

FLEMISH MUSEUM OF CONTEMPORARY ART



MUSEUM IN MOTION

AGENTSCHAP
FACILITAIR BEDRIJF



Department of Culture, Youth and Media
**All-inclusive study assignment for the
construction of a Flemish Museum of
Contemporary Art**
OPEN CALL OO3702



PROJECT FILE



www.vlaanderen.be



1

Position

Precedents and spatial ensemble

2

History

M HKA and Antwerp South

3

Brief

Program

4

Proposal

Keeping the existing museum

Position



Tate Modern Mock-up, 2000







New Museum, Sanaa, 2007

“ When we learned about the history of the New Museum we were flabbergasted by its attitude, which is very political and very focused on new ideas, fearless and very tough. The New Museum is a combination of elegant and urban. We were determined to make a building that felt like that.”

- SANAA







Le Lit
(transl.: The Bed)

2000

Installation, 75,5 x 87,5 x 190 cm.
Materials: Metal bed quilted with seaweed dried, 5 baubles of glasses, mattress



Est-ce qu'il me reconnaîtra ?
(transl.: Will he recognise me?)

2012

Installation, 80 x 60 x 70 cm.



Mariage entre un vélo et des interrupteurs
(transl.: Marriage between a bicycle and switches)

2003

Installation, 90 x 140 x 50 cm.
Materials: 2 bike mudguards, folded aluminium slate, 4 porcelain switches



Enlève-moi ça
(transl.: Take it away)

1999

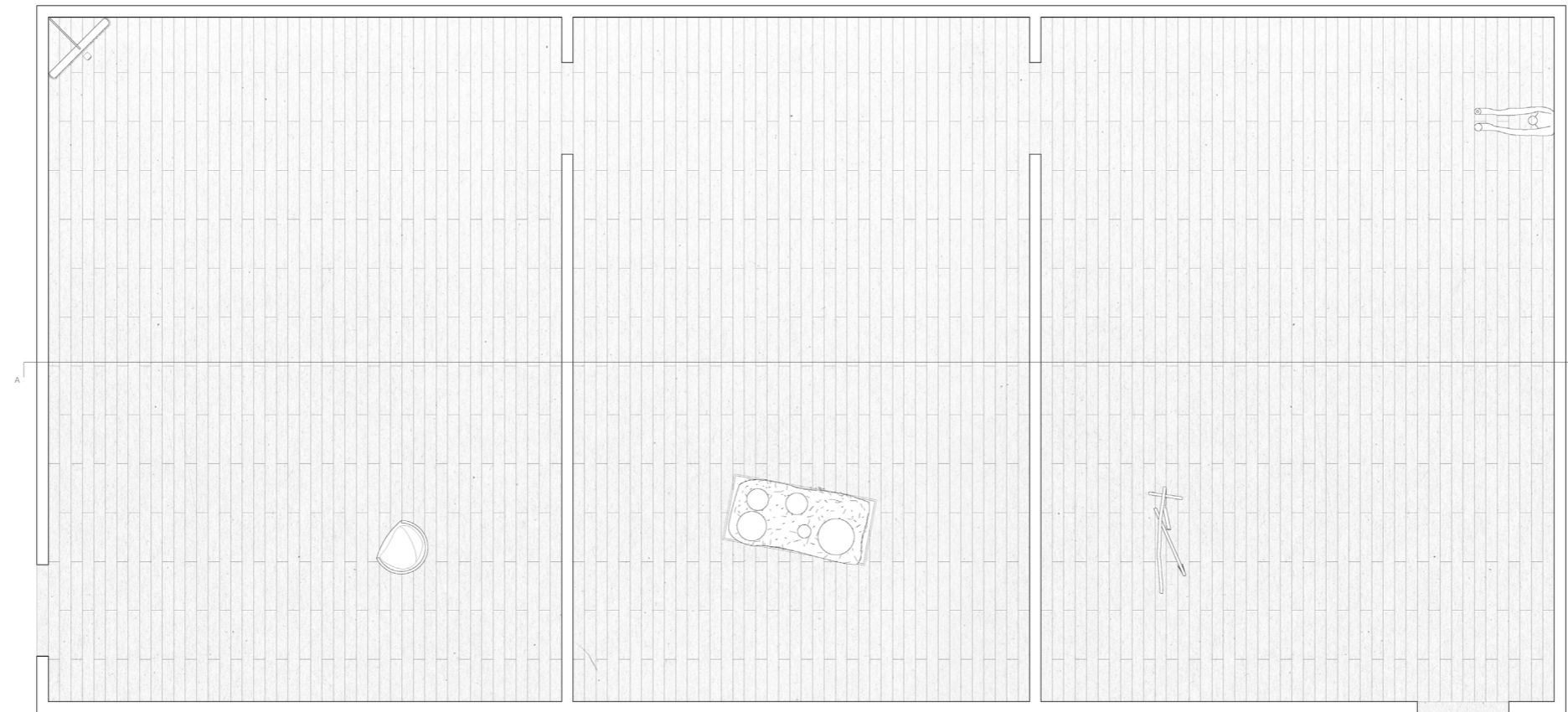
Installation, 140 x 105 x 60 cm.
Materials: 1 broom, 1 very small dustpan.



Passoire rouge (écumoire)
(transl.: Red colander (skimmer))

1970-1979

Sculpture, 105 x 46 cm.



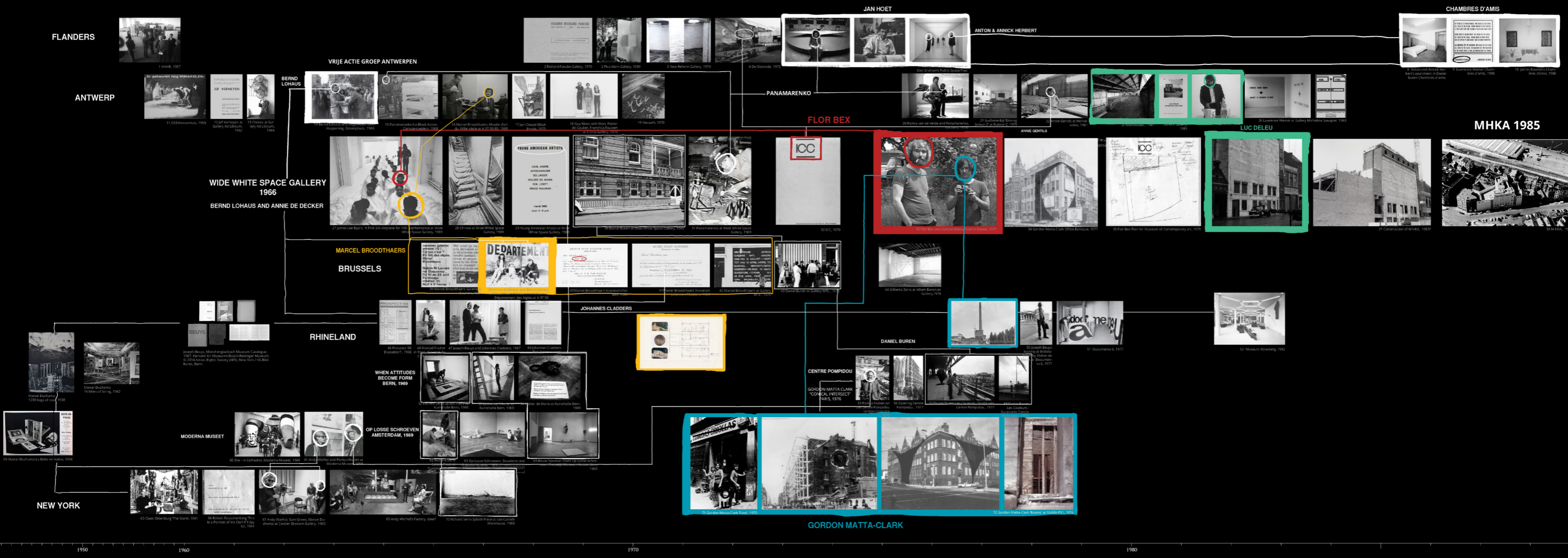
1op30







History





Bernd Lohaus & Hugo Heyrman, Happening Groenplaats, 1965

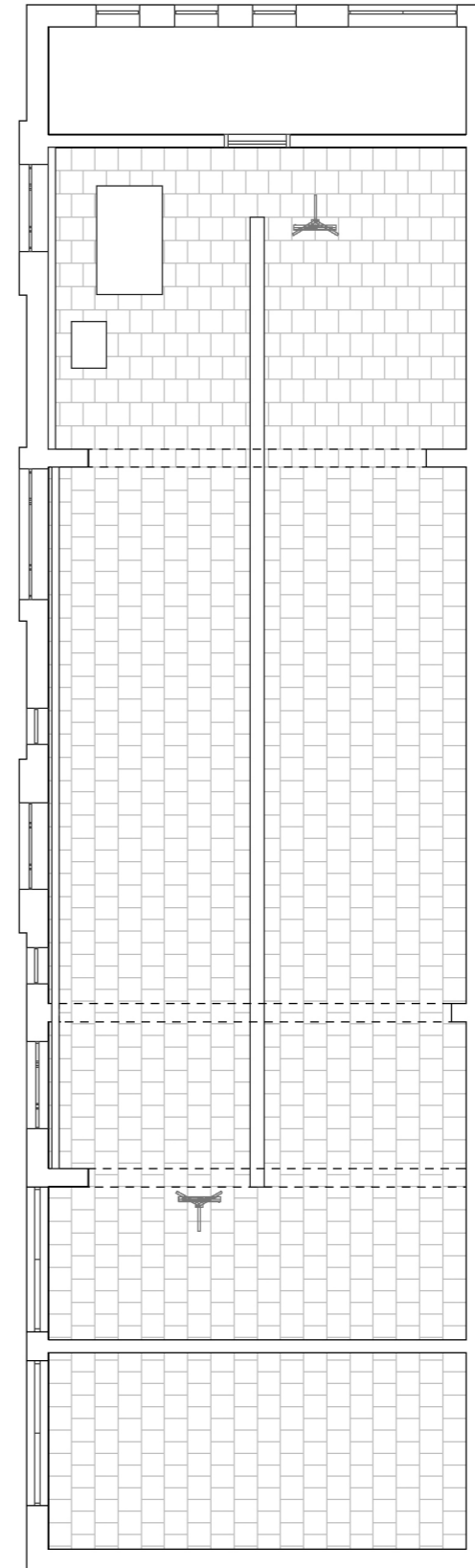
'The purpose of these happenings, in my view, is to define the intermediate field between literature and painting, and that which stands in between - for example, absurdity - through gestures to bystanders.'

Bernd Lohaus





Bruce Nauman, Wall with two Fans, White Wide Space, 1970





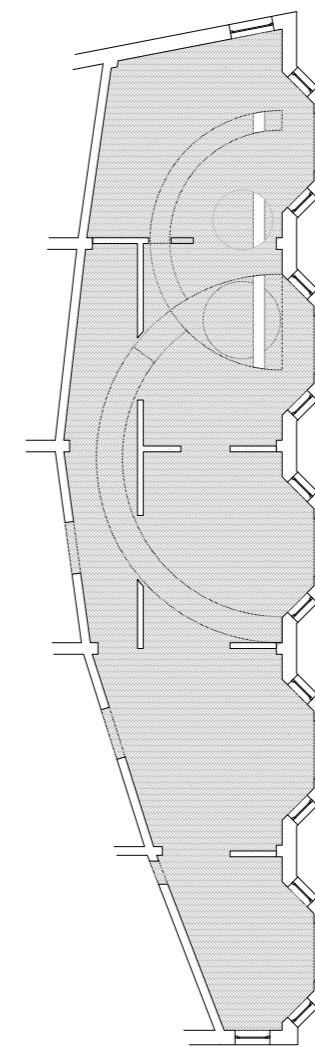
James Lee Byars, performance at Wide White Space, 1970



Flor Bex and Gordon Matta-Clark in Kassel, 1977



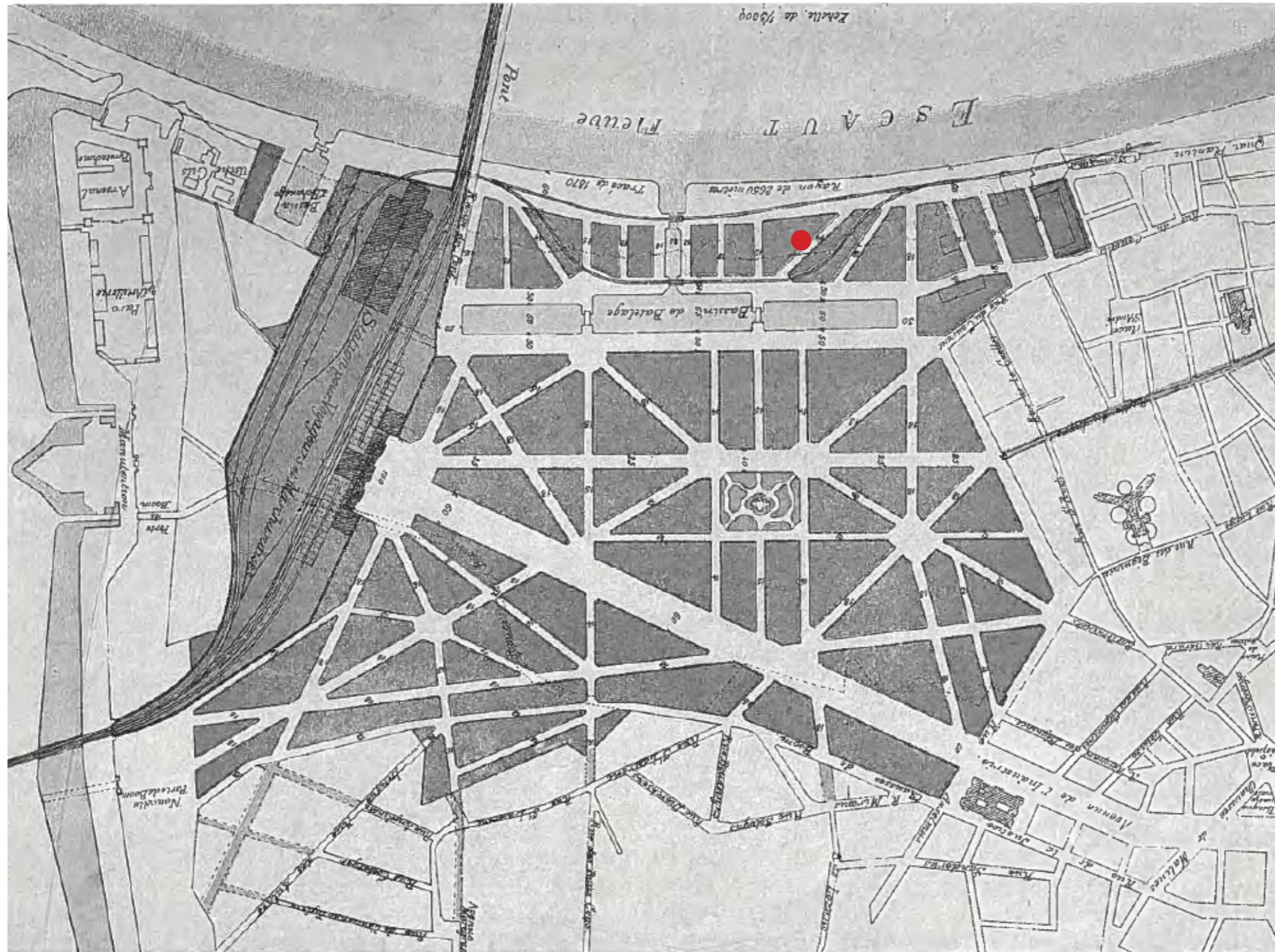
Gordon Matta-Clark , Office Baroque, Antwerp, 1977



‘The art is clearly being used here to give promoters like M.Peeters the opportunity to despise the pill, and thus smooth the city’s interception. Incidentally, a walk with Matta-Clark in the neighbourhood will show him that such things have been carried out there on several occasions. The property in question is in good condition and the money that will be thrown against this act is better spent on renovation. (...)So you clearly support capital with this act (why not saw an egg from the ICC, the Rubens House, etc.) (Luc Deleu, letter to Bex, 2.5.1977).



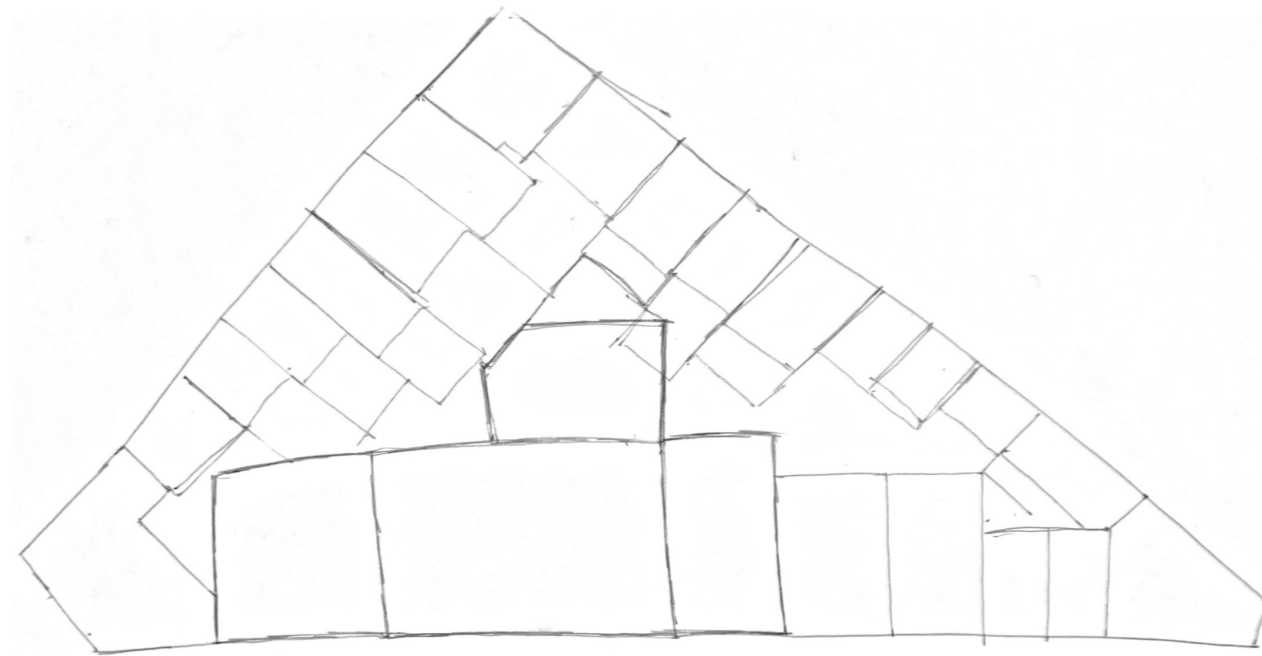
Warehouse La Nationale



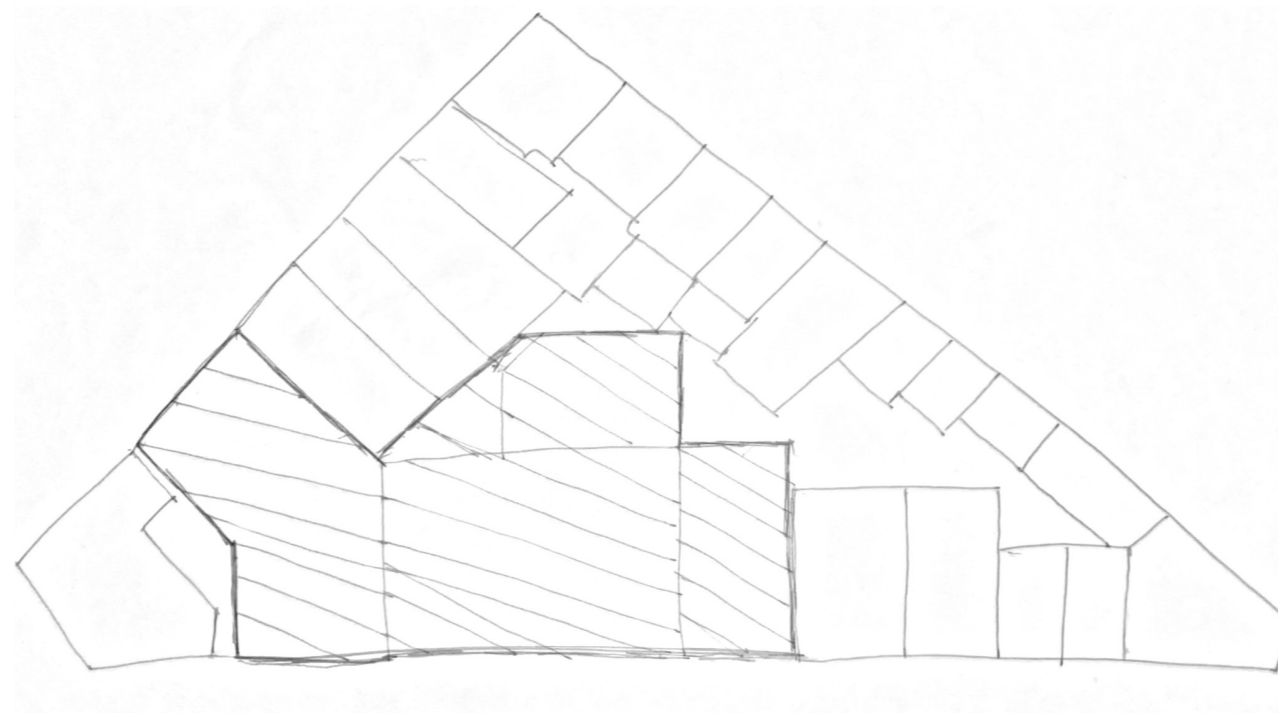
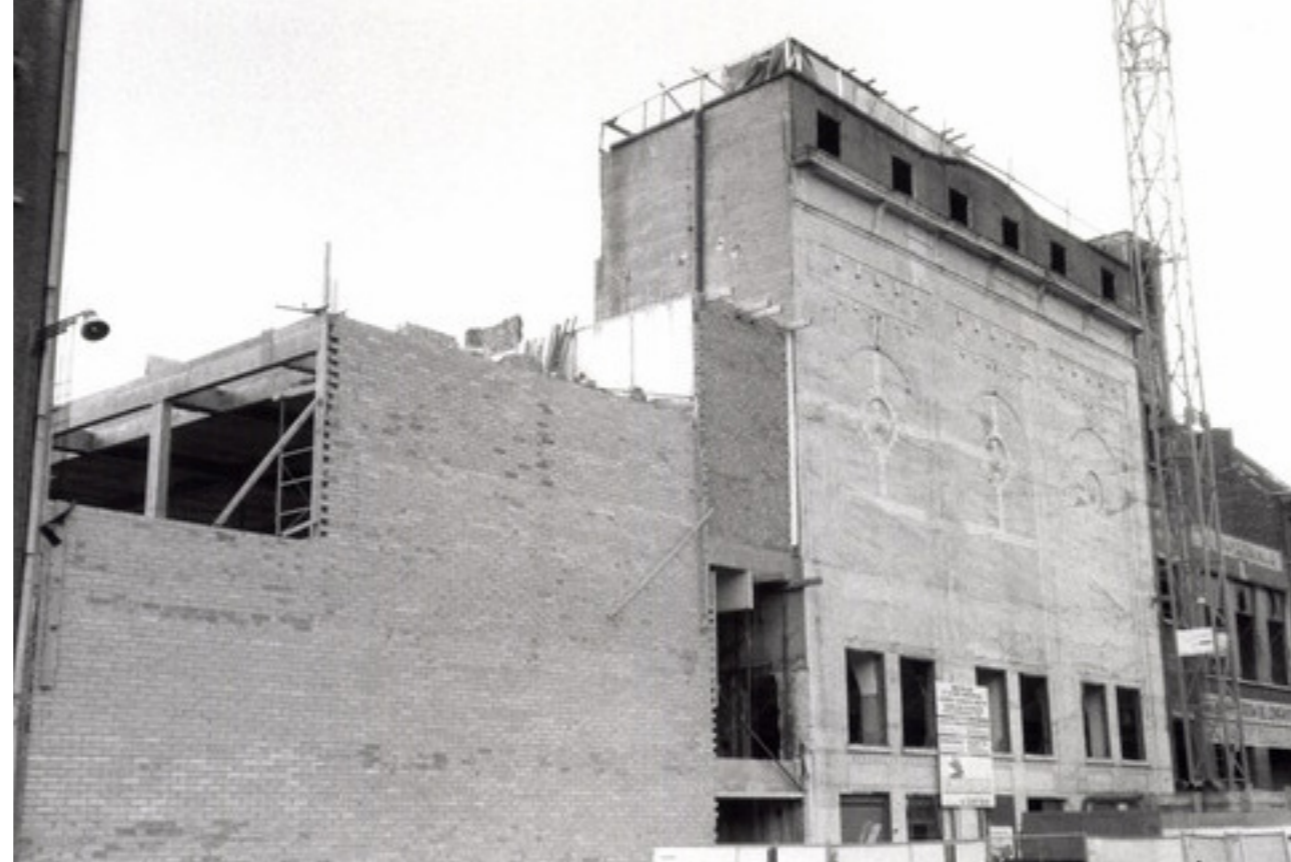
Antwerp South Urban Plan, 19th century



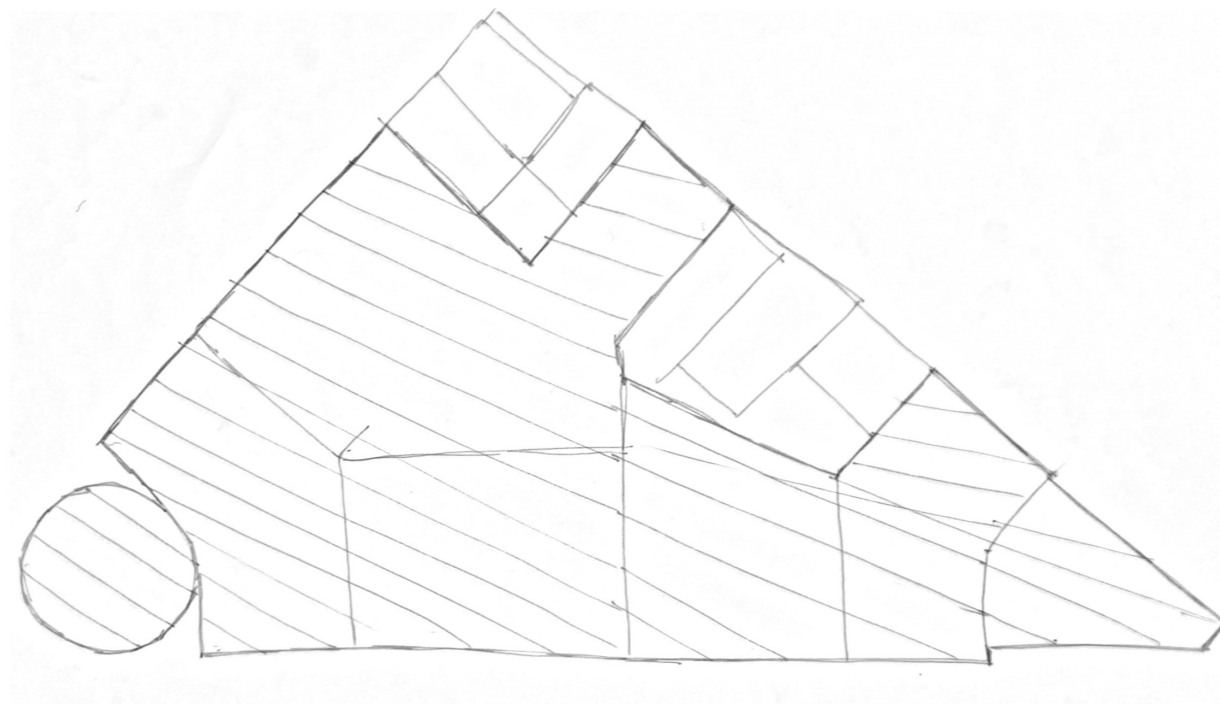
Antwerp Vlaamsekaai, 19th century



-1985



1987



1993



M HKA, Current Situation

Brief

3.1 SELECTION OF *ZUIDERSLUIS* AS NEW SITE

The definitive choice of the *Zuidersluis* location for the future Flemish Museum of Contemporary Art (VMHK) followed from a previous research phase commissioned by the Facility Management Agency of the Flemish Government, in which four preferred locations were identified by the City of Antwerp as potential locations. The location study (conducted by import.export Architecture - Antea and Rebel) further tested the possibilities for maximizing the needs and ambitions for the VMHK. The specific needs and the way in which the specific location influences the possibilities for museum activities were taken into account in this study rather than just the general characteristics of the location. All the locations mentioned in the preliminary study are central, and the criterion concerning location and distance to facilities therefore became less distinctive for the further choice of location for the new VMHK.

Enough distinctive criteria for the location assessment were formulated directly from the ambitions and internal development logic of the VMHK:

Cultural identity and critical mass: maximizing the possibilities of developing the VMHK's cultural identity is a basic condition for the choice of location.

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2019/HFB/OO37/33986

28.06.2019

The presence of supporting functions in the urban fabric, or more generally the present urban dynamic, will determine the critical mass that the VMHK has to develop at a location, in function of the liveability of the museum and the fulfilment of the internal interests at this location.

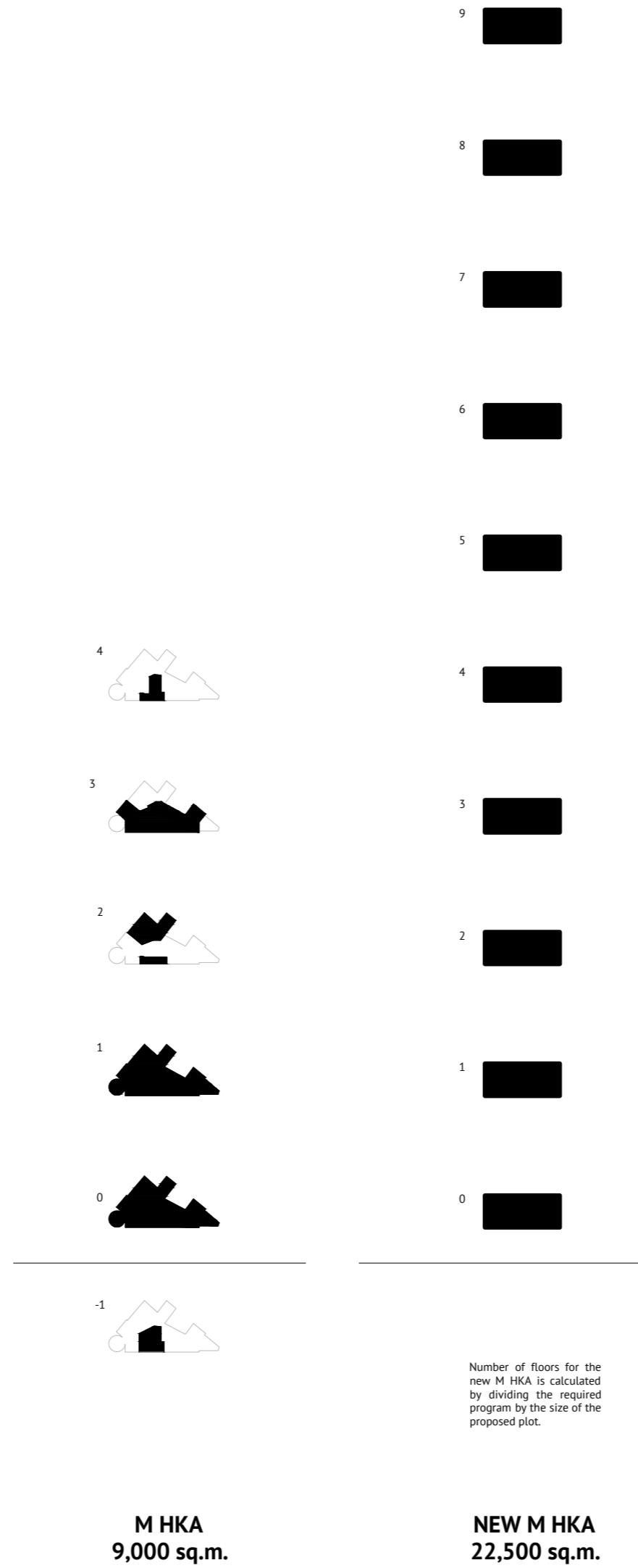
Symbolic and iconic potential: the VMHK as a Flemish institution wishes to maximize its urban image-value or symbolic value within the urban fabric.

This concerns:

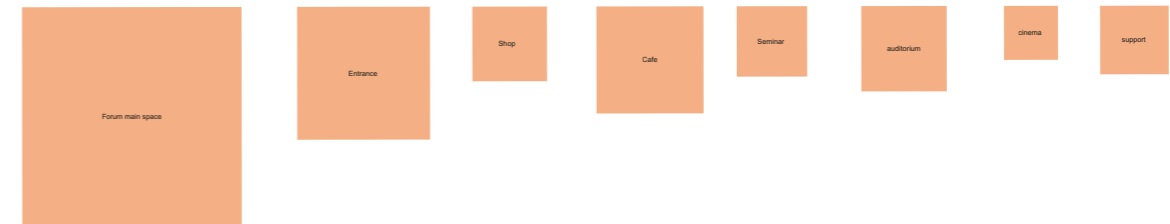
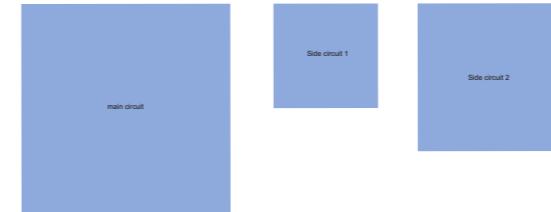
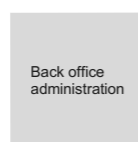
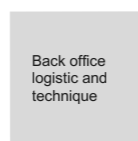
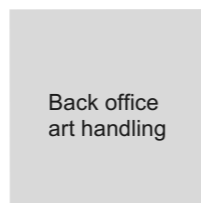
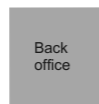
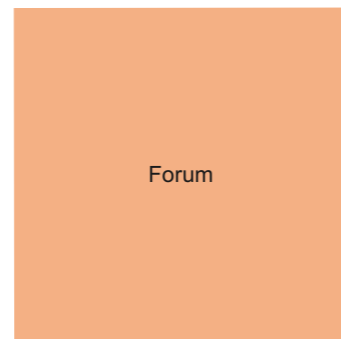
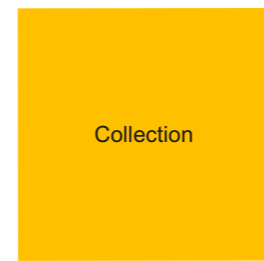
- Grandeur: *does the location possess any grandeur and in what way can the VMHK add grandeur to the location?*
- Symbolic potential of a site (*genius loci*): *what is the narrative value of the location and what place can the VMHK occupy in it?*
- Iconic potential (the gesture): *what are the possibilities of creating an iconic VMHK at the level of the building (architecture), of the site (urban planning) or of the programme (function-content)?*

