



COVER

BW

06



EDITORIAL

EDITORIAL

B&O magazine represents our six-monthly impression of our current approach and the status of projects. Although many ongoing designs are still confidential, it gives an impression of BINST ARCHITECTS today and the locations at which we are building all over Flanders and Brussels in addition to our current designs. The 'In Focus' section features three exceptional projects as a built answer to dune architecture, city architecture and quay architecture, particularly One Baelskaai, as an atypical, iconic residential building on the East Bank, a funky warehouse concept in Kloosterstraat, and finally a fine Scheldt quay project as a sharp cornerstone of old Antwerp. With B BRAND we focus on high-end spaces and architectural objects, some thirty of which are studied in collaboration with Belgian and Dutch manufacturers. Finally, B SCENE provides a selection of furniture and models and pays a tribute to the intriguing graphic work of Koen De Decker and to Sybren Vanoverberghe's top photography.

L.B.

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+ Mission '22-'23

After the pandemic, the Belgian building sector is facing the next major challenges. Inflation, the energy crisis and the materials crisis force us to enhance collaboration to unprecedented levels of vigilance in all fields. What was still invisible and unthinkable at the start of the new year has suddenly become part of our economic and social development. In this harsh reality, we need to review our approach, our decisions and how we deal with this as a firm toward our clients and the institutions involved.

Given the fact that architects want to profile themselves as mediators between all parties, the word 'connection' refers to one of the key aspects of finding relevant solutions and the new balance, in which we support one another to the best of our ability. Where projects are delayed or need to be postponed or where further details are required, a wide and clear dialogue among all building partners is essential. Let us connect as much as we can, let us re-evaluate together and build the process-oriented positivity we want to emanate as a firm.

In these turbulent 'roaring twenties', the building sector will reset itself earlier, while seeking a different building efficiency and translation, in which the many ambitions will have to be clearly defined from the start. The 'process-based ambition', the 'architecture ambition' and the 'sustainability ambition' together make up the expert project triangle we apply nowadays in clarifying and supporting a design brief and project mission for 200%. From the very beginning, this mission has required intensive dialogue and a healthy debate, in which time gains and win-win situations among the parties are central.

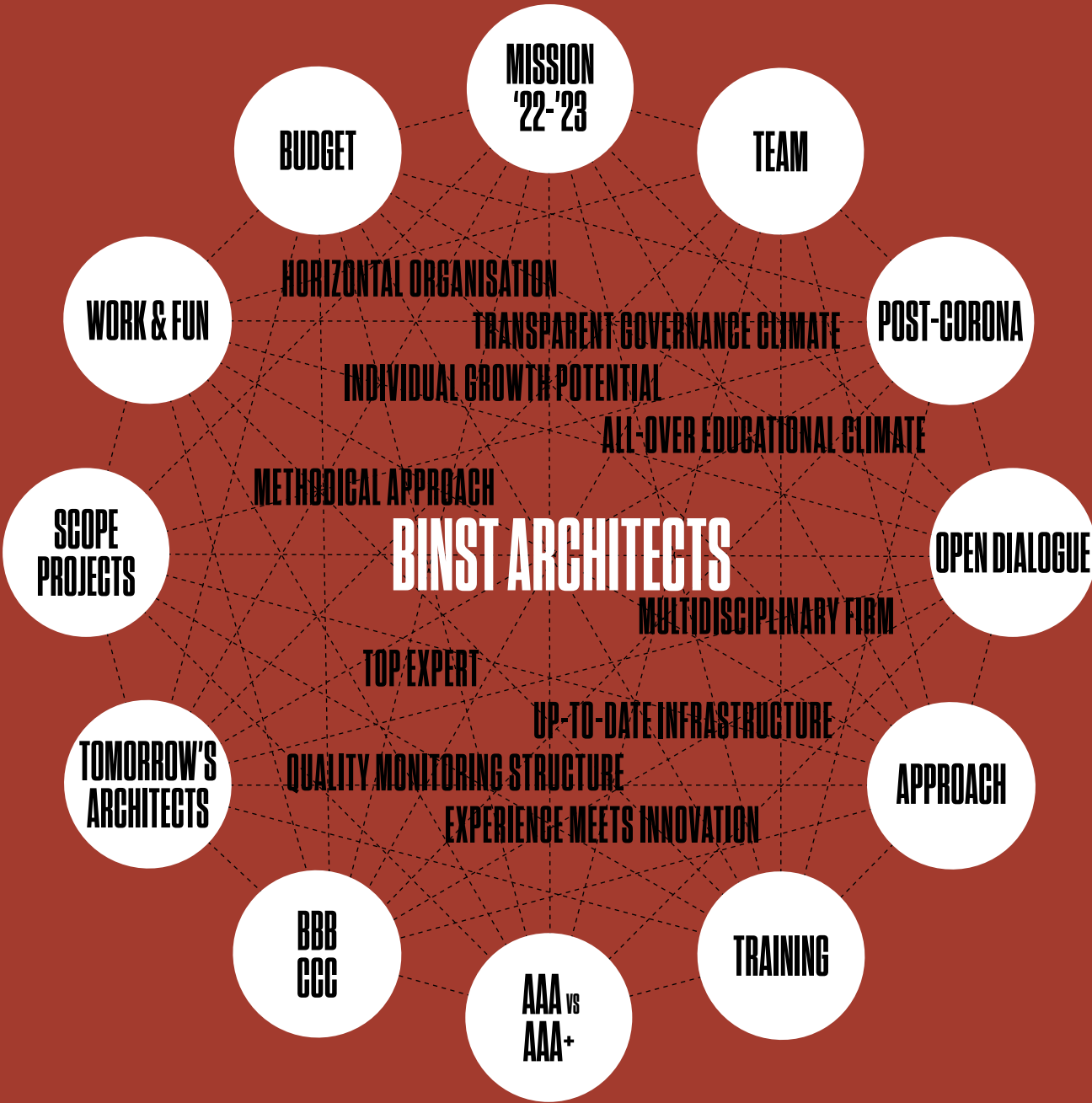
BINST ARCHITECTS started the spring with a clear mission of the firm for the next two years. Analogously with the aforementioned challenges, we reviewed our own approach, all we represent as a firm and all of our disciplines in twelve anchor points, which provide a backbone and perspective to developing our medium internally (see page 7 – concise version). After all, we set great store by reflection, by an open dialogue with the group, giving everybody optimum information about the route and objectives toward the future. In addition to ten central values, this route is a continuous transition with the end of '23 as a major milestone. On the other hand, in addition to five years of BINST ARCHITECTS, the firm boasts a history of 50 years. It is our wish and out daily mission to maximise our leverage.

With a widely oriented order book, including several striking tower concepts and locations on the design table, a larger and still growing percentage of conversions and sites, a separate R&D team that is starting up, a post-corona refreshed work floor, and the recent introduction of an additional studio space, our firm's development is in full swing. In the process, a committed, high-quality team is central. I am very grateful for their confidence and support and the way they watch over our architecture à la carte, our training framework, and our quality monitoring structure.

With the support of our own building matrix with linked project information a continuous and close comparison can be made between all parameters of a project, and an improved project approach is worked on in steps. The choice of engineering offices is also based on reviews and strengthening partnerships in which we do not want to depend on imposed choices any longer but together with the clients aim at the best team configuration per project.

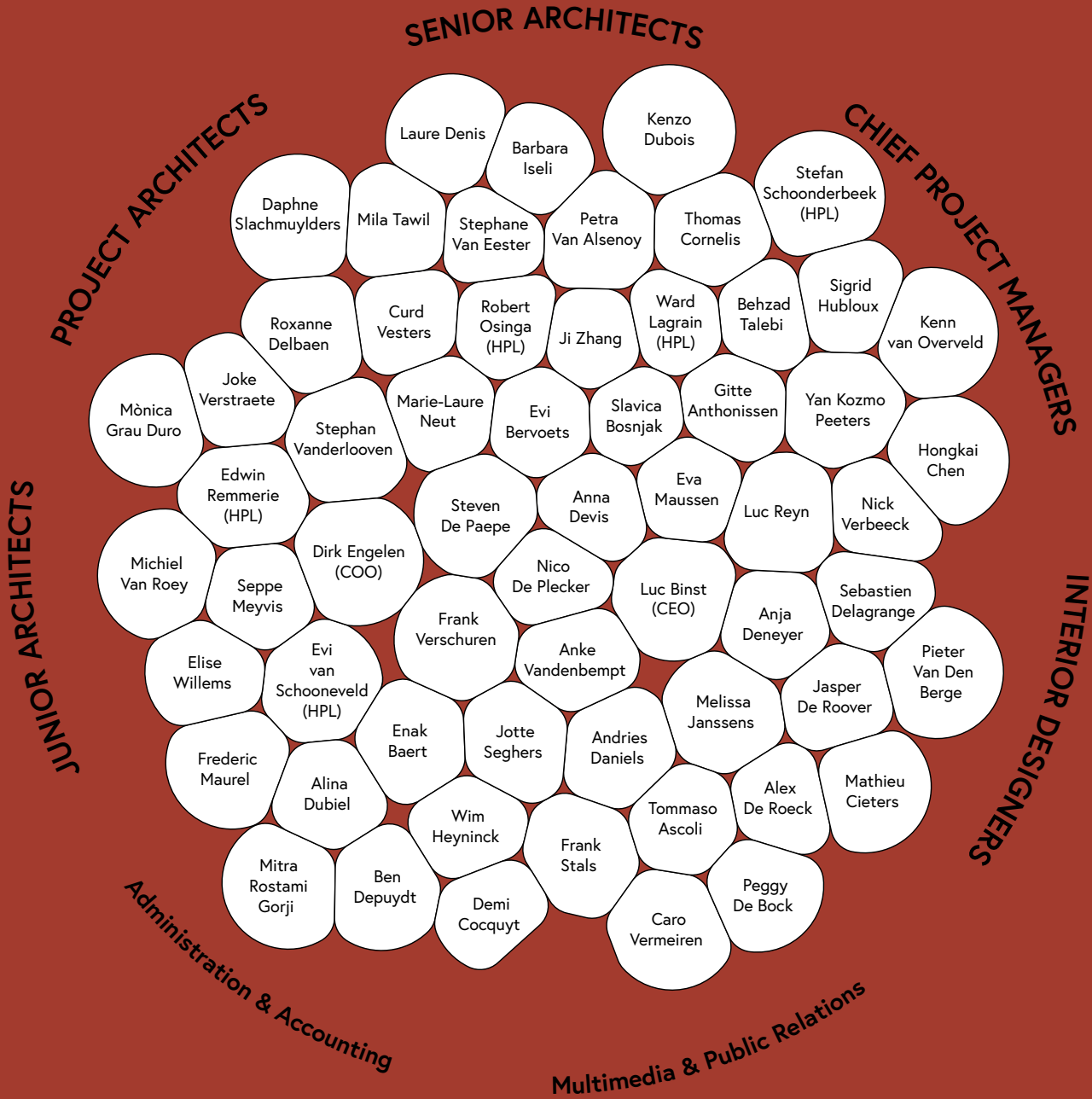
The Belgian building sector is going through an extra momentum of many opportunities and necessary optimisations. Let us create more awareness together, connect more strongly, and dare to encourage one another in our message as best we can.

