Marianna Moskal

New Building for Flemish Museum of Contemporary Art in Antwerp

Architecture for Art_Graduation Studio Interiors Buildings Cities

P5 presentation

mentors:
Susanne Pietsch [architecture]
Mauro Parravicini [building technology]
Amy Thomas [research]

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awarding institution:
TU Delft, Faculty of Architecture
Chair of Interiors Buildings Cities

I. Museums

II. M HKA

III. Position

IV. Context

V. Project

VI. Reflection

Kunstkamer

The Gallery of Cornelis van der Geest_Willem van Haecht_1628

study on architectural precedence (model photography)

Kunsthaus Zurich_David Chipperfield Architects_2020

KMSKA_Antwerp

Altes Museum_Berlin

Rijksmuseum_Amsterdam

British Museum_London

museum-institution

„The Factory"_Andy Warhol_1963-1987

antiwar performance_Guerilla Art Action Group_1969

performance in front of Picasso's Guernica_Art Worker's Coalition_1970

anti-museum_institutional critique

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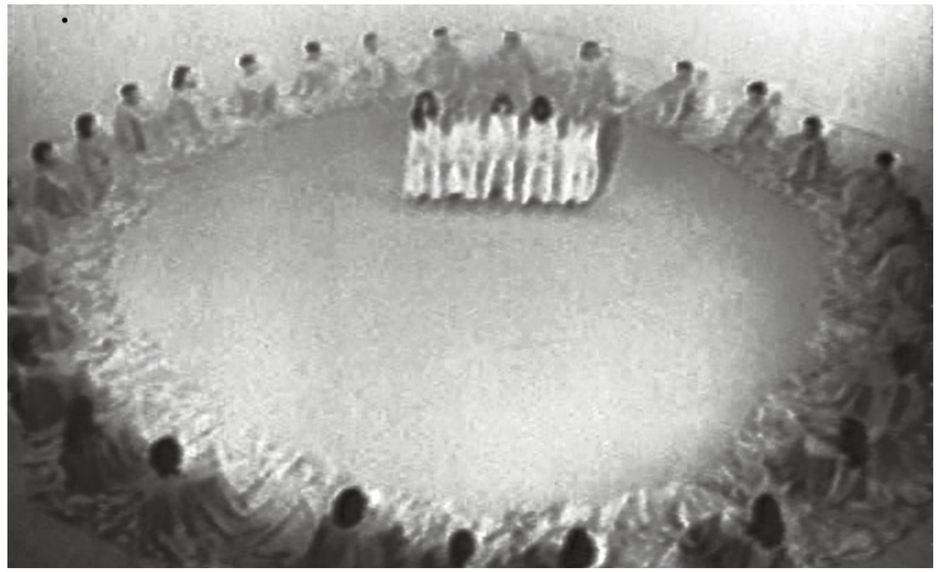
performance „Liquid Piece”_Christina Kubisch_1975

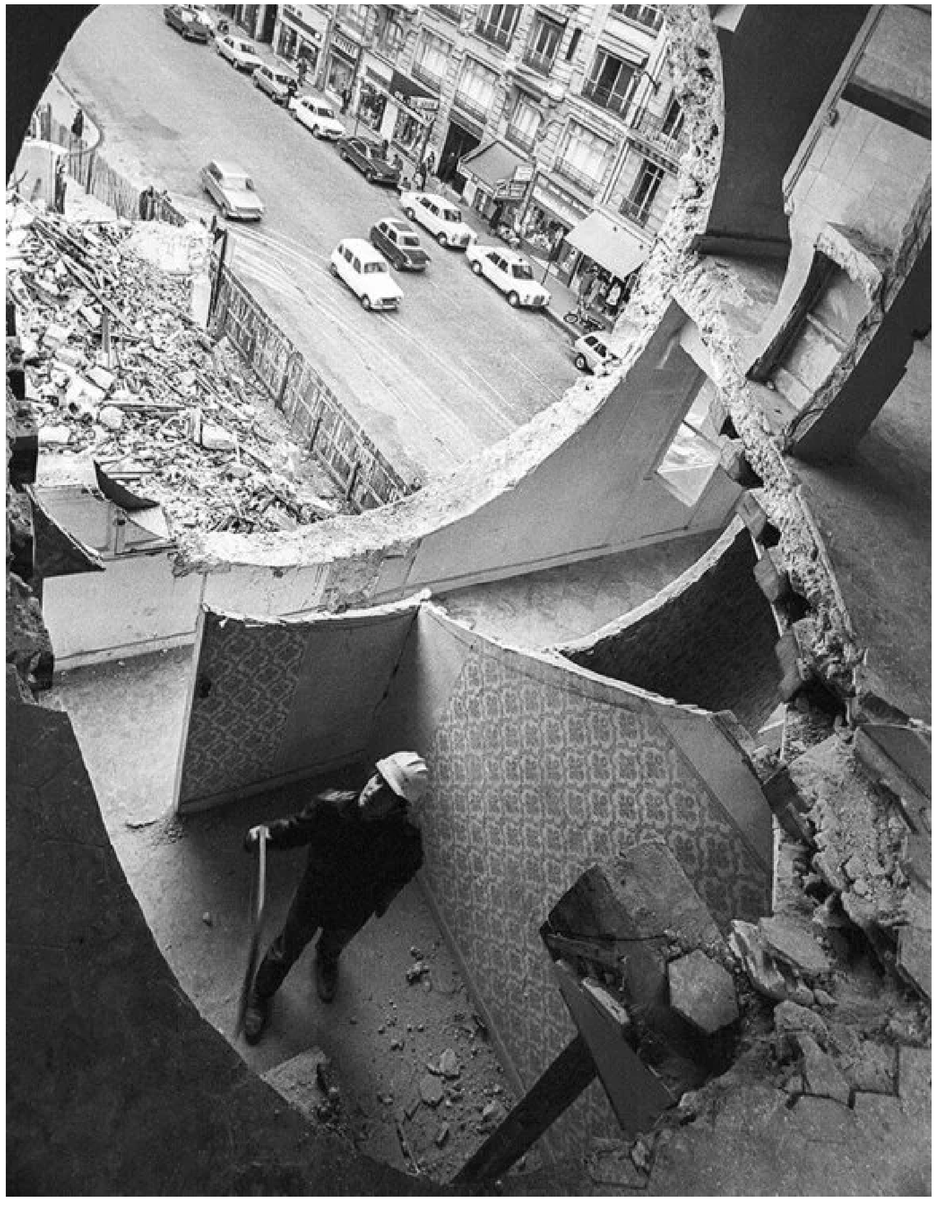
performance „Office Baroque”_Gordon Matta-Clark_1977



performance „The World Question Center”_James Lee Byars_1969

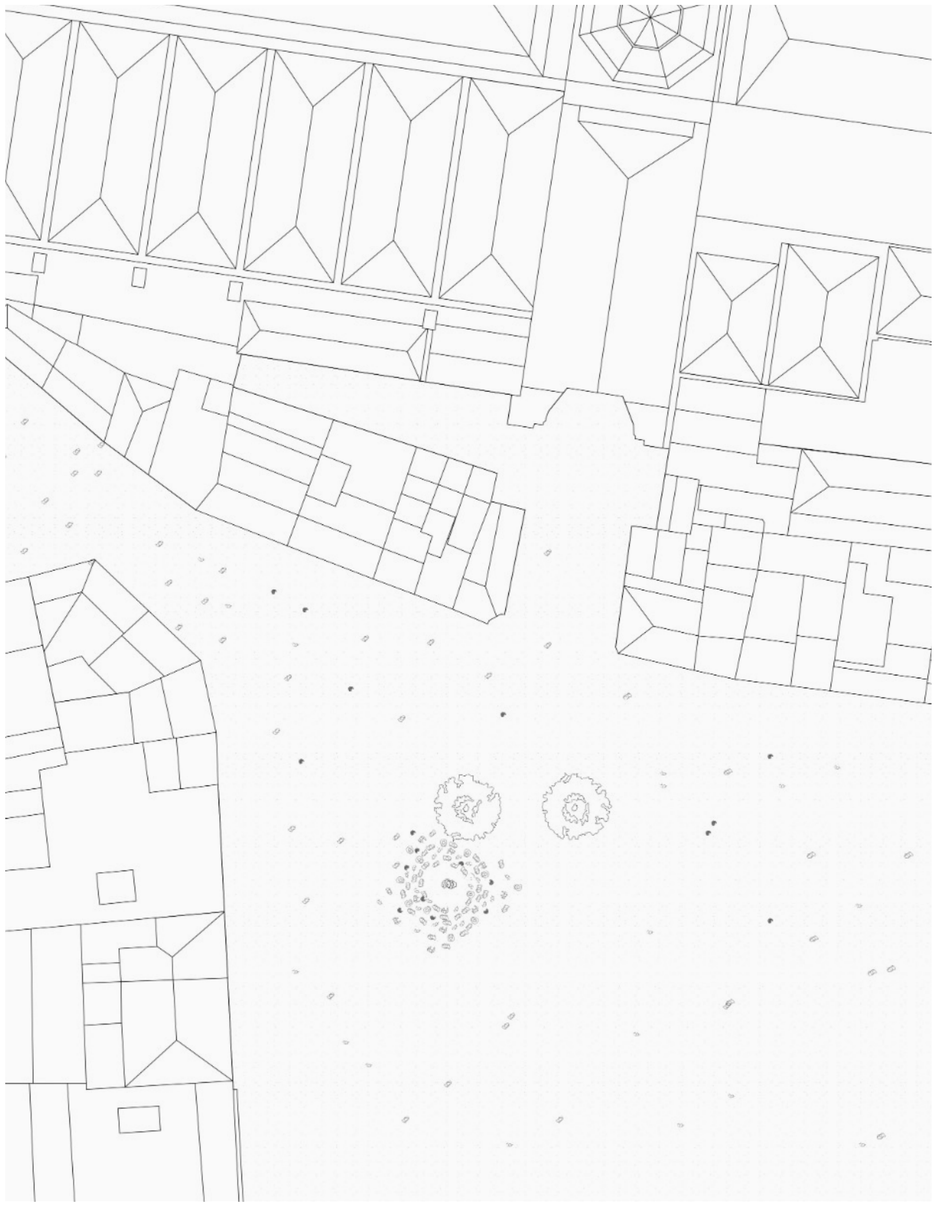
performance „A Halo Around the ICC”_James Lee Byars_1976

MHKA_origins (art scene in Antwerp)



Gordon Matta-Clark

M HKA_site specific art



M HKA_happening era

1950

1952

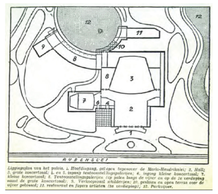
LES BEAUX-ARTS

AVIS AUX ABONNÉS

Une institution fonctionnelle et vivante

La prochaine saison EXPOSITIONS DU MUSÉE de Rome aux Antilles

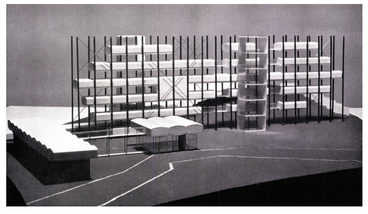
CHIMAY



Leon Stein,Photo model Museum of Modern Art, Scheldt quays, Zuiderterras, Antwerp, 1966.

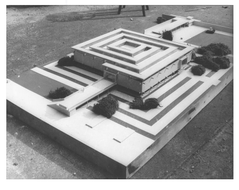
The story starts with the reconstruction and the plan for a large-scale Liberation Palace in the city park, launched in 1947 by post-war mayor Lode Craeybeckx. The project was handed to the city architect A. Fivez in 1952 and was the subject of a lively debate in the popular press

1959



Victor Bourgeois tasked the architecture department of La Cambre (Brussels) to design an art museum. When asked by the magazine Les Beaux-Arts in 1959 to give his vision on museum architecture, he illustrated the text with a design by one of his students: François Jamagne

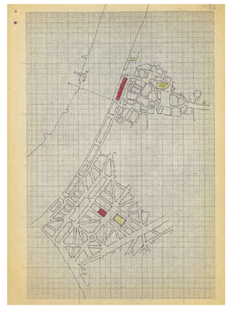
1929

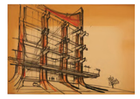


1929:In 1929 Le Corbusier designed a model of Unlimited Growth Museum (Musée à croissance illimitée) for the Mundaneum in Geneva. It was a square spiral that would eventually develop and grow according to the needs of the project. Since this project was widely discussed and often criticized as utopian, it was never realized in the West.

1960

1965





Renaat Braem, Design sketches and surface calculations for a Museum of Modern Art Antwerp,Hippodroom site, Leopold De Waelplaats, circa 1965

Craeybeckx revived his plans for an institute of contemporary art and culture in Antwerp and instructed the Special Committee of the Royal Museum of Fine Arts for that purpose. Architect Léon Stynen sat on this committee and made no fewer than two designs for two different locations in Antwerp: one project at the level of the former Hippodrome on the Leopold de Waelpaats, and another project on the Scheldt quays, also on the right bank. Parallel to Stynen's designs, his colleague Renaat Braem also made some expressionist sketches for a museum opposite the Museum of Fine Arts.

1968-1970

In 1968 the committee of the Royal Museum of Contemporary Art refused to throw in the towel and commissioned the architect Stynen to design a National Museum of Modern Art in the Middelheim Park. Stynen was inspired by Le Corbusier's Musée à Croissance Illimitée (1939). During two years, he and his partner Paul De Meyer drew up the project in plans, façades, sections, clear perspectives, sketches and even specification texts and bill of quantities. However, the project did not get beyond the symbolic placement of a foundation stone

Leon Stijnen and Paul de Meyer,National Museum of Modern Art Middelheim, Antwerp, Detail Perspective sketch of preliminary design; September 1, 1970.

1970

1969

In 1969, in the latter days of Mai 68, a group of artists asked King Baudouin to make the disused royal palace on the Meir available for a contemporary arts centre. A year later, the palace was transferred to the Dutch Cultural Community, the forerunner of the Flemish Community, which was founded during the state reform of 1970.

1972

The Flemish Cultural Community set up a cultural centre in the palace on the Meir. After a start under Ludo Bekkers, from 1972 onwards it would become one of the most important art centres in Europe under the direction of Flor Bex and would remain so until his dismissal in 1981. The ICC was a very open institution that emulated international avantgard developments. It was an important meeting space, but also a site of production. The ICC had a busy rogrammed. In the tradition of the Alternative Spaces movement, performances, public debates and happenings took place. It was where experimental cinema, documentaries and video art, which was still young at the time, were shown. Owing to its atypical profile, but also to the capacity of Antwerp as a port city and as a gateway to the European continent, the ICC quickly became a hub for the international avant-garde.

1977

Gordon Matta-Clark Office Baroque, 4th Floor (Documentation of the action "Office Baroque" made in 1977 in Antwerp, Belgium) 1977
Source: Whitney Museum of American Art, New York

Office Baroque

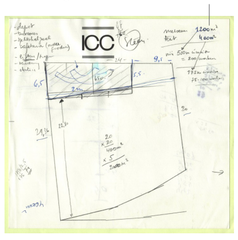
Another decade passed before the next episode. Under the leadership of Flor Bex, director of the avant-garde ICC, the Antwerp architects J. Kennes, J. Vanderperren and T. Eyckerman came up with a plan for a multitenant building next to the post office building on the Groenplaats. The language of the architecture was conservative, but the programme radical. Like the Centre Pompidou, which opened its doors that same year in Paris, the designers devised a metropolitan project that gathered several functions around the museum programme. In addition to a shopping and pedestrian street, the building comprised an information centre, cafeteria, bookshop, babysitting service, performing-arts venue, multipurpose rooms, a cinema and artists' studios. This project would also remain unimplemented.

A last legendary project in the early history concerns the attempt to purchase and protect Office Baroque, one of the last on-site projects by American artist Gordon Matta-Clark, and to transform the accompanying building block into a museum. The monumental intervention in the empty office building would be supplemented by an exhibition space. After demolition of the building by its owner, this plan also fell through.

1979

After the premature death of American artist Gordon Matta-Clark in 1979, Bex took the initiative to use the only remaining work after the artist's death, Office Baroque, an impressive architectural cut in a former office complex on the Ernest van Dijckkaai in Antwerp, as a starting point for a new Museum of Contemporary Art. The Gordon Matta-Clark Foundation came into existence and many international artists donated artworks that would later form the basis of the M HKA collection.

1979:At about the same period, six artists (Guillaume Bijl, Luc Deleu, Paul De Vylder, Wilfried Huet, Guy Rombouts and Walter Van Rooy) came up with an alternative as a direct response to the demolition of Office Baroque (1977). The six proposed to set up an artist's residence and exhibition space in the warehouse known as La Nationale, which would later house M HKA. A disco on the ground floor would provide the necessary income. Luc Deleu designed mobile elements to convert the building into an artistic infrastructure.



Flor Bex, Sketch for a Museum of Contemporary Art, behind the building with the work Office Baroque (Gordon Matta-Clark, 1977), s.d.. (© Archief Flor Bex)

1980

1982

The Flemish Community ultimately decided to found M HKA. It was a time when Flanders, after the first wave of regionalization, was fully exercising its powers and was pursuing an ambitious and dynamic course in terms of science policy (Flanders Technology International) and culture policy. Minister Poma resolutely opted for an independent institution, a museum of contemporary art.

1990

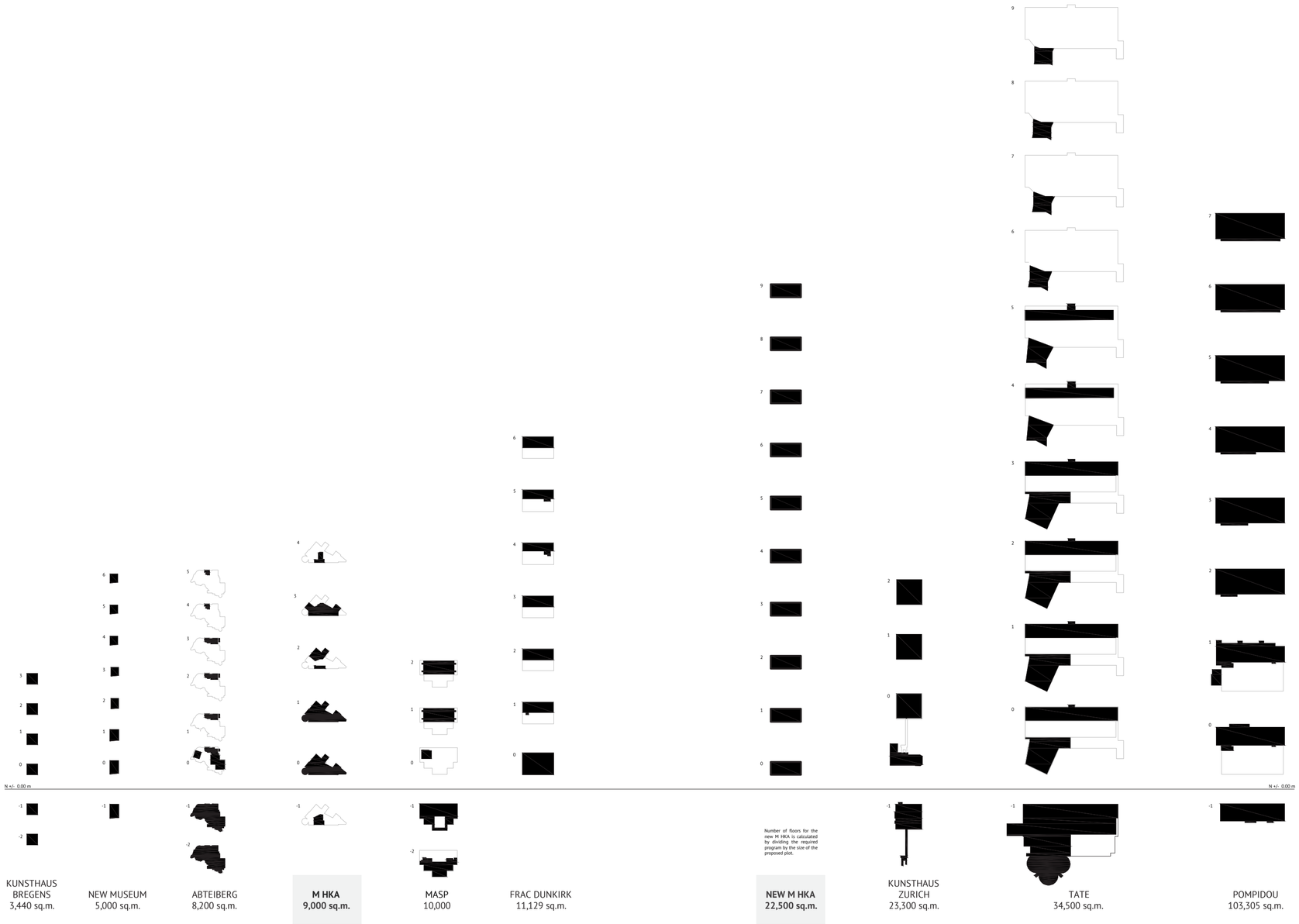
1984

After the demolition of Office Baroque, a number of artists, led by architect/artist Luc Deleu, had pointed out the existence and potential of La Nationale. When Minister Poma's cabinet went in search of a location for a new museum, the connection was soon made. The warehouse known as La Nationale was purchased in the spring of 1984 and M HKA was established by decree the following year.

M HKA_present

M HKA Museum of Contemporary Art_Antwerp

M HKA_aspirations



KUNSTHAUS BREGENS
3,440 sq.m.

NEW MUSEUM
5,000 sq.m.

ABTEIBERG
8,200 sq.m.

M HKA
9,000 sq.m.

MASP
10,000

FRAC DUNKIRK
11,129 sq.m.

Number of floors for the new M HKA is calculated by dividing the required program by the size of the proposed plot.

NEW M HKA
22,500 sq.m.

KUNSTHAUS ZURICH
23,300 sq.m.

TATE
34,500 sq.m.

POMPIDOU
103,305 sq.m.