3 Brief: Program

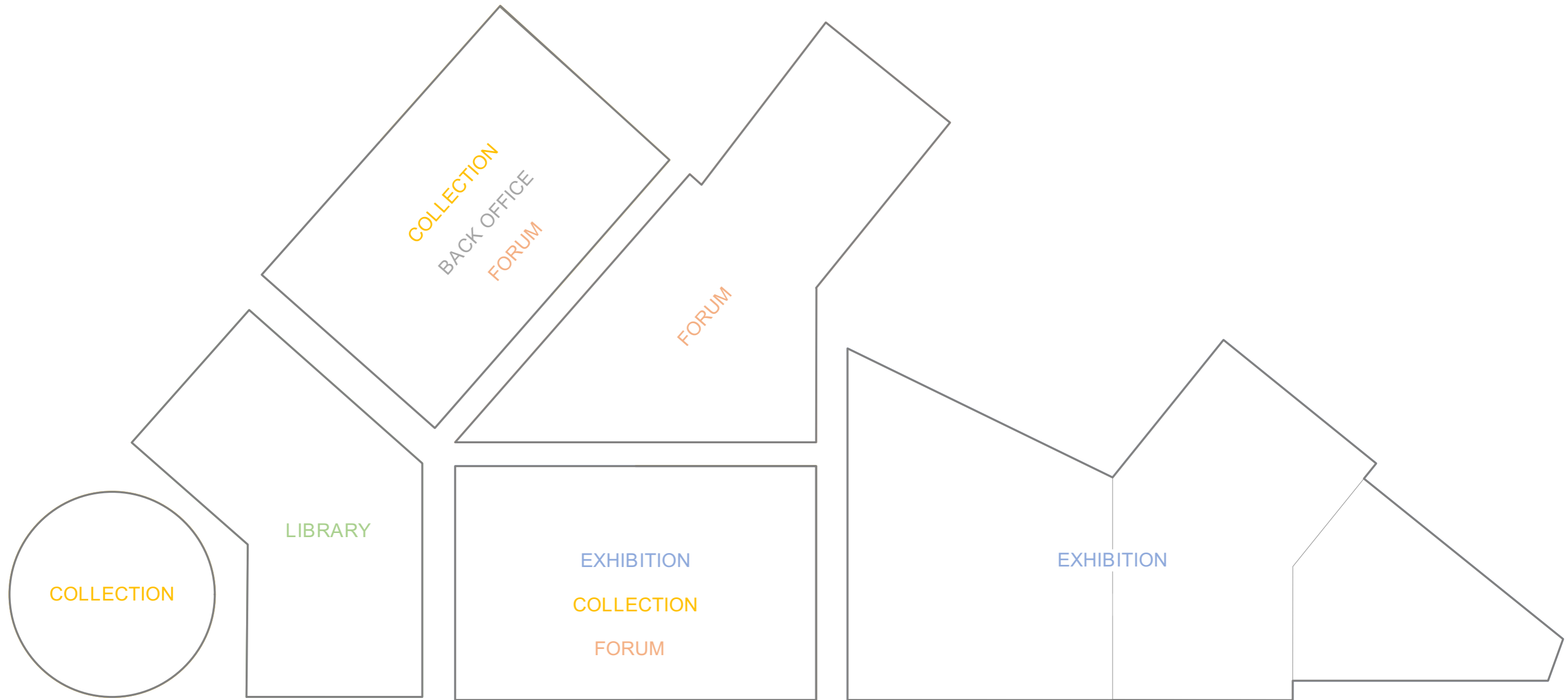
growth

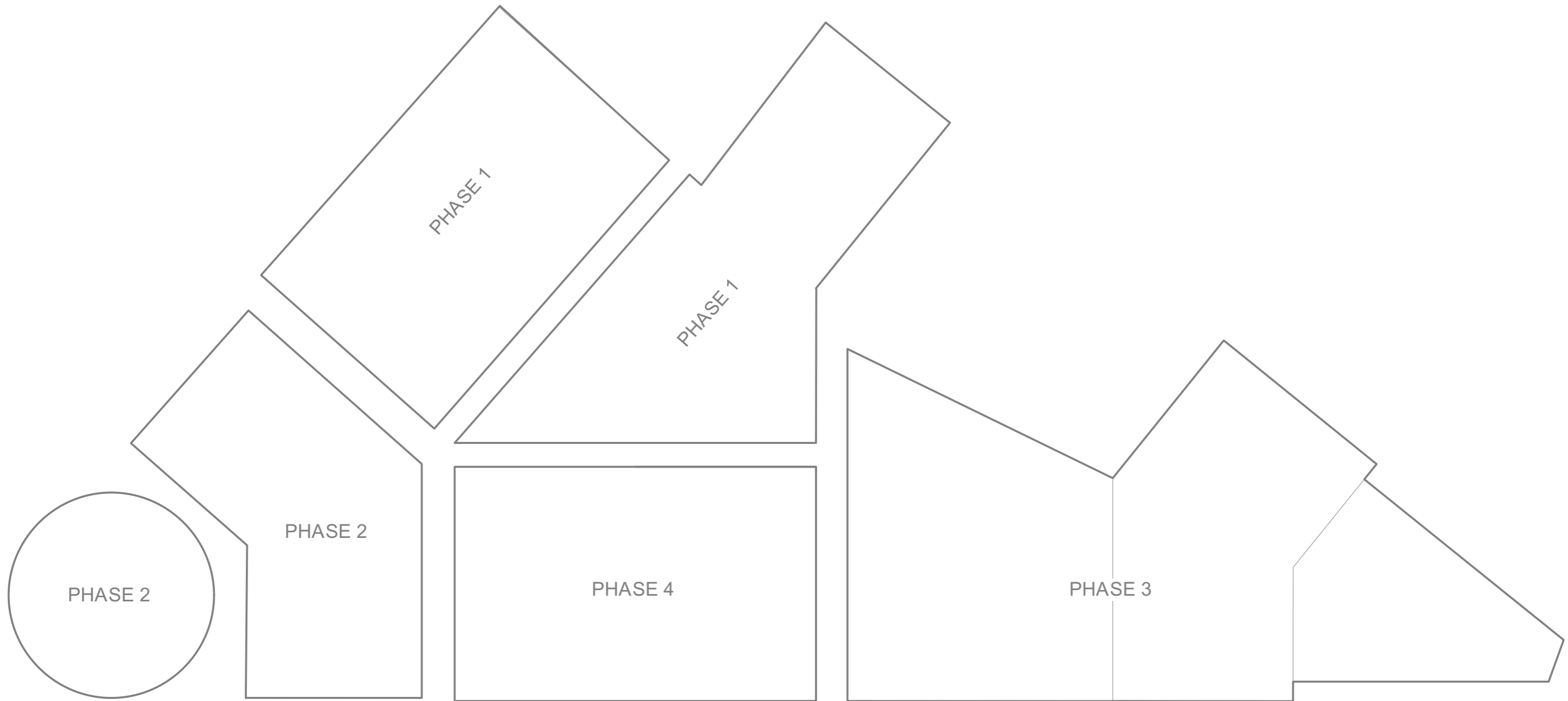


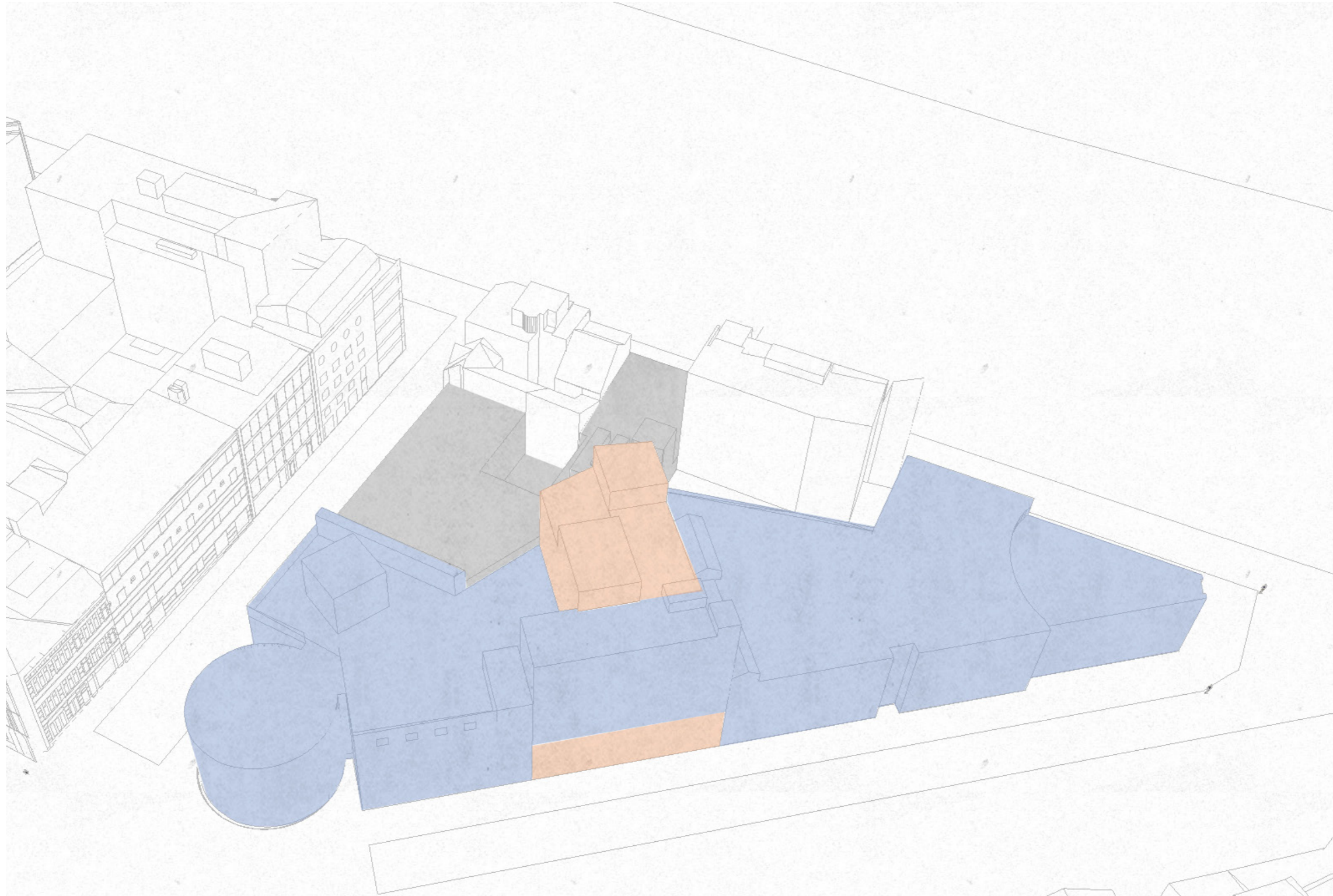
Tot. 15000 m2 netto

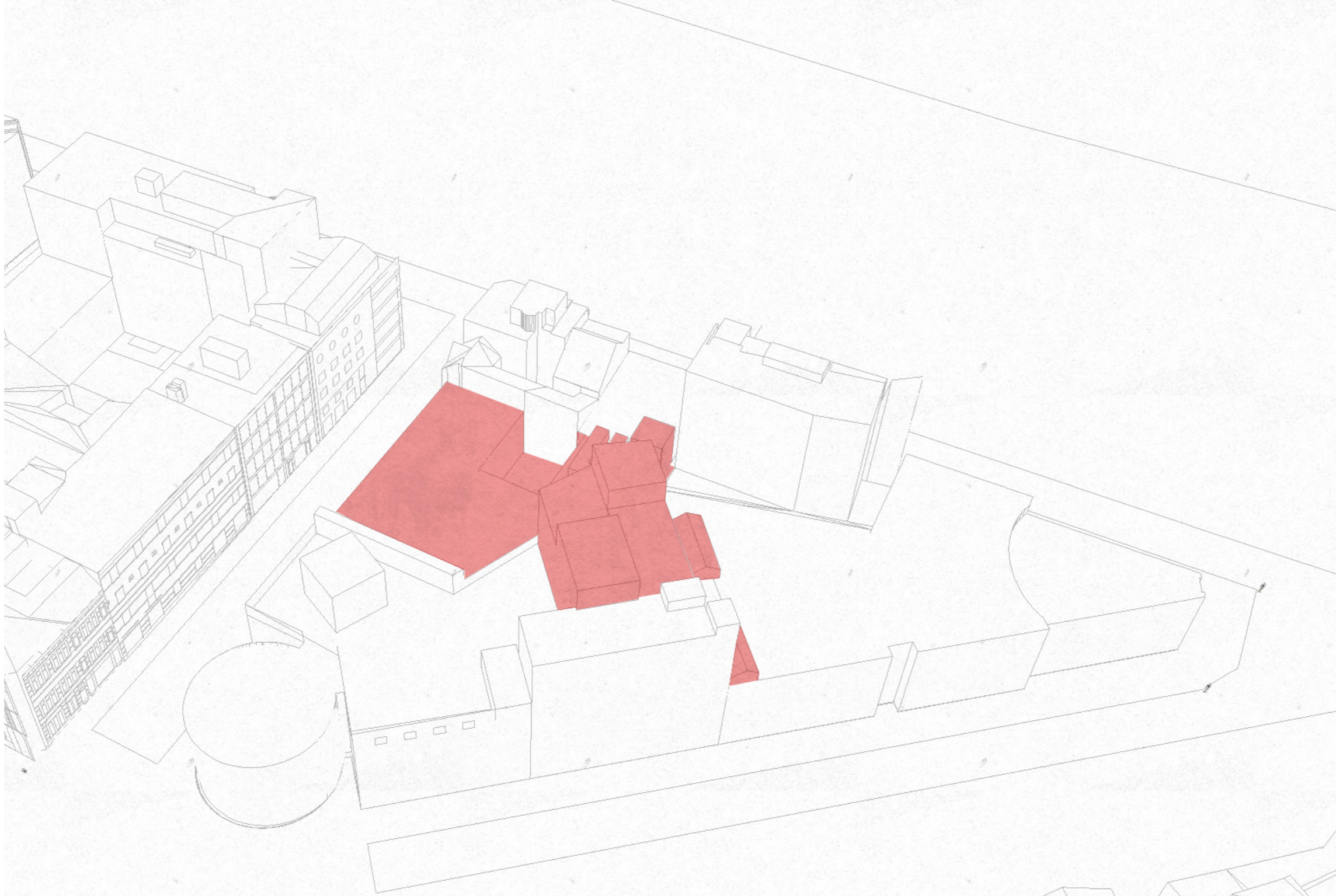


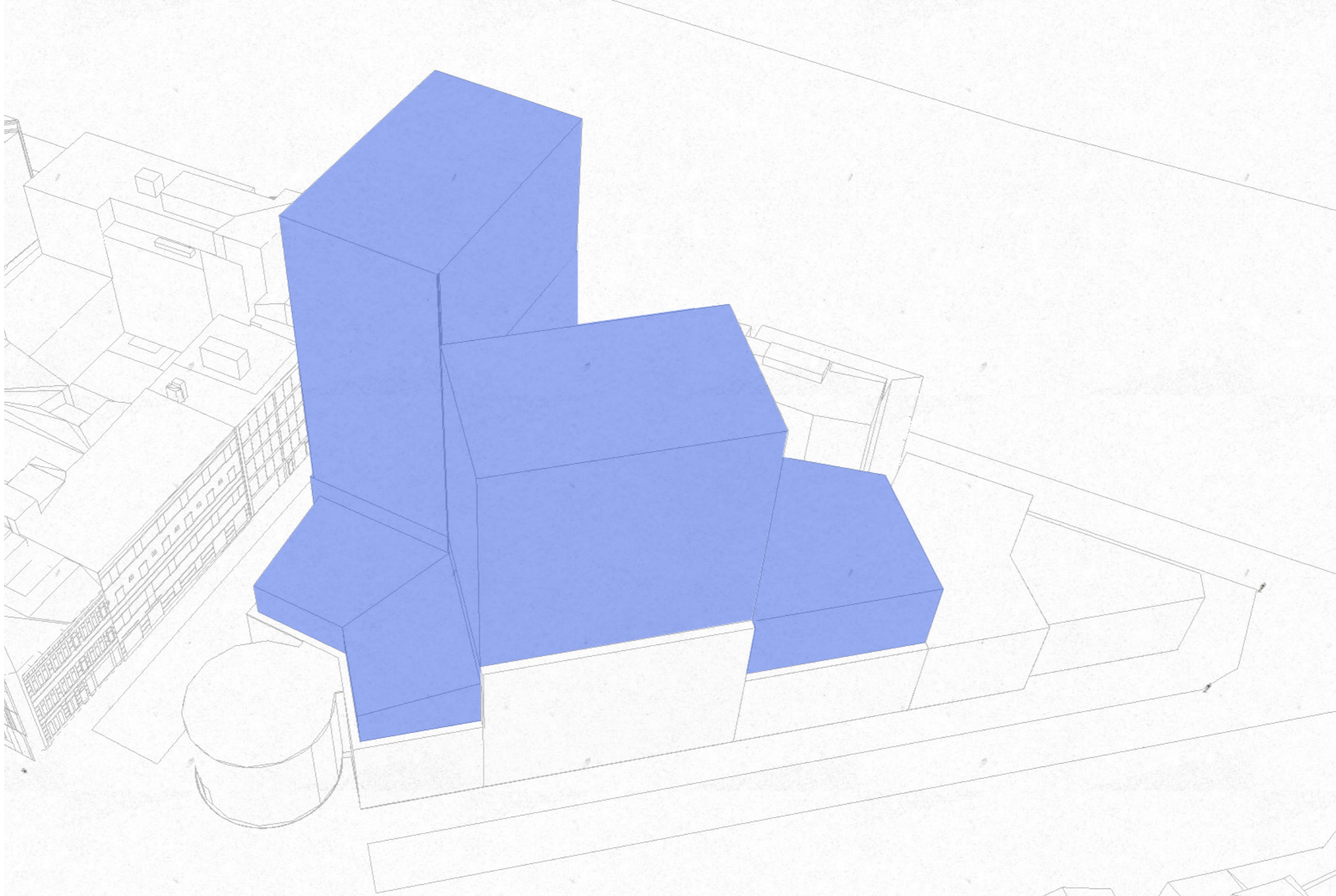
Proposal

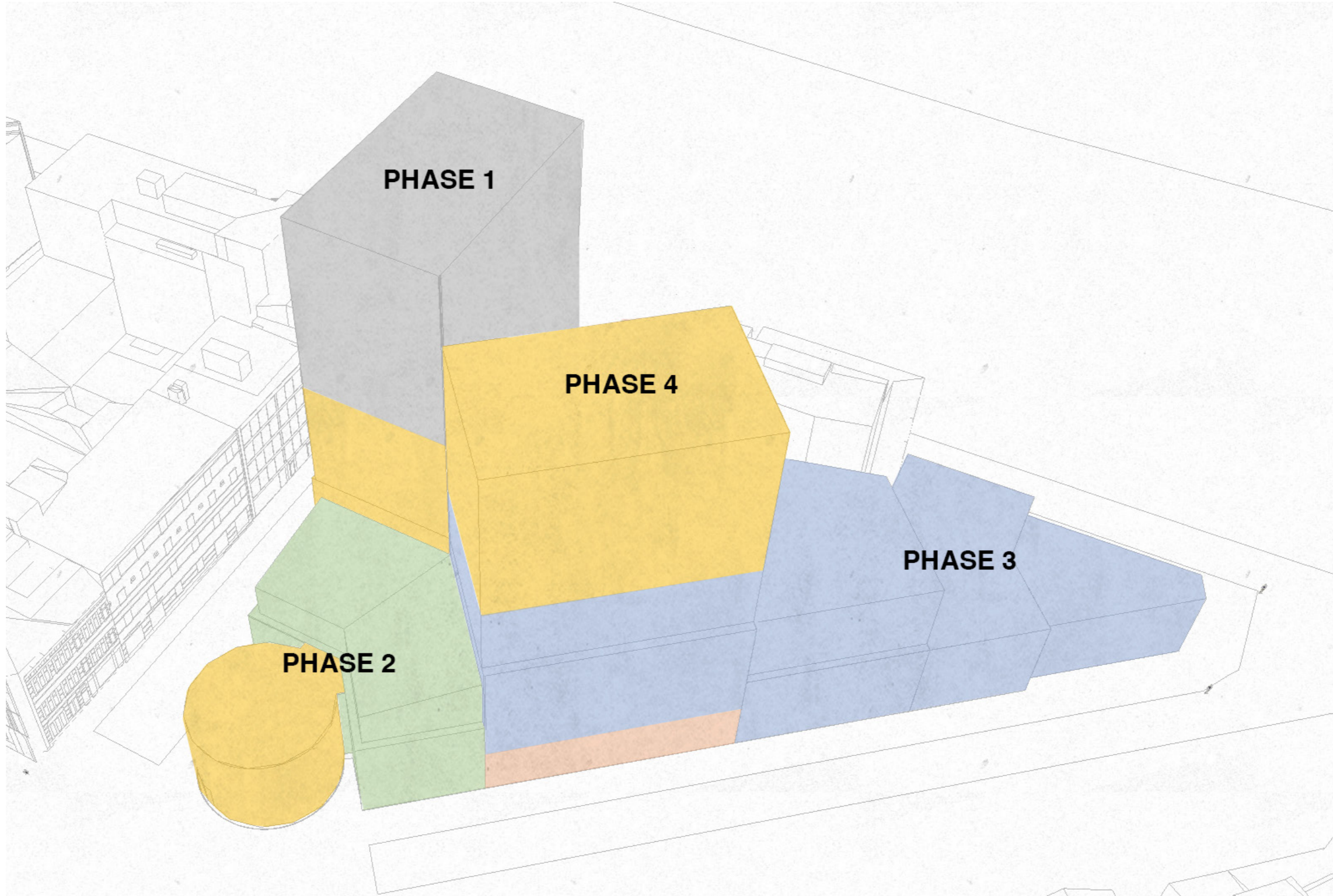






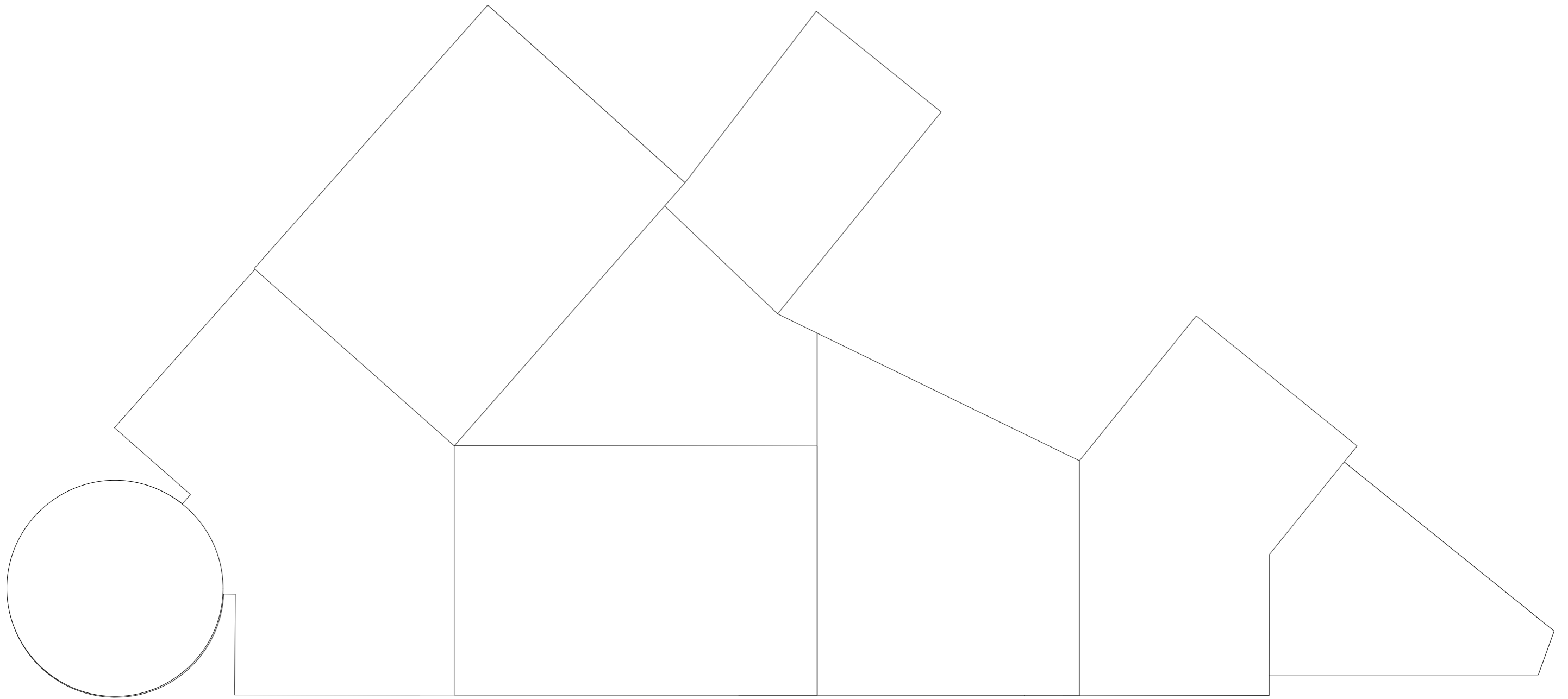




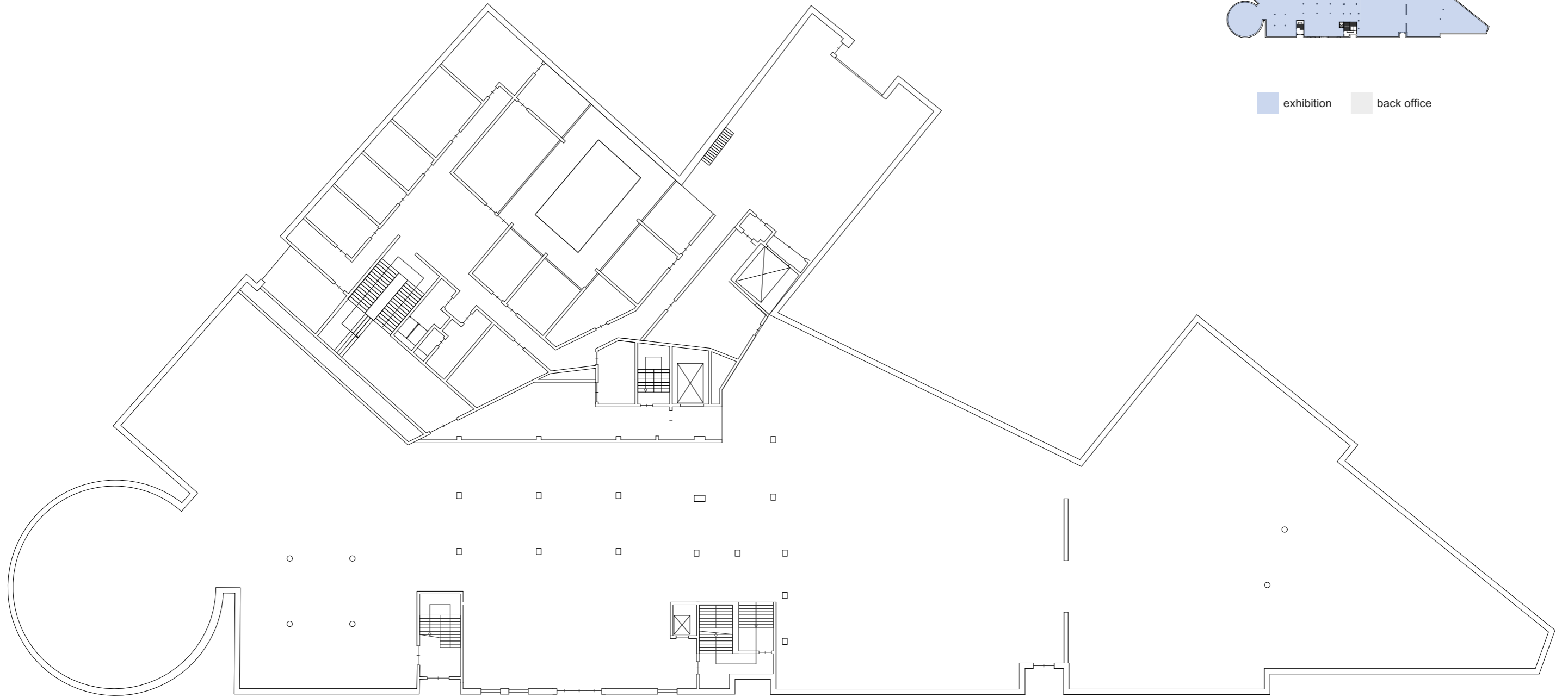


■ collection ■ exhibition ■ library & archive ■ forum ■ back office

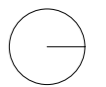
TOTAL AREA 12319,48 m2







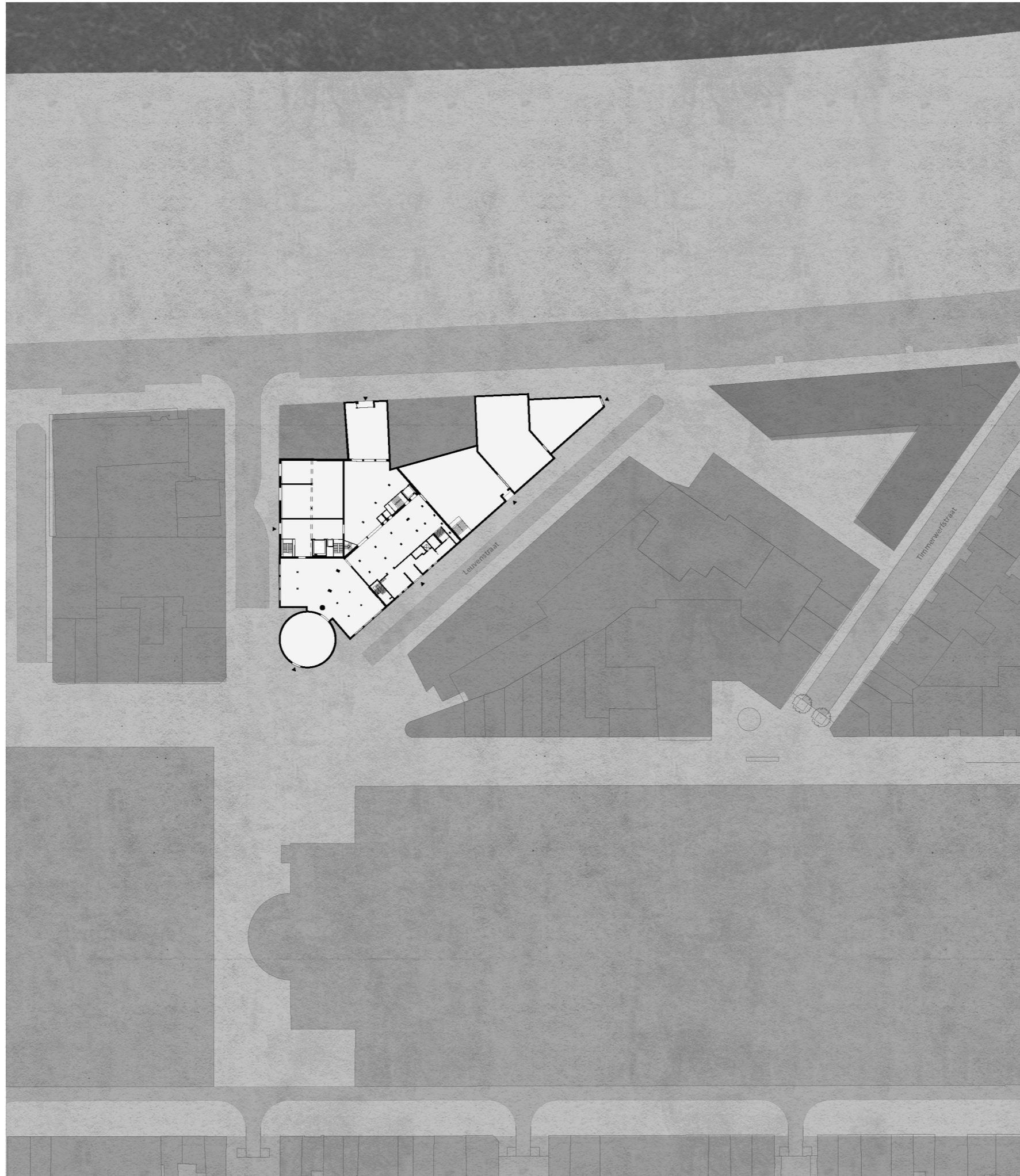
exhibition back office

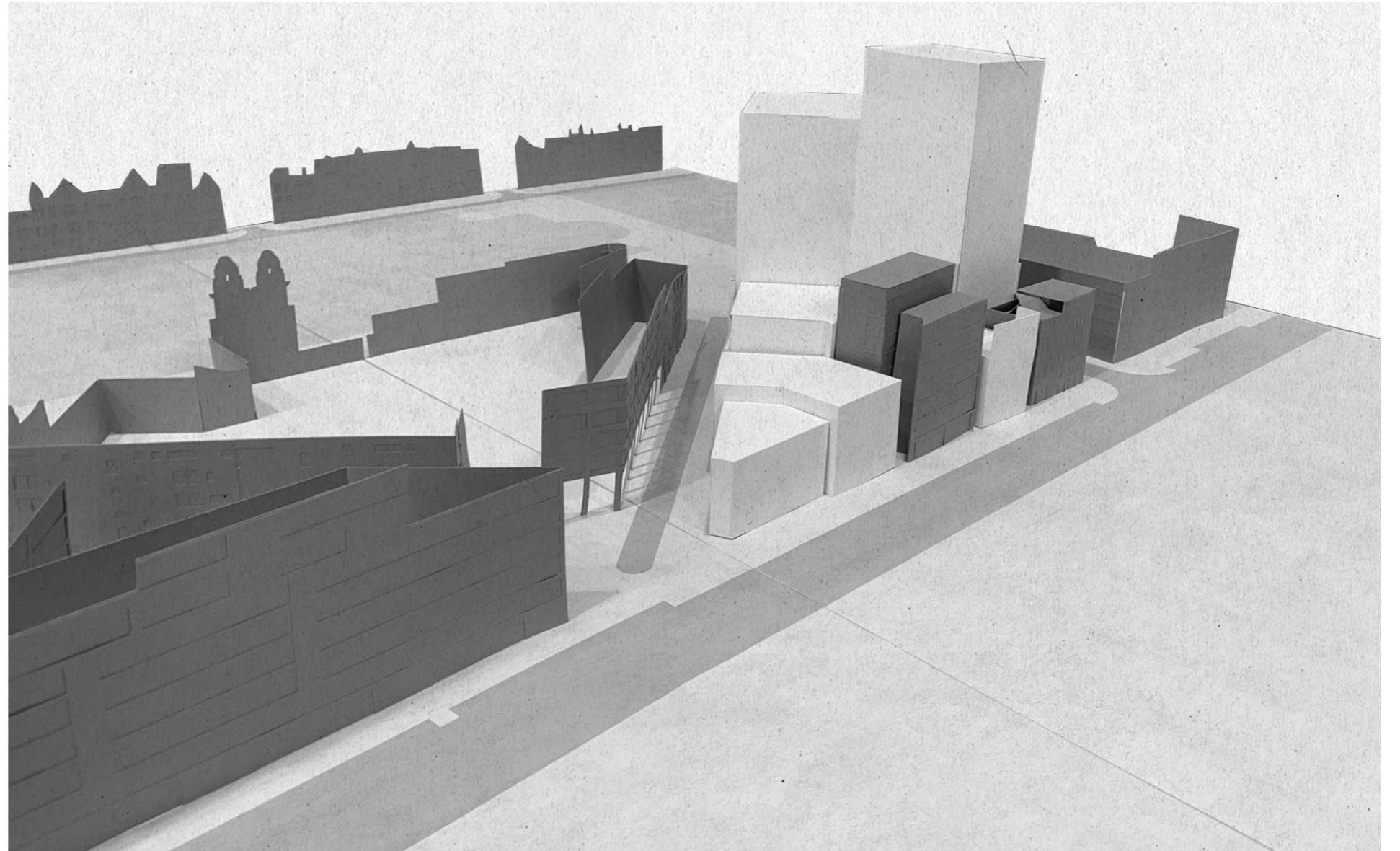


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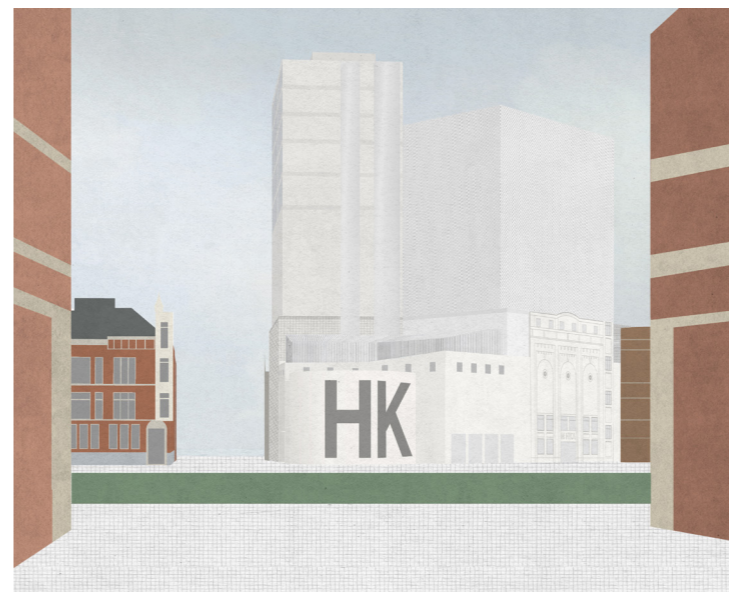
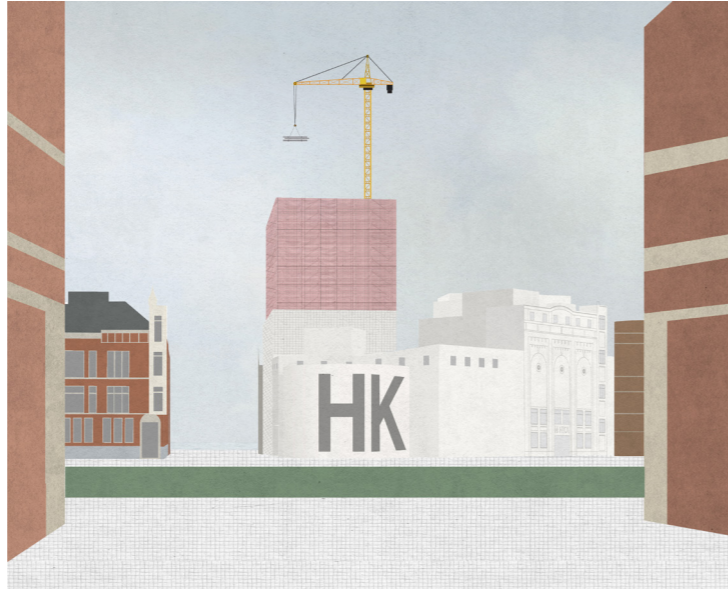
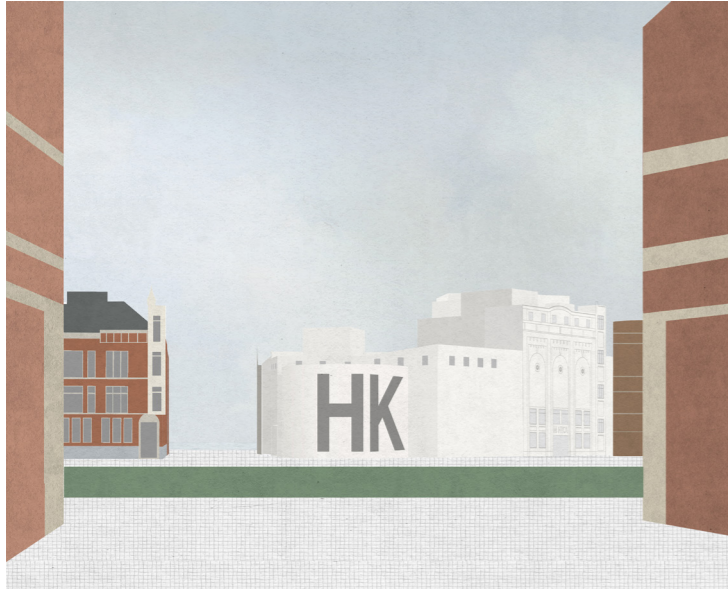
4 Proposal: Museum in Motion



Bernd & Hilla Becher, Harry E. Colliery Coal Breaker, Wilkes Barre, Pennsylvania, 1974

4 Proposal: Museum in Motion

growth



4 Proposal: Museum in Motion



Jan Wildens, Panoramic View of Antwerp from the East, 1636

4 Proposal: Museum in Motion



Cathedral of Antwerp, Detail from a woodcut by Virgilius Bononiensis, 1565



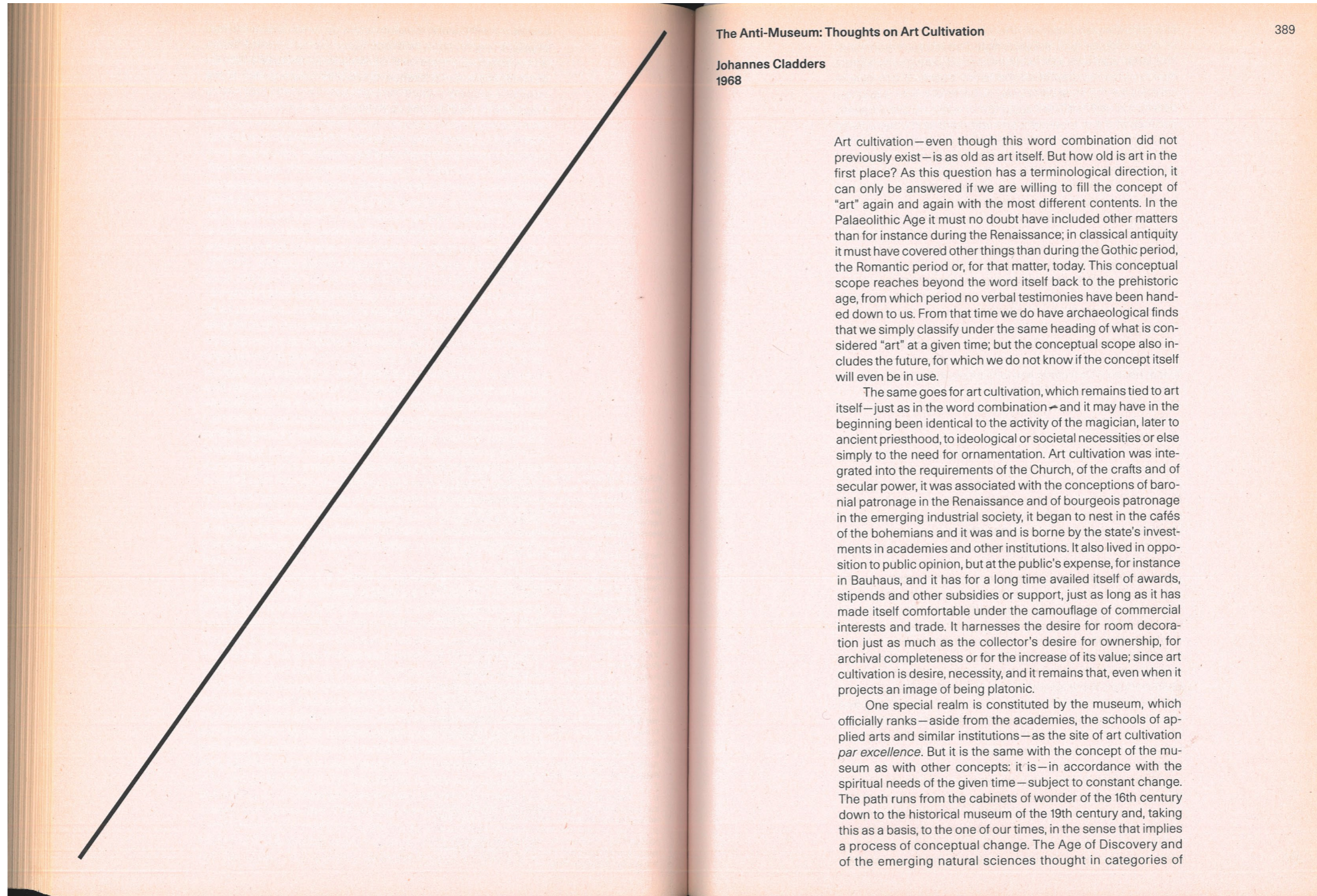
Cathedral of Antwerp

4 Proposal: Museum in Motion

Certainly there is matter here for many large volumes, and often the universal history of humanity in the successive engrafting of many arts at many levels, upon the same monument. The man, the artist, the individual, is effaced in these great masses, which lack the name of their author; human intelligence is there summed up and totalized. Time is the architect, the nation is the builder. [...] The trunk of a tree is immovable; the foliage is capricious.

- Victor Hugo

4 Proposal: Museum in Motion



The Anti-Museum: Thoughts on Art Cultivation

389

Johannes Cladders
1968

Art cultivation—even though this word combination did not previously exist—is as old as art itself. But how old is art in the first place? As this question has a terminological direction, it can only be answered if we are willing to fill the concept of “art” again and again with the most different contents. In the Palaeolithic Age it must no doubt have included other matters than for instance during the Renaissance; in classical antiquity it must have covered other things than during the Gothic period, the Romantic period or, for that matter, today. This conceptual scope reaches beyond the word itself back to the prehistoric age, from which period no verbal testimonies have been handed down to us. From that time we do have archaeological finds that we simply classify under the same heading of what is considered “art” at a given time; but the conceptual scope also includes the future, for which we do not know if the concept itself will even be in use.

The same goes for art cultivation, which remains tied to art itself—just as in the word combination—and it may have in the beginning been identical to the activity of the magician, later to ancient priesthood, to ideological or societal necessities or else simply to the need for ornamentation. Art cultivation was integrated into the requirements of the Church, of the crafts and of secular power, it was associated with the conceptions of baronial patronage in the Renaissance and of bourgeois patronage in the emerging industrial society, it began to nest in the cafés of the bohemians and it was and is borne by the state’s investments in academies and other institutions. It also lived in opposition to public opinion, but at the public’s expense, for instance in Bauhaus, and it has for a long time availed itself of awards, stipends and other subsidies or support, just as long as it has made itself comfortable under the camouflage of commercial interests and trade. It harnesses the desire for room decoration just as much as the collector’s desire for ownership, for archival completeness or for the increase of its value; since art cultivation is desire, necessity, and it remains that, even when it projects an image of being platonic.

