

project journal

Anna Kokot

An Architecture For Art

2022-23 MSc3 AR3A1H00



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 and 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

Interiors
Buildings
Cities

Palace

An Architecture For Art

2022-23 MSc3 AR3A1100

70 - 29 m

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.

**Interiors
Buildings
Cities**

Palace

8 / 9 / 22

week 1.1

general introduction to the tutors and studio

first brief

division in groups

introduction of case study and photograph

initial research about the case study and Lina Bo Bardi

initial considerations and possible challenges regarding the photograph

identifying artworks visible at the picture

preparing plans, elevations, sections of the MASP

making initial decisions regarding model (scale, size, materials)

testing the materials and model making methods

MASP as a type of gallery: hangar

artworks placed in big, open space, on identical glass and concrete easels, decolonized?

anything but fancy materials, industrial rubber floors, ventilation systems proudly visible

repetition, rhythm

An 'antimuseum' or a museum beyond bounds

In the 1960s the fashionable themes were big empty boxes, huge voids with flat roofs, and enormous visible structural elements. But the MASP, in terms of structural solution, dimensions and shape, takes us back to the first buildings designed for big cities. These, particularly nineteenth-century covered markets and pavilions for industrial exhibitions, were planned so they could be used by large numbers of people. The idea of a simple and rapid distribution of the enormous quantities of goods displayed in those buildings showed traces of the liberal economic concepts put forward at the great exhibitions: free exchange, free circulation and improved production thanks to open competition. The internal arrangement of the picture gallery at the MASP relates back to this, and meant showing 'artworks' not as luxury items but as goods; not in the com-

mercial sense, but as trivial objects closely linked to everyday life. Lina defended herself from criticisms by explaining this idea:

"Eliminating from the museum the feeling that it is a church which excludes novices, removing the 'aura' from the pictures so that we can display the art as work with a high reputation, but still work. Showing it in a manner that enables the uninitiated to understand it [...]. Seeing thousands of people walking between the pictures, in an ambience that is not aristocratic but is almost a family atmosphere [...] is frightening as a forerunner of basic changes. [...] The museum belongs to the people. It shows us thousands of visitors who come on Saturdays and Sundays (those visitors who disturbed the Tavares so much); they gaze at a picture in the same way they look into a shop-window displaying a clearance sale but, thanks to the liveliness and gaiety of the museum's picture gallery, they take part even if they lack 'cultural grounding'."²⁴³

Subtle Substances. The architecture of Lina Bo Bardi.

p. 275 - 276



São Paulo Museum of Art by Lina Bo Bardi

organization of spaces vs. structure

the beams dedicate where the corridors are

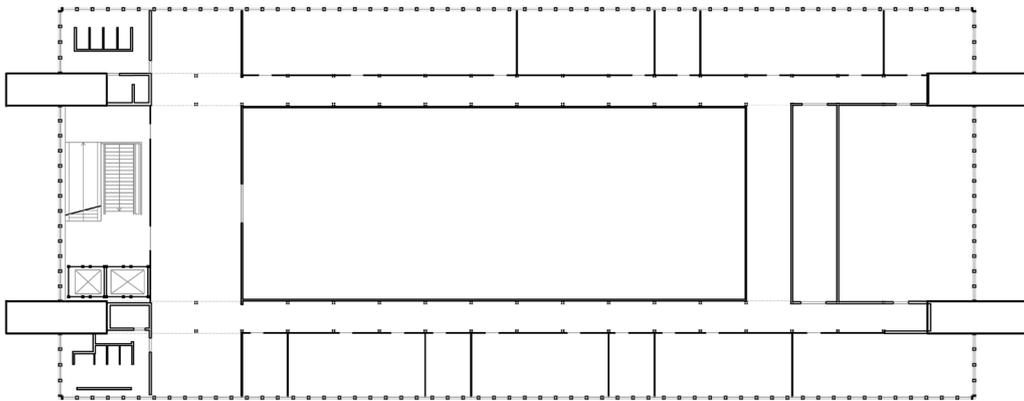
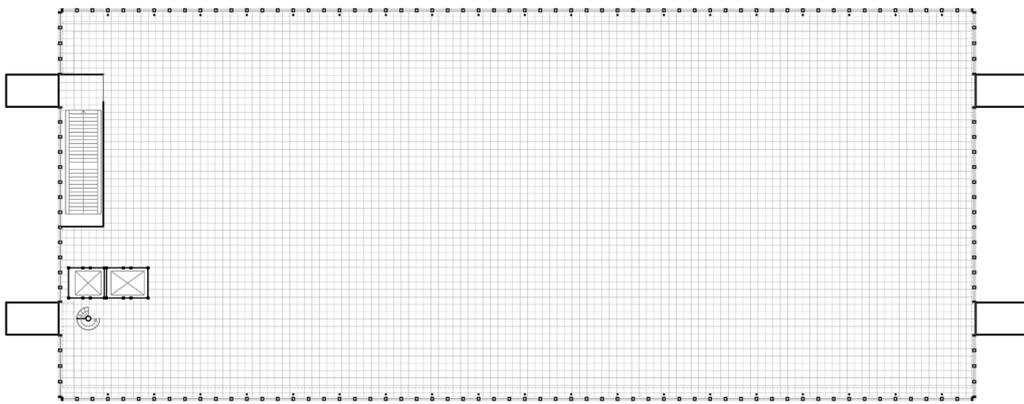
special care given to the comfortable working conditions for office workers

beams support the roof slab. There are brackets on the four columns and these hold up two other beams which in turn support the intermediate slab (the floor of the picture gallery) as well as the first floor slab, which is secured with suspension ties. This makes it possible for the latter slab to be very thin, which adds some lightness to the appearance of this huge box. Internally there is no structure: there are no columns in the picture gallery, neither in the interior nor along the facades; the suspension ties that support the first floor slab are in groups of four, which look as if they are the corners of virtual columns with no surface. The structure also organises space clearly according to functions. On the first floor the two beams define the corridors, which are under them and therefore have lower ceilings. Each passage is a division between activities: offices, meeting rooms and administration areas are the outside spaces, which are cantilevered out and have natural light; the large central space between the beams is a gallery for temporary exhibitions. According to Lina, structure should "give birth" to architecture.



Subtle Substances. The architecture of Lina Bo Bardi.

p. 246



São Paulo Museum of Art by Lina Bo Bardi, first and second floor plan

testing modelmaking techniques

test piece of the model



Test piece

15/9/22

week 1.2

feedback on the model tests

“mass production” of elements repeating in the model (concrete blocks, glass easels, paintings)

discussion about gallery types - white cube discussion

boundaries of art

lecture with Marc Pimlott

maintenance of art gallery

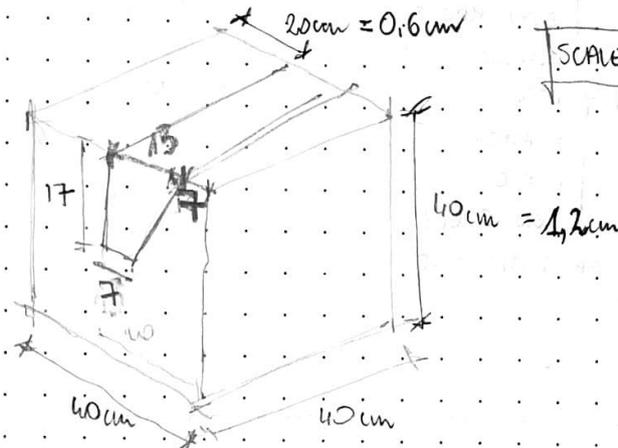
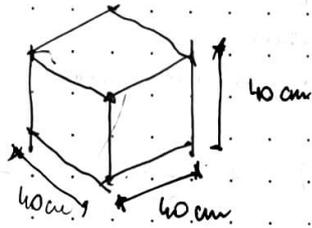
trip to De Pont in Tilburg and van Abbemuseum in Eindhoven

feedback on model tests

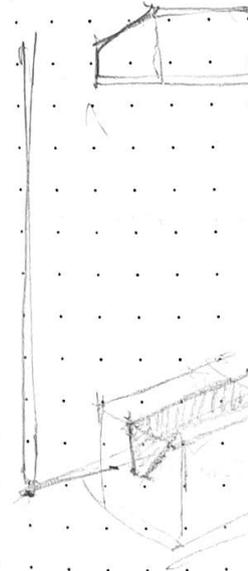
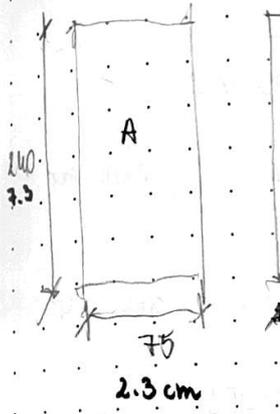
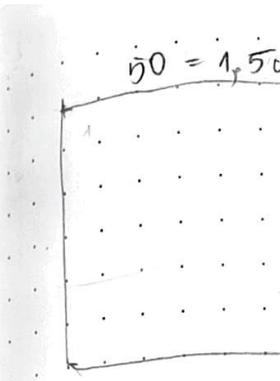
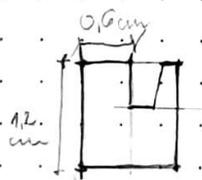
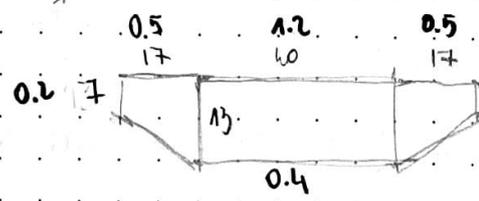
the challenge of this model was to produce large quantity of all elements ---> PRODUCTION LINE

LINES

- 0.35 mm. THICK  141
- 0.20 mm. MEDIUM  141
- 0.13 mm. THIN  141

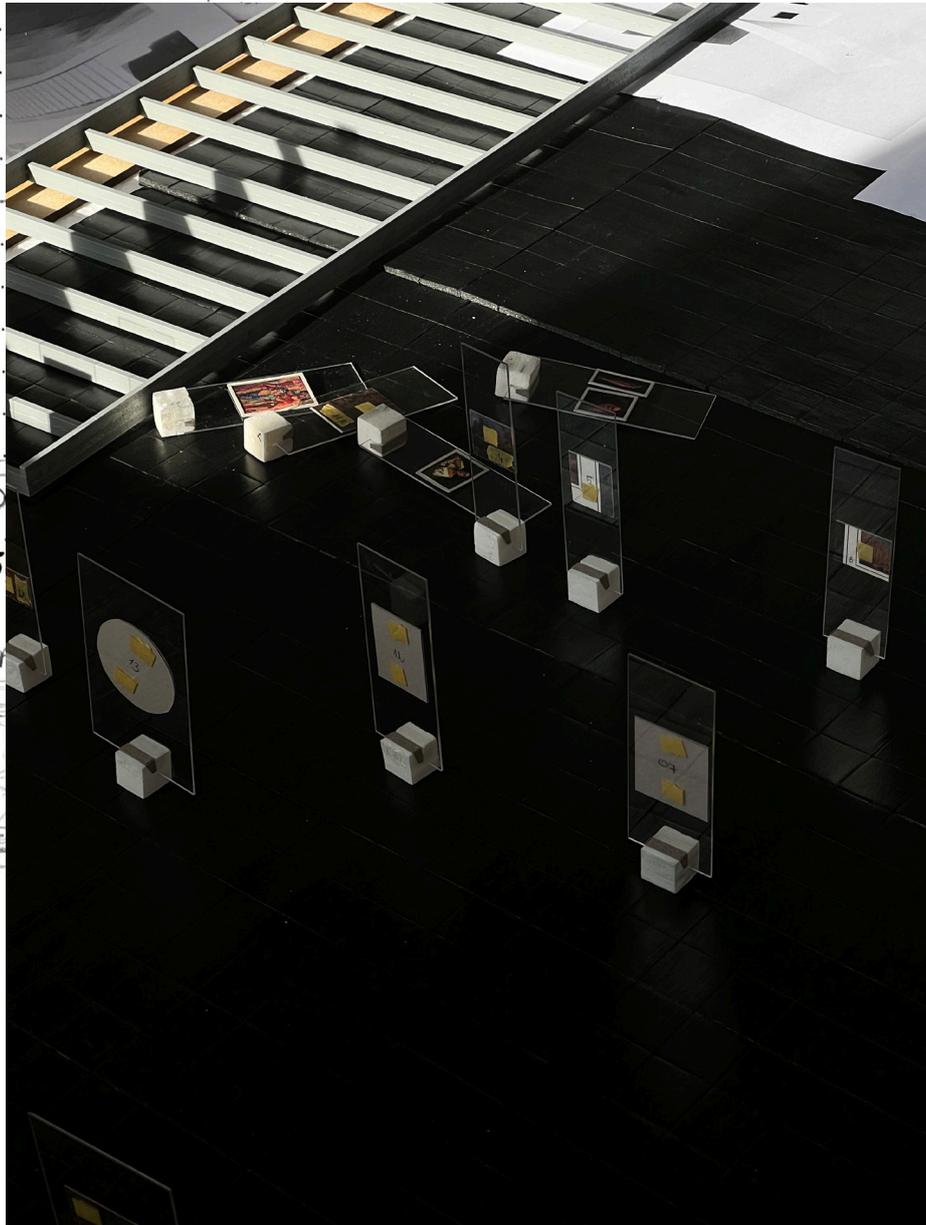
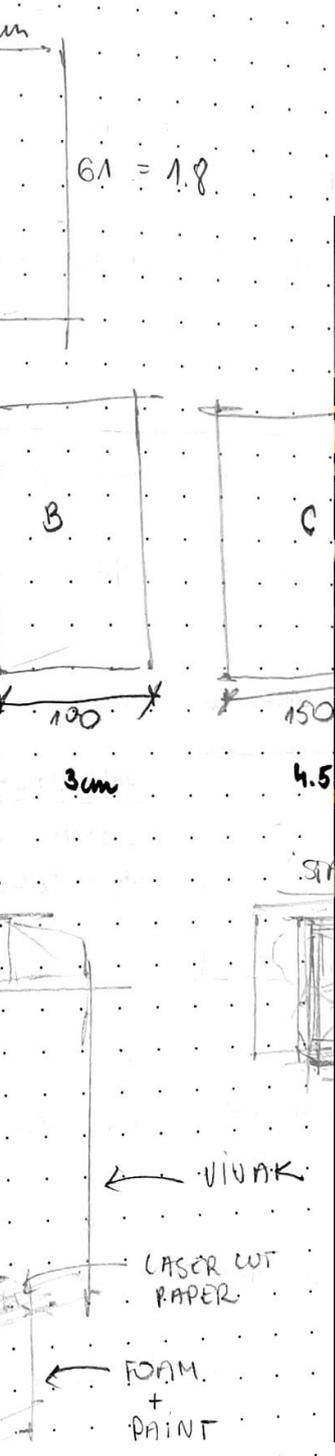


SCALE 1:33



° PLACEMENT?
° NOT IDENTIFIED PA

Measurements of glass easels



Glass easels

DRAWINGS 2.

77

**distributional systems of people through architecture -
think of asylums, prisons hospitals for mentally ill**

museum as machine of spectacle - stairs as a stage

**how to bring viewers closer to art? Carlo Scarpa, Franco
Albini Palazzo**

advertising images:

**advertisement for italian pasta in France - what makes the
image “Italian”?;**

**Gio Ponti chair - lightweight, representative of modern
aspirations but connected to italian tradition;
image of women in culture ;**

city as an artifact of ideas

where in the city is the museum? who is it inviting?



50

This has to do with art, which is by no means separate from events, power structures, ideology or material culture. John Berger, in his television series and later publication 'Ways of seeing', showed that art was connected to prevailing ways of thinking and structures of power, not only through its existence (reliant on money) but through its modes of representation. Understanding it as part of material culture would allow additional ways of engaging with it. The aura of art, tied to its accumulated forms of value, is another aspect of ideology, which receives consent, and obeisance. To dispel that aura, yet retain its connection with the viewer, something else had to be used.

studio talk
maintenance of museum/ practical matters?

maintenance of museum/ practical matters?

Peter Zumtor, concrete walls - every painting leaves a mark - trace of time

have you ever hoovered a ceiling?

museum as a huge fridge

deconstruction of ceiling to put the art in

what about museum workers? how the spaces for them look like? -> who is museum designed for?



Peter Zumthor, Kunsthaus Bergen

mix of big, open space and small wool cabinets

cabinets as “portals to another world”

light comes from the ceiling, sometimes is artificial, lots of different types of artificial light

no fixed route of seeing the exhibition

**some permanent artworks were hidden
how about that?**



Doors in De Pont

the structure sometimes follows the exhibition, sometimes is in the way?

how is new structure touching the new?

is it a white cube? in some parts - yes, all art is exhibited on the white background, the inbetween spaces in old part of the building give it character

**extension build where resident artist's space was; new extension includes restaurant, library, auditorium, lounge, shop, video room;
who is the museum for? visitors or artists?**



Spaces of De Pont

bad art gallery, but fun building

art sometimes treated as a decoration

“scenografy”

definitely not a white cube

overwhelming in some parts

**the atrium was fun, lots of unexpected encounters with people from the studio;
kind of Squid Game space**

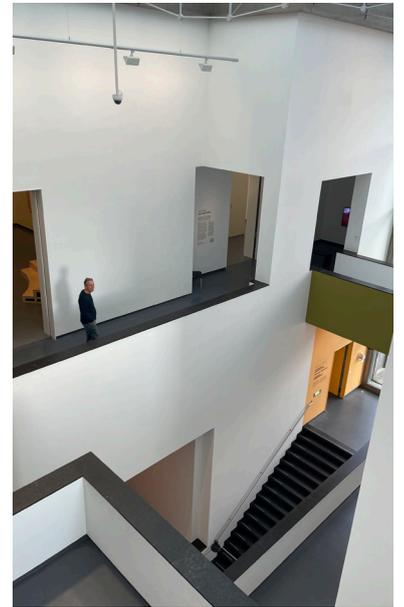
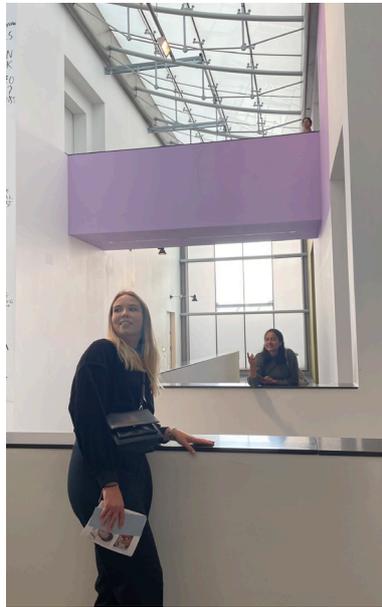
HUGE entrance sign

questionable choice of colour palette

who is the museum designed for?

in this case it is general public. it is trying to bring not art experts to engage with art;

it's trying to make art accesible and reachable but how it is directing the perception of it? what about artist's intention? museum acts as art curator, kind of ignoring the artist?



Spaces of van Abbenuseum

22 / 9 / 22

week 1.3

model: finishing up the artworks

trying to arrange the artworks in the model

first pictures

discussions about museum as a festival / event - Documenta

lecture with Marc Pimlott, trying to define what is contemporary art

reading

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)

The author through the majority of the text is discussing the Documenta, which is an exhibition held in Kassel Germany every 5 years. The first Documenta happened in 1955 and was a first of its kind, due to its festival-like character. Without the permanent collection, and temporary character. The organizers called it "Museum of 100 days". This interesting scheme of exhibiting is getting more and more popular nowadays. It allows many artists to exhibit their work but also due to the vast size of the whole exhibition, visitors might not experience the art fully as they get tired and overwhelmed the more they see.

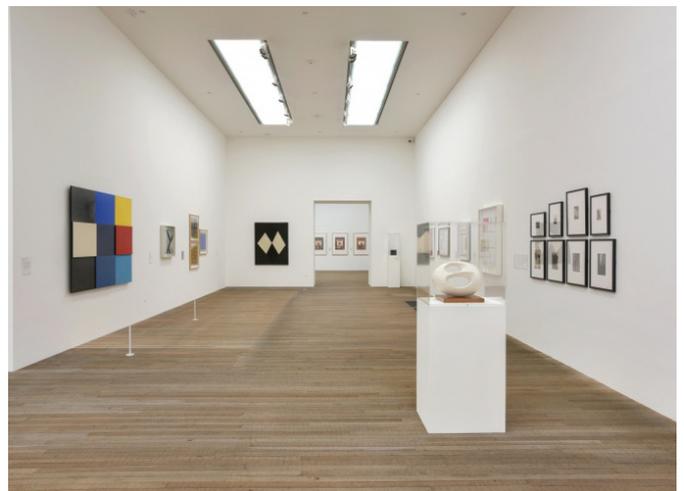
The other unique feature of Documenta was the creativity in presenting the art. The curator played a very important role in the whole process as he was determining the layout and contents of the exhibition. This undermined the role of the artist and perhaps changed the intended perception of the work. The debate about the role of the curator in the contemporary art gallery is still ongoing. Should artists have the free hand and decide about every aspect of his or her work, including the exhibitions, or should this decision belong to the curator? What is the role of curator in the contemporary art museum? Who takes the responsibility for the art exhibited in a museum/gallery (referring Documenta 2022)?



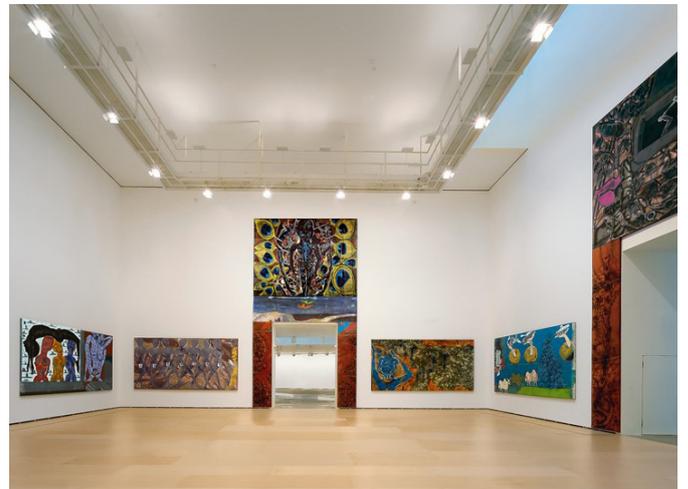
Display of work in Documenta 3

TATE vs. MoMA vs. Guggenheim Bilbao

architecturally totally different buildings but the way of displaying art is the same in all of them



TATE



MoMA

Guggenheim Bilbao

29 / 9 / 22

week 1.4

final touch-ups on the paintings

arranging paintings on the model

setting up the lights

taking the final picture

research seminar: politics of display,
politics of museum

lecture with Amy Thomas "Otherness in
art institution"

artist research: Nadia Noveau

research about the artworks and way of
displaying them in different galleries



Arranging paintings on the model



Taking the final photograph of the model

final model photograph



original



model

**“Otherness in art institution”
Lecture with Amy Thomas**

research seminar

**narrative based on Leopold II and Royal Museum for
Central Africa (Africa Museum) in Tervuren, Belgium**

decolonising the museum -> social justice

what is typical of the culture rather than what is unique

Theaster Gates

museums are selective

**how to display art? for viewing pleasure or for context and
meaning?**

what is the purpose of the museum?

colorblind museum (ethnicity of artist does not matter)

museum as a driver of art market



Royal Museum for Central Africa new wing

1975, Bruges, Belgium

sculptures are like 3D collages

different materials but she always makes a clay sculpture first and then figures out the material for final sculpture

anything can be an inspiration; ECLECTIC

questioning the way of looking at things in 21st century (rapid, shallow) by creating familiar but not quite recognizable forms and shapes in her sculptures, so the viewer is encouraged to look more carefully at her artworks

**often curates her own exhibitions
use of intense colour as a background
curves
soft materials**



Nadia Naveau sculpture

6 / 10 / 22

week 1.5

debate: different topics regarding the contemporary art museum

images presentation

how to exhibit a sculpture? Gipsoteca Canoviana case study

first conceptual idea for design of Nadia Noveau's sculpture exhibition

politics of collecting

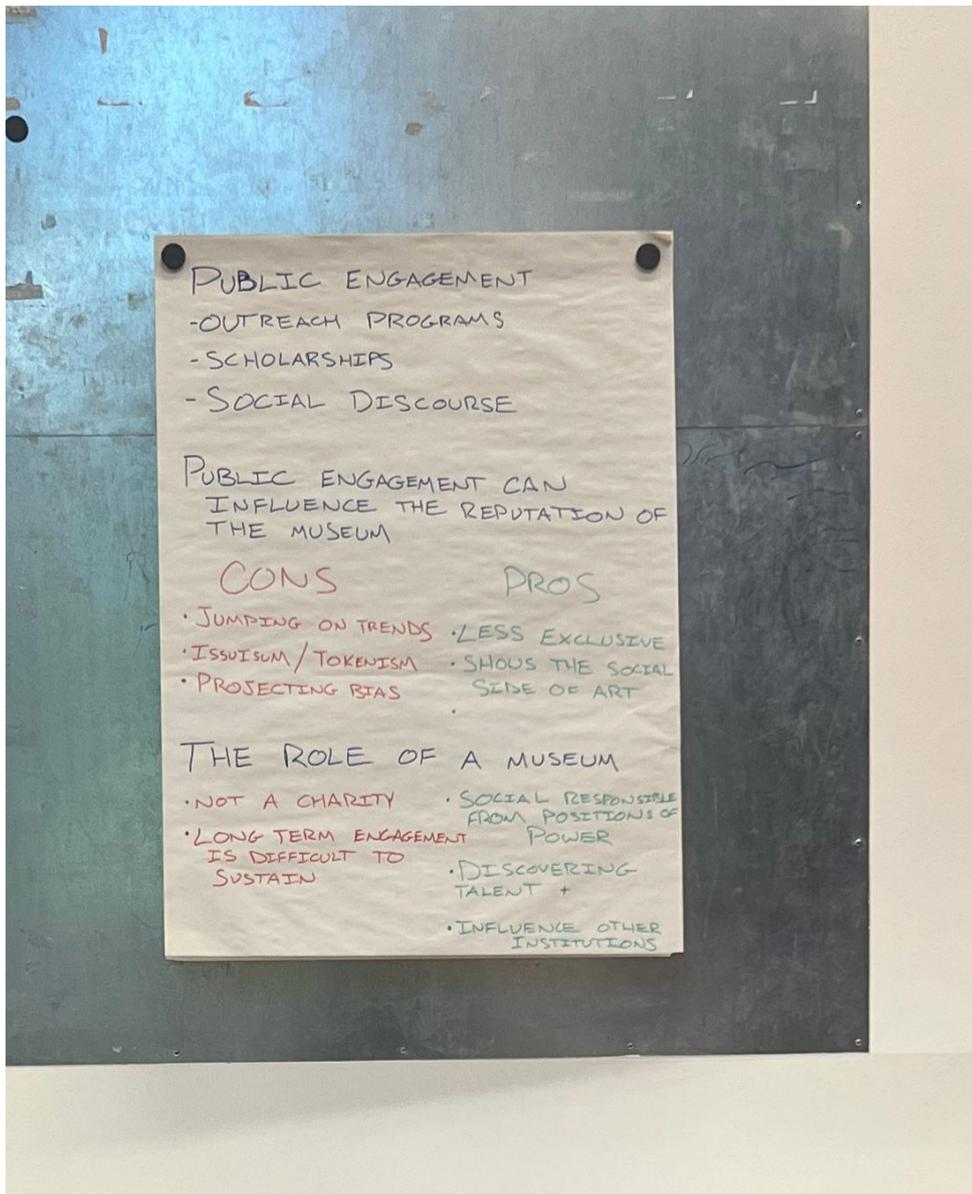
regional

- + more personal to the area**
- + local artists have chance to be displayed more**
- can be restricting (making division and giving it a specific name)**

vs.

international

- + inclusive**
- + broader range of artists**
- + more diverse range of ideas**
- less space for local artists**
- less personal**
- losing regional identity**



One of the debate subjects

how to exhibit a sculpture?

