



**New Building for Flemish Museum of Contemporary Art
(VMHK) in Antwerp**





Nadia Naveau by
Anna Kokot



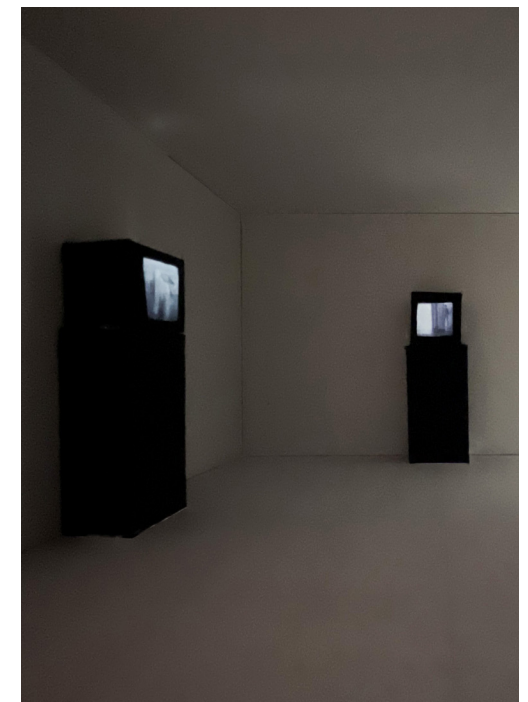
Nel Aerts by
Rafael Fernandes Trindade



Jan Vercruysse by
Marianna Moskal



Marianne Berenhaut by
Wessel Kruidenier

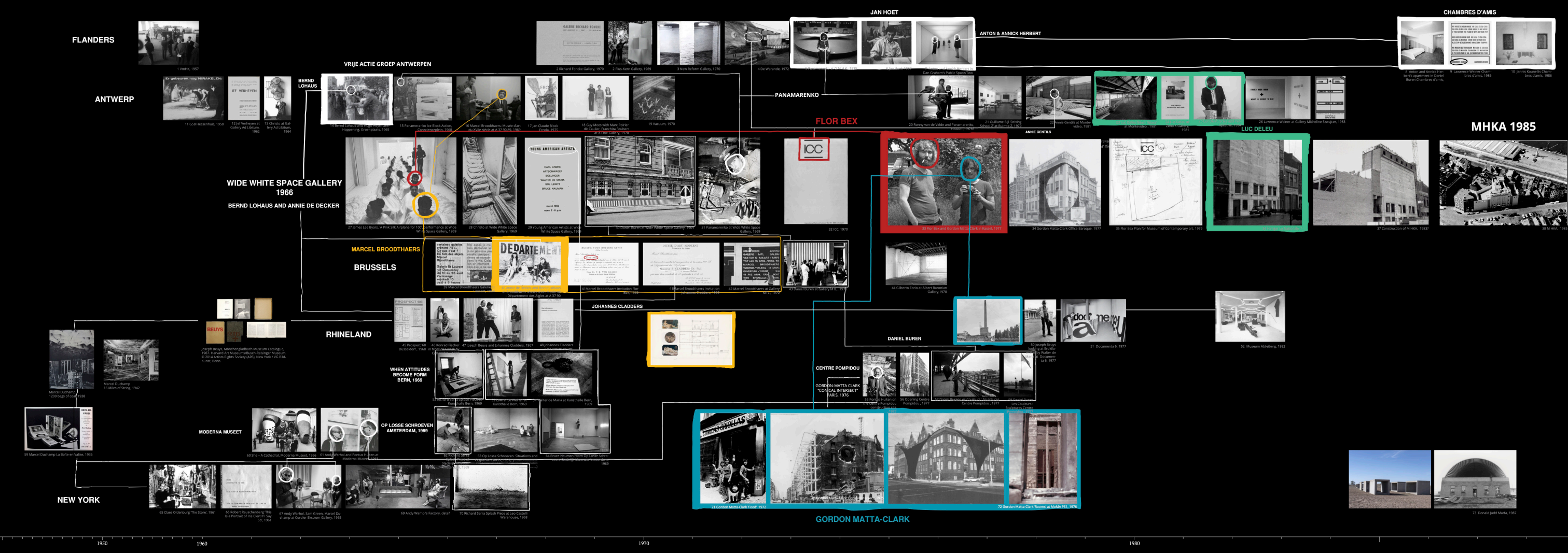


Lili Dujourie by
Marta Krzysztofowicz

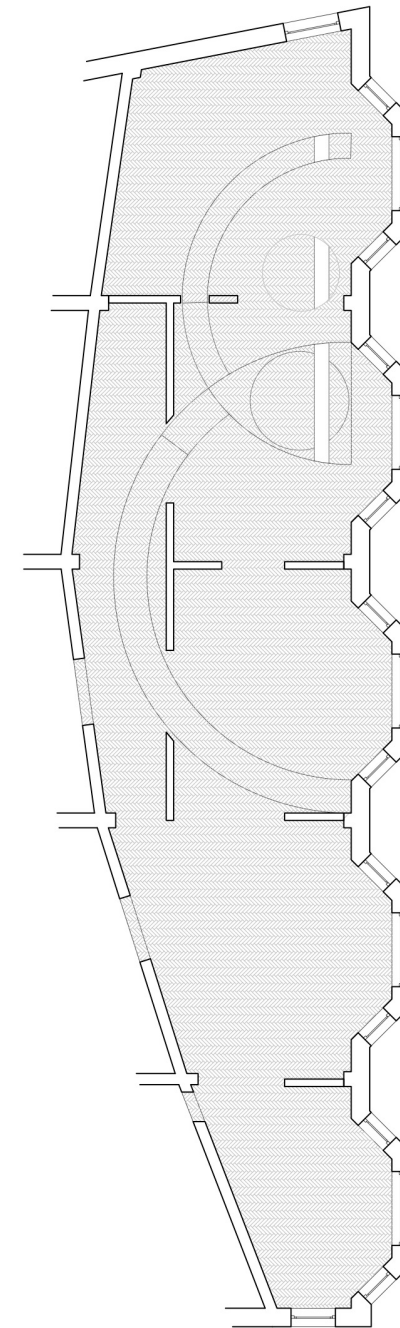
from Research Book 04: Spatial Ensembles, Interiors Buildings Cities Graduation Studio, 2022-2023



MHKA, Museum of Contemporary Art in Antwerp



Research Book 02: Anti-Museum Spaces, Interiors Buildings Cities Graduation Studio, 2022-2023



Office Baroque, Gordon Matta-Clark, 1977

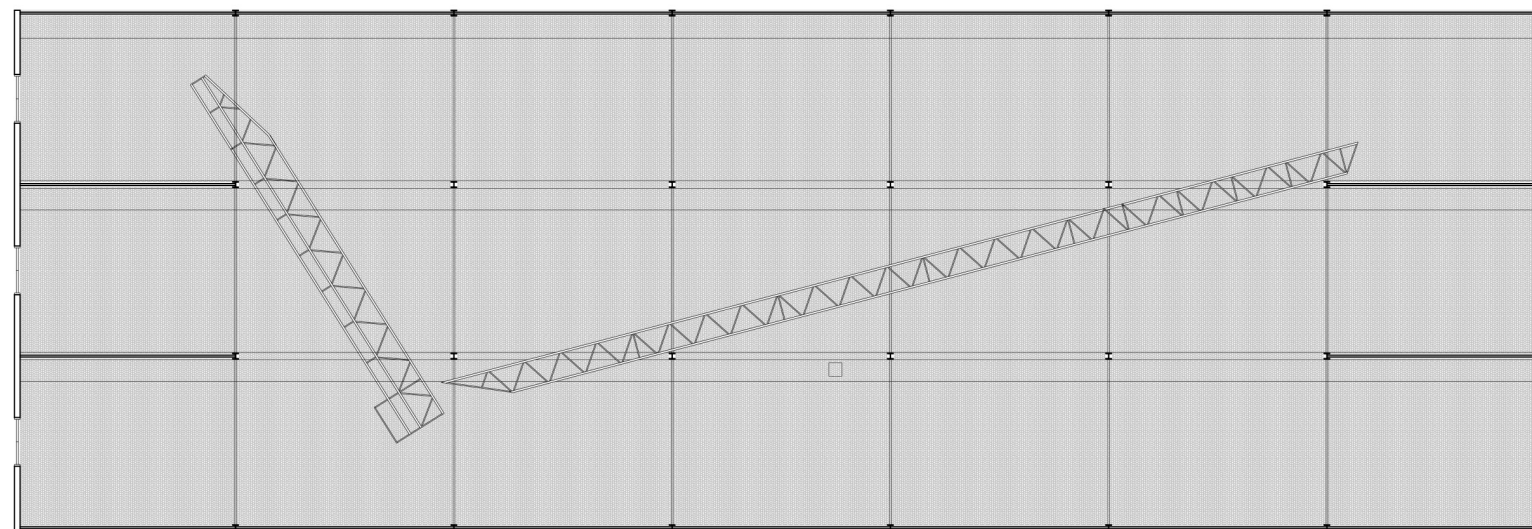
Research Book 02: Anti-Museum Spaces, Interiors Buildings Cities Graduation Studio, 2022-2023



Performance, VAGA, 1965

Research Book 02: Anti-Museum Spaces, Interiors Buildings Cities Graduation Studio, 2022-2023





Schaal en Perspectief, Luc Deleu ,1981

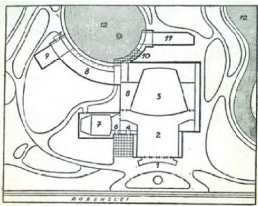
Research Book 02: Anti-Museum Spaces, Interiors Buildings Cities Graduation Studio, 2022-2023

Architectural Fascinations
History of Forming an Institution
1952-1984

1952



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

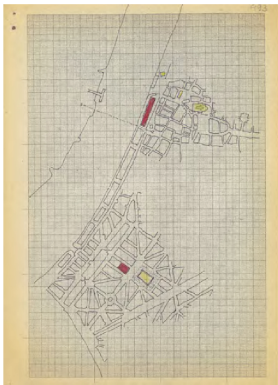


Leon Stein, Photo model Museum of Modern Art, Scheldt quays, Zuiderterras, Antwerp, 1966.

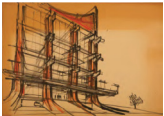


Leon Stein, Photo model Museum of Modern Art, Scheldt quays, Zuiderterras, Antwerp, 1966.

1965



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



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

1972

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

1977



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

Office Baroque

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

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

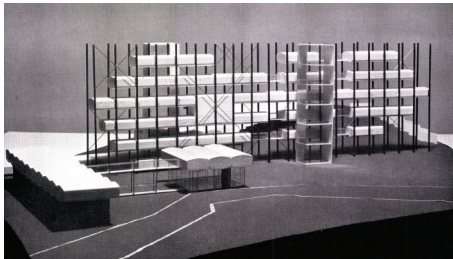
1982

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

1950

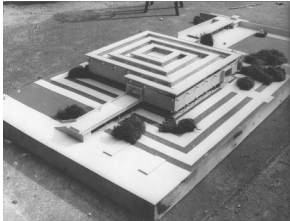
1960

1959



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

1929



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

1968-1970

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



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

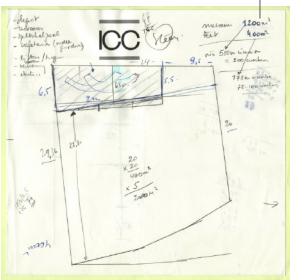
1969

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

1979

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

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



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



1984

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

*“The museum chooses explicitly to relate to its institutional background and wishes to see aspects of that early **history reflected in the new building.**”*

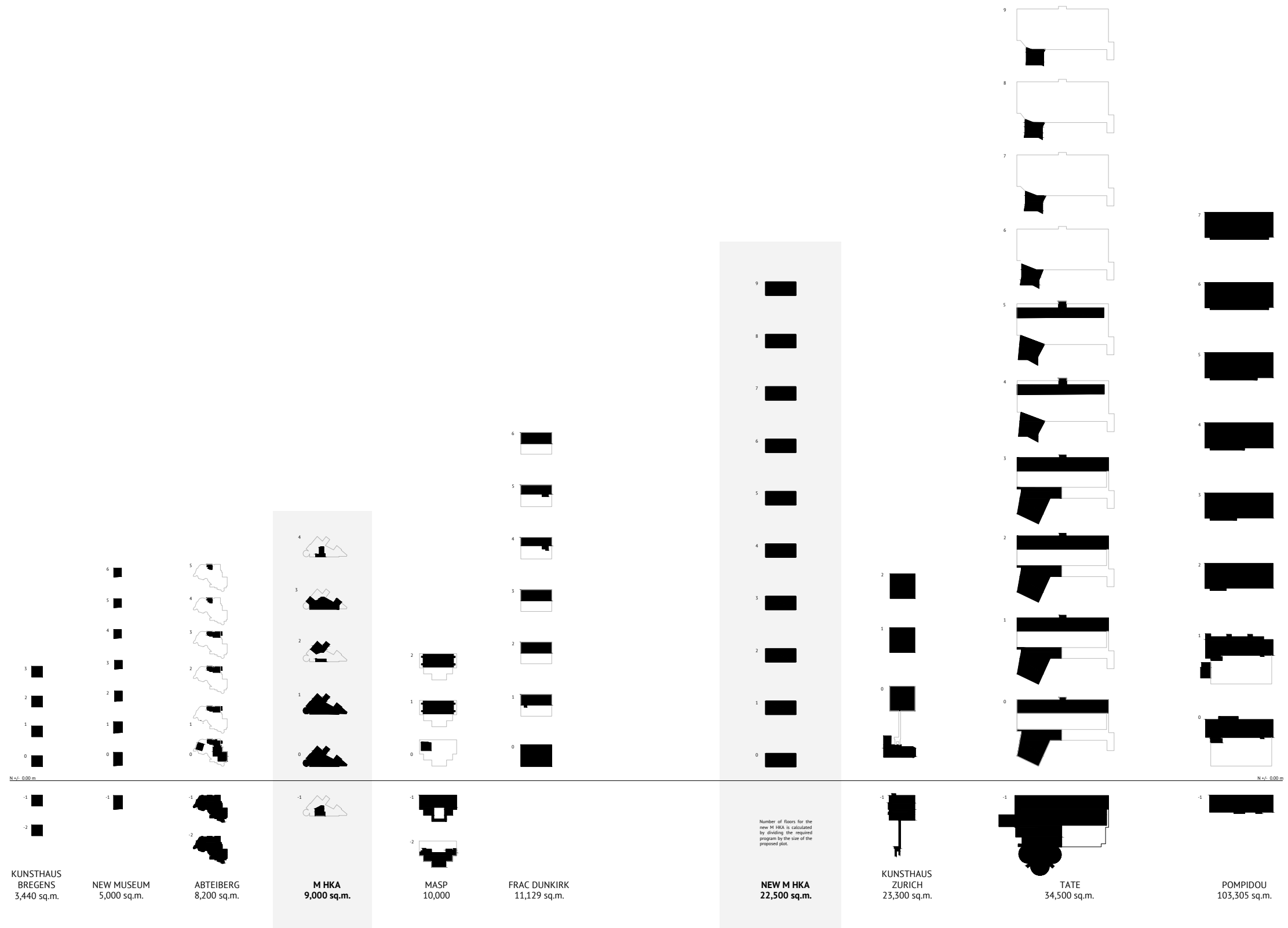
*“The museum is looking for an infrastructure that works well, an **architecture that structures and organizes**, but that at the same time allows for the different usage regimes and does not stand in the way of museum experimentation.”*

*“Reflection and experimentation will remain central in the future museum too. The architecture of the new museum should allow for **exciting museological experiments.**”*

*“As an institution, the future museum explicitly wants to disseminate an idea of ‘publicness’. This **public character of the institution** is not only reserved for the accessible parts of the museum such as the lobby and the reception but also relates to other parts of the museum: the intimate public condition of the reading room or the urban space around the museum building, for instance.”*

*All-inclusive study assignment for the construction of a Flemish Museum of Contemporary Art,
Part of the Competition Brief*

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 (inc.binnen- en buitenmuren, incl. circulatie)	minimalebruto volume (inc.binnen- en buitenmuren, incl. circulatie)
4.2	Collectiecomponent		3 032		16 408			
	circuit 1		1 792		10 408	1,3	2 330	13 530
	hoofdzalen type 1	4	640	8,00	5 120			
	hoofdzalen type 2	6	624	5,00	3 120			
	zijzalen type 1	5	320	4,50	1 440			
	kabinetten	8	208	3,50	728			
	circuit 2		1 040		5 200	1,3	1 352	6 760
	hoofdzal type 2	10	1 040	5,00	5 200			
	ronde zaal	1	200	4,00	800	1,3	260	1 040
4.3	Tentoonstellingscomponent		3 150		19 800			
	hoofdcircuit	1	1 800	6,00	10 800	1,5	2 700	16 200
	nevencircuit 1	1	450	8,00	3 600	1,5	675	5 400
	nevencircuit 2	2	900	6,00	5 400	1,5	1 350	8 100
4.4	Bibliotheek & Archief		1 901		7 470			
4.4.1	leeszaal / bibliotheek	1	222	3,80	844	1,5	333	1 265
4.4.2	documentatiecentrum	1	700	3,50	2 450	1,5	1 050	3 675
4.4.3	studieruimte	1	40	3,50	140	1,5	60	210
4.4.4	content management /digitale werking	1	39	3,50	137	1,5	59	205
4.4.5	ondersteunende voorzieningen	1	20	3,50	70	1,5	30	105
4.4.5.1	sanitair medewerkers	1						
4.4.5.2	kitchenette	1	incl.					
4.4.6	archiefwerking	1	130	3,50	455	1,5	195	683
4.4.6.1	kantoorruimte	1	incl.					
4.4.6.2	scanruimte	1	incl.					
4.4.7	technische werking archiefdepot	1						
4.4.7.1	ontvangst - afgesloten quarantaineruimte	1	incl.					
4.4.7.2	verwerkingsruimte	1	incl.					
4.4.7.3	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	Forumhoofdruimte	1	1 556	9,00	14 004	1,7	2 645	23 807
4.5.2	onthaalfunctie	1						
4.5.2.1	lobby/hal	1	570		3 420	1,7	949	5 814
4.5.2.2	ontvangstzone en vestiaire groepen	1	incl.	9,00				
4.5.2.3	vestiaire en lockerruimte	1	incl.					
4.5.2.4	balie/orientatie/ticketing	1	incl.	3,00				
4.5.2.5	berging onthaal	1	incl.					
4.5.3	specifieke forumverwante functies							
4.5.3.1	museumshop	1	180	4,00	720	1,7	306	1 224
4.5.3.2	horeca	1	370	3,00	1 110	1,7	629	1 887
4.5.3.3	multifunctionele evenementenruimte en berging	1	incl. forum	7,00				
4.5.3.4	seminarielokalen	3	160	3,00	480	1,7	272	816
4.5.3.5	auditorium / cinemawerking	1	440	9,00	3 960	1,7	697	6 273
4.5.3.6	cinemawerking - filmaal	1	210	6,00	1 260	1,7	357	2 142
4.5.3.7	educatieve ruimte	1	incl.forum	3,00				
4.5.5	ondersteunende voorzieningen							
4.5.5.1	sanitair bezoekers	1	152	3,00	456	1,7	258	775
4.5.5.2	sanitair medewerkers	1	incl.					
4.5.5.3	PHBO-lokaal	1	incl.					
	Back-office		3 337		17 123			
4.6	Back-office werkplaatsen		375		1 688			
4.6.1	Werkplaatsen							
4.6.1.2	Houtwerkplaats	1	160	4,50	720	1,4	224	1 008
4.6.1.3	Metaalwerkplaats	1	70	4,50	315	1,4	98	441
4.6.1.4	Schilderwerkplaats	1	80	4,50	360	1,4	112	504
4.6.1.5	Audio- en videoruimte	1	30	4,50	135	1,4	42	189
4.6.1.6	Opslagruimte voor technisch materiaal	1	35	4,50	158	1,4	49	221
4.7	Back-office art handling		1 531		9 748			
4.7.2	Transport - en handlingzone							
4.7.2.1	Siluis / sas	1	129	6,80	877	1,4	181	1 228
4.7.2.2	Zone voor laden en lossen	1	120	6,80	816	1,4	168	1 142
4.7.2.3	Overslagruimte	1	240	6,80	1 632	1,4	364	2 475
4.7.2.4	Registratie, controle en onderhoud	1	incl.					
4.7.2.5	Verpakingsruimte (inpakken/uitpakken)	1	incl.					
4.7.2.6	Berging voor opslag kisten/plastiekfolie/inpakmateriaal	1	30	4,50	135	1,4	42	189
4.7.2.7	Berging voor opslag materiaal en hulpmiddelen	1	20	4,50	90	1,4	28	126
4.7.3	Ruimte voor collectiebeheer							
4.7.3.1	Quarantaineruimte	1	27	4,50	122	1,4	38	170
4.7.3.2	Werkatelier	1	234	4,50	1 053	1,4	328	1 474
4.7.3.5	Fotostudio	1	36	4,50	162	1,4	50	227
4.7.3.6	Gesloten binnendepot	1	675	7,00	4 725	1,4	945	6 615
4.8	Back-office logistiek en technieken		704		3 143			
4.8.1	Desk beveiligings- en gebouwbeheer	1	9	3,50	32	1,4	13	44
4.8.2	Hoofdserverslokaal (MSR)	1	20	3,50	70	1,4	28	98
4.8.3	Kitchenette	1	6	3,50	21	1,4	8	29
4.8.4	Sanitair medewerkers (gescheiden)	2	16	3,50	56	1,4	22	78
4.8.5	Kleedruimten (incl. douches, gescheiden)	2	60	3,50	210	1,4	84	294
4.8.6	Bergruimten				0			
4.8.6.1	berging voor schoonmaak	1	100	3,50	350	1,4	140	490
4.8.6.2	centrale berging logistiek	1	250	4,50	1 125	1,4	350	1 575
4.8.7	Fietsenstalling	1	162	4,50	729	1,4	227	1 021
4.8.8	Technische lokalen		volgens behoefte					
4.8.9	Toegang voor logistiek							
4.8.9.1	sluis / sas	1	40	6,80	272	1,4	56	381
4.8.9.2	zone voor laden en lossen	1	41	6,80	279	1,4	57	390
4.9	Back-office administratie		727		2 545			



Research Book 01: Eight Contemporary Art Museums, Interiors Buildings Cities Graduation Studio, 2022-2023

