

BW

07





EDITORIAL

EDITORIAL

BW7 magazine represents our current approach and selective status of projects following a particularly successful architectural competition. Although many design proposals are still confidential, it provides an idea of **BINST ARCHITECTS** in early 2023 and of how we, as a multi-disciplinary firm, are building a wider portfolio with architecture à la carte. 'In focus' puts three projects in the spotlight as a built answer to 'iconic high-rise', a 'motorway line mark' and a 'metropolitan loft concept' at the Scheldt Quays, especially: 'The Doktoren', as an atypical, sculptural residential building at Park Spoor Noord, a new linear business billboard from Renson, named 'NOA', and finally a conceptually fine and atypical loft concept, named 'The Fifth Floor'.

B BRAND shows our increasingly strong presence in the design market and puts five high-end spaces in the spotlight, including the launch of our first 'Billboard' mock-ups! An architectural object that will soon be on the market with a set of applications via an international top label. Finally, **B scene** pays tribute to the intriguing work of former teacher and artist Paul Gees ^(B).

L.B.

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01	EDITORIAL
05	BINST ARCHITECTS
	06 Strong(er)@50
	07 Organisation diagram
	10 Team BINST ARCHITECTS
	12 Vocabulary 7
15	IN FOCUS Renson Outdoor-NOA
27	SPOTLIGHT
	28 Architecture
51	IN FOCUS Doktoren
62	SPOTLIGHT
	63 Architecture
89	IN FOCUS The Fifth Floor
103	B BRAND
	104 The Pentagon
	110 Town House
	114 Noah
	118 C Innovation
	122 Billboard
127	B SCENE
133	PR & INFORMATION
140	COLOPHON



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BINST ARCHITECTS

BINST ARCHITECTS

- + _____ Strong(er)@50
- + _____ Organisation diagrams
- + _____ Team BINST ARCHITECTS
- + _____ Vocabulary 7

+ STRONG(ER)@50

50 years after our firm was founded by the late Jo Crepain in 1973, the year 2023 became the symbol of five decades of architectural history and evolution in our organisation – the last five years under the name BINST ARCHITECTS. At this historic point, we dwell on the commercial and artistic upgrade and on how we want to enhance our (inter)national approach and footprint in a step-by-step-process. In short, this year is not unimportant, and despite the economic crisis, we will close it in early December with a two-day network and inclusive architectural event in our three premises at 't Zuid (more information will be provided after summer).

It is a unique occasion to bring together our extensive entourage from the Belgian building and design world and put our infrastructure into the spotlight again, five years after our opening event. In addition to the start of our global 2.0 approach, we launch a major conceptual and analytic reference book as a renewed synthesis book in collaboration with publishing company Lannoo. Until then, this issue of B7 @ Luikstraat 7 will be the last magazine in this form. As from 2024, we will publish our PR from our atypical book structure and an annual (digital) overview.

In the meantime, we continue to build on a wider portfolio, and external demand for feasibility studies is increasing, while we translate our custom-made prospecting and urban development activities in large, medium and small projects into mini competition bundles. With every type of commission, this thorough approach is characterised by a strong focus on depth and the large number of relevant ideas arising from this. As a creative party we have the task to serve you as well as we can with a wide and detailed research from which we, in consultation with all parties involved, can make the right strategic and conceptual choices that will lead to an accepted, contextual, integrated and mature architectural concept.

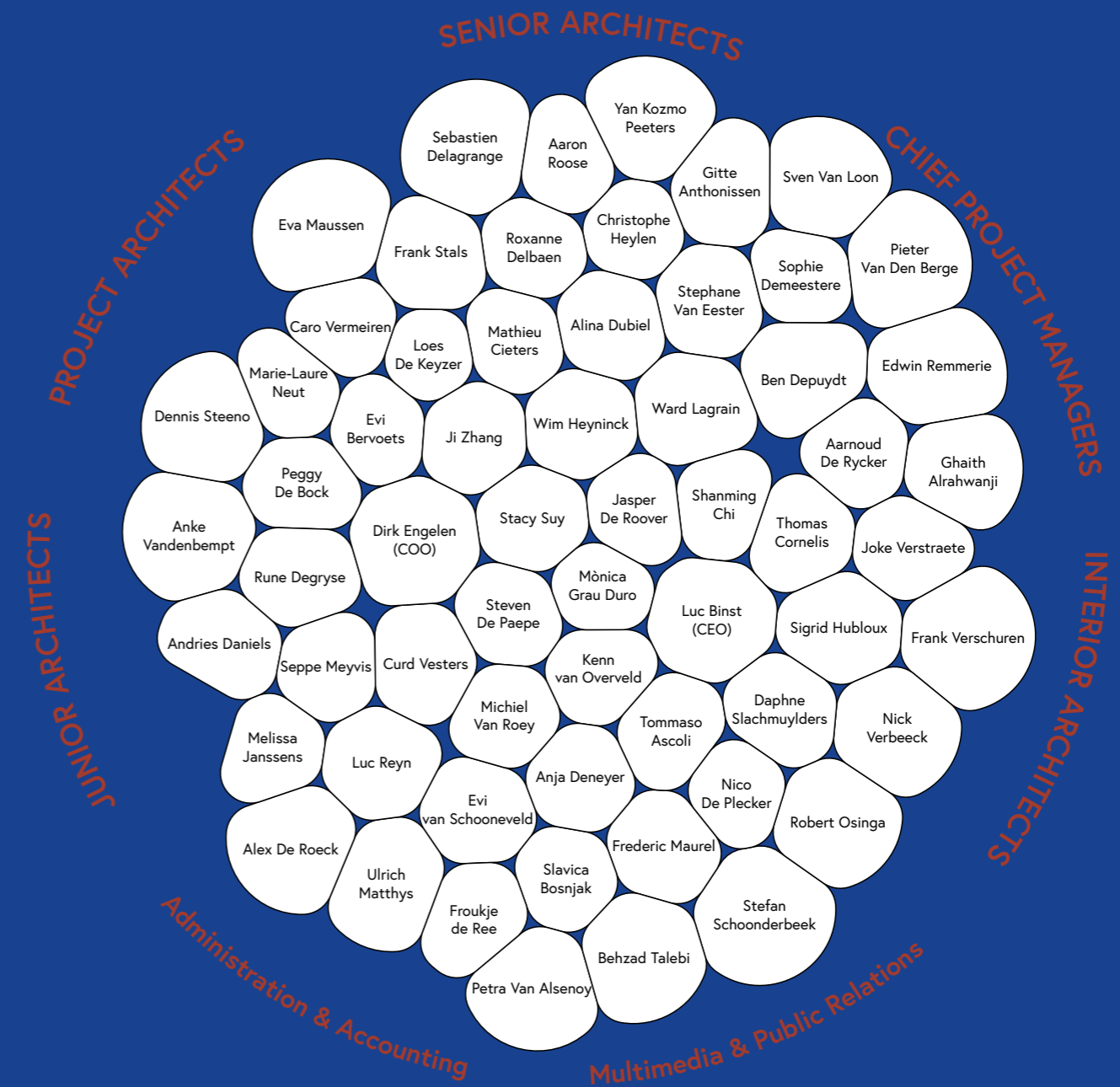
It has become a well-known, successful approach by now, which starts with a first careful reading of the commission and context and then generates some first ideas and thinking exercises as a basis for initial models and volumetric compositions. They are an attempt at intertwining the mission and soul of a commission with the ambitions and contextual basic principles and with the client's DNA in particular. Besides our points of view on the challenge and uniqueness of the commission, the form-related thinking exercises of our feasibility studies should not be interpreted as a design but rather as 'appetizers' to a further intriguing design process à la carte.

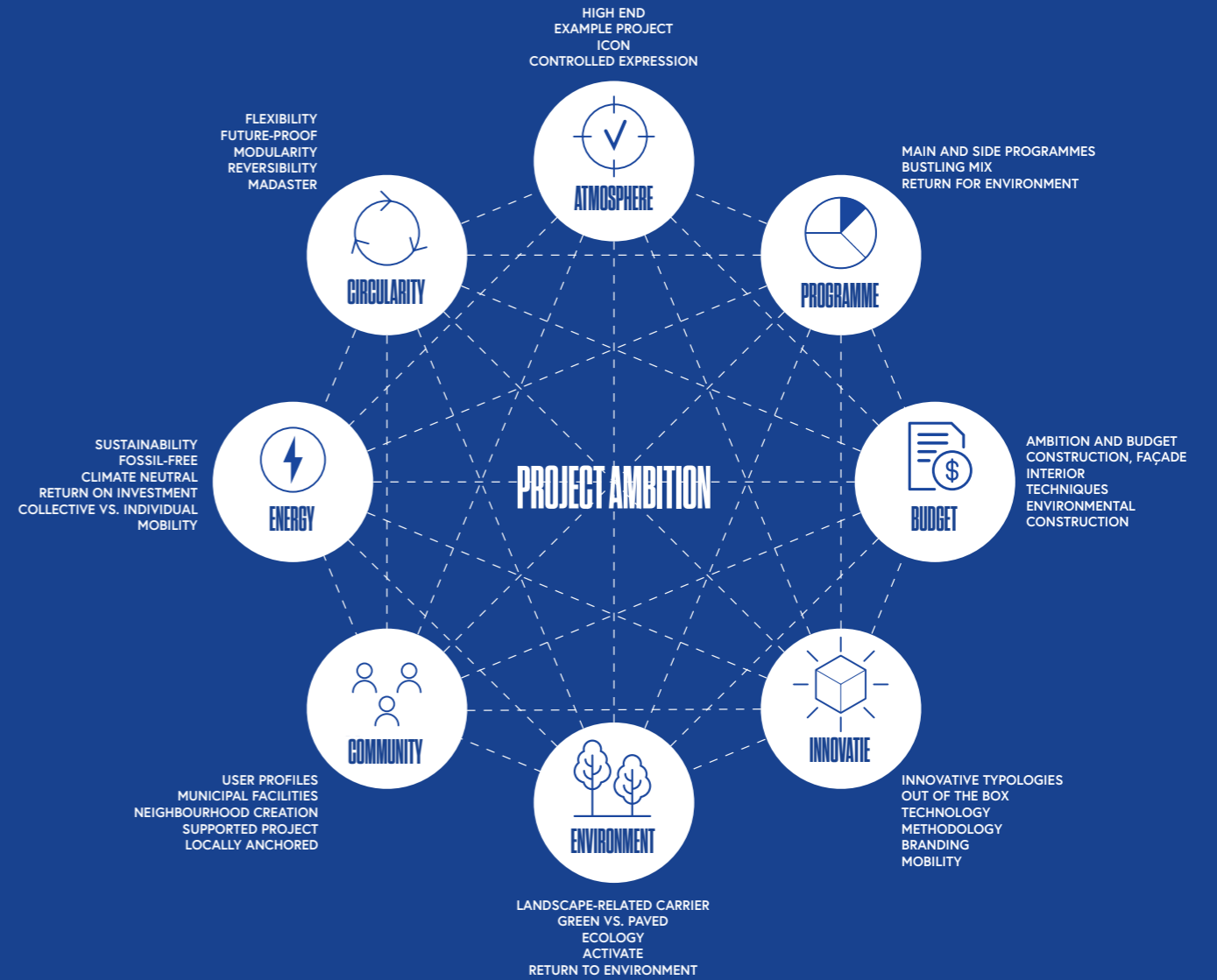
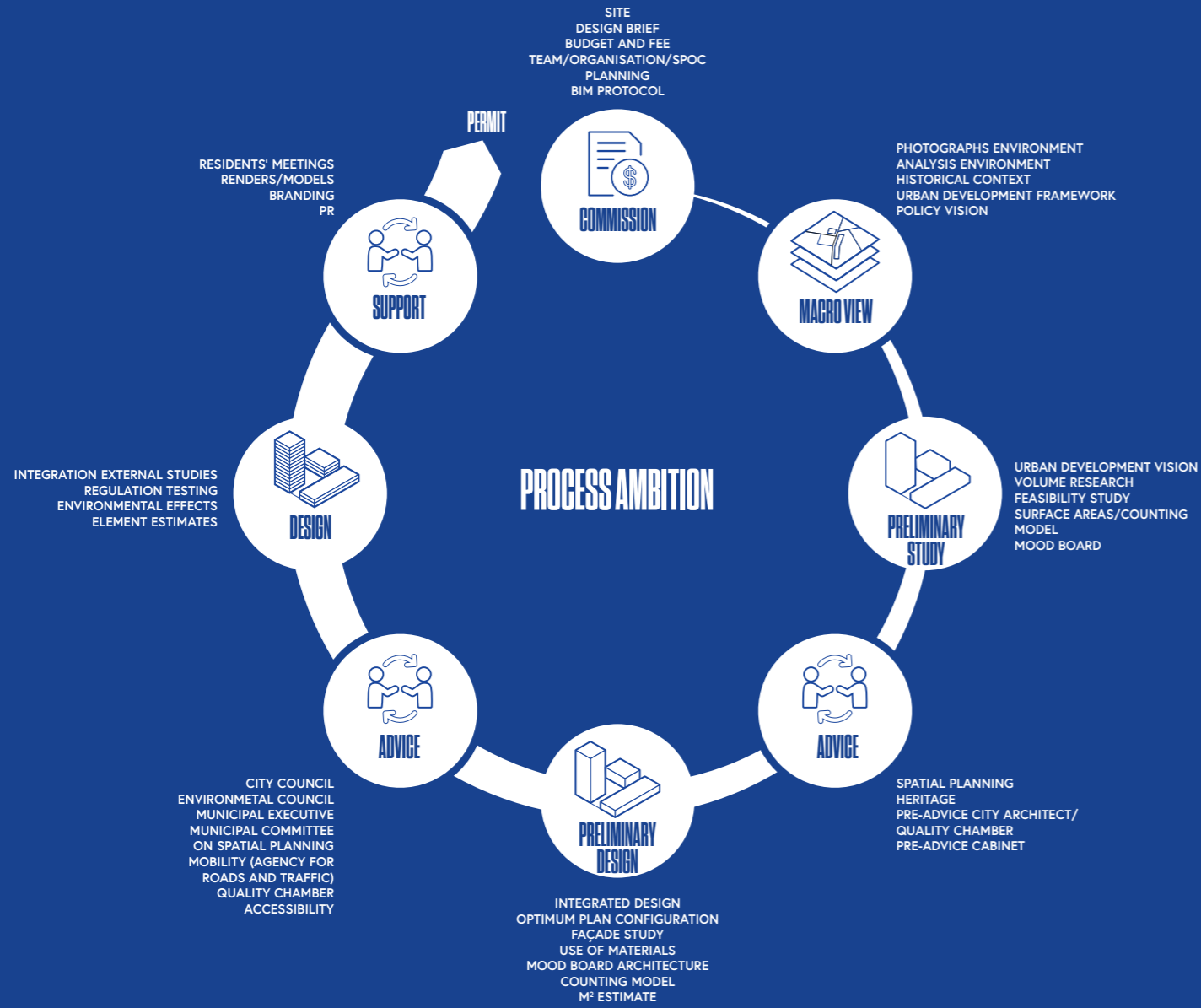
Architecture has to be free from the straitjacket of principles and be given the artistic freedom for 'interpretation', for 'signature' and for 'ambition'. In these times of uncertainty, clients and architects are unjustifiably challenged with an administrative and civil policy from a longer distance, complex dialogue processes and a lack of economic realism in addition to a changing building mentality in quality, service, price, interest and timing. Nevertheless, we remain solution oriented and determined in our personal approach enhanced by our own strengths. Together, we are finding our way among the challenges and needs of tomorrow instead of counting on the continuity of the past.

2022 was a highly productive as well as satisfying competition year (80% successful!). We started 2023 with a Special Mission as a basis for the large number of intentions and preparations towards BINST ARCHITECTS 2.0, putting our 50-year history to good use. Towards the end of this challenging year, the slogan 'We are strong @ 50' will have to be replaced by 'We became stronger @ 50'!

Thank you for your support to us and our complementary and enthusiastic top team of 60 co-thinkers, who enrich our industry with their professional passion.

