

+

COVER

BW

04





EDITO

EDITO

The 'BXX 04 magazine' portrays a firm undergoing continuous transition and a strengthening of all disciplines. Having recently won several prominent competitions in both Flanders and Brussels, invested in our very own full-colour 3D printer and recently moved into an extra office building @ Luikstraat 8, we are now pursuing our artistic ambitions from three complementary locations in 't Zuid. The 'Close-up' section spotlights our finalised 'Duin & Park' housing interpretation at the IJzerpark in Knokke and our renovation of the famous Villa C in the Sint-Kruis suburb of Bruges (former home/monument by architect Axel Ghyssaert). B brand is launching its own modernist stool called 'The T + The I' and B scene not only devotes considerable attention to Frank Van Der Salm with a separate section, but also to our mission to achieve greater 'art integration in architecture'.
L.B.

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BINST ARCHITECTS

BINST ARCHITECTS

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+ Luikstraat 1-7-8

The 'roaring twenties' of the 21st century have gotten off to an encouraging start and are above all influenced by an utterly unprecedented situation. Since spring, the pandemic has challenged all of our business initiatives, creativity and means of communication.

Welcome to a whole new world in which 'teleworking', 'Skype meetings' and 'e-commerce' have become the daily norm! It is a world in which our perception has shifted to the essence and how, as people, we are reclassifying not only values and collaboration, but also daily activities based on the quintessential 'quality as such' – quality that can be intrinsically strengthened because, in these confusing times imbued with a rollercoaster of lockdown turbulences, we once again have to rely on ourselves and our own drives.

In the battlefield of turbulent security councils, a grotesque surgical mask saga and the continuous impossibility to communicate in unison, the numerous grey zones of social uncertainty and abundance of personal views continue to terrorise our economy and mental health. We've gradually tired of the numerous media tsunamis of verbal manipulations that overshadow every hour of the day and infect healthy fellow human beings. In the meantime, it's become clear that 'ambition' and 'drive' are the perfect mental vaccine for the future continuity of our business.

As a result of COVID-19's impact the parallel growth, Binst Architects has reorganised itself across its three entities @ Luikstraat 1-7-8. In spite of a turbulent spring, we not only had the pleasure to take on several new opportunities, but also the honour to win four major competitions!

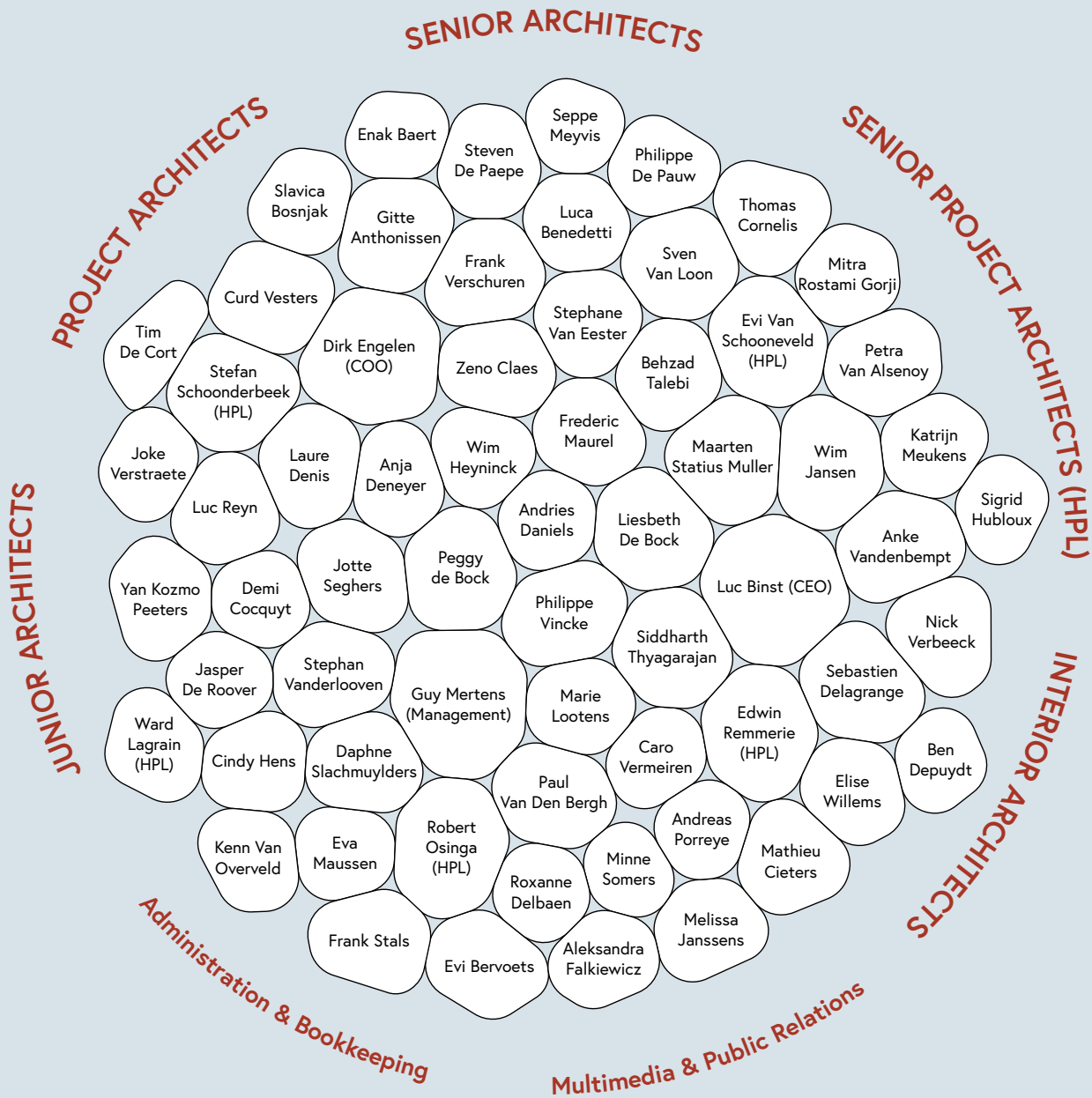
This growth is still going strong, so we have introduced fresh blood to the group. With the recently added support of three highly experienced and long-serving soldiers, the newly established 'structural core team' (BKT) is now a strong triumvirate for the global supervision and monitoring of all of our environmental permits, tender documents and site approaches. Together with a few new senior project leaders and extra trainees, we have had the pleasure since this summer to foster a strong, dynamic and stable team of 64 complementary 'collective thinkers' – all armed with the tools of our three entities.

Our space for art B scene, for instance, has been temporarily furnished as an extra office hub and showroom for B brand furniture and the acquired no. 8 building will house our extra infrastructure and model room, our new HP full-colour 3D printer, a separate BIM (REVIT) training room and extra meeting rooms.

The year 2020 has brought with it an intriguing array of projects, lots of responsibility and lots of necessary dialogue in the effective organisation of projects and ambitions. This year revolves 200% around the group and how we can jointly resolve these major challenges with a quality solution using the 'expert group upgrade' formula!

Finally, I am extremely grateful to those who noticeably feel more at home and have gradually come to realise that this is not a 'MEE IS MORE' kind of place, but a 'MORE' place, where all parties are seeking an optimal and stable rapport ripe with opportunity. Let that be the strength of this growing team and the formula behind the 'BINST ARCHITECTS of tomorrow'.

— Luc Binst

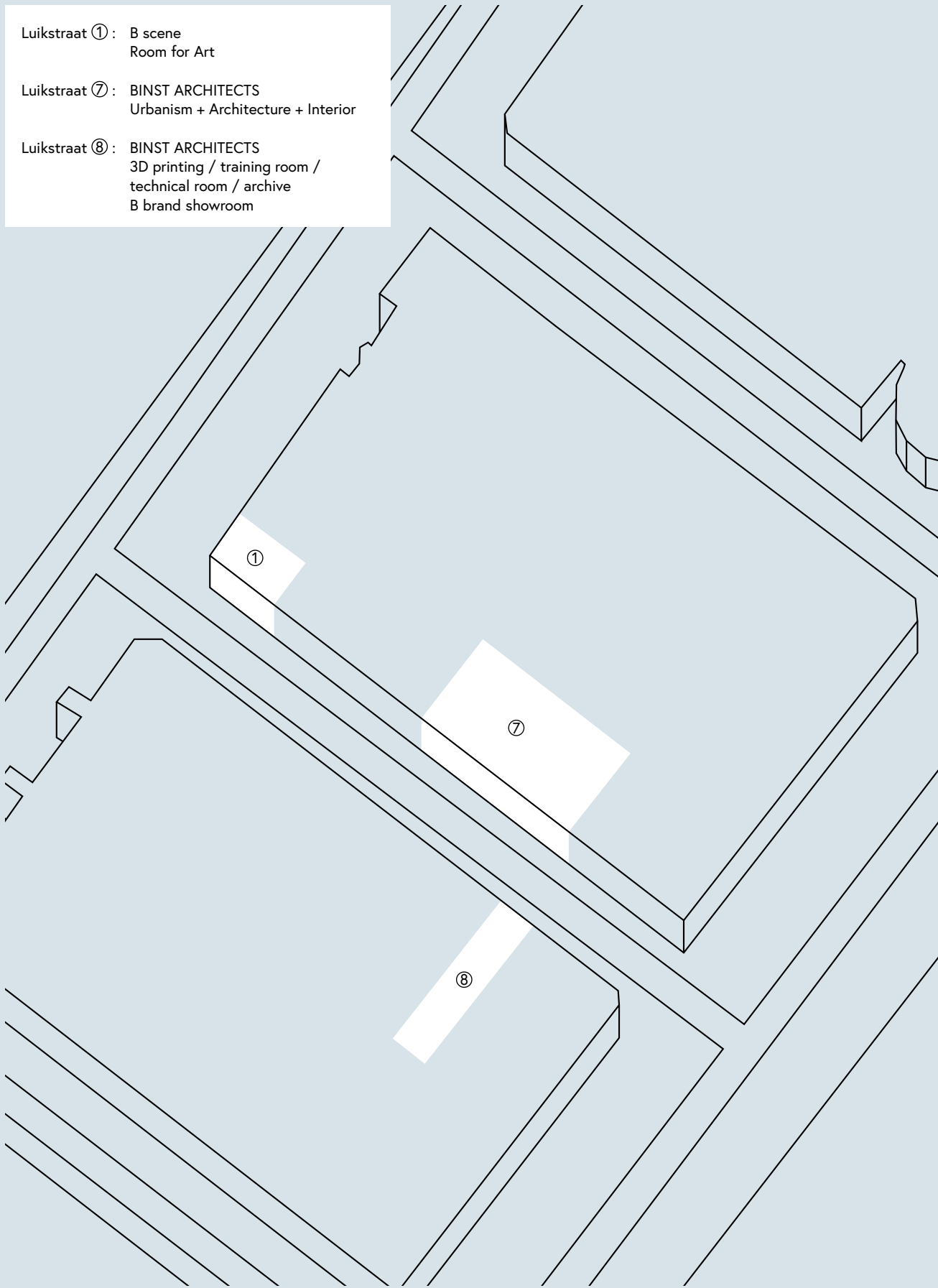


Organization chart — Team BINST ARCHITECTS

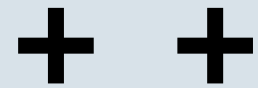




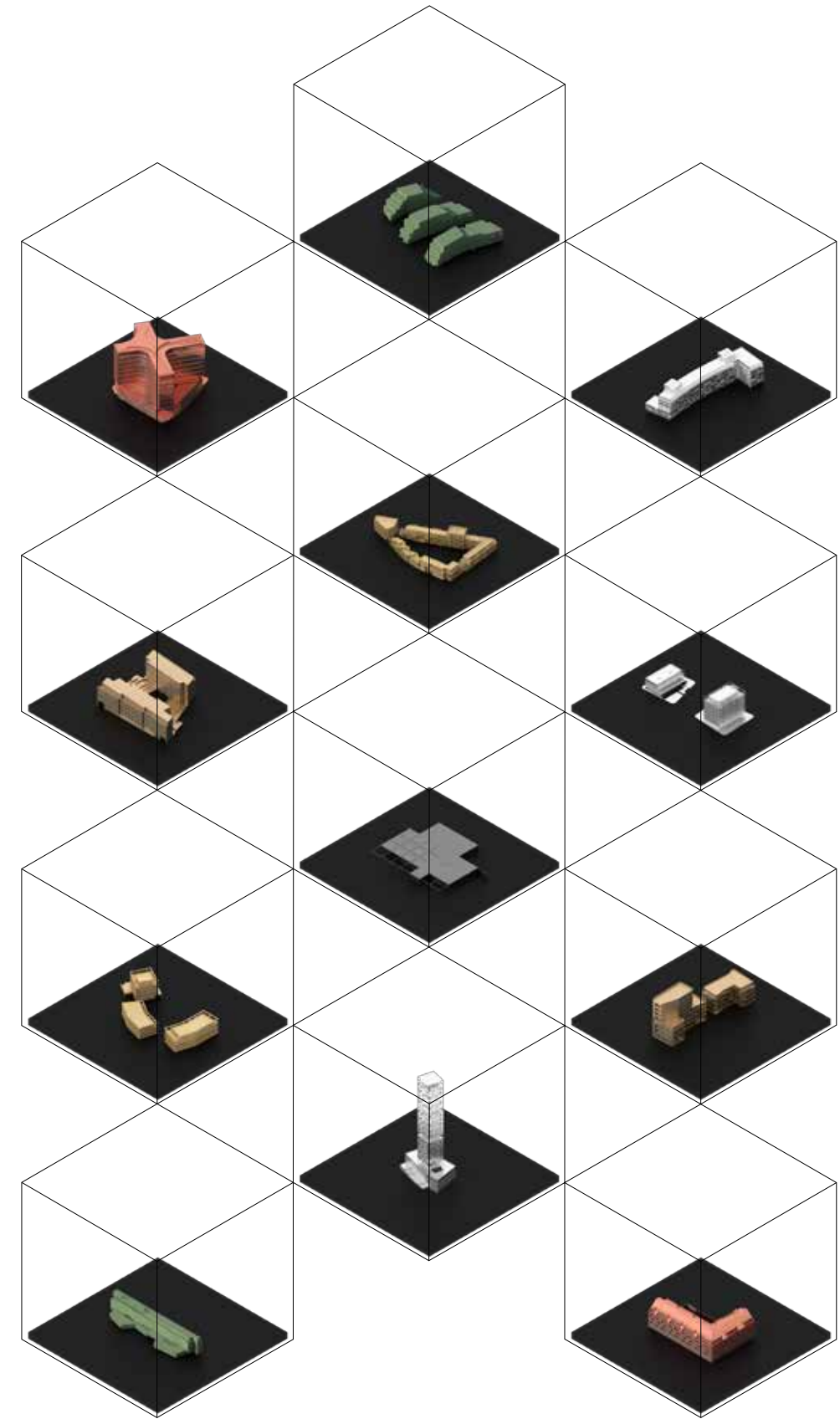
- Luikstraat ① : B scene
Room for Art
- Luikstraat ⑦ : BINST ARCHITECTS
Urbanism + Architecture + Interior
- Luikstraat ⑧ : BINST ARCHITECTS
3D printing / training room /
technical room / archive
B brand showroom



Vocabulaire 4



Our diversity in architecture is boosted on a monthly basis by growing research into conceptual typologies. This vocabulary, this DNA of commissions can be translated into a new collection of abstract objects in metal print. Small, sculptural models such as furniture and buildings by BINST ARCHITECTS.





Drone image Albert Heijn, Boom — Blauw Bloed



BINST ARCHITECTS

An aerial view

When analysing sites and buildings, reliable aerial photography has become an increasingly indispensable tool in recent years.

It not only enables an accurate visualisation of current situations, but also future ones. Drone photography has been playing an essential role in this for some time.

BINST ARCHITECTS has had two well-trained drone pilots on the team for a while now. Thanks to this acquired knowledge, necessary diplomas and professional equipment, we can respond to concrete visualisation needs far more quickly. These can be integrated into an urban study and analysis of existing buildings, not to mention an extremely accurate site inspection. BINST ARCHITECTS is now also taking an aerial view.



Drone image Brickville Bay, Steendorp
— J&C Spentek

A technological view



The use of 3D-printed models is becoming increasingly popular in architecture, also at BINST ARCHITECTS. This method is less labour-intensive than making a scale model out of cardboard or foam and provides greater insight thanks to its tangibility. A 3D printer also makes it possible to create more complex shapes than using traditional methods.

