



COVER

BW

05



EDITORIAL

# EDITORIAL

In our jubilee edition, B 05 magazine represents the footprint and preview of a pivoting design year, where this green cover is partly symbolic for our increasing focus on a conceptually wider DNA and a more outspoken use of materials in our architecture. In short, a complementary selection of various commissions with a grand footprint in ambition, scale, and social interaction. The 'In Focus' section features Aequor, a sharply defined, bright residential tribune as the recent, newly constructed business seats along the MAS (Museum aan de Stroom, Museum by the River) as well as an atypical urban villa as a sculptural object or architectural layered cake in Boechout. Meanwhile, our 'Room for Art', also known as 'B scene', has recently been transformed into a joint scene and complementary message from Binst Architects models, B brand design furniture concepts, and our growing appreciation for arts integration.

L.B.

01	_____	<b>EDITO</b>
05	_____	<b>BINST ARCHITECTS</b>
06		Architecture à la carte
07		Organisation diagram
08		Team Binst Architects
10		Vocabulary 5
13	_____	<b>IN FOCUS</b> Aequor
25	_____	<b>SPOTLIGHT</b>
26		The Gallery
38		VRT
68		Trinity
78		Motel One
86		KdG Campus & Retail Meir
100		Arlon 53
113	_____	<b>IN FOCUS</b> Park Villa
121	_____	<b>B BRAND</b>
122		Safe house
125	_____	<b>B SCENE</b> Guy Rombouts
133	_____	<b>PR &amp; INFO</b>
140	_____	<b>COLOPHON</b>





+

BINST ARCHITECTS

# BINST ARCHITECTS

- + \_\_\_\_\_ Architecture à la carte
- + \_\_\_\_\_ Organisation diagram
- + \_\_\_\_\_ Team Binst Architects
- + \_\_\_\_\_ Vocabulary 5





# + Architecture à la carte

Driven by our artistic strengths and our complementary top team, architecture, design, and art add to the total experience and the manner in which these three disciplines enhance the body of work we want to create. This work is developing at a rapid pace within the possibilities of a conceptually consistent approach and a thorough architectural focus. This work also represents the adequate response to a mission; it shows how our architecture is inspired by the respective contexts and remains steadfast. Since the start in 2021, Binst Architects has laid the foundations of an internally growing architectural awareness, which is weekly controlled by a 'triple-A team'. This is an internal reference to the three As that mark our worldwide architectural approach: our own 'A server' (architecture server), an 'A vocabulary' (own archetypes), and 'A guidelines' (constructional top extract). In other words, a more methodical design approach with clear handles and rules of thumb to our strong youth and our competent project managers and senior designers who contribute to monitoring the design-based DNA of our firm. This led to refining the design process in an interesting way, which continues to develop on a weekly basis within our wide range of commissions and presents itself as 'architecture à la carte'. Architecture with a distinct recognisability but within a wide portfolio of ingredients as well as artistically controlled compositions. After the recent upgrade of our graphic pads, our artistic publications, and top-quality photography of 3D scale models, we are drawing level with our international competitor-colleagues, while being acclaimed for redefining the label of 'local office' in recent alliances for national competitions.

Every commission has to present itself at the level of competition architecture and has to set the standard based on the idea of such competition architecture. In the process, we raise the level of our objectives and primarily seek to obtain our clients' direct trust. Tomorrow's clients' represent a top-quality approach in architecture, guarantee, service, and marketing. They stand out with a new, mondial way of thinking that renders society, the government, the architect, engineering offices and building partners a winning team. A team of solidarity with architecture as the central driving force behind 'experience', 'quality of living and working', and 'contextual enhancement'. Themes that are close to our heart. This year, too, our firm can boast a growing presence in all of Flanders, in Brussels, and especially in the Province of Antwerp and our own city centre. We are sincerely grateful for the exciting commissions, for having the opportunity to extend long-term relationships, and for making our acquaintance with several new clients. All of them are solid building partners with whom we want to build a new awareness towards 'positive architecture', while exploring how it can serve as the world-wide generator of a high-quality experience in terms of time, dialogue, and progress. After all, the building sector is facing many growing challenges that bring us closer together, closer to the global mission and essence of a project. How we appreciate and pay attention to the opportunities we are given, and how competitions and specific commissions combine into a single visual language of a consistent architectural ambition is described in this publication in a most outspoken fashion. An ambition that does not yield to COVID. We are supposed to regain our freedom by 1 September. Let us wish each other a successful entrepreneurship with much creativity and inspiration to find ways to serve society with refined architecture à la carte!

— Luc Binst



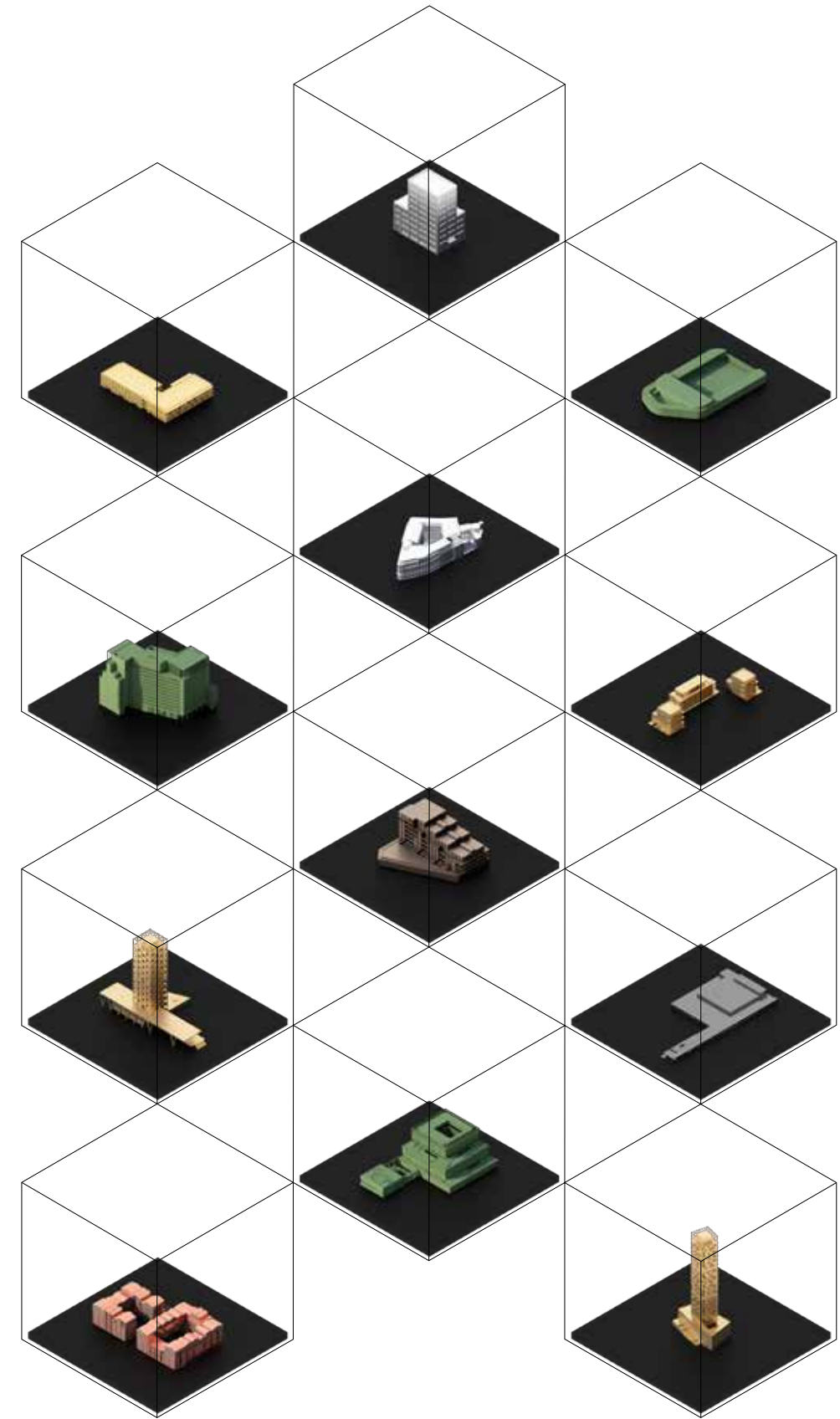




# Vocabulary 5



Our diversity in architecture is strengthened every month with a growing study into conceptual typologies. This vocabulary, this DNA of commissions, translates into a collection of abstract objects in metal print. Small, sculptural models of furniture and buildings by BINST ARCHITECTS





+

IN FOCUS

**AERQUOR**

**ANTWERP**



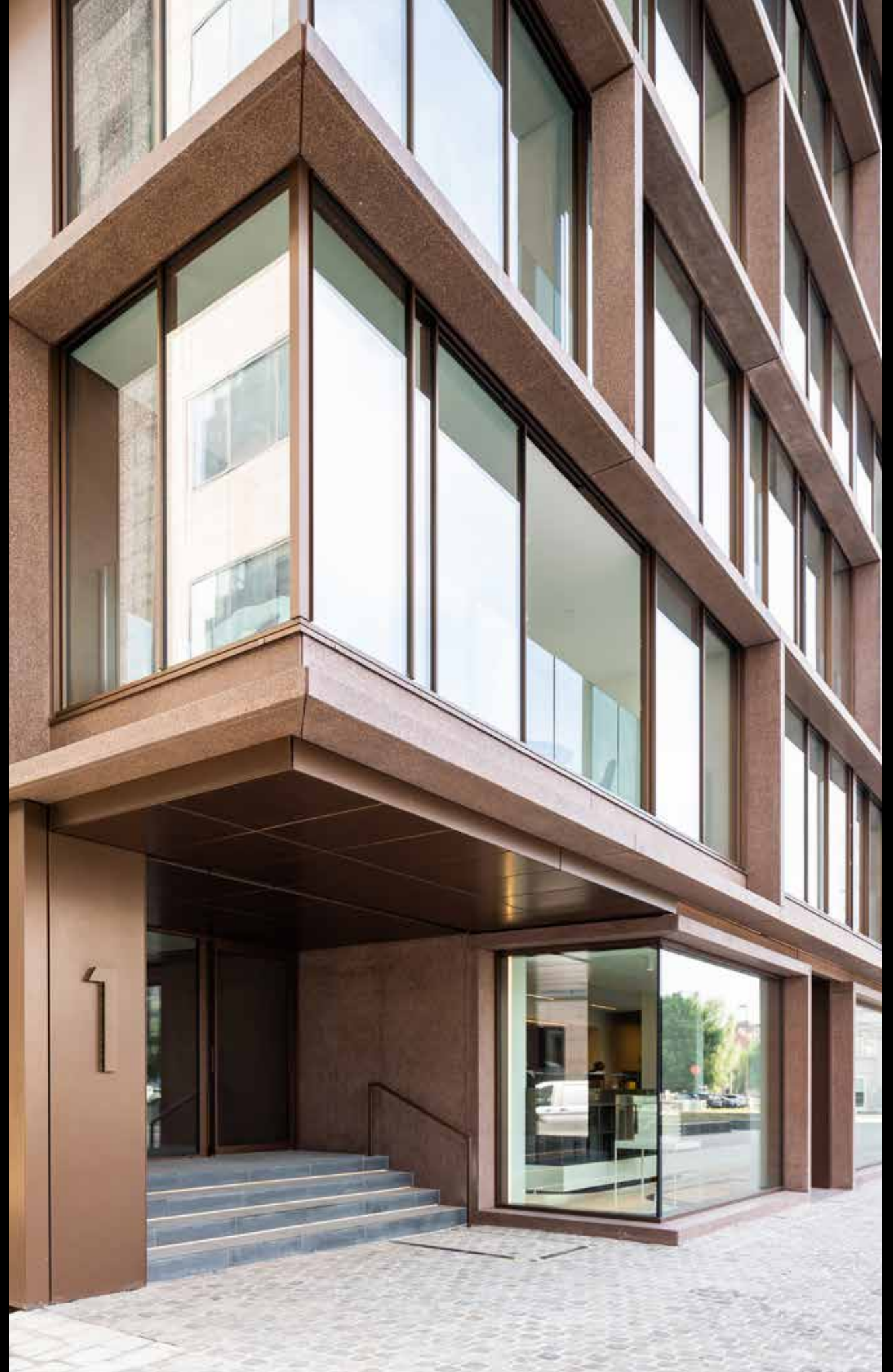
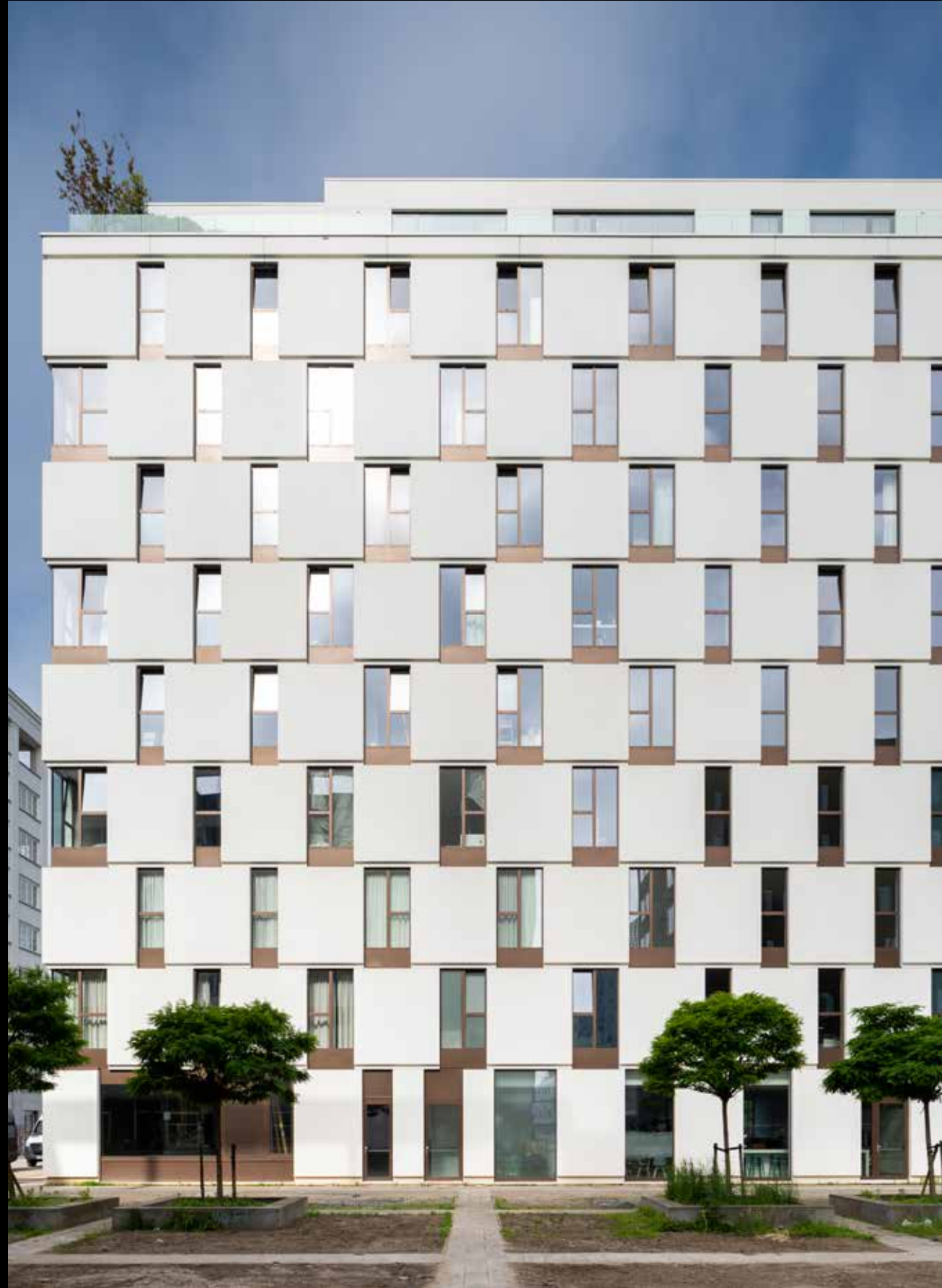




