

VMHK

A Warehouse for Art: Flemish Museum of Contemporary Art

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P5 · 28.06.23

Interiors
Buildings
Cities

01. The assignment
02. The design

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 heterogenous 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

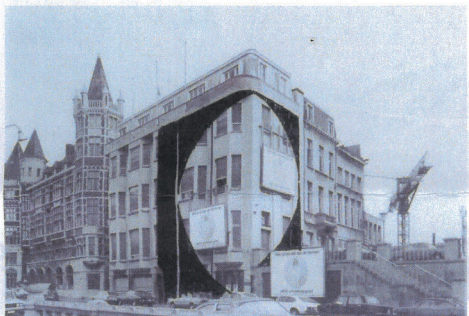
instigated, became the foundation for the collection of M HKA, with the new museum, where he also became the first director, being established by Royal Decree in 1985. Bex described it as a 'kunsthalle with a collection', with the latter being focused on contemporary art, from the 1960's onwards. Over time however M HKA has emerged as a fully-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

Interiors
Buildings
Cities

Palace

Interiors
Buildings
Cities

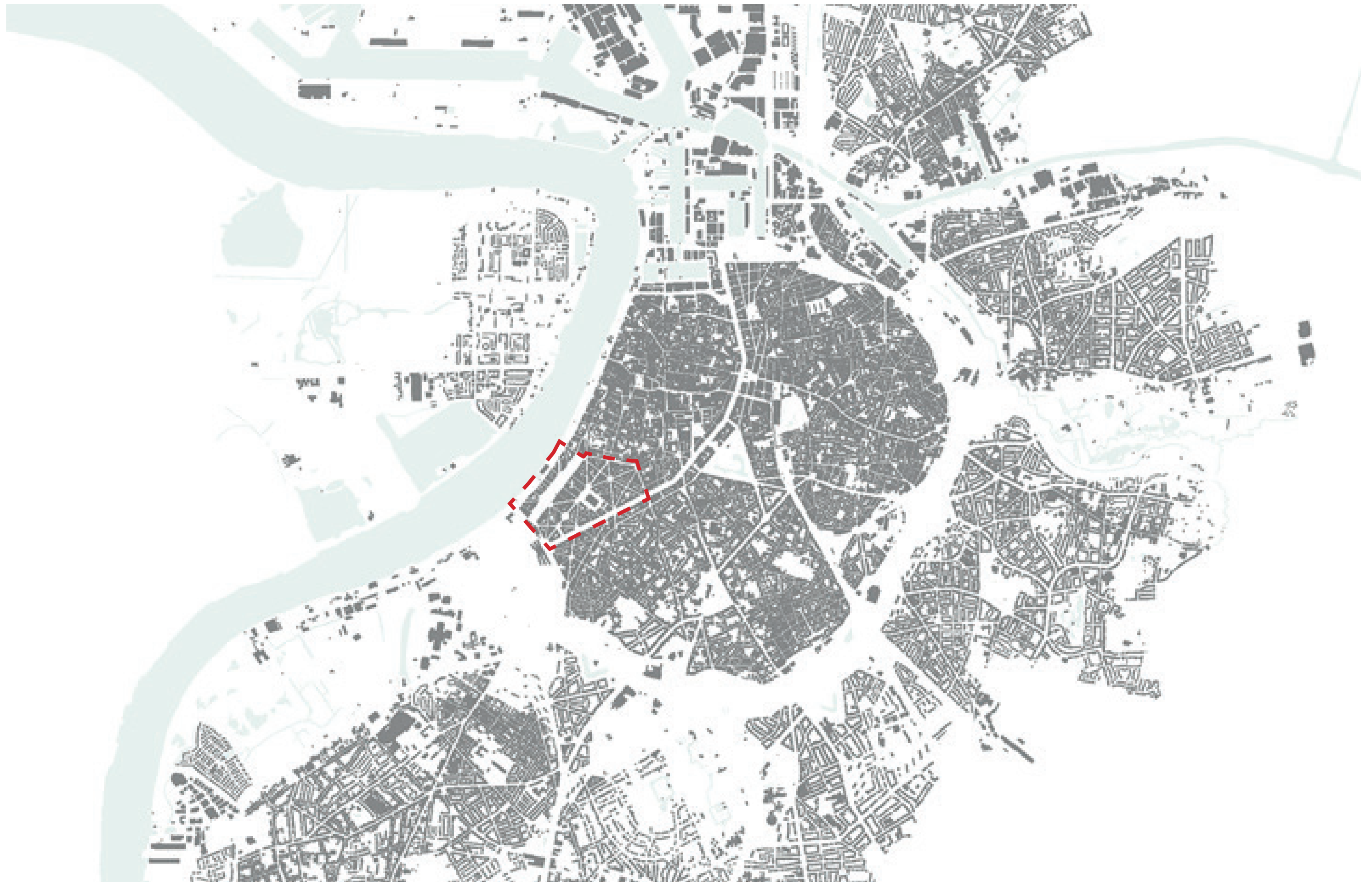
Palace

Interiors
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Palace



Location



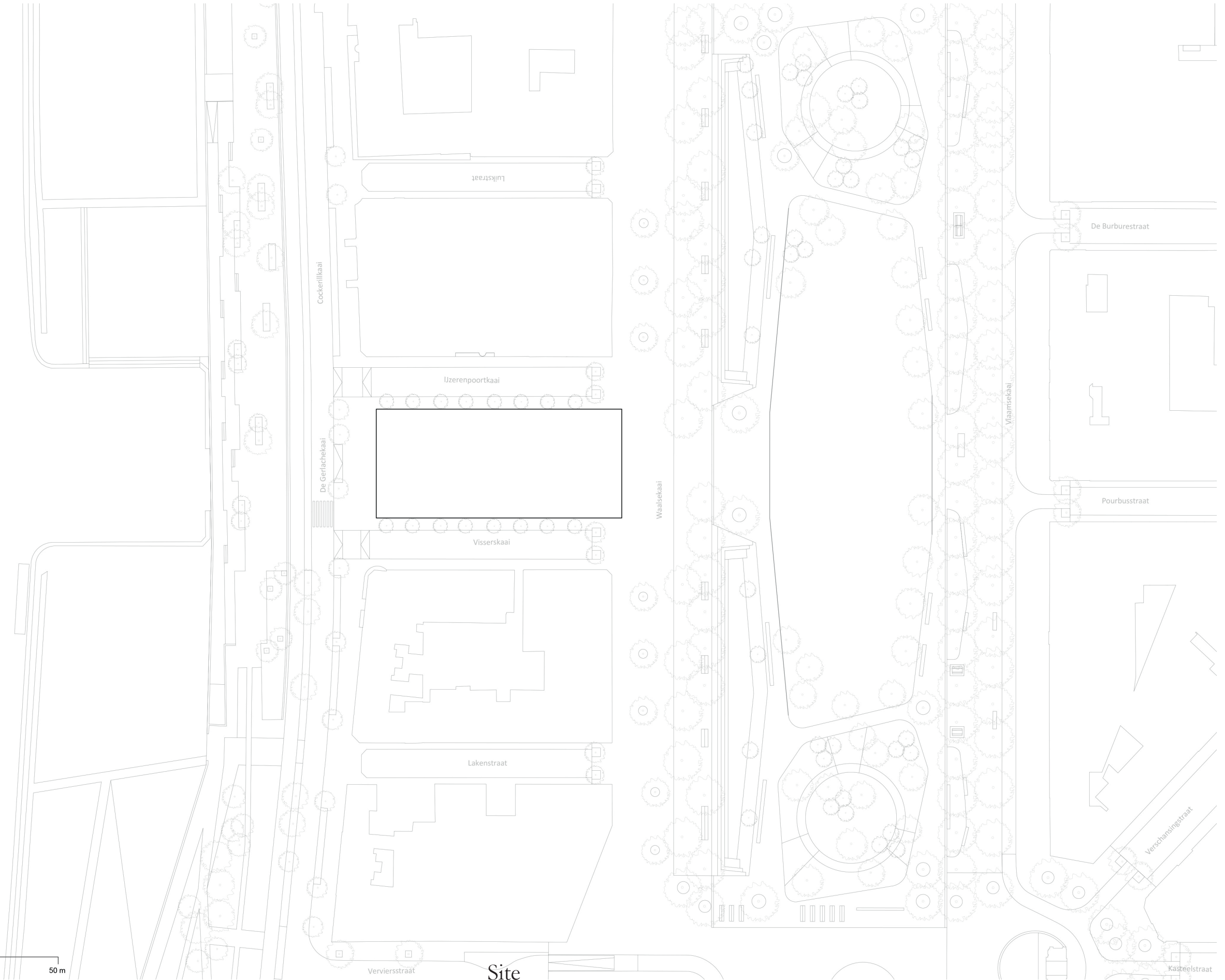
Antwerp, source: Rational Architecture



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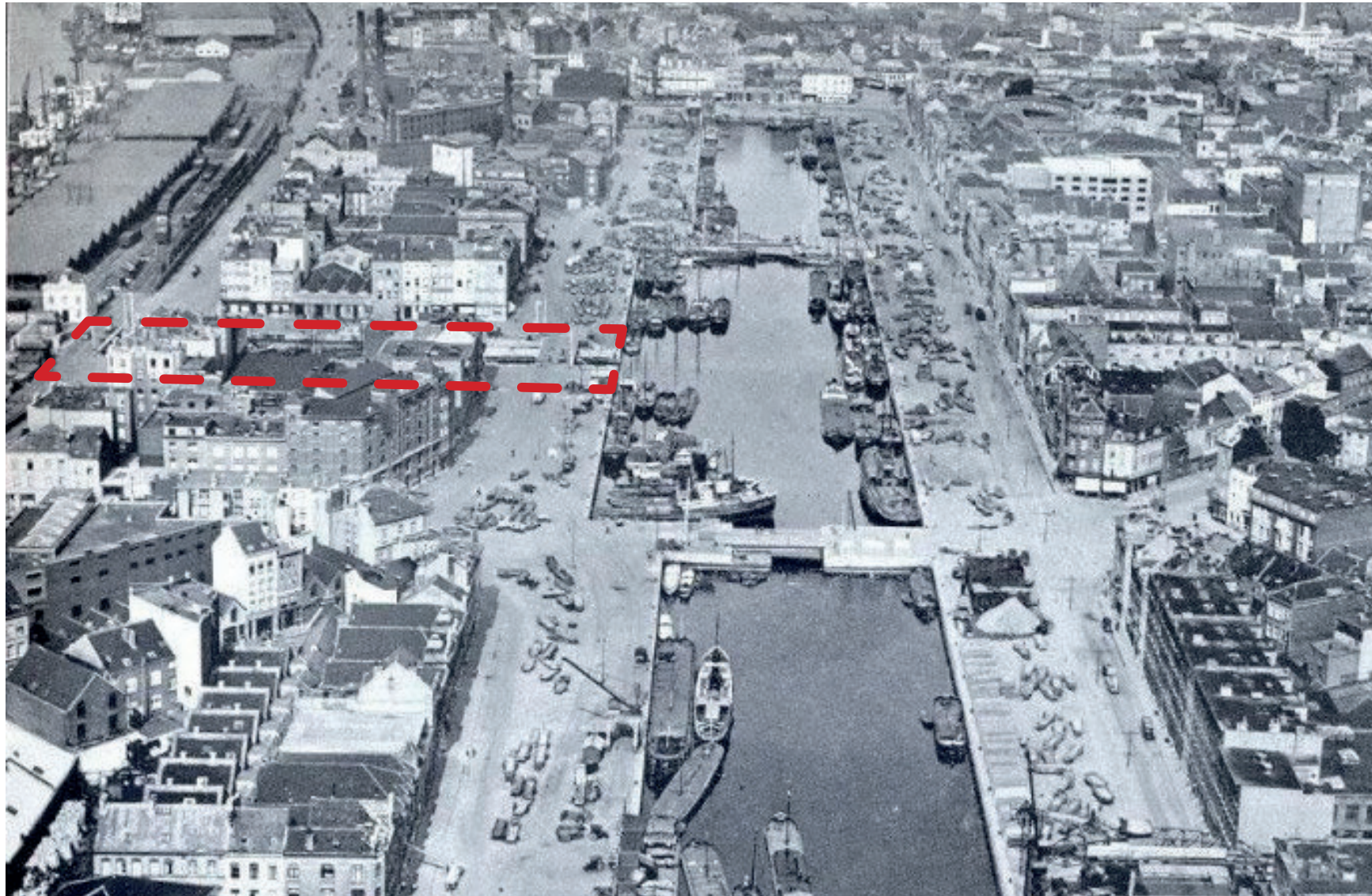


0 5 50 m





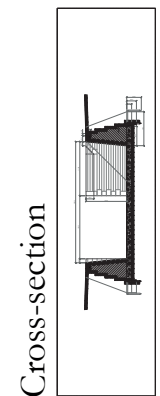
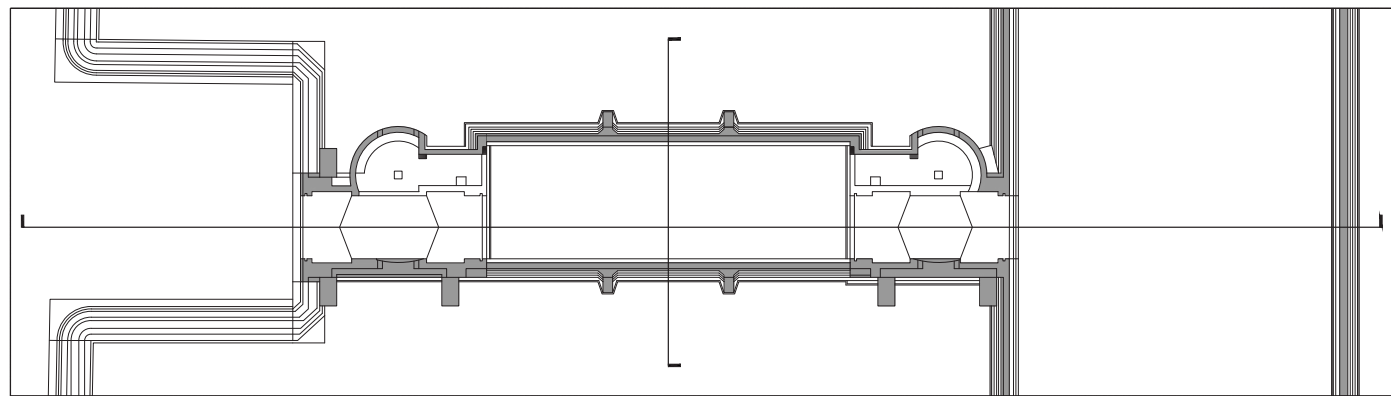
Court of Appeal building, source: Vlaams Bouwmeester



Lock, source: Vlaams Bouwmeester

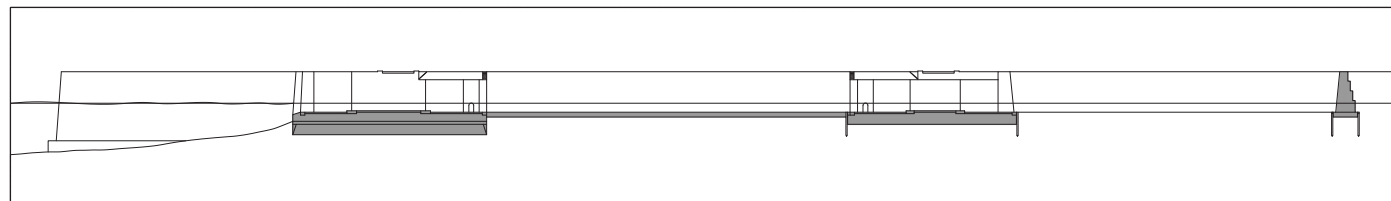


Plan



Cross-section

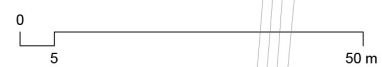
Longitudinal section



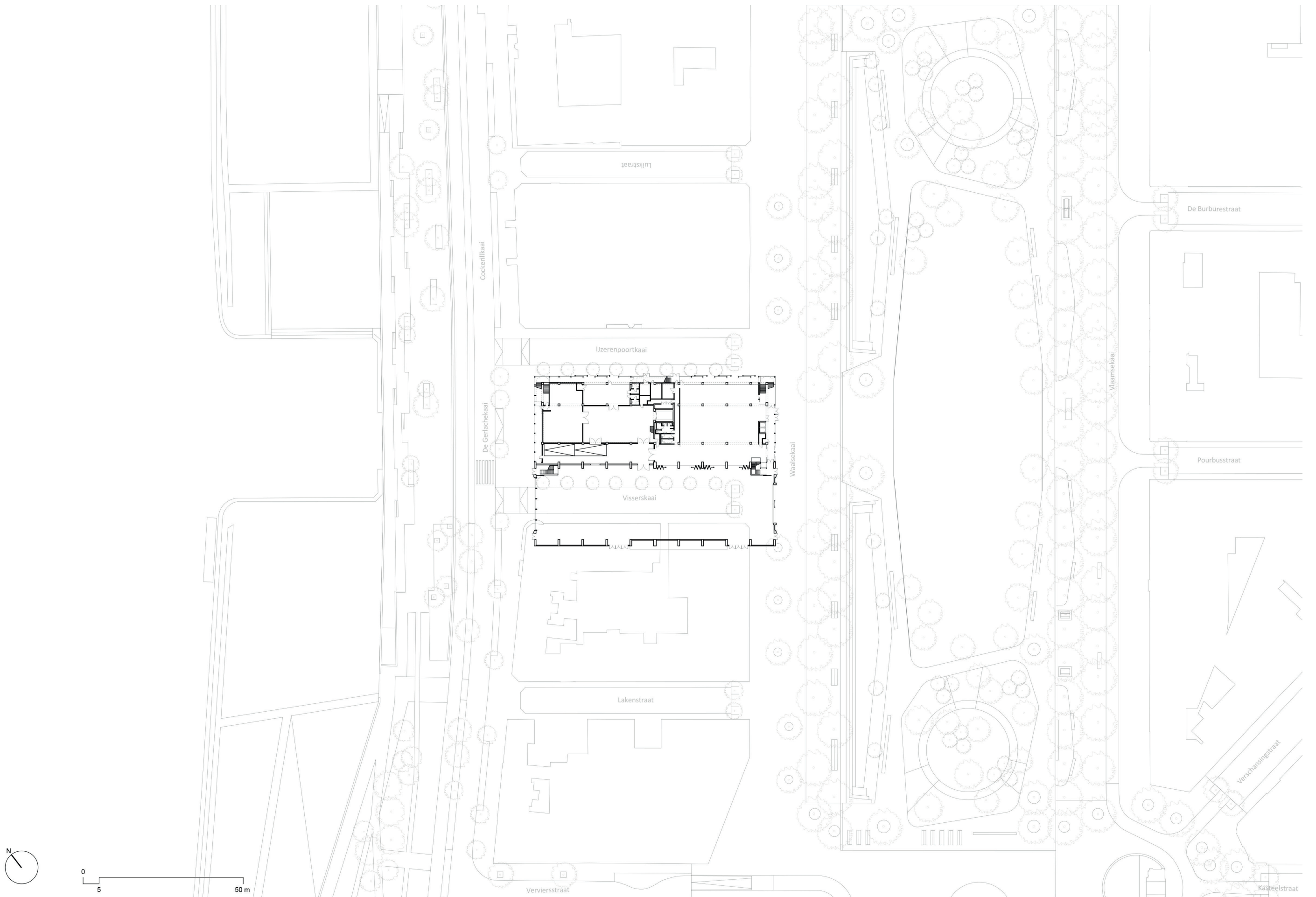
Lock



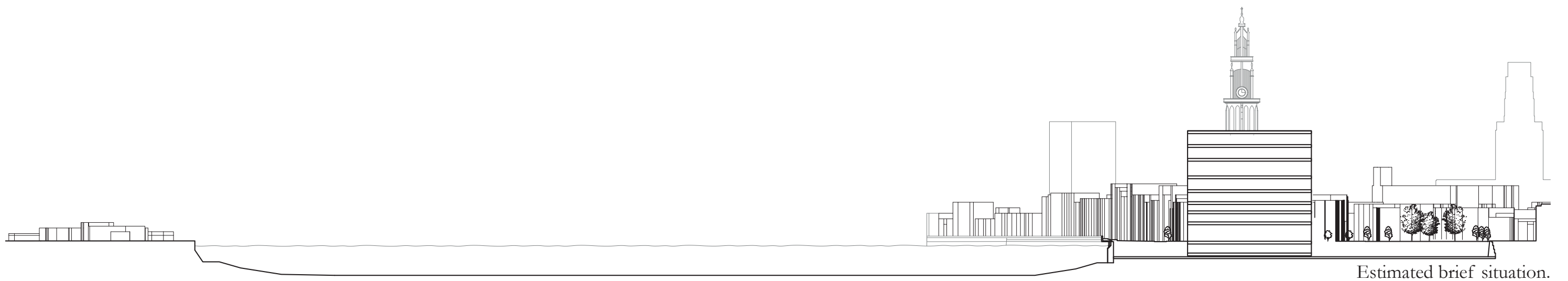
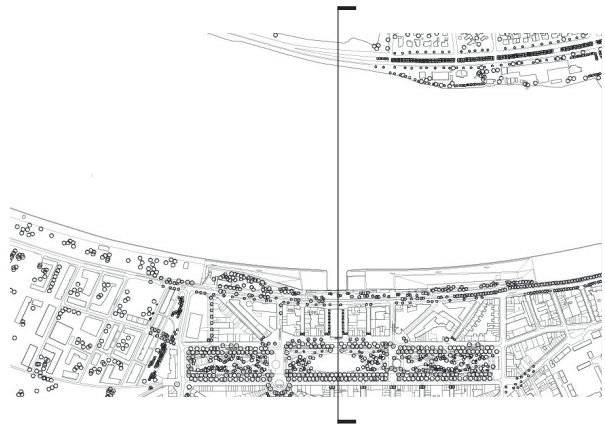
FRAC Dunkirk, Lacaton & Vassal



Site



FRAC Dunkirk (Lacaton & Vassal), compared to the site



0 10 50 100 200 m

Site section



Original image.



Recreated image.



Precedent studies

“What does a museum of contemporary art look like in the twenty-first century?”



FRAC Dunkirk, Lacaton & Vassal



Hirosaki museum of Contemporary art.



MOCA Toronto.

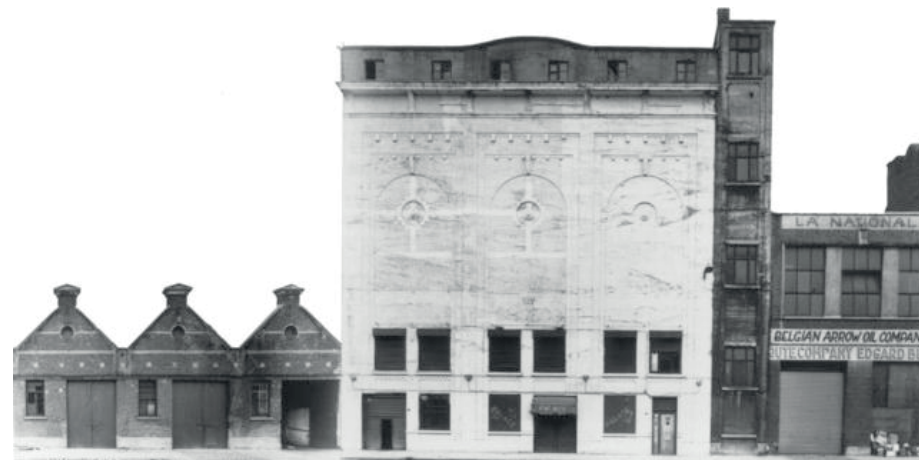


Museum de Pont.



Dia Chelsea.

The contemporary art warehouse.



M HKA in 1969

Warehouse as starting point of M HKA and disco The Palace.

Source: M HKA.



M HKA now

Collage of buildings.

Source: M HKA.



VMHK

Flemish Museum of Contemporary Art.