— Luc Binst

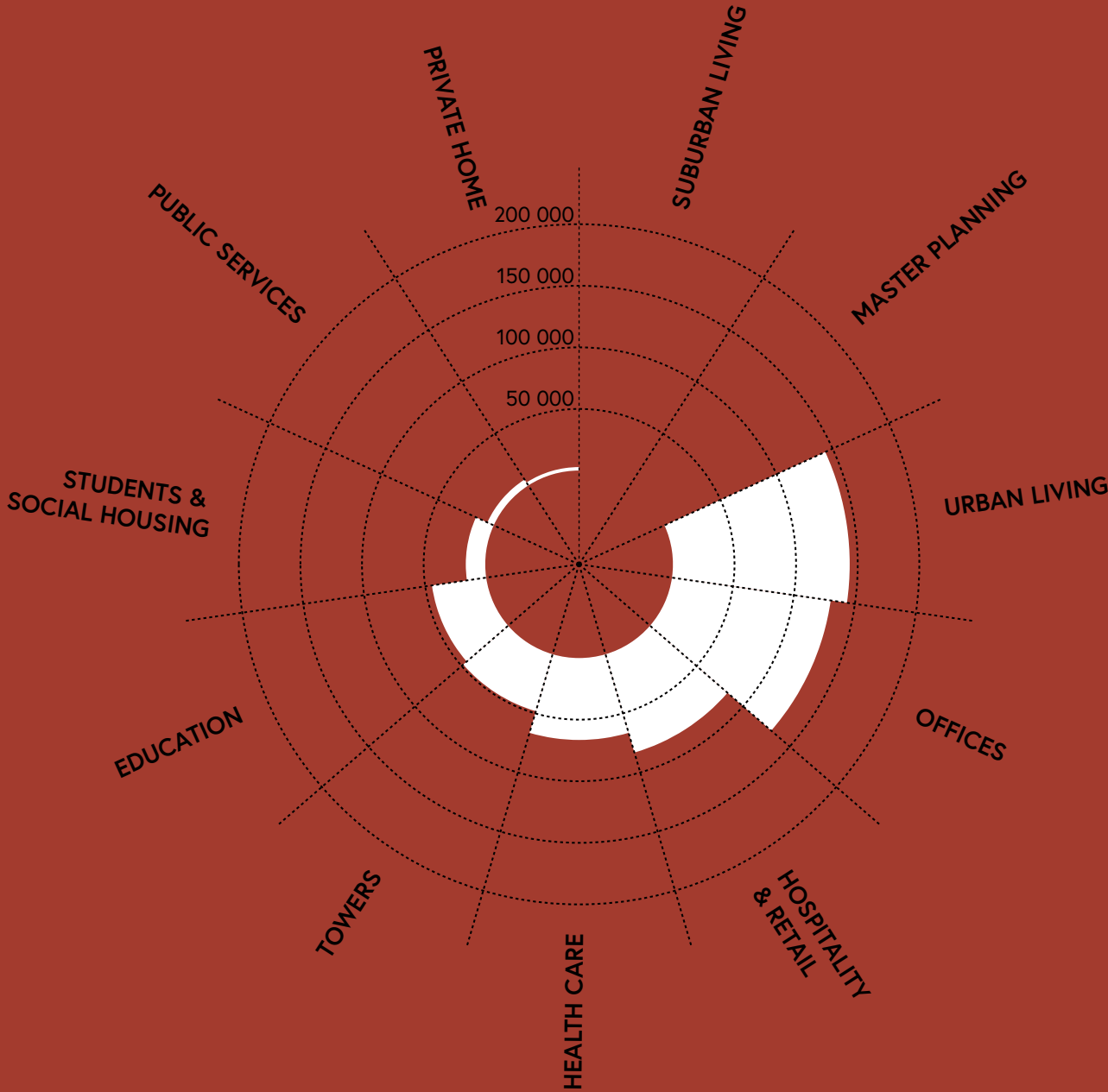




Organisation diagram — Team BINST ARCHITECTS



Total gross floor space — current projects



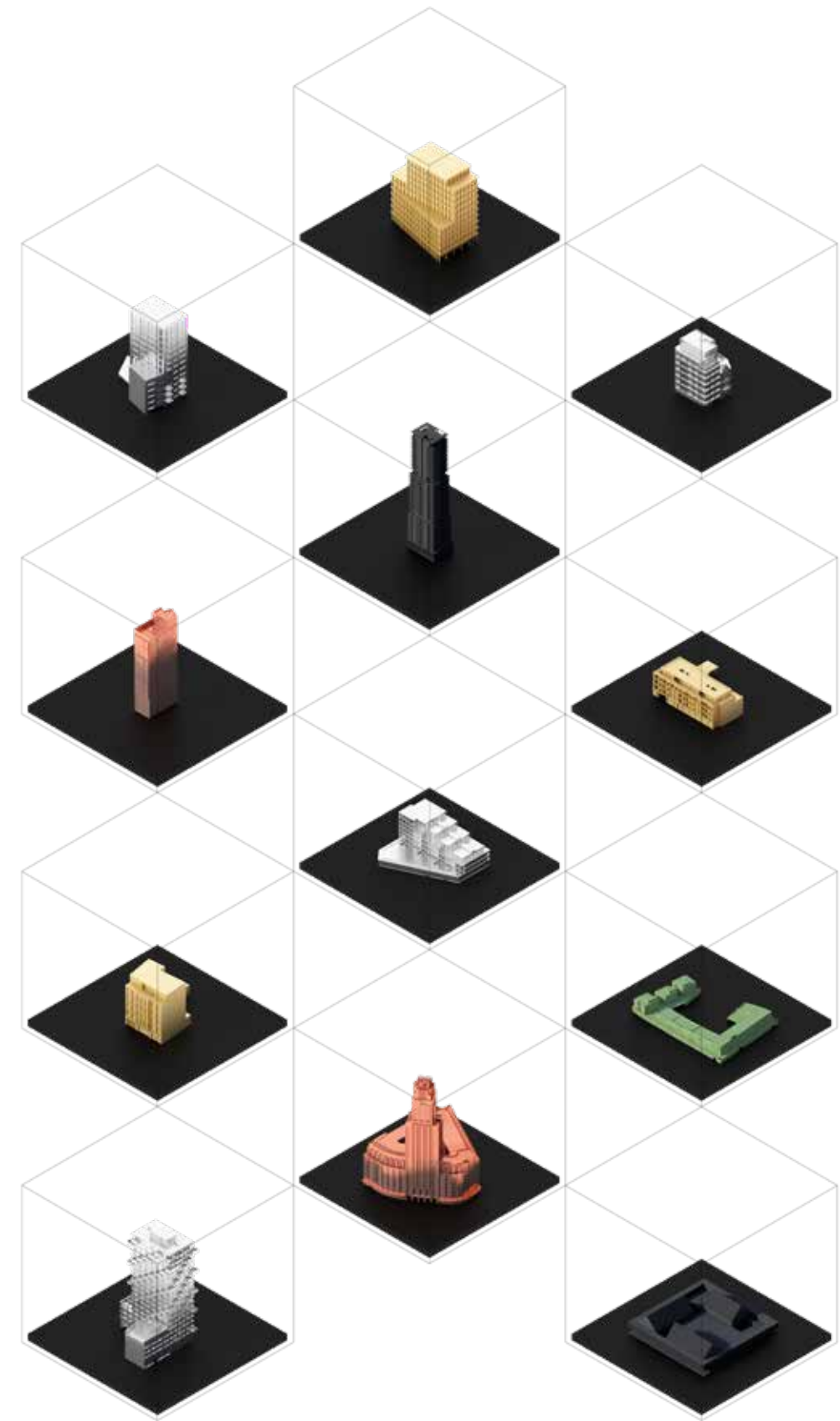
Team BINST ARCHITECTS — The Gallery, Leuvenstraat, Antwerp



Vocabulary 6

+

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

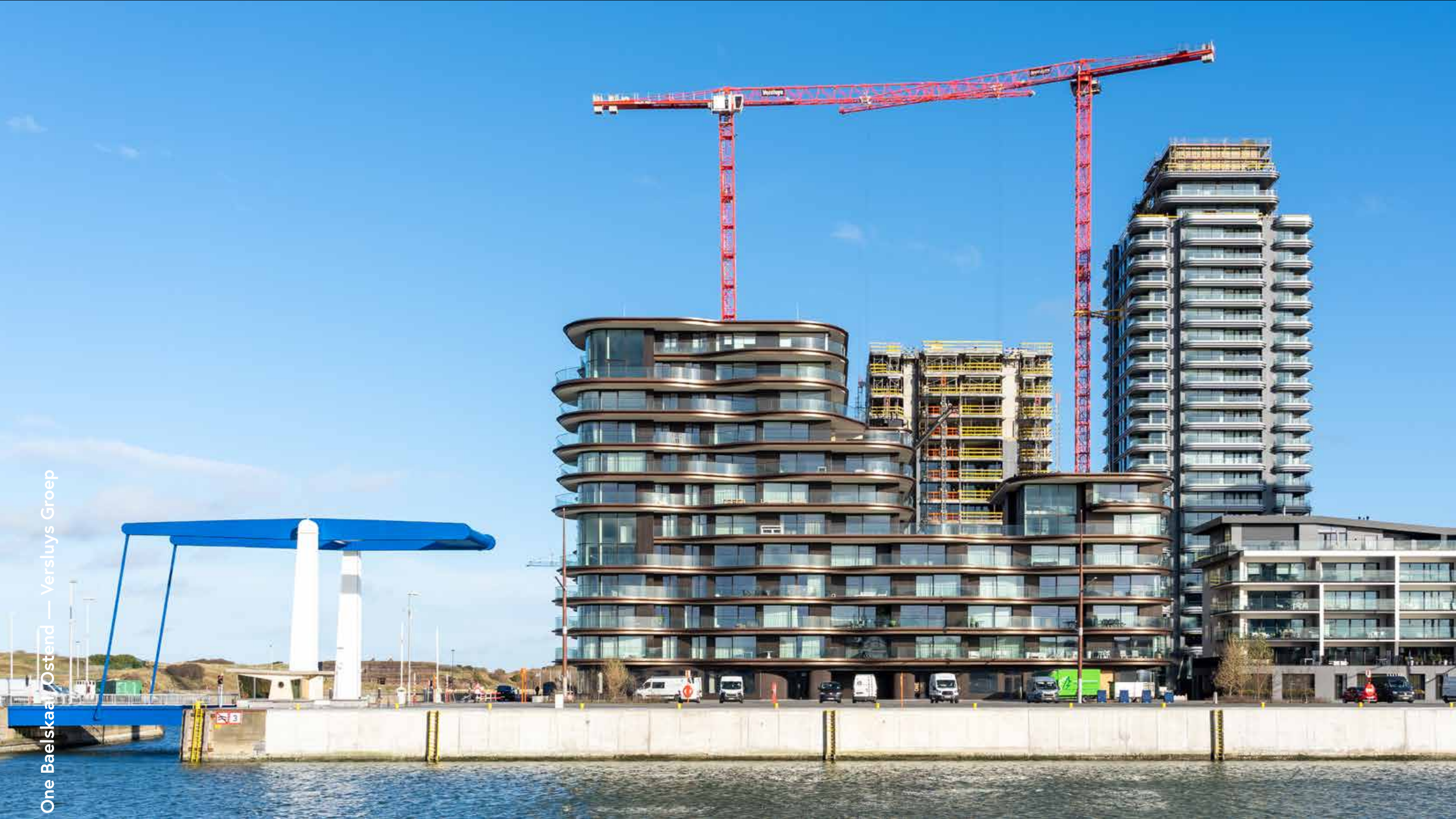
ONE BAELOSKAAI

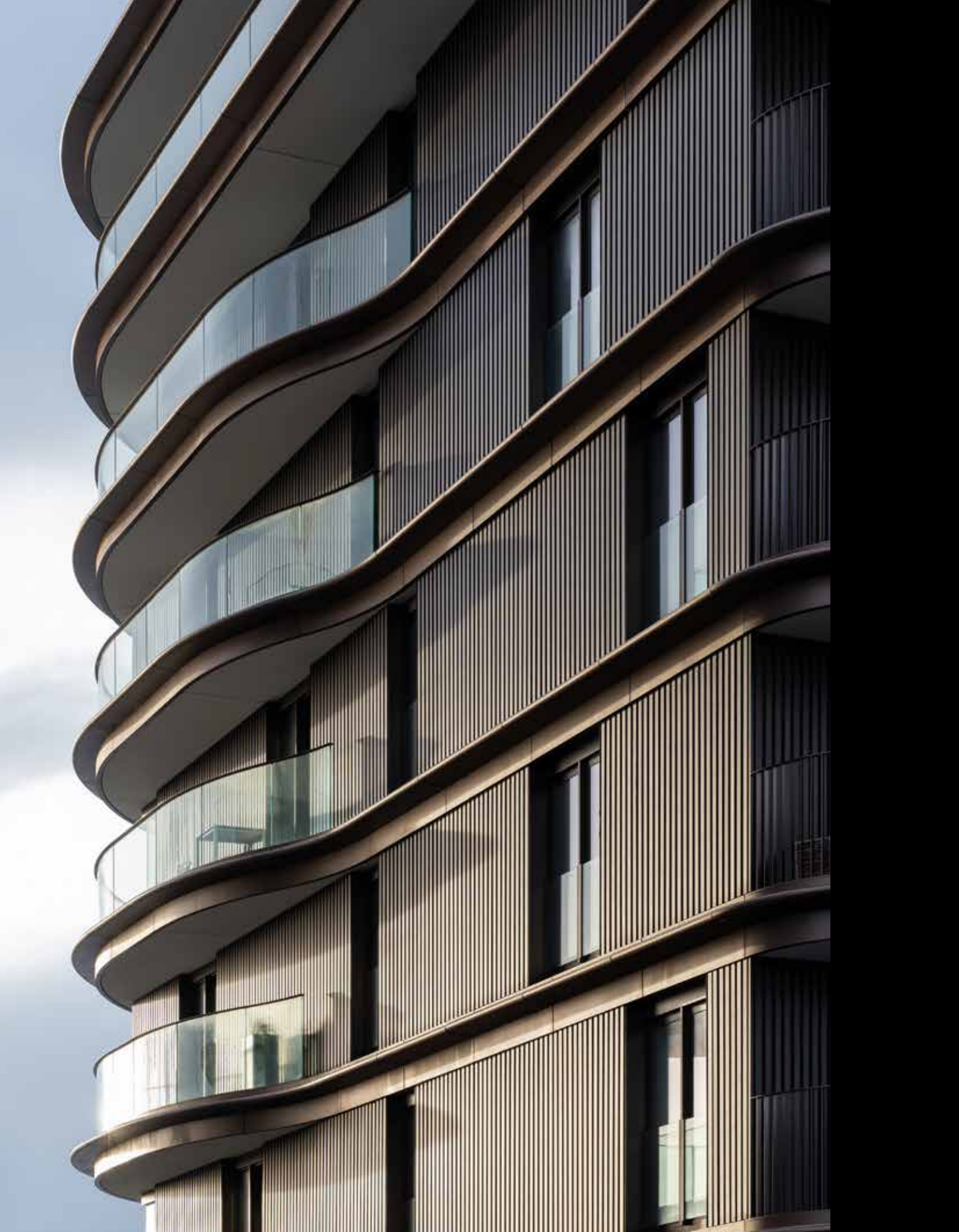
OSTEND





One Baelskaai Ostend — Versluys Groep

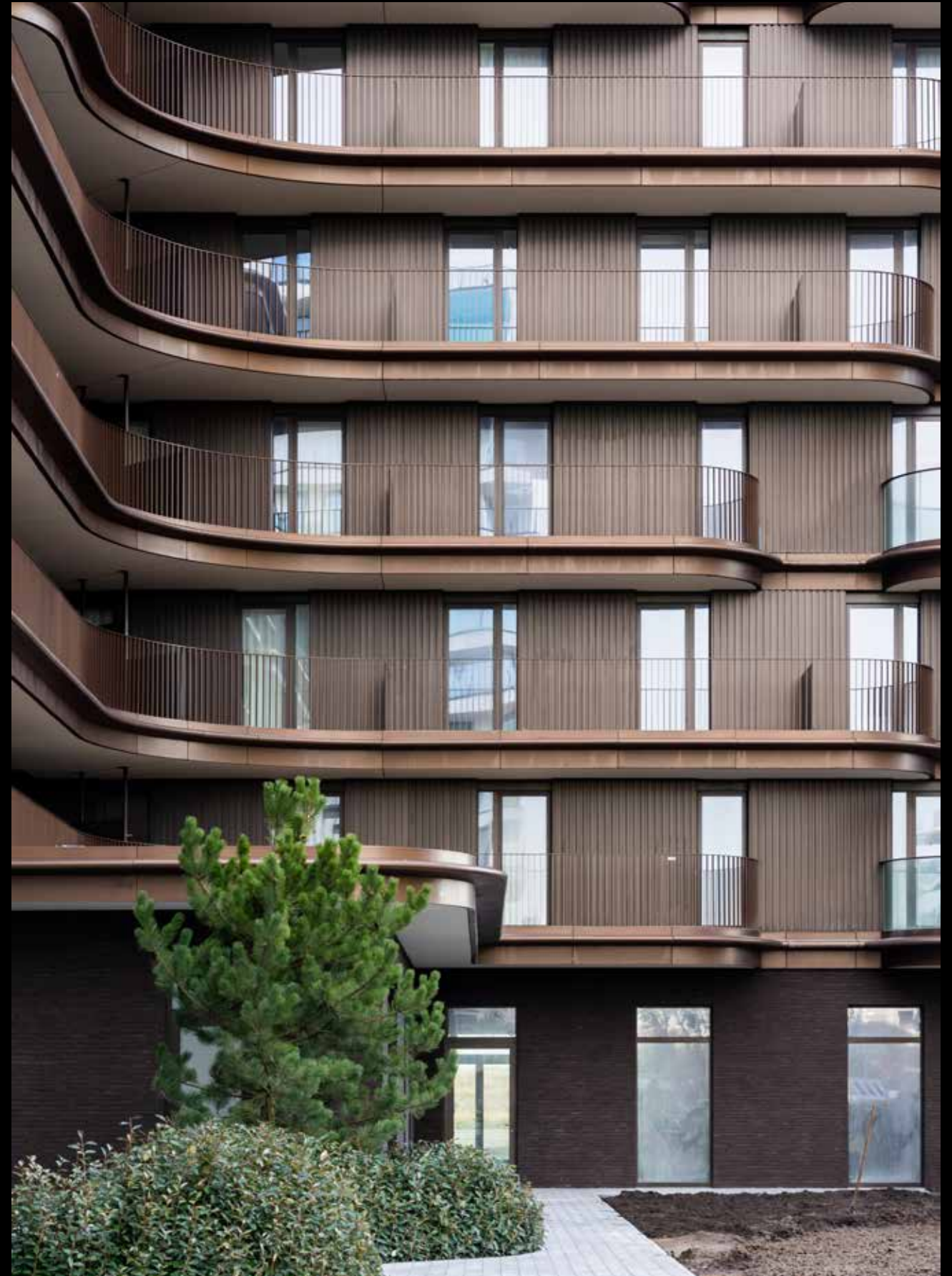








IN FOCUS



One Baelckaai, Ostend — Versluys Groep

+

SPOTLIGHT

SPOTLIGHT

+

Architecture

- 33 Boerentoren, Antwerp
- 45 Eikenhof, Kapellen
- 53 Berkenlaan, Diegem
- 65 Italiëlei, Antwerp
- 71 Herfstvreugde, Genk

+

Under construction

- 94 Doktoren, Antwerp
- 96 Renson Outdoor - NOA, Nazareth
- 98 Komet, Mechelen
- 100 Brig, Boom
- 102 Citycampus Gryson, Anderlecht
- 104 Initium, Antwerp

+ Architecture

'Spotlight' always represents the actual mix of a series of complementary commissions, which are indicative of the variation in our portfolio and oeuvre from a geographical and conceptual perspective and with respect to programmes. In addition to an iconic sketch and an indication of materials, several concept schedules clarify the basic principles of the design proposal. With fragments of our (competition) design publications we illustrate our graphic presentation methodology and the ambition in our working method to a recognisable vocabulary and strengthening DNA.