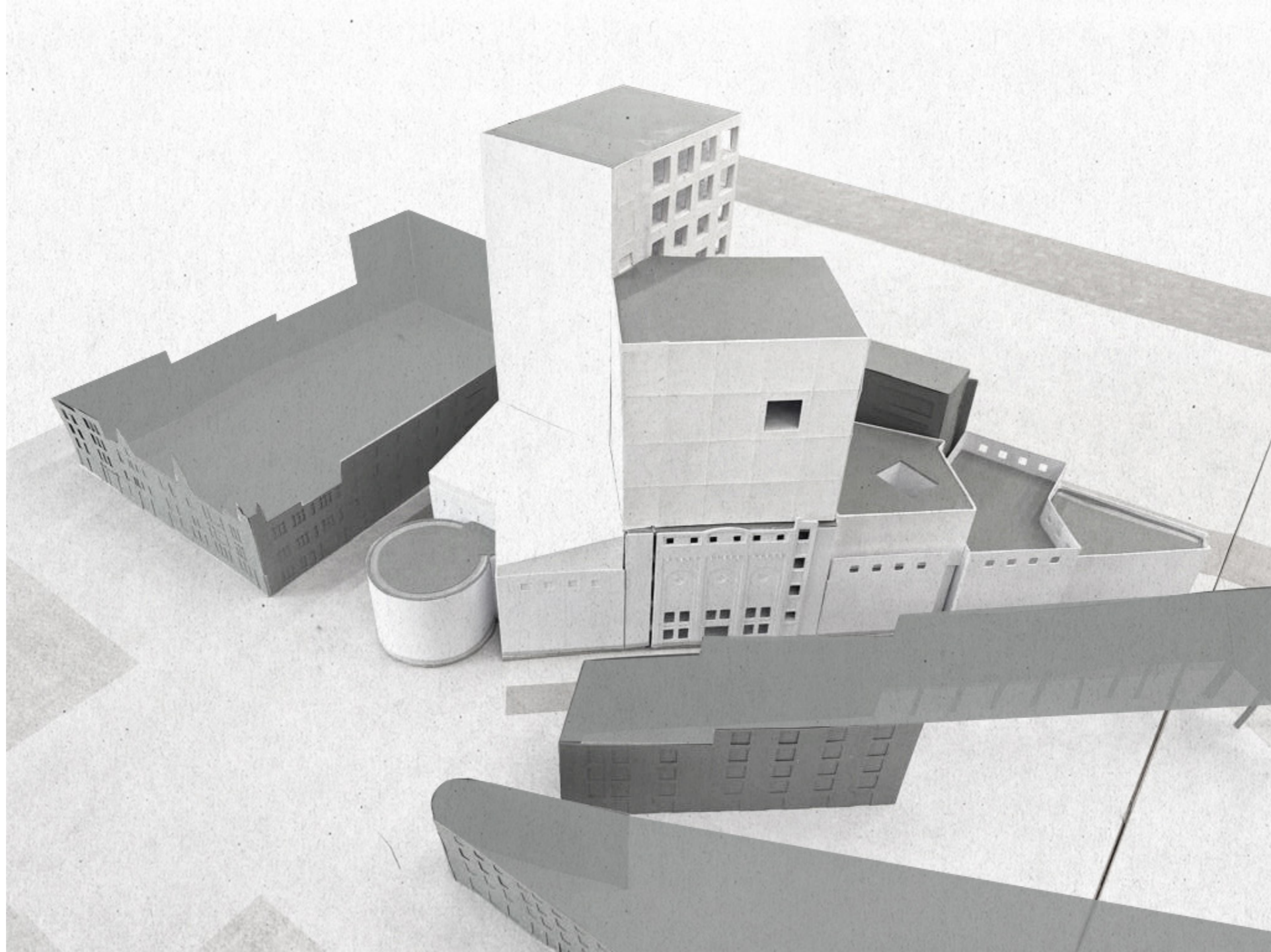
One special realm is constituted by the museum, which officially ranks—aside from the academies, the schools of applied arts and similar institutions—as the site of art cultivation *par excellence*. But it is the same with the concept of the museum as with other concepts: it is—in accordance with the spiritual needs of the given time—subject to constant change. The path runs from the cabinets of wonder of the 16th century down to the historical museum of the 19th century and, taking this as a basis, to the one of our times, in the sense that implies a process of conceptual change. The Age of Discovery and of the emerging natural sciences thought in categories of

Johannes Cladders, The Anti-Museum, 1968

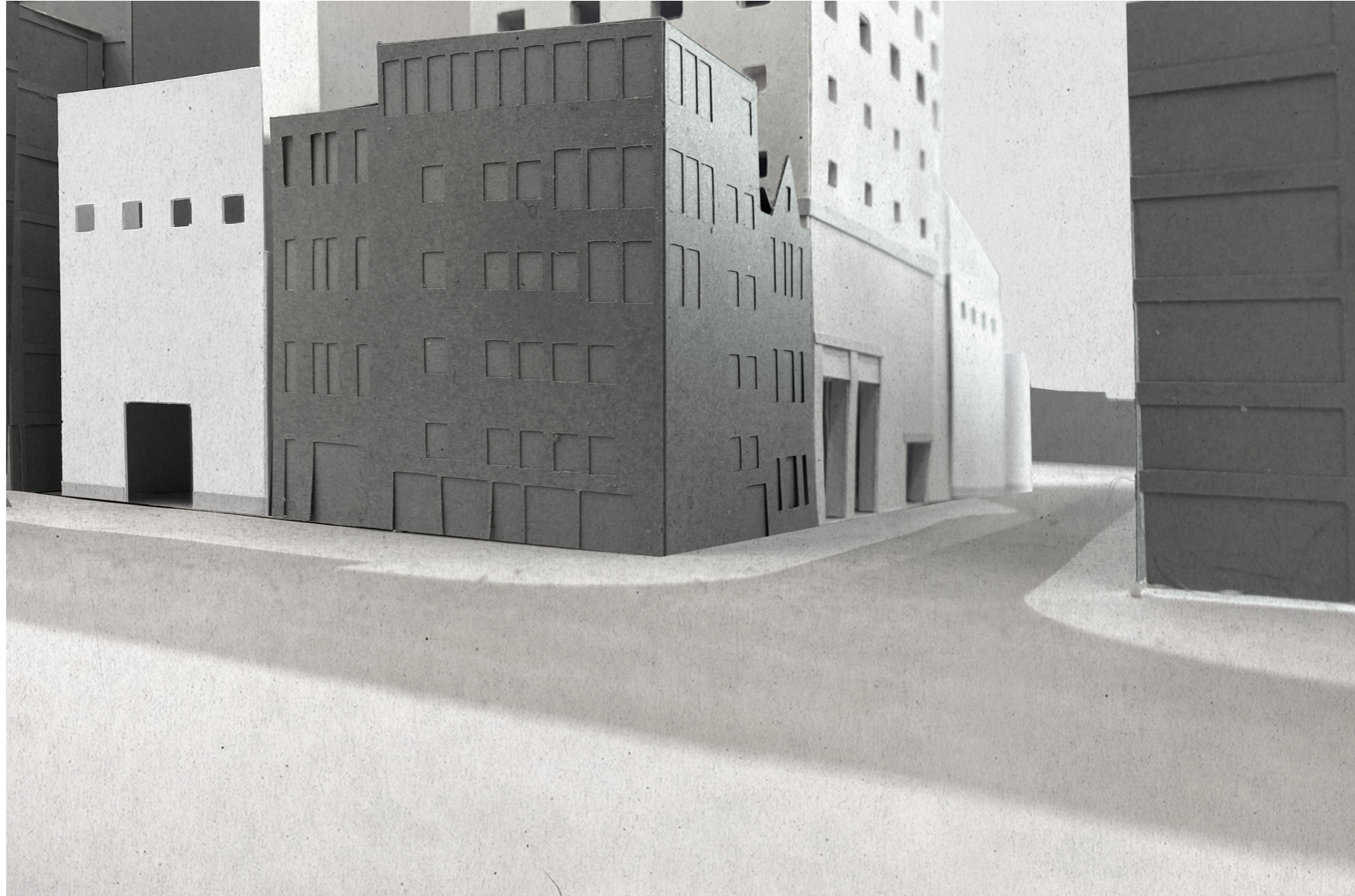
4 Proposal: Museum in Motion



4 Proposal: Museum in Motion



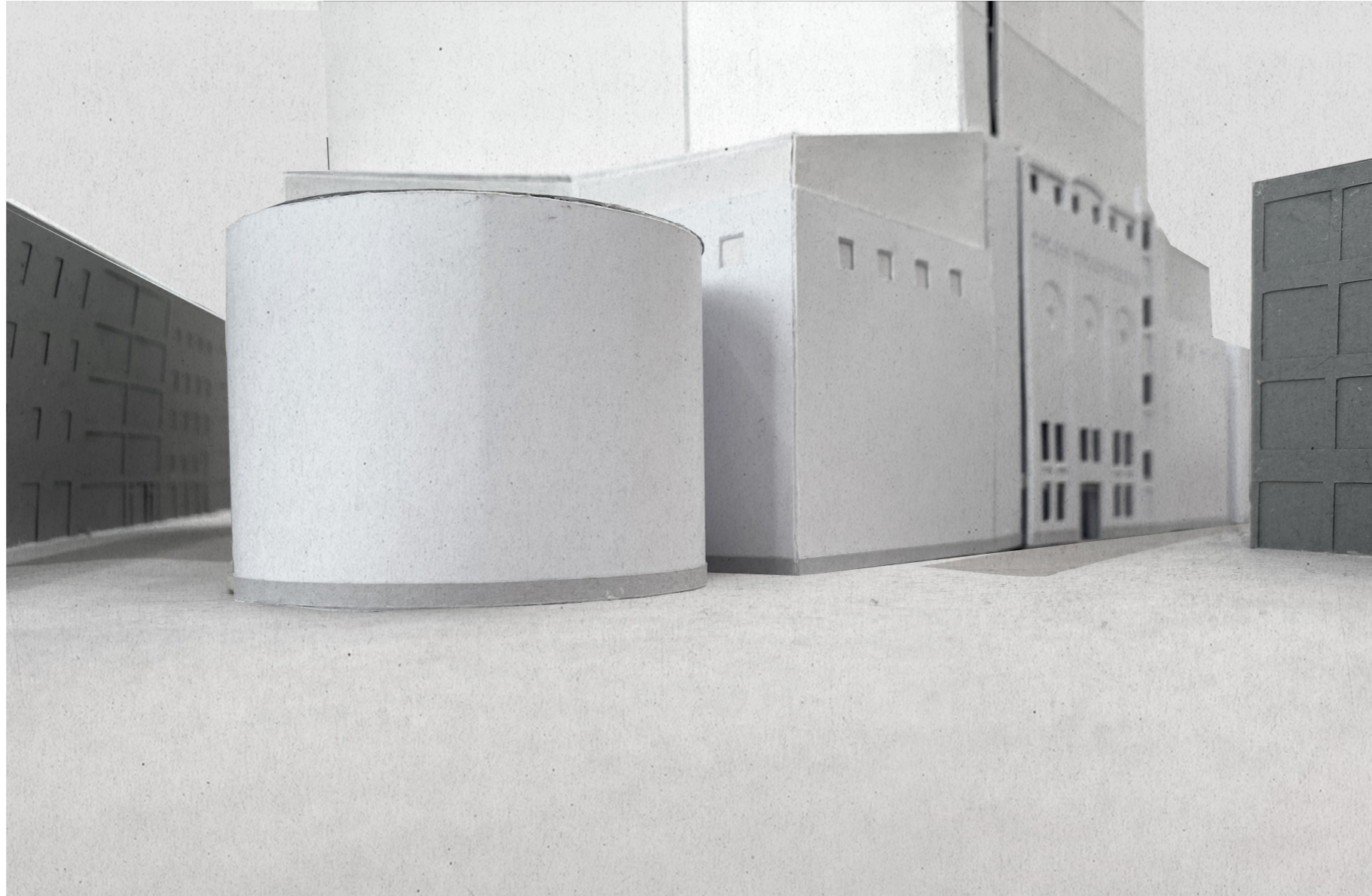
4 Proposal: Museum in Motion



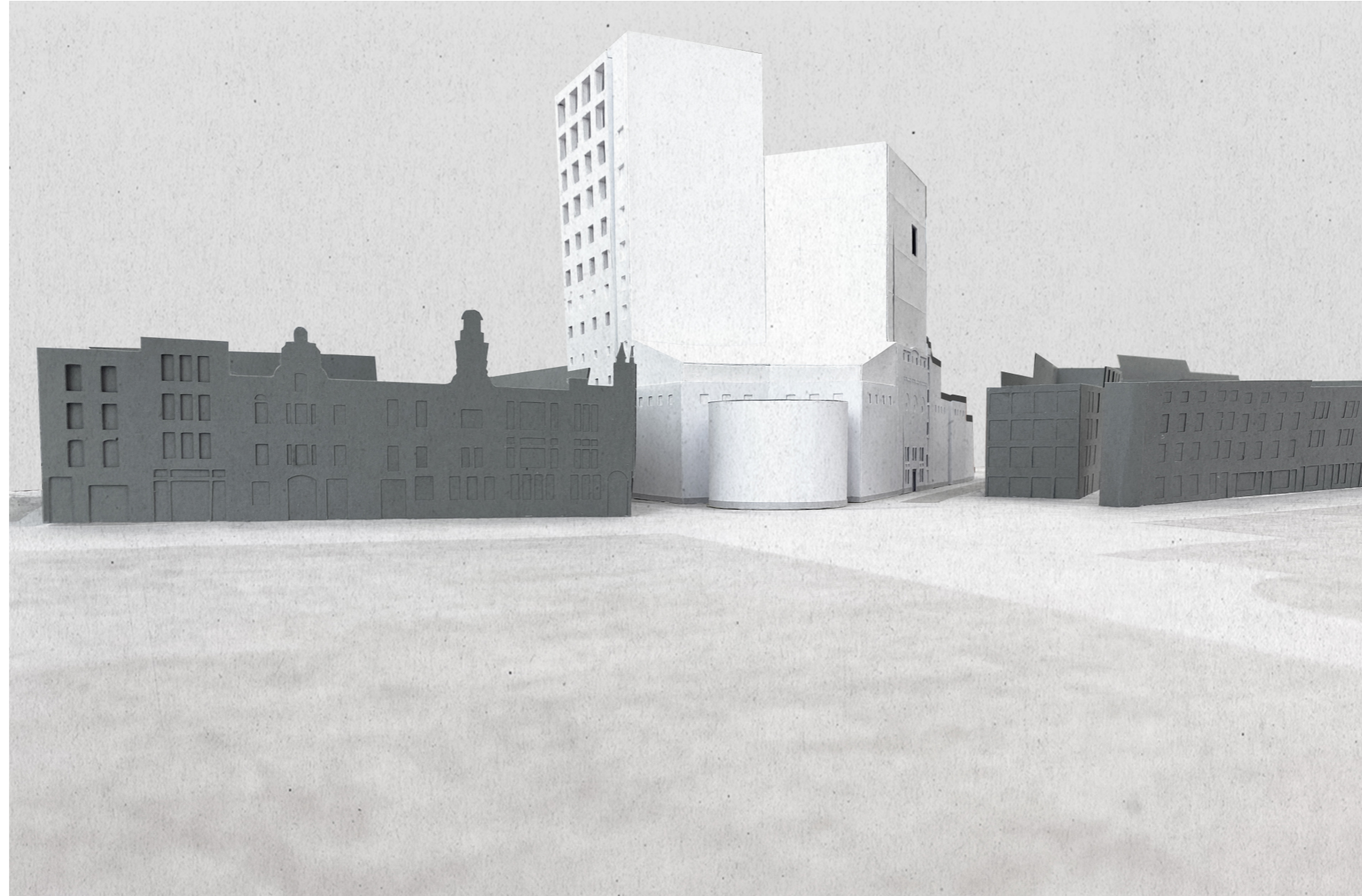
4 Proposal: Museum in Motion



4 Proposal: Museum in Motion



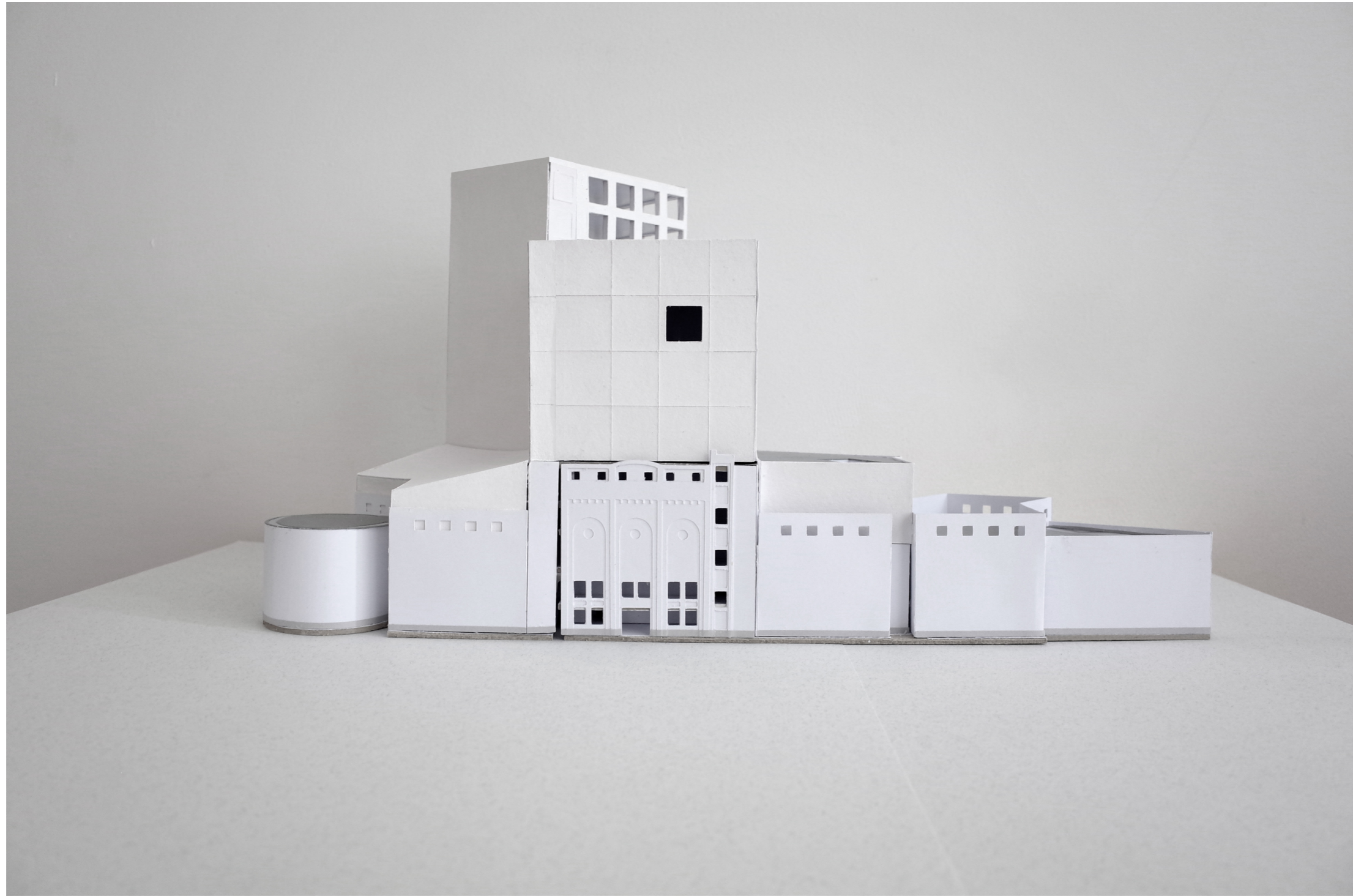
4 Proposal: Museum in Motion



4 Proposal: Museum in Motion



4 Proposal: Museum in Motion



4 Proposal: Museum in Motion



Warehouse La Nationale

4 Proposal: Museum in Motion

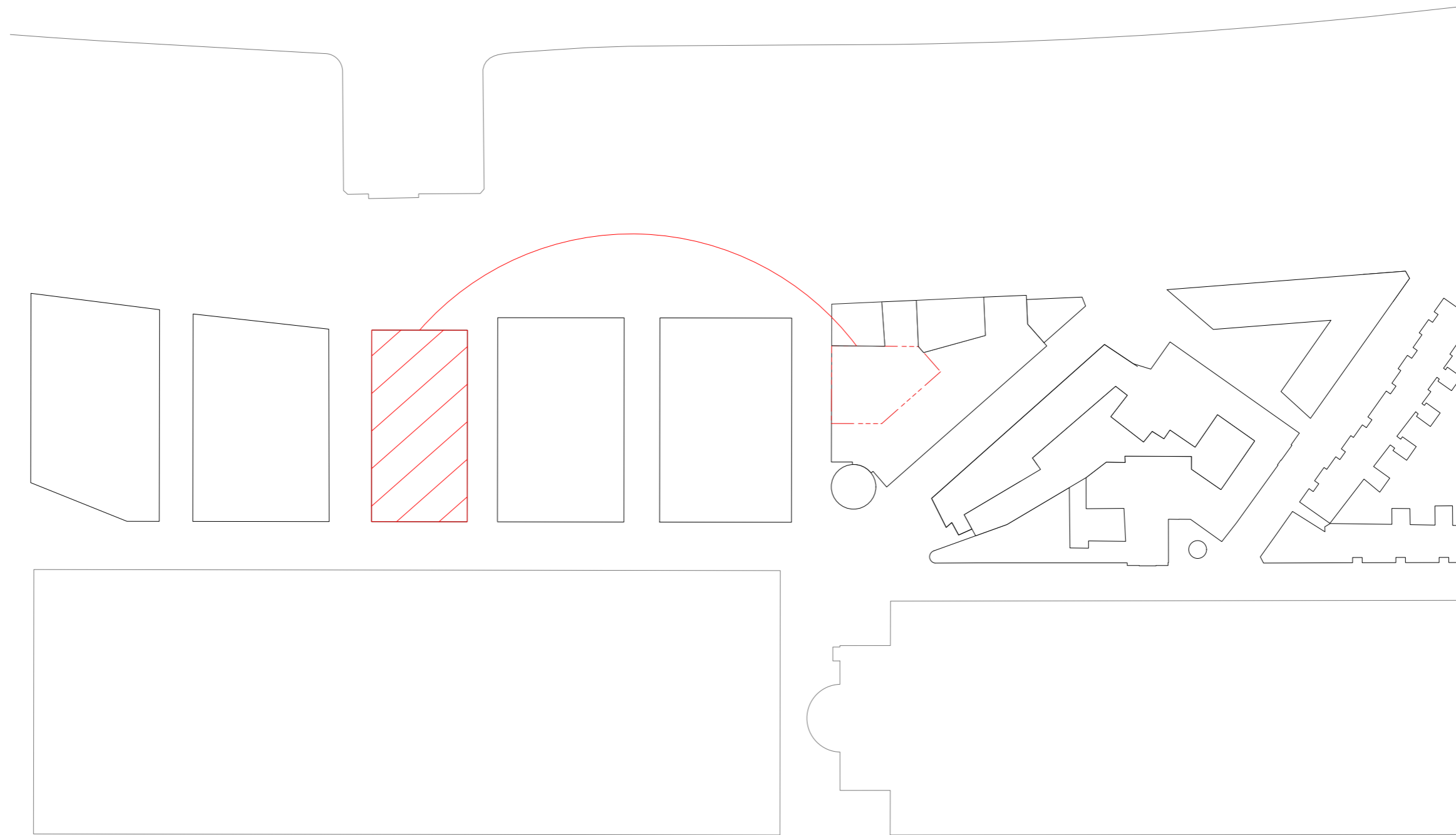


Le Corbusier, Villa Savoye

4 Proposal: Museum in Motion



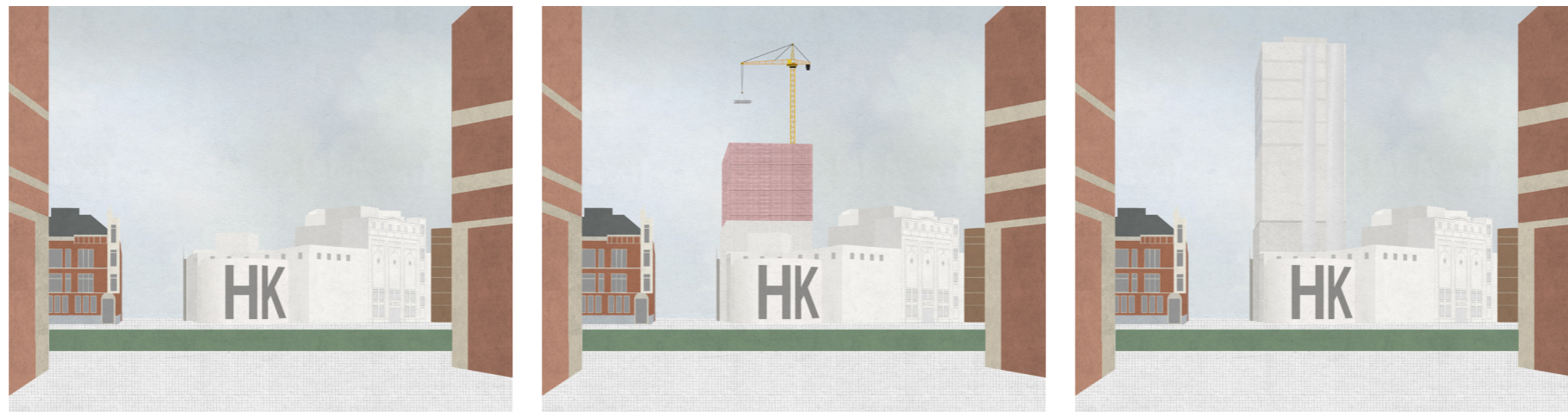
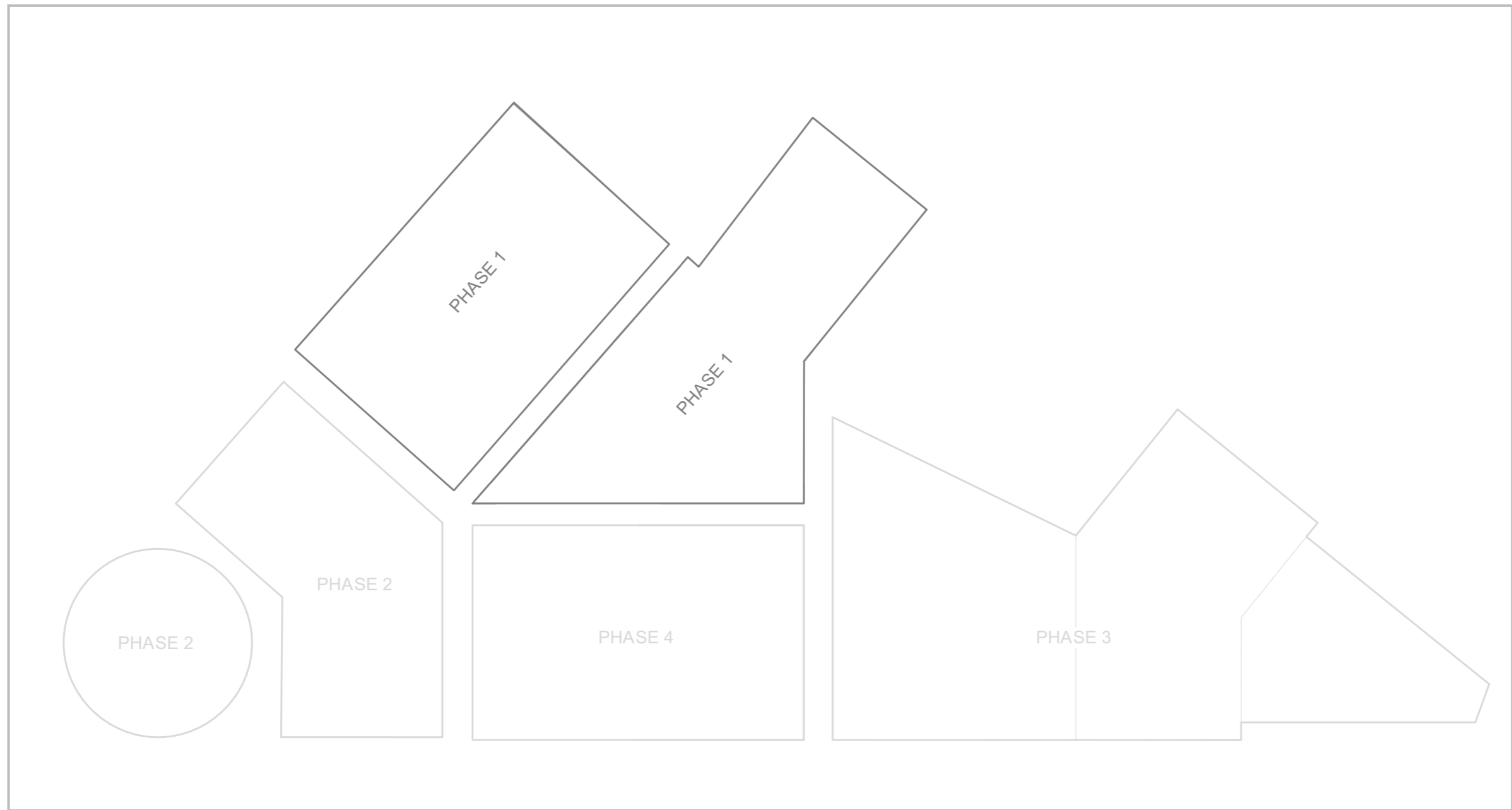
James Lee Byars, performance at Wide White Space, 1970

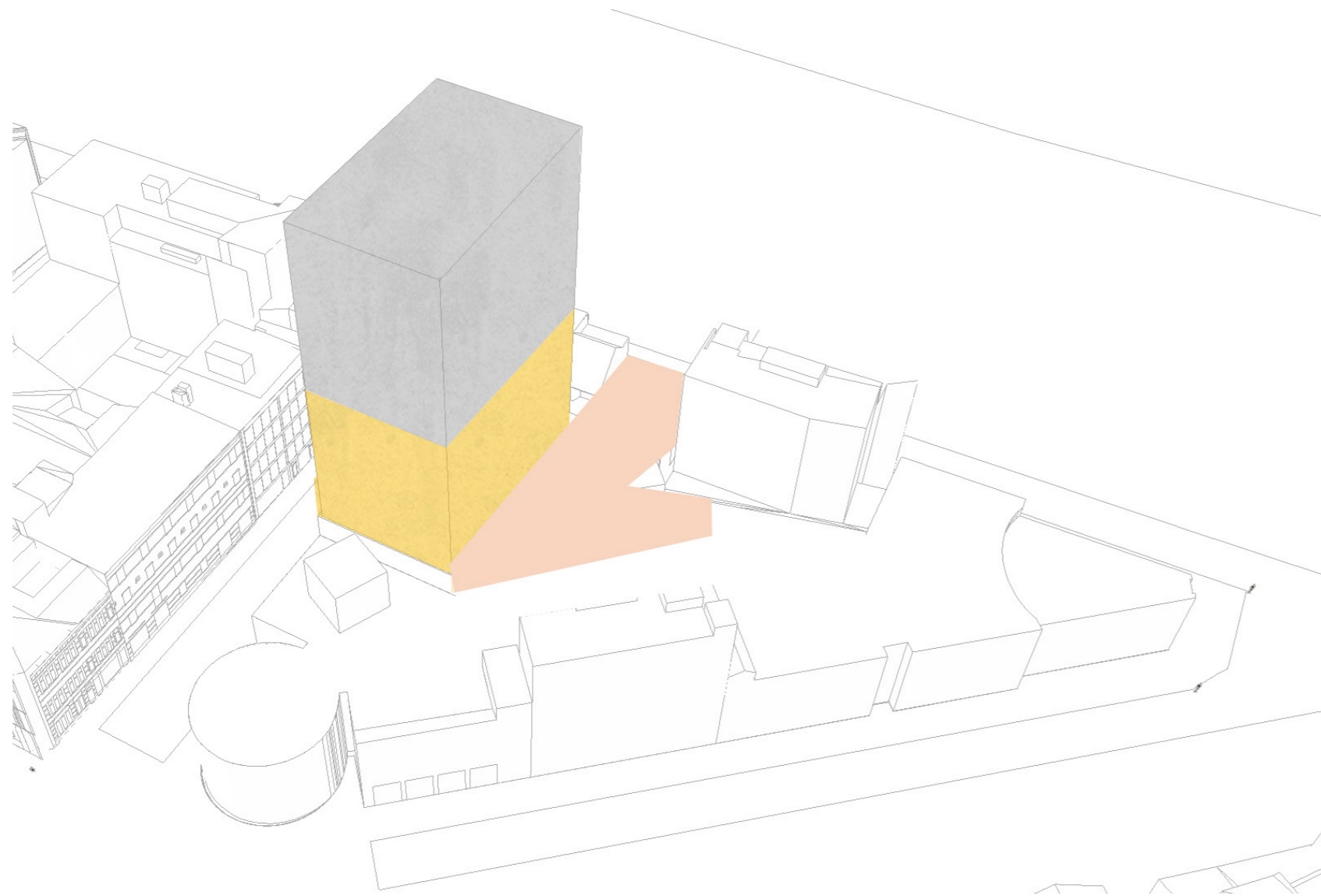




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AREA (NETTO)

COLLECTION 1453,12 m²


BACK OFFICE 2179,68 m²


FORUM 961,98 (1246,9) m²

TOTAL AREA 4594,78m²

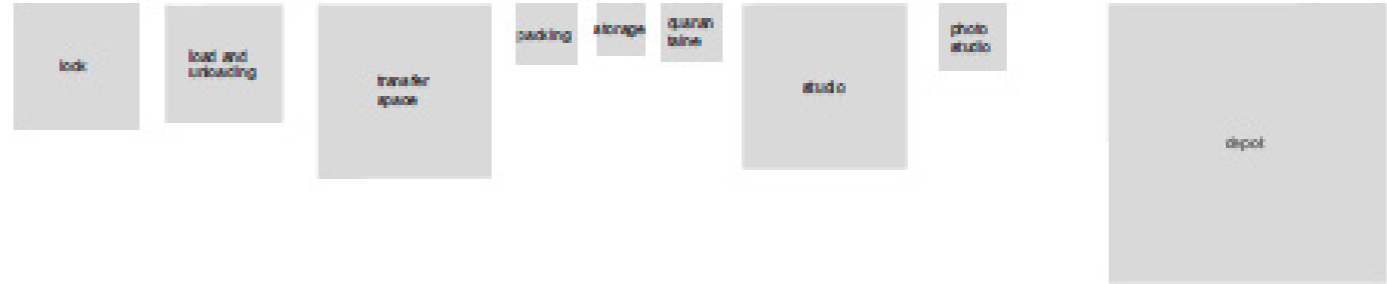
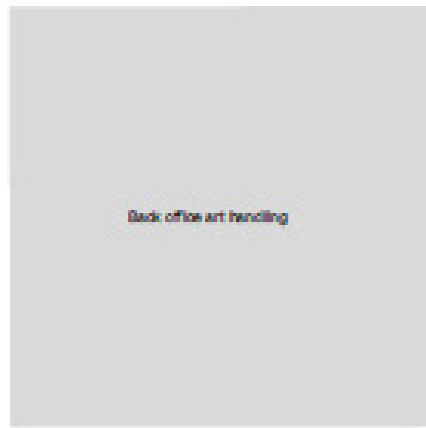
VOLUME (NETTO)

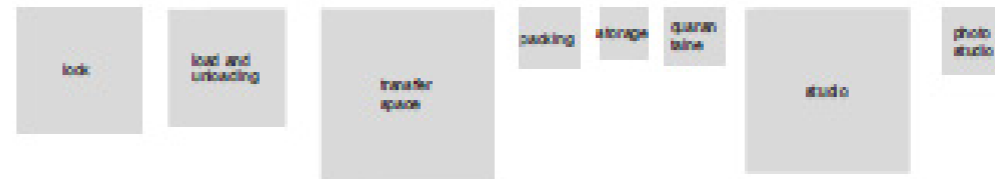
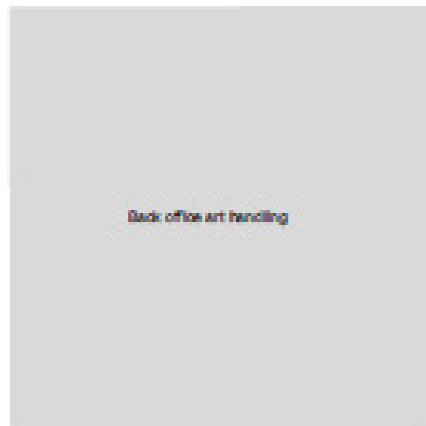
18815,6 m³

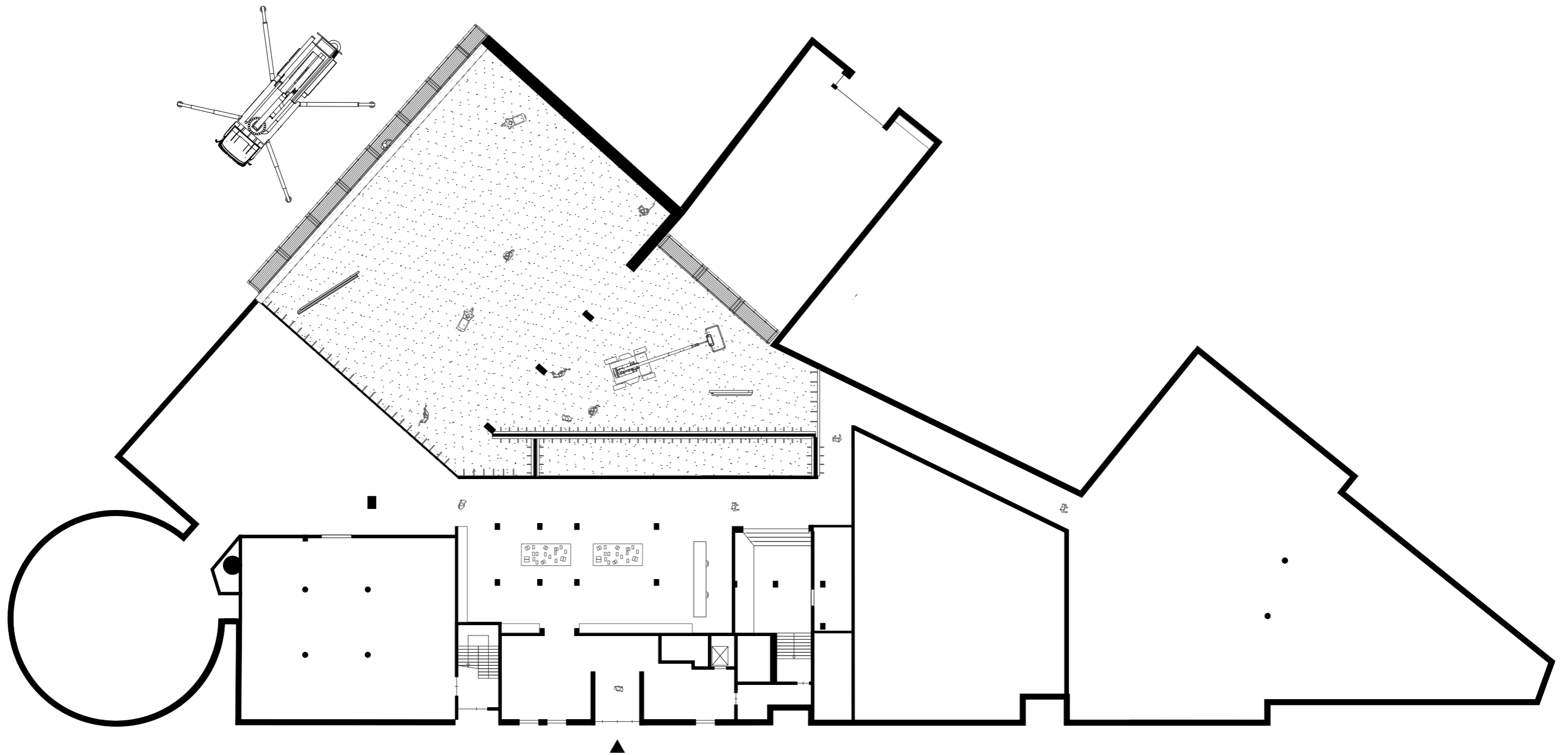
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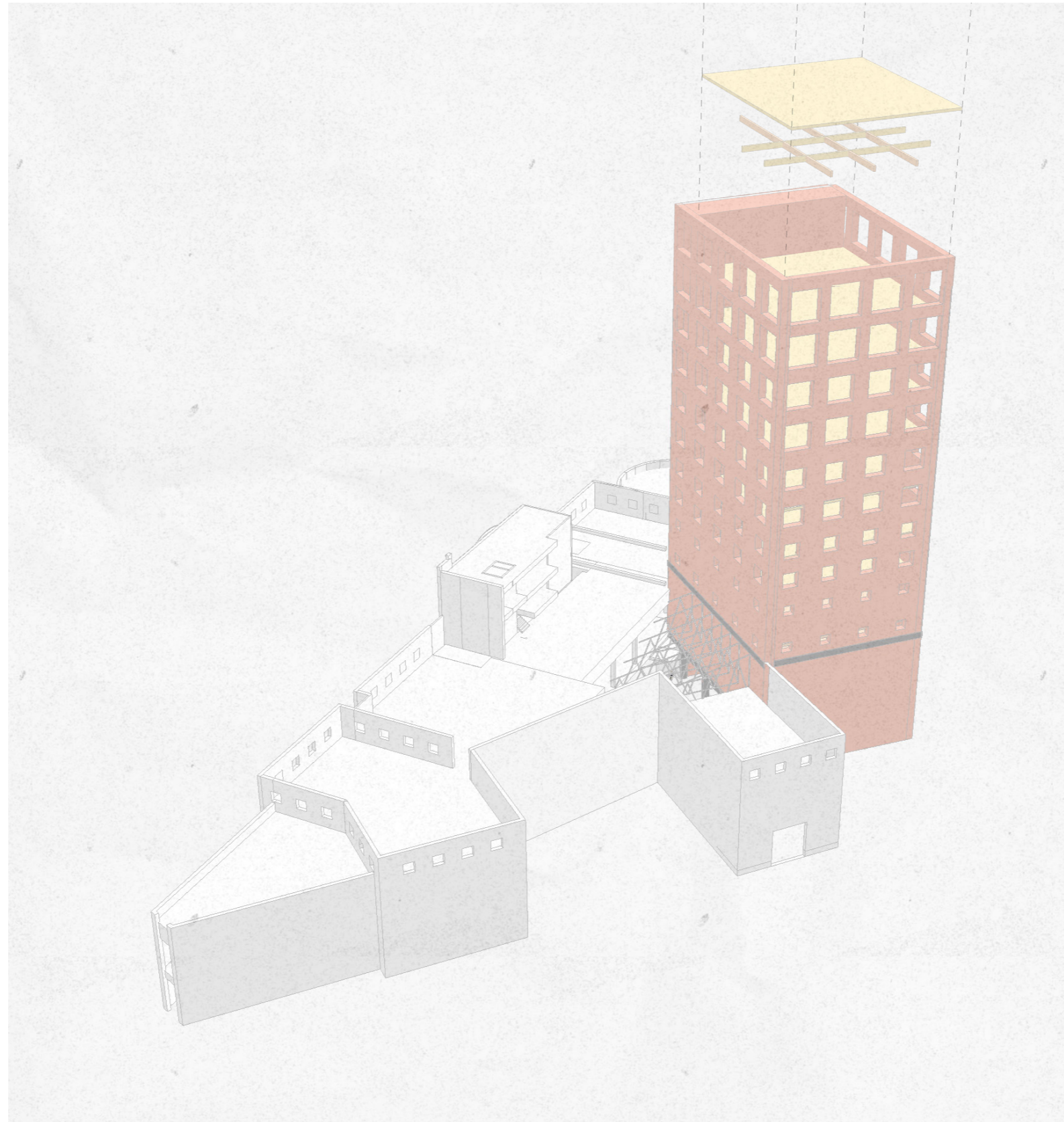
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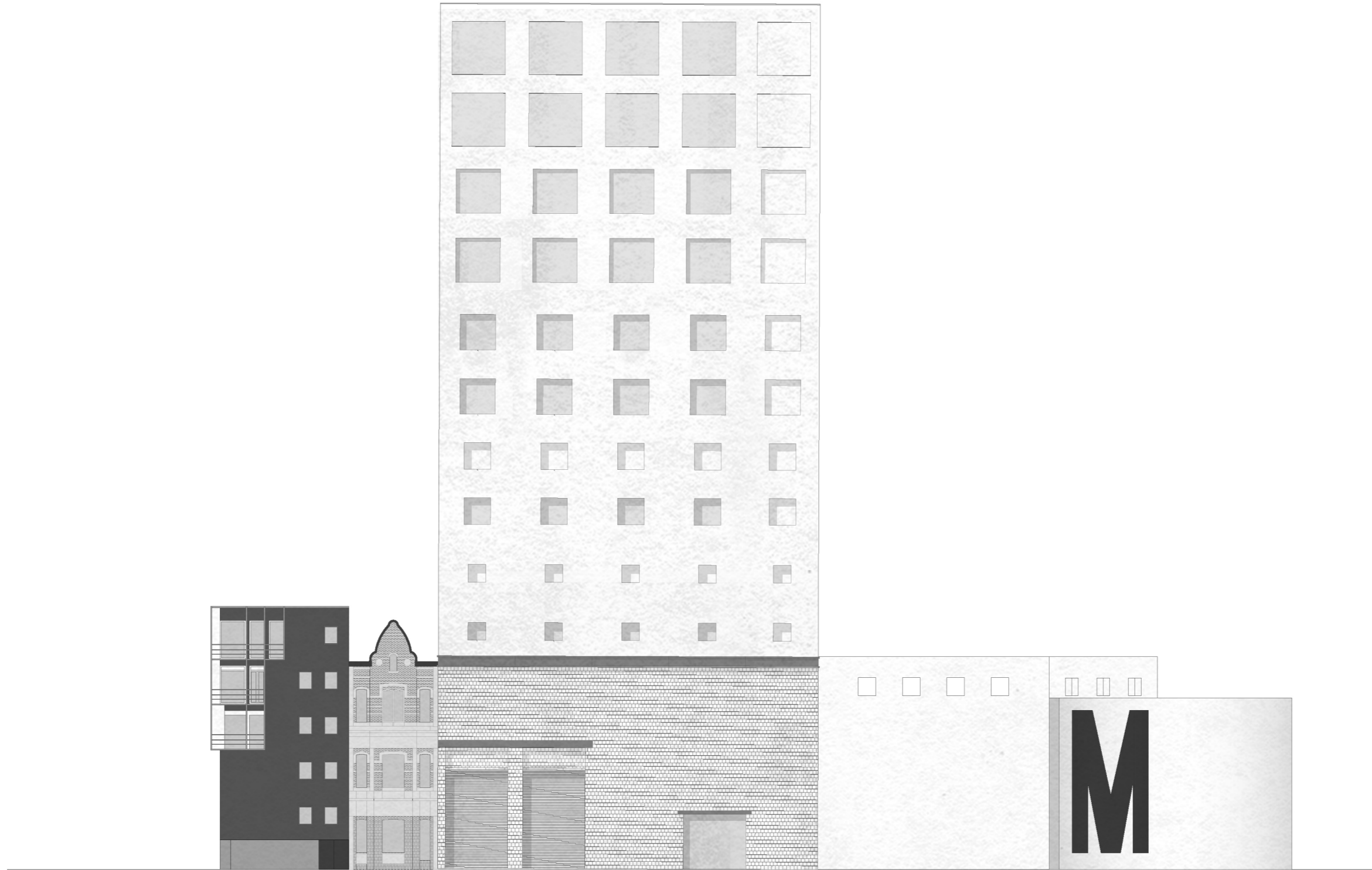
 forum