*“The museum needs to have a **capacity for storytelling.**”*

*“(...) spaces that you can **keep in your memory.**”*

*“(...) **new scenography** every time you visit it.”*

*“(...) technical infrastructure to build and **change the space**”*

Bart de Baere, Director of MHKA



Dynamic nature of MHKA - changing exhibitions

Museum as																		
A part of city fabric									Museum of Modern Art, NY	Ruben's House	Whitney Museum of American Art (Bruer)						New Museum, NY	
A Landscape										Louisiana Museum							Granitmuseum Bayerischer Wald, Arts Centre - Casa Das Mudas Museum of Cantabria	
An Implant												Castelveccchino				Saint-Nazaire, France Mill City Museum in Minneapolis Kulturspeicher in Würzburg Tate Modern	FRAC Dunkerque Musée du Quai Branly, Paris	Paris Bourse De Commerce
A work of art													Kunsthaus Bregenz	I.M. PEI - Louvre Extension Kiasma Museum, Helsinki Guggenheim Museum, Bilbao Jewish Museum, Berlin			Bunder Kunstmuseum Fondazione Prada	
An experiential center													Mönchsberg					
A set of dilemmas													Abteiberg	Wexner Center for the Arts in Columbus MACBA				
A city													Neue Staatsgalerie Deutsches Historisches Museum in Berlin					
Flexible space											Centre Georges Pompidou Neue Nationalgalerie MASP, Sao Paolo							
One continual space									Barcelona Pavillion Guggenheim Museum, NY Museum of Unlimited			Beyler Foundation						
A set of Rooms of Grandeur				Ashmolean Museum		Louvre Prado Museum Museum Fridericianum British Museum	Kunsthistorisches Museum Glyptothek Altes Museum	Smithsonian MET, New York										Kunsthaus Zurich
An Object			Wunderkammern (Cabinet of Curiosities)									Boîte-en-valise a suitcase-cum-mini-art gallery						
Secondary Function	Temples, Palaces and Libraries of Mesopotamia	Museion in Alexandria																
	Earliest forms of proto-museums		Museum as theatre : a place of spectacle	A place to showcase opulence wealth Museum as Nation's Image/ pride									The museum itself becomes a kind of citadel	Museum as a set of inherent dilemmas within the building	A stereophonic one Attention is given to which the museum reclaiming industrial experience itself areas and disused sites, provides the primary preserving them and stimuli giving them a new identity and dignity. Non - Linear Museum, dynamic		Attention is given to reclaiming industrial areas and disused sites, preserving them and giving them a new identity and dignity.	Museum left the confinement of walls and rooms for the natural environment
	3000 BC	300 BC	1600's	1650's	1700's	1750's	1800's	1850's	1900's	1950's	1960's	1970's	1980's	1990's	2000's		2010	2020

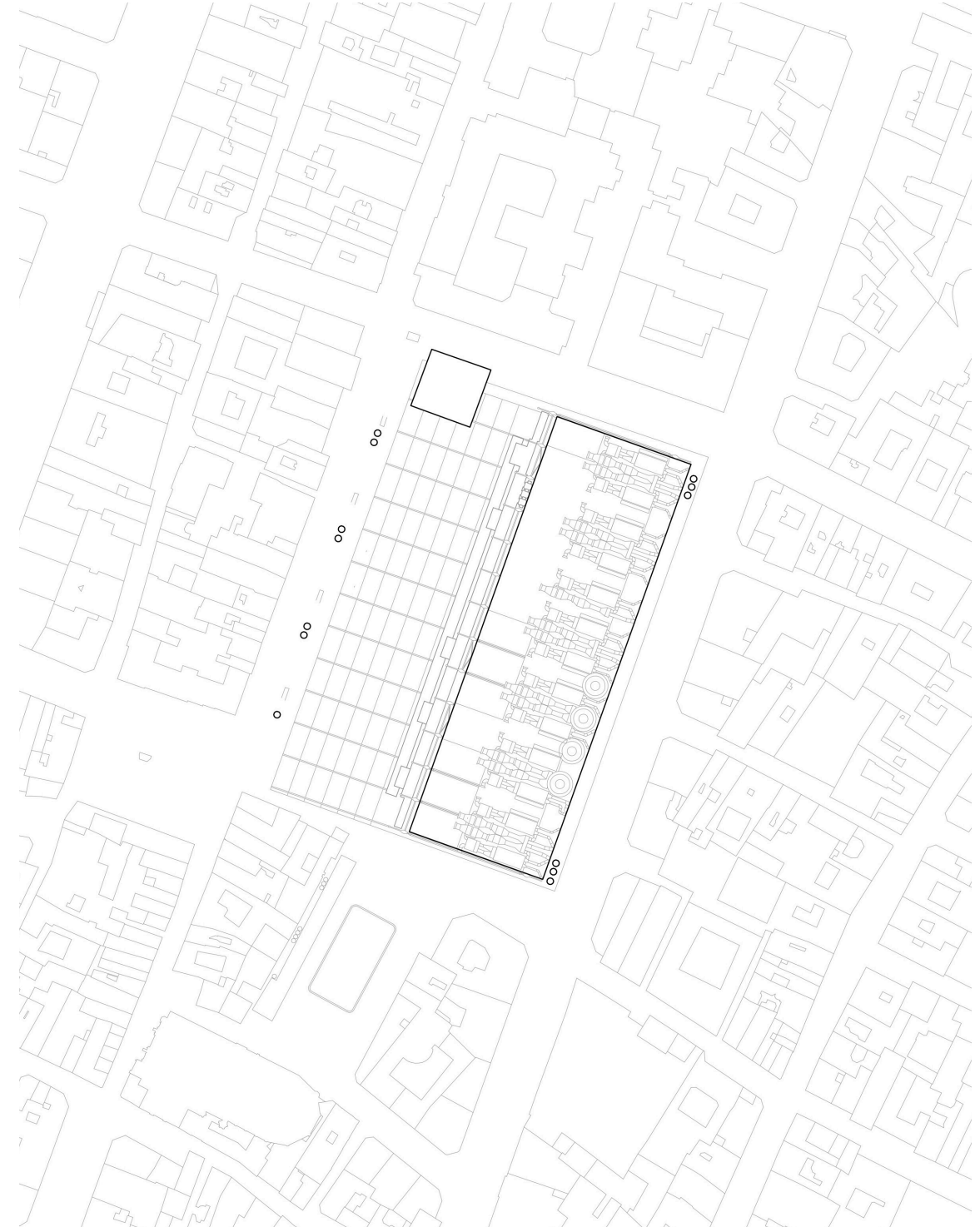
Museum Families

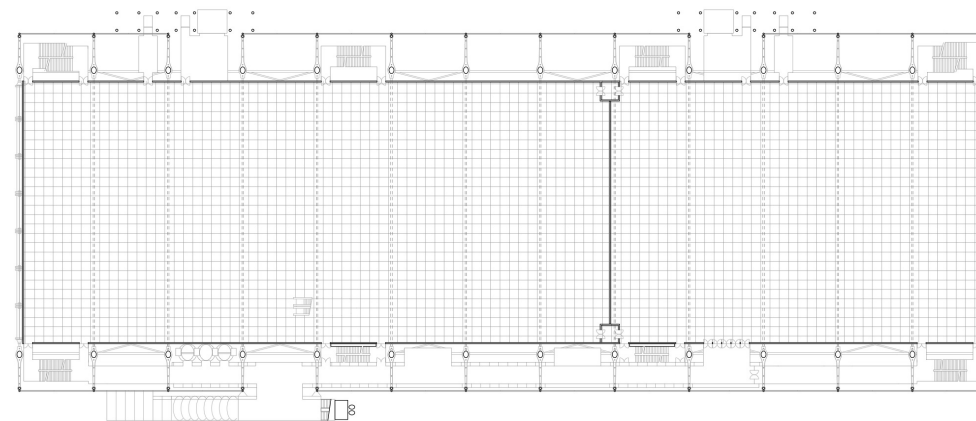
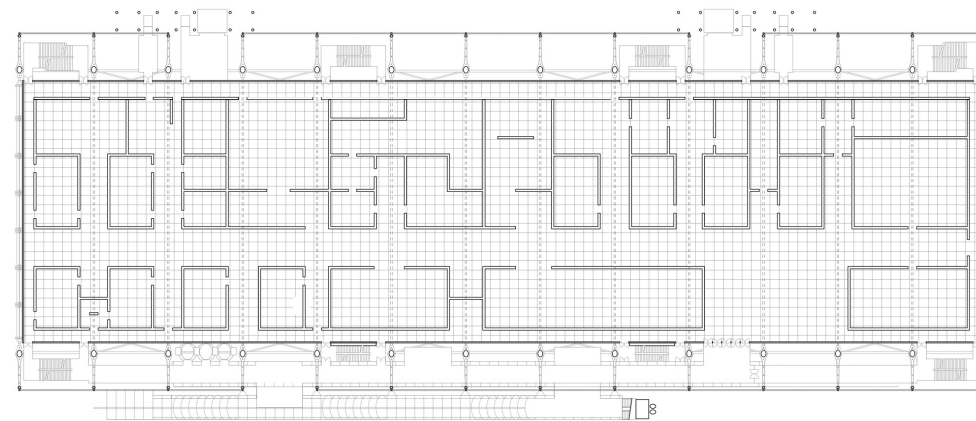
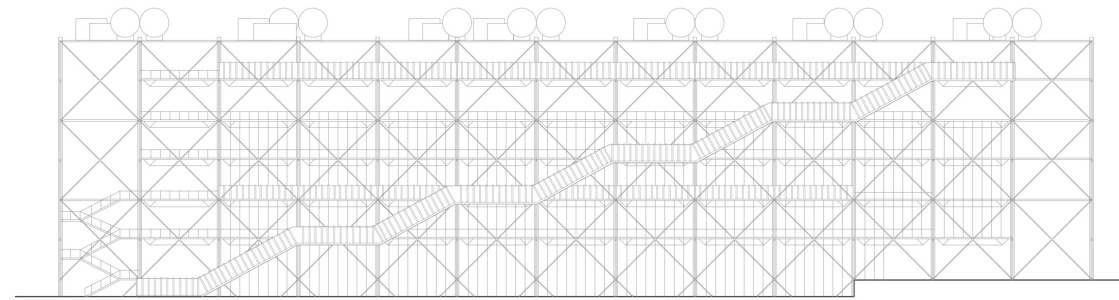
Research Book 01: Eight Contemporary Art Museums, Interiors Buildings Cities Graduation Studio, 2022-2023



Centre Pompidou, Renzo Piano, Richard Rogers, 1977

Research Book 01: Eight Contemporary Art Museums, Interiors Buildings Cities Graduation Studio, 2022-2023





Centre Pompidou - Changes in Layout of Exhibition Spaces
Research Book 01: Eight Contemporary Art Museums,
 Interiors Buildings Cities Graduation Studio, 2022-2023

Octobre 1997 – Décembre 1999

Le 1^{er} octobre 1997, le Centre Pompidou s’engage dans d’importants **travaux de réaménagement. Destinés à agrandir, restaurer et redistribuer les espaces, parfaire le confort d’accueil et d’accès pour le public**, ces rénovations s’inscrivent dans une volonté de réaffirmation des valeurs et des enjeux invoqués lors de sa création. Au terme de ces travaux et à sa réouverture le 1^{er} janvier 2000, la présentation de la collection du Musée d’art moderne s’étend désormais entièrement sur les niveaux 4 et 5. Le niveau 6 accueille trois espaces dédiés aux expositions temporaires. Le Forum est repensé, permettant un accueil facilité et intuitif. Au niveau –1 est créé un pôle consacré aux spectacles vivants, aux débats et à l’audiovisuel.

Septembre 2019 – Juin 2021

Sur une même période, entre septembre 2019 et juin 2021, sont entreprises **une rénovation et une modernisation complètes de la Chenille (l’immense escalier mécanique qui court le long de la façade) et du Canopy (l’entrée principale du bâtiment).**

L’objectif de ces importants travaux ? Assurer la continuité et la fluidité de l’accueil des visiteurs et visiteuses.

- Retrouver une entrée unique comme cela se faisait à l’ouverture du Centre Pompidou, afin de favoriser la circulation des publics entre ses espaces décloisonnés : musée, bibliothèque, mais aussi salles de spectacles, cinéma, ou de conférences.
- Permettre un accès plus fluide, des conditions optimales d’accessibilité, d’accueil, de sécurité, de confort thermique.

Automne 2024 – 2030

Un **programme de travaux techniques** a été décidé en 2020, grâce au soutien du ministère de la Culture. Il permettra notamment la rénovation et le désamiantage de la totalité des façades, la mise en sécurité incendie, une meilleure accessibilité pour les personnes à mobilité réduite, et l’optimisation énergétique de l’ensemble du bâtiment.

Cet important chantier nécessite la fermeture totale du bâtiment. Il s’offre également comme **une opportunité de créer un nouveau projet culturel d’envergure pour le Centre Pompidou**, qui devrait voir le jour en 2030.

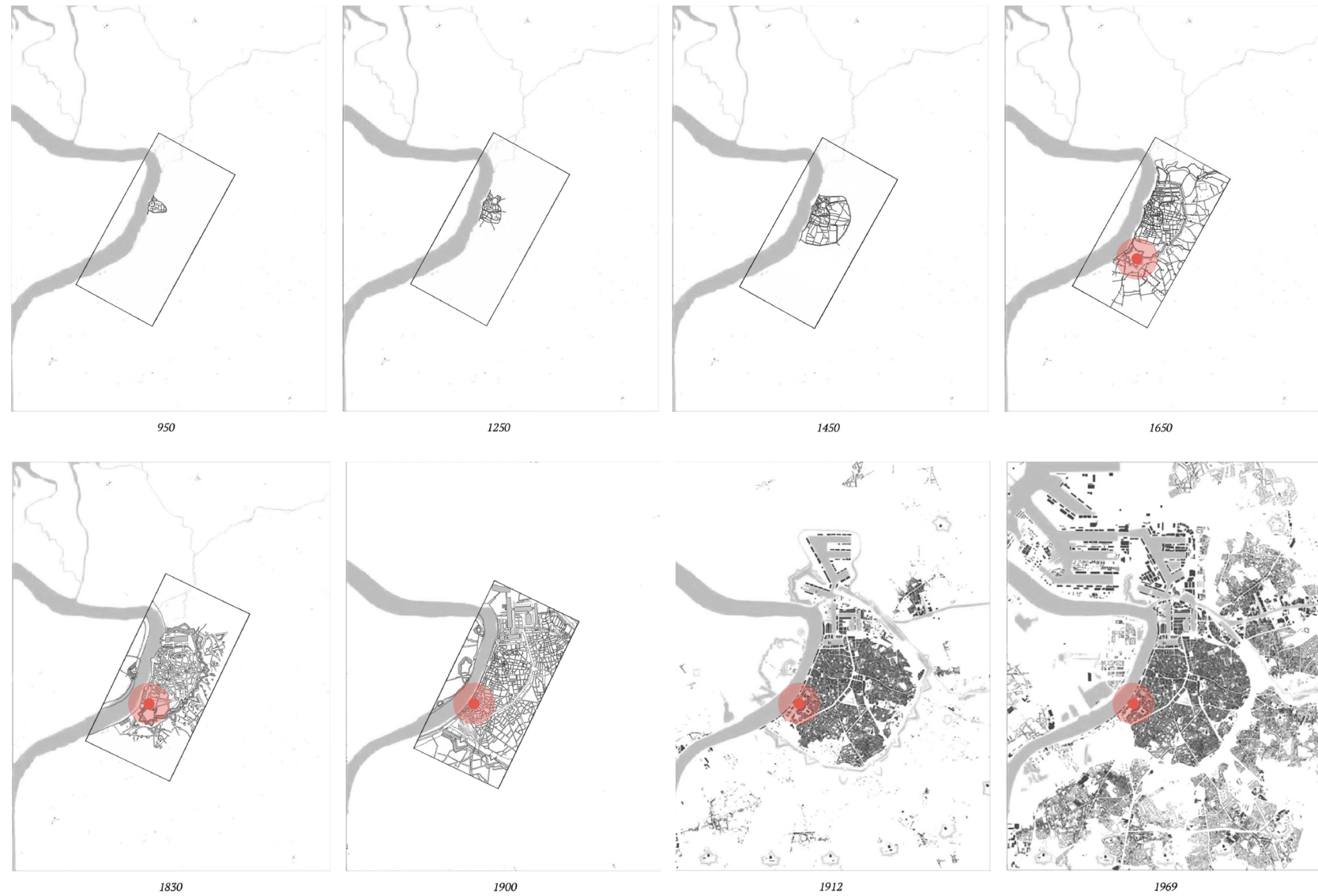
Major renovation works in Centre Pompidou - former and planned



Antwerp, Google

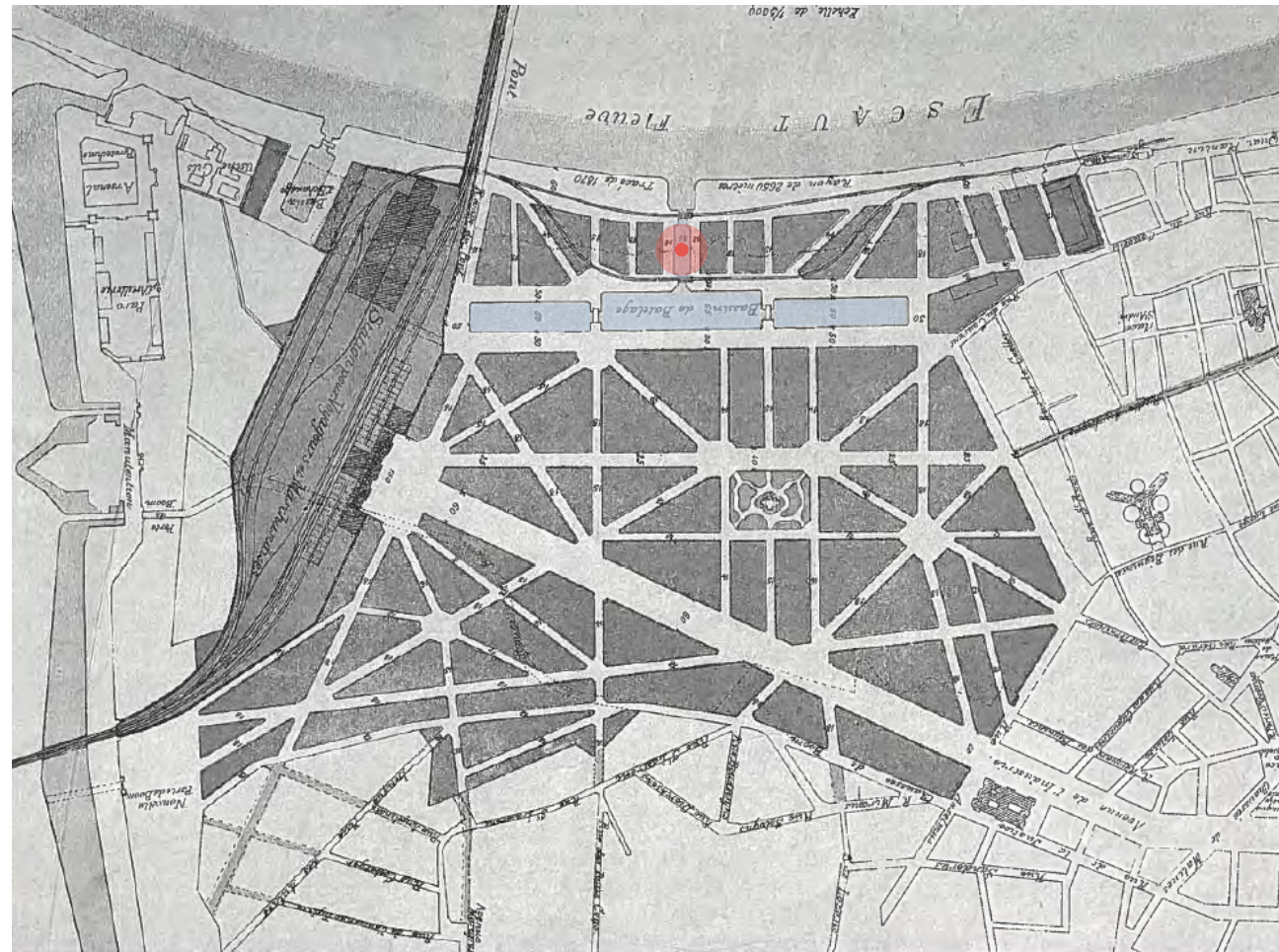


Antwerp, Satellite Image



Expansion of Antwerp

Research Book 02: Urban History and Material Culture, Interiors Buildings Cities Graduation Studio, 2022-2023



19th Century Plan of South Antwerp



Museum of Fine Arts – Central Figure of the Plan
www.felixarchief.antwerpen.be; access: 16.05.2023



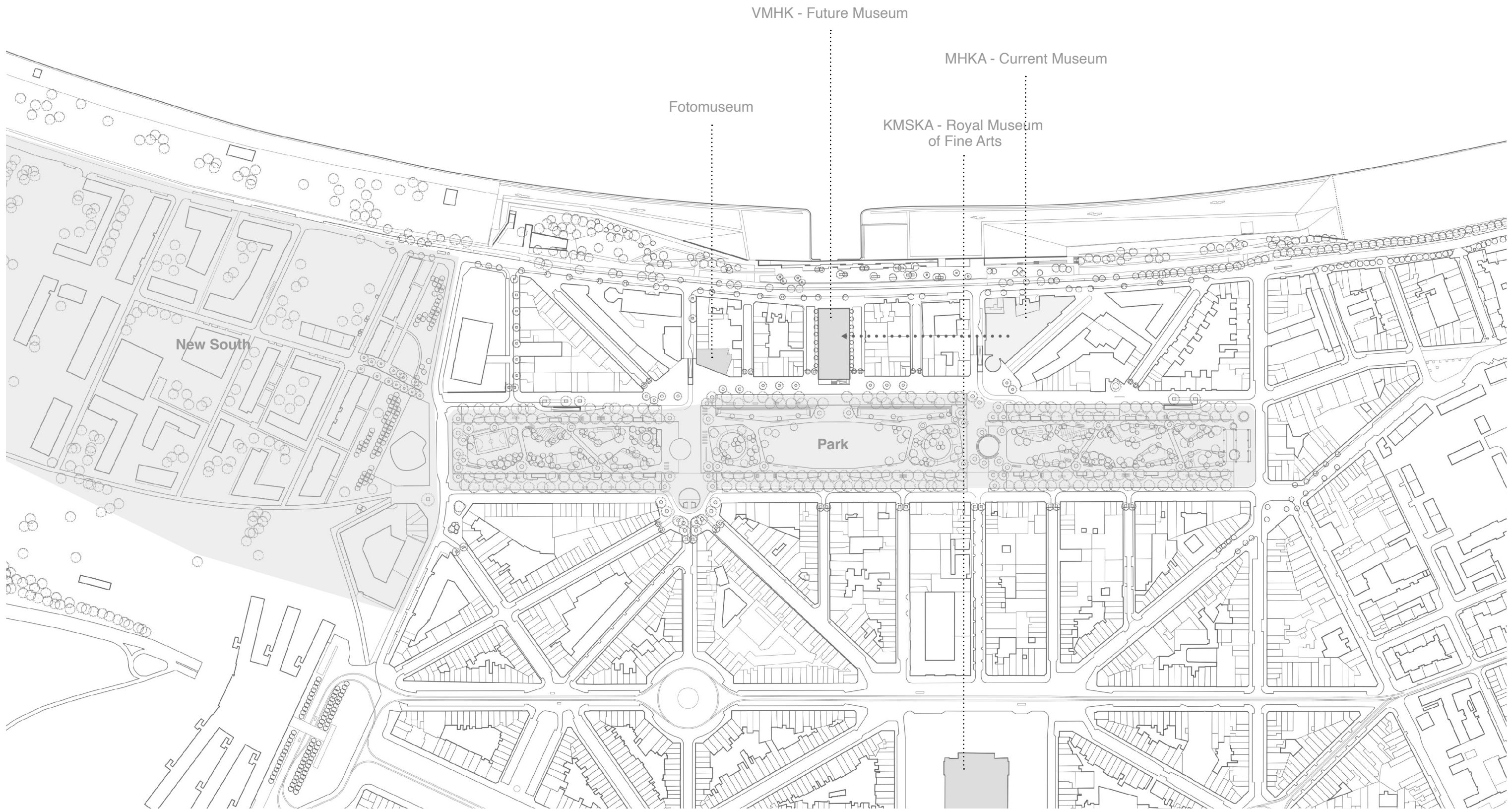
Drying the Southern Docks in the 1960's
www.felixarchief.antwerpen.be; access: 16.05.2023