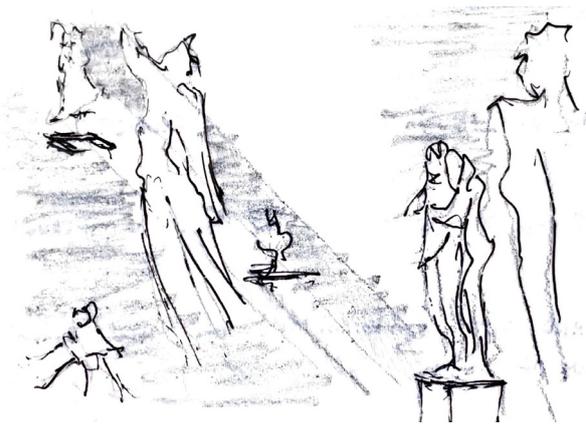
Gipsoteca Canoviana in Possagno, Italy

seven different types of openings are used to introduce the light

gypsum statues stand out expressively amid the skilfully manipulate influx of light

“I wante dto cut out a piece out of the blue sky”

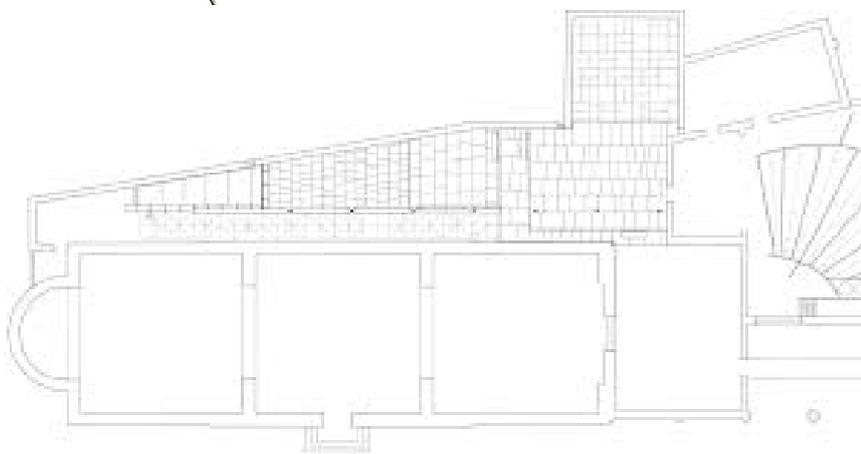
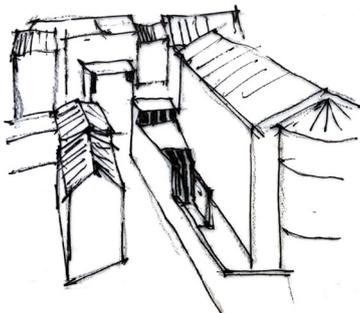
plasters are presented in an informal yet dynamic space, with multiple overlaping viewpoints, all bathed in a constantly changing natural light coming from every direction



1955 extension by Carlo Scarpa



1836 Antonio Canova museum



Museum Extension floor plan

first concept for Nadia Naveau space

first concept

space of the size and shape of traditional sculpture galleries as a reference to the eclectic character of Naveau's sculptures

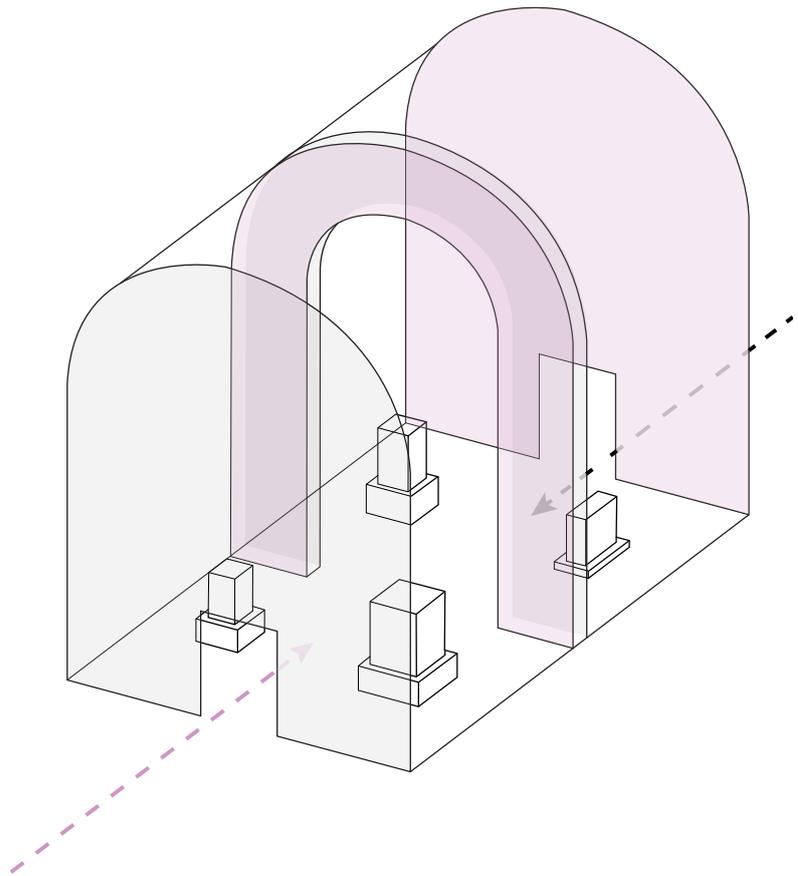
two entrances, room is different, depending from what side you will enter the room as a reference to the unclarity of shapes in the sculptures

feedback

maybe focus more on how to display a sculpture rather than take the inspiration from the artist and her work itself



Sculptures



Concept drawing

13 / 10 / 22

week 1.6

change of the strategy for the artists
space

visit to Bleeden aan Zee museum

modeling the artworks

making a model of the second idea for
the space

sculptures need space, this one felt too tall for this room

interesting way of interacting with it, no plinth, visitor could walk through it

way of exhibiting sculpture

corridor and niches alongside it, sculpture lit with artificial (from the ceiling) and natural (from the front) light



main exhibition space



corridor exhibition space

second idea of the space

**corridor- like space with the niches for every sculpture
sculptures are put on the plynths responding to their sizes
every space has a different height responding to their sizes**

**not the best result as the space feels kind of “inbetween”
but the round shape of the niche seems to work very well
with those sculptures**

the ceiling is not well thought through

how to light the sculptures?

feedback

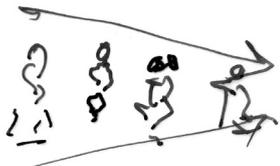
**spaces feel too uniform for every sculpture, maybe think
of something more unique for each one**

perhaps the corridor feeling of the space is not the best

**instead of linear arrangement, maybe have the sculptures
relate more to each other**

**look at spaces that exhibit sculptures like that, baroque
rooms**

round shapes are nice for exhibiting sculptures



DECLINE IN HEIGHT,
DECLINE IN SIZE



20 / 10 / 22

week 1.7

third idea for the space

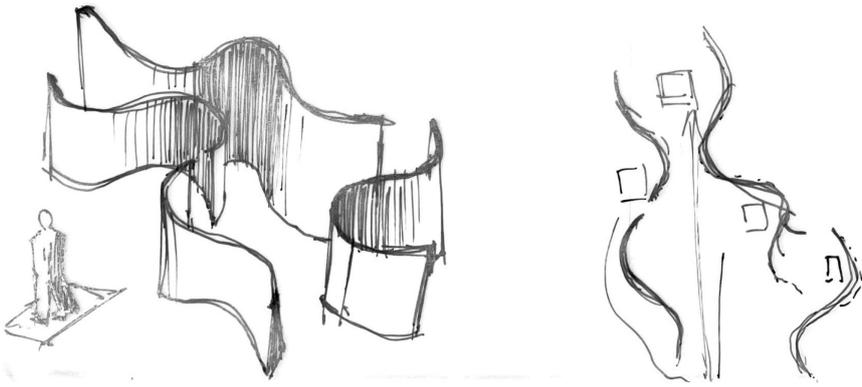
Wojciech Fangor sculpture

different spatial arrangements

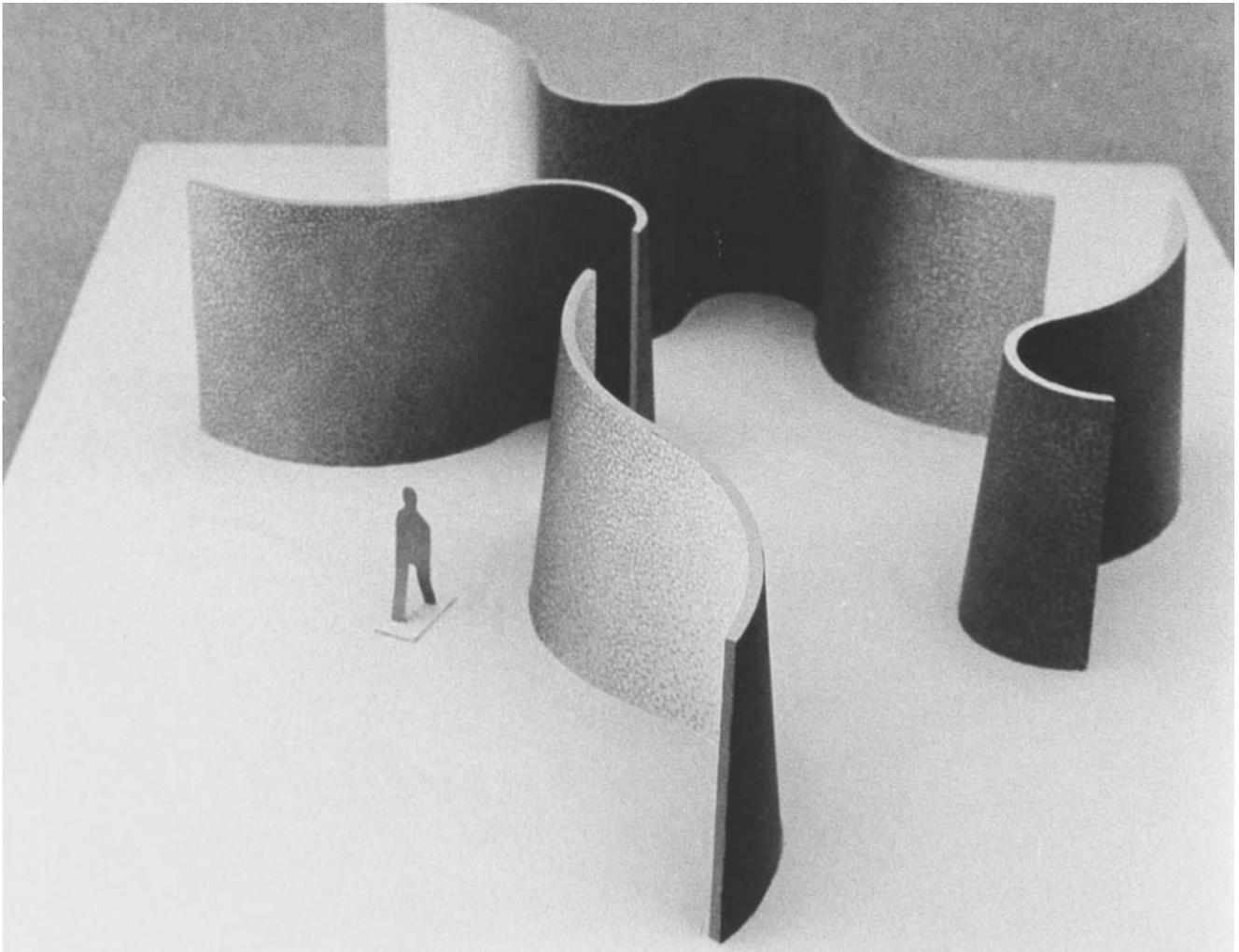
making model

Wojciech Fangor
“Struktury przestrzenne”

“Struktury przestrzenne” (“Spatial structures”) designed by polish artist Wojciech Fangor in 1969. Fangor after collaboration with noble polish architects such as Oskar Hansen and Stanisław Zamecznik, experimented with space as a form of art expression. In 1958 he designed an innovative space for his optical illusions paintings series in Warsaw, where the space was a part of the experience.



analytical sketches of the artwork



“Struktury przestrzenne” model

third idea for the space

why the bases are square?

how the curved walls are constructed?

how is the ceiling constructed?

make the drawings that hint the way the space was designed

to highlight the softness of the space - curtains? how do they behave if someone walks by

none of the sculptures have feet, what if walls were lifted of the ground and feet of the people walking by were visible ?



27 / 10 / 22

week 1.8

adjustments of the design - curtains

testing modelmaking techniques for curtains

P1 preparations

making presentation model

taking pictures of the model

curtains

The easiest way of creating curved spaces, as the curved walls are challenging from the technical point of view. Also they create quite “baroque” feeling, almost theatre-like feeling in the space, which corresponds to the character of the sculptures.

Very flexible way of dividing big space.

reference: Petra Blaisse - Inside Outside



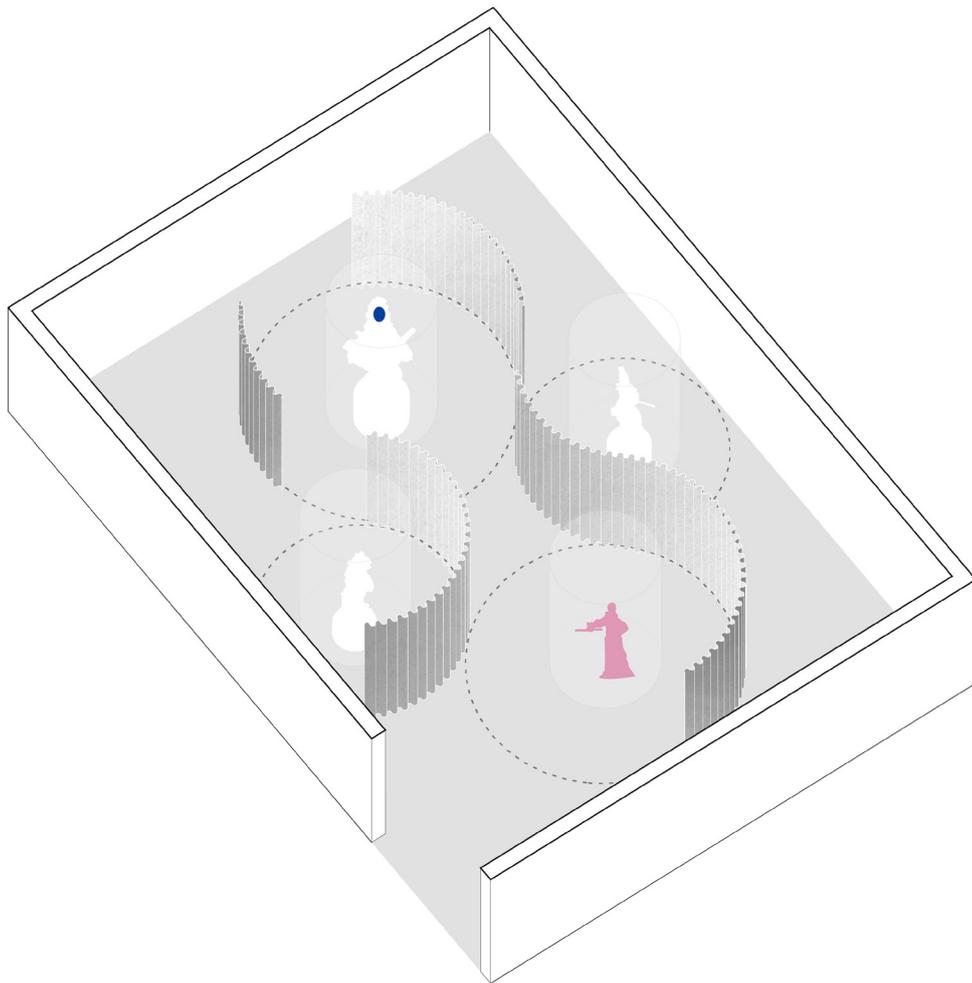
tracing paper curtain



paper curtain



fabric curtain



axonometric drawing of the plan



model photograph

3 / 11 / 22

week 1.9

P1

Trip to Belgium

Nadia Naveau is a Belgian artist mainly focused on creating sculptures. The four sculptures, present in this space, belong to the collection she made in 2014. She cast a few of her older artworks in white plaster, adding hints of colour to some of them. The sculptures are placed in a white room with a grey floor. Above every sculpture, there is a circular source of light creating strong contrasts in all- white surfaces of the sculptures. Three artworks are standing on white, cylindrical plinths of different heights, while one is standing directly on the floor. They are spread all over the room. The space between sculptures is divided by white curtains, hanging from the ceiling, ending around half a meter above the floor, therefore legs of visitors passing through the space are visible. The curtains are not fully restricting the movement through the space and there are visual connections between sculptures. The spaces that the curtains create are curvy, and soft and are contrasting the straight, rigid lines of the walls, floor and ceiling. They create a soft yet quite theatrical, almost baroque-like backdrop for the artworks and are a direct reference to the nature and materiality of the sculptures. There was a risk however that the architecture will become too literal and will overpower the artworks. I have aimed to create a balance between referencing and exhibiting, therefore curtains seemed like a suitable choice. They have also offered a certain technical benefit as they are one of the easiest ways of creating, soft, curved surfaces in the space.

feedback

is it a permanent gallery condition or temporary?

Dresden Synagogue

**The materiality of the curtains and floor might not be what it seems - curtains could be plaster, floor might be carpet
manipulation of materials**



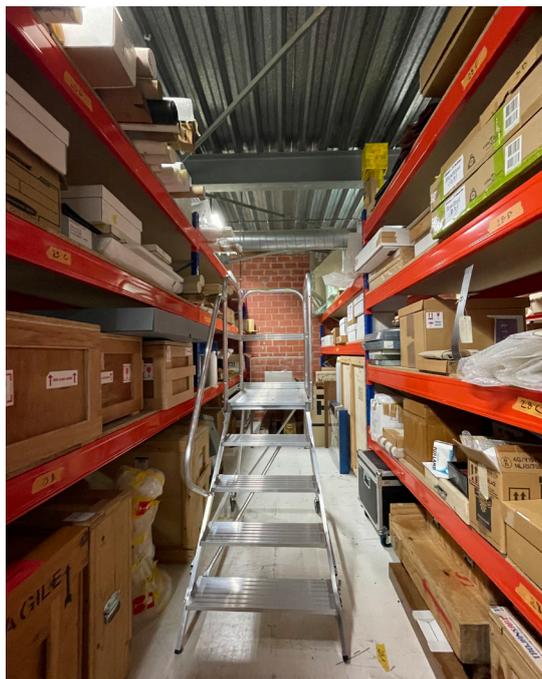
P1 table

Belgium trip
M HKA art storage

Even though M HKA as an institution is very proud of their collection and treats it as an unique part of their identity, it seems like in reality their archives are messy and disorganised.



artworks in M HKA storage



M HKA storage

The first visit to the courthouse building.

The building did not resemble the traditional court. It was detached from the other buildings around. The rhythm of the windows was something that stuck with me. Even though it was quite tall, it blended in nicely with the surroundings.



Courthouse building, view from riverside

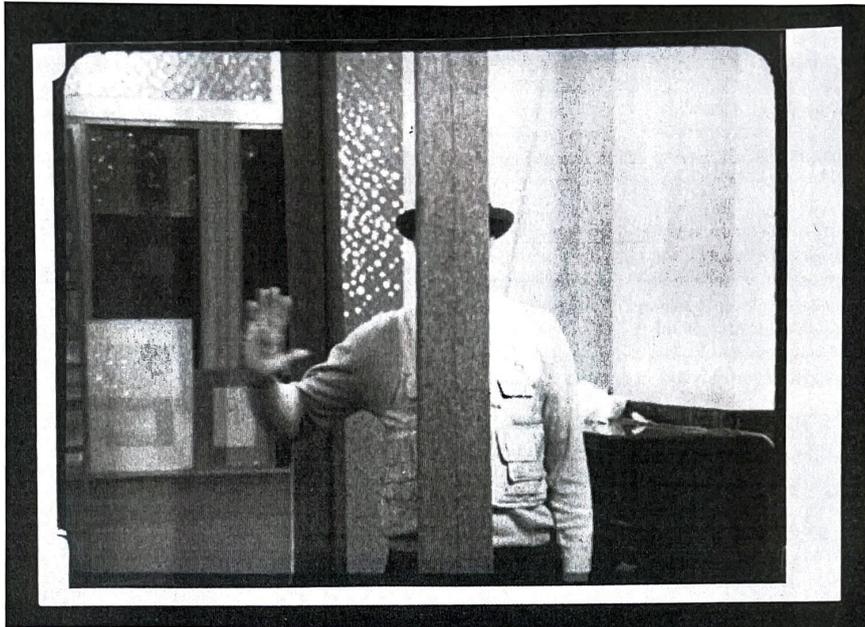
The gallery consists of old building with the new extension. From the exterior they are two completely buildings, however the in the interior they are well connected and feel like one coherent building. Extreme attention to detail, every millimetre was designed with attention and executed perfectly. The artificial light had pink-is hue, which made the simple, almost bare spaces full of concrete feel very warm. It was beautiful.



new and old building



walls and floor



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

Formation of a Museum

From its roots in the anti-museum of the ICC, via the 'kunsthalle with 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 anti-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

GIVE YOURSELF ENOUGH SPACE/ TOLERANCE IN THE MEASUREMENTS
LOOK HOW DIFFERENT THINGS MOVE THROUGH THE BUILDING.

Interiors Buildings Cities

BALANCE OF SPACE SIZE IN PUBLIC BUILDING.

- WHAT DOES THIS BRIEF ACTUALLY TELL ME?
- DOES IT INCLUDE AREAS FOR CIRCULATION ETC. (GROSS OR NETTO)?
- LOOK AT C.A. GALLERIES TO LOOK AT HOW MUCH SPACE FOR SERVICES. BALANCE AT THE MAN IN GALLERY SPACE VS. OTHER SPACE.

INDIVIDUAL COLLECTORS VS. ART BEING PLACED IN MUSEUM -> IT BELONGS TO THE PUBLIC

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.

AFTER WWII CONCEPTUAL ART HAS EVOLVED

Mark Pimlott, *Museum, image and agency, Oase 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-Clarke, 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

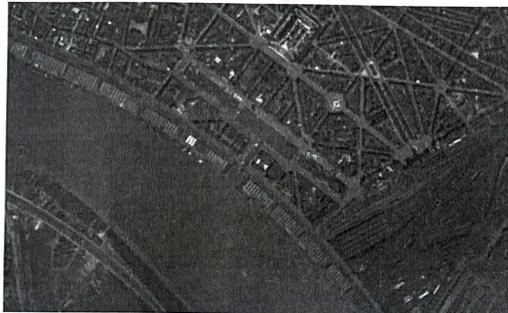
+95%-40% PALACE

ALLOWANCE FOR JUST THE AREA FOR MANS, SERVICES ETC THE ROOM.

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

and collate models and model photographs, drawings, debates, 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 forebears, 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.

GROUP 1
ALONE
BUT
THE END
THING IS
INDIVIDUAL
ANALYSIS
OF THE
BRIEF

Towards P2 INITIAL PROPOSAL FOR THE BUILDING, PLANS, SECTIONS, MODEL.

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.

TILL THE END OF NOVEMBER ←

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

Interiors
Buildings
Cities

HOW TO MOVE PEOPLE AROUND IN VERTICAL MUSEUM?
CONSTITUTIVE MUSEUM RELATIONSHIP BETWEEN FRONT AND BACK
OF THE HOUSE

Palace

17 / 11 / 22

week 2.1

site model in 3D

modelmaking

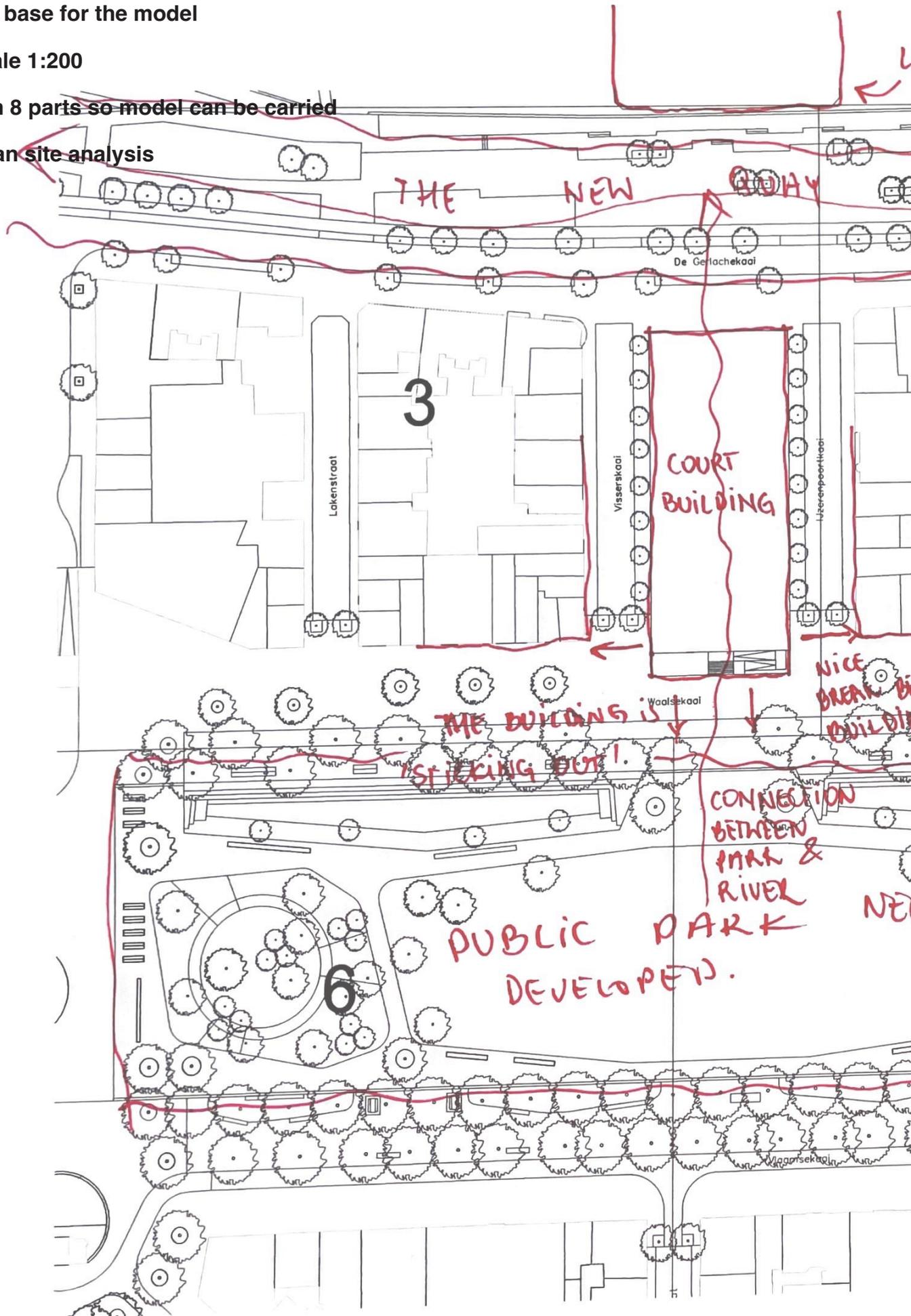
reading:
Richard Morris in TATE

site plan - base for the model

model scale 1:200

division in 8 parts so model can be carried

basic urban site analysis



OCK

DEVELOPMENT

Cockerillkooi

4

Luikstraat

Wopentstraat

M HKA

5

LIBRARY
NEXT TO THE
ENTRANCE TO
THE BRAIN OF
M HKA.

