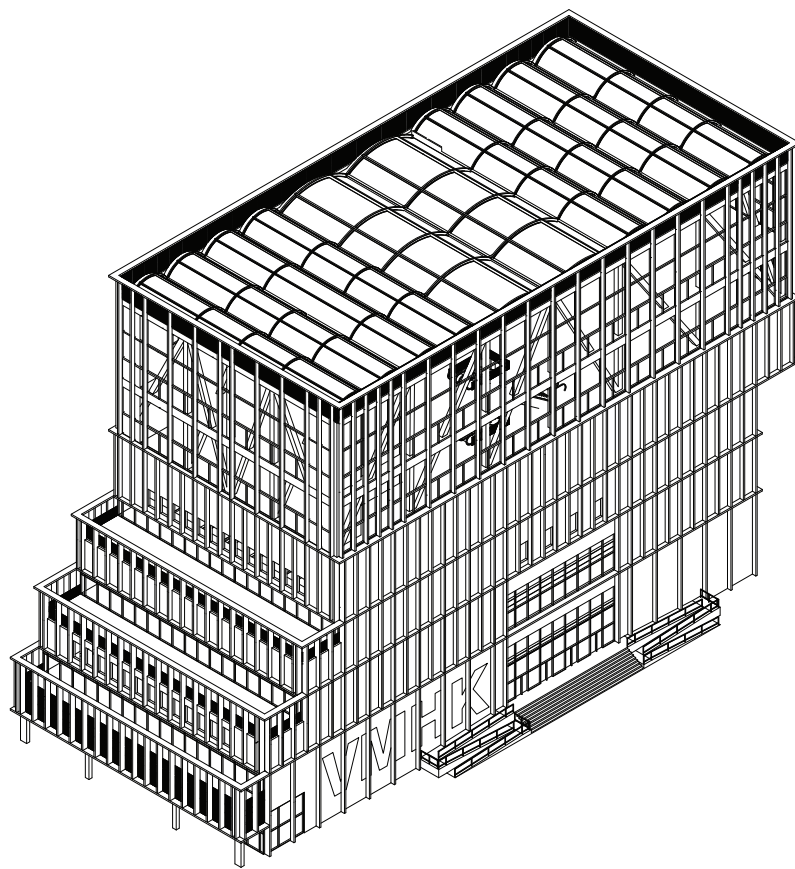


public + building.

a design approach for the new Flemish Museum of Modern Art Antwerp
(Vlaams museum hedendaagse kunst Antwerp **VMHK**)
formally known as **M HKA**

This document is best read in two two-page layout.



Introduction



This project journal touches up on the different aspects of design methodology, inspiration, references, texts and visual interpretation in regards of the design process and learning curve that has been taking place during my graduation period for the Msc3/4 studio Interiors, buildings and cities titled “An Architecture for Art” that took place at the Delft University of Technology during the Academic year 2022/20223. In this document I tried to record and structure all the different components of the research and design process that has been taking place during this period.

the overall document records in this way a project process which does not necessarily run linearly at times but is mostly a cross-pollination of, various shared conversations, group work, studio assignments, collective discussions, tutorials, research seminars, design proposals and presentations. Which in coherence led to a final project proposal.

My attitude toward the project stemmed from my personal interest in the various aspects of architectural design and built environment. In this way, the design aspects of the project became the research, referring to an attitude of “research led by design.” Looking back, this made the substantive process sometimes chaotic and overwhelming, but the conclusion I drew from it was that the process in this way could later provide insight into my own methodology of design and how I might continue, develop or improve it after completing my academic career.

Partly for this reason, I have tried to keep the content as varied and unedited as possible in order to keep the thesis process as insightful as possible. As a reader of this project in this way the idea is to stay critically along the process and to understand that its trajectory as rather an ongoing discussion than a one-sided conclusion.

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+E P4 & P5	25/05 - 09/11

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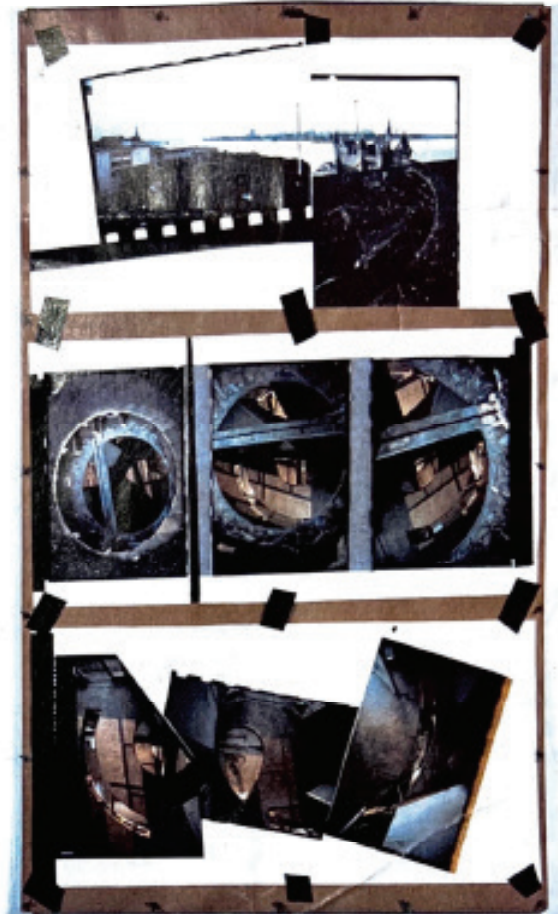
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Office Baroque: Doors Crossing, 1977, from the Gordon Matta-Clark Ensemble, M HKA



Office Baroque: #669, 1977, from the Gordon Matta-Clark Ensemble, M HKA

PREPARATION

Brief 1: Thinking an doing

weeks 1-8

The opening weeks of the Graduation Studio engage in a collective period of design research, as preparation for the main project; establishing the contexts in which it will develop, through a process of thinking and doing, across design studio and research seminar. Themes, questions and your developing positions will oscillate between these two spaces, with each informing the other. These weeks are critical in establishing the terms through which we engage with one another and from which individual projects will emerge. This is emphasised through the shared teaching and in group work. The conclusion will be a set of drawn and modelled outcomes, which are situated in a body of thinking, articulated through collective research documents and individual research plans that, together, begin to establish the concerns and ambitions of your individual project thesis. Previous examples of each will

be available for consultation and discussion.

The period up to the P1 will be arranged as two phases of work in both the research seminar and design studio respectively, with the outcomes of the first phase in one crossing over to inform the second phase of the other.

PHASE I

Reading Around

Research Seminar: weeks 1-5

The first weeks of the Research Seminar will encompass a series of lectures, readings, podcasts and films that will explore the varied contexts, through which the contemporary art museum might be addressed. Through reflective and collective discussion and writing, you will develop your own understandings of the social, political, cultural and physical concerns that have defined the history, development and current conditions of such buildings and the institutions they house. The various

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inputs will allow these to be reflected upon in response to a diverse range of interests and positions, which can inform and finally be translated into the physicality of the architecture for a new museum in Antwerp. Seen alongside, and in relation to, the positions which begin to emerge from design work and the study of precedent, the concerns raised here will form the basis of your individual research plans.

Looking Carefully

Design Studio: weeks 1-3

In parallel, the Design Studio will research and document eight reference projects through which those themes are translated into built form and space. These references are intended as a collective resource for the studio as a whole and it is critical that you are able to understand and take ownership of each of them. A reference you did not research might finally be much more important for your project, than the one you did. Working in groups of four, the history and provenance and architecture of each project will be carefully analysed and documented. Each project will also be set within the context of both the oeuvre of their architect and a wider 'family' of museums or other art spaces to which they might relate, or which established the traditions within which they can be understood. Each of the chosen buildings will be redrawn in the same way and at a range of appropriate scales, defined by the studio, both to understand them individually and to allow comparisons to be made between them. Alongside the drawings, groups will each make a spatial model, carefully analysing and recreating a representative image of a space for art, found within each of the precedents. These models will be designed to be photographed, reproducing the image, atmosphere and detail of the original view as closely as possible. The focus on these models will offer different scales of attention, considering for example the way in which artefacts are placed within the space, the manner in which light enters or, in contrast, the presence of the technical installations that are required.

PHASE II

Analytic Readings

Research Seminar: weeks 6-7

In the second period, the research seminars will use the drawings and models already completed in the design studio as the basis of a detailed analysis of the architectural strategies and ideas which underpin each of the given museum reference. These will be considered through the four themes around which the new museum in Antwerp intends to strategically organise itself: Forum, Research, Collection and Exhibition. In groups, you will elaborate upon what each might mean and consider the varying and contrasting ways in which those concerns have been resolved, or not, in the architecture of the reference projects. From this the studio will develop methods of explaining systems and relationships, creating a body of analytical material and diagrams for each building, which can subsequently

be adapted, co-opted and applied to individual projects. The final week of the Research Seminar will be given over to the preparation of Research Plans.

Spatial Ensembles

Design Studio: weeks 4-8

The second period of the design studio will involve the study of a series of ensembles of work, by various artists held in the collection of M HKA. Having chosen an ensemble, researched it and situated it in relation to the themes and concerns already raised in the Research Seminar and through the reference projects, you will individually design a spatial ensemble — a space or small series of spaces in which the artefacts of each ensemble collection become curated. Through this introductory design project, which will be presented primarily through a detailed model, supported by drawings and photographs, you can begin to consider how works of art, of different scales and types might be presented in response to one another and in dialogue with the viewer. Questions of scale, light and material, view and spatial sequence will be explored, while the technical questions that underpin the success of such a space will also be introduced. This intense, introductory design project will offer you opportunities to consider yourself as, at once: archivist, curator, architect and audience, drawing together reflections and observations and developing understanding through a first act of proposition.

Project Journal

The research seminar will introduce the Project Journal, a document made by each of you individually. The purpose of this is to record your process of thinking, making, development and reflection over the course of the graduation studio and finally, to form a key body of evidence against which research and process can be marked at the end of the year, in the P5 examination. The Journal should be developed in an ongoing way, within a form and structure chosen individually. It should record and communicate the process of the project, including outcomes and reflections on tutorials and reviews, while also offering a space for you to reflect upon and critique the work being made and the issues that define it.

Research Plan

The Research Plan course (AR3A010) is integrated within the Research Seminar. However the outcome differs from what is written in the Study Guide and Syllabus for this Department wide course. Within the Interiors Buildings Cities Graduation Studio, the majority of the Research Plan is collectively written in groups and consists primarily of edited versions of the reading responses. Only a concise, individual reflective statement, which you will also present at the P1, is added to this collective work.

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An Architecture For Art

Graduation Project 2022-23



Office Baroque: Doors Crossing, 1977, from the Gordon Matta-Clark Ensemble, M HKA

A new art museum for Antwerp

Humankind has always made art. Through its appeal to the human senses, it has helped to shape the ways in which we perceive the world around us and, in its varied forms, offers a means beyond language through which we have become able to articulate our relationships with one another. Art and architecture have, together, constructed the settings through which human society has evolved and, on occasion, transformed itself. From churches and palaces, where authority and power were consolidated through the physical embodiment of systems of belief, to the development in the 19th Century, of palaces of culture: public museums and galleries, where forms and spaces of representation became a mirror through which culture could situate, consolidate or emancipate itself, within or in counterpoint to the prevailing order of things.

As modernity rapidly adapted the world to human needs and subsumed sublime nature within its own image, art became a means of resistance. Expanding out from the studio and the picture gallery it addressed that nature directly, capturing its often-fleeting splendours against a backdrop of relentless industrialisation and the ever-expanding city. In the 20th Century

the arts centre developed, offering more permeable, democratic forms of architecture through which art and culture sought to make themselves available to the populations of that industrial metropolis. In time, artists co-opted and adapted the redundant structures left behind by the contemporary city's relentless process of change. Inhabiting abandoned factories and warehouses, as places from which to critique it. New forms of art developed to document, reveal and even reshape the landscapes and infrastructures of the *Holocene*, or alternatively chose to abstract themselves into expressions of pure colour, form or process. Art came to offer society compelling new ways through which to express ideas. Ones that might be transcendent and revelatory but could equally be disconcerting or disorientating, sometimes even dangerous.

Simultaneously and perhaps inevitably however, the art world consolidated its age-old relationship with money and power. In the latter half of the last century, the white cube established a controlled, almost sanctified sensory context for its display. Here in an atmosphere of purified light and air, and in near silence, works of art attained a highly specific aura that allowed

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them to be contemplated at a distance from the complexities of real life outside; further objectifying them and heightening both their emotional value and their physical one. Although many artists sought to resist it, even the most radical forms of artistic endeavour became commodified and subsumed to the service and control of the market. Meanwhile, in seeking to establish their public purpose, the influential contemporary art institutions that exhibited them adopted and adapted the signifiers and scenographies of the world of commerce, to the extent that they became, at times, hardly distinguishable from one another...and while galleries have become more like shops, shops became galleries, with high value brands establishing their cultural authority through the establishment of collections and the exhibiting of artists, at a scale and ambition often beyond the financial means of the public sphere.

This year the Graduation Studio of Interiors Buildings Cities will address this contested space of the contemporary art gallery. We will consider its societal role and how its responsibilities to the heterogeneous contemporary city and its diverse population might be physically manifested in the image and presence of a new public building. As in previous iterations of the Graduation Studio, our academic project takes an actual project as its starting point, allowing the conditions and concerns of a real brief for a real client to be one key reference point in the development of both individual and collective concerns. This year we will work in relation to a competition brief for the redevelopment of M HKA, the contemporary art museum of Antwerp, on a new site close to its existing one in the South of the Belgian city.

The history, present situation and potential future of this particular museum embodies many of the larger issues and questions referred to in the opening paragraphs of this introduction. It emerged out of the activities of the Internationaal Cultureel Centrum (ICC), which was founded in the revolutionary spirit of the late 1960's, when established institutions were being radically challenged. Originally housed in an actual palace, the disused royal residence on the Meir, it proposed in 1977, the same year the Centre Pompidou opened in Paris, an unrealised plan to relocate itself to a disused office building on a pedestrian shopping street. Here it was envisaged that, alongside its museum function, the building would house a performing-arts venue, multipurpose rooms, a cinema and artists' studios, information centre, cafeteria, bookshop and a babysitting service. Two years later, following the premature death of American artist Gordon Matta-Clark, the ICC proposed to preserve his last remaining physical work, Office Baroque, as the basis for a new museum. The intention was to purchase this monumental intervention into a disused office building on the banks of Antwerp's River Schelde, and to house a new exhibition space in the neighbouring block. However, the plan was unfortunately curtailed by its pre-emptory demolition by the site's owner. Nonetheless, the Matta-Clark Collection, which ICC director Flor Bex had

instigated, became the foundation for the collection of M HKA, with the new museum, where he also became the first director, being established by Royal Decree in 1985.

Bex described it as a 'kunsthalle with a collection', with the latter being focused on contemporary art, from the 1960's onwards. Over time however M HKA has emerged as a full-on, fledged museum, housed in a redeveloped and extended former grain warehouse and incorporating the archive and library of the Centre for Visual Culture. The rather introverted architecture of the current building is ambivalent, its interiors seek to approximate the monumental white cubes of the contemporary museum, while as a conversion it carries echoes of the Alternative Spaces movement, an anti-museum, avant-garde movement driven by artists, with Gordon Matta-Clark being one of the protagonists. The Belgian academic, Wouter Davidts, has commented that the transformation of the grain silo into a museum has 'resulted in a building that is, paradoxically, both formally indefinable and extremely determined, that looks generic but is very emphatically present.'

The next phase in this complex process of emergence is intended to be a move into a new, purpose built museum building, located near the current site, as an urban focus for the conversion of a monumental former dock into a new, linear public park. A key intention for this project is to consolidate the urban condition of the rapidly developing area of Antwerp South, with the proposed new museum counterpointing the major transformation of the more historically focused Museum of Fine Arts, about to re-open nearby. It will also, however, look beyond its immediate environment, through its redesignation as the Flemish Museum of Contemporary Art (VMHK). This places new responsibilities on it, to represent not only the artists and artistic culture of Flemish Belgium but also its people; a complex and potentially divisive issue, given both the traditions of cultural exchange and the current, heterogeneous population of this great port city.

The first competition was cancelled and the proposal is that it will be re-run in the course of the current year, offering a compelling sense of currency to our work. The brief for that original competition will form the basis of our exploration, but this will also be open to your individual and collective critique. Its intentions are at some distance from the radical, social, political and artistic positioning of Matta-Clark's 'anarchitecture', a fact the brief acknowledges in its counterpointing of anti-museum fascinations versus technical museum requirements, its desire for an atmosphere of both industrial roughness and domestic intimacy, and its requirement to be, at once, a robust skeleton and a volatile space of experimentation. To this we would add the profound need to address the environmental challenges we face, through the consideration of what, how and when to build. Our year will start with a period of design research, moving between studio and seminar. This will include an analysis of the museum / anti-museum context within which the project situates itself, exploring the idea and form of the modern art

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museum through a series of key references and a consideration of who its protagonists might be. We will also be examining elements of the collection itself, considering both their nature and the spatial contexts in which they might be displayed, before turning our attention to the brief for the new museum, and developing individual projects in relation to it.

As always we will work at each scale: Interior, Building and City, although not necessarily in that order. While our project is a social, political, cultural, artistic and environmental one, these concerns will be translated directly through the material and spatial concerns of architecture, made manifest through buildings which are capable of addressing past, present and future with both a sense of continuity and an openness to change.



Office Baroque, 1977, from the Gordon Matta-Clark Ensemble, M HKA

Week 1 ■ 1



[Fig] Urban Photography of Centre Pompidou, Paris (1977).



[Fig] Photography of Centre Pompidou, Paris (1977).



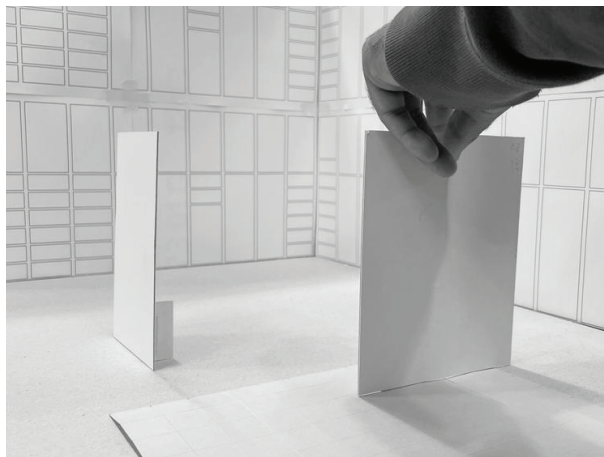
[Fig] Original image of Centre Pompidou Interior (1977)



[Fig] Thomas Demand, Vault (2012)



[Fig] Original image of Centre Pompidou Interior (1977)



[Fig] First sketch model principle for interior Pompidou.

Week 1.2

“Visibility, Spectacle, Theatricality and Power: The Problem of the Museum”

Reading Response

According to the Cambridge Academic Content Dictionary, museum is a building where people can go to view works of art or objects of interest to science or history.¹ The first museums were a private collections not opened to the broad public. Museums similar to contemporary institutions started opening to the public in the Renaissance. As Mark Pimlott argues in his text, the exhibiting of art was always a spectacle and carefully curated enterprise.² The galleries and museums of art in the 19th century and before were monumental neoclassical art “temples”, believed to reflect the importance and sublimity of art pieces stored inside. Monumental, enormous stairs, greek or roman columns, rich ornamentation and other components of neoclassical style was accompanying the artworks, becoming a background for them as well as an eye-catching spectacle itself. The pieces of art, due to the enormous collection possessed by the institution, were being placed next to each other, stuffed on the walls from floor to ceiling. The exhibition rooms resembled the bourgeois salons, where the public would meet to relish art. That idea became extremely attractive both to artists who portrayed these conditions depicting the art galleries, as well as the visitors. As a result, the institutions started to suffer in terms of overcrowding both with artworks, but also with visiting masses.

As Abigail Cain mentions in her article, the problem of overcrowding and the necessity to separate artworks from each other to accentuate their quality started to be recognized already in the middle of the nineteenth century.³ The National Gallery in London, for instance, was among the first ones to hang the pictures at the eye level of the visitor, instead of spreading them on the whole wall. Since then, the spaces of galleries started to be more visible and the necessity to pay attention to them arose as well. What is more, the issue of selection of what artworks to show and what to store in the magazines became an important and widely discussed topic.

That started the series of experimentations with the colour of the walls as well as the proper lighting to

exhibit the artworks and enable a perfect experience for the visitor. According to Cain,⁴ Benjamin Ives Gilman, the secretary of the Boston MFA from 1893 to 1925, published in 1918 the first study on visiting museums, where he embodied the first recommendations that resemble the characteristics of the white cube typology, for instance, to limit the colours of the walls to more neutral. What is more, the further developed white cube typology that formed itself in the twentieth century, was used as a tool to construct (or even stage) the value of the artworks and significance of the art institution: *“Its purported neutrality gave the viewer the impression that, as they looked at a work of art, were in the presence of a significant artefact, whose value had been conferred upon it by the aura of the space, which represented the authority of the institution”*.⁵

Brian O'Doherty coined the term the white cube in 1976,⁶ however, he just named the phenomenon that was being present for decades before. It was the first director of MoMA - Alfred Barr, who with his exhibition “Cubism and Abstract Art” in 1936 set as standard and popularized all components of gallery space known today as the white cube.

Nonetheless, as Whitney B. Birket is arguing in her thesis *“To Infinity and Beyond: A Critique of the Aesthetic White Cube”*, not much has changed since then. As Birket argues, we entered decades of some stagnancy when it comes to the architectural forms of art spaces.⁷ Of course there are museums like Tate Modern in London or Palais de Tokyo in Paris, which deny some parts of the notion of the white cube, however, one can argue that they still operate within the same system, using the known measures to exhibit art. What is more, she claims that more traditional institutions protect their conservative approach: *“Yet, while our society and culture have changed, art museum display has remained in stasis. What was once new and revolutionary is now the status quo. The white cube now elevates art above its earthly origins, alienating uninitiated visitors and supporting traditional power relationships. While there have been some attempts at experimentation and change,*

1 Definition of museum from the Cambridge Academic Content Dictionary, Cambridge University Press

2 Mark Pimlott, ‘Visibility, Spectacle, Theatricality and Power: the problem of the museum’, OASE, 2021

3 Cain, Abigail. “How the White Cube Came to Dominate the Art World. Artsy (January 23, 2017) <https://www.artsy.net/article/artsy-editorial-white-cube-dominate-art>.

4 Ibid.

5 Mark Pimlott, ‘Visibility, Spectacle, Theatricality and Power: the problem of the museum’, OASE, 2021

6 Brian O'Doherty, Inside the White Cube: The Ideology of the Gallery Space (Los Angeles: University of California Press, 1999), 76.

7 Whitney B. Birket, To Infinity and Beyond: A Critique of the Aesthetic White Cube (Seton Hall University, 2012)

they have often still been essentially aesthetic, highly flawed, or too specific to their subject and process to be a viable alternative. When an exhibition has succeeded in reaching a broader, contemporary audience, it has often led to a backlash from conservative museum constituents who fear the loss of the institutions they helped build.”⁸

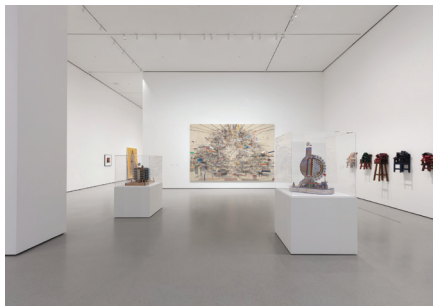
According to Grayson Perry, we stand in the era of the post-history, the end of art. Therefore, Even though the concept of white cube was revolutionary in its times, we are in need to look for alternative ways to exhibit art and engage the public.⁹



[Fig] Giorgio Vasari, The studiolo of Francesco I (the Sixteenth Century), Photograph, Palazzo Vecchio, Florence. https://commons.wikimedia.org/wiki/File:Vista_del_Studiolo_de_Francisco_I.jpg



[Fig] Installation view of the exhibition "Cubism and Abstract Art." March 2, 1936-April 19, 1936. Photographic Archive. The Museum of Modern Art Archives, New York. IN46.6. Photograph by Beaumont Newhall.



[Fig] Installation view of the gallery "Inner and Outer Space" in the exhibition "Collection 1970s-Present" October 21, 2019-September 9, 2020. Photograph by John Wronn.

“Beating the Bounds”

Podcast Response

In Grayson Perry's Liverpool lecture titled “Beating the Bounds”, he responds to the idea, which he attributes to the early 20th century modernist artist Duchamp, that in this era of post-history anything can be art. Perry argues that no, not anything can be art, and he supports this response with eight so-called “tests”. In these tests, Perry sets up guidelines for where art can exist, who it can be produced by, and why it matters at all. He acknowledges that these tests are not absolute, admitting “my tests, you know they're not watertight, but if you put them altogether in a Venn diagram, I bet the bit in the middle is pretty well guaranteed to be contemporary art”.¹ Overall though, he constructs these tests in an attempt to gain back agency for artists in a world where art can look like anything but not everything is art.

The first test on Perry's list is, if it exists in a museum, gallery, or artistic space, then it's probably art. Of course, if someone visits an art museum they would expect to find art, but this test addresses more than that. Museums and similar institutions play a major role in defining what is art. Curators, art historians, and art dealers take a critical and academic stance on art, investigating time periods, themes, and techniques. Although biased through personal interests and tastes, this position gives these institutions an authority to define and value works of art. For art in more unique artistic spaces, Perry uses a Banksy piece that has been cut from the wall it was painted on as an example.² According to Perry, the artist renounced the piece once it was removed. Although Banksy physically produced the piece, the art was no longer able to be seen by viewers in the same physical and social context that the artist intended. This diluted its meaning and stripped the piece of critical characteristics. With this example, Perry is highlighting the authority an artist has over their work, as well as the importance of its context. Art is a display and, as discussed by Mark Pimlott in ‘Visibility, Spectacle, Theatricality and Power: the problem of the museum’, it performs on a stage that is often intertwined between parties.³ Artists consider this in their production of work, and in Banksy's case, try very hard to perform outside of these institutions.

Another test on Perry's list is, if it is made by an artist, then it's art. Although it sounds simple, this test stresses the importance of intent. It questions the difference between craft and art, however, it also raises the question, how do you define an artist. Perry provides the case of Tilda Swinton's performance of *The Maybe* at the Serpentine Galleries as something to think about.⁴ The exhibit happened twice. The first time, Tilda Swinton, as a celebrity, was used as a part of conceptual artist Cornelia Parker's show. The second time, Swinton authored the piece herself, entering the box on her own accord. It could be argued that, although replicating what she knew, Tilda Swinton had developed into the artist. This all matters because many people want to view art through a critical lens. Artists use what Perry mentions as “magical activation” which is essentially their drive to create. It instills their work with purpose and if something's not done with artistic intent, then it doesn't embody the same level of meaning. Ultimately, artists have the power to dictate when what they create is art and, as Perry demonstrates by his extravagant outfits during his lectures, when it is not.

1 Grayson Perry, ‘Beating the Bounds’, BBC Reith Lectures (Podcast), 4 April 2020

<https://www.bbc.co.uk/programmes/b03dsk4d>

2 Janus Kopfstein, “Banksy ‘child labor’ mural torn from London shop wall, surfaces in US auction”, *The Verge*, Feb 19, 2013, <https://www.theverge.com/2013/2/18/4002510/banksy-stolen-child-labor-mural-for-sale-in-online-auction>

3 Mark Pimlott, ‘Visibility, Spectacle, Theatricality and Power: the problem of the museum’, *OASE*, 2021

4 Cornelia Parker, Tilda Swinton, *The Maybe*, The Serpentine Galleries, 1995

<https://www.serpentinegalleries.org/whats-on/maybe/>

- 1 - Is it in a gallery or an art context?
- 2 - Is it a boring version of something else?
- 3 - Is it made by an artist?
- 4 - Photography... Problematic.
- 5 - Is it a limited edition?
- 6 - The handbag and hipster test
- 7 - The rubbish dump test
- 8 - The computer art test



[Fig] Grayson Perry, 2013, Photograph, BBC Reith Lectures, <https://www.bbc.co.uk/programmes/b00sj965/episodes/player>

[Fig] Grayson Perry, The Annunciation of the Virgin Deal, 2012, Tapestry, Art Council Collection, Southbank Centre London. <https://newlynartgallery.co.uk/activities/grayson-perry/>



[Fig] Frame work and facade elements of 1.33 model

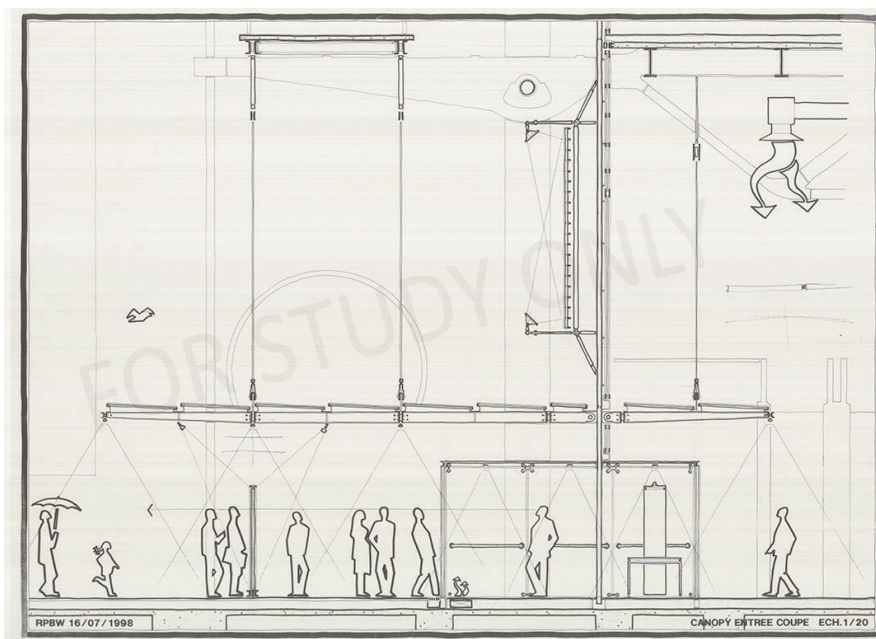
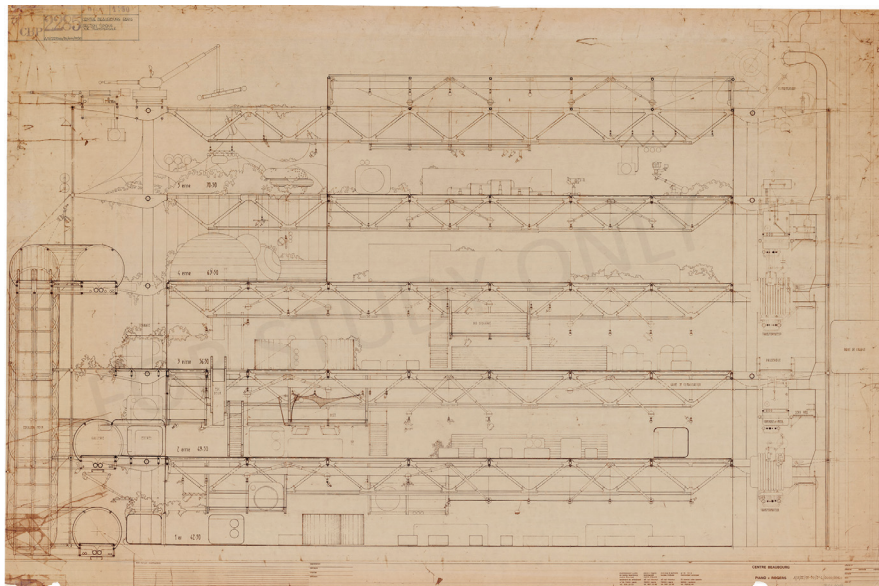
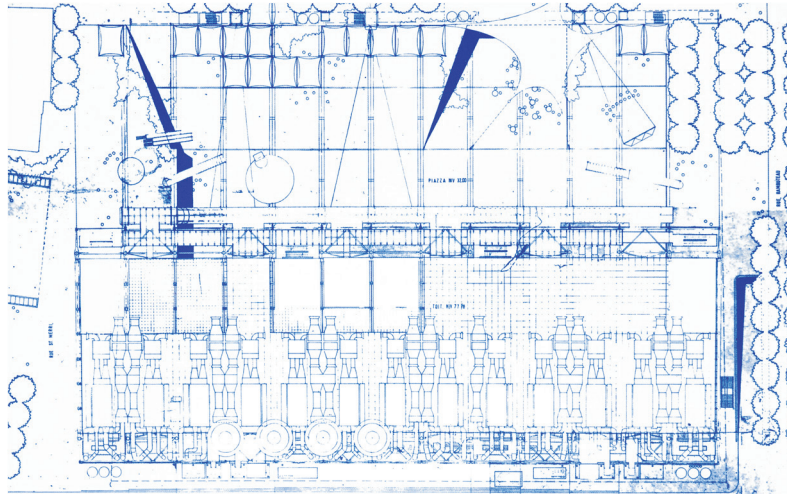


[Fig] Image research of original interio Pompidou.

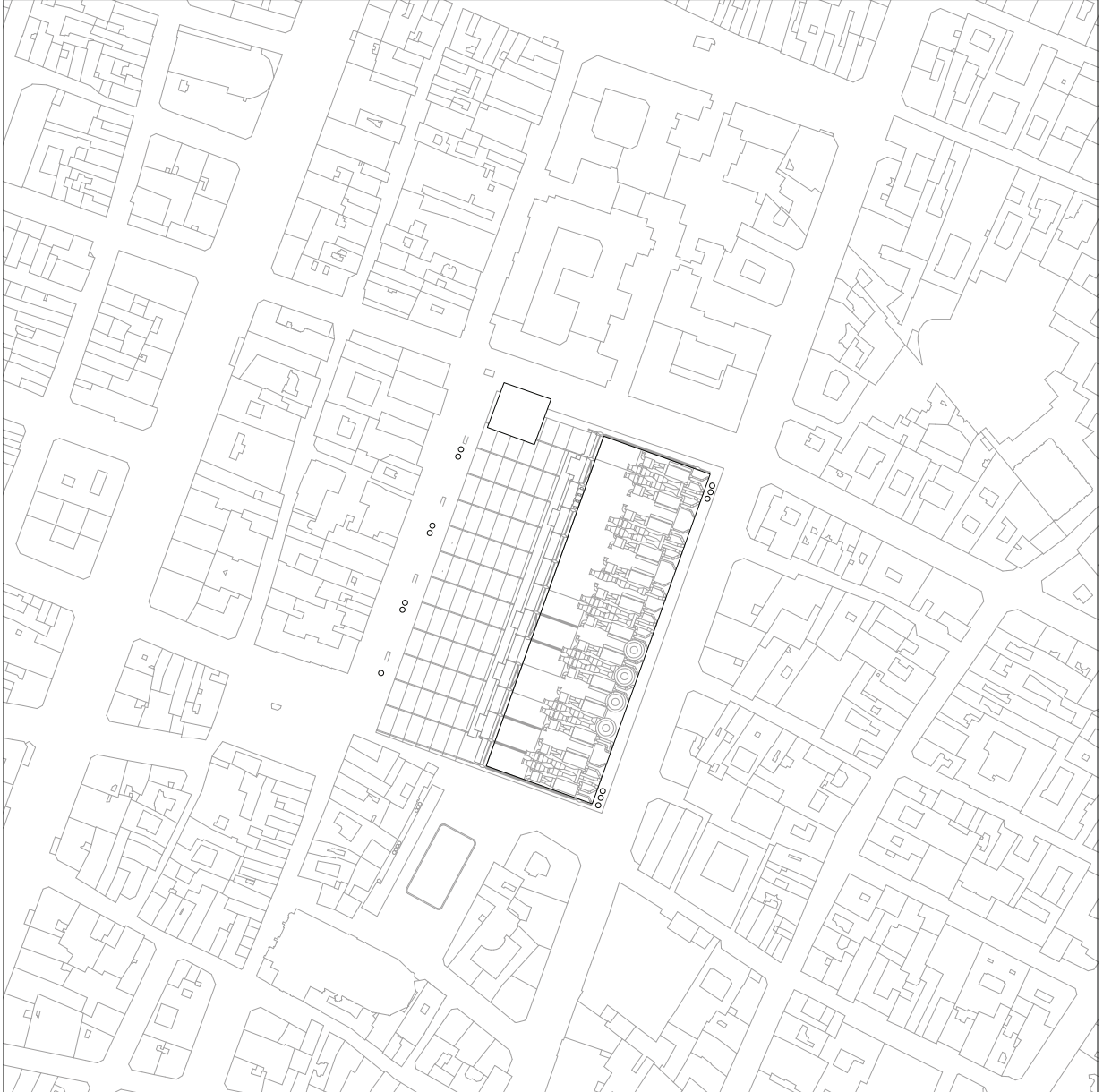


[Fig] Interior model, photography and material testing.

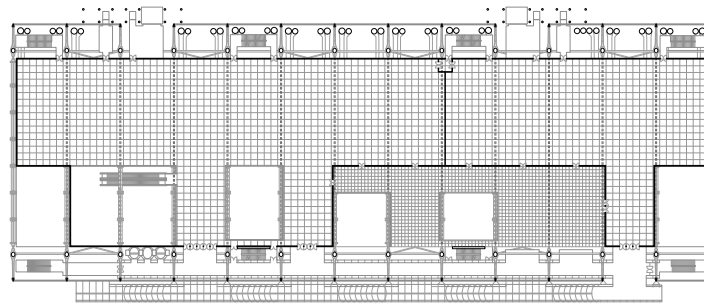
Research and search for the various drawings made of the Centre Pompidou, Paris.



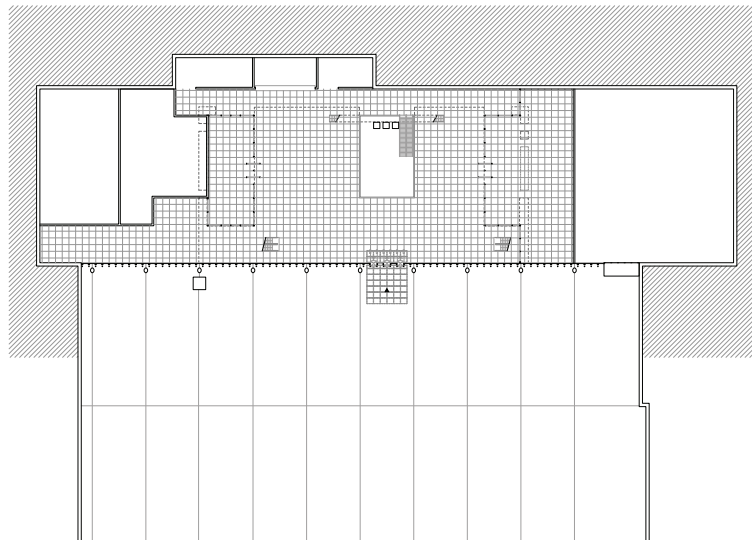
Graduation Project
An Architecture for Art
MSc3/4 Interiors, Buildings, Cities.



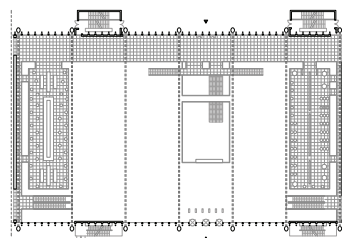
[Fig] Centre Georges Pompidou, Paris. Site Plan scale 1:2000



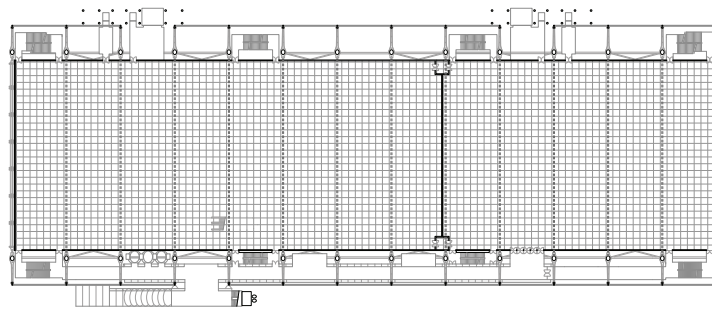
[Fig] Centre Georges Pompidou, Paris. Fifth Floor scale 1:200



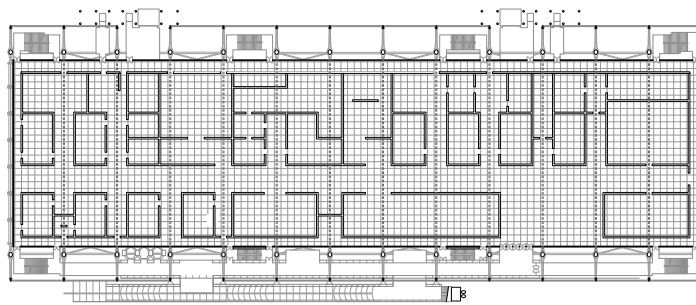
[Fig] Centre Georges Pompidou, Paris. Ground Floor with Piazza scale 1:500



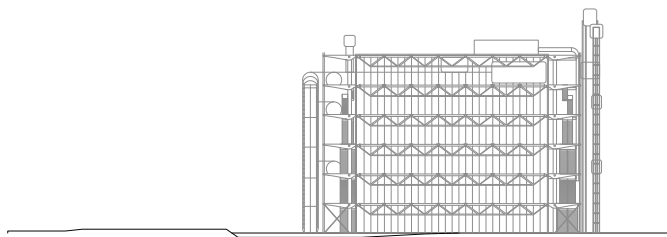
[Fig] Centre Georges Pompidou, Paris. First Floor zoom-in to the entrances zone scale 1:500



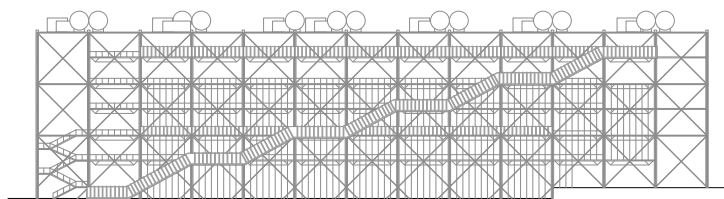
[Fig] Centre Georges Pompidou, Paris. Typical Floor Plan scale 1:500



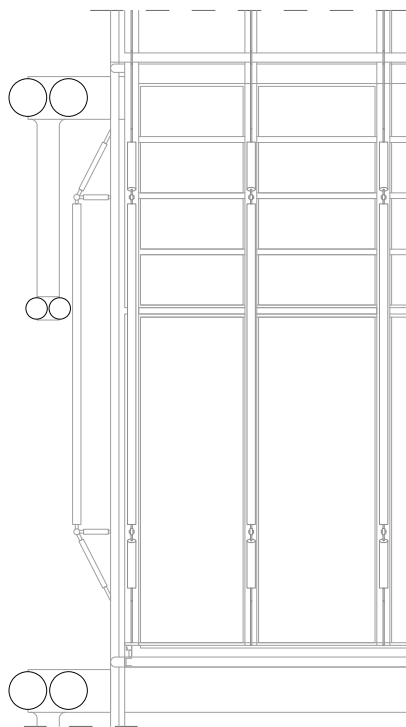
[Fig] Centre Georges Pompidou, Paris. Fourth floor with current exhibition layout scale 1:500



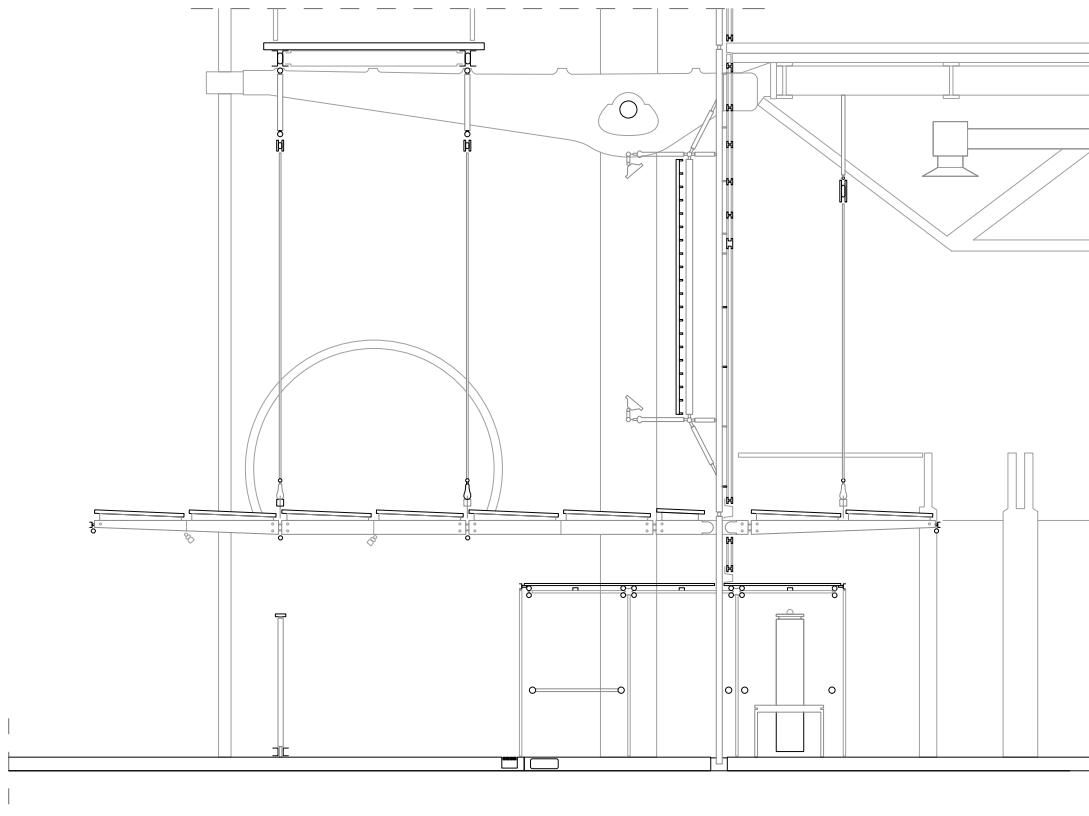
[Fig] Centre Georges Pompidou, Paris. South Elevation scale 1:500



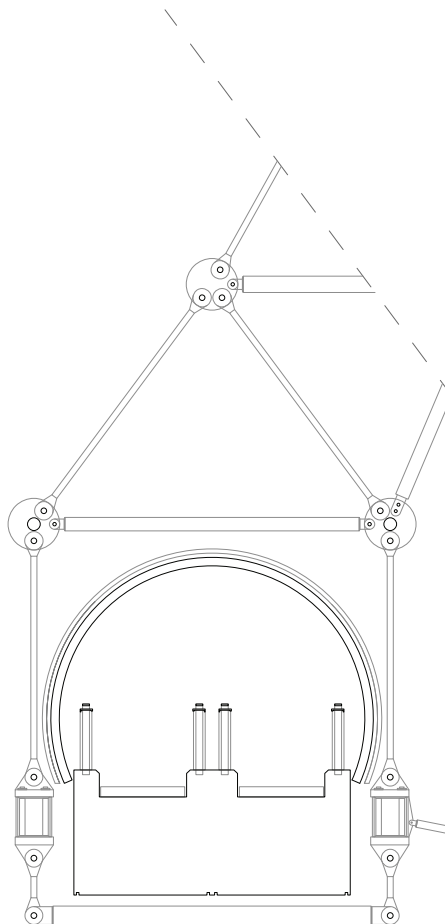
[Fig] Centre Georges Pompidou, Paris. West Elevation scale 1:500



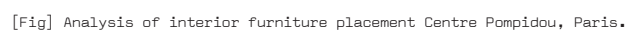
[Fig] Centre Georges Pompidou, Paris. Facade Detail scale 1:50

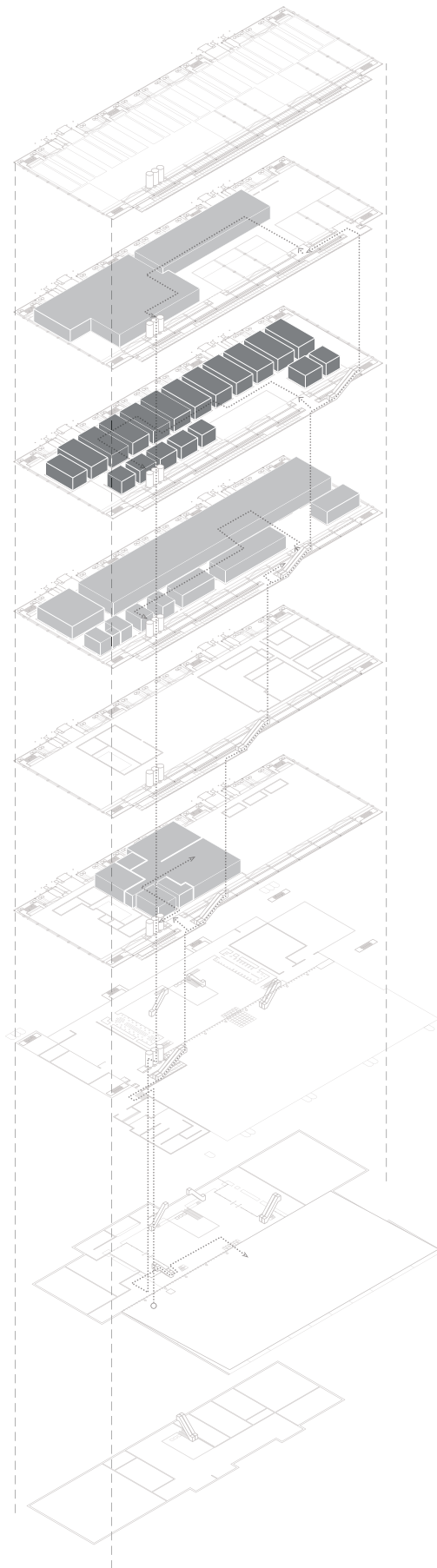


[Fig] Centre Georges Pompidou, Paris. Entrance Detail scale 1:50



[Fig] Centre Georges Pompidou, Paris. External Escalators Detail scale 1:50





-> Exhibition Routes
- Temporary Exhibition Spaces
- Permanent Exhibition Spaces

[Fig] Centre Georges Pompidou, Paris. Diagram of Exhibition Routes

Week 1.3

“The Dilemma of the Modern Art Museum”

Reading Response

A particularly popular contemporary mode of spectating emerged in the West German town of Kassel in the post-World War II period. This form of the Documenta, what they called a “museum of 100 days”, had two important innovations: firstly, it created a temporary “no collection” exhibition that took place every 4/5 years, as a solution to the problem of how to keep the exhibition of contemporary art at the forefront of artistic development. This format created a festive atmosphere and attracted a large number of visitors, as well as contributing to the economic effects for Kassel. Secondly, in Kassel at the Documenta, the curator becomes the greatest hero of the show in the display strategies. Following this, many artists responded to the curators’ new emphasis on exhibition modes by making interior installations. In response, contemporary art museums became increasingly empty to be able to house the artists’ environments.¹



Fridericianu (1955)
Photo: Carl Eberth

Arnold Bode, who was the main driving force behind Documenta, was influenced by two great exhibitions in his design in the 1950s:² the first was Ludwig Mies van der Rohe and Lilly Reich’s arrangement of various materials in free-flowing spaces in a Bauhaus exhibition (1920s), and the second was Lissitzky’s ‘Abstract Cabinet’ with its shimmering, varying walls (Hanover, 1927–28).³ In Documenta, Bode

had created a way of exhibiting that can blur the boundaries between art and modern living.

Although there were some changes from the 1960s to the 1990s, such as the opposition of artists in the 1970s to an exhibition approach that reduced art to a way of life, and the return of color in galleries in the 1980s. But none of these departed from the idea of presenting the spectator as a consumer. The Documenta exhibition had a significant and lasting impact on the art exhibitions that followed. The first was the idea of the viewer as a consumer; the second was the strategy of curatorial dominance; the third was the acceptance of spectacle installations by artists.⁴

And for modern art galleries nowadays, it is notable that they all have very similar interior exhibition spaces. In the comparison of the Guggenheim in Bilbao, Tate Modern and the new extension of the Museum of Modern Art, although they all have their signature atrium spaces, the rest of the exhibition space remains the orthodox ‘white cube’.⁵

At the same time, the interior design of commercial spaces began to move closer to art galleries and the behavior of galleries was brought into the commercial world. The experience of consumption and museums today becomes much more closely aligned than it was in the 1930s. But is the importance of this consumerism to galleries negative? Charlotte Klonk answers no, she believes that both galleries and shops are involved in the shaping of public space and that the outward-looking, sophisticated consumer model played an important role in the 20th century.⁶ However, the utilization of consumption models needs to be carefully organized. Just as the effect of the Guggenheim Museum on the Bilbao economy, a great success such as the ‘Bilbao effect’ can never come from just a nice modern building, but requires a larger plan.⁷

1 Charlotte Klonk, ‘The Dilemma of the Modern Art Museum’ in *Spaces of Experience: Art Gallery Interiors from 1800 to 2000* (New Haven; London: Yale University Press, 2009), 174

2 Ibid, 187

3 El Lissitzky’s “Cabinet of Abstraction” (August 29, 2015), <https://socks-studio.com/2015/08/29/el-lissitzkys-cabinet-of-abstraction/>

4 Charlotte Klonk, ‘The Dilemma of the Modern Art Museum’ in *Spaces of Experience: Art Gallery Interiors from 1800 to 2000* (New Haven; London: Yale University Press, 2009), 194

5 Ibid, 206

6 Ibid, 210

7 Podcast, *The Bilbao Effect #1: Bilbao*, Spain Guggenheim Bilbao’s director general discusses the city’s world-renowned



[Fig] Bode's exhibition design at the first documenta, 1955
Photo: Gunther Backer

“The Bilbao Effect #1”

Podcast Response

Of course, the internal program and mode of display requires a critical eye toward the sustainability of the museum in our modern age. But looking internally is not the only critical aspect to consider. The modern museum should also question its impact on its surroundings and surrounding community in which it finds itself.

Speaking on the podcast of FDI, global investments reporter Set Farrell questions the economic impact of culture on cities. He illustrates this by focusing on the development of the Bilbao Museum in Northern Spain in conversation with the general director of the Bilbao Museum, Juan Ignacio Voderate.

According to Voderate, the development of the city of Bilbao was primarily driven by the utopian vision of the city becoming a gateway to Spain for its European neighbors. Since Spain had joined the European Union only five years prior, culture and image/reputation had become an important aspect of welcoming the international public to this new south/west frontage of Europe.¹

Voderate responds to the question as to whether the Guggenheim effect is a myth or reality. The Guggenheim effect also known as the Bilbao effect concerns the relationship between cause and effect that emerged when a single world-class development becomes the catalyst for the revitalization of this once stark, economically fragile, post-industrial city. In this the Bilbao effect means more than purely tourism. It generates revenue from the perspective of its own residents and visitors. The idea that the placement of a museum can simply be the solution to generating urban development is clearly rejected. As he describes, although the museum played a central role within the economic development of the city. In totality, it was part of a broader transformation strategy in which it functioned as the force that propelled further development.

However, it is contradictory when, on one side, the conclusion is drawn that the museum itself has not been one of the most important economic investments for the city of Bilbao but, on the other end, it is shown that the museum attracts more

than one million visitors annually and that, relative to a population of only one million, the effect of the museum on the economic revenues of Bilbao and all the surrounding settlements has a huge economic impact on the city.² In sum, Voderate notes that the Bilbao Museum proves that cultural infrastructure should not be considered a mere expense, but when properly executed can generate revenue and economic activity.

Critics have called the "Bilbao effect" a symbol of gentrification and cultural imperialism. Guy Hedgecoe, for example, called the building's generic approach a missed opportunity for a strong public program. According to him, the museum should have been more responsive to the city's local cultural community.³ In addition, the Project for Public Spaces adds that the architecture of the Bilbao Museum was limited to a mere icon, with the dominant structure appearing only as a disturbance to the landscape and an infringement on civic and cultural life.⁴

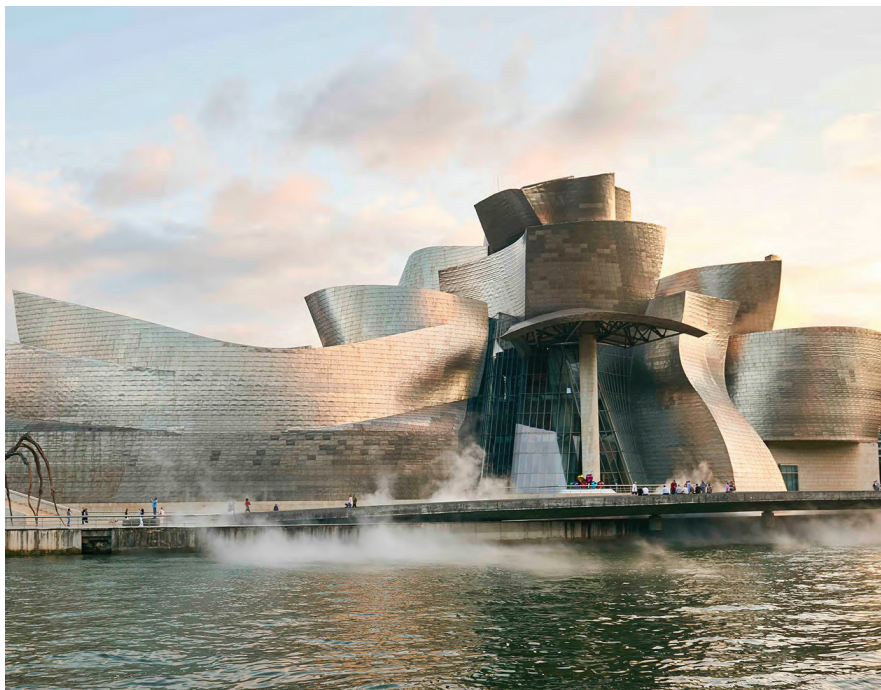
Voderate ends the podcast by describing the misconception that any city can undergo transformation simply by importing a spectacular building. In doing so, he emphasizes that the lesson of the Bilbao project is that there is the possibility of using culture as a transformative tool for both social and economic progress. So, from this perspective, architecture is described as a response to the surrounding content, where it is important to establish in advance a clear surrounding framework that defines what the actual purpose of the project should portray.

1 Intelligence, The Bilbao Effect #1: Bilbao, Spain Guggenheim Bilbao director general discusses the city as world renowned transformation | fDi. (2021, 21 September). <https://play.acast.com/s/fdipodcast/thebilbaoeffect-1-bilbao-spainguggenheimbilbao-sdirectorgeneraldiscussesthecity-sworlrenownedtransformation>

2 Bilbao's Bilbao Effect – IAAC Blog.(2011, 12 January). <https://www.iaacblog.com/programs/bilbaos-bilbao-effect/>

3 Deutsche Welle (www.dw.com). Guggenheim Bilbao. DW.COM. (2012, 06 June). <https://www.dw.com/en/bilbaos-guggenheim-continues-to-divide/a-15904659>

4 Kent, E. Guggenheim Museum Bilbao | Hall of Shame (2005, 20 May).]]]<https://www.pps.org/places/guggenheim-museum-bilbao>



[Fig] Frank Gehry, The Guggenheim Bilbao, 1997, Photograph, The Guggenheim, Bilbao.
<https://www.guggenheim-bilbao.eus/en/the-building>



[Fig] Coordinating the correct position by means of live broadcasting



[Fig] Appearance of composition seen through Iphone lens



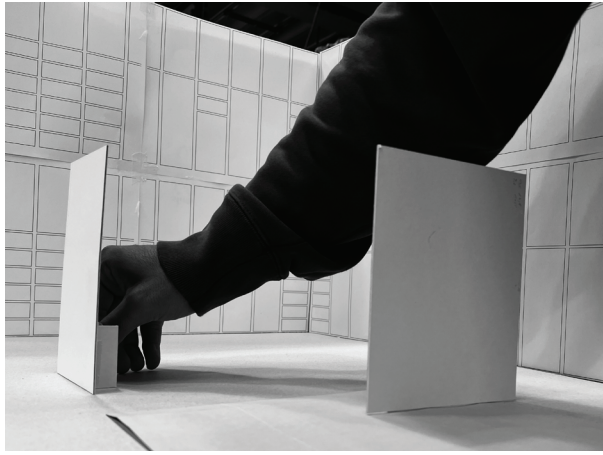
[Fig] Studio moment as a test of artificial lighting



[Fig] Appearance of composition seen through Iphone lens



[Fig] Studio moment to discuss all interior images.



[Fig] Development series of model build-up



[Fig] The Square (2017)

Week 1.4

“Blackness at MoMA: A Legacy of Deficit”

Reading Response

One of the central criticisms of the Guggenheim relates to its international presence and collection in a local context, where it did not show sufficient responsiveness to local cultural events. At the same time, the MOMA, which is set as a globalized center, also has the problem of neglecting specific groups. Although the main curatorial policy at MoMA at the beginning was focused on modern art, “without any nationalistic bias or prejudices”, Barr’s leanings trended heavily European.¹ As a museum of modern art long known as a center of globalization, MOMA created the impression of difference by isolating itself from (white) European and American cultural traditions: that figures and practices associated with other traditions, no matter how deeply connected they were to its own, were outside his focus.²

Black artists have received attention in relation to “primitive” art. Since 1934, when the first exhibition was named American Sources of Modern Art, MoMA had organized a series of exhibitions, which was an attempt to offer a selection of so-called primitive works produced by the “Negroes of Western Africa”. These exhibitions prided themselves on covering “‘primitive’ art as art” rather than ethnographic material. Beyond that, however, they did not intend to assume responsibility for the permanent collection. Against the backdrop of a series of “primitive” art exhibitions, “African Negro Art” in 1935 featured over 600 works and became one of the most popular exhibitions at MoMA at the time, and MoMA launched a major marketing campaign to attract more black people to the exhibition.³ Although “African Negro Art” has become a landmark in the use of black art objects as artworks, unlike other single producers of modern art, their creators are still seen as a group of undifferentiated black makers, with the group receiving more attention than the individual.

As for the MOMA’s outreach practice, there are both negative and positive parts. For example, the attempt of the Studio Museum, which was entrusted with social and cultural experimentation, aroused the interest of many communities, and one young visitor called the exhibition “a dream”; but it was also criticized for its inclusion of whites. Another outreach, the transfer of the Museum’s Children’s Art Carnival to Harlem, successfully brought creative education to tens of thousands of students

and eventually made the carnival an independent educational institution.⁴ MoMA has done a lot of experimentation and has gradually increased the influence of black art. However, there are still a lot of controversies. In the face of the AWC’s demand for separatism, MoMA insisted that the decision to exhibit and acquire was based solely on the “quality and significance” of the works, and firmly rejected the idea of a single exhibition area.⁵ However, perhaps the voice of “quality and significance” is still far from the artists due to the exclusionary mechanisms of the cultural profession for people of color.

According to Blackness at MoMA(2019), MoMA has done a lot for black artists, but in small steps. Perhaps, as the book concludes, there was a lot of systematic overlooking going on here, and the ultimate solution is to “put our money where our mouth is”, that is, to think about black artists and to do what they can.

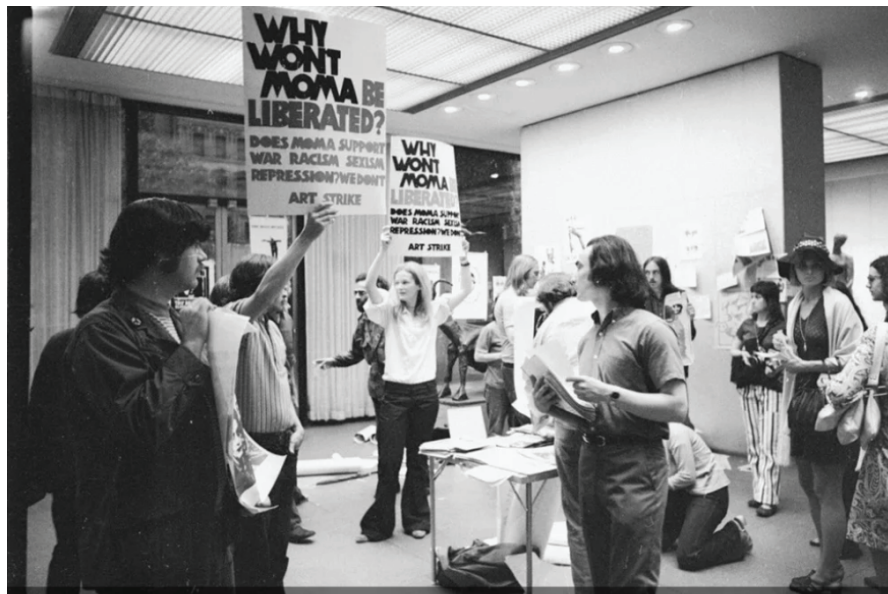
1 Darby English and Charlotte Barat, ‘Blackness at MoMA: A Legacy of Deficity’, in Among Others: Blackness at MoMA (New York: MoMA, 2019), 18

2 Ibid,16

3 Ibid,21

4 Ibid,50

5 Ibid,56



[Fig] Jan van Raay, New York Art Strike taking over the lobby of the Museum of the Museum Art, June 18, 1970.
<https://www.artterms.net/child/sub/bbs/magazines.php?ptype=view&idx=59478page=16code=data>

“Thinking Allowed: Culture and Privilege”

Podcast Response

Culture is bad for you, by Dave O'Brien, Mark Taylor, and Orian Brook, tackles the tricky truths about culture, explaining “why we need to be cautious about culture”. Yes, culture has positive moral, social, and health benefits, but the text “demonstrates that culture is closely related to inequality in society”.¹ On the podcast “Thinking Allowed: Culture and Privilege”, authors O'Brien and Brook are asked more questions about their ideas surrounding this research.