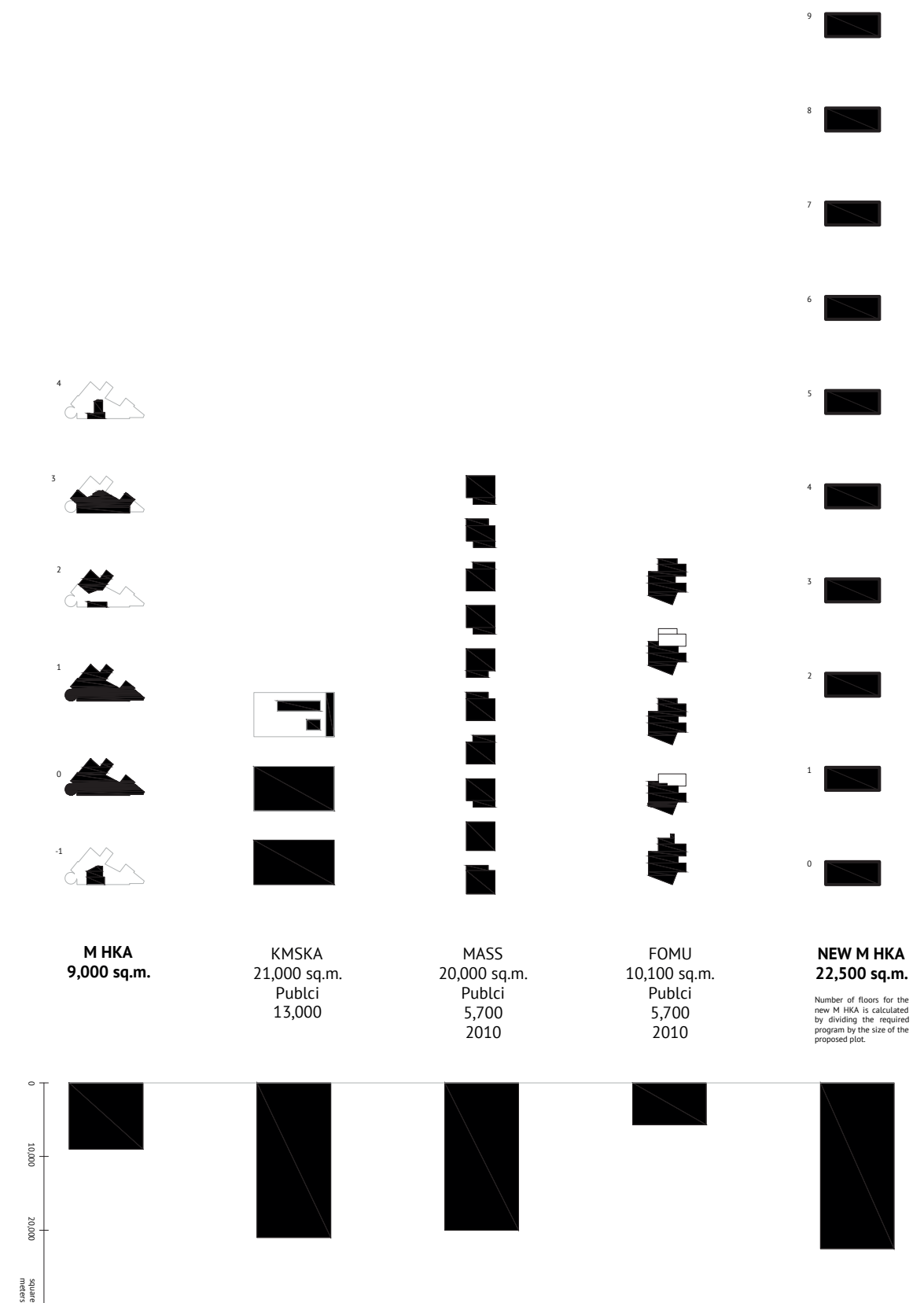
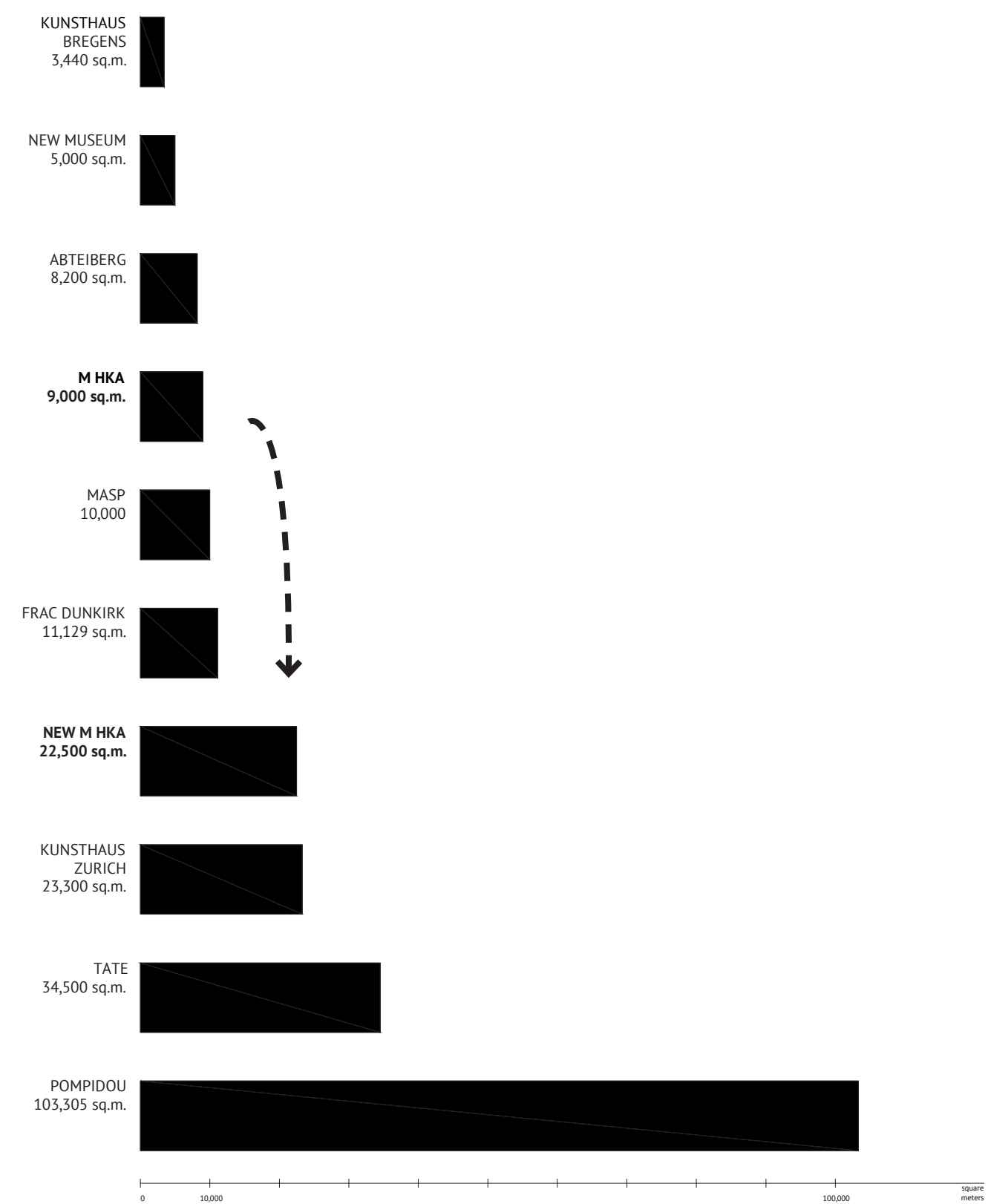


History of M HKA's architecture.

The warehouse, as a typology, was not founded by the contemporary art museum.

On the contrary, the contemporary art museum found the warehouse.

This difference offers a potential as an answer of what the contemporary art museum of the twenty-first century might look like.



BIJLAGE
Oppervlaktetabel programma van eisen toekomstig Vlaams Hedendaags Kunstmuseum

| AGENTSCHAP FACILITAIR BEDRIJF | | | | | | | | | | | |
|---|-----------------|---|-------------------|--|-------------------|--|---|--|--|--|--|
| Afdeling Bouwprojecten | | | | | | | | | | | |
| 33986 - 003702 - Bouwen van een Vlaams museum voor hedendaags kunst | | | | | | | | | | | |
| ONDERWERP | # | minimale netto oppervlakte (excl. binnen- en buitenmuren, excl. circulatie) | vrije hoogte min. | minimale netto volume (excl. binnen- en buitenmuren, excl. circulatie) | bruterings factor | minimalebruto oppervlakte (incl. binnen- en buitenmuren, incl. circulatie) | minimalebruto volume (incl. binnen- en buitenmuren, incl. circulatie) | | | | |
| 4.2 Collectiecomponent | | 3 032 | | 16 408 | | | | | | | |
| X circuit 1 | | 1 792 | | 10 408 | | | | | | | |
| X hoofdzalen type 1 | 4 x 160 | 640 | 8,00 | 5 120 | 1,3 | 2 330 | 13 530 | | | | |
| X hoofdzalen type 2 | 6 x 104 | 624 | 5,00 | 3 120 | | | | | | | |
| X zijzalen type 1 | 5 x 144 | 320 | 4,50 | 1 440 | | | | | | | |
| X kabinetten | 8 x 216 | 208 | 3,50 | 728 | | | | | | | |
| X circuit 2 | | 1 040 | | 5 200 | | 1 352 | 6 760 | | | | |
| X hoofdzal type 2 | 10 x 104 | 1 040 | 5,00 | 5 200 | 1,3 | 2 600 | 10 040 | | | | |
| X ronde zaal | 1 | 200 | 4,00 | 800 | | | | | | | |
| 4.3 Tentoonstellingscomponent | | 3 150 | | 19 800 | | | | | | | |
| X hoofdcircuit | 1 | 1 800 | 6,00 | 10 800 | 1,5 | 2 700 | 16 200 | | | | |
| X nevenscircuit 1 | 1 | 450 | 8,00 | 3 600 | 1,5 | 675 | 5 400 | | | | |
| X nevenscircuit 2 | 2 x 450 | 900 | 6,00 | 5 400 | 1,5 | 1 350 | 8 100 | | | | |
| 4.4 Bibliotheek & Archief | | 1 901 | | 7 470 | | | | | | | |
| 4.4.1 X leeszaal / bibliotheek | 1 | 222 | 3,80 | 844 | 1,5 | 333 | 1 265 | | | | |
| 4.4.2 X documentatiecentrum | 1 | 700 | 3,50 | 2 450 | 1,5 | 1 050 | 3 675 | | | | |
| 4.4.3 X studieruimte | 1 | 40 | 3,50 | 140 | 1,5 | 60 | 210 | | | | |
| 4.4.4 X content management / digitale werking | 1 | 19 | 3,50 | 66 | 1,5 | 205 | 735 | | | | |
| 4.4.5 X ondersteunende voorzieningen | 1 | 20 | 3,50 | 70 | 1,5 | 30 | 105 | | | | |
| 4.4.5.1 X sanitair medewerkers | 1 | incl. | | | | | | | | | |
| 4.4.5.2 X kitchentete | 1 | incl. | | | | | | | | | |
| 4.4.6 X archiefwerking | 1 | incl. | 3,50 | 455 | 1,5 | 195 | 683 | | | | |
| 4.4.6.1 X kantoorruimte | 1 | incl. | | | | | | | | | |
| 4.4.6.2 X scanruimte | 1 | incl. | | | | | | | | | |
| 4.4.7 X technische werking archiefdepot | 1 | incl. | | | | | | | | | |
| 4.4.7.1 X ontvangst - afgesloten quarantaineruimte | 1 | incl. | | | | | | | | | |
| 4.4.7.2 X verwerkingruimte | 1 | incl. | | | | | | | | | |
| 4.4.7.3 X depot kunstarchieven | 1 | 750 | 4,50 | 3 375 | 1,5 | 1 125 | 5 063 | | | | |
| 4.5 Het forum | | 3 608 | | 25 140 | | | | | | | |
| 4.5.1 X Forumhoofdruijme | 1 | 1 556 | 9,00 | 14 004 | 1,7 | 2 645 | 23 807 | | | | |
| 4.5.2 X onthaalfunctie | 1 | incl. | | | | | | | | | |
| 4.5.2.1 X lobby/hal | 1 | 570 | | 3 420 | 1,7 | 969 | 5 814 | | | | |
| 4.5.2.2 X ontvangstzone en vestiaire groepen | 1 | incl. | 9,00 | | | | | | | | |
| 4.5.2.3 X vestiaire en lockerruimte | 1 | incl. | | | | | | | | | |
| 4.5.2.4 X balie/orientatie/ticketing | 1 | incl. | 3,00 | | | | | | | | |
| 4.5.2.5 X berging onthaal | 1 | incl. | | | | | | | | | |
| 4.5.3 X specifieke forumverwante functies | 1 | 180 | 4,00 | 720 | 1,7 | 306 | 1 224 | | | | |
| 4.5.3.1 X museumshop | 1 | 370 | 3,00 | 1 110 | 1,7 | 629 | 1 887 | | | | |
| 4.5.3.2 X horeca | 1 | 370 | 3,00 | 1 110 | 1,7 | 629 | 1 887 | | | | |
| 4.5.3.3 X multifunctionele evenementenruimte en berging | 1 x 250 x 3,5 | incl. forum | 7,00 | | | | | | | | |
| 4.5.3.4 X seminarieruimten | 2 x 40 x 1 x 30 | 160 | 3,00 | 480 | 1,7 | 272 | 816 | | | | |
| 4.5.3.5 X auditorium / cinemawerking | 1 | 470 | 9,00 | 4 230 | 1,7 | 697 | 6 273 | | | | |
| 4.5.3.6 X cinemawerking - filmzaal | 1 | 210 | 6,00 | 1 260 | 1,7 | 357 | 2 142 | | | | |
| 4.5.3.7 X educatieve ruimte | 1 x 75 | incl. forum | 3,00 | | | | | | | | |
| 4.5.5 X ondersteunende voorzieningen | 1 | incl. | | | | | | | | | |
| 4.5.5.1 X sanitair bezoekers | 1 | 152 | 3,00 | 456 | 1,7 | 258 | 775 | | | | |
| 4.5.5.2 X sanitair medewerkers | 1 | incl. | | | | | | | | | |
| 4.5.5.3 X EHBO-lokaal | 1 x 9 | incl. | | | | | | | | | |
| 4.6 Back-office | | 3 337 | | 17 123 | | | | | | | |
| 4.6.1 X Werkplaatsen | | 375 | | 1 688 | | | | | | | |
| 4.6.1.1 X Houtwerkplaats | 1 | 160 | 4,50 | 720 | 1,4 | 224 | 1 008 | | | | |
| 4.6.1.2 X Metaalwerkplaats | 1 | 70 | 4,50 | 315 | 1,4 | 98 | 441 | | | | |
| 4.6.1.3 X Schilderwerkplaats | 1 | 80 | 4,50 | 360 | 1,4 | 112 | 504 | | | | |
| 4.6.1.4 X Audio- en videoruimte | 1 | 30 | 4,50 | 135 | 1,4 | 42 | 189 | | | | |
| 4.6.1.5 X Oplagruijme voor technisch materiaal | 1 | 35 | 4,50 | 158 | 1,4 | 49 | 221 | | | | |
| 4.7 Back-office art handling | | 1 531 | | 9 748 | | | | | | | |
| 4.7.1 X Transport- en handlingzone | 1 | 129 | 6,80 | 877 | 1,4 | 181 | 1 228 | | | | |
| 4.7.2 X Zone voor laden en lossen | 1 | 120 | 6,80 | 816 | 1,4 | 142 | 1 142 | | | | |
| 4.7.2.1 X Overslagruimte | 1 | 260 | 6,80 | 1 768 | 1,4 | 364 | 2 475 | | | | |
| 4.7.2.2 X Registratie, controle en onderhoud | 1 | incl. | | | | | | | | | |
| 4.7.2.3 X Verpakingsruimte (inpakken/uitpakken) | 1 | incl. | | | | | | | | | |
| 4.7.2.4 X Berging voor opslag kisten/plaatsfolie/inpakmateriaal | 1 | 30 | 4,50 | 135 | 1,4 | 42 | 189 | | | | |
| 4.7.2.5 X Berging voor opslag materiaal en hulpmiddelen | 1 | 20 | 4,50 | 90 | 1,4 | 28 | 126 | | | | |
| 4.7.3 X Ruimte voor collectiebeheer | 1 | 27 | 4,50 | 122 | 1,4 | 38 | 170 | | | | |
| 4.7.3.1 X Quarantaineruimte | 1 | 234 | 4,50 | 1 053 | 1,4 | 328 | 1 474 | | | | |
| 4.7.3.2 X Werkatelier | 1 | 36 | 4,50 | 162 | 1,4 | 50 | 227 | | | | |
| 4.7.3.3 X Fotostudio | 1 | 675 | 7,00 | 4 725 | 1,4 | 945 | 6 615 | | | | |
| 4.7.3.4 X Gesloten binnendepot | 1 | 704 | | 3 143 | | | | | | | |
| 4.8 Back-office logistiek en technieken | | | | | | | | | | | |
| 4.8.1 X Desk beveiligings- en gebouwbeheer | 1 | 9 | 3,50 | 32 | 1,4 | 13 | 44 | | | | |
| 4.8.2 X Hoofdserverslokaal (MER) | 1 | 20 | 3,50 | 70 | 1,4 | 28 | 98 | | | | |
| 4.8.3 X Kitchentete | 1 | 6 | 3,50 | 21 | 1,4 | 8 | 29 | | | | |
| 4.8.4 X Sanitair medewerkers (gescheiden) | 2 x 8 | 16 | 3,50 | 56 | 1,4 | 22 | 78 | | | | |
| 4.8.5 X Kledruimten (incl. douches, gescheiden) | 2 x 50 | 60 | 3,50 | 210 | 1,4 | 84 | 294 | | | | |
| 4.8.6 X Bergruimten | 1 | 100 | 3,50 | 350 | 1,4 | 140 | 490 | | | | |
| 4.8.6.1 X Berging voor schoonmaak | 1 | 250 | 4,50 | 1 125 | 1,4 | 350 | 1 575 | | | | |
| 4.8.6.2 X centrale berging logistiek | 1 | 162 | 4,50 | 729 | 1,4 | 227 | 1 021 | | | | |
| 4.8.7 X Fietsenstalling | 1 | volgens behoefte | | | | | | | | | |
| 4.8.8 X Technische lokalen | 1 | volgens behoefte | | | | | | | | | |
| 4.8.9 X Toegang voor logistiek | 1 | 40 | 6,80 | 272 | 1,4 | 56 | 381 | | | | |
| 4.8.9.1 X sluis / sas | 1 | 41 | 6,80 | 279 | 1,4 | 57 | 390 | | | | |
| 4.9 Back-office administratie | | 727 | | 2 545 | | | | | | | |
| 4.9.1 X Kantoorruimte voor administratie | 1 | 429 | 3,50 | 1 502 | 1,4 | 601 | 2 102 | | | | |
| 4.9.1.1 X Multifunctionele overlegruimte / stille werkplekken | 3 x 12 | 36 | 3,50 | 126 | 1,4 | 50 | 176 | | | | |
| 4.9.1.2 X Vergaderzalen | 1 | incl. seminarieruimten | 3,50 | | | | | | | | |
| 4.9.1.3 X onthaalruimte bezoekers en personeel | 1 | incl. forum | 3,50 | | | | | | | | |
| 4.9.1.4 X lockerruimte personeel | 1 | 1 | 3,50 | 49 | 1,4 | 20 | 69 | | | | |
| 4.9.1.5 X Kopieer- en printerlokaal / berging | 2 x 15 | 30 | 3,50 | 105 | 1,4 | 42 | 147 | | | | |
| 4.9.1.6 X Archief administratie | 1 | 75 | 3,50 | 263 | 1,4 | 105 | 368 | | | | |
| 4.9.1.7 X Kitchentete | 1 | 20 | 3,50 | 70 | 1,4 | 28 | 98 | | | | |
| 4.9.1.8 X Sanitair medewerkers (gescheiden) | 1 | 23 | 3,50 | 81 | 1,4 | 32 | 113 | | | | |
| 4.9.2 X Personeelsrefter met kookgelegenheid | 1 | 50 | 3,50 | 175 | 1,4 | 70 | 245 | | | | |
| 4.9.2.1 X refter personeel | 1 | incl. | | | | | | | | | |
| 4.9.2.2 X keuken | 1 | incl. | | | | | | | | | |
| 4.9.2.3 X berging bij keuken | 1 | incl. | | | | | | | | | |
| 4.9.3 X Buitenterras | 1 | 300 | | | | | | | | | |
| 4.9.3.1 X buitenterras personeel | 1 | 50 | | | | | | | | | |

1.3 THE CURRENT MUSEUM: PLANS FOR A FUTURE MUSEUM

1.3.1 The profile of the collection, M HKA's 'own' art hypothesis, and the theoretical collection project

M HKA initially described itself as a museum of contemporary art from 1970 onwards, but gradually that time frame shifted to a setting from the post-war avant-garde with a focus on the happenings of the mid 1960s. Unlike some museums of 'modern and contemporary art', the historical avant-garde therefore falls beyond the focus of M HKA. This temporal demarcation can in part be explained by historical reasons, but it also has to do with the complementarity (and collaboration) with the KMSKA, which is only located one block away. M HKA's geographical focus can be described as international with both local-regional and new-regional accents. Based on the conviction that art is 'marked by a "local colour"', M HKA claims that local creativity also 'needs an international context'.⁹ The more recent purchases of work from Russia and the Far East – 'new centralities in the multipolar art world' – must be understood from this point of view.

The current collection of M HKA is highly interesting, but not a 'world collection' like that of the Stedelijk Museum in Amsterdam. At present, the collection comprises relatively few international masterpieces or well-known reference works that the public wants to be able to see permanently. In recent years, a catching-up policy has been initiated with regard to the collection policy. M HKA has works on permanent loan that were acquired with the budget of the Flemish Commission for Visual Arts (1982-2002). The initial support policy is increasingly getting a focused museum orientation, which is trying to fill in the gaps in the current museum collections and to catch up on the backlog in terms of collection policy. In recent years, a number of key works have been acquired in this context. However, M HKA's own focus today does not lie in building up the collection, but mainly in a *pronounced reflexive-discursive character* and in the starting point of considering both *visual arts and the museum institution as a powerful social actor*.

M HKA calls its own perspective on visual art its 'art hypothesis': 'the image of the art that the museum shapes and presents to the world. M HKA keeps questioning that image, sounds it out, commemorates it.'¹⁰ We have already referred to the ICC and the way in which M HKA goes back to the happenings of the 1960s in order to found its (at times anti-museum) attitude in terms of the problematization of museums and art. From these roots it also derives a view of art in which, for example, *the performative* and *the socially critical* are paramount. In its 2011 policy plan, M HKA structured its art hypothesis around two pairs of concepts: the tension between the immaterial and the factual, and the tension between social engagement and the poetic.

Since December 2017, M HKA has been exhibiting a small selection from the collection in a more or less permanent layout. It is this type of exhibition that will form the basis of what we will further call the 'collection component'. The collection story starts out from the post-war avant-garde in Antwerp and Flanders, and takes this past as a starting point to *understand* the multipolar world of today and tomorrow. The backbone of the collection consists of purchases the museum itself made, but also of works acquired by the Flemish Community. In addition, there are donations and a few loans. M HKA displays. The catalogue *The Collection as a Character* (2011) offers a first tentative overview of the collection. The hard copy of the digital Ensembles platform. The objective is to give this collection a new face, to make it more accessible to the new museum and to develop it further. While M HKA conceptualizes its collection as a *character* – it does not aspire to any encyclopedic exhaustiveness.¹¹ It is this *character* which it also uses as a guideline by which to deepen the existing collection.

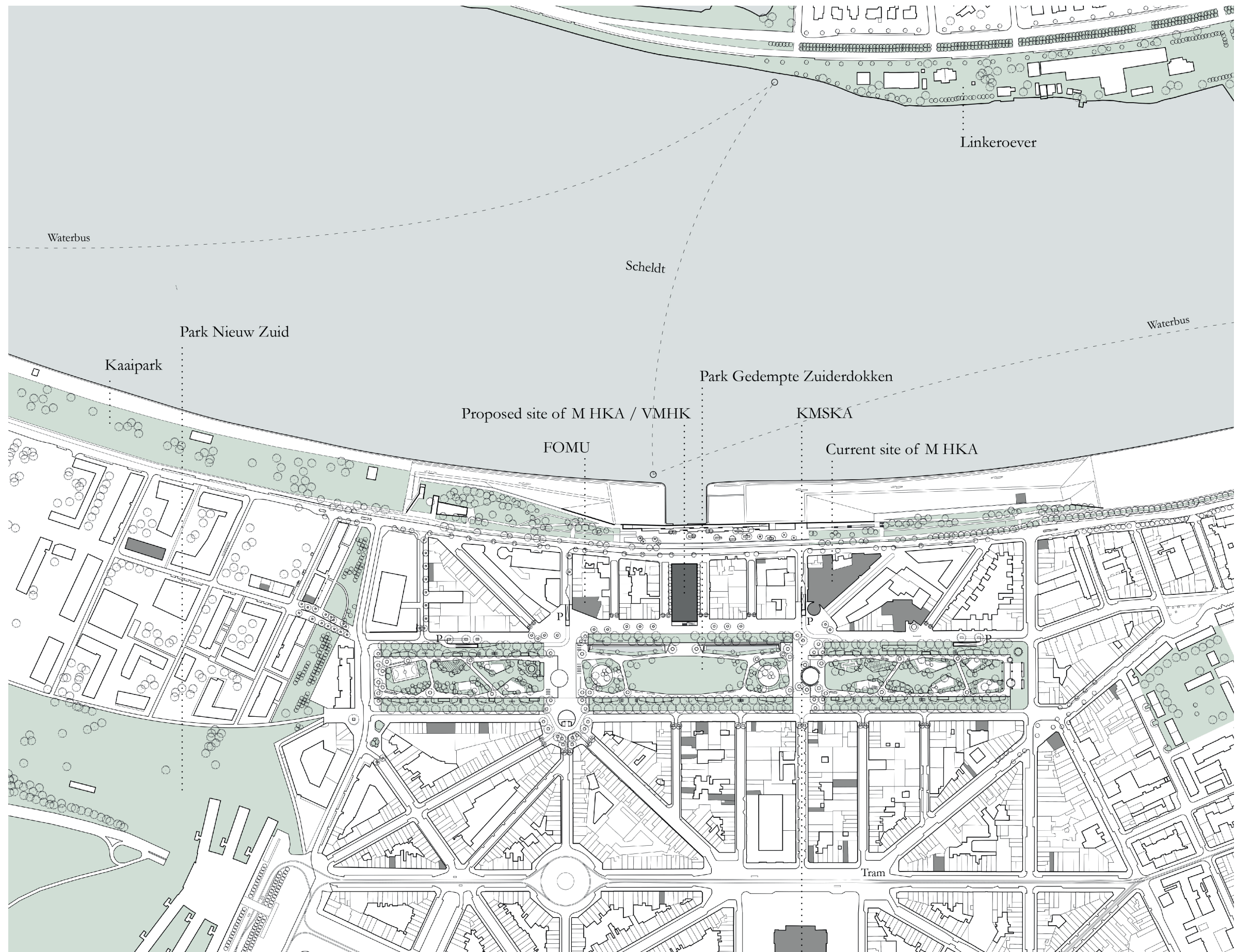
Image

A first theoretical approach to still and moving image is a long tradition of making and displaying in Antwerp and Flanders, and

⁹ P. ... and Nav Haq (2013), *The M HKA Collection: The Collection as a Character*, Antwerp, M HKA.

| | |
|---------------------------------------|---|
| Current total m ² of M HKA | 9.000 m ² (gross). |
| Desired total m ² of VMHK | 15.000 m ² (net) or 22.350 m ² (gross), excluding outdoor spaces. |
| Proposed m² | 13.765 m² (net), excluding outdoor spaces. |

| | Required m ² | Proposed m ² |
|-------------------------|-------------------------|-------------------------|
| 1. Permanent collection | 3.032 m ² | 2.912 m ² |
| 2. Temporary collection | 3.150 m ² | 2.828 m ² |
| 3. Library & Archive | 1.901 m ² | 1.551 m ² |
| 4. Forum | 3.608 m ² | 2.825 m ² |
| 5. Back-office | 3.337 m ² | 3.649 m ² |
| 6. Outdoor space | 350 m ² | 400 m ² |





KMSKA

Royal Museum of Fine Arts Antwerp.