STATION

WEG

WEG

7

Waalsekooi

ALSO
PARK

8

ON THE
AXIS WITH
KAMS KA

first brief considerations

thematic division in the competition brief for new M HKA

flemish international art

WHAT KIND OF
INSTITUTION M HKA
IS ? vs.
WHAT DO THEY
ASPIRE TO BE?

foundation for M HKA

Gordon Matta - Clark
ICC archives

sub - activities

collection
exhibition
archive
forum

HOW LONG DOES ONE
SPEND INSIDE OF THE GALLERY?

permanent
temporary



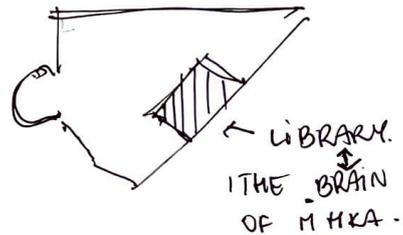
WAY OF VISITING
GALLERY?

Antwerp development

park
river

WHAT DOES ONE SEE FIRST?

director's clear vision
of the museum



sustainability

main themes mentioned in the brief

24 / 11 / 22

week 2.2

changing the strategy for the site model

3D drawing the blocks around the site

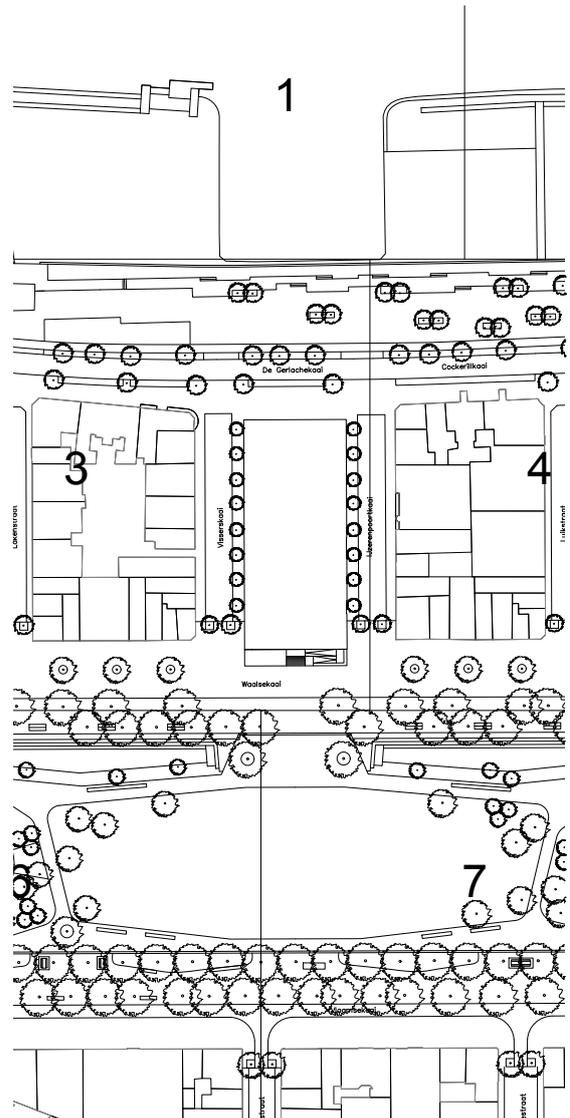
gluing the pieces together

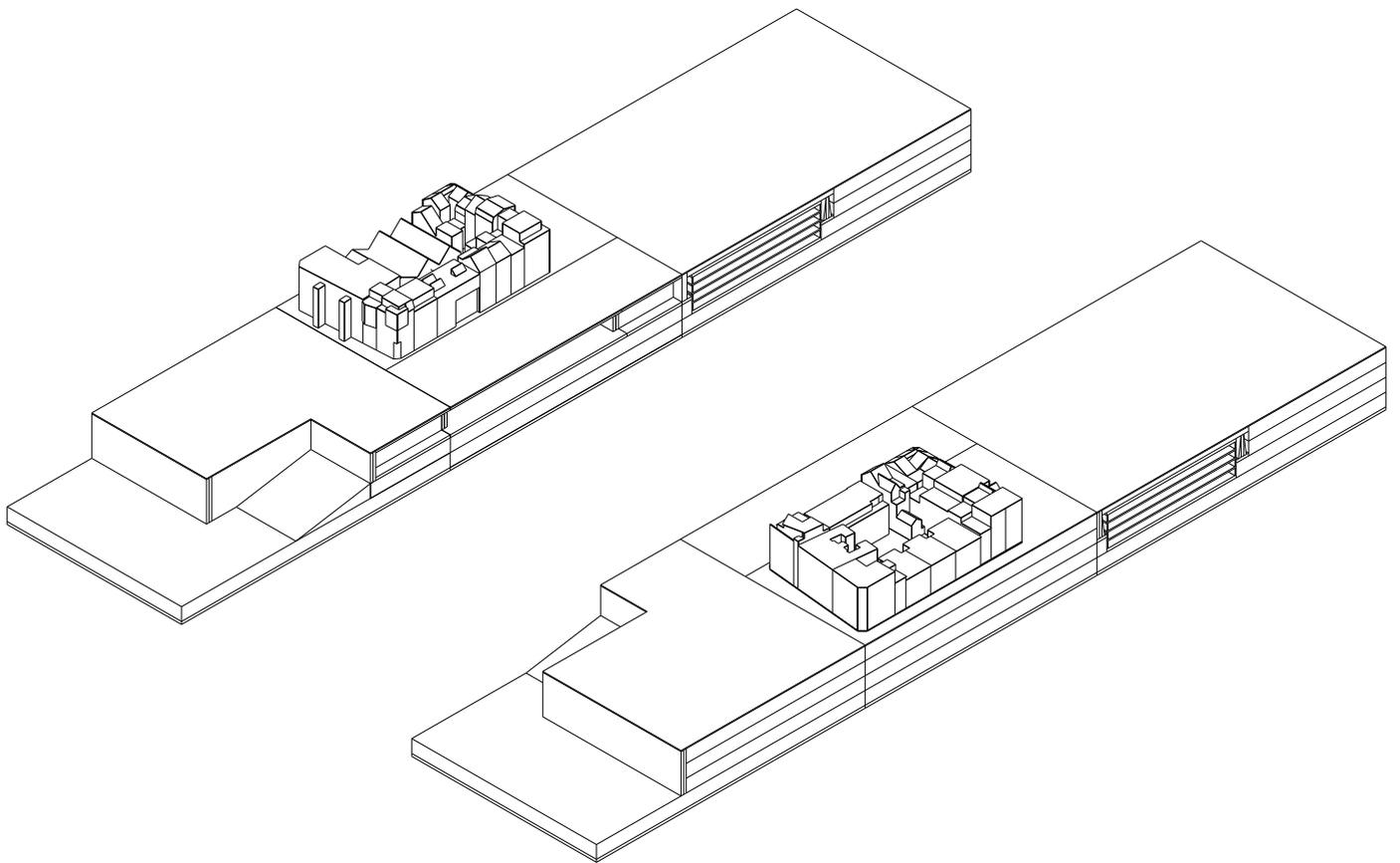
brief considerations:
why new building?

8 parts

materials:
MDF
cardboard
foamboard
paper

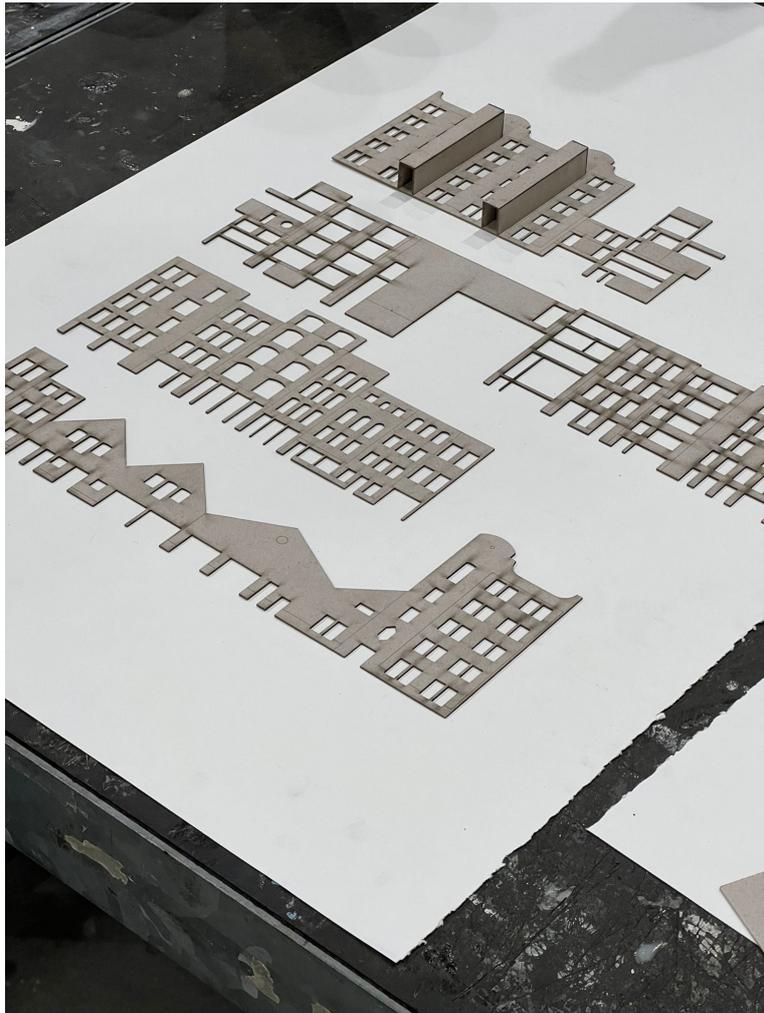
facades for blocks on the other side of the park





schematic representation of the physical model

glueing the pieces of the model together



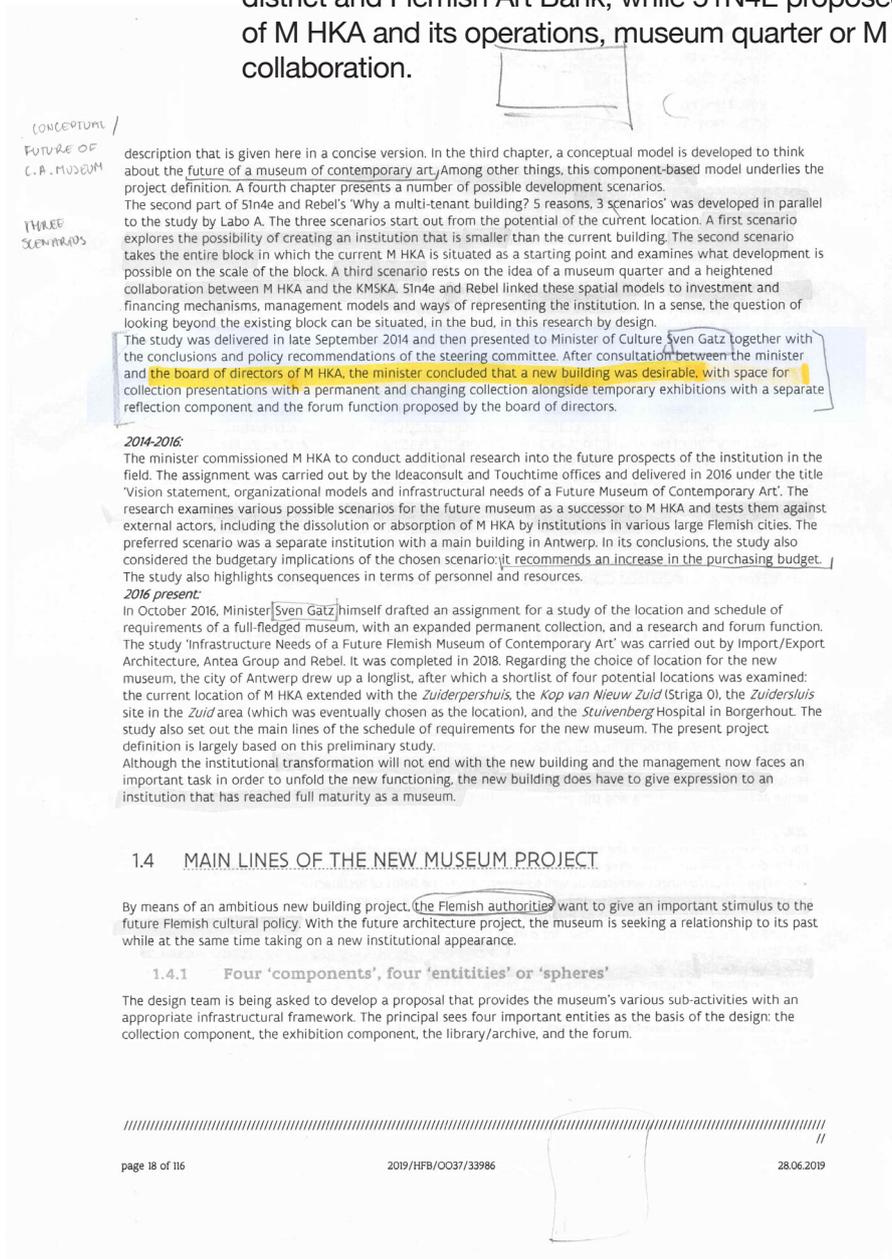
facades

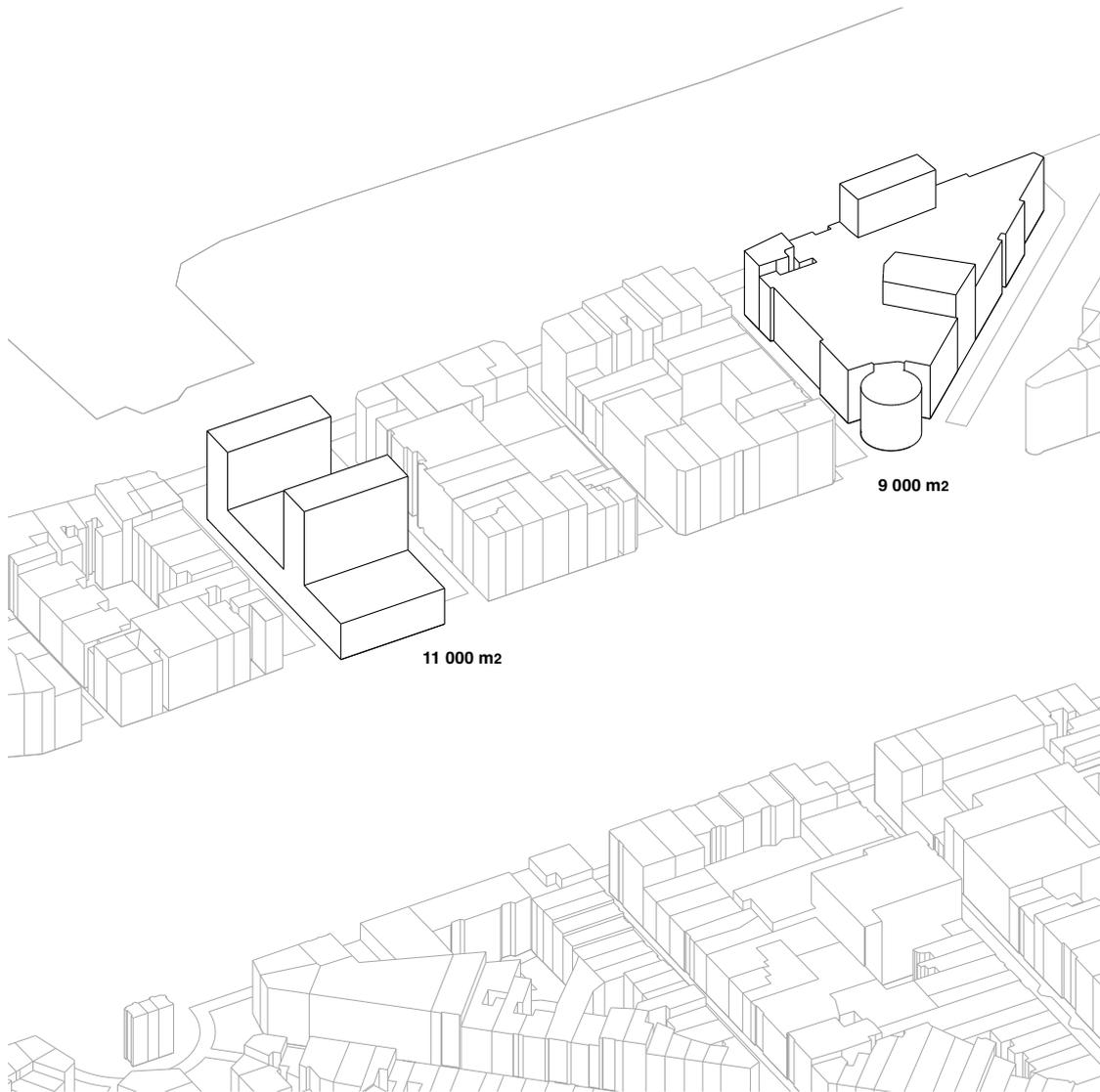


blocks

why M HKA needs new building?

Despite the extensive study conducted by two independently working teams (LABO - A and 51N4E) that presented various new scenarios of development for the new M HKA, the Flemish minister of culture made a decision about commissioning new building for the museum. LABO-A proposed connecting KAMSKA and M HKA, Antwerp art district and Flemish Art Bank, while 51N4E proposed decreasing size of M HKA and its operations, museum quarter or M HKA KAMSKA collaboration.





existing M HKA and the court building

1 / 12 / 22

week 2.3

deciding on the strategy regarding
placement of the new museum

why not to keep the existing M HKA
building?

diagramming spatial requirements from
the brief

photographing the model

why not to keep the existing M HKA building?

The brief clearly states that current M HKA building does not reflect the values of the institution.

- Wouter Davids about M HKA building: transformation of the grain silo into 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”
- Building hardly connects with the city (entrance & bookshop are very small; rooftop terraces are unexploited)
- Reception does not represent the “open house” M HKA aims to be
- Little room for public outreach
- Floorplan allows little room for experimentation
- The option to hold events at the same time is very low
- Exhibition area is big but not easily manageable
- Office spaces are small and uncomfortable to work
- Library and archive spaces are unexploited, not accessible for the public

From the urban point of view, the enlarged museum M HKA calls for would result in a bigger building, but because of the unique shape of the plot the museum building would become a huge “monster”, kinda ugly as well. The connection with the public would also be quite difficult because it just touches the park in one spot - the round room.

The new building creates a much more clear shape in the urban landscape and can be a clear link between park and river while creating an interesting urban interior.

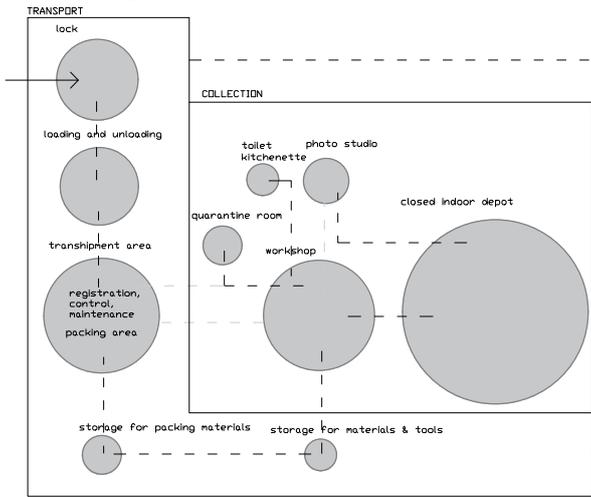
Also from a financial stand point, the plot is bigger, so the museum would get more money from it. Which will allow to invest in the new building.



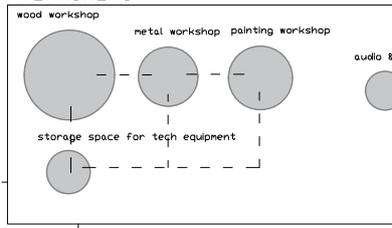
current M KHA building

new M HKA spatial requirements

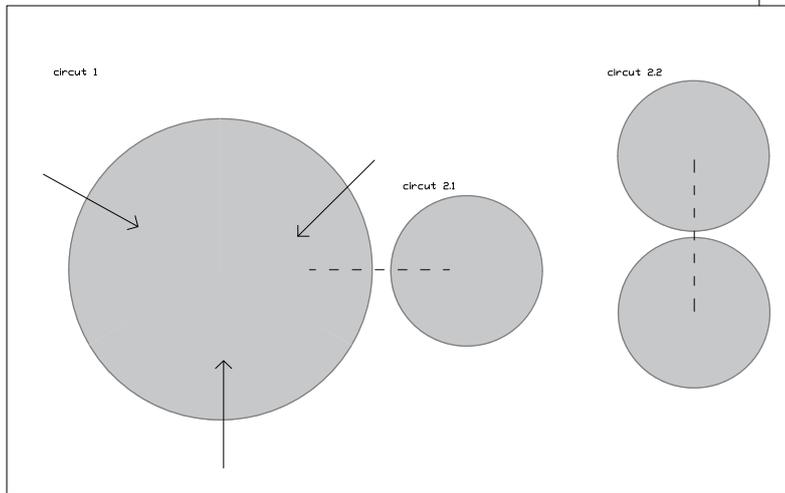
ART HANDLING



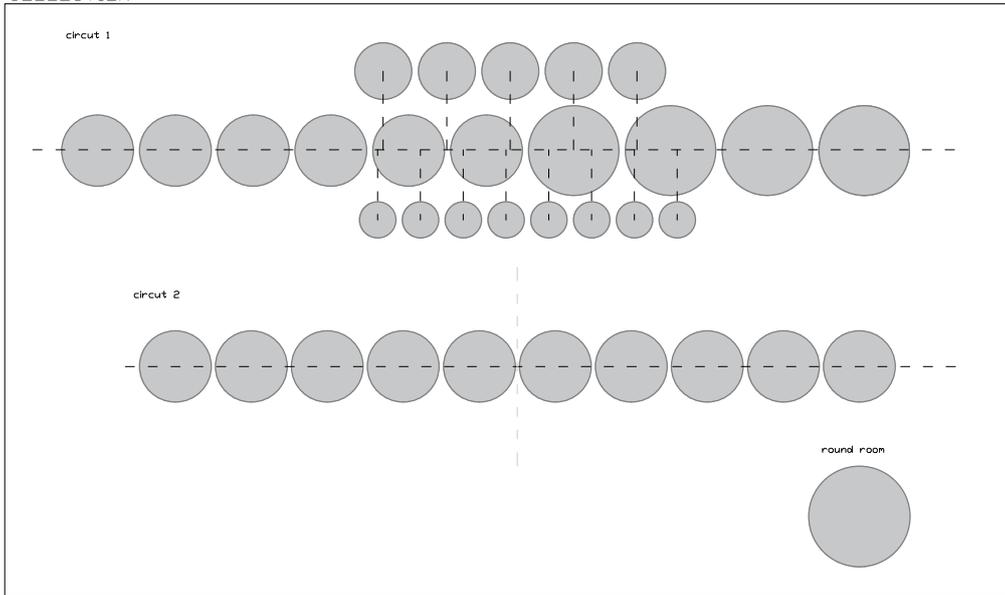
WORKSHOPS

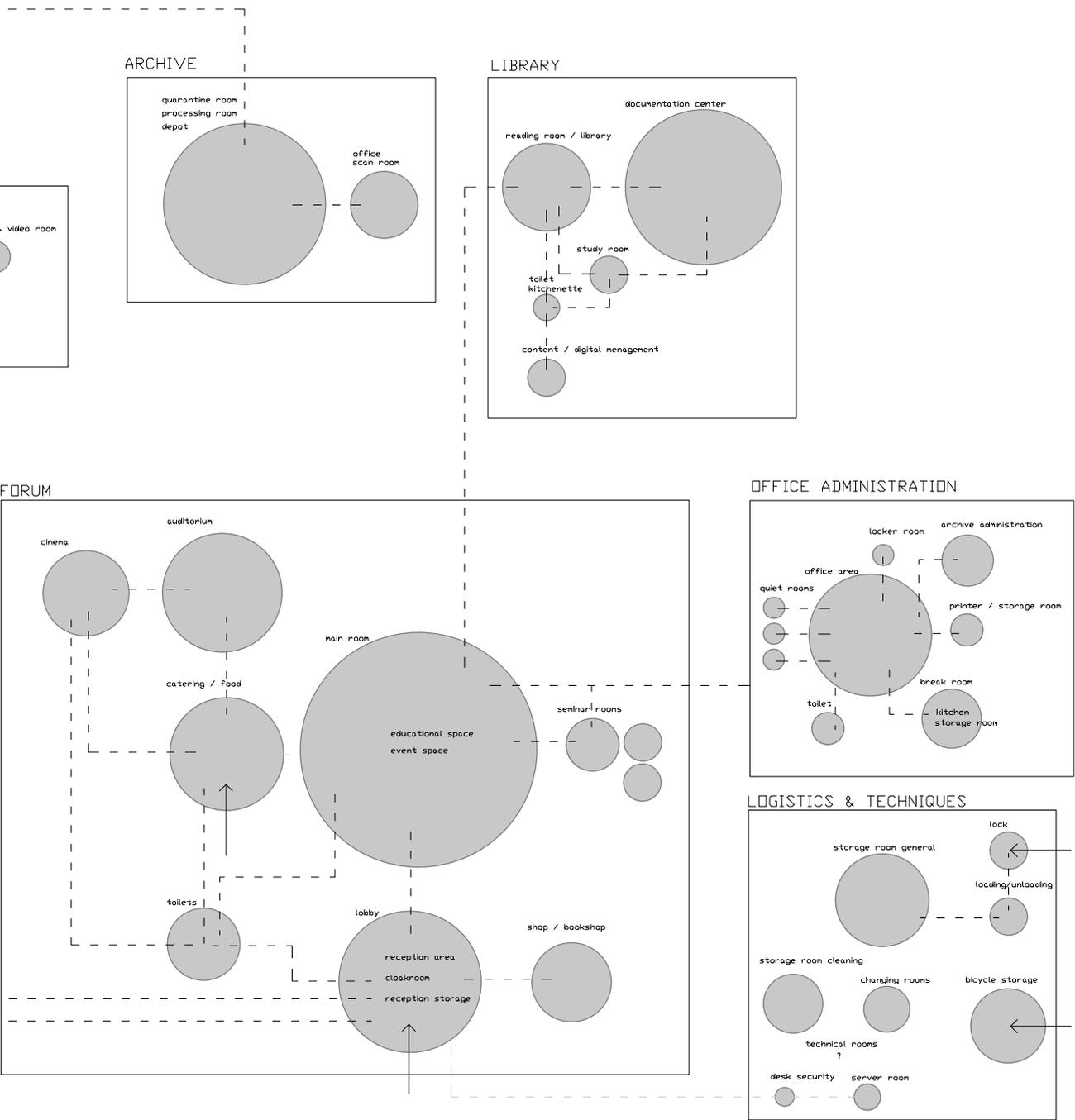


EXHIBITION



COLLECTION





8 / 12 / 22

week 2.4

why keep the court building?

analysis of the key fragments of the brief

analysis of the structure of court building

limits of existing construction

why keep the court building?

Even though the survey states that building has very little value, I think it has some interesting - worth keeping features. The quite unusual structure alongside with the windows could create some interesting art spaces.

