MSc3|4
Interiors
Buildings
Cities

Thresholds of Appearance:
A new artists' hub for the city

Tu Delft | Faculty of Architecture | Interiors Buildings Cities
Graduation Studio | The Intimate City: Antwerp City Room

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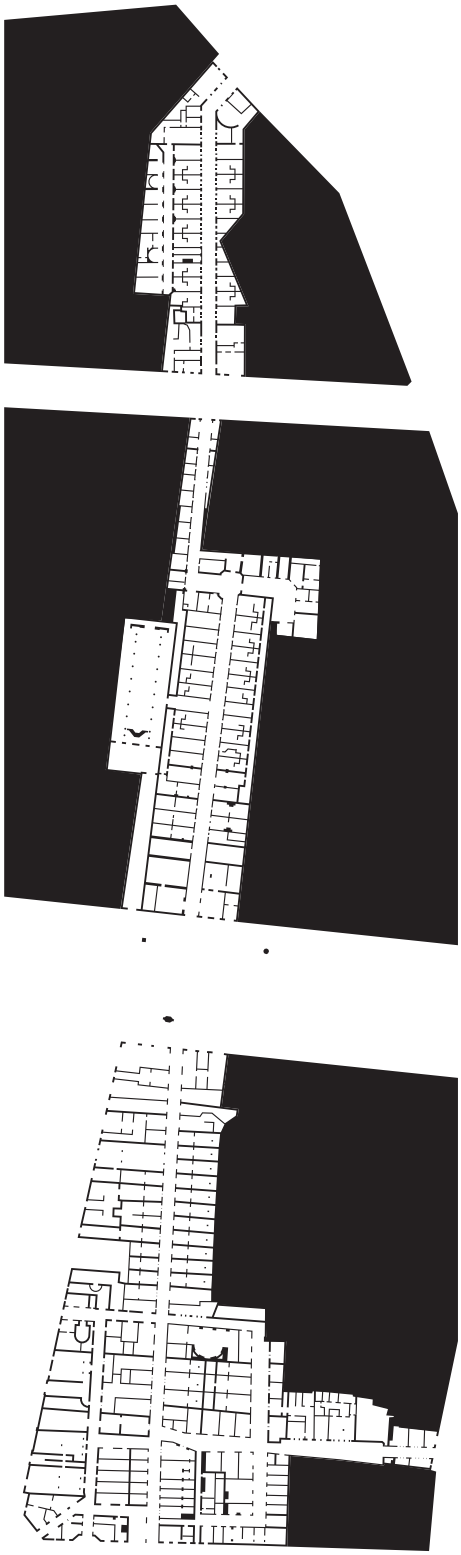
Building Technology
Paddy Tomesen

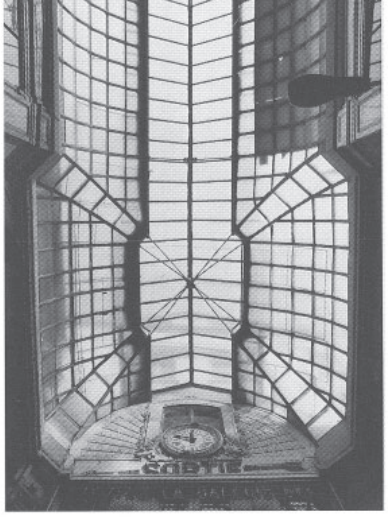
Intimate Paris
Excursion on City Rooms



1:2000

Figure Ground

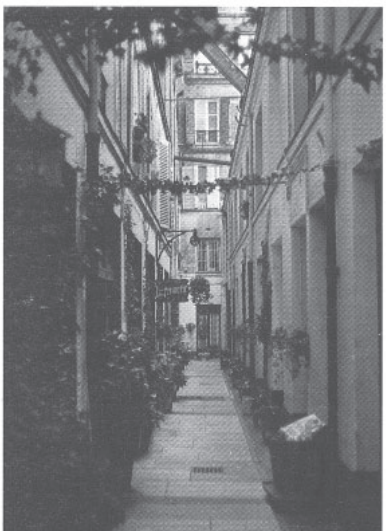
Passage Verdeau - Passage Jouffroy - Passage Panoramas

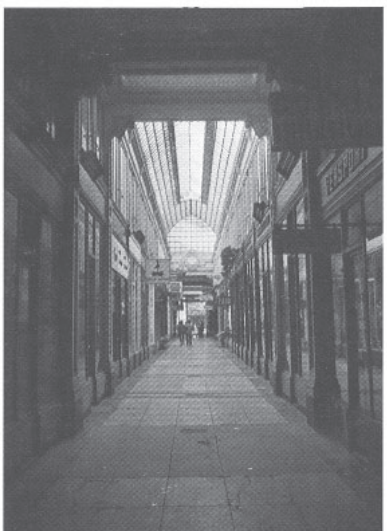


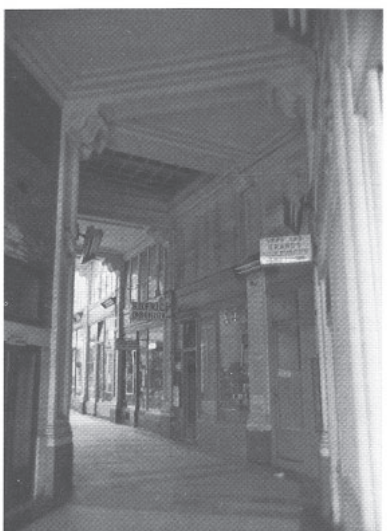
SORTIE
ducty/ france
hotel
chopin

RONCERAY
RESTAURANT
Ronceray
PASSAGE JOUFFROY
VISITEZ LE PASSAGE

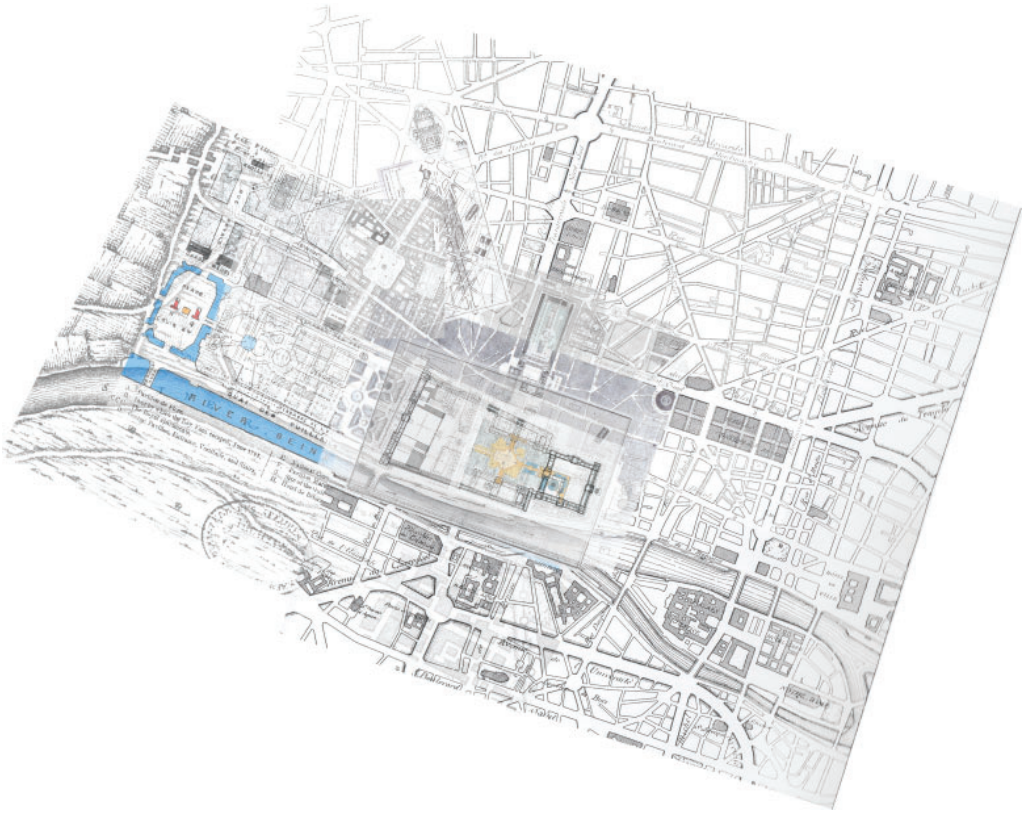
PASSAGE - VERDEAU
PASSAGE VERDEAU
FAUBOURG MONTMARTRE







Map of Passages in Paris
1869

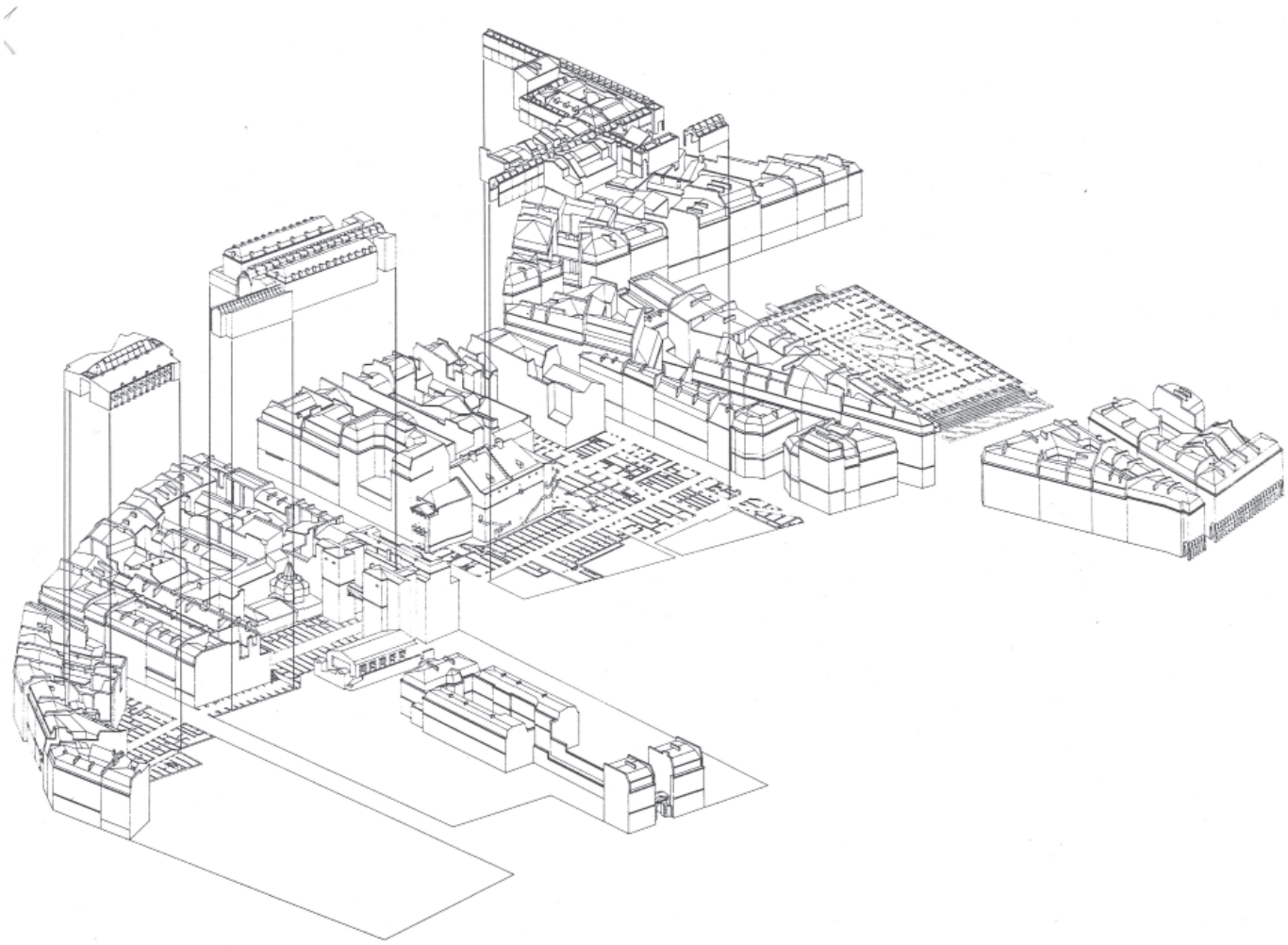


Historical Maps Montage
8AD - 1871

Plans of Passages

Passage Verdeau - Passage Jouffroy - Passage Panoramas

Thresholds of Appearance: A new artists' hub for the city

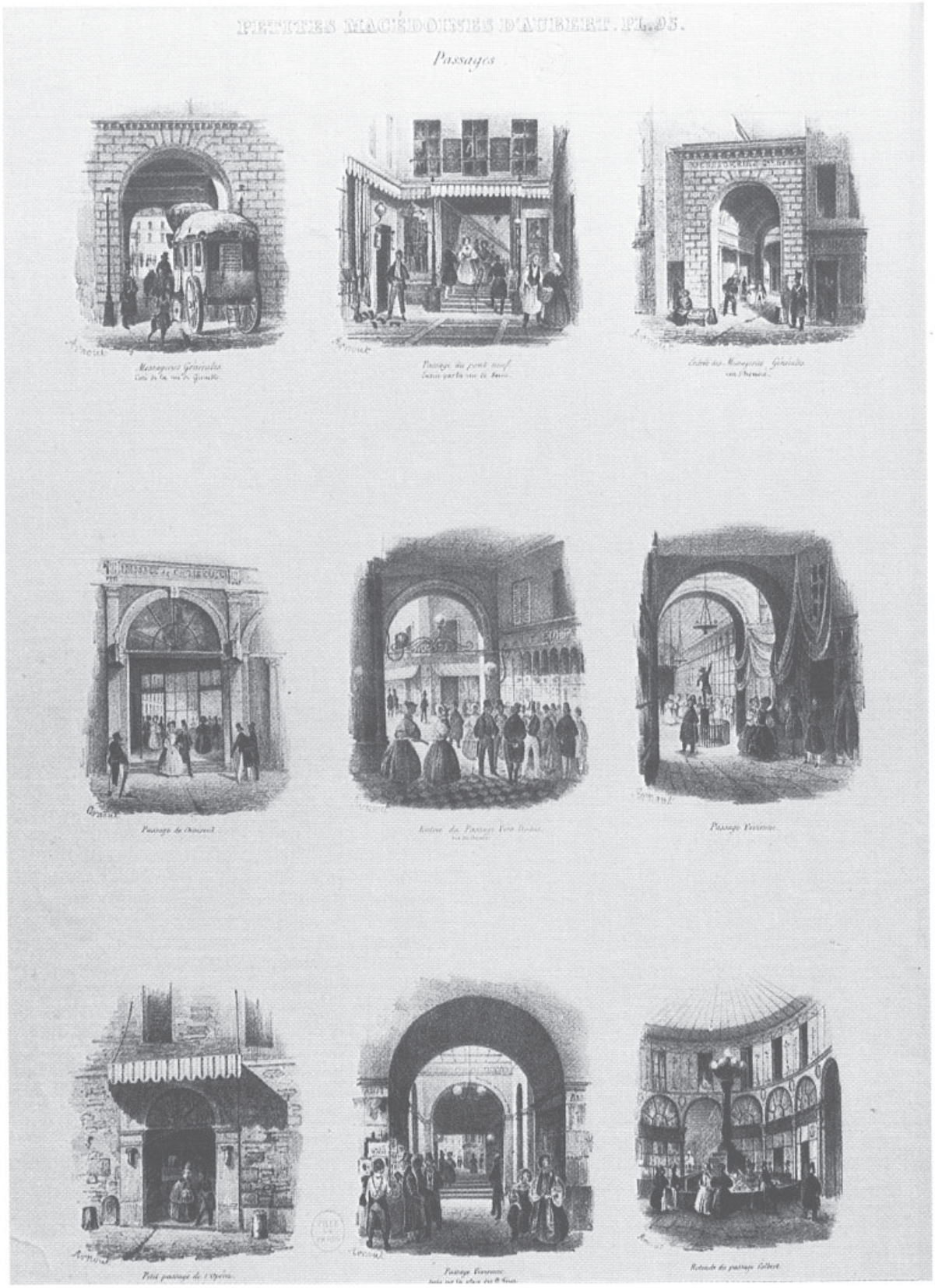


Restitution axonométrique des passages des Panoramas, Jouffroy et Verdeau, montrant leur insertion dans le cœur des îlots.

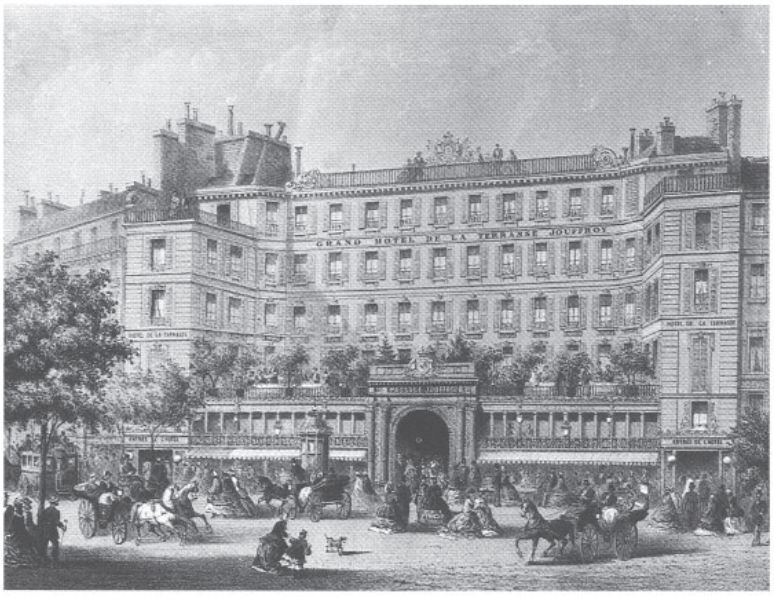
Axonometric drawing of Passages

Passage Verdeau - Passage Jouffroy - Passage Panoramas

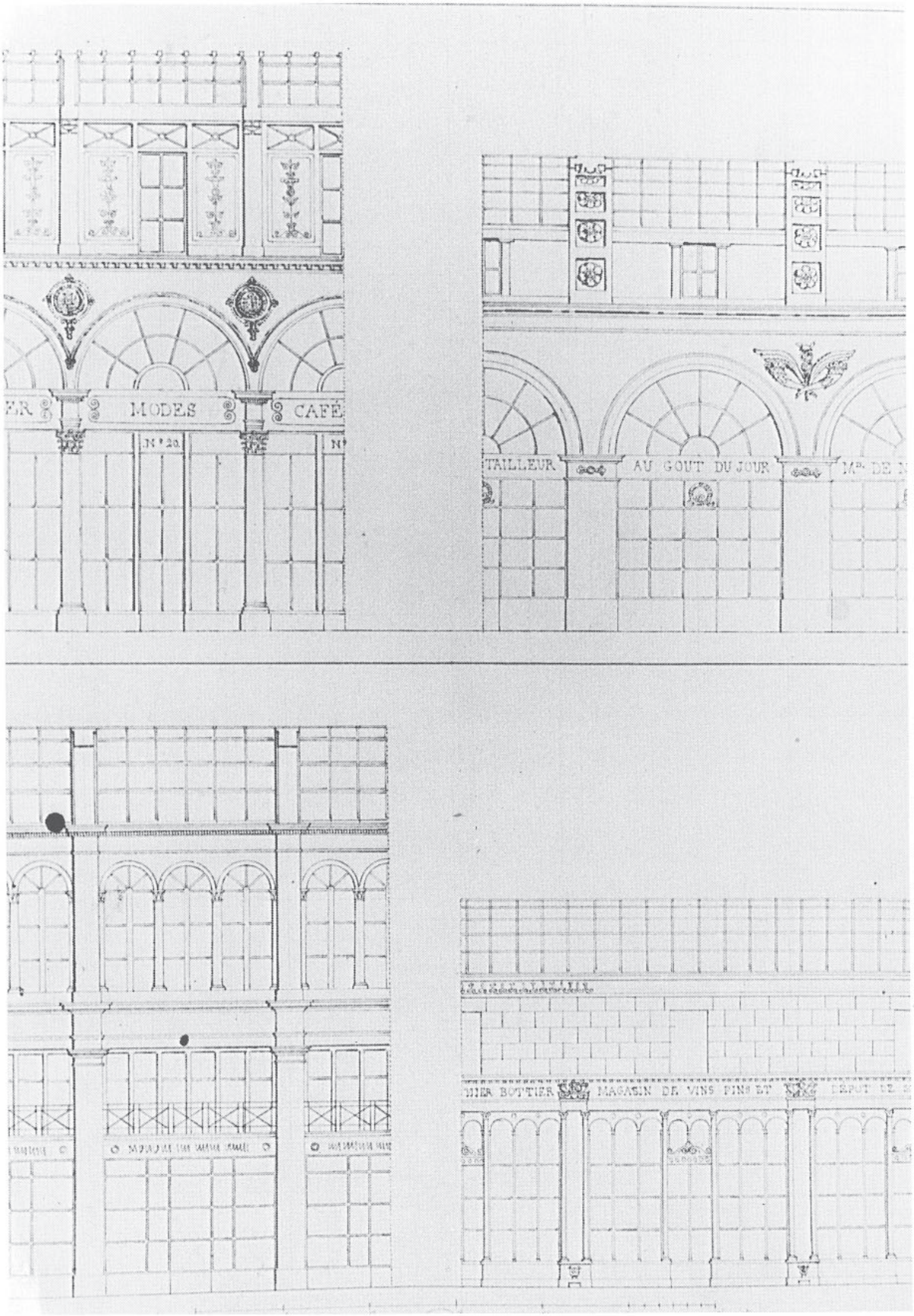
Fringues
Bazar
DETAIL GROS
LUMIERE
HORLOGERIE
BIJOUTERIE
VENTE REPARATION

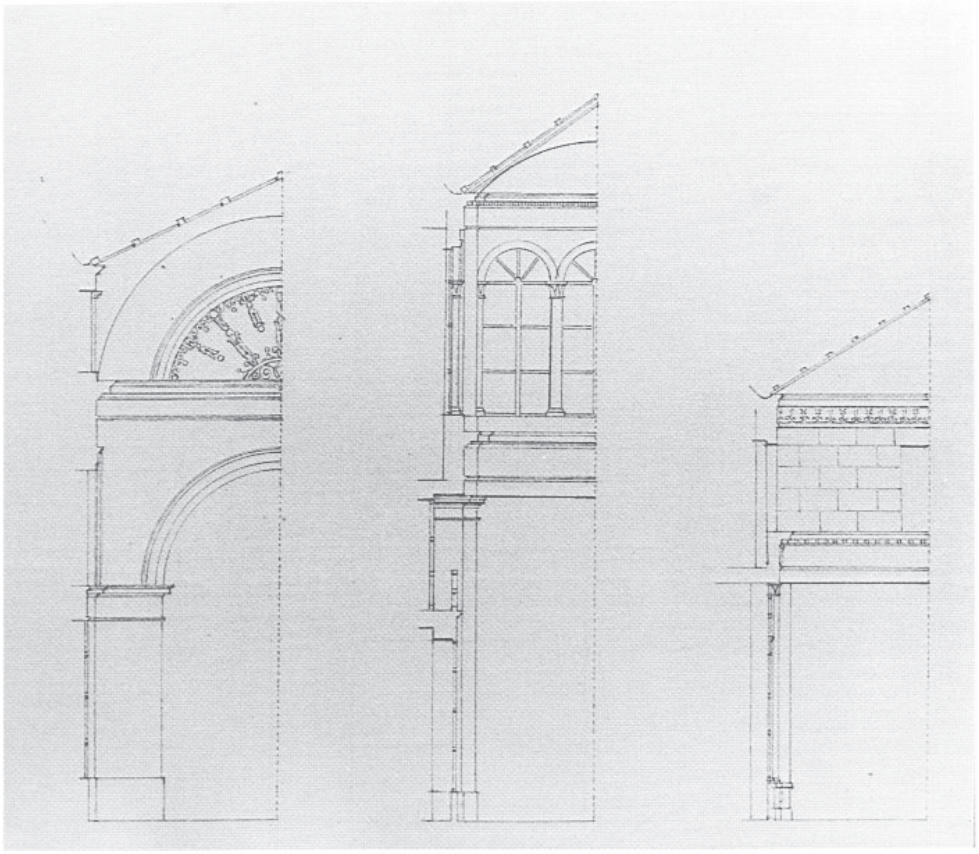

PETITES MACÉDOINES D'AUBERT. PL. 05.
Passages

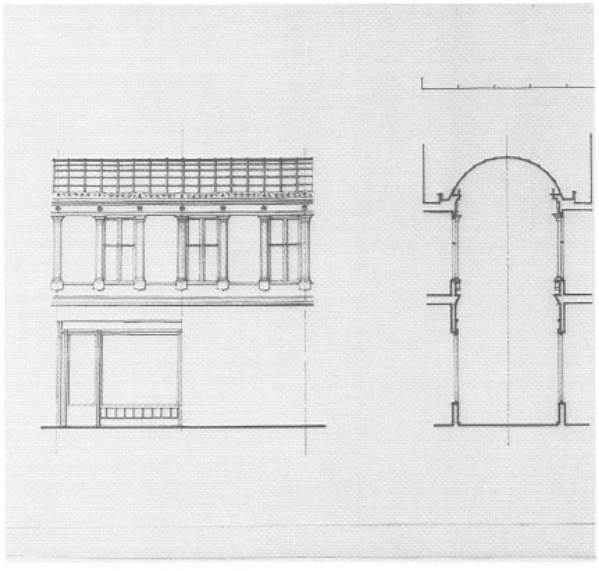
Passage Jouffroy

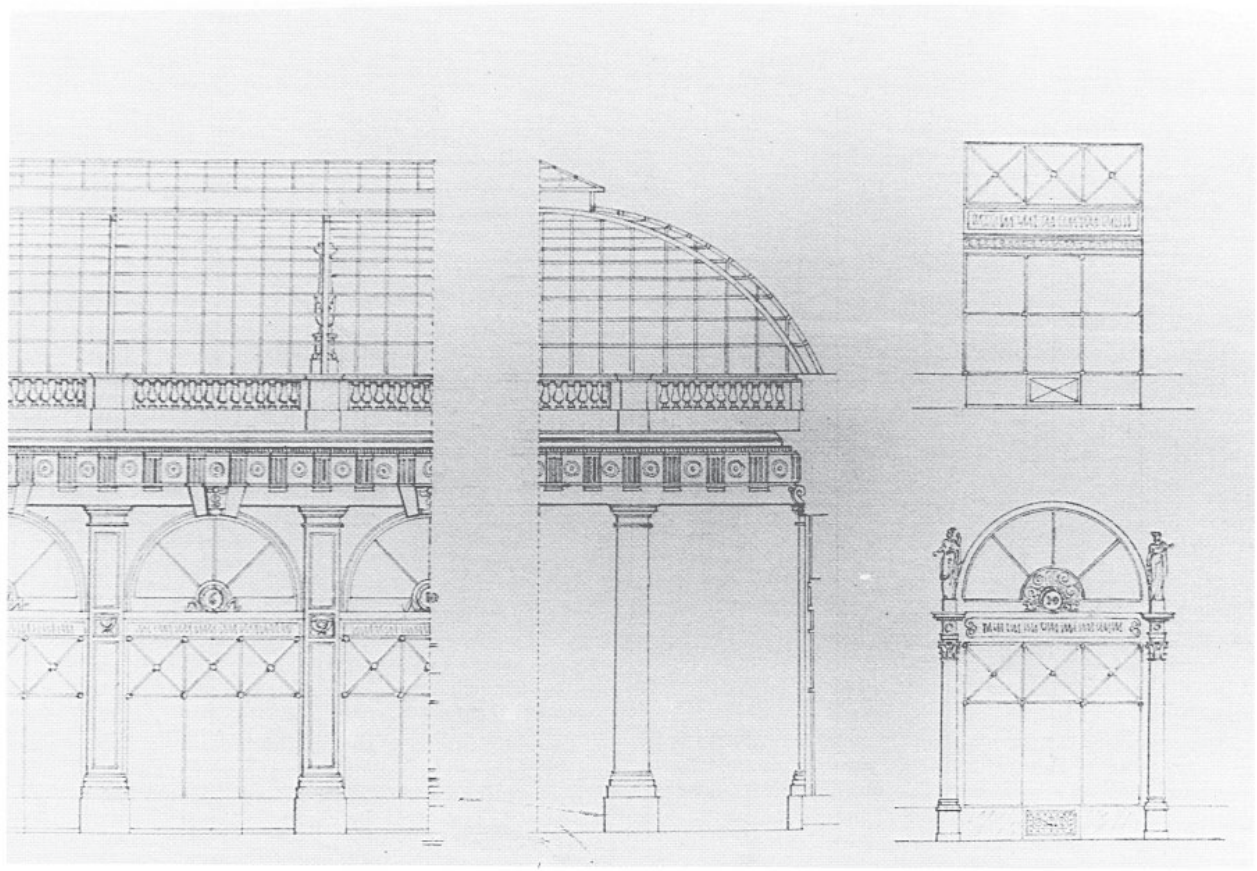


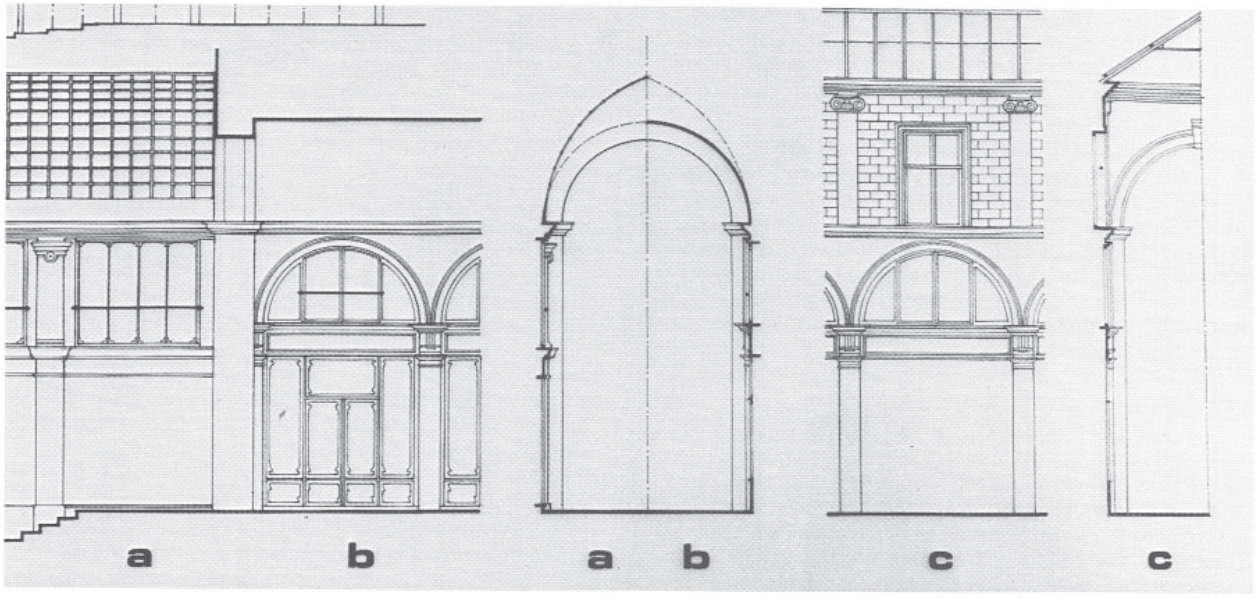
Le passage Jouffroy et l'hôtel de la Terrasse, litho de Rivière.
L'ancienne entrée du passage vers 1905.
La foule à l'entrée du passage.
Incendie dans le passage en janvier 1858.


MODES
CAFÉ
TAILLEUR
AU GOUT DU JOUR
MAGASIN DE VINS FINS ET








a
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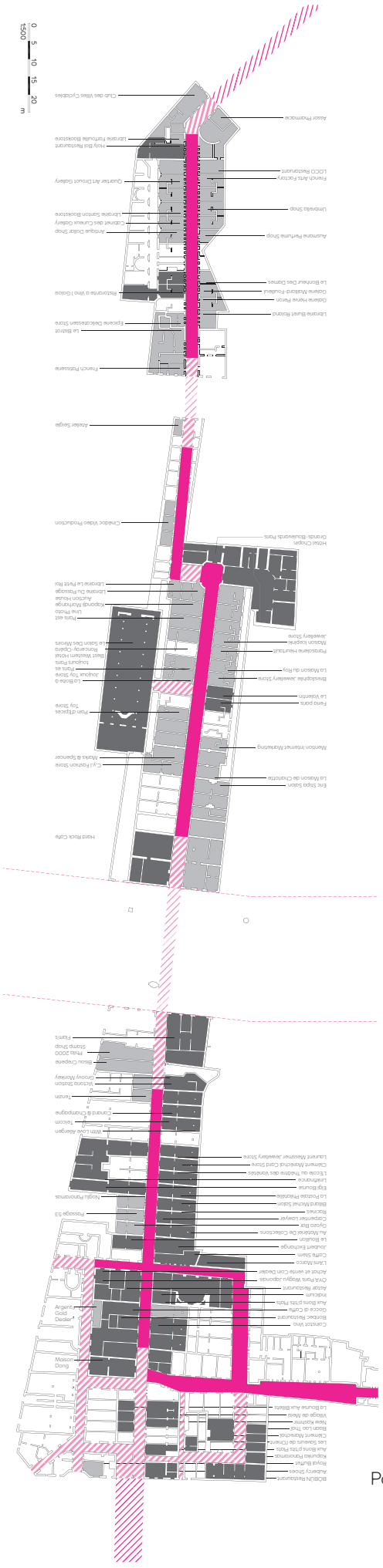
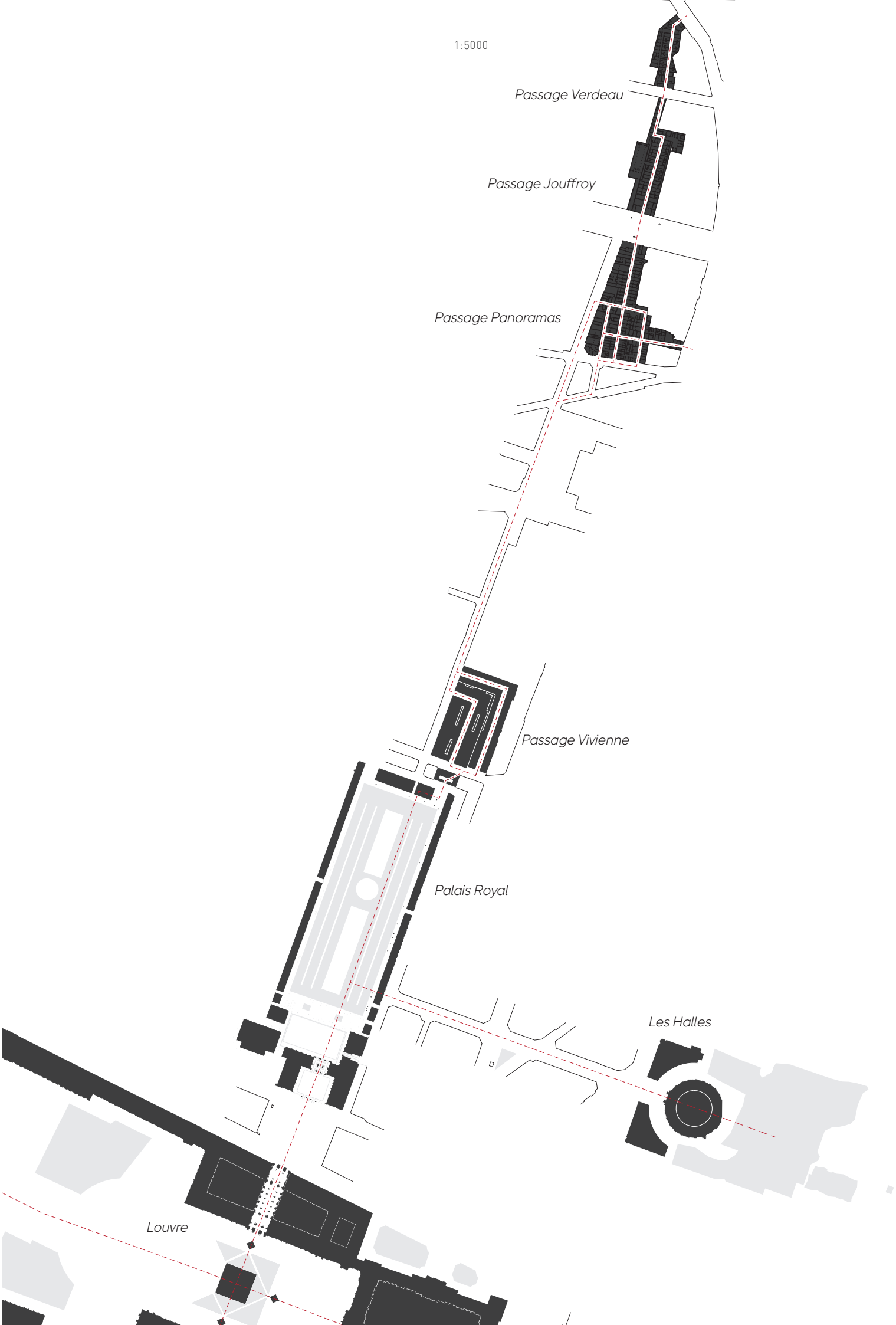
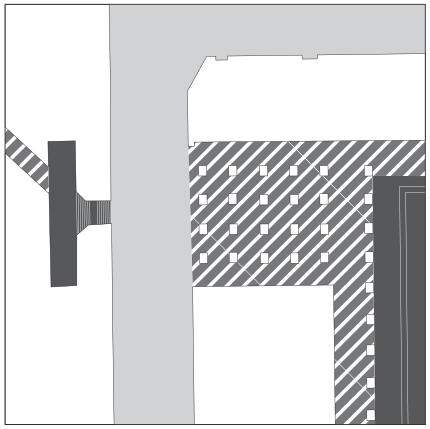
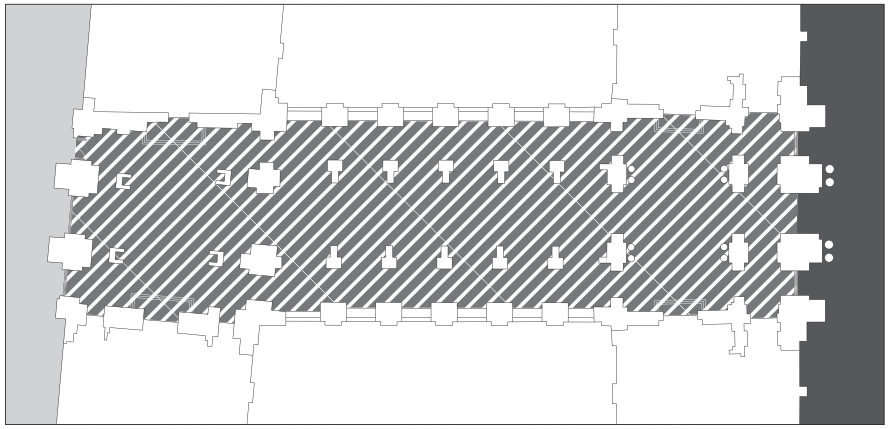


Analytical drawing of Passages
Passage Verdeau - Passage Jouffroy - Passage Panoramas

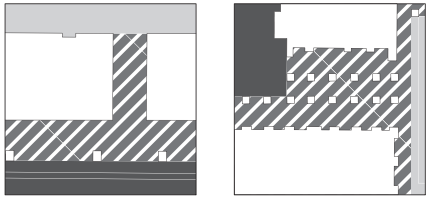
Intimate Paris


1:5000
Passage Verdeau
Passage Jouffroy
Passage Panoramas
Passage Vivienne
Palais Royal
Les Halles
Louvre

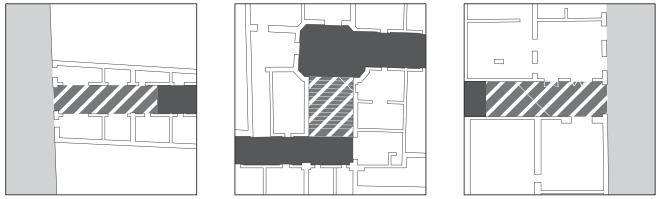




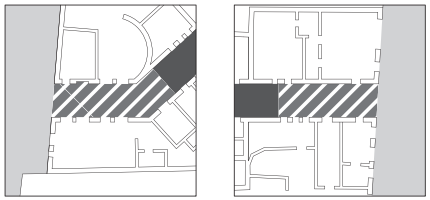
Musee du Louvre



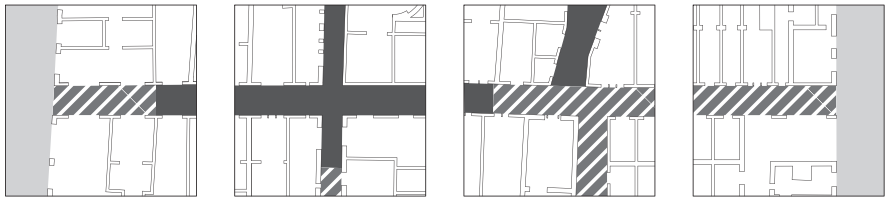
Palais Royal



Passage Jouffroy



Passage Verdeau



Passage Panoramas

During screening in the Assembly
Photo credits: Junyi Gao

Footage of Short Movie made for Assembly
21'14"
City Threshold - Wandering Space - A Place to stay - Transitions - Sequence of Space - Constant Flow - Islands of Time

City Rooms as thresholds

The passages came into being at around the beginning of 19th century. Their proliferation was due to the advancement in iron construction and the growing commercial valves of the city. Courtyards were being turned into covered walkways under glass roofs and wrought iron structures. Linear routes were introduced by piercing through existing urban fabric.