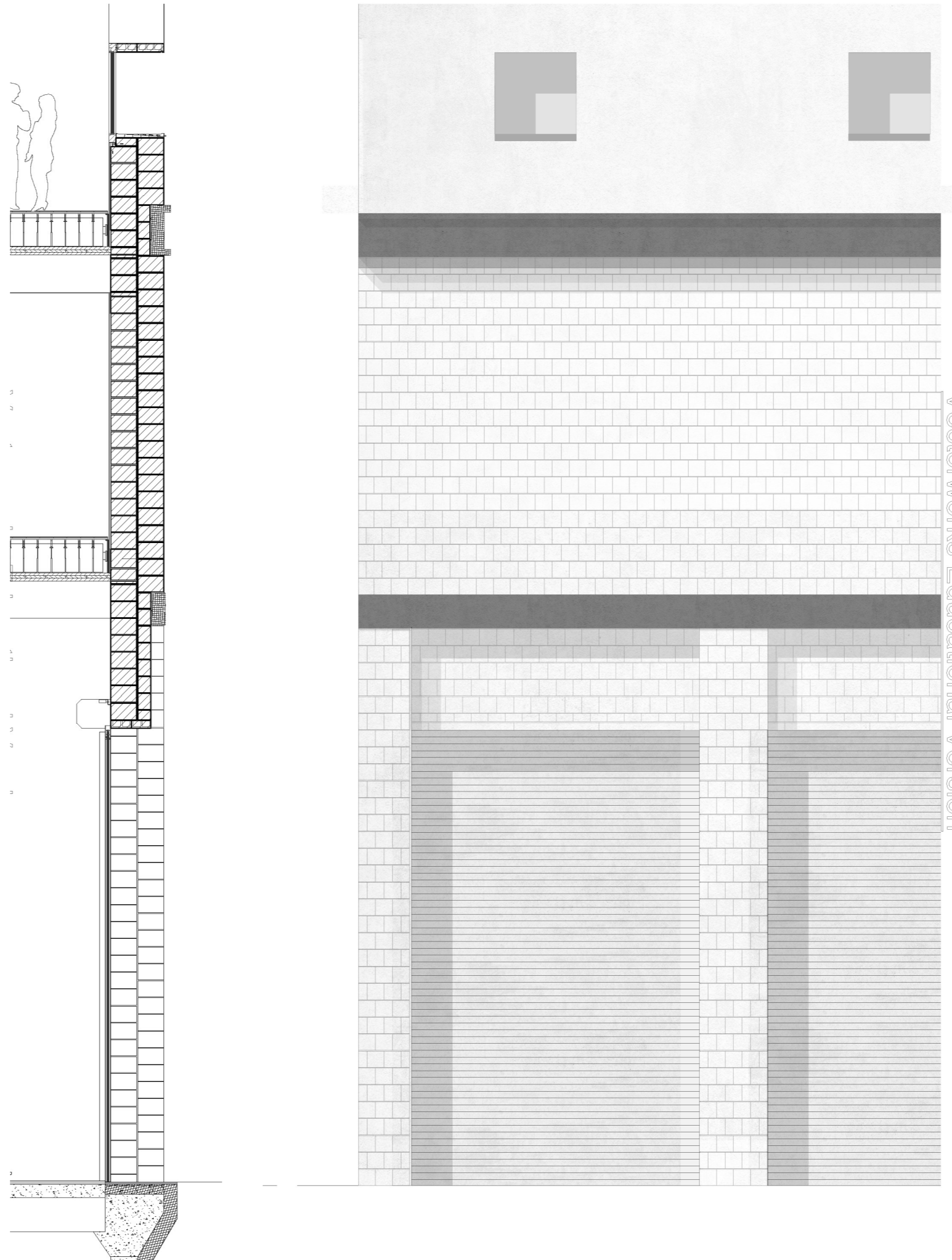






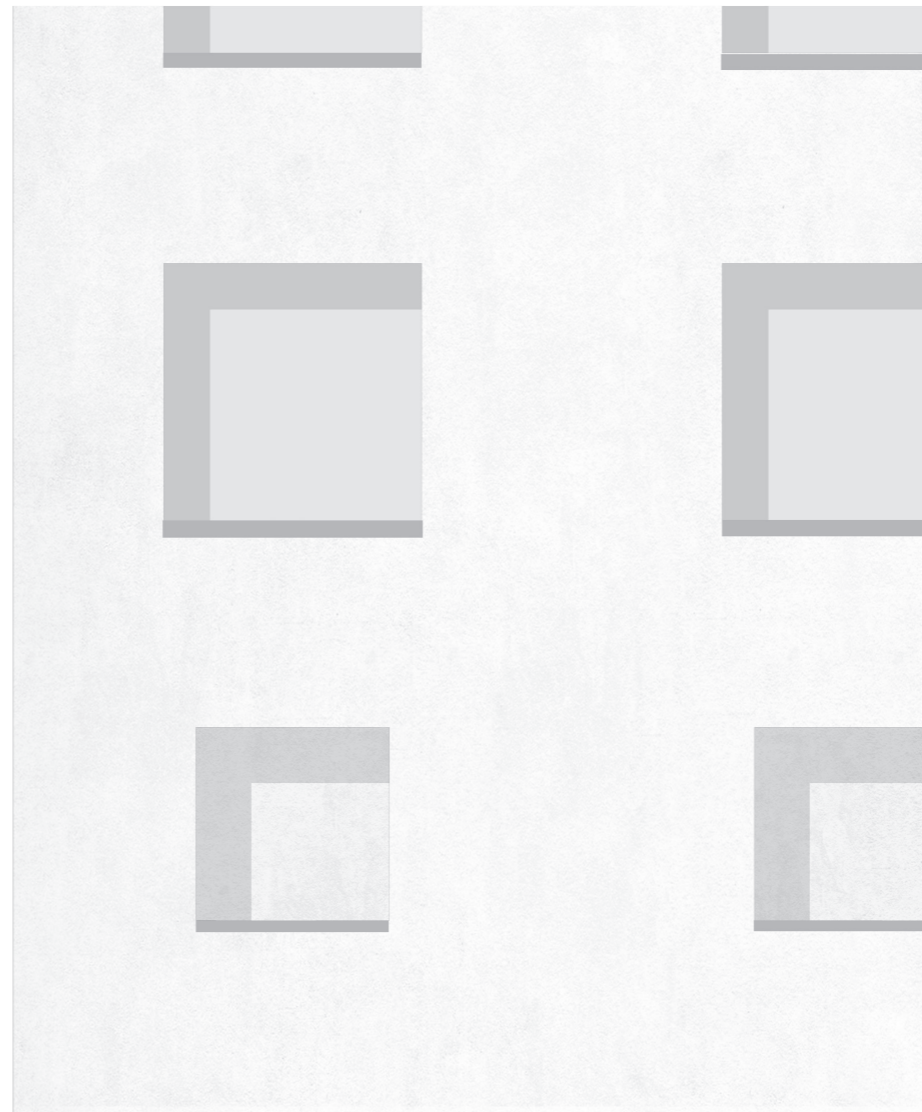
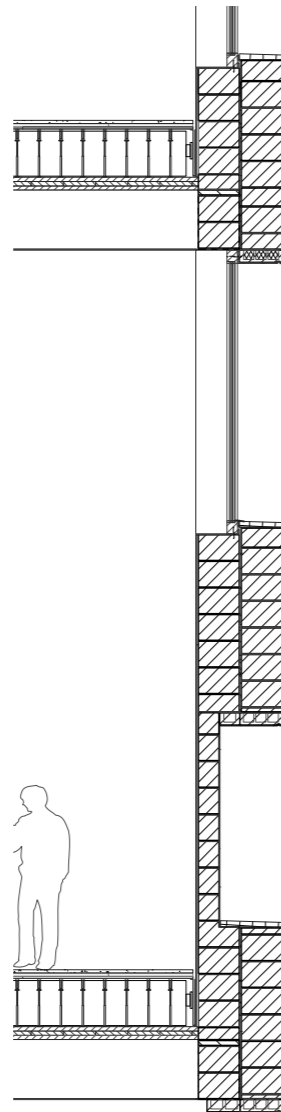
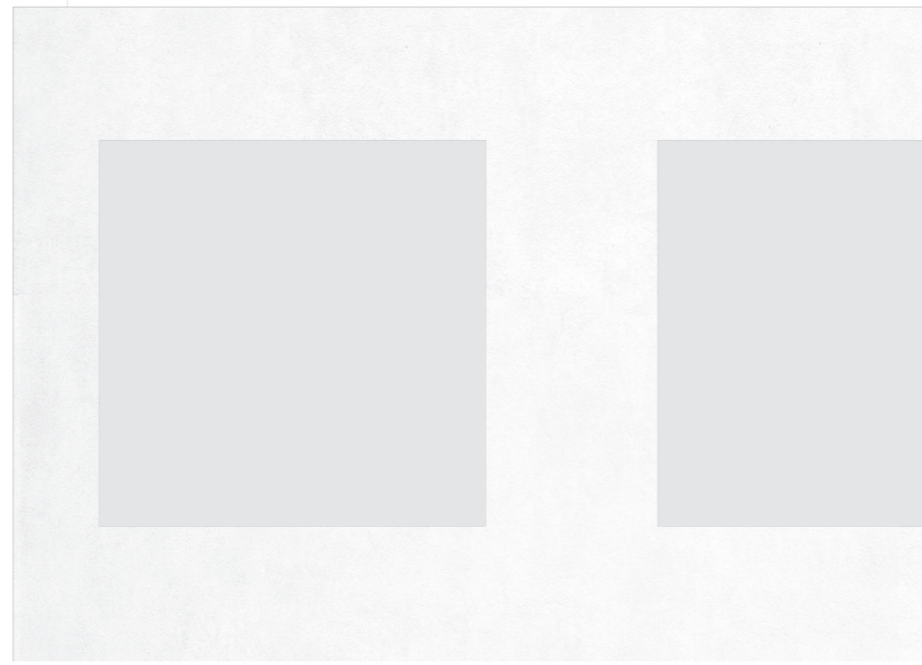
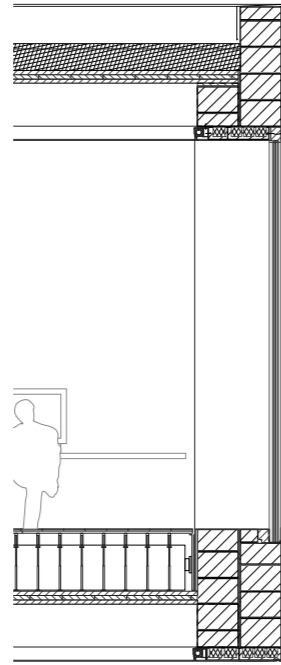




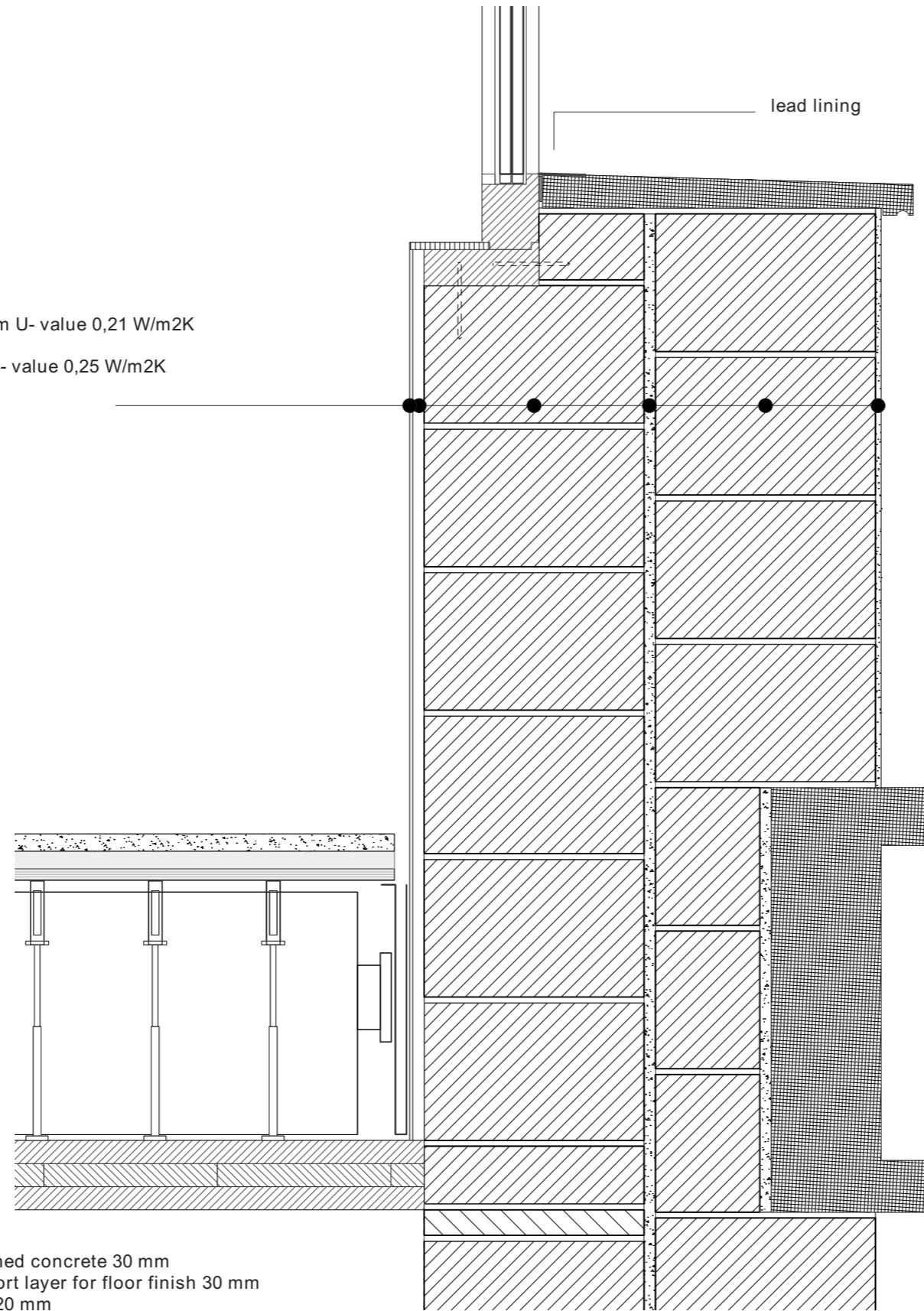


4 Proposal: Museum in Motion

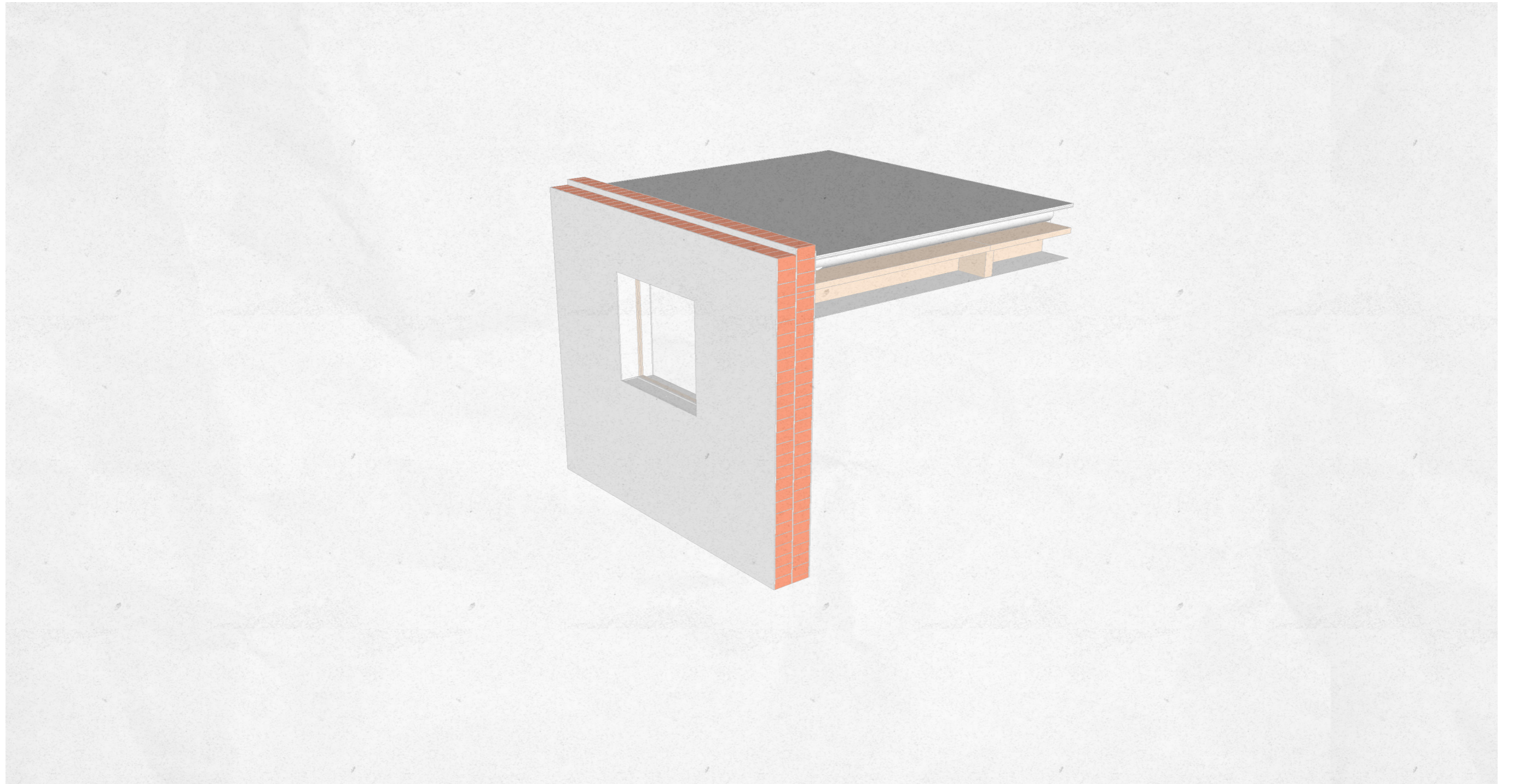
phase 1

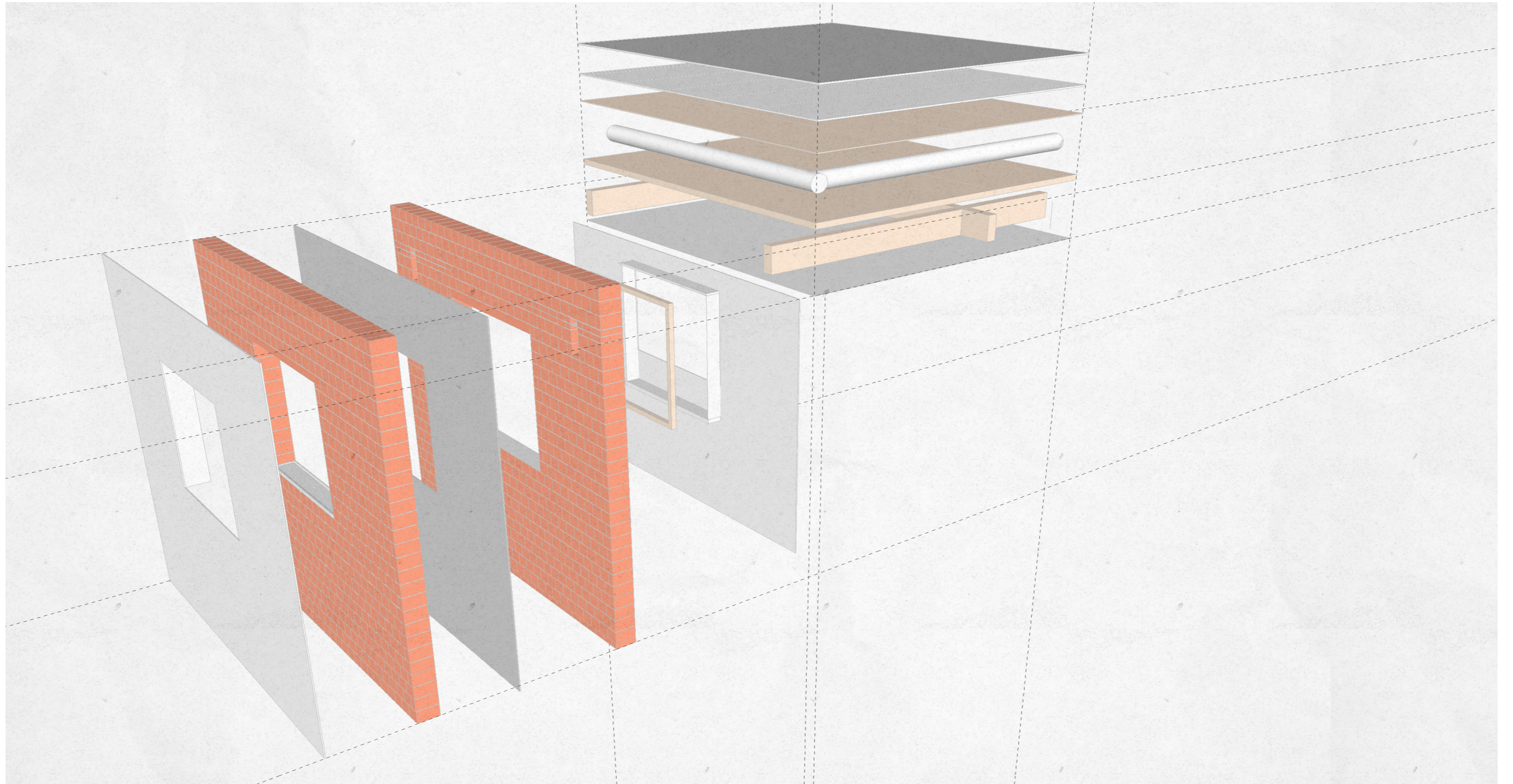


- Cemented layer 10 mm
- (Recycled) Porotherm 38 Hi. N+F 380 mm U- value 0,21 W/m2K
- Mortar 20 mm
- (Recycled) Porotherm 38 N+F 380 mm U- value 0,25 W/m2K
- Lime plaster 20 mm
- Plaster finish 5 mm

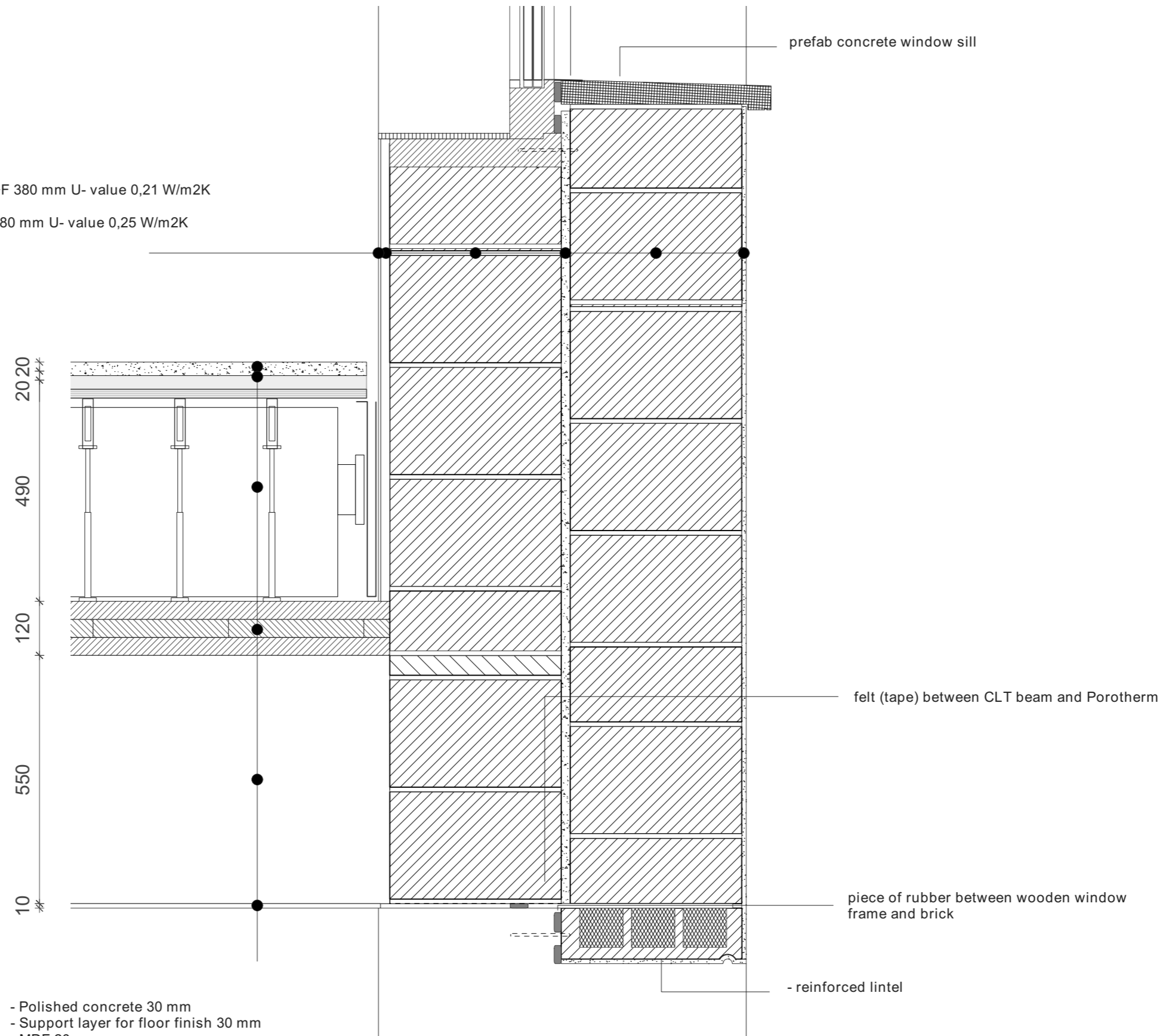


- Polished concrete 30 mm
- Support layer for floor finish 30 mm
- MDF 20 mm
- Raised floor
- CLT floor slab 120 mm
- CLT coffered ceiling 550 mm
- Plasterbaord





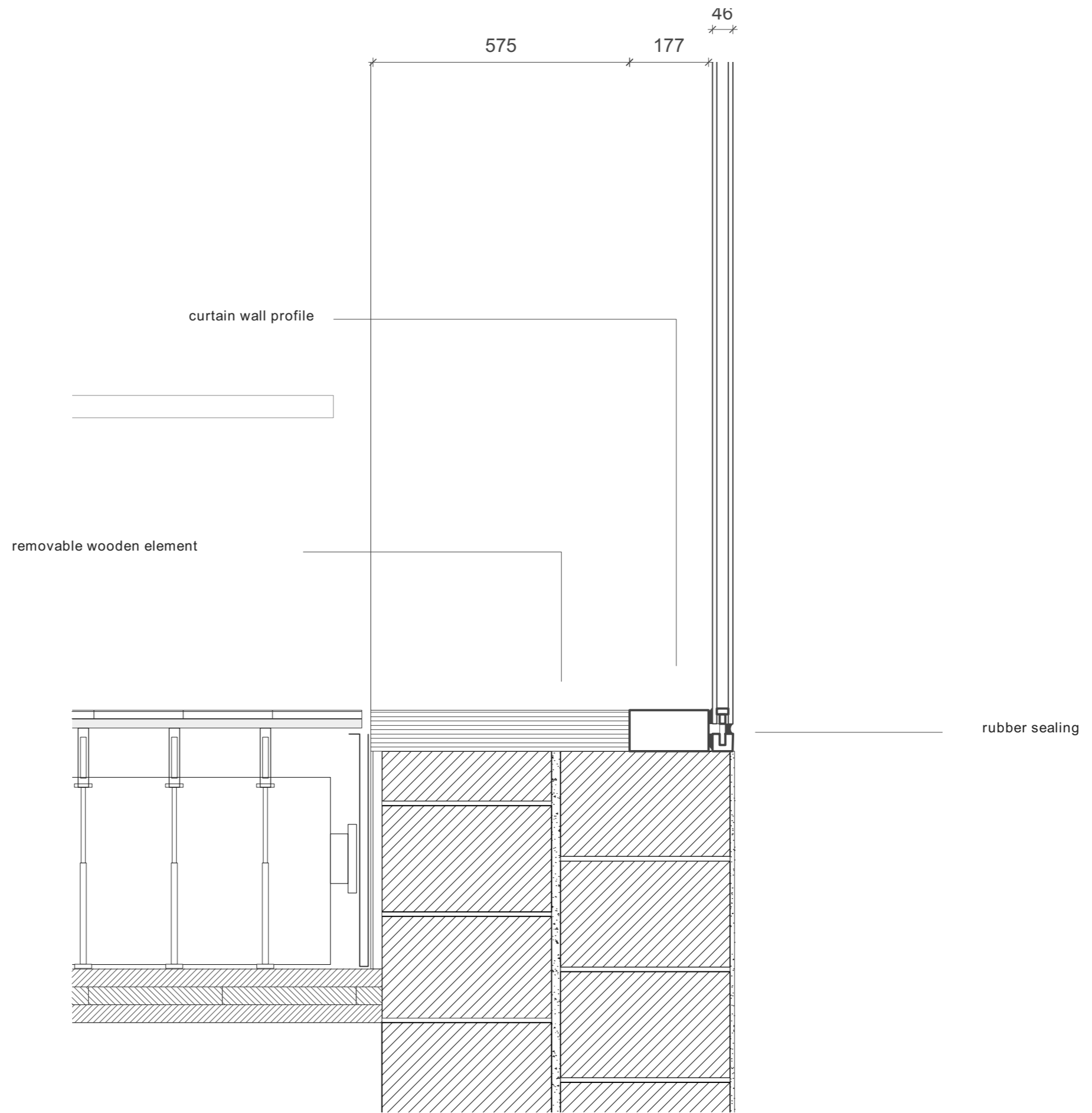
- Cemented layer 10 mm
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- (Recycled) Porotherm 38 N+F 380 mm U- value 0,25 W/m2K
- Lime plaster 20 mm
- Plaster finish 5 mm



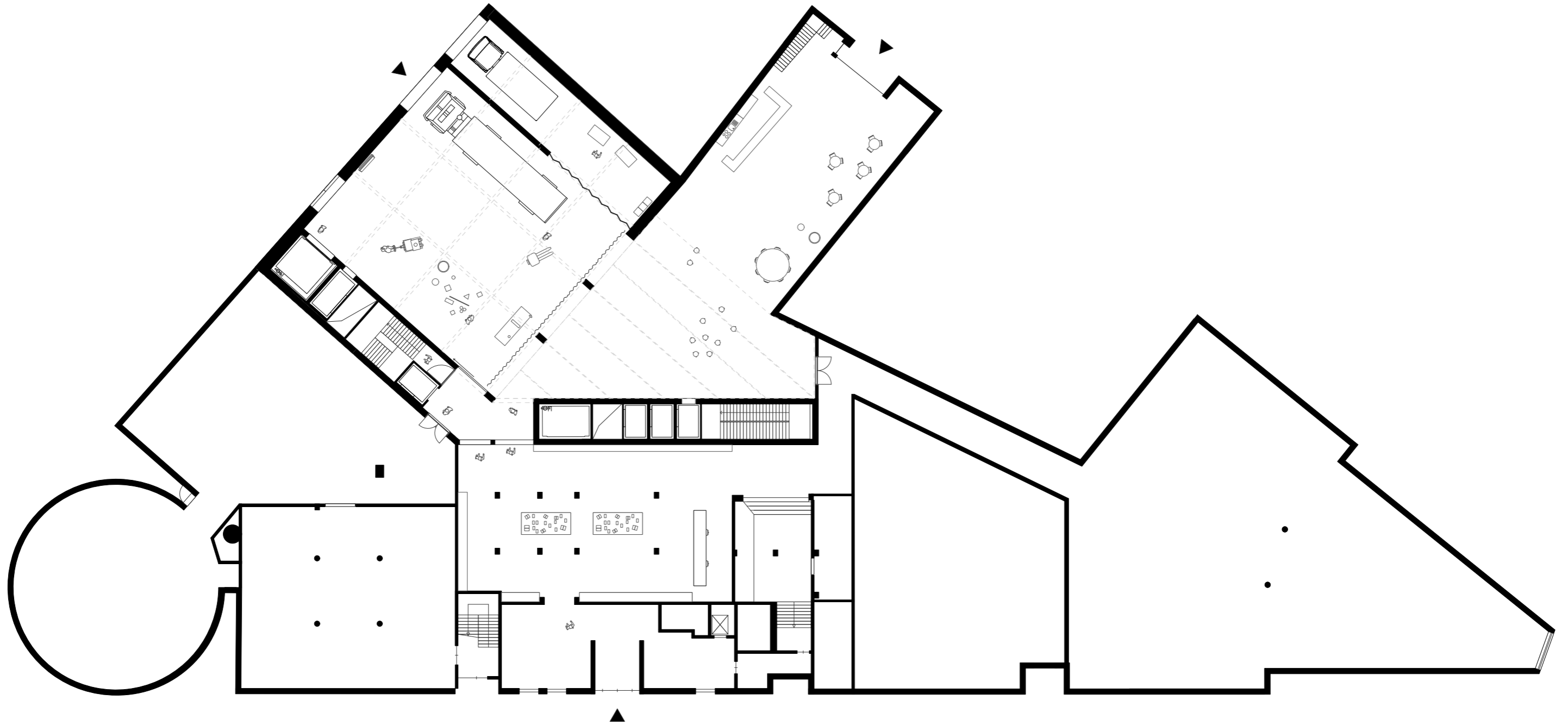
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- Support layer for floor finish 30 mm
- MDF 20 mm
- Raised floor
- CLT floor slab 120 mm
- CLT coffered ceiling 550 mm
- Plasterbaord