Source: Karin Borghouts.



FOMU

Photo Museum Antwerp.

Source: Monday Agbonzee Jr.



M HKA

Museum of Contemporary Art Antwerp.

Source: M HKA.

Museums



Zuid-Museum



Current entrance of M HKA, source: HOOG.design



Waterscape

Rubber duck by Florentijn Hofman.



Cityscape

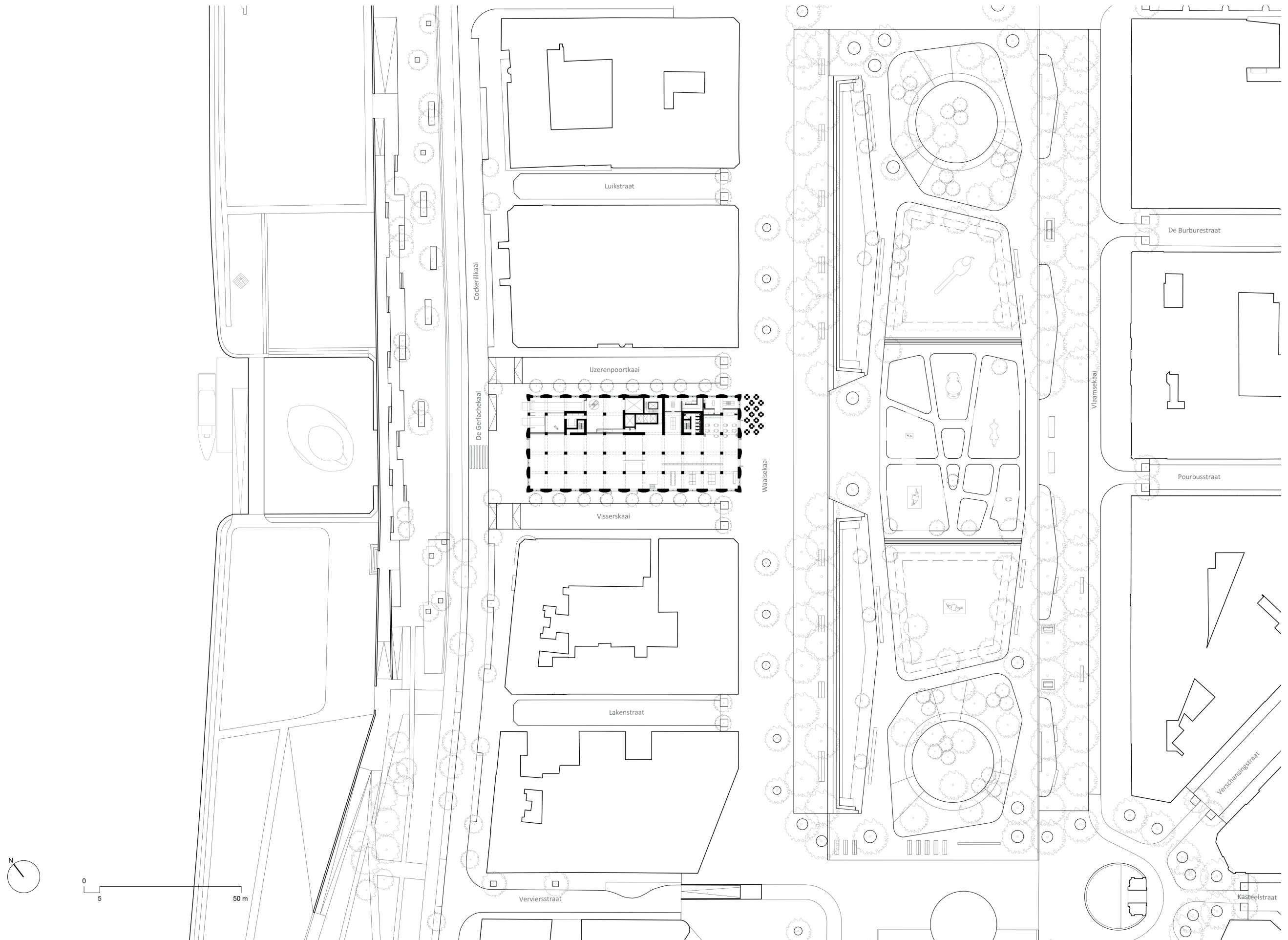
MOMA by Yoshio Taniguchi.



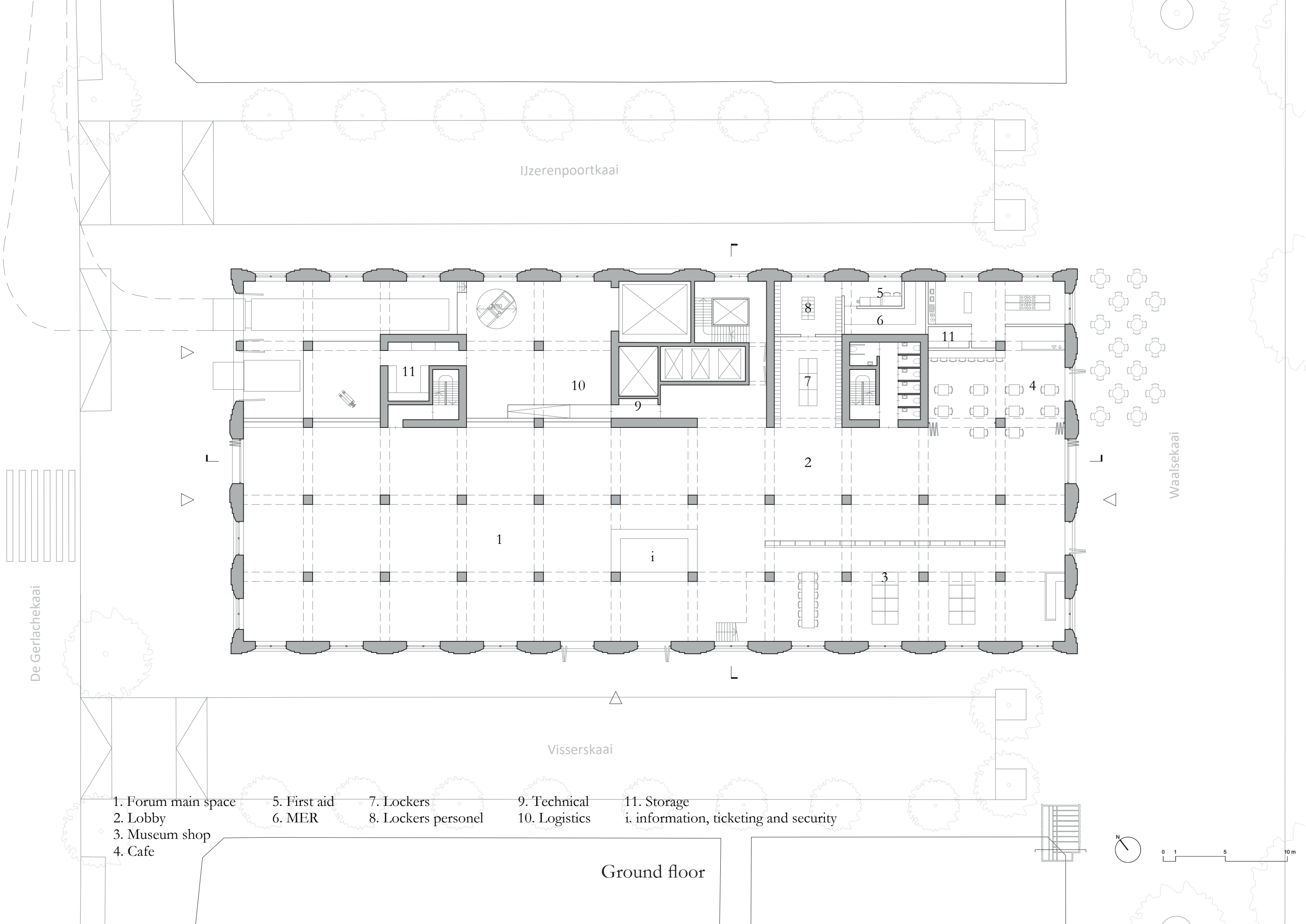
Landscape

Minneapolis Sculpture Garden, Spoonbridge and Cherry by Claes Oldenburg & Coosje van Bruggen.

Public art



Site plan





Forum main space - Public art



Forum main space - Amateur art



Forum main space - Public event



Lobby



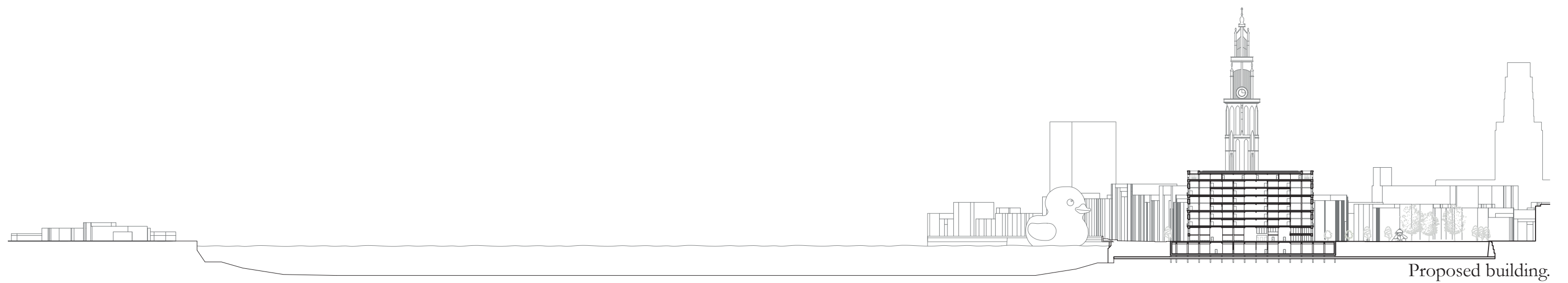
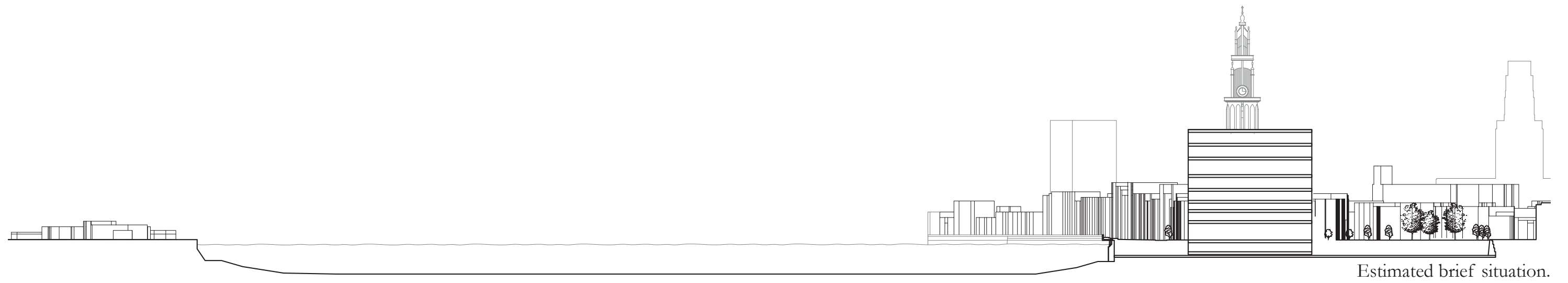
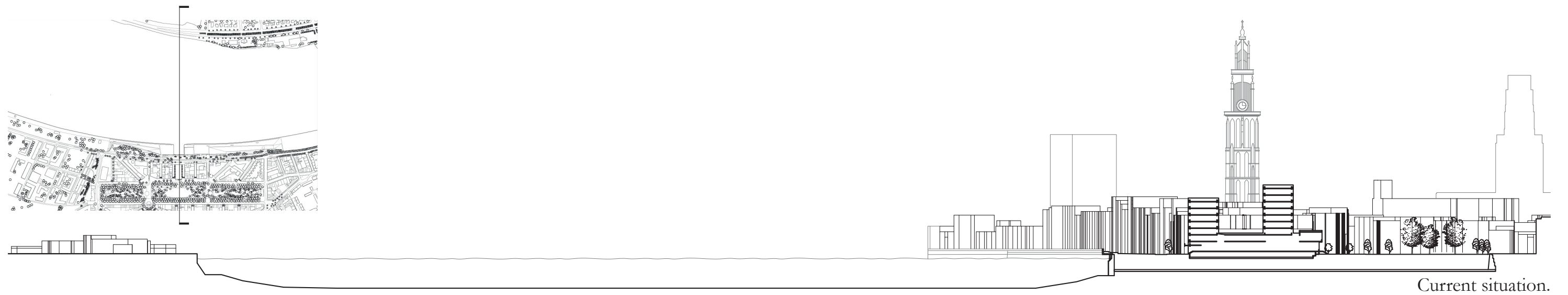
Museum shop



Cafe



Site axonometric



0 10 50 100 200 m

Site section



Museum seen from the Zuiderdokkenpark



Image of the 1:200 model



Surrounding buildings



South east elevation

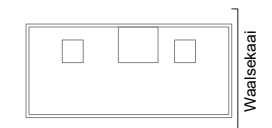
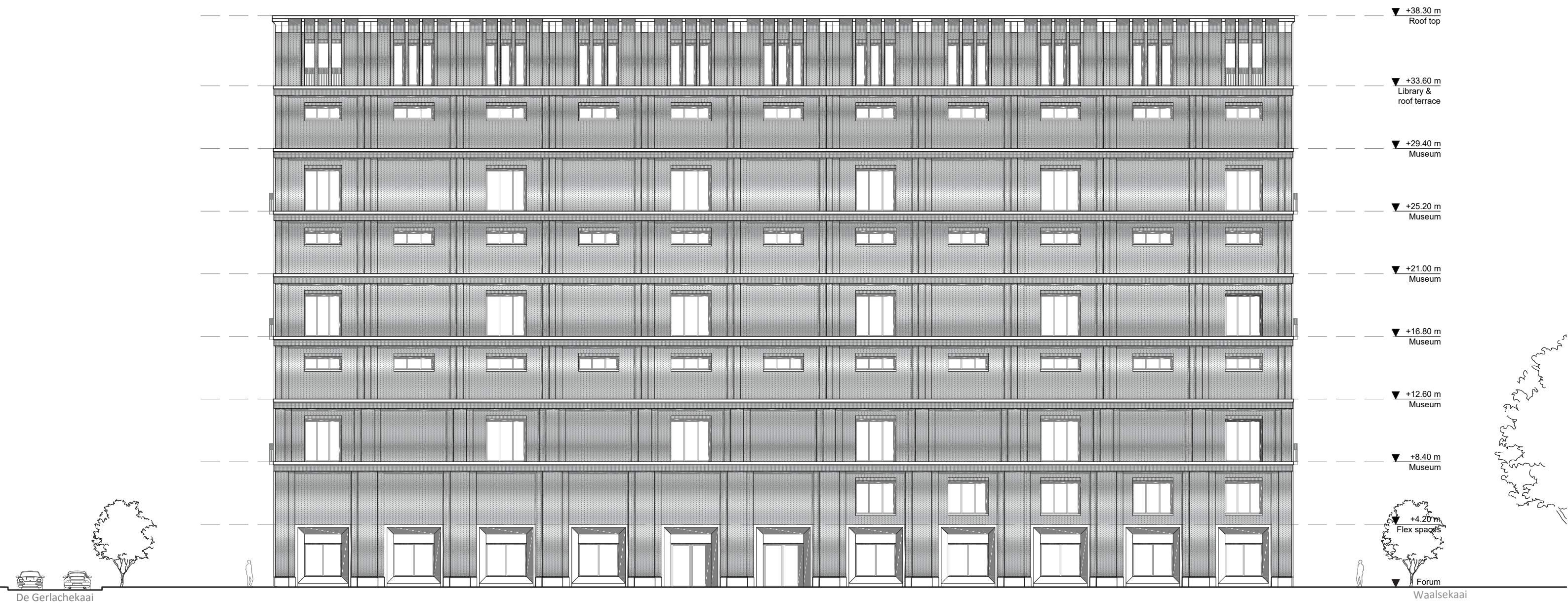




Image of the 1:200 model



South west elevation

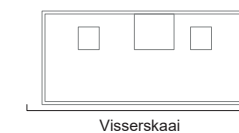
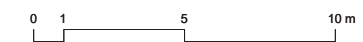
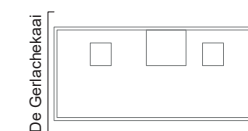


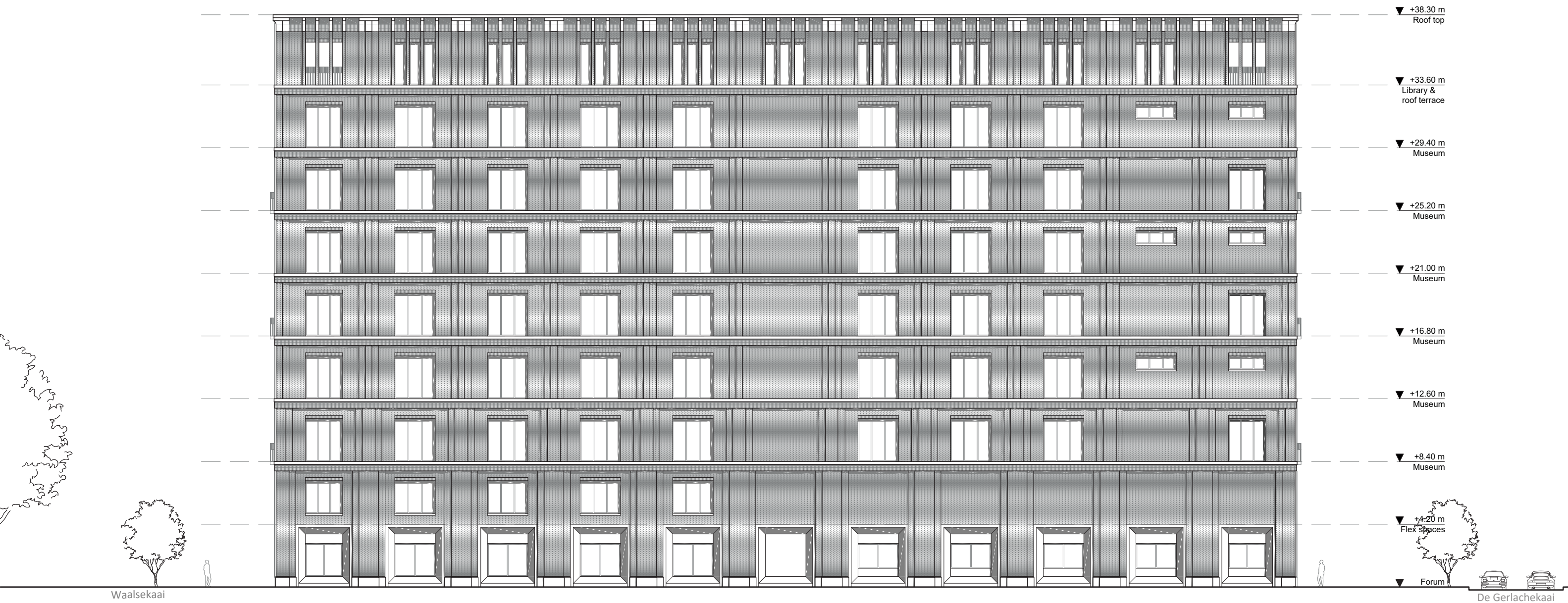


Image of the 1:200 model



North west elevation





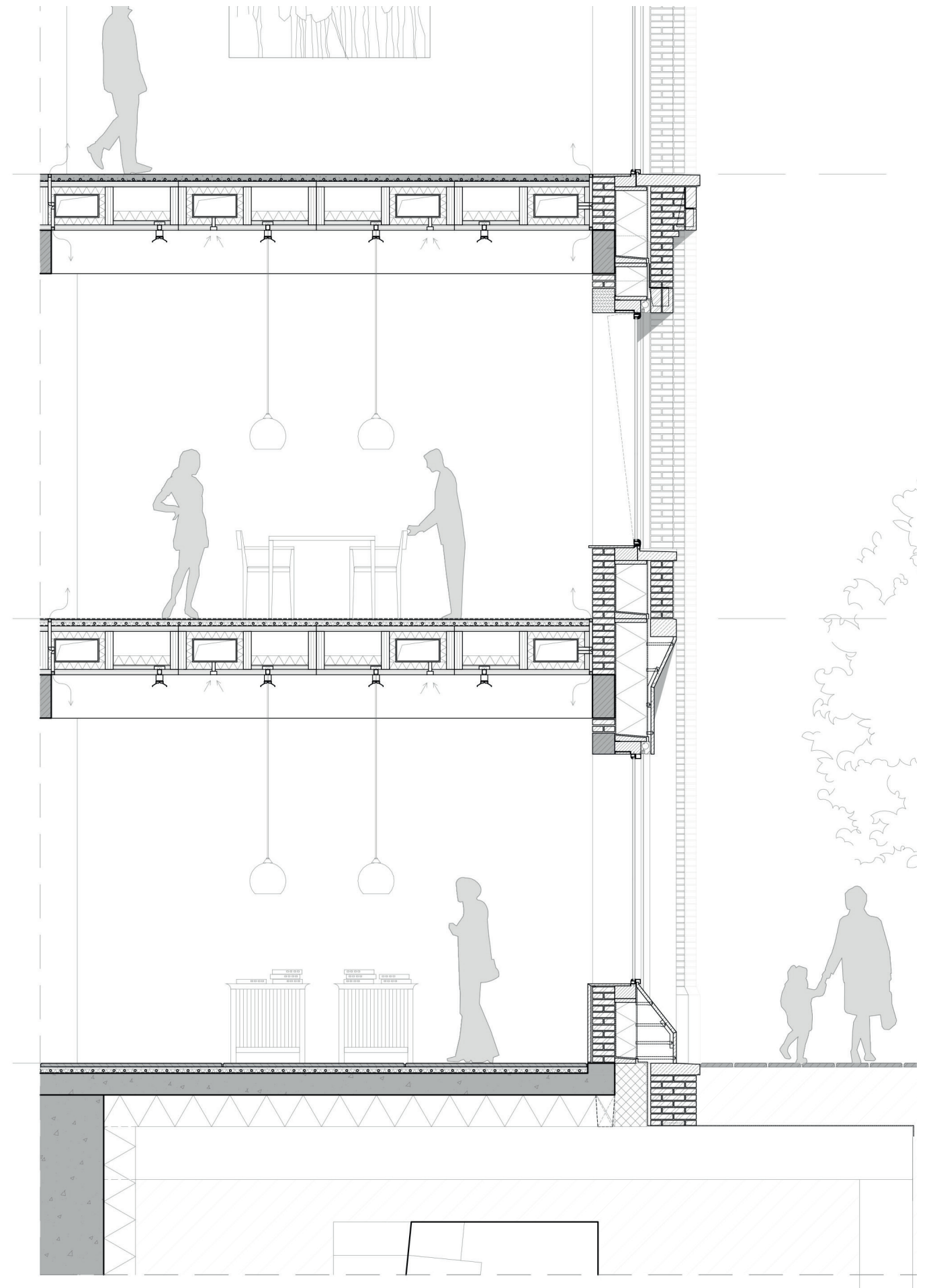
North east elevation



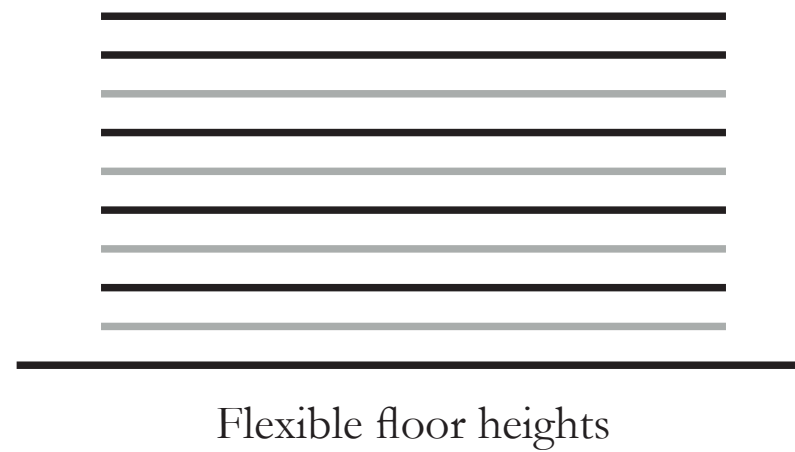
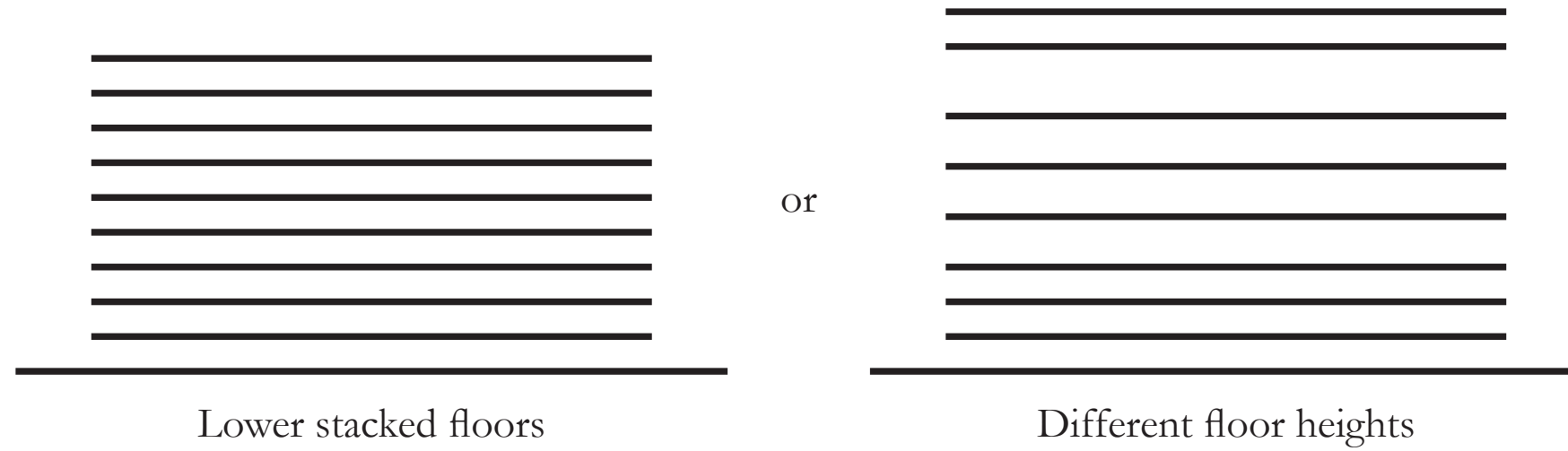
Museum seen from the Waalsekaai



