a strong and coherent design direction, which I have decided to pursue for the P2.

To better communicate the terracing concept, which is difficult to fully capture in plan or section views, I dedicated most of Tuesday to developing a massing model as a visual aid.

Following the tutorial on Wednesday, I returned home to prepare for the Christmas break. Consequently, this week was somewhat shorter than previous ones; however, I still believe I accomplished a substantial amount.

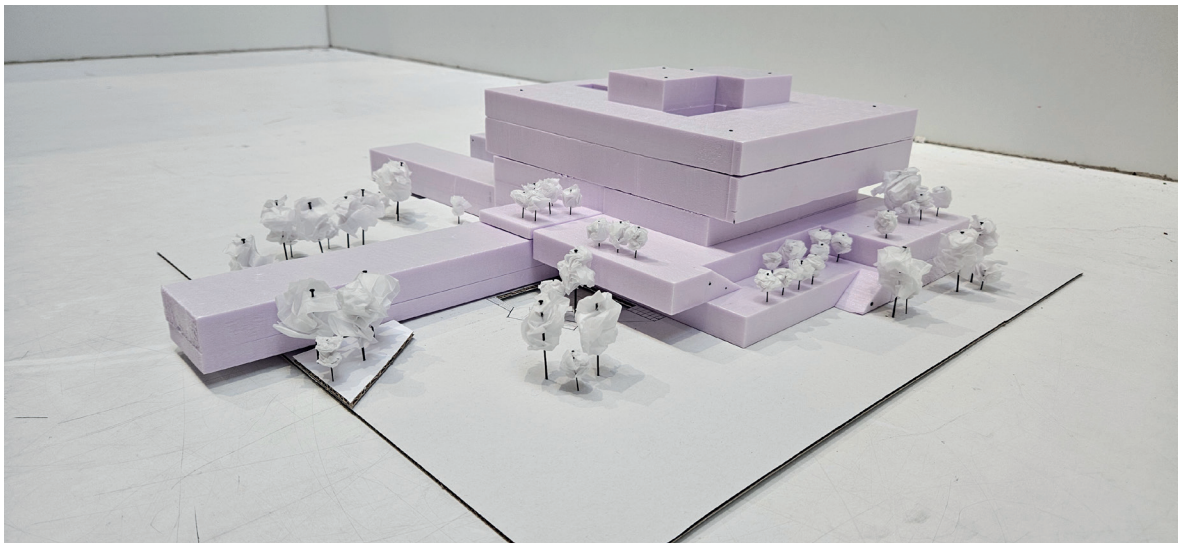
Plans

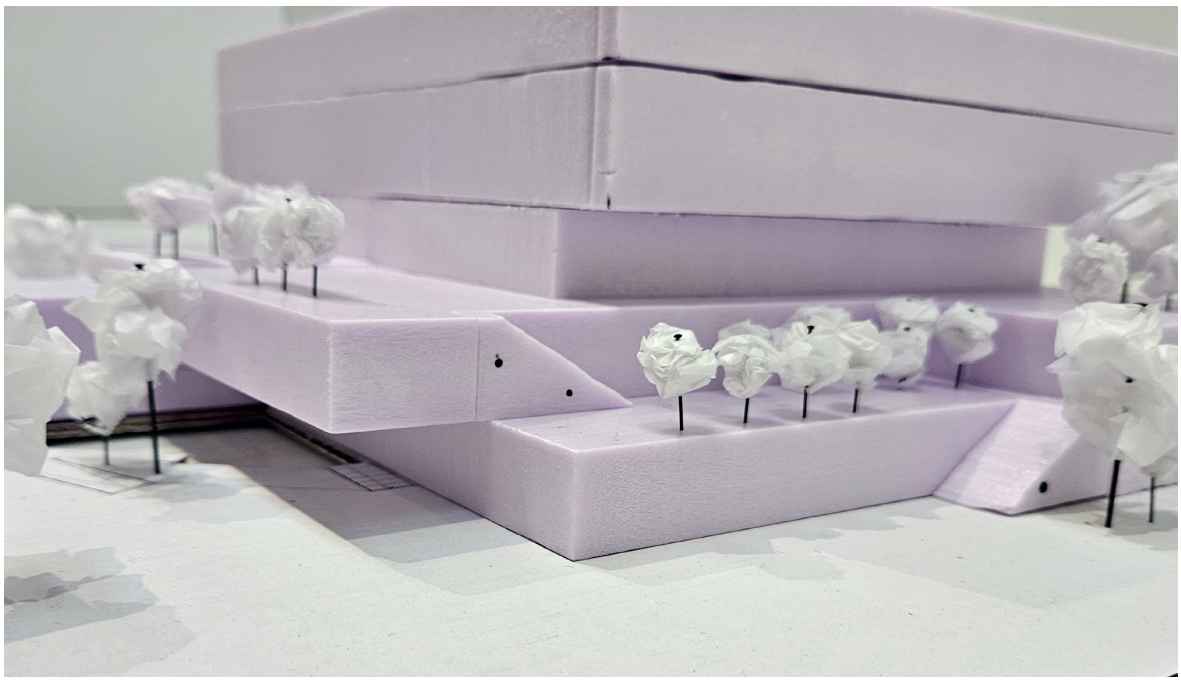


Floorplan iteration - terrace concept

In week 2.05, Daniel suggested retaining the grand café in its current location to remain consistent with the concept of minimal intervention in the existing building. Instead, he proposed extending the exterior space and situating the Beel tower within the landscape. The second-level floor plans illustrate how the existing café is now integrated into terraces that surround the area and descend to the ground level.

Massing model





Several photos of massing model

Several photos of massing model

Week 2.07

Familiar Feedback

ABOUT learning how to properly convey intentions and especially how not to.

Schedule

Mon - 06.01	**Model**
Tue - 07.01	**Model**
Wed - 08.01	**Model**
Thu - 09.01	**09:30 - 18:30** **Pre-P2 crit**
Fri - 10.01	**-**
Sat - 11.01	**-**
Sun - 12.01	**Design journal**

Summary

In preparation for the Pre-P2 crit, I recognized the need to produce a physical model to effectively convey the terracing concept. During the holiday break, I had already developed a new set of drawings that incorporated the feedback received prior to the holidays. The model was intended to demonstrate the three-dimensional relationship between the terraces, the façades, and the urban corner. Consequently, the beginning of the week was dedicated to preparing this model.

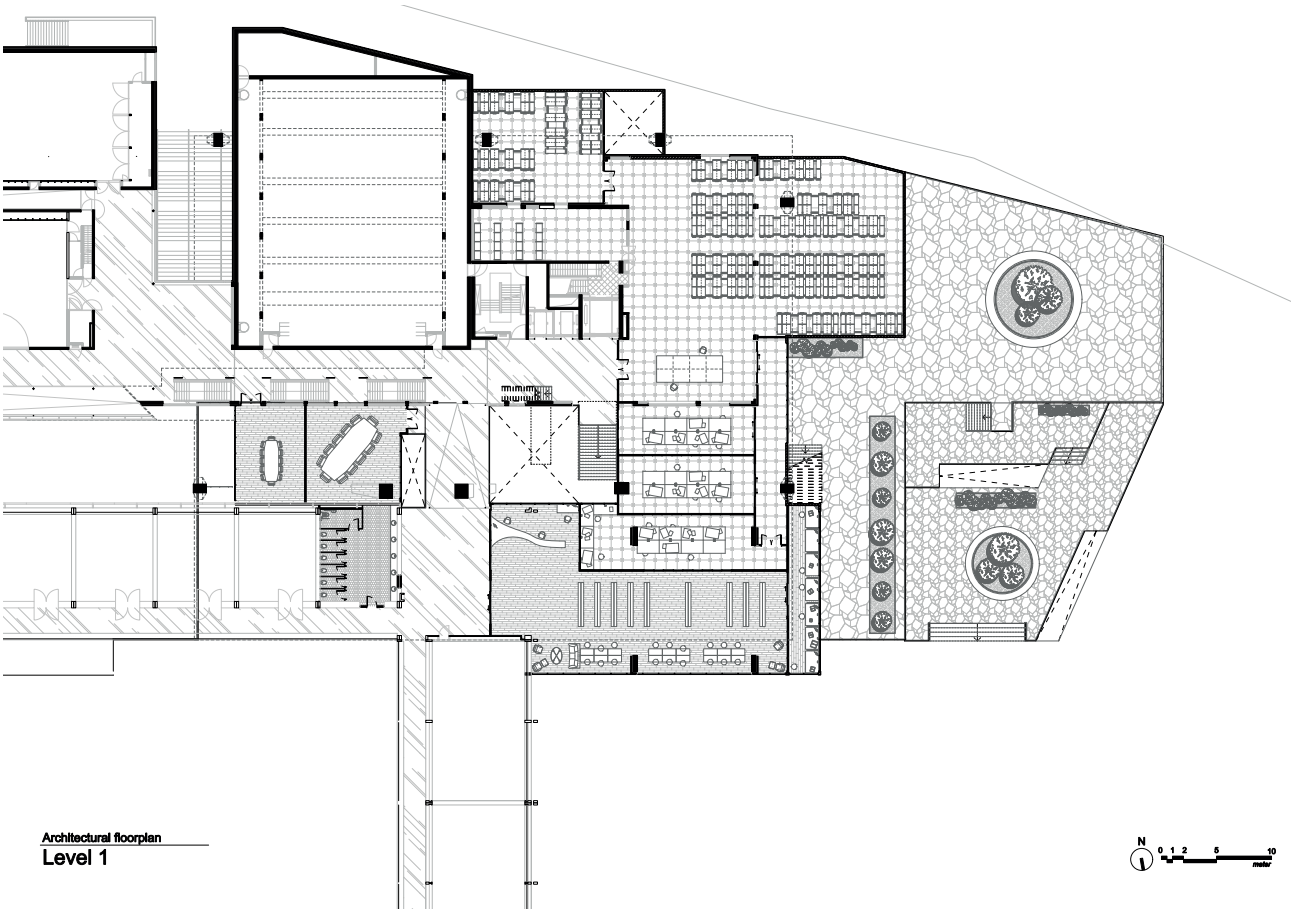
For the invited critique on Thursday, which lasted the entire day, I presented a textured set of plans and sections along with the model. To more thoroughly communicate my concept, I also included an exploded axonometric drawing illustrating circulation.

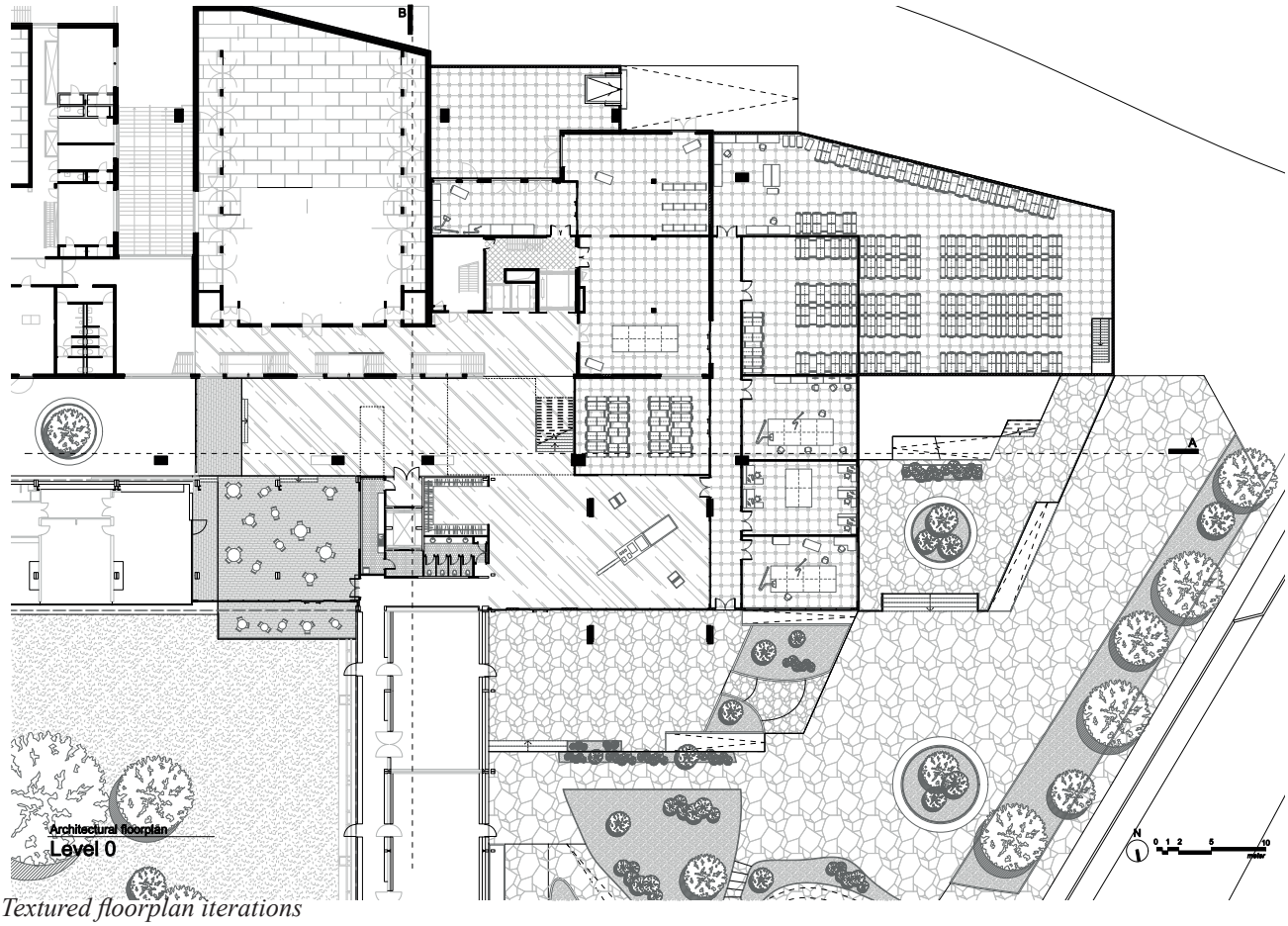
The primary feedback specific to my design was that I needed to rethink the landscaping terrace concept. The way it was presented did not fully express my intentions and motivations. I was advised to consider the original intentions of both Stynen and Beel in relation to the landscape and to integrate these considerations into my design, given that one of my main concepts is minimal intervention and respect for the existing buildings.

Additionally, similar to feedback received by other students, I was encouraged to develop a convincing narrative and allow this to guide my presentation. All design products shown during the P2 should support this central narrative.

Following this general feedback, my plan for the weeks leading up to the official P2 is to first build a compelling narrative and then determine which design products best reinforce it.

Ground- and First floorplan

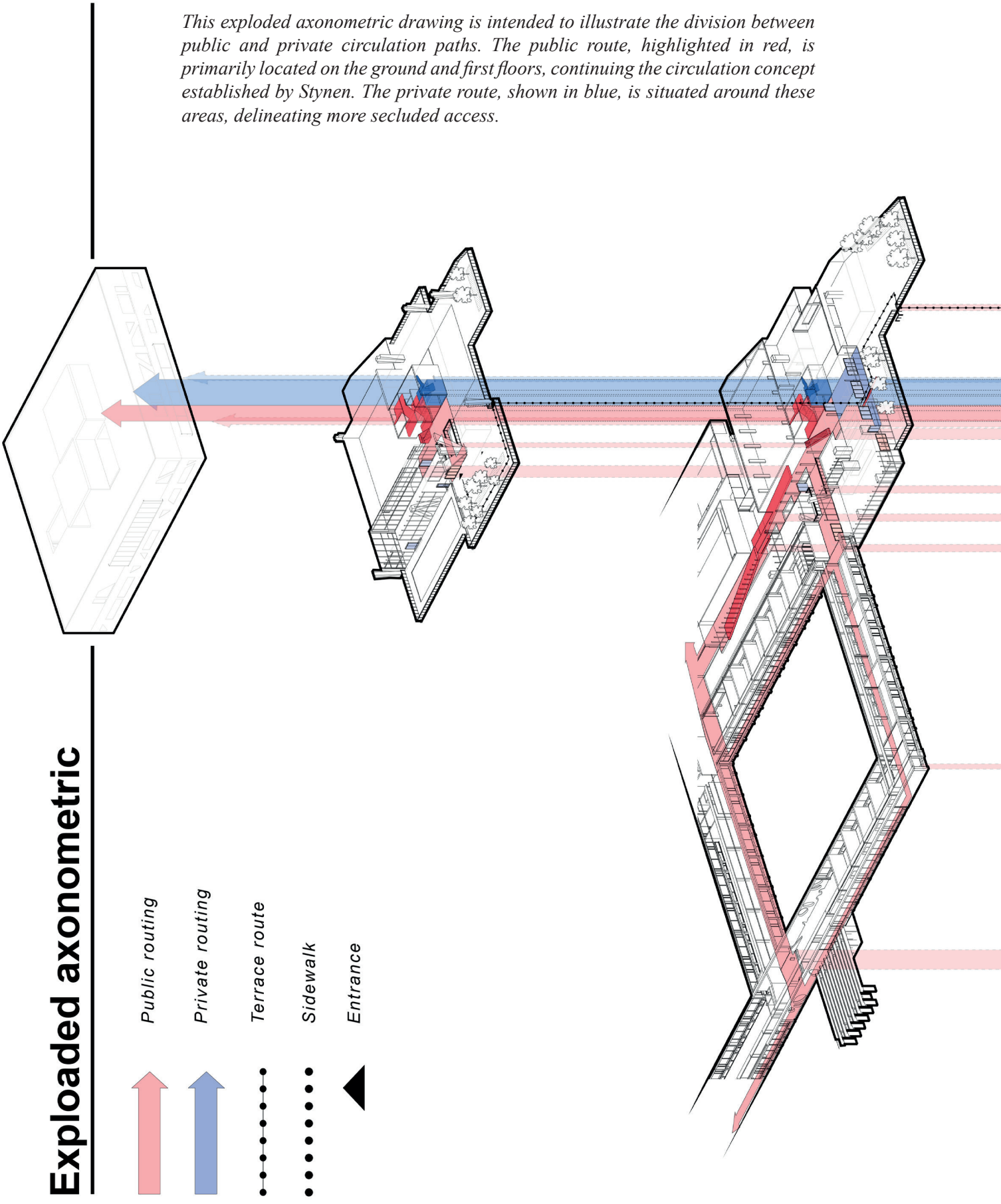




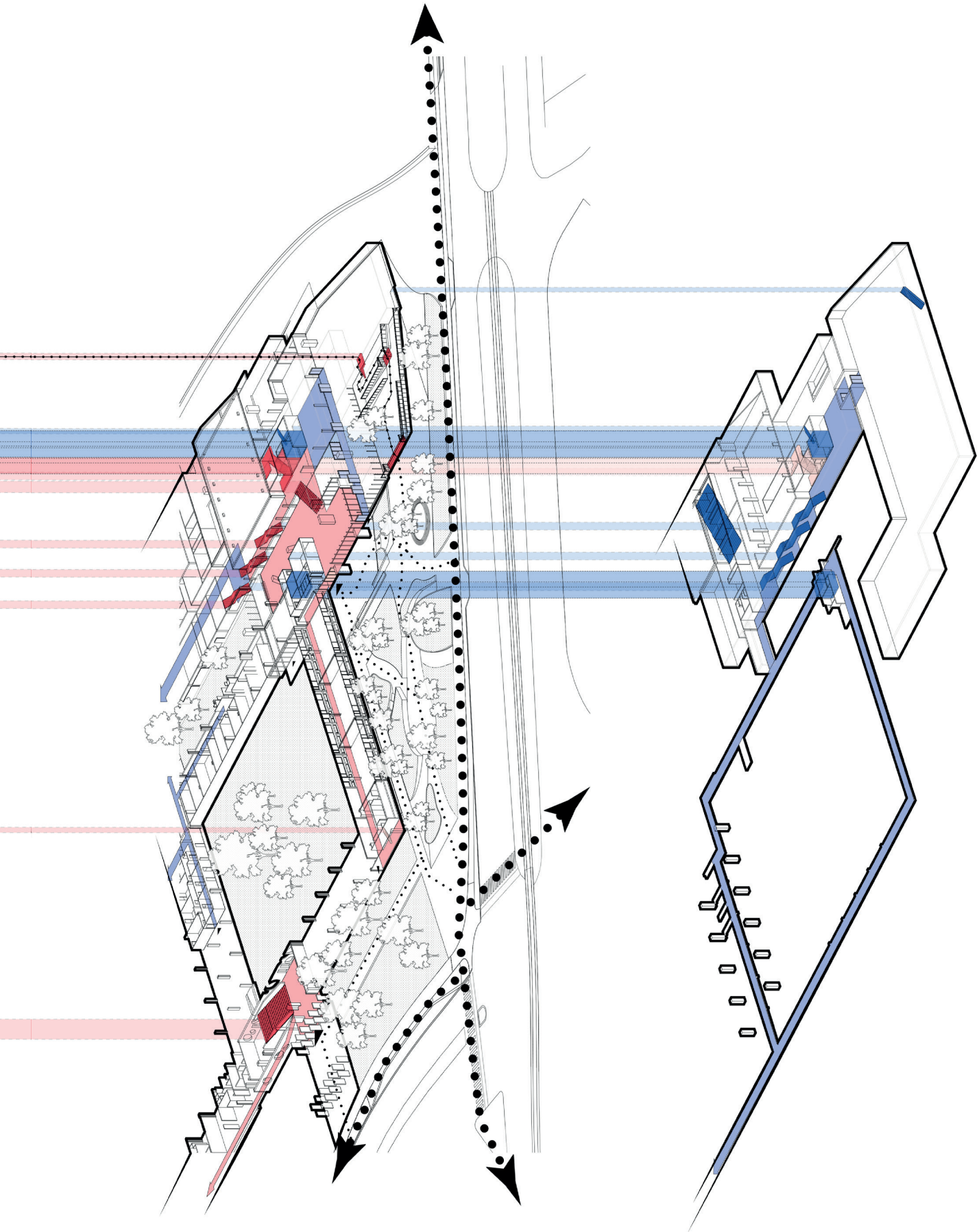
Textured floorplan iterations

Exploaded axonometric

This exploded axonometric drawing is intended to illustrate the division between public and private circulation paths. The public route, highlighted in red, is primarily located on the ground and first floors, continuing the circulation concept established by Stynen. The private route, shown in blue, is situated around these areas, delineating more secluded access.



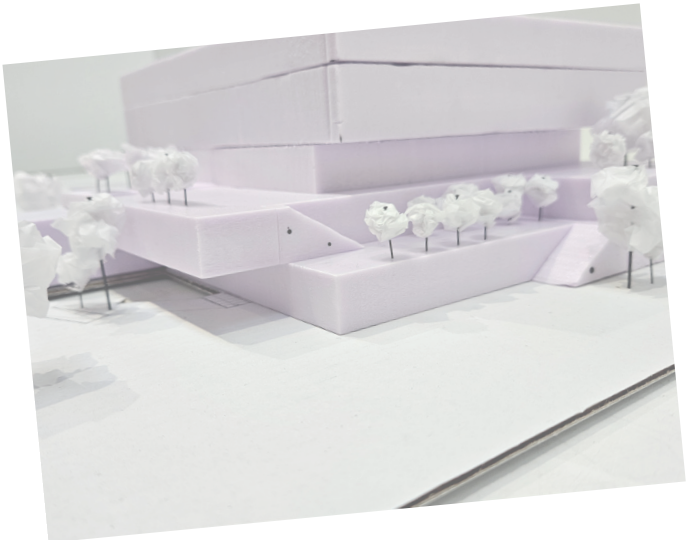
Exploaded circulation axonometric

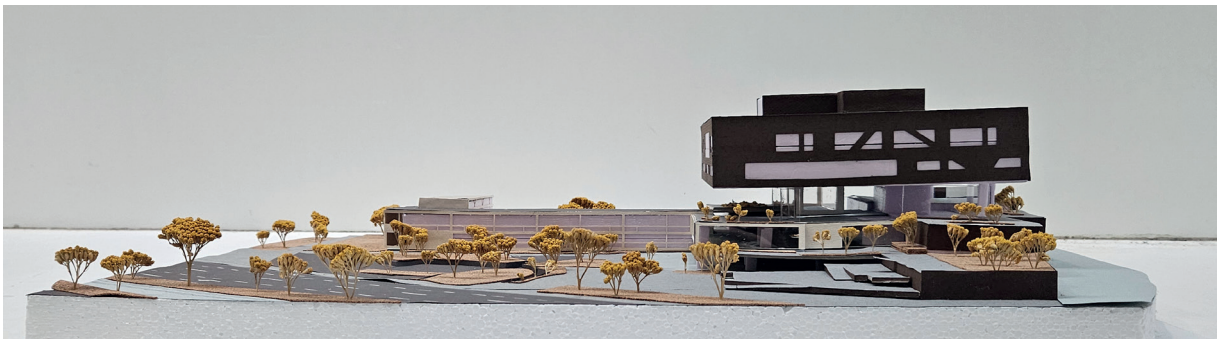


Model

Several photos of Pre-P2 model

During the critique, I was informed that this model was less convincing compared to the one I created for the tutorial in week 2.06. The earlier model effectively demonstrated a series of constructed layers that could be traversed, whereas this model primarily depicted an extended landscape overlaying the volumes of the building.





Several photos of Pre-P2 model

Week 2.08

Updating Urban corner

ABOUT implementing feedback and constructing proper narrative.

Schedule

Mon - 13.01	**Urban corner design**
Tue - 14.01	**10:30 - 15:00 Tutorial with Jurjen**
Wed - 15.01	**Updating plans and sections**
Thu - 16.01	**Updating plans and sections**
Fri - 17.01	**Developing narrative**
Sat - 18.01	**Developing narrative**
Sun - 19.01	**Design journal**

Summary

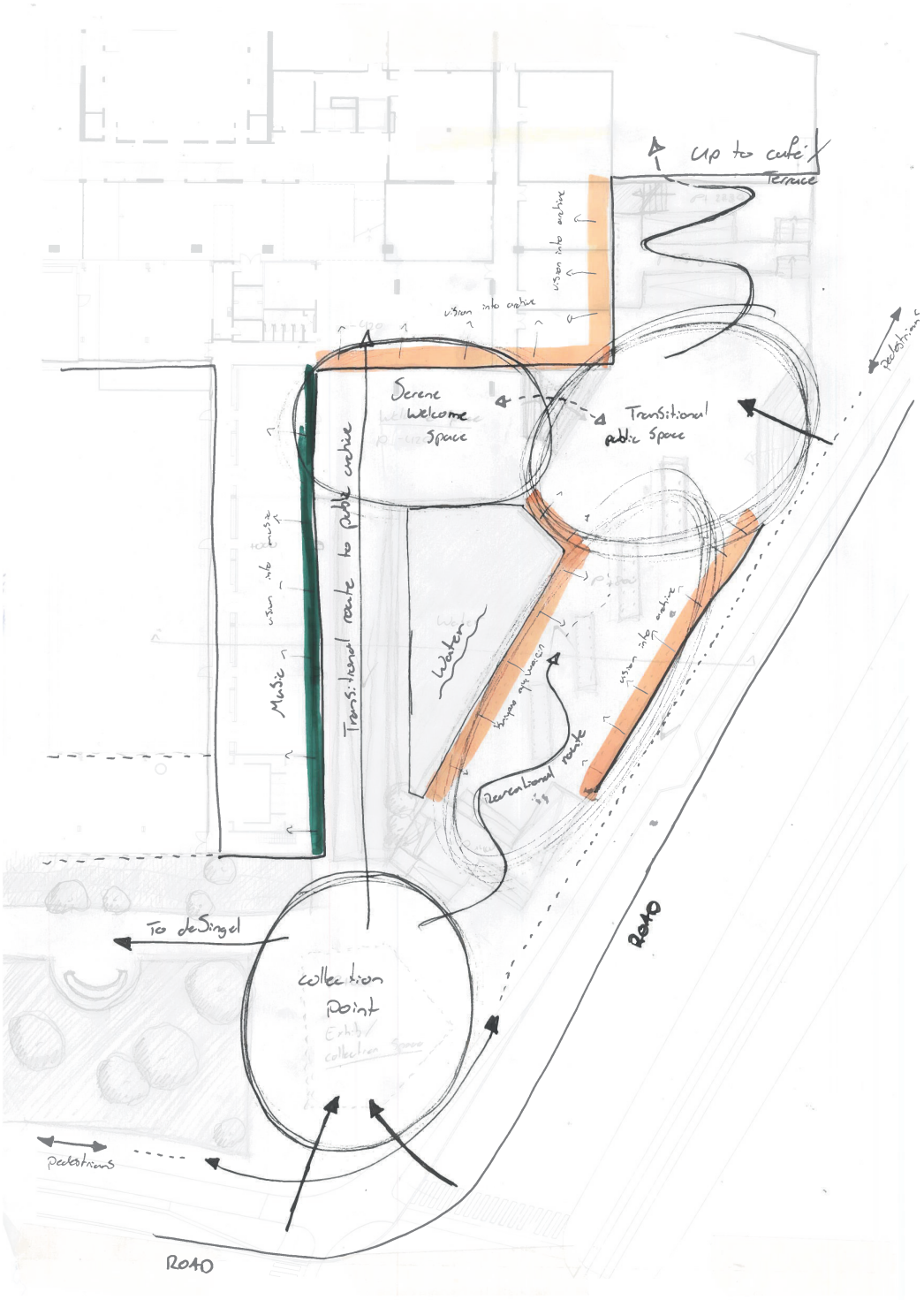
The following weeks were entirely dedicated to preparation for the P2.

I began by addressing some of the feedback received during the P2 critique, particularly concerning the terraced landscaping design. For the tutorial with Jurjen on the 14th, I produced a quick floor plan, section, and schematic diagrams to illustrate my new iteration.

This revised design aligned more closely with my narrative, so I incorporated it into the existing floor plans and sections prepared for the P2 critique, allowing me to reuse them for the official P2 submission.

Subsequently, I focused on developing the narrative for my design. Miro proved to be an invaluable tool during this process, enabling me to start with broad concepts and gradually refine the details. Once the narrative was fully articulated, I began identifying and producing design outputs that would effectively support and reinforce it.

Raised basement

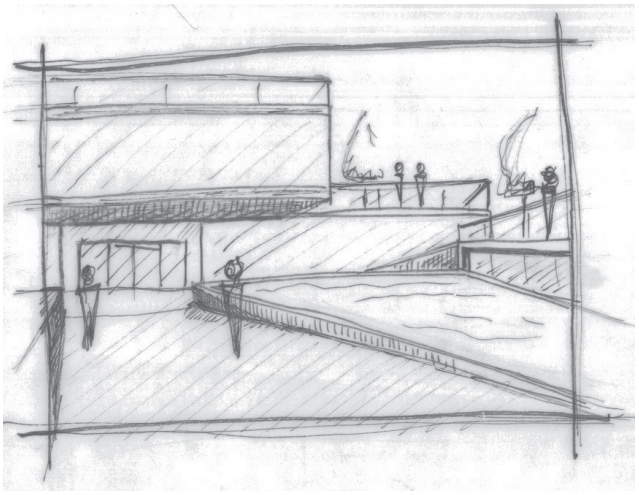


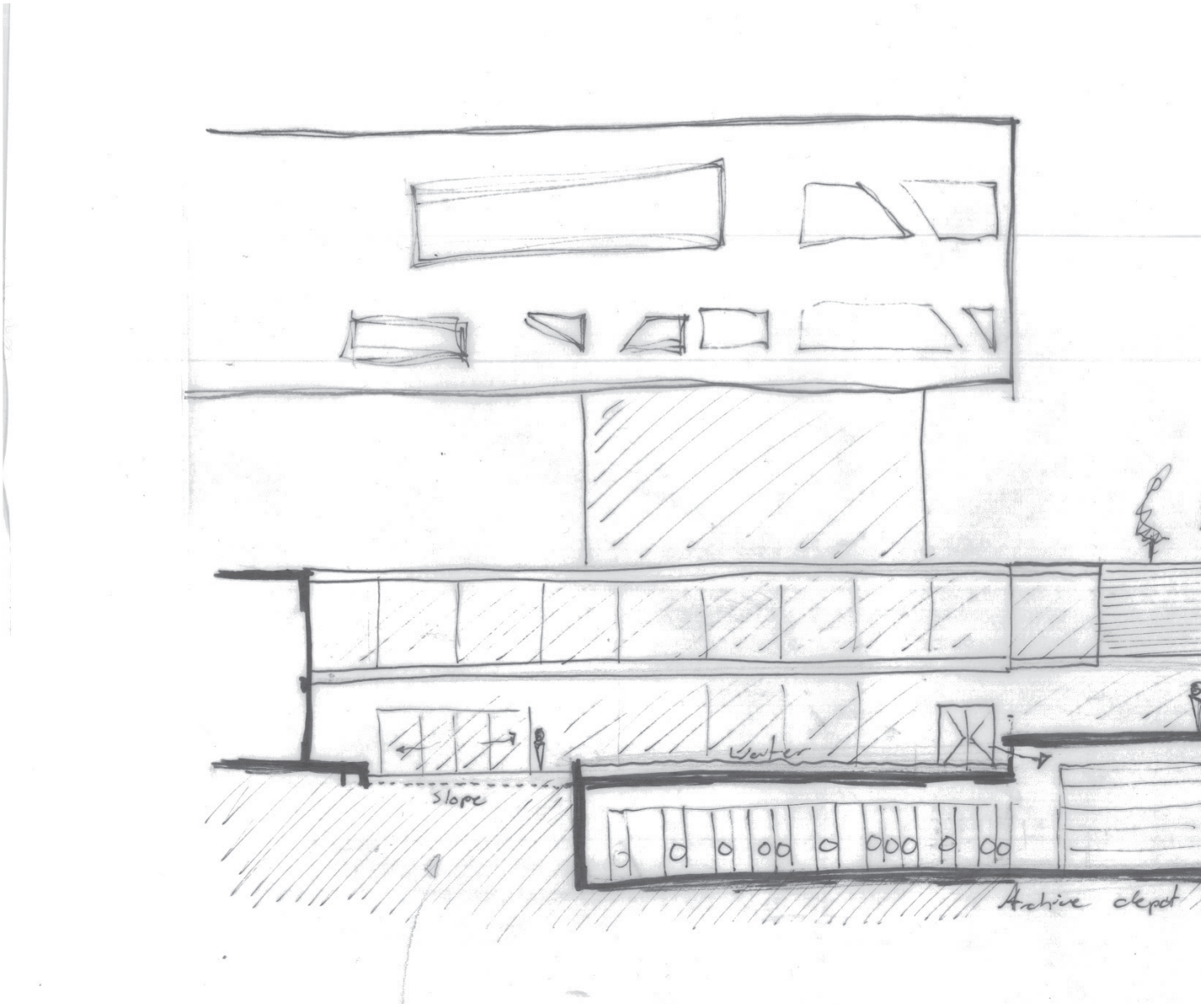
Urban corner iteration diagram

The concept behind this new iteration of the urban corner is to introduce clearer zoning. The collection point remains a key quality of the urban corner, though it is currently underutilized.

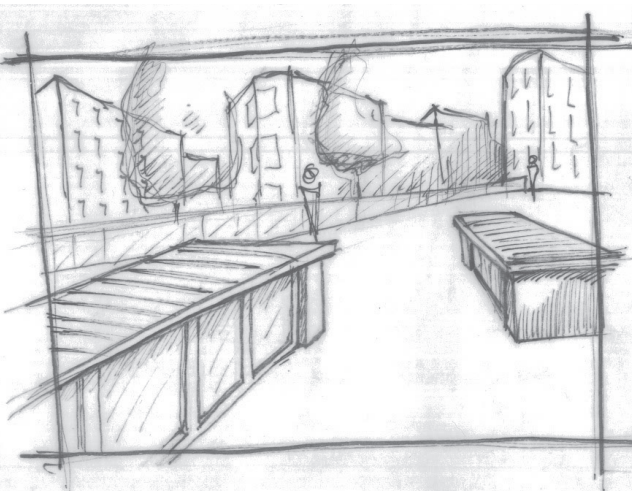
Instead of having a single main circulation space leading directly to the building entrance, I have designed a transitional route that guides visitors toward the entrance. This route is separated from the road by the now elevated basement, which simultaneously marks the beginning of the terraced pathway ascending onto the building.

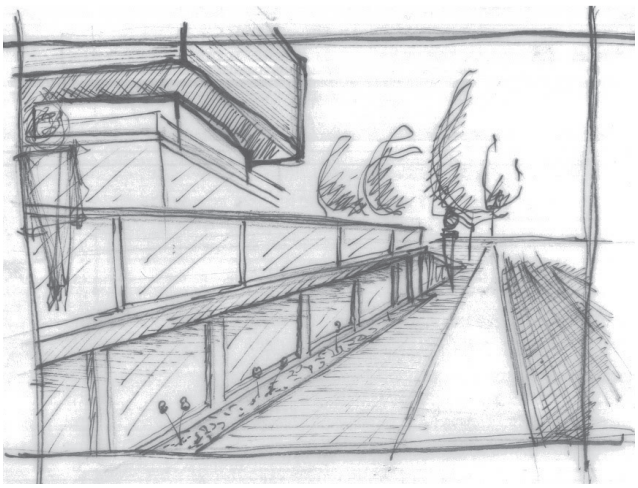
By creating sketches in relation to the section, I was able to clearly illustrate the three distinct zones of the urban corner and effectively communicate my design intentions.

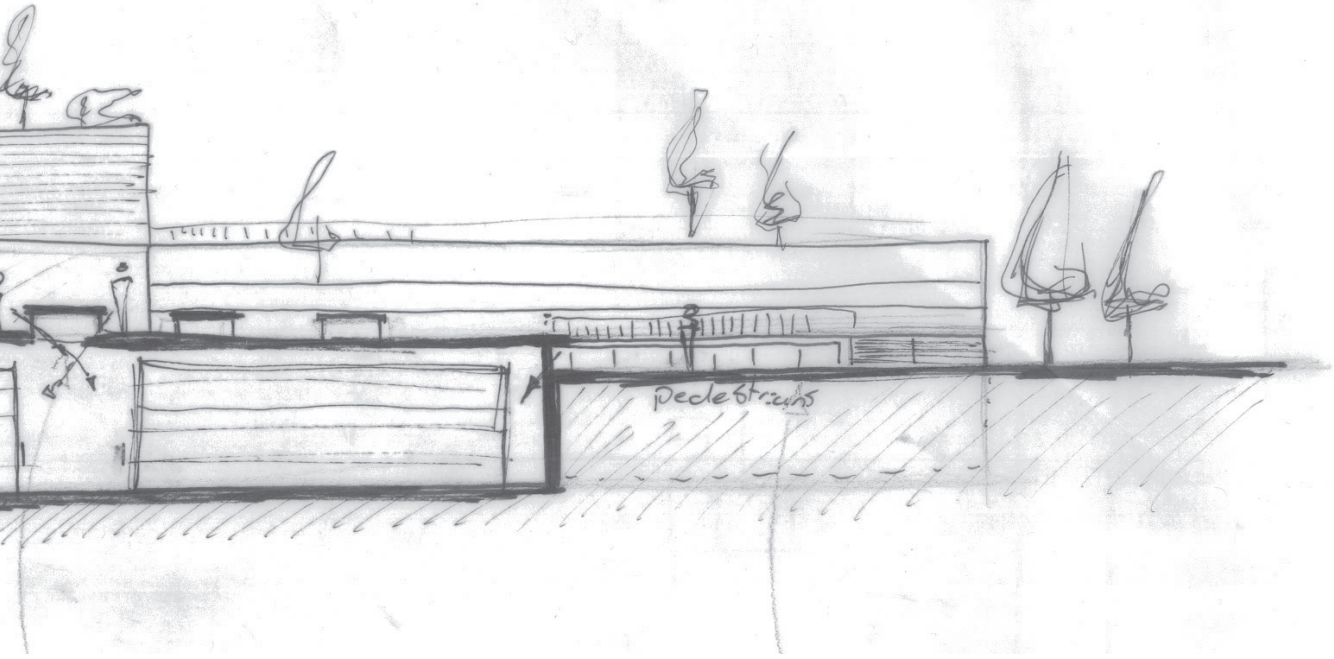




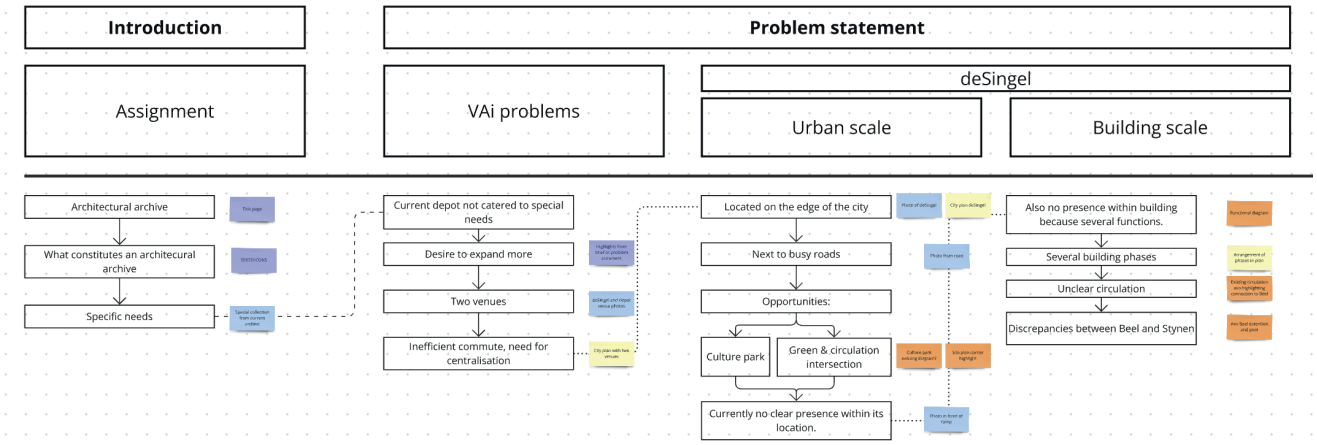
Section iteration with accompanying perspective sketches

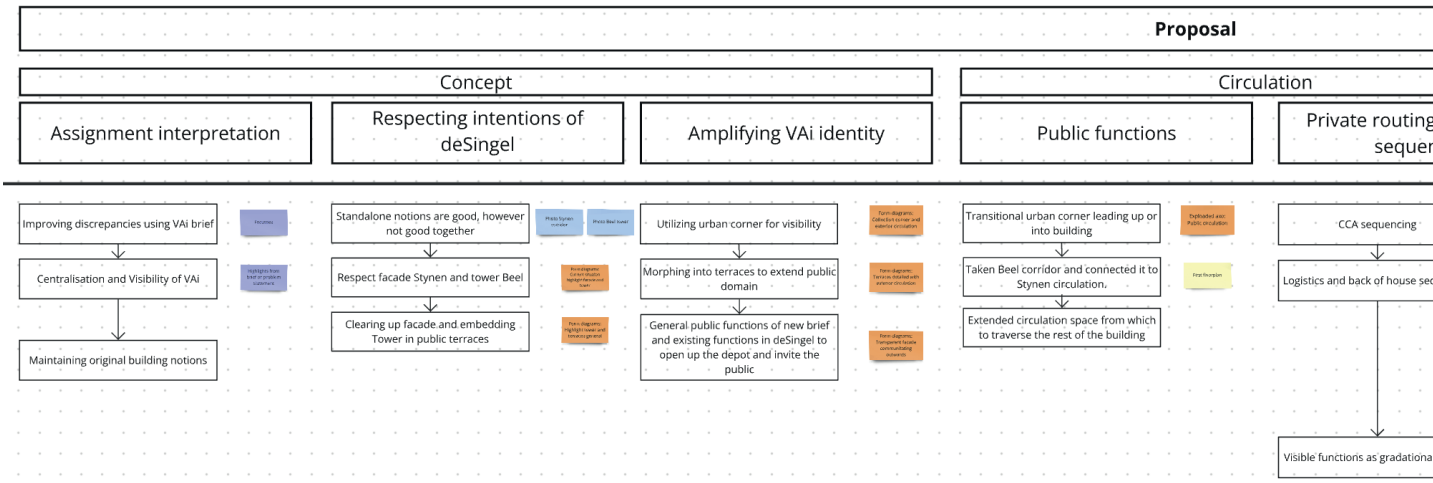




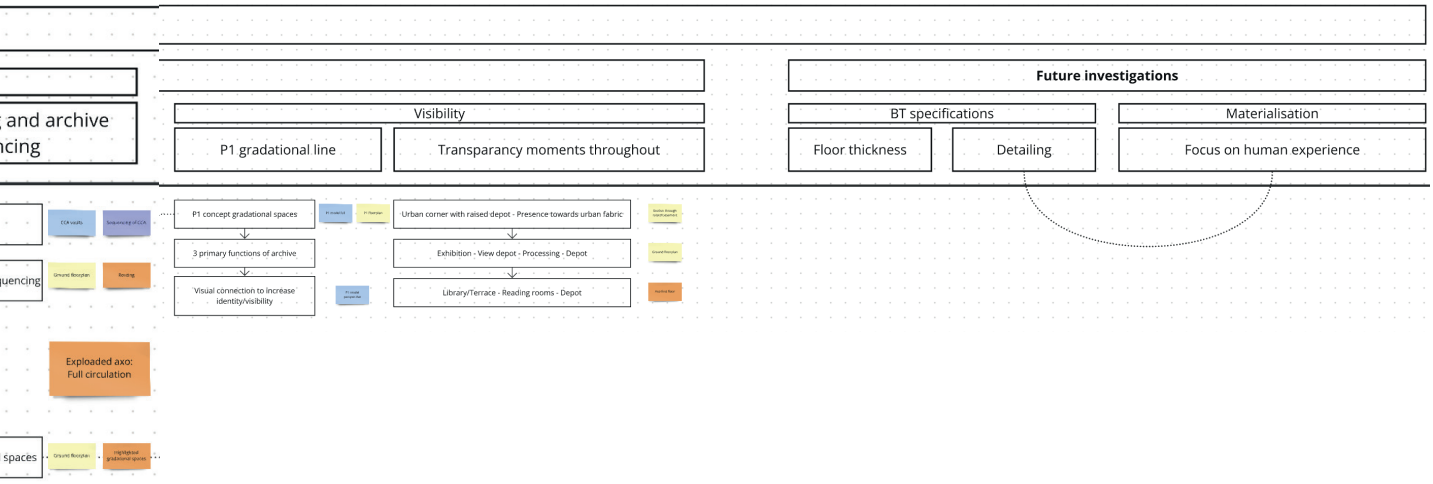

pedestrians

Narrative outline





P2 narrative in Miro


and archive
ncing
Visibility
P1 gradational line
Transparancy moments throughout
Future investigations
BT specifications
Floor thickness
Detailing
Materialisation
Focus on human experience
P1 concept gradational spaces
3 primary functions of archive
Visual connection to increase identity/visibility
Urban corner with raised depot - Presence towards urban fabric
Exhibition - View depot - Processing - Depot
Library/Terrace - Reading rooms - Depot
Exploaded axo: Full circulation
spaces

Week 2.09

Preparing presentations

ABOUT making relevant and constructive presentational diagrams.

Schedule

Mon -20.01	**Sections**
Tue - 21.01	**Form diagrams**
Wed - 22.01	**Update circulation axo/ existing situation axo**
Thu - 23.01	**Presentation layout**
Fri - 24.01	**Writing presentation**
Sat - 25.01	**Finish all products**
Sun - 26.01	**Finishing presentation**

Summary

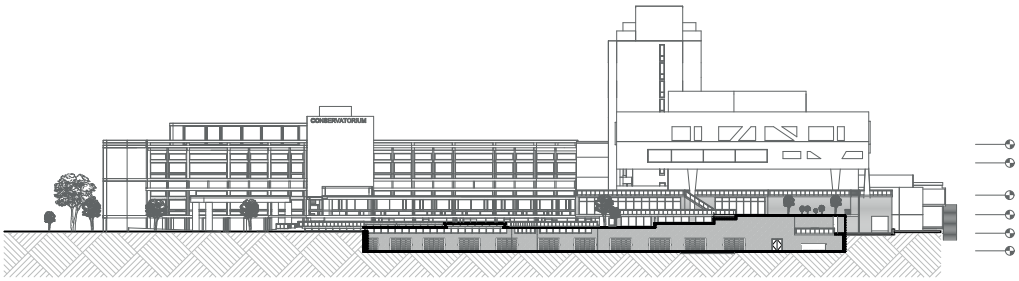
This week was primarily dedicated to producing the required deliverables for the P2. Having completed the narrative and compiled a product list the previous week, I was able to systematically work through each item.

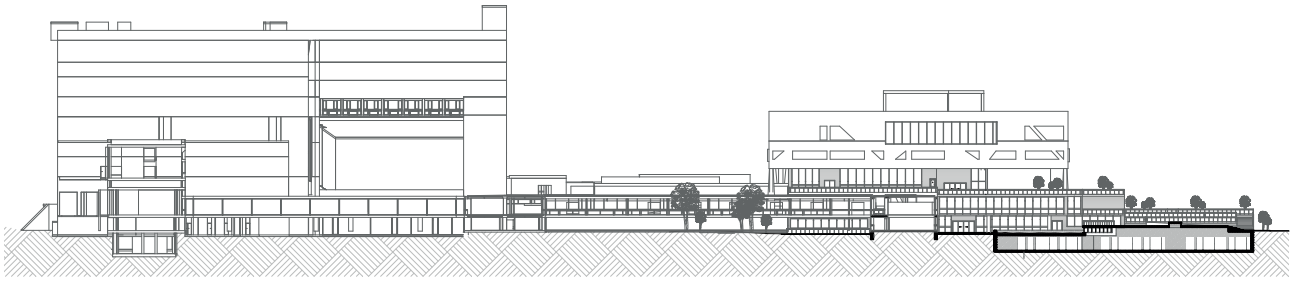
My initial focus was on finalizing the base drawings. While the floor plans had been completed earlier, I recognized the need to add additional sections to more clearly illustrate the concept of the raised basement.

After completing these base drawings, I updated the existing diagrams created for the P2 critique and proceeded to develop the remaining products.

Over the weekend, I began assembling the actual presentation, which proved helpful in visualizing the outstanding tasks that required completion.

Additional sections

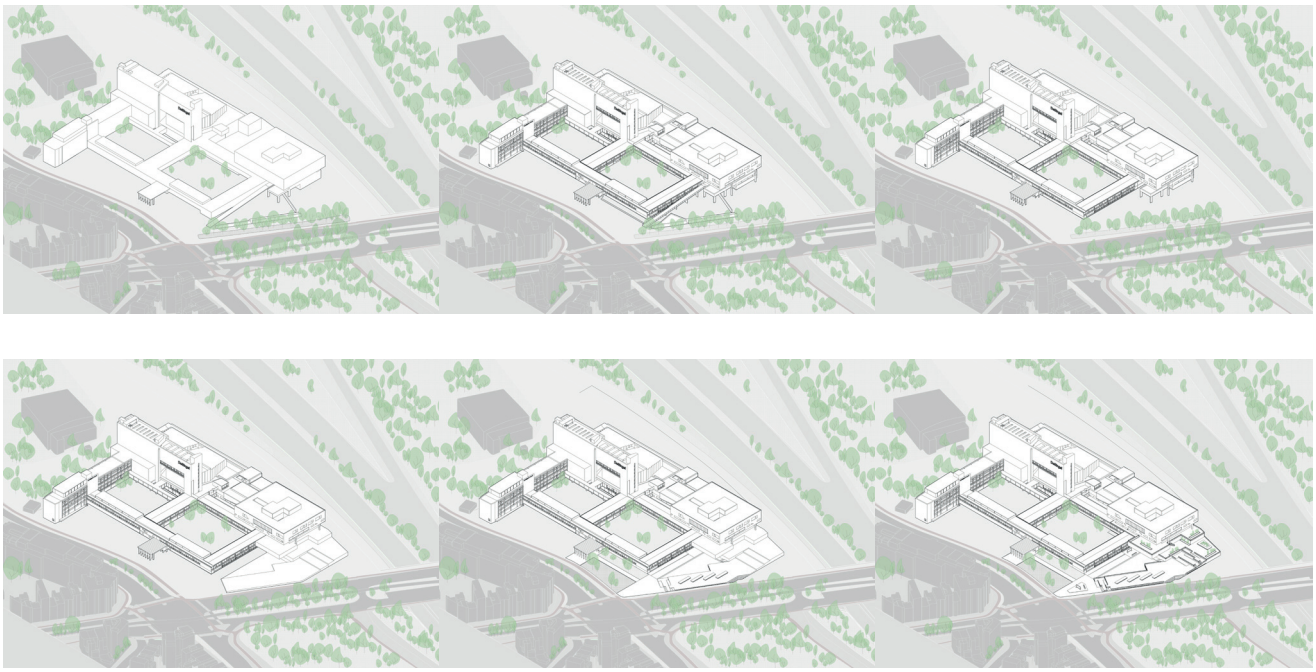




P2 sections

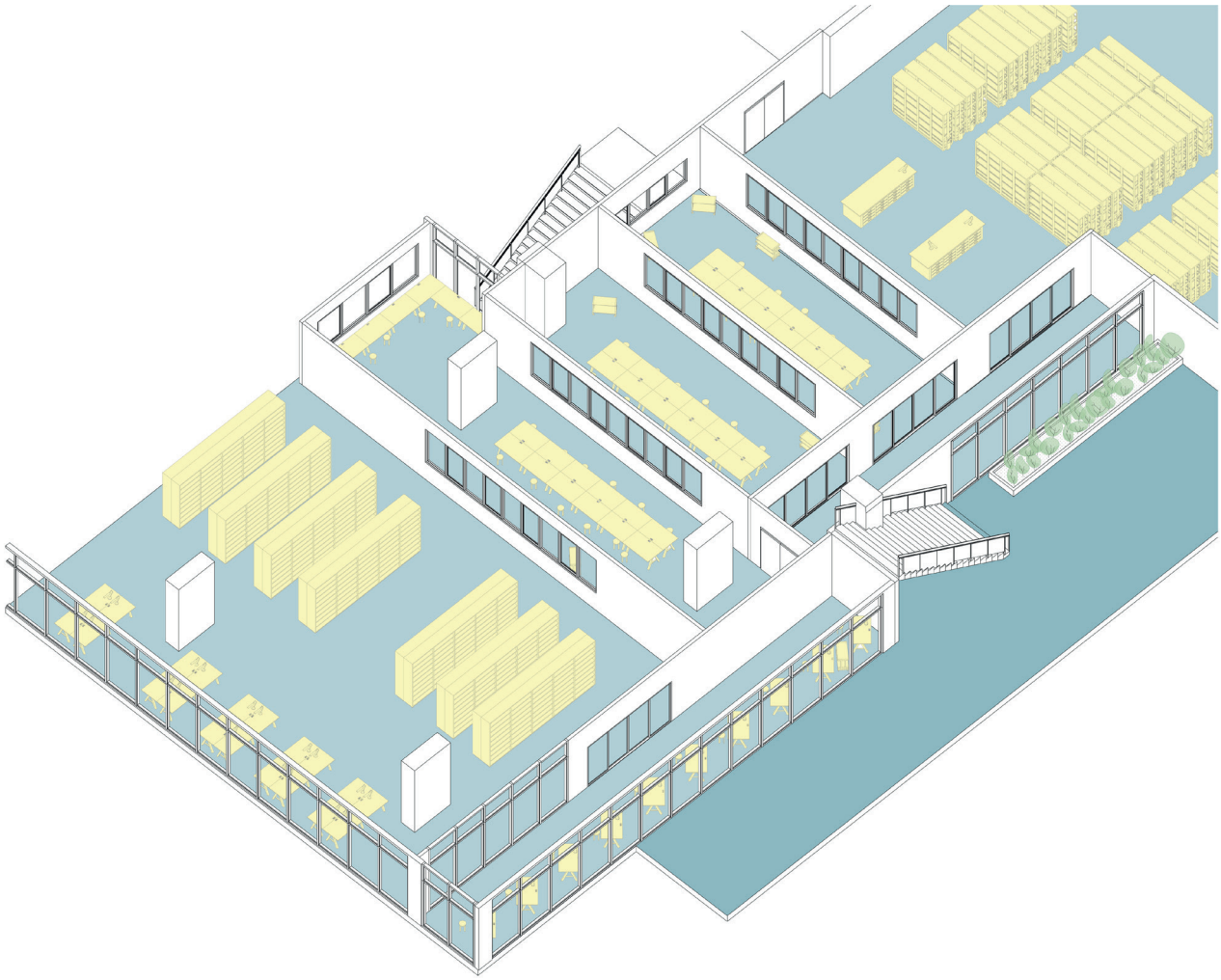
Form diagrams

In the past, I have found that creating form diagrams has the potential to effectively convey the underlying concept. I produced these form diagrams to align with the narrative I developed earlier.



P2 form diagrams

Presentational diagrams



Presentation diagram - gradational visual lines.

For the remainder of the digital presentation, I have decided not to include any base drawings such as site plans, floorplans, or sections. Instead, I will have these printed to scale on posters, allowing me to refer to them throughout the presentation.

Consequently, the presentation will primarily consist of diagrams, such as the one below, to support the narrative.

Week 2.10

P2 DAY

ABOUT P2 model making and presenting.

Schedule

Mon -27.01	**Model making**
Tue - 28.01	**Model making**
Wed - 29.01	**Design journal/ finishing presentation layout**
Thu - 30.01	**Print posters/practice presentation**
Fri - 3101	**11:45 - 12:45 P2**
Sat - 01.02	-
Sun - 02.02	-

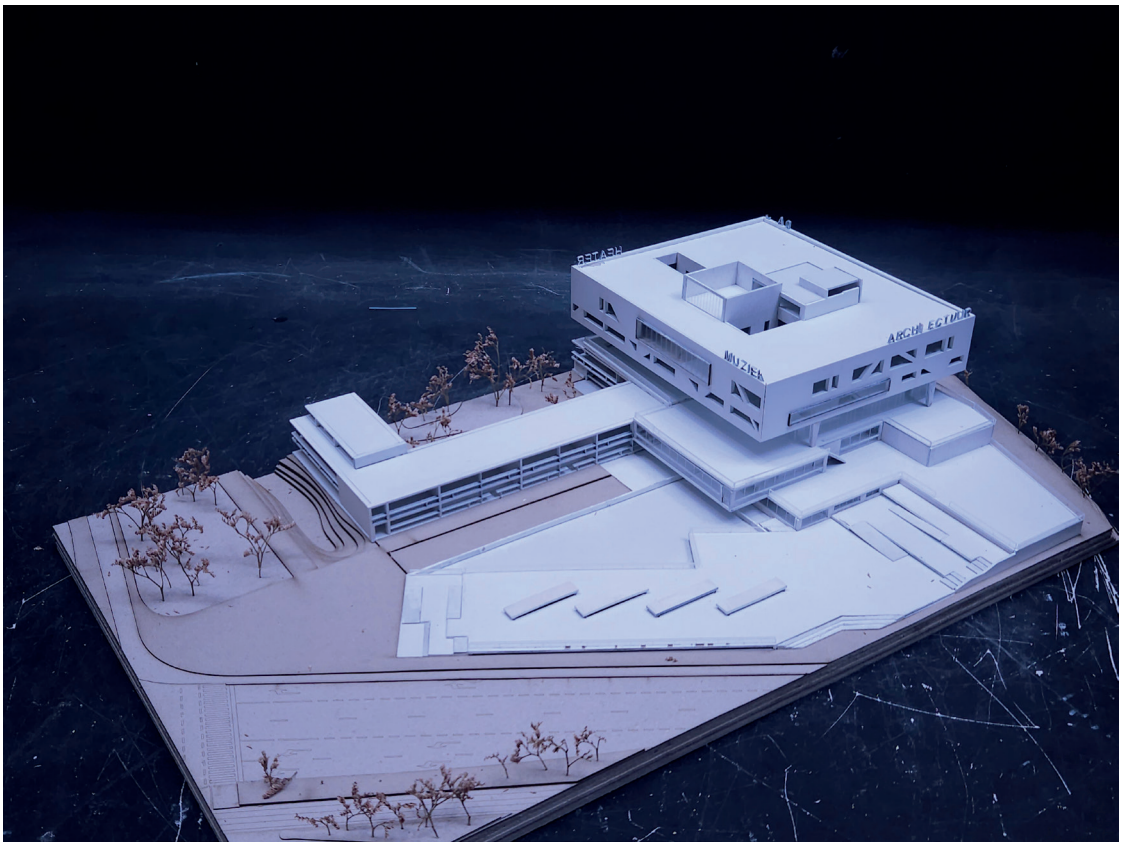
Summary

During the week of the P2, I began constructing the model. I had previously sent the files to the laser printer in order to start painting and assembling on Monday. Assembling the model took two days.

Wednesday was dedicated to completing the design journal and preparing the presentation, ensuring both were ready for submission by the deadline.

Thursday was spent adding finishing touches to the model, printing the posters, and binding the journal.

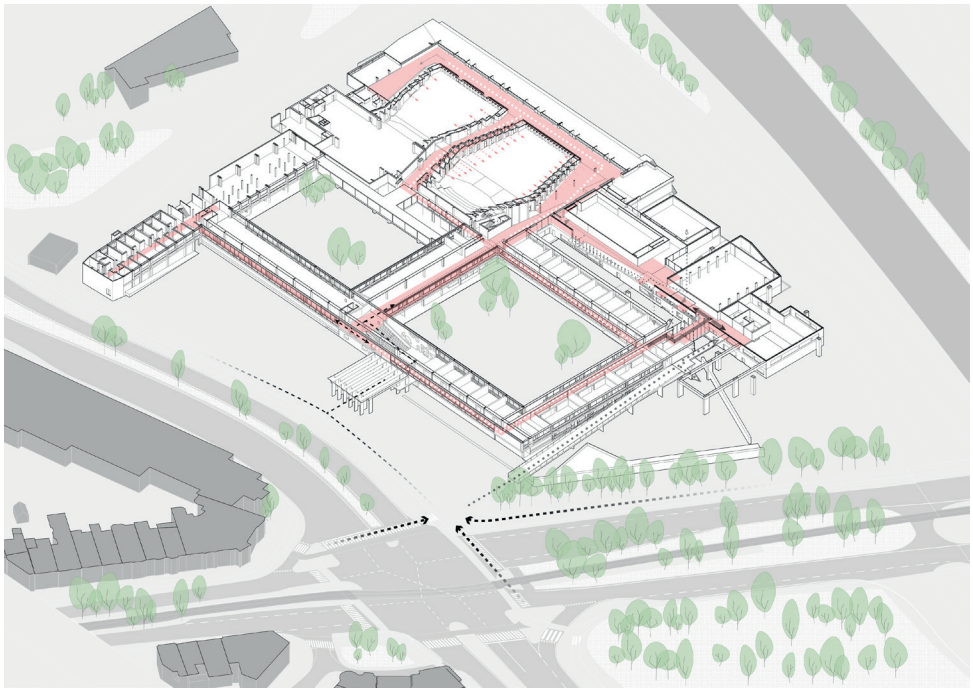
P2 model



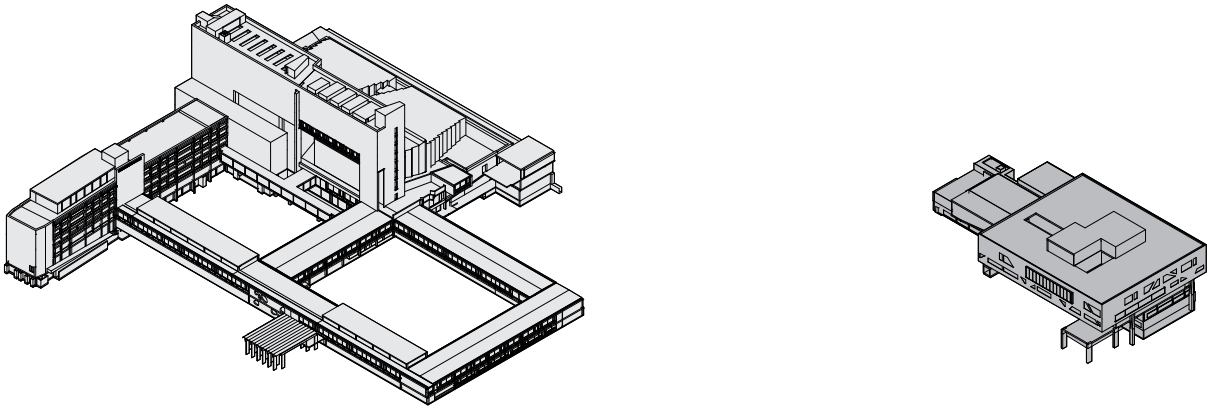
P2 1:200 model

For the model, I decided to articulate both the façades and the massing. I chose to keep the entire model white, as I have not yet developed a clear concept for materialization. Providing any indication of materials at this stage might give the incorrect impression that those decisions have already been finalized, which is not the case.

P2 problem statement



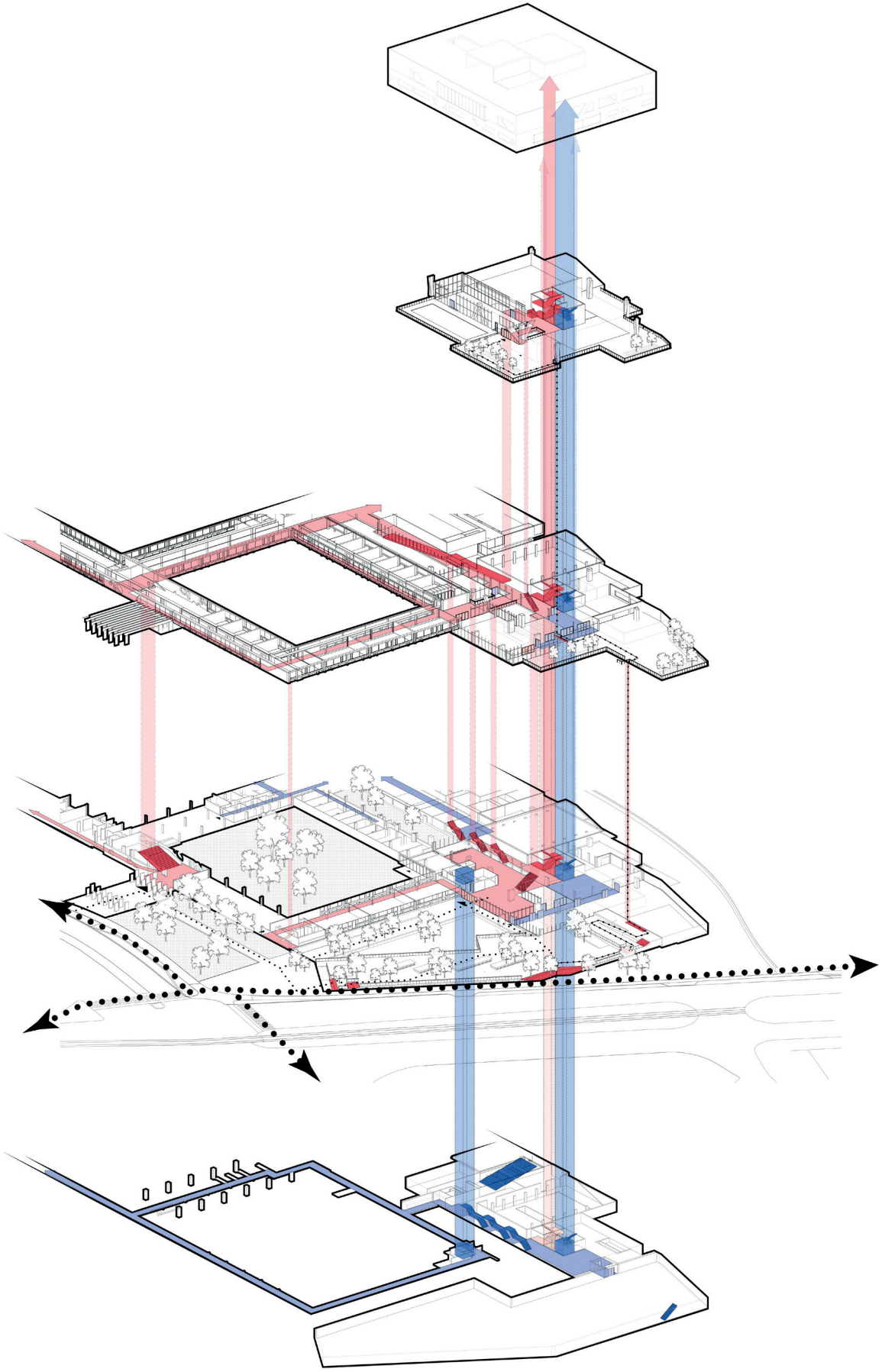
P2 diagram - current situation



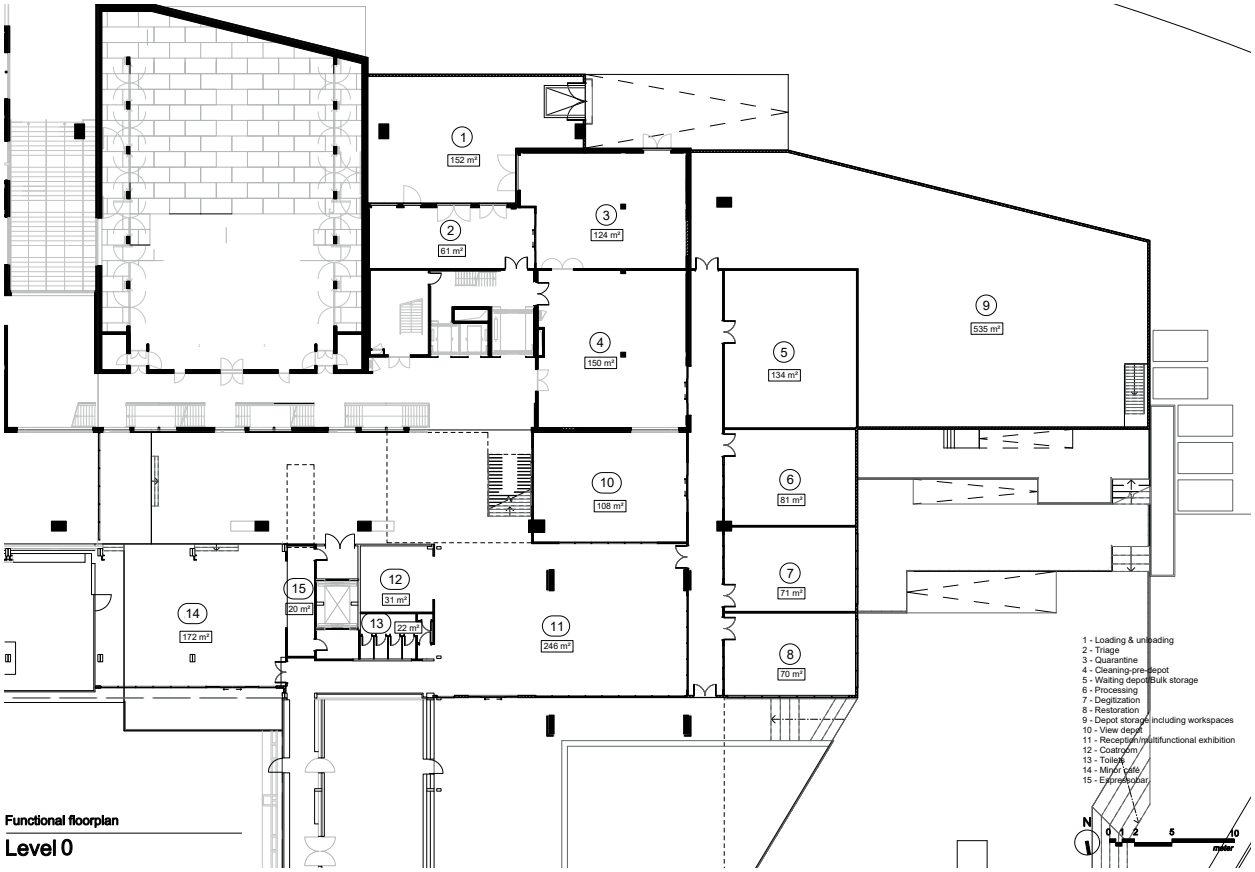
P2 diagram - problem statement

For the presentation, I dedicated a substantial portion to the problem statement of the assignment. Given that my concept is closely connected to the existing situation, I considered this essential for effectively explaining my proposal.

P2 proposal



P2 diagram - exploaded circulation axonometric



P2 functional floorplan

Name	Size m^2	Description	Level	P2 proposal	Notes
Total	**5157,25**			**7180**	
Public	**700**			**1092**	
Reception and counter	100	incl. separate sanitary facilities and seating	***L0***		
Exhibition space/multifunctional space	200	cf. current reading room 96m2, is too small; keep reading rrom and library separate; small separate group study room	***L0***	300	Combined into one main space
Reading room	200		***L1***	216	
Library	200	Books and visitors' workstations	***L1***	384	Extended space for public workspaces.
Minor café		*Added to brief*	***L0***	192	
Grand café		*Existing*	***L2***	*425*	
Additional	**872,25**			**749**	
Staff workspace	300		***L-1***	325	
Large workplace for archive employees	300	12.5 m2 per employee (+/-30 employeed, including interns, temporary employees, etc.)	***L1/L2***	292	
Large workstation with archives	12,25	3.5x3.5m	***L0***	*Part of basement storage*	
Standard office space			***L1/L2***	*Part of library/archive employees*	
Focus Spots			***L1/L2***	*Part of library/archive employees*	
1 large meeting room	80		***L1***	77	
1 small meeting room	30		***L1***	55	
kitchen, bathroom, dressing room	150		---	*Using existing amenities*	
Archive	**3585**			**5339**	
Storage packaging material	120	near archive depot, office	***L0***	*Part of waiting-depot/Bulk storage*	
Loading and unloading space	150		***L0***	152	
Waiting depot	100	emergency depot, storage of non-exclusive archives, bulk pallets	***L0***	134	
Quarantine	120	Storage of containement material =	***L0***	124	
Cleaning	60	Processing of containement material	***L0***	*Part of pre-depot*	
Tirage space correct - contaminated material	60		***L0***	61	
pre-depot	60	Storage of own material	***L0***	150	
processing	60	processing of own material	***L0***	81	
Digitization space	60	own material	***L0***	71	
Restoration studio	60	own material	***L0***	70	
Depot storage	2500	Currently 1500, growth in recent years 470m in 5-7 yrs > per 5yr 400m with extensive storage system, paper climate class	***L-1/L0/L1***	*4200*	Multiple storage pods
Climate class photo storage	100		***L1***	188	
Bulk storage			***L0***		
Storage in racks and planning cabinets			***L0***	*Part of waiting depot*	
View depot	125	visulaly attractive, deisre to collect more 3D objects, this could be a regular depot box with a transparant wall in front	***L0***	108	
Server space	10	not on functional schedual	---	*Using existing amenities*	

P2 brief breakdown

Based on the advice from Daniël during the P2 crit, I have included functional floorplans with annotated square meterages and a brief breakdown.

This breakdown illustrates how I have interpreted the brief, amended several topics, and added new ones. Rooms such as technical spaces and bathrooms have been excluded from my proposal, as I intend to utilize the existing amenities of deSingel.

All of these minor aspects are noted clearly in this brief breakdown.

Reflection on Volume II

This volume demonstrated an exponential growth in both productivity and progress.

The initial weeks were primarily dedicated to modelling the existing building. Although this gave me a valuable understanding of the inner workings and composition of the building, particularly the auditorium wing, it limited the time I had to develop the thoughts and ideas I had initiated in the previous quarter. While my fellow students had the opportunity to begin working with massing models immediately after P1, I felt obligated to complete the model first for the benefit of the studio as a whole. This obligation stunted my individual development, especially since my initial design ideas did not include the auditorium wing of deSingel.

However, once I was able to focus fully on my own project, I quickly produced multiple iterations of plans and models, each growing in detail and nuance. I developed a clearer vision of what I wanted to achieve with my proposal and was able to implement it in my design without significant difficulties.

In the week before the Christmas break, I shifted my design to incorporate a terraced concept. A concept that continues to dominate my design at this time. Although the break provided ample time to further develop this idea, the absence of tutoring during this period created some uncertainty regarding my ability to fully integrate the concept. With the Pre-P2 scheduled immediately after the break, I felt the pressure to present a clear and well-defined concept. The lack of conclusiveness in my Pre-P2 presentation resulted in critical feedback about whether the terraces would function as intended. This, however, motivated me to refine my design so that I could present a clear and convincing concept during the official P2.

At present, I feel that the concept of my design is firmly grounded in theoretical research and effectively addresses the problem statement I established during P2. I have intentionally left certain fundamental factors, such as the climatological properties of individual spaces and strategies to mitigate noise pollution, to be addressed during Volume III. I consider this a natural progression, as the scope of this project demands a clear and well-founded concept before advancing to the technical aspects in the Volume III.

Week 3.01

Re-orienting and Refocussing

ABOUT revisiting the P2 and creating a starting point on the track towards the graduation.

Schedule

Mon -10.02	-
Tue - 11.02	**Revisiting P2 presentation**
Wed - 12.02	**List of future focusses**
Thu - 13.02	**14:00 - 18:00 Totorial**
Fri - 14.02	**Updating floorplans**
Sat - 15.02	-
Sun - 16.02	**Design journal**

Summary

After taking a week off following the P2, I resumed work on my project on Tuesday. Having a clear mind after the break allowed me to approach the project with fresh eyes. By positioning my presentation alongside the feedback I received for P2, I was able to compile a list of aspects that I aim to investigate further in the upcoming semester.

The main feedback from the P2 was that I needed to explore whether the visibility of the VAi is improved by the entrance I have designed so far, and whether the terraces and the raised basement of the depot should be traversable. If they are to be accessible, I must also consider how this relates to the visibility of the VAi without causing confusion for visitors.

On Wednesday, I created a list of future focal points to help me visualize the areas that require work over the next few weeks to enhance my concept. These topics range from reworking and improving floorplan logistics to beginning considerations of ventilation, structure, and materials for the Beel Tower.

During the tutorial on Thursday, I chose to spend time in the library gathering books that might provide references on how to improve my entrance design and how to manage the terraces effectively. This allowed me to step back from my own design and refocus on the critical aspects, preventing me from becoming entangled in non-essential details of the design process.

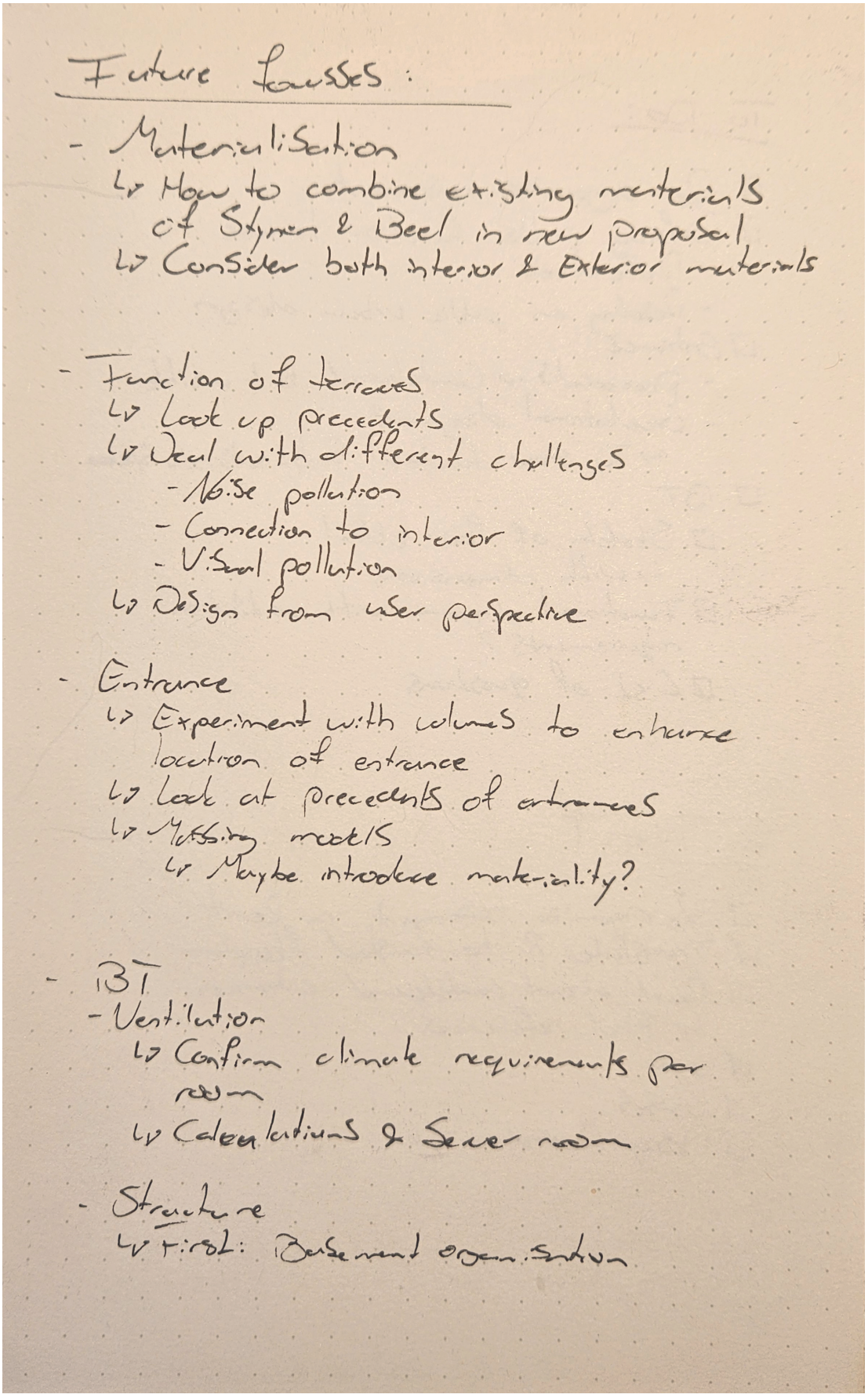
Feedback P2

“ Your proposal concentrates most interventions in and ‘under’ the Beel-extension, demonstrating your careful and detailed knowledge of this part of DeSingel. This is a proper way to situate the archive here, although one could argue if the outside visibility of the VAi is fundamentally improved or if you should even more emphasize elements such as the entrance. Further, the layout and geometry of the sunken archive still feels a bit unresolved, while the accessibility of its roof, with all the ramps and stairs, might confuse the visitor, unfamiliar with the place, to where exactly one can find the entrance. It is interesting to consider this roof of the depot as an accessible landscape and think about its relations with the ‘backside’ of DeSingel. With regards to the sunken depot: is it complete column free? Also the question of climate control and ventilation in the light of the ambition to make a sustainable building is an interesting one that you will have to address in MSc4

Presentation: When presenting this proposal, try to keep a certain hierarchy. There are large scale extensions and then there are smaller interventions. Using the ‘yellowred’ way of drawing for both (existing=black; what to be demolished=yellow; what to build new=red; new situation=black) is very helpful. And showing both yellow and red on 1 slide will enormously help the audience. Do not forget to integrate your individual and the collective research in your story. ”

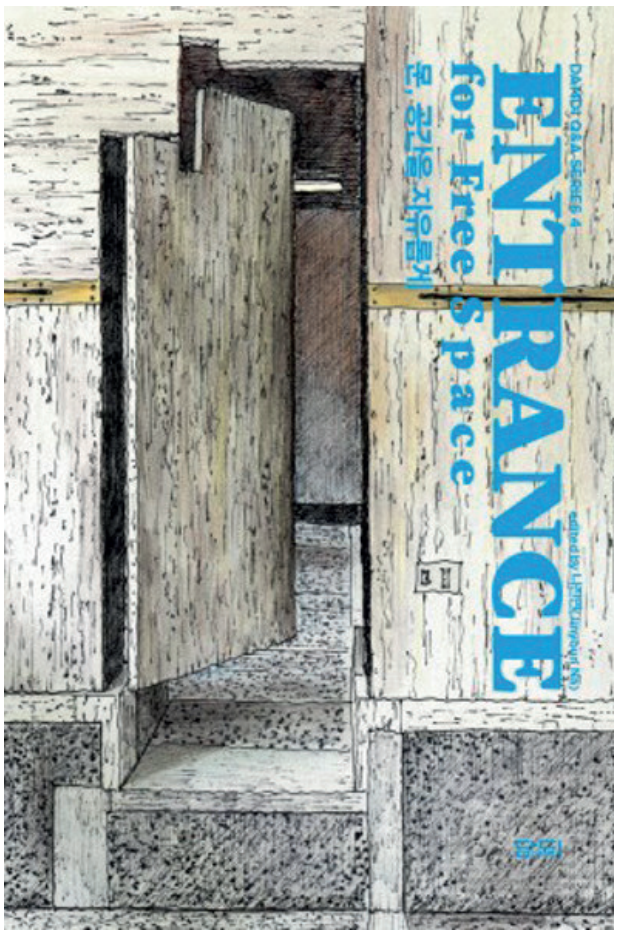
The feedback above about my p2 presentation gave me a very helpful handle on how to pick up the design process leading up to the P3.