You could not have missed the elegant entrances of passages in Paris. The out-of-scale decorative portico seems to me a portal to an alienated world of fantasy. I entered Passage Verdeau early in the morning, owning the empty hidden corridor in the city all by myself. The phantasmagoria of passages in the beginning of 19th century has transcended my imagination towards commercial space.

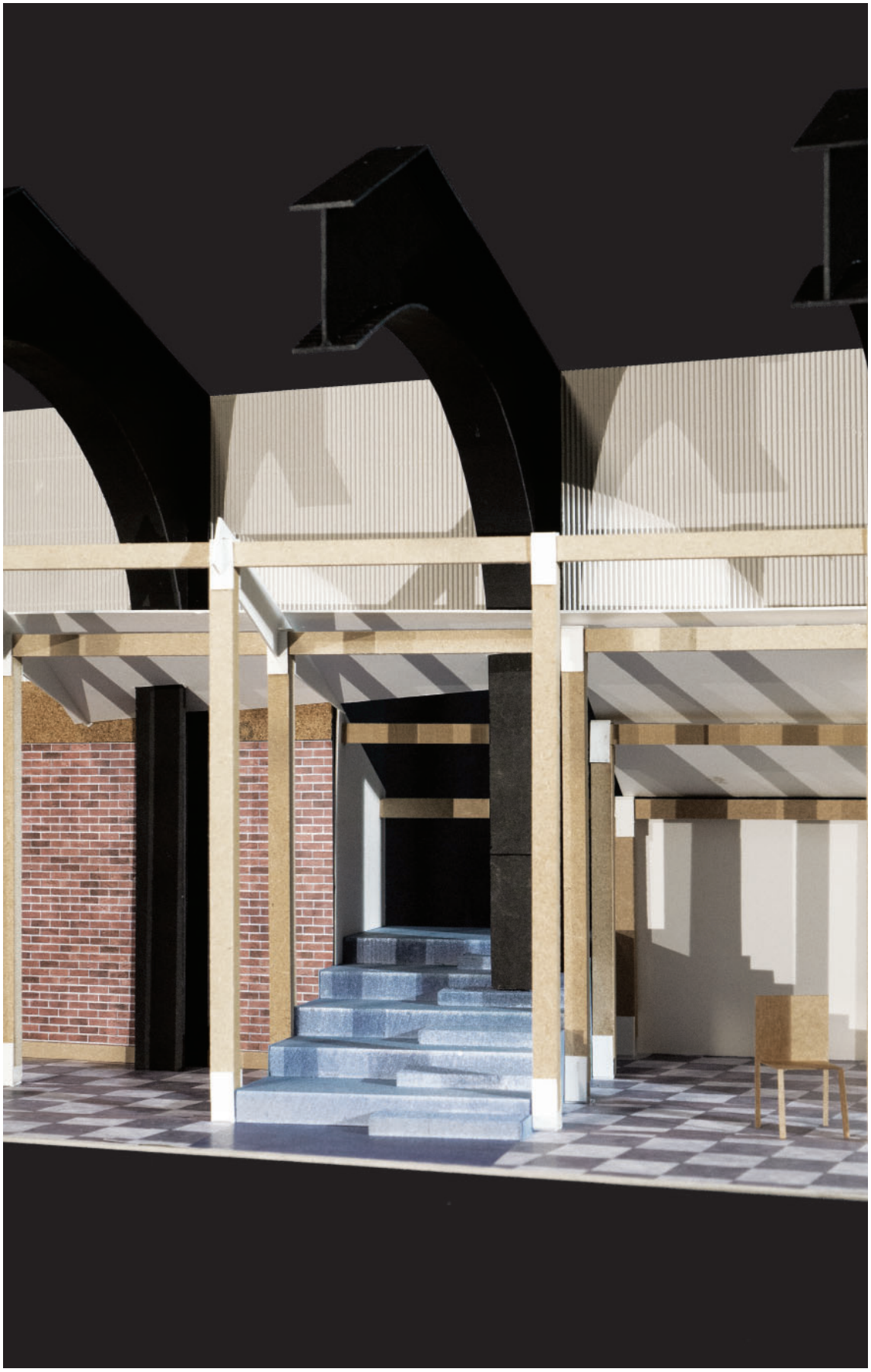
The shops are relatively smaller in comparing to those lining the boulevards. Despite that, they share a unified interior allowing people to linger without much disturbance. The echoes of footsteps and splendid interior give a serene atmosphere to the passage. Boutiques, bookstores, and restaurants occupied the space in front of their shops as an extension of retail space, rendering the already narrow corridor into an intimate space. Crowds milling around certain shops or chill out at a café became part my transitory experience.

The foyers of these arcades are usually covered and have a lower ceiling. The space differentiates itself from the rest of the passage in terms of lighting condition and spatial dimension, acting as compressed threshold that enhances the sense of enclosure and privacy.

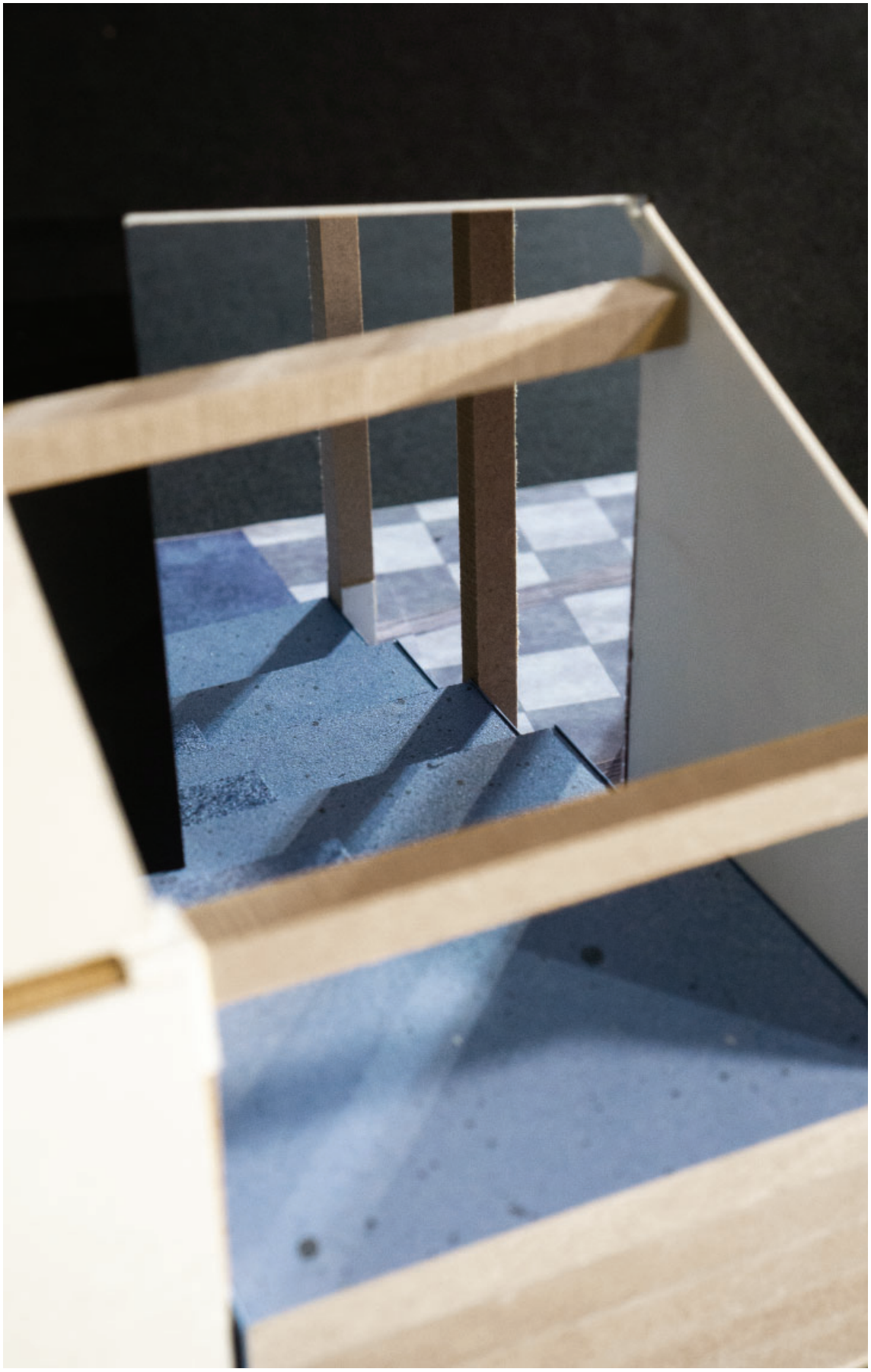
For me, much like the boulevards that bookend these spaces, the passages act as arteries or veins within the book of the city. The entry points act as valves and nodes in this system admitting or releasing people from these intimate worlds. The fast pace rhythm of the boulevard slows dramatism into the passage; pedestrians wandering the richly detailed sky lit interior.

At dusk, artificial lights in the passages resemble the space as domestic interior. As there are fewer visitors, restaurants further expanded and people chit-chatting as if they were standing at a roadside bar. The cosy atmosphere fades out as I started leaving. After closing the gate, the passage become a black hole in the city.

City Rooms
Fragments of Intimacy



Model of Ideal CIty Room
1:20

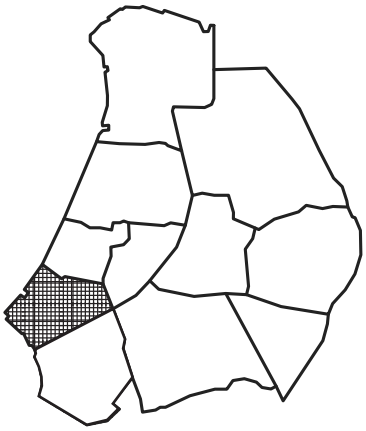


Model of Ideal CIty Room
1:20

In the exercise for P1, I explored the circulation space trough the making of a 1:20 model. I tried using architectural elements like arch, columns, and steps as kind of a territorial device. These devices are placed in an obstructing way that between these overlapping they create small intimate rooms that was once part of the circulation.

Antwerp
Sites of Disappearance

PROMO SAPIENS



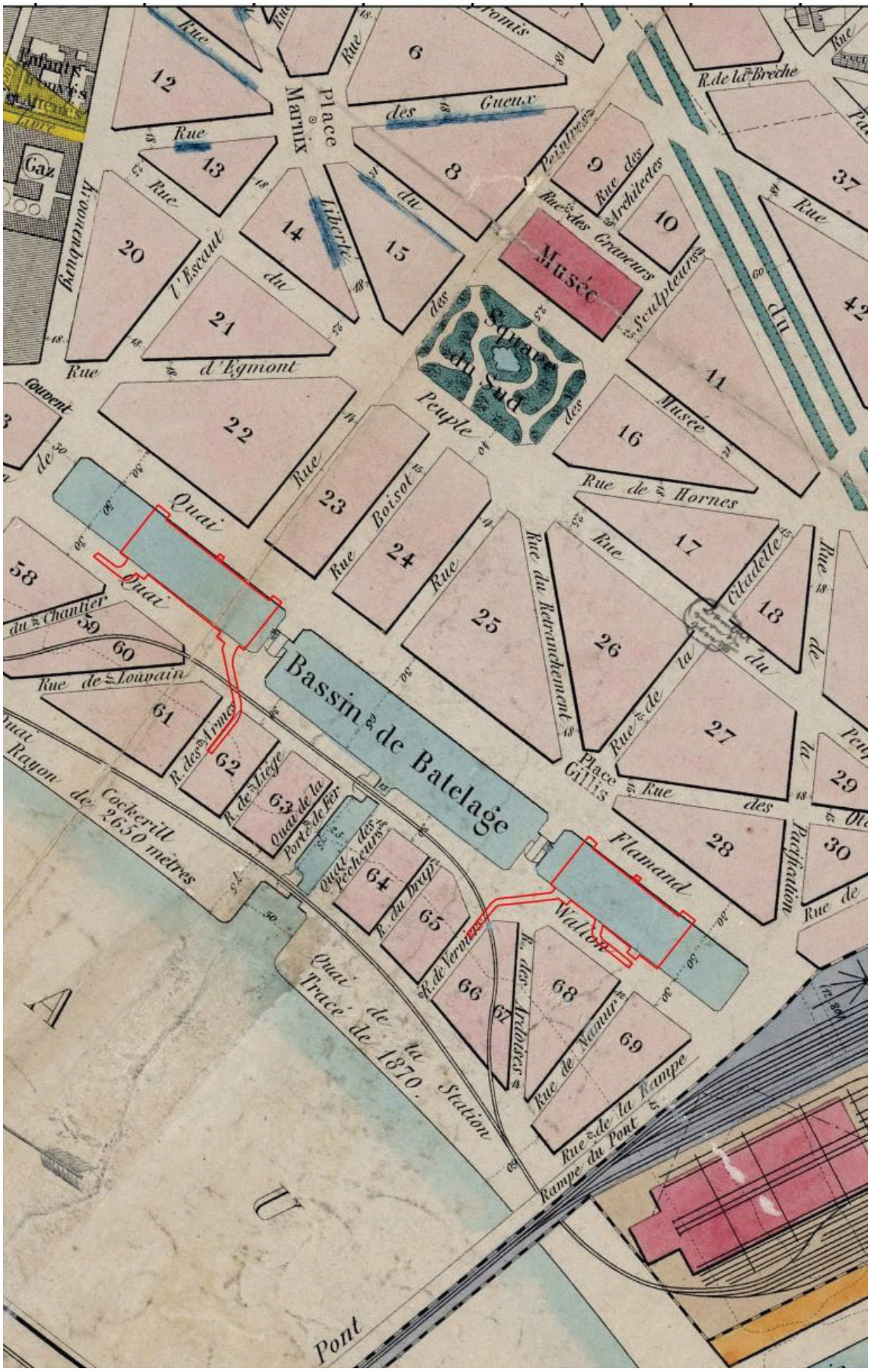
t' Zuid

By Harro, Federico, and Josie

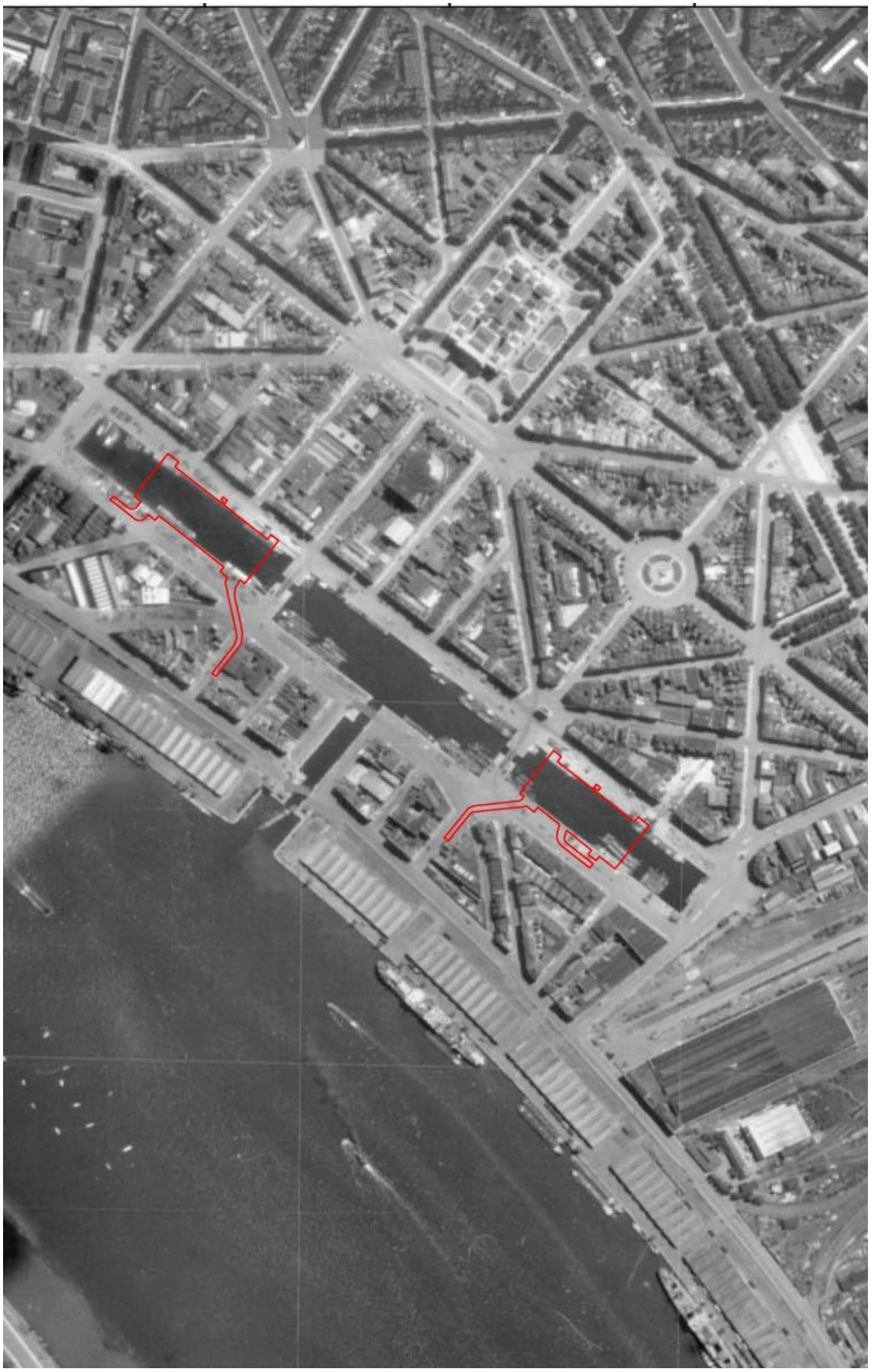
The neighborhood "'t Zuid" is located south of the fashiondistrict in Antwerp. The boundaries of this area are formed by de Kaaien (waterbanksnalong de Schelde) de Singel, de Amerikalei, de Kasteelpleinstraat and the de Kronenburgstraat. It is the cultural heart of the city, because of the three museums that are located here. 'T Zuid is a fashionable neighborhood and a popular leisure area.

This neighbourhood came into being after the demolition of the big citadel in the south of Antwerp called Zuidkasteel. The big fortifica¬tion was built by the former Spanish rulers, the courtyard used to be at the place where now the Lambermontplaats is situated. After the demolition they started building the street plan in 1875. This plan was inspired by the design of Paris by the baron Hausmann. It was therefore called Petit Paris later-on. Places that refer to this impres¬sion are for example the Marnixplaats and the Lambermontplaats, they seem to relate to the star-shaped squares in Paris. In the south of the area there is even a little reproduction of the Arc de Triomphe (on the Place de etoile in Paris). Every street in the neighbourhood is named after a Dutch war hero, this was done as an opposition to the former Spanish regime. In 1885 and 1894 a world exhibition was held in front of the Museum for fine arts.

In the western part of the area a dock was based called: de zuider¬dokken. This used to be an important docking station for transporta¬tion of goods with ships. During the Second World War the neighbourhood was damaged quite heavily as a V1 rocket landed in the south of its perimeter. Af¬ter the rebuilding of the neighbourhood it declined in popularity. The docks were drained and made place for a big parking lot and the station connecting it to the surroundings, the Zuid station, was de¬molished. Due to this unpopularity the rents of housing had gotten very low. When young people and artists noticed this, they started to move here and made the neighbourhood the trendy and young area that it is today.

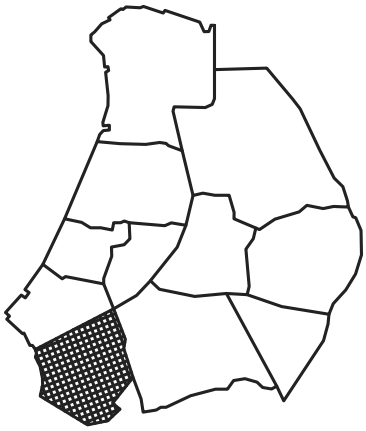


Map of t' Zuid
1875



Aerial view of t' Zuid
1947

Map of Nieuw Zuid
1:10000



Nieuw Zuid

The beginnings of Antwerp reach times of Roman Empire: Antwerp allegedly was created first as Roman vicus (neighbourhood, settlement). The most prominent times however for Antwerp came in 16th century. Antwerp Citadel - a pentagonal bastion fort was built at that time as well. It was the most pronaunced building of the south part of the city, with rest of the neighbourhood filled with fields and small, rural infrastructure.

With the demolition of the Antwerp Citadel (1874), the Antwerp Zuid area came to life - the 11th zone - Brederode became part of the city in the end of 19th, begining of 20th century. Street plan was approved in 1875 and it is said it was inspired by Haussmann's ideas.
During World War II, Antwerp has suffered severe destruction. Like the rest of Europe, it was also facing with the problem of housing shortage.

The most important buildings include:

Den Bell (1882) - the first foreign branch and headquarters of communication company Bell Telephone, with 13-storey high tower added in 1953. Since 2010 , Den Bell has housed the administrative services of the city of Antwerp,

St. Michiels church (built in 1897),

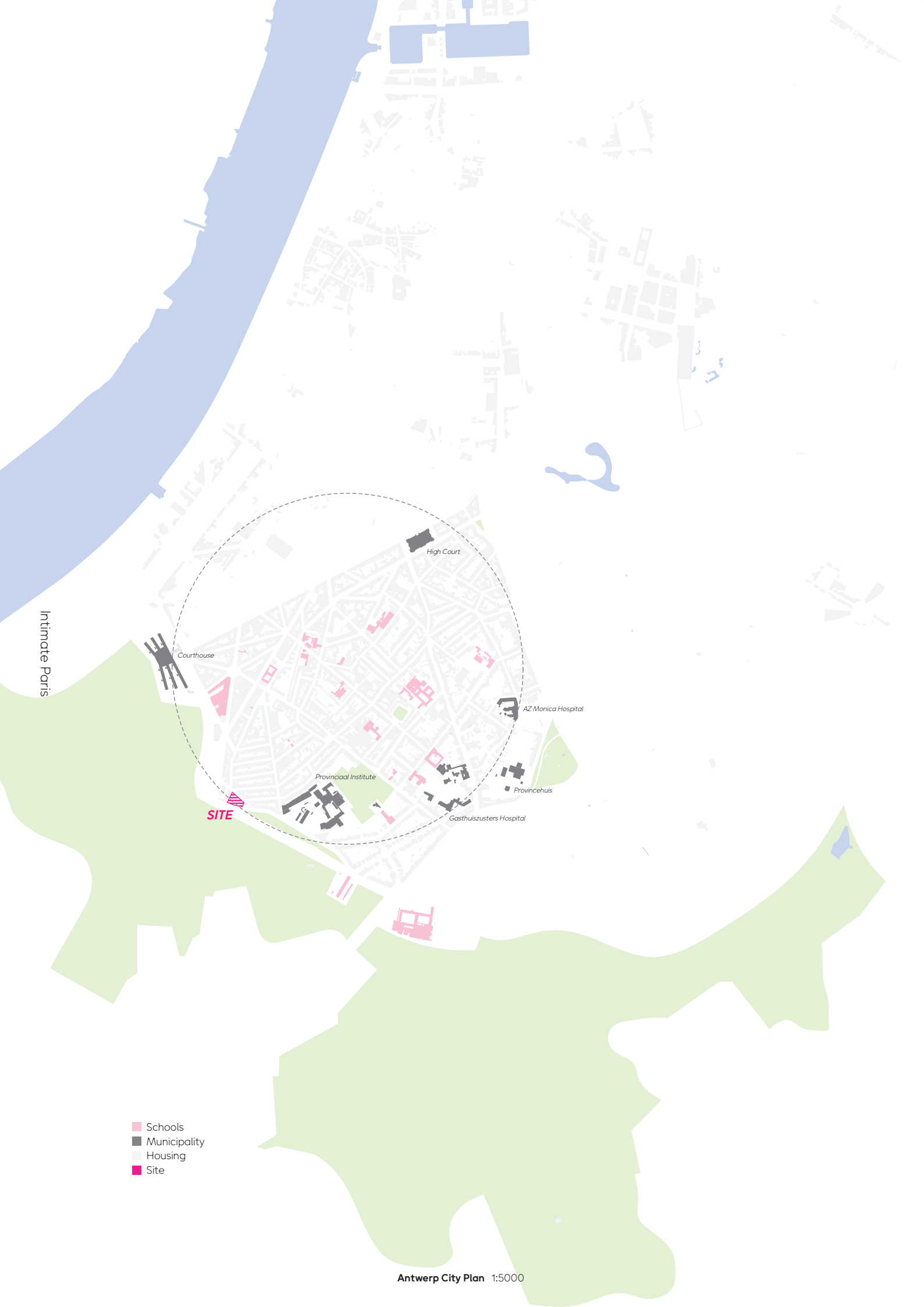
South Station 'Antwerpen Zuid' (opened in 1898).

The demographics in Nieuw Zuid is also appealing to the setting of an art-social space. Since there are numerous schools and densified dwellings, youth who are fond of arts in their leisure time or people who could afford high art both co-exist in this neighborhood.

Confrontation
SIte Sample 1

THERMOCO

Enclosure
SIte Sample 2

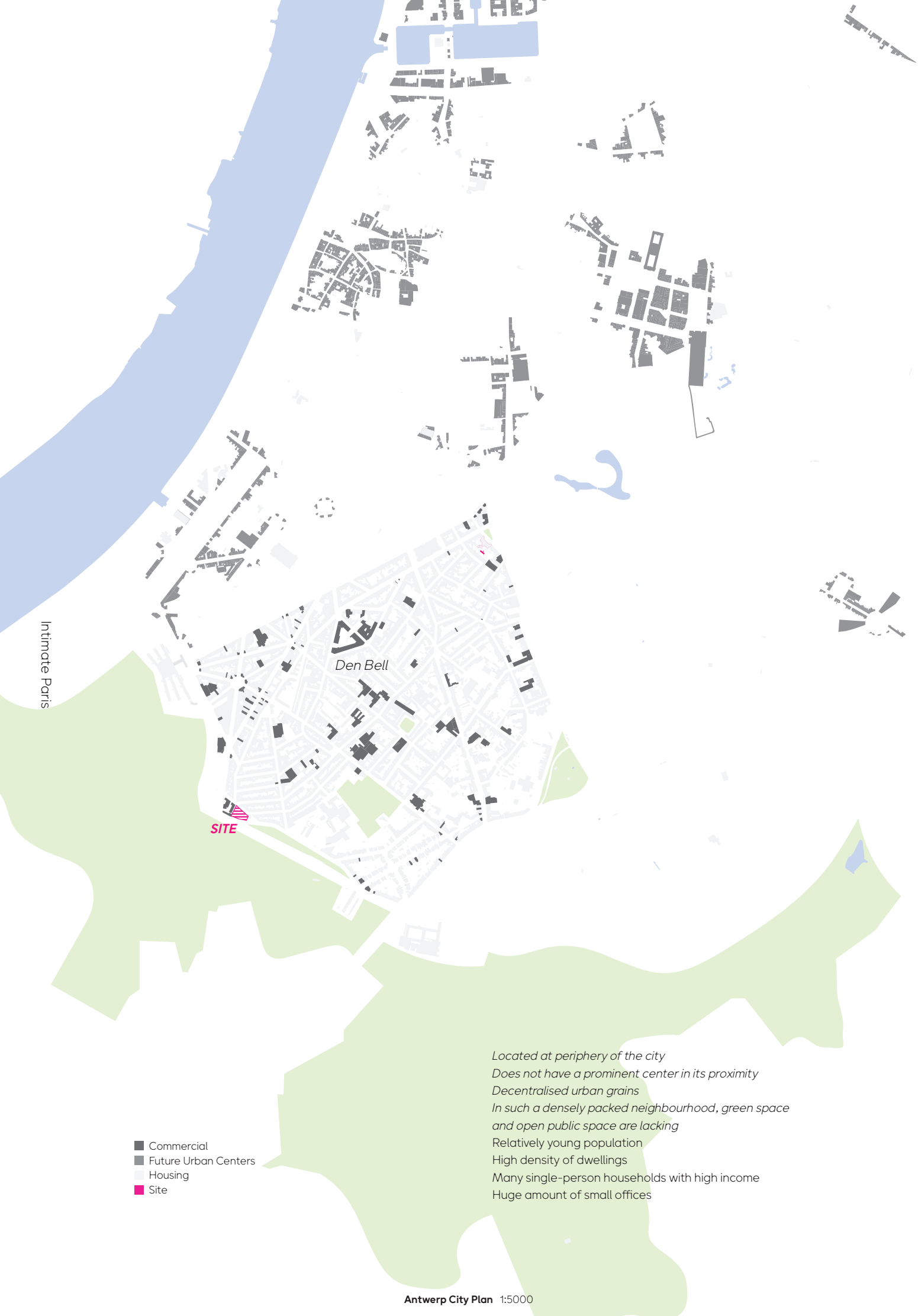


Antwerp City Plan 1:5000

PIVA Institute/PIDPA Offices
Technical collage/water services

Province House

Den Bell
administrative services of the city of Antwerp



Antwerp City Plan 1:5000

Need for green

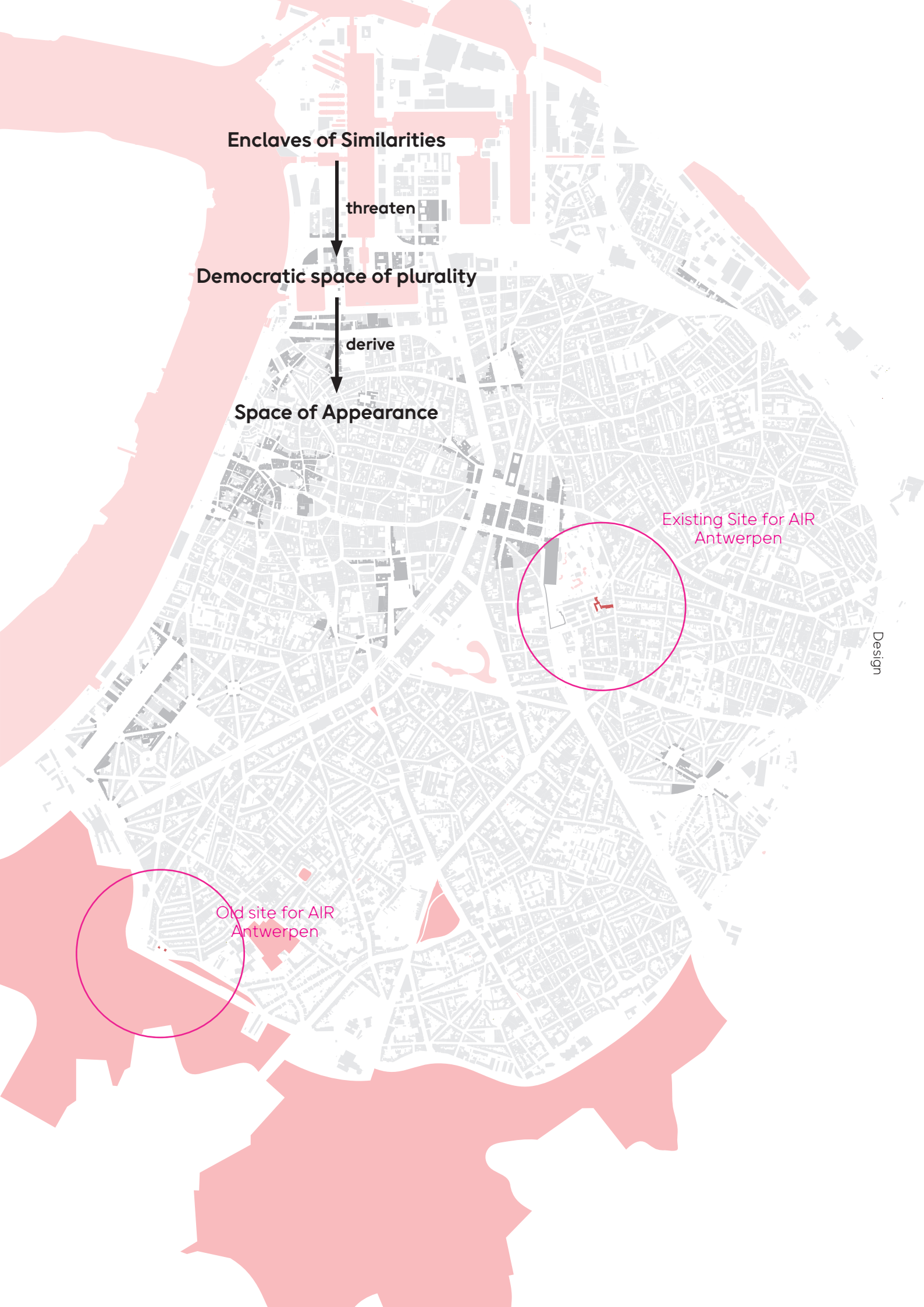
Streetscape

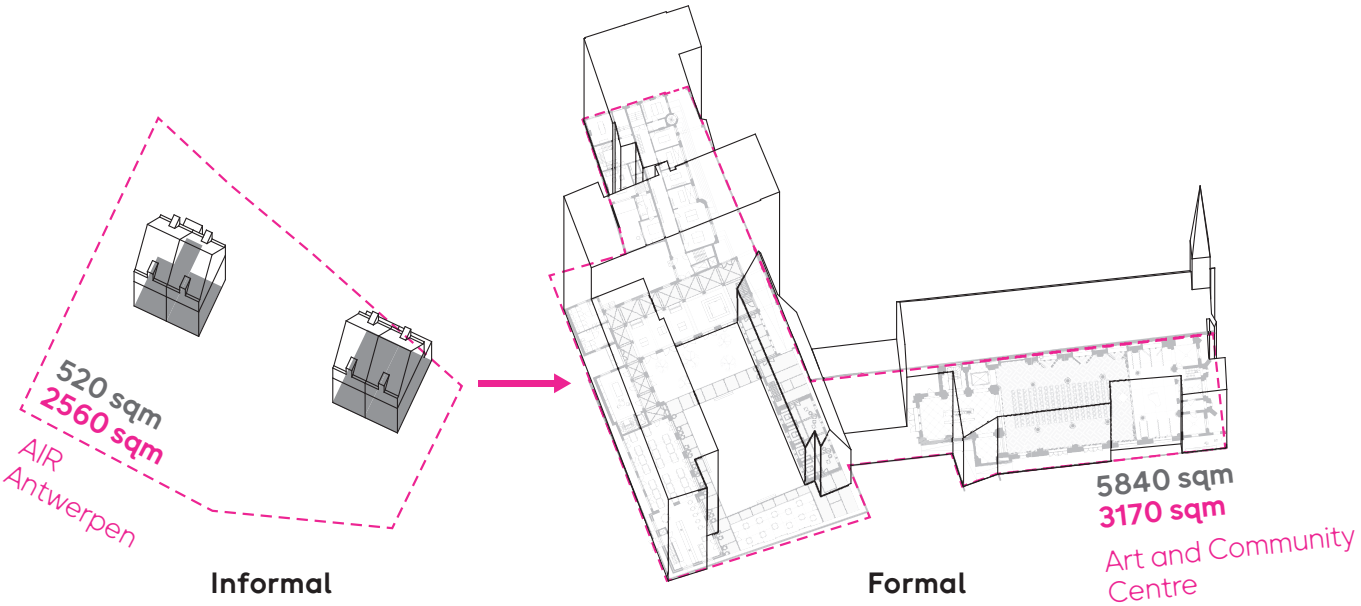
Thresholds of Appearance: A new artists' hub for the city

'The reality of the public realm relies on the simultaneous presence of innumerable perspective and aspects in which the common world presents itself and for which no common measurement or denominator can ever be devised. For thought the common world is the common meeting ground of all, those who are present have different location in it, and the location of one can no more coincide with the location of another than the location of two objects. Being seen and being heard by others derive their significance from the fact that everybody sees and hears from a different position. This is the meaning of public life, compared to which even the richest and most satisfying family life can offer only the prolongation or multiplication of one's own position with its attending aspects and perspectives.'