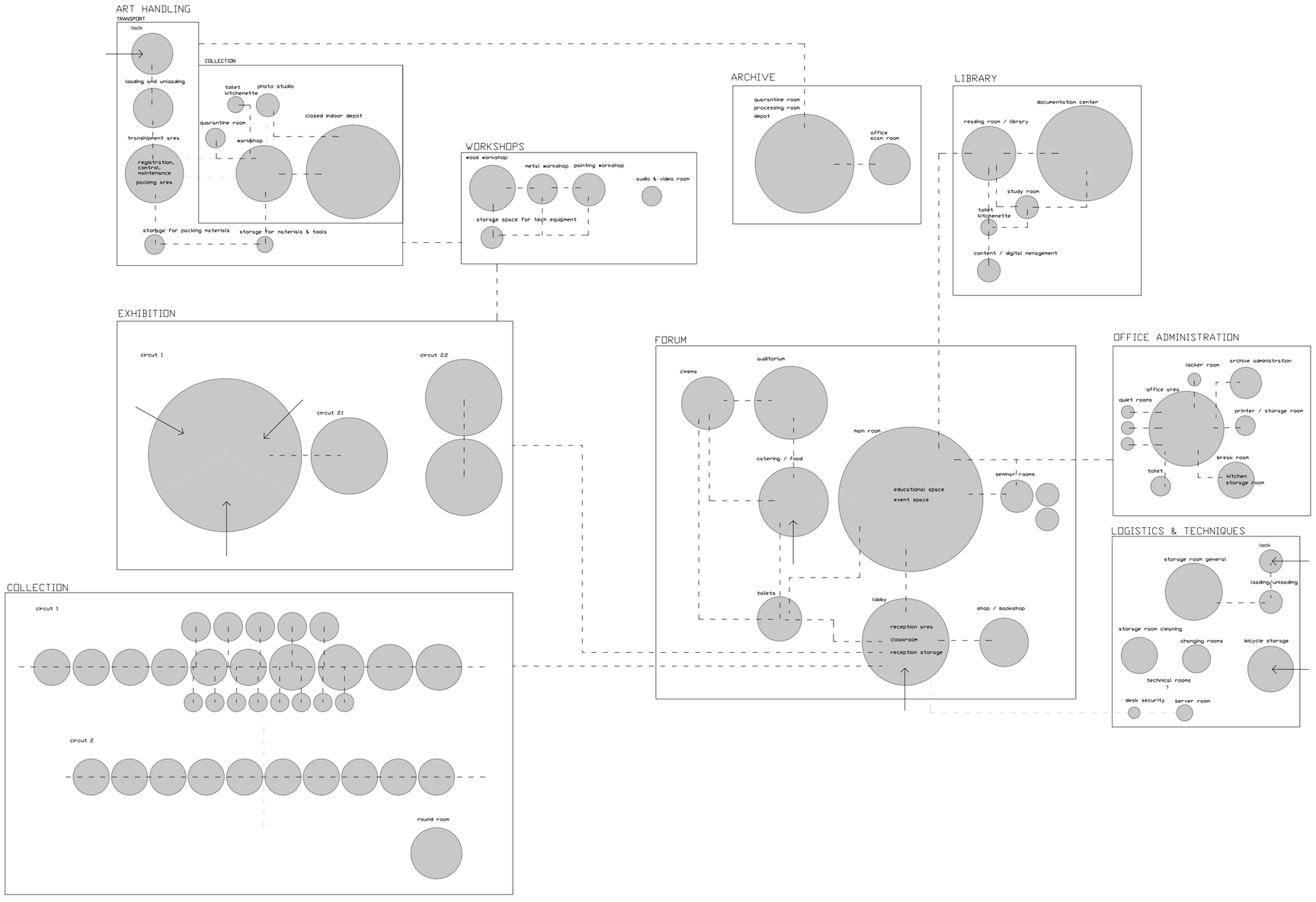


diagram of programmatic requirements of the competition brief

monumental scale caused by elaborate programme

competition proposal_Adam Caruso

I. Museums

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*Like libraries and cultural centres, museums are public spaces that have the capacity to be a '**third place**', places that are characterized by **meetings and social interaction**.*

_competition brief

Our ambition is to further ***anchor the museum in the city*** *and* ***strengthen its presence in the Zuid****.*

The new M HKA is to become ***part of the public space****, in contrast to the closed façade and functio-ning of the former Court of Appeal.*

_Annick de Ridder (alderwoman for urban development)

Today it is difficult to imagine a museum for contemporary art that only shows its collection and where no artists are actively working.

This gives rise to a structural paradox: the central issue is the (apparent) contradiction between the activities of contemporary art museums as custodial heritage institutions around an (art-historical) collection display and their emphatic ambition to ***stage the topicality of artistic activity****.*

_competition brief

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Antwerp_location within the city

1. — 21.5 m

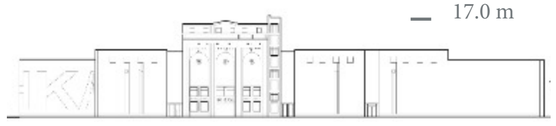
2. — 18.5 m

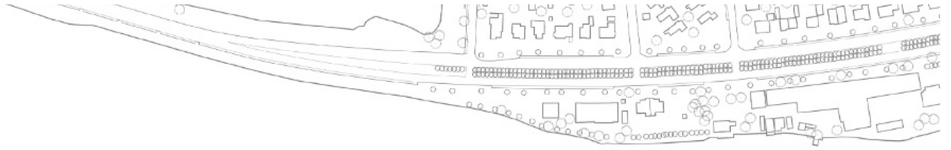
3. — 36.5 m

4. — 19.0 m

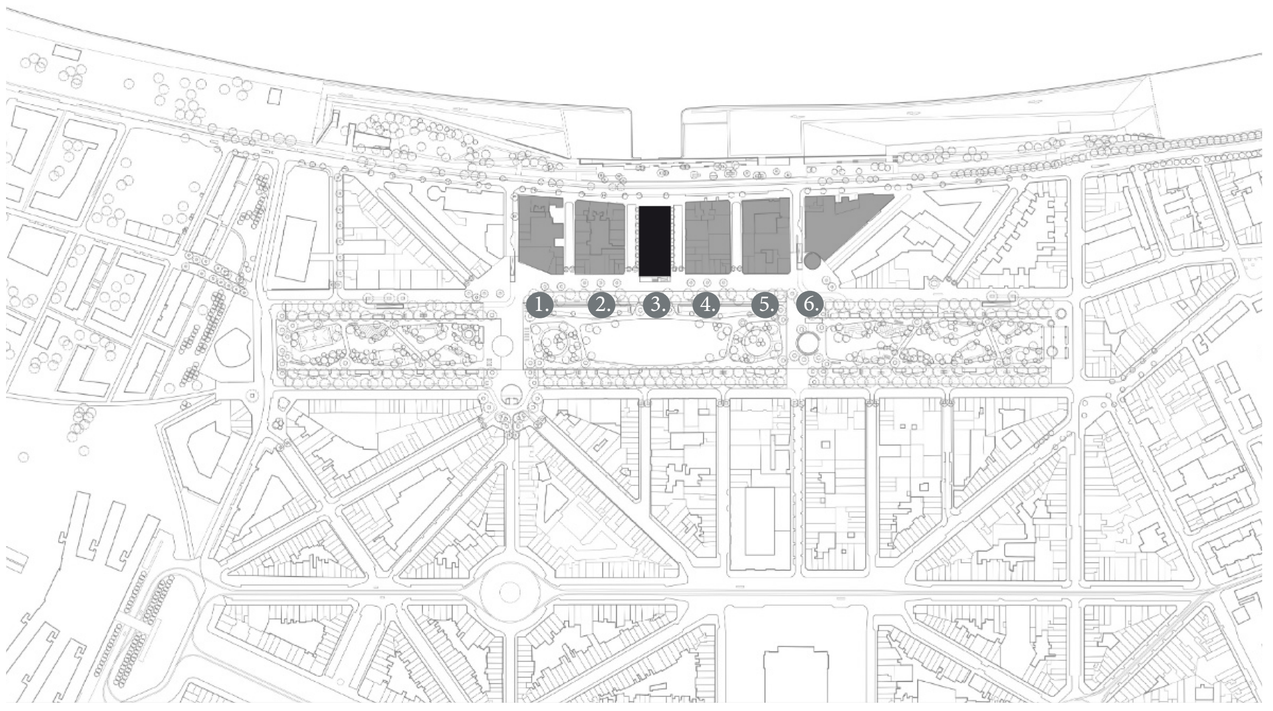
5. — 17.5 m

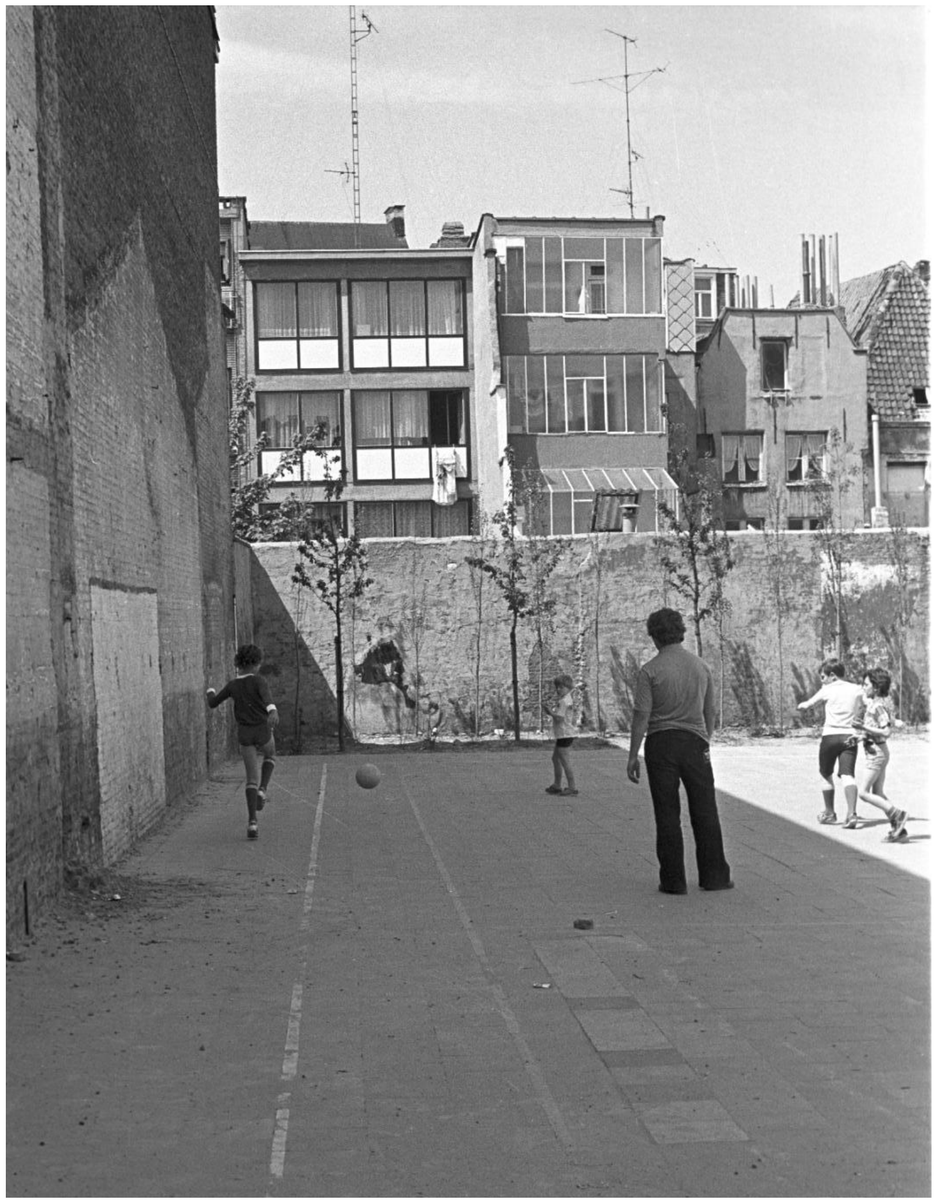
6. — 17.0 m





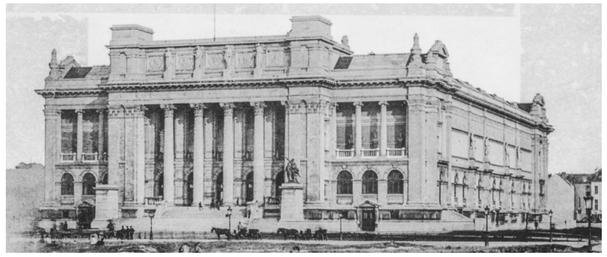
Zuid_architectural context





Zuid_genius loci

Antwerp Zuid_around former Zuiderdokken

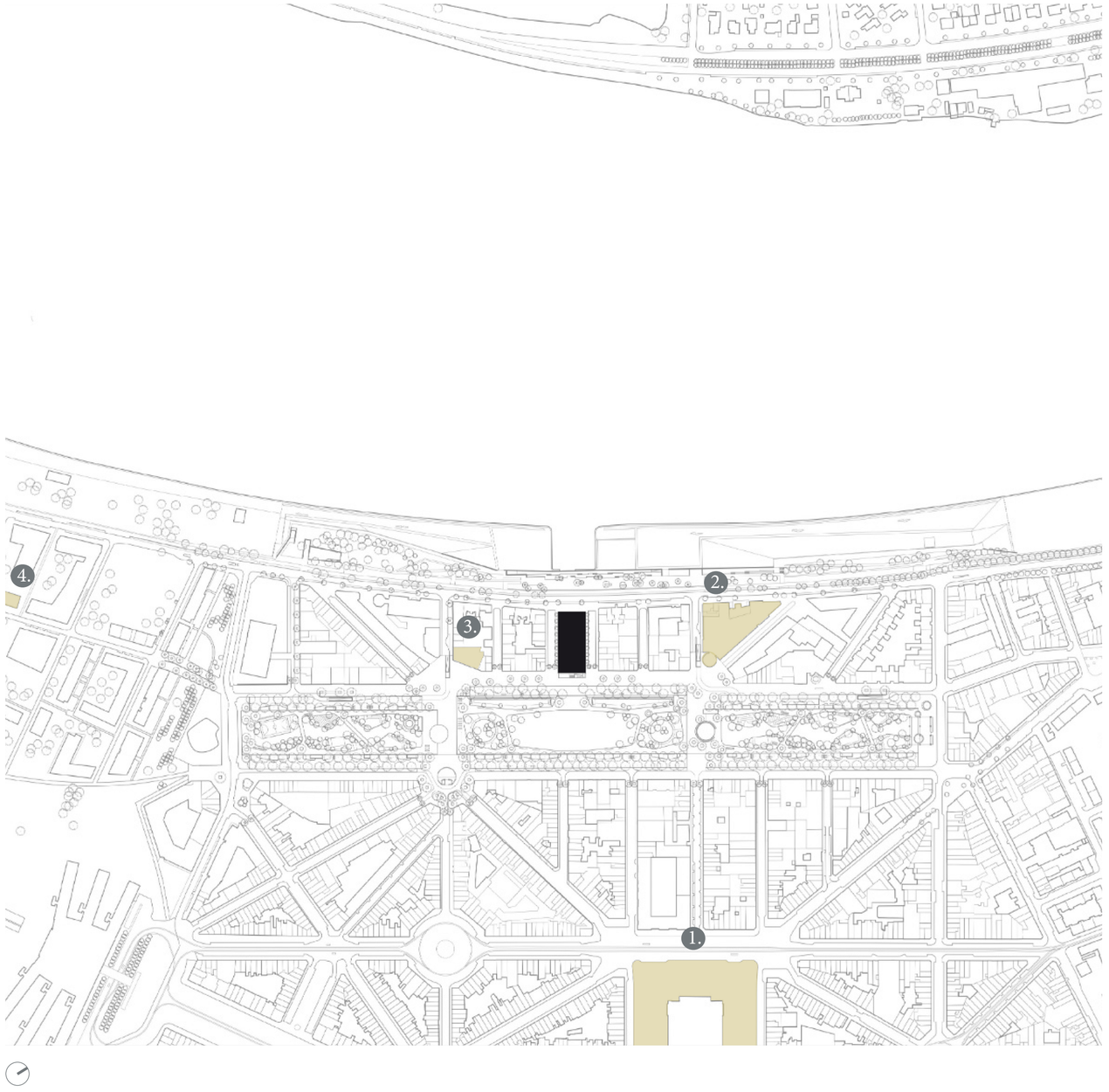


KMSKA 1.

M HKA 2.

FOMU 3.

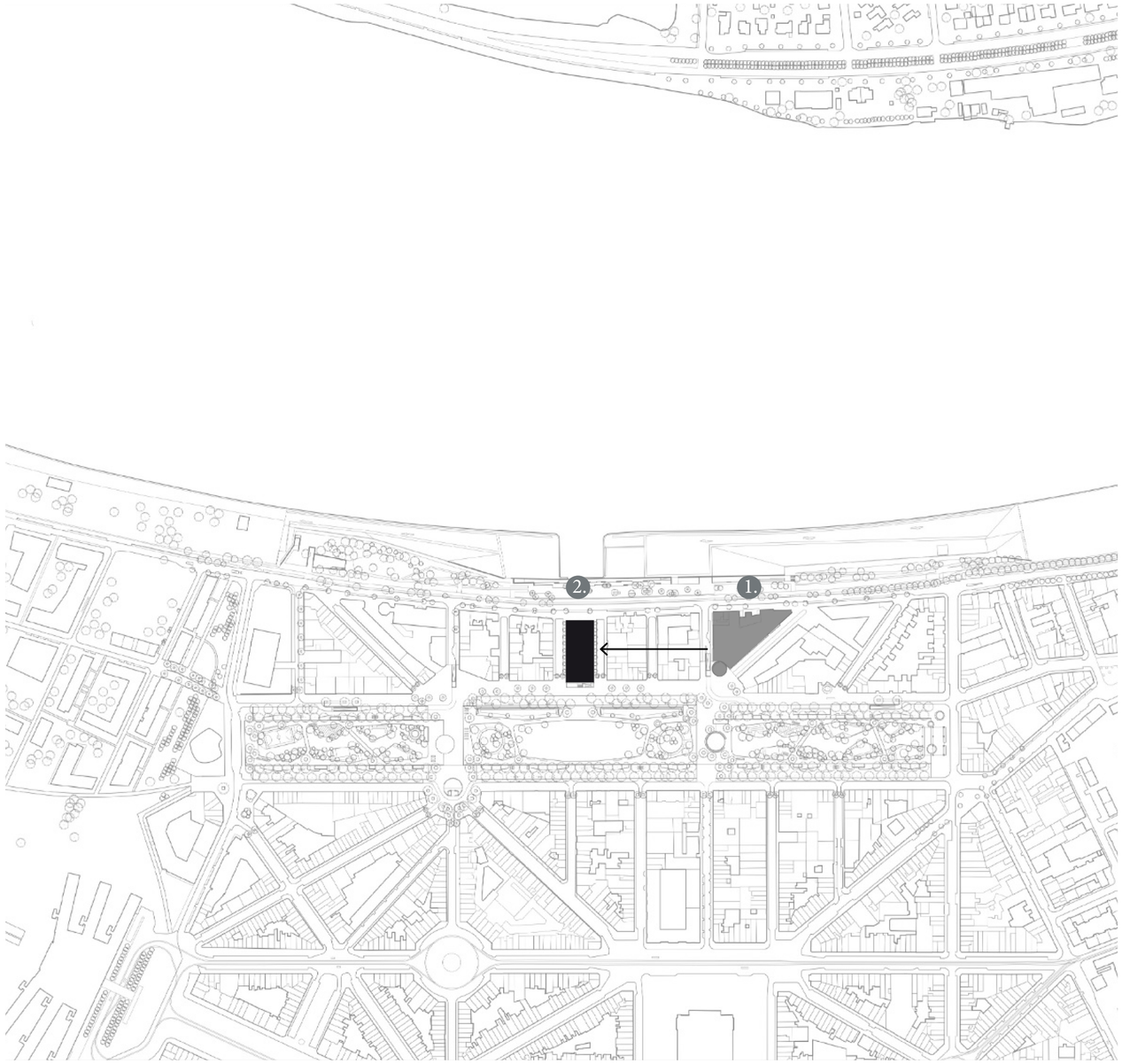
Tim Van Laere Gallery 4.



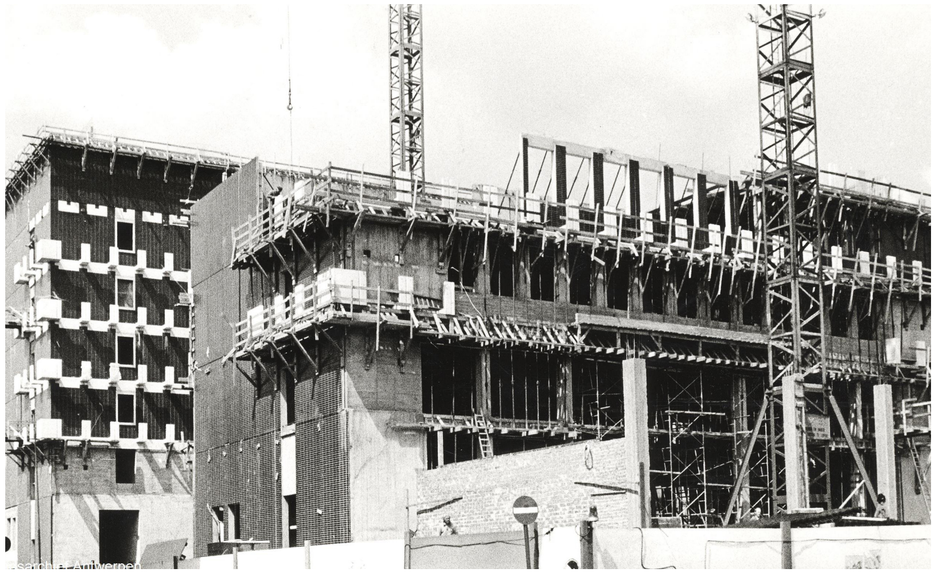
Zuid_network of art institutions

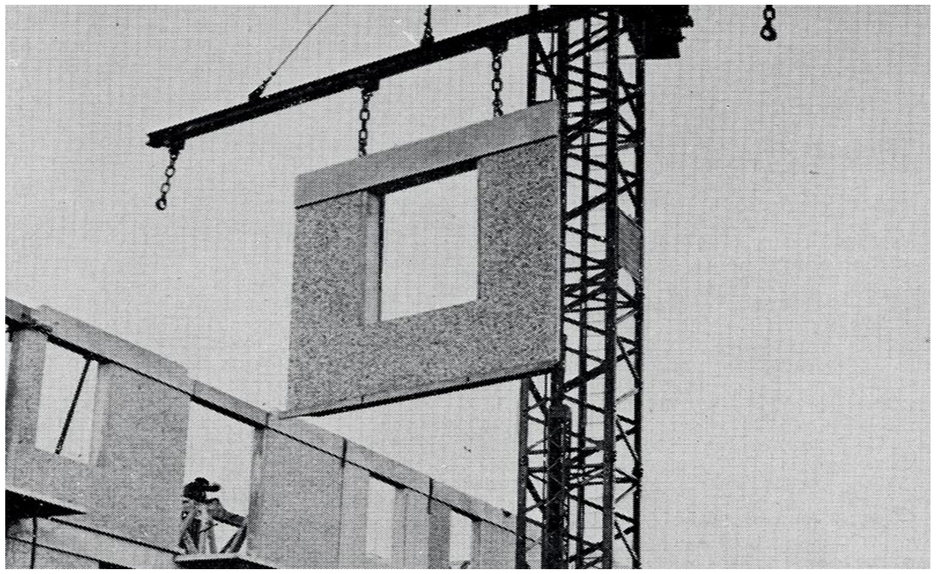
current building of M HKA 1.