List of focusses



List of future focusses

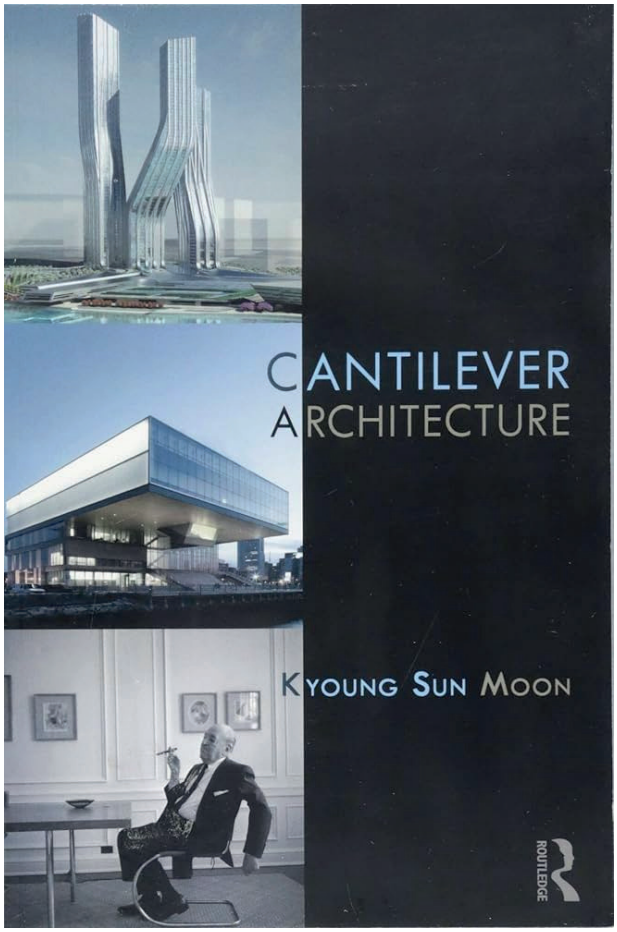
Literature



This book is a collection of interviews with various architecture firms focused on the design of entrances. I believed that it would provide valuable insights into entrance design and potentially offer relevant precedents.

Primarily, this book helped me break free from my limited preconceptions of what an entrance should be.

DAMDI Publishing House. (2019). Entrance for Free Space (DAMDI Q&A Series 4).



The cantilever is a key element of my design. On the first floor, the extended library protrudes into the public square, both asserting its presence and creating a sheltered space underneath where the entrance is situated.

I expected this book to offer precedents of cantilever architecture and hoped to find examples that combine cantilevers with entrance designs.

Moon, K. S. (2018). Cantilever Architecture. In Routledge eBooks. https://doi.org/10.4324/9781315561448

Abstract

“ *The graduation research project Archiving Architecture: Developing an Archive investigates the spatial and functional inadequacies faced by the Flemish Architecture Institute (VAi) in Antwerp, Belgium. Currently dispersed across two separate locations, VAi suffers from operational inefficiencies and suboptimal archival conditions. This research explores the adaptive reuse and strategic extension of the deSingel complex to accommodate the expanding VAi collection while preserving the architectural integrity of deSingel’s historically significant framework.*

A key objective of this study is to reconcile the architectural incongruities between the original Stynen building and the later Beel addition. Stynen’s design emphasizes clarity in circulation and spatial hierarchy, whereas Beel’s intervention introduces a more fragmented and disconnected layout. The existing circulation forces visitors through a complex sequence of transitions, undermining deSingel’s original intent as a cohesive cultural center. The intervention aims to unify these disparate architectural languages by restructuring circulation pathways, integrating programmatic elements more seamlessly, and amplifying VAi’s presence within the urban fabric.

To achieve this, the project proposes a reconfiguration of circulation that extends Stynen’s spatial logic into Beel’s addition, creating a more intuitive and fluid transition between the two structures. The existing urban corner of deSingel, currently uninviting and disconnected from the public realm, is reimagined as an active threshold that fosters engagement with the archive. By introducing a terraced, publicly accessible base that integrates with Beel’s tower, the intervention strengthens the connection between deSingel and the broader city while addressing urban permeability and accessibility concerns.

The material and spatial strategies of the intervention seek to enhance the identity of VAi within deSingel. Transparent archival spaces and publicly visible processing areas encourage interaction with the institution’s work, breaking down barriers between the archive and its audience. This design approach extends into the urban scale, aligning with Antwerp’s broader ambitions to transform the Ring area into a vibrant cultural hub. The proposal thus not only consolidates VAi’s functions into a singular, efficient venue but also redefines its role as an active participant in the city’s cultural landscape.

This research contributes to contemporary discourse on archival architecture by addressing the intersection of cultural preservation, adaptive reuse, and urban integration. By redefining VAi’s spatial configuration within deSingel, the project establishes an innovative architectural archive that not only serves its primary function efficiently but also strengthens its cultural and urban presence in a meaningful and sustainable manner. ”

Writing the abstract helps to formulate the concept of my design conscisely. This provides a handle on which to refer back to throughout the coming design process.

Week 3.02

Concrete Considerations

ABOUT dealing with struggles relating to main concepts and artistic limitations.,

Schedule

Mon -17.02	**Updating floorplans**
Tue - 18.02	**Literature research**
Wed - 19.02	**Literature research**
Thu - 20.02	**14:00 - 18:00 Totorial**
Fri - 21.02	**Literature research**
Sat - 22.02	-
Sun - 23'.02	**Design journal**

Summary

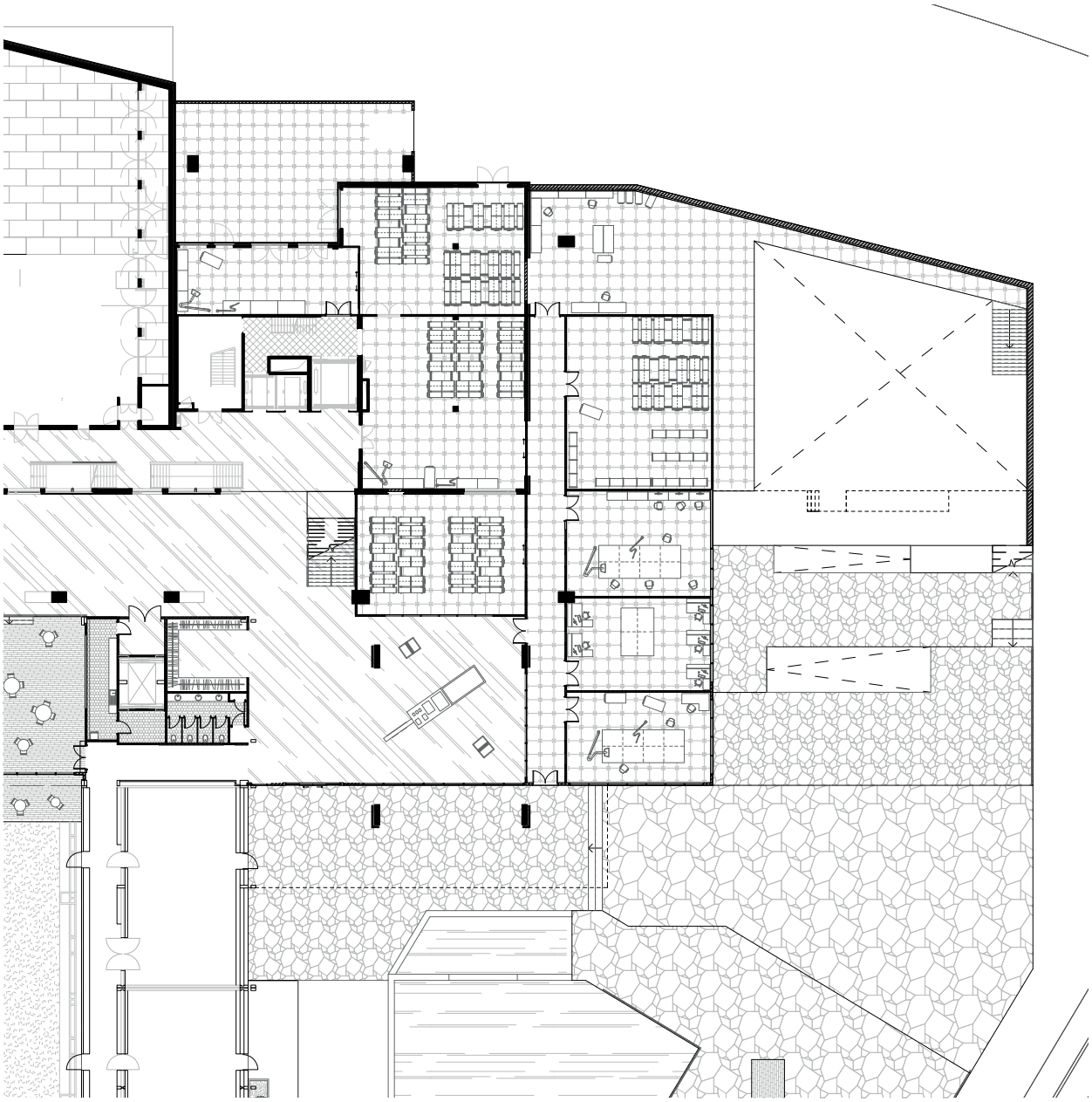
After getting back into the flow of the design process, this week was somewhat easier for me to re-evaluate my design and focus on specific topics. The main areas of attention were how to inhabit the terraces and how to incorporate the existing materials from Stynen's and Beel's original buildings into my own design.

The latter topic proved to be challenging. Since one of my primary concepts is minimal invasion and respecting the existing architecture, my choice of materials was quite limited. I wanted to use concrete as the main architectural language, as both original structures prominently feature concrete. However, concrete has not yet been a primary material in my previous projects. Therefore, I consulted several books from the library on constructing with concrete and on using concrete as an architectural language. Specifically, the book Detail in Contemporary Concrete Architecture provided valuable insight into construction techniques. I presented my findings from this book to the BT tutor during Thursday's session.

During the architecture tutorial on Thursday, I explained my difficulties regarding the program of the terraces. Suzanne advised me to shift focus away from public programming and instead consider the environmental and climatological functions of the terraces. She also suggested examining the terraces on a smaller scale, potentially creating intimate moments in specific locations to give the terraces a more human scale, rather than large paved surfaces. For example, planting a large tree in the basement area could be a way to achieve this.

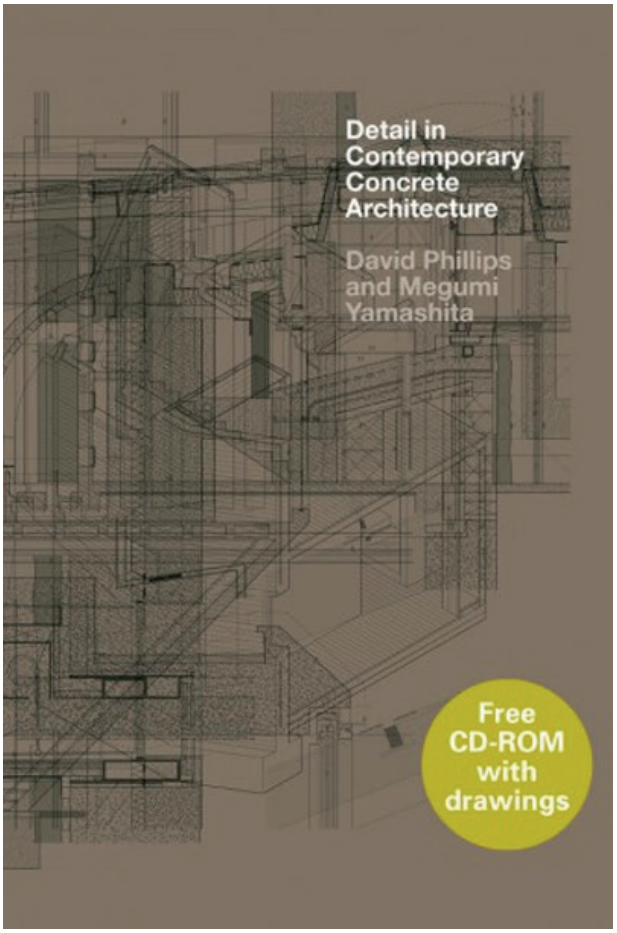
Updated public corner

Based on the feedback from the P2, I made slight modifications to the layout of the urban corner. I designed a larger staircase connecting the roof of the basement to the entrance, which consequently expanded the space in front of the entrance. Since part of this space is covered by the cantilever, it forms an additional exterior area that functions as an extension of the interior exhibition space.



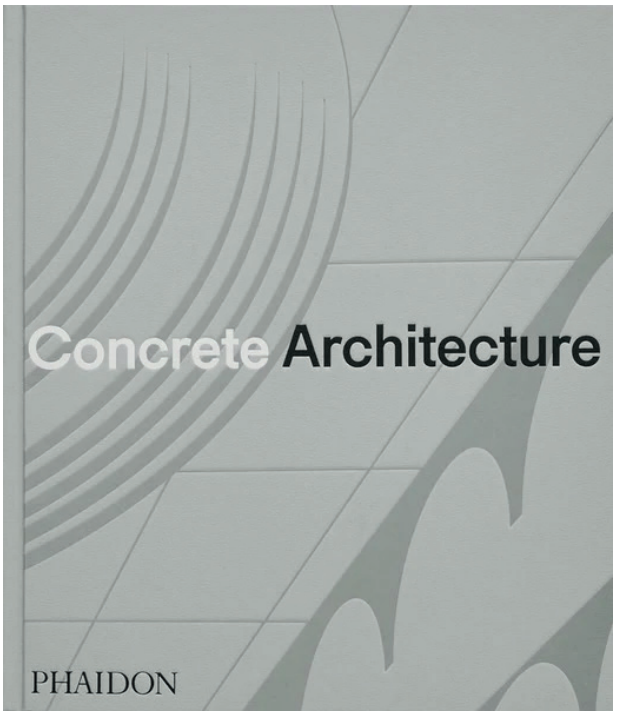
First floorplan iteration

Literature



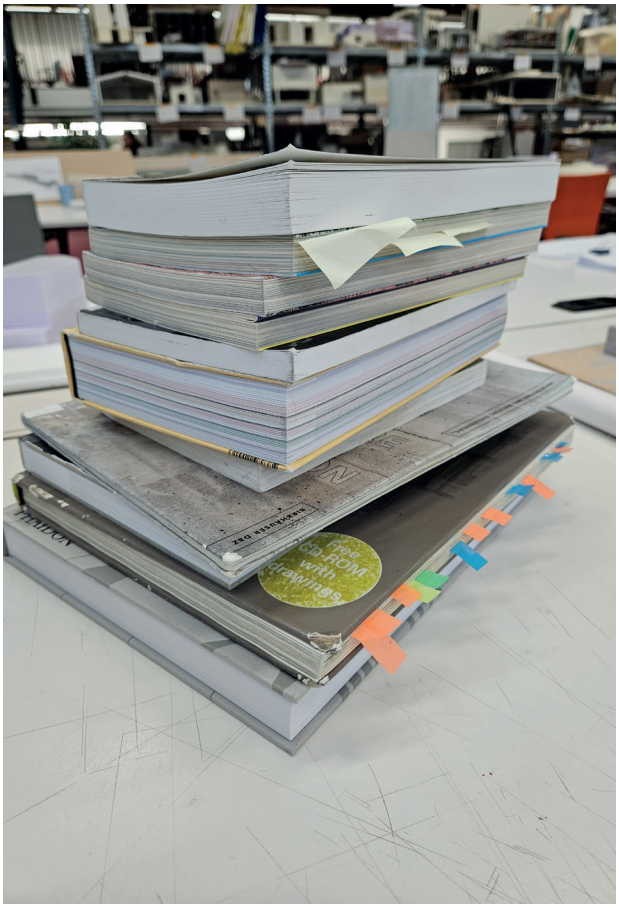
This book proved to be a valuable resource for understanding construction details. During the tutorial, the BT tutor and I reviewed the marked pages together to explore how I could incorporate new concrete elements into my design while respecting the existing structures.

Phillips, D., & Yamashita, M. (2012). Detail in contemporary concrete architecture. Laurence King Publishing.



This book primarily served as a reference for the use of architectural concrete. While it was not as technically detailed as the previous book, it offered inspiration and introduced several new ideas for my design.

Lubell, S., & Goldin, G. (2024). Concrete architecture: The Ultimate Collection. Phaidon Press Limited.



Literature stack

Overall, the first few weeks of the new semester have been focused on creating some distance from the project. Engaging in reading has proven to be a valuable method for maintaining this distance while still generating new ideas.

Week 3.03

Captivating Connections

ABOUT slowly regaining inspiration, gaining new insights and starting integrated technical design.

Schedule

Mon -24.02	**Entrance concept**
Tue - 25.02	**11:30 - 12:00** **Tutorial Jurjen**
Wed - 26.02	**Perspective sketches**
Thu - 27.02	**14:00 - 18:00** **Totorial** **1:20 BT fragments**
Fri - 28.02	**13:20 - 13:40** **BT tutorial**
Sat - 01.03	-
Sun - 02.03	**Design journal**

Summary

At the beginning of the week, some of us received an email from Jurjen expressing his wish to meet with students he had not seen since the P2. This additional tutorial was scheduled for Tuesday, so I dedicated Monday to preparing for it. I finalized my floorplans and created perspective sketches highlighting the 'special' moments on my terraces, continuing the exploration from the previous tutorial with Suzanne.

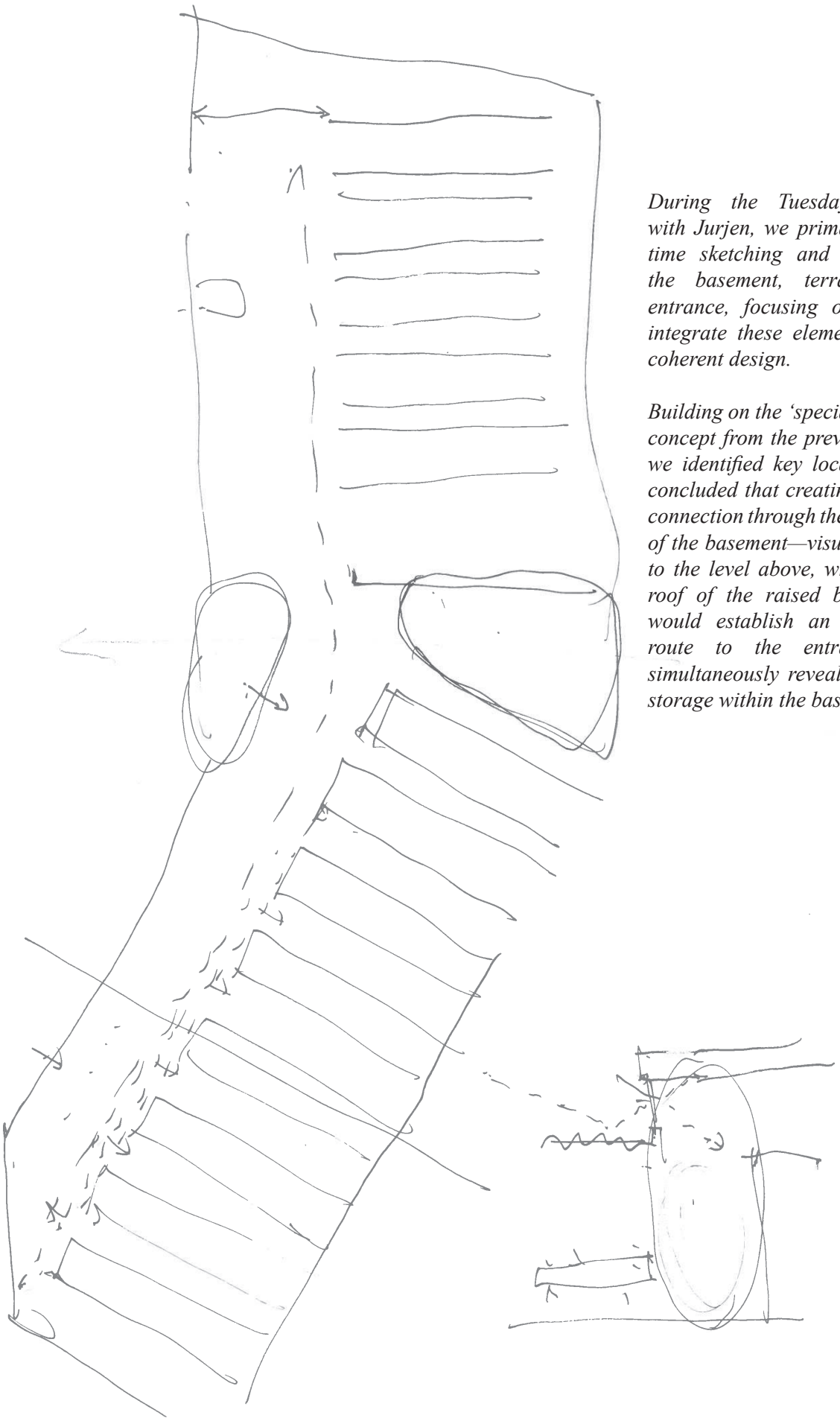
The tutorial on Tuesday proved to be very productive. We had ample time to discuss my vision for the terraces and the challenges I faced regarding their program. Building on Suzanne's idea of creating 'special' moments, we connected this concept to the area identified for improvement since the P2, the visibility of the entrance.

On Wednesday, I elaborated on the feedback received during the tutorial in order to be ready for a follow-up discussion on Thursday. However, due to scheduling changes and the tutors running late on Thursday afternoon, it became apparent that no additional tutoring would be possible that day.

Instead, I used Thursday to prepare for the BT tutorial on Friday by sketching 1:20 scale fragments and considering how to layer my floors and integrate them with the existing structures.

The BT tutorial resulted in the clear next steps for me to continue developing detailed sections, structural floorplans, and to conduct further research into suitable materials for the building structure.

Tutorial result

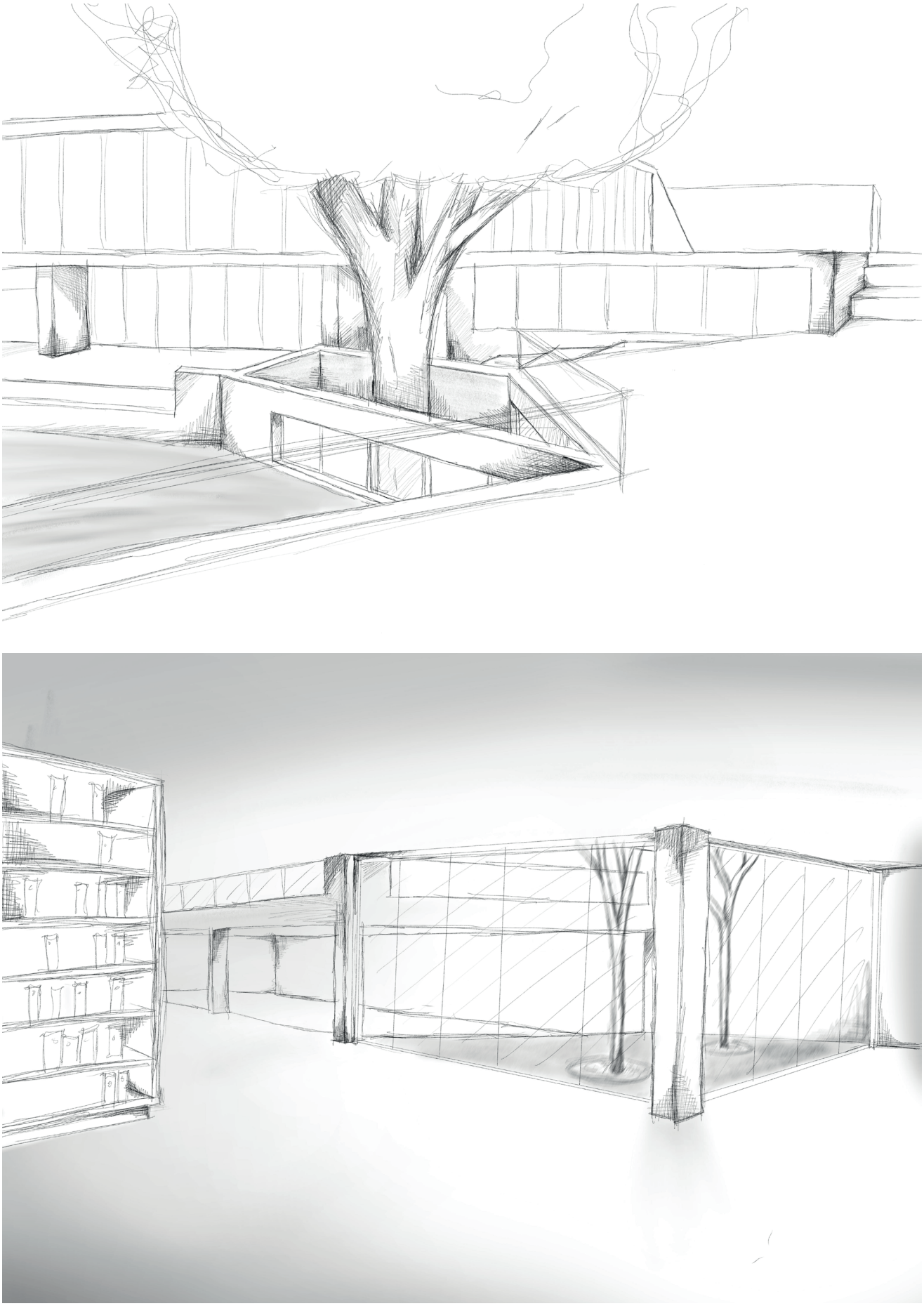


Tutorial sketch by Jurjen

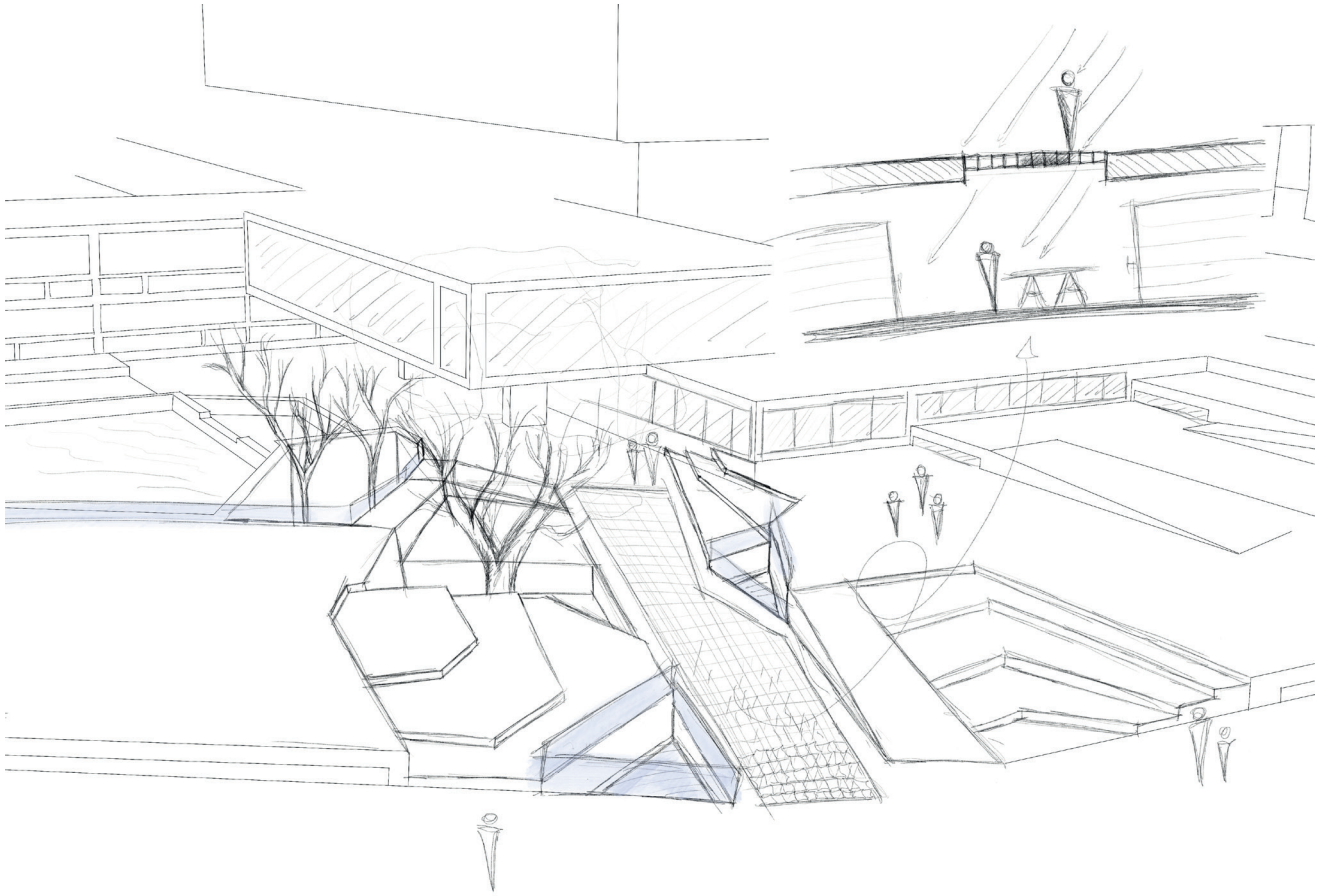
During the Tuesday tutorial with Jurjen, we primarily spent time sketching and discussing the basement, terraces, and entrance, focusing on how to integrate these elements into a coherent design.

Building on the 'special moment' concept from the previous week, we identified key locations and concluded that creating a linear connection through these corners of the basement—visually linked to the level above, which is the roof of the raised basement—would establish an additional route to the entrance and simultaneously reveal the depot storage within the basement.

Basement sketch



Patio perspective sketches



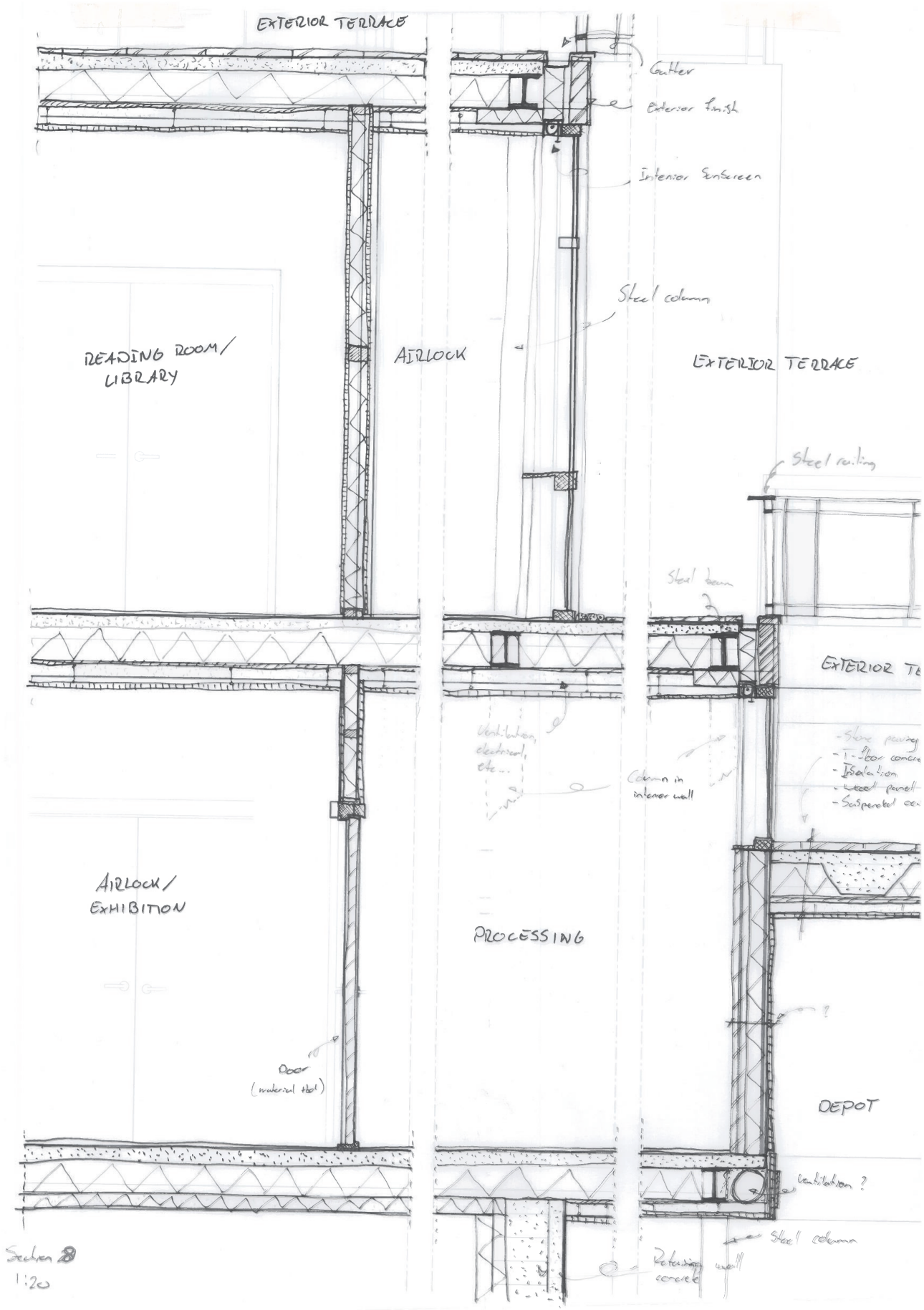
Entrance pathway perspective sketch

The sketch above represents an attempt to create an additional pathway leading to the main entrance. This design incorporates various voids of different sizes that look down into the depot. Some of these voids are large enough to accommodate vegetation planted at the basement level, extending through the raised basement roof.

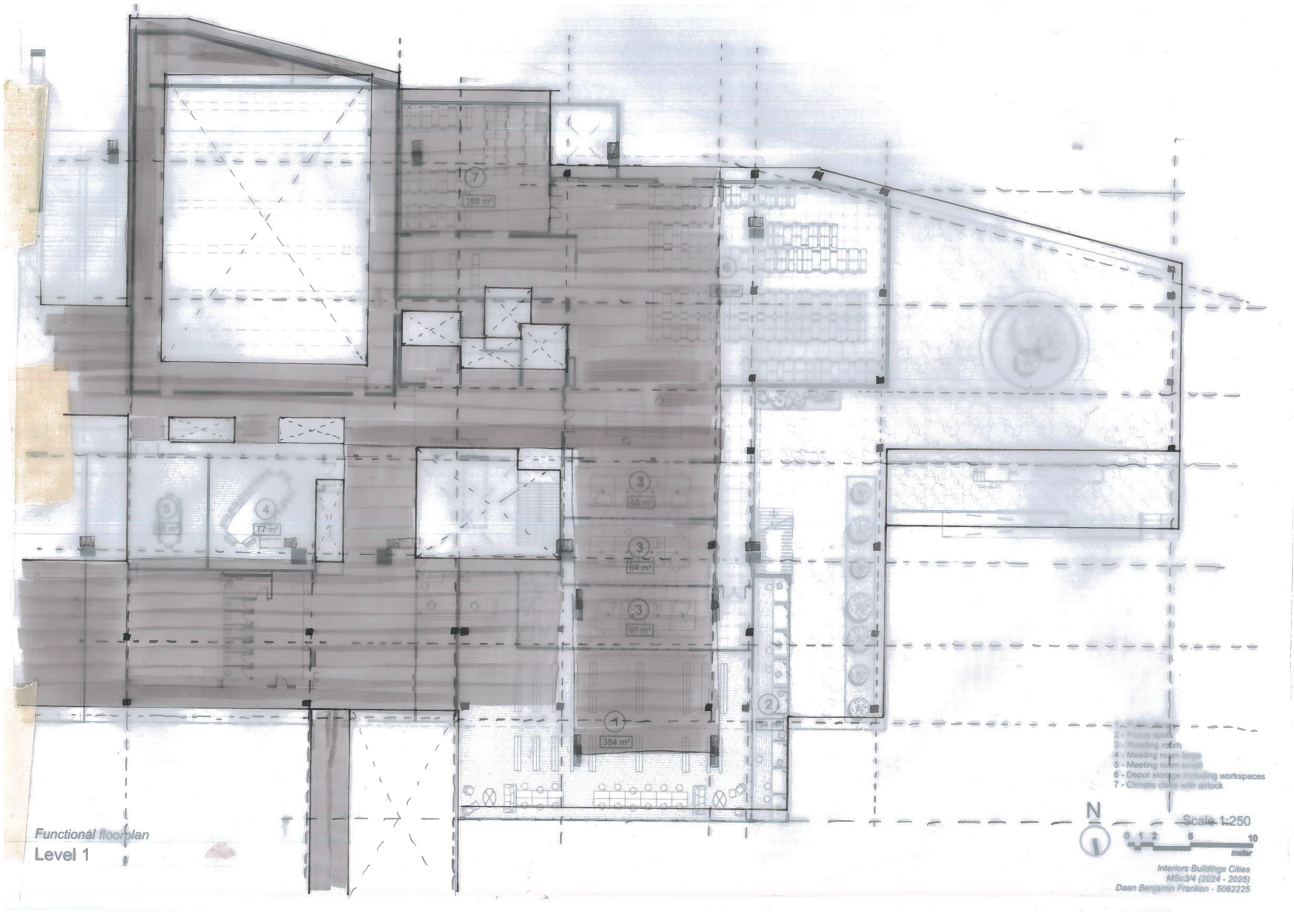
Although I have since moved on from this particular iteration, it effectively illustrates my thought process in establishing a connection between the public terraces above and the private depot storage below.

Moreover, I believe this design approach could potentially resolve the challenges I have been facing regarding the program of the terraces.

BT 1:20 sections



1:20 section iteration



Structural floorplan

Just before the BT tutorial on Friday, I made my first attempt at creating a structural floorplan. To take the existing structure into account, I overlaid a grid on one of my floorplans to identify the existing structural patterns. I then added the grid lines for my proposed extension, which formed the basis for the new structural floorplans.

The drawing above shows the existing floors in grey and the new addition in white. I intentionally positioned the supports slightly offset from the exterior walls to allow for the possibility of creating free-standing facades.

During the tutorial, Elina advised me to continue developing this process by considering the materials I would use for the floors while simultaneously taking into account the maximum spans.

Week 3.04

Debilitated Discontinuancy

ABOUT taking another step back because of illness and graduately translating initial insights to physical designs.

Schedule

Mon - 03.03	-
Tue - 04.03	**New 1:20 fragment**
Wed - 05.03	**Updating floorplans and sections**
Thu - 06.03	**14:00 - 18:00 Totorial**
Fri - 07.03	-
Sat - 08.03	-
Sun - 09.03	**Design journal**

Summary

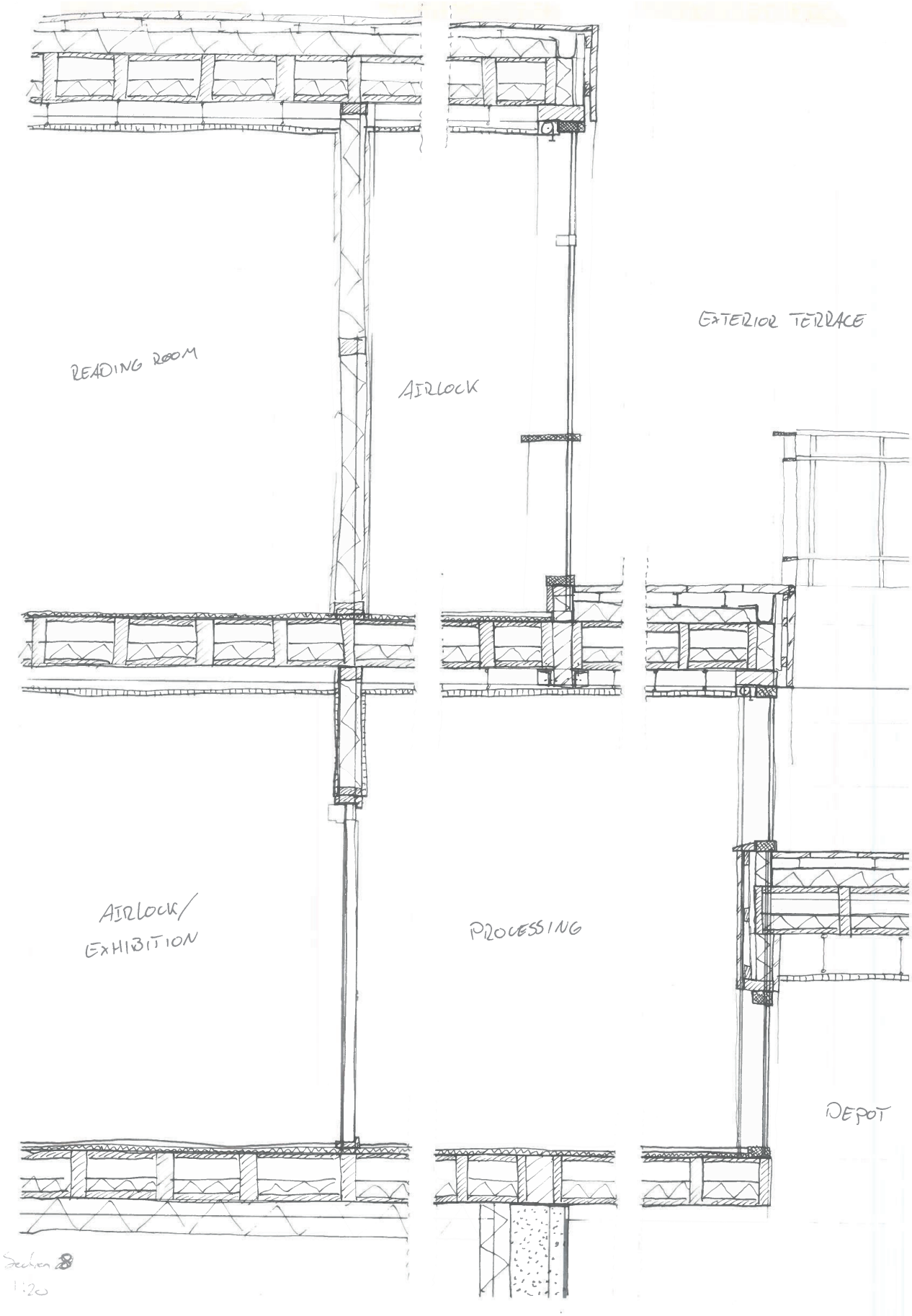
Unfortunately, this week I contracted the flu that had been circulating. As a result, I was unable to accomplish much work. While attempting to work from home, I created a new 1:20 fragment based on the feedback I received from Elina during the BT tutorial in week 3.03. Instead of using concrete as my primary structural material, I opted for a wooden Kerto Ripa floor combined with cement panels to maintain a rustic concrete finish.

This week's tutorial was scheduled with Daniel, whom I had not spoken to since the pre-P2. Despite feeling debilitated, I wanted to take the opportunity to demonstrate how my project had evolved. In preparation for the tutorial, I updated the floorplans and sections I had previously produced, mainly to have material for discussion.

The tutorial itself proved to be very helpful in addressing the ongoing issues I had with the connection between the basement and the entrance. Daniel provided valuable references and suggested minor rearrangements to the basement to improve its functionality and logic.

I spent the remainder of the week resting to recover fully and to begin the following week with renewed energy.

1:20 Section



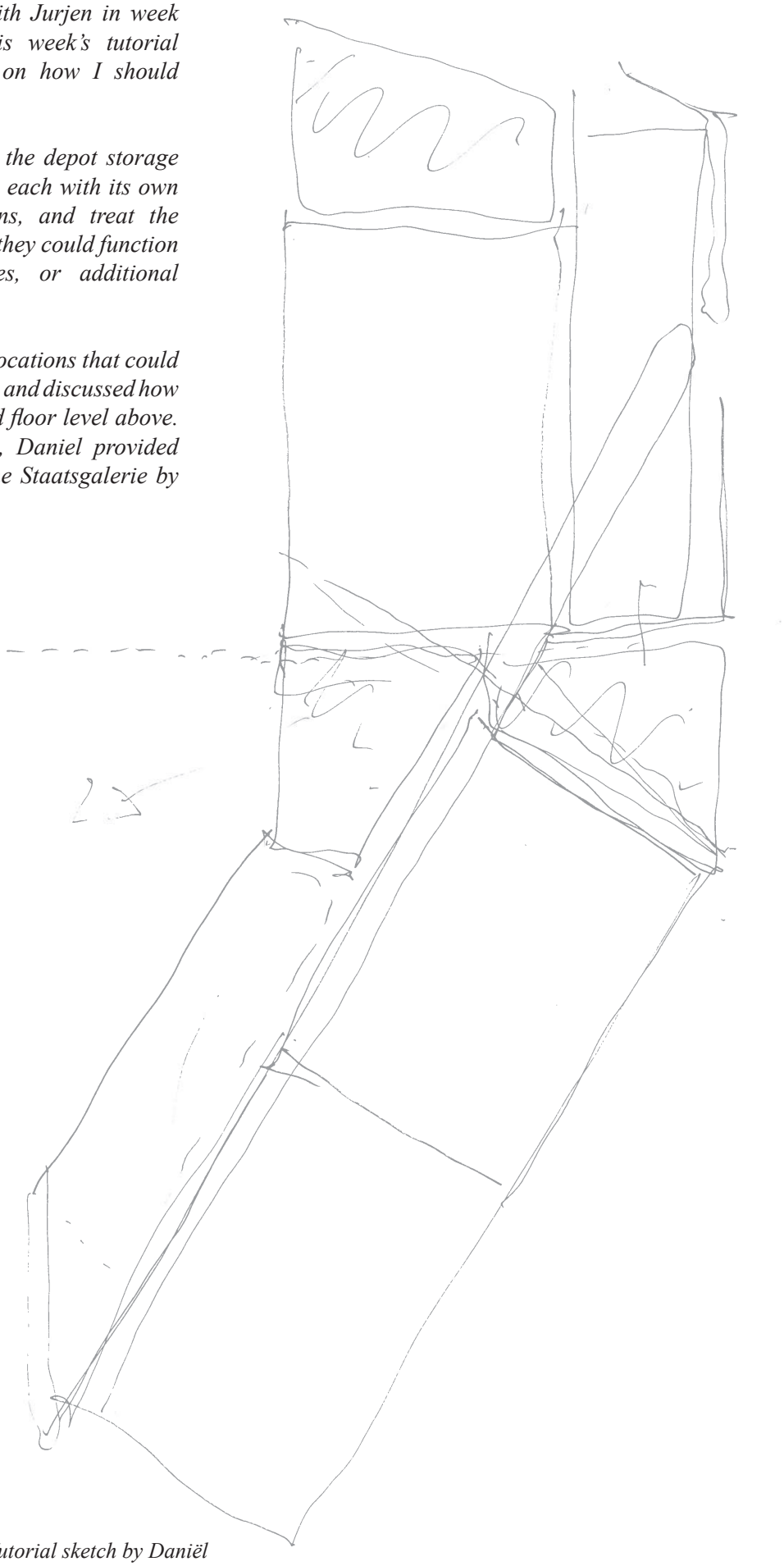
1:20 section iteration

Tutorial result

Similarly to the tutorial with Jurjen in week 3.03, the sketch from this week's tutorial illustrates Daniel's views on how I should organize the basement.

He suggested that I divide the depot storage spaces into separate boxes, each with its own climatological specifications, and treat the remaining areas flexibly so they could function as circulation, workspaces, or additional 'special' spaces.

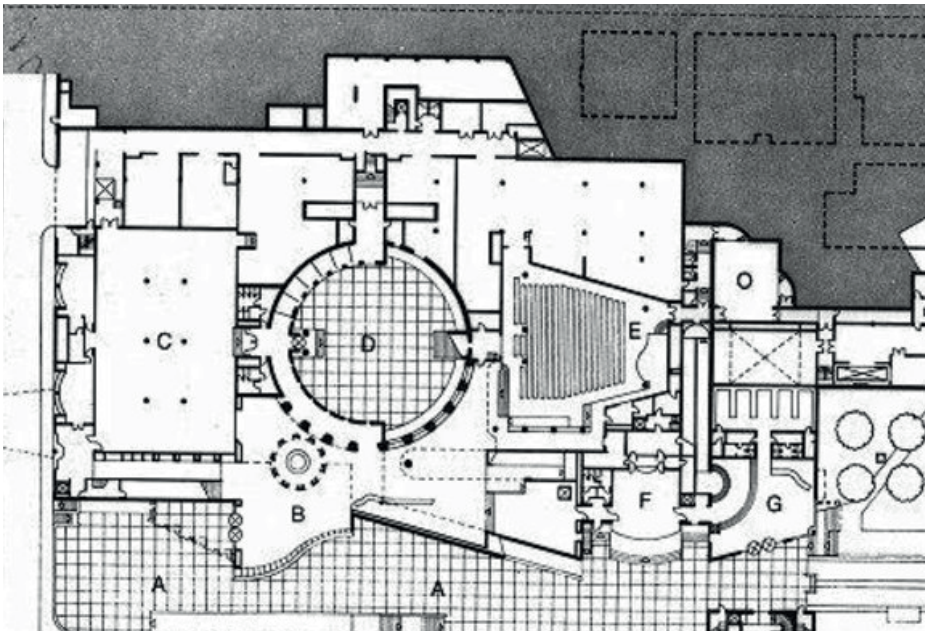
Together, we identified the locations that could serve as these special spaces and discussed how to relate them to the ground floor level above. As part of this discussion, Daniel provided me with the reference of the Staatsgalerie by James Stirling in Stuttgart.



Tutorial sketch by Daniël

Reference: Staatsgalerie, Stuttgard

Staatsgalerie, Stuttgard - Photo



Staatsgalerie, Stuttgard - Floorplan

Week 3.05

Prudent Progress

ABOUT slowly getting a solution to a continuous design problem and solving difficult geometries.

Schedule

Mon - 10.03	**Update floorplans**
Tue - 11.03	**Intersection designs**
Wed - 12.03	**11:00 - 15:00** **Peer tutorial**
Thu - 13.03	**14:00 - 18:00** **Tutorial**
Fri - 14.03	**15:00 - 15:30** **BT Tutorial**
Sat - 15.03	-
Sun - 16.03	**Design journal**

Summary

I started this week by implementing changes to my floorplan based on the feedback I received from Daniel during last week's tutorial. I split the basement into several sections, which helped me reintroduce a sense of human scale into what was previously a large and somewhat undefined space.

The following day, I focused on sketching different iterations of the intersection design. This part of the project is particularly challenging because it cannot be resolved solely in plan or section, it requires a 3D approach due to its complex geometry.

On Wednesday, I initiated a peer tutoring session with a few fellow students whose projects share similar themes with mine. Given the limited contact time we have with our tutors, I felt this would be a productive way to gain external perspectives. Not only did this offer fresh insights, but analyzing other projects also helped me reflect on my own design from a new angle.

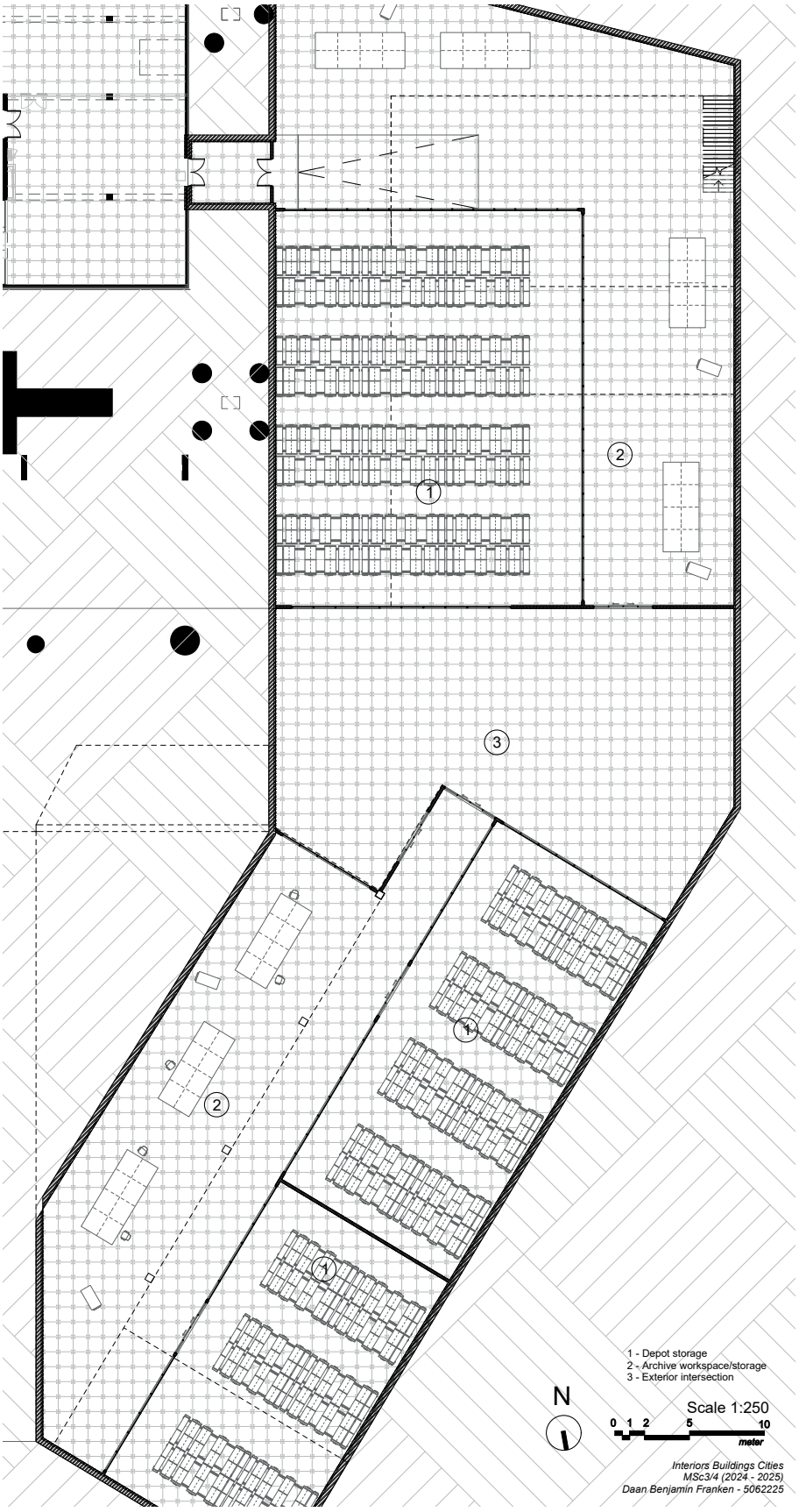
On Thursday morning, I built a quick massing model of the intersection to better visualize the spatial relationship between the basement and entrance. This helped clarify the horizontal and vertical transitions within the design ahead of the tutorial.

That afternoon, we received the P3 brief, which includes the requirement to produce a 1:20/25 façade fragment model. I had already begun discussions with Elina about my 1:20 section, so this new task aligned well with my current focus.

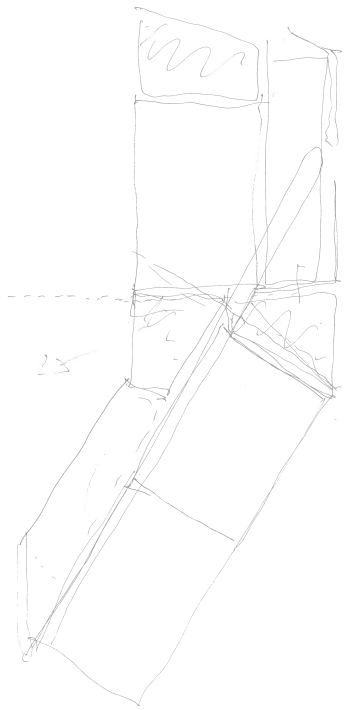
During the tutorial with Jurjen, we explored a potential solution to a persistent issue I've been struggling with over the past few weeks. His input was incredibly helpful and has allowed me to move forward with more confidence.

On Friday, I had a BT tutorial with Elina where we continued developing the 1:20 fragment. We discussed potential materials and structural solutions, and she recommended several companies and construction techniques worth researching. These might help resolve some of the detailing challenges I've encountered, particularly in relation to structural connections.

Updated basement



Basement iteration

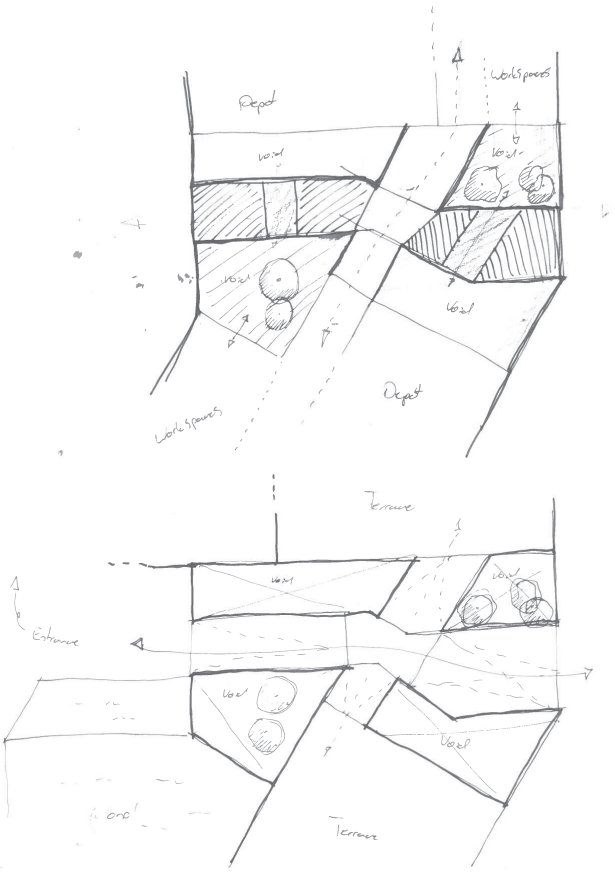


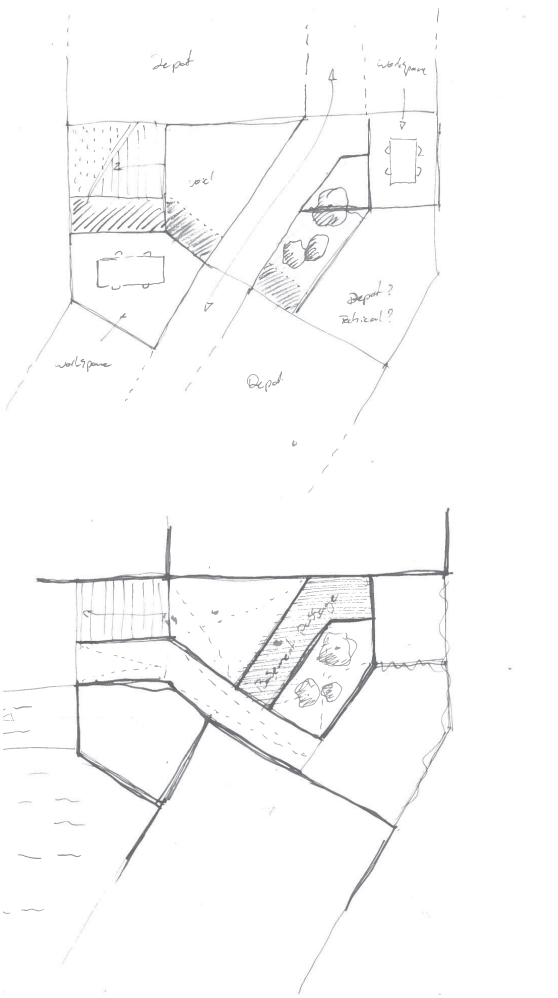
This version of the basement reflects the implementation of Daniel's sketch from our recent tutorial.

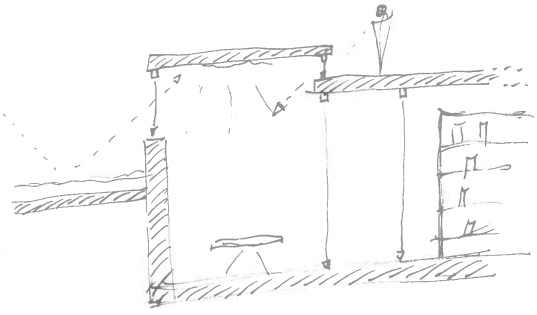
The approach focuses on dividing the depot storage into smaller, self-contained pods. Workspaces are positioned adjacent to façades that offer interesting spatial relationships with the level above, maximizing natural light and visual connectivity.

The circulation corridors between these pods are interconnected to form a coherent and navigable layout. The remaining in-between spaces, particularly those defined by more complex or irregular geometries (labelled (3) in the plan) are explored as opportunities for 'special' intersections. These could become focal points within the basement, potentially serving as moments of transition, pause, or spatial enrichment within the overall design.

Intersection sketches

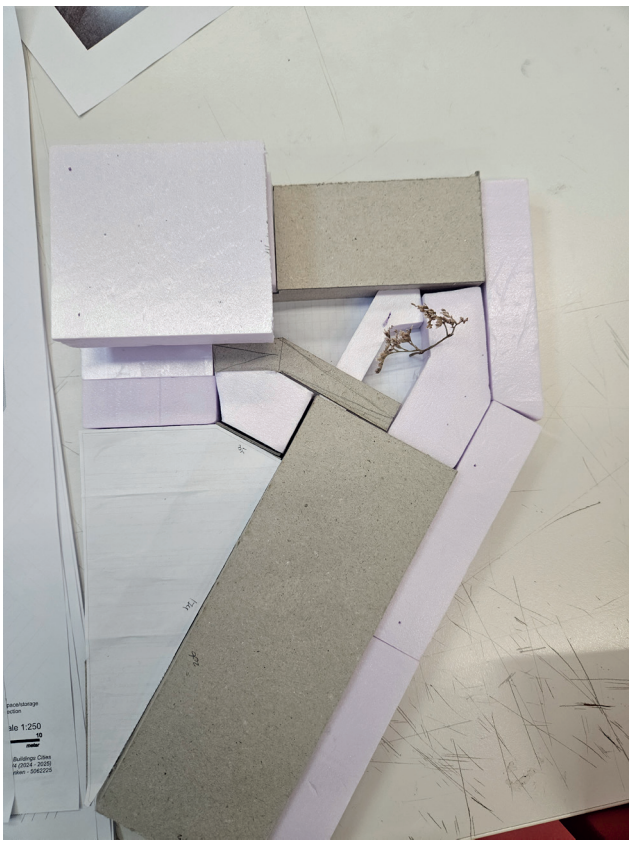


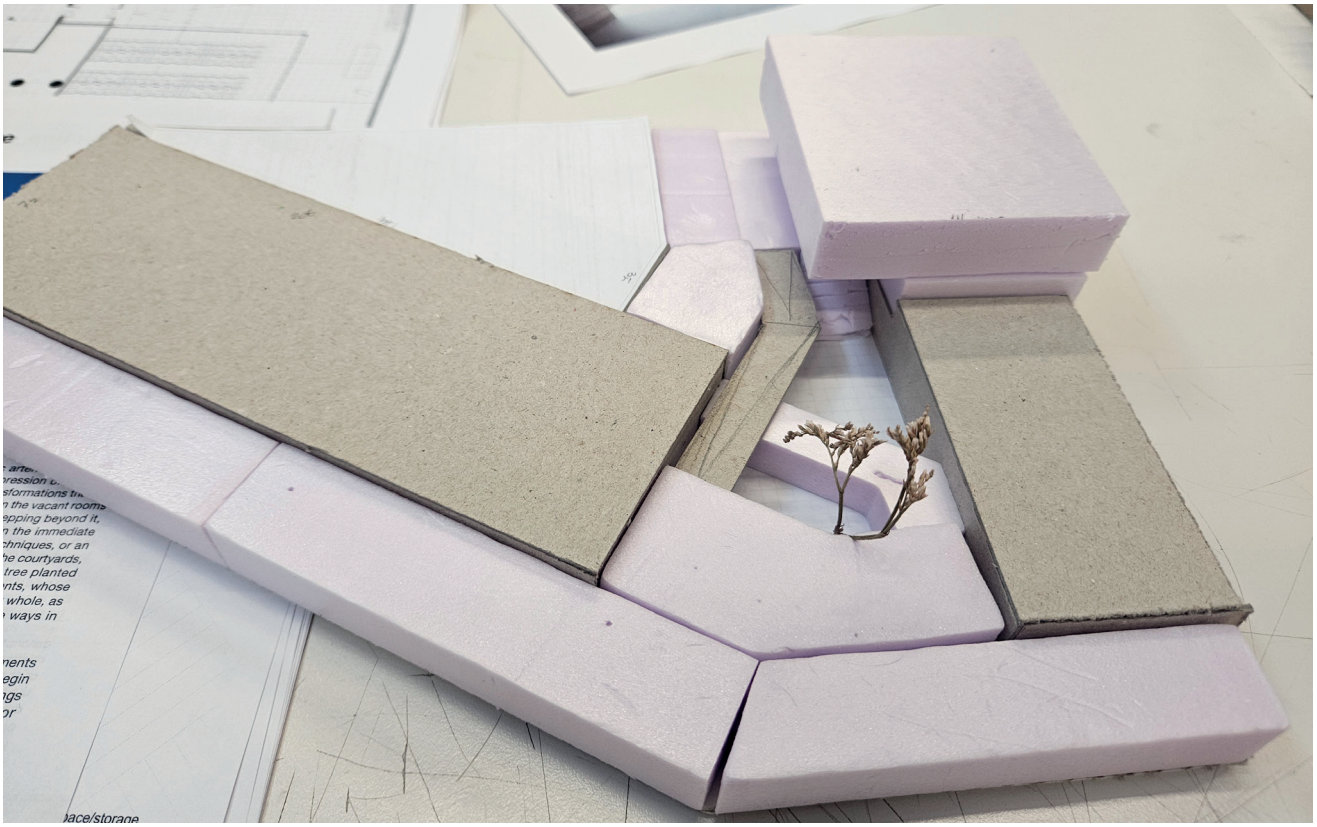




Entrance pathway sketches

Intersection model





Entrance pathway sketch model

Archiving Architecture

2024-25 MSc3 AR3AI100
Brief 04

Stynen Scaled, Flanders Architecture Institute, 2019.
Photographer: Jasper Leonard

A Difficult Whole

"An architecture...able to admit the paradox of the whole fragment: the building which is a whole at one level and a fragment of a greater whole at another level...It is the difficult unity through inclusion rather than the easy unity through exclusion."

Robert Venturi, The Obligation Toward the Difficult Whole, in: Complexity and Contradiction in Architecture

Confronted with the messy realities of the contemporary city, engaged in fragments of the past and addressing the uncertainties and challenges of the future, the thoughts of the American architect Robert Venturi on the possibilities of the difficult whole, written half a century ago, continue to have resonance. Beyond the, sometimes failing, formalities manifested in the work of Venturi and Denise Scott-Brown, it might represent the possibility of a negotiative architecture: one that looks outwards with a welcoming gesture, which enjoys what it finds; which searches for wholeness, rather than unity; which is open and political and has agency.

De Singel Antwerp might, on first glance, be considered a kind of unity – the different phases built under Léon Stynen and Paul Demeyer – but in reality it might be considered the embodiment of the difficult whole of which Venturi speaks, expressed in its urban situation, away from the City of Antwerp, adjacent and set between the most important traffic arteries of Flanders; in the radically different architectural expression of Stéphane Beel's additions; in the current interior transformations that are taking place without an architectural vision; in the vacant rooms spread throughout the building complex. Stepping beyond it, the relation to two other Stynen realisations in the immediate area, constructed with the same or different techniques, or an echo to the now lost picturesque landscape – in the courtyards, the realisation of a triangular pond and a solitary tree planted at the entrance - can all be understood as fragments, whose disjunctions and tensions elaborate on this complex whole, as well as offering both qualities and challenges to the ways in which it is experienced.

Your project will add yet another new fragment or fragments to the ensemble. Through this brief we would like you to begin to explore the creative tensions in the moments where things meet through volume, ground, façade, colour, material or composition for example.

"The building is in the stone." Martin Heidegger

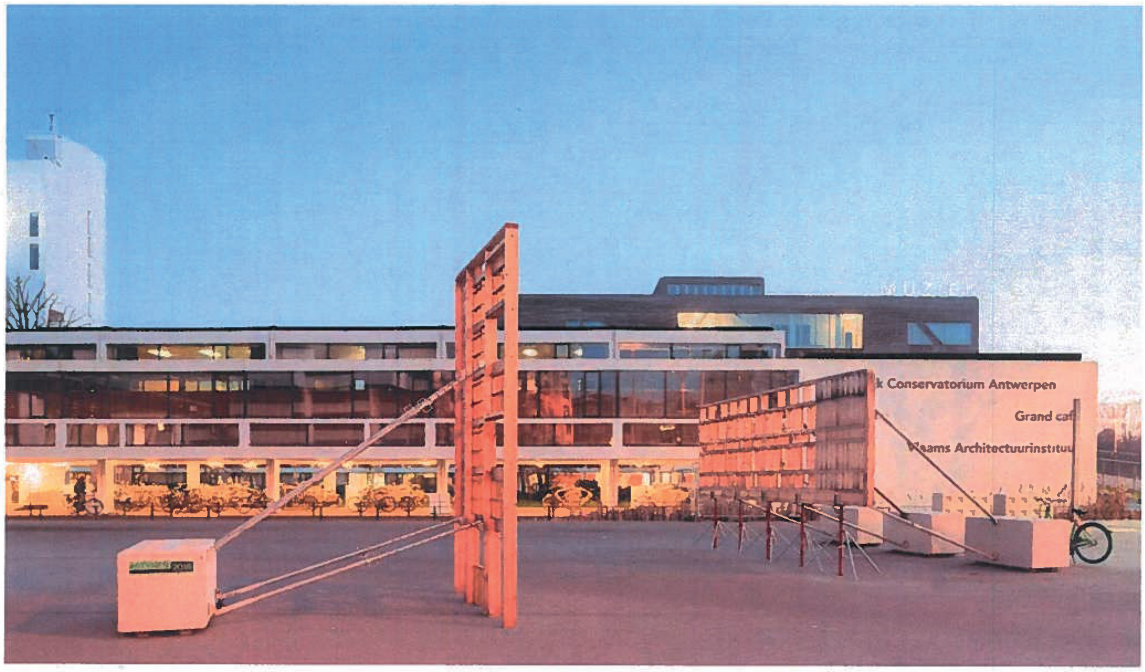
This brief asks you to think at the scale of the fragment in a more traditional sense, elaborating in detail upon a moment where your project must negotiate its relationships with other

Interiors Buildings Cities

Palace

Archiving Architecture

2024-25 MSc3 AR3AI100
Brief 04



'Stynen 2018', Flanders Architecture Institute, 2019.
Photographer: unknown

things – whether existing buildings or landscape or both, while also exploring its own scale, proportion, structure, order and materialisation in more detail. The outcome will take the form of a physical model of a fragment of your building and the existing element or elements that it engages, made with an equivalent level of detail and care. The model might include spatial or structural components and more than one surface – for example roof and wall.

The model may be made in any material or technique you wish but should be precise in its form and relationships. It should be supported by drawings of varying scales and projections which establish in the context of your wider project, through a description of the whole, while also exploring the constructional relationships you seek to resolve, through detailed elaboration of the external face in plan and section. The elaboration of the building section will be particularly important in developing the way in which the interiors of new and existing relate to one another. The moment you are looking at should be agreed upon by next week's tutorial with a sketch version of the model completed the week after. The final, photographed version, and its accompanying drawings, should form part of your P3 presentation.

Hvish requirement?

Spaces taking down into depot basement

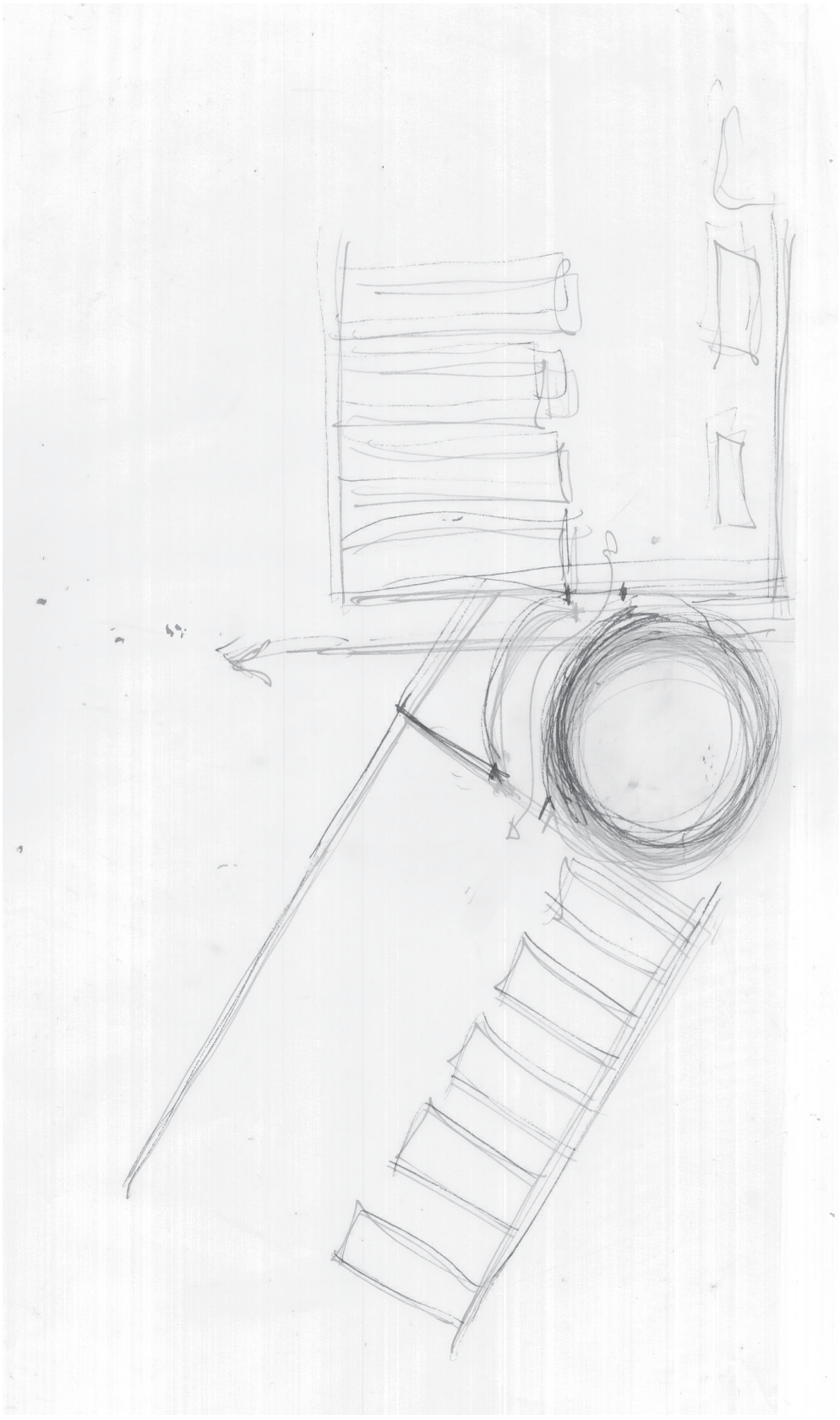
Interiors
Buildings
Cities

Palace

Tutorial result

Jurjen suggested rethinking the intersection by creating larger, more generous open spaces instead of a series of small, awkward ones. This would allow the circulation to move around these spaces in a more fluid, indirect way, rather than forming a strict, linear connection.

In the sketch he provided, the emphasis shifts toward making the open space on the basement level a key element, one that becomes visible and legible from the street level. This strategy not only improves spatial quality and legibility but also strengthens the relationship between the basement and the public realm above.



Tutorial sketch by Jurjem

Week 3.06

Rapid Resolve

ABOUT quickly preparing the design for the fragment model and the P3.

Schedule

Mon - 17.03	**Update floorplans**
Tue - 18.03	**1:20 section research**
Wed - 19.03	**1:20 section**
Thu - 20.03	**14:00 - 18:00 Tutorial** **15:00 - 15:30 BT Tutorial**
Fri - 21.03	**Implementing tutorial results to design**
Sat - 22.03	**1:5 details** **Fragment 3D CAD**
Sun - 23.03	**Design journal**

Summary

Since we received the brief for the P3 during last week's tutorial, this week was largely focused on preparing my design for the presentation and deciding on the location and scale of the façade fragment. As a group, we agreed to work in a 1:33 scale, which helped me understand the physical size and level of detail the model would require.

Once I had determined where to take the fragment from, I began isolating the most complex connections within that area, those that would take the most time to resolve and draw. I started researching how these junctions could be constructed, both in terms of material and technique.

During Thursday's tutorial, I received additional feedback from Suzanne and Sam on my overarching concept, particularly the idea of creating gradual visual transitions from exterior to interior. While I hadn't planned on making major design changes this close to P3, they offered some helpful alternatives to ongoing challenges I'd been facing.

Sam also addressed a technical issue I'd been struggling with: the railing design. He explained that, under Belgian regulations, deep railings can substitute for high ones. This insight allowed me to rethink the railing detail and extend the cement panels upward, maintaining a continuous, monochromatic materiality and reducing the number of materials used in the design.

On Friday, I dedicated the day to integrating the outcomes of both the design and BT tutorials into my floorplans, sections, and 3D model. This way, I freed up the weekend to begin the 3D CAD work for the fragment and explore how it might be constructed.

Technical research

The initial stage of preparing for the fragment model involved extensive research into CLT construction. I spent time reviewing reference details, exploring material options, and investigating standardized systems such as ventilation components, doors, and other construction elements.

Although much of the information I came across didn't apply directly to my specific section, Elina provided me with a few reference details for Kerto-Ripa floors, which were incredibly helpful. She also directed me to a number of useful sources that deepened my understanding of the structural possibilities.

Additionally, the trusted Vademecum served as a starting point for thinking about the dimensions of certain construction elements. While I've only skimmed it so far, I plan to revisit it in more detail in the weeks following the P3, to refine and support the technical aspects of my design further.

Arends, J., Snijder, A., Van Vliet, B., & Brancart, S. (2022). Vademecum voor draagconstructies van gebouwen: Ontwerp, mechanica, eurocodes, berekeningen. Chair of Structural Design and Mathematics.

Claude, V., Charron, S., & Michaux, B. (2024). Praktische gids over biogebaseerde/gerecycleerde isolatiematerialen en hun uitvoering. In Buildwise.

Hens, H. S. L. (2024). Performance-Based building design: From Below Grade to Floors, Walls, Roofs, Windows and Finishes. John Wiley & Sons.

Ibens, P. (2014). Referentiedetails voor ingegraven constructies. In Buildwise. Wetenschappelijk en technisch centrum voor het bouwbedrijf.

