
M HKA
POST-MUSEUM
a story about multiple attitudes

PROLOGUE
ARCHITECTURE FOR ART

PRECEDENT STUDIES

Contemporary art museums: original photographs of spaces



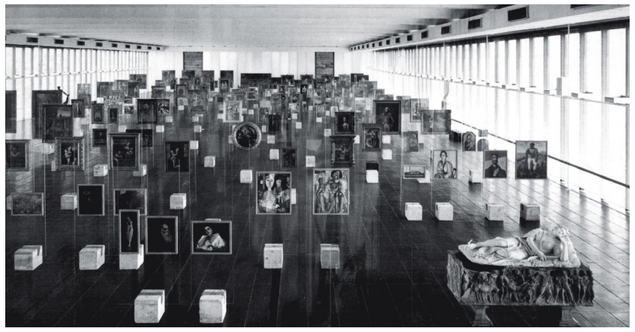










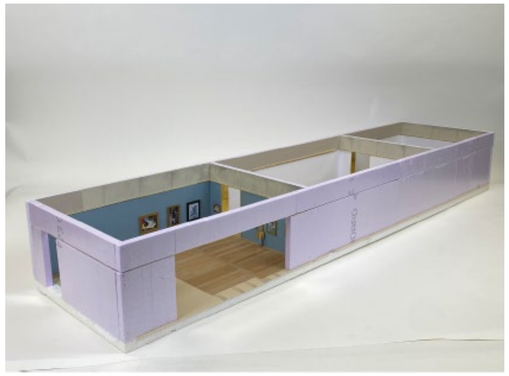


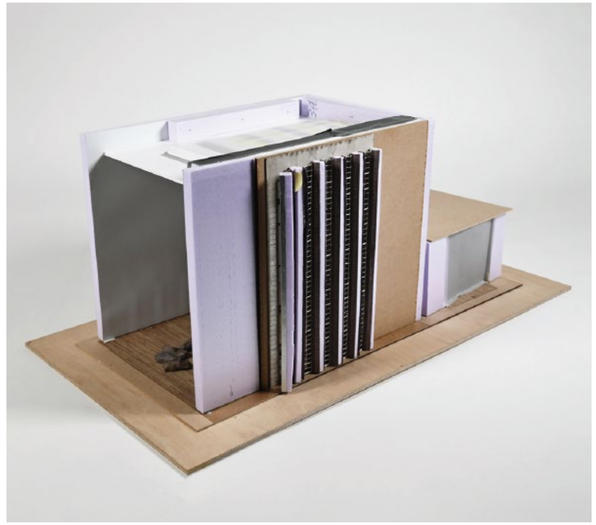


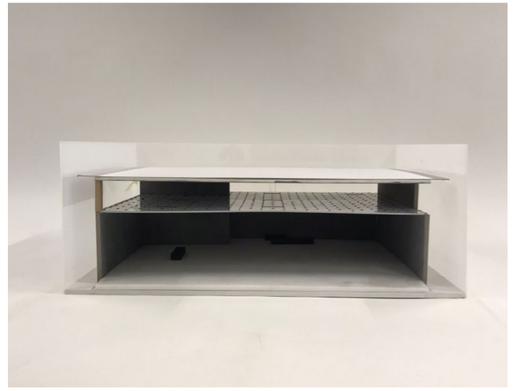
PRECEDENT STUDIES

Contemporary art museums - models of the exhibition spaces

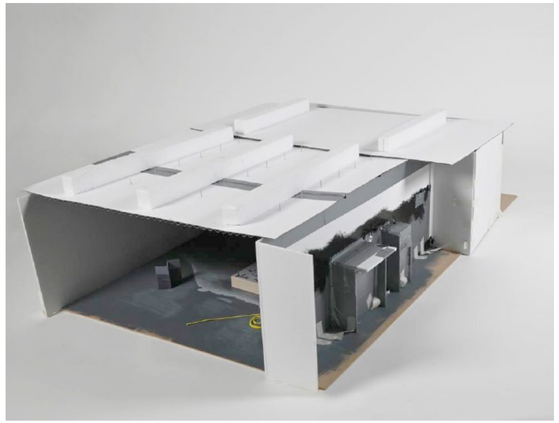










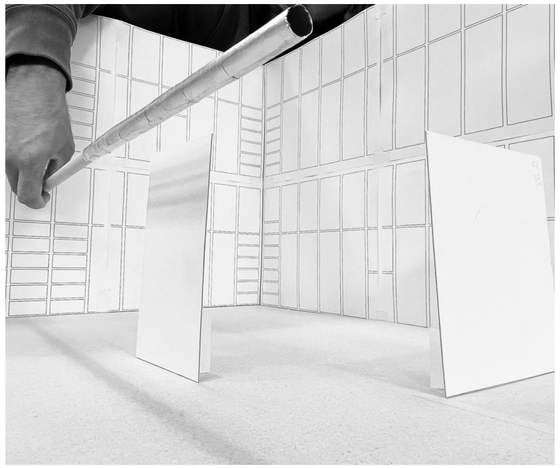






CENTRE POMPIDOU

process of recreating the photograph of exhibition space











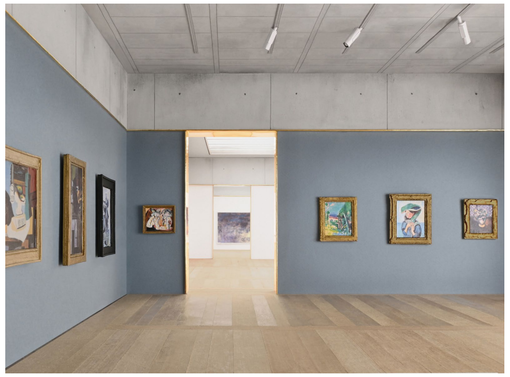




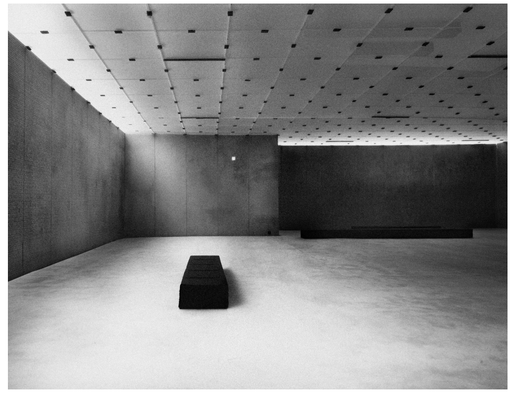
PRECEDENT STUDIES

Contemporary art museums - pictures of the models



















THE DOMINANCE OF WHITE CUBE
institutions pumping the art value
sacralised, clinical spaces



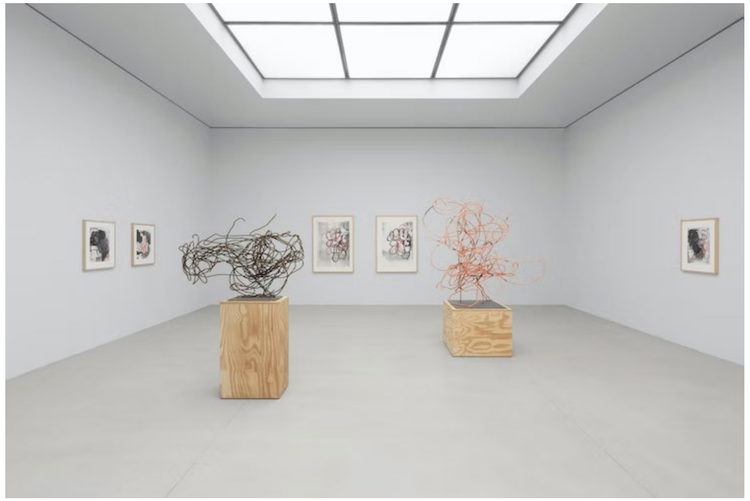
THE MUSEUM OF MODERN ART, NEW YORK



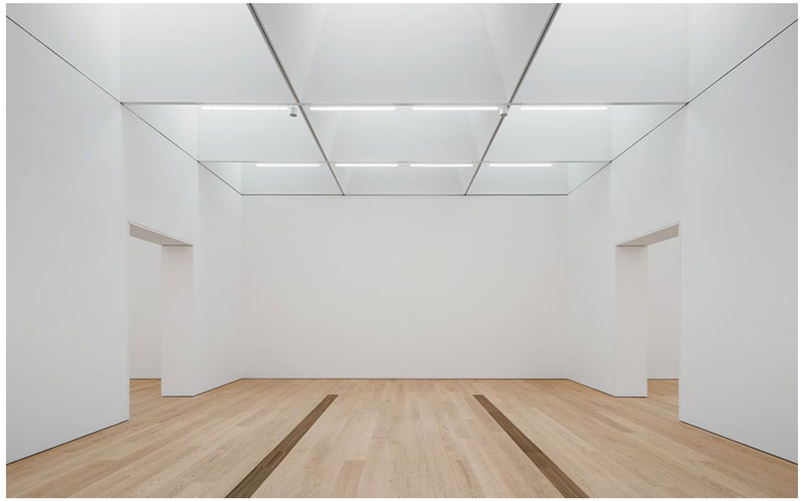
M HKA ANTWERP



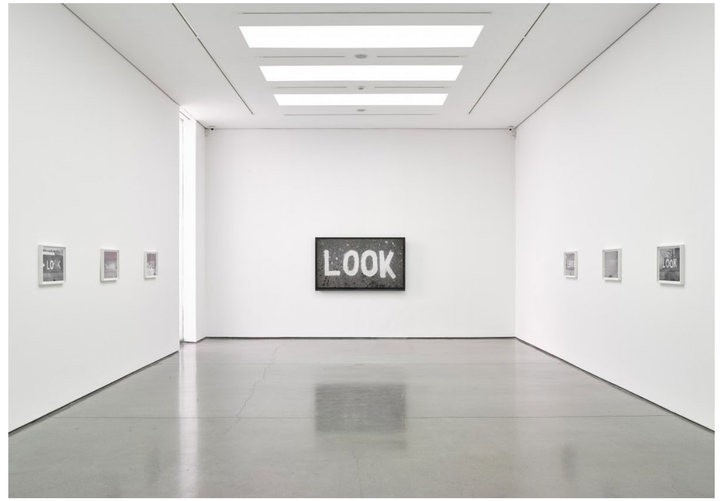
GUGGENHEIM MUSEUM, BILBAO



XAVIER HUFKENS GALLERY



MUSÉE CANTONAL DES BEAUX-ARTS, LUSANNE

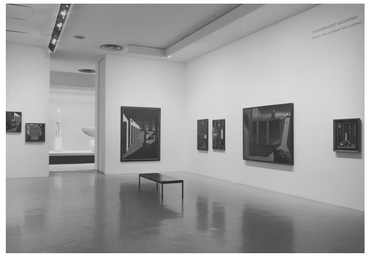


THE WHITE CUBE GALLERY, LONDON

THE DOMINANCE OF WHITE CUBE
same aesthetics since 100 years



MoMA, CUBISM AND ABSTRACT ART, 1936



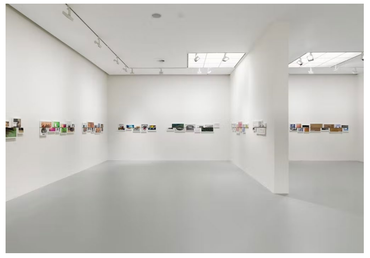
MoMA, SURREALIST ILLUSION FROM THE MUSEUM COLLECTION, 1971



MoMA, THE ARCHITECTURE OF GUNNAR ASPLUND, 1978



THE WHITE CUBE GALLERY, LONDON, 1993



M HKA, ANTWERP
1993

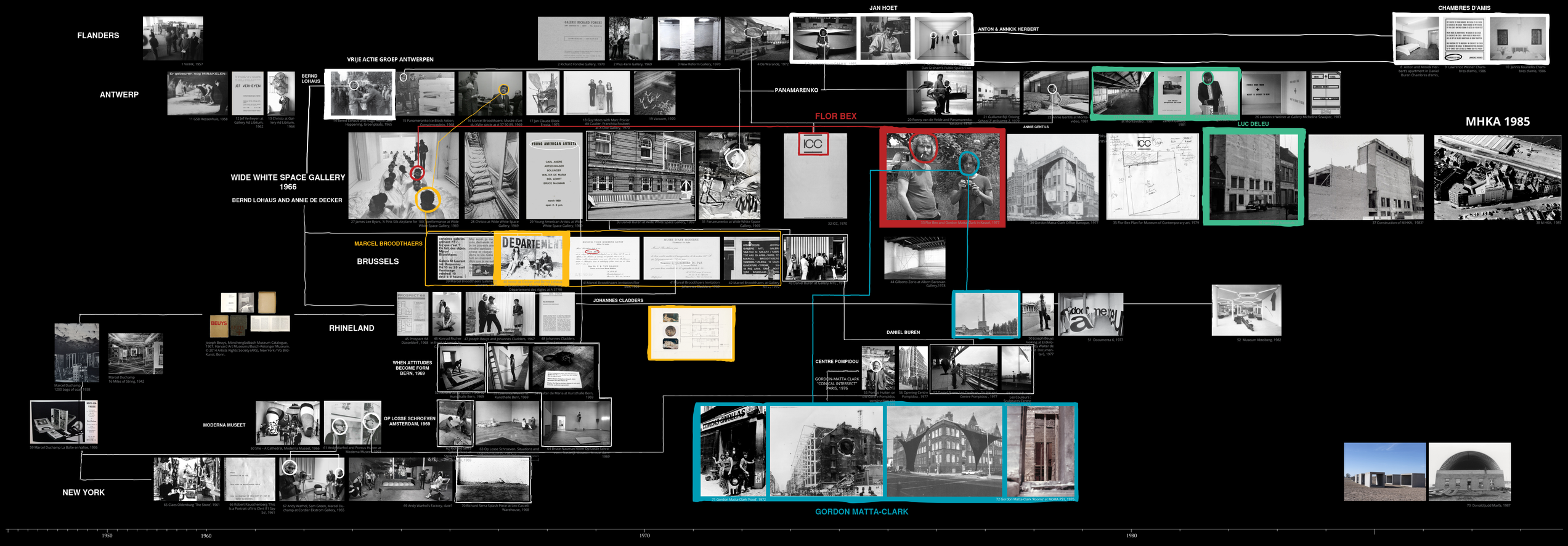


GALLERY XAVIER HUFKENS, BRUSSELS
2022

1936 1942 1966 1977 1982 1993 2002 2004 2013 2022 2023

QUESTIONING THE INSTITUTION

the anti-museum research on contemporary art in Flanders and worldwide





PANAMARENKO, *Donderwolk*, White Wide Space, 1971



PANAMARENKO, *Raven's Variable Matrix*, 2000. source: ensembles.mhka.be



Joseph Kosuth, *Zero&Not*, Chambres d'amis installation view, 58 private houses in Ghent, 1986. Curated by Jan Hoet.



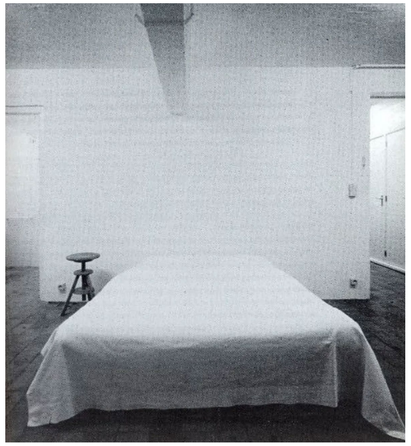
VAGA, 1965

During the mid-1960s, a group of artists, including Hugo Heyrman, Panamarenko, Wout Vercammen, Yoshio Nakajima, Jeroen Henneman and Bernd Lohaus, formed to carry out a series of Happenings on the streets of Antwerp. These actions were accompanied by the publication of Happening News, a series of seven issues composed of photocopied collages rooted in Dadaism and Surrealism. By performing human action directly in public domain, these Happenings, aimed to extend these performances beyond the conventional art context whereby it's form was not constrained to a single artistic discipline.



LA BOÎTE-EN-VALISE, Marcel Duchamp, 1936 - 1941

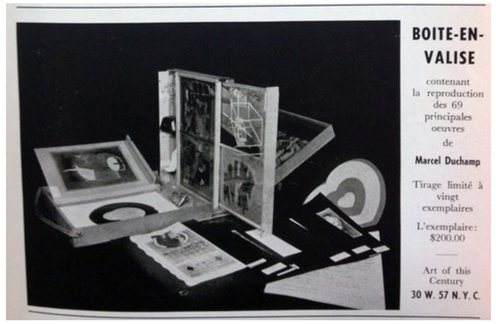
ANTI-ART OF 20th CENTURY
translating spaces into drawings



CHAMBRES D'AMIS
Jan Hoet, 1986



WHITE WIDE SPACE
Bruce Nauman, Wall with two fans, 1970



LA BOÎTE-EN-VALISE
Marcel Duchamp, 1936 - 1941



MUSEUM OF MODERN ART. THE EAGLES.
19TH-CENTURY SECTION
Marcel Broodthaers, 1968



REMEMBERING SHE – A CATHEDRAL
Niki de Saint Phalle, Jean Tinguely, P.O. Ultvedt, Pontus Hultén, 1966



VAGA, 1965

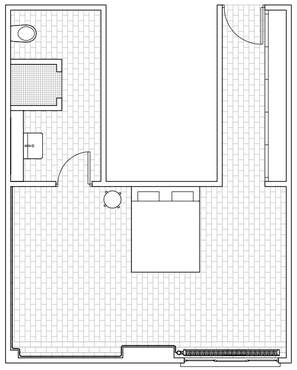


THE FACTORY
Andy Warhol, 1963-1987

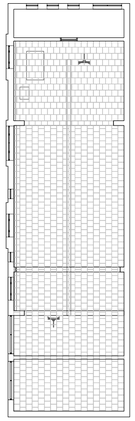


GORDON MATTA CLARK
Office Baroque, 1977

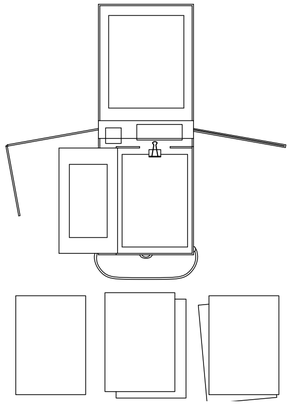
ANTI-ART OF 20th CENTURY
translating spaces into drawings



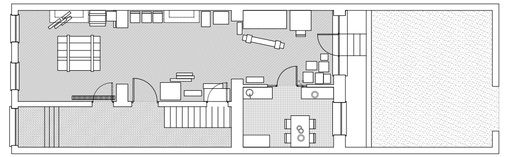
CHAMBRES D'AMIS
Jan Hoet, 1986



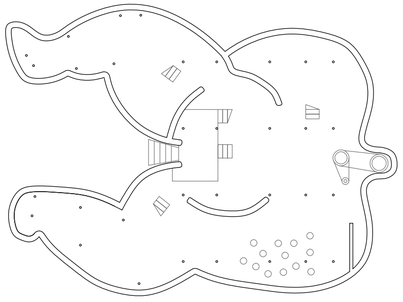
WHITE WIDE SPACE
Bruce Nauman, Wall with two fans, 1970



LA BOÎTE-EN-VALISE
Marcel Duchamp, 1936 - 1941



MUSEUM OF MODERN ART. THE EAGLES.
19TH-CENTURY SECTION
Marcel Broodthaers, 1968



REMEMBERING SHE – A CATHEDRAL
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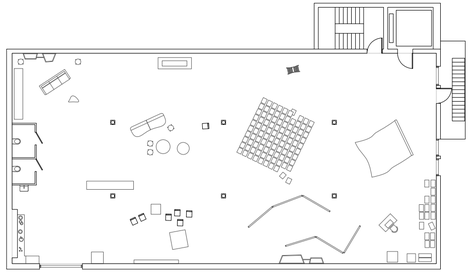
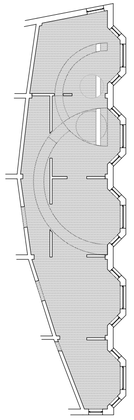
VAGA, 1965



THE FACTORY
Andy Warhol, 1963-1987



GORDON MATTA CLARK
Office Baroque, 1977

Hans Ulrich Obrist
“The Kitchen Show”, 1991



Richard Wentworth installation for “The Kitchen Show.” curated by Hans Ulrich Obrist, 1991



Fischli & Weiss installation for “The Kitchen Show.” curated by Hans Ulrich Obrist, 1991



MUSEUM
ABTEIBERG

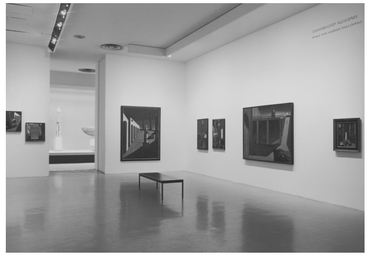
“The Museum Abteiberg was the first and most important product of the modernist culture of the time, consisting of a complex structure, the subject of controversy and debate, even among artists and curators called to work in it. The building project, (...) was based on decentralization of the rooms, the versatility of the prospects, the asymmetrical structure and an anti-monumental approach. The Museum Abteiberg was supposed to be, according Cladders, a device to observe art in a different way, by opening more perspectives and breaking the traditional exhibition scheme: “It was the fate of anti-art, to still remain art. And the anti-museum will remain a museum.””

source: https://curamagazine.com/digital/johannes-cladders-anti-museum/

CONCLUSION



MoMA, CUBISM AND ABSTRACT ART, 1936



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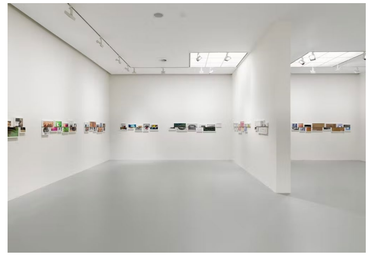


M HKA, ANTWERP
1993



GALLERY XAVIER HUFKENS, BRUSSELS
2022



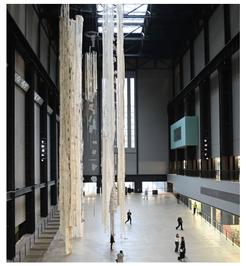
KULTURHUSET, STOCKHOLM
1974
1977



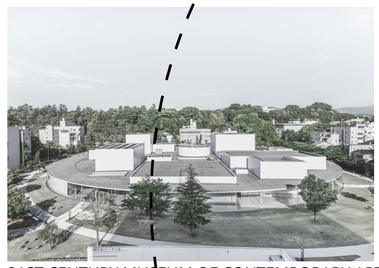
POMPIDOU OPENING
1977



MUSEUM ABTEIBERG
1982

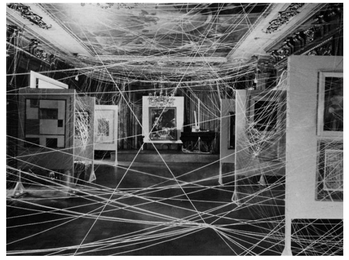


TURBINE HALL OF TATE MODERN
LONDON, 2000
2002



21ST CENTURY MUSEUM OF CONTEMPORARY ART, KANAZAWA
2004

~~ANTI~~
POST-MUSEUM?