Hannah Arendt
The Human Condition (Chicago: The Universtiy of Chicago Press), 57
From the book written by Hens Teerds "At Home in the World: Architecture, the Public and the Writings of Hannah Arendt", 608

For her the city in the 20th century is full of urban enclaves that arrange spaces through similarities. So, the gentrified space become even more gentrified while the left-over space being pushed further away from the city core. This has resulted in a segregated city where public space become privileged that are only entitled to the upper class of the society. She thinks that plurality in the public realm is key to the making of a democratic space. Similar to that, from the many examples of city rooms that we have visited during the excursions, what they have in common is the relatively open ownership of space where one could freely appropriate and inhabit. These rooms are also often connected with movements, in which Arendt thinks that these movement could actually enhance one's possibility to be seen or to be heard in the public, and thus making a space of appearance. Publicity and intimacy emerge whenever a spectator could become an actor in space. So, my hypothesis is that an ideal city room should somewhat reflect the qualities of a space of appearance (which has plural composition and have constant movements). And I would also study particularly the threshold that frames the transition from the private realm into the public realm.


Enclaves of Similarities
threaten
Democratic space of plurality
derive
Space of Appearance
Existing Site for AIR Antwerpen
Old site for AIR Antwerpen



Informal
Artists residency
Urban farm
Multifunctional garden

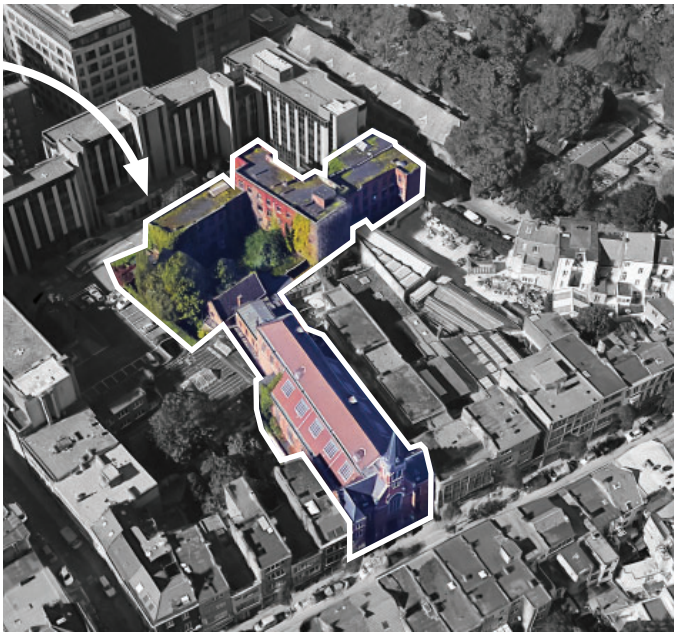
Formal
Artists residency
Working space
Multipurpose space
Library
Restaurant
Community Centre

Set aside the theoretical backdrop, the project starts off by looking into a site of disappearance, the relocation of AIR Antwerpen in the Nieuw uid district. It is an independent international artists institute which offers artists a temporary stay where they get to interact with other artists. In its current deteriorating site, 6 artists from different backgrounds reside, work and exhibit there as a collective. And in the last month, they have just officially moved to a new site on (plustrat) Ploegstraat, near the Antwerp central station. Their residency is combined with a larger project of a community centre which consist of a larger residency as well as co-working space, library, restaurants, and multifunction halls.

Sites of Disappearnace

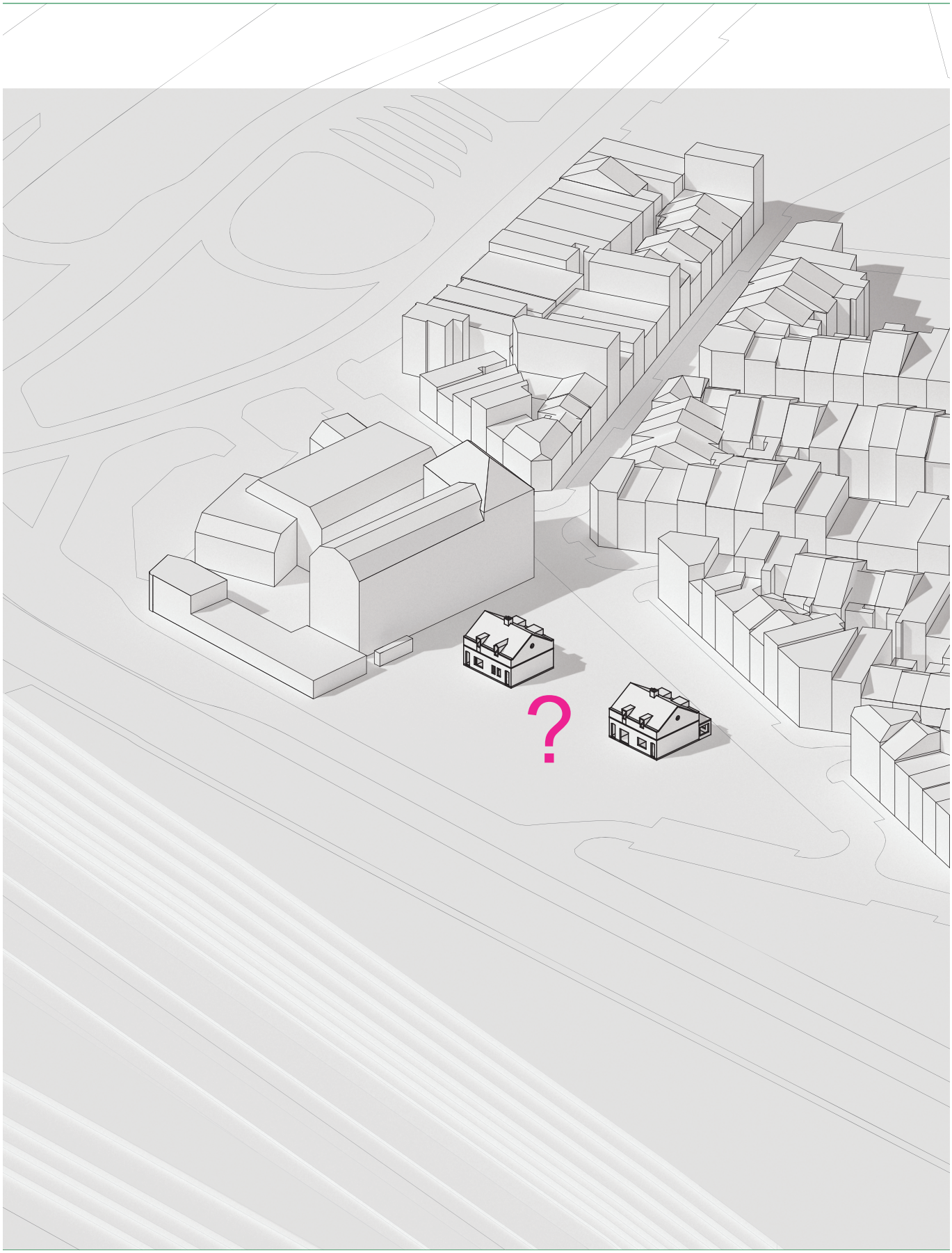
Abandoned Site of AIR Antwerpen

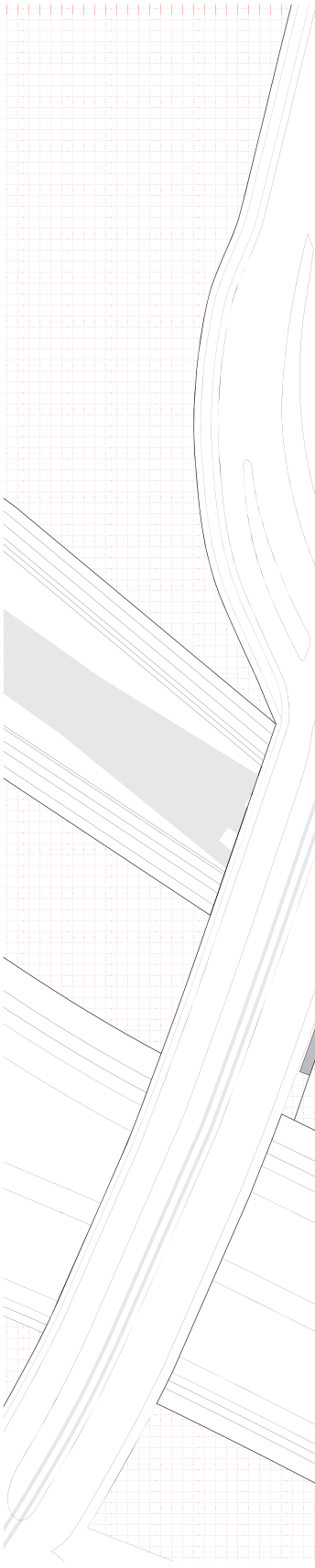
New SIte for AIR Antwerpen

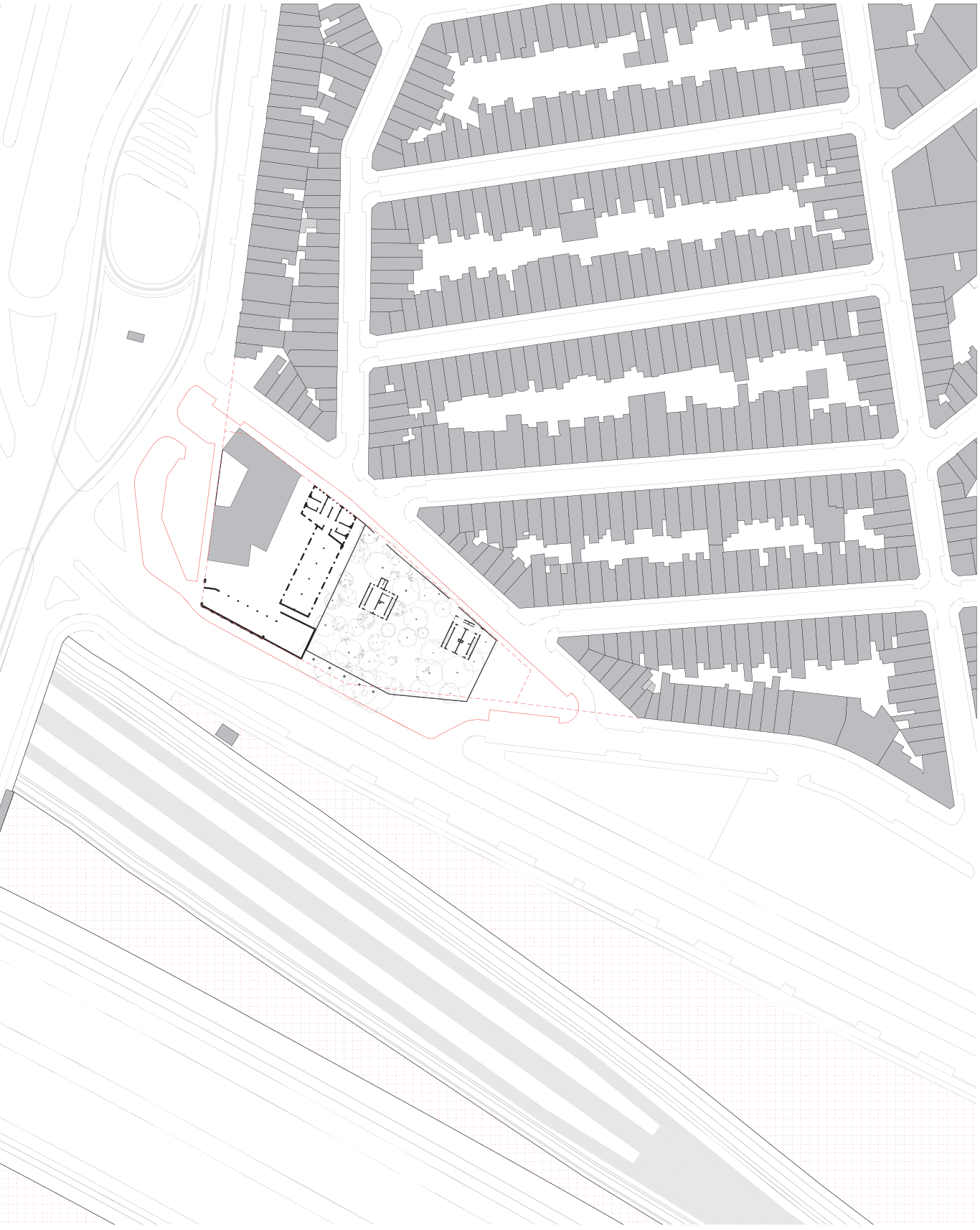


Up to this point, I become skeptical whether this site of disappearance could give rise to a new project. If the artists residency is combined with a redefined art center, instead of merely a community center, would that become a more specific city room that foster social engagement between the artists and the public?

The drawback I see from this relocation is that it became an additional program to a larger community centre. It is a parasitic program that does not have a clear identity nor enjoy the same openness in the urban context before. In addition, the institute no longer share an open ground acting as the buffer space between them and the public. You could not walk-in into the open garden nor peep inside the artist's workspace. Therefore, it is reasonable to question whether the new location would provide the same publicity or sense of appearance as before.

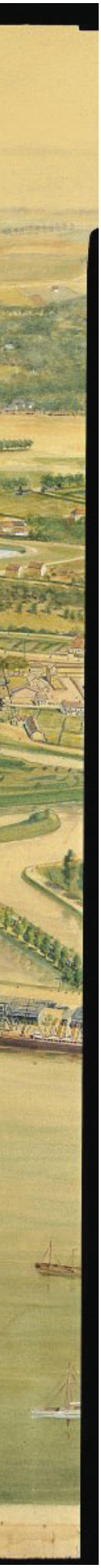






DEURNE
MERXEM
Merxemsche Polder
ASIADOK
KATTENDIJKDOK
KANAALDOK
PROVINCIE OOST

Thresholds of Appearance: A new artists' hub for the city



Antwerp 1913

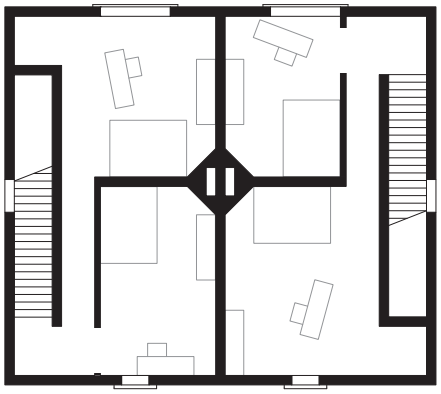
Former Housing for military personnel

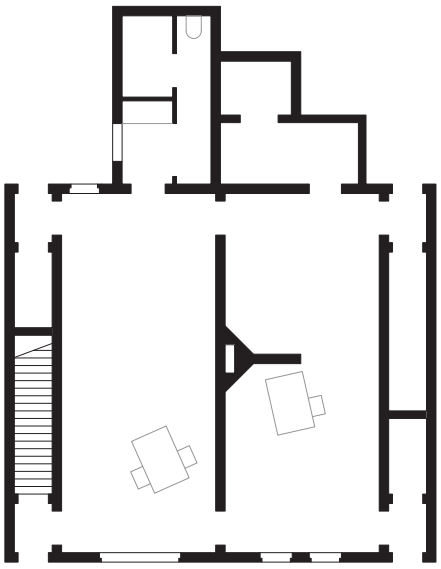
The Brialmont Fortress was a city fortification with a fortress belt consisting of eight forwarded forts, built between 1859 and 1865. The Kielsevest was built at the same time (in 1874) with the Brialmont fortress and connected the Kielse with the Boomse Poort. Only on the north side of this street (even numbers) the grounds were parceled for private houses. The buildings on the south side consisted of structures that belonged to the Brialmont fortress. During the demolition of the ramparts in the 1960s, these buildings were demolished, with the exception of the homes at nos. 23-25 and 31-33. The current canal around the city follows the route of this monumental, plastered wall.

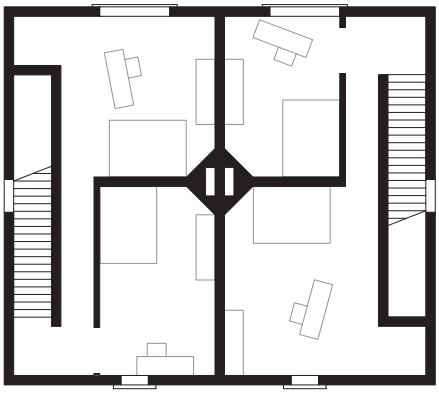
Antwerp
1965

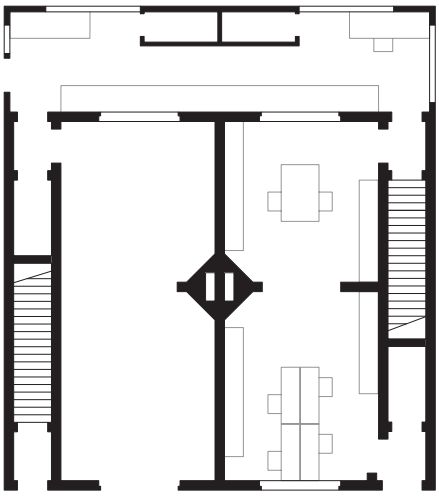
Thresholds of Appearance: A new artists' hub for the city

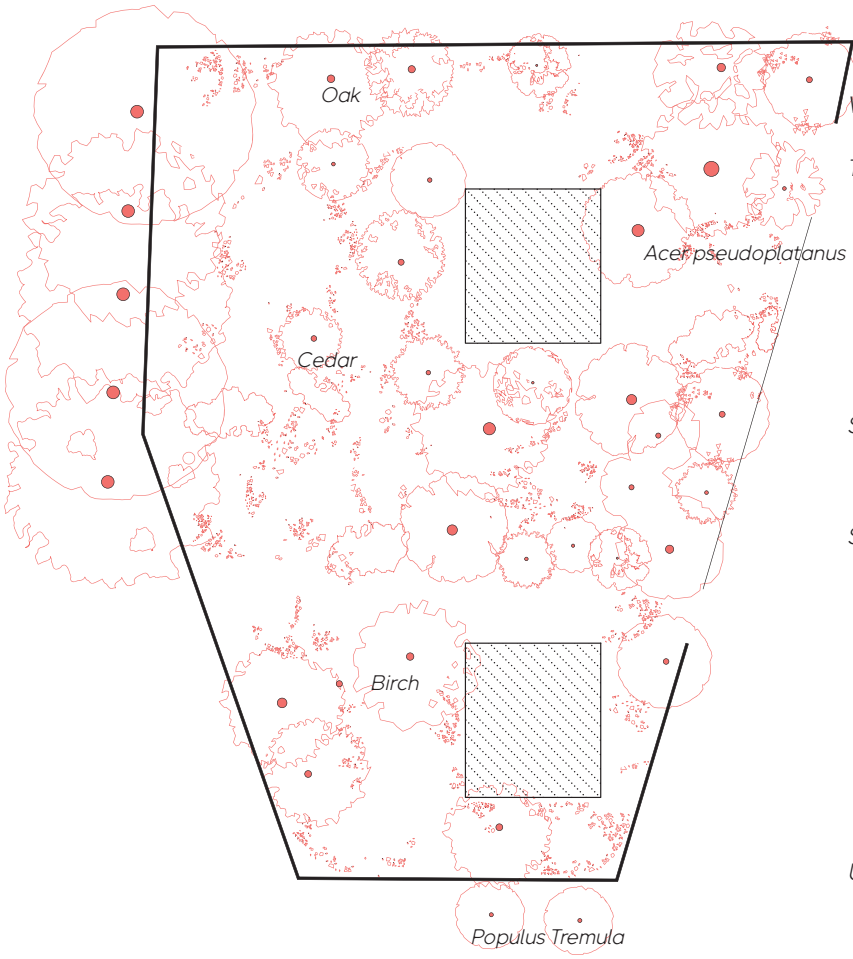
The houses on the Kielsevest Nos. 23-25 and 31-33 are two identical semi-detached houses, with the facades facing the Desguinlei. These are brick houses of one and a half storeys and two bays under pans of saddle roofs, with a low rear under flat roofing. The houses are linked together mirrored two per two. The brick facades are painted white and are provided with a profiled cordon frame in front and side walls, which demarcates the first building layer. The wall openings were originally all arched: in the façade a front door in the outer bay and two narrow, linked window openings; in the rear façade a arched back door in the far bay and a arched window opening next to the rear building. Due to renovations in the front and rear façades, the wall openings were partly changed. An oculus illuminates the attic rooms in the side wall. The picturesque character of the houses is mainly determined by the finishing of the saddle roofs with beautiful wooden windboards, also on the rear and through the wooden skylights that break the cornice in front facade, originally all with a saddle roof.



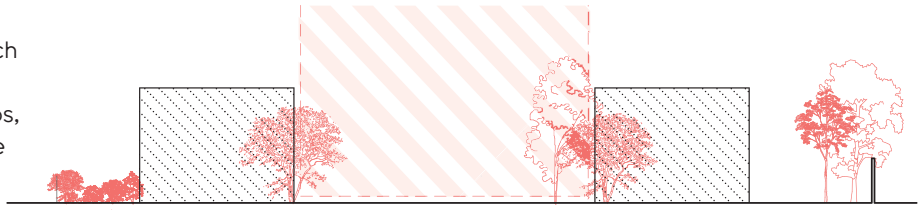


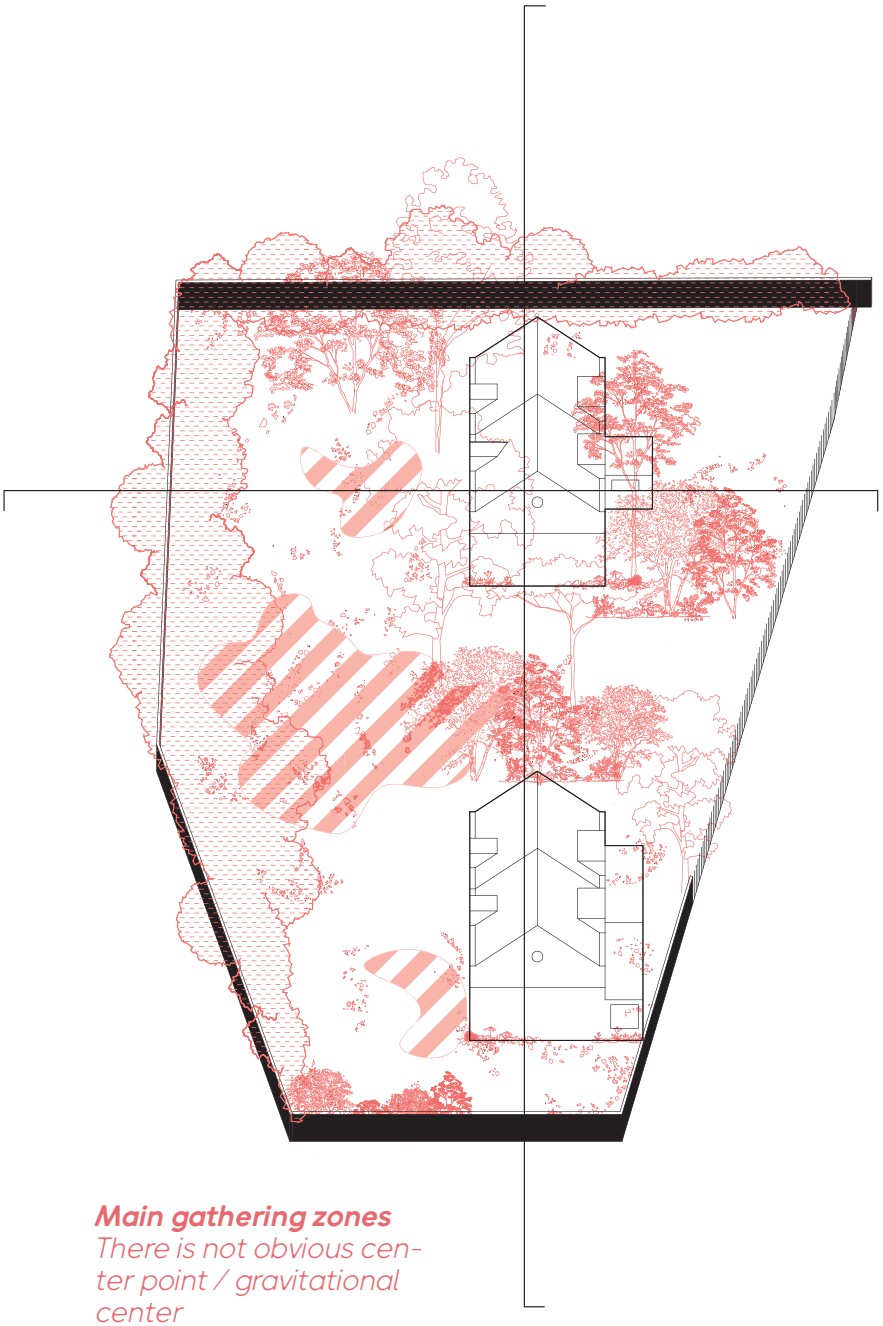




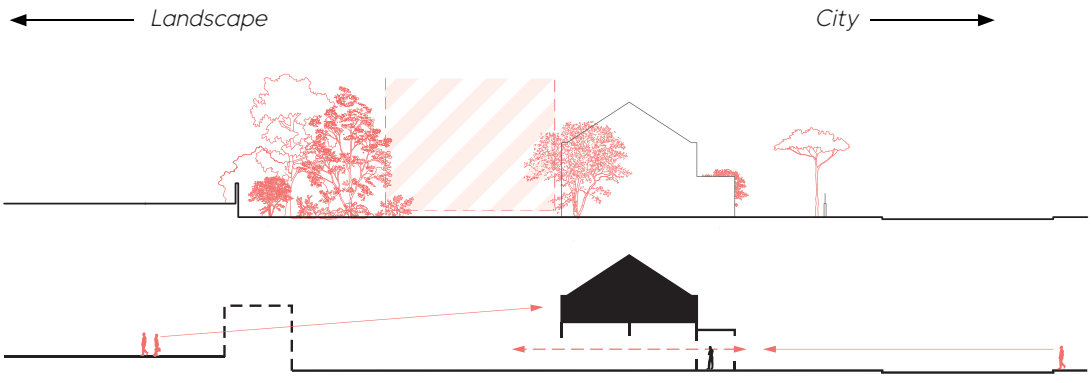


From the coupe attached at the back you could see the two small houses which consist of a public co-working area, office, bedrooms, toilets, kitchen, studios, as well as the open ground between the houses which is for exhibitions, events and gatherings.





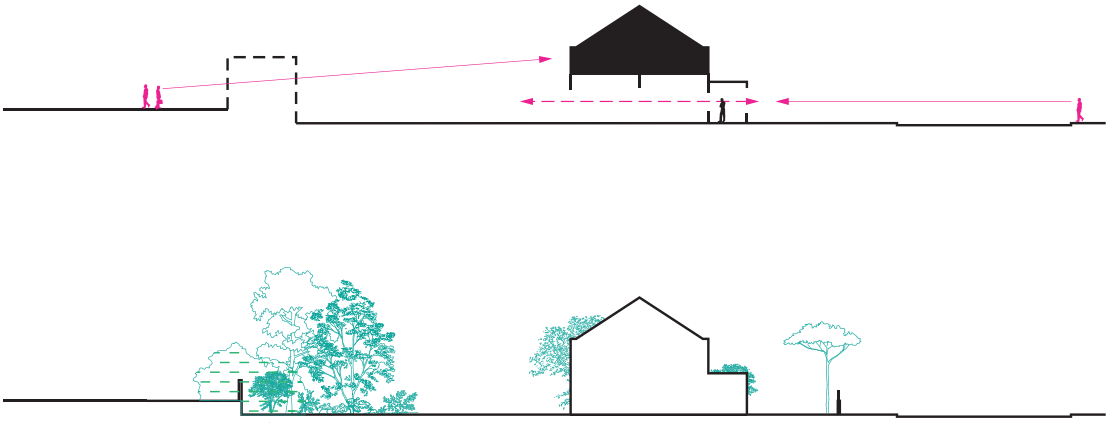
Main gathering zones
There is not obvious center point / gravitational center



Domestic objects as territorial device

Main social sites are defined by the domestic objects like chairs, pavilions, cupboards, shelves, umbrellas, lamposts etc. These sites extend the public interiors to exterior, making a continuous flow public route.

***1** Spontaneous, incremental, temporary composition of space **2** Feeling of being outside the city, being in another space **3** Circulations as the intrusive tool to create rooms in mundane space*



Different enclosures towards city/landscape

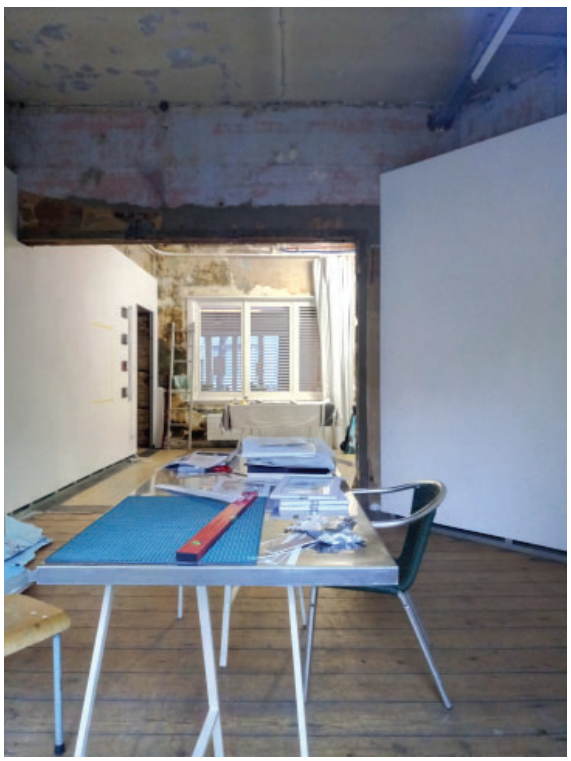
The building is enclosed from the landscape side, while much more opened towards the city. Itself also suggests a series of visual thresholds that connect the front facade to its rear facade. These visual portals has brought forward the dialogue between the city and the landscape

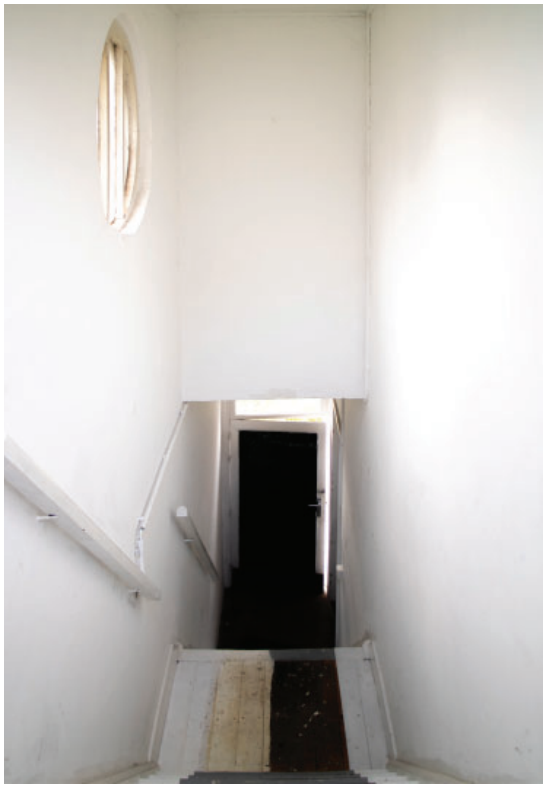
Site Photos

Site Photos

Enclosed Garden

Facade





Studio

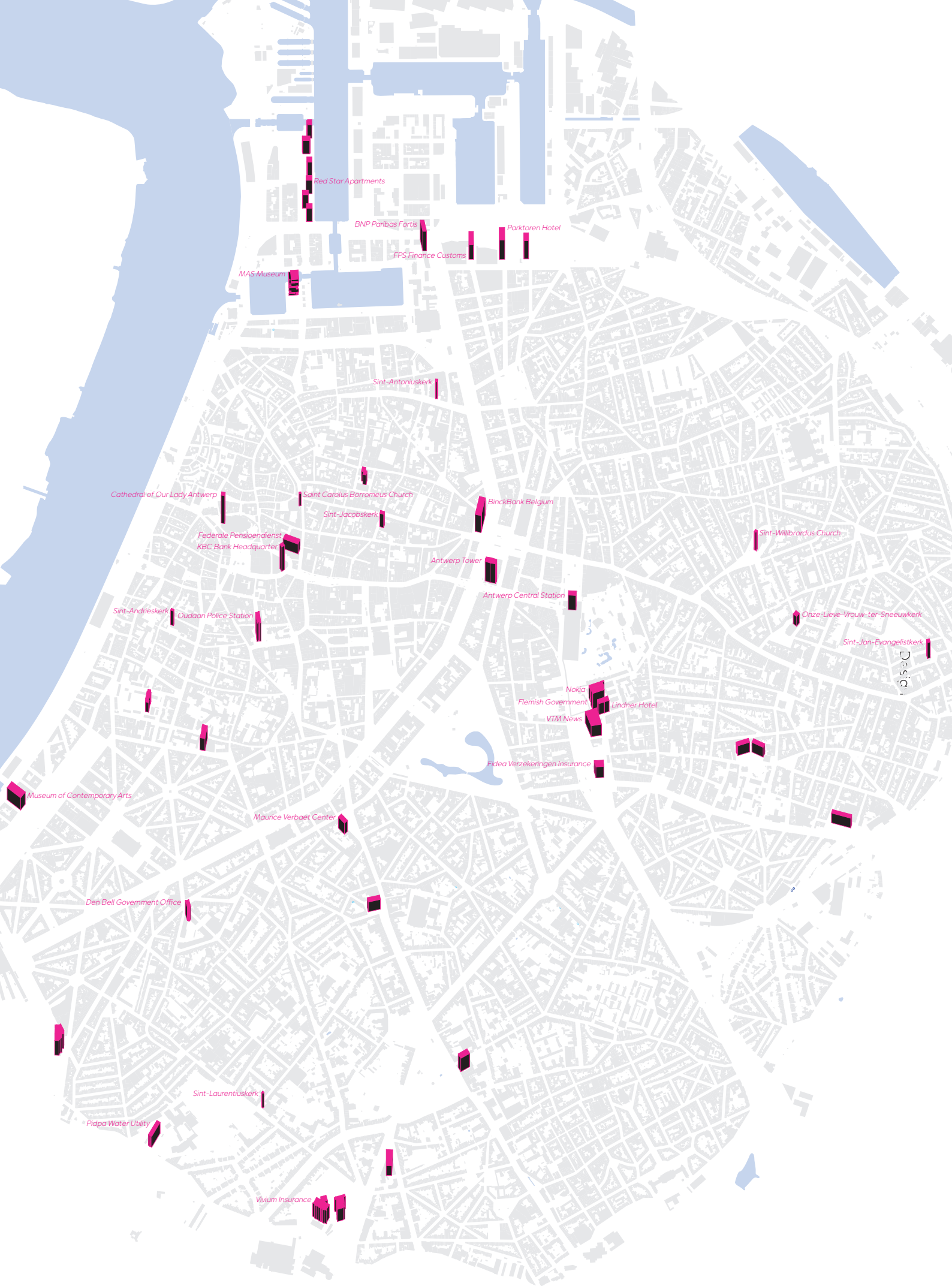
Order at the bar

Streetscape

ZONE
P

City of Towers

Antwerp does not have many highrises, nor having them congested within a particular zone. Towers in Antwerp are usually taller than the average building height for at least 20m. The mapping shows all buildings taller than 40m. The dispersion of towers has created an unique skyline and suggest certain power structure within the city.

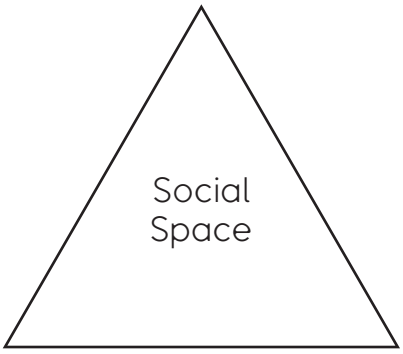


Thresholds of Appearance: A new artists' hub for the city

Existing boulevards and routes that link various art and creative actors together as an aggregation

Material patterns,
routes, networks

Perceived Space
Spatial Practise



Conceived Space
Representation of Space

Abstract maps, Architectural plans and its discourse

Het Zuid district being planned as an art and creative hub in the city

Lived and Endured Space
Representationl Space

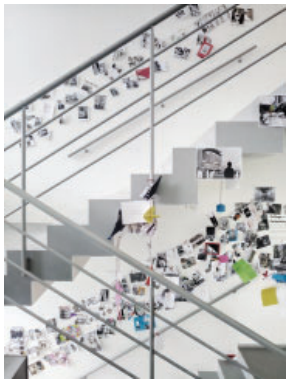
Experiential embodiment of the inhabitants

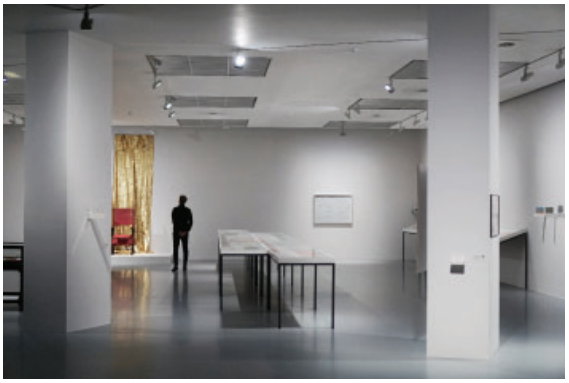
The specific sites where artists get to engage with the public (i.e. Museums, galleries etc)

"...Space is being socially produced and productive through human intentions..."