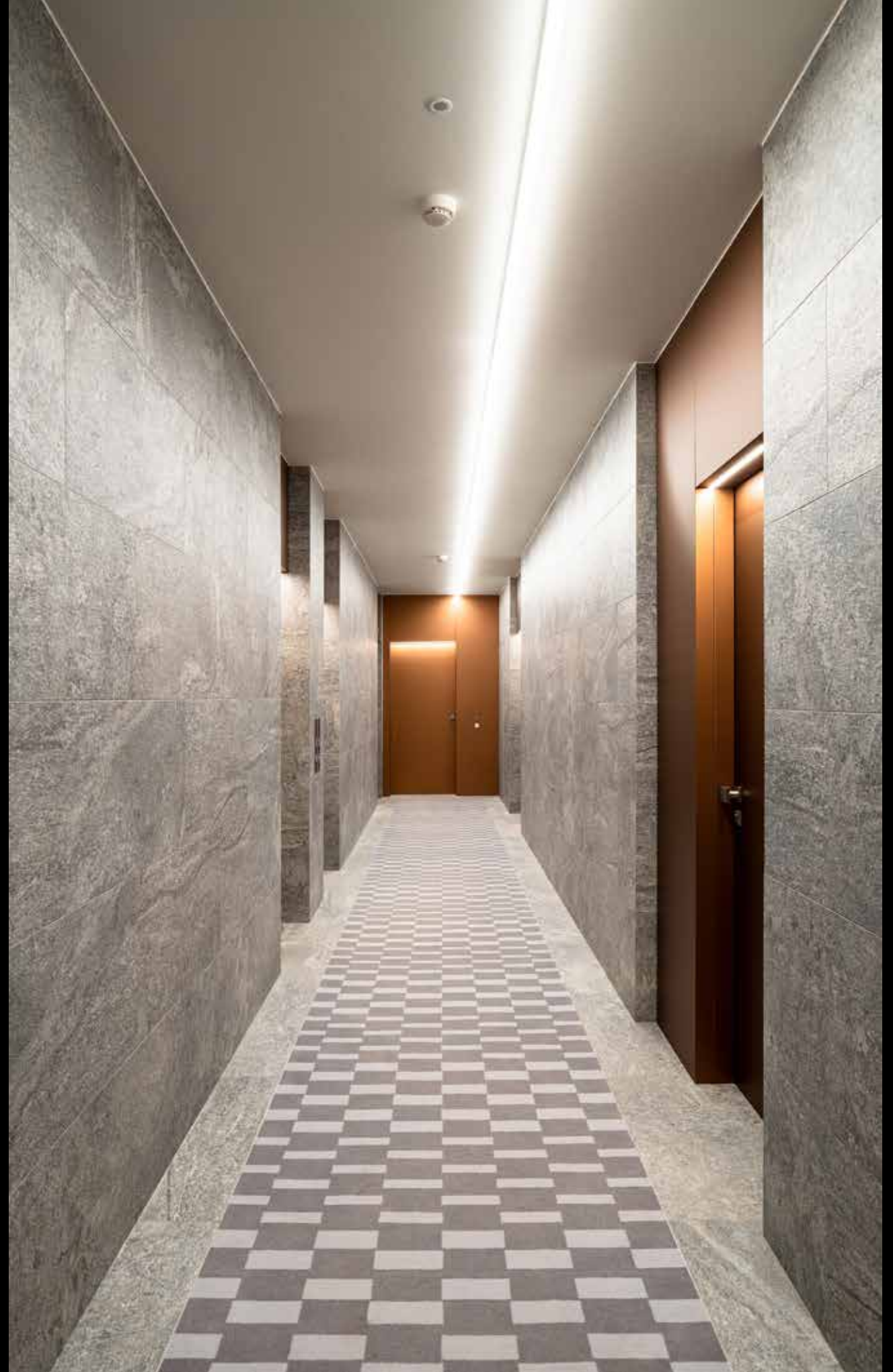
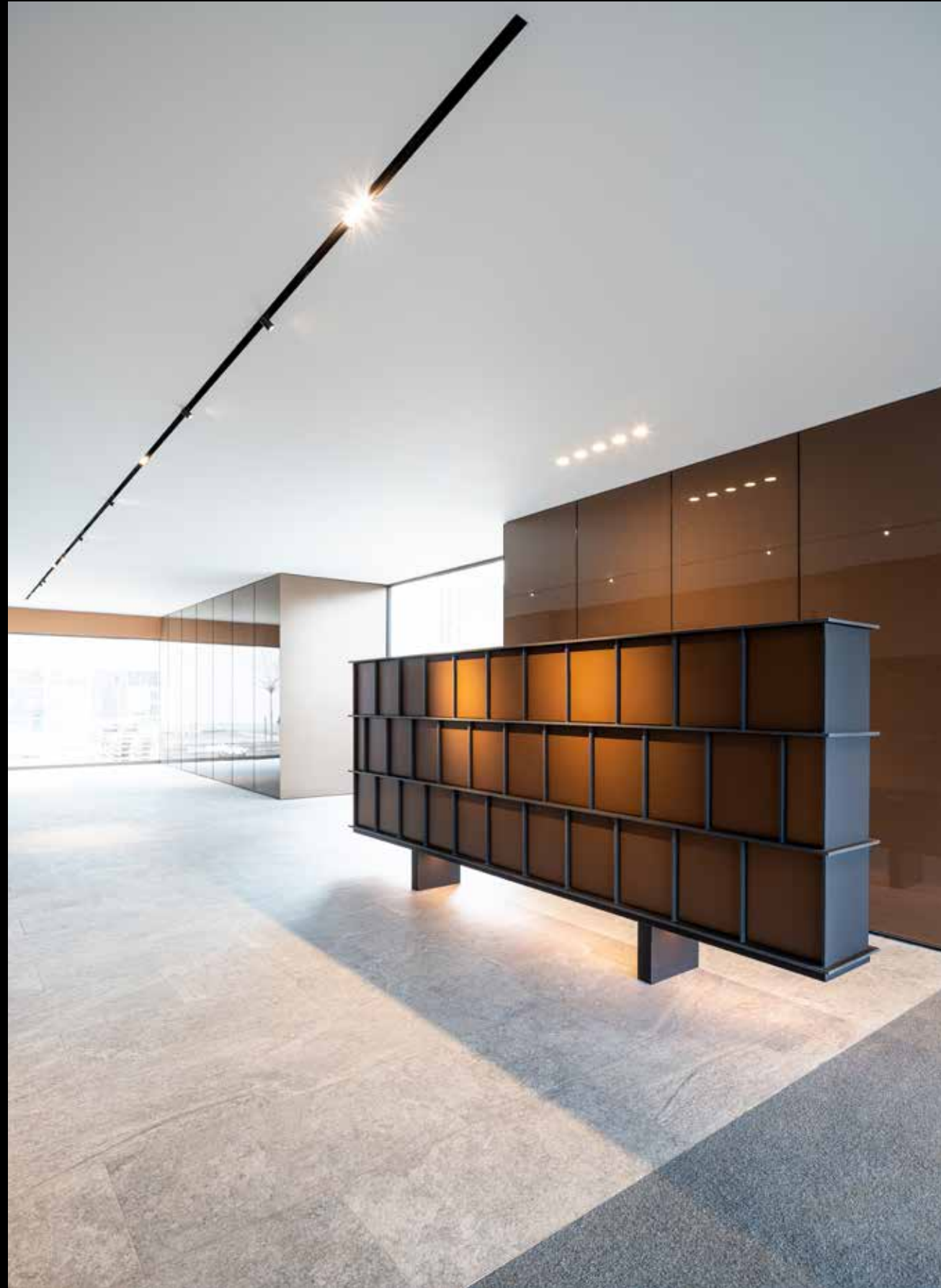




Aequor, Antwerp — Vlaamse Poort, Bermaso









Aequor, Antwerp — Vlaamse Poort, Bermaso





# SPOTLIGHT

'Spotlight' always represents the actual mix of a series of highly diverse and exquisite commissions, which are indicative of the variation in our portfolio and oeuvre from a geographical and conceptual perspective and with respect to programmes. Due to an increasing number of direct magnificent commissions in Flanders and Brussels, we have halved our participation in competitions to five per year. Besides opting for a manageable group size of 60 people, we give priority to ambitious clients and to enhancing our long-term relationships. We make every effort to achieve a maximum win-win approach towards fully understanding our clients' DNA, know-how, business, and mission as well as jointly optimising a cooperation of many years.

A cooperation in which the 'project process' toward design, advice, and support versus the 'design ambition' concerning innovation, community, and budget is at the forefront. These two major objectives are at the centre of every new commission and of how we can grow as building partners with the entire team to bring about architecture à la carte successfully.

BWO5 presents the next level of a diverse set of context-specific designs that have recently been awarded, that have started at the site, or that have already been completed. All of these concern prominent locations at a park or boulevard or along the water, or they are part of new or renovated urban development. In many cases, new-construction projects that are to be the 'city's anchors of tomorrow', but also reconversion of modernist heritage or special renovations that are part of a larger ensemble, such as the campus of the Karel de Grote University of applied Science at Meir.

The mode of illustration gives an impression of our usual conceptual method in workable schedules in addition to our choice of mineral materials and some characteristic presentation images. Of course, we should also mention that our participation in the competition for the VRT building has stirred many positive emotions, which rendered our design team even more mature. The eventual presentation proved to be of an exceptionally high artistic level. We are proud of our successful participation.

As co-tinkers and frontrunners in our profession we joined two competitor-colleagues in an alliance for Madaster Belgium. In addition to our pilot participation in The Green Deal Brussels, this initiative fostered the internal awareness of our circular economy and is perfectly in line with the ambition of permanent education, in respect of which Binst Architects has made an impressive effort in the first six months. In a constructional sense, this provides leverage for project engineering. The competition for the Steel Construction Award Belgium (Cordeel Headquarters in Temse) – which we won – is symbolic of our innovative and daring concepts.

As architects we are driven by our hunger for architecture and a collective need to create architecture in a continuous process of making choices, of having the courage to eliminate options in the final architectural and research-based definition of a project. Architecture is hardly the realm where one would expect to find coincidence. Every design is the intentional symbiosis of well-considered choices to contribute to the total story. This is how architects act as social storytellers, as inspired beings looking for the optimum possibility a commission provides.



# The Gallery



## 'THE GALLERY' - ANTWERP (Design phase - 7.014 m<sup>2</sup>) — Bermaso, VL-Holding

New construction 21 apartments and two office spaces with underground car park

The robust, iconic project THE GALLERY is the ultimate climax of urban development of one of the most striking building blocks in the Antwerp district Het Zuid. Close to the M HKA museum, the Hoopnatie and many galleries, this site still has the atmosphere of the maritime context of yore and is part of the growing artistic heart of Antwerp. As a link, hinge, and connection between Waalse Kaai and Cockerillkaai, THE GALLERY presents itself as an architectural ribbon, a chain or series of sections that reconciles the diversity in scale of the filled-in South Docks and the Scheldt quays into a single legible, hybrid composition.

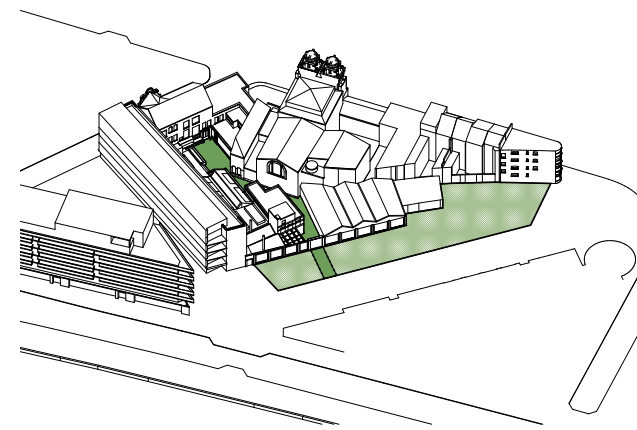
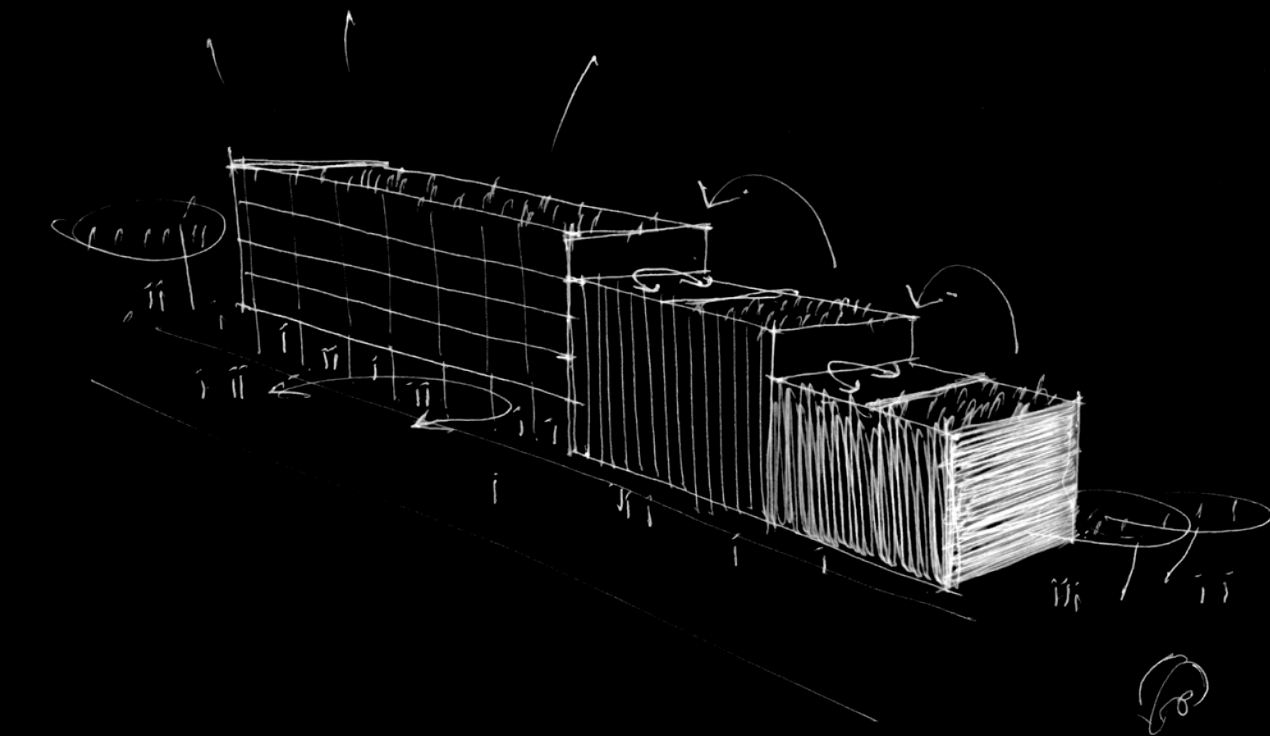
THE GALLERY is characterised by one understandable, clear, and ascending order, architecturally connecting the past and the present and where fine details and sustainable materials are central. It has the atmosphere of a brutalist, simple architecture that does not shy away from increased glazing. With respect for the heritage of the Zuiderpershuis, THE GALLERY rises toward the Scheldt as an artistic square and entrance. A design that lends direction and meaning to the context, as a triptych to the city. Welcome to THE GALLERY, where living, water and art intertwine into a timeless, fitting experience.