temporary courthouse building located on proposed site 2.



site_relocation of the museum





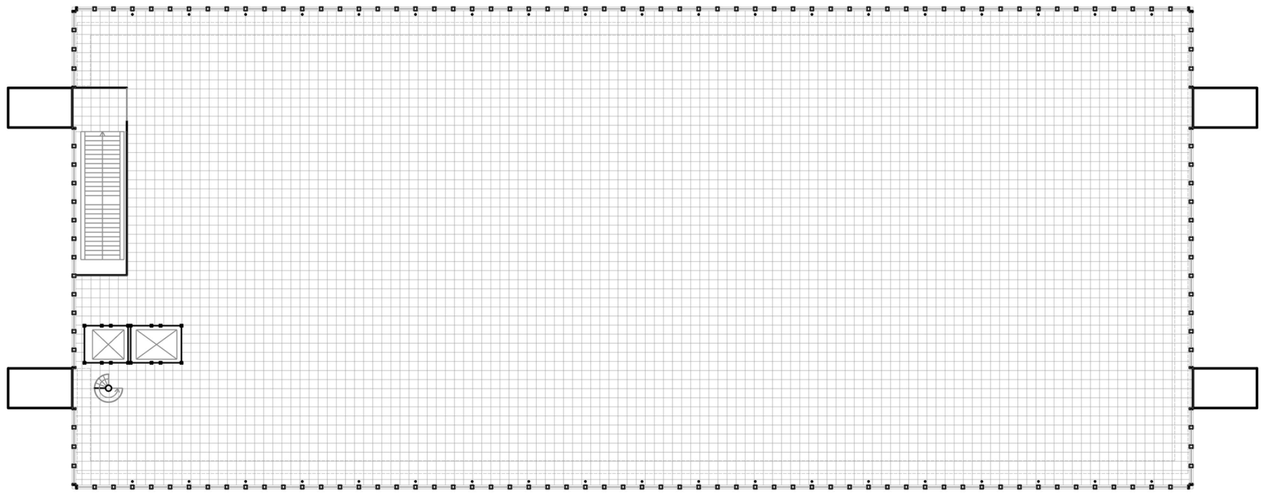
temporary nature of the building

site_Court of Appeal

site_Court of Appeal

technical issues within the building

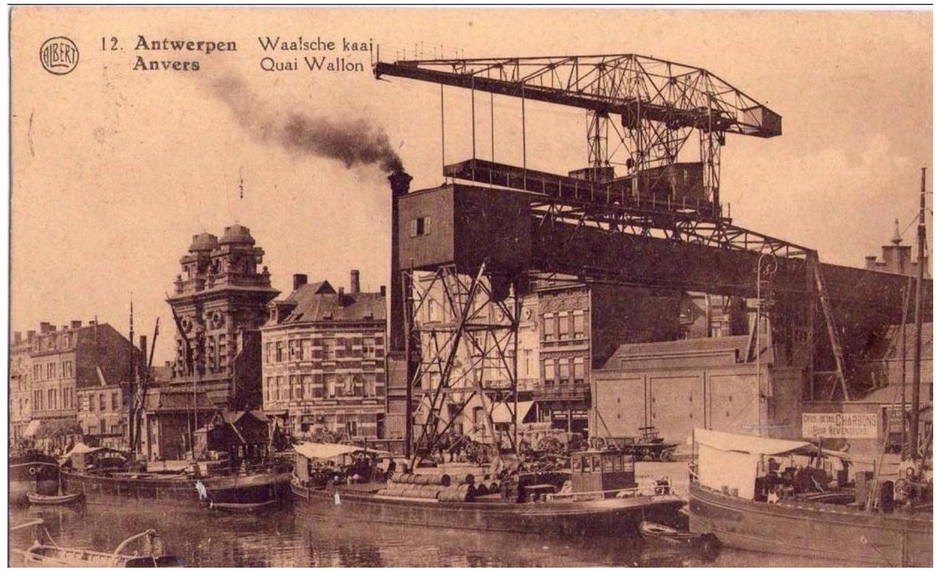
Court of Appeal

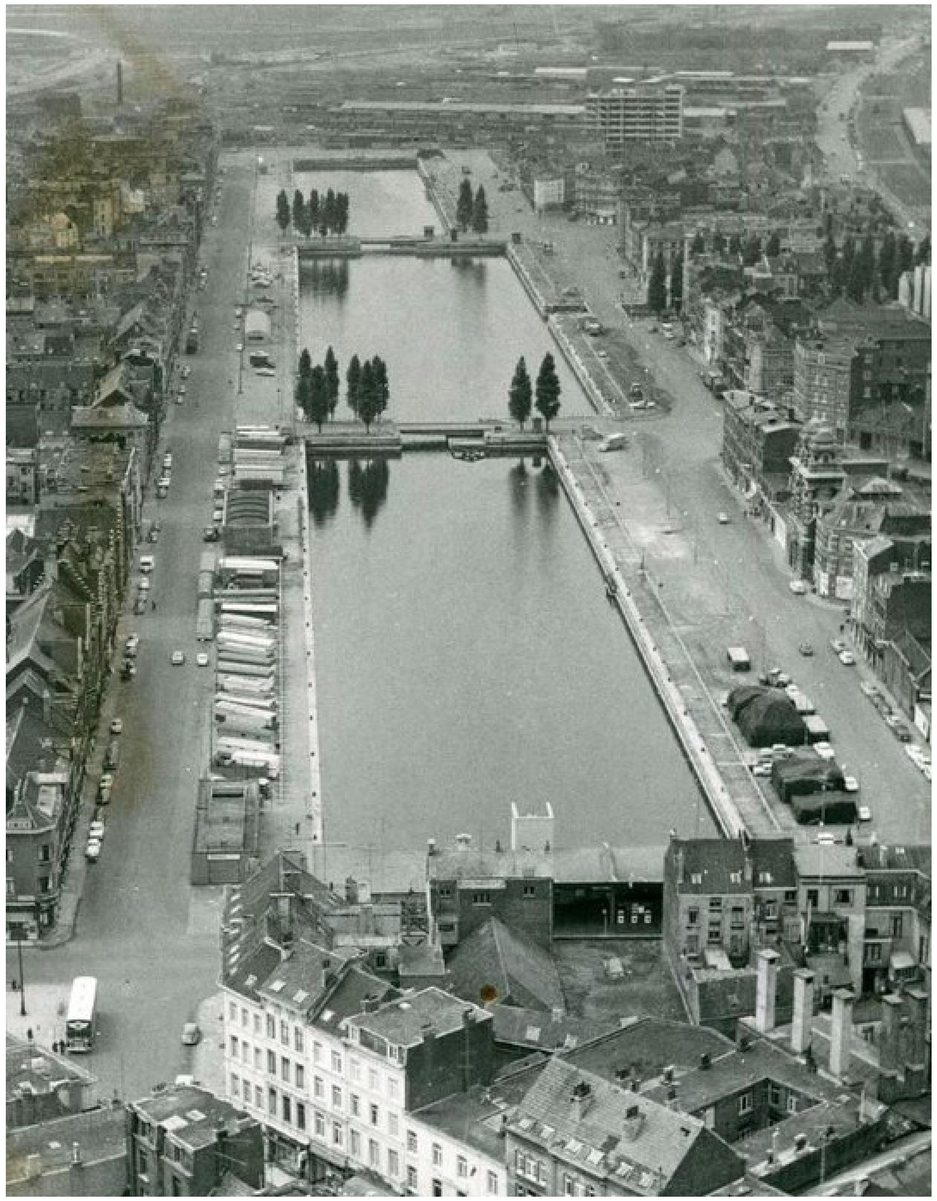


MASP_Lina Bo Bardi

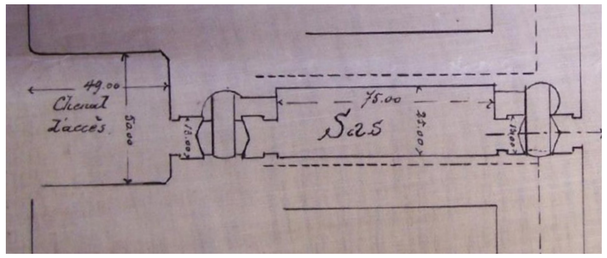
spatial inadequacy of the building

Zuid_industrial heritage

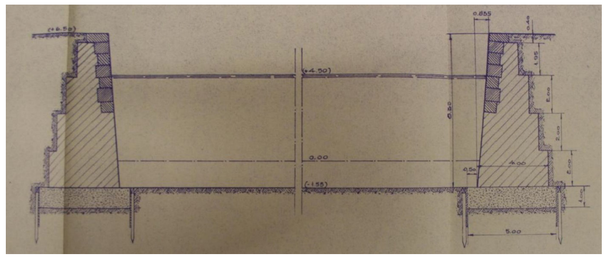




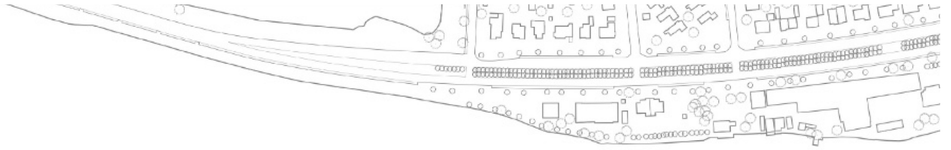
Zuid_Zuidersluis and Zuiderdokken

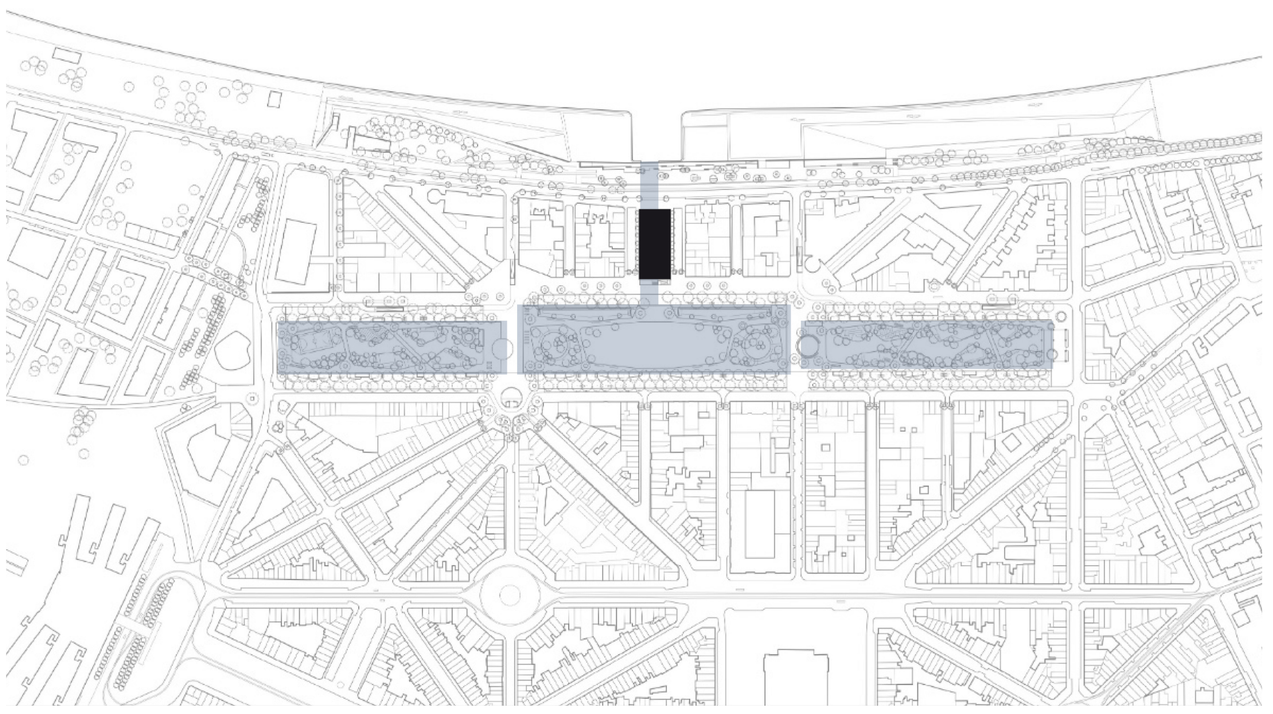


schematic plan of the Zuidersluis

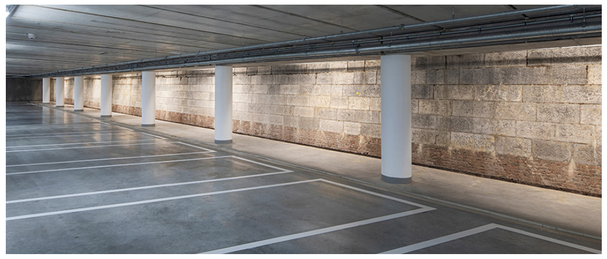


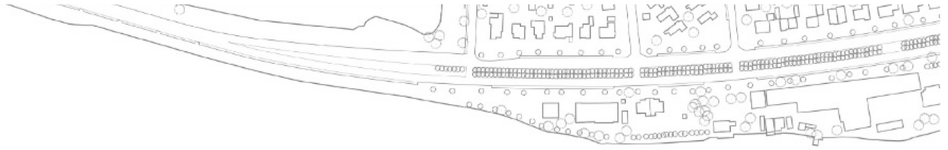
section throught the Zuidersluis



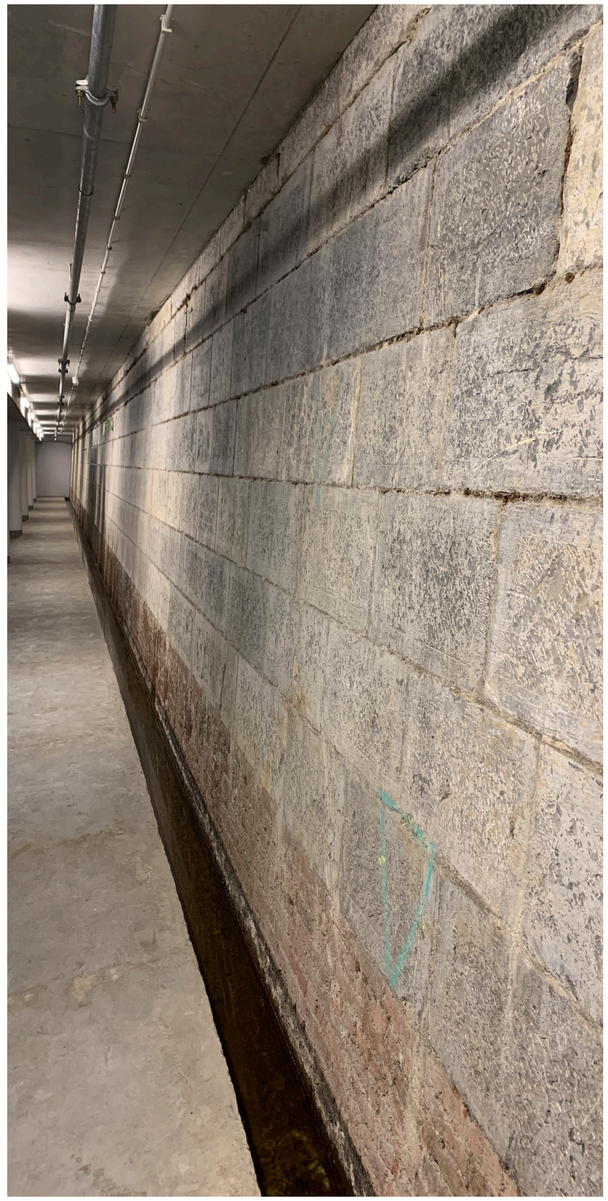


Zuid_transformation of the docks





Zuiderdokken_new developments



Zuiderdokken_condition of historical layer

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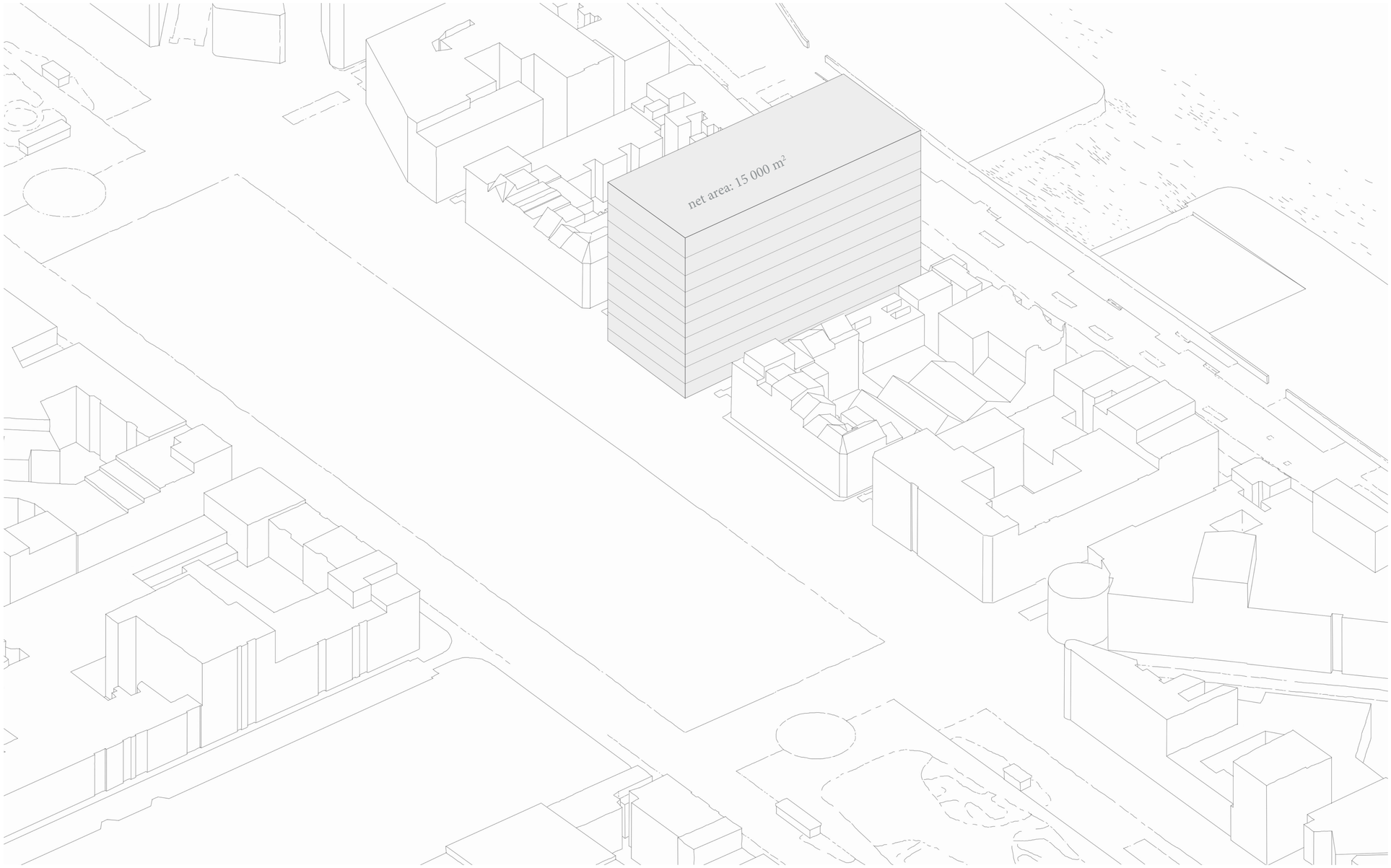
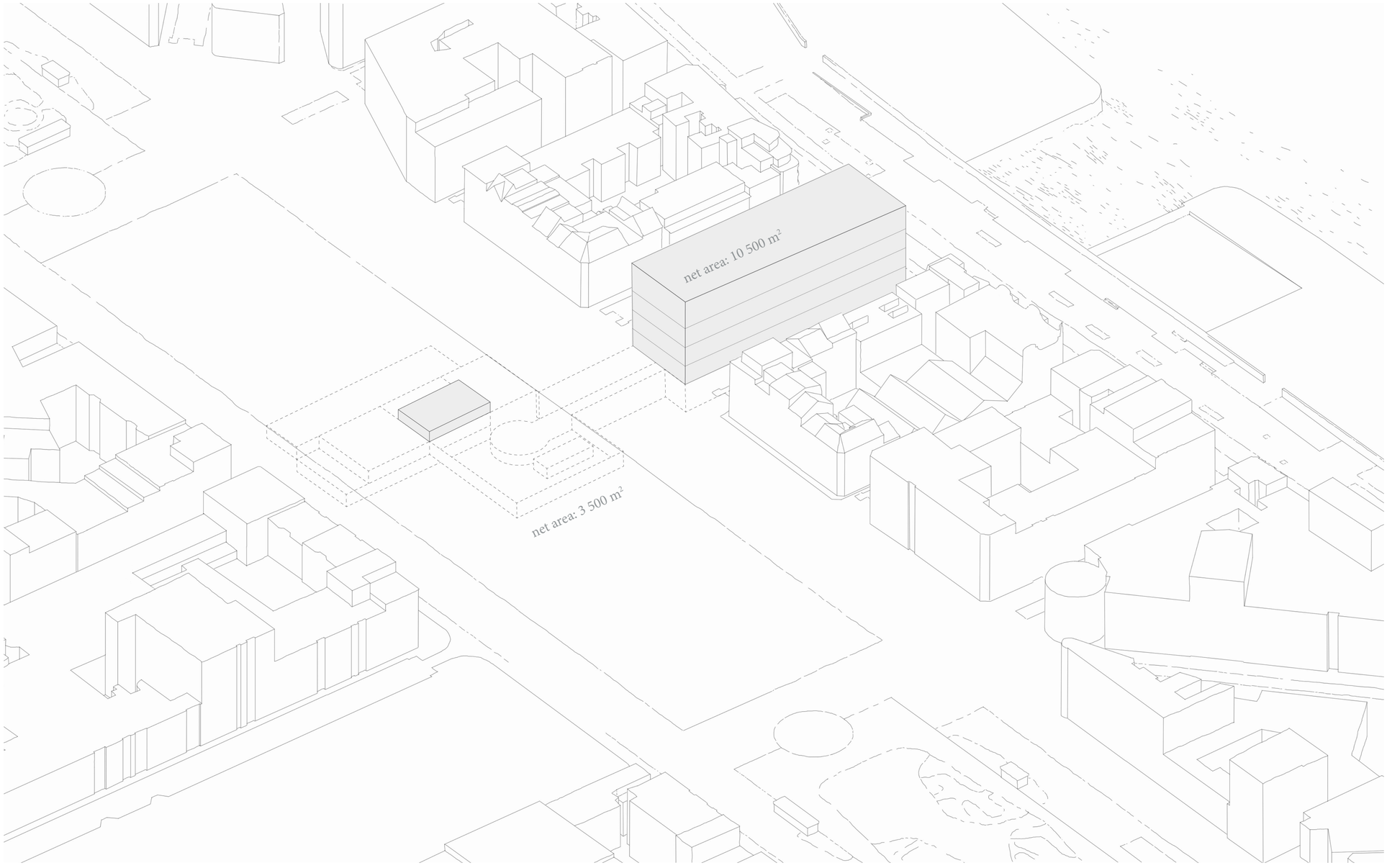
key ideas_compression of the building on site