Double glazed wooden window frame U-value 2,8 W/m2K

F1 Facade
1:10

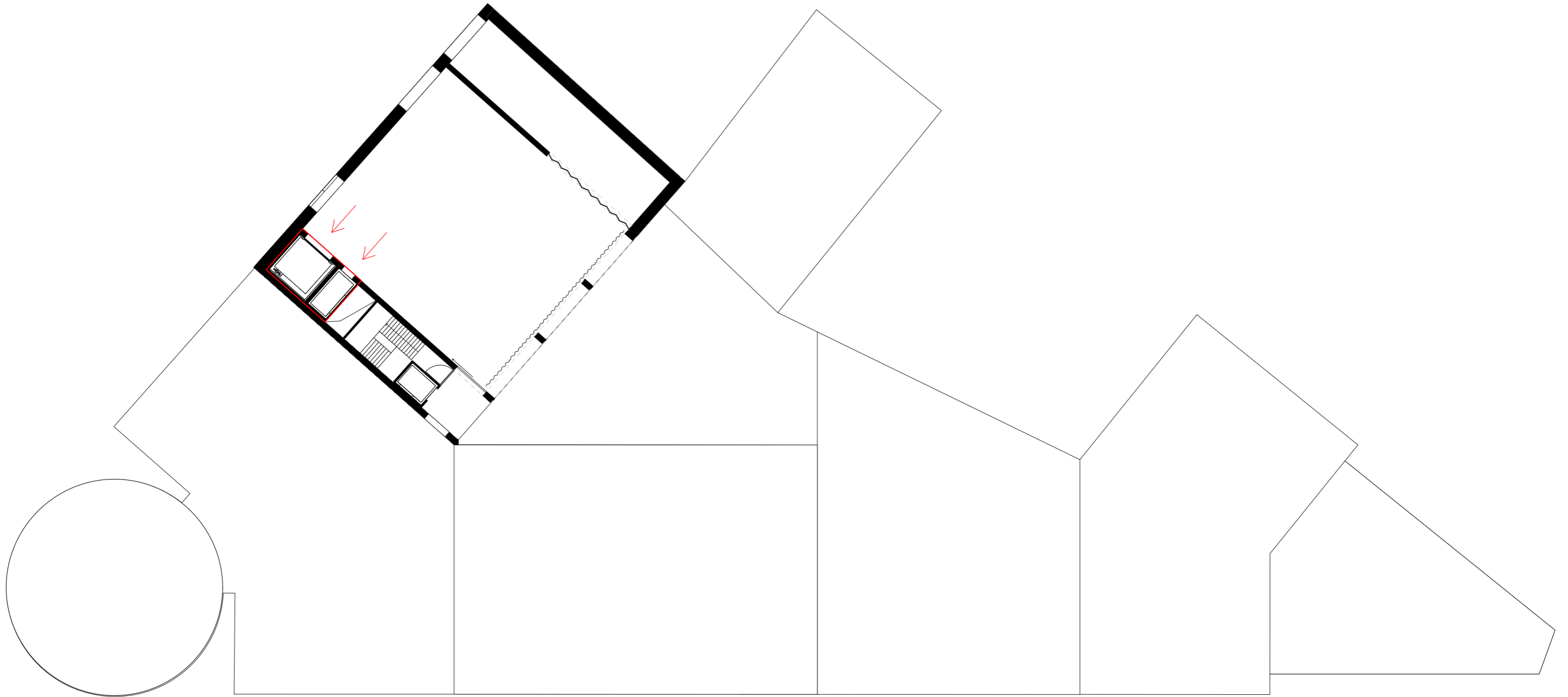




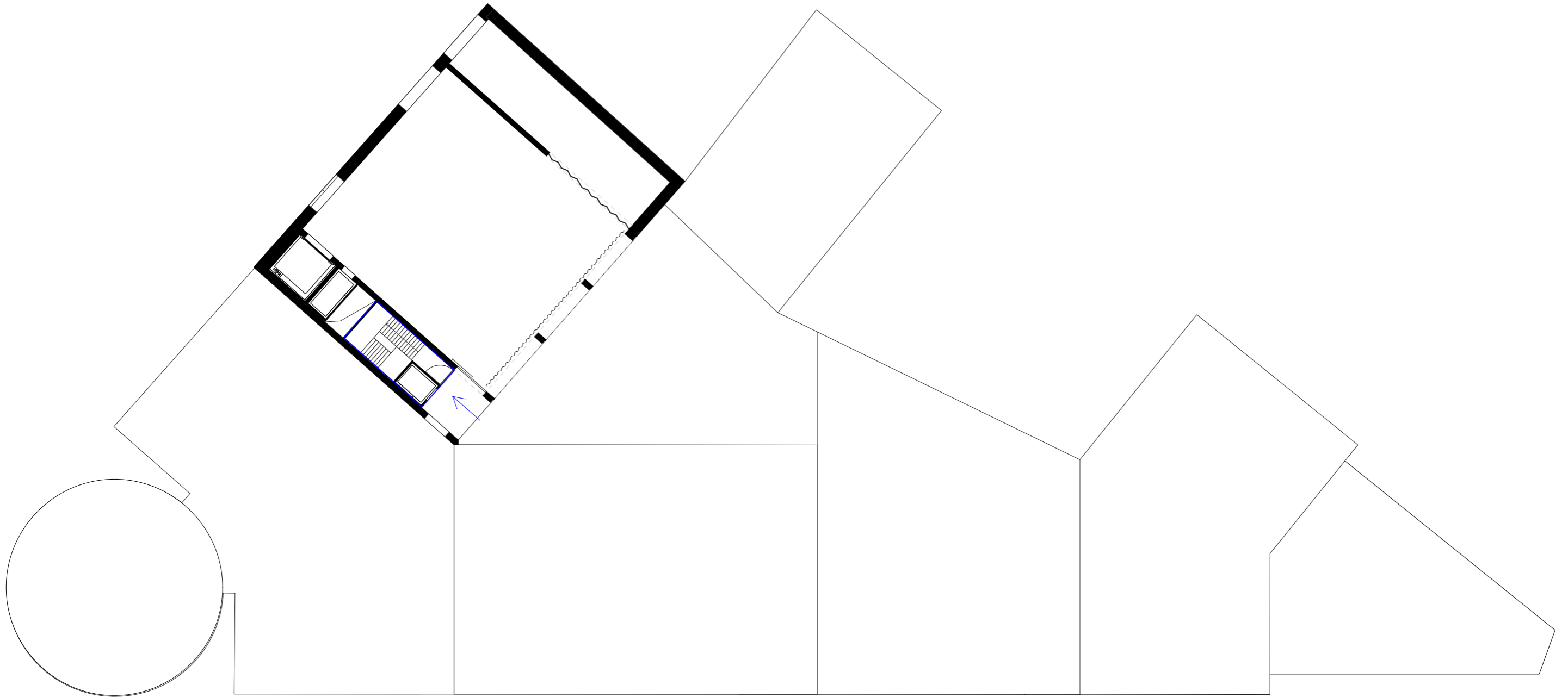


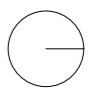
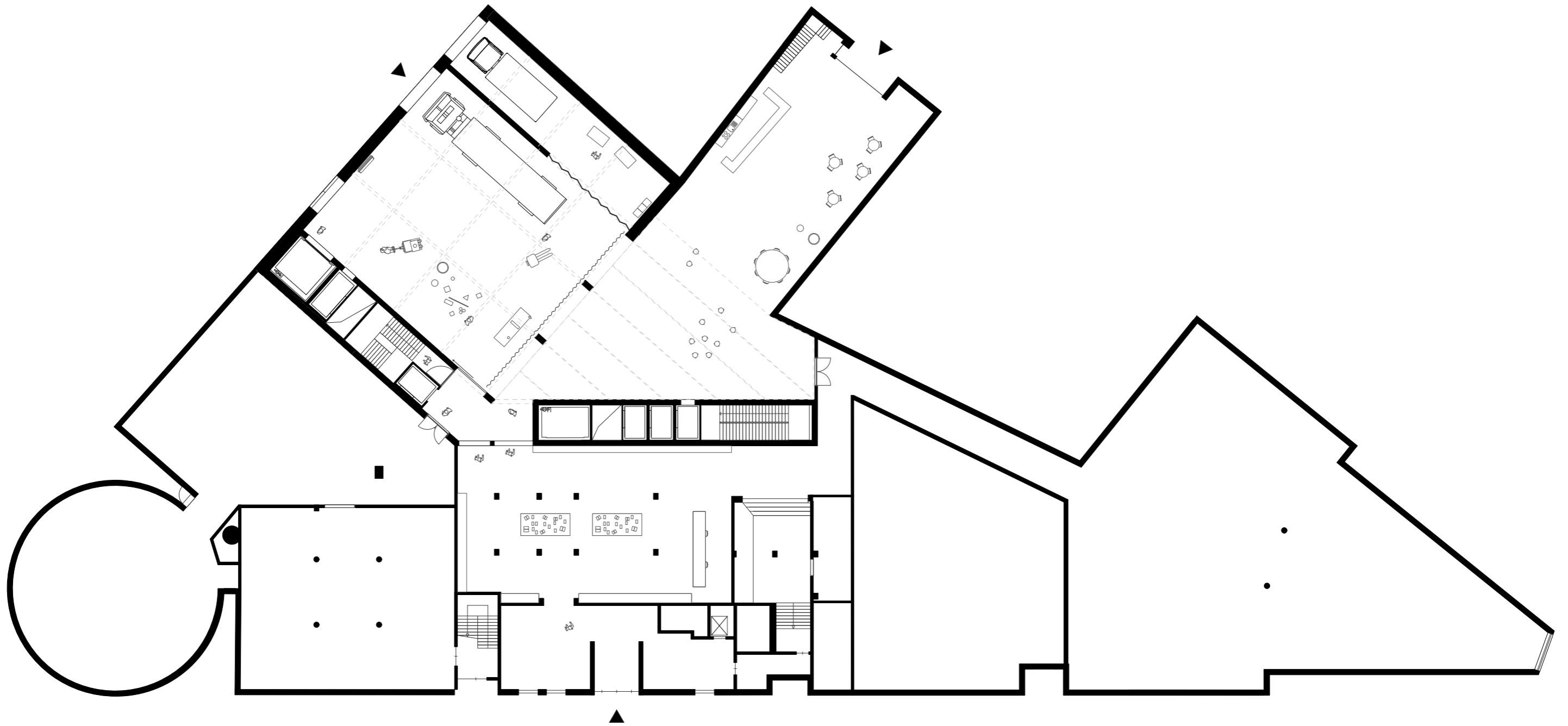


STAFF LIFTS



PUBLIC LIFT

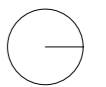
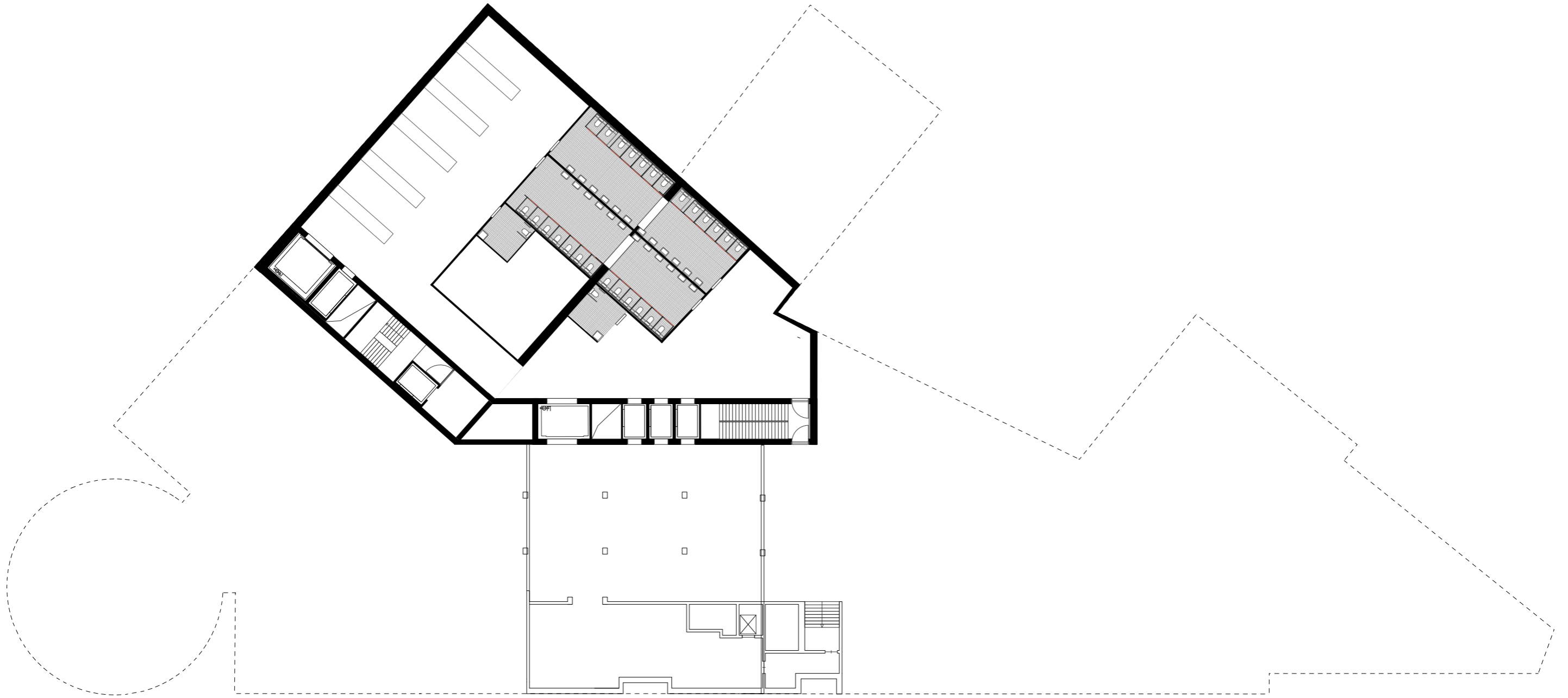


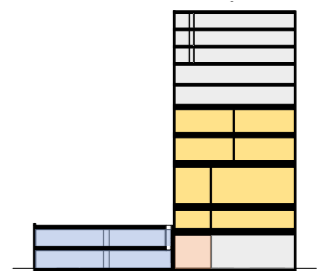
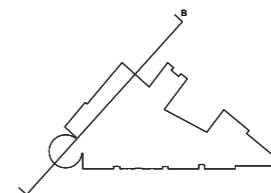
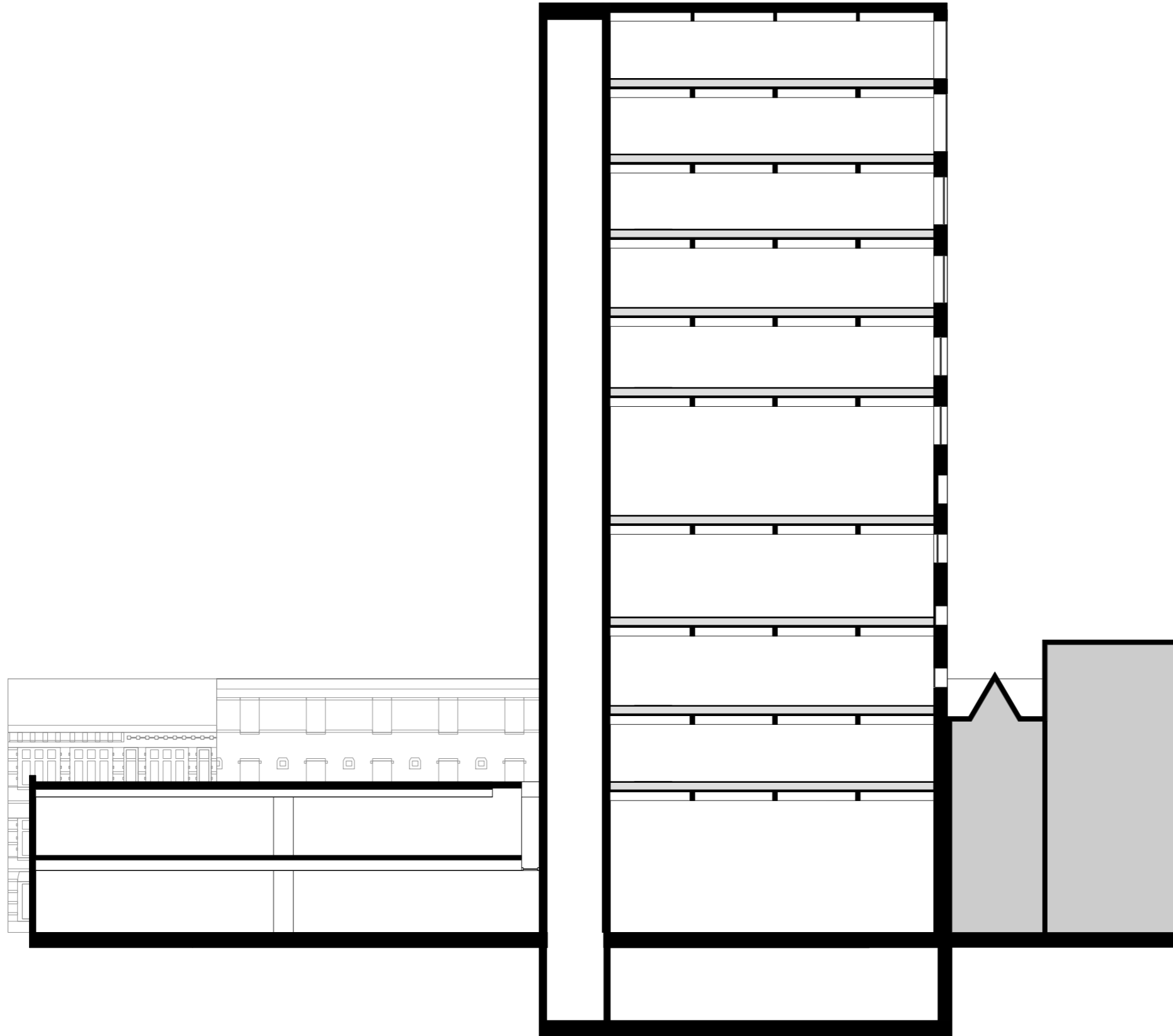


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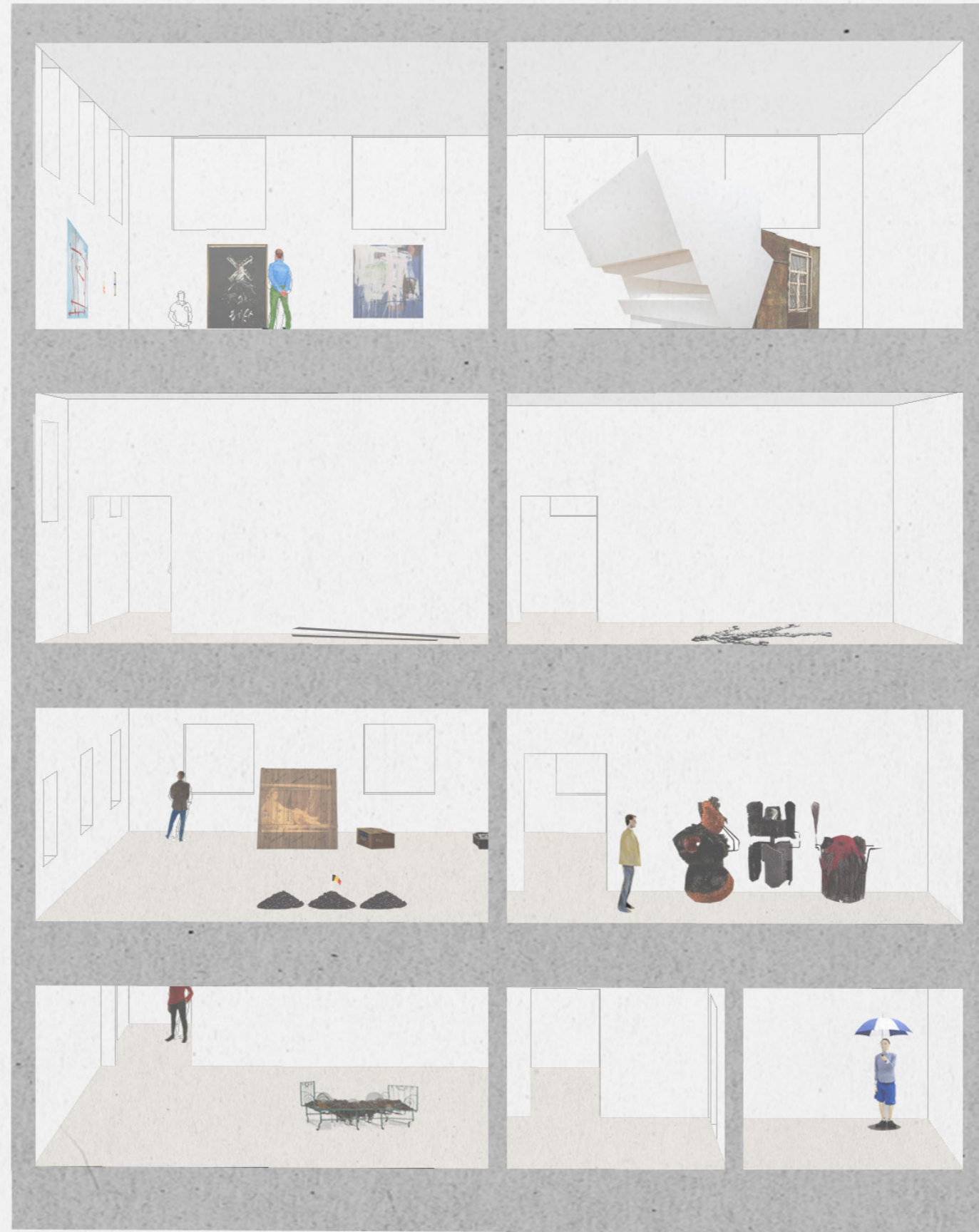
forum animation

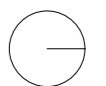
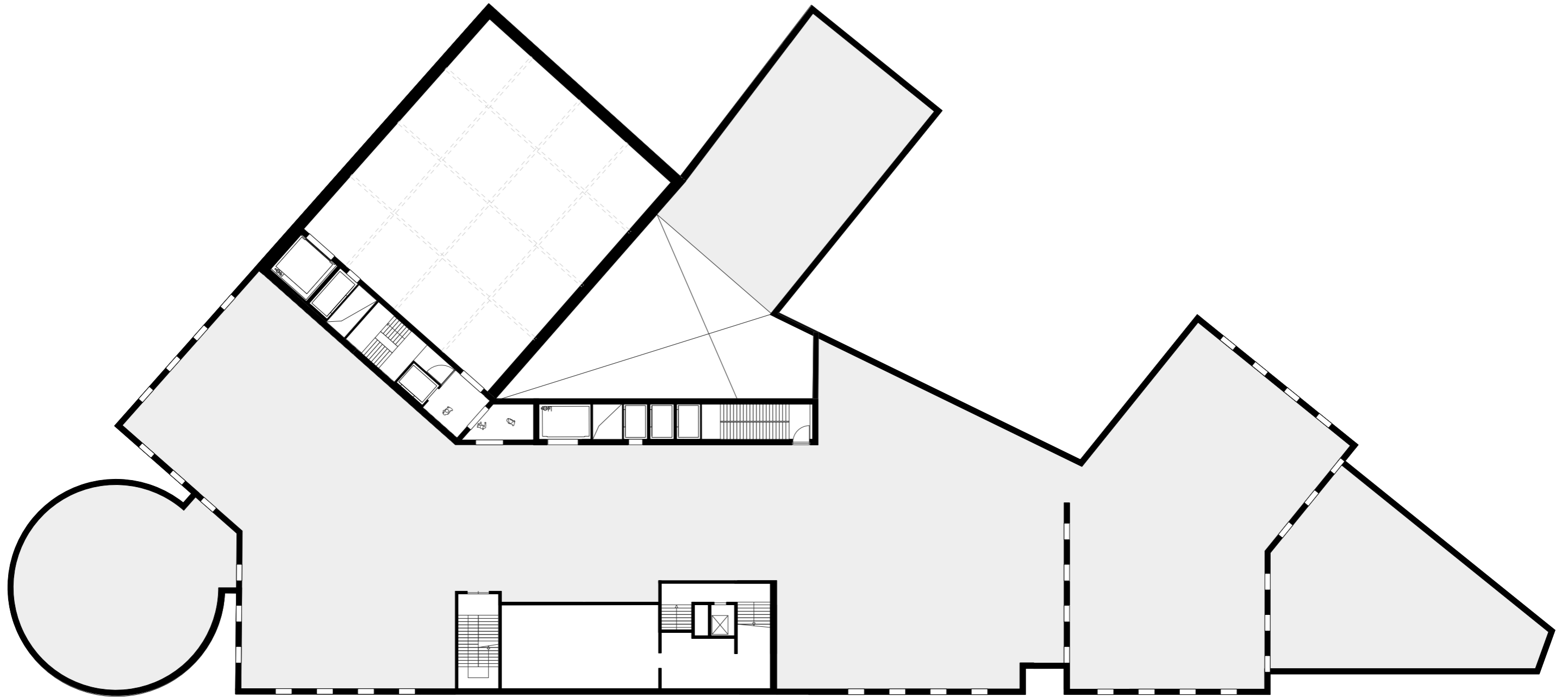




collection exhibition forum back office

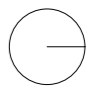
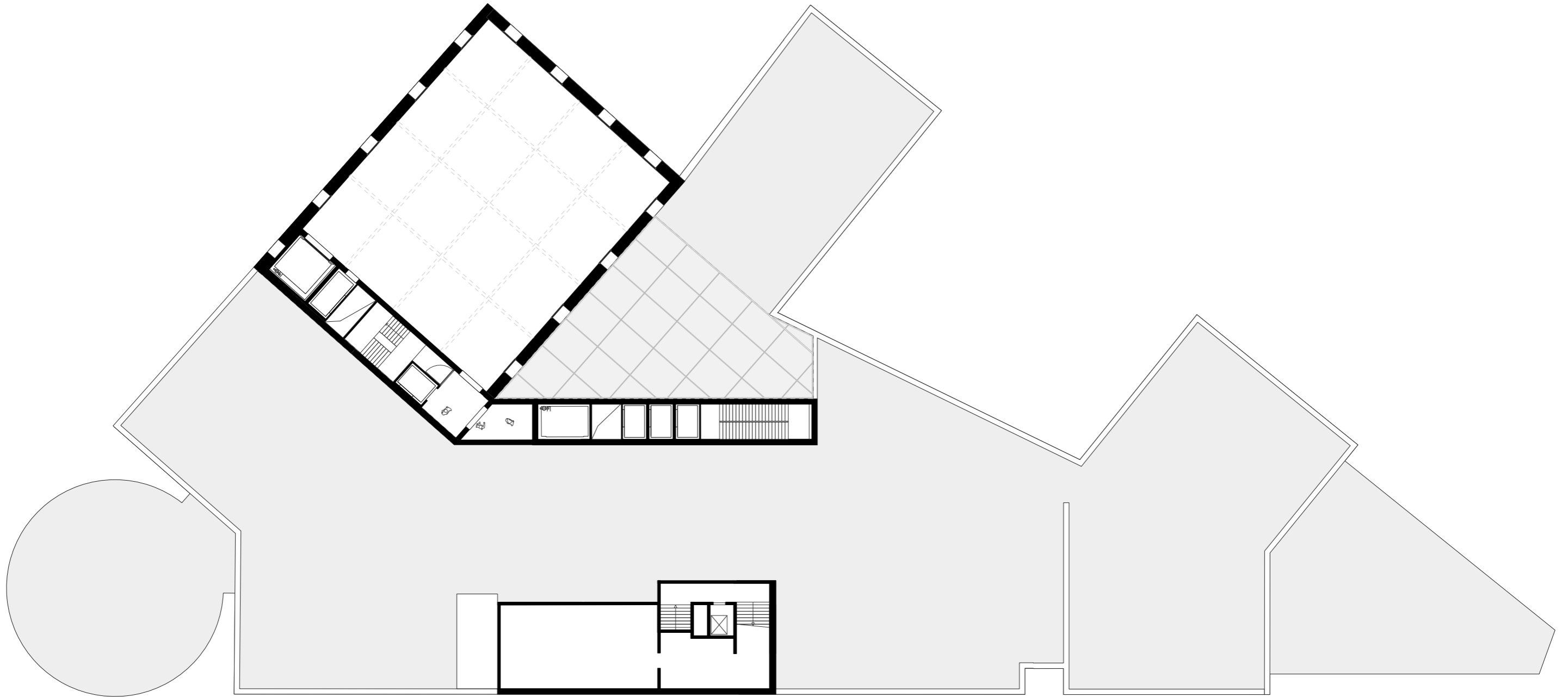






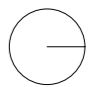
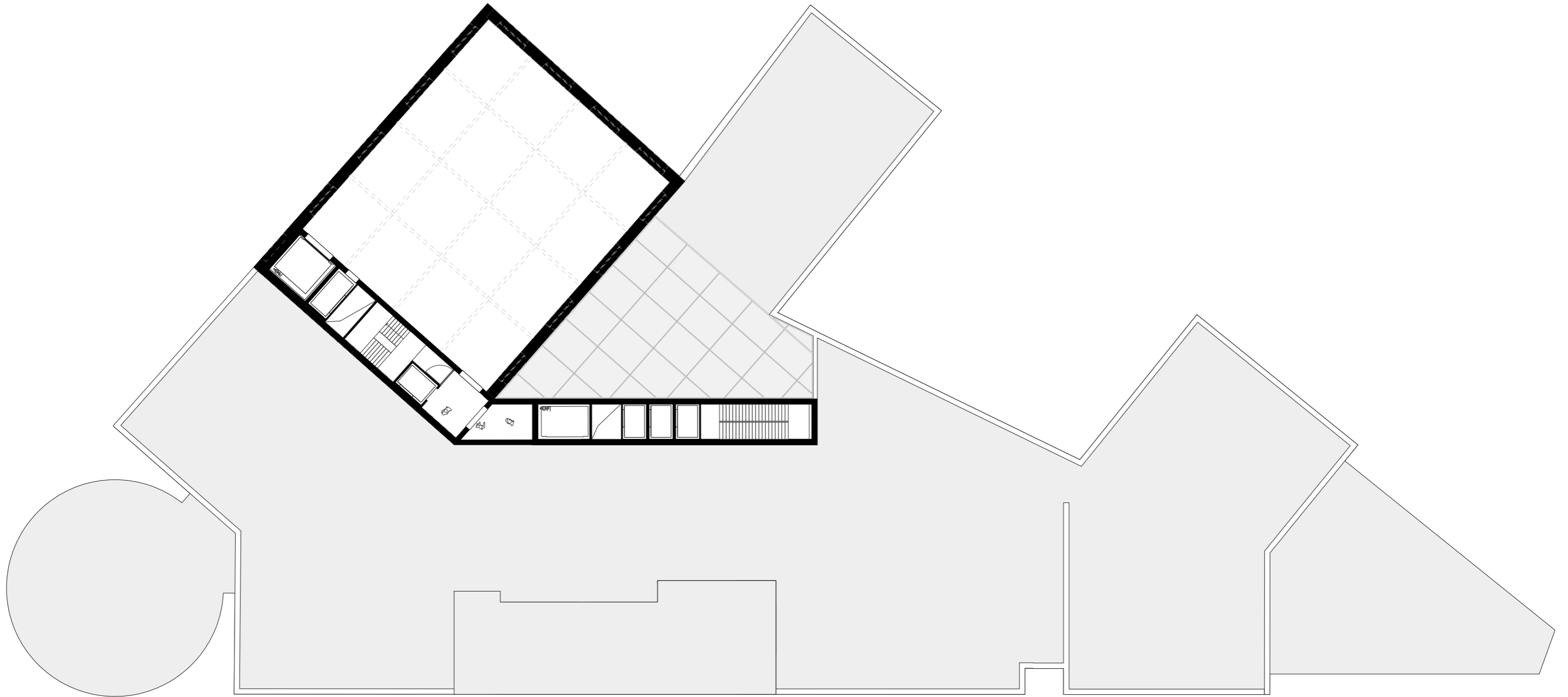
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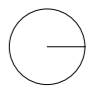
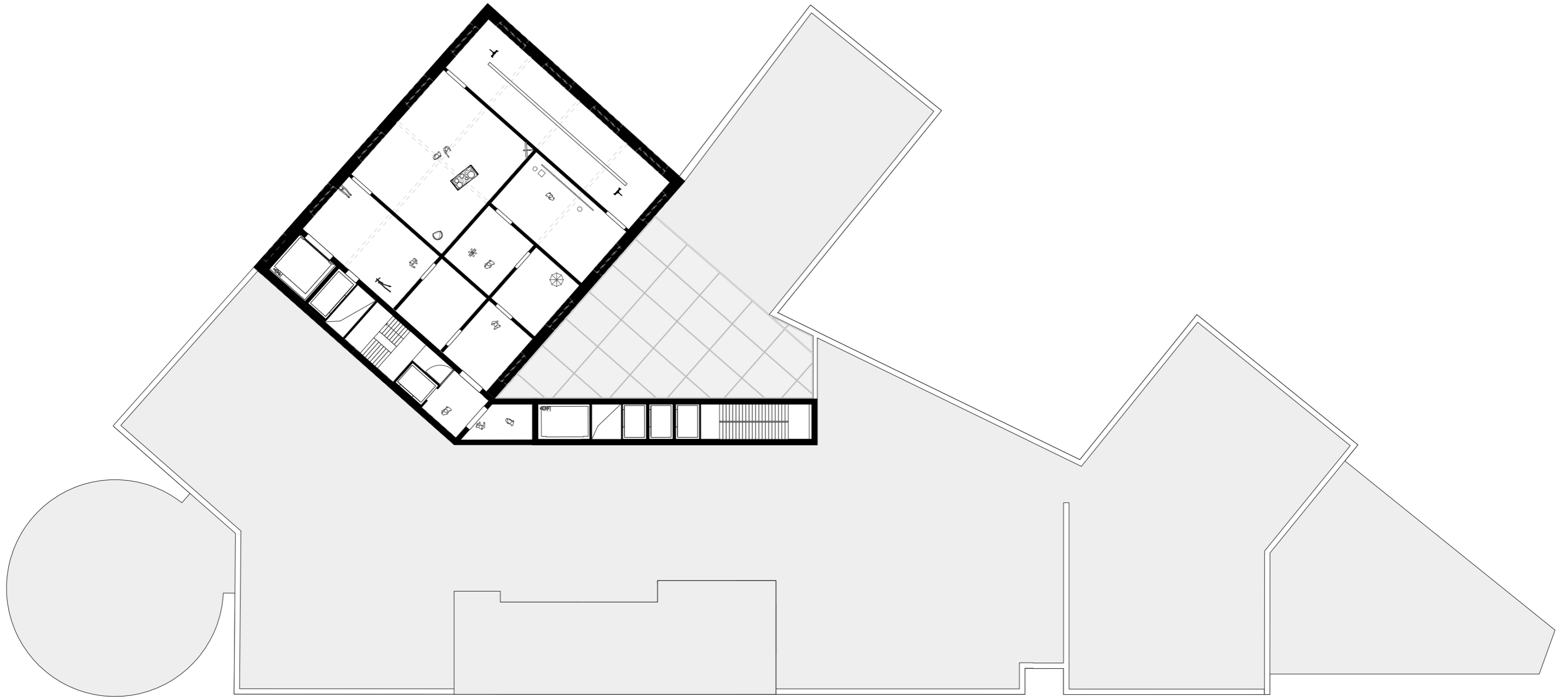


+3

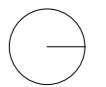
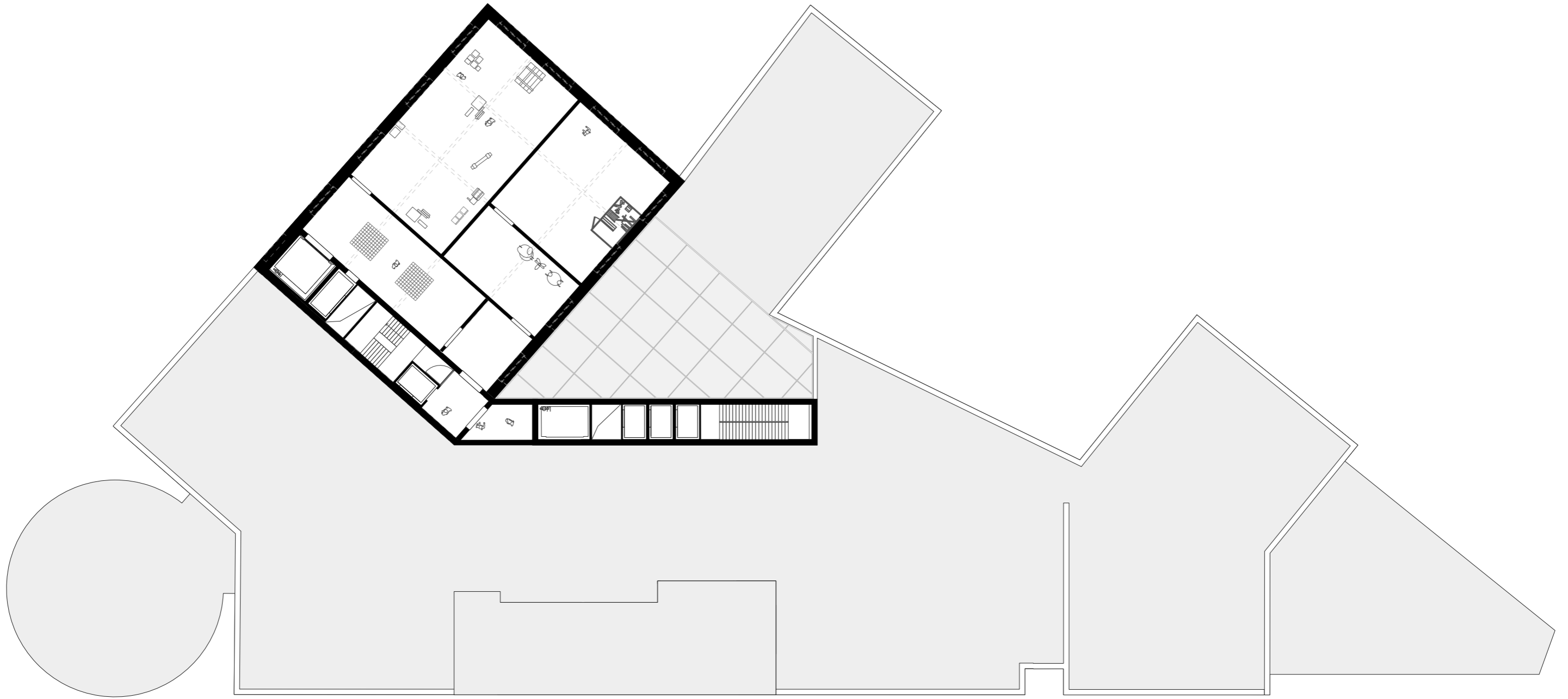




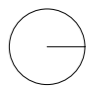
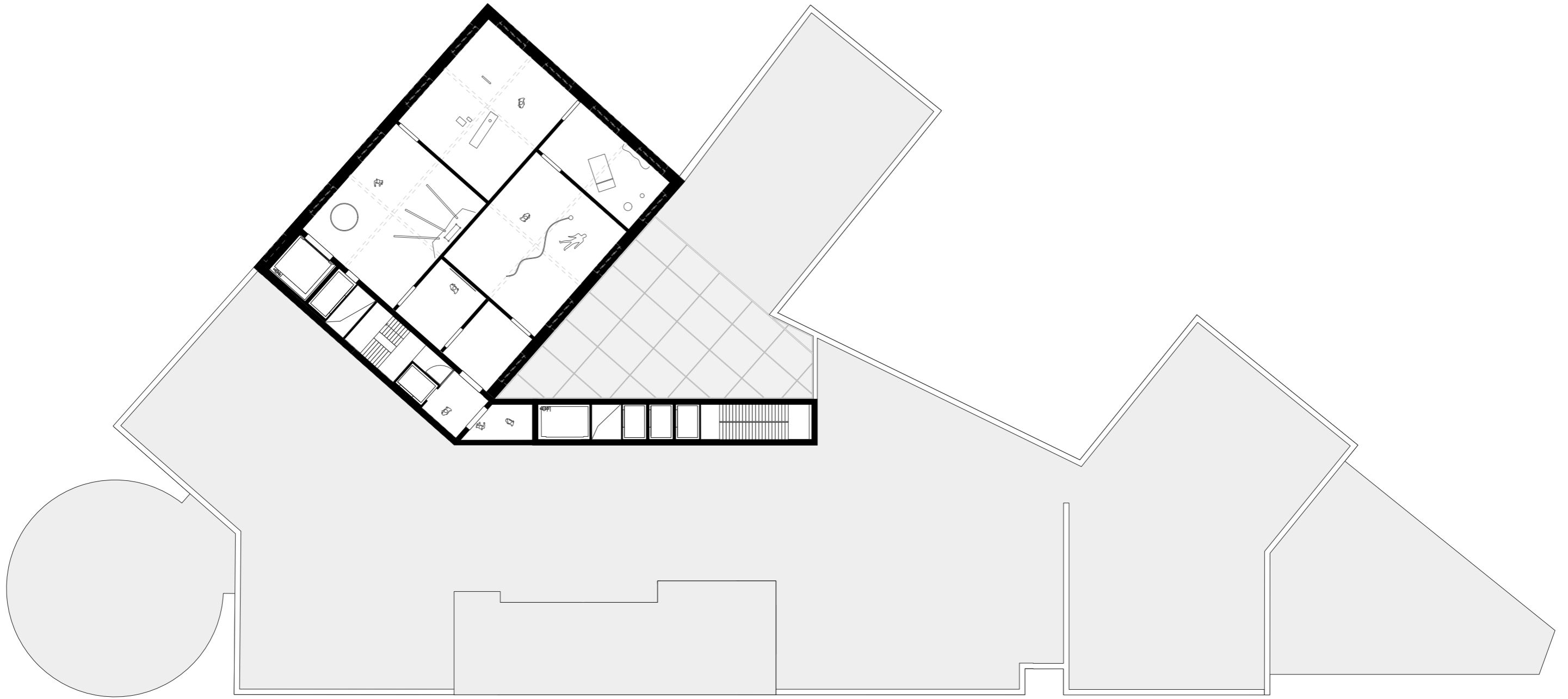
+5



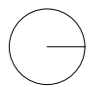
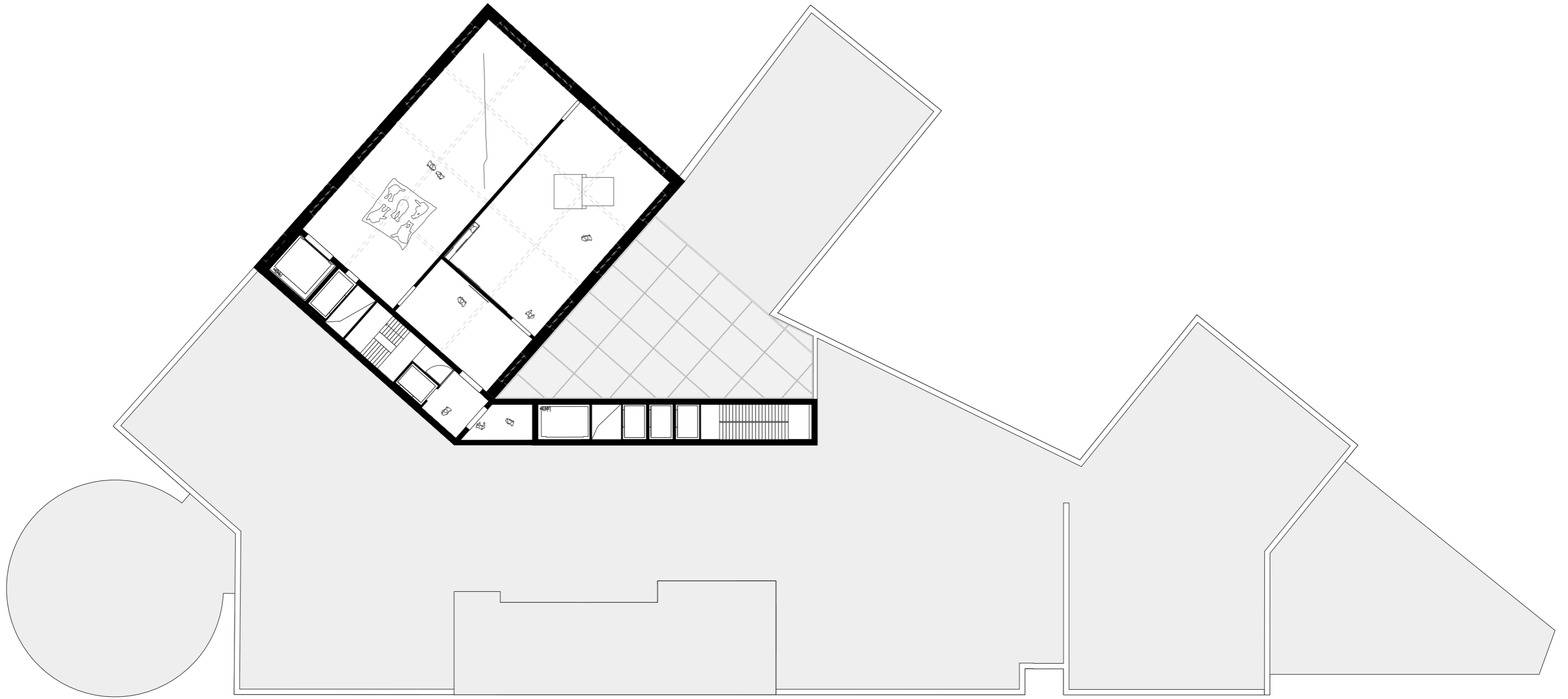
+5 scenario 1