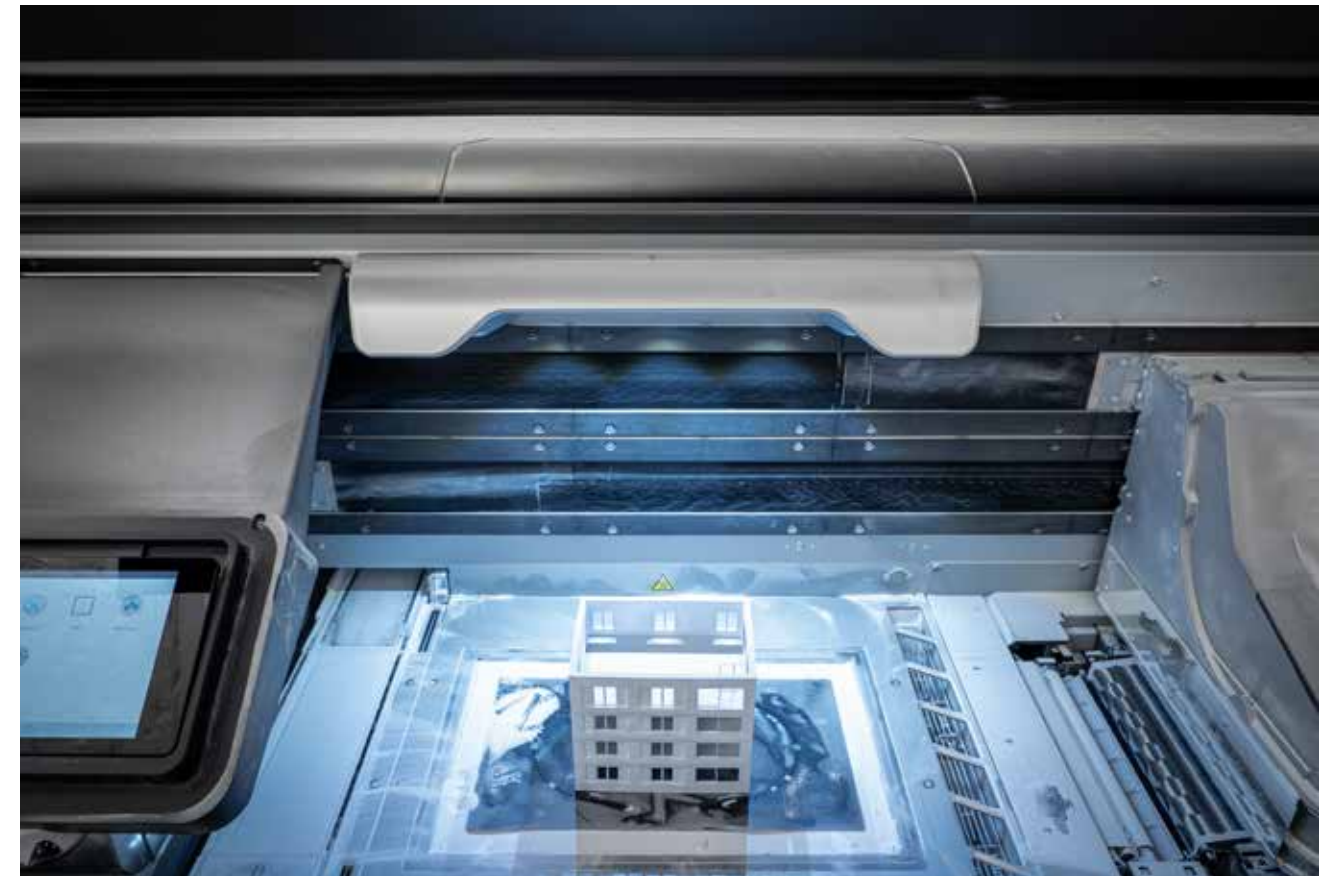
In choosing a 3D printer, our key considerations were user-friendliness and reliability, which is why BINST ARCHITECTS opted for a 3D printing solution from HP. Incidentally, this is not the first time that HP has been chosen as the preferred brand: all workstations, monitors and VR backpacks at BINST ARCHITECTS bear the HP quality label. The 3D colour printer features revolutionary HP Multi Jet Fusion technology. This printing process is comparable to a traditional inkjet printer in which the print head moves across a medium, placing ink in specific locations. This process is then repeated, with many thousands of layers being created vertically.

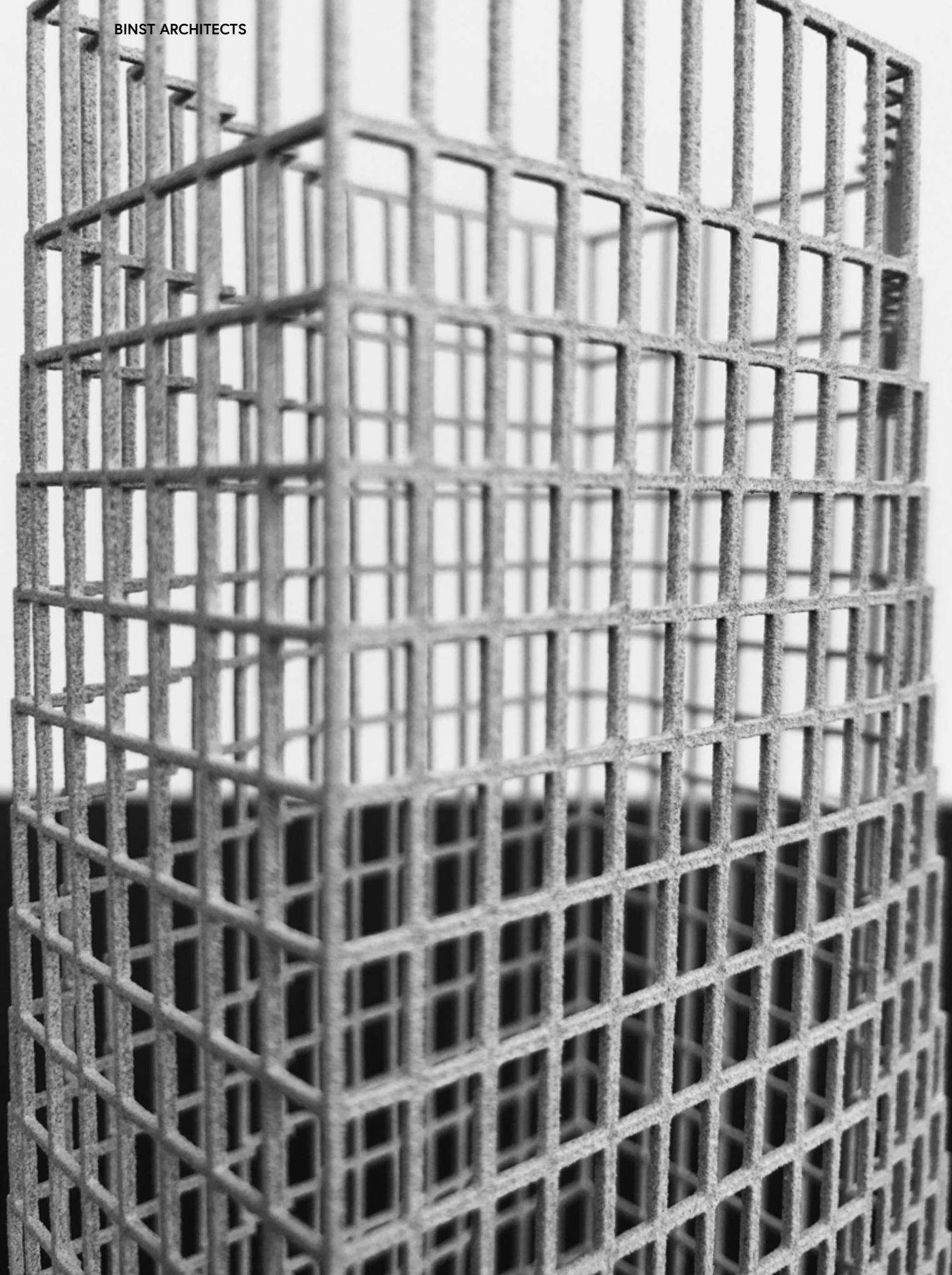
The result is a high-quality scale model. The ink and glue are positioned using voxels. These are the equivalent of pixels on a computer screen, but in a three-dimensional space. Every minuscule voxel can be given specific characteristics like colour (cyan, magenta, yellow or black), shape or function. And the HP printer head does this to 340 million voxels per second – ten times faster than other technologies.

The result is a full-colour scale model with maximum dimensions of 33 x 24 x 19 cm. Thanks to the HP Multi Jet Fusion technology, the product offers superior and consistent quality. This is possible in part thanks to the actual material of the model: HP 3D High Reusable PA12, a strong, multifunctional thermoplastic that can be used for functional and finished products. It is important to mention that the non-printed powder is fully reused in the process in order to keep waste and cost at a minimum.

The 3D printer makes it possible to integrate rapid prototyping into the architect's design process. The arrival of the Building Information Model (BIM) has meant that a digital twin is available for nearly all designs. Not only can a VR experience be created

from this readily available virtual 3D model, but also a tangible prototype to support design workshops. Rapid prototyping in turn supports the design process. The printed prototypes make it possible to communicate more easily with stakeholders about the design concept and spatial integration within an urban context. With their exceptional detail and accuracy, the scale models also create greater clarity about a design.





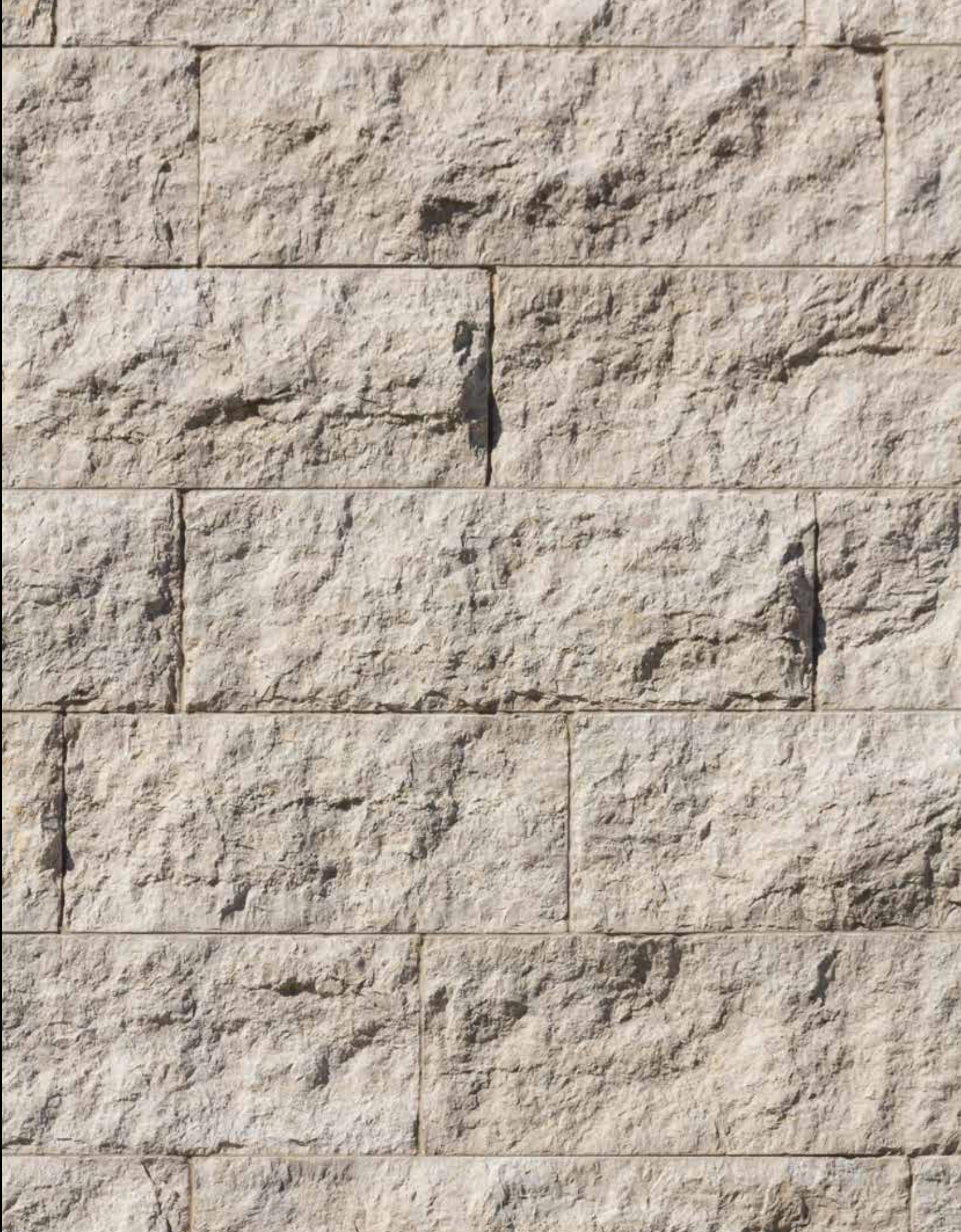
+

CLOSE-UP

DUN & PARK

KNOKKE











SPOTLIGHT

SPOTLIGHT

'Spotlight' is synonymous with the current array of highly diverse and exquisite projects that clearly reflect our distinctiveness in portfolio and oeuvre from a geographic, programmatic and conceptual perspective. Whereas, in the past, we rendered this as an intense collection of impressions, B&O4 will be defined in the future as a 'hinge magazine' that introduces more selective and content-based clarification.

Apart from an iconic sketch and reference to materialisation, a number of concept diagrams clarify the architectural vision and structure of the design process. With fragments from our competition and other design compilations, we demonstrate our graphic method in presentations and the ambition in our approach to create a more recognisable vocabulary or DNA.

The subsequent 'art integration' section kicks off the thematic topics in a 12-page 'Spotlight' that repeatedly reflects our internal approach and provides a more detailed clarification of factors and parameters that positively influence the architecture of tomorrow.

Topics like circular construction, utopian construction and our own theoretical design proposals are currently under exploration and future editions will be incorporated into this topic.

As an architect, our appetite and shared pursuit of architecture is a continuous process that involves choices, from daring to eliminate aspects of the final examination to the architectural definition of a project. After all, there are no coincidences in architecture! Every design is the preferable symbiosis of well thought-out choices aimed at the intrinsic strengthening of a totality.

As a result, architects distinguish themselves as societal storytellers, as inspired beings in pursuit of the pinnacle of a project. Architecture is something we create together, choose together and determine together.

And we have now also organised ourselves based on the expert support of a dozen competitions each year parallel to our concrete projects. In addition to a expanded scope and region of projects with exciting contracts in Eupen, Luxembourg and Lanaken, 'Spotlight' proudly presents two of our four recently won top competitions, including the reconversion of a Van Marcke business site in Bruges into a new housing enclave on the water (@ B&O4), the construction of a new office and hotel complex with square in Zwijndrecht (@ B 05), the masterplan and construction of a new multifunctional football stadium in Lier (at B&O5) and, finally, an exquisite project entailing the reconversion of the famous 'Muntgebouw' ('Mint Building'), called 'Cityzen', in the centre of Brussels in collaboration with our Norwegian colleagues at Snøhetta. The perfect project to kick off the selection!



'CITYZEN' - BRUSSELS (Winner of top international competition - 62,100 m²)

'Reconversion of the Centre Monnaie/Muntcentrum in Brussels into offices, a hotel and apartments in collaboration with Snøhetta (OSLO), commissioned by IMMOBEL and WHITEWOOD'

In September 2019, Immobel, Whitewood and DW Partners organised an international architecture competition together with the Master Architect for the Brussels region (Bouwmeester Maître Architecte van Brussel) for the redevelopment of a 62,000 m² building above the 'The Mint' shopping centre. The partners in this extensive urban renovation project (not a new development) aim to transform the building into a mixed-use housing, office and hotel complex by the year 2024. The project also includes giving the building an architectural expression appropriate to the central location of the project. Another goal is to transform the current closed character of the building so that it communicates with the immediate surroundings. Five international teams of architects (two of which include Belgian members) were selected from over 50 submissions.

Of the wide variety of projects submitted, outstanding one and all, the jury choose the design by the Norwegian architectural firm Snøhetta and Belgian firm BINST ARCHITECTS. The winning design distinguishes itself by its respect for the architectural value of the existing building and integration into the urban context. In carrying out this project, Snøhetta and Binst Architects are being assisted by the Brussels architectural firms DDS and ADE. The jury was comprised of representatives of the Brussels Capital Region, the City of Brussels, the Brussels Master Architect, Immobel and Whitewood.

More information on pages 34-51.