Orian Brook starts by highlighting the statistical findings of the study and begins to place these statistics in a larger context of who has access to creative work. For those working in cultural fields, she found that a majority of these individuals, regardless of qualification, are from privileged backgrounds. The exposure to more culture as youth and the ability to participate in toxic labor trends of unpaid work are just two of the many factors that Brook identifies as contributing to this. Additionally, there are clear gender inequalities as well, with women having strong representation in cultural work, but in secondary and marginal roles rather than leadership and managerial positions. In fact, the research found that anyone outside of the “somatic norm” faces a more difficult task of finding success in cultural work, having to overcome an actively hostile community and the psychological effects of isolation, of not belonging.² This sense of not belonging affects the consumers of culture as well. Beyond the lack of equitable representation in the types of works, culture requires time, money, and the knowledge of complex unspoken social norms in order to participate in. If it's not something an individual grows up experiencing, it's difficult to enter into. These barriers don't only affect who the viewers of culture are, but who the definers of culture are and how important curatorial decisions about the “quality and significance” of work are made.³

Ultimately, Brook is telling a story of cultural work and consumption in the UK that is

not too different from many other countries around the world. In the United States, in proportion to their population, white men are represented 1.5 to 2 times more in contemporary art, high fashion, box office film, and popular music.⁴ Countries within the EU face similar inequalities according to a 2019, European Union funded report titled “Gender Balance in the Cultural and Creative Sectors”. In Belgium, women are represented in operational jobs in the field, but not in executive positions. Croatia has a much smaller creative industry, but the same trend of women present in the workforce and not in executive positions occurs, as well as men receiving a disproportionate amount of awards for their work. Lastly, even in countries that are considered more equitable, such as in Finland, “salary differences still exist in favour of men and the glass ceiling has meant that considerably less women, than men have got through to leadership posts and higher expert positions”.⁵

Overall, this data shows that the problems Orian Brook discusses, while focused on the UK, are issues being faced in the creative and cultural industries around the globe. There are cyclical and systemic barriers that are limiting underrepresented cultures and perspectives. In a field that relies heavily on subjectivity and perception, a variety of people need to be in place in order to give proper attention to different arts. This doesn't only mean hiring directors and curators who want to host a wide range of artists, but raising awareness for the next generation of culture enthusiasts. Culture needs to be made available and attractive, open to change and critique, and honest in its intention so everyone can feel a sense of belonging, the ability to contribute, and a place to be heard.

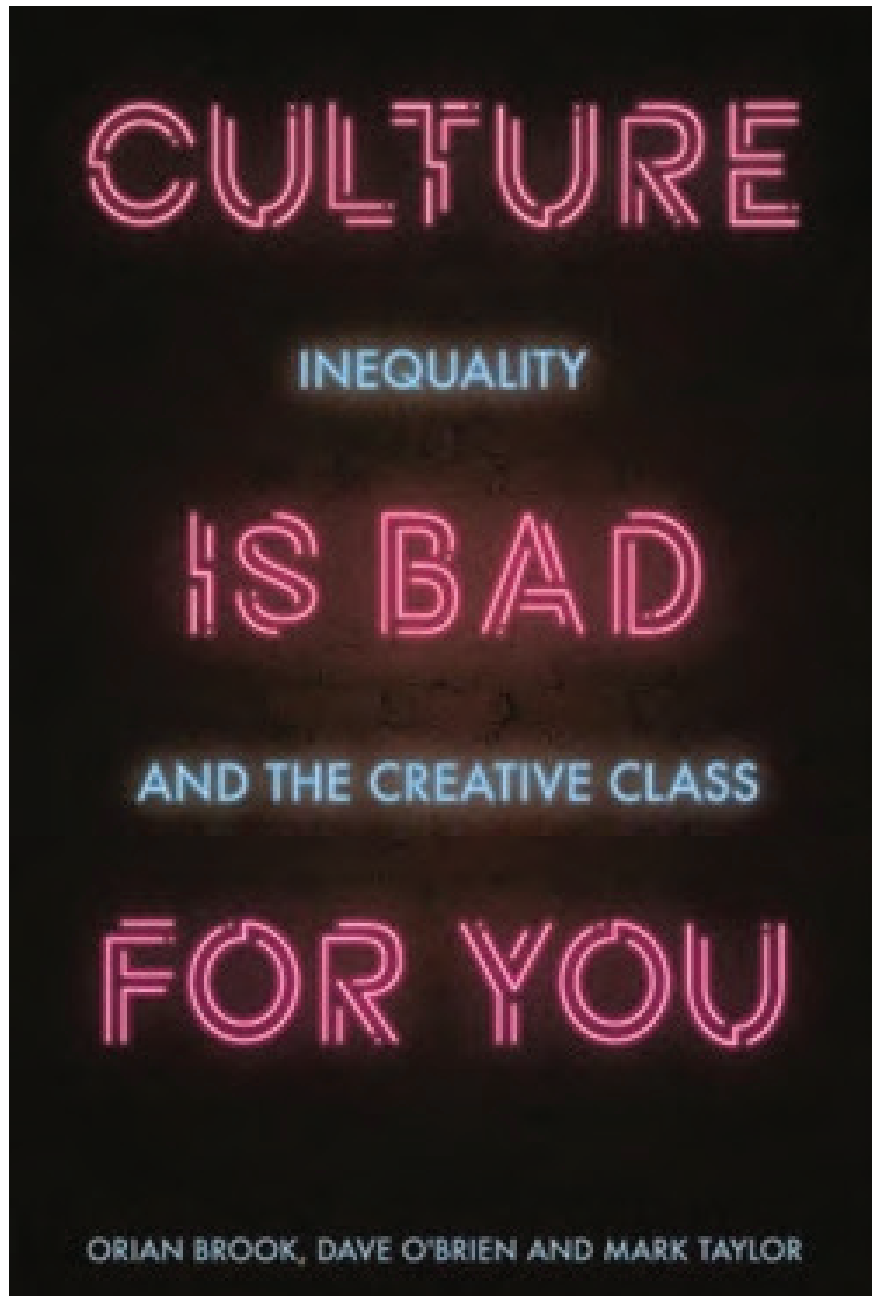
1 Brook, Orian, Dave O'Brien, and Mark Taylor. *Culture Is Bad for You: Inequality in the Cultural and Creative Industries*. I. Manchester University Press, 2020.

2 Taylor, Laurie, and Orian Brook. “Thinking Allowed: Culture and Privilege”. Podcast. BBC, September 8, 2021. <https://www.bbc.co.uk/sounds/play/m000zdv1>.

3 Darby English and Charlotte Barat, ‘Blackness at MoMA: A Legacy of Deficity’, in *Among Others: Blackness at MoMA* (New York: MoMA, 2019), 56

4 Chad M. Topaz, Jude Higdon, Avriel Epps-Darling, et al. “Race and gender-based under-representation of creative contributors: art, fashion, film, and music”. *Humanit Soc Sci Commun* 9, 221 (2022). <https://doi.org/10.1057/s41599-022-01239-9>

5 Jenni Koski. “Gender Equality: Gender Balance in the Cultural and Creative Sectors.” Edited by Zita Holbourne. *Voices of Culture*, September 2019. <https://voicesofculture.eu/wp-content/uploads/2020/02/VoC-Brainstorming-Report-Gender-Balance-in-the-Cultural-and-Creative-Sectors.pdf>



[Fig] Orrian Brook, Dave O'Brien, and Mark Taylor, Culture is bad for you, Bookcover, 2020, United Kingdom.
<https://www.fishpond.com.fj/Books/Culture-Bad-for-You-Orrian-Brook-Dave-OBrien/9781526144164>



[Fig] Model development



[Fig] Model development



[Fig] Overview of different precedent studies by means of interior model images.



[Fig] Final model development of interior 1.33 (colored image)



[Fig] Original image Pompidou interior



[Fig] Final model development of interior 1.33 (black/white image)

Centre national d'art et de culture
Georges-Pompidou Paris, Richard
Rogers, Renzo Piano

"I passionately want Paris to have a cultural centre [...] where the plastic arts go hand in hand with music, film, books, audiovisual research, etc."

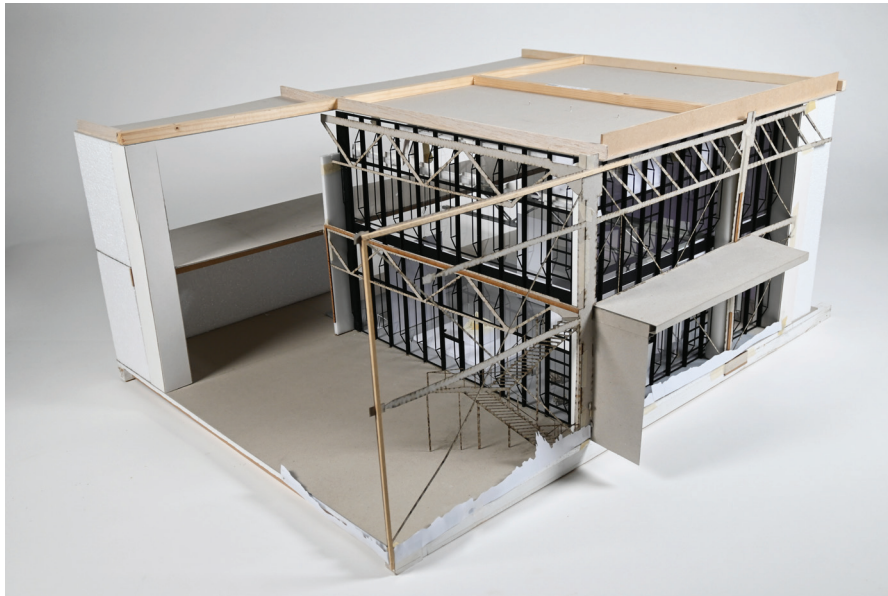
Georges Pompidou (Centre Pompidou, 2022)

An open system, with flexible-large spaces and an external skin that completely exposes the technicalities of a building that is designed to comprehend the evolvement of future needs. The Pompidou art center in Paris is clearly one of the foundations of experimental museum typology towards urban architecture.

The initial concept was conceived in 1969 by President Georges Pompidou, who was looking for a space that could house the National Museum of Modern Contemporary Art while providing international outreach, a large public library, a center for industrial creation and a musical center for research and artistic creation, all contained within a single building situated at the heart of Paris. After its opening, the building was soon declared a triumph in which it managed to fulfill the vision proposed by Pompidou. After its opening in 1977, great interest followed from both professional specialists and local and international tourism. By means becoming one of Paris' most frequently visited monuments in which the framework of society, generations and disciplines, managed to be obliterated through architecture.

Its appearance borrows clear lines with modernist work of the early twentieth century. It is also characterized as mega structural and anti-monumental. The rectangular building consists primarily of glass panels, braced steel with slabs of reinforced concrete, which together form the building's outer skin, a design approach that ultimately resulted from the need to generate internal flexibility and large spaces with an open floor plan. These internal spaces were kept free of disruptive elements and vertical elements such as stairs. The structural facade combined with the external circulation portrays a conception of scale while celebrating the intense movement of visitors in the building.

The flexible interior consists of six floors that are completely modular in design; each of the floor plans contains 7,000 square meters of space that can be reconfigured to meet specific needs. The layout is characterized by the absence of a central entrance, traditionally replaced by the ground floor flow that provides access to each part of the building's qualities. The urban situation in this has remained connected to the Piazza, preserving the openness and urban life. The major public activities are located on the first floor, while the exhibition meets upstairs. Finally, the program at the top becomes a subspace for exhibitions with an experimental cinema and a restaurant. Alternate access to all levels of the building is achieved by escalators and stairs on the west facade.



[Fig] Actual photo of 1.33 workmodel Pompidou interior.

Week 1.5

“Politics of Art: Contemporary Art and the Transition to Post-Democracy”

Reading Response

Hito Steyerl is an artist, cultural critic, filmmaker, writer and professor. What is more, she is internationally considered to be an artist concerned with politics, economics and critique of post-democratic power influencing the art world. Her text is definitely an attack on contemporary art, exposing its weaknesses and dark origins. Contemporary art feeds itself on the capitalist dependencies and is being used as a tool in the hands of upper class and oligarchs to distribute and construct power. It brings gentrification, pollution and consumptionism, which makes it look almost like some sort of contemporary civilization plagues. Indeed, contemporary art has spread globally, very often ignoring local cultural influences.

The question how the art sustains itself is one of not very widely-discussed topics. There is certainly a dichotomy between (especially) politically engaged art criticizing existing dependencies between the oppressed poor and rich, and the omnipresence of sponsorships of the same artists by tycoons or unethical companies. The art venues, if not entirely founded, are usually sponsored by uncertain sources coming from politicians, oligarchs, and nouveaux riches. Russia, for instance, is one of the countries where private galleries thrive, being funded by fortunes accumulated after the collapse of communism. Venues such as Garage Museum of Contemporary Art in Moscow or newly emerged GES-2 commissioned by billionaire Leonid Mikhelson invite the broad public to engage with contemporary art and culture.

What is more, architecture plays undeniably a big role in the spectacle of creating contemporary art hubs. The abovementioned Garage Museum of Contemporary Art designed by Rem Koolhaas (The Netherlands) or GES-2 cultural centre by Renzo Piano (Italy) are only one of the examples of collaborating with globally known architects preferred by oligarchs instead of local architects. Another very interesting and obvious example, also brought by the author, is the Guggenheim museums franchise. The Guggenheim family made a fortune in the smelting industry in the beginning of the twentieth Century.¹ After World War I, they became philanthropists and art promoters. The Guggenheim art museums are currently one of the most famous cultural institutions in the world with venues around the globe: New York, Abu Dhabi, Bilbao and Venice. One tycoon family controls not only the content in terms of art, but also in terms

of architecture - each building of the museums is yet another “jewel” in their global crown, including architects’ names such as Frank Gehry or Frank Lloyd Wright. The abovementioned “Bilbao effect” created by the generic building designed by Gehry in Bilbao received accusations such as being a symbol of gentrification and cultural imperialism. It is hard not to agree with the fact of missed opportunity to engage more with local public as well as of intentions of the Guggenheim Foundation to create an individual, independent icon.

The similarity between architecture and art doesn’t end on just being a tool of powerful people. The non-discussed unpaid labour problem is yet another flaw in these two fields. Steyerls claims that art is the industry with the most unpaid labor around, which makes it shamefully similar to the history of unpaid, long-lasting internships at the architectural offices. One may ask is it all worth in the name of the “beauty” that these two disciplines are supposed to bring to the world. The fact of the ongoing process of exploiting young creatives proves that there are still people ready to work for little money in art and architecture, perhaps believing that this is the only way to gain experience and respect in the field.

The question is though: to what extent art (and architecture) can tolerate being a puppet of powerful people? In the documentary produced on 2021 about the above mentioned GES-2 cultural centre in Moscow, Renzo Piano claims that “beauty produces better people”. Perhaps the role of an artist (and the architect) is to balance in this grey zone, in between institutional, capitalism critique and looking for support among the criticised ones.²

1 <https://www.learningtogive.org/resources/guggenheim-family>

2 GES-2. Russia: Moscow Film Commission, 2021.



[Fig] Nastia Korkia, GES-2 Documentary, 2021, Russia & Italy. <http://nastiakorkia.com/ges-2>

Debate

Formalist and social critique
Politics of collecting
Politics of display - dispersed vs central
Public engagement

Week 1.6



[Fig] Portrait image of Charif Benhelima.

The photographic oeuvre of Belgian artist Charif Benhelima demand attention. Notable for phases clearly delimited by different aesthetic, formal and conceptual research, his images are recurrently allegories of what is not visible or what one tries to keep unseen.

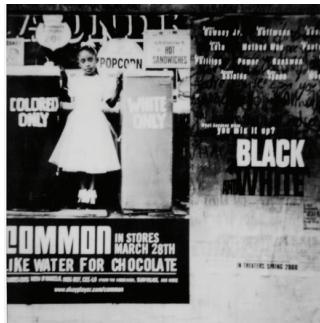
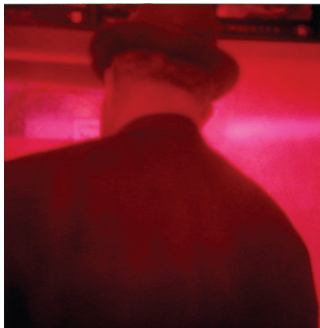
First, they represent sentiments and concepts, before events and actions. The situations or the elements photographed are not the author's central subjects; rather they are simply components of questions that go beyond them, which are generally confrontational, discomfoting to deal with and, thus, difficult to recognize.



[Fig] Welcome To Belgium: 1990 - 1999, Charif Benhelima

Beginning with his own portrait and ending with one of his mother is an indication of the work's autobiographical nature, with Benhelima obeying a well-established chronology in order to display the series he photographed between 1990 and 1999. The children of the first and second generations of immigrants, playing in the streets of Brussels; the day-to-day lives of the individuals and families who waited in a refugee center to learn whether their requests for asylum had been accepted or not; men, whose requests were denied, illegal immigrants residing clandestinely in an old shelter; the daily activities of a young single mother, H  l  ne, chemically dependent and an illegal alien, in her small apartment.

Graduation Project
An Architecture for Art
MSc3/4 Interiors, Buildings, Cities.

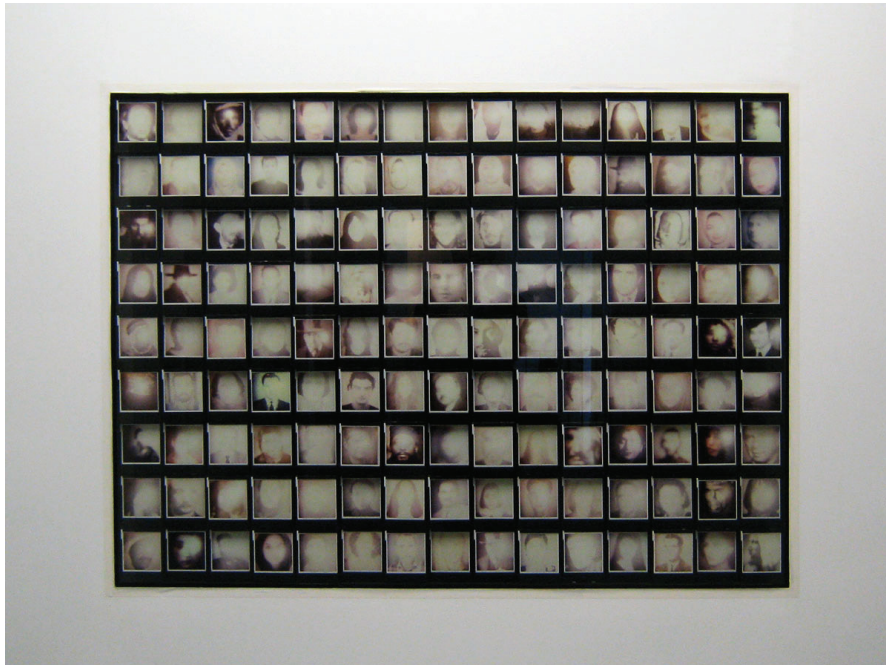


[Fig] Harlem on my Mind - I Was, I AM: 1999 - 2002, Charif Benhelima

Having lived in Harlem for three years, Benhelima was confronted with a certain inversion of roles he was not used to. For the first time his nationality and culture were not opposed by his given name. Ironically he embodied the notion of discrimination face-to-face with the so-called African-American community. He was once more an outsider, but now one with a defined identity.

In the street photography genre, the artist documented streets, buildings, passers-by, animals, objects, posters and billboards in a manner creating images of manifest ambiguity. Whether through undefined facial expressions, reproductions of previously existing images, reflected images or its timeless quality – highly explored in this series – Benhelima projected the sentiment of transition that he was living onto the Harlem community that, for its part, is constantly making an effort to mold its image. The documentary potential of photography is used to question reality itself: what is real is only a component of personal reality.

Added to the black and white images are red monochrome shots – a solution forced by the discontinuance of the 600 B&W film and an artistic strategy. Besides its vividness, quite appropriate for life in Harlem, and the rhythm created by interspersing the black and white and monochromatic photos, the color red generates paradoxical allusions such as fever, passion, intensity, brutality, emphasizing the idea of the daily conflict in each one of us. In Harlem on my mind: I was, I am – that besides exuberant blowups in cibachrome was put out in the form of an artist's book in a luxurious publication of 54 copies (V-Editie) – Benhelima portrayed more than the New York neighborhood. Rather, he represented the feeling of instability and the idea of uncertainty, of passage – that normally is intended to be suppressed or masked

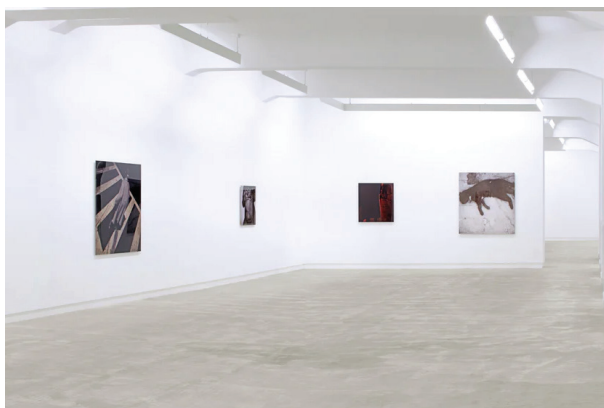


[Fig] Semites: 2003 - 2005, Charif Benhelima

For his series 'Semites' (2005), presented in a limited signed book of 500 copies, Charif Benhelima chose the polaroidcamera 600 as a working instrument, enabling him to question issues of identity and reality that result in what can be called a fake documentary work. 'The Semites: The Album' comprises 90 (2 x 45) polaroid pictures of already existing images: they are reproductions received via the polaroidcamera, in which the flash of the camera is clearly visible. The reflection of this light shines on top of the original image and becomes visible through over-exposure on the final



[Fig] Trampoline Gallery Antwerp, Charif Benhelima exhibition.



[Fig] Galery Michael Janssen Amsterdam, Charif Benhelima exhibition.



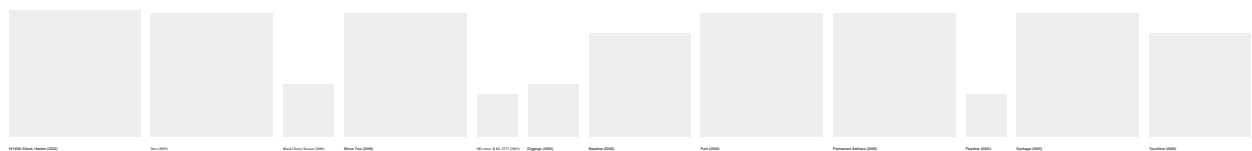
[Fig] B.P.S.22 Charleroi, Charif Benhelima exhibition.

In particular, the white cube remains the most common setting in which Charif Benhalima's work is presented. His early work usually plays on the austere, drab life of immigrants in Belgium. The use of black-and-white photography often contributes to the somber look the photographer depicts.

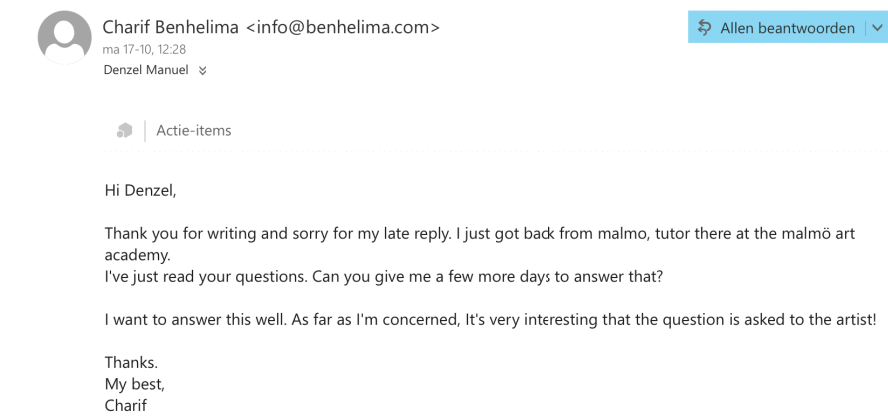
In this setting, the white cube mostly shrouds itself in the background to create a neutral environment for the visitor to focus on the indicated works. The question that can be asked here is whether this setting actually contributes to the feeling that Charif Benhelima is trying to convey in his work, or does it rather neutralize the feeling that could be released in this work because the current environment is so far removed from the one in which these photographs were shot?



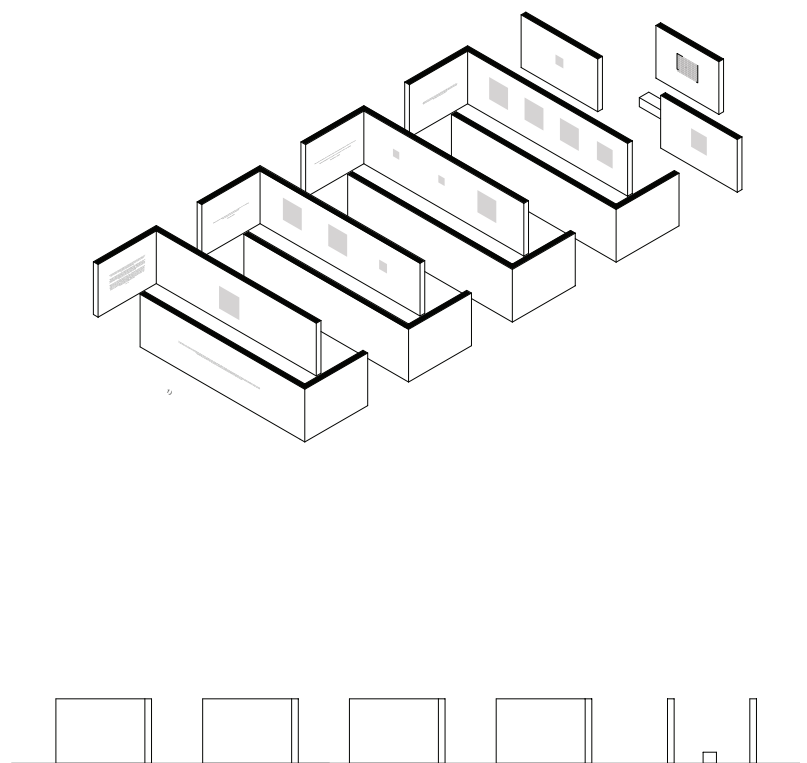
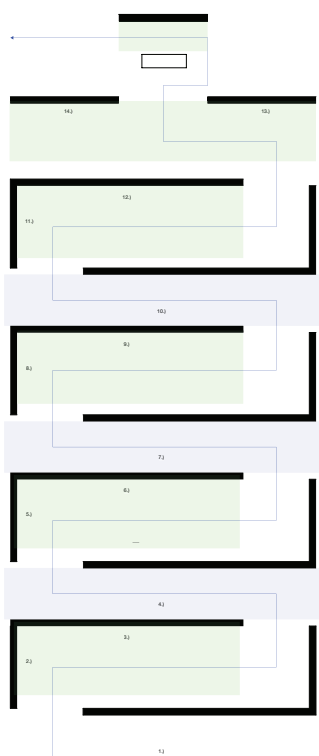
[Fig] MHK A selection of ensembles by Charif Benhelima



[Fig] Approx scale composition of different works stored at MHK A by Charif Benhelima



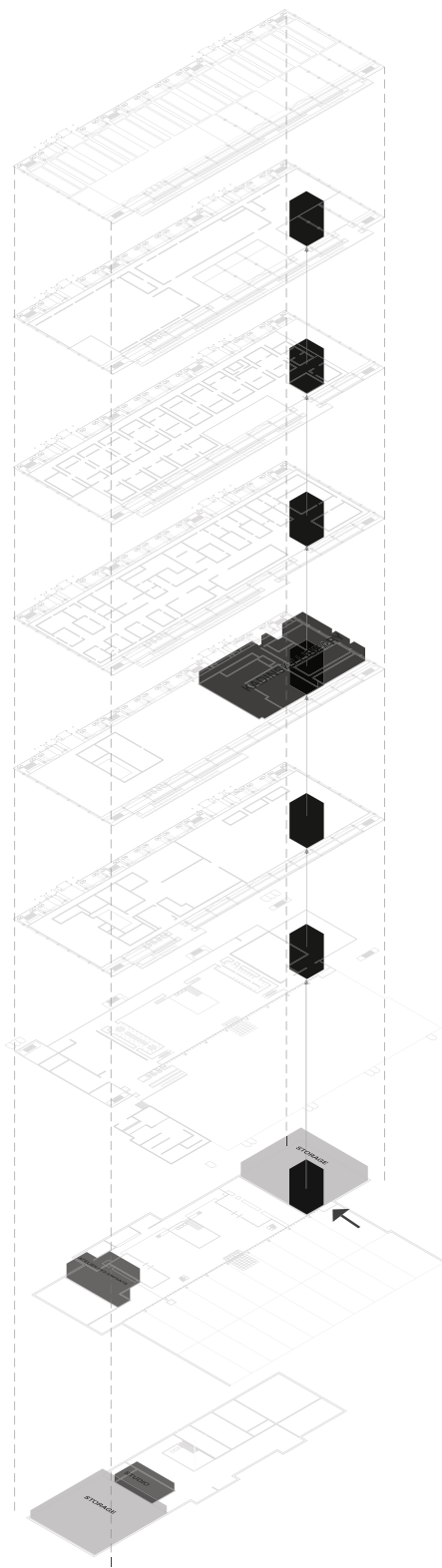
[Fig] Email response from Charif Benhelima



scale 1:150

[Fig] First conceptual sketch of exhibition space curated for works by Charif Benhelima.

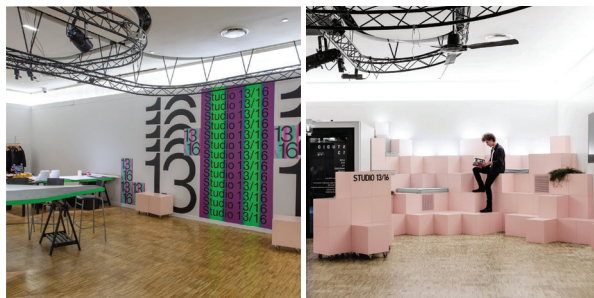
Week 1.7



[Fig] Circulation diagram of spaces connected to public functions within the Centre Pompidou, Paris.



KADINSKY LIBRARY



STUDIO 13/16



ATELIER DES ENFANTS

[Fig] Atelier des Infants located in the Centre Pompidou, Paris

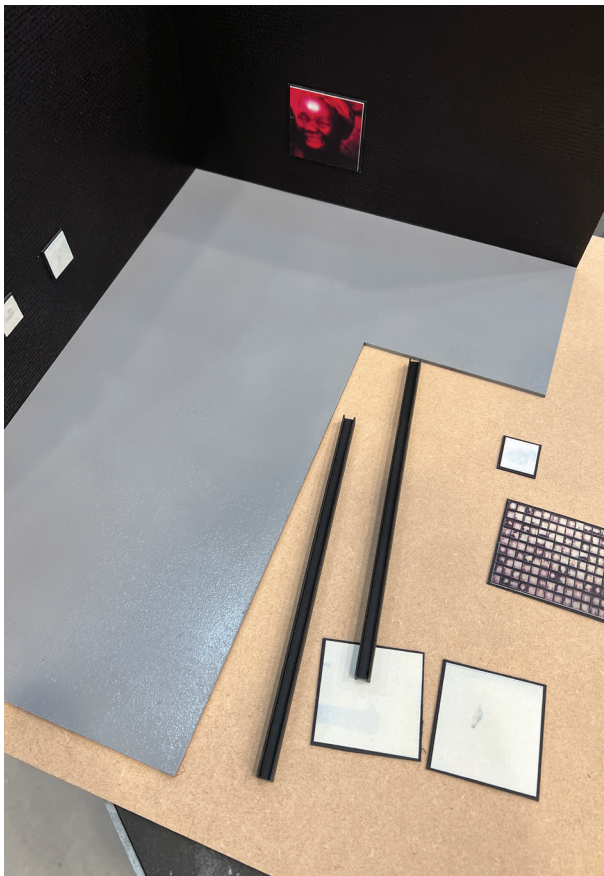
Week 1.8



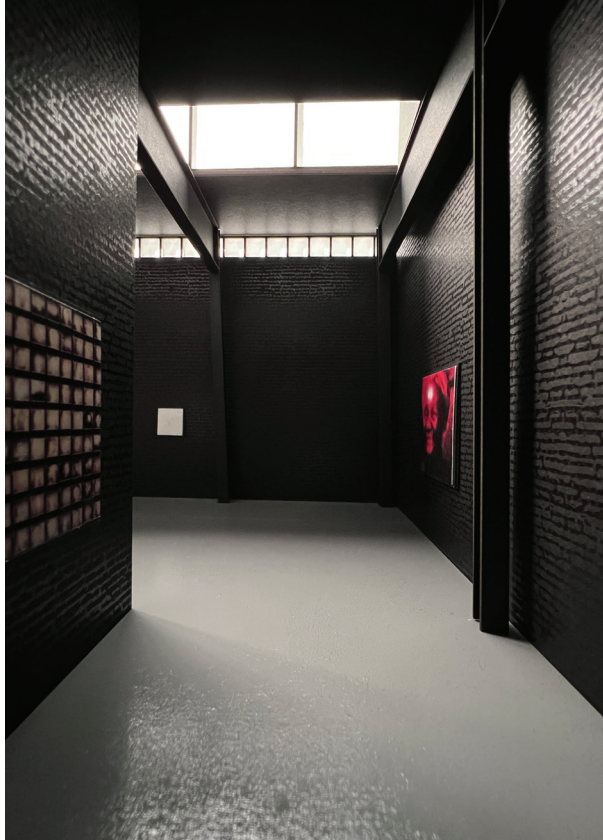
[Fig] "Henro I" with Kazuo Shiaraga's "Suiji" 1985 (Axel Vervoordt Gallery, Kanaal, Belgium)



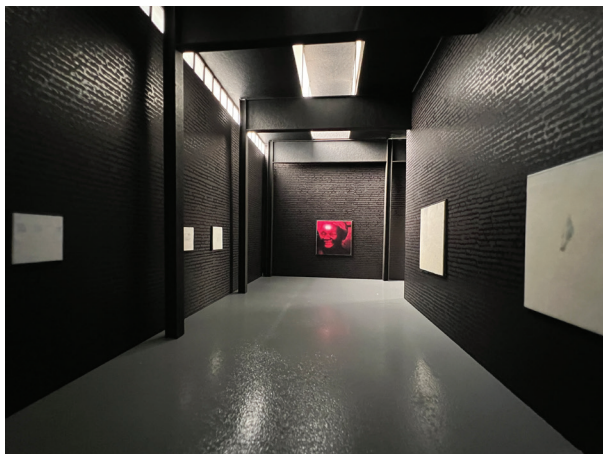
[Fig] Dawoud Bey: An American Project (Whitney Museum of American Art, New York, April 17 October 2021)



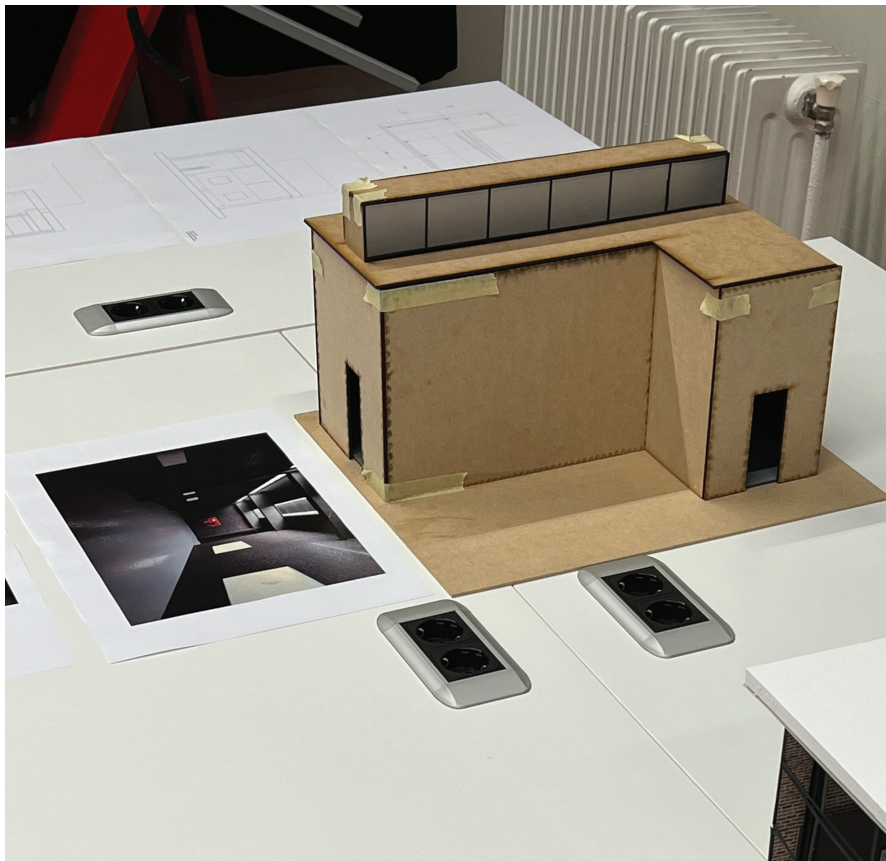
[Fig] Build up of 1.33 ensemble model



[Fig] Interior expression of ensemble project for Charif Benhelima.



[Fig] Interior expression of ensemble project for Charif Benhelima.



[Fig] Build up of 1.33 ensemble model, behind the interior.

Week 1.9



[Fig] Image of a blind facade located in the streets of Antwerp.



[Fig] Kanaal - Axel Vervoordt Gallery.



[Fig] Kanaal - Axel Vervoordt Gallery.

Ensemble of space Charif Benhelima.

Blind facade.

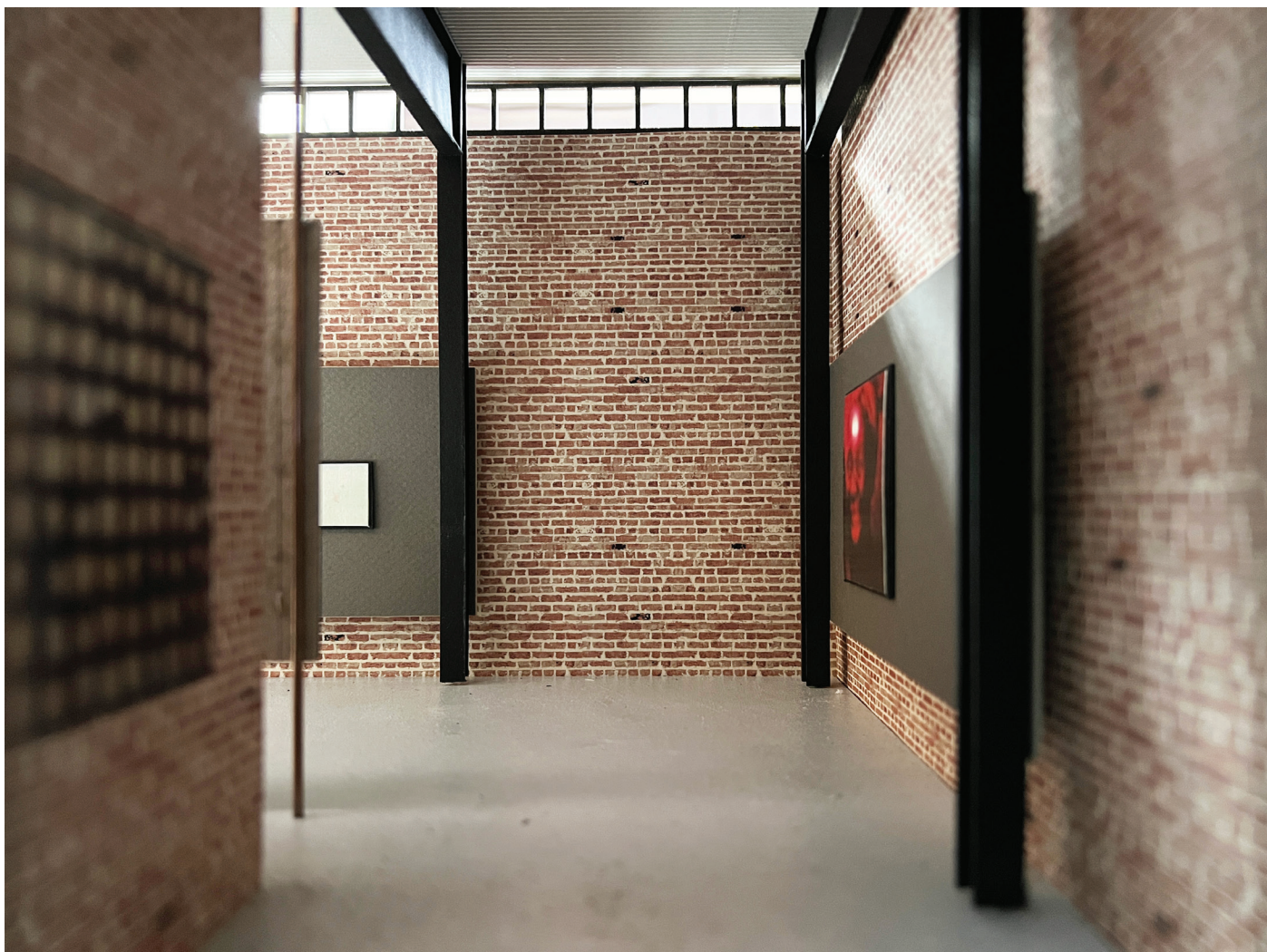
For Charif Benhelima's photographs, I tried to bring art to the neighborhood. Benhelima's work is mainly set in urban contexts with his settings and realities taking place mainly in the suburbs of Antwerp. Aimed at asylum seekers, illegal immigrants and people with low incomes, in short the lower class of society who have little to no opportunity for art consumption when extensively other groups could.

Seeing the work of Benhelima being displayed in many different ways and various galleries, I was particularly interested in the reaction of people who were actively living in the context being displayed. Where is the opportunity for these very people to encounter cultural heritage and to be able to further expand their view of what is so recognizable but normally so far from them. The only way to achieve this was to give art back to each, and where is each to be found?

The blind facade that can be found on almost every street, next to the walkways that take us from street to street, between houses and bike sheds, garages and warehouses. It is precisely in these intermediate streets that art could perhaps be brought closer to everyday life, not focused on the beautiful palaces in the middle of the city or far beyond, but rather in the everyday where everyone passes by.



[Fig] Interior model 1.33 adapted from previous research. P1 Exhibition Charif Benhelima



[Fig] Interior model 1.3, Charif Benhelima P1 Exhibition.



[Fig] Interior model 1.3, Charif Benhelima P1 Exhibition.

P1 Statement

Working within this studio, the museum and its typology have played a central role in my research and design approach. I believe it essential that cultural institutions continue to evolve with modern day society. At a time when information and knowledge are considered widely accessible to our society, it can be argued that “our” culture is slowly shifting into a generic cluster to which we all seem to relate. A phenomena in which I believe the museum can position itself as a pillar for all ends of cultural development, taking in the importunacy of sustaining and discovering social and cultural values.

This standpoint has also become the main motivation for my decision to participate in this studio. By doing so, I hope to expand my understanding and reasoning on why spaces and architecture must remain engaged in the constant movement of our cultural and institutional legacy.

The relationship between art and humanity dates back to the very beginnings of our civilization. Museums have grown into spaces of collecting art and artefacts that contain the stories of our time, our civilization, our cities and countless other narratives aside. In this the museum and its contribution to society have continued to change ever since, taking on many different forms and scales.

The neutral approach to space and the display of white walls, also known as the white cube context, is receiving growing criticism yet the question about neutrality remains complex, it appears that the average gallery space continues to adhere to the same principles of the white cube, leading architectural approach slowly toward stagnancy. In contradiction commercial space has been moving closer towards art in which shops have brought gallery components and techniques towards the commercial industry. The experience of consumer behavior and the means of display and participation of gallery space have become much more closely aligned. In this case, both environments contribute to the production of our public space and our perception of modern society. These occurrences raise the question of how gallery spaces should and can remain relevant to current and future society; rather than becoming more attractive to a monocultural audience, it becomes important for architecture to understand how museums engage with the local while keeping up with international agenda. In essence, this aspiration becomes a fundamental element for any future museum design. Architecture must therefore accommodate a space in which there is a constant dialogue with the socio-cultural context. It facilitates and creates sceneries that can be filled in, but at all times must also handle shifting, in terms allowing space for society.

How much art can we preserve and what distinguishes art from non-art? What role do buildings play in the dialogue between art and architecture? There is no denying the value of art and culture in contemporary cities and neighborhoods, but galleries can ask themselves how do they introduce art and culture into the everyday life, how does it become valuable to communities, how can they encourage emerging artists and new audience, not to mention how can galleries serve neighborhoods?



[Fig] Interior models 1.3, Charif Benhelima P1 Exhibition.



[Fig] P1 Exhibition.



[Fig] P1 Exhibition.

Total overview of Precedents M HKA

The studio's work is a fine example of how a lot of information and knowledge easily be digested for collective understanding of the total precedents available in M HKA's collection. Because of each artwork present a rather easy scale, most of the artworks can be curated quite flexibly, making the collection especially inviting for changing themes that can be distributed over the entire building/space.

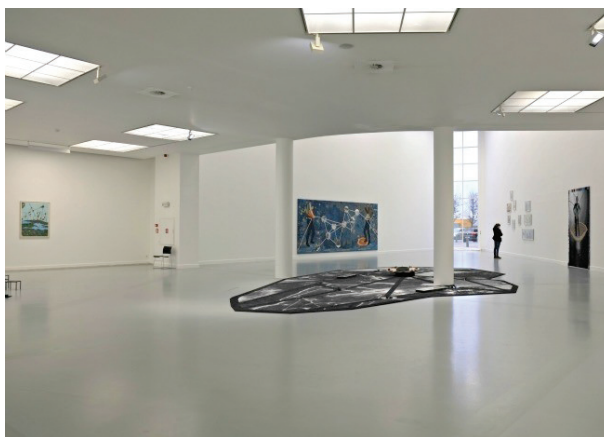
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[Fig] Image of MHK A Facade



[Fig] Image of MHK A Museum, Round Hall



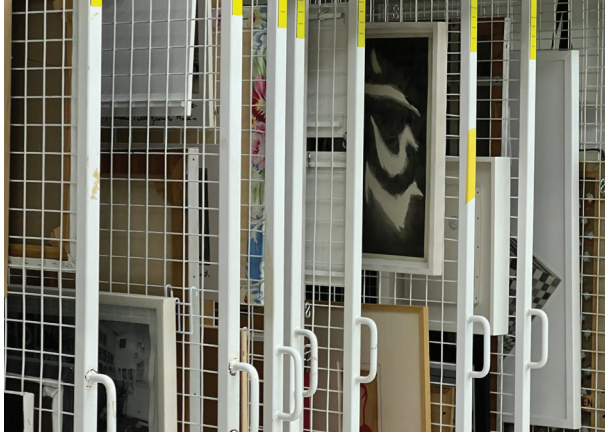
[Fig] Image of MHK A Museum, Largest Exhibition Hall



[Fig] Image of MHK A, Storage Room



[Fig] Image of MHK A, Back-Office



[Fig] Image of MHK A Museum, Storage close up



[Fig] Image of MHK A Museum, Storage close up



[Fig] Image of MHK A Museum, Storage close up



[Fig] Image of MHK A Museum, Storage close up



[Fig] Image of MHK A Museum, Back-Office Workstation



[Fig] Image of MHK A Museum, Back-Office Workstation



[Fig] Images of interior from Bozar, Paleis voor Schone Kunsten, Brussel

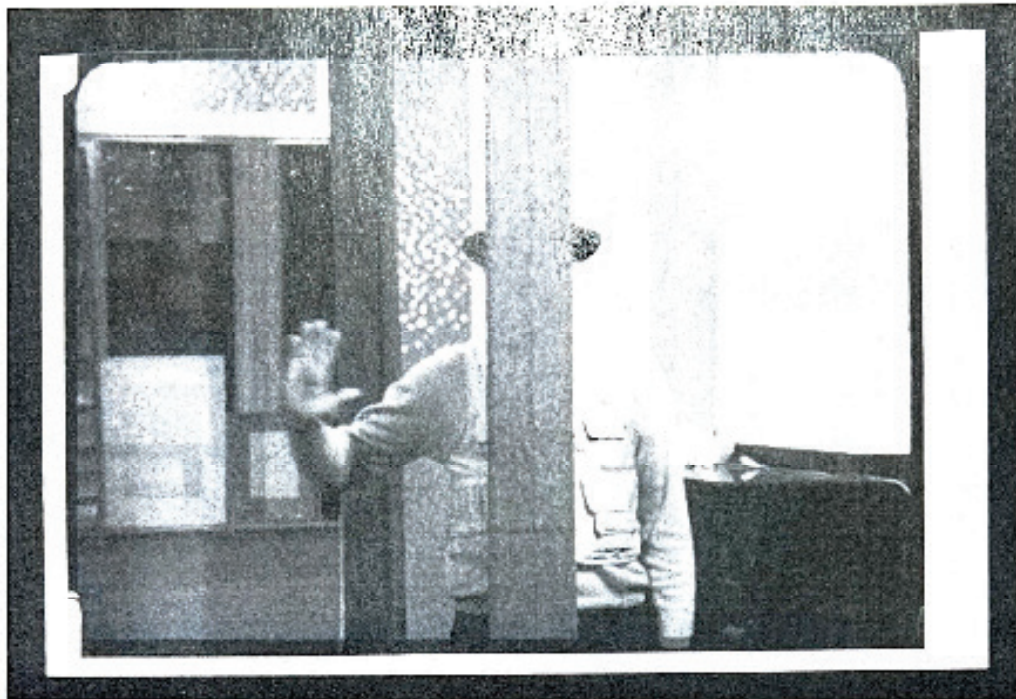


[Fig] Images of exterior and interior of Gallery Xavier Hufkens, Brussel

Week 1.10

An Architecture For Art

Graduation Project 2022-23



Joseph Beuys & Henning Christiansen, *Erasienstab*, 1968 | film still | Courtesy Wide White Space Archive

Formation of a Museum

From its roots in the anti-museum of the ICD, via the 'Kunststille mit a collection' that is M HKA, this year's project addresses the programme for a new national museum for contemporary art in Antwerp. Proposed on a site that will recast it as a significant urban figure in Antwerp's ongoing development, the gallery is intended to become part of a museum ensemble in the South of the city that includes both the Photo Museum (FOMU) and the recently transformed and reopened Museum of Fine Arts (KMSKA), establishing a new cultural focus for both Antwerp and Flanders, while also speaking to a network of regional museums and seeking to take its place within a global context.

The layers of critique inherent in this trajectory are evident in the counterpoints established in the clients' brief for the proposed museum: questions of material, abstraction, scale and scenography underpin an oscillation between what it describes as art-museum fascinations and technical museum requirements. Underpinning this are fundamental questions about contemporary art's history and its relation to wider questions of culture, society and the world of art and artistic practice, embodied in its attitude to the very idea of the museum.

(The) art which emerged in the 1950s or 1960s, which might be regarded as the beginnings of what is framed as contemporary art, was concerned with its effects, settings, relations with environments, audiences, and

viewers' experience. Rather than being made for the context of either the collector's home (a private matter, concerning ownership, connoisseurship, private pleasure, power) or the museum (removed from the world), both minimal and conceptual art took art to be in, of and about the world, incorporating criticality. It either engaged with or commented upon the conditions of its own visibility, or moved out of the enclosed environment entirely to address and engage with society, the city, and its territories.

Mark Pimlott, *Museum, image and agency, Case 111 Staging the Museum*

How then does one think about the setting of a contemporary art museum in a way that respects this critical history? More immediately, how does one register the foundations of this museum in the work of the American artist, Gordon Matta-Clark, whose artistic position expressed a deep antagonism to both architecture and the museum as a construct, and whose practice was built upon the radical reimagining of existing structures, exemplified in his project for Antwerp, *Office Baroque*?

As a response to their own reflections on such questions, M HKA propose a future museum whose collection is ordered through four themes: image, action, society and praxis and

Interiors
Buildings
Cities

Palace

An Architecture For Art

which they imagine to be physically organised through four potentially overlapping components: collection, exhibition, archive and forum. The architecture that emerges from the interaction between these conditions is intended to attract and foster a diverse audience; a constituent museum that draws all components into a holistic, contemporary social and cultural dialogue.

This offers frame of reference, which you are free to critique. Alongside this we will expect you to consider the project in relation to its situation, understanding how it might address a site with a complex, layered history; an existing building currently scheduled for demolition; a river frontage in the process of transformation; a new piece of city in the making and the highly developed urban structure of Antwerp as a whole.



Archival photographs of the site context, before and after the infilling of the dock

Collectively

As a starting point for your individual projects you will undertake two parallel pieces of work over the next three weeks.

Working collectively as a studio you will begin to situate the new M HKA within its complex, layered history and as a key component of an urban context in a state of ongoing transformation. Across a series of scales you will both create

and isolate models and model photographs, drawings, dogeekes, texts and photographic imagery. At the scale of the city, we would like you to research and document the urban history, present context, and future plans of the city of Antwerp, focusing in particular on the area of the Nieuw Zuid, in the immediate context of the site. At the building scale, you should document and analyse the current M HKA building, and its sister art museums, placing them into the wider context of your research into reference museums and galleries, already undertaken. In terms of the institutional context, you should explore the particular history of M HKA and its forbears, as a setting for contemporary art practice and its documentation and exhibition; understanding it within the developing context of such practices and in relation to its equally auspicious but very different neighbouring institutions, FOMU and KMSKA. The outcome of these exercises should be:

- a shared archive of research material, from which you will construct a series of relevant chapters or section for your collective research documentation;
- a set of clarified architectural drawings of the existing building, the proposed site, its urban situation and its historical development;
- a durable and adaptable working site model or models, constructed at an appropriate scale so that parts can be added or removed.

As a studio, you should work together to structure, organise and undertake this work in a comprehensive and effective way.

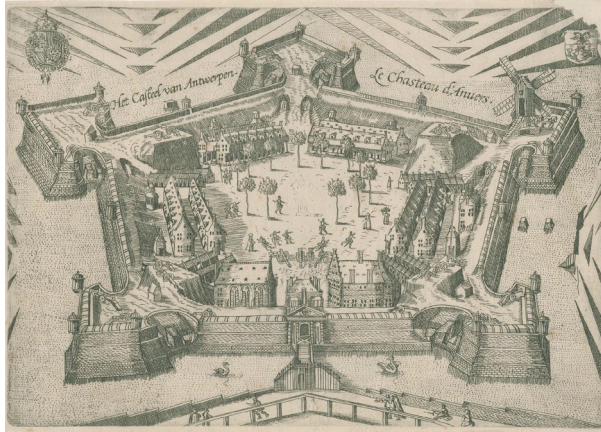
Individually

Alongside the research you undertake with your colleagues you should each, individually carefully read and analyse the project brief provided by the client, which is issued alongside this overview. There is nothing to stop you organising and sharing tasks within this process if you wish to. From this process of analysis, you should produce analytical drawings, annotated diagrams, models and texts that together will allow you to begin to translate the brief spatially and in terms of built volume. Alongside this you should begin researching ideas and references that will help you answer, for yourself, the questions that you see emerging, and which can offer you direction in terms of the forms, spaces, materials, function, position and atmospheres of your resulting design.

Towards P2

Through this process of research and analysis, you will each begin to develop a proposal that establishes an appropriate spatial structure within a thoughtfully composed urban volume.

At the P2 you will be able to present, as a minimum outline plans, sections and a model of your initial proposals, in sufficient detail to allow them to be developed to an appropriate level of resolution in MSc 4. These should be presented as part of a design research context that allows you to situate your design in social, political, cultural, functional and artistic terms.



[Fig] The Citadel of Antwerp (1567-1572)

The Citadel of Antwerp, also known as the Zuidkasteel and Zuiderkasteel, was a citadel and stronghold in Antwerp, located in today's Het Zuid district. The citadel was built between 1567 and 1572 by order of the Duke of Alva, governor of the Netherlands.



[Fig] The Citadel of Antwerp located left from the south-side of the city wall (1649)

The Italian architect and fortress engineer Francesco Paciotto designed the citadel, and after his departure the plans were modified by his compatriot Bartolomeo Campi. The end result was a pentagonal citadel, with a bastion at each corner that was named Hernando, Toledo, Pacietto, Alva and Duc. The citadel was built at the southern tip of the city wall, today the neighborhood of The South. It had within its walls a number of buildings including barracks, powder magazines, bombproof rooms and a chapel.



[Fig] Demolition of the gate, photo from Citadel: Antwerp City Archives

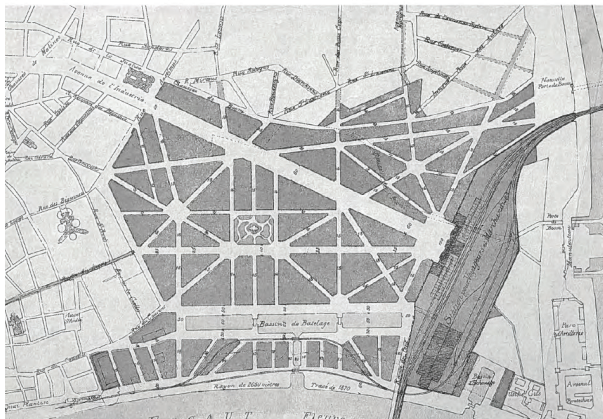
In the 19th century, after the siege of Antwerp, demolition of the Zuidkasteel began. The demolition was completed in 1881. From then on, the area was an abandoned piece of land, far from the city.





[Fig] Museum of fine Arts,KMSKA (1875)

Antwerp's then city council had long dreamed of a full-fledged museum of fine arts when in 1875 it decided to erect a completely new building on what is now Zuid. The area was then still a desolate plain in the periphery of the city.



[Fig] Subdivision plan for the south, 1875 Société Anonyme du Sud d'Anvers.

A real estate firm, the "Société Anonyme du Sud d'Anvers", designed an overall geometric subdivision plan for what was to become a spacious residential area. The plan bore witness to new insights in urban planning borrowed from Paris, with broad, rectilinear streets that created a number of axes, and with round or rectangular squares at the junctions. A great deal of attention was also paid to the architecture of the individual buildings. In order to increase the attractiveness of the district, a number of new public facilities were planned here, with the Museum of Fine Arts as the major eye-catcher. The star-shaped street plan provided a view of this new museum from various locations in the district.



[Fig] Existing urban plan Antwerp South 2022 Google maps.



[Fig] Goederenstation-Zuid (1878)

The history of the building that was known as Goederenstation-Zuid and has now become the headquarters of Bank J. Van Breda & Co, is a story with many facets. It is intertwined with the growth of the city and port of Antwerp and with the evolution of the Belgian railroads. The first South Station, which included a provisional passenger station and a “trading station,” was commissioned in 1878. Its construction coincided with the straightening and redevelopment of the Scheldt quays, the construction of the Zuidschipersdokken and the emergence of the neighborhood ‘het Zuid’. The goods station handled the goods unloaded by the ships on the new Scheldt quays or brought in from the hinterland to be shipped



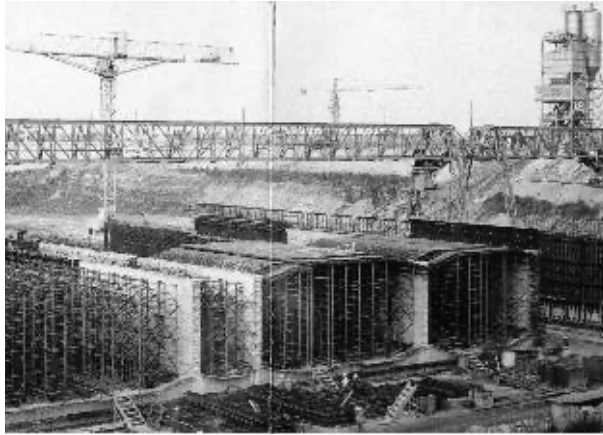
[Fig] Zuidschipersdokken with the Zuiderpershuis, circa (1924)

The new urban living and cultural facilities were coupled with economic activities. One important element in this were the Zuidschipersdokken that were constructed in the district, as part of the new port infrastructure. They were mainly intended for the inland vessels that could no longer use the now filled-in canals.



[Fig] The affected corner of Schilder- and Karel Rogierstraat, with the Museum of Fine Arts in the background. (1944)

During the second world war Antwerp South area sustained considerable V bomb damage, with the first bomb to hit Antwerp landing on the corner of the Schildersstraat and the Leopold De Waelplaats. Because of the importance of its harbour at the end of the Second world War, Antwerp became the most important target for the german V-weapons



[Fig] The tunnel elements being built in a dry dock on the Left Bank. (1965)

After the war the area went into a long period of decline. Probable reasons include the flight to the suburbs, the decline of the Southern Docks, and the closure of the South Station, with the latter being demolished in 1965.



[Fig] Anny De Dekker opening the "Wide White Space Gallery" (1966-1976) James Lee Byars exhibition

Low rents made the neighborhood of south Antwerp attractive to both immigrants and those seeking a Bohemian lifestyle. The rock-bottom prices made it possible, for example, for Anny De Dekker to open the "Wide White Space Gallery" (1966-1976) on the first floor of Het Bootje, an architecturally eclectic house on the corner of Schildersstraat and Plaatsnijdersstraat, which is today a protected monument.



[Fig] Draining south docks (1968)

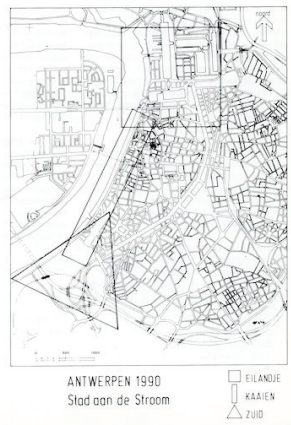
The South Docks were filled in 1968 and 1969 and became parking lots. A new building for the Court of Appeals was built on the former entrance to these docks. This and the demolition of the Hippodrome in 1973 sealed the fate of "the South" as a forgotten part of town with only a certain diminished charm.



Demolition on the South.

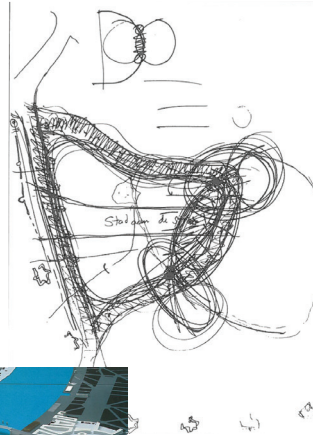
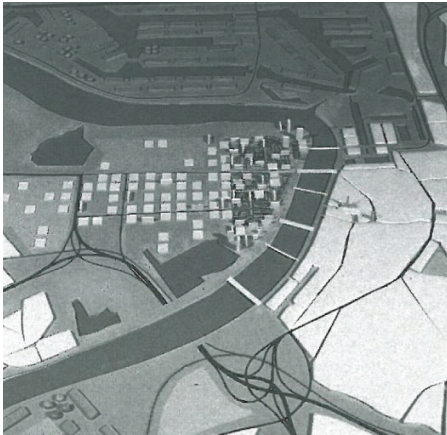
The Hippodrome on the South,
shortly before its demolition.