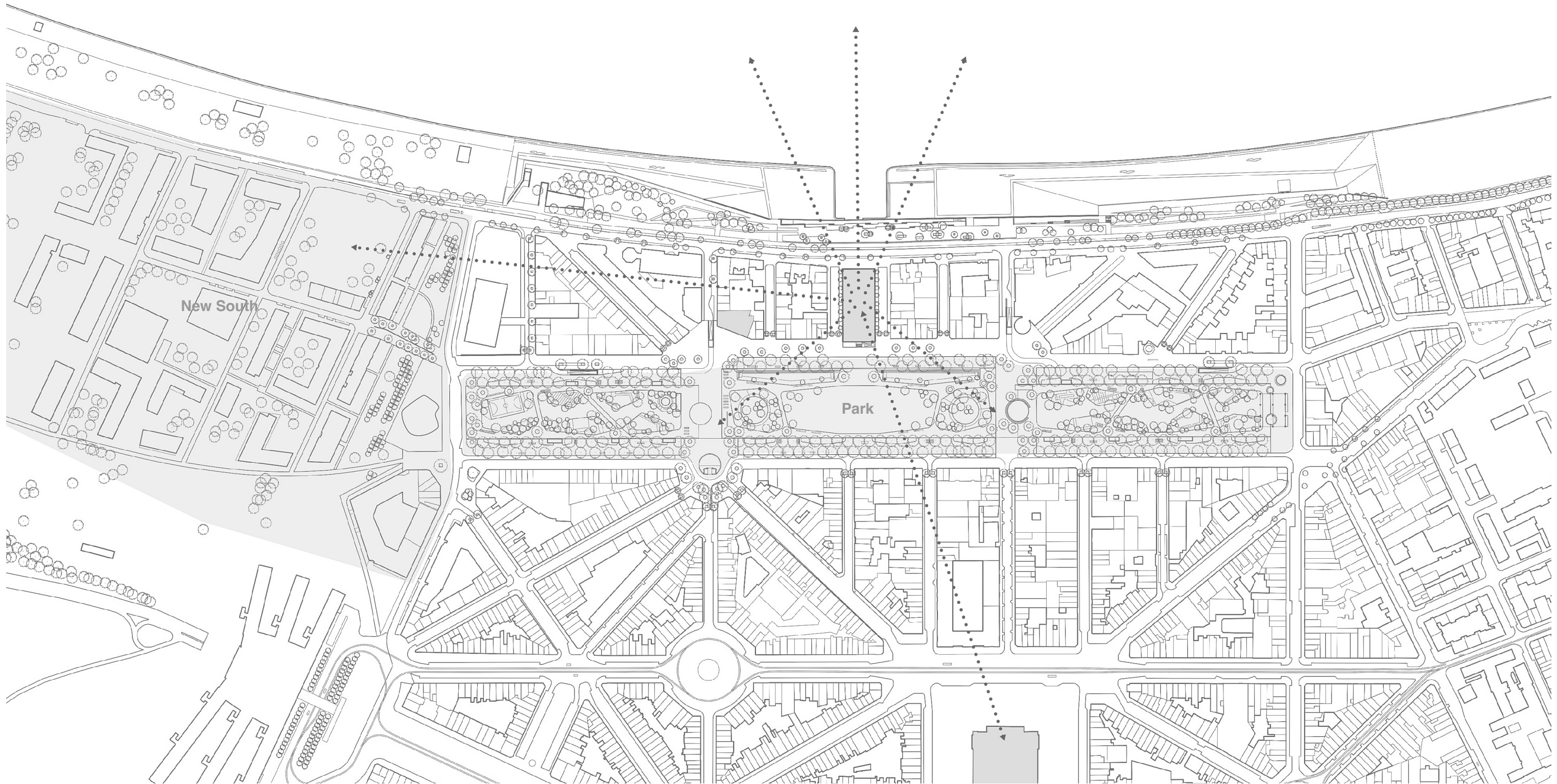


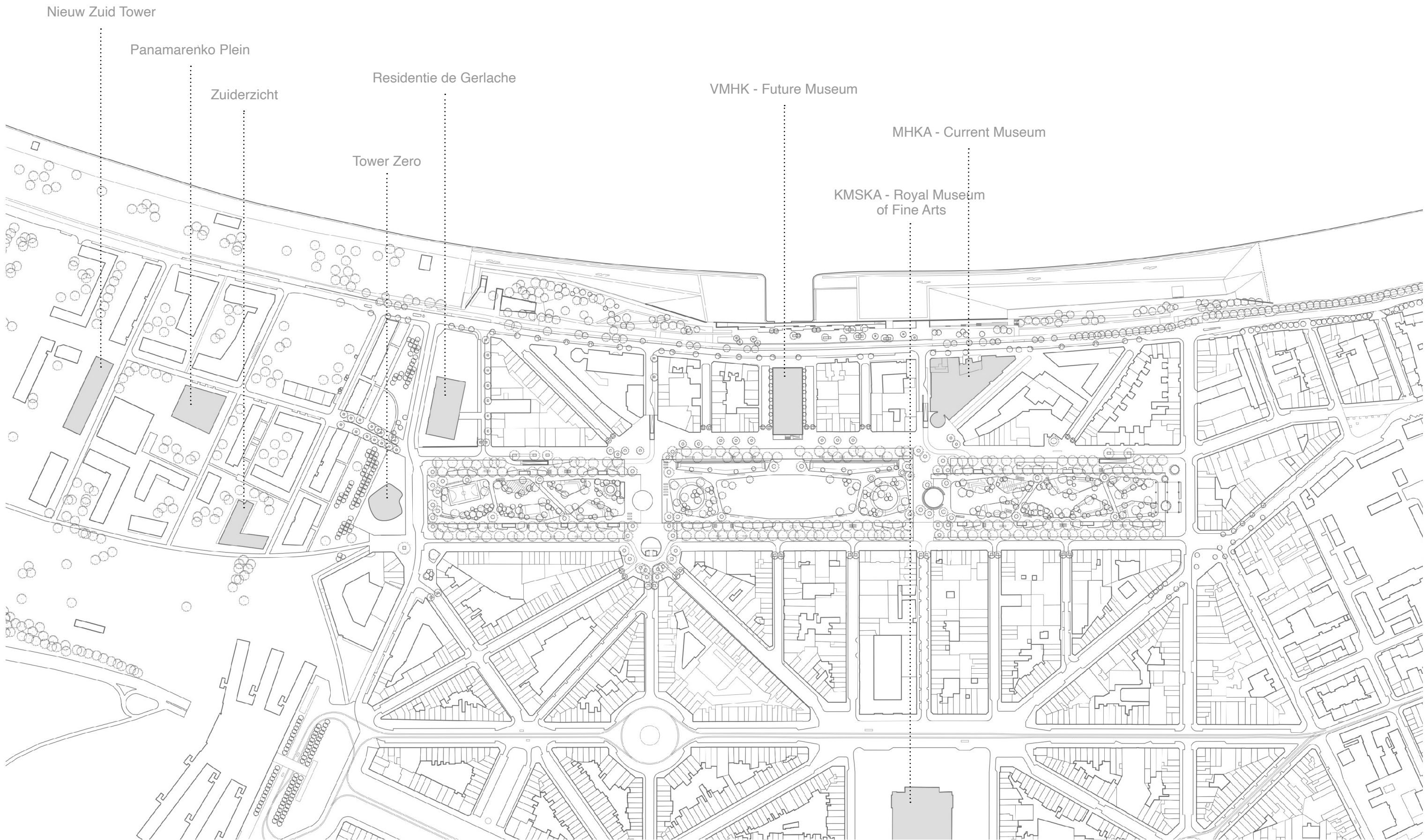
Development of New Park in the former dock



New South under construction









Zuiderdokken before filling the docks, warehouses marked red
www.felixarchief.antwerpen.be; access: 16.05.2023



© Stadearchief Antwerpen
www.felixarchief.be

Zuiderdokken - Industrial Harbor
www.felixarchief.antwerpen.be; access: 16.05.2023



Belgian Refinery Warehouse

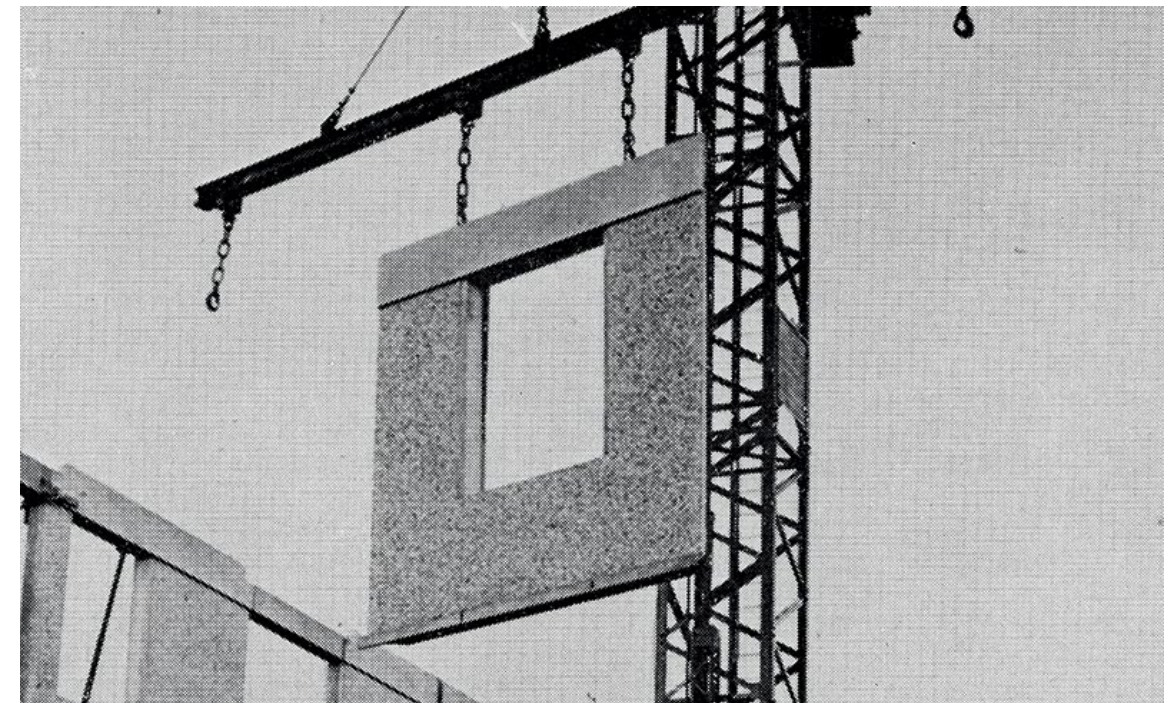
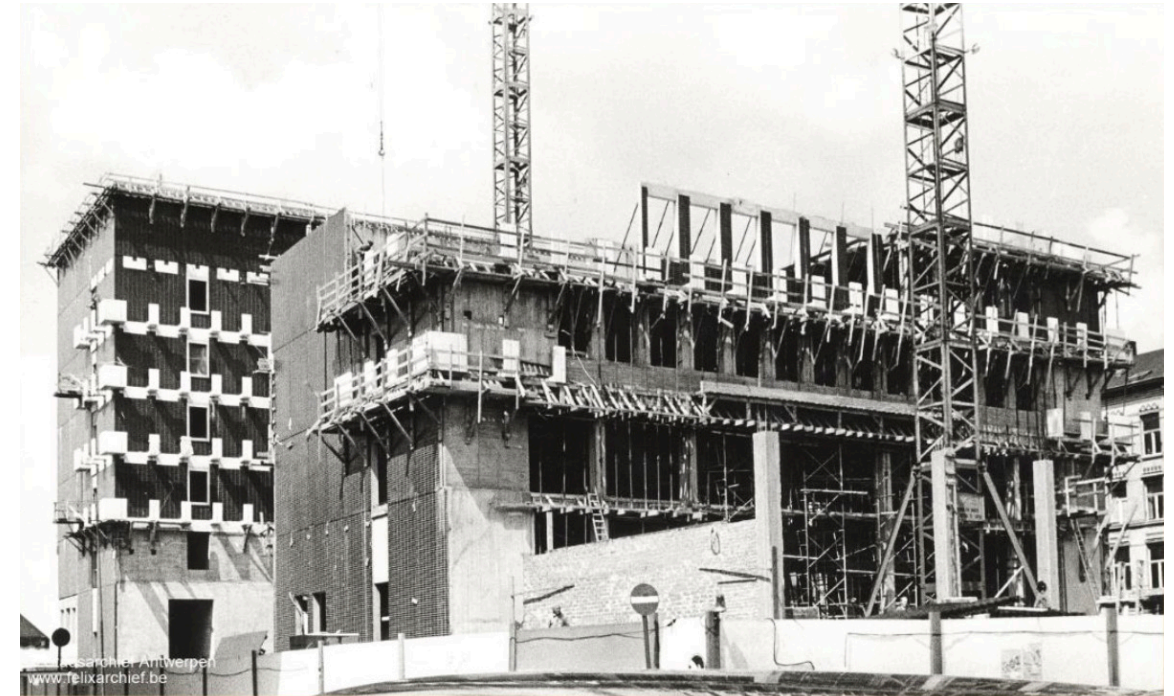
www.felixarchief.antwerpen.be; access: 16.05.2023



SAMGA Grain Silo
www.felixarchief.antwerpen.be; access: 16.05.2023



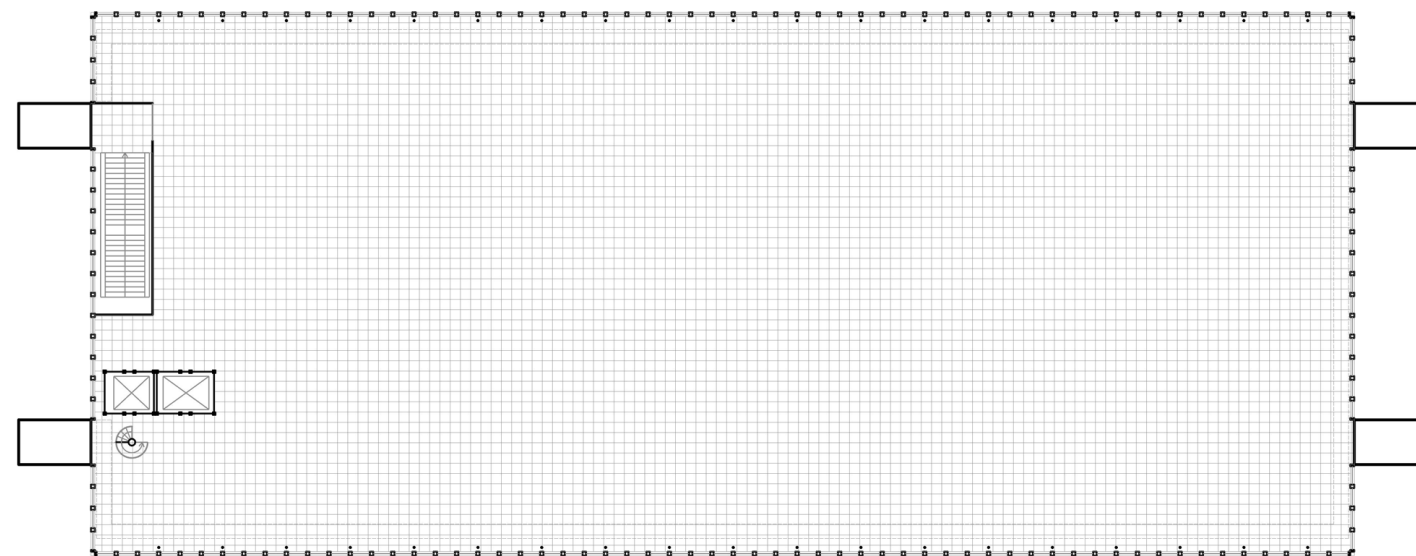
Northern Docks
www.felixarchief.antwerpen.be; access: 16.05.2023



Court House building now and under construction in the 1970's
All-inclusive study assignment for the construction of a Flemish Museum of Contemporary Art, Analysis of the existing building



Numerous technical issues inside
All-inclusive study assignment for the construction of a Flemish Museum of Contemporary Art, Analysis of the existing building



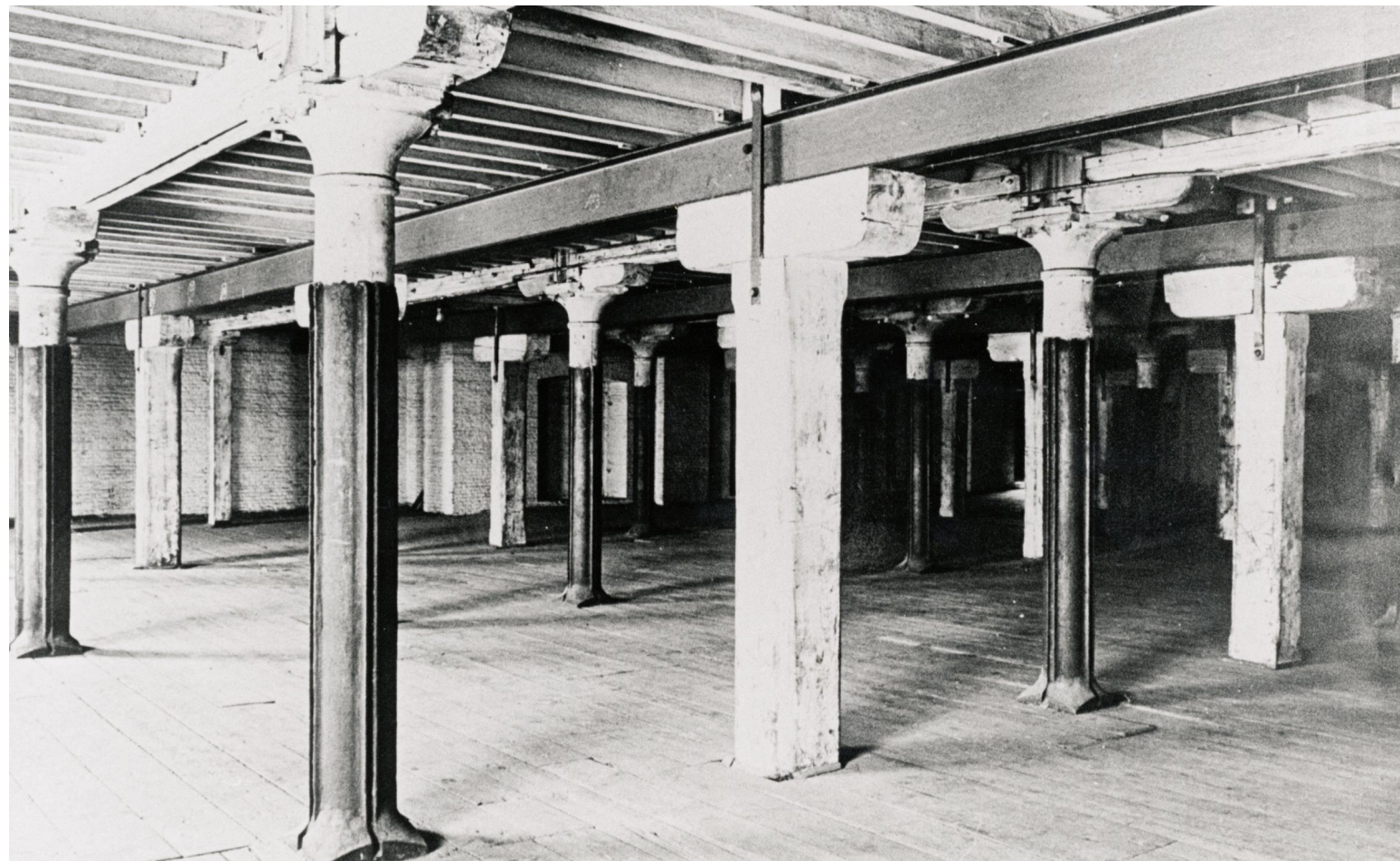
Ground Floor of the Court House and Gallery Floor in MASP
Research Book 01: Eight Contemporary Art Museums,
 Interiors Buildings Cities Graduation Studio, 2022-2023



Perspective View – Park



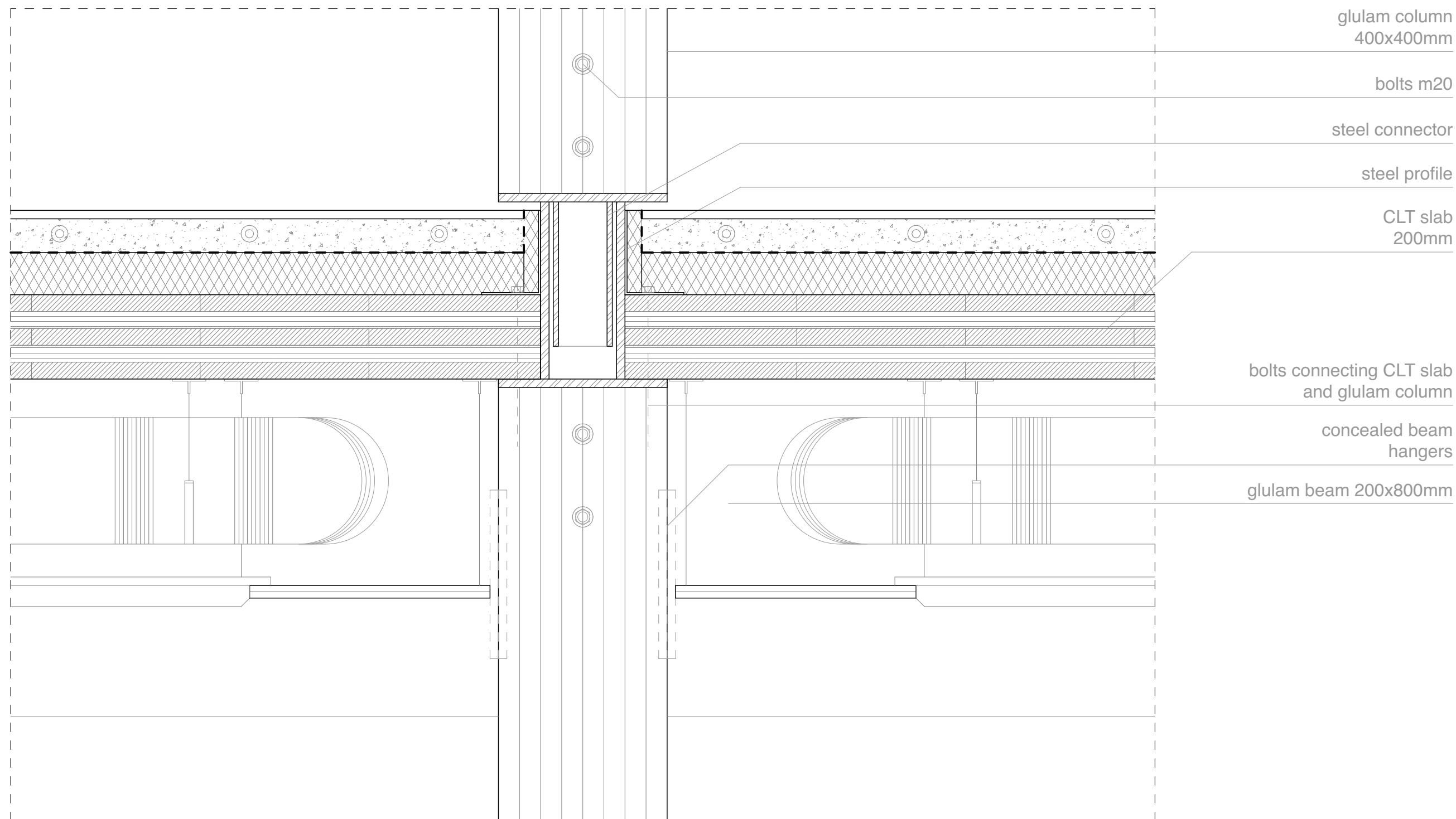
Structural Model



Timber Warehouse in Antwerp, 19th Century
www.felixarchief.antwerpen.be; access: 16.05.2023