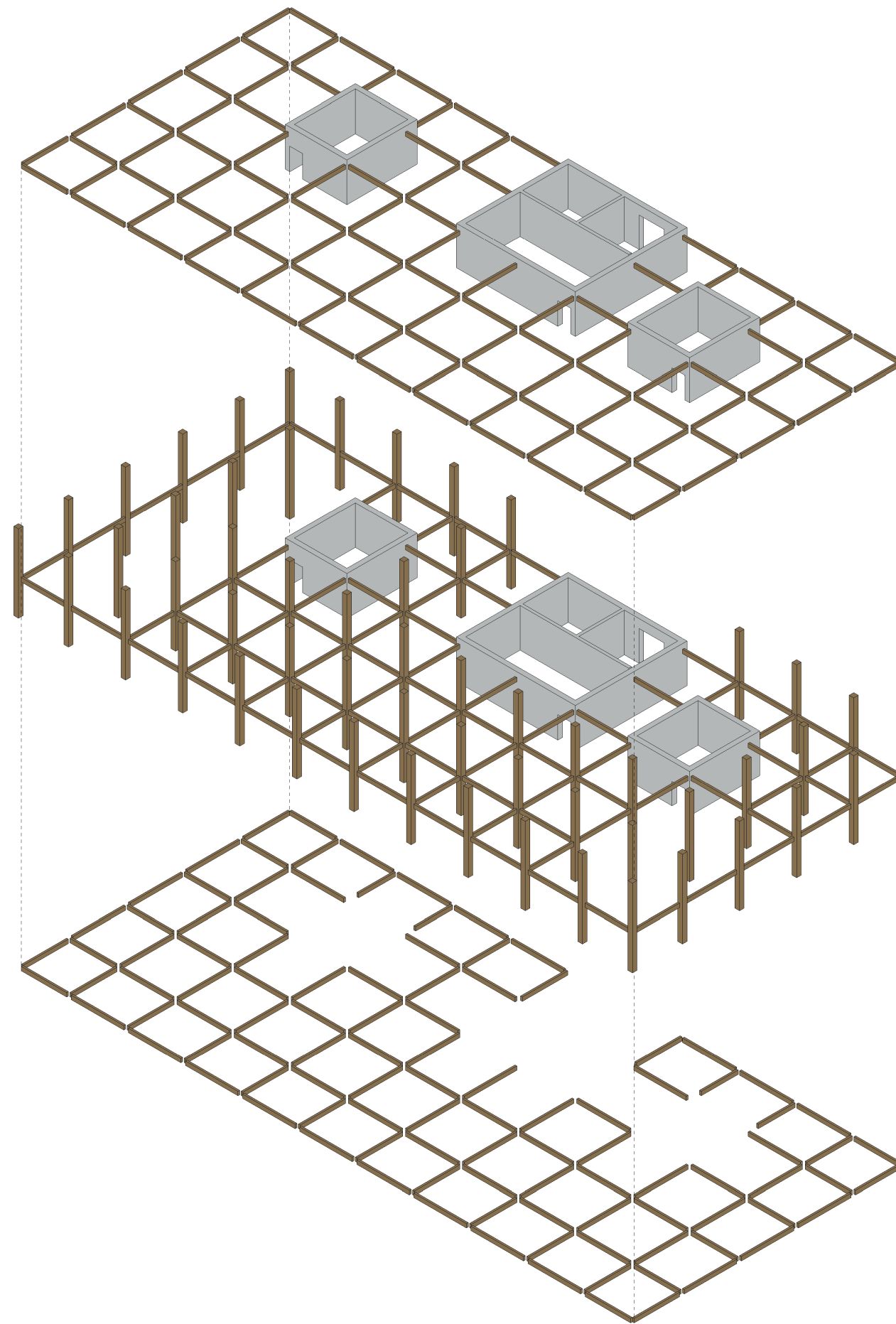
Façade design



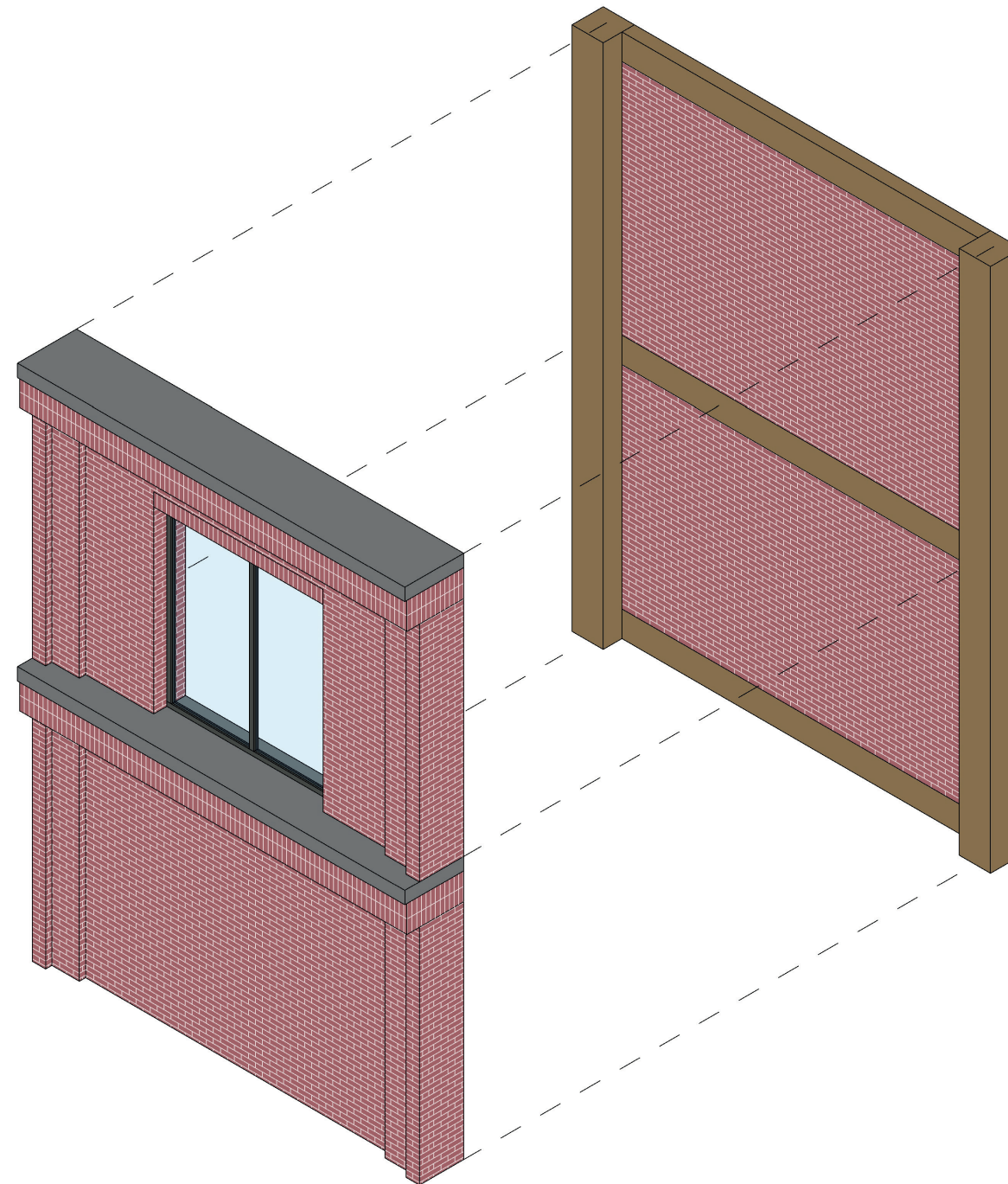
Façade design



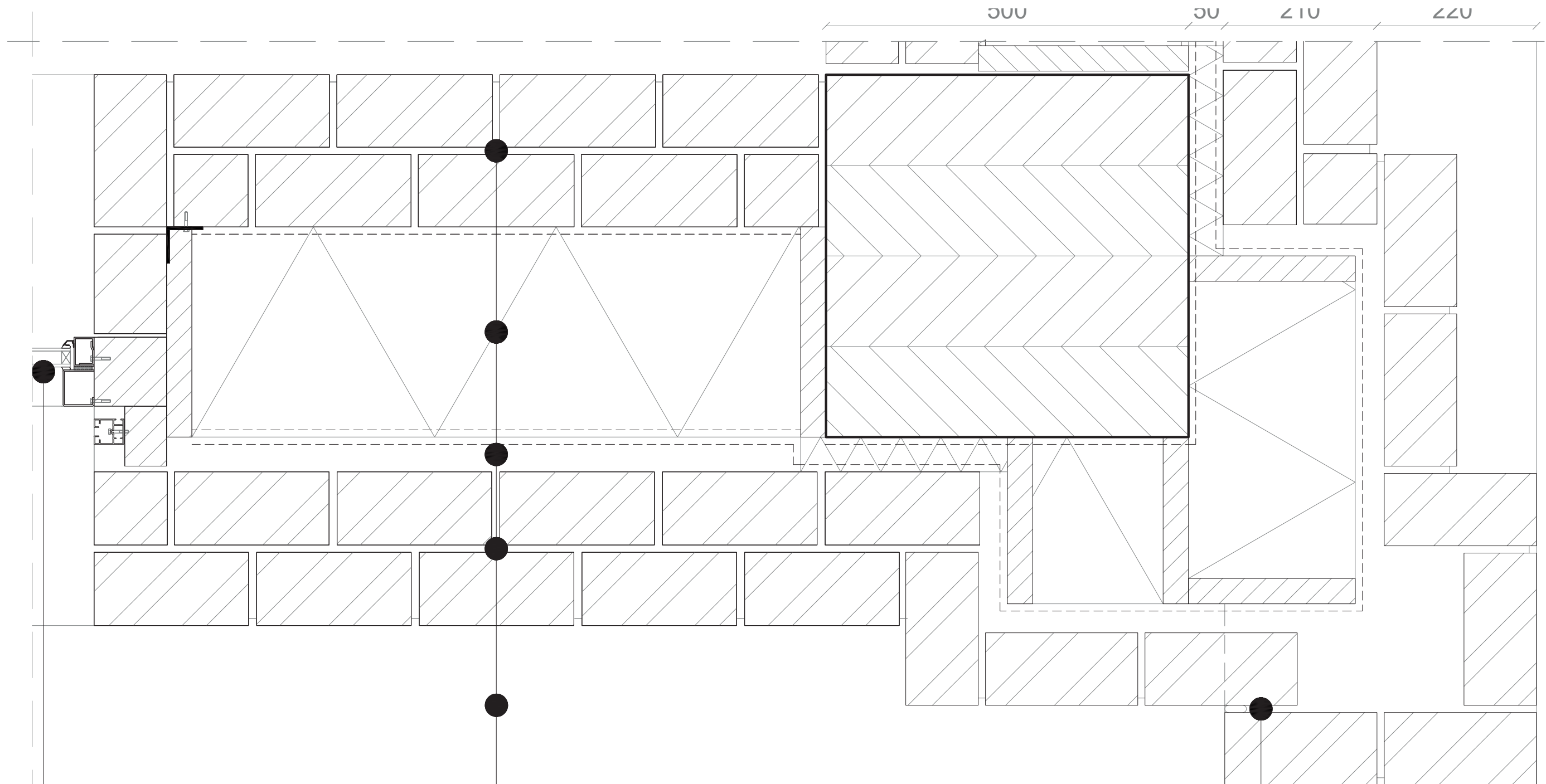
Structural strategy



Structural design



Structural design



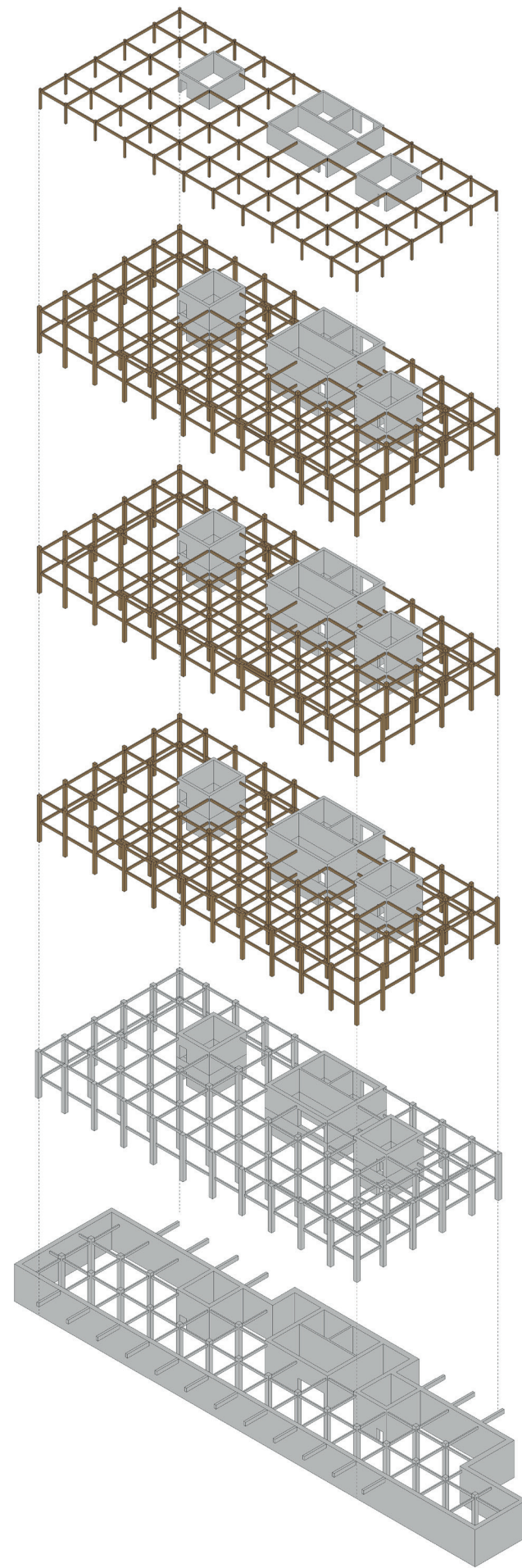
Hope's steel fixed window
frame with thermal break
and HR++ glazing

Limewashed brick or
glulam column 500x500
Hemp insulation
Waterproof and vapor open layer
Cavity
Soldier bond masonry with
weathered joints and lime mortar
Blue limestone sill continues
under the masonry piers

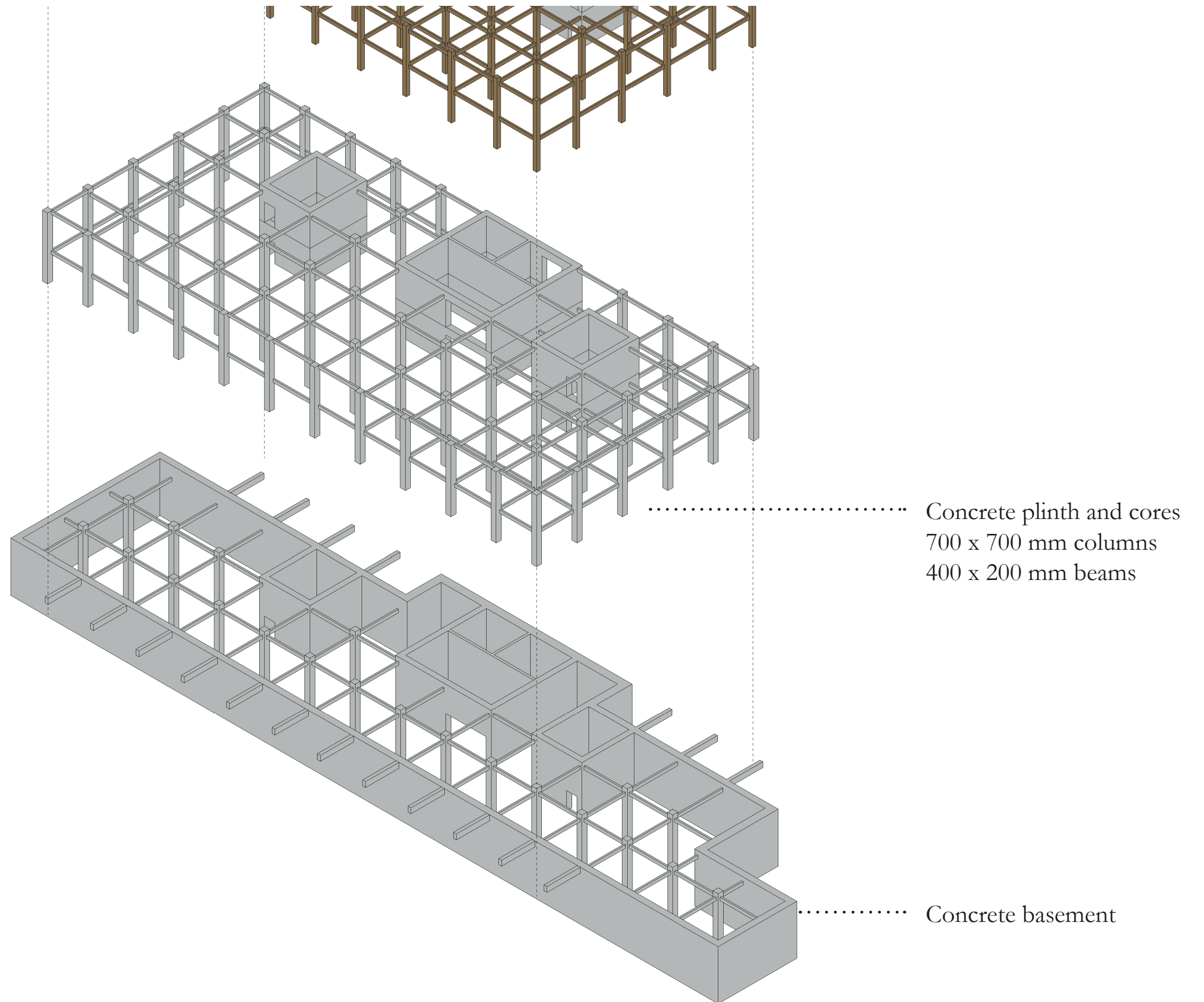
Dilatation joint hidden
behind masonry piers