Accommodating already existing building is in M HKA's dna, and building a new building would feel like the institution is disconnecting itself from it's past.

Also it is quite a nice metaphor to keep the structure that is supposed to be only there for 10 years. **Something temporary gave structure to something permanent.**

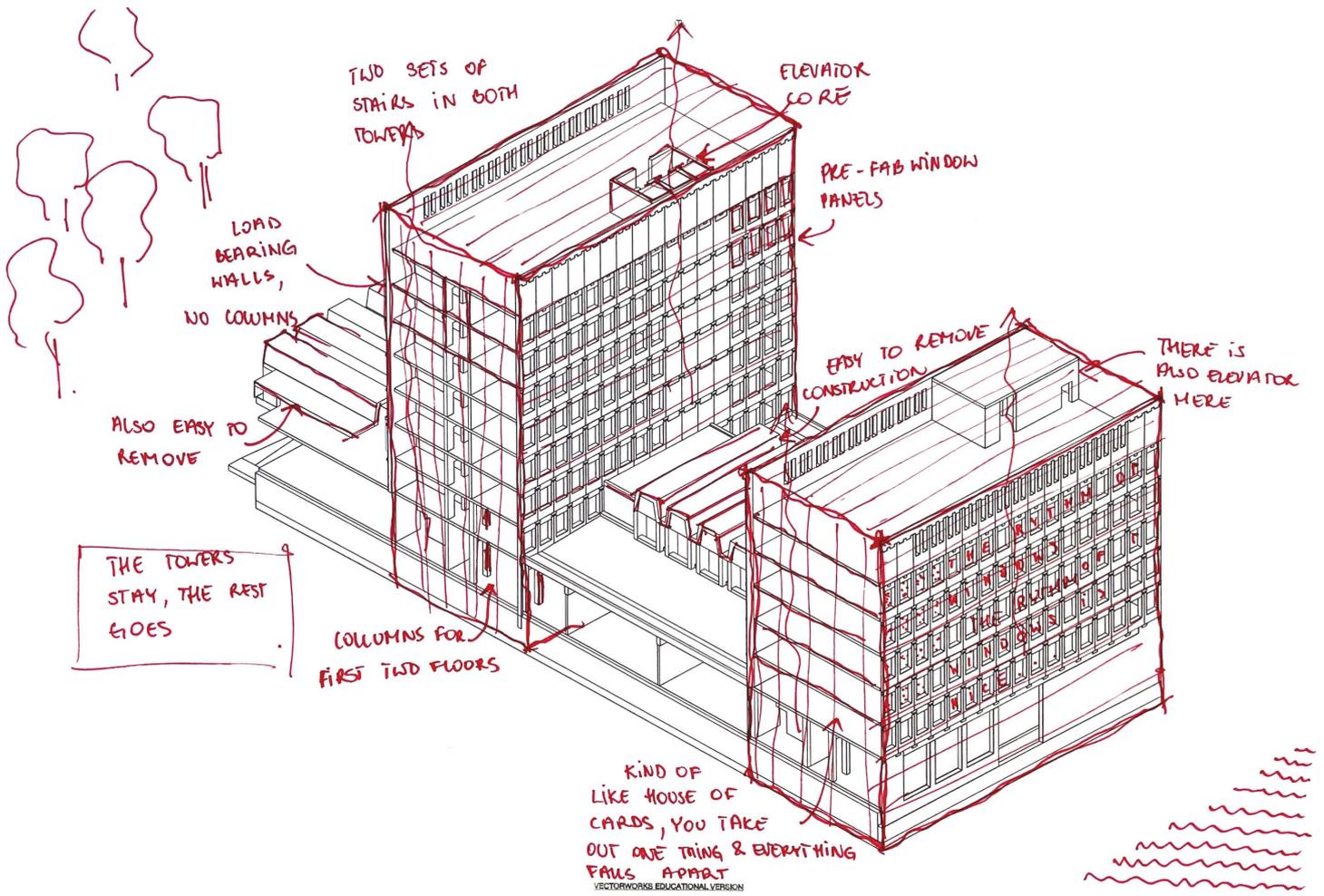
In the interior, we see that various spaces in the large central hall on the ground floor have been laid out in a rather messy way, the symmetrical structure of the facades is often lost in the interior. The frequent use of inferior cladding materials in various rooms in the large central hall on the ground floor of this prestigious building, such as linoleum and standard ceiling tiles, and the repetitive construction and dull finish of the identical floors in the towers also do not create an exciting atmosphere. architecture. The condition that the building should only serve for ten years and then be demolished, resulted in a design that was extremely sober and functional. As a result, hardly any architecturally interesting materials or spatialities can be found in the building, while a building of that scale certainly has the potential to do so. Furthermore, various later disruptive interventions have further affected the architectural value, such as the removal of the tower balconies, which are indispensable for the exterior design, and the relocation of the library inside. In general, the building therefore has a relatively low architectural value.

TEMPORARY
CHARACTER
OF
THE BUILDING
&
TEMPORARY
CONDITION
OF ART?



court building model

structure analysis



15 / 12 / 22

week 2.5

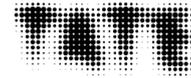
first ideas about the way of maintaining
existing building

nice things about the court building

reading *James Attlee, 'Towards
Anarchitecture: Gordon Matta-Clark and
Le Corbusier', in Tate Papers no.7*

Piece from Anarchitecture show

from James Attlee, 'Towards Anarchitecture: Gordon Matta-Clark and Le Corbusier', in *Tate Papers* no.7



[Research](#) → [Tate Papers](#) → [Tate Papers no.7](#) → Towards Anarchitecture: Gordon Matta-Clark and Le Corbusier

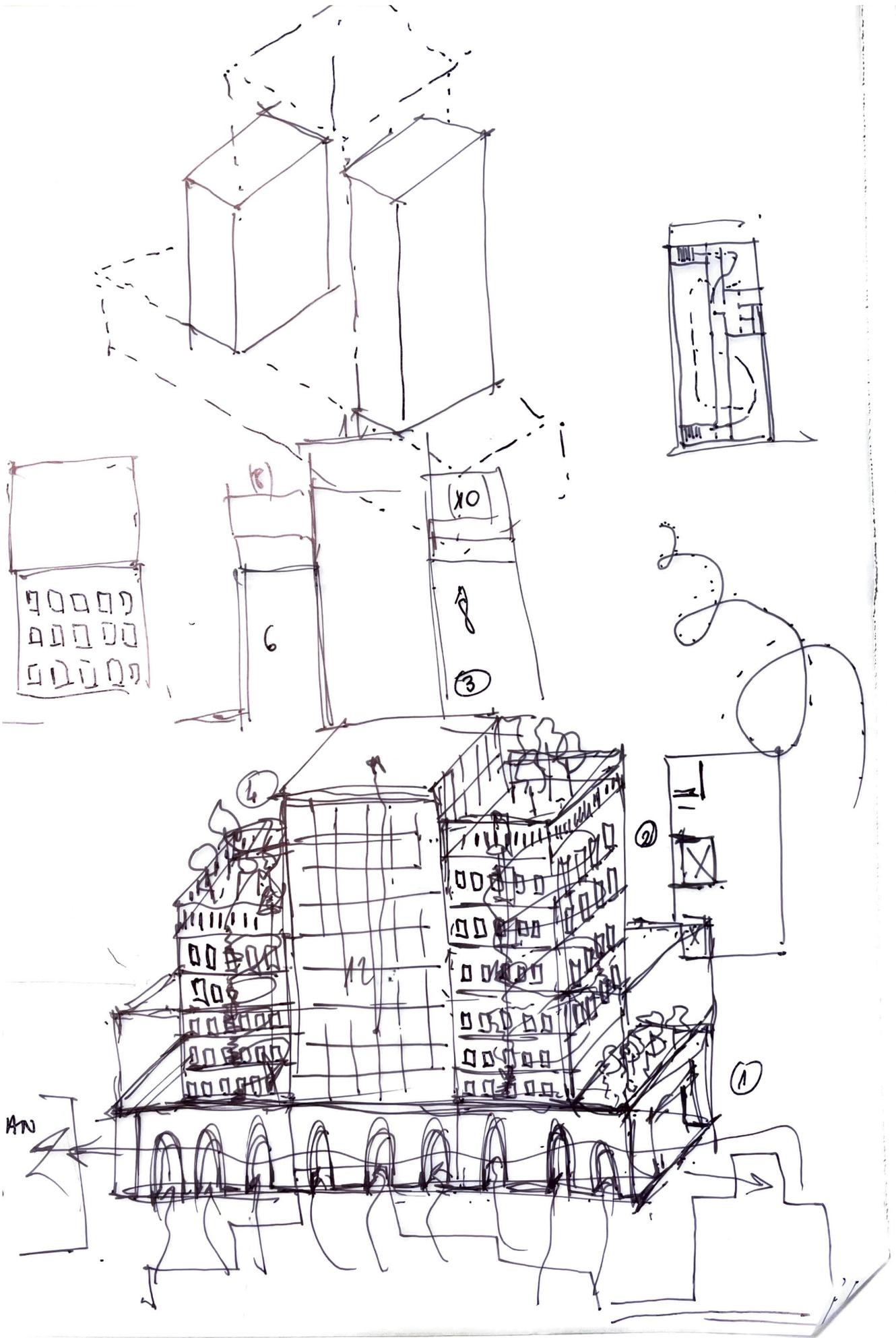
That his mind was brimming over with ideas was evident from the letter he sent to the Group with proposals for what should be included in the exhibition (fig.4).⁸ Characteristically, it is a document marked by humour, adventurous spellings and surrealist flights of fancy and wordplay. Equally characteristically, closer inspection reveals it to be firmly grounded in the writings of the giants of European modernism and design that he had studied at Cornell, particularly the French artist and architect [Le Corbusier](#). Through a process of linguistic reversal, a favourite philosophical tool, he uses these writings as a springboard to launch himself in a different direction and arrive at new starting points for his own explorations. The version of Anarchitecture imagined in the letter is a far cry from the disciplined, photography-based exhibition he proposed later. His methodology is made explicit from the start. The first object he suggests for inclusion is a plain board with the words 'NOTHING WORKS' written on it. This fundamentally anti-functional statement, described in his letter as 'a reaction to the prime-crime axiom of modern design-fighters', stands in direct opposition to the whole ethos of utilitarian modernism. At the same time it approaches the life-experience of inhabitants of downtown New York in the early 1970s, as the city approached bankruptcy and garbage piled up on the streets. In a footnote, Louis Sullivan's dictum 'form follows function' is manipulated through the distorting mirror of the artist's compulsive punning to become 'form *follows* function'. If this wordplay means anything it implies that a rigid adherence to certain ideas of form will restrict an object or a building's usefulness. An opposite approach might be to allow an object's appearance to suggest spontaneous new uses, in the way that the carriage of a wrecked train suddenly becomes a bridge in the photograph included in the *Anarchitecture* show (fig.5). Further on in the same letter, Matta-Clark makes explicit his relationship to Le Corbusier, by suggesting another idea for inclusion: 'AN MACHINE FOR NOT LIVING WITH AN EXTRACT FROM CORBUSIER'S VERSO UN ARCHITEC (edge of paper destroyed) SHOWING THE VIRGIN MACHINE HE WANTS US ALL TO LIVE IN.'



Fig.5
Untitled (Anarchitecture) 1974
Photograph mounted on board
406 x 559 mm
© ARS, NY and DACS, London, 2007

first ideas for the building

Extending the ground floor and devoting it to the public
The tower in the middle serving as the main addition
Maybe adding something on the sides but not too much
Ground floor accessible from all the sides ?
Staircases as a main mode of going up, then take the elevator down
Adding windows on the side of the courthouse building



22 / 12 / 22

week 2.6

lecture about project journals

creating new template for project journal

reading *Wouter Davidts, Triple Bond: Essays on Art, Architecture and Museums (Amsterdam: Valiz, 2017)*

Why Bother (About) Architecture

Contemporary Art, Architecture and Museum

from *Wouter Davidts, Triple Bond: Essays on Art, Architecture and Museums* (Amsterdam: Valiz, 2017)



3 Santiago Sierra, 300 Zinnen, 200 Tona, Kunsthau Dresden, April 2004.

4 For a brilliant discussion of the way artistic gestures use architecture to critique the institutional conditioning of exhibition spaces, see the last chapter 'The gallery as a genre' that was added to the 1999 edition of Brian O'Doherty's *Jessie's White Cube: The Ideology of the Gallery Space* (Berkeley: University of California Press, 1999).



Michael Asher, March 30–April 10, 1978, The Clocktower, The Institute for Art and Urban Resources, Inc., New York, New York. Detail of architectural ornament of the fourteenth floor porch; photo Daniel Buren.

that the weight had to be distributed over support pillars on the lower floors.³ In all three cases, architecture – and by extension first and foremost the art institution housed by it – was tested for its capacity to endure artistic intrusion. Whether the injured building is laid bare, locked, or put under pressure, the institution is incapable of functioning in a regular manner, or *in extremis*, any further. Sierra's interventions fit within a fairly recent tradition of symbolic and ever more violent gestures on architecture, and on the architecture of the museum institution in particular. This historical lineage can be dated back from Yves Klein's *Le Vide* (1958), followed by Armand's *Le Plein* (1960), Daniel Buren's sealing of the entrance of the Galleria Apollinaire (1968), Robert Barry's *During the exhibition the gallery will be closed* (1966), Michael Asher's removal of the windows of the Clocktower New York (1976), Gordon Matta-Clark's 'window blow-out' in the New York Institute for Architecture and Urban Studies (1976), Chris Burden's *Exposing the Foundations of the Museum* in the Temporary Contemporary in Los Angeles (1986) to more recent intrusions such as Elmgreen & Dragset's *Taking Place* in the Kunsthalle Zürich (2001), Kendell Geers' blowing up of a temporary wall in the MuHKA, Museum van Hedendaagse Kunst Antwerpen [Antwerp Museum of Contemporary Art] (*The Devil never rests...*, 2004), to Doris Salcedo's breaking up of the floor of Tate Modern's Turbine Hall (*Shibboleth*, 2007–2008).⁴

Since the 1960s, architecture is habitually perceived as and deemed an instance to be acted *against*. Architecture is regarded as the discipline and practice that represents and enforces the system – its institutions and the social order – and should therefore be put on trial, pierced, cut, demolished, split, torn apart, et cetera. Architecture indeed gives form and identity to institutions as it delimits, fixes and affirms

their boundaries. Hence it is deemed the most exquisite target for attacking those very institutions. By intervening in architectural elements such as doors, windows, stairs or foundations, which define and make up the spaces of the institution, the conditional nature of those very interiors can be assailed, questioned, and critically addressed. One justifiably wonders, however, why, after three decades of all sorts of attacks on the museum buildings, architecture is still seen as the most appropriate target to critically re-evaluate the museum, and by extension, institutions for contemporary art in general. Within the vital reflection on new stages for contemporary art, is architecture still an instance to bother, or, rather, to bother about?

Museums in Motion

In May 2003, a conference entitled 'Museum in Motion' was held at the cultural center De Balie in Amsterdam, after the seminal book *Museum in Motion?* of 1979, edited by Carel Blotkamp.⁵ The book of 1979 and the conference of 2003 were launched under comparable circumstances. The book was published upon the occasion of the departure of director Jean Leering from the Van Abbemuseum in Eindhoven. Leering's tenure at the museum was considered so influential that it merited review. The year 2003 saw three very similar cases: the directors of the most important Dutch museums of modern and contemporary art were about to leave: Rudi Fuchs from the Stedelijk Museum in Amsterdam, Jan Debbaut from the Van Abbemuseum in Eindhoven and, Chris Dercon from the Boijmans Van Beuningen in Rotterdam.⁶ This collective exodus was experienced as both urgent and promising. After all, new directors always get

MUSEUM AS A REFLECTION OF INSTITUTION



5 Carel Blotkamp et al. (eds.), *Museum in Motion? The Modern Art Museum at Issue/Museum in beweging: het museum voor moderne kunst ter discussie* (The Hague: Groot, Pub. Office, 1979). The most considerable difference between the book and the symposium, however, was a peculiar feature of the title of the book. It may be reported in a detail, but the questions marks that the editors of the book *Museum in Motion?* put in the title in 1979, were left in the description of the 2003 conference. The editors of the book not only put a question mark at the end of the title, but also a reversed one before the word 'museum'. Although this may be considered as a mere typographical joke, it represents the then 'disputable' state of the museum discussion. At that moment in time, there was still a lot of discussion, conflict, and disagreement about the question if the museum of modern and contemporary art could be set in motion, and how this had to happen.

6 Shortly after, all three museums had new directors: Siem de Jong at the Boijmans, Charles Esche at the Van Abbemuseum and Filip van Toij at the Stedelijk. The last however merely acted as a building pope during the refurbishment and extension of the museum.

Museum architecture as a reflection of an art institution, therefore institutional critique usually addresses architecture

architecture has rarely been permitted to intervene in the actual spatial development of the museum program. All too often, the ambition to bring architecture into play to rethink the museum's program and, by consequence, to develop a novel spatial framework to house that program, is paradoxically shattered in the name of flexibility or programmatic freedom. Museums, with the museum of contemporary art as the absolute champion, simply do not allow architecture to get in the way of their ambitions.

Since the museum of contemporary art wants to be at the absolute service of present-day art and artists, it is haunted by an almost paranoid desire for an architecture that is receptive, adaptable, and adjustable, or, in other words, flexible. But here we face a grim paradox. Although architecture is compelled to apply the strategy of self-effacement, it must simultaneously address itself to helping the museum overcome its struggles with art. After all, art does cause the museum a lot of trouble – in 1979 this was precisely the kernel of the *Museum in Motion?* book project. Since the 1960s, art has drastically altered its nature and strategies: it has become ever more agile, critical toward the institutional framework of the museum, and eager to operate on more specific sites. The museum of contemporary art wants to keep up pace, but is confronted with both spatial and institutional limitations. It suffers from the unhappy awareness that it is never able to occupy a true place in the artistic present, as it always 'frames' art. This identity crisis incites the museum to indulge in ongoing self-critique, institutional introspection, and ultimately, self-denial. In recent decades, we have been confronted with dozens of museums that, following the artists, contest their own space and develop anti-museum policies, some even going so far as to pretend to stop being a museum.¹² The nature of this crisis, however, is fundamen-

¹² An influential historical precedent for this stance was Willem Sandberg, director of the Stedelijk Museum in Amsterdam from 1946 to 1963. In his manifesto *De Huisraad Stedelijkmuseum* (De Jong & Co, 1959), Sandberg states that 'museums have a tendency towards conservatism, a museum is not the right key to open the door to this XXIst century for us... that place of today where the future is at hand has no property otherwise it will soon be museum again.'



Willem Sandberg, *NU* (Huisraad, Stedelijkmuseum, De Jong & Co, 1959).

Contemporary art museum architecture is obsessed with the idea of flexibility

has drastically changed. Museums are no longer confronted with the same problems as at the beginning of the 1970s. The critical questions – graphically represented by the double question mark – that the editors of the book were still able to ask, and the answers that the museum officials, artists, critics, theoreticians, and academics tried to formulate, have now been completely superseded by the contemporary state and conditions of the art world. In the new millennium the eventual mobility and liveability of the museum is no longer a point of debate; the critical relationship between art and museum even less.

New Rules of Play

The core of the present-day museum discussion is simply no longer occupied by art anymore. Whoever thinks that it is still art that brings the museum in an awkward position is terribly naïve. Museums no longer feel impotent or helpless towards art that critiques the institution, leaves, or even destroys, the building, or asks for help for large-scale and complicated projects.¹⁸ Quite the contrary, the former rebels have been domesticated; they are welcomed with the greatest cordiality, and almost cuddled to death. William Rubin was quite accurate when he warned artists, as early as 1974, that they'd better be wariest of the open arms than of the closed doors of museums.¹⁹ But it's too late. The willingness of museums to go along with so-called 'transgressive' artistic adventures is limitless. They have made them merely 'part of the program' as they are estimated to enhance their credibility and guarantee their reputation of being rebellious, critical and controversial. Nowadays, it is hard to find a museum that does not function as a platform for contemporary art – even

¹⁸ In the 1979 *Museum in Motion?* book these issues are still formulated as the 'major problems' that museums are facing, by museum director Frans Hals in the introduction. If we take a closer look at the questions, it becomes immediately clear that a lot of them, if not the majority, seem no longer to be a true issue of discussion. Would there be anyone to argue that the museum should deal with visual arts only, or with theater, music, literature, architecture and dance as well? Or that the museum should engage with 'high art' only, or with any cultural phenomenon? Let alone that someone would contest the idea that a museum should organize temporary exhibitions. Or, just imagine that we would question the idea that the museum's activities are no longer limited by its building. And, finally, who on earth would contest the idea that a museum commissions artworks?

¹⁹ Lawrence Alloway and John Coplans, 'Talking with William Rubin', *Artforum* (October 1974), as reprinted in Carol Blackamp et al. (eds.), *Museum in Motion?*, pp. 311–319.

Art or displaying art is no longer the main subject of discussion about contemporary art museums. The focus shifted to museum's public functions.

Purpose-built or reconversion Centre Pompidou, Temporary Contemporary and Tate Modern

from Wouter Davidts, *Triple Bond: Essays on Art, Architecture and Museums* (Amsterdam: Valiz, 2017)

Purpose-built or Reconversion

stimulate contemporary artistic production. This generated demand for a supple architecture embodying the unlimited and perpetual possibility of anything, anywhere, at any time. The concept of delimitation was therefore constantly and deliberately weakened in the architectural program: the notion of a room or gallery (*salle* or *galerie*) was replaced by the less determinate concept of space (*espace*).⁶ Although the necessary area requirements for certain primary functions were precisely indicated, the brief anxiously avoided any further formal or spatial specificity. While the museum section of the architectural program states the necessity for a series of galleries, facilitating a chronological exhibition scheme, it then explicitly refrained from determining the design of these galleries. The galleries needed to be 'as flexible as possible' in order to allow 'any possible mode of presentation.'⁷ The interior of the Center was imagined to surmount every spatial – and, by extension, institutional – division or demarcation by means of an architectural continuum, an accumulation of spaces and surfaces.

When the architects Piano & Rogers were awarded first prize in the competition, the jury praised their design for having met the desire for a functional, flexible and polyvalent construction.⁸ The high-tech framework with its stacking of large open platforms effectively evoked the institutional agenda of topicality, democratization and demystification.⁹ The structure promised to allow both anticipation of and adaptation to the changing and unpredictable needs, means, and tastes of future users. This belief was further enhanced by the standard rhetoric of the architects, describing the building as 'a giant Meccano set' that would take a stand against the 'traditional static transparent or solid doll's house.'¹⁰ In the Centre Pompidou, the marriage between architectural and institutional flexibility was to be fully

6 Program architectural, pp. 10–11.

7 Program architectural, p. 17.

8 *Concours international pour la réalisation du Centre Beaubourg: Rapport du Jury* (Paris: Etablissement Public du Centre Beaubourg, 1971), pp. 95–96: 'tout est fait pour y attirer, y stimuler, y retenir la vie.'



9 Renzo Piano and Richard Rogers, Centre Pompidou, Paris, 1971; scale model of the competition design.

10 Renzo Piano and Richard Rogers, 'Centre Georges Pompidou: Piano & Rogers: A Statement', *Architectural Design* 47, no. 2 (1977), p. 90.

ROOM & GALLERY
vs.
SPACE

Room or gallery vs. space

Critique of extreme flexibility

Buildings

29 Jean-François Fogot, 'L'espace culturelle Beaubourg,' *Libération*, January 31, 1972. 'On peut tout y faire. Donc rien de vraiment efficace.'

30 Baudrillard, *L'Effet Beaubourg*, p. 18. 'On n'y peut rien.'



31 Renzo Piano and Richard Rogers, Centre Pompidou, Paris; interior view of one bay of the building structure.



32 Daniel Buren, *Photo/souvenir des murs d'une exposition: détachement et agrandissement d'une partie du mur*, 1982.



Daniel Buren, *Photo/souvenir des murs d'une exposition: vue assemblée, débranchement, grandissement, découpe*, 1982.



Daniel Buren, *Photo/souvenir des murs d'une exposition: entrée de l'exposition; photo romantique bizarrement cadrée; titre de l'exposition*, 1982.

33 In this respect, the building activities within Centre Pompidou would befit the concept of 'ruins in reverse,' or 'buildings [that] don't fall into ruin after they are built, but rise into ruin before they are built' of the American artist Robert Smithson, see Robert Smithson, 'A Tour of the Monuments of Passaic, New Jersey' (1967), in Nancy Holt (ed.), *The Writings of Robert Smithson*, *Essays with Illustrations* (New York: New York University Press, 1979), p. 54.

institutionally, than a servile platform, a neutral framework. The phantasmagorical identification with cultural production is doubled ideologically with institutional self-denial.

Yet the building itself crushes the idea of cultural productivity. The isotropic plain of the Centre Pompidou results in a negative and abstract promise of freedom. It is, as a journalist of the French newspaper *Libération* remarked at the opening, nothing but a tautological nightmare: 'Everything is possible, hence nothing really effectively.'²⁹ The phantasmagorical desire that everything must be possible anywhere at any time reveals its tautological character: 'Nothing is never possible nowhere.'³⁰ In the Centre Pompidou the dream of unlimited potential is confronted with an indeterminate architecture – an architecture of the zero degree. The building doesn't perform like a dynamic plaything but offers itself instead as a well-equipped but empty playground.³¹ The drive to maintain a situation of infinite possibilities implies that *nothing* is possible, unless one ceaselessly creates or constructs new conditions. The radical flexibility of the Centre is consequently nothing but a postponed task of creating new architecture, albeit a pseudo-architecture of moveable walls and partitions. The curators are encouraged to become exhibition architects: for every *mise-en-vue* they must conceive an adjusted *mise-en-scène*.³² The Centre Pompidou's platforms act as a permanent construction site, a literal work-in-progress that constantly gives birth to ruins.³³ Moreover, this constant building activity is doomed to remain arbitrary. Behind a façade that frames every activity as a form of unlimited productivity, and within an exterior that provides every creative act with a suitable decor, all actual creativity is experienced as a gratuitous game, ludicrous theatre. No wonder that the Centre Pompidou is frequently branded as 'the archetype and supreme example of everything that a museum

138

re-built or Reconversion

should not be.'³⁴ As Kenneth Frampton once stated, it simply delivers 'too much flexibility.'³⁵ This paradoxical assertion indicates the ambiguous role that the notion of flexibility generally plays in museum discourse. The Centre, in particular, provides the clearest proof that flexibility does not fulfill the museum's desire for a topical role, but instead reveals its unfeasibility. As Reyner Banham rightly remarked, the institution came eye to eye with a building that had taken this question all too seriously, and elliptically handed it back.³⁶

Temporary Contemporary (1983)

I think Beaubourg's a mess. Flexible space works sometimes – at the Temporary Contemporary it's absolutely sensational. Most of the artists I know love that space.

— Alex Katz³⁷

Although the program of the museum as a site of cultural and artistic production remains very popular, it has more recently become subject to a completely different architectural translation. Rather than erecting purpose-built, factory-like buildings, thought of as machines-to-exhibit-art-works-in, it is in vogue to reconvert former factories into museums of contemporary art.³⁸ One of the earliest and probably most influential examples of this architectural shift of museums from built to reconverted factories is the Temporary Contemporary in Los Angeles (1983), an abandoned warehouse reconverted into an exhibition space by architect Frank Gehry.³⁹ Gehry, whose fame would later escalate with such architectural extravaganzas in museums as the Guggenheim Bilbao, kept his intentions to a minimum here. 'My job,' as he put it then, 'was not to screw it up.'⁴⁰ He simply joined the two separate

139

34 Robert Hughes, as cited in Susanne Stephens (ed.), *Building the New Museum* (New York: Princeton, N.J.: The Architectural League of New York/Princeton Architectural Press, 1988), p. 31.