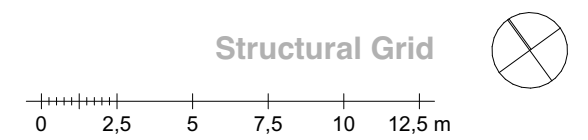


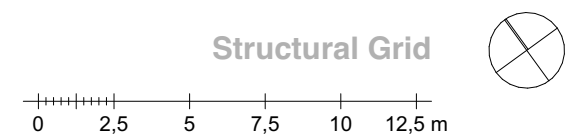
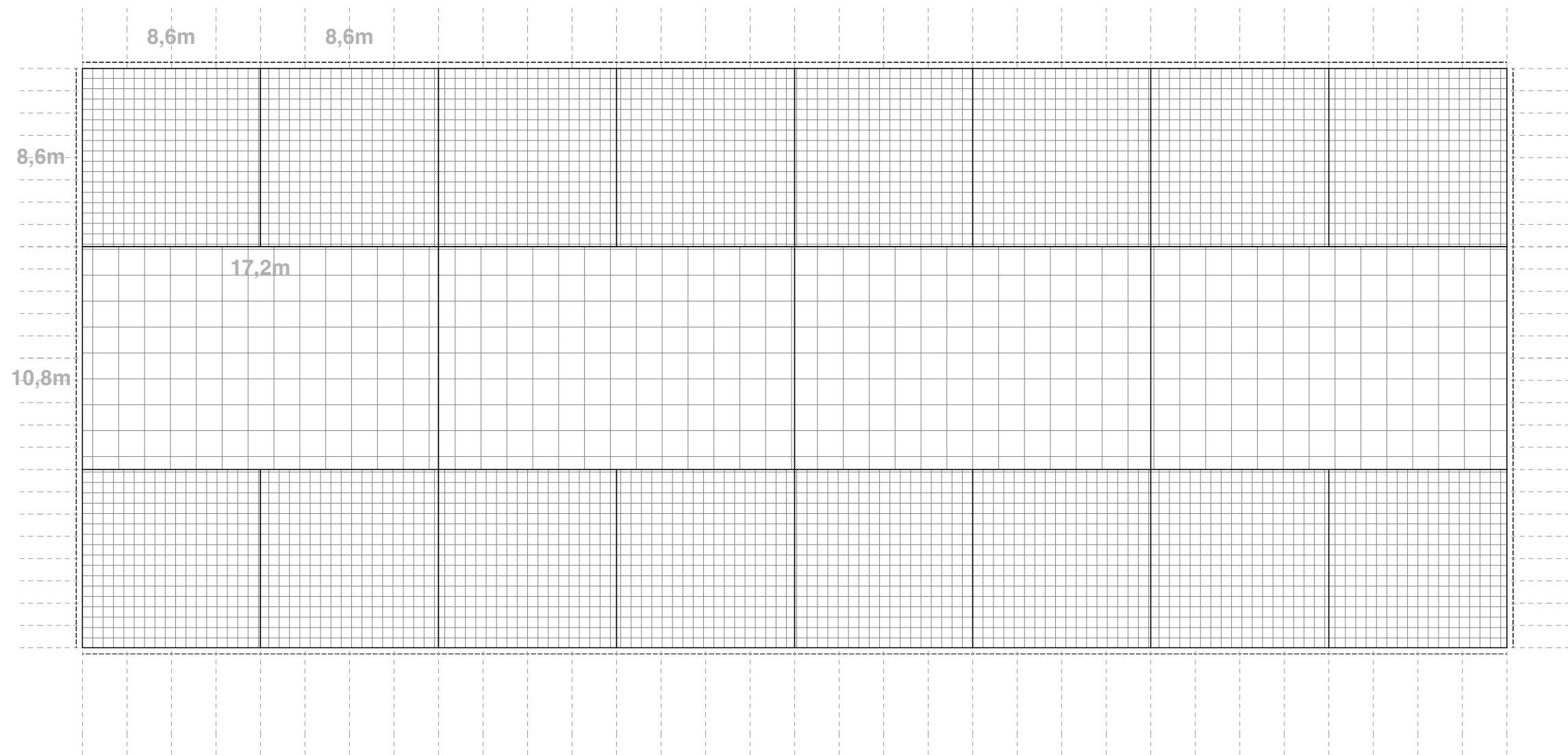
Primary Timber Structure – Glue-Laminated Columns and Beams

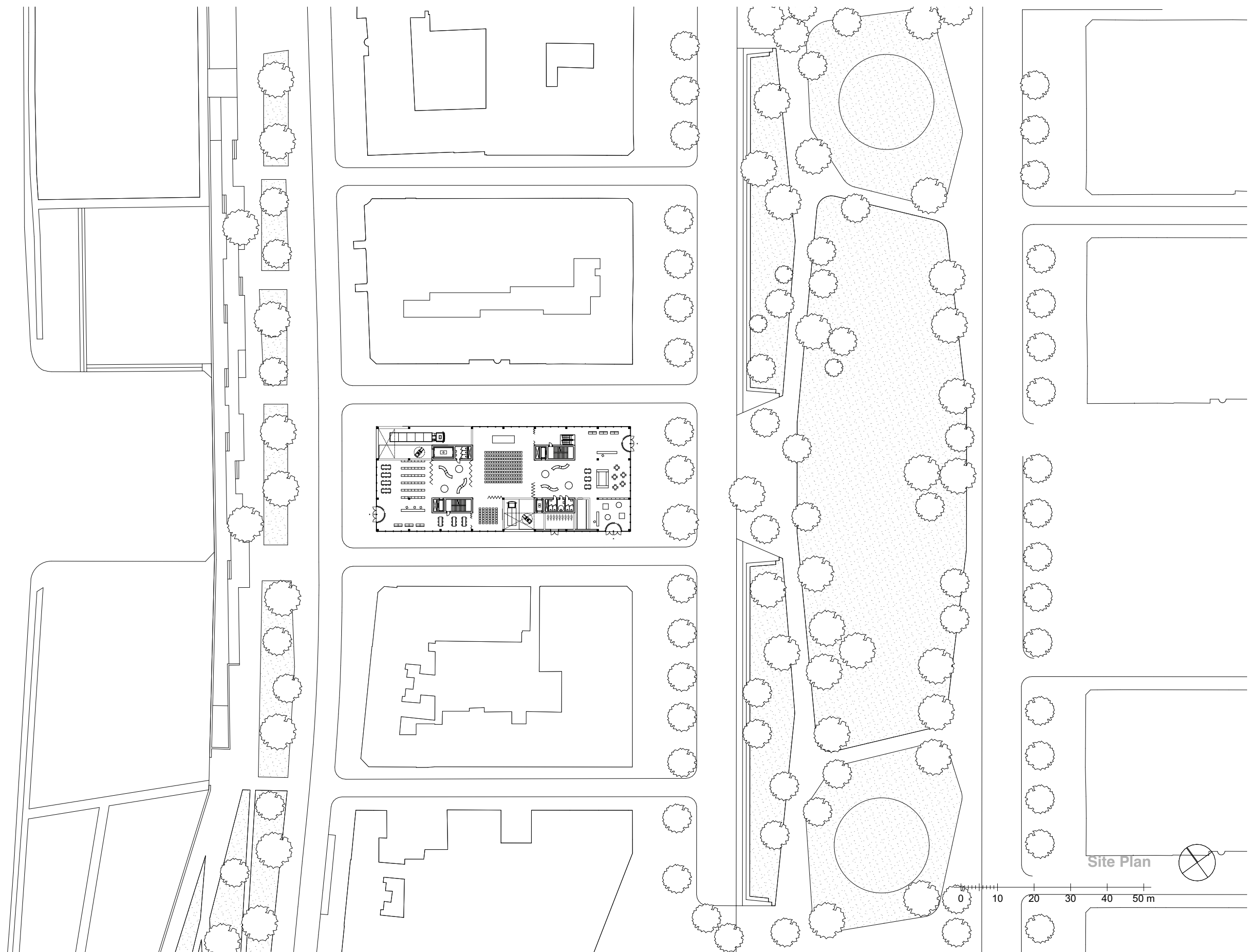


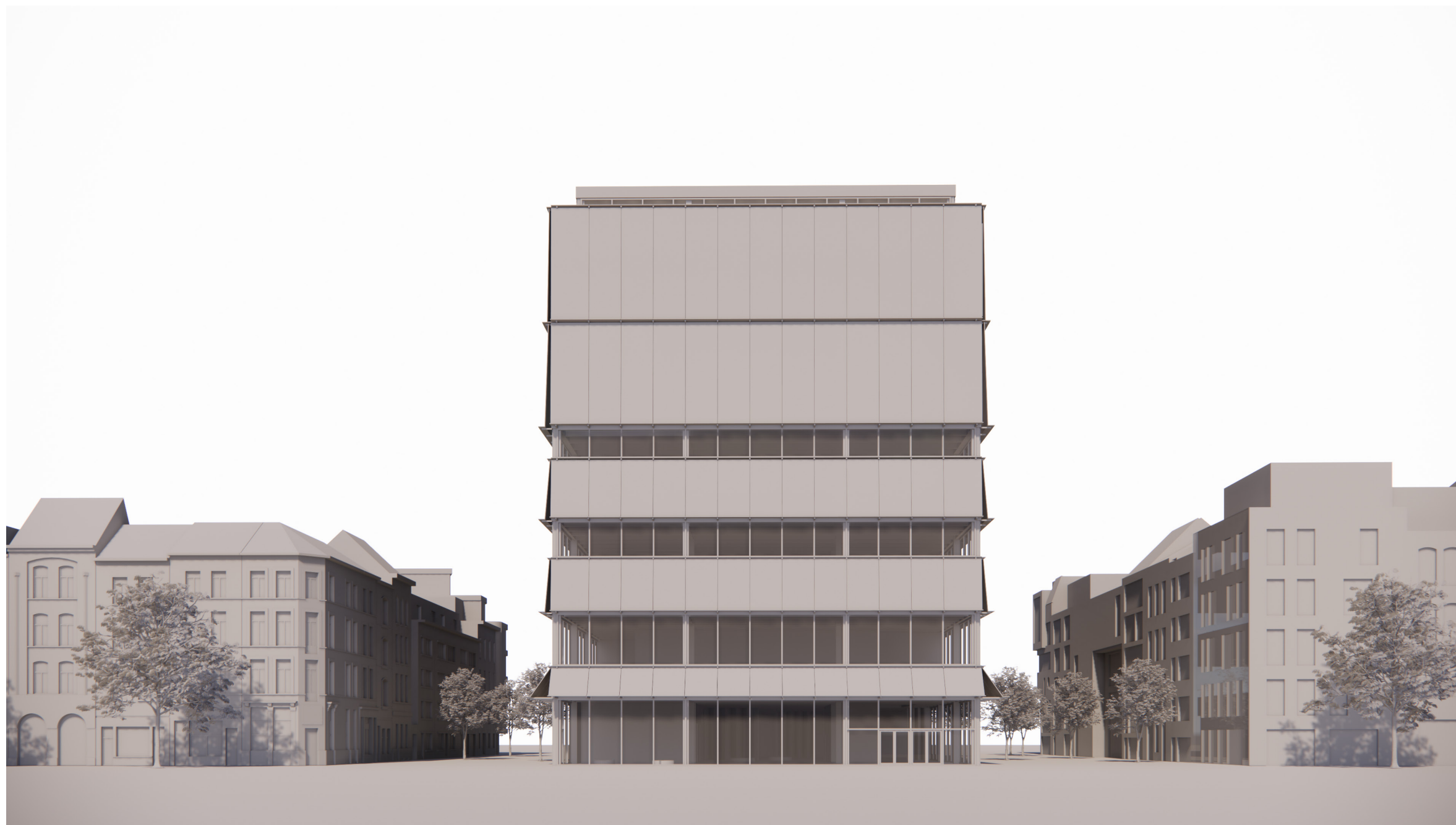


Construction Works









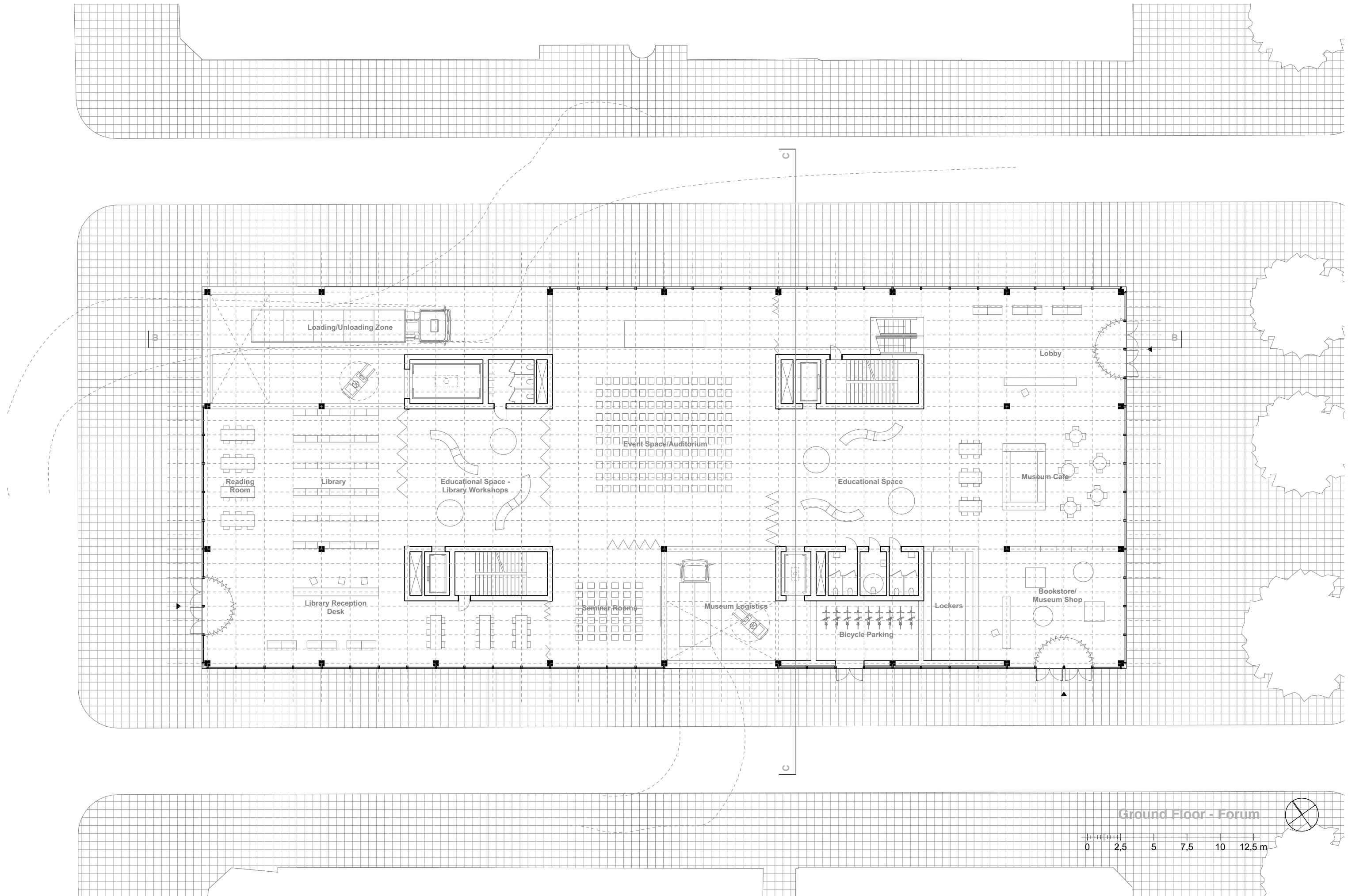
Perspective View – Waalsekaai



Perspective View – Visserskaai



Perspective View – IJzerenpoortkai





Perspective View – Forum – Lobby and Ticket Desk



Perspective View – Forum – Event Space



Perspective View – Forum – Event Space



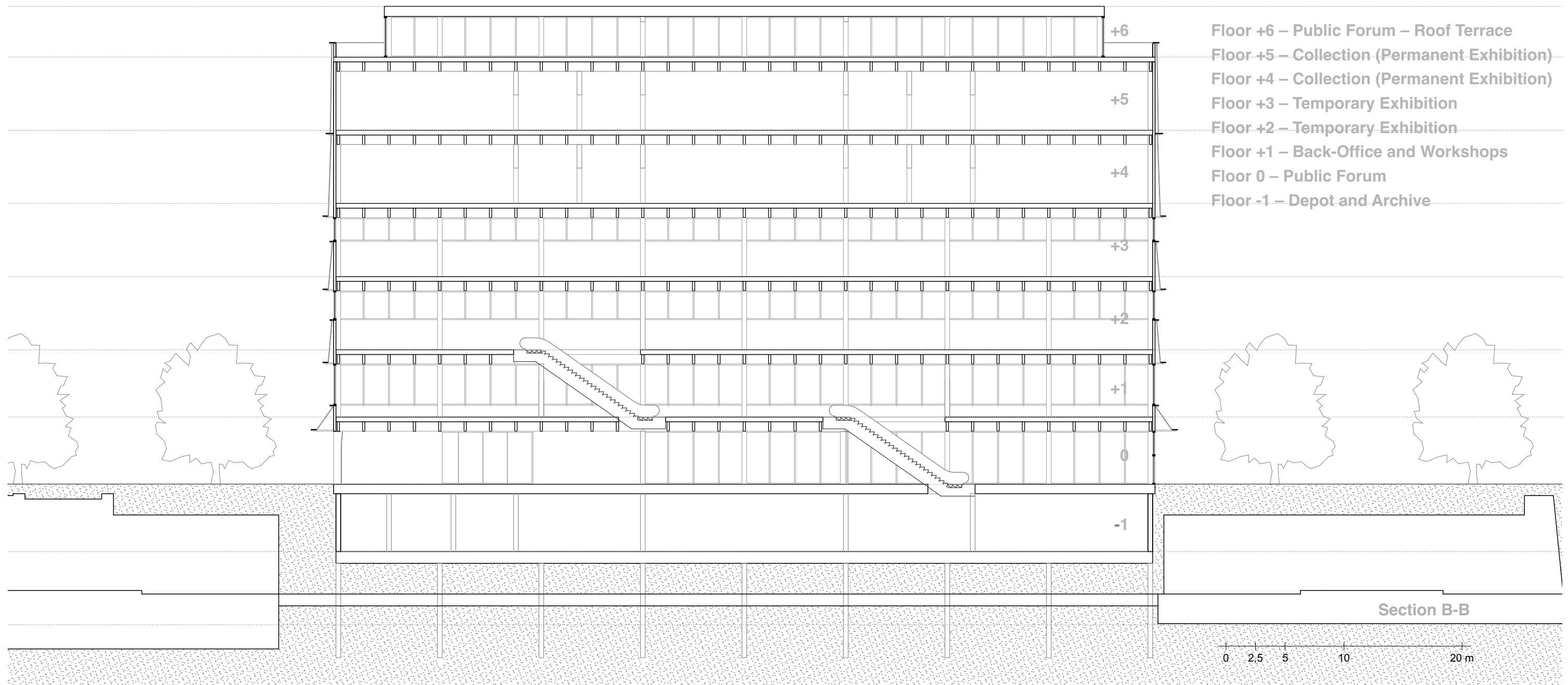
Perspective View – Forum – Cafe

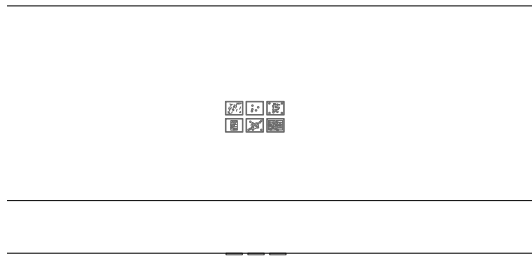


Perspective View – Forum – Temporary Exhibition



Perspective View – Forum – Logistics

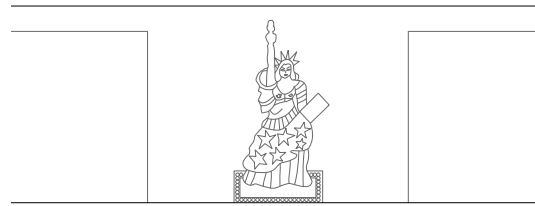




Etel Adnan
1925 (LB) - 2021
Untitled (Album à dessin)
1990
Drawing, 24 x 31.2 x 3 cm
Materials: crayon, pencil, watercolour on paper



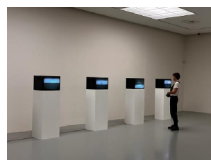
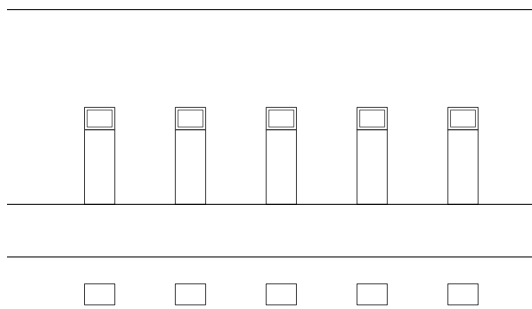
Marcel Broodthaers
1924 (BE) - 1976
Le Corbeau et le Renard
1967 - 1972
Installation, variable dimensions
Materials: projection screen; photograph; canvas; typography on cardboard; 16 mm film



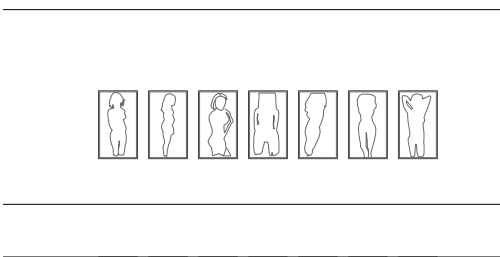
Dorothy Iannone
1933 (US) - 2022
Untitled
2022
Mural, 179 x 343 cm
Materials: paint



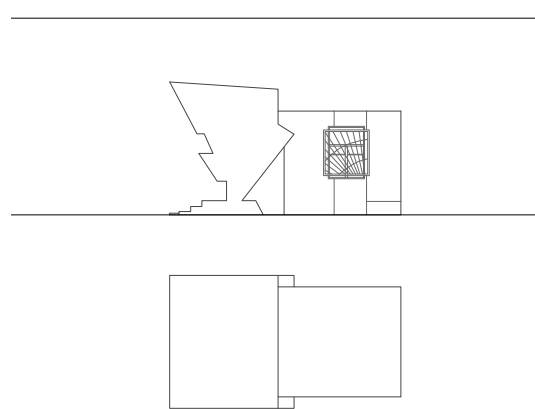
Ilya & Emilia Kabakov
1933 (SU)
My Grandfather's Shed
1998
Installation, 210 x 240 x 325 cm
Materials: wood



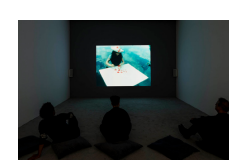
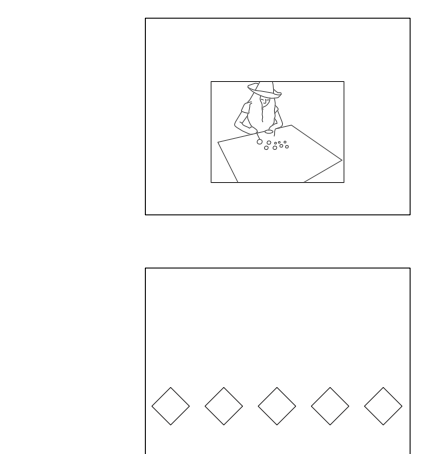
Lili Dujourie
1941 (BE)
Hommage à ...
1972
Video, 00:21:18



Marlene Dumas
1953 (ZA)
Pin-up Series
1996
Drawing, 125 x 70 cm
Materials: watercolour, paper