0 50 100 200mm

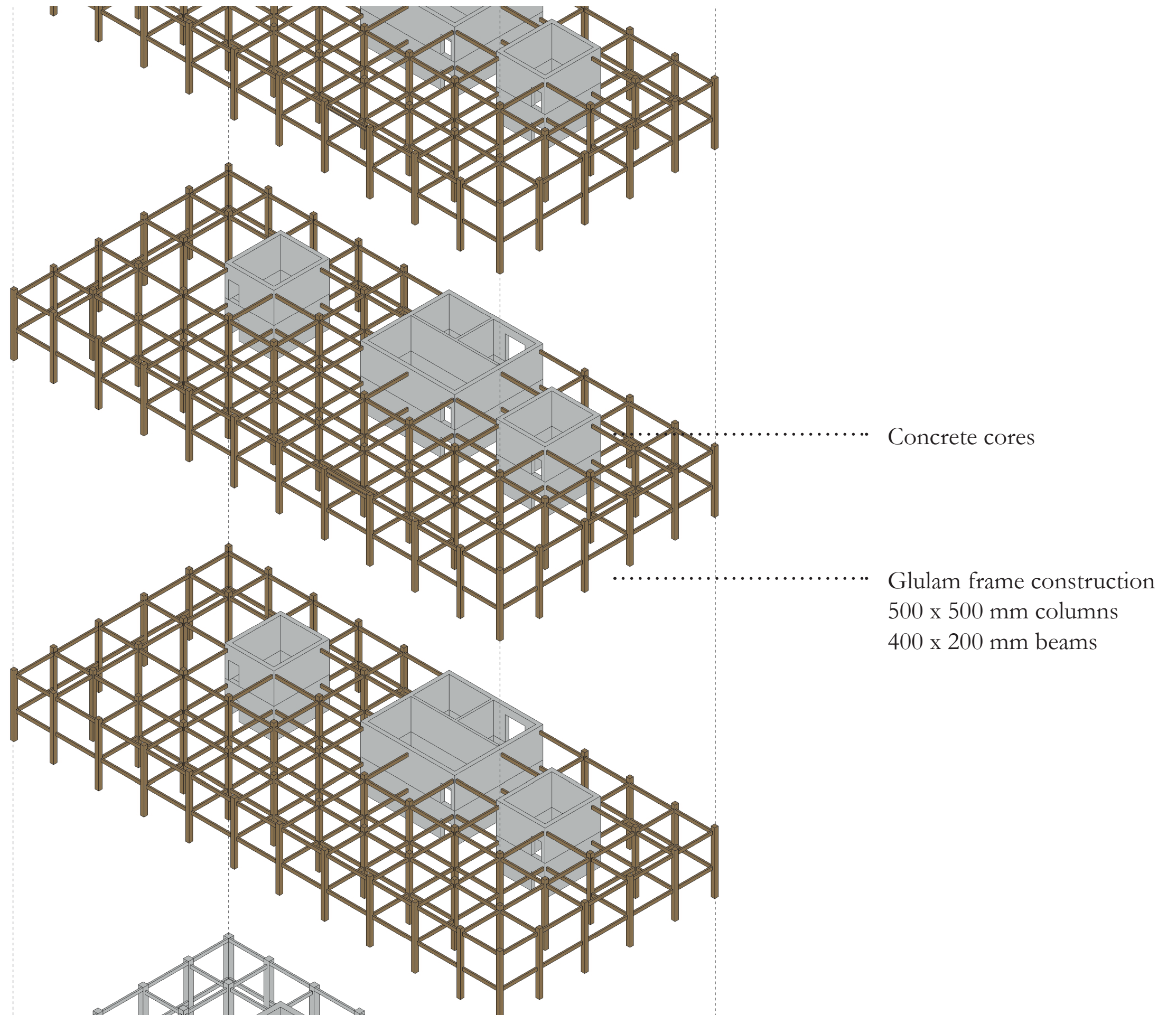
Horizontal detail



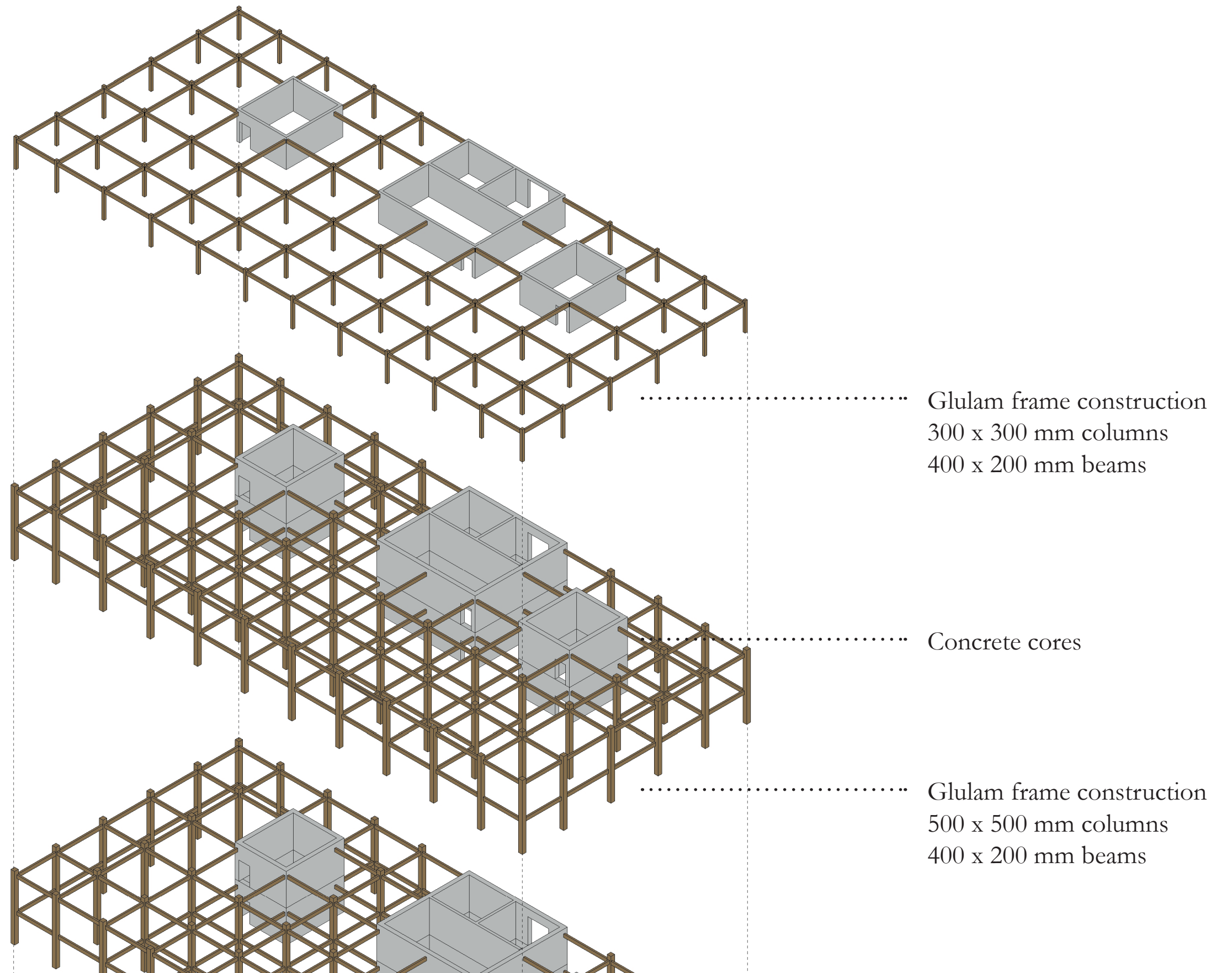
Structural design



Structural design



Structural design



Structural design

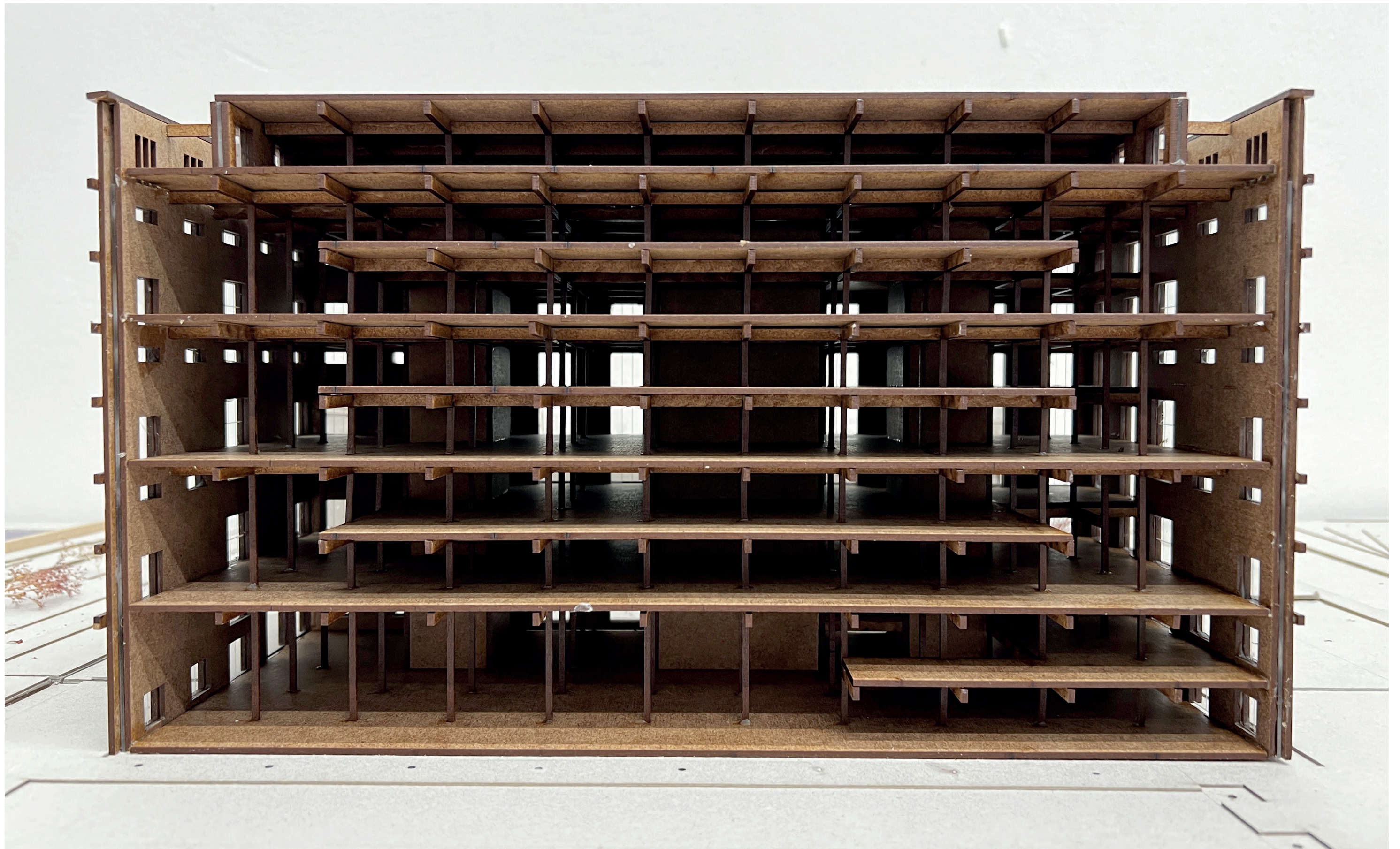
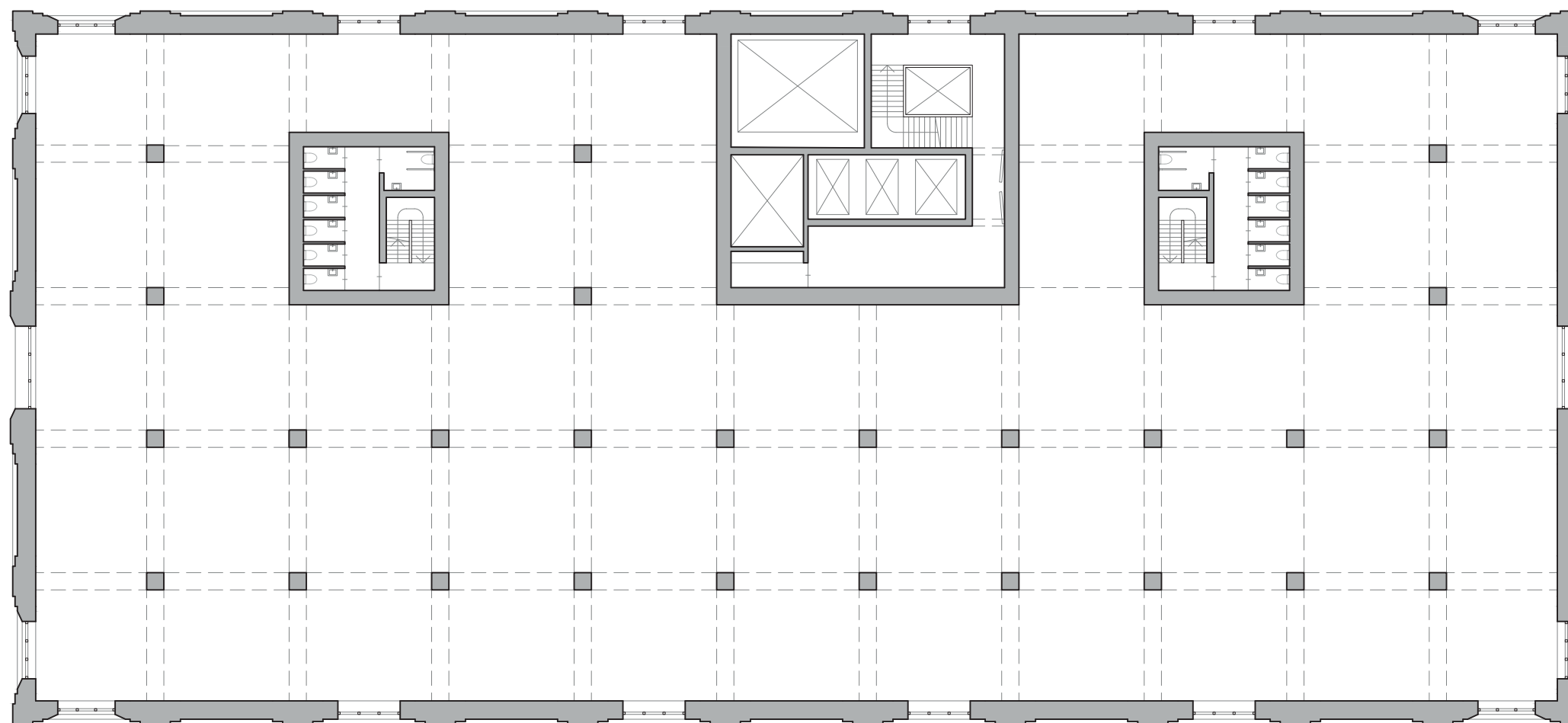
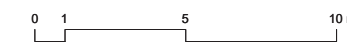
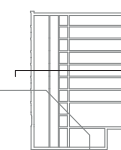
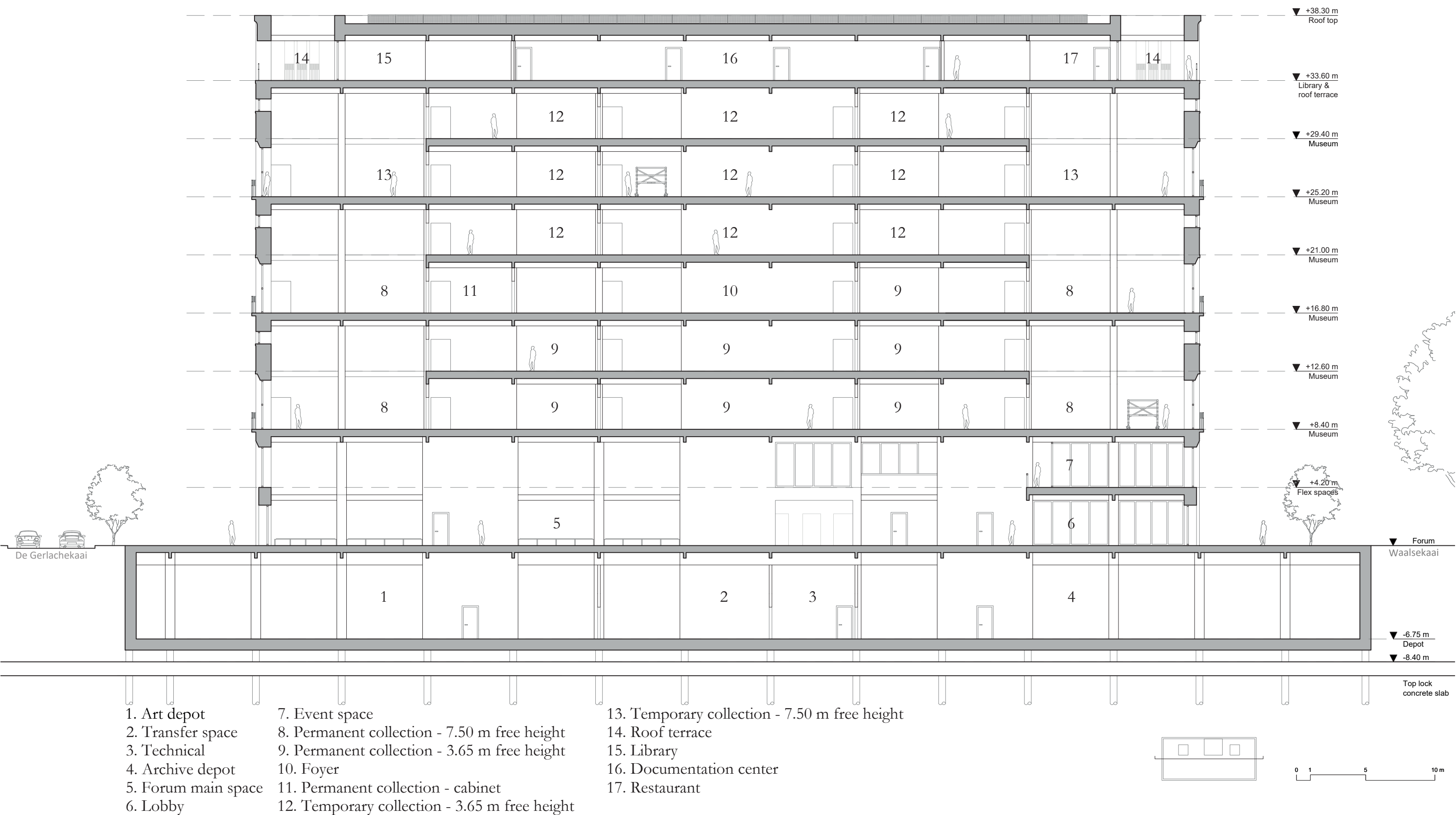


Image of the 1:200 model

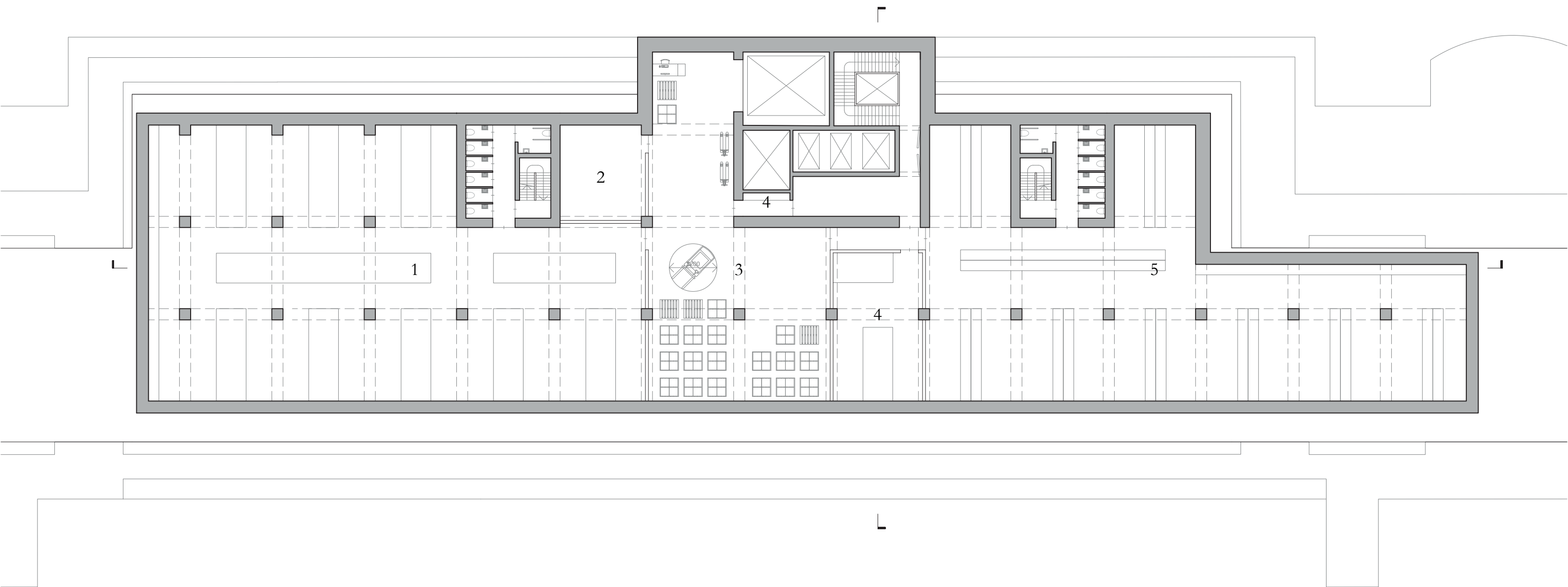


Typical plan



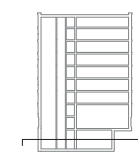


Longitudinal section

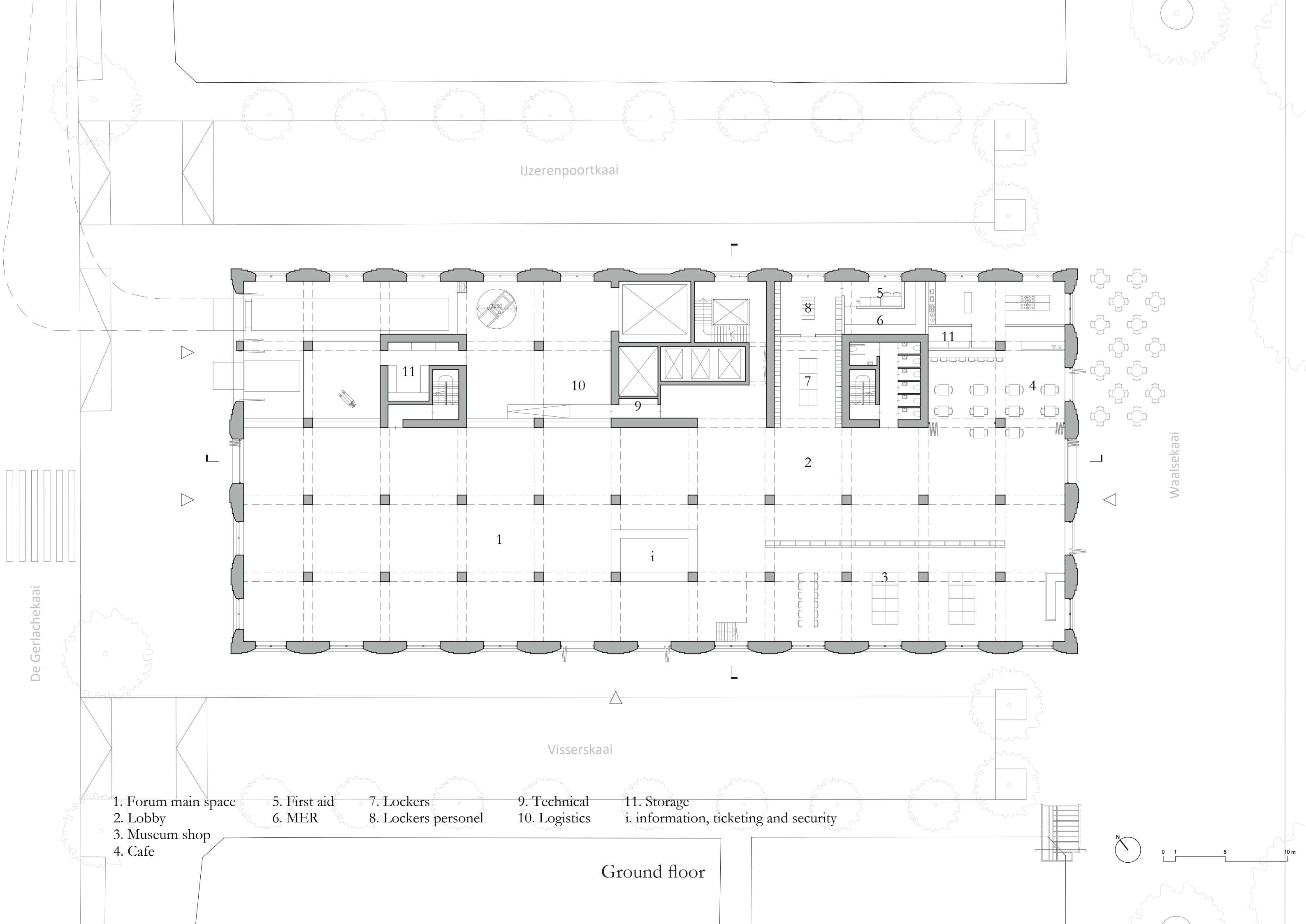


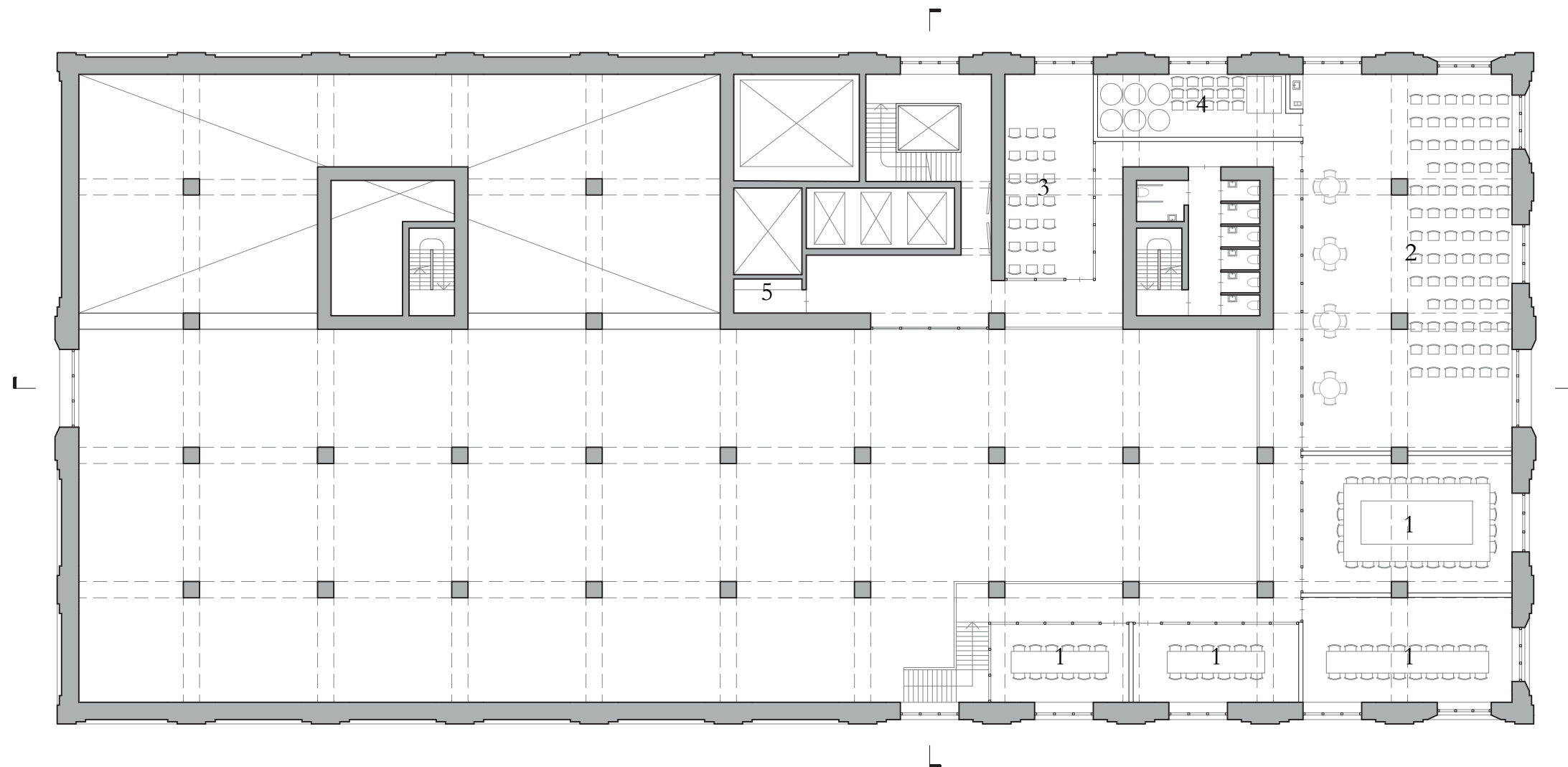
- 1. Depot art
- 2. Quarantine room
- 3. Transfer space
- 4. Technical
- 5. Depot archive

