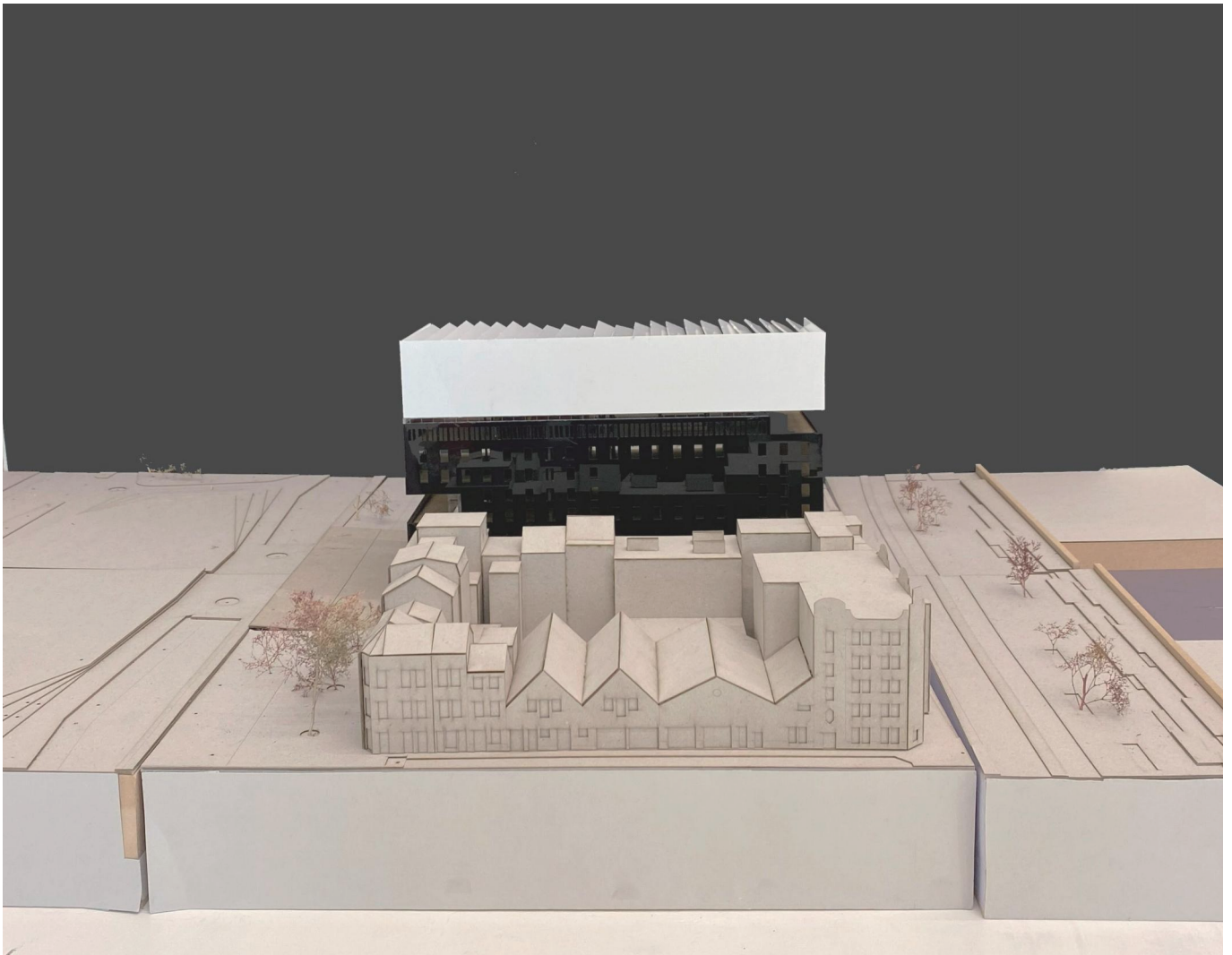



# NEW&OLD | LIGHT&HEAVYY

—————An architecture for art | from MHKA to VMHK—————



Jiixin Chen,  
Interiors Buildings Cities  
WS 22/23  
Msc 3/4  
Project Journal



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# INTRODUCTION

## 1. Introduction

This year's theme of the studio is based on 'An Architecture For Art'. From churches and palaces, through the development of the Palace of Culture in the 19th century: public museums and galleries, to modern studios and galleries, art centres and the White Cube of the second half of the last century, and the gradual similarity between commercial and gallery spaces, art spaces have gradually evolved and their attitude towards the public, society and art has changed. The studio focuses on the controversial area of the space of the contemporary art gallery and also considers its societal role and how its responsibilities to the heterogenous contemporary city and its diverse population might be physically manifested in the image and presence of a new public building.

the project takes an actual project as its starting point, allowing the conditions and concerns of a real brief for a real client to be one key reference point in the development of both individual and collective concerns. This year we work on a competition brief for the redevelopment of M HKA, the contemporary art museum of Antwerp, on a new site close to its existing one in the South of the Belgian city. At the same time, the site is in the old court building in Belgium, which is an important architectural heritage, so there is value in considering the retention or partial retention of the old building.

So it became the theme of my project to consider the function of the new museum while preserving the existing building, using the New and the Old to provide variation to the public and exhibition spaces of the museum.



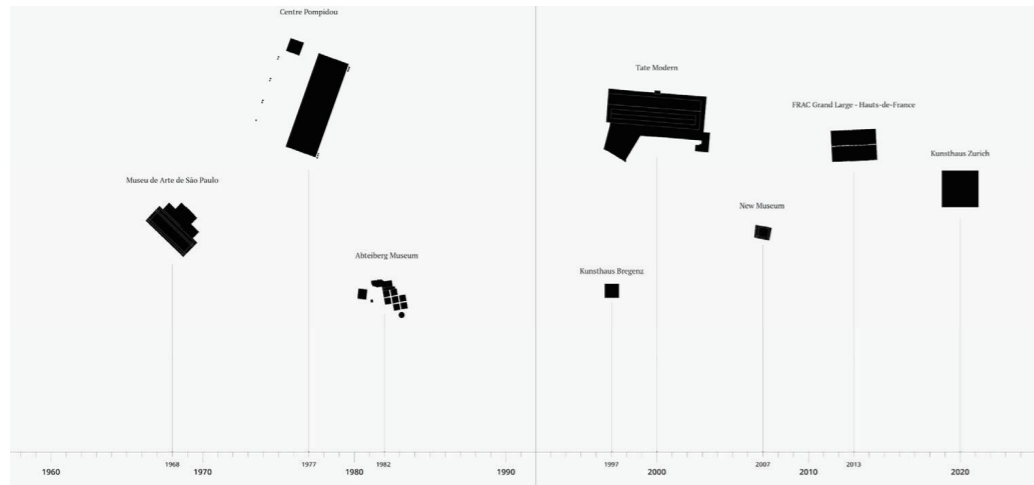
M HKA museum

## 2. the relation between graduation project topic & master track & master program

I think this project is a very large and complex public building project that involves the city. and the community, public and social, and highly specialized architectural spaces, while at the same time, such a large-scale building needs to be considered sustainable. The theme of my studio 1 was architectural heritage, in which I learnt a lot about the protection and renovation of old buildings, which will help me to deal with the relationship between old and new buildings in my graduation project. For my studio 2, the theme was architectural. engineering and we worked on a small public building design on the site of a refugee camp. in Jordan, which required low-tech and sustainability, and I realized the importance of sustainability in this project. Therefore, I think my final project is relevant to my studies in the studio and master process and I could use what I have learnt in the master process to complete this complex large-scale public building design.

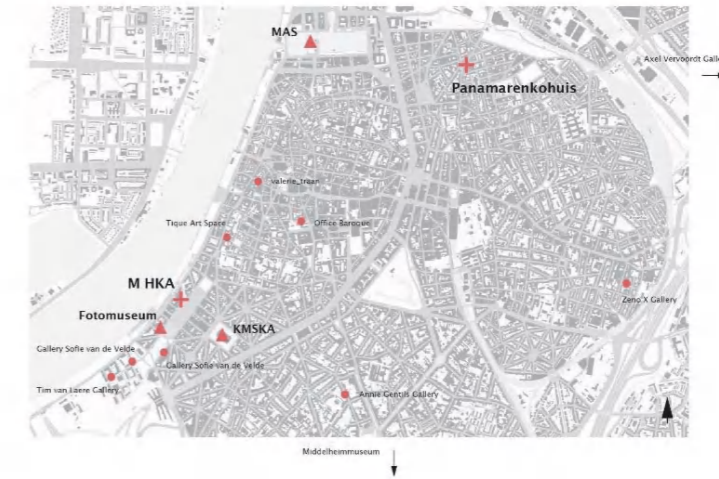
### 3. The relationship between research and design

Rather than approaching the design project directly at the beginning of the graduation project, we began with a study of eight museum projects in the form of groups, recreated in a large-scale model at 1:25. This study gave us an initial insight into the space, function, serviceability, circulation, and more of museums. A study of the history of art museums can reveal the internal logic of their evolution, and a study of representative architectural precedents will verify the validity of that logic in practice. When it proves to be universal in this type of public building, the logic can be considered as a specific rule to guide the following design. The 8 case studies in p1 helped me a lot, such as the split level of TATE modern and the light character of the New museum all provided references for my design.

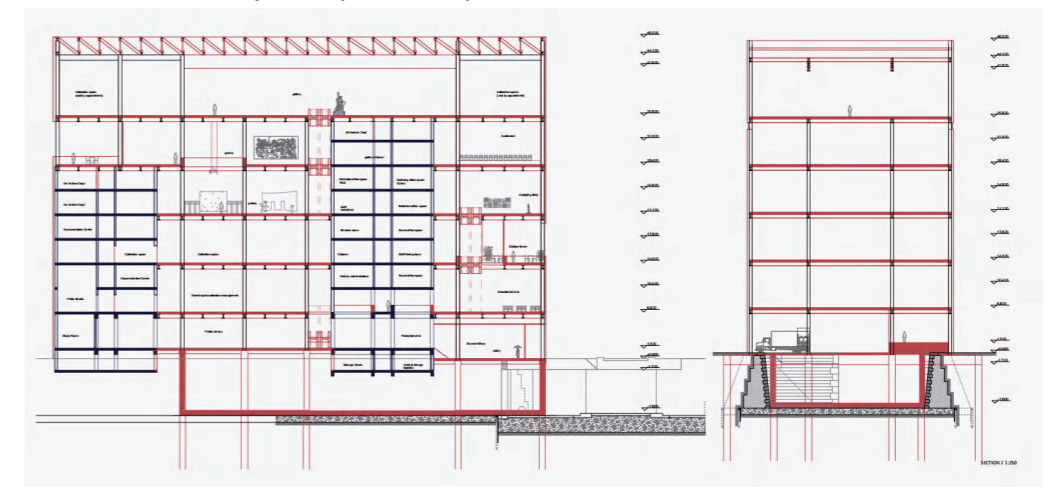


Also, in the first eight weeks of research studio, we read a lot of literature and podcasts on art and had discussions on many topics, such as the definition of artwork and art space, the development of exhibition space after World War II, and the late-20th century blurring of exhibition space and commercial space. These studies have given me a greater understanding of the history of artworks and exhibition spaces.

The project site is in the centre of the southern lock of Antwerp, between the historical centre and the new southern city. The site is between the dock and the park, which offers good views. Visitors come from both sides. The courthouse was built on a dock which was fill-in with sand, with the basement standing on the edge of it. During the collective research period, we studied the urban fabric of Antwerp, the history of the city, the surroundings of the selected site as well as the accessibility and historical context, to gain a holistic understanding of the city and the site. And as the project is a new building for the M HKA, as a new museum of contemporary art, research into the history and current state of the M HKA, as well as an understanding of the museum family in the Antwerp area, is essential. These were consciously brought into the design phase to create a reasonable resonance with the site.



In the next design period, based on the brief provided by M HKA and research of the existing building, I kept the two towers of the existing building, removing the two lower sections and adding the new building. At the same time, careful functional matching and floor plan design was carried out to create a series of spaces to meet the use of a mixed-use museum. On the one hand, the character of the existing building is inherited, while on the other hand, its subjectivity is developed.



#### a. Massing

The new buildings are very large. So it is needed to be compared with other buildings to check the massing. MAS Museum in Antwerp--60 m; tall buildings in the new city area-80m; my building in p2 is also 80m but after so many changes it's 46.5m now.

#### b. Materials & façade & form

As a large, city-scale, complex museum, MHKA's new building needs to be responsive to the city and the surrounding community. The building is divided into two levels in terms of massing, with the lower level continuing the height line of the existing tower and a heavier ceramic façade (Using the strong regularity of the original building façade as a reference), while a lighter metal façade on the upper level to reduce the sense of volume of the upper building.

#### c. Structure & foundation

The top of the building is held up by the columns of the two additional body blocks, and the roof trusses pull the upper part of the tower again. Also, the column network needs to keep a distance from the old foundation.

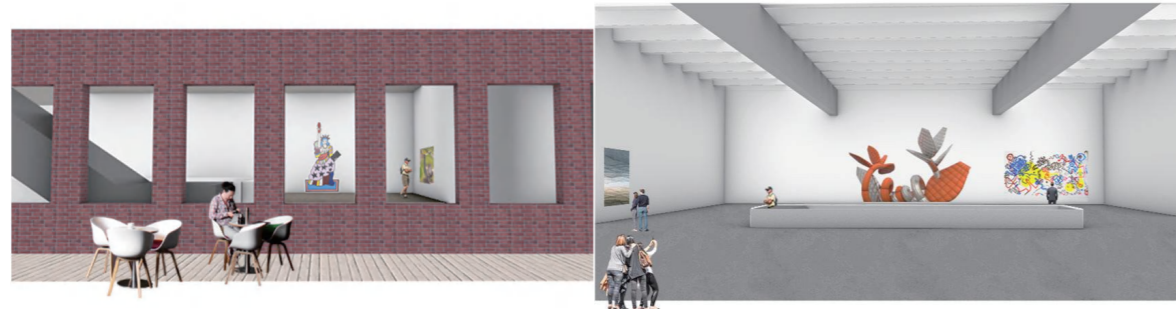
#### d. Function & plan

In response to the two sides of the building, two outdoor 'balconies' of different heights are created at each side of the building, one in the north at middle height - in response to the city and the river - and one in the south at a lower height - in response to the park and the surrounding area.

#### e. Space

As for the character of the forum space, as my building experience is to keep walking between the new and the old, I hope to keep the original style of the building industry, such as the brick material of the interior and exterior walls; while the new building part is using a purer concrete material to make a difference. It will be a wonderful feeling at the intersection of the exhibition and the public.

For the exhibition spaces, to continue the MHKA's freedom and diversity of exhibition spaces, a variety of



spaces are created in the new building: exhibition halls with daylight, industrial-style galleries formed by the old building walls, lower gallery set in the old building towers and a huge white gallery on the top.

#### 4. Methodology

##### 1. Historical background of the building

###### a) The history of the building

M HKA: background

Zuidersas in site: industrial character, an existing building on site

###### b) The urban context of the building

Large-scale river infill texture around the building

Dams under the existing building

makes the transition horizontally between the Scheldt quays and the metropolitan square and city park

##### 2. The current situation and needs of the building

###### a) the space required for the art gallery

the collection, the library/archive, exhibitions, and the forum

###### b) The shortcomings of the current museum building

hardly communicates with the city

little room for public outreach (workshops, children's workshops, school visits) and rather discursive or social activities (lectures, film screenings or sponsor events, for example)

a shortage of quality office space and good workplaces for its staff members

##### 3. The future of the building

###### a) The strategy for the future of the museum

the future museum explicitly wants to disseminate an idea of 'publicness'

Museum & anti-museum: How to choose the style of the new museum

(The current M HKA building's ambivalent appearance: combines a representation of a monumental museum with modernist white cubes (as a conversion project it is a faint a reminder of the Alternative Spaces movement, an anti-museum avant-garde movement

driven by artists, Gordon Matta-Clark being one of the protagonists)

###### b) Additional needs: flexible spaces corresponding to different possibilities

Sustainable possibility

#### 4. A combination of old and new

###### a) How does the new building connect to the old one while preserving part of it?

###### b) How old buildings can be modified to accommodate new needs (e.g. adding insulation)

###### c) Structural solutions for old and new buildings

###### d) How to use new and old spaces to bring a different feel to exhibitions and public viewing

###### e) What kind of new architecture and what kind of exhibition space to create beyond the layers of the old building?

In solving these themes, I used digital models, handmade models and drawings of different scales, from 1:500 urban plans to 1:20 structural large samples to study the design and add details.

The design is also revised weekly based on case studies and feedback from the design tutor, structure tutor and climate tutor.

#### 5. the academic and societal value, scope and implication of the graduation project (including ethical aspects) , as well as the Transferability of Results

In general, the results of the design are a translation of previous research. The method is transferable within other social and professional frameworks. It constructs a method for interpreting complex built urban environments and variable and specific practical architectural needs and translating them into design outputs. Although the designer's subjective choice of objective conditions can lead to a rich diversity of design outputs, the rational logic behind this diversity remains explicable under the guidance of a methodological approach.

This graduation project aims to achieve different levels in the context of its design. Socially and culturally, as a large local art museum, M HKA will become a leading representative for the cultural dissemination of Flemish Arts after its renaming as V MKA. Together with the surrounding docks and city parks, it will become a new urban centre of attention, consolidating the development of the fast-growing southern part of Antwerp and promoting social interaction and cohesion. On a professional and scientific level, the project will explore the creation of a large multi-functional public building with a museum, library, collection centre and public centre, on a small site and the basis of existing buildings. The building can be used as a model for similar projects in different communities.

#### 6. the final part of the graduation period

As a project of the Interiors, Buildings, Cities studio, my project already responds to the city and the buildings, but not enough to the experience of the interior, especially the exhibition experience. Next, I will select one or two different exhibition spaces for in-depth research and design, using a large-scale 1:30 model for the simulation and design of the exhibition space.

# An Architecture For Art

Graduation Project 2022-23



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

## A new art museum for Antwerp

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

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

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

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

# An Architecture For Art

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

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

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

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

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

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

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

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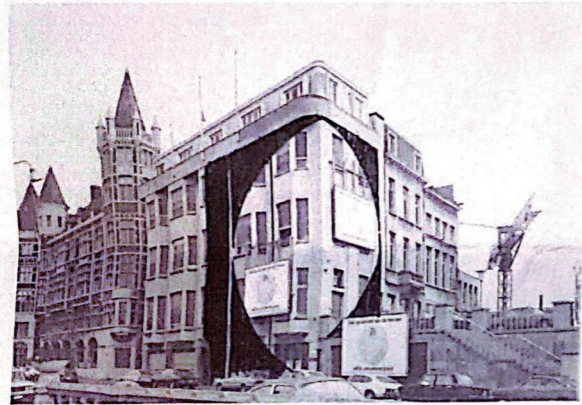
Interiors  
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## An Architecture For Art

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

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



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

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# RESEARCH. MUSEUM. INTERIOR

## RESEARCH & REFLECTION

## P1 MUSEUM CASE STUDY

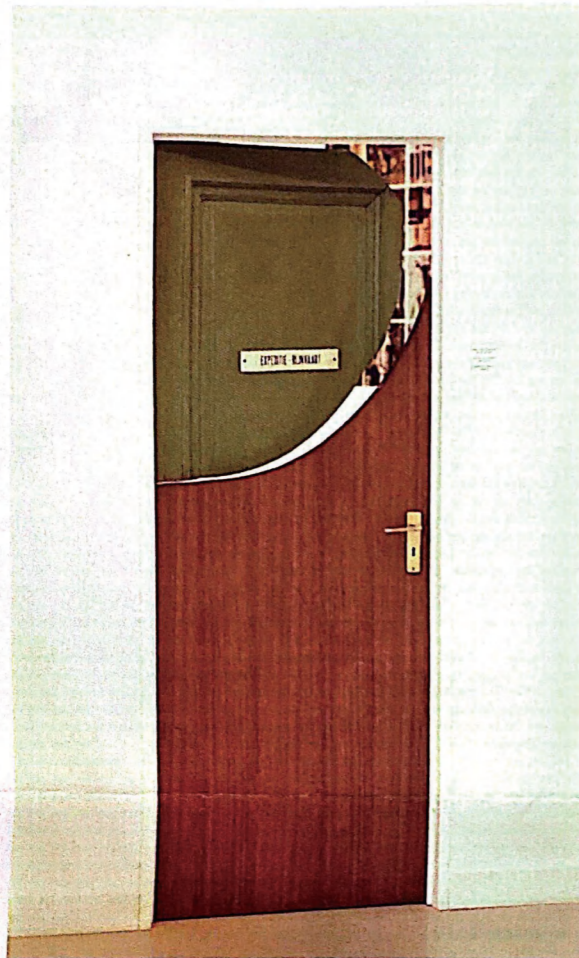
## EXHIBITION DESIGN PRACTICE



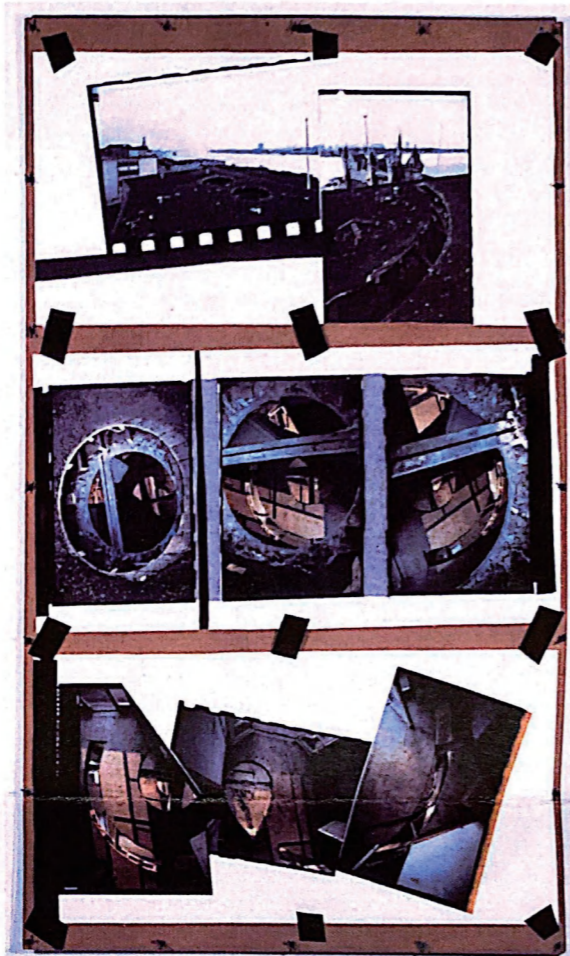


# An Architecture For Art

2022-23 MSc3 AR3A1100



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



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

## PREPARATION

### Brief 1: Thinking an doing

weeks 1-8

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

be available for consultation and discussion.

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

## PHASE I

### Reading Around

Research Seminar: weeks 1-5

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

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# An Architecture For Art

2022-23 MSc3 AR3A1100

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

## Looking Carefully

Design Studio: weeks 1-3

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

## PHASE II

### Analytic Readings

Research Seminar: weeks 6-7

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

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

## Spatial Ensembles

Design Studio: weeks 4-8

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

## Project Journal

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

## Research Plan

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

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# RESEARCH & REFLECTION

Craig Furlong  
Dagna Demobiecka  
Denzel Manuel  
Jiaxin Chen

Sep 16, 2022

## “Beating the Bounds” Podcast Response

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

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

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

1 Grayson Perry, ‘Beating the Bounds’, BBC Reith Lectures (Podcast), 4 April 2020  
<https://www.bbc.co.uk/programmes/b03dsk4d>

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

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

4 Cornelia Parker, Tilda Swinton, *The Maybe*, The Serpentine Galleries, 1995  
<https://www.serpentinegalleries.org/whats-on/maybe/>

Jiaxin:

One can ask not only whether everything in a museum is a work of art.

It is also possible to ask whether a work of art is still a work of art when it is not in a gallery.

An exhibition can take place outside the gallery, as long as it is in the right place.

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

As Mark Pimlott argues in his text, the exhibiting of art was always a spectacle and carefully curated enterprise. The galleries and museums of art in the 19th century and before were monumental neoclassical art “temples”, believed to reflect the importance and sublimity of art pieces stored inside. Monumental, enormous stairs, greek or roman columns, rich ornamentation and other components of neoclassical style were accompanying the artworks, becoming a background for them as well as an eye-catching spectacle itself. The pieces of art, due to the enormous collection possessed by the institution, were being placed next to each other, stuffed on the walls from floor to ceiling. The exhibition rooms resembled the bourgeois salons, where the public would meet to relish art. That idea became extremely attractive both to artists who portrayed these conditions depicting the art galleries, as well as the visitors. As a result, the institutions started to suffer in terms of overcrowding both with artworks, but also with visiting masses.

As Abigail Cain mentions in her article,<sup>1</sup> the problem of overcrowding and the necessity to separate artworks from each other to accentuate their quality started to be recognized already in the middle of the nineteenth century. The National Gallery in London, for instance, was among the first ones to hang the pictures at the eye level of the visitor, instead of spreading them on the whole wall. Since then, the spaces of galleries started to be more visible and the necessity to pay attention to them arose as well. What is more, the issue of selection of what artworks to show and what to store in the magazines became an important and widely discussed topic.

That started the series of experimentations with the colour of the walls as well as the proper lighting to exhibit the artworks and enable a perfect experience for the visitor. According to Cain,<sup>2</sup> Benjamin Ives Gilman, the secretary of the Boston MFA from 1893 to 1925, published in 1918 the first study on visiting museums, where he embodied the first recommendations that resemble the characteristics of the white cube typology, for instance, to limit the colours of the walls to more neutral.

Brian O'Doherty coined the term the white cube in 1976,<sup>3</sup> however, he just named the phenomenon that was present for decades before. It was the first director of MoMA - Alfred Barr, who with his exhibition “Cubism and Abstract Art” in 1936 set as standard and popularized all components of gallery space known today as the white cube.

Nonetheless, as Whitney B. Birket is arguing in her thesis “To Infinity and Beyond: A Critique of the Aesthetic White Cube”<sup>4</sup>, not much has changed since then. As Birket argues, we entered decades of some stagnancy when it comes to the architectural forms of art spaces. Of course there are museums like Tate Modern in London or Palais de Tokyo in Paris, which deny some parts of the notion of the white cube, however, one can argue that they still operate within the same system, using the known measures to exhibit art.

According to Grayson Perry,<sup>5</sup> we stand in the era of post-history, the end of art. Therefore, Even though the concept of white cube was revolutionary in its times, we are in need to look for alternative ways to exhibit art and engage the public.

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

2 Ibid.

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

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

5 Perry, Grayson. “Beating the Bounds” *Playing to the Gallery*, Podcast (October, 2013)

## “The Dilemma of the Modern Art Museum' in Spaces of Experience: Art Gallery Interiors from 1800 to 2000” Reading Response

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

As the main driving force behind the Documenta, Arnold Bode's design was influenced by two great exhibitions<sup>5</sup>: the first was Ludwig Mies van der Rohe and Lilly Reich's arrangement of various materials in free-flowing spaces in the Bauhaus exhibition, and the second was Lissitzky's 'Abstract Cabinet' <sup>6</sup>with its shimmering, varying walls. In Documenta, he has created a way of exhibiting that can blur the boundaries between art and modern living.

Although there have been some changes in between, such as the reaction of artists in the 1970s against an exhibition approach that reduced art to a lifestyle, and the return of colour in galleries in the 1980s. But none of these departed from the idea of the spectator as a consumer. The documentary exhibition had a significant and lasting impact on the art exhibitions that followed. The first was the idea of the viewer as a consumer; the second was the strategy of curatorial dominance; the third was the acceptance of extravagant installation by artists.<sup>7</sup>

And for modern art galleries nowadays, it is notable that they all have very similar interior exhibition spaces. In the comparison of the Guggenheim in Bilbao, Tate Modern and the new extension of the Museum of Modern Art, although they all have their signature atrium spaces, the rest of the exhibition space remains the orthodox 'white cube' ".<sup>8</sup>

At the same time, the interior design of commercial spaces began to move closer to art galleries and the behaviour of galleries was brought into the commercial world. The experience of consumption and museums today becomes much more closely aligned than it was in the 1930s. But is the importance of this consumerism to galleries negative? Charlotte Klonk answers no, she believes that both galleries and shops are involved in the shaping of public space and that the outward-looking, sophisticated consumer model played an important role in the 20th century.<sup>9</sup> However, consumption as a new kind of civic duty needs to be carefully organised. Just as the effect of the Guggenheim Museum on the Bilbao economy, a great success such as the 'Bilbao effect' can never come from just a nice modern building, but requires a larger plan.<sup>10</sup>

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<sup>4</sup> Charlotte Klonk, 'The Dilemma of the Modern Art Museum' in Spaces of Experience: Art Gallery Interiors from 1800 to 2000 (New Haven; London: Yale University Press, 2009), 174

<sup>5</sup> Ibid, 187

<sup>6</sup> El Lissitzky's "Cabinet of Abstraction" (August 29, 2015), <https://socks-studio.com/2015/08/29/el-lissitzkys-cabinet-of-abstraction/>

<sup>7</sup> Charlotte Klonk, 'The Dilemma of the Modern Art Museum' in Spaces of Experience: Art Gallery Interiors from 1800 to 2000 (New Haven; London: Yale University Press, 2009), 194

<sup>8</sup> Ibid, 206

<sup>9</sup> Ibid, 210

<sup>10</sup> Podcast, The Bilbao Effect #1: Bilbao, Spain Guggenheim Bilbao's director general

Jiaixn: Does the influence of the gallery space on the commercial space in turn influence the gallery space? For example, the public spaces of galleries, which are now increasingly valued, the oversized high level reception halls and the museum shops along the streets

# P1 MUSEUM CASE STUDY

1 Museu de arte São Paulo. Lina Bo Bardi

2 Centre Georges Pompidou, Paris. Rogers + Piano

3 Museum Abteiburg, Mönchengladbach. Hans Hollein

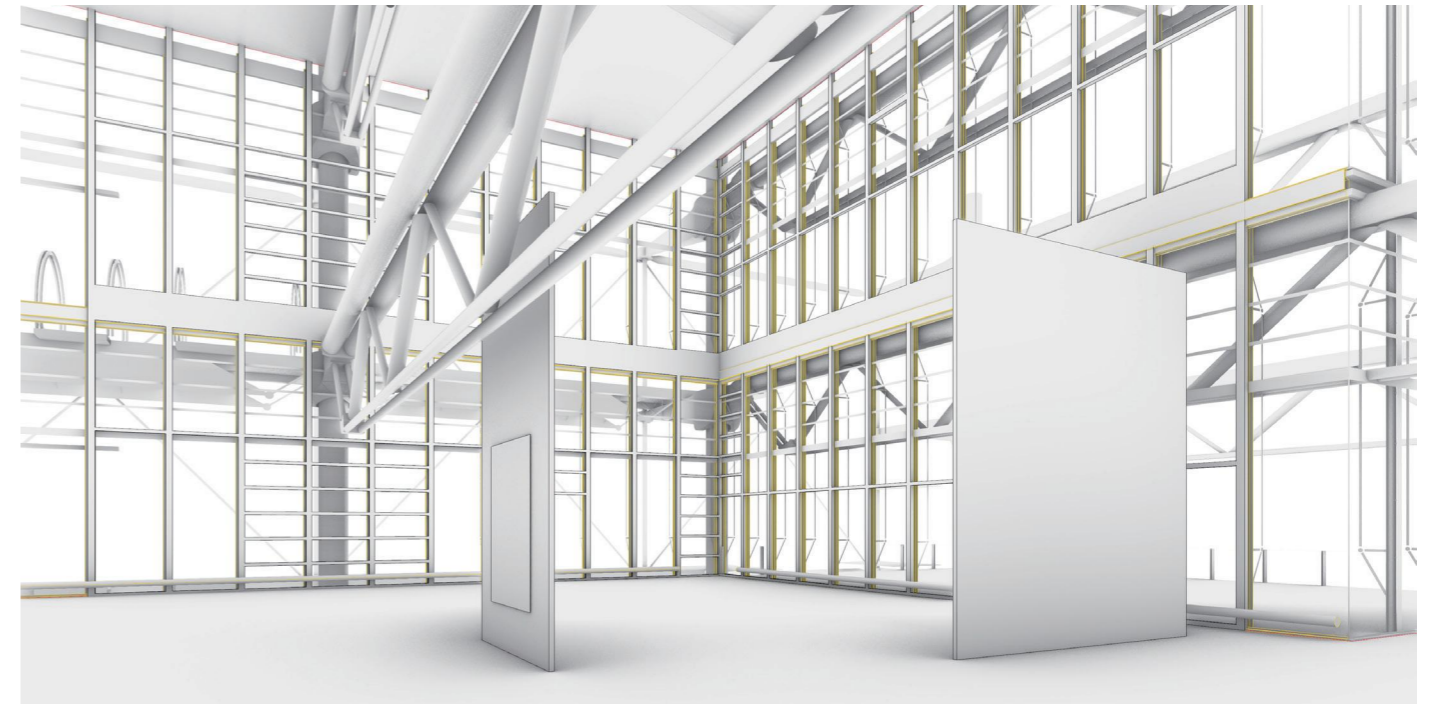
4 Kunsthaus, Bregenz. Peter Zumthor

5 Tate Modern, London. Herzog + De Meuron

6 New Museum, New York. SANAA

7 Kunsthaus, Zürich. David Chipperfield

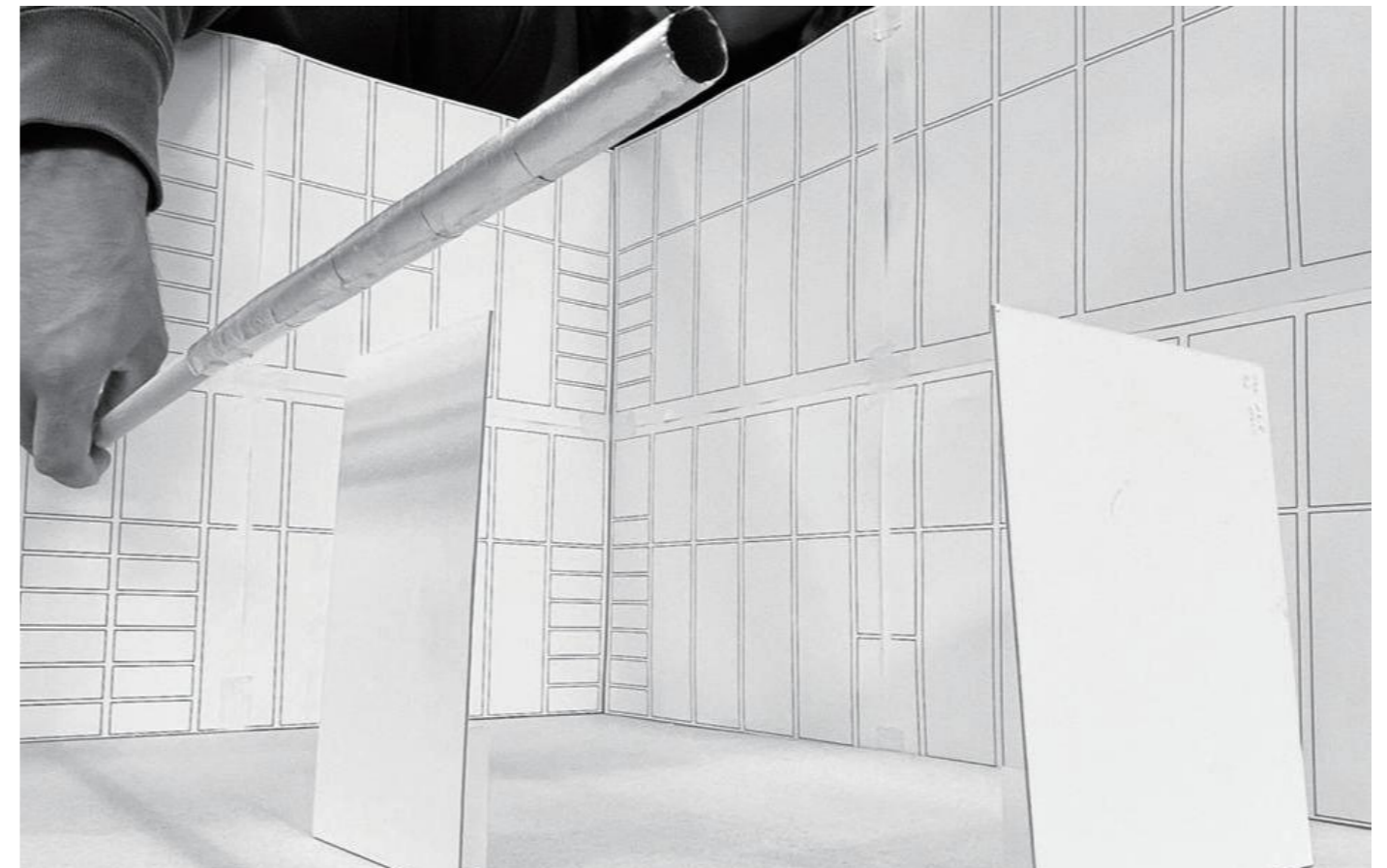
8 FRAC, Dunkerque. Lacaton + Vassal



Rhino, 3D model interior sketched from plan drawing



Centre Pompidou



Working together with Craig Furlong, Dagna Demobiecka, Denzel Manuel.