Luc Binst





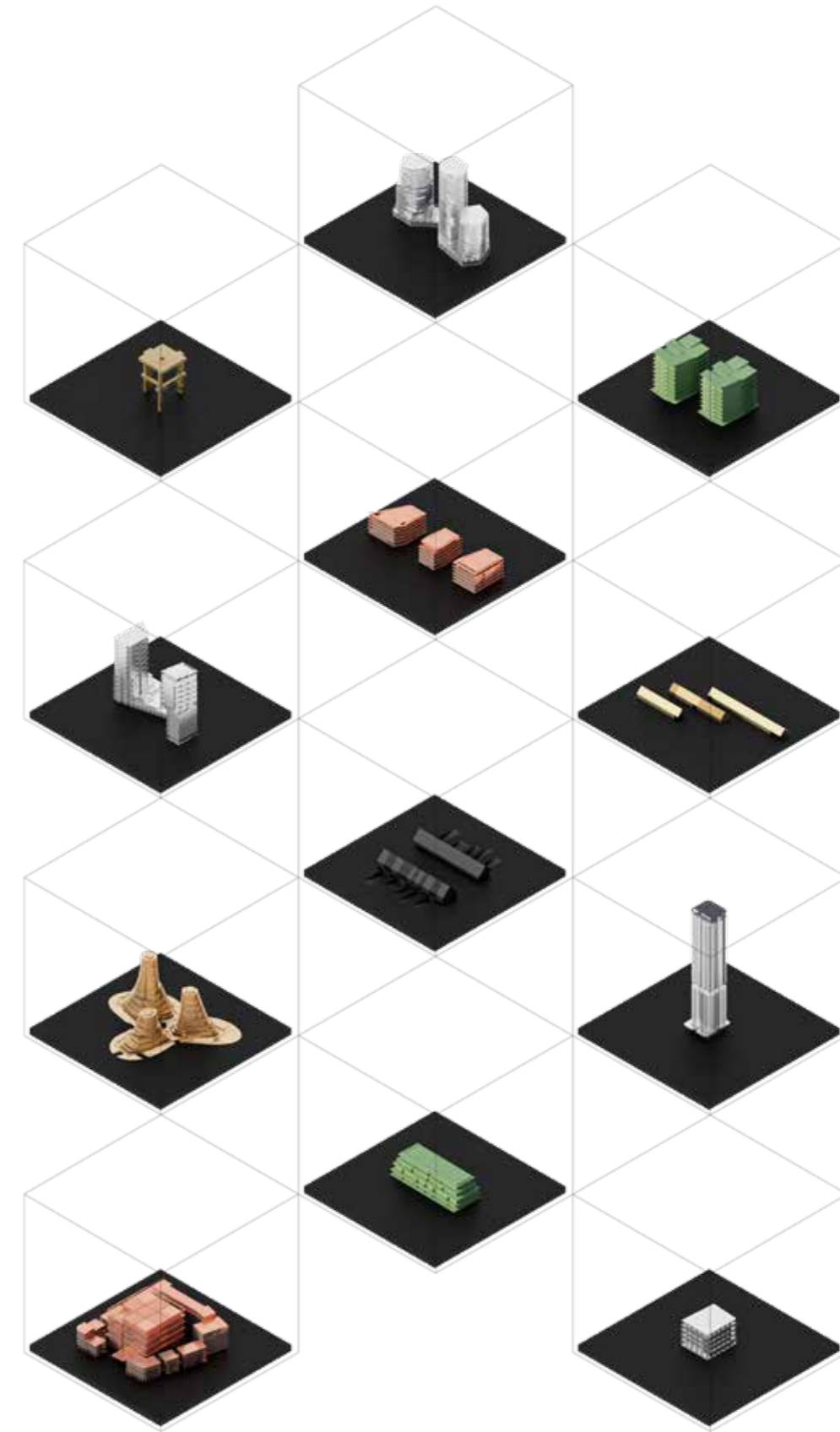
Team BINST ARCHITECTS — Luikstraat 7, Antwerp



Vocabulary 7



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.

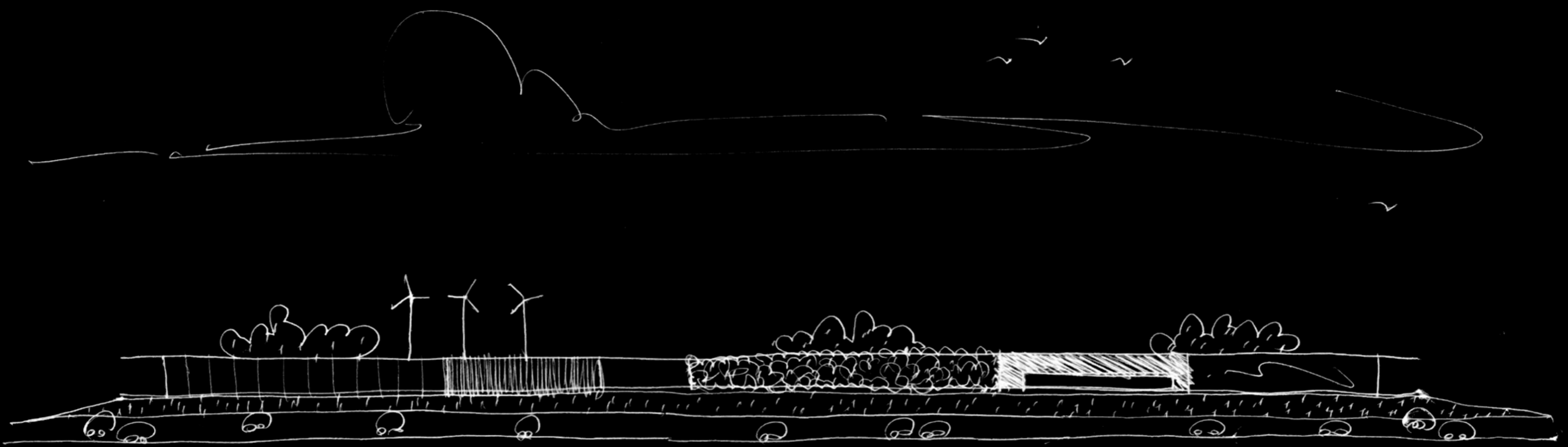


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IN FOCUS

RENSON OUTDOOR-NOA

KRUISEM

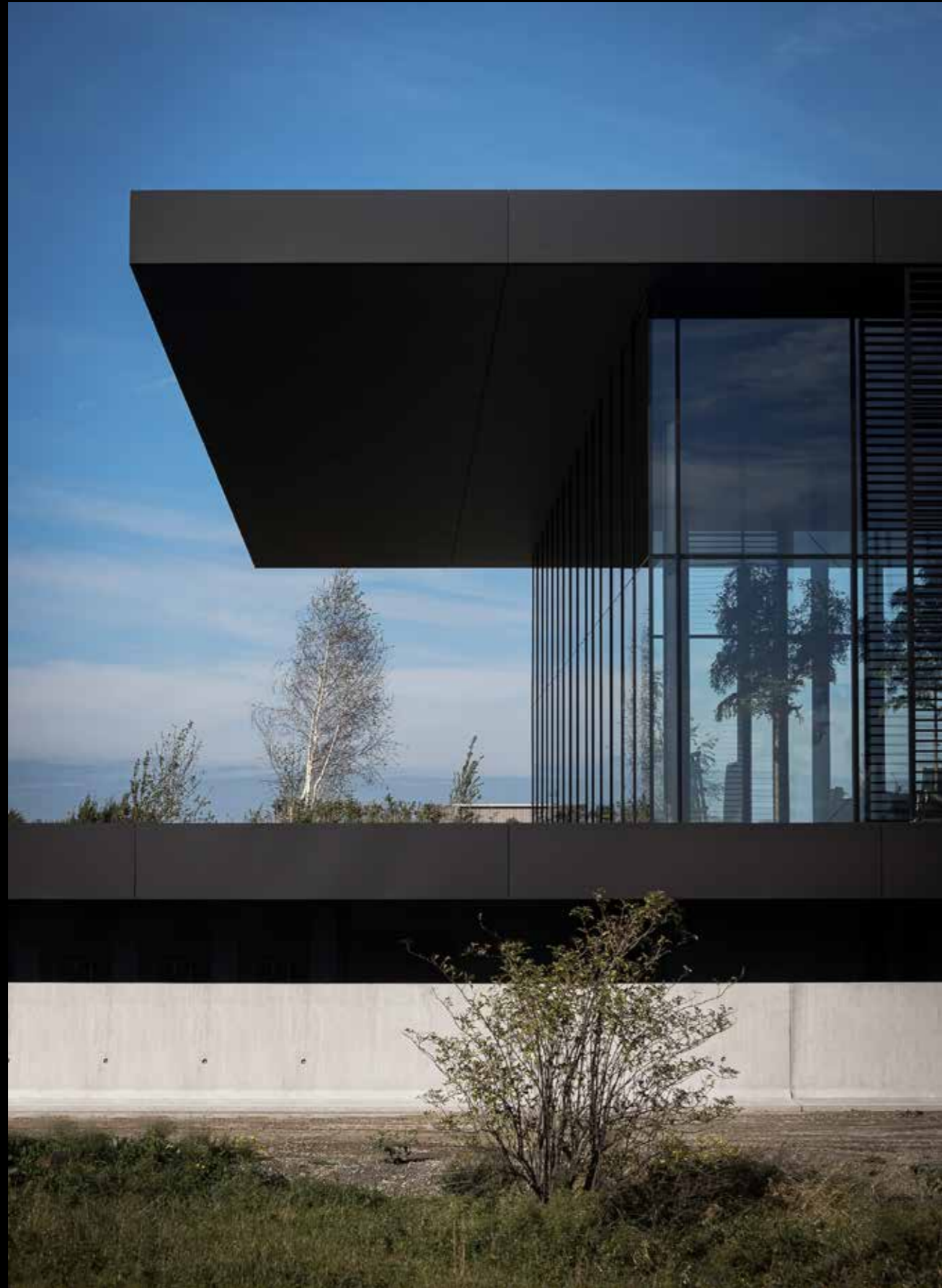


Luc Binst





RENSON OUTDOOR-NOA, Kruisem — Immo Renson Prijckels



RENSON OUTDOOR-NOA, Kruisem — Immo Renson Prijckels





NOA®

outdoor living

+

SPOTLIGHT

SPOTLIGHT

+ _____ Architecture

30 Albert, Antwerp

42 The Vault, Antwerp

62 Ortelliuskaai, Antwerp

70 't Brughuis, Vilvoorde

78 NEXT, Eindhoven^(NL)

+ Architecture

'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 successful participation in competitions to five per year. Besides opting for a manageable group size of 60 people, we primarily give priority to ambitious commissions, to ambitious clients and to enhancing our long-term relationships.

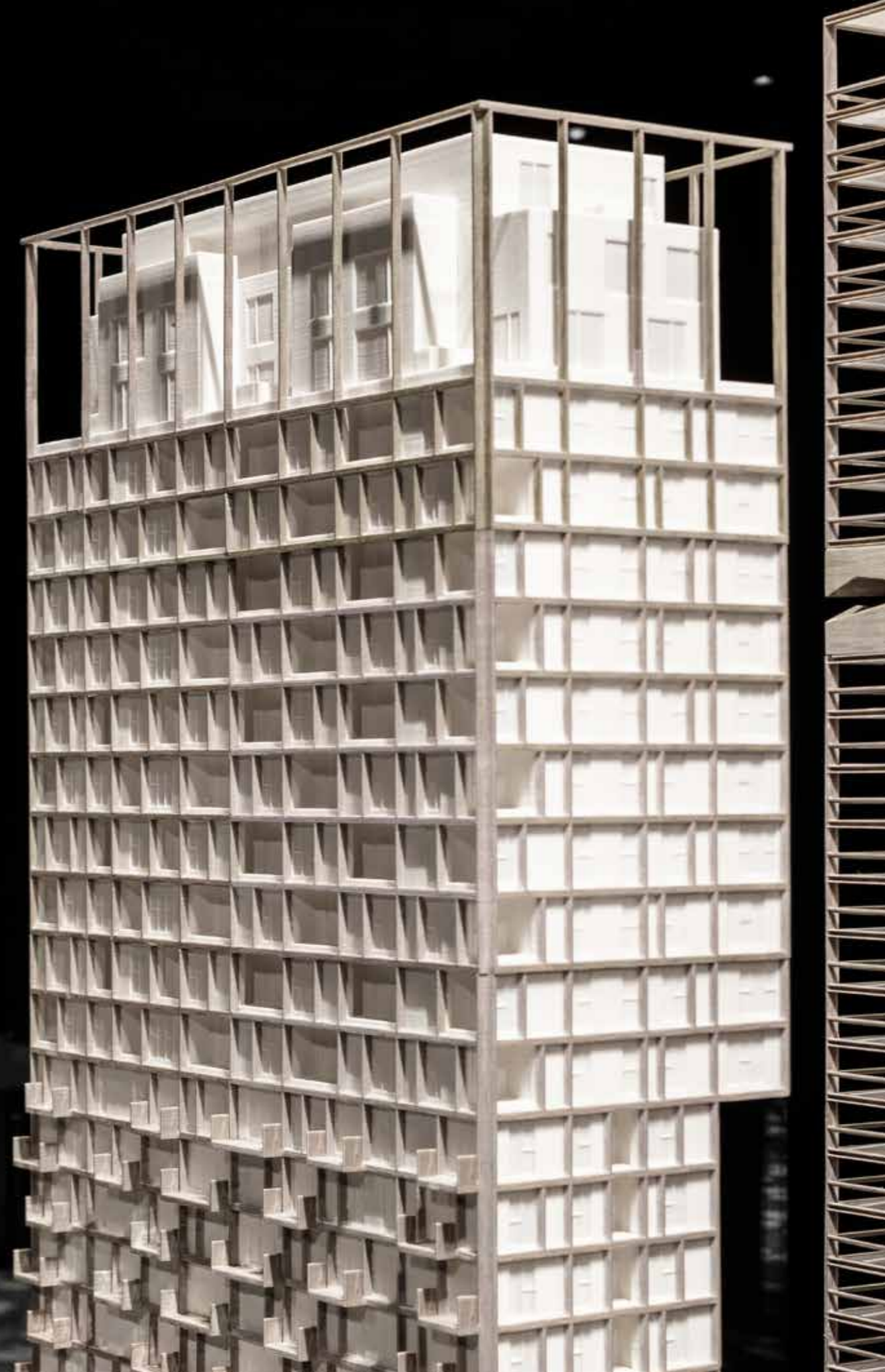
We make every effort to achieve a maximum win-win approach towards fully understanding our clients' DNA, know-how, business and mission as well as jointly and continuously optimising long-term cooperation. A cooperation in which the 'process ambition' toward design, external advice and support versus the 'project ambition' concerning innovation, community and budget is at the forefront. These two major basic objectives are the managerial backbone of every new commission and of our way to grow as building partners with the entire project team to bring about architecture à la carte successfully.

B07 shows not only the three IN FOCUS projects but also a next-level representation of widely varying context-specific designs and recently built projects at striking locations on the waterfront or as a major part of new or renovated urban developments, such as '4 Fountains' in Vilvoorde. In many cases, new-construction projects that are to be the cornerstone, the city's anchor or the residential tower of tomorrow, but also reconversion of modernist heritage that is part of a larger ensemble, such as the former telephone factory ATEA in Berchem and the site called The Vault in Eikenstraat, off 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.

We should like to conclude with the message that our recent completion of the two residential towers *Doktoren* in Antwerp and *NEXT* in Eindhoven are also a major milestone in our oeuvre in the low countries. In the past few months, our design-based approach and constructional knowledge of high-rises were further enhanced and will be reflected in a number of new ambitious commissions. We are proud of realising our residential towers in Belgium and the Netherlands and the fascinating construction methodology.

As co-thinkers and front-runners in our profession, we are also one of the example-partners of the now well-known Madaster Belgium platform. Our first material passports have recently been completed and will see further development this year. 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 past year. In a constructional sense, this provides leverage for project engineering. Additionally, NOA in Nazareth is symbolic of our innovative and daring HQ 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.



Model of Doktoren, Antwerp — Luikstraat 7

Albert

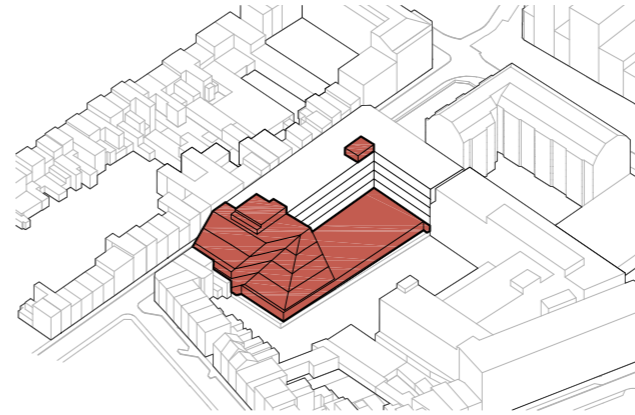


ALBERT – BERCHEM (Design phase 19,389m²) – Kolmont & Tans & DCA Woonprojecten

Repurposing ATEA telephone factory into 74 apartments, 3 offices, commercial area and underground car park. The former ATEA telephone factory in Berchem between Belpairestraat and Boomgaardstraat is undergoing a full transformation. The discordant outbuildings are replaced by refreshing, newly constructed buildings. The factory is provided with a top section and will be fully repurposed into a bustling mix of functions. The supermarket will remain at its familiar location and will be enhanced with extra office space and apartments within the new character of this industrial patrimony. Frames that are not original to the factory will be replaced by new frames with the same pattern as the original frames. Winter gardens that can be closed will be added behind the historical façade as outside areas for the apartments. The building is respectfully crowned with a top section in shades of the same colour, and together with the new programme mix it will lend the building and its environment a new elan. Without doubt, the Albert Building will be a new, characteristic cornerstone of this already bustling district.