Basement



0 1 5 10 m

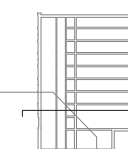




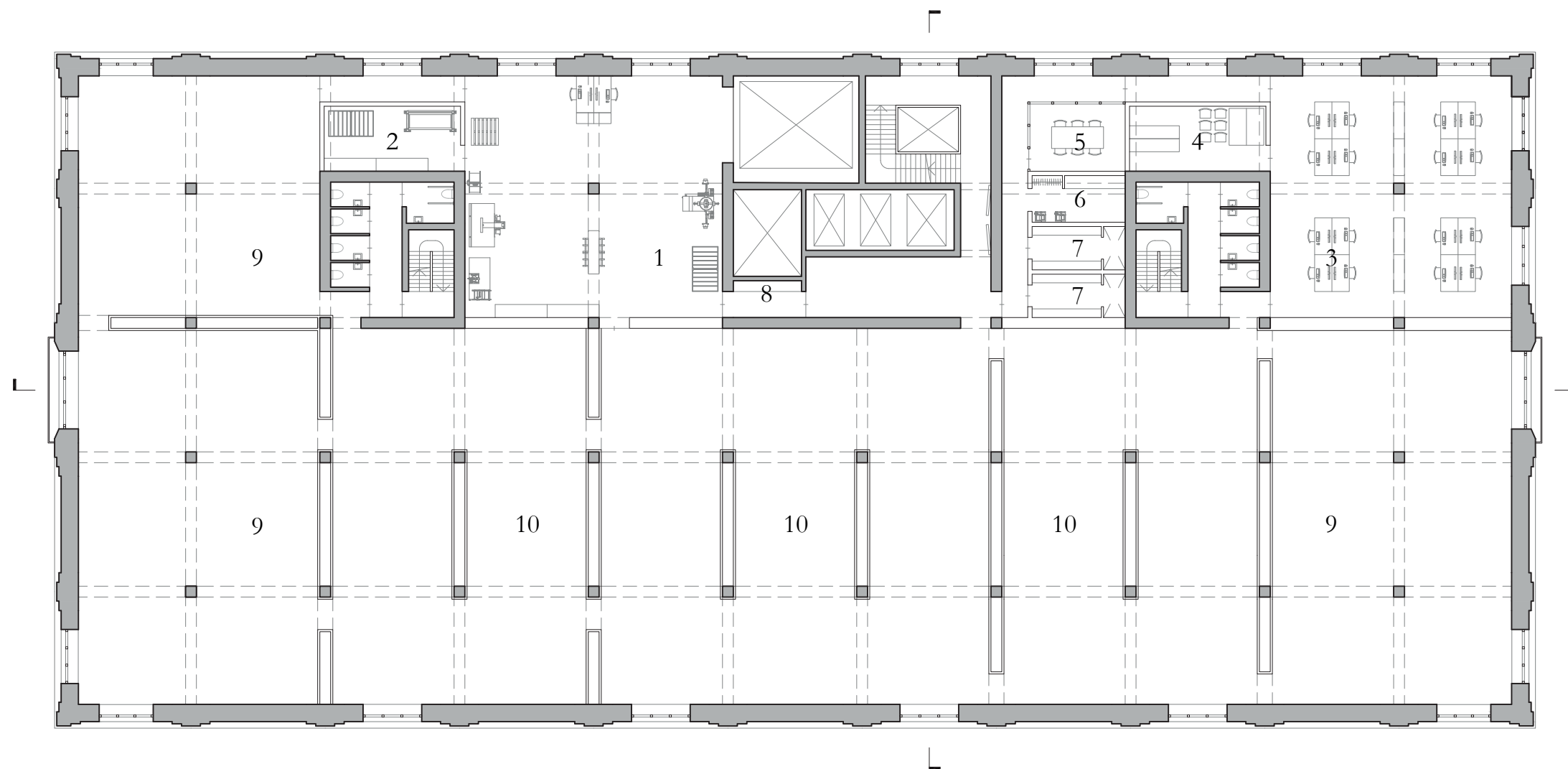
- 1. Seminar room
- 2. Event space
- 3. Educative room

- 4. Storage
- 5. Technical

First floor

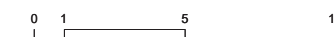
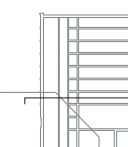


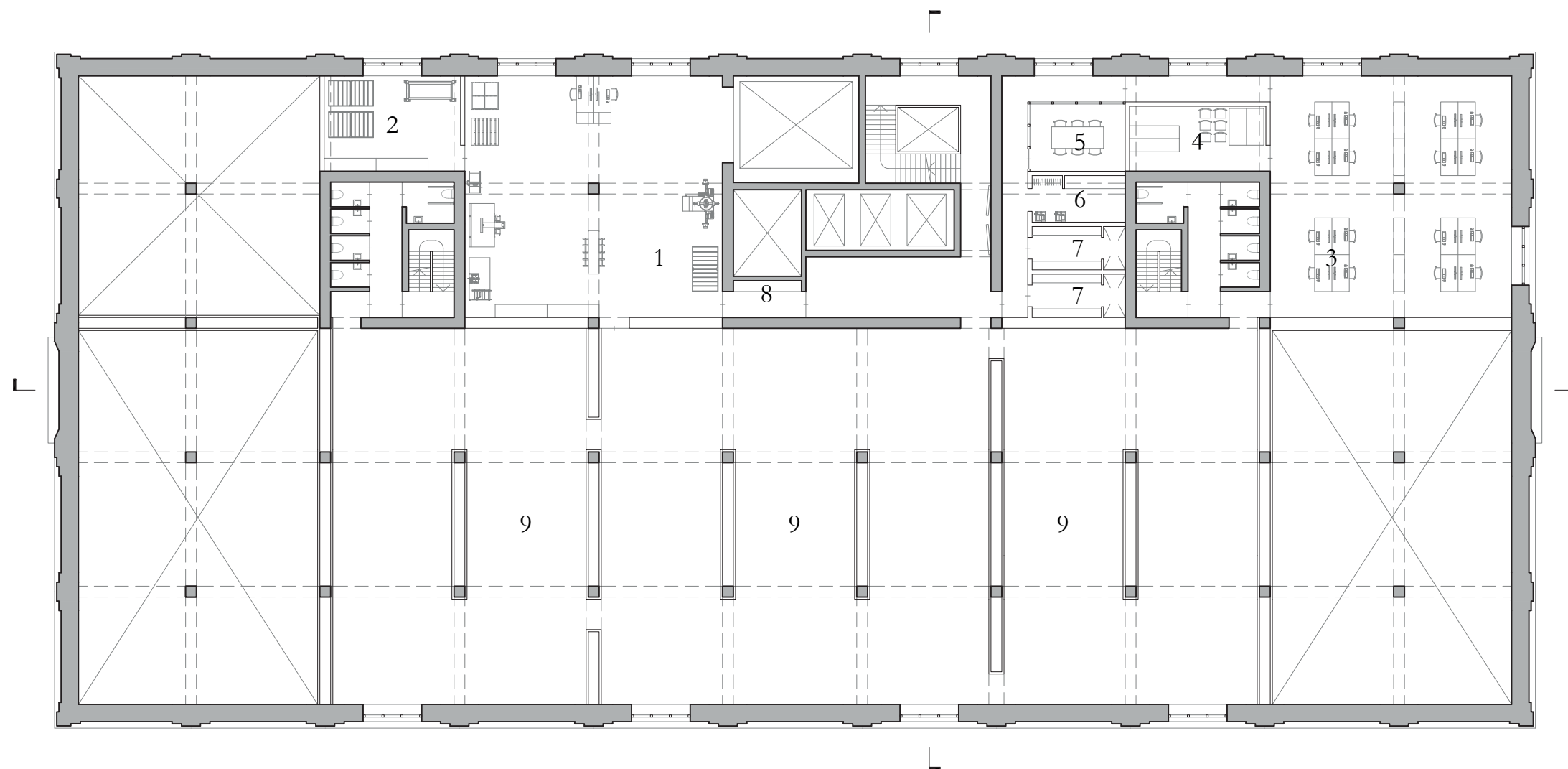
0 1 5 10 m



- | | | |
|---------------------------------|------------------|---|
| 1. Workshop | 5. Silent room | 9. Permanent collection - 7.50 m free height |
| 2. Storage (building) materials | 6. Kitchenette | 10. Permanent collection - 3.65 m free height |
| 3. Office | 7. Dressing room | |
| 4. Storage furniture | 8. Technical | |

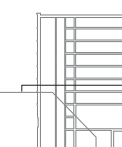
Second floor



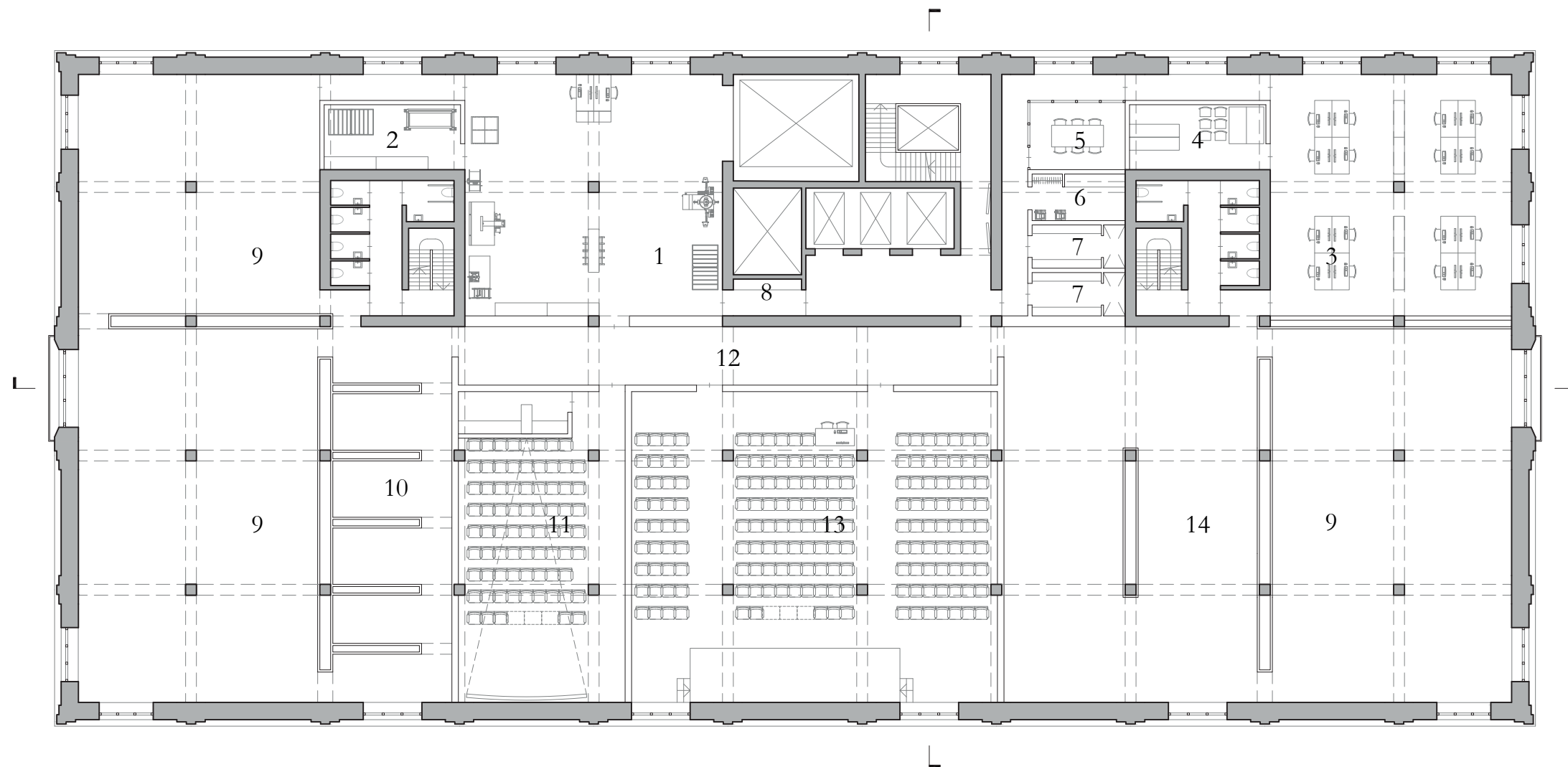


- 1. Workshop
- 2. Storage (building) materials
- 3. Office
- 4. Storage furniture
- 5. Silent room
- 6. Kitchenette
- 7. Dressing room
- 8. Technical
- 9. Permanent collection - 3.65 m free height

Third floor



0 1 5 10 m

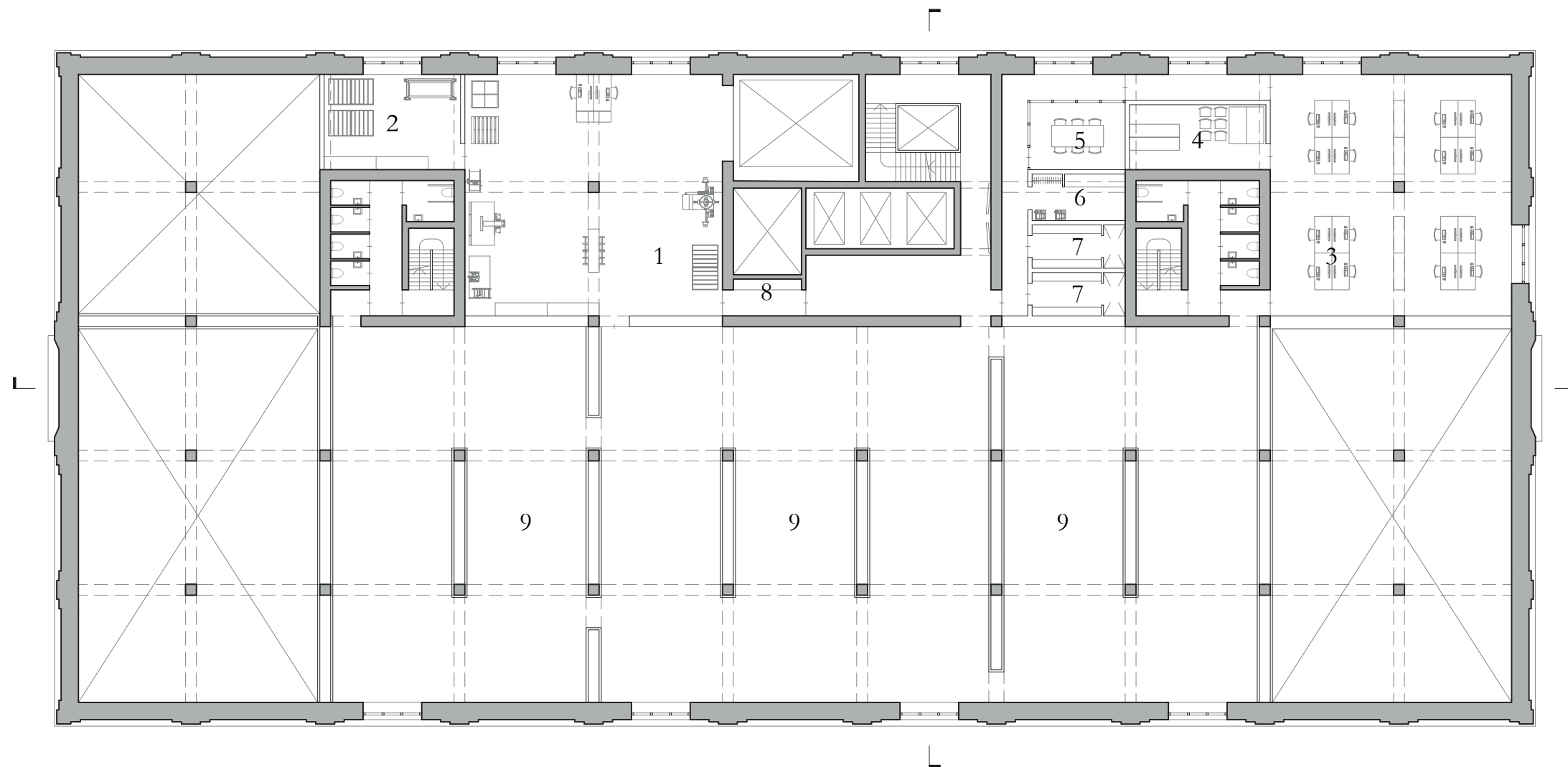


- | | | | |
|---------------------------------|------------------|--|---|
| 1. Workshop | 5. Silent room | 9. Permanent collection - 7.50 m free height | 13. Auditorium (159 seats) |
| 2. Storage (building) materials | 6. Kitchenette | 10. Permanent collection - cabinets | 14. Permanent collection - 3.65 m free height |
| 3. Office | 7. Dressing room | 11. Cinema (78 seats) | |
| 4. Storage furniture | 8. Technical | 12. Foyer | |

Fourth floor

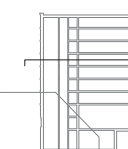


0 1 5 10 m

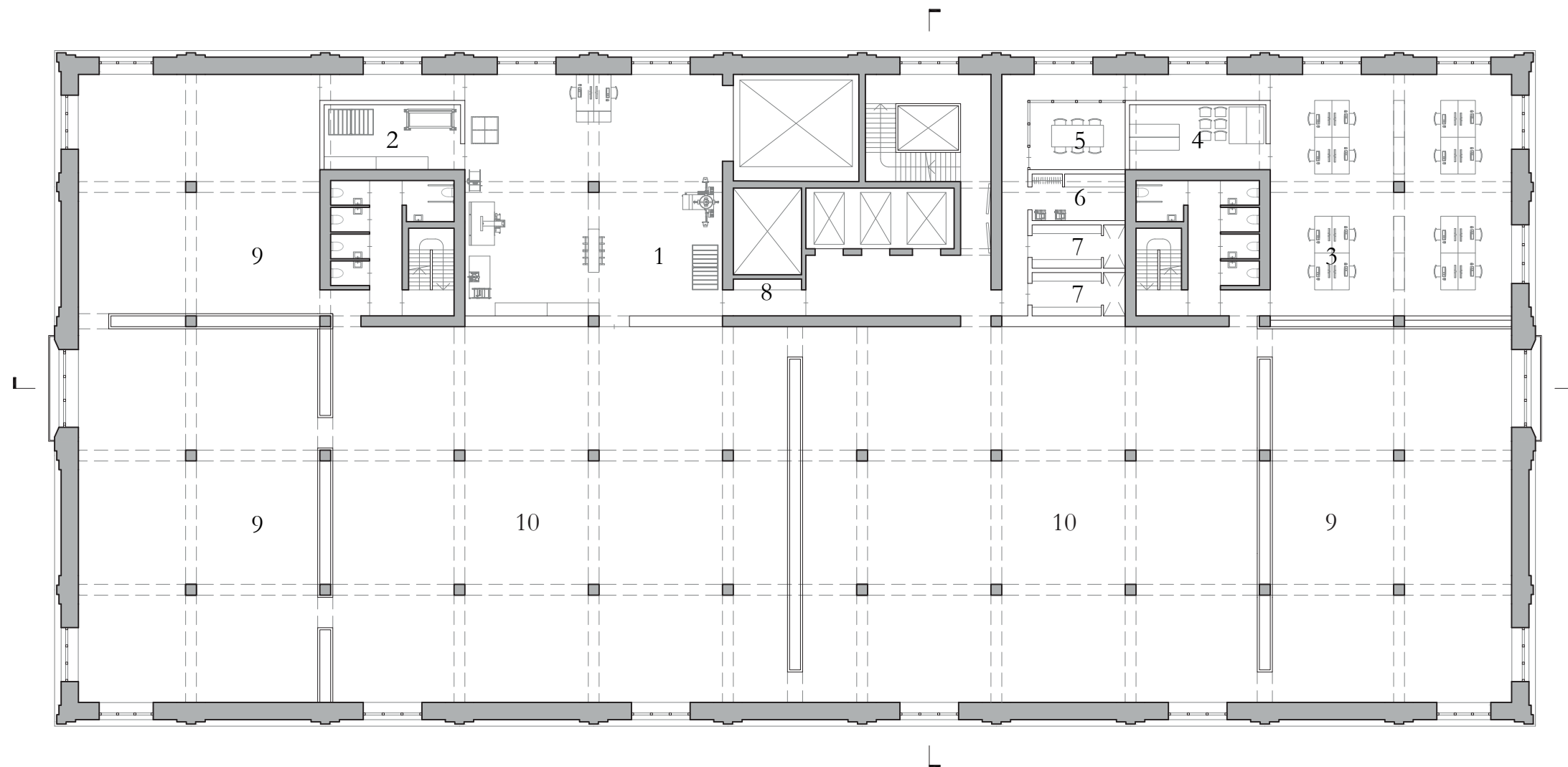


- 1. Workshop
- 2. Storage (building) materials
- 3. Office
- 4. Storage furniture
- 5. Silent room
- 6. Kitchenette
- 7. Dressing room
- 8. Technical
- 9. Temporary collection - 3.65 m free height

Fifth floor

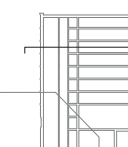


0 1 5 10 m

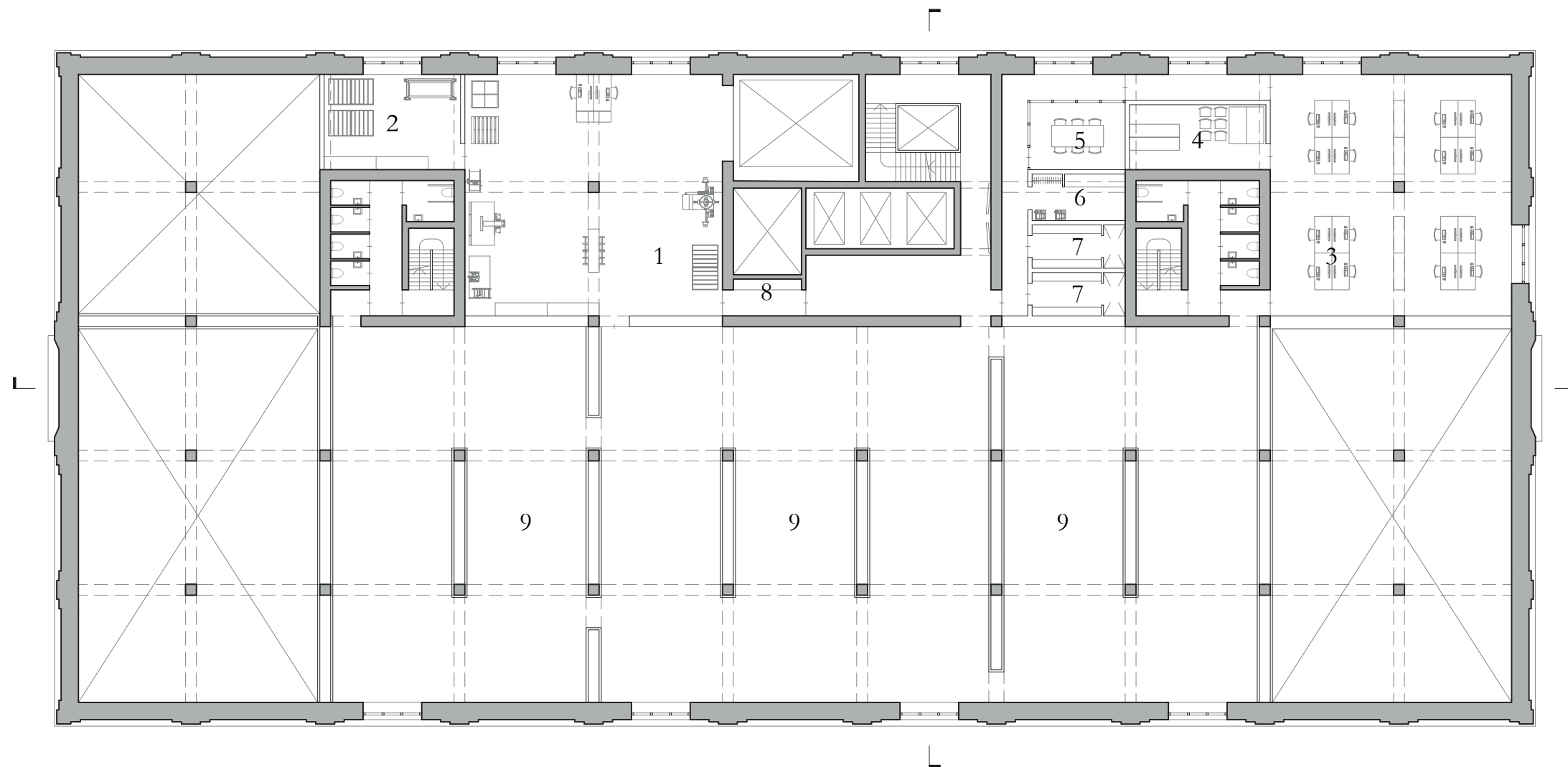


- | | | |
|---------------------------------|------------------|---|
| 1. Workshop | 5. Silent room | 9. Temporary collection - 7.50 m free height |
| 2. Storage (building) materials | 6. Kitchenette | 10. Temporary collection - 3.65 m free height |
| 3. Office | 7. Dressing room | |
| 4. Storage furniture | 8. Technical | |