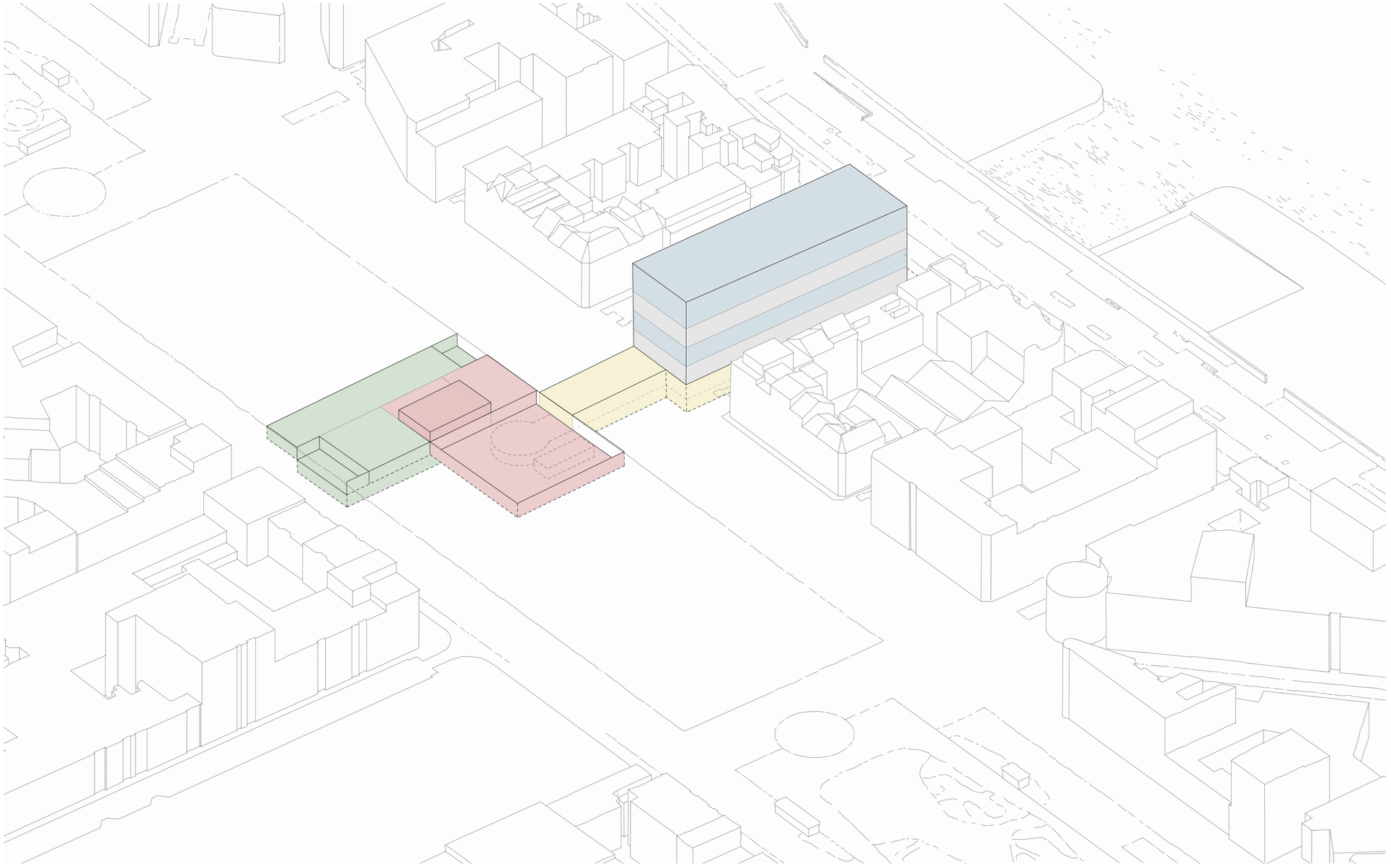
requirements of the brief within the proposed site

key ideas_compression of the building on site

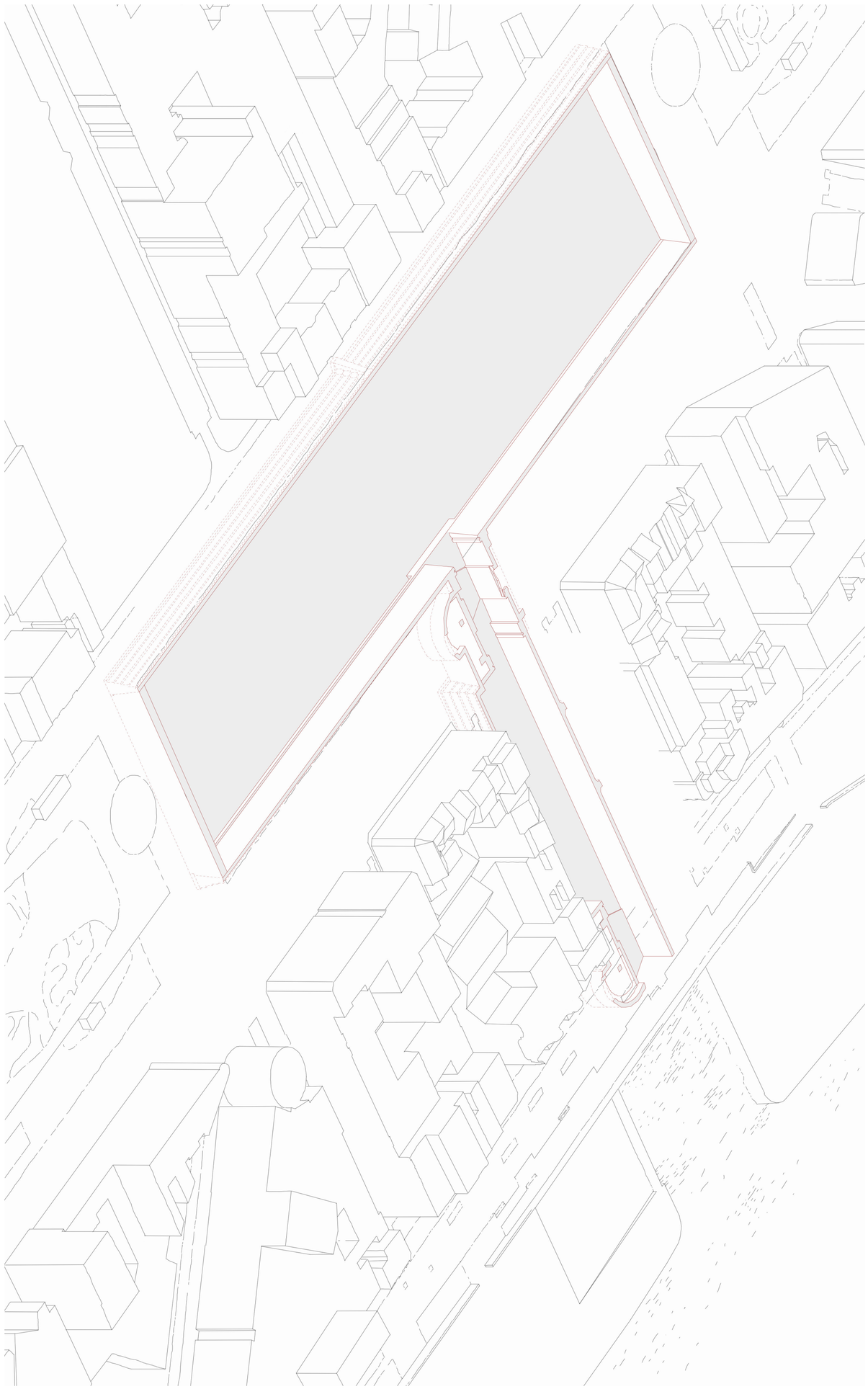


strategy of redistributed programme

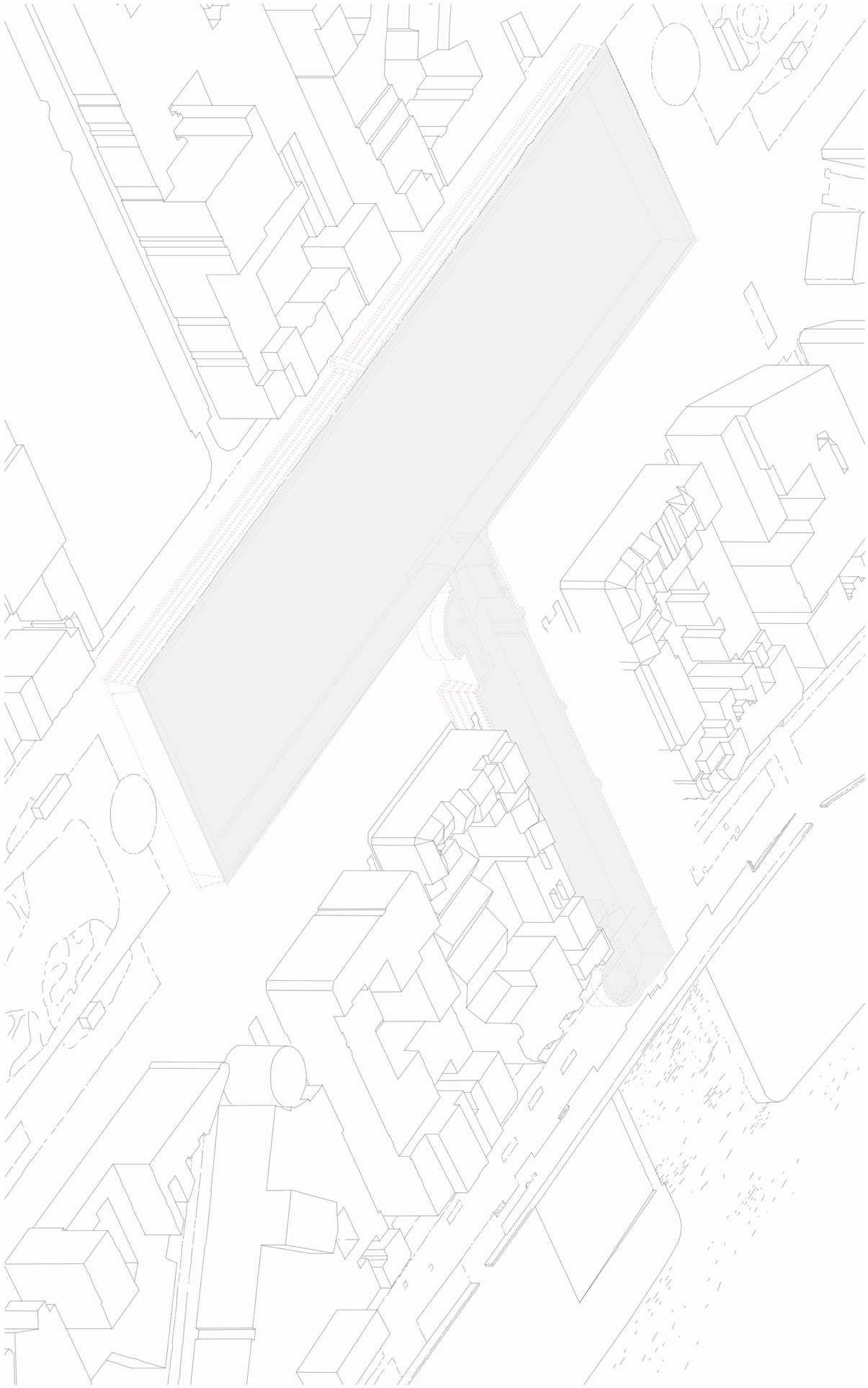
key ideas_compression of the building on site



forum collection exhibition back-office library



key ideas_exploring the underground



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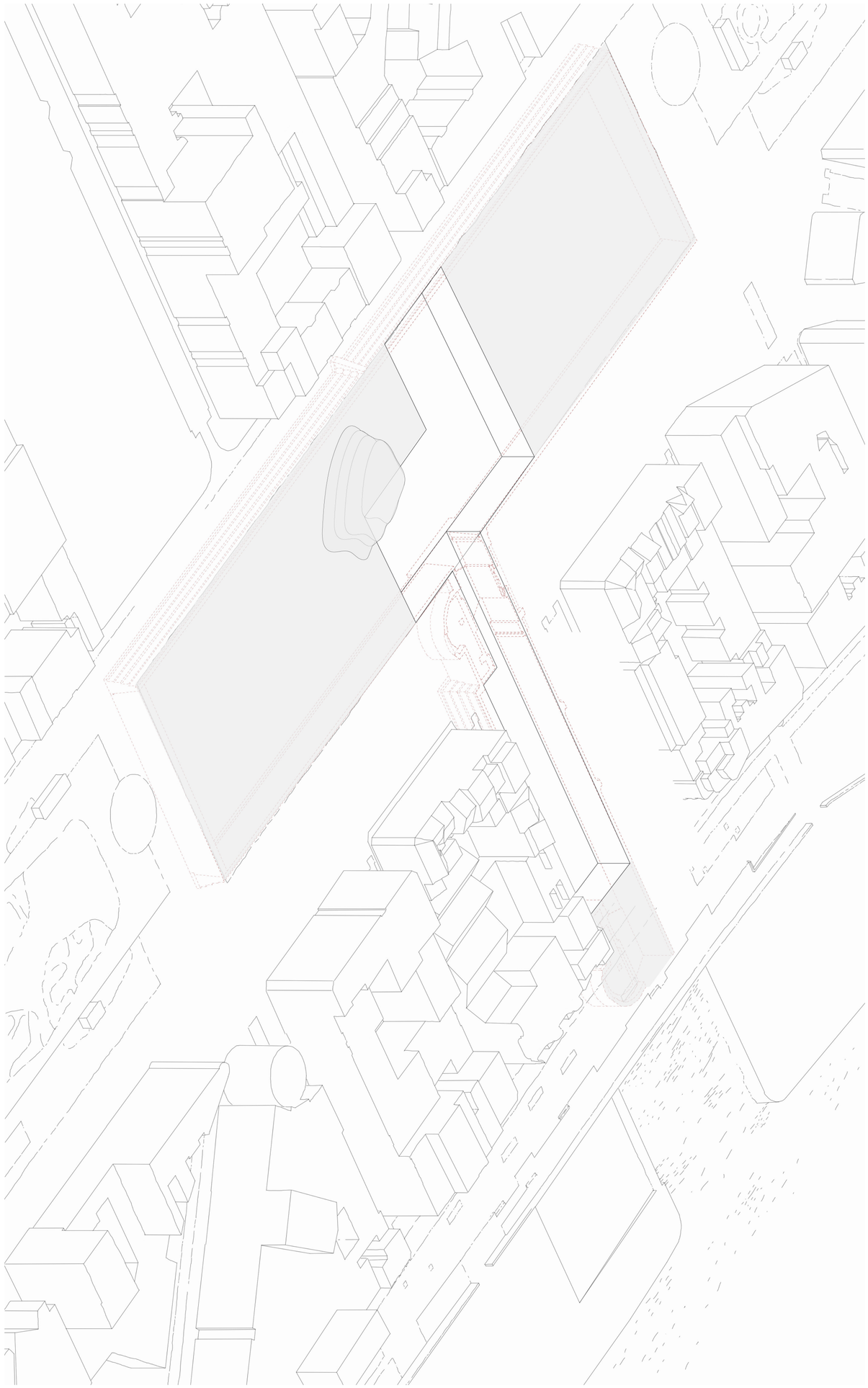
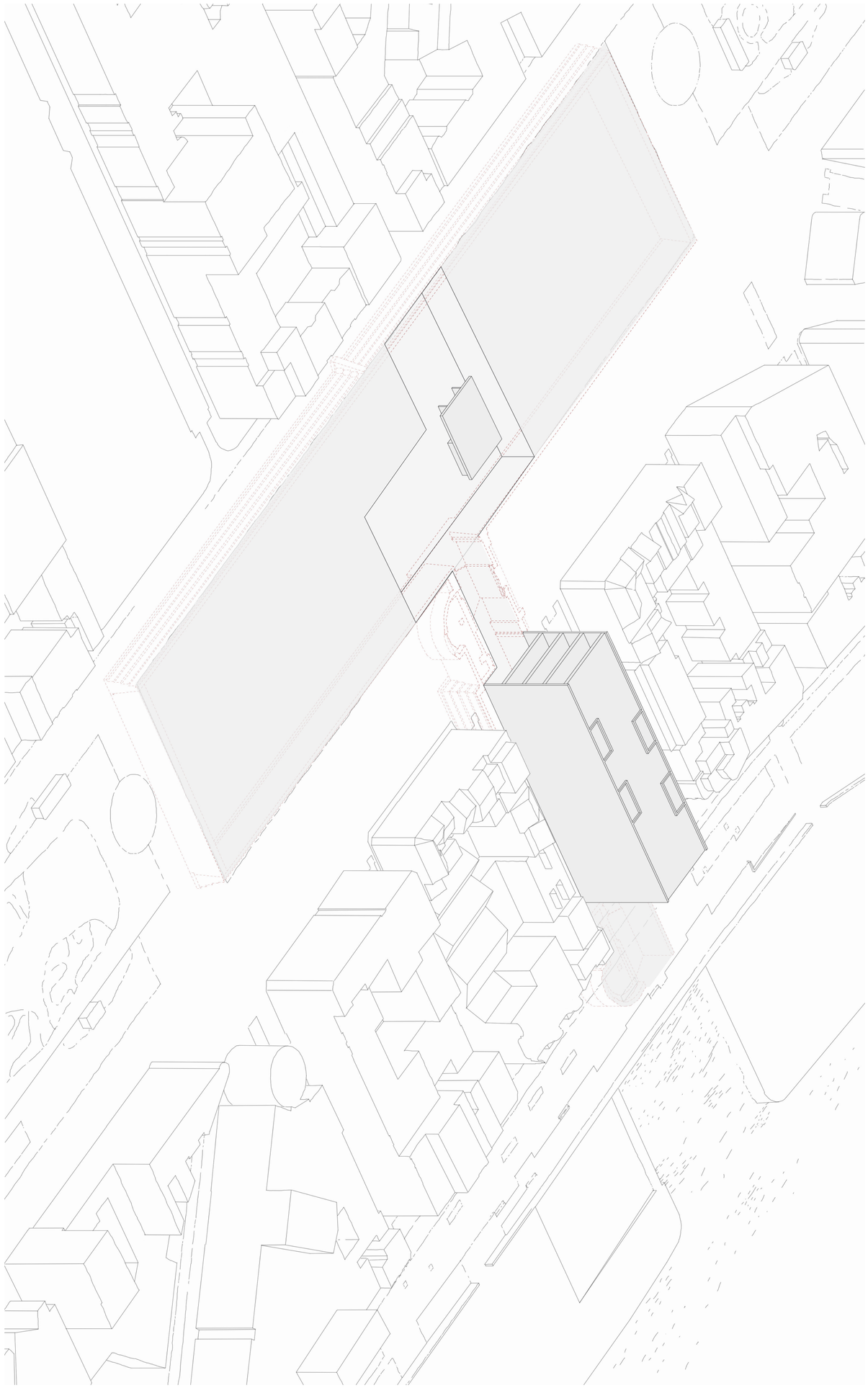
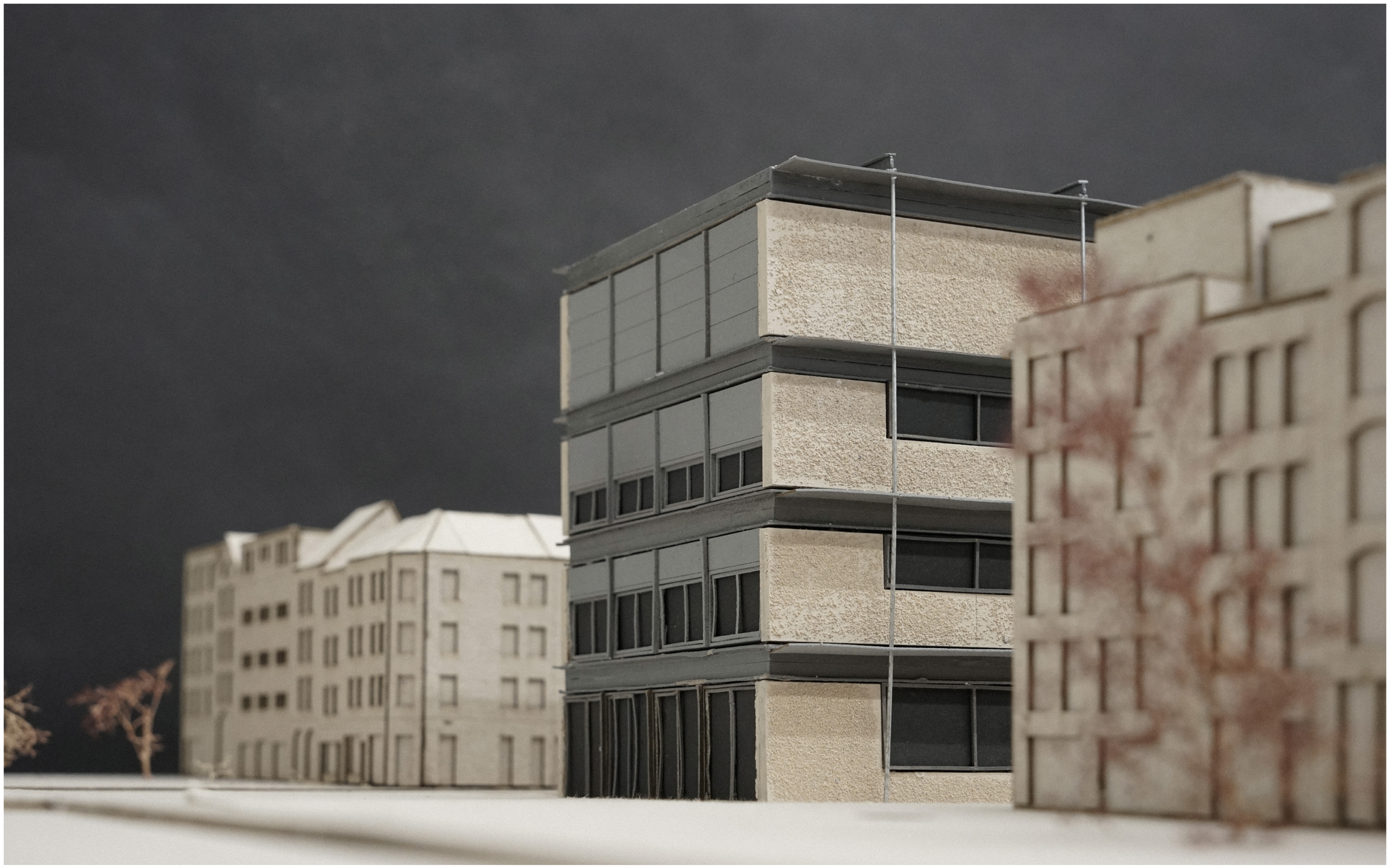