do research about this topics:

I. Floorplans, sections and scale

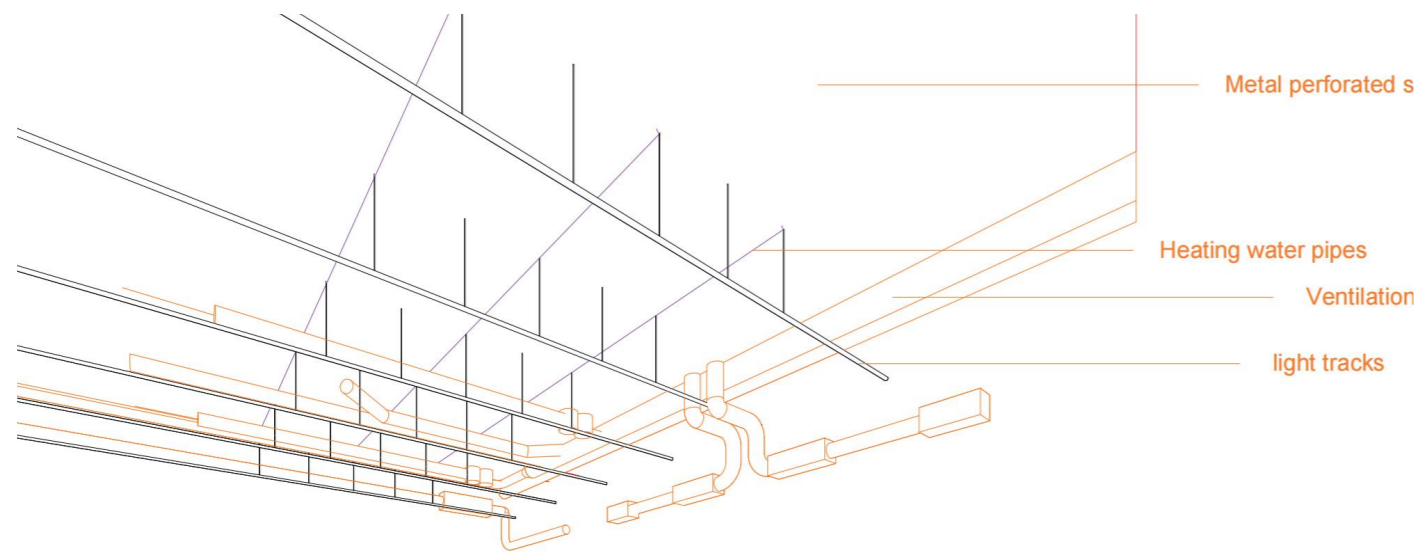
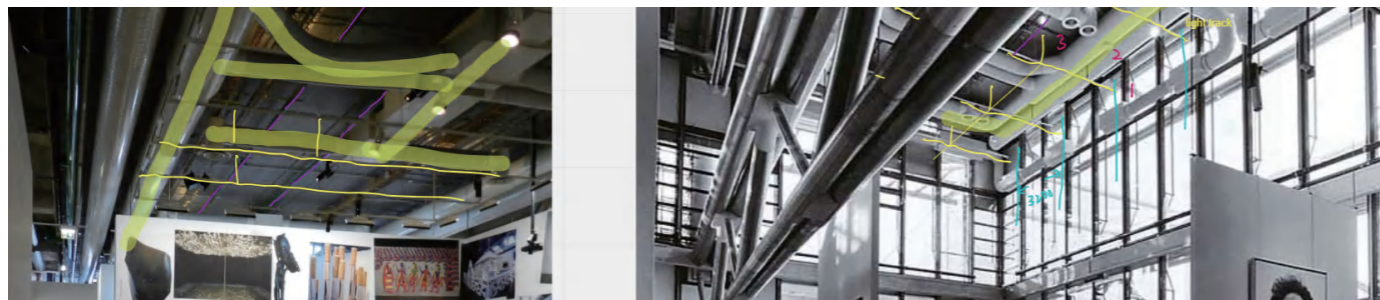
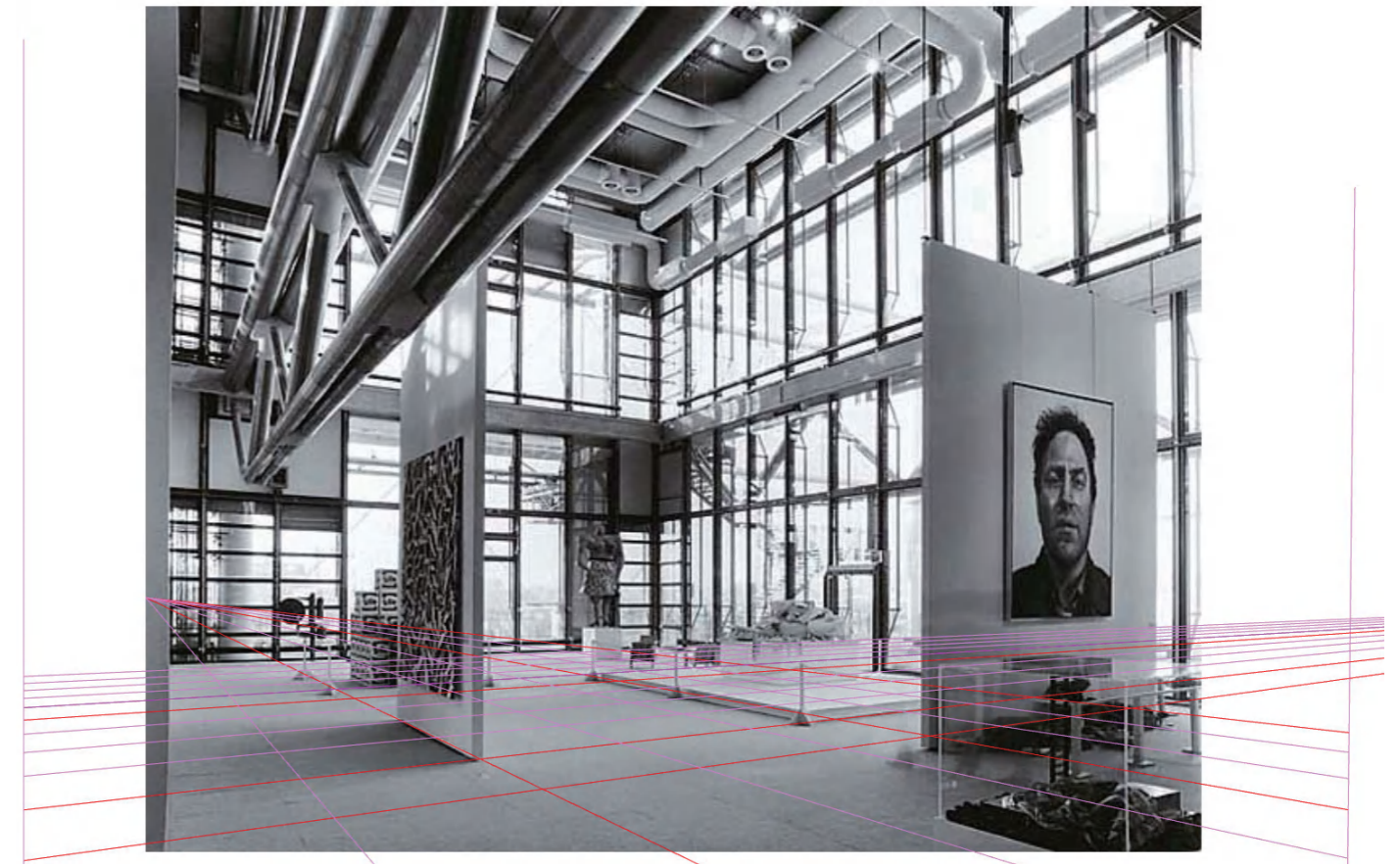
II. Materials and structure

III. Historical context and urban context, Function and flow

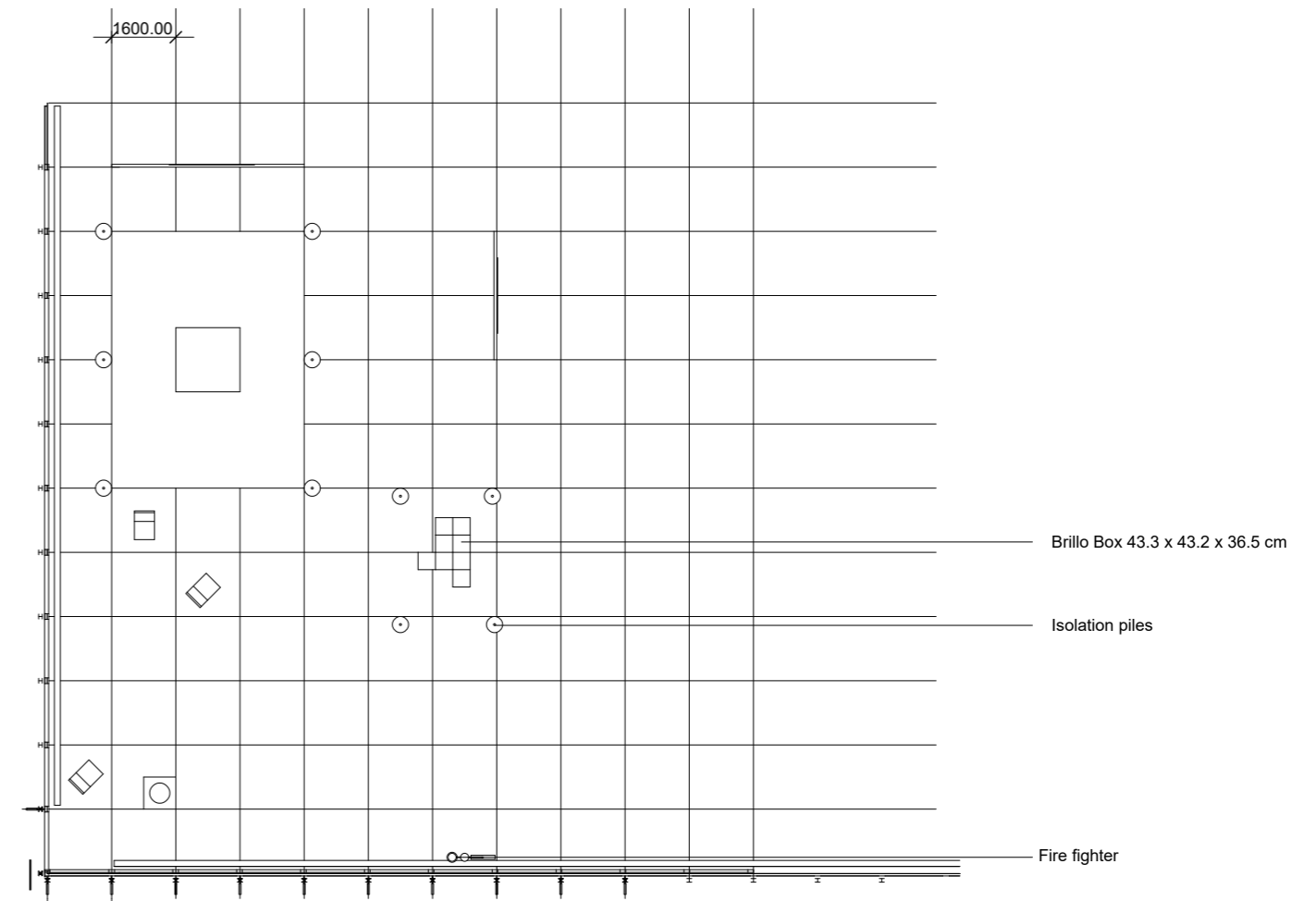
IV. Artworks placed in specific space, located space in interior.



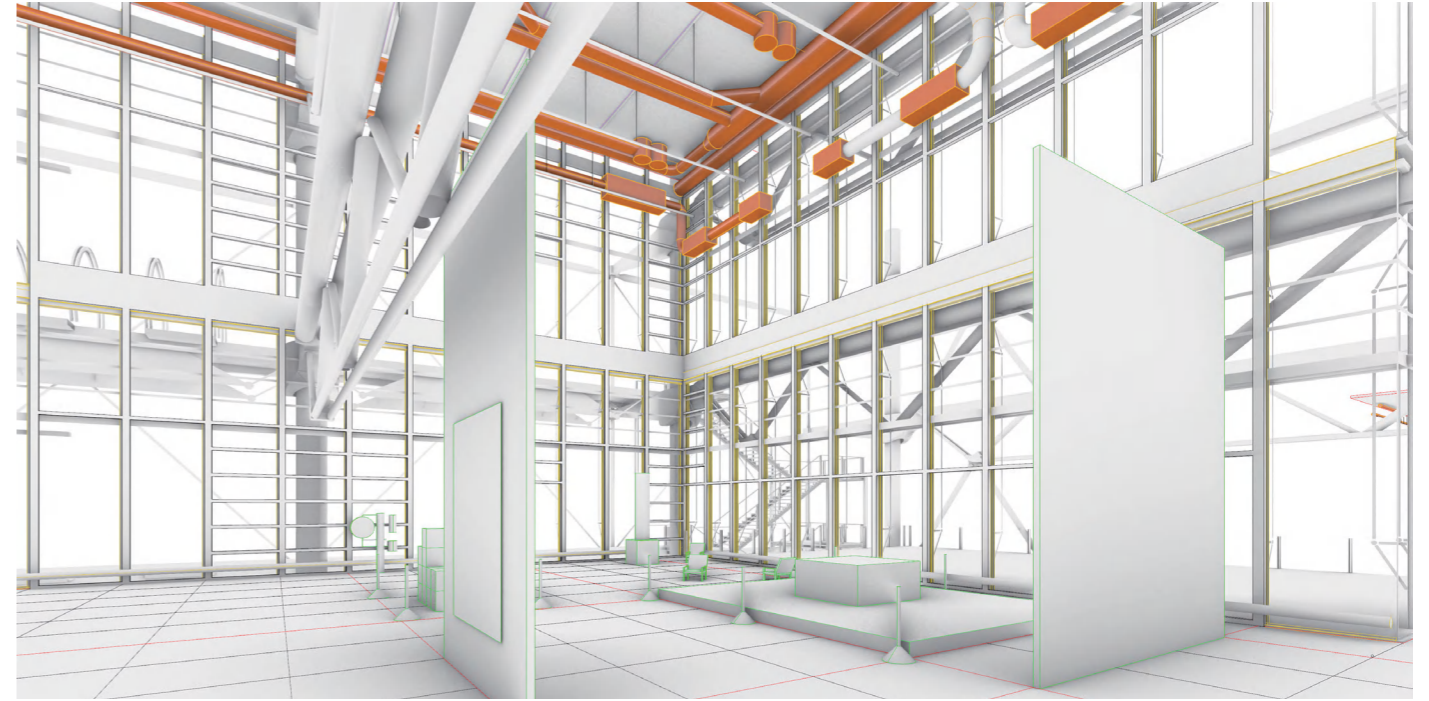
Centre Pompidou



Analysis of ceiling levels



Analysis of interior furniture placement



Perfecting the 3d model



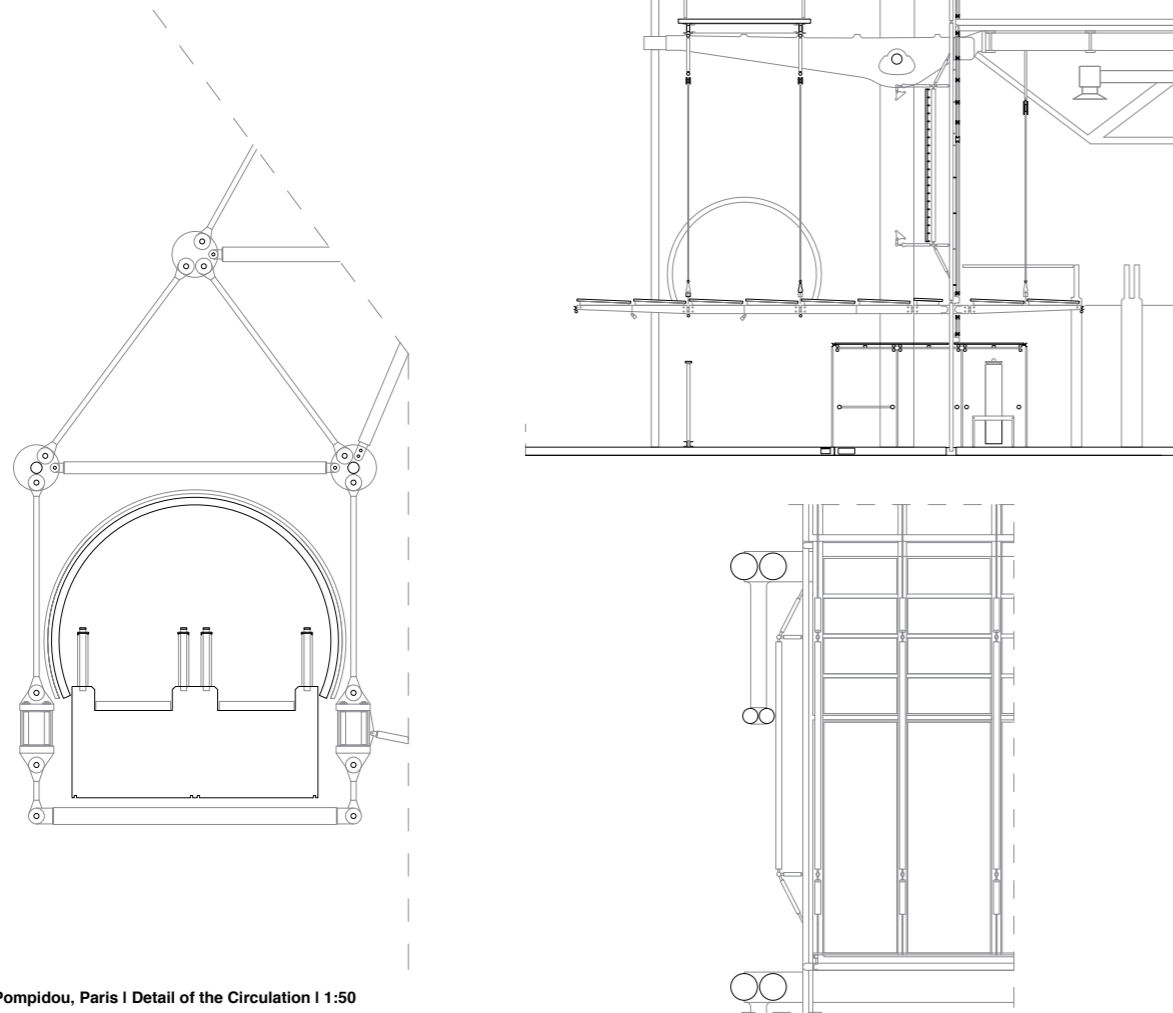
Model trials: elevations, trusses, floors, ceilings, pipes, outdoor backdrops



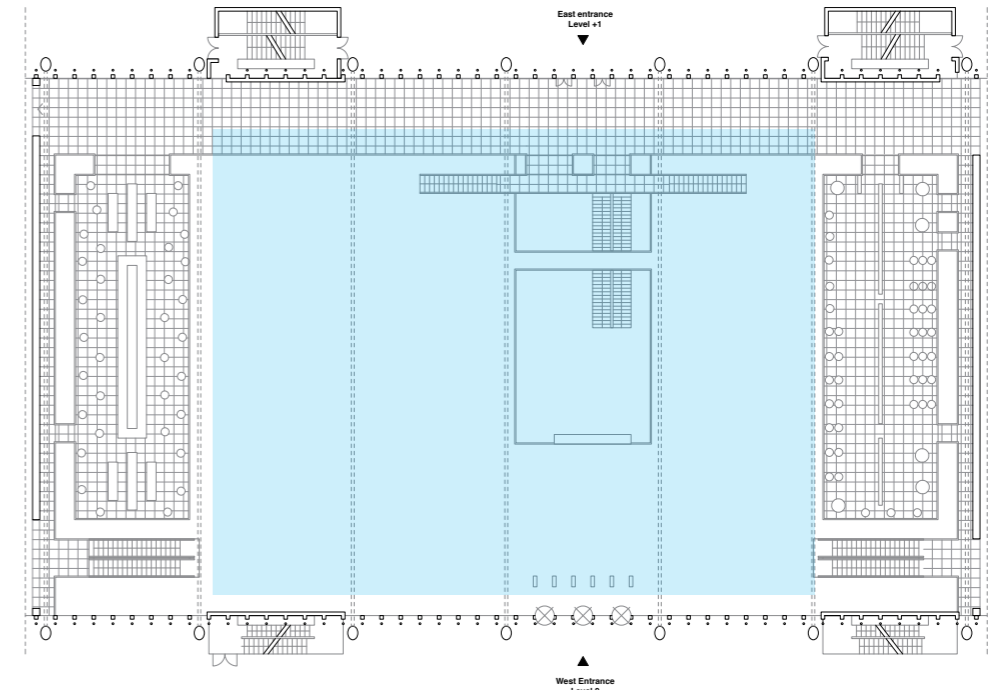
Model trials:  
Addition of most of the interior exhibits, furniture and outdoor backdrops  
Still missing: ceiling light strip, exhibit and railing in the lower right-hand corner of the photograph



Jiixin Chen, Interiors Buildings Cities, Project Journal 27

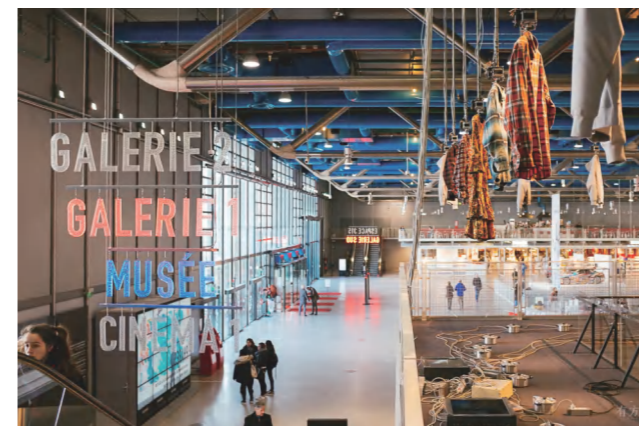
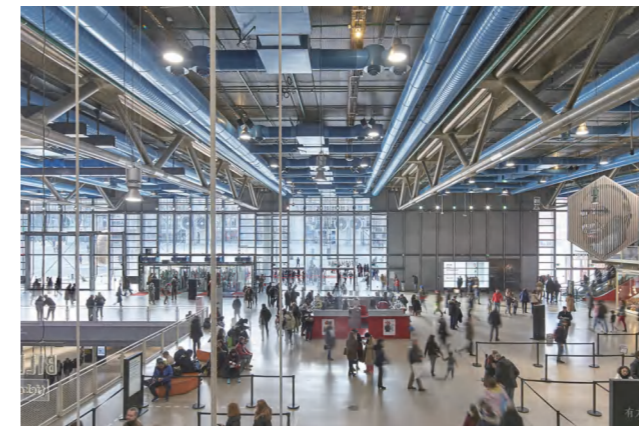
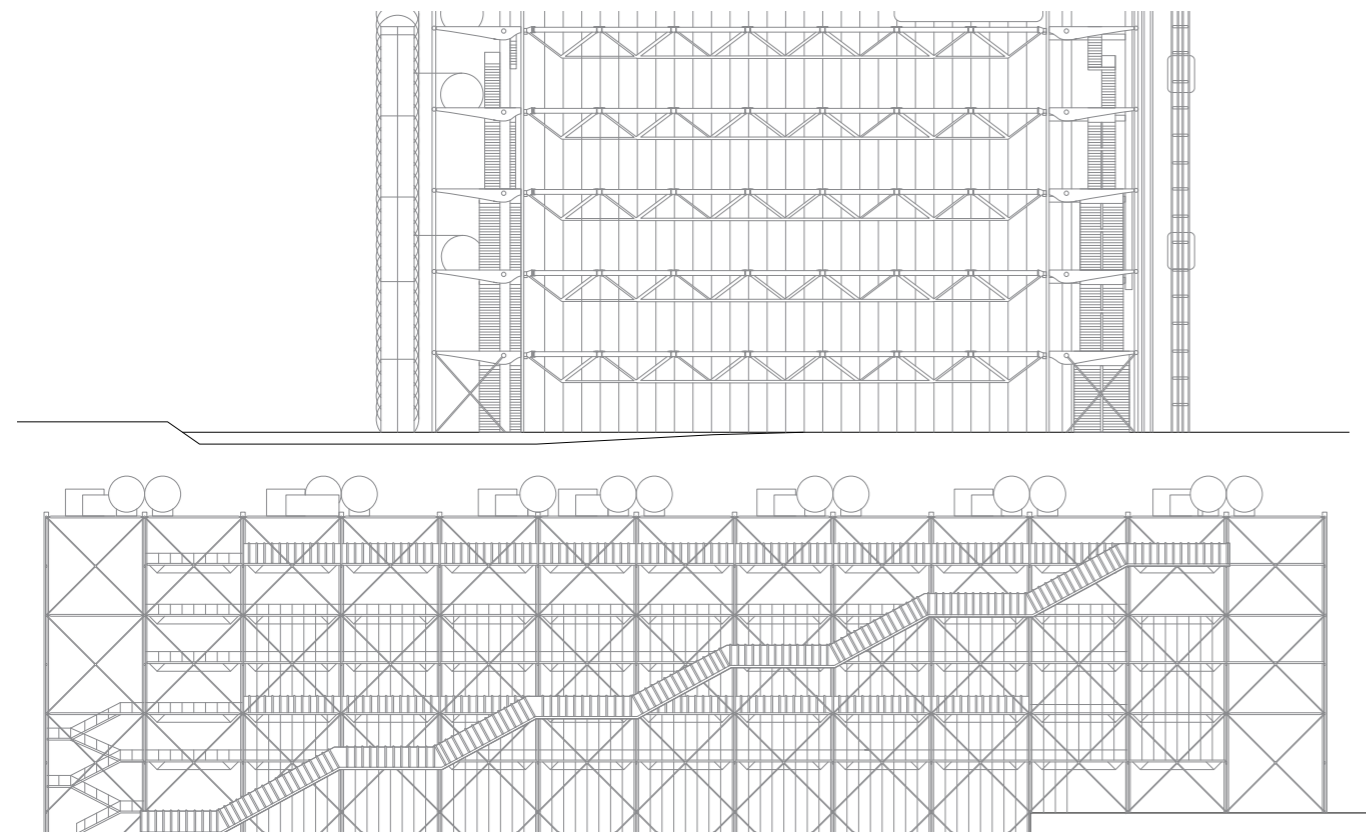


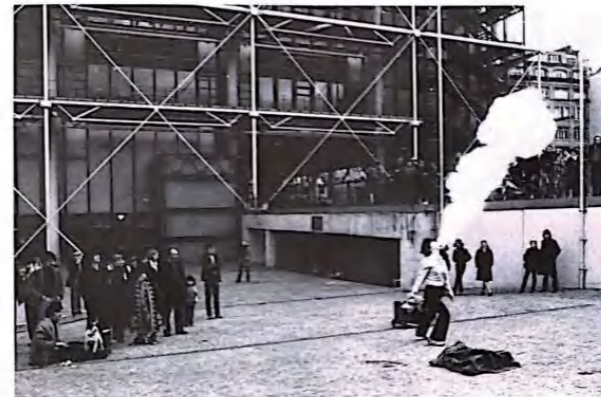
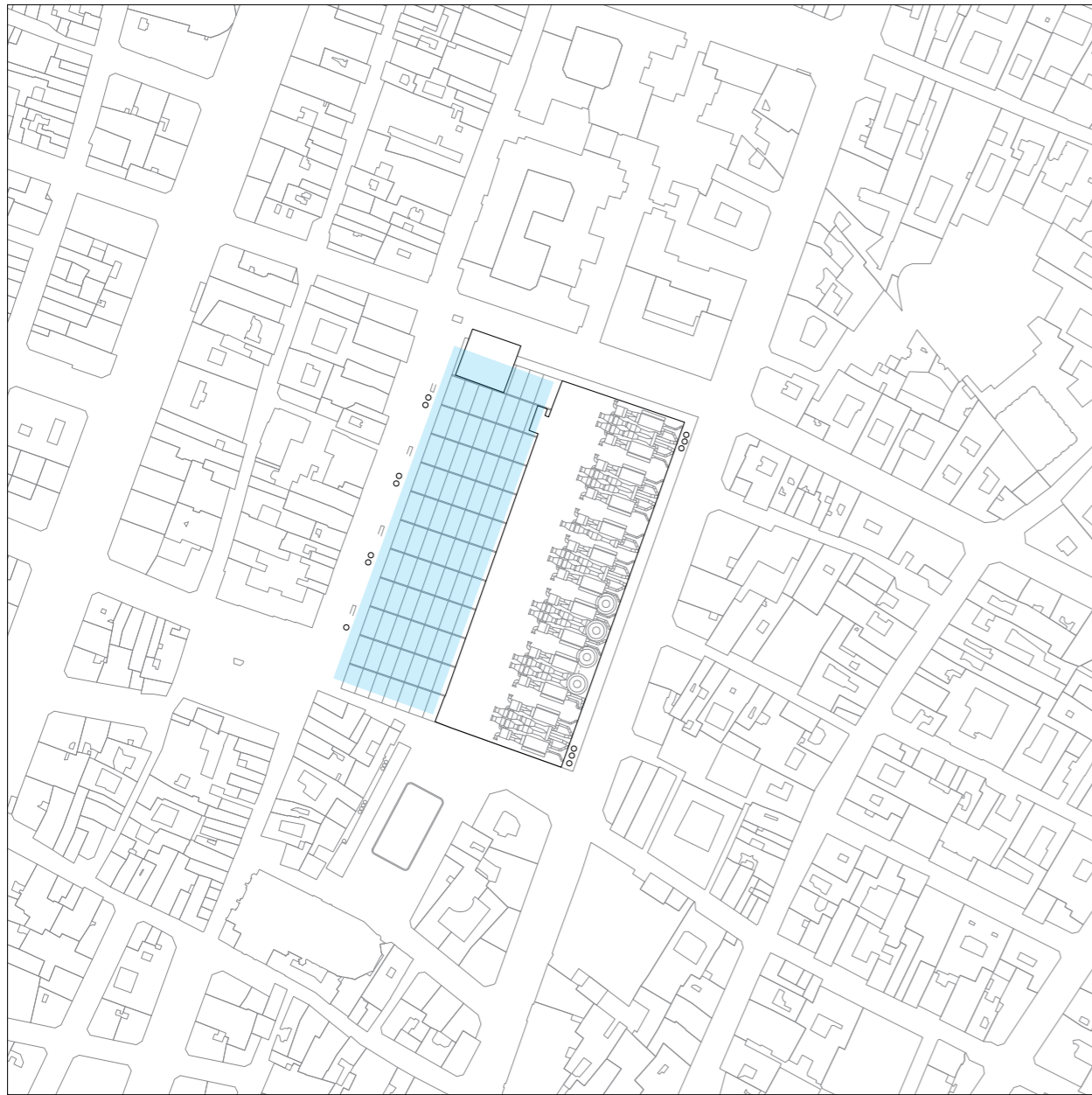
Centre Georges Pompidou, Paris I Detail of the Circulation I 1:50



Centre Georges Pompidou, Paris I Floor Plan fragment I 1:200

Jiaxin :A large public space in the entrance foyer, connecting the ground floor to the shop, workshop and multimedia function areas  
Does increased visibility to other functions also add a sense of interest to the overall transitional space?



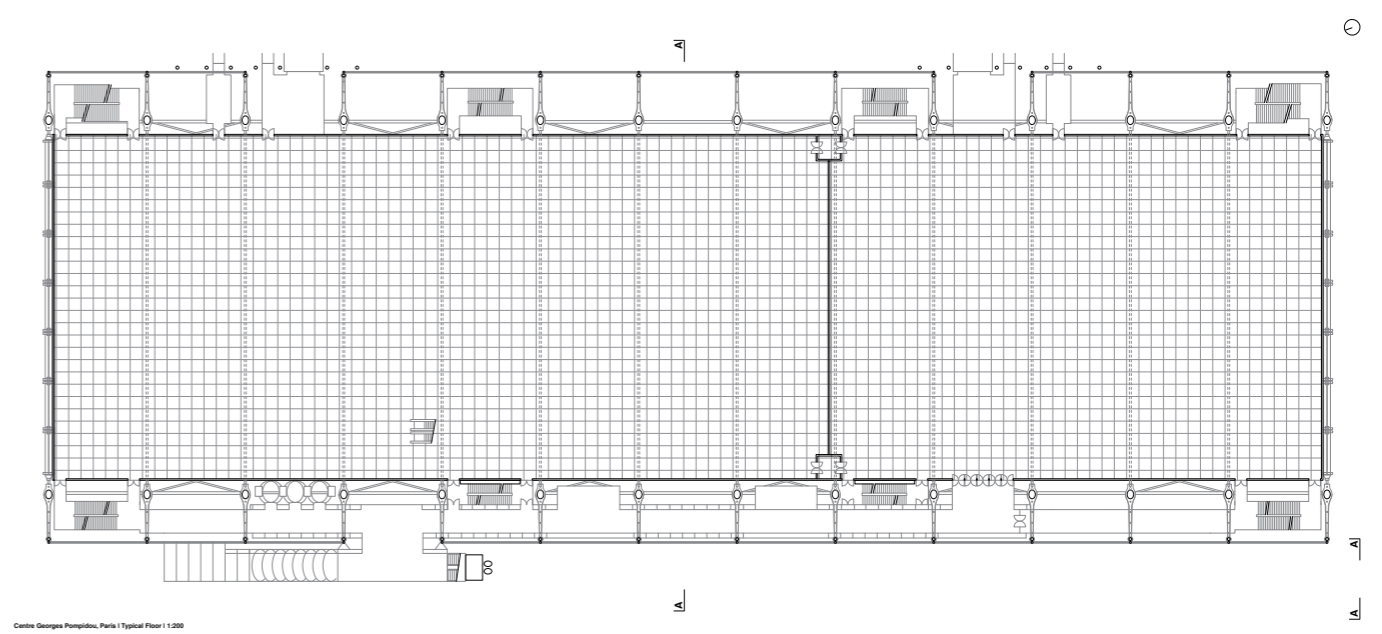


Jiixin :The huge square at the entrance to the Pompidou is highly serviceable to the city, where crowds often gather and various large open-air events are held.

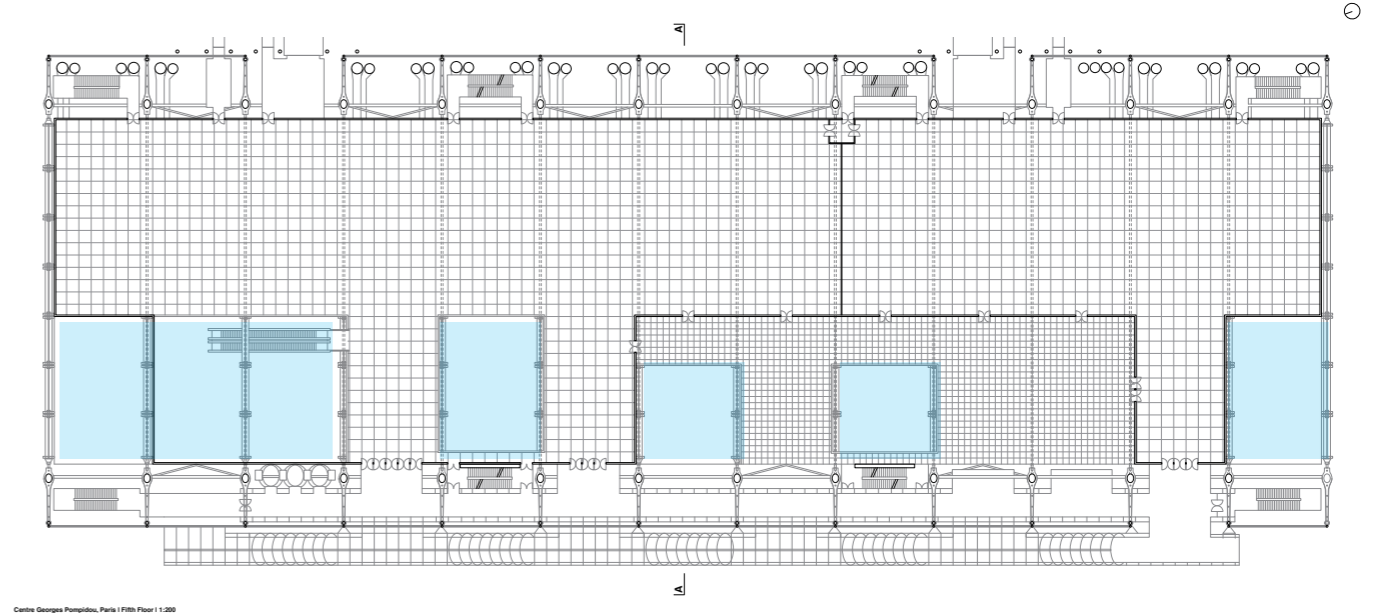




Aktivitäten auf der Piazza:  
Zauberer, Pantomimen, Musikanten, Akrobaten,  
Feuerspucker, Hypnotiseure, Erzähler, Künstler.