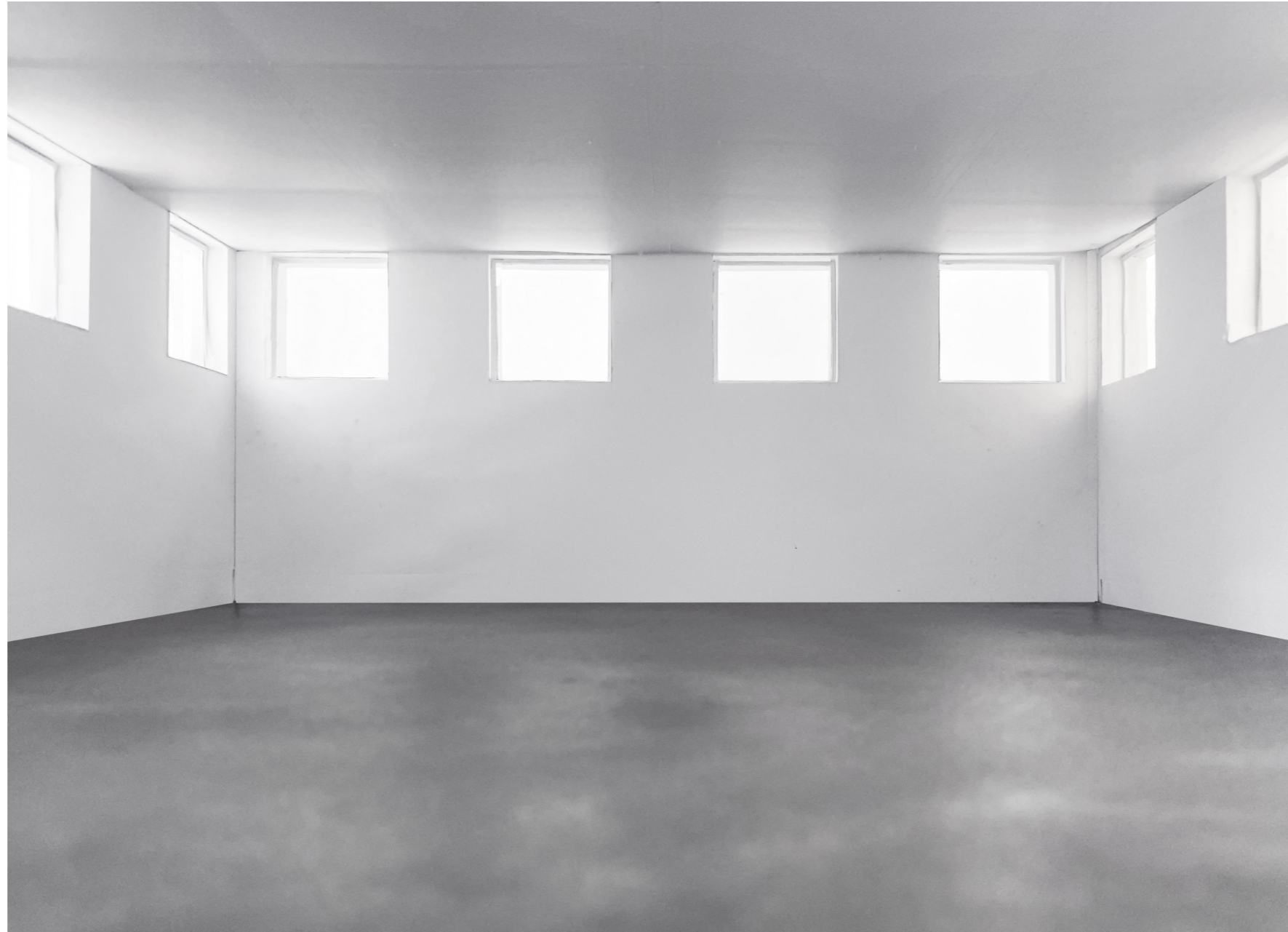
+5 scenario 2



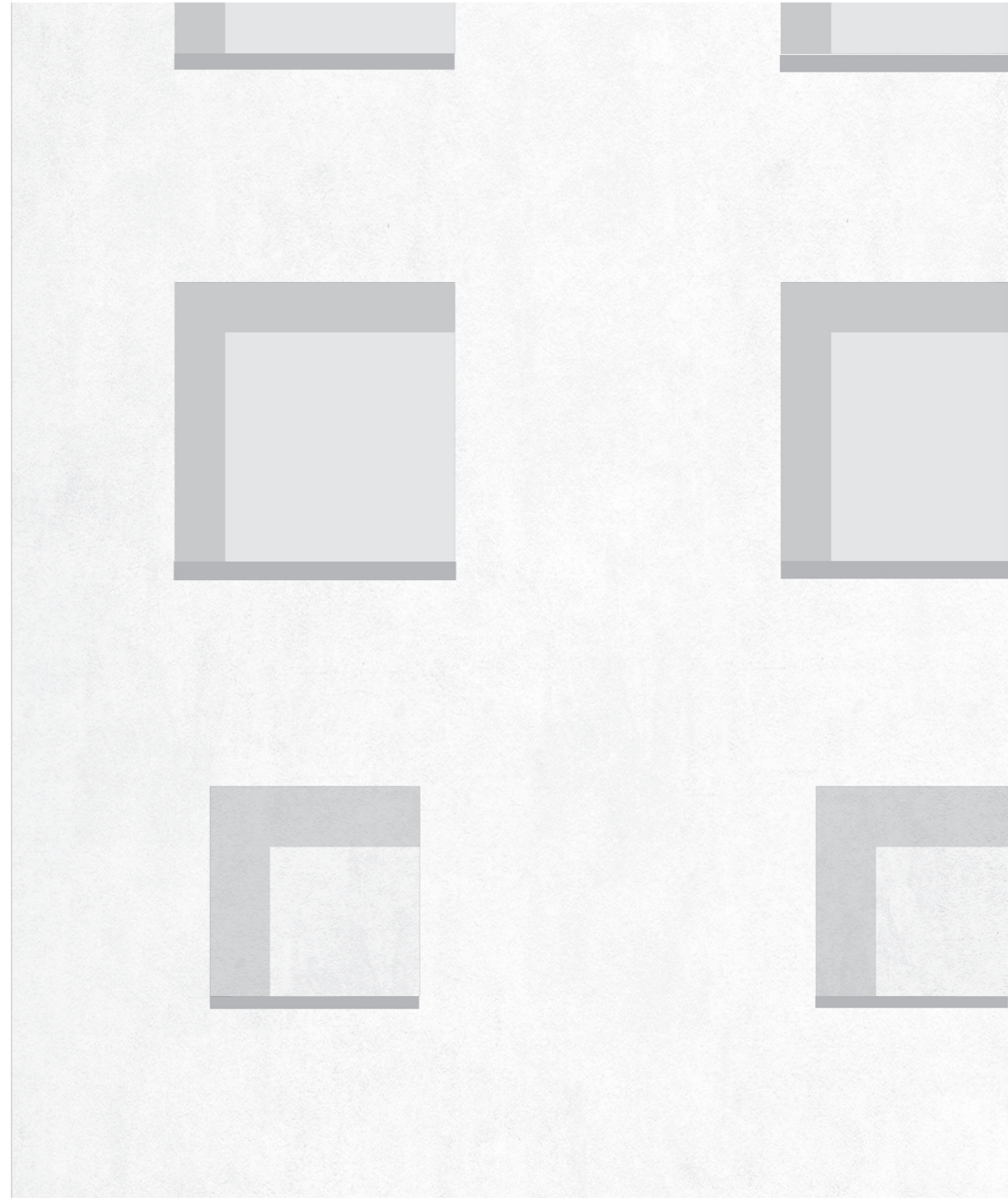
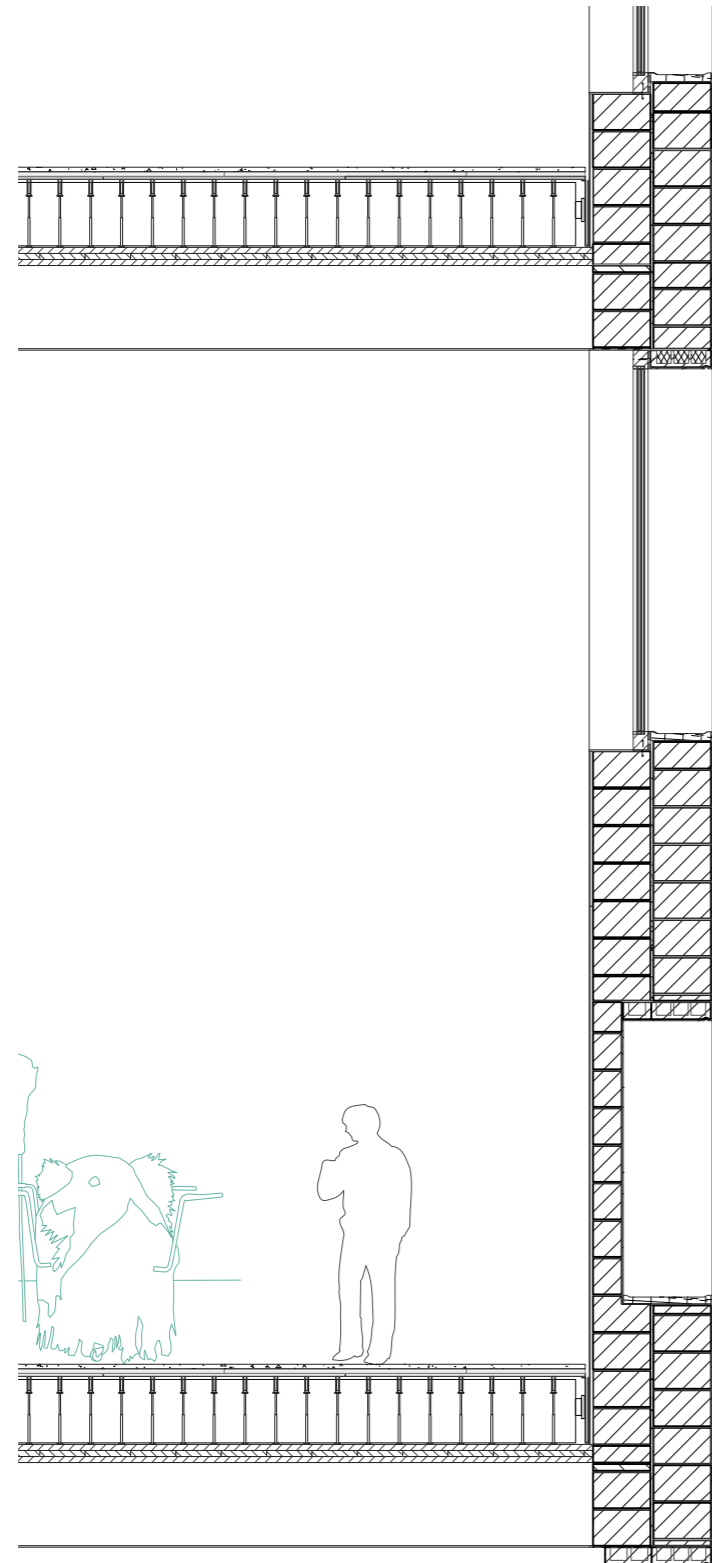
+5 scenario 3



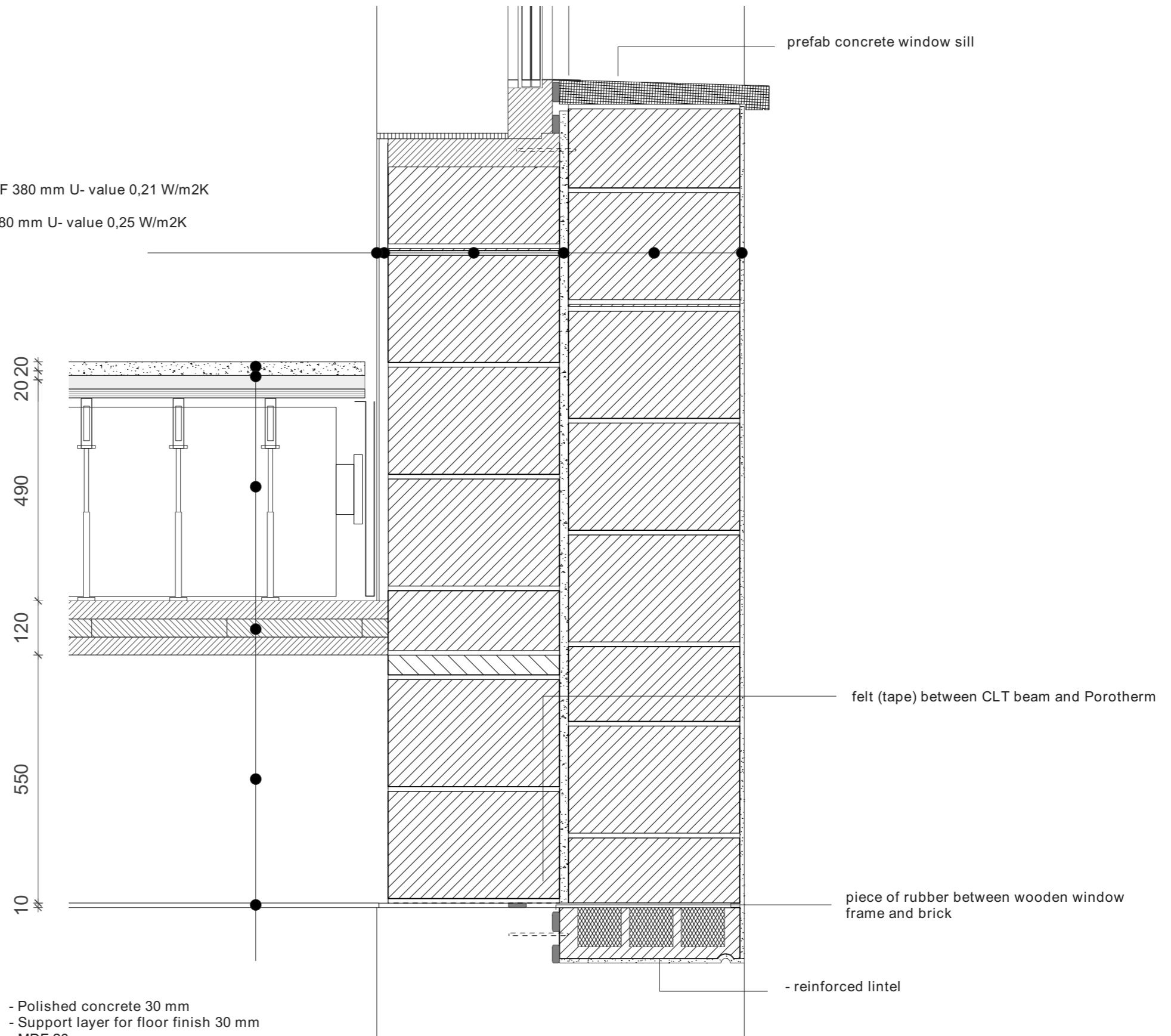








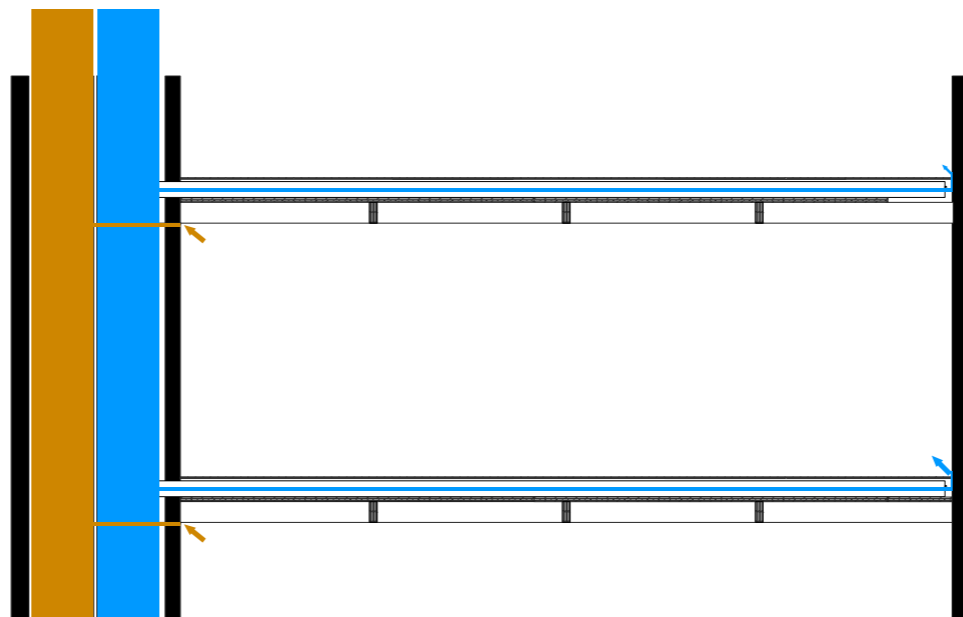
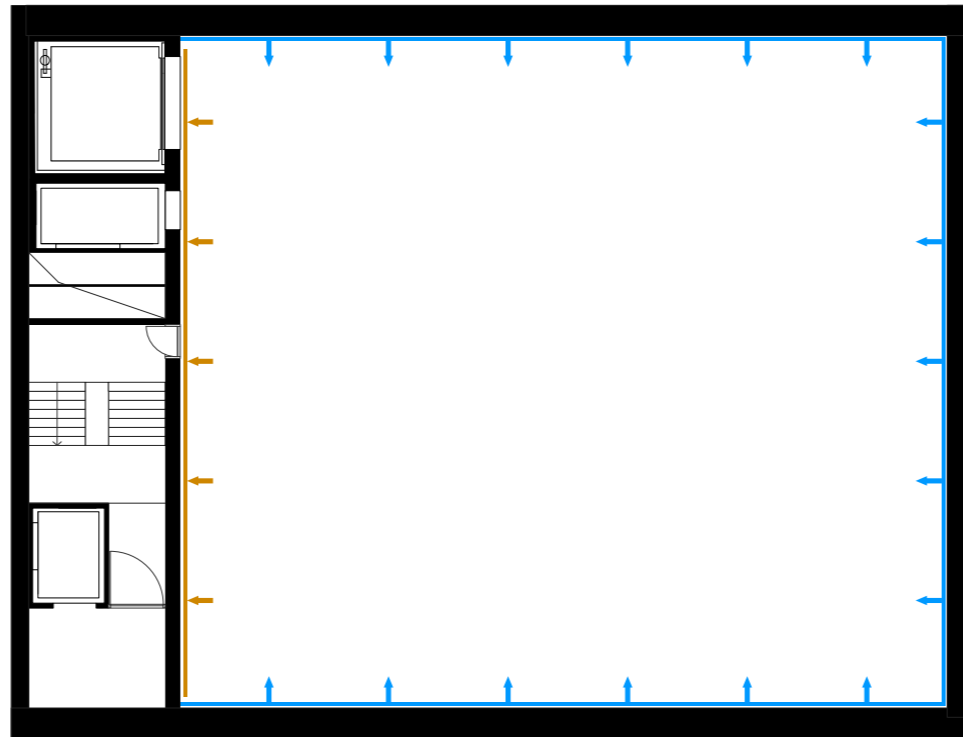
- Cemented layer 10 mm
- (Recycled) Porotherm 38 Hi. N+F 380 mm U- value 0,21 W/m2K
- Mortar 20 mm
- (Recycled) Porotherm 38 N+F 380 mm U- value 0,25 W/m2K
- Lime plaster 20 mm
- Plaster finish 5 mm

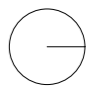
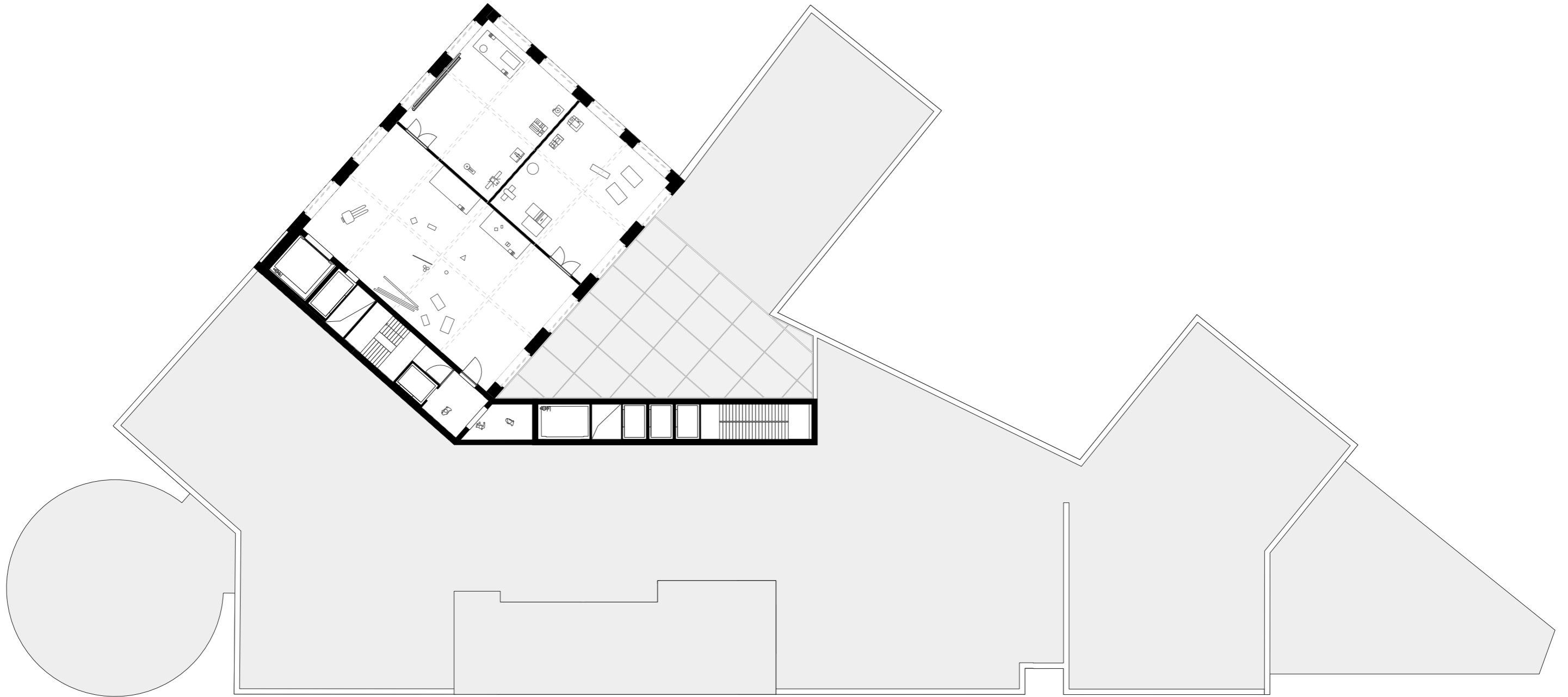


- Polished concrete 30 mm
- Support layer for floor finish 30 mm
- MDF 20 mm
- Raised floor
- CLT floor slab 120 mm
- CLT coffered ceiling 550 mm
- Plasterbaord

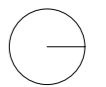
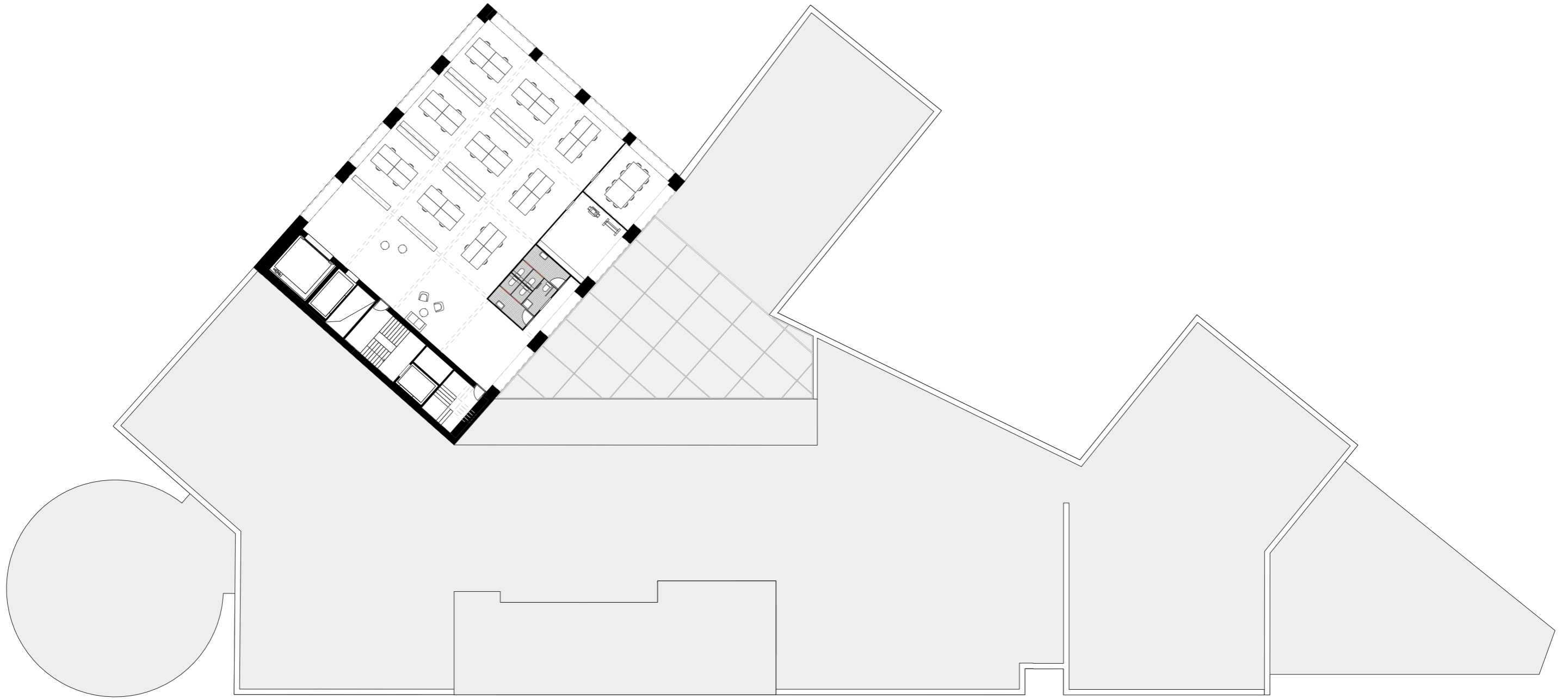
Double glazed wooden window frame U-value 2,8 W/m2K

F1 Facade
1:10

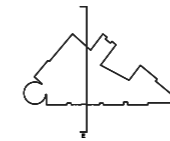
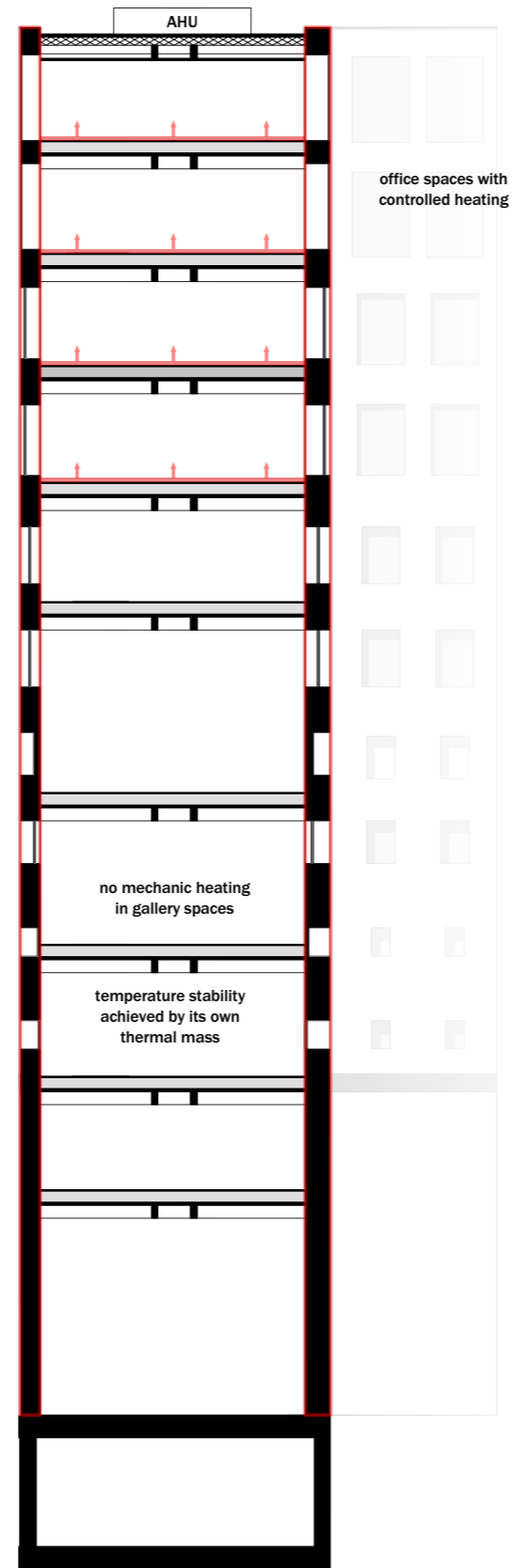




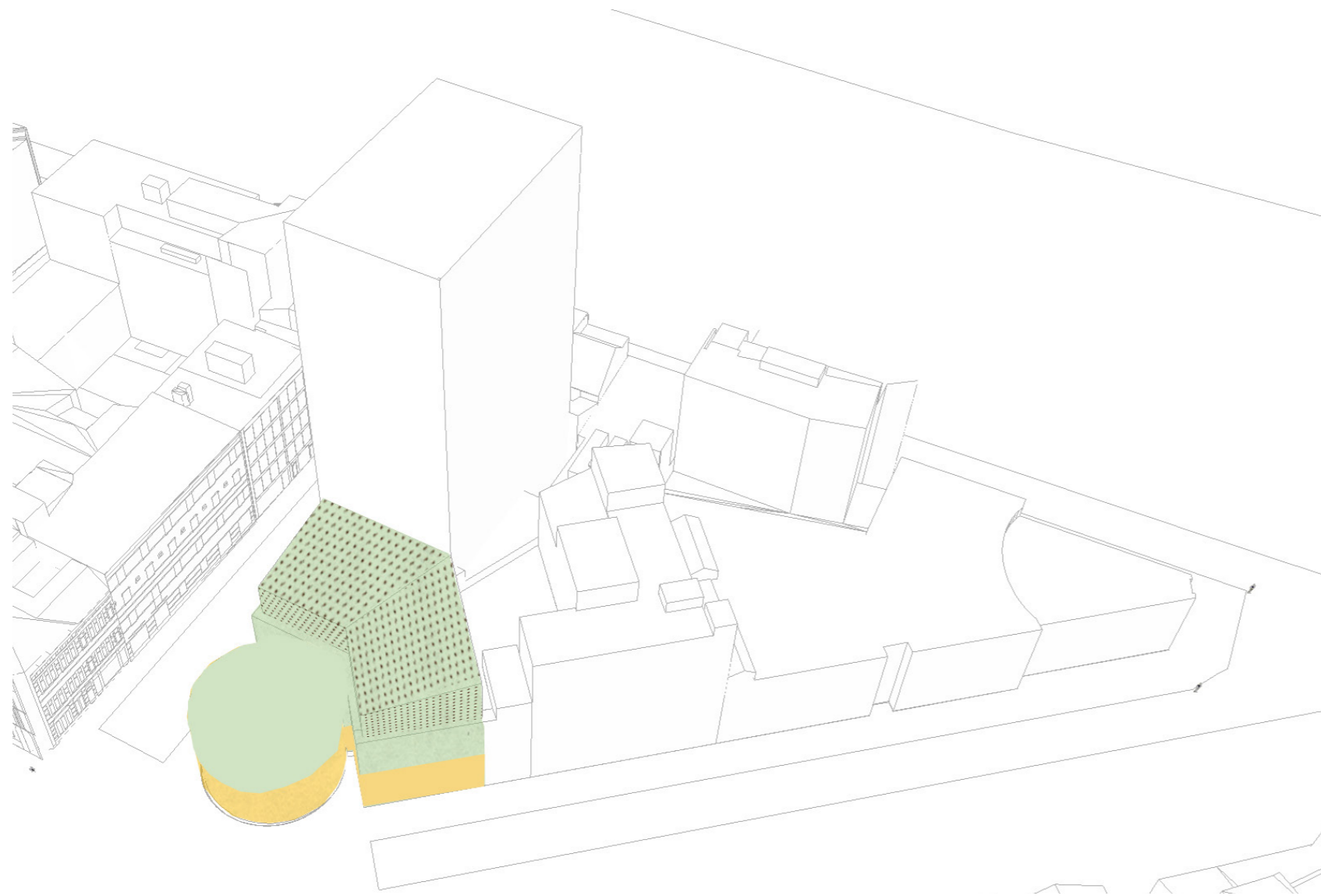
+7



+9







AREA (NETTO)

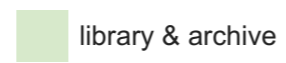
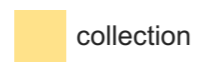
COLLECTION 646 m²

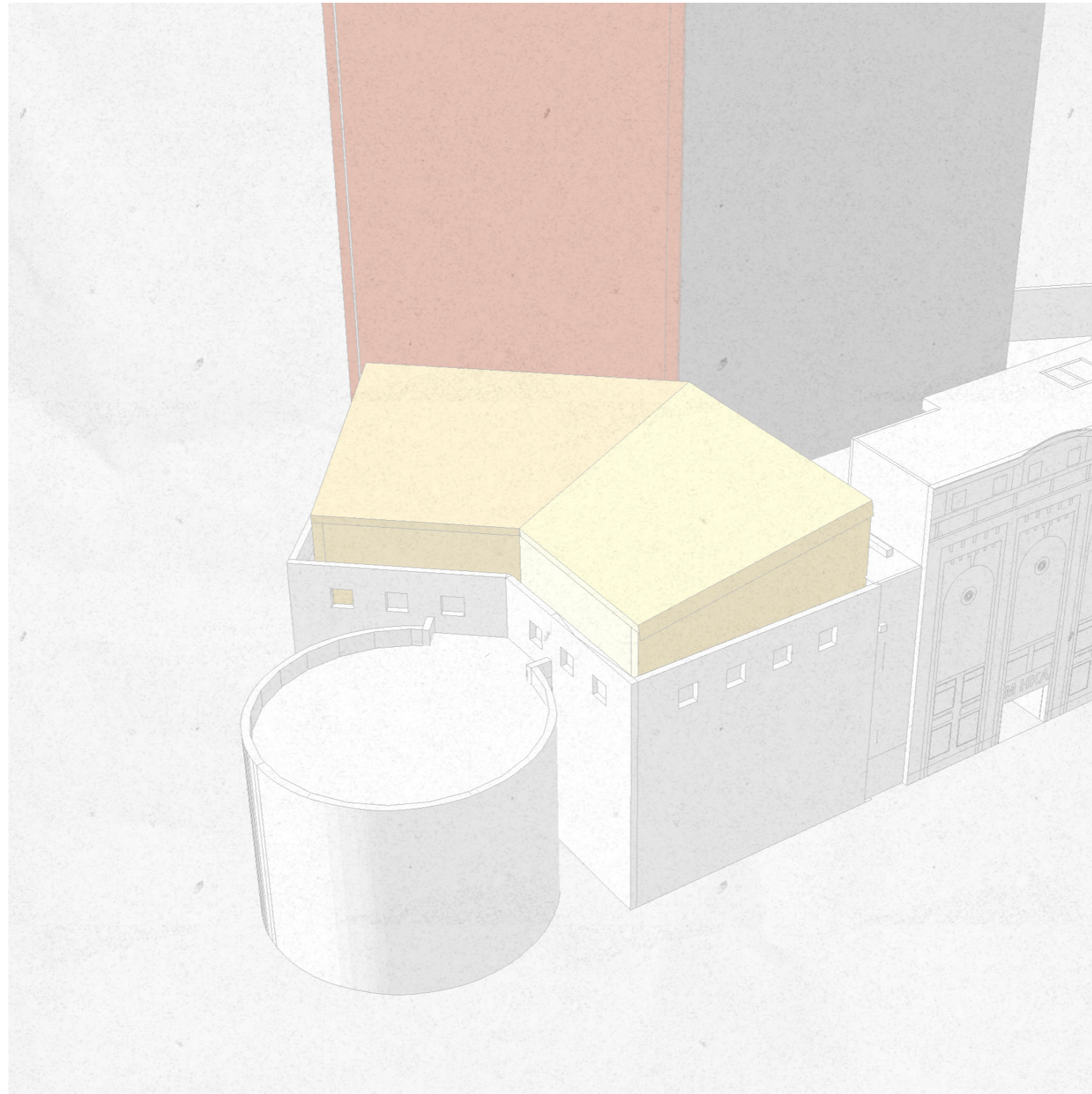
LIBRARY 1306 m²

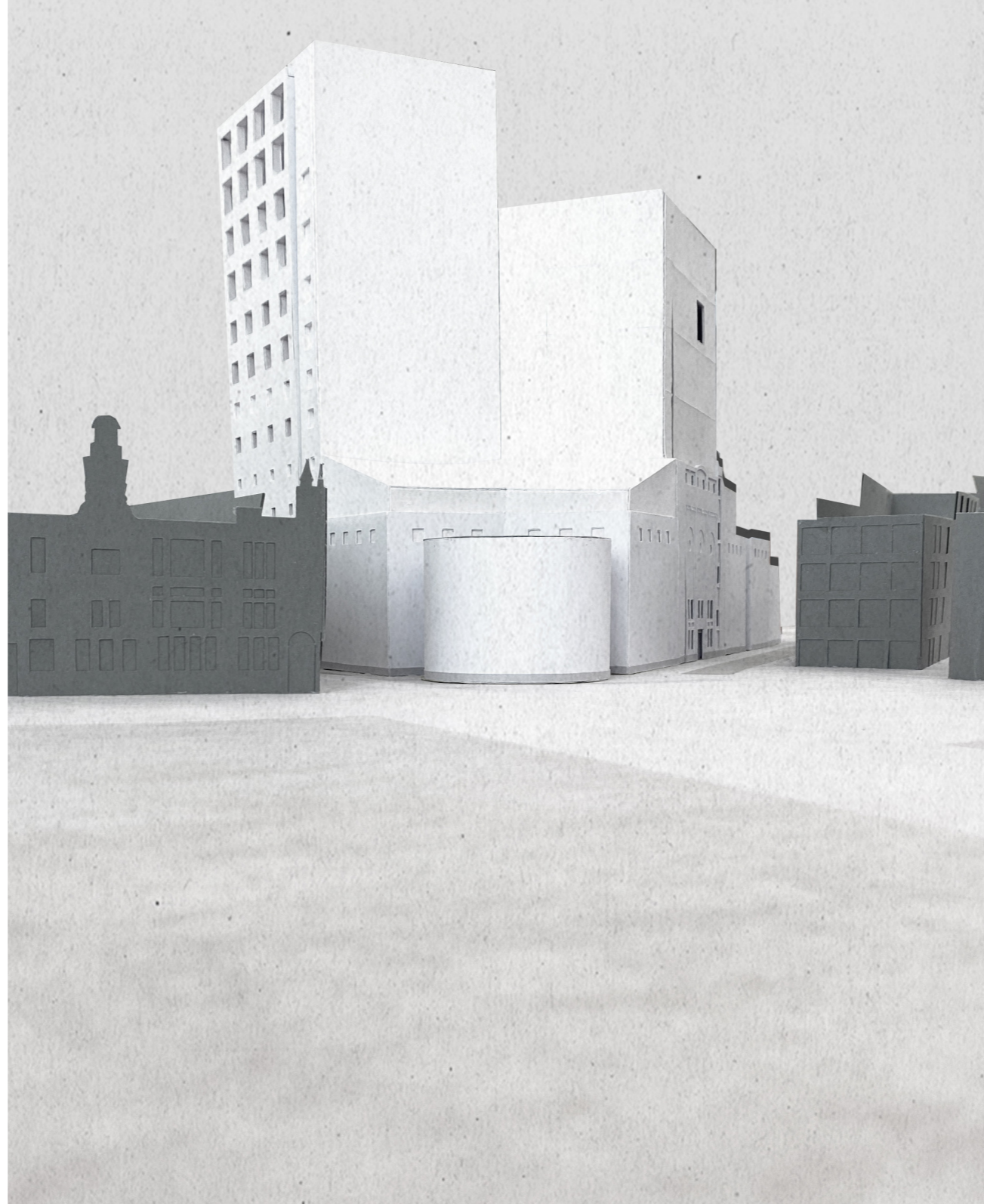
TOTAL AREA 1952 m²

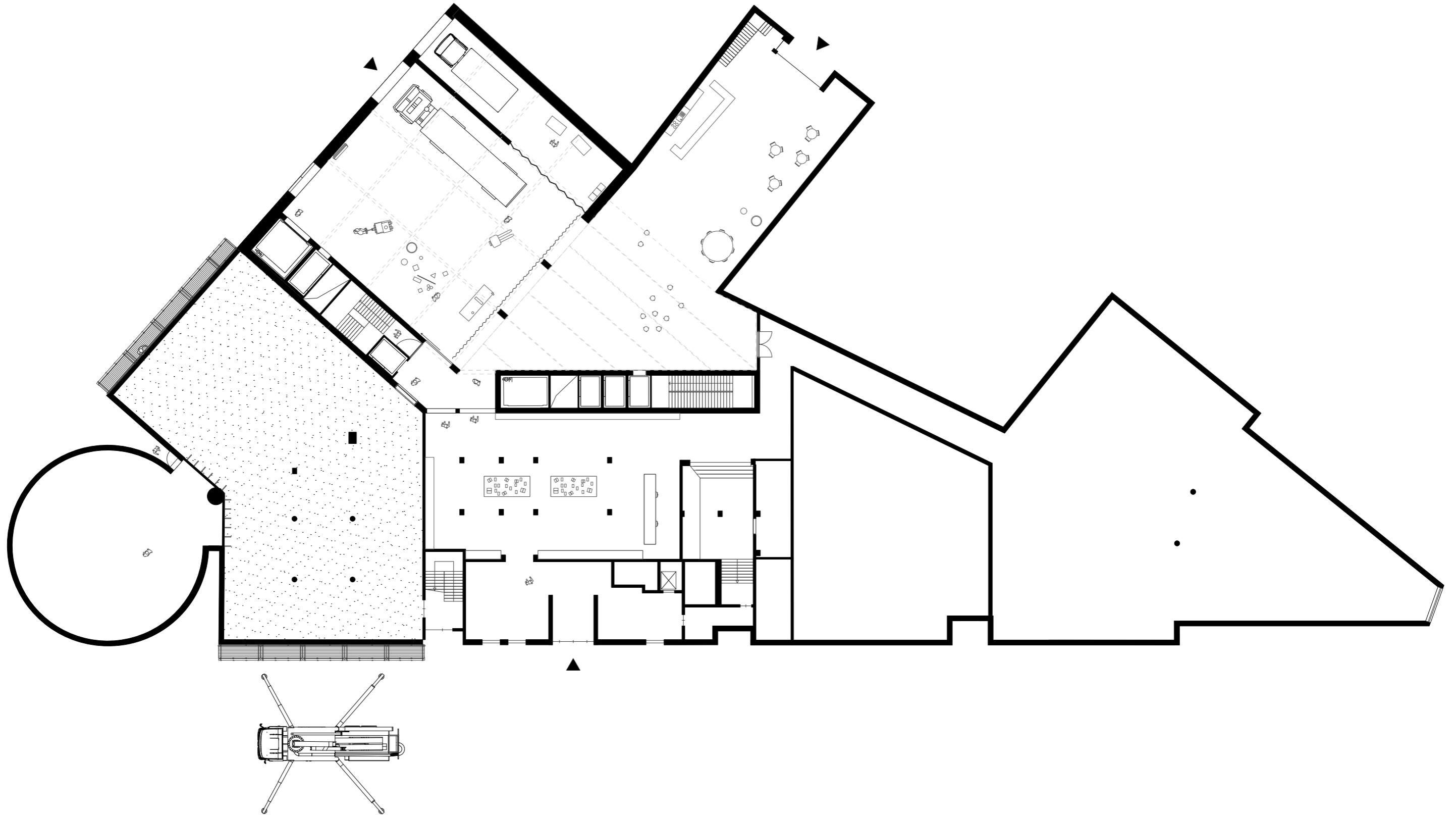
VOLUME (NETTO)