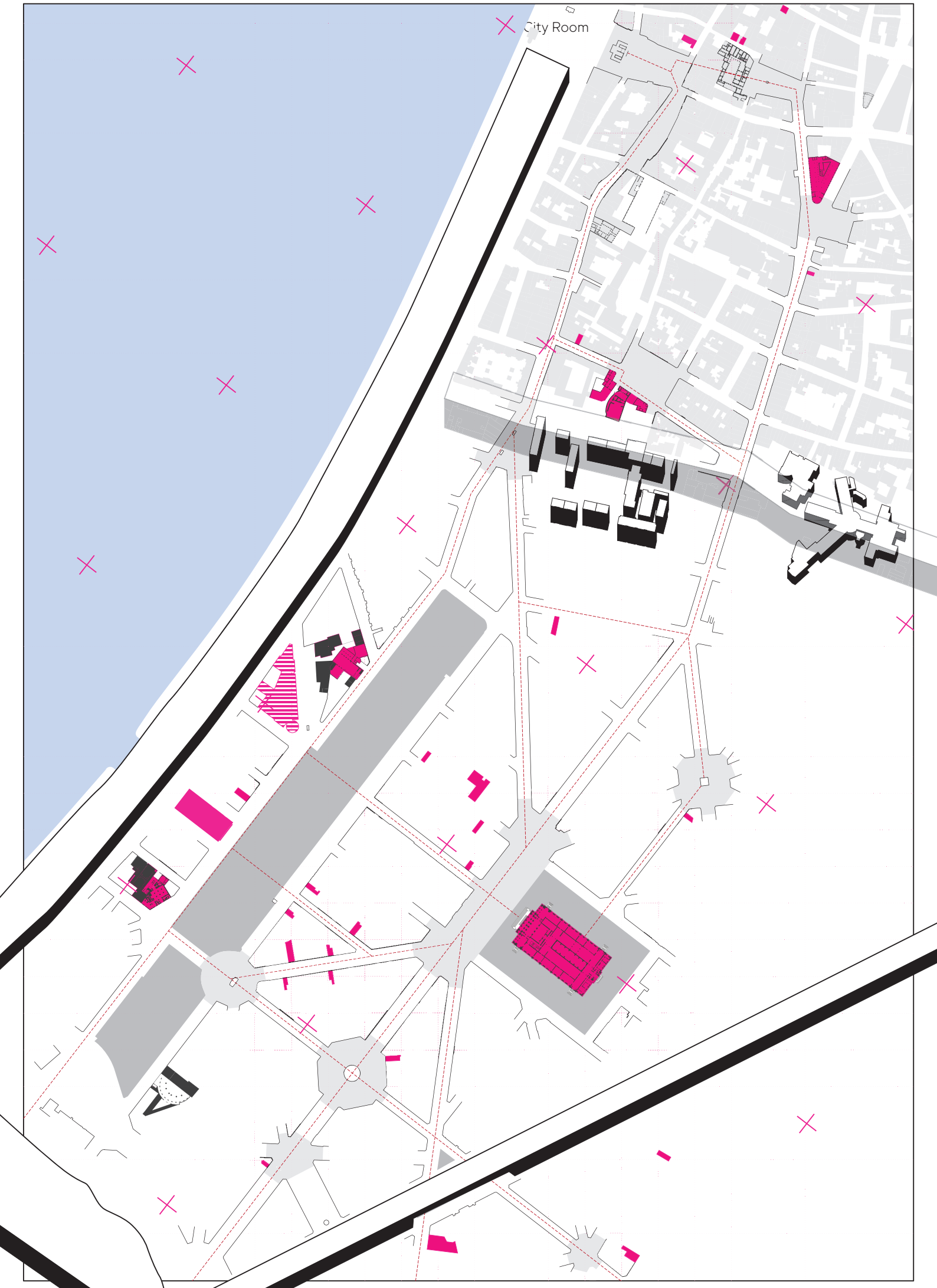
Henri Lefebvre
The Production of Space

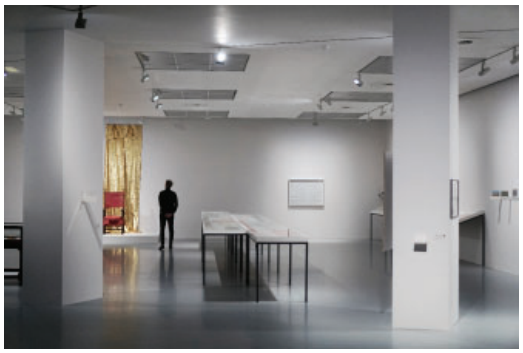
I tried to borrow the idea of social space from (Lufeb)Lefebvre's book, The Production of Space, in arguing that the city room we have been talking about could be one of the social spaces that he proposed in his triad's theory. First, even if the museum has been relocated, the site would maintain experiential imprints in the urban fabric. How people lived and endured the art space would remain an immaterial yet experiential image in the neighborhood.

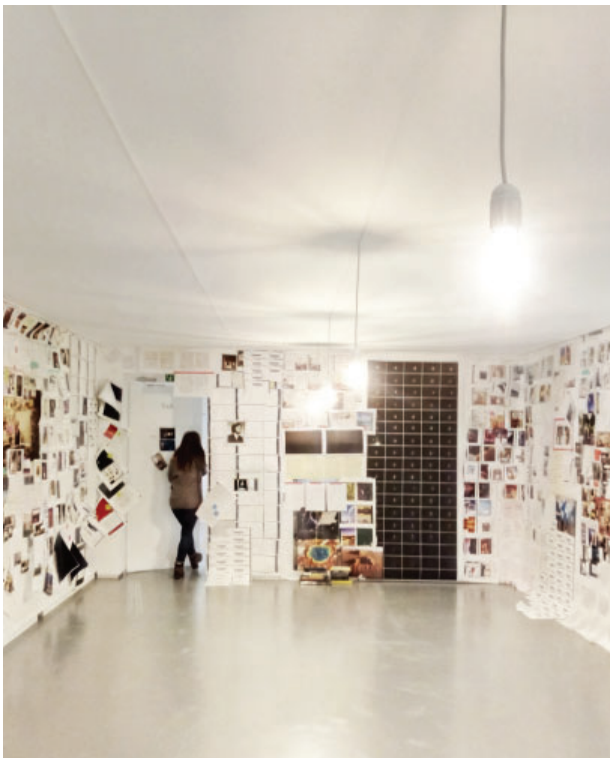




There is a wide spectrum of exhibition of art within het uid district. From spontaneous to cultivated, from informal galleries to formal museums, participating in art has become one of the things that people coming to this district would usually do. And by making use of the already produced spatial image on the spot, one would imagine the possibility of re-introducing an art-related social space there.

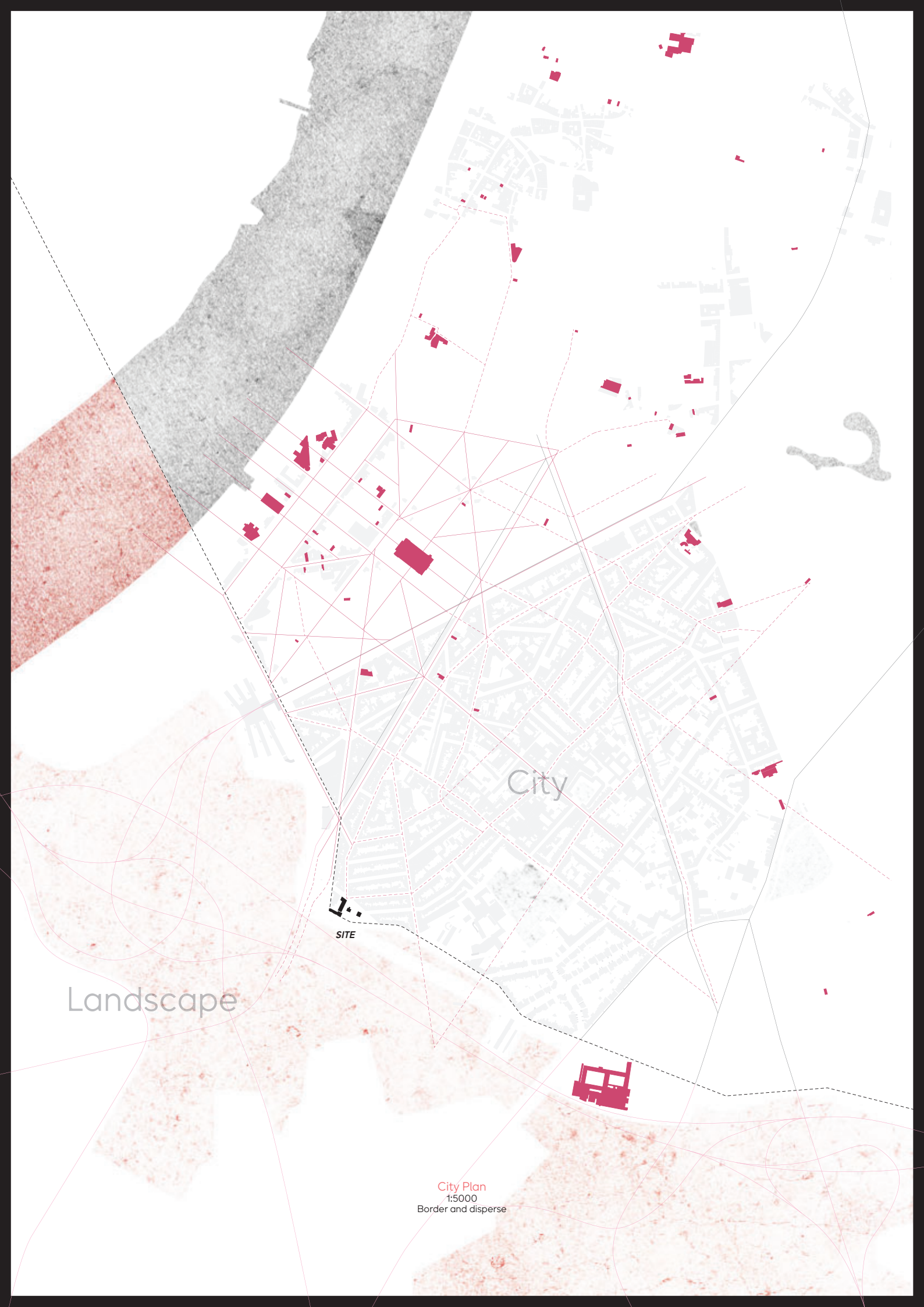

City Room



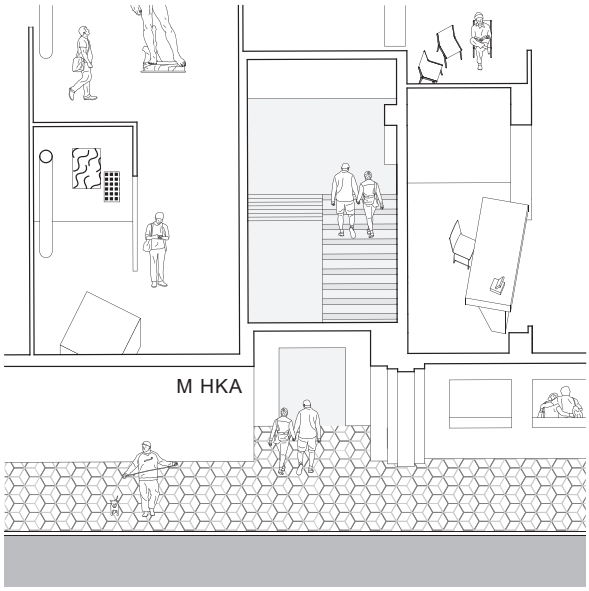


Having these visible axis and boundaries in the proximity, there is a clear hierarchy of urban space, and thus indicated important routes, monuments, and buildings among the rest. Art spaces like galleries and museums are benefited from this urban hierarchy by closely connecting to these urban axis and urban nodes. The proximity of public space and art space formed an intimate yet invisible system. The system of museums or performance space and the system of galleries each has a different set of urban scale in play, represented in red crosses and dotted lines respectively. People in Antwerp would understand these art spaces in such adapted scales, distances, and occurrence.

As a short conclusion, in (Lufeb) Lefebvre's theory, through the dynamic inter-relationships between the three, the lived and endured space (high density of galleries and museums), the perceived space (existing routes or trajectories of relating and passing through these art space), the conceived space (overall picture that this district being a cultural hub), altogether, produce social space over time. Given the existing cultural vibes in the area, the site where the museum would disappear could be a better alternative to the location in the city centre for such an art-social space, and the city room should be something that revolves around it.



City Plan
1:5000
Border and disperse

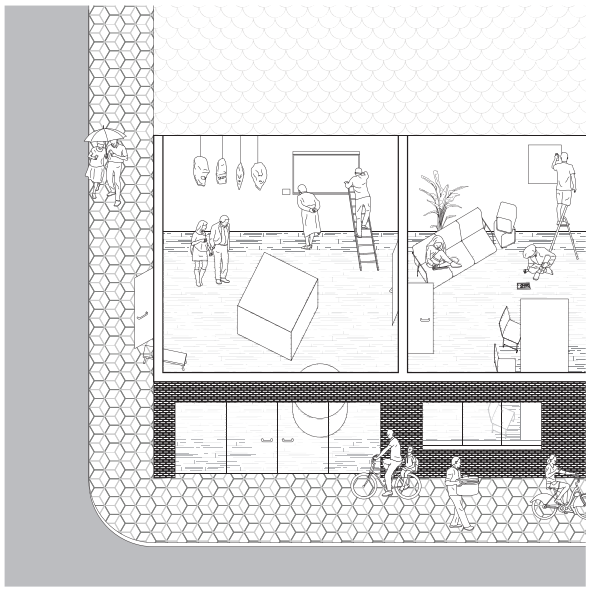


Live

Work

Exhibit / Interact

Seperated modes of production:
Museums become the space where artists gather and interact with the public.



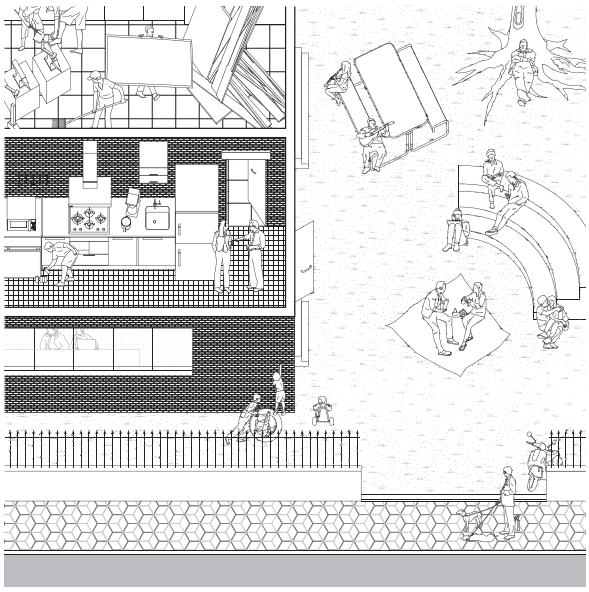
Live

Work

Exhibit / Interact

Affiliated studio-show-room space:

The production and the exhibition of art become closely relat-ed and intensified. However the gallery space become unused voids in the city on its low occupancy.



Live

Work

Exhibit / Interact

The all-together model:

The artists dwelling become part of their interactions with the public as the exhibition space / workshop interwined with one another in an intimate scale.

Proceeding from the site analysis as well as the theoretical backdrop, I started looking into how artists in Antwerp are engaging with the public. Here I illustrated three modes of engagements: the first one is what I observed from AIR Antwerpen, where their live, work, and exhibition space all compressed into one small scale of space. The artist dwelling become part of their exhibition, in which the public are also invited to become part of the showcase. The second one is what we usually see in the galleries in Antwerp, where the production and exhibition space become closely related and intensified. However, it is often seeing these spaces as urban voids in the city especially when they are not open to public in most of the time of the week, that sometimes you have to make appointments in order to visit. I picked a fragment of the M HKA museum as the typology of museum as the third mode of engagement. Artists who are affiliated to museums have a separated set of live, work, and exhibition space, and the museum become the only space for them to meet fellow artists or the public. As you see the scale of how they could engage with the public in the exhibition space escalated as it set apart from the live and work space. It makes me start to wonder if there are an alternative typology that could keep these spaces interconnected without sacrificing the scale of engagements.

Another way of looking at these spaces and their relative ways of engaging with the public is by aligning them with the notion of production versus consumption. Nowadays most of the art space in Antwerp and the rest of the world is highly dichotomy or dualistic. They are either production space like art schools or workshops for artists, or consumption space like museums and galleries. Spaces that link the production of art to the consumption of art are limited to very few examples like AIR Antwerpen, and they seem to be restricted in a relatively small scale due to various reasons. First reason could be that the small scales of such spaces when they are being compiled together encourages a sense of intimacy and domesticity in it. I was surprised when they invited me inside their workspace when I was wandering outside their house of AIR Antwerpen. This could not happen when it is being escalated up to an institutional scale, when things start to get formalised. That's why for the task of the graduation studio I would like to challenge the notion of a slightly larger scale of program which mediate between production and consumption.

Main Research Questions

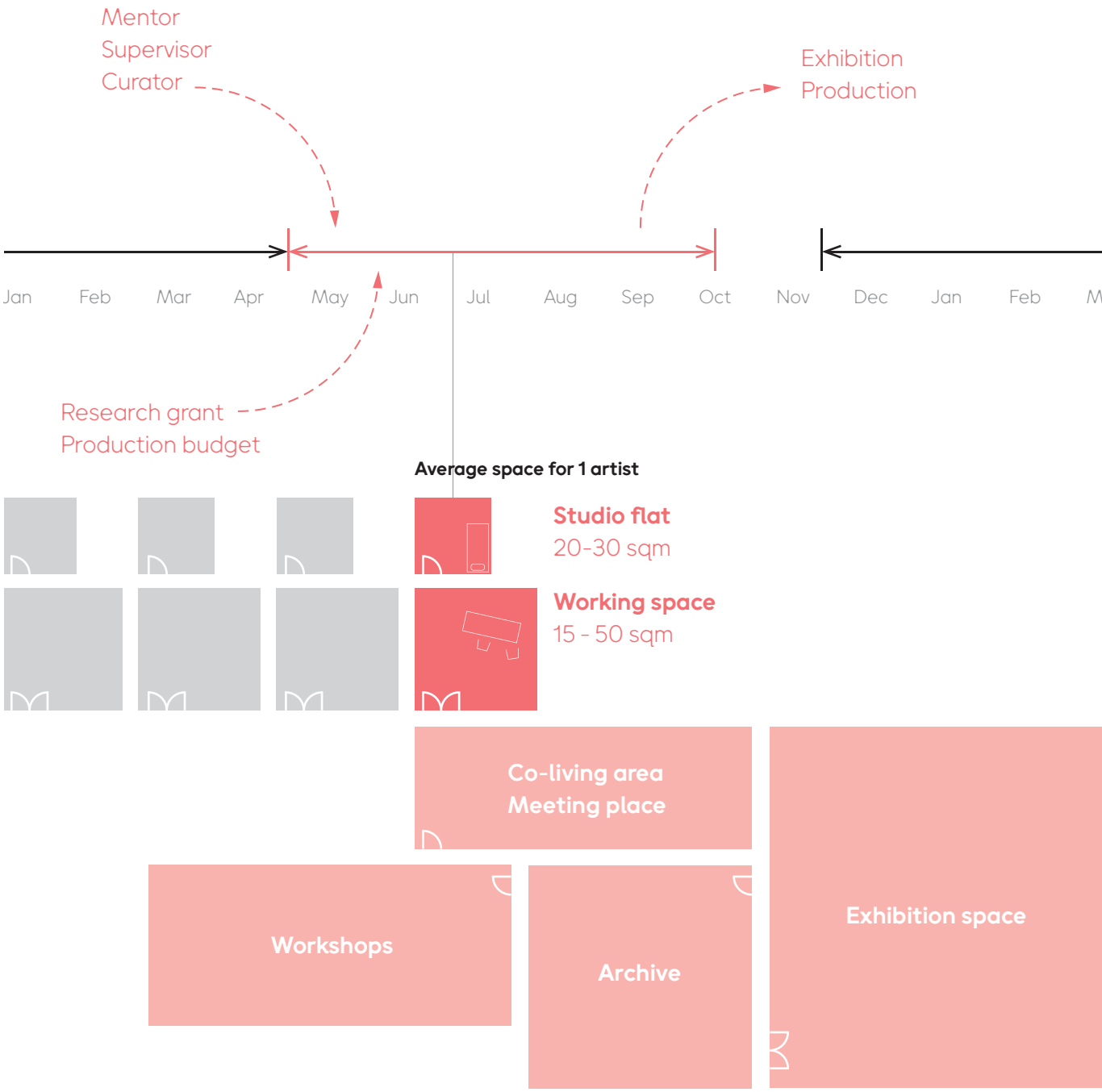
Design: A new expansion of an Artists' hub on the edge of the city

What would the new typology of art-social space, the city room, be like?

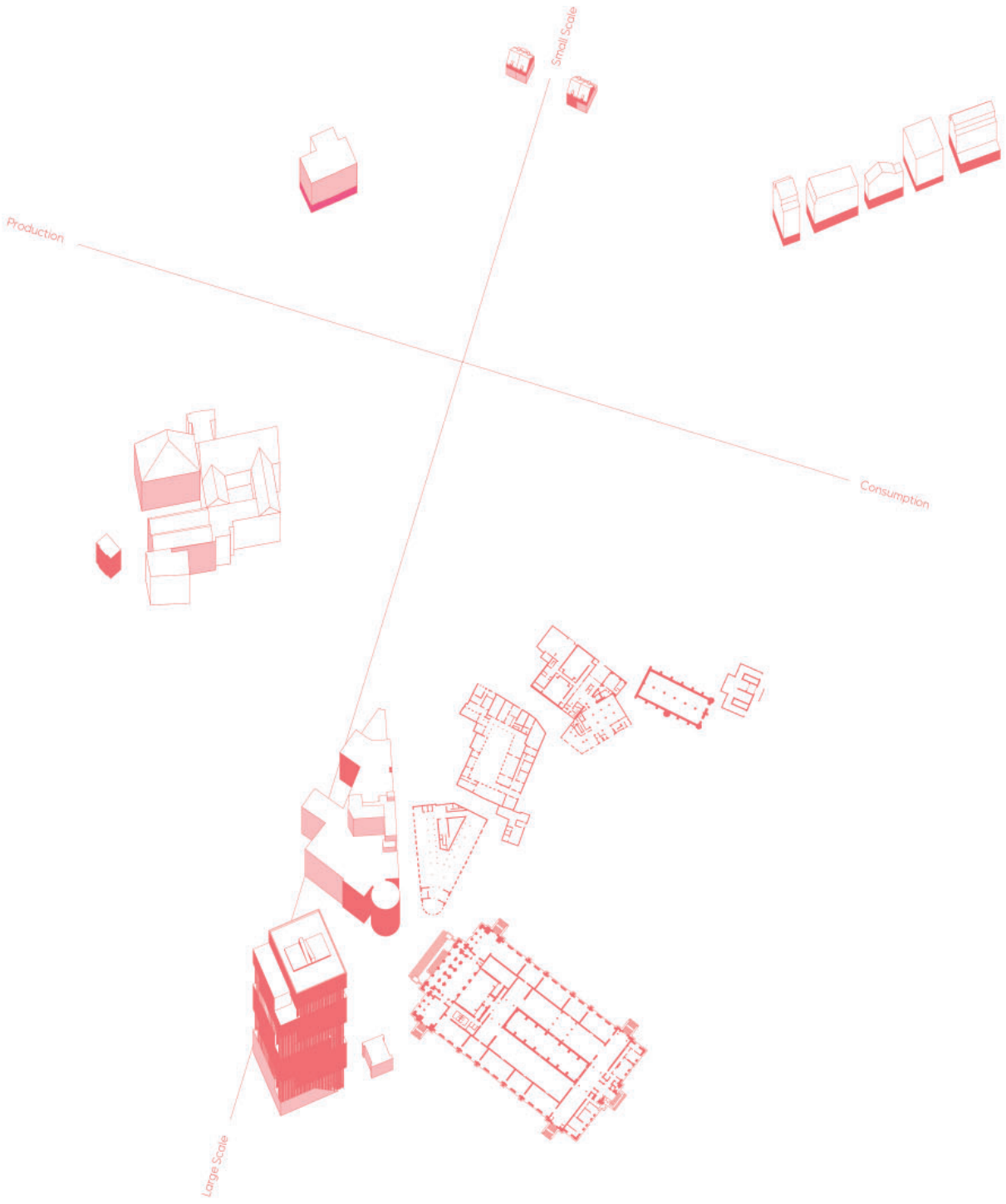
How would a city room help mediating between these polarities? How could it represent, and bring together a particular community?

In what way would be best to provide a design solution, for AIR Antwerpen and the larger artist community, that welcome further inhabitation and public engagements, at the same time negotiating controversies within scales and privacy of the residency? What would re-appear on its original site, as a new site of appearance?

Operation Model of an artists residency

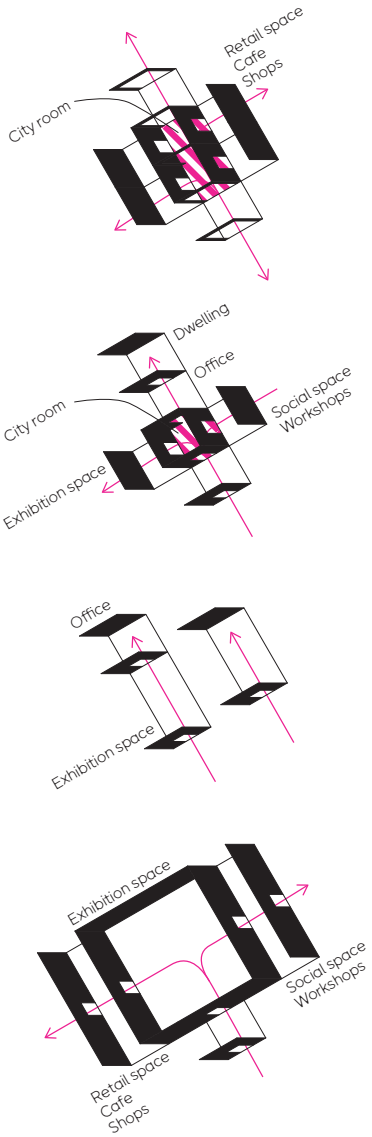


City room?



Art-scape in Antwerp

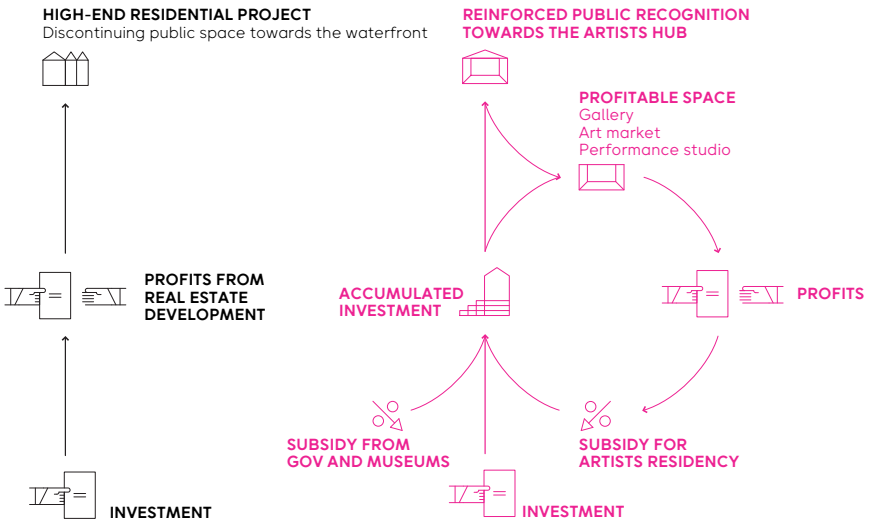
Duality between production
and consumption of art


Retail space
Cafe
Shops
City room
Dwelling
Office
City room
Social space
Workshops
Exhibition space
Office
Exhibition space
Exhibition space
Social space
Workshops
Retail space
Cafe
Shops

As a reference I borrowed the programmatic breakdown of the new community center on (plustrat) Ploegstraat, near Antwerp central station. The original brief is not much art-related, but the proportions of public programs versus private programs could suggest a feasible composition of a social space. I overlay a proposed programmatic breakdown for the design in pink, on top of the community center's program which is in grayscale. The design would have an open archive serving the museums nearby, which is also at the same time an exhibition space. There would also be working space for both the public and the artists at various extents of publicity. The residency would also get a more dominant role in the entire complex, which houses around 20 to 30 artists-in-residence, more than that as planned in the site in (plustrat) Ploegstraat. Most importantly, the city room here, as a preliminary thought, should serve as a space that flows through all the spaces and connect them together, kind of like a circulation space which is neutral yet open up thresholds for these spaces to crossover.

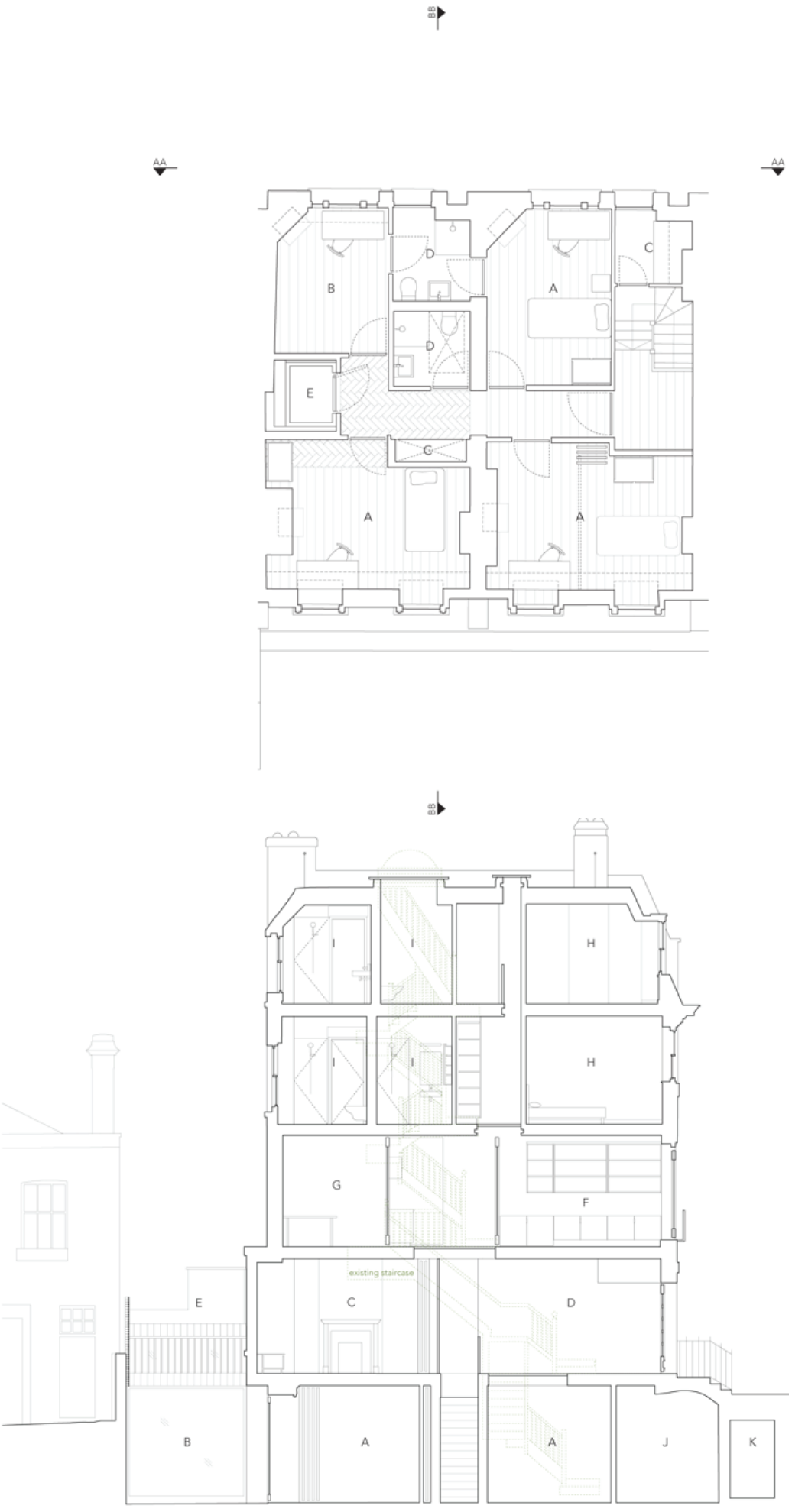
The idea of circulation space being the city room itself derived from our earlier excursion in Paris. Before carrying out fieldwork in Antwerp, as a studio we visited Paris and try to document some of its public spaces. I drew a line of which I walked through the city from Passage Verdeau to the Louvre. This southward journey passes through a series of passage-like space which appears to be quite vibrant and exhibit certain intimacy that one could not find on the open streets. In the model of a typical passage, the space is arranged in a sense that the circulation space become the converging point between public entrances and relatively private residences and shops. The passage also allows diffusion of other spaces, so that it is no longer merely a street but also the sitting area for restaurants, shopfronts for bookstores, space for street performers etc. On the other hand, in the spatial model of an artist's residency is somewhat similar, the courtyard that allows people to go from one room to another also becomes the diffusion ground like the passage.

The significance of having the city room as the connection allows the space to evolve into a space of appearance. As this drawing of passage is suggesting, people appropriate the space to their own use, adding certain domesticity to it. Passing through the street no longer feel like passing through a singular street, but multiple smaller rooms that allow for pauses and appearance in the public. These spaces are ideal city rooms in my mind. Although they are of different typologies, they exhibit ambiguity as well as intimacy that I would like to bring forth in my design.



Proceeding from the concepts, one final step before starting the design I would like to address the practicalities of the project. For the site was supposed to be returned to the real estate market for profits. From the planning point of view, the site could not be merely a non-profitable social space that occupy such a prime location in the city. Therefore, I proposed a revenue cycle that could help the art-social center to sustain its operation with profitable space like temporary art markets or performance space for rent or cafes and bars. To be honest the profits generated from this model is not comparable to the real estate model, but it is the publicity of a possible city room that we are searching for in this study, so the social value is concerned here. And apart from that, this is also going to be finalized as the design proceeds.

Reference


BB
AA
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existing staircase
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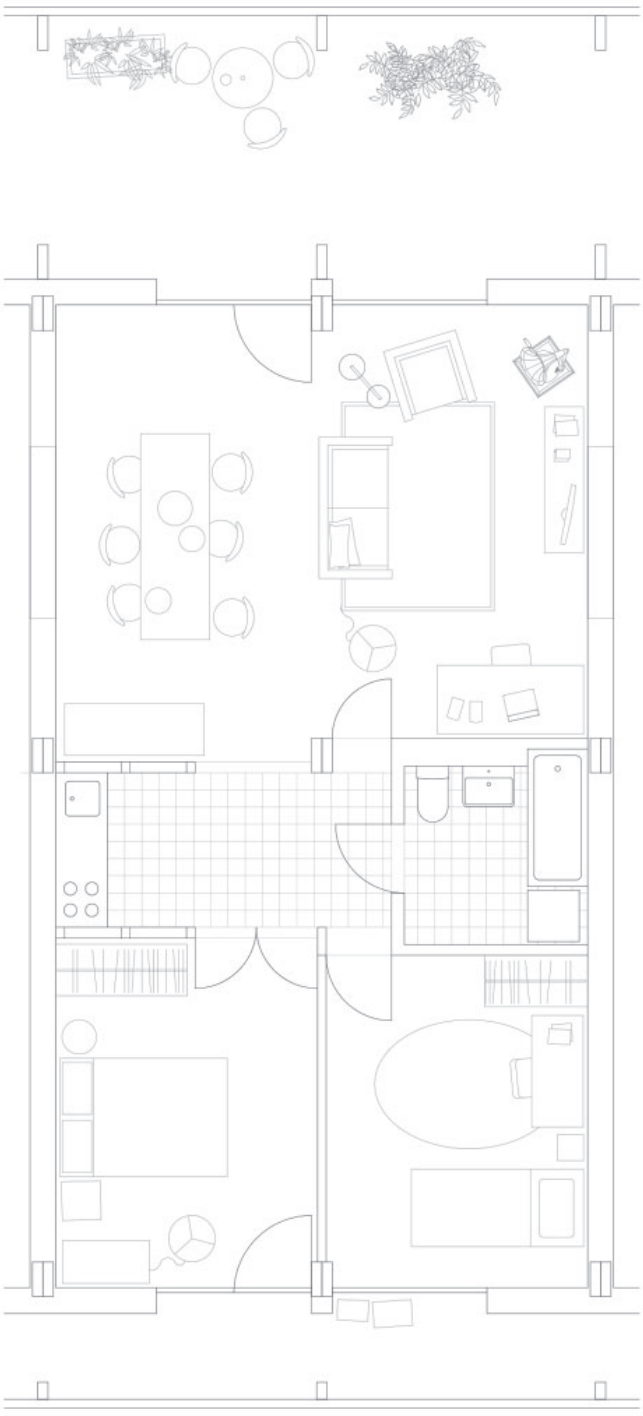
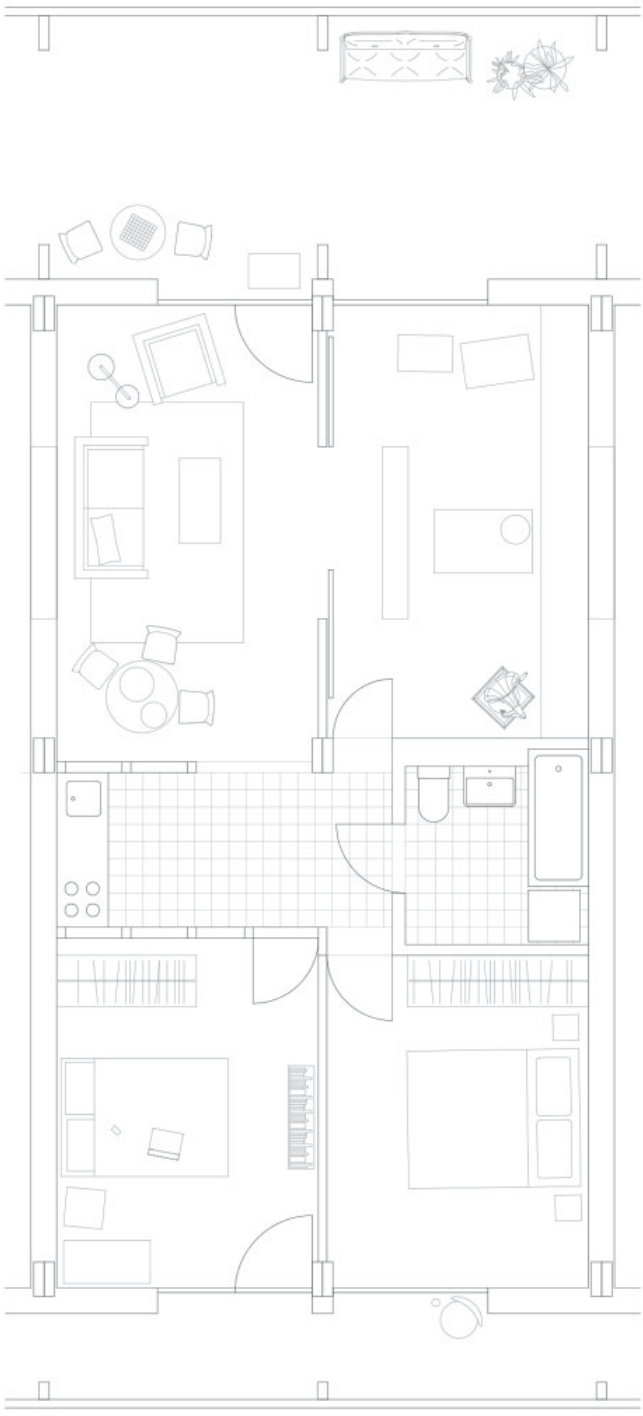
J
K

Defina Centre
London

"We provide residents with a platform to incubate their ideas and showcase them to their international peers and the general public"

Artists residency
~8
Exhibition space
Working space





Open Plan Family Apartment
Large living/kitchen/dining/study
1 Double bedroom
1 Combined single bedroom and study

2 Artist Flatshare
Small living/kitchen/dining
1 Shared studio
2 Double bedrooms

Create Residency
London

"By placing artists squarely within the community, the project aims to remove barriers to engagement, fostering inclusive and creative ways of using civic space"