35 Kenneth Frampton, *Modern Architecture: A Critical History*, rev. and enl. ed. (London/New York: Thames & Hudson, 1985), p. 285.

36 Banham, 'The Pompidouism', p. 278 (my translation).

CRITIQUE OF EXTREME FLEXIBILITY

37 Alex Katz, as cited in Susanne Stephens (ed.), *Building the New Museum* (New York/Princeton, N.J.: The Architectural League of New York/Princeton Architectural Press, 1988), p. 30.

38 Already in 1994, on the opening of the Andy Warhol Museum in Pittsburgh, Helen Searing ('The Britto Box in the Warehouse: Museums of Contemporary Art and Industrial Conversions', in Fannin West-partner [ed.], *The Andy Warhol Museum*, [Pittsburgh/New York/Stuttgart: Andy Warhol Museum/D. A. P./Cantz, 1994], p. 39) labeled this development the hottest trend in museum design.



39 Frank Gehry, Temporary Contemporary, Museum of Contemporary Art, Los Angeles, 1983.

40 Frank Gehry, as cited in Pilar Viladad, 'The Underrated Shed', *Progressive Architecture* no. 3 (March 1984), p. 52. Describing his interventions in an interview ('The Museum Sculpture: Interviews with Frank O. Gehry on the Guggenheim Museum Bilbao', in Gerhard Mack [ed.], *Art Museums into the 21st Century* [Basel: Birkhäuser, 1999], p. 54) he said: 'I did not do anything there. I swept the floor.'



Frank Gehry, Temporary Contemporary, Museum of Contemporary Art, Los Angeles, 1983; construction of moveable walls.

In the Temporary Contemporary the focus was put on conversion of industrial architecture into art spaces. Since then it has become popular model for art spaces. However the court building is also a conversion, it is quite a completely different one. What kind of space does the courthouse can offer? What are their characteristics ?

Public Before Artists Tate Modern Expanded

from *Wouter Davidts, Triple Bond: Essays on Art, Architecture and Museums (Amsterdam: Valiz, 2017)*

Tate brief What does exactly M HKA is trying to do?

Public before Artists

art, particularly for new areas of contemporary visual culture including photography, film, video and performance' and the need to grant 'more space to show Tate's growing collection.'³

Significantly, this major shift translated into the 'Architectural Brief' for the extension that was drafted in 2007. The first sentence describes Tate Modern's further development as having 'the objective to create one of the most exciting new cultural buildings in the world, designed to show the full breadth of contemporary art in the 21st century,' but this is immediately followed by the statement that 'audience engagement and learning will form the heart of the new museum.'⁴ This key place for social and educational exchange, however, does not signal a lesser importance for the artists or the artworks in the collection. 'Artists will play an important role in shaping the project and Tate will continue to develop one of the finest collections of contemporary art in the world,' the brief reassures. Yet, unlike in 1994, artists did not receive a questionnaire; instead the public did. In 2004, people were asked why they wanted to visit Tate, and what their experiences were. Instead of questioning the best possible conditions for art display, the institution wanted to learn about the motivations, attitudes, perceptions and reactions of visitors to Tate.⁵

A most astonishing outcome of the survey (confirmed by further research in 2010) was that less than a quarter of the visitors came for inspiration and aesthetic experience only. Many more came to obtain knowledge and to encounter people. This result obviously strengthened the museum's earlier chosen direction, and consequently informed the architectural brief and the ensuing design by Herzog & de Meuron. Whereas the initial scheme of Tate Modern was primarily driven by concerns about the display of artworks, the role and participation of the public became the decisive factor in the

203

Reasons for visiting art gallery

3 'Transforming Tate Modern: A New Museum for 21st Century Britain,' press release, Tate Press Office, London, July 25, 2006.

4 'Introduction and Vision,' in *Transforming Tate Modern: Coordinate Architectural and Engineering Brief*, Tate, London, October 2007, n.p.

5 Morris Hargreaves McIntire, 'Tate through Visitor's Eyes: An Anatomy of a Visit,' London, January 2004, Appendix 5.0 to *Transforming Tate Modern: Coordinate Architectural and Engineering Brief*, Tate, London, 2007, n.p.

THE BRIEF

REASONS FOR
COMING TO THE
ART GALLERY

↓
TATE

Past and Future

Robert Smithson, *Copy and the New Monuments (1966)*, in Jack D. Flam, ed., *Robert Smithson: The Cold Writings* (Berkeley/Los Angeles/London: University of California Press, 1996), pp. 13 (11).

Herzog & de Meuron's design for the expansion of Tate Modern has a unique temporal nature. Not unlike Robert Smithson's qualification of the new kind of monumentality he discerned in the work of his contemporaries, and which certainly marked his own *Mirrored Zigurat*, the edifice looks like it is 'not built for the ages, but rather against the ages.'³² It resonates with both past and future, even though it is resolutely in the present. By returning to an architectural image that stems from the cradle of civilization, the project emphasizes its difference with the growing commodification and commercialization of present-day culture – and the pastiche avant-garde language of the surrounding buildings at Bankside. As candid *aficionados* of traditional museums, Herzog & de Meuron consciously rejected the often pompous attempts to define a new typology for the museum of the twenty-first century. Yet, in both its material and spatial formation, their brick and concrete structure hints at the imminent prospects of a public institution in an era of determined privatization. The two consecutive building phases of Tate Modern unmistakably defy three major truisms about museum architecture. The first states that museums need to be built for the arts, the second that museums are salient programs for architectural experimentation, and finally the third that architecture is the prime vehicle for rethinking the museum. After the recent expansion of Tate Modern, all three of the latter are ever more up for critical revision.

Museum architecture truisms

How the spaces of existing building were adapted?

11 Herzog & de Meuron, TFM TFM 2, January 19, 2009; internal project report.



12 Herzog & de Meuron, Tate Modern, London, 2010; axonometric drawing of structure tanks and tower.



13 Herzog & de Meuron, Tate Modern, London, 2010; the old and new concrete columns at the entrance of the Tanks.

14 Jacques Herzog in telephone conversation with the author, November 19, 2015.

design schemes for the new extension in 2008, would constitute the kernel of the museum's future identity:

The oil tanks are not simply the physical foundation of the new building but also the starting point for intellectual and curatorial approaches which have changed to meet the needs of a contemporary museum at the beginning of the 21st century. These approaches require a range of gallery spaces both larger and smaller along with 'as found' spaces of less conventional shape.¹¹

However, the envelope for the rising concrete structure was not derived from the clover-shape of the oil tanks. The slightly sloping and warped exterior surface of the tower rising at the south side of the Power Station was shaped by the existing brick building, the visitor routing on the Southwark site and the zoning laws for light and views of St Paul's Cathedral.¹² The consequence of this clash of two different geometries can be experienced in the passageway connecting the Turbine Hall to the Tanks. Reminiscent of the elementary volumes of the sculptor Ronald Bladen (1918–1988), a diagonal line of inclined, massive concrete pillars pierces through the ceiling and disrupts both the orthogonal logic of the Switch House and the circular set-up of the oil tanks.¹³

As in the first phase of the project, the architects' approach was to preserve the overall spatial diagram of the existing building, and to distribute the new program throughout the existing and newly created spaces while respecting their spatial constitution and material quality.¹⁴ In dialogue with the curators, the architects made a clear division between those parts of the program that would be situated in the oil tanks, in the newly added tower, and in the former volume of the Switch House, respectively. This separation becomes plainly legible in the ground plan.

206

Public before Artists

Contemporary practices such as film, video, and performance are allocated primarily to the underground areas in the oil tanks, whereas the presentation of the collection and temporary exhibitions are assigned to well-proportioned and refined gallery spaces located within the spatial confines of the Switch House – not unlike the neat insertion of the display galleries in the perimeter of the Boiler House on the other side of the Turbine Hall. The volume of the new tower in its turn does not house any galleries at all. It contains social and educational programs, with an array of cafés, lounges, restaurants, shops, classrooms, studio spaces, member rooms and a spectacular viewing terrace distributed over ten floors, all of which are connected by a complex route of ramps and stairs – appropriately called 'the ceremonial route' by the architects. This *promenade* starts at underground level with a majestically curved staircase that is situated precisely on the virtual 'seam' between the existing building and the addition, in the passage from the Turbine Hall to the Tanks.¹⁵ Today, Tate Modern possesses a unique diversity of spaces, unequalled by any other museum in the world, ranging from the vast Turbine Hall, the raw Tanks, to the refined galleries of different sizes and with different modes of illumination in both the Boiler House and the Switch House. Herzog & de Meuron did not unite the assorted spaces into a seamless whole, but arranged them in a sincere juxtaposition: 'This dialogue between the raw and the refined, the found and the new, lies at the heart of the architectural vision for the building.'¹⁶



15 Herzog & de Meuron, Tate Modern, London, 2010; the staircase at the entrance of the Tanks.

16 Herzog & de Meuron, TFM TFM 2, January 9, 2010; internal project report.

Babylonian Tower

Ever since the advent of the Centre Pompidou, which made a radical break with the traditional appearance of the museum

207

**Juxtaposition not unity.
What about the court building? What am I
trying to achieve?**

11 / 01 / 23

week 2.7

massing

spatial organization of a new M HKA
building

pre P2

spatial organization of a building

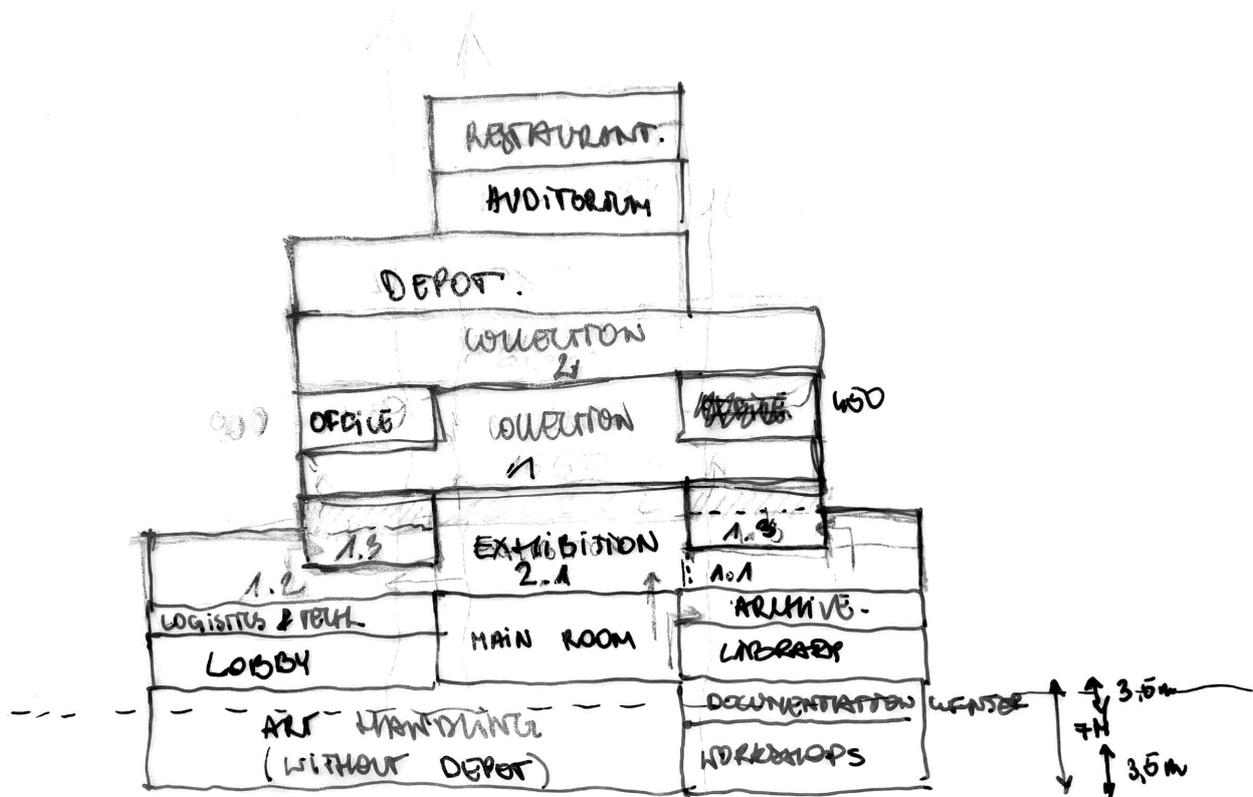
Some of the spatial arrangement do not make much sense, for example putting auditorium requires moving a lot of people at the same time up. Some of the offices have worse view than a depot. Transport of art is problematic as the art handling is in the basement.

Finding some precedents of small art spaces might be helpful.

Moving building outside its boundaries is a bold move. How does the “moved out” space work?

The new structure should support the old one functionally and structurally. Capacity of the new structure to “take care” of everything.

Service infrastructure that doesn't go all the way to the top doesn't really make sense.



sketch section of the building

19 / 01 / 23

week 2.8

redesign of the building after pre-P2
considerations

searching for the character of the space

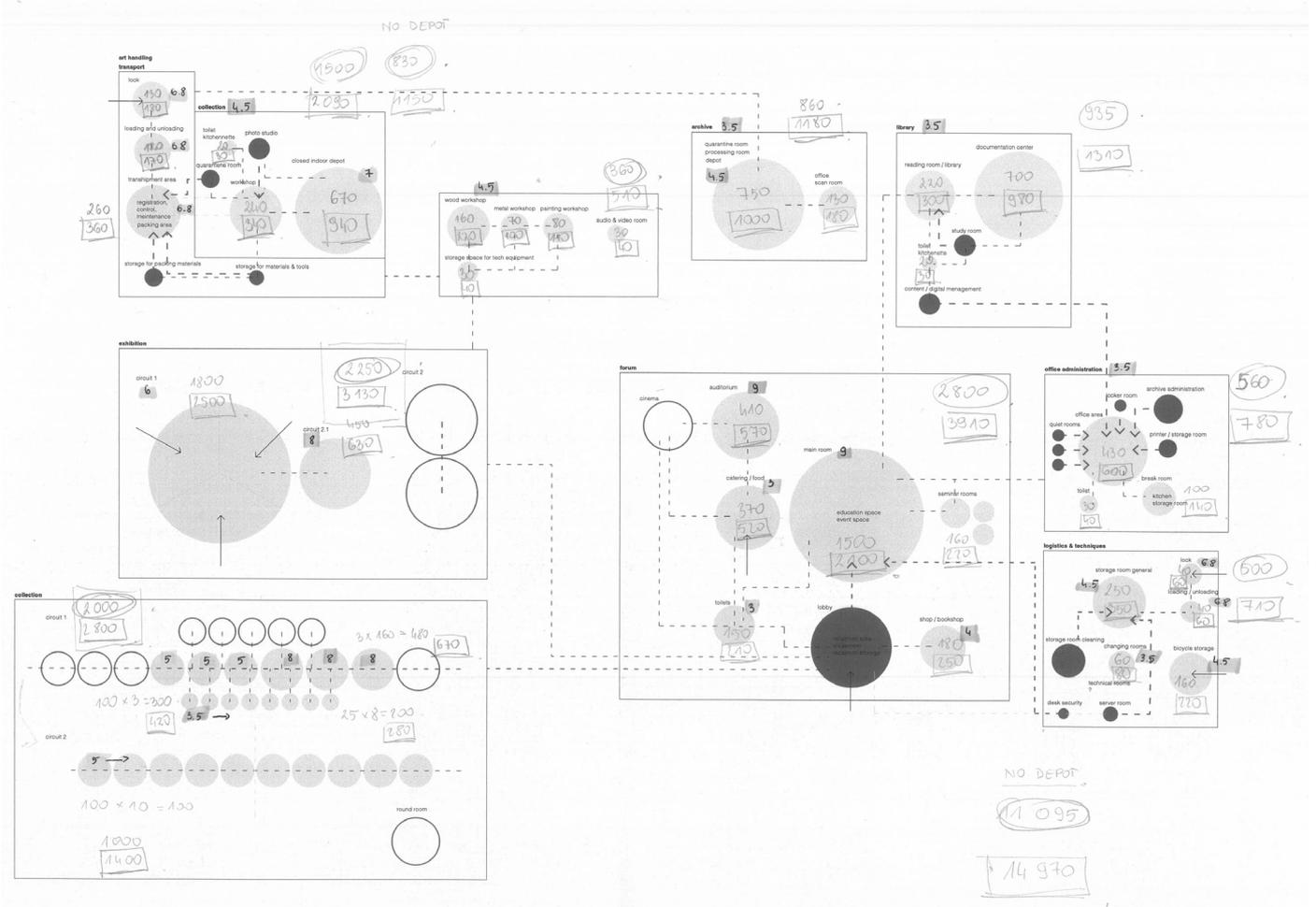
anti - museum research

reading:

Rock My Religion: writings and art
projects
Dan Graham, Brian Wallis
1965-1990 (Cambridge MA: MIT Press,
1993)

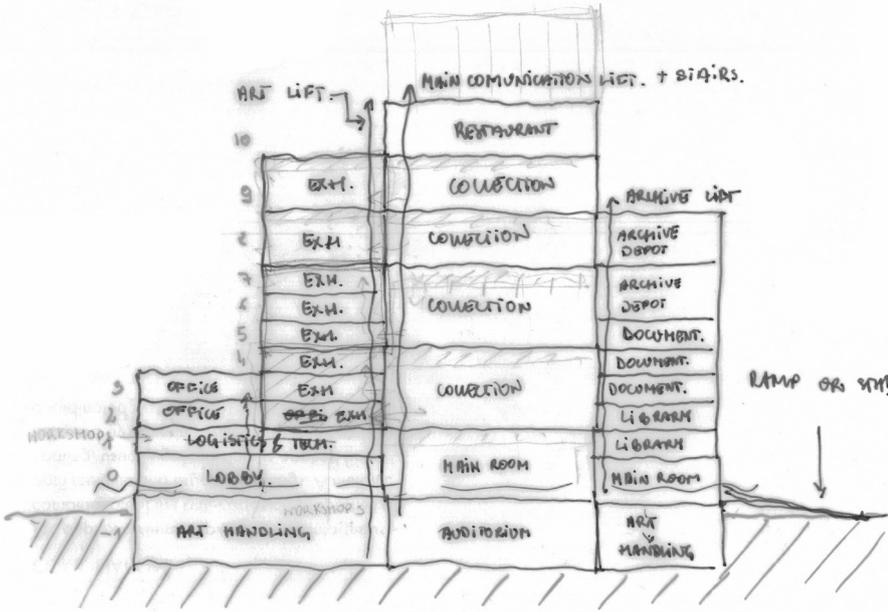
Brian O'Doherty, Inside the White Cube:
The Ideology of the Gallery Space
(Berkeley CA: University of California
Press, 1976)

redesign after pre - P2 comments



spatial calculations - reduction

1.A ?
20/01

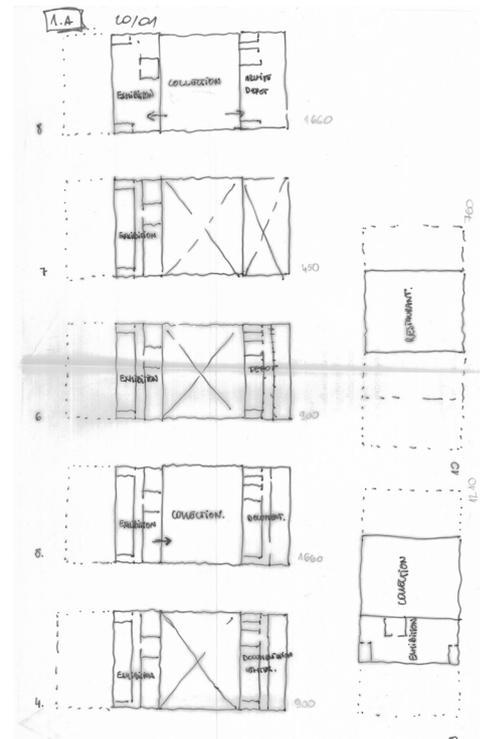
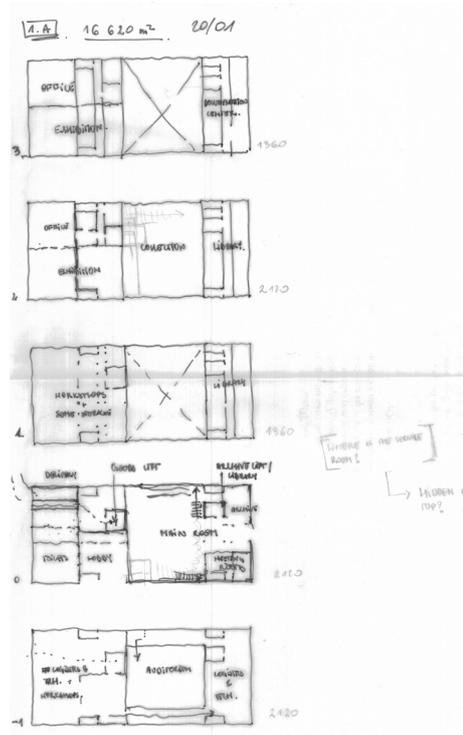


this version of design is much more clear from the perspective of the visitor as functions are "clustered" together

the vertical movement is clear as towers are fully dedicated to one function

ground floor remains public

exhibition spaces have access to the natural light coming from multiple windows



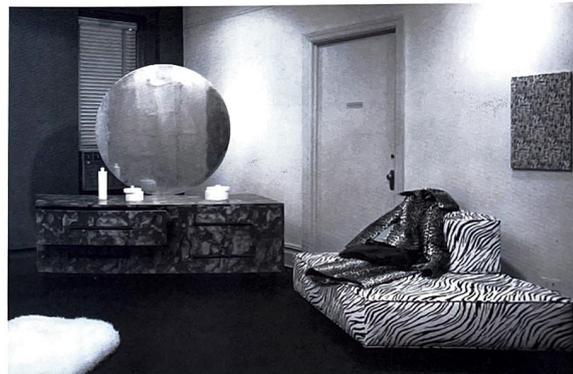
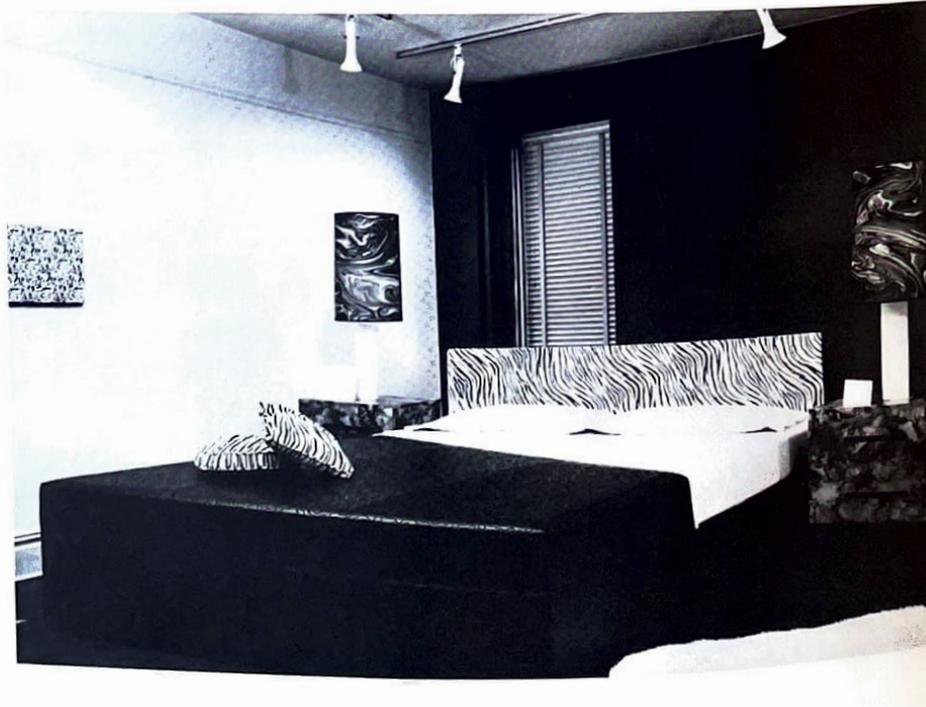
Rock My Religion: writings and art projects

Dan Graham, Brian Wallis

1965-1990 (Cambridge MA: MIT Press, 1993)

gallery room becomes integral part of the art

Claes Oldenburg. Bedroom Ensemble, 1963. Mixed-medium installation, as originally installed at Sidney Janis Gallery, New York, 17 x 20 x 10 feet (app.). National Gallery of Canada, Ottawa.



Bedroom Ensemble.
Detail.

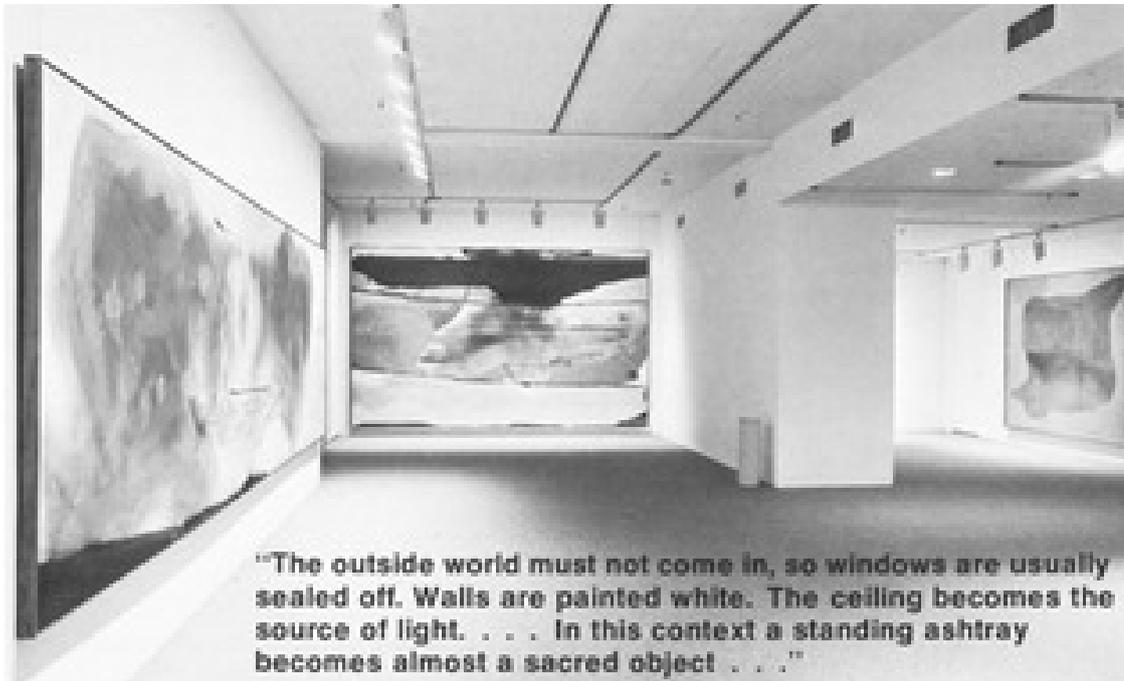
Dan Flavin. Pink and Gold, 1967. Installation at the Museum of Contemporary Art, Chicago, 54 eight-foot fluorescent lights.



the specificity of gallery room may me an added value?

Inside the White Cube: The Ideology of the Gallery Space

Brian O'Doherty,
(Berkeley CA: University of California Press, 1976)



1. 'GALLERY SPACES CONSTRUCTED ALONG LAWS AS RIGOROUS AS AS THOSE FOR BUILDING A MEDIEVAL CHURCH'.
↓
ARTWORKS BECOME 'UNMOUTHEMED BY TIME AND ITS VICISSITUDES'

OUTSIDE WORLD MUST NOT COME INSIDE.