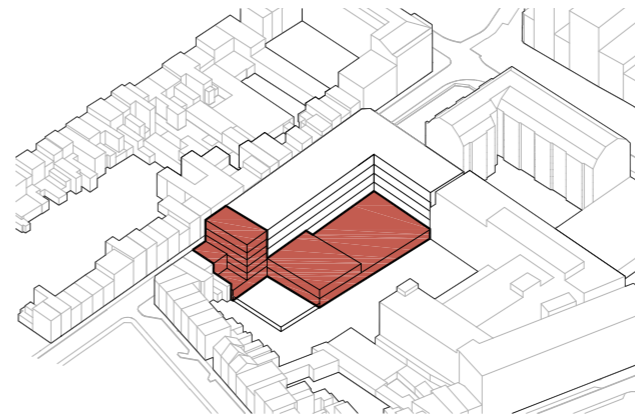
Albert, Berchem — Kolmont & Tans & DCA Woonprojecten





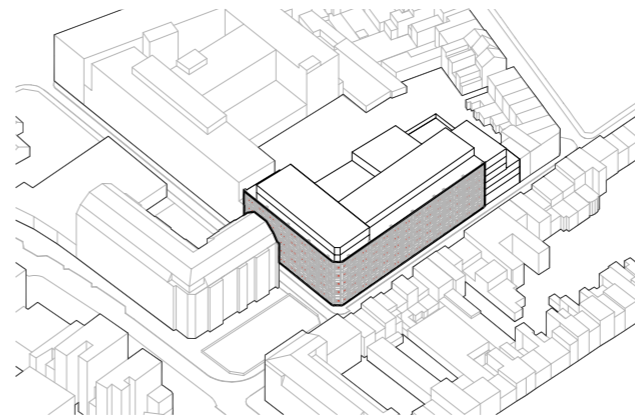
DEMOLITION EXTENSION AND GROUND FLOOR INNER AREA

The pyramidal extension from the eighties will be demolished to allow more light into the inner area of the building block. The ground floor in the inner area will be fully demolished for realising a deeper parking basement.



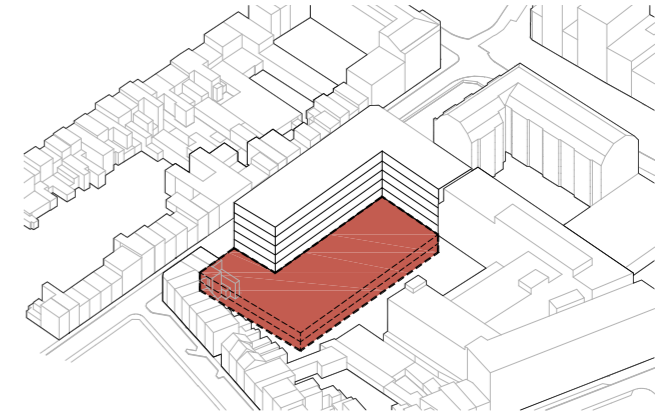
NEW VOLUMES

Instead of the pyramidal building, a new linking section is realised, bringing about a logical transition at both cornice height and construction depth between the inventory-listed premises and the adjacent homes. A new shop area is planned in the inner area.



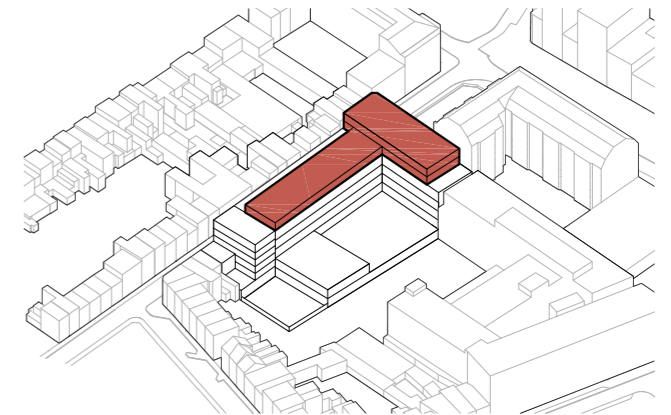
REPLACING EXTERIOR FRAMES INVENTORY-LISTED PREMISES

The exterior frames in the historical façade are replaced by new frames that are reminiscent of the original window typology. As a result, the façade is returned to its former splendour.



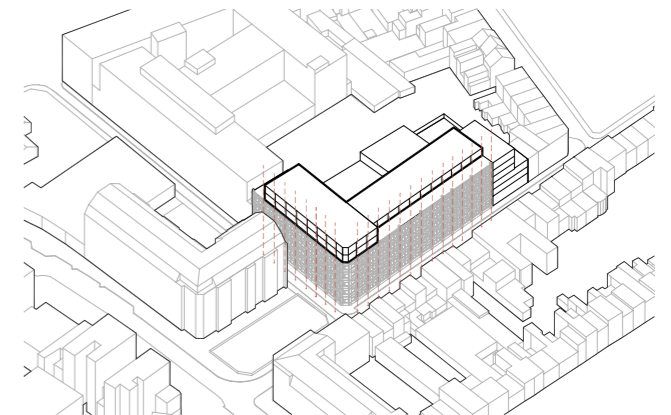
EXTENSION UNDERGROUND CARPARK TO -2 LEVEL

To comply with the current parking standards, the existing underground car park is extended to a -2 level in the inner area.



TOP SECTION EXISTING VOLUME

Along the side of Grote Steenweg, the top section consists of two construction levels at the height of the adjacent buildings. Along the side of Belpairestraat, the top section only consists of one construction level that is recessed and therefore not visible from ground level.



FAÇADE RHYTHM TOP SECTION

The façade rhythm was adjusted to the existing bays and façade details. Double columns at the level of the wider masonry pennants alternate with single columns in the middle of the bays, so that the top section is a continuation of the existing façade of the inventory-listed premises.



Albert, Berchem — Kolmont & Tans & DCA Woonprojecten





Albert, Berchem — Kolmont & Tans & DCA Woonprojecten

The Vault



'THE VAULT' – ANTWERP (Execution phase 4,125m²) – Van Wellen Real Estate Development
 18 apartments and space for services and professions

A discrete street off Meir, Eikenstraat is a major pedestrian connection between the Rubens House and the Sint James Church with the Rubens Chapel. With the adjacent, stately Ostriethuis and the monastery domain situated behind it in Cellebroederstraat, this is one of the top locations in the city centre, where architectural living interacts with the historical heritage and the cultural values of our city centre.

With the redevelopment of this former office site and the construction site next to it into housing project THE VAULT, Eikenstraat 7-9 is transforming into a renewed and high-quality whole that is to be the present-day crown on the alley. A context that exudes the genes of the city, while this light, profiled architecture consisting of straight and bent pennants strengthens the perspective of the image with rhythm and interaction as the basic ideas.

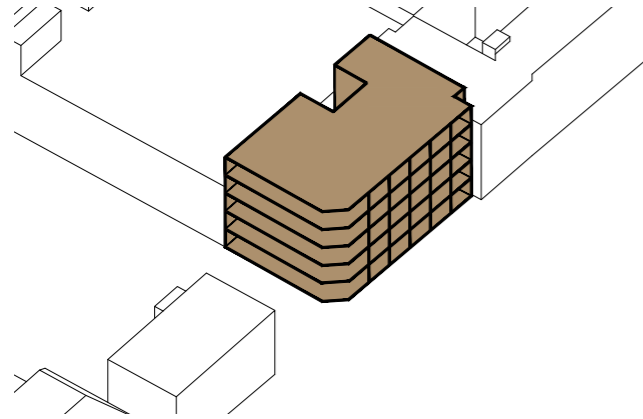
The DNA of the office building is expressed in this vertical façade division, which by this reconversion undergoes a profound facelift and is lined with the new construction development. Both buildings house built-in, funky city terraces, discretely flanked by a filter of sandstone-coloured polished concrete piers. The bricks are also in matching tones, with the complementary exterior frame leading up to a homogenous whole.

Residential building THE VAULT is a contextual enhancement and an example of architecture à la carte that is in line with the neighbourhood framework in an authentic, constructionally refined way.

The Vault, Antwerp — Van Wellen Real Estate Development

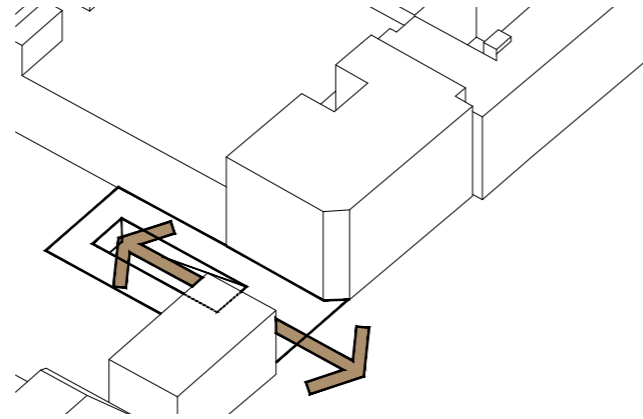


SPOTLIGHT



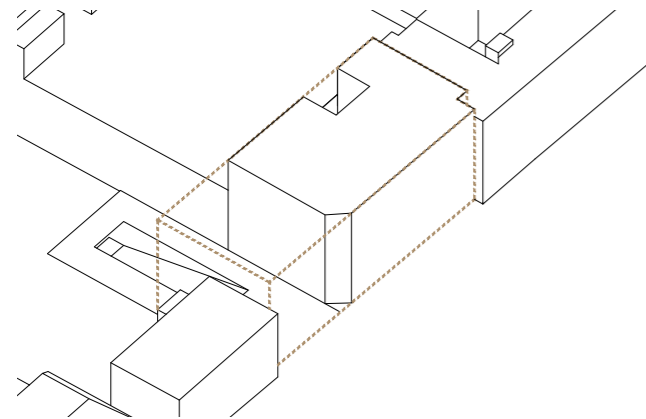
RETAINING EXISTING STRUCTURE

The existing structure is to serve as a basis. The building consists of a rational concrete skeleton that can be the rigid start for the further development of the project, but closer research into the specific structures will be required.



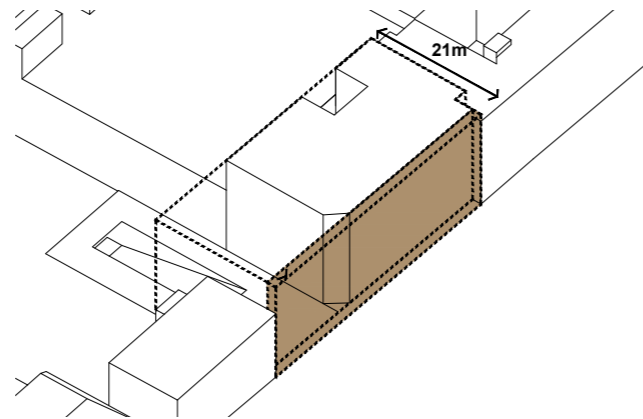
PARKING ENTRANCE TO REMAIN INTACT

The entrance to Q-Park De Knip should remain intact. The entrance has to remain accessible from two directions, taking future developments into account.



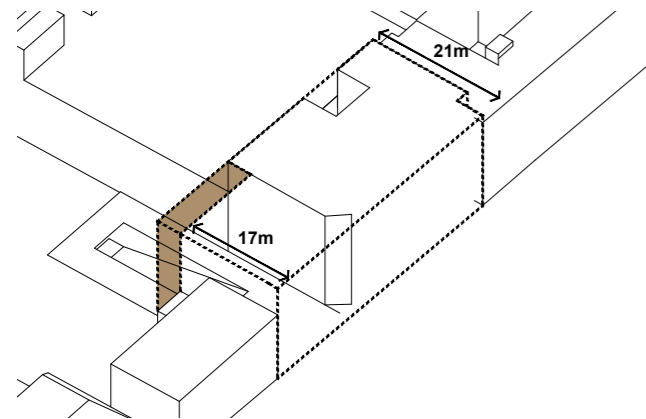
DEFINING THE BUILDING VOLUME

The basic contours of the plot are the basis of the existing volume. The building volume is extended across the full width of the plot, taking the parking entrance into account and adding to the integrity of the building block.



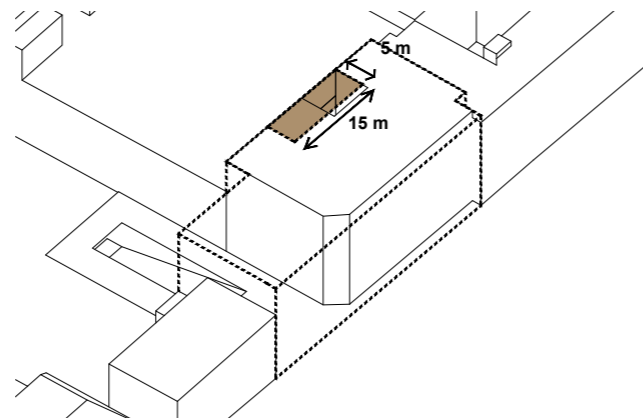
ALIGNING FAÇADE LINE FRONT

As the building is stripped down to its basic structure, an opportunity is provided to align the façade with that of the neighbour, making the street look more balanced. For the width effect of the street this is no problem, since the opposite buildings recede from the street.



ALIGNING FAÇADE LINE BACK

With respect to the neighbouring school, the façade line of the inner area will be restricted to 17m, including the terrace at the front. This volume is maintained across the lowest four construction levels to achieve a uniform façade.

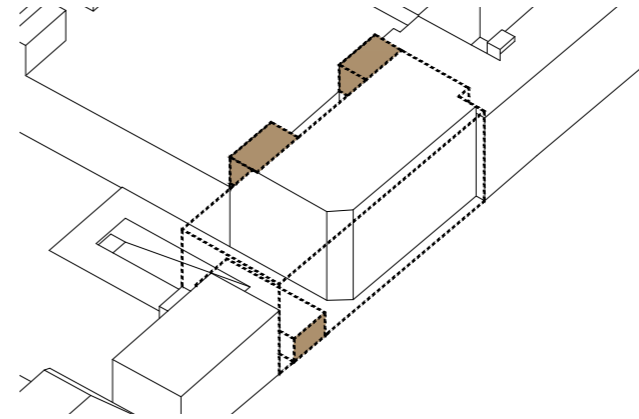


CONSTRUCTION DEPTH VS. DAYLIGHT PENETRATION

The construction depth of 21 metres in the right part of the building is compensated by extending the existing patio, as a result of which the deeper apartment will get additional light.

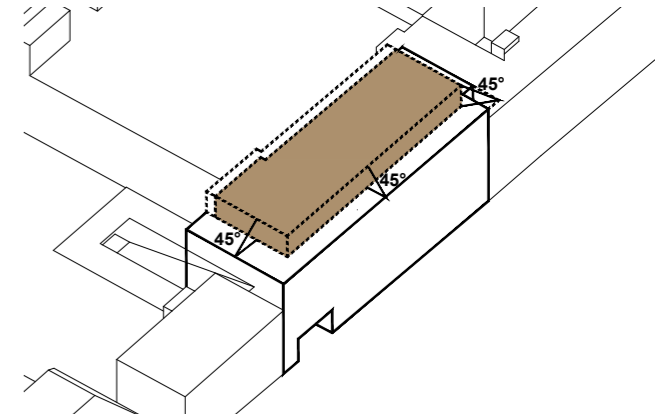


SPOTLIGHT



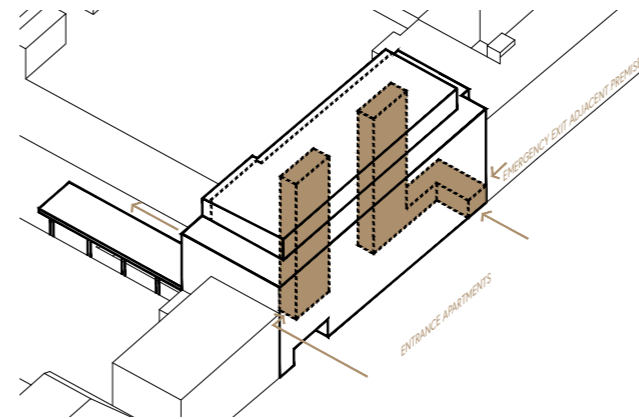
REFINING VOLUME

To allow sufficient daylight penetration into the patio, the building height will be reduced at this spot. This will also lead to a straighter façade line at the back, which will be extended across the back of the penthouse. At the parking entrance, the volume will recede.