[Fig] Image of Hippodroom shortly before its demolition. (1973)



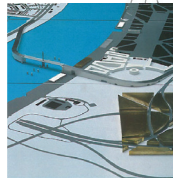
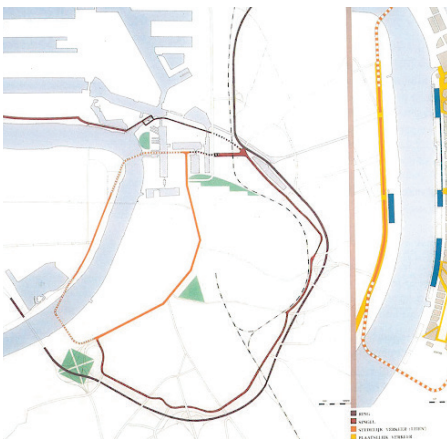
Antwerpen Stad aan de Stroom.

At the beginning of the 1990s, several urban designs were drawn up for this area as part of the Internationaal “Stad aan Stroom” event. In these area developments, plans were drawn up by different characters and agencies such as Toyo Ito, OMA, Bob van Reeth, Manuel de Solà-Morales and the SPEA Group. During the first half of 1990, a public design competition for the port and riverside area (which was divided into three subareas) was organized. At the same time, six architects/urban planners (Bob van Reeth, Toyo Ito, Beth Gali, Rem Koolhaas, Manuel de Sola-Morales and Yves Lion) were commissioned to make design proposals for the same sub-areas. Although none of these plans were drawn up into concrete realizations, the proposals



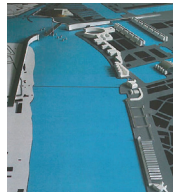
Yves Lyon

"In the past these ships were the city's ferment; at present they stand in the way of future bridges (...) Friends, if you want to breathe new life in your city, you must let go of your dearest possession; it is the price you have to pay for urban development!"

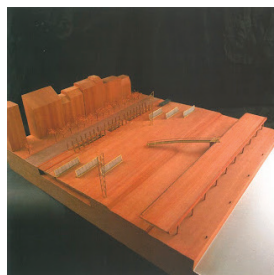
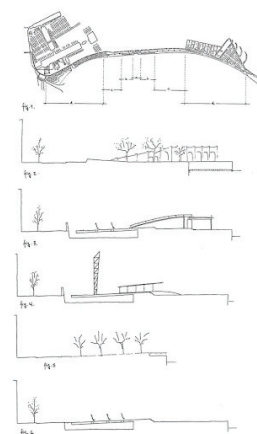


Bob van Reeth

"We have drawn 2 lines which preserve the grow the of the city within the walls, which connect the 2 banks by means of 2 bridges (...) and give the right perspective to the quays. Bridges are not only less expensive than tunnels, they are also far more beautiful."



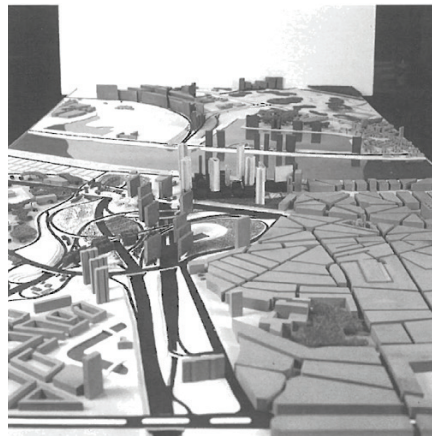
The quays are reserved for local traffic."



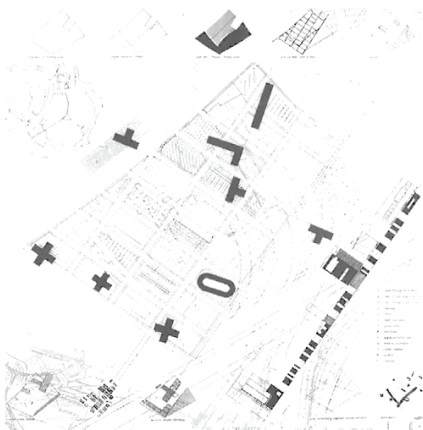
Beth Gali

"To recover the quay is to recover its space. The empty space of quay or beach by the sea or a river has the magical attraction of the space it overlooks."

We took the difficult decision to do away with the warehouses (...)"

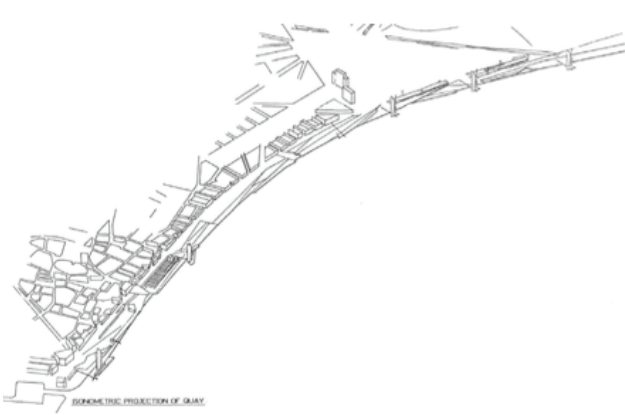


Toyo Ito



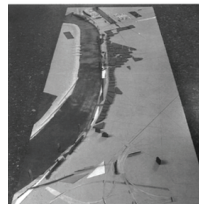
Rem Koolhaas

"The "conflict" between 2 worlds - old and new, high and low - is now settled; both are maintained."

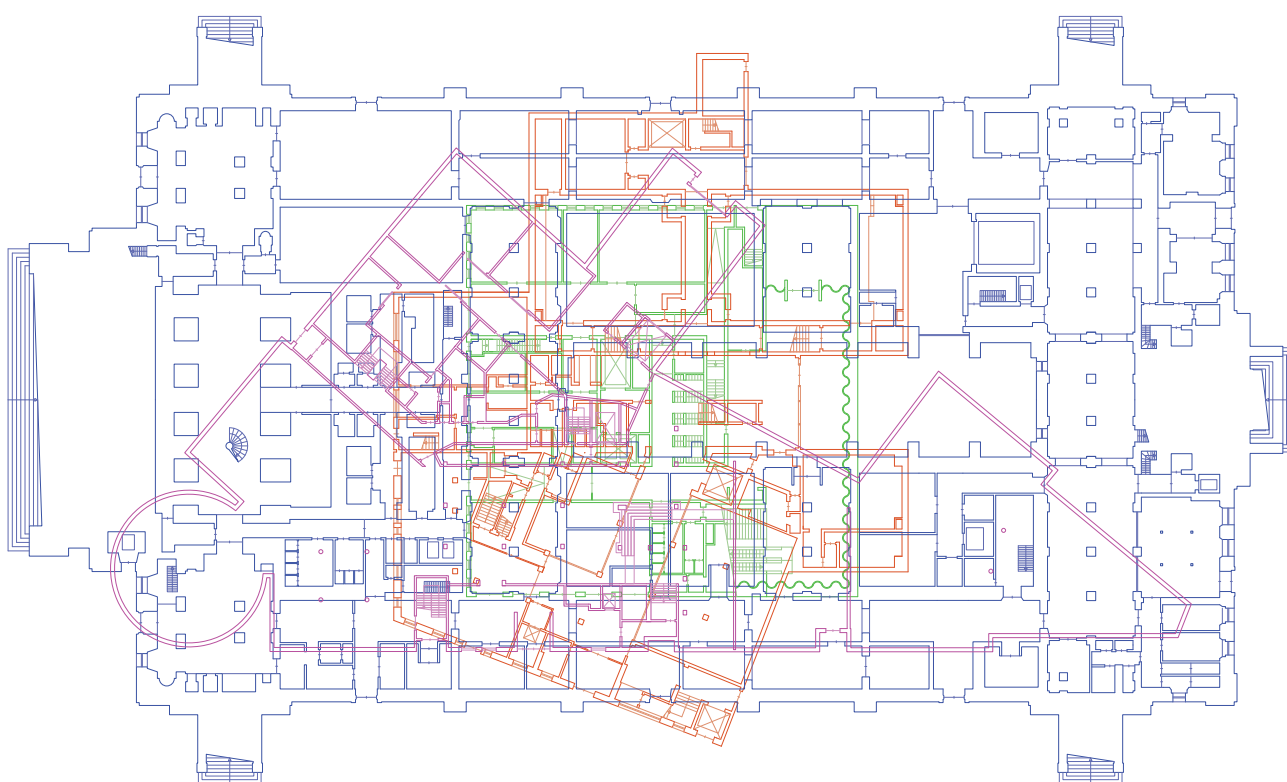


Van Berkel en Bos (UN Studio)

"Vertical elements break through the horizontality of the Quay. 19th century quay walls are disturbed in several places. This complicates the tight, horizontal layers of the river quay."



Week 2.1



Scale 1.750

Museum van Hedendaagse Kunst Antwerpen
 Koninklijk Museum voor Schone Kunsten Antwerpen
 Fotomuseum Antwerpen
 Museum aan de Stroom Antwerpen

[Fig.] Comparison of spatial features, M HKA, KMSKA, FOMU & MAS. Antwerp

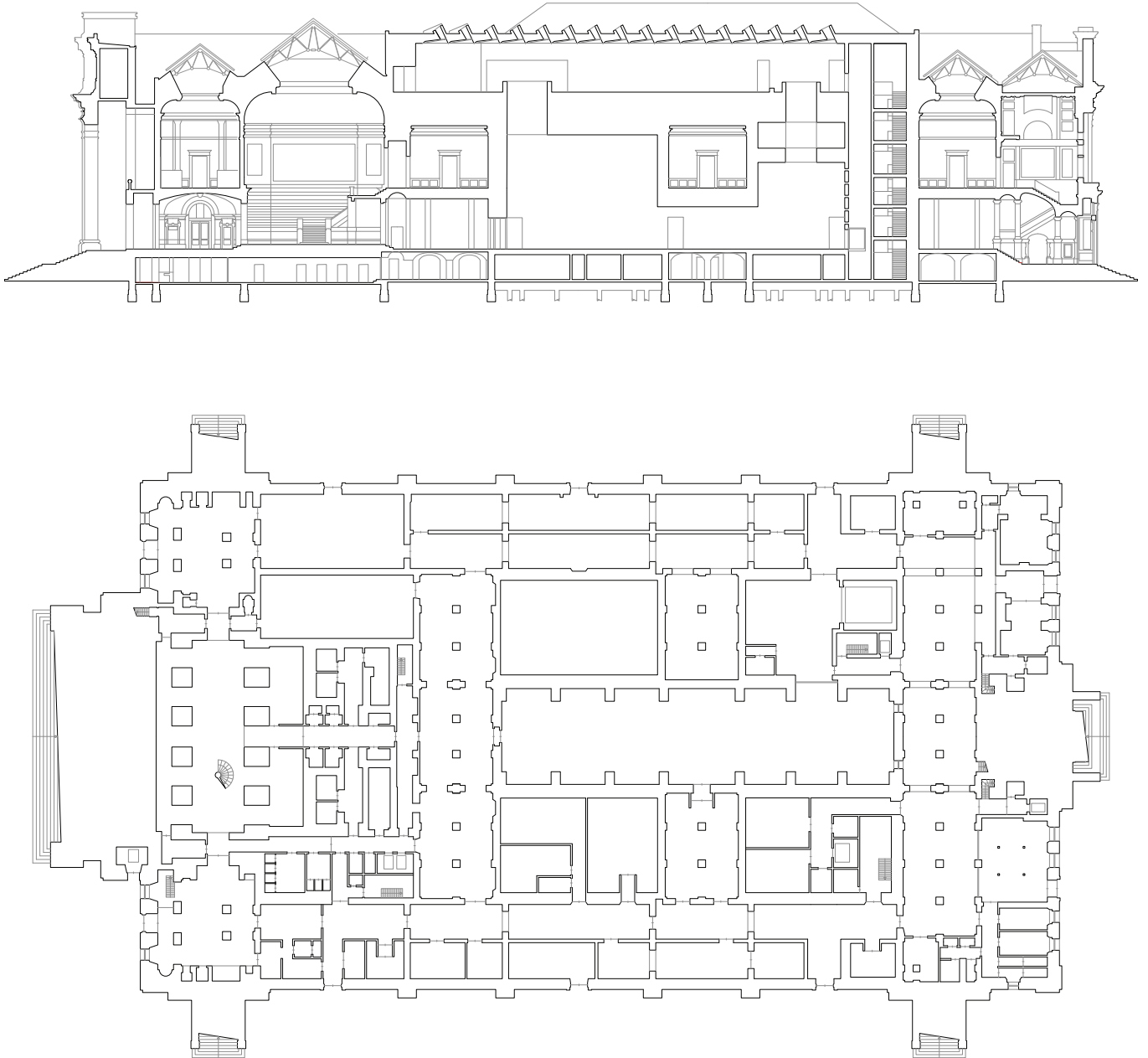


MAS MUSEUM

M HKA

FOMU MUSEUM

KMSKA



[Fig] Floorplan & section KMSKA. 1.750





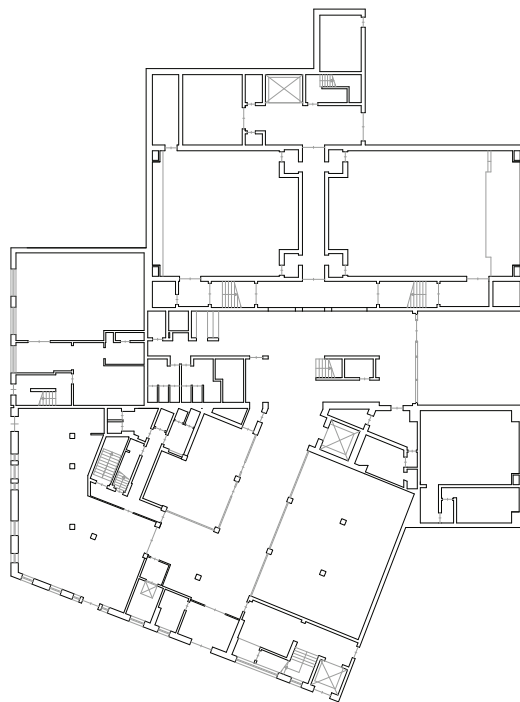
[Fig] KMSKA 4th floor



[Fig] KMSKA 2nd floor



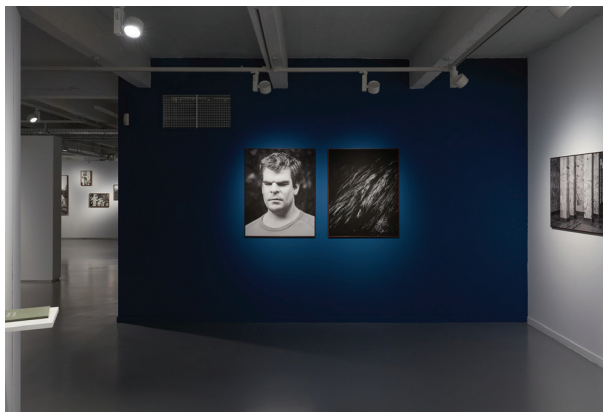
[Fig] KMSKA Groundfloor



[Fig] Floorplan & section FOMU. 1:250



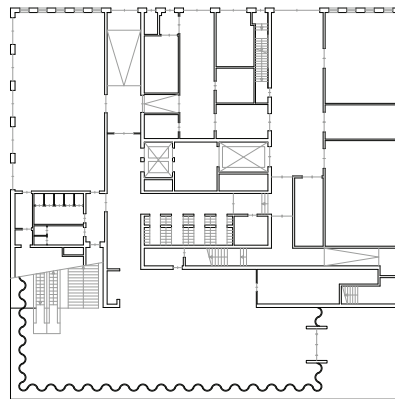
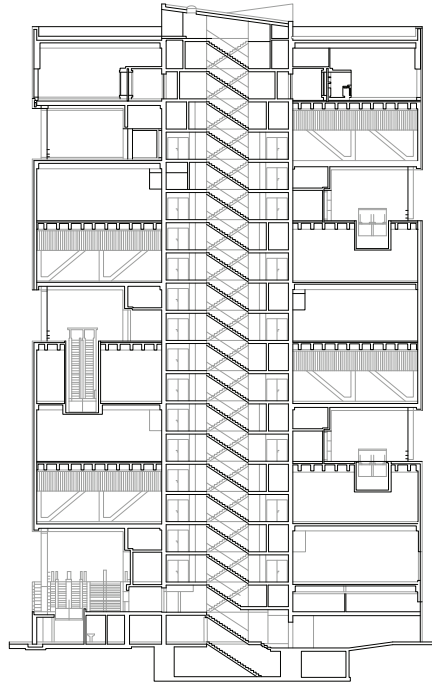
[Fig] FOMU



[Fig] FOMU



[Fig] FOMU Giftshop



[Fig] Floorplan & section MAS Museum. 1.750



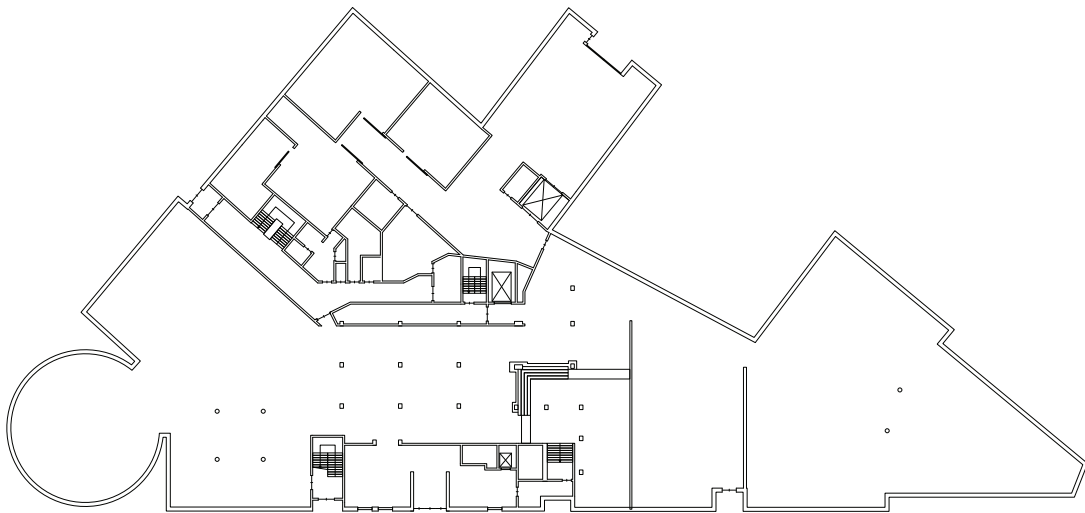
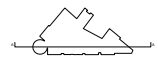
[Fig] MAS Fourth floor



[Fig] MAS Fourth floor (forum)



[Fig] MAS First floor archive



[Fig] Floorplan & section M HKA. 1.750



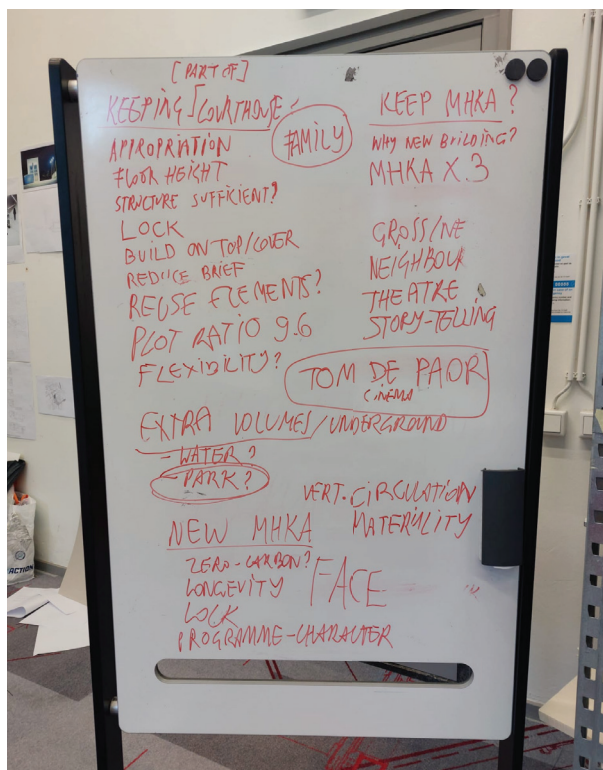
[Fig] M HKA Round hall, Ground floor



[Fig] M HKA Library, Entrance, Ground floor



[Fig] M HKA Exhibition room, Ground floor



[Fig] Remarks on research and design strategies.

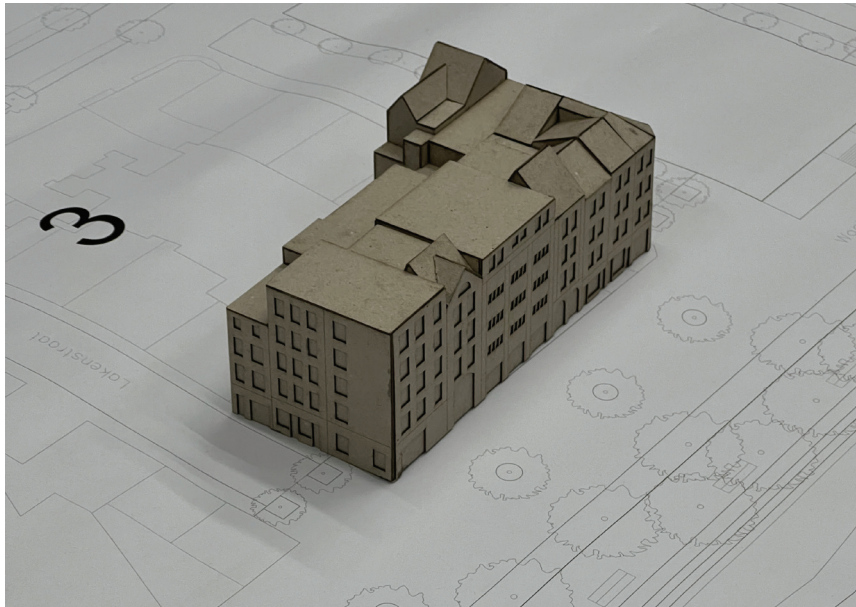


[Fig] M HKA Exhibition room, Ground floor from outside view

Week 2.2

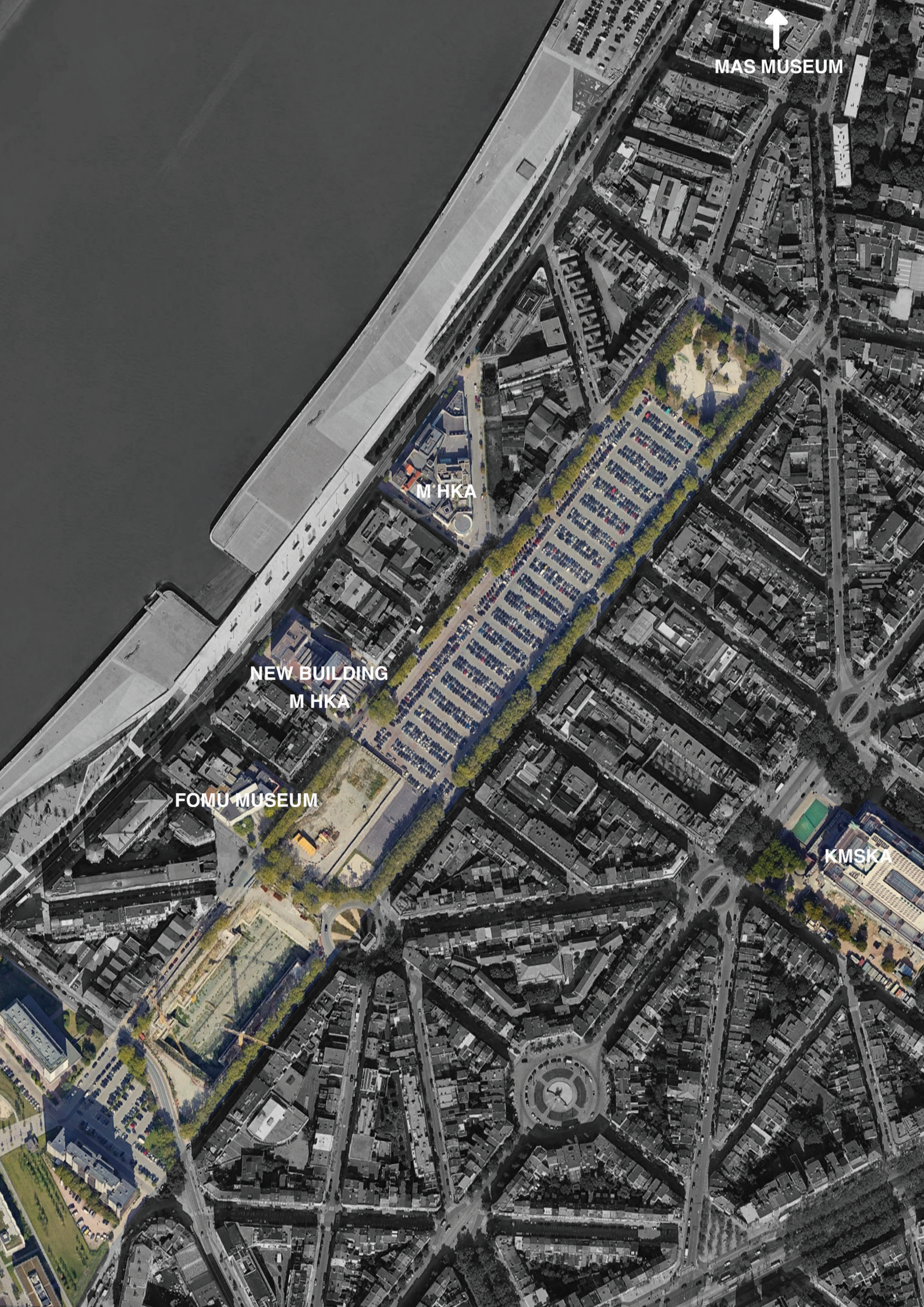


[Fig] Figure ground urban plan (draft)



[Fig] Site model surrounding building blocks (draft)

Week 2.3



MAS MUSEUM

M HKA

NEW BUILDING
M HKA

FOMU MUSEUM

KMSKA

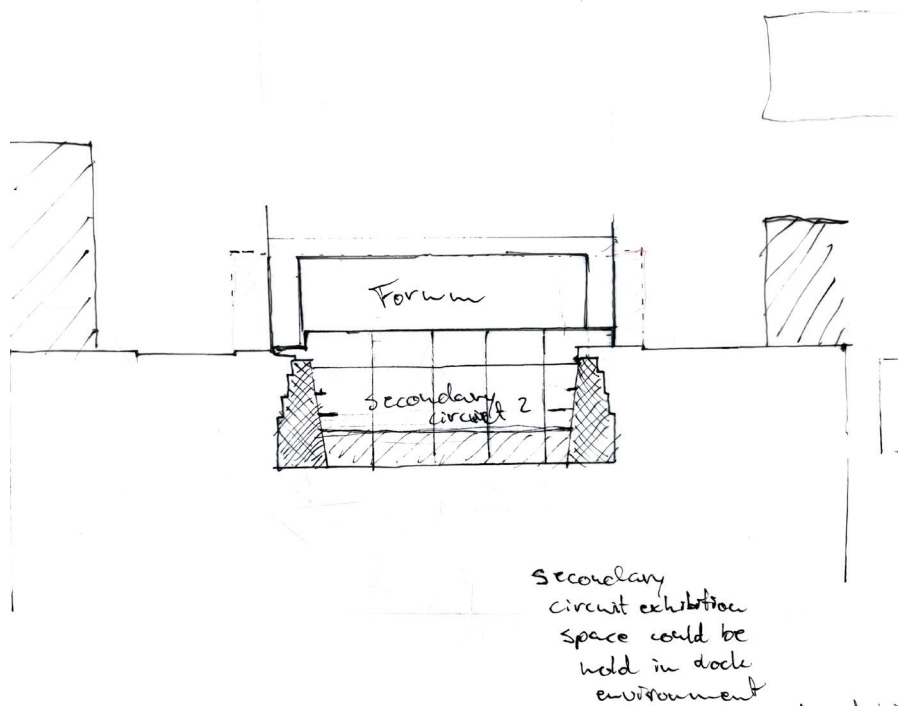
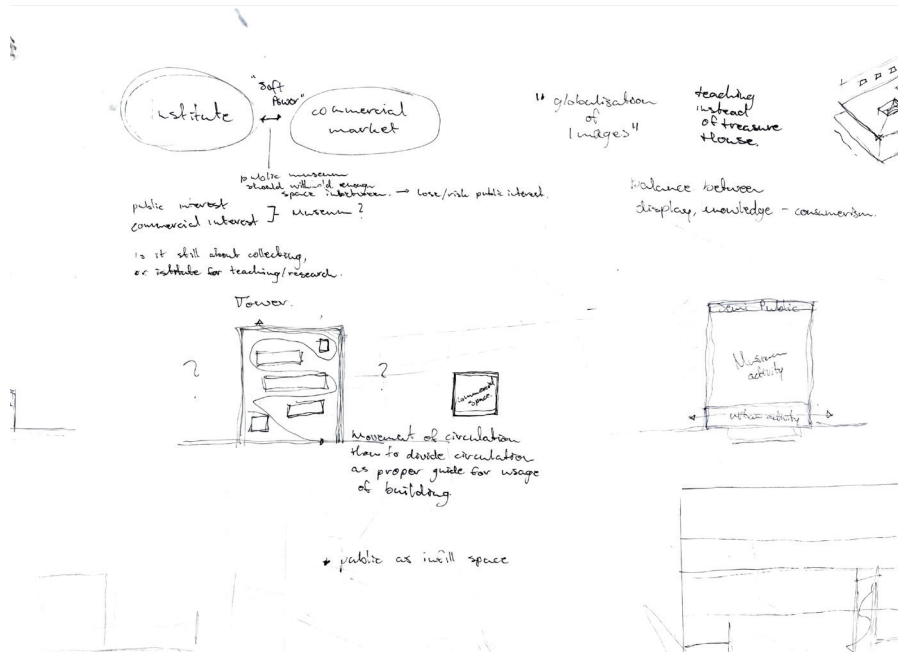


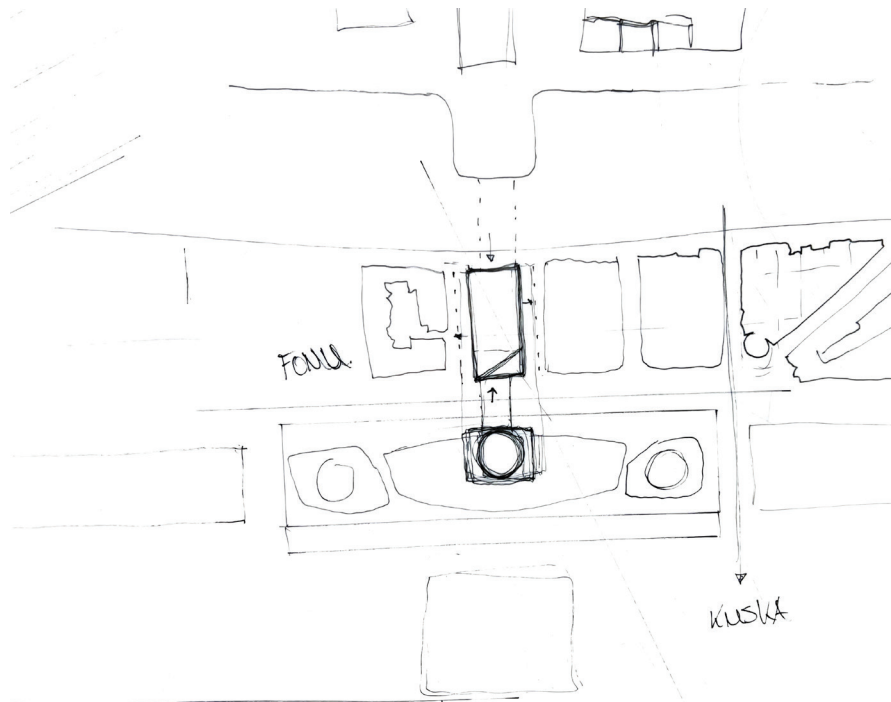
[Fig] Images of final Urban context model scale 1.250 (section site)



[Fig] Images of final Urban context model inc existing building. scale 1.250

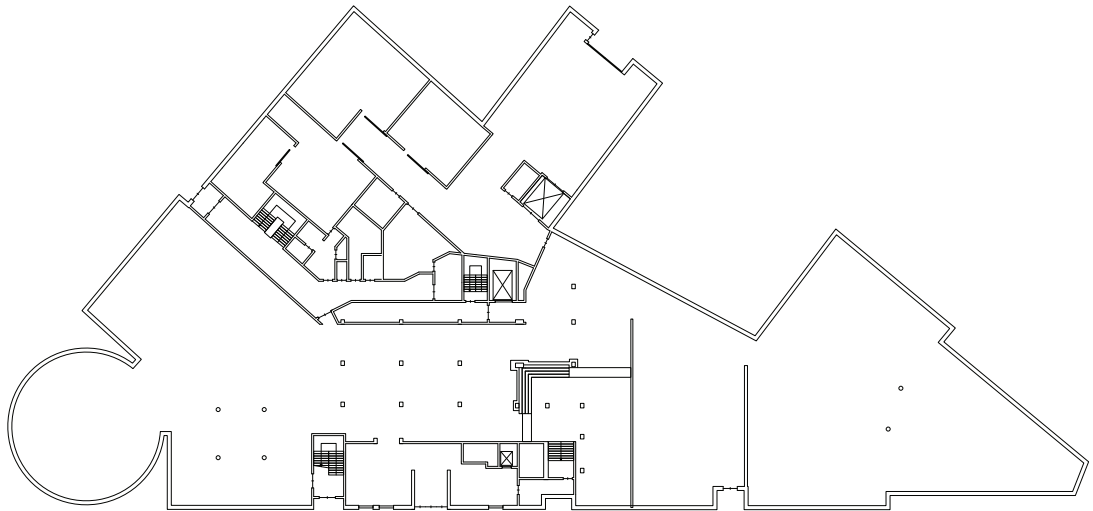
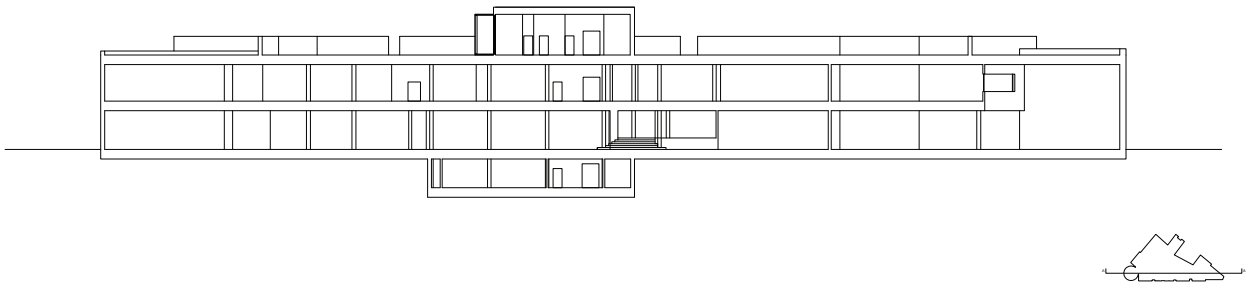
Week 2.4



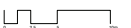


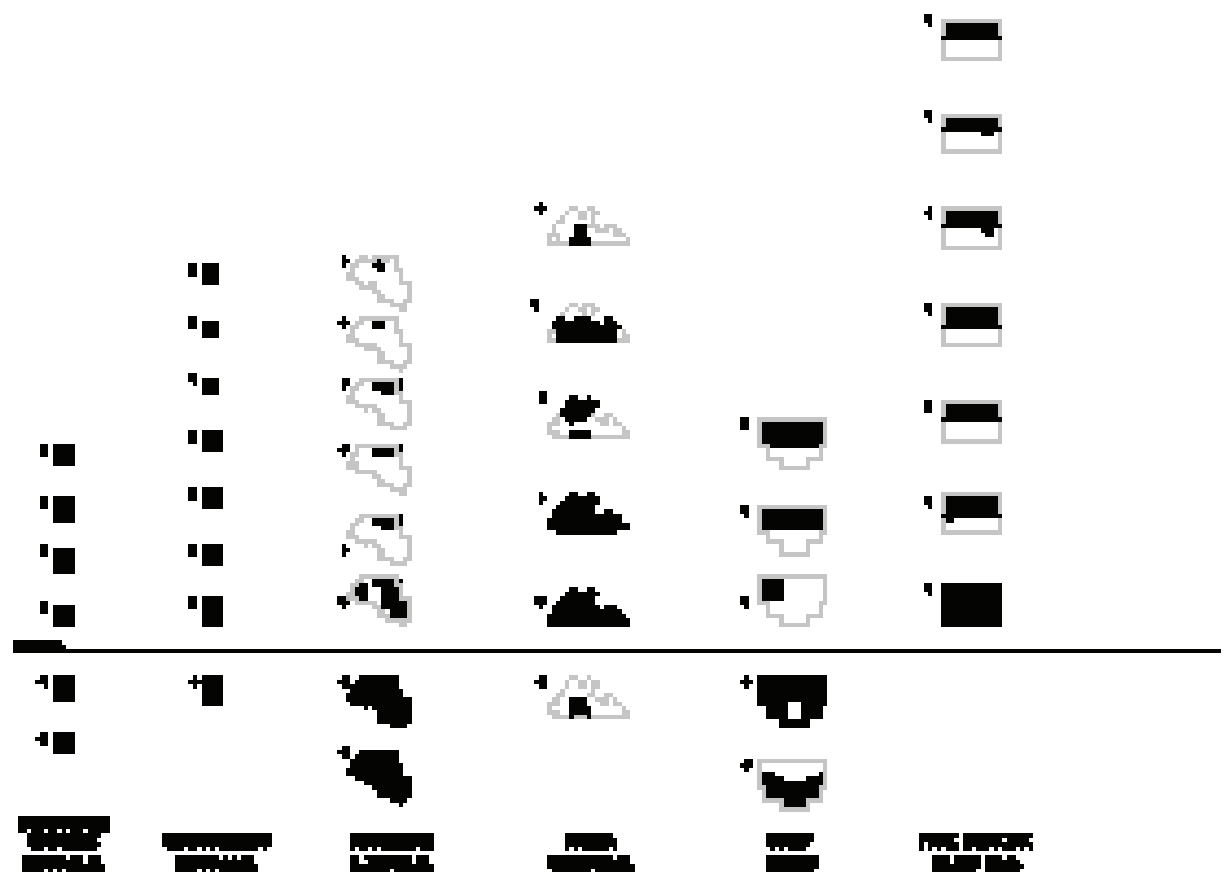
[Fig] First rough sketches of design intervention on existing site.

M HKA



[Fig] Floorplan & section M HKA. 1.750





[Fig] Museum Families study, M HKA 9.000 sq.m



[Fig] M HKA 1969



[Fig] M HKA 1992



[Fig] M HKA present time

History of MHK A

In the first half of the 1980's it was decided by the municipality of Antwerp that there should erect a museum of contemporary art in the neighborhood. A building was sought in the area surrounding the Royal Museum of Fine Arts (KMSKA). A former grain silo was purchased in Leuvenstraat, which served as a warehouse until 1969 and later as a nightclub called The Palace.

The conversion was entrusted to Antwerp architect Michel Grandsard, who, as a collector, was known for his commitment to fine art. He emptied the building, had it cellared and adapted it to the needs of a contemporary museum. The existing central room with many columns to bear the weight of the grain and the sloping ceiling of the grain funnel in the counter area were preserved. Left and right of the main volume with its decorative façade, Grandsard replaced the adjacent hangars with new museum rooms. On June 20, 1987, the museum, with 1,500 m² of exhibition space, was officially inaugurated.

Soon the available exhibition space proved too cramped, and there were problems for other functions as well. A second renovation was begun in August 1992, for which Michel Grandsard was again appointed. The exhibition space was extended in the direction of the Wapenstraat with an extra room, on the Waalsekaai a cylindrical volume was added, and towards the Scheldt a series of rooms were added, in this way, 2,500 m² of exhibition space was added. The remaining plots on the Wapenstraat and Cockerillkaai, offices, the library, a depot, workshops and loading quay were built.

In 2003, the entrance hall received renovation by architectural firm Robbrecht and Daem, in order to improve the outdated less functioning aspects of the interior architecture. 165 m² of additional exhibition space was generated and the two wings of the museum were better connected on the first floor.

After 20 years of usage, the M HKA building received major refurbishment. During technical renovation in 2009, the exterior façade of the museum was renovated and painted in the new white color. Enrico David a graphic artist worked on the art of the exterior façade.

1.1.3 Museological apparatus: robust skeleton, volatile space of experimentation

Despite the recalcitrant architecture of the existing building, M HKA has developed in the recent past a distinct institutional profile, the curators having experimented with exhibition formats, on-site interventions and alternative forms of exhibition scenography. It is the express wish of the user that the architecture of the new museum building will serve the future museological project and that the architecture will not include a *sui generis* intervention.

Architecture can create a context that, on the one hand, accommodates the functioning of the institution in an optimal way, but on the other hand also challenges the curators through architectural articulation. The museum is looking for an infrastructure that works well, an architecture that structures and organizes, but that at the same time allows for the different usage regimes and does not stand in the way of museum experimentation. The principal and user are looking for a design team that, in close consultation with the user, can translate the museum's curatorial assignment into museum architecture in an accurate and sensitive manner.

Between curatorial practices for collections, exhibitions and events based on the experience (the use) and architecture (the framework), there are a number of related concerns, which can sometimes lead to mutual understanding but also to a Babel-like confusion. We here list a number of these themes that have come up for discussion in preparation of the project definition.

Relationality, materiality and scale

Curators are very sensitive to the relationship between the material object and the viewer's experience. The museum space functions here as an intermediary and allows one to perceive the object from a specific point of view. Museum architecture places the object on display in a spatial context that is never neutral. The size and scale of the object on show, but also the materials and textures of the spatial setting, as well as the approach and the visual field in which both operate play a crucial role in the experience. Some objects require a large scale and spatial grandeur; other smaller objects or tactile objects require rather an intimate experience and the more domestic atmosphere of a cabinet. The quality of a museum visit is largely due to the material specificity of the museum environment, which makes a stay in the museum space both pleasant and memorable.

Anti-museum fascinations versus technical museum requirements

Despite the fascination for anti-museum practices, today's museums face high expectations and technical demands. In order to make art loans possible, it is sometimes necessary to meet high standards in terms of control, conditioning and monitoring. It is crucial that the architects know how to handle these stringent requirements strategically, without the entire museum having to meet the same high standards.

1.3.2 The shortcomings of the current museum building

The museum architecture, which was realized in two successive phases (1987 and 1992), is a direct translation of the zeitgeist of the day. One wanted to see art as clearly demarcated proposals in a white, neutral, self-sufficient art space. M HKA was the whitest museum in the world, even the floors were white. However, the ideology of the white cube was criticized by Brian O'Doherty in 1975 already.¹³ The architecture of the current M HKA building has an ambivalent appearance. It combines a representation of a monumental museum with modernist white cubes, while as a conversion project it is a faint reminder of the *Alternative Spaces* movement, an anti-museum avant-garde movement driven by artists, Gordon Matta-Clark being one of the protagonists.

In 1987 already, when the museum was inaugurated, Lieven De Cauter regretted that 'the building's natural, industrial power had been salvaged away, so to speak'.¹⁴ He recognized in the wrapping and plastering approach of Gransard, the architect of the new wing, a 'cosmetism' that, in his view, was 'specific to the museum as an institution'. The museum building looks neutral due to its white colour, but its shape is very specific. The current building is in many cases even very overwhelming. Wouter Davidts commented that the transformation of the grain silo into a museum 'resulted in a building that is, paradoxically, both formally indefinable and extremely determined, that looks generic but is very emphatically present. In other words, M HKA consists of a series of rooms that all look the same at first sight, but which, all in all, differ radically from one another'.¹⁵

Several other features of the current building have also prompted the principal to plan a new project at a new location:

The building hardly communicates with the city. It is a very closed building that does not engage in a relation with the urban space around it, neither from the interior nor from the exterior, not even in the parts most accessible to the public. The entrance hall, reception desk and bookshop are housed in the original silo space and are very small,

1.4.4 Museum architecture as representation of the institution

The principal is looking for a design team that will provide the museum with the appropriate image at that location. What the most suitable architectural image may be is something we are here leaving open. However, a number of tensions arise from the above descriptions to which the design proposal should relate. The principal believes that several semantic registers can be conjured through the architecture without the architectural proposals having to lose coherence.

Museum and anti-museum character

As an institution, the new museum positions itself in relation to two radical historical positions. In its early history, a tension emerged between the institution's museum and anti-museum character. The history of the ICC, an anti-museum alternative space in which artistic work, encounters and recreation were closely intertwined, was once again embraced by M HKA over the past 15 years as part of its history and institutional identity. M HKA itself is a different type of place, which can be characterized as a museum white cube. The current museum building wanted to create an autonomous environment for art: a unique, white world that clearly distinguishes itself from the

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surrounding world. The famous round white rooms on the ground and first floors are emblematic of this approach. In recent years, the institution has been highly professionalized and has reached maturity as a museum.

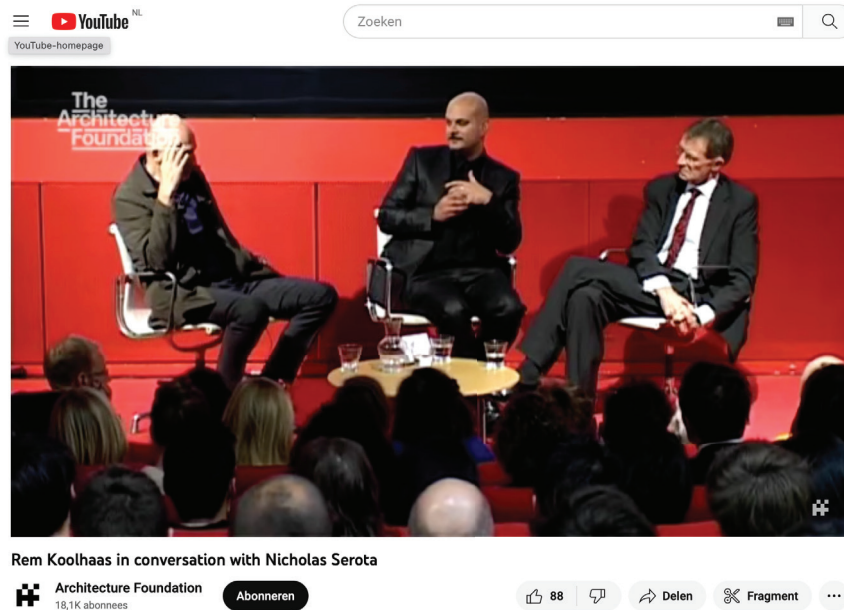
[Fig] Fragments of the briefing.

It is very typical of the identity of the M HKA that when it was established as an institution, it made mainly architectural considerations that speak of an anti-museum vision. The brief here also refers to Lieven De Cauter's statement in which he regrets trying to erase the natural industrial character of which the building is composed.

Although the building has been transformed into a museum, despite its institutional cosmetism, it expresses paradoxically towards both the formal as towards an extremely defined character.

Personally, I believe that it is precisely within this architectural approach of reuse/transformation architecture which suits itself as an anchor towards becoming locally significant specifically for an institution with international ambition.

Week 2.5



[Fig] Rem Koolhaas in conversation with Nicholas Serota, Architecture Foundation. Youtube.

Chris Dercon :

If there is no solution because there is no problem, artist, the public, curators, museum directors. We all agree, we want the same kind of Museums. Why should we want to challenge the Museum, if everybody seems very very very happy with the model we have?

..... and maybe we can just improve it, instead of changing it.

So what is the problem?

Rem Koolhaas :

"Audience any idea's?"

Nicholas Serota :

The problem is in part the coincidence of the public and the market. I think as the market moves, and the public museum does not keep its distance. It runs the risk of losing its public.

A part of the public can identify but I don't think the larger part of the public can identify / is been expected or should be identified with that market, which is made by a very small group of people.

So if it identifies too closely then it will lose its respect it loses its position.

Otherwise we will end up with a whole series of museums that will showcase valuable objects, with single rooms devoted to single artists who are already endorsed by the market.

Rem Koolhaas :

A even larger danger the holiness of art and architecture, which is already barely maintained in itself will collapse. I think that moment is not very far away. The richness of art becomes in this the major threat of the museum.

[Fig] Particle transcript of the discussion between Serota and Koolhaas.

'Constituent' museum and the activity 'behind the scenes'

The principal wants the work environment of the employees to be in contact with the museum activity, but without the employees being on display. The interconnectedness of the staff teams is important, but just as important is the connection with the social fabric to which the museum relates. This calls for a different approach than the technocratic efficiency of an administrative plateau that is hidden somewhere behind the museum and is largely disconnected from it.

The work of staff members therefore does not only take place 'behind the scenes', but is also made visible now and then. This institutional transparency also determines the institutional identity. The back office and the work of the various teams is an integral part of a common project to which others, such as casual visitors or those directly involved - collectors and gallerists, critics and artists, curators and activists - also make an active contribution. In this sense, it is hoped that the back-office activity will be shown explicitly and that staff members will sporadically appear in the museum's public areas and come into contact with the public there. The prevailing idea is that the museum activity is a constituent part of the institution's identity.

This does not mean, of course, that the museum should not be a quality work environment or that the offices and workshops should be treated poorly, on the contrary. The principal expects the design teams to create a comfortable work environment for some 80 staff members who work in different areas of the museum every day and that the daily residents - and paramount users - will be treated with great care and empathy.

[Fig] Fragment of the briefing.

During my research process I passed by a lecture talk between Rem Koolhaas and Nicholas Serota an architect in conversation with the director of the Tate

When being questioned about the future of the museum Serota answered that the future of the museum lies with the public, not only is it important to better utilize the qualities of the public aspect of the museum. But also, to move away from the fact that preserving art in its own right often appeals only to a small specific group. For the preservation of the larger public, it is therefore important to consider the museum more as an institution aimed at visitors and their duration in the museum than just the focus on a select network who engages with the means of conservation and collecting.

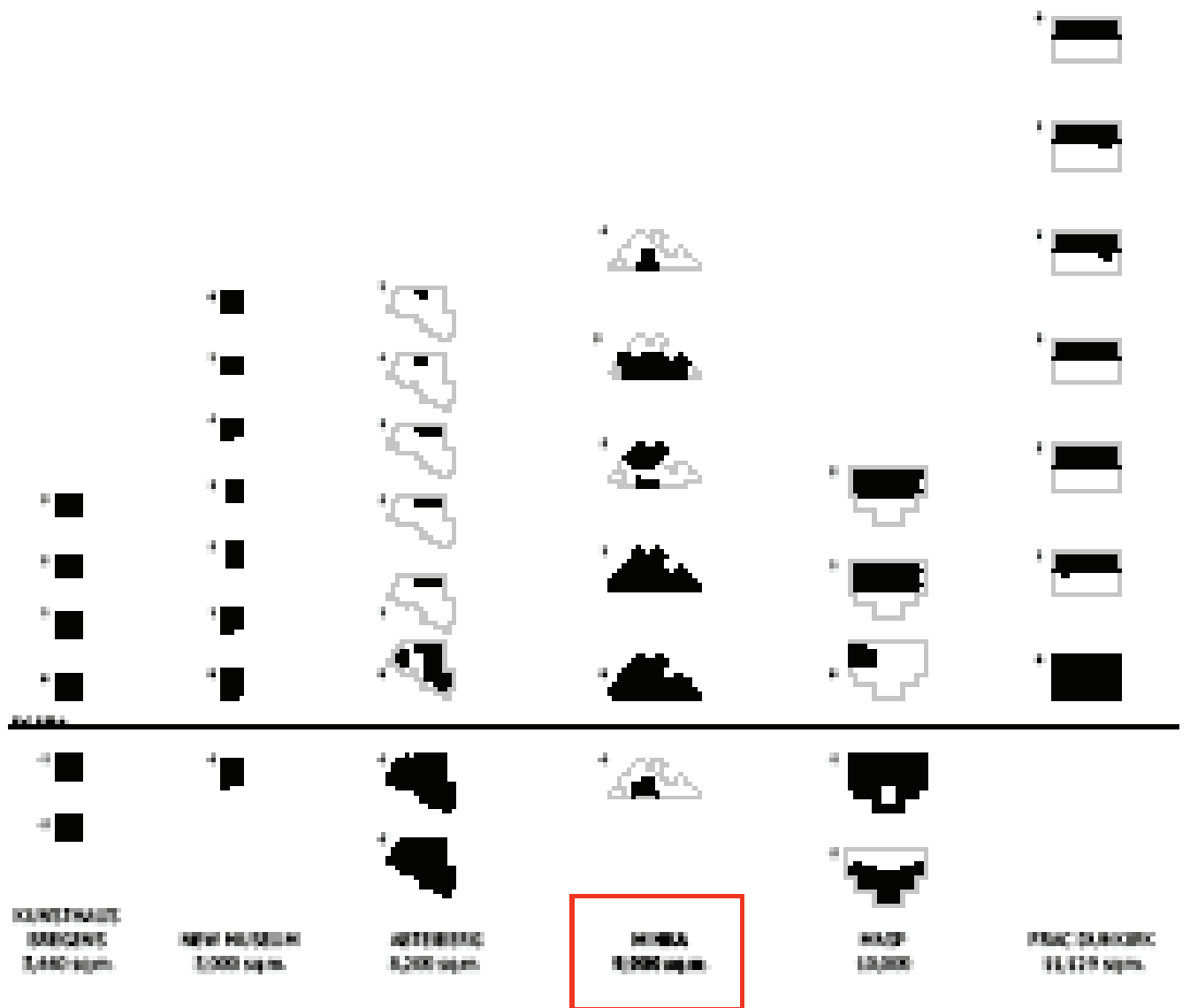
The discussion among the audience often reflects the issues that an institution of our time often faces. Transparency, accessibility, being aware of its local context and how its diverse community should be more addressed at a institutional level.

These are insights that Serota believes are often defined by the increasing cultural diversity of our society; it shows that the museum of the future is challenged now more than ever to define its role in society.

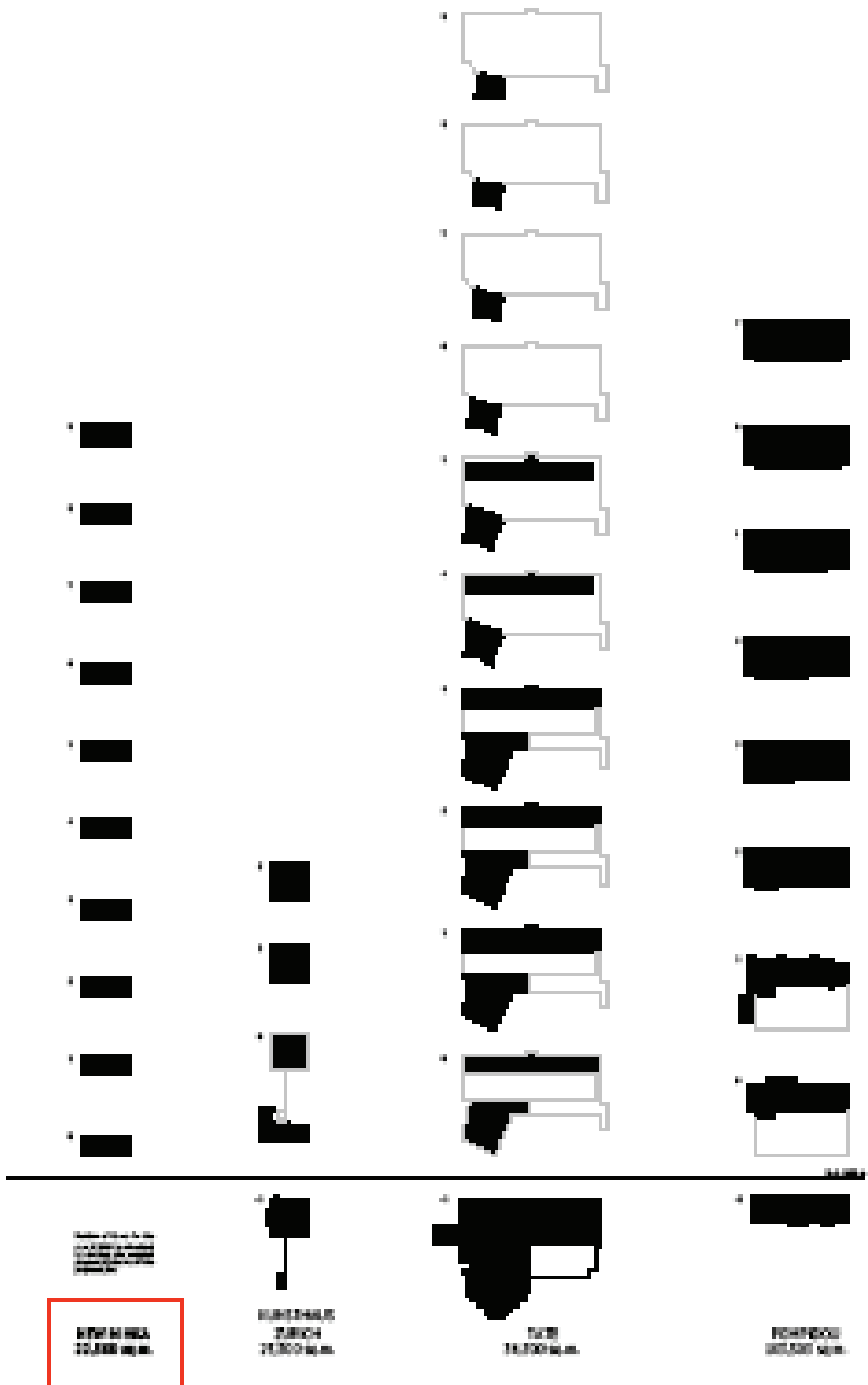
I personally believe that this can mostly be viewed from the perspective that a museum should offer a constant possibility of adaptation, an institution that allows the current body to be understood, in which it acts transparently to be allowed to receive and respond to criticism.

Mainly, in the first layer, this will mean that it becomes important for the museum to make it possible for its visitor to gain insight into the different layers of its system, the M HKA itself makes some comments about this in its brief, stating that it wants to identify itself as a transparent institution, with staff moving between public and staff associated spaces, that becomes partly visible for visitors to be understood.