View from the Kaaiken The Gallery, Antwerp — Bermaso, VL-Holding

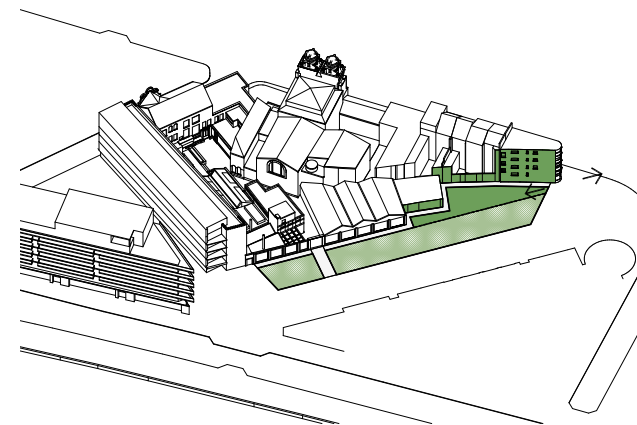






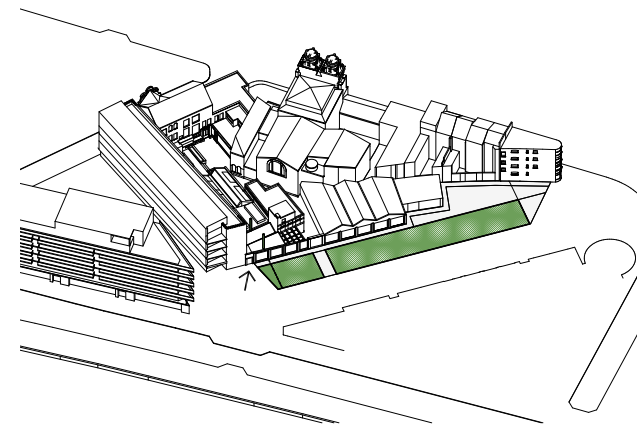
#### SERVITUDE

A servitude is respected concerning the Zuiderpershuis for the existing entrance gate.



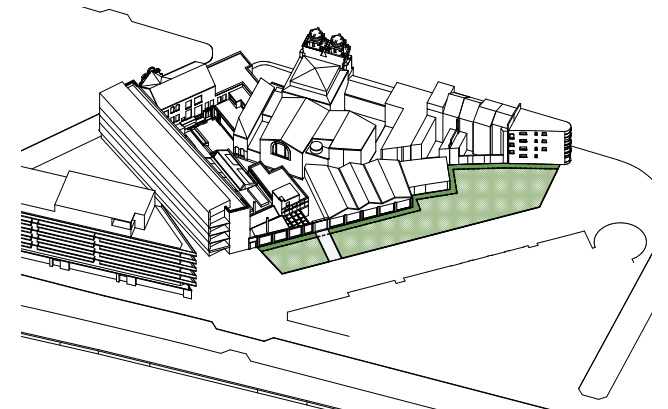
#### DISTANCE TO WAALSE KAAI

There will be a 'buffer area' between the project and the 'landmark' of 23 Waalse Kaai on the one hand and a visual link between Zuiderpershuis at the Leuvenstraat side and the future South Dock.



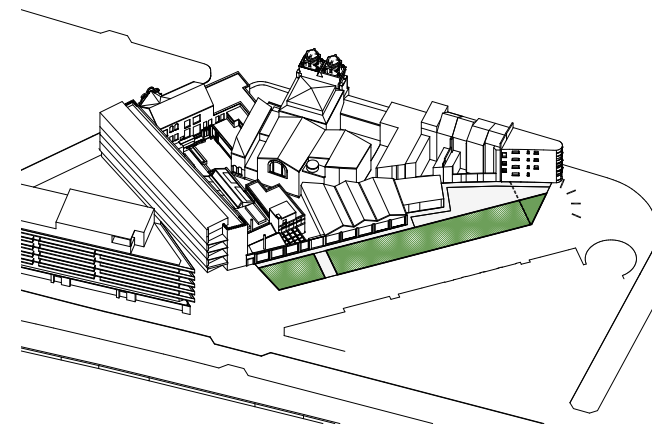
#### CHIMNEYS HISTORICAL FORGE & ACCUMULATOR TOWERS

The design allows for sufficient distance, so that the chimneys of the historical forge remain visible. The view of the two towers of the neo-baroque façade will also remain intact.



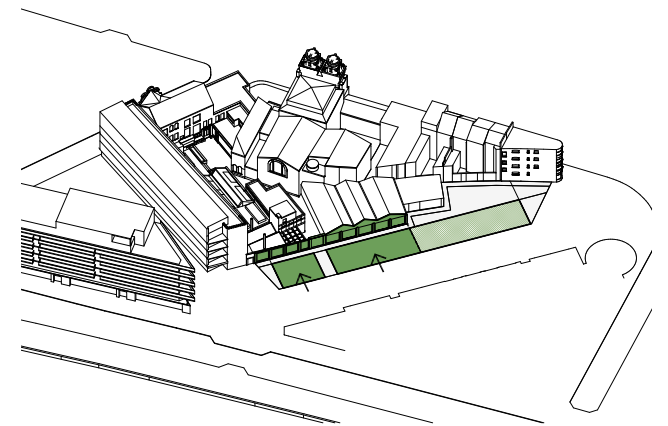
#### BELGIAN CIVIL CODE

In conformity with Section 678 of the Belgian Civil Code, a minimum distance is taken as a basis, so that direct views into adjacent buildings are possible.



#### SQUARE

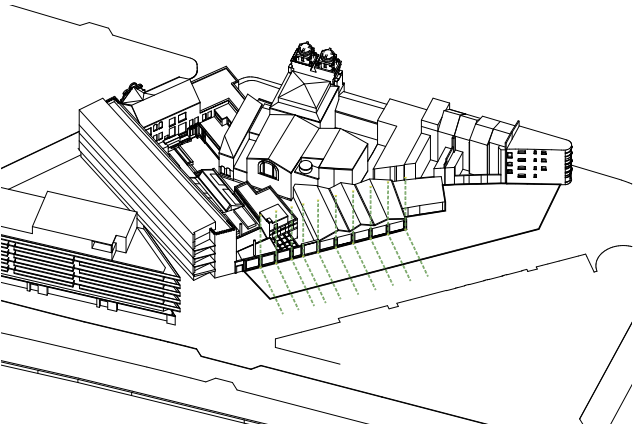
To prevent the corner complex of Waalse Kaai and Leuvenstraat (design from 1893 by architect Emile Thielens) from being hidden, retaining a distance to the boundary of the plot has been opted for.



#### BUILDING-FREE ZONE FOR THE BENEFIT OF VIEW ZUIDERPERSHUIS

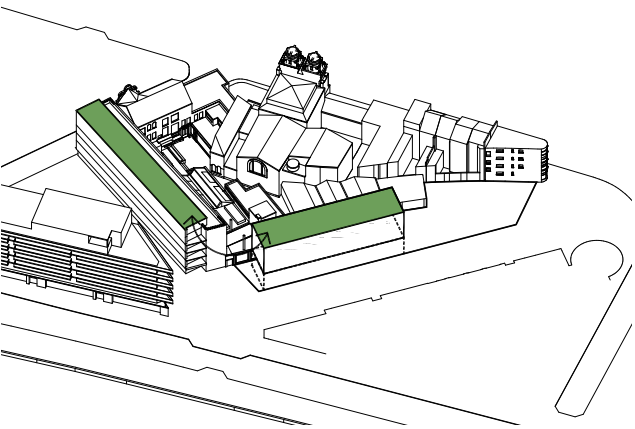
To make sure the characteristic Zuiderpershuis is not entirely hidden from view, the zone referred to above will be built on as little as possible.

SPOTLIGHT



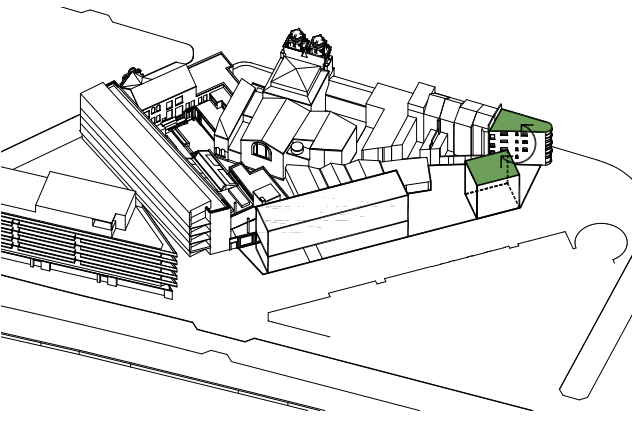
BAY SECTIONS

The measures of the existing bays of the Zuiderpershuis are continued in the first section and are the basis for the new design.



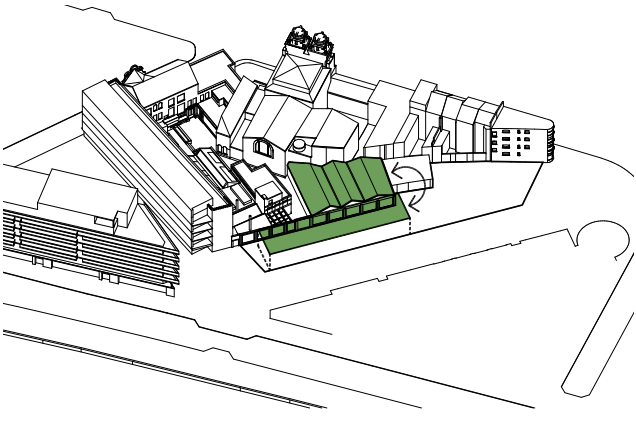
HARMONY WITH HOOPNATIE

The cornice height of the new construction is adjusted to the reference height of the Hoopnatie.



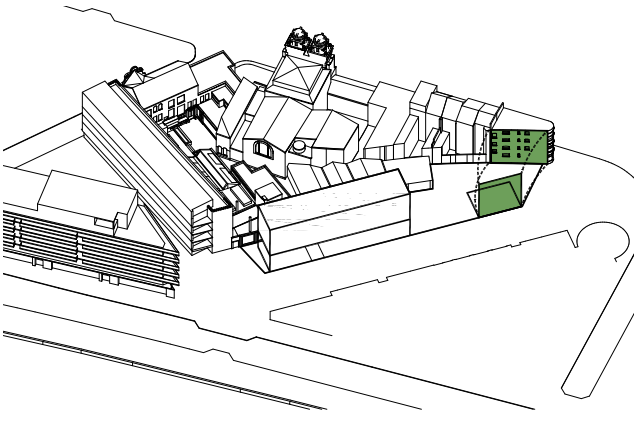
HARMONY WITH WAALSE KAAI

The height of the head section is adjusted to the height of 23 Waalsekaai.



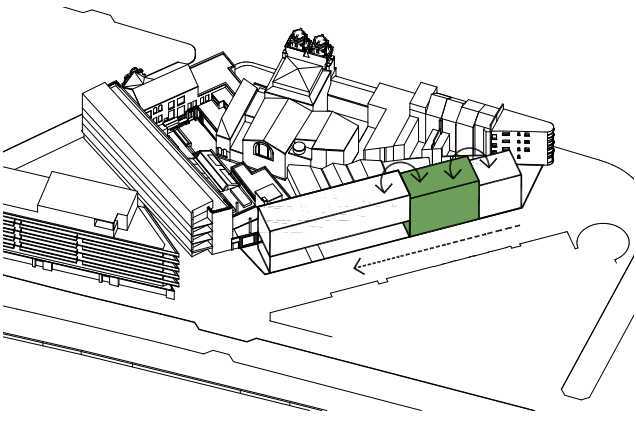
RAISING THE SECTION

The first section is raised for the benefit of the visibility of the Zuiderpershuis.



SECTION WAALSEKAAI SIDE

Opposite architect Emile Thielens's corner complex, a building block with similar dimensions is built so that the two will be in dialogue.



LINKING SECTION

An intermediate section is the link between the two other sections.



SPOTLIGHT



**THE GALLERY** has the atmosphere of a brutalist, simple architecture that does not shy away from increased glazing.



Perspective from the filled-in South Docks The Gallery, Antwerp — Bermaso, VL-Holding

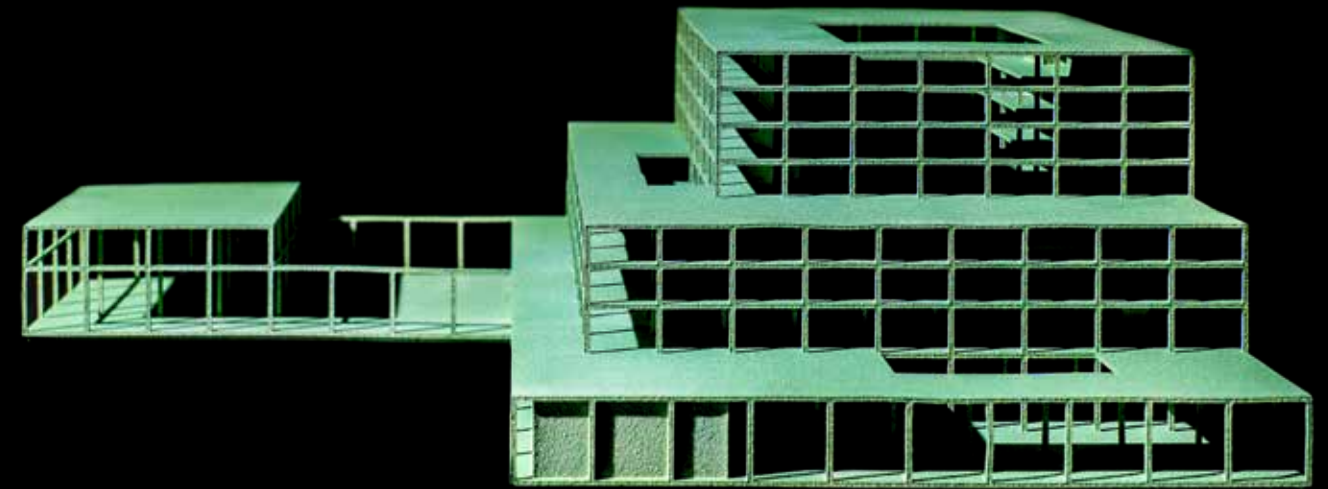




Night view The Gallery, Antwerp — Bermaso, VL-Holding







**VRT - BRUSSELS (competition - 71,673m<sup>2</sup>)**

New construction for accommodating VRT

In this exceptional competition dialogue – only three consortiums made it through the selection procedure – our team showed great commitment in looking for the most powerful answer to this intriguing design and build commission.