In this magazine, the focus is on some large-scale sites in West Flanders, Antwerp and Brussels and on three recently built top projects, described in terms of our worldwide architectural approach with respect to the choice of materials, the high degree of excellent detail, and the clear expression of the designs. In B6, this triptych is a symbol of our definition of a rigid city architecture, a stately quay architecture, and an iconic dune architecture. From their context, these compositions represent a comprehensible translation of legible principles and local parameters. No overacting, but a clear, understandable representation of architectural ingredients that absorb the context and abstract it into a visual expression.

It is a working method we use consistently in all current design jobs which is also measurable in the next five projects we want to spotlight in addition to the sites.

In the past year, Binst Architects had the special privilege to participate in the procedure and exquisite concept competition of De Boerentoren. Commissioned by KBC, several developers were invited to tender with a related proposal for a programme and approach to heritage. In expectation of the international winner, we can already show our concept proposal with reconversion, arts integration and new crown experience.

Berkenlaan in Diegem features two hotel entities, each with an identity of its own, in which landscape aspects as well as the solitary monolith principle are embedded.

Eikenhof in Kapellen and Italiëlei in the city centre of Antwerp support our rigid design approach toward façade methodology from a stately grid principle, but with the layers, depth effect and balustrade principles required. The sand-coloured outer layer in polished or acidified concrete supports the duality of a taut architecture versus a humane, light integration with the context.

With an increasing footprint in our own city, our share in reconversion projects and new solutions for striking construction sites where a timeless character is preferred is growing too.



Boerentoren



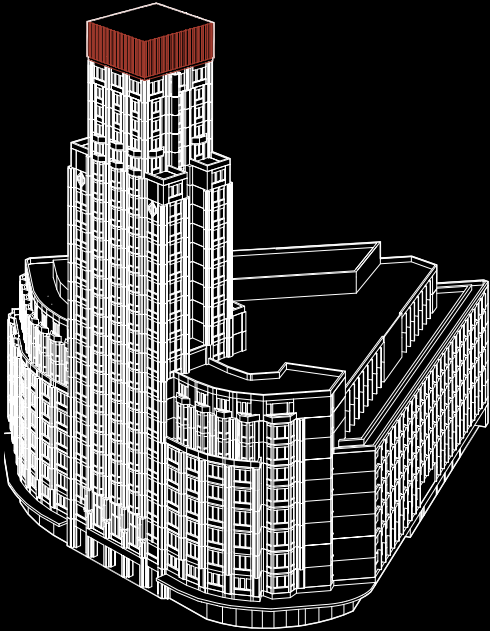
BOERENTOREN - ANTWERP (Competition - 48,546m²)
— **Immobel nv commissioned by KBC**

Feasibility study repurposing

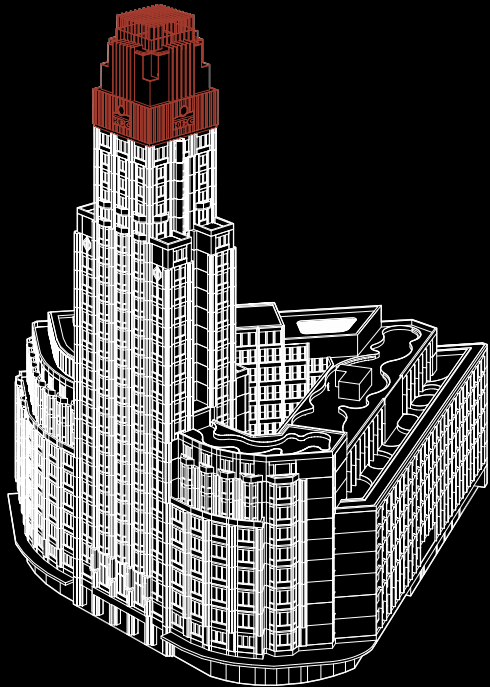
Some towers are not built the normal way; they grow. They become one with the city and the people who live and work there and those who drop in. The most beautiful towers do not grow older; they mature. They resist wind and age, and they do not stand still. They are at the service of the people and their changing trends. The tower adapts, affable and indefatigable as always, like our trusted companion. As the days go by, the tower remains a special milestone, which exceeds our irrepressible yearning for eternity. Our dreams find a home there and a future, every time again.

Storm-resistant and firm, this KBC tower has become a proud landmark for the city and its people. A unique energy flows through its structure: this tower has grown into a symbol and makes others grow too. It is the invisible beauty of this Grande Dame which we now want to share with everybody. The tower as a centre as well as a starting point. A new playing field, a flowering roof garden, an uncultivated source of surprise. Our tower is back. Again it shows the way and demonstrates what the Shining City represents: Boerentoren, dare to dream.

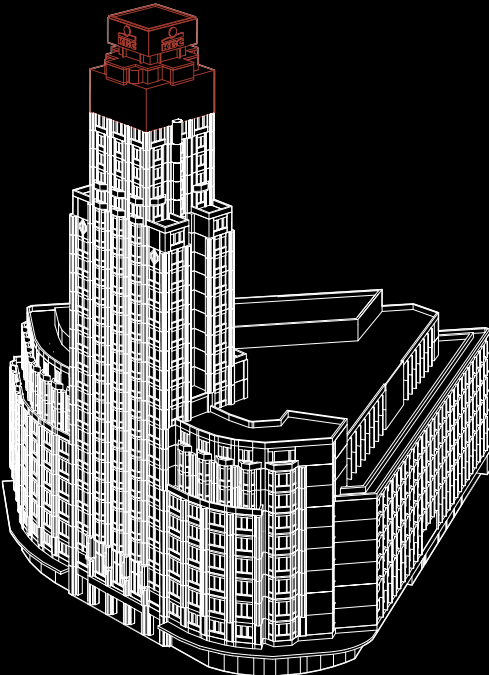
Historical image Boerentoren, Antwerp
— Immobel nv commissioned by KBC



'CAPPED' CROWN
1931



'DIGNIFIED SHAPE'
ACCORDING TO ORIGINAL INTENTIONS
2025



KBC - CROWN
1976

Future evolution crowning Boerentoren, Antwerp
— Immobel nv commissioned by KBC



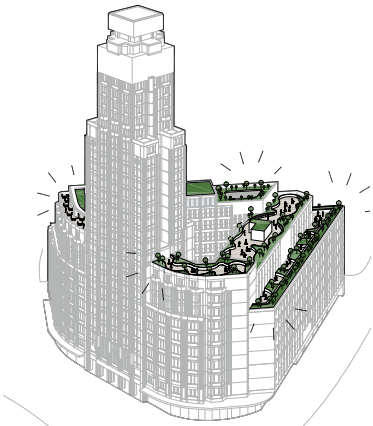
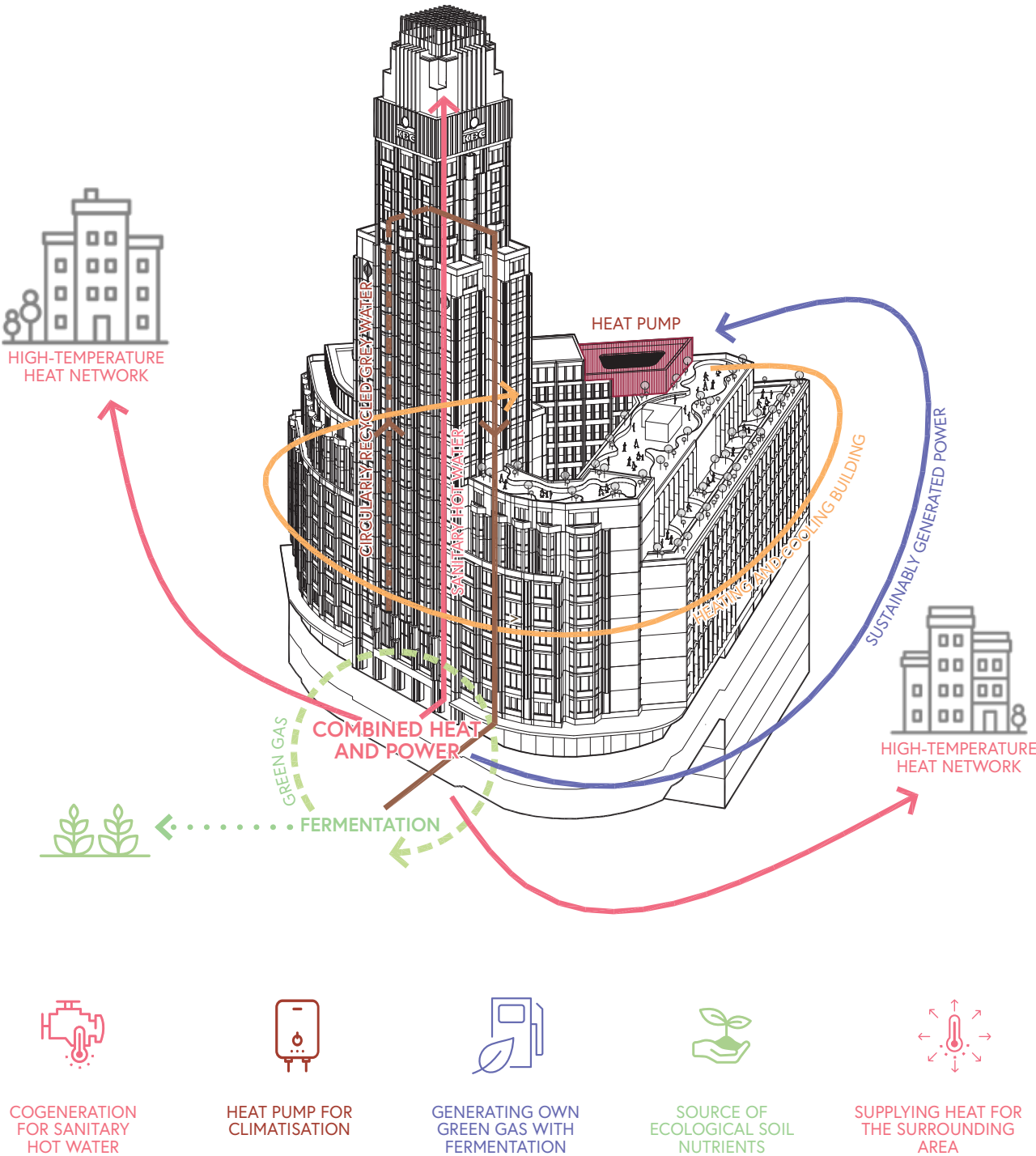
View from the Meir of Boerentoren, Antwerp
— Immobel nv commissioned by KBC



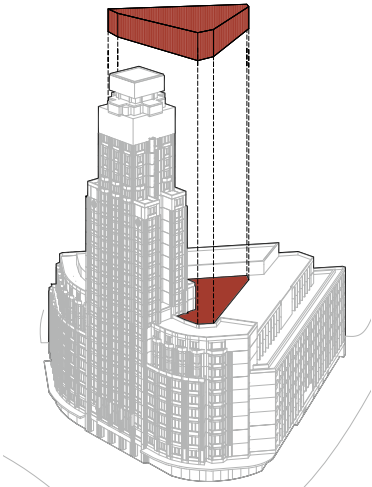
View of inner area Boerentoren, Antwerp
— Immobel nv commissioned by KBC



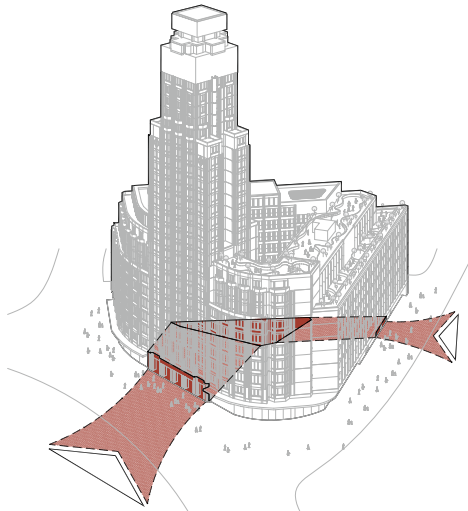
Energetic concept scheme Boerentoren, Antwerp
— Immobel nv commissioned by KBC