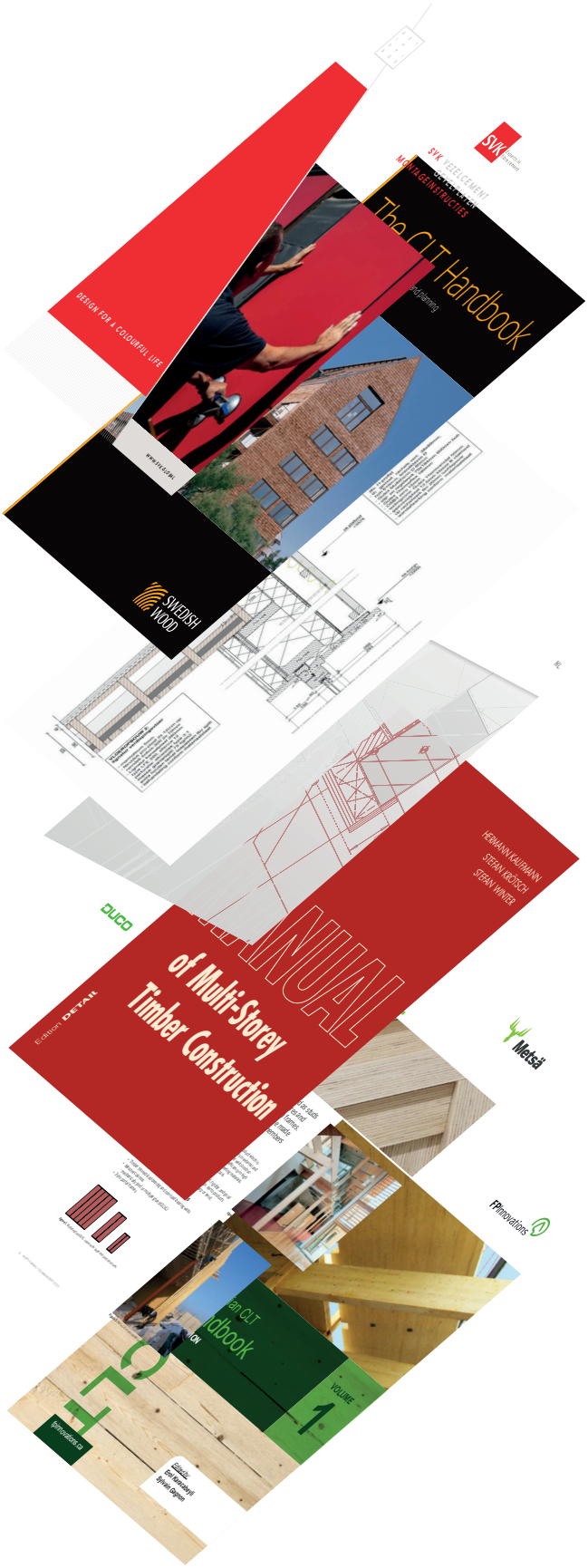
Karacabeyli, E., & Gagnon, S. (2019). Canadian CLT Handbook (SP-532E, Vol. 1). FPInnovations.

Kaufmann, H., Krötsch, S., & Winter, S. (2018). Manual of Multistorey Timber Construction (1st ed.). Detail.

SVK. (2024). Vezelcement gevelplaten montageinstructies.

Vastrade, A. (1983). Funderingen van huizen: Praktische leidraad voor de opvatting en uitvoering van funderingen voor kleine en middelgrote gebouwen. In Buildwise. Wetenschappelijk en technisch centrum voor het bouwbedrijf.

Vos, M., Yildiz, B., Jackson, G., & Van den Berg, J. (2021). Cross Laminated Timber: Handleiding voor architecten en bouwkundigen (2.2). INBO.

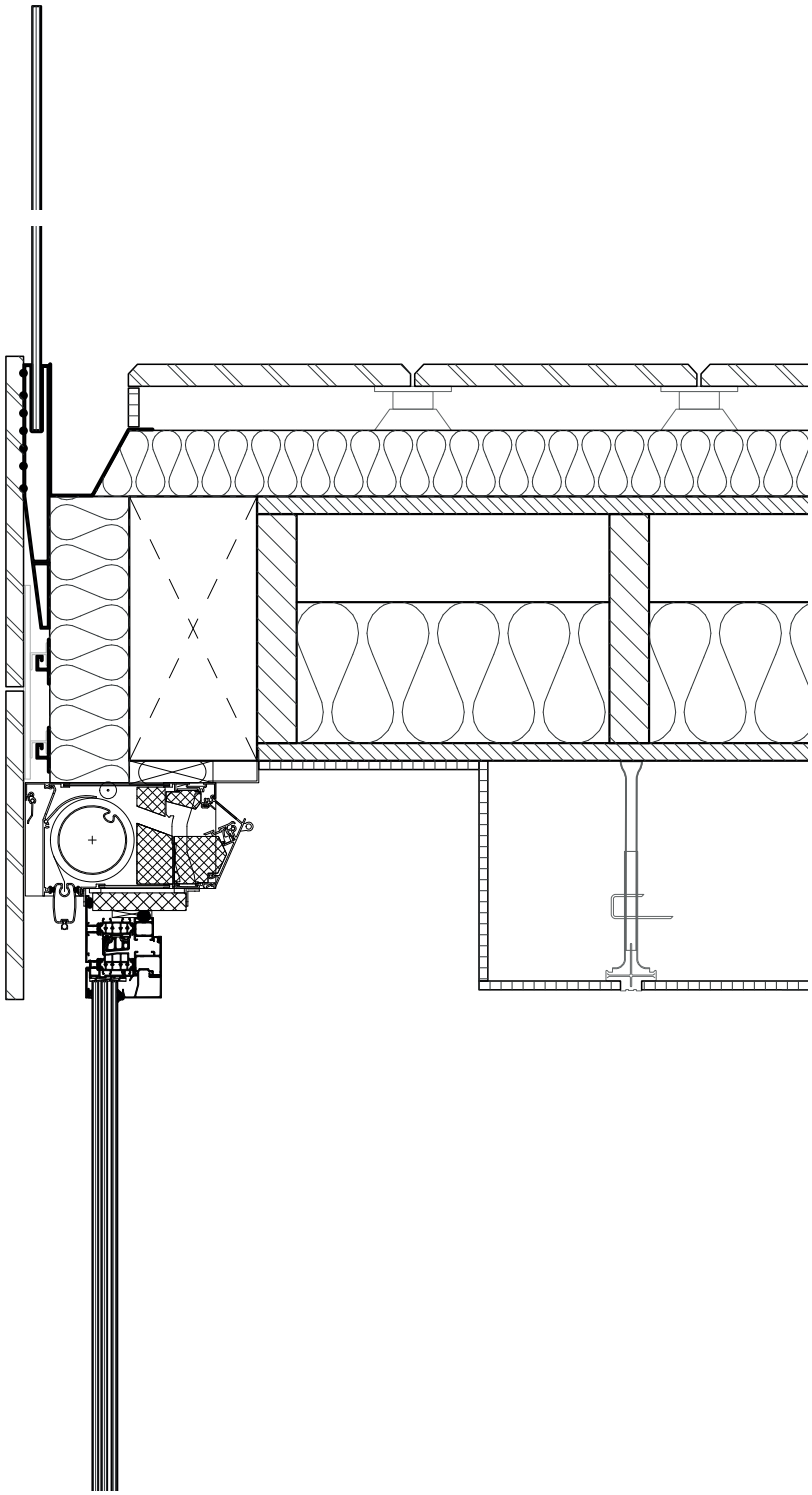


Technical research

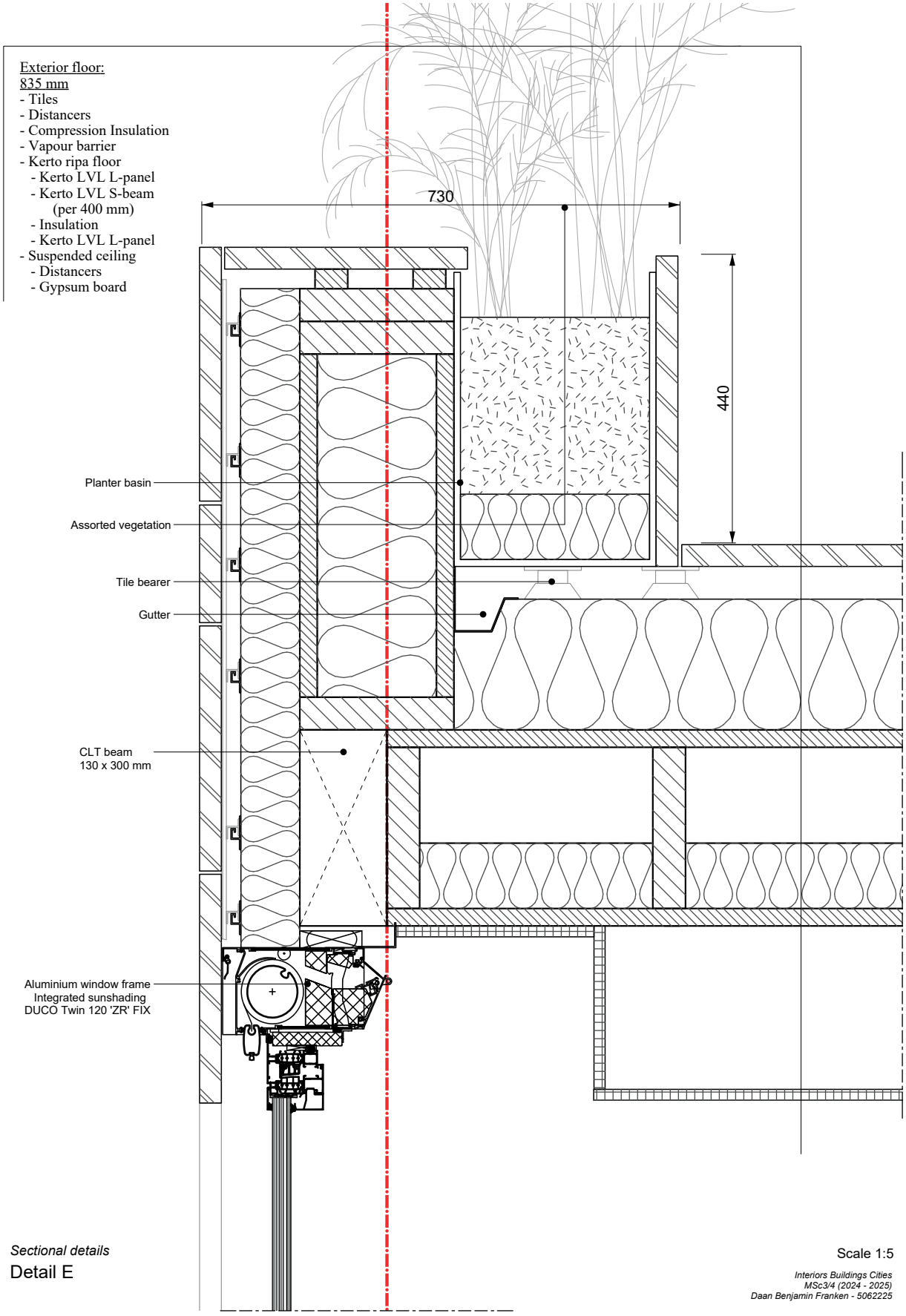
1:5 detail progress

These two details were drawn one week apart, taken from the same location in my design. The progression between them reflects the outcome of multiple inputs over that week: a design tutorial, a BT tutorial, and the research I conducted on construction techniques and materiality.

Placing the two versions side by side highlights the significant progress I was able to make within that short period. The refinement of the structural logic, clarity of material junctions, and overall buildability are all a testament to the impact of combining feedback and targeted research.



1:5 detail



Sectional details

Detail E

Scale 1:5

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1:5 detail

Material realisation

While sitting at my studio desk contemplating material choices, I glanced at the two 1:200 models I had made earlier in the semester—one for the pre-P2 in week 2.7 and the other for the official P2 in week 2.10. I realized once again how much more convincing the P2 model was, due to its fully white finish, which effectively emphasized volume over materiality.

This observation led me to the idea of using cement panels as the exterior finish for my design. Their toned-down, light aesthetic complements my intention to create a subdued architectural presence and directly responds to the white concrete façade of Stynen's original building. In doing so, I aim to echo the existing language while maintaining a quiet distinction.

P2 model as seen from my desk

Pre-P2 model as seen from my desk

Week 3.07

Construction in Consecution

ABOUT constructing the fragment model for P3.

Schedule

Mon - 24.03 **Preparing lasercut file**

Tue - 25.03 **Assembling model**

Wed - 26.03 **Assembling model**

Thu - 27.03 **Assembling model**

Fri - 28.03 **Assembling model**

Sat - 29.03 **1:5 details**

Sun - 30.03 **Design journal**

Summary

This week was fully dedicated to the construction of the fragment model. Over the weekend, I prepared the 3D CAD file to scale, allowing me to send the laser cutting order on Tuesday. I had chosen to make the model as realistic and detail-rich as possible, which involved working with a wide variety of materials and switching frequently between laser-cut assembly and meticulous handcrafting.

A significant aspect of building this model was the decision to follow the actual construction sequence. This approach had been discussed in several BT tutorials and proved to be a useful framework for understanding the logic behind detailing.

Constructing the model in this sequence not only improved its clarity and legibility but also deepened my understanding of the real-life building process, particularly in relation to structural logic and the layering of materials.

Model process photos

The construction sequence of the model went as follows:

Base & Groundwork: I began by preparing the model base, including the excavated ground layer.

Concrete Pouring: I cast the concrete elements using gypsum poured into molds and placed them carefully onto the prepared ground.

Primary Structure: Concrete columns (represented by painted sticks) were installed, followed by the prefabrication of Kerto Ripa floors and wall elements.

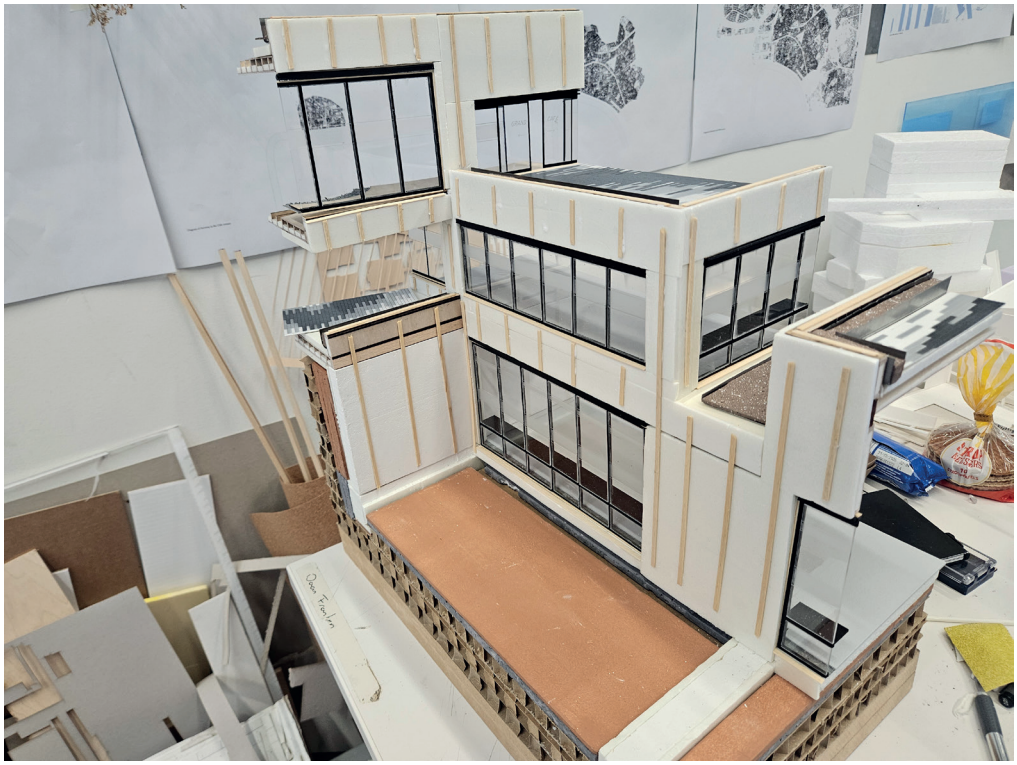
Beam Assembly: I connected the timber beam structure to the concrete supports and inserted the prefabricated walls and floors within this framework.

Envelope Layering: Window frames were added, and the entire structure was wrapped with insulation to visualize the thermal shell.

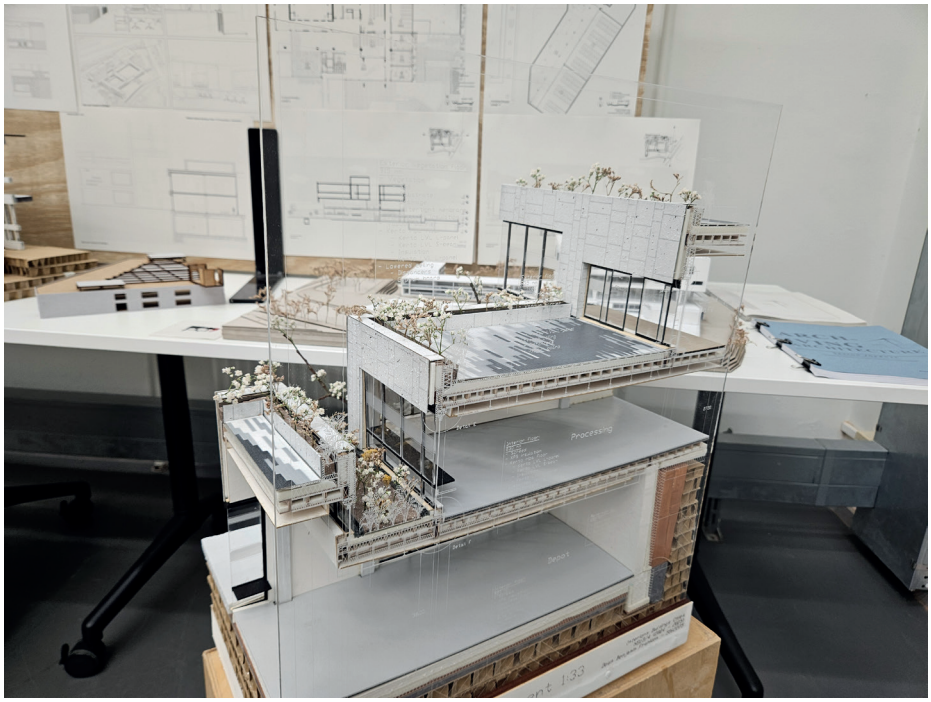
Finishing Touches: Exterior and interior finishes were applied, completing the architectural envelope. The final touches involved adding vegetation, surface textures, and other contextual elements to enhance realism.

Model sequence - Main structure Ground/Concrete/Structure/Prefab

Model sequence - Insulation



Model sequence - Finishing



Model sequence - Final

Week 3.08

P3 Day

ABOUT preparing for and sitting through all the P3s

Schedule

Mon - 31.03	**Assembling model**
Tue - 01.04	**Assembling model**
Wed - 02.04	**Assembling model**
	Printing drawingset
Thu - 03.04	**P3 day**
Fri - 04.04	**-**
Sat - 05.04	**-**
Sun - 06.04	**-**

Summary

The start of the P3 week was spent finalizing the fragment model. On Wednesday afternoon, I updated my floorplans and sections to support the fragment, and I decided to include a few 1:5 details since they were directly referenced in the model. These drawings didn't take too much time, as my 1:20 section was already developed in detail.

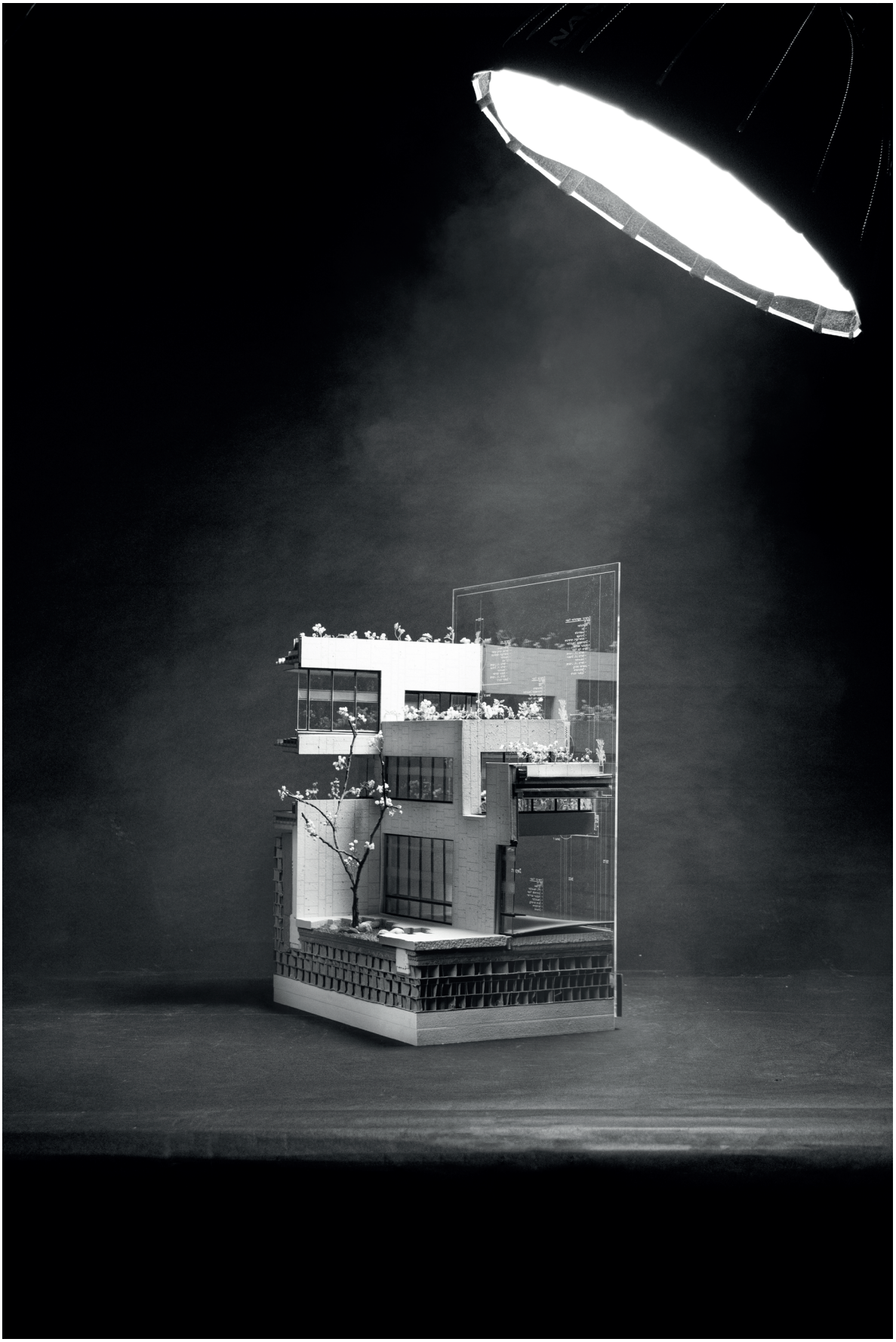
Thursday was fully scheduled for the P3 presentations. As a group, we had prepared the room the evening before so everyone could pin up and place their models efficiently in the morning. This helped with the setup and made for a calm start to the day.

The day itself, however, felt quite chaotic. Not all tutors were present throughout, which wasn't clearly communicated. Dennis Pohl, the invited director of the VAi, also had to leave early. Since I presented later in the afternoon, I didn't get the chance to receive his feedback, which was disappointing, especially because I had hoped for an outsider's perspective on the project.

Additionally, due to delays and time constraints, some of the final presentations were rushed. Daniël, who had a meeting after the reviews, seemed to push the last students to finish quickly. For me, this created a pressured atmosphere and affected the delivery and reception of my work.

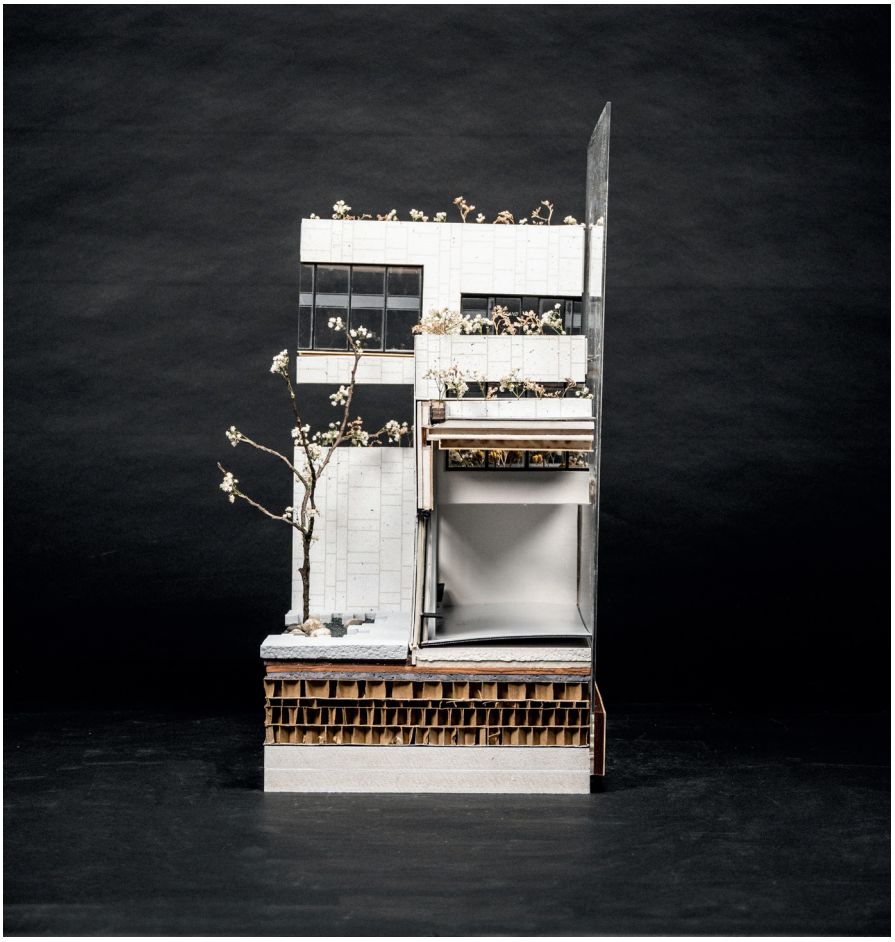
While I was happy with the outcome of my model and the drawings I presented, the structure of the P3 day felt suboptimal, and the feedback I received remained somewhat superficial. I will reflect on this further in the next section.

Final 1:33 model

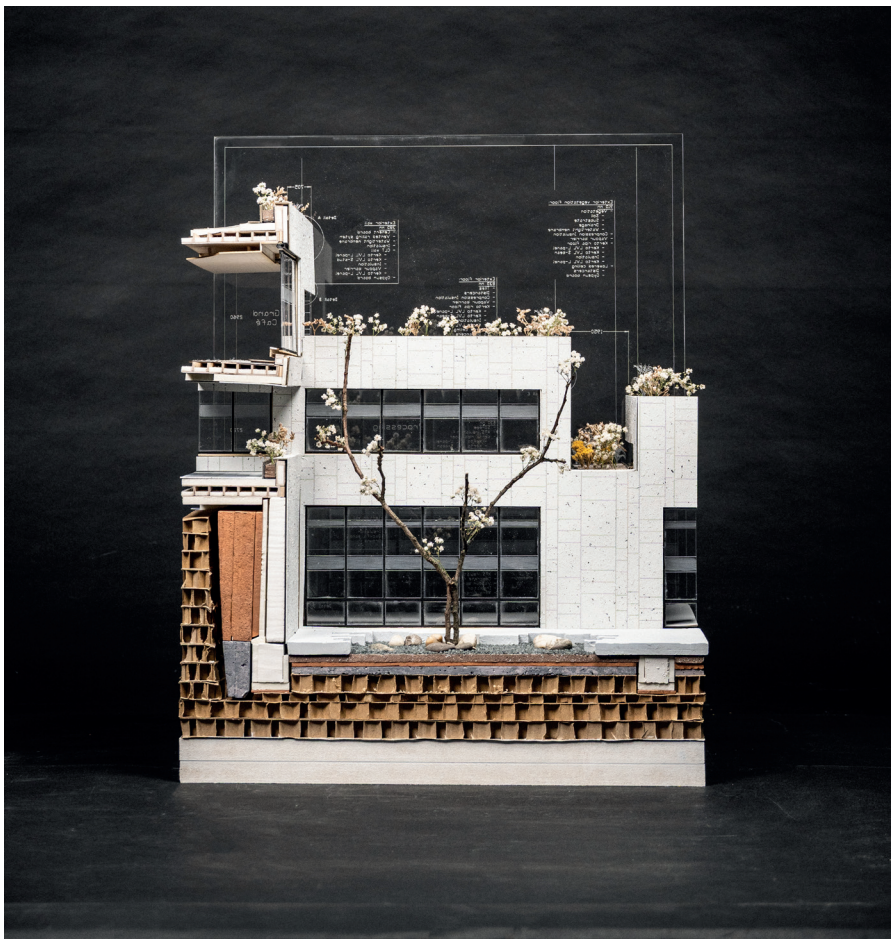


P3 final model

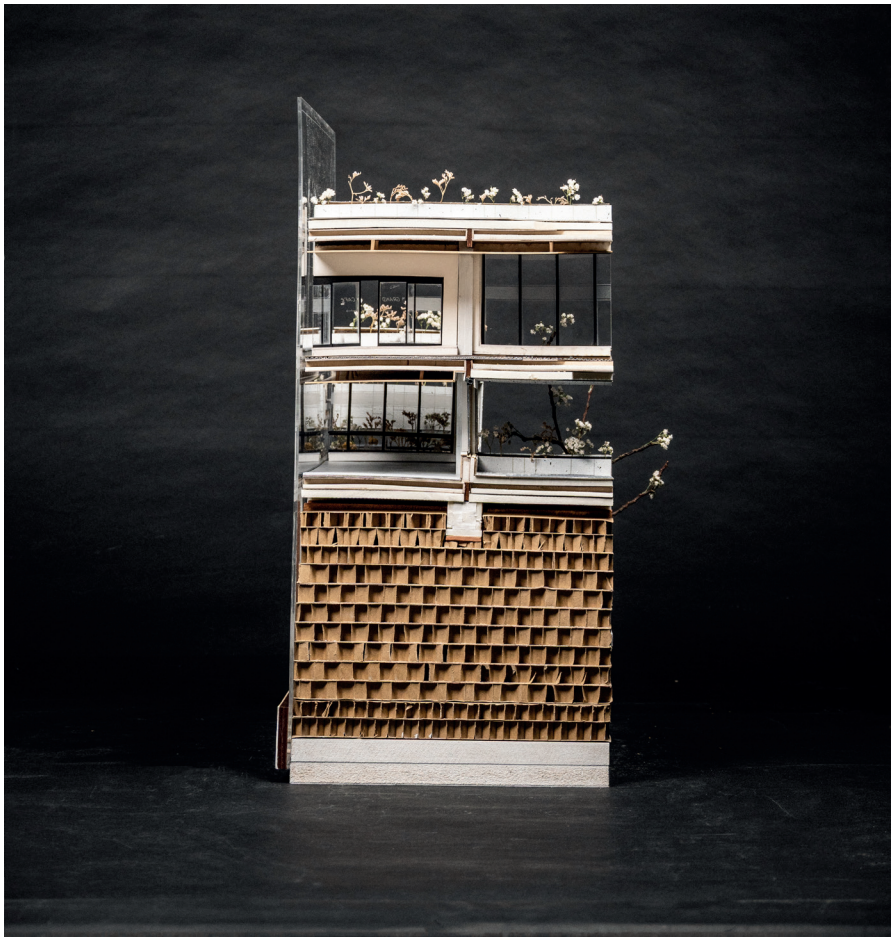
P3 model elevation



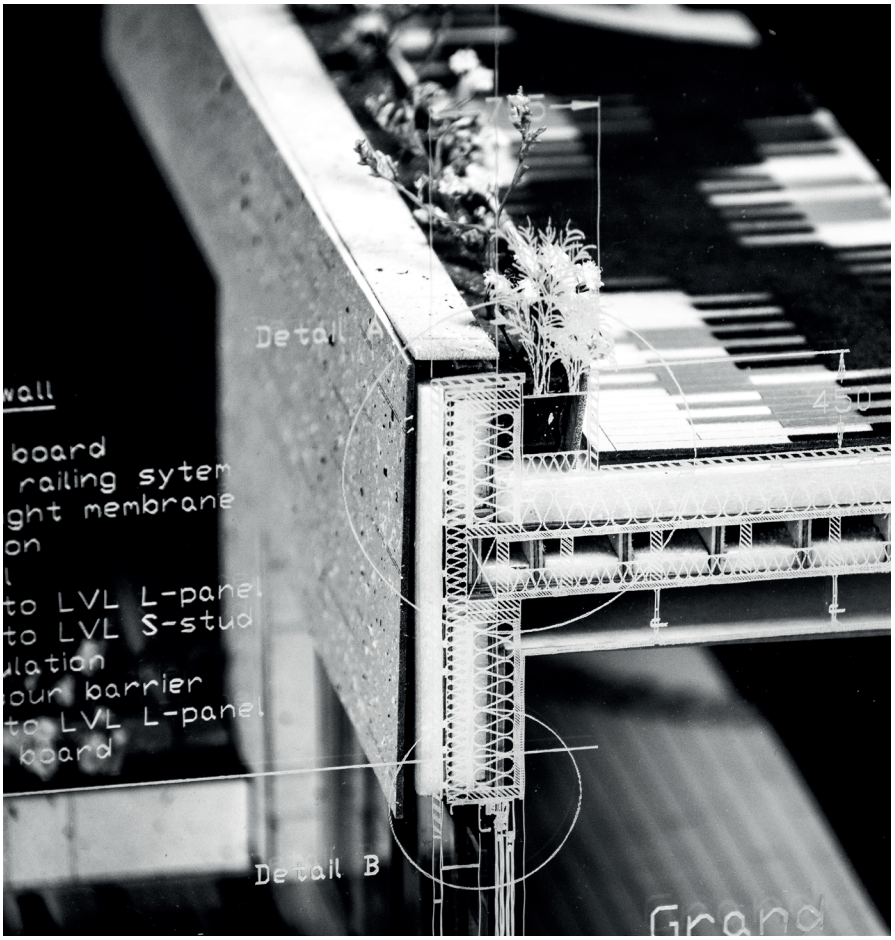
P3 model elevation



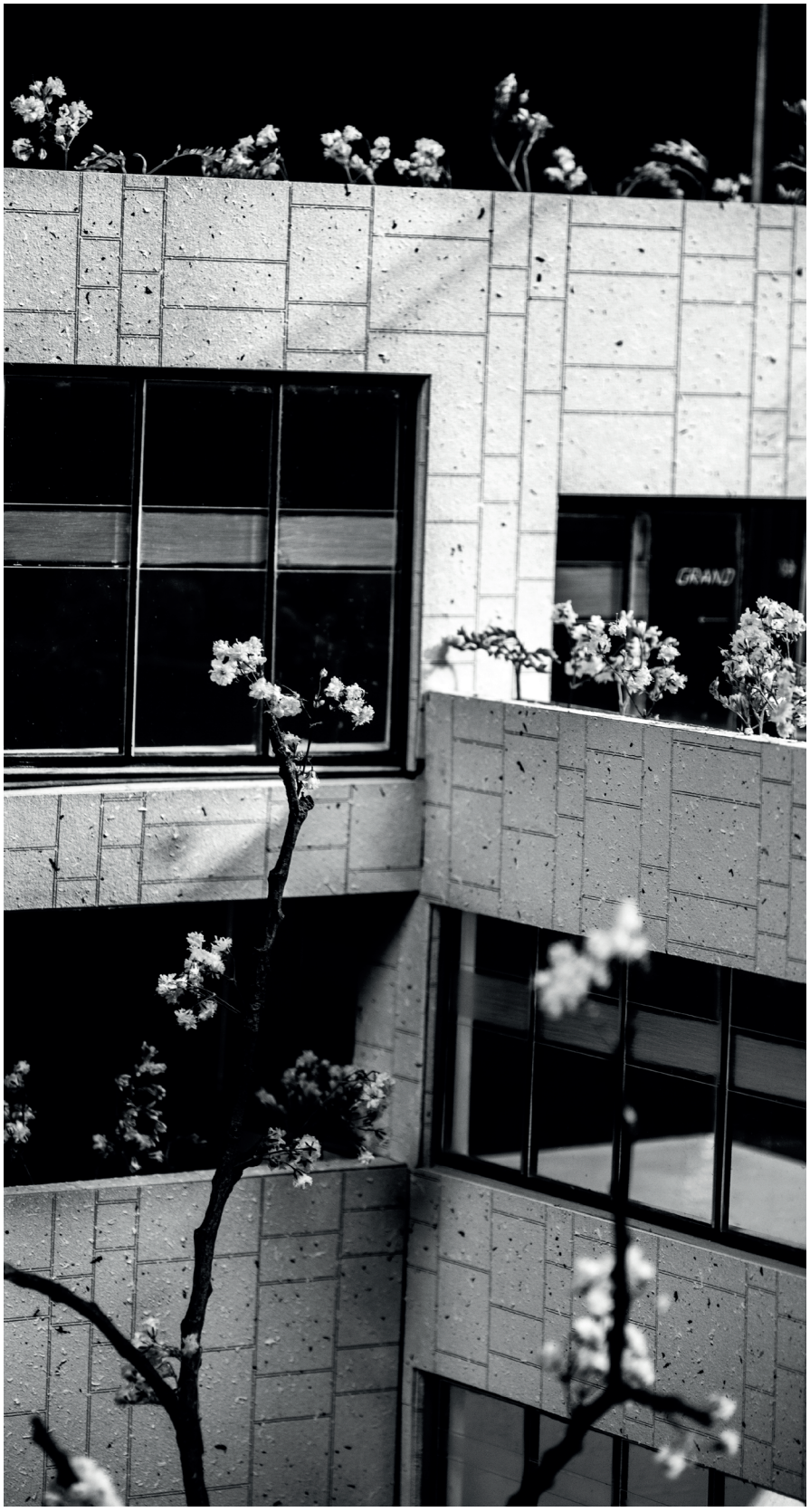
P3 model elevation



P3 model elevation



P3 model detail

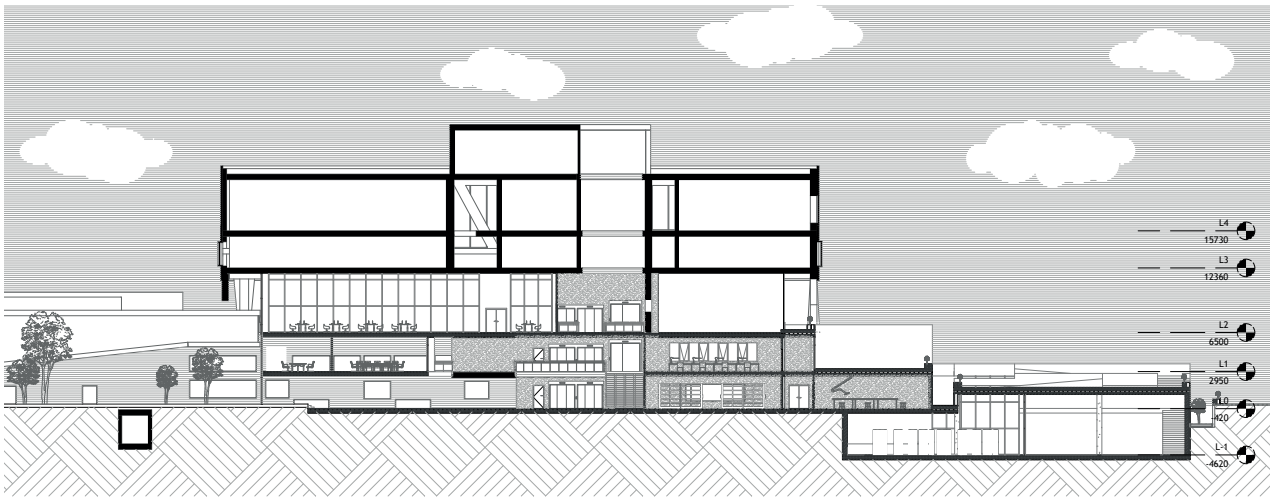


P3 model detail

P3 drawing set

In this iteration of the drawing set, I refined the small exterior divider grooves between the public street level and the terrace, as well as the windows overlooking the depot workspaces and processing areas. I also incorporated the newly developed basement patio located at the intersection of the two basement geometries.

Additionally, I revised the level 1 floorplan to include the grand café within the cantilevered volume, along with the adjoining terraces outside.



Architectural section
Section A

Scale 1:250

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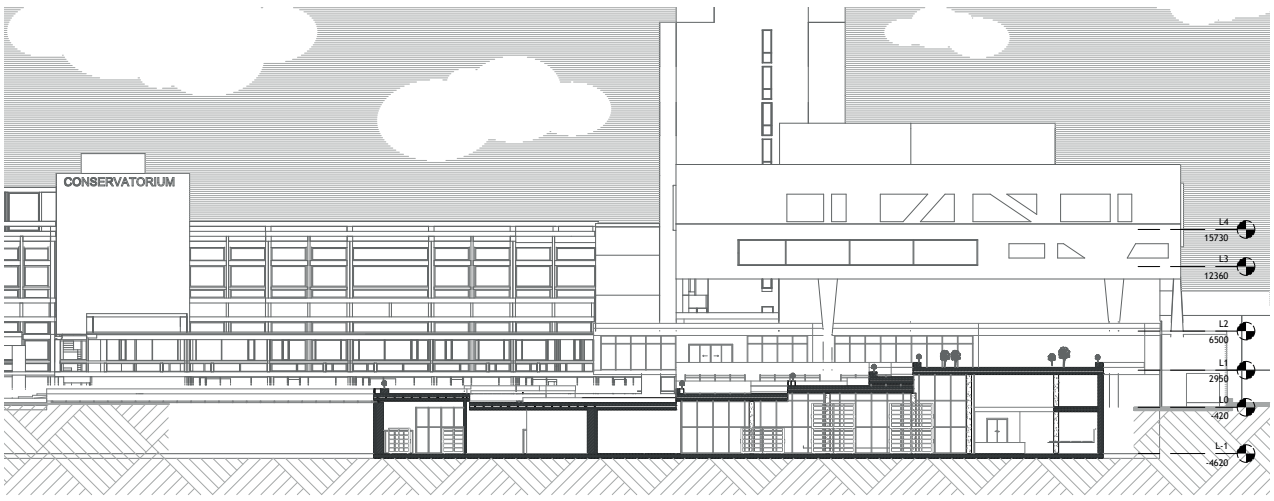

Architectural section
Section B

Scale 1:250

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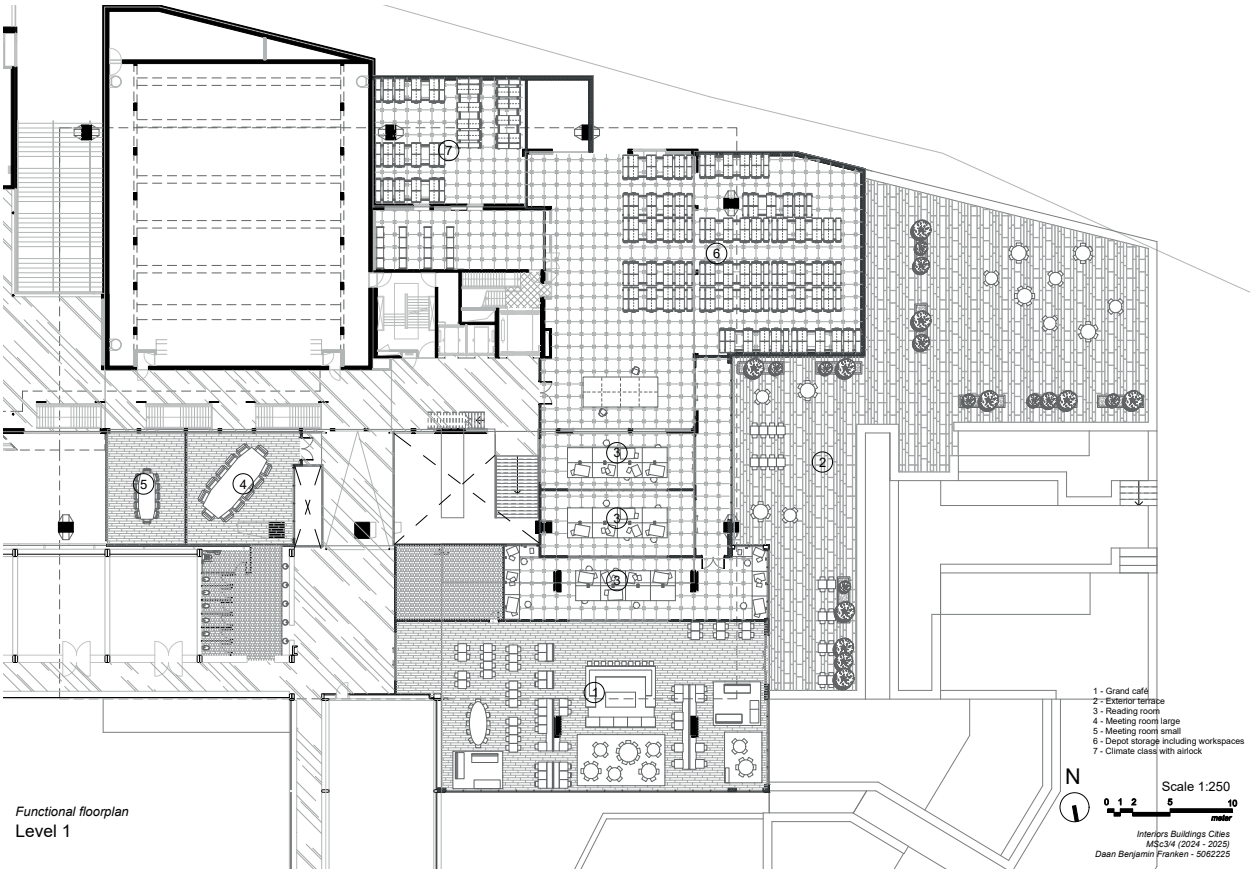
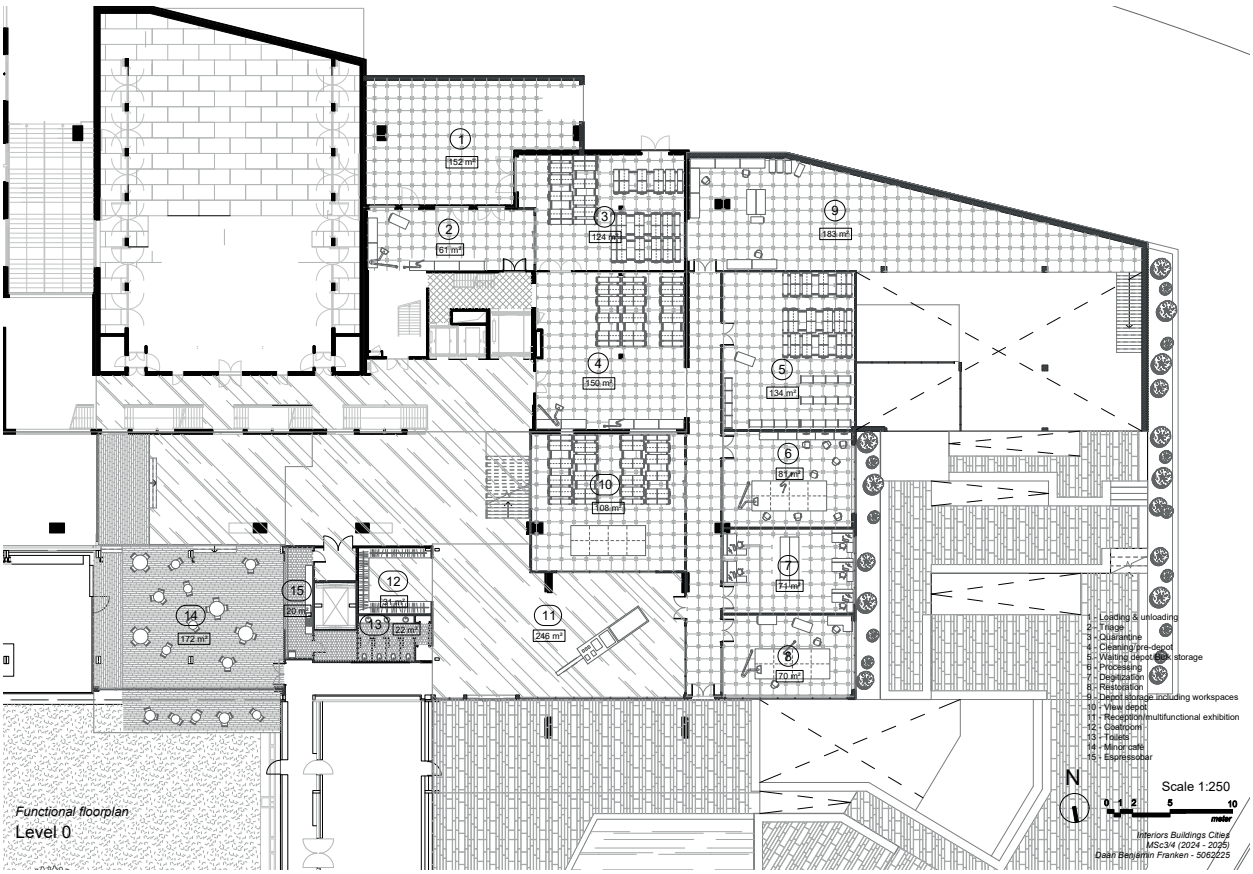
Daan Benjamin Franken - 5062225

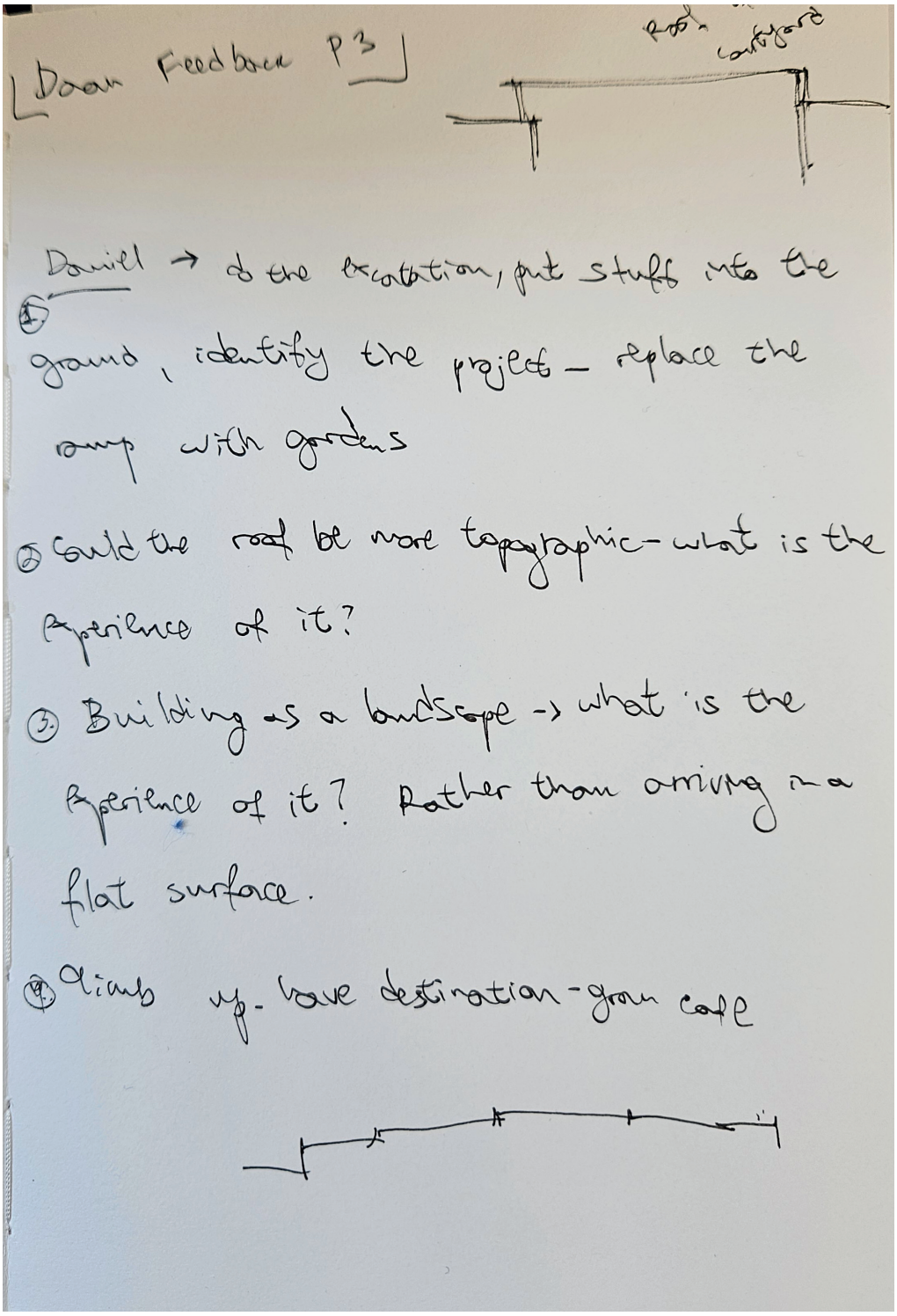
P3 sections





P3 floorplans

Feedback



P3 feedback by Dilek

Reflection on P3 day

The feedback I received during and after my P3 was, in some ways, disappointing. I felt pressured to condense the concept I had extensively developed during my P2 into just five minutes, while also trying to dive deeply into my fragment model. The latter being the object on which I thought the main focus would lie during the P3.

On the morning of the presentation day, just before we started, we were told to use our five-minute slot to reiterate our overall design concept and walk the tutors through the entire project again. This was due to the presence of Dennis Pohl, director of the VAi, who understandably wasn't as familiar with our designs as our tutors. However, I had seen on the schedule that Dennis would leave before my presentation, as I was scheduled late in the afternoon. Still, the tone for the day was set: the emphasis would be on the broader design, not an in-depth focus on the fragment.

This was quite disappointing since I had spent the previous day preparing a detailed presentation focused on the model I had invested so much time in. I had planned to discuss materials, connections (with the pinned-up 1:5 details), and structural logic. Instead, I was asked to explain my circulation concept, sequencing, and general volumetric ideas again, aspects I had already thoroughly addressed during P2 and had largely finalized.

As a result, the feedback after my presentation mainly encouraged me to reconsider my volumes and did not delve into my material choices, structure, or level of detail, which felt like a missed opportunity.

I still hope the model I built will prove valuable during my upcoming BT tutorials, but unfortunately, it did not provide the insight I had hoped for during P3, leaving me with feedback that felt less helpful than expected.

Reflection on Volume III

This volume was a slow and difficult one.

After completing P2, I found myself stuck on some fundamental aspects of my design. During Volume II, I had focused on creating terraces as a publicly accessible base that integrates with Beel's tower. However, finding a meaningful function for these large exterior surfaces proved more challenging than I had initially expected in Volume III.

The biggest challenge was reintroducing the human scale to these expansive surfaces. Working extensively in full plans and sections during Volume II, I felt I had lost touch with scale when dealing with such a large building.

Gradually, my motivation waned, so I shifted my focus to other parts of the project that also needed attention—materiality, construction, and resolving smaller-scale issues. This change helped me regain inspiration and motivation.

I believe much of my struggle this volume stemmed from mental blocks. The P2 felt very final, the presentation format was formal, the preparation more intensive than any previous project, and the off-period afterward created a sense of closure. Returning to the same project and addressing unresolved issues felt unfamiliar and difficult, resulting in slower overall progress.

However, after refocusing, design elements began to fall into place. Choices I made on a smaller scale positively influenced the larger design and helped solve broader problems.

Generally, this volume's focus was on theoretical research—exploring architectural interventions on a smaller scale and their impact on the whole, materiality and construction, precedent studies, and urban-scale effects.

Looking back, I recognize my design hasn't progressed as much during this volume compared to the previous one. Still, I understand that progress isn't only about tangible outputs. Design is iterative and cyclical, happening both materially and intellectually. Through my research, I've gained valuable insights to guide the formulation of my design in Volume IV.

Week 3.09

Pondering and Planning

ABOUT reflecting on P3, Volume III and planning for P4.

Schedule

Mon - 07.04	**Design journal**
Tue - 08.04	**Photograph P3 fragment**
Wed - 09.04	**Edit photos**
	Design journal reflection
Thu - 10.04	**14:00 - 15:00 P3 Reflection**
	15:00 - 18:00 Tutorial
	17:00 - 17:30 BT tutorial
Fri - 11.04	**Reflection and planning**
Sat - 12.04	**-**
Sun - 13.04	**Design journal**

Summary

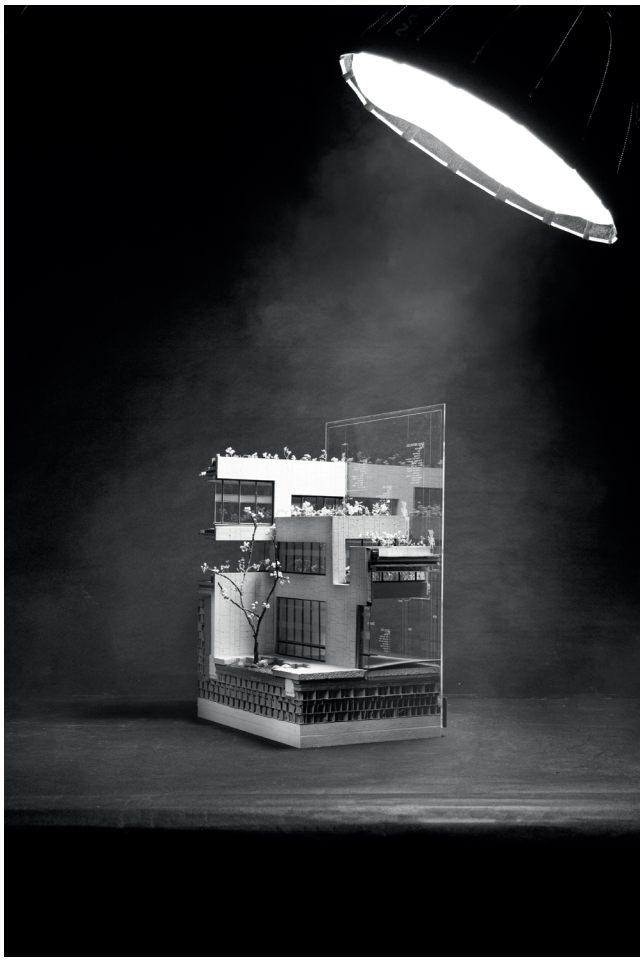
The first few days after the P3 gave me time to reflect on my process and the feedback from my presentation. With the upcoming research plan tutorial focused on our design journals, I concentrated on refining the layout and tweaking this journal. I also had the chance to take professional photos of my fragment, which renewed my appreciation for the model I had made.

On Thursday, we had a group session to reflect on the P3 day and provide feedback to the tutors. I found this very helpful, and it felt like my insights were genuinely valued. During the tutorial, I was advised to focus more on my sections, as they have greater potential to fully convey my terrace concept than the floorplans had so far. This was something I had not fully utilized until now.

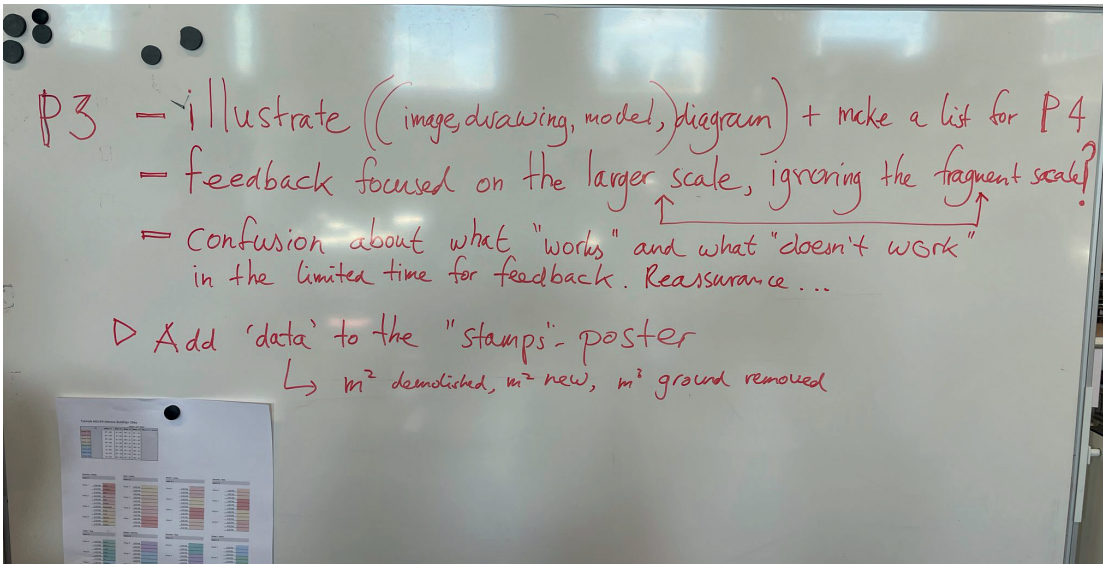
Friday was spent creating a plan based on the feedback for how I will approach the next volume leading up to P4. My intention is to spend the coming weeks redesigning my proposal to allow the terrace concept to fully develop, while also strengthening and expanding my circulation concept.

Photography

Photobooth setup



P3 Reflection



P3 feedback session result

The general feedback session on Thursday gave me a chance to share my thoughts about the P3 day. I explained that I had expected the focus to be more on the fragment rather than the overall concept, and that the feedback I received didn't quite meet my expectations.

The tutors received this well and expressed their appreciation for my honesty. They shared their perspective on why the fragment brief was given and how they saw the model as a supportive element within the overall design.

This conversation helped me reconsider my approach to model-making and how to adapt it moving forward toward pre-P4, P4, and P5, each with their own unique formats and requirements that need to be taken into account when creating design products.

When researching how I could shift my approach towards model making, I came across the following paper. It argues for a shift in perception towards model making, recognising the value models can have as instruments of research instead of merely representational products.

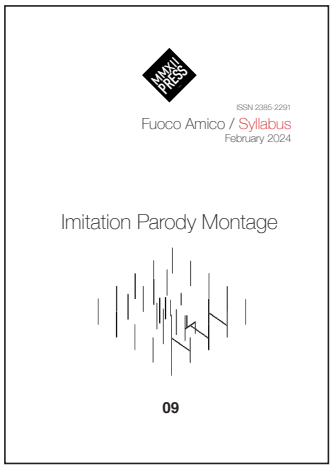
"The model is, therefore, not only a finished product, concluding an experience, but an object capable of generating and renewing a bedate of architectural thought."(Chierichetti, 2024)

I want to apply this insight to my model making in this volume. Instead of focusing on polished presentation models as I have in previous volumes, I aim to create more 'quick' or 'rough' models that help me better visualize the complex spatial relationships in my design. This approach will allow me to prioritize making and implementing the critical design changes my proposal needs in these final weeks.

This paper explores the role of physical models, specifically "dioramas," in contemporary architectural practice amidst the dominance of digital tools like CAD software and 3D modelling. The paper argues for a shift in perception of maquettes from mere representational devices to instruments of instruction and research, forming the basis for a concept termed "Research-by-Model-Design" or Metadesign. The origins and interpretations of Metadesign are discussed, emphasizing its potential for generating numerous project possibilities. The paper delves into the significance of the physical model as a palpable system of investigation, challenging the limitations of digital representations. Additionally, the study highlights the value of unfinished models and models of unbuilt architecture in architectural discourse. Models are seen as tools that offer real experiences in the design process, contributing to the continuum between project conception, development, and realization.

Nicolò Chierichetti

Doing Maquettes as Metadesign:
An ex-ante Research Approach that Instructs Architecture



Week 3.10

Categorizing Concepts

ABOUT creating consise categories for design interventions leading up to pre-P4 and P4.

Schedule

Mon - 14.04	**Update sections**
Tue - 15.04	**12:00 - 15:00** **Peer tutorial**
Wed - 16.04	**Terrace diagrams**
	13:00 - 14:30 **Research book meeting**
Thu - 17.04	**14:00 - 18:00** **Tutorial**
Fri - 18.04	**Update 3D model**
Sat - 19.04	**Research booklet**
	Structural plans
Sun - 20.04	**Design journal**

Summary

With only a limited number of weeks left before the P4, I realized I needed to plan my time carefully. There are several key design interventions I must address in order to present a coherent proposal at the Pre-P4 and P4 reviews. I scheduled this week and the next to thoroughly explore these interventions and make final, concrete decisions. The weeks following should be reserved for presentation preparation rather than major design changes.

One crucial intervention is the organization of my terraces. Last week's tutorial made me realize that I need to use my sections, rather than primarily relying on floor-plans as I had done so far, to develop these elements.

A small group of us held another peer tutorial on Thursday, during which I received valuable advice about structuring the terraces. The suggestion was to create several main categories that describe my key interventions. This would help me organize my presentation, break down the terraces into related sections, and clarify my concept for myself.

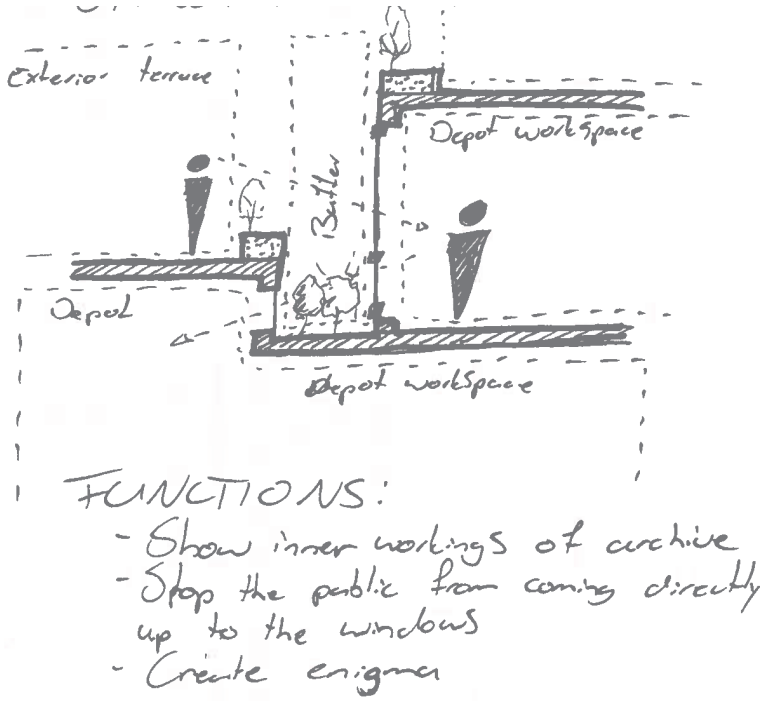
On Wednesday, our book group, which I had recently joined, met to plan the research booklet. We divided it into chapters and assigned sections to each member so we could work individually. Over the weekend, I focused on this alongside updating the structural plans and refining the 3D Revit model.

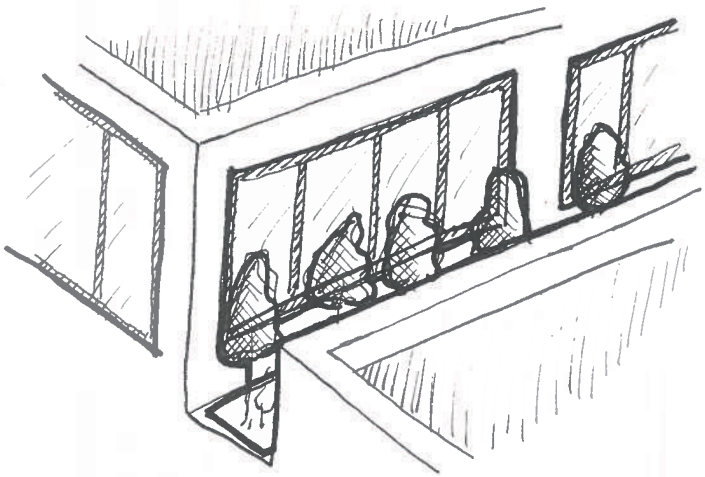
Terrace diagrams

After the peer tutorial, I developed three categories of terrace interventions. These interventions are intended to be implemented between the inhabited terraces on the ground, first, and second floors.

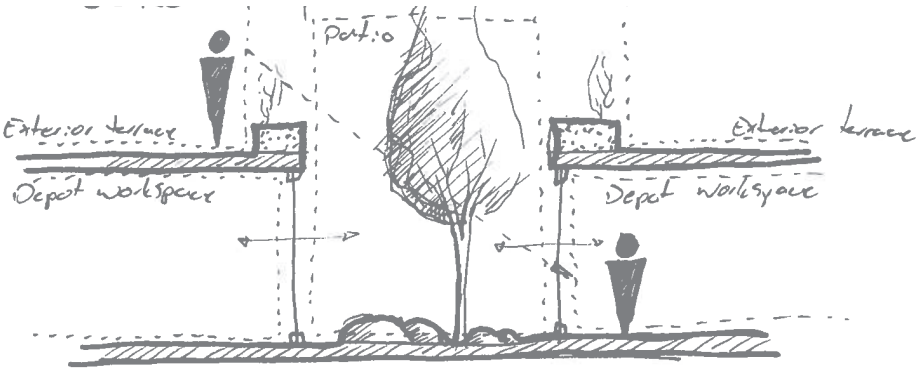
Organizing the interventions into clear categories gives me a solid framework to design each element according to the specific requirements I outlined for each group. This approach makes it easier to focus on the individual terrace components during the design process.

Additionally, these categories provide a strong foundation for creating presentation diagrams, helping outsiders quickly understand the purpose and method behind each intervention. I have also worked to establish a relationship for each category between the exterior terraces and the depot spaces below. Each category responds differently to the depot but actively shapes the interior spaces and maintains a visual connection. This was ultimately the core intention of the terraces, to enhance and amplify the identity of the VAi.

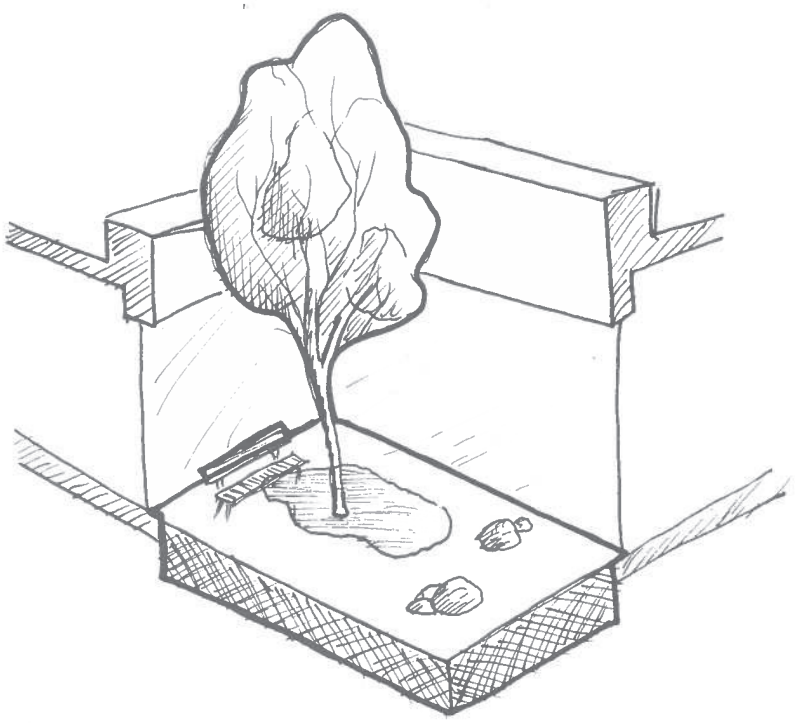




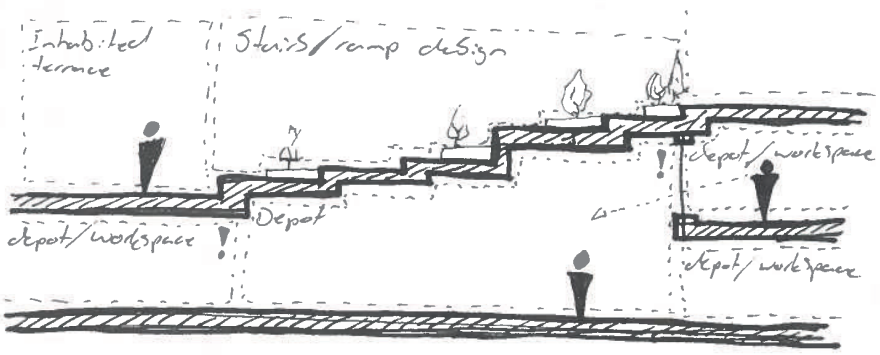
Category 1 - Storefront buffer



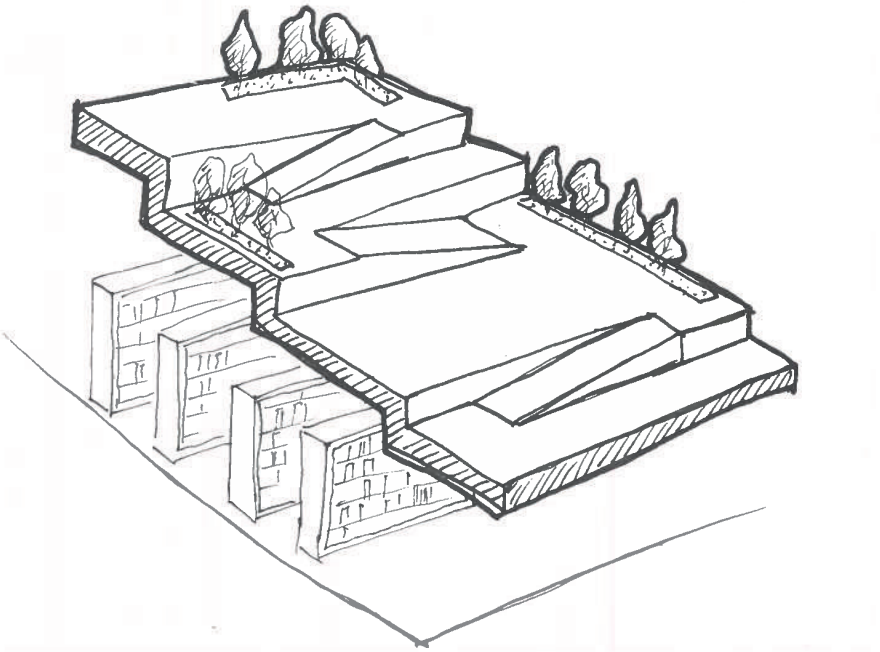
FUNCTIONS:
- Break up large depot spaces
- Bring in light
- Connect vertically
- 'Zen' moments (either publically or privately)



Category 2 - Patio



Functions:
- Create interesting, double-height spaces for depot
- Lead people / public up to the inhabited terraces (e.g. grand café terrace / Sterge roof garden)
- Break up the large surfaces of the terraces

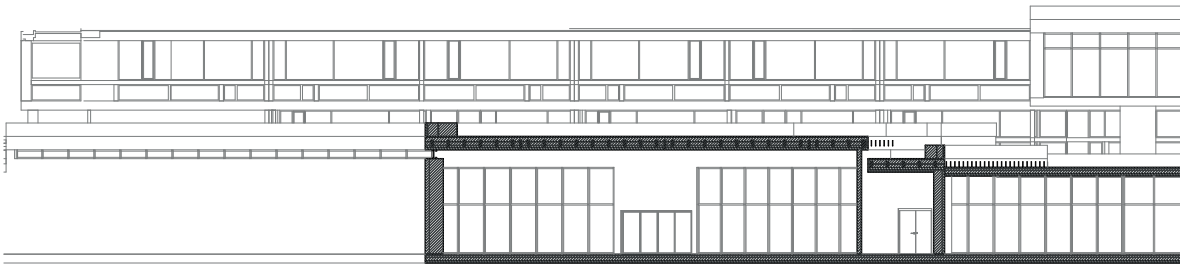


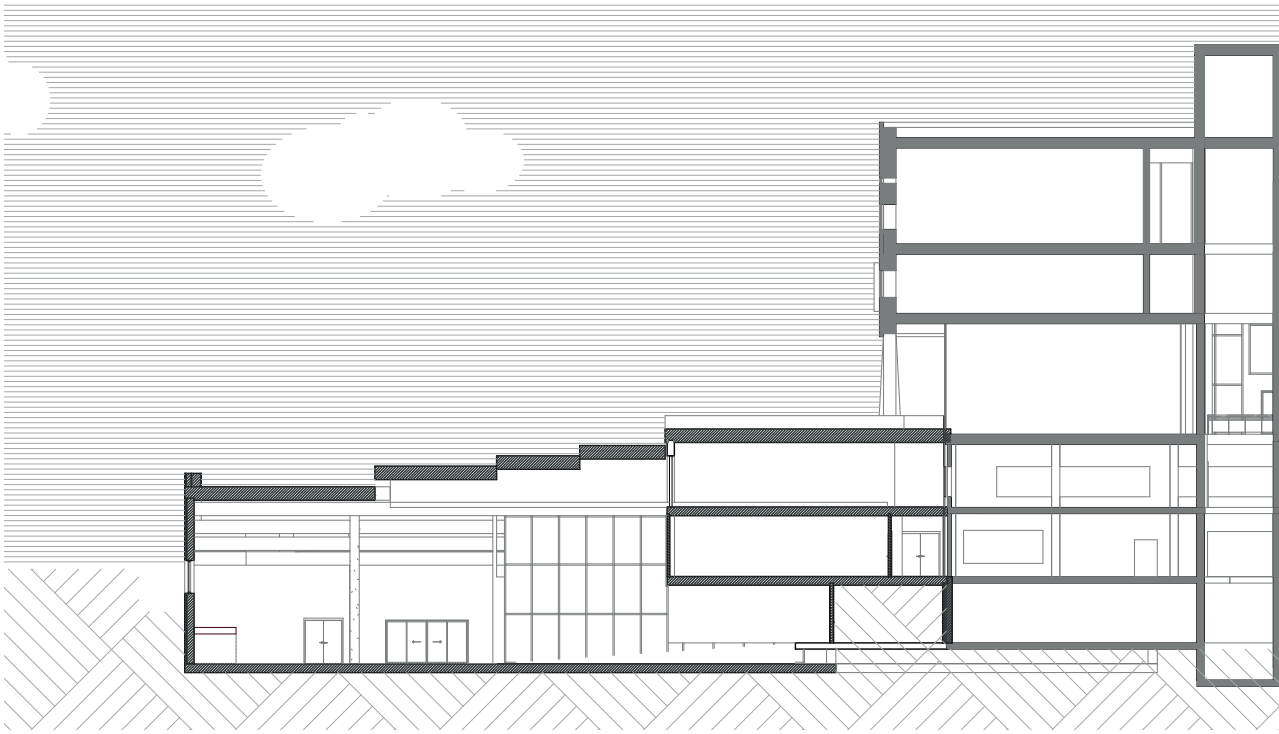
Category 3 - Terraced stairs

Updated sections

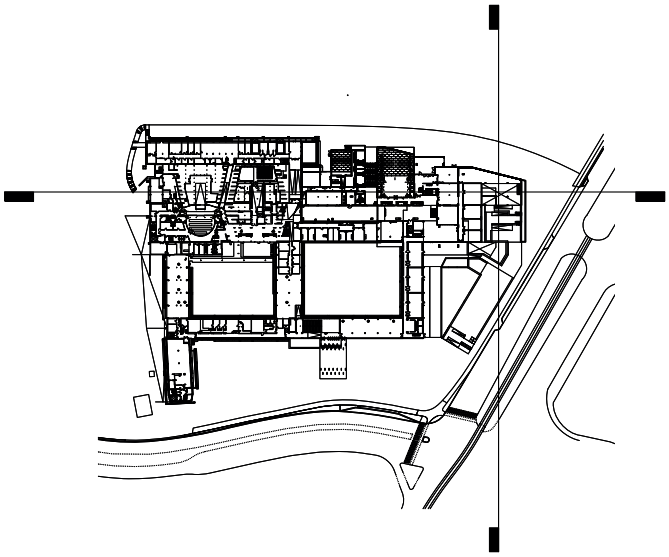
Developing the categories within the 3D model and producing sections reveals how each intervention shapes the main depot space. They create dynamic double-height volumes that gradually transition into single-height areas.

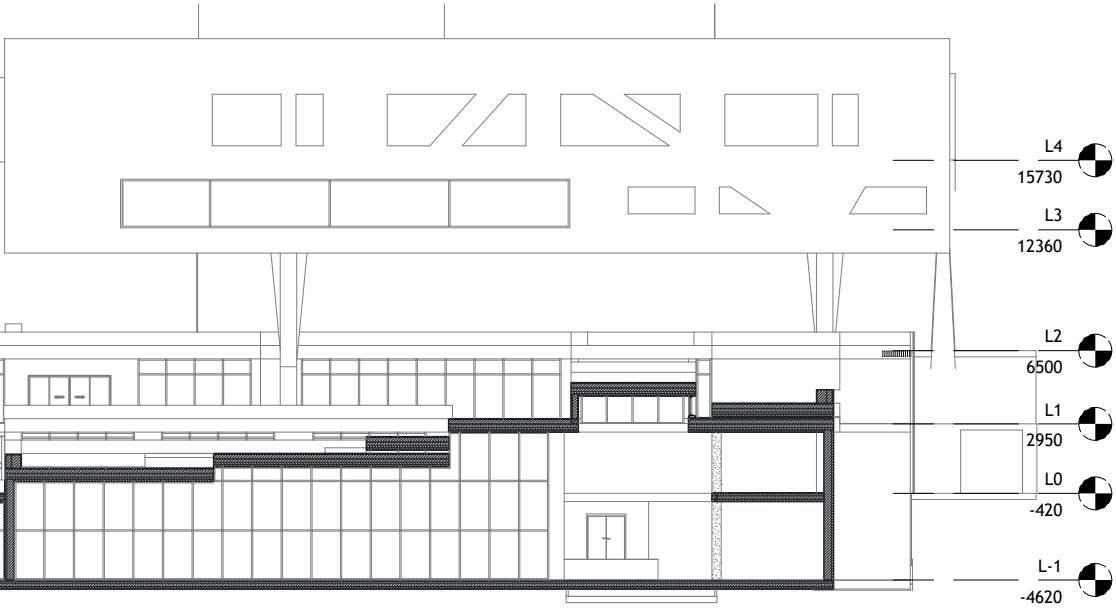
These spaces are punctuated by semi-floating volumes that extend from the sides, overlooking the large open space and breaking up the double-height volumes in an engaging way.