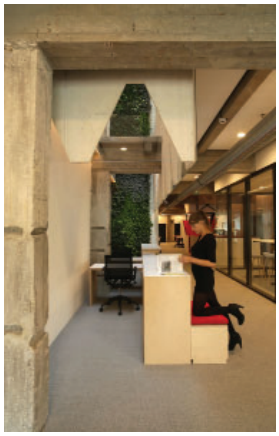
Artists residency
~12
Communal outdoor space
Shared living space

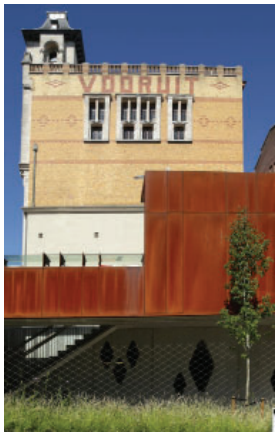
Project reference

Sala Beckett
Barcelona

"A meeting point for theatrical authors with other stage creators and professionals from different spheres and disciplines"

Artists residency
~6
Performance art theatre
Performance space
Forum space
Cafe and clubs





Vooruit
Gent

"Meeting place and a house for art, culture and reflection"

Artists residency
~15
Performance space
Forum space
Cafe and clubs

Project reference

Rijksakademie
Amsterdam

"Apart from facilities such as a studio, work budget and stipend, there is a research and production infrastructure. There is no standard program, predominant style or ideology. The Rijksakademie provides time, people and possibilities"

Artists residency
~50
Workshops
Teaching facilities
Library

Jan van Eyck
Academy
Maastricht

"core values that the Van Eyck aspires to are meeting, connection, cooperation, engagement and process"

Artists residency
~40
Workshops
Teaching facilities
Library
Urban farm
Cafe

De Winkelhaak
Antwerp

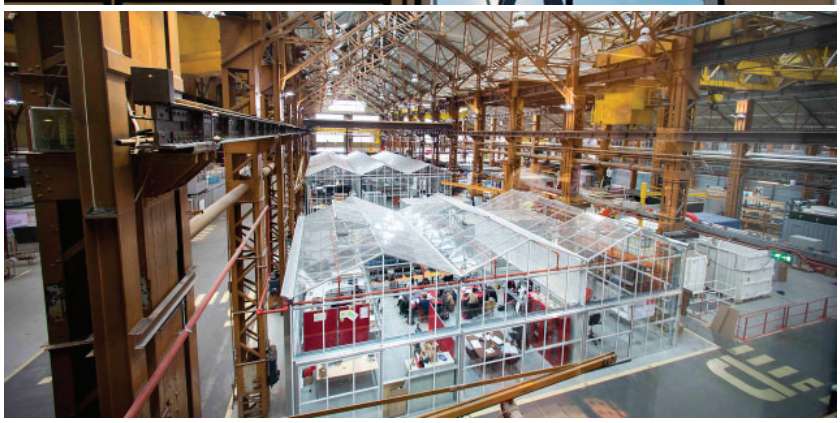
"a collective building for creative entrepreneurship and offers coworking tailored to starters up to and including ambitious growth companies"

Family residency
~6
Workshops
Office and Meeting Room
Residency
Shops

Food Factory
Phoenix
Rotterdam

"a culinary hotbed; a place to go shopping"

Restaruants
Event space
Shops



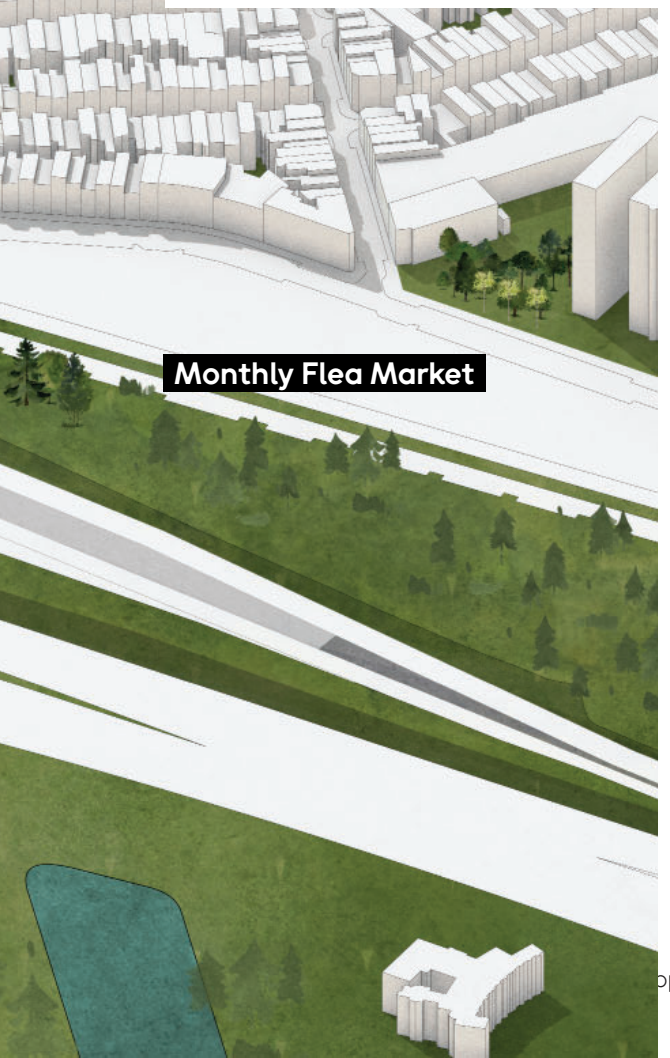
RDM
Rotterdam

"the hotspot for innovation in the port: this is where the manufacturing industry of the future is taking shape"

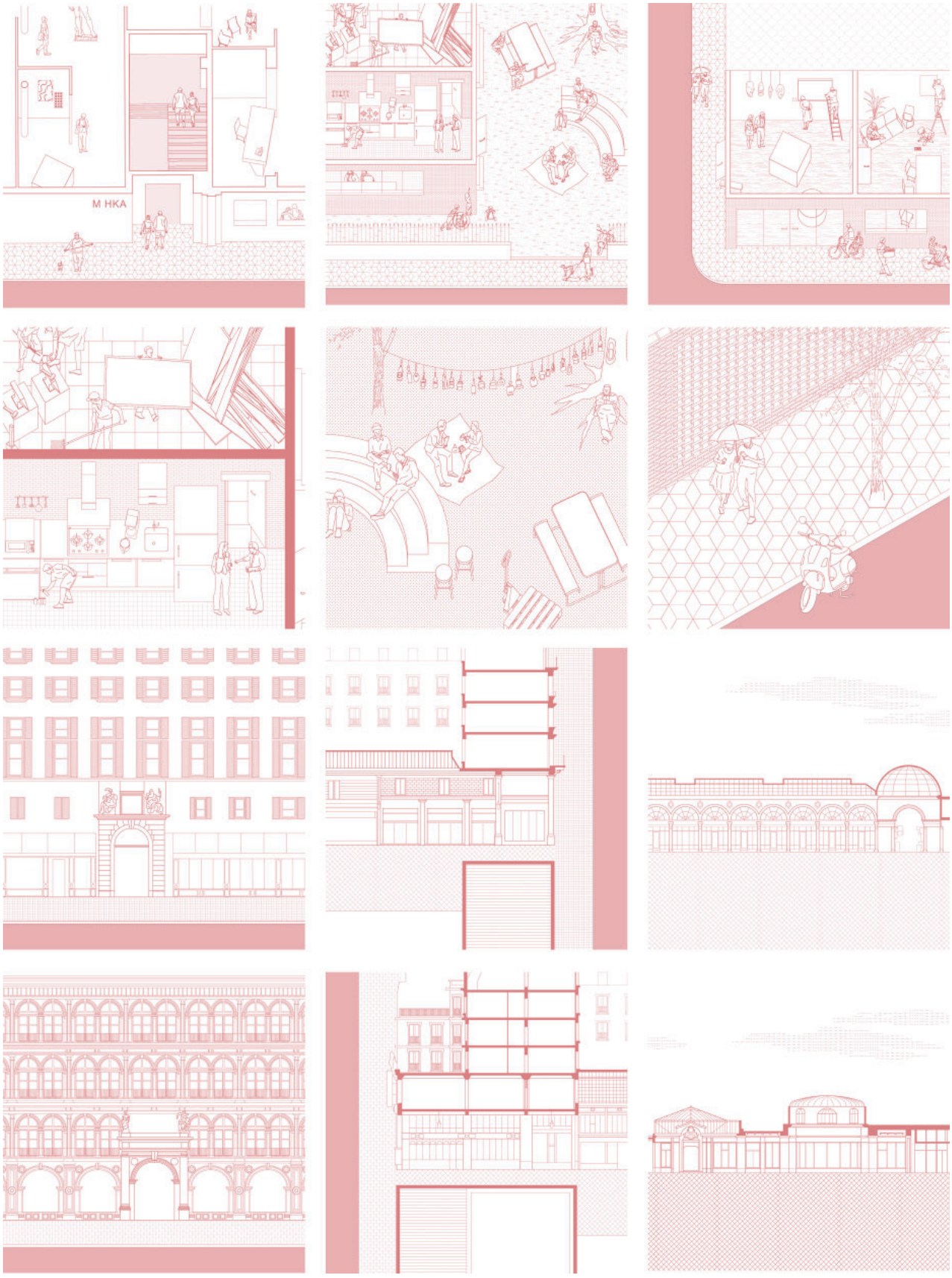
Campus
Business space
Event space

Tram / bus Terminal
Antwerpen Zuid Station

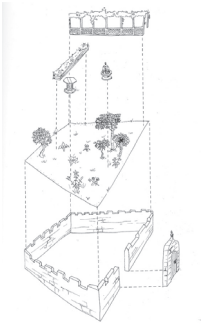
Design

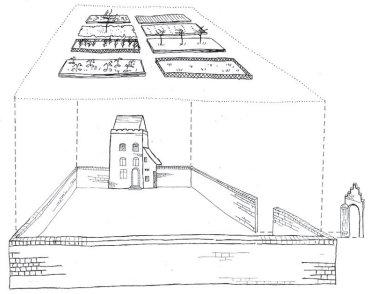


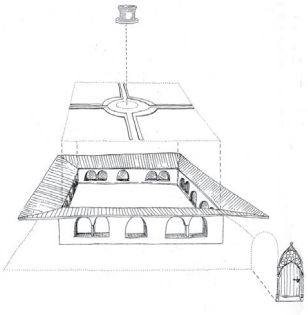
ppearance: A new artists' hub for the city

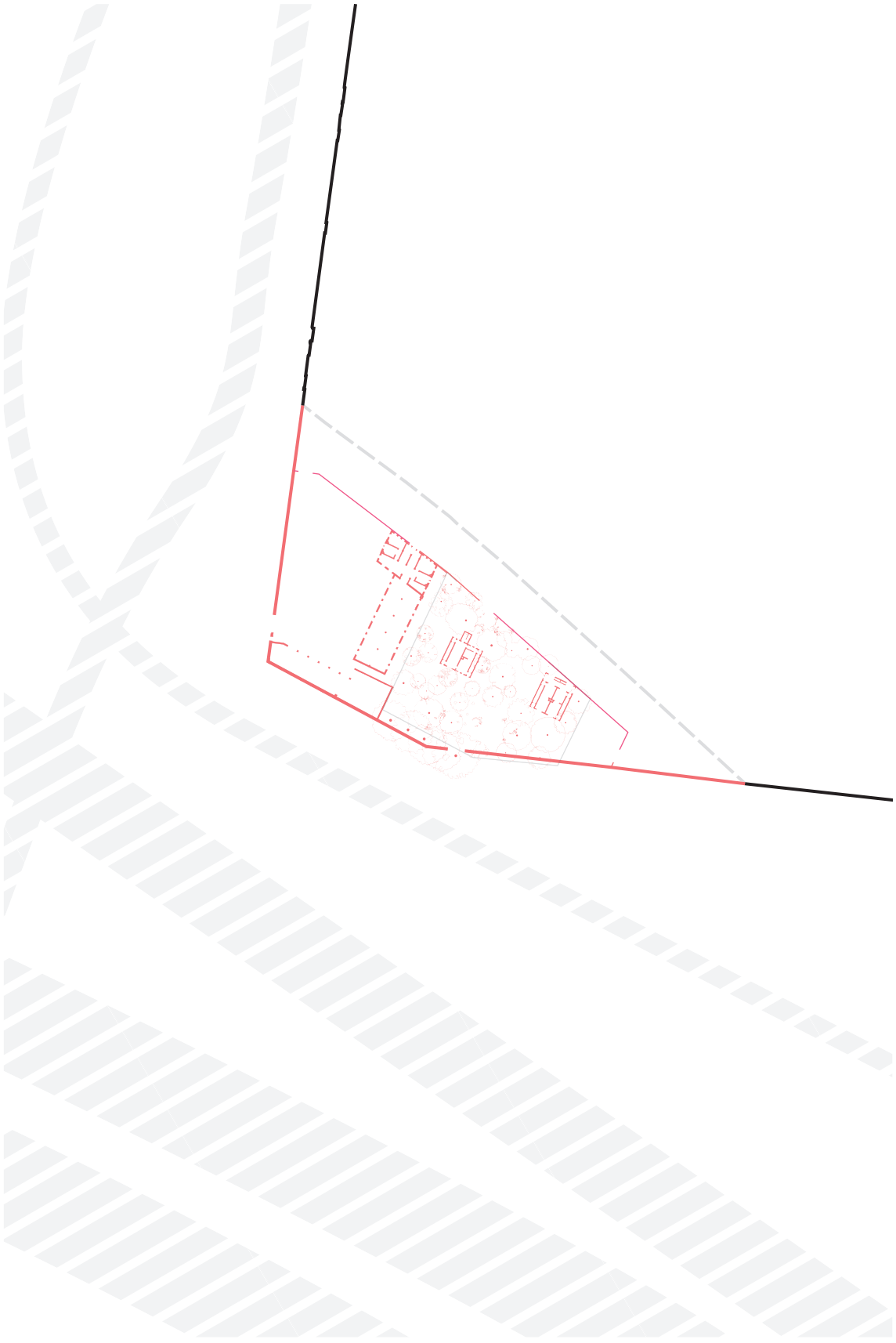

M HKA

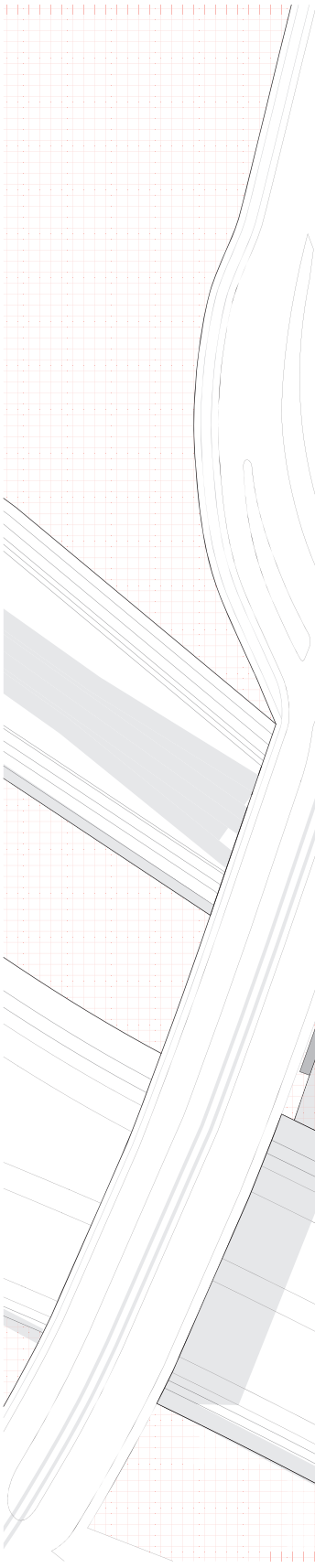
Enclosed garden as a typology in Antwerp

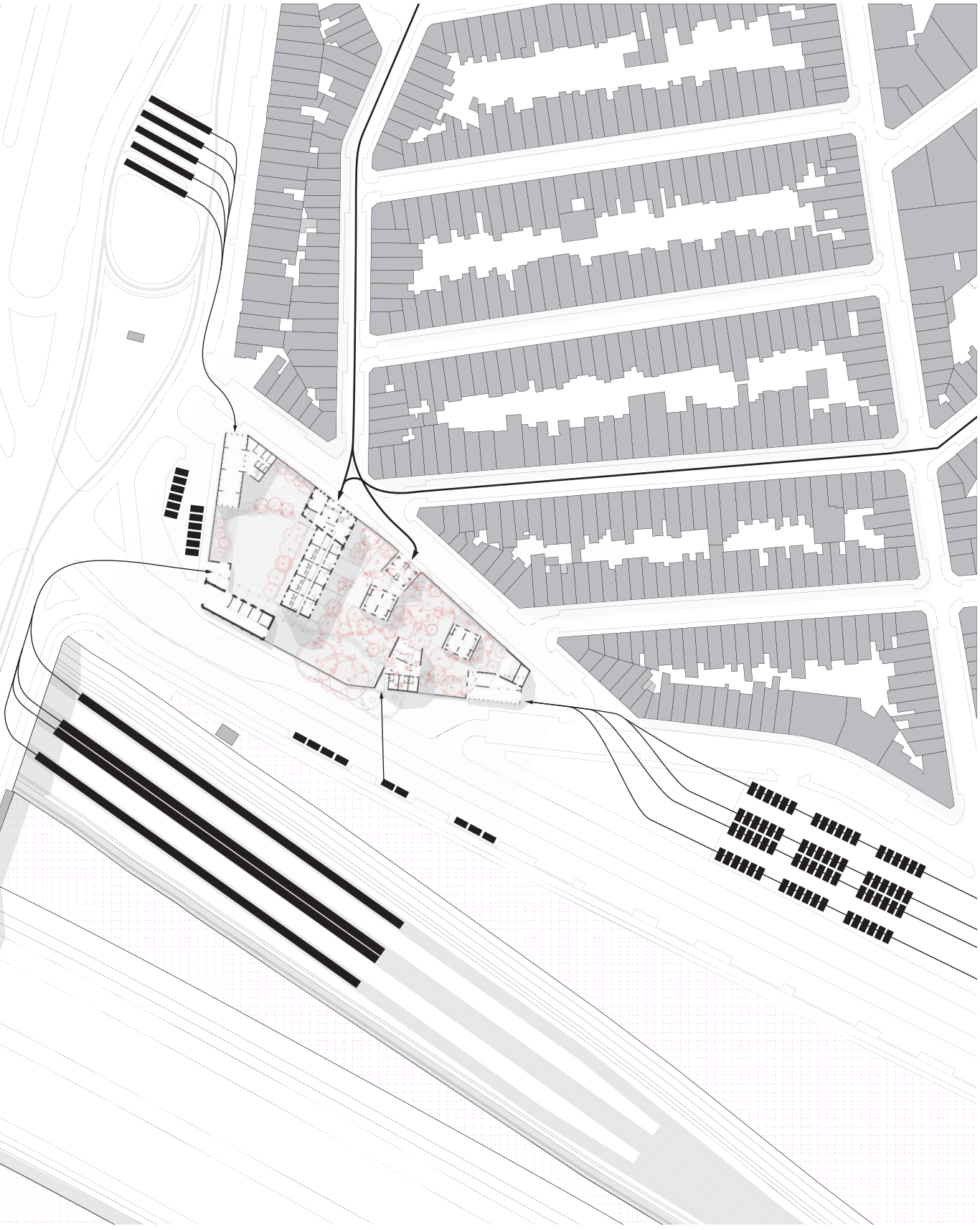


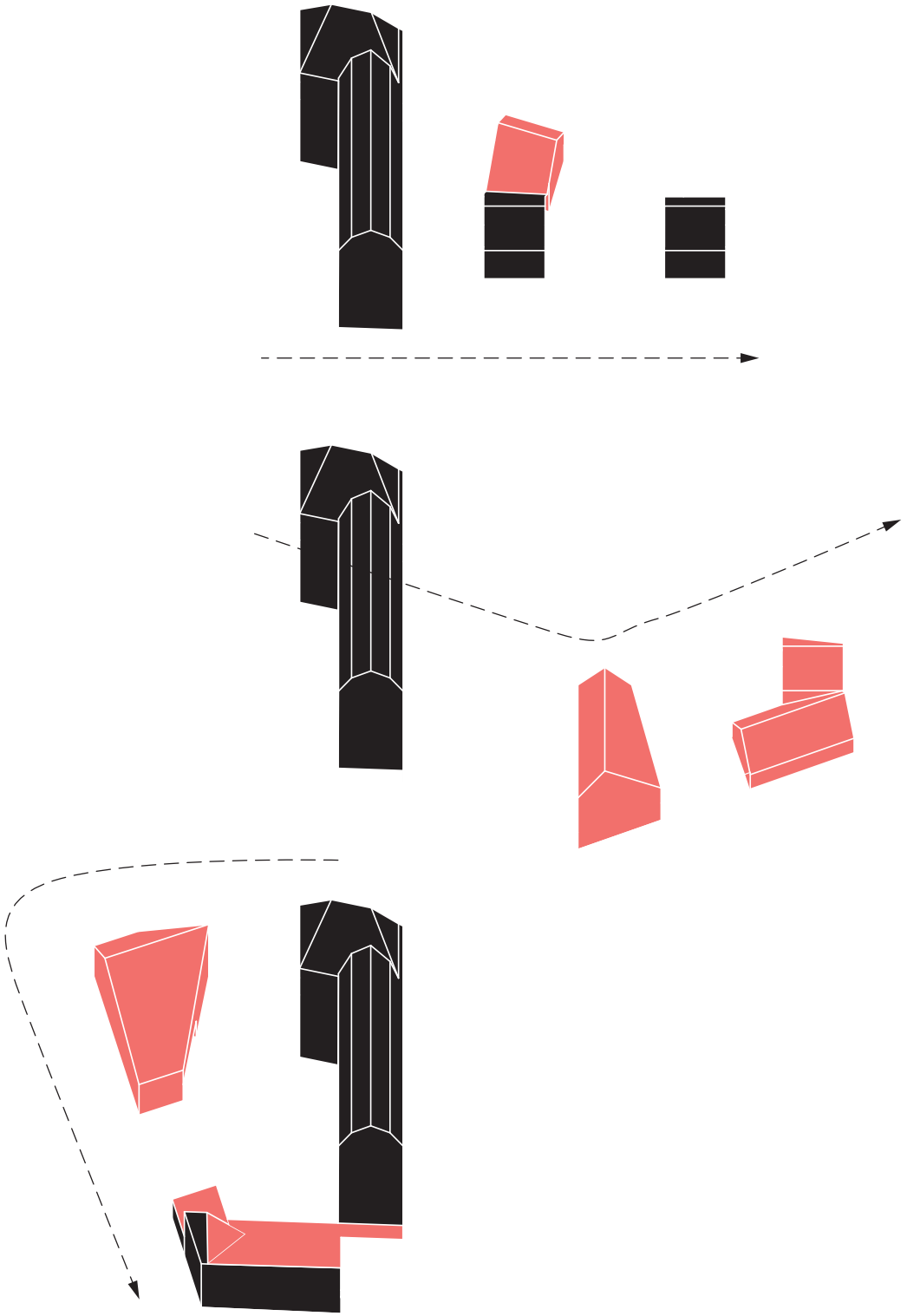


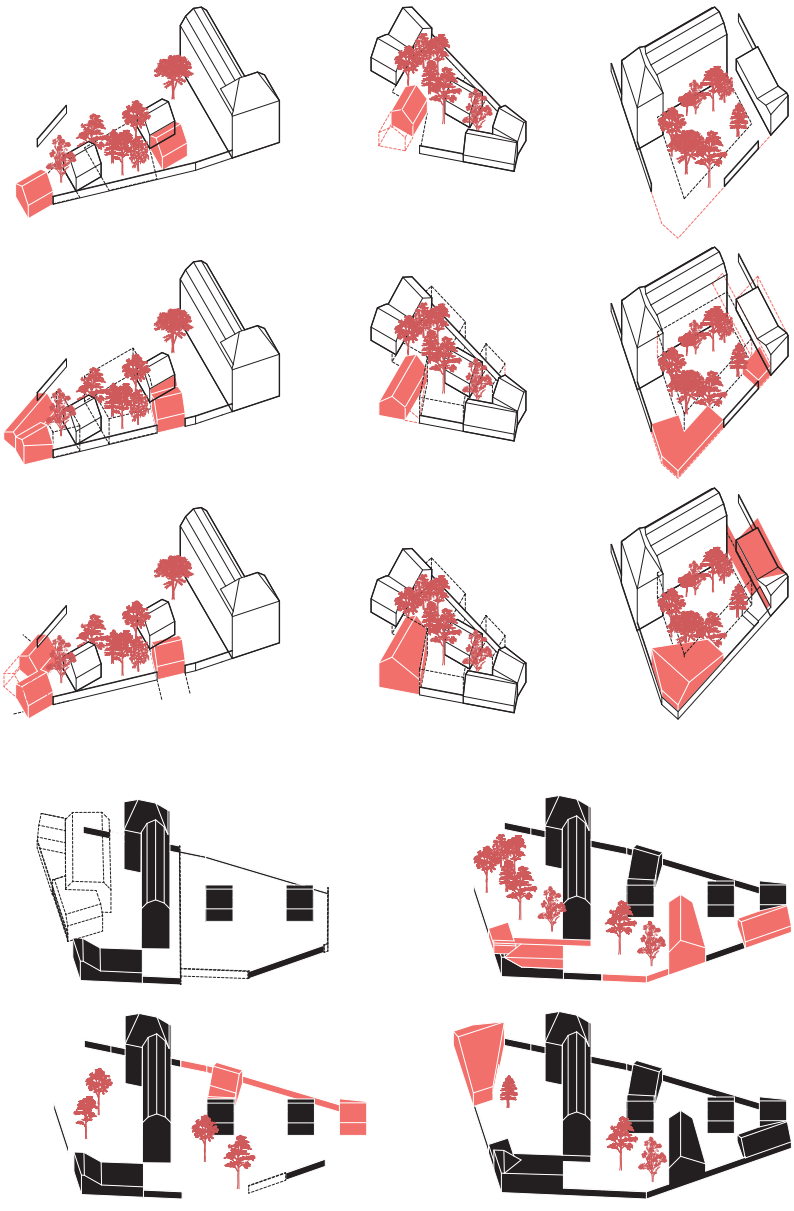


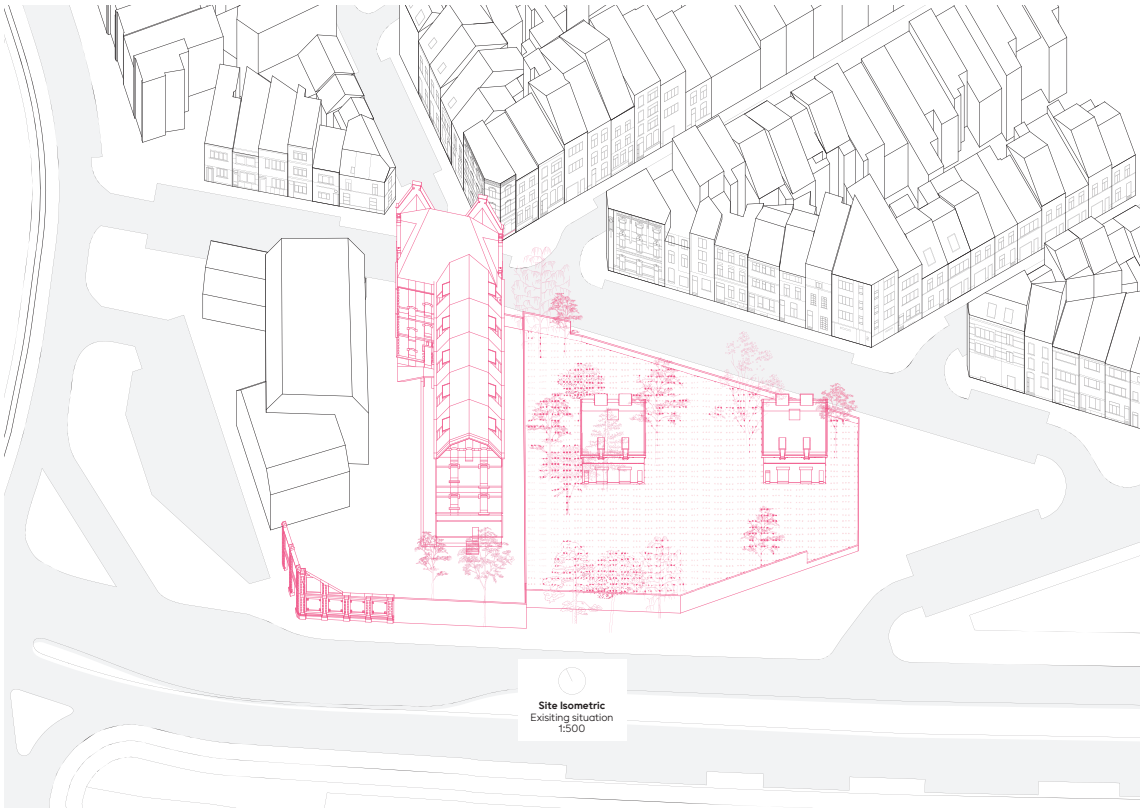




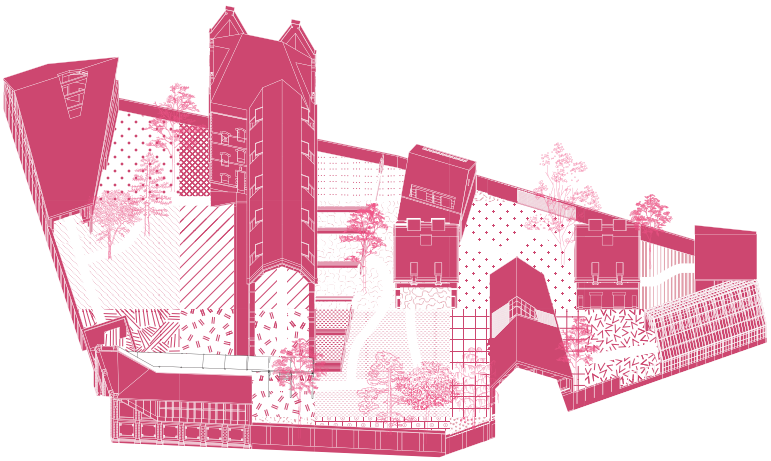






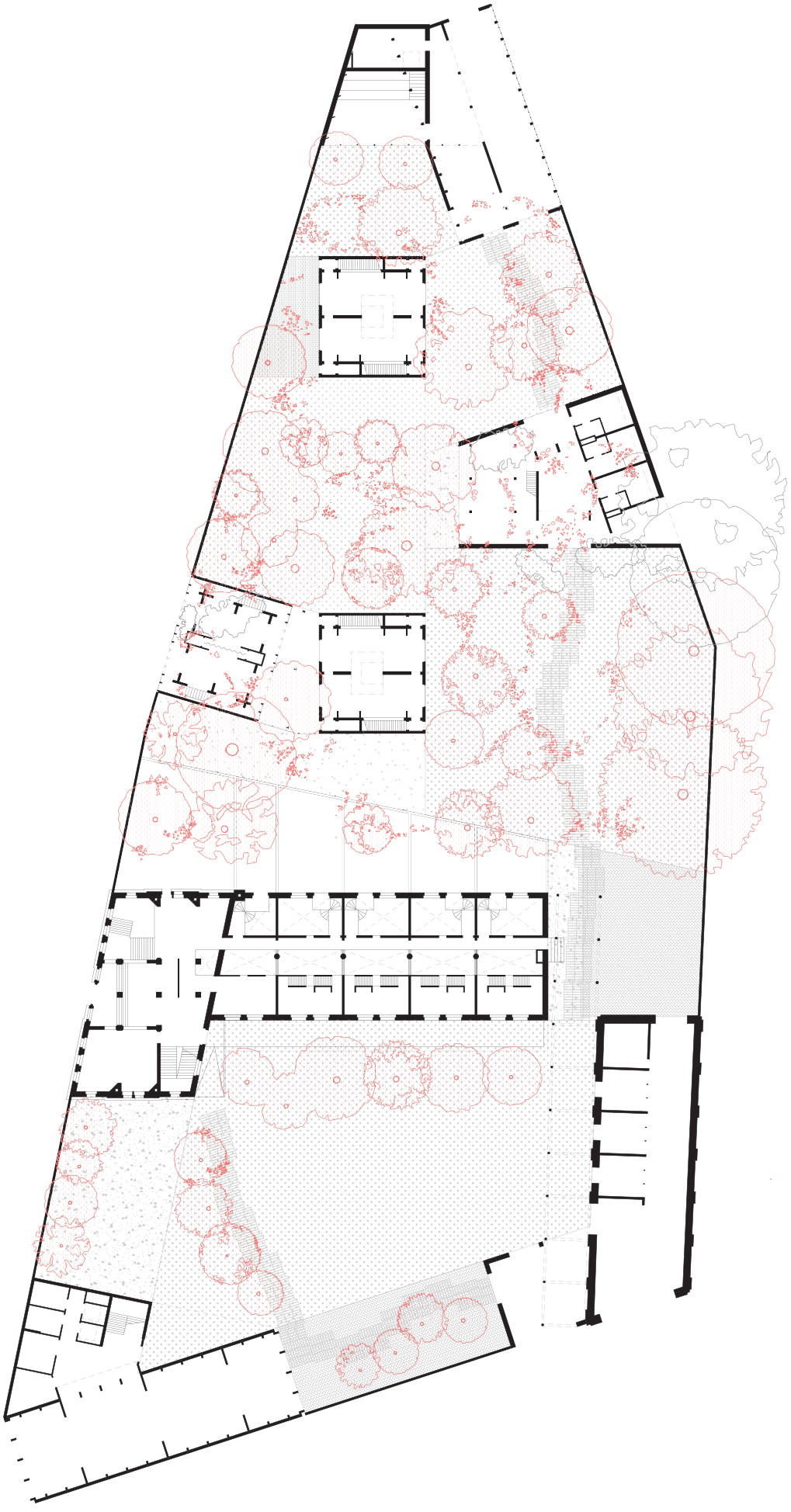


Site Isometric
Exisiting situation
1:500



Site Isometric
Design
1:500

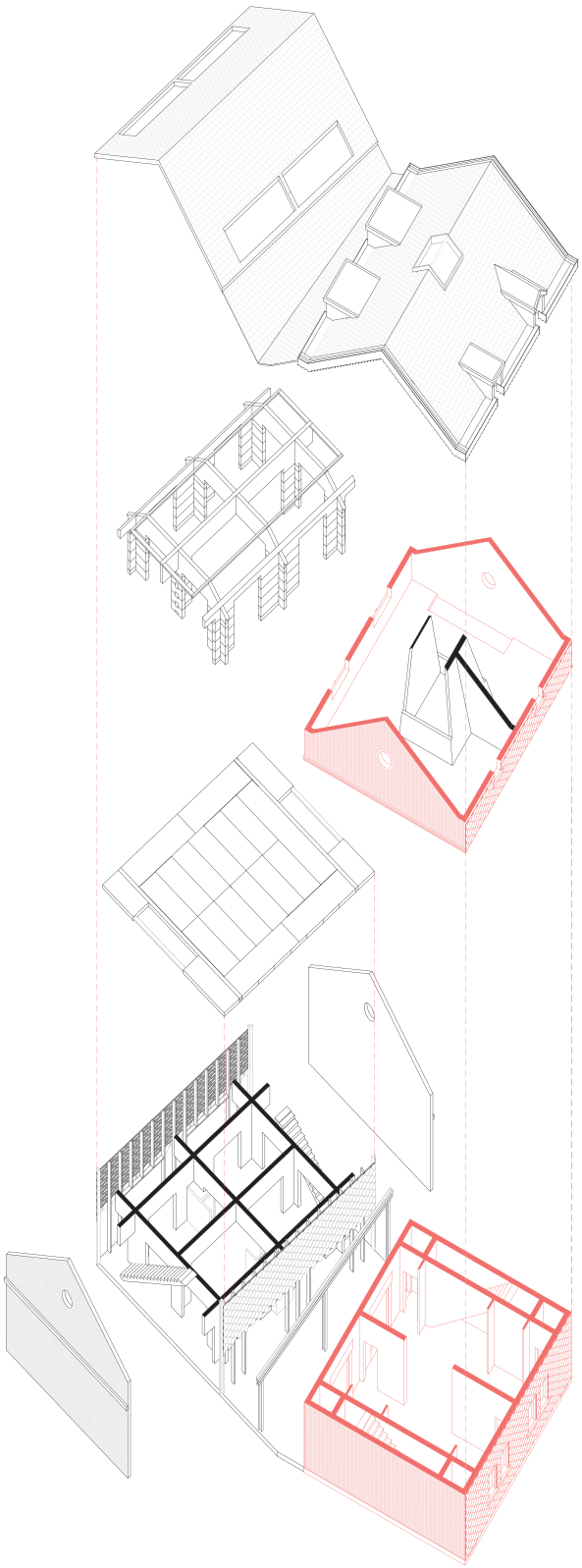
Public seminar hall
Community greenhouse
Cafe
Entry from carpark & flea market
Public bike storage
Shared meeting rooms
Artists residency/studio (double units)
Artists shared living space
Artists residency/studio (single units)
Entry from open landscape
Entry from Nieuw Zuid neighbourhood
Reception for archive and workshop
AIR Antwerpen Office
Artists residency/studio (family units)
Vehicle entrance
Loading / unloading
Artists studios
Entry from Antwerpen-Zuid station
Workshop / exhibition space
Multi-function rooms
ıtry from tram
ınd bus terminal