Centre Georges Pompidou, Paris | Typical Floor | 1:200

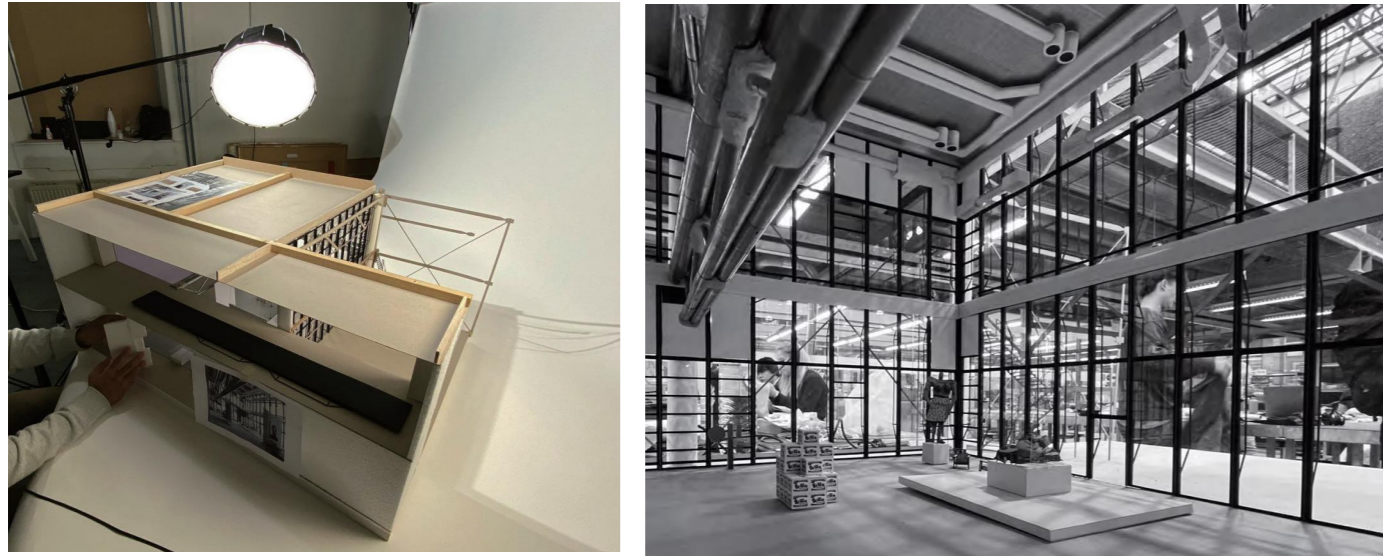


Centre Georges Pompidou, Paris | 5th Floor | 1:200

Jiixin: Outdoor exhibits exist that are not easily damaged, such as sculptures. Is it also possible to put exhibitions and breaks on my outdoor terrace



Model refinement and light tuning



model



photo



# Analysis of the space at the Pompidou Centre

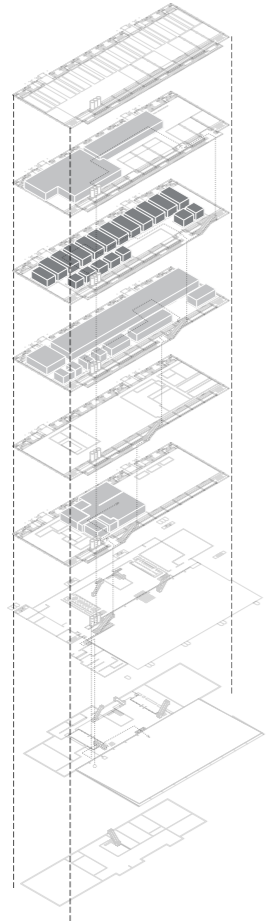
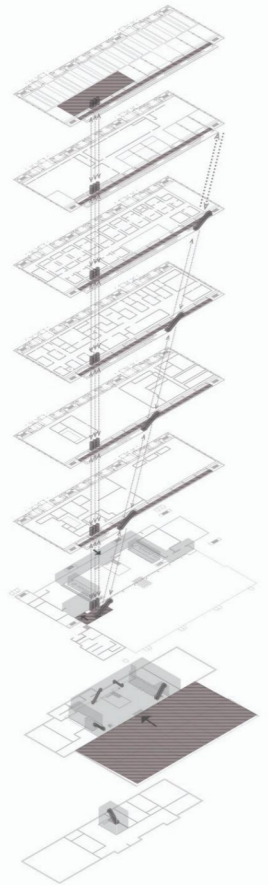
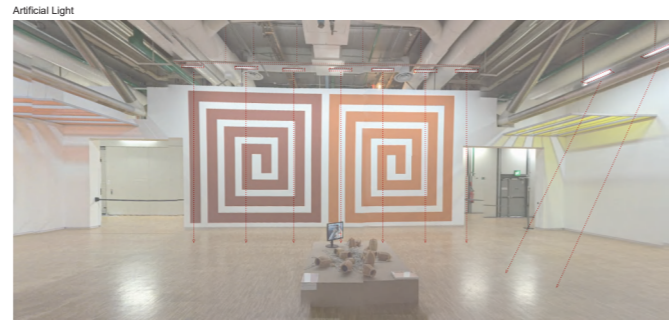


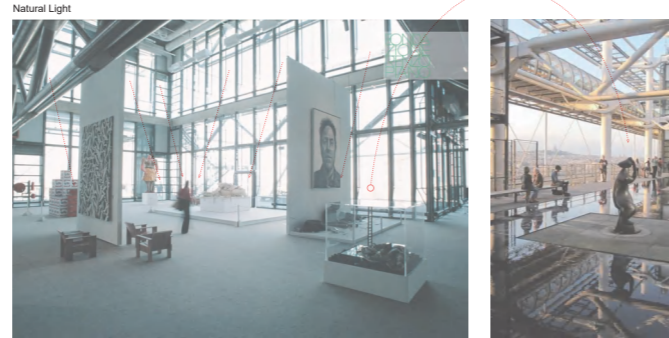
Diagram of Exhibition Routes



- Exhibition Routes
- Temporary Exhibition Spaces
- Permanent Exhibition Spaces



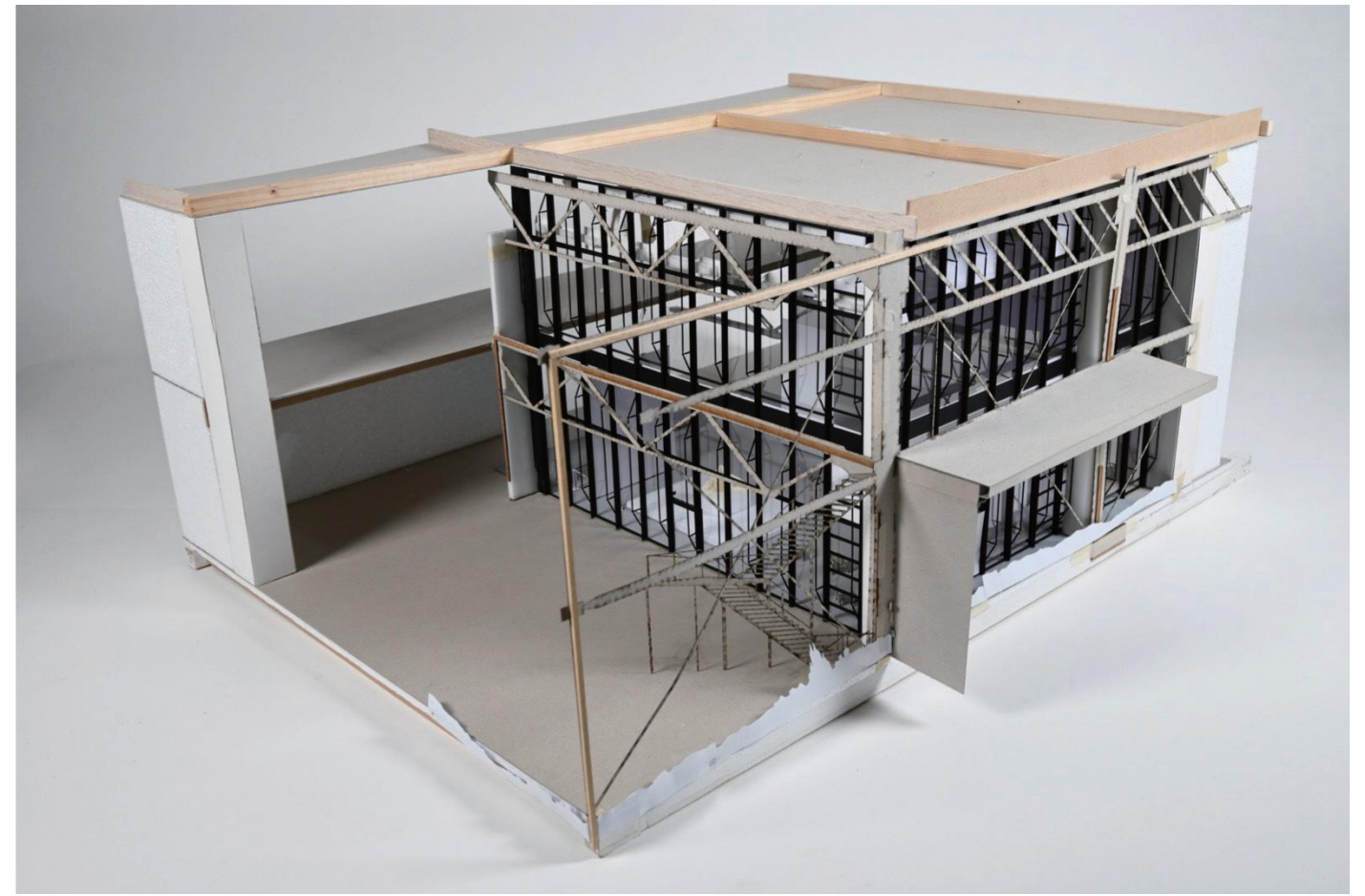
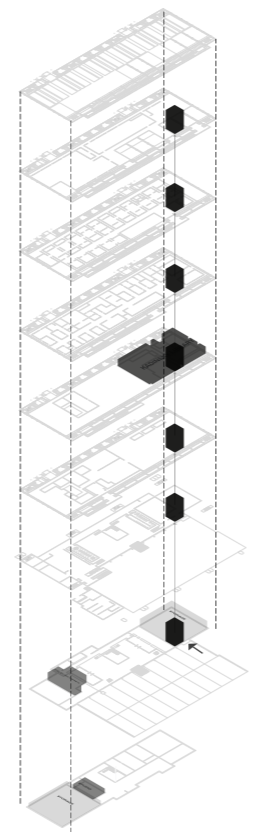
Artificial Light



Natural Light

The character of the exhibition space: the overall style of the exhibition space is industrial and structurally exposed, as if several exhibition boxes were packed inside an industrial machine. The open-air exhibition and the exhibition spaces near the facade rely mostly on natural light, while the indoor exhibition spaces surrounded by exhibition walls rely completely on artificial light from the ceiling.

Exhibition Character



# EXHIBITION DESIGN PRACTICE

This is the first individual design work prepared in collaboration with the M HKA (Museum van Hedendaagse Kunst Antwerpen). The 'Space Portfolio' examines and presents the M HKA collection by designing 27 different spaces to showcase selected artworks from the museum.

Each student chose an artist and acted as a curator, designer and architect at the same time, choosing the works to be displayed, the sequence of spaces, the materials and physical qualities, and the function of the spaces themselves. In this task, we were faced with the act of actively positioning ourselves. The acts of selection, design and placement undertaken in the making of a space require a series of decisions that ultimately reflect the attitudes of individual curators and the building industry. How do we present site-specific art? Do we fetishise the art or the visitor's experience? Where does art end and where does it begin?

By making physical models, we strive to recreate what we think is appropriate and true to the exhibition space.

Unlike most of the students who placed their artworks in a gallery space, as the artworks I chose were three 1-to-1 figures, I used the ZOYA Museum in Russia as a reference and transformed its entrance hall space as an exhibition space.



## Jos De Gruyter & Harald Thys



Jos de Gruyter and Harald Thys's art **casts a merciless perspective on reality**. Through their numerous artistic approaches – including **installations, video, drawing, sculpture, performance and photographs** – de Gruyter and Thys **visualise their imaginings of the parallel world inherent within the modern human psyche, along with how it manifests itself in the everyday aspects of life and civic conformity**. Everything from work, leisure and family, to social class, masculinity and marginalization are envisaged through convening an unlikely cast of non-professional actors, family members, friends, beards, objects and mannequins alike, often in banal, homespun settings that are rife with awkward power dynamics. Form balances the work of de Gruyter and Thys on the edge of the idiotic. Ragged mannequins are made to share common space with traced drawings of trams, the cries of animals, polystyrene heads with false facial hair, and monotonous monologues about renovations. The artists are inspired by myriad sources – like key scenes in films by Visconti, Fassbinder, Robert Bresson; reality television; the arsenal of videos at YouTube offers, ranging from Russian road rage to the home videos of Chechen President Ramzan Kadyrov; as well as traumatic events the artists have experienced over the years with various people and places.



### Das Loch [The Hole](2010)

In their most recent works such as *\*Das Loch\**, de Gruyter & Thys have replaced actors with mannequins that have limited features, inhuman computerised voices and a certain emptiness at their core. *\*Das Loch\** describes the complex rivalry that exists between two characters – Johannes, who believes in the universal expression of painting, and Fritz, a little red macho-man in possession of an HD camera. Johannes's empathic wife Hildegard, in a role that reduces her to the female stereotype from film history, acts as the linchpin for her husband's emotions. Within the *\*OPTIMUNDUS\** exhibition, the characters present from this work are Fritz wearing his sunglasses behind a fence, Hildegard, Ricco & Rocco, Tommy The Singing Trumpet, and Johannes amongst an expansive display of his paintings.



### About the Relationship Between the Real World and the Parallel World(2010)

Language: Dutch Subtitles: English Occasionally presented by the artist as a lecture, the video *About the Relationship Between the Real World and the Parallel World* is the pseudo-scientific explanation de Gruyter & Thys give for the existence of the parallel world. Narrated through the voice of Thys's father, the artists tell us the parallel world disguises itself as the real world – "There are different theories. One of them states that the parallel world is a mirror of the real world and every attack from the parallel world would therefore be a form of self-destruction." The existence of the parallel world within the everyday is illustrated using clips from various sources inserted within the video. This work effectively describes a sort of existential crisis for humanity at the heart of what we understand as reality, and a desire for it to be replaced by an alternative.



### De Drie Wijsneuzen [The Three Wise Men](2013)

This sculpture is a variation on [De Drie Wijsneuzen van Erembodegem]([http://s3.amazonaws.com/mhka\\_ensembles\\_production/assets/the\\_vault\\_original/000/014/200/original/WIJSNEUZEN.pdf?1360056874](http://s3.amazonaws.com/mhka_ensembles_production/assets/the_vault_original/000/014/200/original/WIJSNEUZEN.pdf?1360056874)) ["Wise-Noses"], a proposal for a sculpture on a roundabout near this Flemish village. Three heads look from up high, and each faces a different direction. The "Wise-Noses" observe visitors and return the glances of onlookers, and the sound of running water is one of the few things visitors will hear in the exhibition. The fountain focuses our attention towards the acts of looking or staring – important characteristics in the work of de Gruyter and Thys.



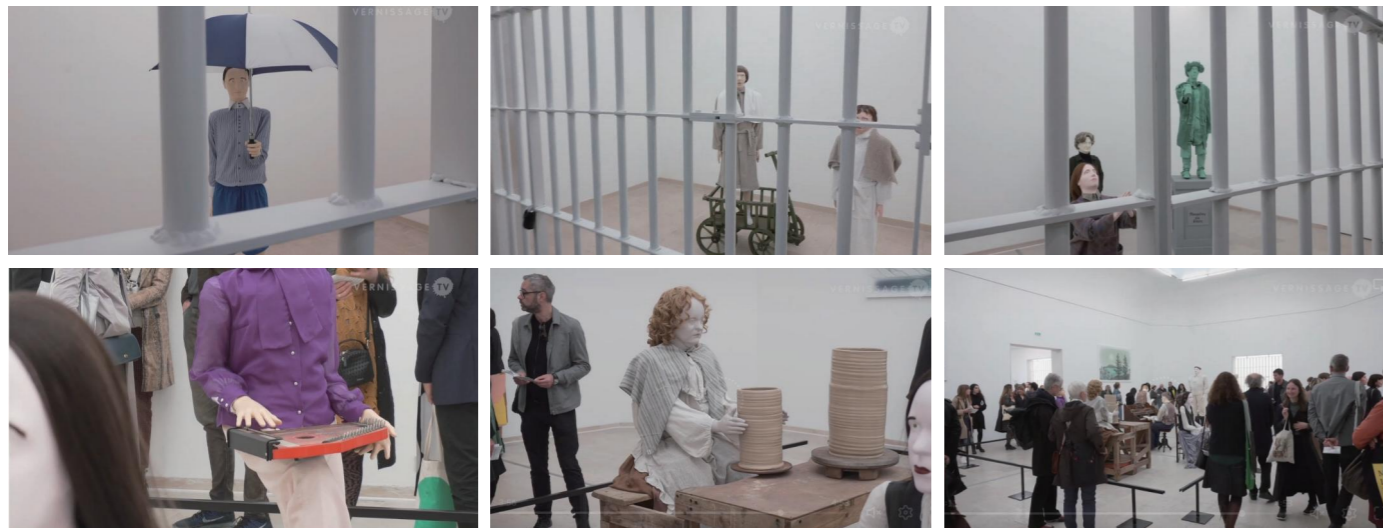
### The Fool(2019)

We know that the fool has a mental age of around eight. When visiting the zoo with his aunt, he was entranced by the nocturnal creatures. He stood stock-still for hours on end, staring into the eyes of a barn owl until hypnotised. Since then, he only sings the few songs that he can remember from his childhood.



### Flap & Flop(2019)

Flap and Flop are two comedians from Bilzen, a village in Limburg. Flap and Flop's jokes are so bad that no one wants to hear them. If Flap tells a joke, only Flop laughs, and vice versa. They travel from village to village in their cart. Sometimes Flop stands on the cart, and sometimes Flap. They go to the places where there are fairs and markets, and try to draw people's attention by singing loudly or shouting jokes. However, they are always chased away and have mud and stones thrown at them. Once Flap and Flop had the idea of making a big trip to Spain. They were going to go by train, but they didn't get further than the station of L. They spent half their money in a café next to the station celebrating their departure. When they finally went to set off, they were so drunk they couldn't read the departure board at the station. So they didn't go. Flap and Flop spend the cold winters in Sint-Alexius, a clinic for the mentally disturbed. At the end of April, in spring, Flap and Flop are sent on their way, and they have to fend for themselves until the end of November, when they are readmitted to Sint-Alexius. Flap likes to eat spaghetti with mustard sauce and onion. Flop likes white bread sandwiches with cheese and Nutella. Flap and Flop have been living like this for 30 years, and there is no prospect of their lives changing.



Jos de Gruyter and Harald Thys / Belgian Pavilion, Venice Art Biennale 2019

### Materials of artworks



- umbrella
- 3D-printed head coated in plaster
- gypsum, aluminium, varnish
- clothes
- wooden cart, varnish, acrylic paint

120 x 80 x 200 cm



120 x 80 x 180 cm



The Fool(2019)  
We know that the fool has a mental age of around eight. When visiting the zoo with his aunt, he was entranced by the nocturnal creatures. He stood stock-still for hours on end, staring into the eyes of a barn owl until hypnotised. Since then, he only sings the few songs that he can remember from his childhood.

People with Mental Disabilities and Loneliness - A Disturbing World

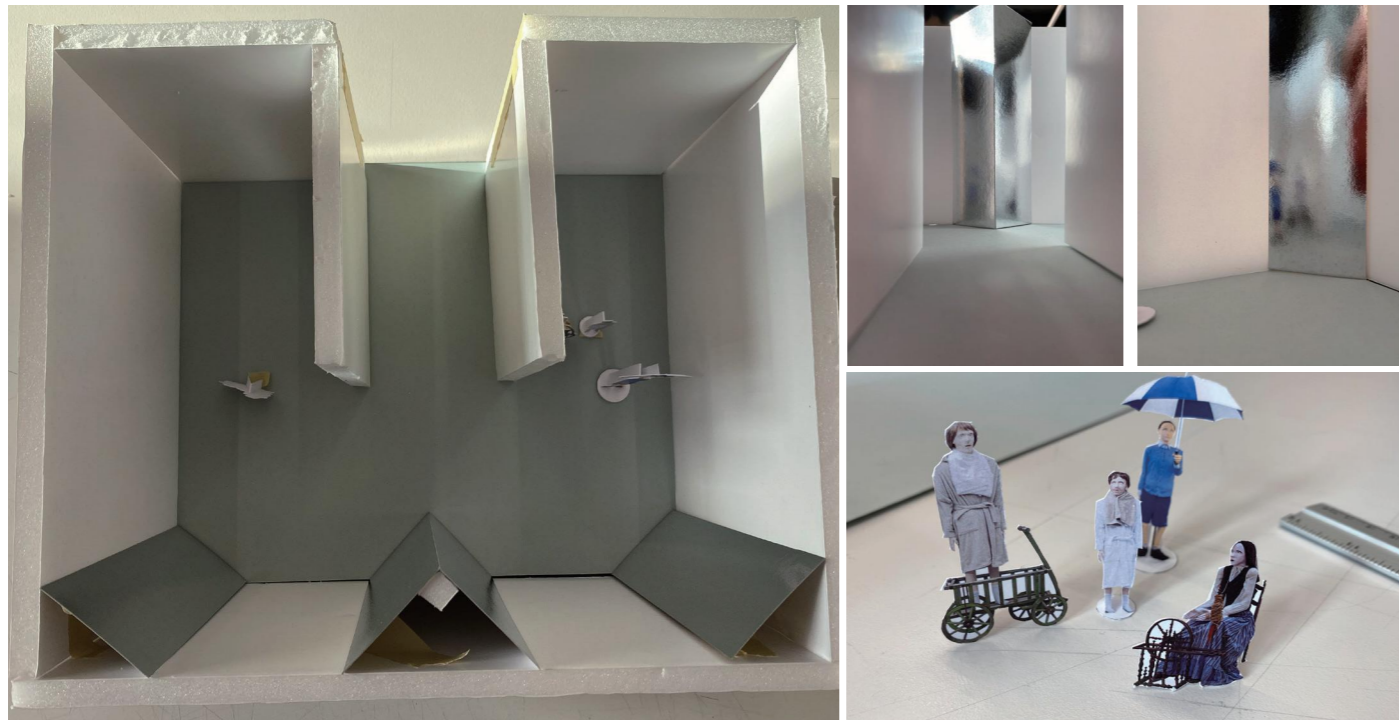


Flap & Flop(2019)  
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Ancient Trade Workers - A Relieving World

IRMGARD Speck  
From 14 April 1856 to 17 May 1960 Irmgard Speck lived in the village of Kaisborstel in Schleswig-Holstein in north-western Germany. Her parents were involved in animal husbandry. All her life Irmgard was very introverted and from a very young age she loved the spinning wheel she received on her seventh birthday. She could barely speak, had no social life and worked 10 to 12 hours a day. Due to her isolated nature, she was ignorant of the world around her. She didn't notice the industrial revolution, nor the First or Second World War. She spun thread from wool year after year. It has been calculated that Irmgard Speck spun approximately 400,000 kilometres of thread in her long life. The distance from the earth to the moon.



model photos

Artist focus on playing with the parallel and real world  
 He has made over 20 of these figures. They all have a 1:1 scale, unique stories of parallel worlds and shiny, very fake head when viewed up close. Oddly enough he still divided the figures into two worlds, a peaceful one full of kind and hardworking craftsmen and a frightening one full of lonely people, mentally challenged people, criminals and so on.

**Concept:** The idea is to use four reflective mirrors to divide the spatial experience into three parts, so that at the entrance you can see both the visitor himself and the figures in the two spaces, and only when you get closer can you see the figures in each of the two spaces. The mirrors are used to break the gap between the real and the unreal.

**design studio reflection:**

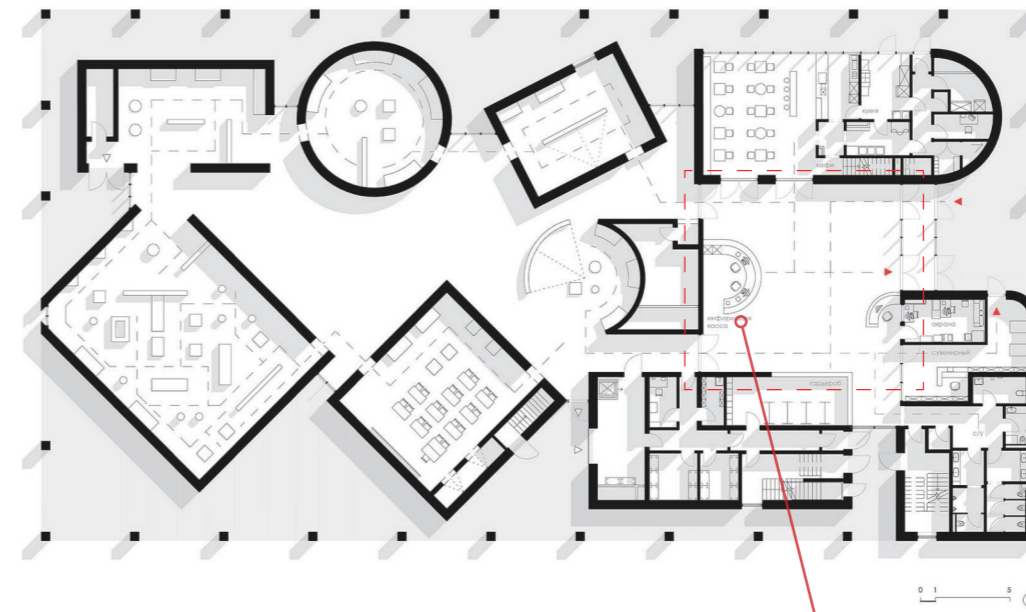
maybe put these dools outside the gallery,  
 find some places which are suitable for the artworks.

make the exhibitions more real

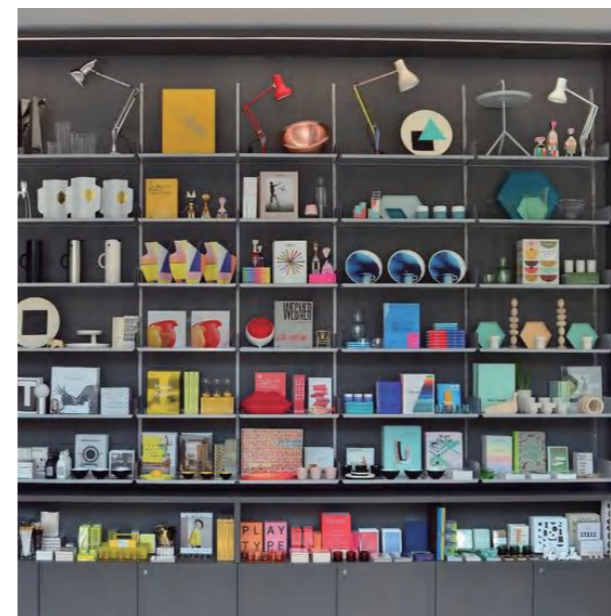
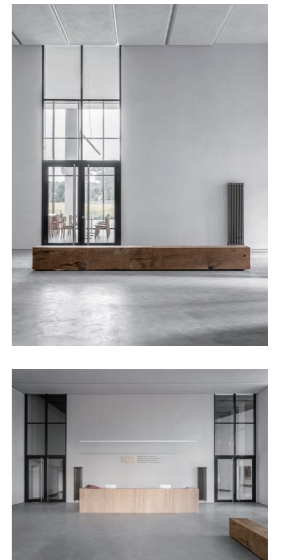


"In Art Institute of Chicago II, Struth successfully bridges the gap – in both space and time – between the figures in the painting and the two figures viewing the painting in the gallery."

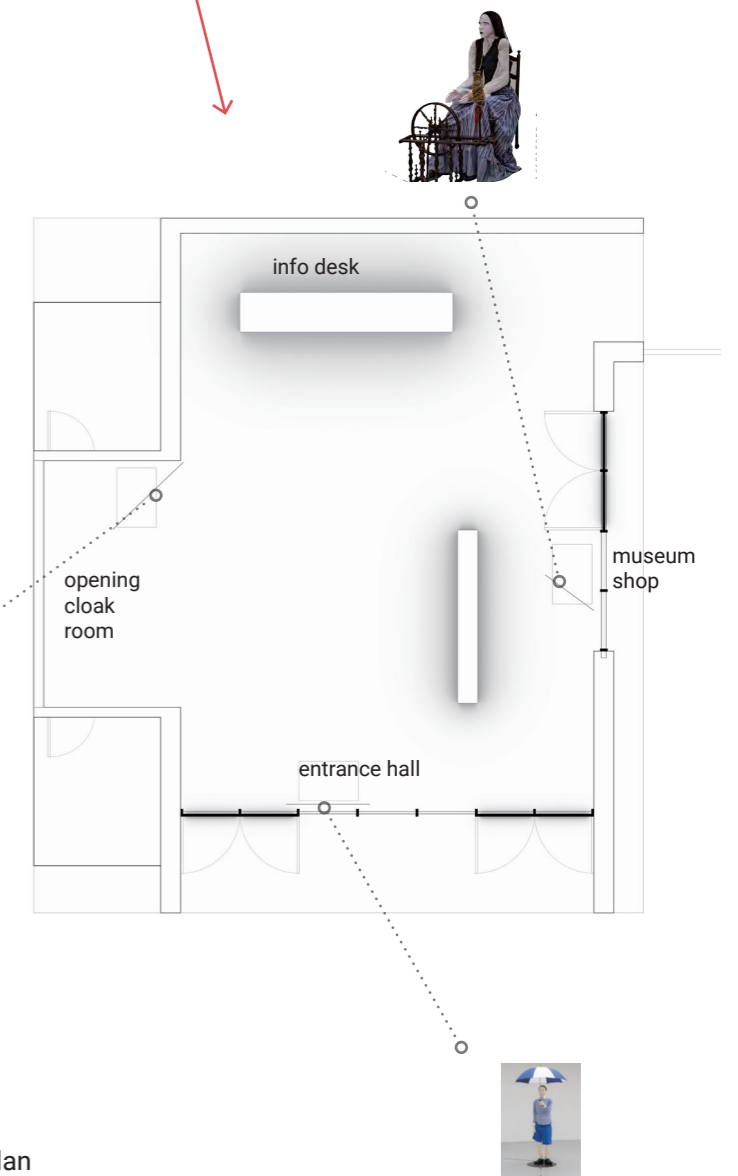
space example



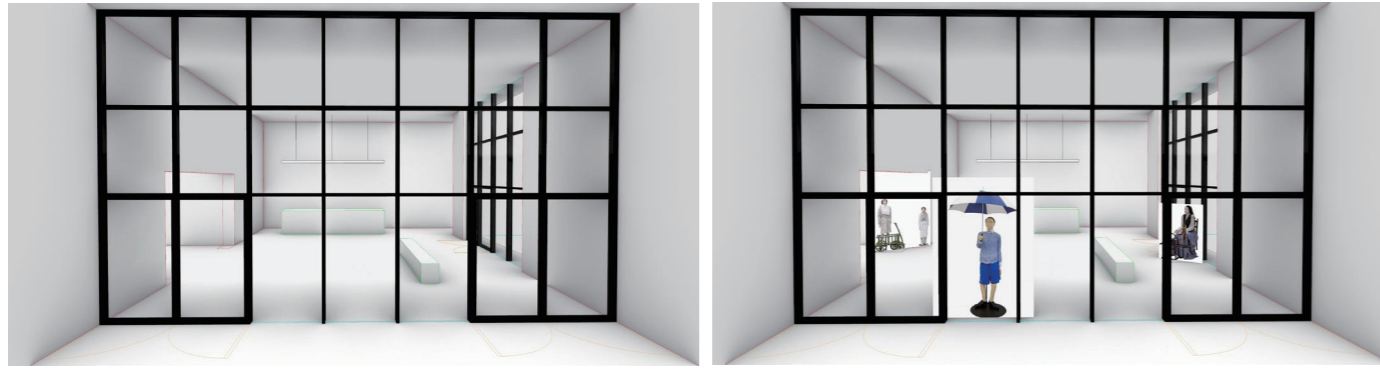
ZOYA museum, Moscow



museum shop



plan



3d model photos



physical model photo

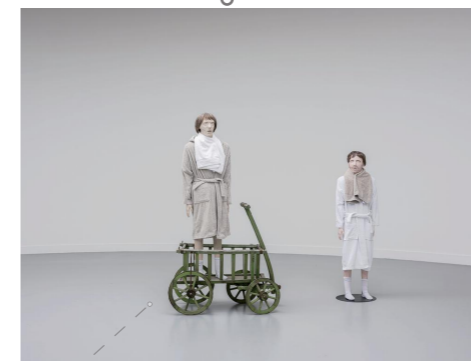
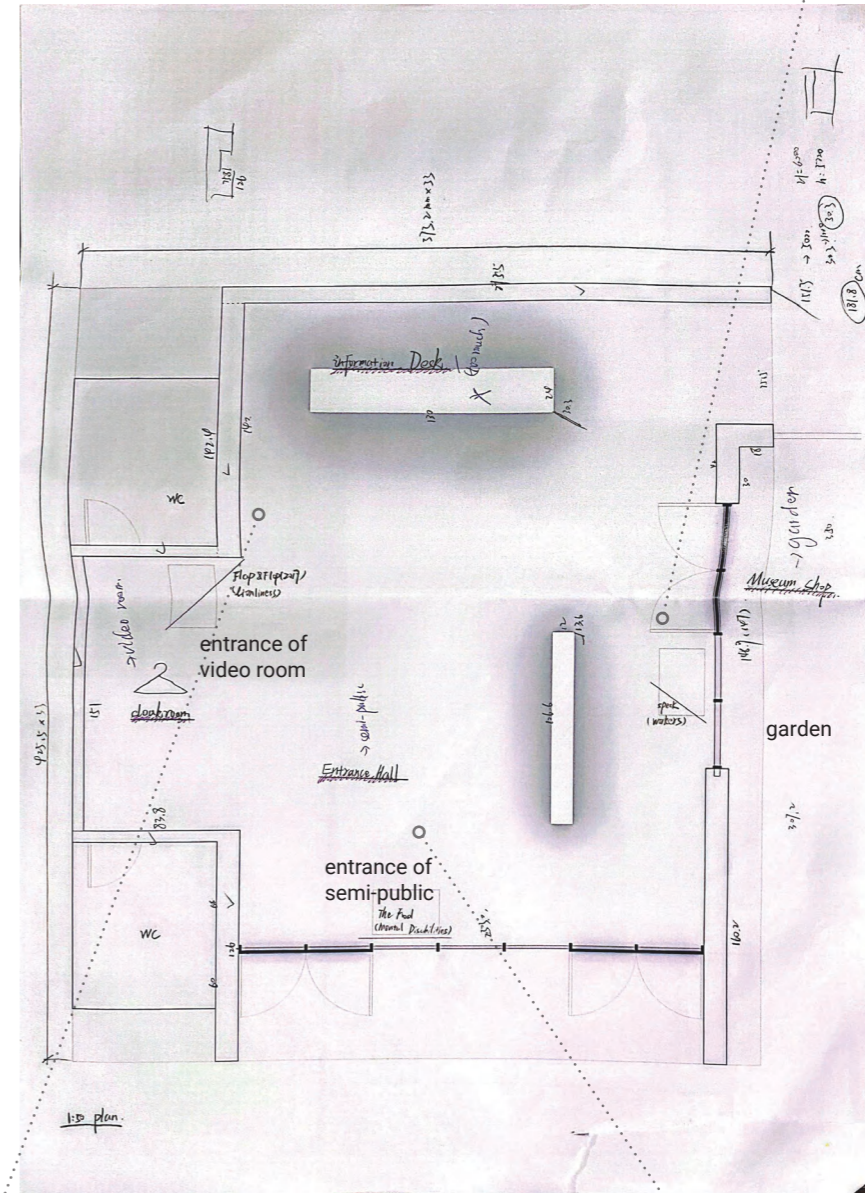
**design studio reflection:**

The entrance hall space contains a lot of foot traffic and has the potential to harm the artwork.  
Semi-public spaces can be chosen to house artworks, such as the transition space between the foyer and the gallery.