For the architects it was a challenging, integrated design process, which Binst Architects approached in close association with Danish fellow architects Schmidt Hammer Lassen in an inspiring search for a new and convincing identity for the VRT accommodation. This was done in a close construction team, with Cordeel and Van Laere as general contractors.

From an overall vision, the basics have been intertwined into a powerful conceptual story, a Gesamtkunstwerk, translated from Marshall McLuhan's historic slogan 'The medium is the message'. To us this statement is the essence for the design proposal that translates tomorrow's public broadcaster in a most uniform, rational and compelling way.





SPOTLIGHT

The eventual spatial concept takes the surrounding future constructions into account as well as the basic principles of the master plan and the master development plan (RPA). The height accent requested at Media Square is provided as a recognisable anchor of this public media factory in Media Park and interacts optimally with its direct surrounding area.

The strategically chosen stacked design responds respectfully to the close proximity of the residential high-rises. The receding section provides space for large roof terraces that generously link up with the interior spaces. These stacked landscapes are an extension of the unique and inspiring working environment in which VRT employees have every opportunity to develop their creativity to its fullest extent.

Well-thought-out patios and openings guarantee daylight penetration deep into the main section. The autonomously functioning event space was subtly dislodged from the main section and invitingly connected via an anteroom with the open, light entrance zone.

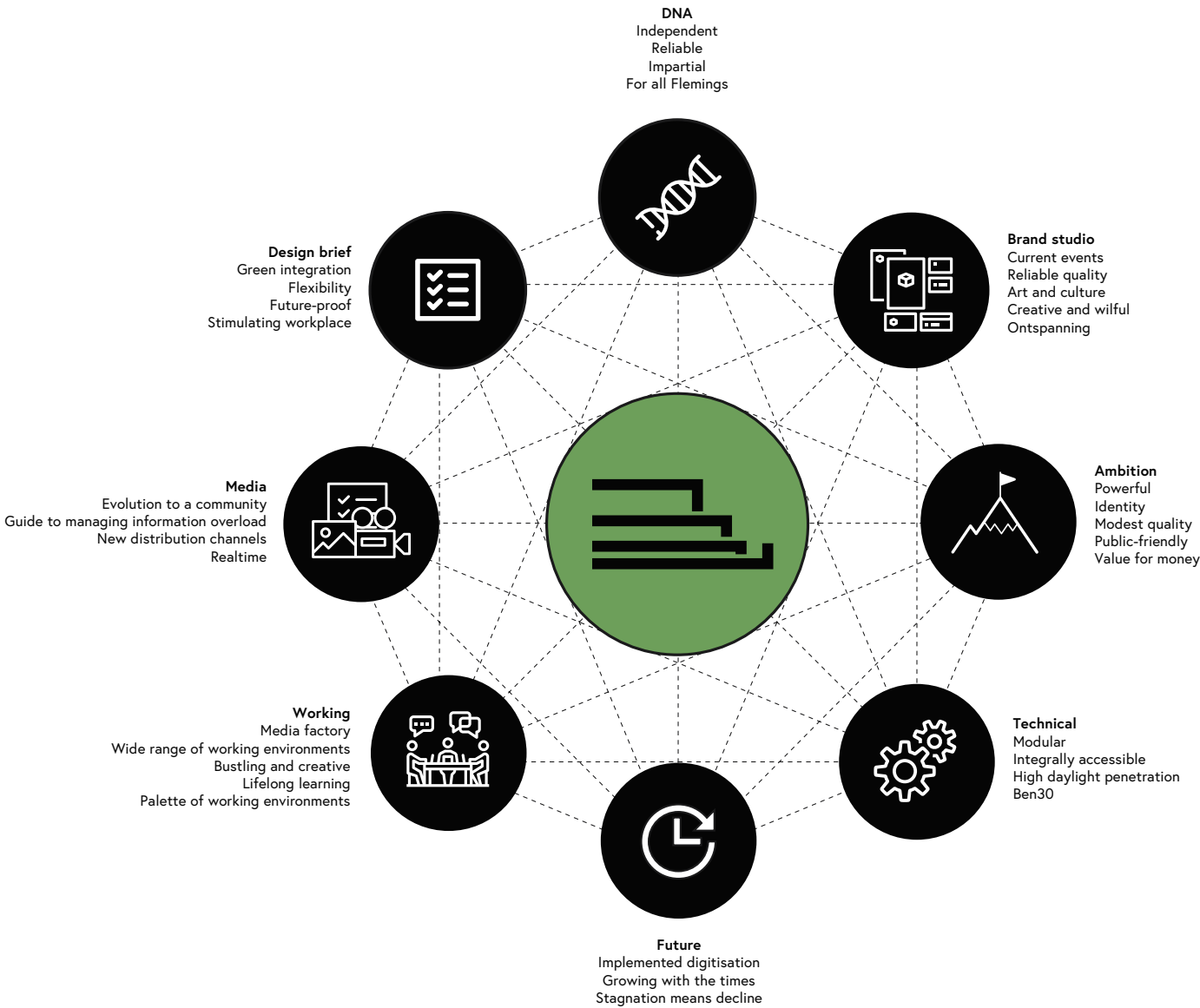
The façade concept is based on a necessary modular flexibility and intelligently matches a maximum fixed awning, unobstructed views, and optimum daylight penetration by the use of refined grid panels. Together with the optimum application of renewable energy sources, it provides the proper basis for achieving the high sustainability ambitions.

The public functions are housed on the ground floor, such as the market square and the visitor centre, to make the most of interaction with the public domain. The airy space brought about by voids and double-height areas creates an experience that underlines VRT's open-house ambition. The editorial floor with its news studio is visually connected with the Media Square, for instance, and there is a free view of this bustling heart of the VRT.

Thanks to the compactness, the efficient plan details and the consistently applied structural grid, the design could remain within the budget.



SPOTLIGHT







Model VRT building, Brussels — VRT

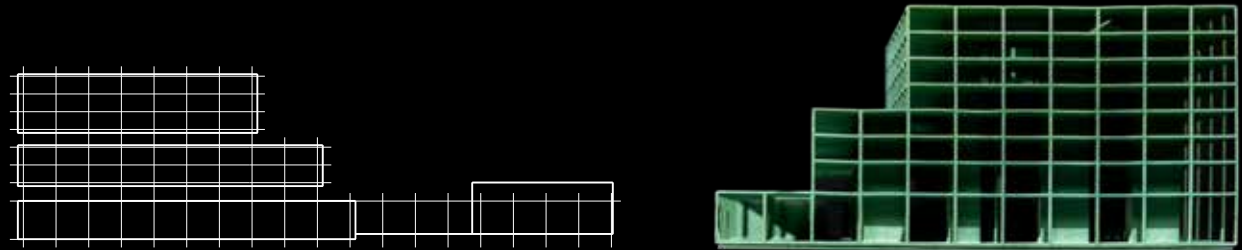


SPOTLIGHT



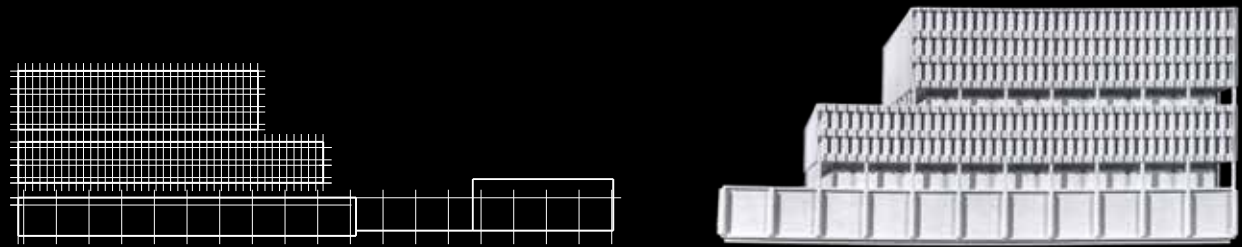
STACKING SECTIONS

To a large extent, the architecture also depends on the concept of the roof terraces. These are extended to the Media Square side by means of 'joints' in the section. This creates a stacked concept, so that the scale of the programme is translated into a composition of smaller entities.



STRUCTURAL GRID

The building is considered a machine that facilitates media work. A rigid 8.1-metre structure grid has been applied rigorously and convincingly in the stacking and nodes of the various programme parts.

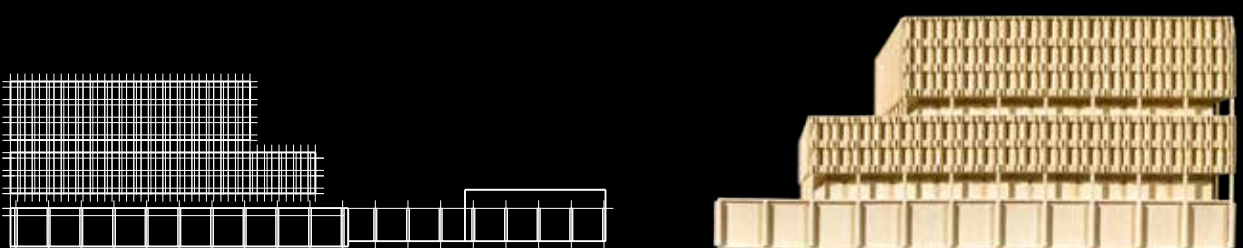


ARCHITECTURAL GRID

On the structural grid, the 1.8-metre façade modularisation is applied, the best possible grid for the division and flexibility of the floors. Consequently, this is the vertical grid for the section with the office floors. The horizontal lines are the consequence of the desired experience from inside. With the glazing all the way up to the ceiling, the working areas receive much daylight. The bottom edge of the glass is at the height of a seat, guaranteeing an optimum view and healthy climate control.

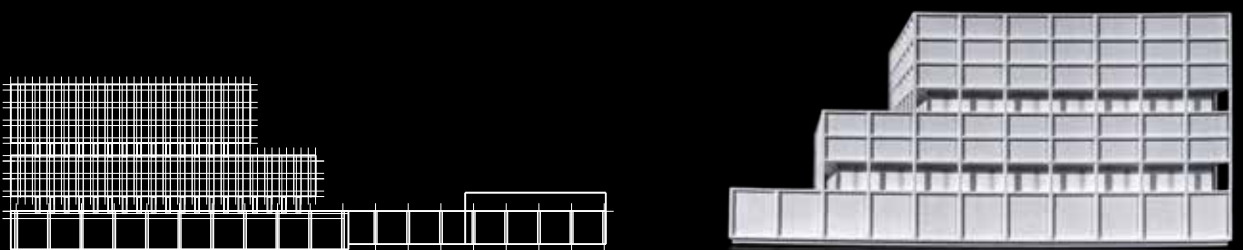


SPOTLIGHT



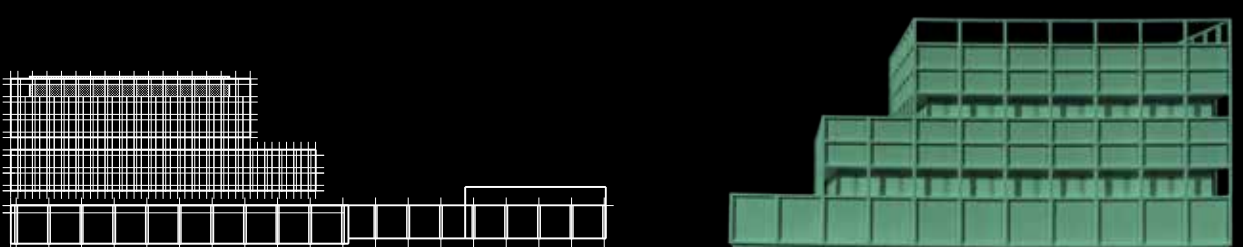
DEDUPLICATION

In the façade rhythm, every two sections alternate with a façade section that can be opened. These are also non-transparent to form clear, vertical elements in relation to the horizontal floor lines. The result is a balanced, well-proportioned façade grid in which large, square window sections offer magnificent views of the surrounding area.



JOINTS

The levels that give on to the roof terraces are articulated as 'joints'. A receded, more glazed façade makes the roof terraces stand out more clearly, creating breaks in the continuity of the façade.



CROWN

The building ends in style in the top layer. In relation to the façade grid, the receding façade gives the impression that the building is crowned ever so slightly. The event space ends in a more solid crown.