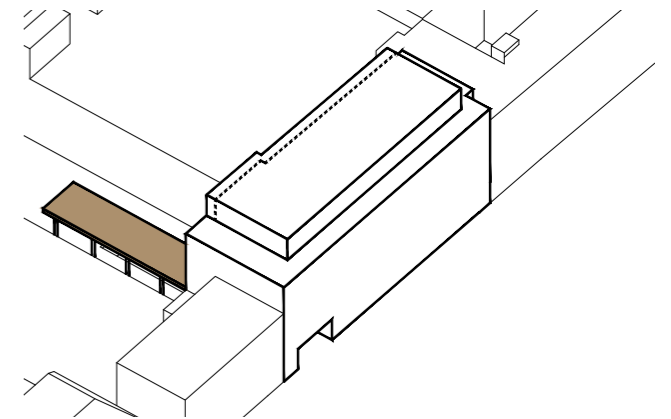
SETBACK OF THE PENTHOUSE

We opt for a different use of materials for the roof layer, so that it is not integrated with the roof volume. Additionally, we use an articulated edge as a cornice, so that this line is optically broken even further.



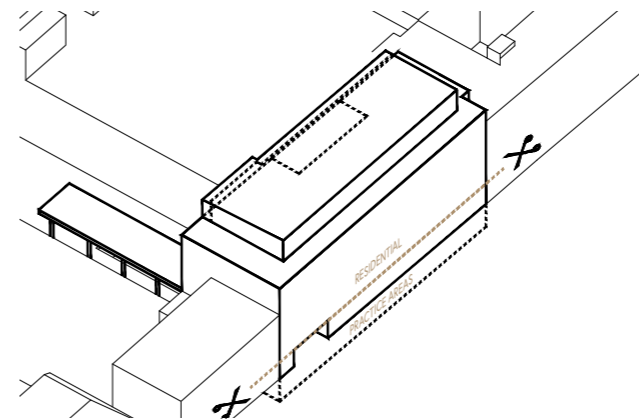
ENTRANCE

The circulation of the building is brought about by means of two cores. Access to these cores is via the carpark entrance and at the far right of the building. To the right of the building, there is an emergency exit of the adjacent premises, the Osterriethuis.



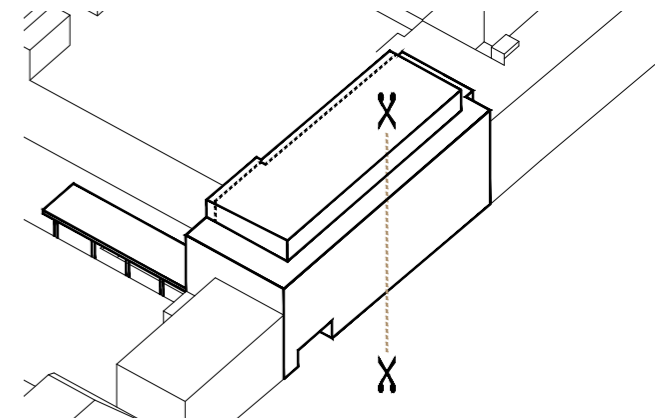
COVERING OVER PARKING ENTRANCE

The parking entrance will be covered over to improve the climate of the inner area. Intensive planting will decorate the covering.



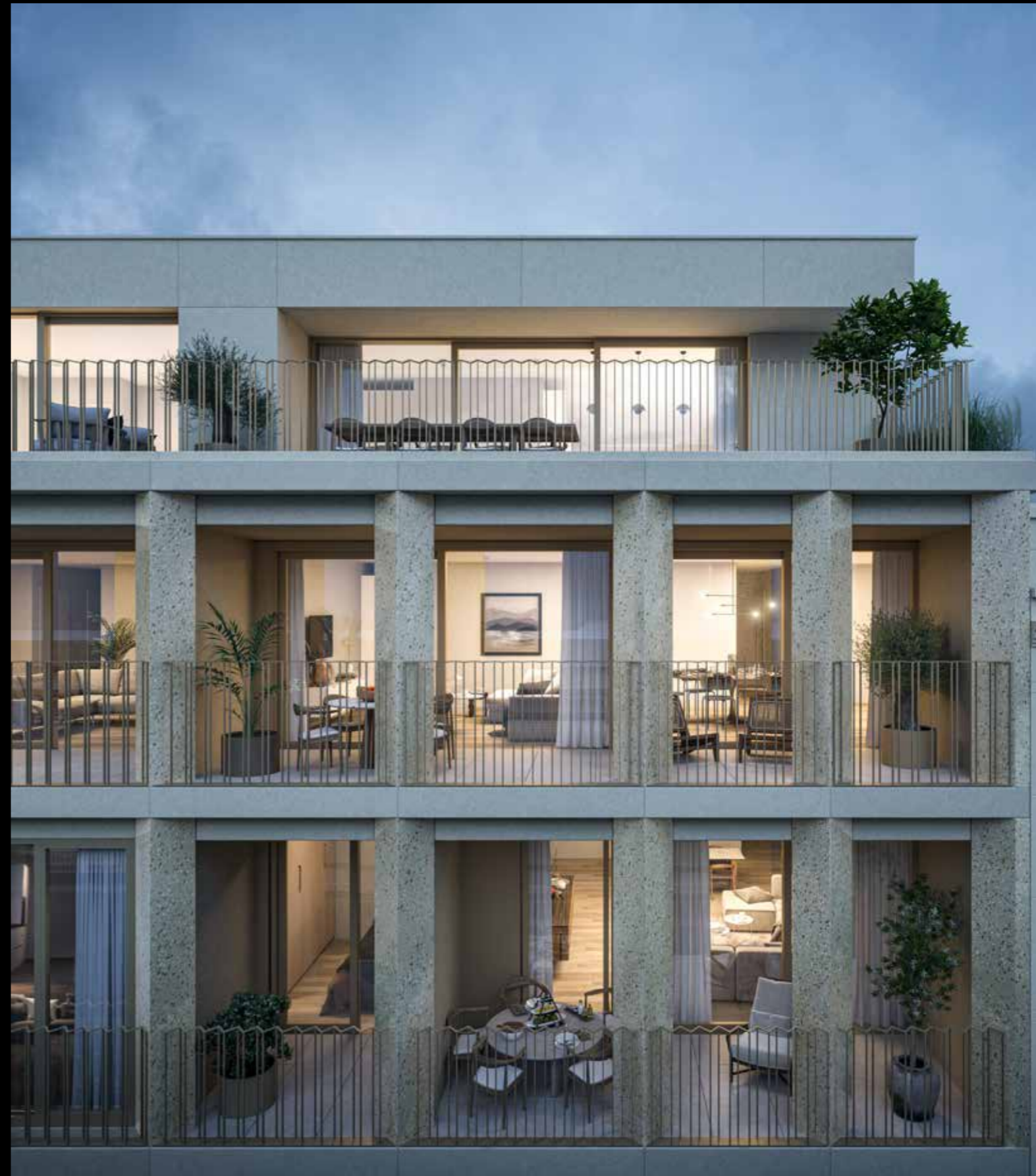
PROGRAMME MIX

A programme mix is the basis for a fascinating development. The lower layers house practice areas or comparable functions with homes on top, creating a living and working symbiosis. A façade division will emerge from this programme mix quite naturally.



CUTTING THE FAÇADE

In previous studies based on a single architectural image, the façade was deemed too long by the building inspector. To reduce the optical length of the building in the street as a whole, a two-fold architectural expression was decided on.



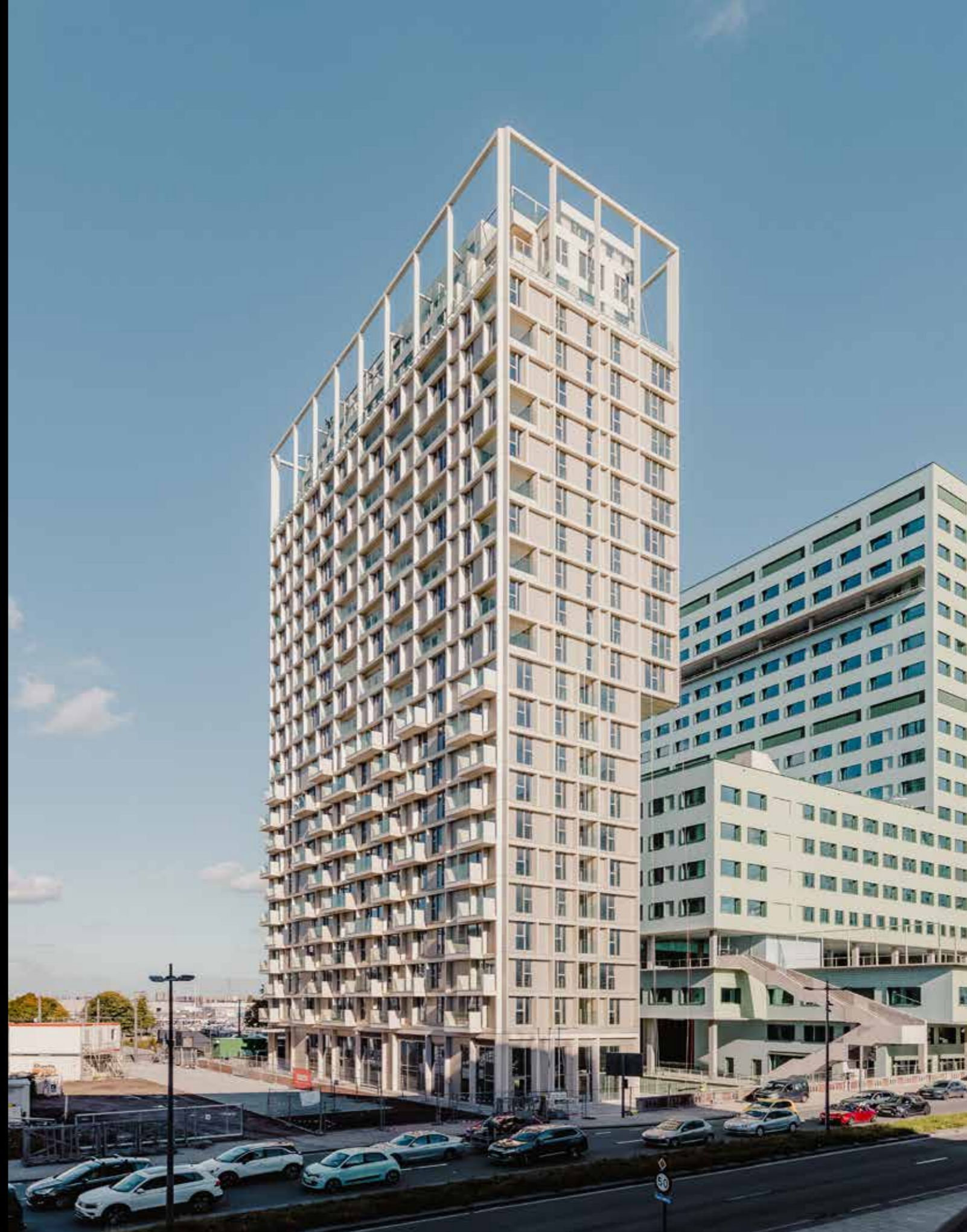
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IN FOCUS

DOKTOREN

ANTWERP

Doktoren, Antwerp — Impact Ontwikkeling, Kairos



Doktoren, Antwerp — Impact Ontwikkeling, Kairos







Doktoren, Antwerp — Impact Ontwikkeling, Kairos







SPOTLIGHT

ORTELIUSKAAI



'ORTELIUSKAAI' – ANTWERP (Permit phase 601m²) – Bermaso

New construction nine-layer single-family homes at the Scheldt Quays

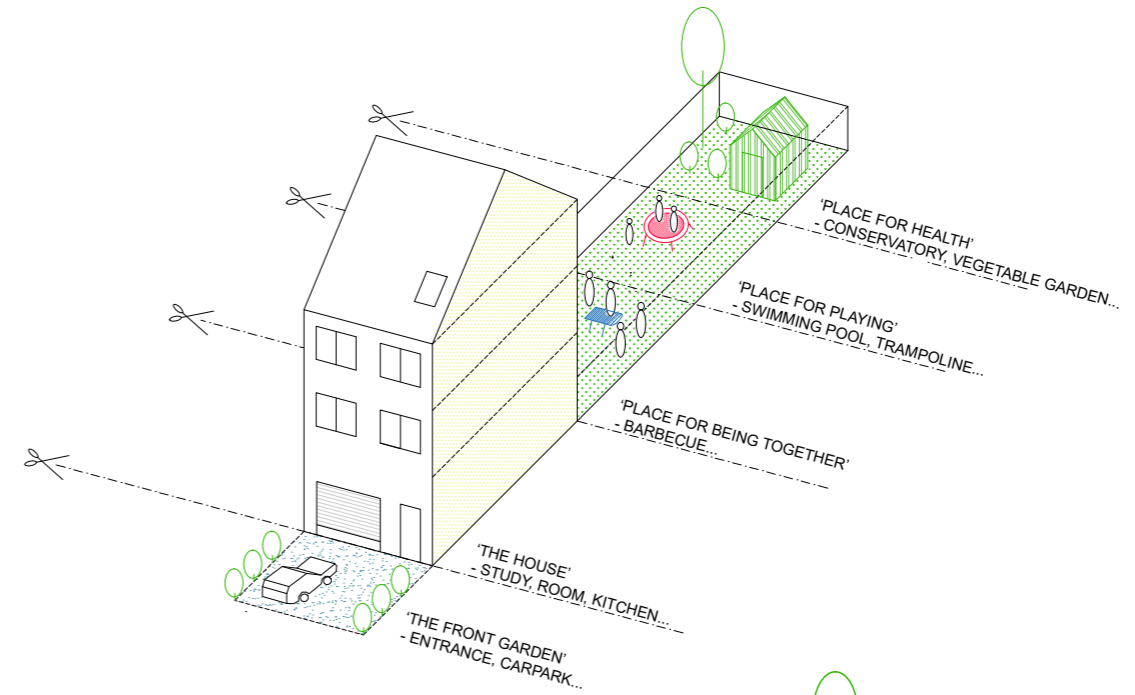
The quays illustrate organic growth throughout the centuries, building on the opportunities of socio-economic logic again and again. More than at the other sections of the quays, the section between Sint-Pietersevlief and Koolkaai is more typical due to large-scale buildings alternating with buildings with slim divisions. The project comprises the demolition of existing single-family homes and the realisation of new construction. The new volume consists of eight floors with a roof terrace. The slim façade of just 5m wide is accentuated by a vertical frame on either side with a stack of four duplex frames in between. In this way, the building looks larger, and the façade makes a less fragmented impression, resulting in a legible, pure and elegant shape with a clear, own identity and autonomy at the Scheldt Quays. Stacking the various residential functions adds to a unique living concept on the water with generous living areas at the top, crowned with a spacious, sunny roof garden. A compact circulation core at the back contributes to absolute flexibility with a floor that can be divided freely and also makes stacking the various floors flexible. The powder-coated, red-brown aluminium façade cladding has a soft grain and colour variation, lending the façade a subtle depth. The side has the same cladding, which strengthens the unibody character.