THE SIXTEEN MILES OF STRING
1942



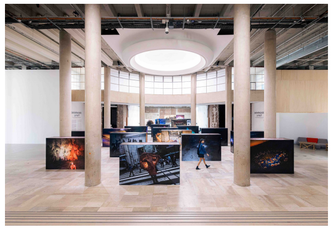
WIDE WHITE SPACE
1966



OFFICE BAROQUE
1977



THE FACTORY
1963-1987



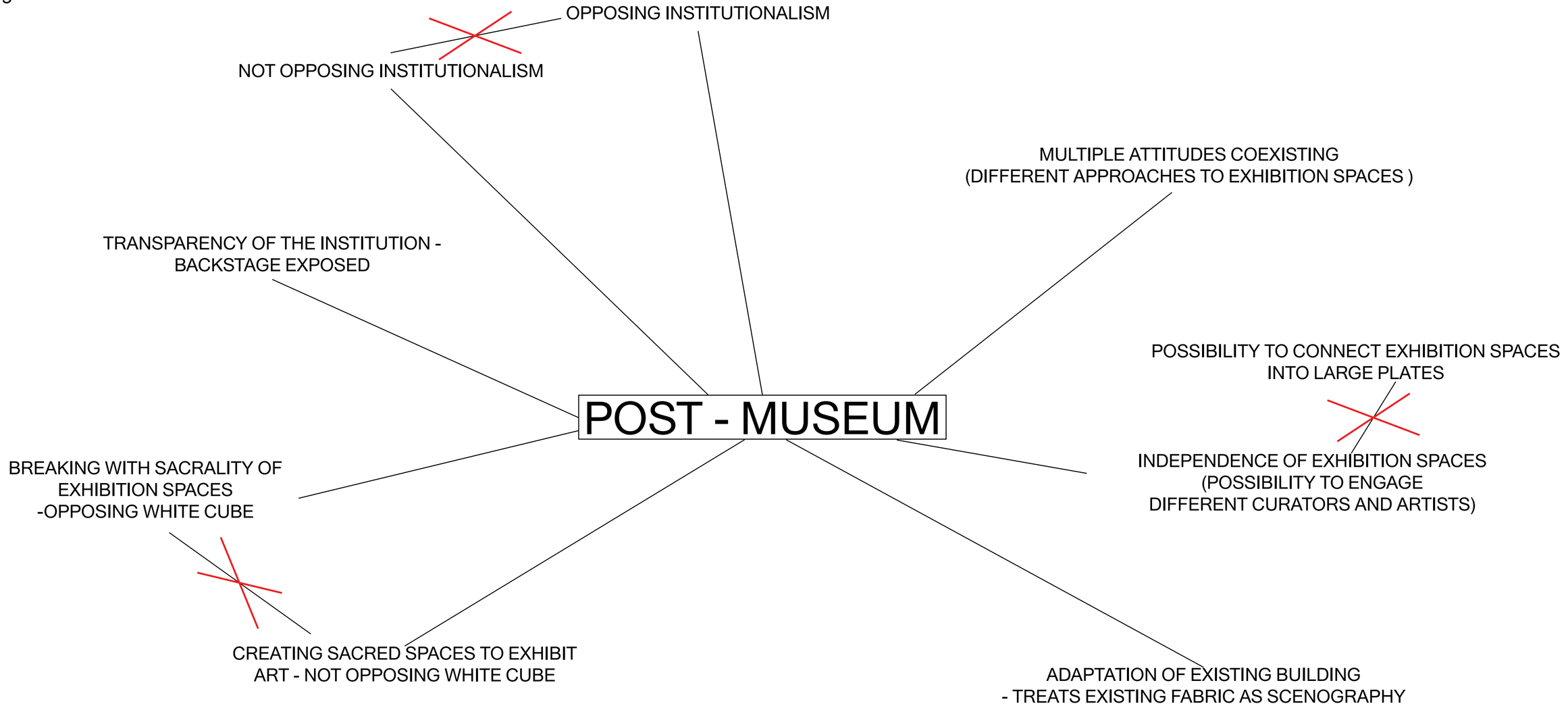
PALAIS DE TOKYO, PARIS
2002



FRAC, DUNKERQUE
2013

1936 1942 1966 1977 1982 1993 2002 2004 2013 2022 2023

POST-MUSEUM
coexisting contradictions



INTRODUCTION

CURRENT BUILDING OF M HKA




ANTWERP SOUTH

ANTWERP SOUTH



Bird's-eye view of Antwerp from the south in 1572, Antverpia nobile in Brabantia oppidum, engraving by Frans Hogenberg


ANTWERP SOUTH
museum neighbourhood
TIM VAN LAERE GALLERY
SOFIE VAN DE VELDE GALLERY
FOTOMUSEUM
NEW PLOT
PROMENADE
CURRENT M HKA
NEW PARK PROJECT
ZUIDERPERSHUIS
KMSKA



Aerial shots of the harbor area in 1968
source: felixarchief.antwerpen.be



Before start of the construction
source: www.antwerpenmorgen.be



Planned Park In The Future
source: www.antwerpenmorgen.be

M HKA Programme Collections Research Visit Blog

Who are we
Mission
History
Architecture
Press
De Cinema

MISSION & VISION

The M HKA is a museum for contemporary art, film and visual culture in its widest sense. It is an open place of encounter for art, artists and the public. The M HKA aspires to play a leading role in Flanders and to extend its international profile by building upon Antwerp's avant-garde tradition. The M HKA bridges the relationship between artistic questions and wider societal issues, between the international and the regional, artists and public, tradition and innovation, reflection and presentation. Central here is the museum's collection with its ongoing acquisitions, as well as related areas of management and research.

M HKA is a cultural-heritage institution of the Flemish community

Downloads

Code of Ethics M HKA 2022 pdf

Deontologische Code 2022 Deontologische Code_2022

Jaarverslag 2021 pdf

Jaarverslag 2020 pdf

Jaarverslag 2019 pdf

Jaarverslag 2018 pdf

Jaarverslag 2017 pdf

Jaarverslag 2016 pdf

Jaarverslag 2015 pdf

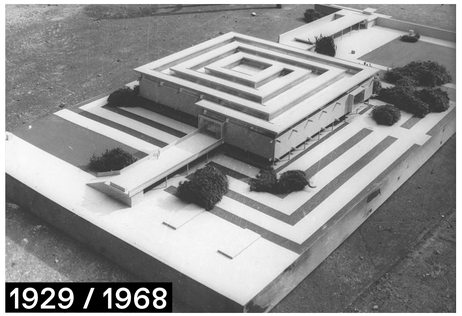
Jaarverslag 2014 pdf

Jaarverslag 2013 pdf

Jaarverslag 2012 pdf



POSSIBLE M HKAs

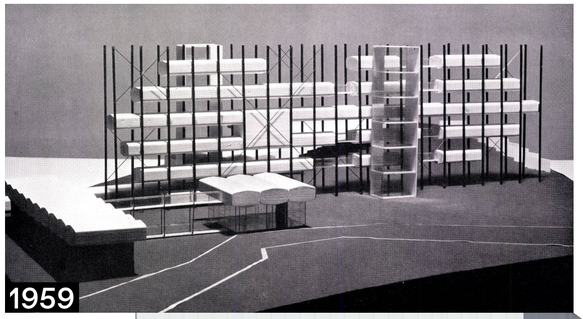

1929 / 1968

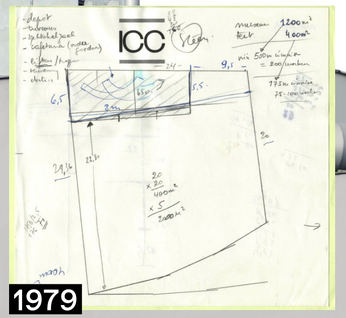

1966


1977



1984

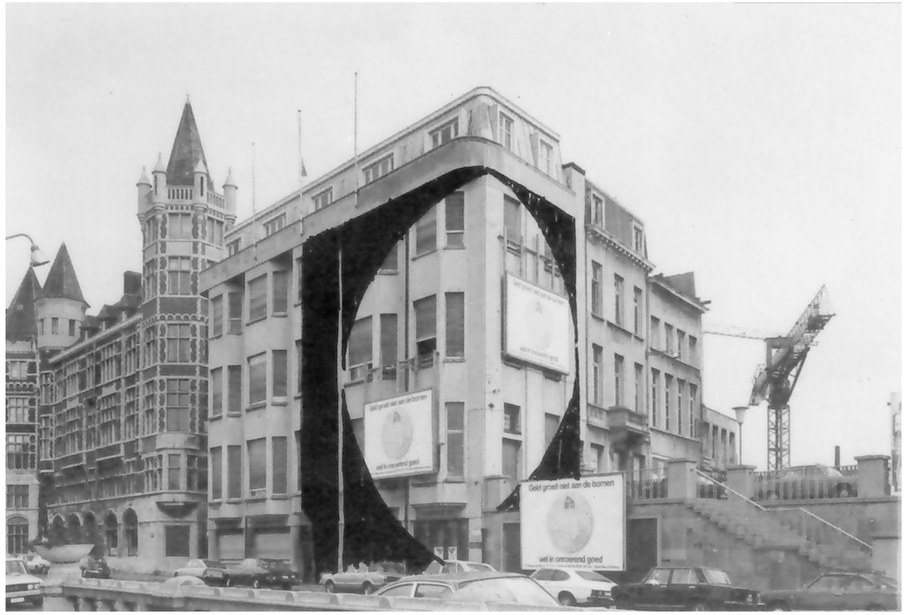

1959



1979

DICHOTOMIC M HKA
from anti-museum tradition to the whitest museum in Belgium







CURRENT EXHIBITION SPACES
lack of diversity



CURRENT EXHIBITION SPACES
lack of diversity



M HKA
collection highlights



Etel Adnan



Marcel Broodthaers



Andrea Fraser



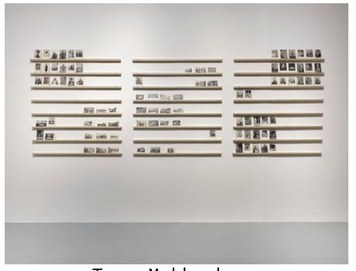
Yayoi Kusama



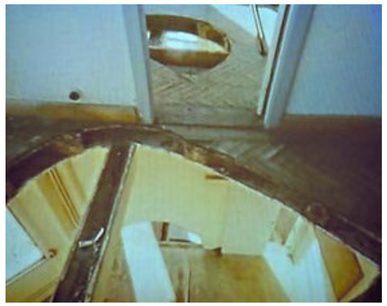
Hana Miletić



Jimmie Durham



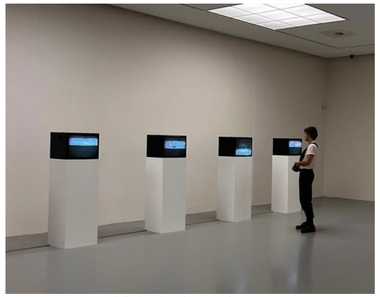
Taus Makhacheva



Gordon Matta-Clark



Nikita Kadan



Lili Dujourie



Ilya & Emilia Kabakov



Laure Prouvost



Walter Swennen



Yang Fudong



Marlene Dumas



Dorothy Iannone



Shilpa Gupta



COLLECTION COMPONENT

permanent or slowly changing collection display.
“It is where the collection is shown and embedded in a historiographic narrative.”

EXHIBITION COMPONENT

“a platform that can receive a seasonal and rapidly changing exhibition programme.”

AGENTSCHAP
FACILITAIR BEDRIJF

Department of Culture, Youth and Media

All-inclusive study assignment for the construction of a Flemish Museum of Contemporary Art

OPEN CALL OO3702

PROJECT FILE



Vlaamse overheid

www.vlaanderen.be

LIBRARY/ARCHIVE COMPONENT

“supports the institution’s research activity and is the most intimate public space.”

FORUM

“provides space for temporary events and the reception of the public. The events capacity is a vital and representative part of the museum’s operations.”

COMPETITION BRIEF
NET program comparison



BACK OFFICE
~1990 m2

TERRACE 1400m2

THE FORUM ~1280m2

LIBRARY & ARCHIVES ~500m2

COLLECTION & EXIBITION
~3800 m2

CURRENT MHKA
~9000 m2



BACK OFFICE
~3340 m2

THE FORUM
~3600m2

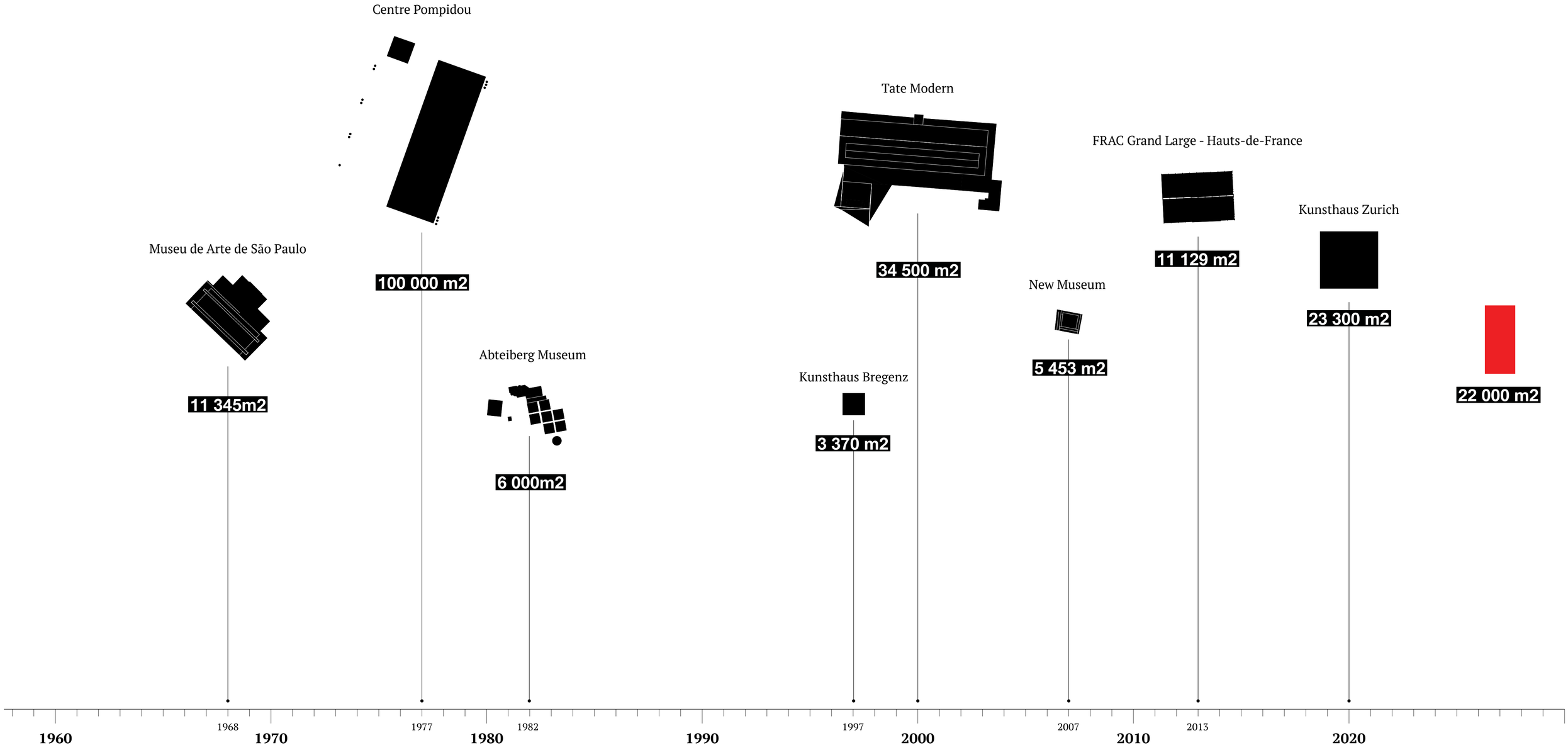
LIBRARY & ARCHIVES
~1900 m2

COLLECTION & EXIBITION
~6200 m2

BRIEF
~15 000 m2

PRECEDENTS STUDIES

Gross area and footprint comparison



EXISTING BUILDING
opportunity for post-museum



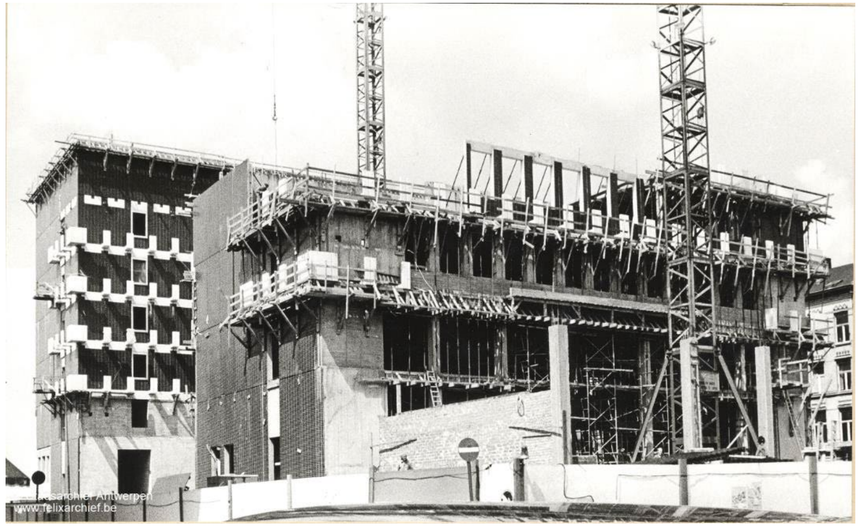
EXISTING BUILDING
opportunity for post-museum



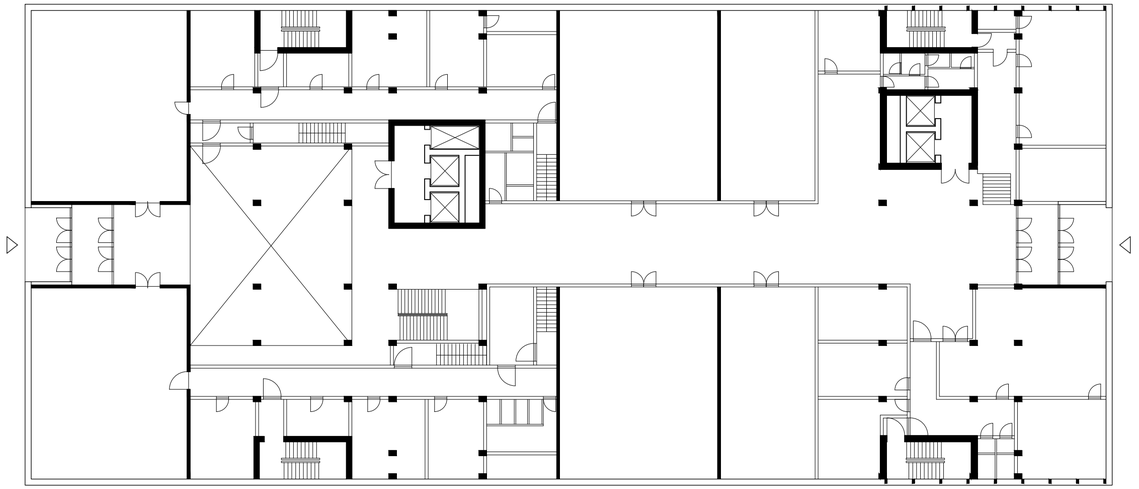
2022



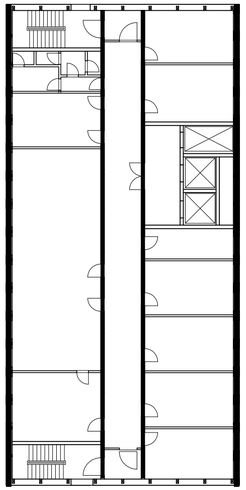
Entrance to the Zuiderdokken, ca. 1920.

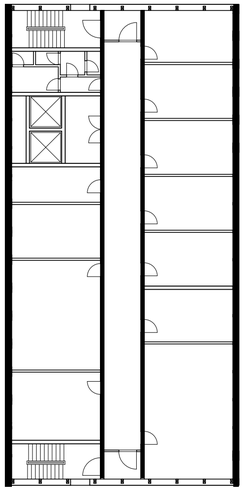


EXISTING BUILDING
analysis of structural elements



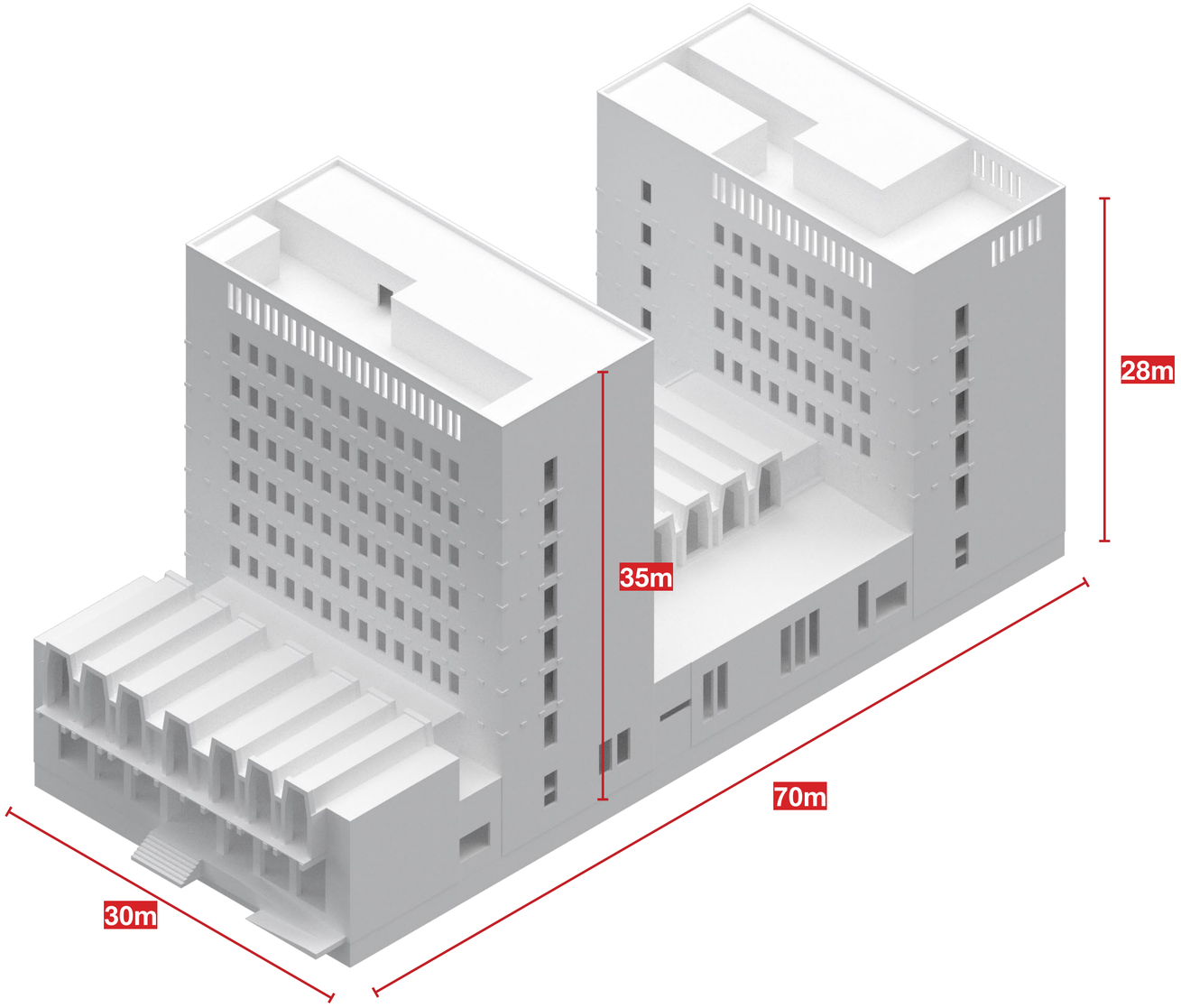
GROUND FLOOR





TYPICAL TOWERS FLOOR

EXISTING BUILDING
axonometry



EXISTING BUILDING
1970s office typology



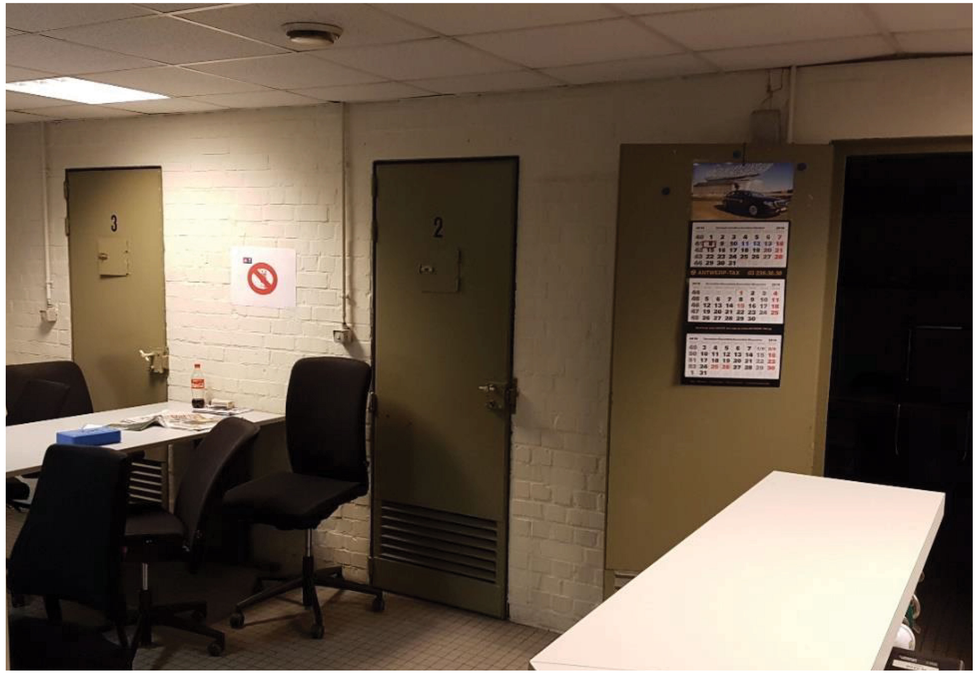

Plechtige
Zittingszaal







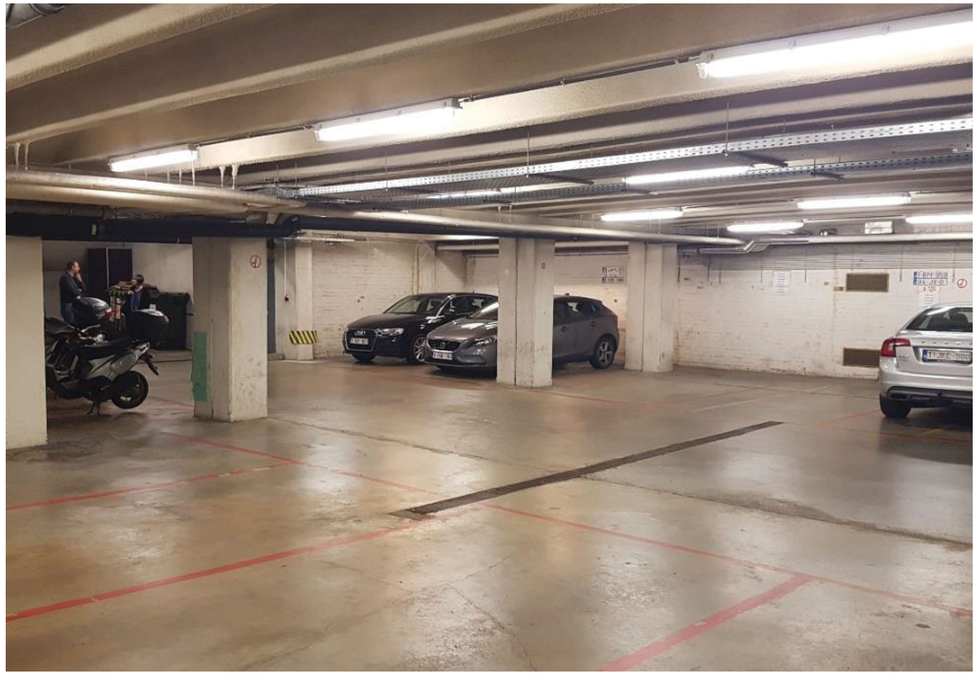
AMBIGUOUS SPACES OF EXHIBITING ART
Rooms in existing building vs references