**Ancient Trade Workers - A Relieving World**

**IRMGARD Speck**  
From 14 April 1856 to 12 May 1960 Irmgard Speck lived in the village of Kaisborst in Schleswig-Holstein in north-western Germany. Her parents were involved in animal husbandry. All her life Irmgard was very introverted and from a very young age she loved the spinning wheel she received on her seventh birthday. She could barely speak, had no social life and worked 10 to 12 hours a day. Due to her isolated nature, she was ignorant of the world around her. She didn't notice the industrial revolution, nor the First or Second World War. She spun thread from wool year after year. It has been calculated that Irmgard Speck spun approximately 400,000 kilometres of thread in her long life. The distance from the earth to the moon.



**Flap & Flop (2019)**  
Flap and Flop are two comedians from Bilsen, a village in Limburg. Flap and Flop's jokes are so bad that no one wants to hear them. If Flap tells a joke, only Flop laughs, and vice versa. They travel from village to village in their cart. Sometimes Flop stands on the cart, and sometimes Flap. They go to the places where there are fairs and markets, and try to draw people's attention by singing loudly or shouting jokes. However, they are always chased away and have mud and stones thrown at them. Once Flap and Flop had the idea of making a big trip to Spain. They were going to go by train, but they didn't get further than the station of L. They spent half their money in a café next to the station celebrating their departure. When they finally went to set off, they were so drunk they couldn't read the departure board at the station. So they didn't go. Flap and Flop spend the cold winters in Sint-Alexius, a clinic for the mentally disturbed. At the end of April, in spring, Flap and Flop are sent on their way, and they have to fend for themselves until the end of November, when they are readmitted to Sint-Alexius.  
Flap likes to eat spaghetti with mustard sauce and onion. Flop likes white bread sandwiches with cheese and Nutella. Flap and Flop have been living like this for 30 years, and there is no prospect of their lives changing.



**The Fool (2019)**  
We know that the fool has a mental age of around eight. When visiting the zoo with his aunt, he was entranced by the nocturnal creatures. He stood stock-still for hours on end, staring into the eyes of a barn owl until hypnotised. Since then, he only sings the few songs that he can remember from his childhood.



Artwork test



The composition of the artworks is too complex to be made of clay

Still using cardboard for artworks

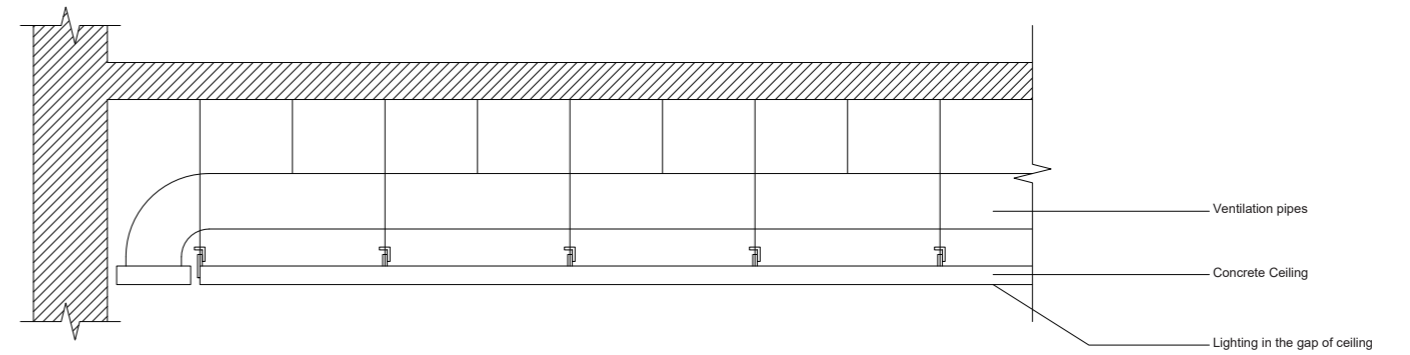


Physical model improvement

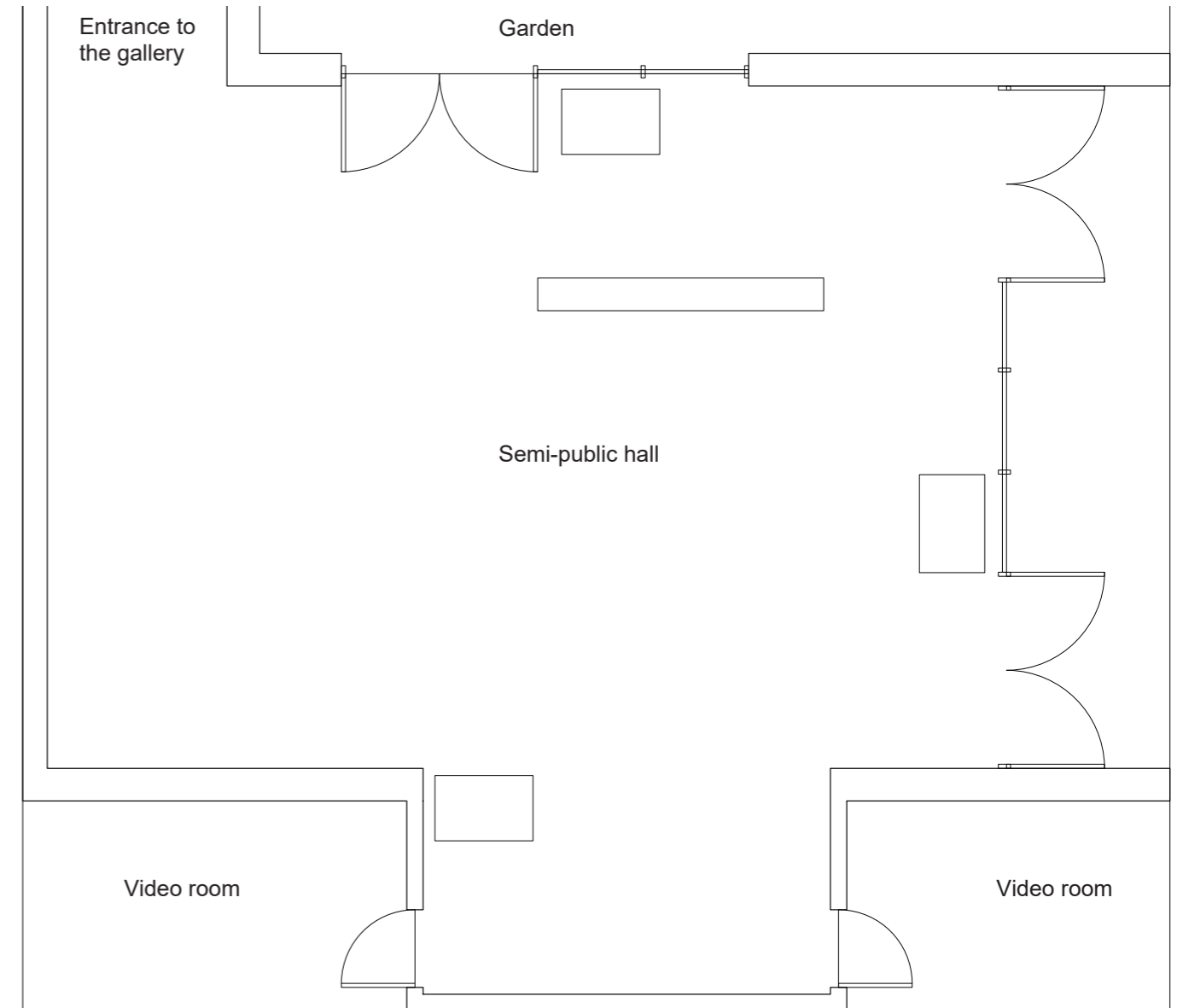
Adding texture to floors

Reinforcing ceilings

Adding wall texture



ceiling detail 1:30



Exhibition plan 1:50

**Artworks & Artist**



Jos de Gruyter and Harald Thys' art casts a merciless perspective on reality. Through their numerous artistic approaches – including installations, video, drawing, sculpture, performance and photographs – de Gruyter and Thys visualise their imaginings of the parallel world inherent within the modern human psyche, along with how it manifests itself in the everyday aspects of life and civic conformity.

**People with Mental Disabilities and Loneliness - A Disturbing World**



**Mental Disabilities**

**The Fool(2019)**  
We know that the fool has a mental age of around eight. When visiting the zoo with his aunt, he was entranced by the nocturnal creatures. He stood stock-still for hours on end, staring into the eyes of a barn owl until hypnotised. Since then, he only sings the few songs that he can remember from his childhood.



**Loneliness**

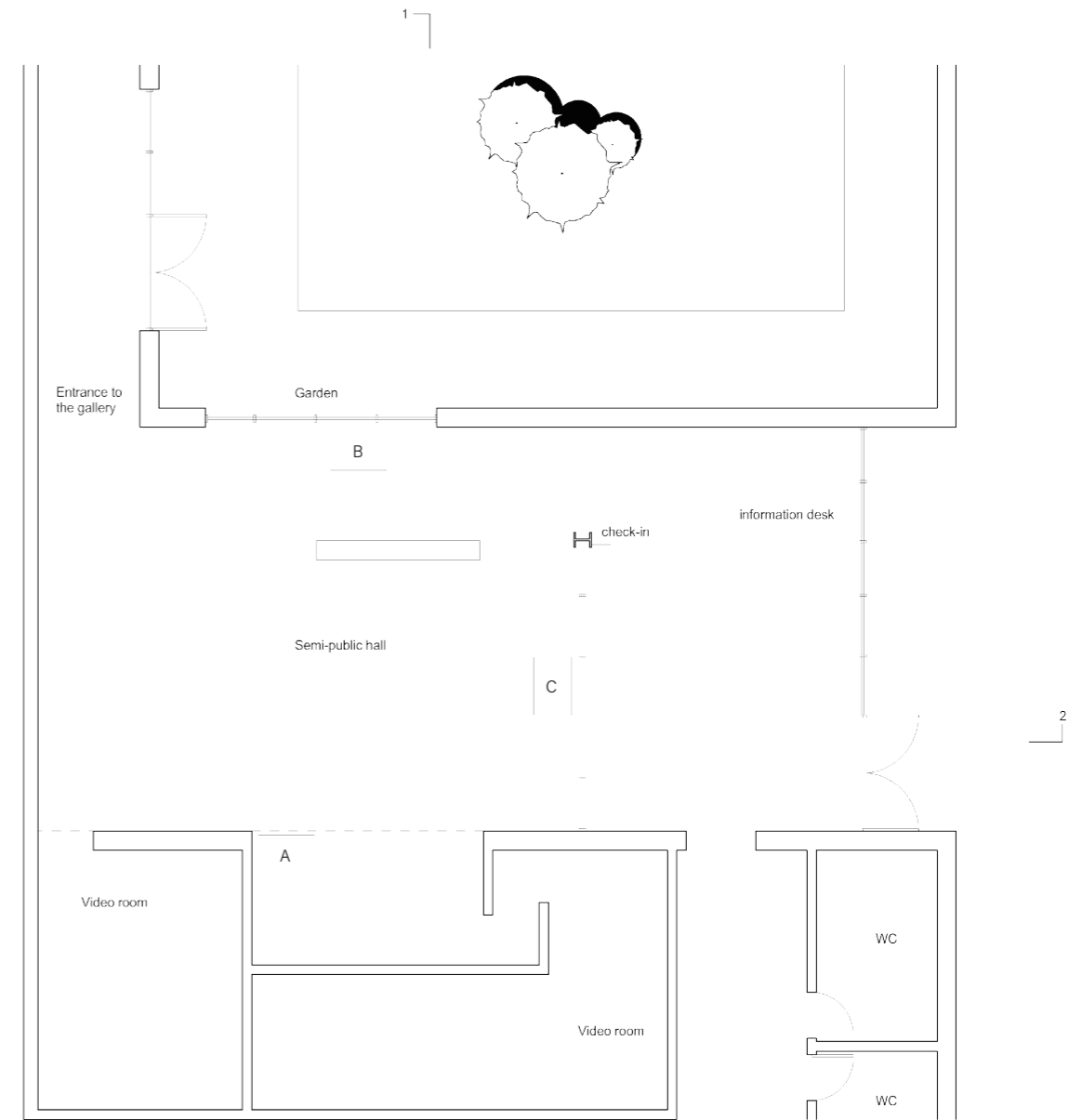
**Flap & Flop(2019)**  
Flap and Flop are two comedians from Bilzen, a village in Limburg. Flap and Flop's jokes are so bad that no one wants to hear them. If Flap tells a joke, only Flop laughs, and vice versa. They travel from village to village in their cart. Sometimes Flop stands on the cart, and sometimes Flap. They go to the places where there are fairs and markets, and try to draw people's attention by singing loudly or shouting jokes. However, they are always chased away and have mud and stones thrown at them. Once Flap and Flop had the idea of making a big trip to Spain. They were going to go by train, but they didn't get further than the station of L. They spent half their money in a café next to the station celebrating their departure. When they finally went to set off, they were so drunk they couldn't read the departure board at the station. So they didn't go. Flap and Flop spend the cold winters in Sint-Alexius, a clinic for the mentally disturbed. At the end of April, in spring, Flap and Flop are sent on their way, and they have to fend for themselves until the end of November, when they are readmitted to Sint-Alexius. Flap likes to eat spaghetti with mustard sauce and onion. Flop likes white bread sandwiches with cheese and Nutella. Flap and Flop have been living like this for 30 years, and there is no prospect of their lives changing.

**Ancient Trade Workers - A Relieving World**



**Hardworking Worker**

**IRMGARD Speck**  
From 14 April 1856 to 17 May 1960 Irmgard Speck lived in the village of Kaisborstel in Schleswig-Holstein in north-western Germany. Her parents were involved in animal husbandry. All her life Irmgard was very introverted and from a very young age she loved the spinning wheel she received on her seventh birthday. She could barely speak, had no social life and worked 10 to 12 hours a day. Due to her isolated nature, she was ignorant of the world around her. She didn't notice the industrial revolution, nor the First or Second World War. She spun thread from wool year after year. It has been calculated that Irmgard Speck spun approximately 400,000 kilometres of thread in her long life. The distance from the earth to the moon.



**Space plan 1:100**

A



**Loneliness**

Flap & Flop(2019)  
Trapped in their own world,  
Listening only to each other  
Stay away from crowds

video room entrance,  
quiet corner in low space

B



**Hardworking Worker**

IRMGARD Speck  
Hardworking  
Quiet  
Positive

Next to the garden,  
under a quiet bright glass window

C

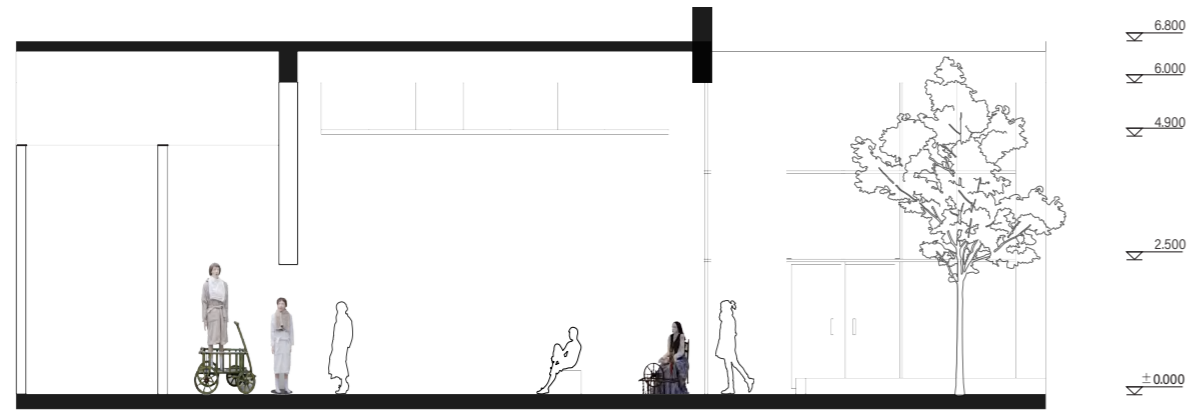


**Mental Disabilities**

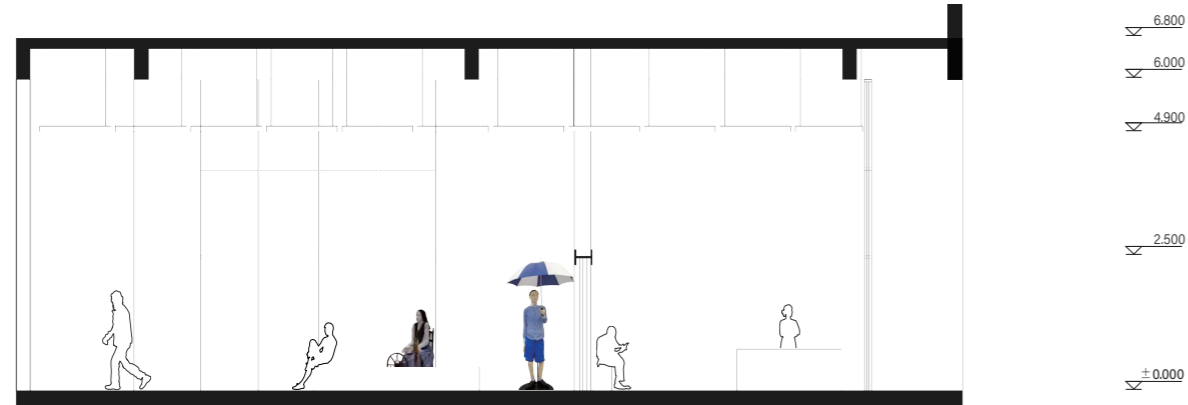
The Fool(2019)  
A mental age of around eight  
Not caring about people  
Motionless in the crowd

Next to the check-in,  
semi-public space entrance

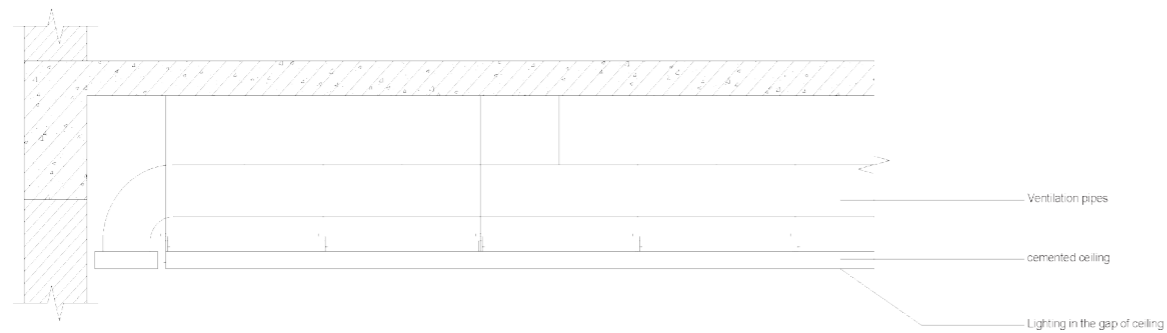
1 to 1 dolls: playing with the parallel and real world — — — — — → concept: break the gap between the real & unreal



Section 1-1 1:100



Section 2-2 1:100



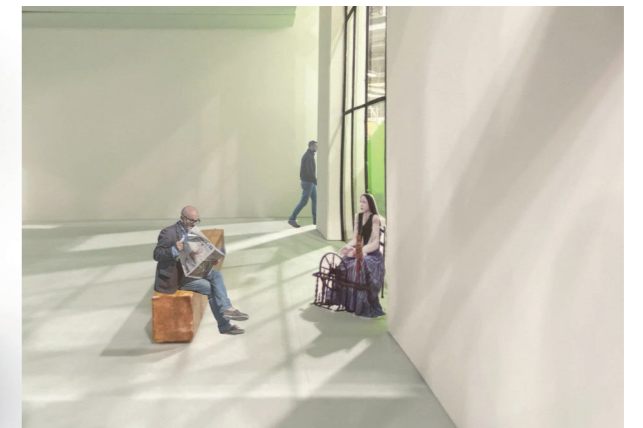
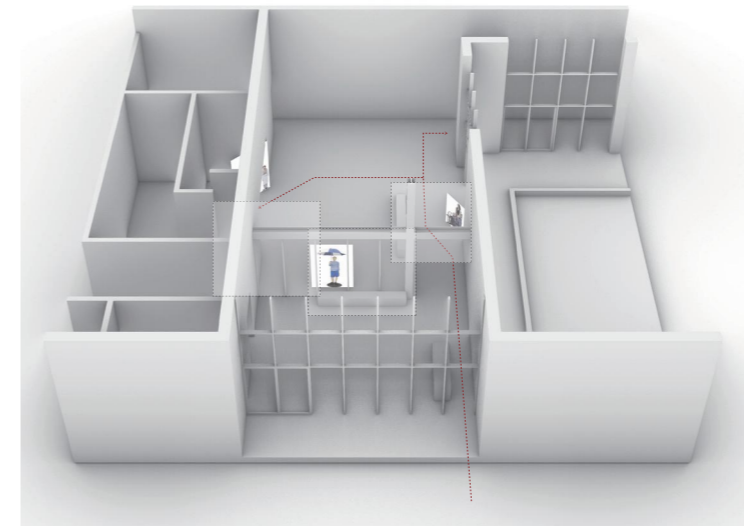
Ceiling detail 1:30

Analysis of exhibits and visitors



Thomas Struth: Museum Photographs

"In Art Institute of Chicago II, Struth successfully bridges the gap – in both space and time – between the figures in the painting and the two figures viewing the painting in the gallery."



P1 statement: the Ensemble of spaces and artworks

The artist I selected in P1 is Jos de Gruyter, whose artwork is aimed at blurring the boundaries between reality and unreality. So he has created 19 dolls with different stories and I chose three of them.

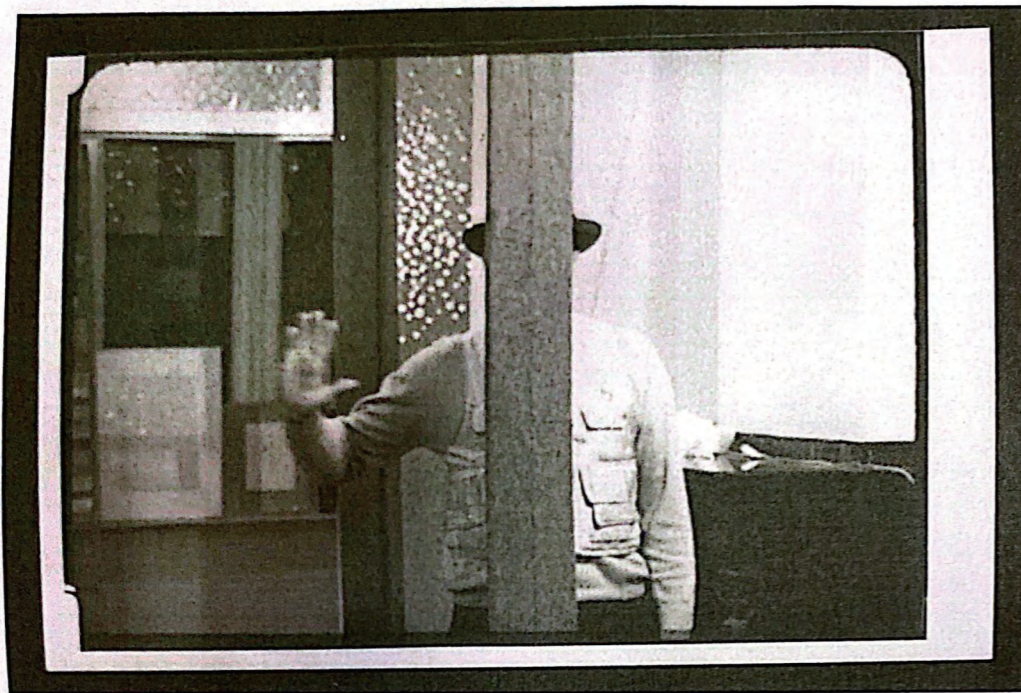
Inspired by the artist's concept, I decided to make my concept 'break the gap between the real & unreal. Therefore I chose to place the exhibits outside the gallery in a more realistic place. The lonely sisters 'Flap & Flop' are placed in a quiet corner in low space; The hard-working weaver 'Irmgard Speck' is placed next to a bright and quiet window of the garden, next to a bench where visitors can sit and interact; the mentally disabled 'The Fool' is placed at the entrance to a semi-public place, forming a new image with the checker sitting at the bench. The room is surrounded by white walls, a grey concrete floor and a grey plaster ceiling, and the wooden bench is brown. The sunlight from outside will shine through the long glass windows, leaving shadows in the black window frames.



# MHKA PROGRAM INTRODUCTION

## An Architecture For Art

Graduation Project 2022-23



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*

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

Mark Pimlott, *Museum, image and agency, 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

Interiors  
Buildings  
Cities

Palace

## An Architecture For Art

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

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



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

### Collectively

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

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

Interiors  
Buildings  
Cities

Palace

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.

### Towards P2

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

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

## Introduction

This study aims to investigate: in an urban context, what kind of new architecture would be appropriate for the present and future role of the city of Antwerp, Belgium. In an architectural context, what kind of exhibition and other functional spaces can meet the new requirements placed on the Museum of Modern Art by the times while keeping the historical continuity of the M HKA.

## Observations and Problematization

It was clear from the research seminar on museums that exhibition spaces and approaches have been changing over time. Exhibition styles are becoming more diverse and the addition of new media has created more requirements for space. Old architectural forms of exhibition need to be changed to adapt them to changing exhibition styles. And how to create a future-oriented building while maintaining the continuity of the building's history requires adapting to the historical texture of the building itself. Therefore, there is a need to pay close attention to the history, culture and materials existing in the building. At the same time, as Richard Rogers says in *A Place for All People: Life, Architecture and the Fair Society* (2017), "We know that the whole idea of the library will change in the next few years, we cannot predict the future, but we can create a space in which the future can begin." Considering the current needs of the building while keeping some flexibility for its future use may be a way of dealing with the future.

## Methodology

### 1. Historical background of the building

#### a) The history of the building

M HKA: background

Zuidersas in site: industrial character

#### b) The urban context of the building

Large-scale river infill texture around the building

Antwerp's special 'double buildings' texture and unique colour scheme of the façade

### 2. The current situation and needs of the building

#### a) The number of exhibits and the space required for the art gallery

#### b) Requirements for the rest of the functional space of the art gallery the collection, the library/archive, exhibitions, and the forum

### 3. The future of the building

#### a) The strategy for the future of the museum

The desire to be as open as possible

Museum & anti-museum

#### b) Additional needs: flexible spaces corresponding to different possibilities

Sustainable possibility

## Bibliography (in progress)

Meurs Paul, *Heritage-based design*, 2016

Richard Rogers, *A Place for All People: Life, Architecture and the Fair Society*, Canongate Books, 2017

Charlotte Klouk, '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)

Mark Pimlott, 'Visibility, Spectacle, Theatricality and Power: the problem of the museum', OASE, 2021



The architectural texture of the M HKA before the 1992 renovation  
Source: <https://www.muhka.be/about-m-hka/architecture>

# FIELD TRIP&RESEARCH & INITIAL IDEAS

## FIELD TRIP

## SITE RESEARCH

MUSEUM IN ANTWERP

EXISTING BUILDING IN SITE

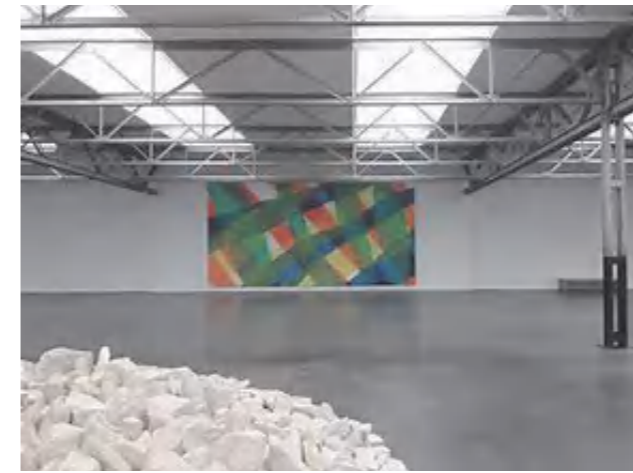
## MHKA RESEARCH

## INITIAL IDEAS

# FIELD TRIP

studio field trip 21 September, 2022

## De Pont in Tilburg



### Raphaëla Vogel KRAAAN

- 1 Können und Müssen
- 2 Kamerabruch  
Drahtwickel  
Psychogräfin
- 3 Rollo
- 4 The (Missed) Education  
of Miss Vogel
- 5 Metabolic Kilobytes
- 6 Einparken
- 7 Würde/Motiv
- 8 A Woman's Sports Car
- 9 A Woman's Sports Car
- 10 Uterusland
- Two films selected  
by the artist:
- 11 Christoph Dreher and  
Heiner Mühlenbrock
- 12 Helke Sander



### Collection

- |                     |                       |
|---------------------|-----------------------|
| AK Anish Kapoor     | MD Marlene Dumas      |
| BG Beatriz González | MS Marien Schouten    |
| BV Bill Viola       | RB Rob Birza          |
| CI Callum Innes     | RD René Daniëls       |
| DG Dan Graham       | RS Richard Serra      |
| FB Fiona Banner     | SP Sigmar Polke       |
| GG Guido Geelen     | TC Thierry De Cordier |
| JA Jan Andriess     | TS Thomas Schütte     |
| JT James Turrell    | WK Willem de Kooning  |
| KB Kasper Bosmans   | WL Wolfgang Laib      |

WOOL  
Onias Landveld  
18 February – 30 April  
Renée van Trier  
13 May – 3 September