'VAN MARCKE SITE' - BRUGES (Winner of national competition - 22,826 m²)

'Repurposing of a former business site into a new-build development with 120 housing units on Kolenkaai in collaboration with VAN MARCKE'

The winning project is situated on the historic Van Marcke site and features an intense pursuit of sustainability and architectural expression. Inside a hybrid main building with private courtyard, 120

different entities are to be created, each with its own unique look & feel and specific housing type. Linked and individually recognisable ground-level residences, smaller apartments within a larger ensemble and loft residences together comprise a kasbah on a buzzing base of diversity and flexibility – in both a functional and metaphorical sense. Open structures with ideal column distances are to accommodate new social and technological developments for dynamic entrepreneurs and self-employed professionals, by which the relationship between living and working can merge with collective spaces, working areas, co-working spaces, and so on, resulting in the proverbial urban and suburban melting pot. The use of wood as the basic building material is the underlying theme in the overall concept and contributes to an extremely fast building method, circularity and exceptionally high-energy eScore of less than 15. The Van Marcke site will by no means

claim to pursue the goal of becoming an architectural landmark alongside the overwhelming historical patrimony of the City of Bruges, but does, however, foster the ambition to become a social landmark and a pleasant place to work and spend time.

More information on pages 52-65.

'AUBEL' – LANAKEN (Completed – 2,400 m²)

'Newly built residential building and retail space + renovation of historic basements in collaboration with BREMCO'

This site is part of the historic entity that characterises Stationsstraat in Lanaken and comprises three sub-projects. The first involved the demolition of a shed and residential home on the grounds, along with the construction of a new apartment building with 13 units. This building aligns seamlessly with an existing, former industrial building (Van Aubel Brewery), which has been renovated into an apartment building with three apartments and a patio.

Finally, the historic basements that formed the connecting link between the three historic sites have been restored in their entirety. The new structure features a wooden shell. Made of a 'soft' material,

the wooden cladding contrasts distinctly with the brick facades of the existing buildings. This contrast creates a synergy between the various entities, with respect for each individual building. An additional advantage is that the wooden cladding lends itself nicely to the development of a monolithic building.

Adding a monolith to the entirety is a necessity in this case, as the addition of various styles, types and colours of buildings would result in an unbalanced whole. The choice of wood also implies that the facade will undergo a natural aging process. This in turn makes the building a living architectural piece that adds a new dimension to the historic entity.

More information on pages 66-73.

'PLACE FRANÇOIS-JOSEPH DARGENT' – LUX (Design phase – 10,000 m²)

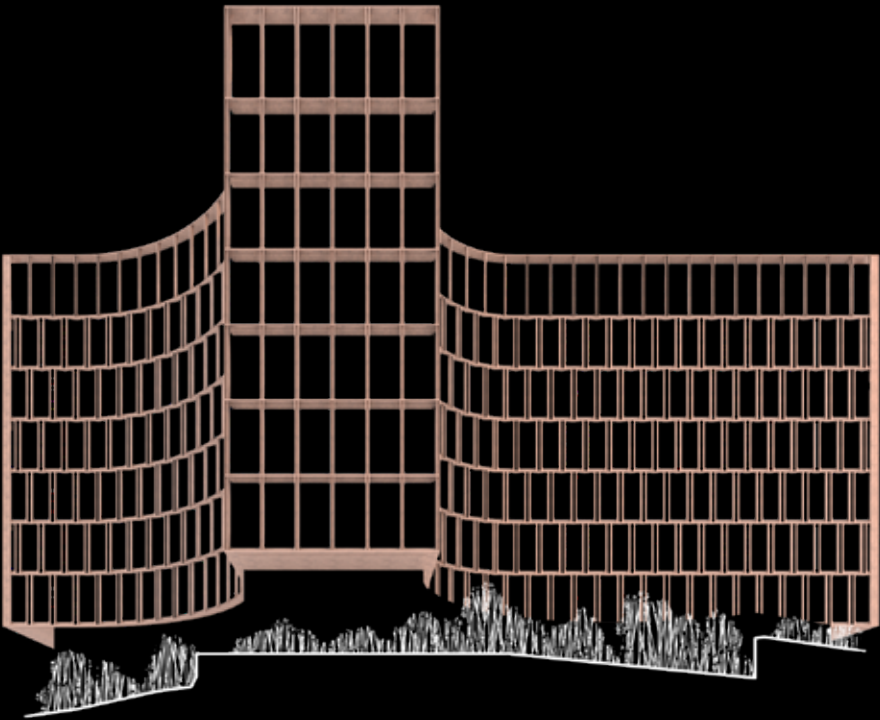
'Masterplan for the development and revitalisation of the site in collaboration with ICN'

In a valley only a few minutes by car north of the historic city centre of Luxembourg, the Place François-Joseph Dargent is flanked by the Parc Laval and Alzette River. This strategic location is the subject of an extensive urban study into the development of new residential units alongside the existing classic former bank building. During the first phase, two new expressive residential buildings will mark the start of a more expansive residential development programme aimed at strengthening the core of this location. From the new public space, a connection is proposed to the adjacent Parc Laval, which is connected directly to the historic centre of Luxembourg. The two entrances to the area are marked with a height accent. The contiguous building volumes create an area behind the building with a low noise level and private gardens for residents. The architectural goal is to offer a luxurious look & feel that not only extends to the Parc Laval, but also the bustling Place Dargent intersection. This can be achieved with the use of rounded corners and ceramic facade cladding. The soft, rounded corners contract with the existing, rather conventional buildings and support the dignity and grandeur of the former bank building Villa Würth and exemplary castle Villa Sheng. This approach gives the east and park side of Place Dargent the historic allure of its past and Park Laval is flanked by high-quality architecture.

More information on pages 74-83



+ Cityzen



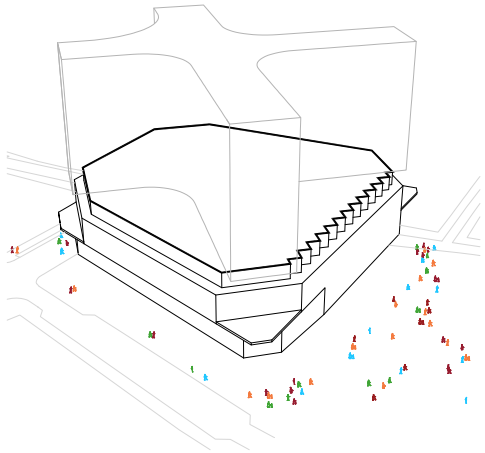
SPOTLIGHT



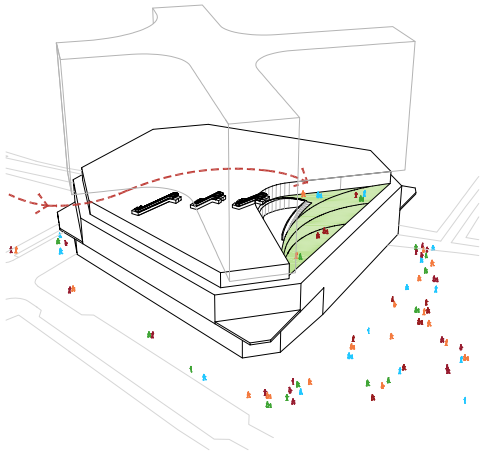
SPOTLIGHT

Aerial view Cityzen, Brussels — Immoebel & Whitewood

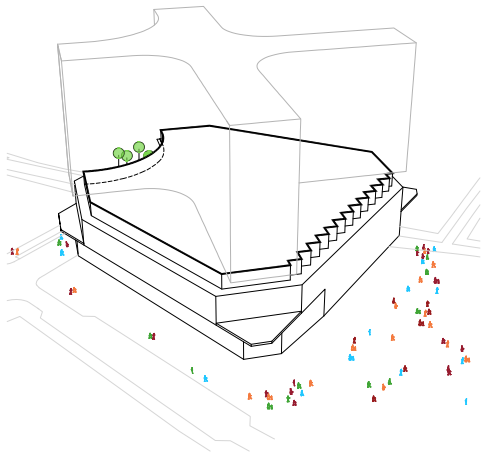




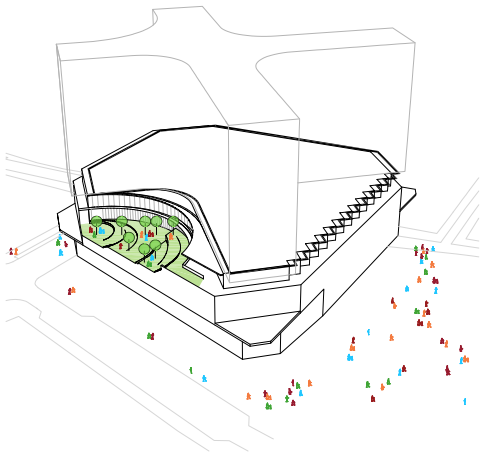
CURRENT SITUATION
Closed and inaccessible



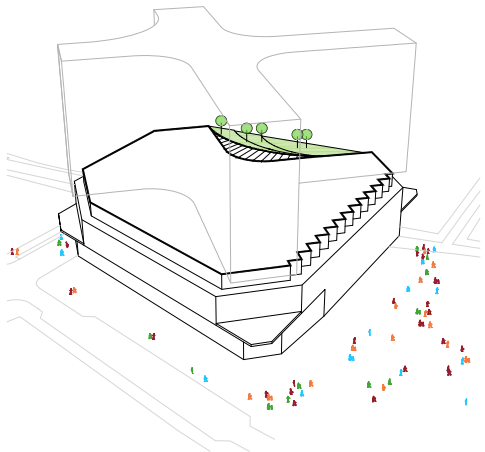
MUNT
Public square with views



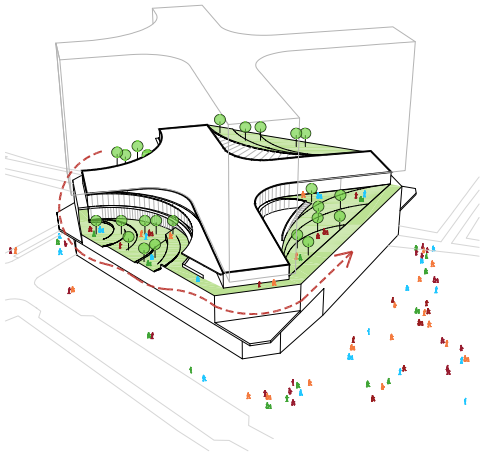
ANSPACH
Spacious and inviting entrance



RUE DE L'EVEQUE
Sunny and lively terrace



RUE DU FOSSE AUX LOUPS
Skylight and greenery

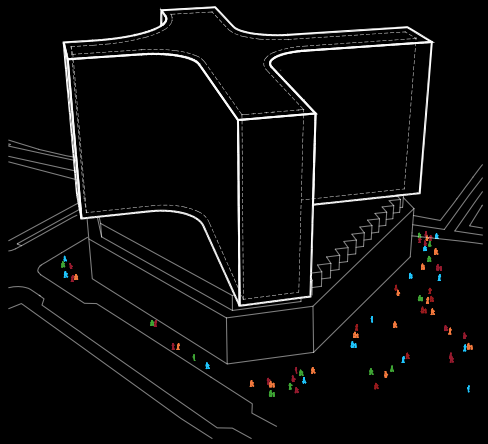


PUBLIC SPACE
Continuous footbridge through the platform

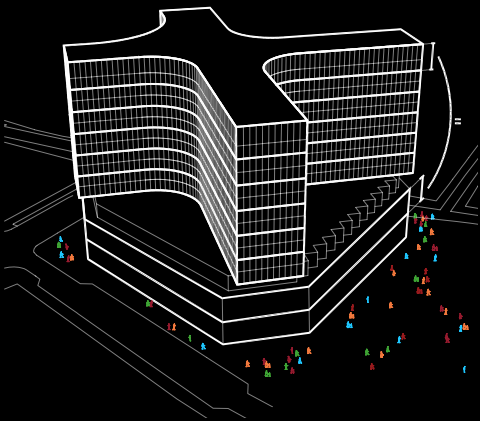




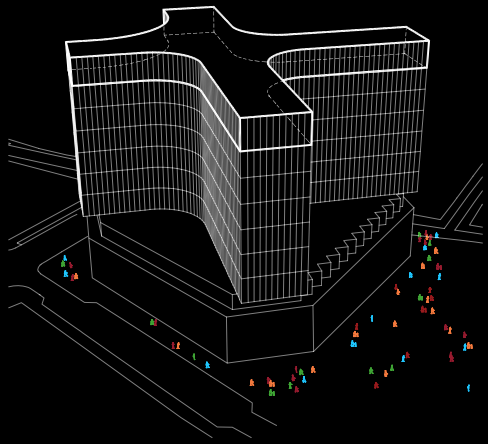
Impression from Anspachlaan, Cityzen, Brussels — Immobel & Whitewood



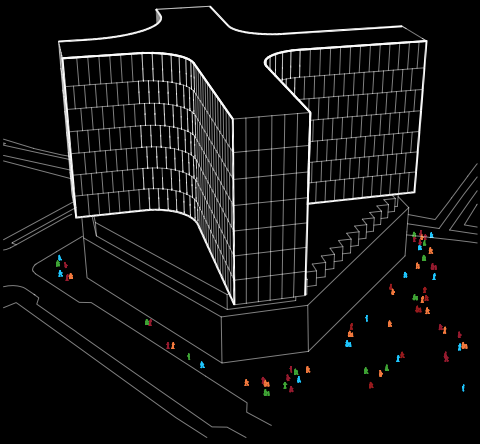
HORIZONTAL EXPANSION
In respect of the existing silhouette



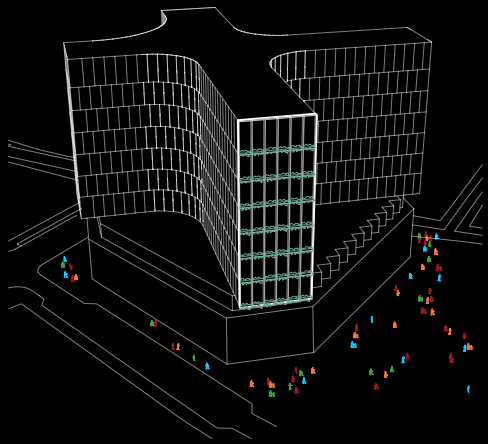
DOUBLE HEIGHT
Reference to the scale of the platform



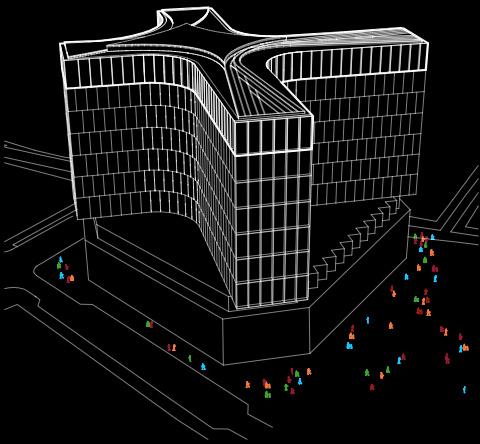
VERTICAL EXPANSION
Module with double height



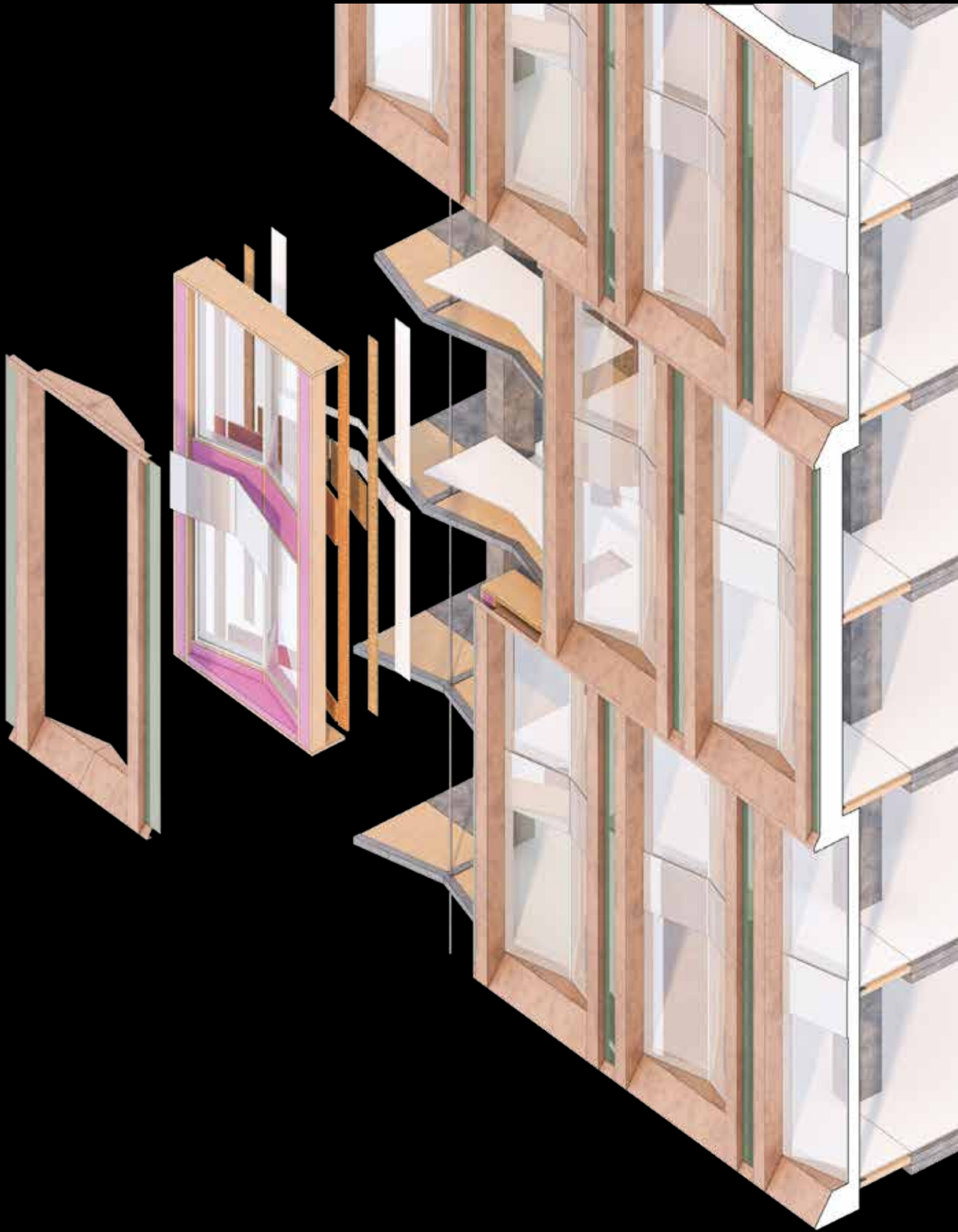
RHYTHM
Alternating modules liven up the facade