CELLS IN THE BASEMENT OF EXISTING BUILDING



MUSEUM DE PONT, TILBURG



TOP: BASEMENT OF THE EXISTING BUILDING



BOTTOM: ANNE IMHOF, *Natures Mortes*, 2021



OFFICE IN EXISTING BUILDING

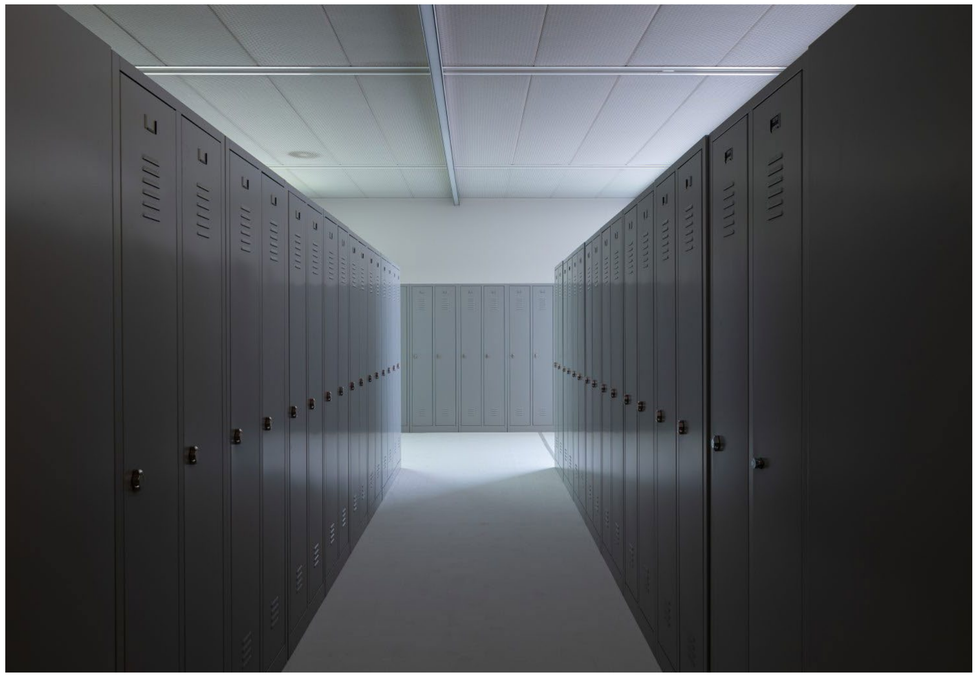


PANAMARENKO, *Donderwolk*, White Wide Space, 1971

AMBIGUOUS SPACES OF EXHIBITING ART
Rooms in existing building vs references



VIEW OF THE OFFICE CORRIDOR IN ONE OF THE BUILDING TOWERS



BOTTOM: INSTALLATION VIEW OF ANNE IMHOF'S "YOUTH." STEDELIJK MUSEUM AMSTERDAM CO-PRESENTED WITH HARTWIG ART FOUNDATION. PHOTO: PETER TIJHUIS

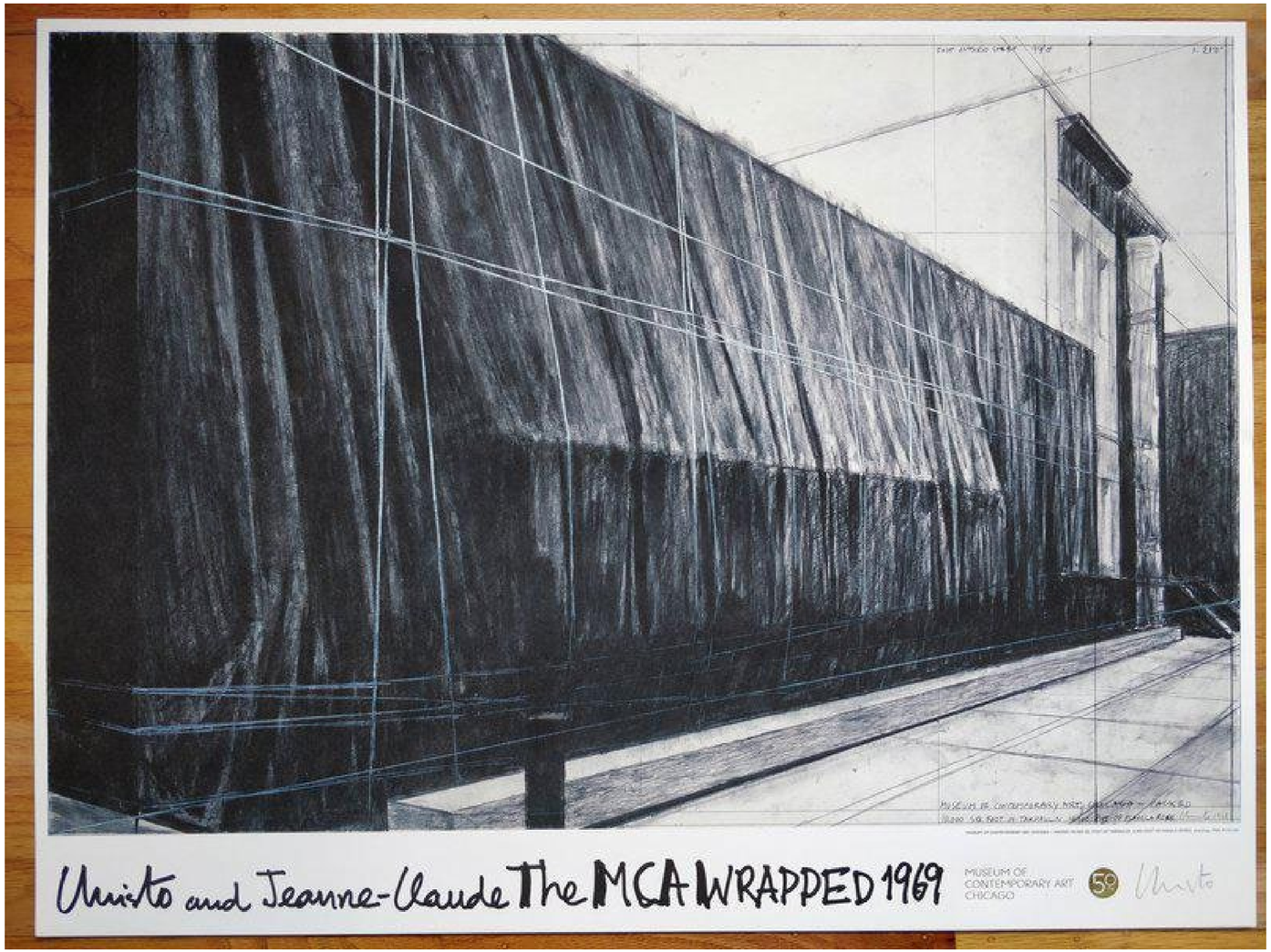
CONCEPT



Michael Asher, Claire S. Copley Gallery, Los Angeles, California, USA, September 21–October 12, 1974, view through the gallery toward the office and storage areas. For this work, Asher removed the partition wall dividing the office and gallery space, revealing the day-to-day activities of the gallery to the public. Photograph by Gary Krueger. © Michael Asher Foundation.

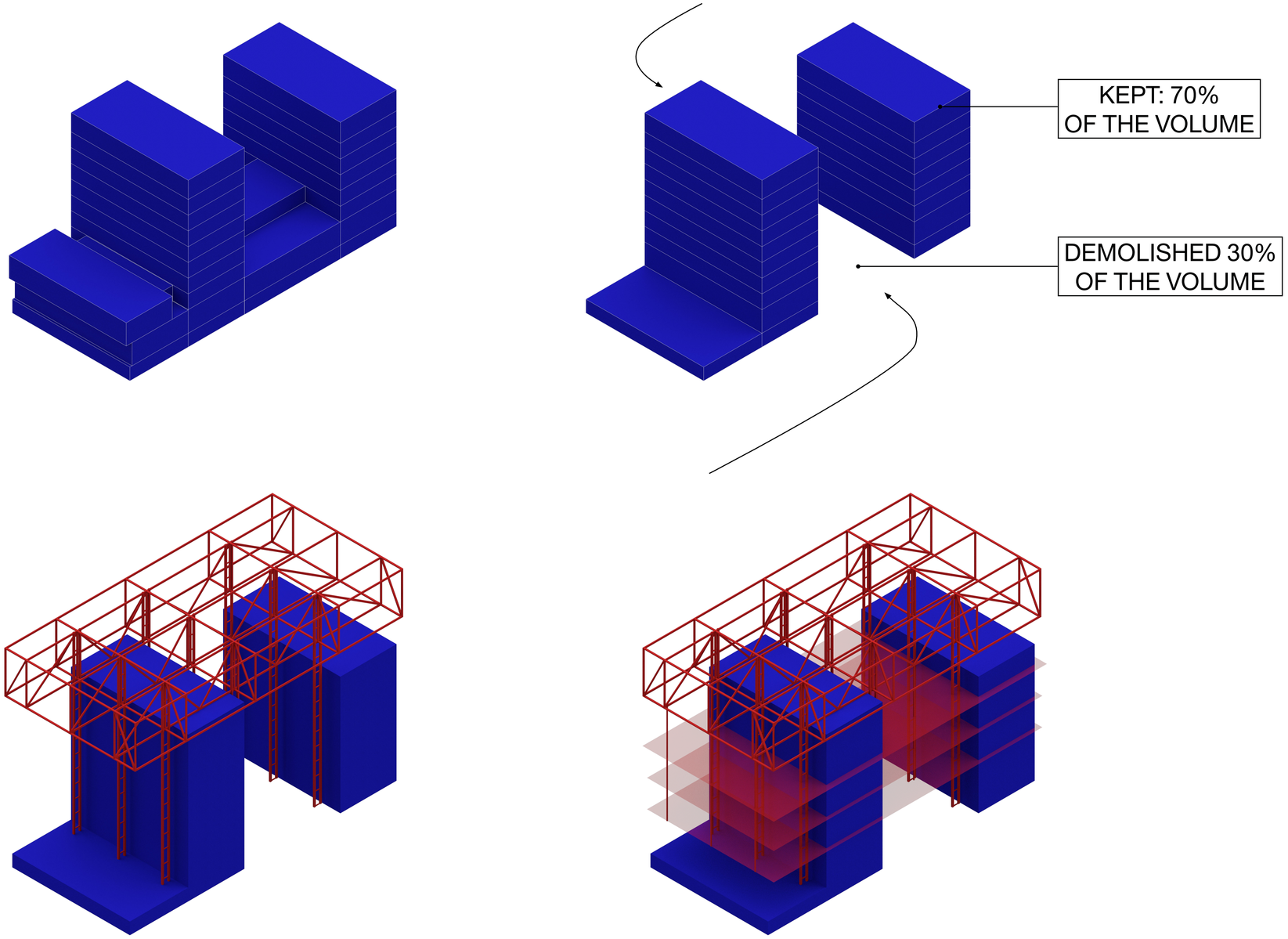


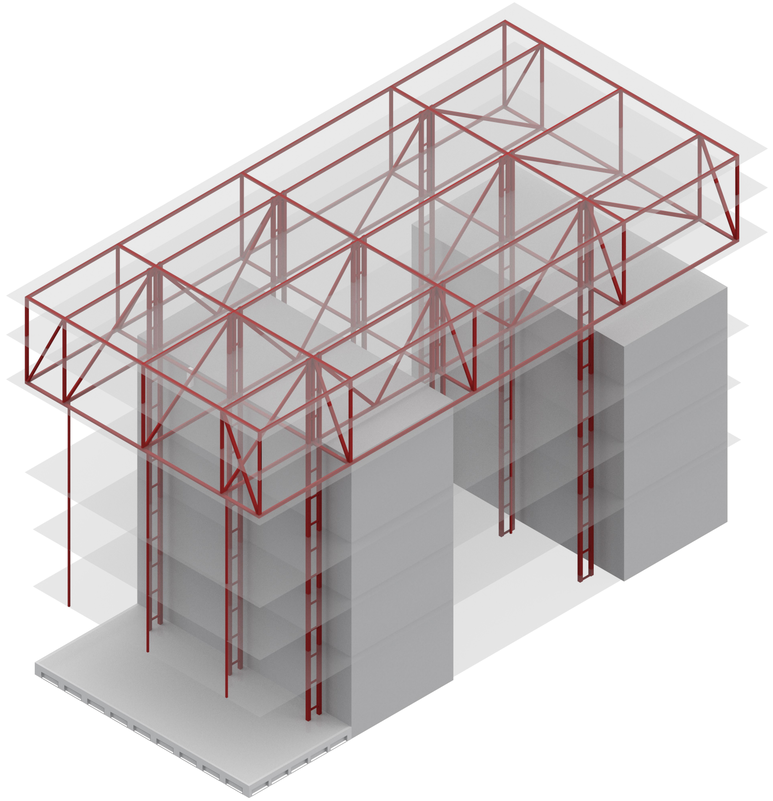
JEAN-LUC GODARD'S 1964 FILM BANDE À PART, THE LOUVRE SCENE
Franz, Arthur and Odile attempt to break the world record for running through the Louvre museum



WRAPPED MUSEUM OF CONTEMPORARY ART, CHICAGO, 1968-69

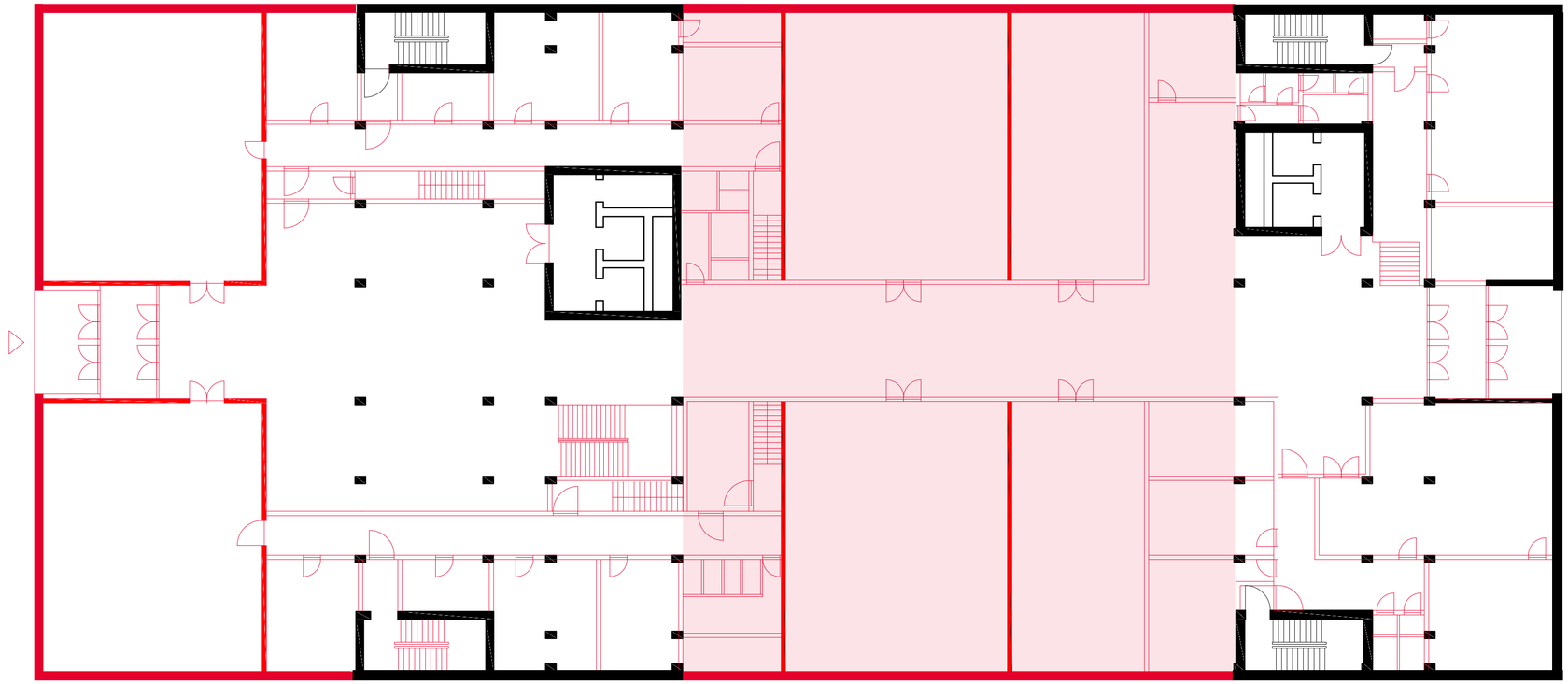
CONCEPT DIAGRAM
existing building reuse



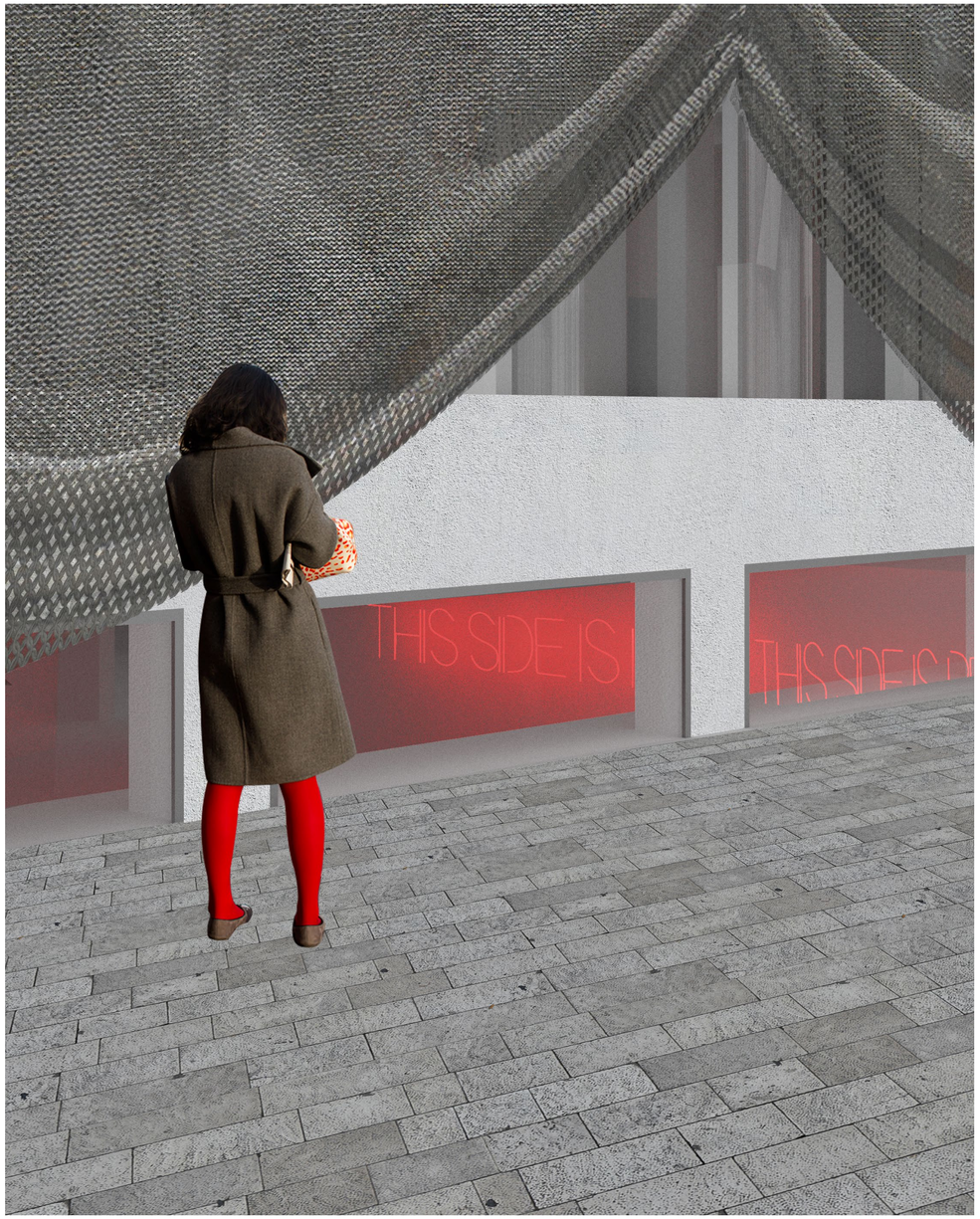


STRUCTURE DIAGRAM

DEMOLITION PLANS
existing building reuse



CONCEPT
tensions between old and new



AMBIGUOUS SPACES OF EXHIBITING ART
transparent institution



HYPOTHETICAL VIEW FROM THE TOWER INSIDE THE STRUCTURE,
FACING THE TECHNICAL SPACES OF THE MUSEUM

AMBIGUOUS SPACES OF EXHIBITING ART
opening views to the surroundings



HYPOTHETICAL VIEW FROM THE TOWER FACING THE RIVER

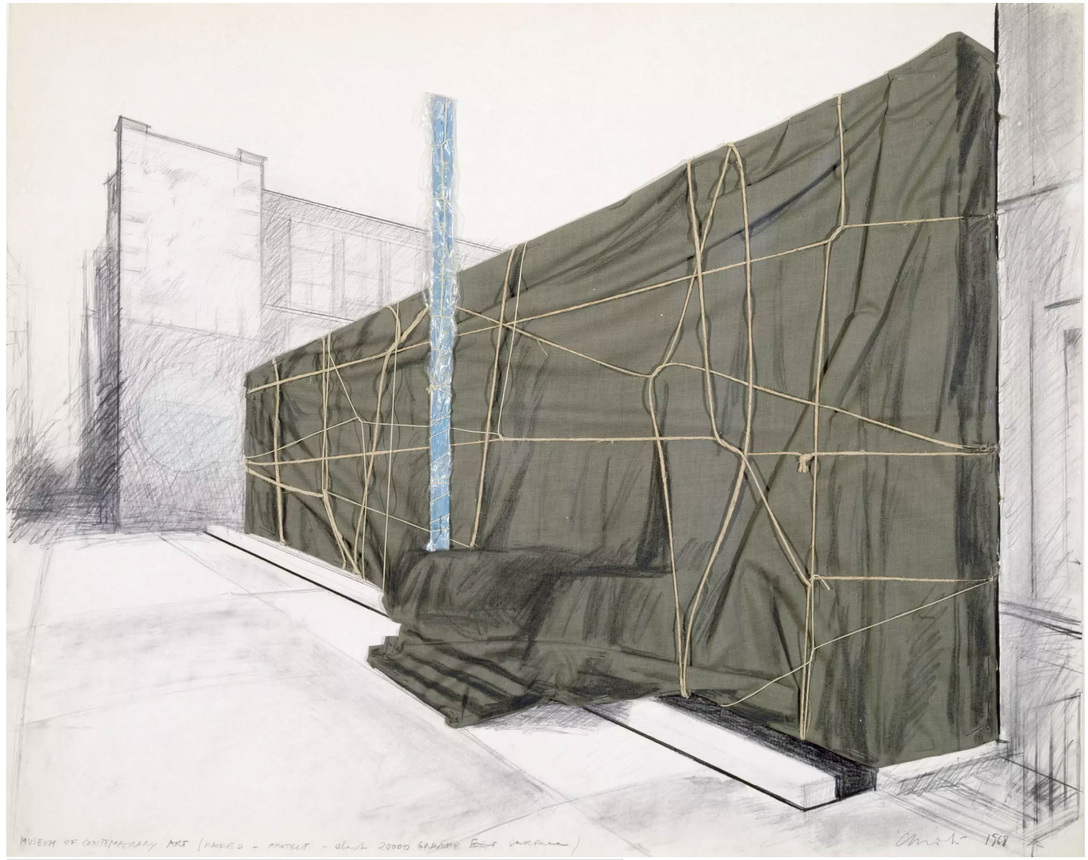
WRAPPING CONCEPT
silent giant wrapped in textile