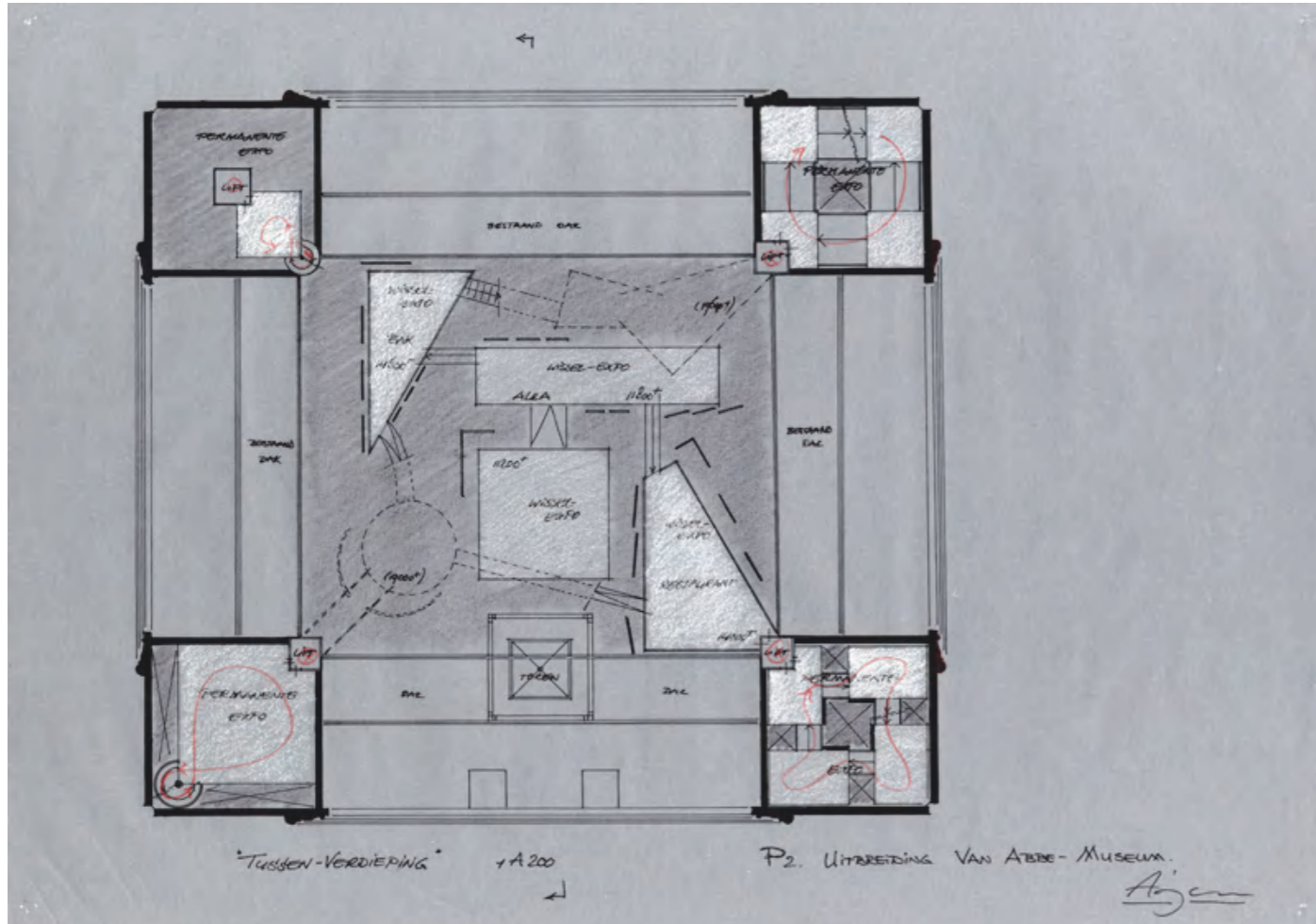
DE PONT MUSEUM





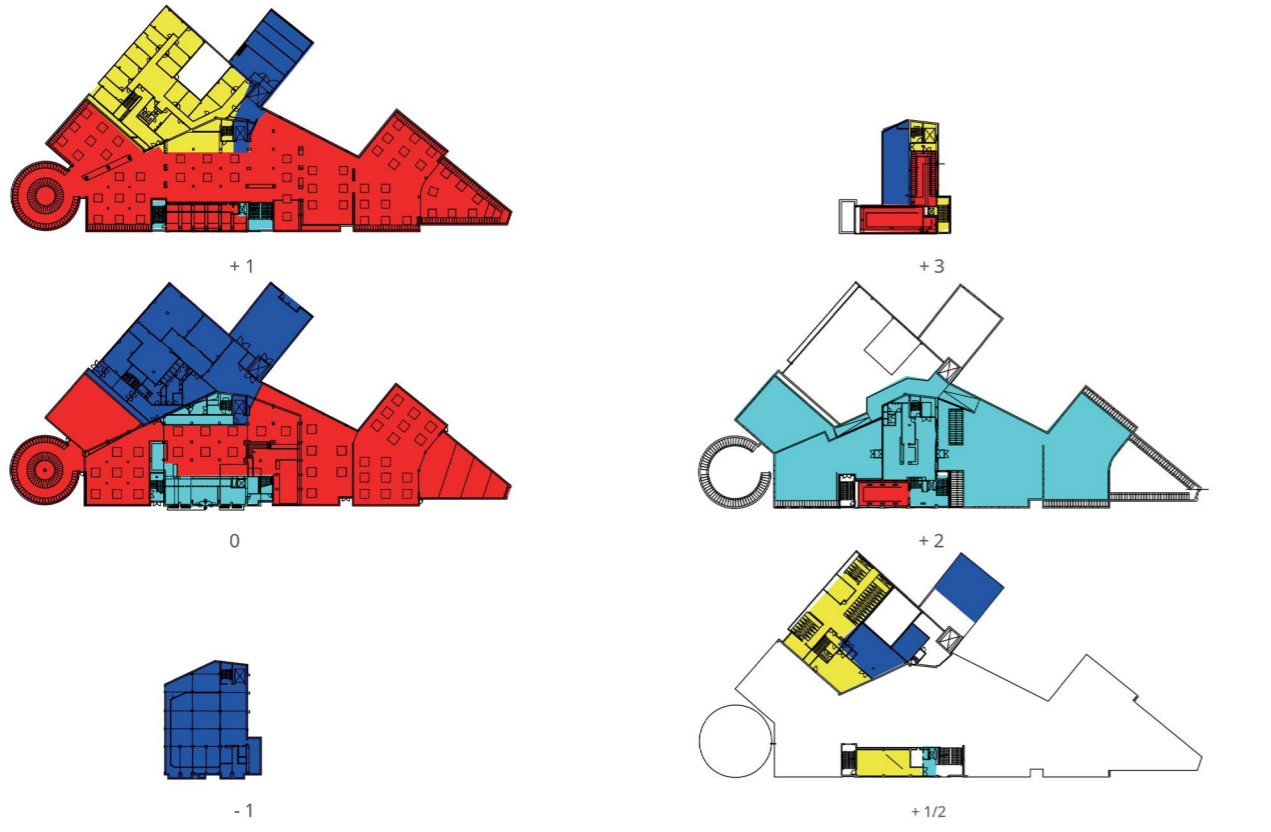
studio field trip 21 September, 2022

**Van Abbemuseum in Eindhoven**



EXCURSION Antwerpen/ Bruxelles 4 November 2022

### M HKA in Antwerpen



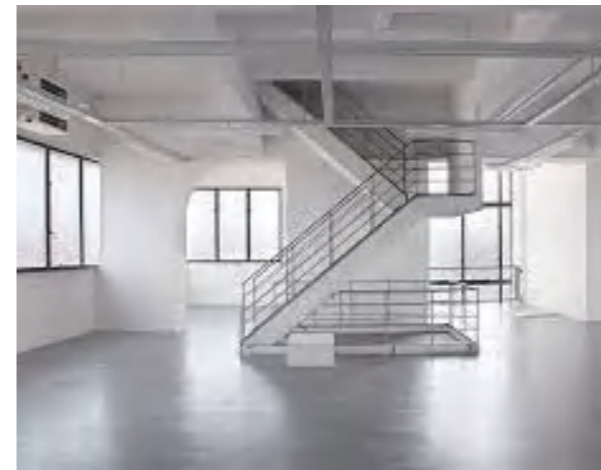
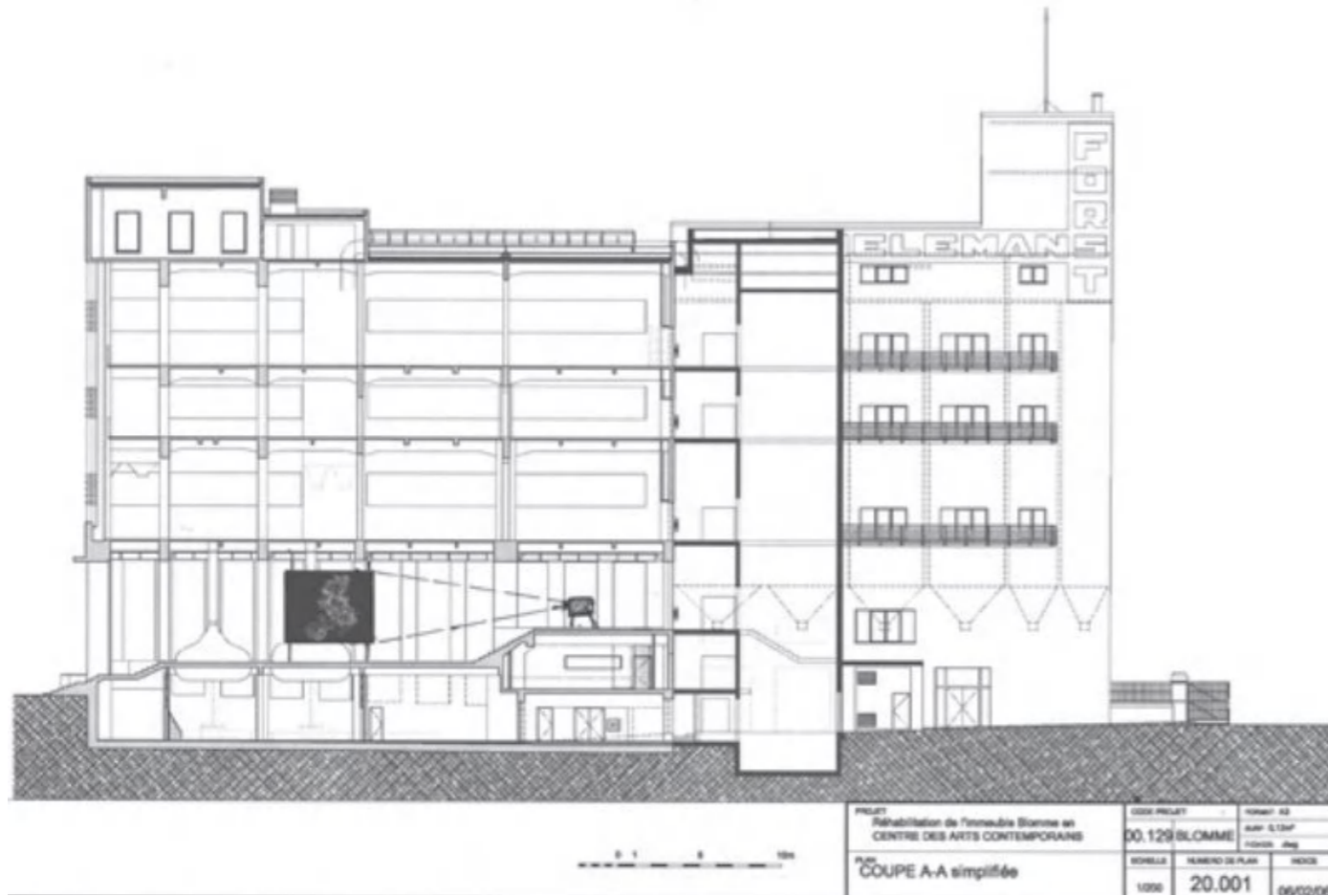
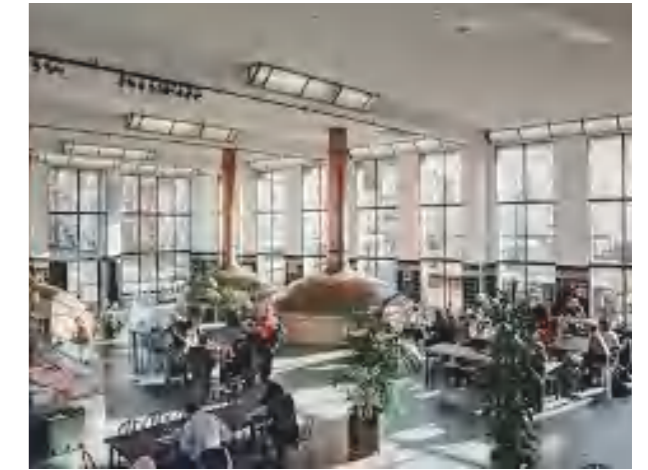
M HKA ● exhibition space ● depot, technique, workshops, archive ● offices, auditorium, classroom, library ● reception, café, terrace, public circulation

FILE II - 86



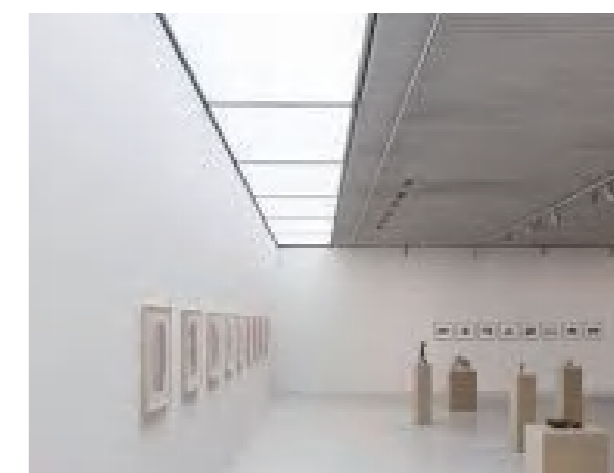
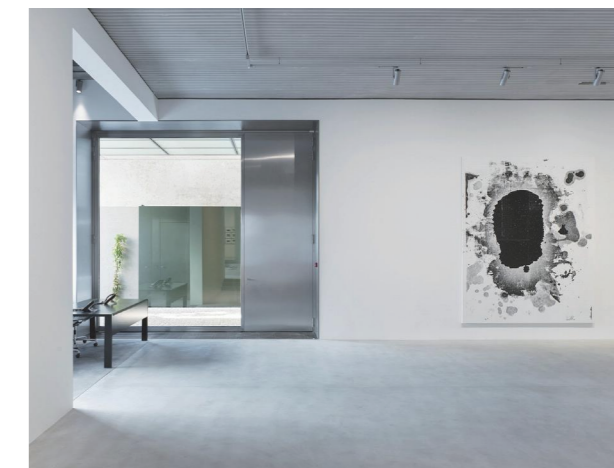
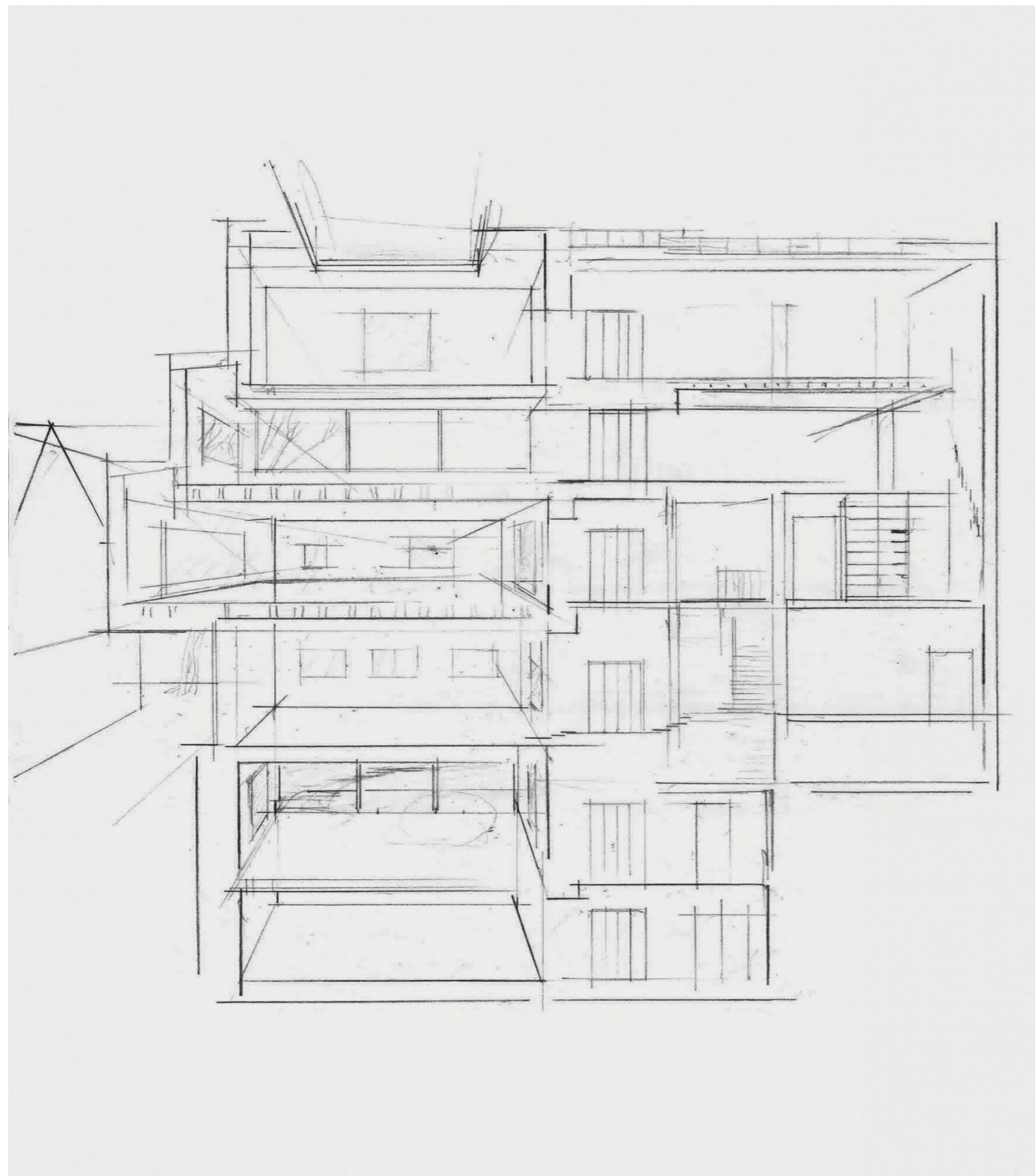
EXCURSION Antwerpen/ Bruxelles 5 November 2022

Wiels contemporary art in Brussel



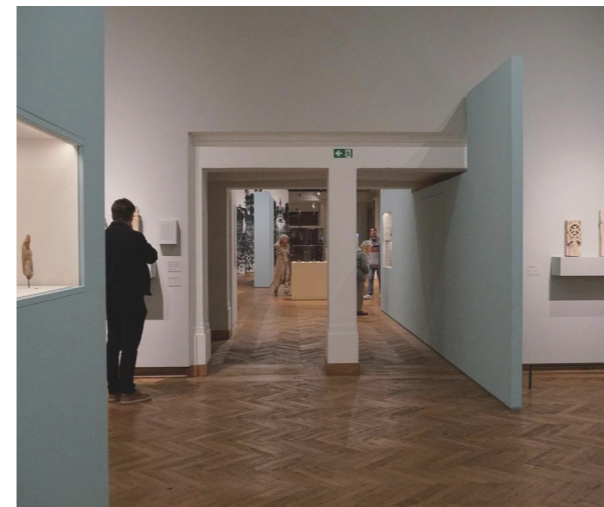
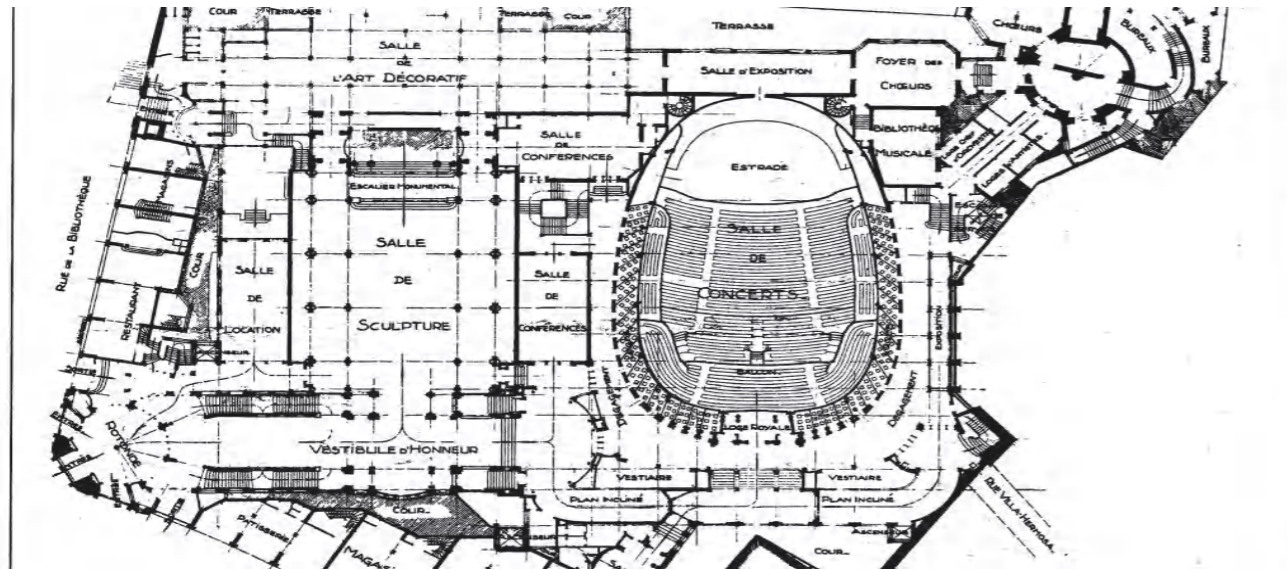
EXCURSION Antwerpen/ Bruxelles 5 November 2022

**Xavier Hufkens in Brussel**



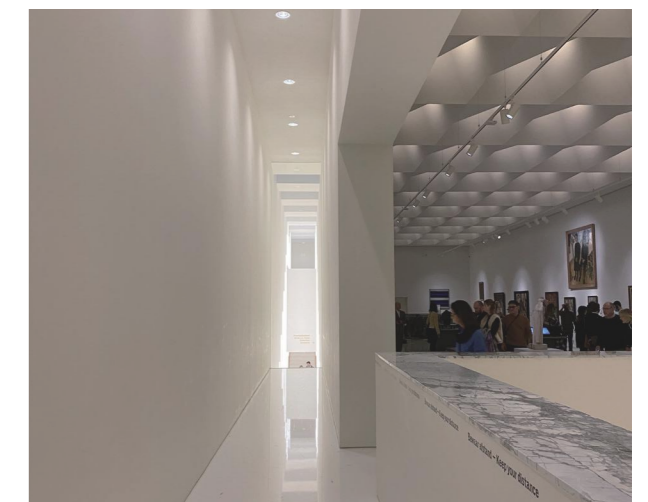
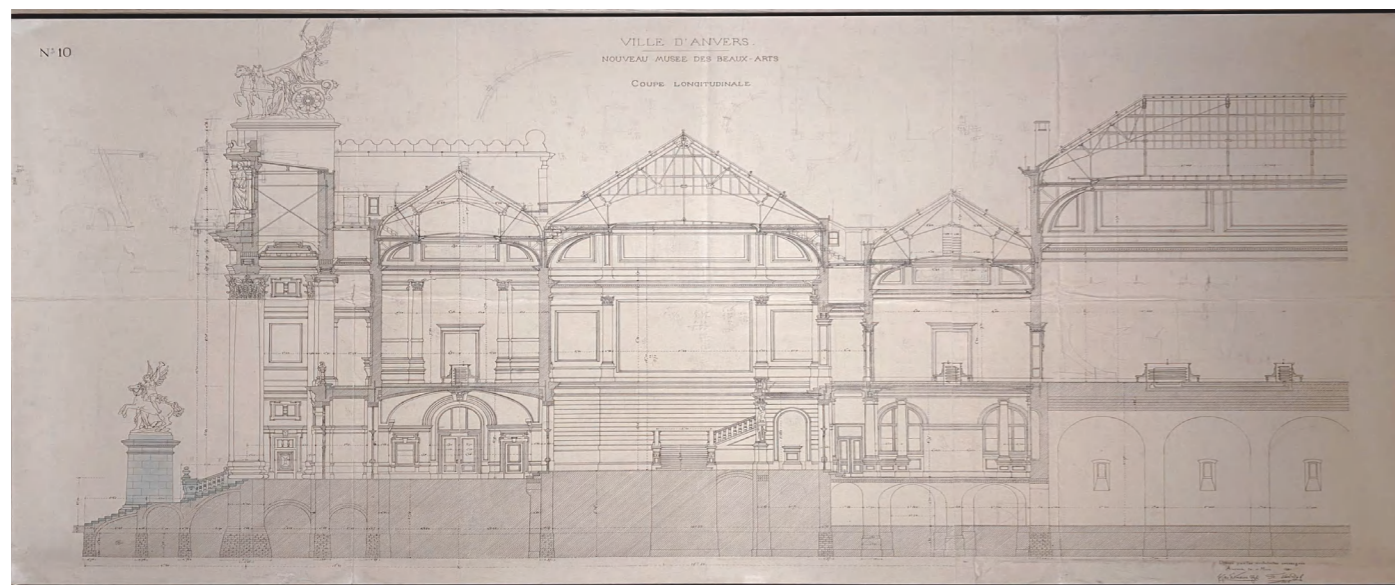
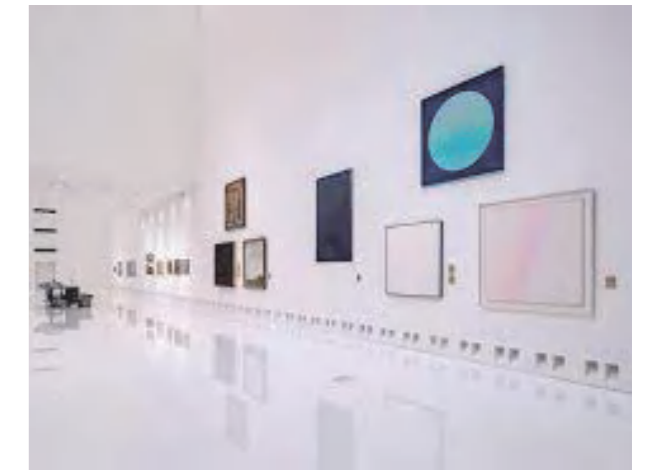
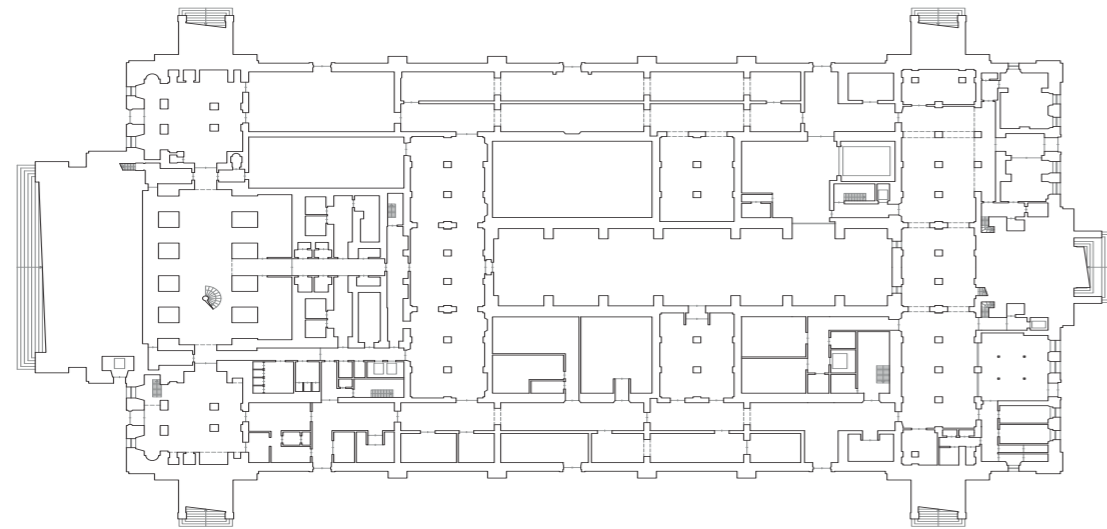
EXCURSION Antwerpen/ Bruxelles 6 November 2022

Bozar



Additional individual visits Antwerpen 30 December 2022

**KMSKA**



FOMU & MOMU & MAS

FOMU



MAS



MOMU



# SITE RESEARCH & MHKA RESEARCH

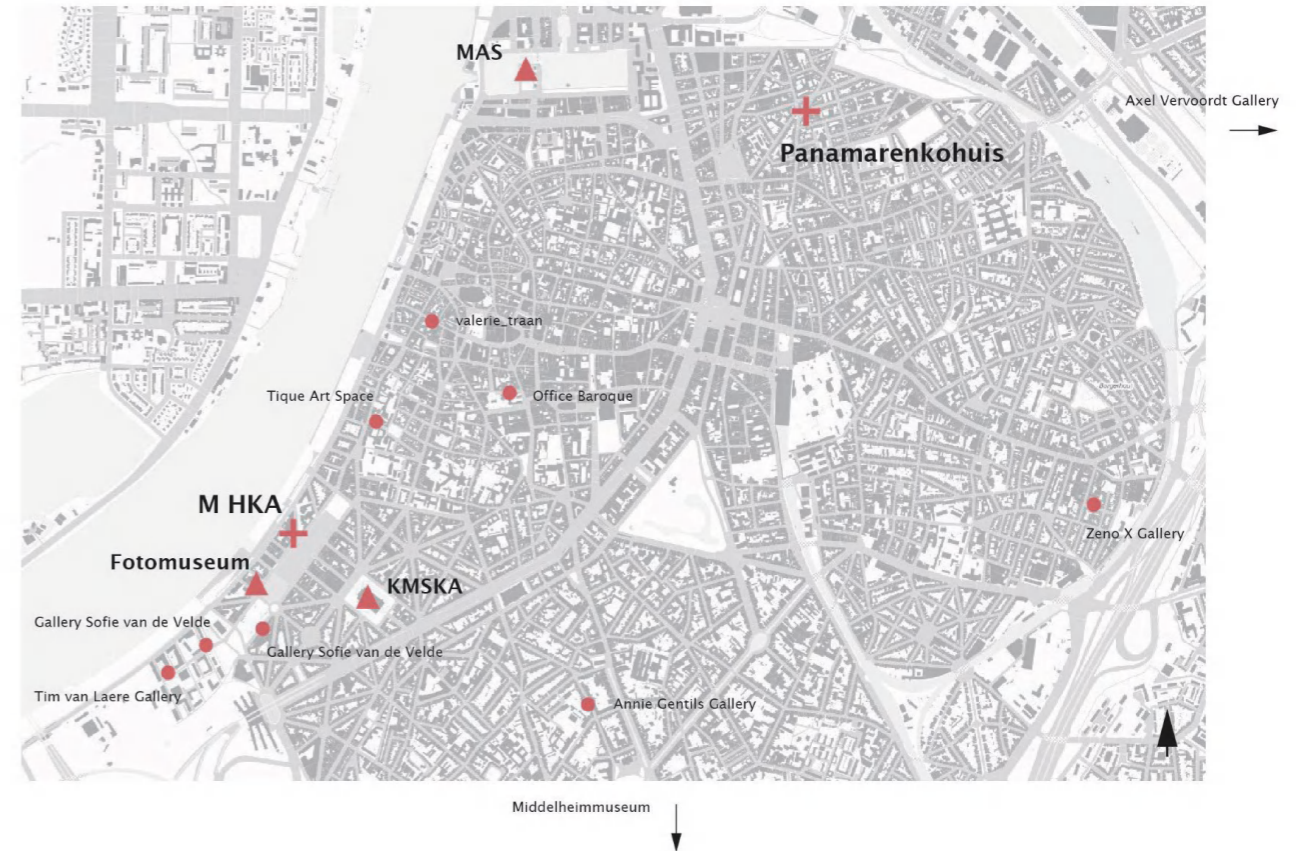
## MUSEUM IN ANTWERP EXISTING BUILDING IN SITE



9

Site location

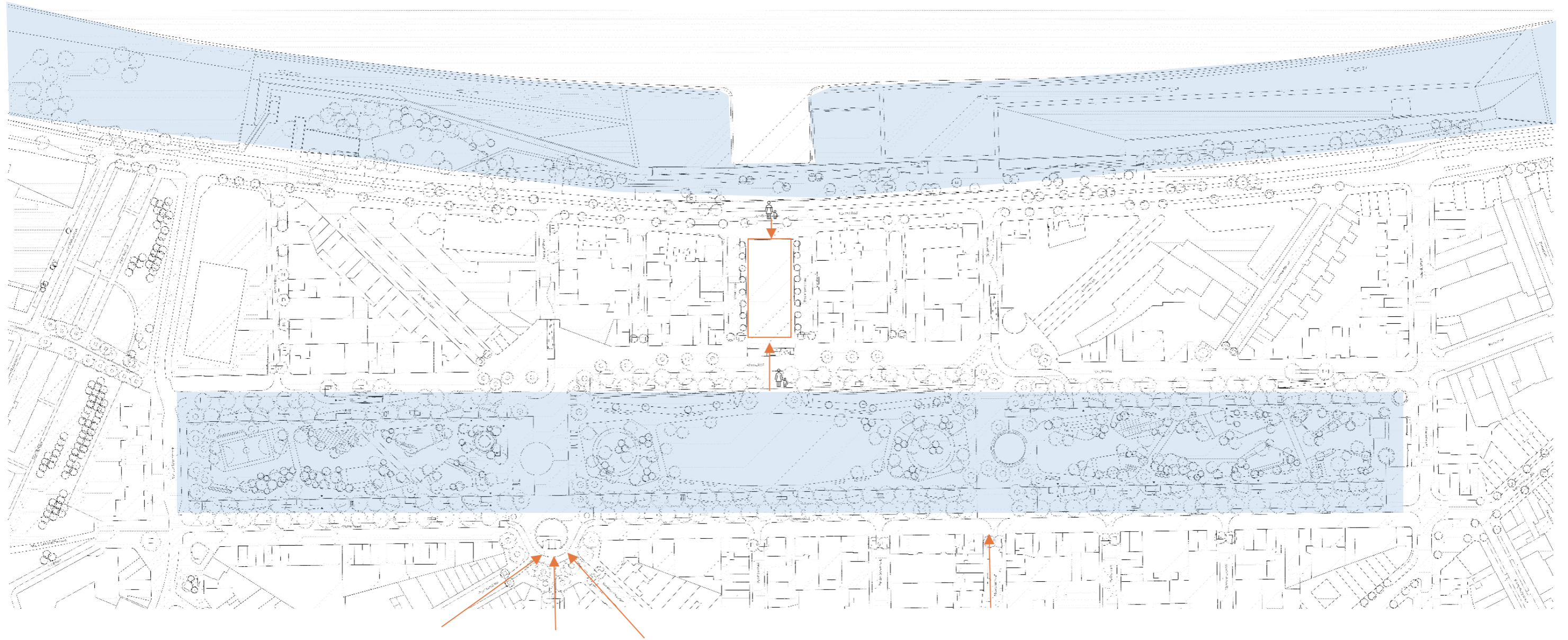
The project site is located in the center of the southern lock of Antwerp, between the historical center and the new southern city.



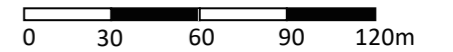
Culture map Antwerp

There are many museums and galleries in the surrounding area. After the new construction, MHKA will be renamed as the Flemish Museum of Contemporary Art, which will represent not only the artists but also the art history and people of the Flemish Belgium.

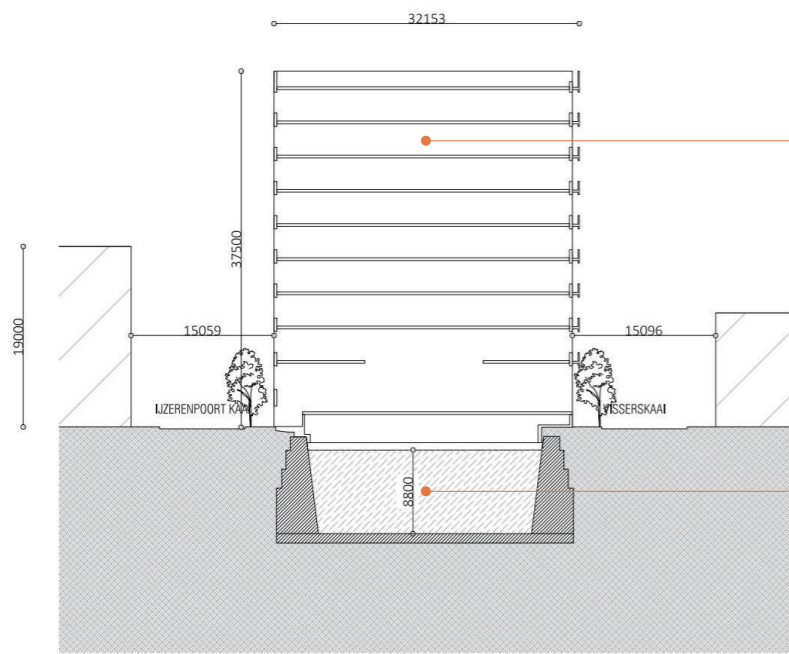




Site plan



The site is between the dock and the park, which offers good views. Visitors come from both 2 sides.



Existing courthouse & Lock



### 1.2 Legal Effects

The building was recognized as architectural heritage on 28/11/2013 on the Inventory of Immovable Heritage. This means that the building is not protected as a monument, but that it is recognized that it is a heritage object that is valuable. Such inclusion on the Inventory has the following legal consequences:

- **Duty of care and motivation for administrative authorities:** A competent authority must investigate whether the works have a direct impact on inventoried heritage. The measures taken to comply with the duty of care must also be substantiated. This only applies to architectural heritage that was established outside the period 2009-2014.
- **Information obligation upon transfer of ownership:** The notarial deed of sale or sales agreement must state that the property is included in the established inventory.
- Deviations from the standards can be requested **energy performance and indoor climate** if necessary to maintain the heritage value of the building. (see Energy Decree of May 2009)
- **Foreign buildings** from the established list can more easily get a new position.
- Adapted regulations for projects that **public housing** achieved through renovation. (see decision of 21 December 2012, art. 8, §2, second paragraph, 3°)
- If for the **demolition** permit is required for a building from the established list, the licensing authority must justify its decision and indicate in its decision how it has taken the heritage values into account.
- For the management of established immovable heritage, it is possible to appeal to financial support from the Flemish government, for example a heritage loan.

More information about the specific legal consequences can be found on the website of the Agency for Immovable Heritage.

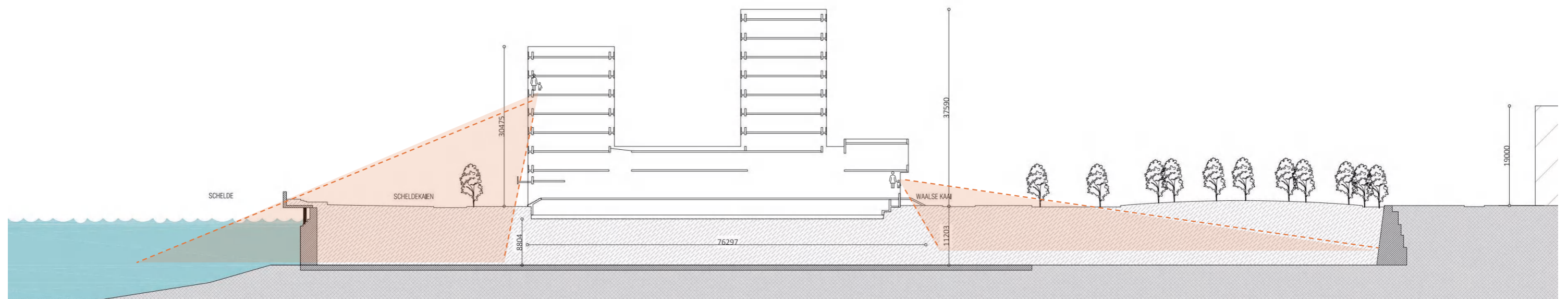
Existing courthouse & Lock

The courthouse was built on an dock which was fill-in with sand, with the basement standing on the edge of it.

All building parts are in a late modernist brutalist style. The large glazing brick façade could reflect the surrounding buildings and the sky. At the same time, the façade is friendly with the neighborhood.



Meanwhile, the high level on the southeast façade offers suitable visual interaction with the park and the northwest high level offers good perspectives of river and city. Considering that the new building is a large structure, I wanted to respond to these two perspectives by creating two urban balconies.



courthouse in Antwerpen

Outside



First floor



Ground floor



Courtrooms

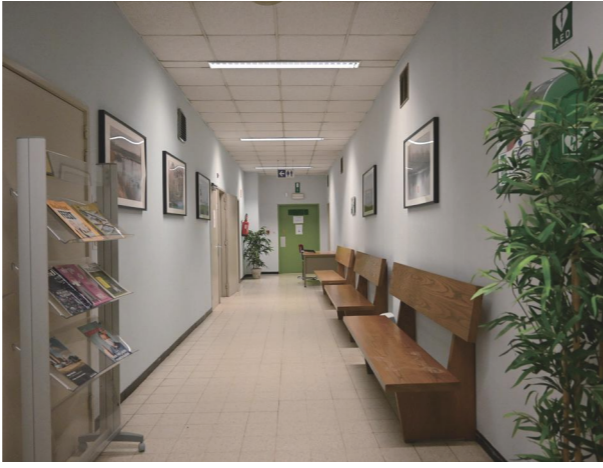


Basement



courthouse in Antwerpen

Towers



Materials



Rooftop



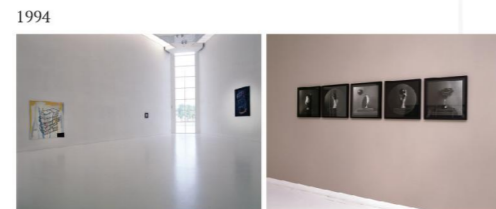
Riverside buildings elevation



# Exhibition Spaces & Performances in MHKA 1987-2022



1993  
On Taking a Normal Situation and Retranslating it into Overlapping and Multiple Readings of Conditions Past and Present  
Retrospective of Belgian video installations

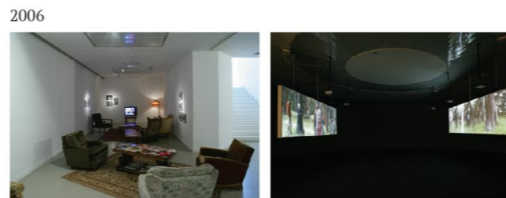


1994  
Walter Swennen  
Nadine Tasseel – Tableau vivant/Nature morte (and vice-versa) (The Practice)

1989  
Panamarenko – An overview 1965-1985



1997  
Ann Veronica Janssens  
Brouillard artificiel



2006  
De-Regulation with the work of Kutlug Ataman  
Intertidal – Vancouver Art & Artists



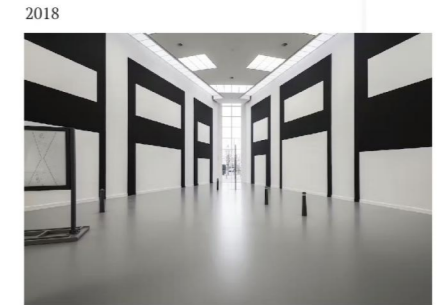
2015  
KUNSTBENDE MEETS M HKA: 100 young artists in residence



2021  
SHILPA GUPTA – Today Will End



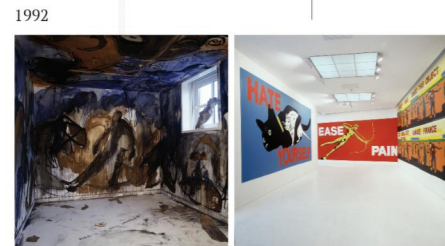
2010  
LATT: Europe at Large #3 Gulnara Kasmaliyeva & Muratbek Djumaliyev, Yerbossyn Meldibekov



2018  
IN SITU: Cevdet Ereğ – AAAAA

April 2017  
MHKA started exhibiting a permanent basic collection from the museum's worldwide collection.