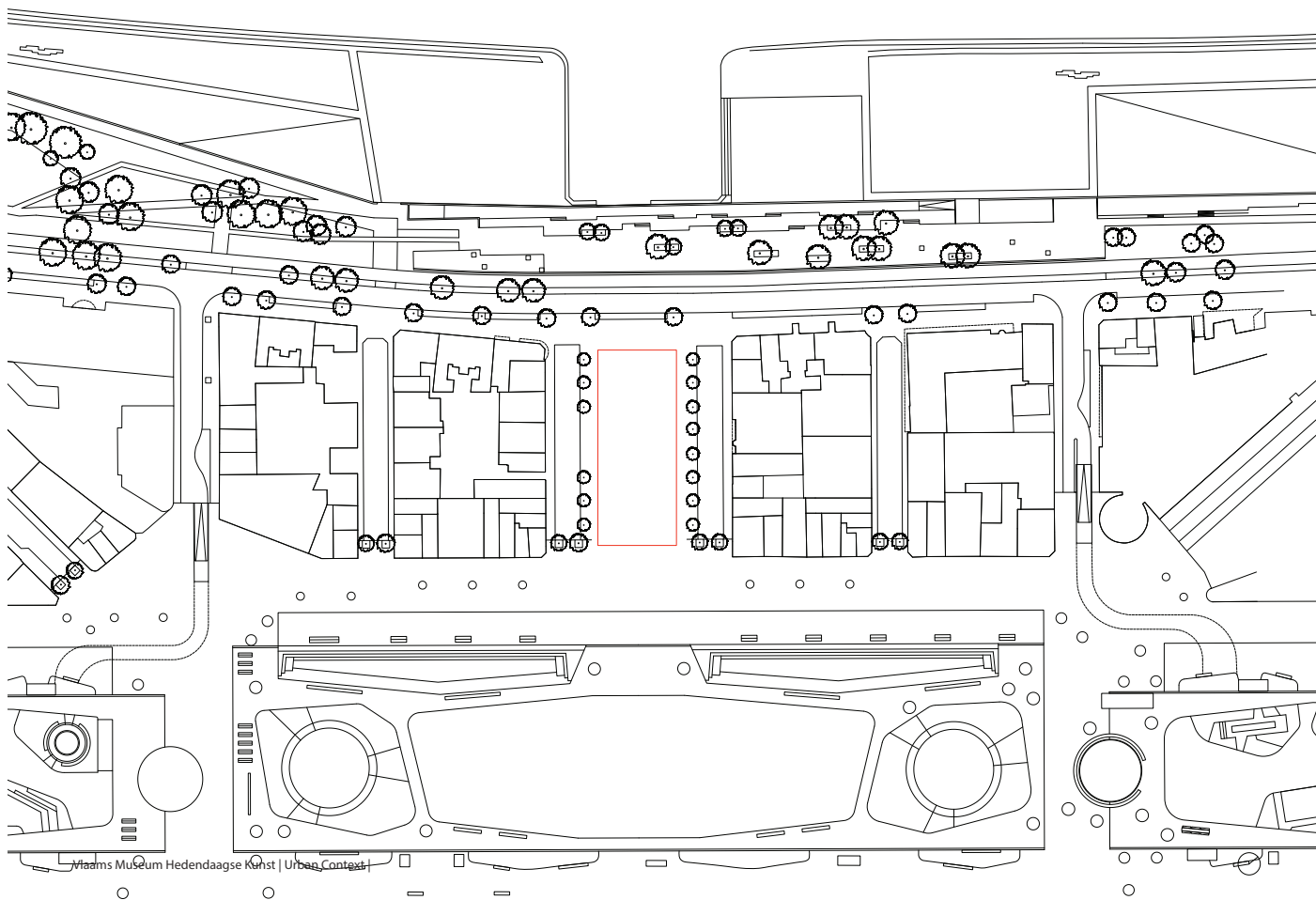
Week 2.6



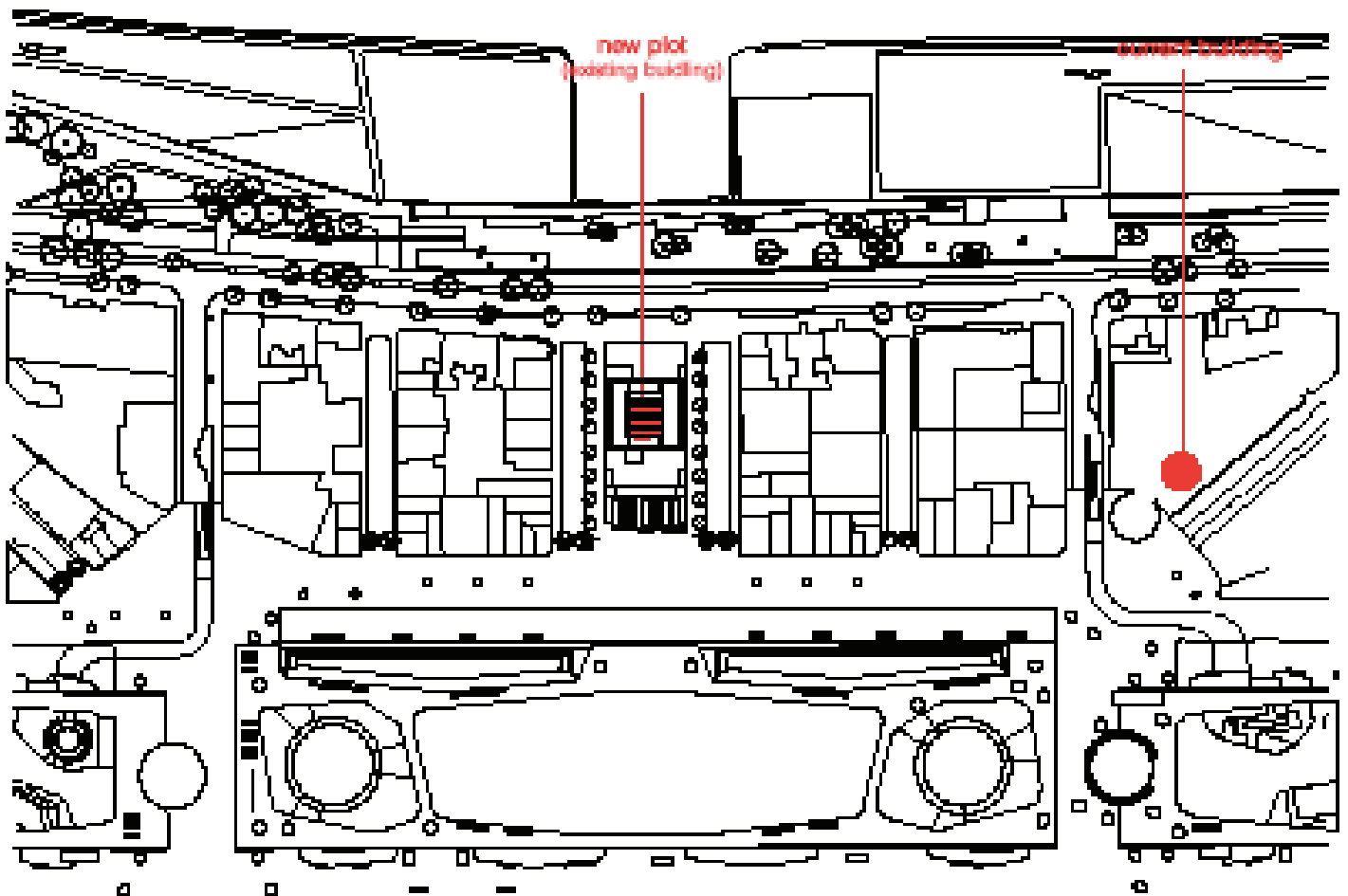
[Fig] Program Area Comparison of the Eight Precedents



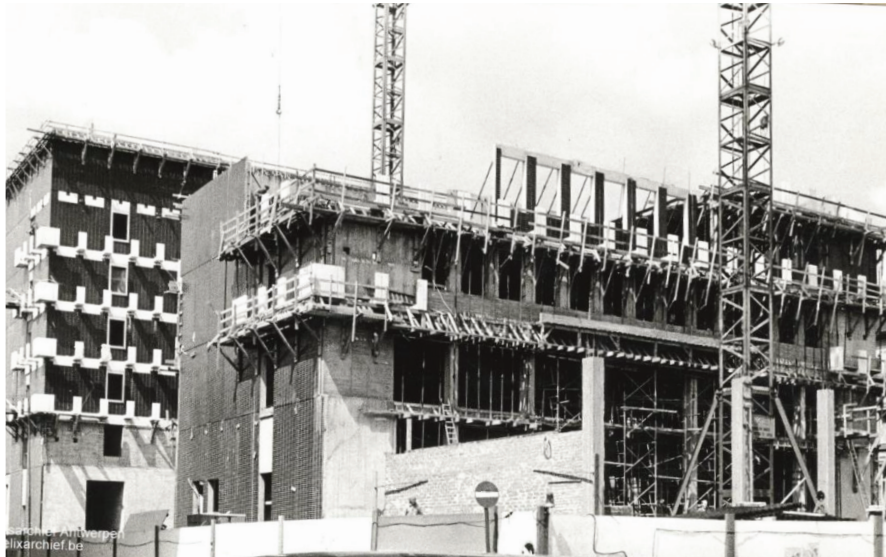
[Fig] Program Area Comparison of the Eight Precedents



[Fig] New building plot in regards of relocation M HKA (Antwerp Zuid)



[Fig] Located building plot VMHK vs M HKA



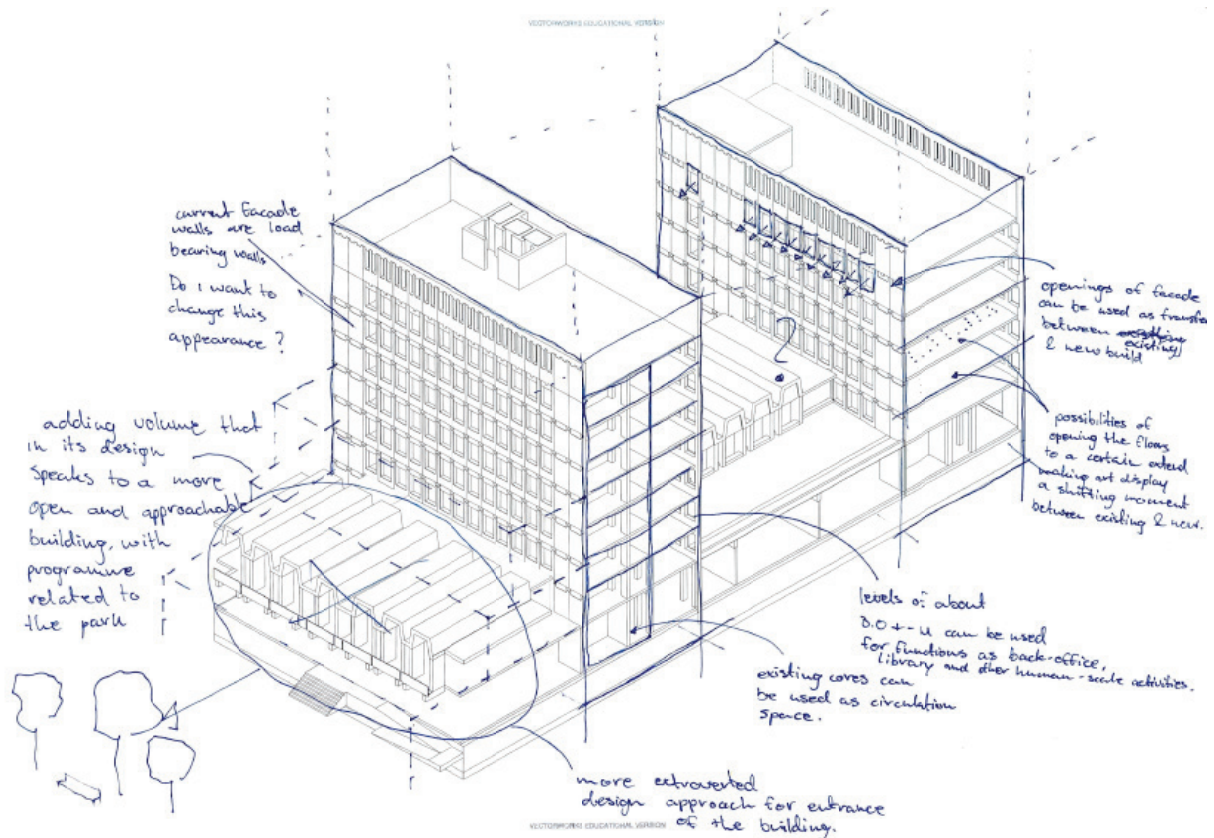
[Fig] Image of ongoing construction court of appeal building



[Fig] Image court of appeal building



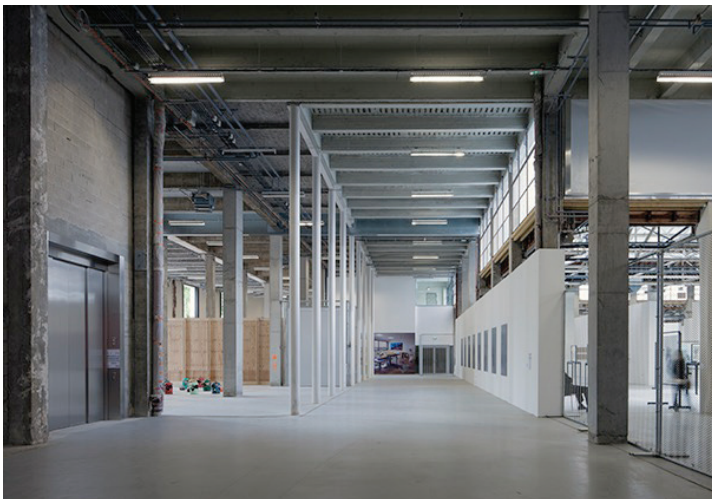
[Fig] Image model court of appeal and site 1.200



[Fig] Potential of existing building, Court of Appeal.

To realize the translation of M HKA's identity and origins, I consider it an important aspect to continue M HKA in an existing building. Not only does this refer directly to the characteristics of the origin of M HKA as described earlier in its history, but architecturally it also provides an opportunity to present art in character that is predefined to existing space or structure. It creates the possibility of combining site-specific architecture with new construction in which art can function as the connecting factor.

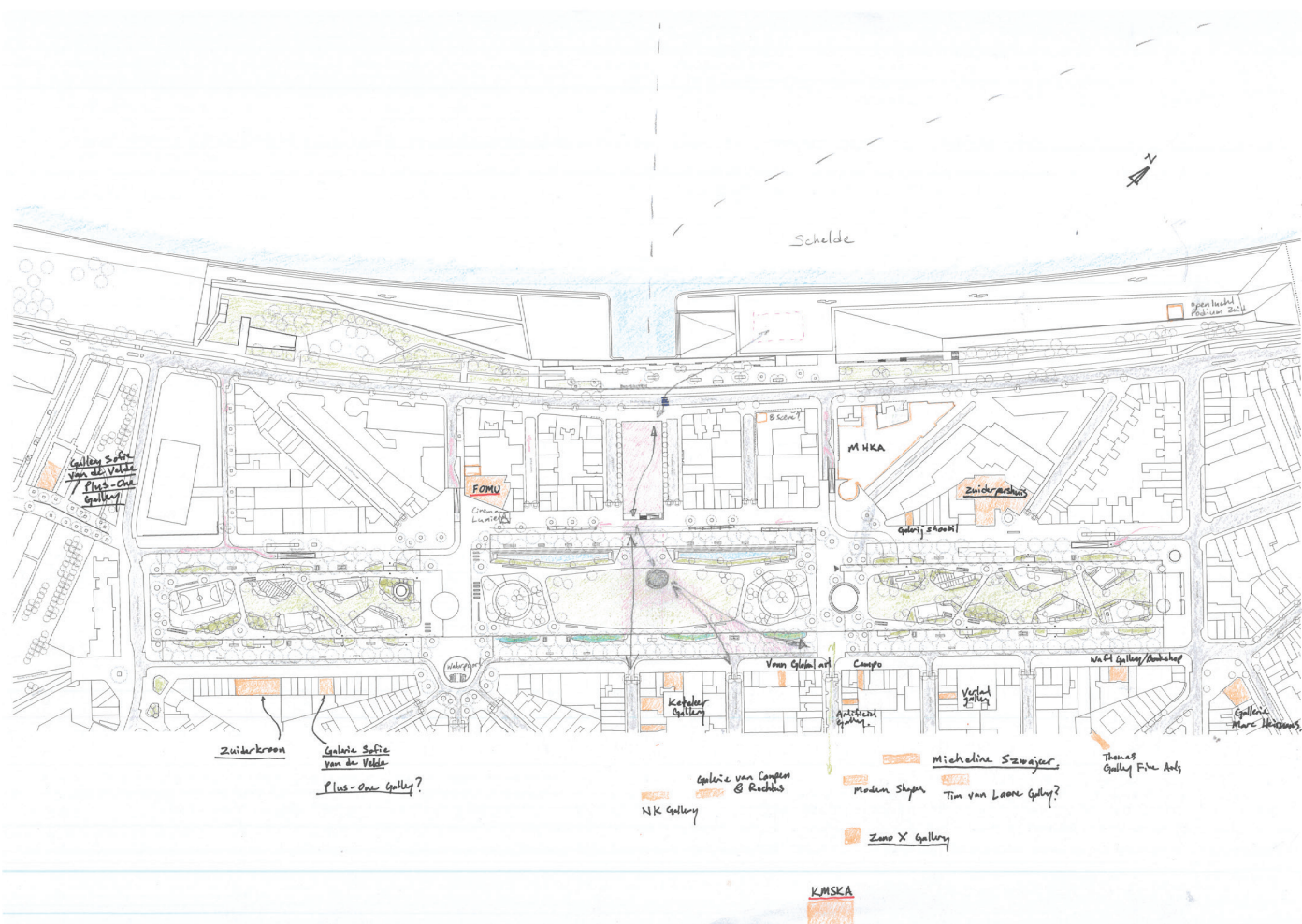
To what scale existing structure will be combined with new construction depends on the possibilities offered by the existing court of appeal, related to M HKA's demand and its spatial requirements. Here it is not important to preserve as much of the existing building as possible, but to make maximum use of what is usable and can contribute qualitatively and characteristically to the experience of the building.



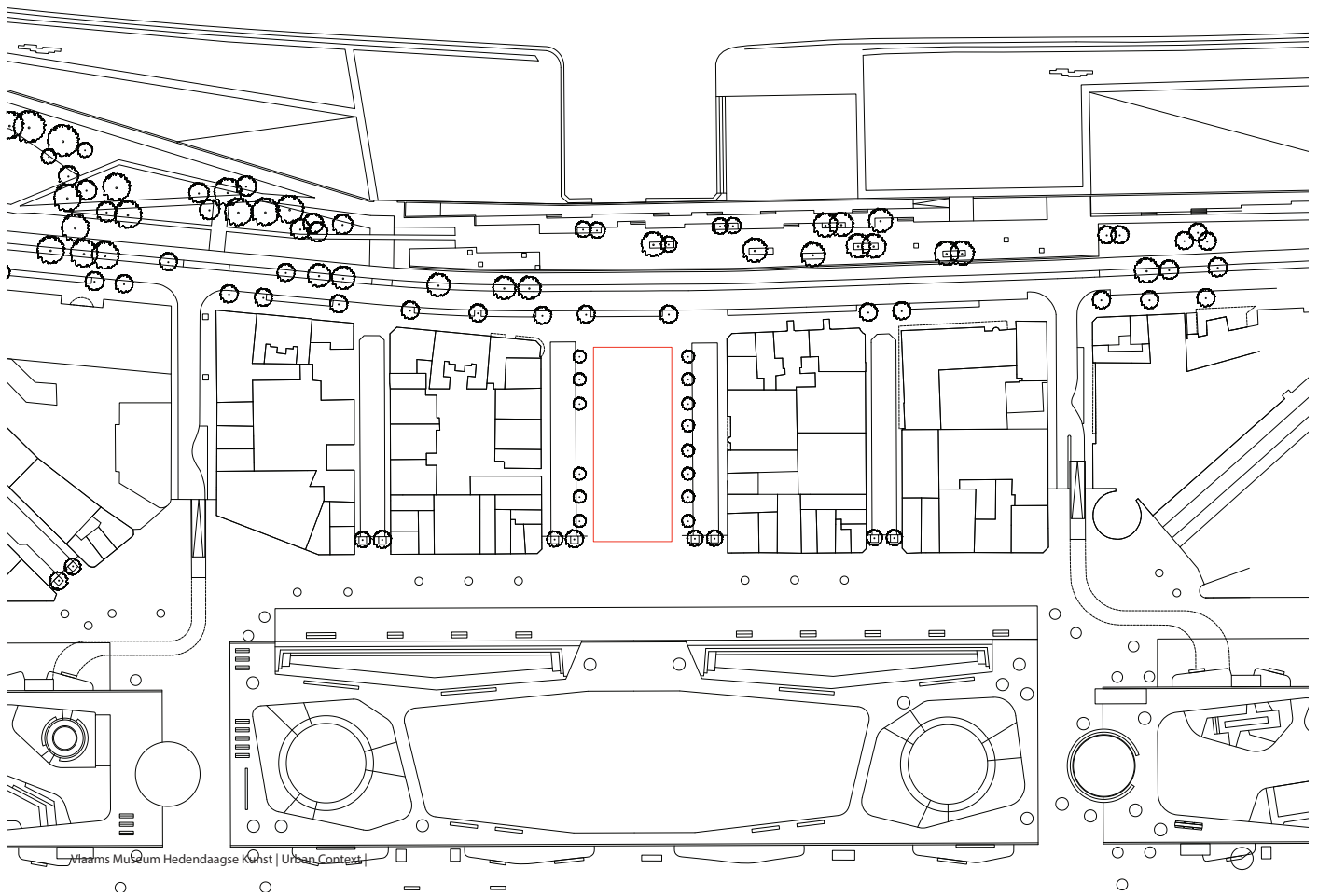
[Fig] Interior image Palais de Toky, Lacaton Vassal

examples of existing structure that has been used of moments for display, Palais de Tokyo.





[Fig] Located galleries in Antwerp Zuid



[Fig] New building plot in regards of relocation M HKA (Antwerp Zuid)

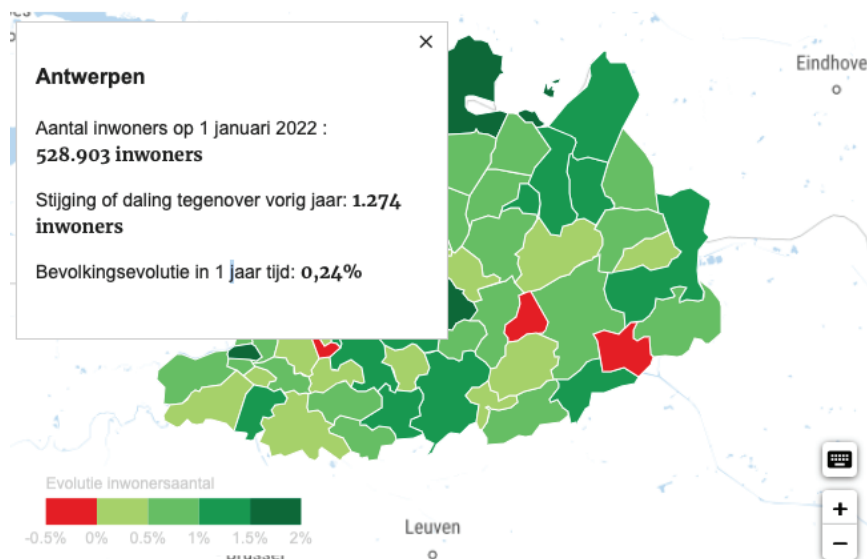
Week 2.7

Antwerp population and types of museum visitors.

Antwerp is home to just over half a million residents, thereby being labeled the largest city in Belgium's Flemish region and the second largest city in Belgium after its capital Brussels.

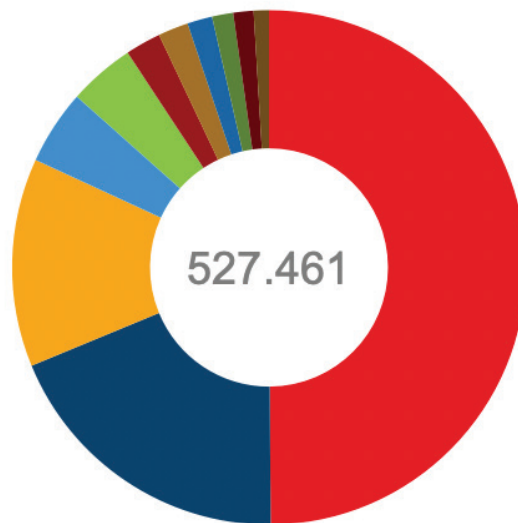
The current population has become increasingly diverse over the years. Currently, almost half of the population in Antwerp carries a migrant background. The city carries as many as 166 different nationalities, so this already gives perspective in the large diversity of Antwerp.

The four biggest migration groups have their origins from , Morocco, the Netherlands, Turkey or Poland.



[Fig] Gazet van Antwerpen, inhabitants and origins Antwerp

■ België ■ Marokko ■ Nederland ■ Turkije ■ Polen ■ (Voormalig) Joegoslavië
 ■ Rusland ■ Spanje ■ Afghanistan ■ Irak ■ Overige



Museum audience

Experience seekers

Want to see the most renowned pieces and make memories.

Explorers

Want to learn new information and understand new concepts.

Facilitators

Want to ensure that their companions meet their visit goals.

Hobbyists & Professionals

Want to see and study specific pieces or exhibits.

Rechargers

Want to see and study specific pieces or exhibits.

[Fig] Types of museum audience



[Fig] Image of P2 presentation board.

What exactly does your interpretation of Serota imply?

ask yourself if it is wise to leave only 1 tower if the new part of your building visualises an already self-designed layout.

is the lift shaft on the waterfront necessary?

logic of the diagram or up and down, what should it interpret?

Someone must be mistaken in their conclusion of the total job in m2. This should be looked at more critically. Deliver a brief analysis.

Describe what kind of environment the building represents, it looks very grand in scale.

What is this large diagonal shape about, it would be good to experiment this method in other shapes too. Isn't a gradual stacking a better approach, this could shape your forum space.

How do you plan to solve the 1.5-metre height difference on the ground floor?

the ground floor could have a better layout, it doesn't look convincing yet.

Floorplan and cross-section show in picture a totally different experience as a building

Context ! Environment of the neighbourhood is not included at the moment, how to bring this into a context?

Versatility of entrances means that you also need to deploy a wider form of crew, be conscious of this in your design choices, how will you handle this?

The round room is somewhere special, don't you think?

- What does it mean?
- Strange room not rectangular

Reference project to watch, Altes Museum

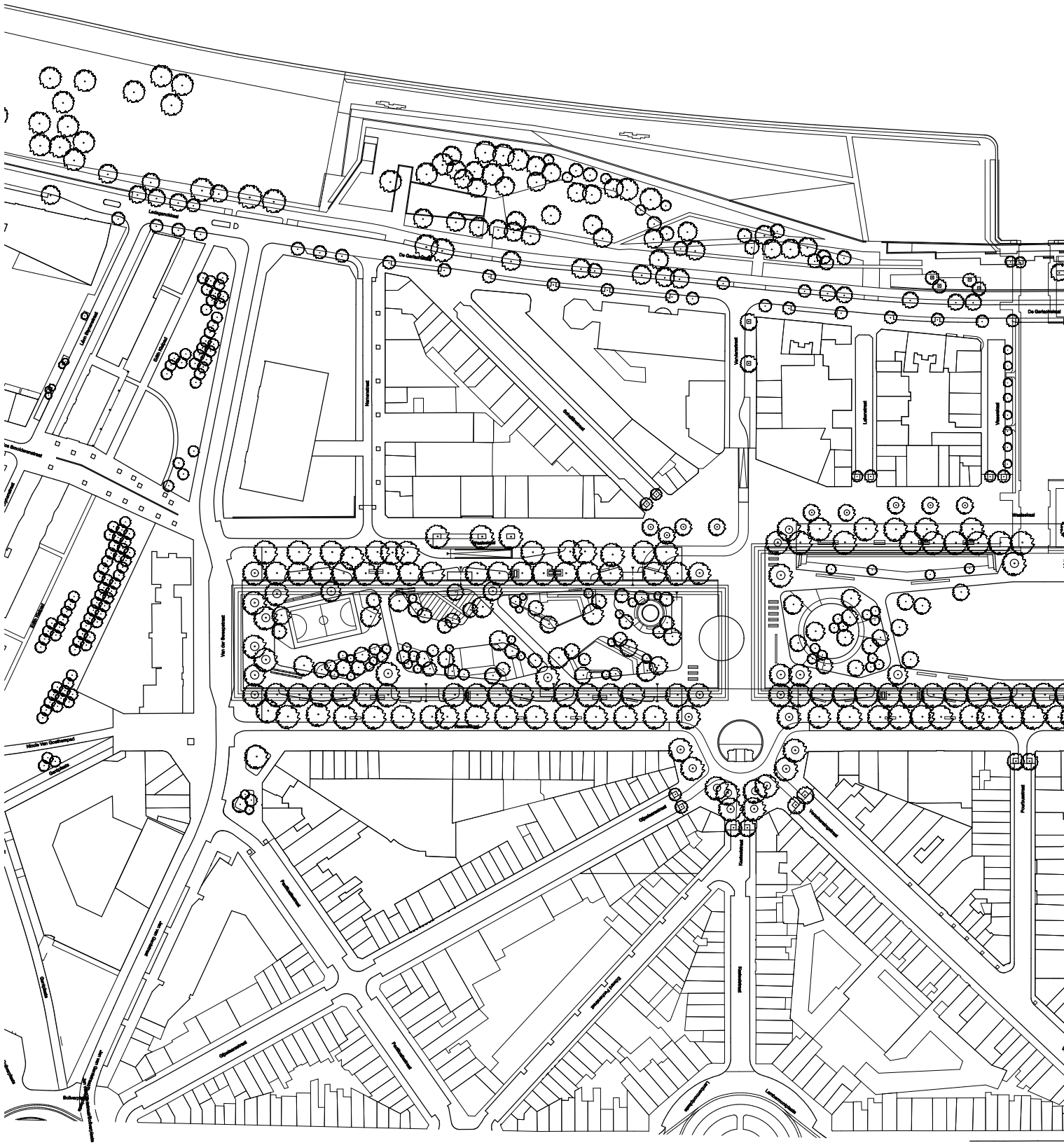
Awkward space could be the connecting space

Building that shrinks more as it gets taller, sunlight and neighbours

Use models to test your relationship with the environment.
Logic will form in your model.

Your ground floor is the core of your project, to provide all forms of accessibility to all types of people.

Week 2.8



Vlaams Museum Hedendaagse Kunst | lock | Antwerp | 1:2500



Week 2.9

Arts centre and exhibition halls in controversial building dating from 1977

★ ★ ★ ★ ★ 5

Visit date: **June 2017**

This review is especially helpful for those who have or use the following: **Wheelchair**

Overview

This famous (some would say infamous) building designed by Renzo Piano and Richard Rogers is well worth a visit even if none of the current exhibitions interests you. There's a restaurant, a cafe, a children's play area and a really good bookshop specialising in art and architecture and the building itself is a must-see. Best of all, wheelchair users and accompanists get in free, through the staff entrance, and thus avoid the queues. The website <https://www.centrepompidou.fr/en/Visite/S-informer-sur-l-accessibilite> has plenty of information to help differently abled visitors.

Transport & Parking

★ ★ ★ ★ ★ 5

Very central. Buses 29, 38, 47 and 75 will get you there. The website (see above) has details of where reserved parking spaces for wheelchair users can be found.

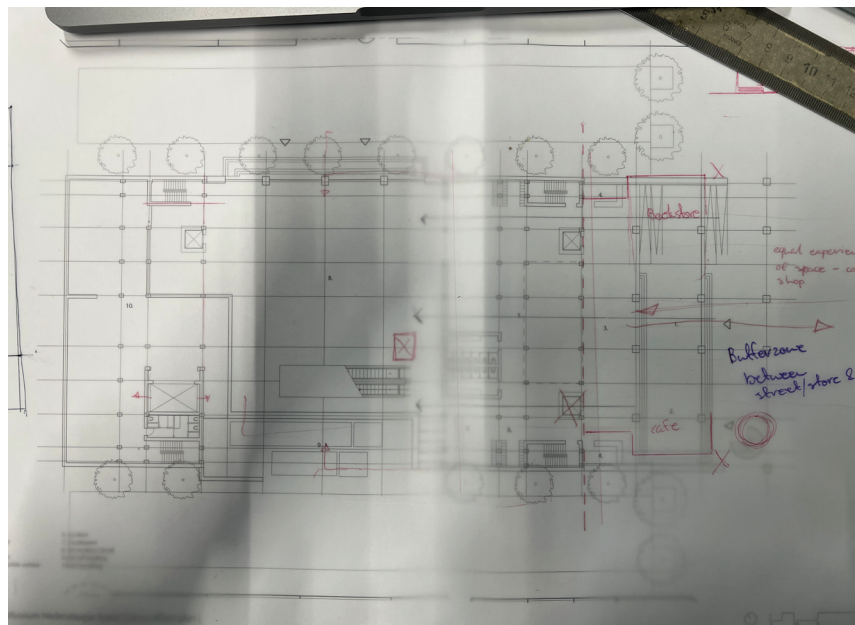
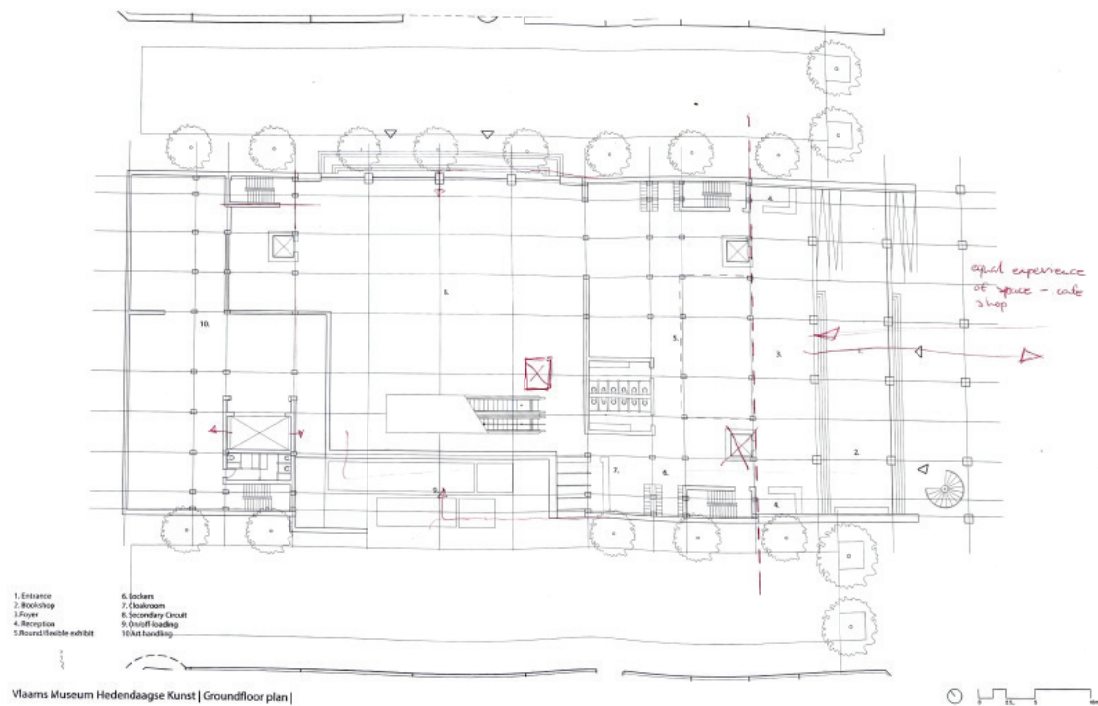
Access

★ ★ ★ ★ ☆ 4

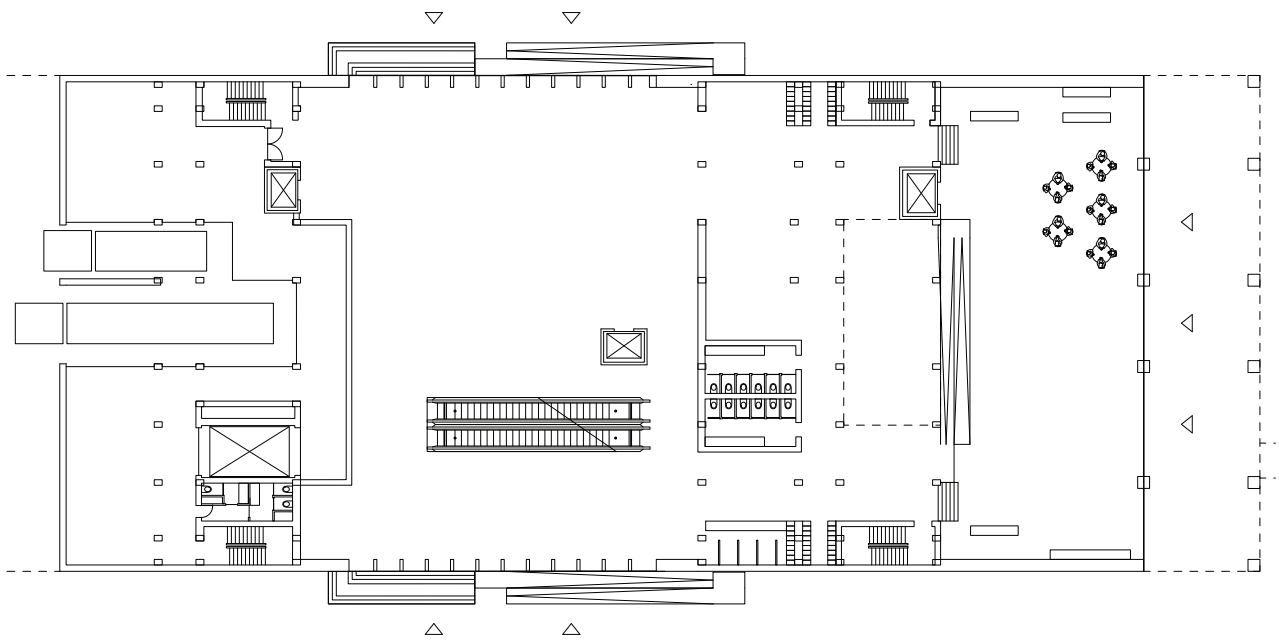
There are lifts inside the building. Sadly wheelchair users can't make use of the escalators on the outside of the building. Circulating spaces inside are excellent.

<https://www.euanguide.com/venues/centre-pompidou-paris-7063/reviews/arts-centre-and-exhibition-halls-in-controversial-building-dating-from-1977-5425>

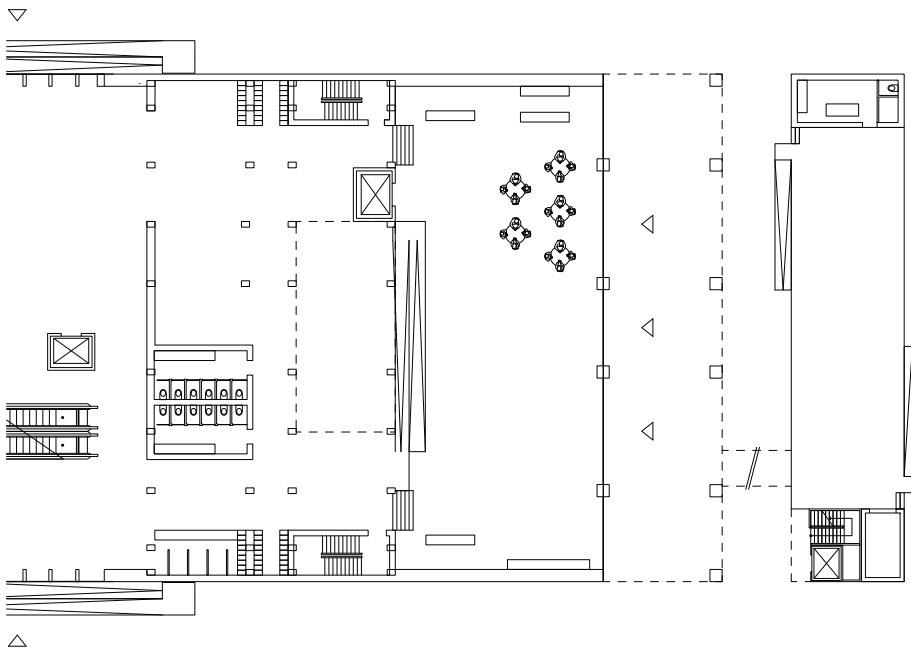
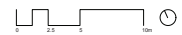
[Fig] Screenshot of Centre Pompidou review in regards of wheelchair accessibility.
(2017)



[Fig] Sketches of floorplans (groundfloor)



Vlaams Museum Hedendaagse Kunst | groundfloor | Antwerp | 1:250



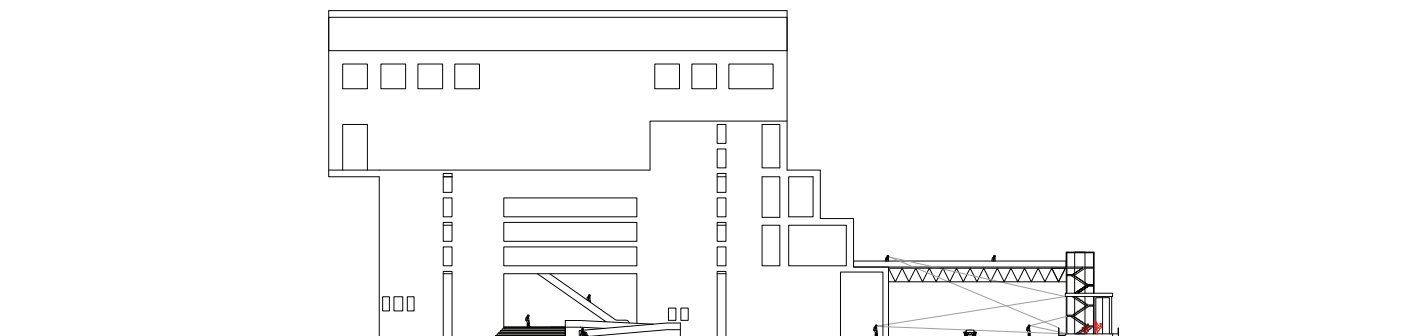
Vlaams Museum Hedendaagse Kunst | groundfloor | Antwerp | 1:250



[Fig] Sketches of floorplans (groundfloor)



[Fig] Draft mass studies on building and urban context



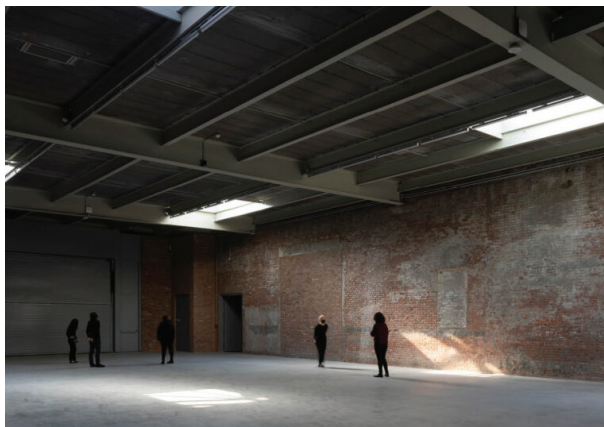
Vlaams Museum Heden&toege Kunst | Antwerp | elevation



[Fig] Building elevation 1.200





[Fig] Stadspodium Rotterdam, Atelier Kempe Thill



[Fig] Dia Chelsea, ARO. New York

P2	Manuel, D.R.N.	-	4737210
	26-1-2023	-	Passed
			Take: 1





DESIGN AND RESEARCH:
Regarding to the end-criterion:
"What is presented, will be assessed on coherence, significance, elaboration, correctness and innovativeness – both on main line and on aspects."
That what is presented is sufficient to go on.

DESIGN

At this moment, considering the P2 stage of the project, you have to pay extra attention to presence, development and profoundness of:
(A checked box indicates that this aspect needs work)

- ☐ Coherence: internal consistency, integration, essence, concept
- ☐ Significance: ethical, socio-cultural and/or scientific relevance, value, meaning
- ☒ Elaboration: extensiveness, degree of detail of all aspects
- ☒ Correctness: accuracy, efficacy, and evidence-based
- ☐ Innovativeness: personal interpretation, creativity, new, unexpected, unique situation
- ☐ Knowledge and know-how: effective study and use, processing of precedents and principles
- ☒ Exploration: openness, discovering and investigation, analysis and testing
- ☐ Reflection: careful consideration, evaluation, effects, comparing and positioning
- ☐ Presentation: clarity, intelligibility, reflection and being engaged by it as a listener

You have to pay extra attention to the development of your design with respect to:
(if applicable and considering the P2 stage of the project):

- ☐ Spatial aspects: such as experiencing space, by circulation, composition, light, texture, colour, shape and mass
- ☐ Functional aspects: such as programme, requirements, order and circulation, dimensions and physical conditions
- ☒ Material and technical aspects: such as material, detailing, physics, structure, construction, and climate design
- ☒ Contextual aspects: such as site, response to the surroundings in shape, composition, mass, function and circulation
- ☐ Socio-cultural aspects: such as socio-cultural, ethical, historical, philosophical, economical aspects – in particular sustainability

RESEARCH

At this moment, considering the P2 stage of the project, You have to pay extra attention to presence, development and profoundness of:
(A checked box indicates that this aspect needs work)

- ☐ Coherence: internal consistency, integration, essence, concept
- ☐ Significance: ethical, socio-cultural and/or scientific relevance, value, meaning
- ☒ Elaboration: extensiveness, degree of detail of all aspects
- ☐ Correctness: accuracy, efficacy, and evidence-based
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- ☒ Exploration: openness, discovering and investigation, analysis and testing
- ☐ Reflection: careful consideration, evaluation, effects, comparing and positioning
- ☐ Presentation: clarity, intelligibility, reflection and being engaged by it as a listener

You have to pay extra attention to the development of your research with respect to:
(if applicable and considering the P2 stage of the project):

- ☐ Abstract: summary, main line
- ☐ Problem statement and research question: formulation objective, context, main and sub-questions and theoretical scope problem
- ☐ Research method: description and appropriateness of research method(s)
- ☒ Results: outcomes research, order, formulation and processing all relevant data

- ☐ Research method: description and appropriateness of research method(s)
- ☒ Results: outcomes research, order, formulation and processing all relevant data
- ☐ Conclusion: direct answer on research question(s)
- ☐ Discussion: reflection on research method, data and answer in a broader context, such as position in society or academic debate and possible relation with design

NOTES:

P2

You have developed the project a lot since last time we saw it. But we miss the connection between the statement at the beginning of the presentation and the building. It suddenly appears and one can not follow why it looks and functions the way it does. What is MUHKA as an institution for you when you see its history, the idea of the anti-museum and how does what you designed relate to that? How do you actually make it a building for a wider audience? What is there more to it than spatial zoning - and why shouldn't people still be exposed to art? Who are they, what role could art play for them? Is engagement with the neighbourhood based only on being able to move through the building, or can there be other relationships? How can you make a building truly accessible to all? Currently, people who can't climb stairs have a very different experience of the museum, which is very problematic. (In general, but for your concept in particular).

We suggest a retake of P2 as we feel the case for the project and the implementation of it is not yet strong enough. We ask you to further elaborate your design and improve the argumentation. You can start by drawing sections that show the spatial sequences of the building and its connection to the surroundings. From these you might then draw some conclusions for the plans. But focus on the sections.

And then in your presentation you should bridge the gap between the quote from the Kohlhaas/Serota discussion and the design of the building by constructing an argument that shows how your proposal is to be understood. For this, also go back to the conclusions you drew from the first quarter. Which precedents are relevant to you and how? What conclusions do you draw from the exercises?

The retake is planned for Thursday 9 February at 10.00 (location will follow)

P2 retake

It may feel vulnerable, but this presentation was a much more serious examination of your starting points. Naming the challenges is the first step, often they become essential to the character of a project.

The circulation elements are such a challenge and they might be at the core of things. They make access possible for a wide audience and characterise the building.

The position on the park is still a somewhat foreign element. They look a little like the cranes in the harbour, but that would be a strange reference on this side of the building. Perhaps there is a series of such interventions, moments in the building of a scale that breaks it down to a level that comes close to the human.

The large opening on the side: open or glass? How do you imagine it? What should it look like? Can it be as transparent as you want?

How does old meet new in this building? Does this result in a certain logic that perhaps also plays a visual role?

A new floor on different levels that connects to the existing one. Do you imagine a new material or is there a joint between old and new?

[Click here to finalize text](#)

MENTOR TEAM

Not present

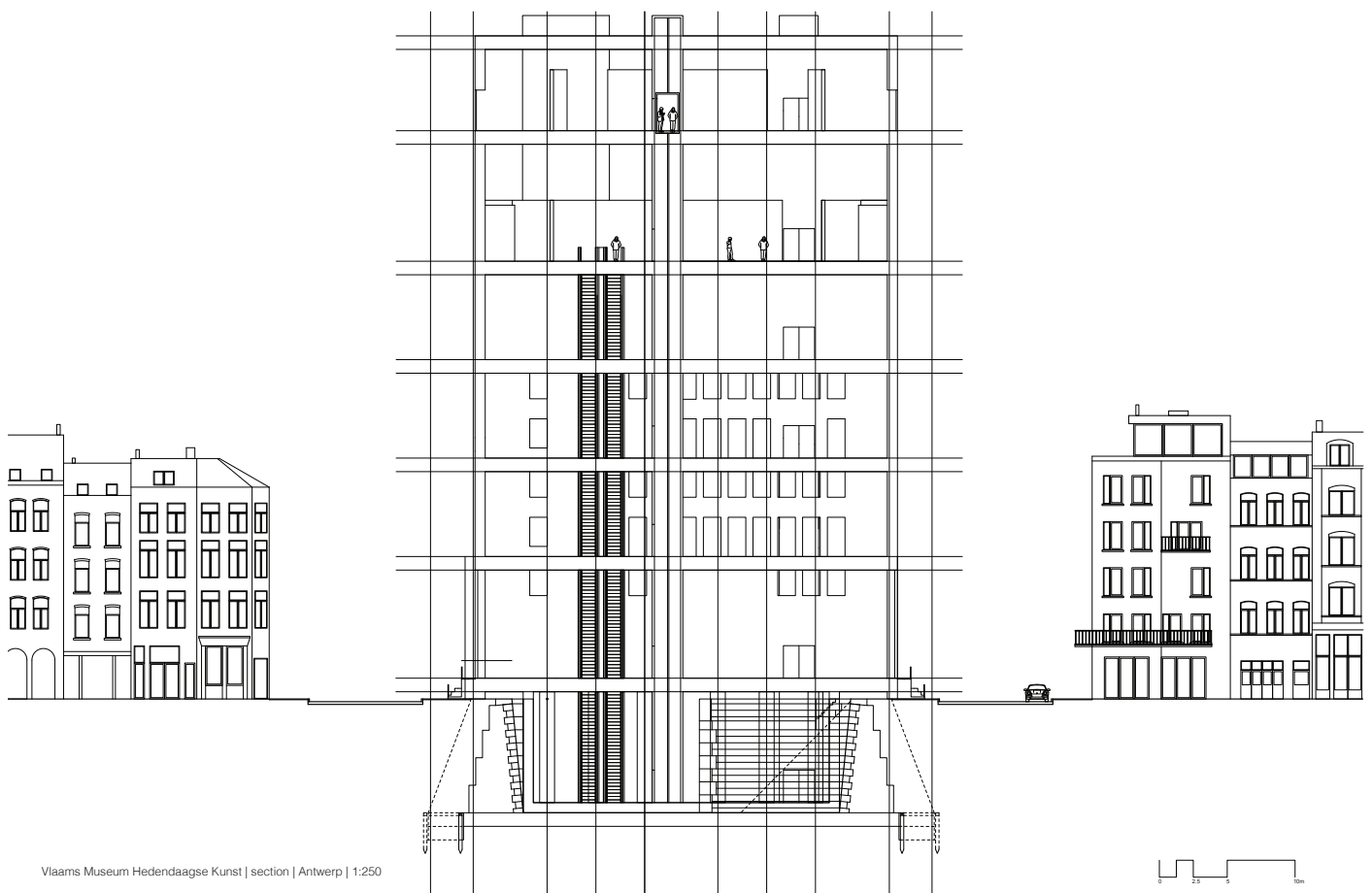
Mentor Team

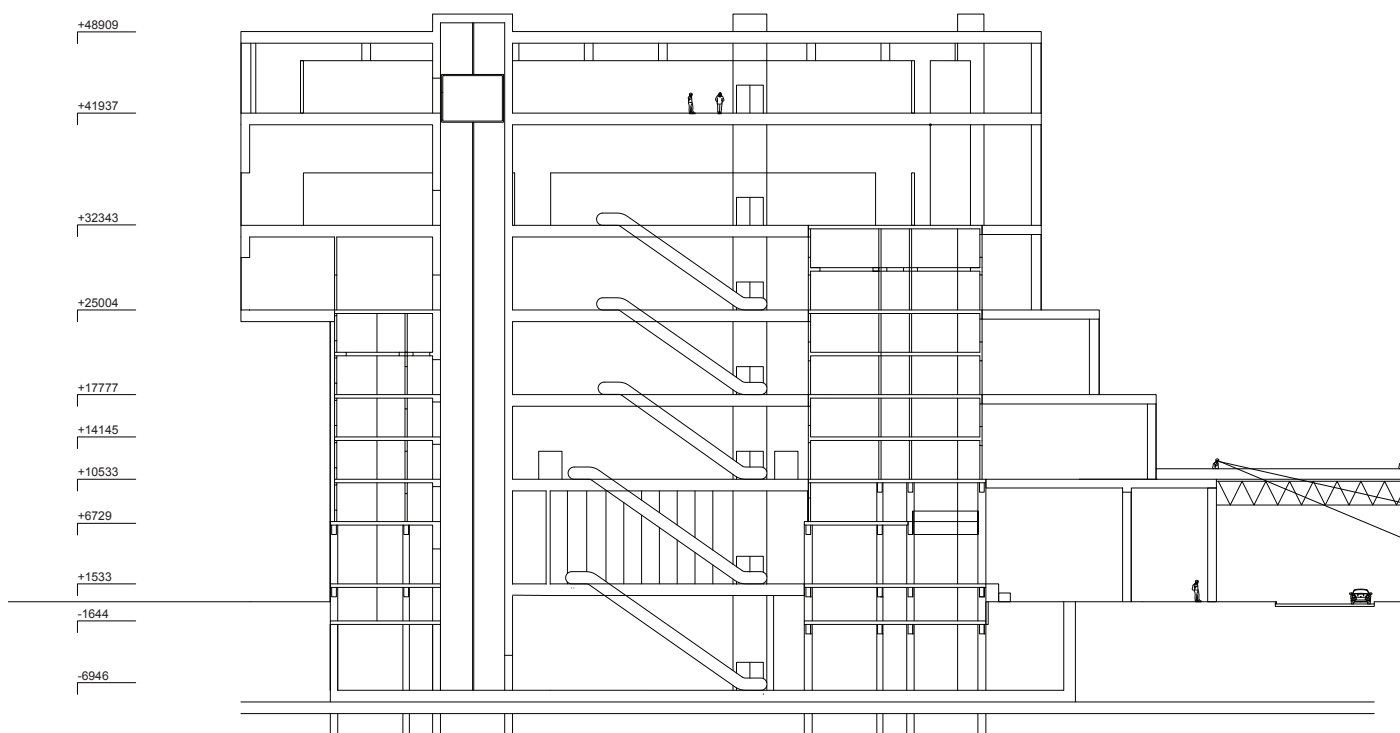
Names

<input type="checkbox"/>	Main mentor	Susanne Pietsch - BK
<input type="checkbox"/>	Second mentor	Mauro Parravicini - BK
<input type="checkbox"/>	Third mentor	Amy Thomas - BK
<input type="checkbox"/>	Delegate of the Board of	Diego Andres Sepulveda Carmona - BK

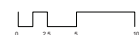
Week 2.10

DRAWING IN SECTION



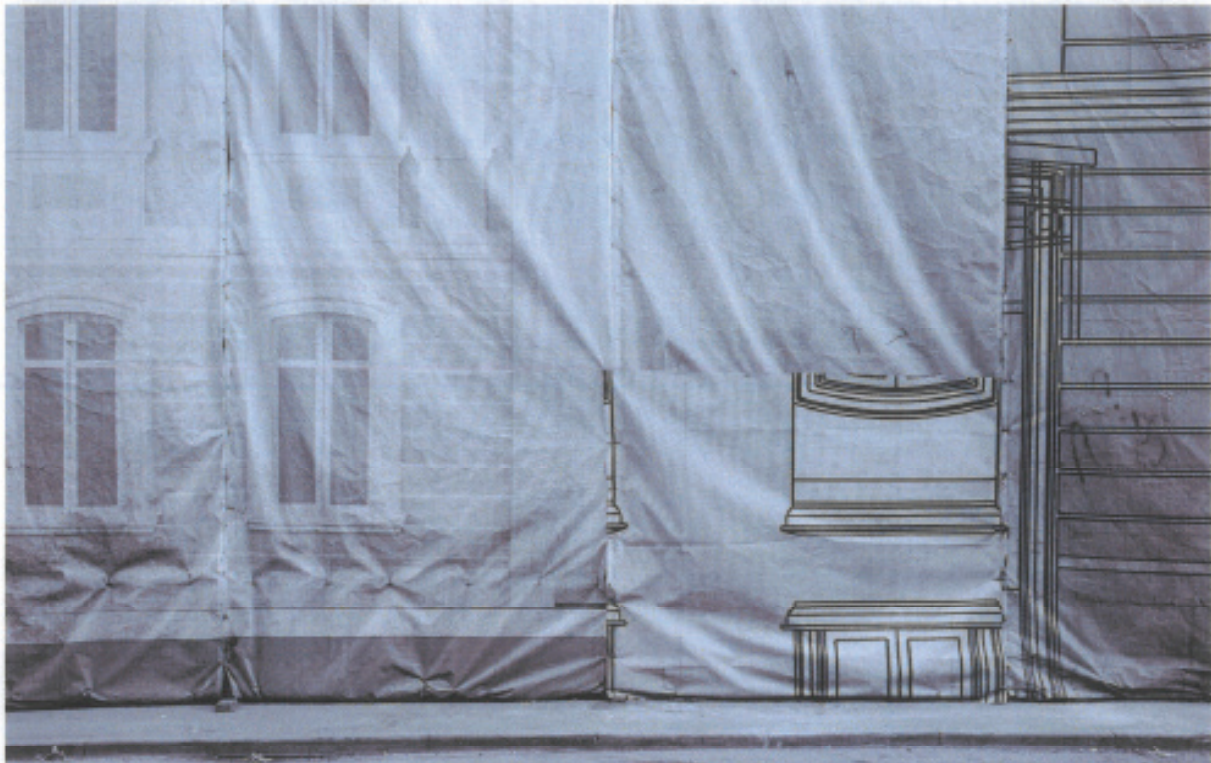


Vlaams Museum Hedendaagse Kunst | longitudinal section | Antwerp | 1:300



An Architecture For Art

Graduation Project 2022-23



Materialisms © Roshan Adhihetty. Source: eflux

Materials Matters

Material culture and the material presence of things is a fundamental concern for what we might consider as contemporary art, with what things are made of and how they are made defining the conception, image or aura established by the resulting piece. These material conditions might be found, left raw or become highly refined and/or composed. At the start of the MSc4 course, this first brief asks each of you, alongside the ongoing development of the forms, spaces and orders of your project, to begin to address its material character, considering how it is made, what it might be made from or finished with and the resulting image it projects. This will not only encompass the visual character of a material but also influence the ways in which it meets other materials or is assembled, thus defining the resulting tectonic character of your building.

Such concerns are essential in conceiving authentic architecture, yet we are now fully aware that we must address other, even more fundamental, questions with urgency. These are embodied in the choices many of you have already made within this project, in your proposals to keep elements of the existing structure on the site, or even to work with the museum as found. 'What should we build?' and 'with what can we build today?' have become pressing questions for our profession. As a generation of young architects, starting your careers, you have been confronted with the overwhelming scientific consensus that our collective, societal failure to address resources in a sustainable

way is driving our planet into a potentially irreversible process of destructive degradation. A process that will make it less inhabitable for us all. The realisation that processes of building construction and demolition, together, account for almost 40% of the World's carbon footprint means that architects must shoulder a significant share of the ethical responsibility to radically reduce waste and material consumption and seek to work in relation to the very finite resources available. Beyond the possibilities for architectural expression defined through the material and tectonic choices you make, this brief asks you to take the next step in considering these questions of how a building can be sustainable, encompassing questions of resource use, circularity and operational consumption, but also addressing the social consequences of a material choice or a construction process.

Working individually or in groups, as you choose, you will investigate the materials you are considering to employ within your proposals. These might be ones traditionally used in construction, for example timber or concrete (precast and insitu), looking at the typical ways in which they are employed in the making of buildings, and exploring how their manufacture, usage and potential for circularity can or might be optimised. Equally, your research might lead you to more experimental or less-tested materials or composites. In either case, you should look at both traditional and more innovative practices and methods, exploring their risks and opportunities. The specific concerns will vary

Interiors
Buildings
Cities

Palace

An Architecture For Art



Hock e Aye Vi, Edgar Heap of Birds, Our Red Nations Were Always Green, 2021, primary print.

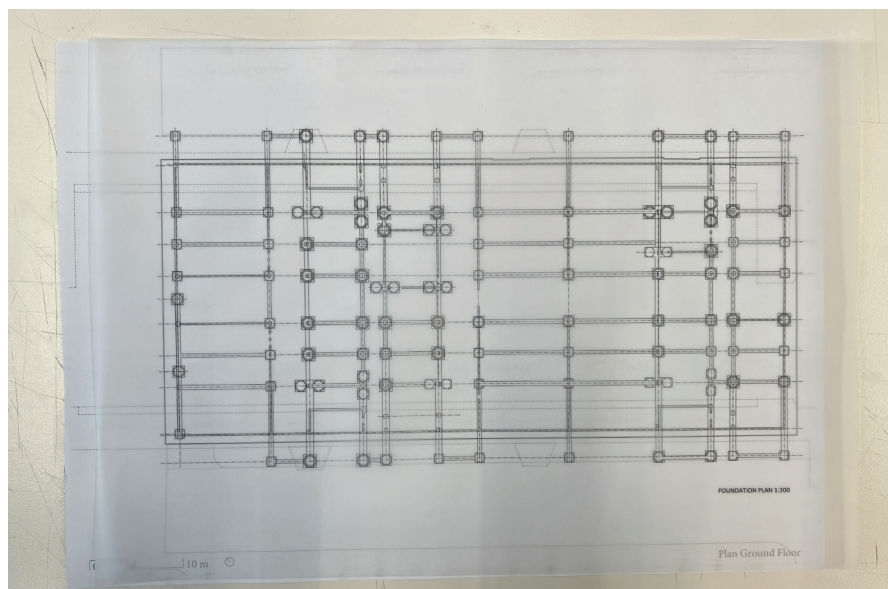
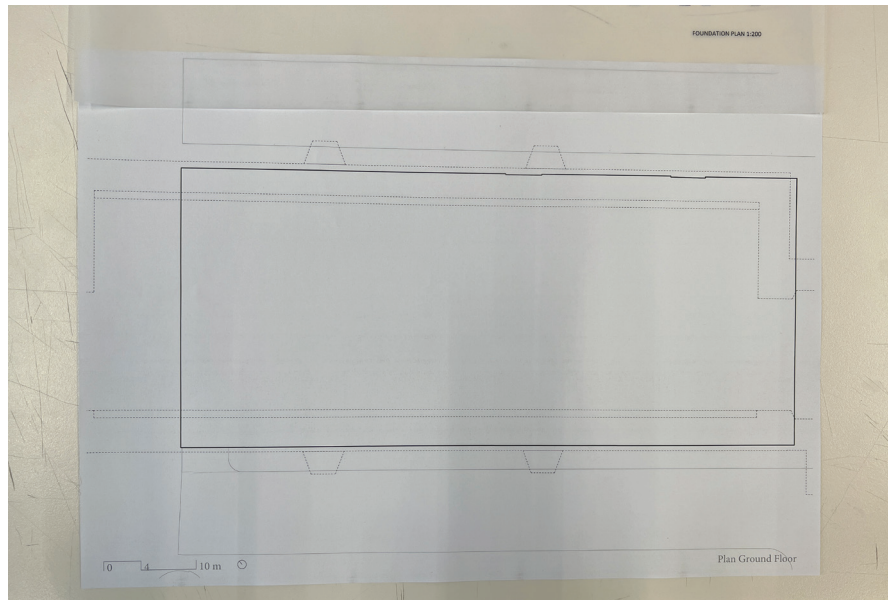
depending on the material and processes being investigated and the scale and depth of investigation will depend on the scale of your group. No two groups should look at the same thing and as a studio, you will be required to present your work collectively in a way that allows for materials to be composited and easily compared. You will therefore need to consider a format that will include a comparative table, addressing materials and processes in relation to each other, alongside detailed chapters on each individually. The resulting document will form a component of your submission at the end of the year. We strongly encourage you to engage in hands-on research - in addition to the classic online version. In previous years, some students participated in building workshops to fully understand the complexities of the investigated materials or tested the making of a small building fragment on an appropriate scale.

Alongside this material research, you will need to show how your choices are translated into the architecture of your building. You will address these both strategically, through diagrams and drawings describing the orders and processes of construction and deconstruction, and in detail, through the production of a detailed three-dimensional fragment of the building, which will include part of the façade. You should explore the former through digital and/or physical modelling alongside detailed plans and sections through the building envelope at a large scale. Both will require input from both design tutors and your architectural engineering and technology tutor.

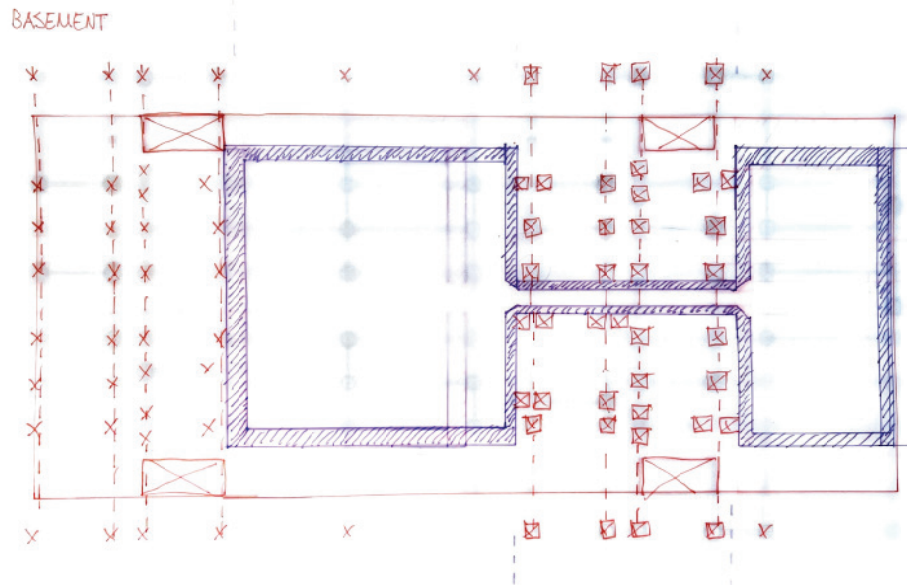
Interiors
Buildings
Cities

Palace

Week 3.1



[Fig] Drawing process to understand located lock, Antwerp Zuid



[Fig] Drawing process to understand located lock, Antwerp Zuid

Meeting with Mauro and technical strategy for the existing building.

The existing foundation piles under the towers will be retained. It is important to take into account that if these areas are excavated further, this will require pumping out the water table that will probably be present in the soil. This will not only have an effect on the current construction but may also impact the surrounding foundations, which may have been constructed from the same principle.

It is therefore important to ask yourself what the added value of a fully accessible basement under the towers is, as the foundation pillars run through this space in multiples, it quickly limits the space in its user-friendliness with regard to exhibition space.

However, will this actually provide an opportunity for me? or should I perhaps consider these spaces rather as transfer spaces between the exhibition programme?

Design critique Daniel and Susanne 23/02

relation of your building facade should be questioned in its horizontal matter. Could there be a overarching facade material that does mimic towards it previous structure and programme, while also holding the new composition of building structure.

how does the stepping of building looks in terms of its materialisation

how to materialize a uniformal facade element that does translate internal programme, orientation and structure maybe?

What becomes priority within my face...

Unfinished character of things...

Skinning, undressing existing building structure

adresssing and focus on specifiity of the street.

second skin or skin typology to repurpose a total structure / mass

Lecture from Laurens de Munck and Bart Leemans

thinking through making.

nothing made should be thrown away, or be neglected from the process.

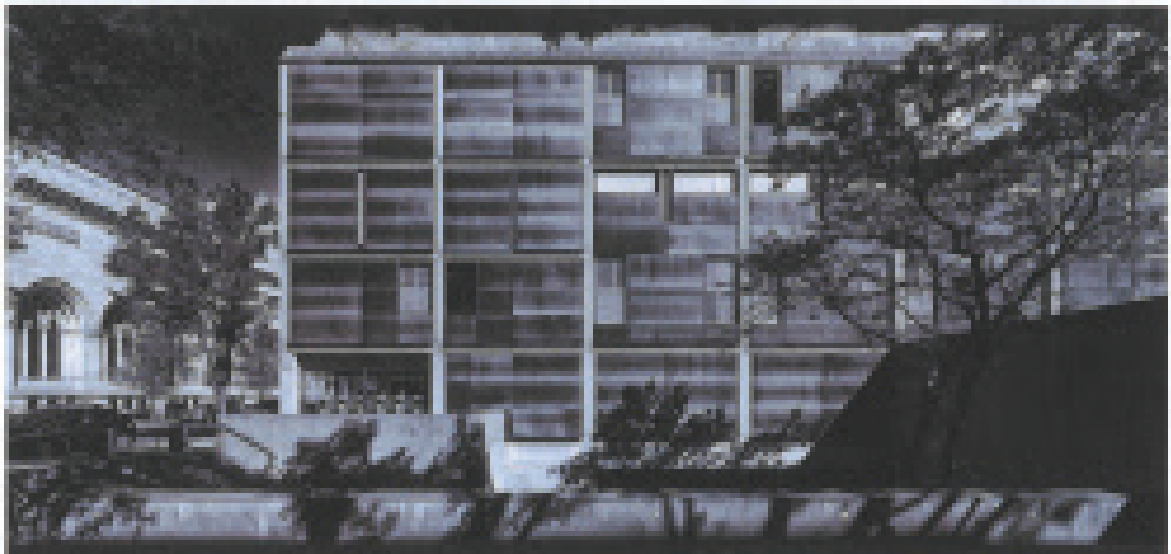


[Fig] Lecture by Laurens de Munck and Bart Leemans

Week 3.2

An Architecture For Art

Graduation Project 2022-23



Yale Centre for British Art, New Haven, 1977, Architect Louis Kahn, Photograph Cornel Eerden

Form and Facade

The Museum is the colossal mirror in which man contemplates himself, finds in it his face, finds himself literally admiring, and admires himself in the endless expression in all the art journals.