Depot sections

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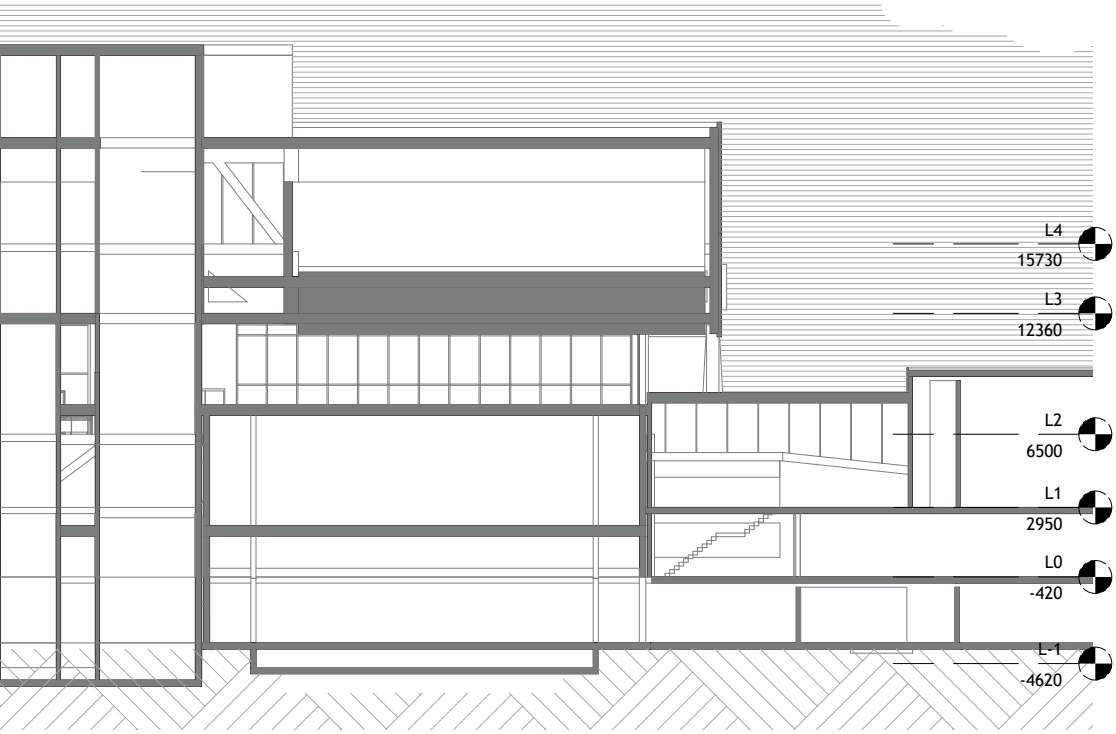
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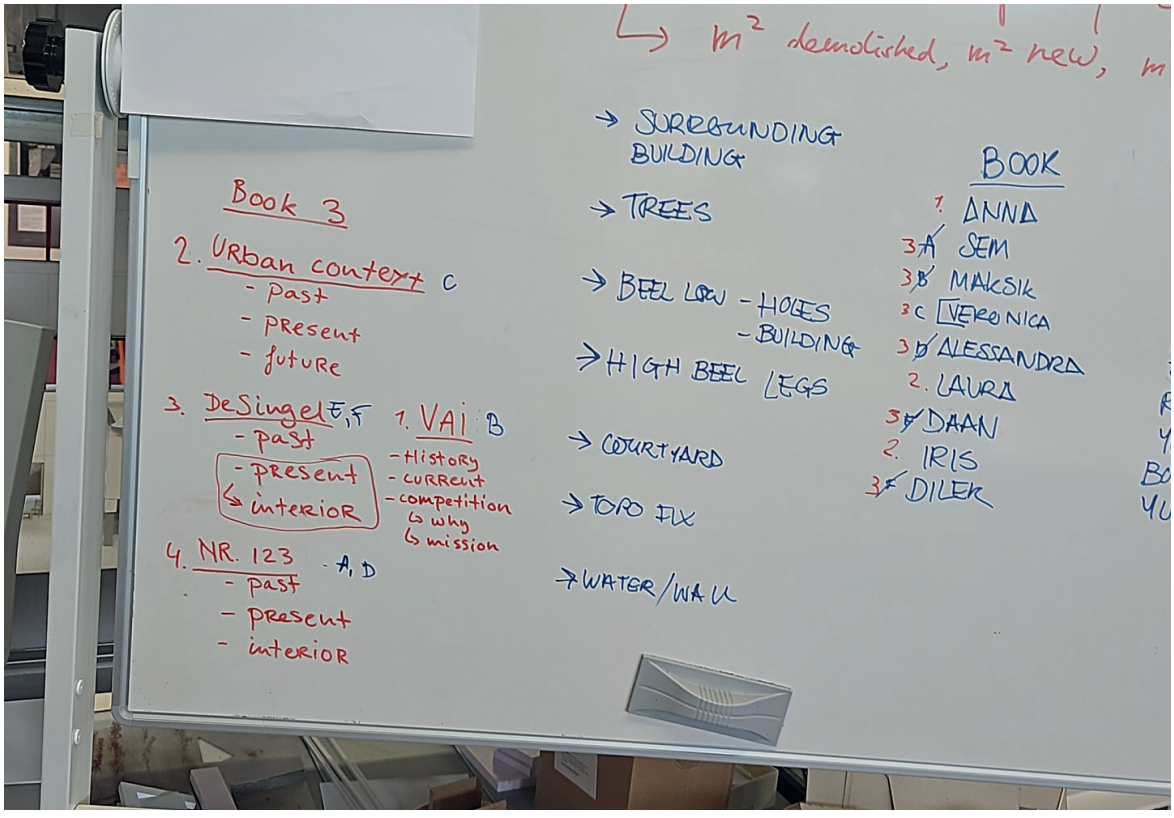
Research booklet

For the research booklet, we divided the content into four main chapters: starting with the VAi, followed by the Urban Context, then deSingel as a building, and finally Lange Elzenstraat 123. This sequence closely aligns with the narrative I developed for P2, beginning with the VAi's problem statement, then addressing the urban context, and concluding with the building's specific challenges.

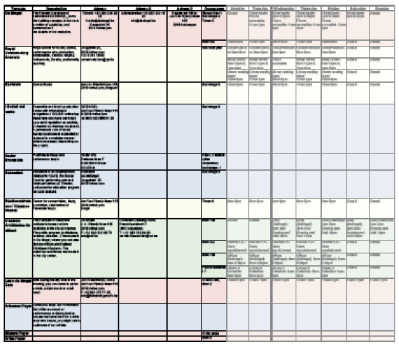
Dilek and I were assigned the chapter on deSingel. We decided to split it into two subchapters: the past and the present. The past section will focus on the historical phases of deSingel and the architects' individual visions, while the present will include key analyses conducted early in Volume II, covering circulation, occupancy, tenants, technical spaces, construction, and interior finishes.

Locating all these analyses in the shared OneDrive folder took more time than expected. Although I planned to minimize time spent on the booklet to prioritize presentation prep, I ended up dedicating most of the Easter weekend organizing my chapter.



Research booklet meeting result

Tenants



List of current tenants of deSingel - Highlighted per categorie

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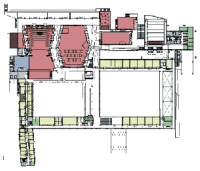
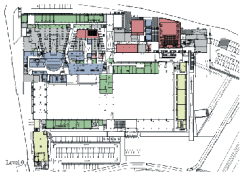
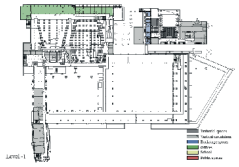


Flooplan diagram level 1 - Tenants



Flooplan diagram level 0 - Tenants



Flooplan diagram level -1 - Tenants

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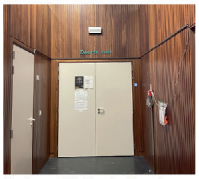

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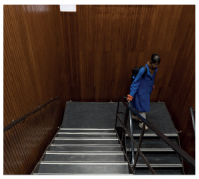

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Research booklet first iteration

Week 4.01

Distilling the Depot

ABOUT defining the terraced stairs and refining the depot concept.

Schedule

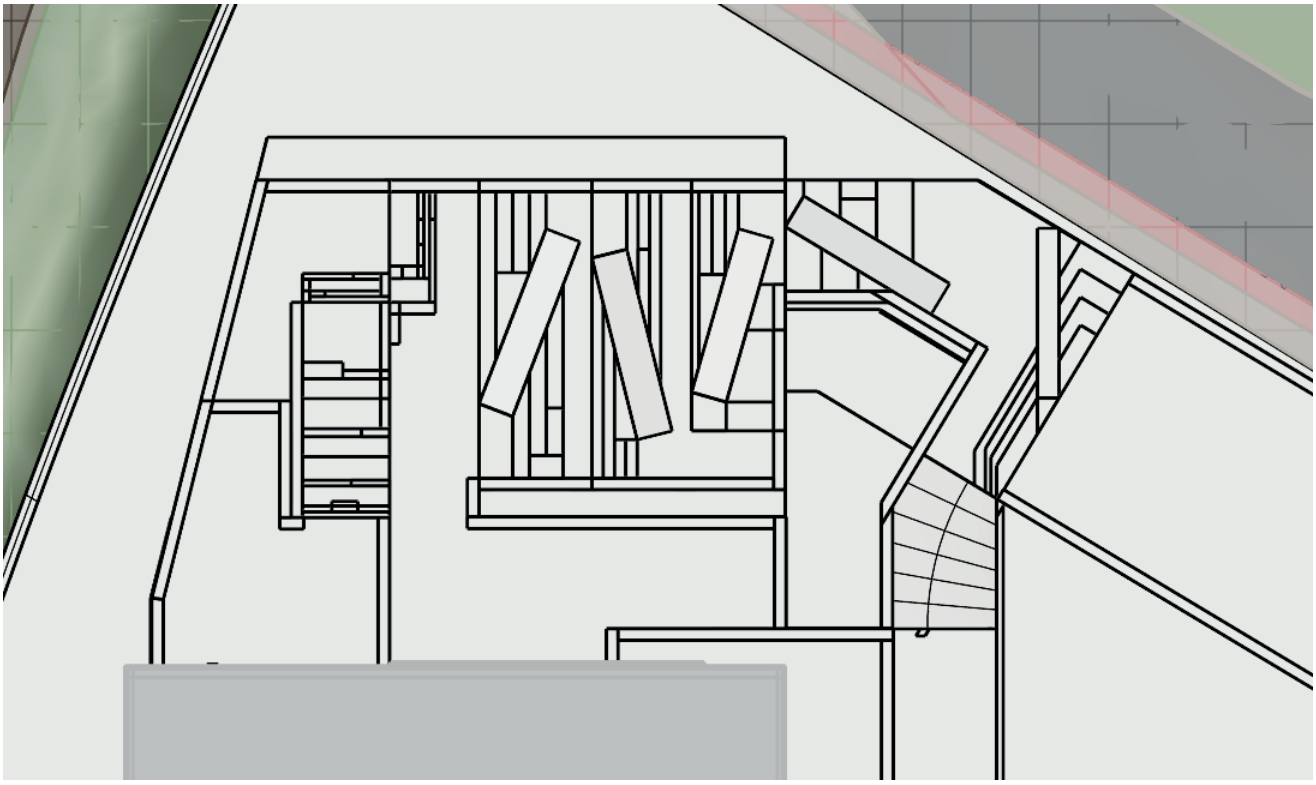
Mon - 21.04	**Update floorplans**
Tue - 22.04	**Redesign terraced stairs**
Wed - 23.04	**Concept diagram**
Thu - 24.04	**10:30 - 12:00** **Research book meeting** **14:00 - 18:00** **Tutorial**
Fri - 25.04	**Structure axo**
Sat - 26.04	**-**
Sun - 27.04	**Design journal**

Summary

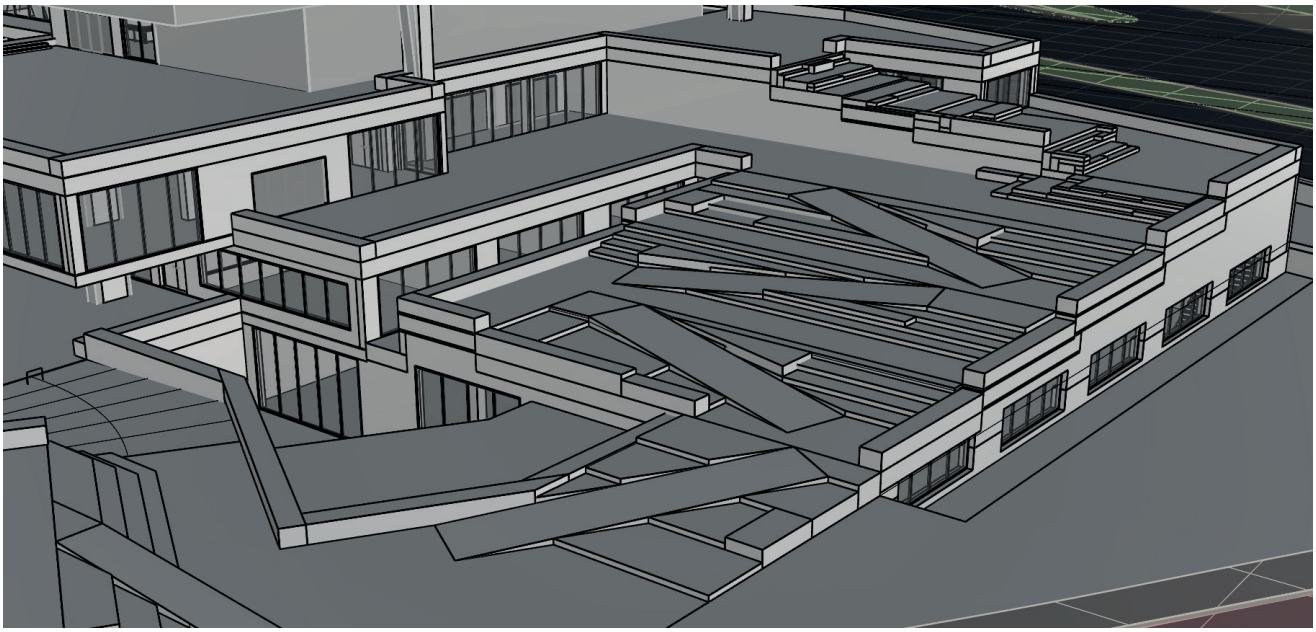
The main development this week focused on the exterior terraces, particularly the terraced stairs. During the Thursday tutorial with Suzanne, she pointed out that my design felt somewhat chaotic and incoherent. The diagonal slopes created unusual angles and edges that clashed with the otherwise straight lines of the overall design. She shared some references and encouraged me to incorporate the planters more consistently to achieve a clearer and more unified design.

On Thursday morning, our research booklet team met again to review progress and agree on layout strategies. This was especially relevant for mine and Dilek's chapter, as it contained many subchapters that needed clear organization. Content-wise, we had made good progress and were advised that adding more topics wasn't necessary. The work needed to adjust and finalize the diagrammatic plans would be time-consuming enough.

Initial stair design

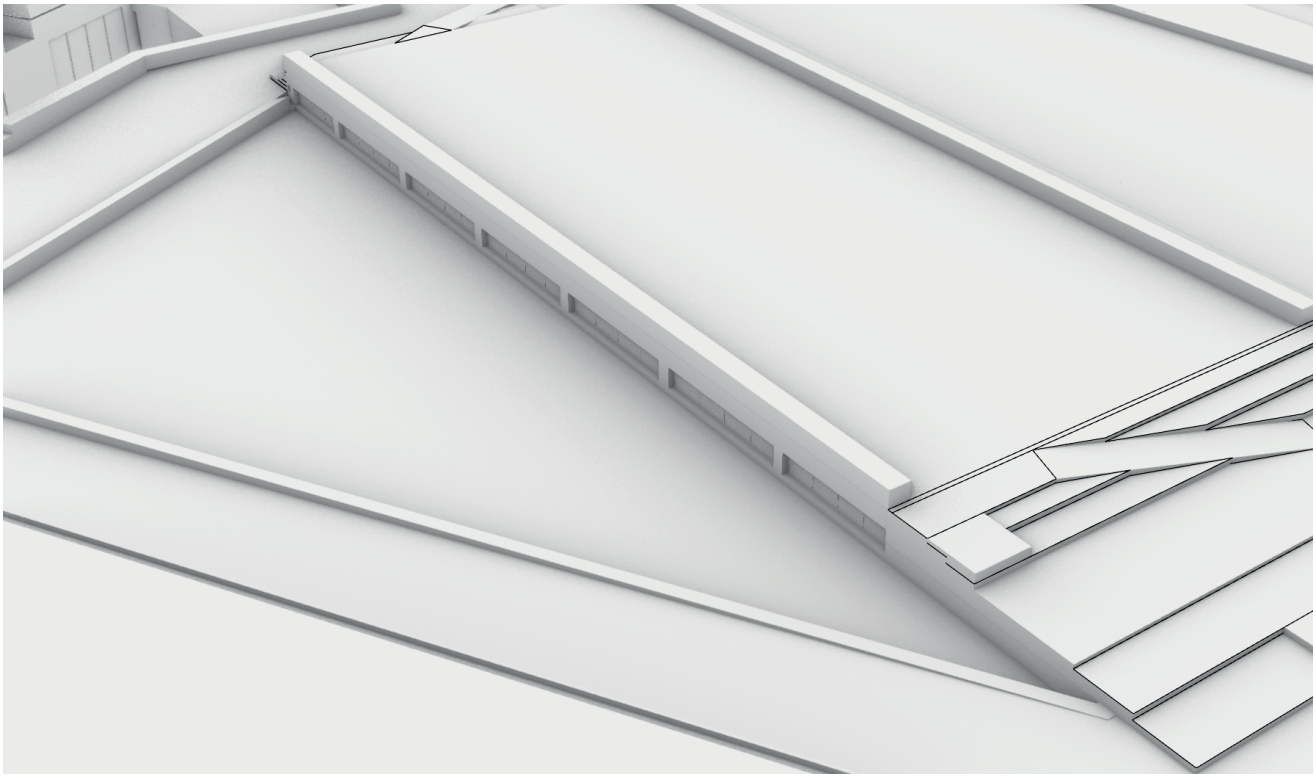


Stair design top view



Stair design perspective view

Ground floor terrace



Ground floor terrace

Barbican centre terrace, London

Suzanne also advised me to rethink the main terrace on the ground floor, as I had yet to assign it a clear function. During the tutorial, I proposed treating the main flat surface as an exhibition space, similar to the one beside deSingel's main entrance.

She then recommended revisiting the Barbican Centre in London to study how they handled their main terrace in relation to the adjacent body of water.

Week 4.02

Narrative Notions

ABOUT finalizing the design and constructing the narrative

Schedule

Mon - 28.04	**Update floorplans**
Tue - 29.04	**Refine terraced stairs**
	Construct P4 narrative
Wed - 30.04	**Concept diagram**
Thu - 01.05	**09:00 - 09:30** **Research tutorial**
	14:00 - 18:00 **Tutorial**
Fri - 02.05	**Diagram model**
Sat - 03.05	**Perspective section**
Sun - 04.05	**Design journal**

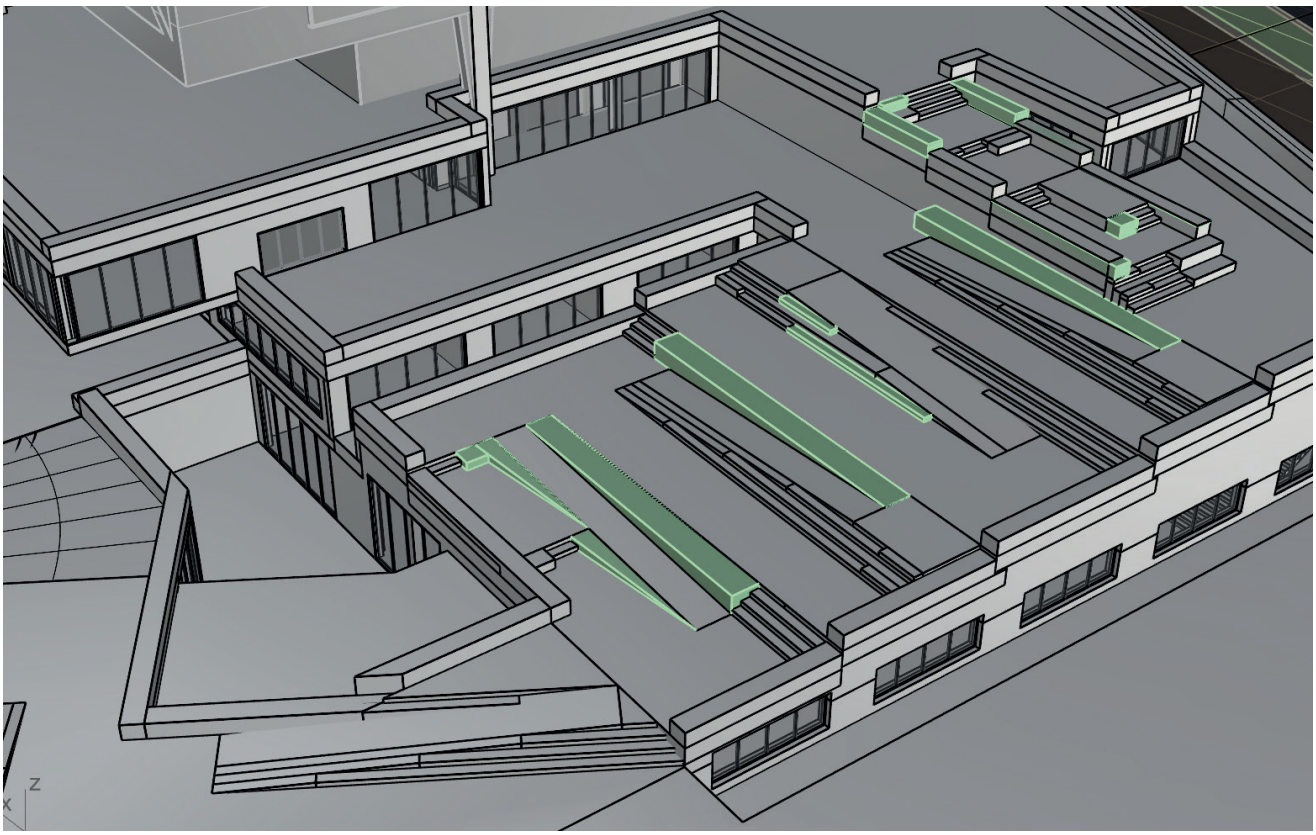
Summary

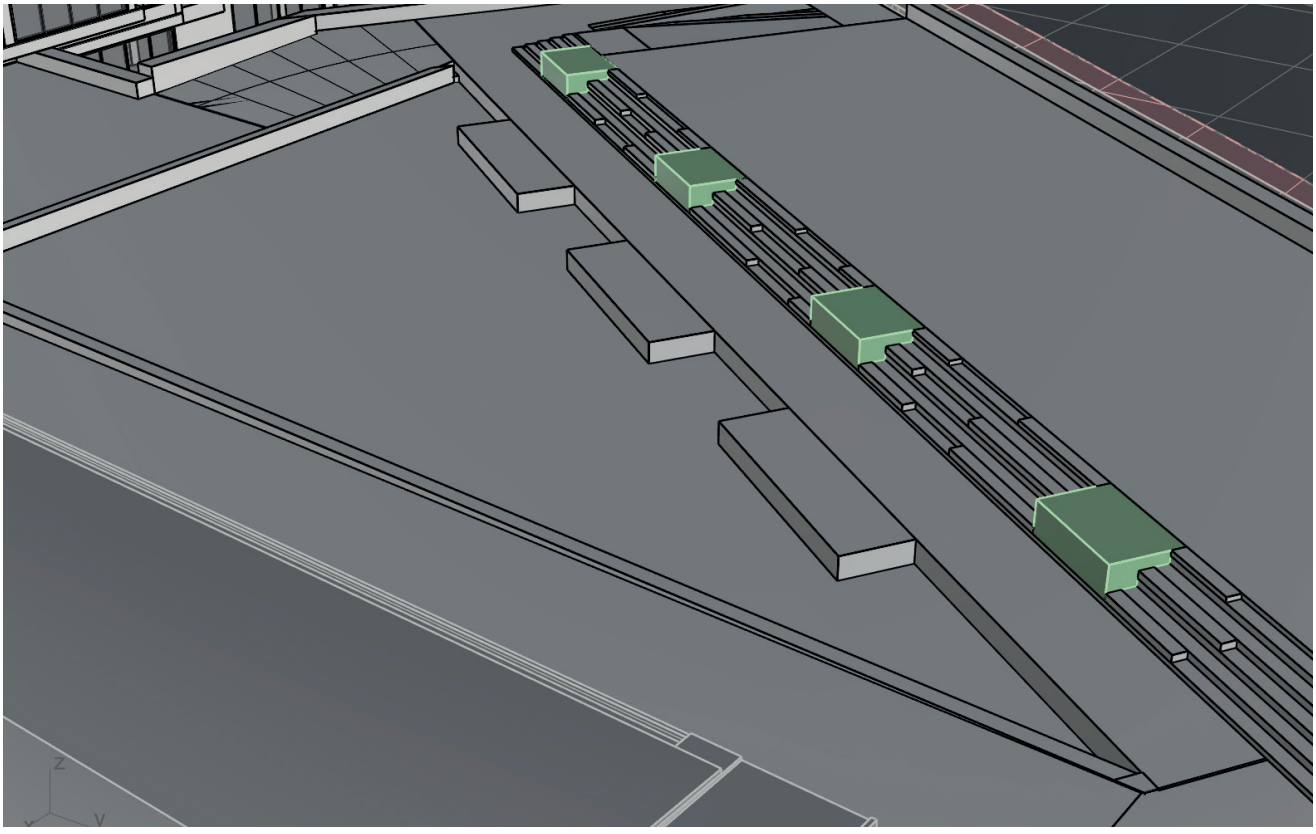
With the P4 rapidly approaching, this week was primarily focused on finalizing the last elements of my design and preparing the narrative for the presentation. Since creating an initial layout in Miro had proven helpful for the P2, I used the same strategy to outline my P4 narrative. This gave me a structure to refer to while working on the required presentation materials. When I showed this layout to Sam during Thursday's tutorial, he pointed out that this was exactly the purpose of the upcoming Pre-P4, and that by starting this week, I had given myself a valuable head start.

In addition to this, I spent time refining the stair design based on feedback from Suzanne, developing a conceptual diagram model to support my P4 presentation, and starting a perspective section. I plan to produce this section at a 1:50 scale and use it as a basis for illustrating my climate strategy.

Updated terrace stairs

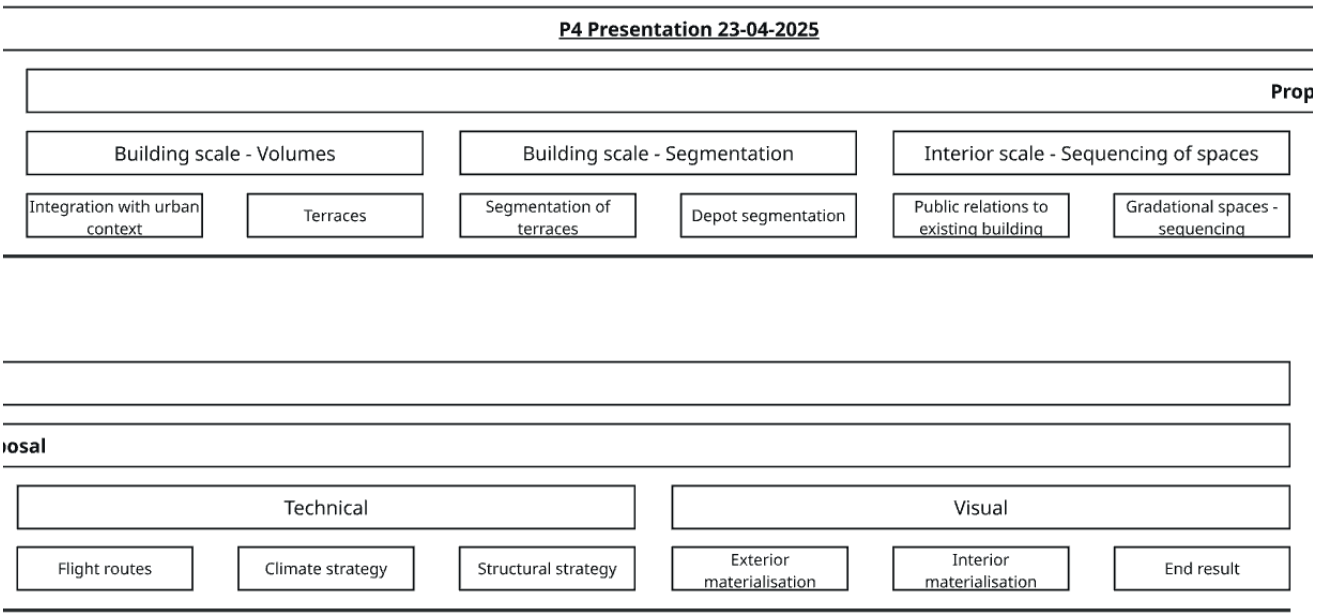
In the updated terrace stair design, I introduced a more cohesive grid system derived from the structural framework below. The stairs are now arranged in a more logical sequence and are intersected with integrated planters and seating elements. These additions help break up the mass of the staircase and create a more structured, legible intervention.





Terrace stairs design

Initial P4 narrative

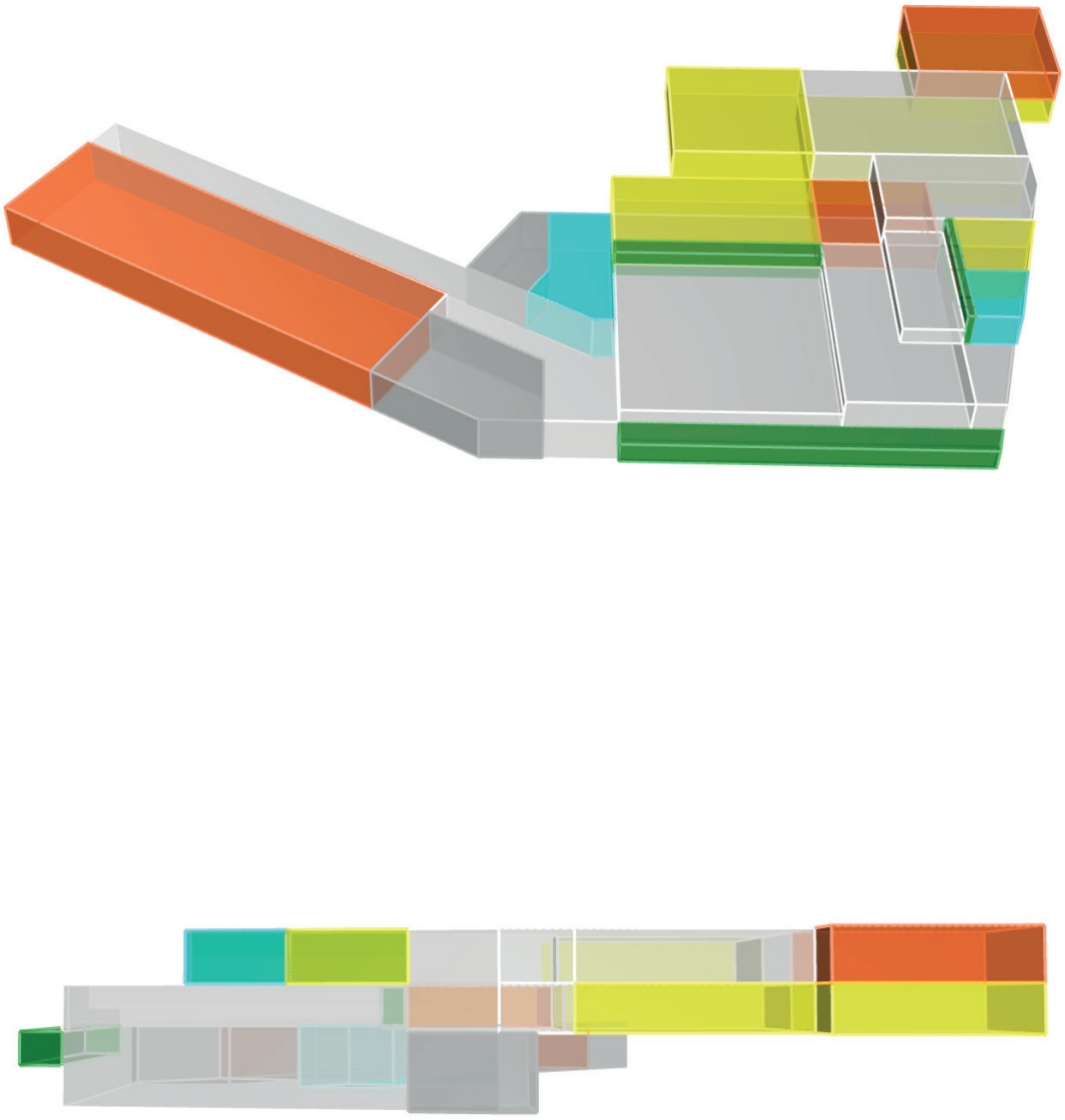


Initial miro narrative outline

The initial structure of my narrative was based on the studio title: Interiors, Buildings, Cities. I rotated these terms to guide the presentation from the urban context, to the building scale, and finally to the interior. However, this sequencing led to the technical details, such as structural strategies, ending up at the very end of the presentation.

During the communal tutoring session, Sam and Daniël offered valuable feedback on how to structure the narrative effectively, and more importantly, how not to. In the P4, the goal is to convince the examiners of your project, and that doesn't happen by delving into overly specific or disconnected details. Every element should contribute to a cohesive, compelling argument. This is something I'll need to rethink as I continue clarifying my main concept and project goals.

Diagram model



Segmentation depot model plan

For the P4, I plan to include a diagrammatic model of my depot space. Throughout the tutorials, it's become clear that the depot, and its relationship to the building's exterior, is one of the stronger aspects of my design.

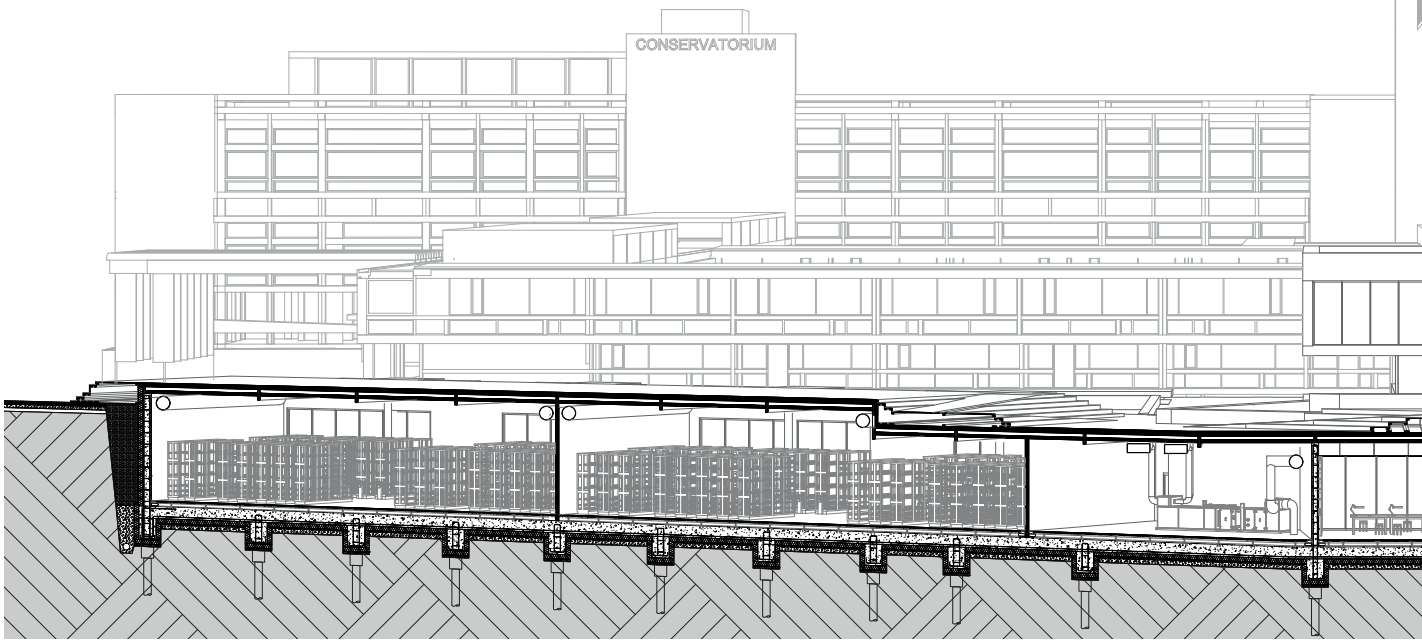
To convey the complexity and nuance of this space effectively, I need to ensure it's presented in a way that's both accessible and legible. A diagrammatic resin model could help simplify and clearly communicate this part of the design, not only for the audience during my presentation, but also for myself as I continue refining the narrative.

Perspective section

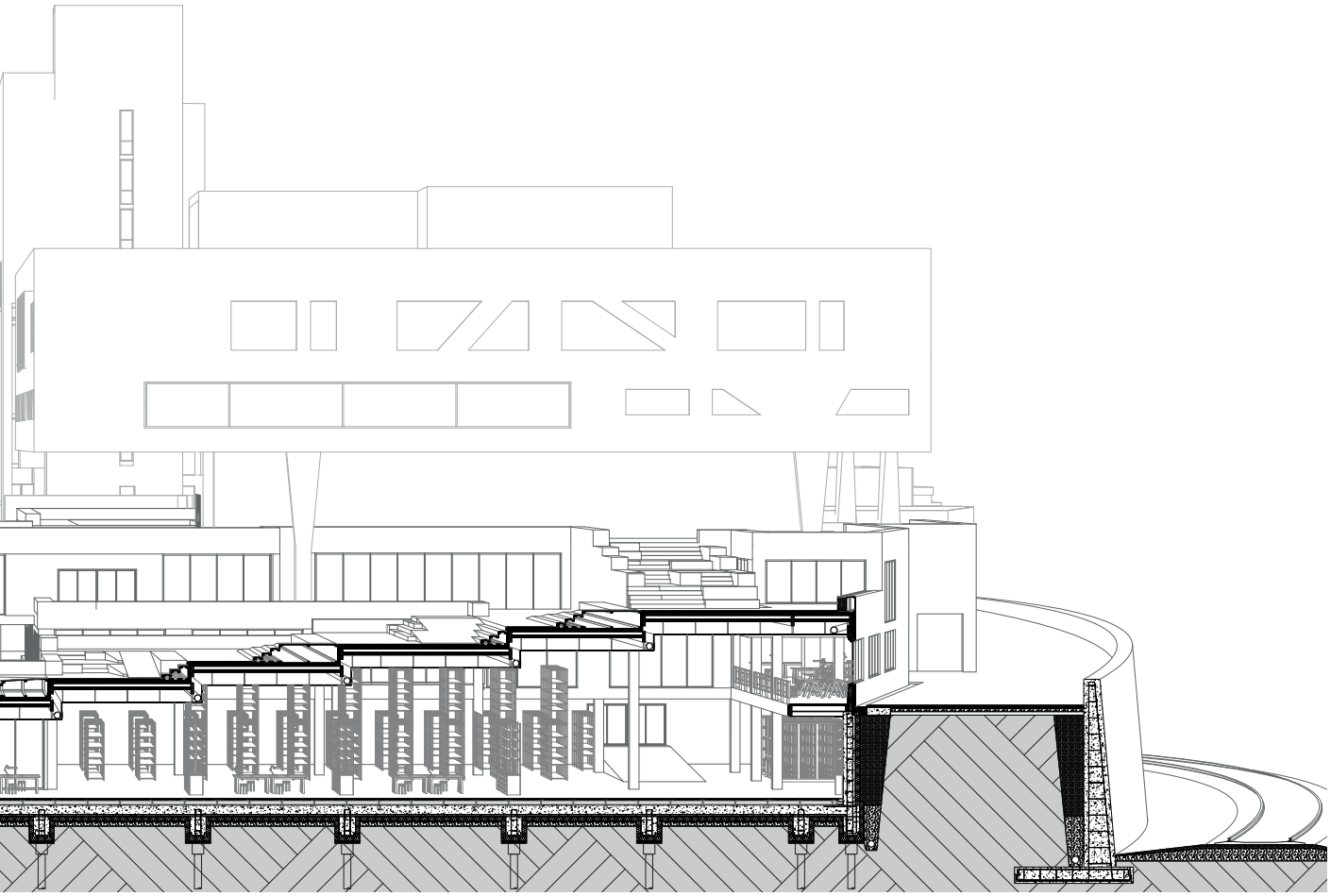
Creating a more detailed perspective section provides deeper insight into the spatial qualities of my design, particularly the main depot space. This space gradually morphs in response to the exterior terrace structure above, transitioning from the basement to the ground floor and then onto the first floor.

The section reveals how the depot's form is shaped by the terraces, while the integrated furniture enhances the functional clarity of the drawing. Additionally, the detailed façade cut showcases my insulation strategy and construction concept.

I plan to print this drawing at A0 size, or larger, and pin it up for my P4 presentation, allowing me to reference it throughout and use it as a visual anchor for communicating the depth and coherence of my design.



Perspective section



Week 4.03

Preparing P4

ABOUT redefining the P4 narrative and creating supportive diagrams

Schedule

Mon - 05.05	**Presentation diagrams**
Tue - 06.05	**Diagrams**
	Perspective section
Wed - 07.05	**09:00 - 10:00** **Climate tutorial**
Thu - 08.05	**Update base drawings**
	14:00 - 18:00 **Pre-P4**
Fri - 09.05	**Diagram model**
Sat - 10.05	**Updated P4 narrative**
Sun - 11.05	**Perspective section**
	1:200 model CAD file

Summary

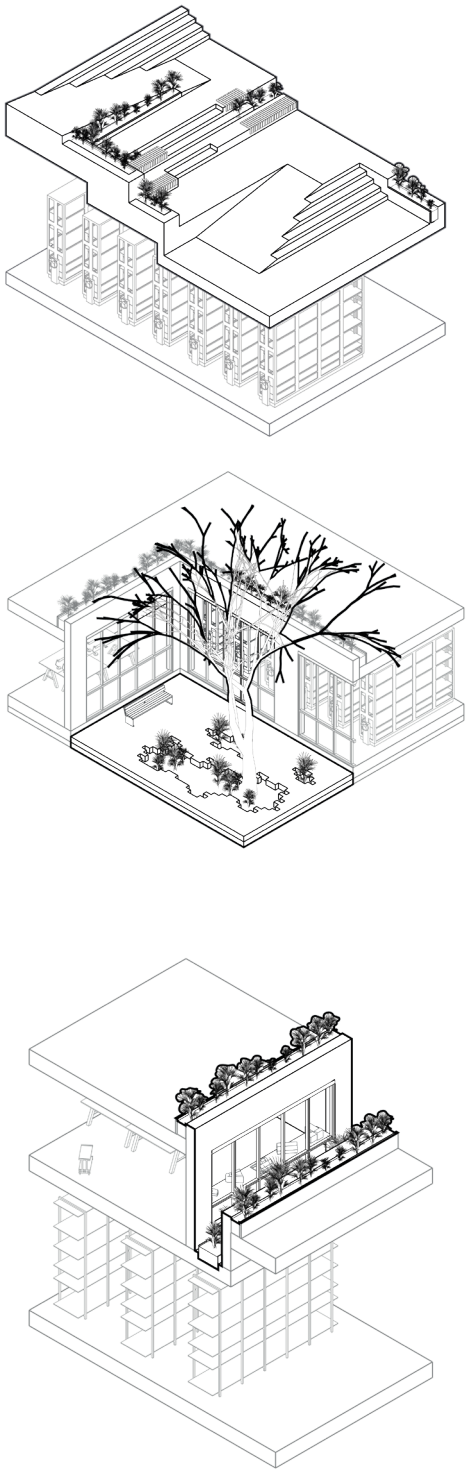
This week was primarily focused on preparing for the P4, as most design decisions had already been made. Having already started constructing the narrative, I used it as a jumping-off point to identify which presentational diagrams would best support my design during the P4.

On Wednesday, we had our first climate tutorial. I had hoped to receive constructive feedback on my climate strategy, but due to the limited one-on-one time with the climate specialistm and the fact that most of my design decisions were already finalized, the session yielded little useful input. Unfortunately, this lack of tutor availability seems to be a recurring issue in the Interiors studio, which is especially disappointing at this critical stage, where all students would benefit from more focused guidance to develop a strong, coherent P4 presentation.

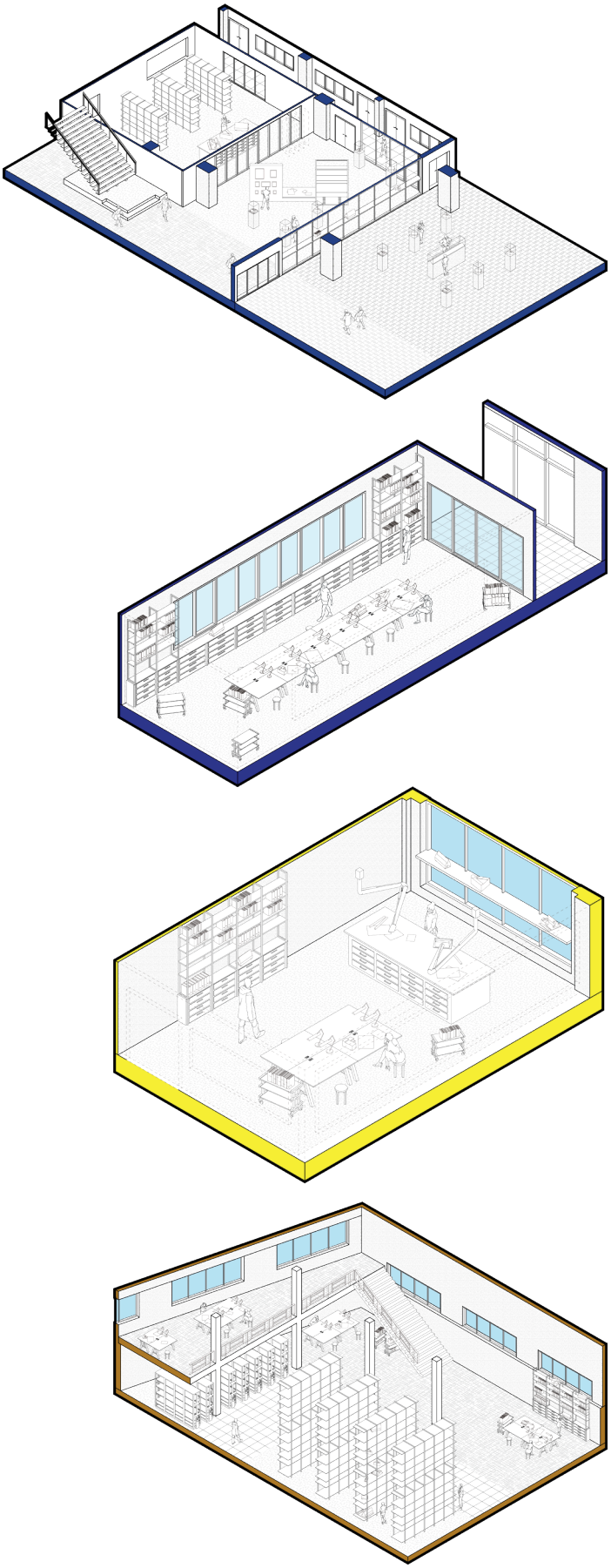
That said, the way the tutors structured Thursday's Pre-P4, giving each of us a full 30 minutes of dedicated time with our main tutor, was extremely helpful and, to an extent, counterbalanced the previous shortcomings.

During my Pre-P4 session, Jurjen rightly pointed out that my current narrative didn't fully communicate my design concept. I had focused too heavily on creating a linear story from large to small scale, but he advised me instead to think in terms of "chapters" that combine multiple scales within each one. This would allow my technical strategies and detailing to be integrated more naturally into the narrative, rather than being relegated to the end.

Diagrams



Terrace categories diagrams

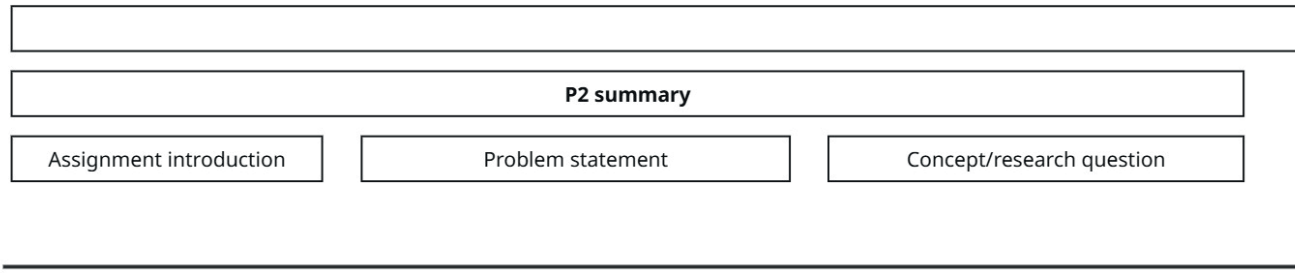


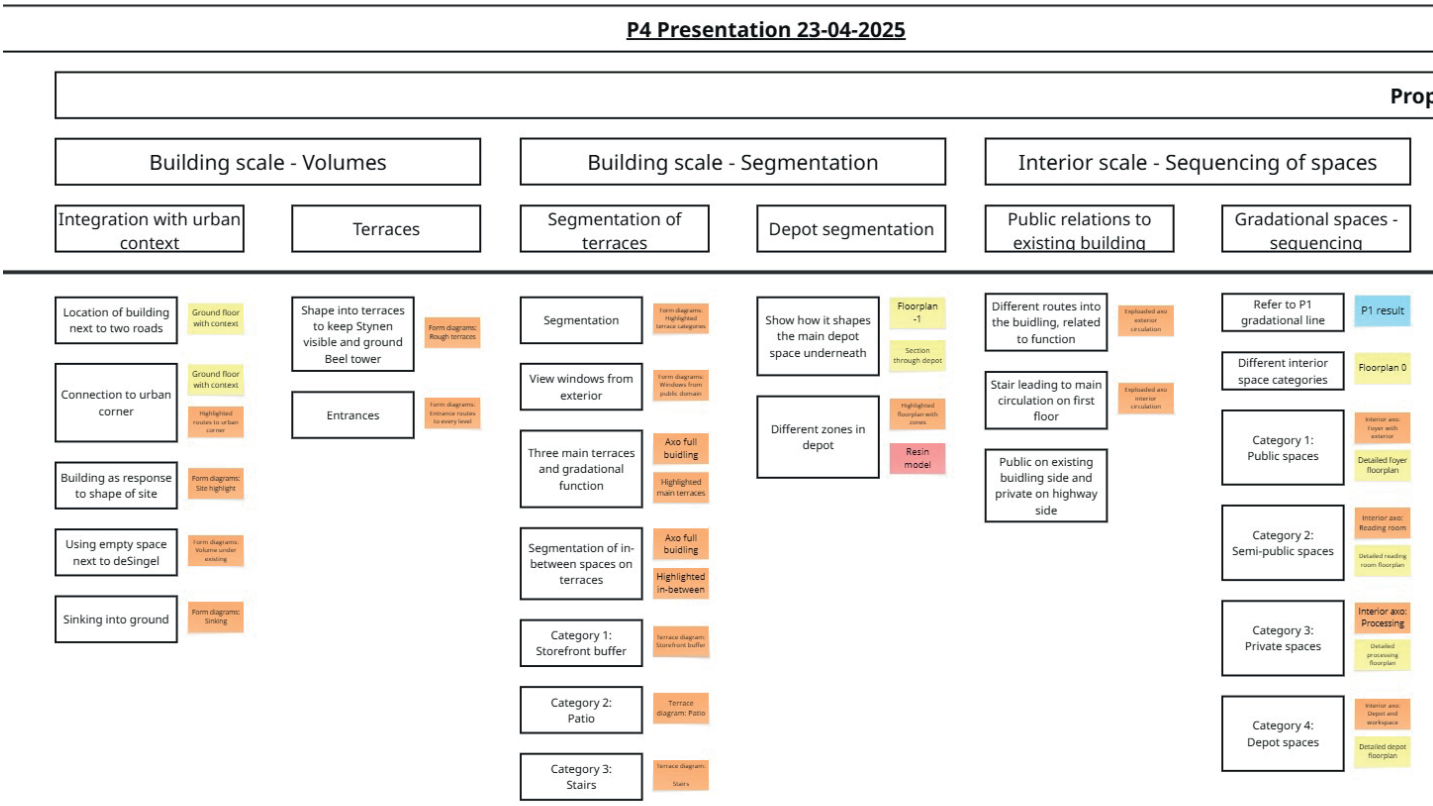
Gradational spaces diagrams

The use of presentational diagrams allows me to distill and organize my design into clear, coherent chapters.

By incorporating detail, furniture, and suggestions of materiality, I can better convey the atmosphere of each space and strengthen the narrative throughout the presentation.

P4 narrative for Pre-P4

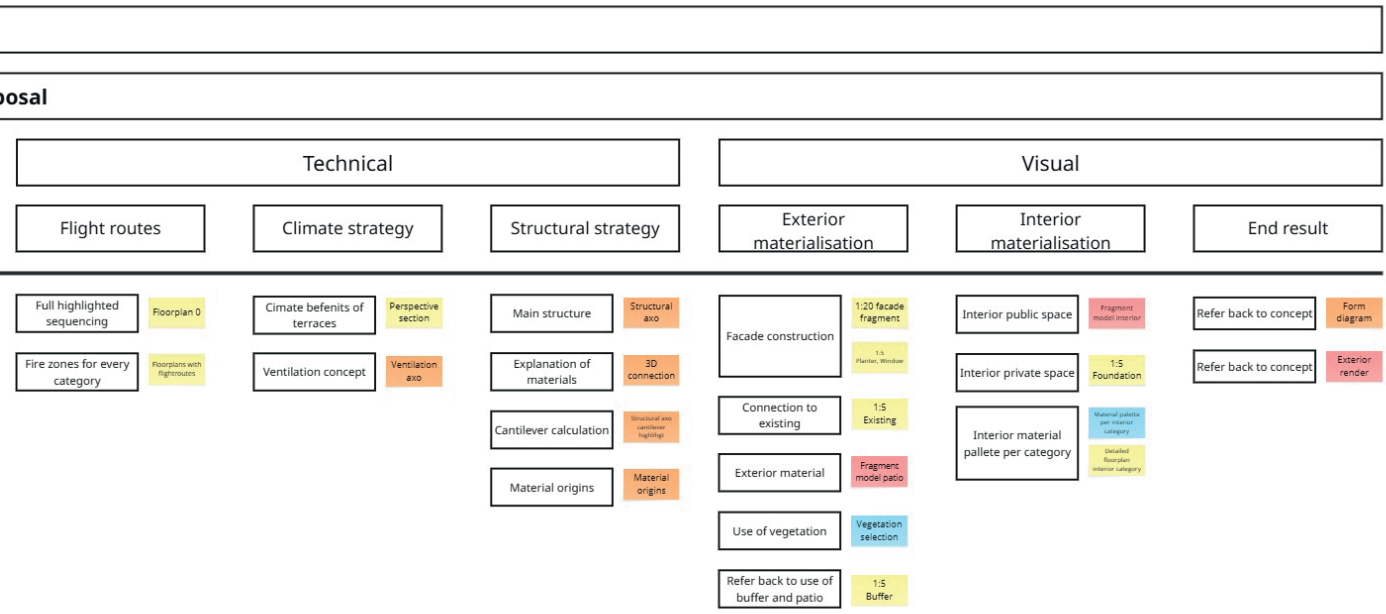




Narrative layout for Pre-P4

So far, the narrative for my P4 presentation is still structured from large scale to small scale. However, presenting it to Jurjen during the Pre-P4 session resulted in some fundamental feedback and the suggestion to rethink this structure entirely.

Jurjen rightly advised that I dedicate more time to constructing the foundation of my concept. Rather than briefly summarizing what I had presented during P2, he encouraged me to revisit the research seminars, precedent studies, and even my P1 project. By devoting a significant portion of the presentation to the conceptual foundation, I can help the audience better grasp the reasoning behind my design choices later in the narrative.



Week 4.04

Finishing for Finals

ABOUT merely producing at this point

Schedule

Mon - 12.05 **Form diagrams**

Tue - 13.05 **Gradational floorplans**

Wed - 14.05 **Climate concept**

Structural concept

Thu - 15.05 **Reflection**

1:20 fragment

15:00 - 15:30
BT tutorial

Fri - 16.05 **Site plan**

Drawings for presentaiton

Sat - 17.05 **Build presentation**

Sun - 18.05 **Finish design journal**

P4 DEADLINE

Summary

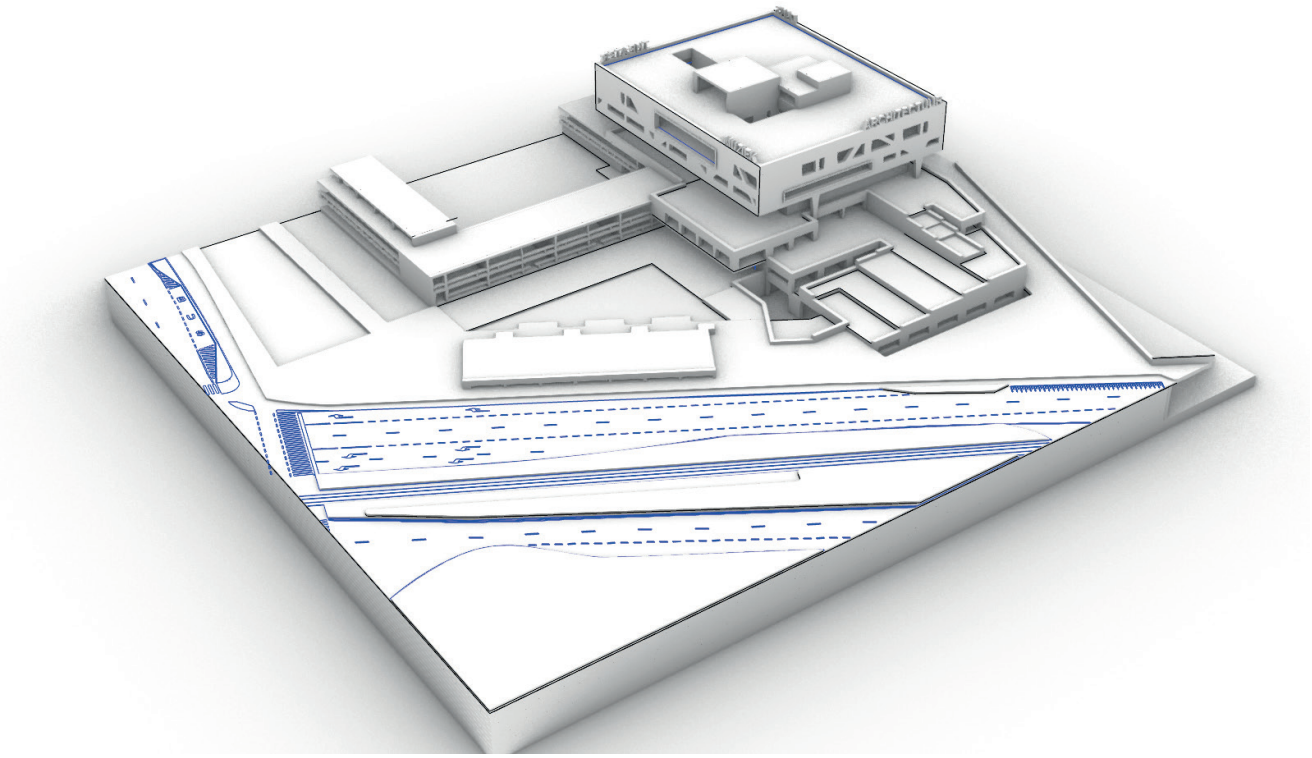
P4 is next week, and all design interventions are now complete. With the narrative updated, my focus has shifted to meeting the upcoming deadlines for the presentation and the design journal, both due on Sunday, May 18th. This week has therefore been dedicated mainly to finalizing the last iterations of the base drawings, producing presentational diagrams, and writing the reflection due Friday.

Writing this reflection felt like a valuable moment to step back and evaluate my design process. The intense preparation for the P4 had left little time for such reflection, so taking a moment to pause and look at the broader picture of the graduation year provided meaningful insights. It also helped me sharpen my narrative and refine the articulation of my main concept by tying it back to the research seminars from the start of the year, the precedent studies, and my P1 project.

On Thursday, I had a final BT tutorial with Elina. Since we hadn't spoken in a while, I used the opportunity to present all my BT-related outputs and check if anything was missing. To my satisfaction, Elina responded positively and confirmed that all required elements were in place. She advised only minor clean-up tasks, which I'll address in the coming days.

The weekend was spent assembling the presentation using the finalized materials, rehearsing the narrative to ensure it fits within the allotted time, and finishing the design journal.

Model preparation



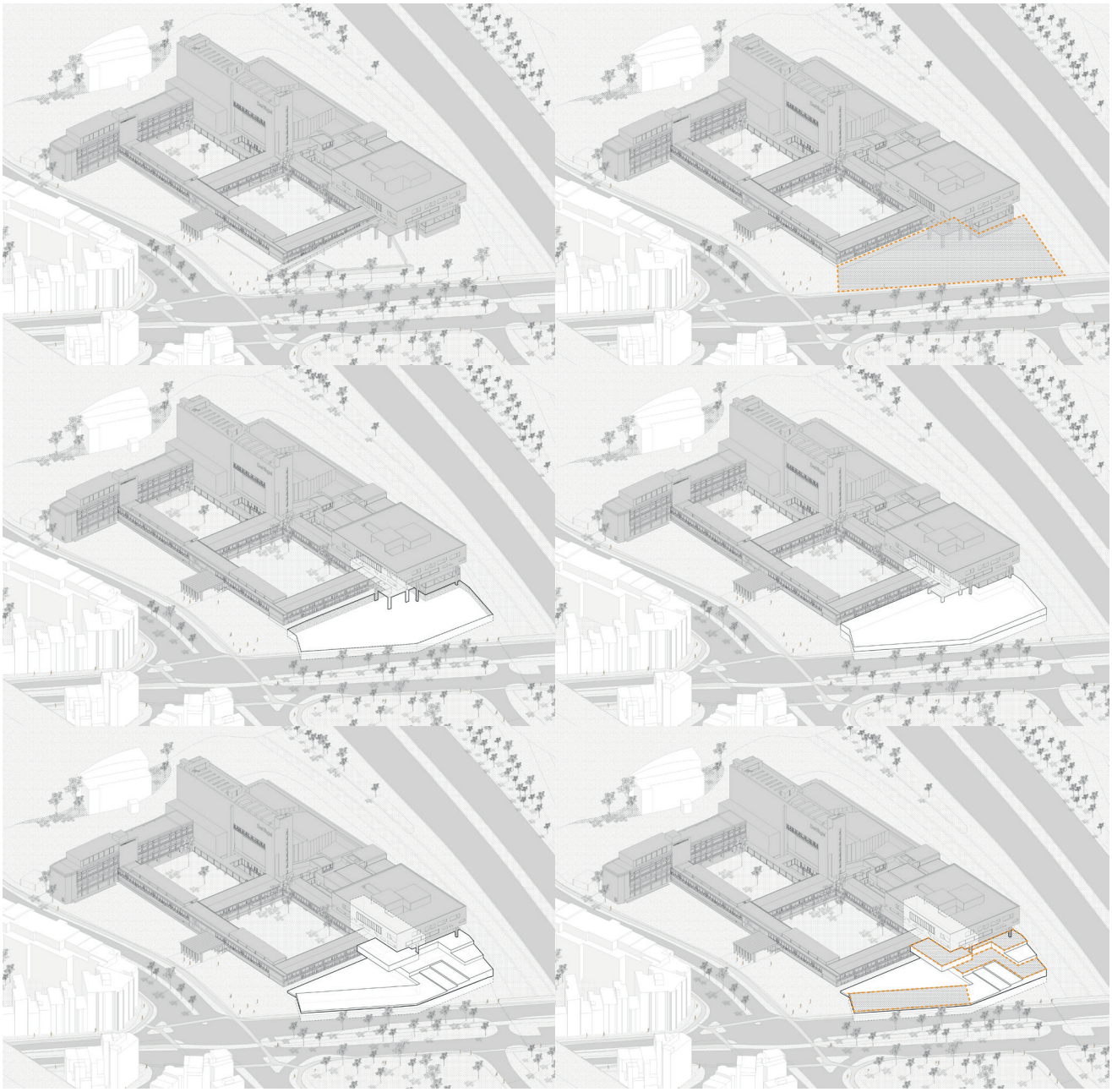
1:200 model CAD file

I plan to remake my P2 model incorporating all the changes made since then. I appreciated how the white color effectively highlighted the volumes and the transparency of the façades.

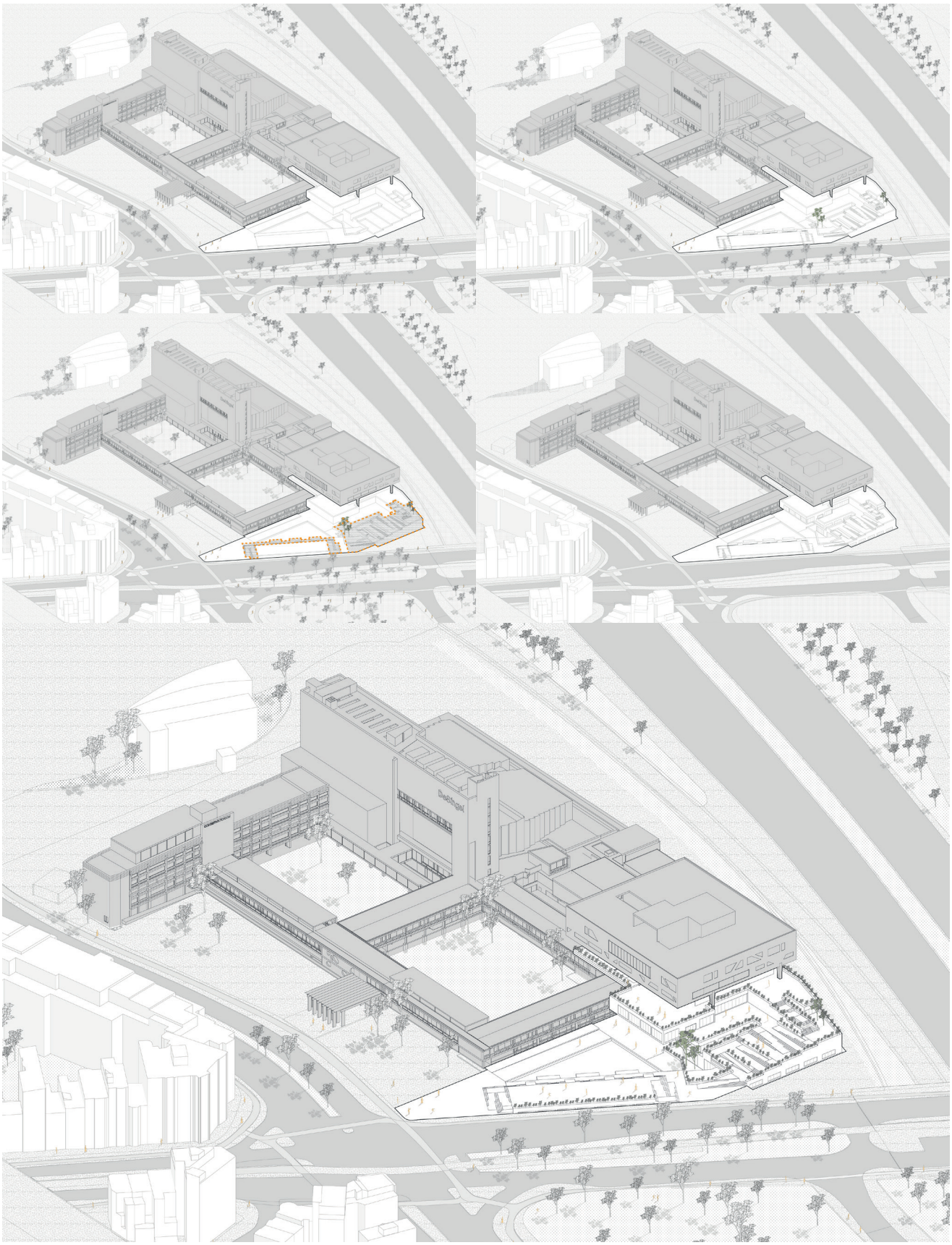
Form diagrams

Once again, I created form diagrams to include at the start of my P4 proposal introduction. These diagrams illustrate how I integrated the VAi brief within and beneath the existing buildings, developed the terraced concept, and segmented the building into various functions and gradations.

They serve as a visual introduction to my proposal's narrative.



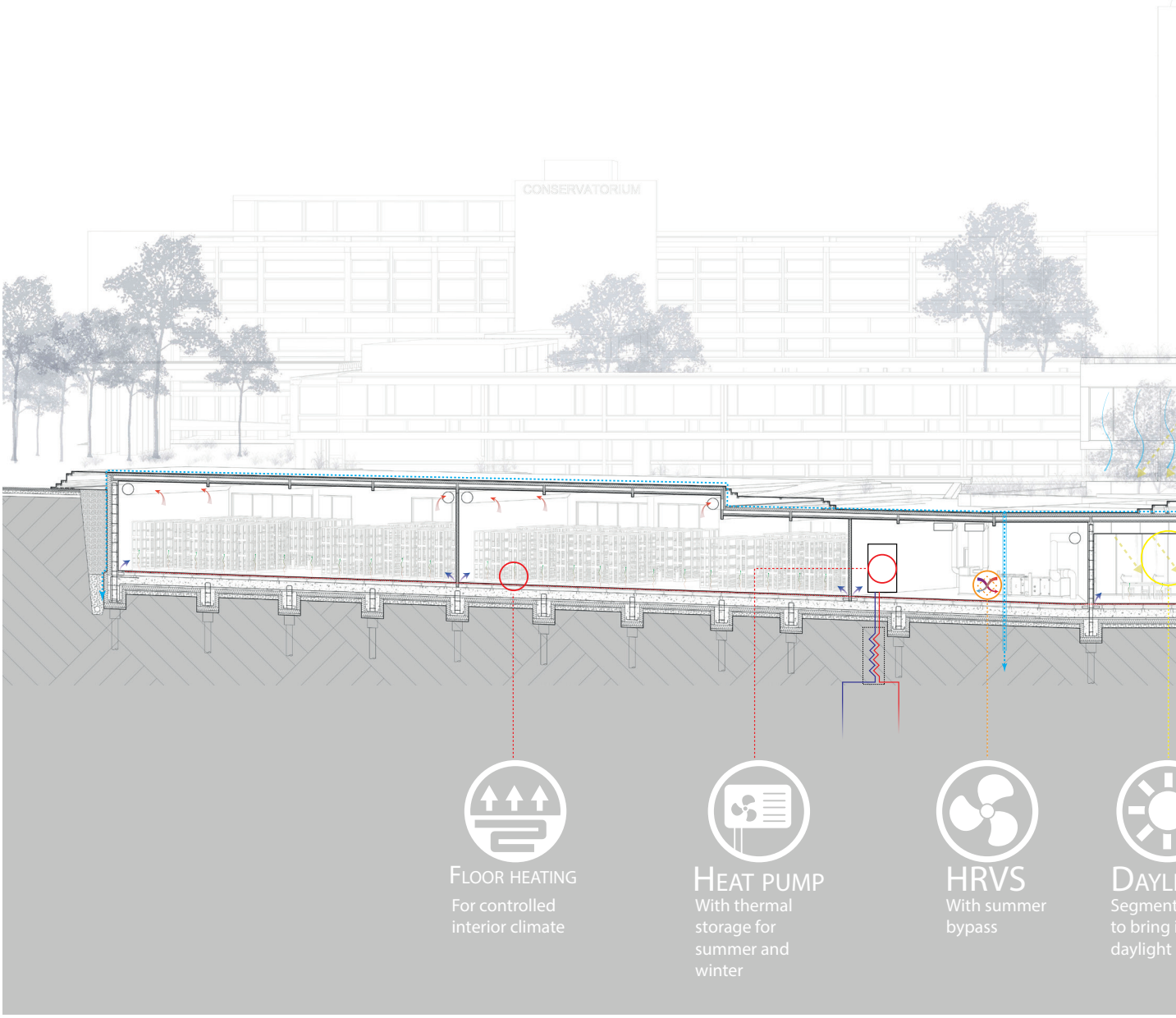
Presentational form diagrams



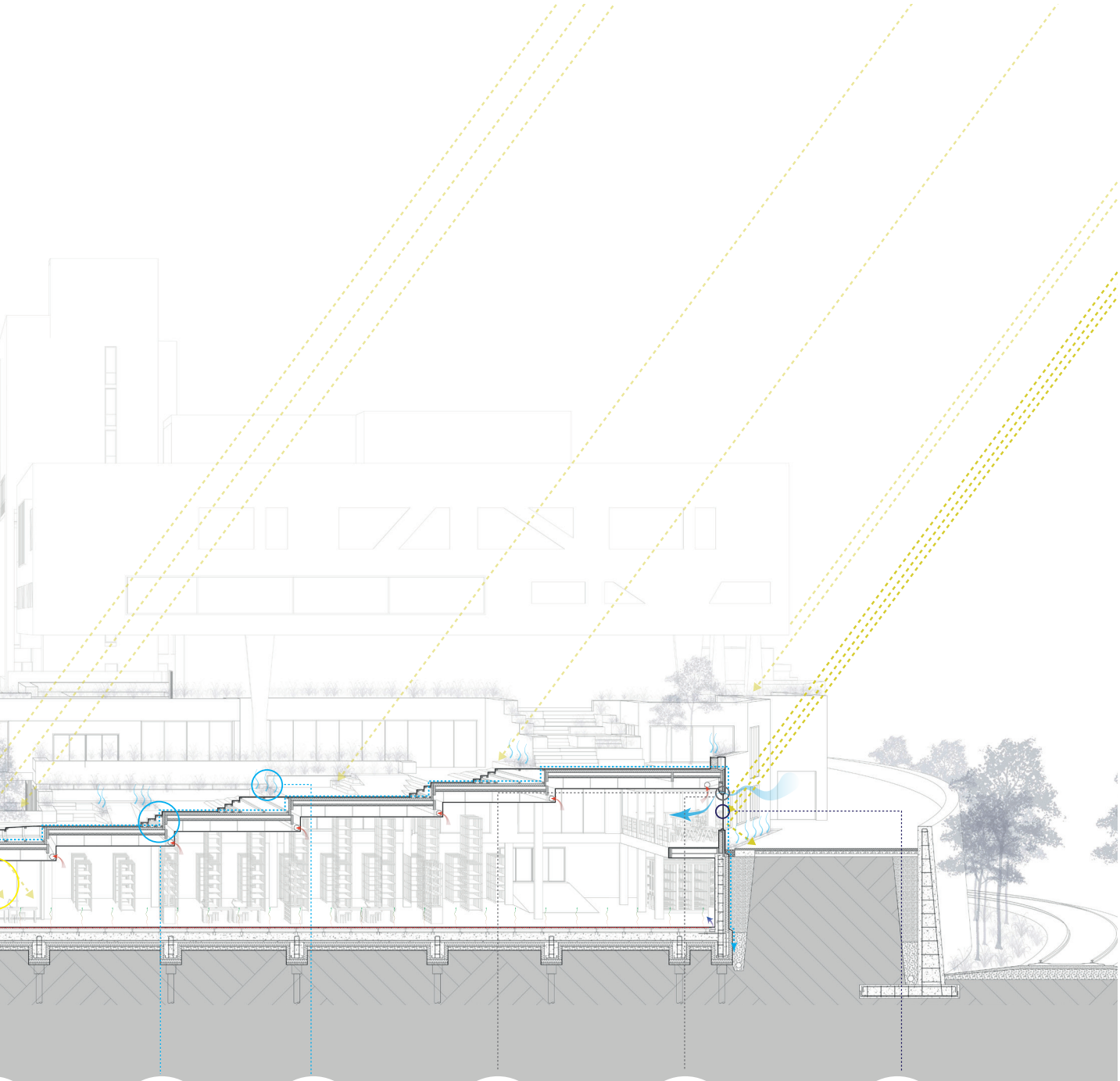
Climate diagram

Using the previous perspective section, I overlaid my climate concept, aiming to tightly integrate climate interventions with the architecture. This includes using the basement for climate control, terraces for water drainage, and vegetation on the terraces to collect and evaporate water.

Adding an axonometric ventilation scheme should comprehensively communicate my climate strategy.



Climate section



IGHT
tation
in

DRAINAGE
Terraces help to drain rainwater

EVAPORATION
Vegetation throughout terraces to help evaporate and drain water

SUN SHADING
Integrated shading for south-facing windows

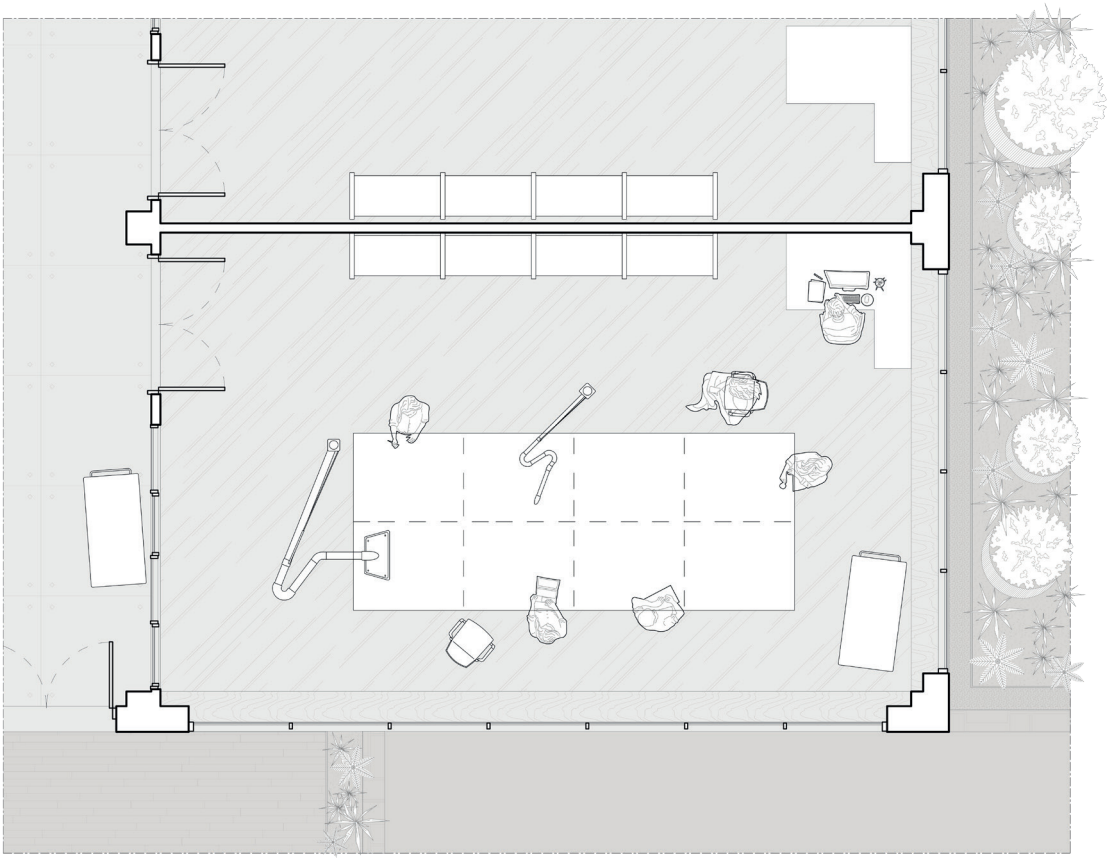
NATURAL VENTILATION
Opening windows and ventilation profiles for inhabited spaces

INSULATED GLAZING
Low U-value and smaller windows for south-facing façades

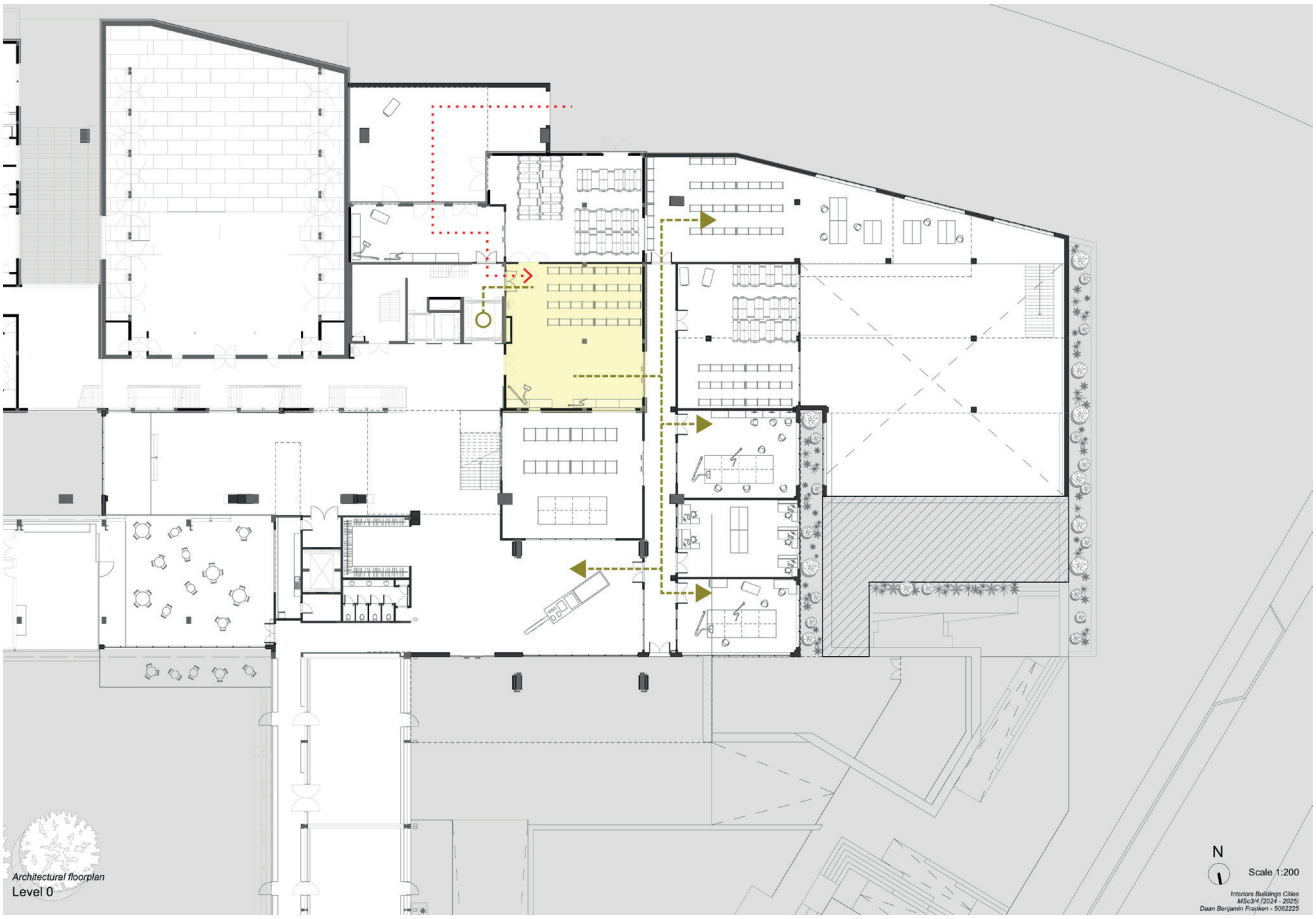
Presentation drawings

The P4 presentation itself won't include base drawings, as these will be pinned up on the walls around the space. Instead, the presentation will focus on annotated and detailed drawings of specific spaces.