key ideas_exploring the underground



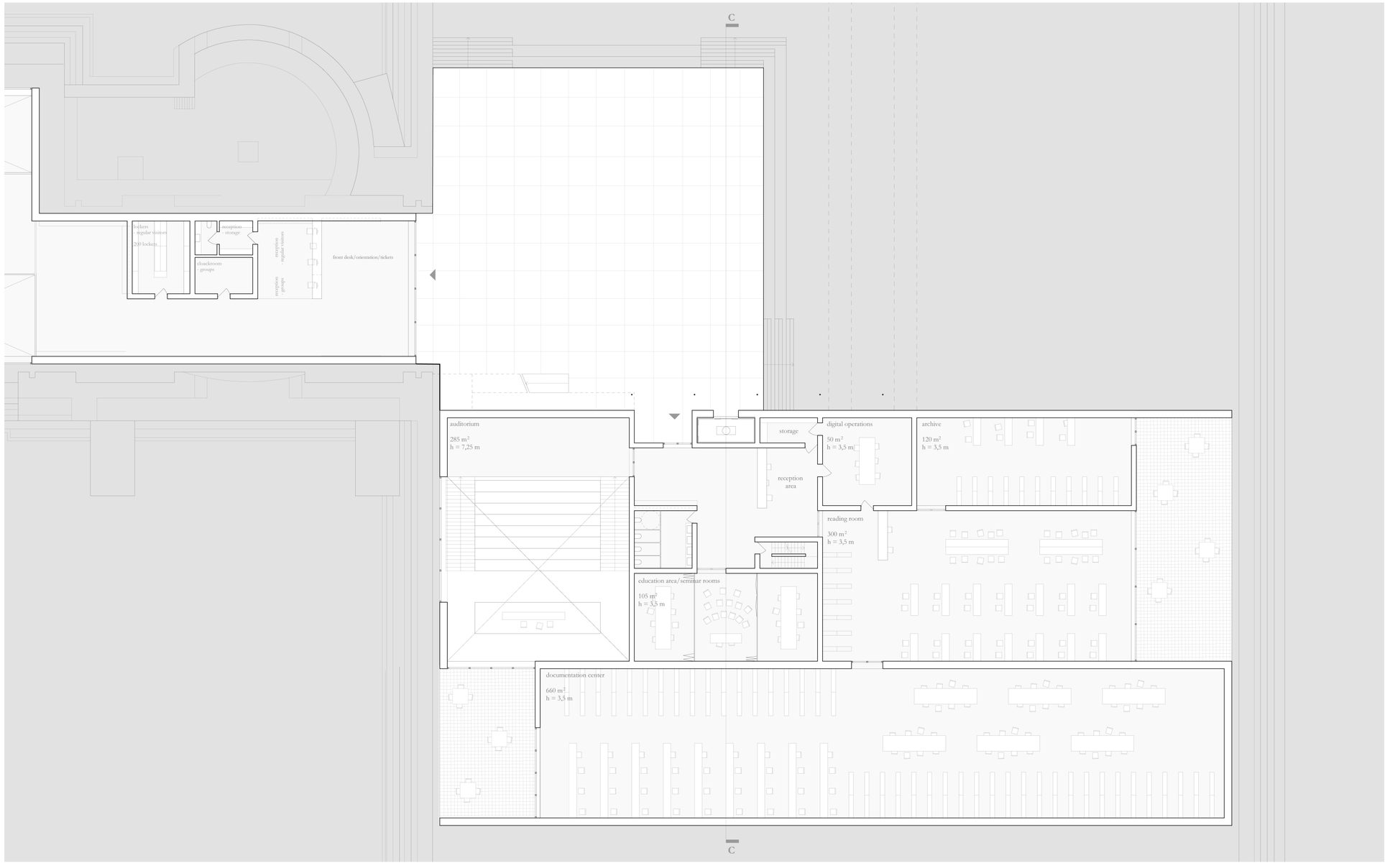
key ideas_exploring the underground



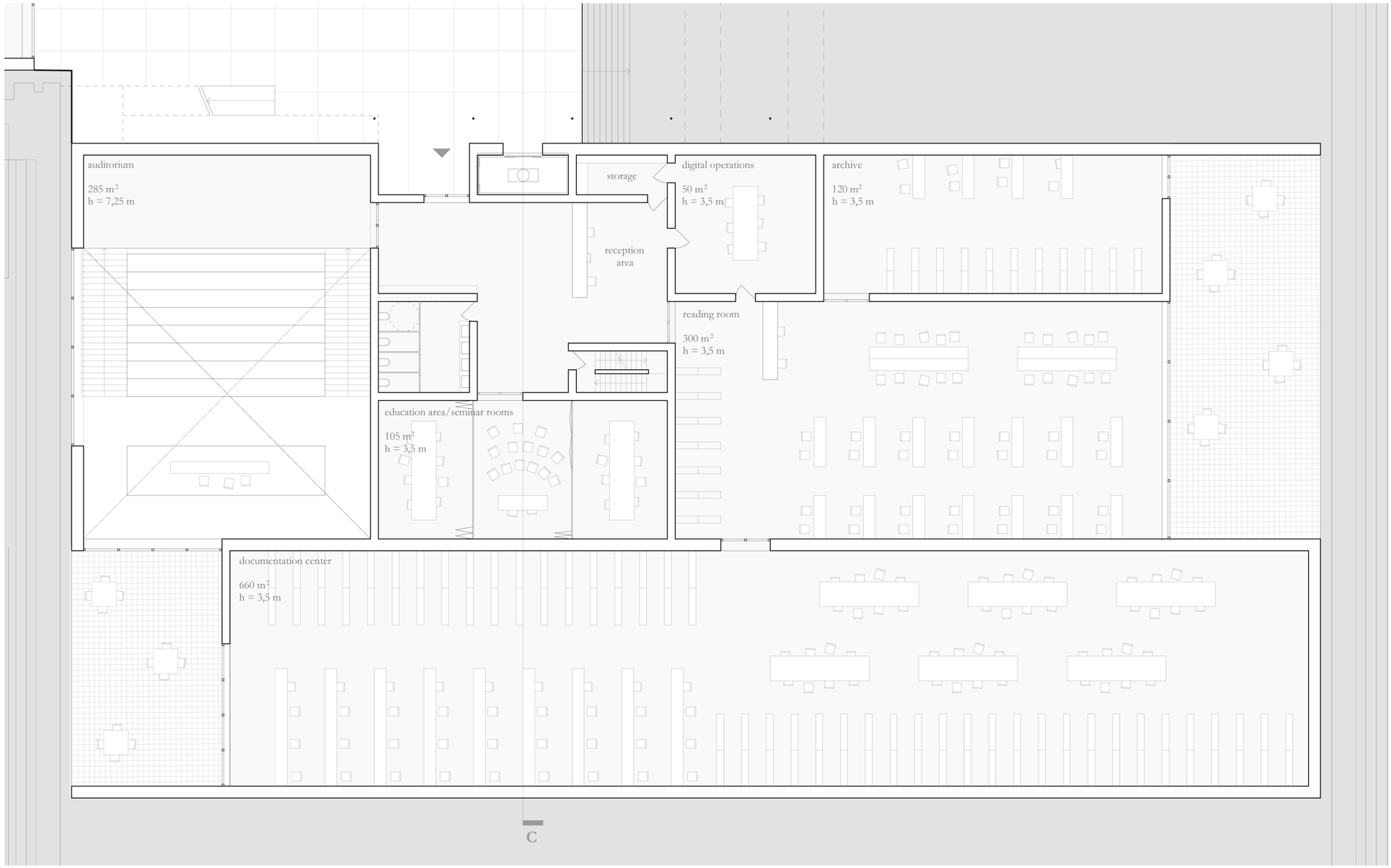
0 1 5 10

VMHK

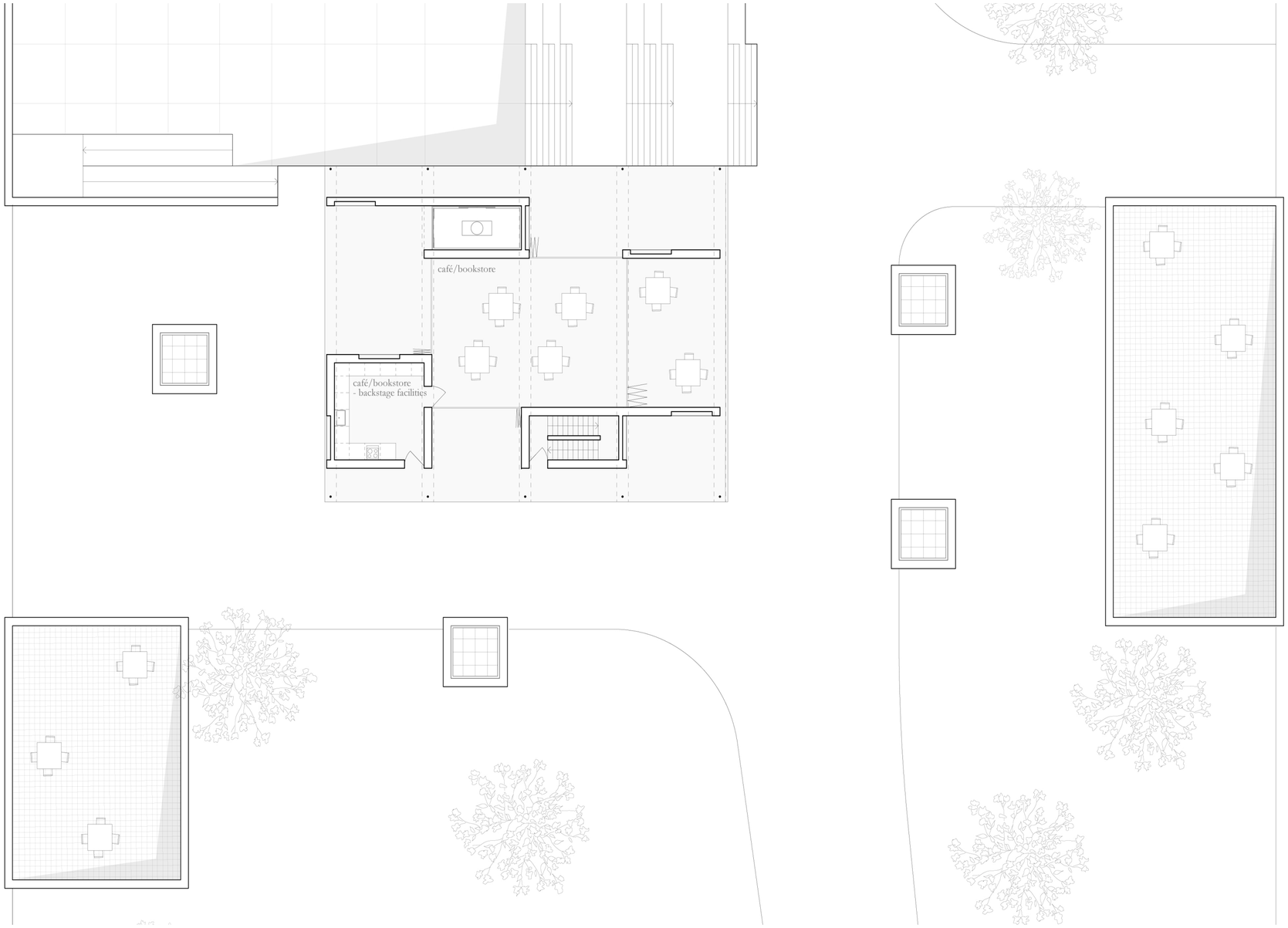
section b-b


C
lockers
- regular visitors
200 lockers
exception
- storage
cloackroom
- groups
exception
- regular visitors
exception
- groups
front desk/orientation/tickets
auditorium
285 m²
h = 7,25 m
storage
digital operations
50 m²
h = 3,5 m
archive
120 m²
h = 3,5 m
reception
area
reading room
300 m²
h = 3,5 m
education area/seminar rooms
105 m²
h = 3,5 m
documentation center
660 m²
h = 3,5 m
C

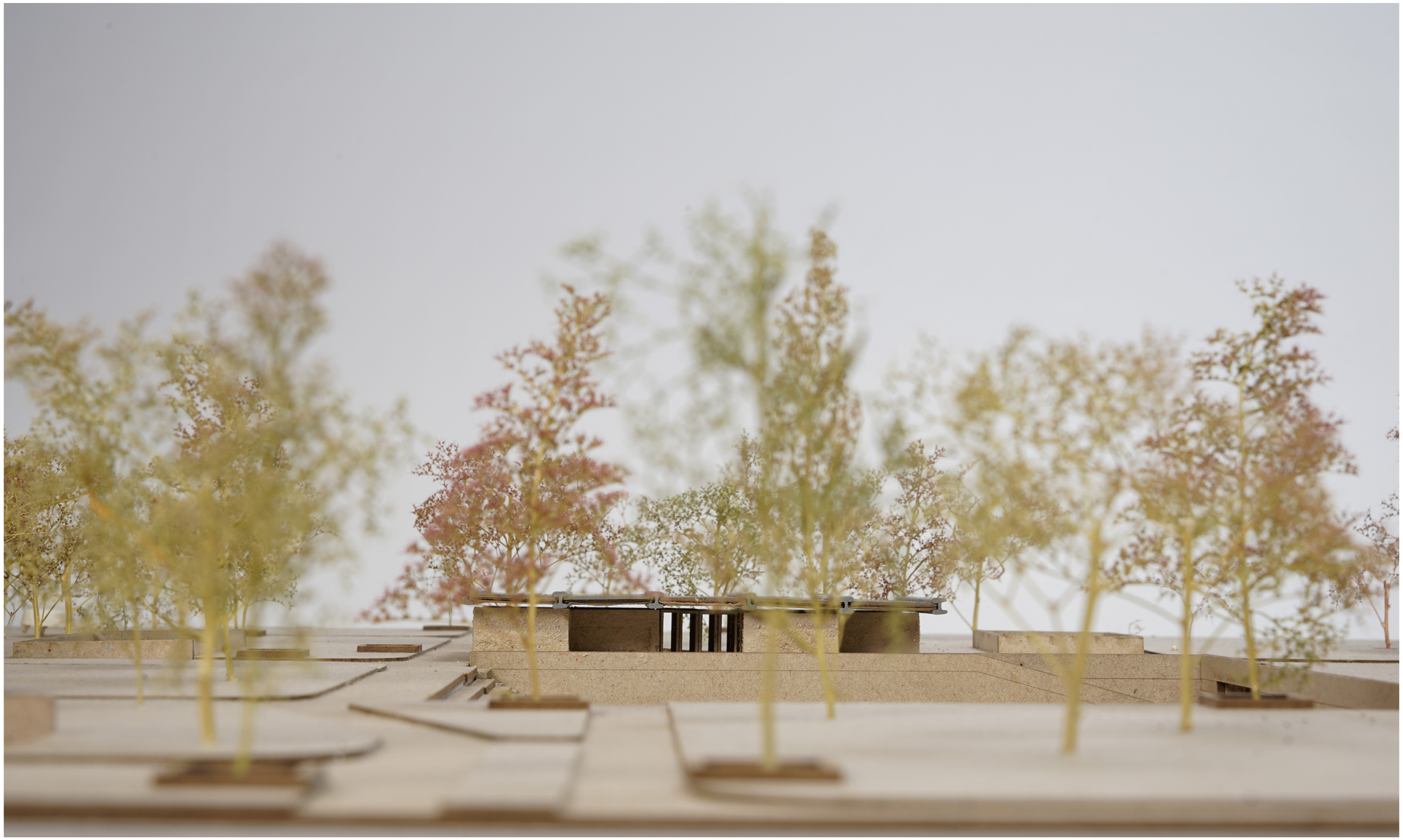
floor -1.

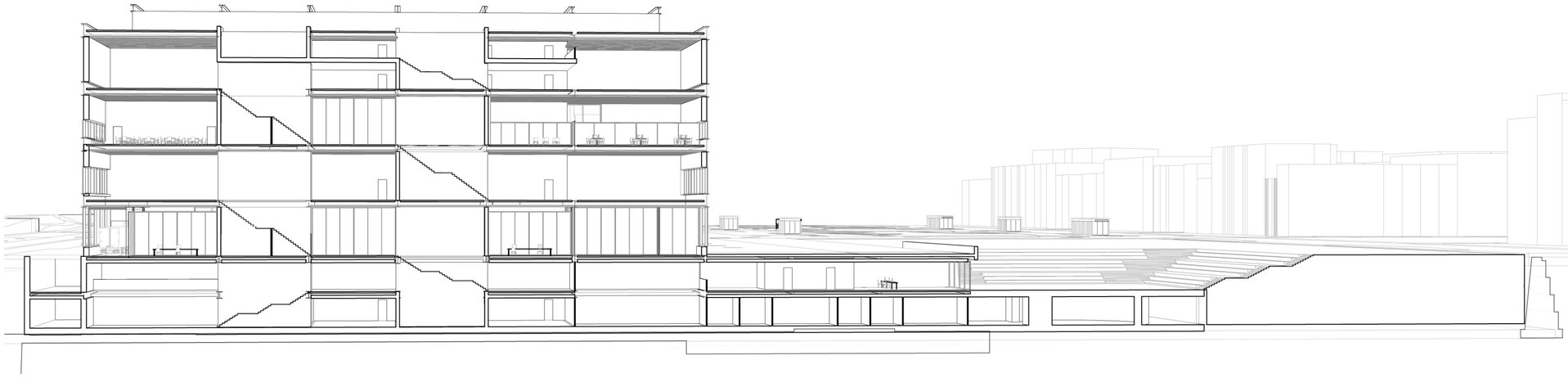

auditorium
285 m²
h = 7,25 m
storage
digital operations
50 m²
h = 3,5 m
archive
120 m²
h = 3,5 m
reception
area
reading room
300 m²
h = 3,5 m
education area/seminar rooms
105 m²
h = 3,5 m
documentation center
660 m²
h = 3,5 m
C

floor -1.