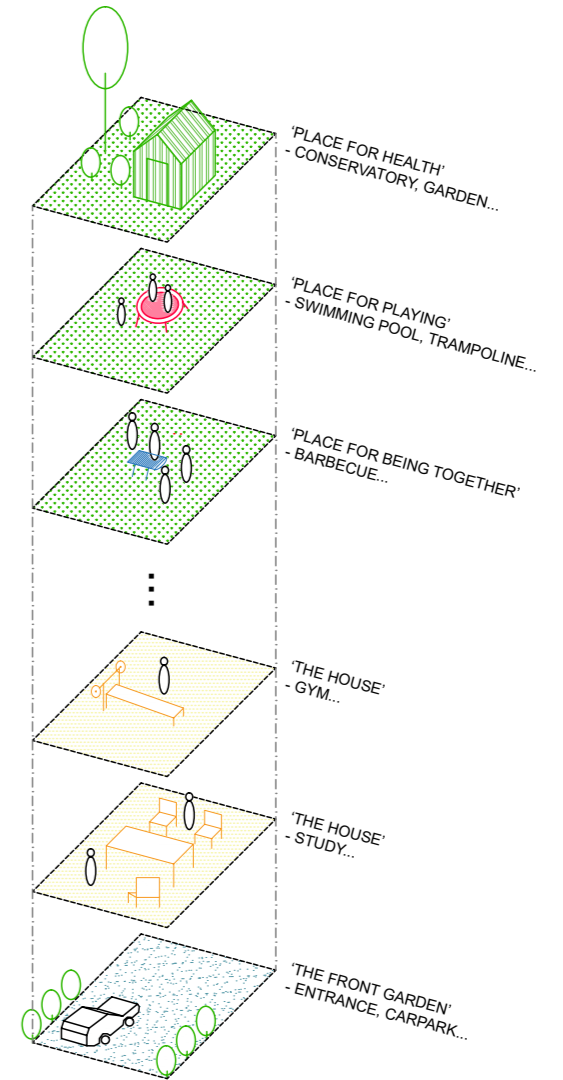


SPOTLIGHT

CLASSIC SINGLE-FAMILY HOME



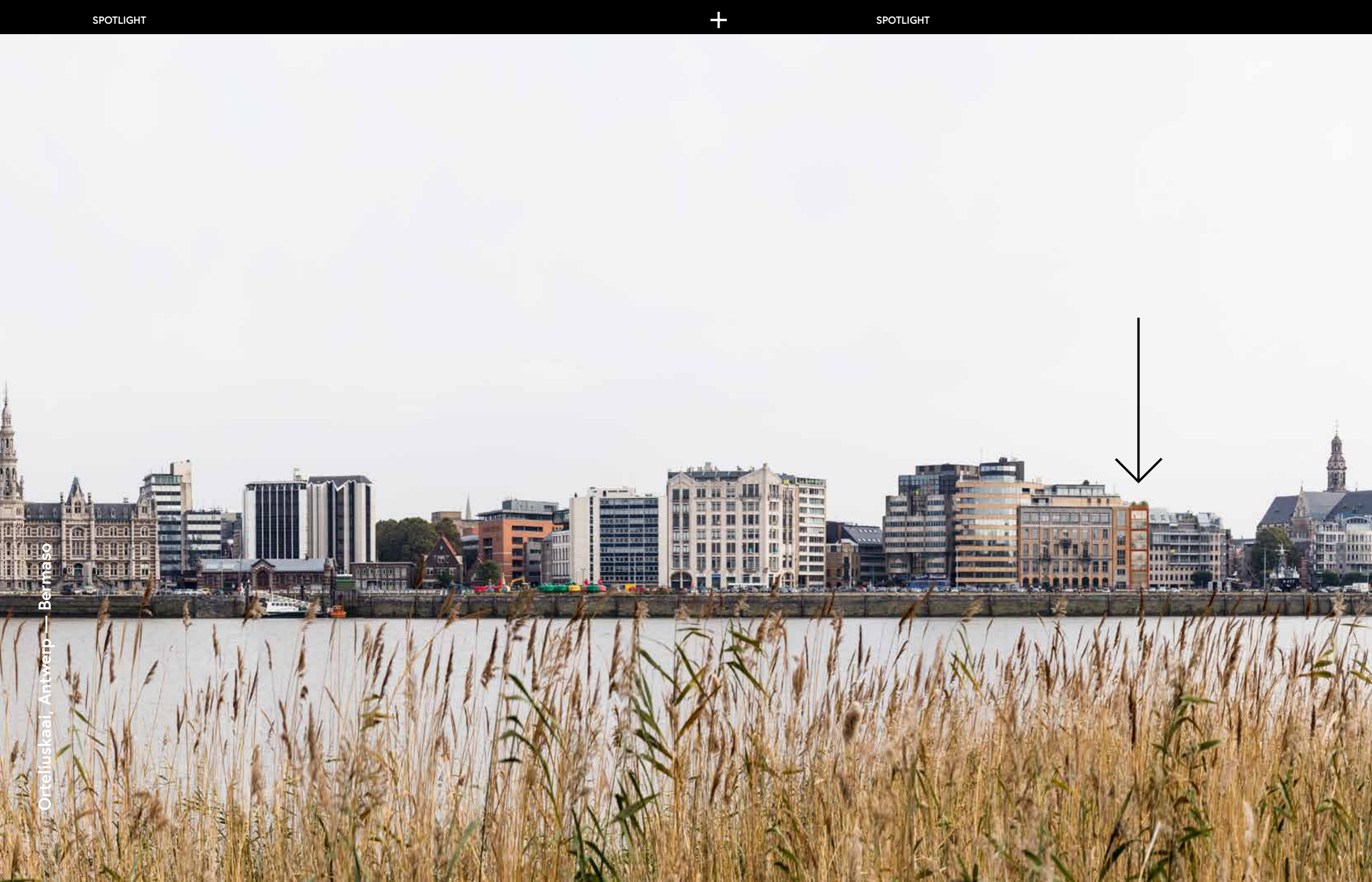
VERTICAL SINGLE-FAMILY HOME



The transition from a horizontally to a vertically built single-family home can be regarded as a form of modernisation. Vertically built homes are often more modern and efficient in terms of use of space than traditional single-family homes. This could be attractive to people who are looking for a home of modern design and who want to use their living space efficiently. Instead of a home built on a single level, like the traditional single-family home, the various rooms of the home are divided over several floors.



Orteliuskaai, Antwerp — Bermaso





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SPOTLIGHT

't Brughuis



"T BRUGHUIS" – VILVOORDE (Design phase 4,125m²) – Matexi Projects

New construction 124 apartments, 11 commercial spaces and underground parking

't Brughuis is literally the cornerstone of the largest new construction development in Vilvoorde. With '4 fountains' or the Vilvoorde of tomorrow, Matexi opts for an ambitious mix of architectures, a wide residential offer and a strong focus on high-quality living in the Zenne area and the Brussels-Willebroek Canal. Within the contours of the master plan by Lieven Achtergael, Binst Architects is building one of the largest district volumes as a building block of 124 diverse apartments on a retail plinth of 4,400m² and two underground parking layers of 365 parking places.

The design was conceived as an urban block of medium height with the character of a warehouse, referring to the industrial past of the area. The blocks are built at square angles to the fly-over for optimum penetration of sunlight and a more favourable acoustic impact, and to create a varied façade effect.

Divided over four quasi-similar, taut volumes, the residential units are arranged as entities that can be linked behind a rigid façade grid in a light, warm and timeless architecture. With two roof gardens in between on the public-oriented functions, we launch the idea of a green pedestal as a garden to look at from the apartments, which have spacious, funky terraces on the façade – an asset to the district.



't Brughuis, Vilvoorde — Matexi Projects

't Brughuis, Vilvoorde — Matexi Projects





't Brughuis, Vilvoorde — Mategi Projects

NEXT



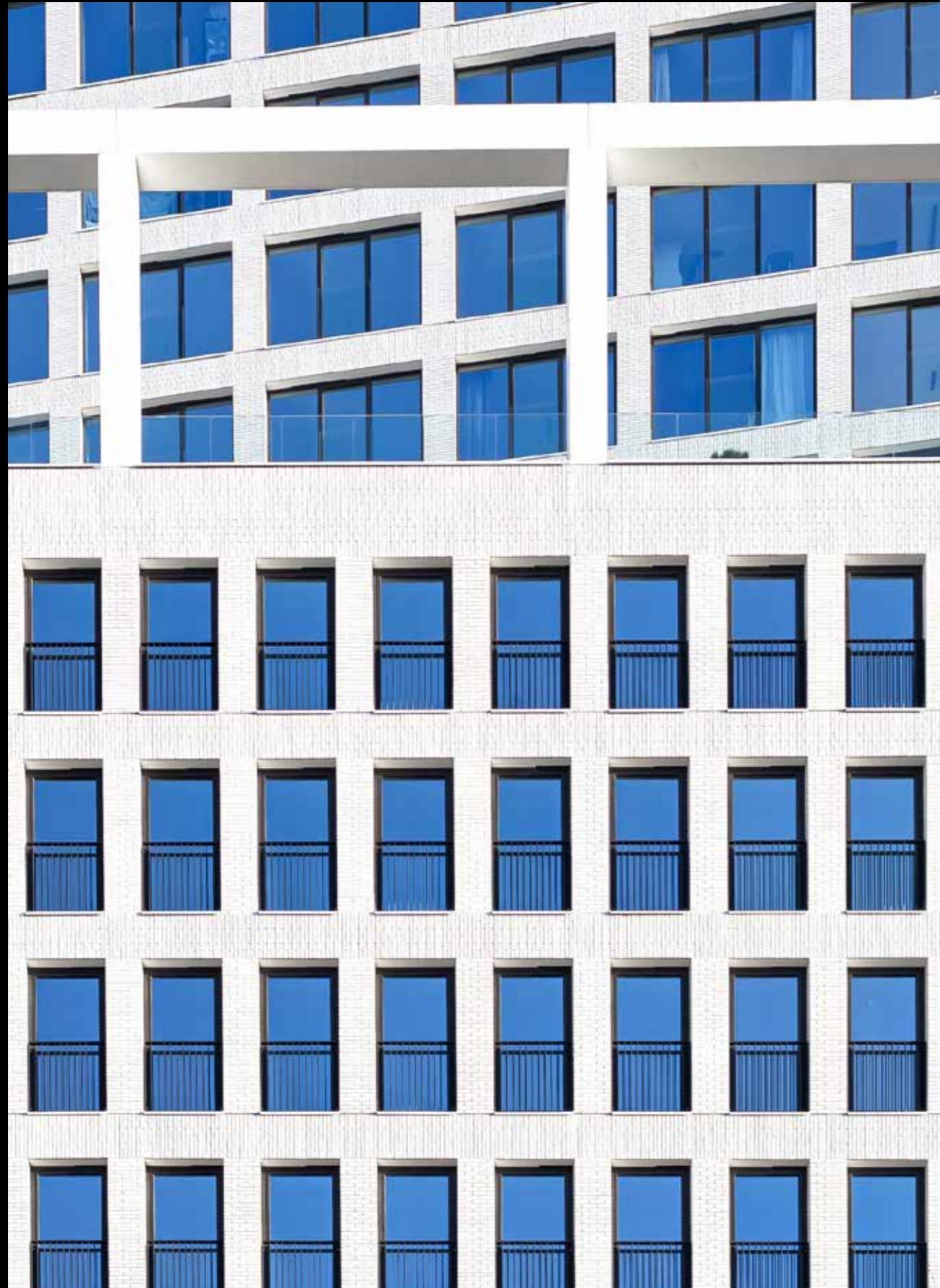
'NEXT' – EINDHOVEN^(NL) (Completed 18,845m²) – SDK Vastgoed
Winning design residential tower with 158 apartments on Strijp-S site

BINST ARCHITECTS won the competition for building a residential tower (75m tall) in Eindhoven. After eight years' absence, it meant the reintroduction of the firm to our northern neighbours, in the 'Silicon Valley' of the Netherlands. This three-volume design has an elegant, urban development look, in which unity subtly alternates with diversity. Each sub-volume has a specific crown that functions as a lantern and landmark. The white brick tower exudes clarity, boldness and a tight organisation.

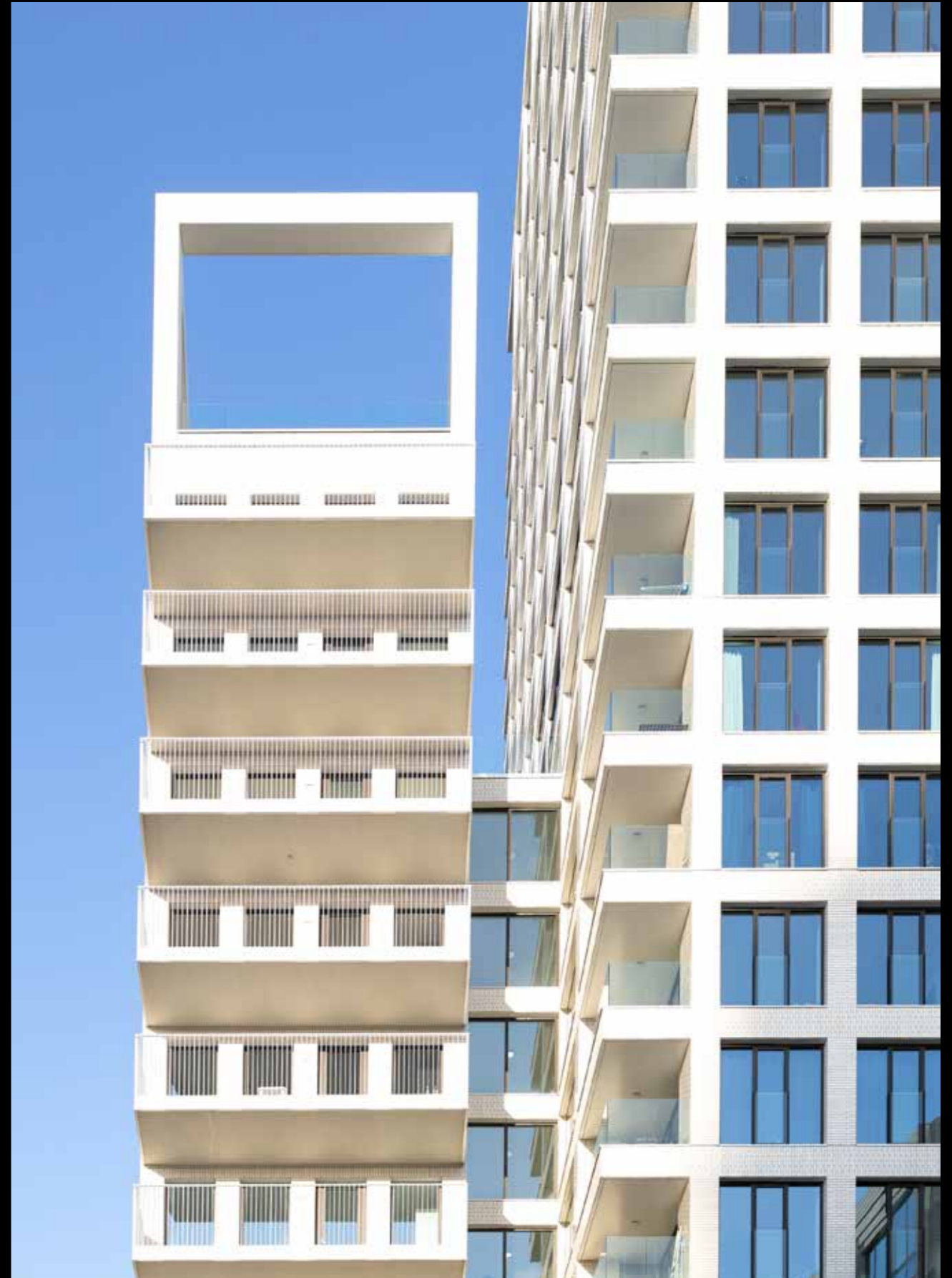
The idea of realising a building based on maximum living experience as a point of departure is expressed in its three-volume aspect. The generous plinth and pedestal is a welcoming, multi-functional, semi-public area in which various urban activities can be housed. Each separate volume has its own identity and appropriately responds to its immediate surroundings. The front along the main road is in line with the scale of the street; the crown has a generous roof garden for the residents. The façade along the railway has other characteristics to the scale of the urban horizon. Each volume has a specific crown that functions as a lantern and landmark. The material used has been inspired by the atmosphere of the location. The industrial logic of the site calls for clarity, organisation and robustness. Masonry as the main material used in a contemporary, refined way increases the tactile character of the area, is sustainable and safeguards a uniform aging with a nice patina.