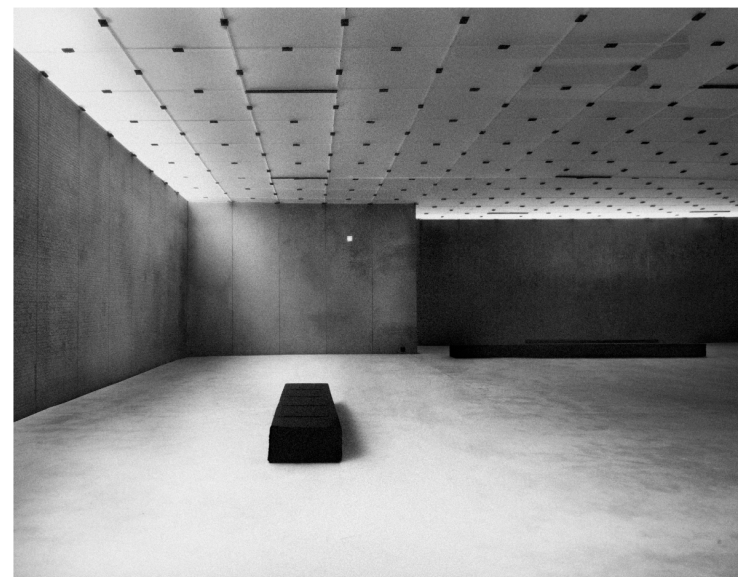
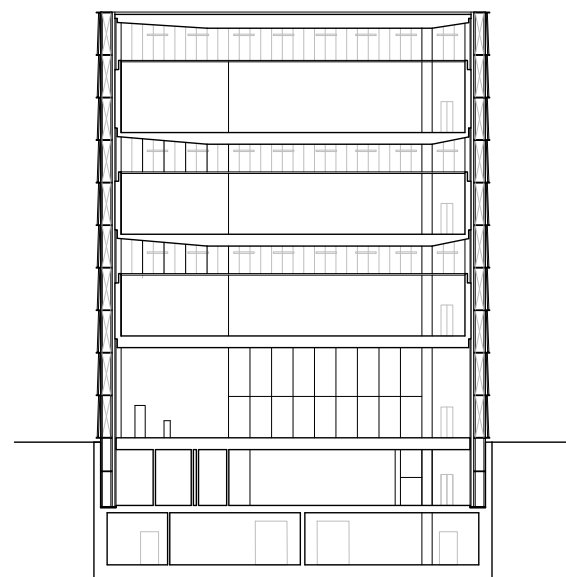
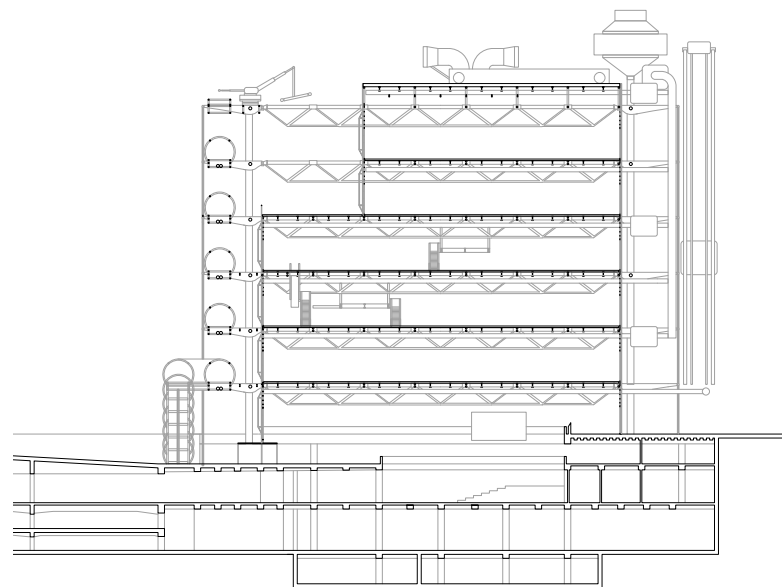


Nikita Kadan
1982 (UA)
Будиночок велетнів [Small House of Giants]
2012
Installation, 250 x 250 x 435 cm
Materials: found object, wood, metal, ...



Yayoi Kusama
1929 (JP)
Kusama's Self-Obliteration
1967
Video, 24 min
Materials: colour, sound

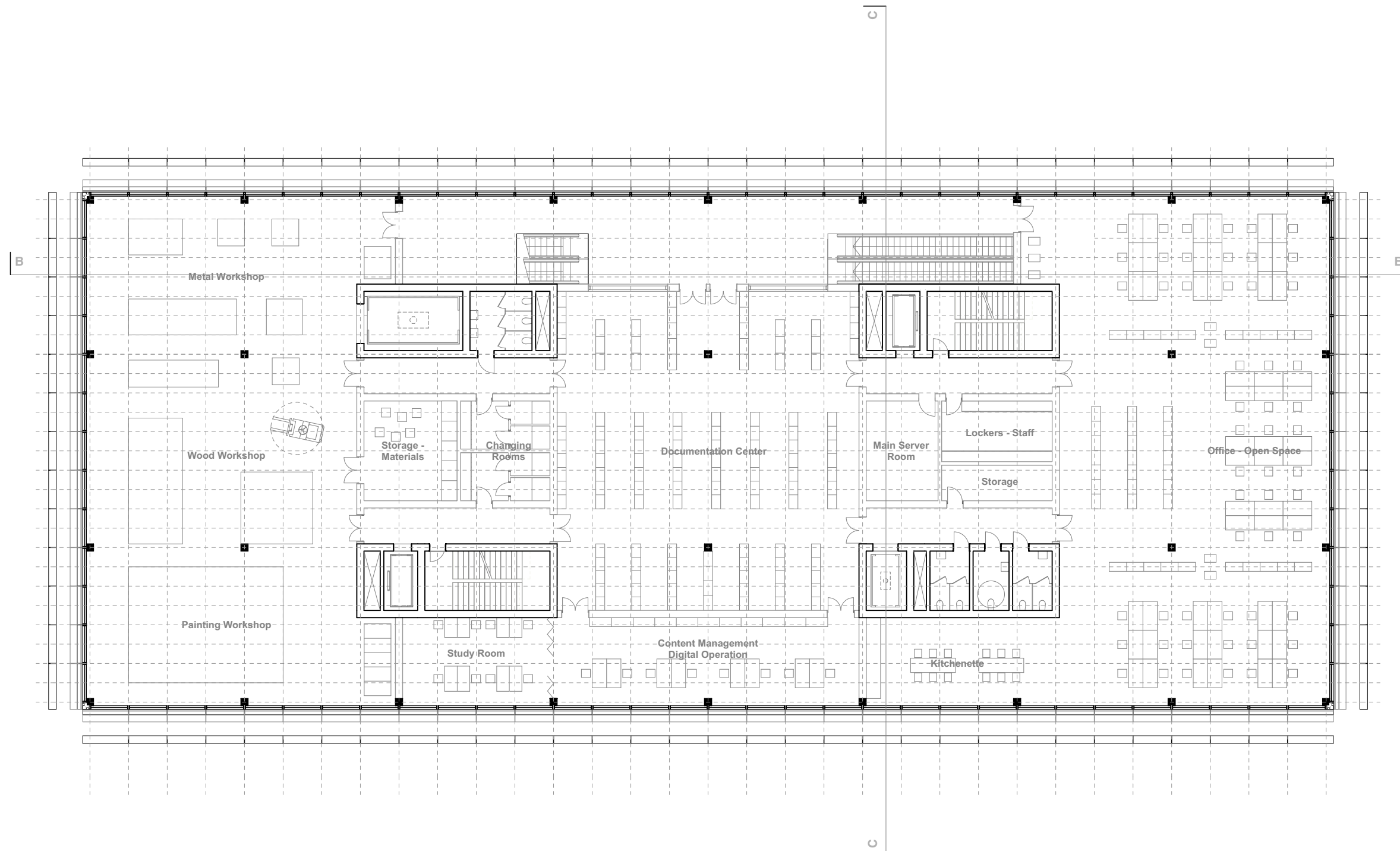
Fragment of MHKA's Collection
Research Book 05: Representing the Collection, Interiors Buildings Cities Graduation Studio, 2022-2023



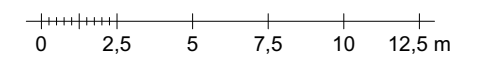
Centre Pompidou and Kunsthaus Bregenz – Section Drawings, Model Photographs
Research Book 01: Eight Contemporary Art Museums, Interiors Buildings Cities Graduation Studio, 2022-2023

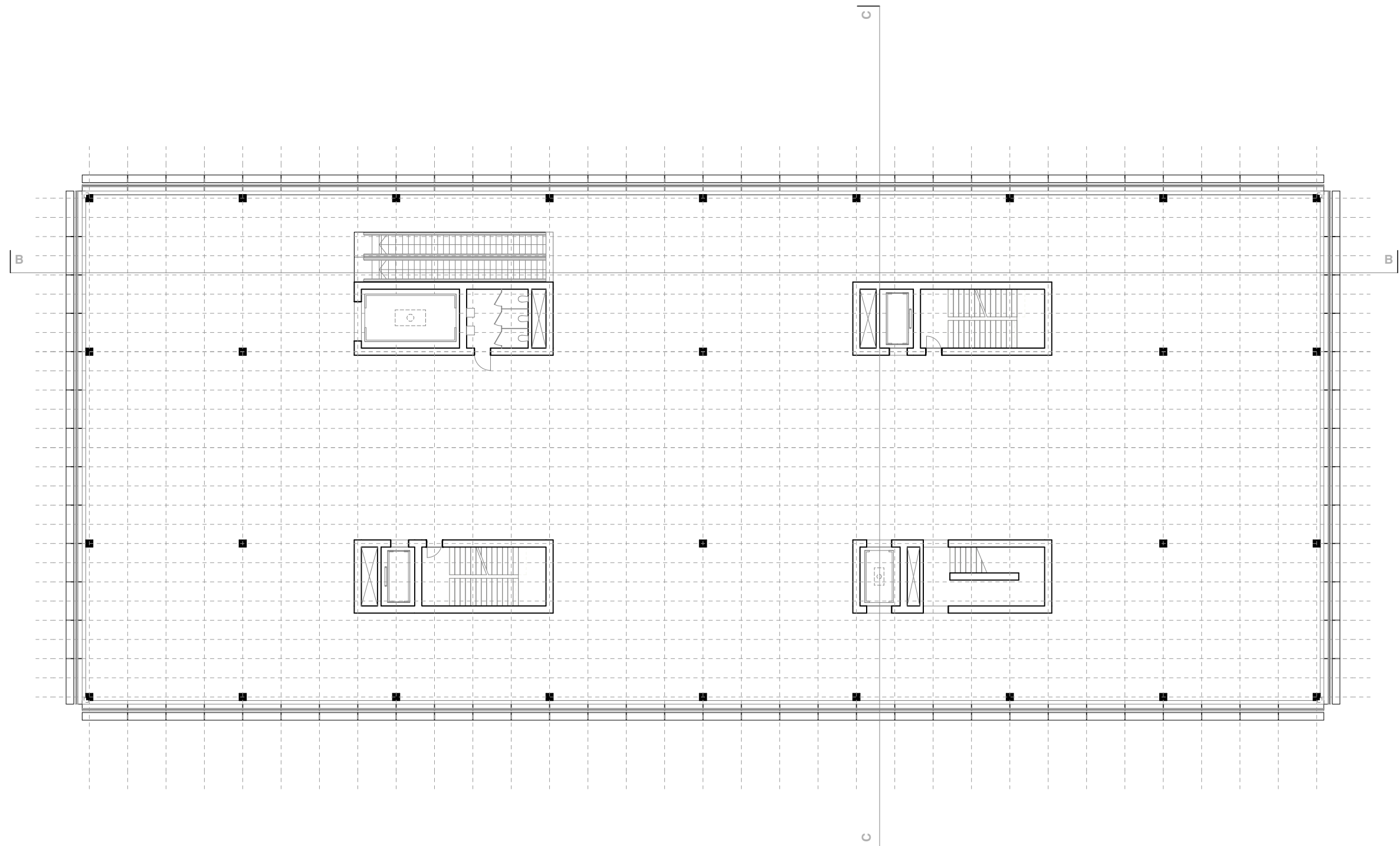


Design Process

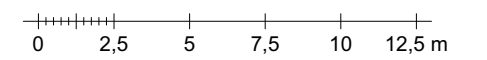


Floor 1 - Back-Office





Floor 2 - Exhibition

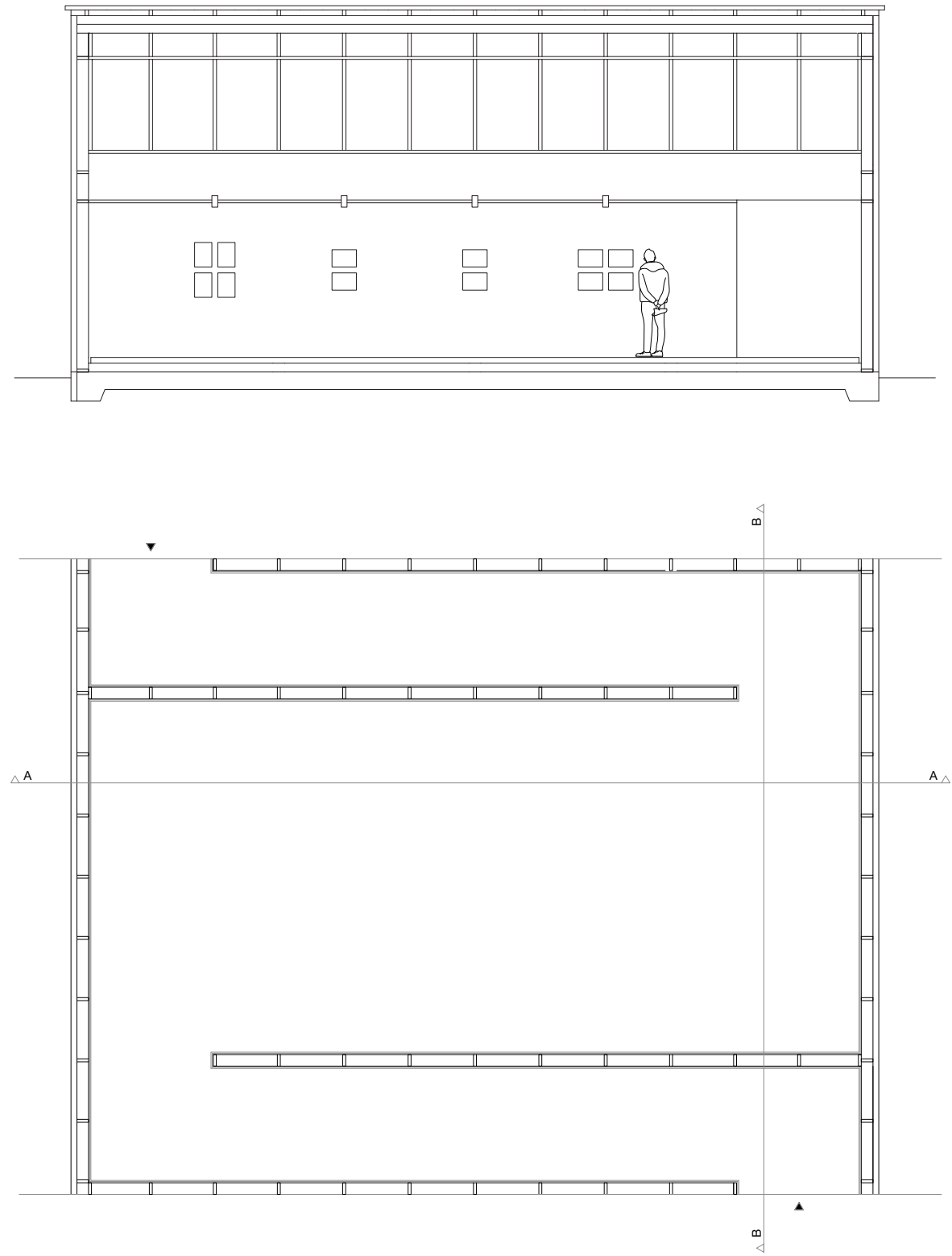




Perspective View – Exhibition Hall



P1 – Research – Clerestory Window in Exhibition Room





Perspective View – Exhibition Room



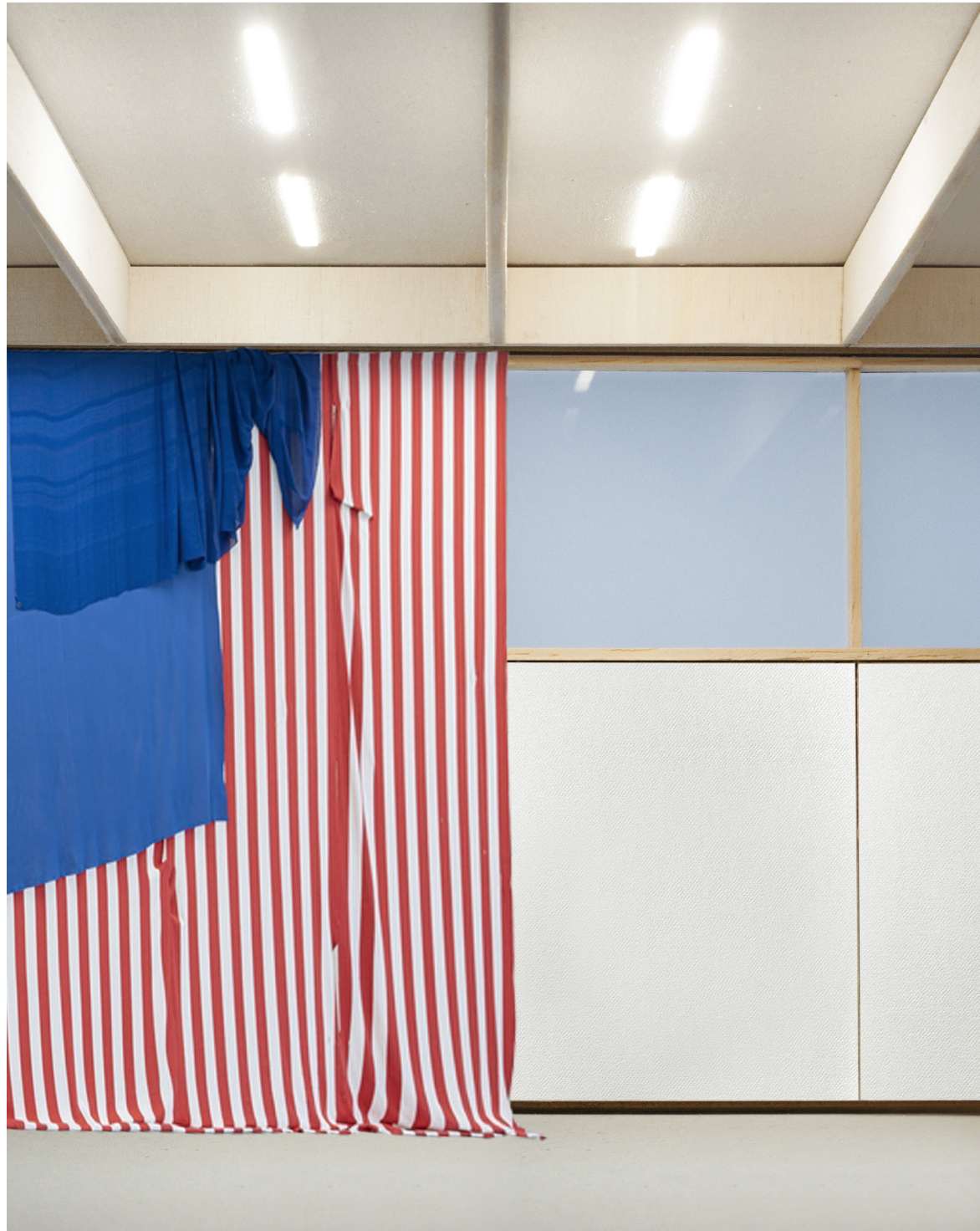
Perspective View – Exhibition Room



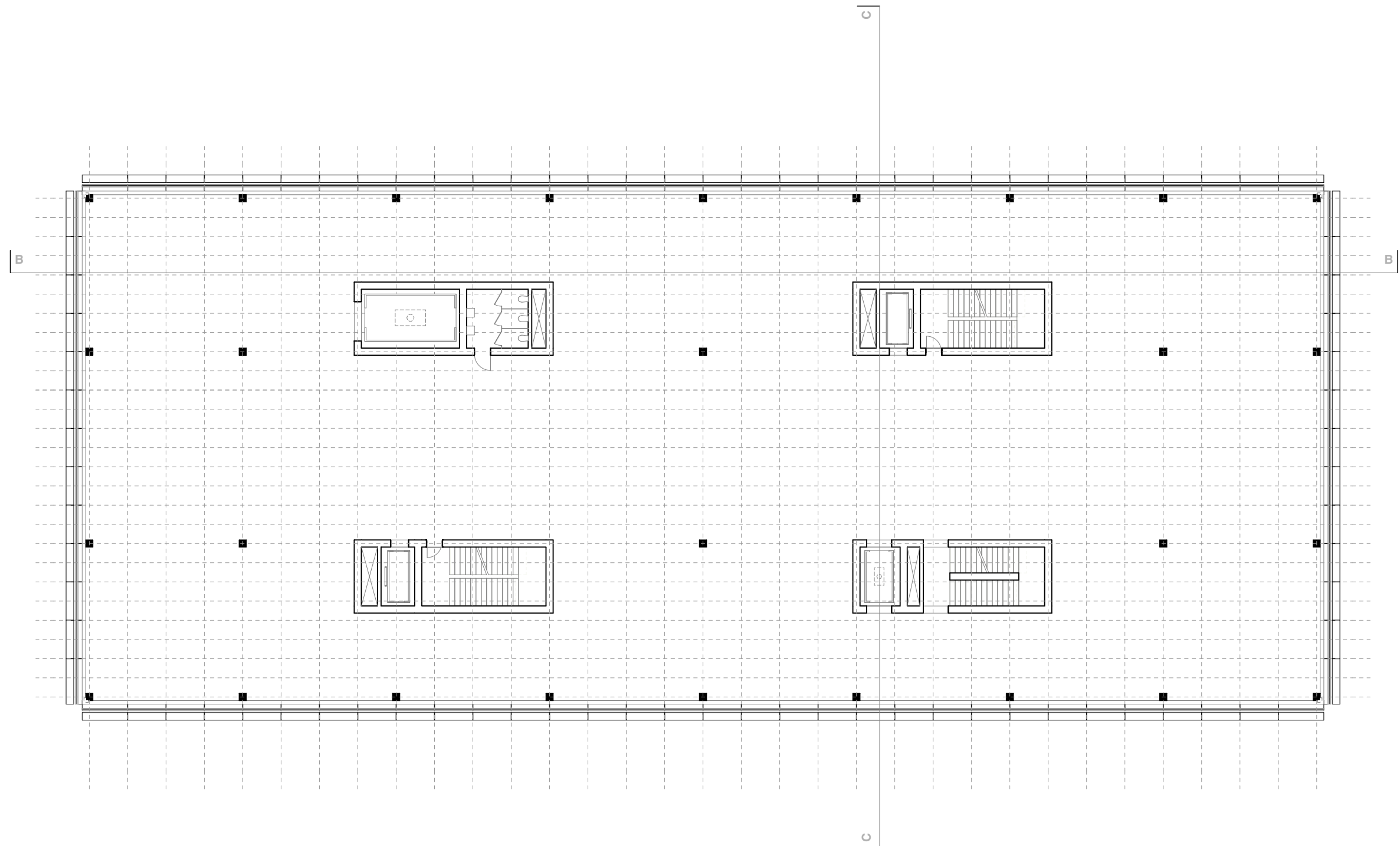
Perspective View – Exhibition Room – Andy Warhol