END WALLS
Various treatments of end walls

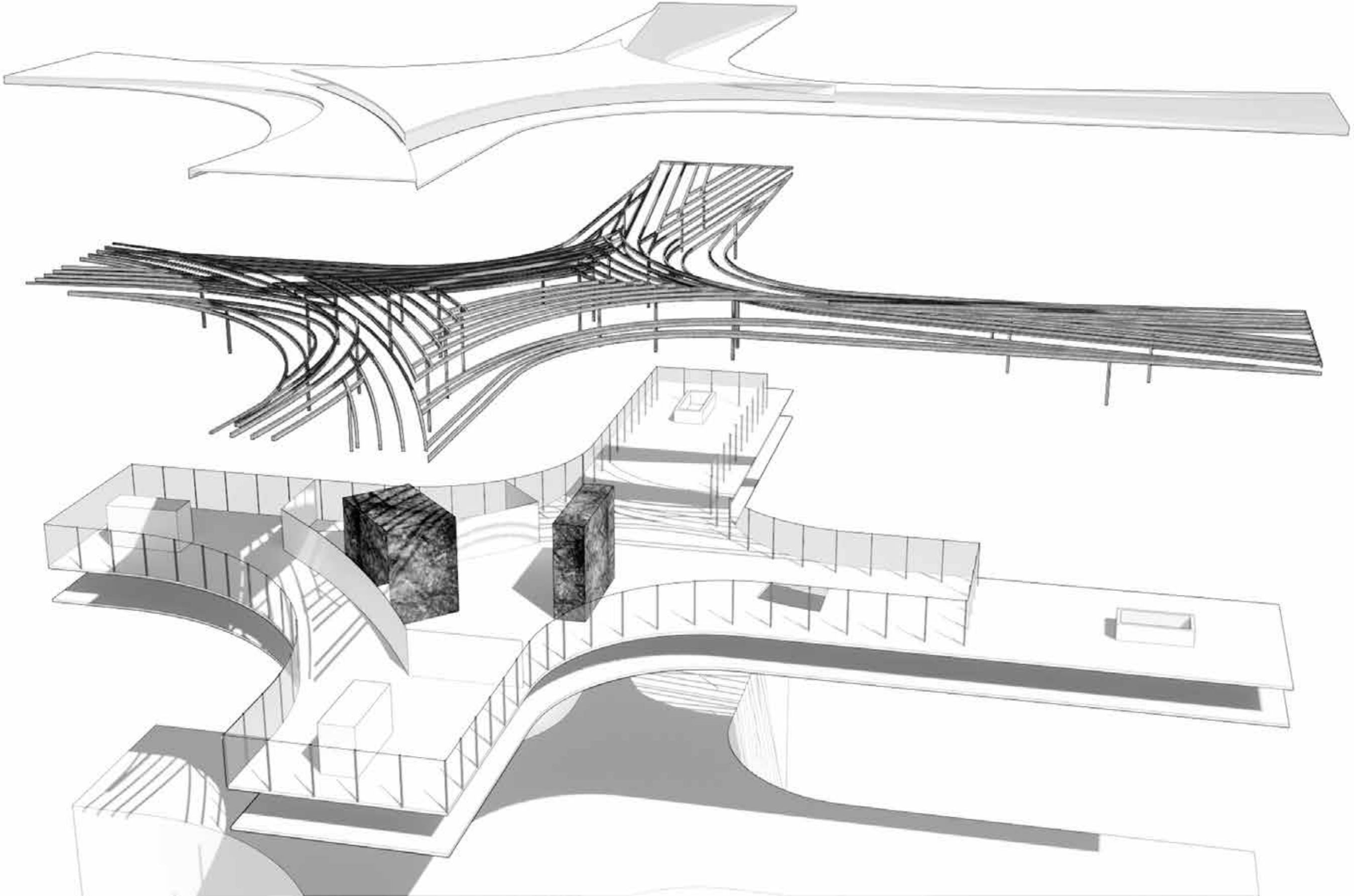


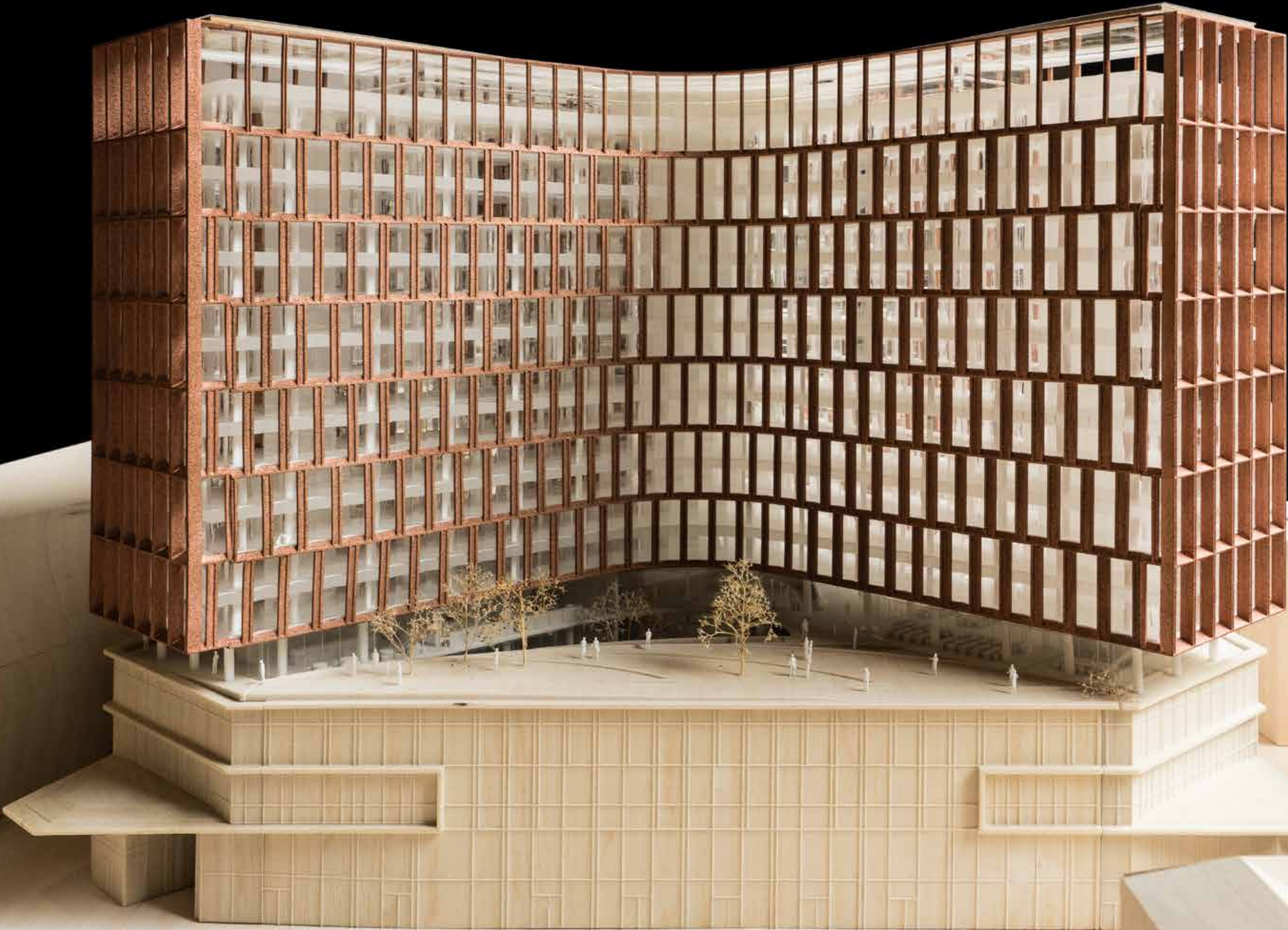
CROWN
Rooftop pavilion provides visual capping of the building





Skybar Cityzen, Brussels — Immobel & Whitewood





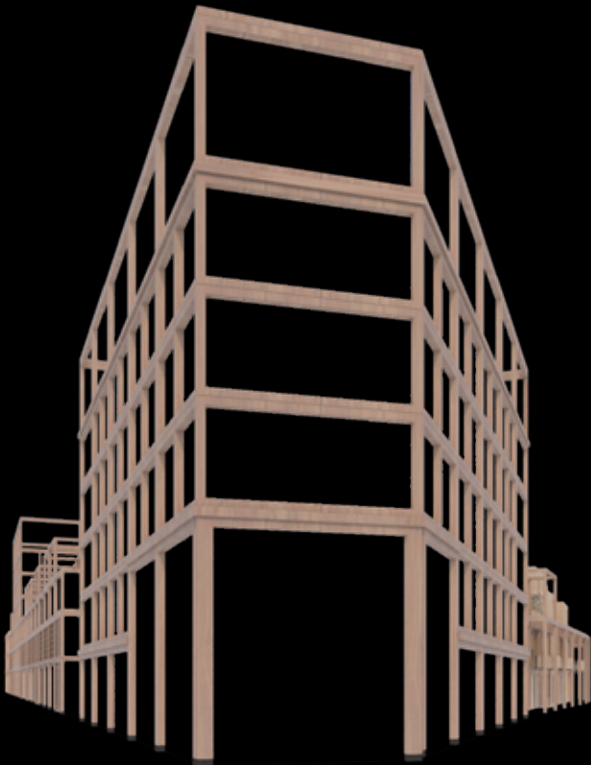
Scale model Cityzen, Brussels — Immoibel & Whitewood

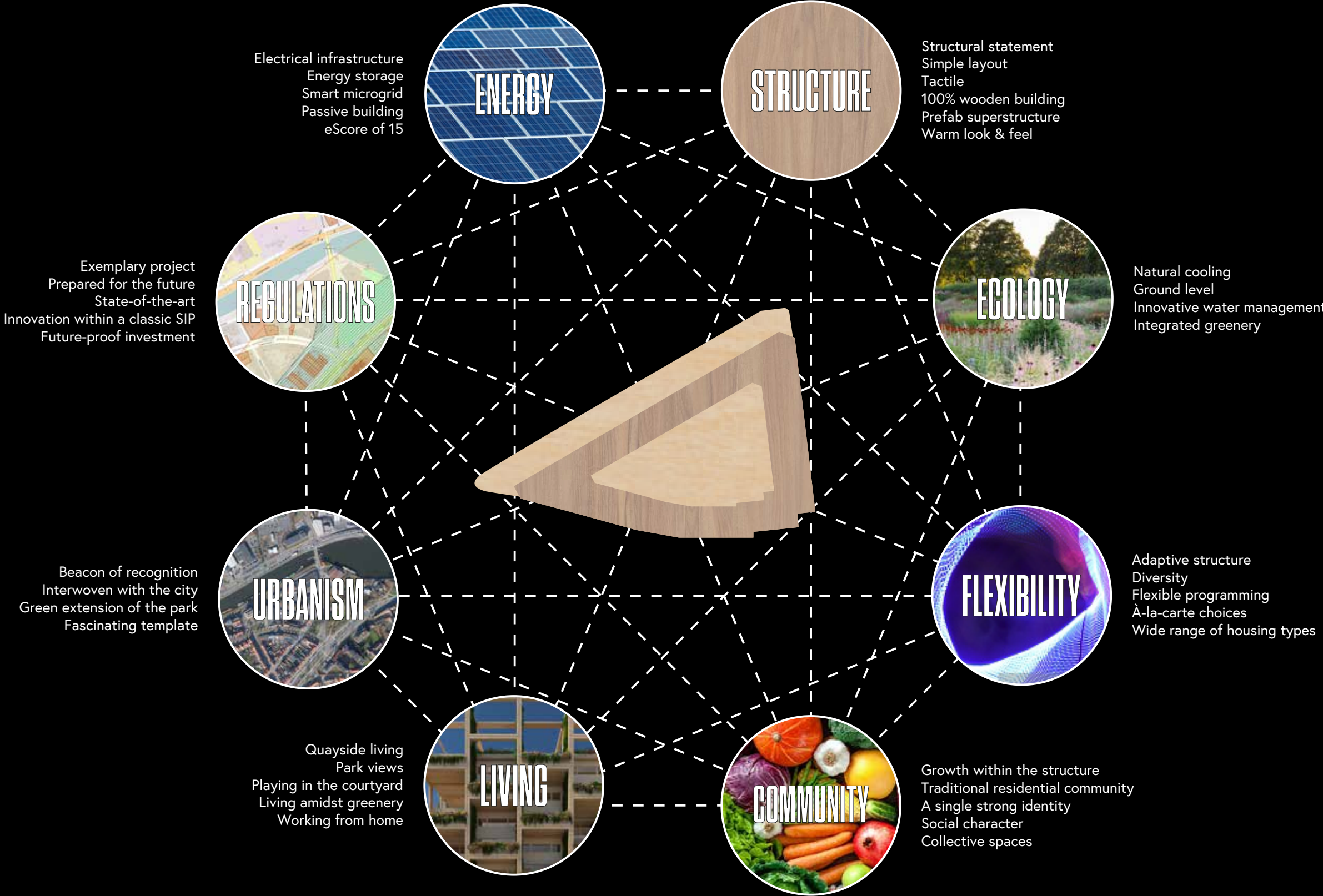


Impression from Muntplein, Cityzen, Brussels — Immoebel & Whitewood



Van Marcke site

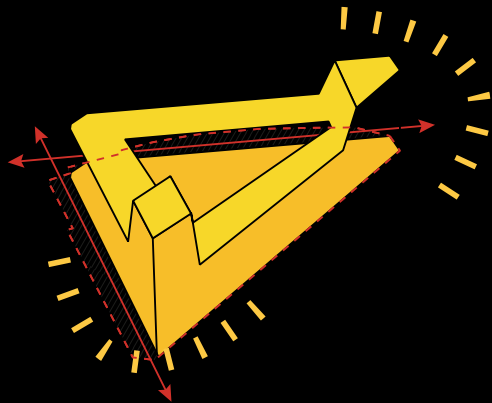




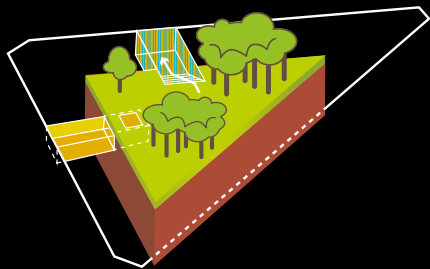


Van Marcke site, Bruges — Van Marcke

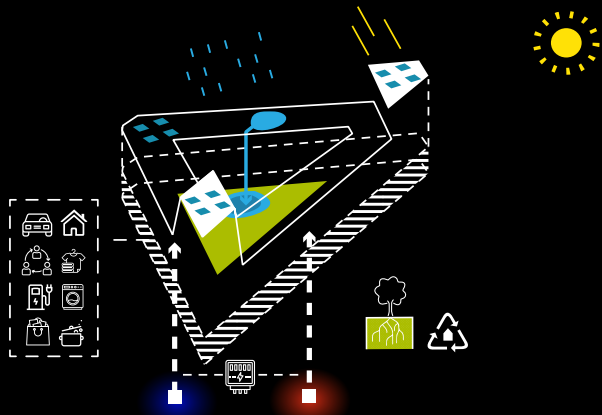




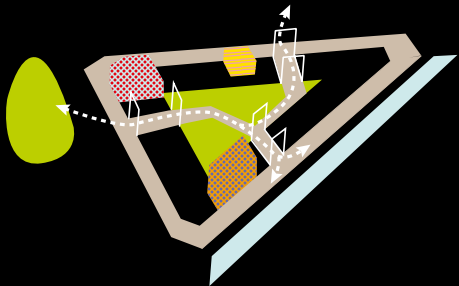
GABARIT
Aligning the urban mass with an ideal, still-to-be-determined building line with accents on two corners