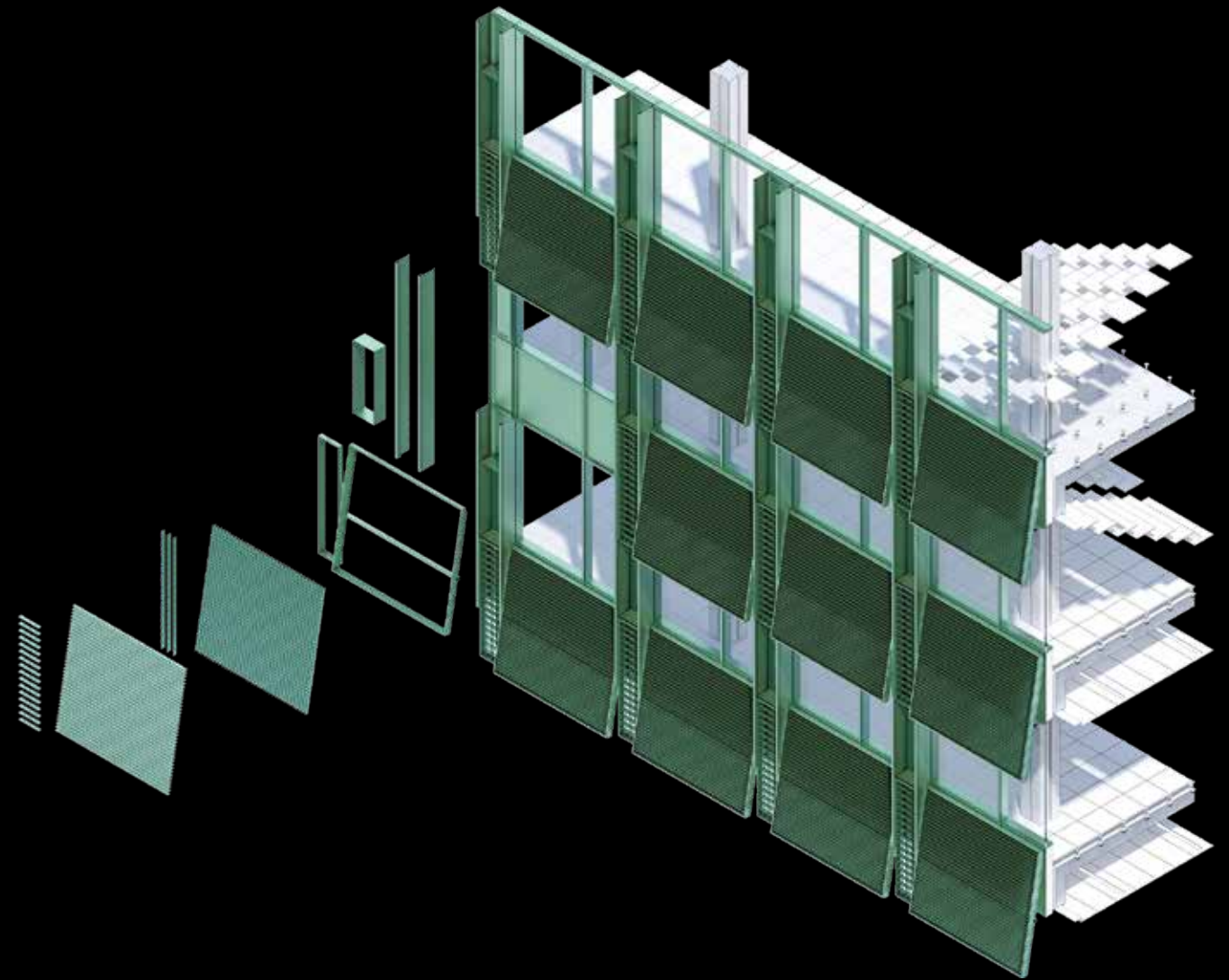
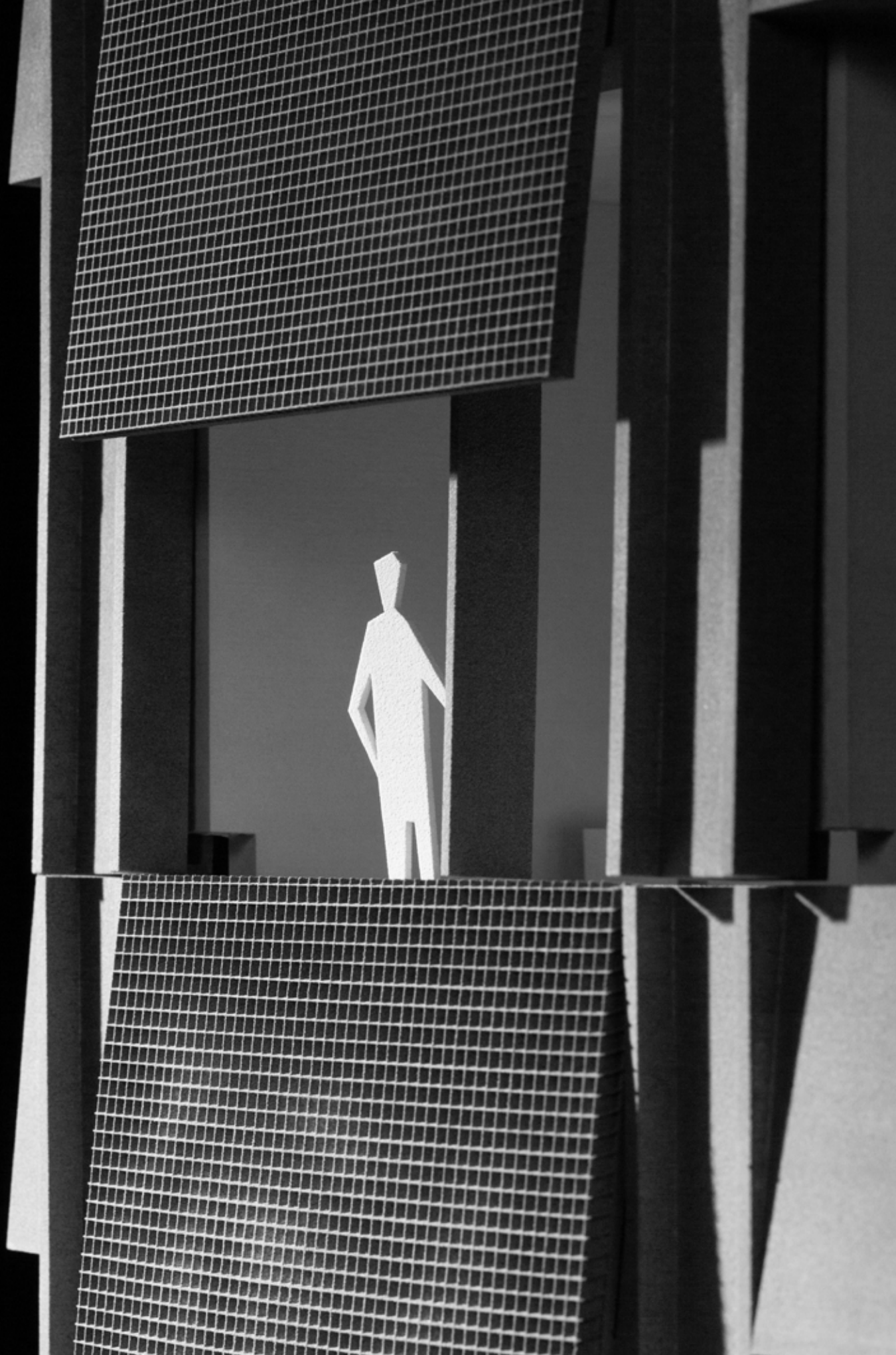




Model VRT building, Brussels — VRT









Front view VRT building, Brussels — VRT







Perspective of the intermediate layer VRT building, Brussels — VRT



Perspective of the green area VRT building, Brussels — VRT











'Media level' (level 0) VRT building, Brussels — VRT





3D-printed study into helix-like access stairs VRT building, Brussels — VRT



SPOTLIGHT



Market Square VRT building, Brussels — VRT



Visitor zone VRT building, Brussels — VRT







Perspective from the Media Square VRT building, Brussels — VRT



+  
Trinity



**TRINITY - OSTEND (Design phase - 13,075m<sup>2</sup>) — East bank, Versluys Groep**  
**New construction residential tower with 59 apartments on East Bank site**  
The East Bank master plan represents 'the new Ostend', advanced architecture with wide dimensions. In this new part of the city, abstract expressionism comes into its own with a healthy balance between intelligent modesty and controlled expression. After the completion of One Baelskaai, Binst Architects is building its next reference as a modern corner beacon and a lantern to the dock. This 17-storey tower is our first on the Belgian coast. It has four apartments per floor and very spacious terraces like stacked planes, one above the other. The hovering edges of white polished concrete are the sculptural stack of bright floors with black exterior frames and special mirror partitions between the apartments. These transverse partitions are the architectural gills that lend the building additional refinement and give it its distinctive, timeless, and light appearance.













Views Trinity, Ostend — East Bank, Versluys Groep

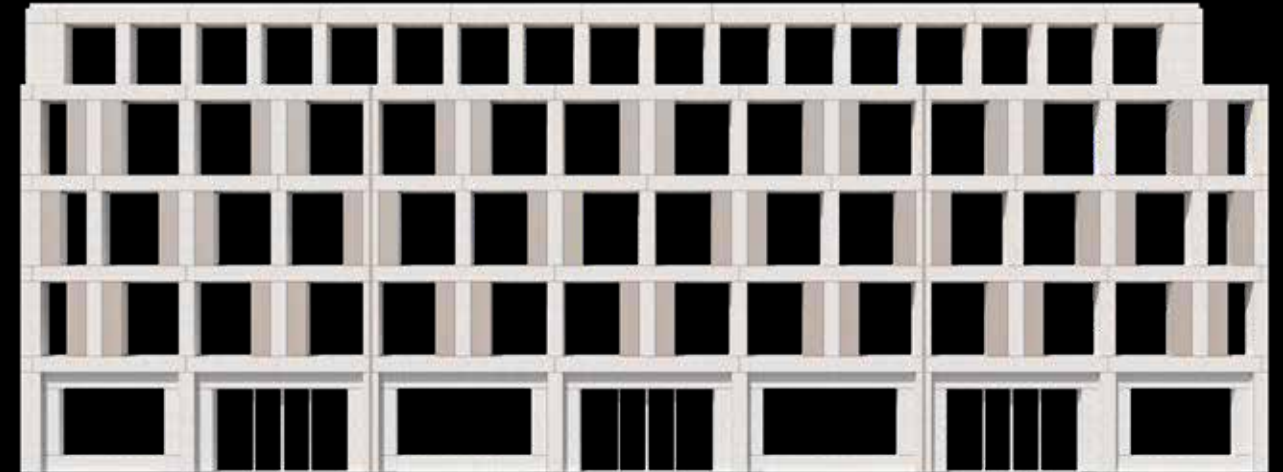




Night view East Bank Trinity, Ostend — Oosteroever NV, Versluys Groep



# Motel One



## 'MOTEL ONE' - ANTWERP (Design phase - 9.818 m<sup>2</sup>) — CORES Development

New construction 221-room hotel at Oever

On the banks of the Scheldt, the former assisted-living campus of Gasthuiszusters Antwerpen will shortly be replaced with a contemporary high-quality hotel concept, with modern amenities and in line with the wonderful atmosphere of the bustling city centre of Antwerp.

On the side of Oever, a trendy bar will be added to the hotel lobby. The 221 hotel rooms are divided across two buildings on either side of the site. To this end, the wings at Oever and Scheldeken were smartly connected in the design. Motel One interacts with the surrounding buildings. It has a highly accessible and bright architecture, in which a consistent grid method has been applied to the exterior. Mineral materials, such as ground concrete and brick, together with aluminium coffers form the conceptual DNA and choice of materials of the hotel.

With its modern architectural sharpness this trendy hotel integrates well with Oever in a timeless manner.

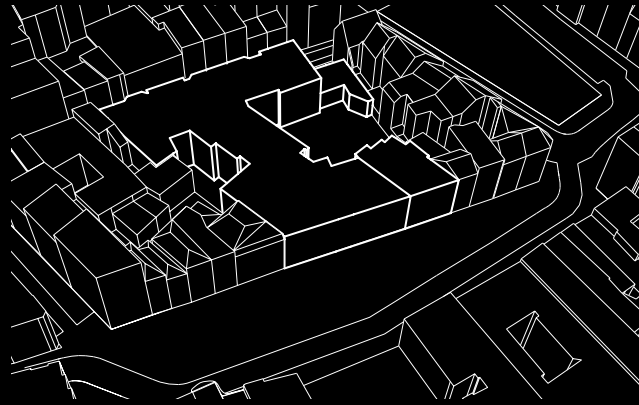




Perspective from Oever, Antwerp — CORES Development

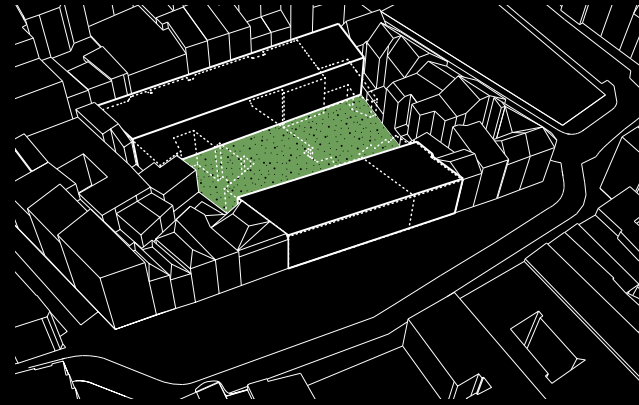


SPOTLIGHT



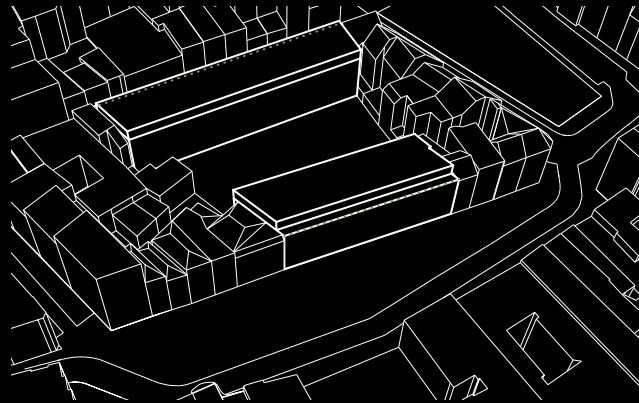
CURRENT SITUATION

The current constructions have a major impact on the building block as a whole. Besides building up the site with the connecting structures, cars are also parked in the inner area, which has a negative effect on the immediate vicinity.



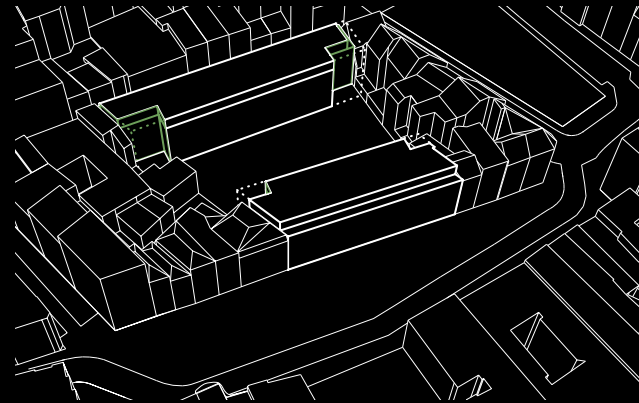
IMPROVING AND CLOSING BUILDING BLOCK

Getting rid of disturbing elements and closing the building block will result in a significant improvement. Closing the building block at the edges enhances the inside-outside condition (semi-private and private versus public) as well.



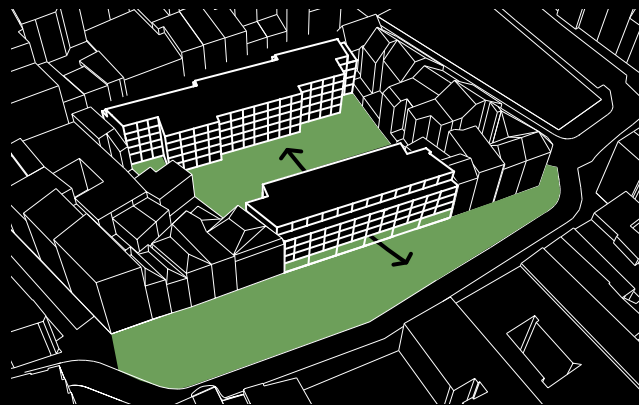
CORNICE HEIGHT

The building height of this fairly large-scale urban development project is balanced with the overall street situation.



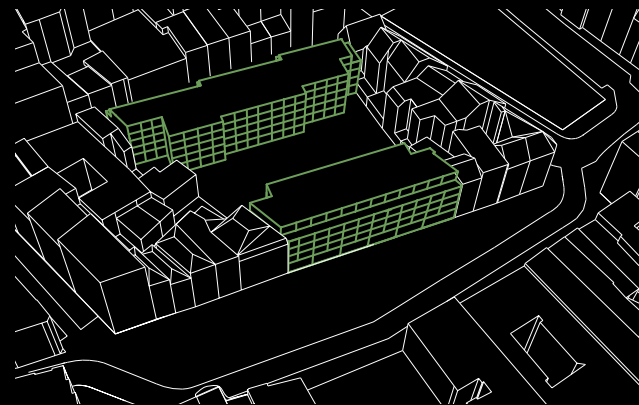
BETTER CONNECTIONS WITH NEIGHBOURING AREA

By introducing twists in the façade and restoring the façade line we want to adjust to the scale of Scheldeken. At the same time, this project makes this narrow street lighter and more spacious.



BASE BODY HEAD & DIALOGUE WITH OEVER

The façade is given a base-body-head division in relation to the general street atmosphere. With the street-level plinth, the project will strengthen its ambition with recently rebuilt Oever by creating a view relationship between the inner area and Oever.



LAYERS & REFINEMENT FAÇADE

By a focus on detail and use of materials, the project emphasises the especially dynamic character of this site. Although these details and materials are completely different in terms of style, they are typical additions to this area due to their contemporary nature.