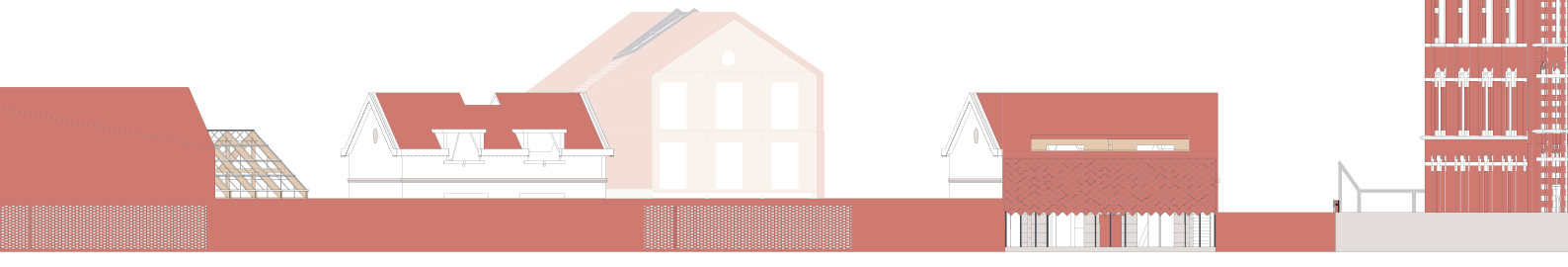


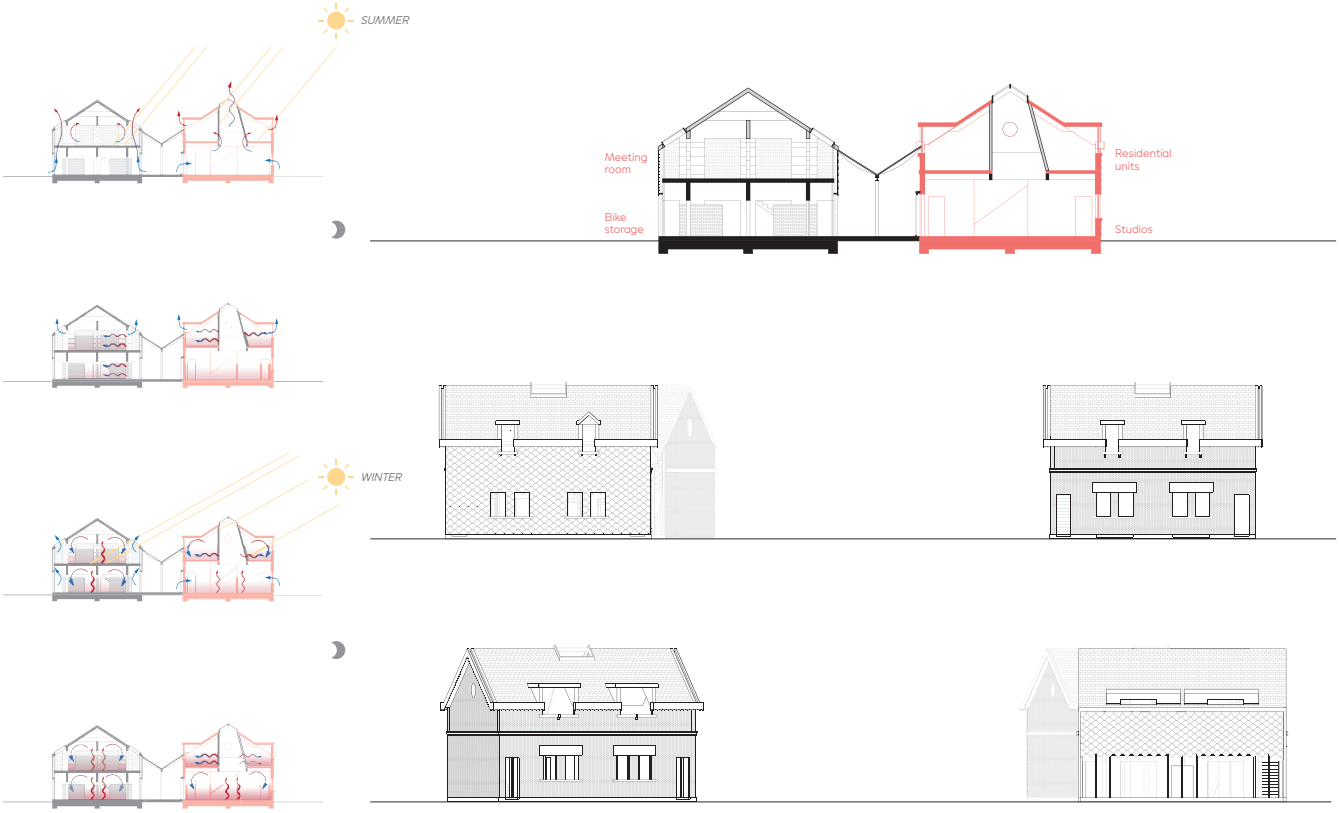
N

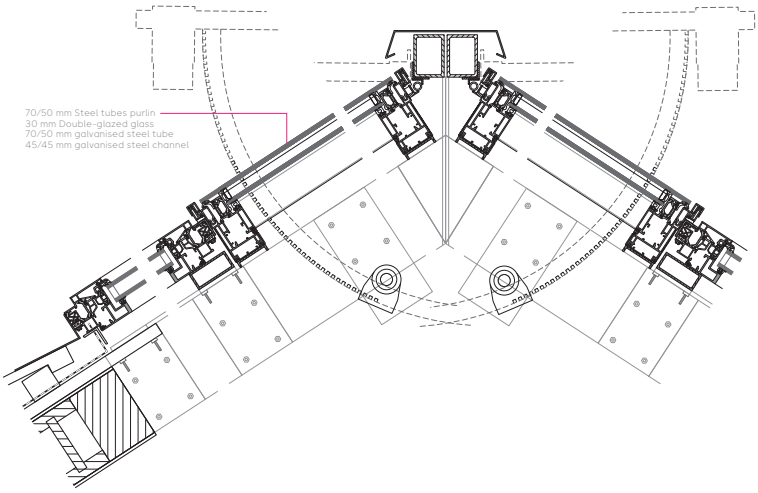
The studio block
1:200
Axonometric
Plans

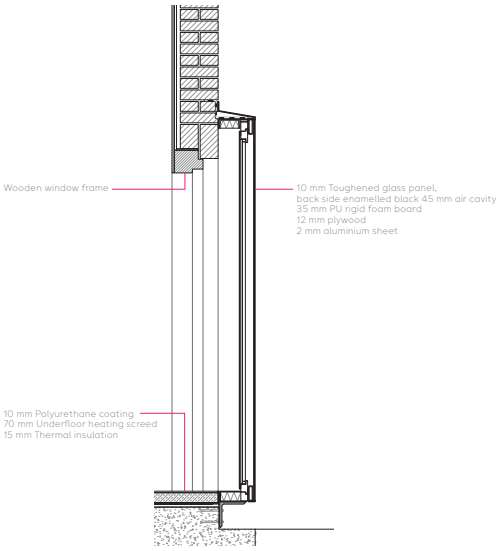
Renovated the two small houses into more flexible and climatically stable interiors, with another duplicate next to it, acting as the entrance pavilion for the garden
Log construction on concrete foundation, cladded with shingles
A flexible adjustment on indoor climate could be established with the openeable unheated buffer zone, between the inner grid and the facade






SUMMER
Meeting room
Bike storage
Residential units
Studios
WINTER



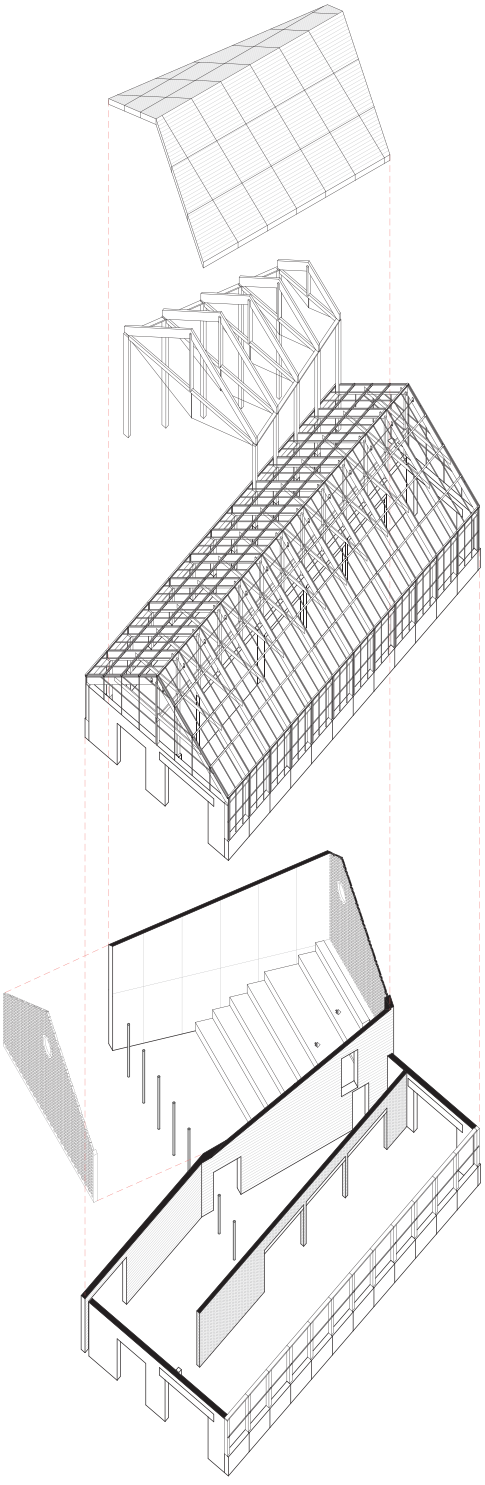


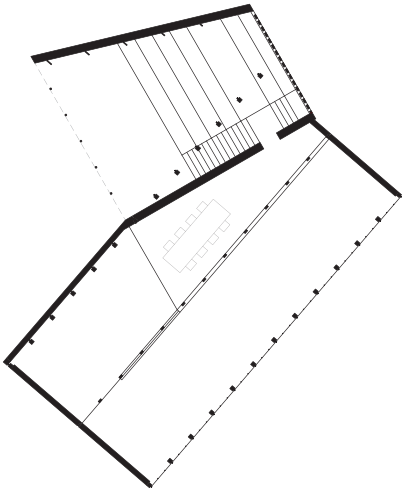
The original houses
South-facing facade section
1:20
Skylight detail
1:5

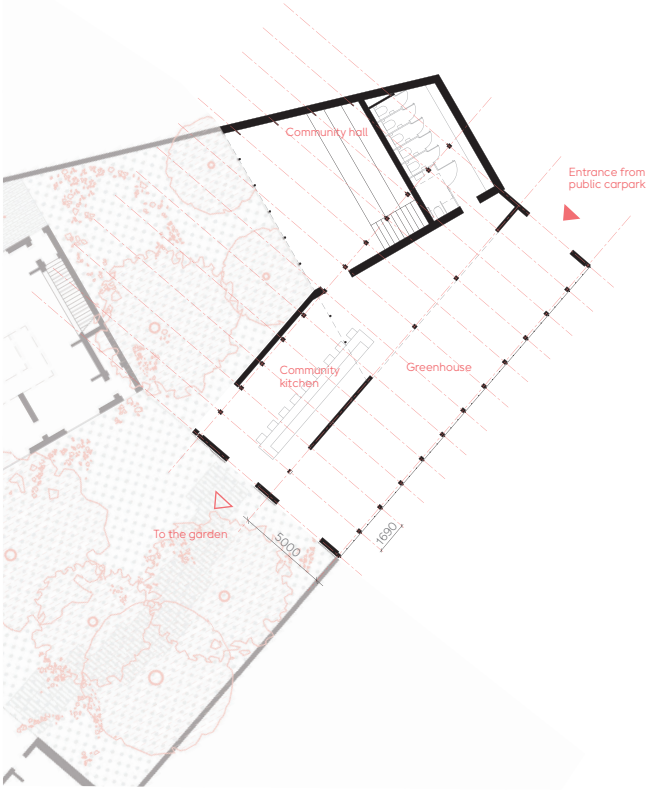
N

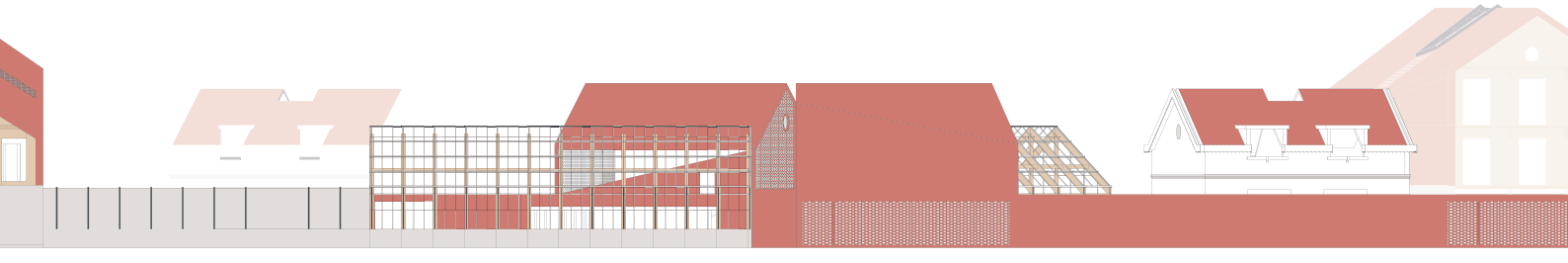
The community block
1:200
Axonometric
Plans

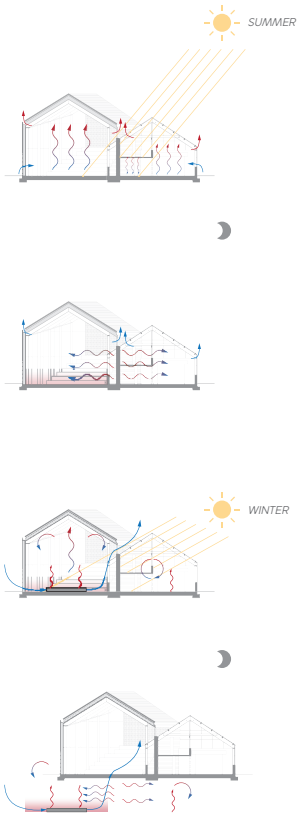
The pavilion facing open carpark and weekend flea market houses a greenhouse, providing stable indoor climate for the communal kitchen and meeting hall next to it
Timber framing construction with concrete/brickwork foundation, with steel framework on top for fixing the glass plates, cladded with facing bricks on the other side to blend in
Trombe wall in the middle as a climate device

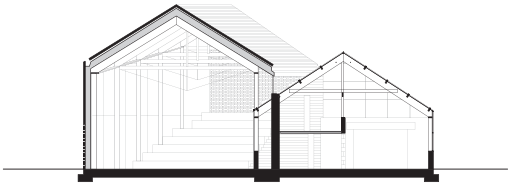


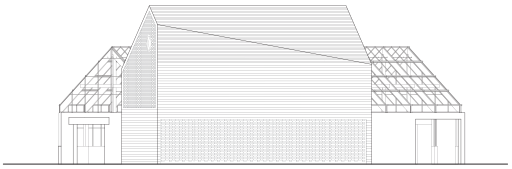


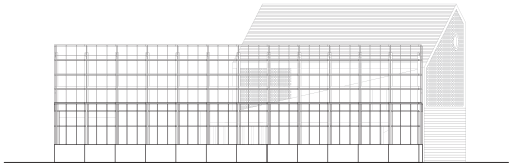


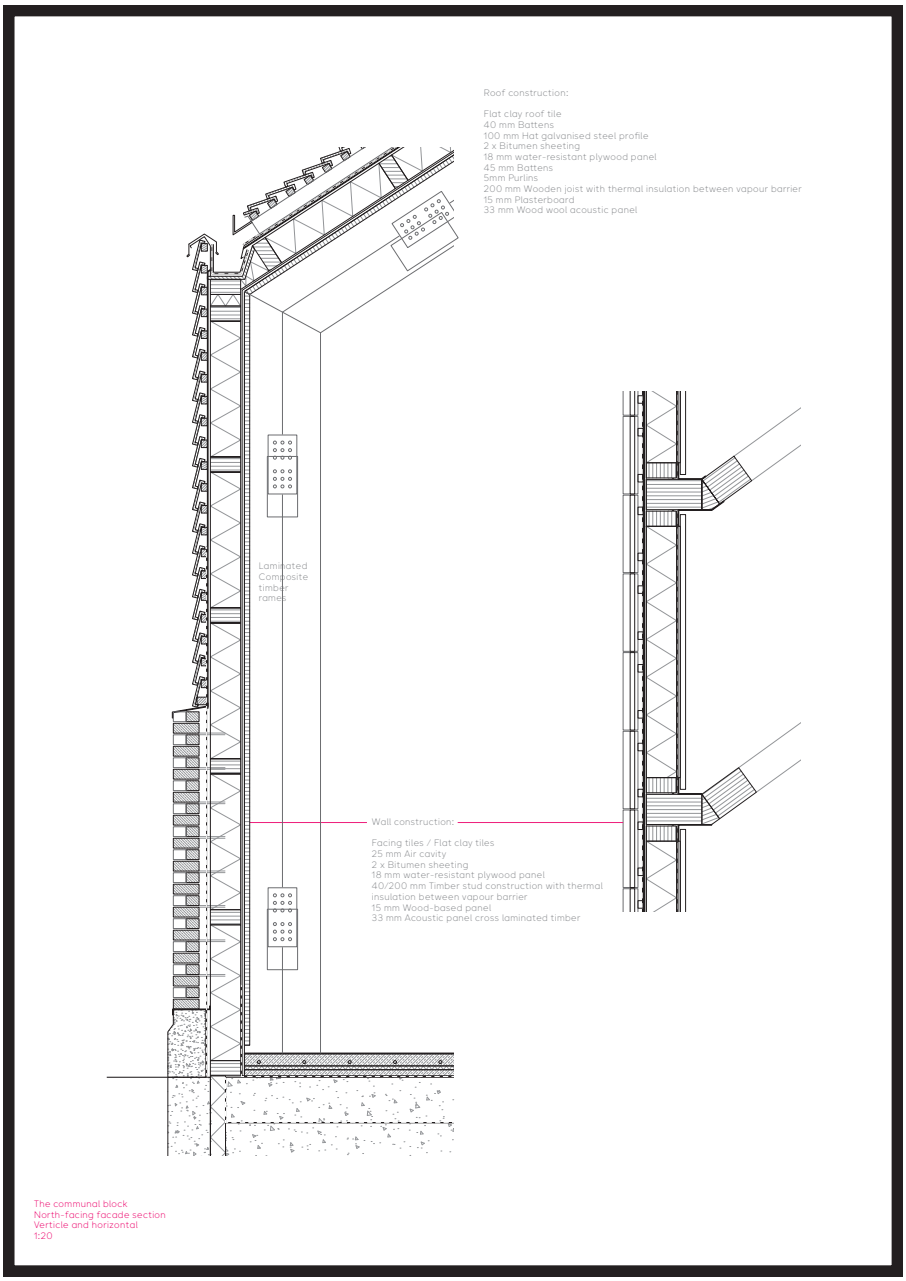



SUMMER
WINTER

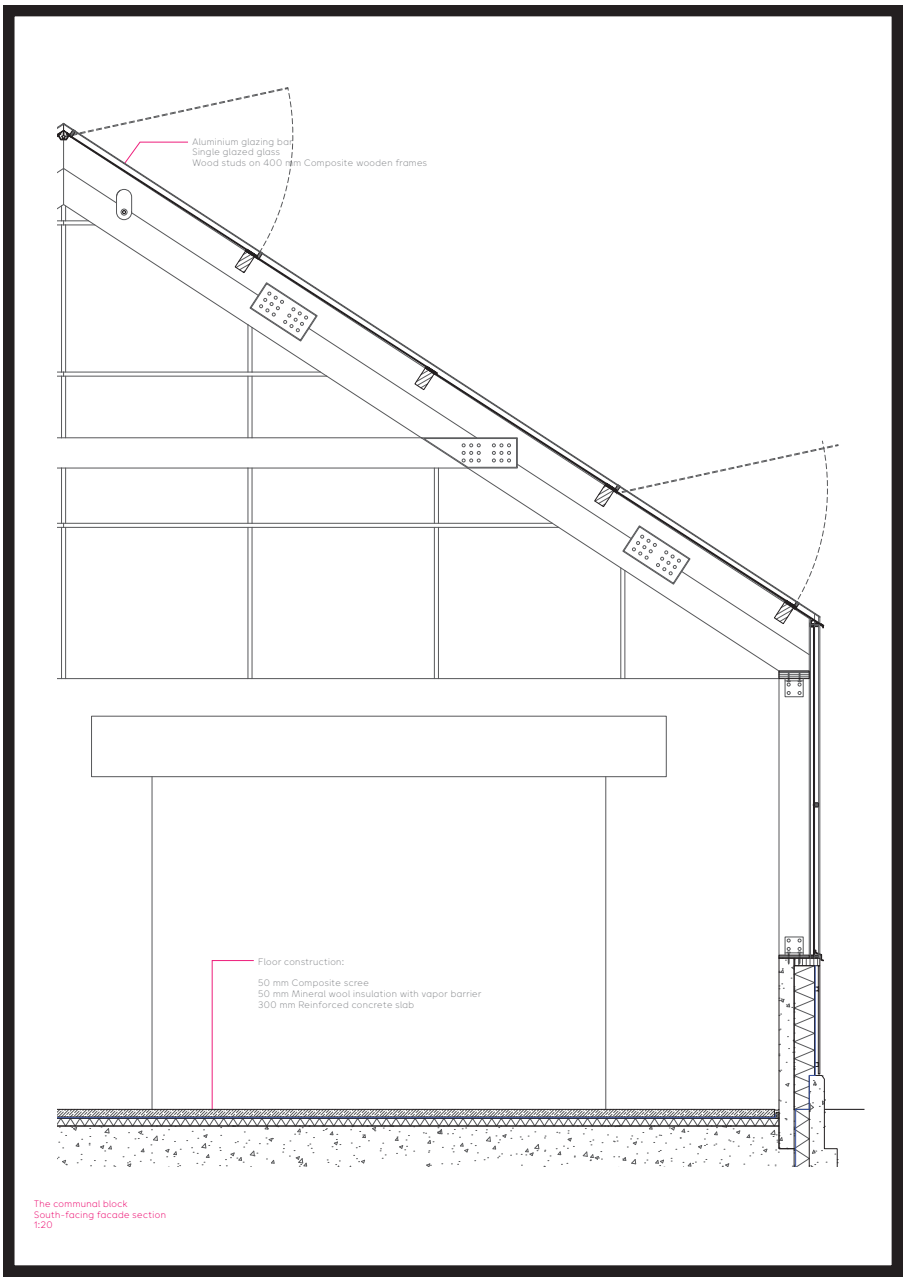

Community hall
Communal kitchen
Greenhouse



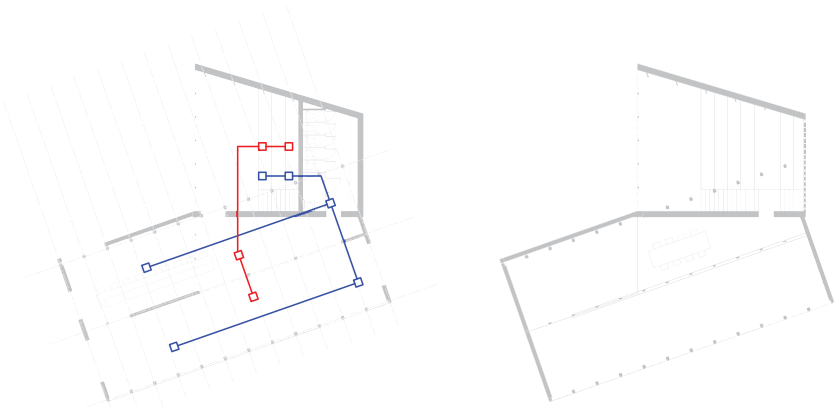


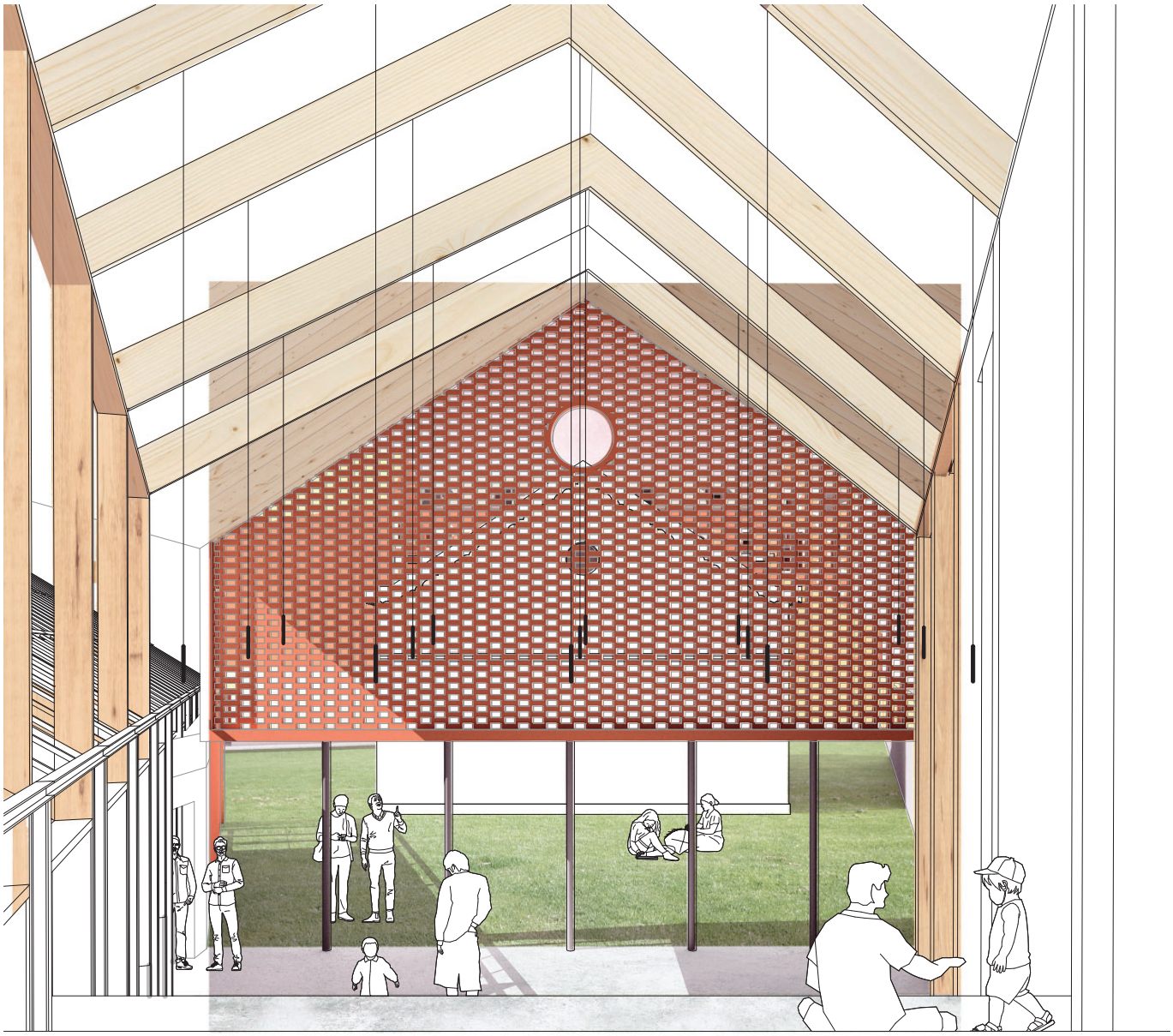


The communal block
North-facing facade section
Verticle and horizontal
1:20



The communal block
South-facing facade section
1:20

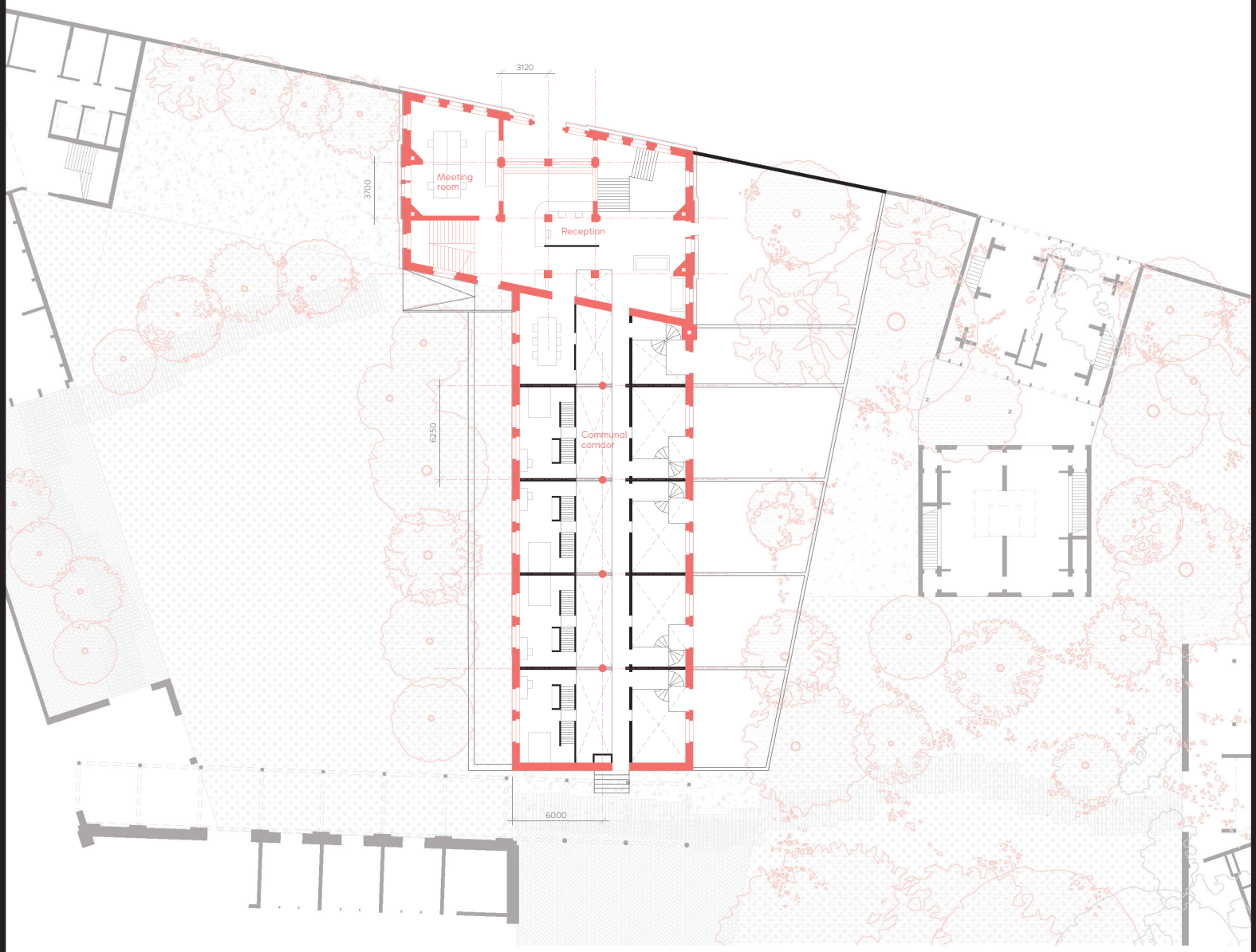


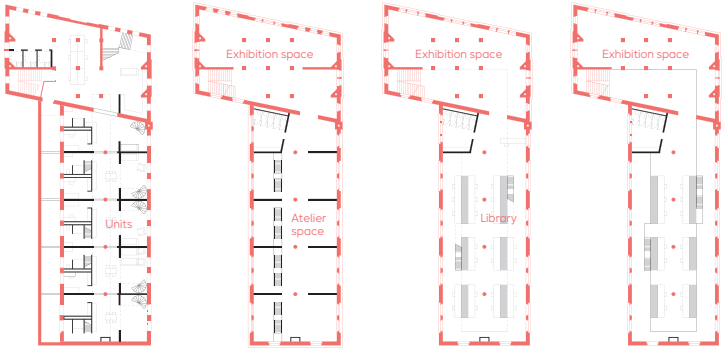


N

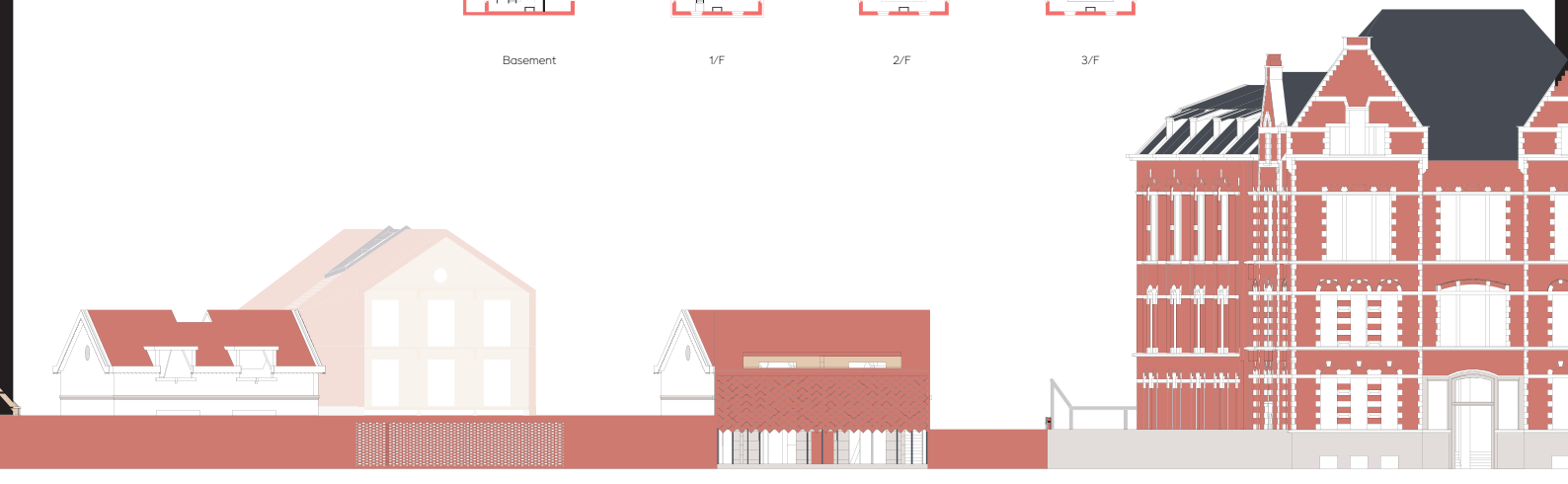
The main block
1:200 / 1:500
Section
Elevations

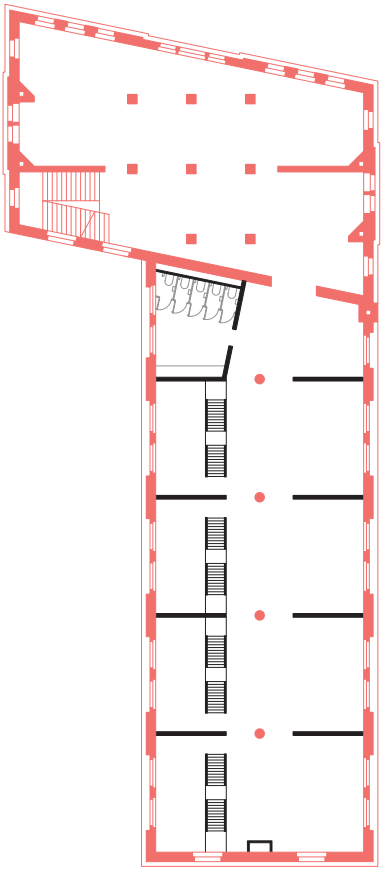
Main building, former factory block
Ground floor and basement renovated into reisdential duplex, while an additional floor is added on top to increase floor area
Light-weight prefabricated components and slabs inserted