NEXT, Eindhoven^(NL) — SDK Vastgoed





NEXT, Eindhoven^(NL) — SDK Vastgoed



NEXT, Eindhoven^(NL) — SDK Vastgoed





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IN FOCUS

THE FIFTH FLOOR

ANTWERP





The Fifth Floor, Antwerp — Binst Family



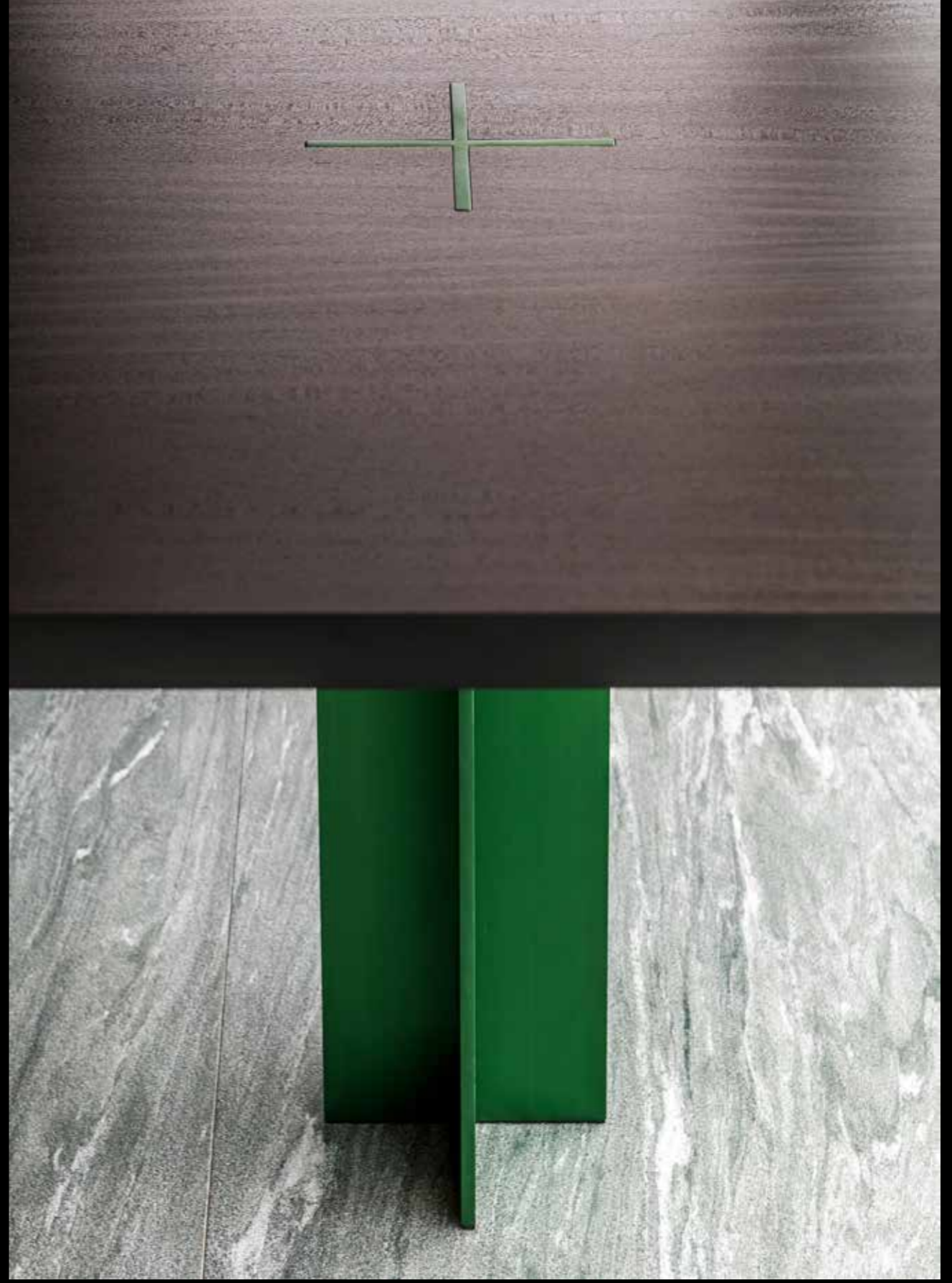


The Fifth Floor, Antwerp — Binst Family



The Fifth Floor, Antwerp — Binst Family









+

B BRAND

B BRAND

In the past few months, we gained momentum with B BRAND, with the publication of THE FIFTH FLOOR in Sabato Magazine in early October as its absolute climax. We were given the opportunity to present our design philosophy in the loft of our co-founder Luc Binst at the Antwerp Scheldt Quays. The result is an impressive total artwork in which spatial planning, tailor-made work, furniture and details complement each other in creating a unique atmosphere. This project, definitely a show-case for our design studio, can be marvelled at in the IN BEELD chapter in this magazine.

To highlight the versatility of our design team, we take you to our second interior project on the next few pages. We look back on the hot summer of 2022, in which we often enjoyed the coolness of the Belgian coast. In Knokke, we realised a luxurious holiday duplex, THE PENTAGON. The unique layout of the premises with its pentagonal ground plan was the basis for the creativity during the design phase. The result is an exclusive duplex penthouse with a fine contrast between the intimacy of the central core and wide views of both the North Sea and the inland area from the back and the sides of the building. This dialogue, together with the exquisite details, contributes to the unique atmosphere throughout this project. The latter is something we set great store by as a design studio. As such details add enormous value to the experience of a product or interior, we show a selection of detail shots from several of our projects in the second part of this chapter.

+ THE PENTAGON

With a view of the sea and still a connection with the roots in the land behind the dunes, the duplex penthouse THE PENTAGON offers the best of two worlds: besides the well-known panoramic view of the Belgian part of the North Sea, the apartment offers views of the land behind the popular seaside resort of Knokke-Heist.

A perpetually timeless atmosphere was the basic principle for the total interior of this characteristic pentagonal building. Initially, a sober palette of materials seems to be used, referring to the colours of the environment. Only when you enter the premises, you discover the bold and rebellious elements, so characteristic of the B BRAND signature, that have been added to the project. Specifically striking is the steelwork of the stairs and the door handles, made in the unique Corbeau technique. The coarse, green-grey Evolin stone from Valls for the floor and the central section and the Pyramid stone for the pedestals, tablets, bathroom floor and benches also catch the eye. It is the finishing touch in combination with the subtle presence of the sea and the land in the vicinity in the reflection of the brushed aluminium cabinet wall in the dining room.

We also had the opportunity to integrate some of our pieces of furniture with the project. Our unique CROSS TABLE proudly stands in the dining area. The three cross-shaped legs from which the table took its name were treated with the same Corbeau technique as the rest of the steelwork in the premises. Our FIVE TABLE, which serves as a desk, was tailored to the scale of the ground plan.

Welcome to The Pentagon!







+ TOWNHOUSE

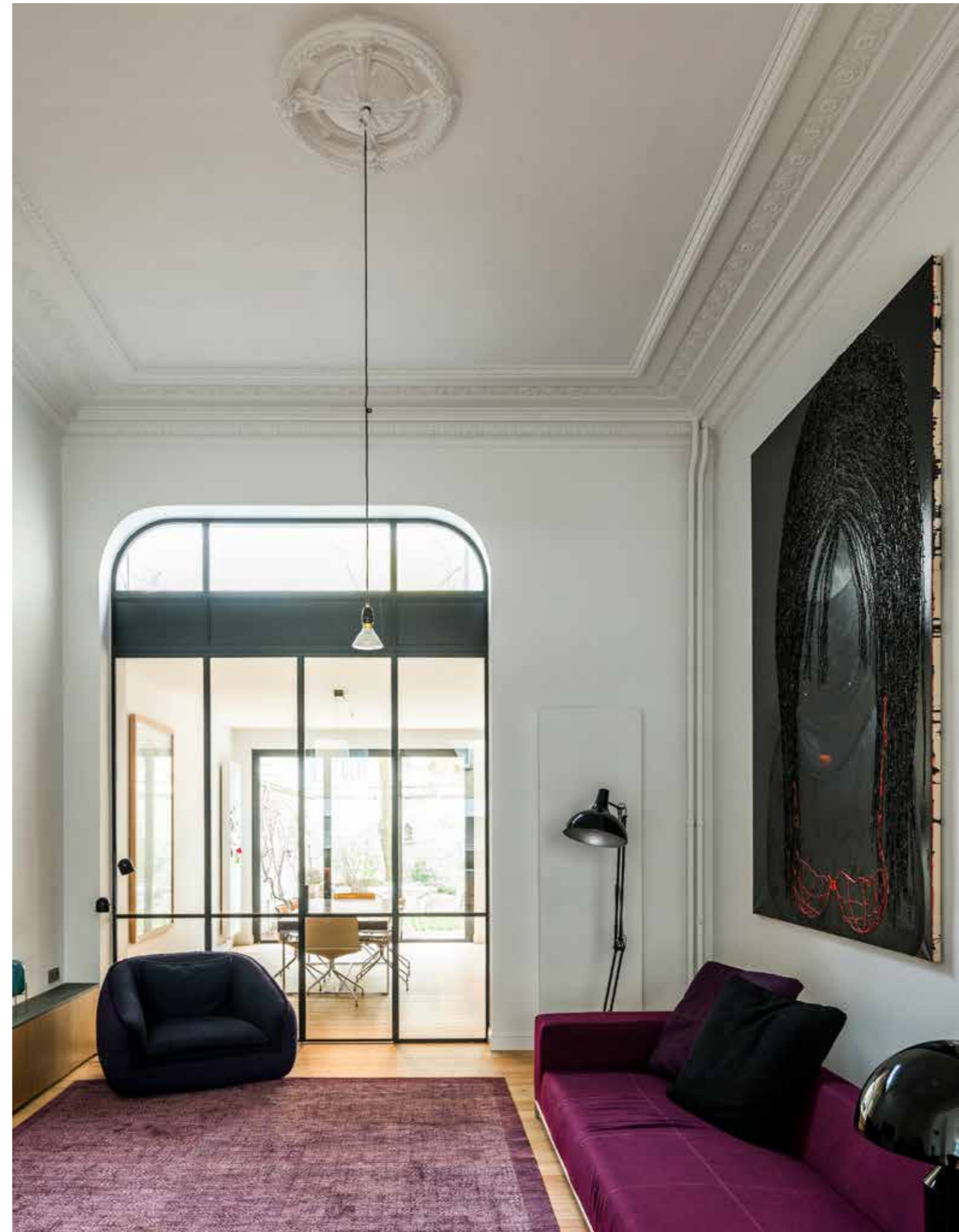
Classic Art House

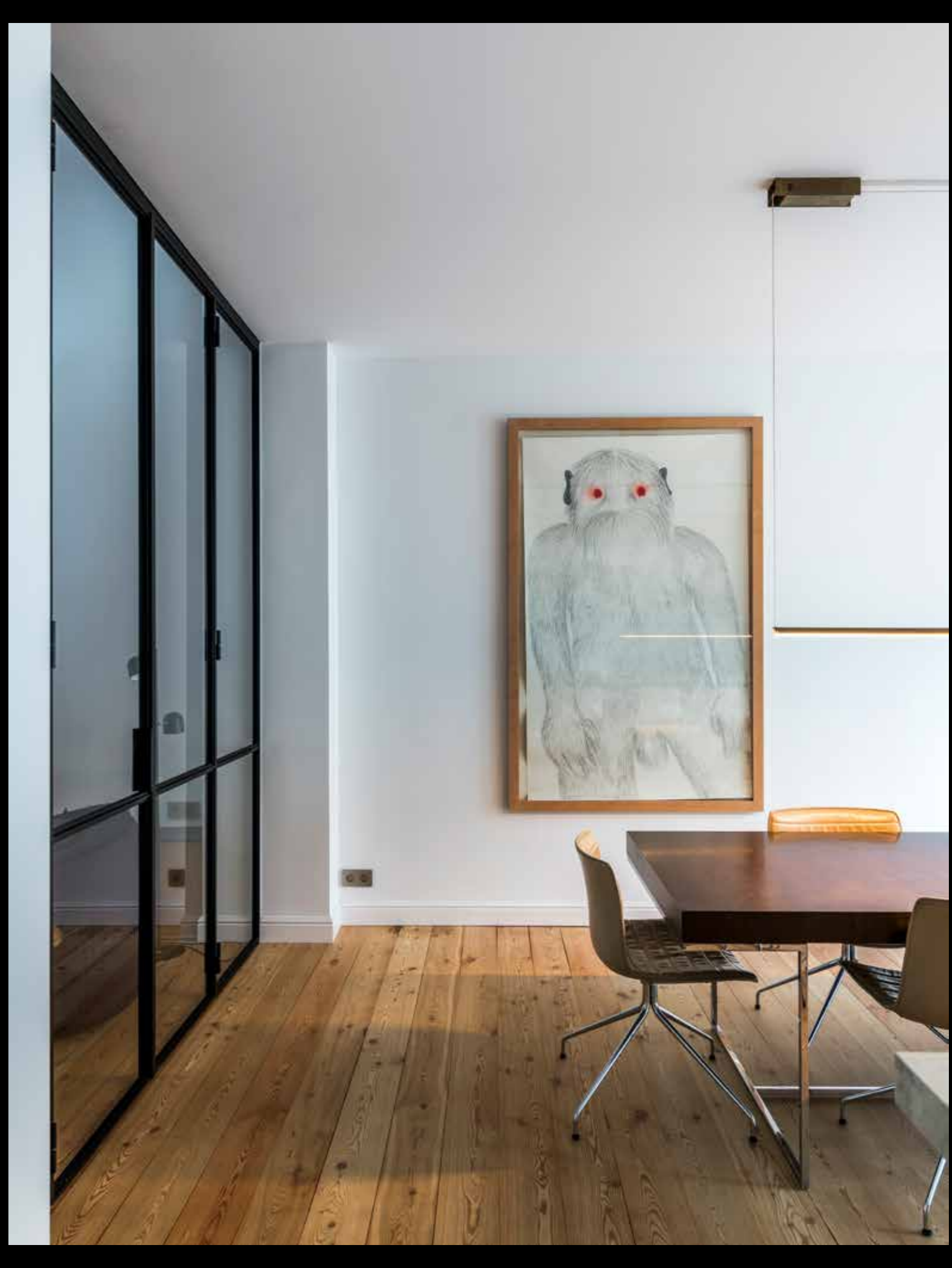
A classic townhouse in the south of Antwerp (Antwerpse Zuid), formerly a doctor's surgery and later a garage on the ground floor, was hard up for a remake. The rooms regained their former splendour and were given an open aspect to allow the sunlight free access throughout the home.

The light rooms with their high ceilings and monumental walls on which many colourful works of art are exhibited, give it the atmosphere of a gallery.

The fine steel framework between the living area and the dining area, which includes a double glass door and a window over it, is the showpiece of the house. The soft round shapes lend the design additional style. These round shapes are repeated in the passage between the study and the sitting area. In the back of the house are the dining area, the kitchen and the storage facility. The accordion window that seems to invite the small city garden in doubles as a splendid frame to the scene.

The kitchen stretches along the entire wall, making it almost unnoticeable that the ceiling is lower. The clear layout of the wall emphasises the tension between the verticality of the cupboards and the horizontality of the tablet that extends across the full width. With the mirror plinths it is as if the kitchen wall and the free-standing block hover over the floor – truly an extra dimension.

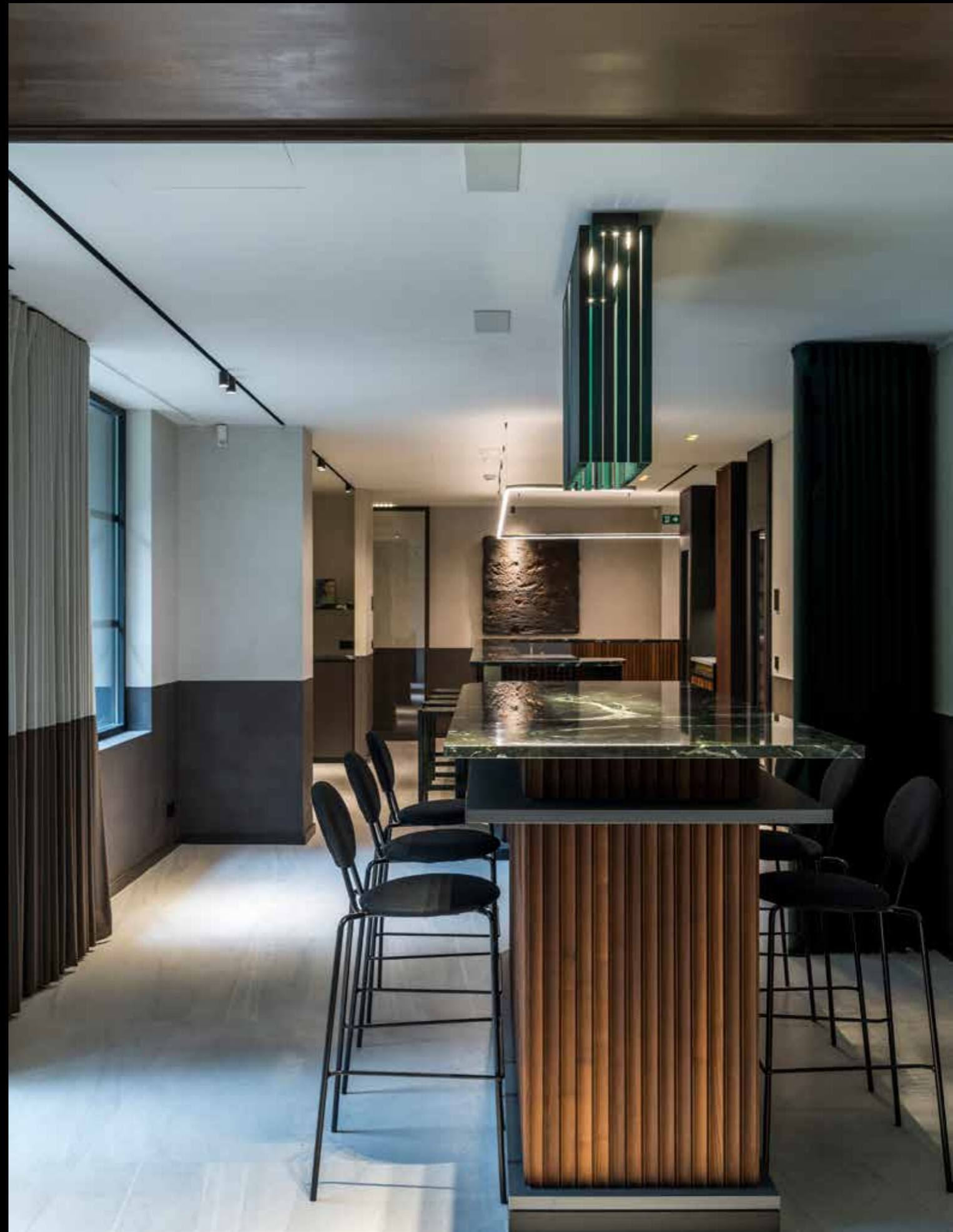




+ NOAH

Converting a former hotel into a private office was a challenge. After the previous renovations, little was left of the authentic interior, unfortunately, which dated back to the thirties. Therefore, the existing interior was almost completely stripped, except for two door handles. The design of these handles was the starting point for the new design: an organically waving line throughout the central area, translated into an object that includes a reception desk, a bar and a private table. The adjacent meeting rooms are meticulously interconnected by minimum lighting tracks. For the material and colour palettes, we looked at the spirit of former days. With high-quality materials such as dark, profiled wood, dark green marble, bronze-coloured mirrors and brass accents, we allowed the adjacent forest to extend into the interior. For the walls and the ceiling we opted for a velvet painting technique, the pattern of which is repeated in the curtains. The wainscoting remains visible, regardless of whether the curtains are open or closed. Everything was designed and executed to the smallest detail, from the brass icons to the furniture, custom-made elements and lighting. We also came up with an entirely new logo, the floor plan of the building integrated with the 'O' of 'NOAH'. This 'O' also became the logo of the private office. The office has the quiet, modest and yet luxurious atmosphere of a smoky club. Again a Gesamtkunstwerk with the B BRAND signature.