Free of charge, on the ground floor.



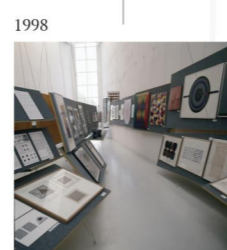
1992  
Fouad Bellamine & Mohamed Kamaci – Artists from Morocco  
Public Mind



1996  
Maria Blondeel – GO (Dark Room) – GO (MUH) (The Practice)



Word and Image in the Belgian Art from A to Z

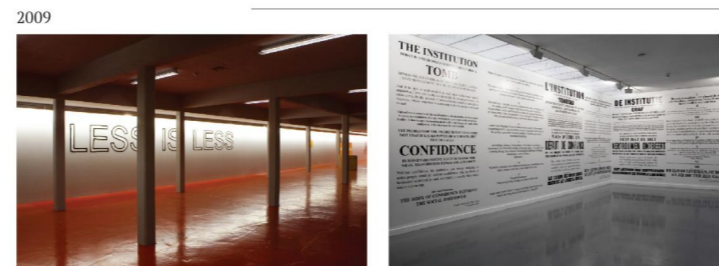


1998  
Jenseits Von Kunst/Beyond Art



2003  
Once Upon A Time... – A look at art in Belgium in the Nineties

2008  
The Order of Things



2009  
EXTRA MUROS: Brussel Biënnale. Luc Deleu

LATT: Sound effects #5 Juan Pérez Agirregoikoa



LATT: Europe at Large #1 Dmitry Prigov & Said Atabekov

2011  
Foundation of the ensembles.org



2017  
Gulf War 1991



2019  
Salon de Peinture

2002 - Present

Late 2002, the museum presented its new approach. M HKA now organises a large temporary exhibition yearly, on the ground floor, and a constantly changing collection presentation on the upper floors. In the collection presentations, room is made for small interventions by artists. That way, they are given the opportunity to experiment in and with a museum context.

The new policy reduces emphasis on Belgian art(ists) in favour of a broader international perspective and a search for trends in contemporary art. Belgian art continues to occupy an important place, yet more pronounced, as part of a larger whole. The M HKA itself has indeed 'made a connection': in 2003, the merger with the Centre for Visual Culture is completed, as a result of which the outlook is now wider than just the visual arts, encompassing visual culture in its totality.

In addition to the works of the Foundation Gordon Matta-Clark, M HKA's collection includes own purchases as well as permanent loans from the Flemish Community. Purchase policy follows developments in contemporary art in a broad, international perspective, with special attention to audiovisual works and artist's ensembles.

## The first 15 years: 1987-2002

M HKA developed into a dynamic museum that paid attention to contemporary artists from the region who were placed in an international context. Exhibitions were organised at a high pace and despite the tight budget, the collection grew substantially each year.

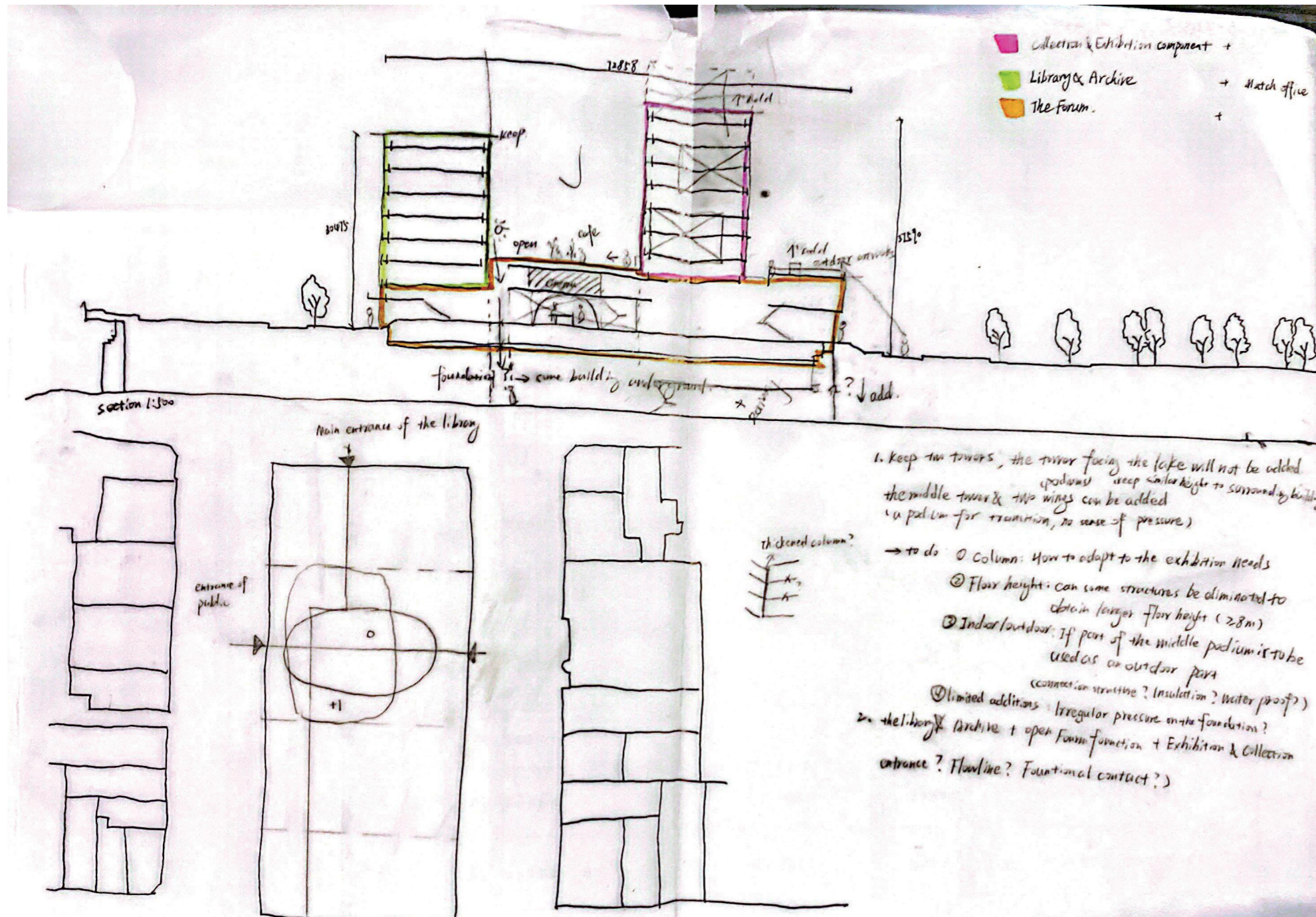
After 15 years, the museum's collection already consisted of about seven hundred artworks. The collection policy focused on the period from 1970 on, and every now and then, the museum could afford to purchase a work from that period. Usually though, the purchasing policy followed contemporary art closely, especially focusing on purchasing brand new work from the 1980s and 90s.

M HKA was setting the tone in Flanders as far as the development of museum interpretation public relations was concerned and was developing a carefully composed range of educational activities and other forms of guidance for young and old.

September 1987  
Inside-Outside. An Aspect of Contemporary Sculpture



# INITIAL IDEAS



View from the south of the site



View from the north of the site

## WEEK 2.2

- A desire to maximise the use of the existing buildings and to integrate the new buildings with the existing buildings
- Approves the height of the existing buildings to the south and north of the site, which is nice and friendly to the neighbourhood
- Decision to retain the height of the tower to the north and the podium to the south
- Remaining middle podium and south tower, the tower is a heavy structure and needs to be kept
- The middle podium will be demolished and put into the new building

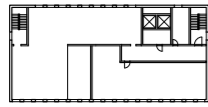
## Feedback :

- The floor height of the existing building is only 3.3m, take care to match the function
- Think about art in museum/art outside museum
- The function of the forum is rather unclear in the assignment, so make up your own mind about its specific function and space
- Don't forget to get inspiration from the case studies in P1

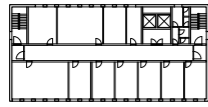
library & archives  
H=3.5m  
1901m<sup>2</sup> from **2350m<sup>2</sup>**  
maybe cancel 1 floor  
for

reading room 222m<sup>2</sup> h=3.8m  
art archive depot 750m<sup>2</sup> h=4.5m

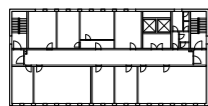
TOWER N 06  
H=3.3m  
470m<sup>2</sup>



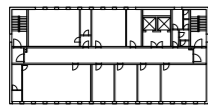
TOWER N 05  
H=3.3m  
470m<sup>2</sup>



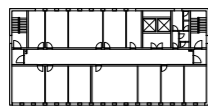
TOWER N 04  
H=3.3m  
470m<sup>2</sup>



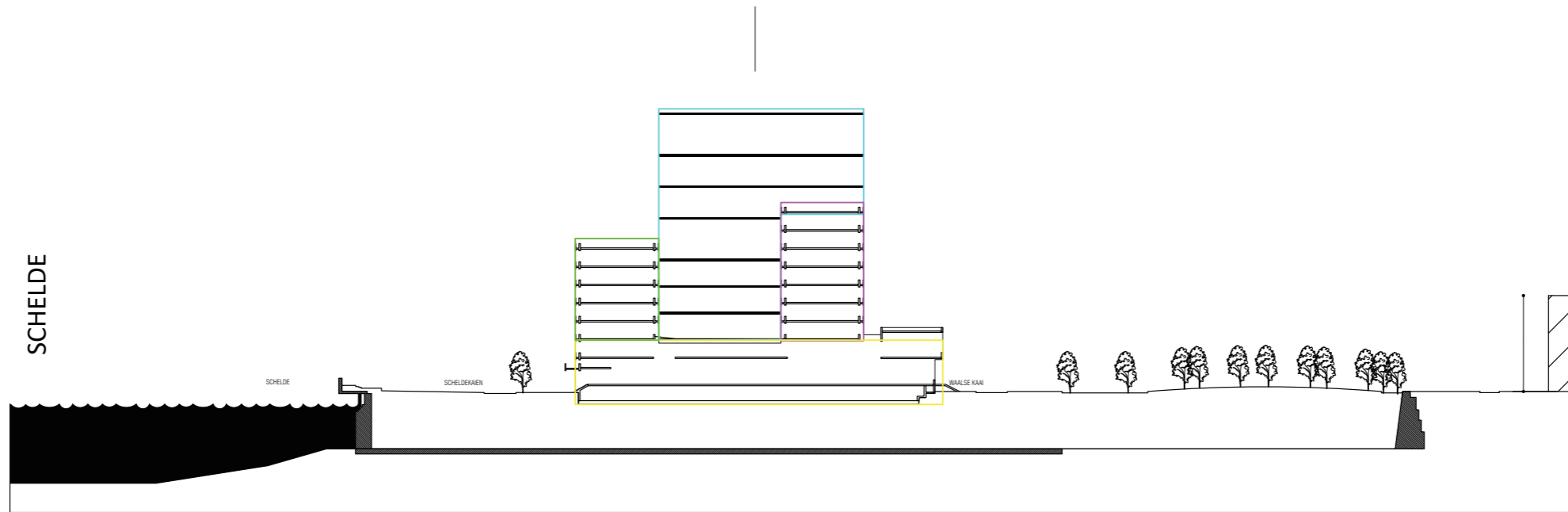
TOWER N 03  
H=3.3m  
470m<sup>2</sup>



TOWER N 02  
H=3.3m  
470m<sup>2</sup>



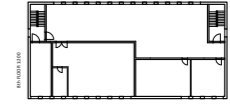
7116m<sup>2</sup>  
1.collection component 3032m<sup>2</sup> H=3.5-8m  
2.exhibition component 3150m<sup>2</sup> H=6-8m  
3.back office workshops 375m<sup>2</sup> H=4.5m  
4.transport and handling area 559m<sup>2</sup> H=4.5-7m  
  
800m<sup>2</sup>/layer



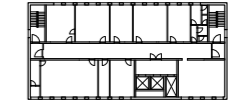
**3290m<sup>2</sup>-2floor=2350m<sup>2</sup>**  
  
1.back office logistics and techniques  
H=3.5m 704m<sup>2</sup>  
2.back-office administration  
727m<sup>2</sup> H=3.5m

maybe cancel 2 floor  
for  
room for collection management  
972m<sup>2</sup> H=4.5-7m

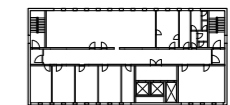
TOWER S 08  
H=3.3m  
470m<sup>2</sup>



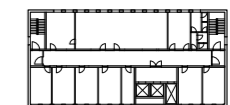
TOWER S 07  
H=3.3m  
470m<sup>2</sup>



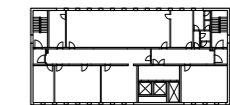
TOWER S 06  
H=3.3m  
470m<sup>2</sup>



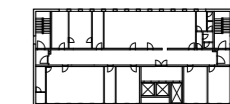
TOWER S 05  
H=3.3m  
470m<sup>2</sup>



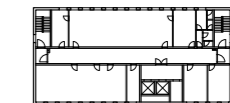
TOWER S 04  
H=3.3m  
470m<sup>2</sup>



TOWER S 03  
H=3.3m  
470m<sup>2</sup>



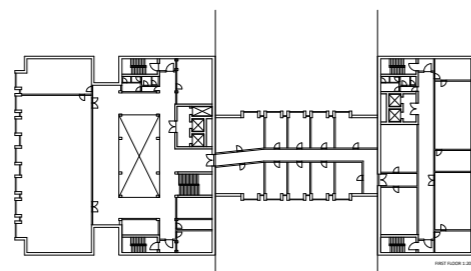
TOWER S 02  
H=3.3m  
470m<sup>2</sup>



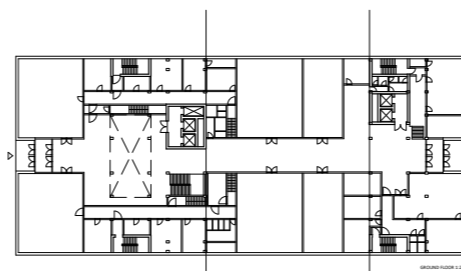
**4212m<sup>2</sup> THE FORUM 3608m<sup>2</sup>**  
  
1.forum main room 1556m<sup>2</sup> H=9m  
2.hair removal fuction 570m<sup>2</sup> H=3-9m  
3.specific forum related functions 1330m<sup>2</sup> H=3-9m  
4.support facilities 152m<sup>2</sup> H=3m

A.Plus the new section in the middle  
B.Some functions underground

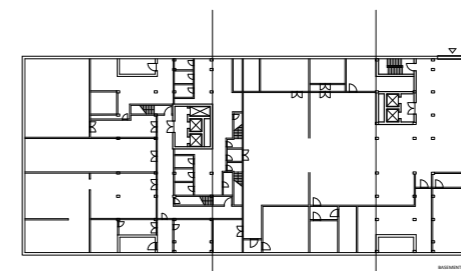
question for underground part, a or b?



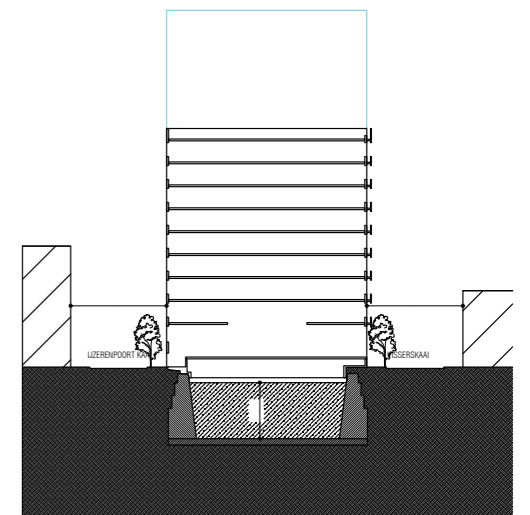
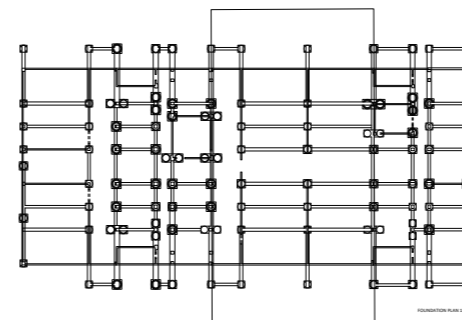
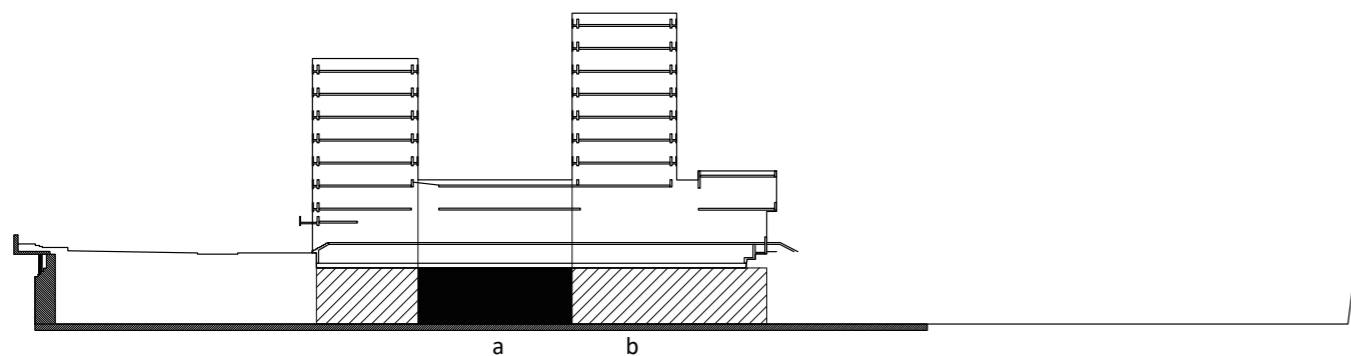
FIRST FLOOR  
H=3.4m  
1408m<sup>2</sup>



GROUND FLOOR  
H=5.1m  
2203m<sup>2</sup>-1402m<sup>2</sup>



BASEMENT  
H=3.0m  
2203m<sup>2</sup>--1402m<sup>2</sup>



### The rules for existing buildings set after the research

1. Can't make the tower into a completely open space, can remove part of the structure, but pay attention to the balance
2. Can't cancel all the existing façade
3. Can't add directly to the middle structure, take away the structure, but may be able to keep the table
4. The tower can be added to a maximum of a 30% height

### Feedback:

- The exhibition function is not suitable for large glass curtain walls, rethink the building material strategy
- Use of ground floor space: considered in connection with the complex foundation plan and dyke plan, the rationale needs to be more than just increased use of space
- The new building in the middle and the towers next to it need more connections

- Example of underground section: underground section of TATE modern
- Example of old and new building: Het Steen Antwerp, where old and new buildings are blurred with similar materials and integrated into each other



underground section of TATE modern

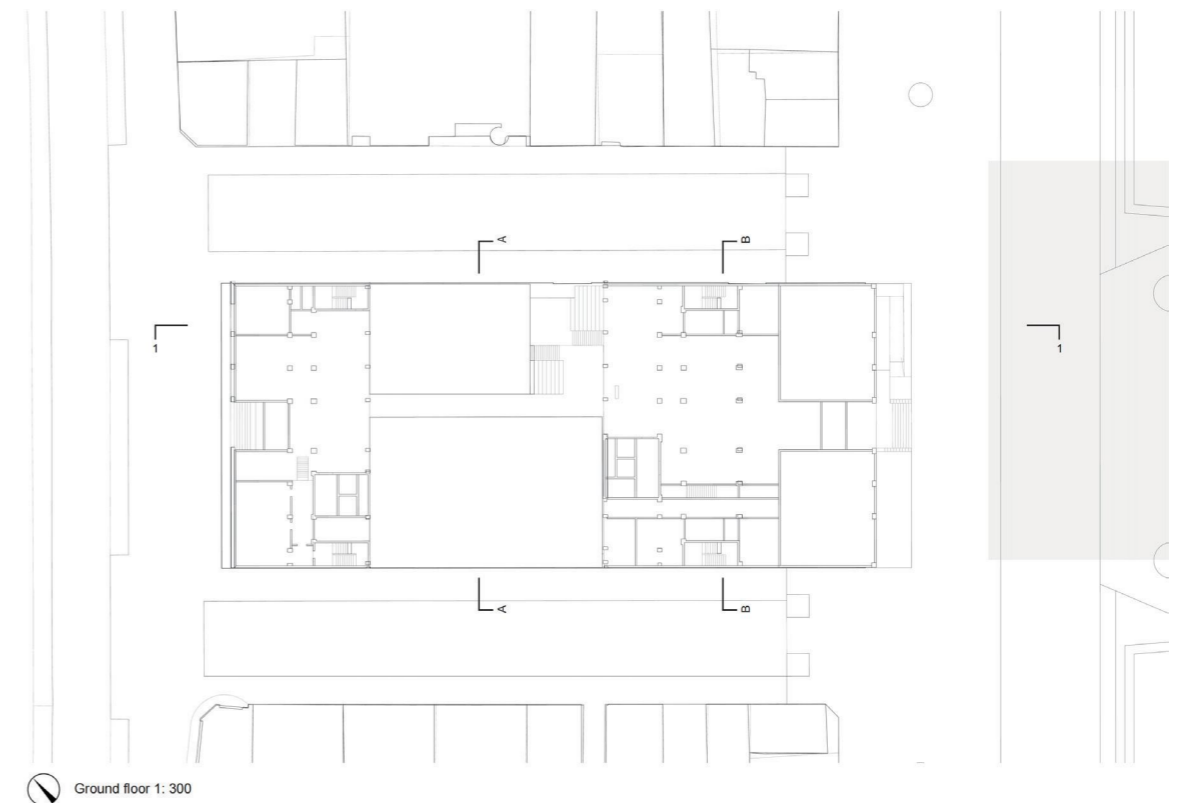


Het Steen Antwerp  
<https://noaarchitecten.net/projects/73/100-het-steen-antwerpen>

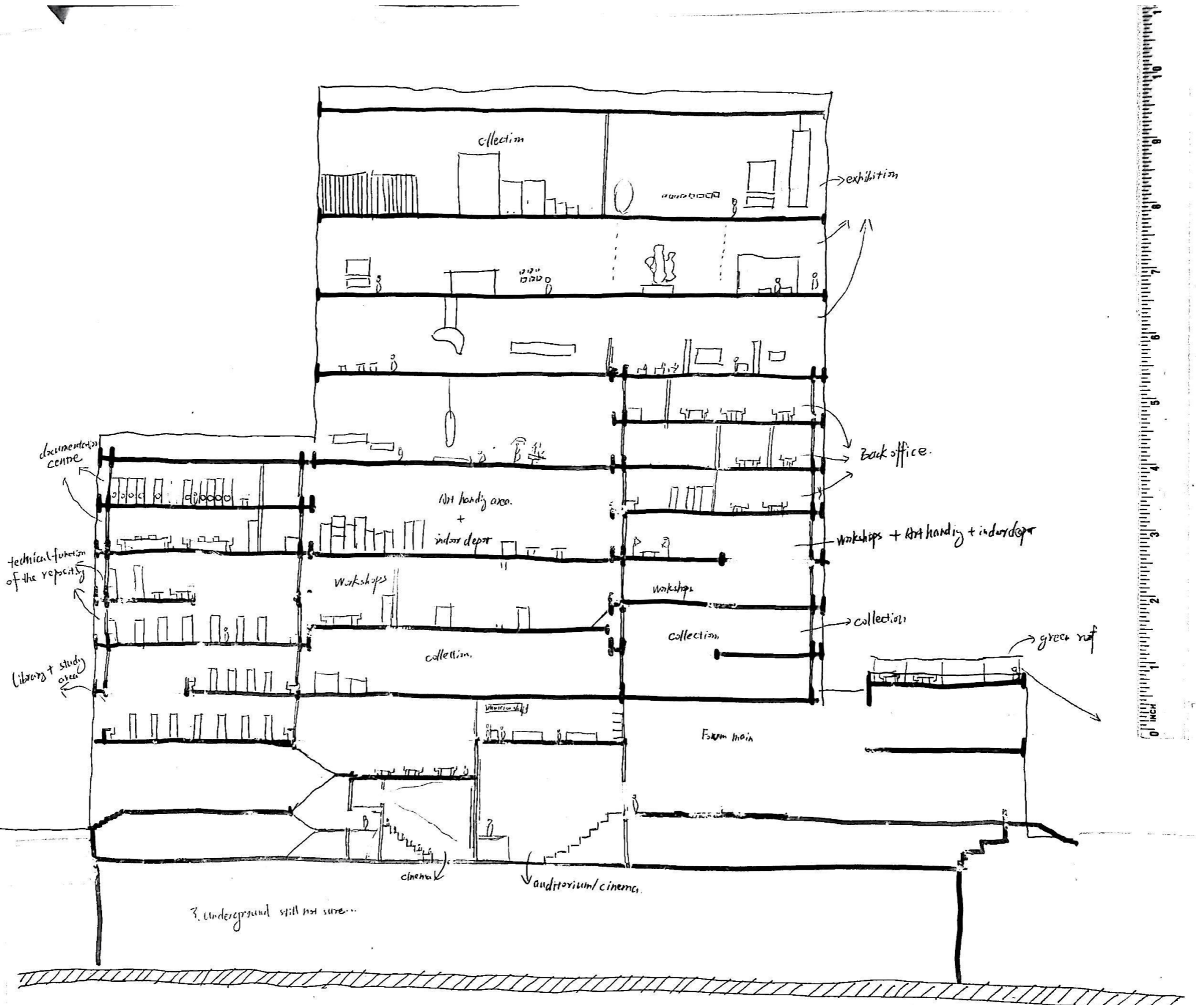


CASE-REAL installs movable walls inside a basement art gallery in Tokyo  
<https://www.designboom.com/architecture/case-real-installs-movable-walls-basement-art-gallery-tokyo-10-08-2021/>  
reference of moveable wall in exhibition space

Per-2

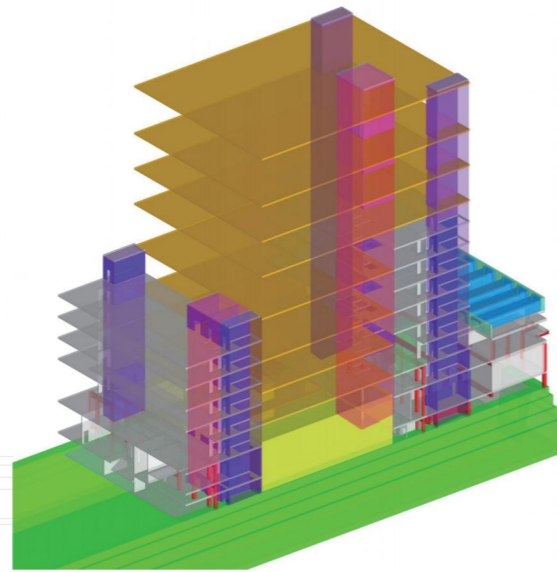
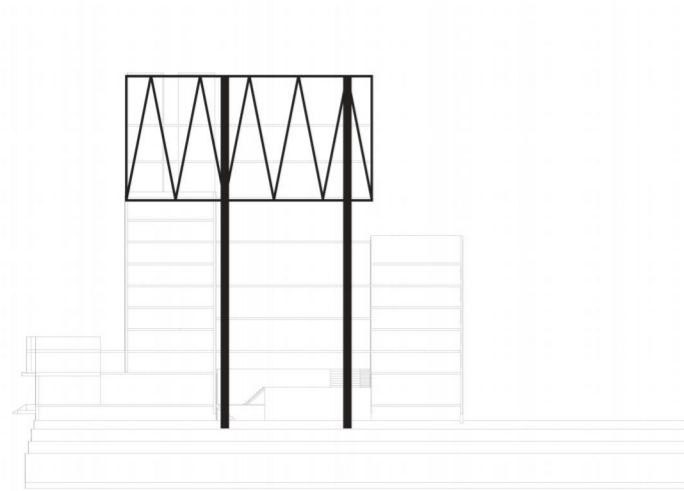






Structure strategy

Movement strategy



The height of the addition on top of the tower is 20m, which is 55% of the height of the tower.  
Structurally, it is hoped that the gravity of the addition on the tower can be carried by the middle structure through the trusses.

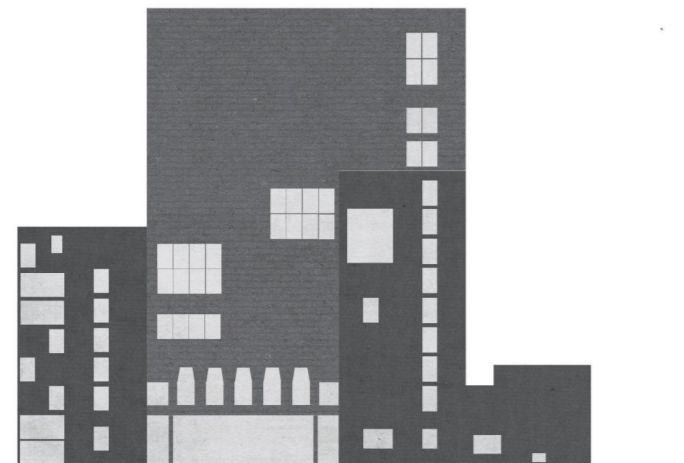
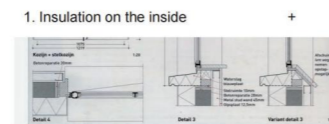
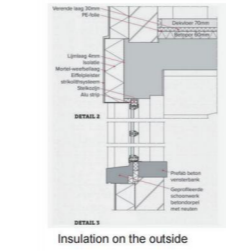
- Stairs
- Elevators
- New building part
- Existing Building
- Dock

Elevation strategy

Insulation strategy

The available space is just enough  
insulation strategy of box in box cannot be done

Hope to keep the existing exterior wall as much as possible  
not to add insulation on the outside



Elevation images



Hong Kong Design Institute by CAU  
<https://www.dezeen.com/2011/07/02/hong-kong-design-institute-by-cau/>  
reference of structure



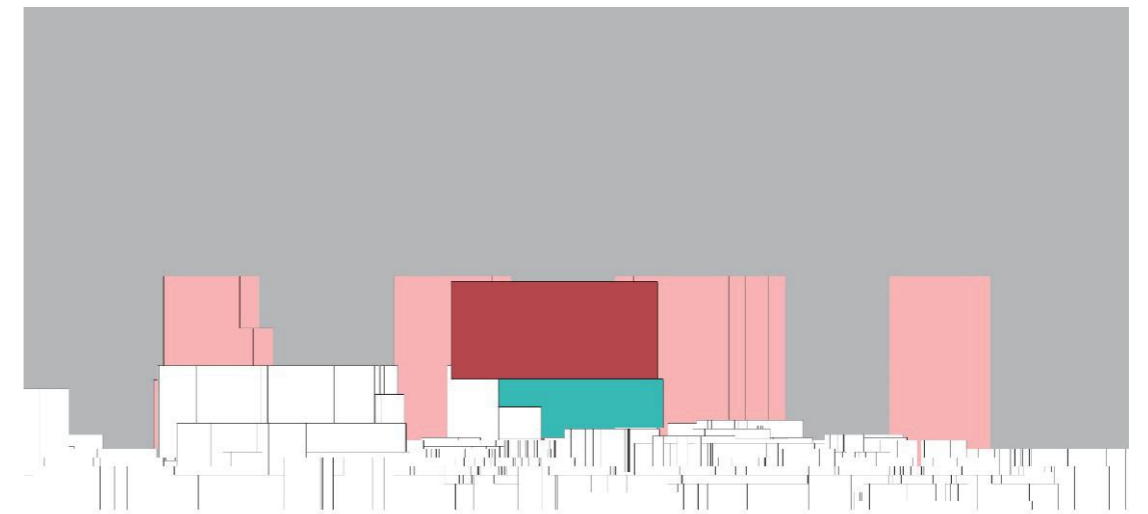
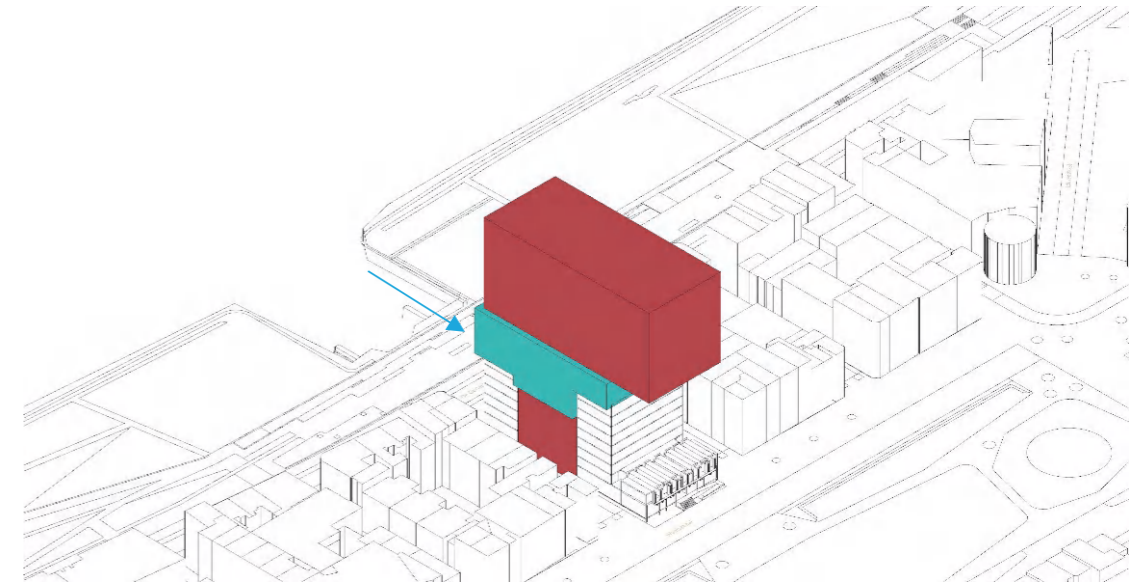
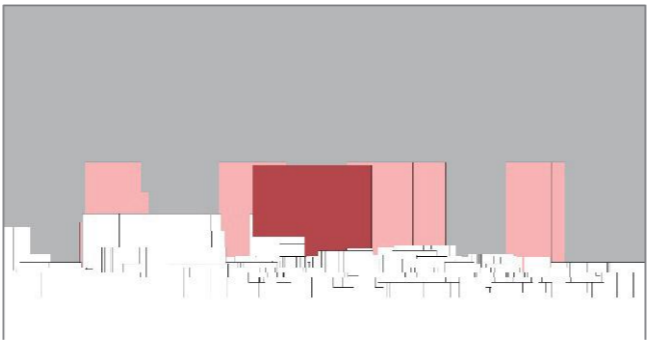
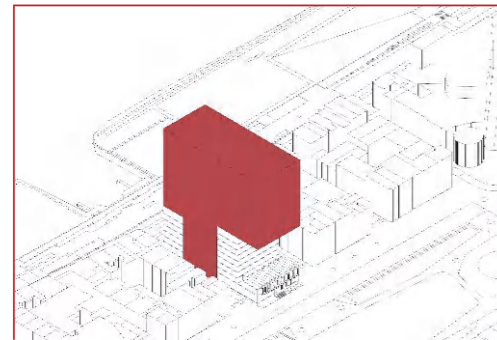
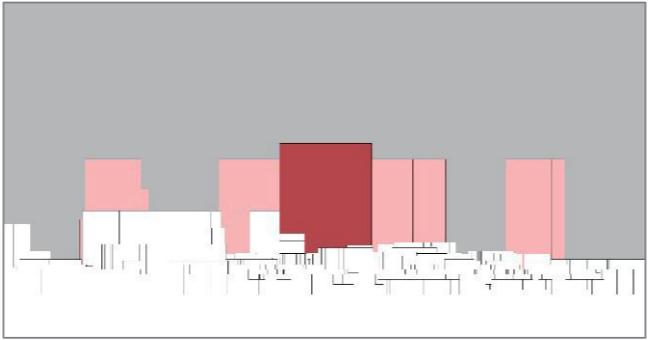
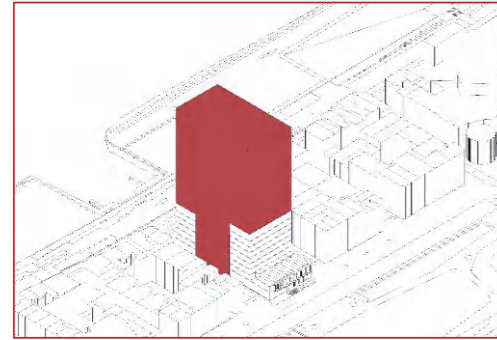
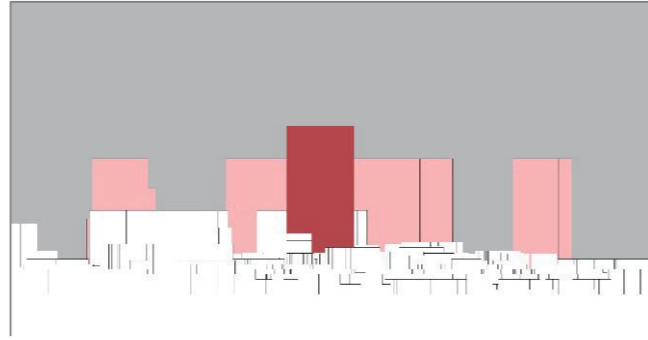
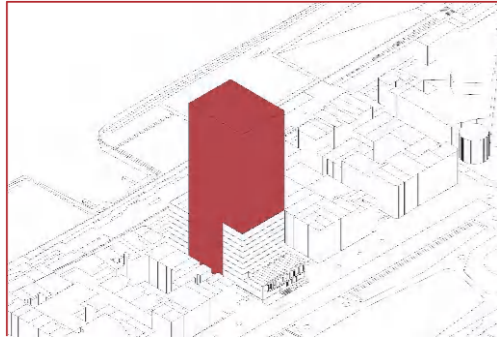
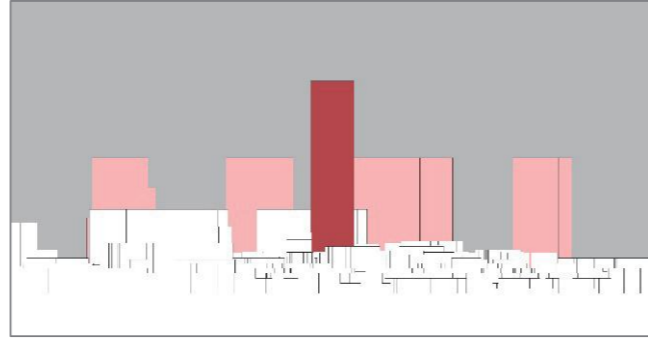
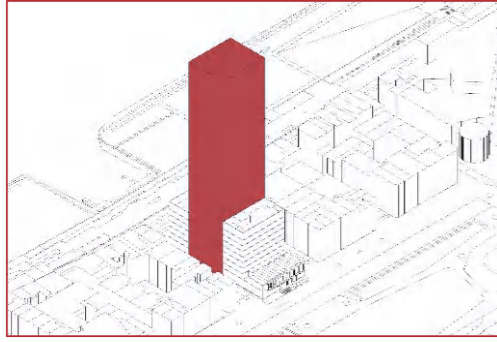
MAS Antwerp  
Museum of similar standing,  
60m