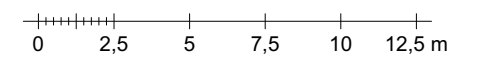
Perspective View – Exhibition Room – Changes

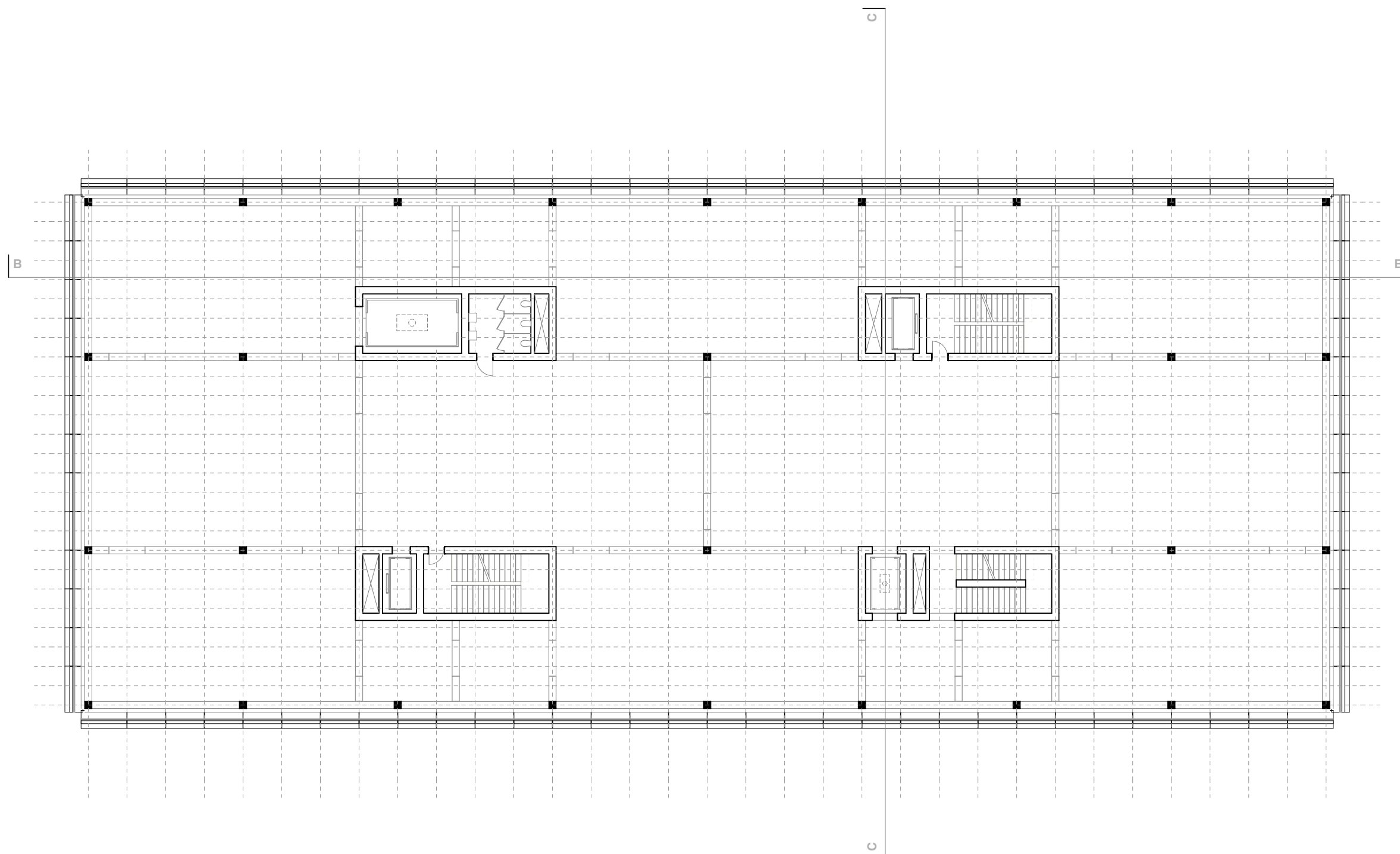


Perspective View – Exhibition Room – Hana Miletic

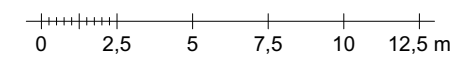


Floor 3 - Exhibition





Floor 4 - Collection Main Circuit





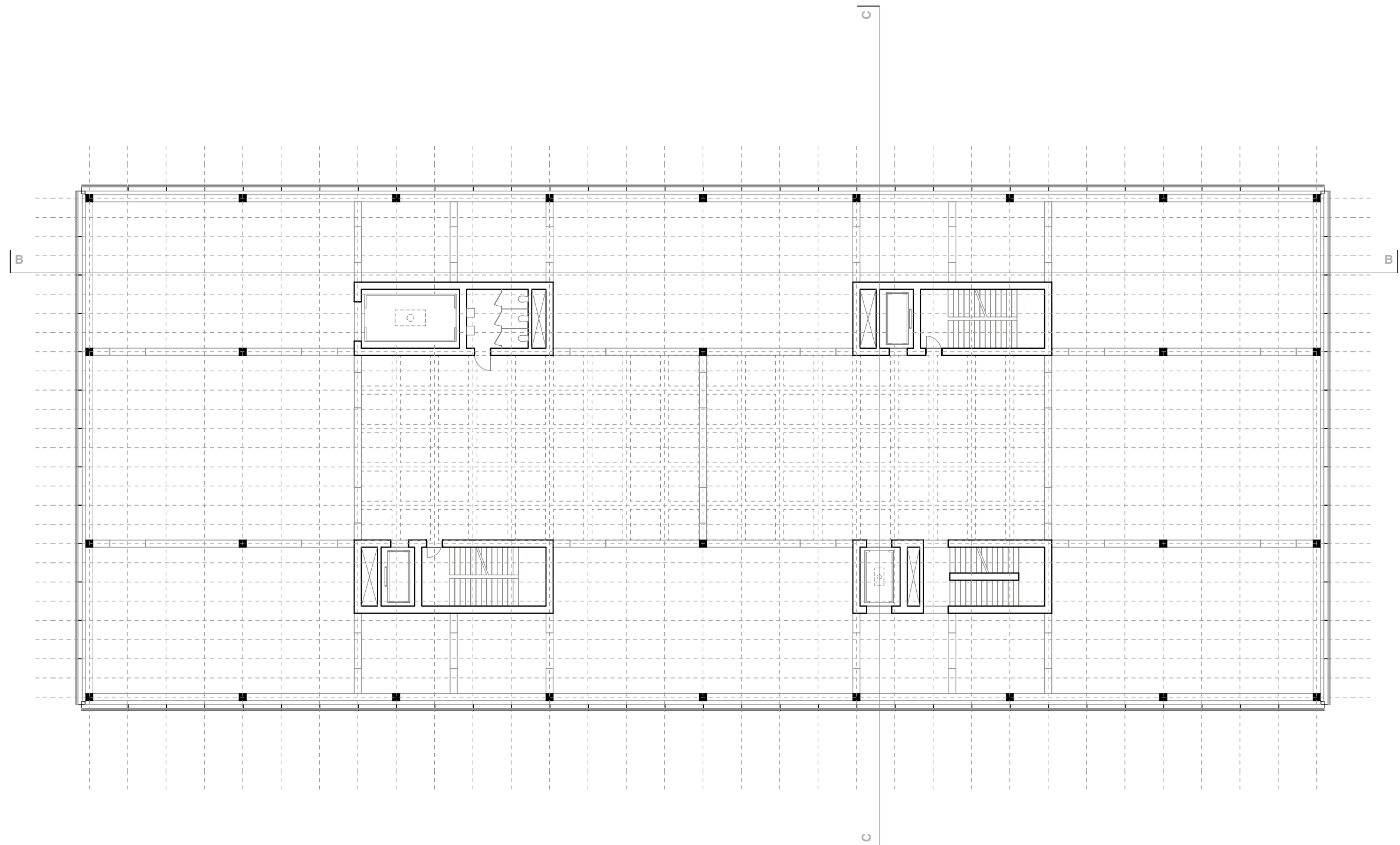
Perspective View – Collection Room – Dorothy Iannone



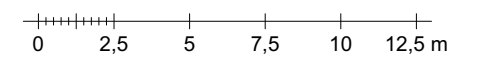
Perspective View – Collection Room – Cabinet Entrance



Perspective View – Inside the Cabinet – Wilhelm Sasnal

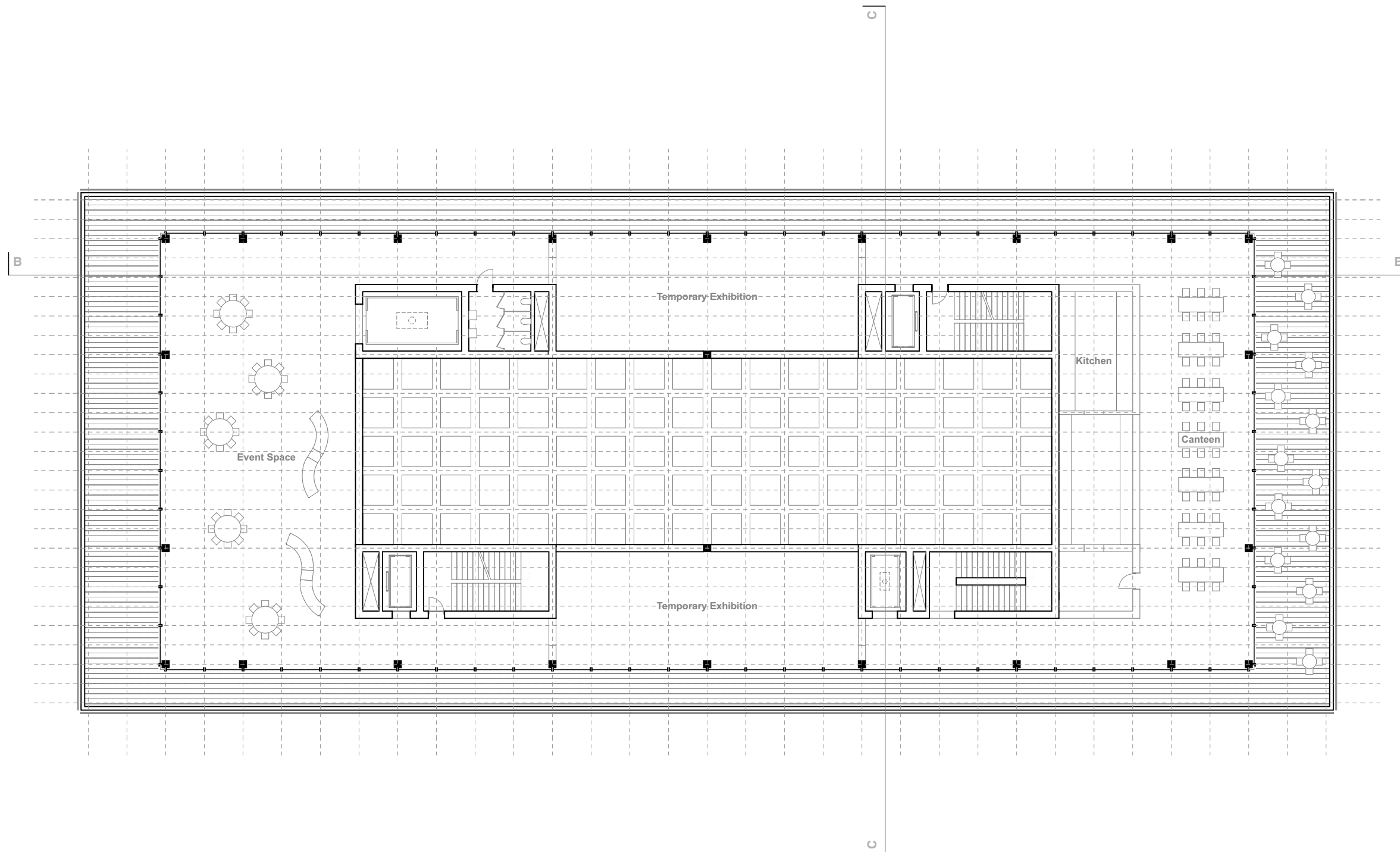


Floors 5 - Collection Secondary Circuit

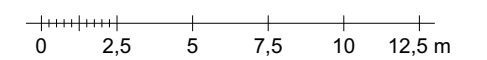




Perspective View – Collection Hall with Skylight

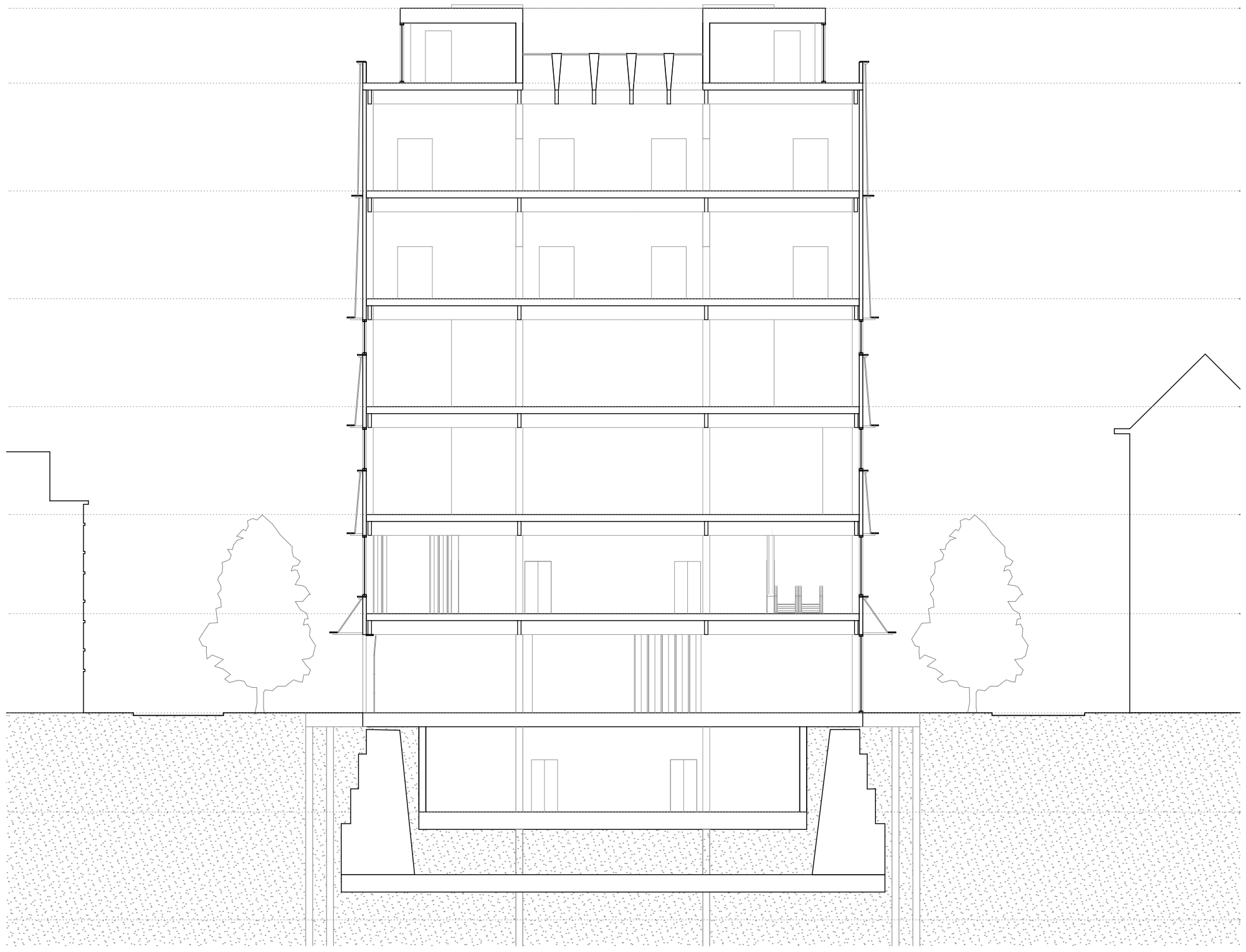


Floors 6 - Roof Terrace

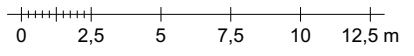


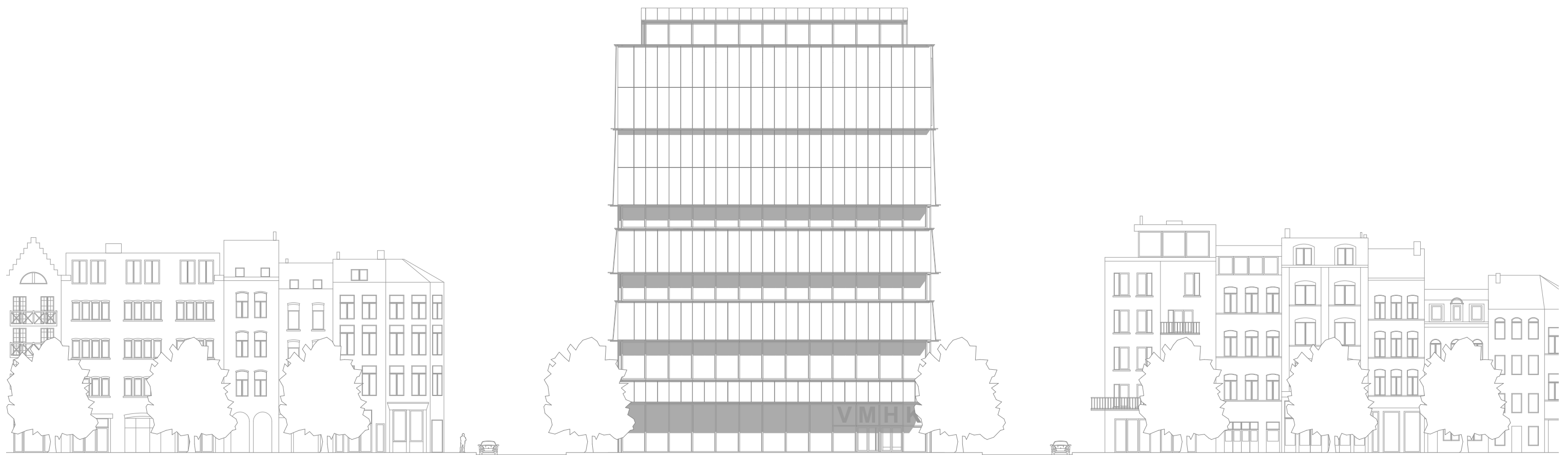


Perspective View – Roof Terrace

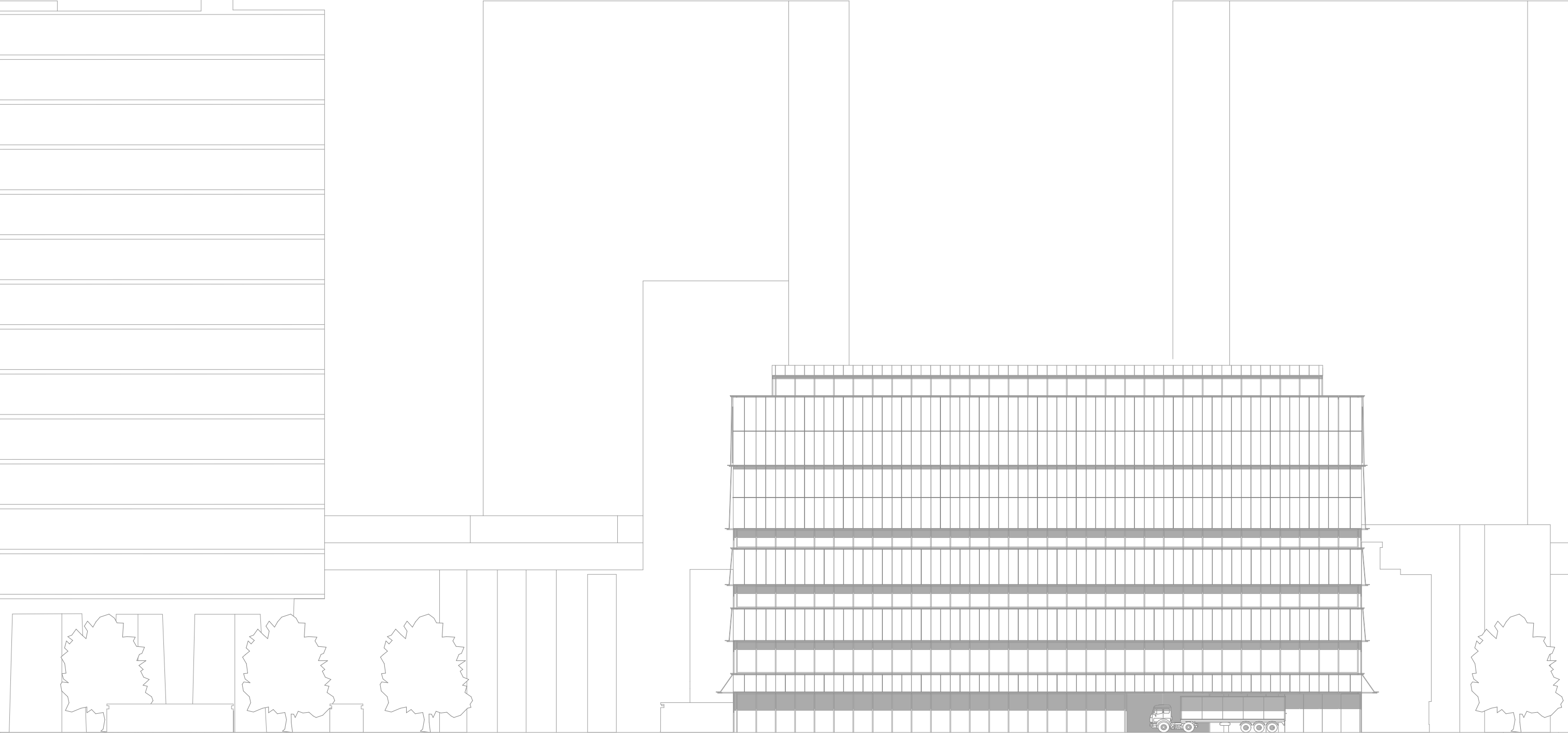


Section C-C

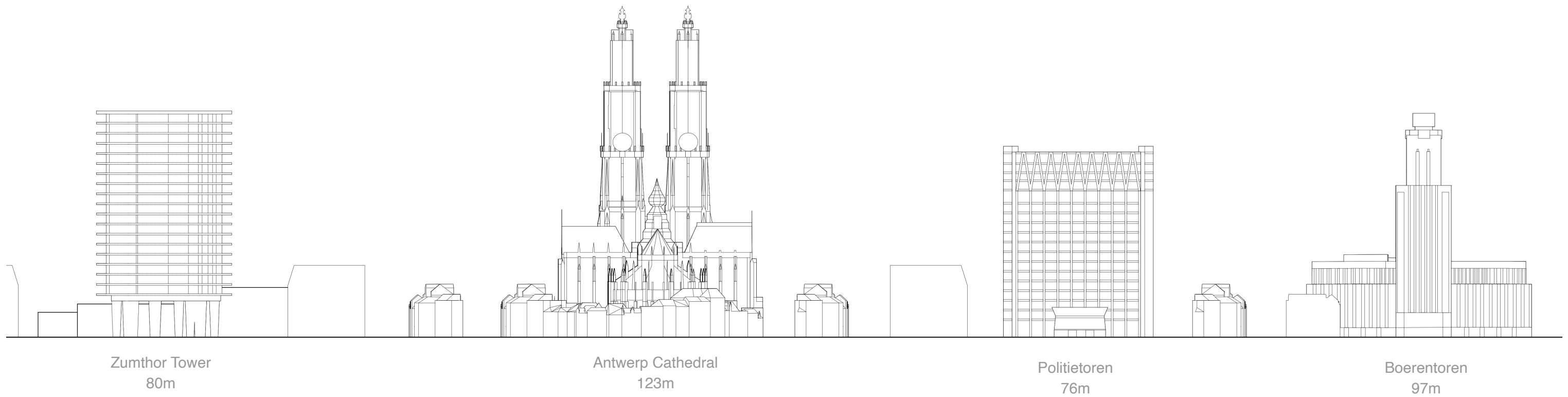
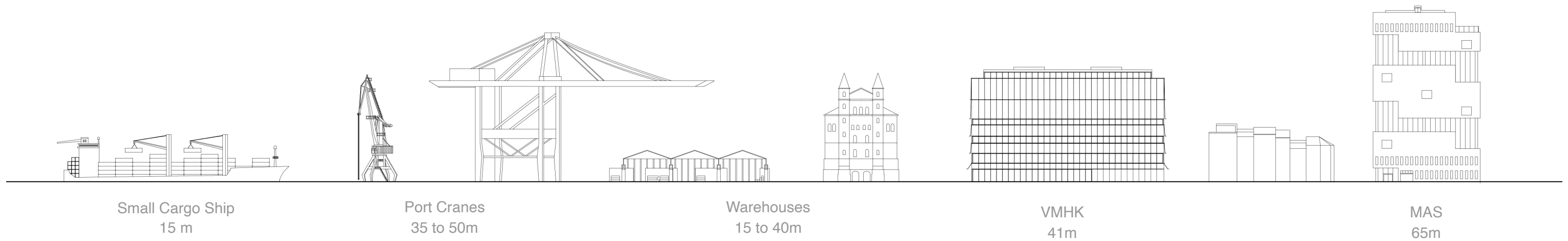