Sixth floor

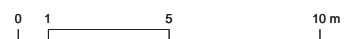
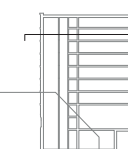


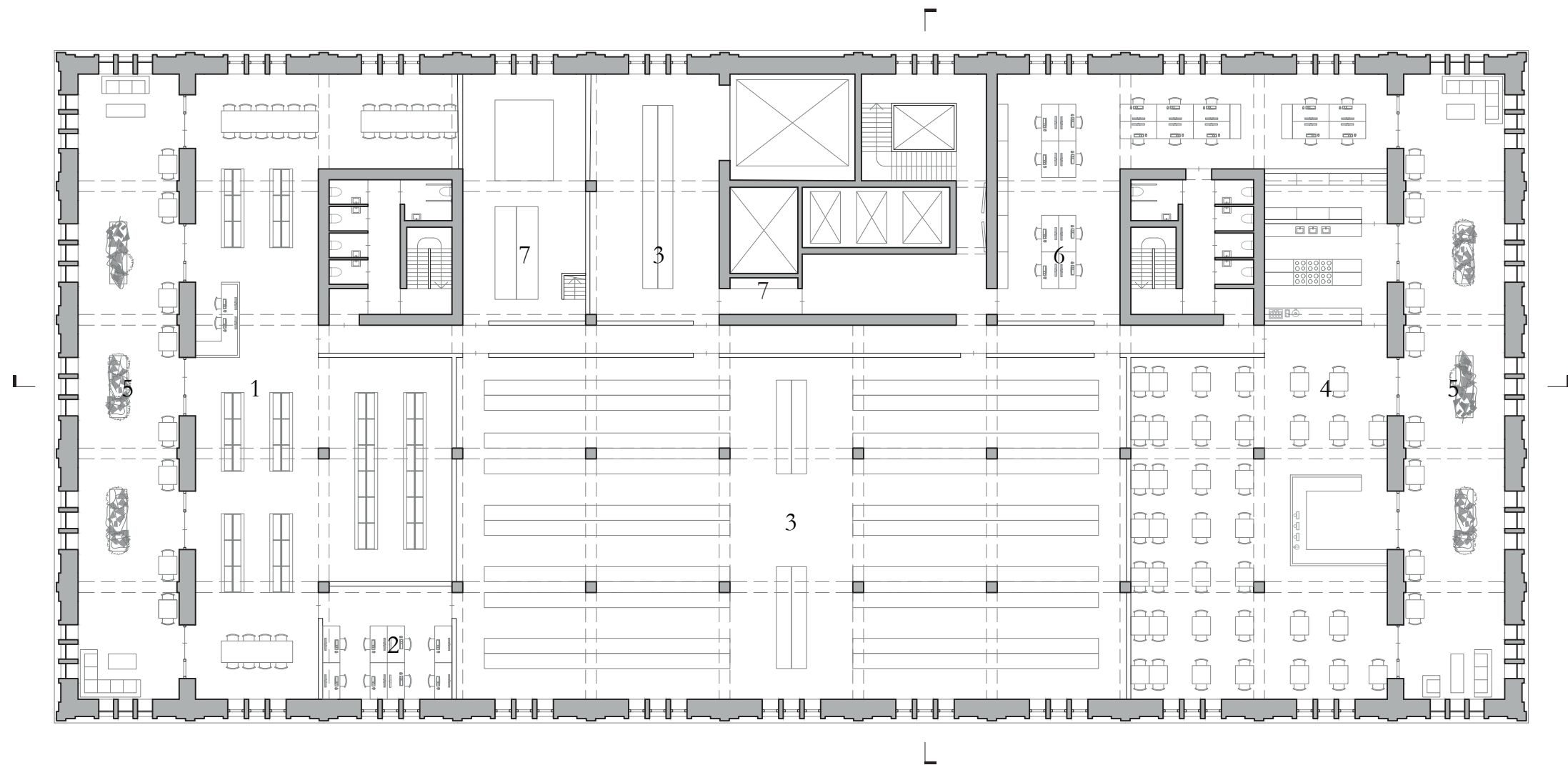
0 1 5 10 m



- 1. Workshop
- 2. Storage (building) materials
- 3. Office
- 4. Storage furniture
- 5. Silent room
- 6. Kitchenette
- 7. Dressing room
- 8. Technical
- 9. Temporary collection - 3.65 m free height

Seventh floor

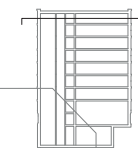




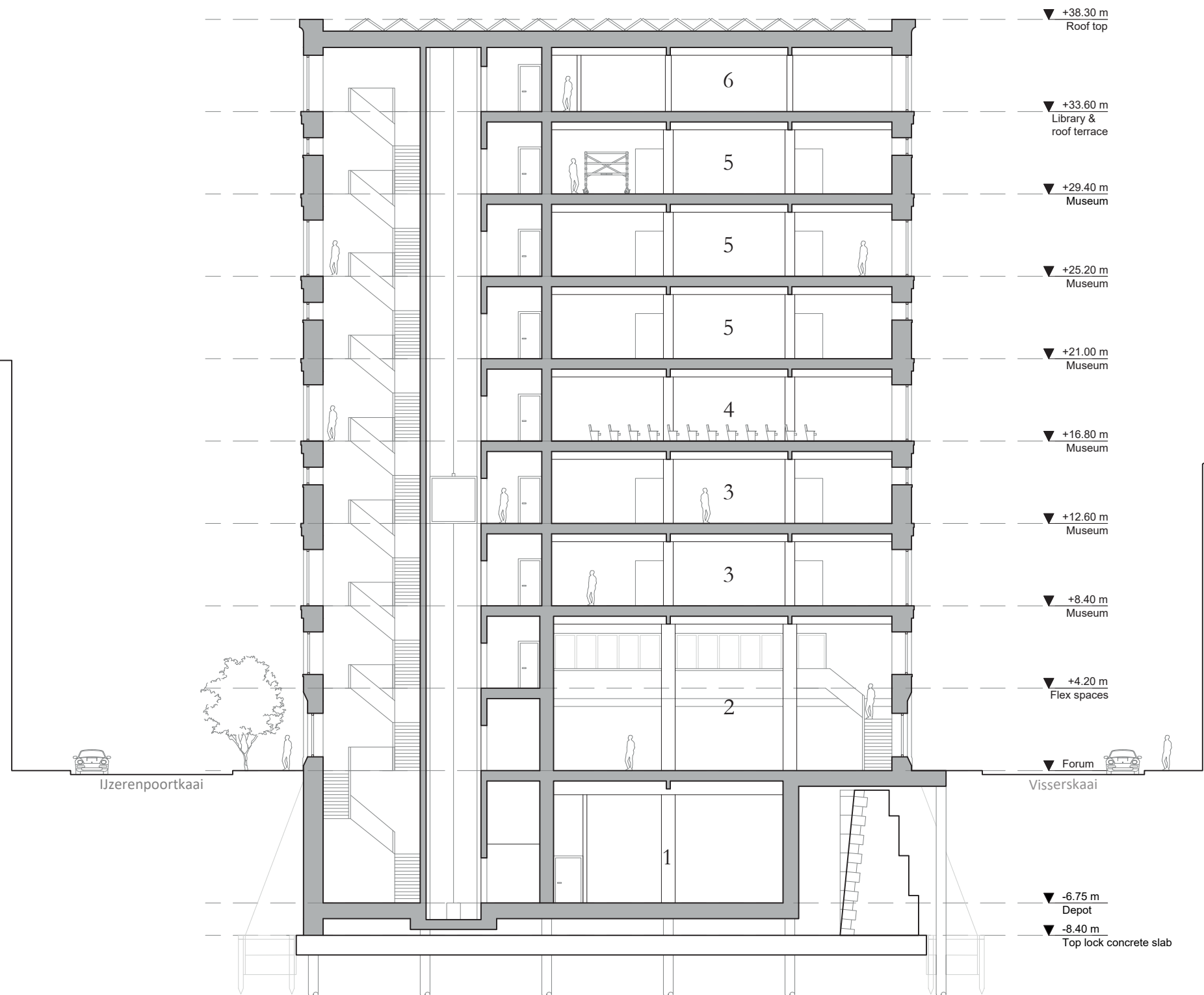
- 1. Library
- 2. Study room
- 3. Documentation center
- 4. Restaurant / canteen

- 5. Roof terrace
- 6. Office
- 7. Technical

Eighth floor



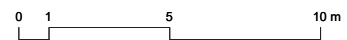
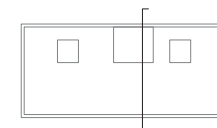
0 1 5 10 m



- 1. Technical
- 2. Forum main space
- 3. Permanent collection - 3.65 m free height
- 4. Auditorium

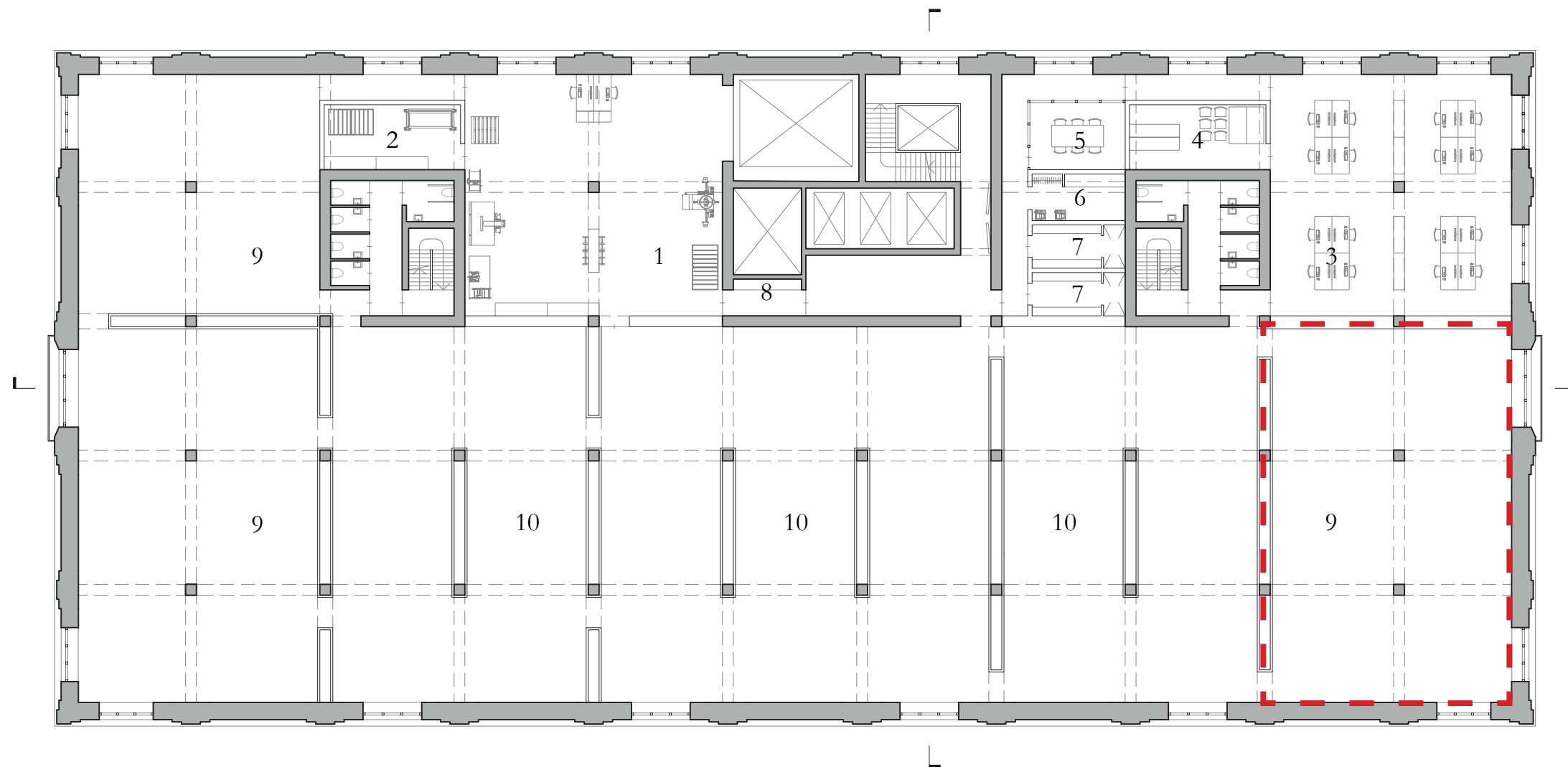
- 5. Temporary collection - 3.65 m free height
- 6. Documentation center

Cross section

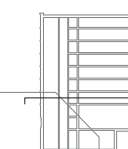




View over the city



- | | | |
|---------------------------------|------------------|---|
| 1. Workshop | 5. Silent room | 9. Permanent collection - 7.50 m free height |
| 2. Storage (building) materials | 6. Kitchenette | 10. Permanent collection - 3.65 m free height |
| 3. Office | 7. Dressing room | |
| 4. Storage furniture | 8. Technical | |



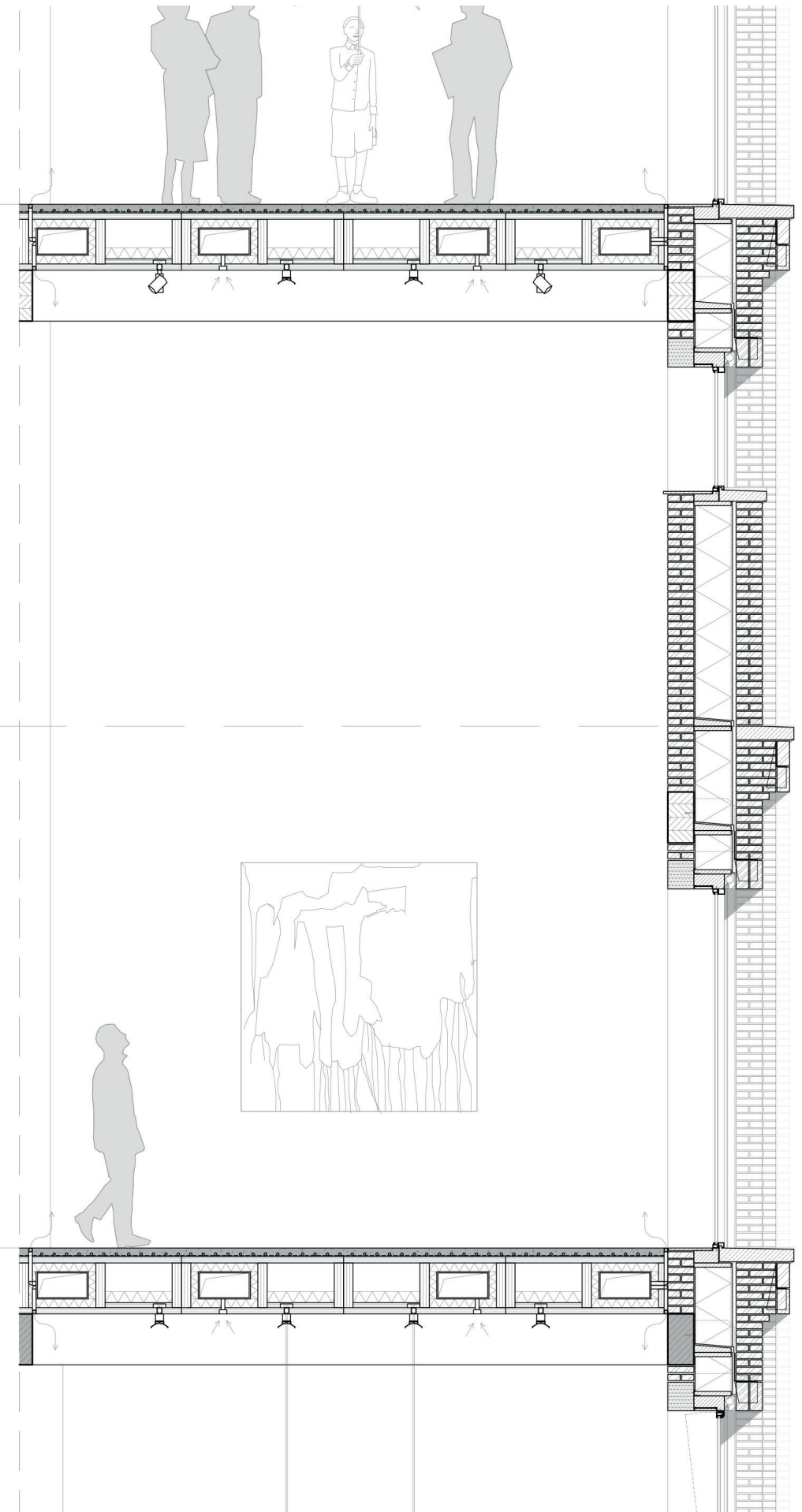
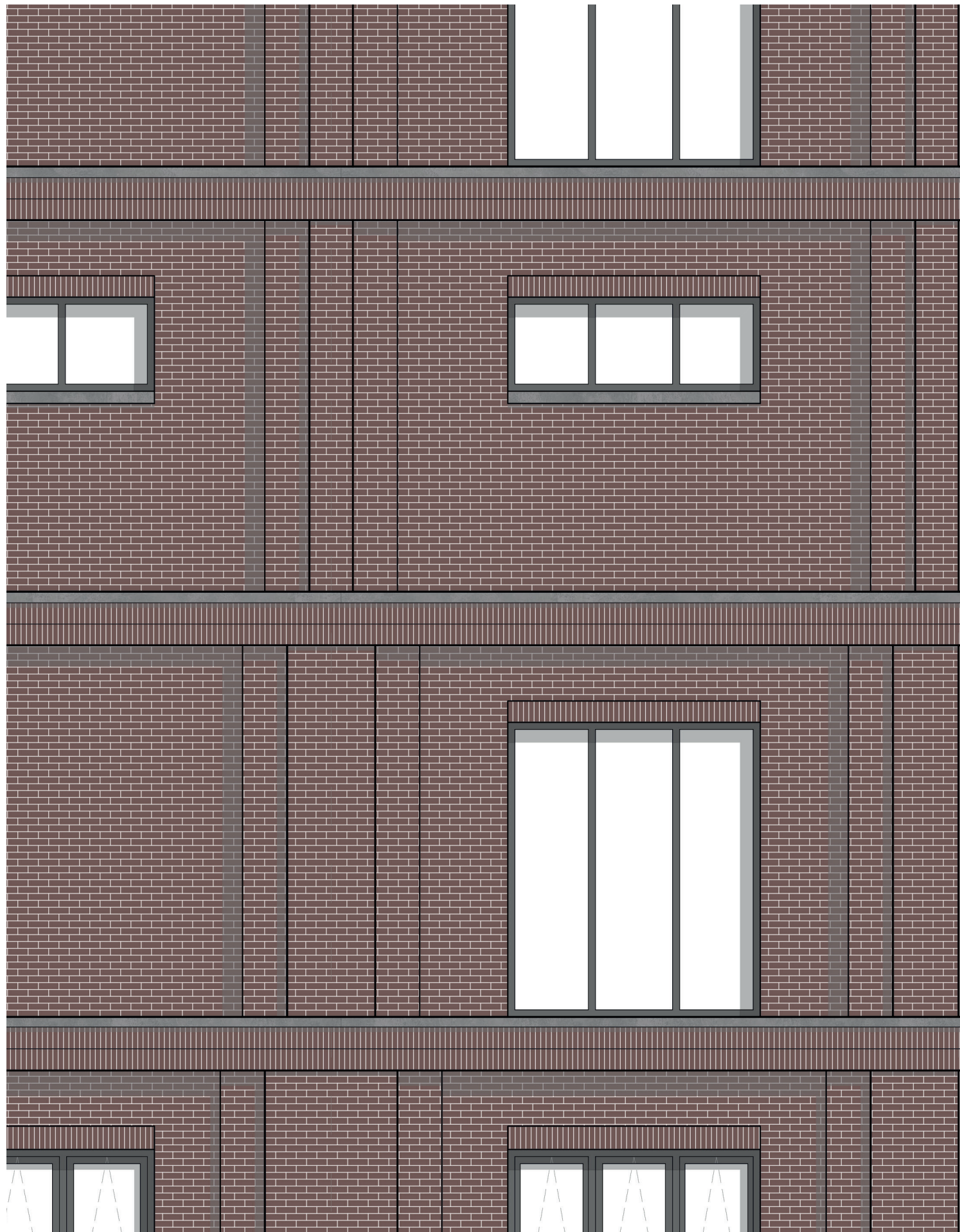
0 1 5 10 m