SPOTLIGHT





Façade fragment at Oever — CORES Development



+

SPOTLIGHT



Perspective inner area Motel One, Antwerp — CORES Development



# KdG Campus & Retail Meir



## KDG CAMPUS & RETAIL MEIR – ANTWERP (Tendering phase – 47,563m<sup>2</sup>)

Winning design reconversions structural heritage former Belgacom site into building complex for University of Applied Sciences and retail activities

Design commission for realising a building for retail and the new campus for Karel de Grote University of Applied Sciences at the former Belgacom site. The construction site for this ambitious commission is at a highly visible location in the commercial heart of Antwerp, adjacent to stately premises at both Meir and Lange Nieuwstraat. The programme comprises a University of Applied Sciences part of 33,000m<sup>2</sup> and a retail part of 15,000m<sup>2</sup>. The concept will be based on the principles of the master plan that had been developed previously by B-architects. Combining various large-scale functions into one building block to create a smart stack without harming any interests is one of the biggest challenges of this commission. The combination of new construction and new use of three historical premises into a fascinating and bustling building ensemble is an architectural milestone.





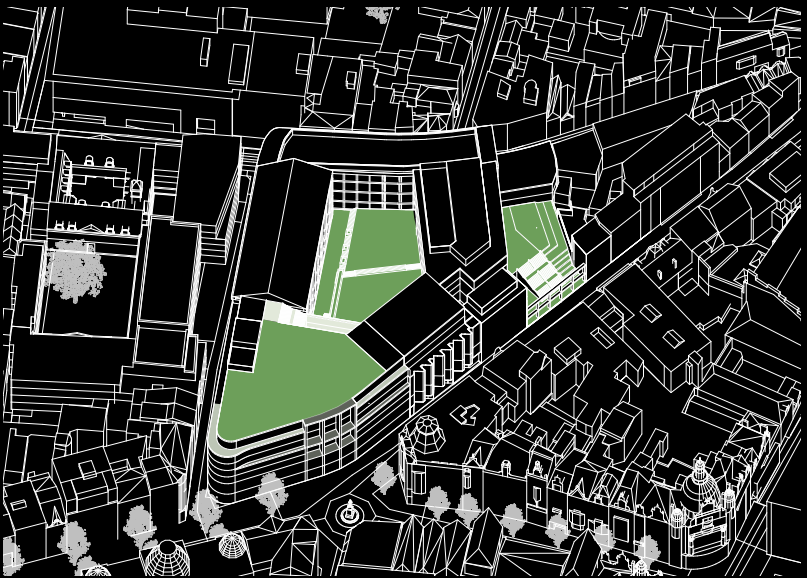
PROGRAMME-BASED STACK

The new project on the site consists of a retail programme in the form of a Grand Magasin on the lower floors and a new educational campus for the Karel de Grote (Charlemagne) University of Applied Sciences on the upper floors.



MEANDERING ROUTE TO LARGE MEETING AREA

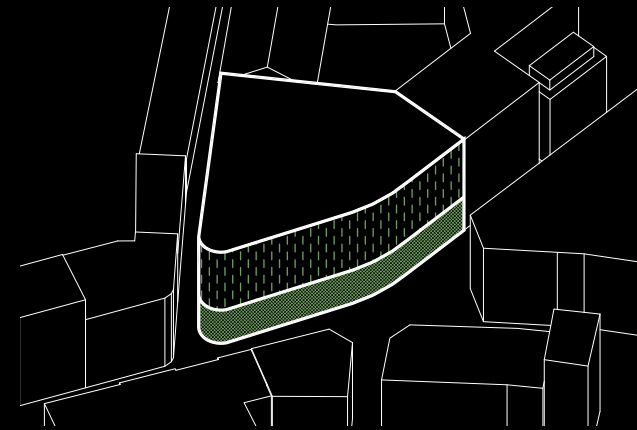
A meandering route runs from the entrance portal at Jezusstraat via various outside areas and levels to the co-working meeting area on the second floor at Meir. This is the largest meeting area on campus at dynamic Meir. This informal circulation zone is central in the collective experience of the campus for the entire student community.



OUTSIDE AREAS

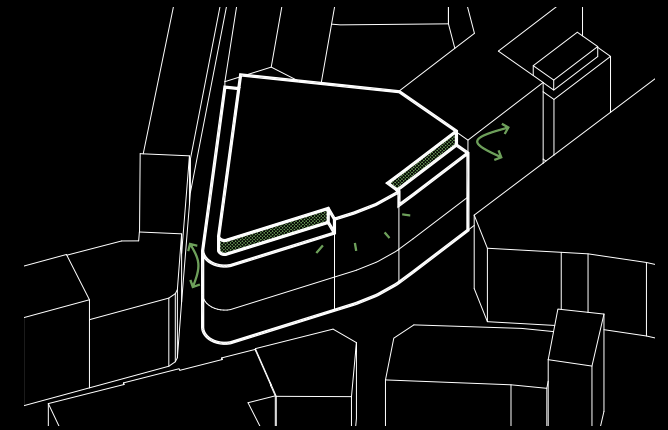
The sequence of various outside areas, each with their own character and as green as possible (portal, elevated forecourt, central yard at different levels, city balcony, terraces, and roof garden) generate various outside experiences and ensure that the relationship between inside and outside at the campus is omnipresent.





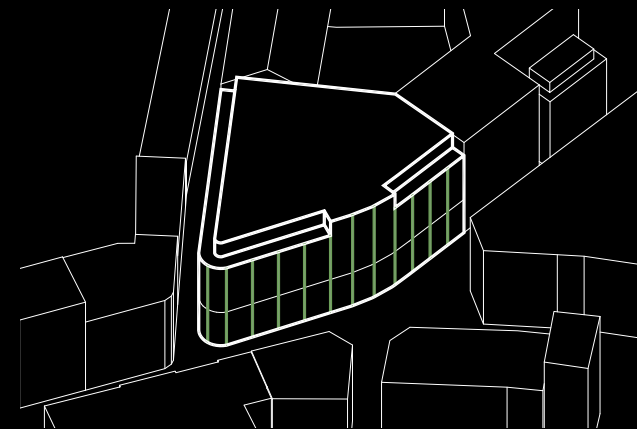
BASE & BODY

The logical division of functions leads to a natural division of base & body.



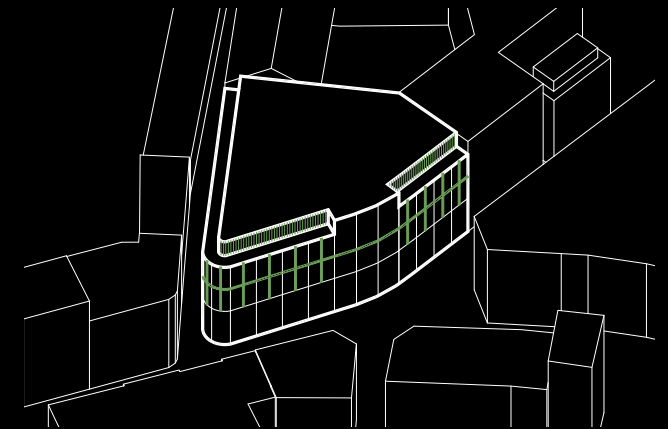
BASE - BODY & HEAD (CROWN)

The receding crown strengthens the morphology of the Grand Magasin. The building reflects the classical principle of base, body, and head.



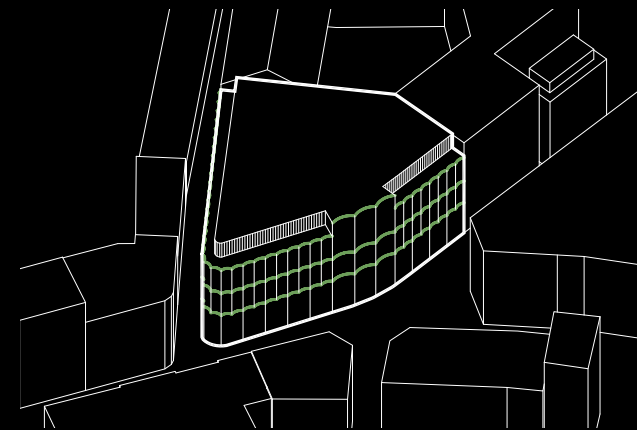
VERTICAL DIVISION

A regular vertical division from above to below yields a balanced façade and anchors the building to its site.



HIERARCHY AND ARTICULATION FAÇADE GRID

Much time has been spent on balancing the façade grid to strengthen the proportions and hierarchy between the base, body and head in a clear and unconstrained way.



ABSTRACT ELEGANCE

A principle with concave lines is introduced. Rationality and elegance are brought together.



Various balcony zones strengthen the façade division and form a strong inside-outside relationship for passers-by.







View from Leysstraat, Antwerp — KdG University of Applied Sciences, Urbicoon, Kolmont/Tans Group





Entrance at Jezusstraat, KdG campus Meir, Antwerp  
— KdG University of Applied Sciences, Urbicoon, Kolmont/Tans Group







Inner area, KdG campus Meir, Antwerp  
— KdG University of Applied Sciences, Urbicoon Kolmont/Tans Group





# ARLON 53



**ARLON 53 – brussels (Competition – 18,500m<sup>2</sup>) — BPI Real Estate, AG Real Estate**  
Renovation office building Arlon-Trier

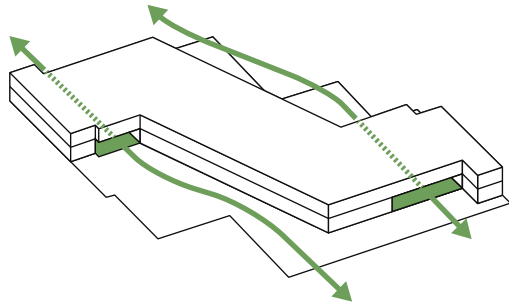
Our Brussels metropolis has been bustling for decades in its diversity of urban development statements. The same applies to this seventies icon by Architect Jean Verschuere, a special curiosity, a wilful integration that made its mark. The site revalued to a more contemporary urban development translation, in which the ambitions of the developer and the city are combined into a historical opportunity and statement of a new way of connecting. The project was designed with respect for the character of the existing building. It has been retained to a maximum extent and is allowed to play a recognisable role. The transformation of the pedestal ensures high-quality passability, where the boundary between public and private has received much attention to improve the inviting character of the building. The new, elegant crown refers to the rhythm of the existing building but has its own character. The original hues and granulates are visible once again after the concrete has been cleaned and treated. Together with the subtle and detailed frames, they pay tribute to the modernist principles.





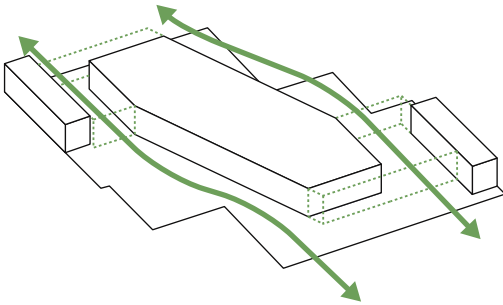


SPOTLIGHT



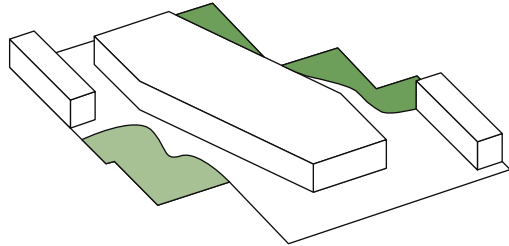
PASSABILITY

A plinth all around can be accessed from two sides.



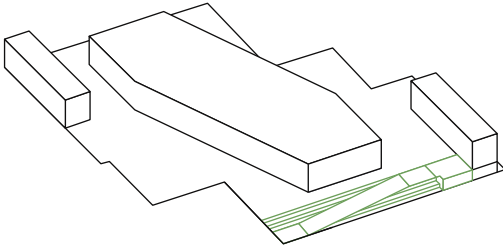
DOUBLE HEIGHT

Each access to the inner area is of double height to the scale of its context. The façade recedes from the street alignment with the adjacent buildings.



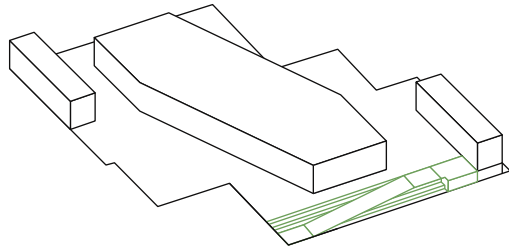
RECREATION AREAS

The passage can be accessed from two sides of the plinth and has recreation areas with a diverse character.



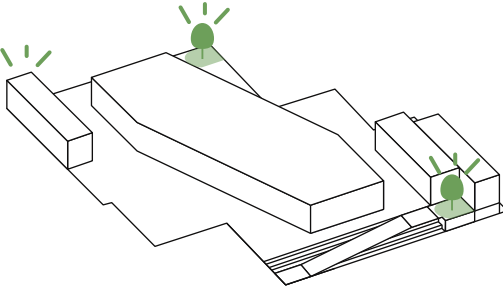
INVITING

A generous ramp and stairs create an inviting effect to the surrounding area.



HIGH-QUALITY BICYCLE ACCESS

Easy access with an unimpeded flow for bicycles is created by means of a double bicycle lift to the basement floor.

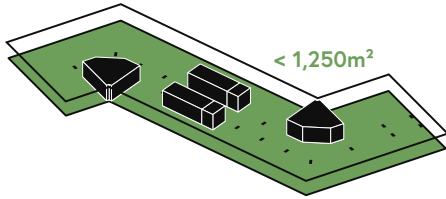


BREAKING WITH THE CANYON EFFECT

Like green sentinels two solitary trees stand out – a welcome presence in the street.

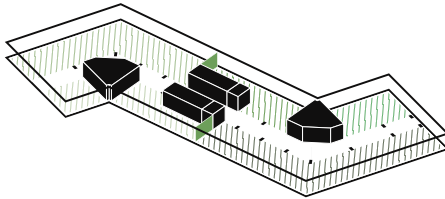


SPOTLIGHT



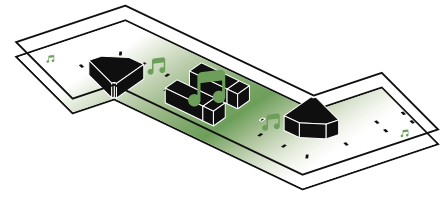
COMPARTMENT SIZE

Due to the casco division, the office floors remain below 1,250m².



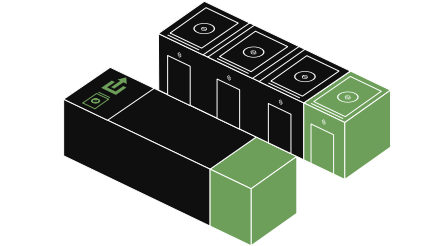
SUBDIVIDABILITY

The position of the sanitary clusters and the stairwells and a smart positioning of the new shafts for mechanical ventilation make a division into two zones possible.



FROM HUBBUB TO SILENCE

The central arrangement of the main circulation and emergency stairwells leads to logical zoning.



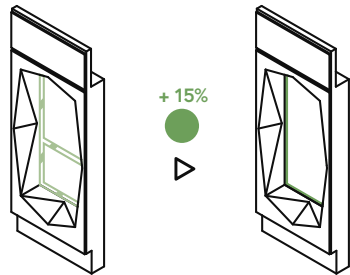
ADJUSTMENT CENTRAL CORE

The addition of a fourth lift in line with the existing ones has a convenient and efficient result that meets the needs envisaged.