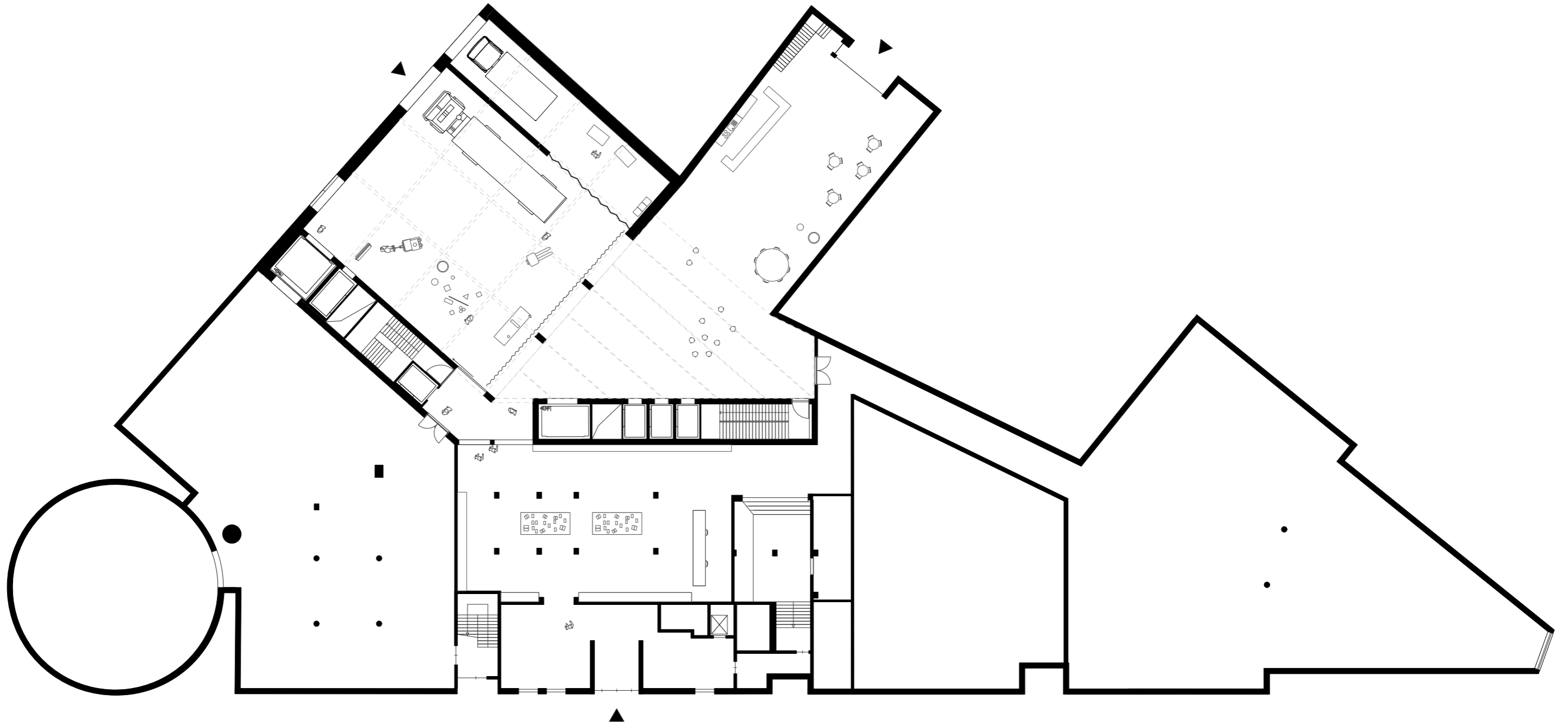
6368 m³



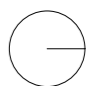
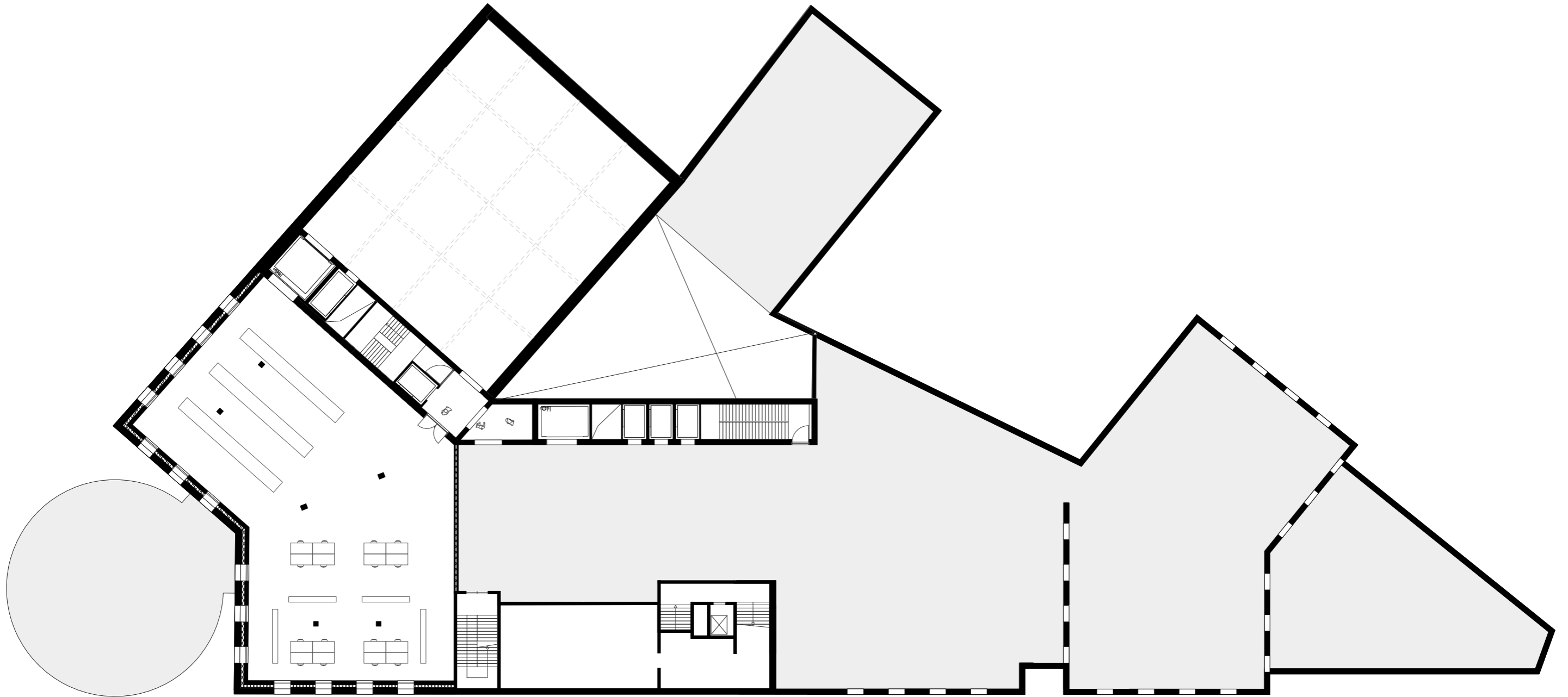






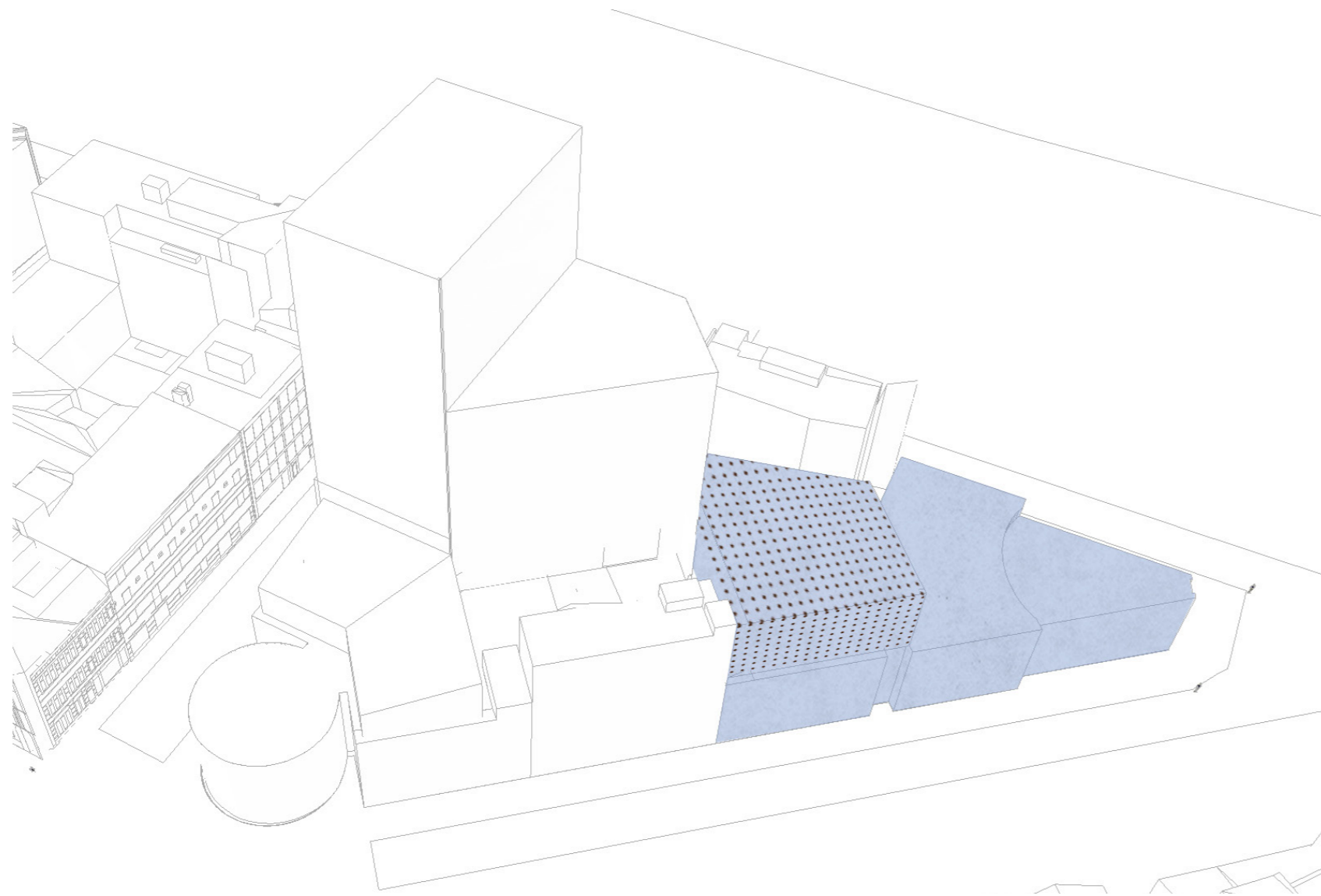






+2






AREA (NETTO)

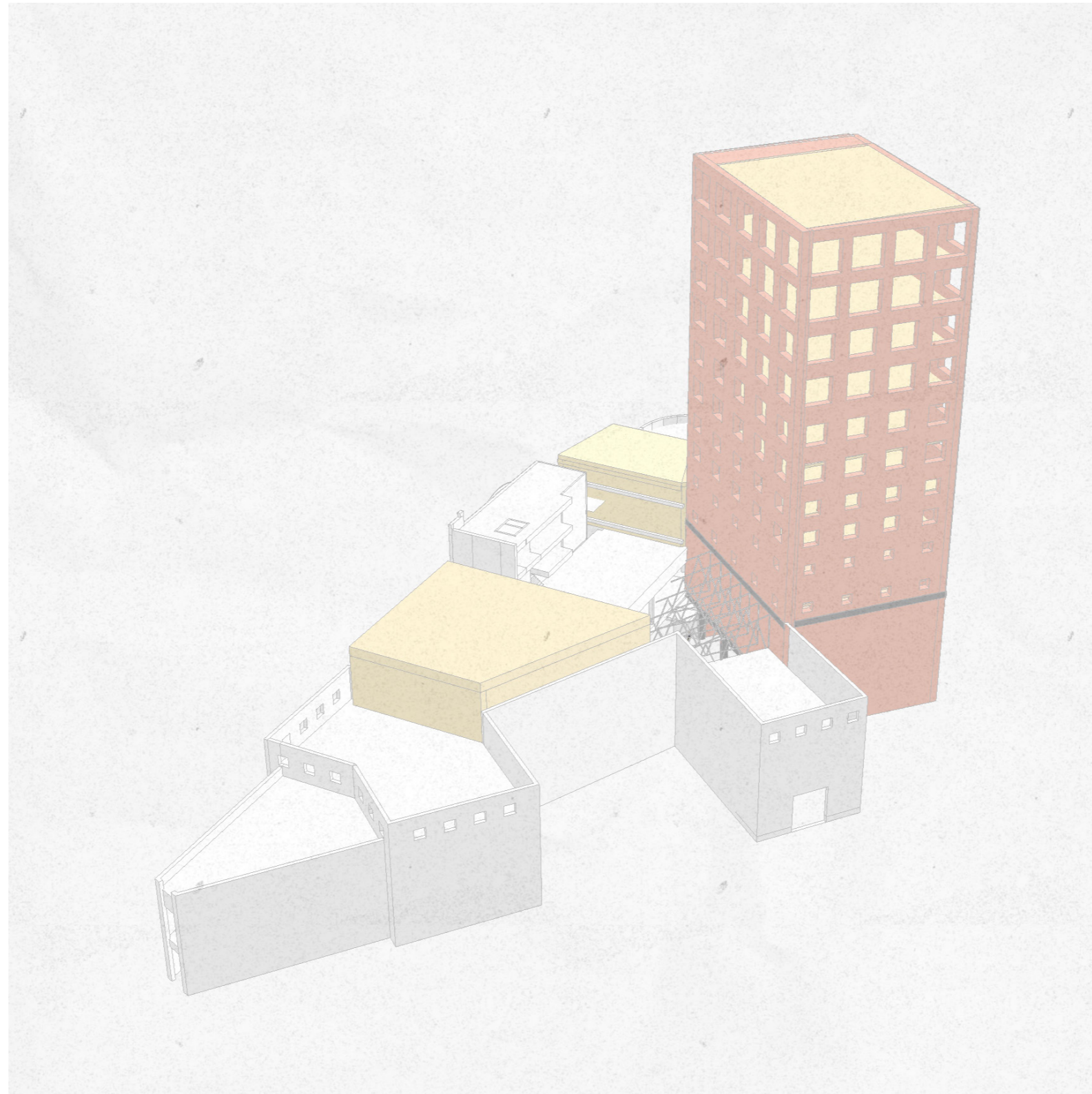
EXHIBTION 2113 m²

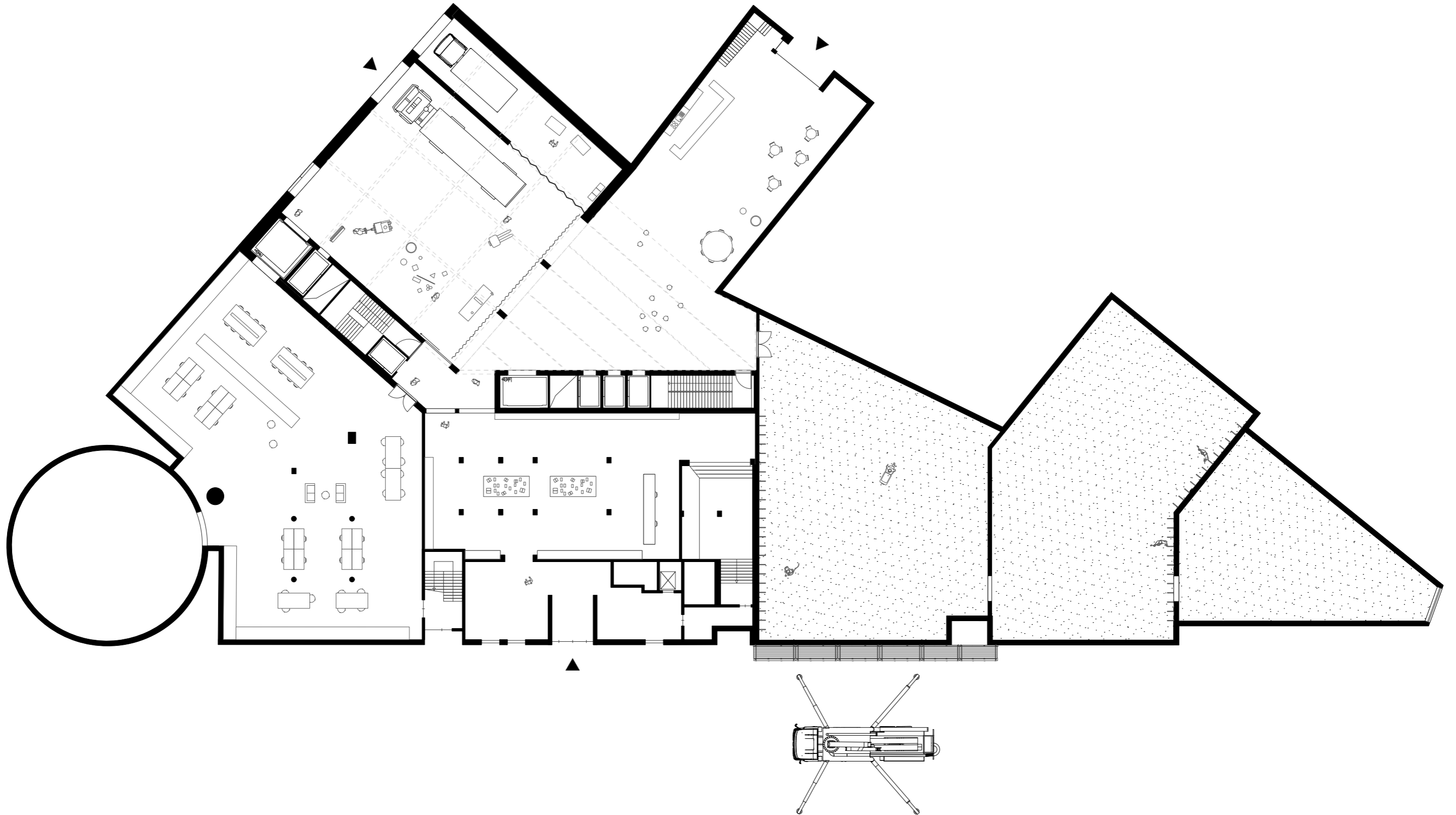
TOTAL AREA 2113 m²

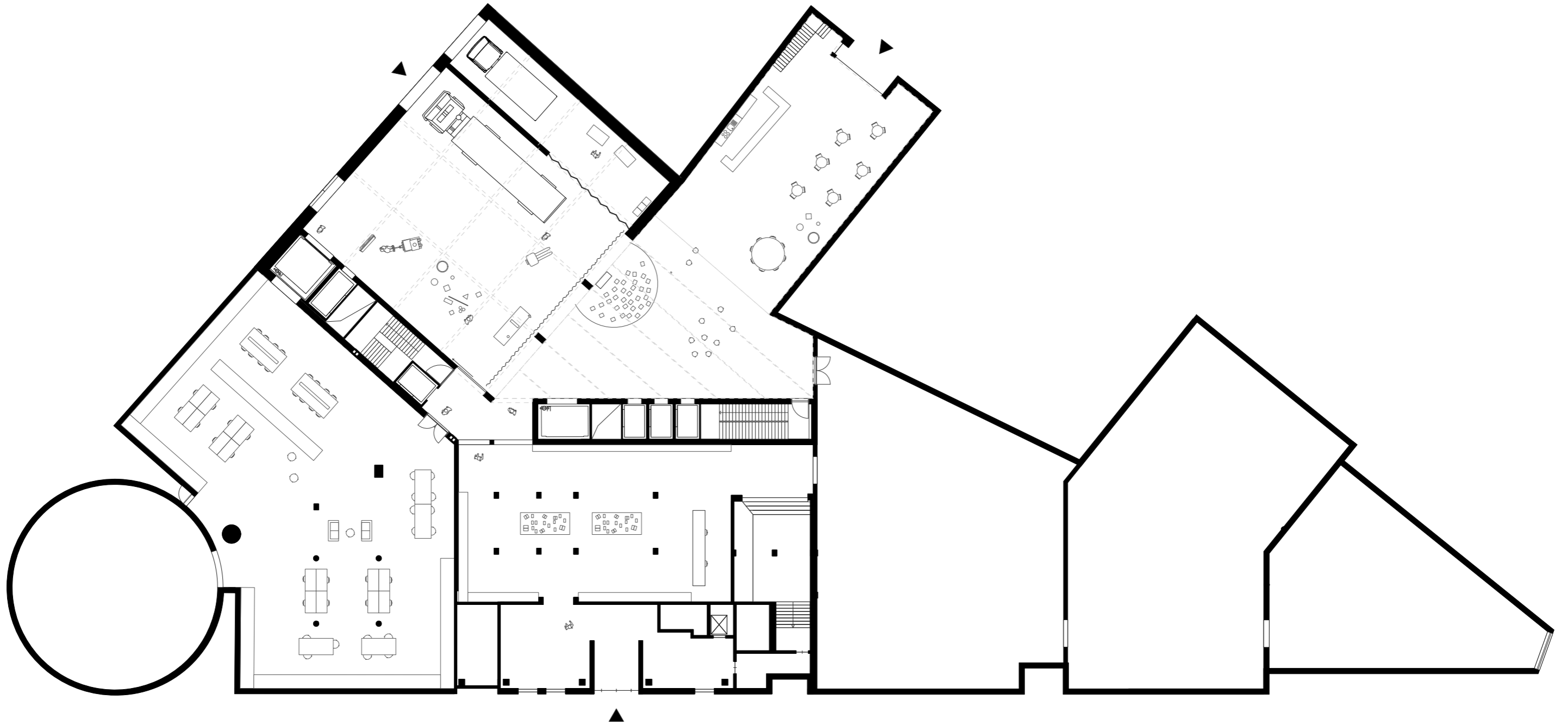
VOLUME (NETTO)

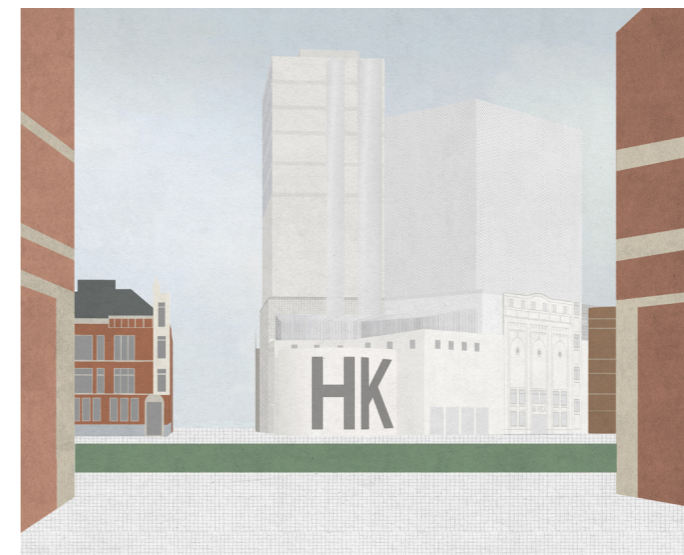
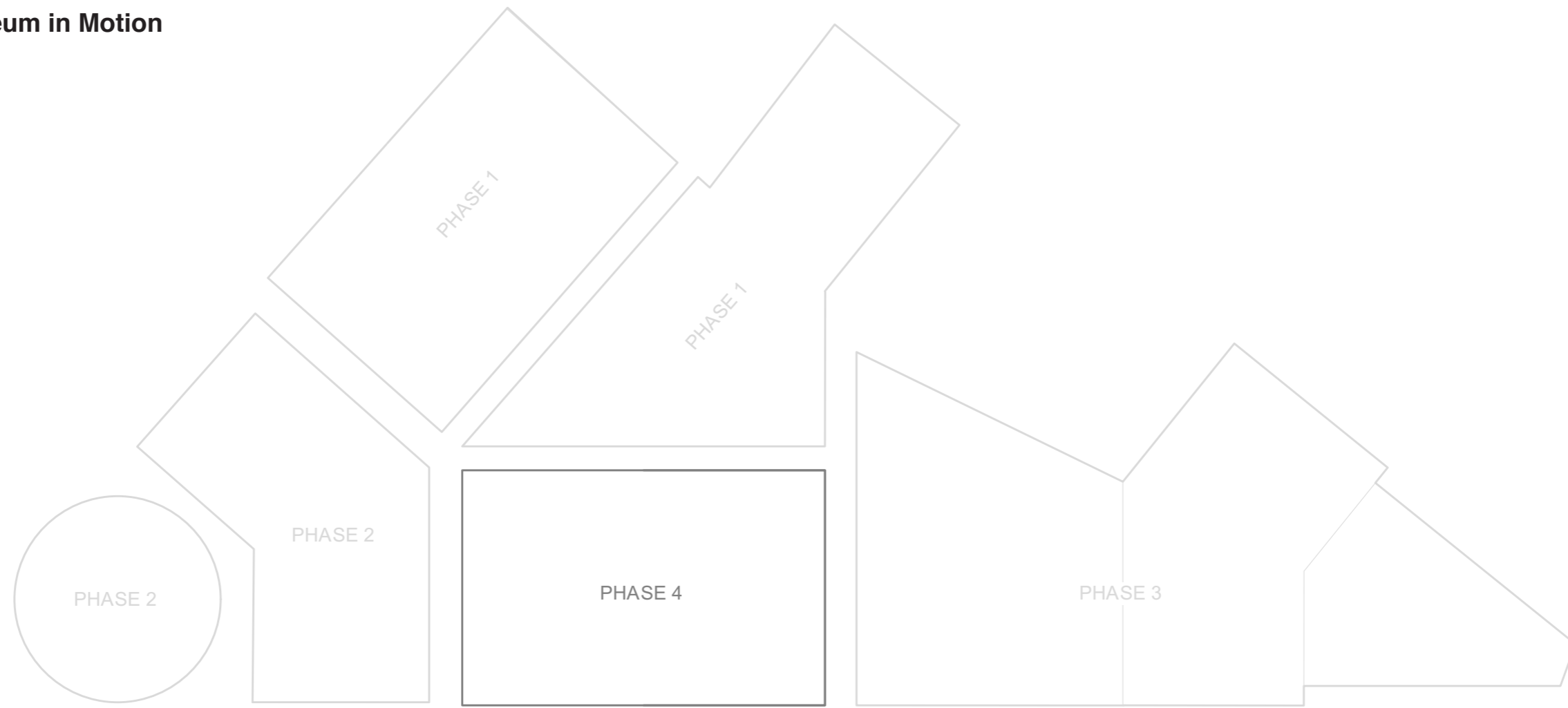
9590 m³

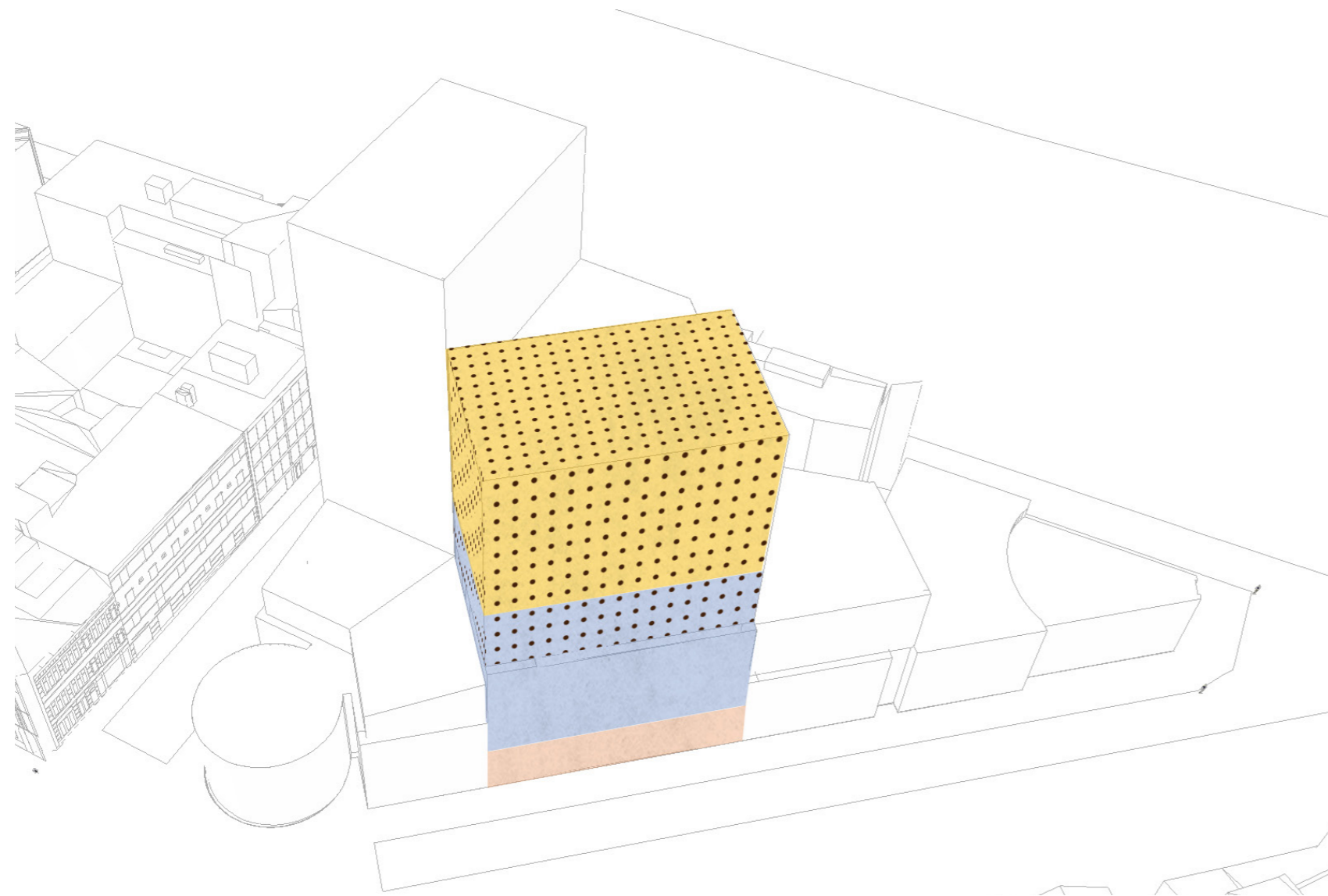
 exhibition











AREA (NETTO)

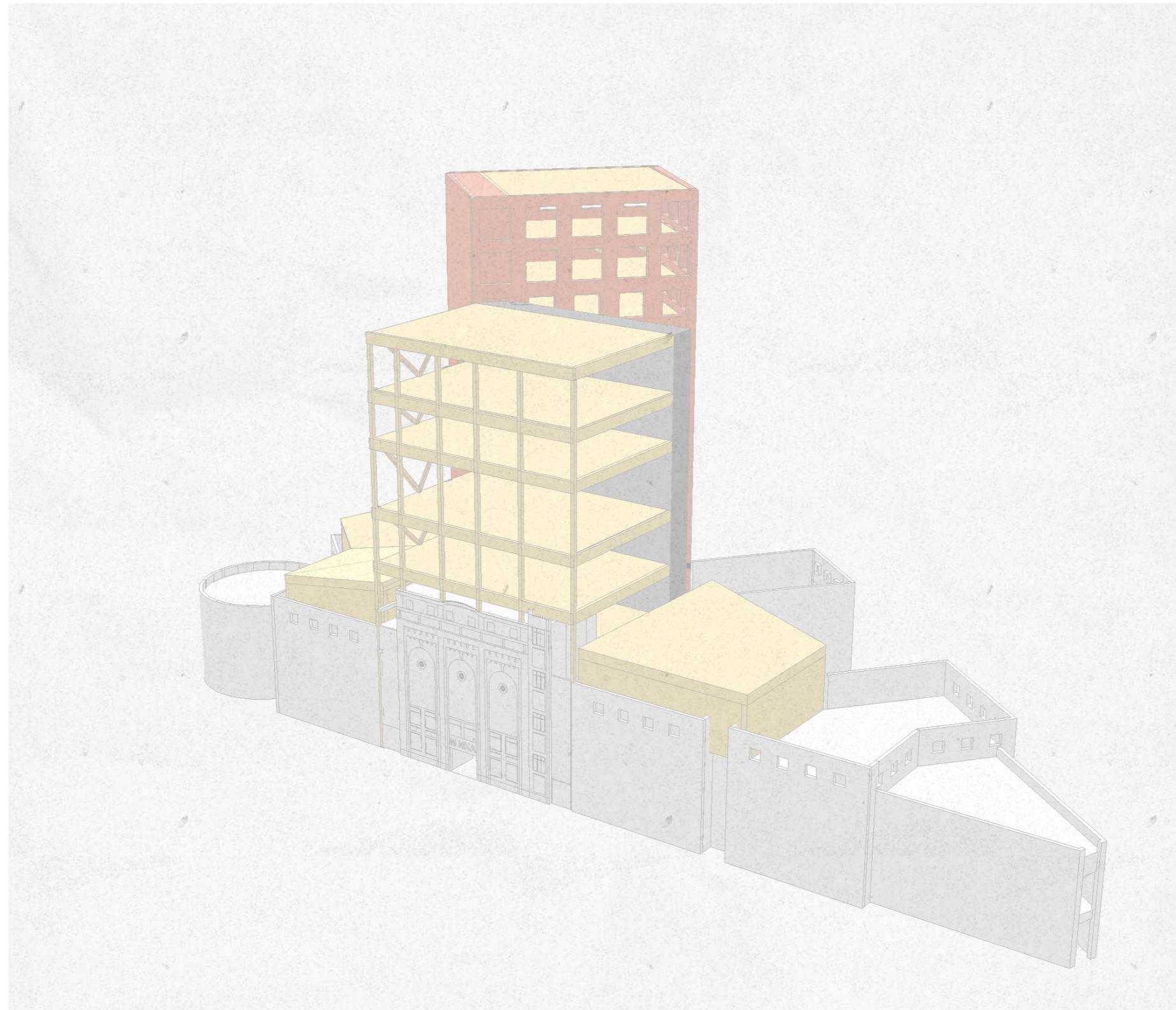
FORUM 332,7 m²
EXHIBITION 1844 m²
COLLECTION 1383 m²

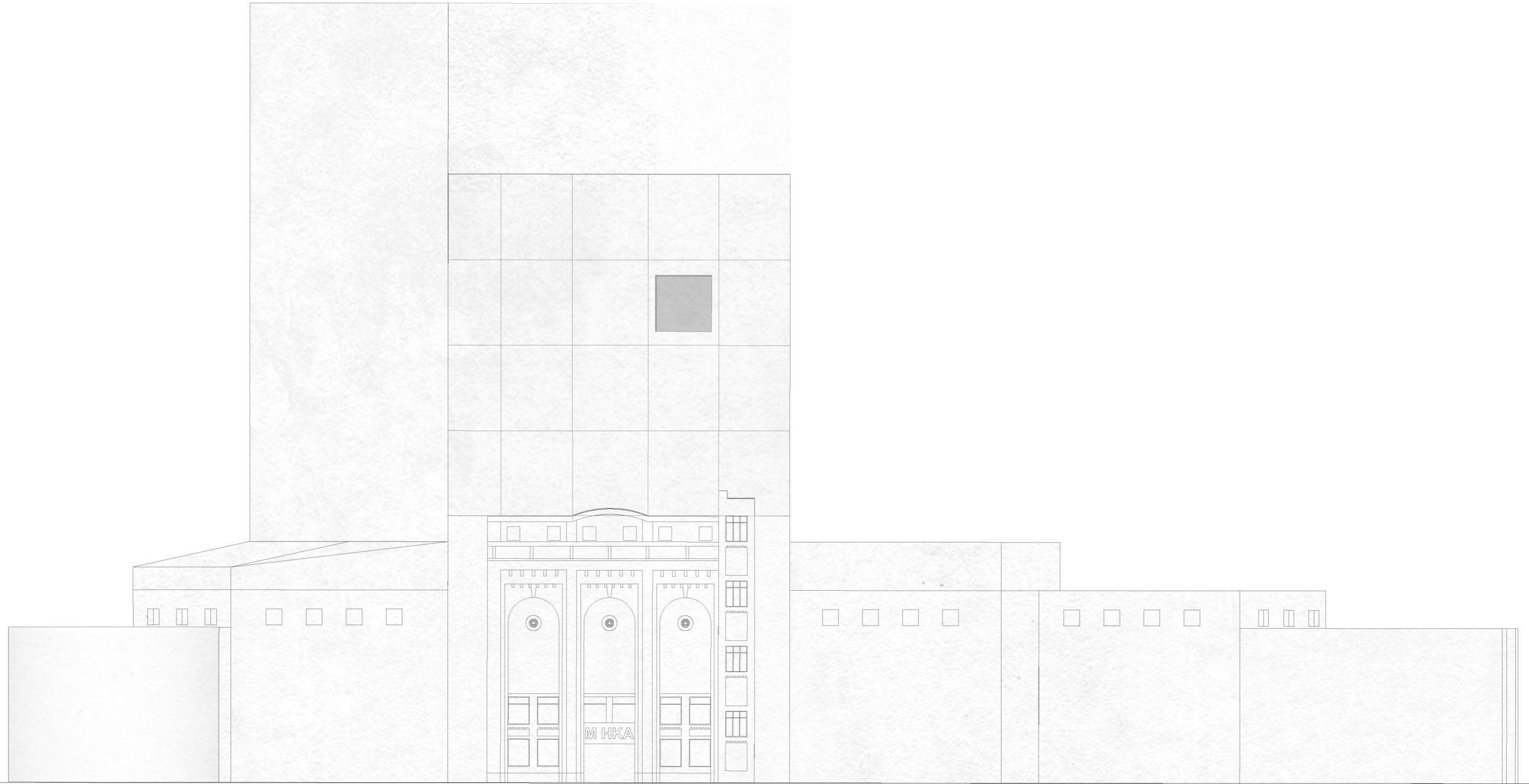
TOTAL AREA 3659,7 m²

VOLUME (NETTO)