Mark West, Hanging “Curtain-wall”, 2007



Ibrahim Maham



Christo, Museum of Contemporary Art , 1968

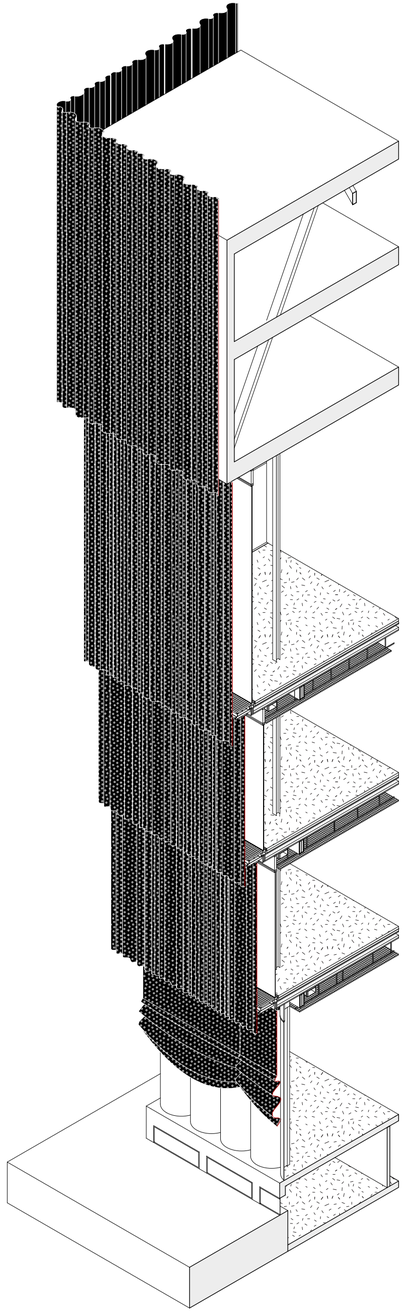
WRAPPING CONCEPT
silent giant wrapped in textile