ETERNITY OF DISPLAY. THERE IS LOTS OF 'PERIOD' BUT THERE IS NO TIME.

ELIMINATE AWARENESS OF OUTSIDE WORLD LIKE EGYPTIAN TOMB CHAMBERS.
↓
ILLUSION OF ETERNAL PRESENCE IS PROTECTED FROM THE FLOW OF TIME.

CAVE. SHELTERED FROM TIME.

PUTTING OBJECTS IN A SETTING LIKE THAT 'IS AN ATTEMPT TO CAST AN APPEARANCE OF ETERNITY OVER THE STATUS QUO IN TERMS OF SOCIAL VALUES AND ALSO, IN OUR MODERN INSTANCE, ARTISTIC VALUES.

'AS A RITUAL PLACE OF MEETING FOR MEMBERS OF THAT CASTE OR A GROUP, IT CENSORS OUT THE WORLD OF SOCIAL VARIATION, PROMOTING A SENSE OF THE SOLE REALITY OF ITS OWN POINT OF VIEW, AND CONSEQUENTLY, ITS ENDURANCE OR ETERNAL RIGHTNESS.

2. HUMAN SELFHOOD.

'PRESENCE BEFORE A WORK OF ART'

'WE ABSENT OURSELVES IN FAVOR OF THE EYE AND SPECTATOR'

IN A CLASSICAL MODERNIST GALLERIES ONE DOES NOT SPEAK IN A NORMAL VOICE, EAT, DRINK, LIE DOWN ETC.

↓

WE GIVE UP OUR HUMANNESS AND BECOME THE CARDBOARD SPECTATOR WITH DISEMBODED EYE.

ESSENTIALLY RELIGIOUS NATURE OF THE WHITE CUBE.

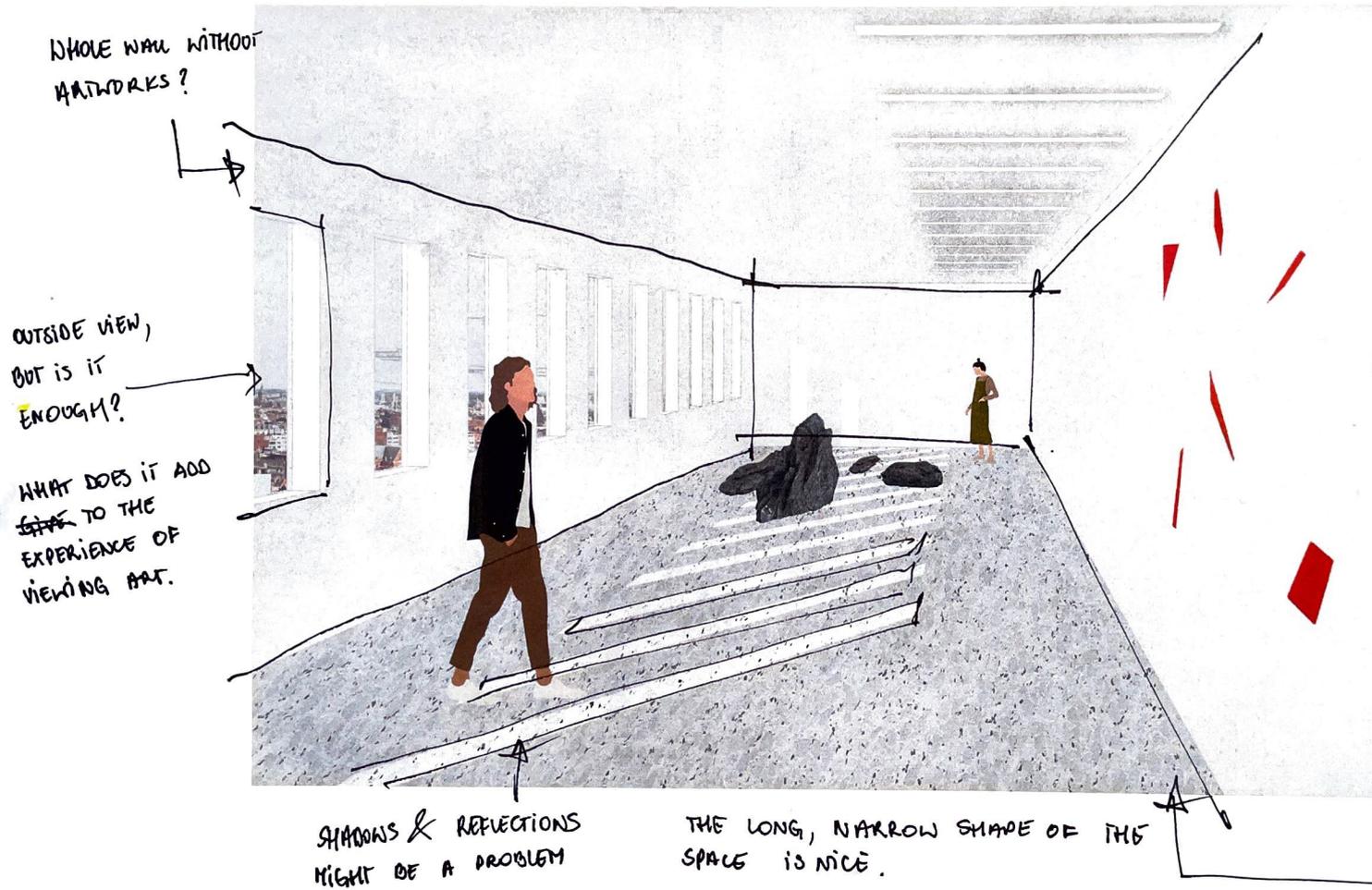
HIDDEN CONTROLLING STRUCTURE BEHIND MODERNIST ESTHETICS.

my idea for the exhibition space (inside existing tower)
with comments

exhibition space (INSIDE EXISTING TOWER)
impression

AIM: ANTI-MUSEUM, SPECIFIC SPACE WITH CHARACTER

STILL FEELS
LACKS CHAR



QUITE GENERIC.

ACTER.



are the windows actually that important?

they are quite problematic

repetitiveness/rythm is nice



THINK ABOUT MATERIALS!

MAYBE REUSE SOME OF THE EXISTING BUILDING.

Anna Kokot

26 / 01 / 23

week 2.9

reading:

Brand, S. (1995). How buildings learn: What happens after they're built. Penguin Books.

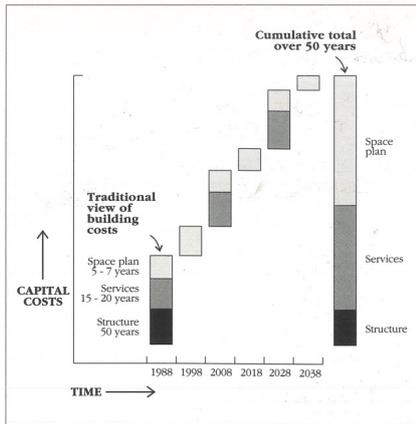
Material cultures. (2022). Material reform: Building for a post-carbon future (First edition). MACK.

P2 comments

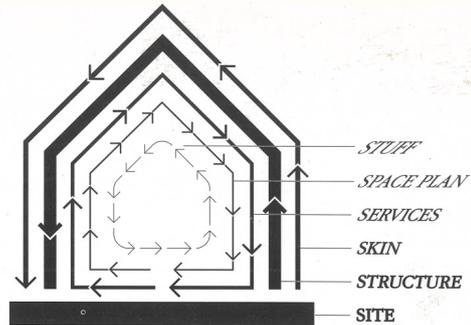
How buildings learn: What happens after they're built.

Brand, S. (1995) Penguin Books.

Over fifty years, the changes within a building cost three times more than the original building. Frank Duffy explains this diagram: "Add up what happens when capital is invested over a fifty-year period: the Structure expenditure is overwhelmed by the cumulative financial consequences of three generations of Services and ten generations of Space plan changes. That's the map of money in the life of a building. It proves that architecture is actually of very little significance—it's nugatory." (I have translated Duffy's terms into my terms.)



DEGW. From Francis Duffy and Alex Henney, *The Changing City* (London: Batsford, 1989), p. 61.



Donald Ryan

SHEARING LAYERS OF CHANGE. Because of the different rates of change of its components, a building is always tearing itself apart.

money. DEGW helps rethink and reshape work environments for corporate offices, these days with a global clientele. "We try to have long-term relationships with clients," Duffy says. "The unit of analysis for us isn't the building, it's the use of the building through time. Time is the essence of the real design problem."

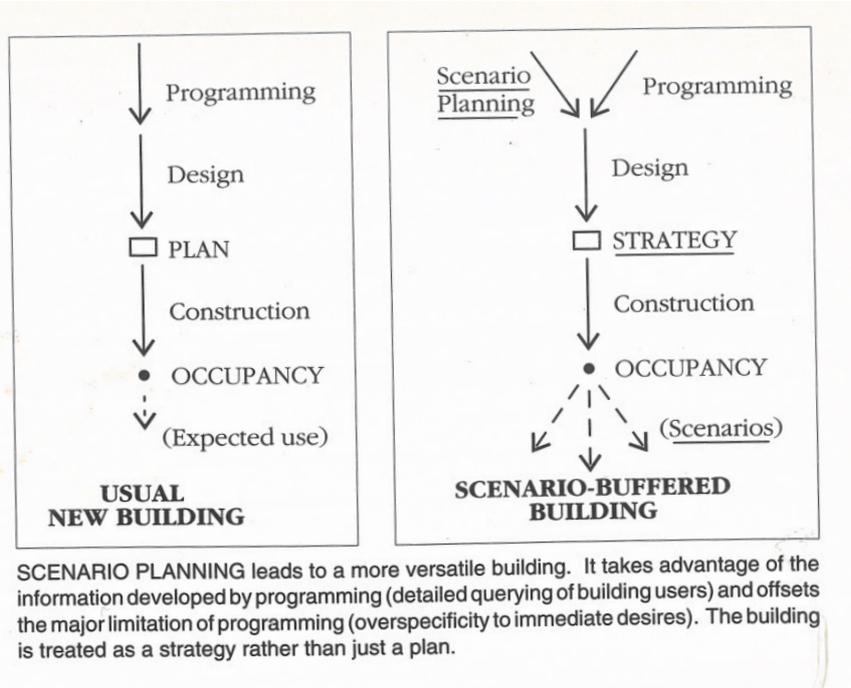
I've taken the liberty of expanding Duffy's "four S's"—which are oriented toward interior work in commercial buildings—into a slightly revised, general-purpose "six S's":

- **SITE** - This is the geographical setting, the urban location, and the legally defined lot, whose boundaries and context outlast generations of ephemeral buildings. "Site is eternal," Duffy agrees.
- **STRUCTURE** - The foundation and load-bearing elements are perilous and expensive to change, so people don't. These *are* the building. Structural life ranges from 30 to 300 years (but few buildings make it past 60, for other reasons).
- **SKIN** - Exterior surfaces now change every 20 years or

so, to keep up with fashion or technology, or for wholesale repair. Recent focus on energy costs has led to re-engineered Skins that are air-tight and better-insulated.

- **SERVICES** - These are the working guts of a building: communications wiring, electrical wiring, plumbing, sprinkler system, HVAC (heating, ventilating, and air conditioning), and moving parts like elevators and escalators. They wear out or obsolesce every 7 to 15 years. Many buildings are demolished early if their outdated systems are too deeply embedded to replace easily.
- **SPACE PLAN** - The interior layout—where walls, ceilings, floors, and doors go. Turbulent commercial space can change every 3 years or so; exceptionally quiet homes might wait 30 years.
- **STUFF** - Chairs, desks, phones, pictures; kitchen appliances, lamps, hair brushes; all the things that twitch around daily to monthly. Furniture is called *mobilia* in Italian for good reason.

building as an layered object



building as a strategy

An Architecture For Art

Graduation Project 2022-23



Materialisms © Roshan Adhichetty. 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

23 / 02 / 23

week 3.2

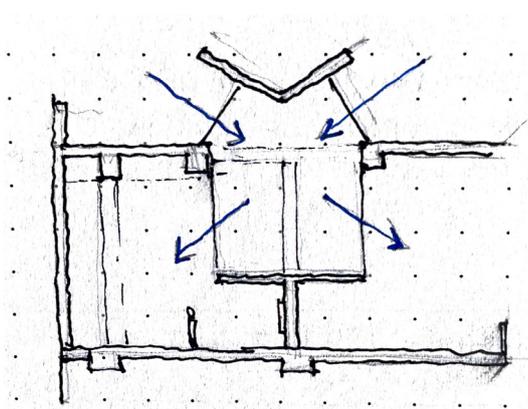
skylights research

reading:

Buell, L. (1995). The environmental imagination: Thoreau, nature writing, and the formation of American culture. Belknap Press of Harvard University Press.

skylights research

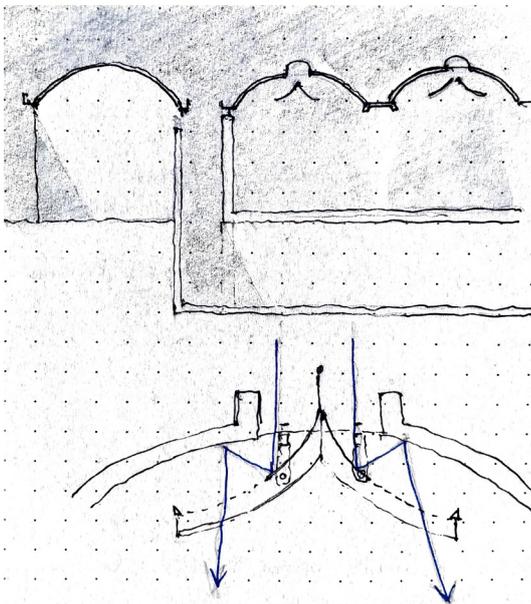
(based on Buell, L. (1995). The environmental imagination: Thoreau, nature writing, and the formation of American culture. Belknap Press of Harvard University Press.)



Tokyo Gallery

Le Corbusier
1959

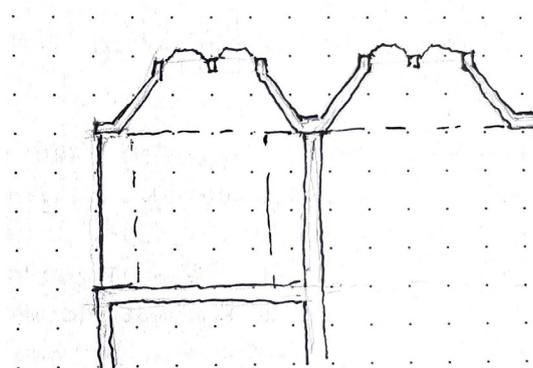
Abolishing traditional
gallery skylight standard
established in Dulwich
Picture Gallery in 1817



Kimbell Art Museum

Louis Khan
1966

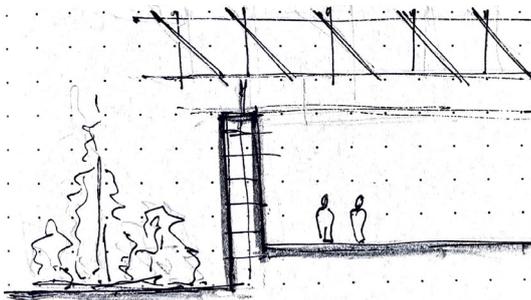
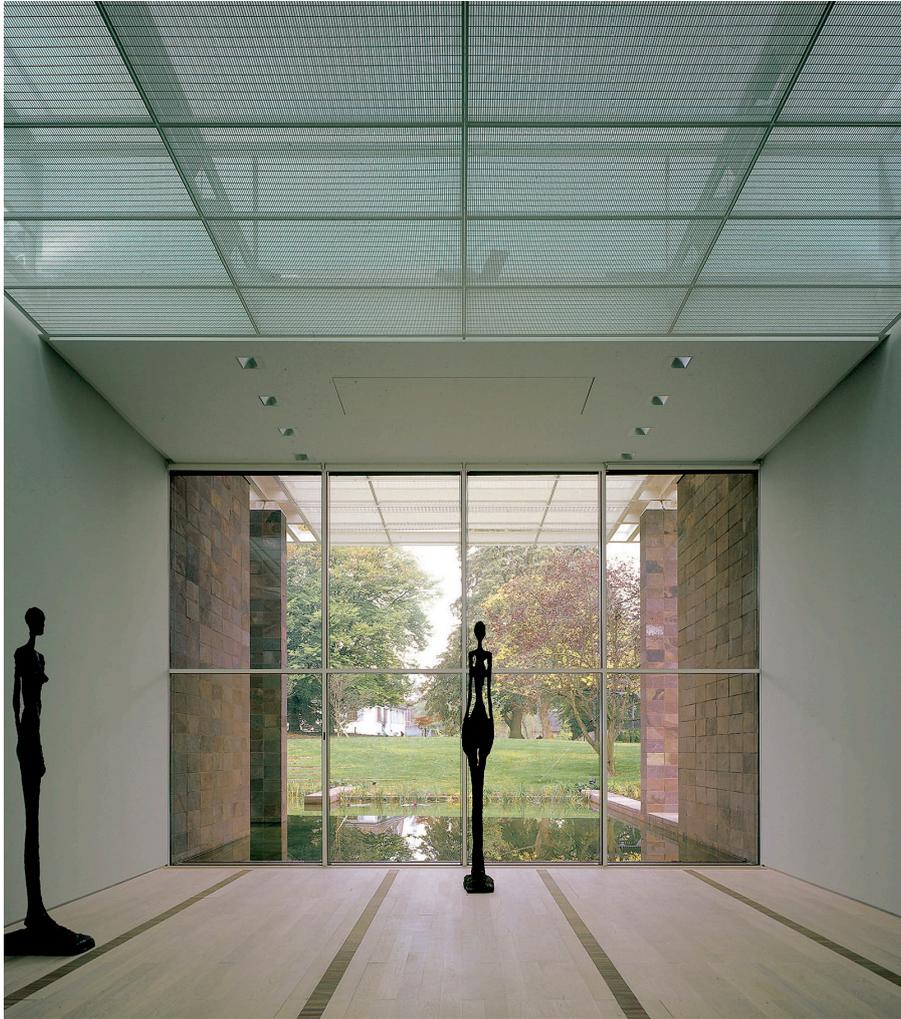
Inspiration taken from
Dulwich Gallery but
carefully designed by
Khan to create unique
light



Yale Center for British Art

Louis Khan
1977

Inspiration taken from Dulwich Gallery but carefully designed by Khan to create unique light. Shift in thinking about natural light in galleries- light is dangerous for art

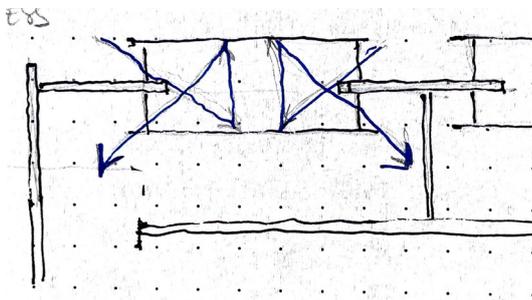


Beyeler Foundation

Renzo Piano

1994

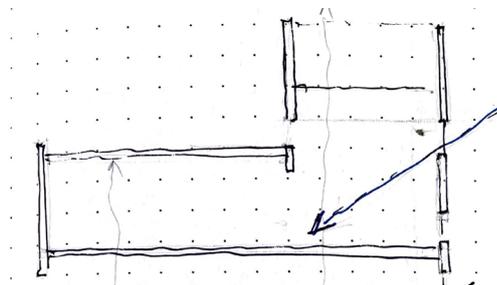
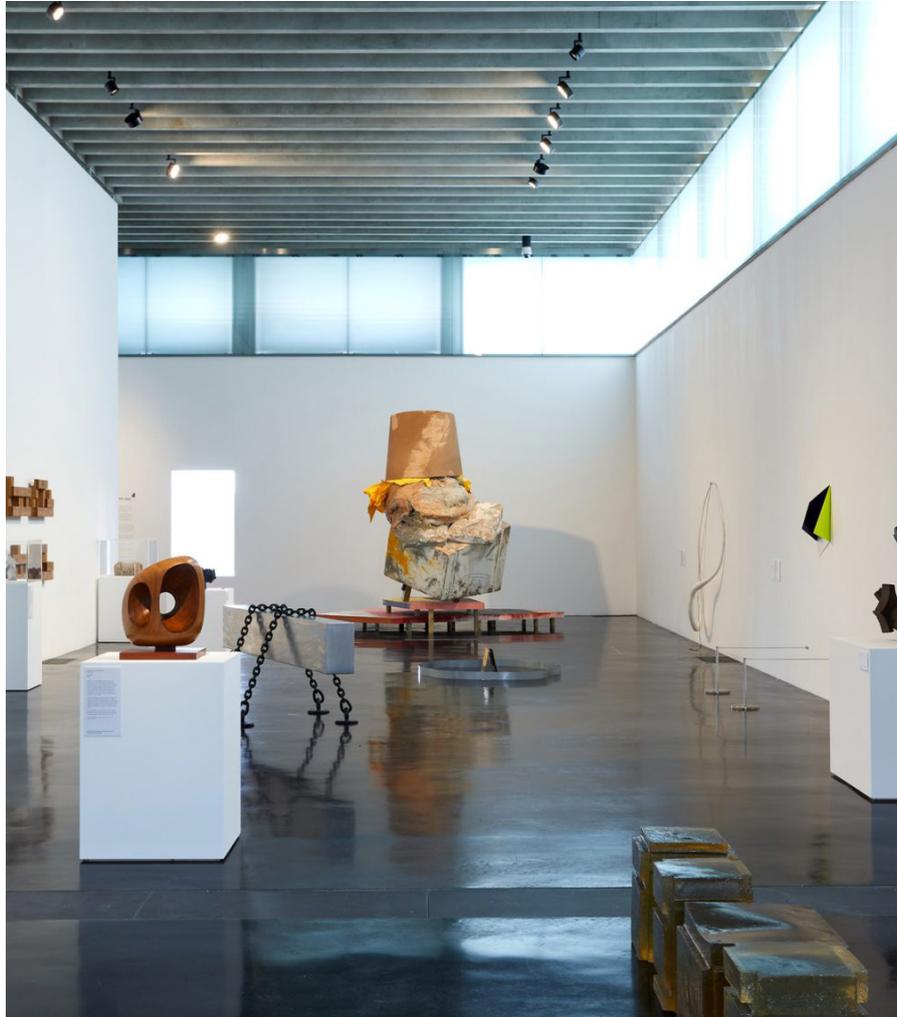
Crazy roof construction
allowing lots of natural
light despite the new
approach to light



Serralves Foundation

Alvaro Siza
1999

Light not harmful for art yet it is natural and changes depending on the time of the day.

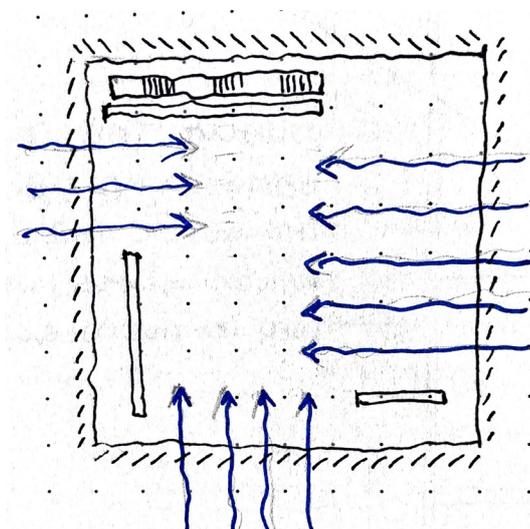


Walsal Art Gallery

Caruso St. John
2000

Clerestory windows, not common in art galleries but super thick glass was used.

Not the best light in my opinion



Kunsthaus Bregenz

Peter Zumtor
1997

"Filtered" natural light
coming from the sides,
instead of roof

Natural light is equally important as artificial light in art galleries.

As it changes throughout the day it can give different atmosphere inside of the building depending on time, weather etc. therefore links inside and outside.

It can be beautifully engineered and manipulated with different types of constructions in form of skylights as well as walls/windows, but it can also turn out unpleasant (look Walsall Art Gallery)

However, it might be harmful for the art or create unwanted shadows inside the room.

2 / 3 / 23

week 3.3

another version of design

facades brief

designing a facade

case studies for facades

another version of the design

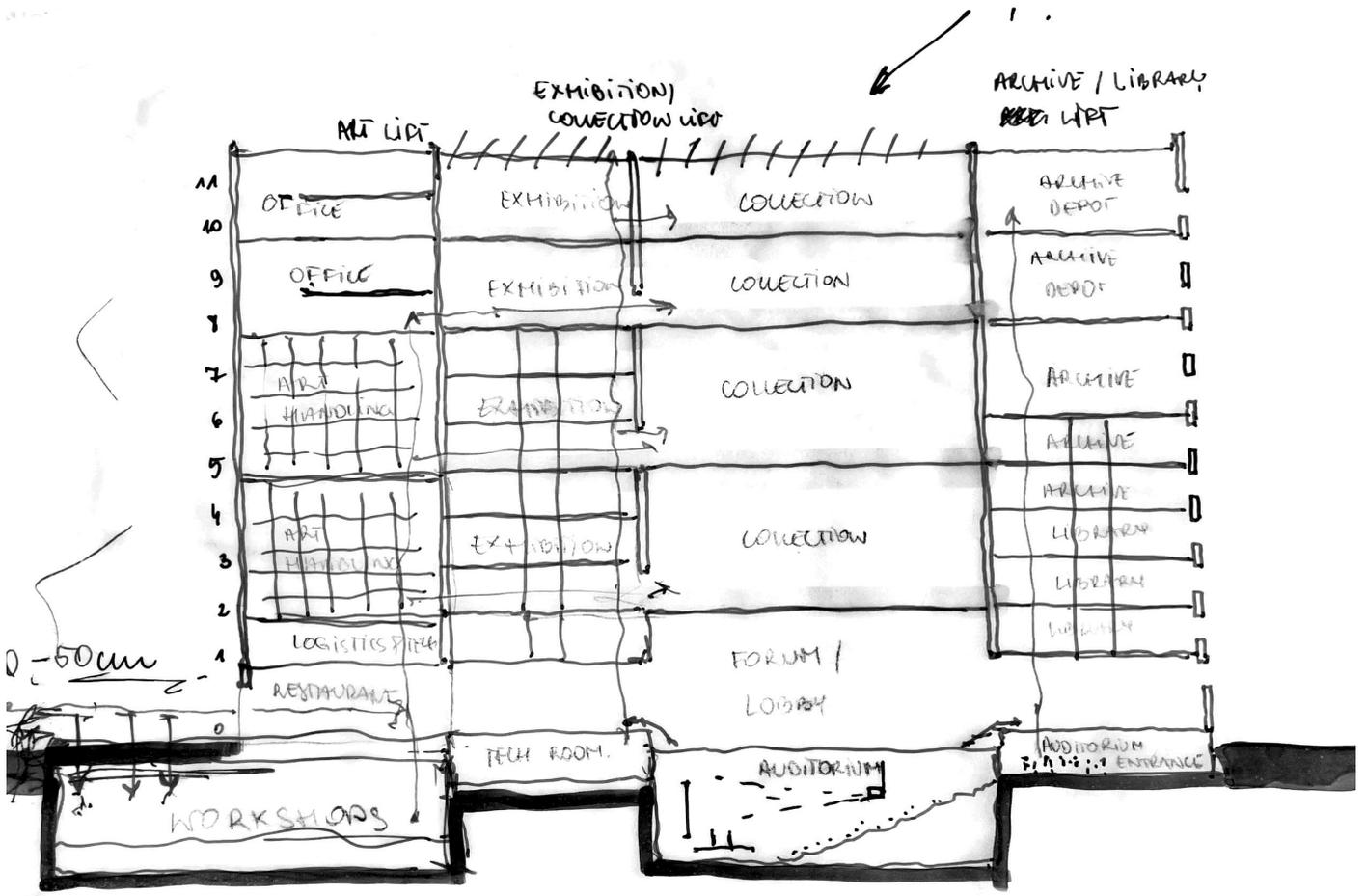
More opportunities for skylights.