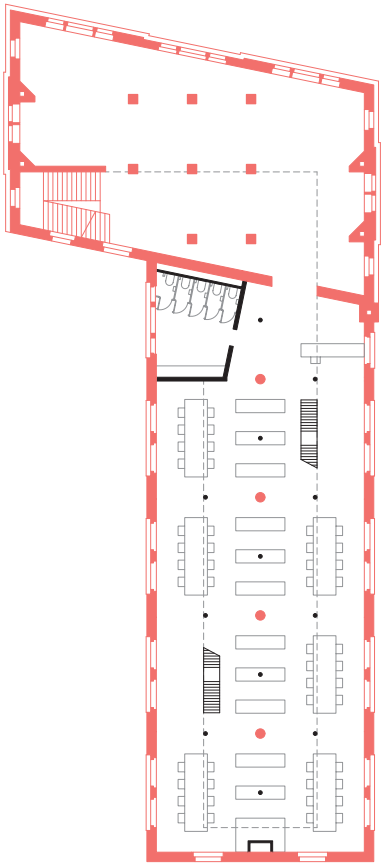


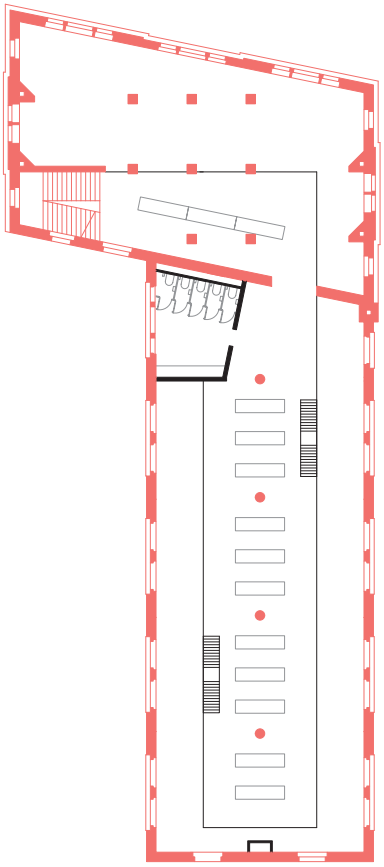


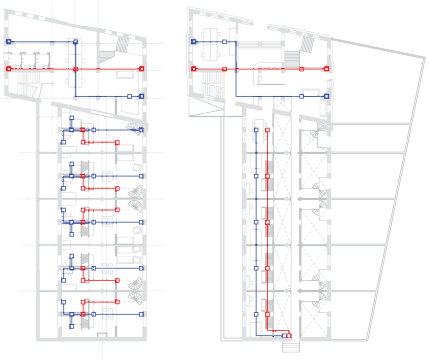
Basement 1/F 2/F 3/F

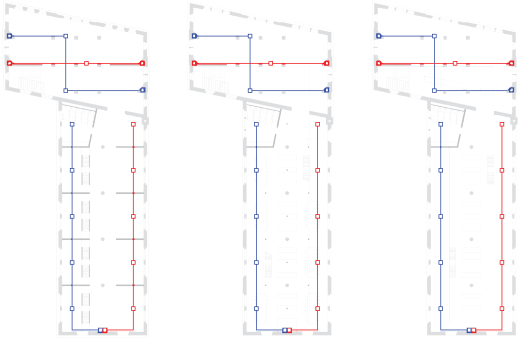


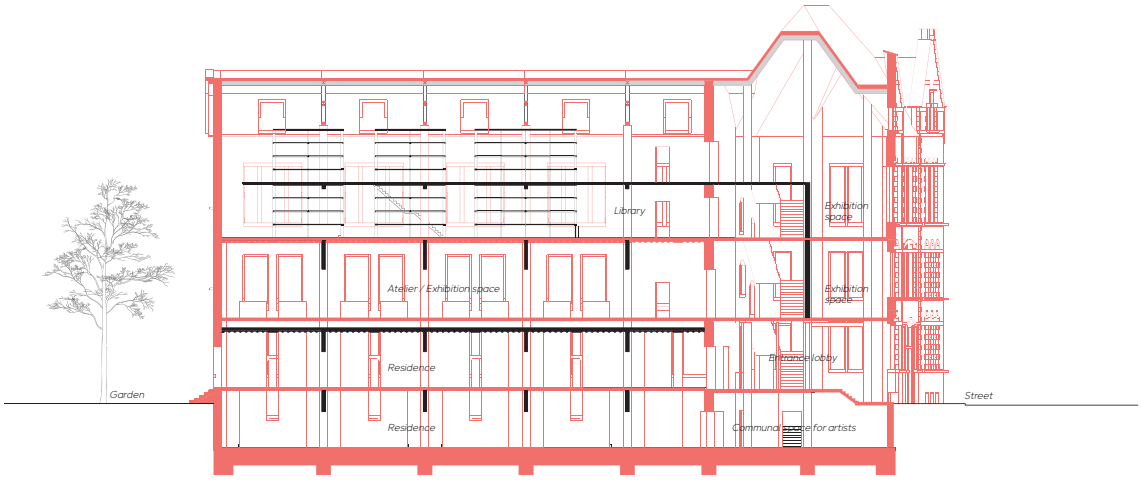




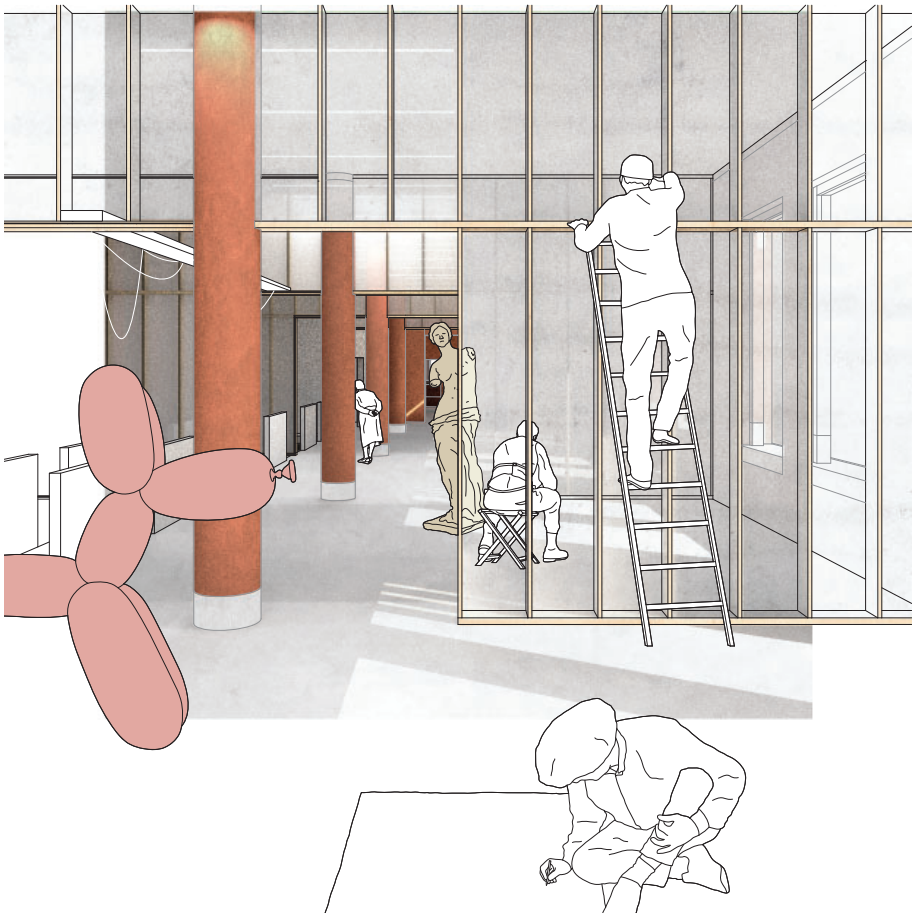








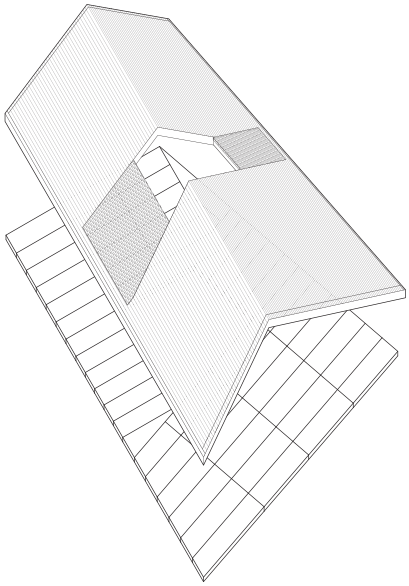
The main block
1:200
Longitudinal Section

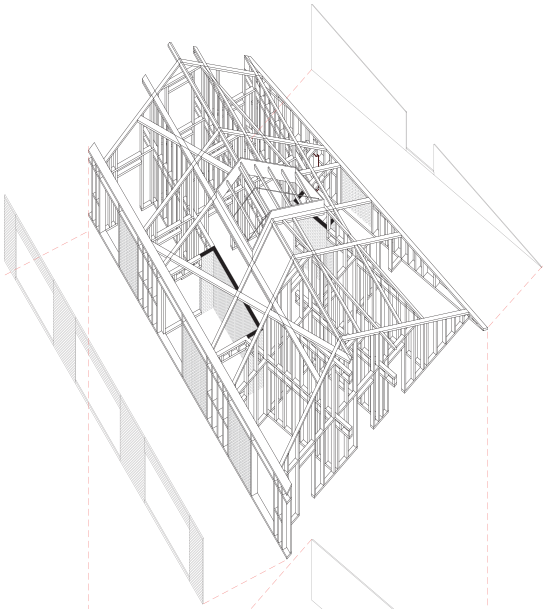


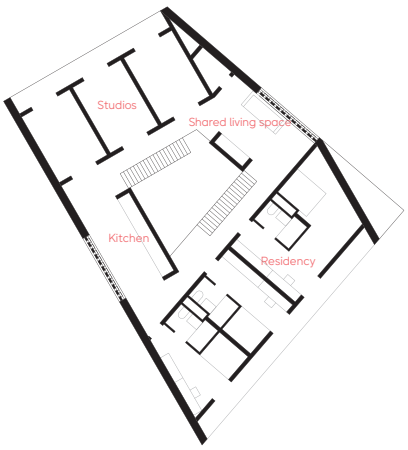
N

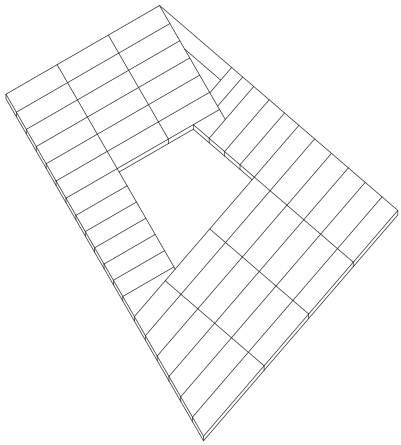
The residence block
1:200
Axonometric
Plans

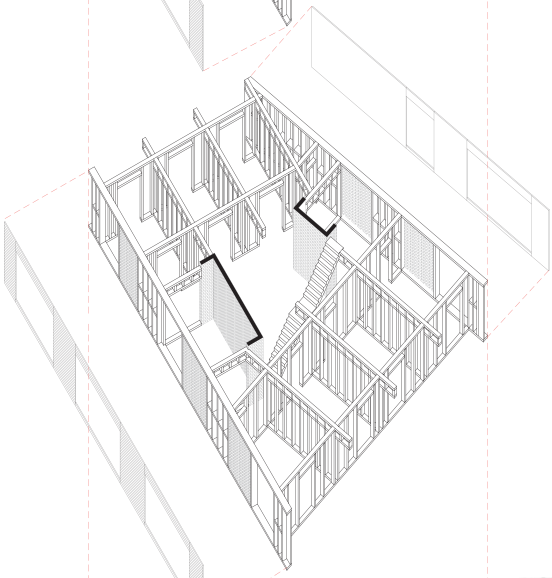
Houses 11 residential units for single or couple artists
Artists share the communal courtyard for living and dinning, with studios and apartments over-looking each other acorss the void
Rooftiles as continuation of facade claddings
Timber platform frame construction with Lignatur surfaces slabs on top of concrete foundation floor

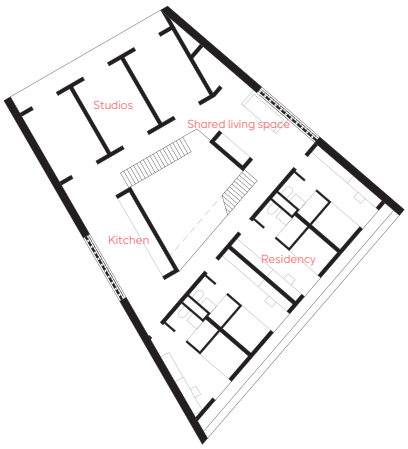


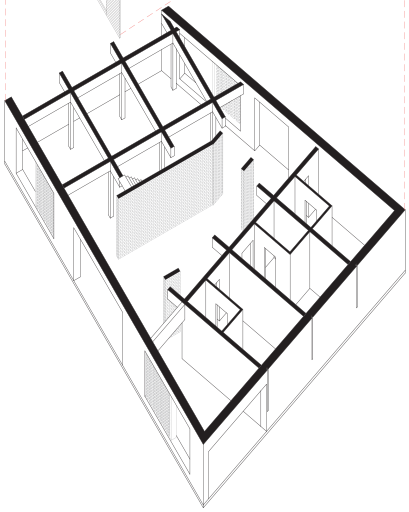


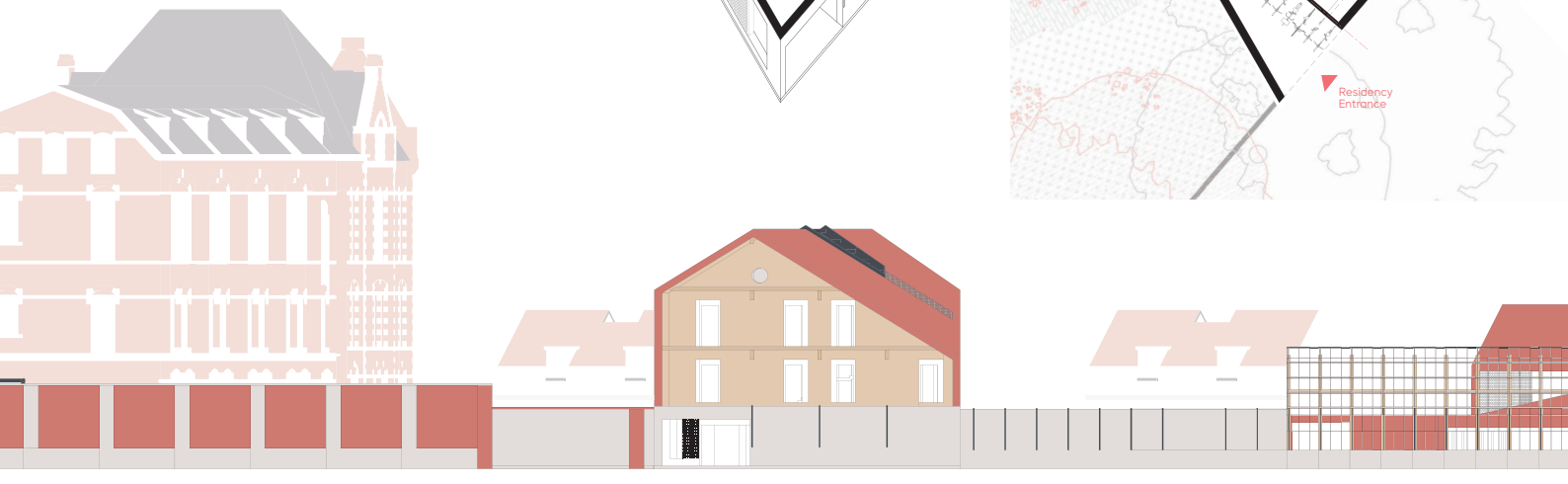


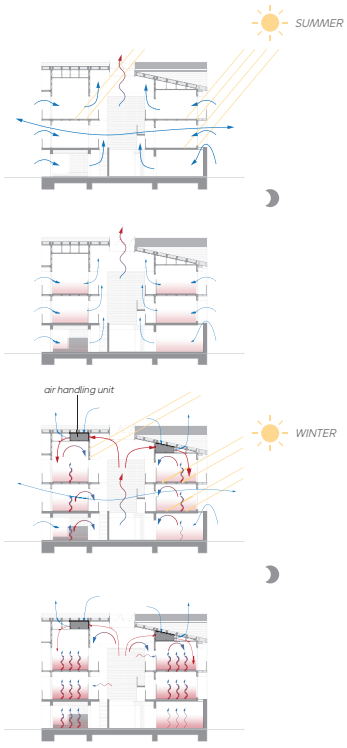


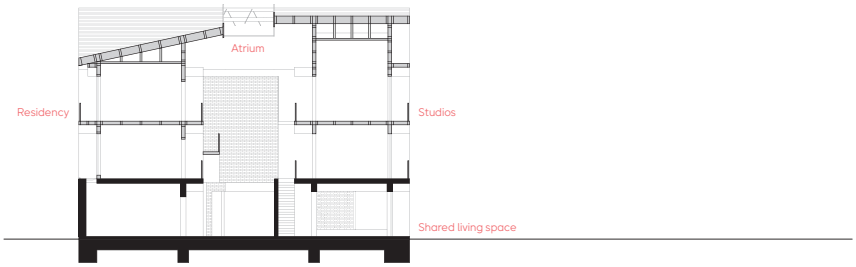


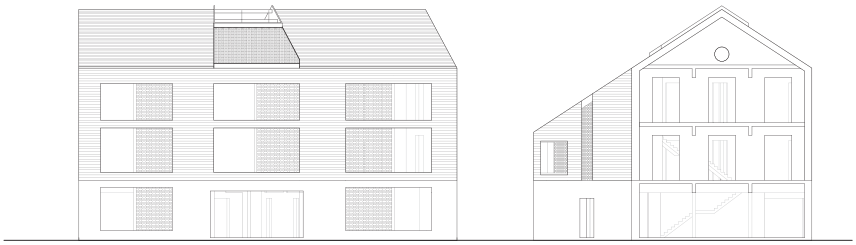


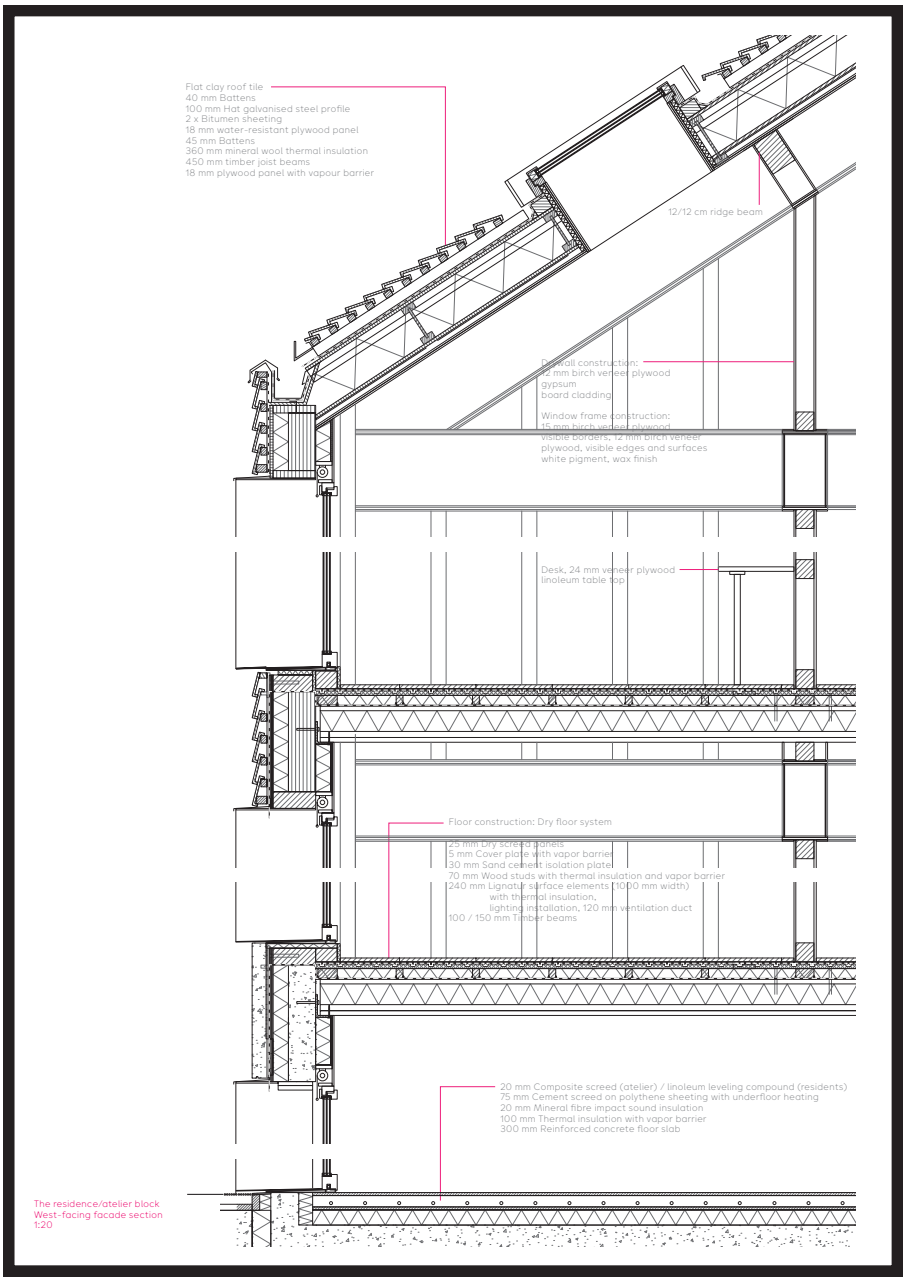


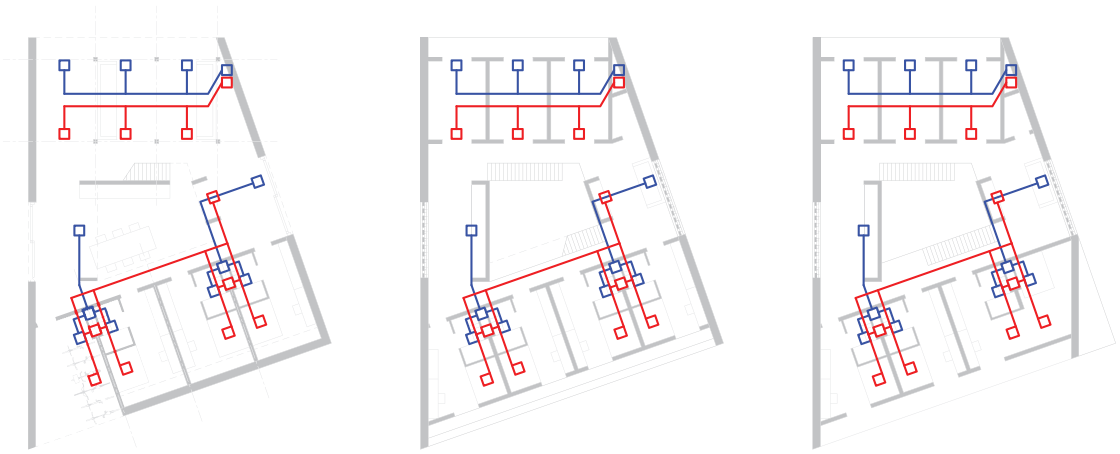


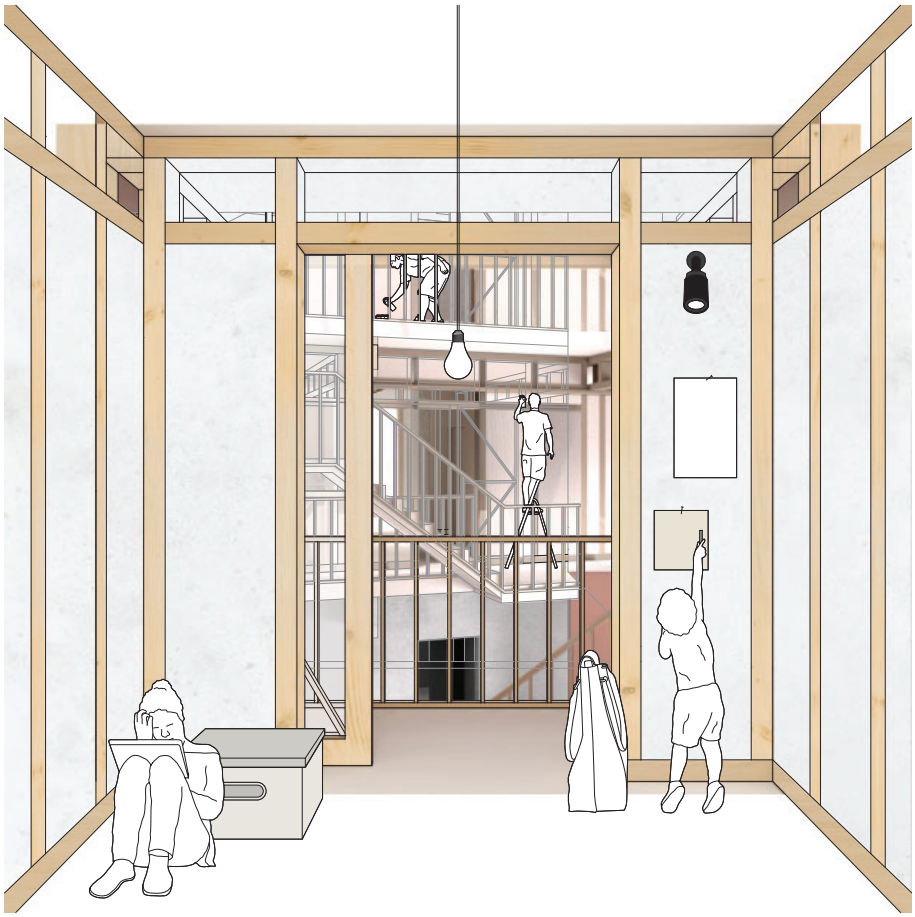

SUMMER
air handling unit
WINTER

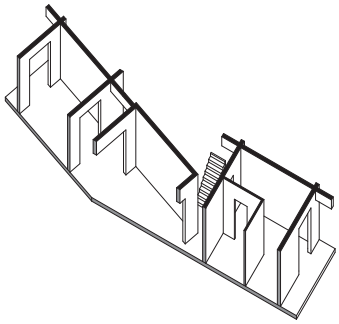

Atrium
Residency
Studios
Shared living space

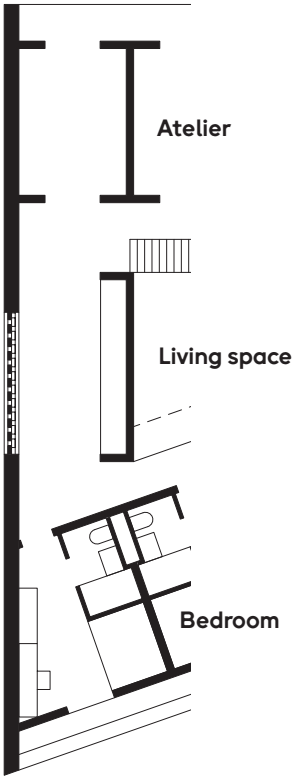


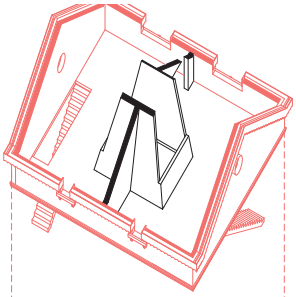

Flat clay roof tile
40 mm Battens
100 mm Hat galvanised steel profile
2 x Bitumen sheeting
18 mm water-resistant plywood panel
45 mm Battens
360 mm mineral wool thermal insulation
450 mm timber joist beams
18 mm plywood panel with vapour barrier
12/12 cm ridge beam
Wall construction:
12 mm birch veneer plywood
gypsum
board cladding
Window frame construction:
15 mm birch veneer plywood
visible borders, 12 mm birch veneer
plywood, visible edges and surfaces
white pigment, wax finish
Desk, 24 mm veneer plywood
linoleum table top
Floor construction: Dry floor system
25 mm Dry screed panels
5 mm Cover plate with vapor barrier
30 mm Sand cement isolation plate
70 mm Wood studs with thermal insulation and vapor barrier
240 mm Lignatur surface elements (1000 mm width)
with thermal insulation,
lighting installation, 120 mm ventilation duct
100 / 150 mm Timber beams
20 mm Composite screed (atelier) / linoleum leveling compound (residents)
75 mm Cement screed on polythene sheeting with underfloor heating
20 mm Mineral fibre impact sound insulation
100 mm Thermal insulation with vapor barrier
300 mm Reinforced concrete floor slab
The residence/atelier block
West-facing facade section
1:20

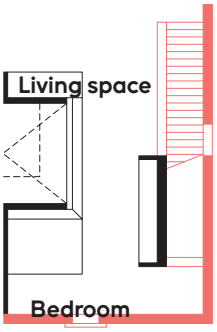


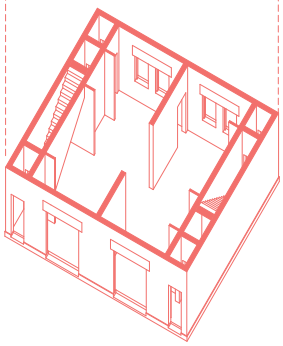


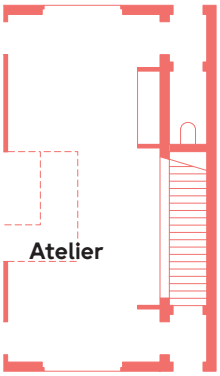


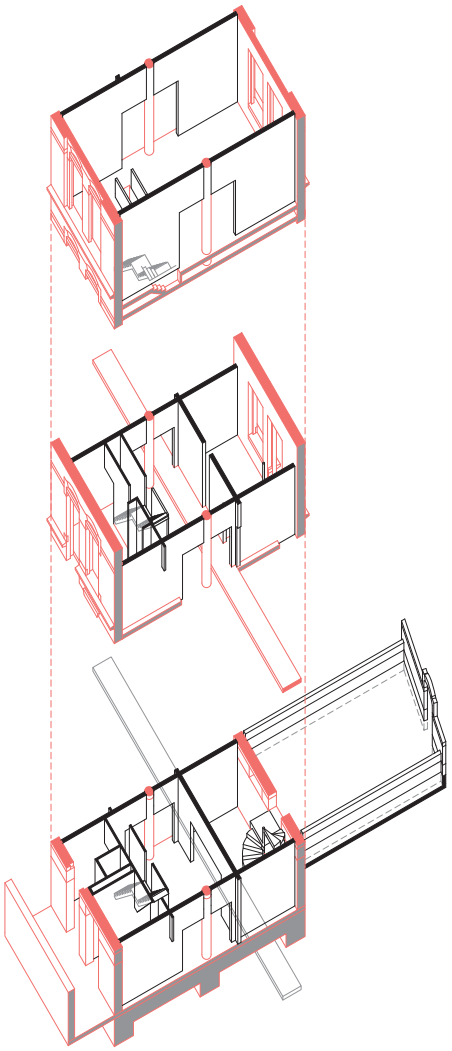

Atelier
Living space
Bedroom

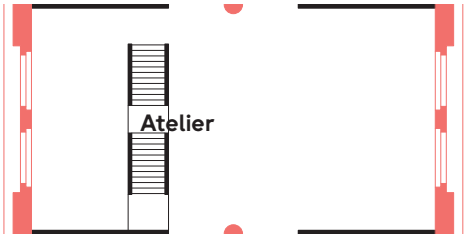


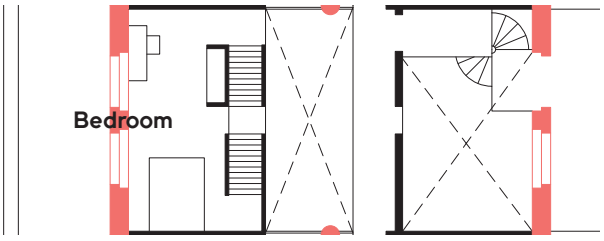

Living space
Bedroom

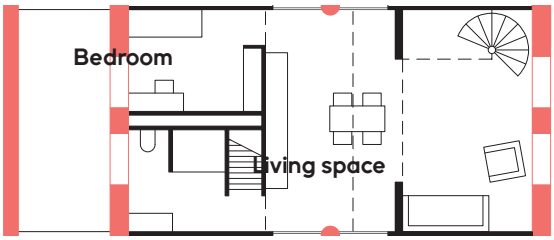


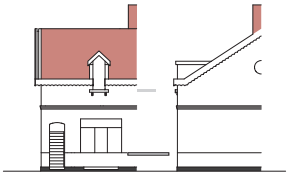

Atelier

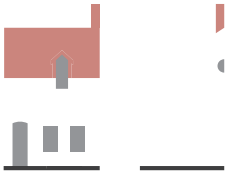


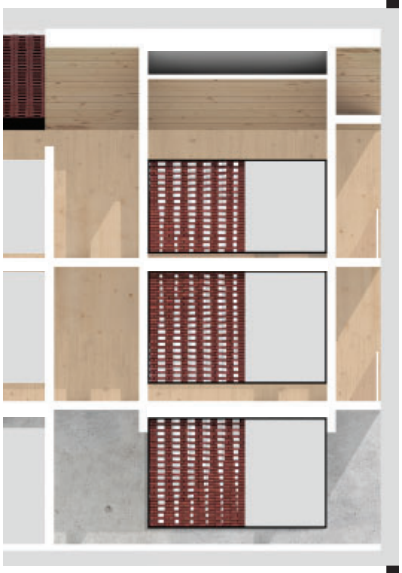

Atelier


Bedroom


Bedroom
Living space



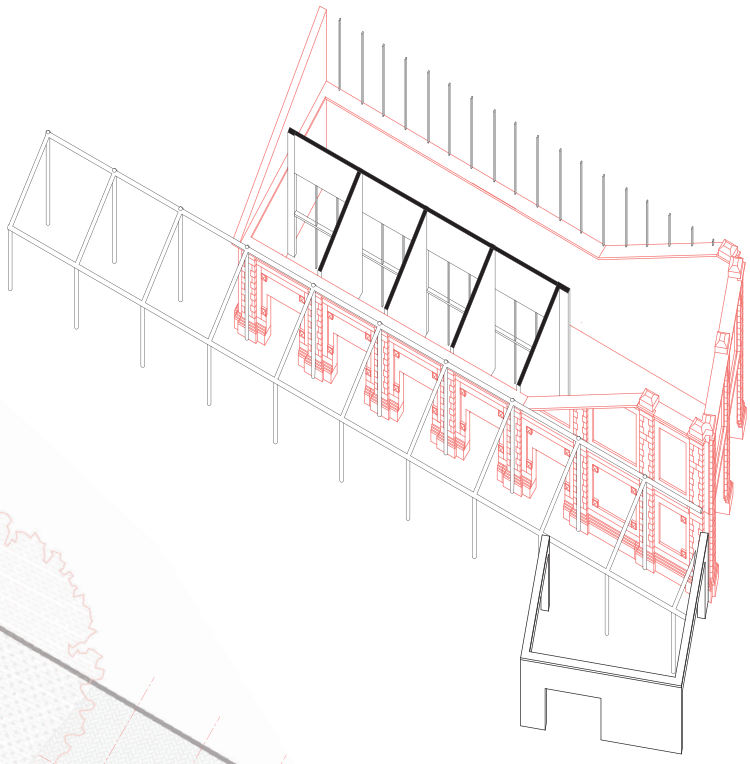




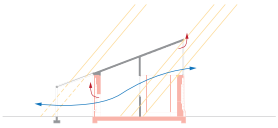
N

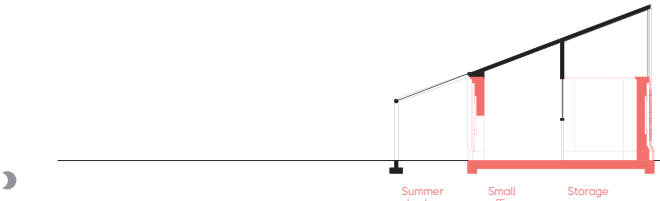
The garage block
1:200
Axonometric
Plans

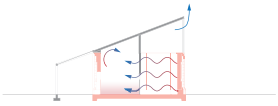
Main vehicle entrance for the enclosed garden
Also houses individual offices for startups and visiting artists
Light-weight steel structure on top of heritage brick walls
Additional columades in front of it with simple construction, textile cover for sun-shading, responding to the structural grid of the brickworks behind



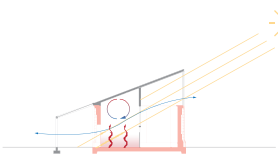
SUMMER

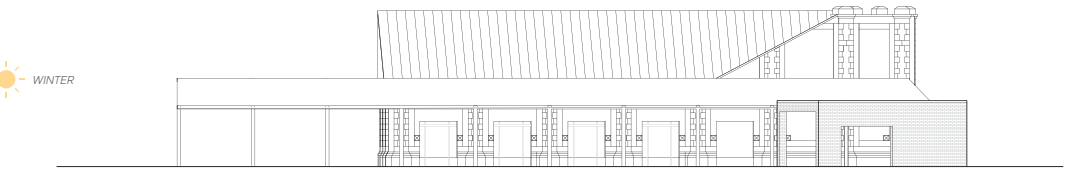


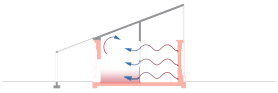


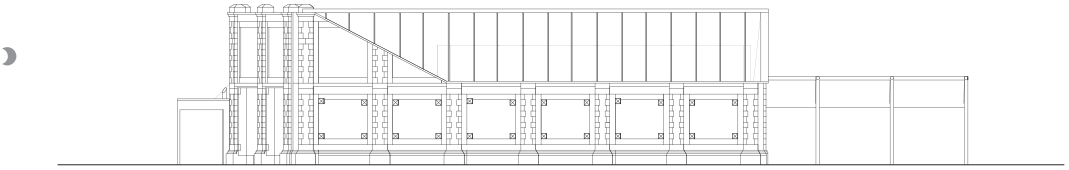


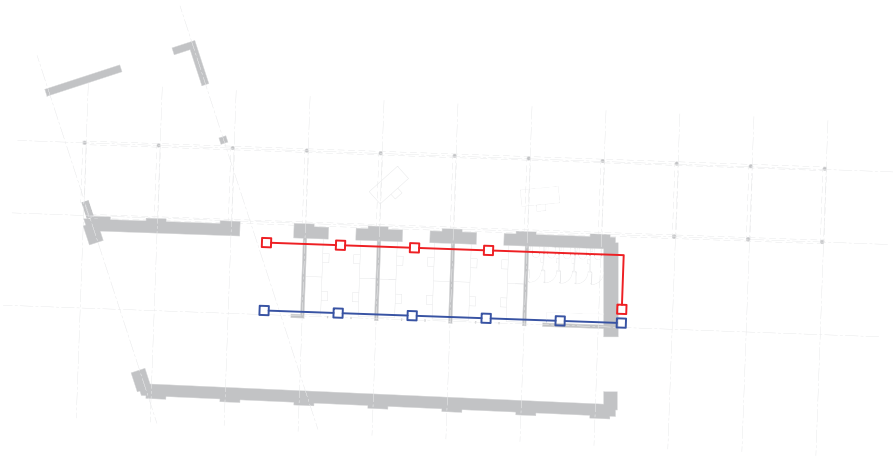
WINTER







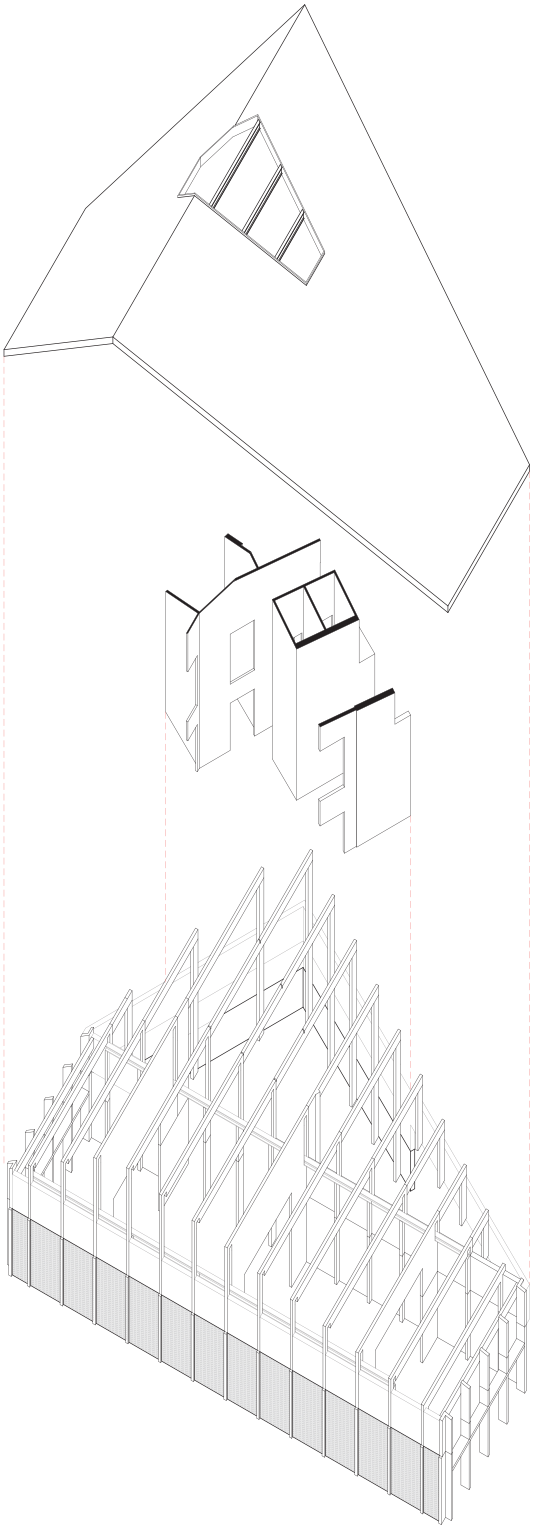


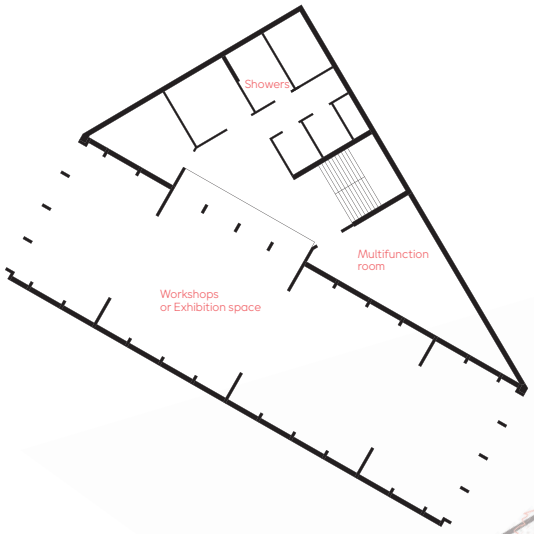


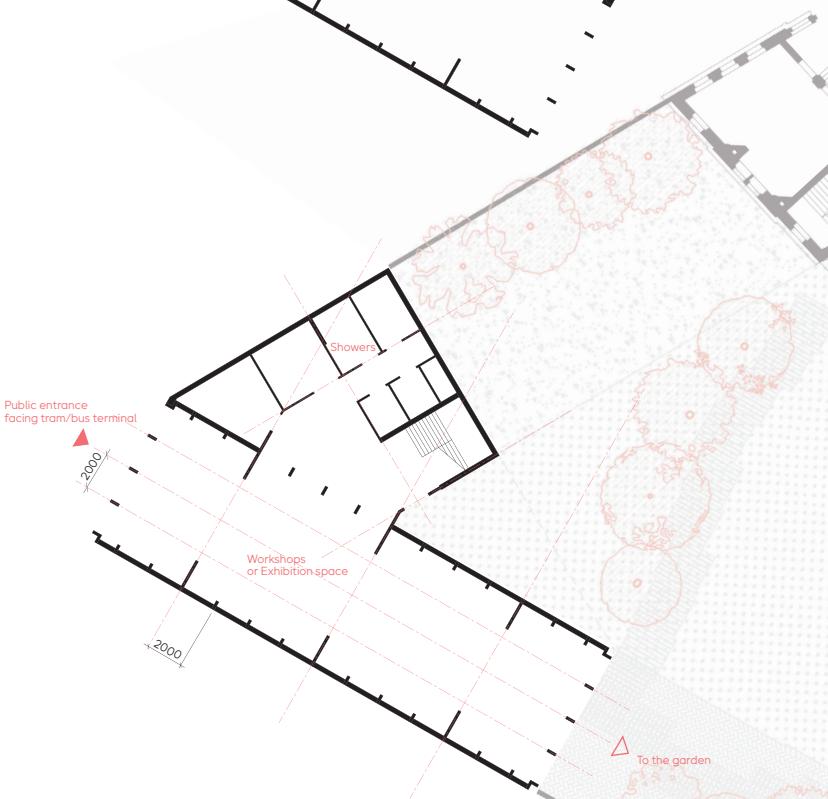
N

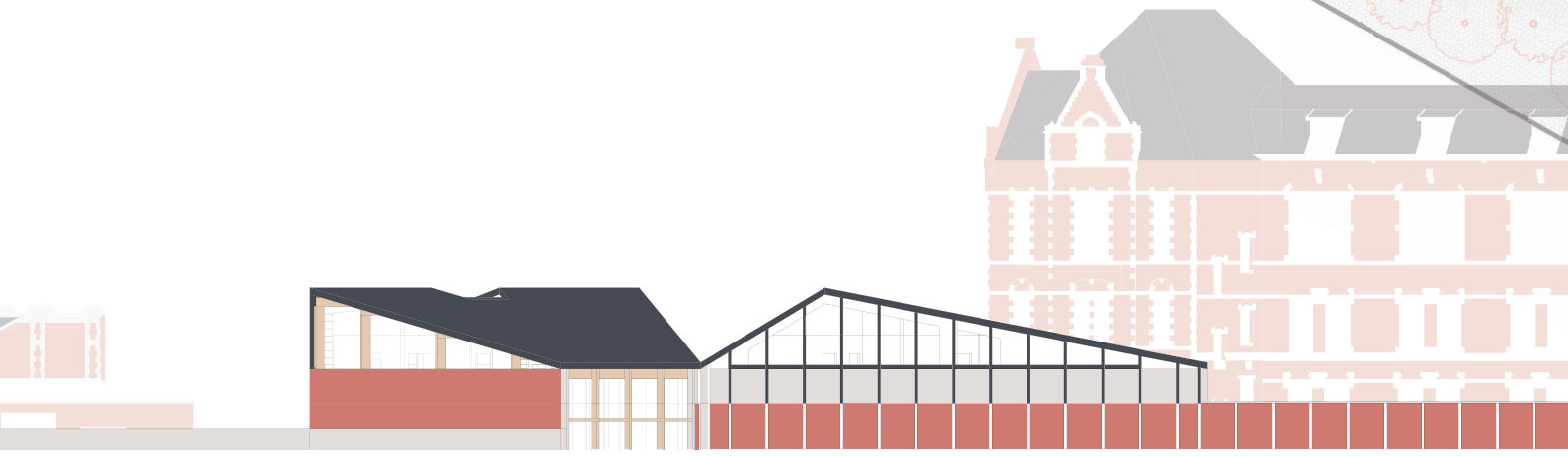
The factory block
1:200
Axonometric
Plans