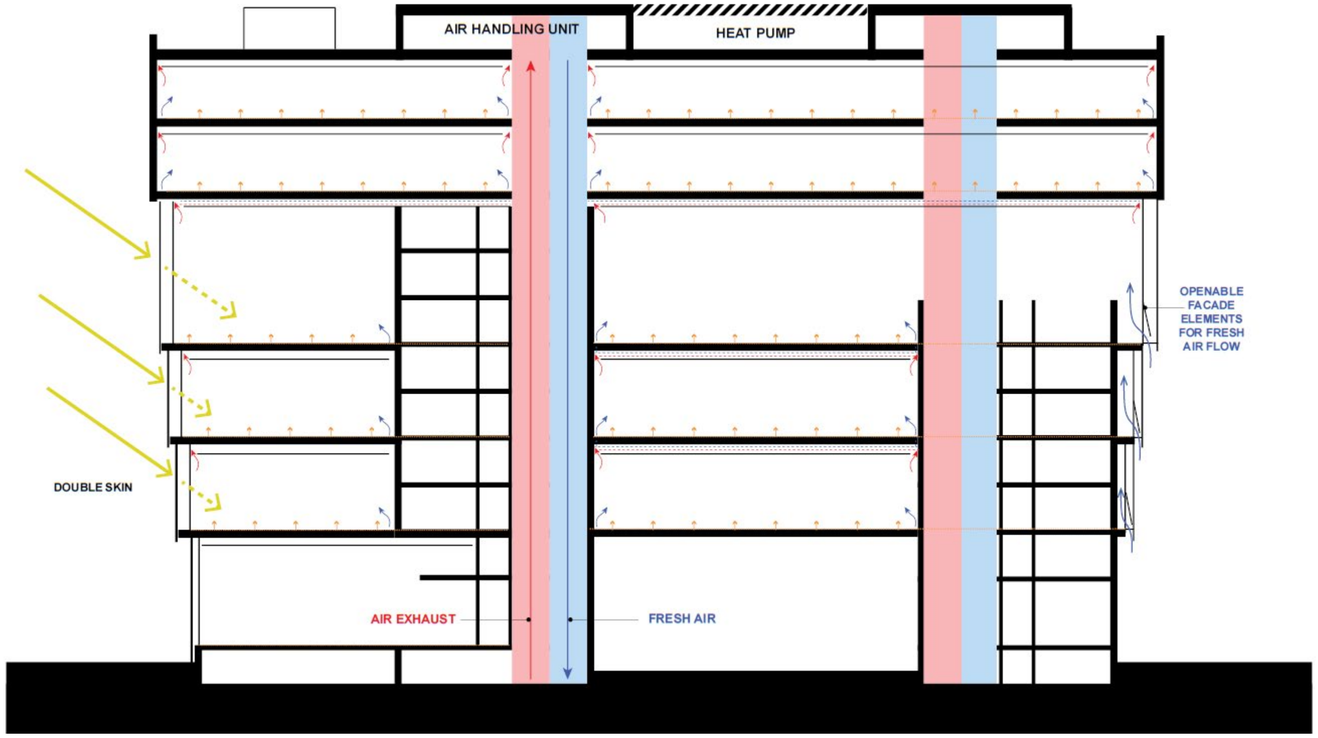


photo: Jan Vranovsky

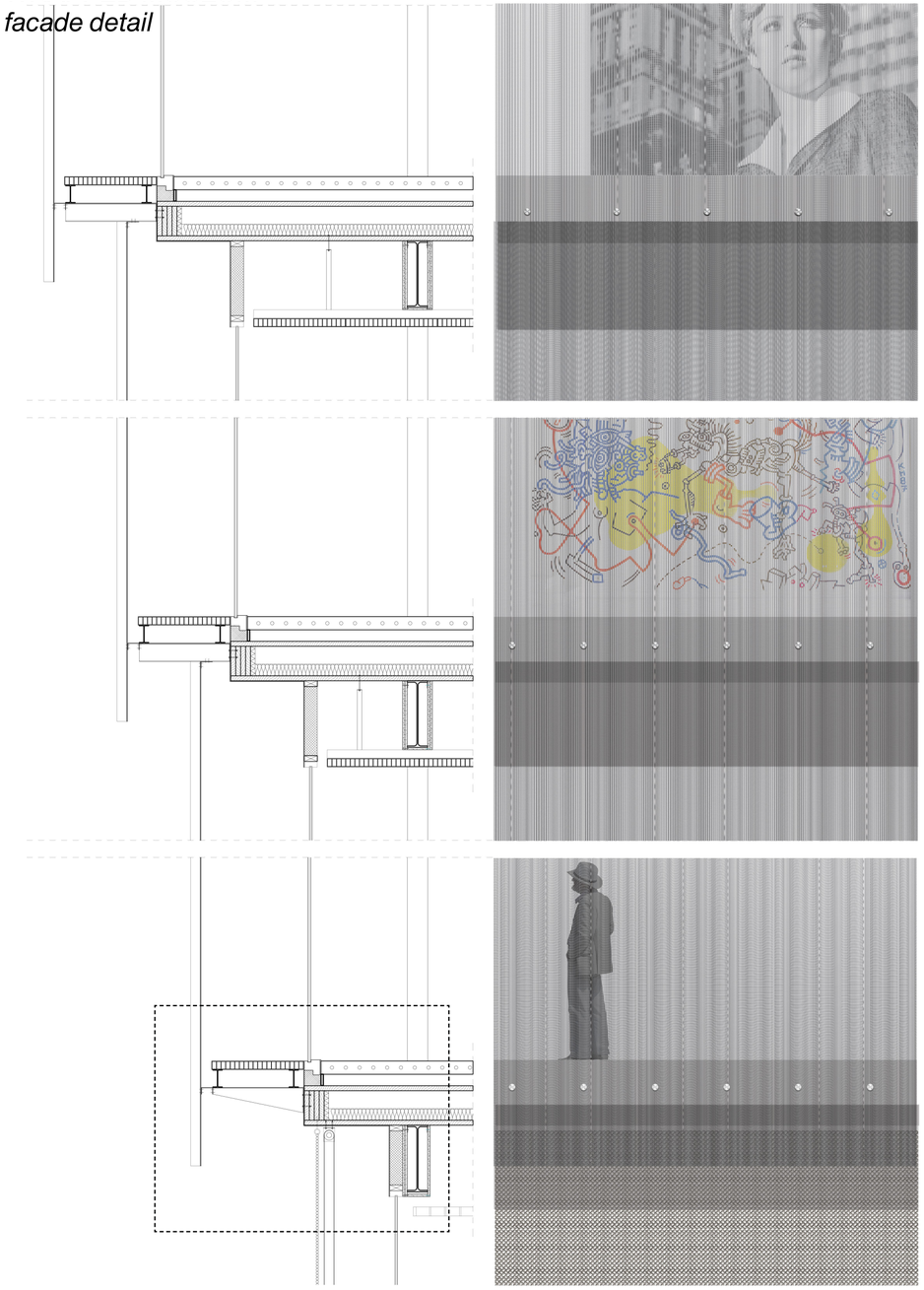

photo: Lauren Marsolier

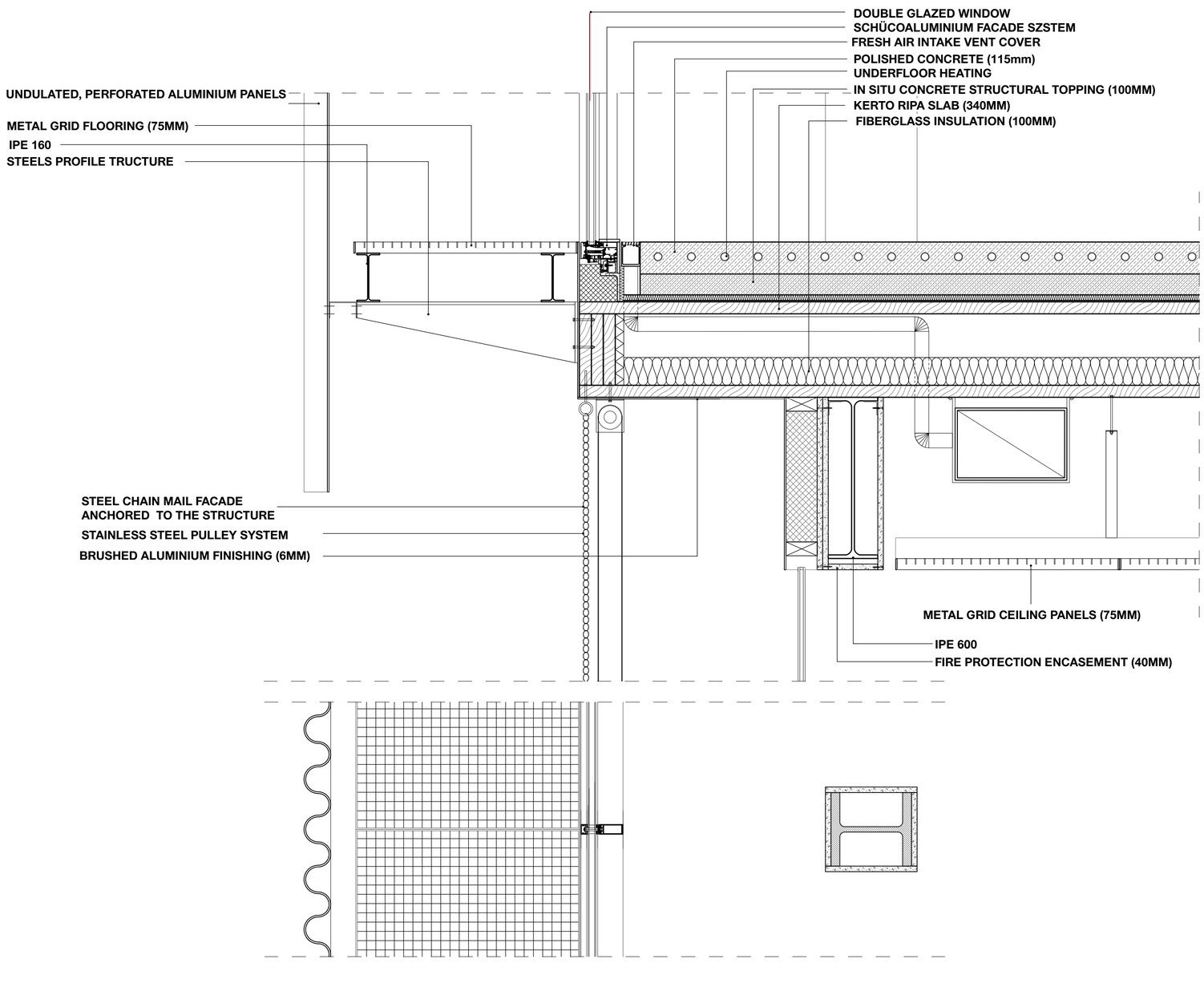
WRAPPED MUSEUM
facade as skin





WRAPPED MUSEUM
facade detail



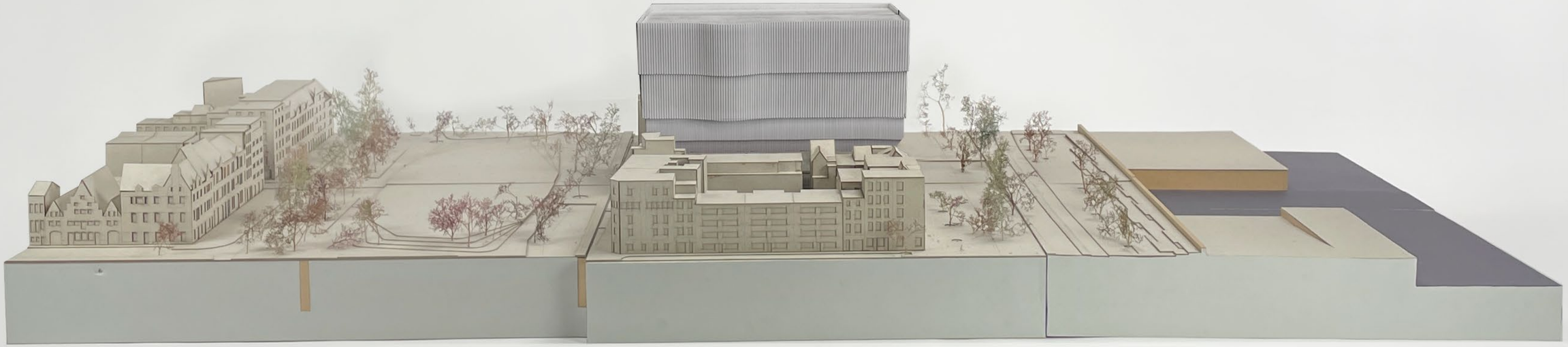


ENTRANCE IN THE MIDDLE
urban connector









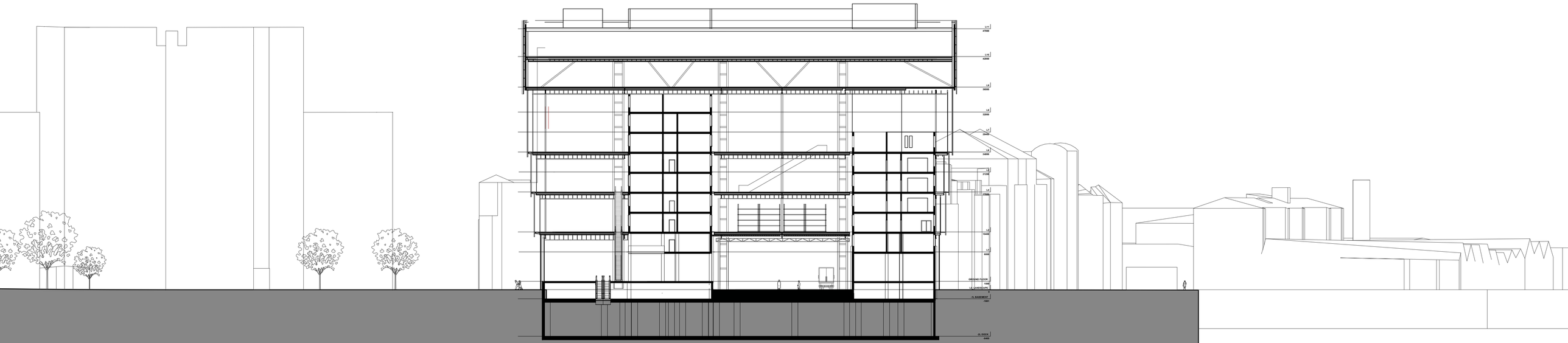

NOW ON: WALTER SICKERT COLLECTION HIGHLIGHTS
NOW ON: WALTER SICKERT COLLECTION HIGHLIGHTS

SITE SECTION

mediating between park and river

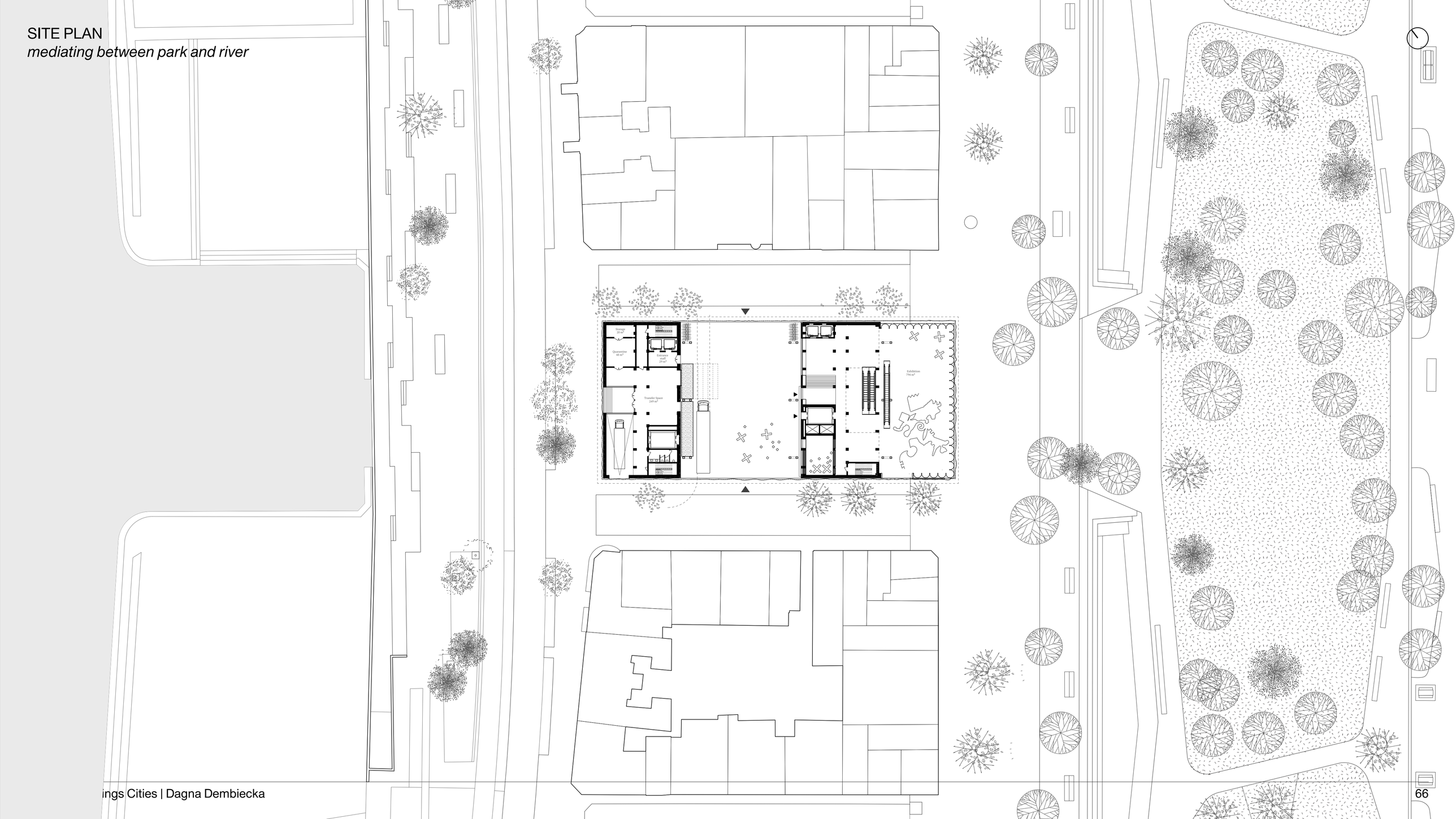
PARK SIDE

RIVER SIDE



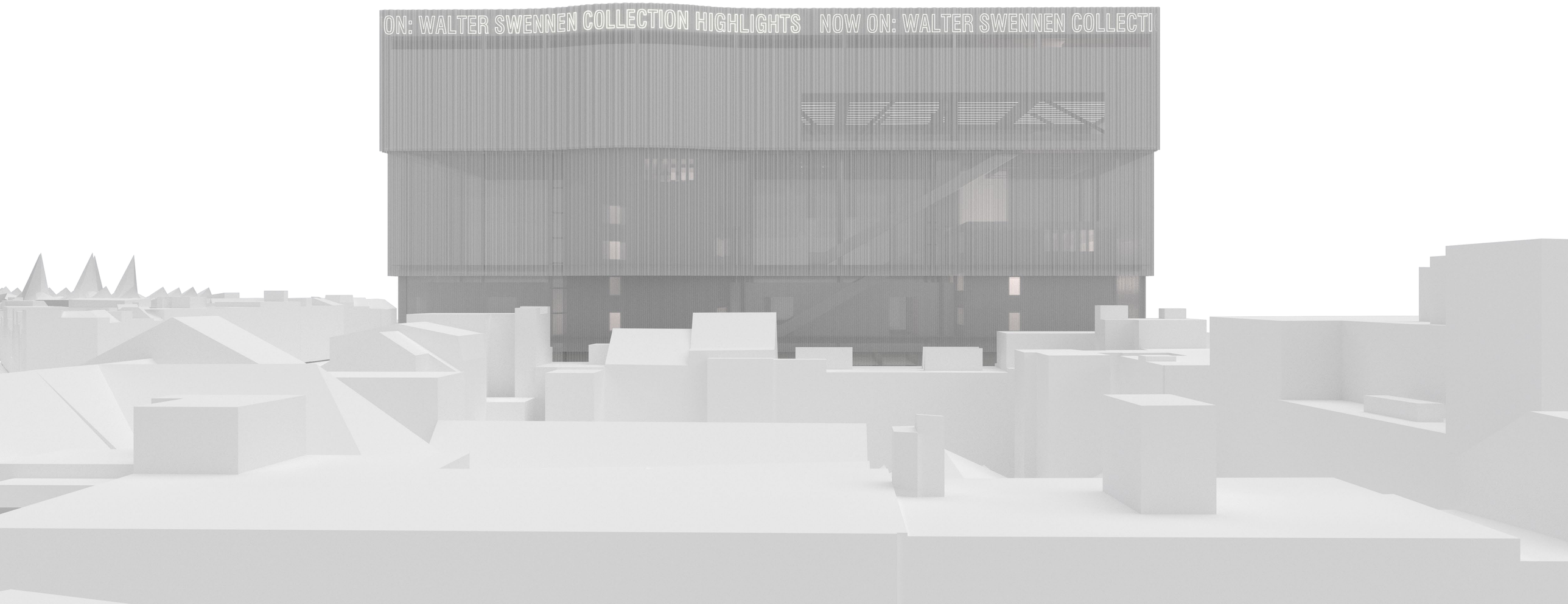
5 10 20 50m

SITE PLAN
mediating between park and river



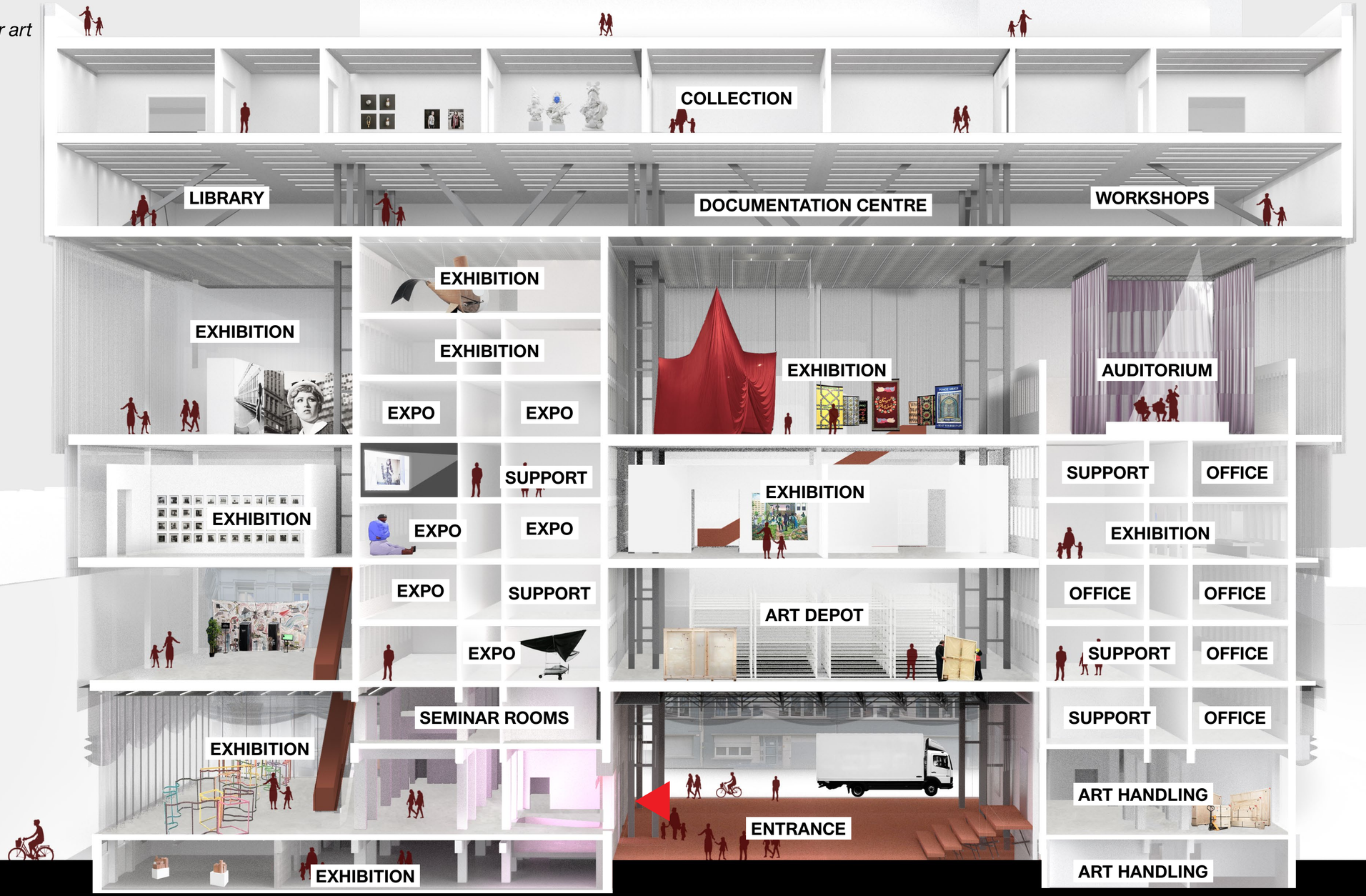
EXTERIOR

silent giant during the day




ON: WALTER SWENNEN COLLECTION HIGHLIGHTS
NOW ON: WALTER SWENNEN COLLECTI

INTERIOR
versatile habitat for art



NEW PROGRAM REQUIREMENTS
brief of the actual competition



BACK OFFICE
~1990 m2
LIBRARY & ARCHIVES ~500m2

TERRACE 1400m2

THE FORUM ~1280m2

COLLECTION & EXIBITION
~3800 m2

CURRENT MHKA
~9000 m2



BACK OFFICE
~3340 m2

LIBRARY & ARCHIVES
~1900 m2

THE FORUM
~3600m2

COLLECTION & EXIBITION
~6200 m2

BRIEF
~15 000 m2



BACK OFFICE
~3670 m2

LIBRARY & ARCHIVES
~2010m2

THE FORUM
~2516m2

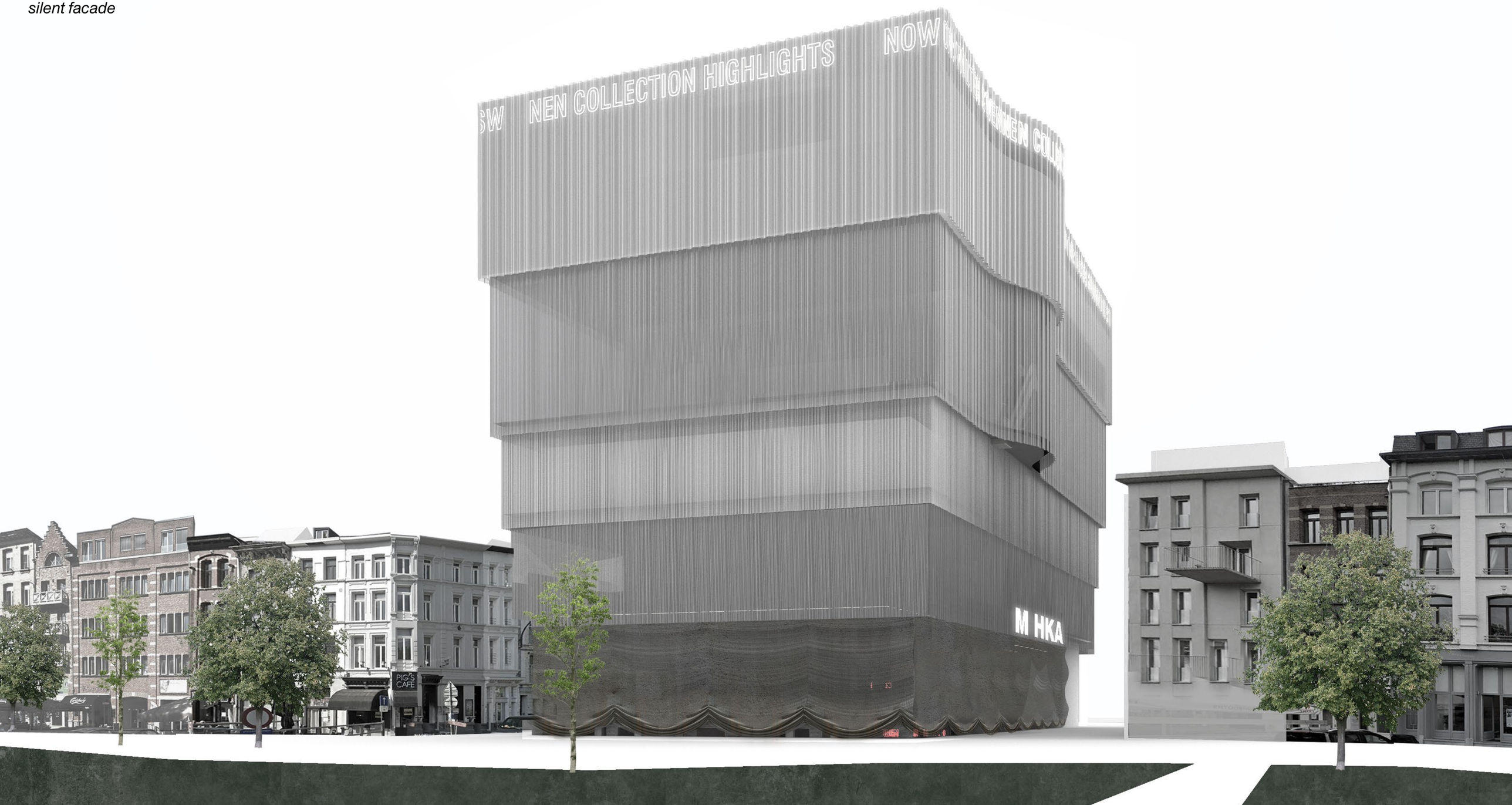
THE FORUM & EXHIBITION BLEND
~2054m2

COLLECTION & EXIBITION
~6412m2

PROPOSAL
~16 660m2
(without rooftop ~1300 m2)



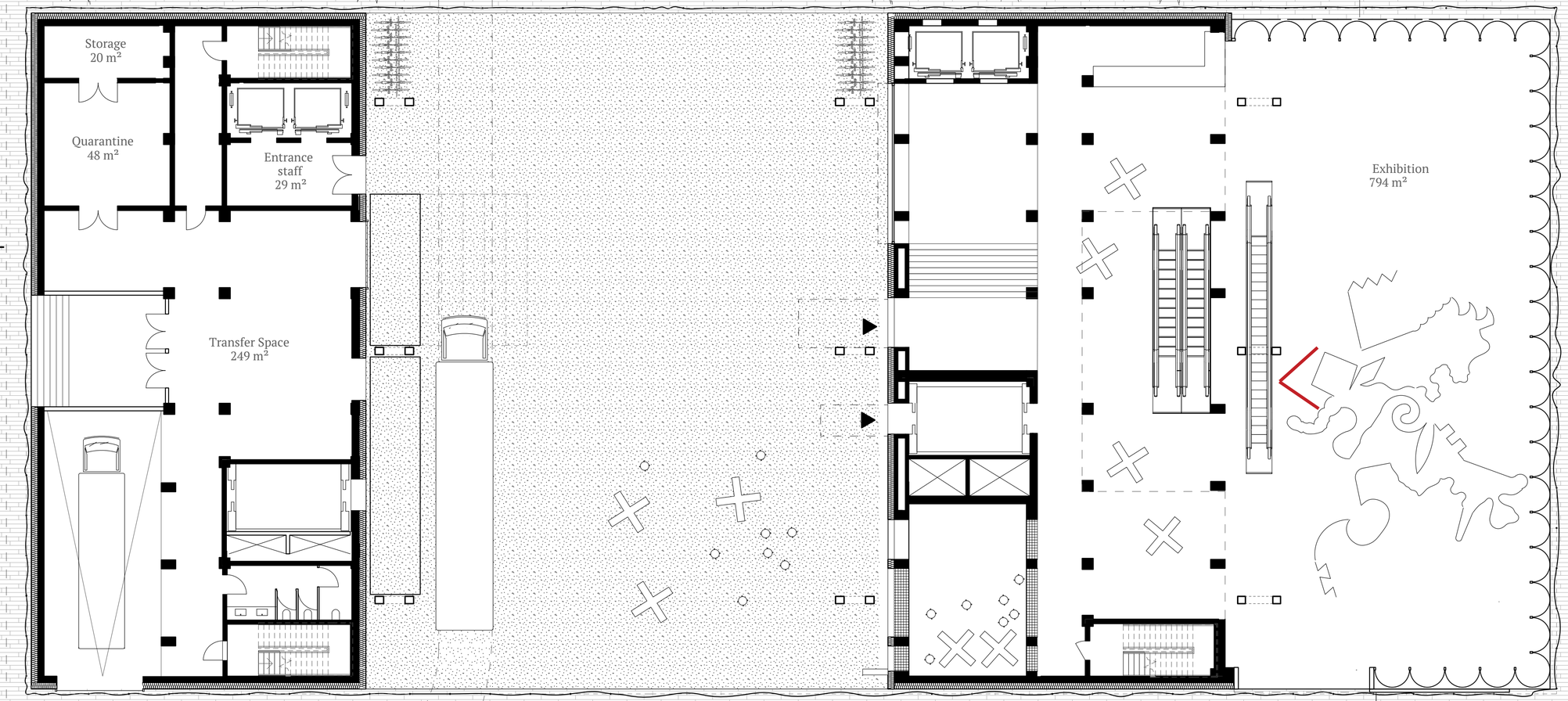
PARK SIDE VIEW - DAY
silent facade



PARK SIDE VIEW - EVENING
billboard of the institution



FLOOR PLANS
ground floor

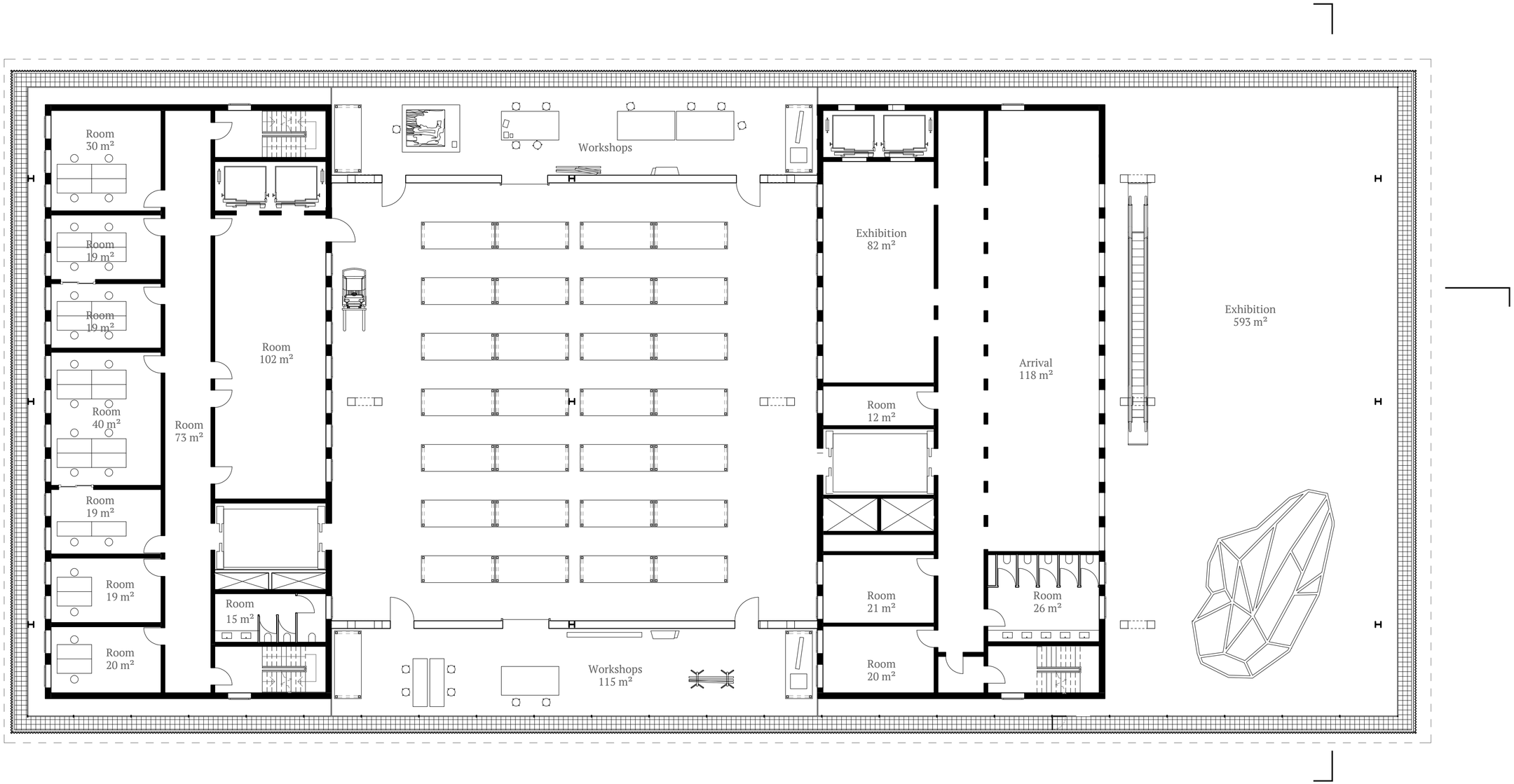


1 5 10m

VIEW ON THE FIRST EXHIBITION SPACE
looking towards the park



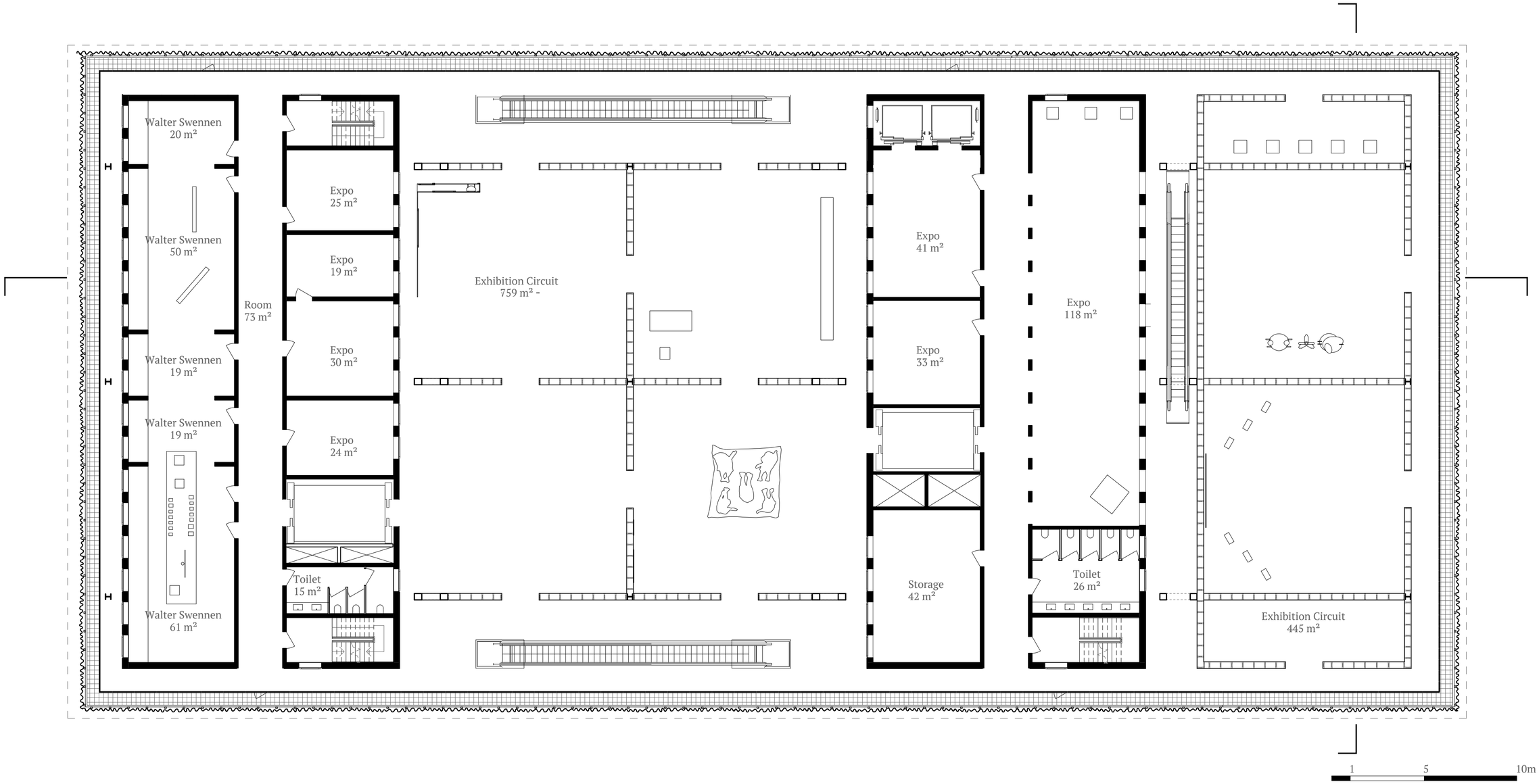
FLOOR PLANS
level 2 : archive, exhibition rooms, administration