East Elevation

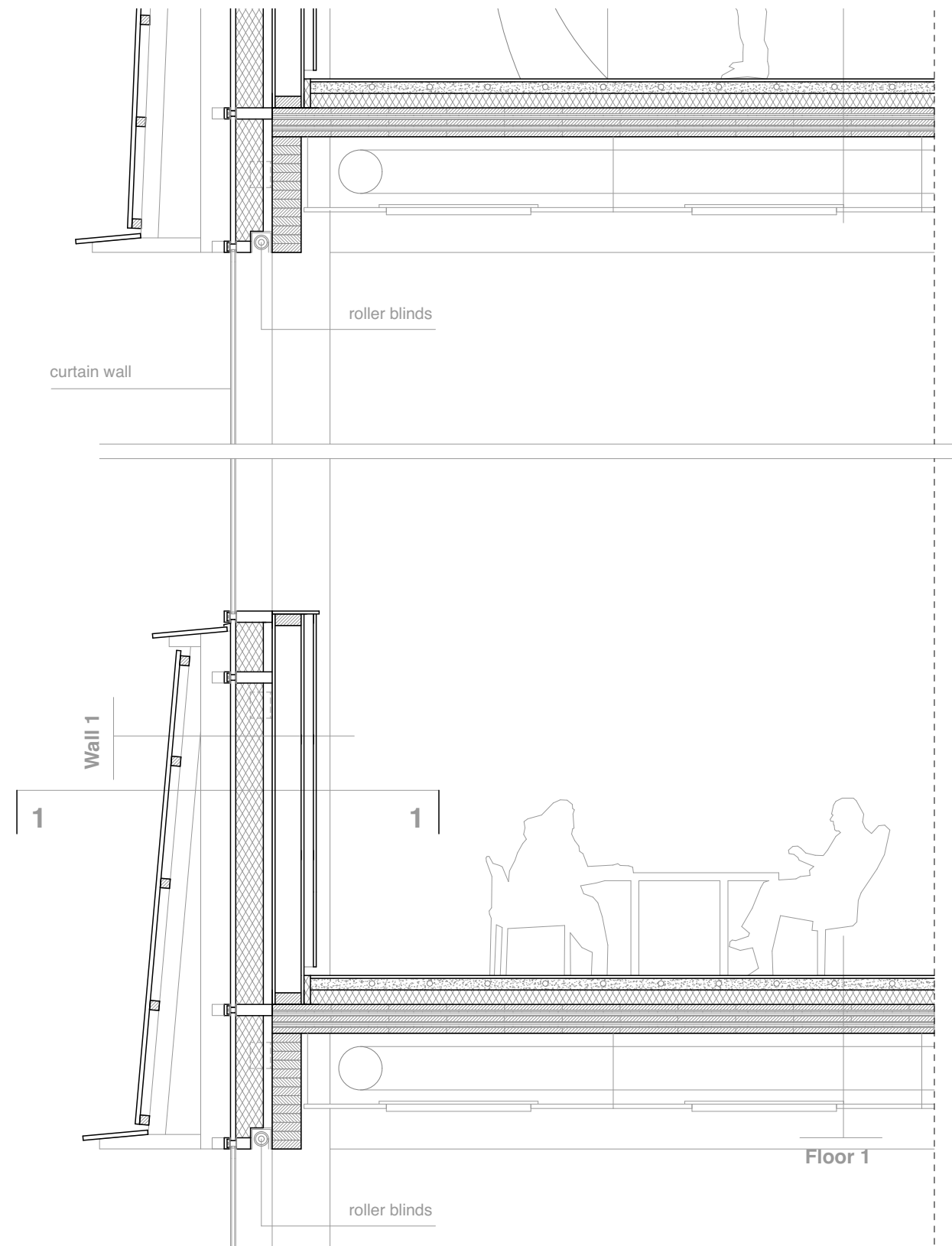


North Elevation





Perspective View – Elevation



concrete slab	400 mm
lean concrete	150 mm

Floor 5

levelling compound	5 mm
cement screed with heating pipes	80 mm
PE separation layer	
mineral wool soundproofing insulation	250 mm
cross-laminated timber slab	200 mm
installation cavity	500 mm
timber lowered ceiling panels	30 mm

Wall 1

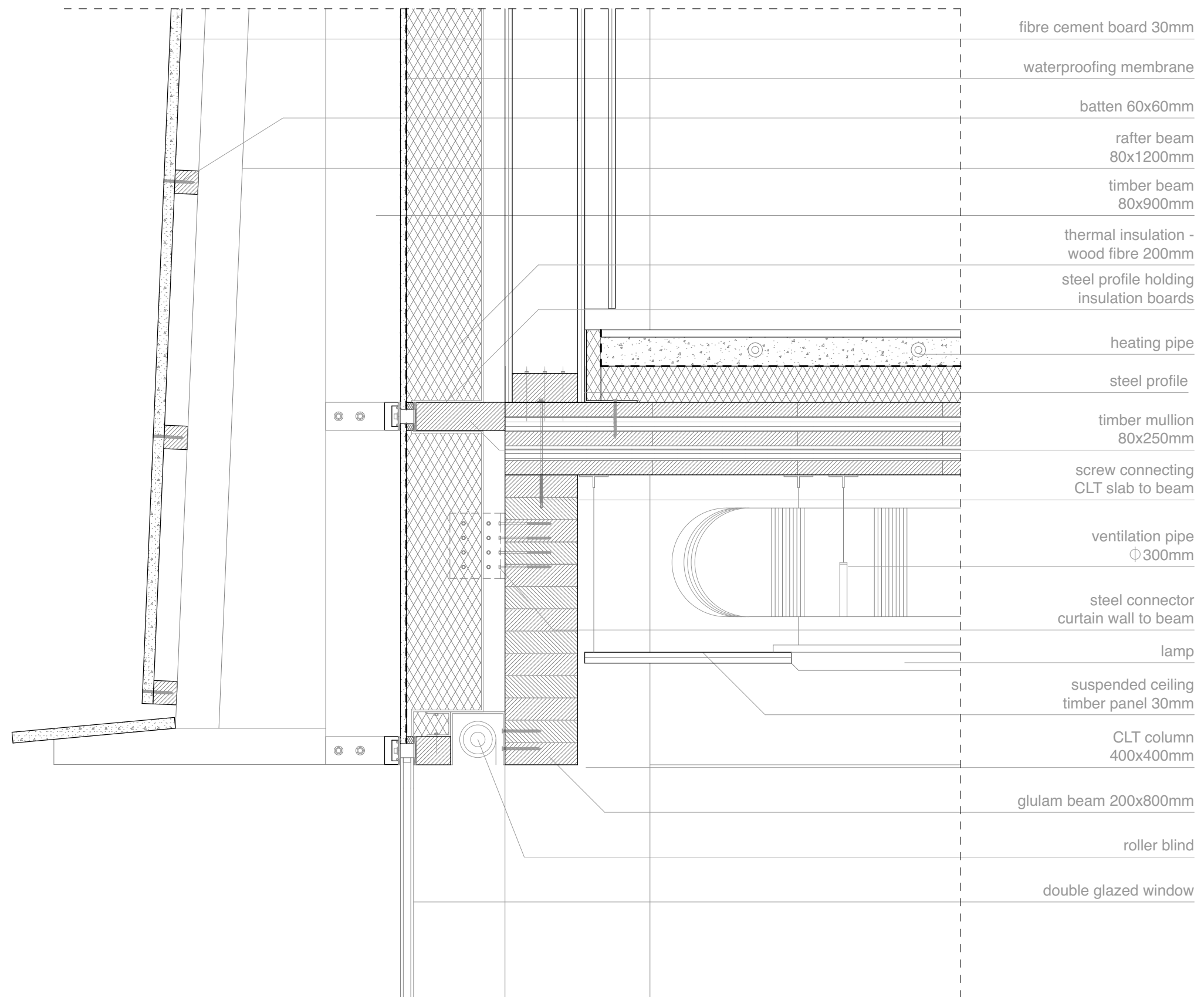
fibre cement boards	30 mm
counter battens - support for panels	60 mm
battens - support for panels	120 mm
ventilated cavity	up to 300 mm
timber beams	200 mm
curtain wall system panel	20 mm
thermal insulation - wood fibre boards	200 mm
curtain wall system panel	20 mm
cavity	50 mm
timber stud wall	200 mm
timber panels mounted on supporting beams	80 mm

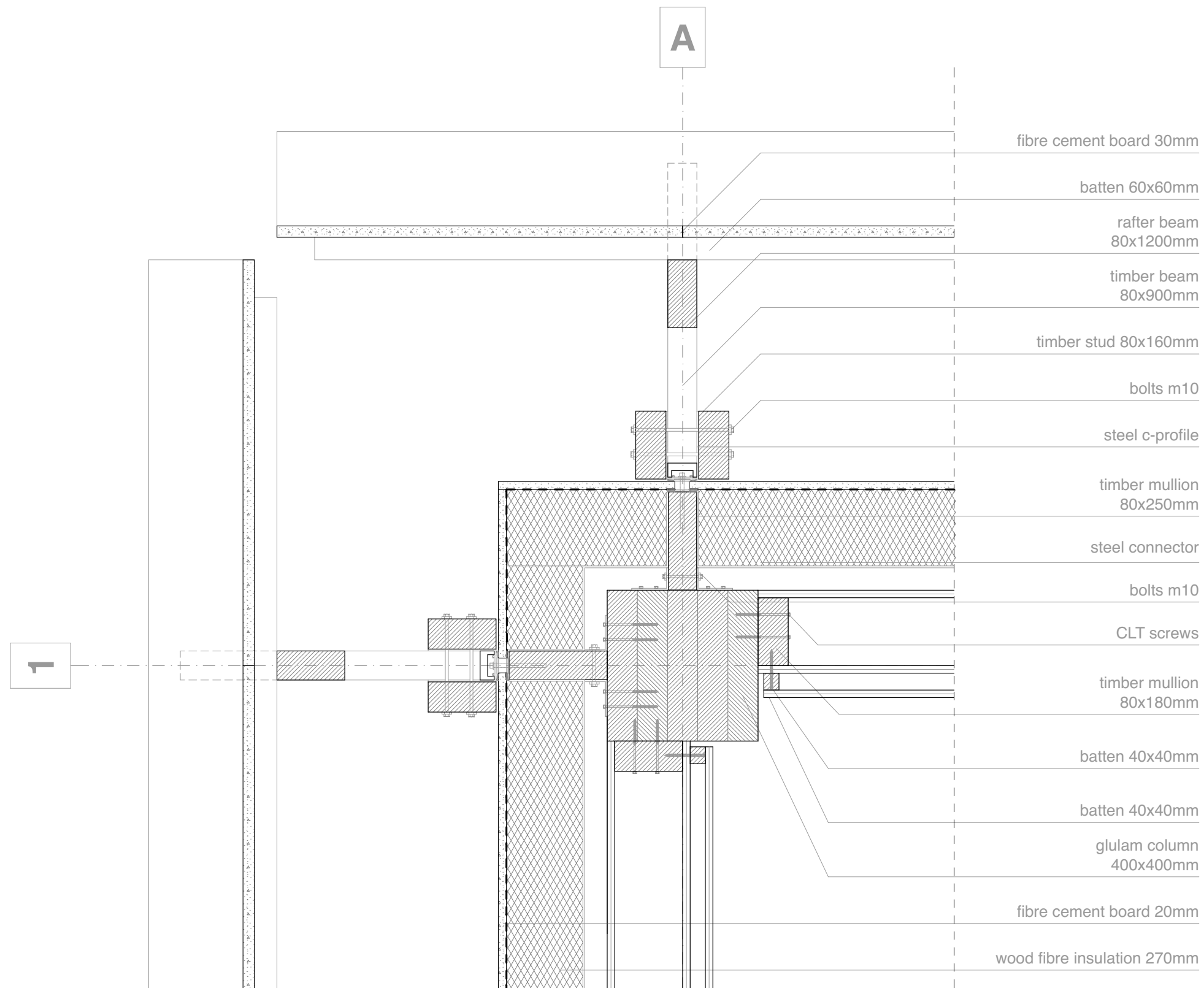
Wall 2

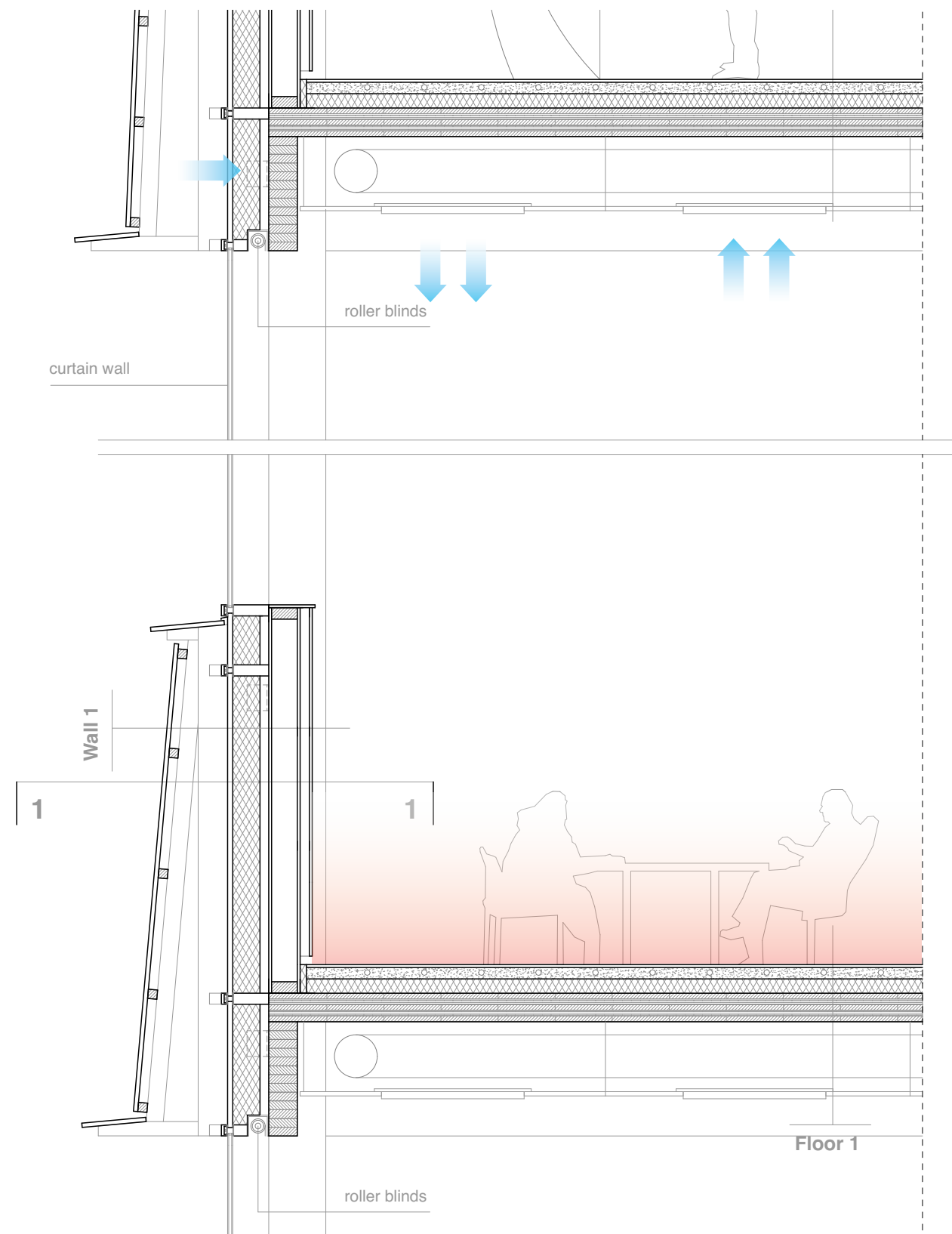
fibre cement boards	30 mm
counter battens - support for panels	60 mm
battens - support for panels	120 mm
ventilated cavity	up to 300 mm
timber beams	200 mm
curtain wall system panel	20 mm
thermal insulation - wood fibre boards	200 mm
curtain wall system panel	20 mm
cavity	50 mm
structural beam 800x200 mm	200 mm

Wall 3

thermal insulation	200 mm
waterproof membrane	
reinforced concrete wall	300 mm







concrete slab	400 mm
lean concrete	150 mm

Floor 5

levelling compound	5 mm
cement screed with heating pipes	80 mm
PE separation layer	
mineral wool soundproofing insulation	250 mm
cross-laminated timber slab	200 mm
installation cavity	500 mm
timber lowered ceiling panels	30 mm

Wall 1

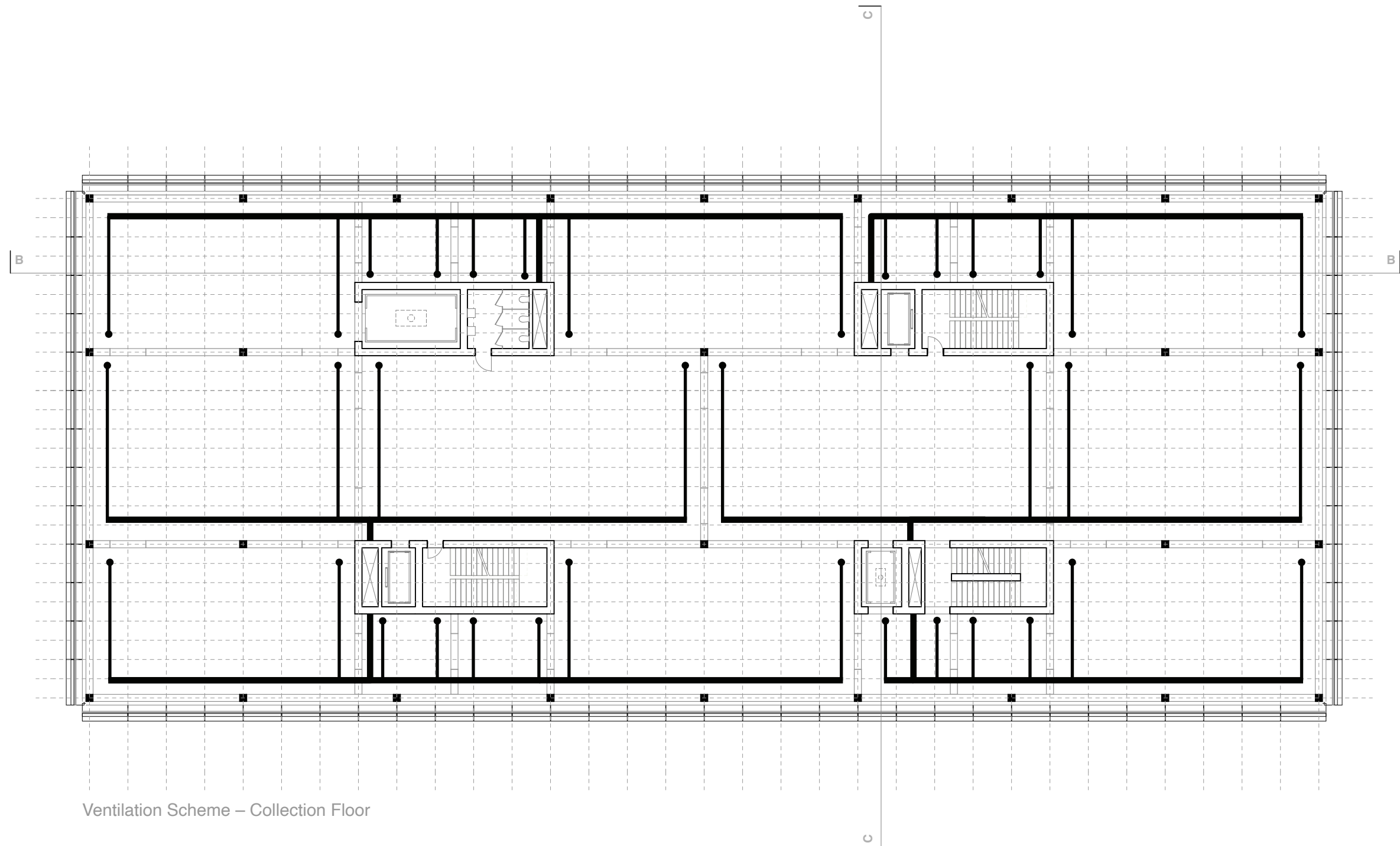
fibre cement boards	30 mm
counter battens - support for panels	60 mm
battens - support for panels	120 mm
ventilated cavity	up to 300 mm
timber beams	200 mm
curtain wall system panel	20 mm
thermal insulation - wood fibre boards	200 mm
curtain wall system panel	20 mm
cavity	50 mm
timber stud wall	200 mm
timber panels mounted on supporting beams	80 mm