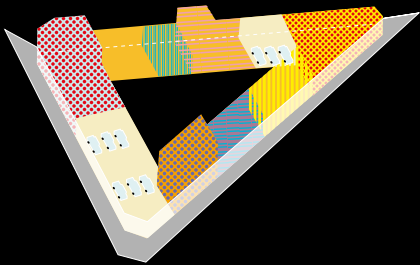
COURTYARD
Ground-level courtyard with light canons and connections to -1



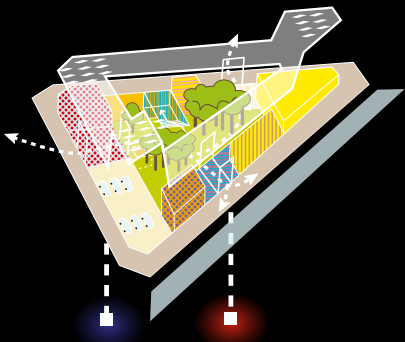
SUSTAINABILITY
The building block as a sustainable entity, smart microgrid and numerous collective facilities



PASSABLE
Connecting the building block to the surroundings Future -1 functions can be visible on level 0



UNDERGROUND AND SUBDIVISION
Future-oriented, flexible and higher parking level (-1) that can incorporate other functions

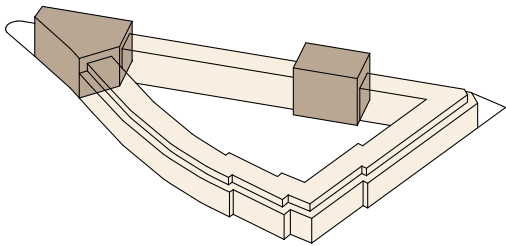


THE BUILDING BLOCK OF TOMORROW
A sustainable and urban-anchored ensemble with the flexibility to respond quickly to future changes



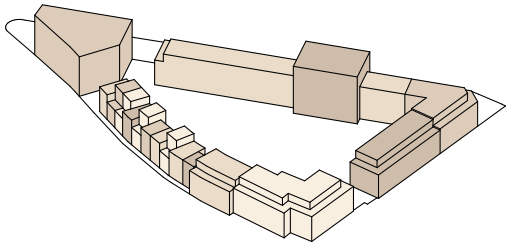
Garden side Van Marcke site, Bruges — Van Marcke

SPOTLIGHT



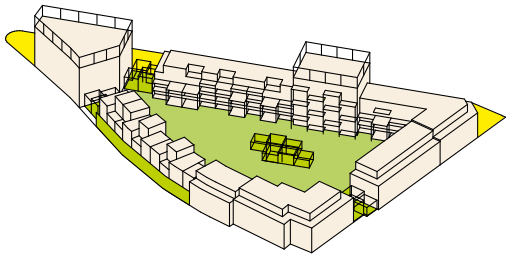
ACCENTS

The SIP Christus Koning NO defines the locations of the height accents. These height accents are respected in the design.



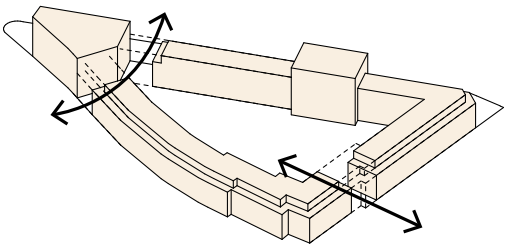
SUBDIVISION

The block is further subdivided on a smaller scale to enable a better connection to the urban fabric.



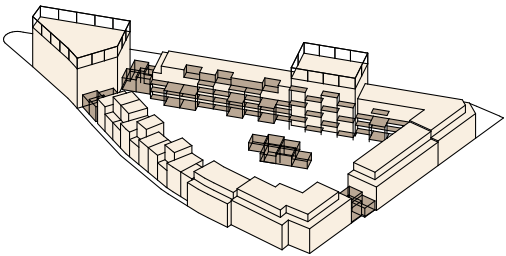
INSIDE - OUTSIDE RELATIONSHIP

The design establishes an interaction with the surroundings in all aspects by linking the right outdoor spaces on the typological level with the public space and collective courtyard.



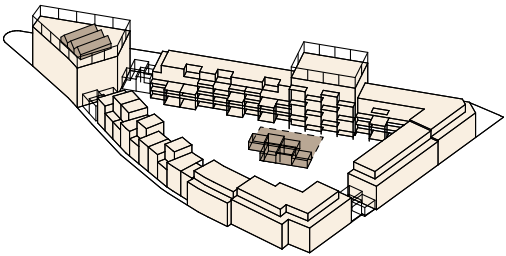
PASSABLE

Two cuts in the end wall emphasise the accent, rendering it solitary. The cut on IJzerstraat ensures a smaller scale and connection to the Baron Ruzette Park.



TECTONIC COURTYARD

By linking open structures with balconies on the internal facades, the inner area becomes a lively and freely designed space. The courtyard is given its own intimate character.

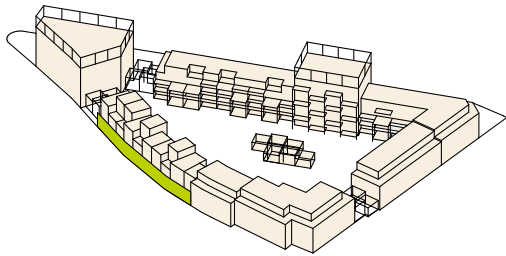


COLLECTIVE SPACES

The rooftop conservatory and recessed pavilion are unique spaces. These special areas can be used for informal meetings and as a playground for children.

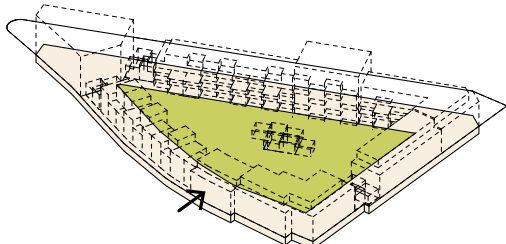


SPOTLIGHT



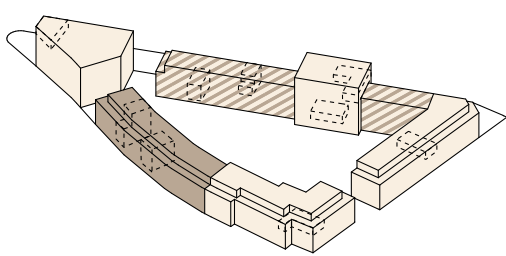
RETENTION OF EXISTING GREEN WALL

The existing green wall is largely retained and incorporated into the project. The green wall provides a high-quality natural buffer between the homes and the street.



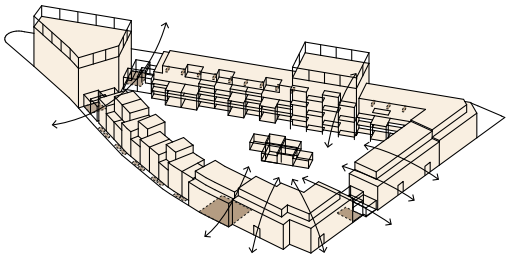
PARKING

Mobility and the concept of ownership in general are changing, as a result of which the preferred model does not have an underground floor, but a courtyard on the ground level.



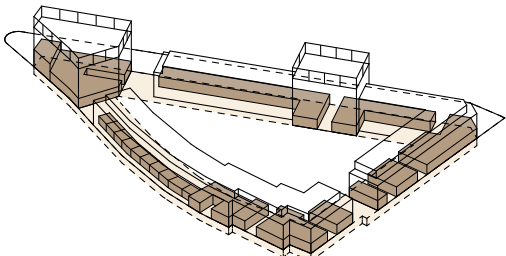
DIVERSE HOUSING

Various housing typologies in different forms are offered throughout the project and can also be easily changed as needed during the preparatory phase.



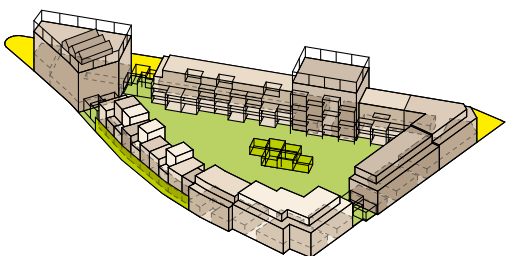
TWO-WHEELED TRANSPORT

Lots of bicycle parking and crossings prioritise slow traffic in the project.



LIVELY, DEVELOPABLE STREET LEVEL

Various developments can be incorporated into the street level over time. As the need for parking spaces decreases further, parking areas can be gradually added to the street-level development



INTEGRAL DESIGN

A flexible, distinctly state-of-the-art urban ensemble with a wide range of comfortable, sustainable housing.





Van Marcke site, Bruges — Van Marcke





Aubel residence





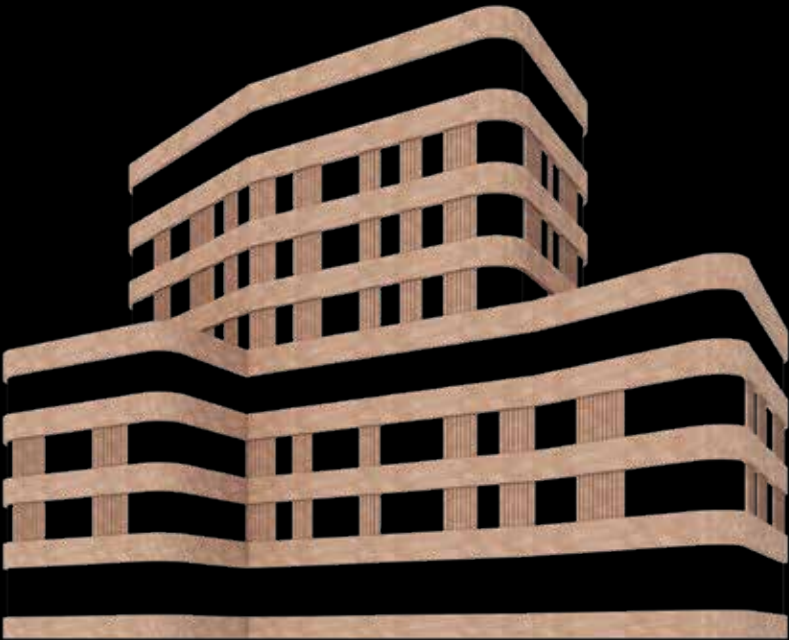
Aubel, Lanaken — Bremco



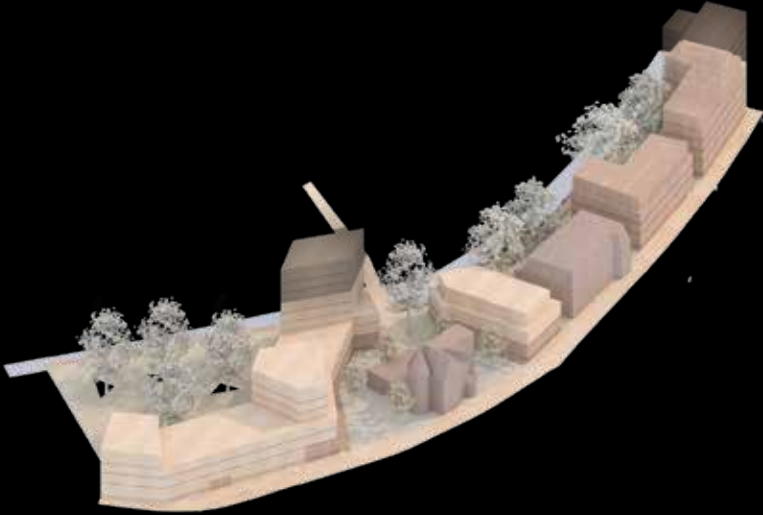


Aubel, Lanaken — Bremco

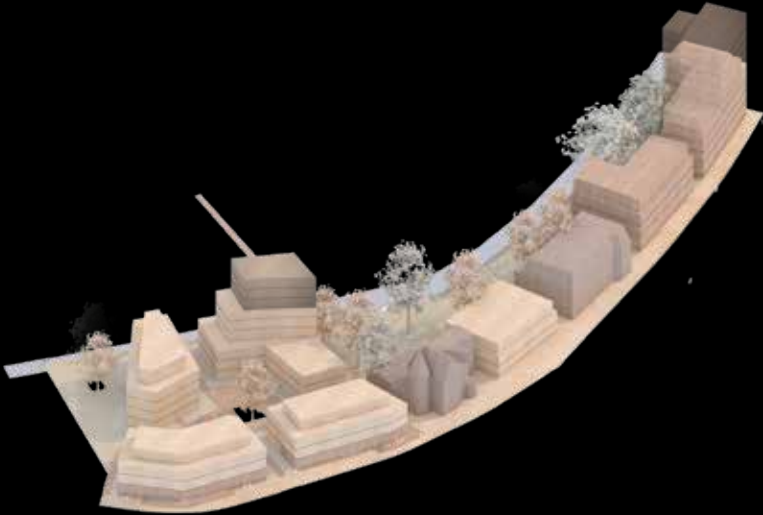
Place Dargent (LU)



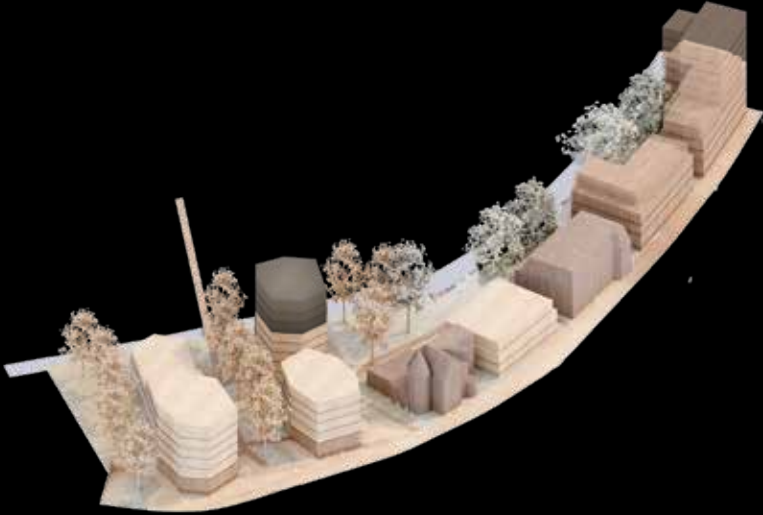




CASTLE PLAZA



SHIELDED COURTYARD



PARKGATE





Feasibility study Place François-Joseph Dargent, Luxembourg ^(LU) — ICN

SPOTLIGHT



SPOTLIGHT



+

CLOSE-UP

VILLAG

SINT-KRUIS, BRUGES
— renovation







Own house, architect A. Ghysaert 1967
(Ghyssaert, Axel, 01-01-1967, ©Axel Ghyssaert)





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B BRAND

B BRAND

B brand is a collective of professional designers united through a passion to enable interior and other design domains as an art form to become total concepts with a strong identity.

By making an organisational statement, B brand approaches residential and work programmes, products and objects in a surprising, unconventional way. The answer lies in an unconventional atmosphere, a zone where design and art meet 'on stage' in an aesthetic and functional manner. Through this continuous interaction, the individual becomes, as it were, a spectator of his or her own environment. B brand transforms sculptural grids into a conceptual design. The pure detailing of these designs undoubtedly comes into its own through the pursuit of high-quality technical, functional and aesthetic end products. B brand is committed to honest (superior) materials, craftsmanship and circular design. In this way, B brand offers solutions for the sustainability issues of our era: investing in craftsmanship, the product and the end user in every aspect.

At B brand, people are aware of the in-house talent and every opportunity is taken to highlight it. Everyone is fully versed in entrepreneurship, experience and references that produce a kind of self-awareness. Working together results in cross-pollination that is challenging and inspiring. The outcome of this cocktail is inherently expressed in strong and unique concepts.

THE 'T' + THE 'I'

The 'T' represents the interpretation of a modernist stool that conceptually intertwines simplicity and robustness based on our symbolic 'plus-vocabulary' of Luikstraat 7 to create a solid and consistently translated wooden object. Available in a variety of colours, the 'T' is an artistic piece of furniture for both indoor and outdoor use that fits in perfectly with any type of interior, modern or otherwise.

'Enjoy our T chair!'

As a modernist side table, the 'I' represents the hybrid link and design-based synthesis of our extensive 'cross series' of low coffee tables with the 'T' stool. The central visible 'plus signs' function as a leg that can be combined with the lower and top slab in a variety of colours. As a result, the 'I' forms the basis of a wide range of possibilities or individually as a sleek piece of furniture.