George Dethlefs

Face was never a preoccupation for modern architecture.

Colin Rowe

Both quotes in the essay 'Losing Face' by Anthony Olden, in: *The Architectural Unconscious: Essays in Modern Unconscious*, Cambridge: the MIT Press, 1982, pp. 85-89

'The elevation rhythm with the surrounding high-rises, void and objects to point out that they are not mistakes or by-products but part of an unconscious project that has to be acknowledged... shining a light on a continual process which requires more than architecture to happen.'

Tony Fretton, writing on the Lissen Gallery in 1987

Quote in the essay 'On Architecture' by Mark Cousins, in: the book *Architecture, Experience and Thought: Projects by Tony Fretton Architects*, London: AA Publications, 1998

This brief follows a lecture of the same title by Tony Fretton, Emeritus Professor of the Chair. It focuses on the importance and the dilemma of defining the image of a new museum for contemporary art, gives the history of both the institution and the site, the scale of the proposed building and its representative role for the city. It illustrates and elaborates upon the themes and concerns established by the last brief, Material Matters.

The relationship between form and facade is not a simple one. As stated by by Colin Rowe's observation, the idea of a clarified form, freed from the concerns of its context and expressing the functional characteristics of its internal arrangements, usurped the facade as the primary means by which the architecture of the last century represented its relationship with both city and society. This stripping away of representative concerns is immediately evidenced in the negative, systemised character of the last century's public building, which currently occupies the proposed site and which many of you are studying. The existing museum takes an opposing position. Here the form of an existing site implied a series of abstract volumes, fictive-industrial forms that do not correspond to the desires of the interior to be a single, open-plan space but nevertheless impact upon its identity and use as a gallery space.

The scale of the new proposed museum means that it will not only establish possibly contested relationships with its immediate

Interiors
Buildings

Palace

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An Architecture For Art

neighbours but will also need to take its place on the skyline and river frontage of the city as a whole. It does so in a culture where we have a renewed sense of value for the inheritance of the past and in dialogue with Antwerp's new residential scale, the industrial artefacts of its recent past and the proud relics of its illustrious history.


How do you position your project in response? We have already discussed the project's genesis in the social, political discourse that contemporary art sought to represent in the latter half of the Twentieth Century and its immediate relation to the 'anarchitecture' of the American artist Gordon Matta-Clark. How might you reconcile the physicality of a large building - dedicated to the presentation of contemporary art and welcoming of a broad public - in response to these beginnings and the civic aspirations of the current brief that the new museum should be representative and a celebration of contemporary artistic culture in Flanders. As the critic and theorist Mark Cousins wrote in a discussion on Fretton's work, 'civic architecture usually entails the imposition of a social ideology upon the urban fabric', whereas what he describes as 'civil architecture is an architecture that bridges two worlds through a gesture of inclusion.' How does such an ambition address the relationship of the public to the museum? Such an aspiration might mean different things at different scales, from how your building takes its place as a figure within the urban scene to how it addresses the more immediate scale of the neighbourhood, to the human scale, as it touches the street or addresses the passer-by; to the scale of a piece of material or a junction. How you form or shape your building will affect its understanding at each scale. Is this process to be understood primarily from the inside out, as functionalist modernism proposed, do the demands of the context shape the form and structure of the museum, or is the process of developing your building's form one of negotiation between these two competing impulses?

A façade can be understood as a negotiating structure or a threshold between the concerns of the interior and those of the city beyond. It can also be considered one that might be inhabited in its own right. How the façades of the museum might address its situation is made all the more difficult by the programme, which in its demands for contemporary gallery space, might easily lead to a rather introverted architecture of predominantly blank faces. How do you respond to this? To what extent does your façade reflect the structures of the interior? Is it conceived as a kind of mask, or can the distribution of elements in the plan, the spaces for people rather than art, help you to scale, order and animate the façade? Might it lead to a questioning of the nature, or hierarchies of the galleries themselves, moving away from current concerns of contemporary art space and opening themselves up to the city?

For those working with part or all of the existing building, other questions emerge. To what extent is the result composition a didactic one, defined through the relation between new and old or, conversely, is the old entirely subsumed within re-reading the new.

Any such exploration into the duties and responsibilities of any contemporary public architecture and its translation into physical form and fabric must engage the question of its sustainability  in material and temporal terms. How will the form and façade engage with the demands of the present and future in a robust and adaptable way, ultimately conceiving of a future where it might no longer exist or be substantially transformed? This again raises the question of whether and to what extent it registers the traces or forms of previous conditions in its articulation.

The process of refining form and façade happens across various scales, from the urban to the tectonic. It is inevitably an iterative one, with refinement achieved through an intense and open process of repetition, observation and adjustment, founded upon the making of things. It requires you to test it in different ways: through analysis of precedents; through the ordering, structuring and composing of elements; through the resulting experience of the eye and the body, considered at different moments; through the understanding of its materialisation. It will require your attention to oscillate between inside and outside, each pushing, pulling and reshaping the other. It might well be messy and will probably require many versions. This is normal, and you must find working techniques, probably across different media. Ultimately its resolution might be found somewhere between your intellect and your intuition. You need to look, as well as think about it.

Your work in defining the form and façade of your building up to P3 will translate the more abstract, material concerns of Material Matters in definite terms. It should result in a physical model of the building as a whole within the site model so that its effects can be understood in context and through their impact on neighbouring buildings and spaces. The elaboration of a significant element of your façade as a detailed digital model, appropriately rendered or translated into a physical fragment, should be considered as part of a material and constructional build-up of the envelope that considers vital relationships with the wider building fabric. This might result in its conception as an extension to the larger fragment of building fabric requested in Material Matters. Its representation should include the collated process of development: through sketches, sketch models and iterative versions, recorded in your project journal. 

Week 3.3



[Fig] Lecture by Tony Fretton, TU Delft

Lecture and studio visit by Tony Fretton

Within his lecture titled Form and Facade Mr Fretton described several example projects of facade expressions by classical modern architects. Through versatility of projects, Mr Fretton hopes to offer us more inspiration on the possibilities of facade expressions and which principles and/or events mainly influenced the projects he described.



[Fig] Villa Roche, Le Corbusier. Paris

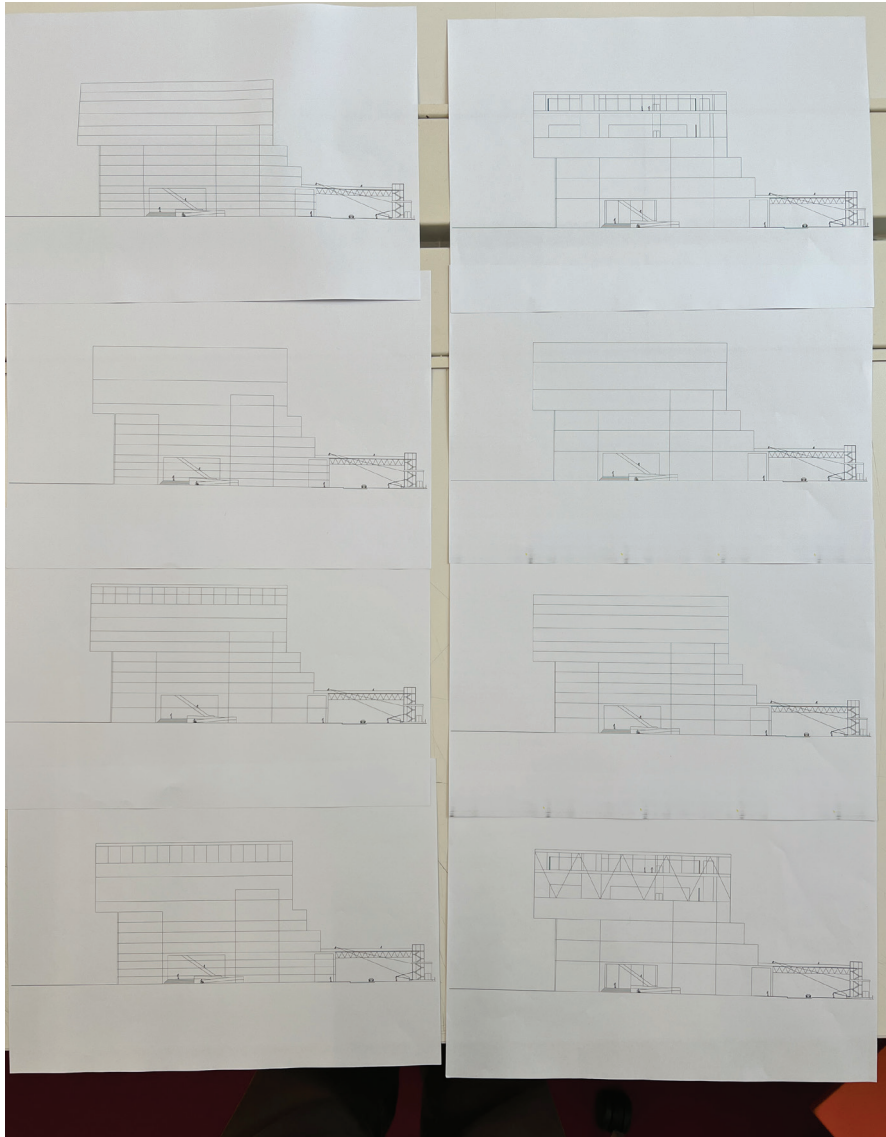


[Fig] Pepsi Cola Building by Skidmore, Owings & Mirrell. New York

Week 3.4

NOTES ABOUT THE FACADE

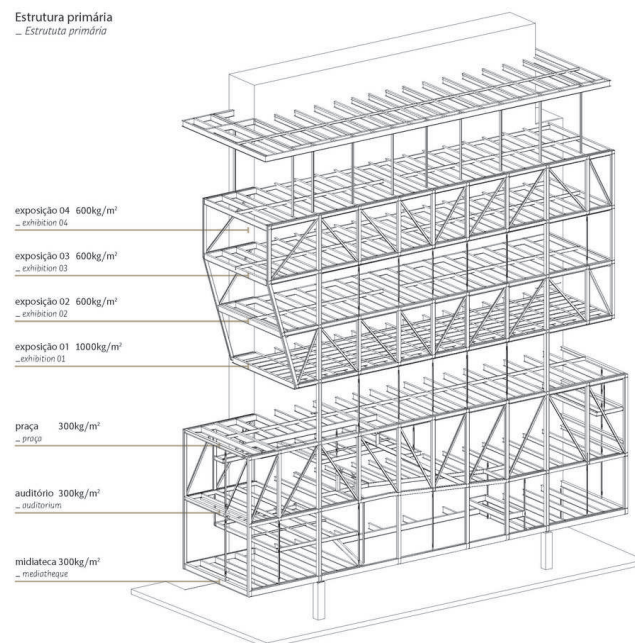
Importantly, the facade at plinth level draws closer to the surrounding brickwork. An imitation of an introverted and extroverted building that focuses on the internal activity of the museum but does not overpower it by overexposed public activity to the surrounding buildings... Privacy can still be maintained. But moments of the museum interior will participate in the to the street.



[Fig] Fragment of the different elevation design sketches.

CONSTRUCTION PLAN

A steel structure is usually used for structures that require an complex framework where the ability to withstand enormous forces is a requirement. In addition, constructions in steel require the possibility of large spans and flexible structures that can be easily assembled and disassembled.



[Fig] Moreira Salles Institute/Andrade Morettin Arquitetos Associados.

Design critique Mark Pimlott 07/03/23

- Vertical dimensions
- Major & minor horizontal facade components, how will this be translated into the openness you try to achieve.
- Consider doing proper glass research, how are elements constructed and what does this mean in the context of your building appearance.
- How are vertical dimensions determined, what does this mean?
- With this type of façade material, it is worth bearing in mind that the degree of sunlight exposure on your façade has different degrees of influence, depending on its orientation.
- The quality of the facade surface is something to further explore, what kind of finish could it have and how do you maintain a high-quality interior by using glass?
- How will this facade reach the floor/street?

REFERENCE : LLOYD'S BUILDING BY RICHARD ROGERS AND PARTNERS



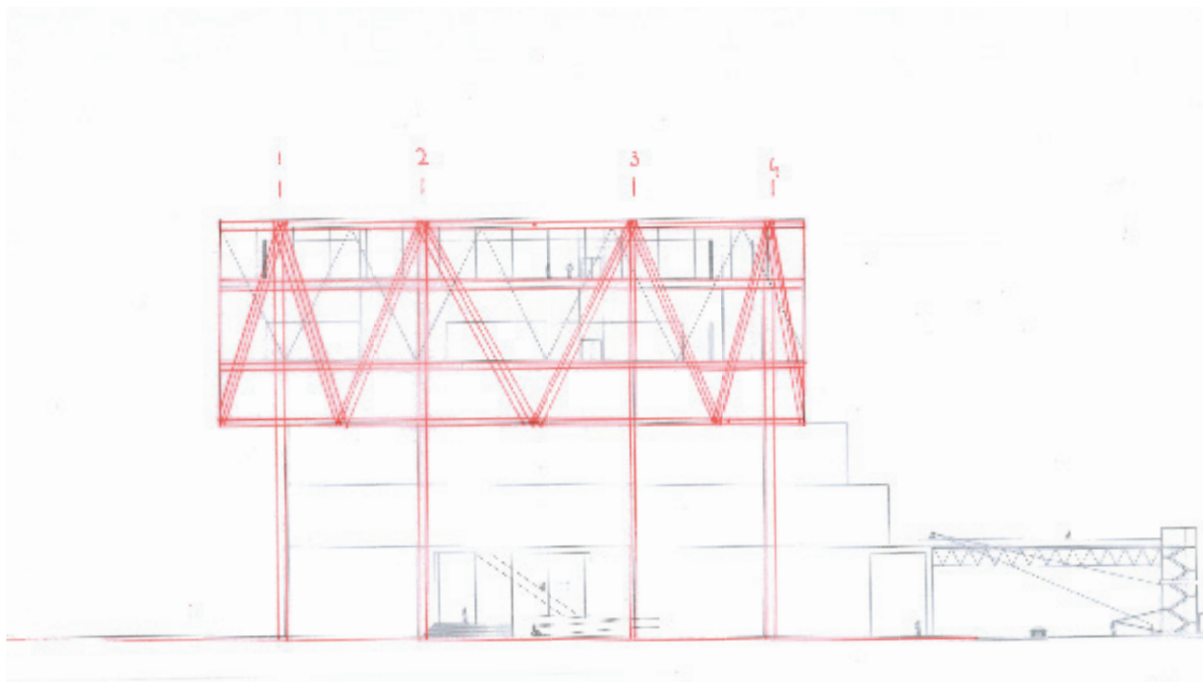
[Fig] Lloyds Bank Richard Rogers



[Fig] Lloyds Bank Richard Rogers

Structural critique Mauro Parravicini 09/03/23

- Making use of a large truss like this should not be needed, why do you want it?
- Why not treat the new extension of your structure as separate structures? Front, back and between, this way you can use these structures as supports for your upper mass.
- The approach for the basement is safe and potentially could work. Another solution is to reinforce the original columns with concrete masses so that the surrounding sand can be excavated. Try some approaches and discuss them further with the structural engineer next week.



[Fig] Construction sketch of adding mass to existing building structures.

Second visit to Antwerp South and site visit / entrance to court of appeal building.

First occasion in which we managed to see the inside of the building.



[Fig] Court of appeal building from Linkeroever Antwerp



[Fig] Court of appeal building zoomed from Linkeroever



[Fig] Park side Court of appeal building. Antwerp



[Fig] River side Court of appeal building. Antwerp



[Fig] Ground floor Court of appeal building. Antwerp



[Fig] Ground floor Court of appeal building. Antwerp



[Fig] Roof Court of appeal building. Antwerp



[Fig] Roof Court of appeal building. Antwerp



[Fig] Basement & Garage Court of appeal building. Antwerp



[Fig] Basement,Archive room Court of appeal building. Antwerp



[Fig] Basement,Hallway Court of appeal building. Antwerp



[Fig] Basement,Entrance to cells. Court of appeal building. Antwerp



[Fig] Hallway Fourth Floor Court of appeal building. Antwerp



[Fig] Office space Fourth Floor Court of appeal building. Antwerp



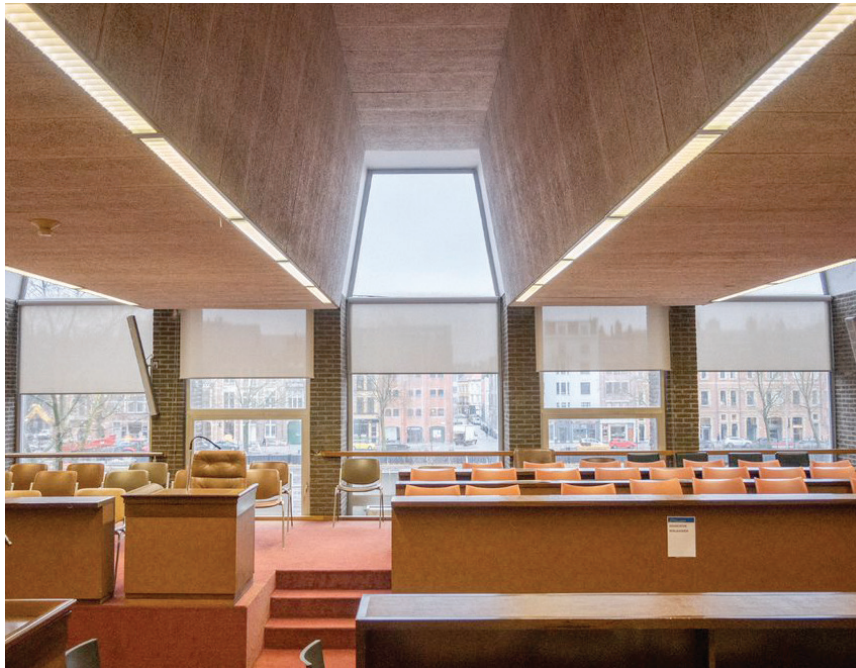
[Fig] Hallway Fifth Floor Court of appeal building. Antwerp



[Fig] Office Space Fifth Floor Court of appeal building. Antwerp



[Fig] Larger Office space Fourth Floor Court of appeal building. Antwerp

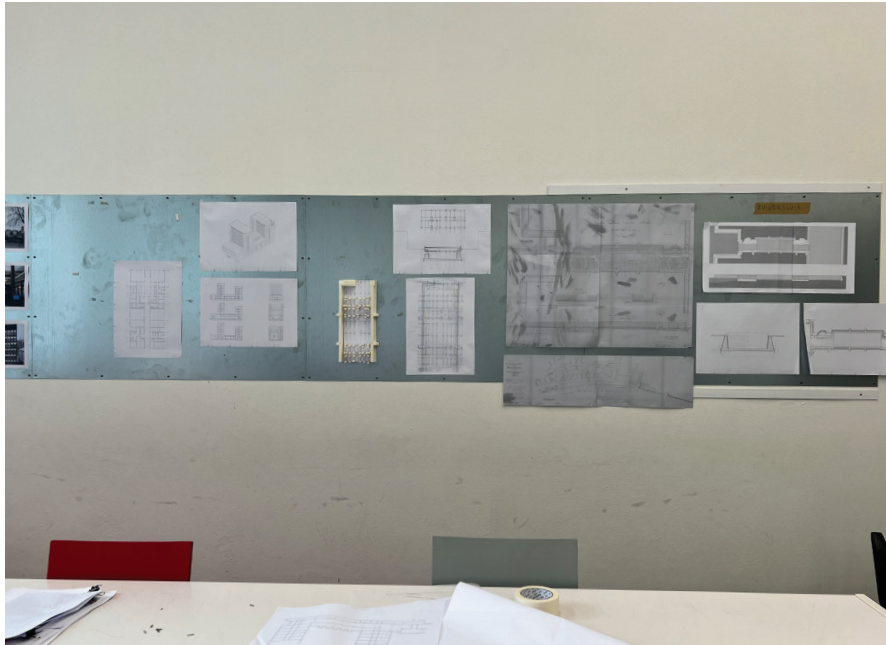


[Fig] Conference room First Floor Court of appeal building. Antwerp

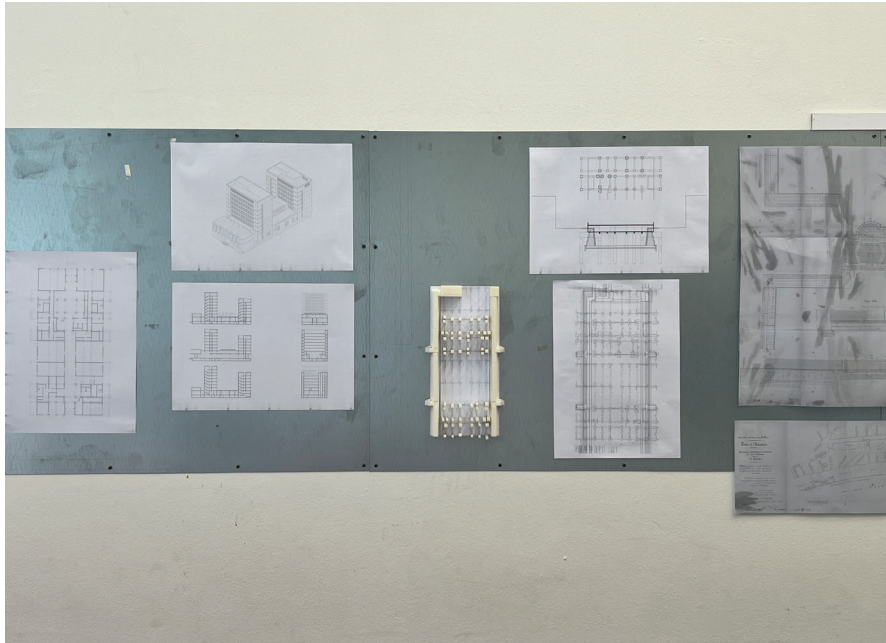


[Fig] Conference room First Floor Court of appeal building. Antwerp

Week 3.5



[Fig] Structural design studio meeting.

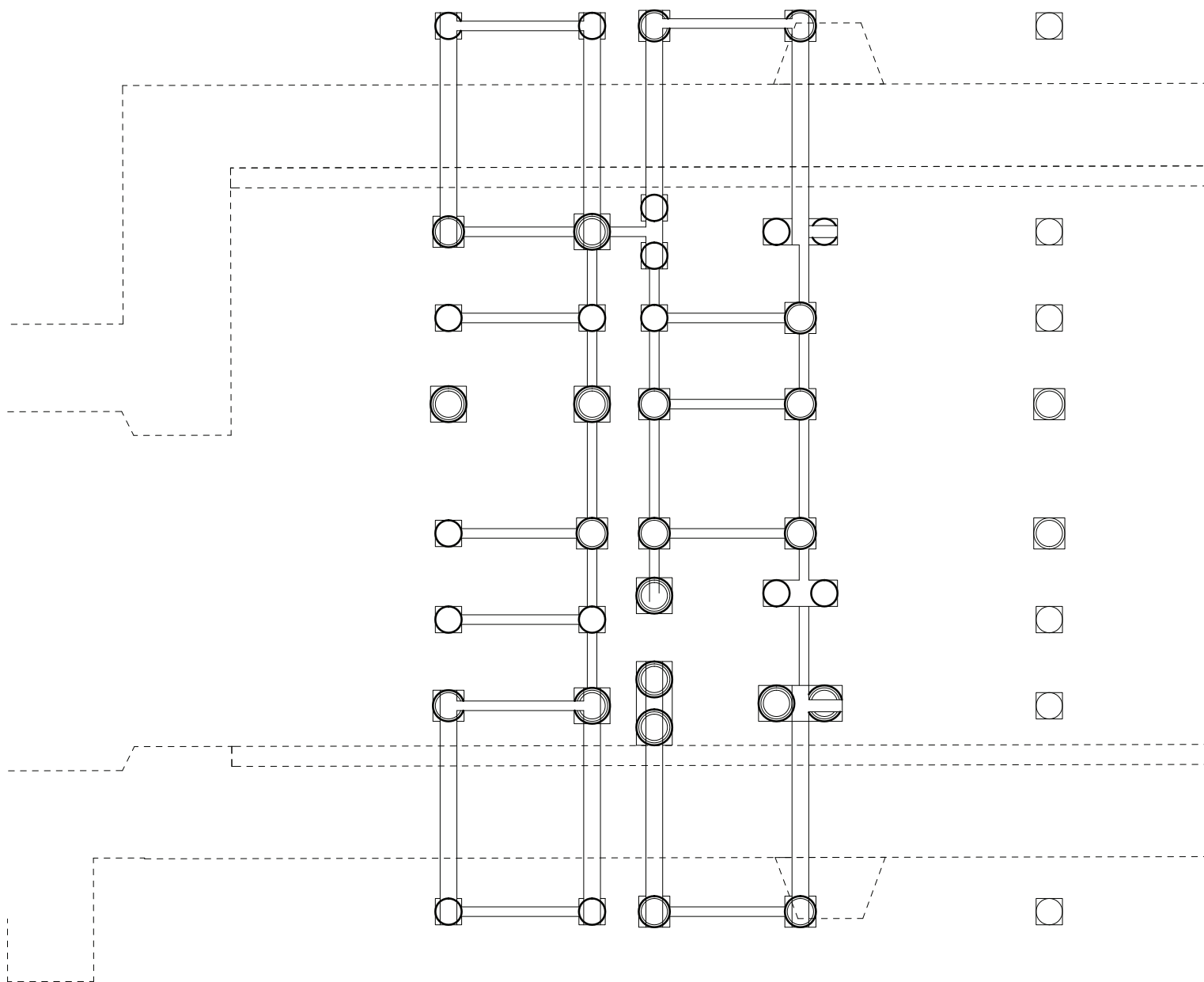


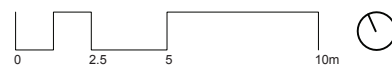
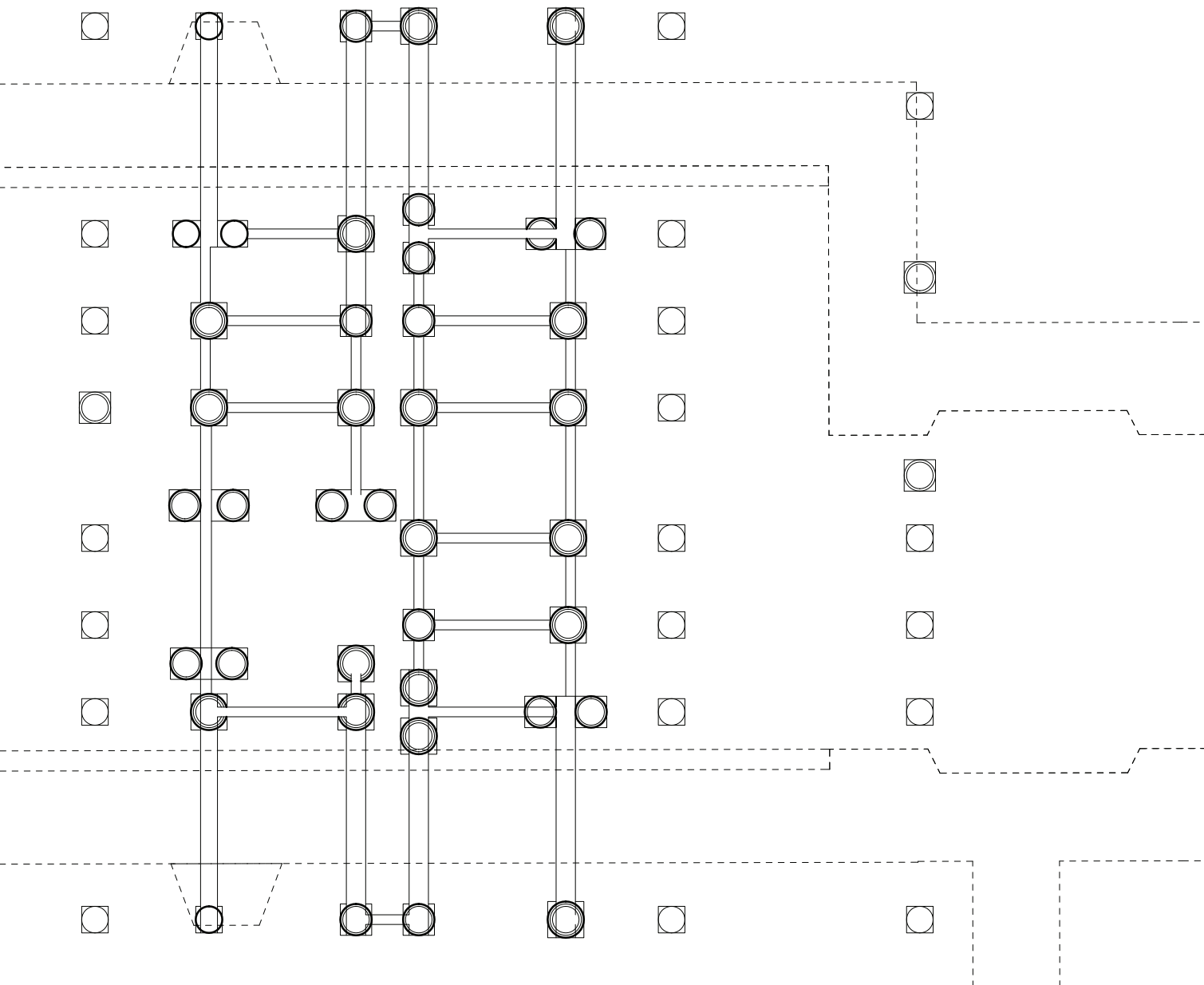
From the structural engineer's consultancy, we as a group managed to devote our focus mainly on confirming and investigating the existing lock and soil located under our plot.

A closer look at the available drawings of the foundation revealed, with the supervision of Stijn Brancart, that the indicated space between basement floor and lock floor could most probably be completely cleared. Since a foundation pile is driven into the ground and spreads its stress by means of point resistance determined by the average compressive stress of the soil and shear friction along the shaft of the pile, it can be concluded that this takes place in the solid part of soil under the lock instead of the freer space between lock and basement wall.

Partly because of this observation, it provides an opportunity to reconsider what, if any, qualitative addition this space could make as an exhibition and how this translates into a sterile atmosphere for display and conservation of art.

Becoming familiar with the structural principles







[Fig] Apartment in Mitte, Arno Brandhuber. Berlin



[Fig] Taro Nusu, Aoki Jun. Osaka



[Fig] Extension to the Sammlung Goetz, Muck Petzet Architekten



[Fig] Moreira Salles Institute / Andrade Morettin Arquitetos Associados



[Fig] M3A2 Cultural and Community Tower / Antonini + Darmon Architectes



[Fig] Yoshida Printing Headquarters, Tokyo Kazuyo Sejima & Associates

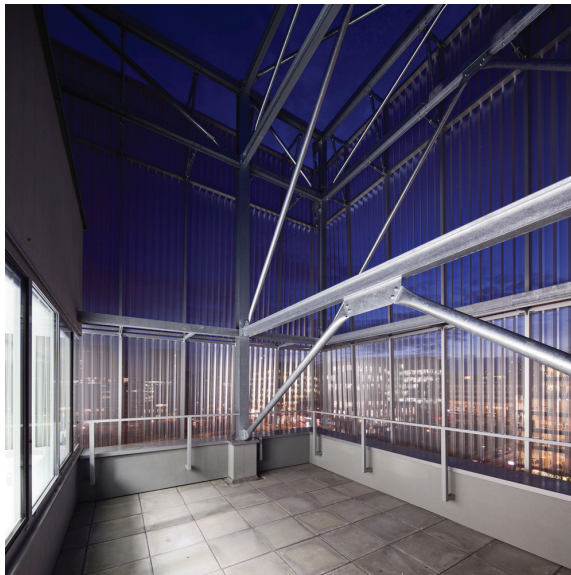
Graduation Project
An Architecture for Art
MSc3/4 Interiors, Buildings, Cities.



[Fig] New York Times Building, Renzo Piano. New York



[Fig] Moreira Salles Institute / Andrade Morettin Arquitetos Associados

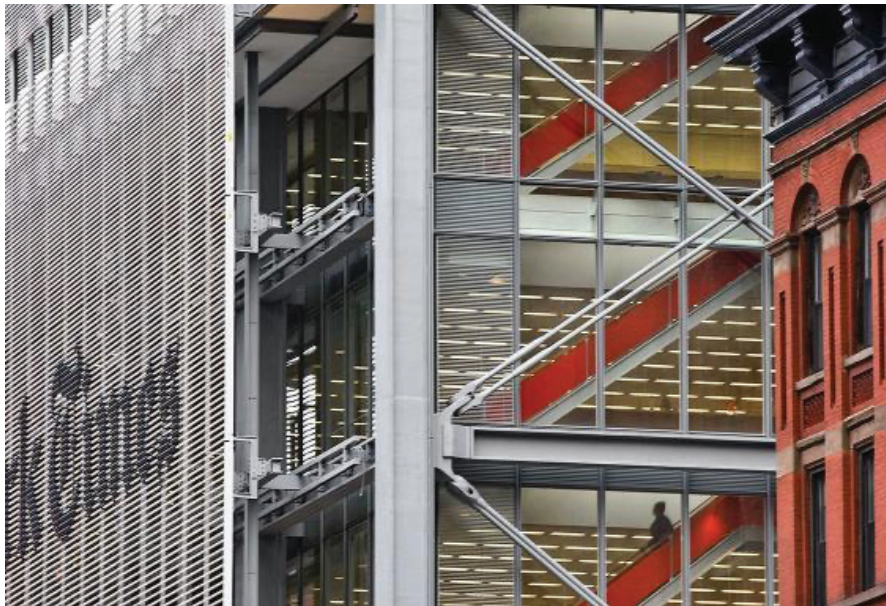


[Fig] M3A2 Cultural and Community Tower / Antonini + Darmon Architectes



[Fig] Yoshida Printing Headquarters, Tokyo Kazuyo Sejima & Associates

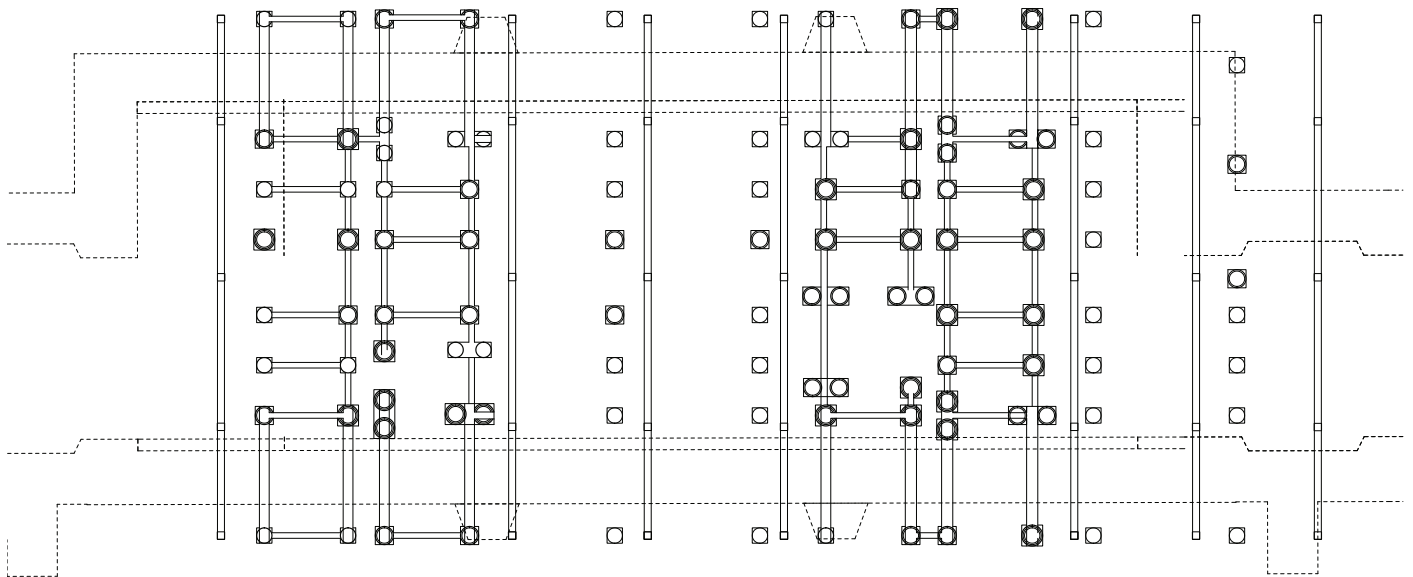
Graduation Project
An Architecture for Art
MSc3/4 Interiors, Buildings, Cities.



[Fig] New York Times Building, Renzo Piano. New York



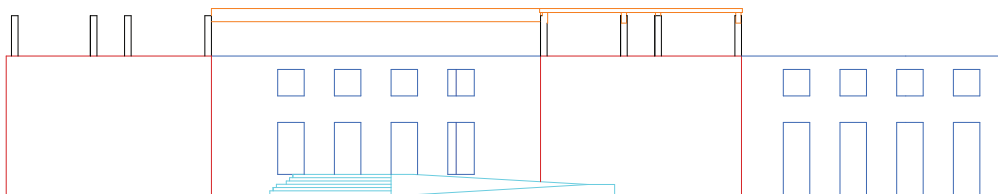
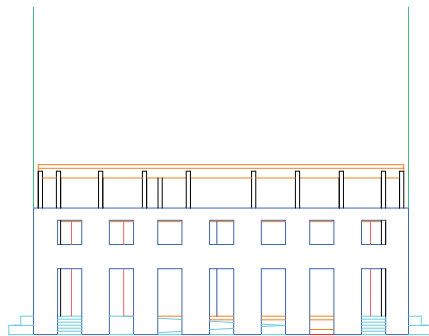
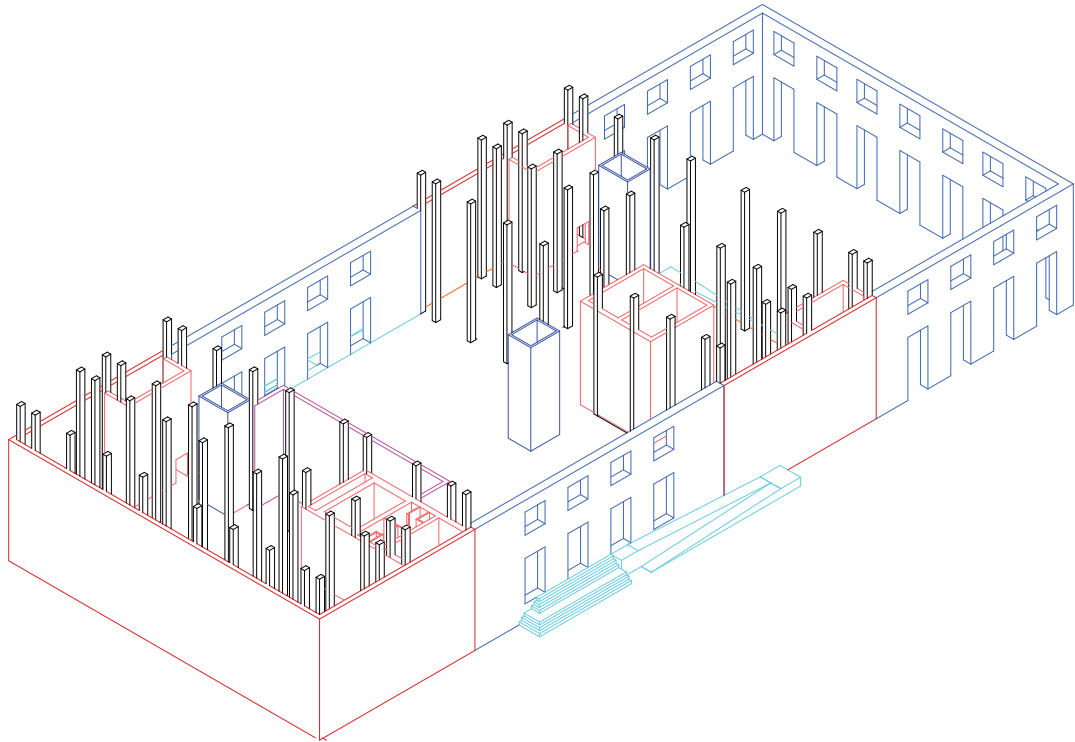
[Fig] New York Times Building, Renzo Piano. New York



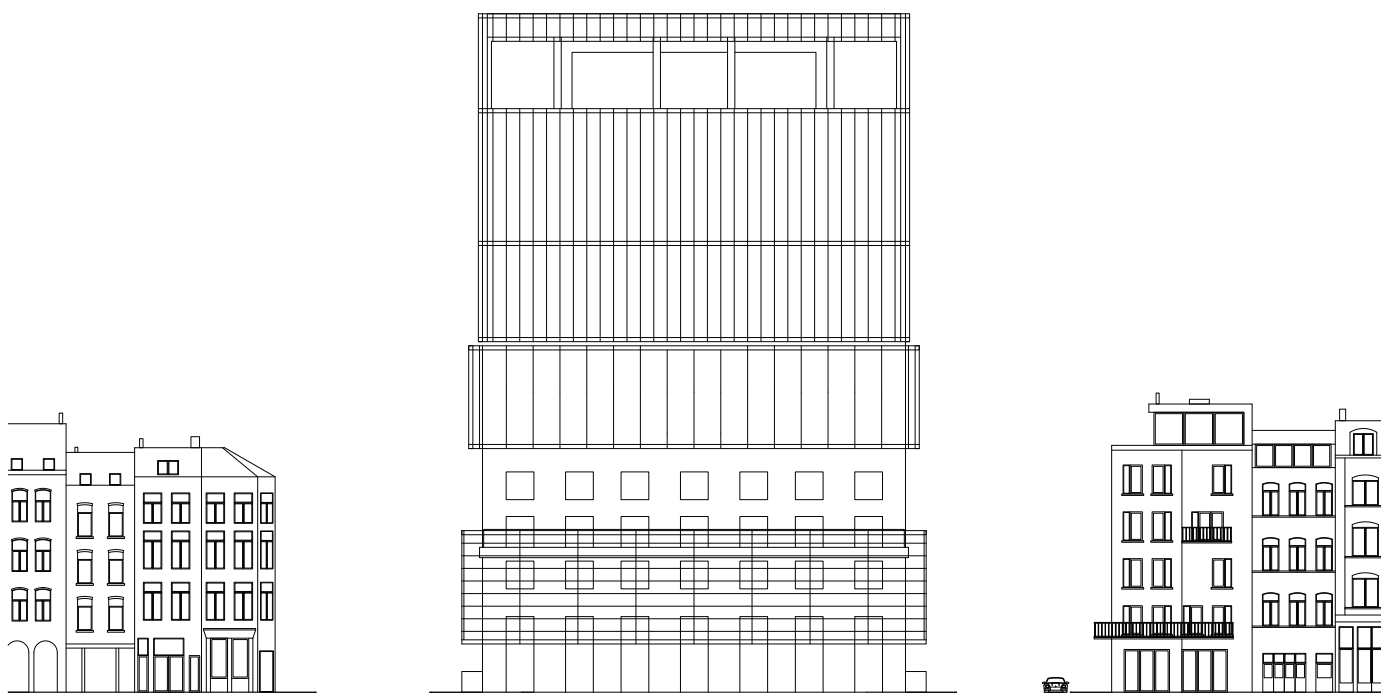
Vlaams Museum Hedendaagse Kunst | Foundation & Lock | Antwerp | 1:250



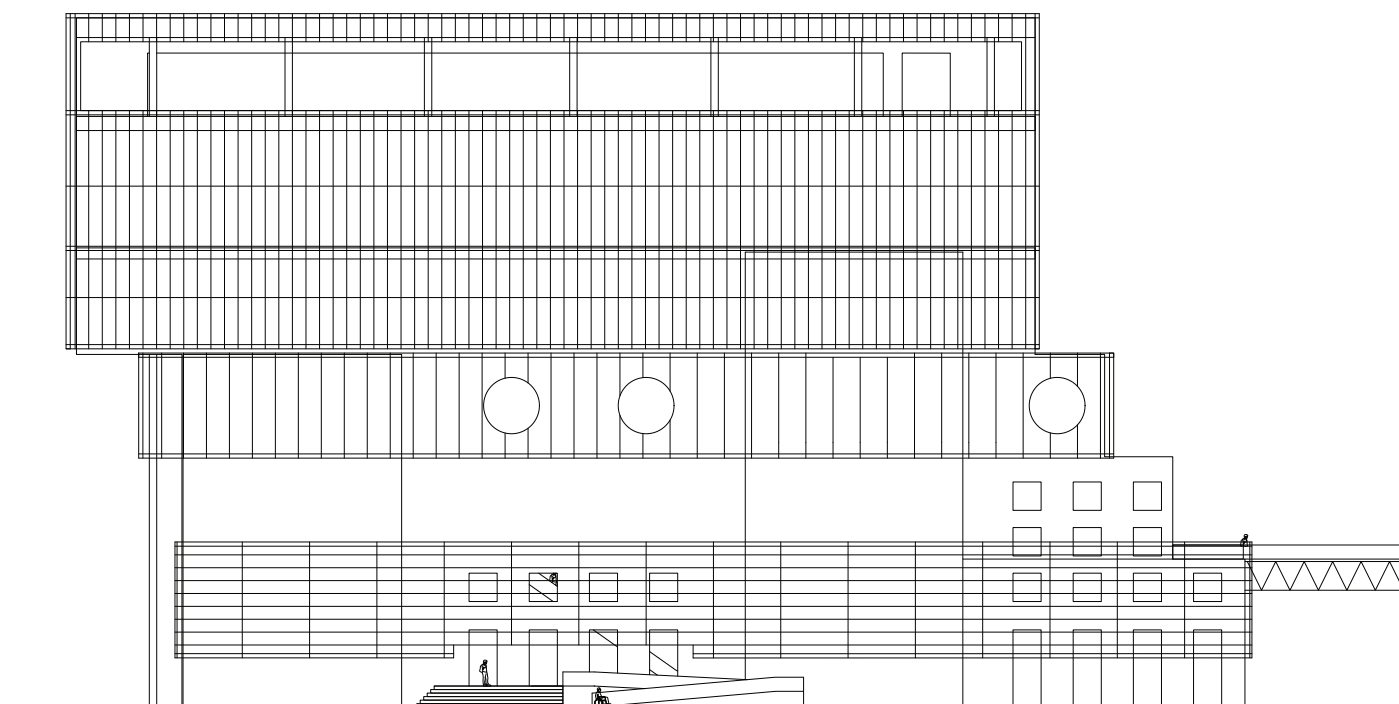
[Fig.] Drawing of foundation elements situated around the dock



[Fig] Axonometric drawing of ground floor.



Vlaams Museum Hedendaagse Kunst | groundfloor | Antwerp | 1:250



Vlaams Museum Hedendaagse Kunst | elevation | Antwerp | 1:250



INDIVIDUAL DESIGN CRITIQUE

Meeting with Mark and Susanne 160323

This is a good time to model your building. What is the type of cladding you perceive and how does it relate to the surrounding buildings in the street.

Understand that your building is largely perceived at street level, which means that your openness and materialisation at the higher levels is mainly perceived at a greater distance. From street level, this is still mostly perceived as a complete plain so take this into consideration in your choices and reasoning.

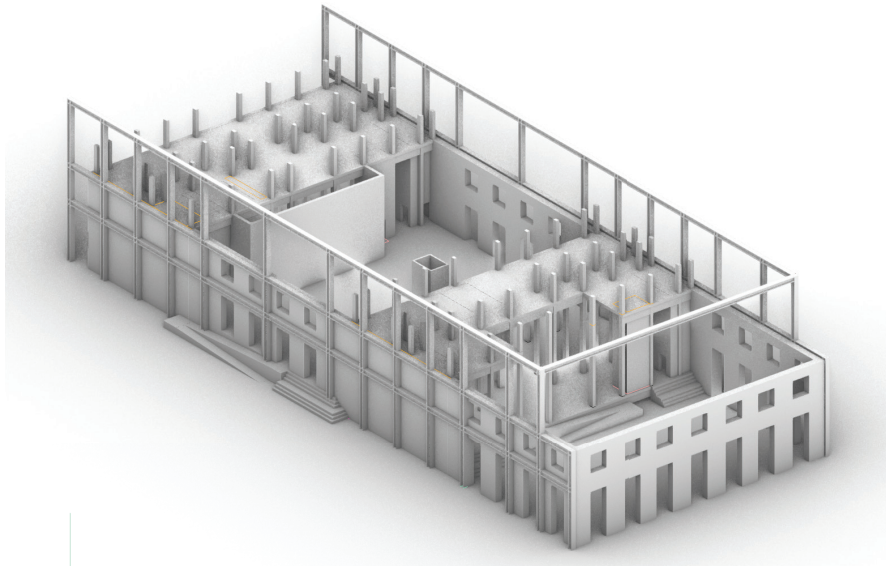
Week 3.6



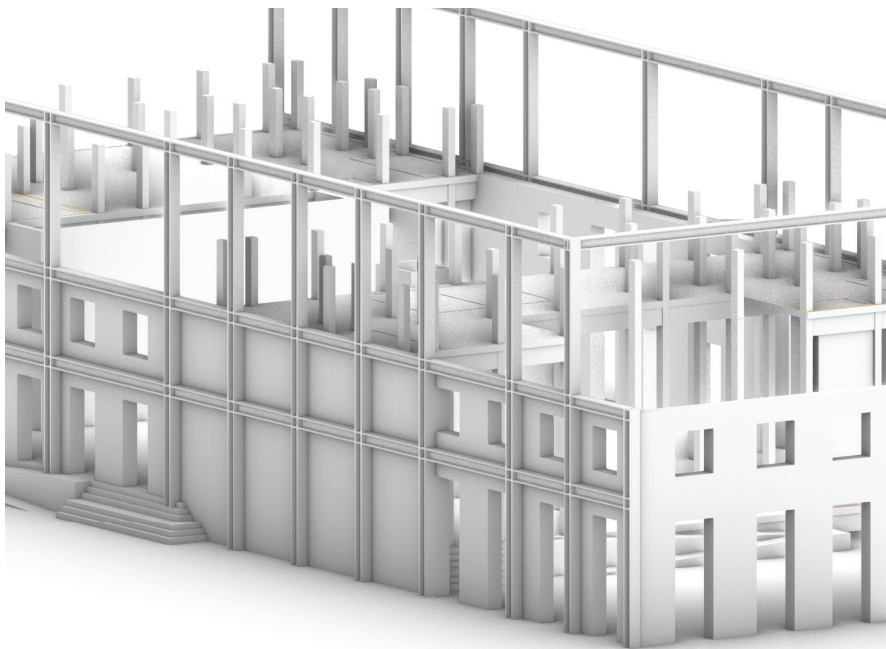
[Fig] Aarhus School of Architecture / ADEPT + Vargo Nielsen Palle



[Fig] Aarhus School of Architecture / ADEPT + Vargo Nielsen Palle



[Fig] Axonometric drawing of ground floor with external structure.

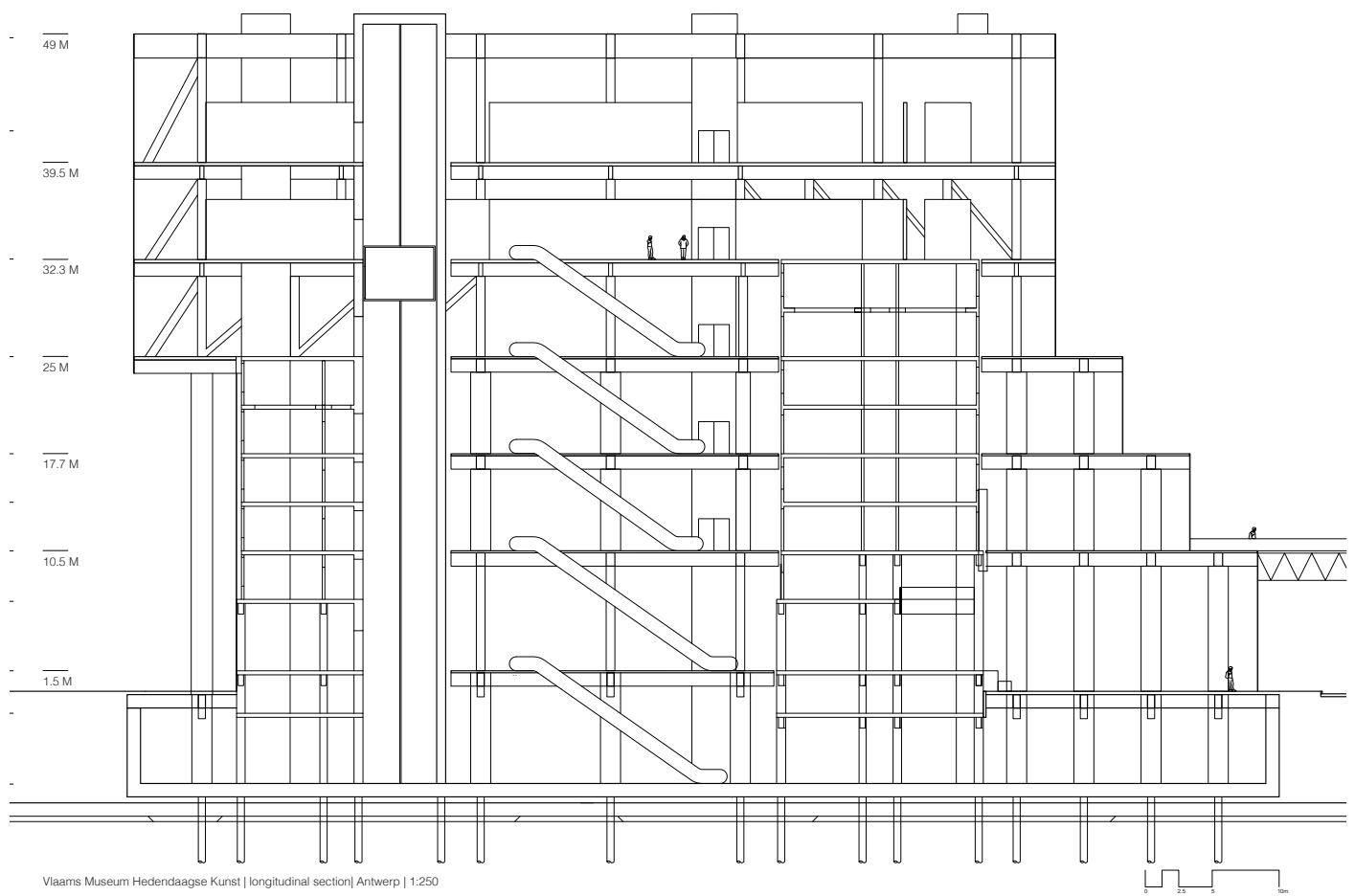


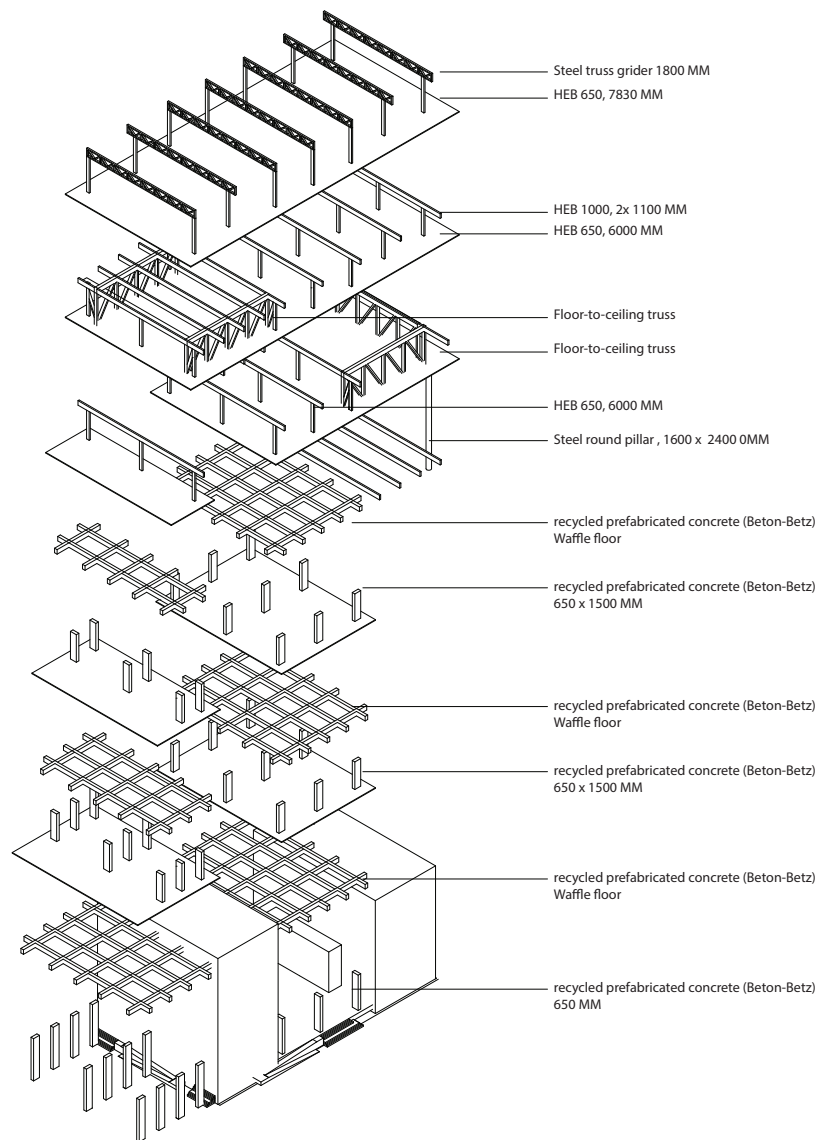
[Fig] Axonometric drawing of ground floor with external structure.

Week 3.7
P3 Assessment

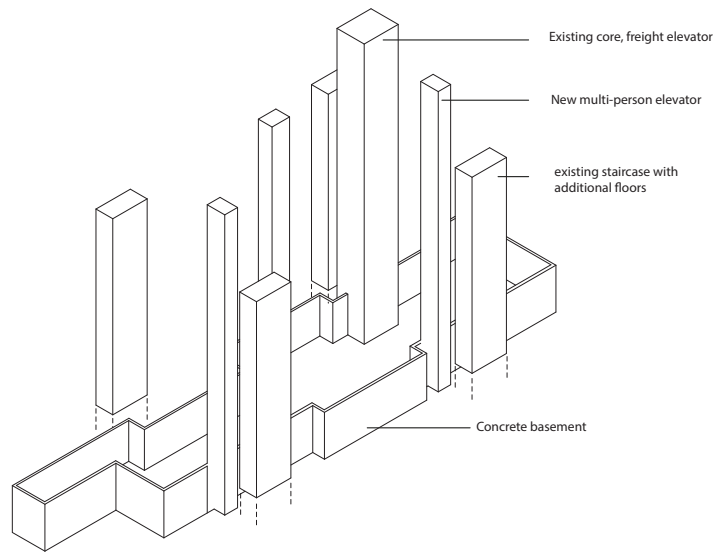


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An Architecture for Art
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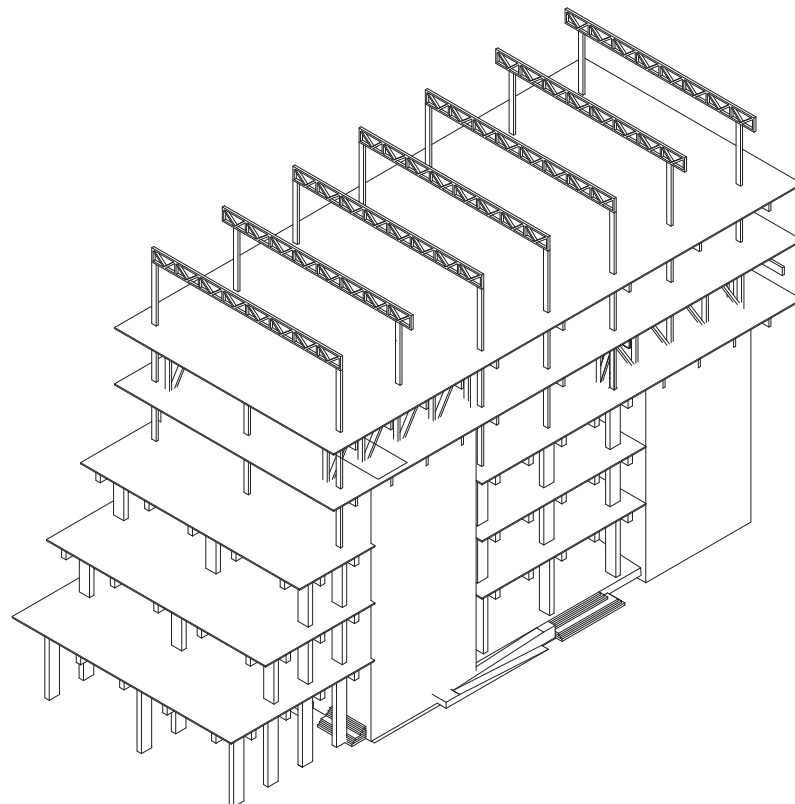




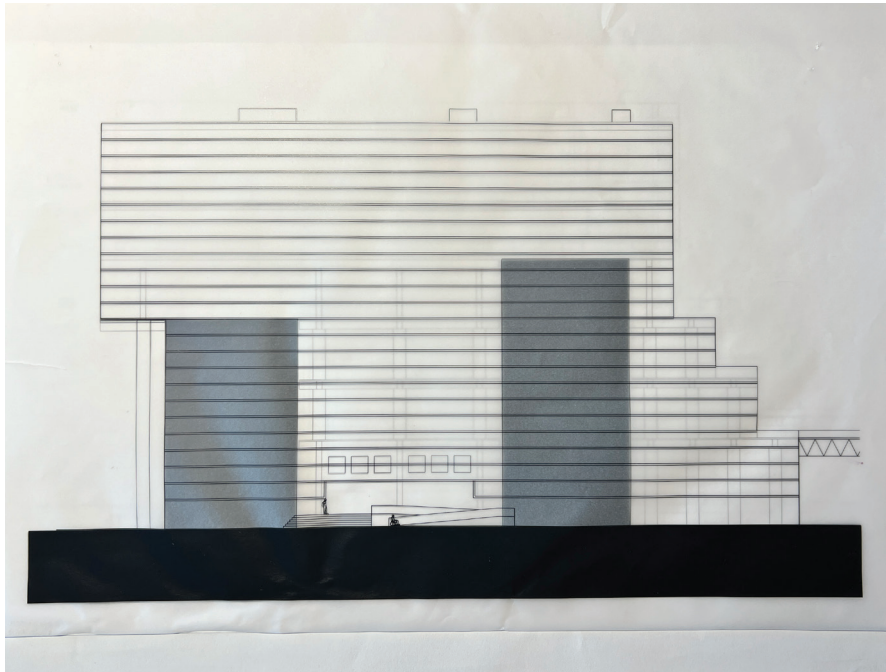
Vlaams Museum Hedendaagse Kunst | Structural diagram | Antwerp |



[Fig] Axonometric sketch of concrete foundation



[Fig] Axonometric sketch of structural design.



In an effort to live up to MHKA's translation as an international institute, the competition brief speaks mainly about the developments that need to take place regarding the accommodation of qualitative practices of art preservation and presentation.

However, there is a view that the conservation and display of art should no longer relate to the primary objective for the programme of a 21st-century public building. With a rising trend of migration within big cities and general globalisation, we are experiencing a slow blurring of local identity and its significance for local/social culture.

Therefore, the question I compose in this project is how the Flemish Museum of Contemporary Art Antwerp VMHKA can continue to build on its existing identity of a site specific anti museum with a social character. A building which in its appearance and programme contributes to the social development of Antwerp South while simultaneously functions within the technical and qualitative requirements of an international institute.

A architectural type that understands that art can be in dialogue with a larger social character, and is not bound to the monolithic experience of the white cube.

From the feedback received, the questions surrounding the design lie mainly in the elaboration of the facades and composition of mass. A number of functions may be studied further in this in terms of scale and use.

The appearance of the building is mostly a consequence of what the technical construction aspects of the building demand. It is important that the building radiates an honesty in which it becomes aware of what an institutional building is about as a building and how this technique can go hand in hand with qualities of displaying art.