EXHIBITION SPACE
looking into archive space

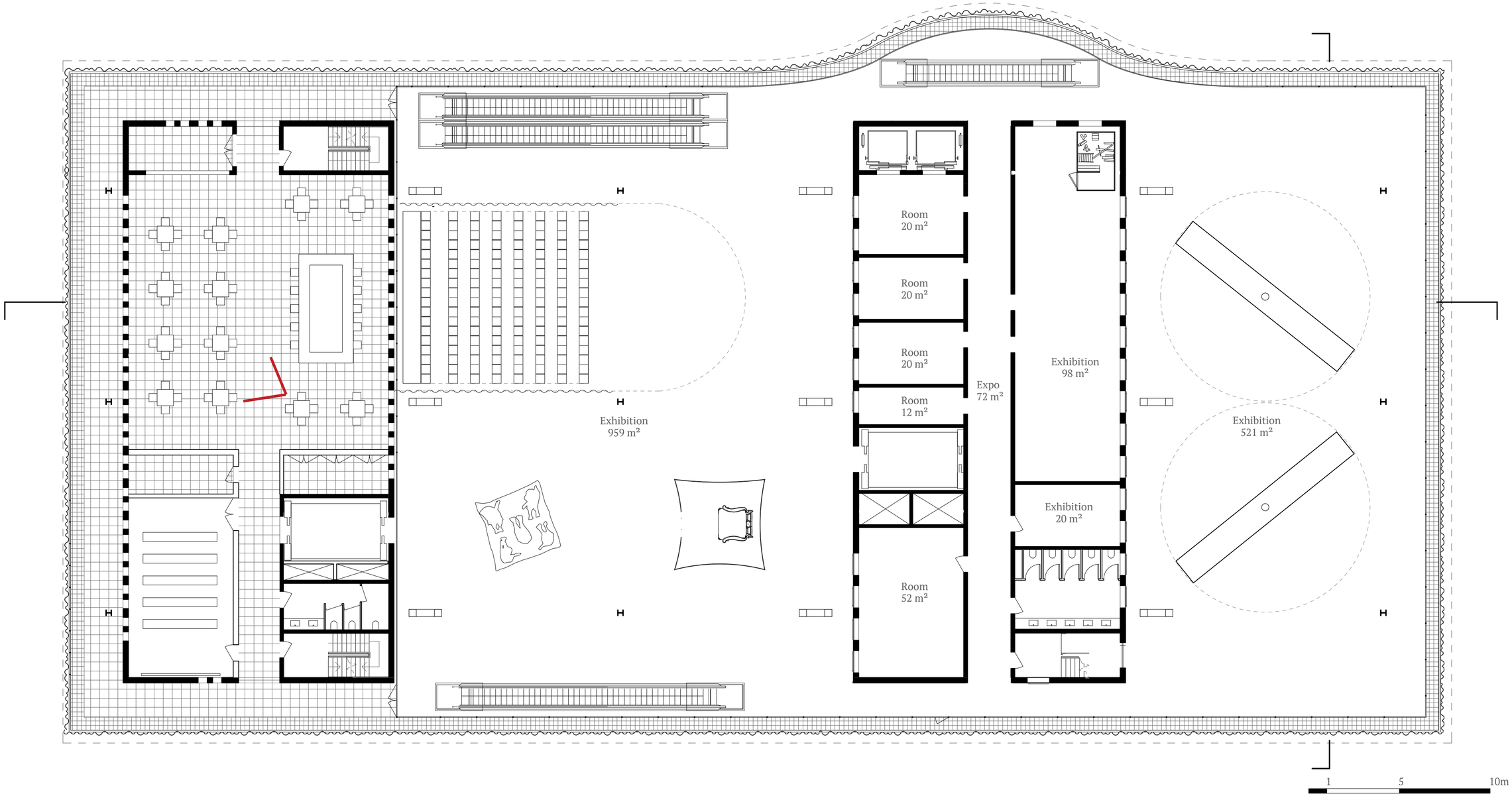


FLOOR PLANS
level 4 : exhibition rooms

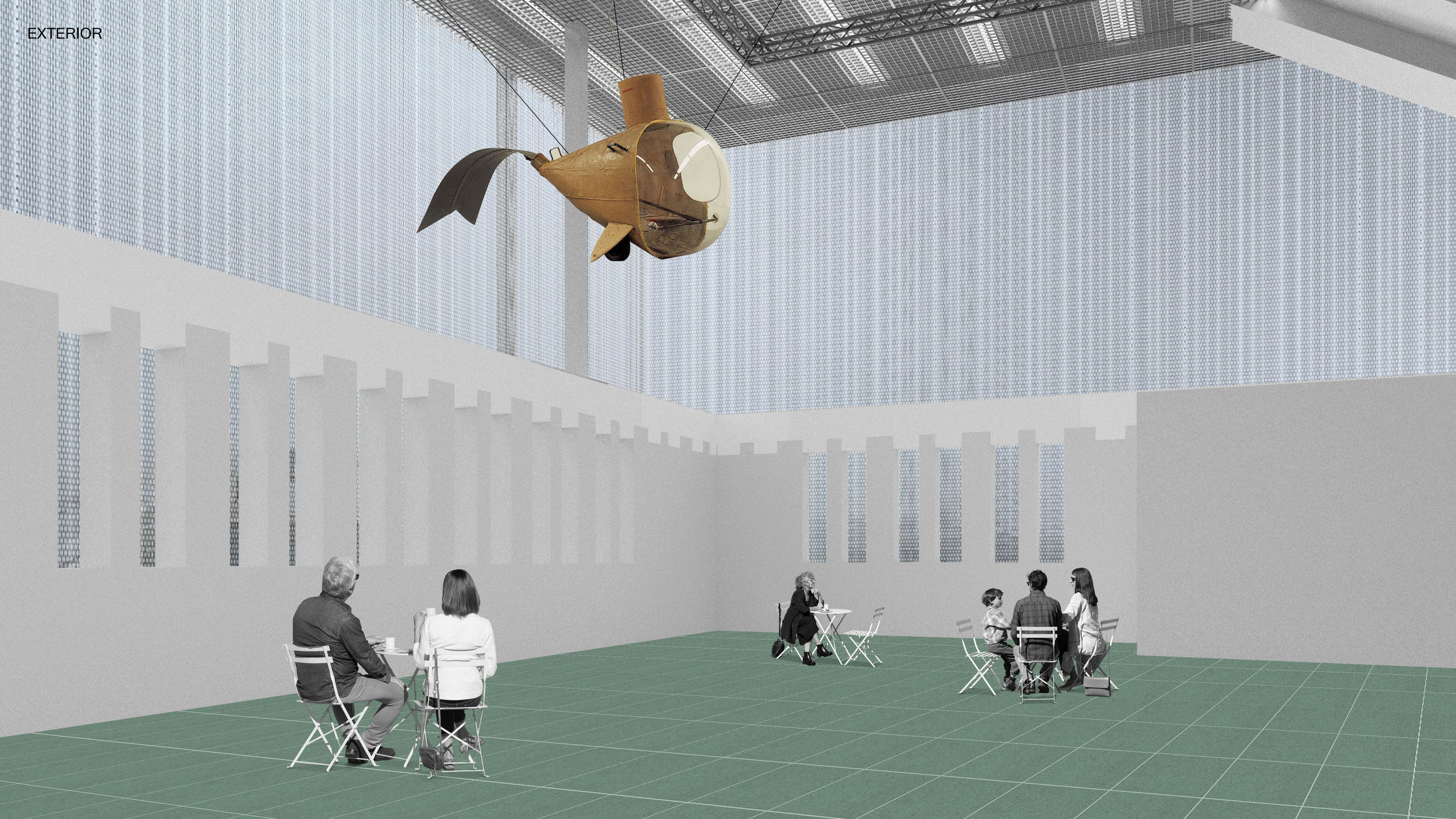


FLOOR PLANS

level 6 : exhibition rooms, auditorium, small screening room

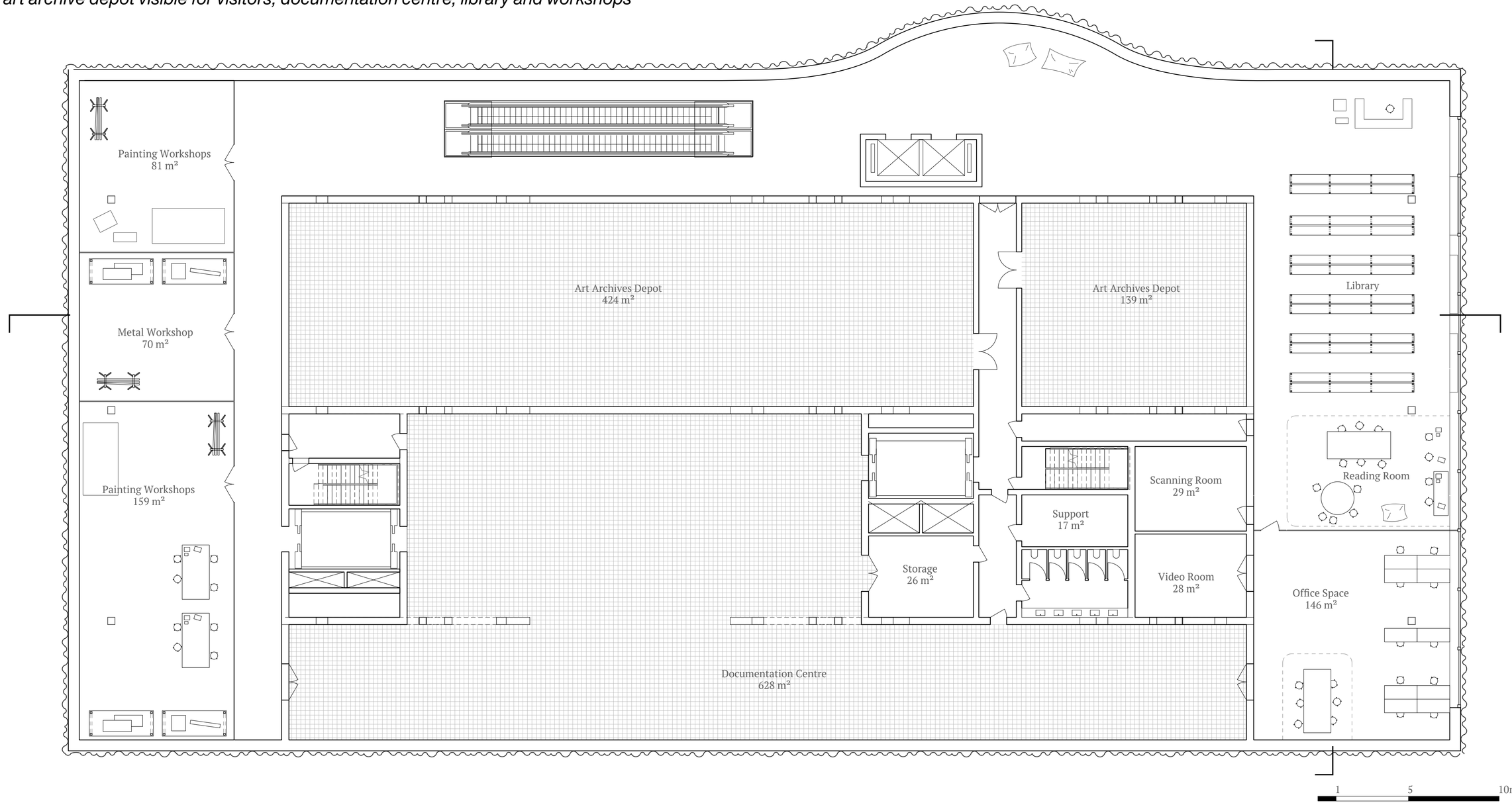


EXTERIOR

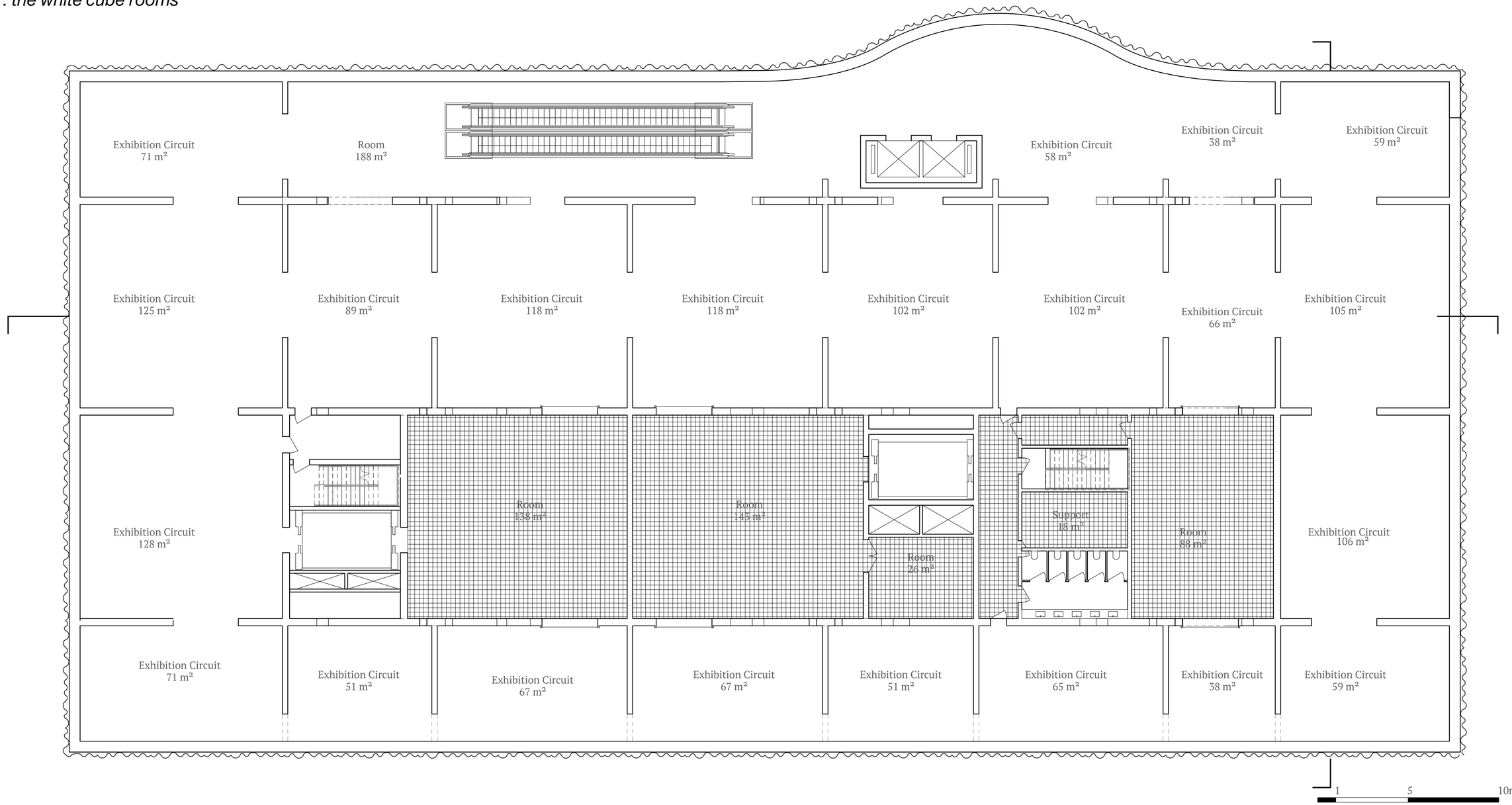


FLOOR PLANS

level 9 : art archive depot visible for visitors, documentation centre, library and workshops

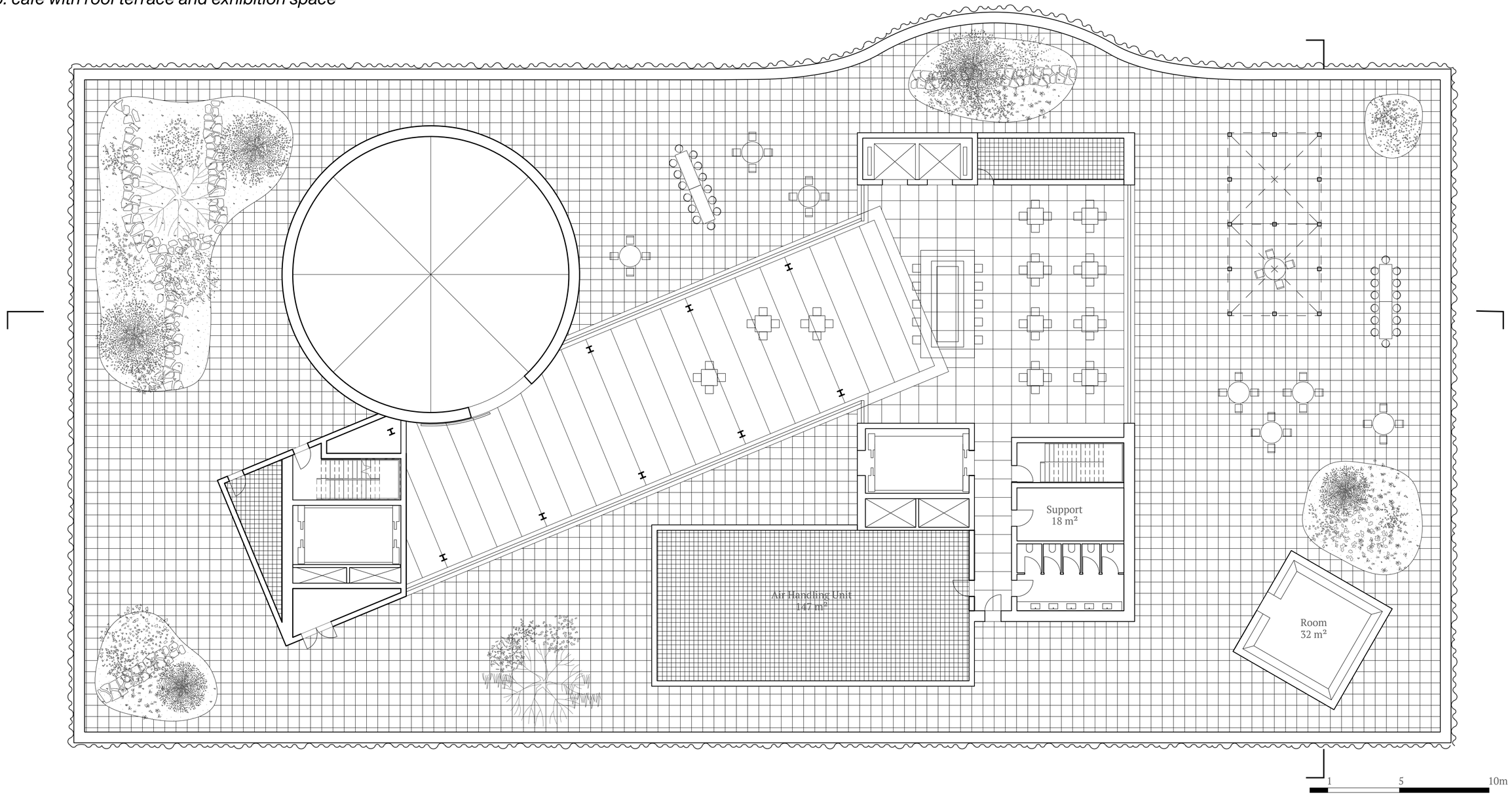


FLOOR PLANS
level 10 : the white cube rooms

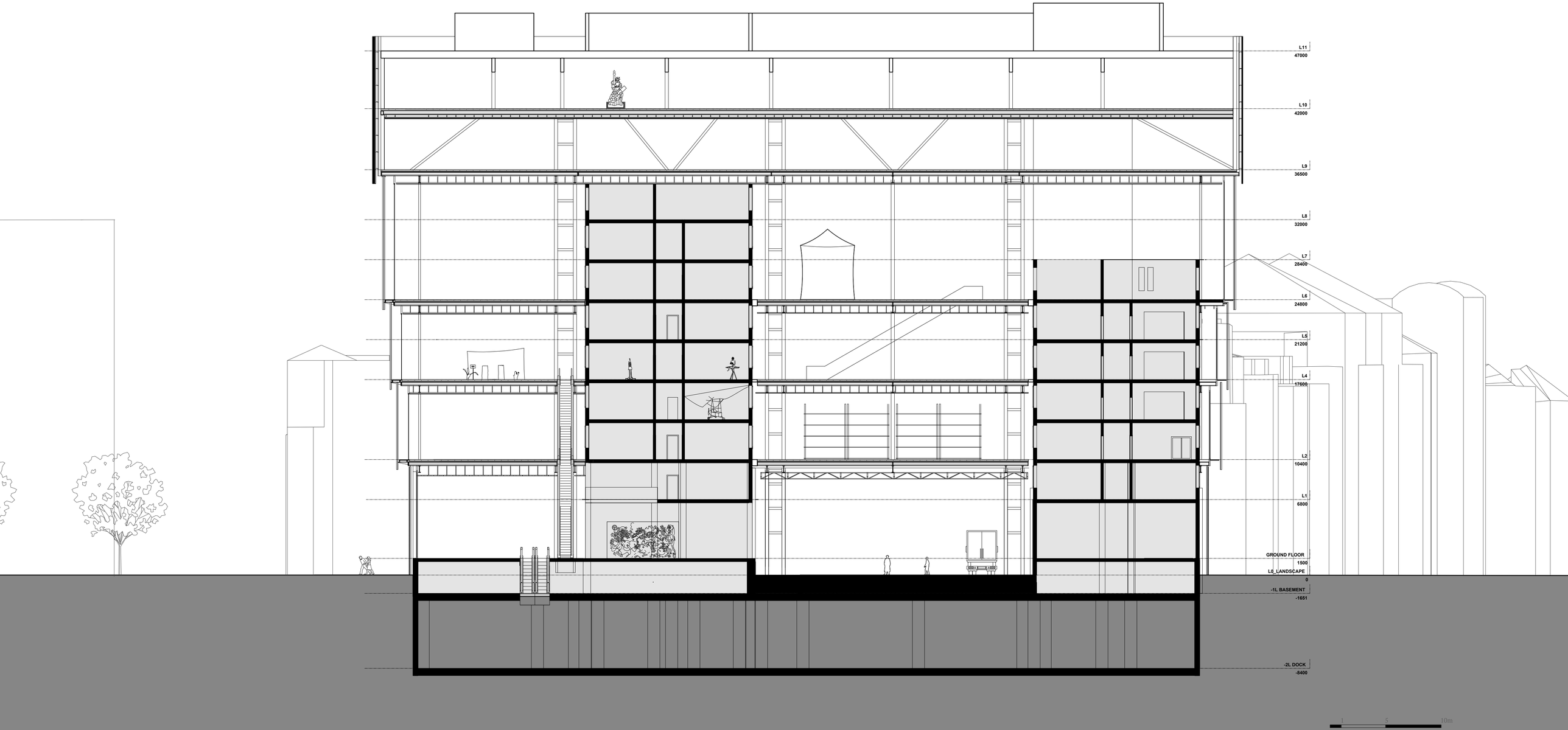


FLOOR PLANS

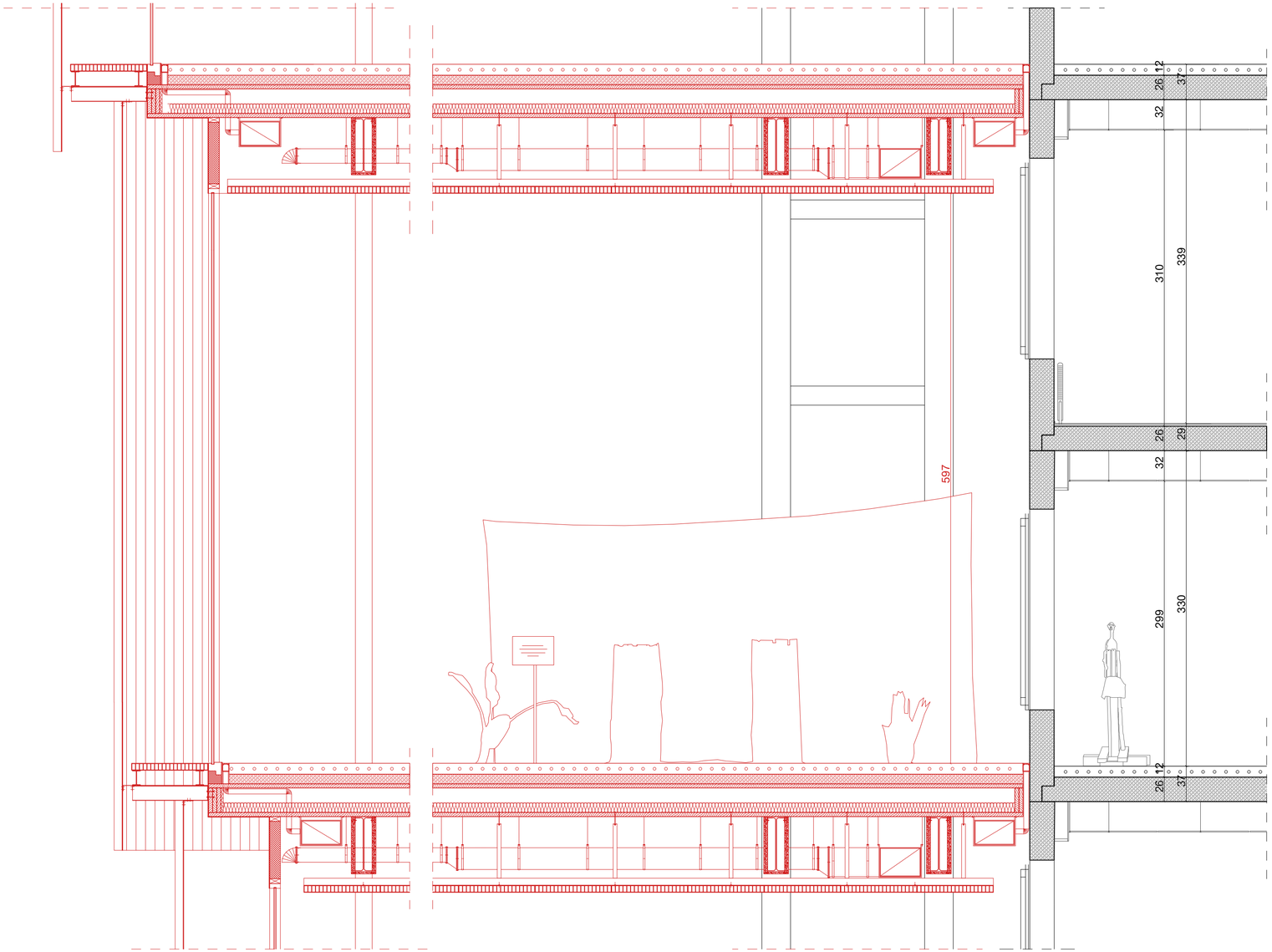
rooftop: cafe with roof terrace and exhibition space