The characteristic windows in exhibition spaces - no. Maybe on the "sides" of the building to give the context and natural light.

Restaurant as more integral part of forum space

Basement is not a uniform level - after consulting with BT teacher, it is not a good solution.

Workshops with an opportunity to have natural light in the form of skylights.



section

An Architecture For Art

Graduation Project 2022-23

LANGUAGE OF THE FAÇADE .

IT CAN SAY DIFFERENT THINGS BUT IN THE SAME LANGUAGE.



Yale Centre for British Art, New Haven, 1977. Architect Louis Kahn. Photograph Cemal Emden

HOW DOES RELATIONS BETWEEN VISITORS AND BUILDING ARE IS DETERMINED BY THE FAÇADE

'The Museum is the colossal mirror in which man contemplates himself finally in all his faces, finds himself literally admirable, and abandons himself to the ecstasies expressed in all the art journals.'

Georges Bataille

'Face was never a preoccupation for modern architecture.'
Colin Rowe

Both quotes in the essay 'Losing Face' by Anthony Vidler, in: *The Architectural Uncanny, Essays in Modern Unhomely*. Cambridge: the MIT Press, 1992, pp. 85-99

MARK WITH TONY'S VOICE
'The Elevation rhymes with the surrounding high rises, voids 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 Lisson Gallery in 1992

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

IT'S ABOUT BUILDING AN ARGUMENT
FAÇADE AS A MASK .

GALLERY BUILDING AS AN SILO.

Interiors
Buildings
Cities

WHAT IS A PURPOSE OF THE FAÇADE?

HOW DO YOU INTRODUCE ART SPACE?

READING FAÇADE AT DIFFERENT SCALES .

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

The relationship between form and façade is not a simple one. As alluded to 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 façade 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 repetitive, systemised character of the law court's public building, which currently occupies the proposed site and which many of you are re-using. The existing museum takes an opposing position. Here the form of an existing silo inspired 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 nonetheless 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

TESTING STRATEGIES THAT OTHER PEOPLE USE



Palace

WRAPPING ART SPACE WITH OTHER FUNCTIONS

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.

**Interiors
Buildings
Cities**

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.

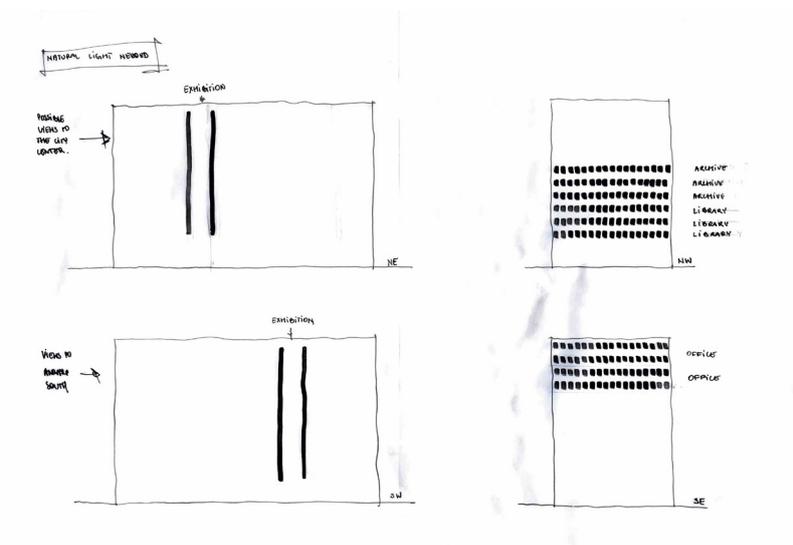
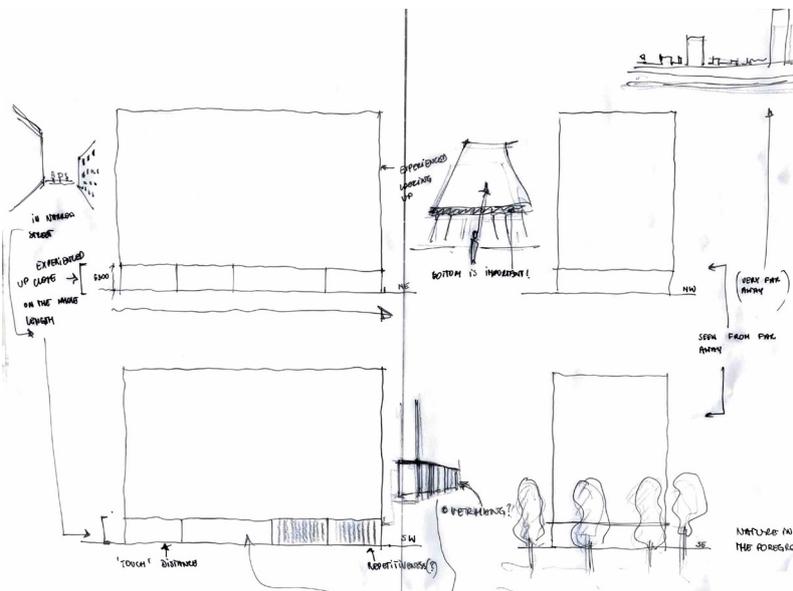
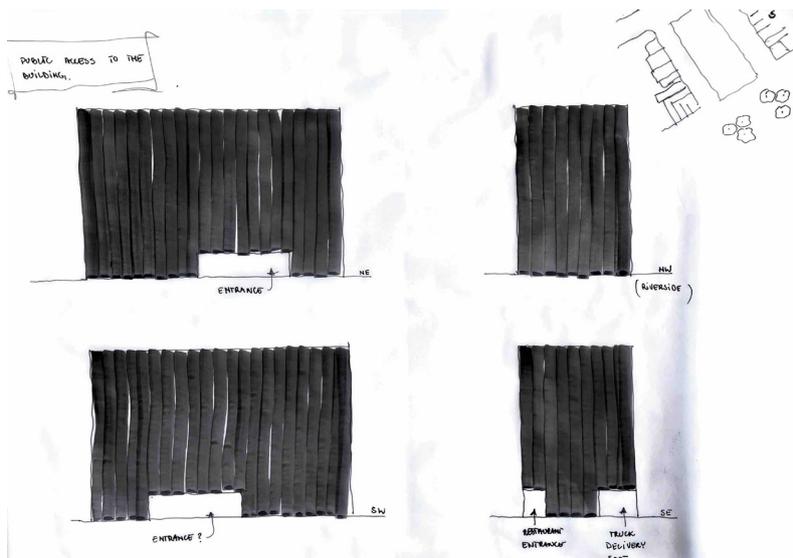
The process of refining form and façade happens across various scales, from the urban to the tectonic. It is inevitably an iterative one, with refinement achieved through an intense and open process of repetition, observation and adjustment, founded upon the making of things. It requires you to test 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.

DOES YOUR BUILDING SAY
'I'M AN ART GALLERY'?
↓
IF YES, HOW?

Palace

facade design - analytical sketches



LARGE surface
How to clad it?
BIG collection of small elements?
Seamless?

Difference between ground floor and the rest of the building

Think about the facade in different scales, from up close and far away



BÜNDNER MUSEUM

Barozi / Veiga

Switzerland

2016

stone?

plynth

are some of them hollow?

the scale of the elements
vs. the door





MAISON DU VERRE

Pierre Chareau

Paris

1932

glass blocks

whole facade is “shining”

it acts as a source of natural light





**THE CHAUFFAIR'S
HOUSE**

Gerrit Rietveld
Netherlands
1928

white dots painted (!) on black facade

from far away it blends nicely



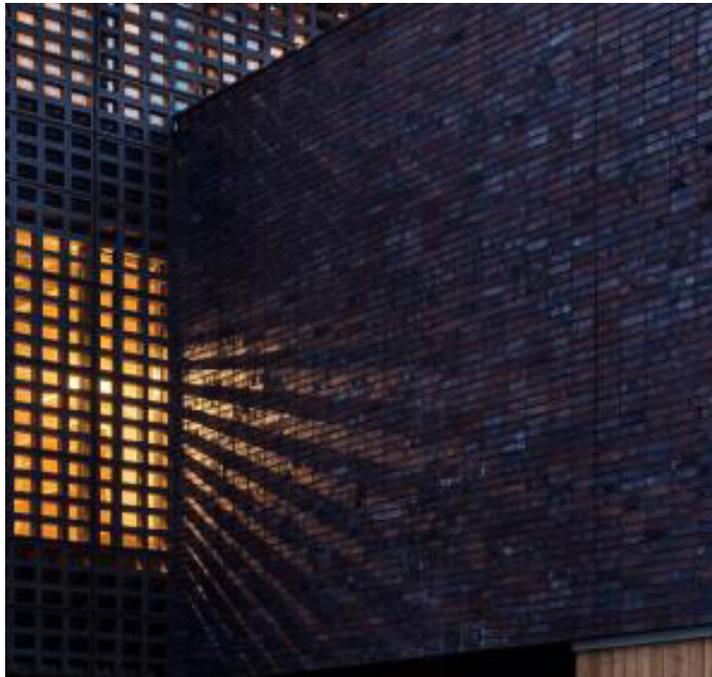


**DEPARTMENT OF
RADIO AND TELEVISION
UNIVERSITY OF SILESIA**

Grupa 5 Architeci, Baas
Arquitectura, Biuro
projektowe Małeccy
Poland
2017

hollow bricks

uniform during the day
but the “insides” of the
building can be seen at
night



9 / 3 / 23

week 3.4

site visit:

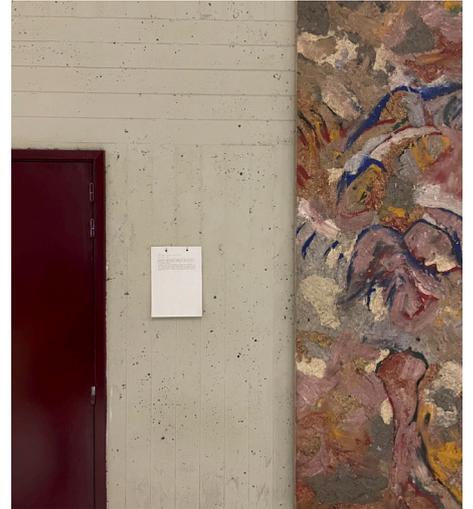
- Courthouse building tour
- Antwerp South

visit to:

- Neue Nationalgalerie in Berlin
- Neues Museum

Courthouse building visit





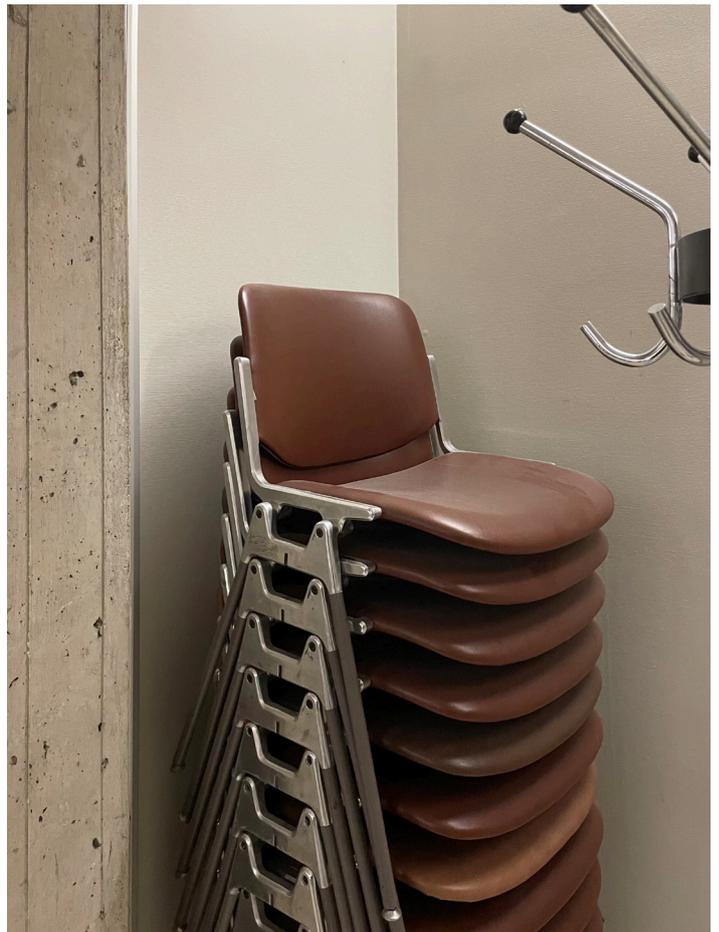
surface



Courthouse building visit



elements



Courthouse building visit





spaces



Courthouse building visit



views

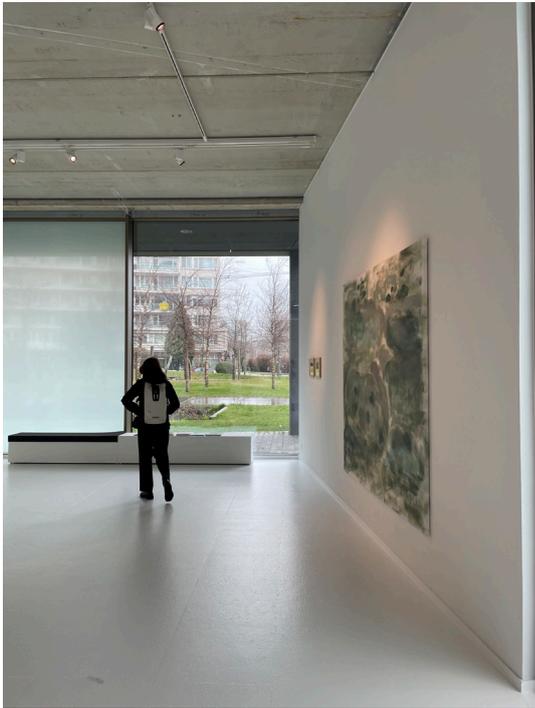


Antwerp south galleries

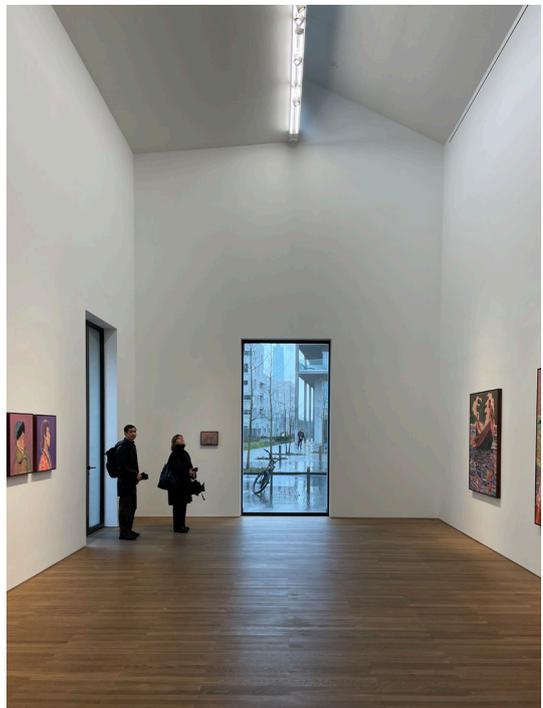
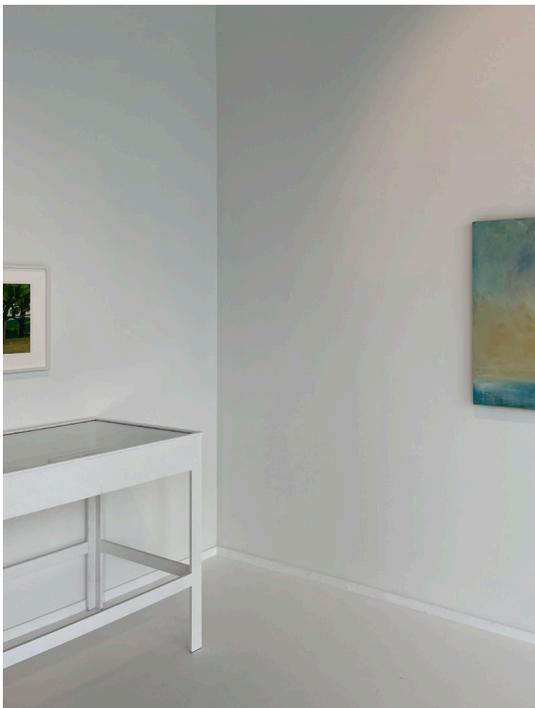
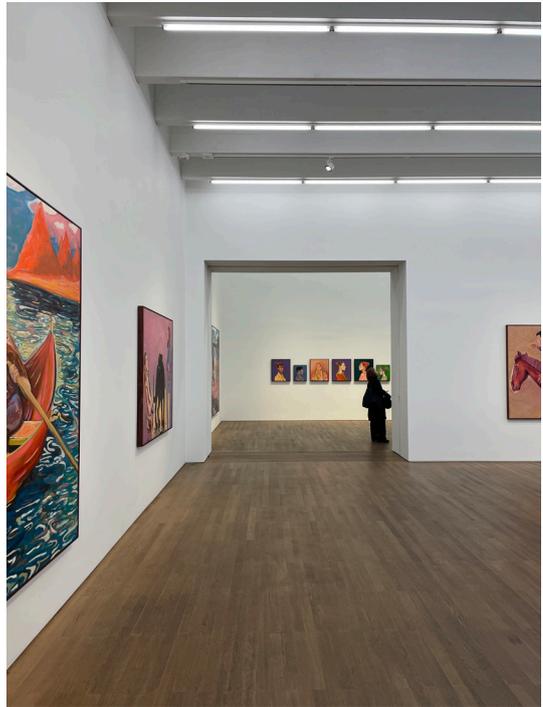


site and two
galleries

GALLERY SOFIE VAN DER VELDE



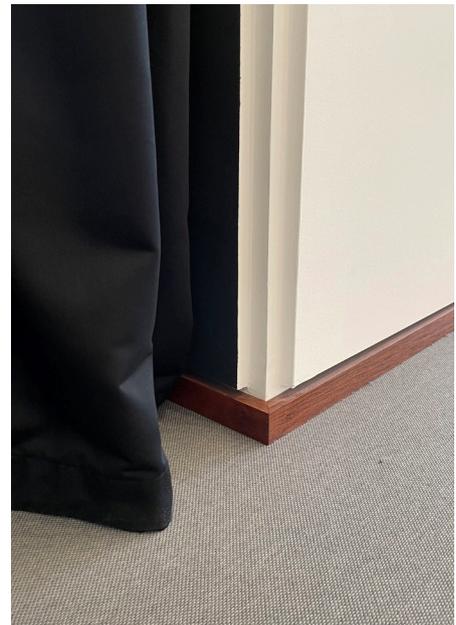
TIM VAN LEARE GALLERY



Neue Nationalgalerie in Berlin



natural light





public interior

Neues Museum



traces of touch

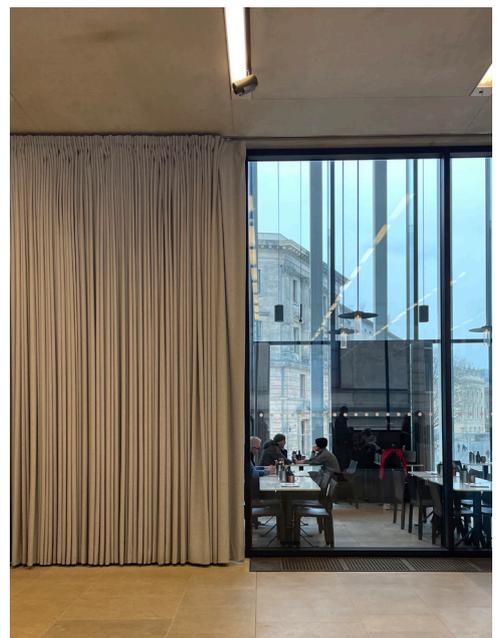
concrete





new not touching the old

wall that moves



16 / 3 / 23

week 3.5

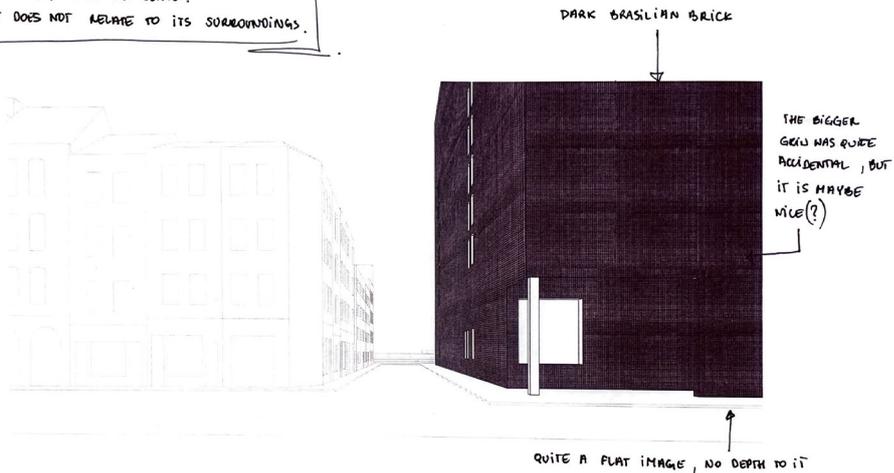
testing facades of case studies on scale
of the building

testing sizes of a single element in scale
1:1

reading: *Evans, R. (1997). Translations
from drawing to building and other
essays. Architectural Association.*

testing the facades of case studies on the building

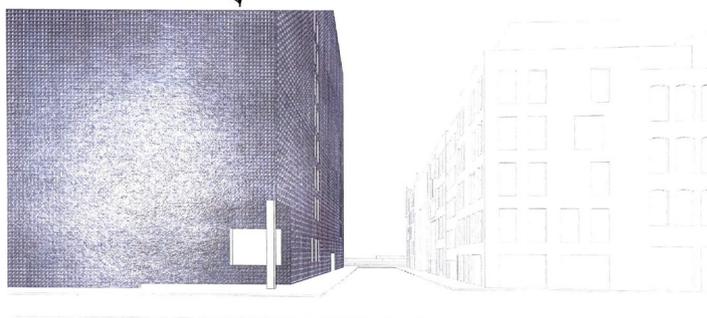
FACADE HAS NO SCALE,
BUILDING HAS NO SCALE.
IT DOES NOT RELATE TO ITS SURROUNDINGS.



LIGHT-COLOURED STONE
(I THINK) FACADE

AGAIN, NO SCALE,
VERY ABSTRACT.

THE SINGLE
BLOCKS ~~DO~~ HAVE
DEPTH.



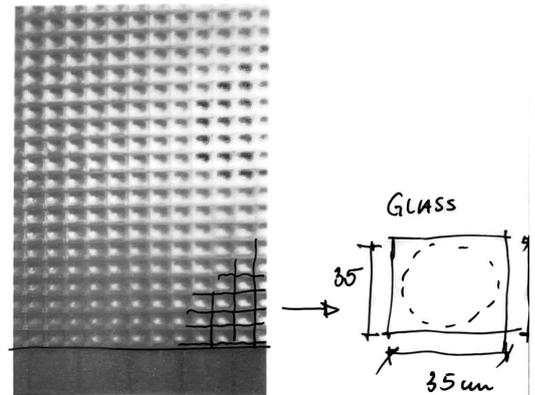
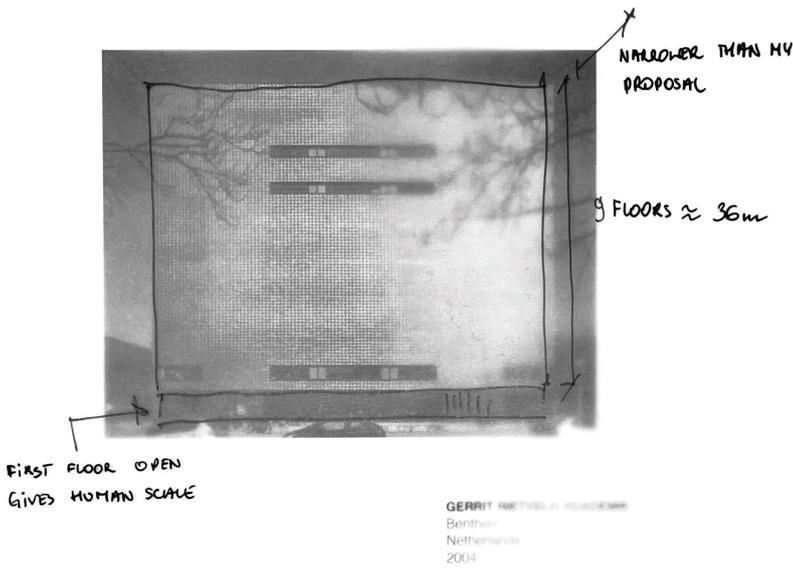


the case studies are significantly smaller than my proposal, not sure if a facade like this would work on such a big building



single facade element in 1:1 scale

building of similar scale to mine, however it still has some sense of human scale as the first floor is not covered with glass tiles





tape on the window in my room in the grid of 35 cm x 35 cm

PASSAGES

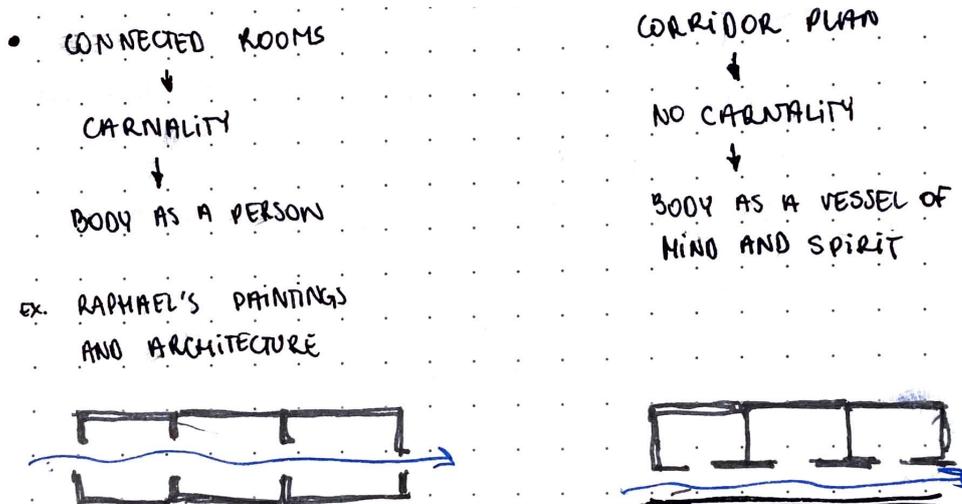
The history of the corridor as a device for removing traffic from rooms has yet to be written. From the little evidence I have so far managed to glean, it makes its first recorded appearance in England at Beaufort House, Chelsea, designed around 1597 by John Thorpe.¹⁰ While evidently still something of a curiosity, its power was beginning to be recognized, for on the plan was written 'A longe Entry through all'. And as Italianate architecture became established in England so, ironically enough, did the central corridor, while at the same time staircases began to be attached to the corridors and no longer terminated in rooms.