'Explore the I!'

More info @ B brand or Ben Depuydt +32 3 213 61 36



B BRAND

THE 'T' + THE 'I'



B BRAND

PRODUCT DESIGN — THE 'T' + THE 'I'



ART INTEGRATION

(B scene
— Room for Art)

Art in and around architecture and surroundings

B scene — Room for Art is a dynamic and innovative initiative at BINST ARCHITECTS aimed at fostering informal dialogue between the building projects and visions of the best artists, who reflect from an artistic perspective via the reality of the building on the triangular relationship between space, architecture and the world. Art is a necessity at a time when uncertainty has manifested itself on the brittle scale of existential and societal issues. Art carries within it the possibility to contribute to beauty – burrowed in a mindful observation of the world, which in turn can contribute to tranquility, consolation and reflection. It is based on these intentions that BINST ARCHITECTS wants to offer a provocative impetus via B scene to aspirant builders to take a moment to consider the role of culture and art in our society, which, like the essence of architecture, unites, connects and brings together people in a space that benefits the well-being of each and every one of us.

In this section, a brief context description explains how we wish to create a surplus story together with you, dear client, that can give your building an 'irresistible' identity, character and added value by way of art and in alliance with the architecture. Art is the highest emanation of innovation, it provides us with a way to 'see and think' that bypasses the everyday and routine.

We hope you will find inspiration for your project in this substantially illustrated section that may very well lead to art 'coasting' its way into your building.

SUBSTRUCTURE

The integration of art is an historic continuation of the alliance between the architect and artist along the path towards figuratively returning the organ-

ised living environment to life. By this we mean, for example, painting outer walls and designing inviting squares with appealing fountains that encourage social engagement among passers-by.

More than ever before and especially now, with the corona crisis lurking around every corner, people are adapting to and within an obligatory static state of self-reflection on how we lead our lives and the conditions under which we do so. Architects and urbanists have an important role to play nowadays because they provide the globe, as an enormous public space, with countless 'shelters' to protect people from not only the inconveniences of nature, but also to accommodate the economy, education and leisure time in a safe and pleasant manner.

Much of daily life takes place in the 'interior', while the petrified 'outer skin' is the membrane that spreads across the world in the form of public 'buildedness'. The fantastic German artist Thomas Schütte took this a step further and once claimed that the public space is the space between the heads of people.

The public space can be 'broadly' defined as the space between buildings. If, as people, we believe that an overly grey and overly uniformised environment would be an unnecessary reflection of the increasing sense of desolation manifesting itself in people nowadays, who are only seeking to find ways to live with increasing stress and the pressure of efficiency, then the notion of an alliance between architecture and art is not too far-fetched as a start to improving the overall well-being of people and community.

As stipulated above, there has always been a coalition between architecture and art and it is inherently an enlightened bourgeois ideal to keep the best art and creativity public, while making it transferable in time.

Art is not a luxury, art is not a psychological tool, but an elixir that gives and grants life

that little extra something, meeting our primary survival needs. Consequently, art is not a luxury, but a 'something'

with both feet firmly on the ground, a privileged partner of the good, imaginative and enjoyable life, in which the undefined and both individual and collective 'good feeling' can by definition not be defined in exact words or figures.

It goes without saying that getting on board with an artist is also a sign of good citizenship, provided the investor, project developer or other private or public commissioning party has the art serve a purpose, as art performs the role of mental partner and a supplier of inspiring beauty inside, outside or next to a building.

Is that not worth close consideration if the price is but a fraction of the price of the project, but gives the building the inevitable 'symbolic' elevation that can prove to be invaluable and underpins the character of a building?

The integration of art can take on all possible perspectives and be achieved in a countless variety of materials or using materials chosen

by the architect, which the artist personalises in terms of colour or shape, for example, in coordination with the architect.

A lack of restriction as the cornerstone and criterion of a process of conciliation between art, architecture and project is based on tendencies towards love, passion, citizenship, poetry and the desire to view a project as, admittedly, a profitable 'mission', but with a 'layer' in a building that can prompt users and passers-by to view and think 'differently'.

ENCOUNTER

During the initial idea process for a building, it is possible to incorporate art into the plan as a sort of 'natural' handshake with the guidance of B scene. The impact of the integration of art into a building can take various forms, as evidenced by the numerous examples of talented artists who have inspired us with their interventions and explorations.

B scene can propose artists whose work would be the perfect finishing touch to the in-

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"The most important thing is what is produced, not how it is produced".

– Gerhard Richter in gesprek met Dieter Schwarz, 2017

trinsic function of a future building. An in-depth intake session is the first step towards building a bond of trust that leads to a unification of client and artist. If it 'clicks' between the two, the artist can set to work developing three general proposals, one of which will be developed in full and can be carried out at a later stage. The recommendations of the construction engineer are also taken into account, ensuring that the design is technically feasible and fits within the budget.

COST AND PRODUCTION

With these kinds of projects, it is not wise to prepare 'price lists' and classify artists competitively in terms of their financial ranking. Art integration per se is unrelated to the art market; by contrast, artists who sell little in the art market can develop high-quality projects based on their 'sense' of space in a way that other, more commercially successful parties are unable to achieve.

It is wise and important to make agreements about, on the one hand, the fee to be paid to the artist and, on the other, the production cost, which is highly variable and covers a wider range than can be defined here, but can be easily determined on a case-to-case basis.

ROLE OF B SCENE

B scene is to be a thriving melting pot of archive, information, scale models, studies and drawings by artists involved in projects both completed and ongoing. Over time, exhibitions will be organised by artists involved in BINST ARCHITECTS projects and who, apart from the content of the project, also demonstrate their independently produced art.

After some time and a number of completed projects, B scene is to be an reference point in our country, one that brings together professionals, students and all those with even the slightest interest in art. Lectures, interviews and even film nights can make B scene

a place where the rapport between art and architecture takes place 'naturally' as it were. It goes without saying that private viewings, closed meetings and recruiting receptions can also take place here.

MAGAZINE

Each issue of the B Magazine spotlights the outcome of collaboration between art and architecture in both text and pictures. The website provides up-to-date summaries of all results and serves as a 'tool' comprised of information, research and archives.

P.S.

The recent decree issued by the Flemish Community explicitly focuses on the contribution of art that, preferably, extends beyond one specific location – the 'environment' notion is a specific focal area of the decree. Obviously, this refers first and foremost to public buildings, but also provides clear guidelines that extend to other forms of art in publicly and semi-publicly accessible 'places'.

— Luc Binst & Luk Lambrecht

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"Je demande que l'on fasse bien attention au contexte. A tous les contextes. A ce qu'ils permettent, de qu'ils refusent, ce qu'ils cachent, ce qu'ils mettent en valeur".

– Daniel Buren, 1998

Pieter Vermeersch, Untitled (Red 0-100%, Yellow 0-100%, Blue 0-100%), 2016
— Permanent location-specific installation at Schuman station, Brussels



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ART INTEGRATION

5 options

I

II III IV V

The work of artists with a tremendous, precise, place- and space-substituting sense in which the balance in the art between the relations to the **ARCHITECTURE** in their conception and re-conception of art largely results in monumental expansions and implementations in which the artist not only showcases the architecture, but allows it to have a say. Their art is at times so finely interwoven with the architecture that the point is reached where it is difficult to see where the art begins and the architecture ends, and vice versa.

These are artists who do not feel the need to shine the spotlight on their bravura and craftsmanship, artists with feelers for space. In fact, these architects are permeated with the architecture and provide accents to its organisation that are created with primarily minimal or using already available conditions and materials. Each and every one of them is an artist whose art does far more than simply decorate a space.

ARTISTS

Daniel Buren ^(F)

Michel Verjux ^(F)

Richard Venlet ^(B)

Heimo Zobernig ^(A)

Ann Veronica Janssens ^(B)

Lili Dujourie ^(B)

Pieter Vermeersch ^(B)



↑ Daniel Buren
Photo-souvenir: La Cabane éclatée aux plexiglas opaques colorés, 2000
Opaque coloured plexiglass, January 2000 / April 2015, Werfwerk, Hôtel des Galeries, Brussels



↑ Michel Verjux
Poursuite à la façade, quasi frontale (source haute), 2019
Clip projector, light installation, variable dimensions,
BINST ARCHITECTS HQ, Antwerp



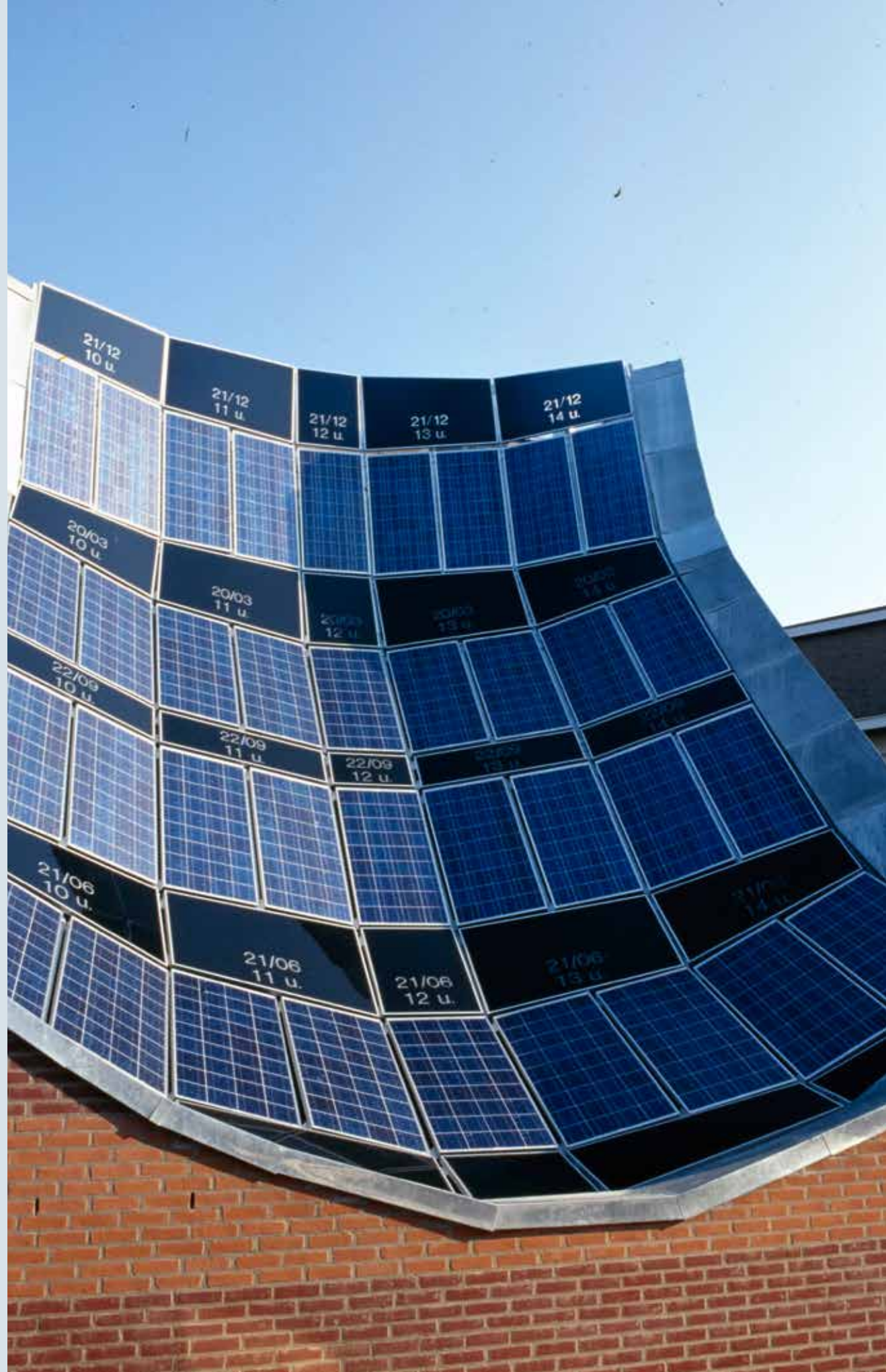
↑ Pieter Vermeersch
Untitled, 2013
Acrylic paint on wall
Permanent location-specific installation on seaside outer
wall, Galeries Lafayette, Biarritz, Frankrijk



↑ Pieter Vermeersch
Untitled, 2018
Tondi print on stretch ceiling, permanent location-specific,
installation in the Herman Teirlinck building, Brussels



← Pieter Vermeersch
Untitled, 2017
Acrylic paint on two technical parts on the roof
permanent site-specific installation at Solo House,
Office KGDVS, Matarraña, Spain



Artists with the potential to integrate **IMAGES** into architecture in the broadest sense of the word, with a good eye for a 'long-term' presence in a building, are able to incorporate 'the world' inside a building in an exemplary, non-anecdotal or pseudo-journalistic way – entailing images that vary from the immediate or surrounding area to history, nature and individuals (abstract or otherwise). This conversion of images can be done either literally or figuratively using the most diverse artistic means. These artists showcase a talent to have their more autonomous images 'speak' within a broader 'fixed' context, both spatially and in terms of the mental reception by the public, which will always consist of the public at large within the

context of integration. These are artists who are able to distil a powerful visual language from reality. This can elicit all possible types of output from passers-by, ranging from poetry and partial recognition to confrontation with fresh, disconcerting images that strongly appeal to the imagination, yet remain intact as an 'image' in the world of the large-scale endless quantity of experiences that people today need to process on a daily basis. As the late artist Jan Vercruysse once so aptly stated: "Art is slow attention" – and this wisdom applies all the more to art integrated in a well-defined context

ARTISTS

- Michel Francois** ^(B)
- Pascal Tayou** ^(B-KAM)
- Lois Weinberger** ^(A)
- Leo Copers** ^(B)
- Emmanuelle Quertain** ^(B)
- Beat Streuli** ^(CH)
- Peter Downsborough** ^(USA)
- Luc Deleu** ^(B)
- Frank van der Salm** ^(NL)



↑ Beat Streuli
Colors and Figures, 2019
Integrated glass prints and colour films, 3,50 x 50 m
Permanent installation on footbridge UZ Brussels



↑ Pascale Marthine Tayou
Colonne Pascale, 2010
Metal pots - 1200 x 60 x 60 cm
Permanent work, Douala, Cameroon – Installation for Doual'Art / SUD 2010



↑ Peter Downsbrough
TIJD/ AND, EN, NOG, OP, TOT, 2012-2017
Rectangular metal tubes and letters (painted black), AZ West, Veurne



↑ Luc Deleu
Tracés Régulateurs on Villa Schwob (Le Corbusier), 1987
La-Chaux-de-Fonds, Switzerland



↑ Leo Copers
Train and toxic waste disaster in Wetteren, 04.05.2013, 2018
Scale model for memorial, Wetteren
foto mARTine

↓ Michel Francois
Mur à l'emporte-pièce, 2007
Wall for Artevelde School, Ghent





Artists who combine mastery and craftsmanship with the visual translation of large and small **HISTORIES** with a focus on fantastic stories and anecdotes. They are narrators of the macro and micro world, whether fake, fictional, contrived or conspicuous. These are artists with a sense of perspective and an open view of the world, creators of fantastic works of art who are not afraid to work in a mon-

umental and personal manner, from large drawings and paintings to sculptures that perfectly inhabit a space with content that provides perspective on life or draws even more attention to specific aspects.

