Tre importanti studi di architettura e un paesaggista europei sono stati coinvolti nel progetto di rigenerazione urbana dell'ex area portuale della città belga con l'incarico di disegnare sei torri per appartamenti affacciate sull'acqua. Il risultato di questa operazione, appena conclusa, è la ricostituzione di un brano di tessuto urbano che si pone in continuità con la città storica.

Three leading European architecture firms and one landscape architect participated in the city's renewal plan for a defunct docking zone of Antwerp, each with the task of designing two tall apartment buildings on the water. The recently completed result forms the reconstitution of a swathe of urban fabric aiming to be a continuation of the historic city.
In città portuali europee, le aree che nel XIX secolo avevano una destinazione industriale sono state trasformate in zone di scomparsa urbana. Ad Anversa, questo processo è iniziato nel 1990 con il cantiere del promontorio Stad aan de Stroom (“Città sul fiume”). Per la parte settentrionale di Eilandje ("Isola"") Manuel de Solà-Morales fece una proposta in cui inseriva tre torri residenziali, ma la realizzazione non si è avviata fino a 1998, quando si decise di costruire il MAi (Museum aan de Stroom) a Eilandje, sul lombo di terra tra le due banchine più antiche. L’edificio fu disegnato da Neutelings Riedijk Architekten e inaugurato nel 2011. 

Quest’area industriale culturale diceva no all’immobilità e lo stimolo per investire in quella parte della città. La società Projet2 di Alon Amar ha dato il via al progetto con la costruzione di un complesso residenziale denominato Kattendijk Entrepot. Un progetto di appartamenti di lusso disegnato da Hans Kolhoff, dove i primi abitanti si sono stabiliti nel 2004.


Il lungo lotto sul Kattendijk (40 x 366 m) appartenne all’antico porto. Le attuali barche si spostano lungo la linea del litorale, tra le due banchine più antiche. La linea di confine è tracciata lungo lo spazio pubblico. Il progetto dello spazio pubblico (6.178 m²), progettato da Michel Desvigne in collaborazione con Tony Fretton Architects, ha lo scopo di offrire un passaggio tra le torri e la vicina città, grazie alla quale le finestre sono a pannelli vetrati, così da poter essere chiuse da pannelli vetrate, così da poter essere chiuse da pannelli vetrati, così da poter essere chiuse da pannelli vetrati, così da poter essere chiuse da pannelli vetrati, così da poter essere chiuse da pannelli vetrati, così da poter essere chiuse da pannelli vetrati.

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Le ali dell’architettura della città sono gli spazi verdi che collocano le sue dimore. I loro volumi si alternano, secondo intervalli variabili, a cinque spazi verdi. Nello spirito del master plan che abbiamo elaborato nel 2002, questi spazi verdi generano un’articolazione spaziale che configura la scala ‘sproporzionata’ del vecchio porto industriale e i nuovi spazi pubblici.

La soluzione dei giardini è ottenuta con fitte macchie alberate, collocate a stretto contatto l’una con l’altra. Queste dense aree verdi producono un senso di scala intermedia, ‘scolpendo’ lo spazio e dando forma ai suoi percorsi pedonali. Il gioco tra pieno e vuoto determina le aree accessibili, aprendo inoltre importanti campi visivi verso il cuore del porto e il paesaggio più lontano. Chiusi per la maggior parte sul lato verso la strada, gli spazi di verde pubblico si aprono qua e là sul lato del porto, creano tappeti erbosi di varia misura e gradino di intensità. Ci sono spazi per i giochi dei bambini ma anche per altre attività: la superficie erbosa più ampia serve da centro della vita sociale del quartiere e può ospitare eventi come concerti e cinema all’aperto.

As part of the regeneration of the old dockland of het Eilandje, six housing towers were built between the street and the west side of the inner harbour Kattendijkdok. At different intervals, five public gardens punctuate the constructed whole.

In the spirit of the master plan that we laid out in 2002, these gardens create an atypical link between the disproportionate scale of the old industrial port and these new public spaces. The gardens feature patches of thickly planted trees, whose dense areas create an intermediate sense of scale by sculpting the space and shaping the garden pathways. The interplay between empty and full determines which places are accessible and allows for views of the inner harbour and the landscape in the distance.