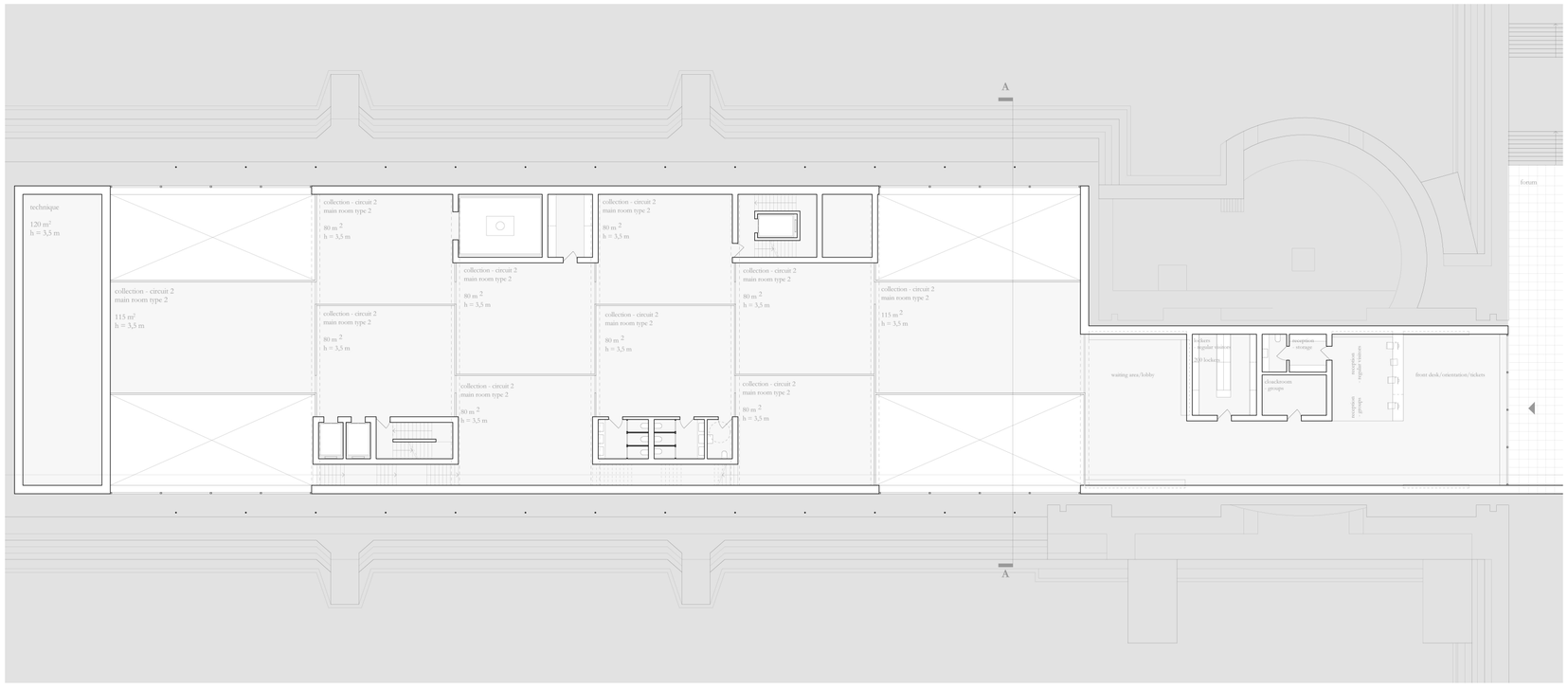


floor 0. | pavilion

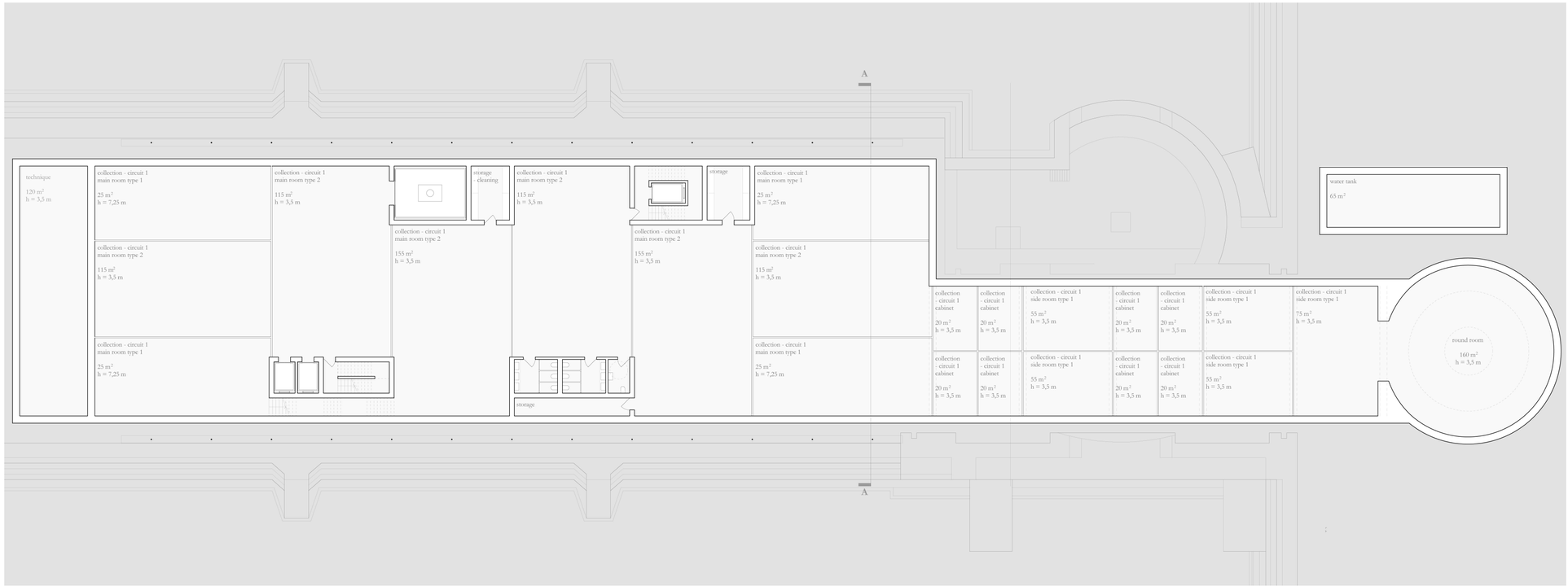




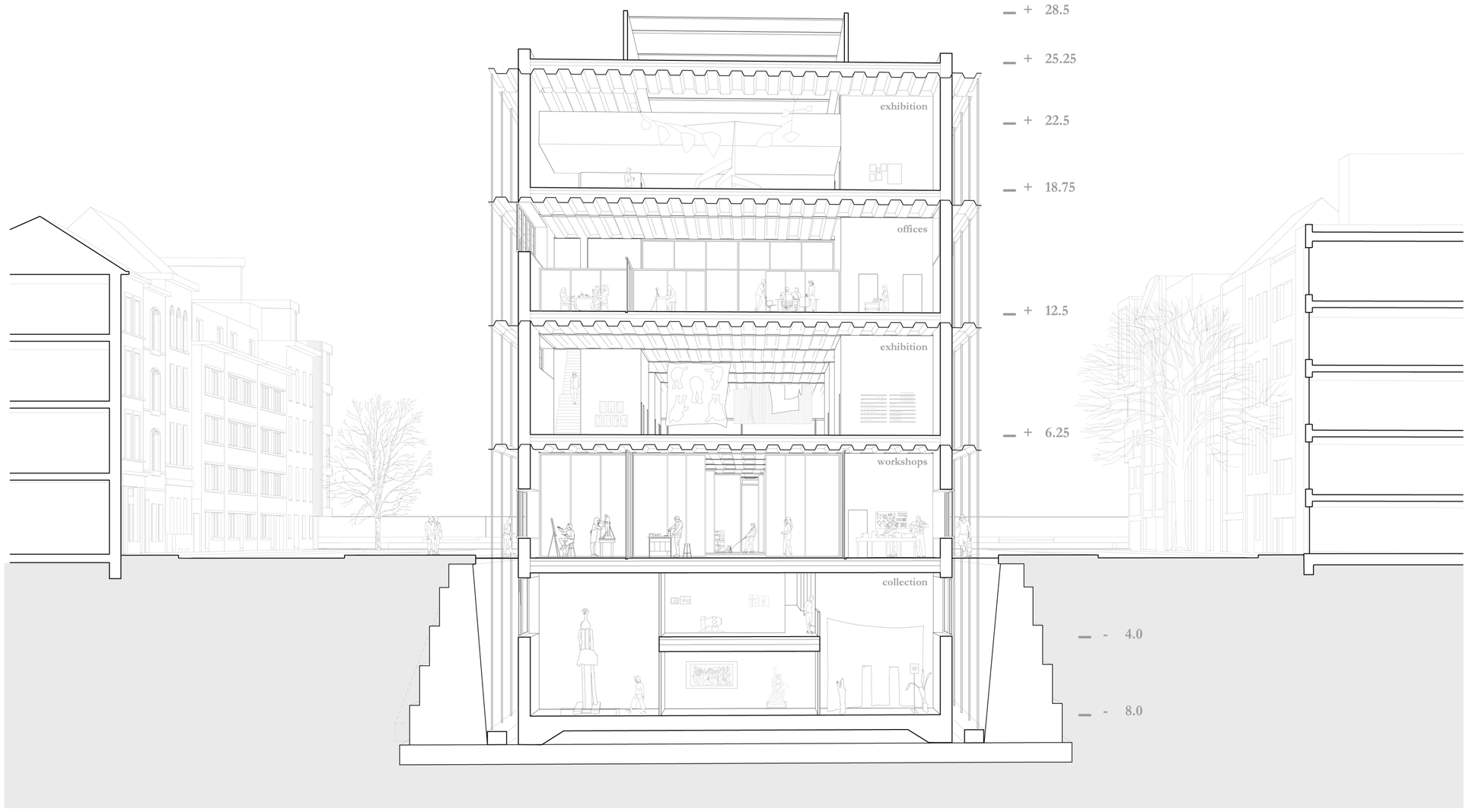
section c-c



floor -1. | collection

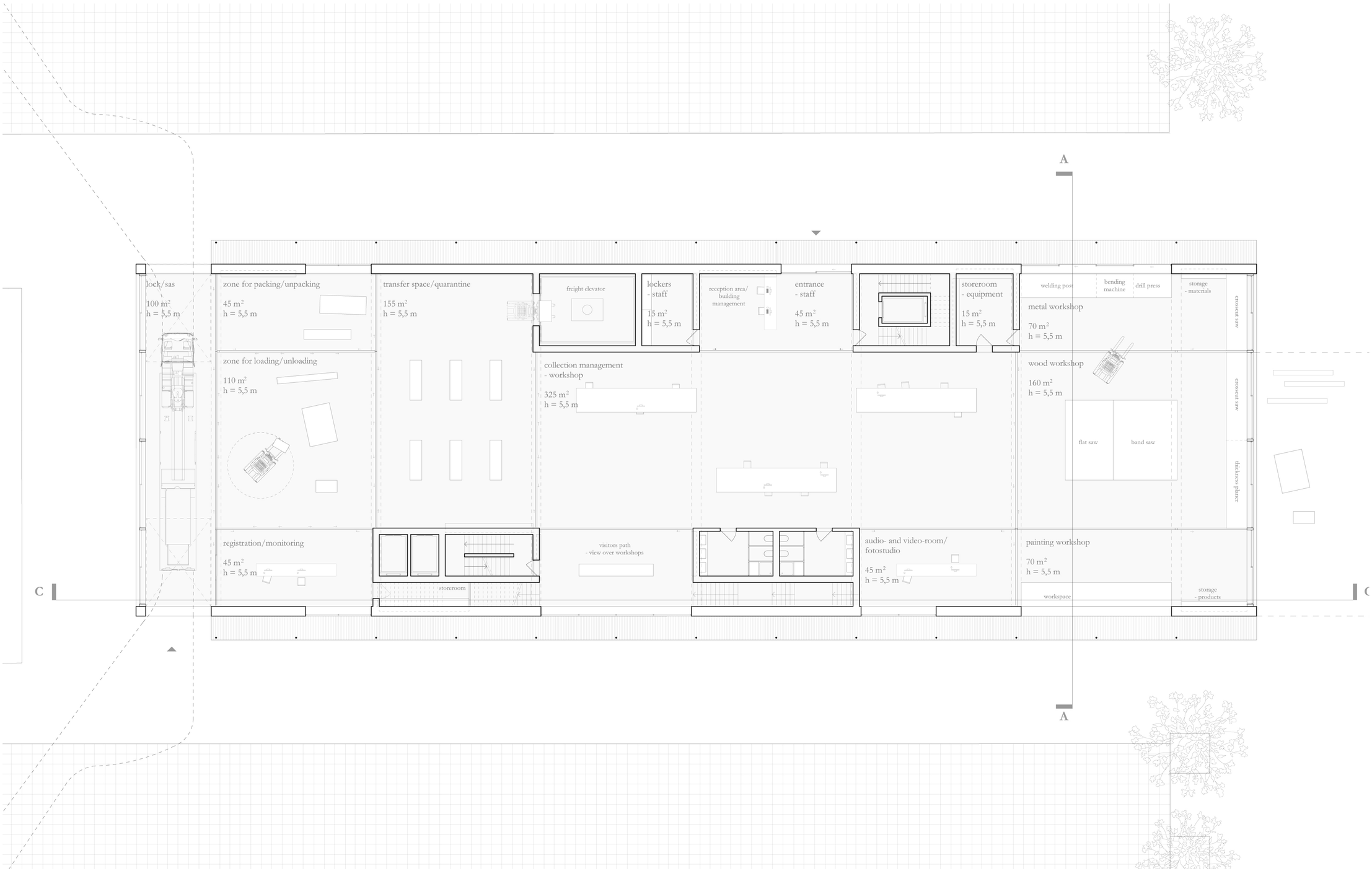


floor -2. | collection


+ 28.5
+ 25.25
+ 22.5
+ 18.75
+ 12.5
+ 6.25
- 4.0
- 8.0
exhibition
offices
exhibition
workshops
collection