It also follows that further consideration should be given to the interests of a social programme that contributes to the local environment/population of Antwerp South. Is this by definition to be found in programming and/or can this also make way in the architectural aspects?

Remarks during P3 :

- Entrance and cafe height, very tall
- Height of terraces considering the street
- Railings everywhere? Skin becomes terrace? Skin holds terrace?
- Facade on riverside is that also terrace or just windows?
- Daniel finds a lot convincing - cross-section and plans come together, but he is trying to understand; probably not a stacked composition?
- Why can't you wrap the pillars on the riverside, does this enhance the appearance of your design?
- Form studies throughout smaller models.

Week 3.8

An Architecture For Art

Graduation Project 2022-23



View of Forum, competition entry TV MJVHa-WGa, 2018. Visualisation Frederik Desmedt

Curating the Museum

What is the role of a museum of contemporary art?

It is, self-evident to expose and frame the work of contemporary artists in conducive and technically proficient environments, which can purport the appropriate aura through which to contemplate it. It is also much more than that. As we have discovered through our collective research into other references and the history of M HKA itself, the contemporary art museum can also be understood as a space within which to shape and critique questions, relevant to contemporary culture. A place of study and discourse. A place that can offer the possibility of a kind of freedom within which one is able to express oneself. Such freedoms might be especially felt by those whom society has traditionally marginalised.

On the other hand, the museum has also become a space where a more general and generic kind of leisure can be enacted, where browsing the bookshop, drinking a coffee, or amusing one's children might seem more immediately important than confronting works of art.

Forum

The brief for M HKA's replacement recognises the central importance of this broader inhabitation in its idea of a Forum as an environment at the threshold between museum and city and

which is capable of accommodating different scales and kinds of activity. Your own developing projects have often thought more broadly still, questioning what type or scale of space such a Forum might require, disaggregating it into different fora, or even placing parts of it beyond the building, back into the city.

What generally remains unsaid is what such a space or spaces are like. How are they materialised, inhabited and used? What are their qualities?

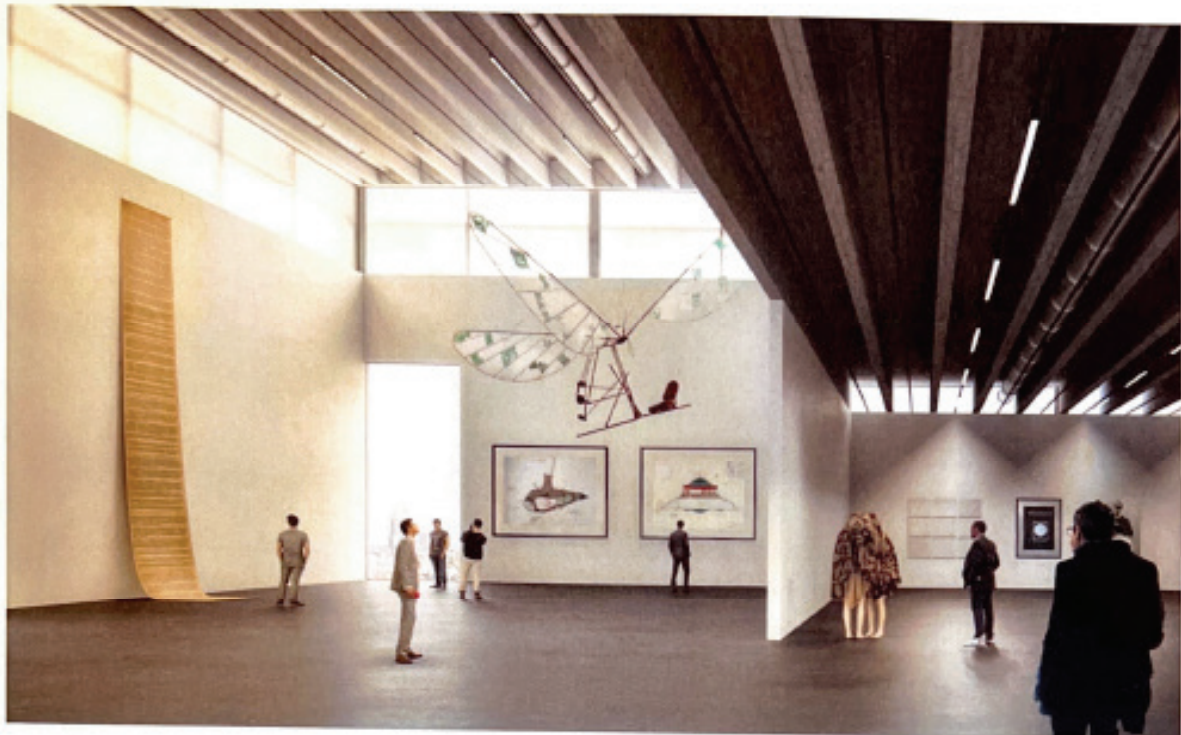
This brief, which considers how to curate the spaces of your museum, begins with an investigation of the Forum: spatially, materially and temporally. Work through modelling, whether physical, digital or a combination of both; we would like each of you to interrogate your Forum, or at least a crucial part of it. What happens there throughout the day? Who uses it or occupies it? How is it furnished? What are its relations to the museum's other spaces and the world beyond it? We propose that you think about the Forum from before the doors open to the public until they are closed again at night. We would ask you to frame it in relation to an exhibition of the work of one or more artists.

The outcome of this investigation should be a stop frame animation, no more than 1 minute in length. The final version of this animation should form part of your Pre-4 and P4 presentation.

**Interiors
Buildings
Cities**

Palace

An Architecture For Art



View of gallery, competition entry TV MJVHa-WGa, 2018. Visualisation Frederik Desmedt

Gallery

During the MSc3, the design research project, Ensembles, asked you to create a gallery or small sequence of gallery spaces through which you could present the work of one of M HKA's artist ensembles. The second part of this brief asks you to reiterate that idea within the context of the museum you have now designed. Taking the idea of the exhibition already developed through investigations into the nature of the Forum, we would like you, once again, to create models of the sequence of gallery interiors within which the works that form all, or part, of your proposed exhibition, would be presented. This piece of work should be delivered through larger scale plans and section drawings, which also might form part of your technical and constructional study, alongside a series of photographs of the model interiors. You will present this work at the P5.

Section

In a vertical museum, the section and how one moves through it, whether as an employee or a member of the public, often measures its success functionally and in terms of experience. Curating the experience of different building users through a complex section composed of spaces of many different scales, heights and levels of publicity, has been a central question that most of you have grappled with from the outset. One often made

more complex by the interfaces between new and existing, as well as inside and outside. For P4, we would ask each of you to present a carefully scaled model, which can be opened up to explore a critical section while also being able to be placed into and photographed within the collective site model. These models should have a consistent basement level and be self-standing and supporting, allowing them to be shown independently and in comparison with one another.

Final brief:
What are your forum spaces like? Staging space.

Structurural meeting Mauro Parravicini 06/04/23
Take a look into prefabricated concrete structures to understand how you could best develop your structural approach.

T beams can be a proper strategy to work with the changing placement of your concrete beams.

Consider the lifecycle of your concrete, demolishing means there is concrete granulate that can be shared with surrounding, low rise building constructructures. Alternatively concrete granulate can be used in finishing of floors or facade.

Design critique Mark Pimlott & Daniel Rosbottom 06/04/23

When treating your façade, you continue to draw the solution in a particular layered method, why do you do this?

Regarding your approach to retain the existing grid and structural elements of the towers, how can you mimic the same grid method for the de-composition of your façade?

In particular, using ramps in the way that your platform is directly aligned with the gallery space can mean that your closed façade sections also allow space for their placement.

An open floor plan with functional objects is how your ground floor is constructed.

What is your forum space about.

Test your design in model (facade)

Different issues of using cantilever to support your overhanging structure, seek for alternatives that better suit with your open floorplans.



[Fig] CARA, Center for Art, Research and Alliances, New York.6A architects.

Week 3.9

Design critique 13/04 Susanne Pietch & Daniel
Rosbottom

What do the materials you work with in your facade consist of, what does this look like and what is it?

There seem to be 3 different facades in the first layer/entrance of your building why are you doing this? It is not possible to have your structure in front of the thermal line of your building.

Think of the approach to designing the facades as a full mass study, you are working in planes which ensures that the building is also worked up in planes, an axo could work much better in this.

Working in 3 dimensional direction ensures that your building can be solved more easily and insightfully, what do you want to achieve? Write it out in advance.

Describe the materials you want to use and how this is structured.

Are the long facades rather a material of glass that is closed ? or are there openings in your building that consider moments of the interior with moments outside?

Describe in text and drawing what you are trying to achieve, simplify not everything needs to be fully worked out.



[Fig] 2D sketch model of facade openings. scale 1.250



[Fig] Cornell University's New Fine Arts Library Opens in Ithaca facade



[Fig] Cornell University's New Fine Arts Library Opens in Ithaca interior

A traditional façade approach where the interior clearly exudes a different character that speaks more to the machine it is in terms of programme, a functioning contemporary library.

An homage to old and extension towards new.

Week 3.10

Design critique Mark Pimlott 20/04/23

The exact redrawing of the original grid and window frames of the existing building, what type of material cladding do you intent? Brick(reused or repurposed). *Rectangular vs squared.

The proposition of the line between rigid brickwork front facade and subtle translucent side facades.

Can this grid also find its way into the side facades and how would your organise the window compositions - give its some different variations.

Build your facade from the interior how do these decisions change the outlook of your facade?

Reference for facade : Angelo Mangiarotti



[Fig] Restoration of the "Church of glass" by Morassutti, Mangiarotti, Favini.1956



[Fig] Restoration of the "Church of glass" by Morassutti, Mangiarotti, Favini.1956

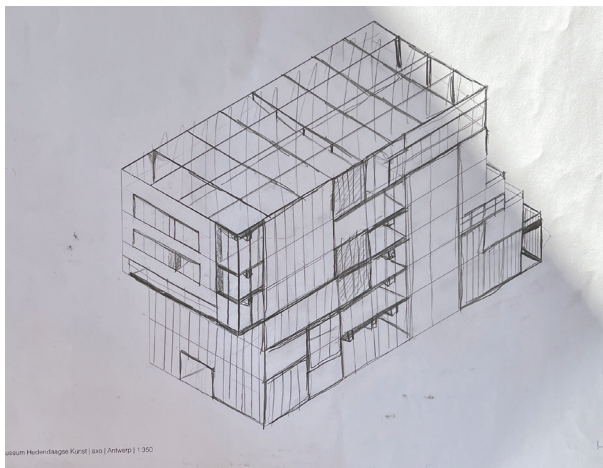
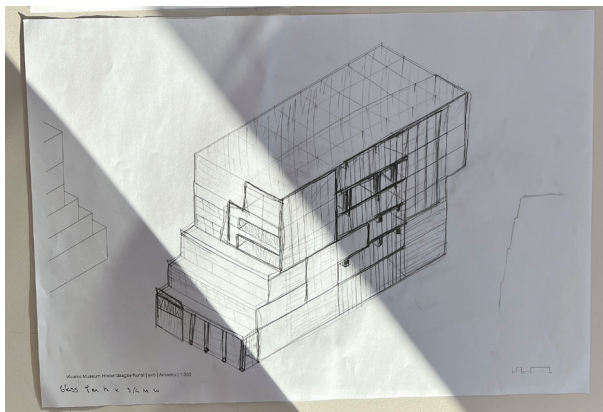
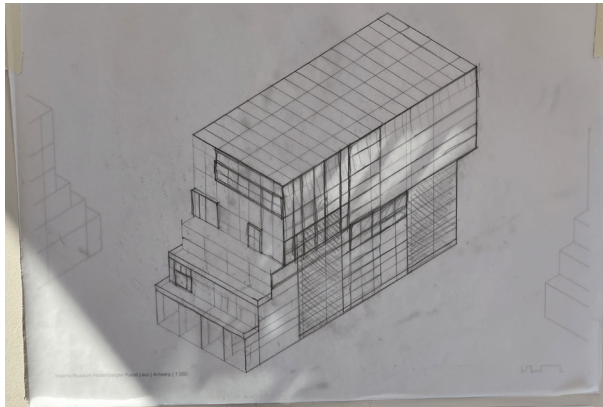
Notes Friday 21/04/23

Grid

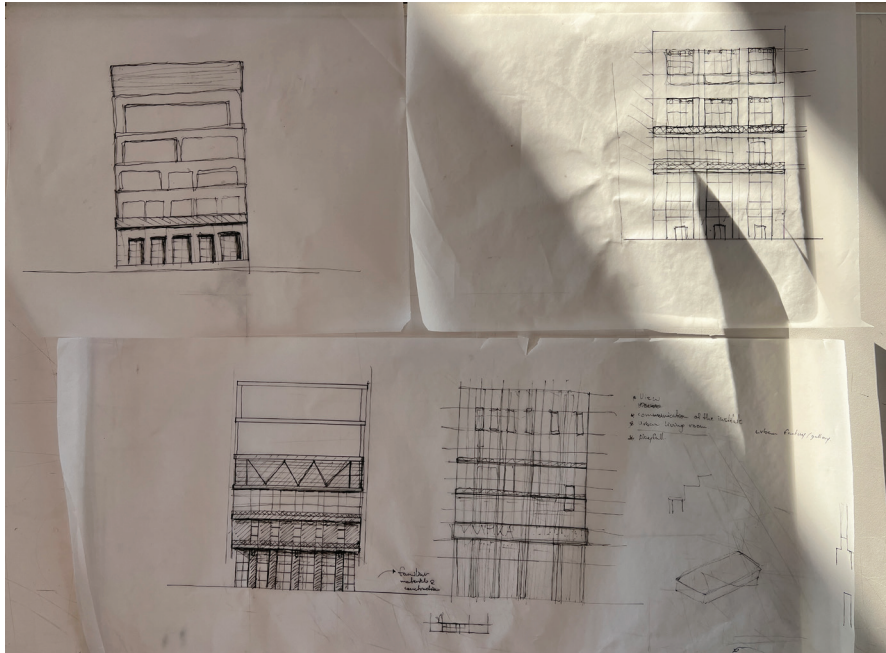
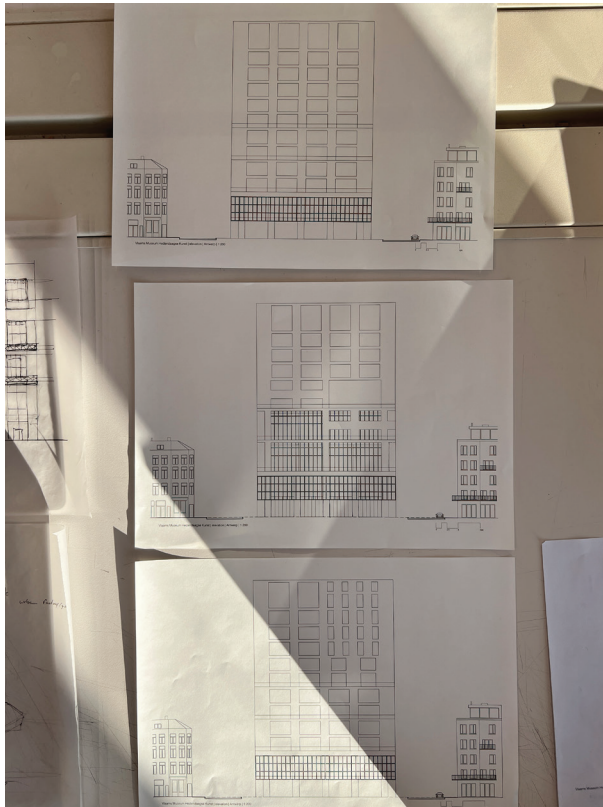
What does it mean to further elaborate on a existing grid. The layout of the window speak towards a representation that has been familiar towards local community. Does this language still contain any form of value ?

Is this another irritation of generating context that has already been there instead of building structure that speaks towards generic approach of doing what is perceived as being pleasant ?

Diagram of layers to understand how to orientate your window frames.



[Fig] Different axonometric design sketches of facades



[Fig] Sketching the main entrance and frontal facade

Week 4.1



[Fig] QUAN Spehere Multipurpose Space by Urobrous_studiolab. Taiwan 2022.

Week 4.2

Design critique Susanne Pietsch 04/05/23

The implementation of your brick facade as reference towards existing building is clear. Your design translation very much asks to maintain unwritten rules of why its appearance should be demonstrated in the way it does now. Write them down as a tool for design.

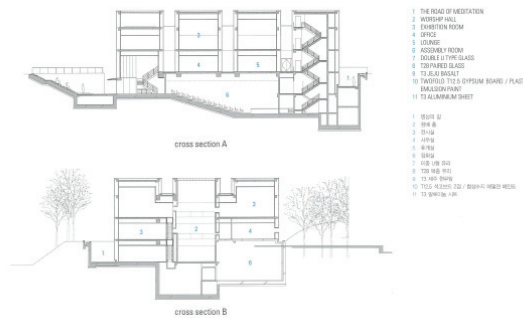
The longitudinal facades in this become the exposure of the museum as a machine, by using glass as your main skin it becomes very important to relate your technical approach in regards of maintenance. Does glass function as solution or a problem? Regard your approach in earlier methods of using the shape as a design language that structures a stacked methode of a facade that builds itself of in different characters that together become a uniform appearance from far.

What is your forum space about, which part represents your building, the entrance and the approach towards your building is vital in understanding your building. How does this walk relate to your concept can we understand its aspects in this matter.

Build your render to understand this idea .

The means and research of transparency.

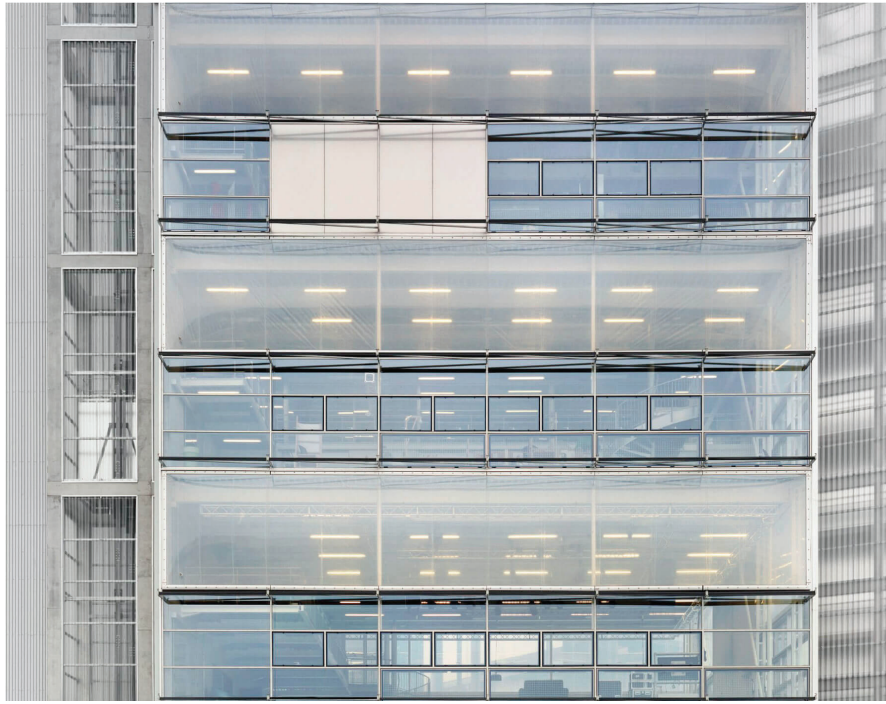
How possible create exposure of openness with a building that is situated in a very domestic environment. A building which carries a large public programme while still remaining a discreet outlook towards surrounding domestic activity.



[Fig] Ahn Jung Geun Memorial building, D-LIM architects. Korea



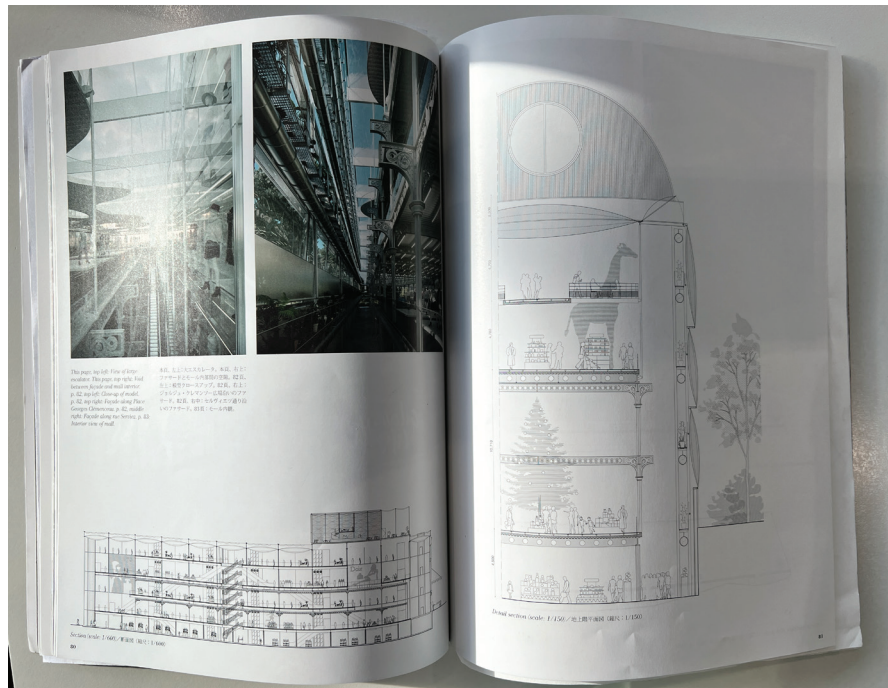
[Fig] Ahn Jung Geun Memorial building, D-LIM architects. Korea



[Fig] New Generation Research Center Facade. Caen - Bruther Architects



[Fig] New Generation Research Center Interior. Caen - Bruther Architects

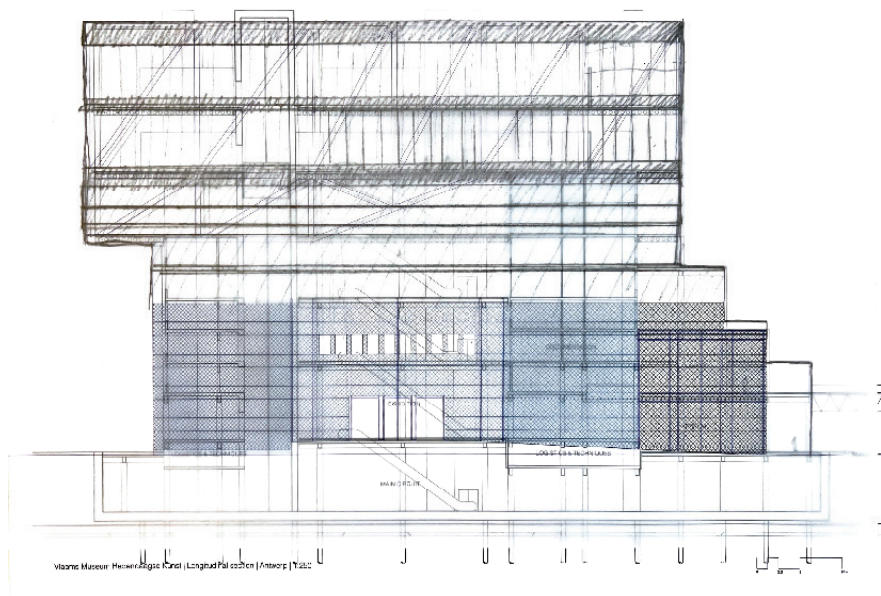


[Fig] A+U Magazine New Generation Research Center. Caen - Bruther Architects

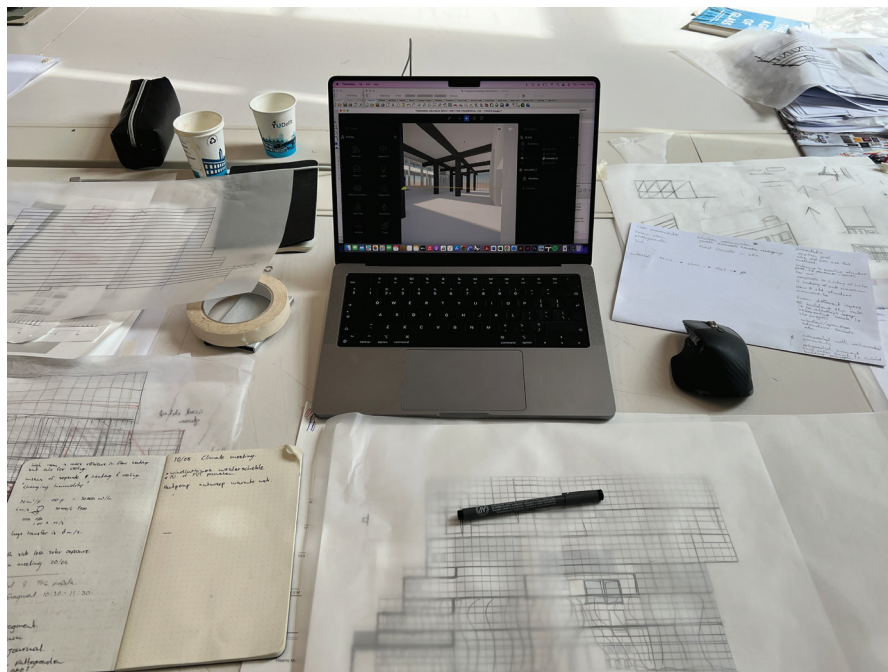


[Fig] A+U Magazine New Generation Research Center. Caen - Bruther Architects

Week 4.3



[Fig] Vlaams Museum Hedendaagse Kunst, sketch of longitudinal elevation.



[Fig] Studio setup towards P4



[Fig] Pre-P4 Setup.



[Fig] Studio workspace towards P4

Towards P4,

time was mainly organised in working out the ideas gained so far. Preparation work towards models, presentation material etc.

Design critique and discussion by Susanne Pietsch, Mark Pimlott, Amy Thomas and Jurjen Zeinstra 11/05

Does your facade specifically your translucent material (glass) sits directly on your insulation. How is this character defined what does it represent and what does it look like?

Degree of transparency.

What does the façade look like on its plinth from the outside and also what does this façade communicate to the external character from within its inside.

Circulation is clear, but how does the level change from escalator to staircase from existing to new structure? Was this the intention or does it retain the same organisation and how do you think about this? How do you imagine the routing of the top floor, there is an area near the façade. Do you have a particular idea about that?

Does the configuration of spaces within this new structure change? Types of circulation correspond as a mediator between old and new.

Change in speed between types of circulation.

You can test these character aspects in models, to switch between interior and exterior character.

Is there a particular component in the lower plinth that stands out from the upper floors, this soft boundary between street and building and creating openings that specifically invite street life to your interior.

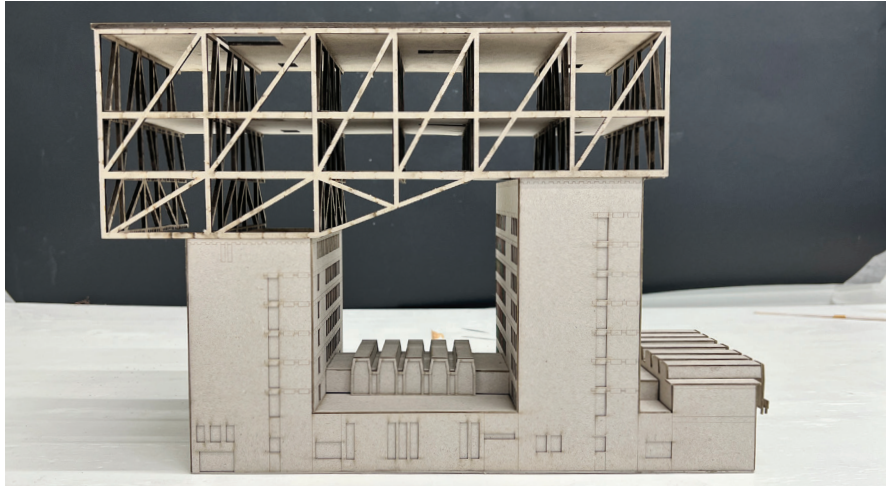
The found condition versus the defined form, it is a quality that connects the levels, as seen in the cross-section.

The end facades as an homage to existing building, will this be a mask or should its packaging continue on these sections and become more of a revelation of your design intent.

Week 4.4

Constructing the site model.

Bringing together core structure with existing towers.



[Fig] Image of build up new and old structure, sketch model 1.200.



[Fig] Image of facade proposal by wrapping structure, sketch model 1.200.



[Fig] Image of sketch model showing entrance and facade openings. 1:200 model.



[Fig] Image showing model in context to its surrounding urban fabric.

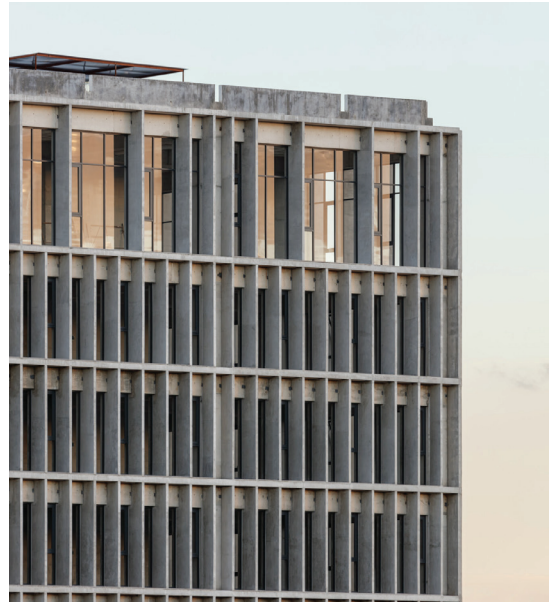


[Fig] Image of existing building vs. potential design proposal.

+ E



[Fig] FRATER Guadalajara Mexico, by Elias Rizo Arquitectos,



[Fig] ZAC Confluence in Lyon - France, by VERA & Associés



Following previous sketch models, it became clear to me that I was looking for too much complexity in the building's expression, an approach that is committed to timelessness and clear understanding is one that is better focused on understanding public activity from outside and also resonates in framing outdoor view in combination with museum interior and activity

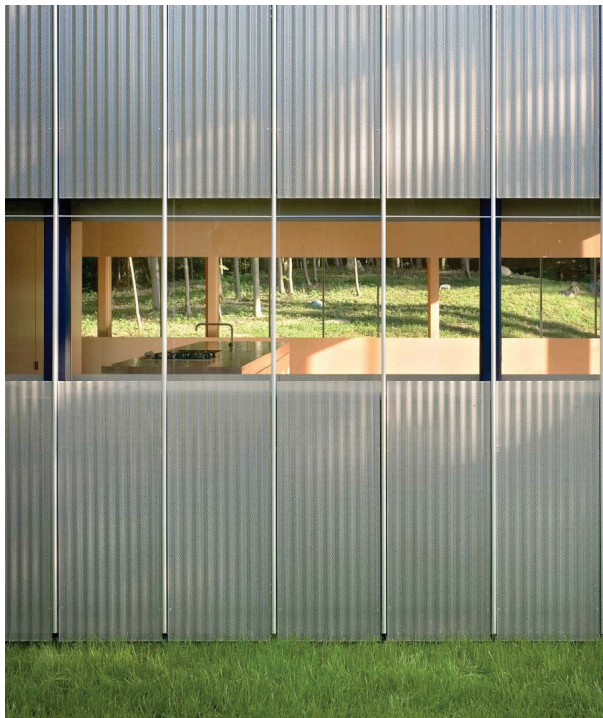


[Fig] Taiwan National Archive, Taiwan by Mecanoo



[Fig] Musée cantonal des Beaux-Arts, Lausanne

stacked brick in vertical lines



[Fig] Salt Point House, Thomas Phifer and Partners

corrugated steel sheets with horizontal and vertical slats



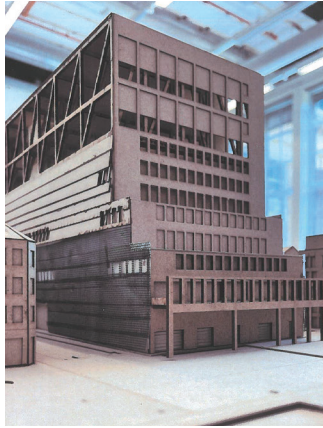
[Fig] Gallery of New Entry - Laboratories Building at University of Padua

Alucobond panels with horizontal and vertical steel profiles

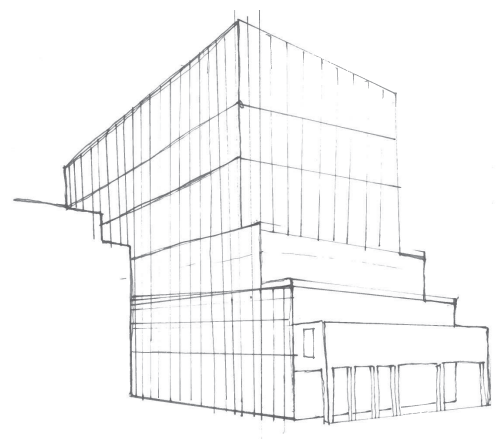
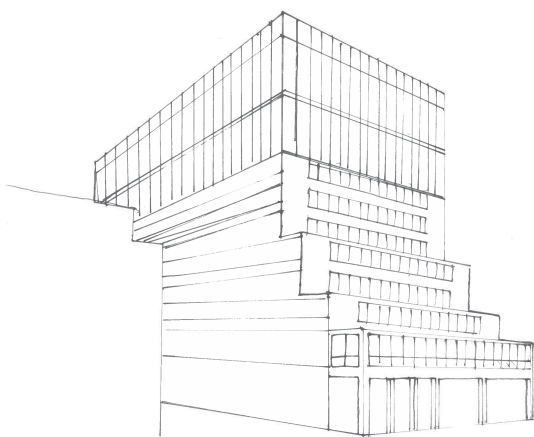
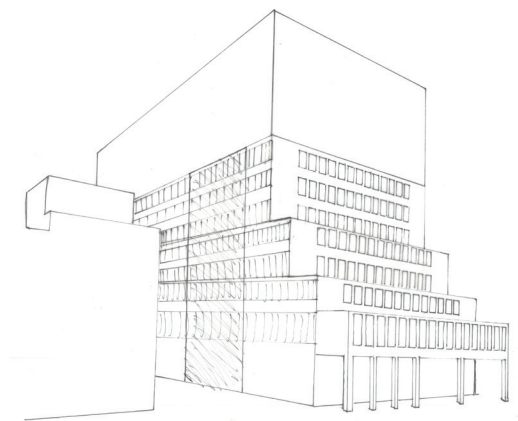
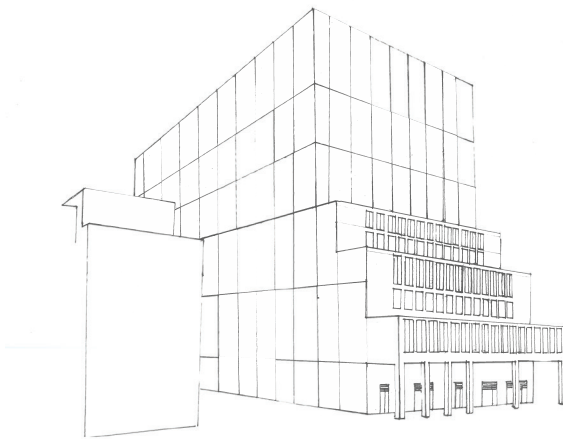


[Fig] MK Gallery, 6a Architects.

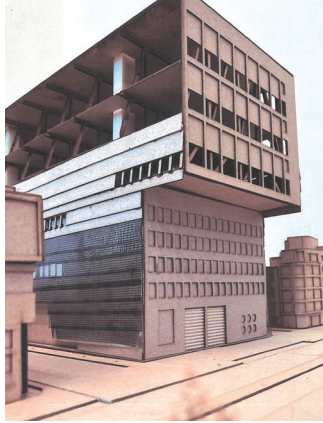
rectangular corrugated steel sheets



[Fig] Image of sketch model, pre p4 model. (entrance & forum)



[Fig] Sketch drawings of facade composition drawn on top existing model images. (entrance & forum)



[Fig] Image of sketch model, pre p4 model. (art handling & back-office)



[Fig] Sketch drawing of facade composition drawn on top existing model images. (art handling & back-office)

Facade studies by means of sketches, images and model making to find a working building composition.



[Fig] Casino' Di Venezia - Enrico Dusi & Matteo Ghidoni. Italy



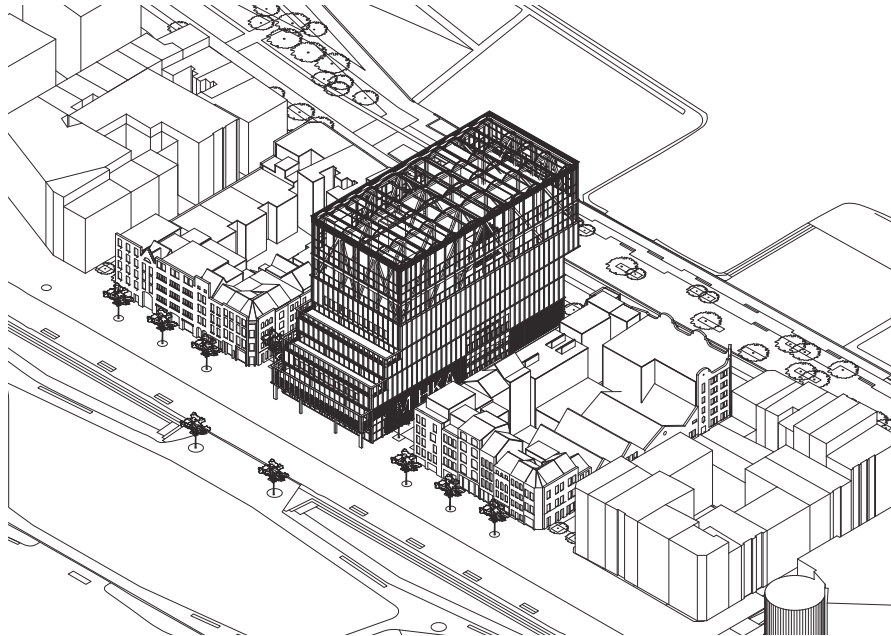
[Fig] Casino' Di Venezia Facade close up - Enrico Dusi & Matteo Ghidoni. Italy



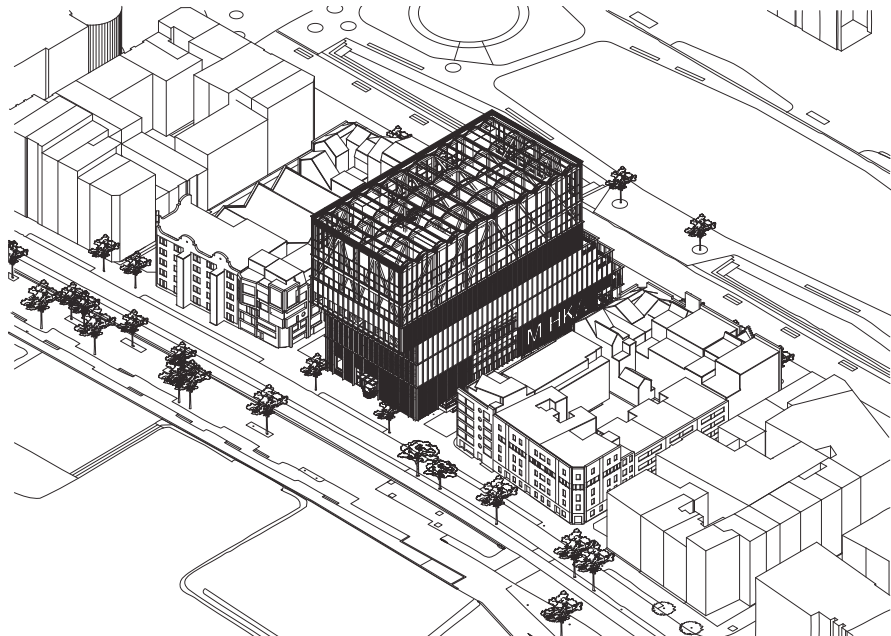
[Fig] Cultural and Sports Center by Bruther Architects. France



[Fig] Cultural and Sports Center (interior) by Bruther Architects. France

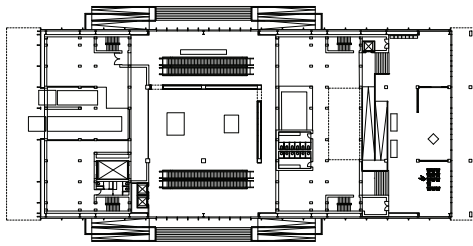


[Fig] Sketch drawings of facade composition drawn on top existing model images. (entrance & forum)

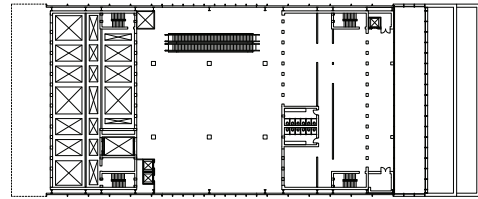


[Fig] Sketch drawings of facade composition drawn on top existing model images. (entrance & forum)

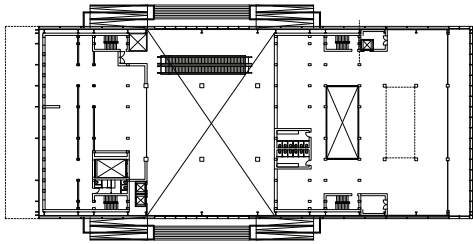
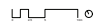
Facade studies by means of sketches, images and model making to find a working building composition.



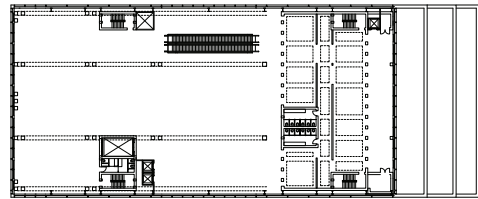
Vienna Museum Heldenplatz, Kunsthistorisches Museum (ground floor) (Architect) 1:250



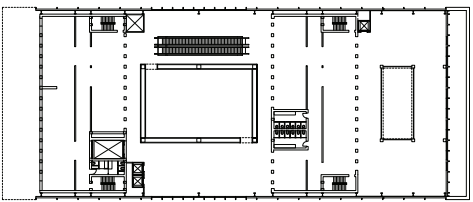
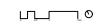
Vienna Museum Heldenplatz, Kunsthistorisches Museum (first floor) (Architect) 1:250



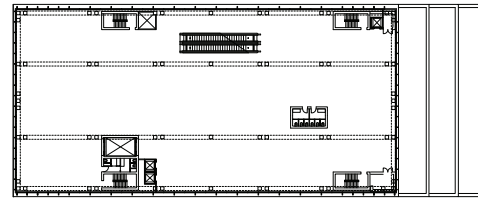
Vienna Museum Heldenplatz, Kunsthistorisches Museum (second floor) (Architect) 1:250



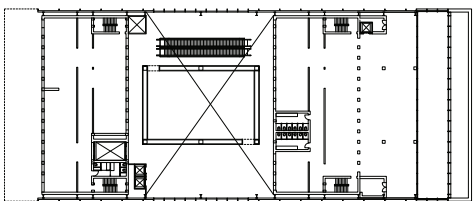
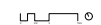
Vienna Museum Heldenplatz, Kunsthistorisches Museum (third floor) (Architect) 1:250



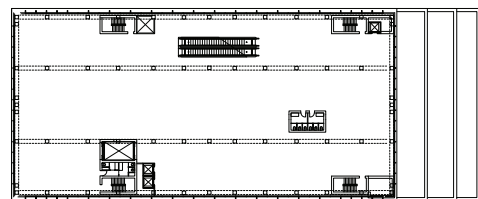
Vienna Museum Heldenplatz, Kunsthistorisches Museum (fourth floor) (Architect) 1:250



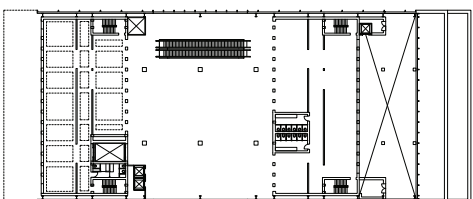
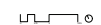
Vienna Museum Heldenplatz, Kunsthistorisches Museum (fifth floor) (Architect) 1:250



Vienna Museum Heldenplatz, Kunsthistorisches Museum (sixth floor) (Architect) 1:250



Vienna Museum Heldenplatz, Kunsthistorisches Museum (seventh floor) (Architect) 1:250



Vienna Museum Heldenplatz, Kunsthistorisches Museum (eighth floor) (Architect) 1:250



Redrawing of floorplans



[Fig] Test renders VMHK



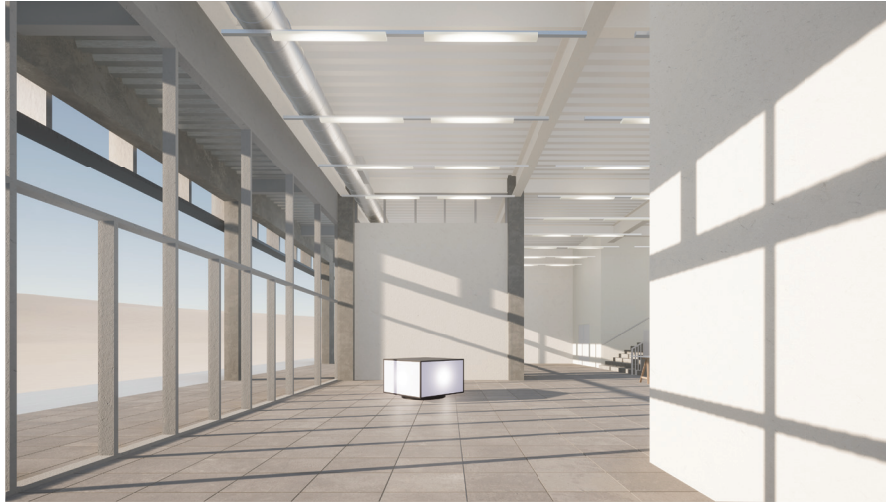
[Fig] Test renders VMHK



[Fig] Test renders VMHK



[Fig] Test renders VMHK



[Fig] Test renders VMHK



[Fig] Test renders VMHK



[Fig] Test renders VMHK



[Fig] Test renders VMHK

through the creation of digital renders especially the interior scale becomes much more physical, given that the curation therein is completely left to the architect I can have a conversation in my design between architectural concepts and interior aspects

Museum excursion



[Fig] Facade images FRAC Grand Large Museum, Lacaton Vassal. France



[Fig] Interior image of groundfloor exhibition in existing structure of building archtype



[Fig] Interior image of typical new built exhibition space.



[Fig] Interior image of new built structure, upper floor - open exhibition space

Facade.

- 1 Vertical aluminium slats.
2. Exterior cladding galvanized and coated alu
3. External sunshading
4. Curtain wall windows
5. IPE column 600 mm
6. Hollow square column 600mm
7. Steel concrete floor with underfloor heating (a

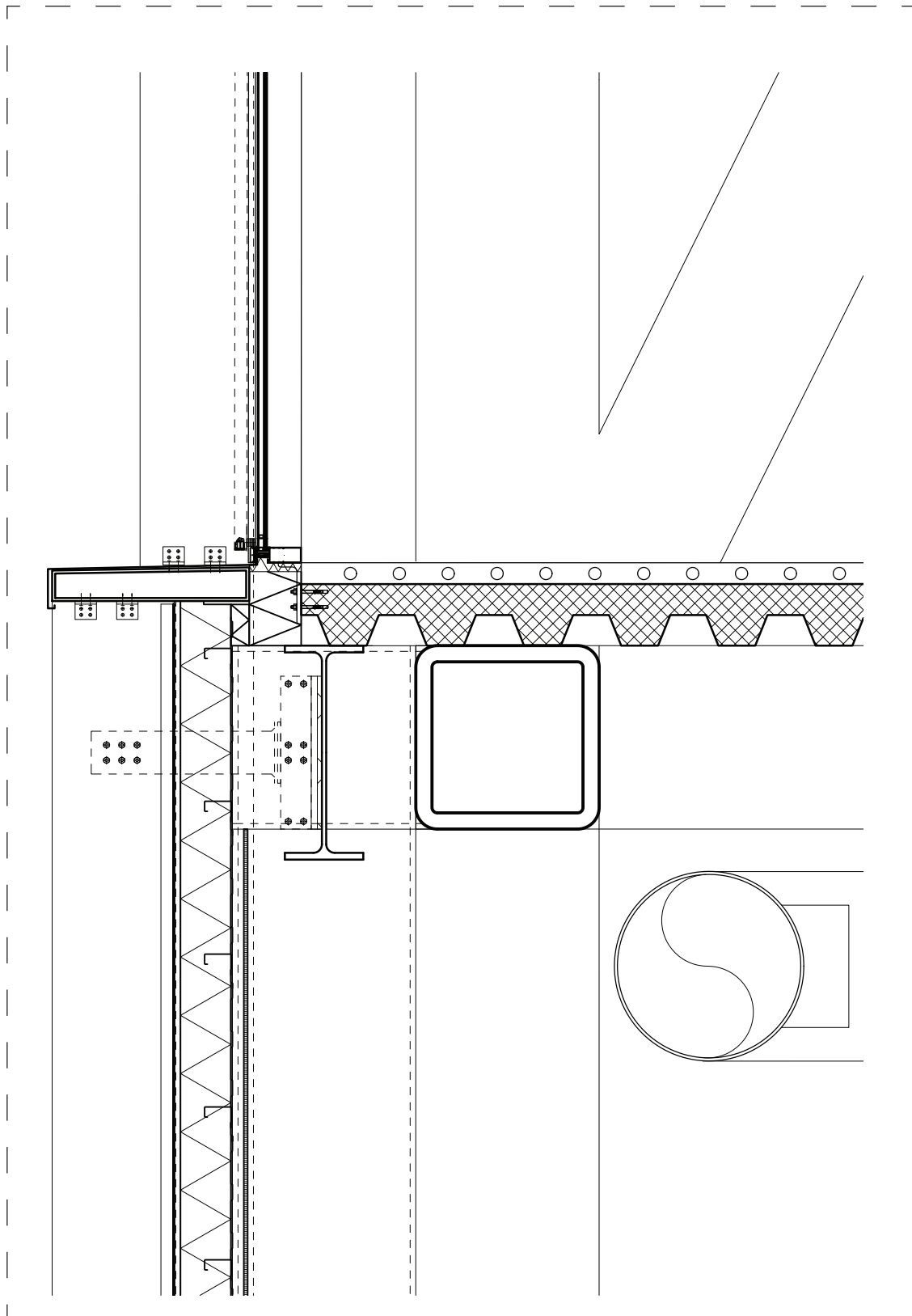


[Fig] Image of studio session, while working on the

Understanding the building details.

minium

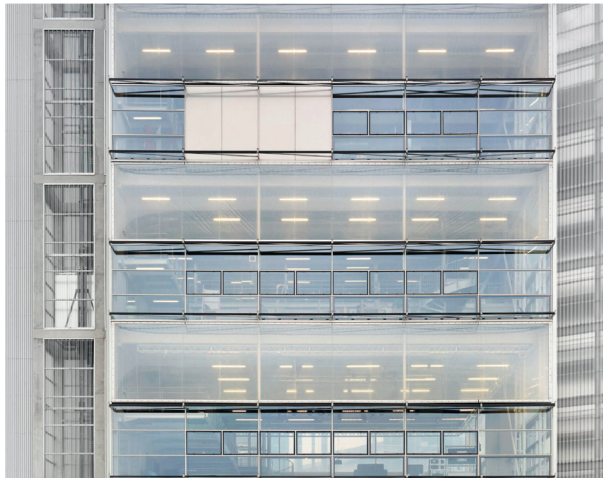
(and cooling)



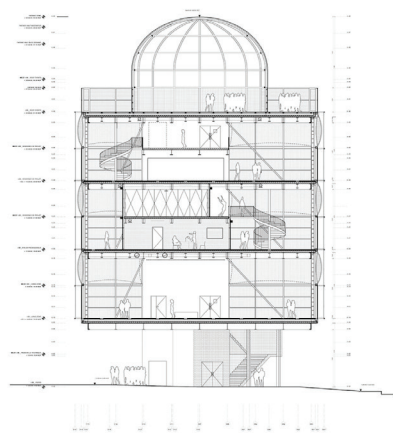
6th floor detail 1.10

Facade.

- 1 Vertical aluminium slats.
2. Exterior cladding galvanized and coated aluminum.
3. External sunshading
4. ETFE profile connected to main steel structure
5. Steel concrete floor with underfloor heating (a)



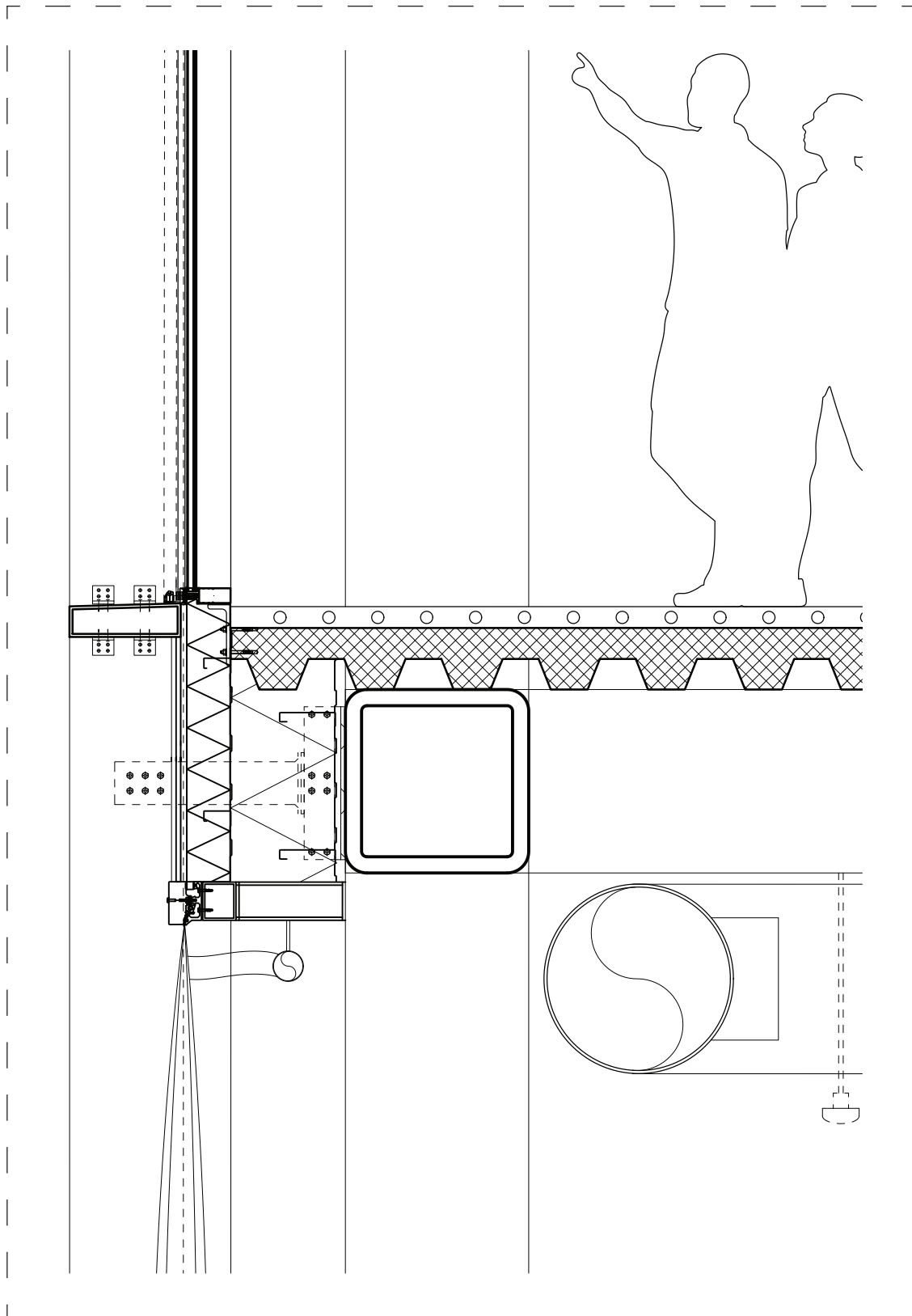
[Fig] Reference image of facade New Generation Research Center by Bruther Architects. France



[Fig] Reference image and section of New Generation Research Center by Bruther Architects. France

Understanding the building details.

minium
e
(and cooling)



7th floor detail 1.10



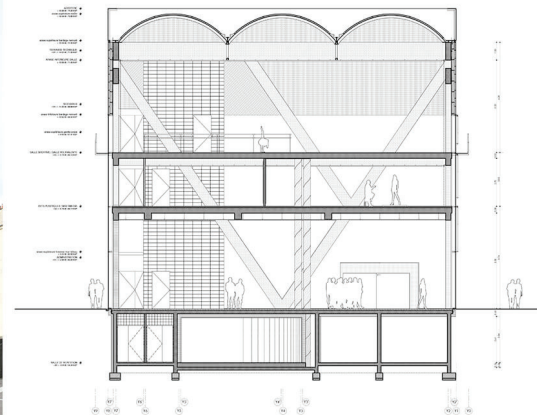
[Fig] Reference image of roof/facade of Cultural and Sports Center by Bruther Architects, France

Roof

1. polycarbonate thermal insulated panels 75mm
2. steel arched IPE beams 220mm

Facade.

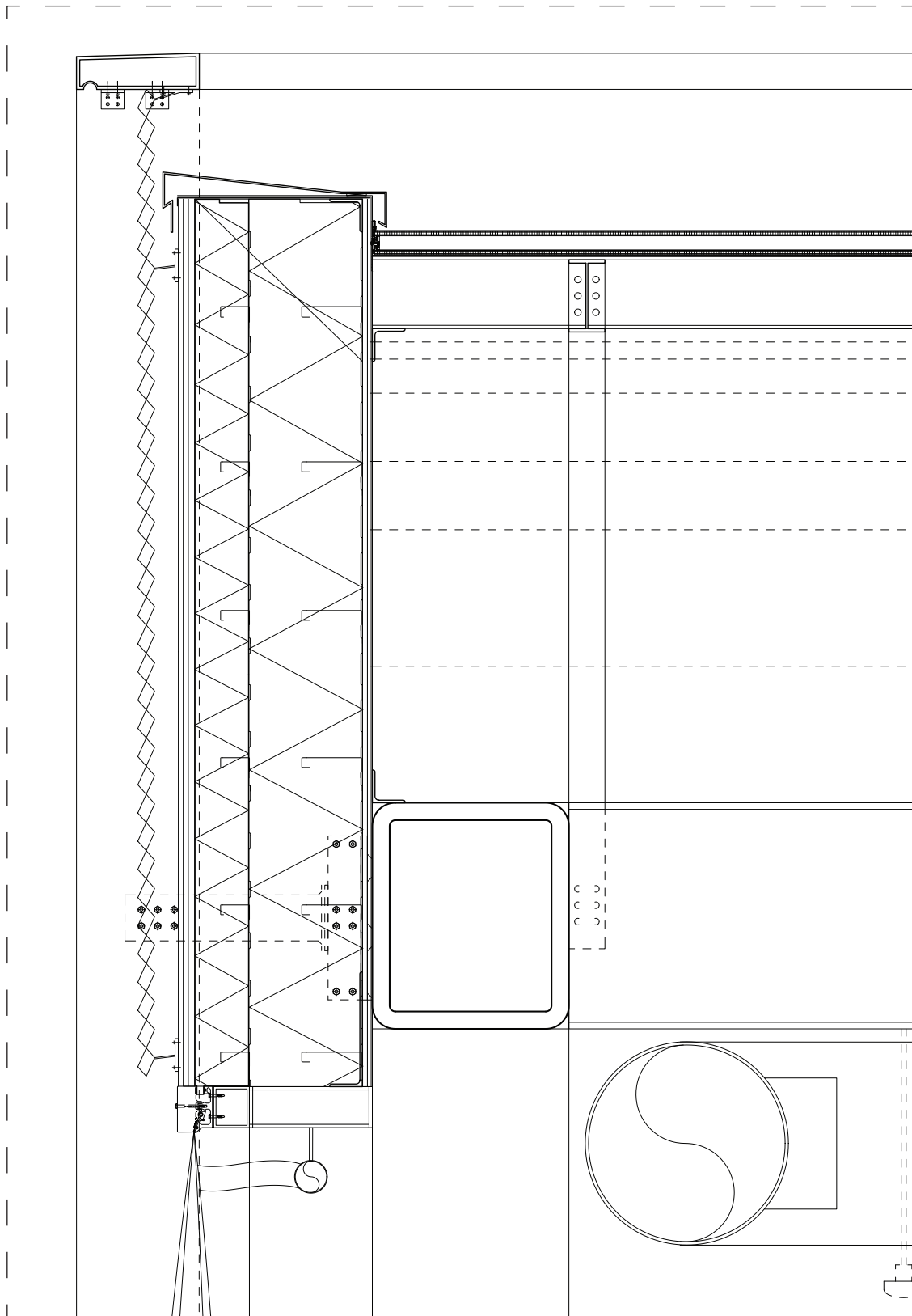
- 1 Vertical aluminium slat
2. Metal mesh
3. Exterior cladding galvanized and coated aluminum
4. Omega profile mineral wool 165mm & 325mm
5. fixing with spacer
6. Hollow square column 600mm



[Fig] Reference image of facade and sectional detailing of Cultural and Sports Center by Bruther Architects, France

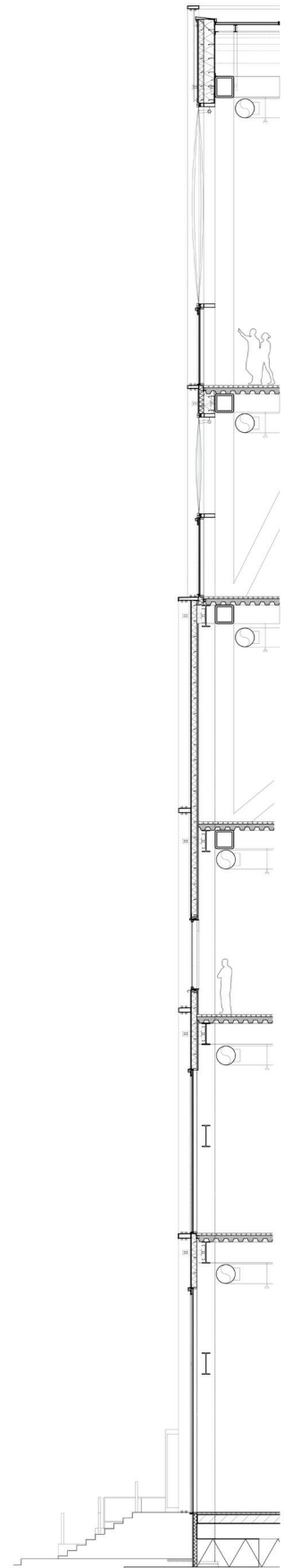
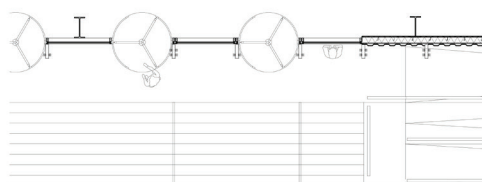
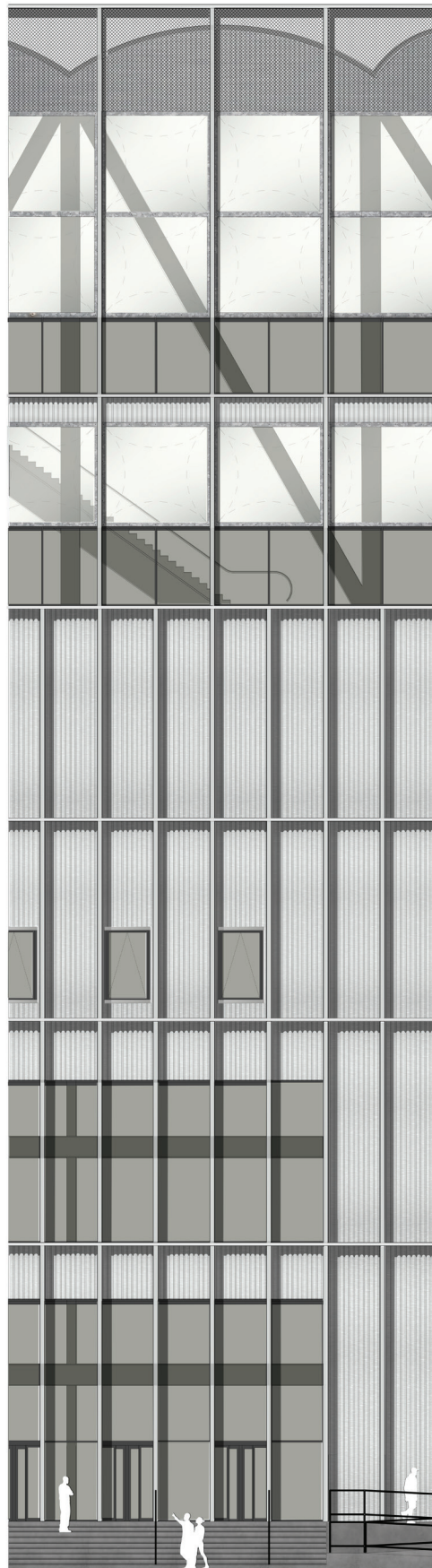
Understanding the building details.