ARTISTS

- Rinus Vandavelde ^(B)
- Kasper Bosmans ^(B)
- Narcisse Tordoir ^(B)
- Guillaume Bijl ^(B)
- Walter Swennen ^(B)
- Luc Tuymans ^(B)
- Jacques Charlier ^(B)
- Jan Van Imschoot ^(B)



Jan Van Imschoot — Wall painting, 2005, Brabantdam 38/42 Ghent

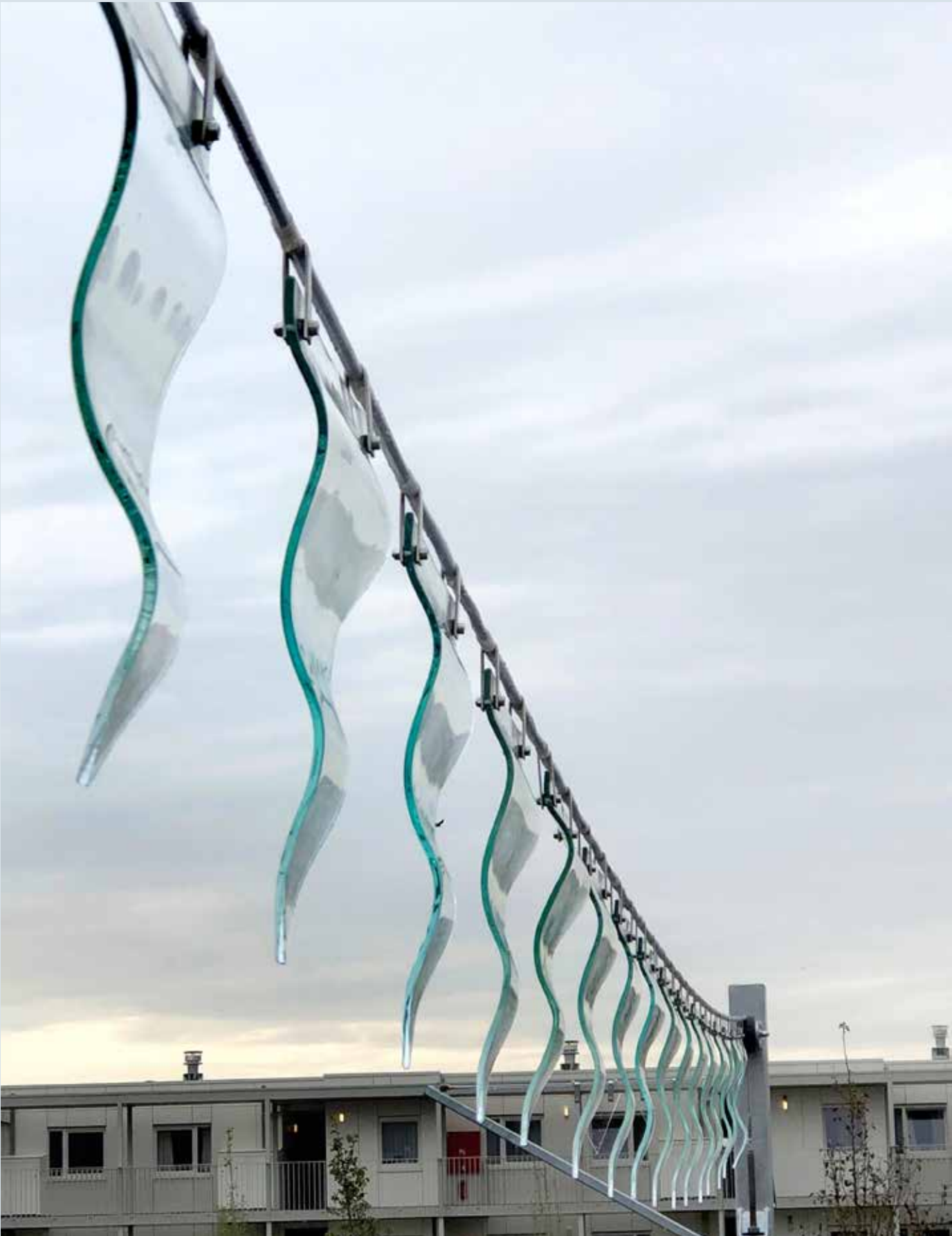
Option III



Guillaume Bijl — Saluting Admiral Koppel (painted bronze) 2016, MAS, Antwerp



Honoré d'O — PARTOPRENON2017, commissioned by OCMW Deinze, Karel Piquéplein, Deinze



IV

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III

V

These artists focus on the thought and work process, seek out the **FRAGILE**, as well as the impervious of systems and then (simply) implement a private system in the structure and execution of their work. They endow the complex world in their universe with shape and visual substance in a fascinating pictorial language that can continue endlessly. There are no restraints in the imaginary fantasy of these artists, masters in creating art from the 'trivial'. These artists literally take their time and convert the time spent into art projects that transform astonishment into amazement, and vice versa.

ARTISTS

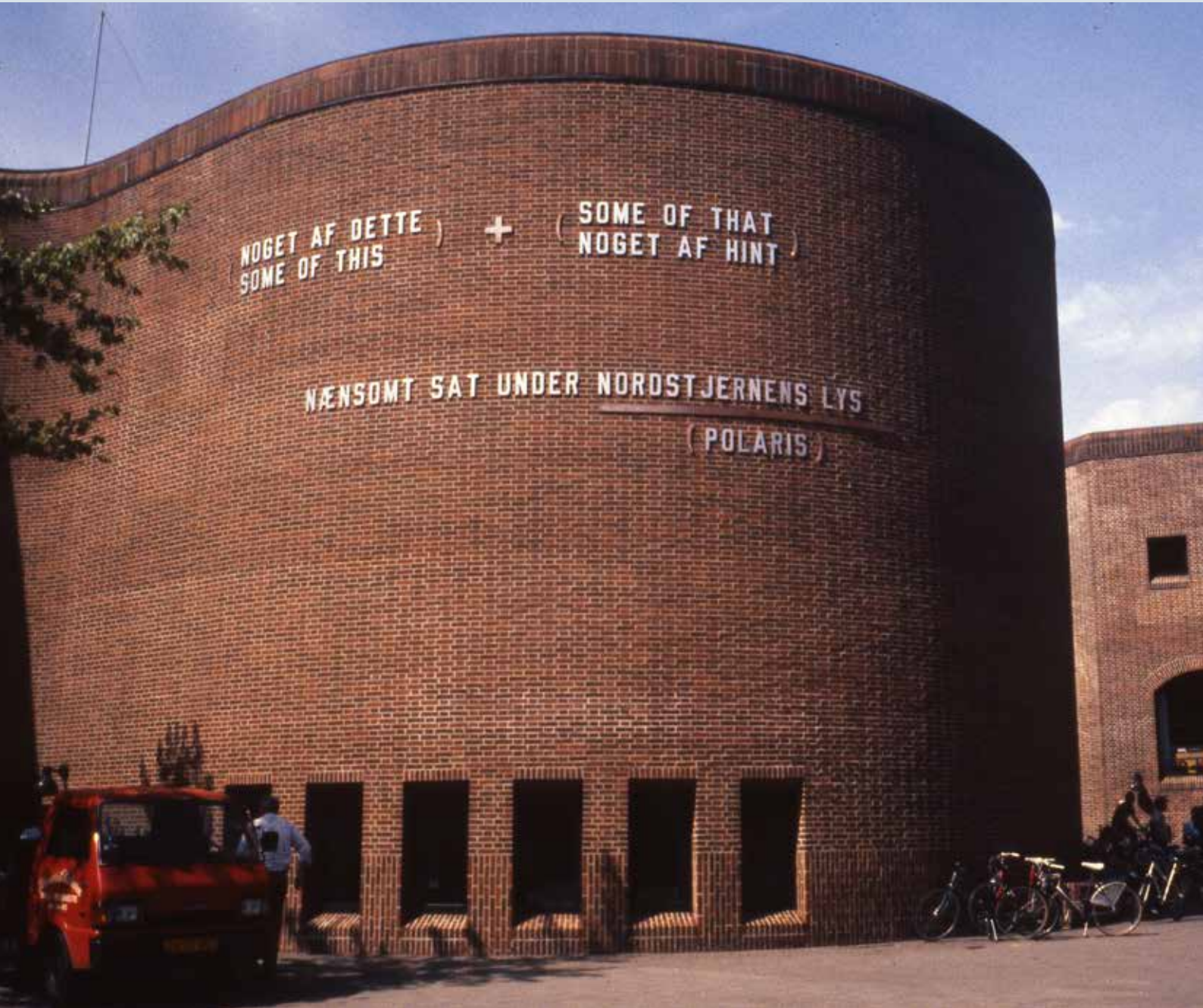
Honoré d'O ^(B)
Joëlle Tuerlinckx ^(B)
Christoph Fink ^(B)



↑ Honoré d'O
PARTOPRENON, 2017
commissioned by OCMW Deinze, Karel Piquéplein, Deinze



↑ Christoph Fink
Portrait of the Pacific / Earth Crust Study / Earth Memorandum / In memoriam / Song, 2018
Pedestrian tunnel, Aalst



Lawrence Weiner — Holstebro town hall, Denmark, 1990



I II III IV

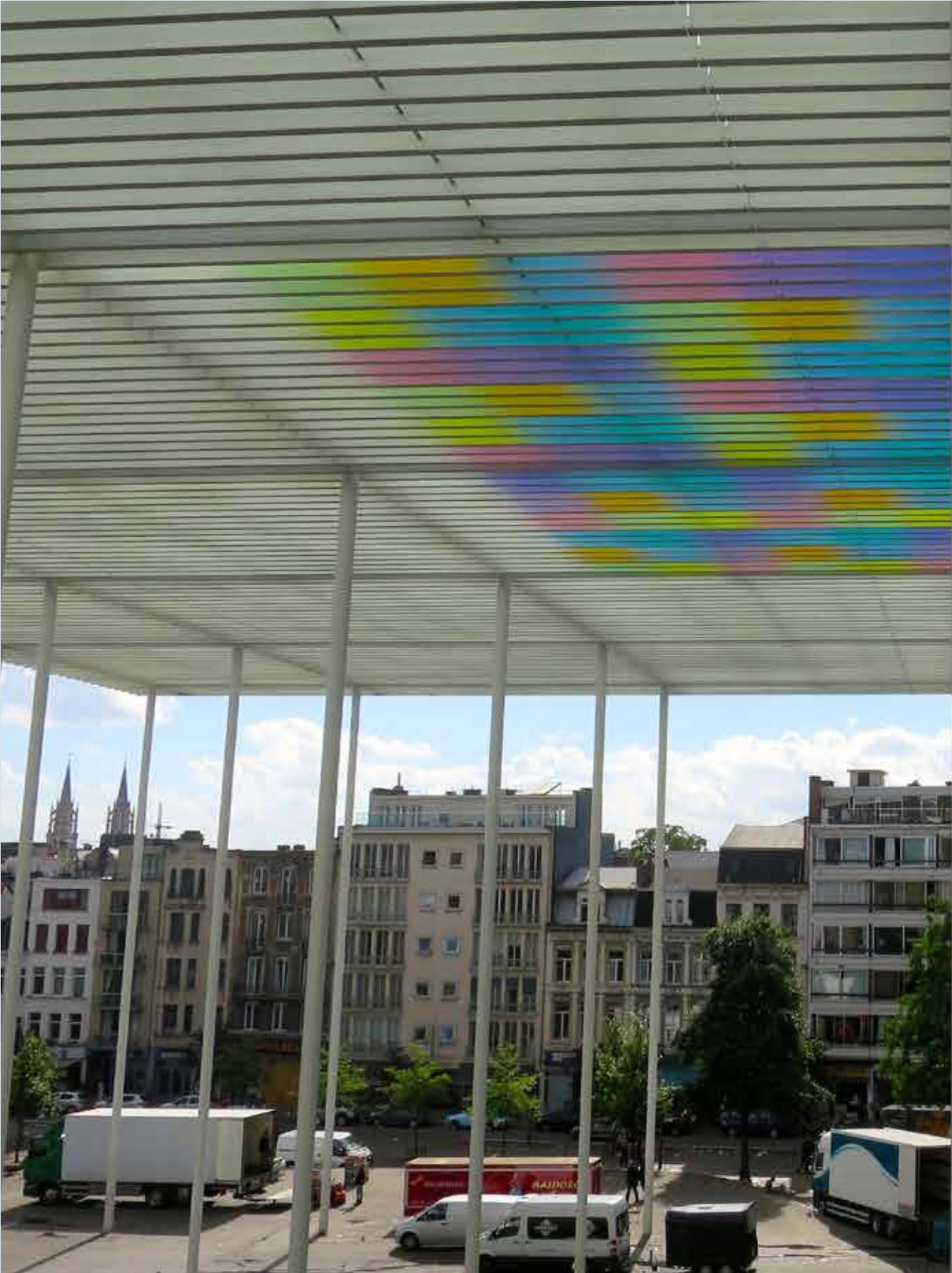
Artists of the **WORD** – the language that admittedly does not result in poetry, but art based on language viewed as 'sculpting with words in the mind of a human being'. In other words, language as a tool and not 'to be read' in order to clarify 'something'. Some writers (authors) have an exceptional sensitivity to the fact that the visual aspect of language can incorporate language as a material into, for example, neon, ceramics or words painted on a wall

ARTISTS

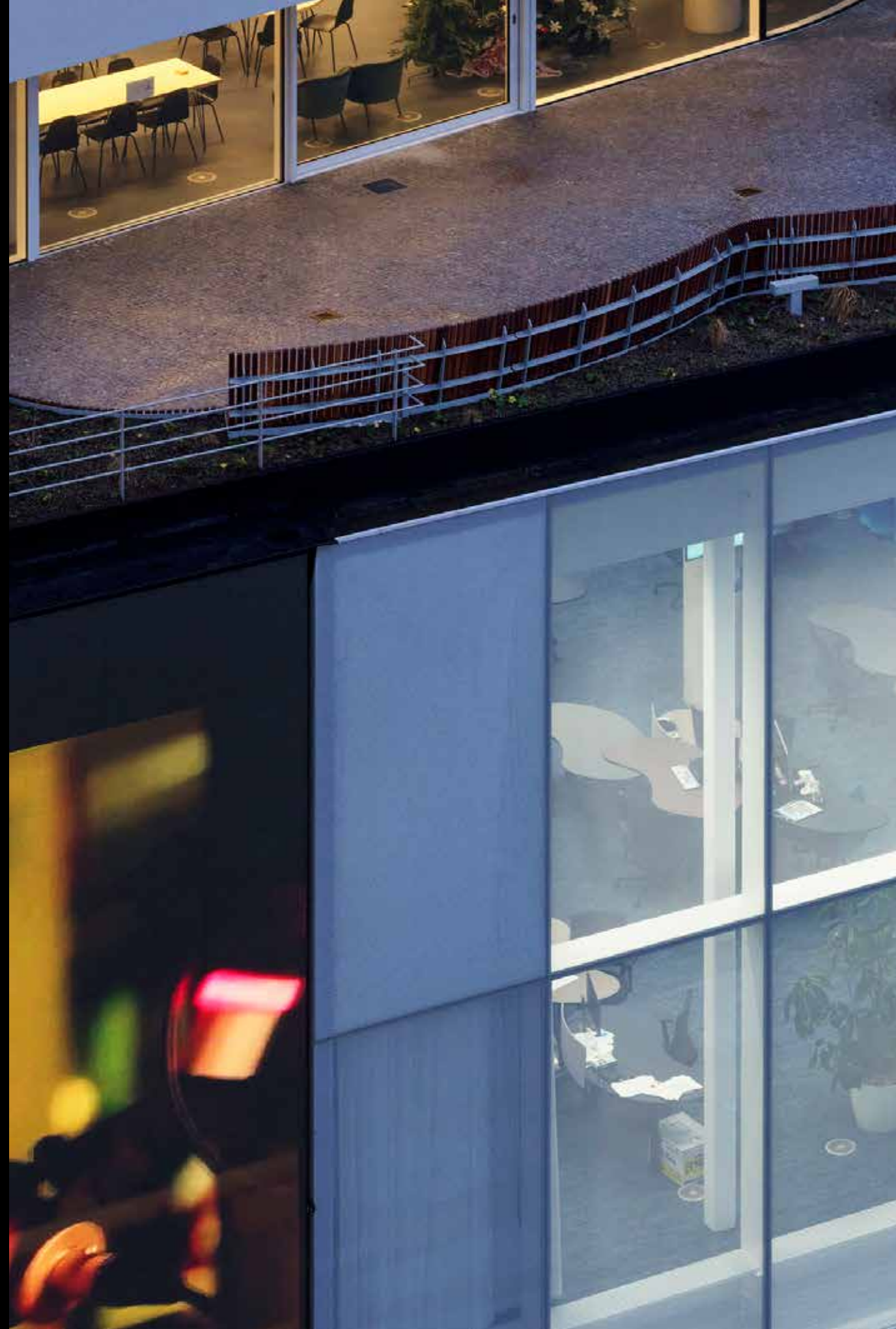
- Mekhitar Garabedian ^(B-Ar)
- Lawrence Weiner ^(USA)
- Peter Verhelst ^(B)
- Saskia De Coster ^(B)
- Guy Rombouts ^(B)
- Christoph Terlinden ^(B)
- Kelly Schacht ^(B)



Guy Rombouts — Mehr licht, Theaterplein Antwerp, 2016



Option V



B SCENE

B SCENE

— ROOM FOR ART

Frank van der Salm — *Spacing image*

PREVIOUS 30.01 — 28.06.20

Frank van der Salm (1964) skilfully uses the recording and manipulative possibilities of photography to convey and represent the world around us. He uses photography as a visual interim margin from 3D to 'flat' 2D images – transpositions of the objective world into a subjective experience/from reality to alienation. Van der Salm problematises architecture and its surroundings through, among other things, a focus on details and monochromatic photographic images.

Using a specific selection of early work and a project based on a new building designed by BINST ARCHITECTS, Van der Salm visualises

both architecture and urbanism through colour and location-vaporising space, accumulations of storeys and plural compositions.

He creates photography that is fixated and 'open' in a domain that navigates between a possible reality and the subjective gaze. His artistic production broadens, aestheticises and tests our perception in a living environment that is more uniformly and globally compressed than ever before.