These more focused drawings will better support my narrative, allowing listeners to follow along easily without having to search for the referenced areas on larger floorplans.



Textured floorplan



Segmentation highlight in plan

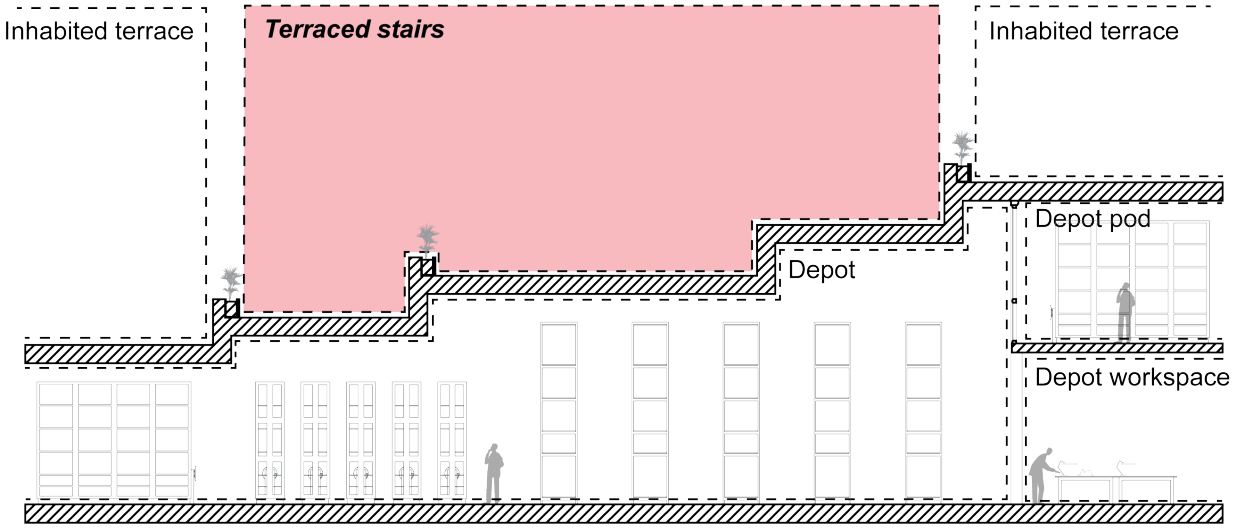


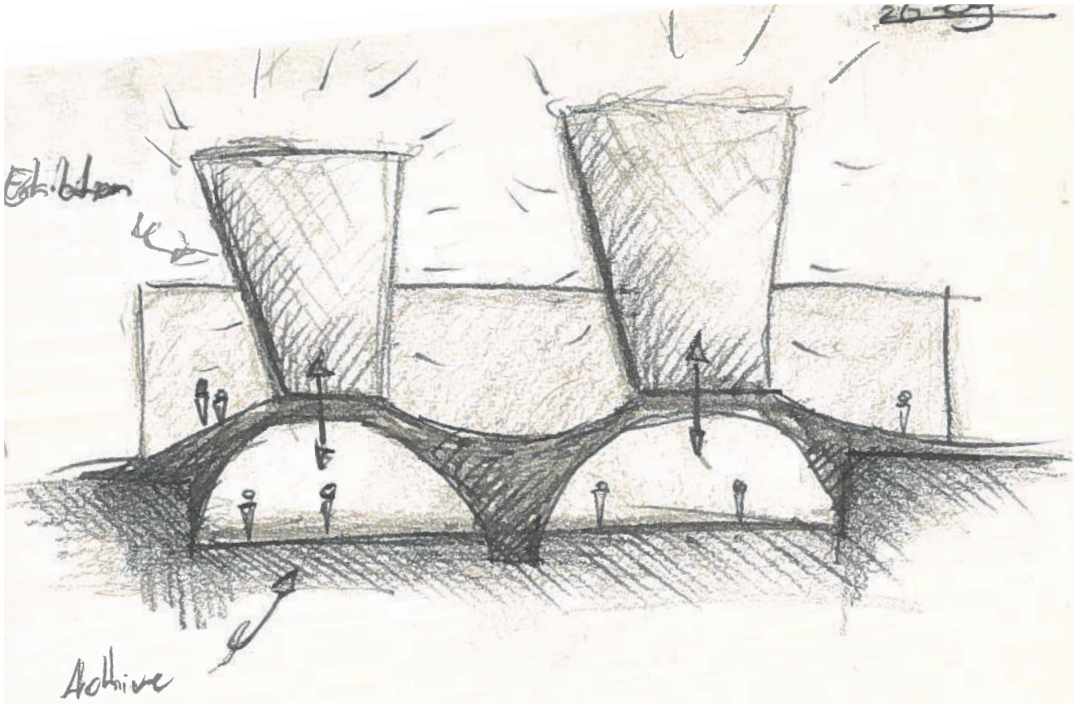
Diagram section

Reflection

REFLECTION

AR3AI100 - MSc3/4 (2024-2025)
Interiors Buildings Cities Graduation project

Extending The Singel



Creating a place for the VAi

Daan Benjamin Franken
5062225

+31 0631580828
dbfranken@tudelft.nl

REFLECTION

01

02

Extending deSingel: Architectural Continuity and Programmatic Integration

This graduation project is situated within the deSingel complex in Antwerp, originally designed by Léon Stynen in 1965 and progressively expanded over the decades, most notably with an addition by Stéphane Beel in 2010. Among its diverse cultural functions, deSingel accommodates the Flemish Architecture Institute (VAi), whose archival depot, however, is currently located elsewhere in the city. The central aim of the Interiors, Buildings, Cities graduation studio was to reimagine the integration of the VAi's full program, including its archive, within the existing structure of deSingel.

A primary design challenge was to address the tension between introducing the depot function and remaining sensitive to the architectural principles established by both Stynen and Beel. While Stynen's original complex was characterized by clarity of circulation and spatial hierarchy, Beel's intervention introduced a fragmented and less coherent layout in relation to the original building. My proposal strategically activates the vacant plot to the west of the site, currently used for parking and logistical services, which directly connects to the VAi offices. By positioning the new intervention between these two architecturally disparate wings, the project attempts to reconcile the spatial and conceptual disjunctions inherent in the current condition.

01_Historical photo of deSingel - Entrance
02_Historical photo of deSingel - Bird view

REFLECTION

03

04

Longitudinal section

Scale 1:500

Rethinking the Archive as Public Space and Discourse

The project is rooted in both theoretical and design-based research. At the outset of the academic year, communal seminars explored the architectural archive not merely as a repository, but as a spatial construct shaped by cultural, institutional, and narrative forces.

A central theme emerging from these discussions was the interdependence between archive and exhibition—how archiving stems from a fundamental human desire to leave a trace (Mbembe, 2002), and how exhibition practices inevitably shape what is remembered and what is omitted. This raised critical questions around curatorship, authorship, and institutional responsibility: What is selected for display, and by whom? What remains invisible, and why?

These themes were further examined through case studies, with a focus on the Canadian Centre for Architecture (CCA) in Montreal. The architectural layout of the CCA distinctly separates public exhibition spaces from the private archive, reflecting a model in which institutional control determines access and visibility. Inspired by this observation, my own conceptual departure point was to challenge and soften this rigid division.

In the first proposal (P1), I translated this into a linear spatial composition articulating the three core functions of an archive: storage, research, and exhibition. These zones were visually and symbolically connected, while maintaining the necessary operational separations. Through the placement of specific pieces of furniture and curated sightlines, I aimed to evoke the spatial and conceptual continuity of the archival process, encouraging a more open dialogue between hidden knowledge and public discourse.

03_Canadian Centre for Architecture, Montreal
04_Longitudinal section

REFLECTION

05

From Concept to Spatial Strategy

The design process leading up to P2 concentrated on spatial zoning and sequencing. Each iteration of the plan sought to refine a coherent visual and programmatic gradient between archive and exhibition, while simultaneously addressing the inherited architectural contradictions of the existing complex. The iterative nature of this phase allowed for an increasingly nuanced approach to both detail and overall strategy.

Following P2, my focus shifted back toward theoretical reflection. Addressing the technical and structural implications of the now more fully developed concept required me to momentarily disengage from the act of drawing and reconsider the project holistically. This process was in line with the pedagogical ethos of the studio, which emphasizes the non-linear nature of design: a continual oscillation between drawing, thinking, testing, and refining. Stepping back from production offered clarity, enabling me to more effectively articulate my core concept and develop a precise narrative for subsequent presentations.

The design journal became an invaluable tool in this regard. Its maintenance not only supported critical reflection but also served as a parallel to the act of curating an archive, deciding what to preserve, what to discard, and how to construct a compelling and coherent story. This act of editorial selection reinforced the project's broader conceptual framework.

05_P1 result - Gradational sequencing of spaces

REFLECTION

Towards a Coherent and Multi-Scalar Presentation

As I prepare for the P4 presentation, my efforts are focused on translating the conceptual narrative into a comprehensive set of drawings, diagrams, and models across various scales. The aim is to communicate the entirety of the proposal within the strict time constraints of a thirty-minute review while maintaining clarity, coherence, and depth.

After P4, the final phase leading up to P5 will involve refining existing drawings based on feedback, and developing a series of final representational outputs, including high-quality renders and detailed models, that encapsulate the project's conceptual and architectural ambitions. These final materials will not only demonstrate the project's spatial qualities but also articulate its critical engagement with the archive as a site of memory, knowledge production, and public interaction.

Mbembe, A. (2002). The Power of the Archive and its Limits. In Springer eBooks (pp. 19–27). https://doi.org/10.1007/978-94-010-0570-8_2

Week 4.05

P4 DAY

ABOUT making the models for P4 and practicing

Schedule

Mon - 19.05	**1:200 model**
Tue - 20.05	**1:200 model**
Wed - 21.05	**1:200 model**
	Resin model
Thu - 22.05	**Bind journal**
	Practice presentation
Fri - 23.05	**13:15 - 14:45** **P4 Presentation**
Sat -24.05	-
Sun - 25.05	-

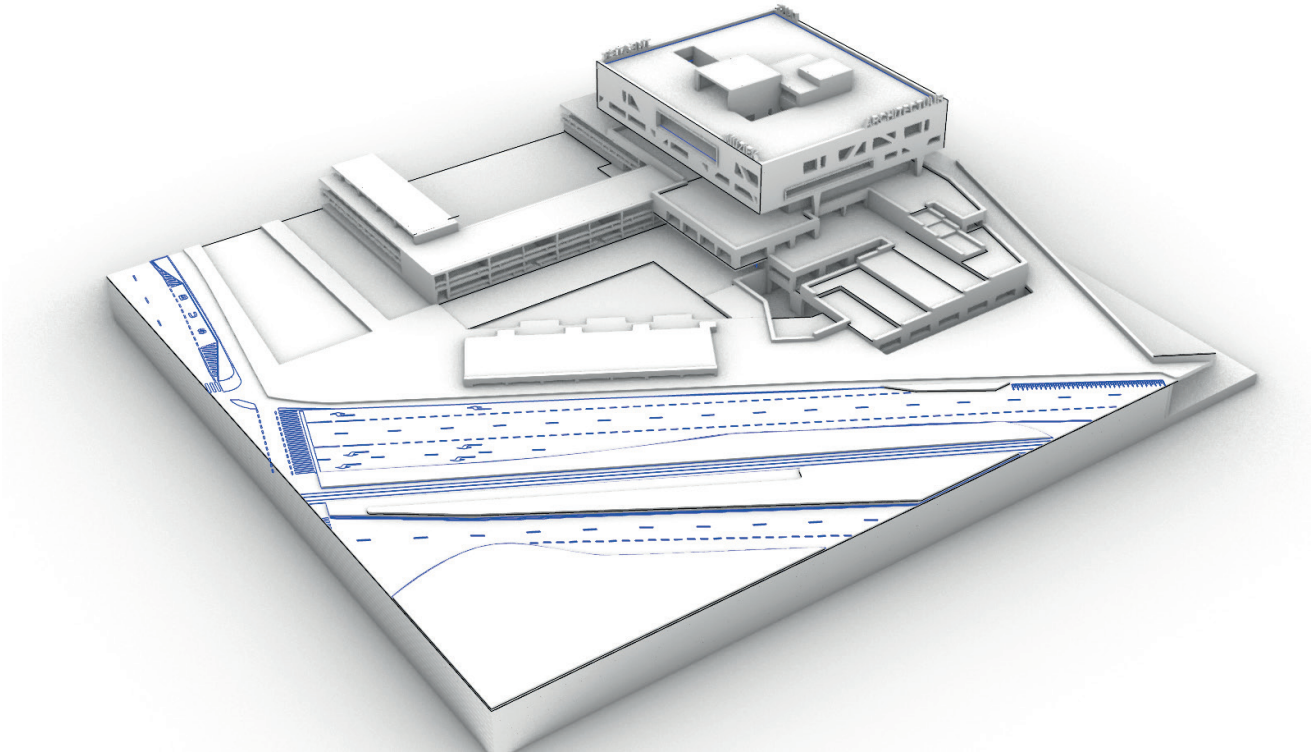
Summary

Since the deadline for this design journal was Sunday of week 4.04, this reflection serves more as a forecast of the work planned for week 4.05. Having relied heavily on to-do lists throughout the year, I have a clear idea of what I'll be focusing on.

By then, all the drawings should be complete, so my main task will be finishing the model. The laser-cut parts were handed in last week, so I'll begin assembly on Monday. I expect to spend about three days working on the model, as it's similar in scale and complexity to the 1:200 model I made for P2.

Thursday will be reserved for binding the journal, completing any remaining model details, and rehearsing my presentation for P4 on Friday.

Model making



1:200 model CAD file

As previously mentioned, I plan to remake the P2 model incorporating the design changes made since then. I will keep the model entirely white to clearly express the volumes and transparency of the façades.

The process begins with constructing the model digitally in CAD, followed by laser cutting the components. Finally, the pieces will be assembled and painted to complete the physical model.

Reflection on Volume IV

This Volume progressed rapidly toward the final presentation.

With only a limited number of weeks between P3 and P4, I felt that several architectural and technical issues needed quick resolution to keep the project moving forward effectively.

The main focus during this volume was refining the project's core concept and reconnecting with my primary design goals. Balancing the pressure of producing work rapidly due to the looming P4 deadline alongside the need to distill and clearly articulate the main concept proved challenging at times. However, the necessity to consider how to present my work helped me prioritize and decide which products were essential to communicate my ideas effectively.

Throughout this volume, I gained a deeper appreciation for the vital role presentation skills play within the field of architecture. A remarkable architectural idea can be overlooked or misunderstood if it's not communicated clearly and concisely. Conversely, strong presentation skills have the power to elevate even a modest project, making it appear thoughtful and extraordinary.

Reflecting on my own abilities as a presenter, I feel this volume has been instrumental in my growth in that area. Looking back to the start of my bachelor's degree and comparing it to where I stand now gives me confidence in my potential to develop these skills further in the future. Architecture is, after all, a lifelong pursuit. As architects, we must continuously innovate, learn, and reflect, something this design journal has shown me the importance of, alongside the discipline and commitment required to maintain such a reflective practice.

Full Circle

A Final Reflection on Interiors Buildings Cities 2024/2025

The following section serves as a final reflection on the 2024–2025 graduation studio of Interiors, Buildings, Cities. It aims to look back at the key moments and turning points throughout the year, drawing connections between the early stages of exploration and the final architectural proposal.

This reflection revisits selected entries from the design journal, be they sketches, seminar notes, theoretical briefs, or design iterations, and examines their influence on the overall design process. It considers questions such as: How did a specific drawing, paper, or concept shape the direction of the project? In what ways are those early explorations still visible in the final design outcome?

Rather than viewing the design as a linear trajectory, this section acknowledges the cyclical nature of the process, one of constant revision, reflection, and re-engagement with earlier ideas. It emphasizes how initial intuitions, even from the very first weeks, evolved over time but remained essential to the architectural identity of the project.

Ultimately, this section reinforces the understanding that a graduation project is not just the sum of its final outputs, but the result of a year-long conversation between concept and context, thought and form, experimentation and resolution.

Opening thoughts

Archiving Architecture

2024-25 MSc3 AR3AI100

A selection of parts of buildings, public and private, erected from the designs of Sir John Soane, between the years 1780 and 1815. Joseph Michael Gandy (1771 - 1843). (1818).

INTRODUCTION

The archive is a foundation of human civilisation. Since people first started cultivating the earth, they began to keep records: of yields, taxes and land ownerships. Governance, whether for good or ill, has come to depend upon archives. We live in a world where archives, digital and physical, systematically collate information that facilitate power or control over each of us and all of us….a condition sometimes out of control, as Kafka or Orwell remind us. Often jealously guarded and open only to a privileged few, archives have, throughout history, retained knowledge that might otherwise have been lost. Different, and often subservient. to libraries, which present the synthesis of human knowledge and its stories, or museums, which offer readings of the world through objects, archives contain the raw material from which ideas can be mined; to emerge or be assembled in new ways.

Archive can be both noun and verb. An archive, to archive. Whether data or physical materials - sometimes valuable in their own right, sometimes not – the things recorded in an archive are offered significance by the archivist's careful documentation, compilation and cross referencing of them. Individual things gain authority through multiplicity, through being part of a larger whole. Archives appear to document ~~impassively~~, holding records that do not necessarily require a reader to determine their veracity. Anonymous, whether stored in boxes and files, on shelves, in drawers or encased in hermetically sealed cabinets, these wait…suspended…latent…for scholars who, like investigators, painstakingly unpack them, interrogate them, draw inference from them and gain new insights.

However, while they might contain facts, archives cannot be seen as fact. They are not innocent, they are never the complete truth. The questions archives ask; the things they choose to keep or save; the matter of what is important and what isn't, these things are dependent on a prevailing sense of order, on the cultural certainties and prejudices of a particular place or moment in time that the material in an archive might embody. Archives both reveal and reinforce hierarchies of power and have a tendency to overlook, or put aside, things that fit awkwardly into their frame of reference, or not at all. Nonetheless in a world where material facts have been more slippery and difficult to grasp, they offer a critical measure of authenticity.

Over the last century, while libraries became democratised and museums a popular pastime, archives have remained aloof, the preserve of the few. Yet in the highly developed society that modernity has constructed, the practice of archiving has become an orthodoxy, even a necessity. We archive almost everything. The city itself has, in parts, become a kind of archive: measured, documented, prescribed and controlled. Legislation has made states responsible for them and, Increasingly, publicly funded archives feel the pressure to be more public. To make themselves more available, to find ways of opening themselves and their contents up to wider scrutiny and greater interest, to become relevant to people. How do they do this while protecting the material stored within them and thus maintaining their sense of order and purpose, their authority? is an archive only concerned with the preservation of the past or does it seek to have agency in the present or offer possibilities for the future? Is it closed or open, static or dynamic, or somewhere in between? How does the archive offer a setting for the things it archives and how might it adjust to, acknowledge or change in response to the concerns of those who archive; to the work of those who are archived, or to the desires and needs of those who only visit?

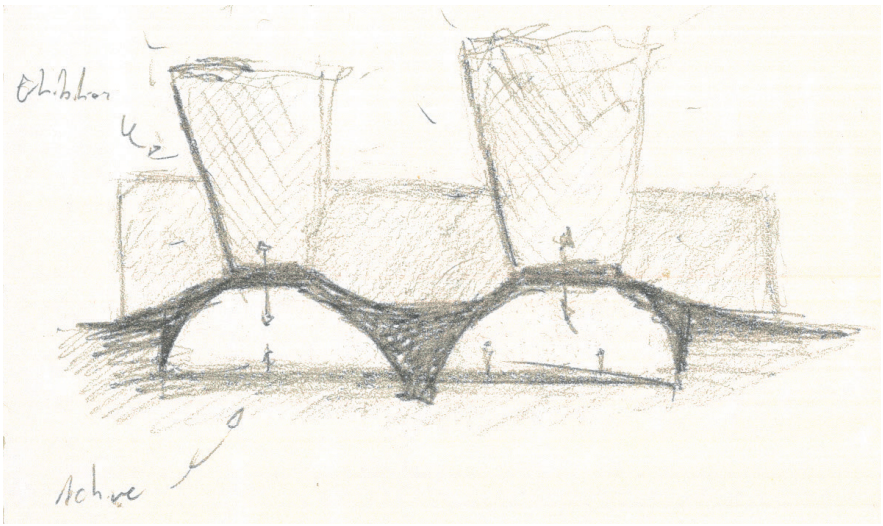
This year we will be looking at a particular type of archive, one that is particularly relevant to us: an archive for architecture. Mirroring the wider world, the history of the architectural archive is almost as old as architecture itself, whether in the form of

Interiors Buildings Cities

Palace

More innocent than curated museum exhibitions though?

First brief - Page 11



First sketch- Page 24

Being introduced to the typology of architectural archives was an engaging experience. I had never previously worked with this kind of program, which is precisely what drew me to this studio for my graduation project.

The first few weeks already laid a solid foundation for what I wanted to research and design. The briefs and readings for the research seminars consistently revolved around key questions: What defines an architectural archive? How does it differ from a museum, a library, or a general collection? This line of questioning became more pronounced during the precedent studies of existing archives. Another recurring theme was: What is the responsibility of the archive?

Reading the first brief prompted me to reflect on the duality between private storage and public transparency, as well as the active role of the archive versus the passive nature of the museum. “Archive can be both noun and verb. An archive, to archive” (Brief_01).

This distinction became central to my design topic: to enable the active function of the archive through architectural means, while preserving archival standards by maintaining the separation between public and private—yet allowing for blurred boundaries between the two.

My ambition throughout the year was to design a depot (passive storage) that serves as a symbolic pedestal supporting the research and exhibition components of the archive (active engagement).

Archival precedents

...

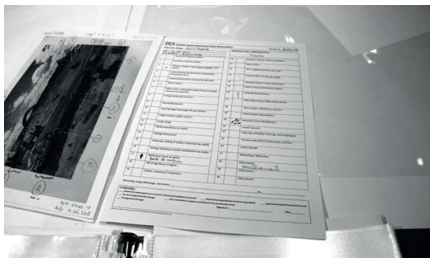
When new archival objects enter the collection of the CCA, they enter the shipping space on the curatorial level of the CCA. However, before the CCA decides to incorporate a new collection, countless correspondence happens with the architect or previous archive, to make out the details and ensure that the new collection is preserved correctly (Yaneva, 2020). Once the crates arrive at the shipping space in the CCA, they are inspected first on their completeness and determined what next steps are to be taken before they can be stored in the vaults. Each object is photographed, numbered, coded, and cataloged.

Based on what each archival piece needs, they are then taken to the conservation lab. Moving through long, artificially lit corridors and heavy black doors, they arrive in the highly restricted, serene labs. Here, the archival pieces undergo a series of surgical procedures to prolong their lifespan. One of the principles of the CCA is to conserve its archival objects to such a degree that they may outlive their architect. The way the CCA building is designed is a testament to this (Lambert, 1989). As soon as a drawing enters the CCA archive, its status changes to its archival standard.

First, the objects are copied and conditioned. The condition report shows a detailed overview of all the wear and tear (figure x). Later, when the objects have for instance been displayed at the public level of the CCA, the condition report is consulted to determine whether the object is in the same state (Yaneva, 2020). Then, with surgical precision, the objects are treated - or stabilized - to get them ready for either exhibition or storage. Again, before any treatment is done, the original owner is inquired whether an intervention is necessary and if so, to what extent. Furthermore, every treatment is laid out by a certain set of procedures, much like in a hospital.Once all treatments are completed and the archival pieces are conserved, they are brought down to the vault levels. On the two underground levels, several separate rooms barred with heavy black doors, have different climatological qualities. Each one to cater to the different needs of the vast collection of the CCA archive. The vaults are all filled with shelves on rails, occasionally, a trolley is used to move fragile cases or boxes to the tables, on the ends of a row of shelves. Here, boxes can be opened and their contents examined. Researchers can, for a more thorough inspection, book an appointment with the CCA for which the requested materials are taken up to the study room (Canadian Centre for Architecture, n.d.). Carefully coded according to the CCA's organizational method, each object is cataloged and assigned to its correct box and subsequently correct vault. Not only the original pieces but also the preparatory work, the copies, surrogates, condition reports, etc. are cataloged and archived. The way that the interior of the vaults and conservation labs are designed reflects the CCA's approach to archiving, where the utmost careful restoration and preservation are given to the collections.

...

My seciton of the research plan - Page 48



CCA vaults recreated model - Page 22

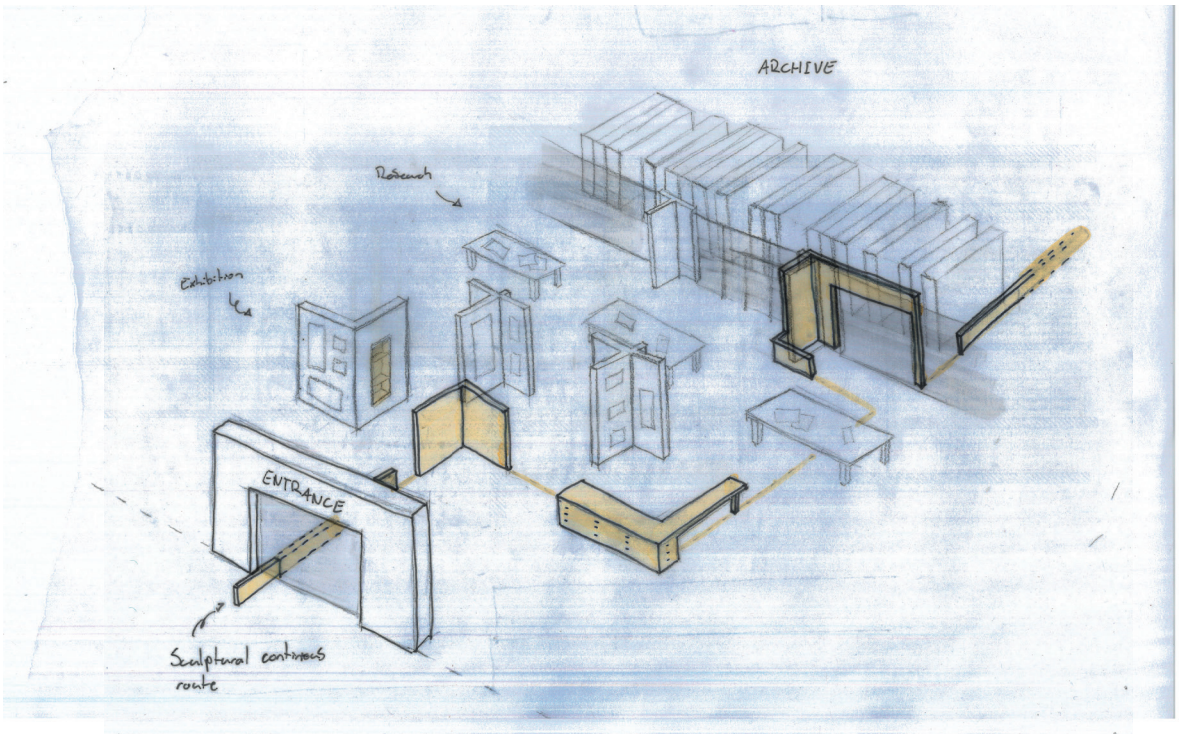
The first four weeks of the studio were dedicated to researching existing archival precedents. Together with Jenny, Veronica, and Yunke, I was assigned the Canadian Centre for Architecture (CCA) in Montréal.

The photograph we were asked to recreate depicted one of the vaults located in the basement of the building. We interpreted this image as a strong representation of the CCA's approach to archiving. In the research plan, I focused on this very ideology, particularly the meticulous screening process and sequencing protocols the CCA applies to new archival material.

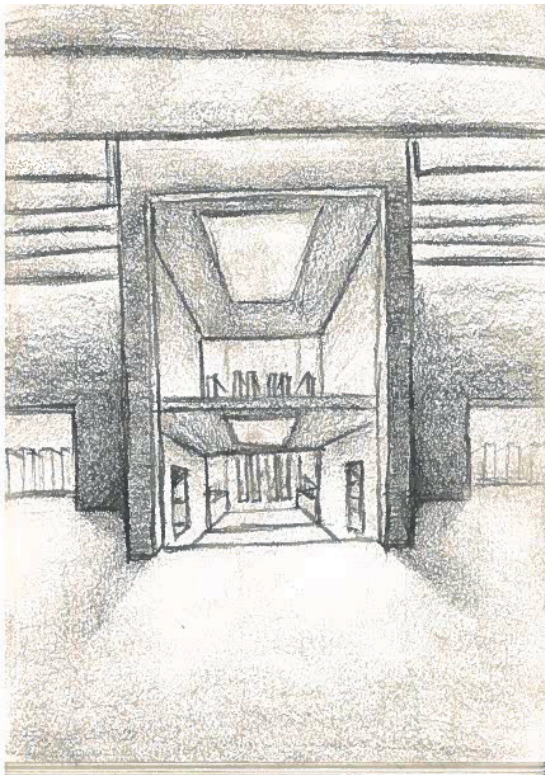
This careful and methodical attitude toward sequencing and archival standards had a significant influence on my perspective and, ultimately, on my design. While I chose not to adopt the strict separation between private (vaults) and public (exhibition spaces) seen at the CCA, I did incorporate the ideas of archival sequencing and spatial centralisation. The way the CCA uses its curatorial level as a buffer between the public and the private became a key reference.

This approach aligns closely with my personal architectural ideology: that user experience should always remain the highest priority. If a designer prioritises anything above the spatial and experiential needs of users, they lose sight of the essential purpose of architecture, which is to create spaces for people, not to serve personal prestige.

First design



'The yellow line' concept - Page 56



Transparency concept sketch - Page 59

P1 perspective - Page 77

... An archive as a storage facility, a research location or an exhibition space. Every project that was researched seemed to favour one over the others. The CCA for example focusses mostly on the meticulous storage and preservation of the collection (Yavena, 2020) whereas Soane's museum seems to prioritize exhibition. This triad of functions together creates an archive. Therefore, a balance should be created in order to get to what I define to be an archive.

...

Opposing the traditional 'gatekeeping' mentality of 20th-century institutions, archives that focus on inclusion, maintaining a holistic approach towards care and questioning ones own policies and existing catalogue are becoming the new standard.

...

Exerpts from my personal statement - Page 61

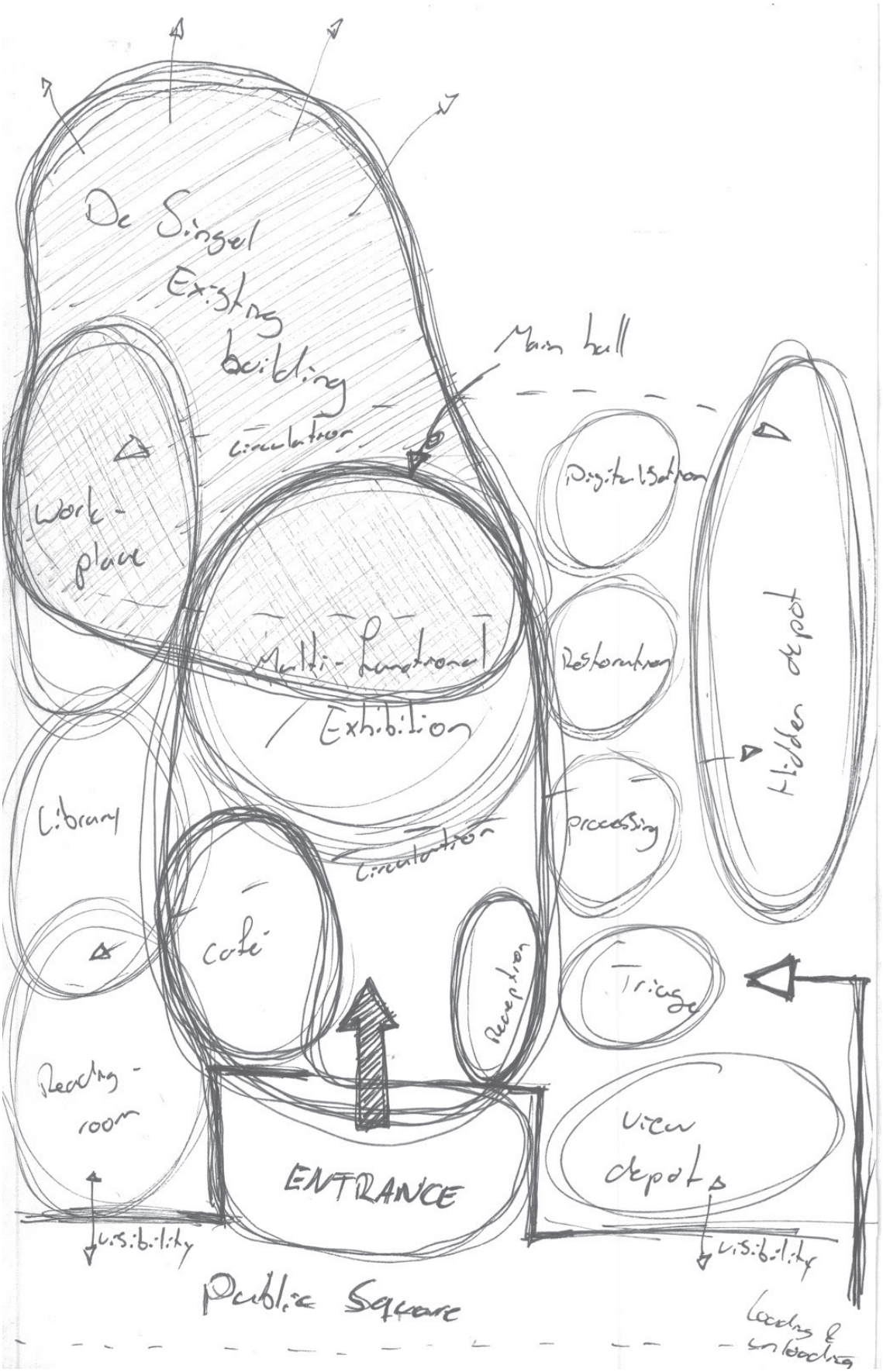
After the first few weeks, which helped shape the theoretical framework of the course, we were asked to design an isolated interior archive space. Building on my initial ambition of recognising the separate functions of the archive, those representing public and private, and finding ways to blur the boundaries between them, I had a solid foundation for approaching this assignment.

The personal statement played a crucial role in formulating my ambitions and establishing both a theoretical and narrative base for my P1 project. In it, I explored the three primary functions of an archive, arranging them in a linear composition with transparent boundaries. These were connected through symbolically interactive furniture elements that represented and mediated the different zones.

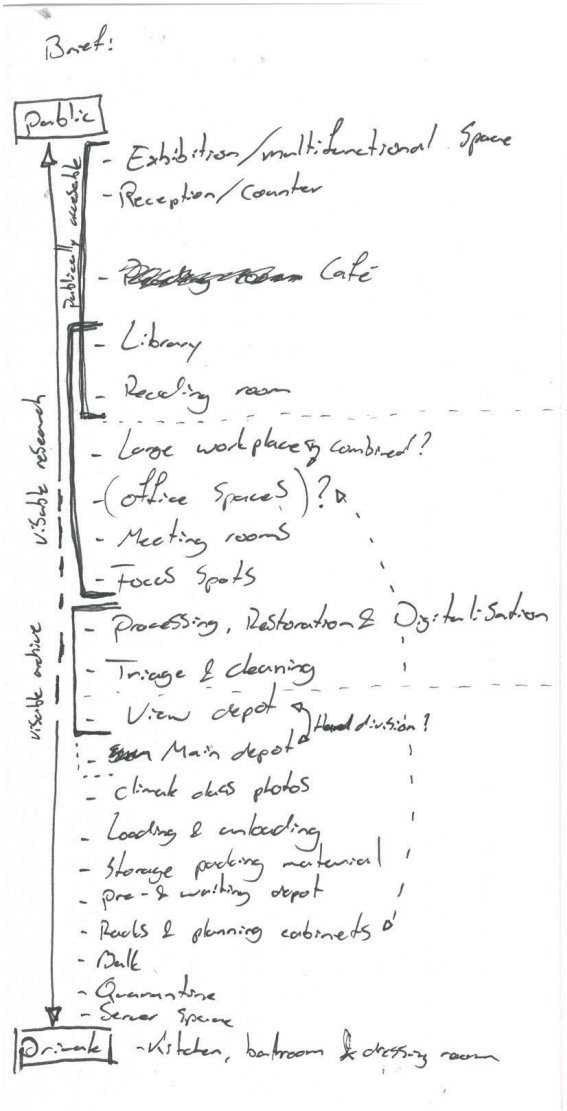
This spatial arrangement, placing the core archive functions in close proximity while maintaining a visual and symbolic dialogue, is still present in my final design, though now in a more nuanced form. The reading rooms and processing areas, which in P1 were represented by the central research zone, still occupy a central position in the building. They act as a buffer between the public zones, linked to the existing building, and the more private archival areas.

The symbolic furniture pieces have evolved into broader design tools that continue to facilitate the dialogue between public and private. These include the terraced categories that establish visual connections from the public exterior into the more private interior, as well as the gradual exposure of private functions on the ground floor, ensuring transparency without compromising archival integrity.

Initial compositions



Initial spatial composition - Page 93



Brief spectrum public/private - Page 92

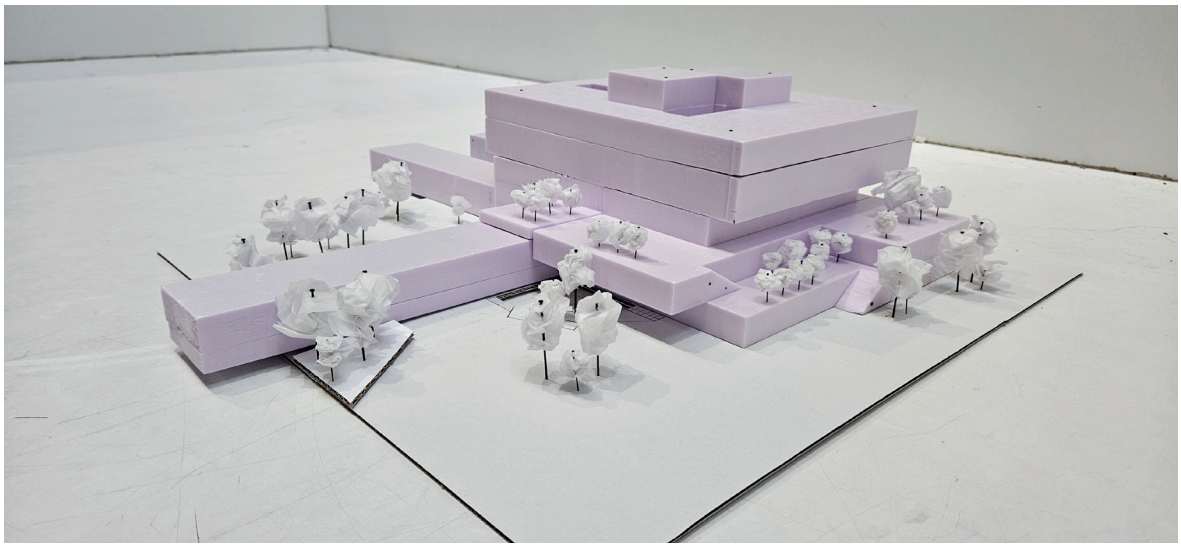
Receiving the brief for the actual archive of the VAi allowed me to begin exploring how to implement my ideas about the gradation between public and private within the specific context of deSingel and the VAi.

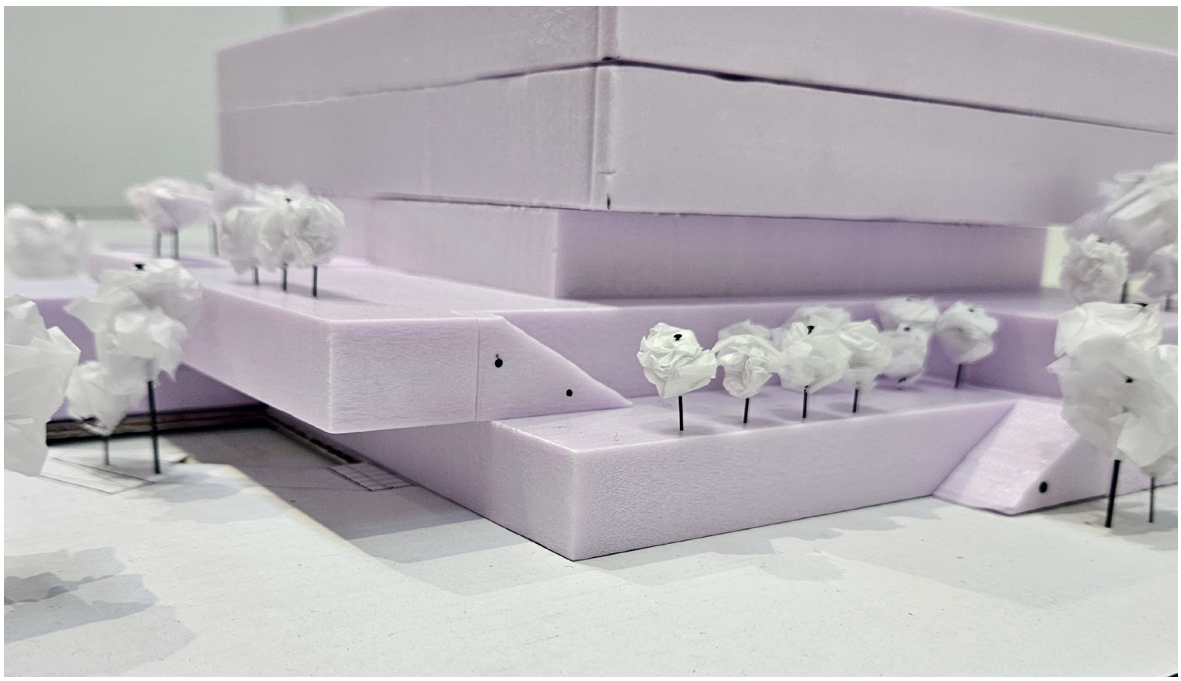
The brief outlined several required archival spaces and included some public components. I expanded on this by adding additional public functions to ensure a more integrated relationship with the existing building. I then organized all the spaces along a spectrum from public to private, which helped me conceptualize and distinguish the various programmatic zones.

The initial spatial composition derived from this exercise still closely resembles my current design. Entering through an exterior space that doubles as a collection zone, visitors are led into a central hall containing the public exhibition space and a small café. These are visually linked to the active processing areas, which serve as buffer zones before reaching the hidden depot, located at the rear and in the basement.

This initial composition has proven to be one of the most formative elements of my design process. It has served as a continuous reference point throughout the following weeks, during which I developed numerous plan iterations, each one becoming more detailed and refined to align with my original intentions and conceptual framework.

Terracing





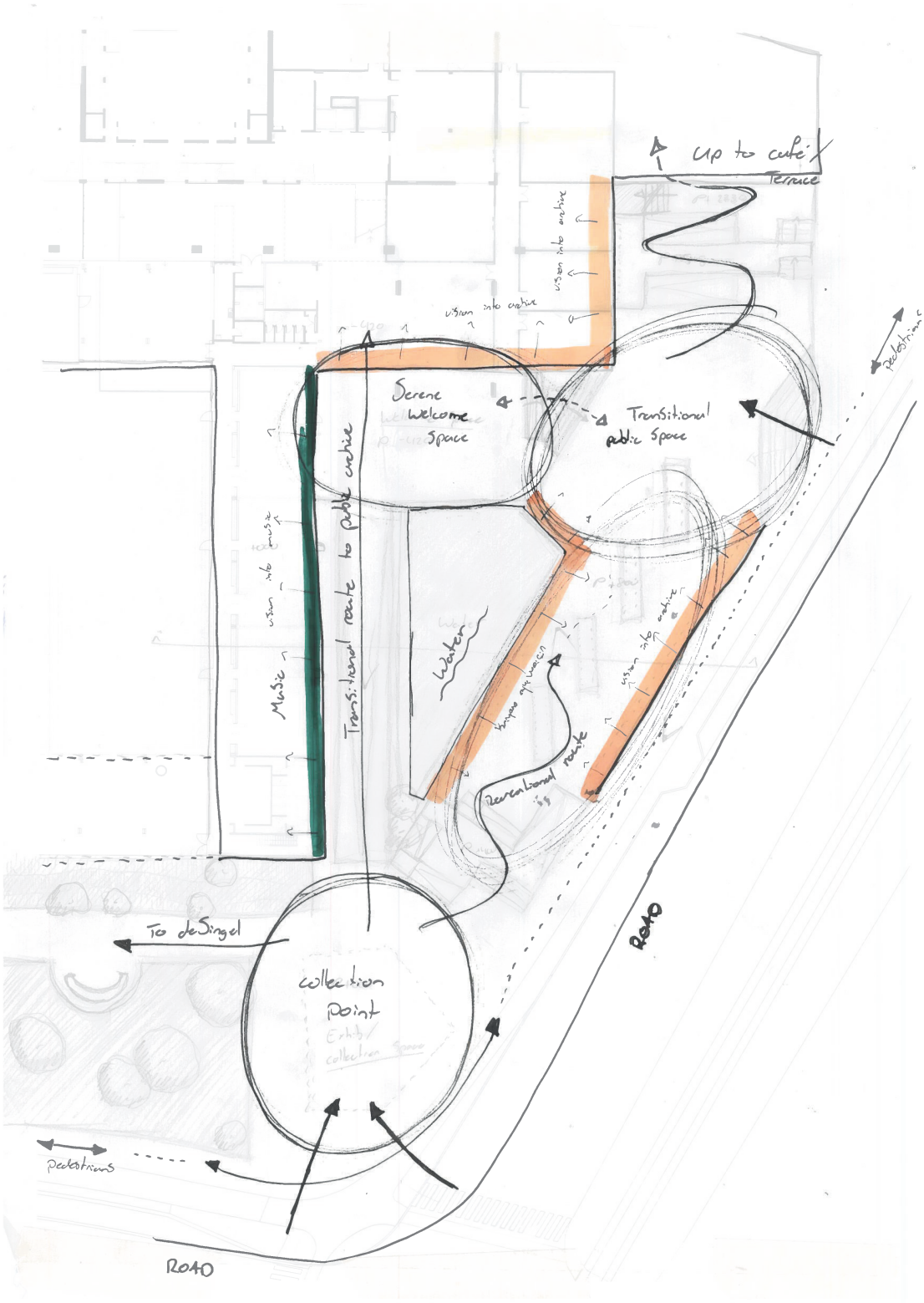
Terracing concept - Page 114

Just before the Christmas break, I began considering how to better connect the exterior public domain with the interior of the building. Rather than placing an opaque façade to conceal the archive depot, I explored the idea of a traversable terracing concept. This approach not only creates an interactive volume that effectively extends the public domain, but also acts as an architectural gesture that grounds Beel's tower more naturally, concealing and repurposing his problematic low-rise addition, which is responsible for many logistical and circulation challenges.

I felt that this concept offered a more coherent integration with both the existing structure and its urban surroundings. It marked a shift in my thinking, from focusing solely on the building to also considering its urban implications and spatial influence on the site as a whole.

The terracing strategy has since become a central element of my design. Developing the idea at this early stage gave me time to refine and adapt it to support my narrative and reinforce the original ambitions of the project.

Integrating public and private



Urban corner circulation - Page 123

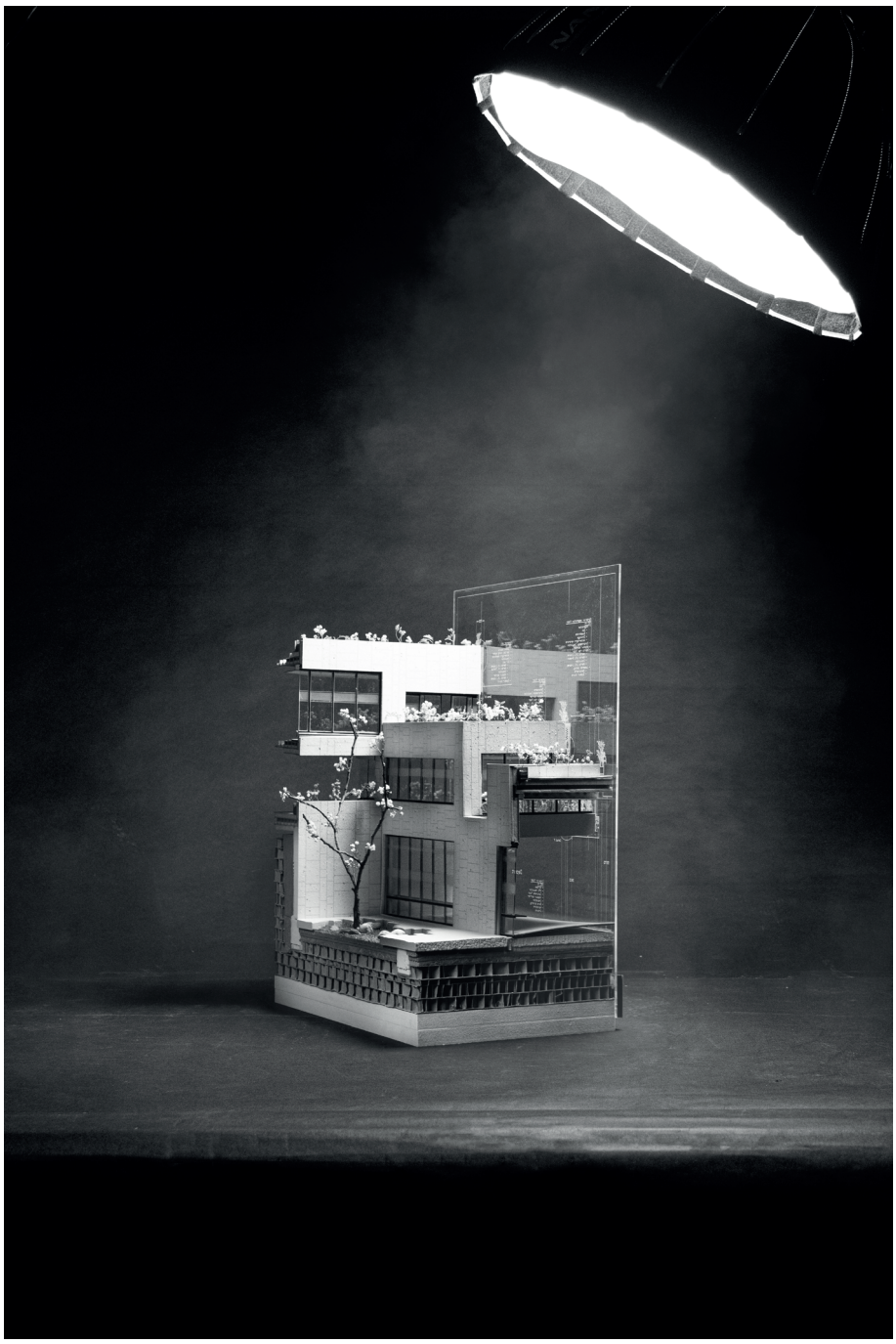
Staatsgaleij, Stuttgard - Page 159

Building on the concept of my terraced volumes, I needed to refine and consider the implications this would have on circulation and the visibility of my design. This became especially important after P2, where I had established the terracing concept but had yet to fully develop the functional layout or internal logic of these volumes.

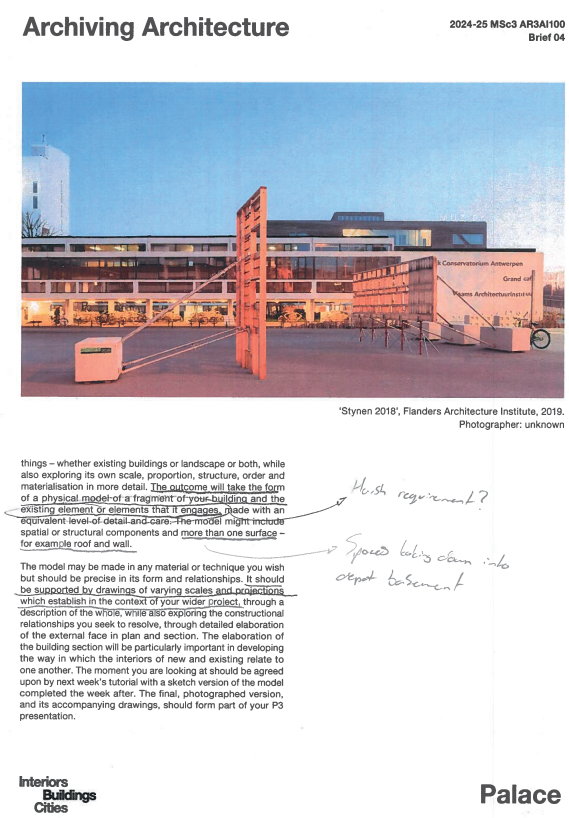
This stage of the design process focused heavily on studying relevant precedents, such as the Staatsgalerie in Stuttgart, shown in the image above. Small design interventions inspired by these precedents allowed me to improve the terrace structure and arrive at a more coherent and integrated design. At the same time, refining the exterior circulation strategy helped clarify the purpose and function of the main exterior terraces. Aligning the program of the terraces with the adjacent interior spaces proved to be the most natural and effective approach.

This revised iteration of the exterior also strengthened the intended public interaction with the archive depot—an ambition that had always been central to the terraced concept.

Model making



P3 model- Page 179



Archiving Architecture

2024-25 MSc3 AR3AI100
Brief 04

'Stynen 2018', Flanders Architecture Institute, 2019.
Photographer: unknown

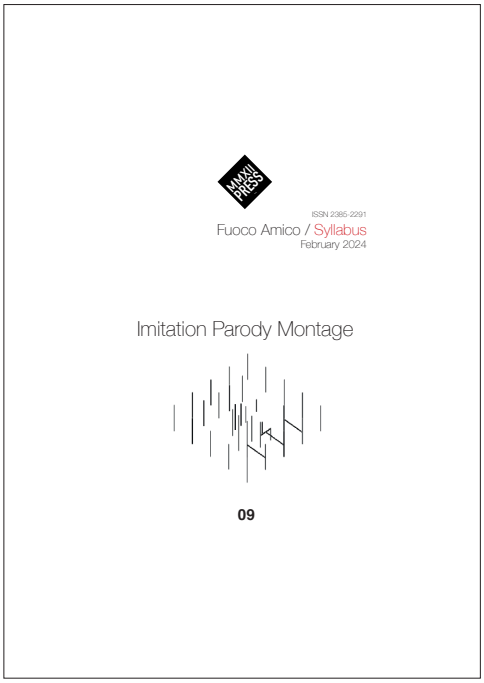
things – whether existing buildings or landscape or both, while also exploring its own scale, proportion, structure, order and materialisation in more detail. The outcome will take the form of a physical model of a fragment of your building and the existing element or elements that it engages, made with an equivalent level of detail and care. The model might include spatial or structural components and more than one surface – for example roof and wall.

The model may be made in any material or technique you wish but should be precise in its form and relationships. It should be supported by drawings of varying scales and projections which establish in the context of your wider project, through a description of the whole, while also exploring the constructional relationships you seek to resolve, through detailed elaboration of the external face in plan and section. The elaboration of the building section will be particularly important in developing the way in which the interiors of new and existing relate to one another. The moment you are looking at should be agreed upon by next week's tutorial with a sketch version of the model completed the week after. The final, photographed version, and its accompanying drawings, should form part of your P3 presentation.

Interiors
Buildings
Cities

Palace

P3 fragment brief - Page 164



Paper on how to utilize architectural models - Page 193

With regard to model-making, the Interiors studio initially seemed to encourage experimentation and a high volume of production. However, as made clear in the P3 brief and reinforced through feedback from tutors, both during tutorials and presentations, the emphasis seemed to lie on presentational models rather than experimental ones.

Personally, I dedicated a significant amount of time to producing models, and I find a clear sense of intent and direction in creating presentational pieces. I believe that final or presentational models can also serve as tools for reflection and refinement. For example, my P3 fragment model provided valuable insights not only into materiality but also into construction systems. It even prompted revisions to several technical details to ensure greater buildability.

That said, I now realize that producing more experimental or iterative models might have offered different perspectives, especially during moments of creative block, such as the periods following the P2 and P3 presentations, which proved quite challenging for many students, including myself.

While the P3 assignment was highly effective in pushing us to think critically about the technical and material aspects of our proposals, perhaps the Interiors Buildings Cities studio could consider introducing an exercise directly after P2 that encourages students to produce more iterative, process-driven models. This might help foster creativity and avoid creative block at a crucial point in the design process.

Project book

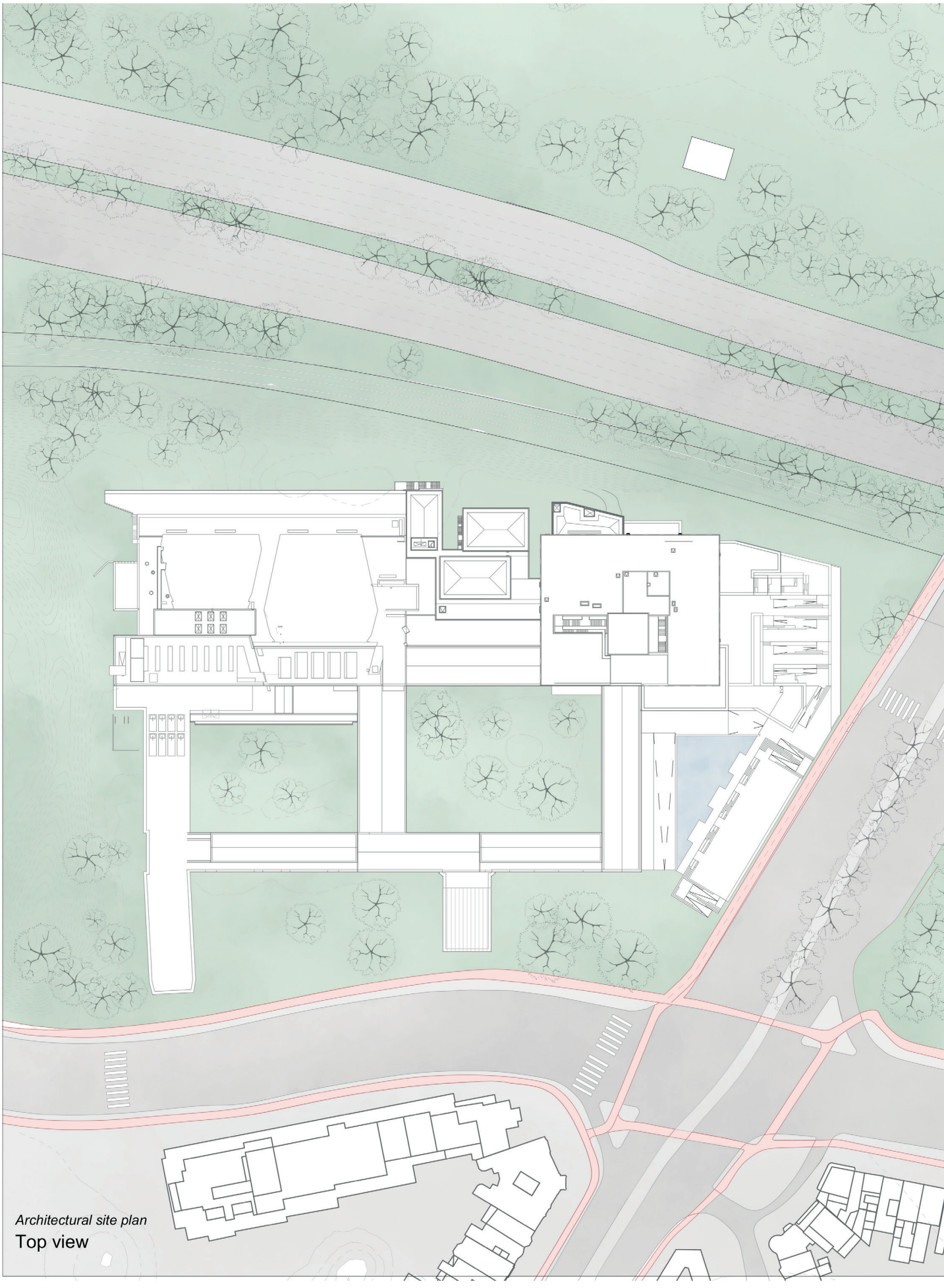
The following section of this dossier offers a thorough and detailed documentation of the project's development up to this point. It begins with the site plan and progresses through various scales of project plans and sections, including addition and demolition plans, comprehensive full-building plans and sections, as well as more focused and detailed drawings that highlight specific architectural elements. This is followed by a dedicated section presenting the structural and climate strategies I have developed, demonstrating how these systems integrate with and support the architectural concept.

Finally, I have included all the 1:5 scale details I have meticulously designed, accompanied by the façade fragment, complete with elevation and horizontal section drawings. These details serve to illustrate the materiality, construction methods, and finer spatial qualities of the proposal.

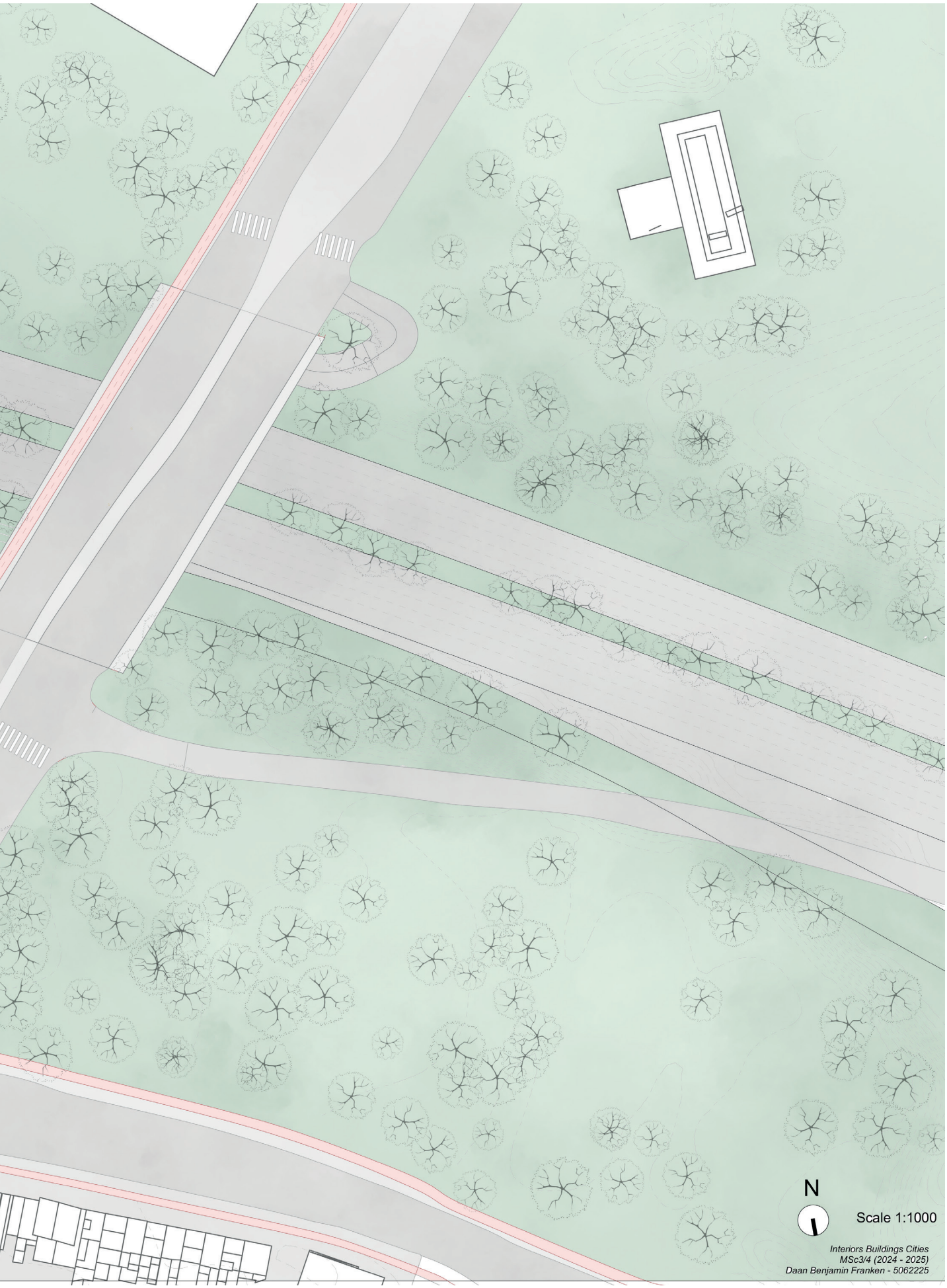
It is important to understand that this part of the design journal is primarily intended as a visual and technical record of the work completed so far. It aims to comprehensively convey the breadth and depth of the project, highlighting the final resolution of design ideas. The reflective and analytical portion of this dossier concludes before this section, as the focus here shifts to presentation and documentation of the project in its entirety.

Additionally, to fit all drawings into the format of this dossier, most scale drawings had to be reduced in size. The original scale is noted at the bottom of each drawing, but please keep in mind that the original paper size is either A3 or A2, while this dossier uses an A4 format.

Site Plan



Architectural site plan
Top view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Scale 1:1000
Interiors Buildings Cities
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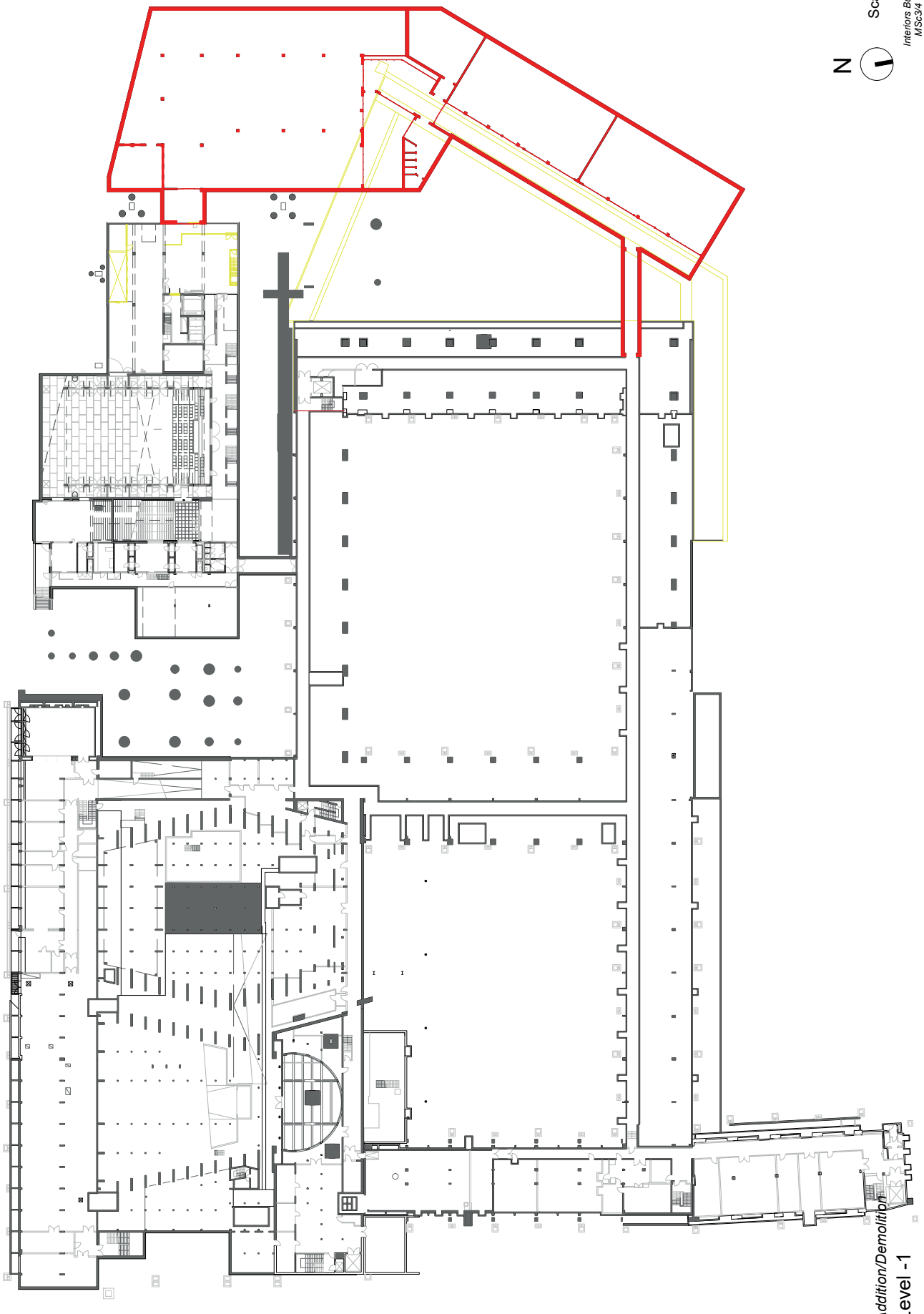
Floorplans

Addition / Demolition



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Scale 1:600

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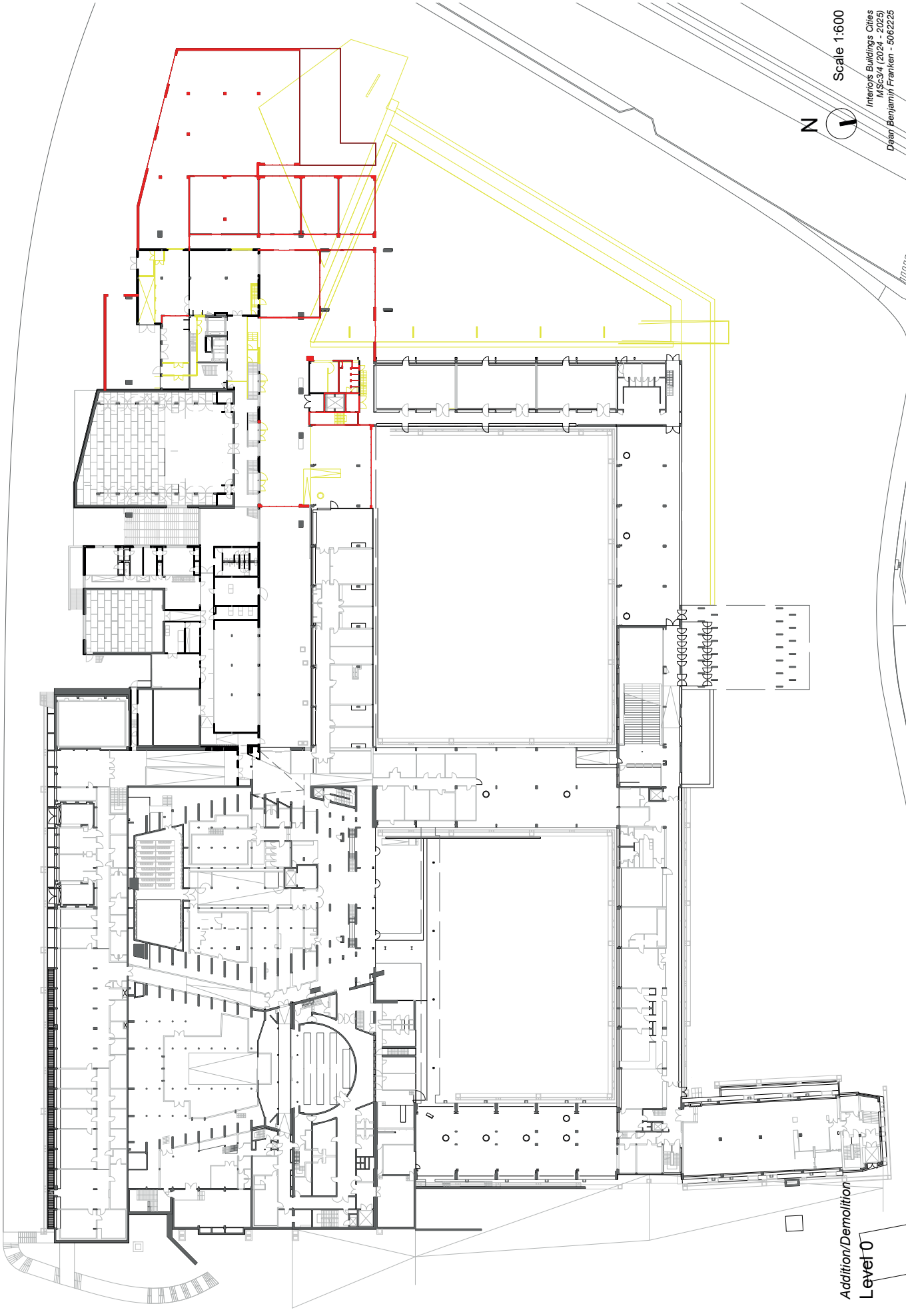
Addition/Demolition

Level -1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Interiors Buildings Cities
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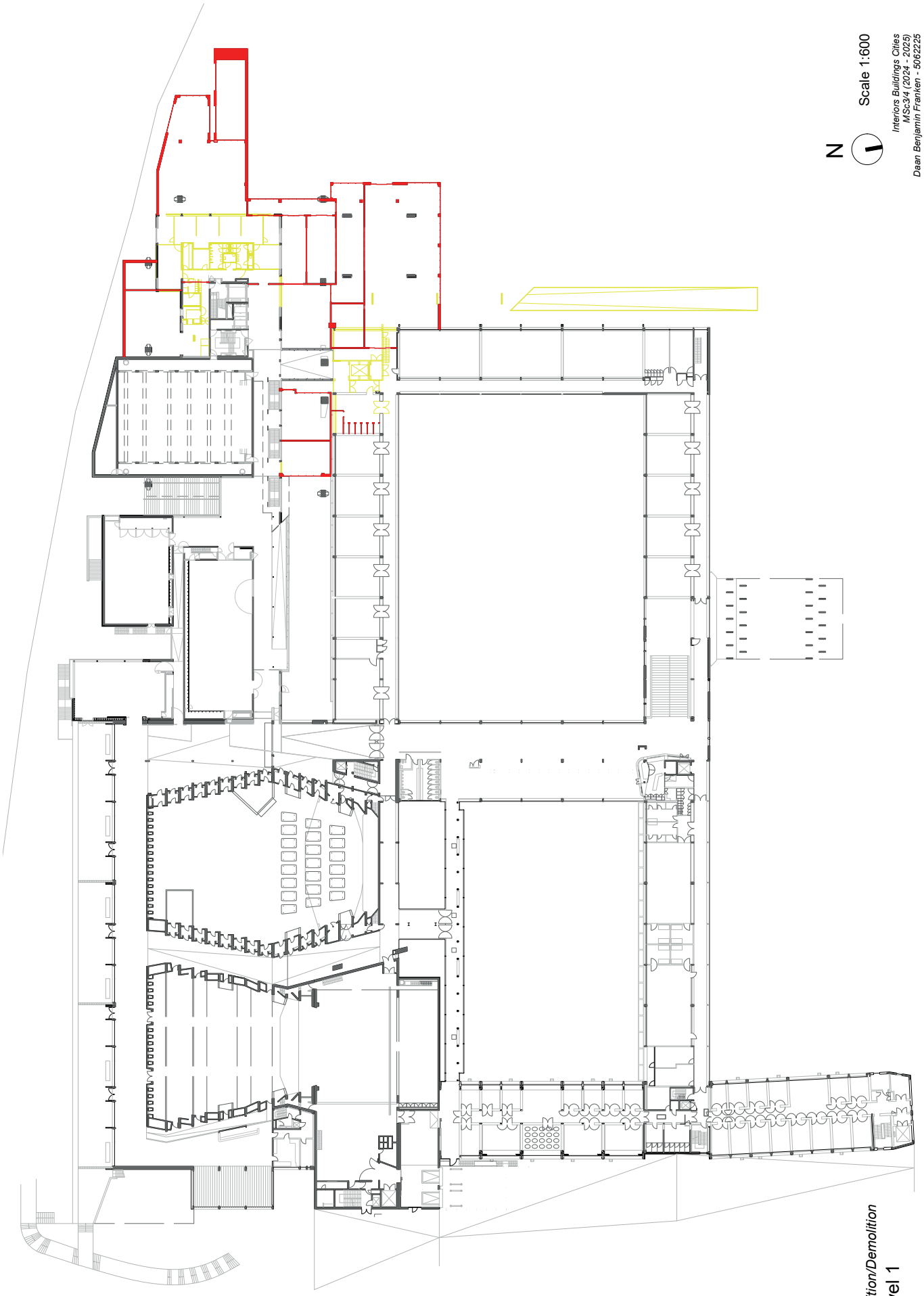
Addition/Demolition
Level 0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Interiors Buildings Cities
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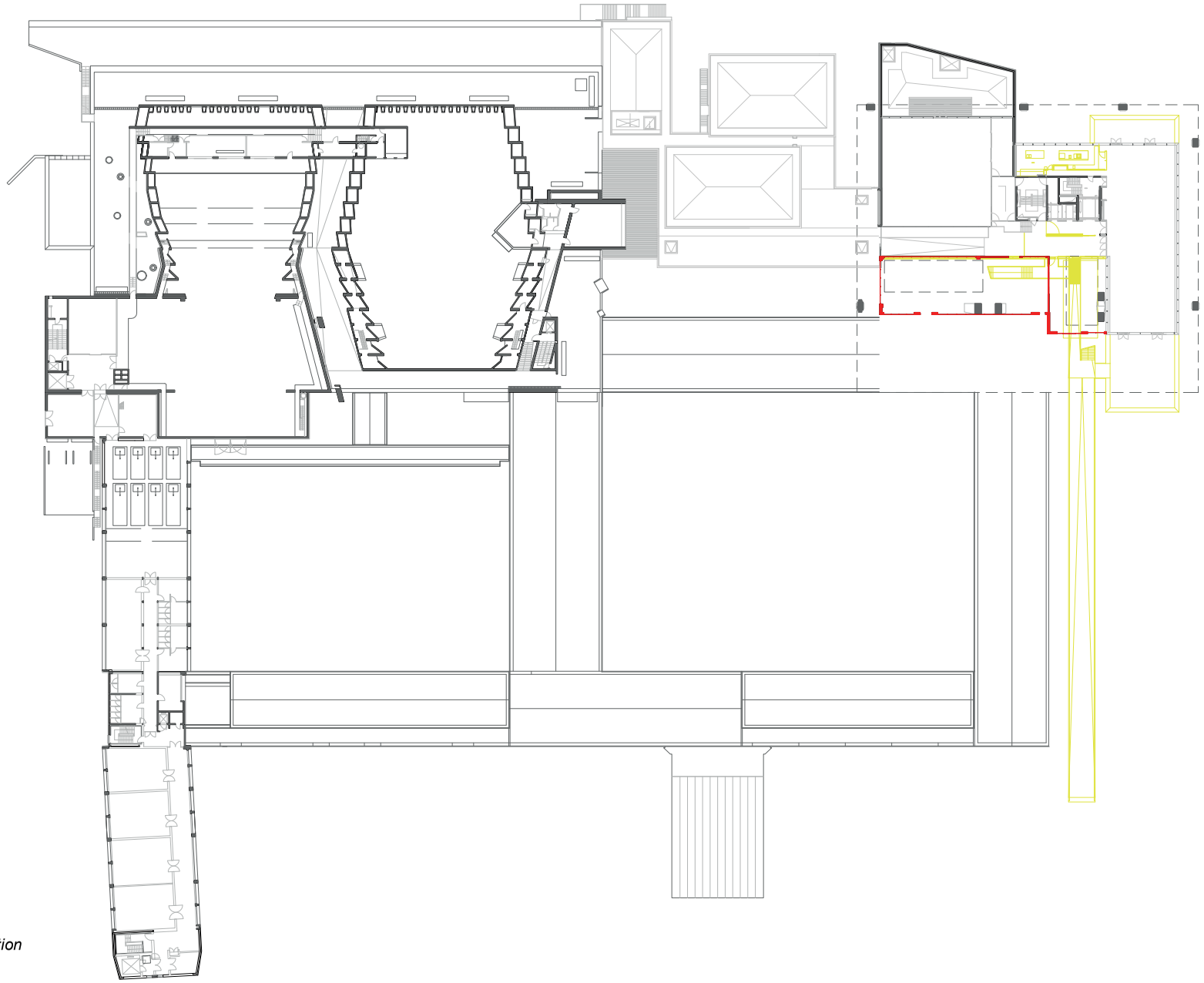
Addition/Demolition
Level 1