Feedback:

Double check the area in the task book and compare it with your own building

Note any ideas for solutions to the following sections of the strategy

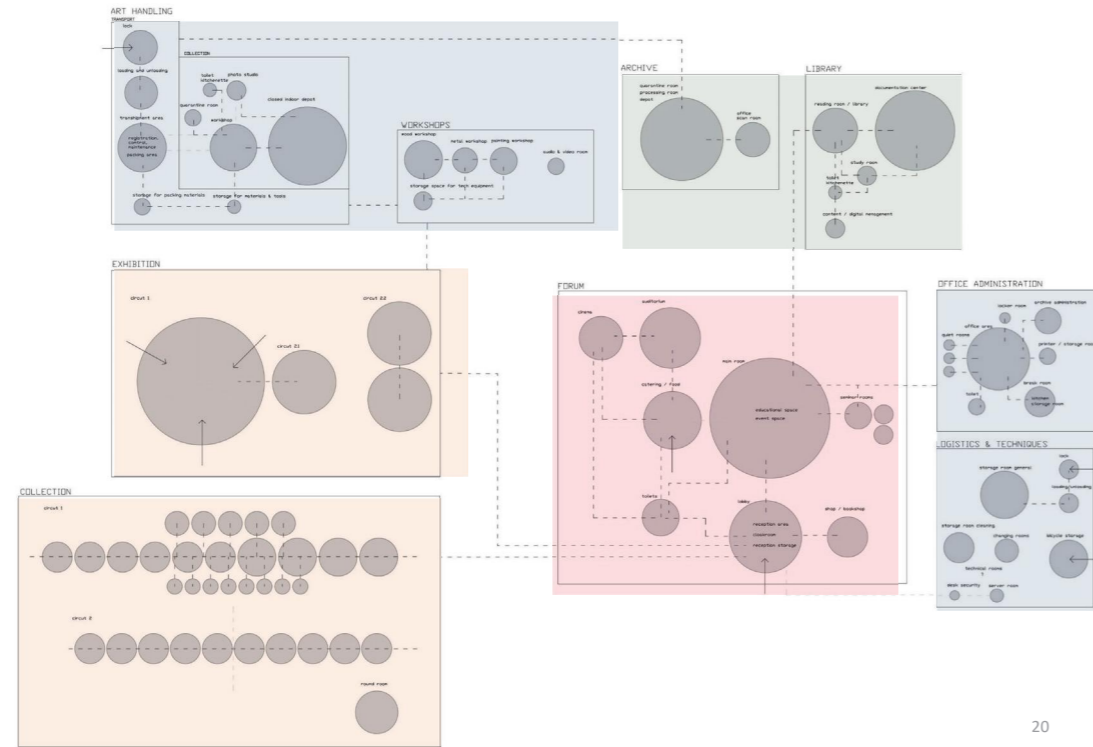
1. The different movement systems for people and art. In particular you should have an attitude to the strategy and systems of public movement through the building. Think about how people will be able to understand what they are supposed to be doing and where they are going. You should remember the requirements for fire escape and universal access.
2. Delivery and storage of refuse (this might seem banal but often has a very large impact on the ways in which buildings are organised). If the brief does not state the size of the truck required you should consider the needs of an articulated truck and its turning circles and movement swings as well as where it can arrive from and leave to.
3. Front and back of house facilities, including things such as toilets
4. Air movement (in plan and section) and its relation to spaces or locations for technical plant
5. Different light requirements for different elements of programme
6. Programmatic relationships that are important for the good functioning of the building
7. Key structural elements and their relationships
8. New and existing elements (where you keep parts of the existing)
9. Demolition and retention (where you keep parts of the existing)



inserting a transparent glass box and lift the public space where visitors are gathered and form an urban balcony.

Comparison of new blocks  
Tall buildings in the new city area  
80m

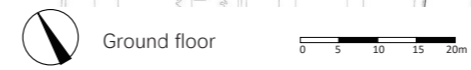
Analysis of the brief



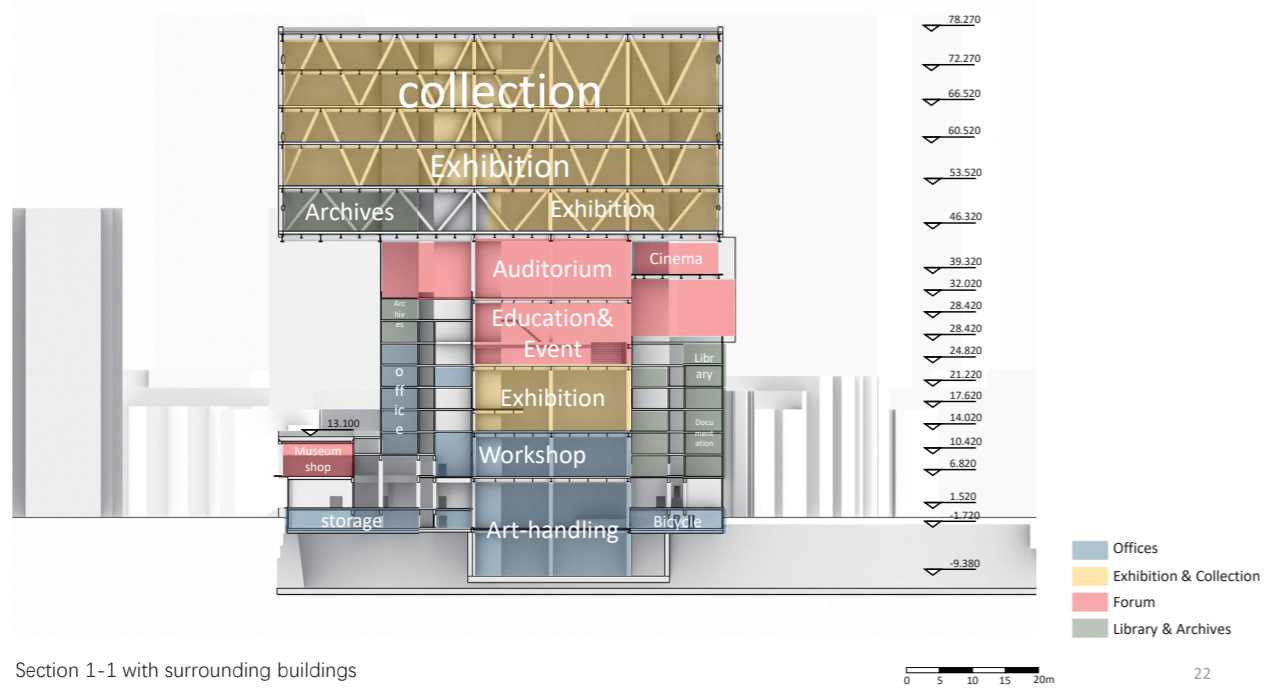
Movement on ground plan: people, artworks, logistics

- Artwork movement:**
- 1.1 truck (L x W): max. 19.00 m x max. 2.55 m turning circles: 10.5m
- 2. Good lifts (min. 8000kg) clear passage (L x W): 6m x 4m
- Logistics movement:**
- 3. Large van (L x W) : max. 7.00 m x max. 2.50 m turning circles: 8m
- 4. Goods elevator clear passage (L x W): 3m x 2m
- Visitors & Staff movement:**
- 5. 4 elevators (L x W) : 2x1.8m
- 6. 4 enclosed staircases

Gross surface area: 25696m<sup>2</sup>  
Minimum from M HKA: 22324m<sup>2</sup>

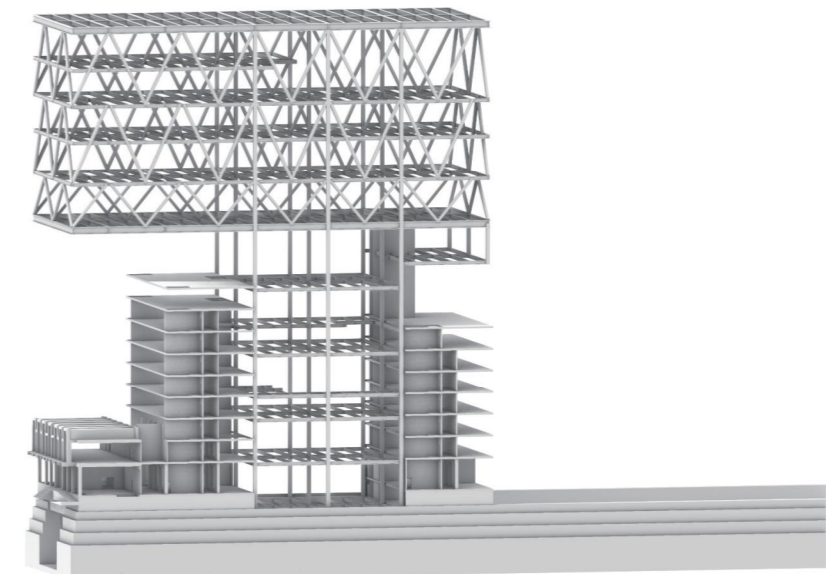


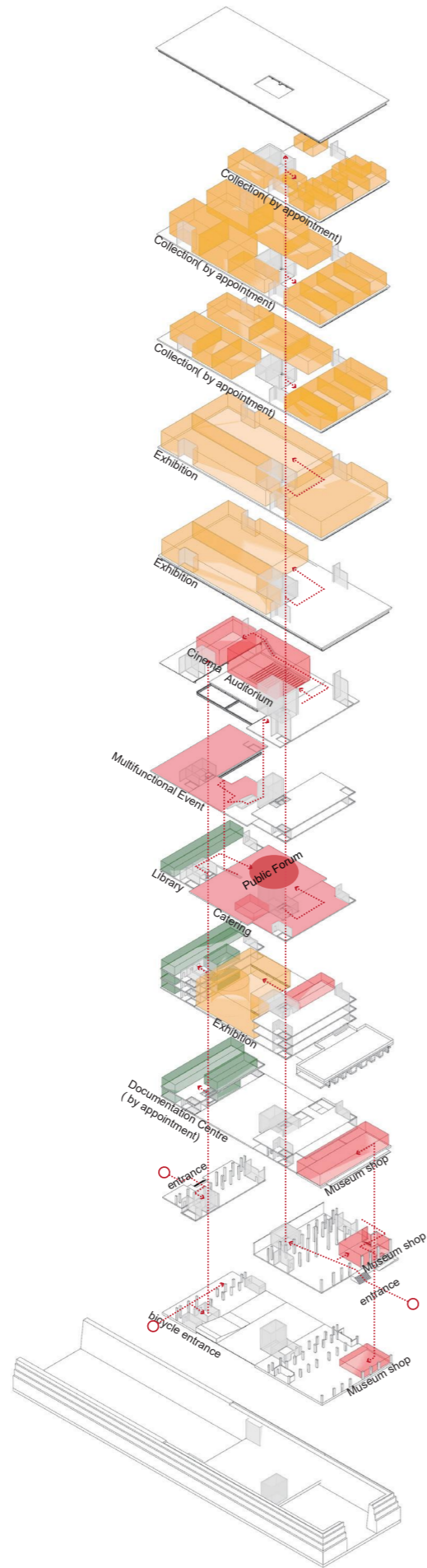
Analysis of functions



Section 1-1 with surrounding buildings

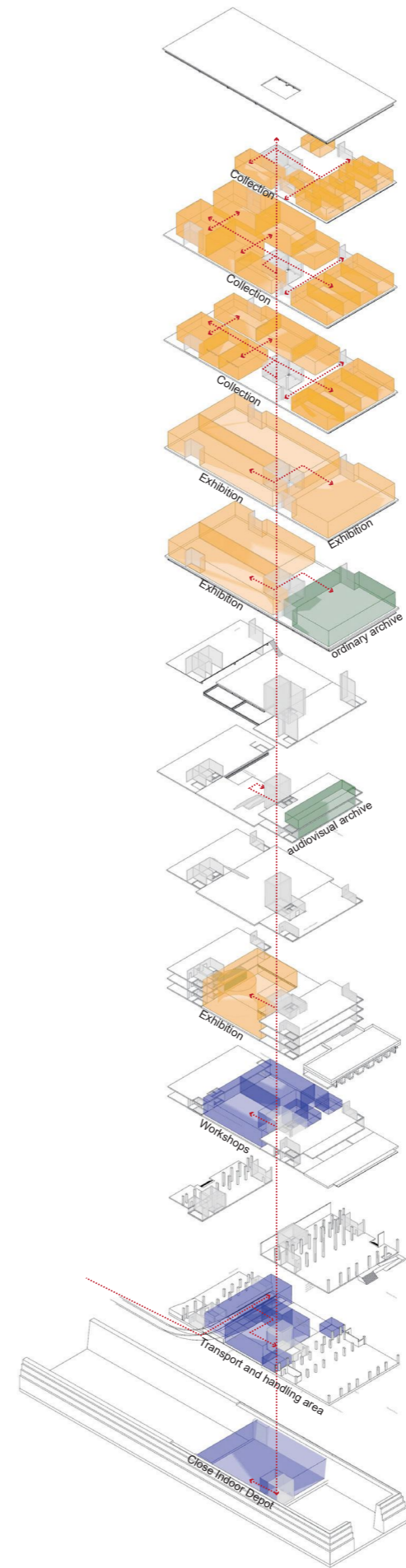
structure





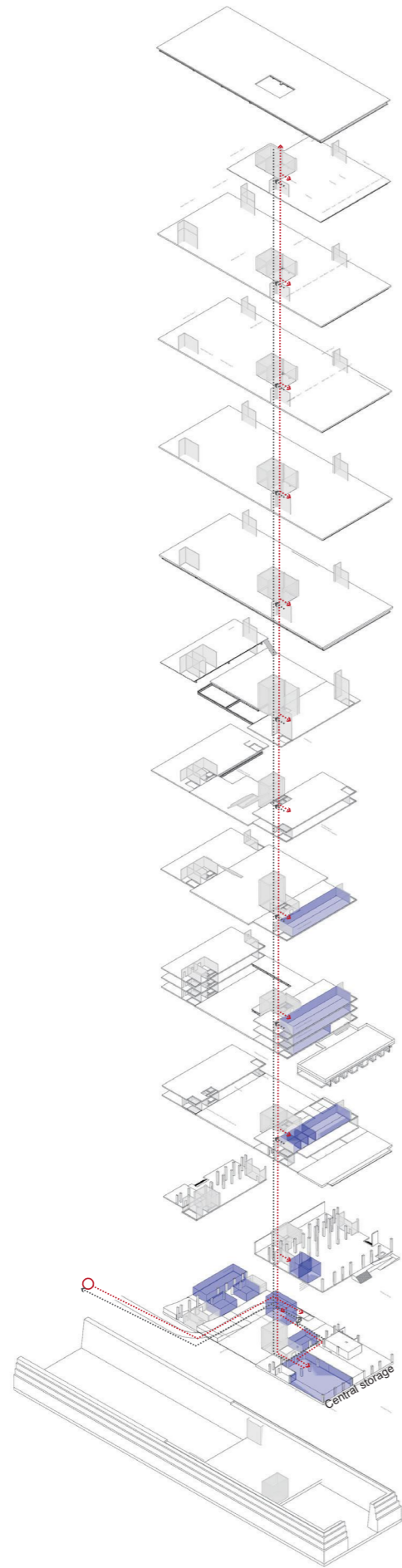
- Exhibition & Collection
- Forum
- Library & Archives

Movement-People



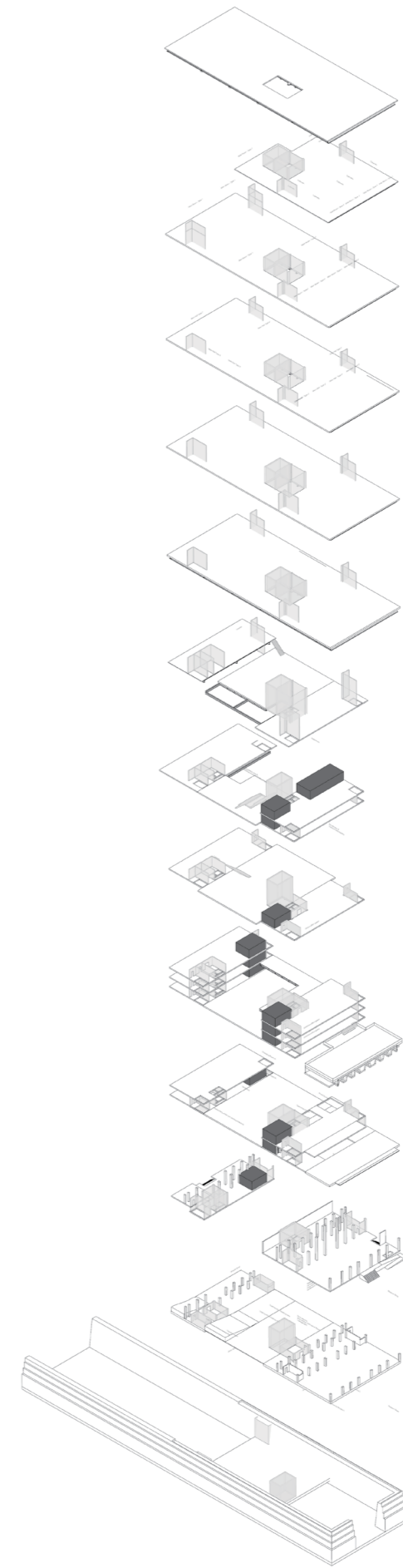
- Offices
- Exhibition & Collection
- Library & Archives

Movement-Art



Offices  
 Logistics  
 refuse

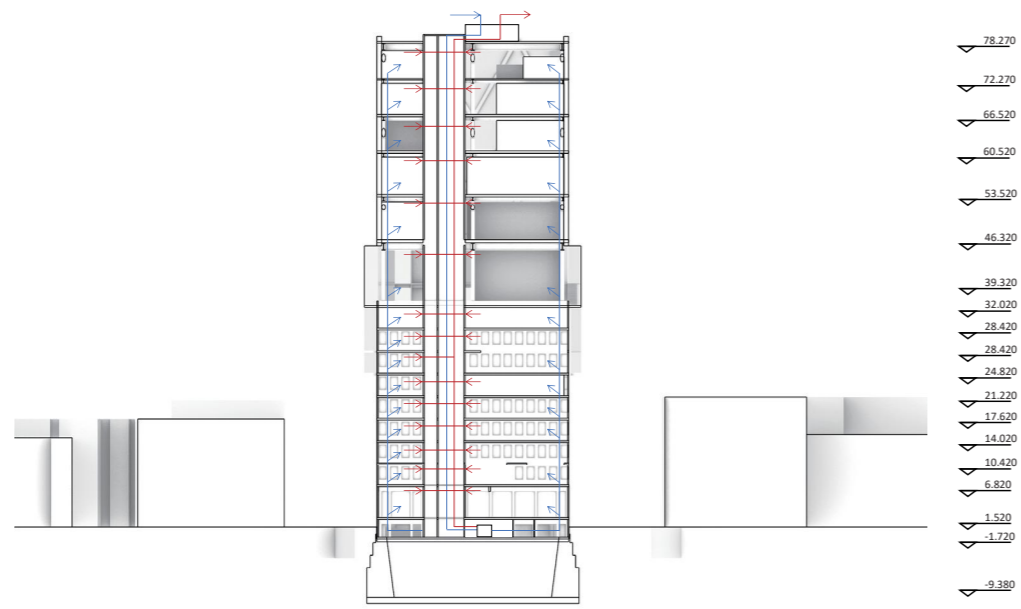
Movement-Logistics



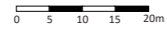
Support facilities

facilities(Toilet, changing rooms & Storage)  
 Net Area=628m2

Air movement

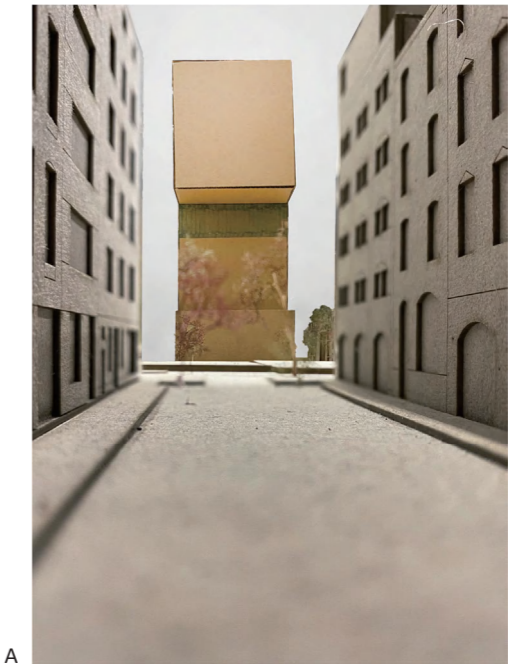
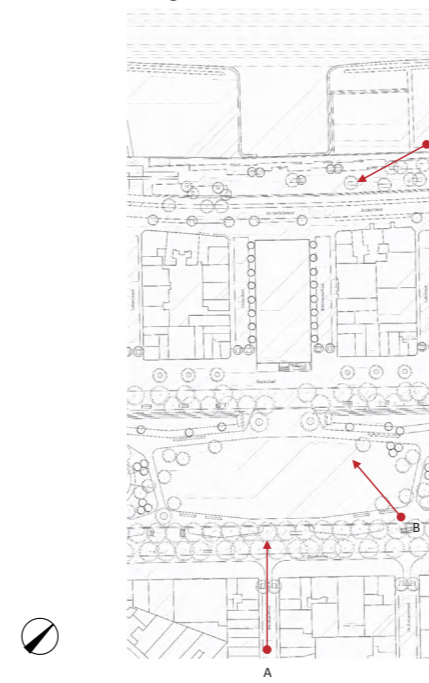


Section A-A with surrounding buildings



34

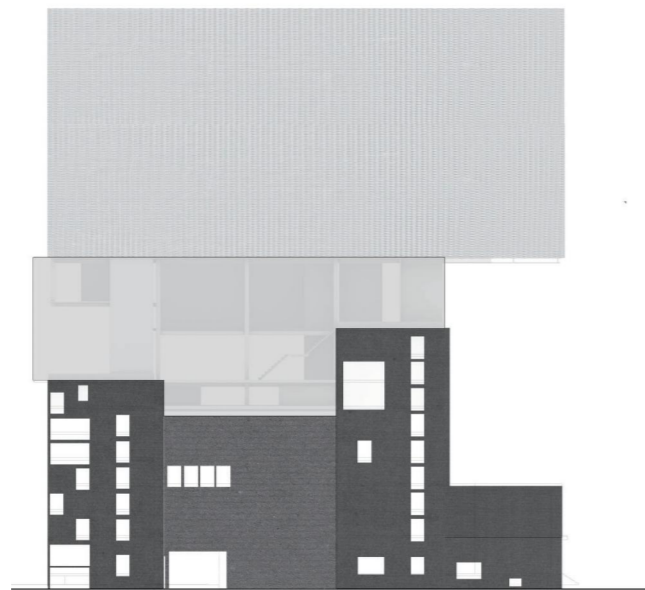
image of the building



A

30

Elevation collage



32



B



C

31

## P2 reflection:

You talk about the idea that art is not confined to the gallery and that other public activities can take place in the museum, what does this mean for the qualities, adaptability and character of the spaces

You are keeping the towers of the existing building. The diagrams that you make to describe the relation between new and existing could be clear but a reasonable attempt to analyse the mass of the building, although the brief analysis could be clearer as it is unclear why your proposed building is quite so large

It would be good to explain the structural limitations more clearly in order to explain why you only use the space below your new element and not the remaining possible basement area.

Some of the brief seems to be put into strange places – a bit of archive in the exhibition spaces at the top for example, but also a bit of exhibition in the lower element. This is said on the basis of the areas of building being programmatically specific but there is a question, given your opening statement whether this is the case. Overlapping functions more might allow you to begin to think where the building might become more compact

How do the public move around the building? – the big question seems to be how to get them to the intermediate floor at the top of the existing towers from where they can go to the collection. At the moment you seem to rely on 4 lifts in existing cores and the existing escape stairs. Is this enough and how do people know where to go?

What is the ground floor for? How do you deal with the disparity between it and the ground level of the surrounding streets

The floor to ceiling zone is very slim – how do you intend to service the building? Will the trusses form part of the character of the upper spaces of the collection – what sort of character of museum space are you intending to offer? Do any of the reference museums we looked at seem relevant here?

You do a lot of functional analysis but this is not easy to follow on small diagrams without a good strategic overview of your intentions

The exterior of the building feels like the resultant of a series of different building moments coming together – is this an intention? – what is the image of the project you want to project?

What do you feel about the scale of the building? How do you engage with this issue of scale? It feels important to show a much more deliberate

You have not put the building into its urban context or shown it in a site section. This is essential to understand.

## P4 notes

The introduction raises a series of questions. It would be nice if you could use the precedents we studied in detail to elaborate on the different characters of museum that you are seeking to engage with.

You talk quite clearly about the context, both in museum and urban terms, describing the issues that become problems for your project – principally one of scale which you have grappled with through the process of development. Seeking to reduce it.

What does the addition of smaller scale windows in walls mean for the very large gallery spaces you make in the lower levels of the new building elements.

The cantilever of the upper element over the lower is large and requires some complex structural engineering to work – your model demonstrates this – is that structure part of the expression or interior of the building?

The truck delivery can use the existing ground floor as a dock level.

The plans would be clearer if you animated demolition and new elements and the result for each floor (by showing 3 slides in sequence quickly)

Daniel

You make a clear distinction between two parts of the building. A heavier plinth, related to the existing towers, and the light upper element. You relate this to Tate Modern but there the material separation would appear to be between what is existing and what is new (although this is not entirely true) In your building this is definitely not the case, therefore what is it in the programme, experience or character of the museum that result in this clear division – or is it more a question of urban scale?

How does the character of the old building form the experience of the galleries – your model suggests interior windows are left open.

How does the use of the existing window in wall grid impact on the character of the galleries – they appear to have different relations, sometimes low in the room, sometimes a clerestorey. This could be illustrated better

Matthijs

Are the air handling units really stood in the large gallery on the top floor? Perhaps instead they could be placed on the top of the cores so they are accessible? Where does the air run?

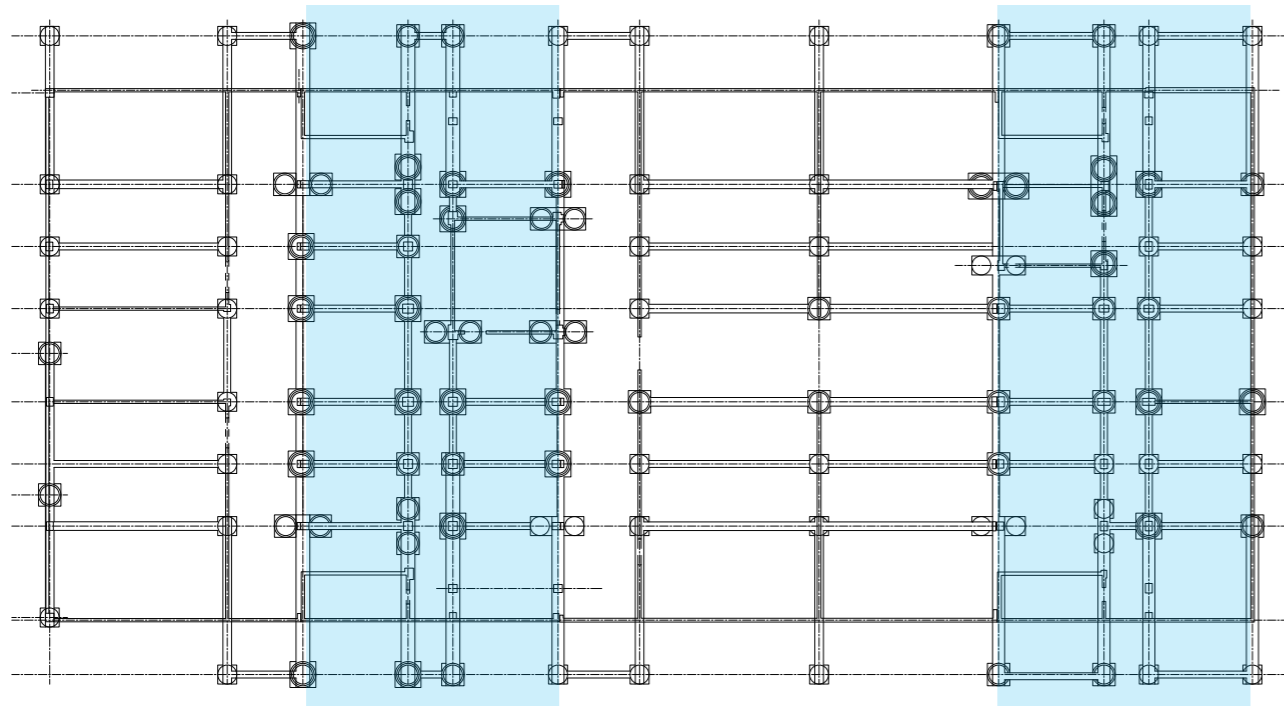
Jurjen

The role of the public in the museum was stated as an important question for you at the beginning of the project. How does this play out in the museum? Are the floors of the forum of a different character to the exhibition floors

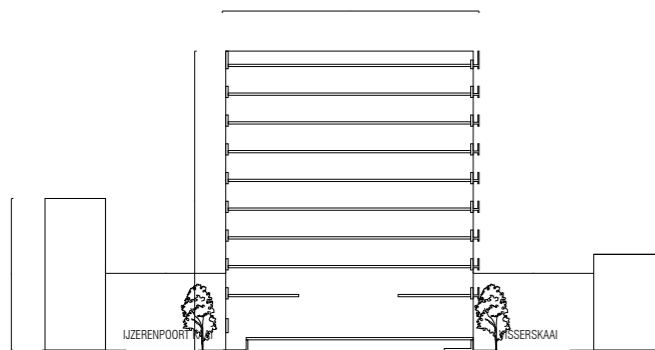


# STRUCTURE & FOUNDATION

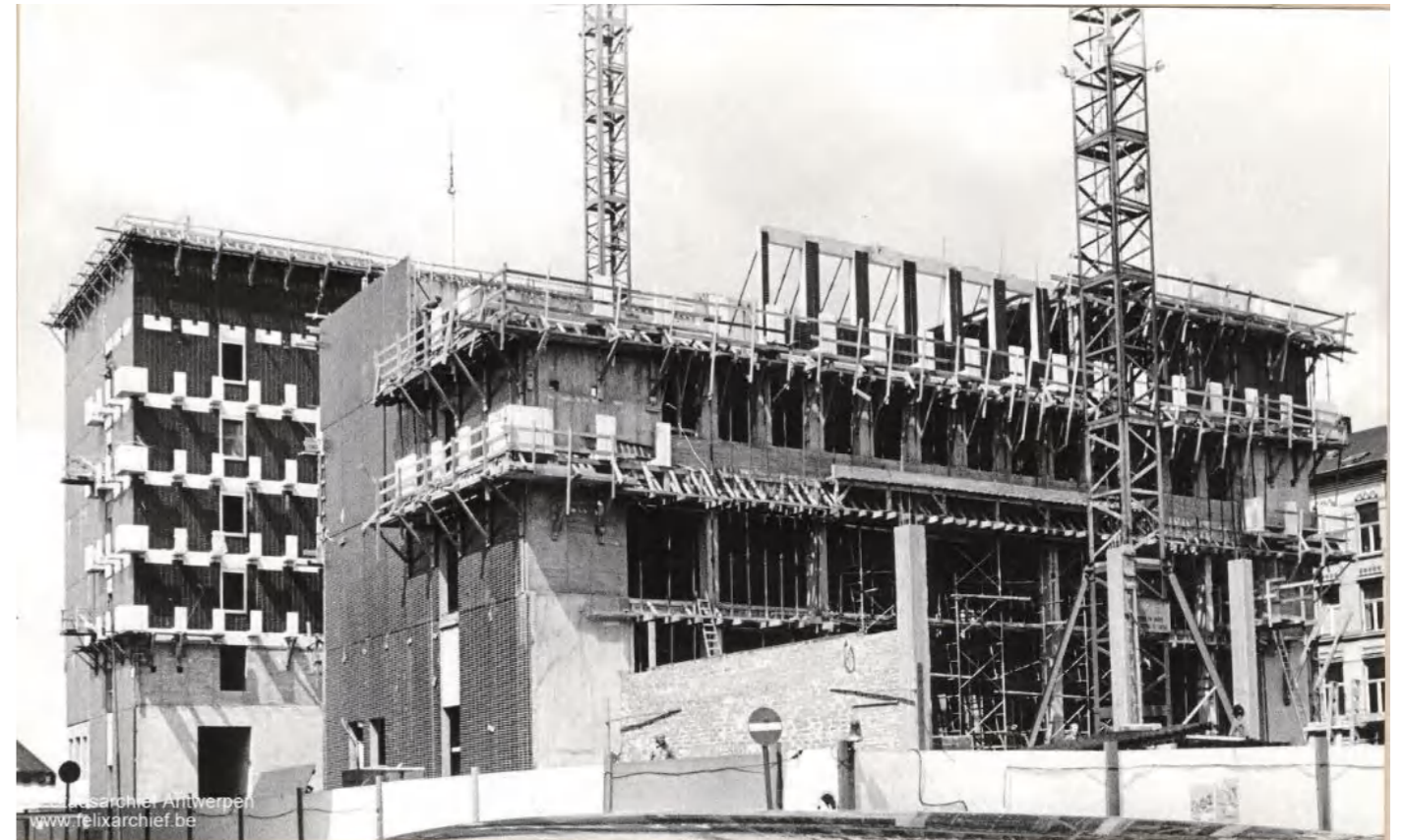
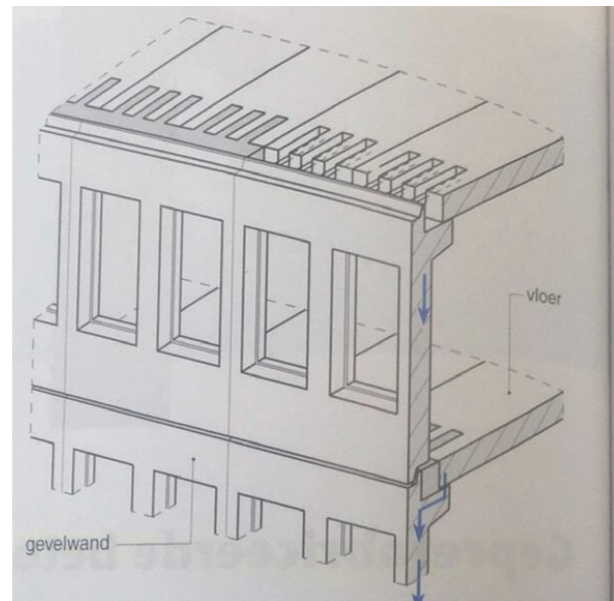
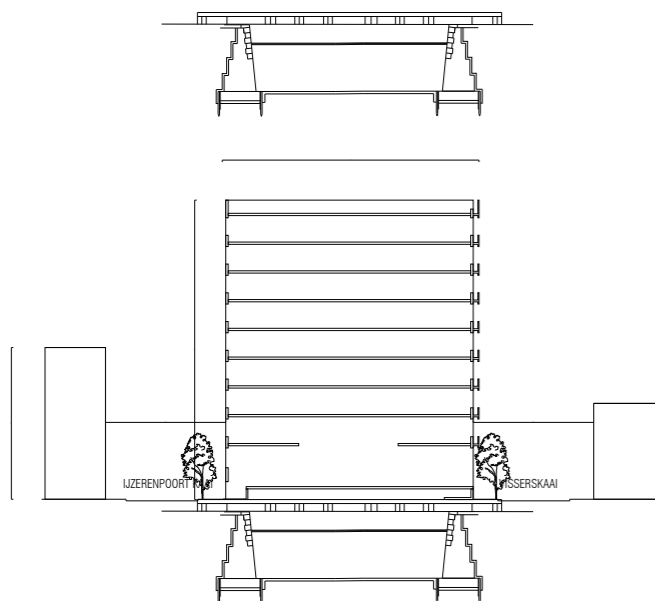
## Foundation research of existing building