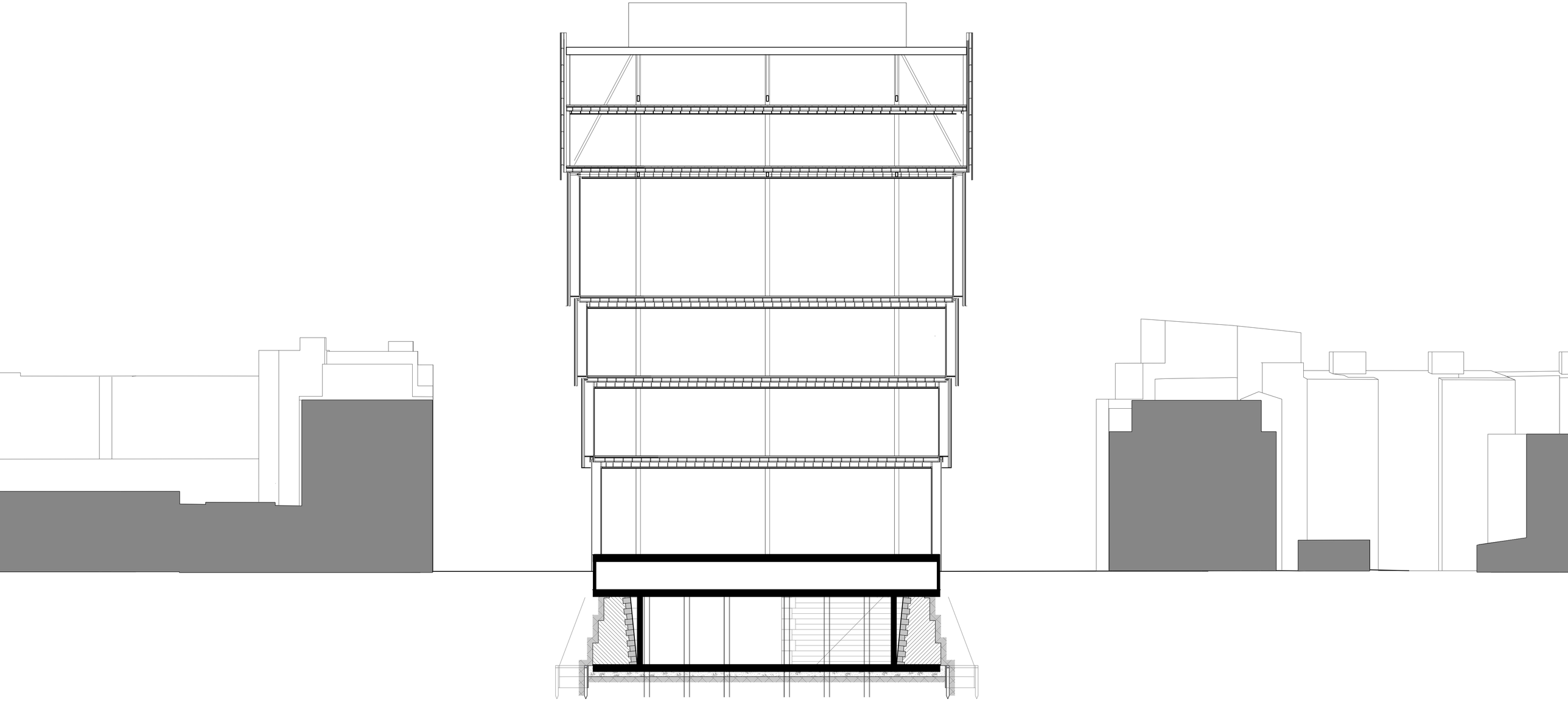
LONG SECTION



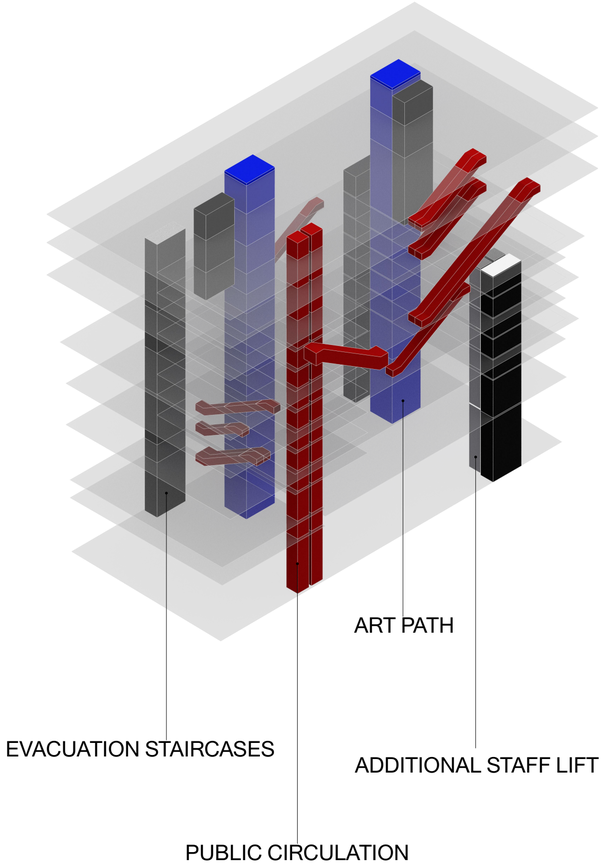
SECTION
meeting of old and new

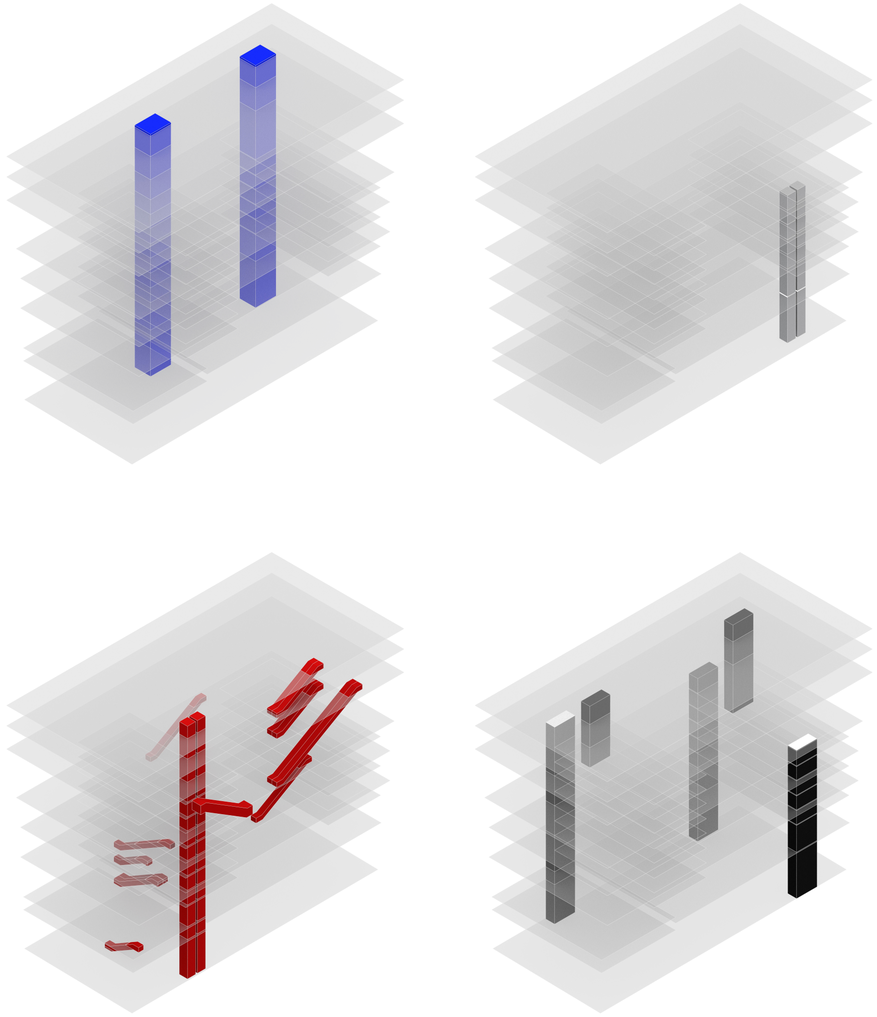


SHORT SECTION

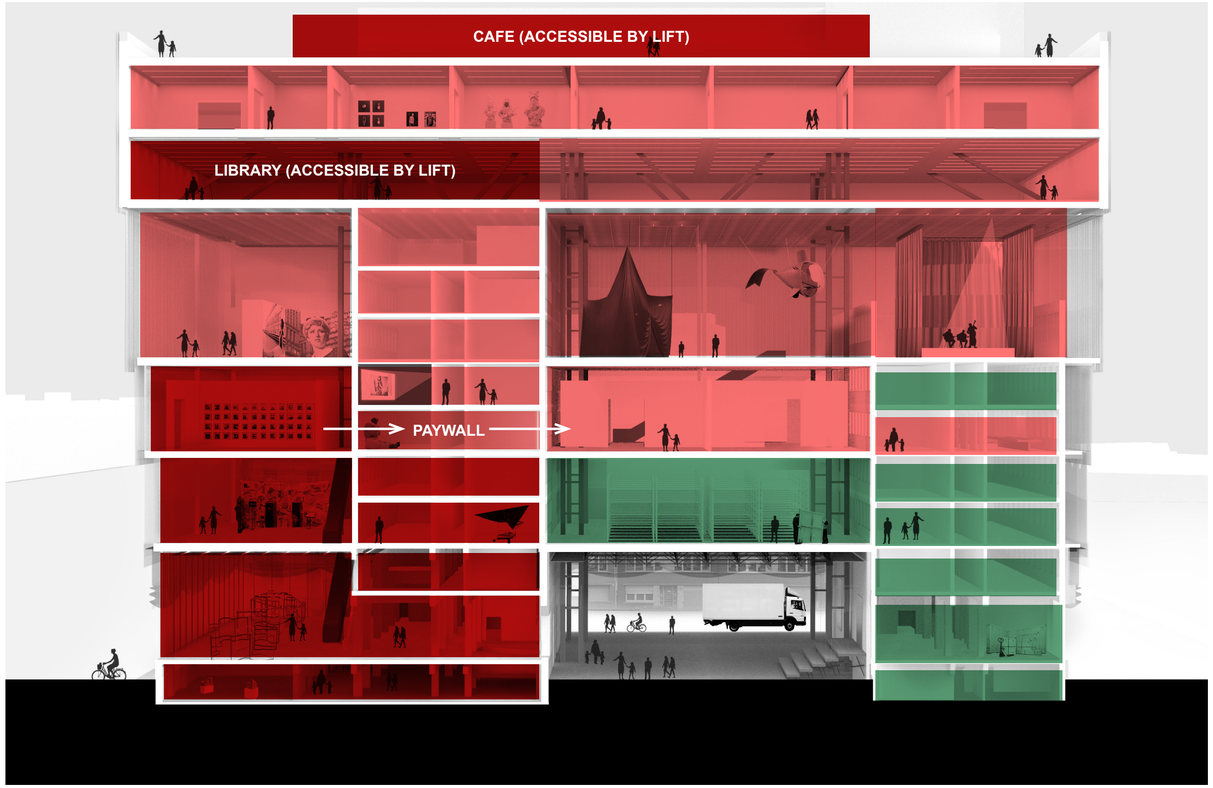


ART AND PEOPLE MOVEMENT
art lift in each tower
escalators and lifts for public

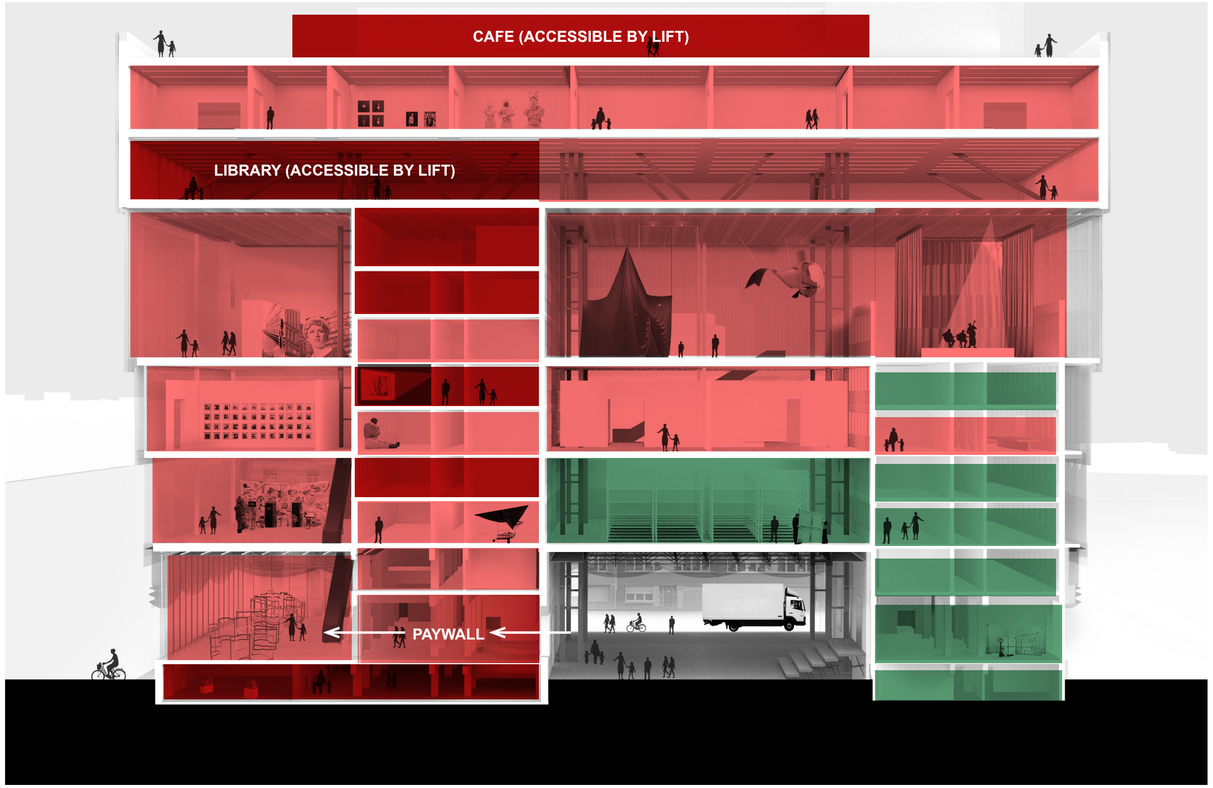




PAYWALL
flexible options

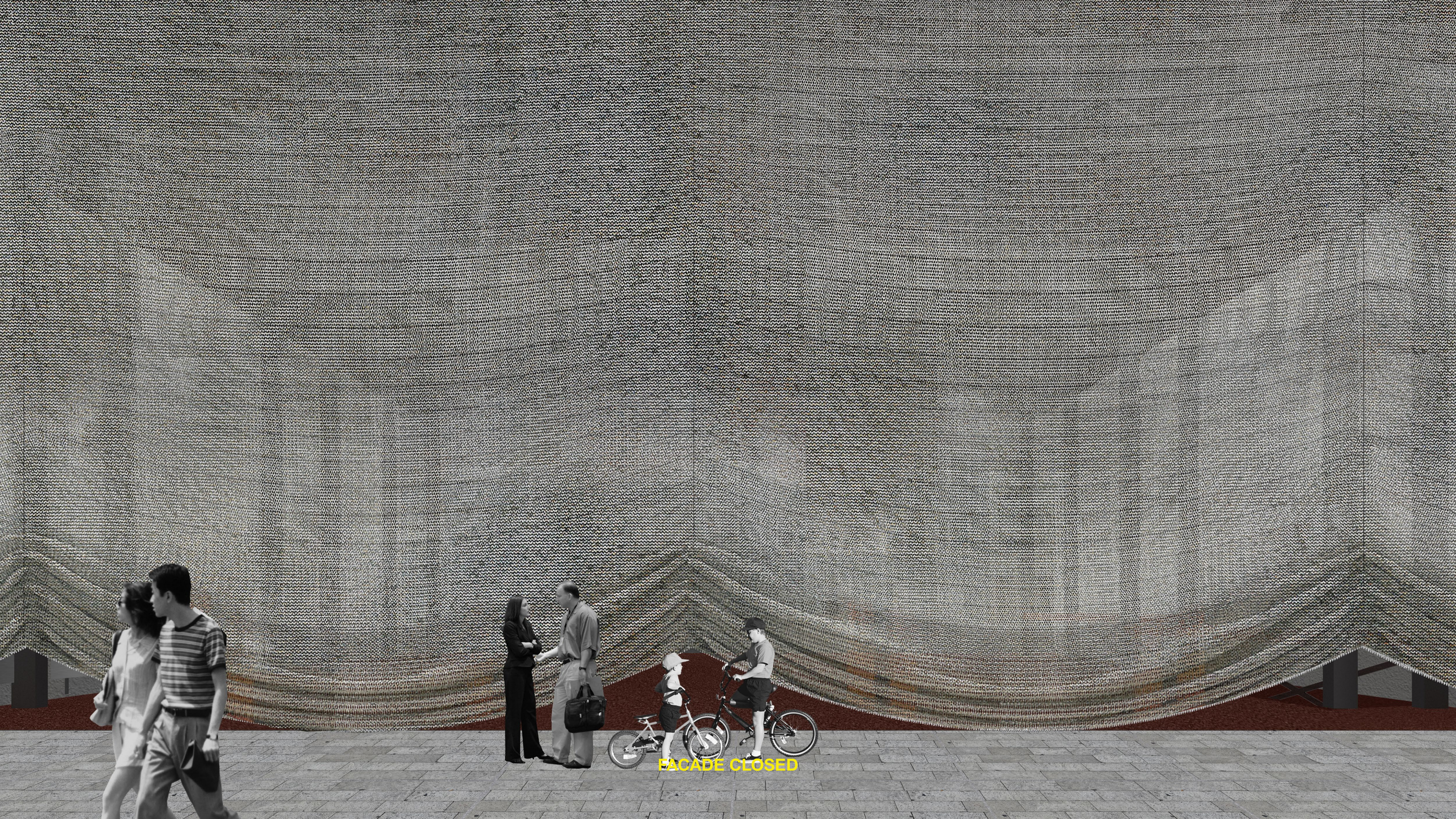


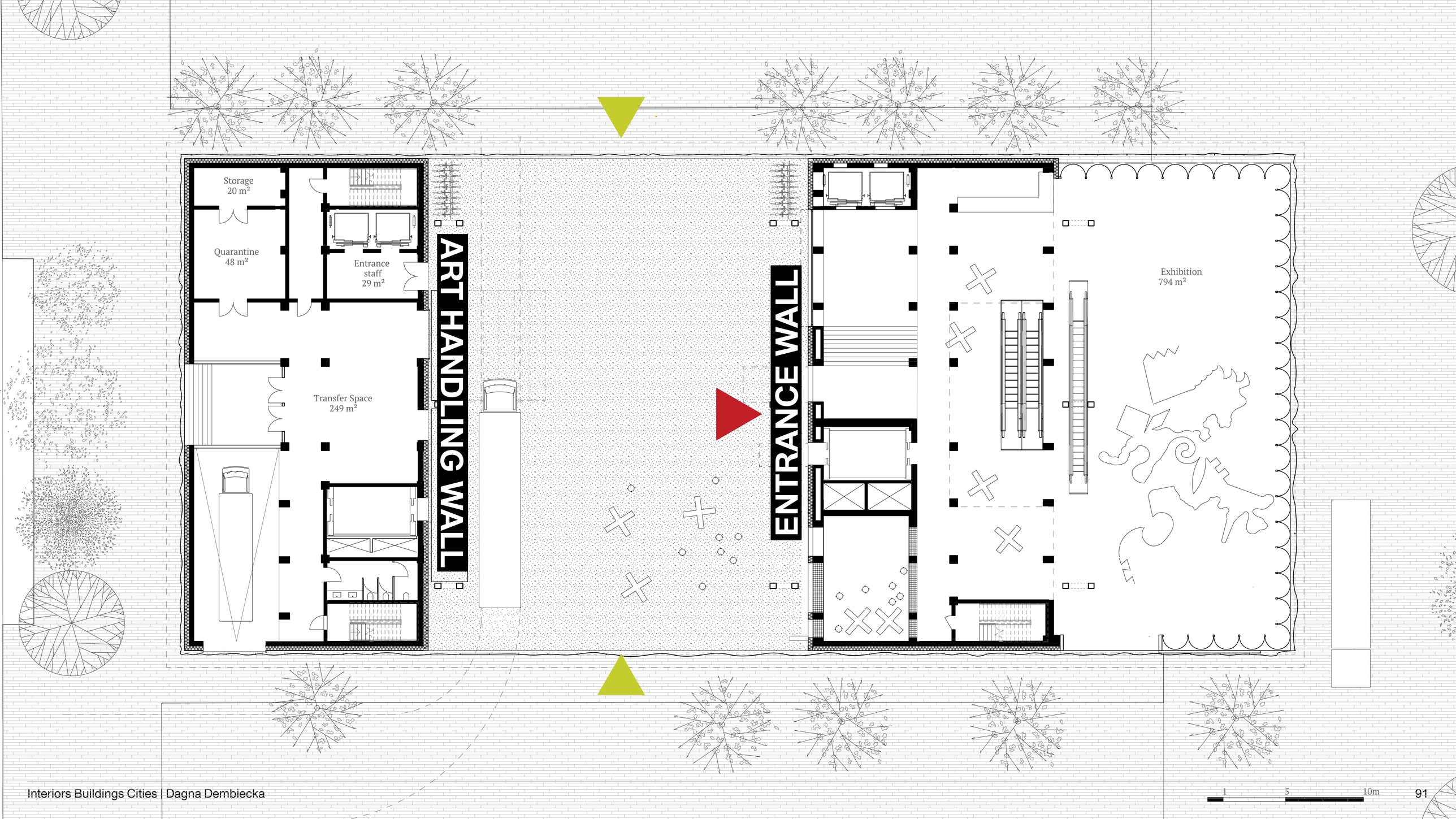
PAYWALL INTRODUCED IN THE MIDDLE OF THE BUILDING (ADJUSTABLE)

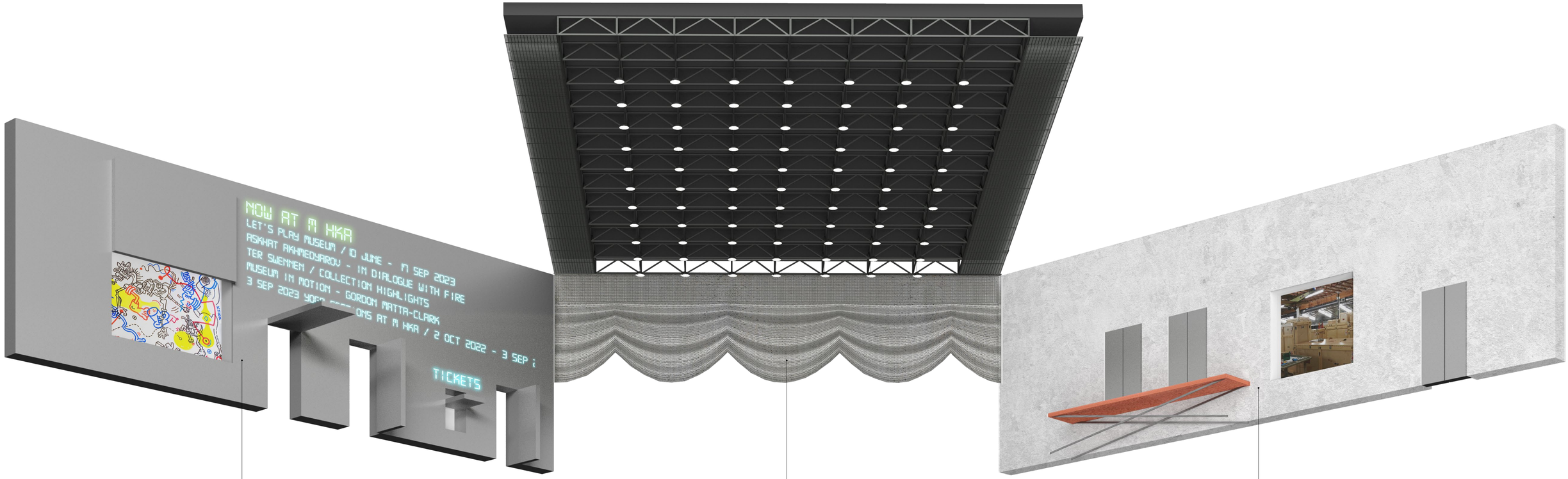


PAYWALL INTRODUCED ALREADY IN THE ENTRANCE ZONE. SOME INDEPENDENT SPACES CAN BE STILL ACCESSED WITHOUT TICKET (ELEVATORS, STAIRCASE)

ENTRANCE


FACADE CLOSED

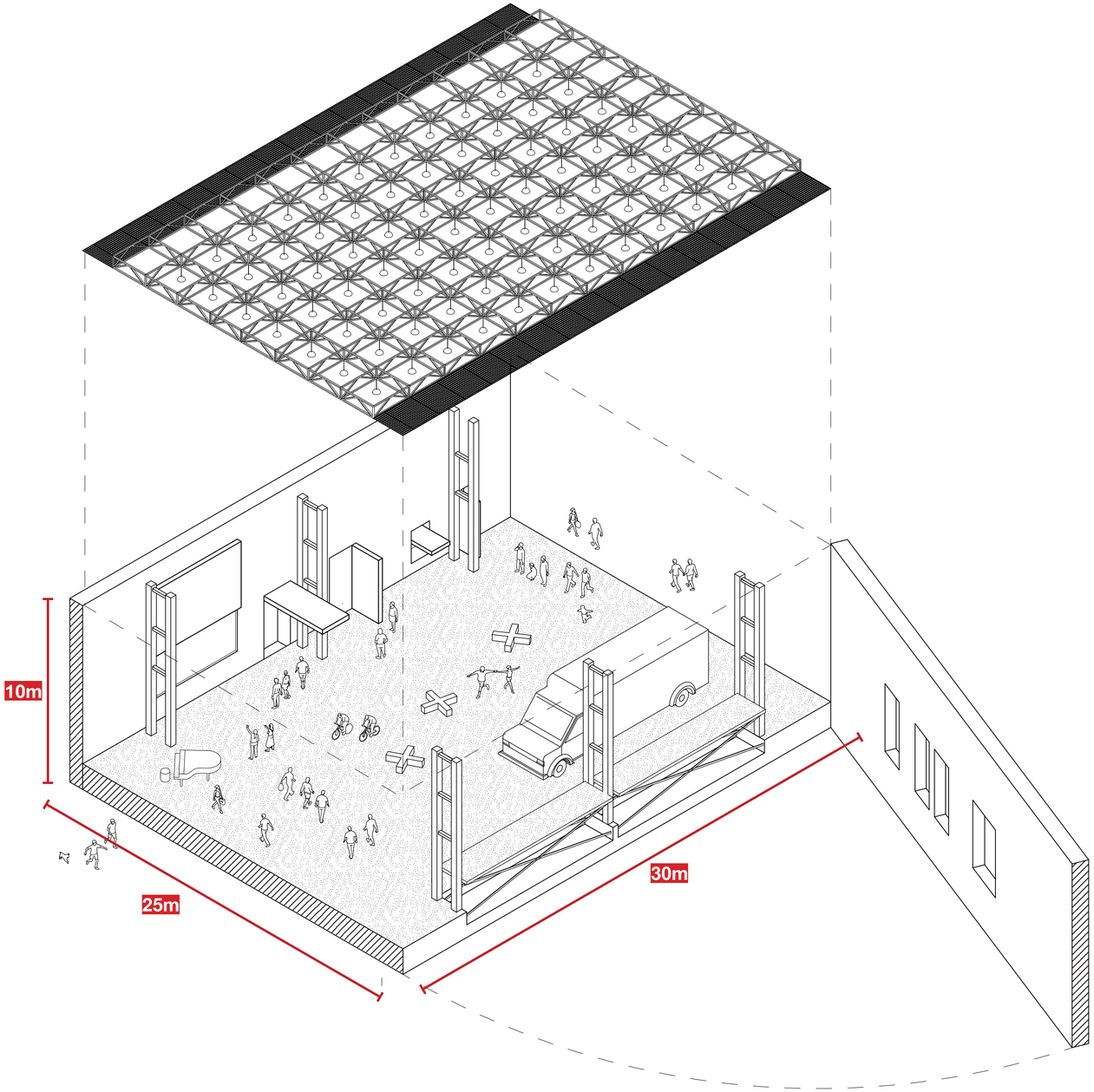

Storage
20 m²
Quarantine
48 m²
Entrance
staff
29 m²
Transfer Space
249 m²
ART HANDLING WALL
ENTRANCE WALL
Exhibition
794 m²
1
5
10m



