REVIVING MODERNIST HOUSING: ARENA DISTRICT OF RENAAT BRAEM

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5. BIBLIOGRAPHY
1. INTRODUCTION AND PROBLEM STATEMENT

BELGIAN MOMO HERITAGE ON THE RADAR
Re-reading modernist housing estates: an inquiry into the value of threatened heritage sites and the possibilities of adaptive reuse as a method for re-evaluation.

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(c) Marie Moors
Isometric drawing and model of the Arena district, 2020

source: Marie Moors
Site plan of the Arena district, Antwerp Belgium, current situation (in red the complexes which are meant to be demolished, incl. the swimming pool)
source: drawing by Tara Op de Beeck (2017), University of Antwerp
Bad condition of the buildings of the Arena district, 2020

source: Marie Moors
2. THE EMERGENCE OF THE ARENA DISTRICT

The Arena-district, 2020

source: https://www.google.be/maps/place/Sporthal+Arena++Deurne/@51.2061892,4.4511887,745a,35y,90h,39.25z/data=!3m1!1e3!4m5!3m4!1s0x47c3f7647dd8caf9:0x94b0be4f-1882816c83m2!3d51.2068432!4d4.4586483
Plan on the scale of the district 2020

(c) Marie Moors
Historical overview of the Arena district, 18th century - 2002

source: Nationaal Geografisch Instituut
The covering of the Fortress of Deurne in circa 1960
source: http://knyffstraat.blogspot.com/2014/04/

Floorplan Arenahall
source: Marie Moors based on archive plan of Simon Stevin
Drawing by Renaat Braem circa. 1960, representing one of the variants for the high-rise towers of circa. 10 floors
source: Archives d’Architecture Moderne (AAM) Brussels
Different housing typologies in the Arena district, designed by Renaat Braem

Different housing typologies in the Arena district, designed by Renaat Braem

Dwellings in the Arena district, designed by Lode Wouters, Fons Mostien and Boud Rombouts, constructed between 1980 and 1982

3. BRAEM AND THE ARENA DISTRICT

3.1. RENAAAT BRAEM AS POLEMIC FIGURE
Book by Renaat Braem, ‘Het lelijkste land ter wereld’ (‘The ugliest country in the world’), published in 1968
source: https://www.dbnl.org/tekst/brae012leli01_01/brae012leli01_01_0011.php
3. BRAEM AND THE ARENA DISTRICT

3.2. THE VALUES OF THE ARENA DISTRICT

Positive vs. negative space

Nolli Map

(c) Marie Moors
Greenary - green elements

Layers of the site

Pavements

(c) Marie Moors
Model of the structure of the Southern blocks Arena district

(c) Marie Moors
3. BRAEM AND THE ARENA DISTRICT

3.2. THE VALUES OF THE ARENA DISTRICT

3.2.1. THE HISTORICAL STRATIFICATION OF THE SITE
Fortress of Deure / Arenahall, designprocess Renaat Braem
source: Archives d'Architecture Moderne (AAM) Brussels
Plan that indicates the present high-trunked trees of the Arena District, 2021

source: Marie Moors based on 'inrichtingsplan' AG VESPA
Masterplan Urbino, Giancarlo De Carlo, 1964

source: https://commons.wikimedia.org/wiki/File:Collegi_Universitari_Urbino.jpg

Golden Lane Project London, The Smithsons, 1952

3. BRAEM AND THE ARENA DISTRICT

3.2. THE VALUES OF THE ARENA DISTRICT

3.2.2. THE HUMAN SCALE

Southern blocks with organic typology
source: Marie Moors
Southern blocks with organic typology
source: Marie Moors
Section detail Southern blocks
(c) Marie Moors

(c) Elisabeth Broekaert
Section detail Southern blocks
(c) Marie Moors

(c) Elisabeth Broekaert
Different sides of the model with and without facades
(c) Marie Moors
Unfolded model of the Southern block Arena district - structural assembly

(c) Marie Moors
3. BRAEM AND THE ARENA DISTRICT
3.2. THE VALUES OF THE ARENA DISTRICT
3.2.3. THE FORMALISTIC LANGUAGE AND ICONOGRAPHY

Drawing by Renaat Braem of 1968 in which his ‘organic brutalism’ is very clear represented, with the integration of art in architecture
source: Archives d’Architecture Moderne (AAM) Brussels
Drawing by Renaat Braem of 1962, seven towers are placed around Arenahall

source: Archives d'Architecture Moderne (AAM) Brussels
Renaat Braem was very active in the protection plan for the Antwerp Station and Cogels OsyLei as active member of Royal Commission for Monuments and Landscapes

source: www.delcampe.net
Iconography in the Arena district, representing elements of love and happiness

source: Elisabeth Broekaert and Marie Moors
4. CONCLUSION

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5. BIBLIOGRAPHY

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