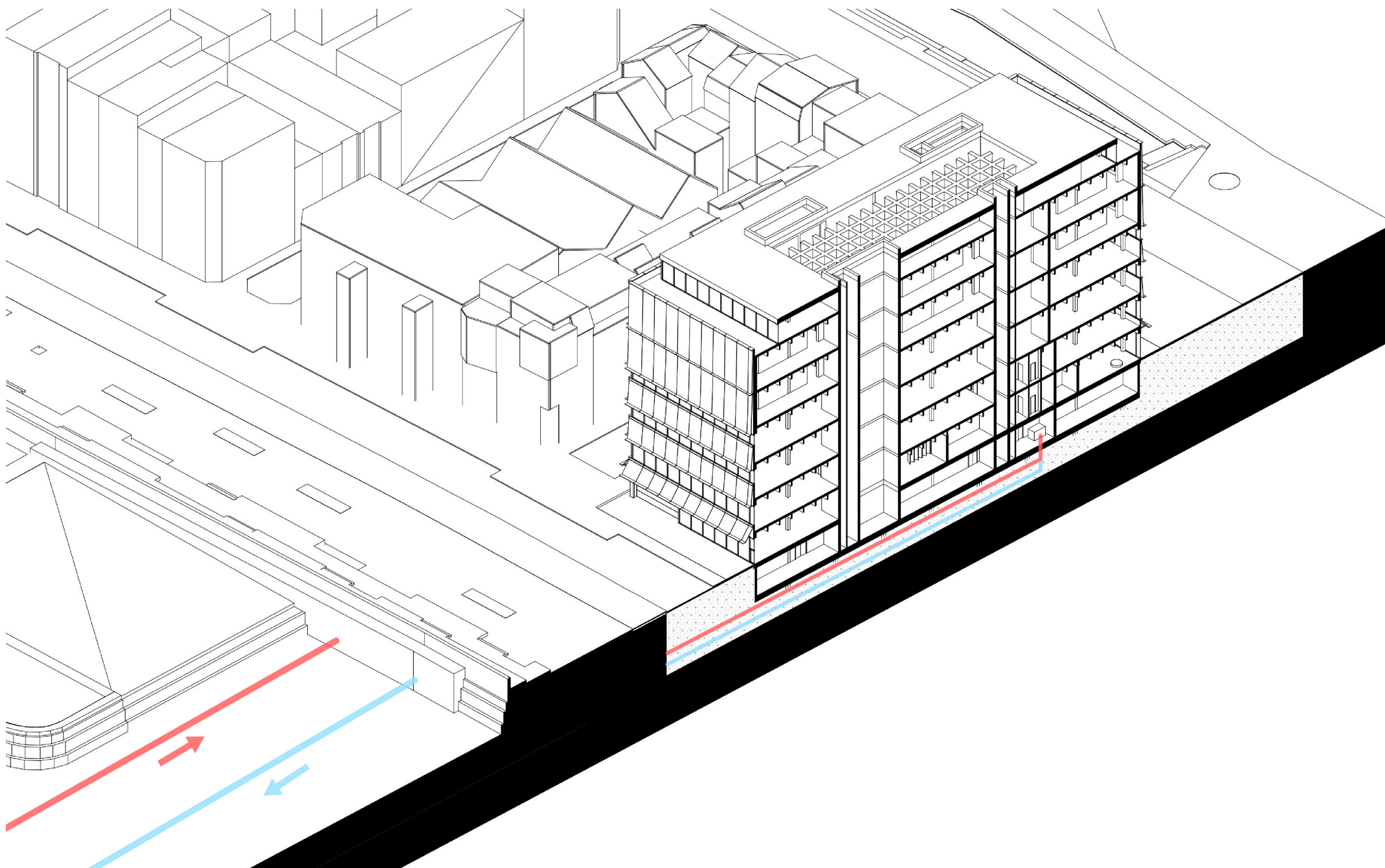
Wall 2

fibre cement boards	30 mm
counter battens - support for panels	60 mm
battens - support for panels	120 mm
ventilated cavity	up to 300 mm
timber beams	200 mm
curtain wall system panel	20 mm
thermal insulation - wood fibre boards	200 mm
curtain wall system panel	20 mm
cavity	50 mm
structural beam 800x200 mm	200 mm

Wall 3

thermal insulation	200 mm
waterproof membrane	
reinforced concrete wall	300 mm





Isometric Section – Heat Pump Scheme



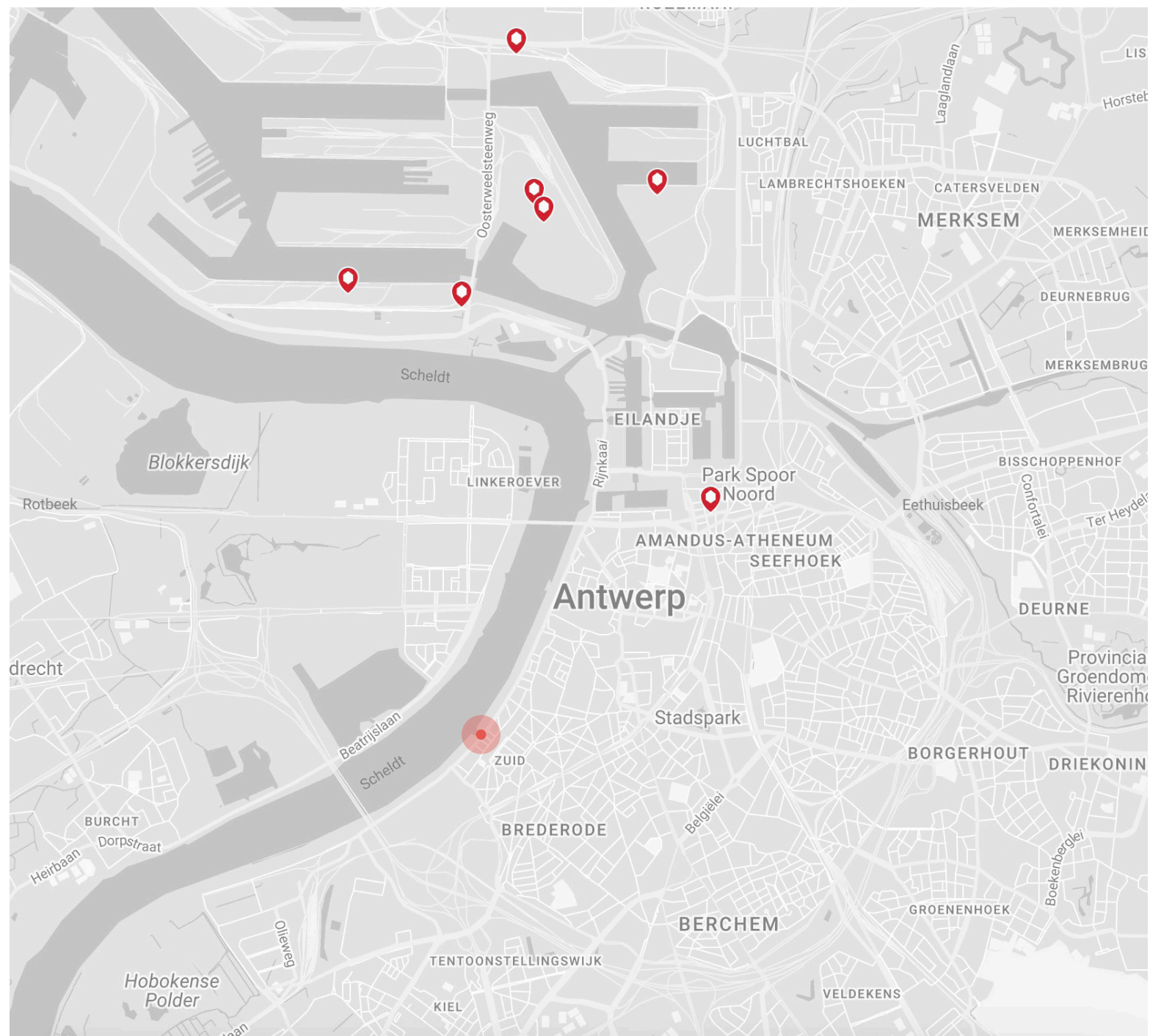
Panoramic View – West Bank

Net Area and Volume Table - Proposed			Required - Brief	
Category	Area	Volume	Area	Volume
Archive	1 331,25	7 182,34		
	1 331,25 m ²	7 182,34 m ³	1901,00 m ²	7 470,00 m ³
Back-Office	1 860,97	10 039,05		
	1 860,97 m ²	10 039,05 m ³	3337,00 m ²	17 123,00 m ³
Collection	3 320,76	19 456,56		
	3 320,76 m ²	19 456,56 m ³	3302,00 m ²	16 408,00 m ³
Exhibition	3 372,10	19 895,39		
	3 372,10 m ²	19 895,39 m ³	3150,00 m ²	19 800,00 m ³
Forum	2 626,66	12 293,94		
	2 626,66 m ²	12 293,94 m ³	3608,00 m ²	25 140,00 m ³
	12 511,74 m²	68 867,28 m³	15 028,00 m²	84 863,00 m³

* Main Forum Room - open space with predefined functions

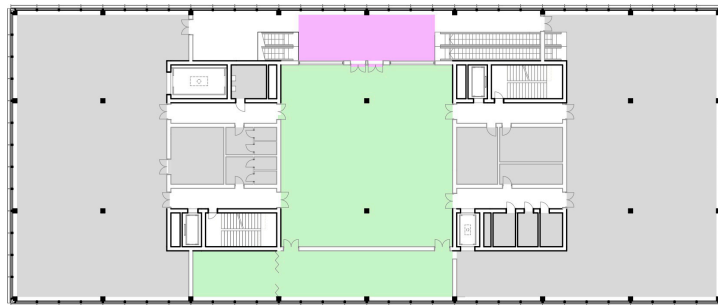
* Reduced Depot and Archive

Required - Adjusted Brief*	
Area	Volume
12 455,00 m²	54 814,00 m³

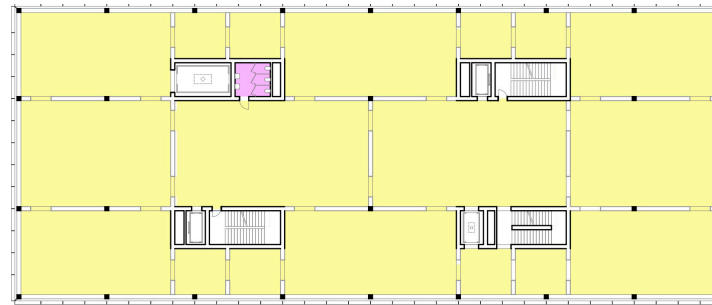


External Depot – Possible Locations

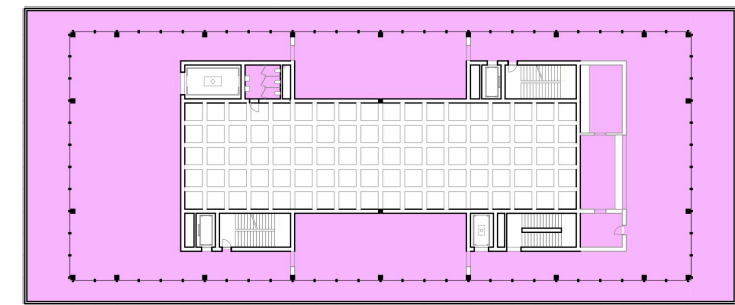
<https://art.katoennatie.com/locations/> ; access: 16.06.2023



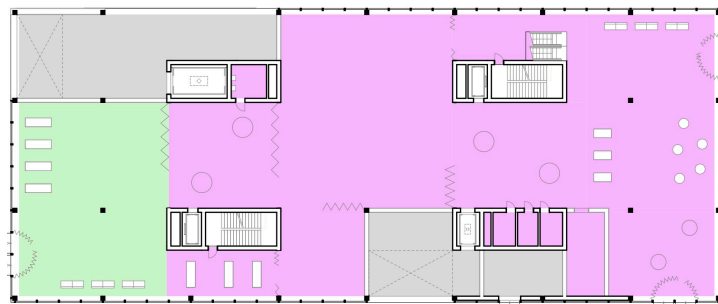
Floor +1



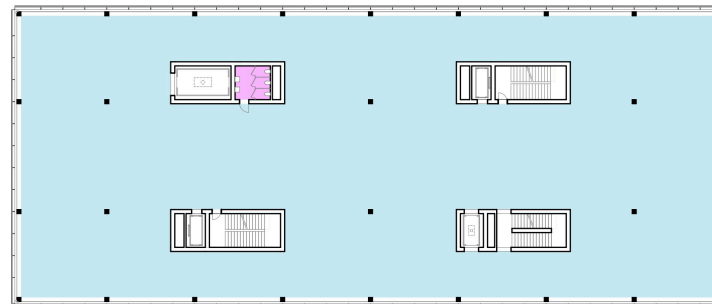
Floor +4



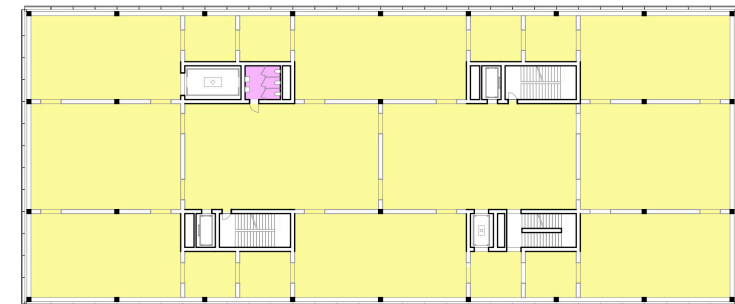
Floor +6



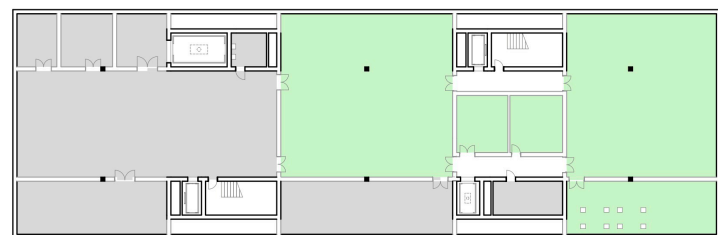
Ground Floor



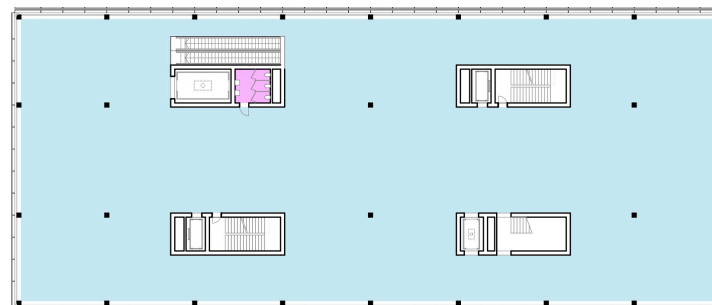
Floor +3



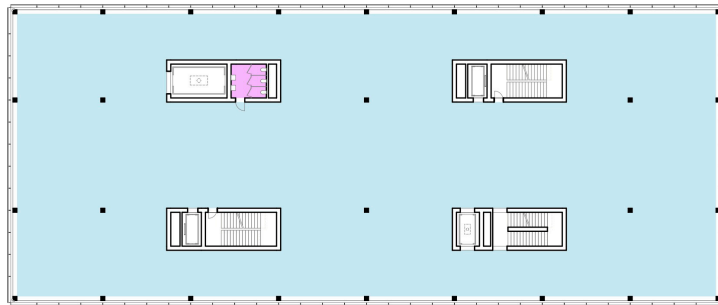
Floor +5



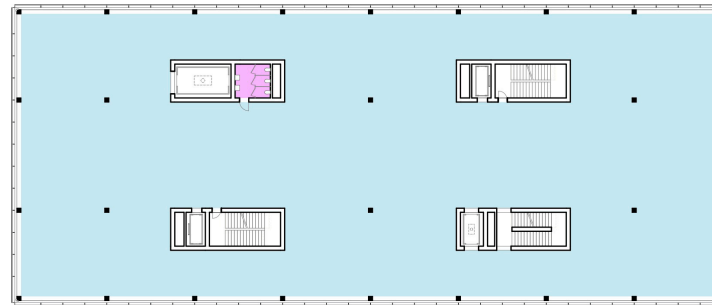
Basement



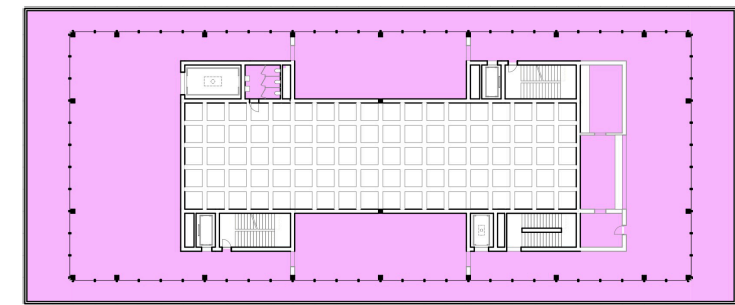
Floor +2



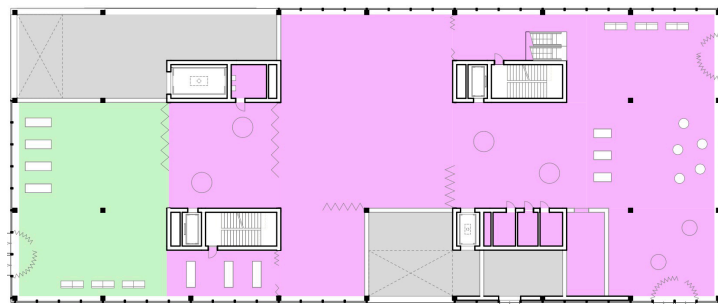
Floor +1



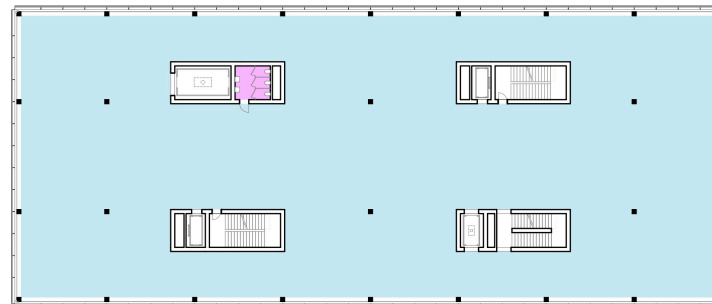
Floor +4



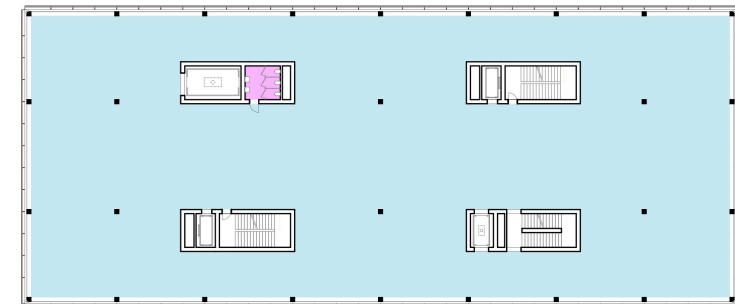
Floor +6



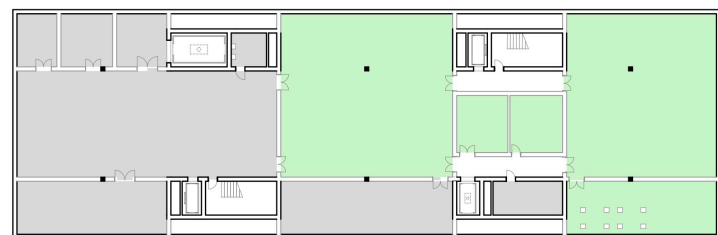
Ground Floor



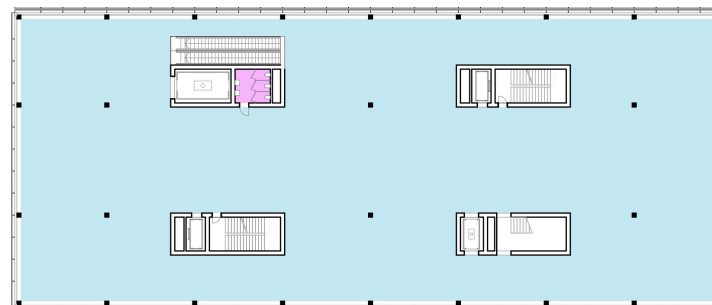
Floor +3



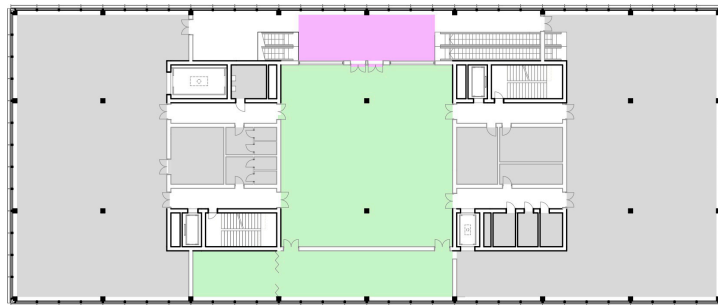
Floor +5



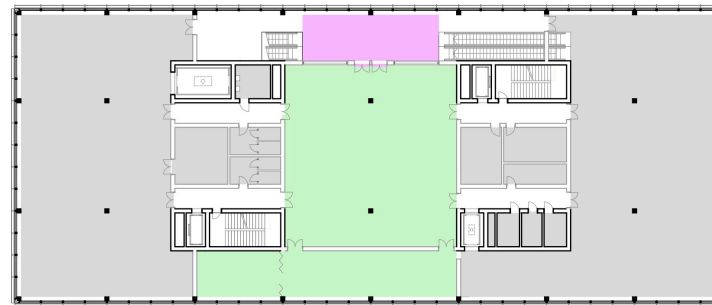
Basement



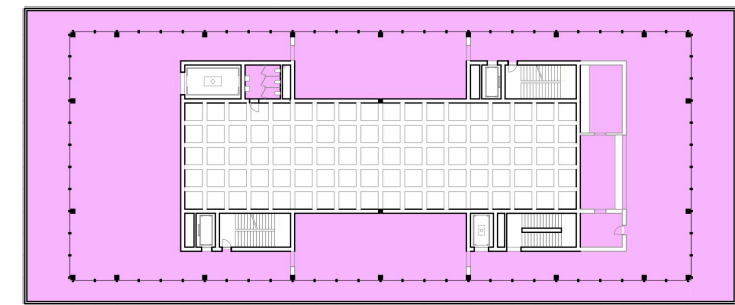
Floor +2



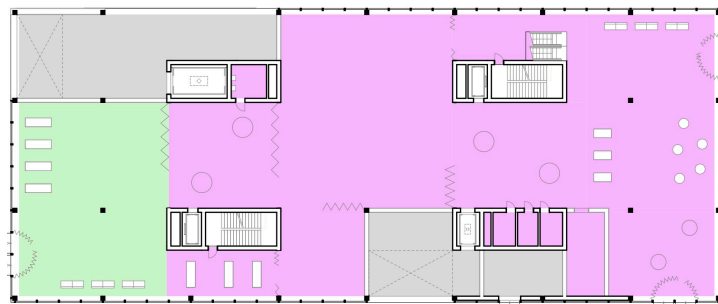
Floor +1



Floor +4



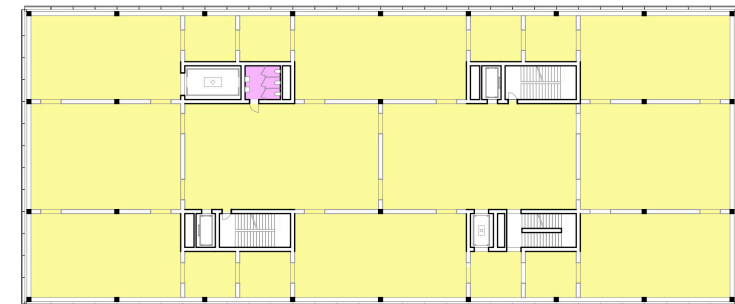
Floor +6



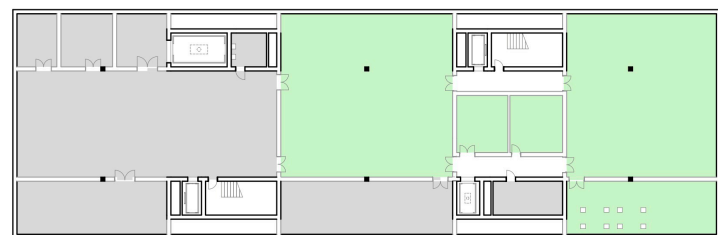
Ground Floor



Floor +3



Floor +5



Basement



Floor +2



Perspective View – River Banks