DPG HQ — Frank van der Salm



Art integration — Frank van der Salm



Fringe — Frank van der Salm



Levante — Frank van der Salm





Art integration — Frank van der Salm

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2020
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Dossier
Waterbeheer
Gestion de l'eau



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PR & INFO

PR & INFO

MORE INFORMATION → [BINSTARCHITECTS.BE](https://www.binstarchitects.be)

Brusselse toren wordt gestript en opnieuw ingevuld

Muntcentrum zoekt aansluiting bij de stad

Het Muntcentrum moet warmer, opener en meer uitgeroepen. Binst Architects en het Noorse Snøhetta moeten dat plan waarmaken.

GEERT VELS
Het Muntcentrum is niet meer een toren, een knoep van een toren in het centrum van Brussel. Vlak gezien als een wildgans uit de jaren 70, was een ongebruikelijk de bouwstijl die stad knoepde. Tegenvoerig wordt het te een toe van zelfstandig al een als het modernistisch bouwwerk.

Het is de laatste fase die het laatste in de architectuurwereld: de de Brusselse bouwsector heeft geleerd. Het gebouw wordt niet afgebroken, maar gestript en krijgt een nieuwe aanblik. Een combinatie van het Belgische Binst Architects en het Noorse Snøhetta zal de 62.000 vierkante meter tussen het stadscentrum herontwikkelen. Er komen woningen, kantoren en een hotel.

De uitdaging van het Muntcentrum is vier verdiepingen hoog, zodat het nog als een monument kan functioneren. De uitdaging was het gebouw te strippen en het opnieuw te vullen. Het gebouw krijgt een groenere en een warmere gevoel. In samenwerking met de stad wordt het gebouw te strippen en het opnieuw te vullen.

verlengen' zegt Luc Binst, 'waardoor er een betere visuele verbinding komt met het plein en de Muntschouwburg. Die afsluitbaarheid wordt ver doorbroken.' Daarmee wijst de architect op de uitdaging van de afsluiting uit vanaf de eerste verdieping. Zo komt er een snelle opentoren tussen bij lange de overgangsgang. Lange het Muntplein werken ze met een eerste lading met het gebouw naar het dak van de achter. Binst's komt er een snelle verbinding met de entrees.

Daktuin
Op de uitdaging komt een daktuin, zegt Binst. 'De groen we vorm met bouwen en plantengroei en een groenheid. We ontwikkelen er een stadskantoor dat in de eerste verdieping al wordt bewoond. De uitdaging wordt een ambassadeur voor het culturele en recreatieve gebruik van het gebouw.'

Een van de moeilijkheden is dat het kantoor gebouw opgesloten is een stadsbouwplan. De uitdaging ligt van de plint, met het stadscentrum, vullen met onder de toekomstige in-groep. Het kreeg in 2014 nog een update. De architecten stellen zich voor dat er is een te strippen.

rijpste' hebben gewerkt. Ze moeten dus wel een groot monument uitmaken op de met. De architecten stellen voor om van het gebouw alleen de bouwmassas over te houden en de gevel te laten naar buiten uit te breiden. 'Door respect op te brengen voor het oude gebouw herenken we een duurzame oplossing', zegt Binst. 'De niet meer extra hebben we nodig om beweging te creëren met gekleurde glaspanelen. Het resultaat is een kant met karakter. Nu ont de gevel te en moet hij af. Straks zal hij er warmer en menselijker uitkomen.'

Het project, Chyren, zal klaar zijn tegen 2024. Daarmee krijgt de wandelzone in het Brusselse centrum er moderner een stadsaanpak bij. Ook de oude Philips-koren, de voormalige kantoren van Artie en het Bouwgebouw pareren in dat plan.

Binst won de architectuurwedstrijd samen met het Noorse Snøhetta. Dat geeft internationale bekendheid voor alle Oostse bouw in Oslo. Het ontwerp de filmtheater van Alexander (Egypte) en van Calgary (Canada) en het bouwcentrum van de groten van Lissabon, in het Plaza Montignone.

↑ De Standaard



↑→ VTM

DÉVELOPPEMENT

Les architectes sont connus

Les architectes pour le redéveloppement du bâtiment de 62.000 m² situé au-dessus du centre commercial « The Mint » dans le centre de Bruxelles sont connus. Il s'agit du bureau norvégien Snøhetta et du bureau belge Binst Architects, lesquels recevront l'assistance des bureaux belges DDS et ADE. Ils ont été choisis au terme d'un concours lancé par les promoteurs immobiliers Whitewood et DW Partners, en concertation avec la maître-architecte de Bruxelles. Le complexe doit être transformé d'ici 2024 en un complexe mixte abritant des logements, des bureaux et un hôtel. HA

↑ Le Soir



LUC BINST, BINST ARCHITECTS

"Ik zal blijven strijden voor de meerwaarde van ons beroep"

25 jaar geleden sierde wijlen Jo Crepain de eerste editie van *Renoscripto*. Crepain werd later Crepain Binst Architecture toen Jo in zee ging met Luc Binst. **Enkele jaren nadat Jo kwam te overlijden en ter gelegenheid van de nieuwe locatie, koos Luc met Binst Architects voor een volledig nieuwe start.** Zichter zonder het waardevolle geschiedgeest van Jo Crepain overloord te gooien. Deze 11de editie is dan ook het moment bij uitstek om terug te blikken met Luc, die het schip van Binst Architects na enkele moeilijke jaren terug violt en even ambieus richting toekomst start ...

Tekst: Sam Parot
Foto's: GIBAK, GIBAK/Overman Den Haag

Luc Binst
 Luc Binst wil van Binst Architects een leading office maken

Jo Crepain
 Jo Crepain was voor Luc Binst een soort tweede vader

RENOSCRIPTO

[illegible]

An aerial photograph of a city center featuring a prominent, modern, multi-story building with a curved facade and a blue-tinted glass exterior. The building is surrounded by other urban structures, including older brick buildings and a large, dark, curved structure in the background. The text 'RONDE CORONA' is visible in the top right corner of the image.

[illegible]

entreebe
online architectuur- en inspiratie magazine voorjaar 2020

entreebe
architectuur en inspiratie

Architecten in/over hun eigen 'KOT'
Maximaal genieten van je tuin en terras
Het nieuwe wonen: gezellig en duurzaam

BINST ARCHITECTS
tijd bewijst gelijk

Dossier R
GEVELMATERIALEN
KEUKEN EN BADKAMER
VANDAAG EN MORGEN

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HOOFDZETEL CORDEEL

Een brug naar de toekomst

De nieuwe hoofdzetel van de onderneming Cordel is voor ons de eerste realisatie van het principe 'Ramen en deuren open' van de onderneming die het meest innovatief is op gebied van innovatie. Het gebouw is niet alleen een nieuw hoofdvestiging, maar ook een nieuw hoofdkantoor van de onderneming.

De realisatie van Cordel is voor ons een belangrijke stap in de realisatie van het principe 'Ramen en deuren open' van de onderneming. Het gebouw is niet alleen een nieuw hoofdvestiging, maar ook een nieuw hoofdkantoor van de onderneming.

Stichting, dat met een budget van 100 miljoen en een investering van 10 miljoen het gebouw is gebouwd. Het gebouw is een belangrijke stap in de realisatie van het principe 'Ramen en deuren open' van de onderneming. Het gebouw is niet alleen een nieuw hoofdvestiging, maar ook een nieuw hoofdkantoor van de onderneming.

De nieuwe hoofdzetel van de onderneming Cordel is voor ons de eerste realisatie van het principe 'Ramen en deuren open' van de onderneming. Het gebouw is niet alleen een nieuw hoofdvestiging, maar ook een nieuw hoofdkantoor van de onderneming.

www.cordel.nl

011-111-1111

INTERIOR DESIGNING

The combination of the yellow and blue colors in the interior design of the room is a very good example of how to use color in a modern interior design.

Interior design of the room is a very good example of how to use color in a modern interior design.

the space is a very good example of how to use color in a modern interior design. The combination of the yellow and blue colors in the interior design of the room is a very good example of how to use color in a modern interior design. The combination of the yellow and blue colors in the interior design of the room is a very good example of how to use color in a modern interior design.

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Design and style

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4

[illegible][illegible]



Wonen in het Brooklyn

van Vlaanderen

De wijk van Brooklyn Avenue, die ontworpen is voor gemeenschappelijke woningen en een leefwijze waarin alle bewoners samen kunnen wonen, is een voorbeeld van een nieuwe woonvorm. Het is een woonwijk die is ontworpen voor de toekomst, met een focus op duurzaamheid en gemeenschap.

Regionalisering is een proces dat zich voordoet op verschillende niveaus. Het kan gaan om een regio, een land of een wereld. Regionalisering is een proces dat zich voordoet op verschillende niveaus. Het kan gaan om een regio, een land of een wereld. Regionalisering is een proces dat zich voordoet op verschillende niveaus. Het kan gaan om een regio, een land of een wereld.

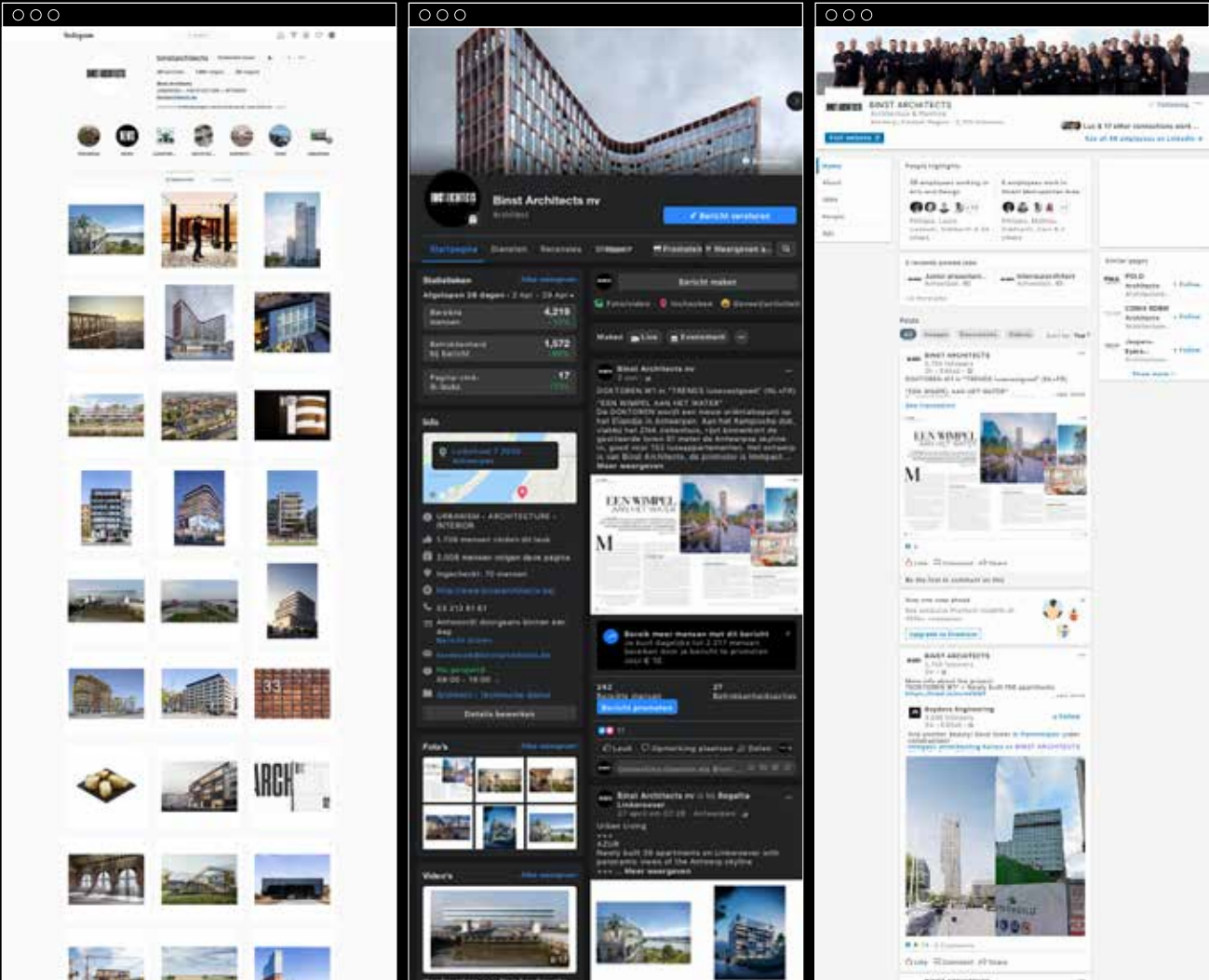
Social media

BINST ARCHITECTS, B brand and B scene are dynamic entities active in numerous disciplines and on various stages. We happily keep you up to date on our developments in your preferred manner.

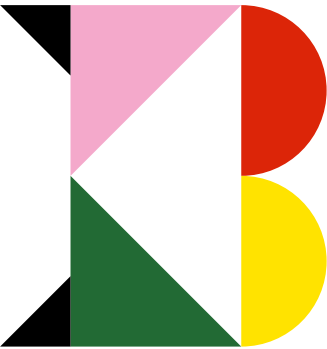
Some of our projects can be visited, although many of the buildings are not open to the public. But clarifying images and text enable us to share our references and vision. Over the past 47 years, we have published a dozen books and numerous brochures. Since last year, we have also been publishing a magazine, the fourth edition of which you are now reading. Apart from printed products, the internet also offers countless possibilities.

Our updated website contains a selection of projects from the past ten years. We have also become active in social media (especially LinkedIn, Facebook and Instagram) in recent years. These contemporary platforms offer continuous information and interaction around the globe. We invite you to follow all of our accounts, so that we can stay in contact with you.

If you do not yet receive our digital newsletter, let us know.



Ik koop Belgisch



IK KOOP
BELGISCH
Brussels Flanders Wallonia
J'ACHÈTE
BELGE

During these turbulent times, we are gaining new and better insight into life itself and our priorities are more clear.

One of the conclusions is the importance of global thinking and local action. The creative industry is important for the Belgian economy, innovation, culture, identity and housing. Apart from architecture, the fashion and design sectors also employ many people in the areas of creation, production, presentation, promotion, sales and distribution. It is essential that these activities continue to exist and evolve in Belgium. To emphasise the importance of this, two platforms have been established by Flanders DC for Design, MAD (Brussels fashion and design platform) and WBDM (Wallonie-Bruxelles Design Mode).

The national platform is called IkKoopBelgisch/J'AchteBelge (I buy Belgian). The website www.ikkoopbelgisch.be showcases Belgian talent, including B brand, which focuses on interior, real estate, products, branding and more. During Brussels Design September, you can personally meet B brand at the Contemporary Design Market in Tour & Taxis in Brussels. The international platform is called Belgium Is Design.

B brand on the website www.ikkoopbelgisch.be – B brand is also mentioned on www.belgiumisdesign.be within the context of Fuorisalone Digital, the alternative to Milan Design Week 2020.

#BuyLocal #SupportLocal #IkKoopBelgisch #JAchteBelge #BelgiumIsDesign



Kom op tegen Kanker



The funding channel for cancer research 'Kom op tegen Kanker' is one that is close to our heart. This terrible disease touches everyone to some degree and we strongly support every effort that can be made to bring an end to it.

T-shirt for the canceled 100 km – Kom op tegen Kanker In recent months, our 'Kom op tegen Kanker' team has organised countless activities, including internal lunches, sports events and a spaghetti BAR. Consequently, we raised over 9,000 euros to ensure the inclusion of our three running teams on the starting line of the 'Kom op tegen Kanker' 100 km event. Due to the corona epidemic, however, the event was postponed in early March and has since been cancelled. But the money raised will be donated to the charity, seeing that they can use all the support they can get. We are proud to announce that we have now registered three teams for the 2021 edition and will continue to do our part to support this organisation.

Our sincerest gratitude to all of you who contributed to this charity. Thank you!



T-shirt for the canceled 100 km — Kom op tegen Kanker

Activities for the benefit of — Kom op tegen Kanker

B thankful

With the B for building, business, brainstorming and branding, we wish to share our facilities on the ground floor and the new basement more widely under the abbreviation 'B 7'. In the meantime, we have introduced a programme of interesting guest speakers and many building-related initiatives as a framework for an autonomous think-tank or for building at Zuid! As an expert construction partner, in addition to being a robust practising firm, we would like to see greater scope for future research in the visionary approach to our social challenges and planning concepts by means of a refreshing approach!

- 28.10.19

04.11.19

18.11.19

25.11.19

02.12.19

09.12.19

20.01.20

27.01.20

03.02.20

16.03.20
- _____

- Renson Outdoor

Schüco

Aluprof

Ebema

Deceuninck

VM Building Solutions

Stone

Arwo bouw

Kingspan Insulation

[...]



COLOFON

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