Gallery space



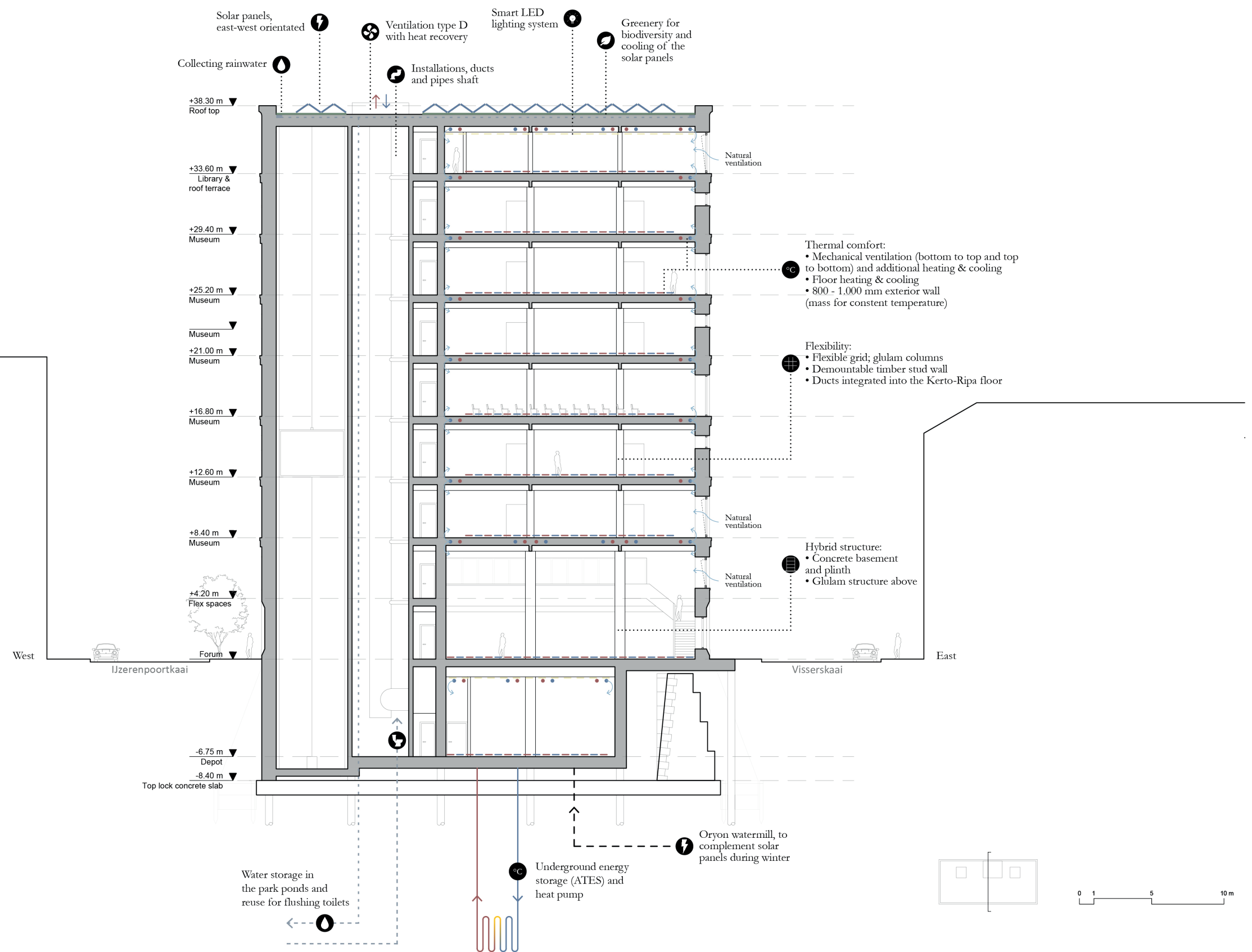
Façade fragment



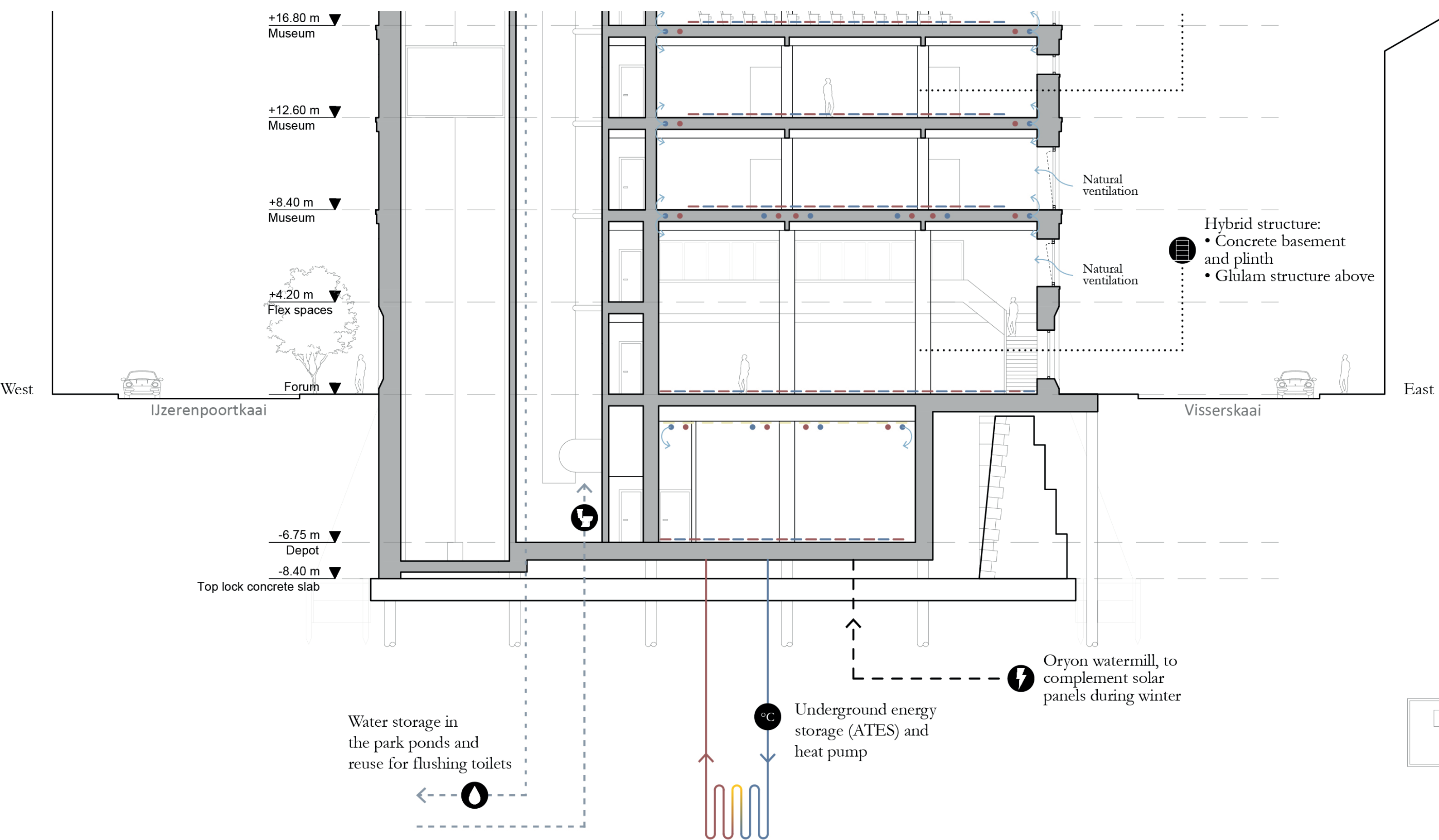
Façade design



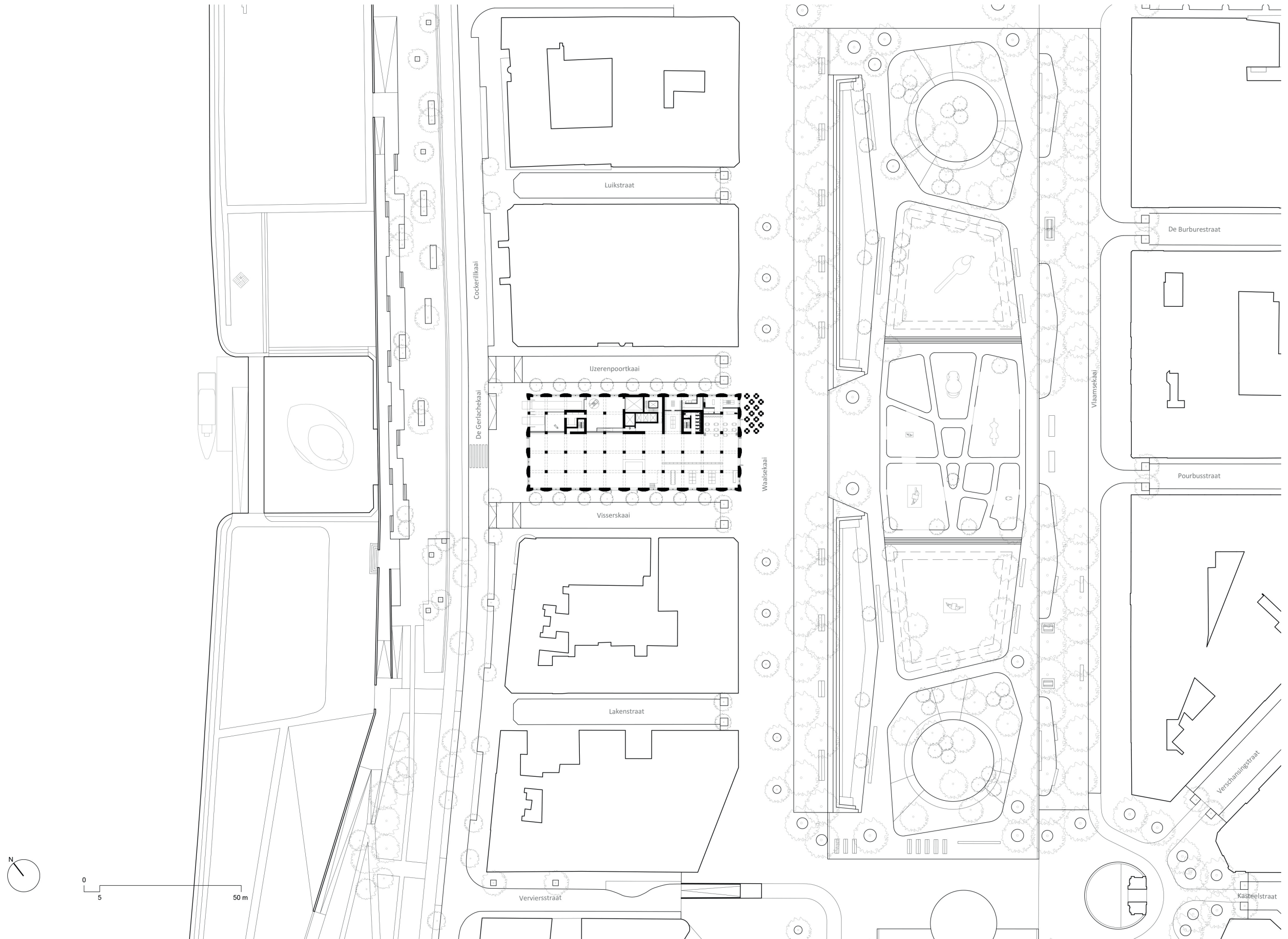
Gallery space



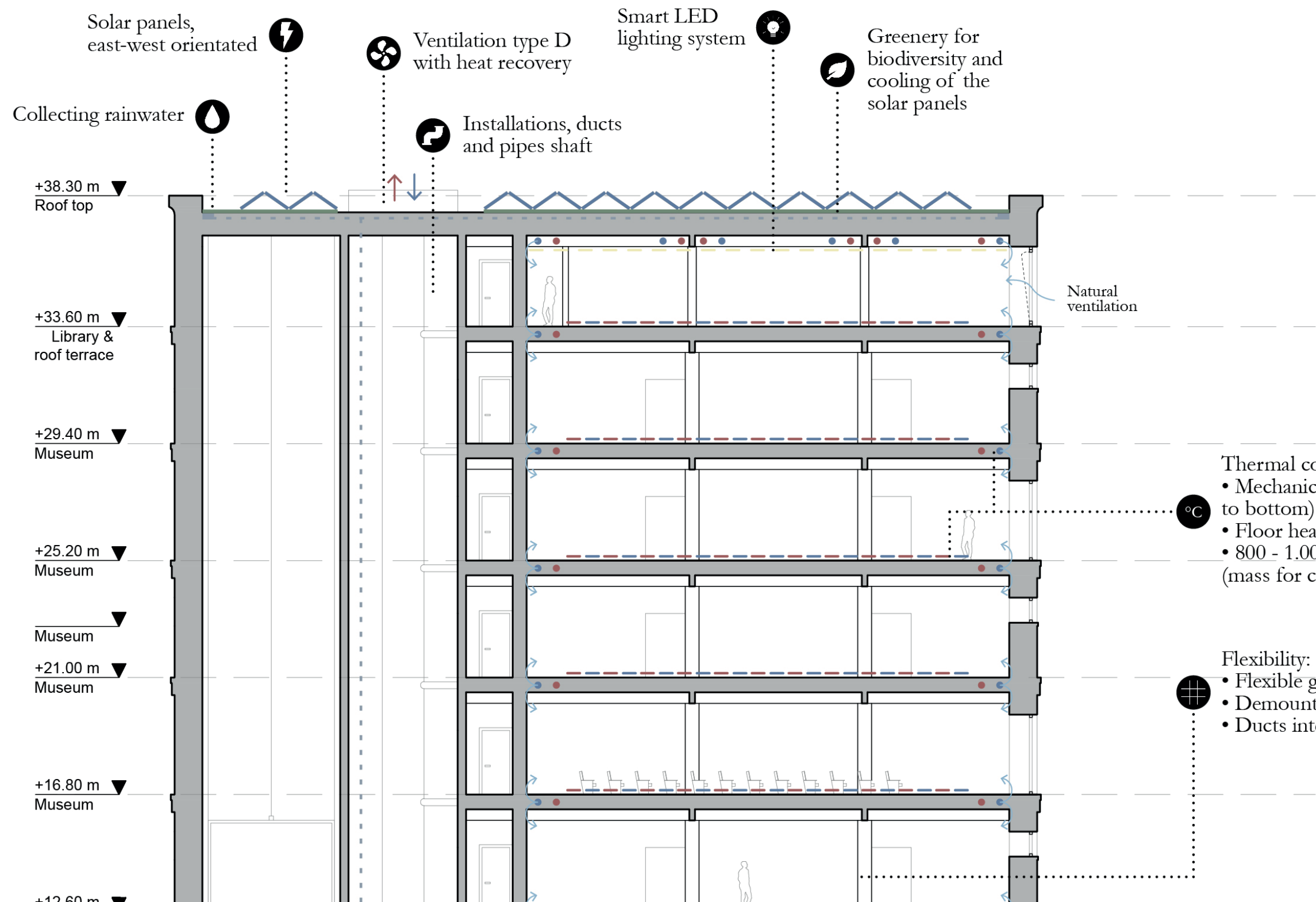
Climate design

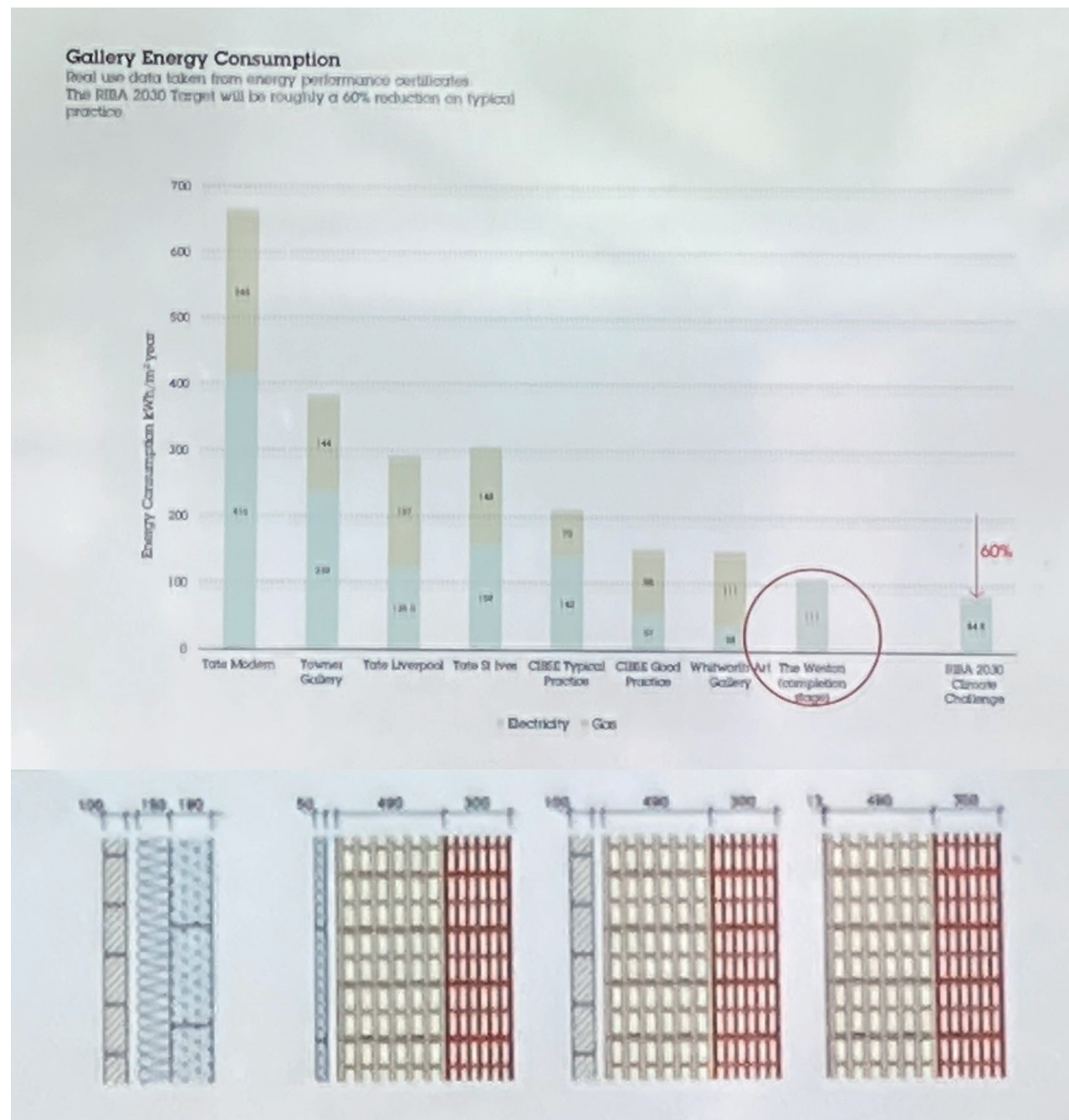


Climate design

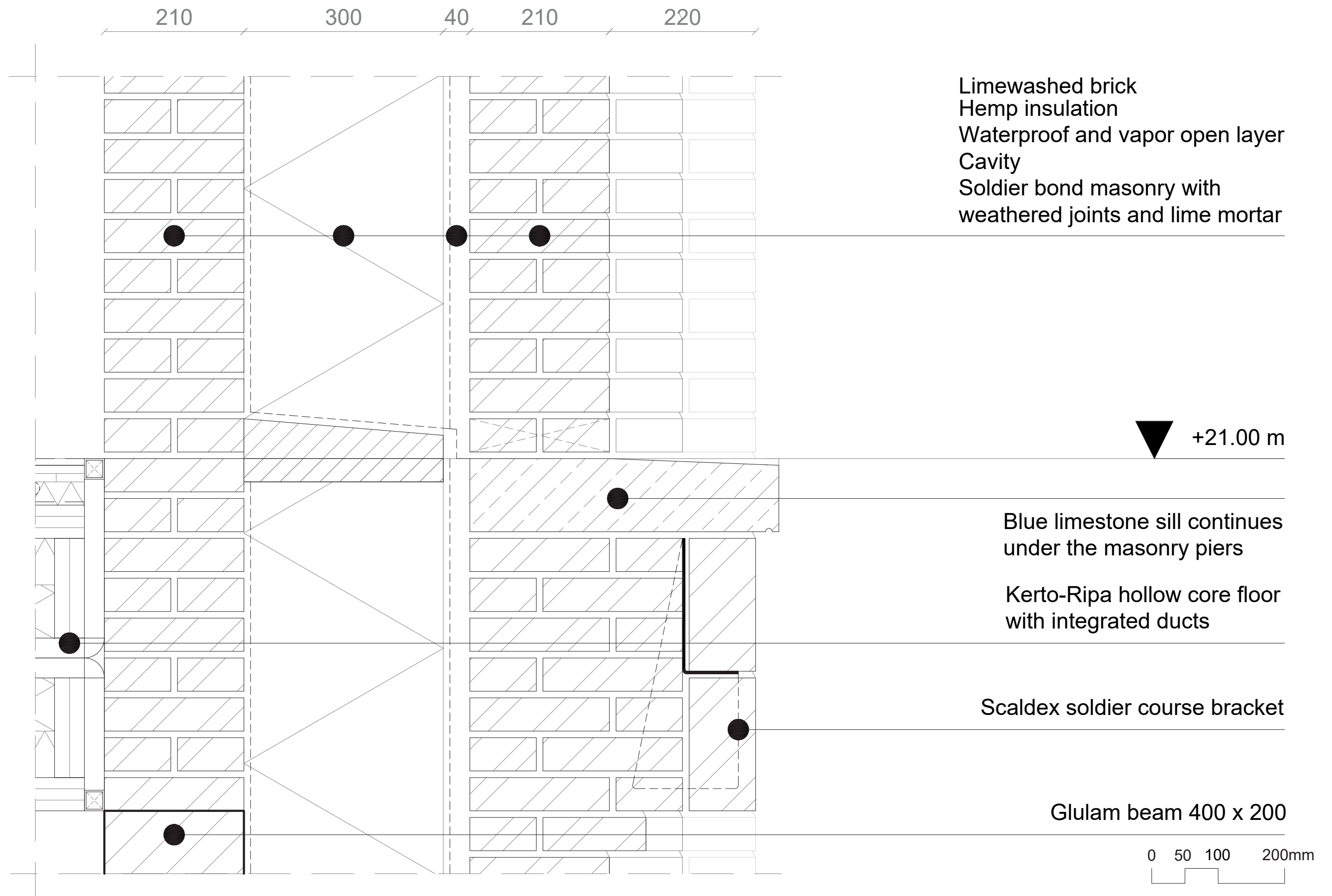


Site plan

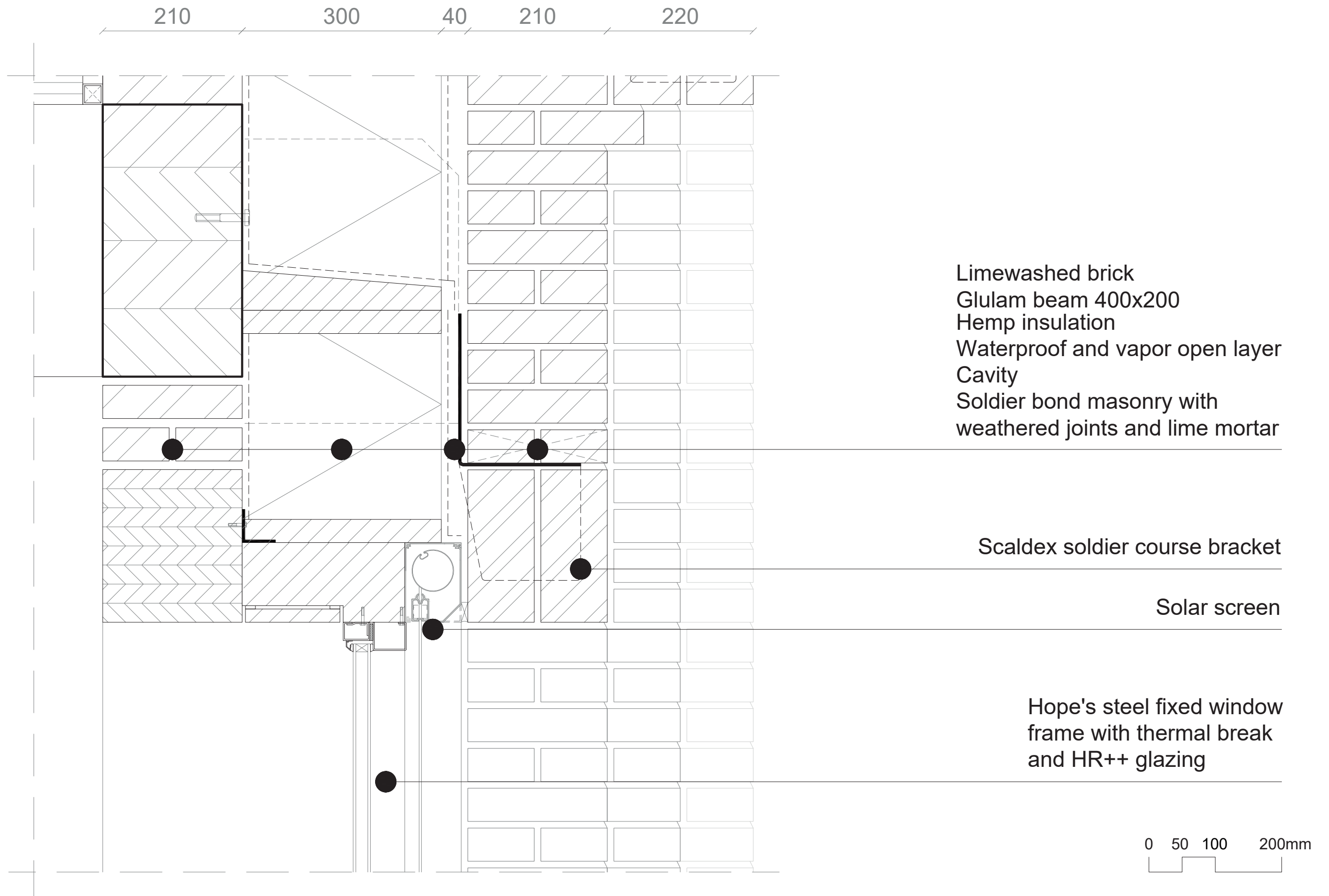




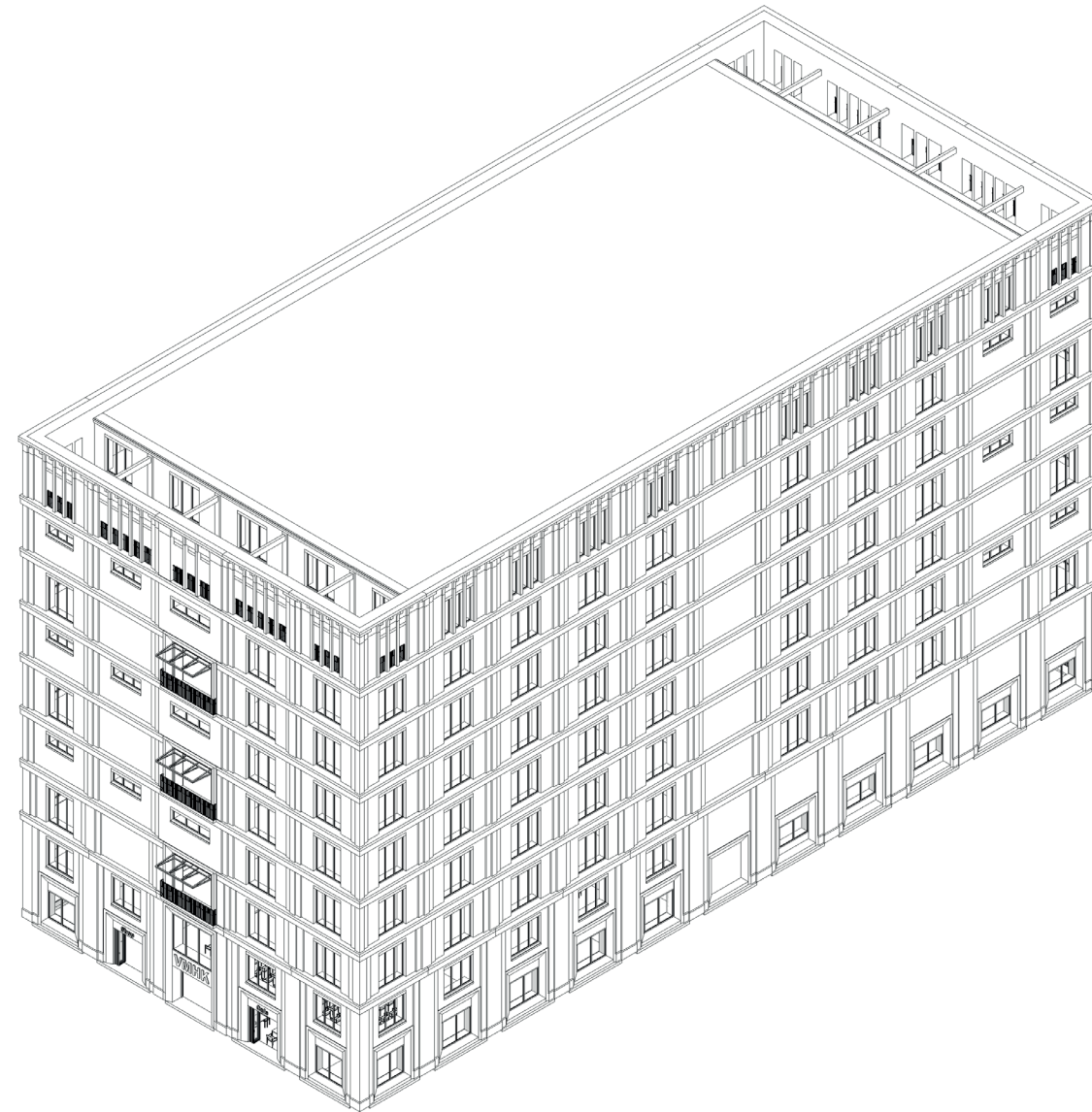
The Weston Gallery, Feilden Fowles



Upper floor detail



Window head detail



Final words

Thank you!

Special thanks to my tutors, peers, friends, and family.