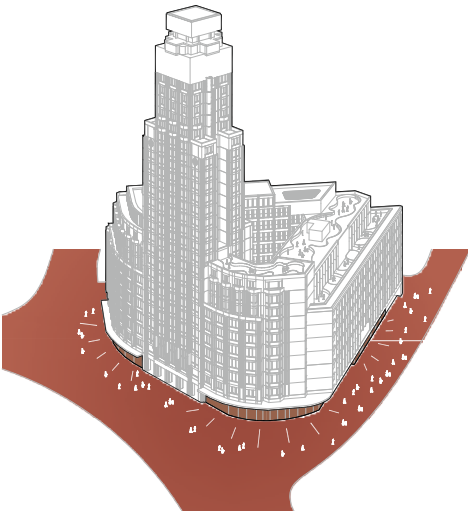
NEW ROOFSCAPE WITH BRASSERIE



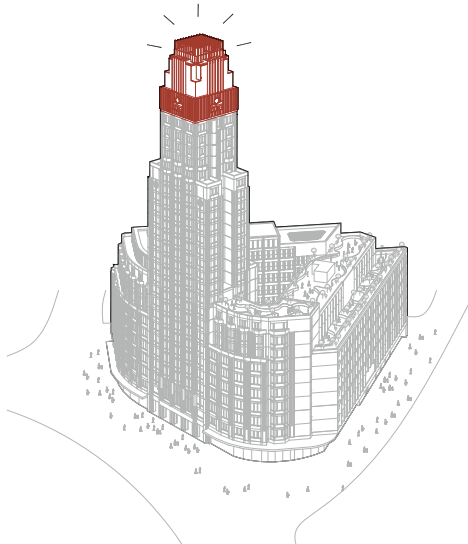
IMPROVING INNER ZONE



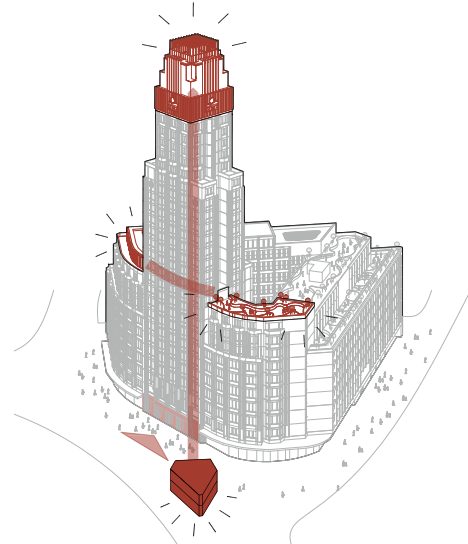
MAIN ENTRANCES - ACCESS TO INNER AREA



TRANSPARENT PLINTH BUSTLING WITH LIFE

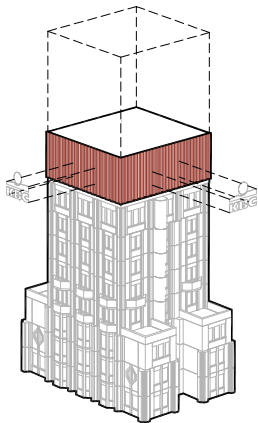


NEW CROWN

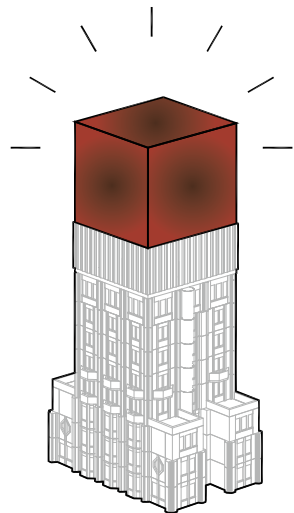


PUBLIC ACCESSIBILITY

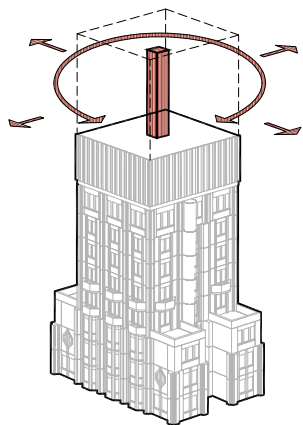
Design-based basic principles Boerentoren, Antwerp
— Immobel nv commissioned by KBC



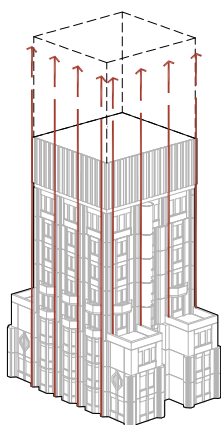
RESTORING WATER BASIN
+ SUBTLE ADDITION KBC LOGO



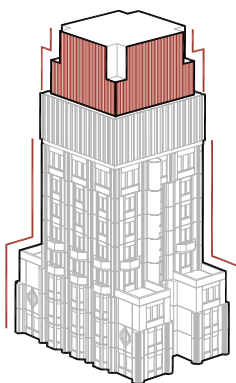
STRONG VISUAL BEACON AND LANDMARK



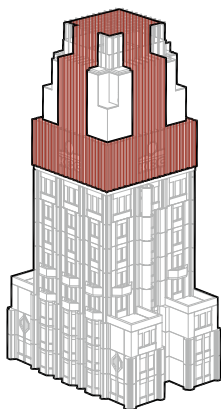
360° PANORAMA WITH CENTRAL CORE



VERTICAL DIVISION



STACKED ACCENTUATION CORNERS



BALANCED PROPORTION
SOLIDITY VS OPENNESS

Concept crown Boerentoren, Antwerp
— Immoel nv commissioned by KBC



View of crown Boerentoren, Antwerp
— Immobel nv commissioned by KBC



+ Eikenhof



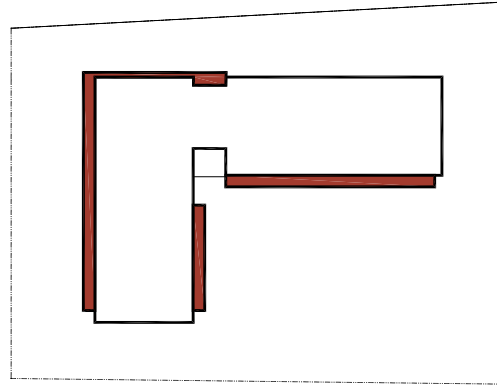
EIKENHOF – KAPELLEN (design phase 5,711m²) – Vlaamse Poort

New construction 31 apartments, 1 fitness area, and underground car park

The suburban context of Kapellen has a clear ambition and growth toward high-quality architecture, transforming the heart of the village into a modern and strong ensemble in steps. Eikenhof was designed as a single, large villa pavilion with the rural atmosphere of a resort architecture close to the village centre. The horizontal accentuation and generous living experience is integrally focused on the connection with the context, with nature and soft, sand-coloured tones standing out. The village atmosphere of the apartments are strengthened by the filter of wooden privacy screens, the glazed balustrades, and the dark-brown, bark-coloured frames. Living in Eikenhof is living and doing sports in an atmosphere of high-quality residence with a keen eye for contextual architecture – authentic and a class of its own in the landscape.

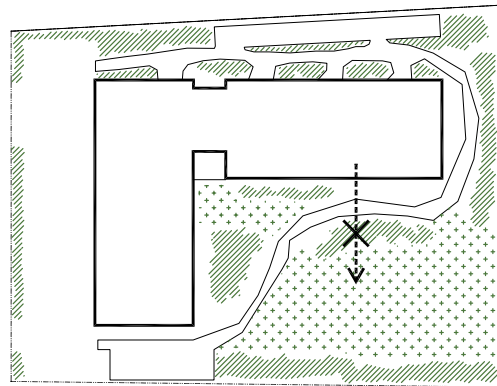


Eikenhof, Kapellen — Vlaamse Poort



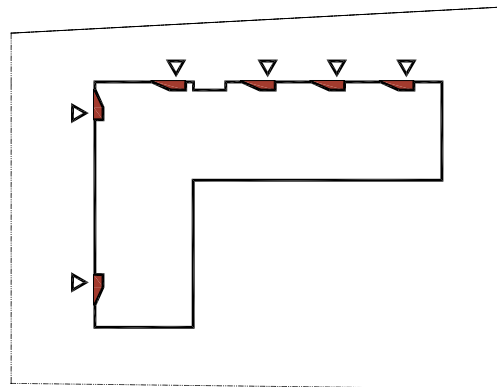
TERRACES

Continuing terraces are planned along the garden side and the street side. The horizontal lines emphasise the 'park villa feeling'. The terraces are provided with structural blinds in the form of wooden slats.



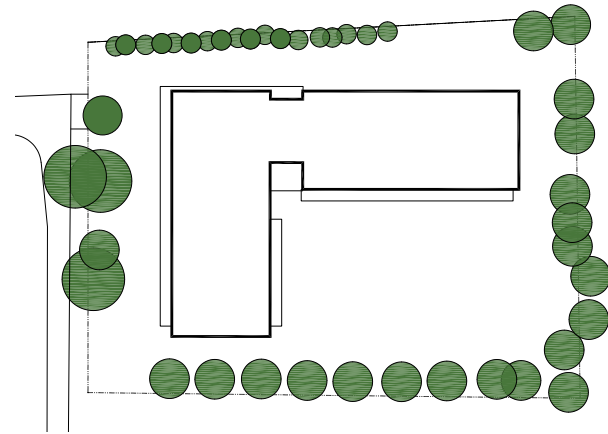
PRIVACY

The gardens are designed in a way that a green privacy buffer of hills and plants is created between the fitness area and the residents' communal garden. At the level of the bedrooms along the north façade, privacy is safeguarded by a green buffer to the access path.



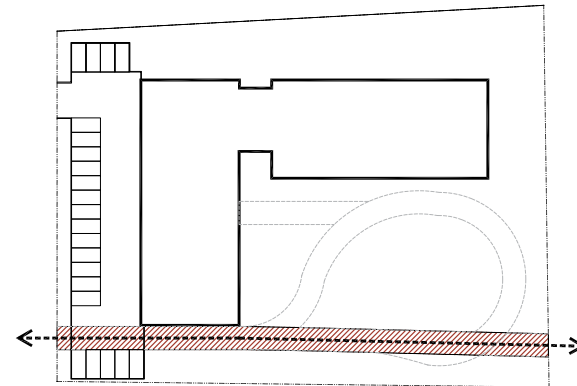
ARTICULATED ENTRANCE ZONES

The entrance zones to the apartments and fitness area are emphasised by the welcoming walls at an oblique angle leading to the entrance doors.



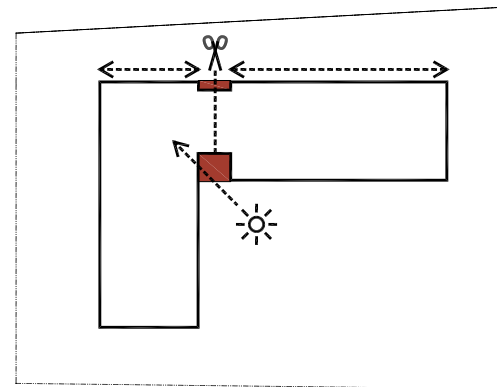
LINE OF TREES

The plot is currently fully surrounded by tall trees. To relieve Eikendreef from traffic, the entrance to the site is planned at the end of Silvesterdreef, which means that one tree has to be cut down. The line of trees to the park of CC Lux could also be thinned to allow more light in.



SERVITUDE

Outside the building, potential servitude is taken into account for cyclists and pedestrians (the so-called soft users) to the plot behind it. The south entrance to the site is only intended for fire trucks and removal vans, to avoid complex manoeuvres of large vehicles in the car park.



CUT

The volume is visually cut in two to make it lighter. The cut on the garden side allows daylight penetration into what would normally be the dark corner zone, so that these areas can also be benefited from as usage space.





Inner area Eikenhof, Kapellen — Vlaamse Poort

Berkenlaan



HOTELS BERKENLAAN - DIEGEM (design phase - Hotel 1: 13,263m²/Hotel 2: 9,492m²) — Candor

New construction two hotels with 208 and 160 rooms respectively and underground car park

The two hotels have been designed as two individual entities but with a clear relationship.

The western volume, Hotel 1, is the taller of the two. It is a striking, three-pronged volume of nine floors with pronounced grid façades on all sides. The deep window recesses and the relief in the details accentuate the rigid grid structure. The window positions alternate per floor, lending the façade a lively aspect. Hotel 1 has 208 rooms from the first floor up. The ground floor houses the supporting functions, including a restaurant where hot meals will be served as well.

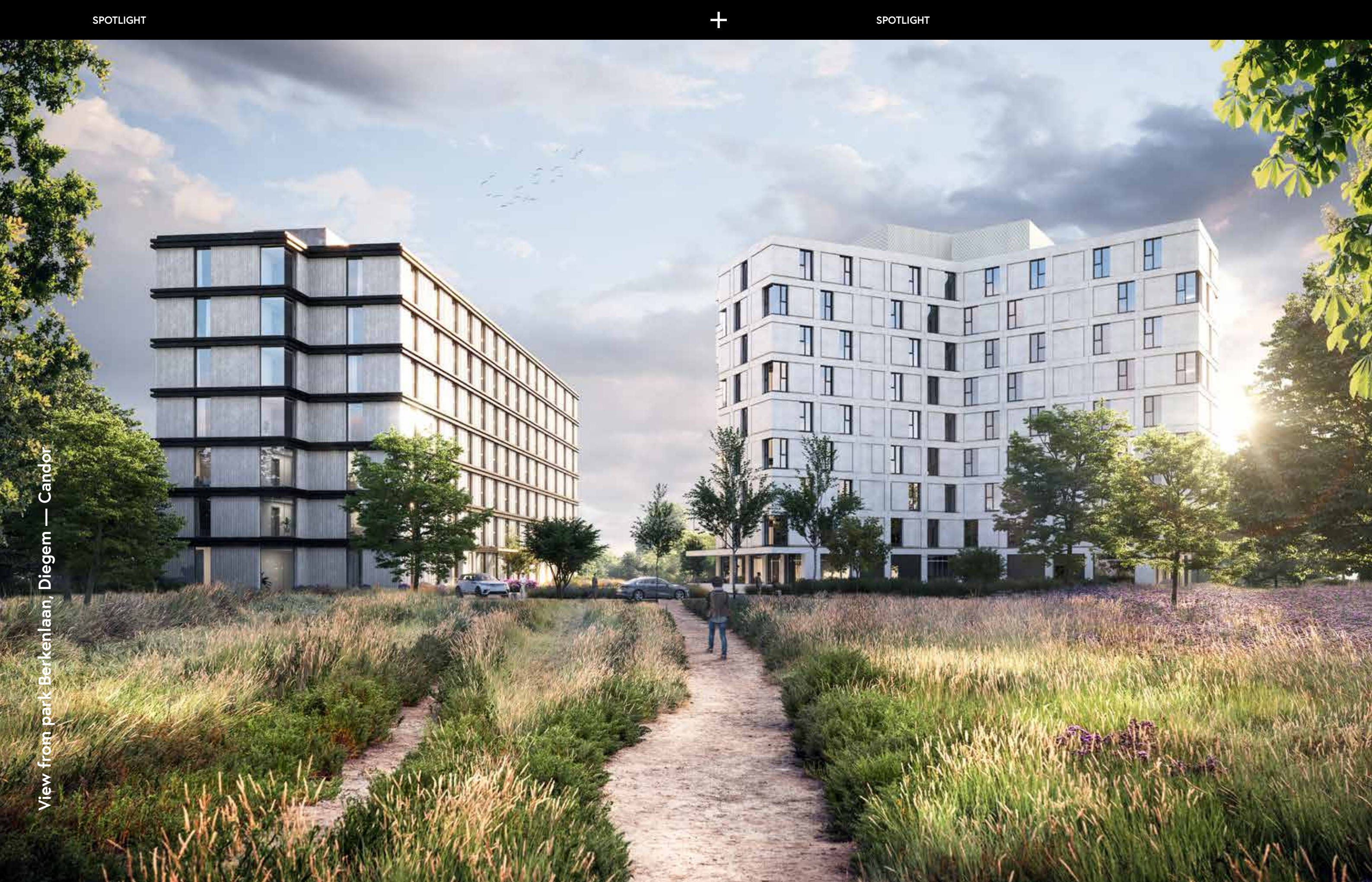
The eastern volume, Hotel 2, is a separate hotel with 160 rooms for short-term and medium-term stay.