FREE HEIGHT

The free height of the lowered ceilings is maximised with the help of a clever implementation and arrangement of techniques.



DAYLIGHT OPTIMISATION

Replacing the two-fold existing module with a single tilt&turn wing with hidden frame results in a 15% increase in daylight penetration.



SPOTLIGHT



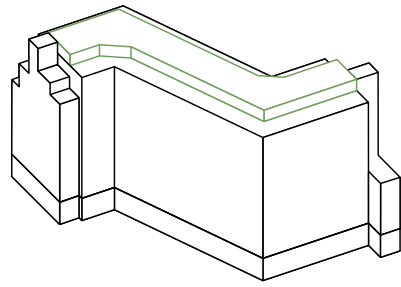
SPOTLIGHT

General view Arlon 53, Brussels — BPI Real Estate, AG Real Estate



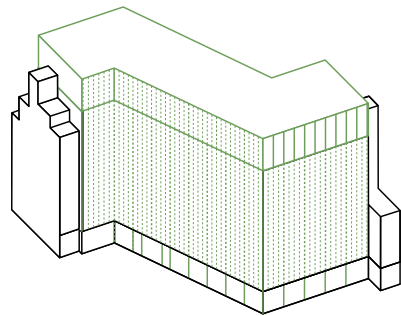


SPOTLIGHT



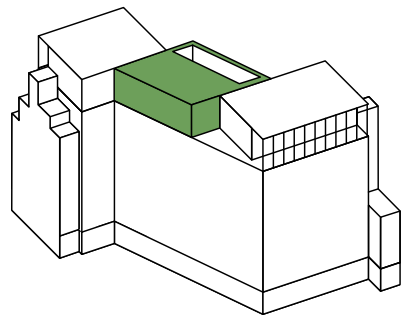
REMOVAL

The existing technical roof layer is removed.



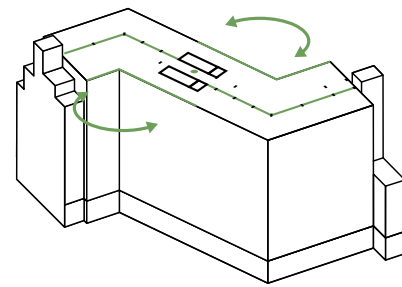
FAÇADE GRID EXTENDED

The façade rhythm of the plinth and body is extended in the added top section.



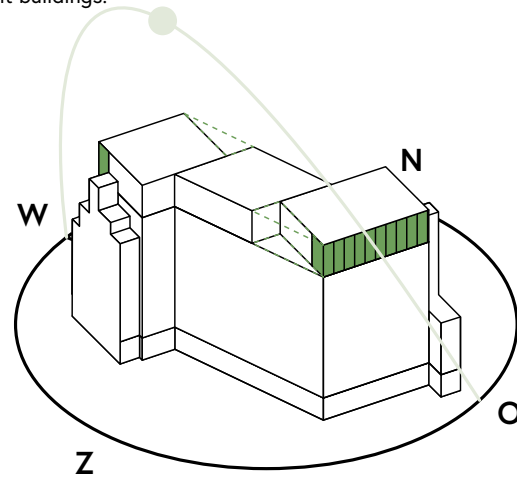
SUPPORTED CORE

The central diamond-shaped section is the link in the composition of sections. Logistic and technical functions are clustered here.



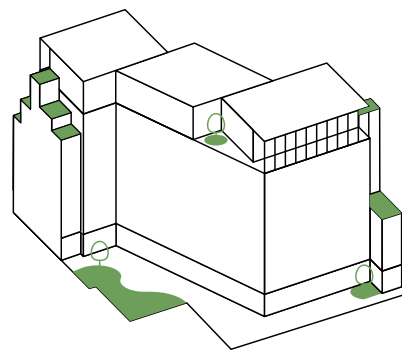
STRUCTURAL LOGIC

Each access to the inner area is of double height to the scale of its context. The façade recedes from the street alignment with the adjacent buildings.



ORIENTATION

The sections are cut to reduce additional cast shadows and create a favourable orientation for terraces.



DIVERSITY ROOF LANDSCAPE

Green accents are added to the roof terraces.



SPOTLIGHT







Front view with added top section Arlon 53, Brussels — BPI Real Estate, AG Real



+

IN FOCUS

# PARK VILLA

BOECHOUT

















B BRAND

# B BRAND

By taking care of an exciting series of design commissions, B brand has considerably extended its portfolio this year. B brand is on track, and with the high-quality interior of mansions, farmhouses, villas, penthouses and flats, our expertise in the atypical approach of smaller-scale interior commissions, with a keen eye for other materials and surprising combinations, is growing. In a nutshell: abstract design concepts under the current denominator of a mini-architecture or as a Gesamtkunstwerk towards the total experience. In one of the following issues, we will discuss this in further detail and put several new realisations into the spotlight. B brand is and remains complementary to our Binst Architects interior team, which takes care of the larger interior commissions. We have the ambition to create a range of design furniture in harmony with the human scale, as an assortment that ranges from a dinner service to sculptural furniture objects and a collection of fabrics. Due to these ambitions, we will be extending our design team, as we will be facing a challenging test case in the next few months: launching our BULO Lounge, our ZIPP Billboard light fittings, our OBUMEX project kitchen, and many other engagements with manufacturers and dealers. We are also making huge progress with our table series FIVE with respect to future users. A recent order of more than 200 FIVE office tables from PostNL takes us closer to the major market players for offices. New versions are under development, including some with an integrated cable duct and exclusive table finishes. Our new showroom provides a preview, which will be updated by the start of 2022.

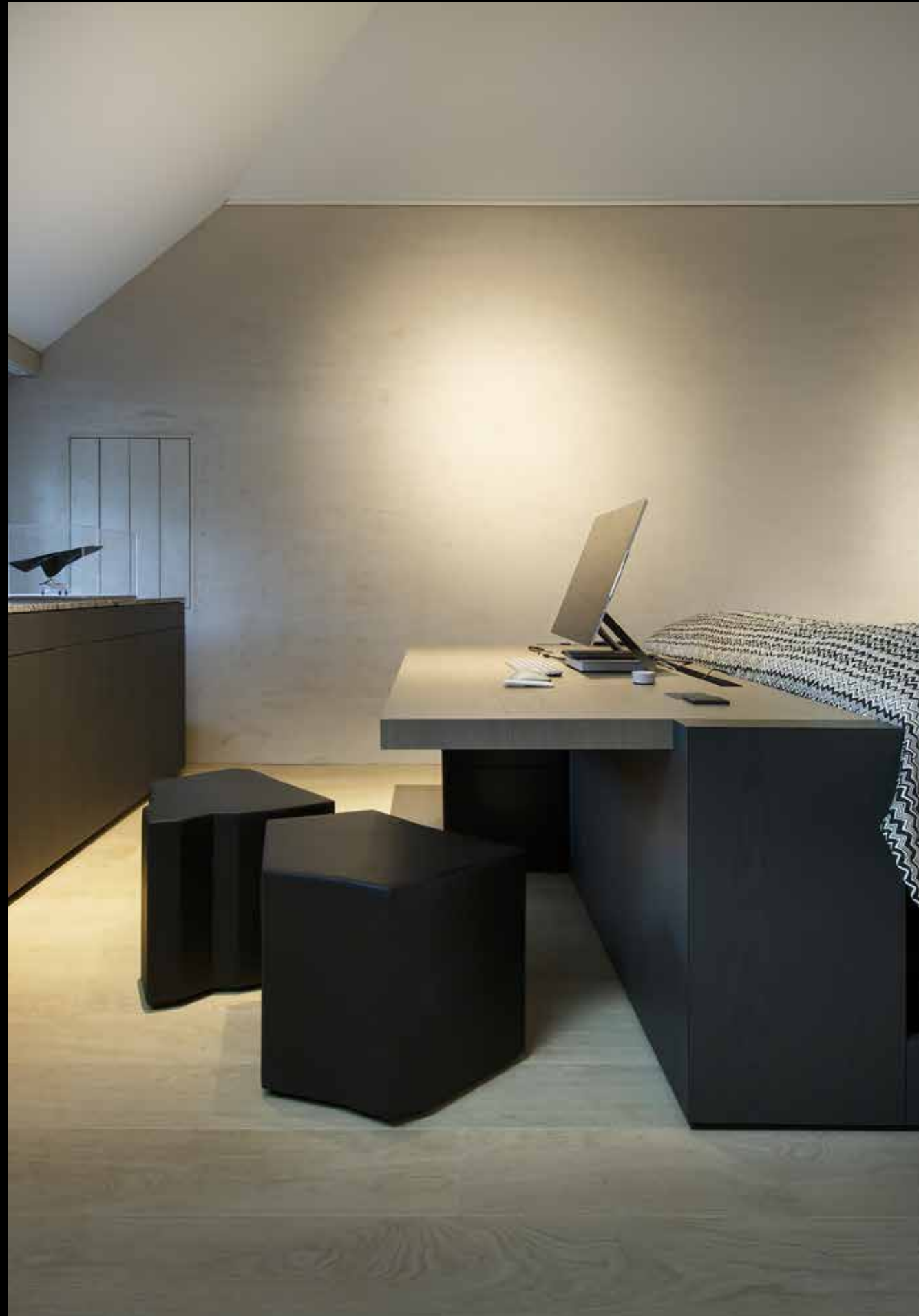


# SAFE HOUSE

The commission entailed the reconversion of some empty rooms into a working room, a bedsitting room, a walk-in cabinet, various bathrooms, a walk-in wardrobe, and a wellness room. The atmosphere should be that of a luxury hotel. The largest open space is characterised by a central piece of furniture, in which 'smart' functions for working, sleeping, and sitting are combined and from this piece of furniture, the user can control the technical features in the home. The open roof structure has an acoustic stretch ceiling that hides the audio installation. Various access doors as well as the air conditioning and radiator are included in the walk-in closet. One of the doors gives access to the first bathroom. The toilet is part of the bathroom cabinet, making its presence less visible. The automatic sliding glass partition gives access to the second bathroom. It separates the two bathrooms almost seamlessly so that they seem to make up one single room. A recuperated sink of natural stone is the eye-catcher in the second bathroom. A large walk-in wardrobe connects this bathroom with the wellness room, where the light-emitting acoustic ceiling creates an atmosphere of rest and quiet. The wellness room has a large bath and an in-built infrared cabin. All visible seams in the floors, furniture, mirrors, et cetera are aligned and mutually adjusted. A sober palette of warm, natural materials sets the tone.



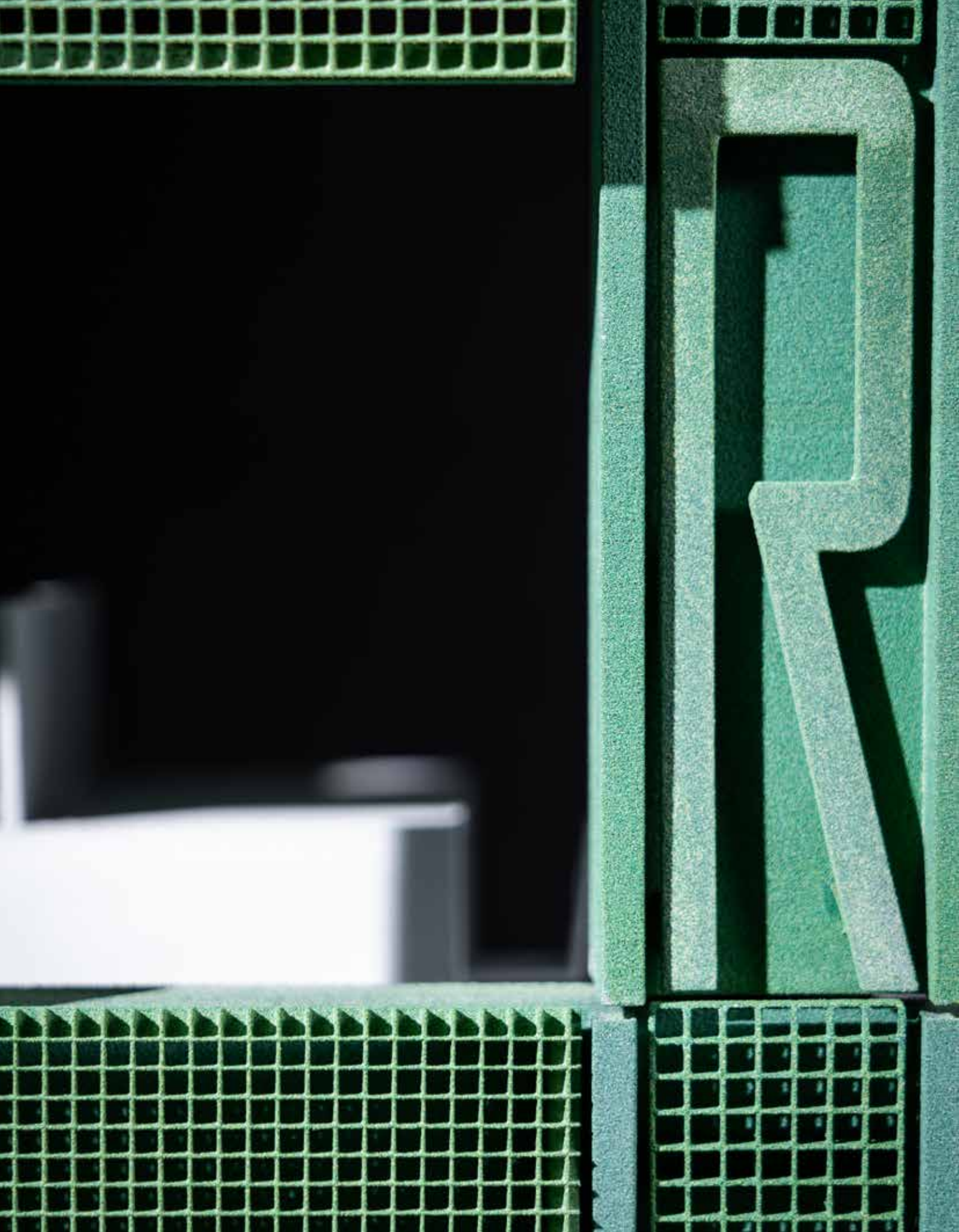




++ A modest house with  
the look and feel of  
an international hotel.



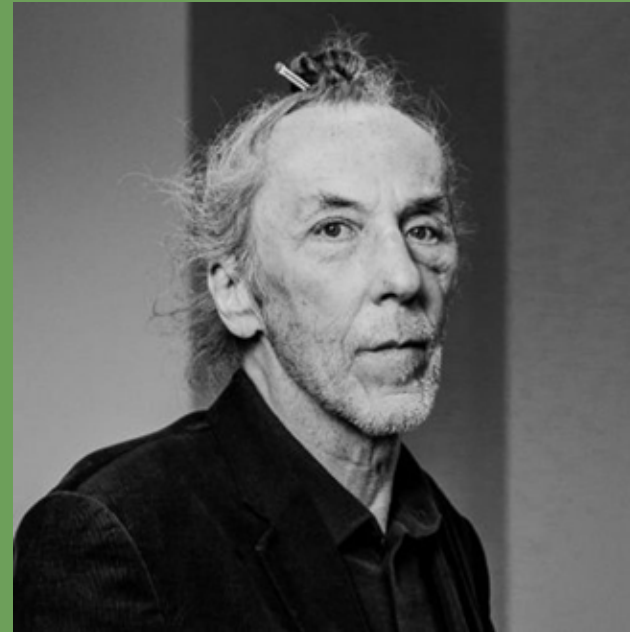




B SCENE

# B SCENE

## — ART INTEGRATION GUY ROMBOUTS



Guy Rombouts (Geel, 1949) is a Belgian visual artist, who lives and works in Antwerp.