Addition/Demolition

Level 2

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Scale 1:600

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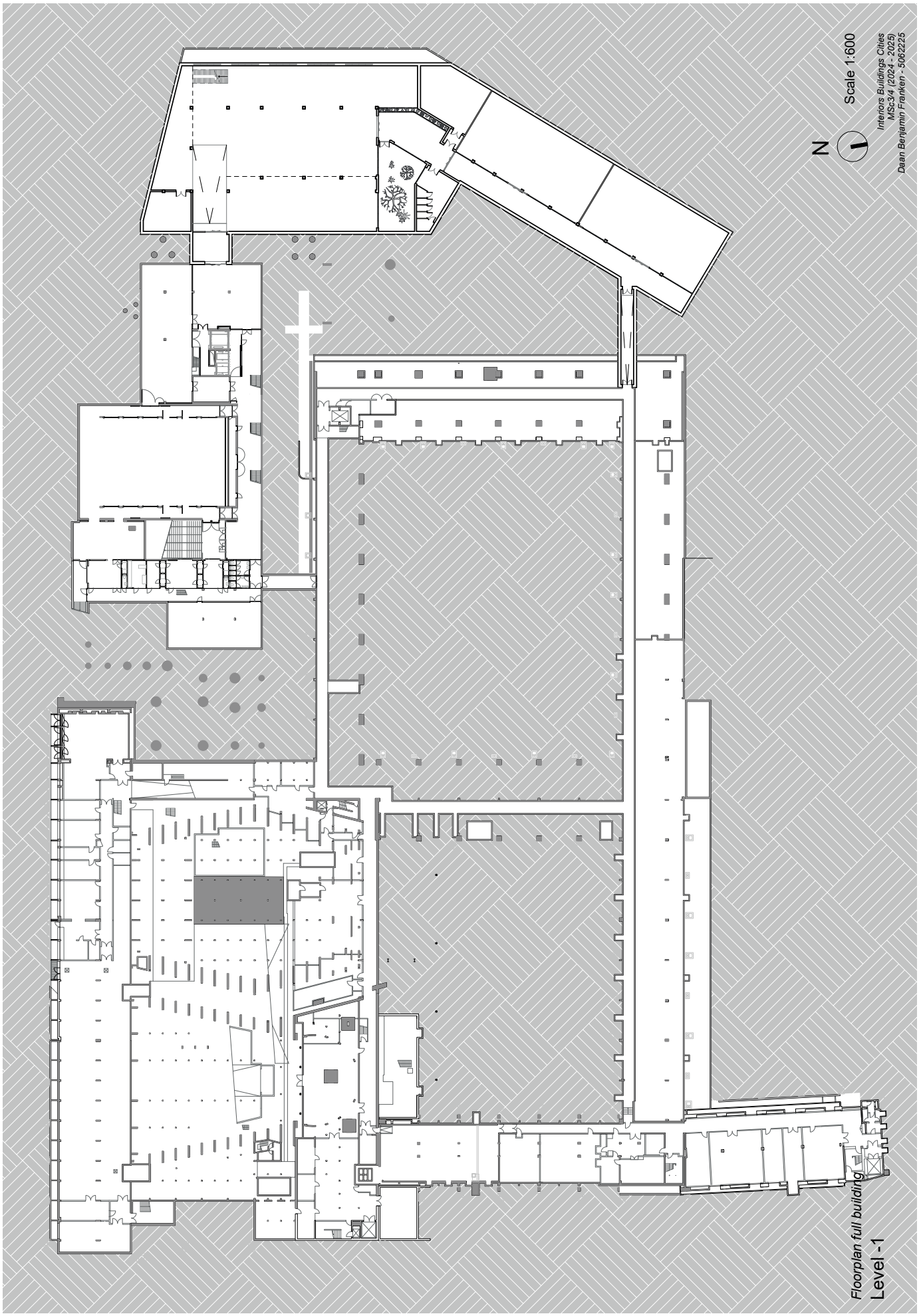
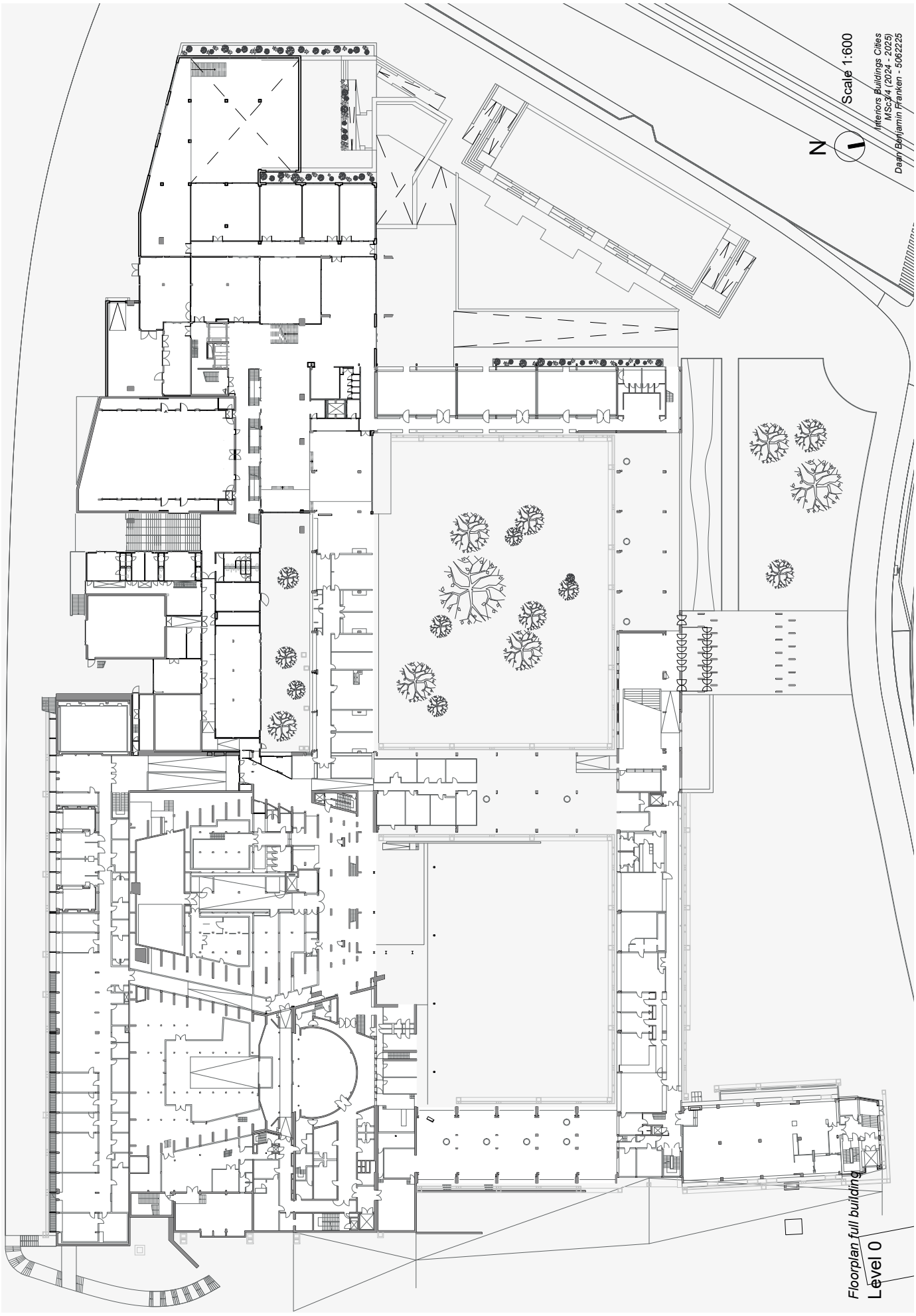
Full building

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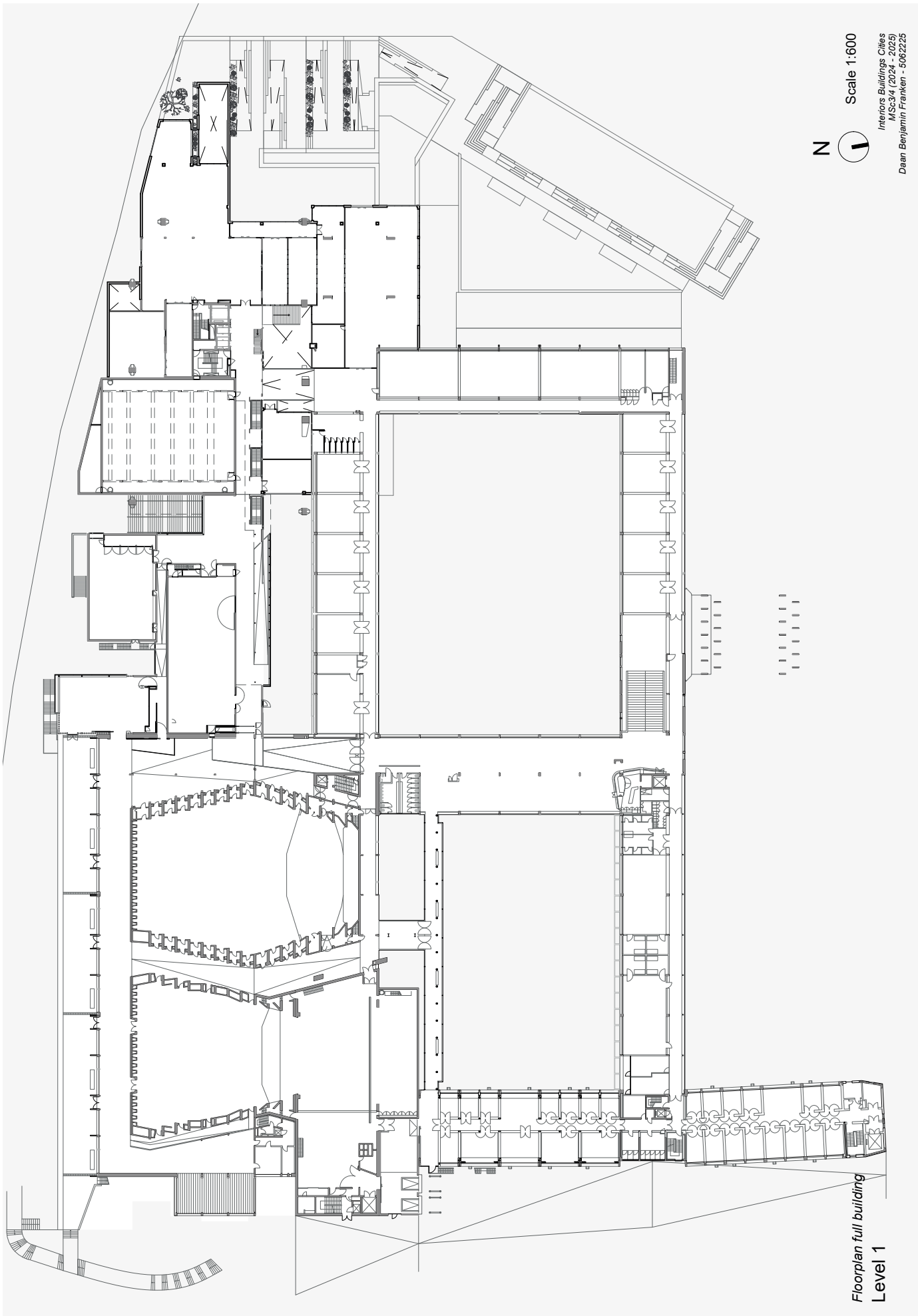
Floorplan full building
Level 0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MSc3/4 (2024 - 2025)
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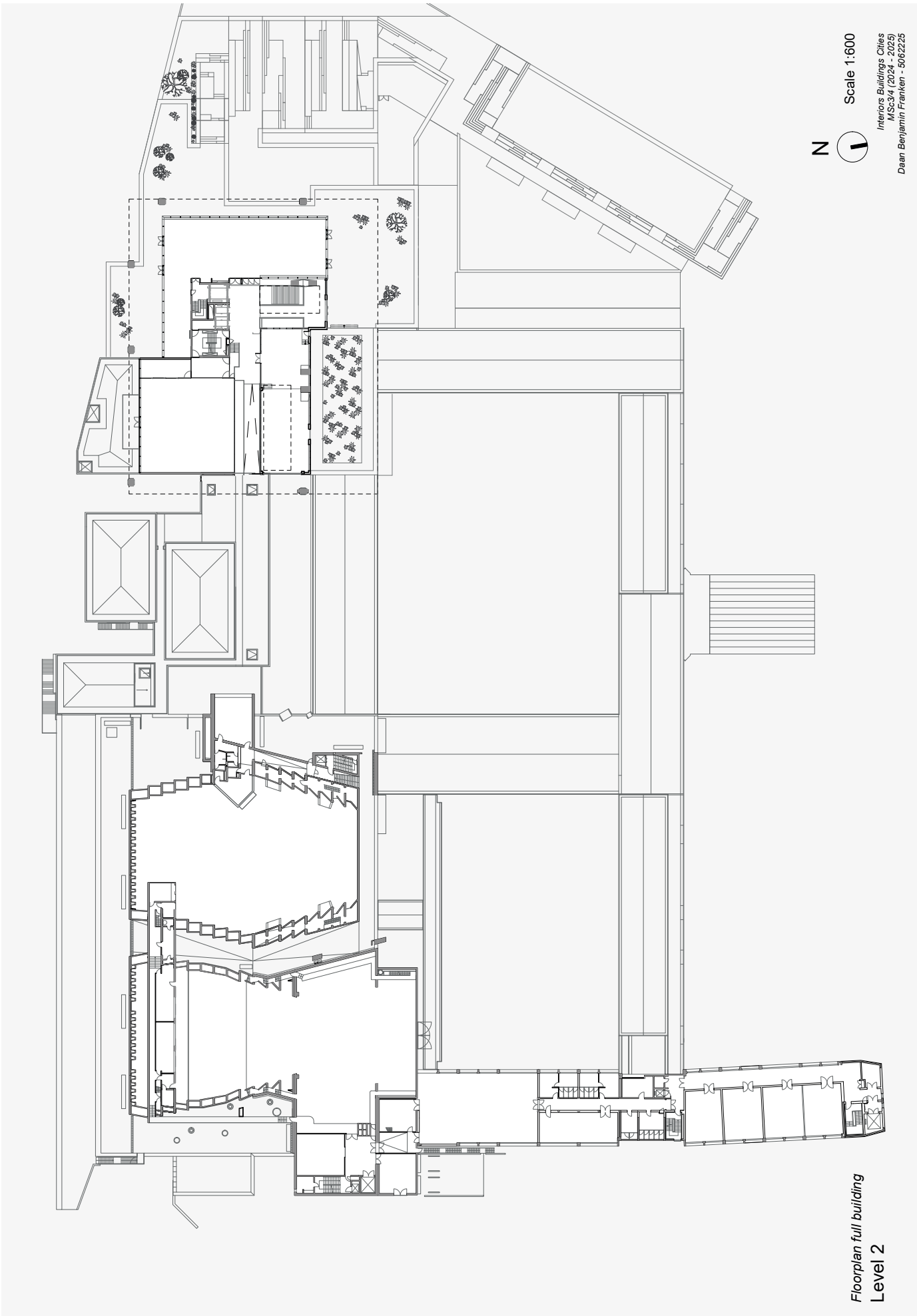
Floorplan full building
Level 1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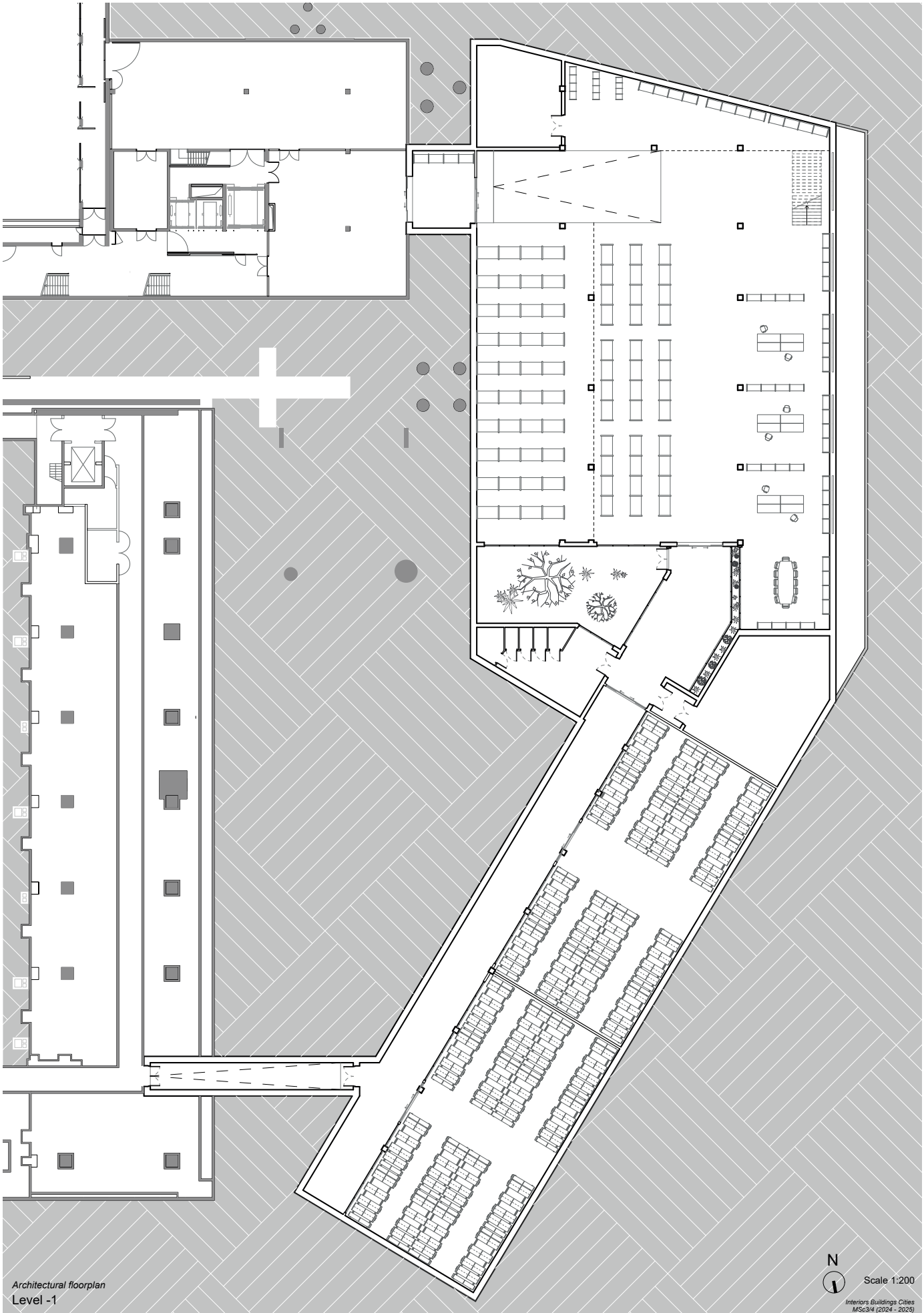
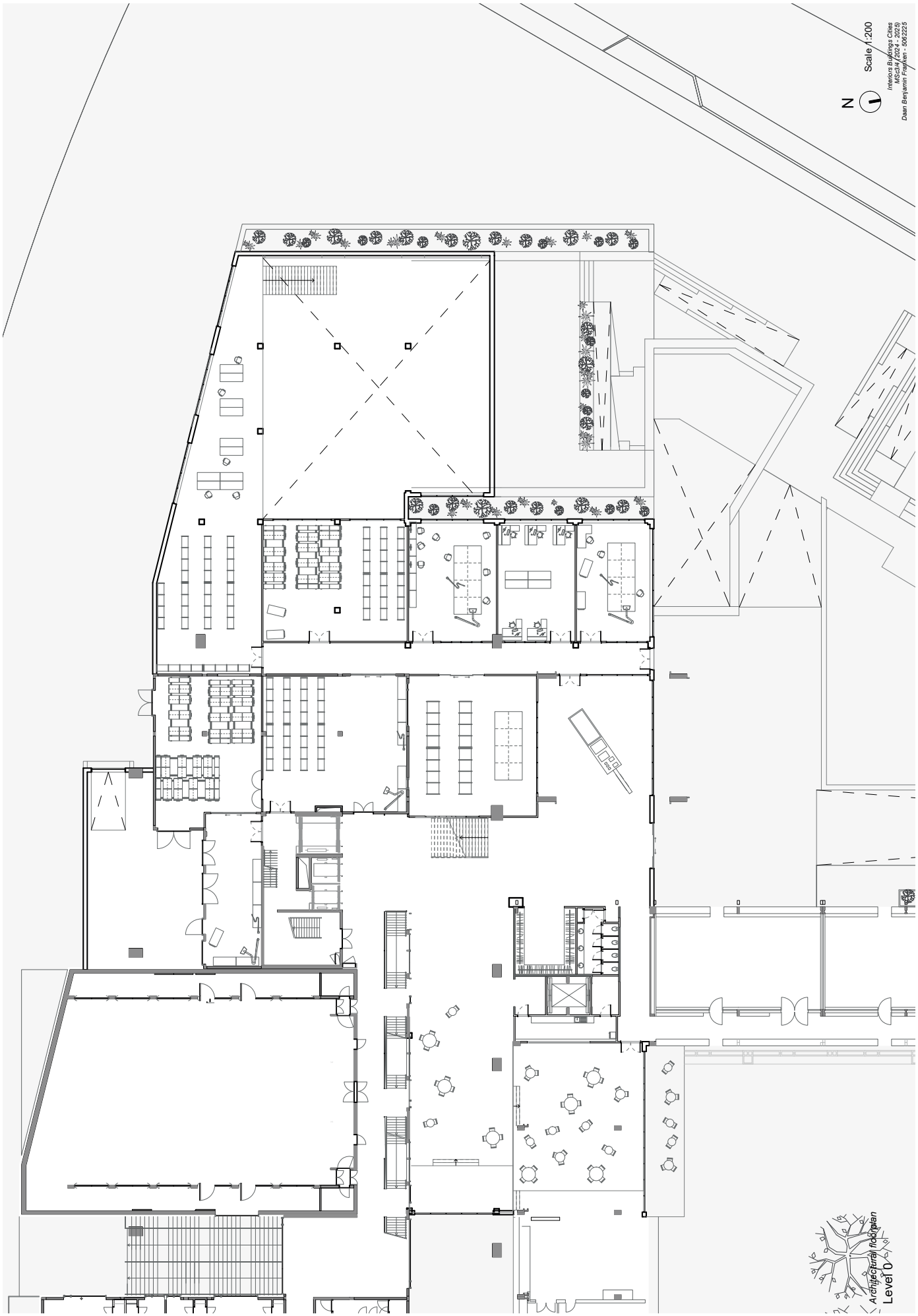
Interiors Buildings Cities
MSc3/4 (2024 - 2025)
Daan Benjamin Franken - 5062225
Floorplan full building
Level 2

Proposal



Architectural floorplan
Level -1

Interiors Buildings Cities
MSc3/4 (2024 - 2025)
Daan Benjamin Franken - 5062225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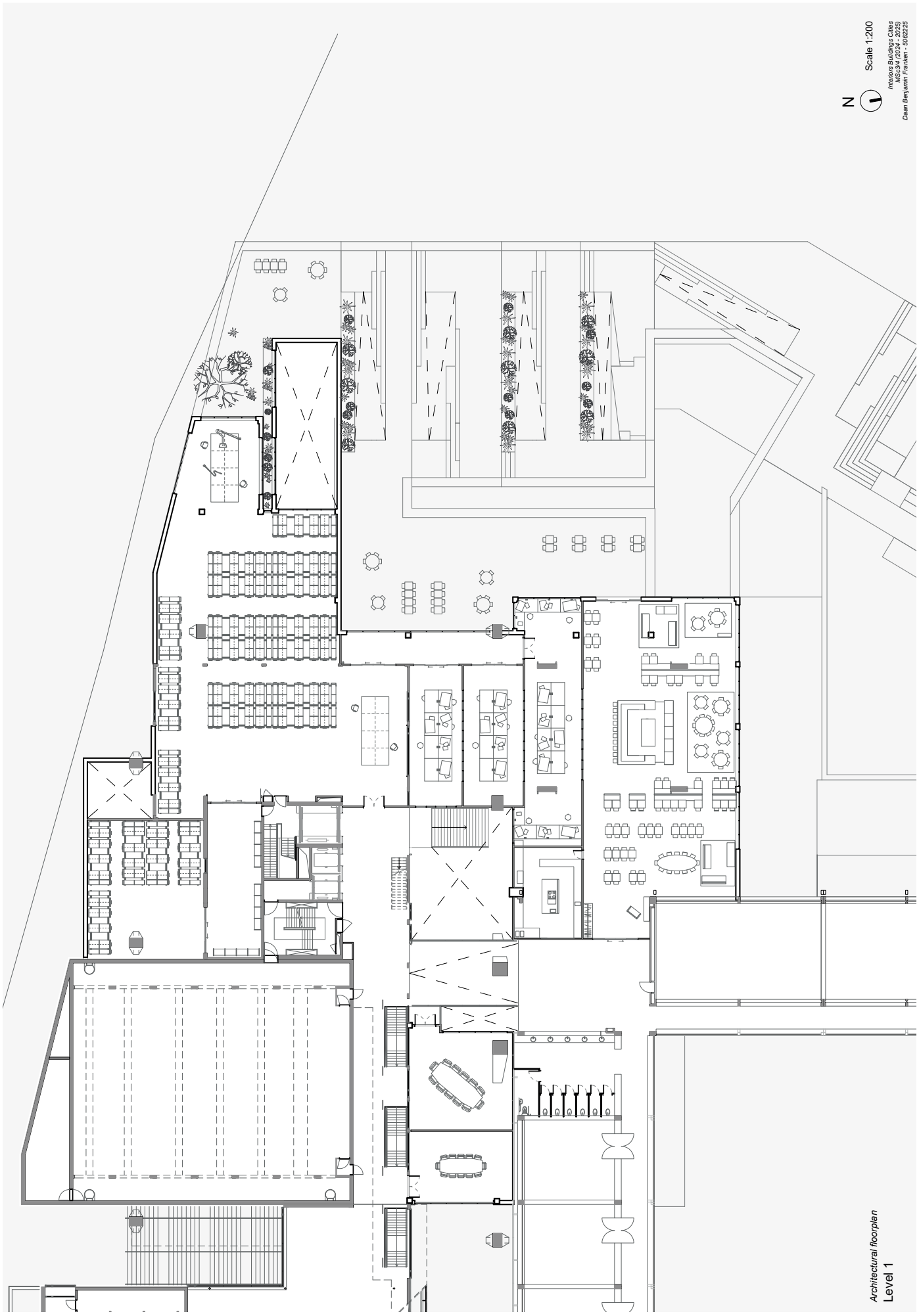
Interiors Buildings Cities
MSc3+4 (2024 - 2025)
Daan Benjamin Franken - 5062225
Architectural floorplan
Level 0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MSc3/4 (2024 - 2025)
Daan Benjamin Franken - 5062225
Architectural floorplan
Level 1

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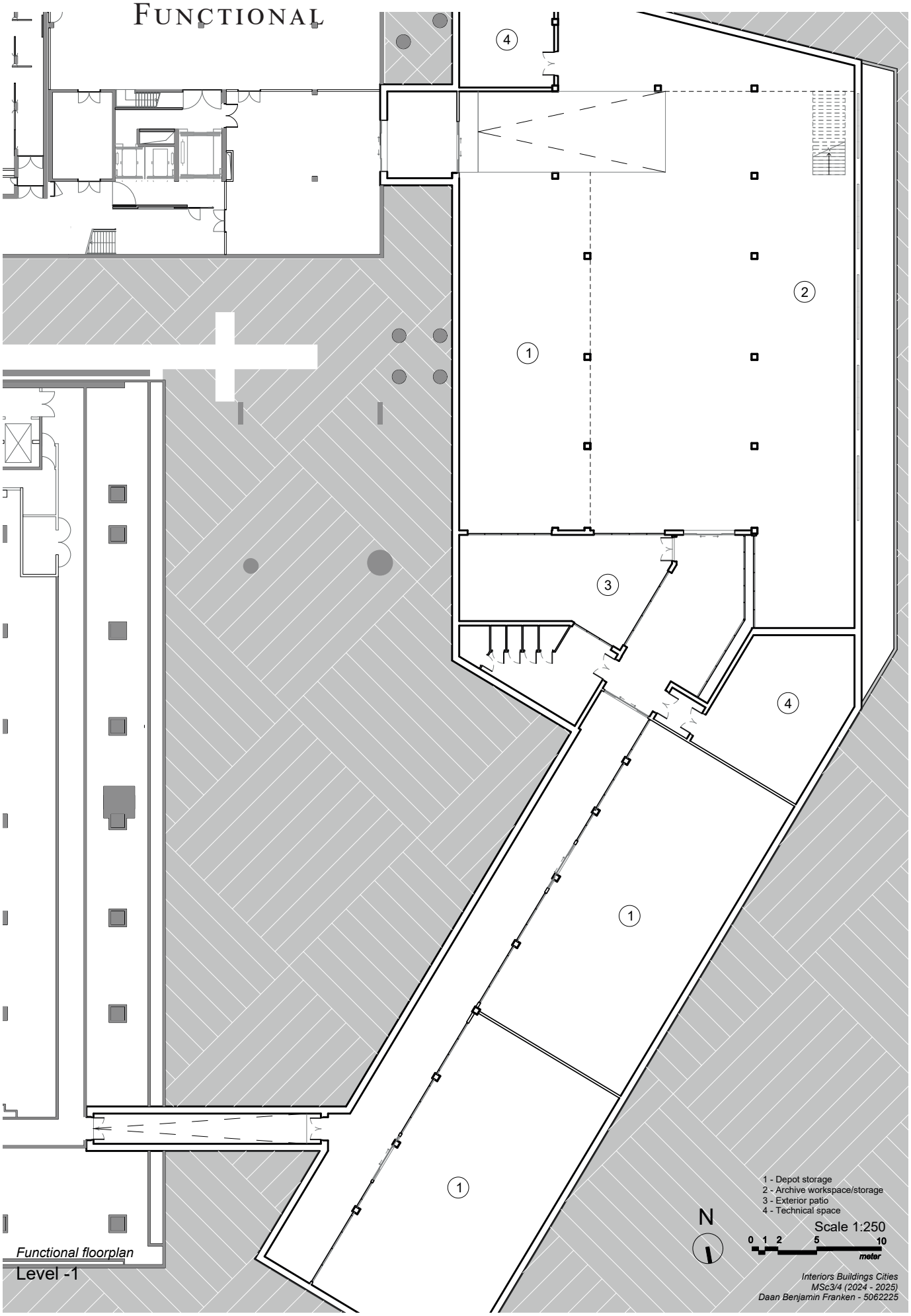
Interiors Buildings Cities
MSc2/4 (2024 - 2025)
Daan Benjamin Franken - 5062225
Architectural floorplan
Level 2

FUNCTIONAL



Functional floorplan

Level -1

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MSc3/4 (2024 - 2025)
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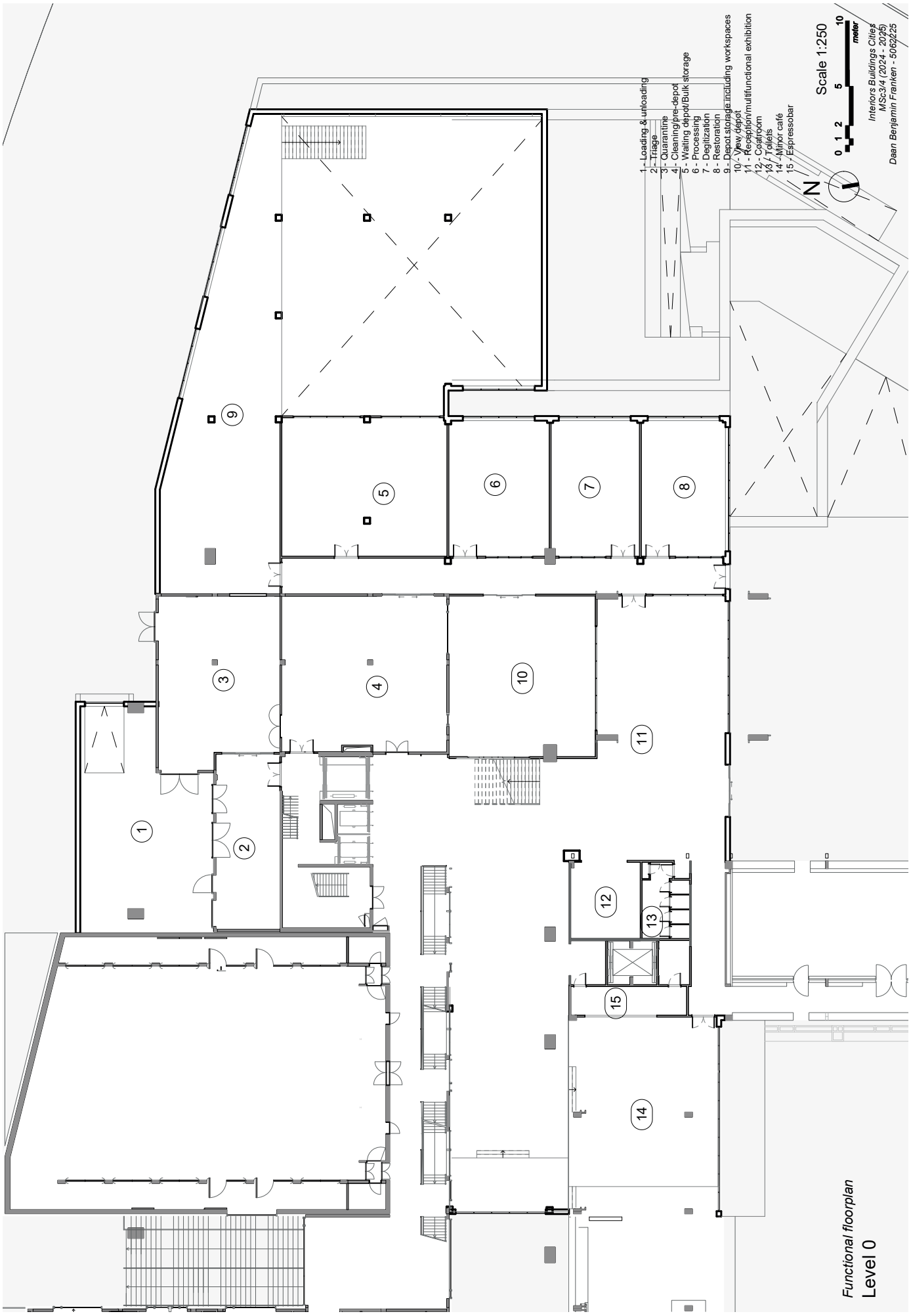
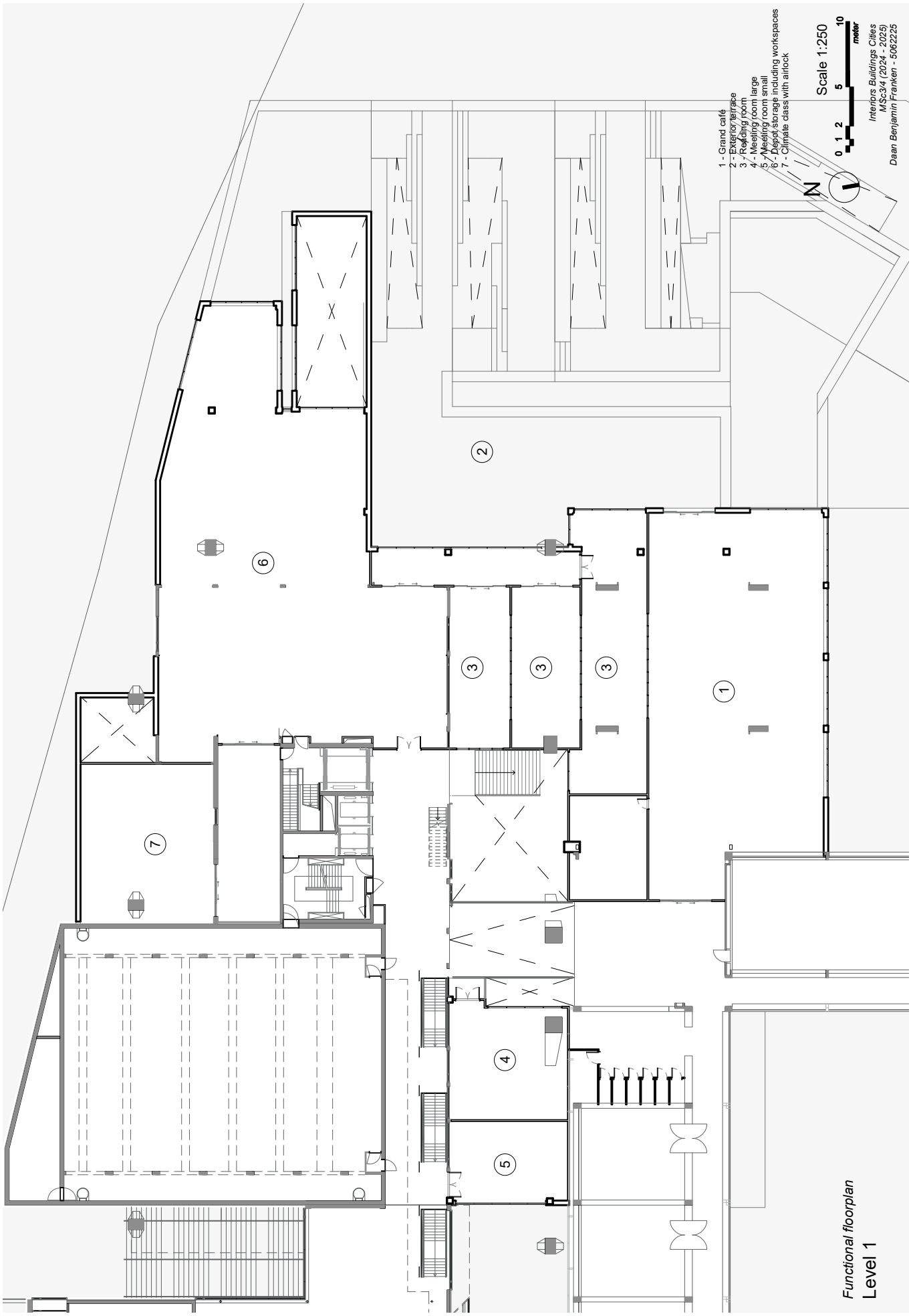

1 - Loading & unloading
2 - Triage
3 - Quarantine
4 - Cleaning/pre-depot
5 - Waiting depot/Bulk storage
6 - Processing
7 - Degitization
8 - Restoration
9 - Depot storage including workspaces
10 - View depot
11 - Reception/multifunctional exhibition
12 - Coatroom
13 - Toilets
14 - Minor café
15 - Espressobar
N
Scale 1:250
0 1 2 5 10
meter
Interiors Buildings Cities
MSc3/4 (2024 - 2025)
Daan Benjamin Franken - 5062225
Functional floorplan
Level 0


1 - Grand café
2 - Exterior terrace
3 - Reading room
4 - Meeting room large
5 - Meeting room small
6 - Depot storage including workspaces
7 - Climate class with airlock
Scale 1:250
0 1 2 5 10
meter
N
Interiors Buildings Cities
MSc3/4 (2024 - 2025)
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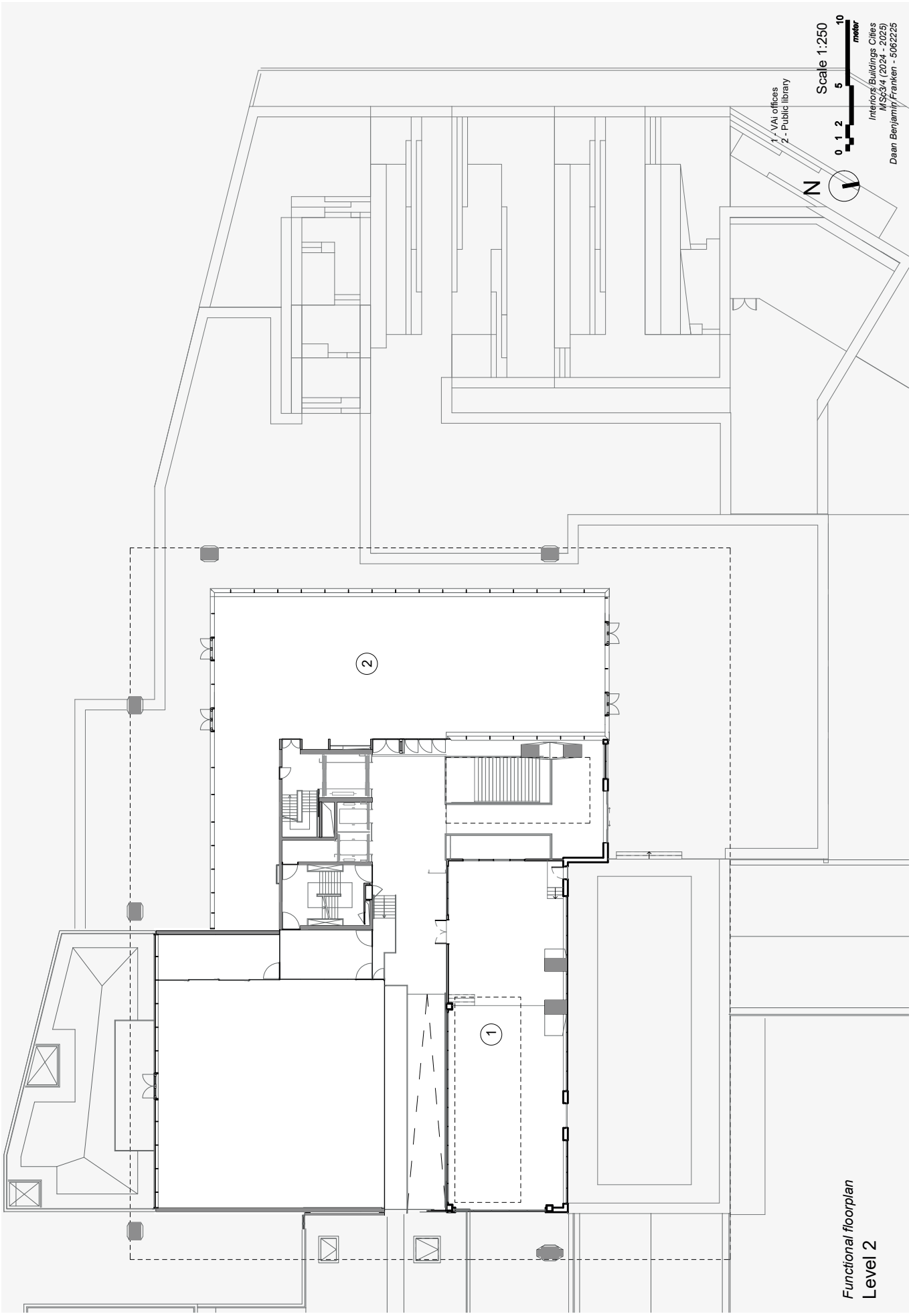
Functional floorplan
Level 1


Scale 1:250
0 1 2 5 10
meter
N
1 - VAi offices
2 - Public library
Interiors Buildings Cities
MSc3/4 (2024 - 2025)
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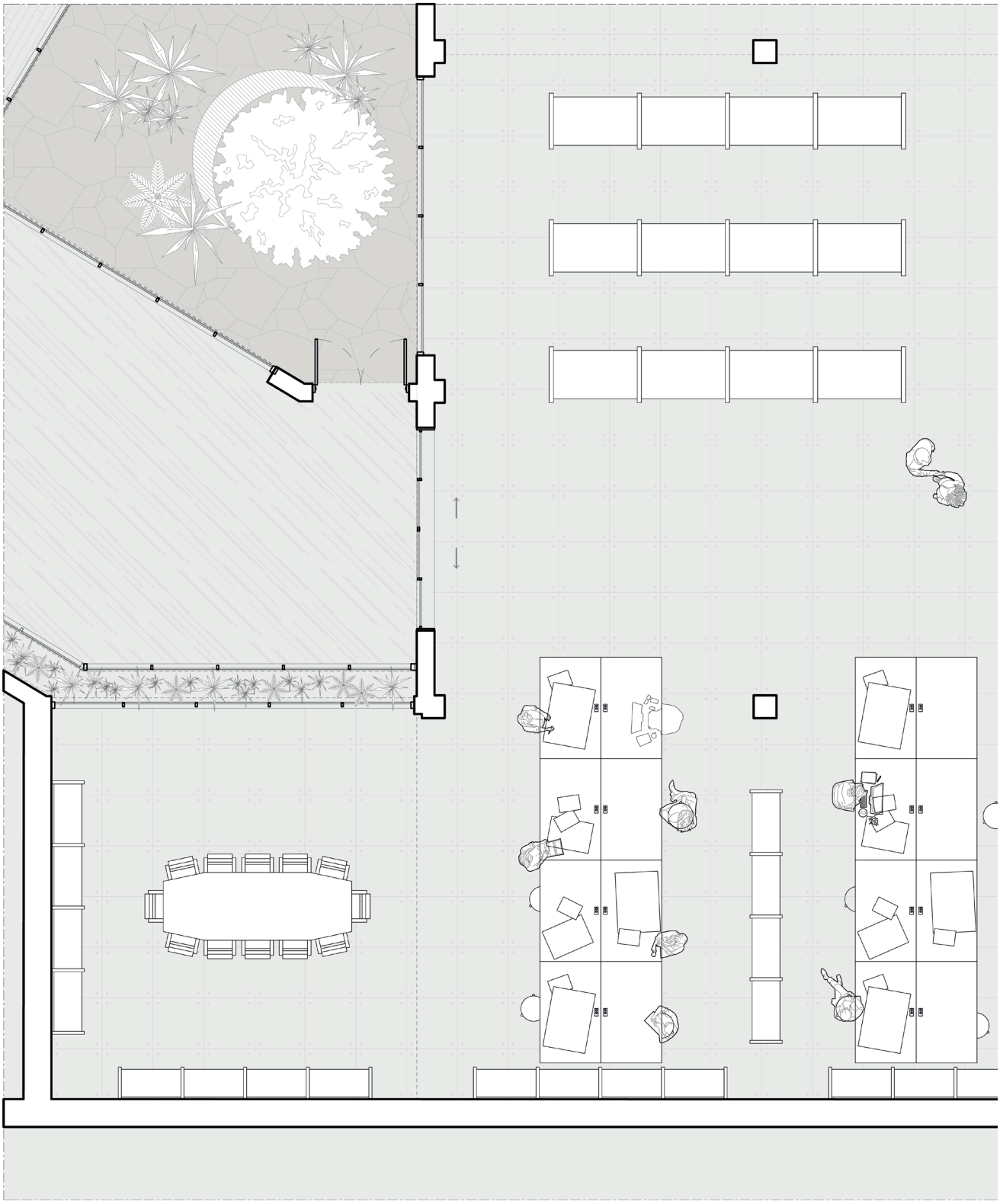
2
1
Functional floorplan
Level 2

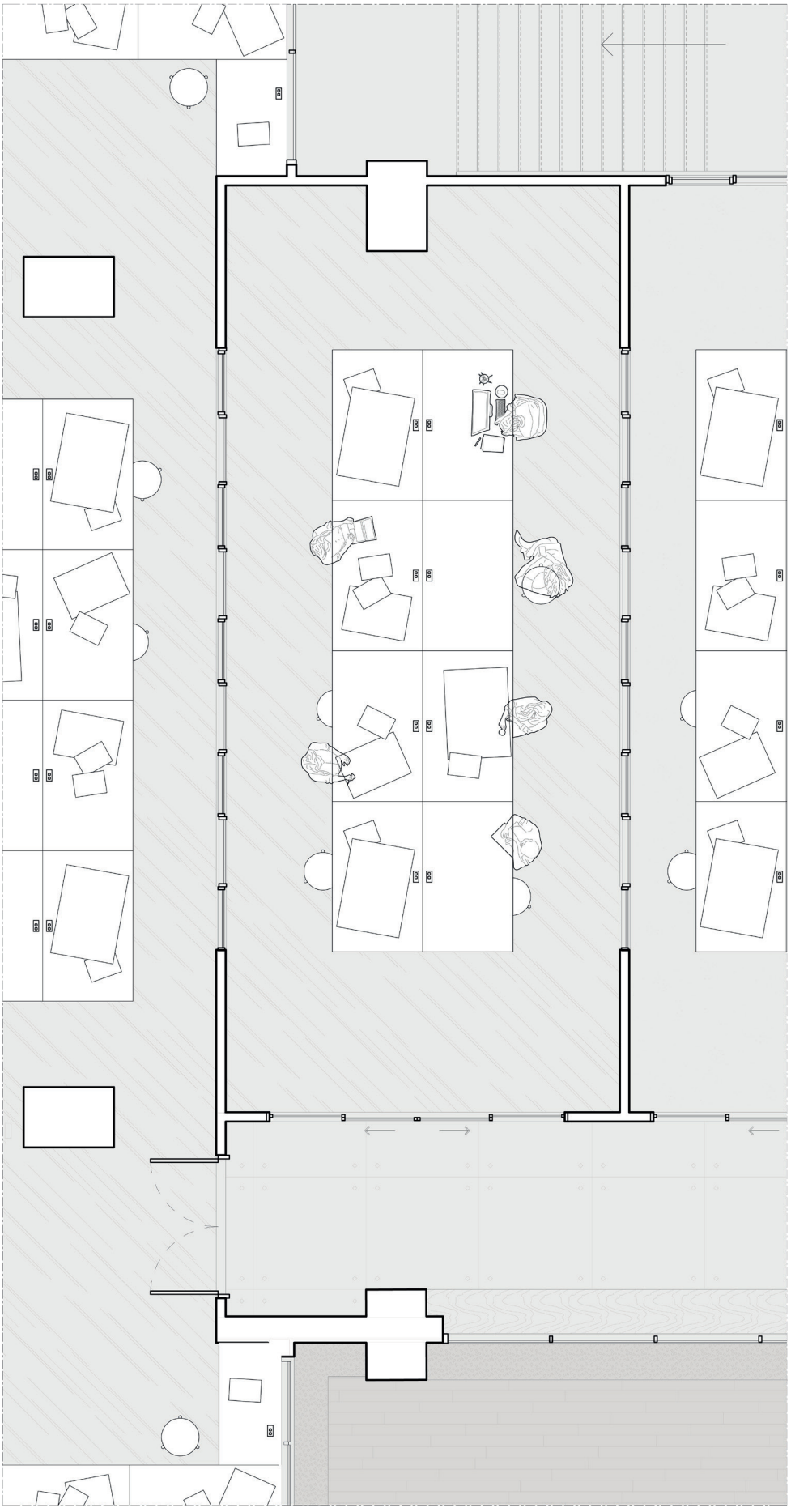
BRIEF BREAKDOWN

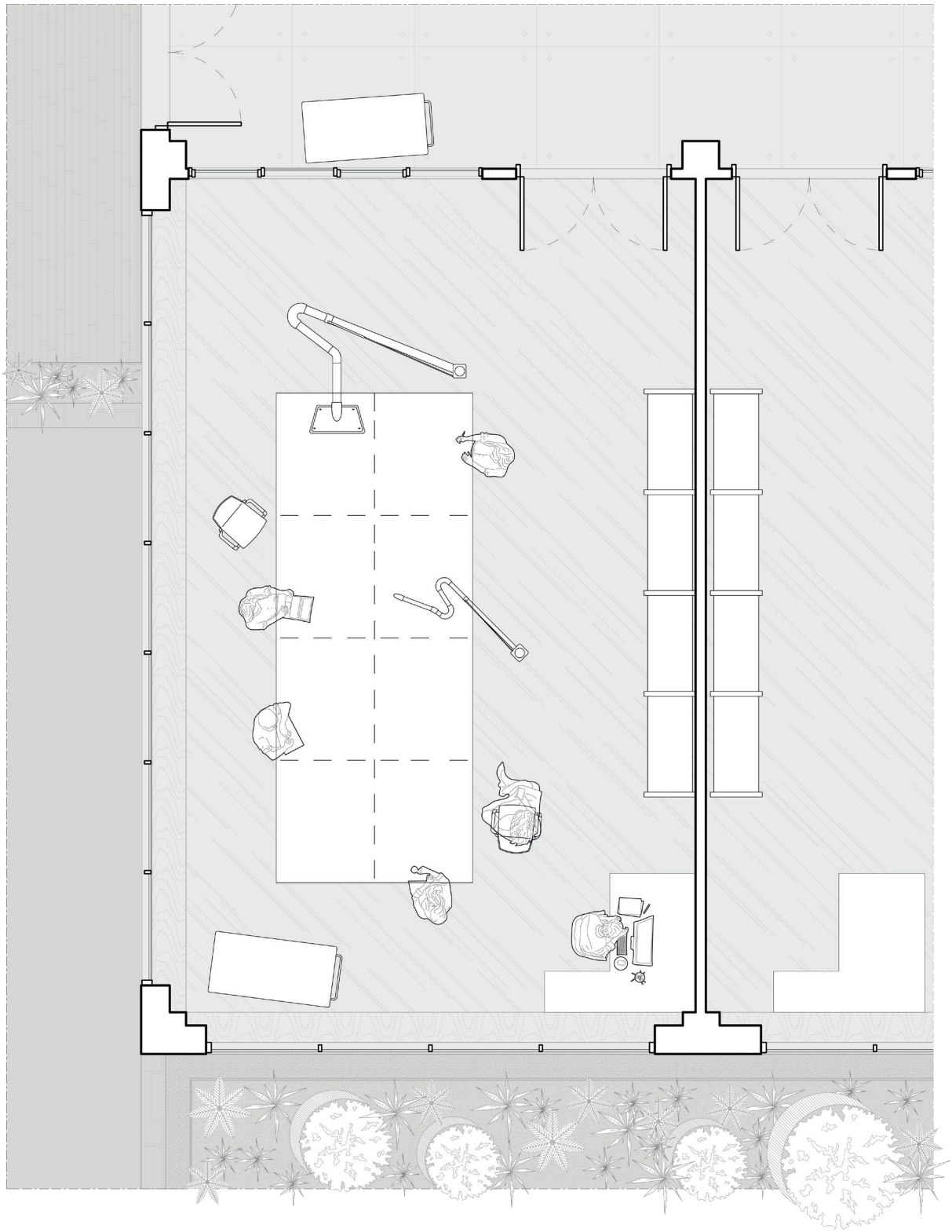
Name	Size m²	Description	Level	Surface
Total	**5157,25**			**7809**
Public	**700**			**2245**
Reception and counter	100	incl. separate sanitary facilities and seating	***L0***	
Exhibition space/multifunctional space	200	cf. current reading room 96m2, is too small; keep reading rrom and library separate; small separate group study room	***L0***	253
Reading room	200		***L1***	229
Library	200	Books and visitors' workstations	***L2***	425
Minor café		*Added to brief*	***L0***	192
Grand café			***L1***	423
Circulation/Intersection spaces		*Added to brief*	***L-1/L0/L1/L2***	723
Additional	**872,25**			**947**
Staff workspace	300		***L-1***	325
Large workplace for archive employees	300	12.5 m2 per employee (+/-30 employeed, including interns, temporary employees, etc.)	***L2***	283
Large workstation with archives	12,25	3.5x3.5m	***L0***	*Part of basement storage*
Standard office space			***L1/L2***	*Part of library/archive employees*
Focus Spots			***L1/L2***	*Part of library/archive employees*
1 large meeting room	80		***L1***	77
1 small meeting room	30		***L1***	55
kitchen, bathroom, dressing room	150		***---***	207
Archive	**3585**			**4617**
Storage packaging material	120	near archive depot, office	***L0***	*Part of waiting-depot/Bulk storage*
Loading and unloading space	150		***L0***	149
Waiting depot	100	emergency depot, storage of non-exclusive archives, bulk pallets	***L0***	134
Quarantine	120	Storage of containement material =	***L0***	117
Cleaning	60	Processing of containement material	***L0***	*Part of pre-depot*
Tirage space correct - contaminated material	60		***L0***	66
pre-depot	60	Storage of own material	***L0***	150
processing	60	processing of own material	***L0***	81
Digitization space	60	own material	***L0***	71
Restoration studio	60	own material	***L0***	70
Depot storage	2500	Currently 1500, growth in recent years 470m in 5-7 yrs > per 5yr 400m with extensive storage system, paper climate class	***L-1/L0/L1***	3161
Climate class photo storage	100		***L1***	126
Bulk storage			***L0***	
Storage in racks and planning cabinets			***L0***	*Part of waiting depot*
View depot	125	visulaly attractive, deisre to collect more 3D objects, this could be a regular depot box with a transparant wall in front	***L0***	135
Airlocks/circulation		*Added to brief*	***L-1/L0/L1***	302
Server space	10	not on functional schedual	***L-1***	55
Exterior				**3048**
Terraces public		*Added to brief*	***L0***	1257
Terraces Grand café		*Added to brief*	***L1***	633
Stone garden		*Added to brief*	***L2***	1158

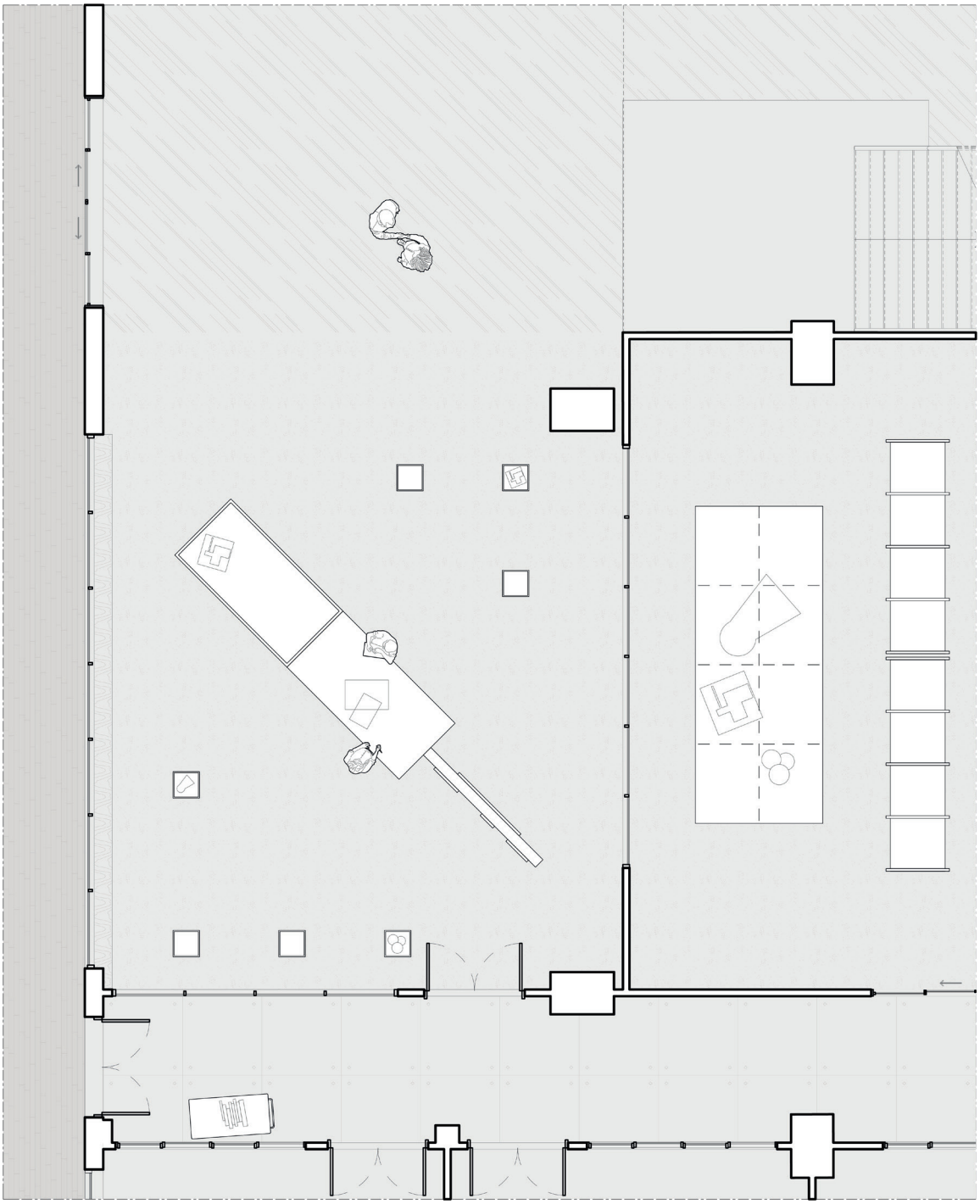
Notes	New	Existing	Percentage New
Excluding exterior spaces	6002	1807	77%
Combined into one main space	200	53	0
	229		0
Extended space for public workspaces.		425	0
Including Espressobar	172	20	0
Including Kitchen	423		0
Partly circulation/multifunctional inbetween spaces/patio's	623	100	0
			0
		325	0
Offices	283		0
	77		0
	55		0
Partly using existing amenities	55	152	0
			0
	149		0
		134	0
		117	0
		66	0
		150	0
	81		0
	71		0
	70		0
Multiple storage pods accompanied with workstations in proximity. Including circulation	2961	200	0
	126		0
	135		0
	237	65	0
	55		0
			0
	Excavated	Reused	
Including exterior exhibition space (Entrance space)	15.900	7.300	46%

Textured



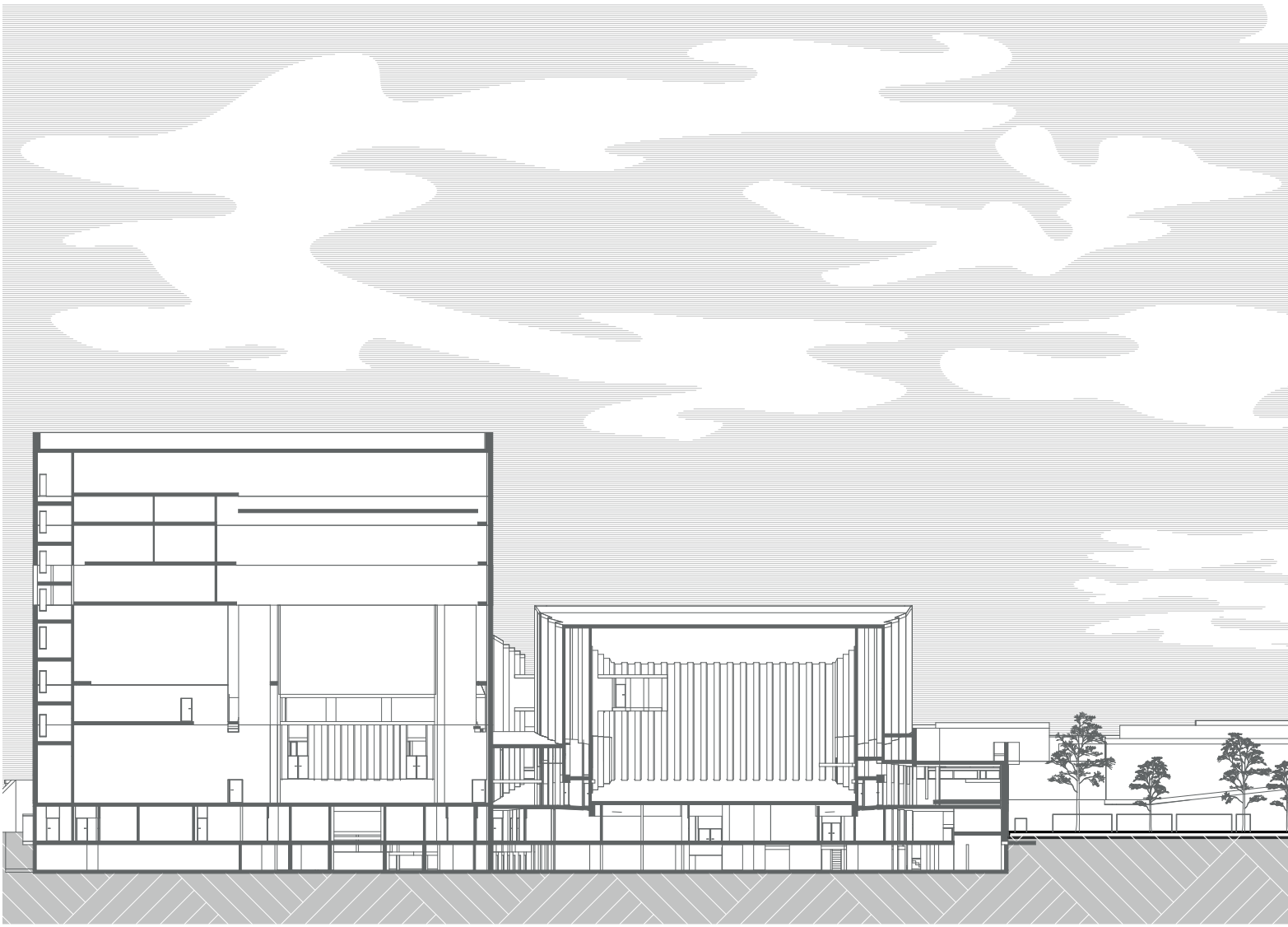






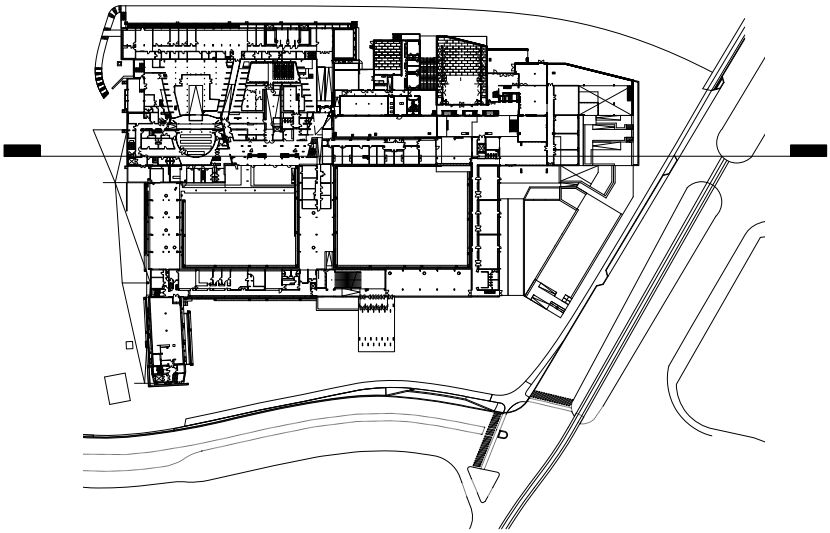
Sections

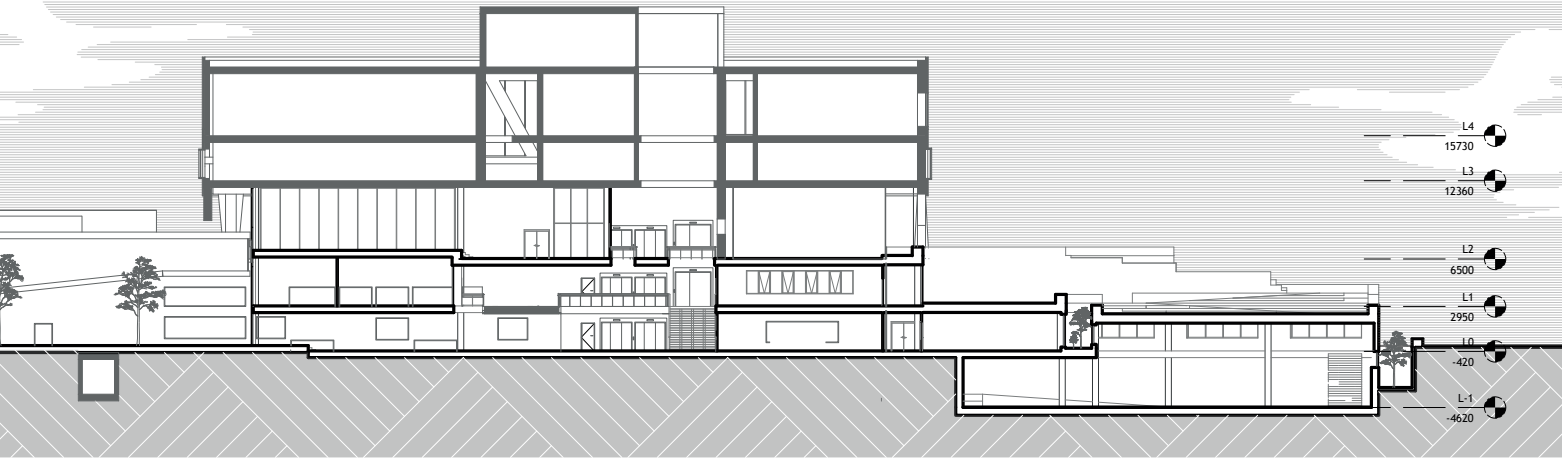
Full building



Architectural section

Section A





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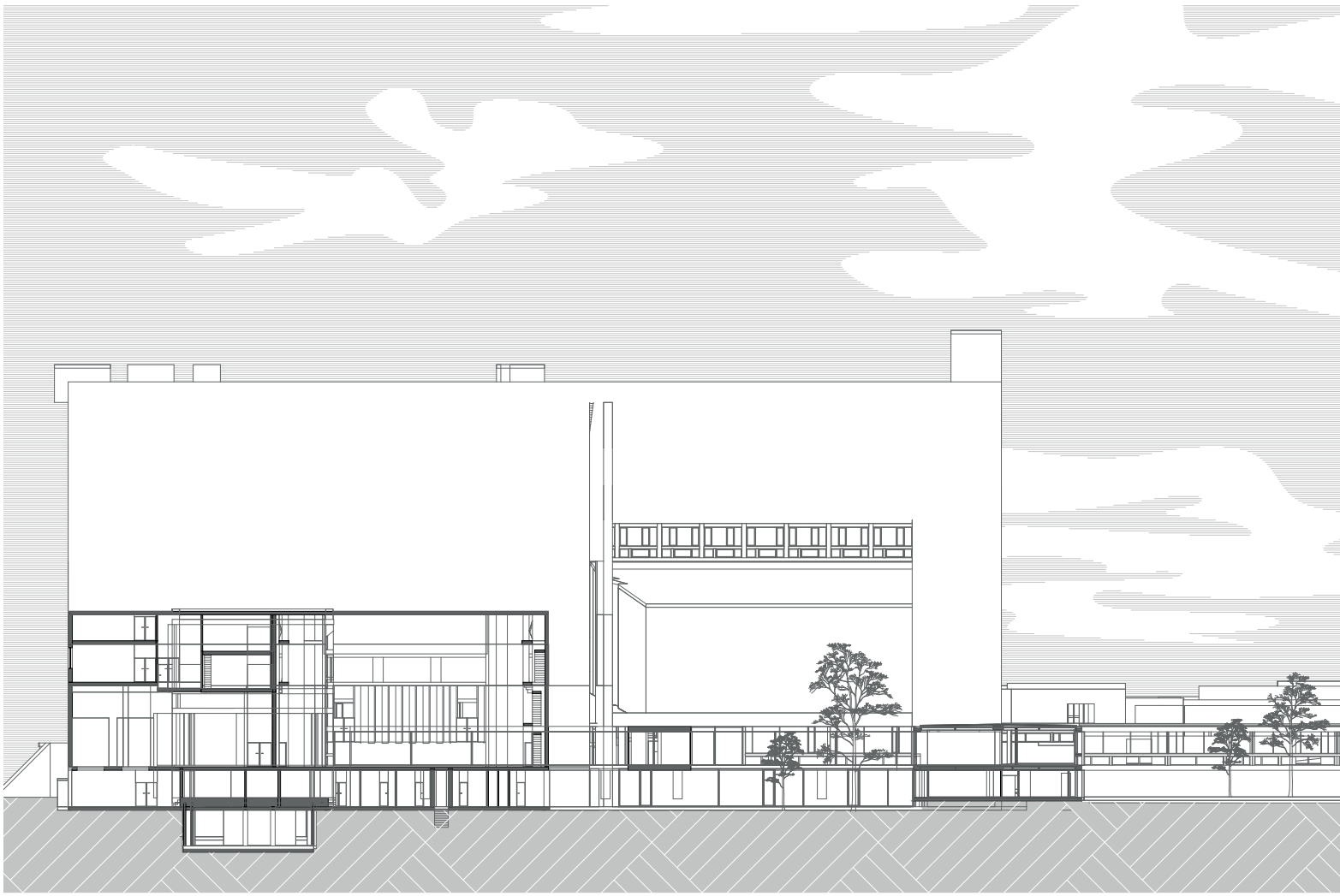
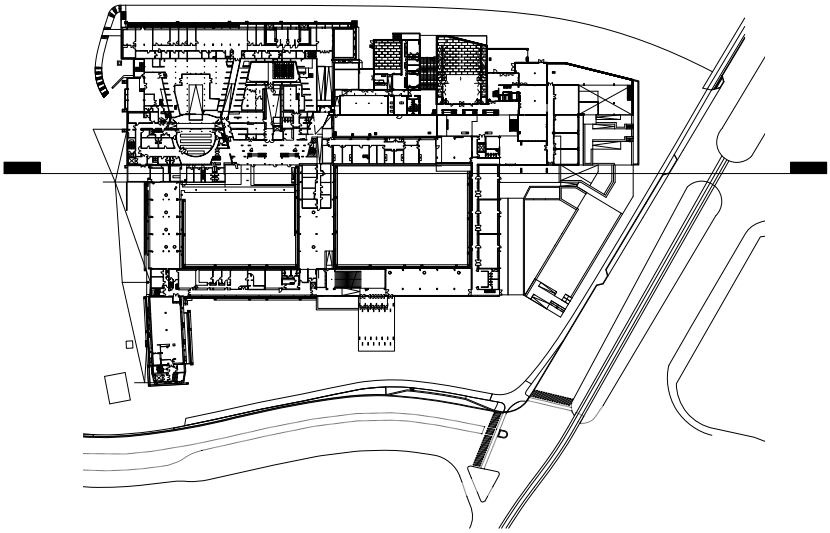
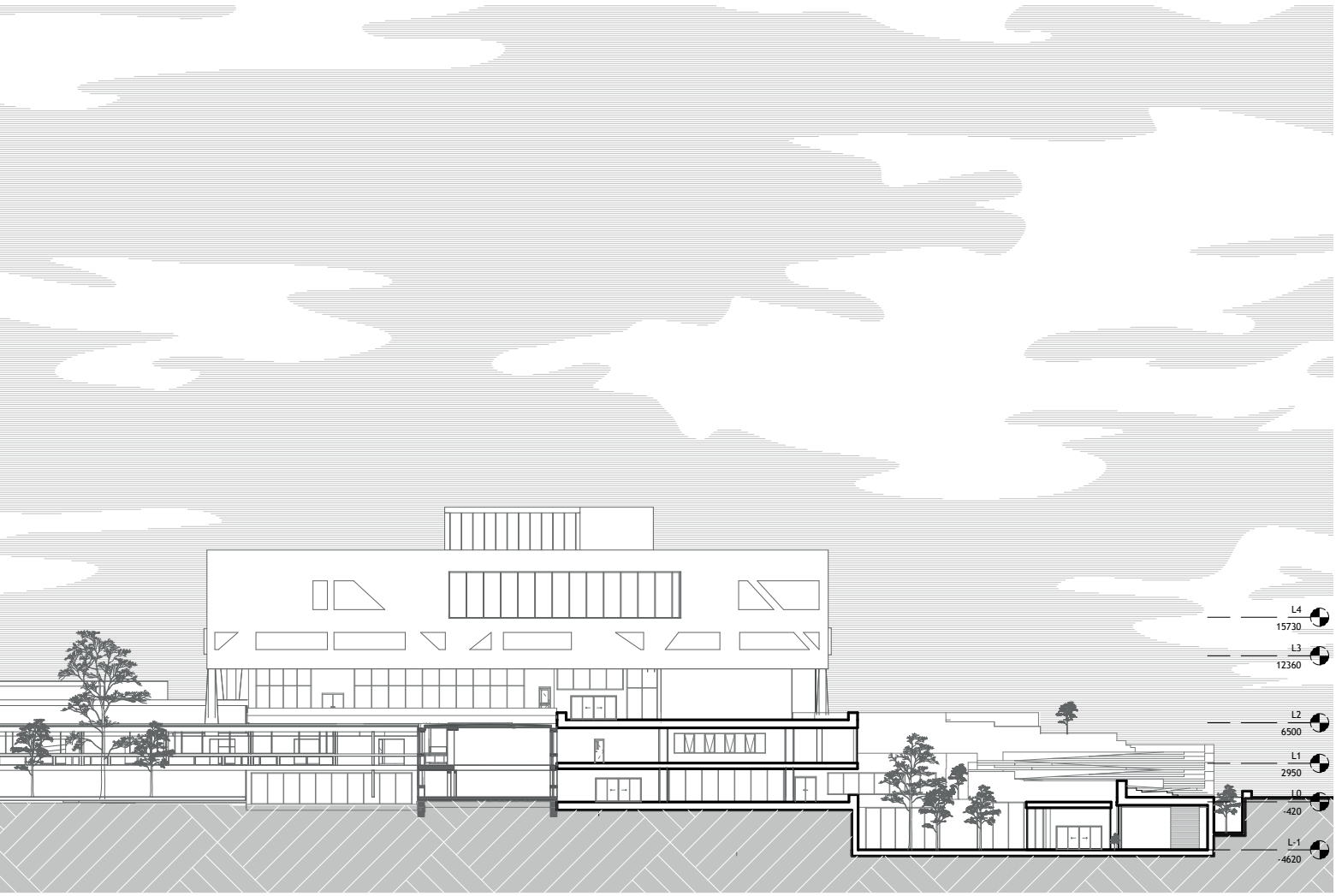