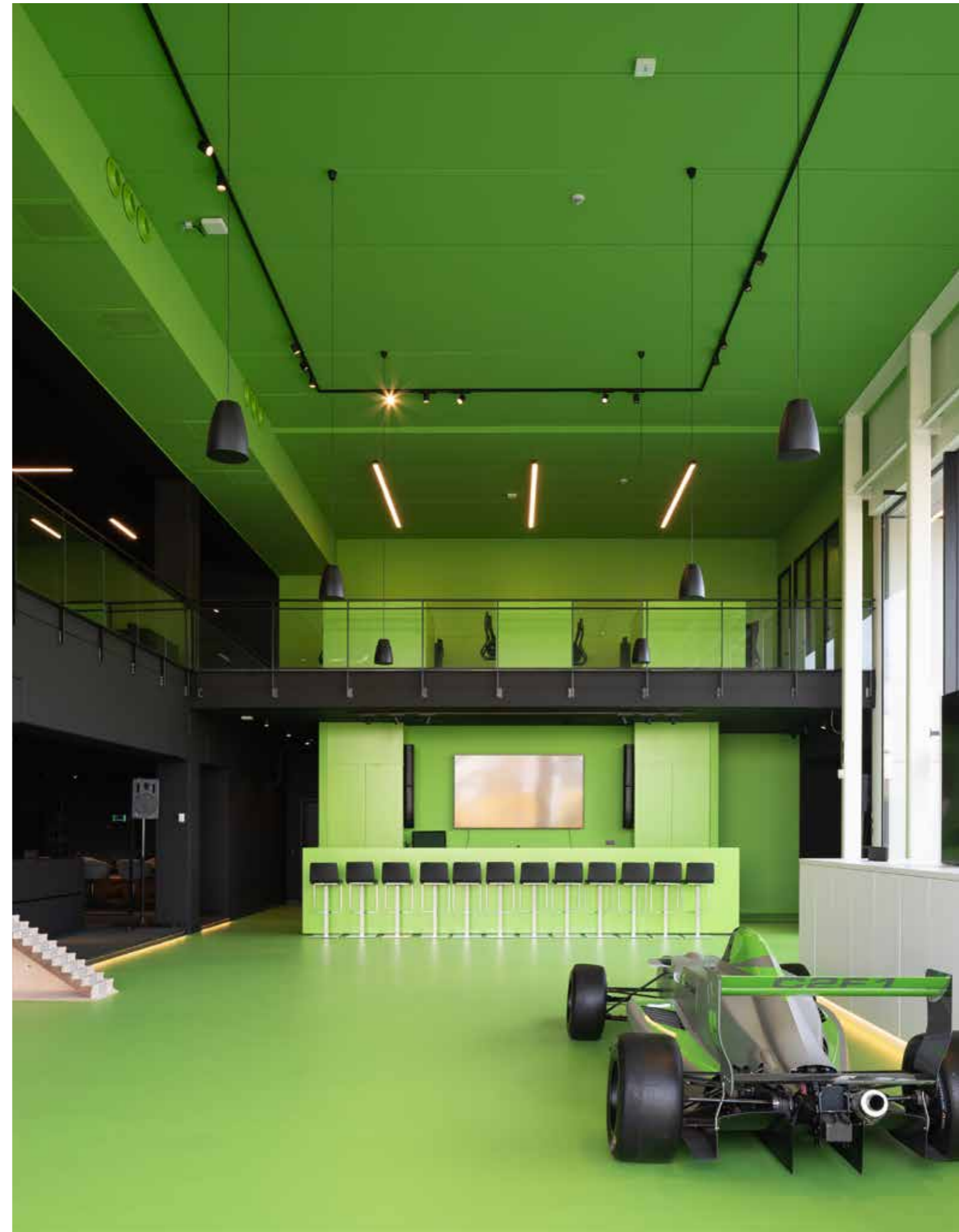




+ C-INNOVATION

Innovation and meeting area for Group Cordeel

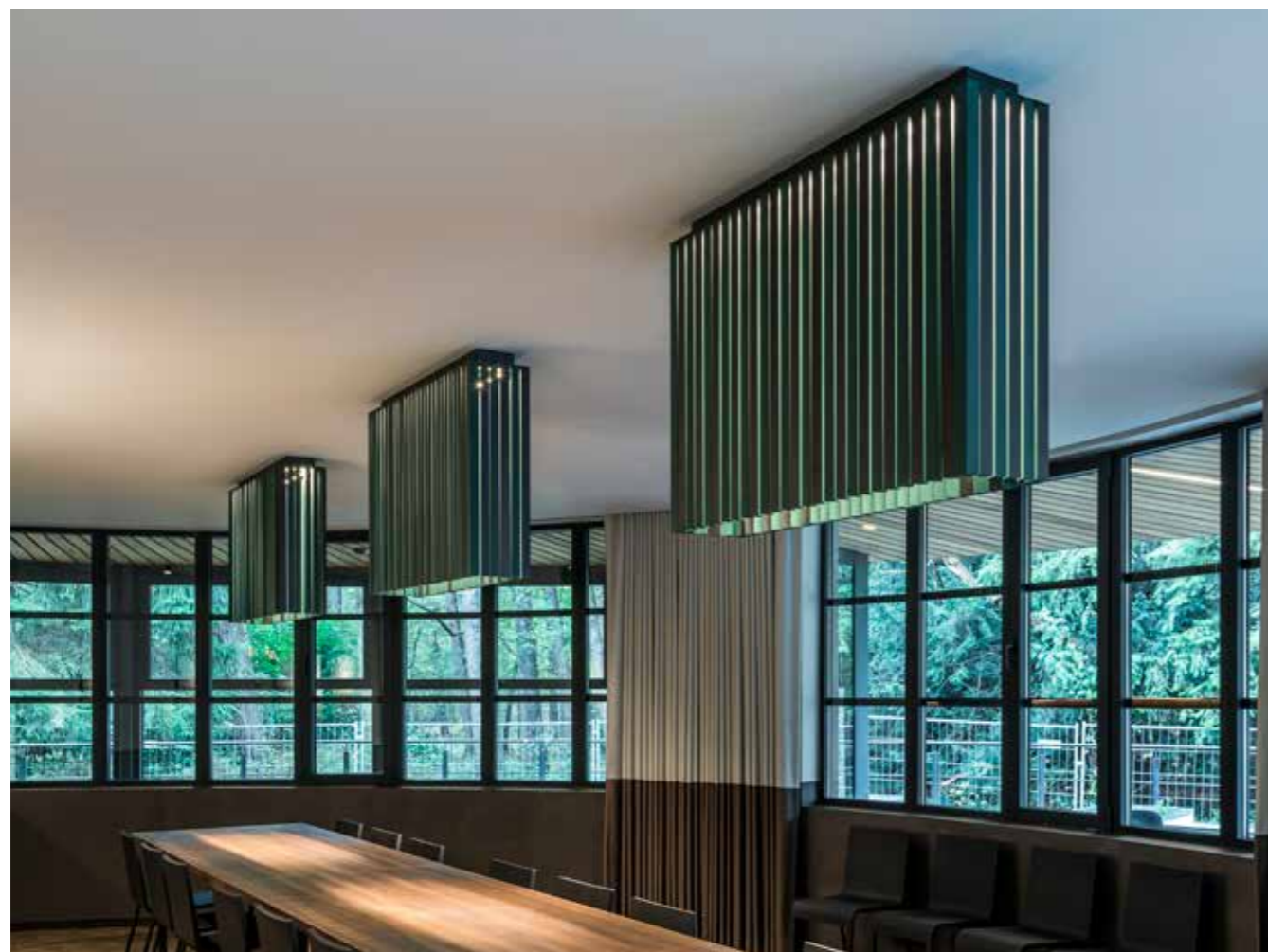
As sustainability is one of the biggest challenges in the building sector and far-reaching innovation is the key to success, we realised a brand-new innovation centre for Group Cordeel. This space and multifunctional meeting space rolled into one was designed by the B BRAND team. The taut and fresh layout of the interior offers the perfect framework for the wishes and vision the company wants to present to the outside world.

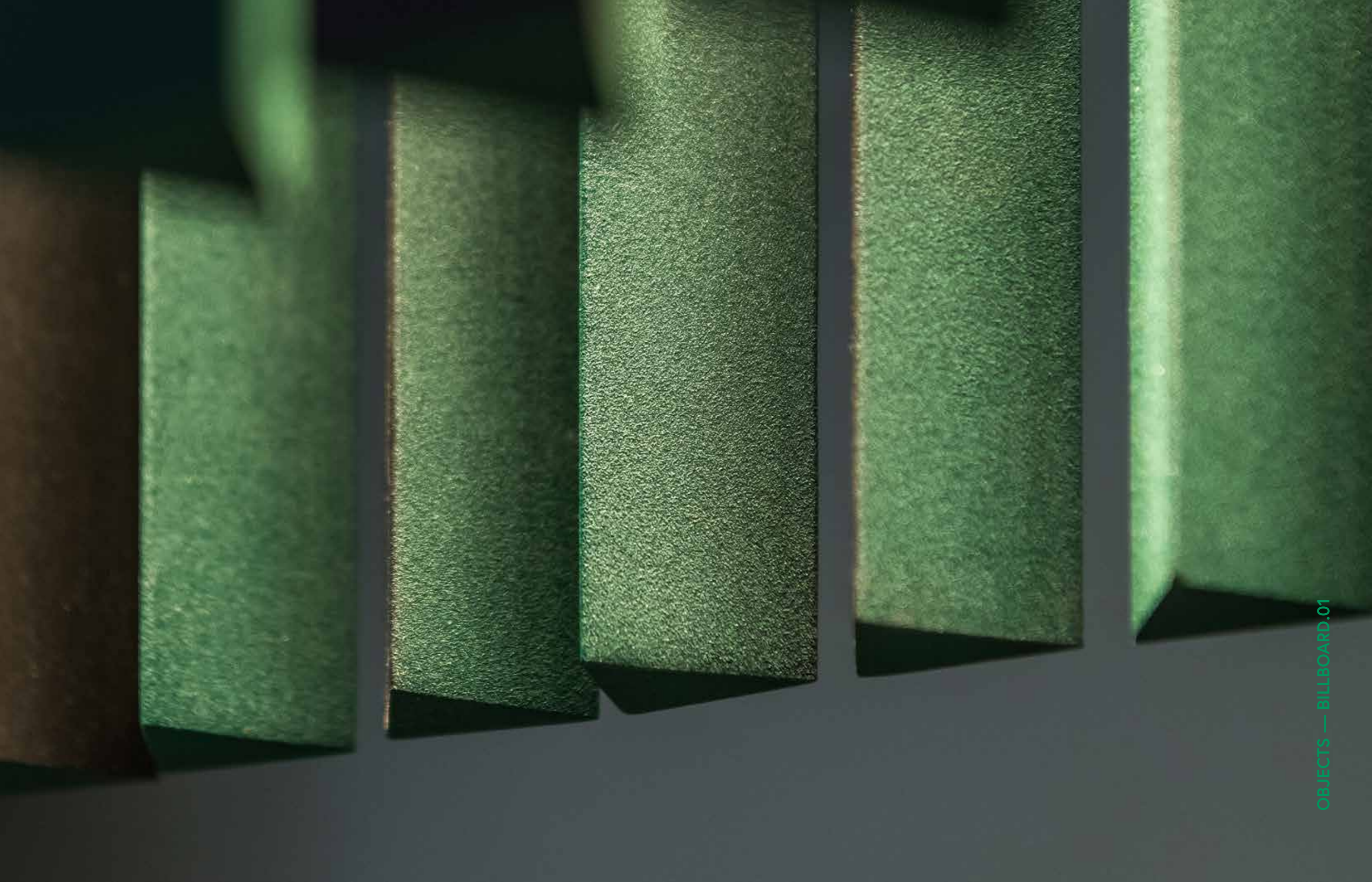




+ BILLBOARD.01

The BILLBOARD is an architectural interpretation of the well-known publication boards of the old days. This dynamic luminaire consists of triangular rotatable profiles with a different finish per side, so that various compositions and atmospheres can be created, ranging from taut and monochromous to casual and colourful. These luminaires come in three colours and the combinations of these: black, dark green and oxide red. Of course, colours tailored to the client's wishes can be chosen too. Consequently, the BILLBOARD can be offered for a wide diversity of projects, ranging from residential, to offices and hospitality.





B SCENE

The art of balance, some thoughts on the oeuvre of Paul Gees

Artist Paul Gees (1949) and his art and ideas were described in *Crepain Binst Architecture X reflectie* (2010), a well-illustrated book with designs and thoughts that inspired the firm at the time and functioned as a provisional conclusion in blueprint to face the future of a world that had not yet gone adrift in those days. Problems related to climate, health and war nearby were not uppermost in our minds.

Paul Gees was trained to be an interior architect, and after some early 'derivations' in performance, he soon made a name for himself as an artist with sculptures and drawings in which his interests in building useless constructions were considered a counterpart of functional architecture. His work won much interest and approval in the art climate of the eighties, in which his art was not as socially acceptable as it is today.

Paul Gees was a passionate teacher and inspired many people to be interested in the relationships between art and architecture. He was often asked and became well-known with ephemeral art inventions that he came up with in situ. The concept of 'in situ' was introduced by French artist Daniel Buren and refers to a situation in which art is inherently linked to a specific location; once the work of art has been removed, it cannot be reinstalled elsewhere.



Untitled - 1991

B SCENE

Paul Gees realised countless exciting temporary artworks/interventions, using the material basic components of architecture, such as bricks, steel and wood. He made elegant brick columns curve freely in a restricted architectural context, so that his autonomous artistic contribution got caught up in a wonderful dialectic with existing architecture, in which he worked rationally-intentionally and varied and manoeuvred with space.

It was as if Paul Gees realised highly refined drawings with 'his' building materials in a defined space in which unstable fragility captivates the eye and makes one contemplate this unstable fragility. In his way, Paul Gees created spatial poetry, which gradually evolved into autonomous free-standing and loose sculptures, ranging from small to utterly monumental.

Sometimes, his autonomous art is compared with Italian Arte Povera, with famous representatives like Mario Merz, Luciano Fabro, Gilberto Zorio and Michelangelo Pistoletto. Too formal an approach, if you ask me. Arte Povera came about from the necessity to react to the American pop art affiliated with mass consumption and responding to industrial pollution that ravaged the north of Italy and the rest of the world.

Arte Povera was not a style but rather a movement, an octopus in which not only poor materials were used but also neon, language and

expensive marble to make art for highly private considerations, in which every possible matter was expressive of the unstoppable and the unutterable and hence of the poetic aspect in life beyond the sayable.