Acts as large-scale production facility and at the same time flexible exhibition space, multifunctional rooms and showers to accomodate various kinds of craftswork
Timber frame construction
Facing bricks, fibre cement cladding, and translucent polycarbonate panels as façade
Recycled bricks structure as infill partitions

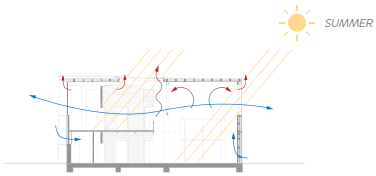


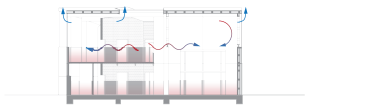


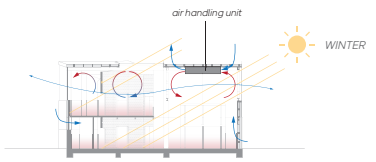


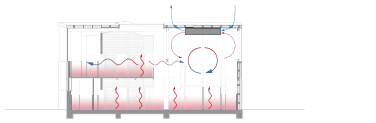


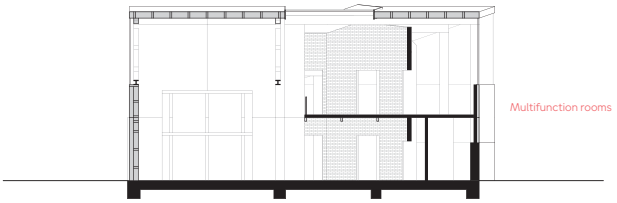
Intimate Paris

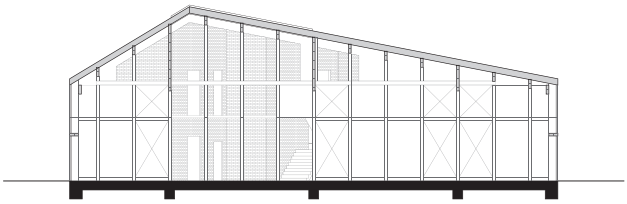

SUMMER

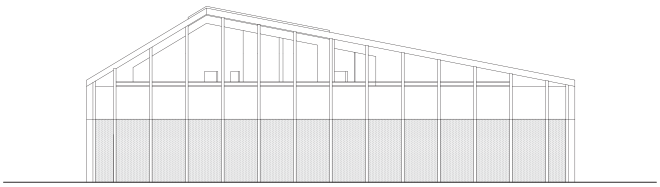


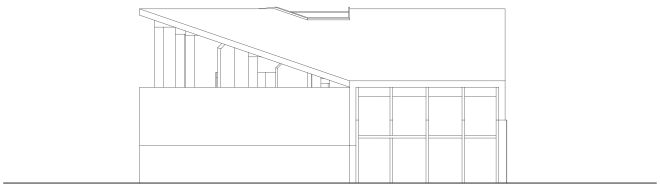

air handling unit
WINTER

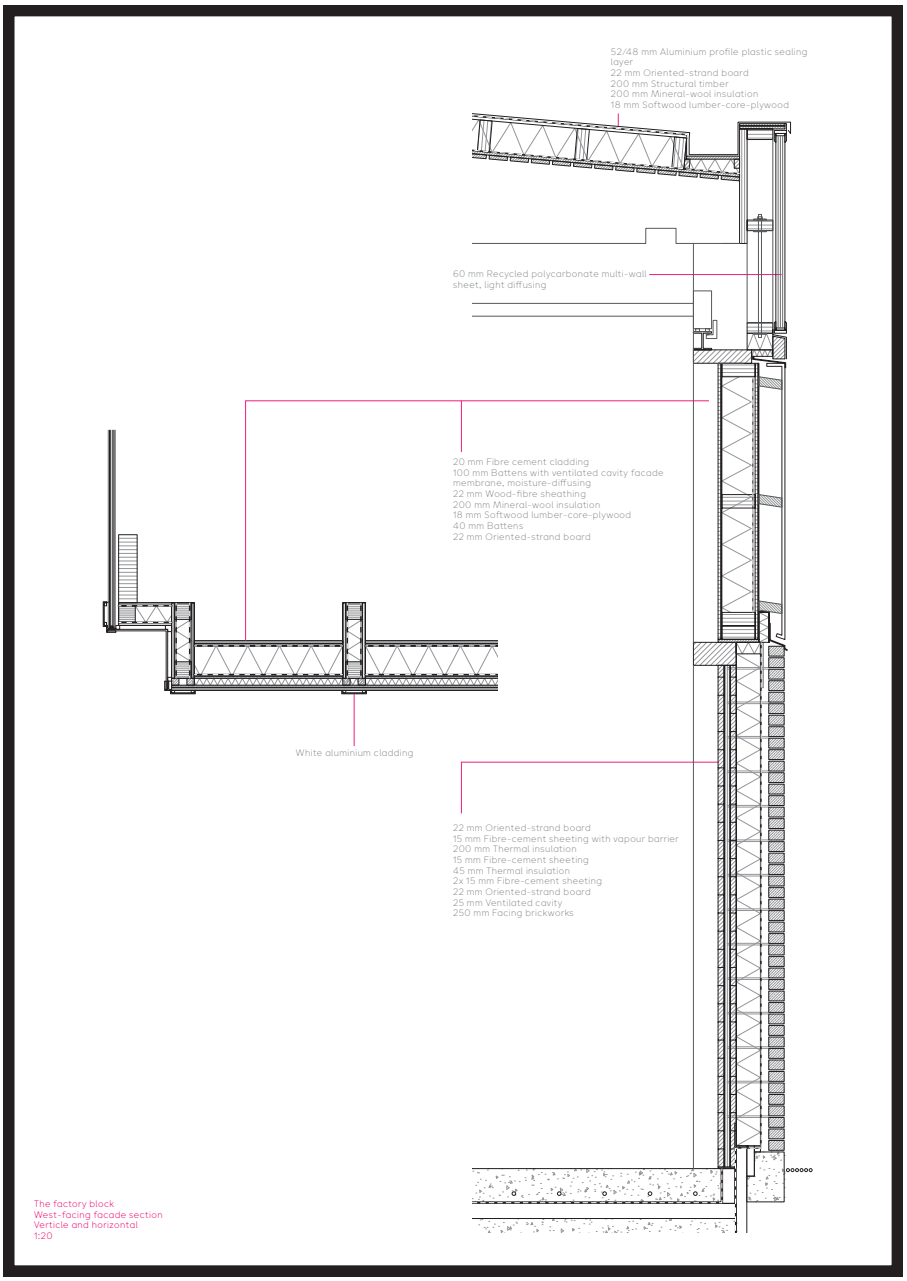
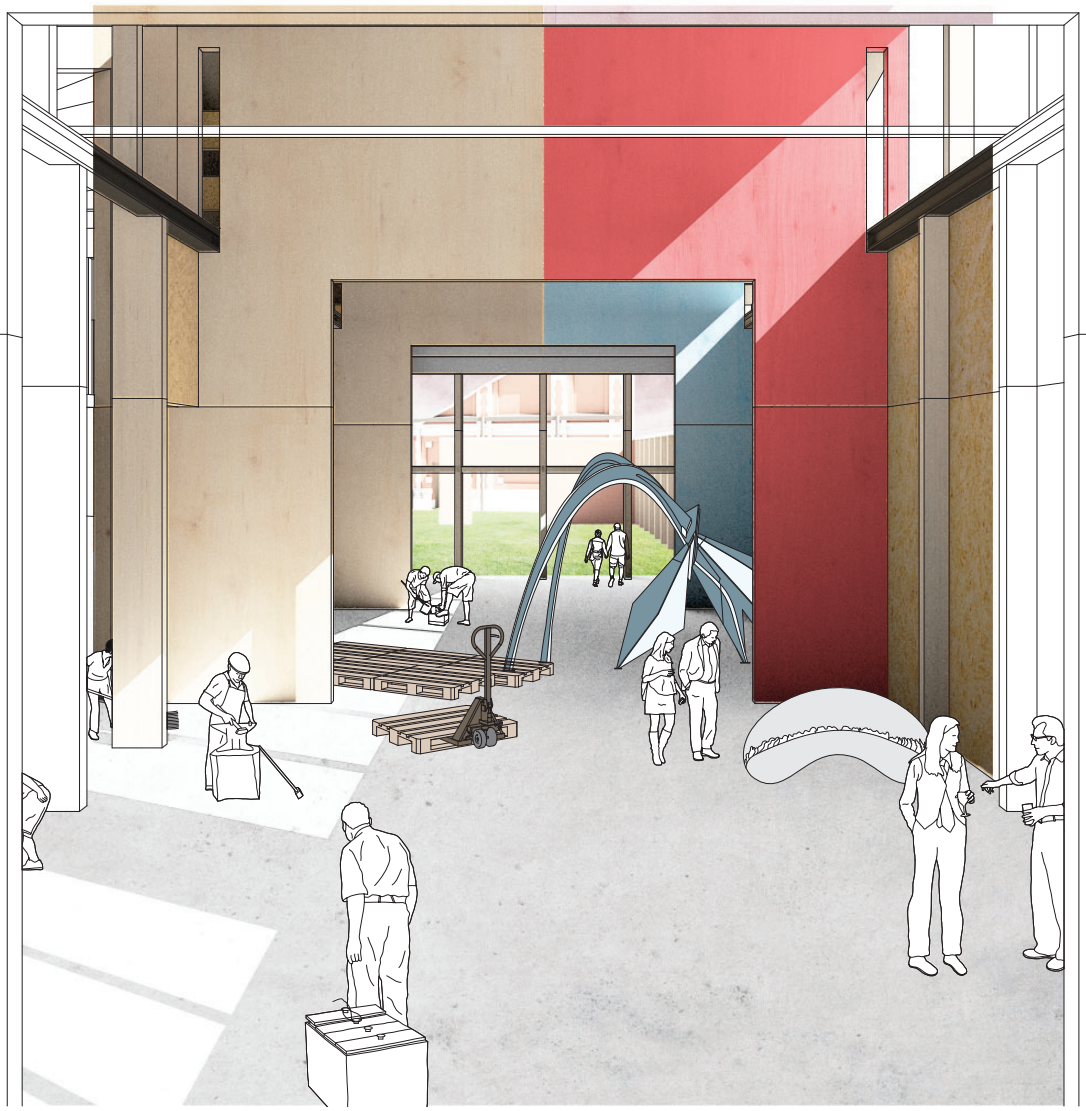
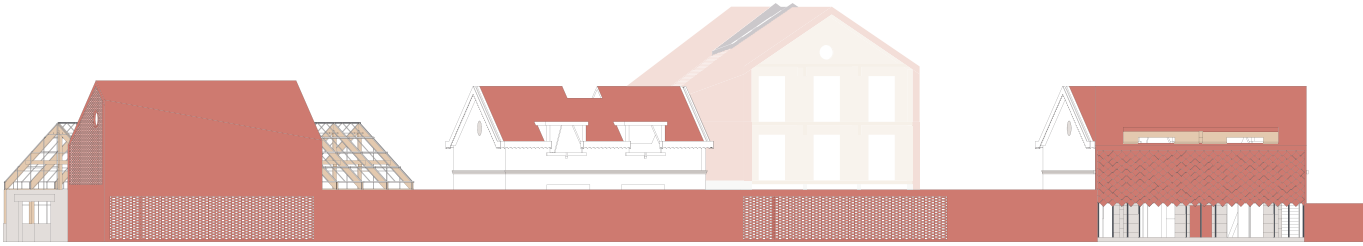
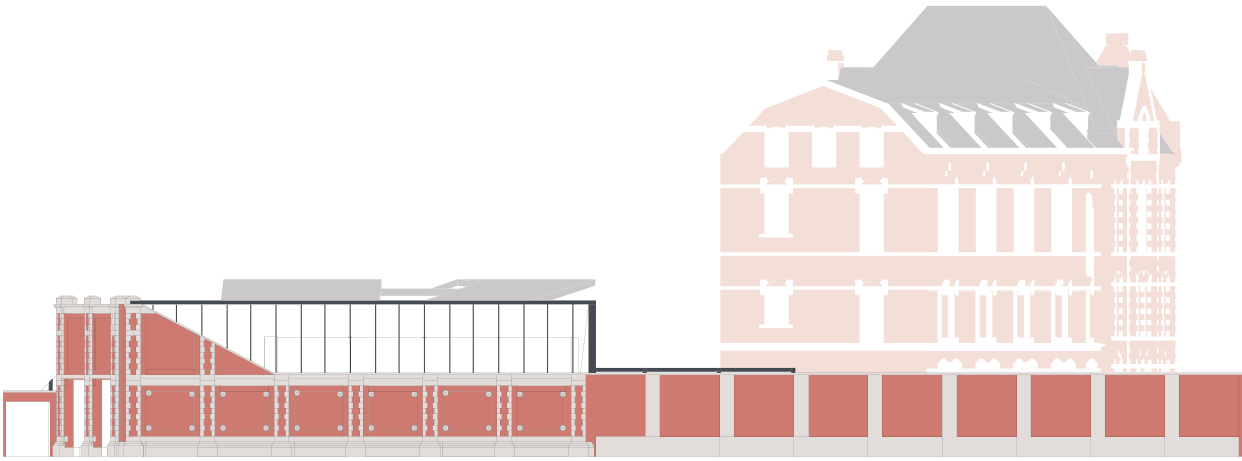
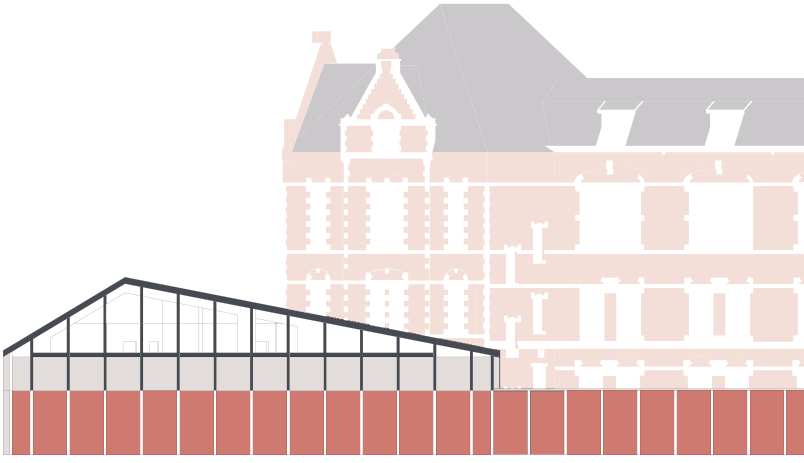
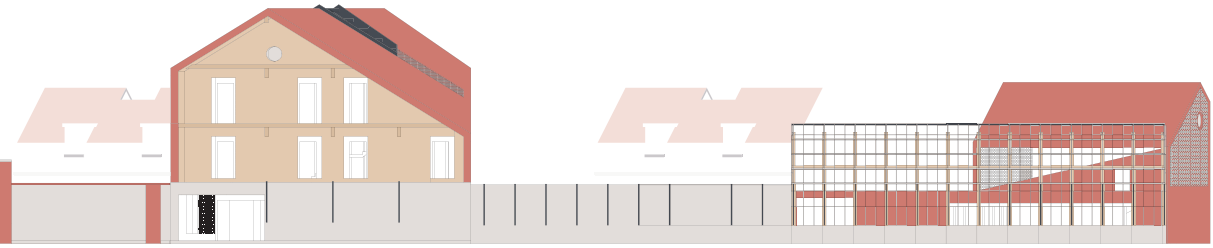
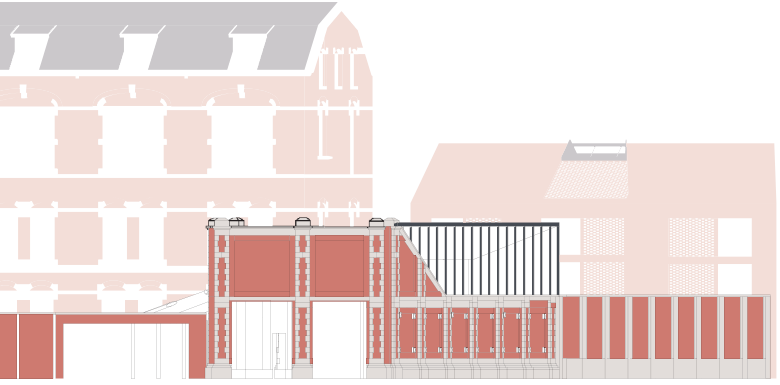
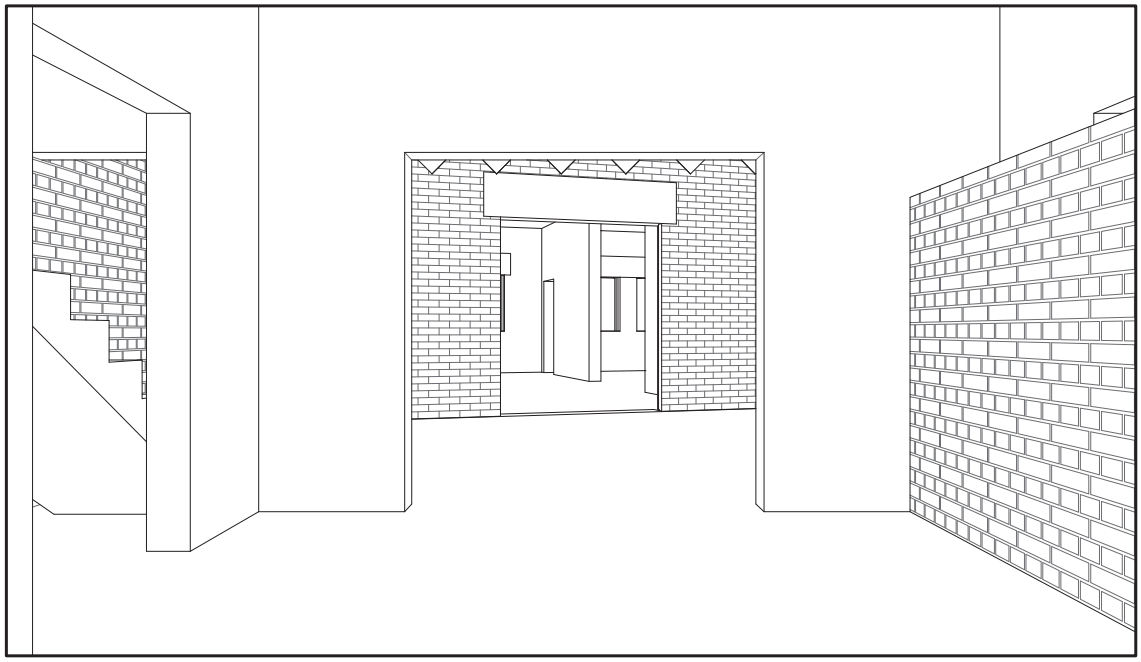
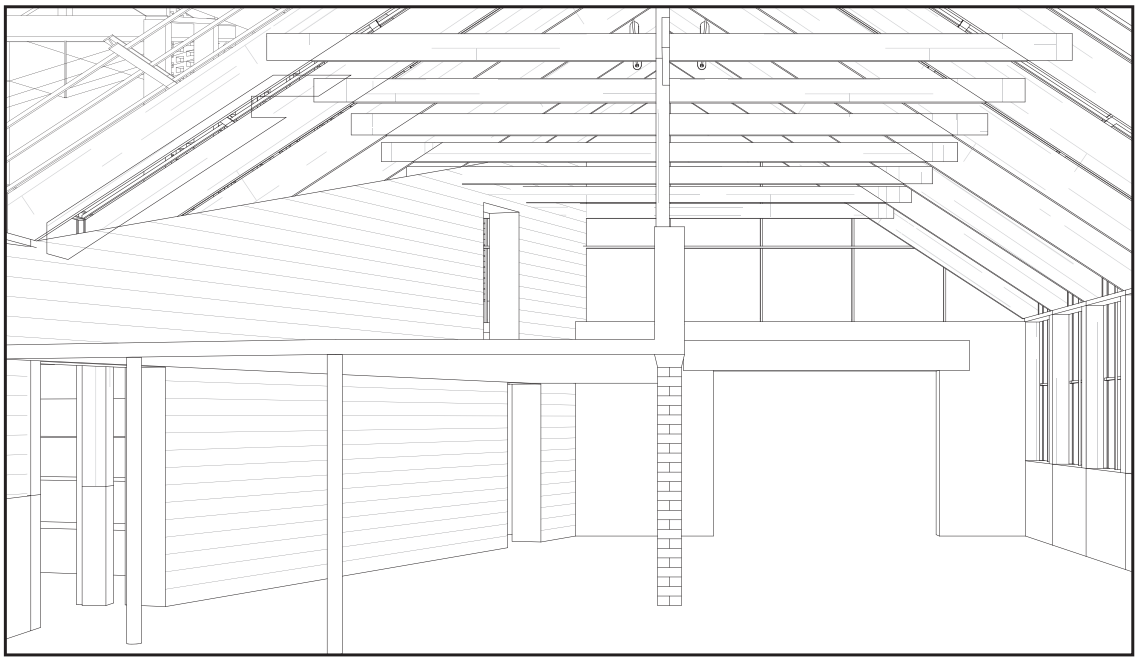
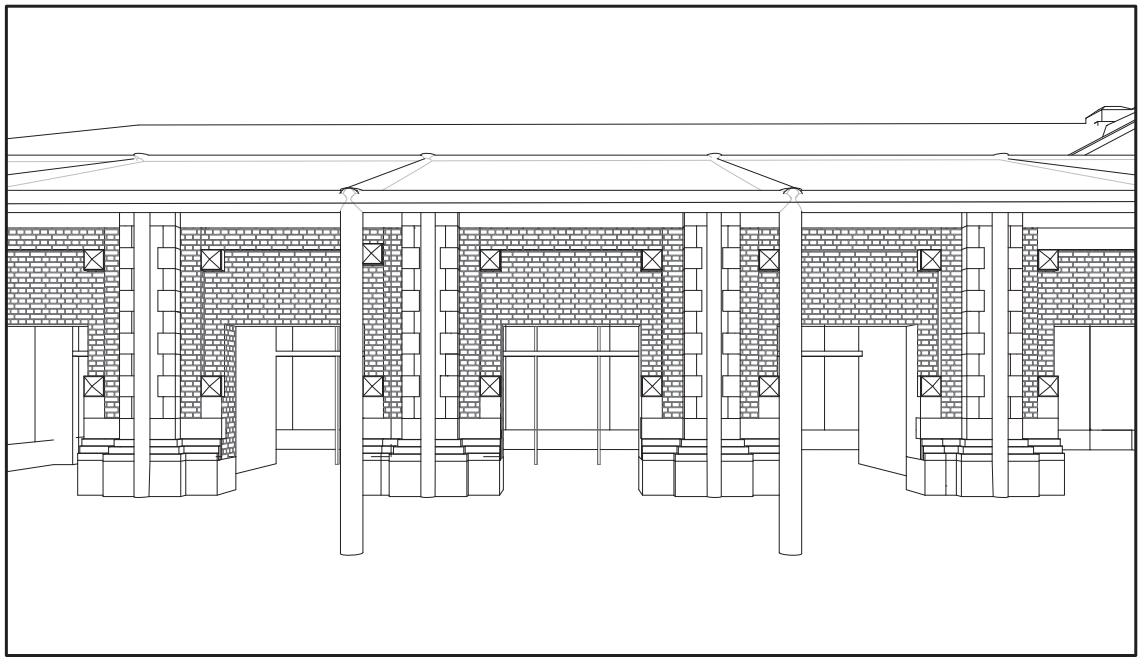
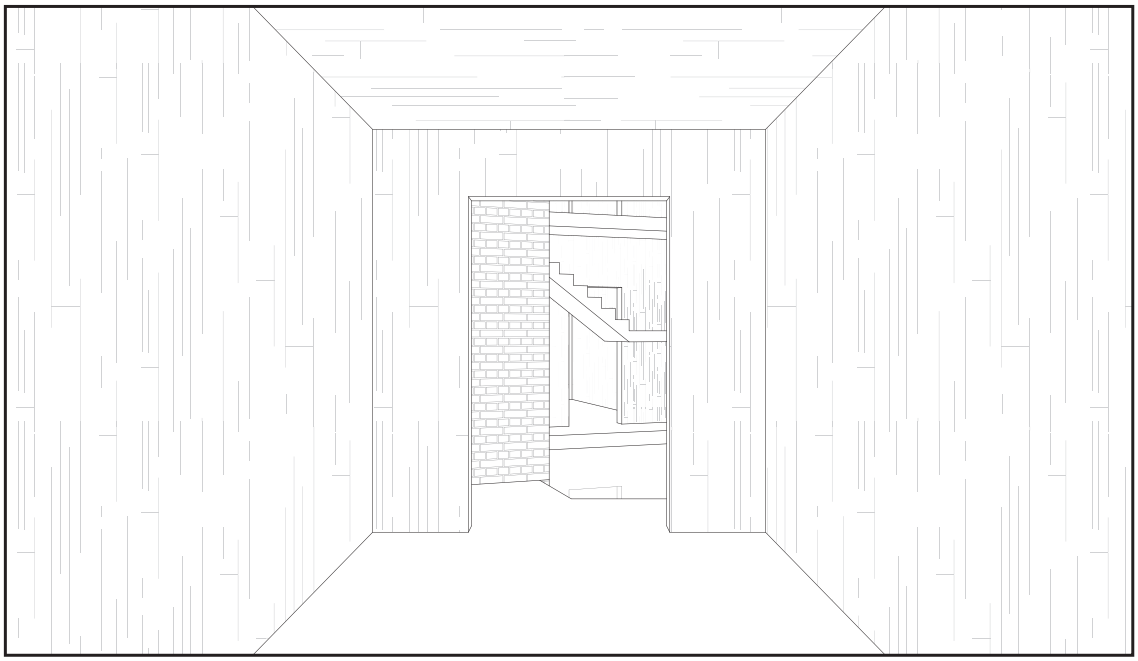
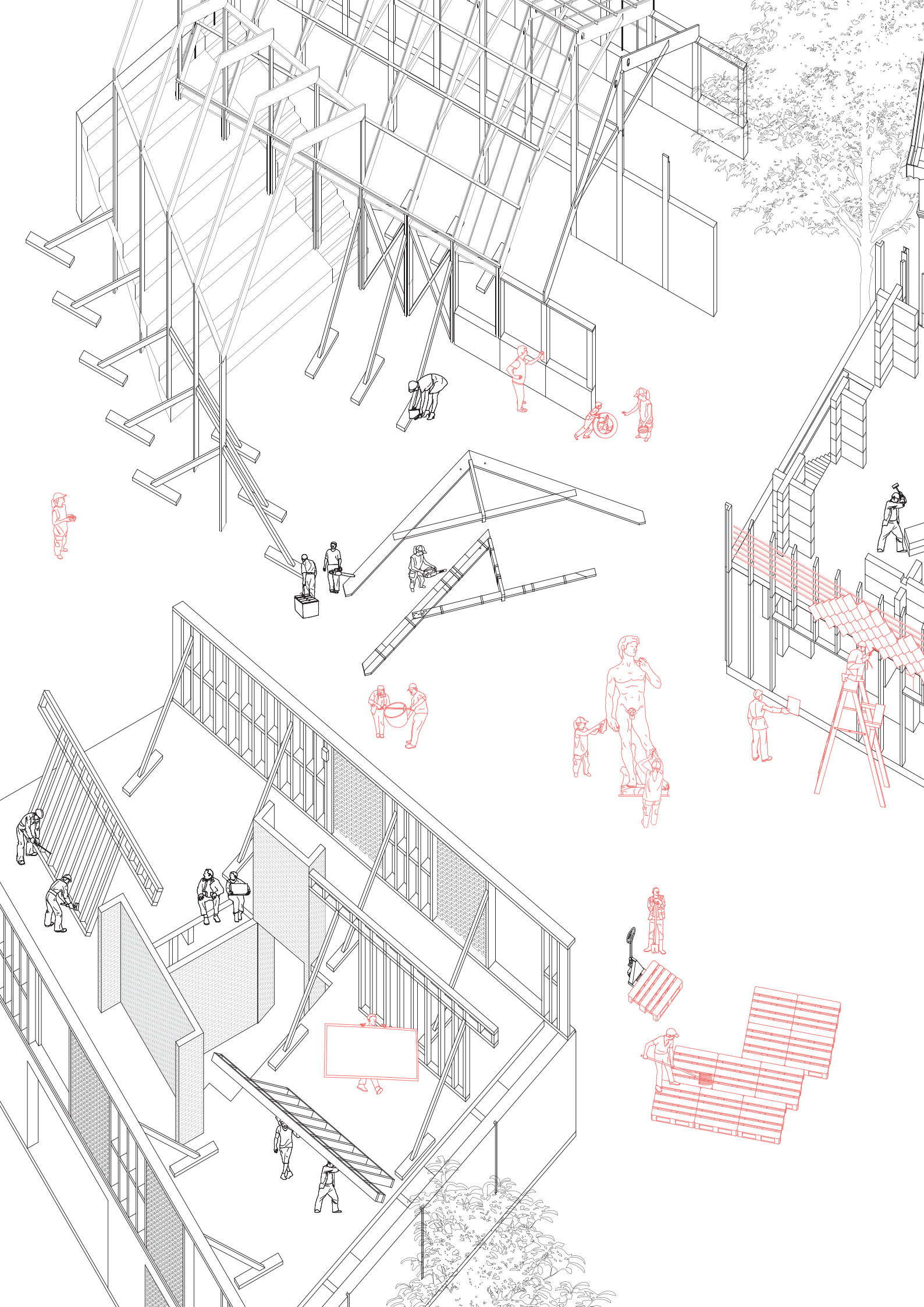
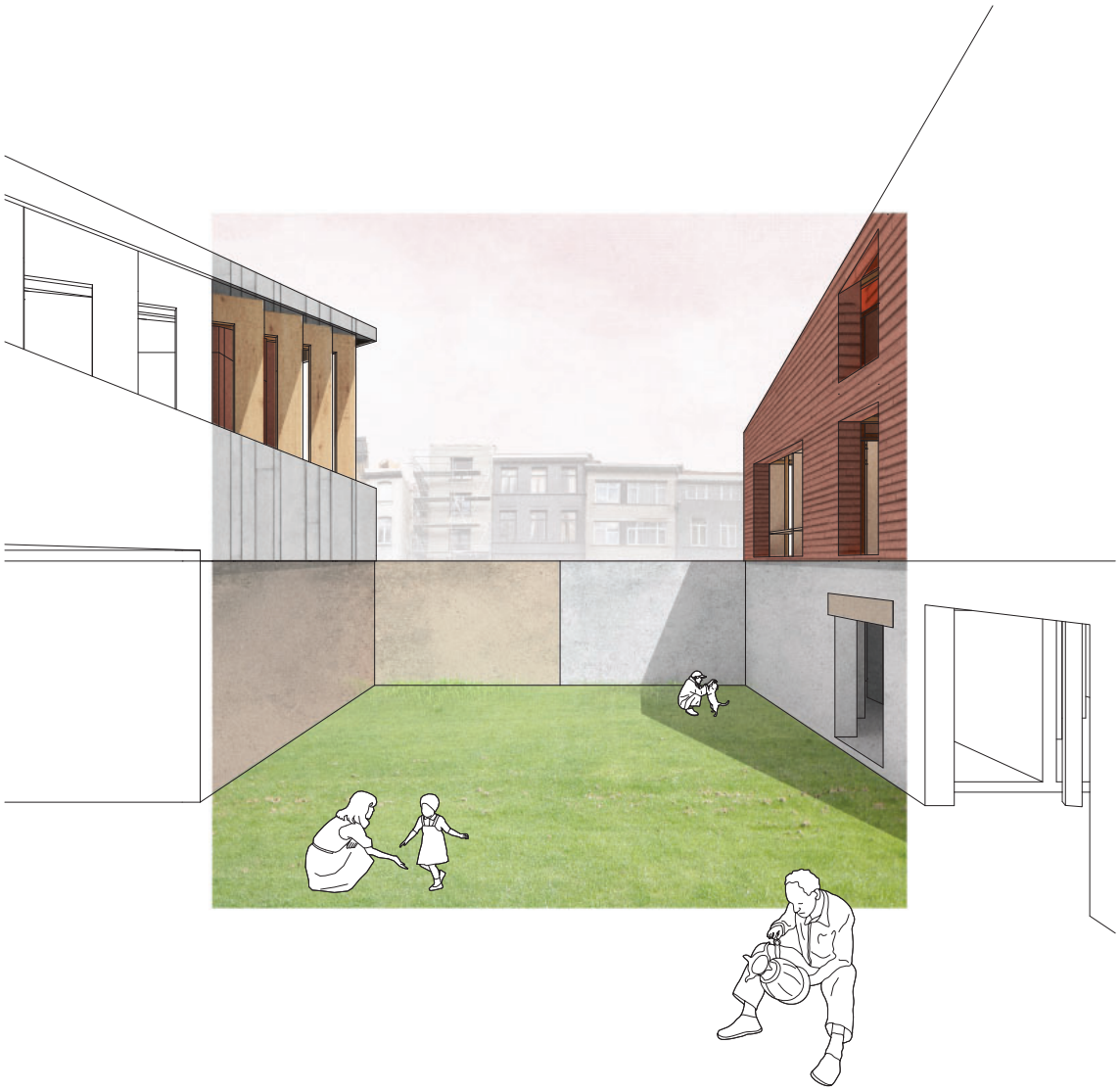



Multifunction rooms
Workshops
or Exhibition space


Workshops
or Exhibition space






52/48 mm Aluminium profile plastic sealing layer
22 mm Oriented-strand board
200 mm Structural timber
200 mm Mineral-wool insulation
18 mm Softwood lumber-core-plywood
60 mm Recycled polycarbonate multi-wall sheet, light diffusing
20 mm Fibre cement cladding
100 mm Battens with ventilated cavity facade membrane, moisture-diffusing
22 mm Wood-fibre sheathing
200 mm Mineral-wool insulation
18 mm Softwood lumber-core-plywood
40 mm Battens
22 mm Oriented-strand board
White aluminium cladding
22 mm Oriented-strand board
15 mm Fibre-cement sheeting with vapour barrier
200 mm Thermal insulation
15 mm Fibre-cement sheeting
45 mm Thermal insulation
2x 15 mm Fibre-cement sheeting
22 mm Oriented-strand board
25 mm Ventilated cavity
250 mm Facing brickworks
The factory block
West-facing facade section
Verticle and horizontal
1:20