Rombouts worked as a graphic designer in his family's printing firm and for the newspaper Het Nieuwsblad van Geel, until he decided to work as a full-time artist in 1975. Since the seventies, he has been working on alternative communication systems. His fascination for language and letters led to the Drieletterwoordenboek (three-letter dictionary) in 1983.

Since 1986, he worked together with Monica Droste (1958-1998), who became his wife. She died of cancer in 1998.

Rombouts works with a multitude of media, including screen printing, sculpture, interventions in the public area (Tomberg underground station), lost and found property referring to letters from the Azart alphabet, and drawings.

We consider the integration of art with architecture an inherent creation opportunity, which runs simultaneously and analogously with the architect's design and is not devised afterwards as an ornament to be added.

After we had studied and conducted a thorough analysis of the VRT as the ultimate transmission tool for information through language and after a close overview of the wide art sector, we opted for working directly with Antwerp artist Guy Rombouts (1949), following suggestions during the second dialogue phase.

This important artist has an impressive CV, an immaculate reputation, and even retains 'distant' roots with the former BRT with a short film that preceded the daily 5-minute programme Kunstzaken (Artistic Affairs).

Guy Rombouts creates art that is permeated with language and communication. He created a parallel and universally applicable language and character system that is used to create art that has varied, meandered, and been appreciated nationally and internationally in an unconstrained, playful and 'telling' way for 40 years now.

Guy Rombouts descends from printers and publishers and has made communication the heart of his artistic work since the seventies. Together with his wife and fellow artist, the late Monica Droste, he developed a new alphabet, Azart, which has a different 'graphic' character for every character of our Roman alphabet, and every Azart character has a specific colour, sound, and later even movement.

This led to a new type of overall communication-critical and flexible oeuvre, which yielded endless possibilities on the basis of inventive variations





to Azart, even including performances by the artist on a theatre stage.

Azart is synonymous with the artist's attitude to life. It is a language that makes us aware of routine and the lack of precision in how we express everything we do and think in an all but flowery fashion.

Azart in Guy Rombouts's artistic production should not be considered a secret or a mystery. The Azart language is easily decipherable. The form of every Azart word evokes a circularly aesthetical-plastic thought and confronts us in a disarming way with our use of language and our almost unconscious treatment of it as a matter of routine.

The VRT sets great store by caring about language and the creative use of it; language as a mouldable manner of communication, which is changeable and replaceable during the course of our culturally defined time. Language lives and changes, just like human beings and the view of mankind change from generation to generation.

With the VRT as a major social client, with language as a core in its wide, informing, animating, and cultural-educational services, we regard Guy Rombouts as the perfect artist-partner to work with in close association in this building project in which architecture and art amalgamate as organically as possible.

#### Specifically

Supplementary and as an addition to the proposal of time and language integration, Guy Rombouts integrated his Azart alphabet. It is conceived as a combination of our legible Roman letter and its counterpart, Rombouts's character in Azart. In this way, the façade literally becomes a constellation of legible letters with the elegant decorative Azart letters attached to them. It is a matter of legibility versus as well as including aesthetic perception! The steel letters painted in colour dance about on the façade and do not form any words.

The 360 characters literally disappear in the architecture of the VRT. In a single movement, the building is permeated with the inexhaustible flexibility and possibilities of language. In other words, the building becomes language. In this symbolic concept, the language acquires a global appearance with letters of monumental size, professionally produced in perfectly bent metal strips of 190cm high and 48cm deep, and sprayed in the same colour as the façade colour.

This implies that passers-by can see the letters from up front and as three-dimensional characters.

Consequently, the building is seen differently from countless perspectives, depending on the movement and position of the passer-by. The passer-by in motion puts the building in motion. The passer-by gets the building to start, so to speak, and projects his imagination and thoughts on the façade, which suggests language and lingualism at best.

In the anteroom, an elegant column is placed, consisting of five letters of 190cm each, with the text 'EVENT' in a similar mix of our Roman letters and Azart characters, the same as on the façade. This column will be an eye-catching piece of monumental art, both an orientation symbol and an indication of the function of the building behind it. In this manner, 365 letters (360 + 5) are used in this VRT building, which corresponds with the 365 days of the year, a hint to the 7/7-24/24 activity of the media, which never stops, just like the world.

Time and the endless potential of language become artistically tangibly deduplicated language systems on the façade and the monumental column. This expresses the deep desire of the VRT building and its pulsating task and is embedded in an ambition to provide beauty, harmony, and 'open' content. Language becomes a link between the said and visible world, and the unsaid and imaginary world.

After approval during the second dialogue phase, this proposal of current language integration will be fully budgeted within the separate public budget for arts integration (not included in the quotation).

#### B scene @ Binst Architects (Room for Art)

At the opening of our new offices, Binst Architects started a separate initiative concerning exhibiting contemporary art. To this end, a cooperation with curator Luk Lambrecht was started in 2018, who together with Luc Binst is responsible for four exhibitions per year in addition to giving advice on the integration of art in current architectural commissions.

From the practice of organising exhibitions with our Room for Art, called 'B scene', the strong feeling for integrating art gained a more relevant basis within our thinking and designing in our firm. After several exhibitions with (the late) Günther Förg, Luc Deleu and others, it was found that art in our projects was becoming more and more a motivated necessity. Discussions about this theme have resulted in the publication of a special supplement to our magazine (@ B#04) on the possibilities of art in architecture.





Arts integration Azart alphabet on façade VRT building





# RIANT WONEN OP HET EILANDJE OUD HAVENHUIS MAAKT PLAATS VOOR EXCLUSIEVE APPARTEMENTEN

Begin jaren negentig was het Antwerpse havenhuis langs de kopkaai van het Willemdok een van de pilootprojecten om de heropleving van het Antwerpse Eilandje aan te zwengelen. Het heeft die functie zo uitstekend vervuld dat het zelf overbodig werd en plaatsmaakte voor het luxueuze woongebouw Aequor. Dat is – niet toevallig – het Latijnse woord voor waterspiegel.

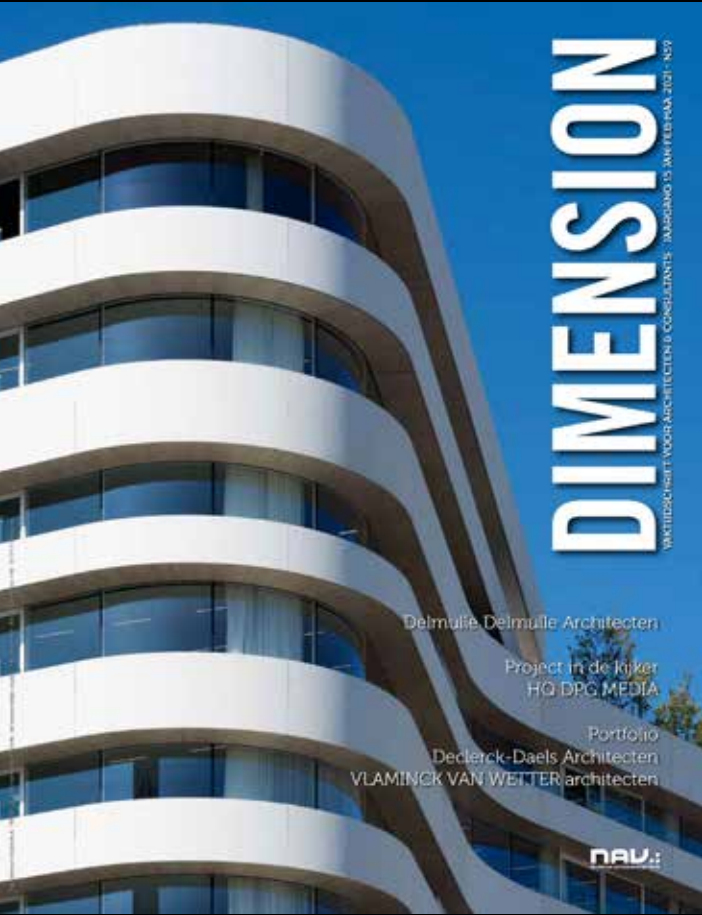
Tekst Koen Mortelmans | Beeld Binst Architects



Uitzicht op de havenhaven in het Willemdok.

# PR & INFO

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



↑ Cover Dimension 59 and article →







↑ Le Soir



↑ HLN



↑ Bouwkroniek



↑ Elle Decor



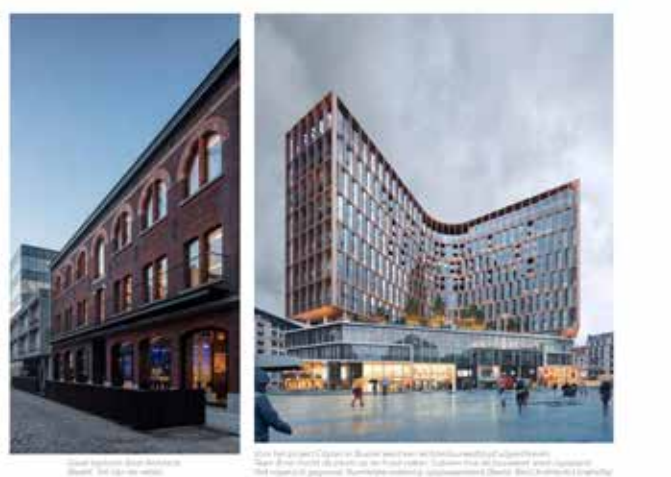
↑ Gazet van Antwerpen



↑ Monumentaal



↑ BINST ARCHITECTS in ArchiComm magazine



↑ BINST ARCHITECTS in ArchiComm magazine





# Centre Monnaie : feu vert de la concertation



Le projet de rénovation du Centre Monnaie, l'immeuble en face de l'opéra, a reçu un avis favorable de la commission de concertation de la Ville de Bruxelles. Au programme, réduction des surfaces de bureaux, aménagement de 120 logements et d'un hôtel de 316 chambres, sans oublier... l'ajout de deux étages ! Mais la commission a émis plusieurs conditions. Les voici.

En juillet, la commission de concertation a donc donné son feu vert au projet porté par la société Cityzen hotel. Mais, dans un avis très détaillé où elle précise ses souhaits, elle a aussi demandé plusieurs modifications conséquentes au projet.

## SUPPRESSION DES STUDIO

La commission de concertation a ainsi demandé de supprimer les 38 studios prévus et de revoir la taille des logements afin d'augmenter le nombre d'appartements de 2 et 3 chambres. Elle demande aussi de proposer une plus grande diversité dans les types de logements, de prévoir un espace extérieur privatif par logement et que soit garantie une réversibilité (qualité des appartements) en logements.

## TROP DE PARKINGS VOITURE

Ce n'est pas tout. Elle veut que soit réduit le nombre de

Le projet prévoit l'ajout de deux niveaux supplémentaires. © Savaris & Associés

136



In this edition, 66 projects participated. The jury convened in the renovated paper mill Quartier Papier in Zaventem on 12 January 2021 and selected four winning projects in the following categories:

- Non-residential building: HQ Cordeel, Temse
- Residential: CART, Ham
- Specific elements in steel: A Giant Sculpture, Kasterlee
- Industrial buildings: Car Park Building IMEC/KUL, Leuven

The jury consisted of:  
Sébastien Seret (Greisch), Eddy Hermans (Stabilogics), Nicolas Raemakers (OSK-AR Architecten), Ka Man Hün (BASF), Dominique Pieters (Planopli), Patrick Maes (Smulders) en Robin van Beveren (Basil Architecture).

BINST ARCHITECTS thanks its partners Cordeel / Ney & Partners, which helped to make this great result possible and congratulates the other winners with their prize-winning projects!





# B for Big thanks

With our internal slogan 'ledereen M.E.E.' (everybody included) we have worked hard internally in the past COVID-19 months on a more methodical approach to all projects. Conceptually, in a constructional sense and in terms of execution all dossiers are approached from a macro view, compared with each other, and adjusted on a weekly basis. In this way, we avoid any gaps between isolated teams and more traditional firm structures, and BINST ARCHITECTS functions from a dialogue-based approach as a single, uniform team that enhances the team in every respect.

- 30.11.20 Interior walls
- 07.12.20 Evacuation person with limited mobility
- 14.12.20 Concrete in façades
- 16.02.21 BIM for project-leaders
- 15.03.21 Site facts
- 22.03.21 Functioning construction team
- 12.04.21 Preparation estimates
- 19.04.21 Exterior frames
- 20.04.21 Structure and working method firm
- 04.05.21 Architectural start
- 11.05.21 InDesign





# COLOPHON



## TEAM BINST ARCHITECTS

Jotte Seghers  
Kenn van Overveld  
Laure Denis  
Liesbeth De Bock  
Luc Binst  
Luc Reyn  
Marie Lootens  
Mathieu Cieters  
Melissa Janssens  
Michiel Van Roey  
Mila Tawil  
Minne Somers  
Mitra Rostami Gorji  
Mònica Grau Duro  
Nick Verbeeck  
Nico De Plecker  
Peggy De Bock  
Petra Van Alsenoy  
Philippe De Pauw  
Philippe Vincke  
Rana Bachir  
Robert Osinga  
Roxanne Delbaen  
Sebastien Delagrange  
Seppe Meyvis  
Sigrid Hubloux  
Slavica Bosnjak  
Stefan Schoonderbeek  
Stephan Vanderlooven  
Stephane Van Eester  
Steven De Paepe  
Thomas Cornelis  
Tim De Cort  
Tommaso Ascoli  
Ward Lagrain  
Wim Heyninck  
Yan Kozmo Peeters

### AUTHORS

BINST ARCHITECTS

### EDITORS

Luc Binst  
Dirk Engelen

### PROJECT COORDINATION

Luc Binst  
Sigrid Hubloux

### PHOTOGRAPHY

BINST ARCHITECTS

- Nick Verbeeck  
(pp. 4, 8-9, 14-24, 26, 38-39, 42-50, 62,  
114-120, 126)  
- Tim Fisher  
(p. 137)

B brand

- Nick Verbeeck  
(pp. 96-99)  
- Kris Dekeijser  
(pp. 122-125)

### GRAPHIC DESIGN

Mathieu Cieters (Studio Studio, Gent)  
Luc Binst  
Sigrid Hubloux

### PRINT

Drukkerij Puntgaaf, Kortrijk

ISBN 9789078775072

Nothing from this edition may be multiplied  
or made public by means of print, photocopy,  
microfilm, or any other way without the prior  
approval of BINST ARCHITECTS.

Copyright © 2021 BINST ARCHITECTS  
and the author

Copyright © 2021 BINST ARCHITECTS  
and the photographers

**BINST ARCHITECTS**  
URBANISM    ARCHITECTURE    INTERIOR

Luikstraat 7  
B - 2000 Antwerp  
+32 3 213 61 61  
[www.binstarchitects.be](http://www.binstarchitects.be)



# ABO

ISBN 9 7890 78 7750 72



9 7890 78 7750 72