Architectural section

Section C





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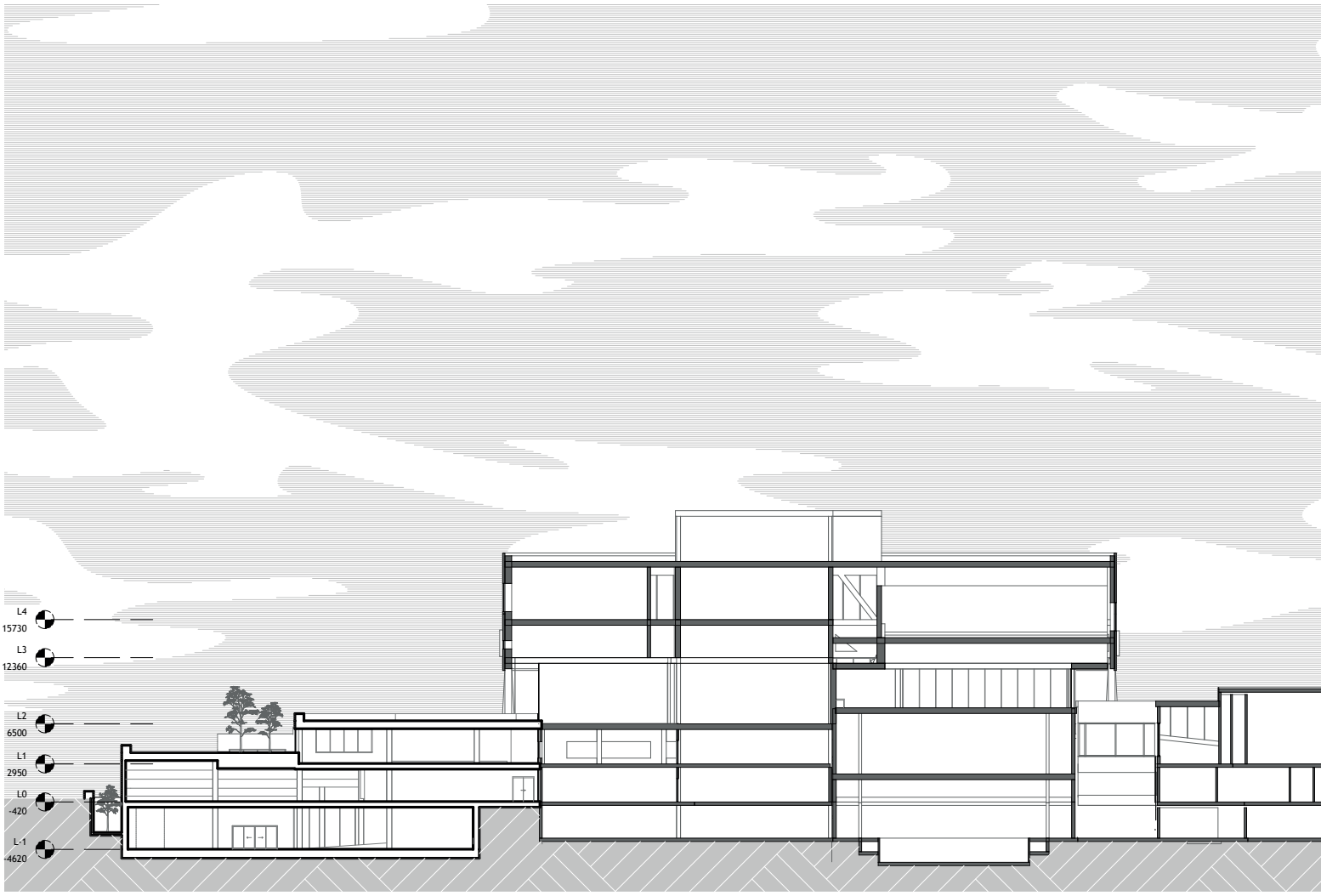
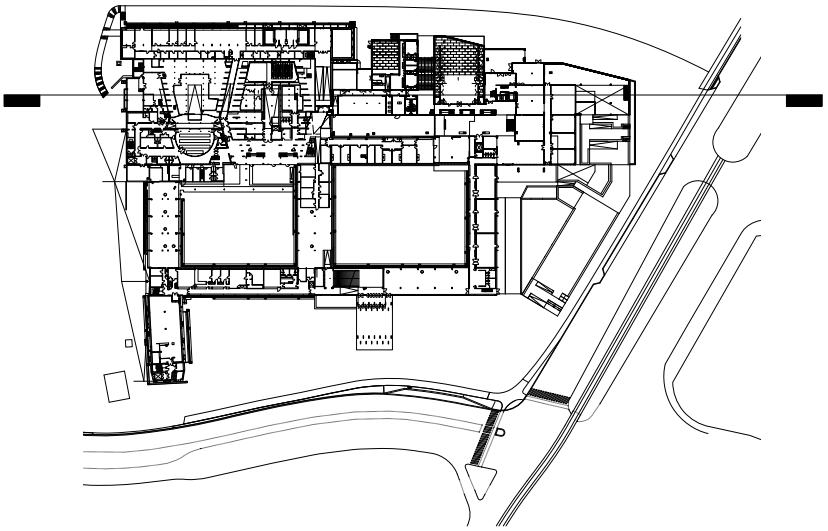
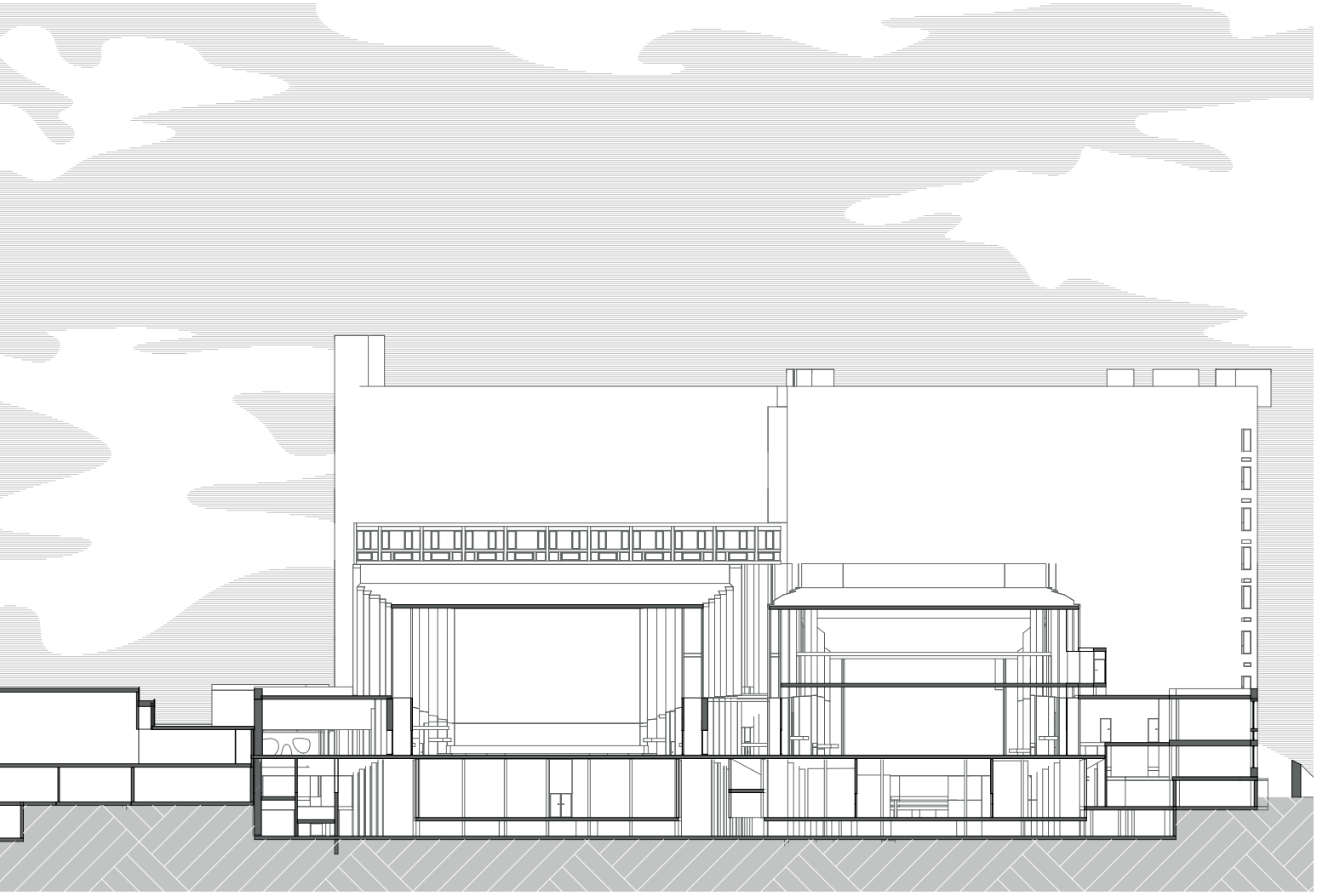


Architectural section

Section E





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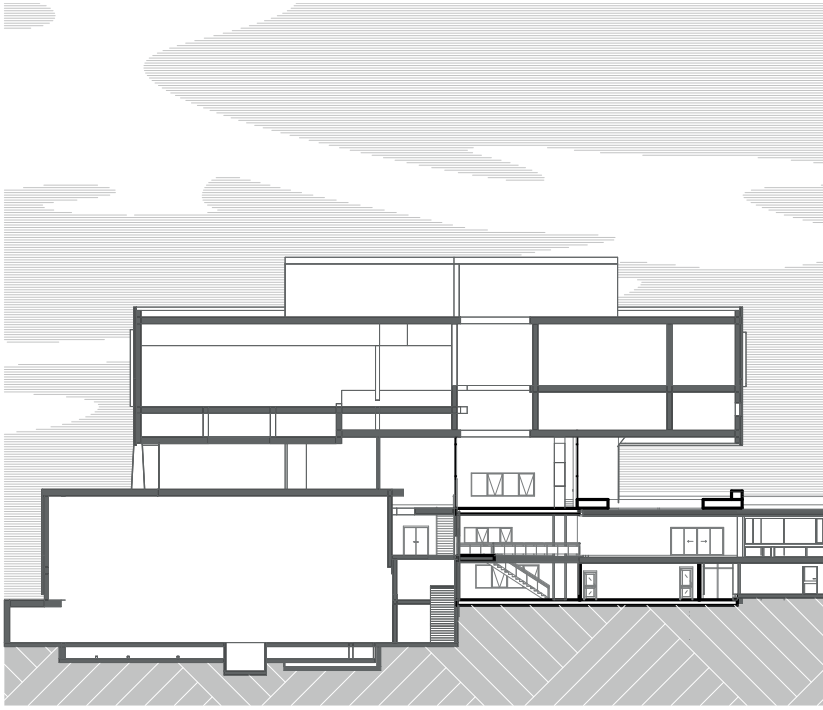
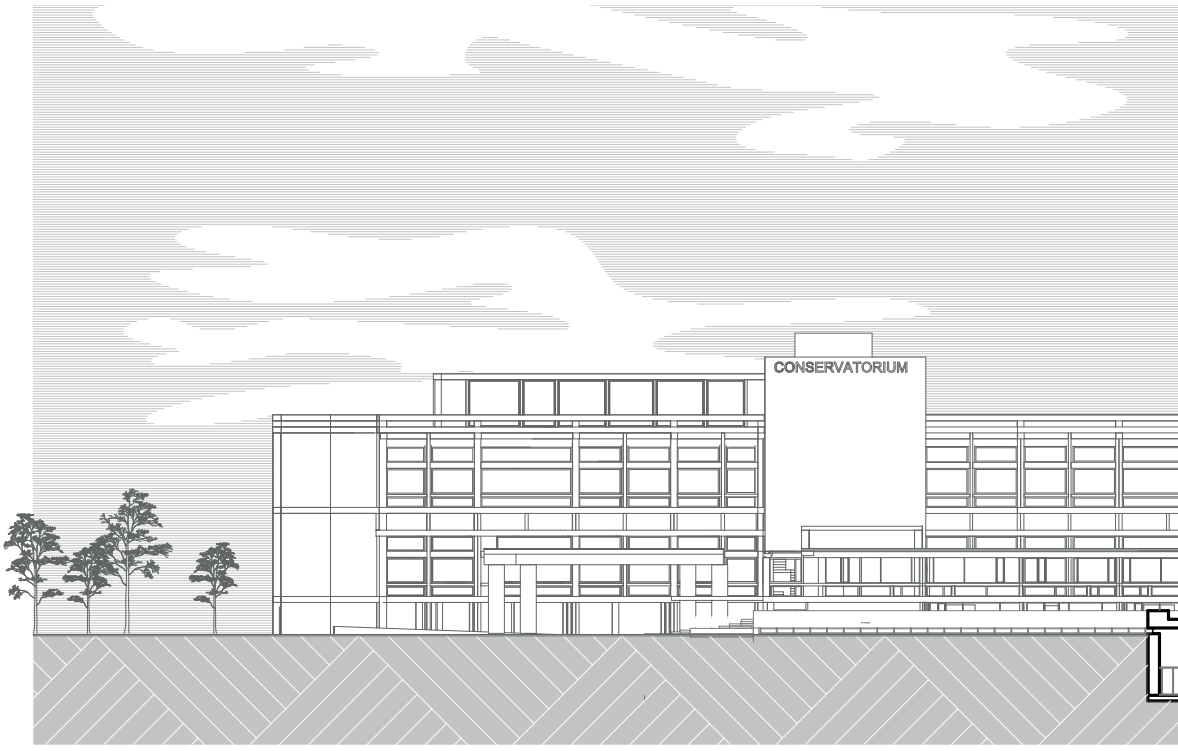


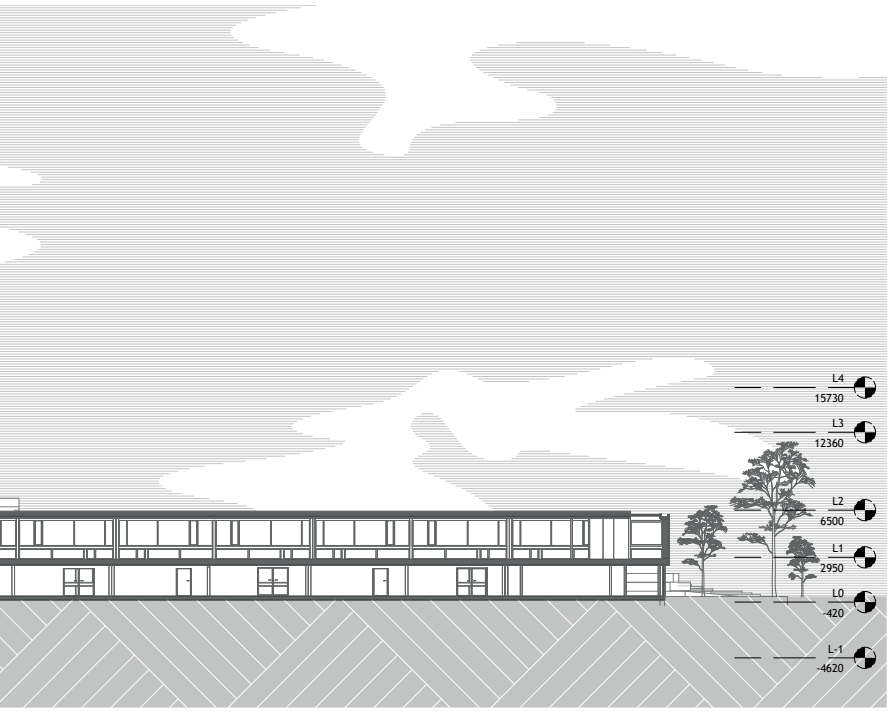
Architectural section

Section D



Architectural section

Section B



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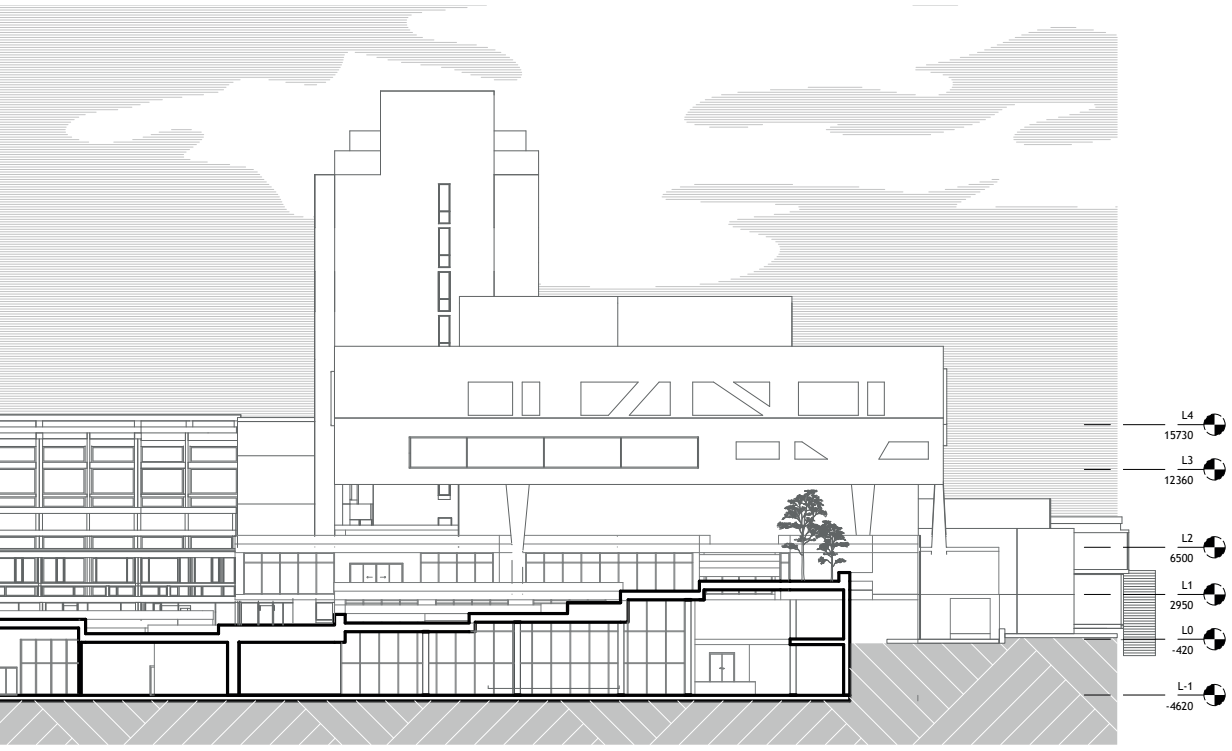

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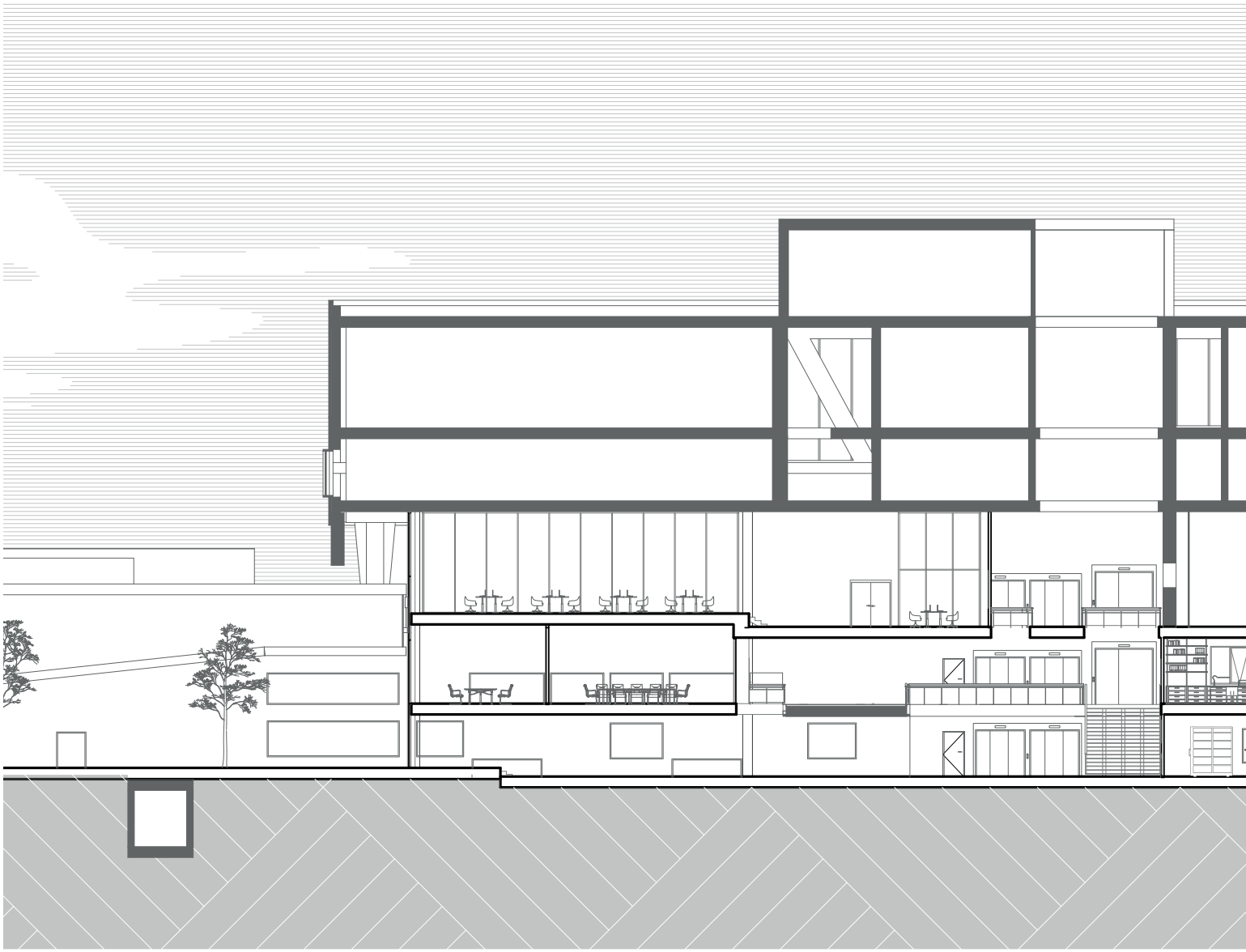
Proposal



Architectural section

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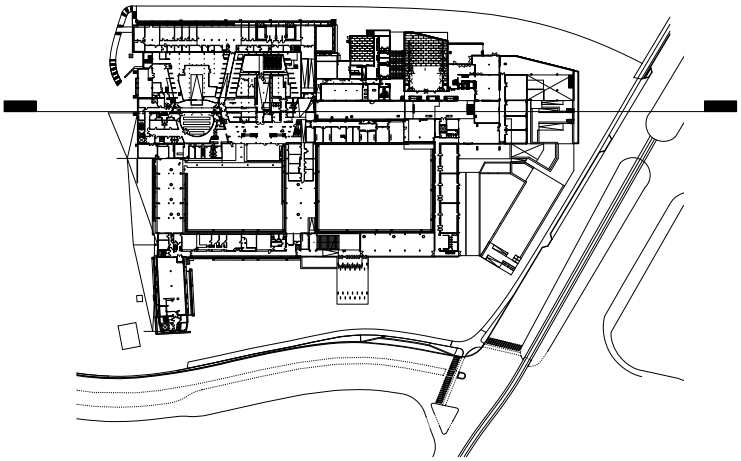

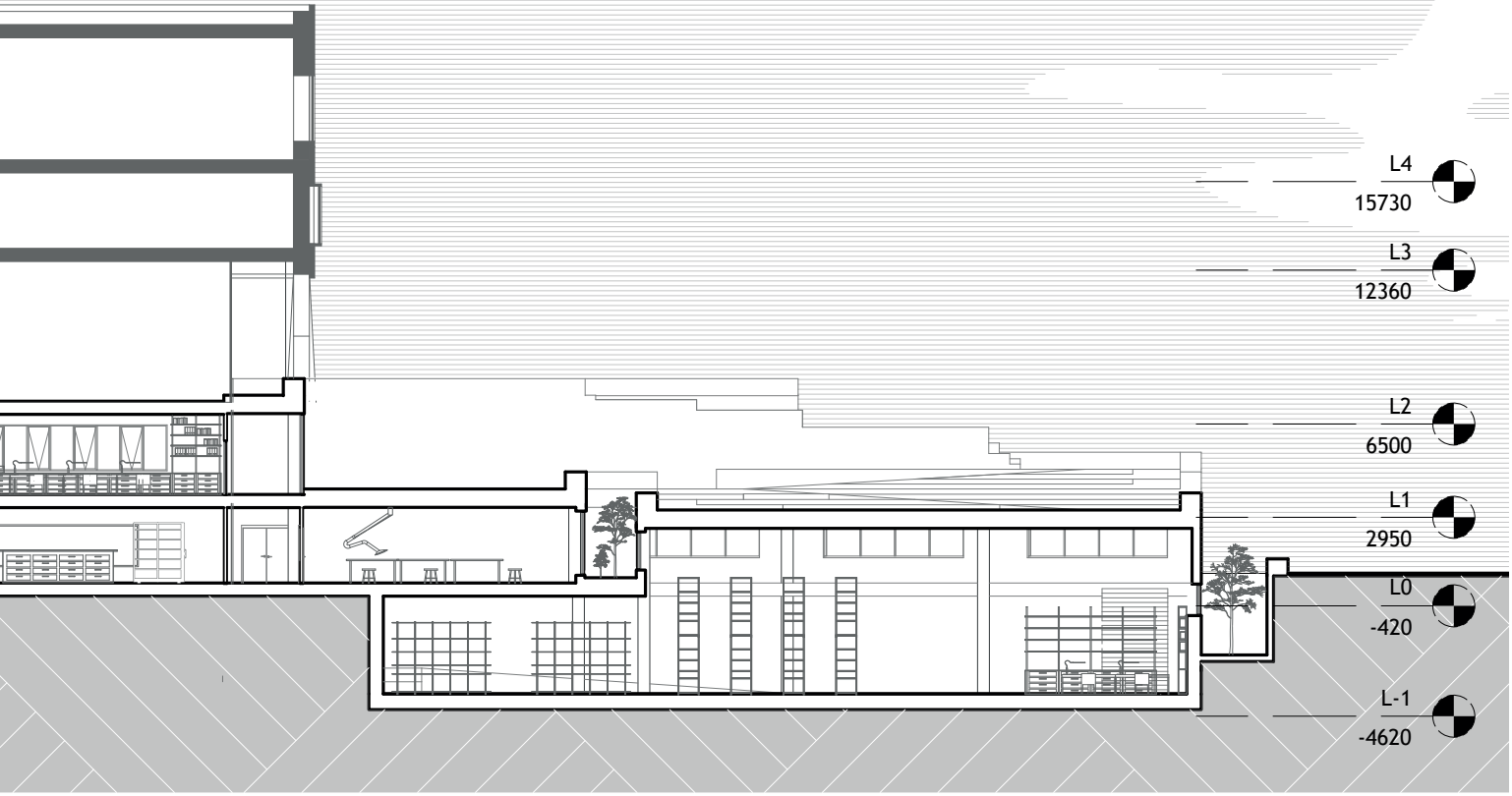

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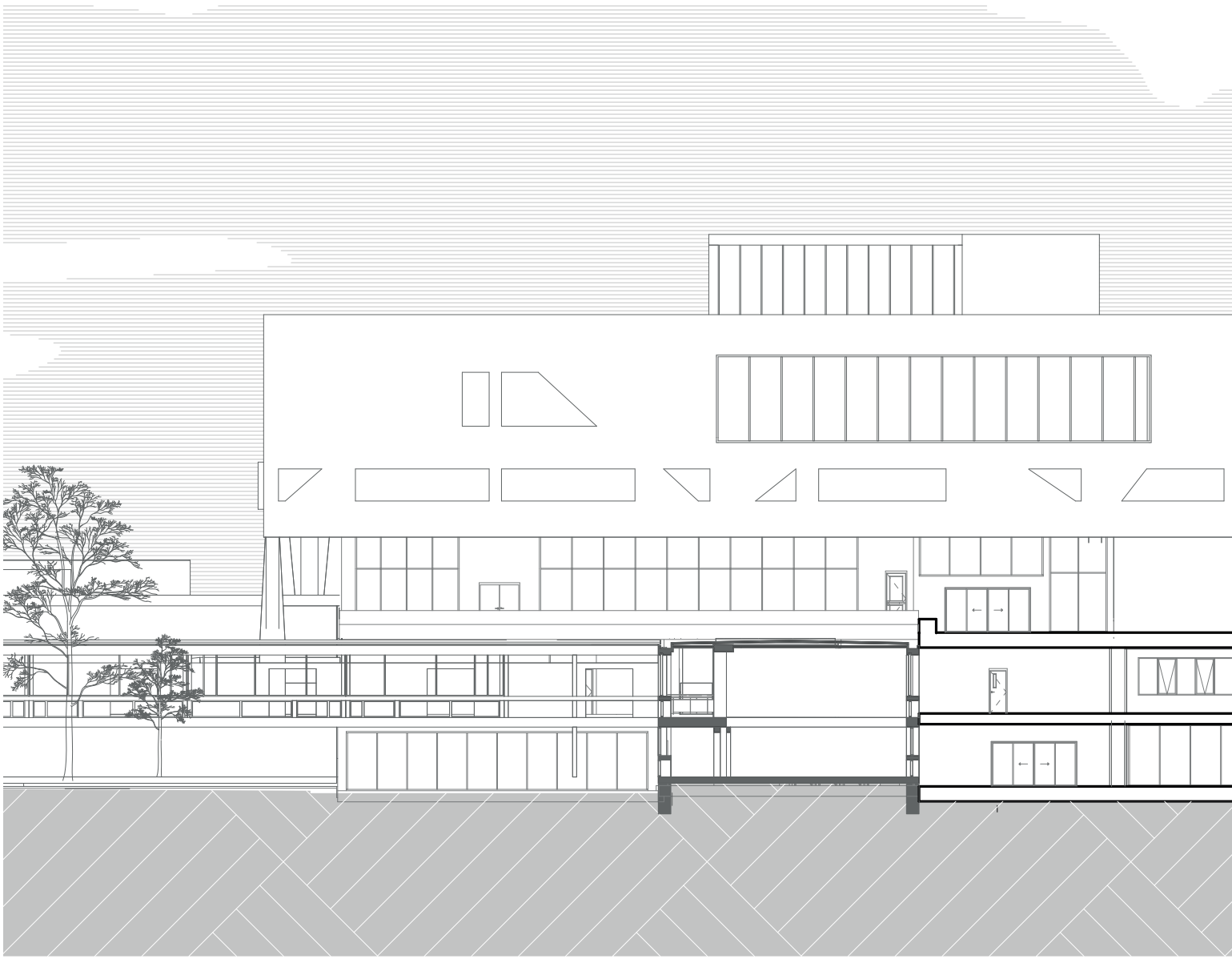

Architectural section

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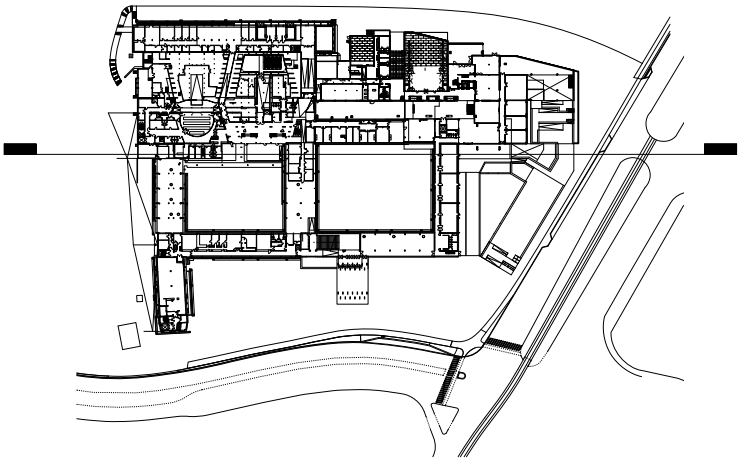

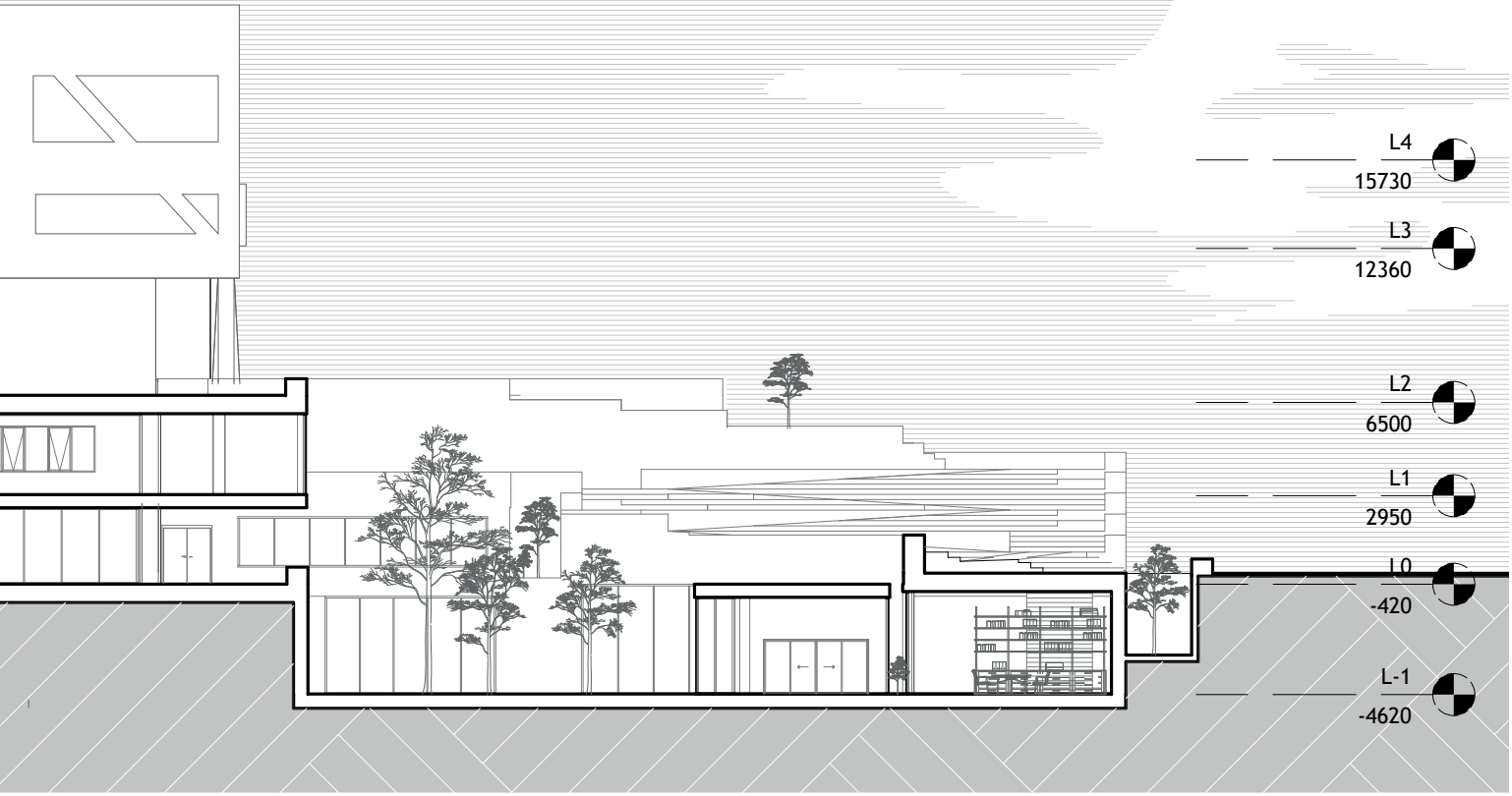

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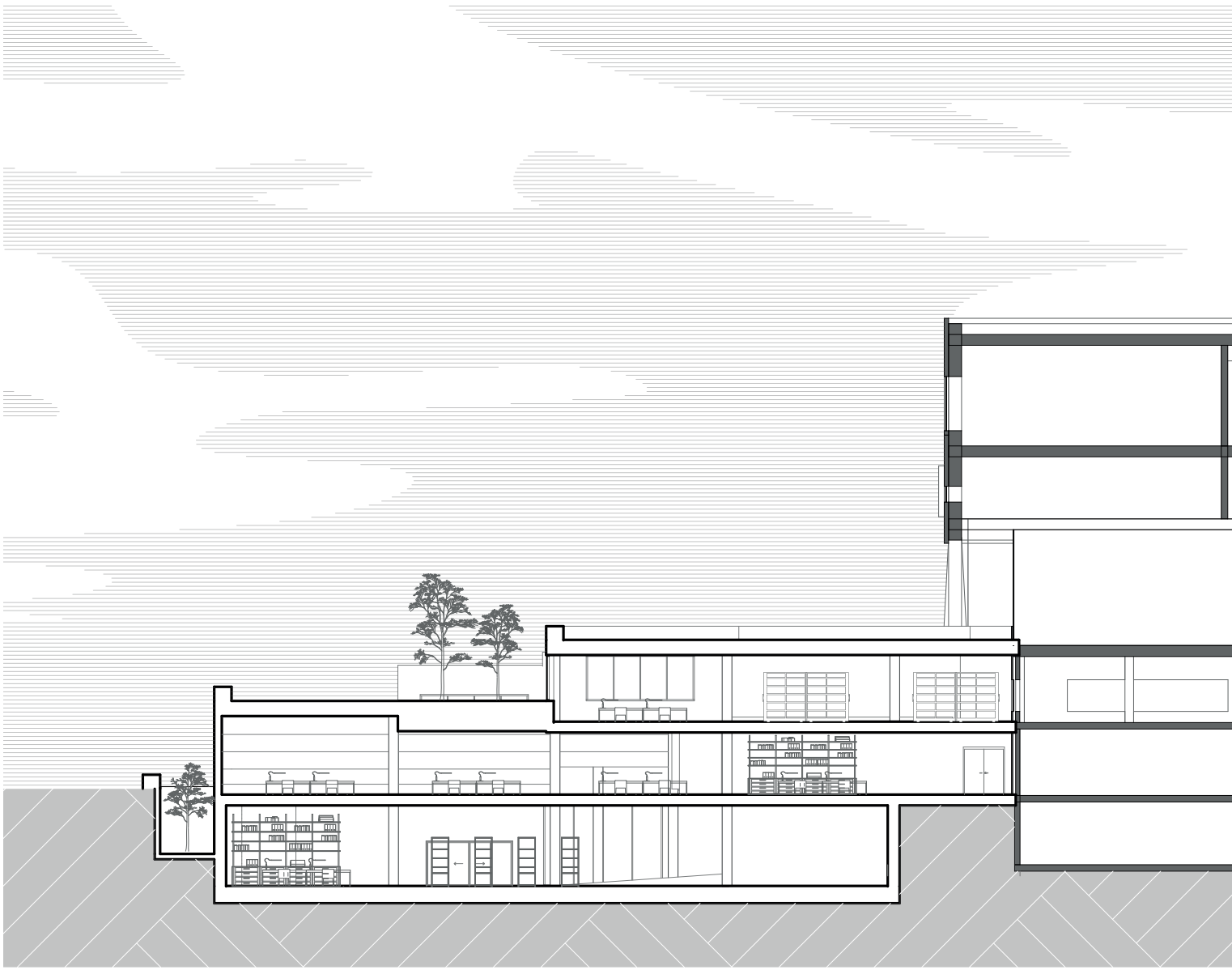
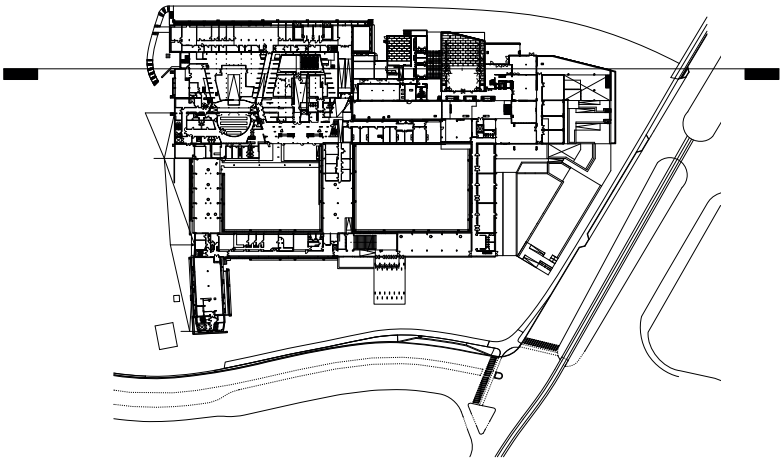
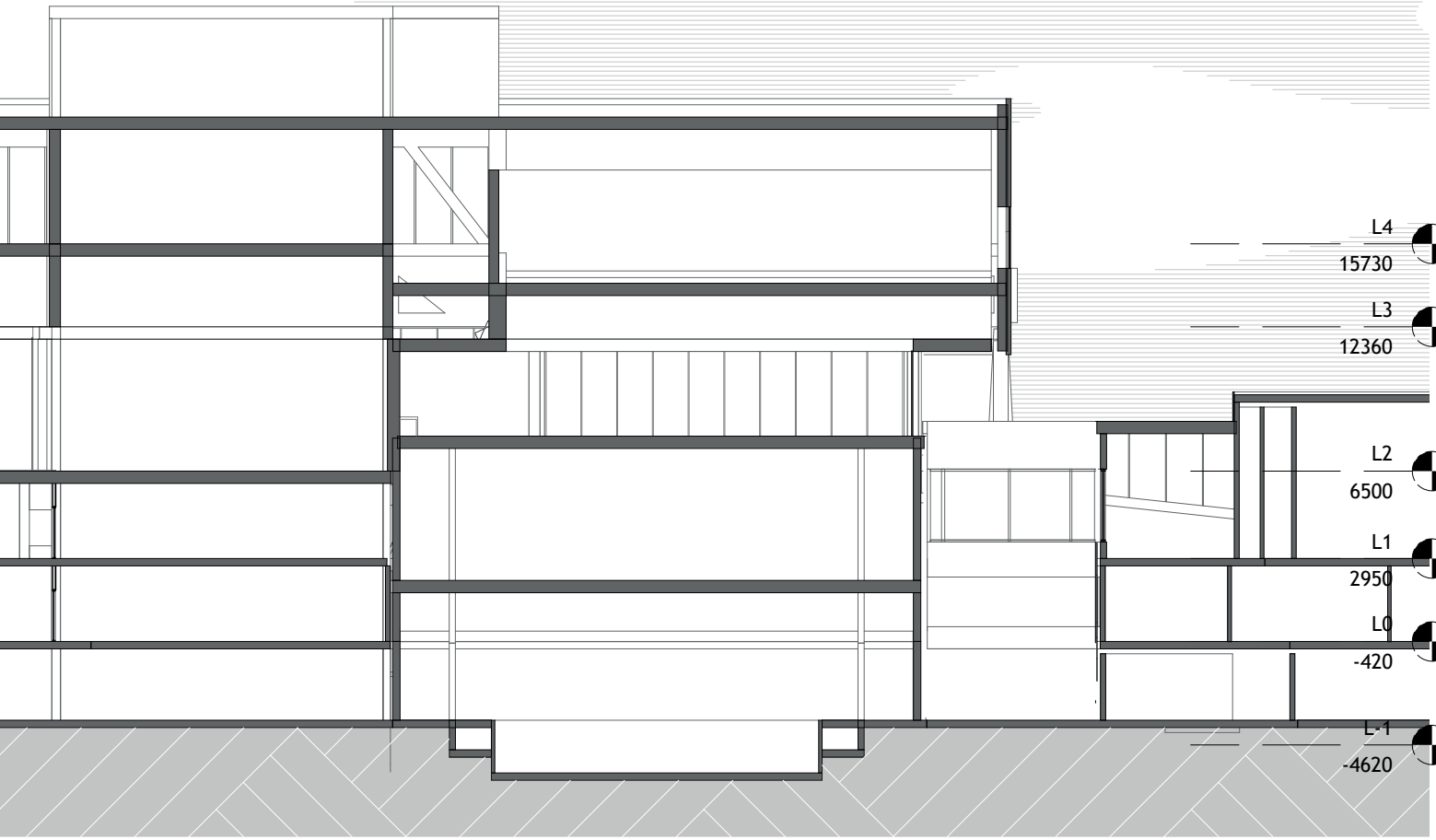


Architectural section

Section E





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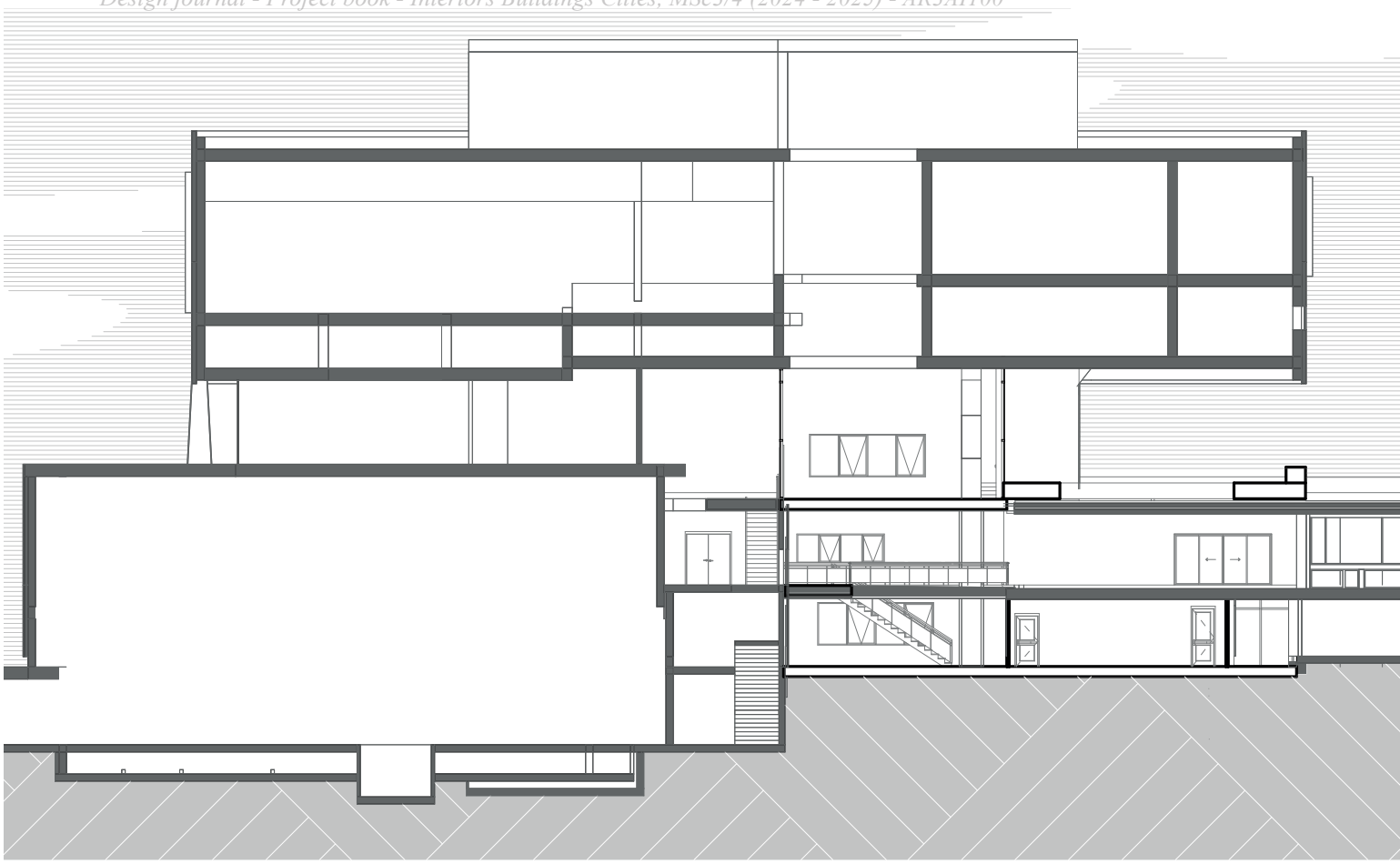

Architectural section

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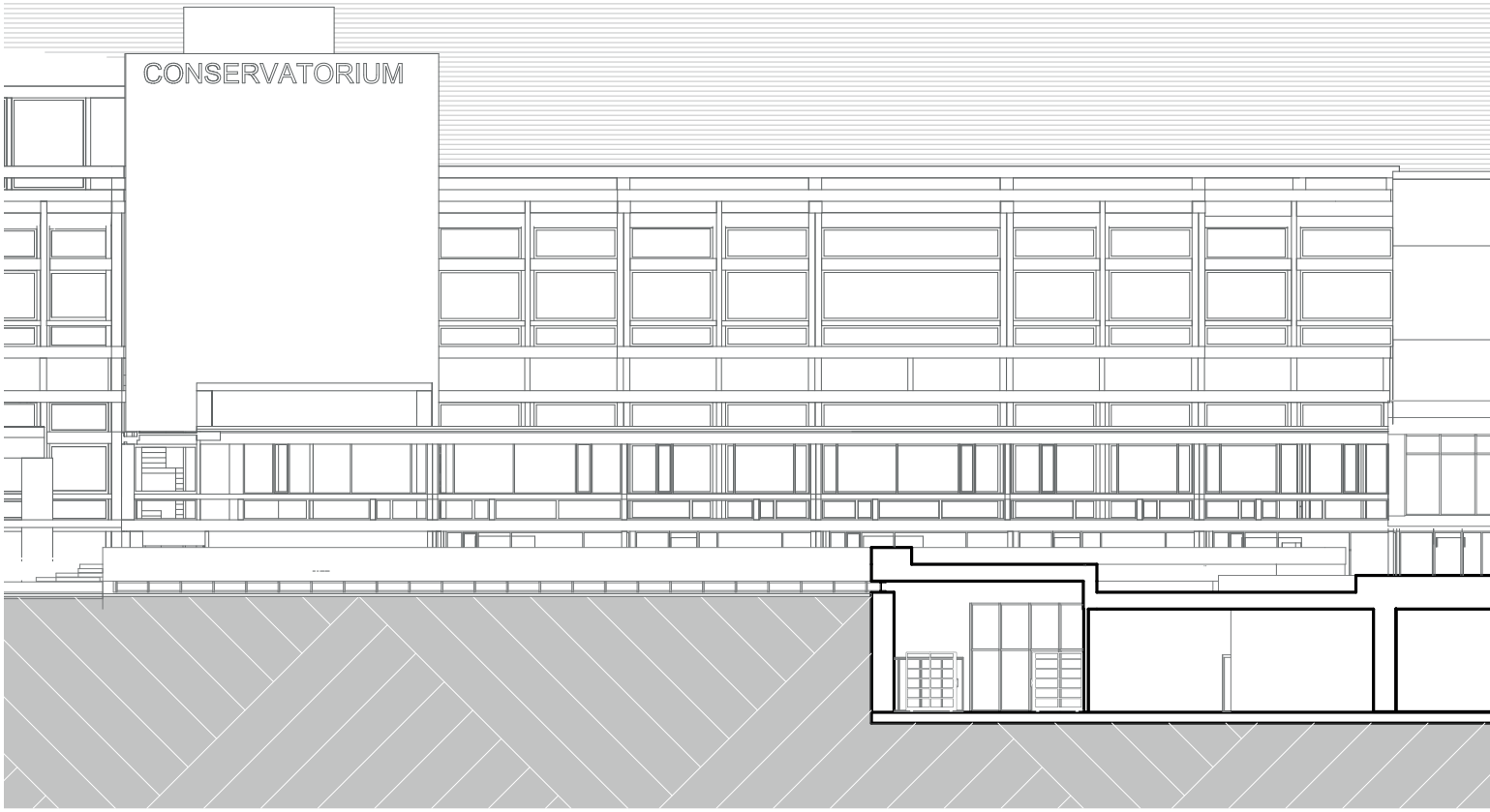
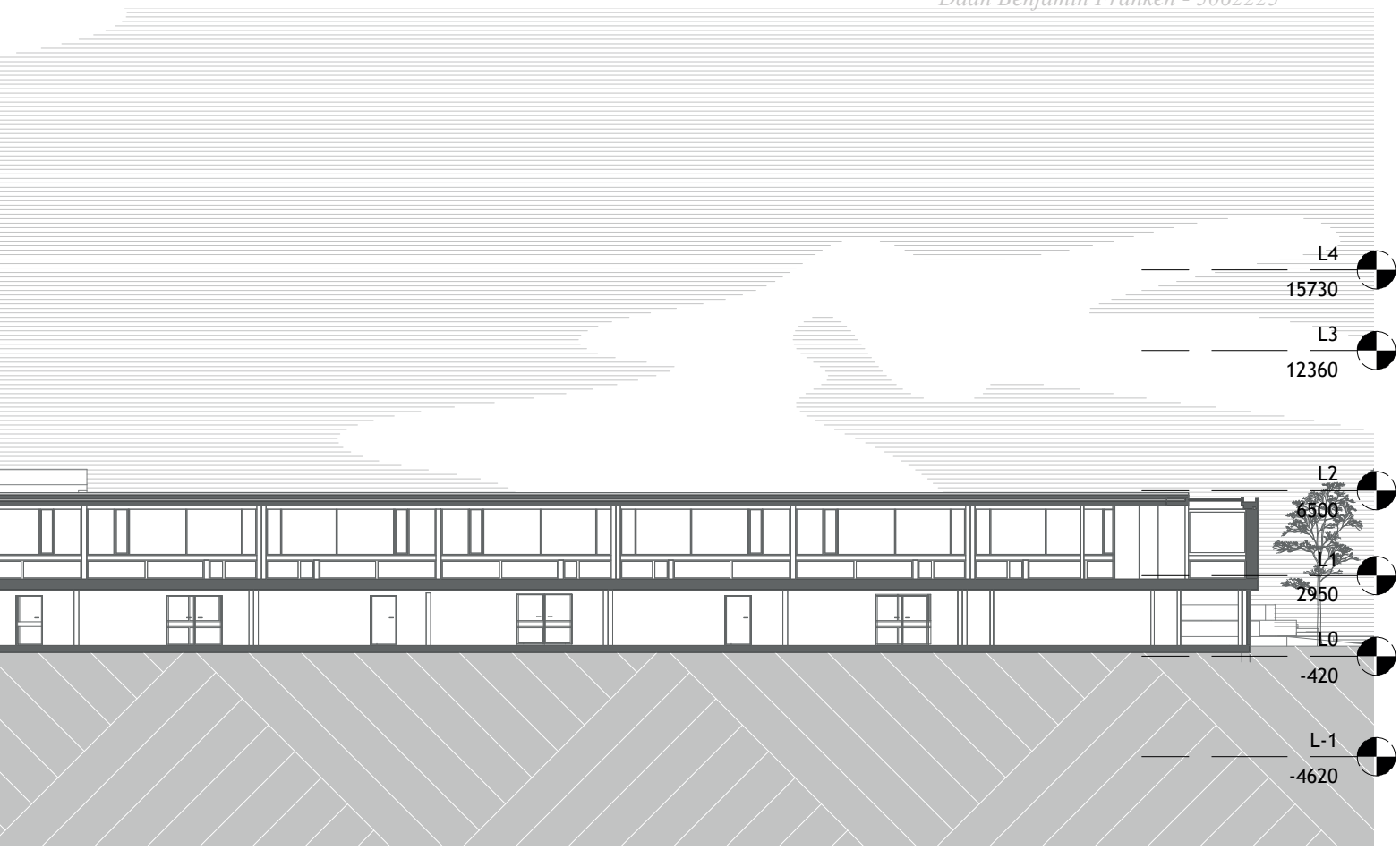


Architectural section

Section B



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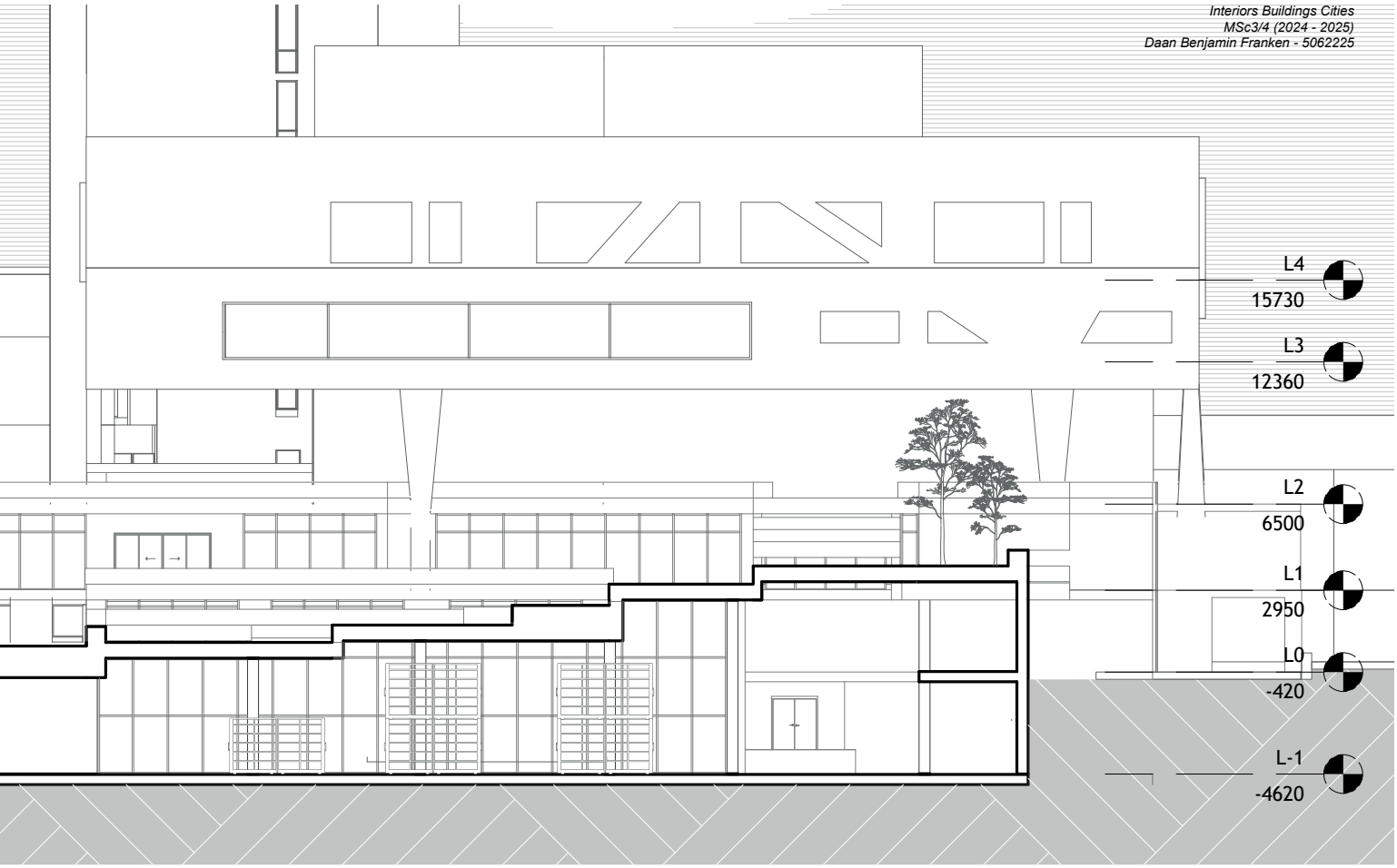

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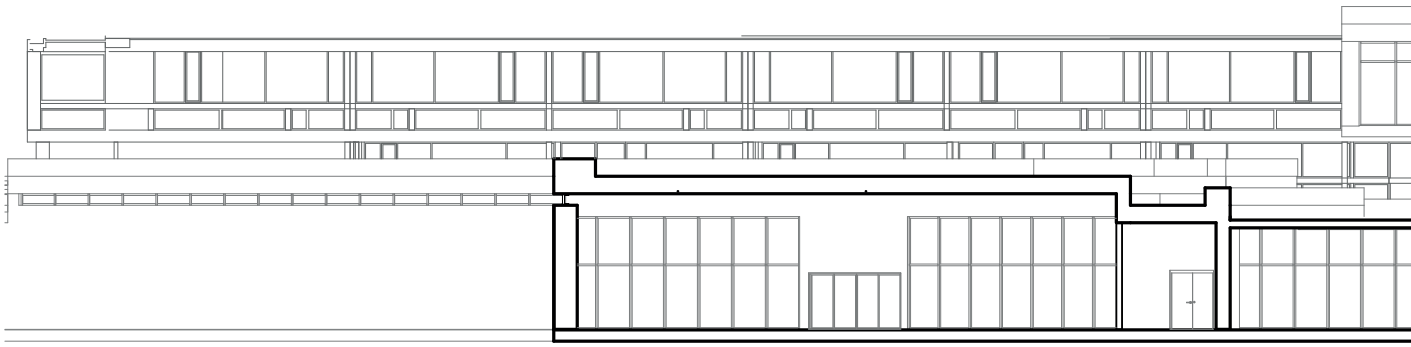
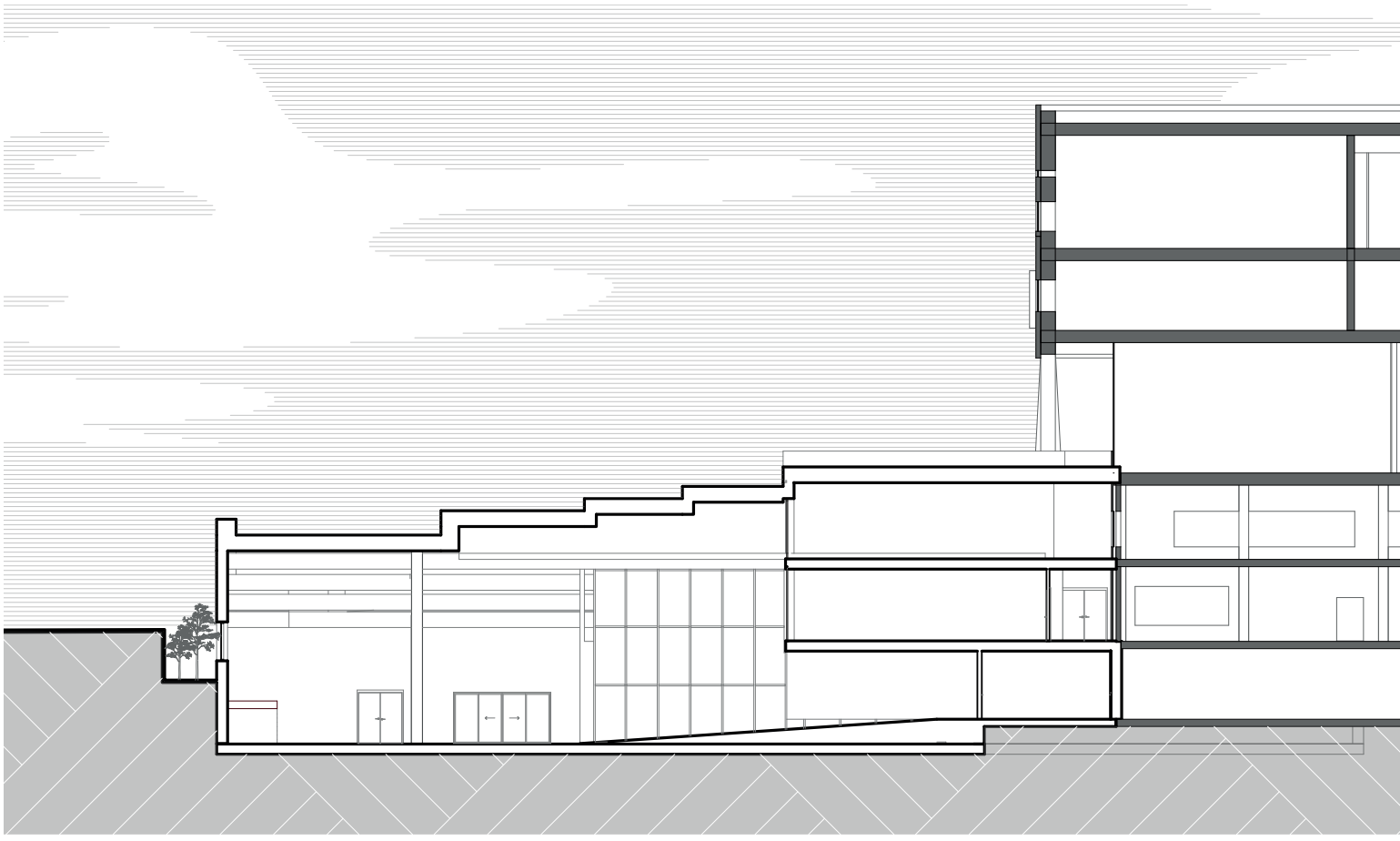


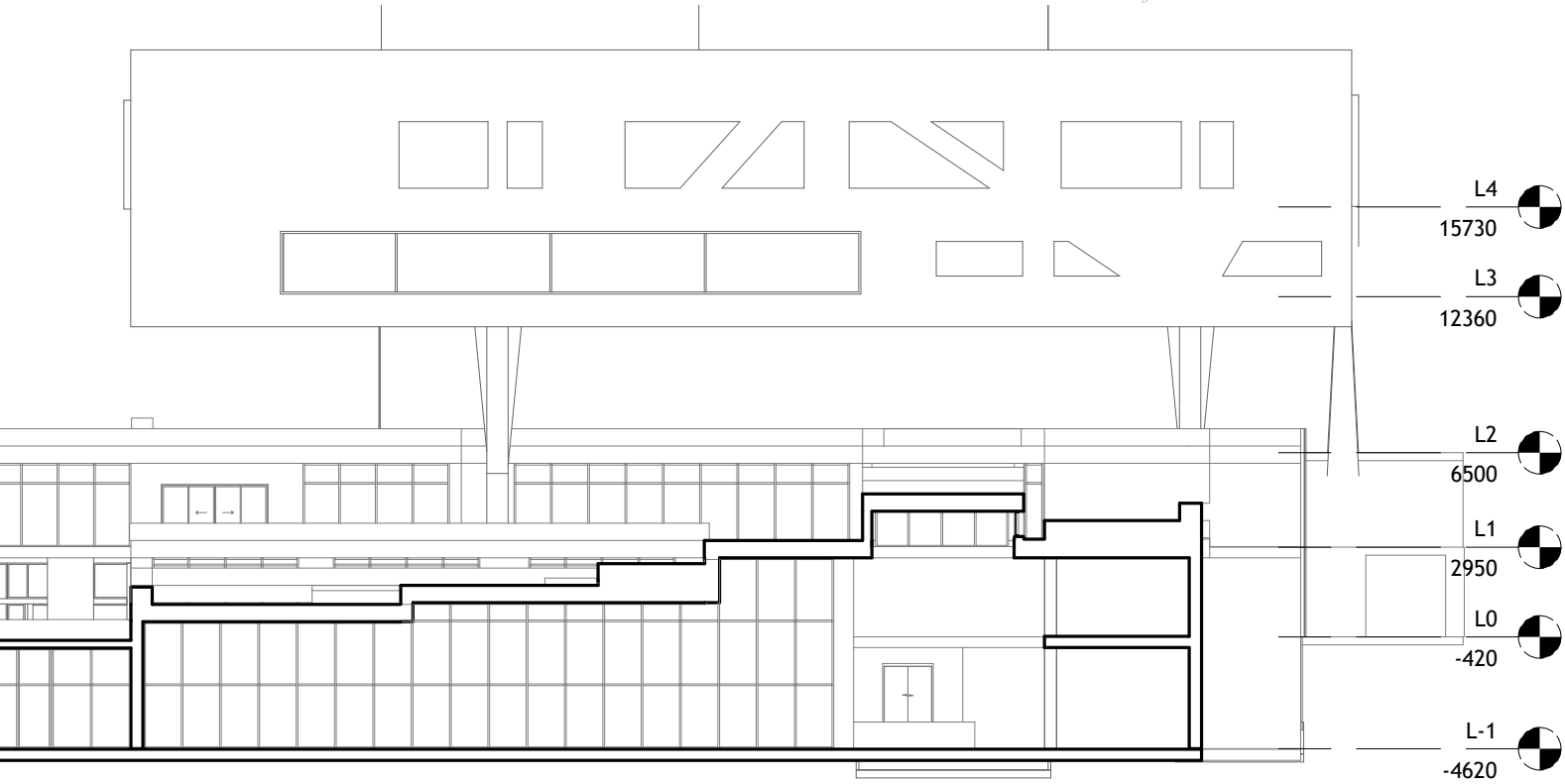
Architectural section

Section G



Architectural section

Section F



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Interiors Buildings Cities
MSc3/4 (2024 - 2025)
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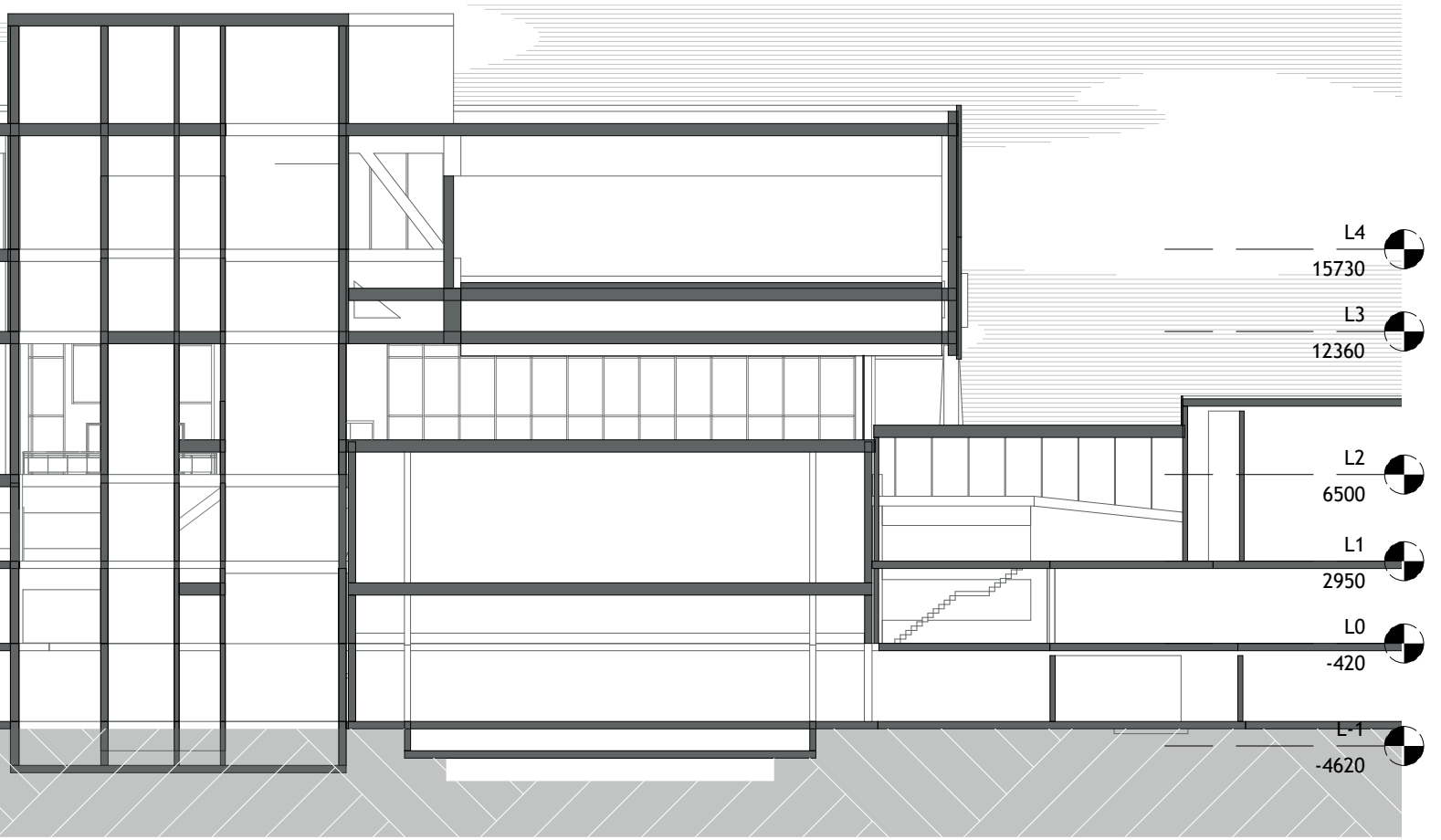

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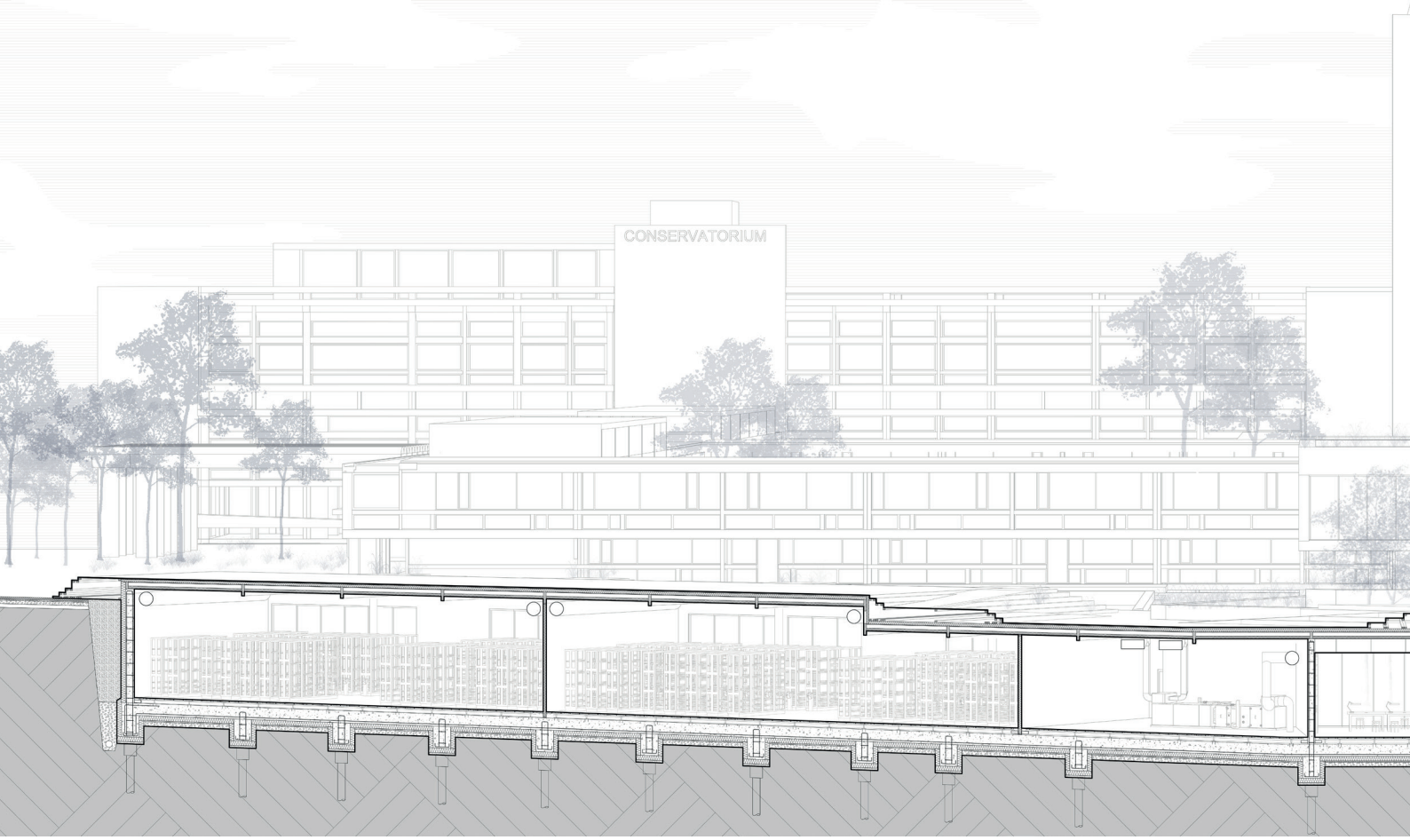
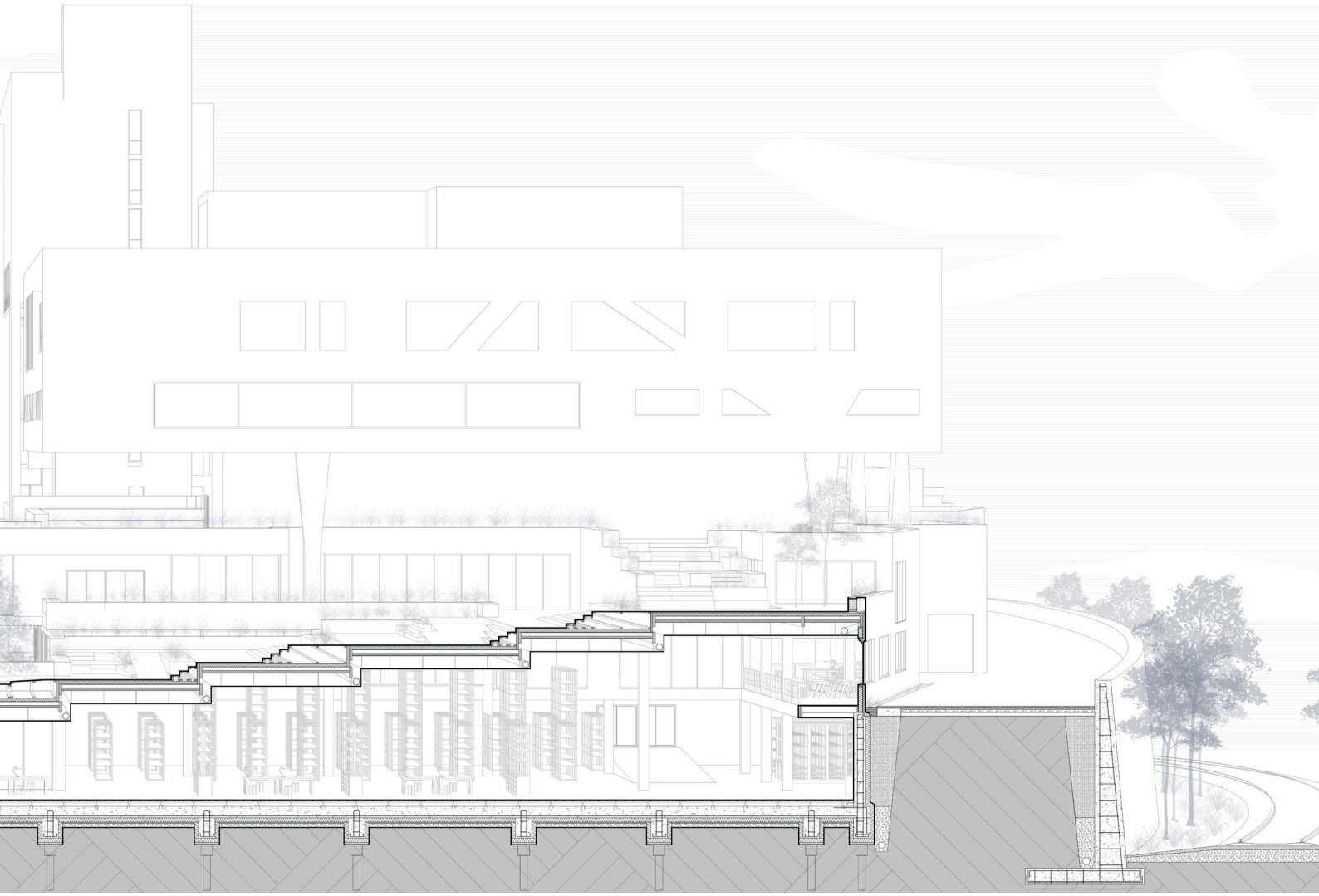
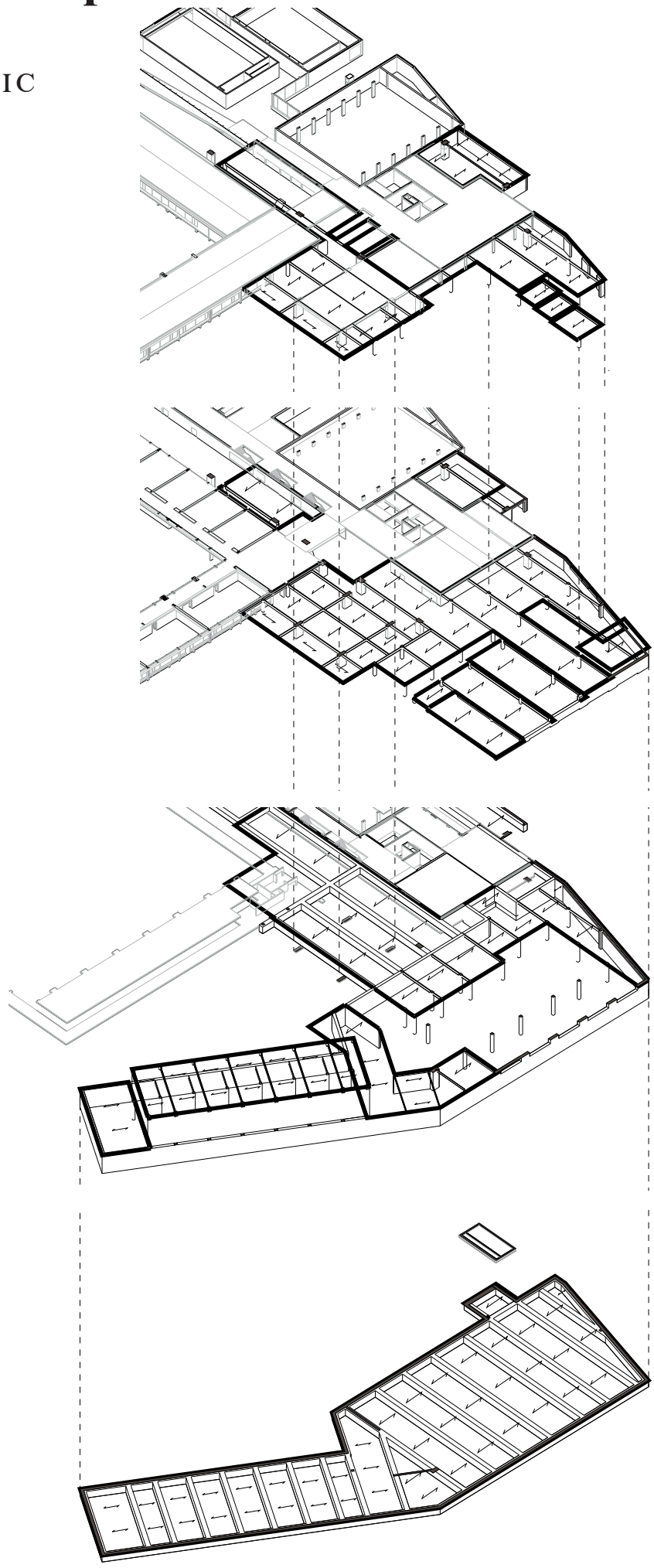
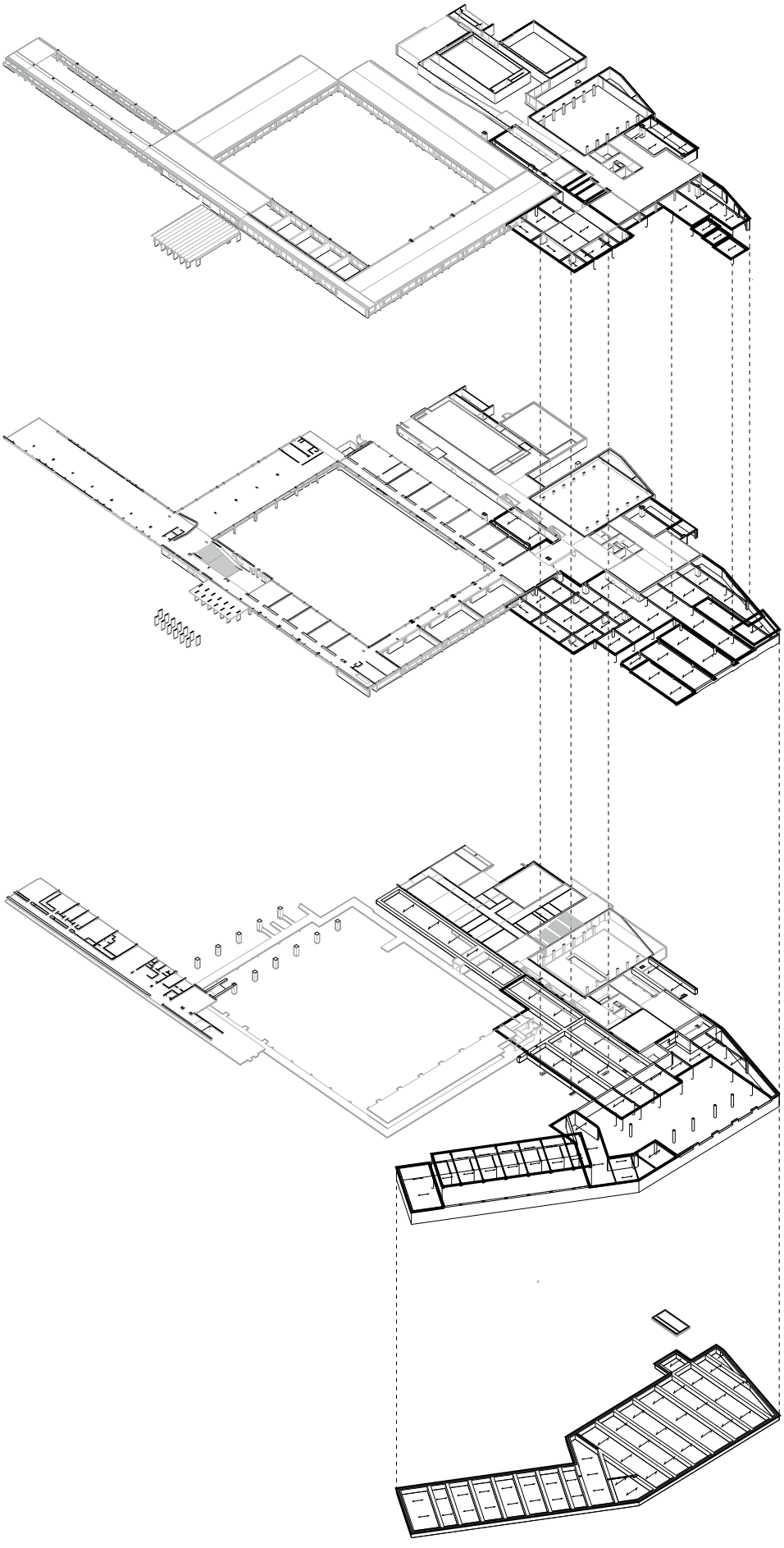