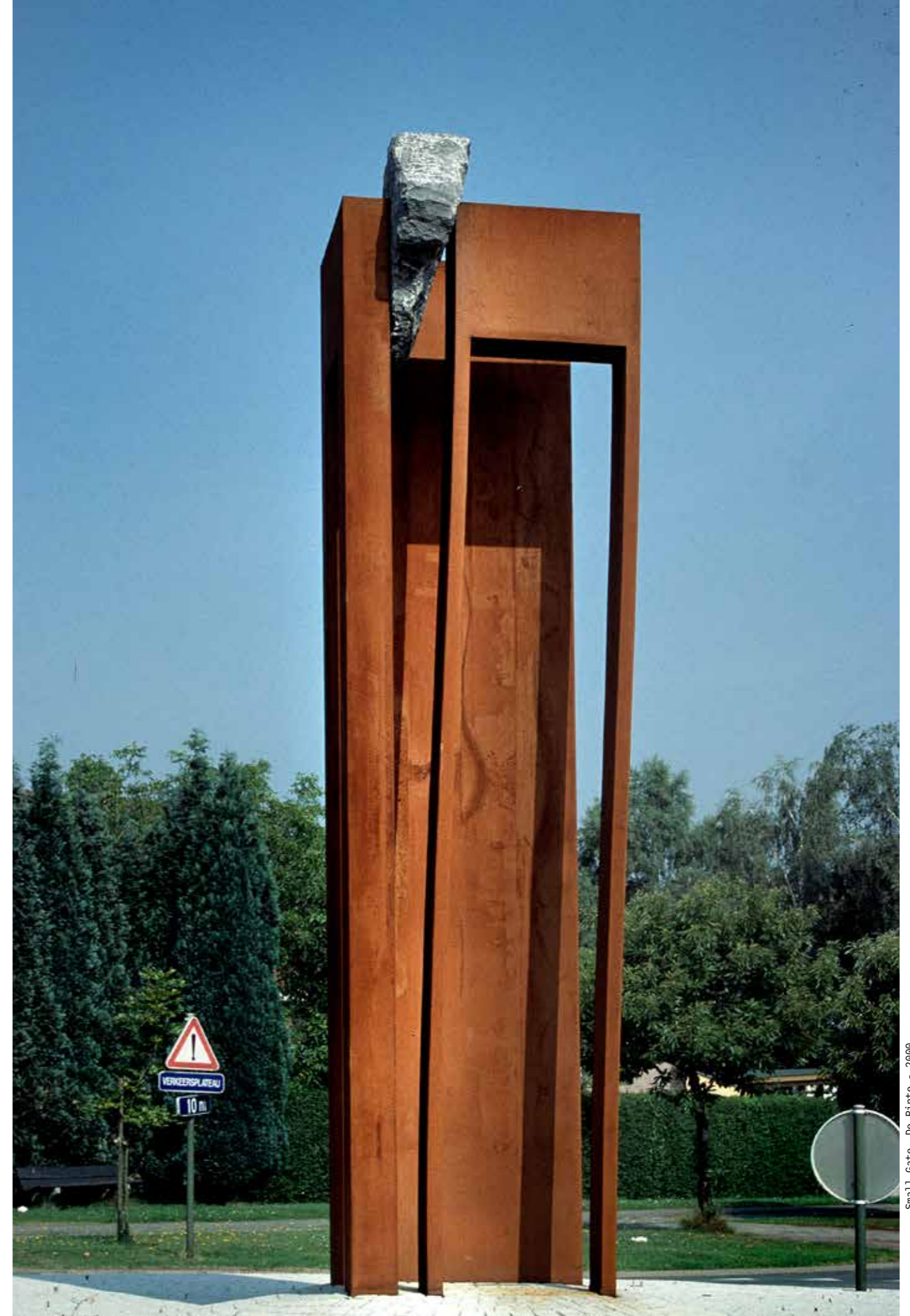
In his mobile, free-standing sculptures/metal frameworks, Paul Gees combined bent iron bars and strips that evoke visible and perceptible tensions through the linked introduction of raw, untreated stones (from the French Ardèche or the Walloon Sprimont) and act as a catalyst to keep the sculpture together. Stone and steel are also the ultimate basic elements that keep a building upright in a calculated manner.

The contradiction between 'cultural' stone and organic stone is a leitmotiv throughout his work. This tension is related to philosophy, of course; at the least 'imagined' touch, this unstable construction threatens to fall, and this will mark the decline and inevitable end of the piece. It is like an allegory of the fragile life of man; our fate also hangs in the balance.

Many exquisite drawings accompany these constructions as genuine thinking models that are also about unrest and danger fraught with tension and the thought that such a drawing exerts a lasting impression on the watching individual's mental level. In many cases, the drawings are also mixed media and create a canned quiet, thanks to the framing.



Overschragen, Mortsel - 2015



Small Gate, De Pinte - 2006



Another aspect of the importance of Paul Gees' work is the fact that there are many permanent artworks across the public space of our country. Monumentally, they penetrate deeply into a person's thoughts; you cannot help but think about preservation. These great sculptures are monuments that pay homage to time and its ever-changing culture.

Here, the tension is not real but slightly forged and restricted for the sake of public safety. Art presents a masked and forged image of reality and Paul Gees manages to express this reality perfectly by implementing these kinds of striking sculptures flawlessly in the context of the public space entrusted to him.

These sculptures in public space are works of art that offer the best experience when viewed at their own scale and in their own environment. These monumental sculptures do not have a perfect spot from which to view them and invite you to walk by and figure out whether the artist had a keen eye for the location where the work was installed.

People sometimes speak of 'energy' with Paul Gees' artistic production. Perhaps this is true if one tries to define this elastic concept well.

I would rather describe this oeuvre as a playful, inventive-false and fascinating fight with gravity. Paul Gees braves these forces with fervour, using all kinds of conceptual drawings, small sculptures and monumental works in the open air, in which the unsteady balance remains the drive in a continued and consistent form of sculpture. Sculpture in which every degree of traceable reference to contemporary events hides in the materialised thought of abstract fragility, unlimited in time and space.

Luk Lambrecht

BIOGRAPHY

Paul Gees, born in Aalst in 1949, lives and works in Schoonaarde. Trained to be an interior architect, Paul Gees studied at Sint-Lukas in Brussels, where he taught Form Studies from 1980 till 1992. From 1992 till 2009, he taught Expression and Mixed Media in the Architecture Department at Sint-Lucas Ghent. He loved to be close to his students 'to build the future' together with them. All of these years, especially since 1975, Paul Gees has been active as an artist. Throughout the past 45 years, he has created an impressive oeuvre. Stone, wood and metal are the leitmotiv in his sculptural work.

EVOLUTION

Initially in dialogue between ash wood and stone - later extended with steel to make outdoor constructions and larger installations possible - Gees' work evolved in volume and space, where matter and architecture are trying to find a balance together. Meeting the challenge with gravity often led to 'charged sculptures' that embody a natural balance, not seldom preceded by a fascinating balancing act. Art philosopher Francis Smets puts it in a nutshell aptly: 'Paul Gees' sculptures are elementary physics, so to speak, which is part of everybody's direct experience. He works with the laws of nature we have all discovered by experiment. What bends, springs back. What is lifted above the ground, will fall. Movement and immobility have a mutual relationship. Paul Gees' sculptures emerge from this learning experience, not from the manuals on dynamics or the strength of materials. This is their first characteristic: they are supported by the natural order of things.'

In his recently published book titled Tension, Balance, Risk, Stability, we discover the world of Paul Gees in many forms, always with the same constants and strongly built visual language of its own.

DRAWINGS

Paul Gees' drawings also have a life of their own. He uses 'mixed techniques', and the edge of the sheet is decisive for the spatial framework. The artist was awarded for these 'autonomous drawings' (for instance in Rijeka, Croatia, in 1988), some of which are part of the Pasfoundation collection.

ART ON DISPLAY

His work is nationally and internationally acclaimed and has found its way into public as well as private collections.

(pasfoundation.be/paul-gees)

The Traveller, Turnhout - 1999



Architect Luc Binst woont in een ongewone loft van 30 meter lang met uitzicht op de Scheldekaaiën. B Brand, de interieur- en designstudio van Binst en Ben Deyssels, experimenteert er met innovatieve materialen, eigen meubelontwerpen en duurzame wanden. Dit is een gesamenlijk werk.'

BLAC BOX REVELATION



stiek werd er Binst als opvolger aanduidde om zijn kantoor voort te zetten. Twee jaar later liet Binst het laatste appartement aan de rechtekade overerven. De structuur van het gebouw was nog nauwelijks tot bedaren toe kluwen tot een lot van 300 vierkante meter opslag. Maar al het moet moet kan de loft anders veel meer te weten krijgen worden. Er zijn zelfs twee aparte etages voor de woninginwonners. De scheiding zit in het maken van de langere leefruimte, die de loft ruimtelijk omsluit. Dit is een uitdaging voor de inwoners. Er zijn drie woon- en slaapkamers op een laag niveau. 'Vroeger was alles wat geschiedde. Het was nu fel, die je de ruimte binnen een omsluitend raam, erg hoog. Het contrast met zijn huidige interieur kan niet worden opgevoerd. Het is niet te onderscheiden in een schilderij van Pieter Seeborg de Twintigste eeuw. Het is nu niet uitsluitend maar, veel is ook naar veld te zien in de rest van de loft. Het is het schilderijstuk gekend doorheen een meer vaste patroon. De aanwezigheid verspreid het daglicht binnen. Maar de

gros ook wat in de woonbedrijven en de huiskamer. Door moet het geplaatst als de meubelstukken te schilderen, vervult die er een soort, intense cocon. Alhoewel je in een paar begint', zegt Binst.

STRAKKE REGIE
Tijdens de werkerk moest Luc Binst met zijn gezin in de openbare, losse, openbare leef- en woonsituatie. Het is nu niet altijd gang was in zijn praktijk-terreer op het pleintje in Harelbeke. 'Ik moest die tijd afdwingen. Het overtuigen moet minstens tot het kunst, objecten, meubelen en architectuurkennis', zegt hij. 'Maar in Antwerpen moet de aandacht naar het gebied komen'.

Binst heeft de regie van het appartement heel sterk in handen. De creatieve regie zit erop terug met de decoratie, het is, de kunstwerk, dat alomtegenwoordig nog altijd is terug te vinden in zijn werk. De regie is erop terug met de decoratie van de omgeving. Het is nu niet uitsluitend maar, veel is ook naar veld te zien in de rest van de loft. Het is het schilderijstuk gekend doorheen een meer vaste patroon. De aanwezigheid verspreid het daglicht binnen. Maar de

stuur Gander Ring beheren met veelzijdigheid. Een voor van Christen en zijn workshop van Pasmantia ont de jaren 1970 en moet met een groter tijd. Het oorspronkelijke gebouw komt ook terug in de poren van de 'Cone Table', een project van B Brand. De interieur- en designstudio die Binst en Ben Deyssels opschikten om de focus op high-end interieur te verschuiven. 'De kunstenaar schijnt te geven grandeur, abstractie en ruimte, ook het logo van ons architectuurkantoor', zegt Binst. De kunst en designstudio die Binst en Ben Deyssels opschikten om de focus op high-end interieur te verschuiven. 'De kunstenaar schijnt te geven grandeur, abstractie en ruimte, ook het logo van ons architectuurkantoor', zegt Binst. De kunst en designstudio die Binst en Ben Deyssels opschikten om de focus op high-end interieur te verschuiven.



LINDBERGER DE VRIJDE
In een woonbedrijf, de loft ook een uitdaging van wa B Brand in zijn woon bedrijf. De creatieve regio doet zoveel meer. De productie. Dit DNA zijn de belangrijkste materialen, maar er is ook een andere. 'Vroeger was alles wat geschiedde. Het was nu fel, die je de ruimte binnen een omsluitend raam, erg hoog. Het contrast met zijn huidige interieur kan niet worden opgevoerd. Het is niet te onderscheiden in een schilderij van Pieter Seeborg de Twintigste eeuw. Het is nu niet uitsluitend maar, veel is ook naar veld te zien in de rest van de loft. Het is het schilderijstuk gekend doorheen een meer vaste patroon. De aanwezigheid verspreid het daglicht binnen. Maar de

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'Vroeger was alles hier wit geschilderd. Het was zo fel, dat je in de zomer binnen een zonnebril nodig had.'

Van B Brand zijn in totaal vijf ontwerpen in productie gekomen bij onder meer Levens, Zand en Mobiliteits. De woonruimte 'Stal' van de 'Cone Table'. Maar er is nog een ander ontwerp dat nu in productie is. Het is nu niet uitsluitend maar, veel is ook naar veld te zien in de rest van de loft. Het is het schilderijstuk gekend doorheen een meer vaste patroon. De aanwezigheid verspreid het daglicht binnen. Maar de



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PR & INFORMATION

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Steden- bouw kan ook zo

TOEKOMSTBESTENDIGE STEDENBOUW EN RUIMTELIJKE PLANNING

Project 2: Groen Zuid, Hoboken

One Bostkaal, het boegbeeld van Oosterover (BINST ARCHITECTS)

Architectura

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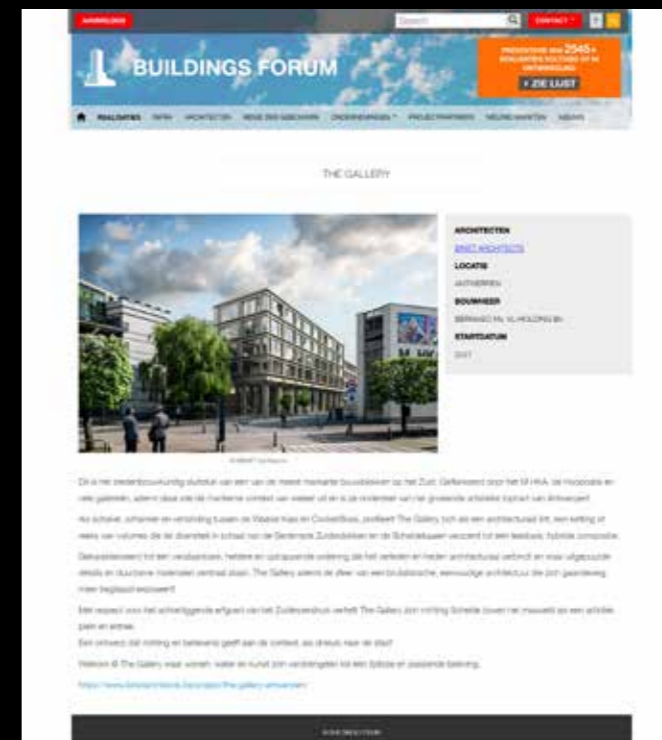
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↑ Buildings Forum



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← Building chronicle

Madaster materials passport



BINST ARCHITECTS has been a Madaster Max partner since 2021 and as such has been at the cradle of materials passports in Belgium. BINST ARCHITECTS has done more than pulling its weight in making the Belgian building sector circular and digital. In Madaster, BINST ARCHITECTS makes a digital twin of every building it designs, so that the materials can be optimally reused when they have reached the end of their life. With the newly constructed Motel One aan de Oever in Antwerp, BINST ARCHITECTS recently submitted its first materials passport to client Cores Development. Because we had done our utmost to adjust our working method to the way in which BIM files are read in Madaster, the result was beyond satisfactory with a linked mass of as much as 96%. With Madaster we can calculate the circularity of the building. With 60% this was an excellent result.

'Drawing up a materials passport is something BINST ARCHITECTS will be proposing to all of its clients, now that we have successfully completed our first materials passport,' says CEO Luc Binst. 'BINST ARCHITECTS wants to be known not only for its high-quality and progressive designs but also as a front-runner in circularity. By drawing up materials passports and promoting the reuse of materials, we show our responsibility in rendering the Belgian building sector climate neutral.'

'The fact that an architectural firm as big as BINST ARCHITECTS endorses the Madaster initiative sends a strong message to the sector, which includes other architectural firms as well as the entire building chain,' says Johan Klaps, Director of Madaster Belgium. 'BINST ARCHITECTS shows that circularity is not merely a matter of words, but that it can be put into practice even as early as today. Documenting materials is the first step towards this circular building environment.'

Cultural visit KMSKA



B for Big thanks

With the B for building, business, brainstorm and branding, we want to share our facilities on the ground floor and the new basis under the abbreviation 'B 7'. Meanwhile, we introduced an agenda of exciting guest speakers and many building-related initiatives as a framework for an autonomous think tank or think house for building in Het Zuid. In addition to being a firm with a strong presence as an expert building partner, we want to strengthen our focus on research into handling social challenges and plan concepts from a visionary perspective by means of a refreshing approach.

28.03.22	Circular roofs
29.03.22	Circular and modular real estate
30.03.22	Drainage by well points
21.04.22	Environmental construction design phase
26.04.22	Insurance obligation architect
06.05.22	BIMplantation
21.06.22	Wood, Iron and Stone terraces
05.09.22	DeltaLight
19.09.22	Itho Daalderop
03.10.22	Firestone
24.10.22	C-innovation
07.11.22	Ecobeton
21.11.22	Window connections
05.12.22	Circular as from the design
12.12.22	Urban Mining & Reuse
16.01.23	Fire safety of façades
20.03.23	Bulo



COLOPHON

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