Every hotel room has a kitchenette, allowing the guests to prepare their own meals.

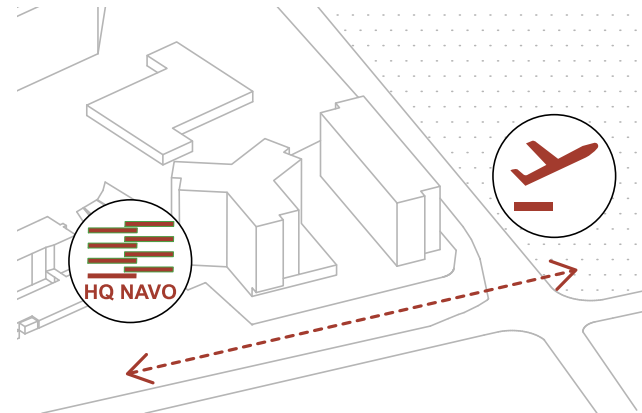
Additional functions to facilitate longer stays include a fitness area and a guest laundry, where guests can launder their own clothes.

In contrast with the vertical character of Hotel 1, the façade of the seven-floor Hotel 2 is characterised by the horizontal lines of dark accentuated edges. Glass and concrete façade panels alternate between these edges. The relief in the façade panels gives the impression of an elegantly draped voile, which in combination with the colour combinations lends the building a warm atmosphere.

View from park Berkenlaan, Diegem — Candor

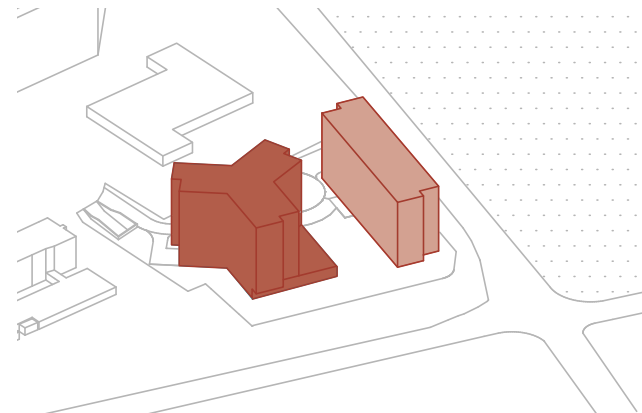


SPOTLIGHT



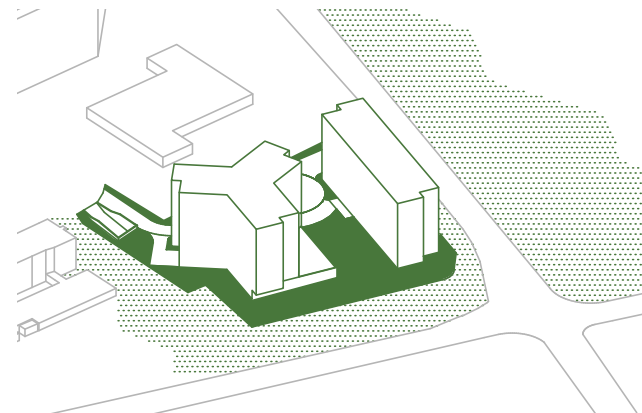
A-LOCATION: LOCATED AT THE BRUSSELS RING ROAD BETWEEN THE NATO HEADQUARTERS AND BRUSSELS AIRPORT

The site is right on the A201 motorway, which connects the Brussels city centre (6.0km) via the NATO headquarters (1.2km) to the ring road. Brussels Airport is at a distance of less than 2.5km; the tram stop to the airport is at less than 100m. The Diegem railway station is at 500m.



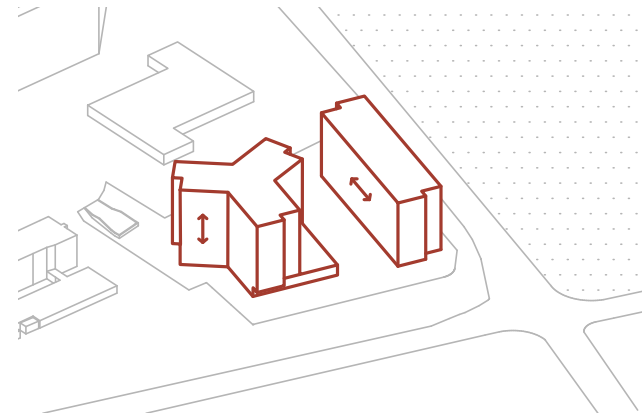
LONG-STAY 'U FLATS' VERSUS SHORT-STAY 'TRINITI'

The volumes each house a different type of hotel. The bar-shaped hotel is a separate hotel, the 160 rooms of which each have a kitchenette. The three-pronged volume includes a short-stay hotel with 208 two-person rooms.



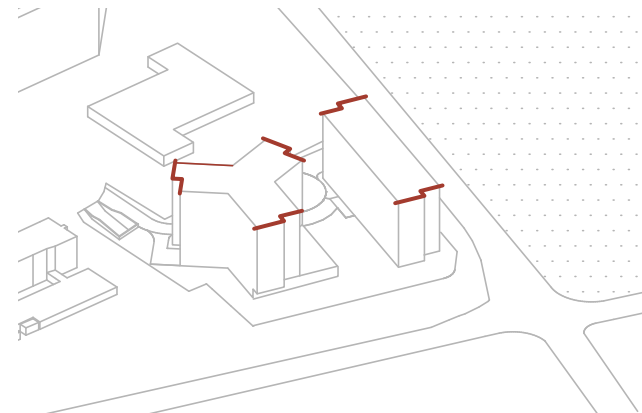
HOTELS IN A GREEN AREA

In the current situation, a high percentage of the area is paved. The new situation is an easily accessible, communal park zone. Pavements are avoided wherever possible and are limited to what is strictly necessary to make the hotels function well.



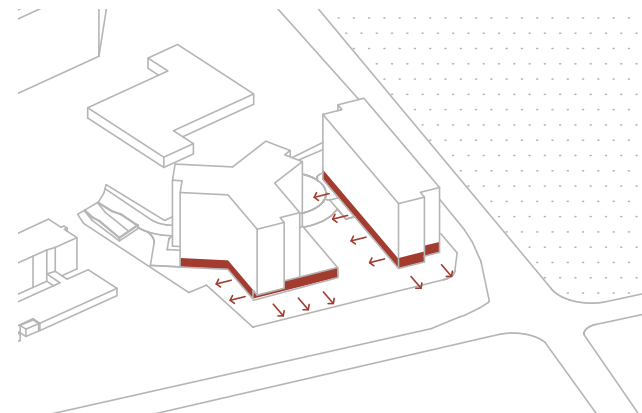
TWO TYPICAL APPEARANCES

Right in the middle of the anonymous office and hotel projects that characterise the built environment, two remarkable hotels are realised. One hotel has the typical vertical star shape; the other one has clearly horizontal features.



DETAILS IN COMMON

The hotels are different, but they do have some architectural details in common. Two distinct, individual entities that are part of a single coherent development.

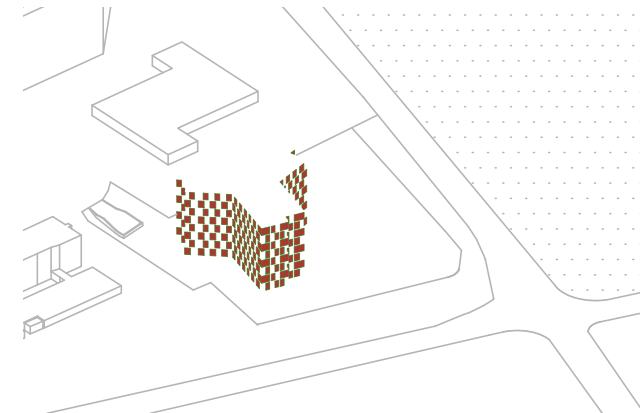


PLINTH BUSTLING WITH LIFE

The entrances, fitness area and restaurants of both hotels give on to the green zone in between, increasing its value, which is beneficial to the accommodation quality. Passers-by and visitors are offered an enjoyable environment by means of an open, green park zone.

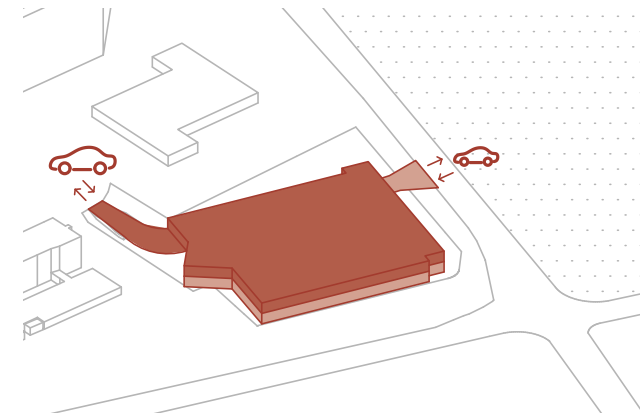


SPOTLIGHT



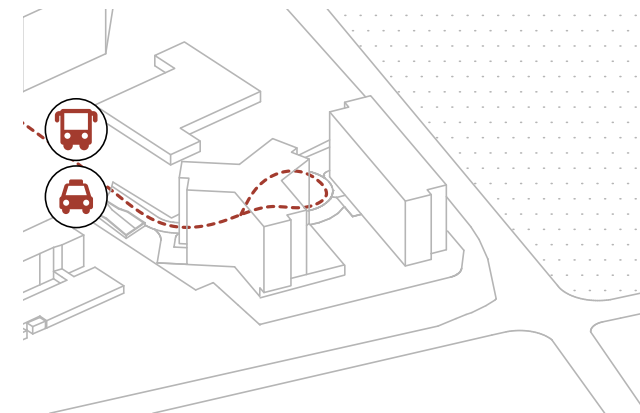
FAÇADE GRID

Pronounced façade grids on all sides. The deep window recesses and the relief in the details accentuate the rigid grid structure. The window positions alternate per floor, lending the façade a lively aspect.



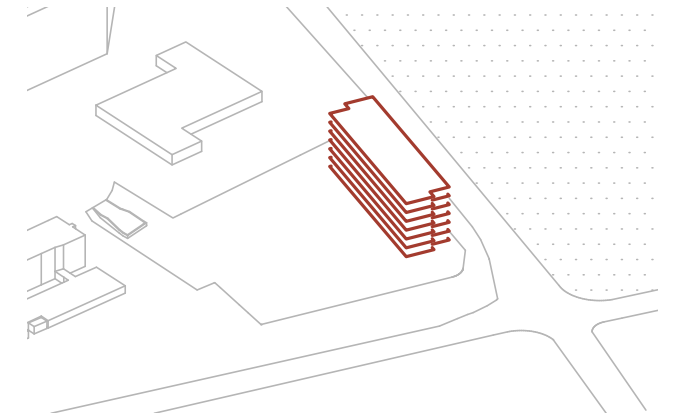
CARS

The plot has a slope of approximately eight metres. This allowed for the possibility of creating two parking layers on top of each other, each with an entrance on a different level. One entrance will be on level 2, at J.F. Kennedylaan; the other is on a higher level, at Berkenlaan.



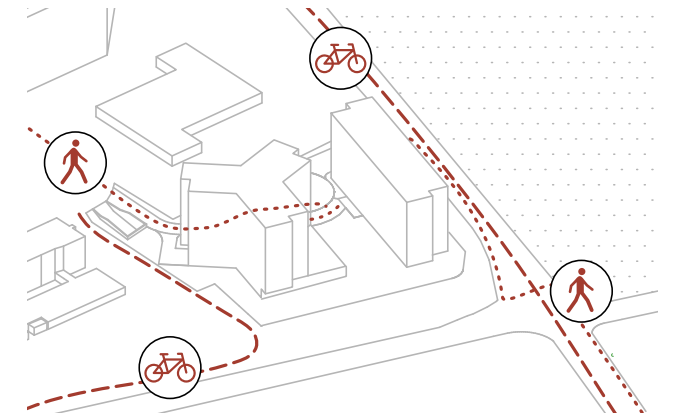
BUS & TAXI

The road network on the site, including a roundabout, is designed in a way that it is also suitable for airport shuttle buses. Taxis can also use it and drop hotel guests at the front door of the hotel.



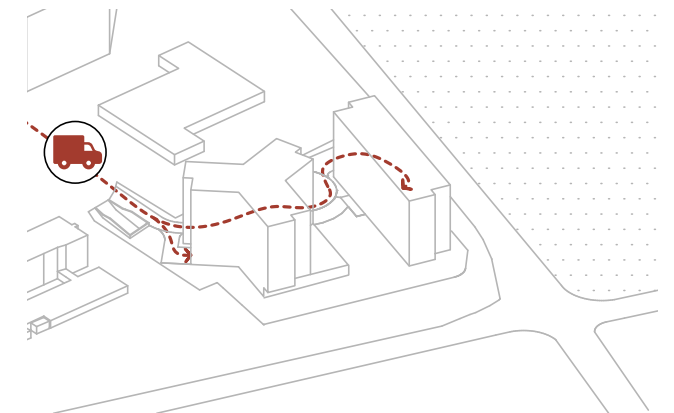
HORIZONTAL ASPECT

The horizontal lines of the façade edges in architectural concrete accentuate the horizontal character of the volume. The relief in the façade panels in between gives the impression of an elegantly draped voile, which in combination with the colour combinations lends the building a warm atmosphere.



PEDESTRIANS & CYCLISTS

With the construction of new footpaths and bicycle paths in the near future, the site will be even better accessible to the so-called soft road users.



DELIVERIES

Hotel deliveries can take place discretely out of sight.





Berkenlaan, Diegem — Candor



Italiëlei



ITALIËLEI – ANTWERP (design phase 3,398m²) — Constructie en Promotie van Immobiliën
 Urban corner accent with 17 apartments

The project is located at the corner of Italiëlei and Van Aerdtsstraat in Antwerp. A solid grid divides the project on the side of Italiëlei into three parts and at Van Aerdtsstraat into five parts. The volume was approached as a base-body-head concept. The plinth, consisting of an apartment of 130m² with a through lounge/yard is located at Van Aerdtsstraat, whereas lively activity is caused by the commercial function at the corner of Italiëlei and Van Aerdtsstraat. The body consists of three stacked storeys, each with three apartments. These apartments are also designed as through-lounge apartments. The cornice height of the body is adjusted to the cornice height of the adjacent buildings. A soft transition between the current constructions and the new construction is enhanced by plants. The tower volume, divided into three sections and two sections, is clearly the head, with the uppermost storey and its edge at the top as a clear upper contour of the crown.