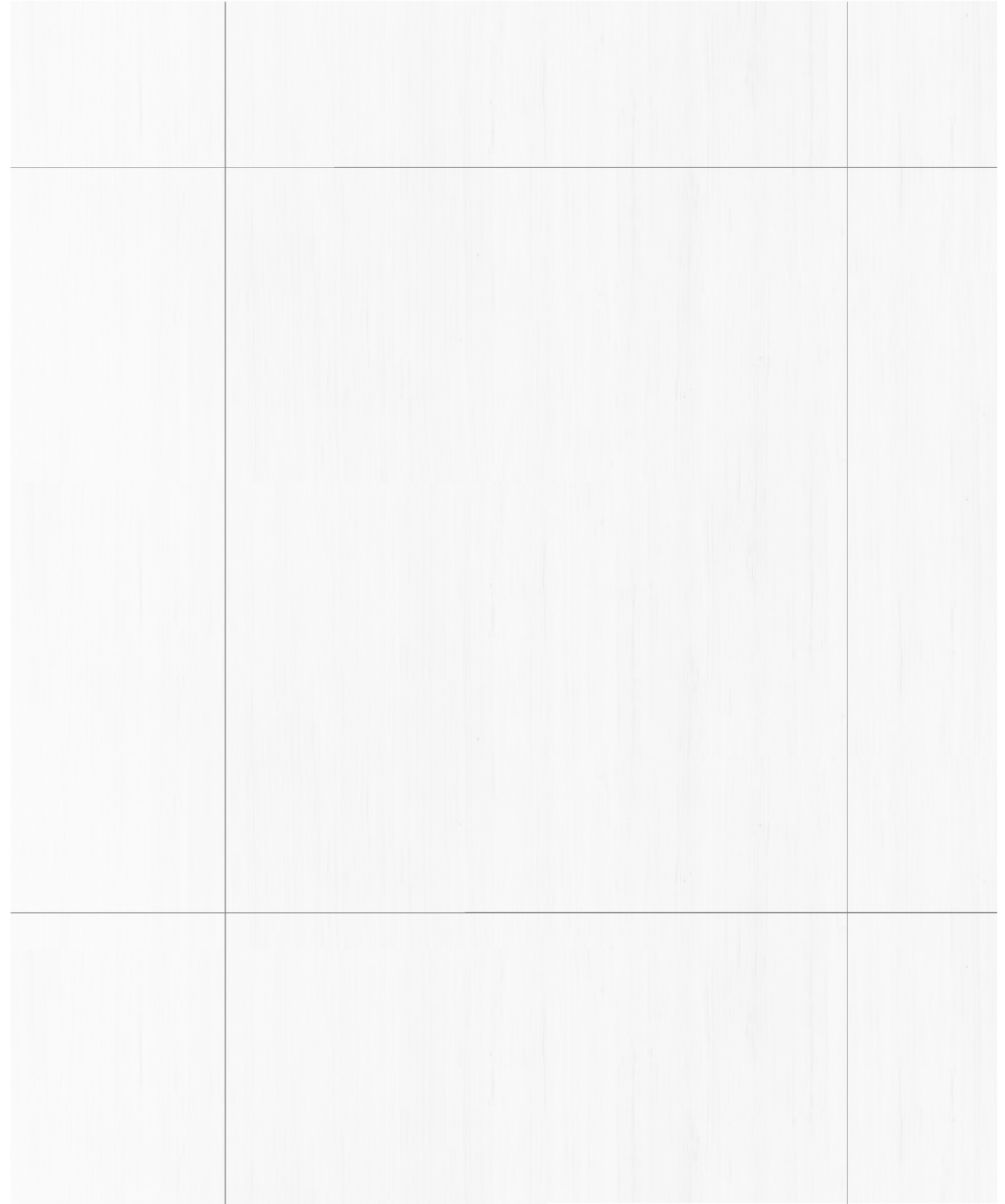
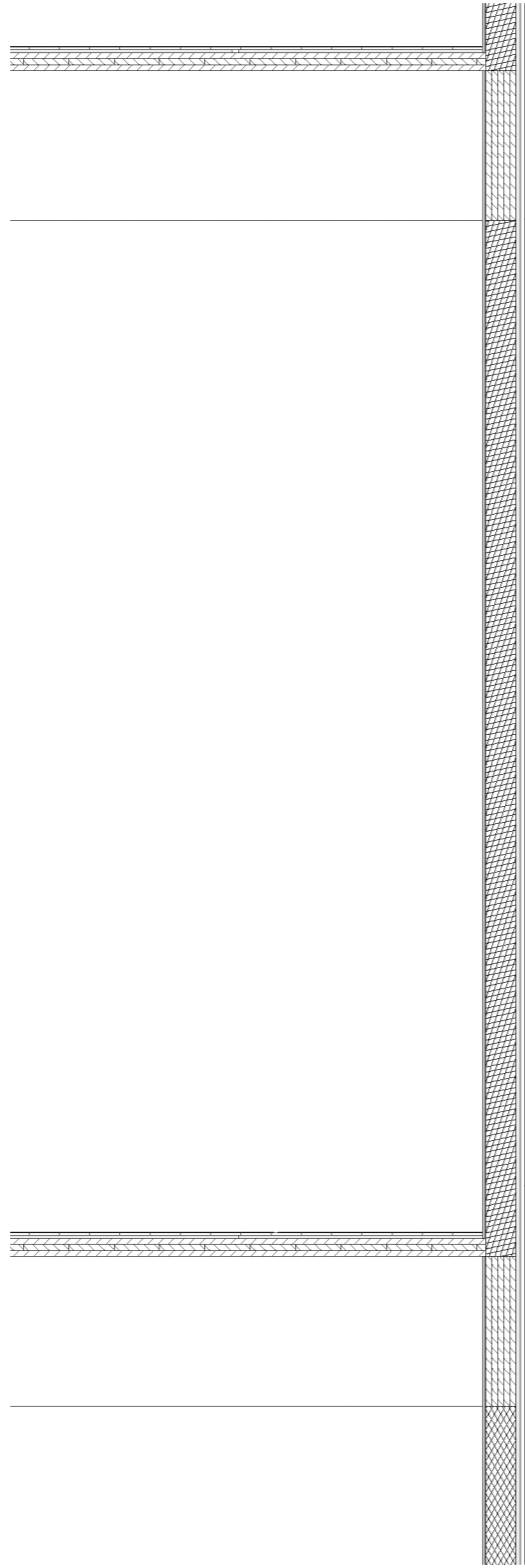
17644 m³

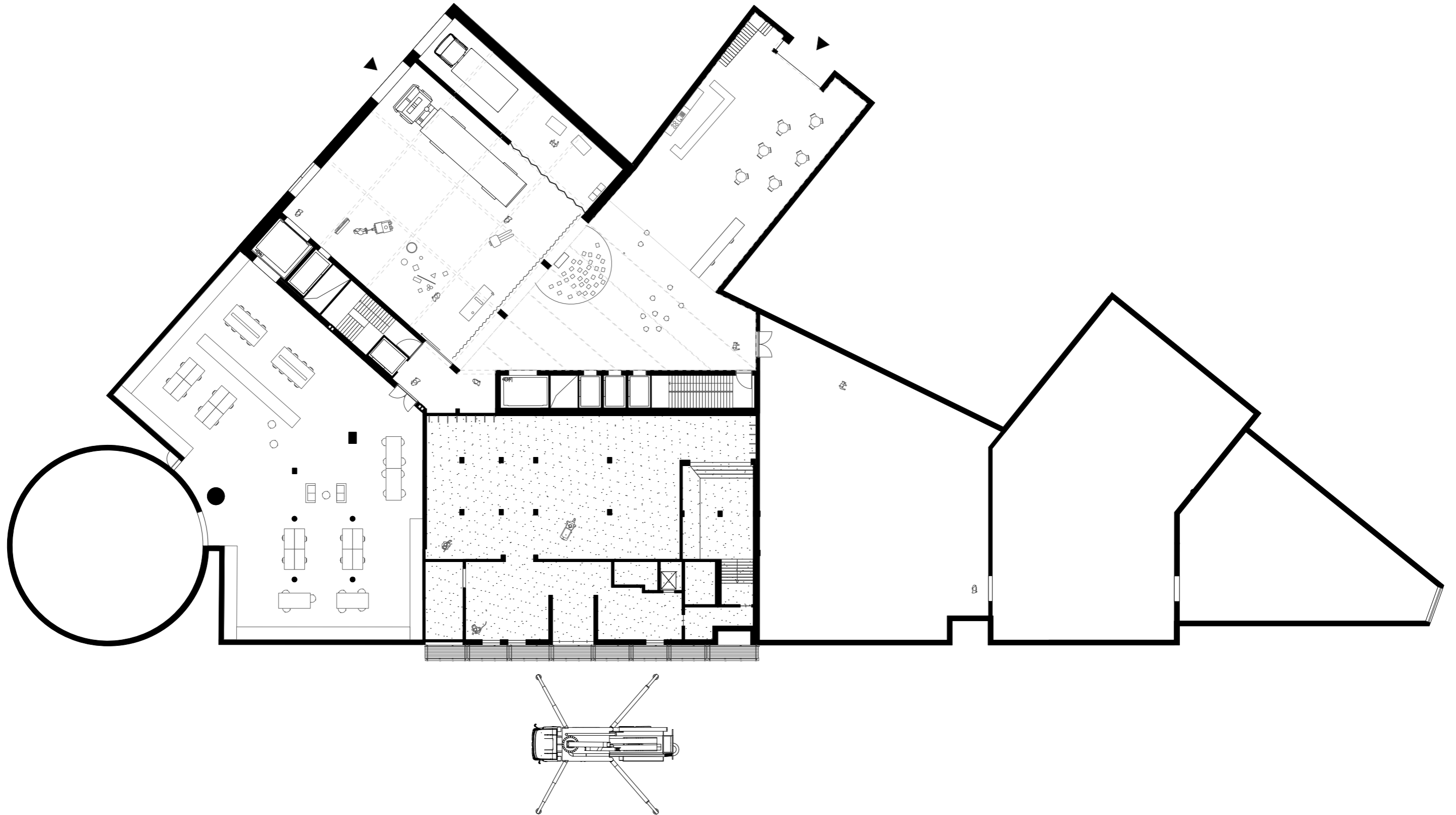




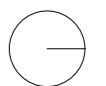


EAST

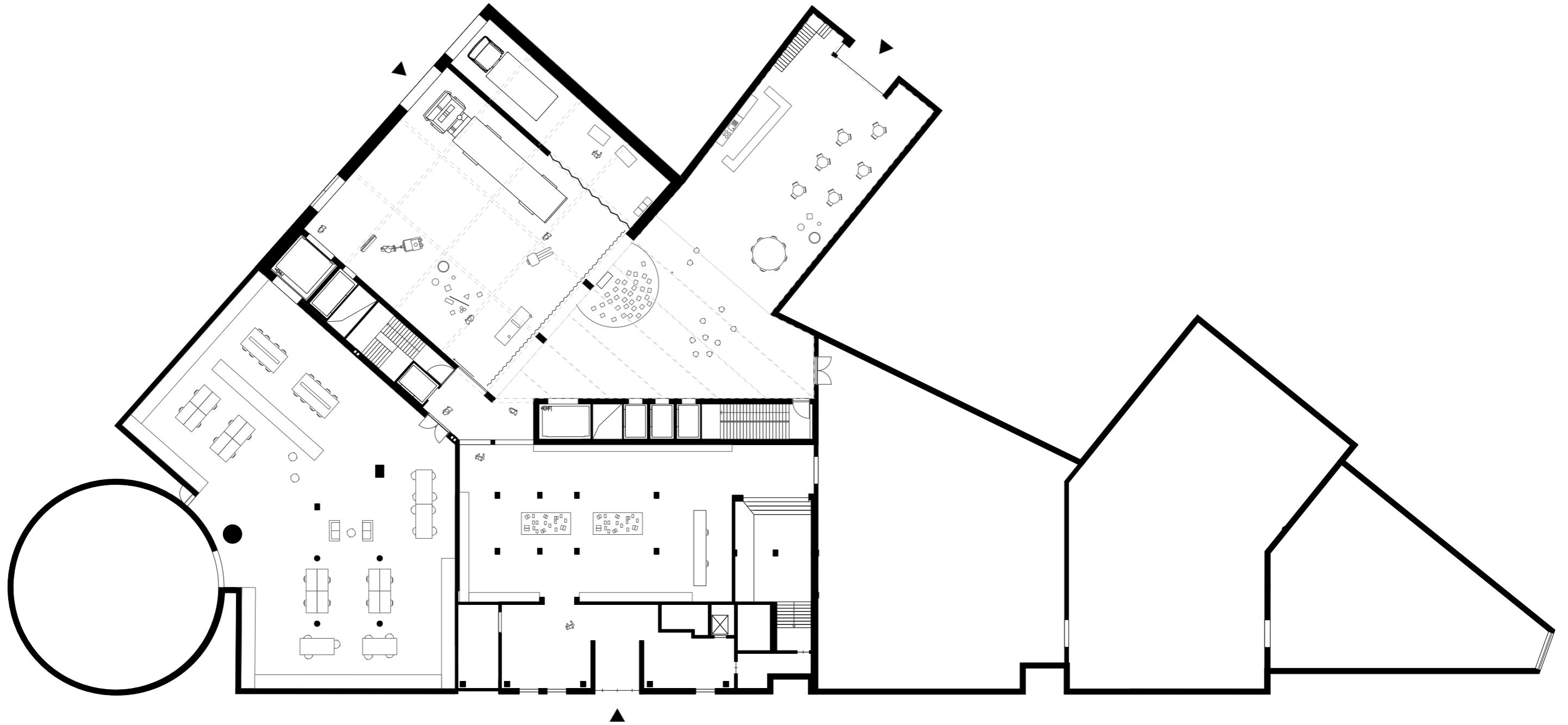


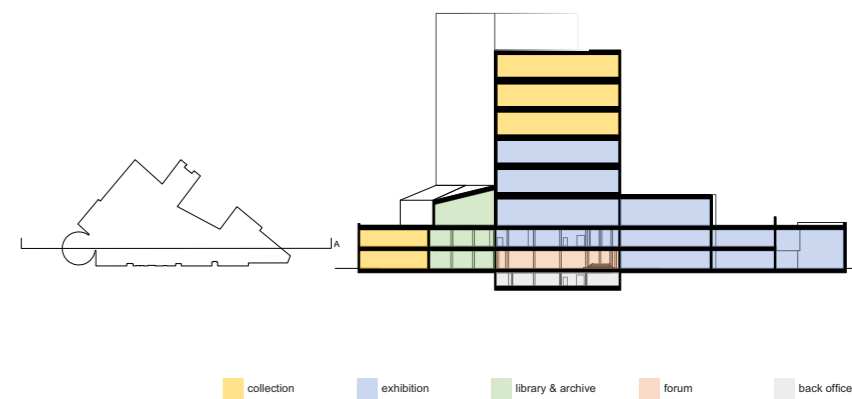
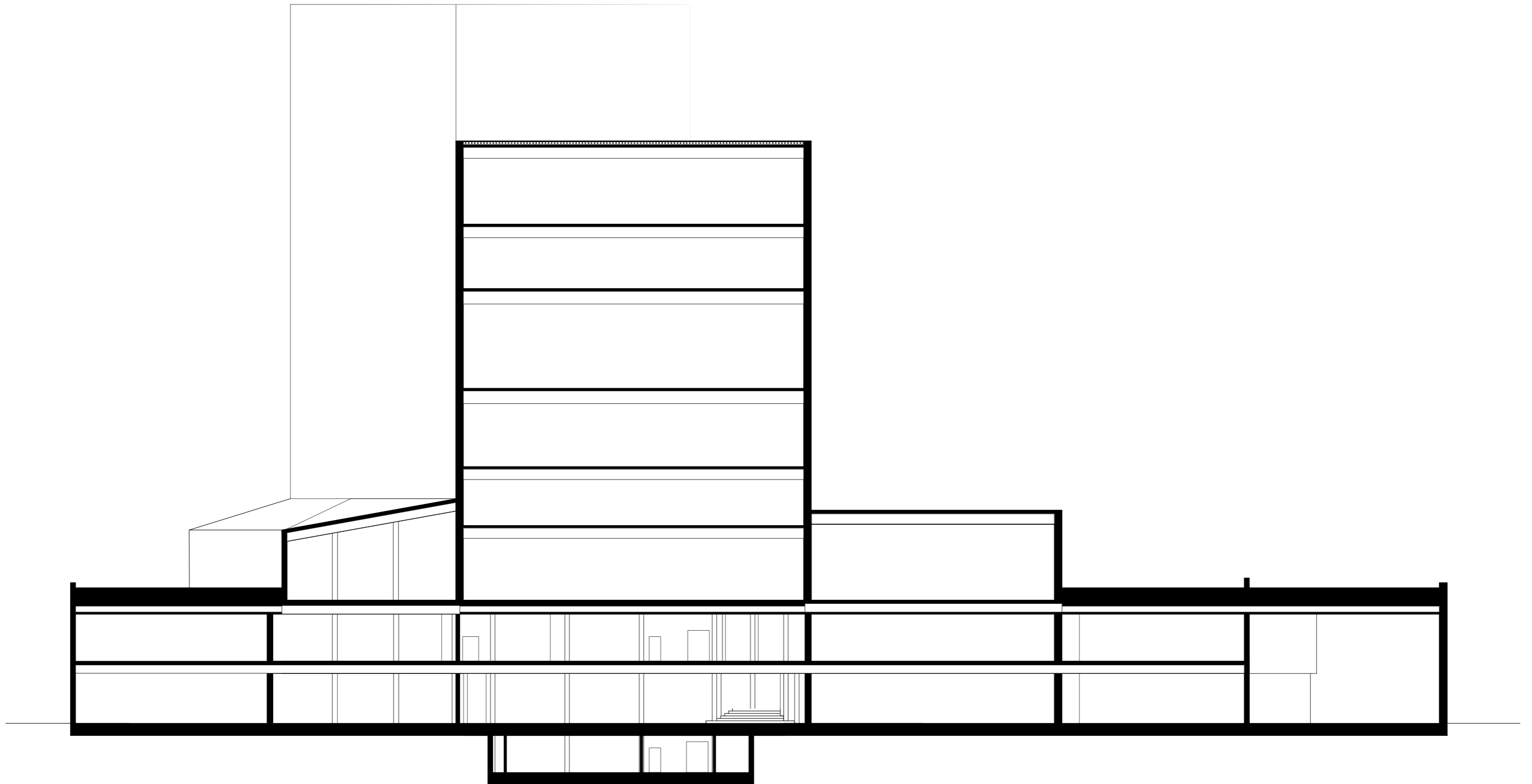


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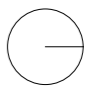
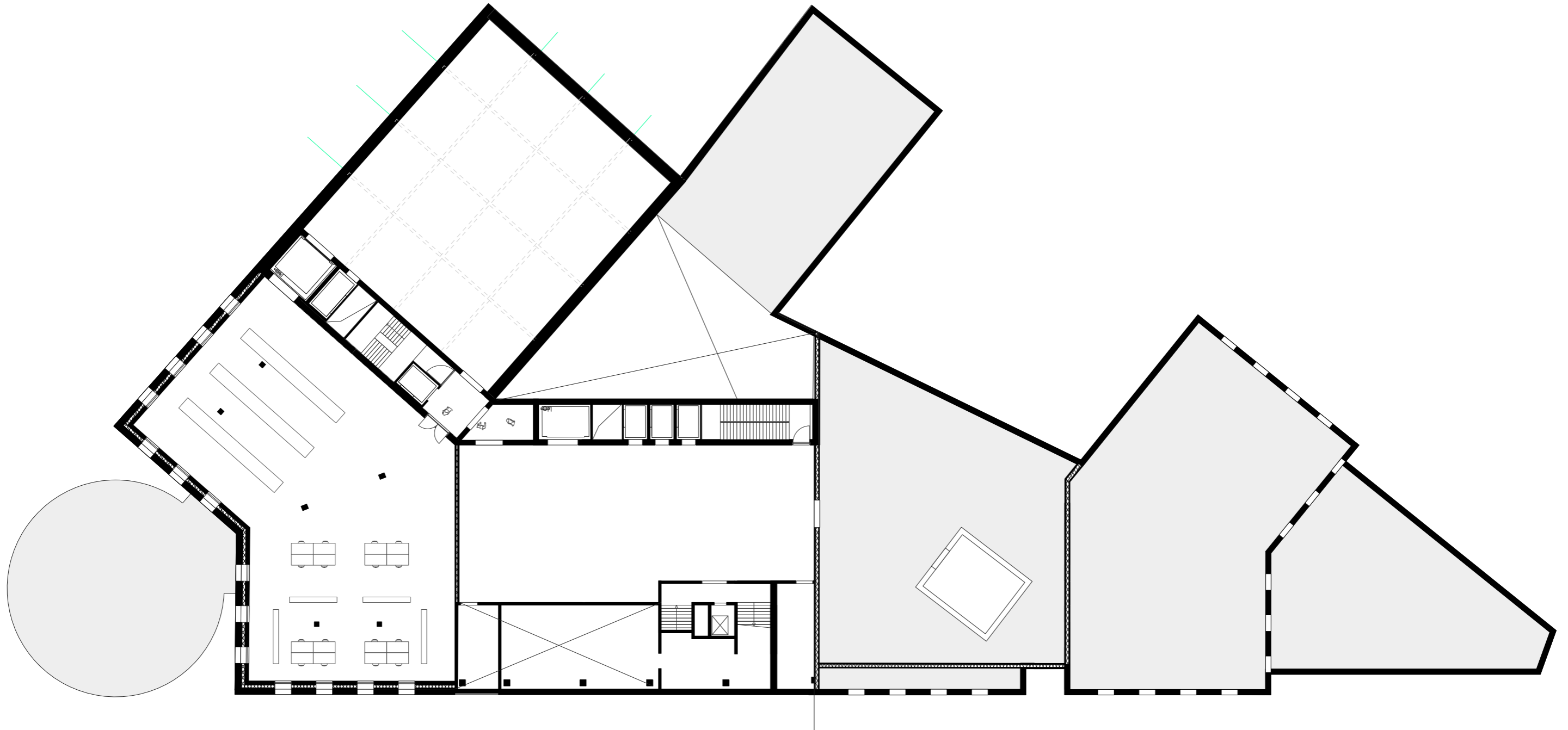


+0



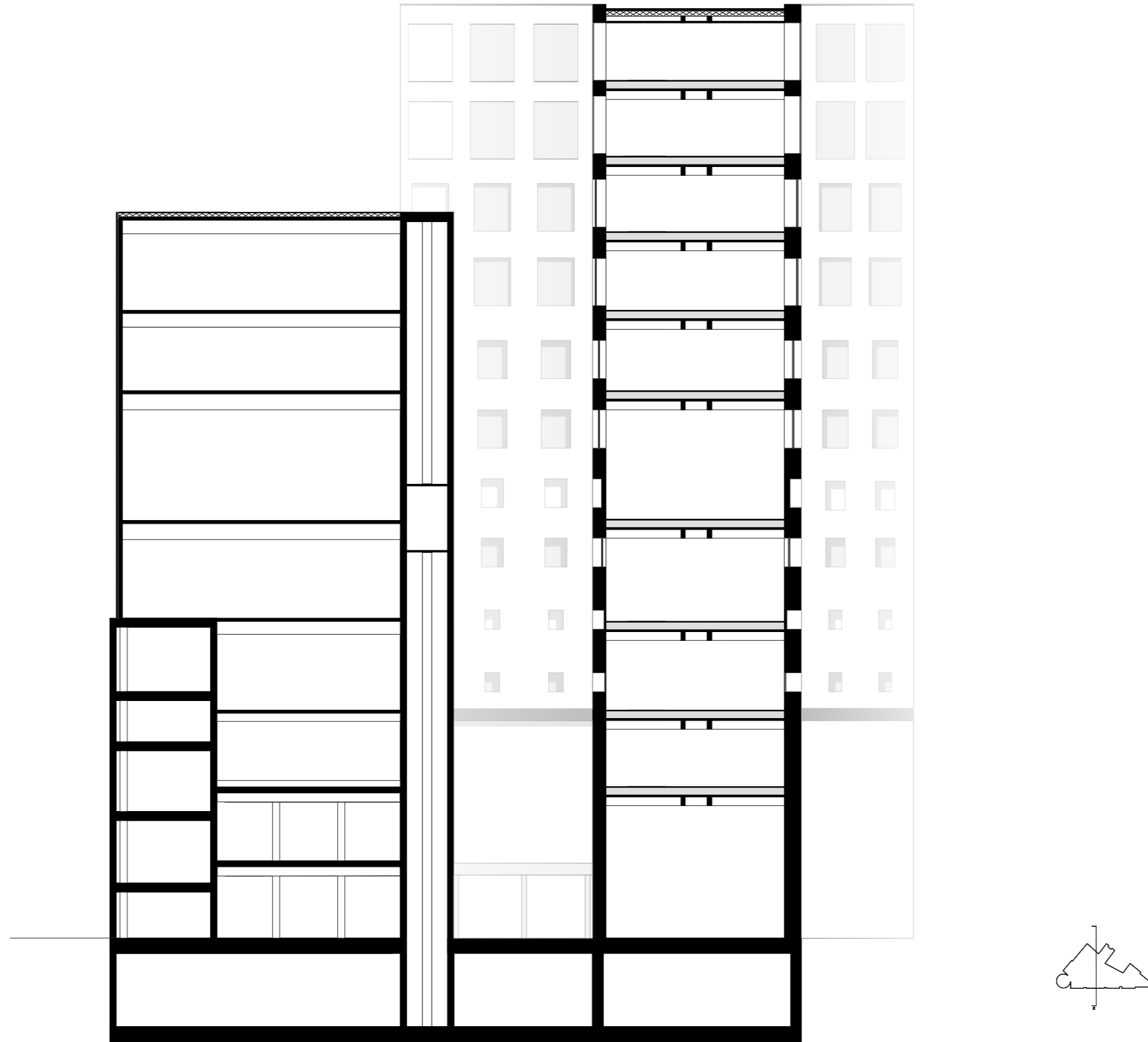


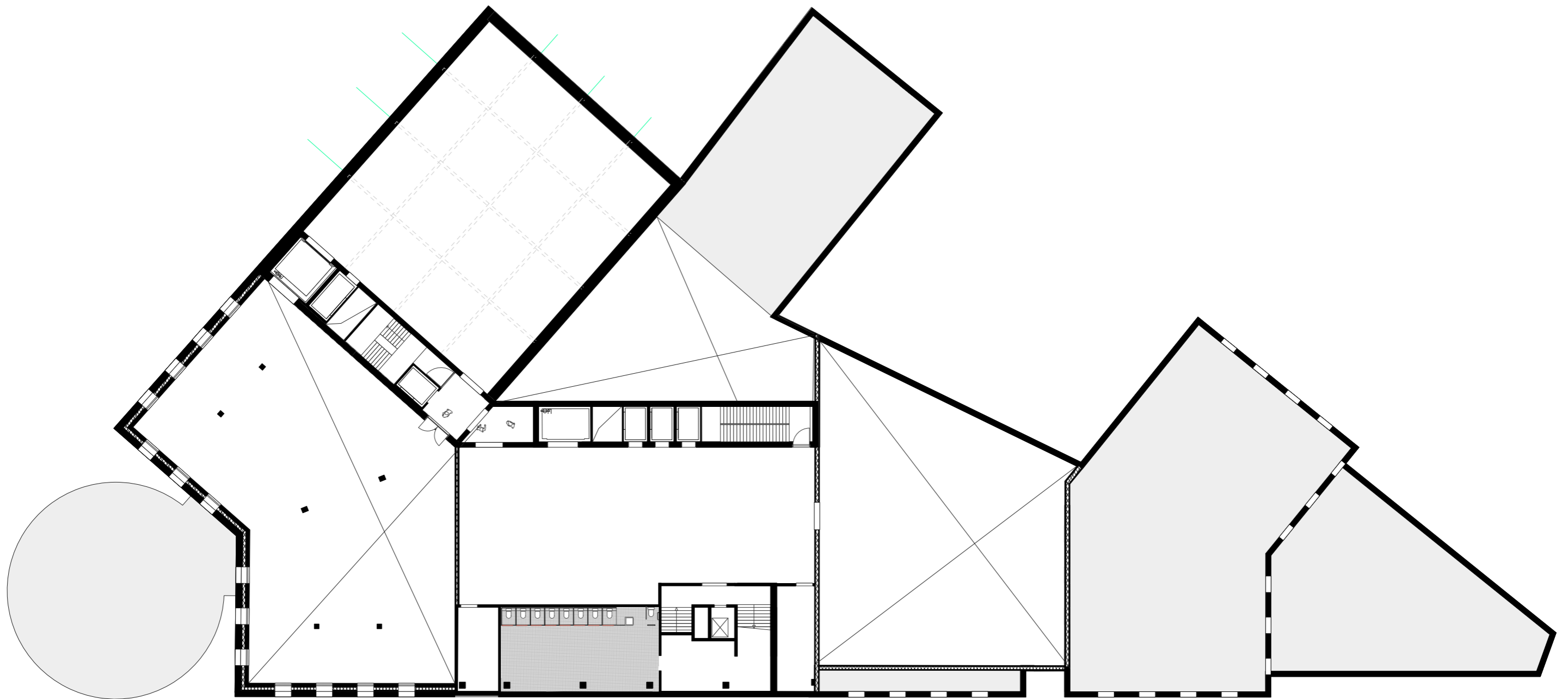




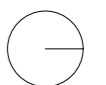
+2





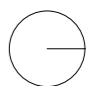
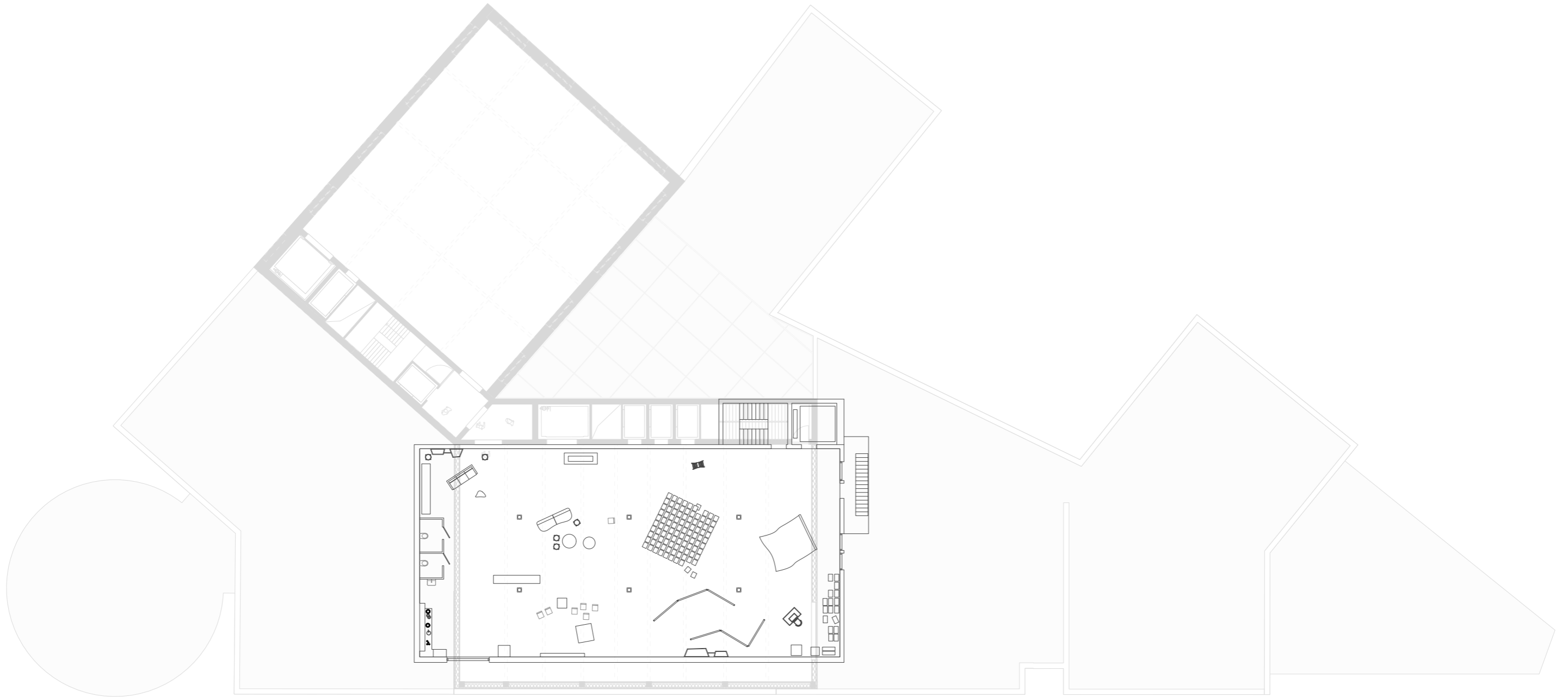


Architectural symbols and notations, including various line styles and symbols used in the drawing.

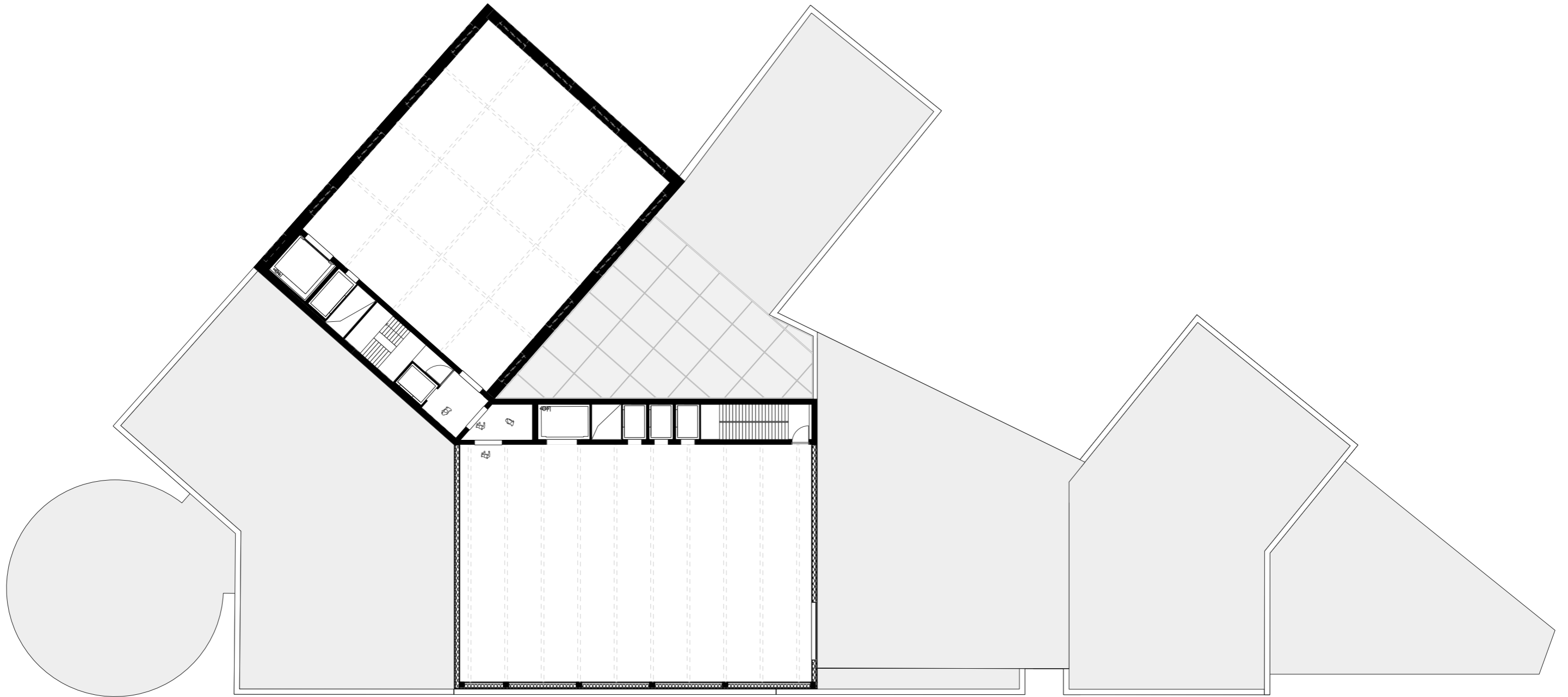


+2



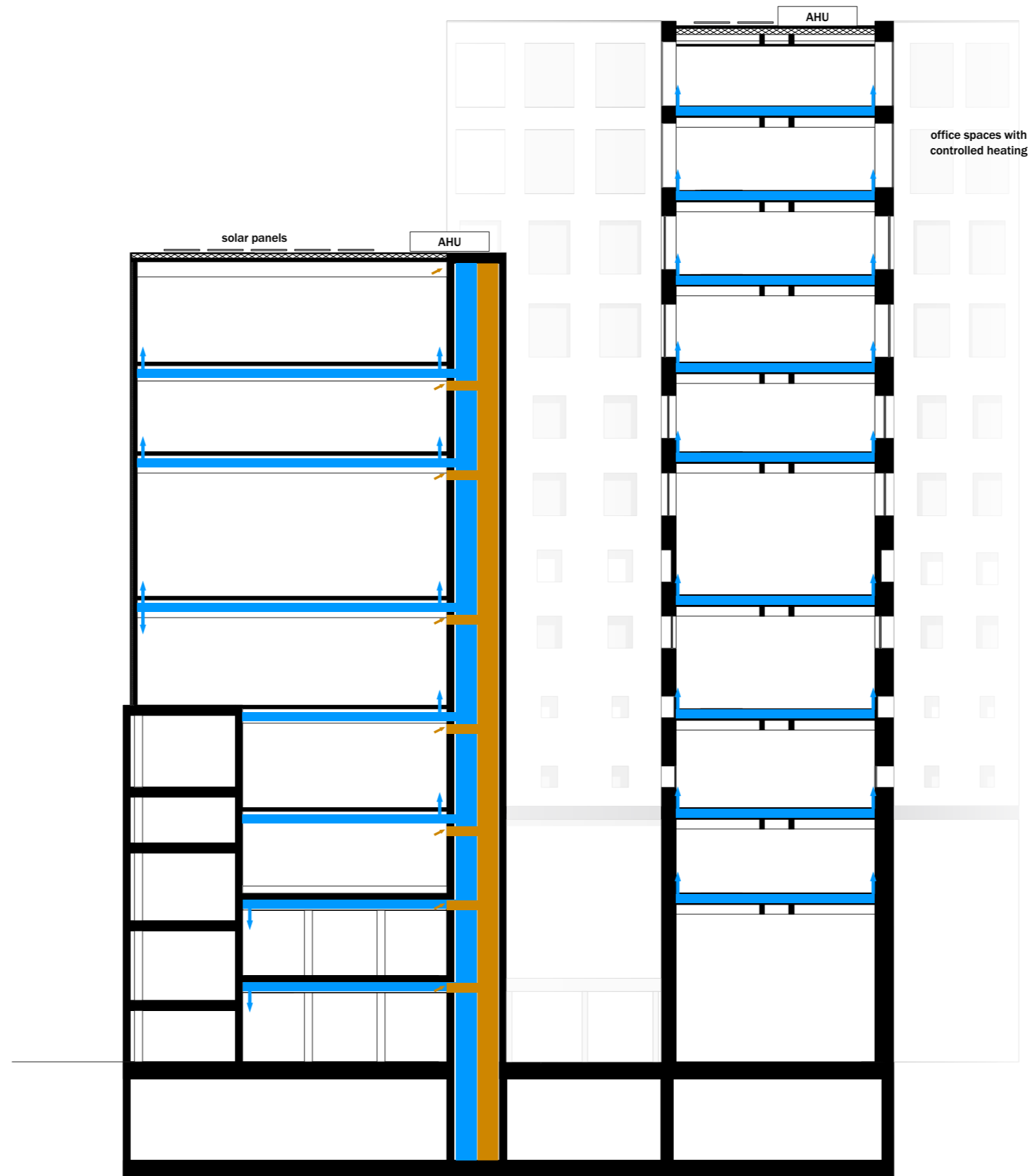


+5

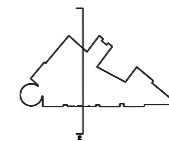




4 Proposal: Museum in Motion



warmth from extracted air is stored in heat cold storage



4 Proposal: Museum in Motion