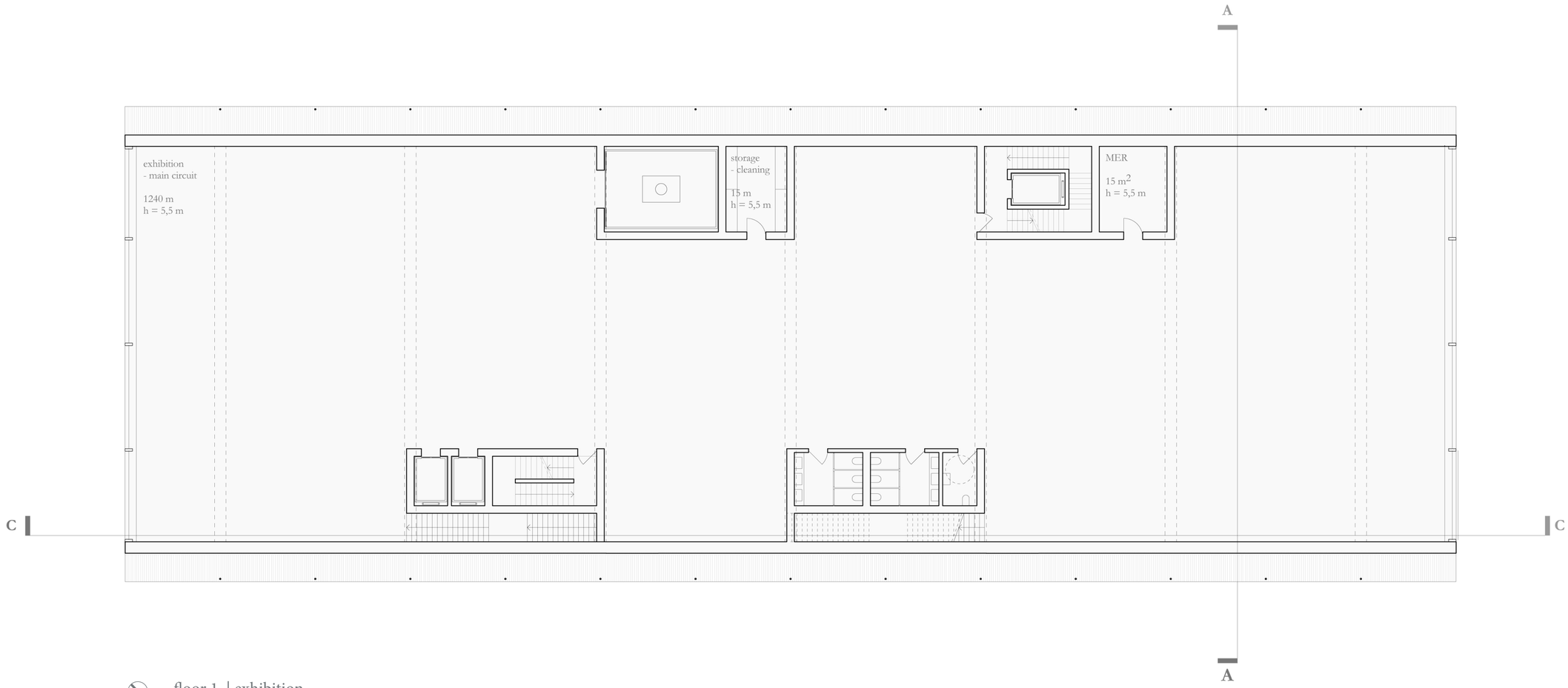
section a-a

M HKA
Antwerp Art
Weekend



ground floor | workshops & art handling

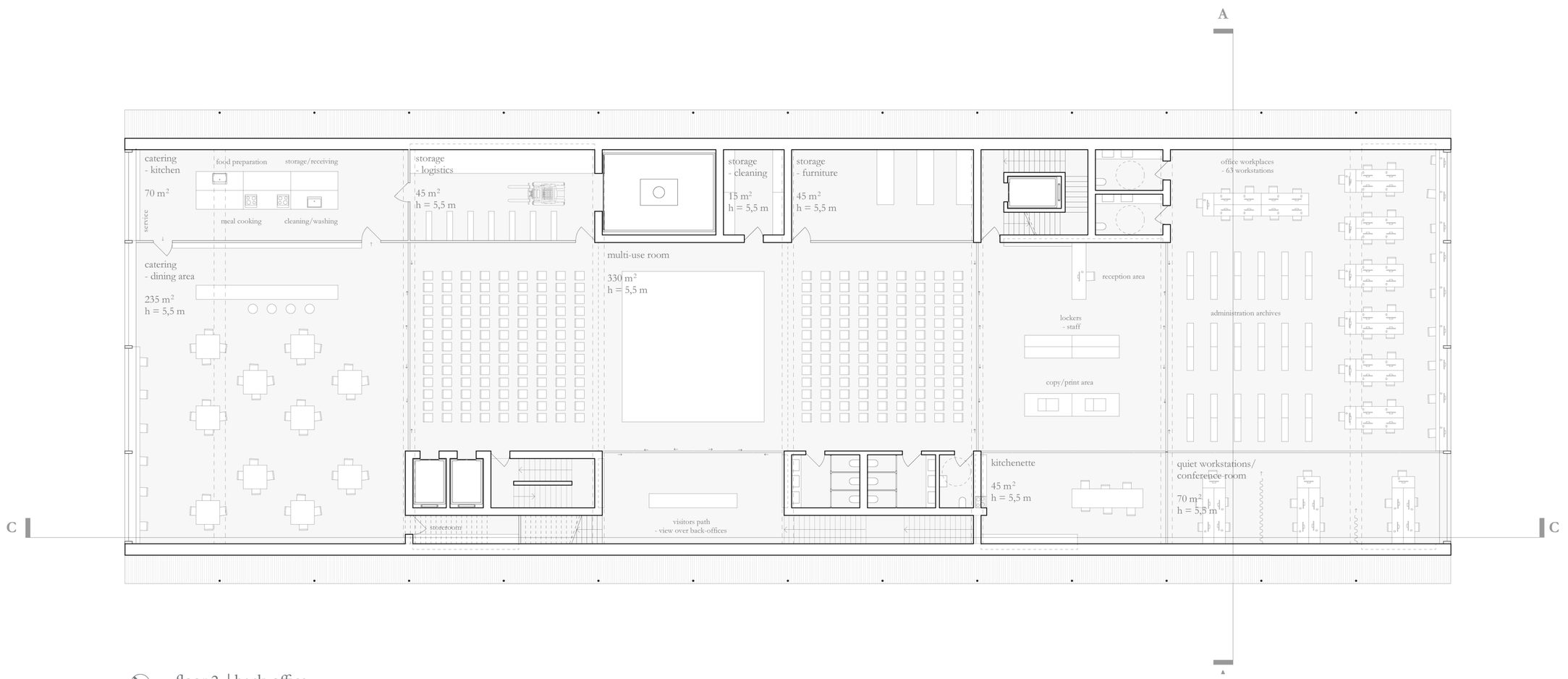
TRANSFORM
TRANSI
TRANSLATE
MISSION
ANTWERP
POSTER
FESTIVAL
M HKA



floor 1. | exhibition

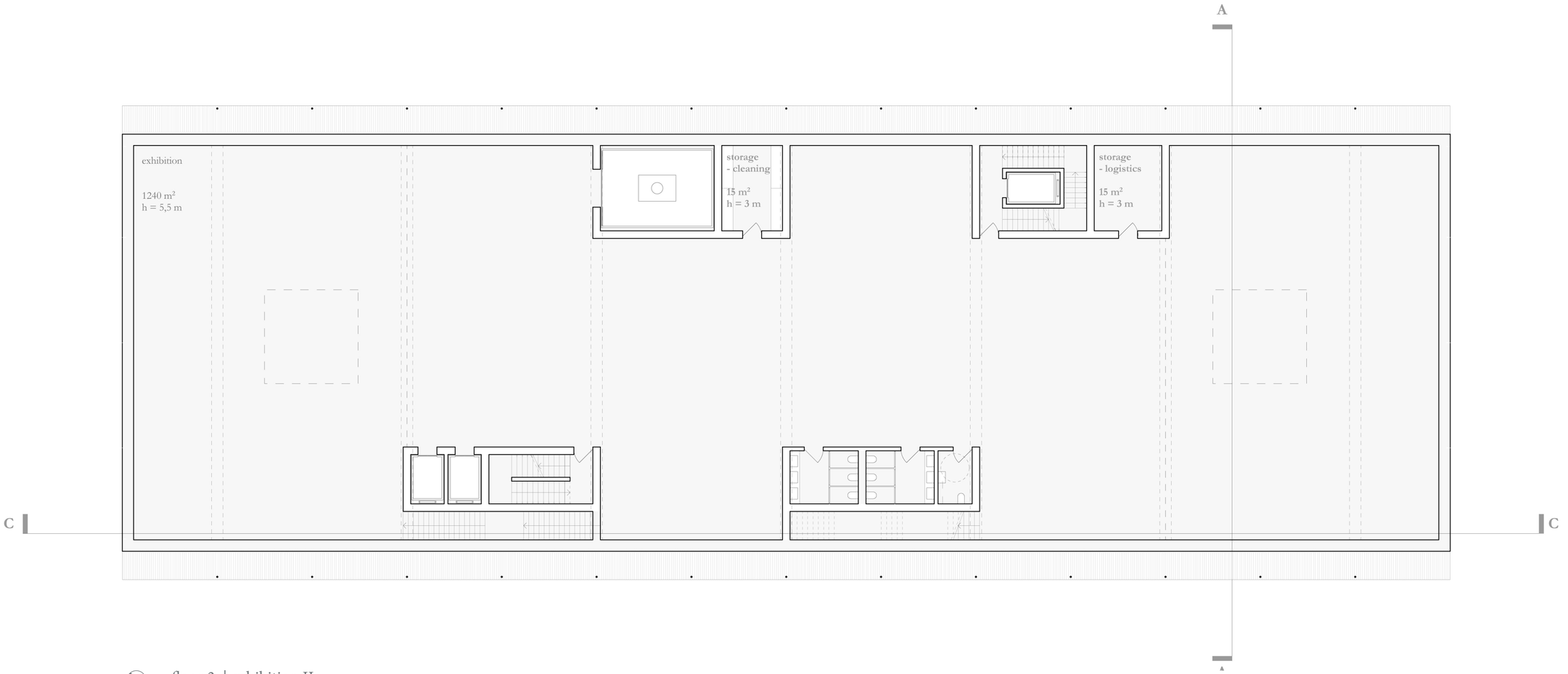
Brillo

LA
COLLECTION
EN TANT QUE
CARACTERE



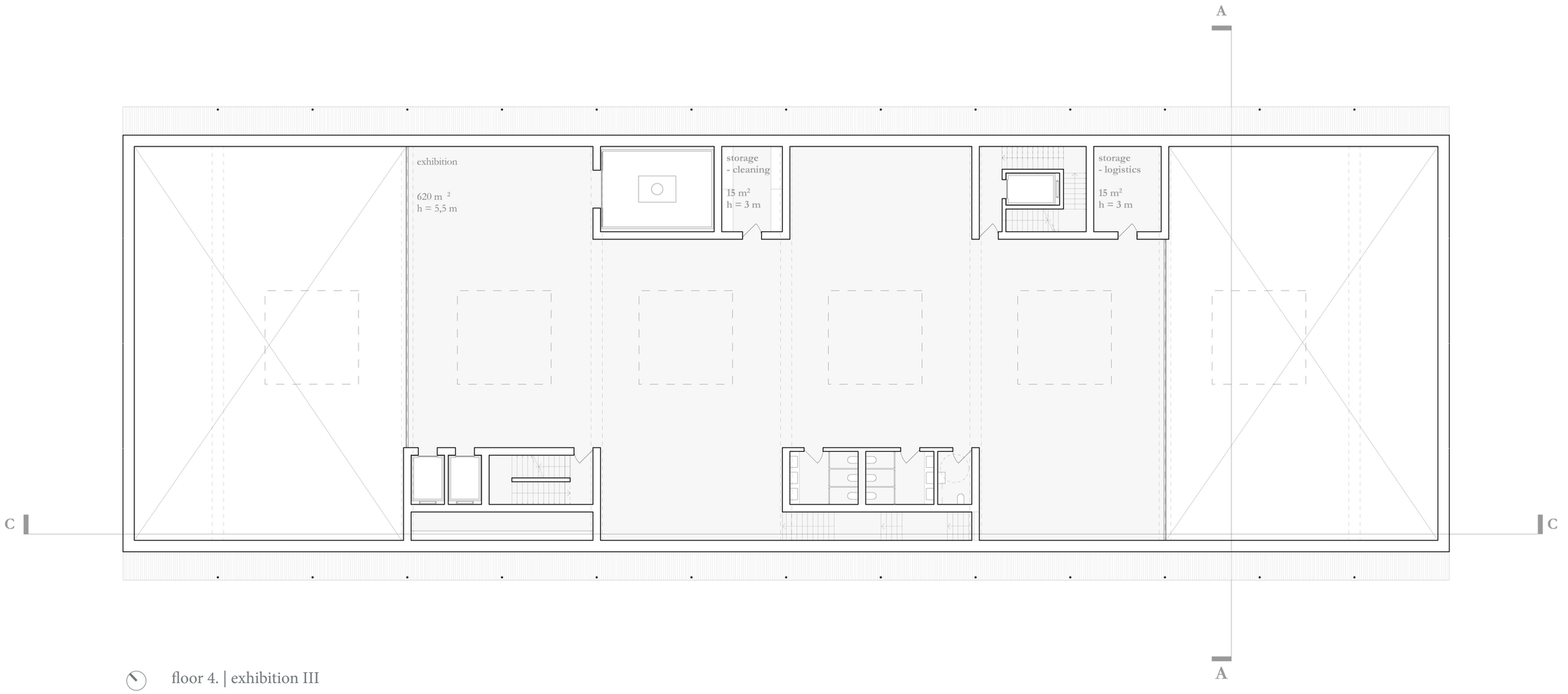
floor 2. | back-office

Can Art
save the
TRANSFORM
TRANSLATE
MISSION
ANTWERP
POSTER
FESTIVAL

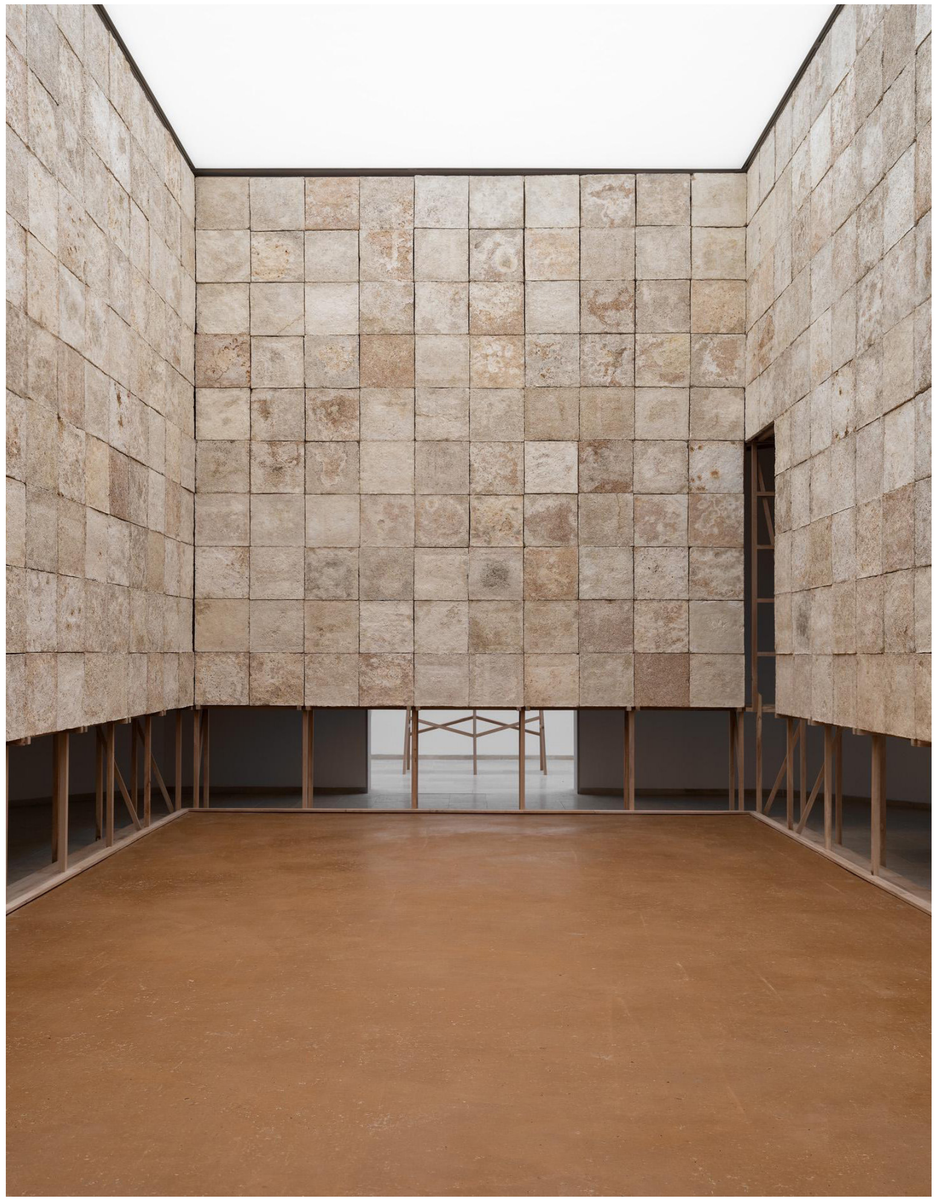


floor 3. | exhibition II

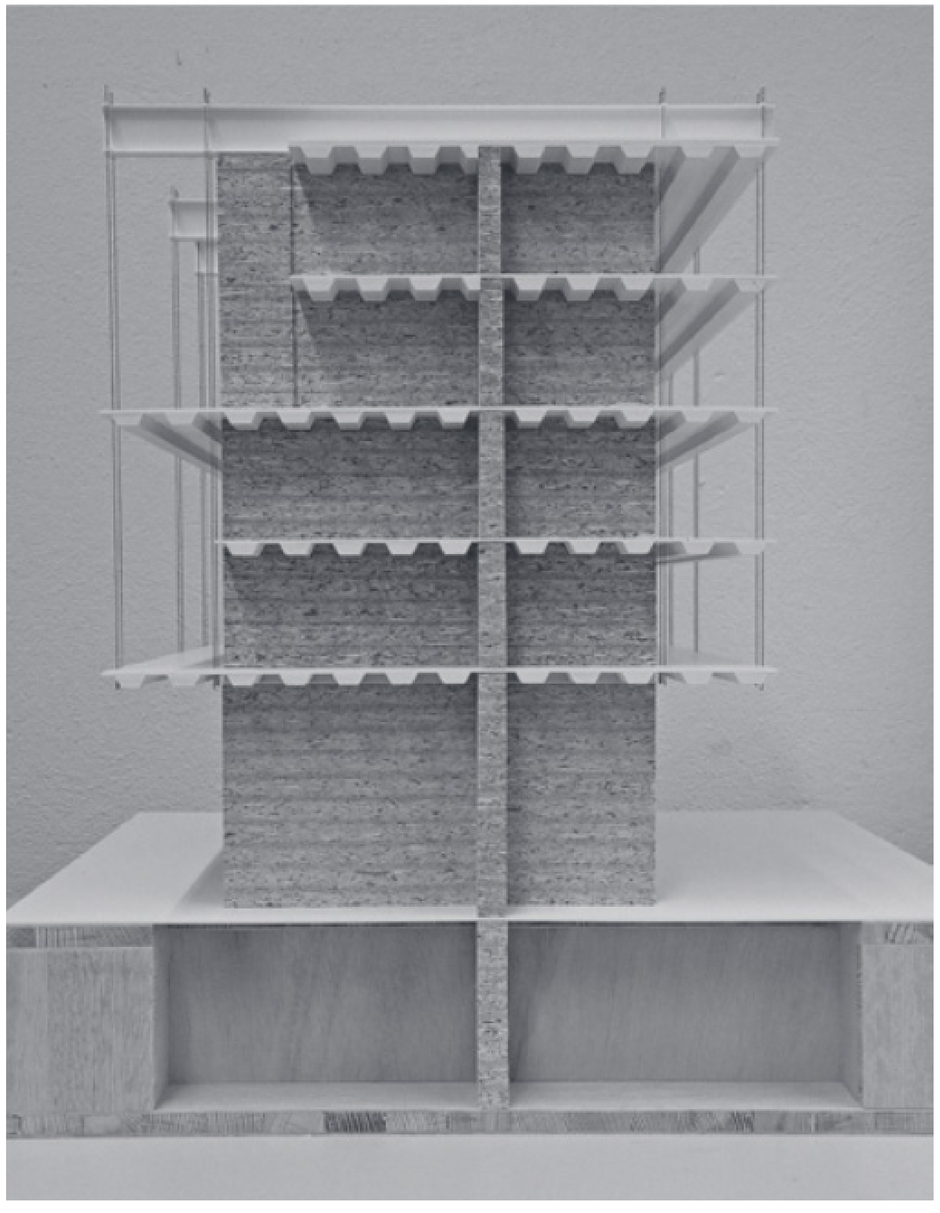
Brillo

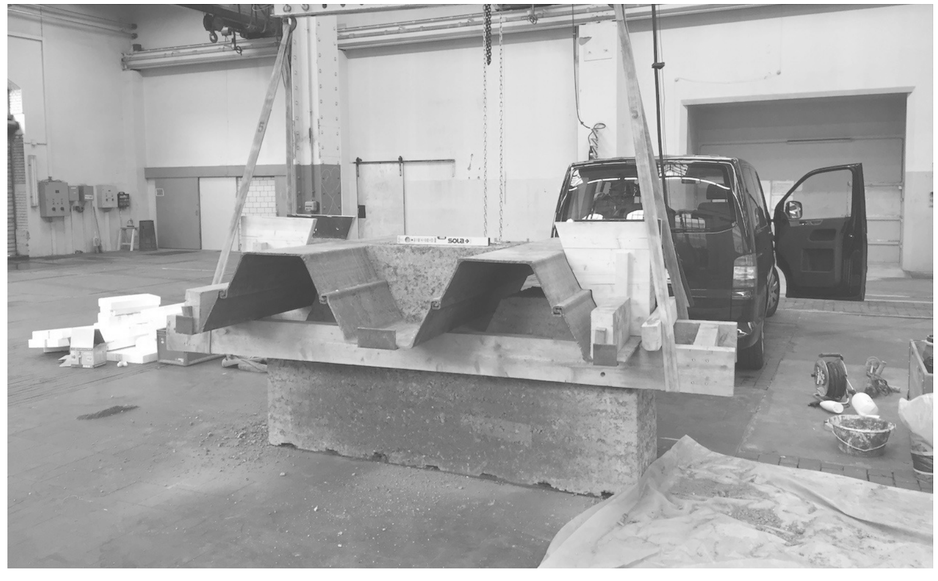


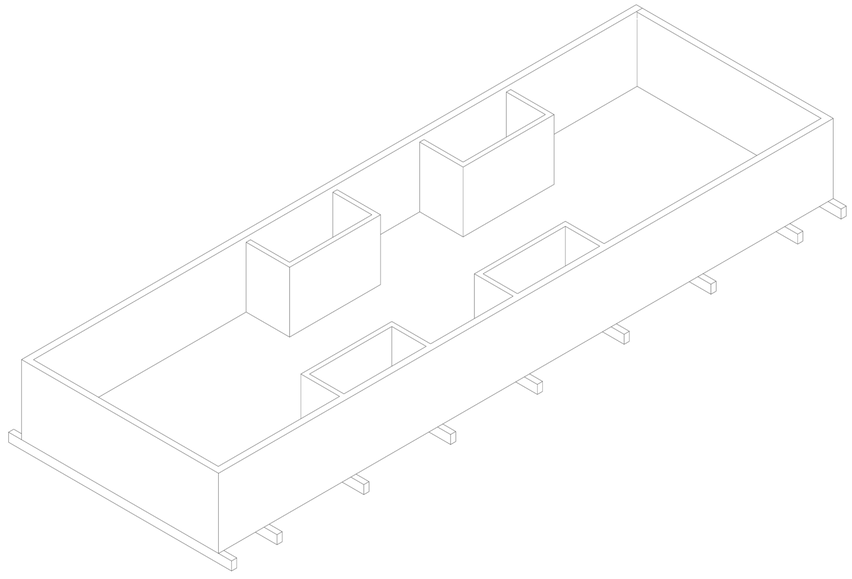
floor 4. | exhibition III

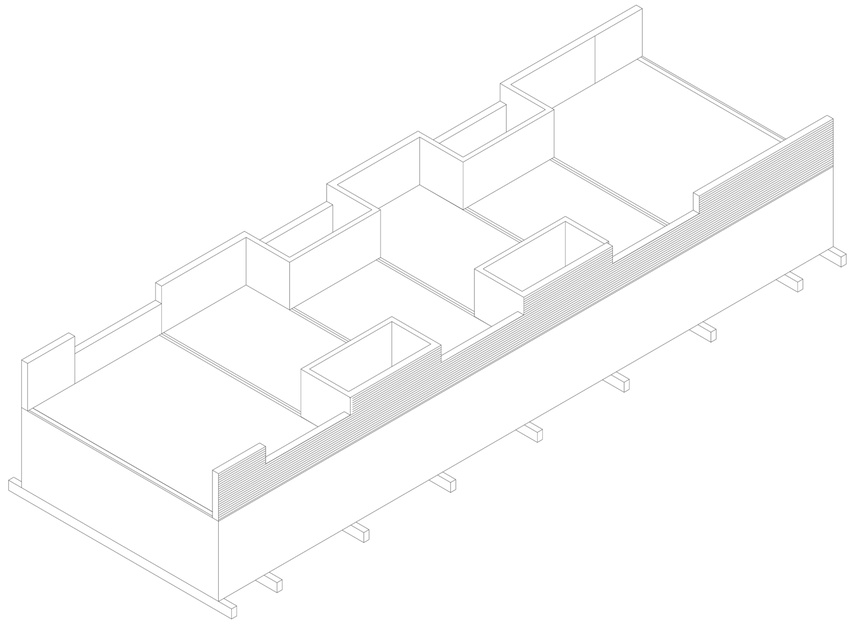


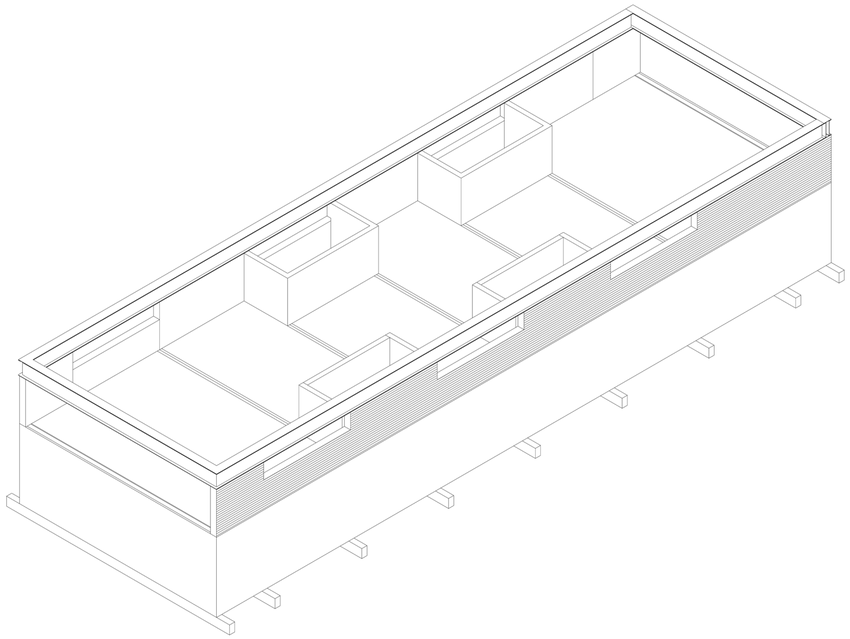
STADS
ATELIER
DE VILLE

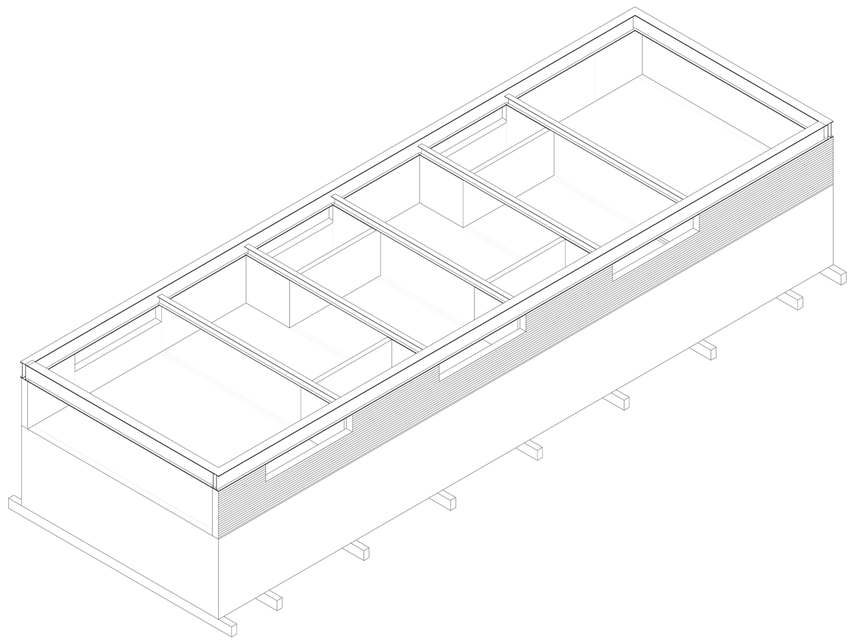


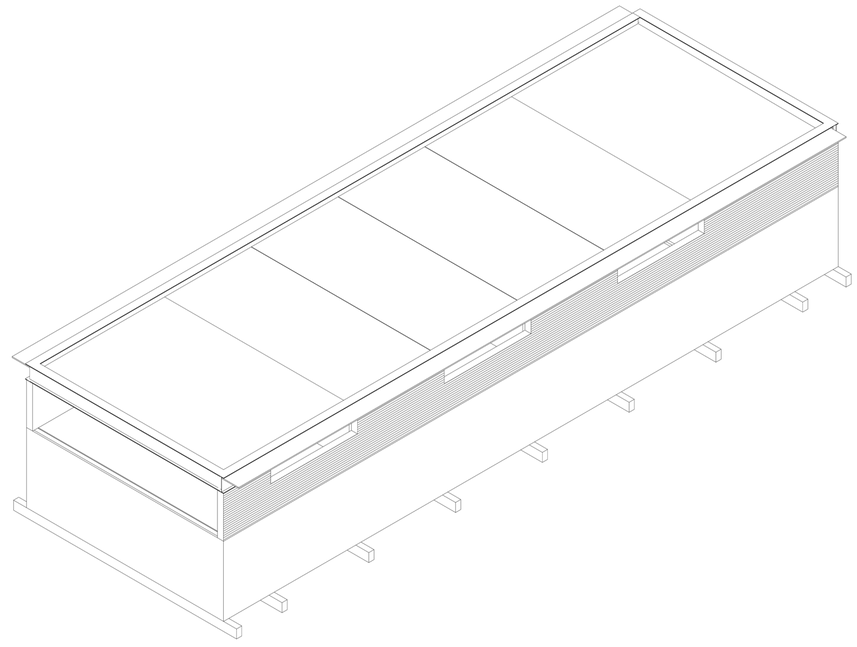