TAILORED DIVISION AT ITALIËLEI

The dimensions of the façade are based on those of the adjacent premises, to prevent the rhythm from being distorted.



RESERVED SOLUTION

We want the well-proportioned grid to speak for itself. The details are to contribute secondarily to the overall expression, with the right articulation and use of materials (accents, refinement, etc).



EMPHASISING THE VERTICAL ASPECT

The vertical aspect of the tower is emphasised by the tactically placed balustrades.



GREEN BUFFER AS A CORNER ACCENT

Large planters will be placed on the fourth floor as a soft transition to the adjacent buildings. There will also be a green accent on the canopy at the entrance.



Herfstvreugde



HERFSTVREUGDE - GENK (Competition - 10,332m²) — City of Genk

Competition design reconversion former assisted living centre with up to 70 apartments in park

Herfstvreugde (which means 'autumn joy') is a transformation of an existing OCMW (Public Centre for Social Welfare) building into homes. The project is located in a large open space in a forest. The forest remains accessible by means of an intricate (slow) traffic network of paths. The landscape design was inspired and based on the sustainable rules of the existing ecology of forest and nature. The existing asphalted drive is transformed into a stylish, semi-paved access road to the main entrance, with a kiss & ride zone to the south of the building. The current woody surrounding area is a special reason to orientate the various functions on all sides of the building and develop Herfstvreugde in a logical way. Co-working, commercial and communal spaces in the new extension lend the north side of the ground floor an open and active atmosphere. The east, south and west sides of the building are fully reserved for living. Large ground-floor homes with wooden terraces and private gardens are attractive to large families. Higher in the building, is a mix of studios, one, two and three-bedroom homes, each with generous terraces. The explicit choice to orientate the homes in a way that they face the sun, offers the chance of creating a wide circulation area on every level and develop these areas as communal meeting areas. The self-supporting concrete balconies offer the residents the option of having a glass folding partition installed when they purchase their home. In this way, the balcony area can be turned into a winter garden.



SPOTLIGHT

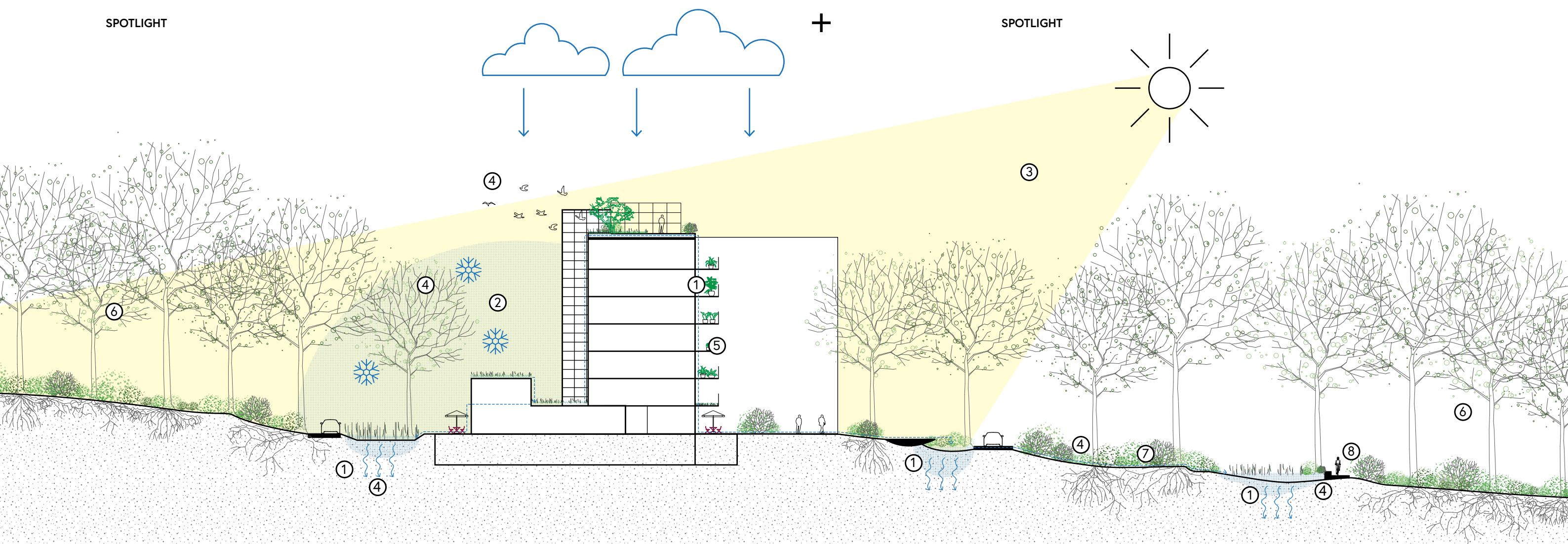
SPOTLIGHT



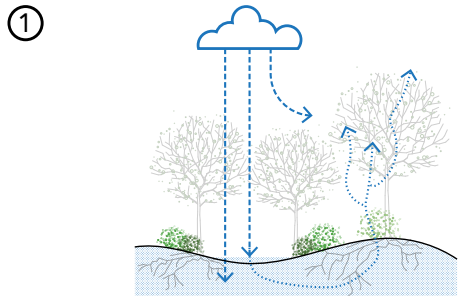
Aerial photograph location Herfstvreugde, Genk — City of Genk

Perspective Herfstvreugde, Genk — City of Genk

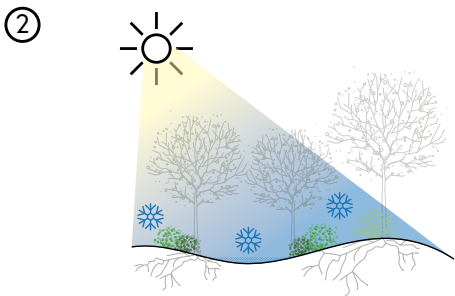




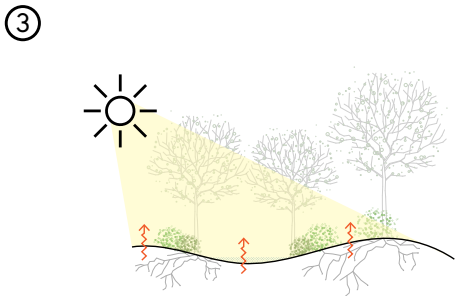
Ecologically sustainable: building as a forest ecosystem, Herfstvreugde, Genk — City of Genk



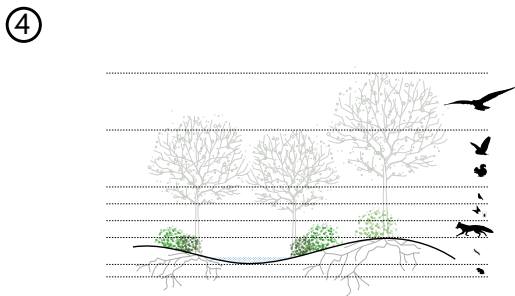
All rainwater is caught, stored and reused at the site



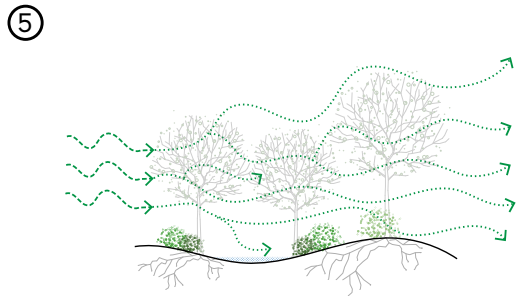
The forest filters the sunrays and creates a comfortable (forest) climate from the leaf canopy to the soil



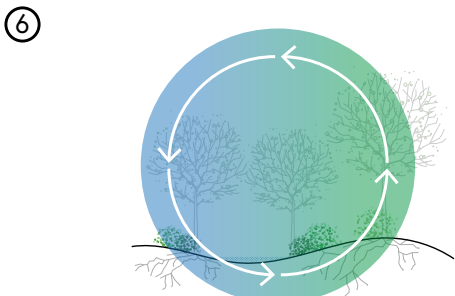
In winter, sufficient light shines through the trees, generating new life



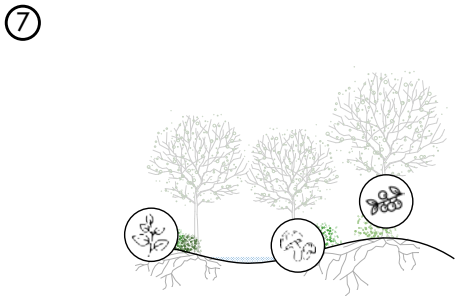
The forest provides unique circumstances for a vertical ecosystem



The forest provides shelter against the wind, converting it into natural, fresh ventilation



The forest is a huge purification machine, which improves its own health and that of its surrounding area



The forest is a source of nutrients and contributes to a sense of relaxation and recreation



The forest has healing properties that reduce fatigue — Rachel & Stephen Kaplan, 1998



Perspective Herfstvreugde, Genk — City of Genk



+

IN FOCUS

KRONENBURG

ANTWERP





IN FOCUS







+ Under construction

To the designers, the execution phase, in which the digital concepts are materialised and become reality, is always the cherry on the cake. In this fascinating spectacle, the rewards of all preparatory efforts are reaped and prove that all the thinking and labour-intensive search for the best solutions have been worth it.

Despite the growing importance of the three-dimensional designing environment, BIM, virtual and augmented reality, the actual building in all its aspects remains a magnificent process that exceeds the world of virtual thinking in many respects.

During execution, aiming at maximum reduction of failure costs is crucial more than ever, now that material and wage costs unexpectedly rise exponentially and risks need to be minimised. Within this framework, the coordinated BIM models – a fully fledged part of the quotation, preparation and execution stages, and more and more taken for granted by the executing parties – appear to be indispensable.

As an architect, we follow this evolution closely and are convinced that in the near future buildings can be formally 'completed virtually and digitally' before commencement of the actual construction work.

This professional methodology safeguards a perfectly predictable execution method, a smoother transition for the various subcontractors, fundamental time gains, and reduced site costs. In most cases, this will undoubtedly by far outweigh the prolonged study and preparation terms for the designers and contractors. The implementation of this methodology will cause a major shift in phases, tasks and responsibilities of clients, designers and contractors.

In minimising execution terms, our employees perform intensive studies into optimising the building costs by maximum standardisation and prefabrication. Assembling entire façade sections in factory settings increases verification possibilities and minimises the adverse effects of unpredictable weather conditions. For high-rises like the Doktoren (dock tower) in Antwerp, the full focus is on building without the use of scaffolding, so that the surrounding area will be affected to the minimum extent, and site installation costs are considerably reduced.

This method has a fundamental impact on waterproofing principles and control options, which both need to be redesigned in an innovative way.

The photos shown on these pages give an idea of the wide variation we are closely adopting in the nature and scale of the projects nowadays. This diversity partly originates from the design phase, in which the urban, suburban or rural environment is inspiring or decisive in terms of concentration and ambition. Building along the Rupel river in Boom, for instance, is contextually a different job than our projects integrated with an urban setting on the banks of the Scheldt in Antwerp. Where clients like Renson aim at realising a landmark for their new company building along the E17 motorway, we rather look for the best suitable sculptural answer in close consultation with them. The speed of passers-by and their visual experience have led to a concept of an imposing 380-metre-long façade, in which a pallet of diverse materials was used, representing the DNA of the company.



New construction 156 apartments and car park
Doktoren, Antwerp — Impact-V, Kairos



SPOTLIGHT



New construction showroom and offices
Renson Outdoor - NOA, Kruisem — Immo Renson Prijckels



SPOTLIGHT



Reconversion former Comet site with six new construction blocks, a total of 128 home units, commercial area, offices, hotel, restaurant and café facilities, services, two car parks and communal bicycle parking Komet, Mechelen — Re-Vive Zorro Development



SPOTLIGHT



New construction four urban villas with 97 apartments and underground car park
Brig, Boom — DCA, Belfius Immo



SPOTLIGHT



New construction 18 low-energy studios (KMO), 70 passive social homes,
293 passive student homes and 119 parking places
Citycampus Gryson, Anderlecht — Citydev.Brussels



+

SPOTLIGHT



New construction 68 apartments, Aparthotel 70 rooms, commercial area and underground car park
Initium, Antwerpen — Candor



SPOTLIGHT



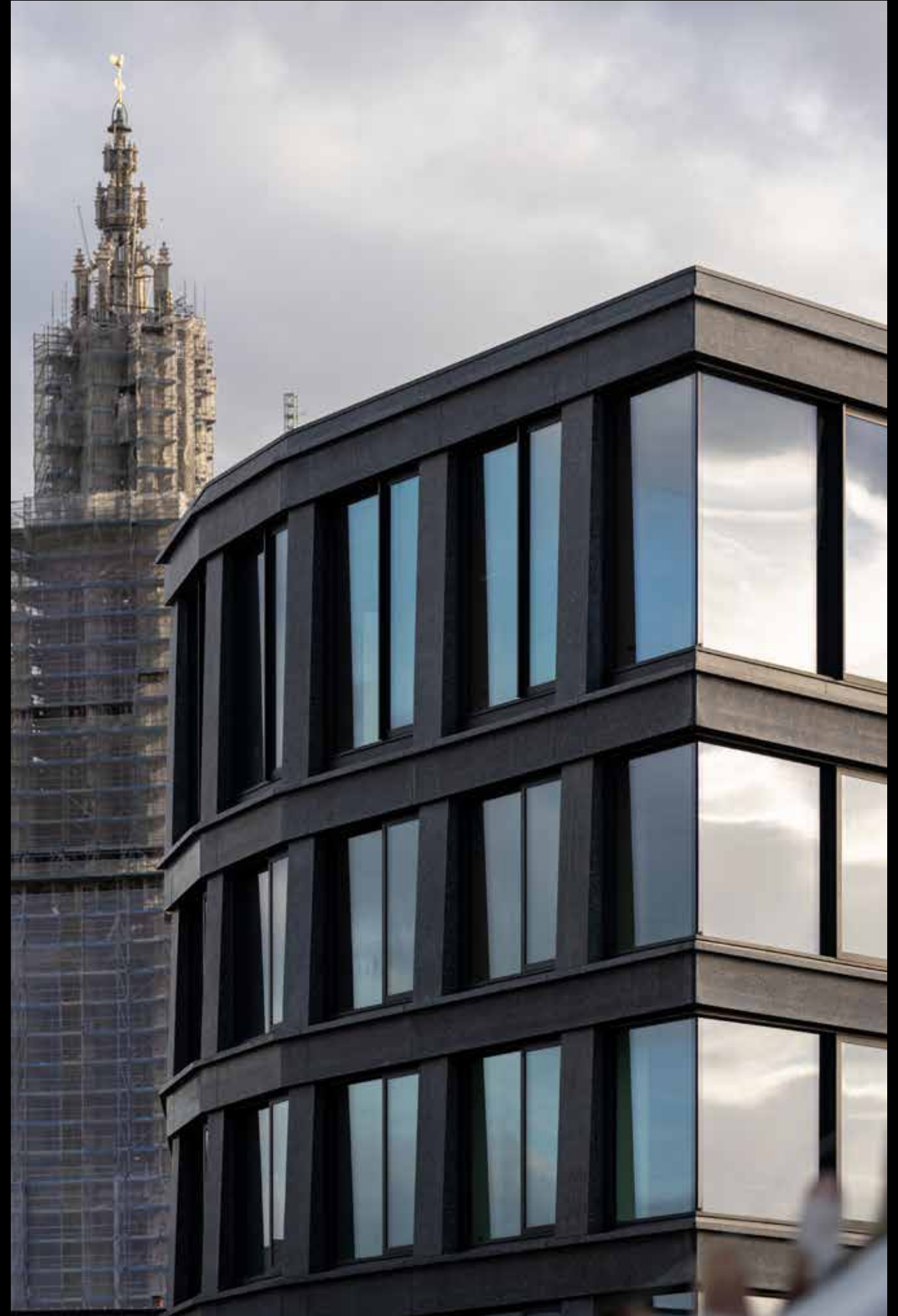
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IN FOCUS