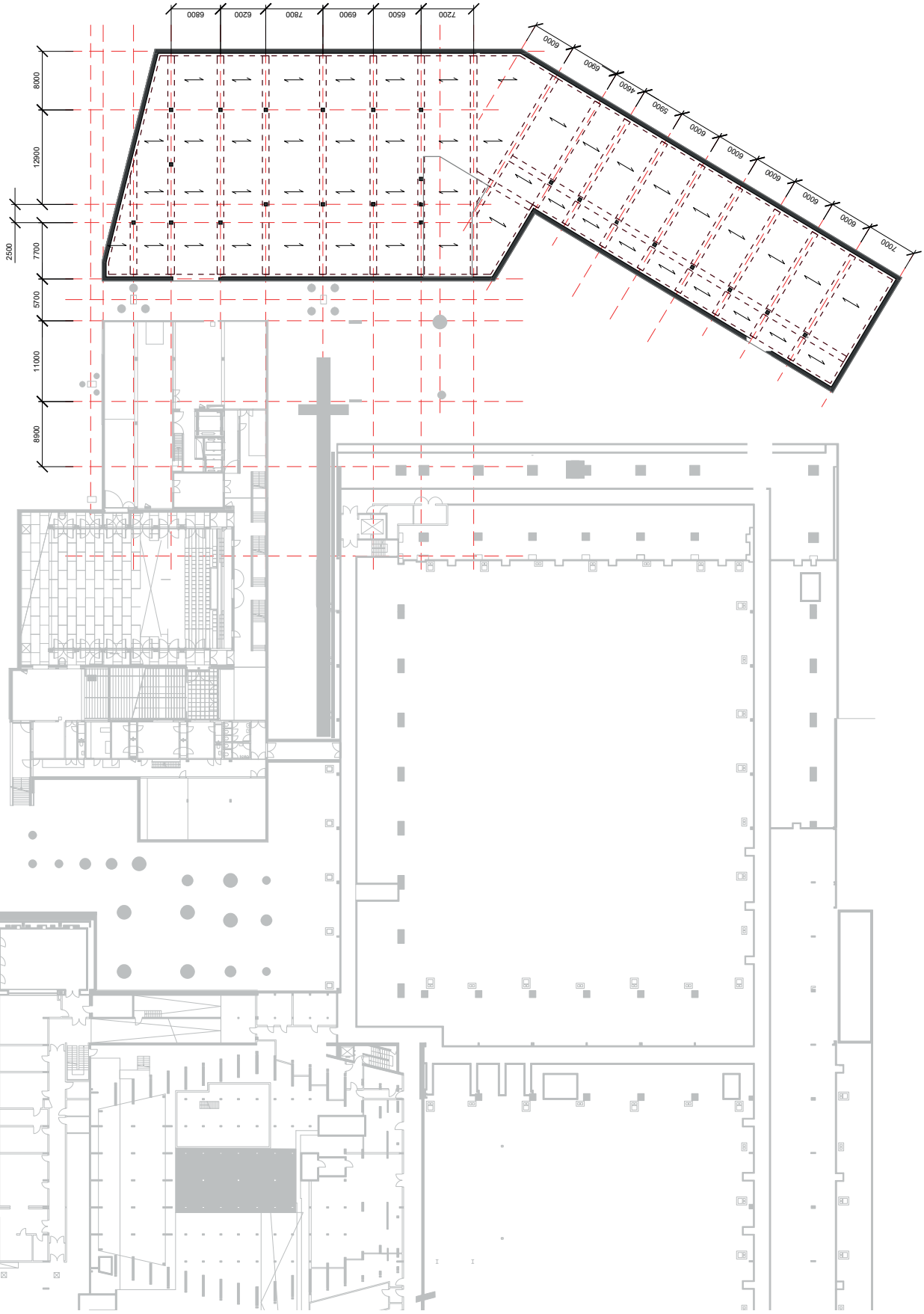
Structural Concept

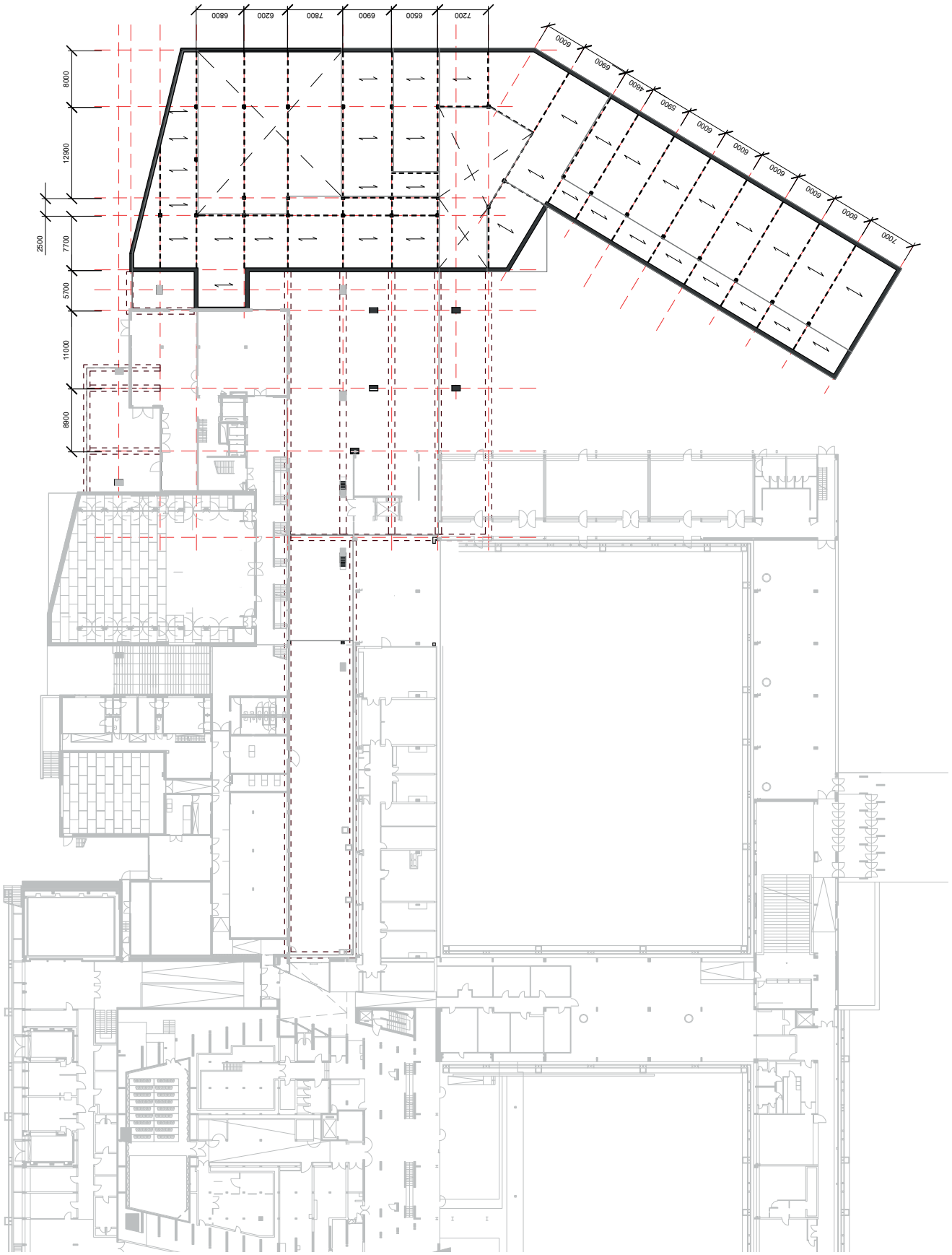
Axonometric





Structural Floorplans

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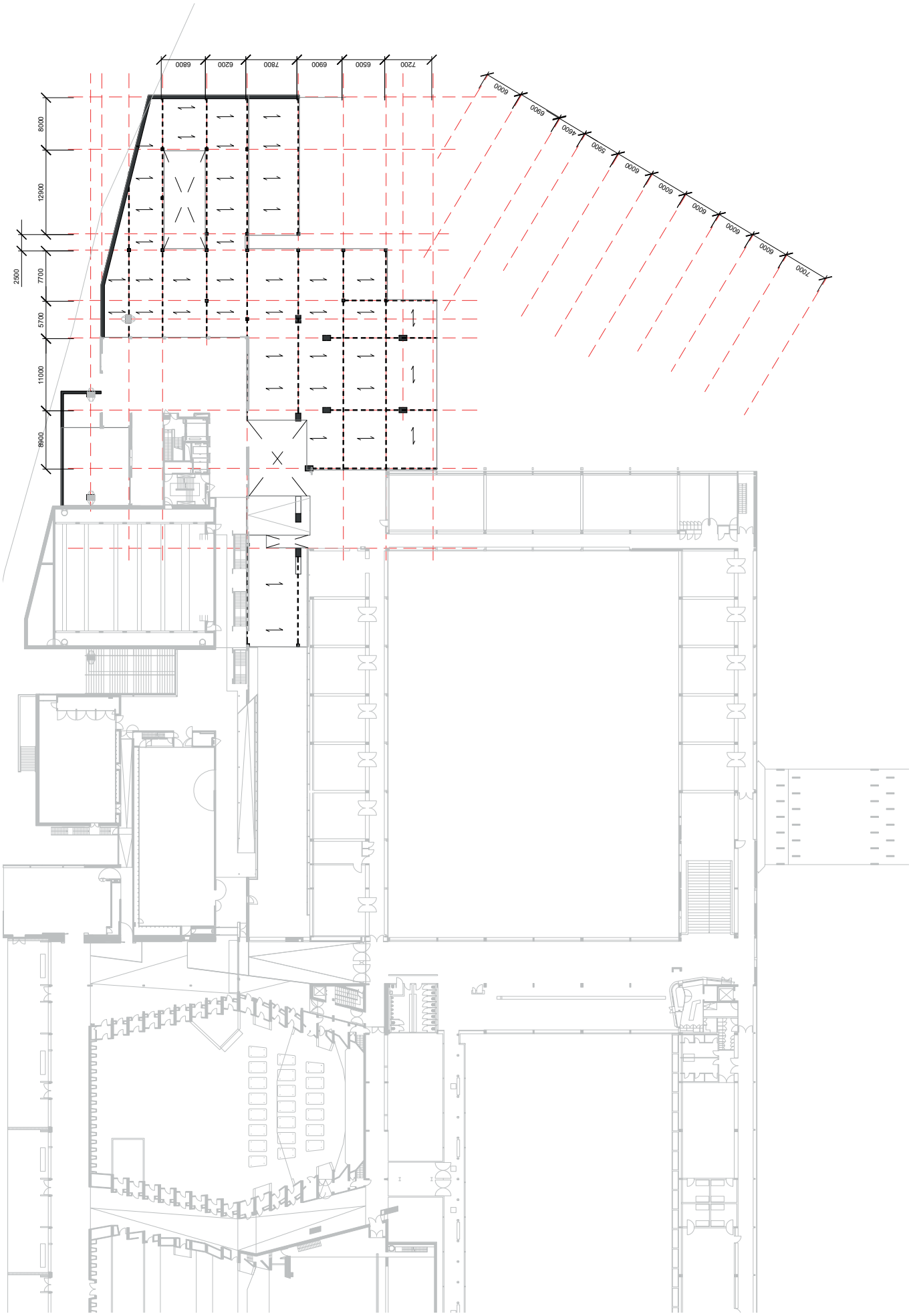
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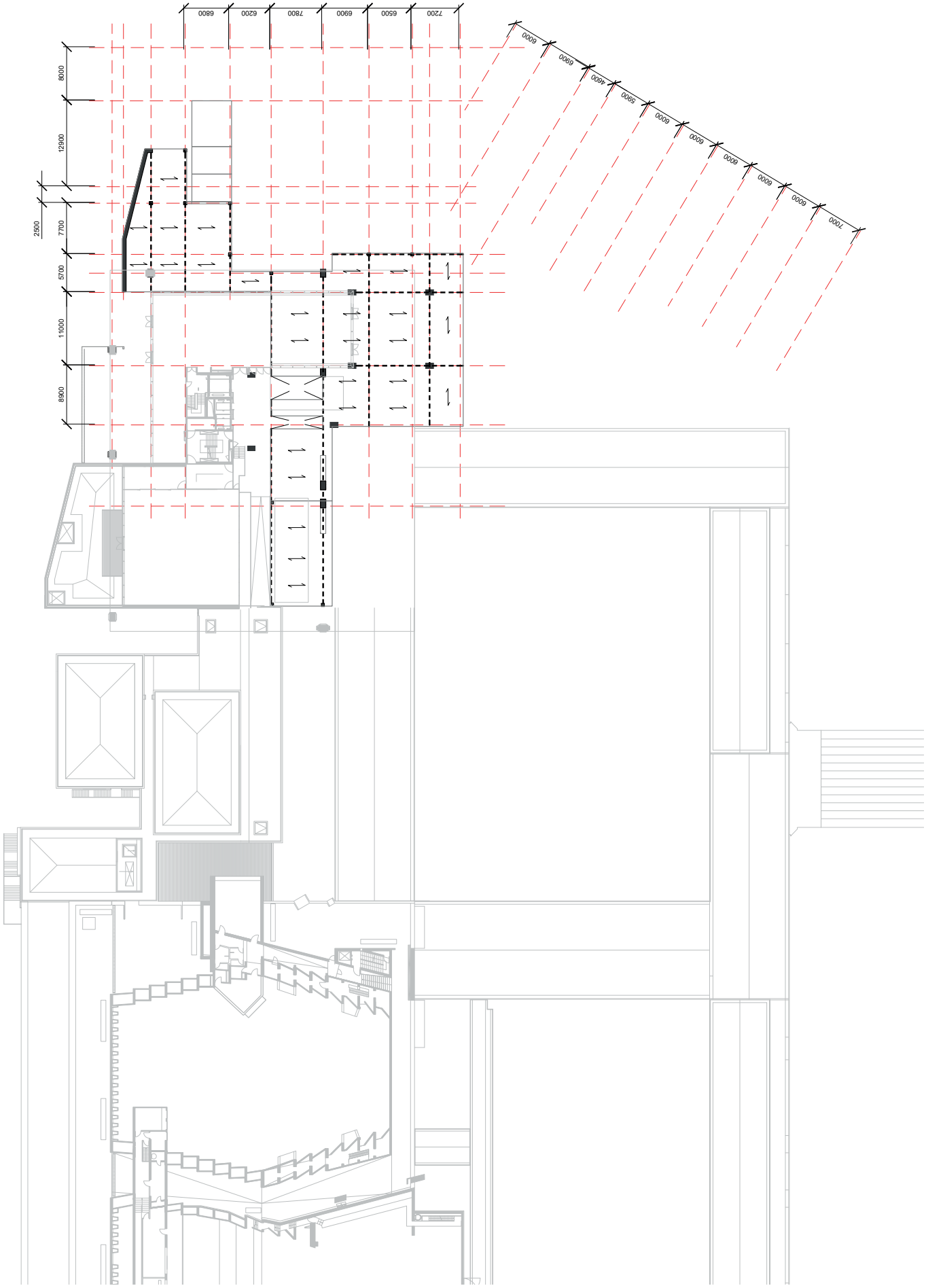
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Connection

Main structure

Concrete columns

Timber beam (600 x 150 mm)

ALUMEGA connection

ALUMEGA HP connector

Chemical anchor and threaded rod

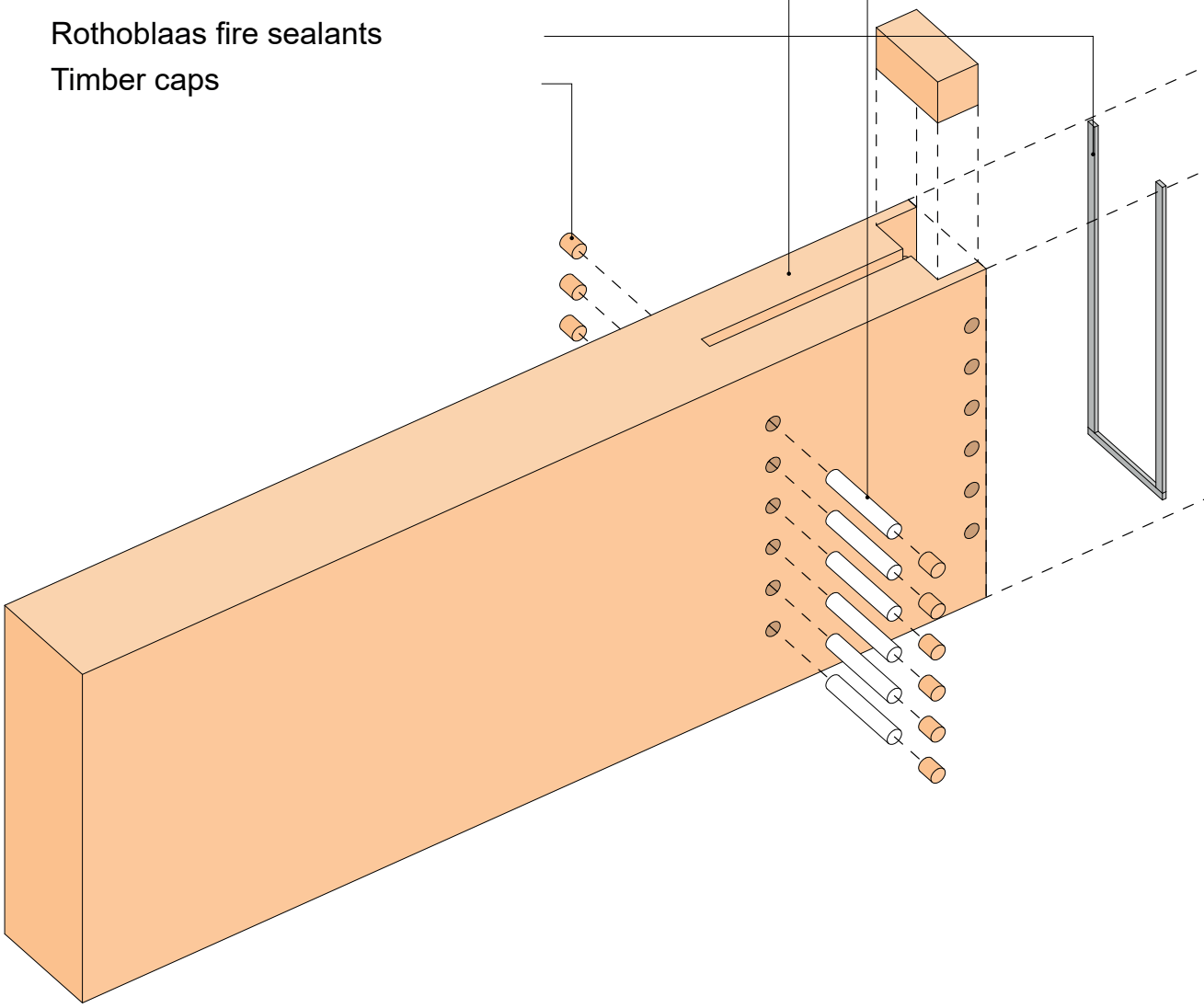
ALUMEGA JS connector

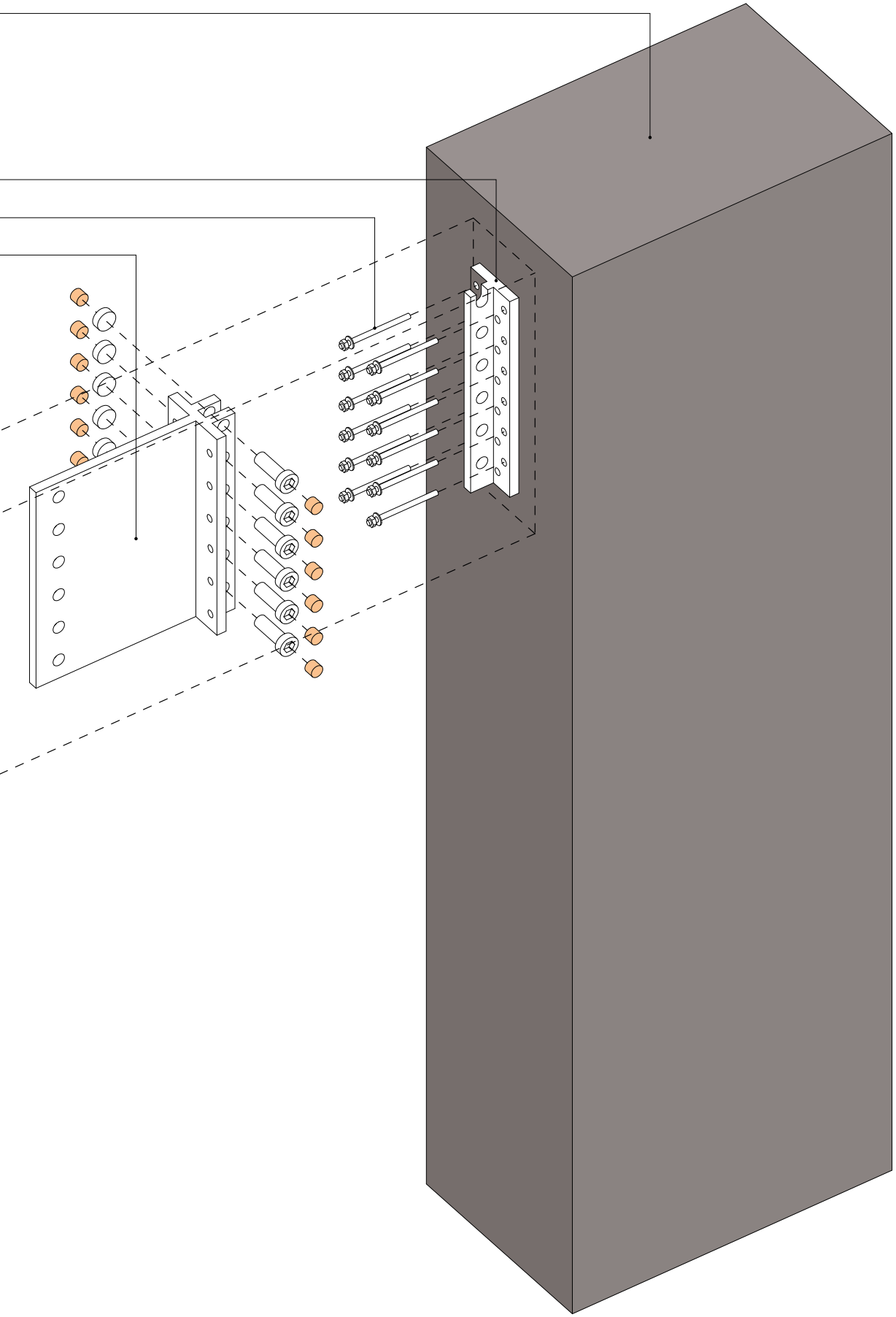
STA Smooth dowel

Fire protection

Rothoblaas fire sealants

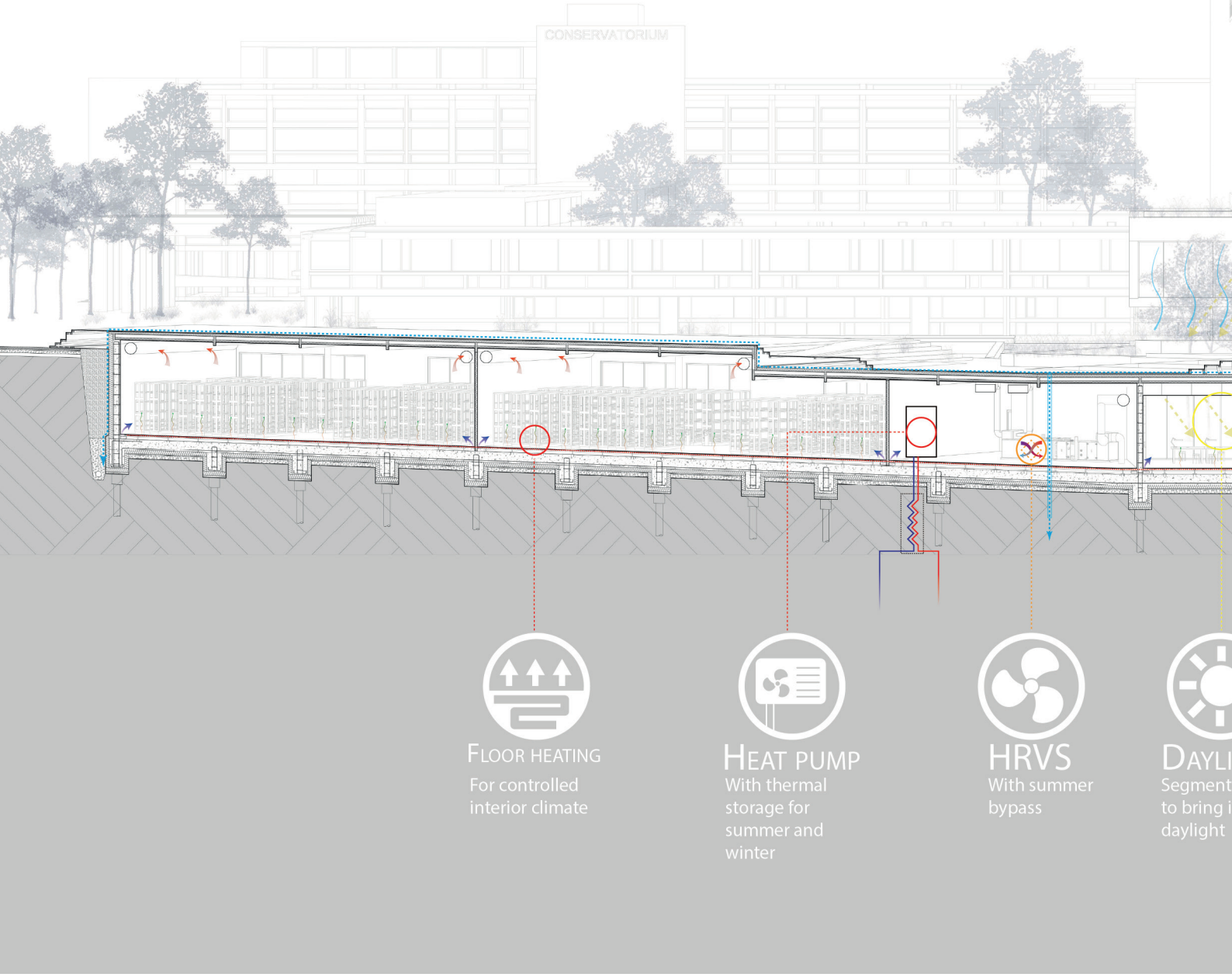
Timber caps

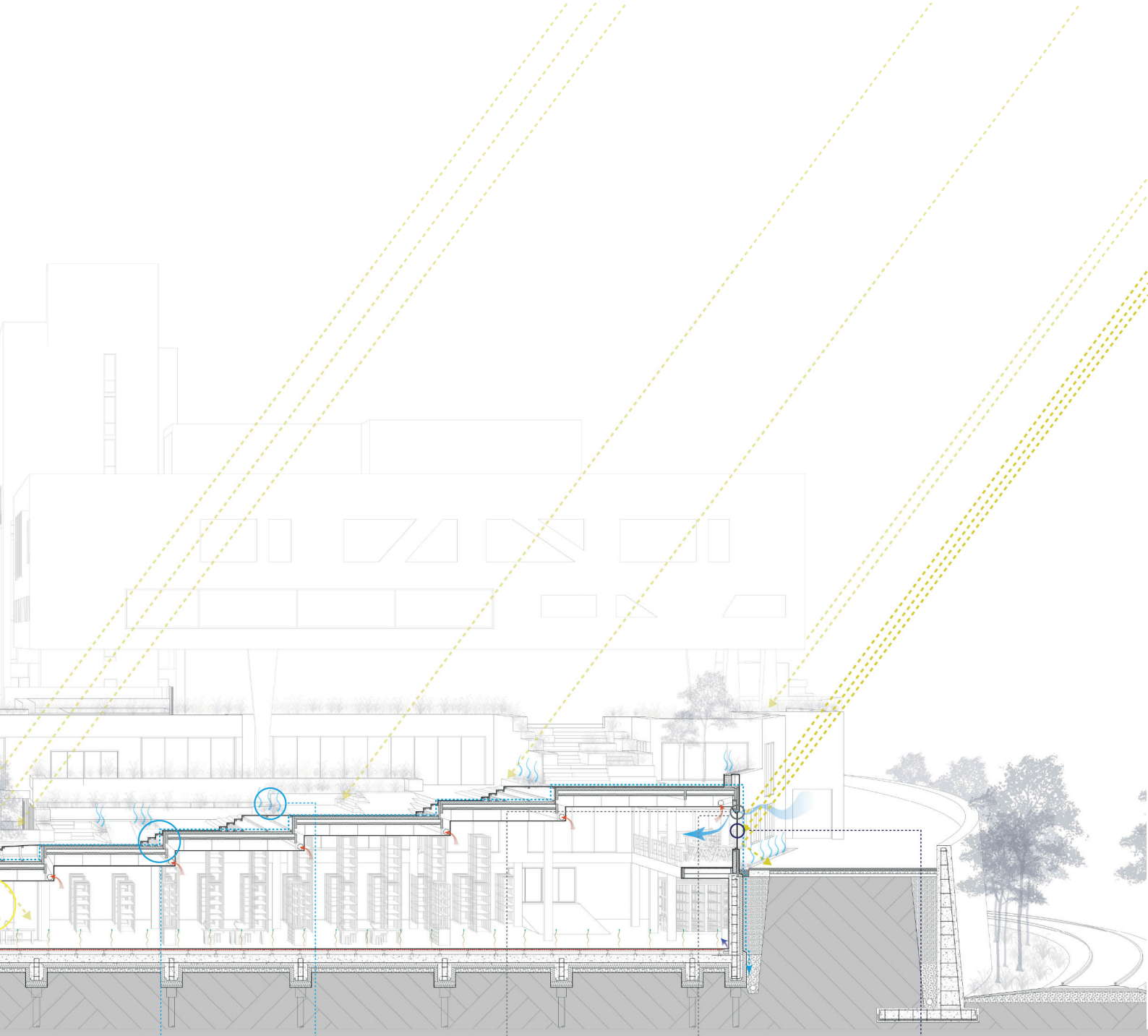




Climate Concept

Climate section





GHT
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n

DRAINAGE
Terraces help to drain rainwater

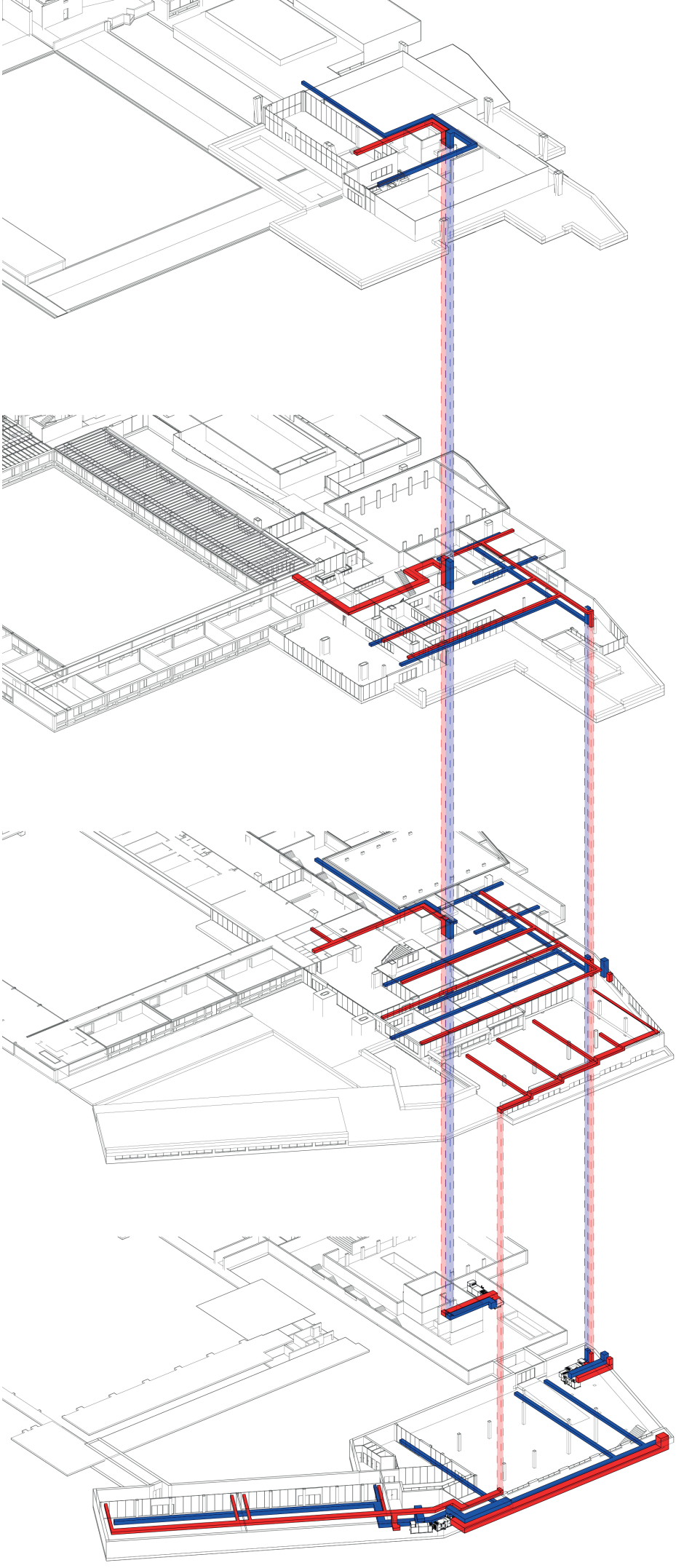
EVAPORATION
Vegetation throughout terraces to help evaporate and drain water

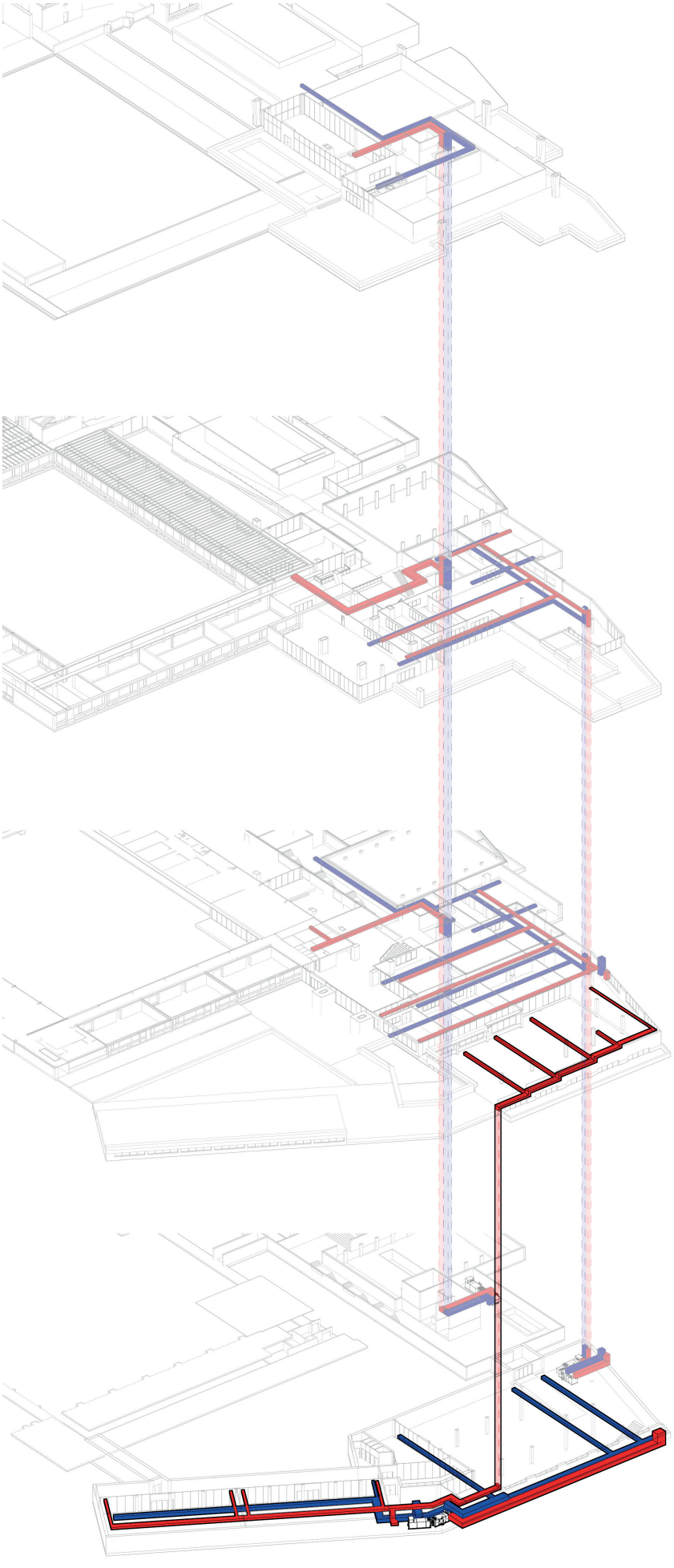
SUN SHADING
Integrated shading for south-facing windows

NATURAL VENTILATION
Opening windows and ventilation profiles for inhabited spaces

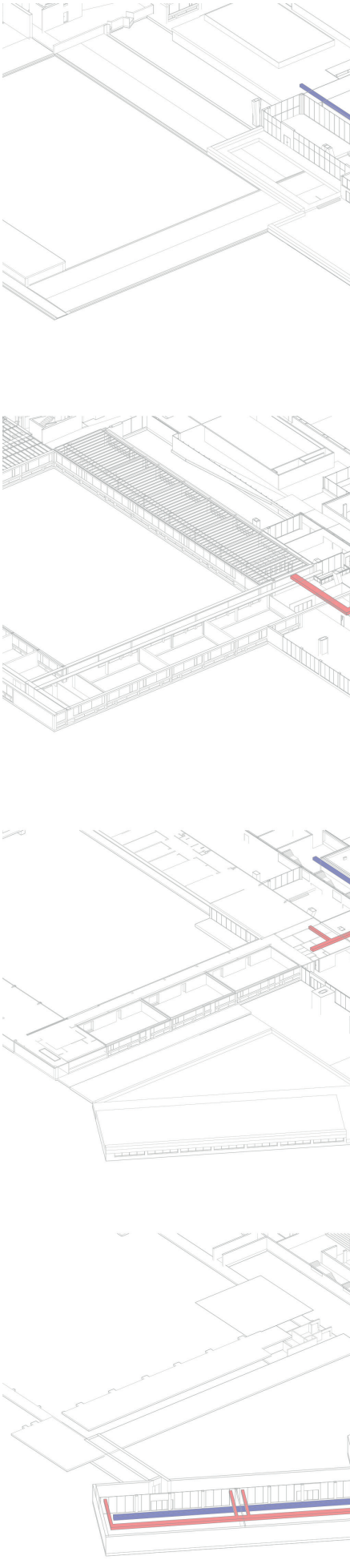
INSULATED GLAZING
Low U-value and smaller windows for south-facing façades

Ventilation axonometric

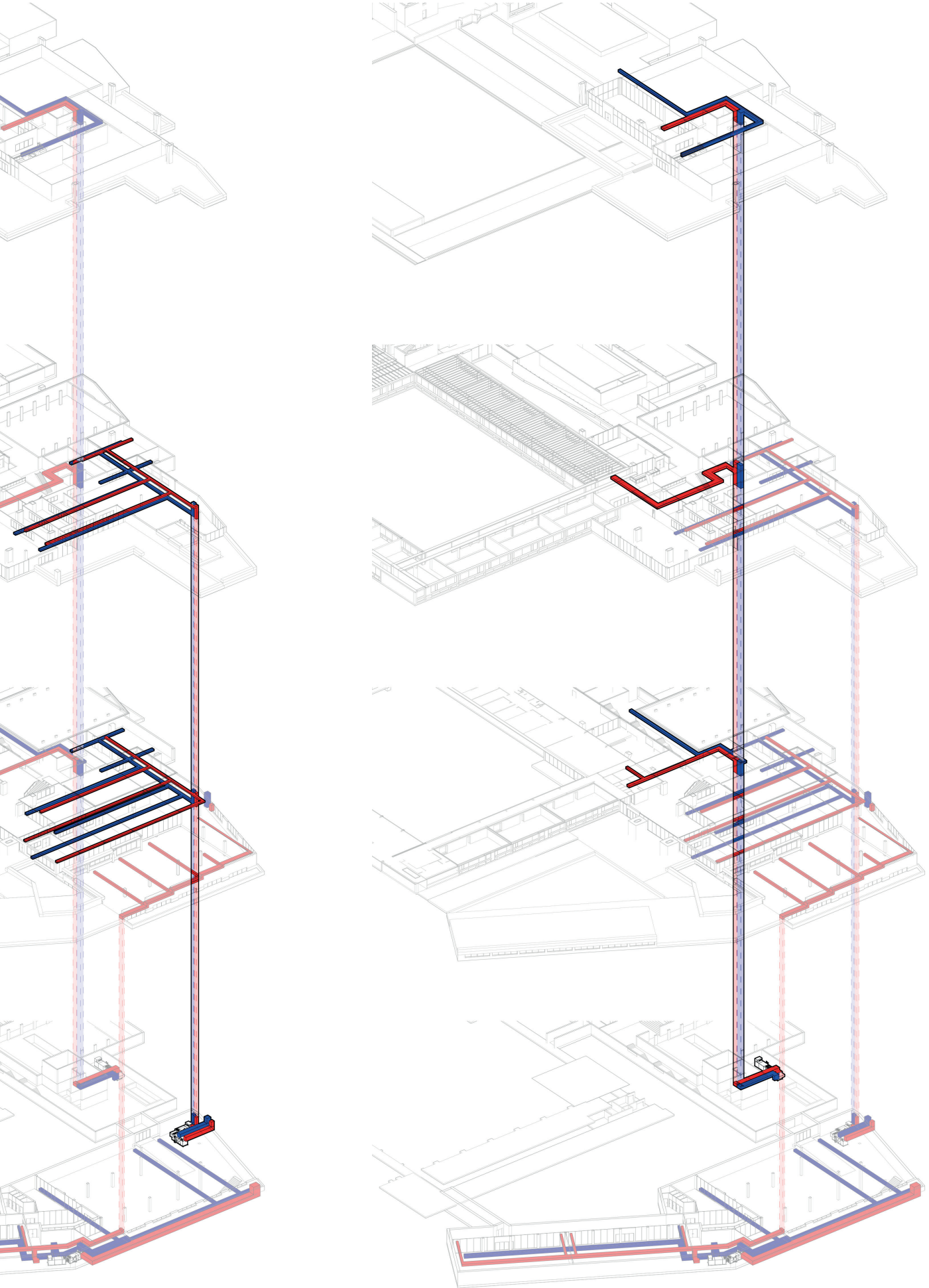




Climate zone - Depot



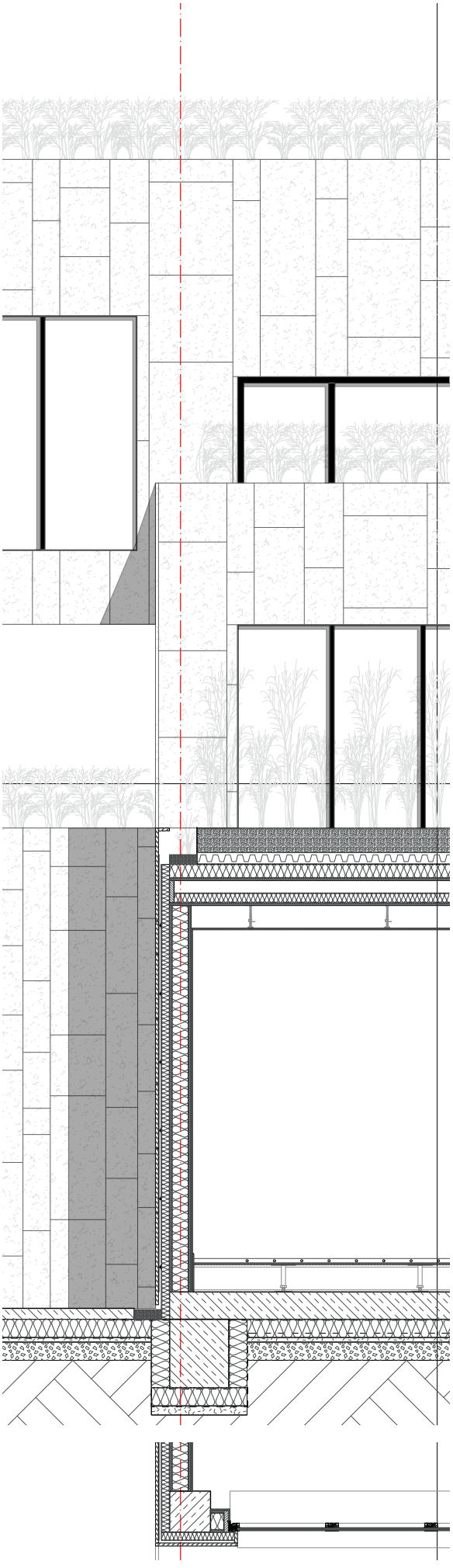
Climate zone - Processing

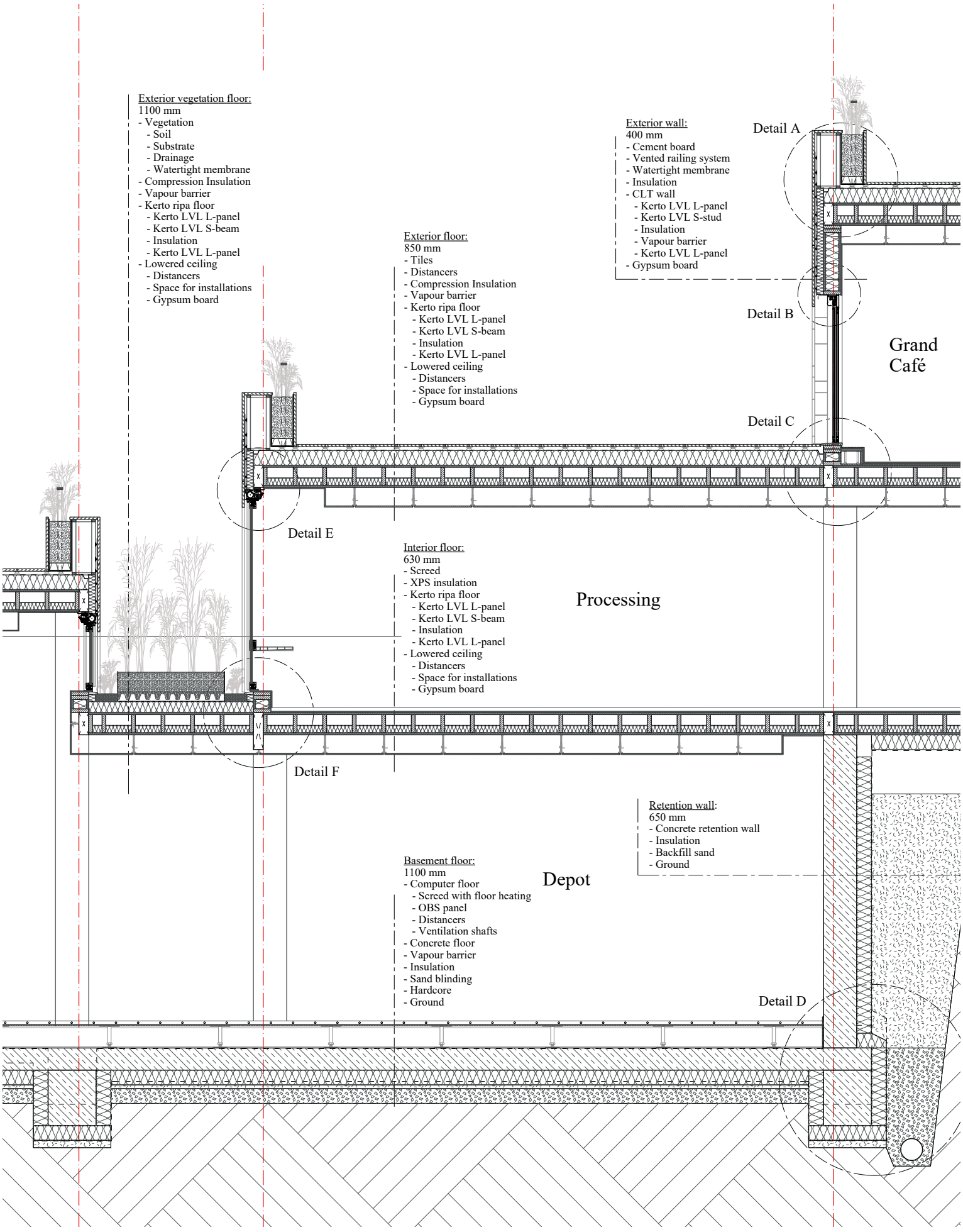


Climate zone - Public

Detailing

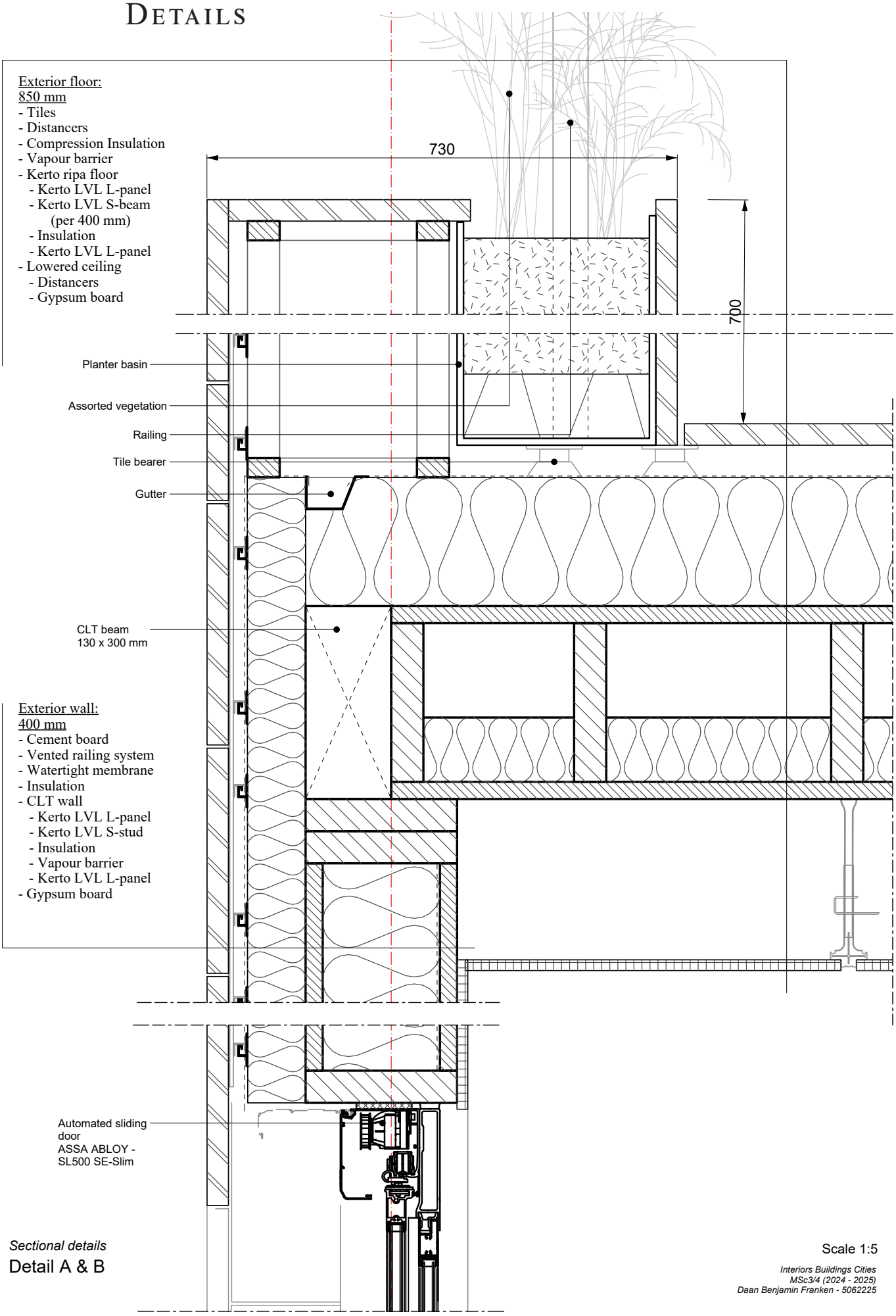
Façade fragment




Exterior vegetation floor:
1100 mm
- Vegetation
- Soil
- Substrate
- Drainage
- Watertight membrane
- Compression Insulation
- Vapour barrier
- Kerto ripa floor
- Kerto LVL L-panel
- Kerto LVL S-beam
- Insulation
- Kerto LVL L-panel
- Lowered ceiling
- Distancers
- Space for installations
- Gypsum board
Exterior floor:
850 mm
- Tiles
- Distancers
- Compression Insulation
- Vapour barrier
- Kerto ripa floor
- Kerto LVL L-panel
- Kerto LVL S-beam
- Insulation
- Kerto LVL L-panel
- Lowered ceiling
- Distancers
- Space for installations
- Gypsum board
Exterior wall:
400 mm
- Cement board
- Vented railing system
- Watertight membrane
- Insulation
- CLT wall
- Kerto LVL L-panel
- Kerto LVL S-stud
- Insulation
- Vapour barrier
- Kerto LVL L-panel
- Gypsum board
Interior floor:
630 mm
- Screed
- XPS insulation
- Kerto ripa floor
- Kerto LVL L-panel
- Kerto LVL S-beam
- Insulation
- Kerto LVL L-panel
- Lowered ceiling
- Distancers
- Space for installations
- Gypsum board
Basement floor:
1100 mm
- Computer floor
- Screed with floor heating
- OBS panel
- Distancers
- Ventilation shafts
- Concrete floor
- Vapour barrier
- Insulation
- Sand blinding
- Hardcore
- Ground
Retention wall:
650 mm
- Concrete retention wall
- Insulation
- Backfill sand
- Ground
Detail A
Detail B
Detail C
Detail D
Detail E
Detail F
Grand Café
Processing
Depot

DETAILS

Exterior floor:
850 mm
- Tiles
- Distancers
- Compression Insulation
- Vapour barrier
- Kerto ripa floor
  - Kerto LVL L-panel
  - Kerto LVL S-beam (per 400 mm)
  - Insulation
  - Kerto LVL L-panel
- Lowered ceiling
  - Distancers
  - Gypsum board

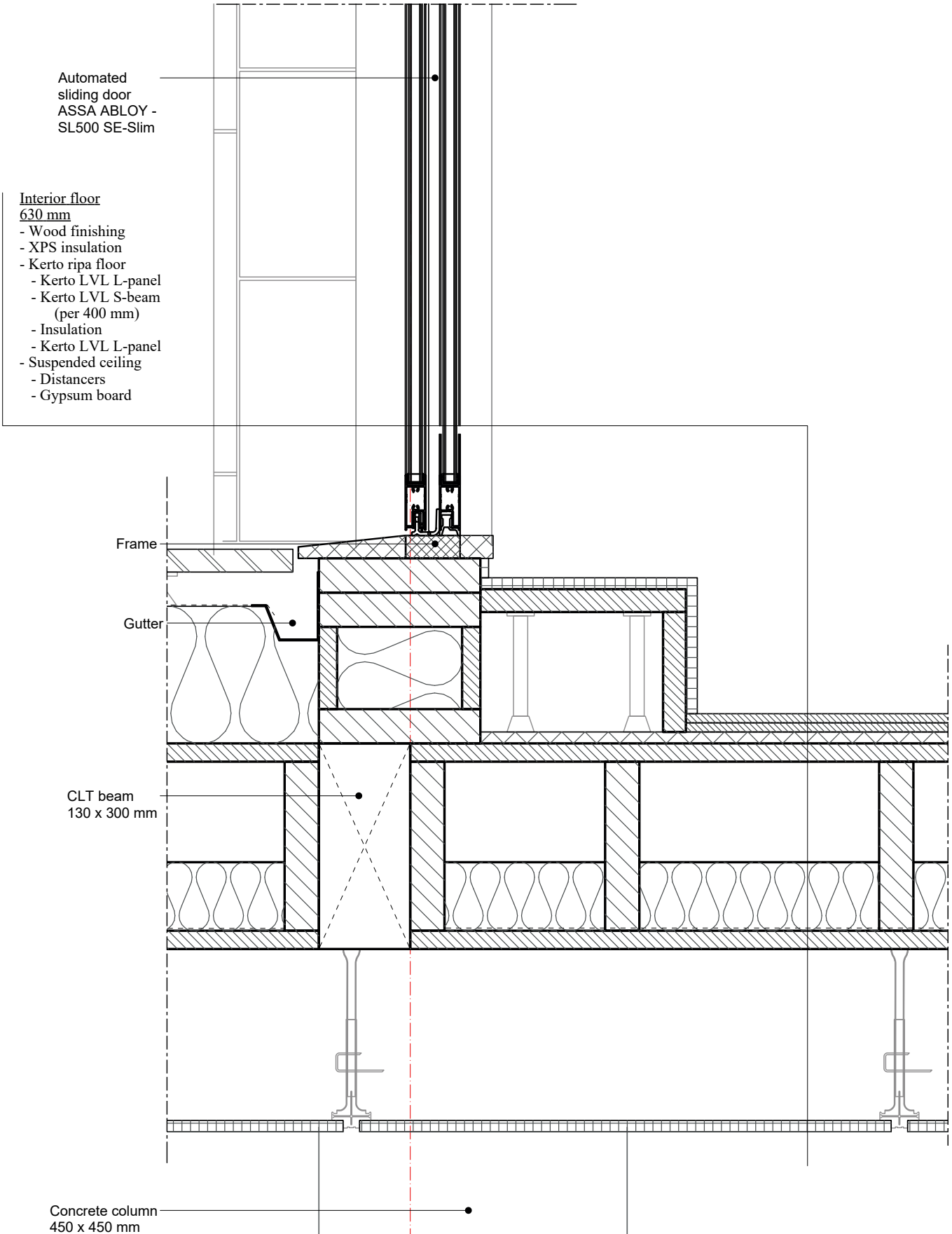


Exterior wall:
400 mm
- Cement board
- Vented railing system
- Watertight membrane
- Insulation
- CLT wall
  - Kerto LVL L-panel
  - Kerto LVL S-stud
  - Insulation
  - Vapour barrier
  - Kerto LVL L-panel
- Gypsum board

Sectional details
Detail A & B

Scale 1:5

Interiors Buildings Cities
MSc3/4 (2024 - 2025)
Daan Benjamin Franken - 5062225



Sectional details

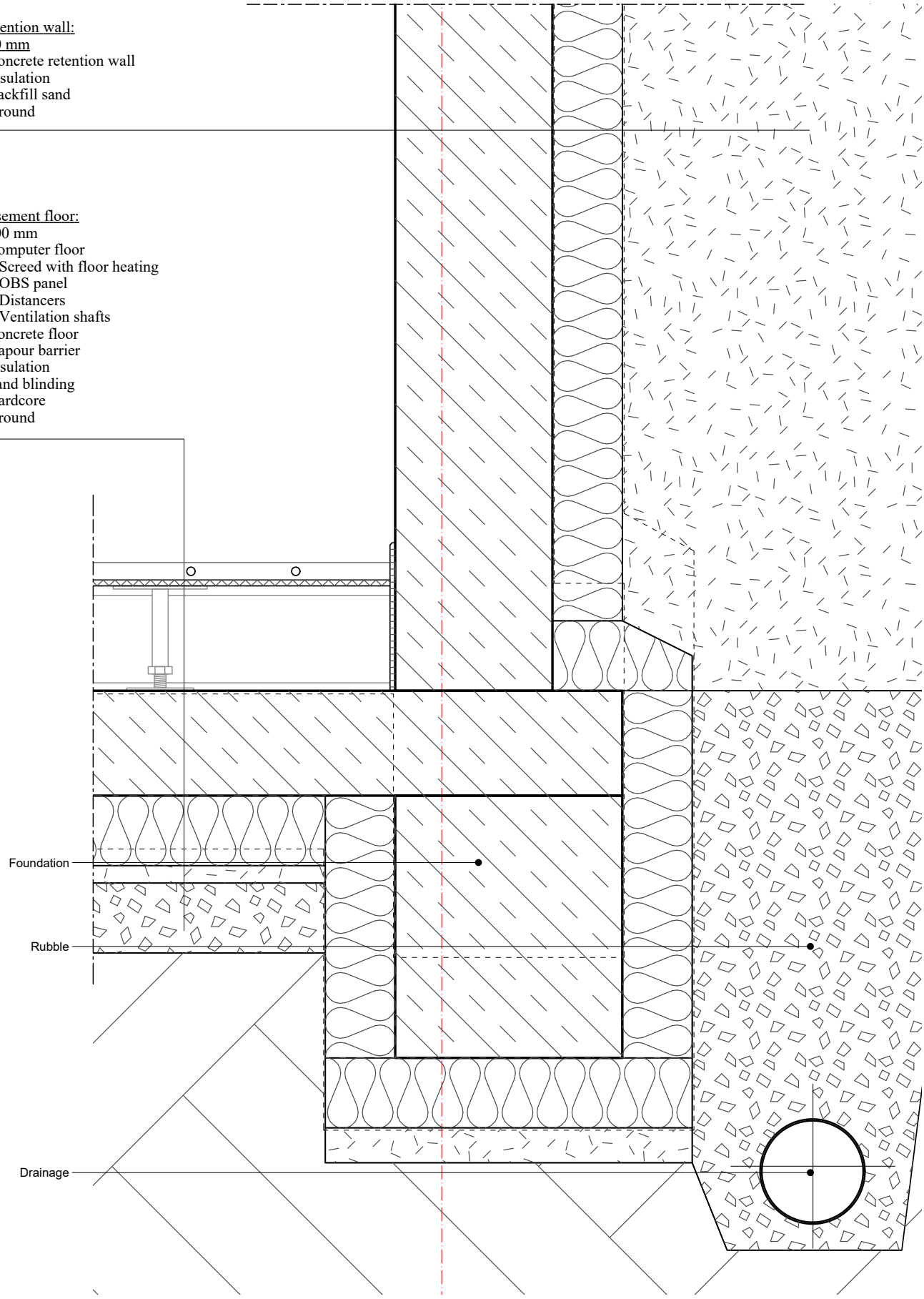
Detail C

Scale 1:5

Interiors Buildings Cities
MSc3/4 (2024 - 2025)
Daan Benjamin Franken - 5062225

Retention wall:
650 mm
- Concrete retention wall
- Insulation
- Backfill sand
- Ground

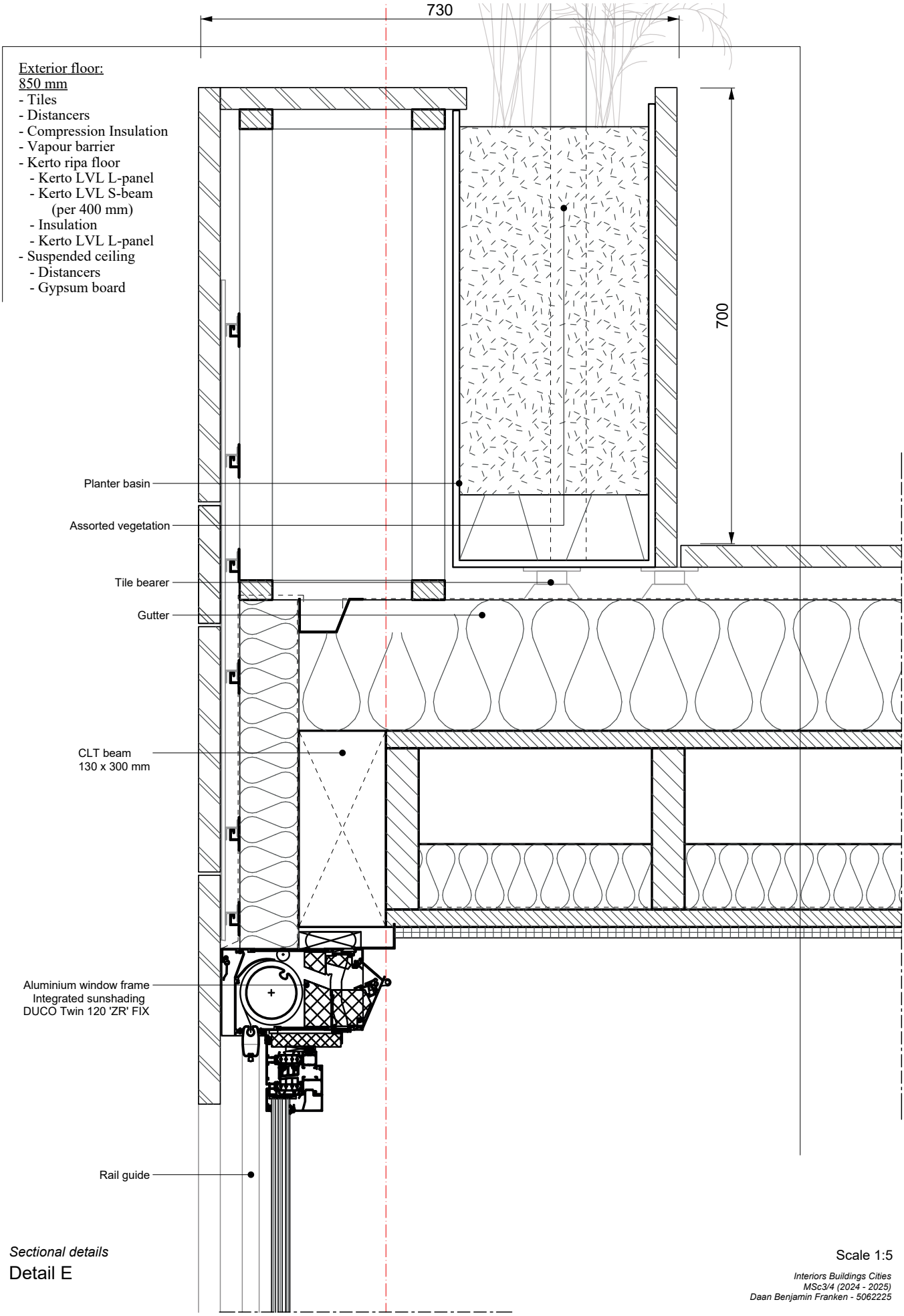
Basement floor:
1100 mm
- Computer floor
  - Screed with floor heating
  - OBS panel
  - Distancers
  - Ventilation shafts
- Concrete floor
- Vapour barrier
- Insulation
- Sand blinding
- Hardcore
- Ground



Sectional details
Detail D

Scale 1:5 (to 1:10)

Interiors Buildings Cities
MSc3/4 (2024 - 2025)
Daan Benjamin Franken - 5062225

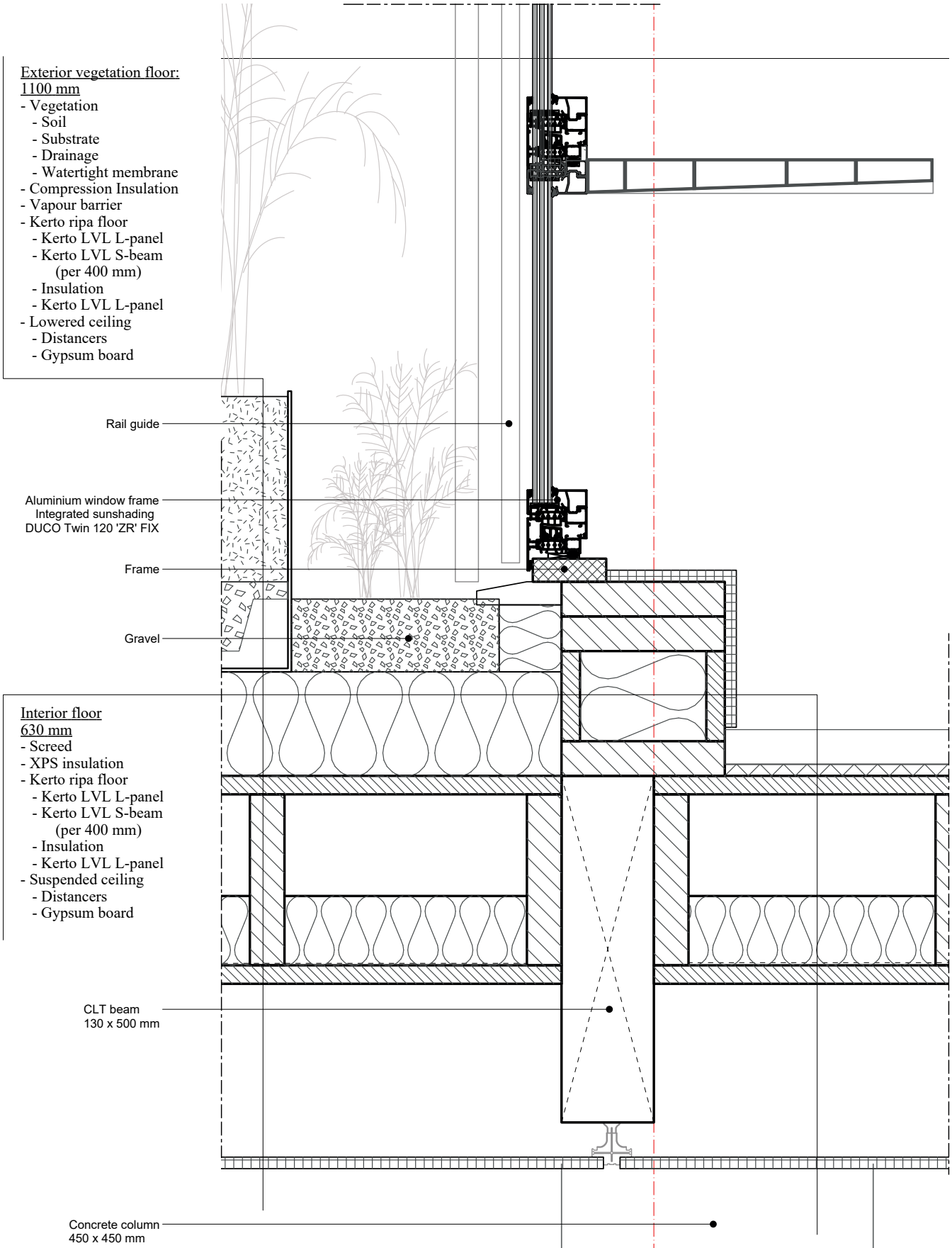


Sectional details

Detail E

Scale 1:5

Interiors Buildings Cities
MSc3/4 (2024 - 2025)
Daan Benjamin Franken - 5062225



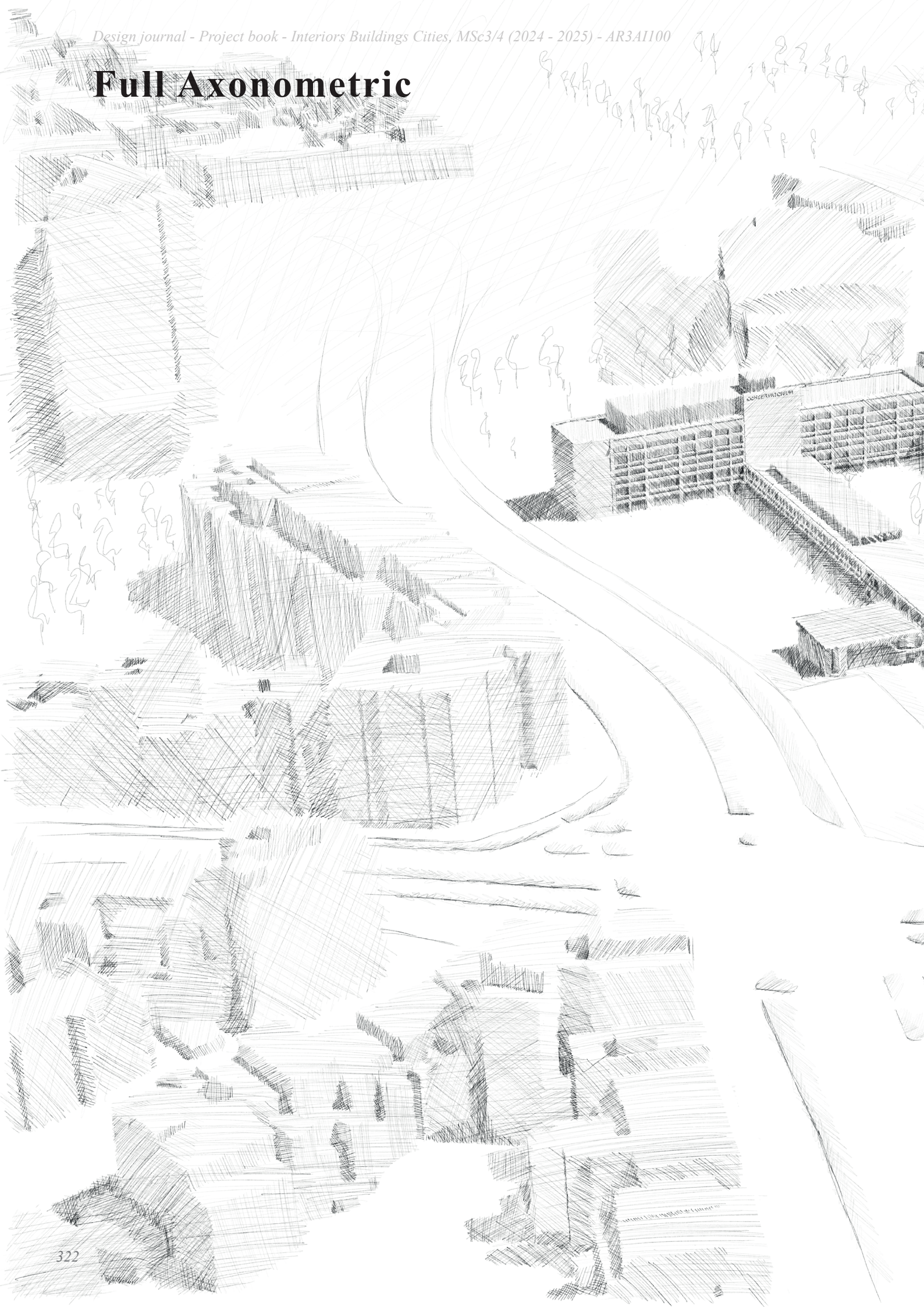
Sectional details

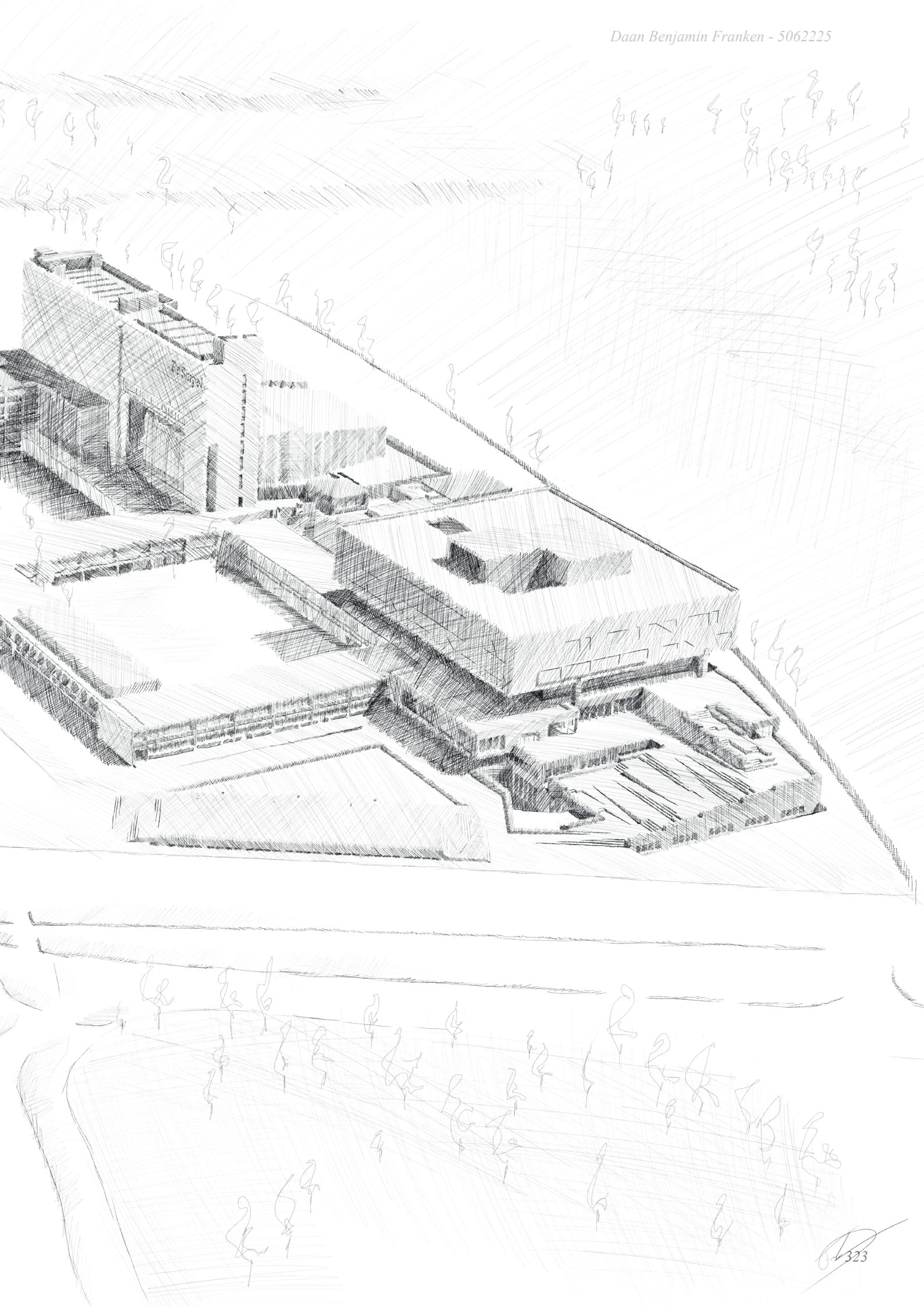
Detail F

Scale 1:5

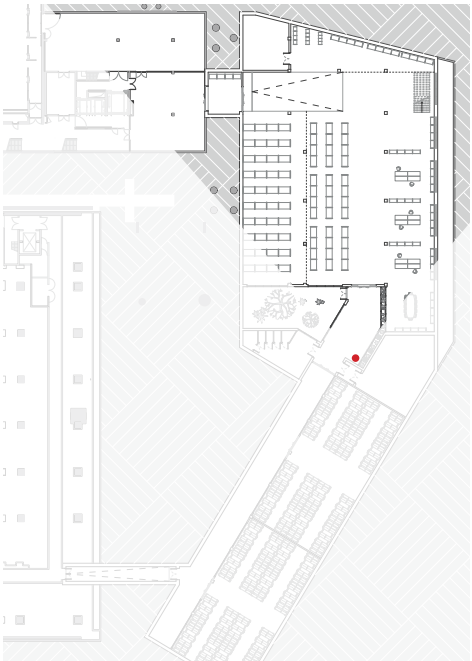
Interiors Buildings Cities
MSc3/4 (2024 - 2025)
Daan Benjamin Franken - 5062225

Full Axonometric

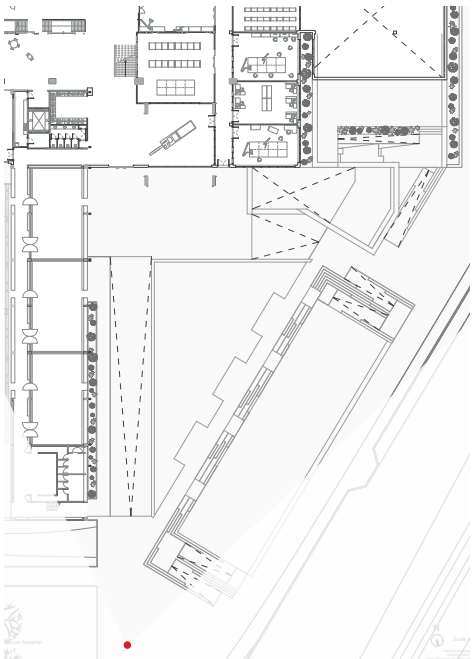




Renders



Antwerpen
Grand Café
chitectuurinstituut



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Daan Benjamin Franken
5062225

dbfranken@tudelft.nl