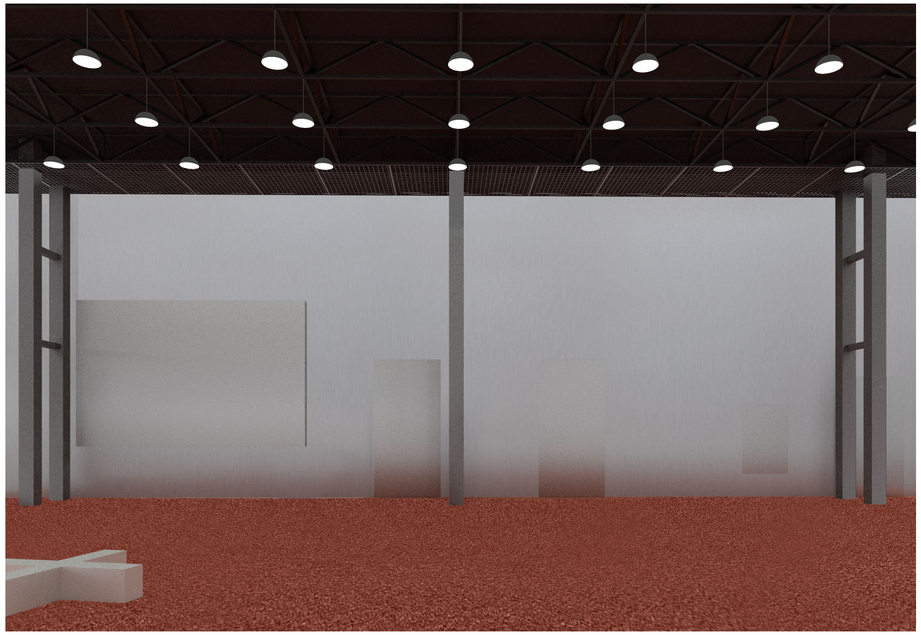
ENTRANCE WALL

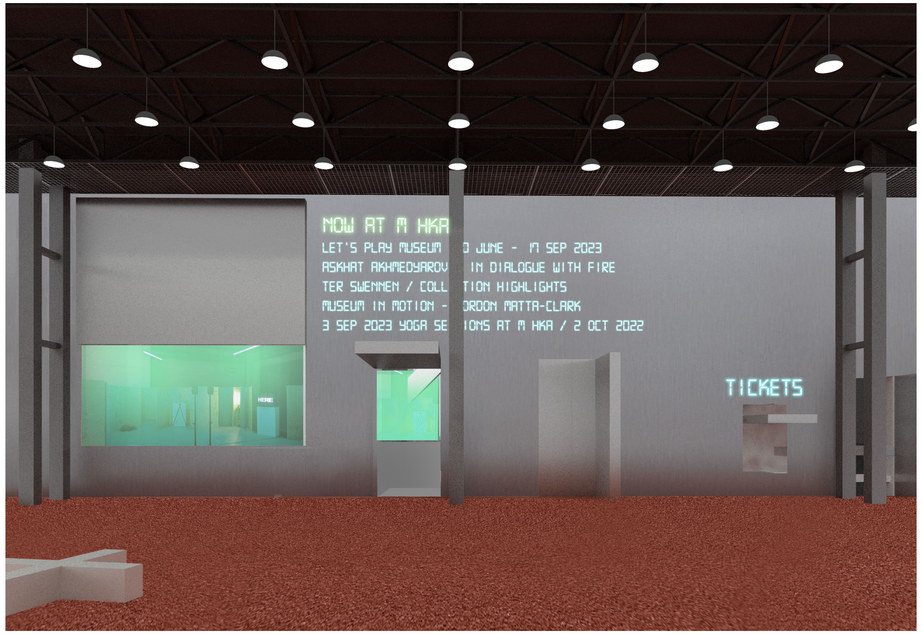
MOVABLE METAL CHAIN LINK CURTAIN

ART HANDLING WALL


10m
25m
30m

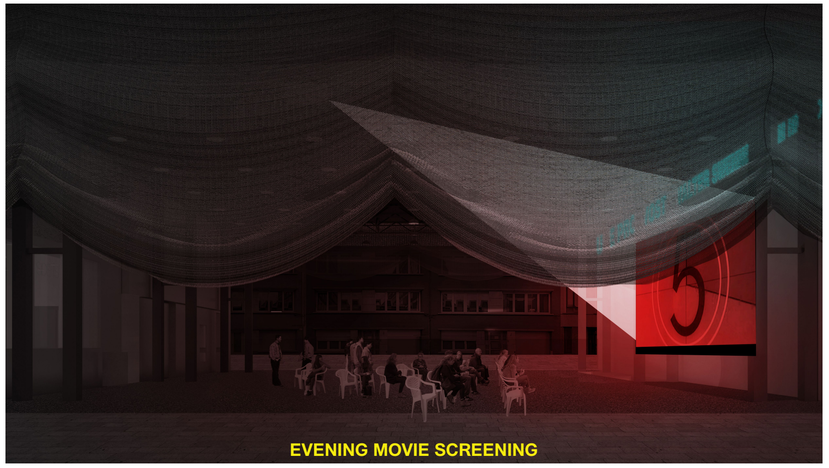
ENTRANCE WALL
performative character

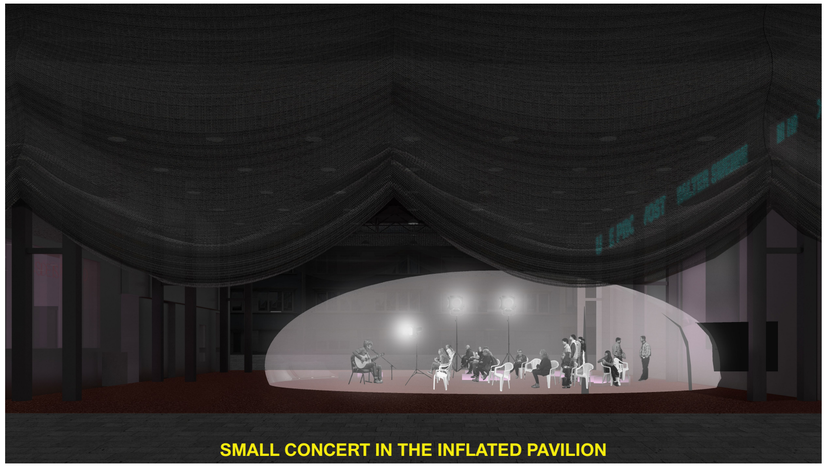




ENTRANCE
performative character - collage exercises


ARTWORK DELIVERY


EVENING MOVIE SCREENING


SMALL CONCERT IN THE INFLATED PAVILION



URBAN LIFE WHEN MUSEUM IS CLOSED


MUSEUM OPENED


LATE NIGHT CONCERT


M HKA





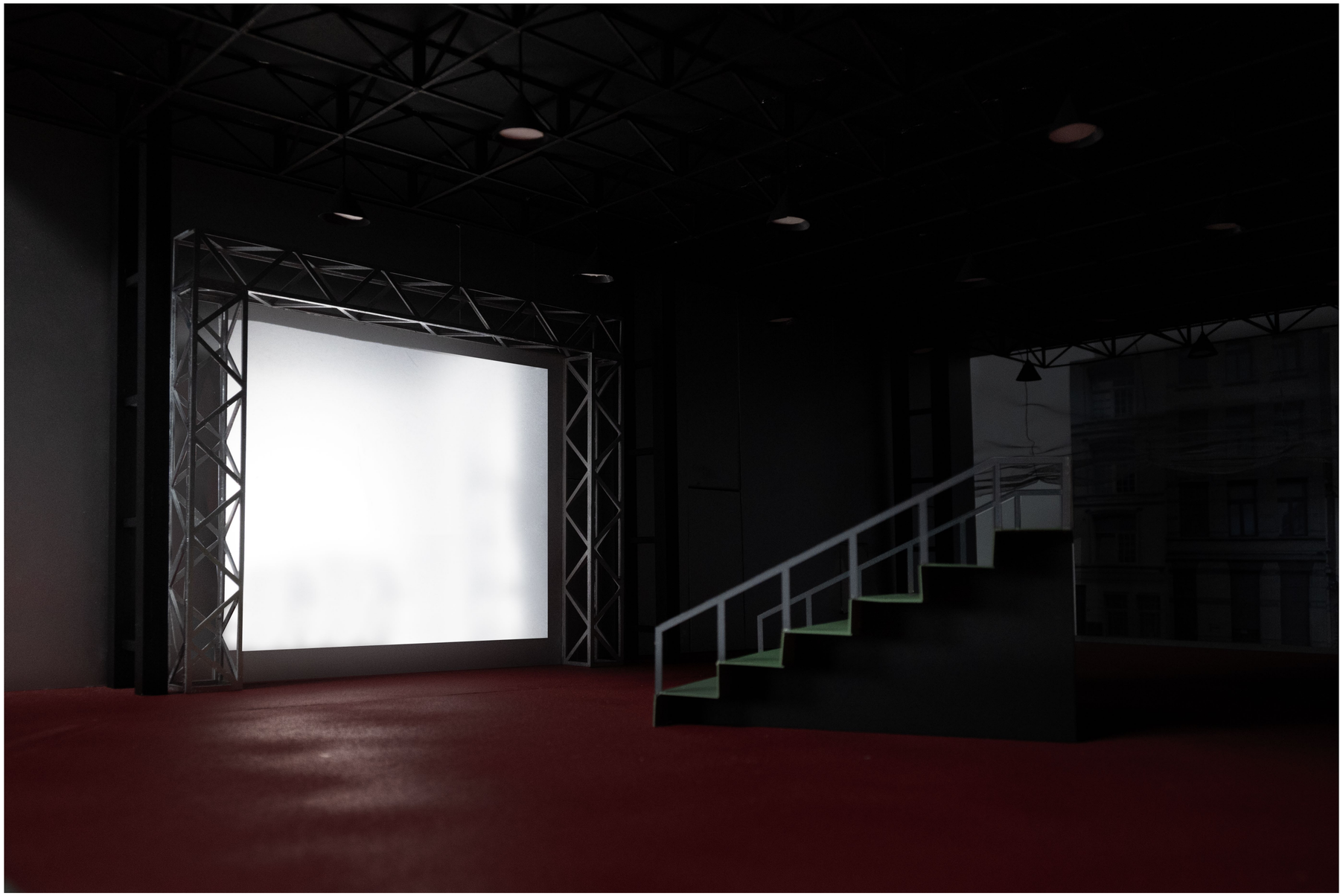

M HKA






M HKA
TICKETS






TICKETS

INTERIOR

1. RAW SPACES.

2. ADAPTED EXISTING.

3. MEDIATING BETWEEN OLD AND NEW - NEW ENVELOPE.

TYPES OF SPACES

4. WHITE CUBE

5. EXTERIOR

TYPES OF SPACES
exhibition rooms



RAW SPACES

ADAPTED EXISTING

MEDIATING BETWEEN OLD AND NEW - NEW ENVELOPE

WHITE CUBE

EXTERIOR

RAW SPACES

minimum intervention in the existing fabric - slightly adjusted if needed
high degree of independence - spaces can be curated as separate exhibitions
spaces can be taken over by artists for performances





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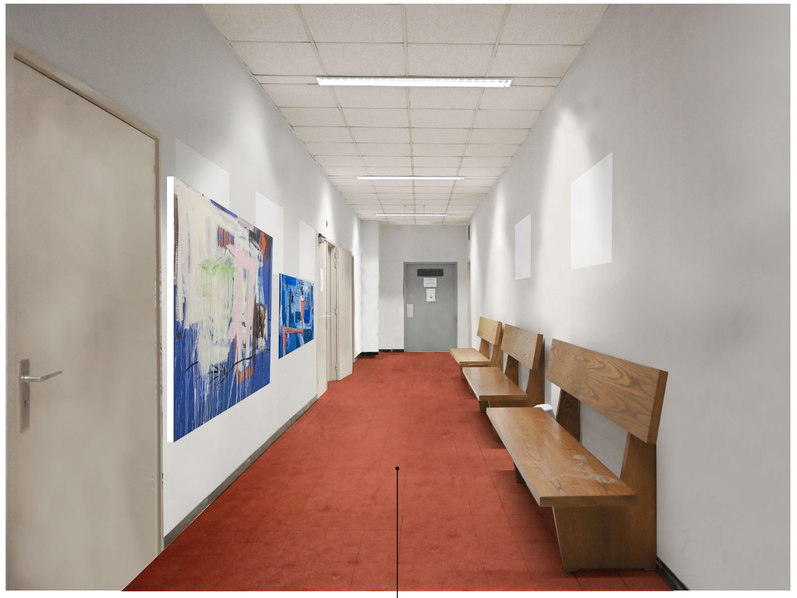


carpet from demolished courtroom



RAW SPACES

minimum intervention in the existing fabric - slightly adjusted if needed
high degree of independence - spaces can be curated as separate exhibitions
spaces can be taken over by artists for performances

industrial lamps, possible to introduce other sources of lighting

exposed ducts

fire protection spray on the ceiling

no suspended ceiling

THIS SIDE IS RED

daylight allowed

existing wall painted white

existing concrete floor

EXHIBITION ROOM INSIDE EXISTING BASEMENT

RAW SPACES

minimum intervention in the existing fabric - slightly adjusted if needed
high degree of independence - spaces can be curated as separate exhibitions
spaces can be taken over by artists for performances



EXISTING SUSPENDED CEILING

EXISTING WALLS CLEANED AND PAINTED

REUSE OF EXISTING OPENINGS IF POSSIBLE

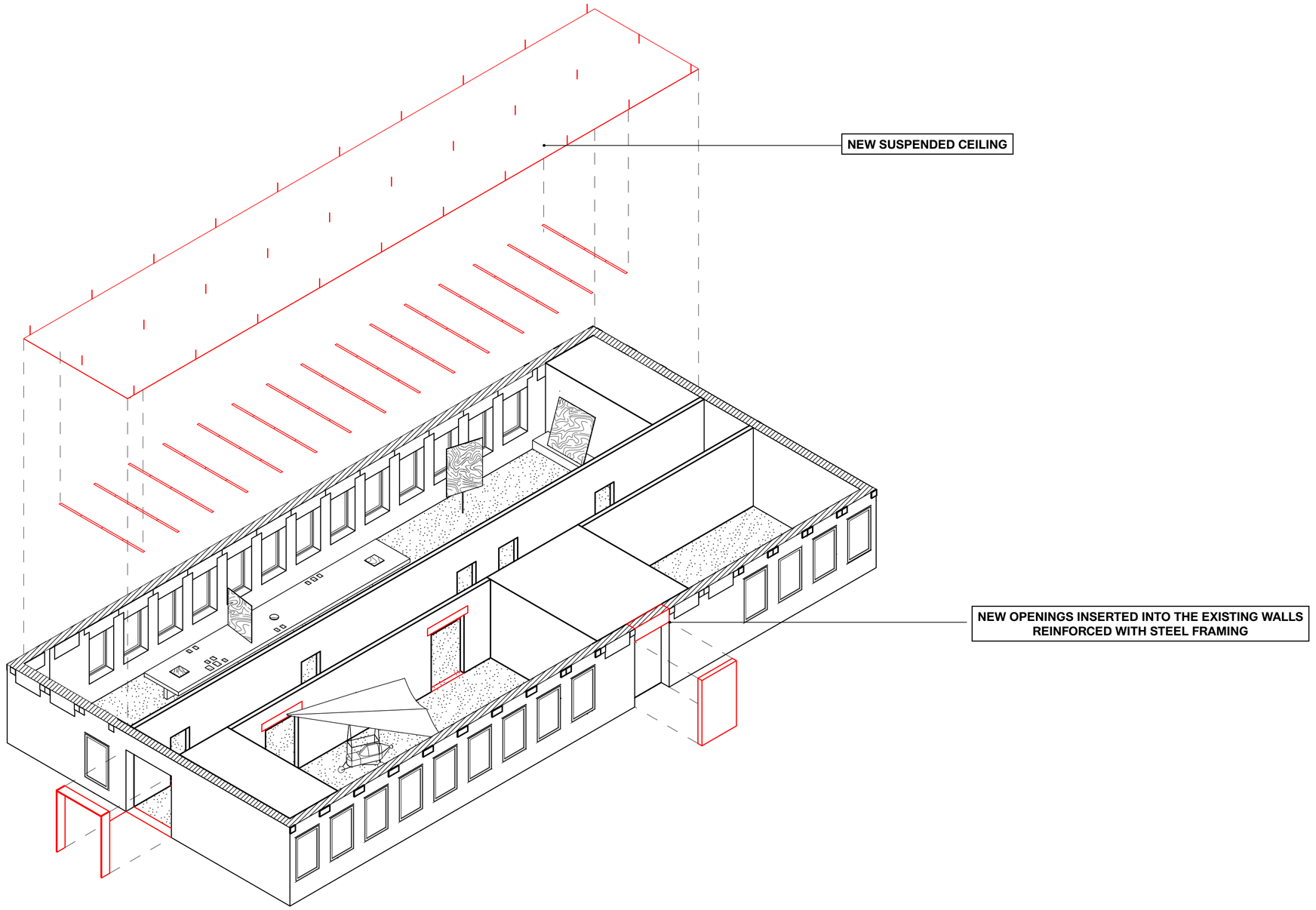
POLISHED CONCRETE FLOOR FOR LEVEL ADJUSTMENT WITH SURROUNDING NEW SPACES (LEVEL 6)

EXHIBITION SPACE IN THE CORRIDOR OF EXISTING TOWER

ADAPTED EXISTING

significand interventions into the existing fabric
spaces keep their proportions and features such as openings
relatively intependent but can compliment new large spaces



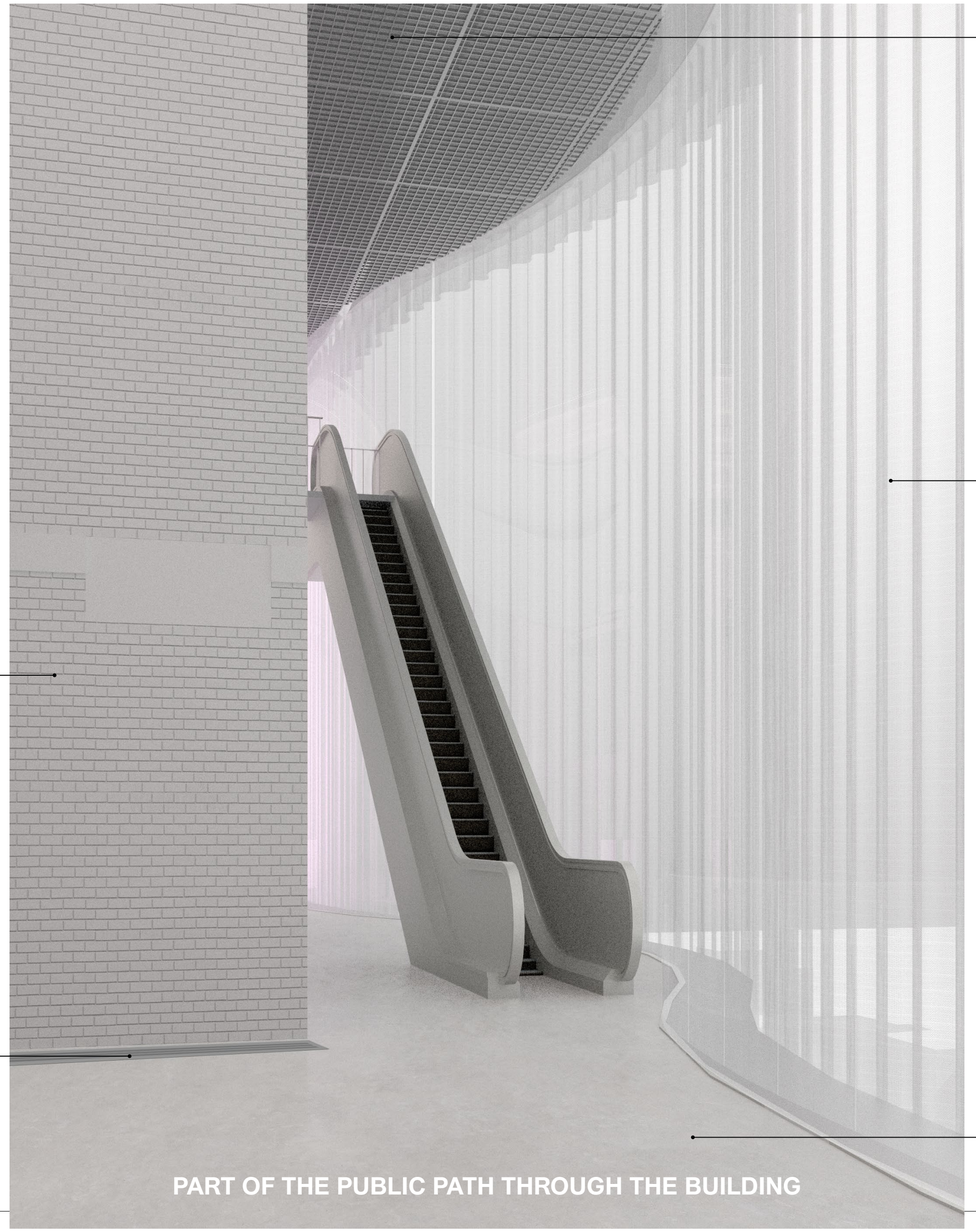

NEW SUSPENDED CEILING
NEW OPENINGS INSERTED INTO THE EXISTING WALLS
REINFORCED WITH STEEL FRAMING

ADAPTED EXISTING
significant interventions into the existing fabric
spaces keep their proportions and features such as openings
relatively intependent but can support new large spaces
apart from exhibition: used as lobbies for elevators and location of support spaces



NEW ENVELOPE - MEDIATING BETWEEN OLD AND NEW

presence of the old fabric inside the spaces, existing towers treated as scenography
exposure of the backstage spaces
strong relation to the outside environment - perforated facade



METAL GRID SUSPENDED CEILING FOR TECHNICAL INSTALLATIONS AND MOUNTING ARTWORKS

CORRUGATED AND PERFORATED METAL FACADE

EXISTING FACADE CLEANED AND PAINTED WHITE

VENTILATION GRID

POLISHED CONCRETE FLOOR

PART OF THE PUBLIC PATH THROUGH THE BUILDING

NEW ENVELOPE - MEDIATING BETWEEN OLD AND NEW

presence of the old fabric inside the spaces, existing towers treated as scenography

exposure of the backstage spaces

strong relation to the outside environment - perforated facade



NEW ENVELOPE - MEDIATING BETWEEN OLD AND NEW

presence of the old fabric inside the spaces, existing towers treated as scenography
exposure of the backstage spaces
strong relation to the outside environment - perforated facade



THE WHITE CUBE

spaces separated from the outside environment
white walls, polished concrete floors
moderate amount of daylight



EXTERIOR




M HKA