ANTI GOON

ANTWERP



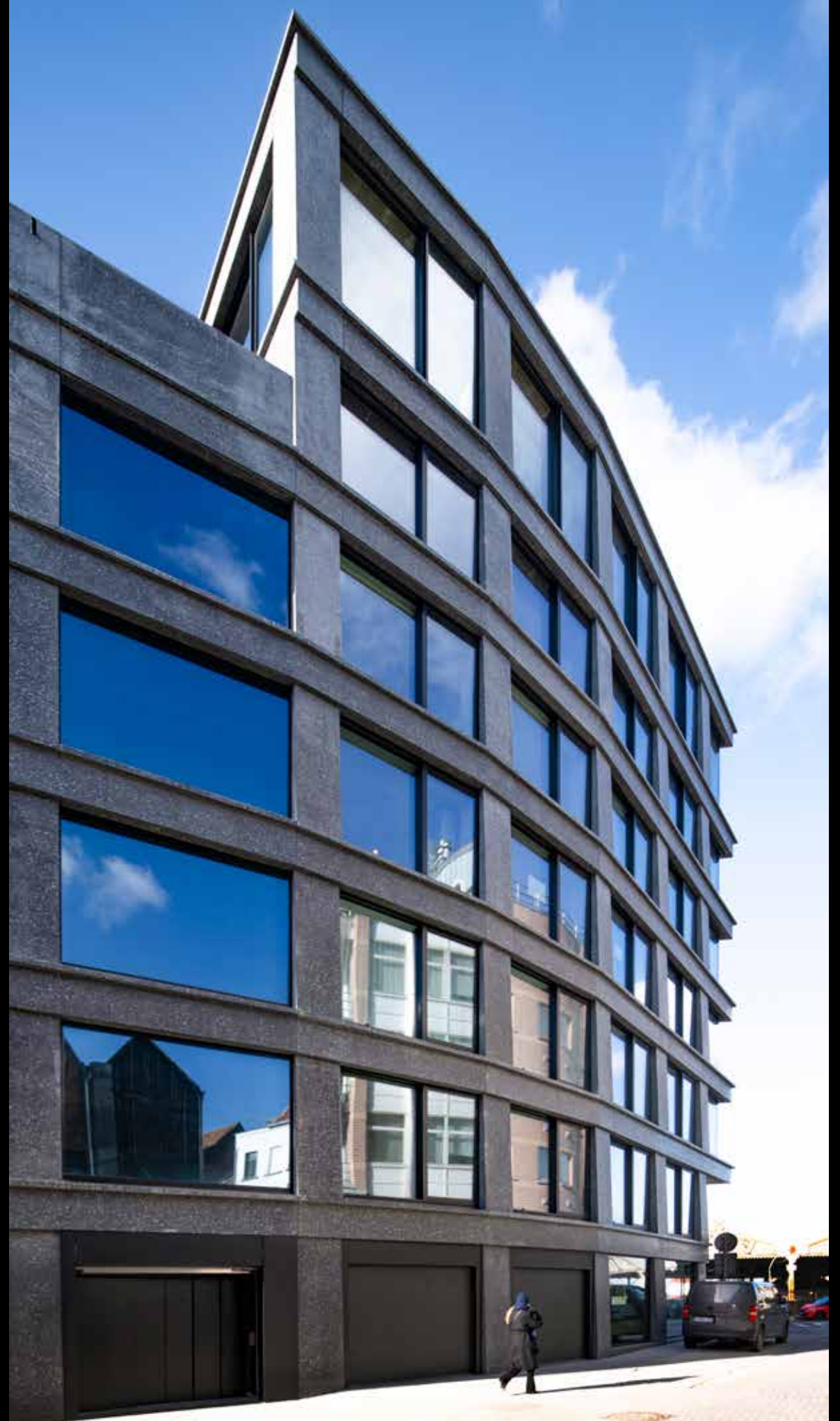






Antigoon, Antwerp — VL-Holding & Bermaso









B BRAND

B BRAND

B BRAND is an ambitious sub-brand, which, in addition to our extensive portfolio ranging from small to big multidisciplinary projects, focuses in detail on 'high-end interior design & innovative product design', split into two branches of artistic scale: 'spaces' and 'objects'.

The cross-fertilisation of both professions ensures that the conceptual approach toward 'spaces & objects' is expressed in a design language of a different type of humane architecture. A design language including experiments with material, out-of-the-box design, and habitats with a different perception.

Led by a strategic manner of thinking, B BRAND is redolent with an ingenious vision and style which yield artistic solutions that inspire and please.

B BRAND approaches living and work programmes, everyday needs, products and objects in a surprising, non-conventional manner. The answer to this is in a zone where design and art meet in aesthetic and functional ways. The individual becomes an observer of his own environment, so to speak.

This is achieved by focusing on high-quality technical, functional and aesthetic products.

In this way, B BRAND offers solutions to the sustainability issues of our time: focusing on all facets of the trade, the product and the end user. Products consisting of genuine materials that reflect skill and workmanship.

In short, B BRAND represents a refined, high-quality end product, enhanced by strong lines and a well-thought-out environment, in which the soul of workmanship and genuine materials is reflected.

+ CROSS LOUNGER

The CROSS lounge is a daybed, bank and reclining chair in one unique piece of furniture.

Three removable cushions rest on a striking frame consisting of two crosses and two structural surfaces. The corner of one cushion can be changed and locked to modify the ergonomic properties of this piece of furniture.

The lounge can be upholstered with a weatherproof fabric, so that outdoor use is also possible.

Material/legs: massive wood
 seat: weatherproof cushion, weatherproof fabric
 Dimensions 2,000mm x 400mm x 666mm



**++ Confidence
& comfort
intercrossed in
a stool collection.**



+ CROSS RACK

CROSS Rack is a light-hearted reference to old warehouse racks. Some interesting compositions can be created with the combination of five cross columns and three or five wooden boards. An ingenious assembly system allows for the user to decide the position of the boards himself. Optional matt black plexiglass sliding panels create additional storage space and can be used as a physical barrier protecting the objects displayed.

This outspoken design language is reflected in a unique product that meets the end user's needs in various ways.

Material	massive wood/matt black plexiglass
Dimensions	3,375mm x 2,250mm x 500mm



++ Details make the design.





B SCENE

— ART INTEGRATION NO ARCHITECTURE WITHOUT ART!

With several much-discussed exhibitions in pre-pandemic times, B scene made its name with presentations by such artists as Günther Förg, Luc Deleu, Michel Verjux, Frank van der Salm, and Patrick Vanden Eynde. Exhibitions were organised with influential artists who had much affinity with architecture and more specifically with an abstract sense of space.

Little by little, life is regaining its normal pace, but a long stagnation of active life leaves its marks in the rhythm of the spirit and doings of man. Whether the lockdowns of the past two years will affect our lives and our living together remains to be seen, but a certain awareness of the limits to our world has lingered among a wide part of the population. What with energy, climate and stress, it is necessary that the development towards organising hectic exhibitions and projects requires some serious contemplation.

On the principle of 'less but better, more sharply and better considered', B scene is also due for a shift, a reassessment of the format, rhythm and finality.

During the pandemic, B scene had been converted into a busy office and a showroom for the objects of BINST ARCHITECTS and B BRAND.

In its current form, B scene – with beautiful panoramic L-shaped windows through which the bright light penetrates deep into the space and that provide a view of the now renovated Scheldt quays – becomes the very place where the emphasis will be on showing innovative forms of art production, regardless of whether it is painting or art made with glass or ceramics.

Art production today is a hybrid; it goes beyond material borders and possibilities and shifts them. This will be the concept with a keen

eye for slow programming, driven by an urgency of communicative showing rather than sticking to a nervous expo schedule.

In B scene, a large L-shaped piece of furniture is parallel with the large L-shaped windows. On the inside, it has a black colour and can function as a bar at which one can drink a nice cup of coffee while looking at a piece of art hung or placed against the central white wall.

The exterior of the wooden construction will be white and can be considered a deduplicated, reduced presentation module on which an artist can realise a minimum intervention or present objects. Our division in two from an L-shaped, low construction offers quite a few possibilities and makes the artist think and work with respect to showing the relationship with the strongly pronounced inner and outer reality of B scene space revisited.

The quiet of coming together, the looking in and looking out, the being alert to pieces of art 'that matter', and all of this over a cup of coffee, lends the Antwerp museum quarter an additional stopping place (right beside the Muhka, the Museum of Contemporary Art) where time is transformed into time for quiet and quality.

B scene becomes an alternative where art is cherished; art where location and orientation matter, in the way architects try and are able to organise life in a way in which life and living together coincide with the principle of feeling fine.

After Easter 2022, B scene will commence in its new concept.

More information about backgrounds and programming is provided via the website bscene.be



Koen De Decker
*1975, lives and works in Ninove.

Experimental studio St-Lukas, Brussels, 1997;

Rijksakademie, Amsterdam 1997-1999;

Art in the public area:
Rough Crossings, Steytelinckpark Wilrijk, Black Eyed
Beauty, Jan Yperman ziekenhuis, Ieper, Tuureluur,
nieuw Gent.

+ Koen De Decker

One innovating piece of art against the wall of art space B scene

Anaplastic Interzone – Koen De Decker

The title of this remarkable work refers to construction and deconstruction and to the cut-up technique the artist has used to create this image.

'Ana-plastic' literally means 'reverse-form', a loss of structural diversity. The image comes about from unfettered growth, through overlap, reflection and repetition. Koen De Decker explores the legibility of an image, which often takes him to the edge of white noise. Medically, 'anaplasia' means a proliferation of cells.

'Interzone' refers to an urban or architectural space in between, as well as the 'cut-up technique' from the literature. 'Interzone' is also the indication of an international free zone.

While realising his work, the artist saw a space appear in movement, a place that became time, something that appears and/or disappears. Hence the title Anaplastic Interzone.

A short interview with the artist.

Luk Lambrecht: Using reflection and repetition, you compose a mighty image into some kind of abstraction of it. Why this fascination to retain the relationship with reality in this highly technologically executed work?

Koen De Decker: In principle, I am a formalist who rather looks at abstraction, composition, schedule, grid, light/dark, but because I work in a coincidental manner, I notice I eventually think in terms of connections, and it takes me to an image with references, not only to reality but also to the imaginary.

The composition is very classical – even baroque. Giovanni Battista Piranesi (18th century) is not far away. I also think about the films Metropolis and Nosferatu, and about the art strategies, such as deconstructivism and the collage technique.

LL: You unravel an image to essential pixels, which you then convert into imaginary architectural landscapes. Is this a longing or utopia to realise poetry via the strategy of deconstruction/construction?

KDD: That's right. I am fascinated by deconstruction of image and space and by the principle of 'forms feed forms'. New spaces come about in the space in between. In my three-dimensional work, I often see a form that allows itself to emerge; forms sometimes generate themselves from the materials and during the process of creation.

I am fascinated by spaces in between, such as a cavern, a corridor, an attic, a square, et cetera, which gain significance as the surrounding area allows room for it.

LL: Tell me a bit more about the manner in which you realise this beautiful relief, a relief in which this wonderful incoming light is given free rein.

KDD: For this work I opted for working on the basis of one original photo, and I let it grow indefinitely, for instance by copying parts of the image and pasting them. I sometimes lose myself in the pixels by zooming in and out. They look like maps or labyrinths.

I want the beholders to be sucked into it from a distance while continuing to fix their gaze on this pixel. The printing technique is new. In this case, there are as many as 19 layers of black printed on top of each other. Technically speaking, it is very complex to retain sharpness of detail. The end result resembles a relief printing plate. I may well be moving closer to a study of graphic design without being aware of it.

+ Sybren Vanoverberghe

In a short period of time, Sybren Vanoverberghe, a young artist/photographer, managed to use photography in a refreshing way as a medium within its extensive history.

Photography which, via shots in visual reality, enjoys post-freedom via framing and by the application of photo-technical tools – manipulating the original image into new images that (may) create a totally different type of matter with the beholder.

Sybren Vanoverberghe analyses the abject and wear in nature and industrial heritage and breathes new life into these images of decline, so that a disorienting soft breeze touches our unpredictable thoughts and considerations.

He has the capability of producing incongruous beauty from a specifically focused portrayal of inadvertent, almost lost urban or architectural situations, with his intriguing photo images that keep our gaze from looking at the world in a superficial and routine manner or from continuing to do so. Around the photographic images, Sybren Vanoverberghe experiments with the rules of the delimiting and protecting frame. He is an expert at positioning his photo images in a 'small architecture', which leads and focuses the viewing intentionally.

In his work, the frame and photo image become complementary, which shows that the young artist is aware that viewing is activated not only by his camera lens but also by the way in which the photo image is framed.

Luk Lambrecht: Your recent photographs refer to a lost industrial past, the beauty of which is evoked by you as an artist in meticulously framed close-ups and all-over views of accumulation material.

Sybren Vanoverberghe: By drawing parallels between photography and archaeology, I looked at the impact of time on place. In the past, I particularly looked for places with historical connotations. In my recent series, I often came upon the same materials of the objects or scenes I photographed.

Marble, sand, loam, et cetera, appeared at many places. This also reminds me of the Iranian deserts or the Greek columns in Athens. For the new series Sandcastles and Rubbish I took most photos close to my home, in the port of Ghent and the surrounding industrial area. For me it is important to show in my work that it is about the same theme but with various layers of material. The recent series is a 'sketch' of the sites with details, in which traces from the heritage of mankind are kept clearly visible.