Mostly closed off on the side facing the street, the public gardens open here and there on the inner harbour side, creating lawns of various sizes and intimacy. There are areas for children’s games as well as other activities. The biggest lawn serves as the centre of neighbourhood life. Large events can take place here, such as concerts or open-air cinema.
DAVID CHIPPERFIELD ARCHITECTS BERLIN

Torte residenziali 3 e 4; Residential towers 3 and 4

Westkaai, Antwerp, Belgium/Belgium

Architetti/architects

DAVID CHIPPERFIELD

Galleria di progettazione/Project group

Mark Randel

Collaborazione architettonica (torre 4)/Collaborating architect (tower 4)

Alon Amar

Architetto locale (torre 3)/Contact architect (tower 3)

Marlou Baelen, Martina Betzold, Ulrike Eberhardt, Cyril Gruppo di progettazione/Project team

Peter von Matuschka

responsabili progetto/Project architects

Mark Randel

DAVID CHIPPERFIELD ARCHITECTS – Berlin

Kattendijkdok

COMMUNICAZIONI (Clus)

Kattendijkdok NV

(Project Owner/Owner: Alon Amar, Land Invest Group NV)

Superficie totale/Gross floor area

8,800 m² (torre 3); 5,600 m² (torre 4)

Probe: 1 – architetto/Architect in charge

8.2012–7.2015

Dalla relazione di progetto

Antwerp has been one of the most important trading cities in Europe since the Middle Ages. The harbour dock Kattendijkdok was built in the mid-19th century, marking the starting point for the extension of Antwerp’s harbour. The area is situated on the edge of the new large-scale harbour landscape and its quay zones are characterised by a mix of large warehouses and small-scale residential buildings.

The master plan developed in 2002 upgrades the harbour area through the addition of residential and cultural buildings as well as public riverbank esplanades. Within this context, six residential towers were built along the western quay (westkai) of Kattendijkdok. The presence of such individual towers is enhanced through the overall ensemble.

David Chipperfield Architects were appointed to design towers three and four of this ensemble. Both towers are shaped by their strong overriding structure, achieved through a tectonic stacking of large-scale horizontal and vertical elements. The alternation between the precise concrete units, refined with white stone aggregate, and the extensive glazing gives rhythm to the facades. Particular emphasis is given to the ground and uppermost floors through their stretched proportions. Colonnades on the entrance sides at ground floor level provide generous, protected entry areas, leading to lobby clad in walnut wood. The projecting floor slabs of tower three create balconies on all sides, which extend the living area to the outsides, while tower four’s apartments have logias situated at the corners of the building. All apartments enjoy sweeping views of the city, the harbour and the Scheldt River.

- Above left: positioning of the two towers along the water of Kattendijkdok. Below: view toward the historic city centre from the 14th-floor balcony of tower 3.

Three glazed parapets offer panoramic views. Art drawings © David Chipperfield Architects

FROM THE ARCHITECTS’ PROJECT DESCRIPTION

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Sopra: la torre 3 è caratterizzata da solette aggettanti a ogni piano, che occupano una larga balconata estesa lungo tutto il perimetro dell’edificio a fungere da estensione della zona giorno degli appartamenti. Pagina a fronte: la torre 4, di rigorosa composizione classica, presenta delle logge angolari. Anch’essa, come l’edificio quasi gemello, ha colonnati al piano terra, che conferiscono importanza e protezione alla zona dell’ingresso. [14]

Opposite page: tower three is characterised by cantilevered floor slabs all the way up, forming wide balconies wrapping around the building’s perimeter and functioning as an extension of the apartments’ living area. Above: tower four features a classical composition with loggias at the corners. Like its sister tower, the ground floor is colonnaded to provide generous, protected entrance areas.

Pages 64-65: view from tower three toward the industrial side of Antwerp.
La facciata di entrambe le torri è formata da strati sovrapposti d'isolamento termico e vetri zigrinati, con strati di alluminio a coprire lo strato elementi composti – vetro zigrinato montato in una feritoia. I due edifici non sono allineati, ma lievemente disadattati, con finestre di diverse misura e forma inserite in una feritoia. Il posizionamento delle finestre indica la posizione adiacente su un asse verticale.

La facciata è stata realizzata con strati sovrapposti d'isolamento termico. Il solido strato di vetri zigrinati con strati sovrapposti d'isolamento termico è stato realizzato con strati sovrapposti d'isolamento termico. Il solido strato di vetri zigrinati con strati sovrapposti d'isolamento termico è stato realizzato con strati sovrapposti d'isolamento termico.

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The development of the Kattendijkdok consists of new residential buildings, business, culture and leisure centres in the midst of old dock buildings and the harbour basin. It is a recent urban extension project instigated by the city of Antwerp. The two areas comprising the harbour are connected along the Falconplein–Nassaustraat axis, and the outlines of the new high-rises are visible from the city centre. A total of three pairs of towers have risen on the Westkant of the Kattendijkdok. Diener & Diener were commissioned for the first pair along the southern section of the harbour basin, close by Amsterdamstraat. The guidelines stated that the towers should be similar but not identical.