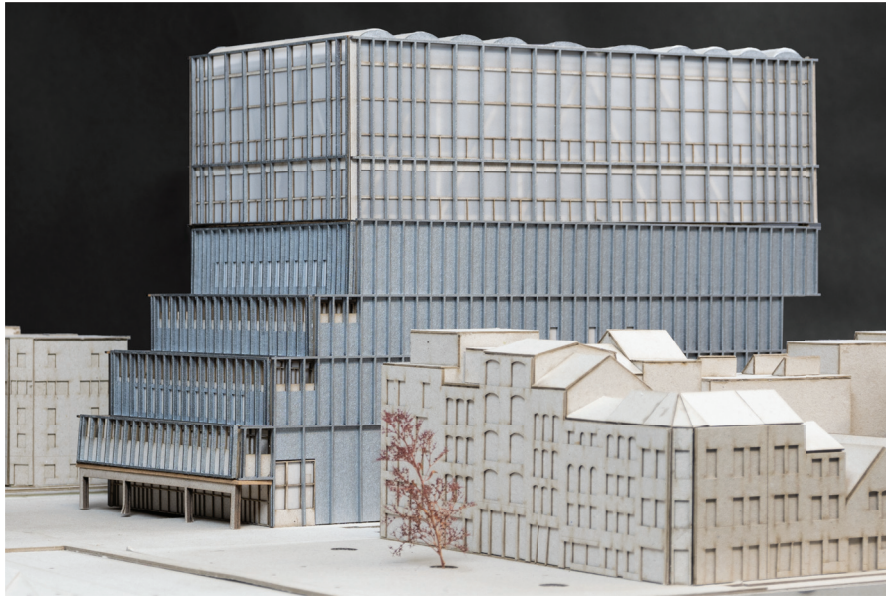
m
minium
inner box



Rood detail 1.10

⊗	+ 50489
⊗	+ 49169
⊗	+ 37922
⊗	+ 31091
⊗	+ 17566
⊗	+ 10491
⊗	+ 1457
⊗	+ 0





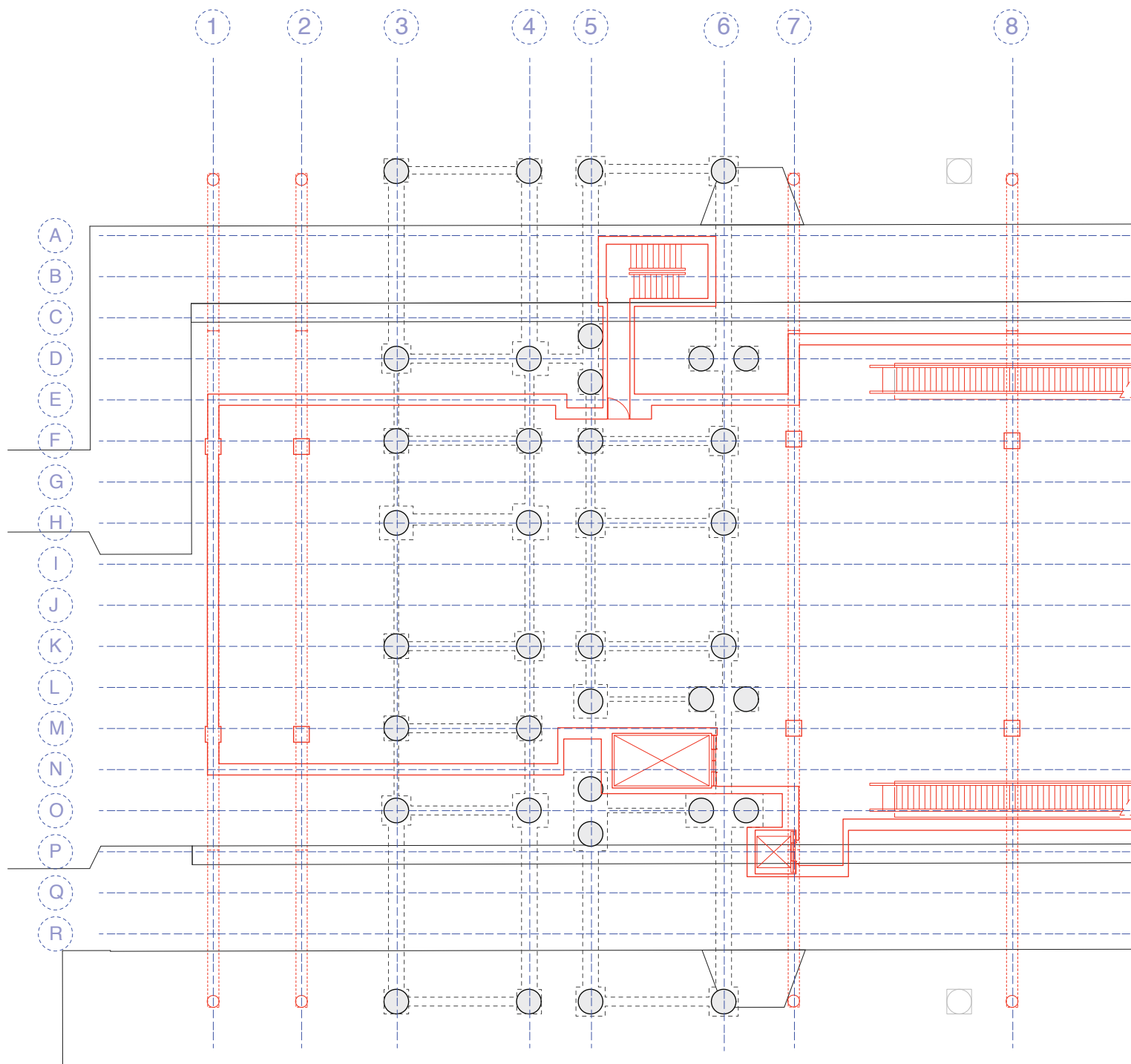
[Fig] Urban context model including Museum South/East facade model 1.200



[Fig] Urban context model including Museum North/East facade model 1.200

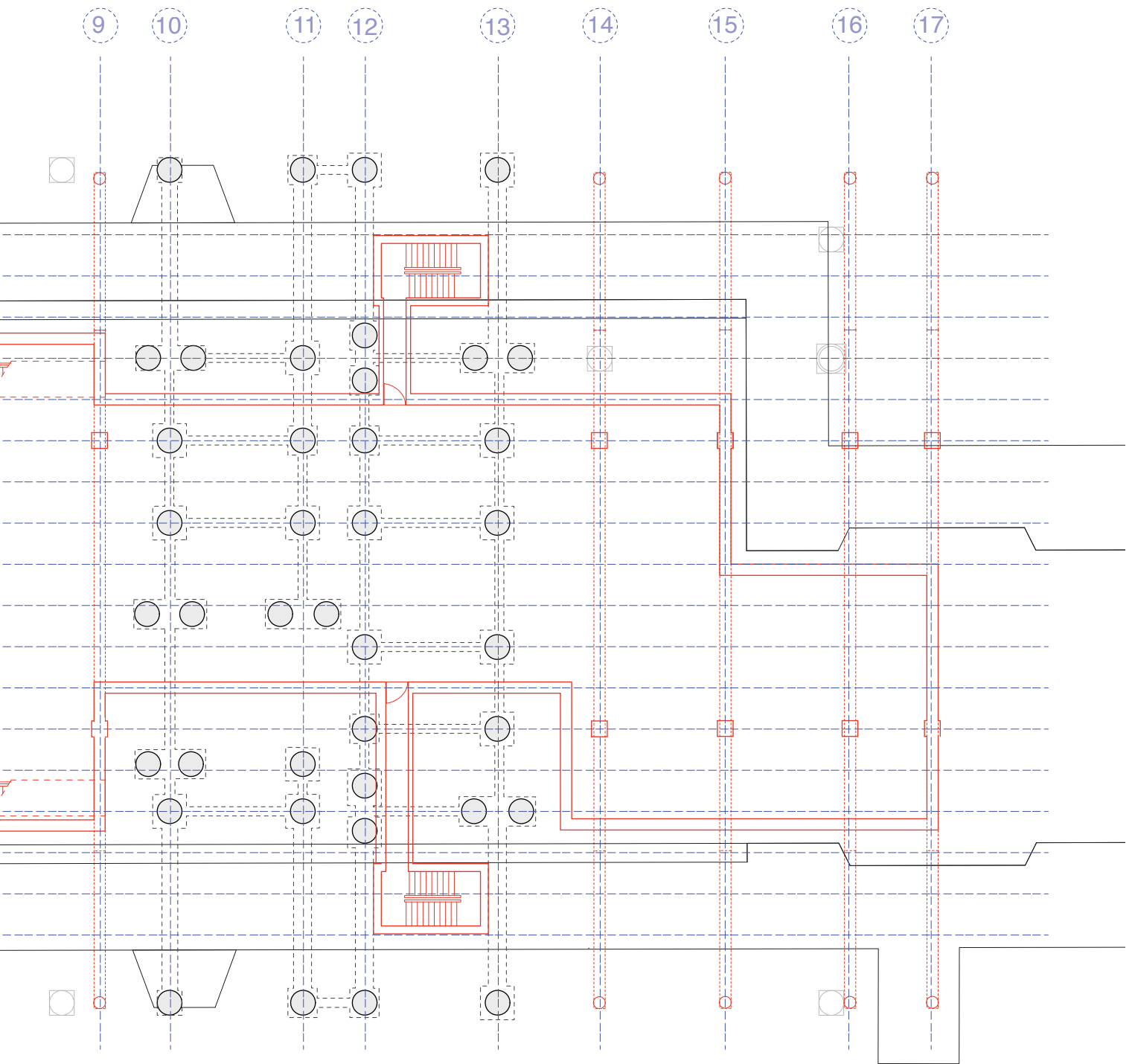
-1

1. Main collection room 1. (paid admission)



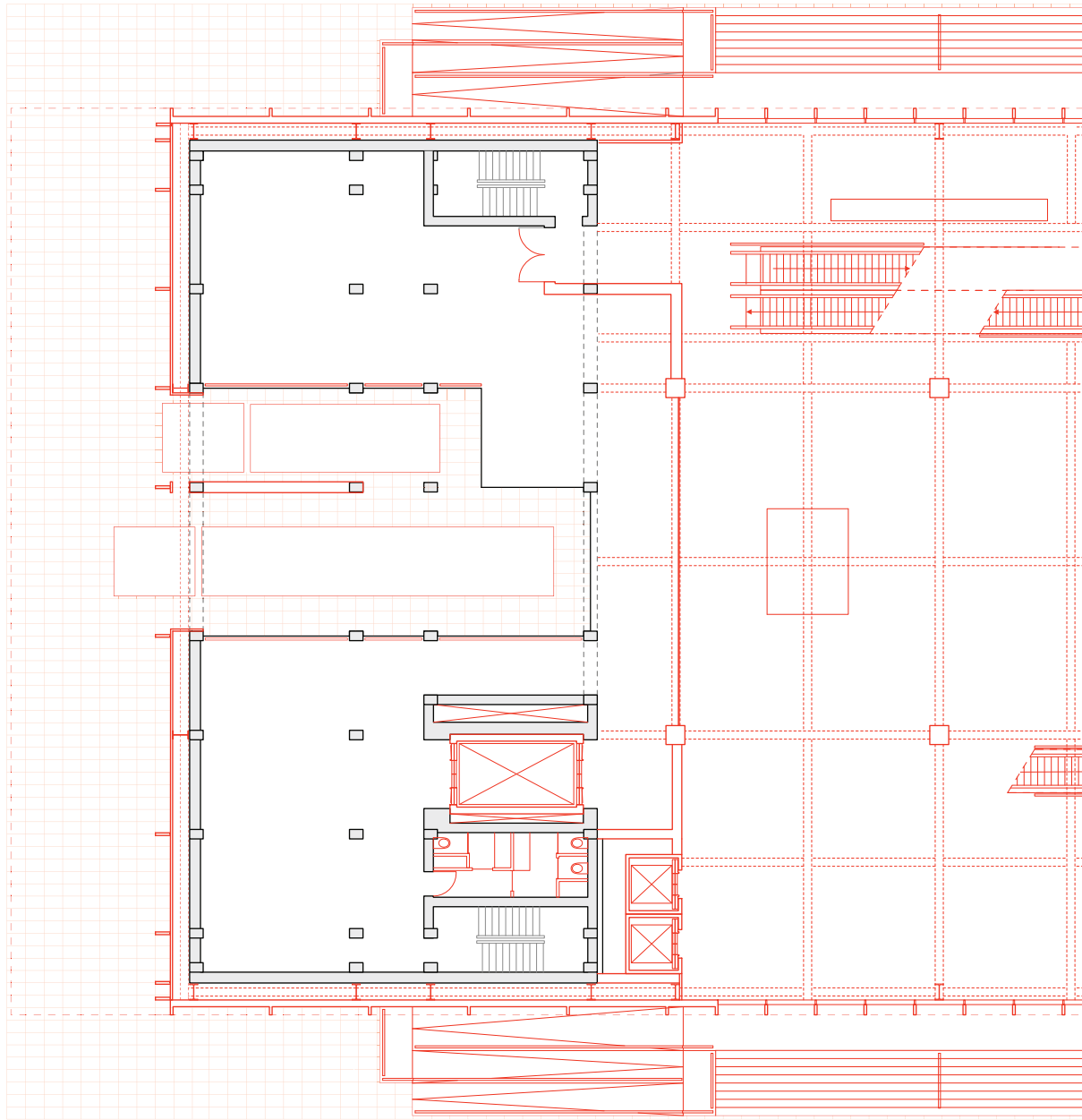
Vlaams Museum Hedendaagse Kunst | Lock edges -02 | Antwerp | 1:250

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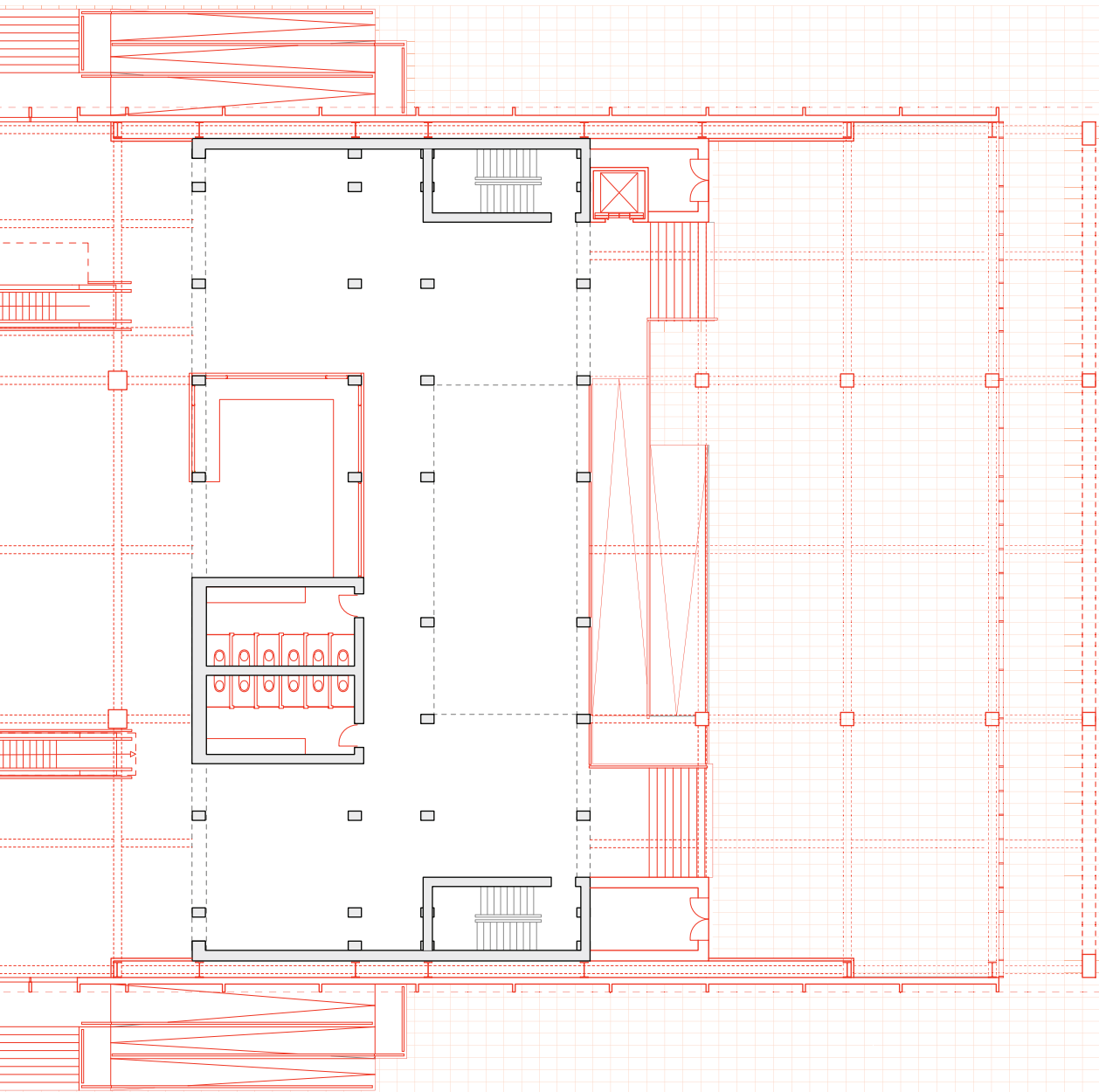


+0

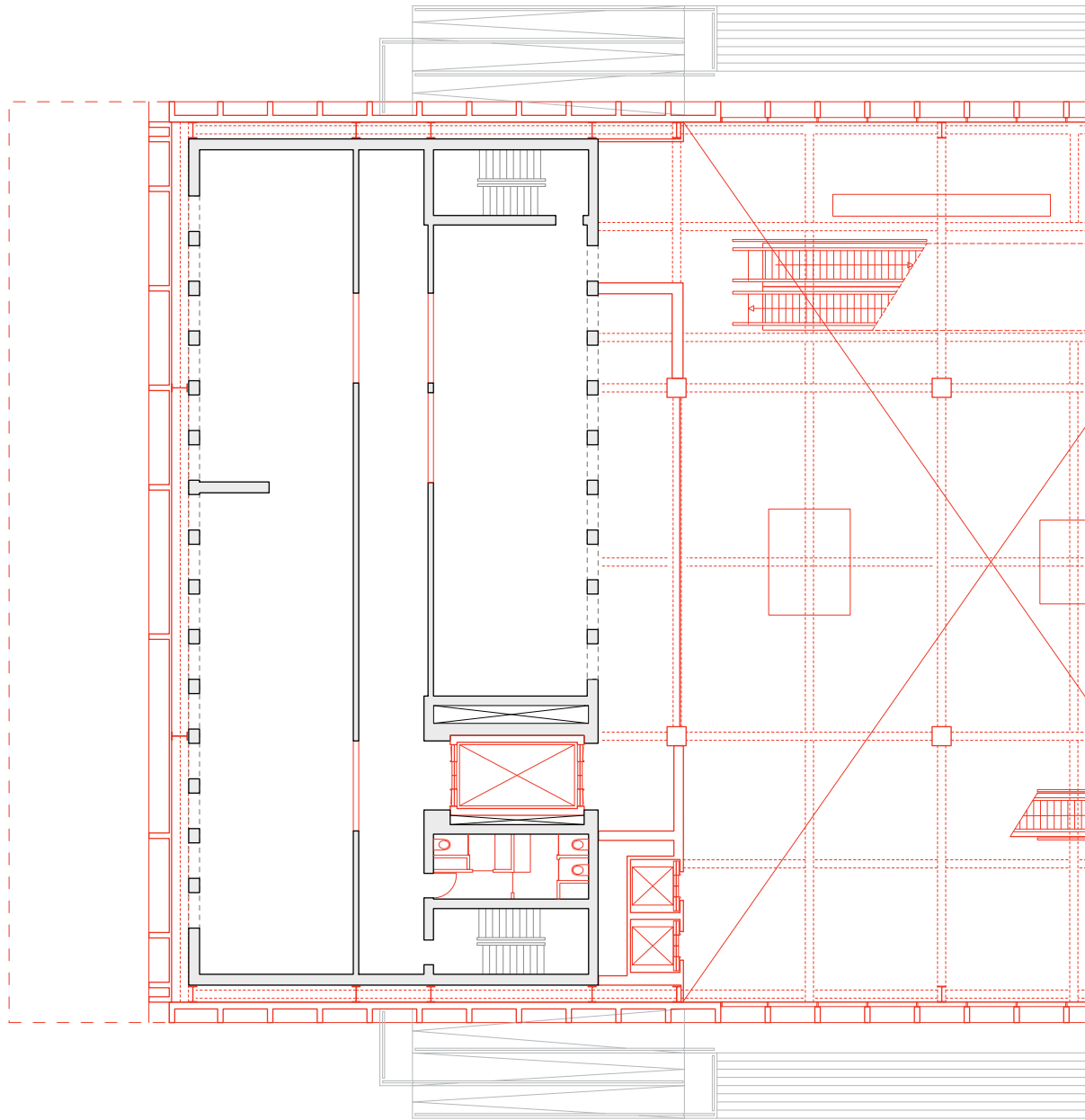
1. Forum space/exhibition & entrance. (free admission)
2. Forum space/exhibition (free admission)
3. Back-office
4. Restrooms/Ticketing & wardrobe
5. Zone for loading and unloading



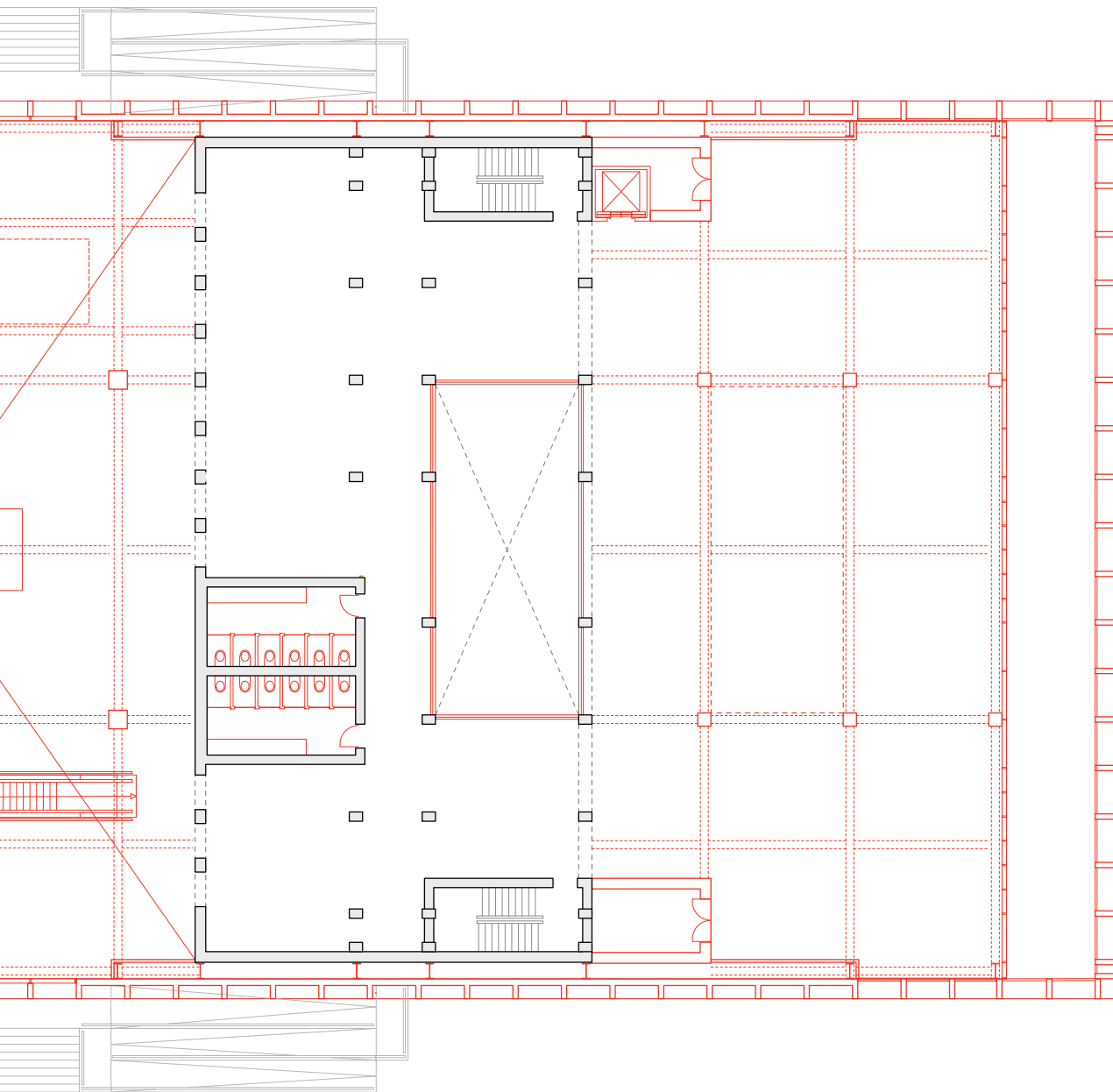
Vlaams Museum Hedendaagse Kunst | groundfloor | Antwerp | 1:250



- +1
1. Library
2. Back-office storage
3. Restorooms
4. Forum space/outdoor terrace



Vlaams Museum Hedendaagse Kunst | firstfloor | Antwerp | 1:250



Working on the interior
Groundfloor/entrance



[Fig] Groundfloor entrance - final render



[Fig] Groundfloor forum space - final render

+2

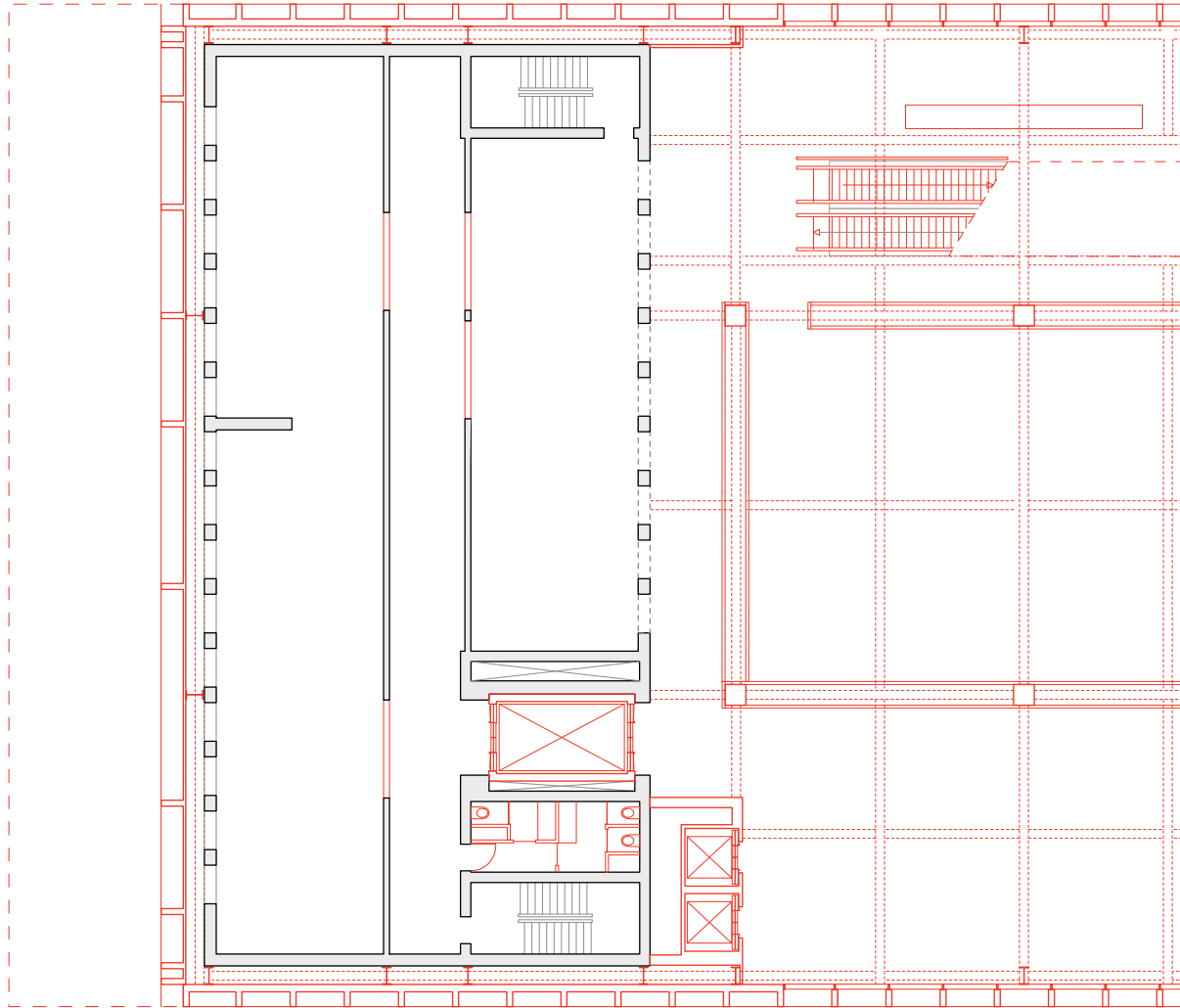
1. Forum/auditorium

2. Back-office

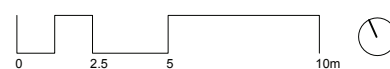
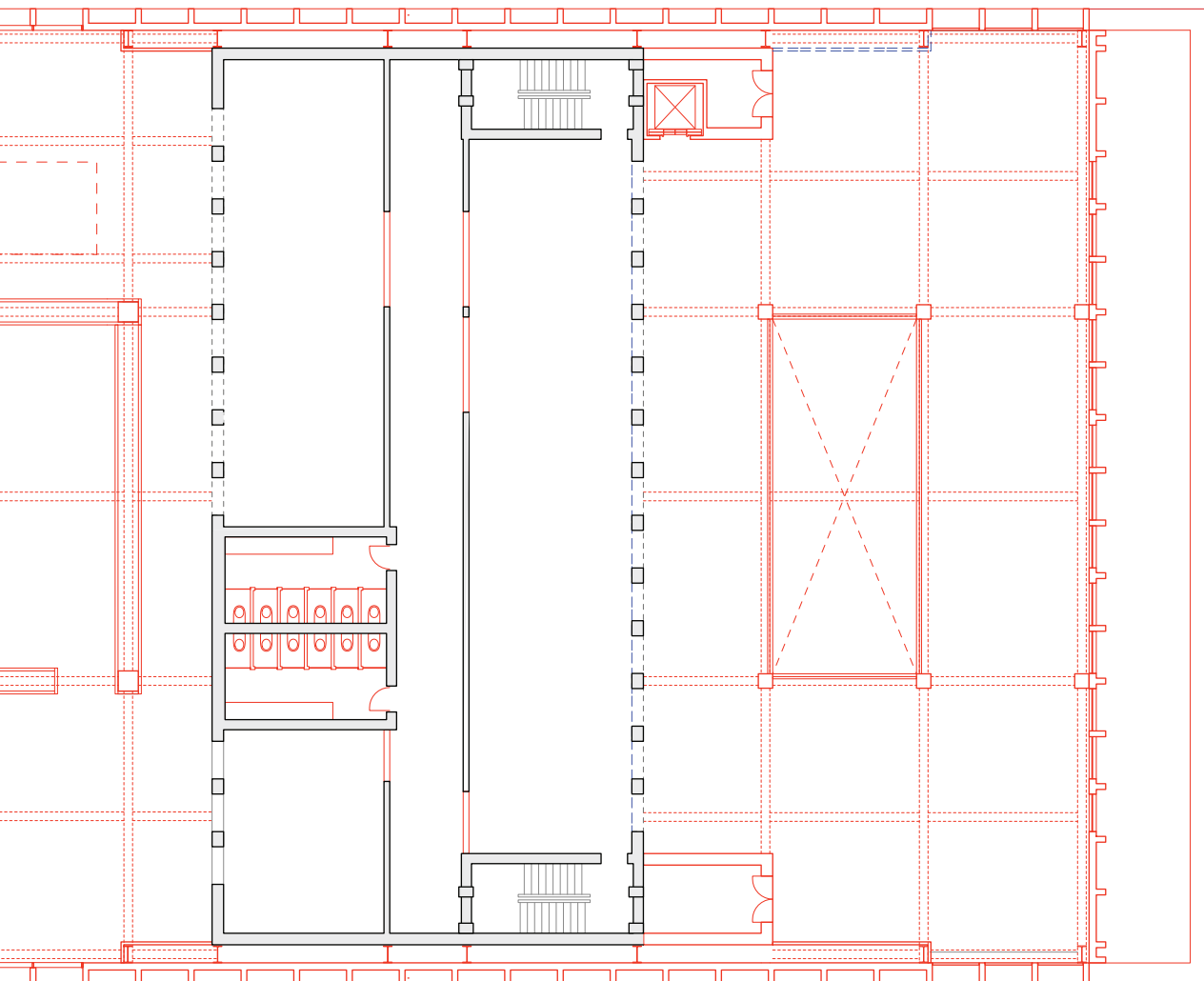
3. Library & documentation

4. Restrooms/storage

5. Forum space/outdoor terrace



Vlaams Museum Hedendaagse Kunst | secondfloor | Antwerp | 1:250



+3

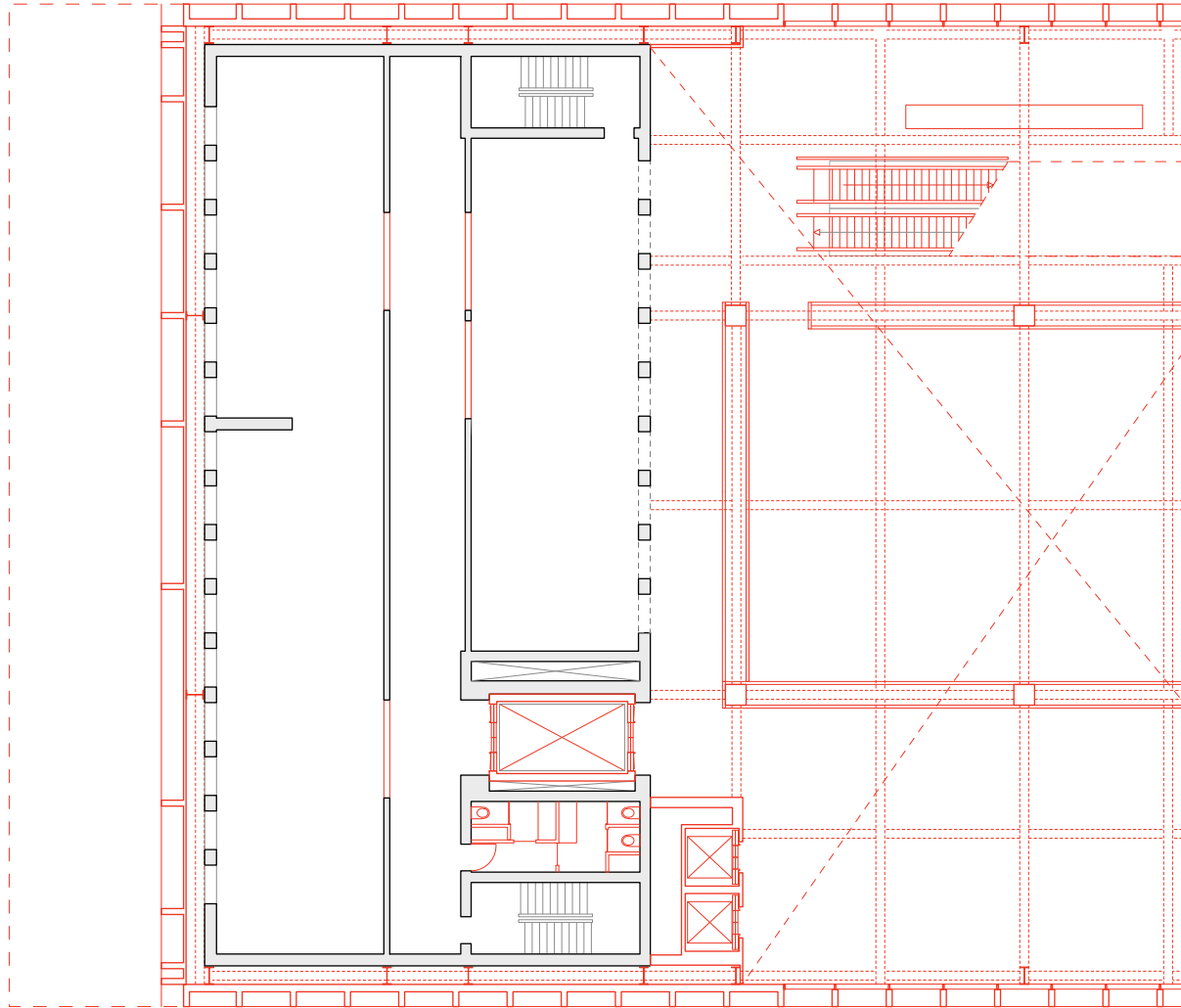
1. Forum/auditorium

2. Back-office

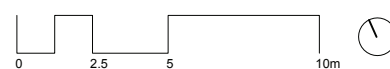
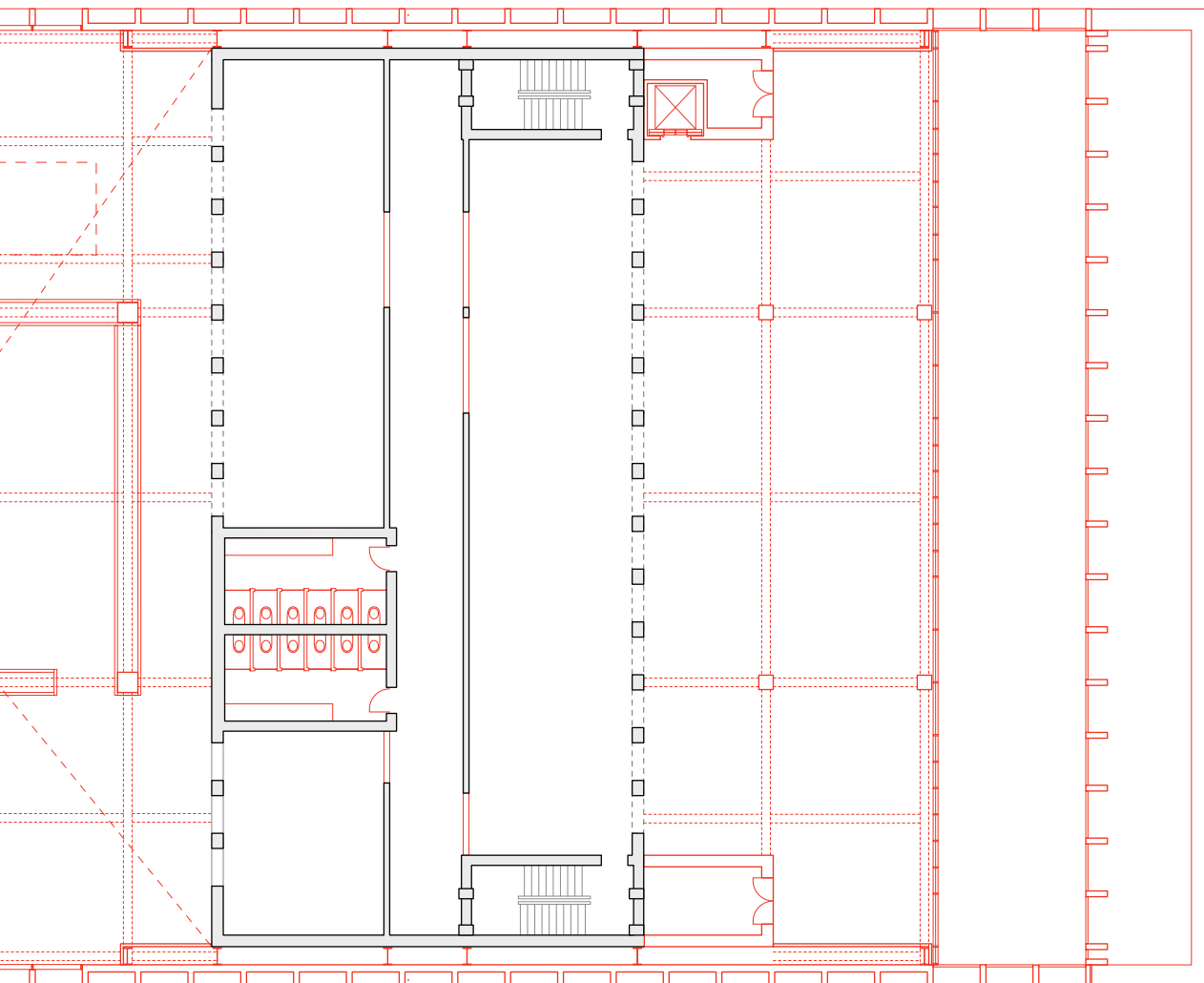
3. Library & documentation

4. Restrooms/storage

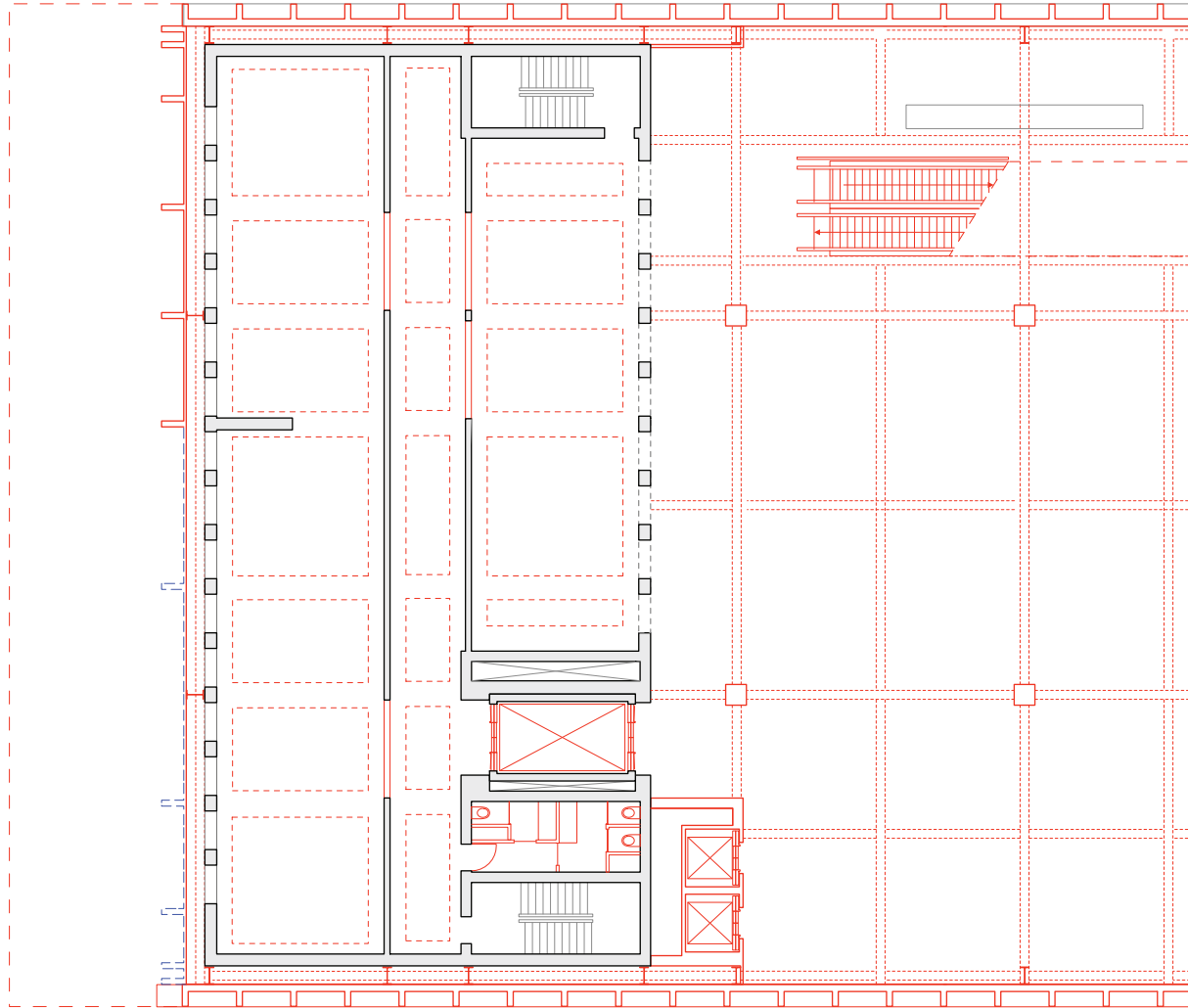
5. Forum space/outdoor terrace



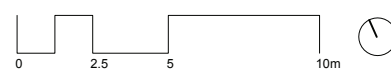
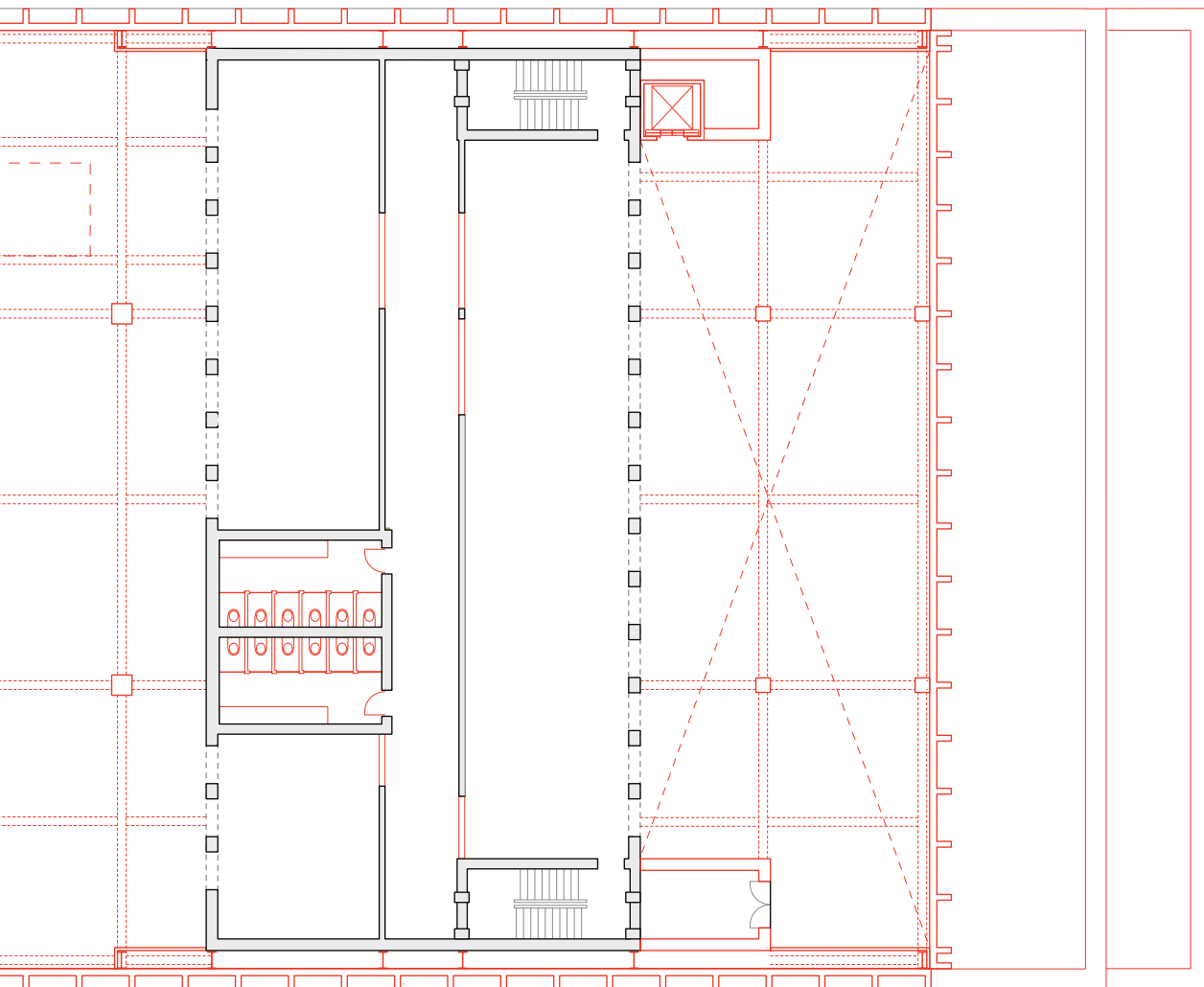
Vlaams Museum Hedendaagse Kunst | thirdfloor | Antwerp | 1:250



- +4
1.Back-office
2.Documentation & archive
3.Restrooms/storage

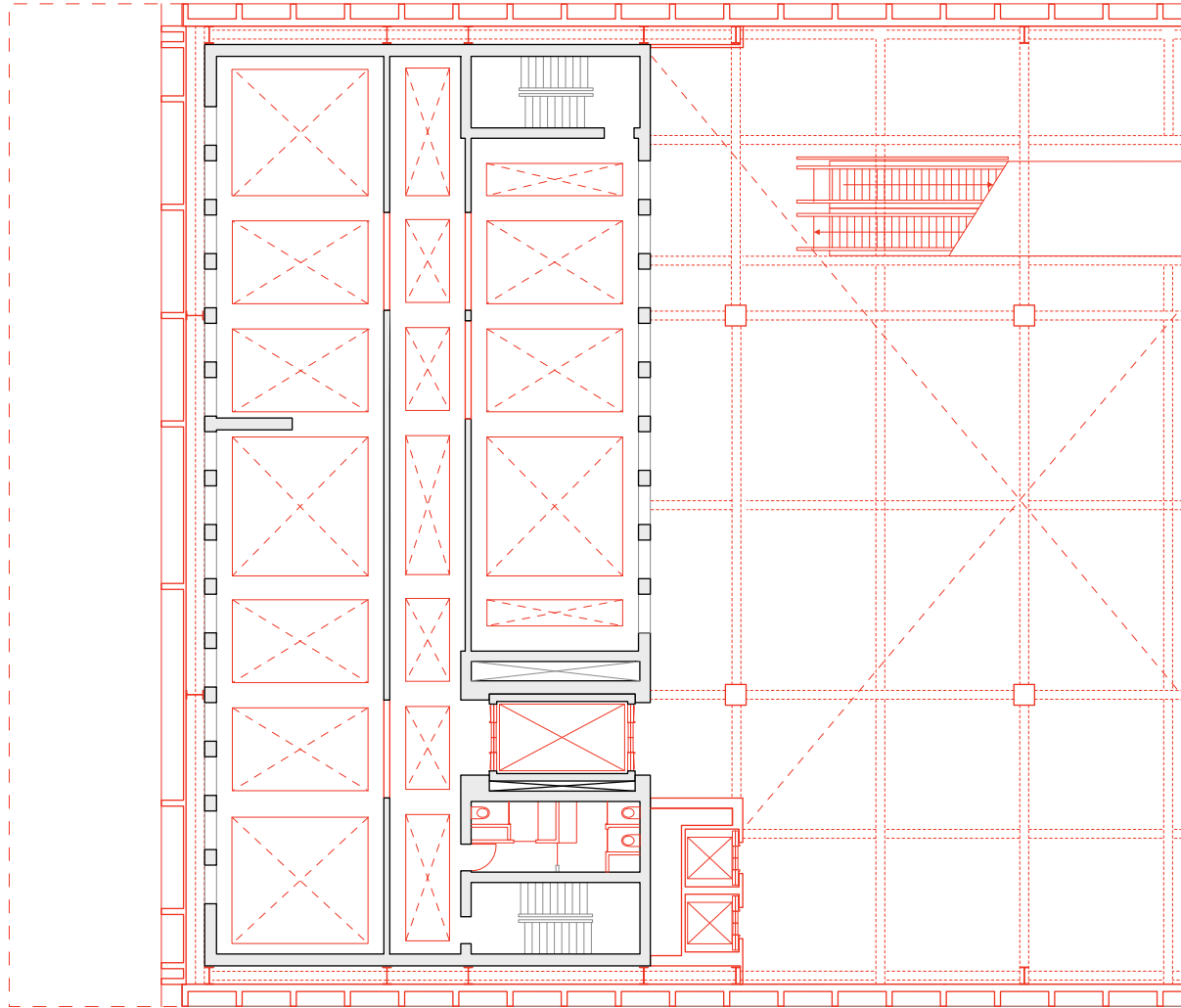


Vlaams Museum Hedendaagse Kunst | fourthfloor | Antwerp | 1:250

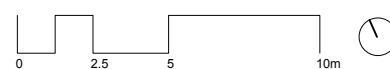
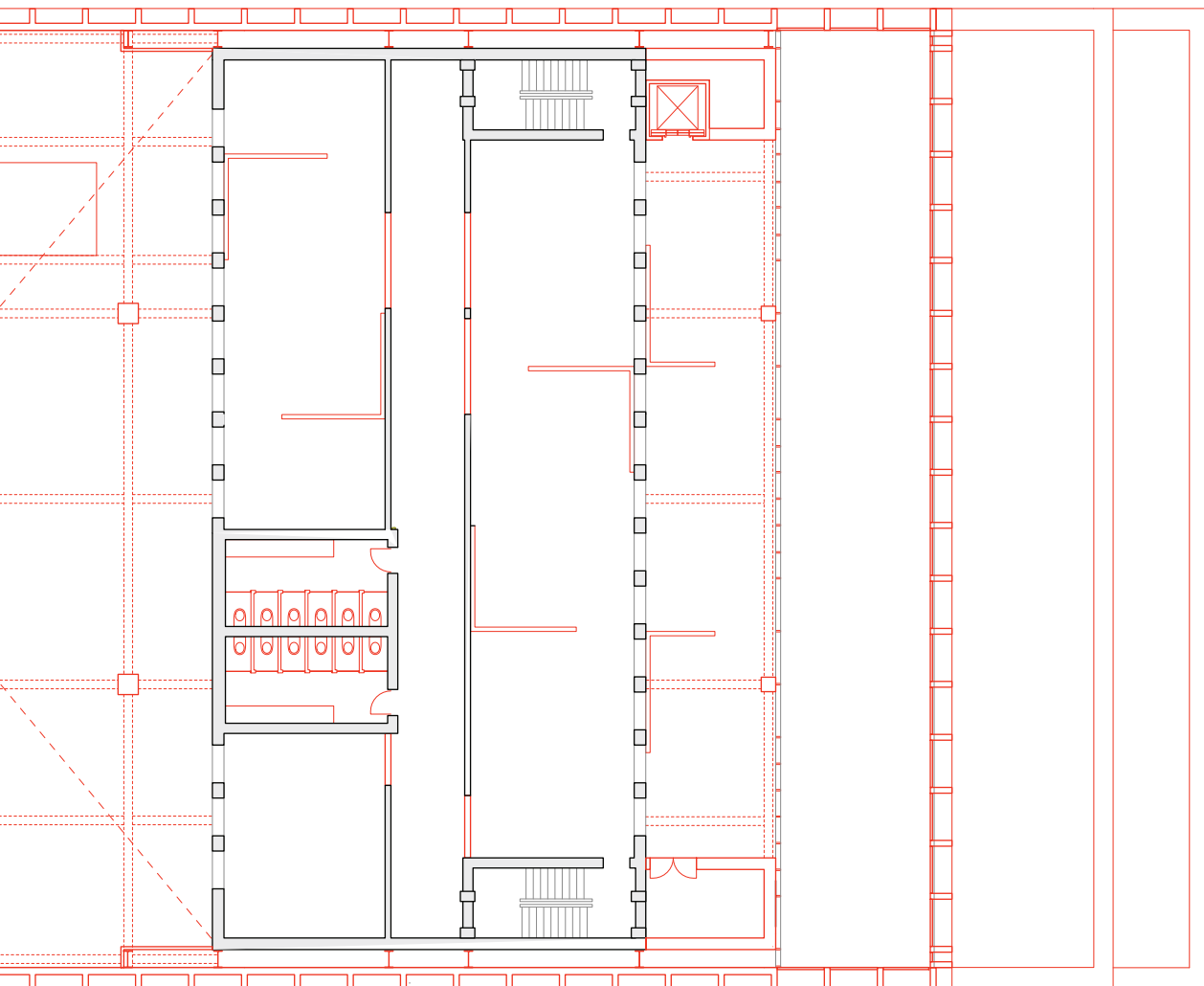


+5

1. Work atelier & material stations
2. Restrooms/storage
3. Forum space/outdoor terrace



Vlaams Museum Hedendaagse Kunst | fifth floor | Antwerp | 1:250

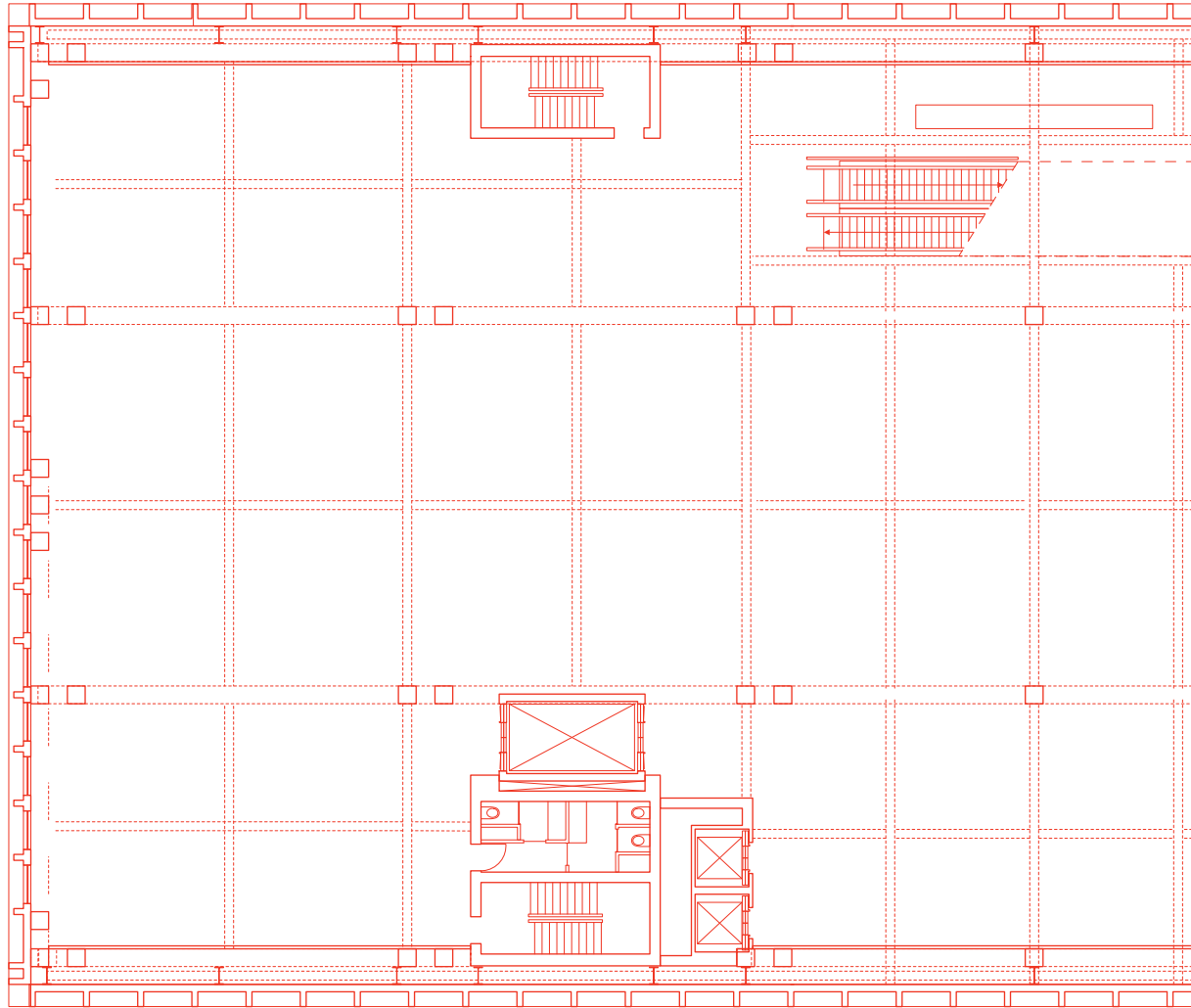


+6

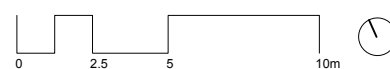
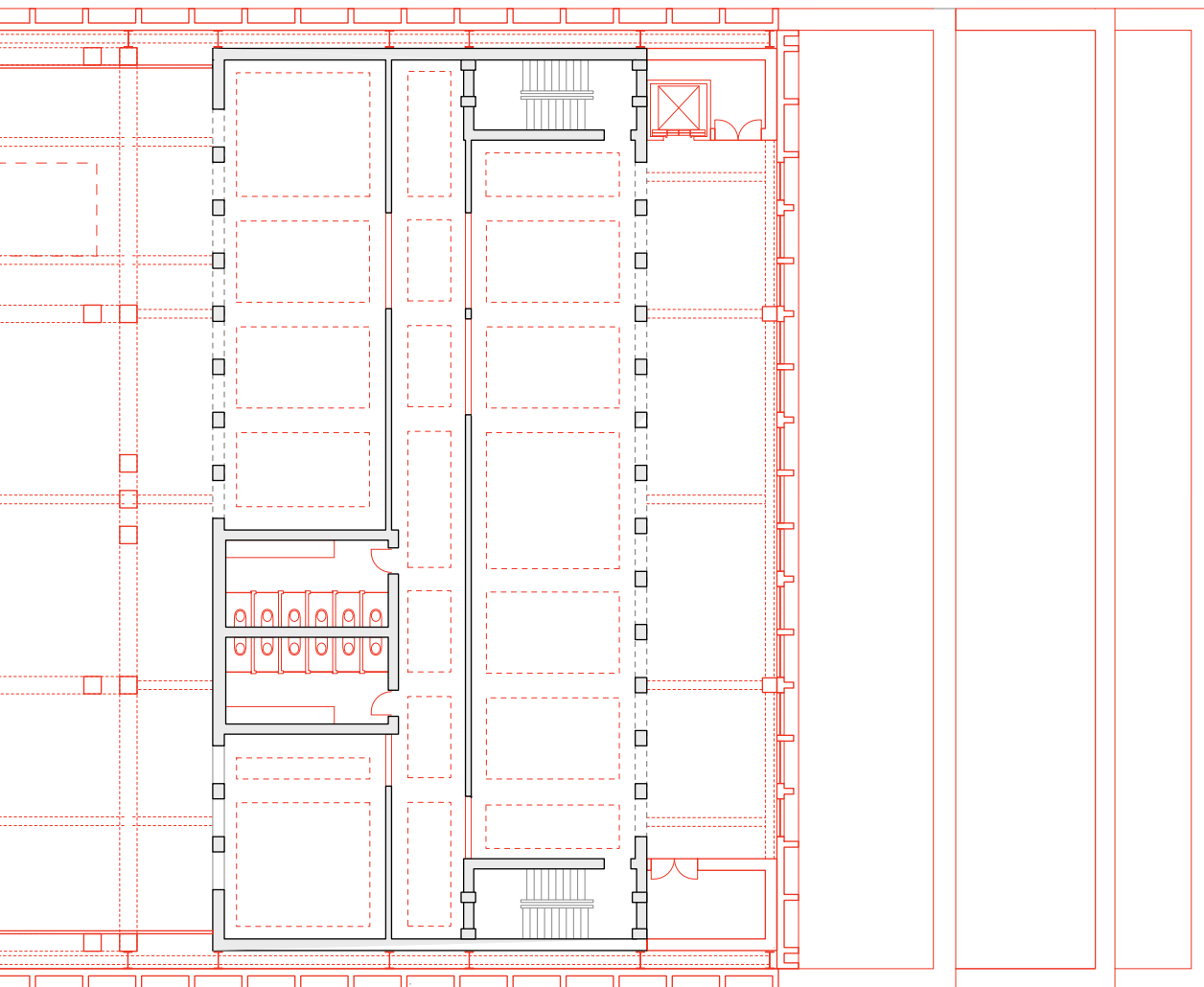
1. Main collection room 2 (free admission)