LL: The theme is in line with a kind of longing for securing via a photo image the disinterested 'abject' aspect, which is disappearing forever.



SV: In a way, an image or photo is a time document in which a moment is captured, and this is my point of departure. It is interesting to play with images as an author on the basis of truthful images. By bringing various images together, associations between these images emerge. This happens via sequences in books and at an exhibition. It is very interesting to me to see what these image combinations do with each other. What happens when certain icons from different eras and geographical locations are brought together?

Don't get me wrong: the autonomous image comes first, but the interaction between a series of images also plays a major role in my work. This is also interwoven with the idea of a cyclical movement of time, in which certain images seem to emerge at various places again and again. Things disappear, and places sometimes lose their function as time goes by but seem to reappear in other forms at totally different places.

LL: You are highly focused on the materiality of your photo images and on the frame by which the image is delimited.

SV: It is hard for me to separate the image from the frame. Every series, every image is framed in a specific way, and I pay much attention to this. For the recent series, I used welded aluminium frames and engraved plexiglass frames. For older series I often worked with wooden frames. For a new series I want the traditional frame to be detached from the image. I am working on new images, in which I experiment with the structure of the printed surface via polishing and sanding the aluminium plates. Aluminium also allows me to work more three-dimensionally by means of rolling and bending these plates and presenting them in a new way. What the images show should be consistent with the manner of presentation. Only then the combination of the two will function properly.



Sybren Vanoverberghe (1996) obtained his master's diploma at the Royal Academy of Arts (KASK), Ghent^(Belgium) in 2019.

Publications
2099 (2018), Conference of the Birds (2019), 1099 (2020) and Sandcastles and Rubbish (2021).

Solo exhibitions
Riot, Ghent^(BE) (2018), Stieglitz19, Antwerp^(BE) (2018 & 2019), Deweer Gallery, Otegem^(BE) (2020) and Keteleer Gallery, Antwerp^(BE) (2021); Unseen Photo Fair, Amsterdam^(NL) (2019), Antwerp Art, Antwerp^(BE) (2021) and The Flower and the Vessel with Thomas Vandenberghe in De Brakke Grond, Amsterdam^(NL) (2020).

Group exhibitions
To Infinity and Beyond, Breda Photo, Breda^(NL); 33 days off, Fomu, Antwerp^(BE), Staycation and XL, Barbé Urbain, Ghent^(BE), and showed Conference of the Birds at the Cultural Centre, Yangzhou^(CN).

Collaboration with Belgian fashion brand Ann Demeulemeester (2018) and Belgian music band Whispering Sons (2020).

SNDCSTLSRBBSH41, 2021
135 x 108cm, Archival Pigment Print, Aluminium Frame, Museum Glass
Courtesy of Sybren Vanoverberghe and Keteleer Gallery

SNDCSTLSRBBSH44, 2021
135 x 108cm, Archival Pigment Print, Aluminium Frame, Museum Glass
Courtesy of Sybren Vanoverberghe and Keteleer Gallery

SNDCSTLSRBBSH43, 2021
135 x 108cm, Archival Pigment Print, Aluminium Frame, Museum Glass
Courtesy of Sybren Vanoverberghe and Keteleer Gallery



SNDCSTLSRBBSH41, 2021
135 x 108cm, Archival Pigment Print, Aluminium Frame, Museum Glass
Courtesy of Sybren Vanoverberghe and Keteleer Gallery



Oostende **One Baelskaai**

OVERTREFFENDE TRAP VAN CREATIVITEIT

Met 'One Baelskaai' bereikt het ontwikkelingsproject Oosteroever een hoogtepunt. De nieuwbouw met 74 appartementen, vier duplexen en zes handelspanden is de perfecte toegangspoort tot deze trendy nieuwe stadswijk in de historische haven van Oostende. Het architecturaal concept maakt op een bijzonder creatieve manier de vertaalslag naar de omgeving. Het resultaat is een gebouw dat een wowgevoel creëert door zijn unieke en prestigieuze uitstraling.

Tekst *Els Jonckheere* | Beeld *BINST ARCHITECTS*



Luxeus leven in harmonie met de omgeving werd vertaald naar een beeldbepalend concept met een uitgesproken nautisch karakter.

Sinds 2014 wordt de vroegere Vuurtorenwijk in Oostende getransformeerd tot een hypermodern stadsdeel dat zich typeert door gebouwen met een indrukwekkende architectuur. Met 'One Baelskaai' overtroffen Versluys Groep en BINST ARCHITECTS zichzelf. "Gezien de prominente locatie wilde de projectontwikkelaar een gebouw waarin architecturale grenzen worden verlegd", vertelt Luc Binst, CEO van BINST ARCHITECTS. "Ons designteam aarzelde niet om deze uitdaging aan te gaan en creëerde een ontwerp dat breekt met het traditionele beeld van de woontorens aan onze kust. Luxeus leven in harmonie met de omgeving werd vertaald naar een beeldbepalend concept met een uitgesproken nautisch karakter."



One Baelskaai is de perfecte toegangspoort tot de trendy nieuwe stadswijk in de historische haven van Oostende.

“Gezien de prominente locatie wilde de projectontwikkelaar een gebouw waarin architecturale grenzen worden verlegd”

Veel verwijzingen naar omgeving

De architectuur incorporeert op unieke wijze het karakter van de site, het havengebied en de kust. "De stijlvolle glooiingen van de terrasbanden verwijzen naar de golven van de zee en de vorm van de duinen", legt Luc Binst uit. "Ze belijnen het gebouw op een subtiële manier, waardoor een elegant volume ontstaat.

PR & INFORMATION

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

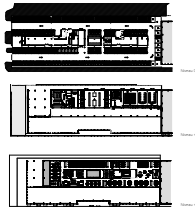


Binst Architects

Tuinpaviljoen XXL langs de snelweg

Invreemde is het bijna 20 jaar geleden dat het hoofdarchitect van Renson het nautische jachthaven van de 127 in Willemsen. Een opmerkelijk gebouw, gekend als een van de meest iconische architectuur, deelde de wereld door zijn unieke karakter. Twee decennia later heeft Renson, dat een tweede vestiging aan de kust heeft, een nieuw ontwerp voor zijn nieuwe vestiging. Dit is een verandering van de architectuur, die in 2013 ook al het ontwerp van de 127 in Willemsen van de 127 in Willemsen is de meest iconische gebouwen van Willemsen, waardoor de samenwerking een nieuw vertrekpunt is. Het resultaat is een nieuw, iconisch, een duurzaam en een nieuw vertrekpunt.

architectuur, het gebouw is opgericht als een langzaam proces, dat is ingesloten door het materiaal en zo ligt het te liggen tussen de architectuur, die is voorlopig kan niet anders dan het grote ogen openen. Het gebouw beweert zich op een belangrijke architectuur van de 127 in Willemsen en de 127 in Willemsen, dat een tweede vestiging aan de kust heeft, een nieuw ontwerp voor zijn nieuwe vestiging. Dit is een verandering van de architectuur, die in 2013 ook al het ontwerp van de 127 in Willemsen van de 127 in Willemsen is de meest iconische gebouwen van Willemsen, waardoor de samenwerking een nieuw vertrekpunt is. Het resultaat is een nieuw, iconisch, een duurzaam en een nieuw vertrekpunt.



beleving voor 2000 jaar op een nautische architectuur. Het gebouw is een uitgesloten gebouw, dat is ingesloten door het materiaal en zo ligt het te liggen tussen de architectuur, die is voorlopig kan niet anders dan het grote ogen openen. Het gebouw beweert zich op een belangrijke architectuur van de 127 in Willemsen en de 127 in Willemsen, dat een tweede vestiging aan de kust heeft, een nieuw ontwerp voor zijn nieuwe vestiging. Dit is een verandering van de architectuur, die in 2013 ook al het ontwerp van de 127 in Willemsen van de 127 in Willemsen is de meest iconische gebouwen van Willemsen, waardoor de samenwerking een nieuw vertrekpunt is. Het resultaat is een nieuw, iconisch, een duurzaam en een nieuw vertrekpunt.

BINST ARCHITECTS
LUXEMBOURG 2010-2011
1 02 2011 01 01
mailto:binstarchitects.be | www.binstarchitects.be

Gebäudehülle

[Balkone]

Neubau Wohnhochhaus im belgischen Ostende

Wellig wie Meer und Dünen

Im belgischen Seebad Ostende ist vor kurzem die Wohnanlage „One Baelskaai“ fertiggestellt worden. Mit seinen wellenartig vorkragenden Balkonen und den geschosshohen Verglasungen schafft der dynamisch geschwungene Neubau von Binst Architects einen optischen Blickfang im neuen Quartier „Oosteroever“. Und für die Bewohner weite Ausblicke.

Anforderung:

Hochwertiger Wohnkomplex an Hafenpromenade. Nachverdichtung mit bestmöglicher Einbindung in die Umgebung

Lösung:

Geschwungene Glasfassade mit bis zu 4 m tiefen Glasbalkonen, akzentuiert durch bronzefarbene Elemente

14 bba 5-6 2022

[illegible]

Landmark van formaat voor specialist in 'Opening Doors'

Voor de nieuwe habitat van specialist in 'Opening Doors' Arlu werd een bestaand gebouw langs de E401 in Ardoioir – een ontwerp uit 2005 met een oppervlakte van 6.000 m² – uitgebreid met 22.000 m² productieruimte, inclusief kantoren. De nieuwe voorople, een ontwerp van Binst Architects, deels transparant opgebouwd, kreeg de typische messing kleur, heel erg in voor deurbestag, de core business van het bedrijf.

door Jeroen de Vries

In 2022 sloeften Ardoioir, Arlu en Loozele B. Wierstuck Huisbouw, met hun eigen bedrijf, een nieuw ontwerp van de RCH voor de nieuwe habitat van de specialist in 'Opening Doors'. De nieuwe 'Opening Doors' werd nu een nieuw gebouw, inclusief kantoren, zodat de nieuwe Arlu vloeg in de laatste vloeg in de samenwerking met de RCH. Het nieuwe ontwerp van de RCH, dat de nieuwe habitat van de specialist in 'Opening Doors' werd nu een nieuw gebouw, inclusief kantoren, zodat de nieuwe Arlu vloeg in de laatste vloeg in de samenwerking met de RCH. Het nieuwe ontwerp van de RCH, dat de nieuwe habitat van de specialist in 'Opening Doors' werd nu een nieuw gebouw, inclusief kantoren, zodat de nieuwe Arlu vloeg in de laatste vloeg in de samenwerking met de RCH.

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Typische messing kleur

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Nieuwe ontwikkelingen geïntegreerd

De nieuwe habitat van de specialist in 'Opening Doors' werd nu een nieuw gebouw, inclusief kantoren, zodat de nieuwe Arlu vloeg in de laatste vloeg in de samenwerking met de RCH. Het nieuwe ontwerp van de RCH, dat de nieuwe habitat van de specialist in 'Opening Doors' werd nu een nieuw gebouw, inclusief kantoren, zodat de nieuwe Arlu vloeg in de laatste vloeg in de samenwerking met de RCH.

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www.arlu.be

[illegible]

VERTECALE INTEGRATIE DIE 'BOUW' OVERSTIJGT

INNOVATIES UITGEMET OP EN BUITEN DE EIGEN SITE

Het energielandschap zit midden in een gigantische transitie. In de stad van de (nabije) toekomst spelen 'smart grids' een hoofdrol. Hernieuwbare energie wordt er door tal van bronnen opgewekt en flexibel tussen verschillende gebruikers uitgewisseld; eventuele productieoverschotten worden maximaal opgeslagen. Om de klanten optimaal in dit veranderingstraject te begeleiden, onderzoekt Cordel Group vandaag meerdere innovatieve oplossingen op de eigen site en zelfs daarbuiten.



Op de parking zijn met alleen elektrische laadpalen te vinden, maar ook een station om waterstof te tanken.

Cordel Group is een onderneming met een indrukwekkende historie. In 1934 opgestart als een eenvoudige schrijnwerf is het (nog steeds 100%) familiebedrijf uitgegroeid tot een solide Europese speler met meer dan 1600 medewerkers die actief zijn op verschillende fronten van de bouwsector. 'Het management gelooft hard in verticale integratie', aldus Christof De Knop, managing director van Intech Energy (onderdeel van de groep). 'Door met Cordel zelf zoveel mogelijk activiteiten uit het bouwproces aan te bieden, kunnen we de kwaliteit beter behalen, flexibeler optreden en sneller schakelen. Dat we ons aanbod op het vlak van energievoorziening van gebouwen, sites en wijken verder ontwikkelen, past perfect in deze filosofie. Het opzetten van een volledig ecosysteem van dochterondernemingen laat toe om de missie 'building a passionate CO2-free future' eengedragd te realiseren. De transitie van het energielandschap bezorgt ons enorme opportuniteiten. Door vanuit C-energy 'energy as a service' aan te bieden, ontzorgen we de klanten volledig wat betreft hun energienoden. We ambleren als het ware een onzestopshop te zijn voor de klant. Ze kunnen op ons rekenen voor hun energietoekomst, maar ook voor energiemonitoring, energieprijslap en energietransparantie, en zelfs voor het verhandelen van gas.' Wij wensen echter nog een stapje verder te gaan: het is onze ambitie om richting 'comfort as a service' te evolueren.'

[illegible]

Architecture trip World Expo Dubai + sites



Architecture — Dubai (VAE)



Stand up against Cancer 2022



Kom op
tegen
Kanker

'Stand up against Cancer' is a charity close to our heart. This terrible disease occurs in everybody's circle, and we warmly support every effort that is made to eradicate it.
As a sport-loving firm we put on our running shoes in March 2022 to run 100 km for the benefit of 'Stand up against Cancer'.



100 km for a good cause — Stand up against Cancer

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.

09.08.21	Energy Performance Regulations PB & renewable energy
16.08.21	Breyne Act/Peeters Act
23.08.21	Accessibility
30.08.21	Building with wood
06.09.21	Sewer systems
04.10.21	Insulating basement floors
11.10.21	Limits to Studies
22.11.21	Circular building
15.11.21	Site vicissitudes
29.11.21	Balustrades
06.12.21	Wooden façade cladding
13.12.21	Site inspections and reports
20.12.21	Energy efficiency and gasless building
17.01.22	Fire reaction of materials
24.01.22	Allotment permits
31.01.22	Detail library
07.02.22	Car lifts



COLOPHON



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- Nick Verbeeck
(cover, pp. 4, 16-27, 31, 84-91, 93, 98-105, 110-116)
- Enak Baert
(pp. 94-97)
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(pp. 108-109, 117, 118-119)
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(p. 139)

GRAPHIC DESIGN
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PRINT
Printing firm Puntgaaf, Kortrijk

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