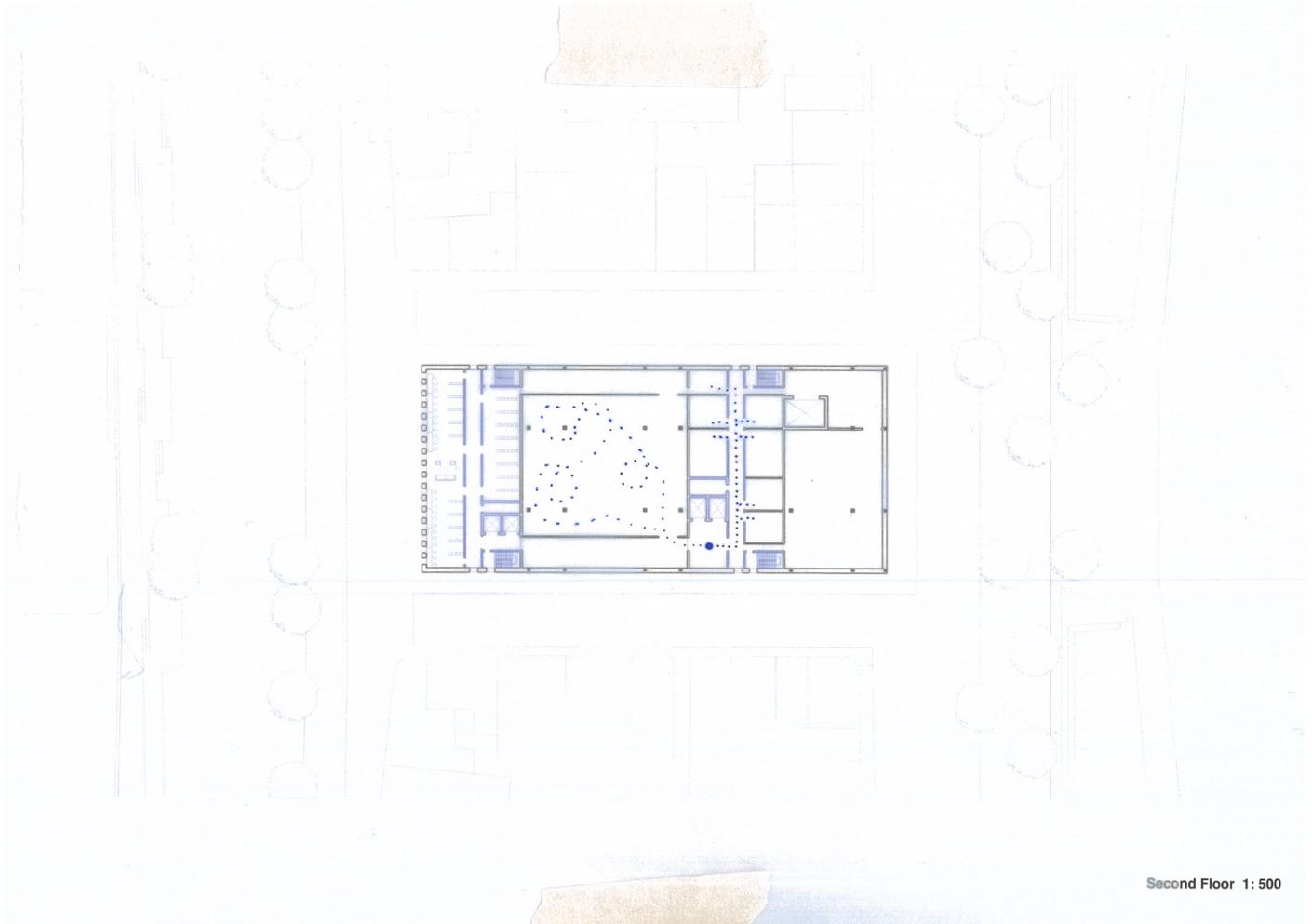
After 1630 these changes of internal arrangement became very evident in houses built for the rich. Entrance hall, grand open stair, passages and back stairs coalesced to form a penetrating network of circulation space which touched every major room in the household. The most thorough-going application of this novel arrange-

CONCLUSION

The matrix of connected rooms is appropriate to a type of society which feeds on carnality, which recognizes the body as the person and in which gregariousness is habitual. The features of this kind of life can be discerned in Raphael's architecture and painting. Such was the typical arrangement of household space in Europe until it was challenged in the seventeenth century and finally displaced in the nineteenth by the corridor plan, which is appropriate to a society that finds carnality distasteful, which sees the body as a vessel of mind and spirit, and in which privacy is habitual. This mode of life was so pervasive in the nineteenth century that it coloured the work even of those who recoiled from it, as did William Morris. In this respect modernity itself was an amplification of nineteenth-century sensibilities.

In reaching these conclusions architectural plans have been compared with paintings and various sorts of literature. There is a lot to be said for making architecture once more into art; rescuing it from the semiology and methodology under which it has largely disappeared. But too often this restitution has been attempted by taking it out from under one stone and putting it back under another. This is sometimes done in a rather guileless way, by equating architecture with literature or painting so that it becomes an echo of words and shapes; sometimes in a more sophisticated way, by adopting the vocabulary and procedures of the literary critic or art historian and applying them to architecture. The result is the same:





Second Floor 1: 500

inside the towers

exhibition spaces inside the towers
as separate rooms connected by
existing corridor

more intimate experience with art

new part

visitors are welcomed to roam freely
through space
more freedom in curating exhibitions



P3 general remarks

the whole building is focused on center

the entrance is only on 1 side? why can't it be on all 4 sides
then forum becomes almost like a public square

the facade has no form, no scale, it's a bit scary in the context

instead of the monotonous mass maybe divide the grain somehow?

lack of human scale, maybe add a plinth?

what is new what is old?

how does the building touch the ground ?

6 / 3 / 23

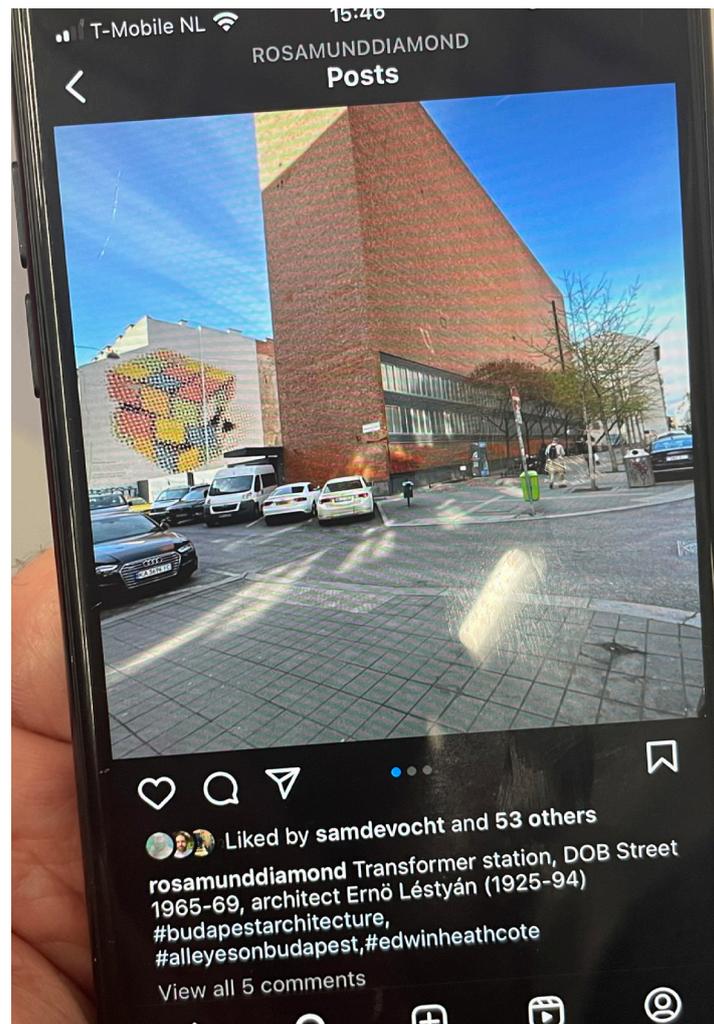
week 3.8

facade grid explorations

analysis of facade case studies
recomended by tutors during P3

visit to West Den Haag

facade case studies mentioned during P3 feedback



Transformer Station in Budapest

ERNŐ LÉSTYÁN

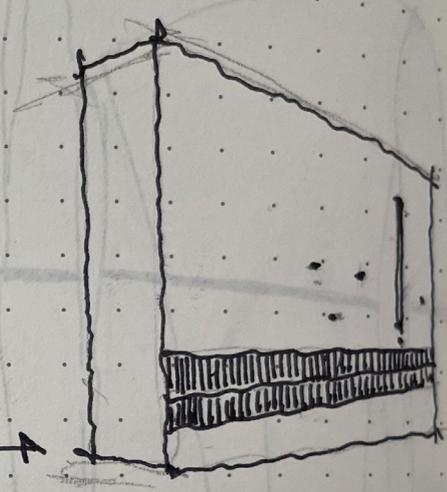
1925 - 1994

HUNGARIAN ARCHITECT MOSTLY SPECIALIZED
IN INDUSTRIAL ARCHITECTURE

NOT THAT MUCH INFO ABOUT HIM, BUT HIS
MOST WELL-KNOWN BUILDING IS TRANSFORMER
STATION IN BUDAPEST (1966-1969)

LOOK AT KELENFÖLD POWER PLANT.

RELATING BUILDING TO URBAN CONTEXT ^{NOT} BY CONTINUITY, BUT BY CONTRAST

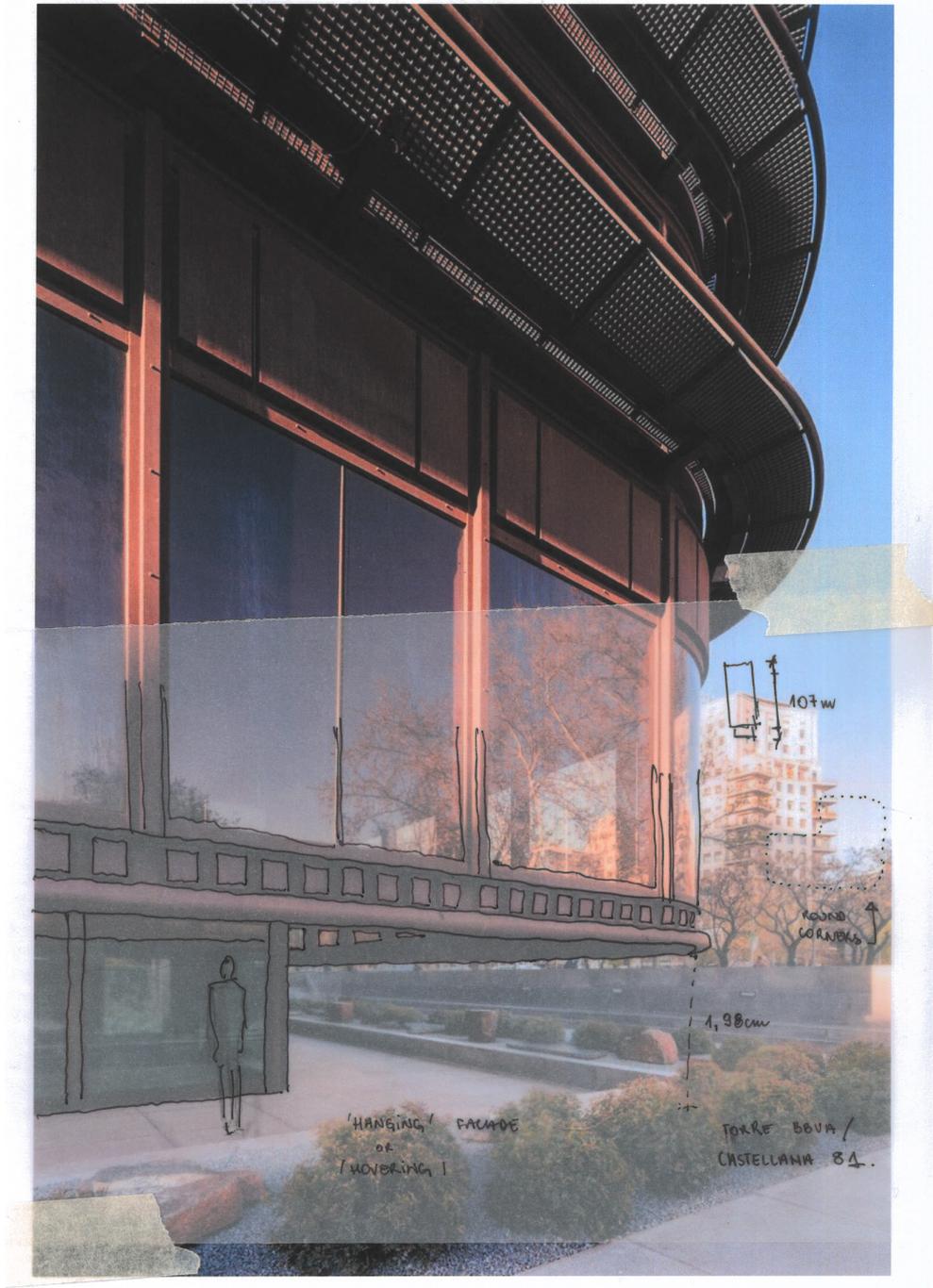


Scale and form dictated by technical requirements,
however windows are present in places where people are
occasionally working

facade case studies mentioned during P3 feedback

BBVA tower in Barcelona





floating facade of 107m tall building

West Den Haag

former American Embassy in the Netherlands designed by Marcel Breuer in 1959

converted to art space in 2018

they do not have permanent collection



meteriality



representative entrance with high end materials



generic office space with basic materials

office as an art space



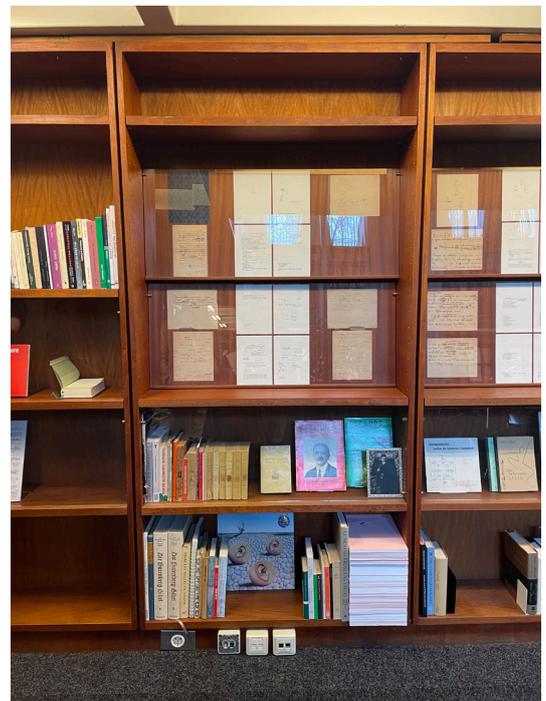
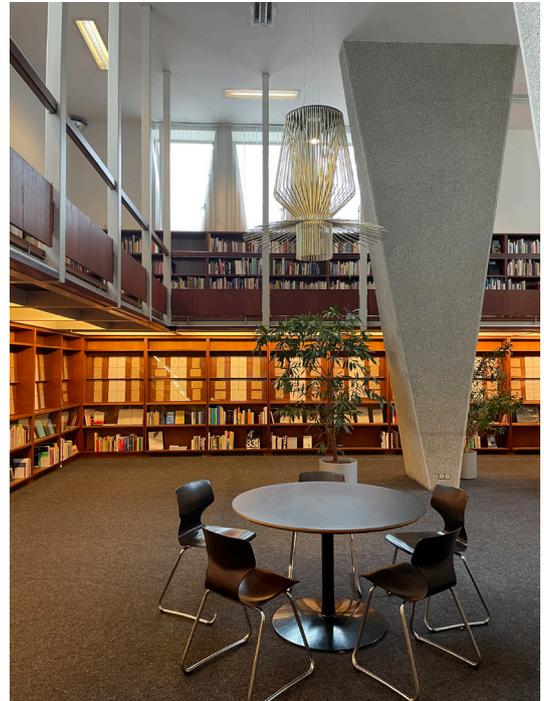
The office spaces were used as a kind of found space in terms of layout and materiality. It felt like nothing much changed since they were used as regular office spaces. Their characteristic features such as low ceilings, maze-like layout or connection to the corridor were used to create unique settings for exhibiting art.

Being there felt more like discovering artworks in the space which you are not really supposed to be rather than visiting an exhibition.

The flooring, light fixtures, power sockets, doors and furniture were original. It felt like the building was just emptied and cleaned.

Sometimes the original functions of rooms kept and cleverly used for exhibiting thematic art.

The former library is now a library, cafe and place for exhibiting art related to literature and writing.



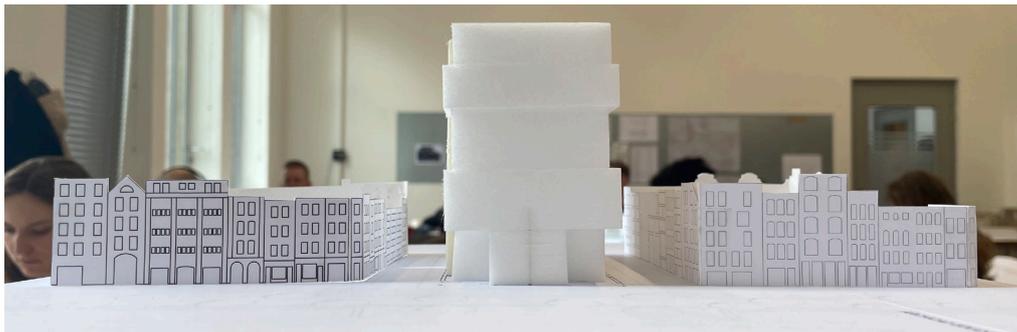
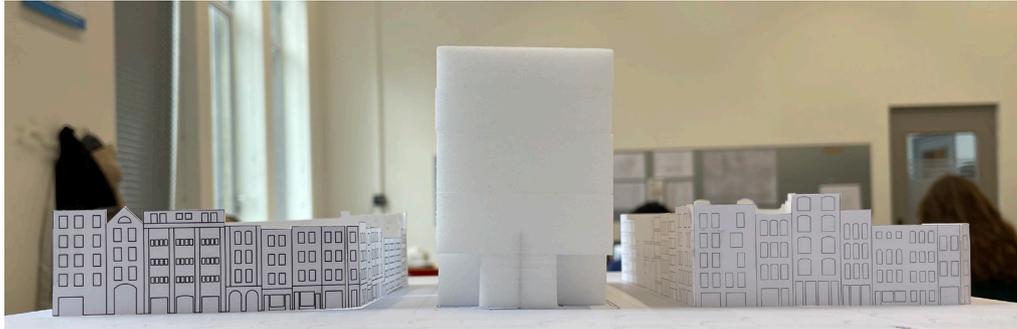
10/4/23

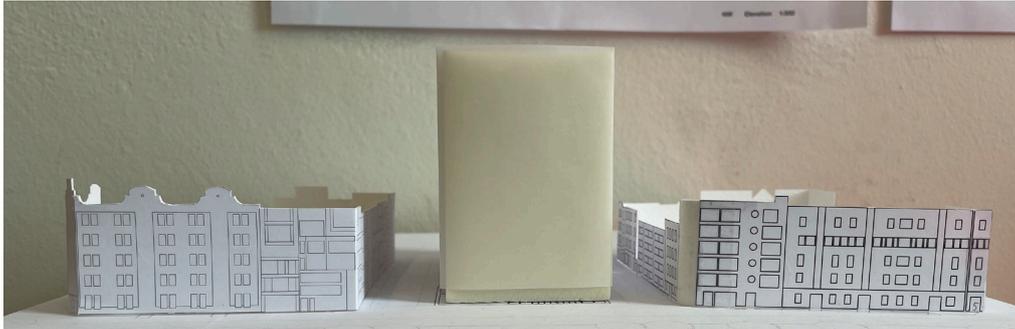
week 3.9

building massing experiments

projecting measurements for the panels
of existing building into spaces around
to understand their scale

massing experiments

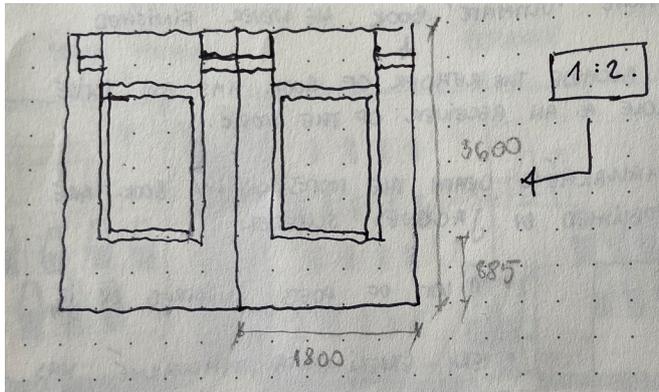




massing tests in 1:500 model

it turned out to be exceptionally challenging as the scale of the model was way too small for this type of tests

existing facade panels



existing building facade



projecting the size of panels in BK corridor

17/4/23

week 3.10

language of the facade - case studies



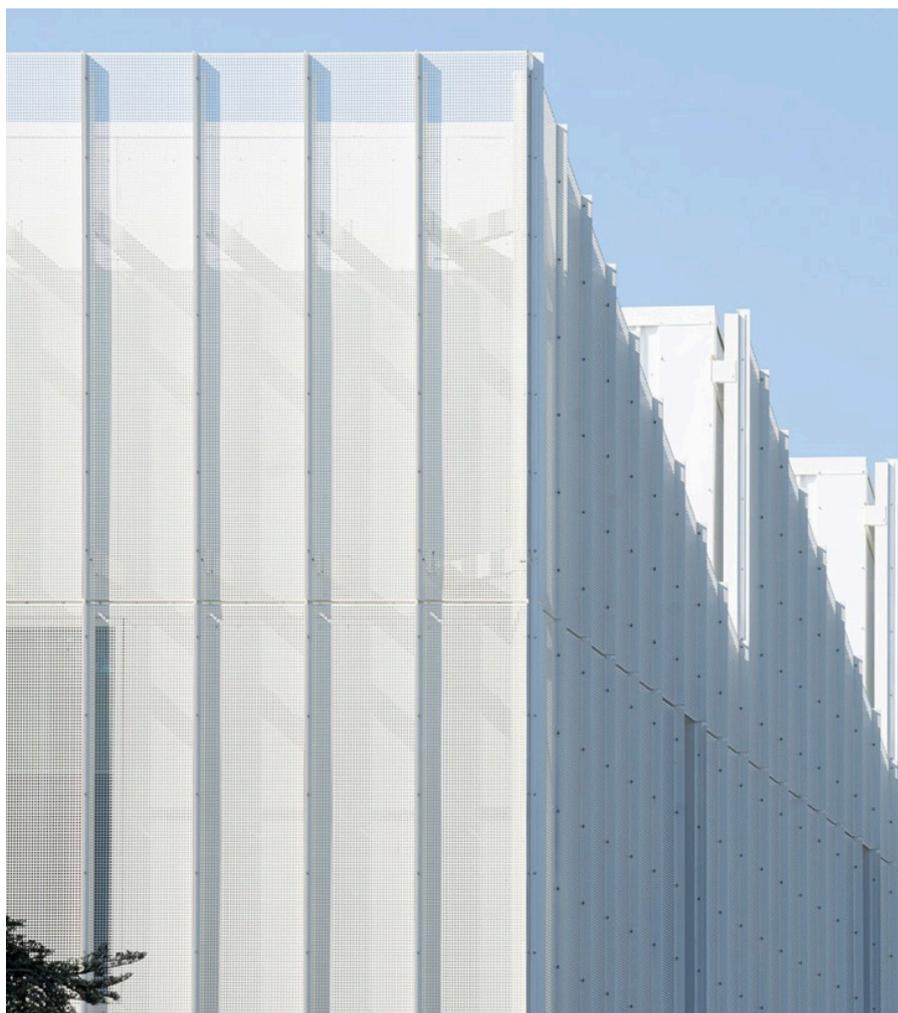
**MAINE-ET-LOIRE ARCHIVES STORAGE
EXTENSION**

Magnum Architects
France
2022

different expressions during day and night

uniform during the day, contrast during the night





THE DIGI-TECH FACTORY

Coffey Architects

England

2022

metal mesh created the intricacy in the facade, different during day and night



reflection

This year, the studio was focused on the topic of Architecture for art and worked with a real competition brief for a new building for Contemporary Art Museum in Antwerp also known as M HKA. Because the task was clear and straightforward, the research from the very beginning could be very much narrowed down and focused on the topic of architecture for art. As a studio, we have collectively conducted research on contemporary art museum typologies. In small groups, we have analysed 8 case studies by physical large-scale model making, photographs and drawings. At the same time, we were trying to navigate ourselves in the modern and contemporary art scene through readings, podcasts and discussions within the studio. The inspiring lectures by tutors of the studio also led to many conversations about the problems and paradoxes of contemporary art institutions. With all this knowledge, we have shifted our focus specifically towards M HKA and started by looking carefully at its art collection. Each person individually focused on one artist in M HKA's collection and curated a small exhibition. The artist I was researching was a Belgian sculptor, Nadia Nouveau. For 4 of her sculptures that M HKA has in its collection, I have proposed a generic art gallery space, containing a very specific installation with white curtains, hung from the ceiling and arranged in curved shapes to highlight the "baroque" character of the sculptures. This part of the research was concluded in a collective P1 exhibition with drawings and large-scale models of designed art spaces, therefore I was able to grasp the character of M HKA's collection as well as notice the important aspects of good art space.

Then the research focused even more on M HKA as we visited the current building and were able to talk with the director of the institution. It gave us insight into the functioning of the institution, as well as showed the spatial and programmatic issues of the current building. Then again collectively, we have analysed the broader context of Antwerp and the site proposed for the new building, by digital drawing, physical model making and looking at archive documentation.

It was clear from the beginning that the new site has an existing courthouse building on it, which is about to be demolished. However, some people, myself included, were intrigued by the courthouse building and decided to investigate it further. This resulted in the extensive analysis of its structure and history, by digital drawing and model making as well as a visit to the building.

Simultaneously, I was analysing the competition brief and concluded that M HKA very much desires to grow its importance in the international art scene as well as relate to its anti-museum fascinations and beginnings.

I saw the opportunity in combining those two contradicting elements and decided to keep the existing courthouse building and use parts of it to create unique art spaces.

The research resulted in a design based on adaptive reuse of the Court of Appeal and Labor Court building in Antwerp, that meets the technical and conceptual requirements of contemporary art institutions such as M HKA. As the adaptive reuse of the courthouse seemed like a straightforward and simple concept, it brought many problems and difficult questions, especially from the building technology aspect. As a studio, we tried to the best of our abilities to assess the structure of the courthouse and lock buried underneath, but a lot of things still remain uncertain and this part of the project is very much speculative.

However, for me, the biggest challenge of this project was its size. Even though I have tried to narrow down the spatial requirements of the brief, it still resulted in almost 16 000m² of building. Working alone on building this size, with spaces of different spatial qualities and use, as well as highly specific environments, was extremely challenging. Despite tutorials and conversations with fellow students, I have often found myself lost and not able to find and focus on the most important aspects of the project. Often I was overwhelmed by the scale of design decisions I had to make, and it felt like everything took exceptionally long to make or draw. Therefore I have found myself overthinking every decision, instead of testing it by making drawings or models, which was often pinpointed during my tutorials. I was often encouraged by tutors to make decisions and be confident in doing so. It is very challenging but important for my growth as an architect.

Generally, during this challenging year, I have definitely expanded my knowledge of the contemporary art world and improved my model-making, drawing and design skills. To sum up, I think the structure of the research conducted at the beginning of the studio was extremely helpful in the later stages of the design, and the decision to keep the existing building was conceptually good, however, the scale of the project was overwhelming. However, I have enjoyed the general research method of the studio and design approach.