2. Restaurant/Cafe

3. Restrooms & storage



Vlaams Museum Hedendaagse Kunst | sixth floor | Antwerp | 1:250



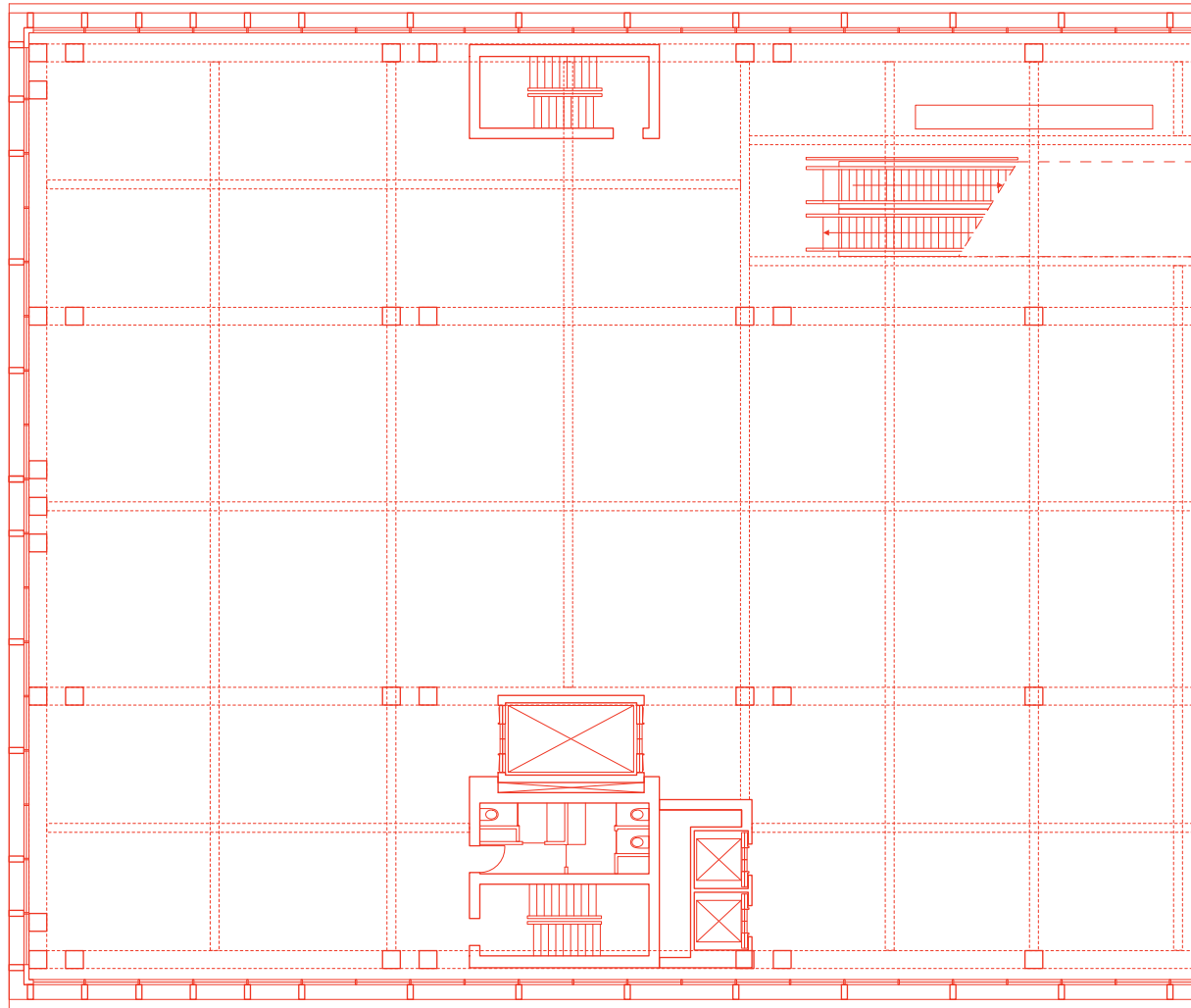


[Fig] Seventh floor exhibition - final render

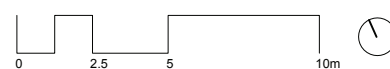
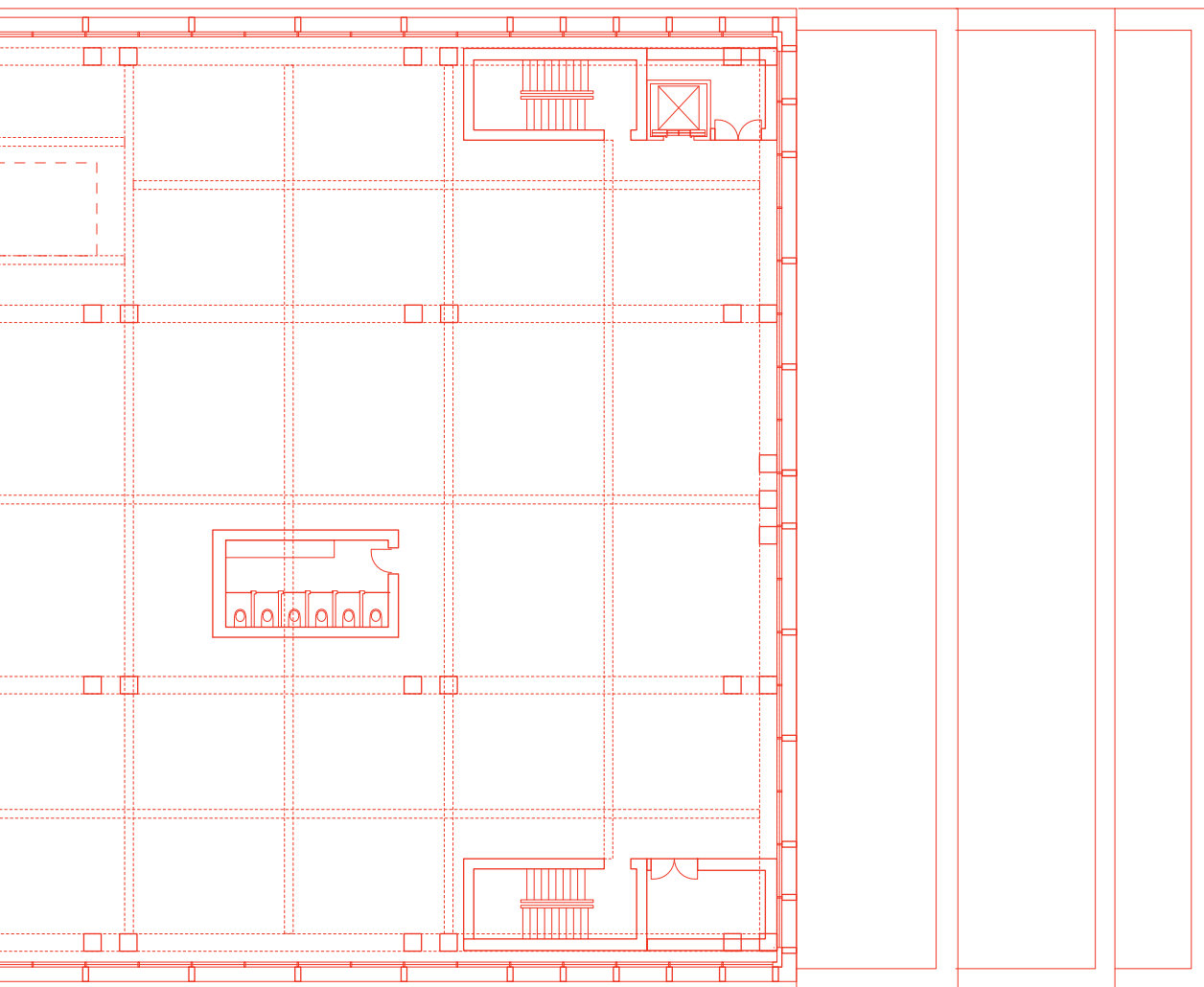


+7

1. Main collection room 3 (paid admission)
2. Secondary collection room 1
3. Restrooms & storage

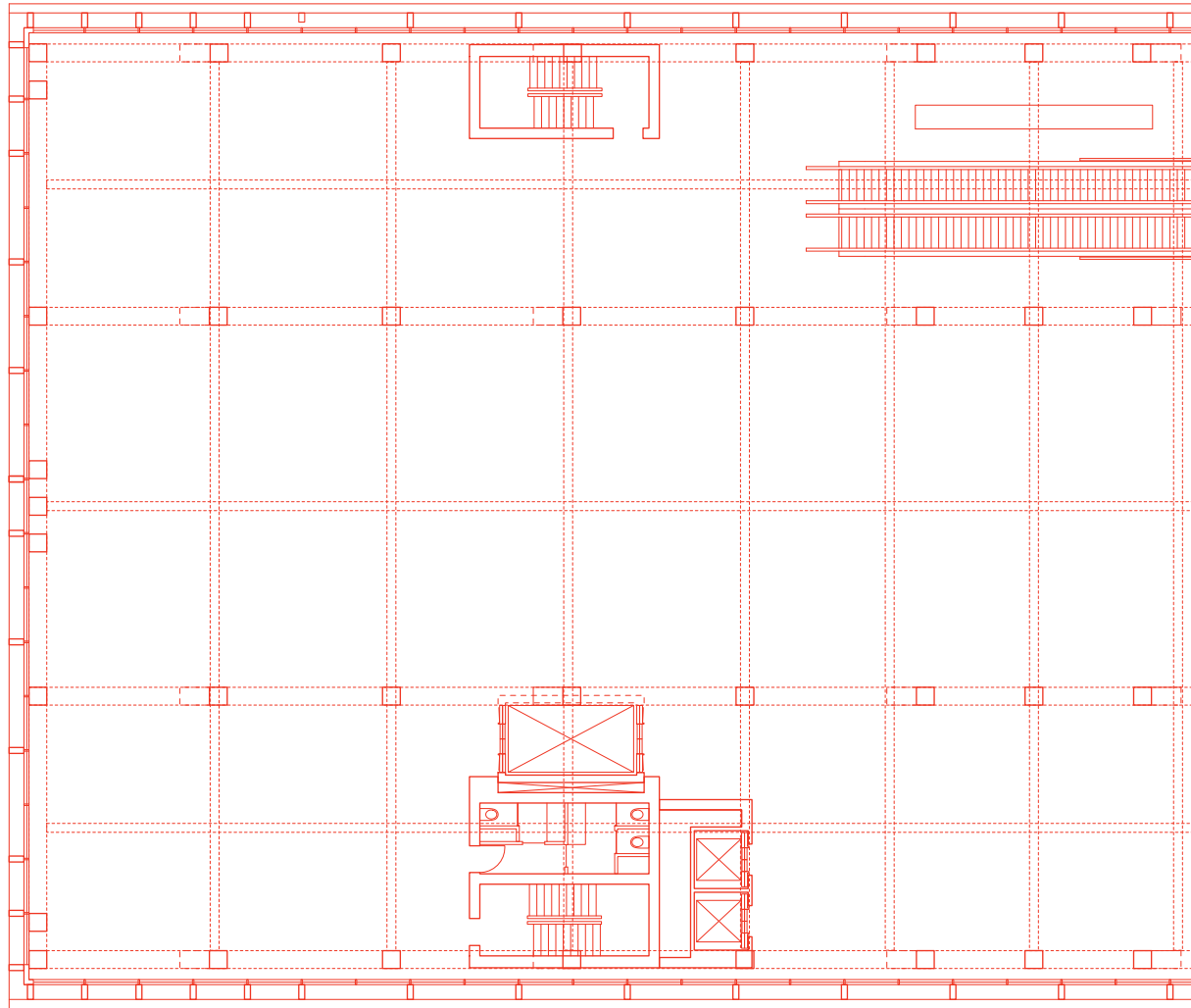


Vlaams Museum Hedendaagse Kunst | seventh floor | Antwerp | 1:250

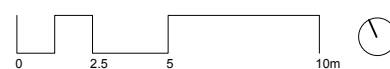
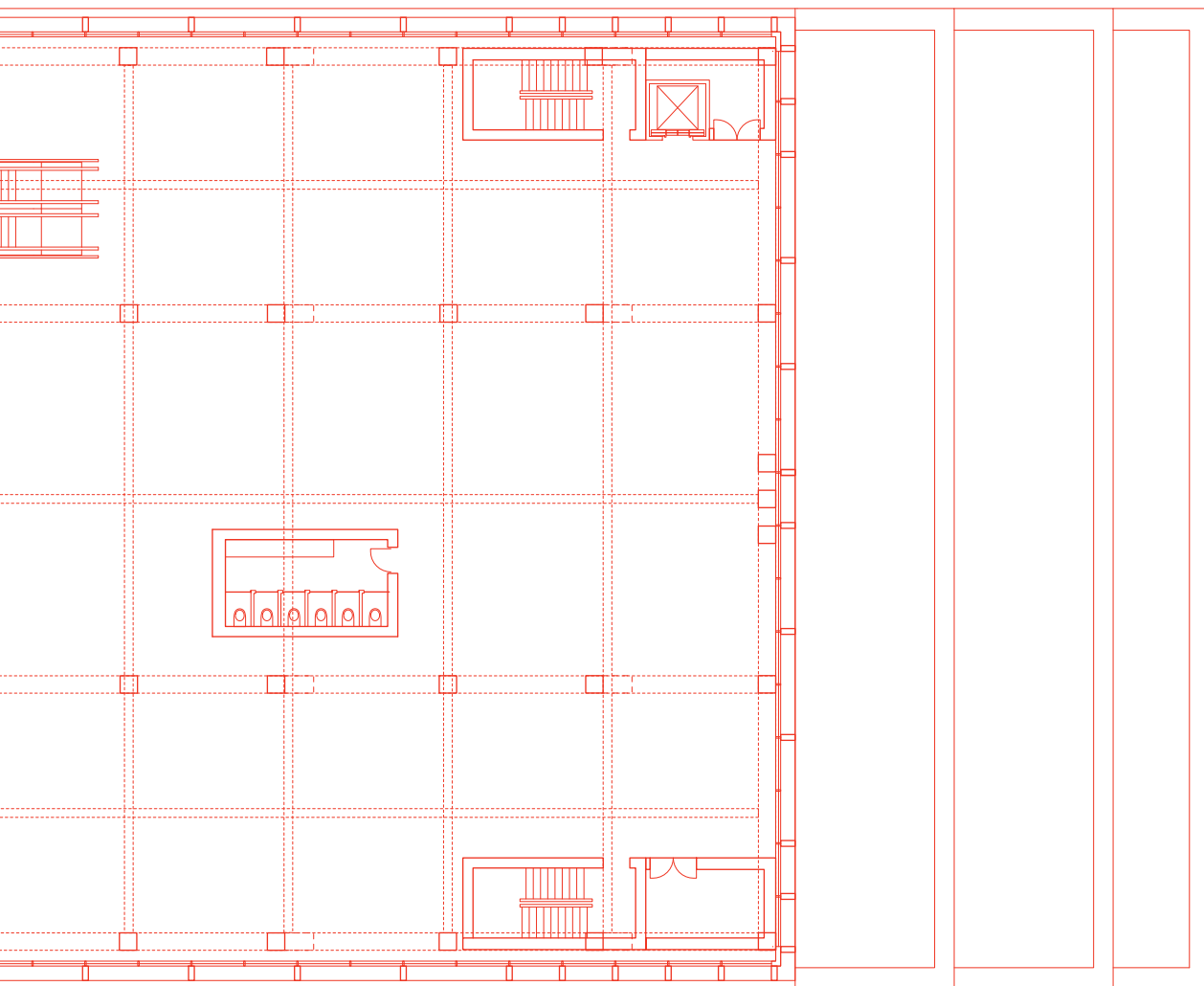


+8

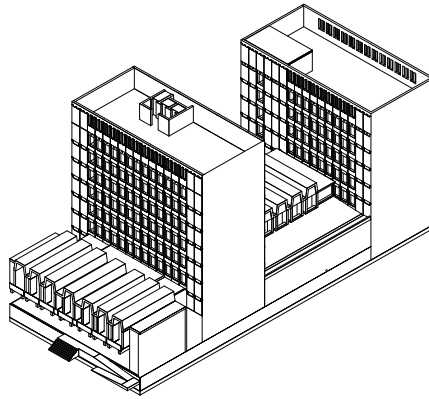
1. Main collection room 4 (paid admission)
2. Secondary collection room 2
3. Restrooms & storage



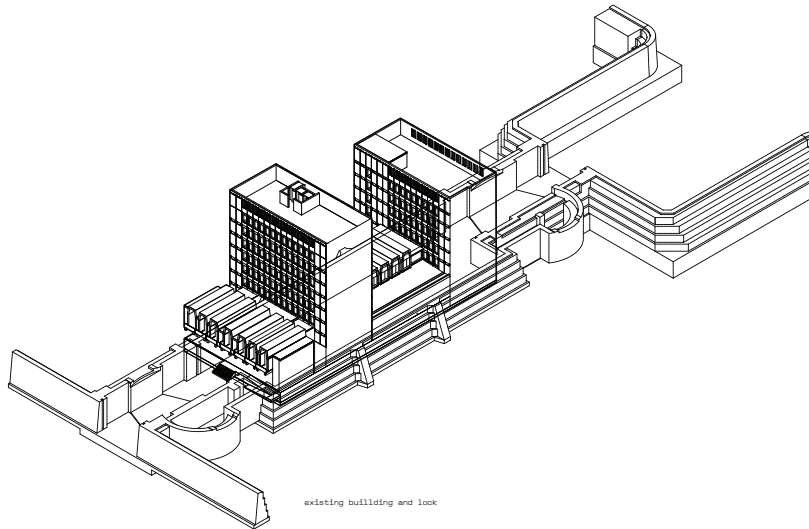
Vlaams Museum Hedendaagse Kunst | eighth floor | Antwerp | 1:250



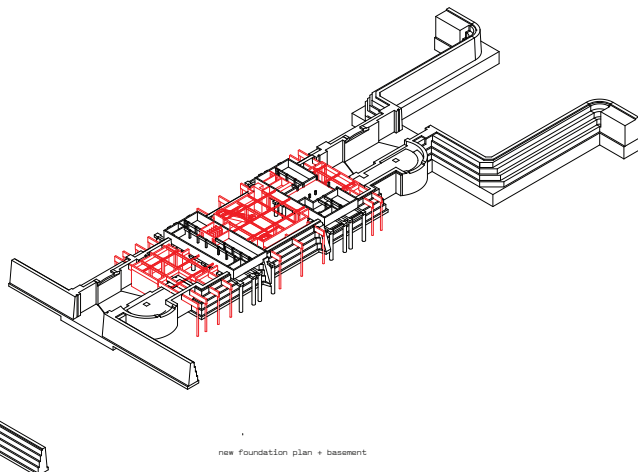
Structural diagram explaining how existing building is converted towards new design.



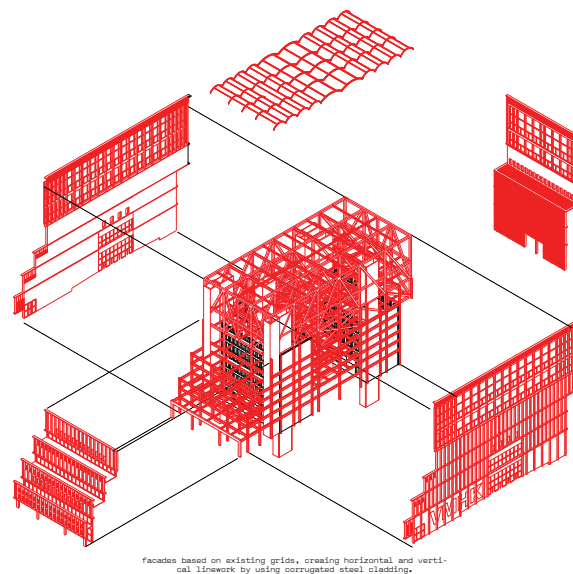
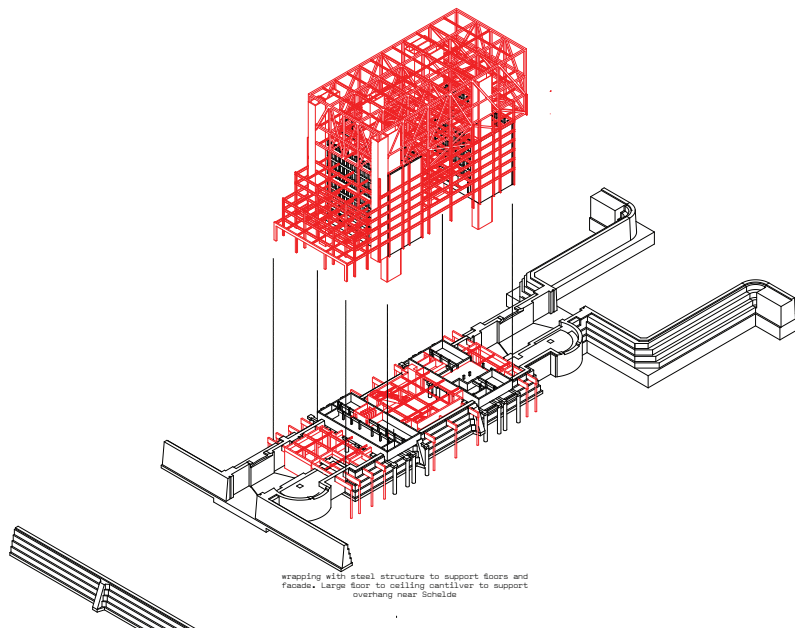
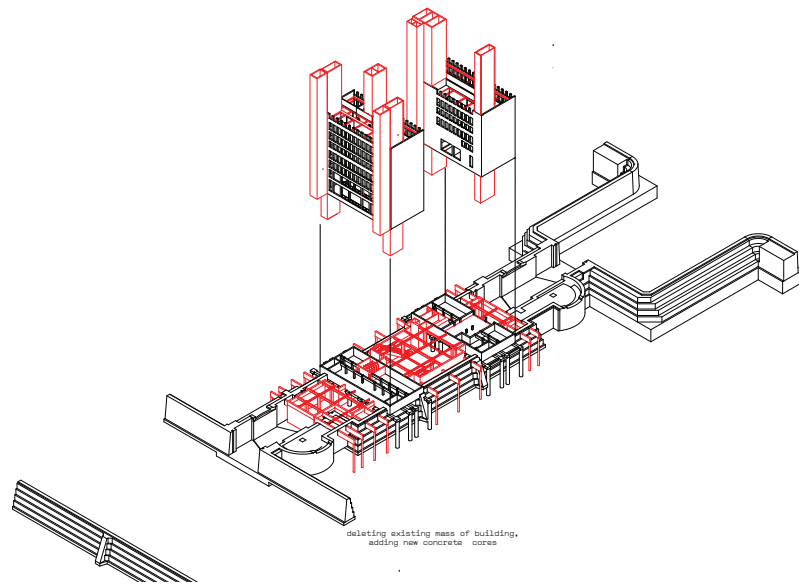
existing building.



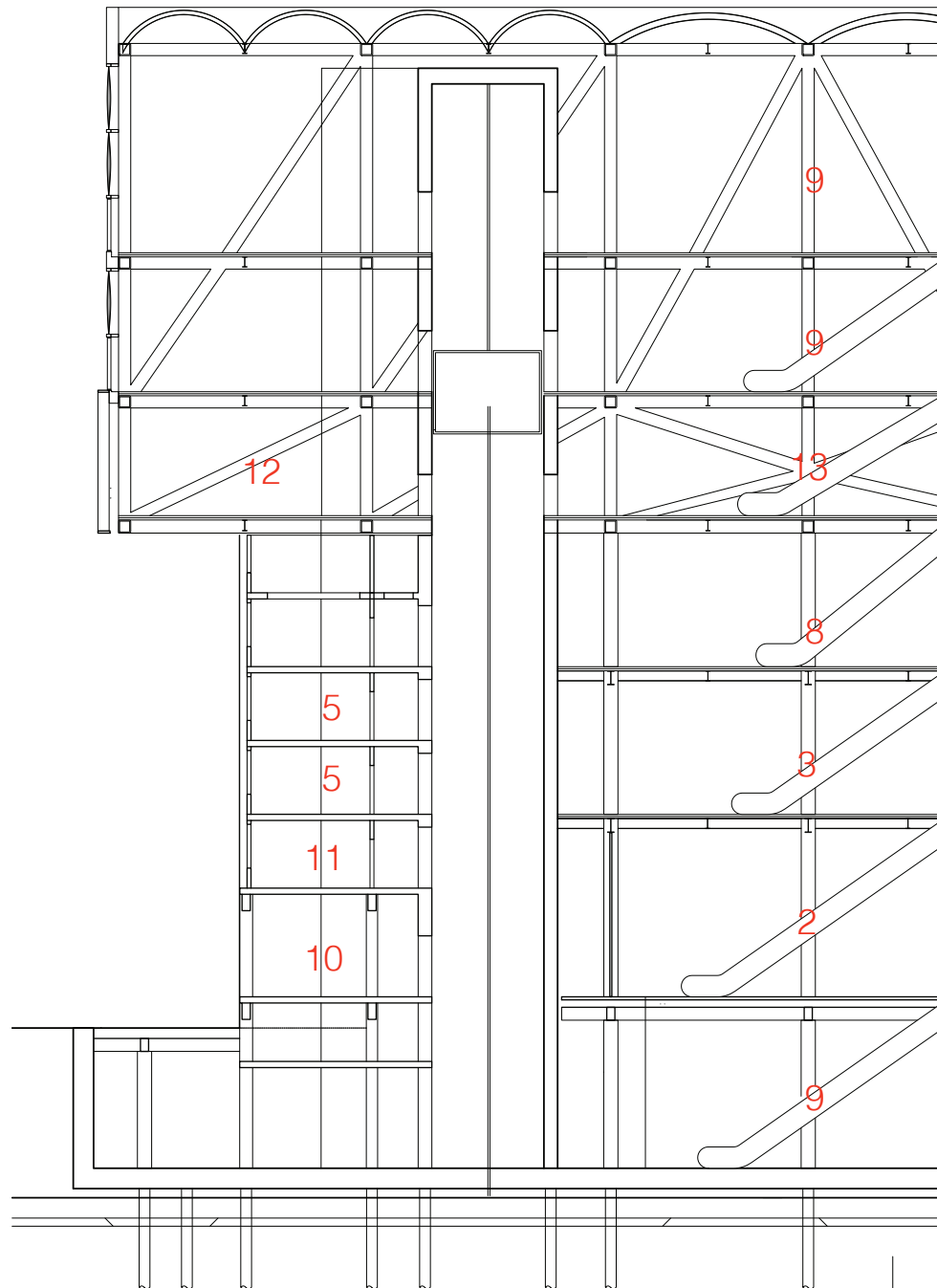
existing building and lock



new foundation plan + basement



Longitudinal section explaining structure and spatial atmosphere.

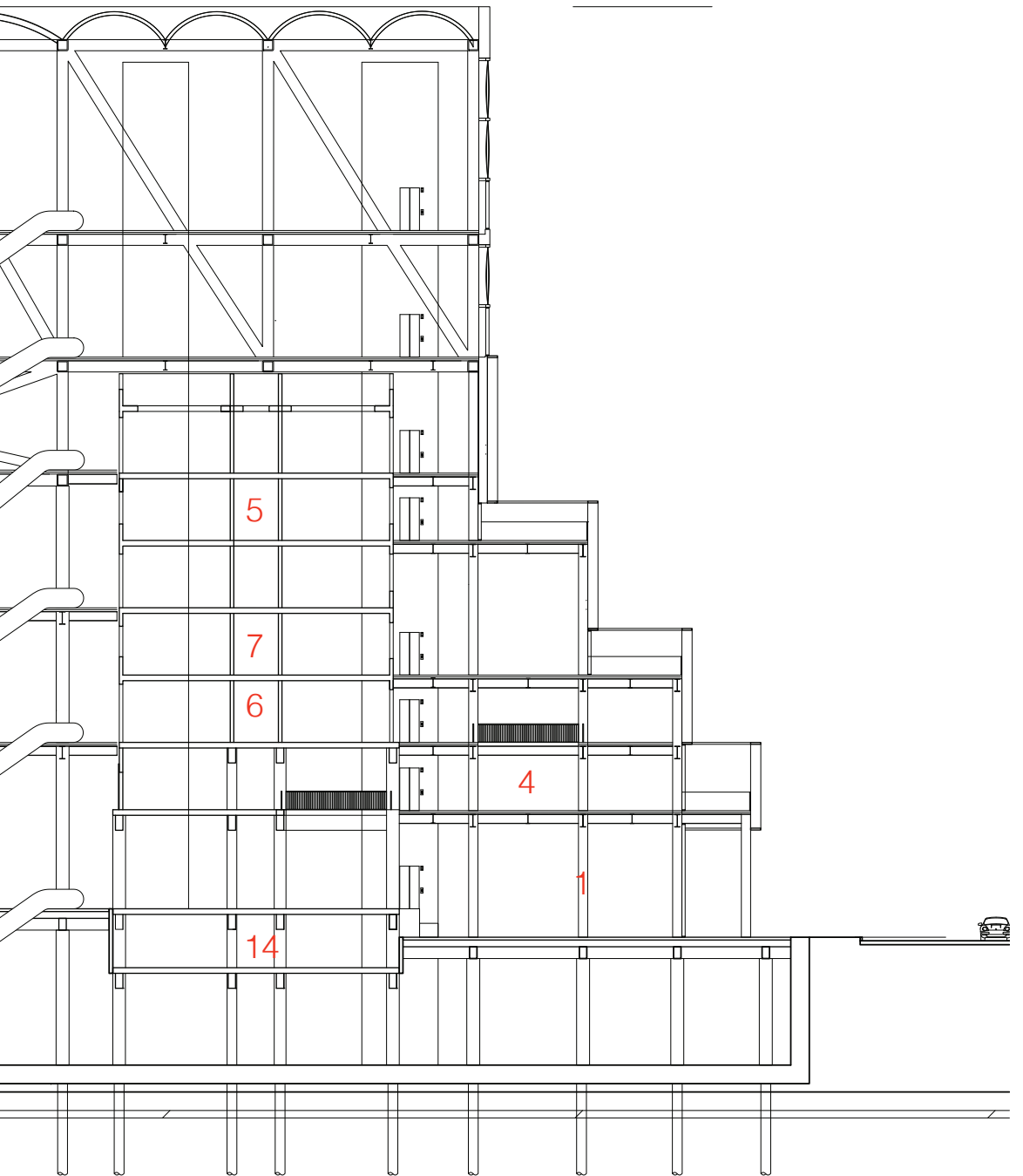


- | | | |
|---|--------------------------|----|
| 1. forum entrance area | 5. back-office | 9. |
| 2. forum exhibit space mediate's with street (free) | 6. archival room | 10 |
| 3. forum auditorium | 7. documentation | 11 |
| 4. library and reading area | 8. workshops and studios | 12 |

Vlaams Museum Hedendaagse Kunst | longitudinal section | Antwerp | 1:250

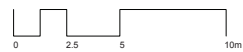
Graduation Project
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+5010

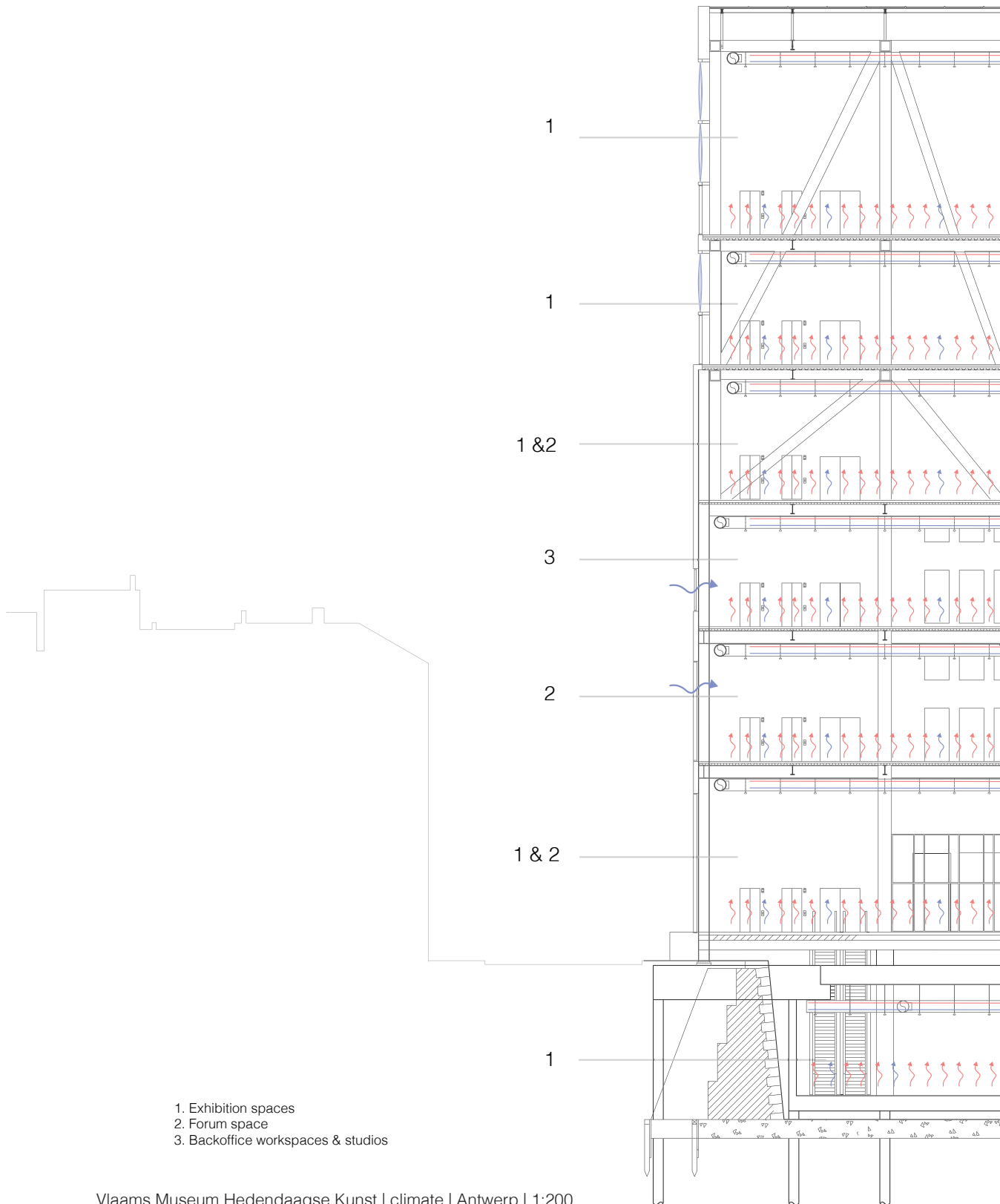


0. art handling loading dock
1. transshipment space
2. restaurant

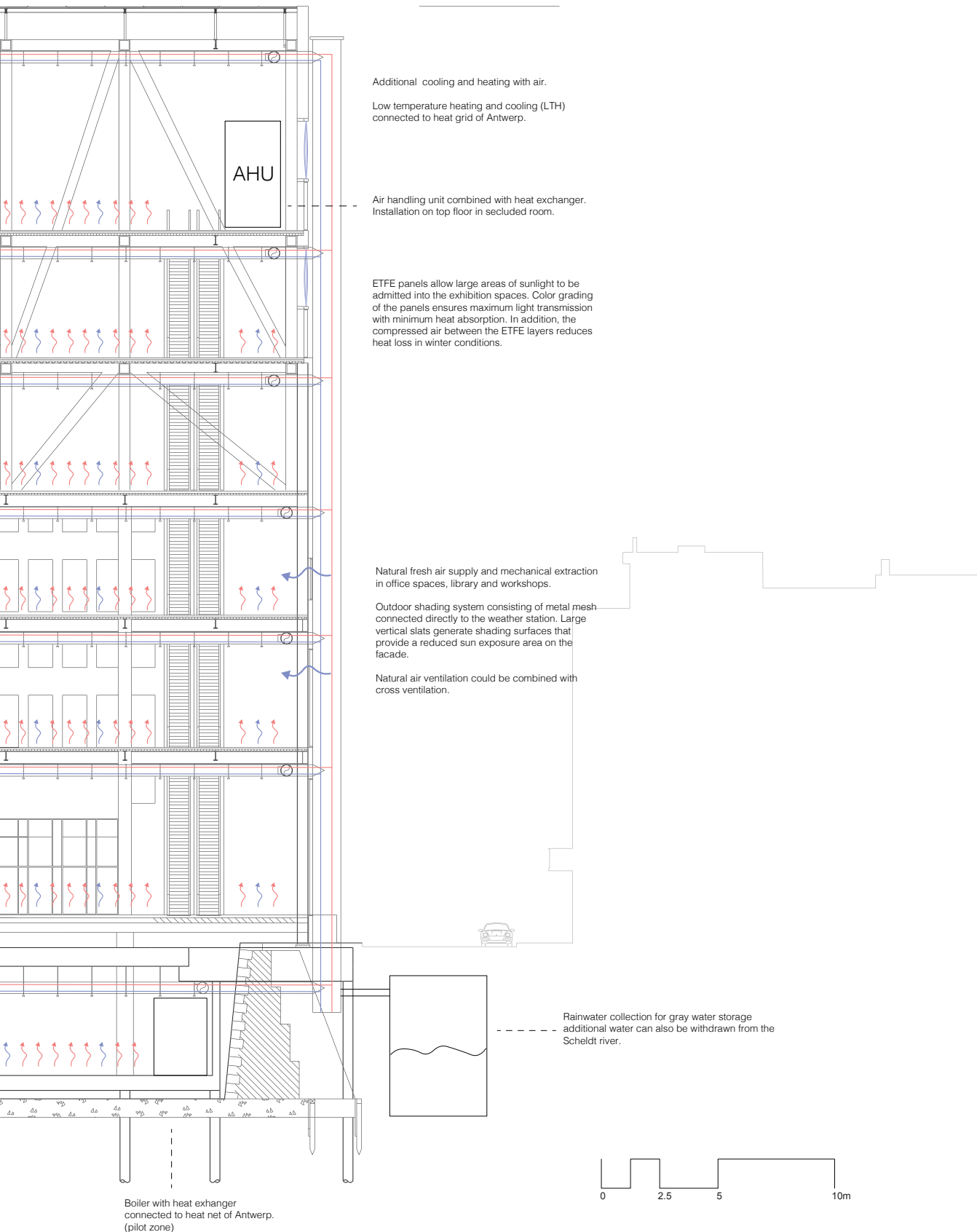
13. exhibit spaces free admission
14. technical space



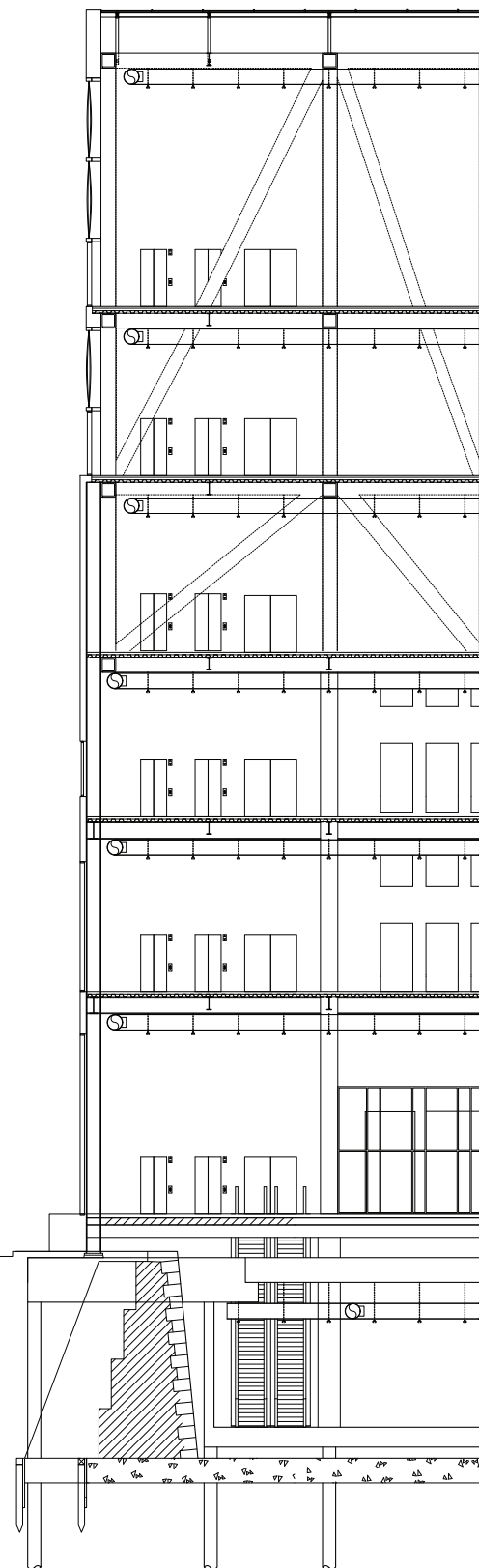
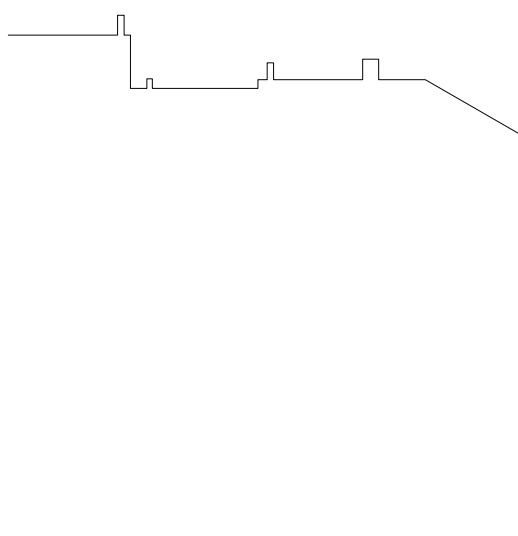
Cross section explaining structure and climate control/programming.



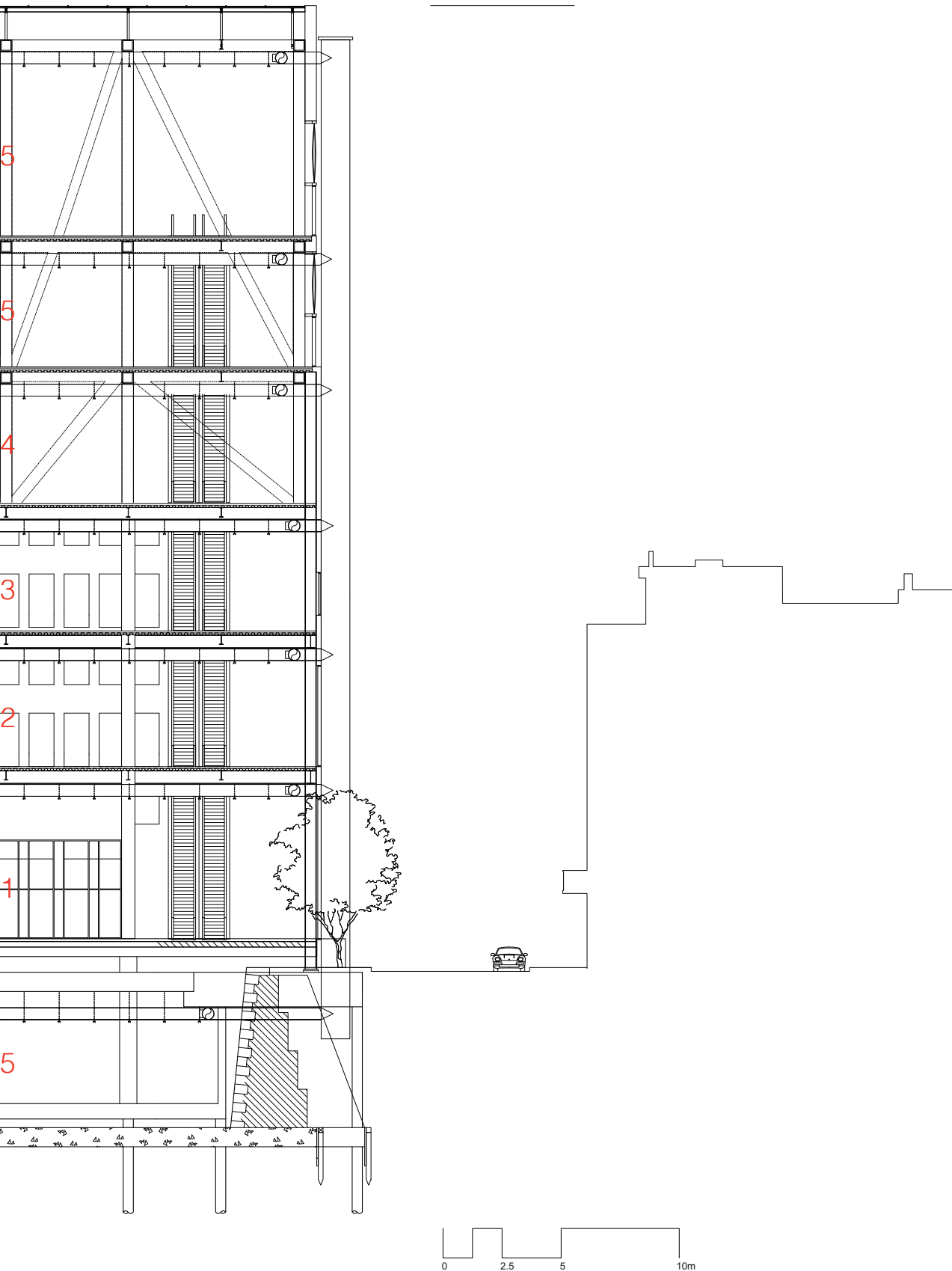
+5010



1. forum exhibit space mediate's with street (free)
2. forum auditorium
3. workshops and studios
4. exhibit spaces free admission
5. exhibit spaces paid admission

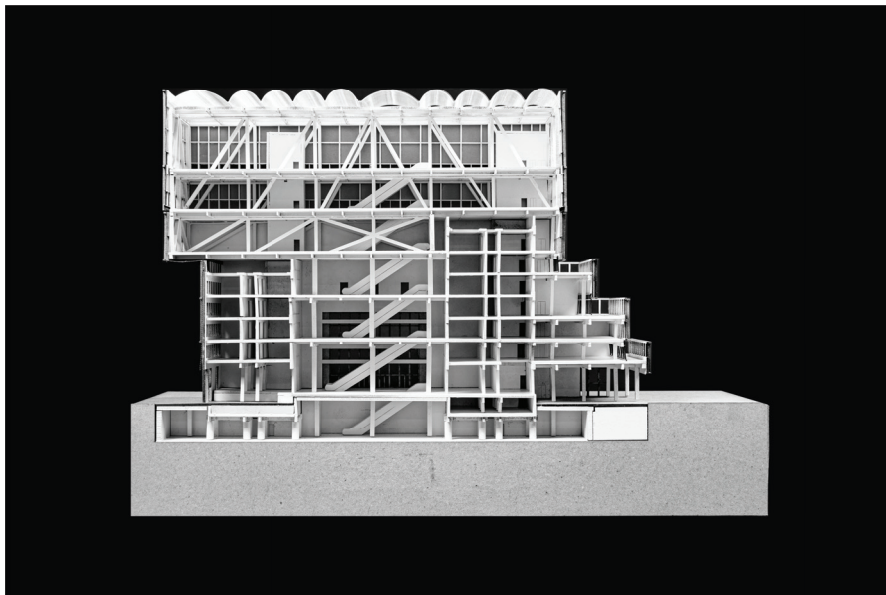


+5010





[Fig] section model 1.200 (facade)



[Fig] section model 1.200 (interior)



[Fig] Image Schelde



[Fig] Image exterior model 1.200



[Fig] Exterior model impression within urban context.

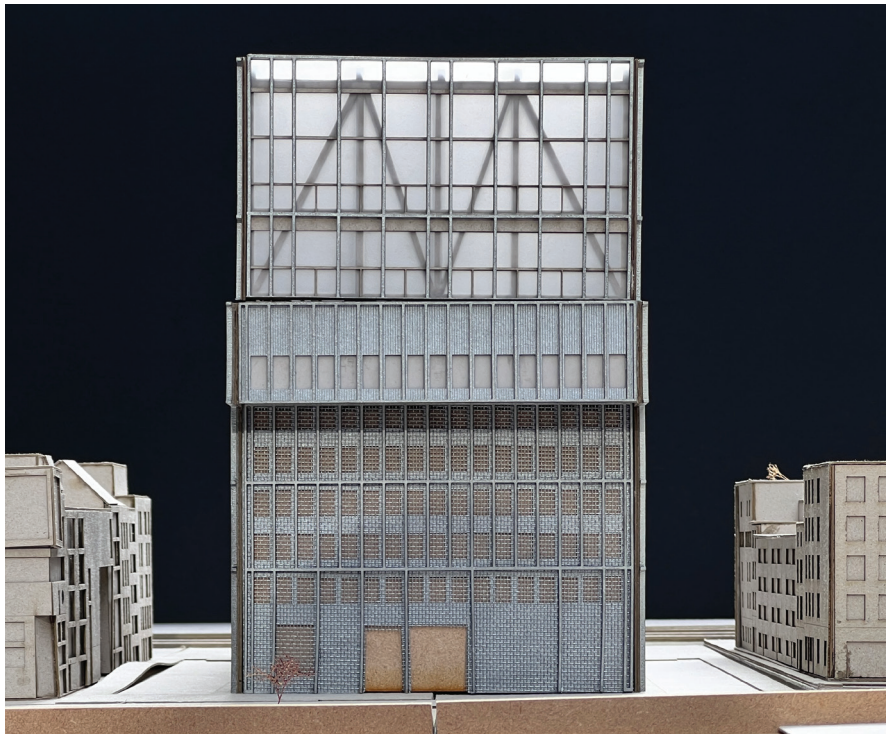
Through digital drawing, models and photographs formulate a clear impression.



[Fig] Image exterior model 1.200



[Fig] Image exterior model 1.200



[Fig] Image exterior model 1.200



[Fig] Image exterior model 1.200

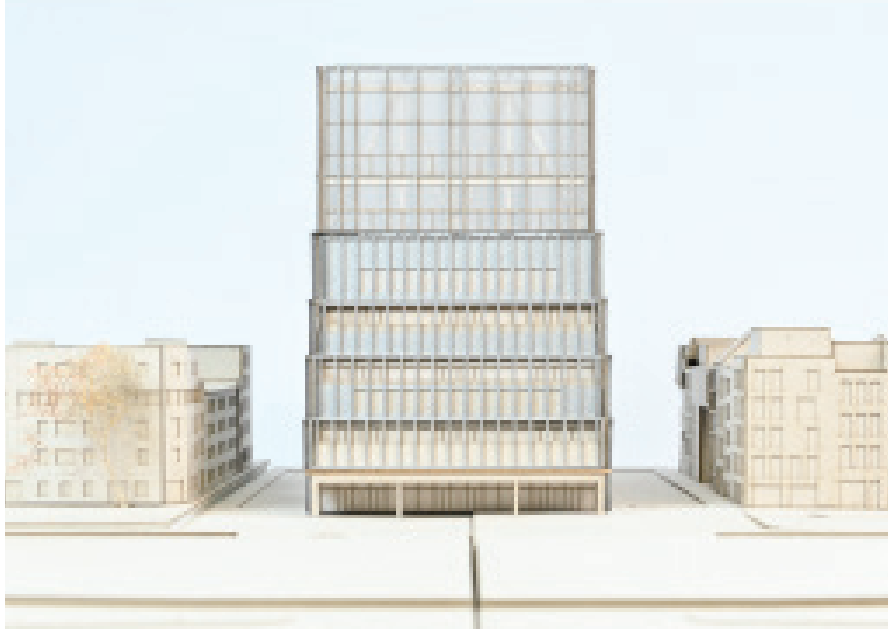
Extra set of images.



[Fig] Image models 1.200, Existing Court of appeal, Exterior & section



[Fig] Image models 1.200, Existing Court of appeal, Exterior & section

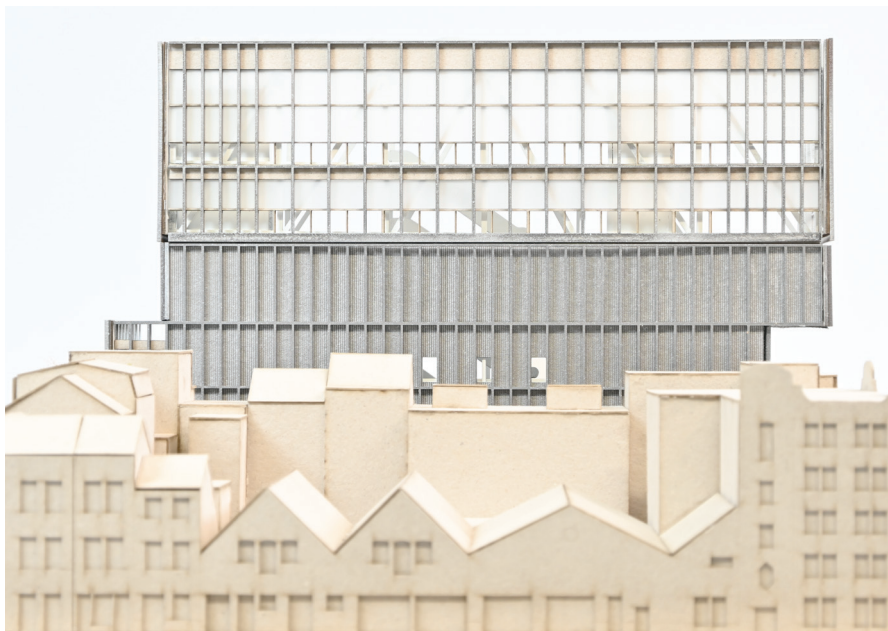
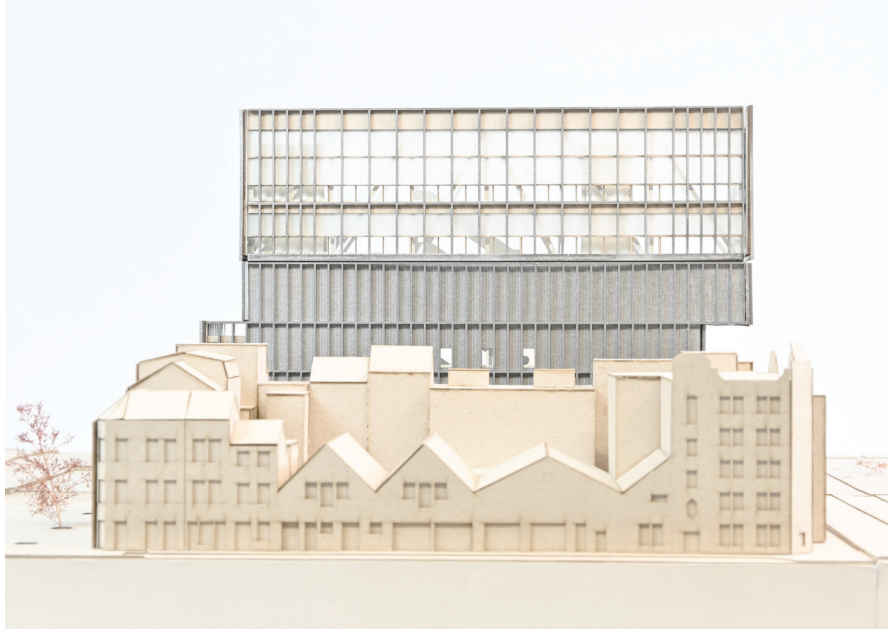




[Fig] Different perspective views from the park towards building 1.200 model



Graduation Project
An Architecture for Art
MSc3/4 Interiors, Buildings, Cities.







Reflection

Denzel Manuel
4737210

AR3AI100 Interiors buildings and cities
Graduation studio MSc 3 / 4 2022-23 - An Architecture for Art,
Faculty of Architecture and the Built Environment TU Delft

[positioning and proposal.]

The Flemish Museum of Contemporary Art (M HKA) is an institution strongly rooted in the existing fabric and socio-political framework of Antwerp South. The museum is located on the edge of the city, which has undergone consistent urban development and city planning as the city grew into one of the most diverse metropolitan areas in Europe. In this development, the Museum of Contemporary Art Antwerp has gradually sought to evolve with society, giving way to a larger institutional purpose that pushed the museum agenda towards a more formal and generic interpretation of art spaces and how they are today preferentially perceived by the majority of society.

In my thesis project, I revisit the meaning of contemporary art spaces and build on the authentic story of MKHA's first introduction to the display and conservation of contemporary art, an identity and genesis of an institution that found its way into an existing architectural structure where it has been in constant dialogue with the question of how to curate and present art from a growing collection that finds its way between layers of less common building layouts.

My design proposal is based on the sustainable idea and design approach of reusing existing building fabric, specifically the former courthouse building located on the site designated for the new development of the M HKA or at the time entitled: Vlaams Museum voor Hedendaagse Kunst (VMHK). A building typology that exists of two prefabricated office towers that are connected by a lower structural connection and entrance.

Here, the practice of preserving and exhibiting art in an anti-museum condition becomes relevant again through the presence of existing structure and building layout, which, in resemblance to the former MHKA building, reinforces this familiar identity in which exhibiting art bears the title as a symbiosis between anti-museum condition and institutional purpose.

[the relation between your graduation topic, your master track and master program.]

The studio describes its brief as "An Architecture for Art" where it resonates directly with architectural practice (museum building) and research and subject matter (art and exhibition). Within the Interiors Buildings and Cities chair, this is translated into the focus where the name already suggests its resonance with the three different scales of building autonomy and how these scales relate to each other. This layered focus helps to define and touch upon different segments of the design proposal, which becomes important within the specific large-scale project to which this year's graduation project is subject, a public building design for a contemporary art museum in Antwerp.

[the relationship between the graduation project and the wider, social professional and scientific framework.]

The ambition of my project is to investigate how a partially existing structure can be given a new purpose through public use and a museum programme. In doing so, the project articulates itself primarily in a rather technical elaboration of fusing new construction onto existing building texture, but it is equally important what characterizes the building, how this relates to the neighboring context and the social relevance of a public building and its environment t' Zuid.

A public architecture deeply embodies a social character, intrinsically designed for and by people. These individual users are part of the larger museum community made up of individuals like, staff, researchers, professionals, neighbors and recreationists who relate in some form to the context highlighted within the museum framework.

The forum space currently relates to the means and aspect of the architectural intervention that outlines the public character of the museum, where the design must equally consider the very public purpose of this type of building, attempting to transcend the building design from an introverted character to a more inviting extroverted nature. To promote meaningful interaction with the public and the neighborhood, particularly the emerging and vibrant cultural space of Antwerp South. The goal of the project in this becomes to not only facilitate a museum, but with its development to generate an active public environment that accommodates the various interests and activities pursued by its direct and indirect audience. Consequently, the design questions the formal public museum by ensuring its anti-museum constitution. (origins)

[research and design process.]

Our graduate studio was interrogated by six individual assignments, each of which was a focal point for different research and design aspects. The framework for our research was initially the first assignment, formulated in a series of reading responses alongside a technical and practical precedent study of several contemporary museums and their gallery spaces. As for the precedent study, I was tasked with recreating a gallery space located in the iconic contemporary museum Centre Pompidou by Renzo Piano, Richard Rogers and consorts. This exercise gave immediate insight into the very practical and technical qualities of an exhibition space that was strongly rooted in the idea of anti-museum. Whereas exhibition spaces were normally very stylized spaces that ironed out all the technologies as much as possible out of sight. The Centre Pompidou is precisely an over-stimulation of all that the contemporary museum must deal with in terms of art conservation.

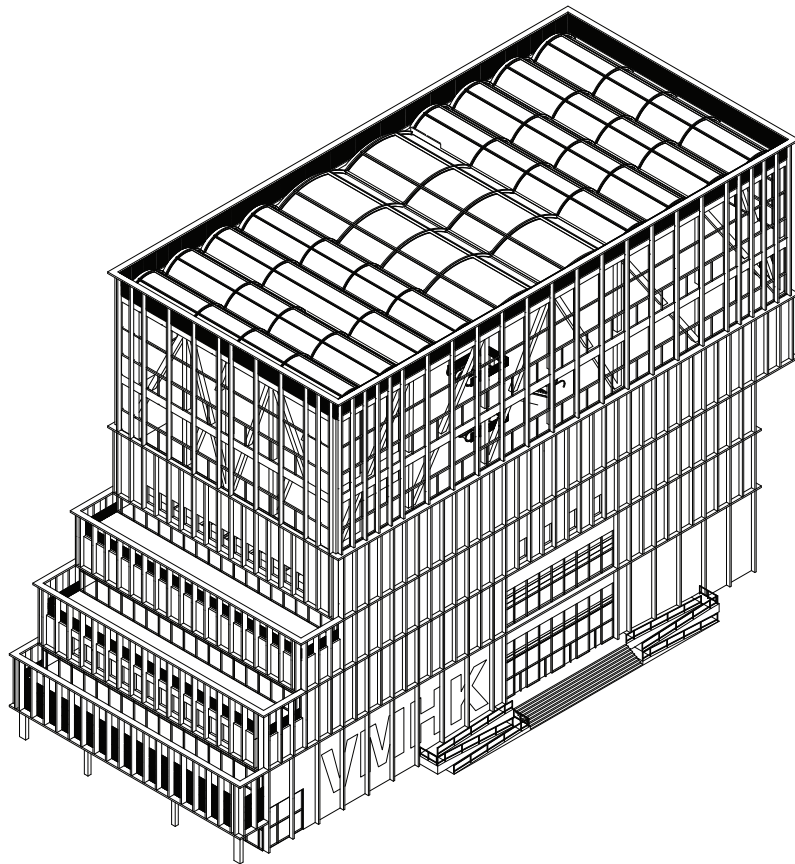
As part of the second brief, we as a studio investigated ensemble projects related to the M HKA's extensive collection, researching the various artworks and artists that make up the M HKA's extensive contemporary art collection. This exercise became particularly valuable because it provided an in-depth understanding of the artworks and how these works relate to different architectural contexts.

Regarding the third brief, our focus was on building up our individual research and design position while dealing with the content of the actual design competition for the extension of M HKA to the Walse Kaai, Antwerp. Here we were confronted with the list of requirements for the future institution of M HKA. These kinds of documents are usually drawn up by people who are not directly concerned with the actual architectural qualities of spaces, but rather with the quantitative qualities of what an institution of this size should represent. With relatively little to no knowledge and experience of the issues involved in constructing a design proposal for this scale and type of competition, it became clear to me during the work sessions that it is very important for the architect to adopt a critical attitude. Not only to look at the importance of developing the required square metres, but also to question these square metres and spatial requirements from the point of view of a specialist. Indeed, the scale of this building quickly showed what the impact could be in an area where there are mainly residential properties. To situate a public building like this on the site, I initially started looking at what precisely could be removed from the prescribed programme of requirements rather than simply adding required volumes that were essentially provided to be developed.

Departing from the P2, it became essential to specify the M HKA Institute as one that was strongly connected to local architectural tissue, and to understand its history as one that confronted their art works and gallery spaces with the existing building structure, firmly establishing the anti-museum stance they were known for. Over time, it seemed that the institutional ambition began to displace this historical narrative by becoming more generically specified by expanding their heritage towards a more common and sterile interpretation of gallery as a white cube.

Mainly because of this attitude, I found it extremely interesting and relevant to once again entangle with this form of building typology, specifically since there was still a working structure presence on the situated site. I developed the position of rethinking the existing building structure as a core catalyst for further design development. This led me to work in and around a building structure that was more indicative of the decisions to be made, rather than building a perfectly defined set of floor plans, ceiling heights and exaggerated programming, the existing structures worked as a guide to possibilities rather than the project becoming an undefined form of possibilities that would have become more relevant with a completely new built structure.

My attitude within this design process is reflected in the research and work I have able to do during the last several months, particularly my interest in different building processes and how design mediates between old and new had become a large form of inspiration. Determining a character that fits this type of building construction and how this 'masking' ensures that the museum still operates within the architectural requirements of this time. In doing so, I turned to several reference scales that could help inform my approach and understanding of the museum, from a very perceptive point of view to a very practical way of building the project. This led me to study ways of visiting the site, reading and documenting publications, reviewing existing examples that addressed the same issues as directly implementing strategies and design proposals that would clarify the useful components that would make up this project.



Thank You !