The two towers are each 56 metres tall but in their 15 aboveground floors, one contains 40 and the other 44 flats, with retail and commercial spaces on the ground floor of both buildings. They are not aligned but slightly shifted. Windows of different sizes are grouped together and inserted into the outer layer, to dissolve and lighten the volumes of the towers. Anodised aluminium frames 4.2 centimetres thick outline five different types of windows, which are either fixed glazing or pivot-mounted windows that can be slid open and tilted. External sunscreens slide along guide rails that have been integrated into the embrasure.

The facade of both towers is composed of complex elements – rippled glass laid over aluminium sheet metal, covering the thermal insulation. The use of rippled glass and adjacent layers was tested by Diener & Diener in a project in Baden and in a university building in Malmö. It has been further developed in these two towers, where a warmer and a colder tone are achieved by lining the insulation of the facades with two different metallic colours. The gold colour of the southern tower sometimes tends toward amber, while the silver colour of the northern tower tends toward green at times, when the actual tint of the glass mixes with the reflected surroundings.

When it is bright with sunshine, the light in the atmosphere is reflected in the glass. At these times, the different colours of the two towers become almost similar and the multi-layered constructions of the towers shimmer iridescently with slightly varying tones. On a cloudy day, the sheet metal becomes apparent and the two towers are once again completely different from each other.

In some spots, the windows are placed at the outermost edge of the building’s volume, while in others the windows form part of the inner surface. The visual appearance of the two buildings is primarily shaped by the irregular grid of windows, which appears random but is in fact the result of the systematic combination of eleven different types of flats, with the windows’ placement signifying the location of the rooms.

The internal heights of the rooms within the various apartment types vary between 2.7 and 3.5 metres, while the floor areas vary between 69 and 359 square metres. Identically arranged floors are repeated between two and four times and are located vertically adjacent. Larger flats are generally found higher up while smaller flats are more often placed on the lower floors.
In questa pagina: due spazi interni che offrono un’ampia panorama sull’intorno. Le altezze dei soffitti sono generose, variando tra i 2,70 e i 3,50 m, mentre le superfici calpestabili vanno dai 69 al 359 m².

Opposite page: a view of both towers shows the irregular grid of windows, which corresponds to 11 different apartment layouts.

• This page: two interiors that offer a wide panorama of the surroundings. Ceiling heights are generous, varying from 2.70 to 3.50 metres, while apartment areas go from 69 to 359 square metres.

Photo Christian Richters
DALLA RELAZIONE DI PROGETTO

Nel quadro di piano di recupero del porto di Anversa sono state costruite sei torri residenziali lungo le rive del Kattendijkdok. Le due torri più vicine alla città sono state completate nel 2009 dallo studio Domen & Domen Architekten. La finitura esterna è stata realizzata con un soldo di mattoni aggettanti, realizzato con lo stesso materiale di chimica dell’intero insieme. La diversità nella gamma tonale dei mattoni fiamminghi introduce una sottile variazione di colore tra i due elementi differenziali: la torre 5 è gialla mentre la torre 6 è rossa, il colore classico del laterizio, scelto per il suo tono assoluto per produrre un effetto fortemente ambiguo. Le enfasi orizzontali ed verticali sono state create molto semplicemente utilizzando mattoni appuntiti. Gli angoli sono lasciati aperti, mentre la cima della torre 6, coronata da uno schermo illuminato in rete metallica, svolta verso il cielo per suggerire un edificio che si estende nello spazio. Era nostra intenzione che le torri producessero sia un effetto di presenza materiale, sia di irrealtà.

FROM THE ARCHITRE'S PROJECT DESCRIPTION

As part of the extensive redevelopment of the Antwerp docks, six residential towers have been built along the waterfront of Kattendijkdok. The two towers closest to the city were completed by the Basel practice Domen & Domen in 2009. The irregular fenestration and subtle colour difference of their glass facade provide the monumental quality required by the urban design, but they also have unexpected similarities to the colour and window patterns of the smaller-scale dockland buildings in the wider vicinity. For the centre of the range, David Chipperfield Architects designed a pair of calm and stylistically self-contained towers in the same fine white pre-cast concrete as their building in the Novartis campus in Basel. Our contribution is a pair of monumentally simple forms in brick, with horizontal emphasis in tower five, which faces the new Lanaplein shopping square, and vertical emphasis in tower six, which faces out across the harbour and finishes the ensemble. The diversity and range of Flemish bricks allow a subtle colour difference between the pair. Tower five is yellow and tower six red, the classic colours of brickwork, but chosen in tones that make their colour highly ambiguous. The vertical and horizontal emphases are created very simply and obviously by projecting bricks. Corners are left open and the top of tower six extends up against the sky to give a sense of the building reaching into space. Our intention was to make the towers seem both material and unreal. Tower six is crowned with a flat metal mesh screen.

Opposite page: the accent on the horizontal and vertical bands of the two towers is obtained by a refined pattern of projecting brickwork.

Above: study sketches of the facades. Below: the open terrace corner on one of the highest storeys.