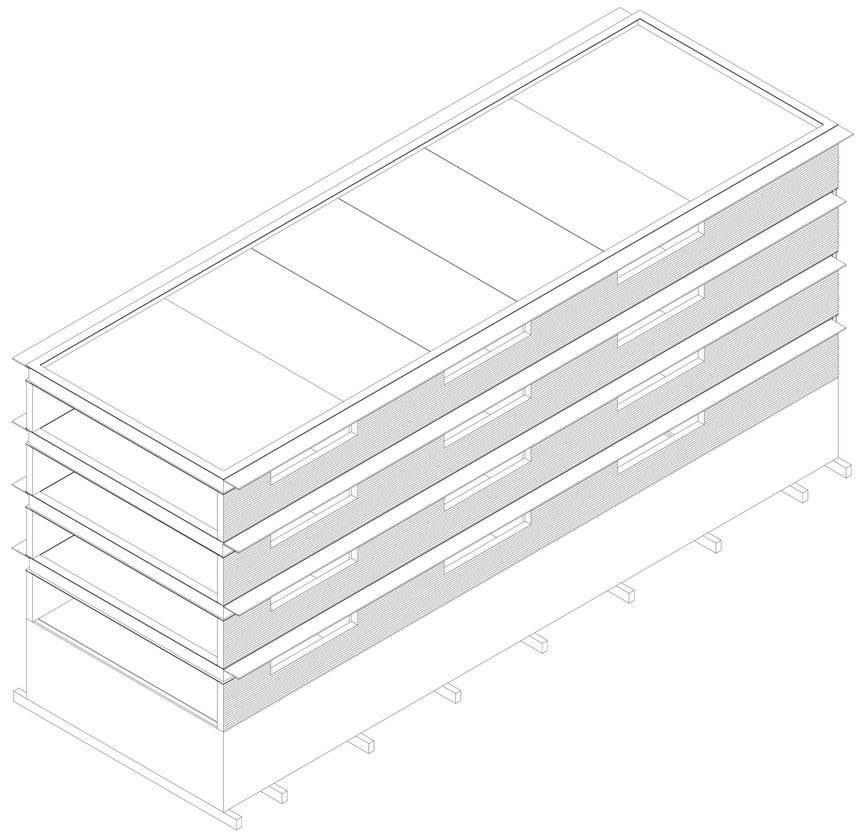


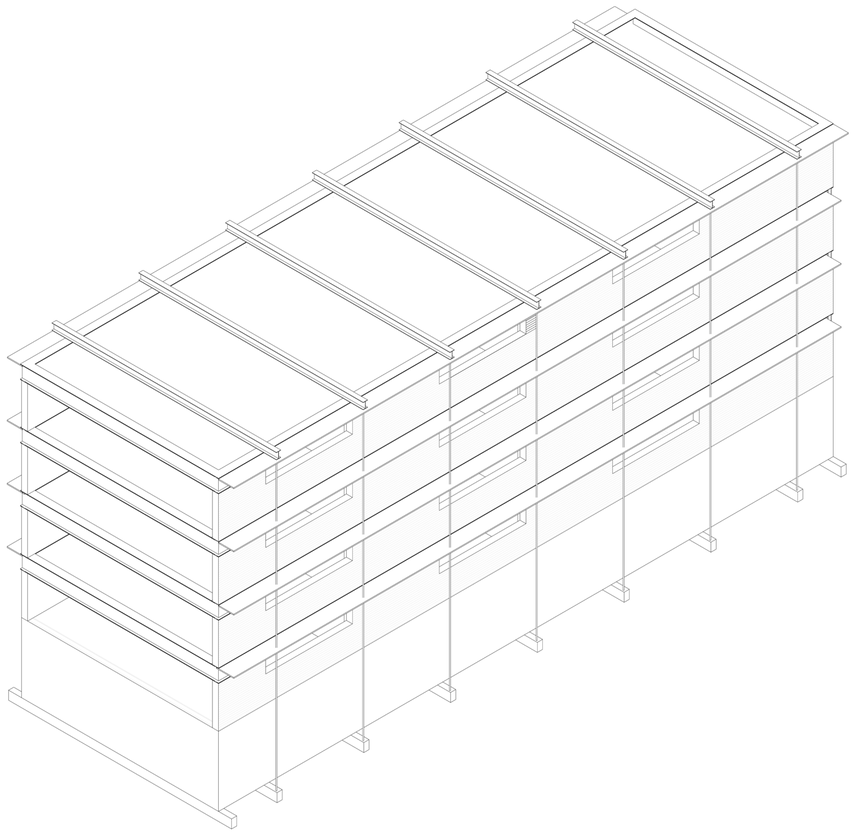


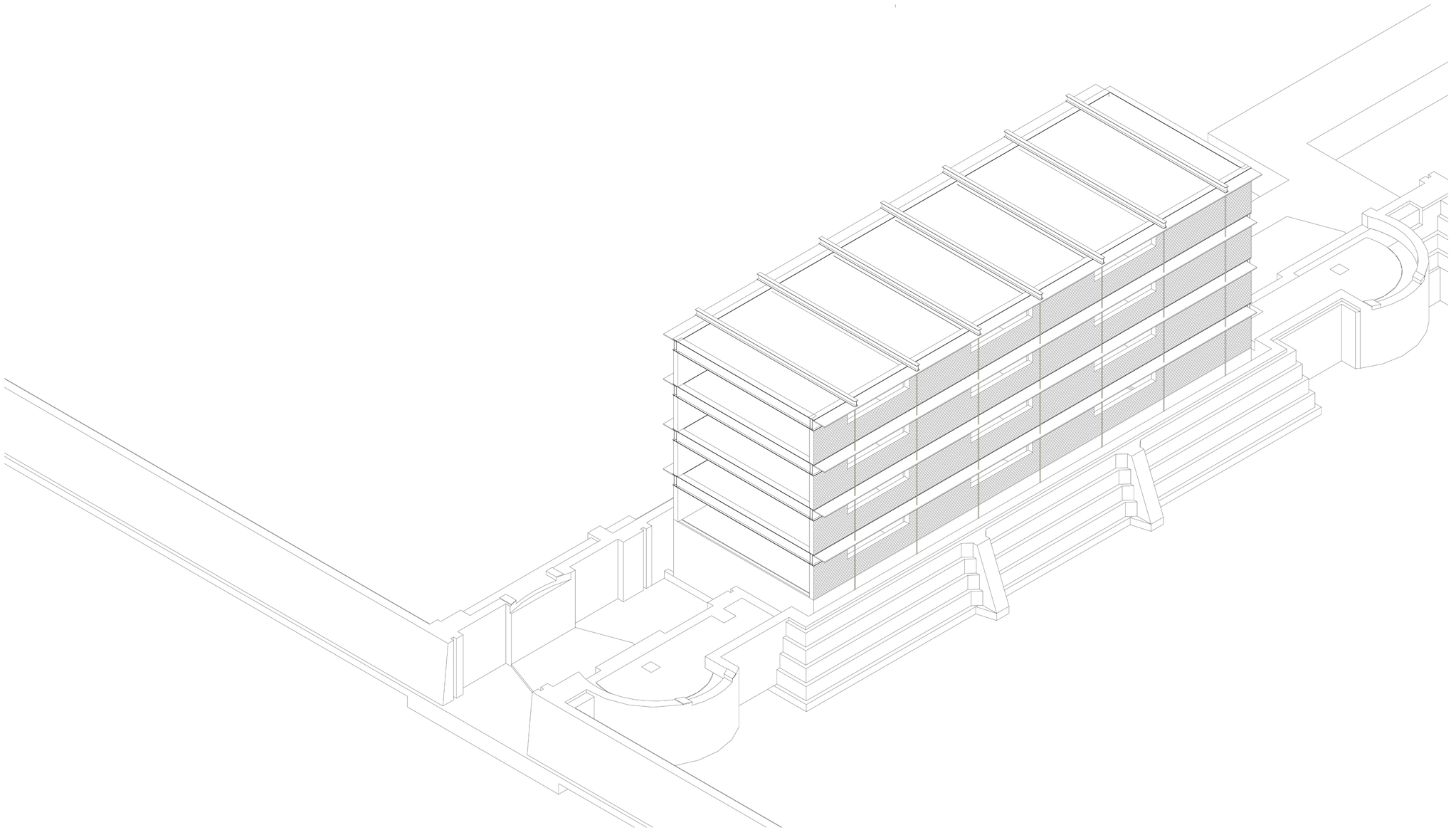


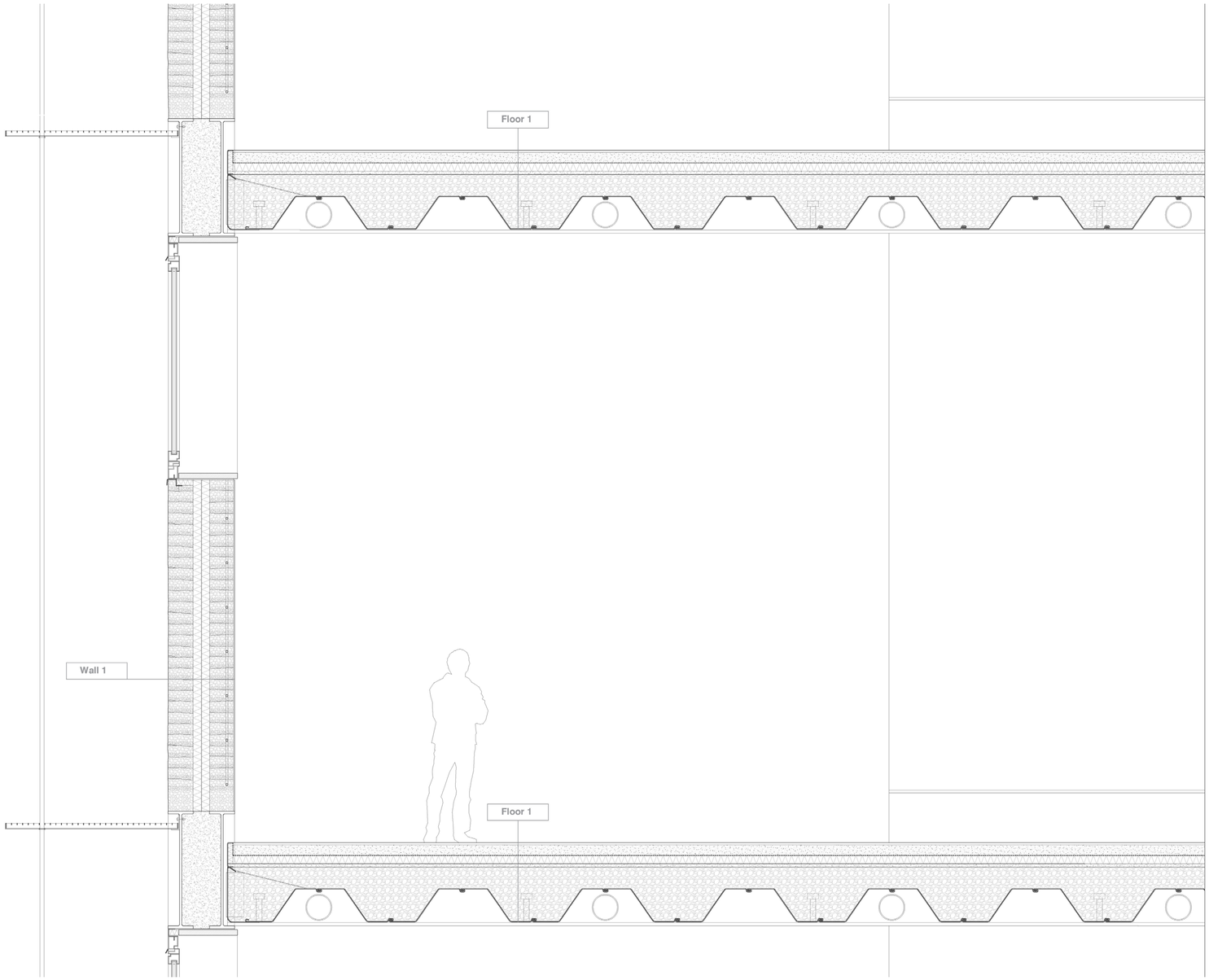


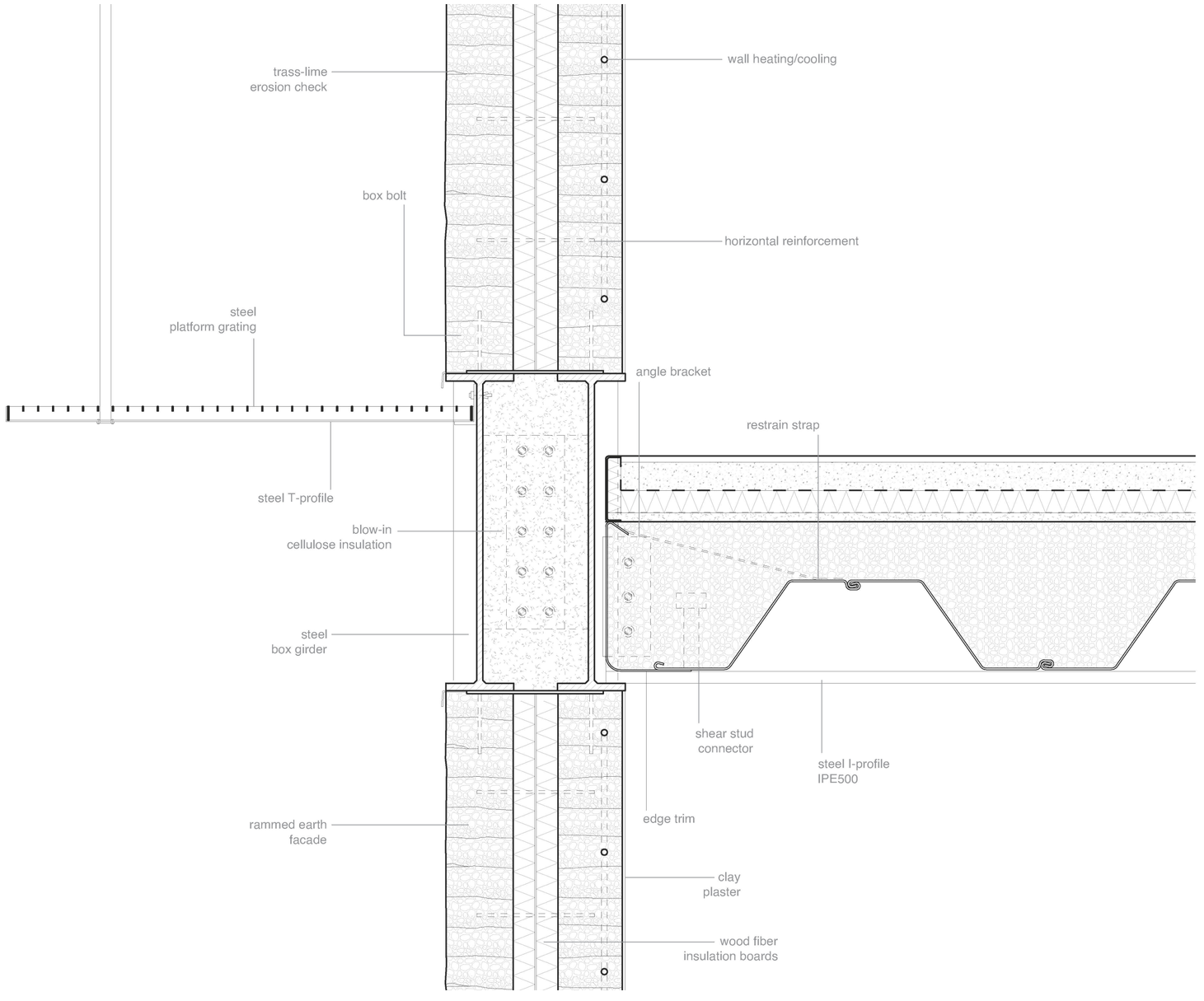


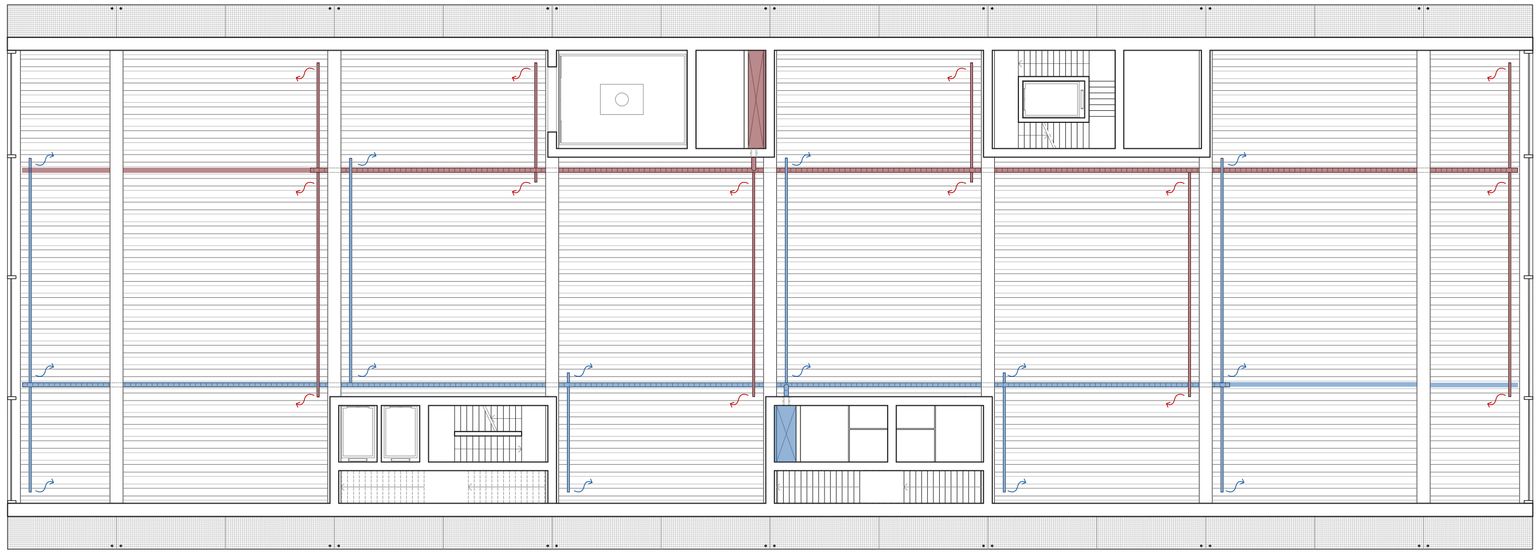


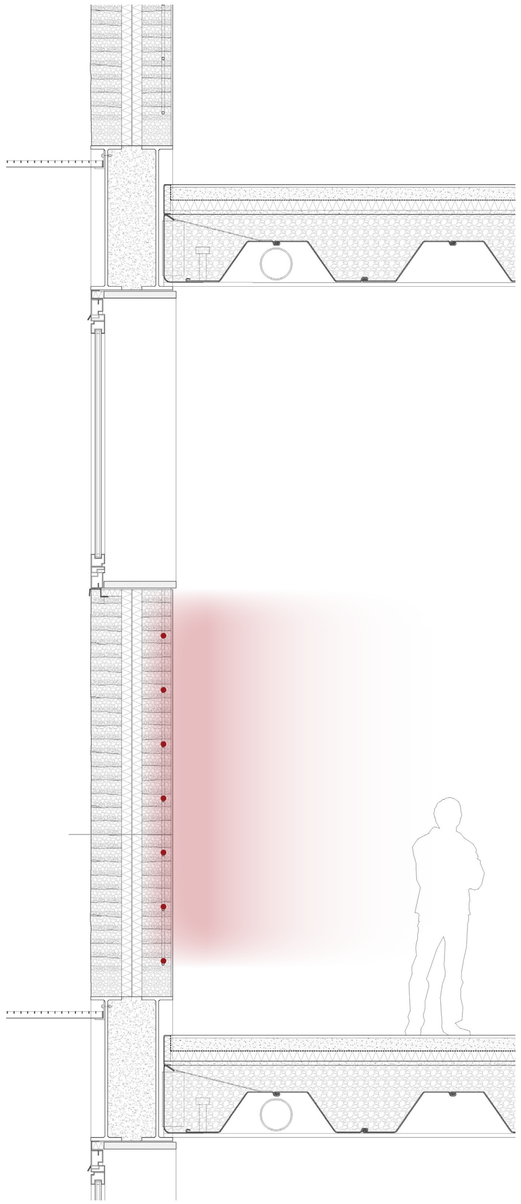


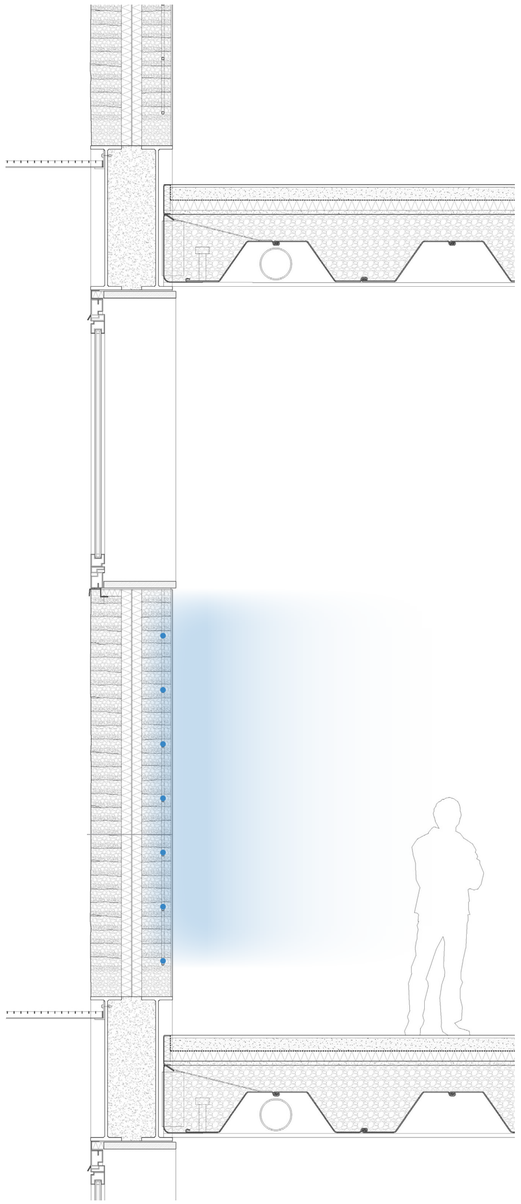


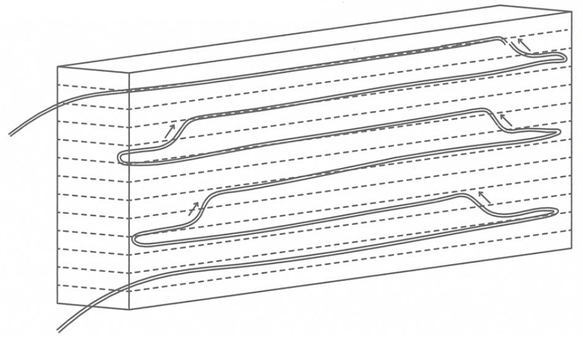

Floor 1
Wall 1
Floor 1

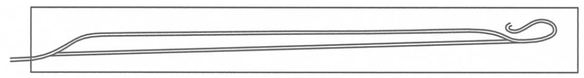

trass-lime
erosion check
wall heating/cooling
box bolt
horizontal reinforcement
steel
platform grating
angle bracket
restrain strap
steel T-profile
blow-in
cellulose insulation
steel
box girder
shear stud
connector
steel I-profile
IPE500
edge trim
rammed earth
facade
clay
plaster
wood fiber
insulation boards









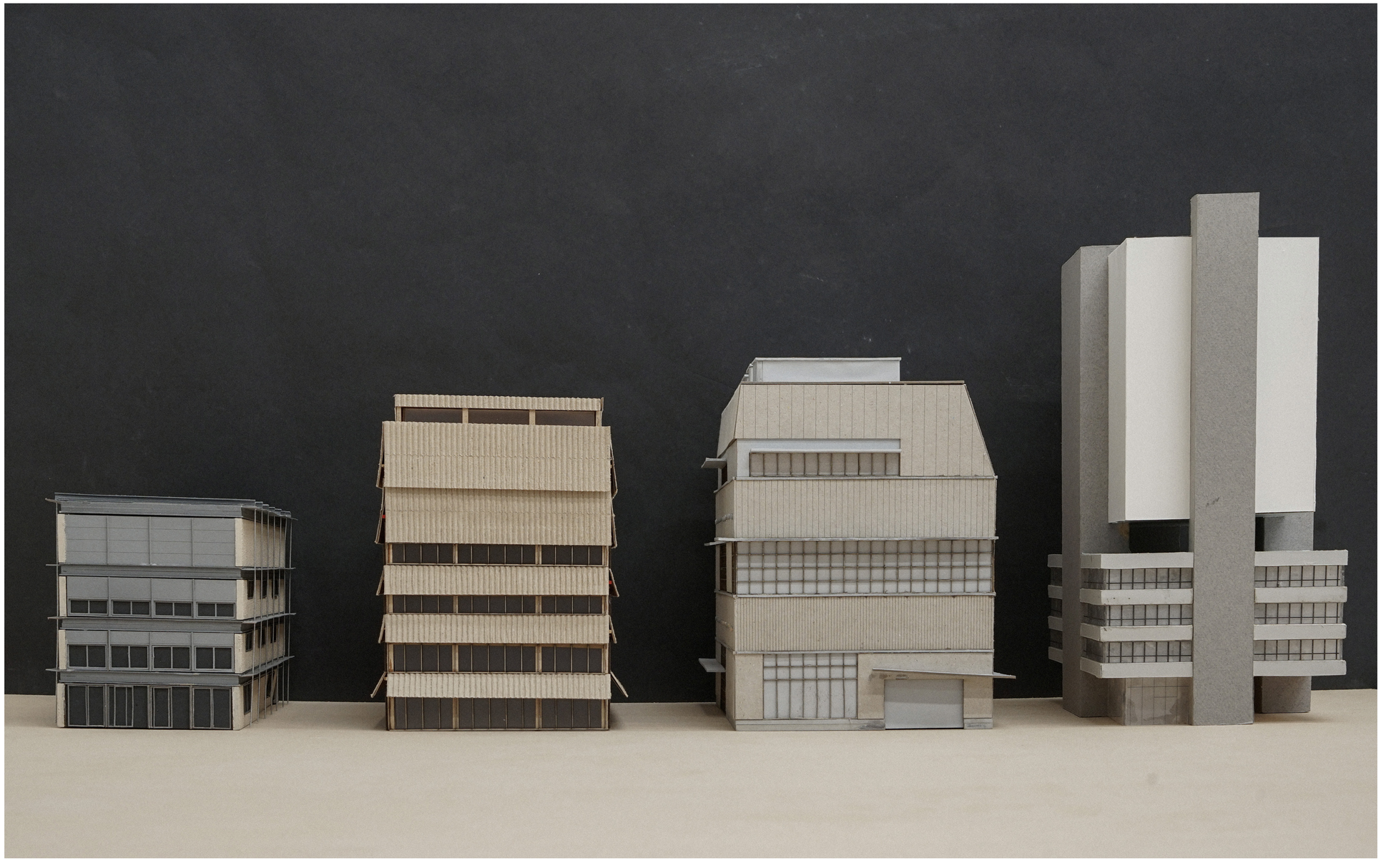


I. Museums

II. M HKA

III. Position

IV. Context

V. Project

VI. Reflection