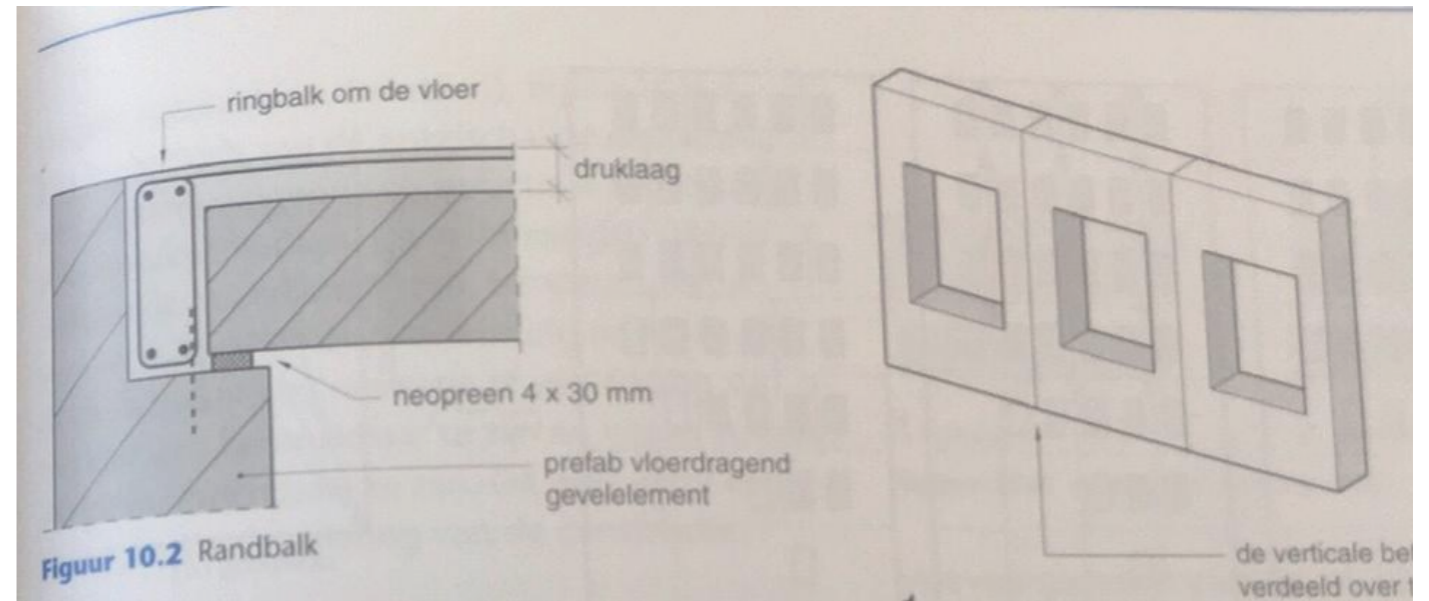
FOUNDATION PLAN 1:200

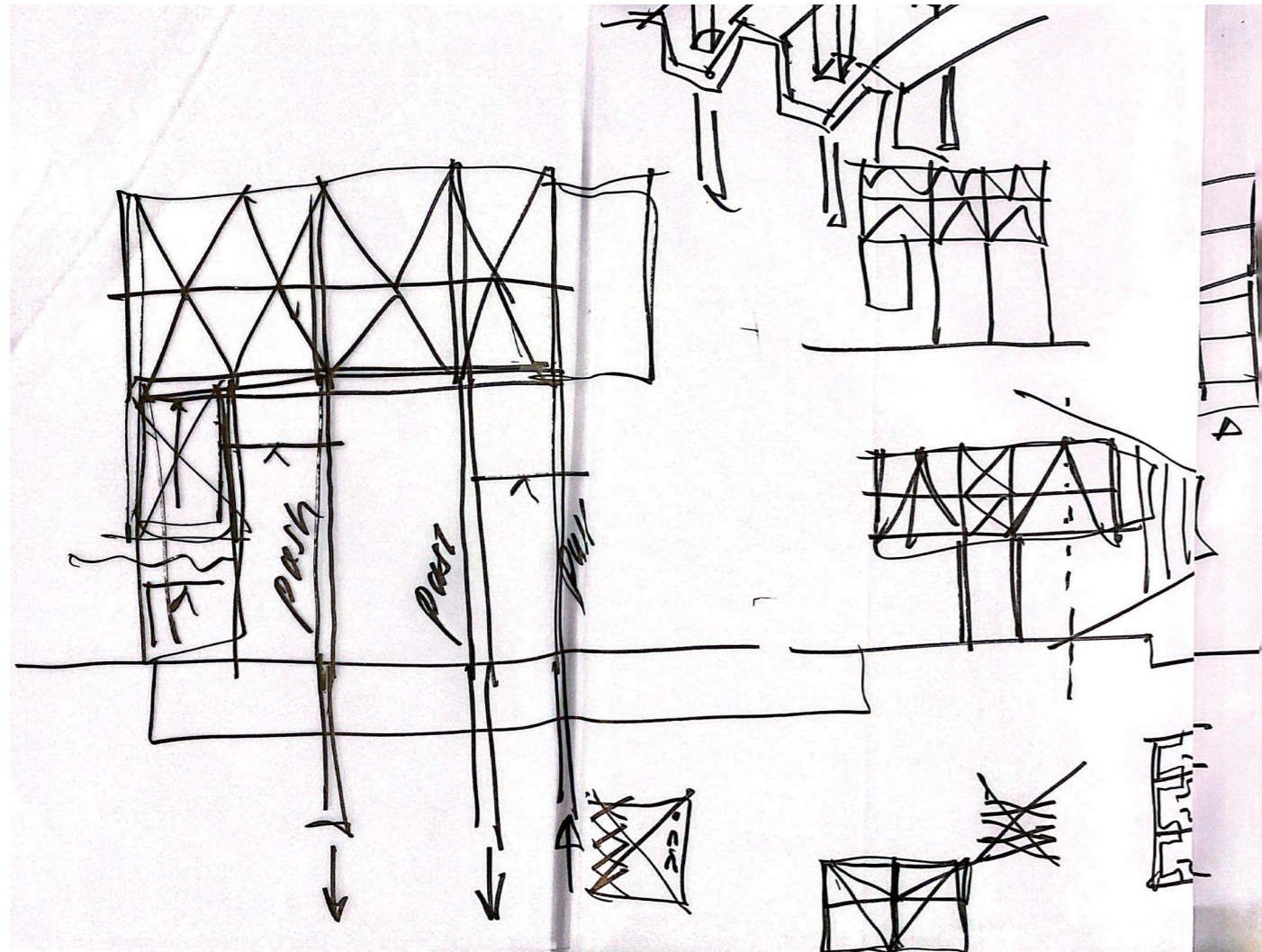
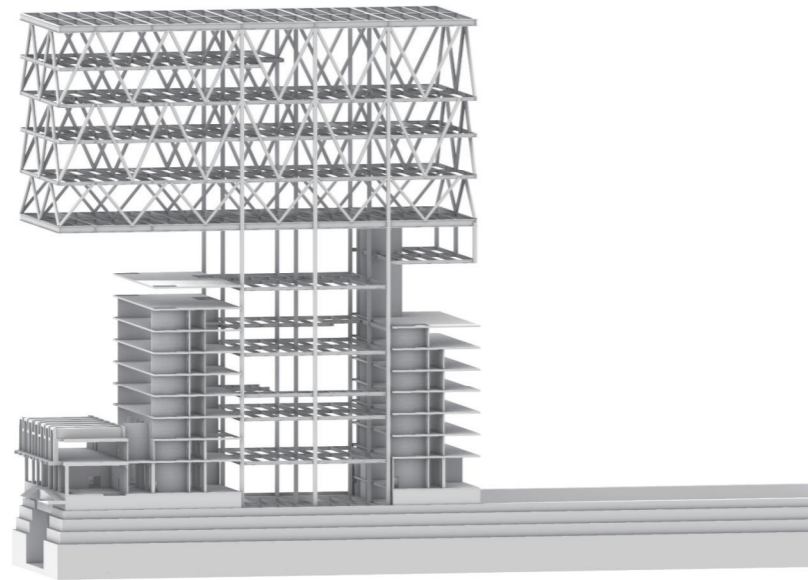


The intensive foundation tubes make it difficult to use the ground floor of the two towers and only the ground floor space of the two podiums can be considered. At the same time, it is necessary to consider the prevention of groundwater backflow due to the dock.

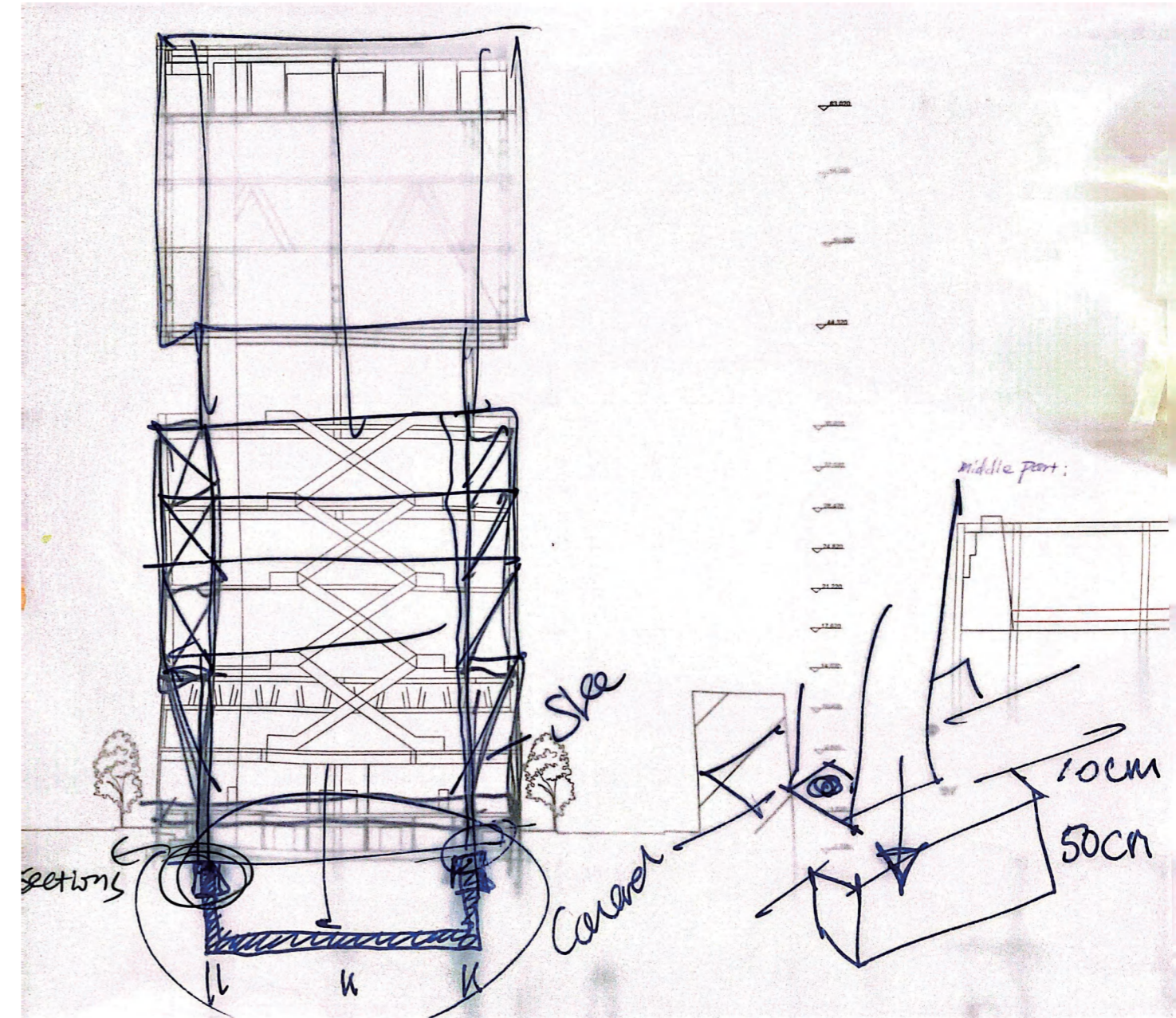


The existing building is assembled, which means that the original floor slab cannot be drastically removed to make a free space, only small changes can be made.

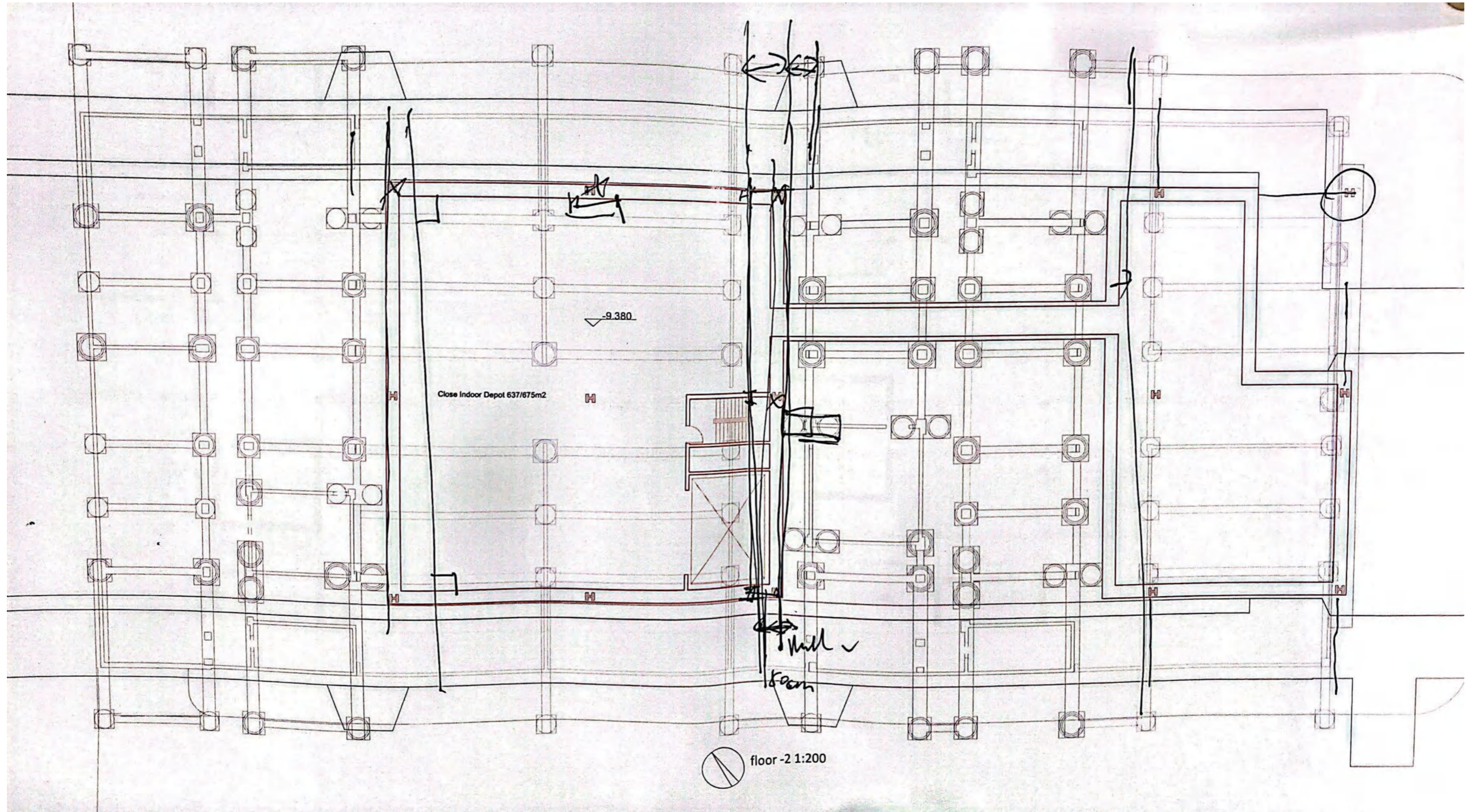




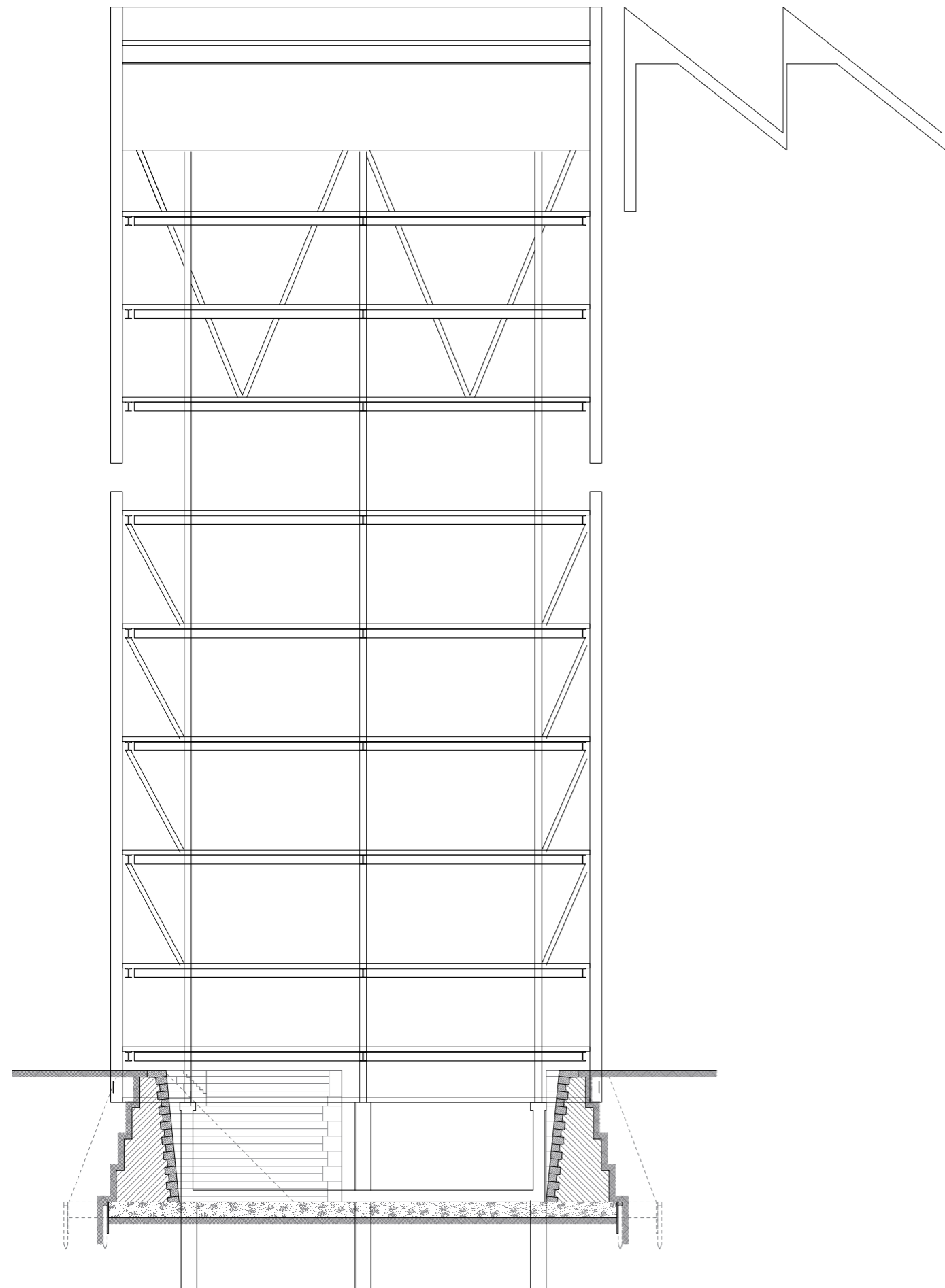
**Reflection:** The existing structure is more difficult to realise and to add a building of this size above, it would be best to remove the short building on that side of the park. If not removed, columns would have to be placed through that building to achieve sufficient structural support.



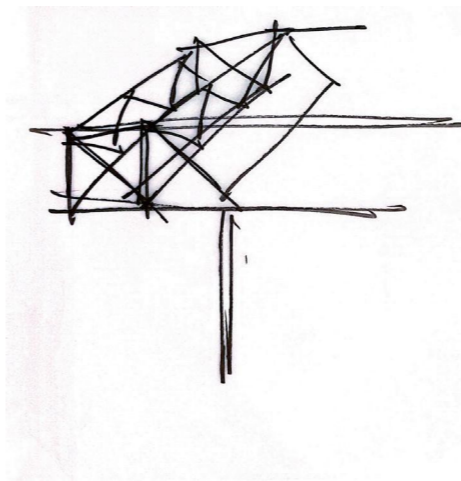
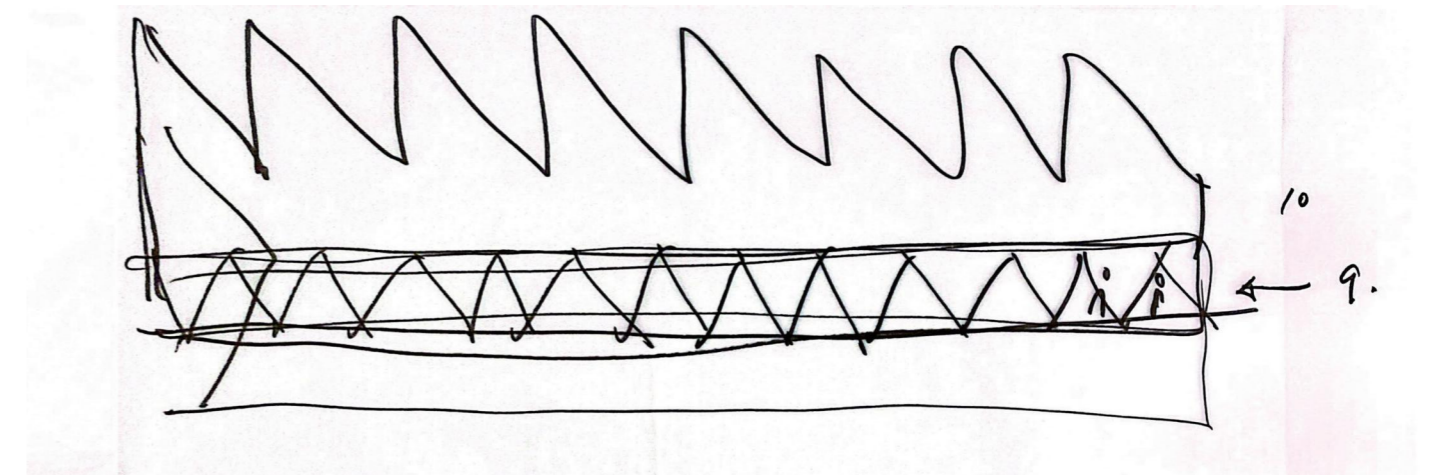
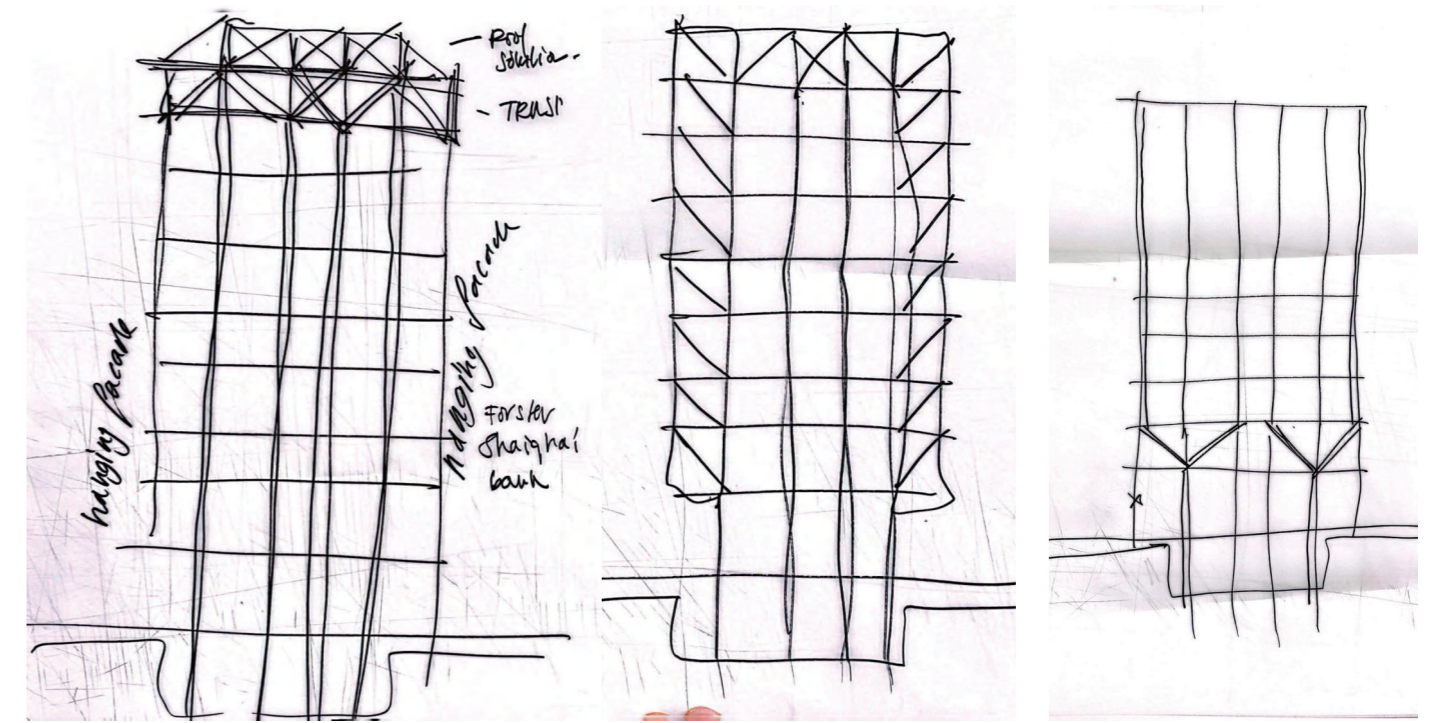
**Reflection:** I-beam columns do not extend into the subgrade, which is generally a thicker concrete foundation.



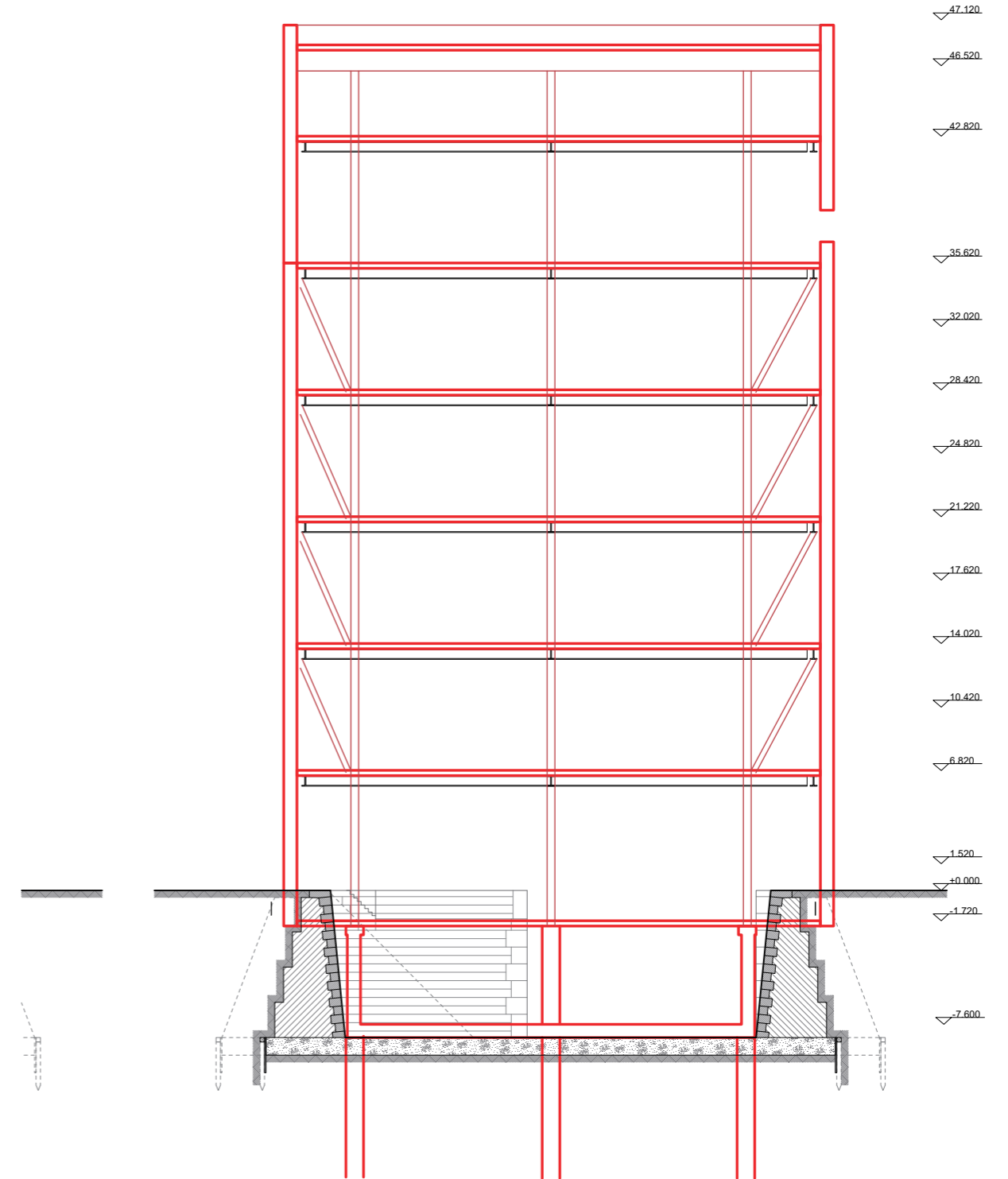
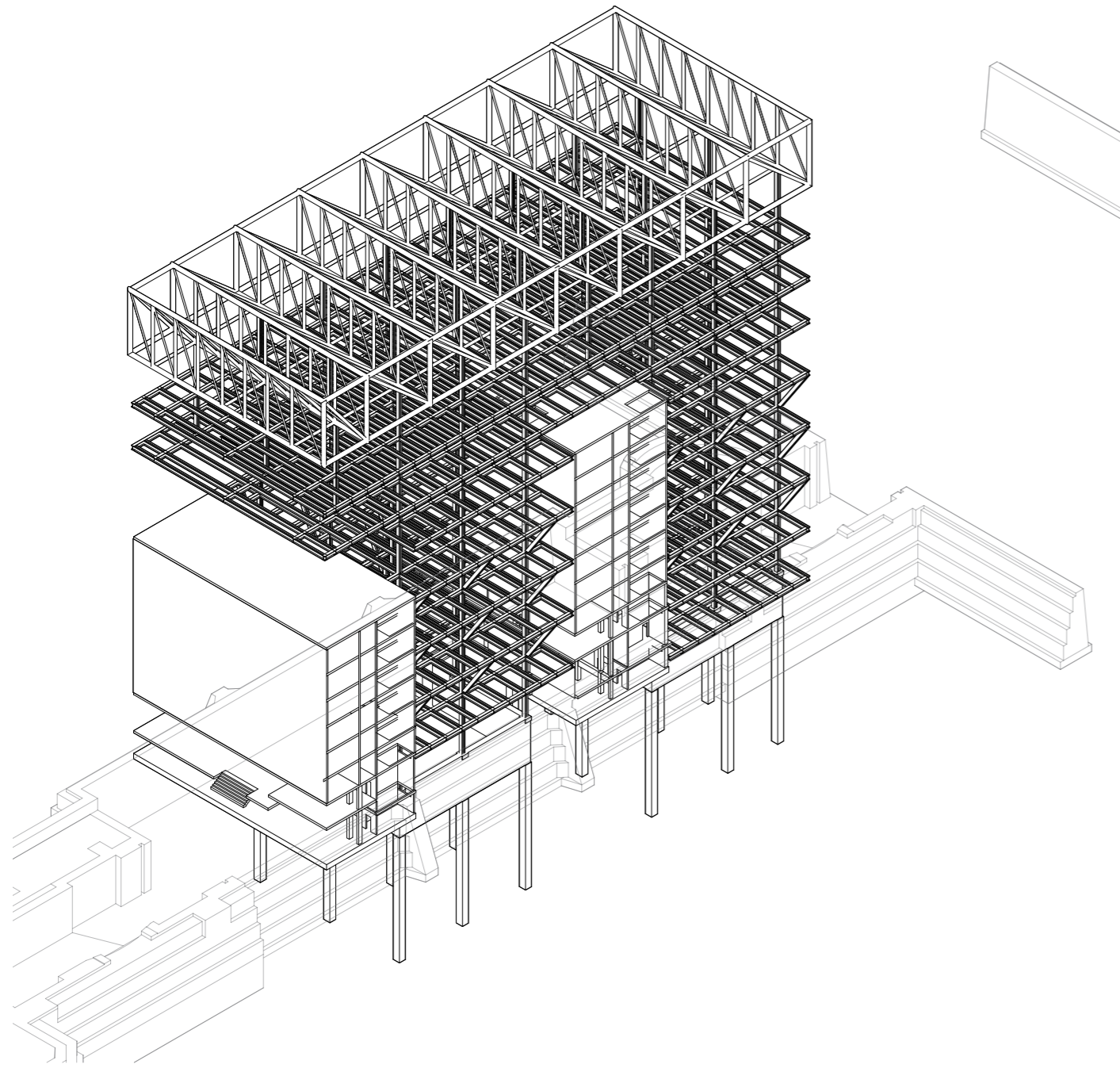
**Reflection:** The new foundation should be kept at a distance of at least 50cm from the old one.



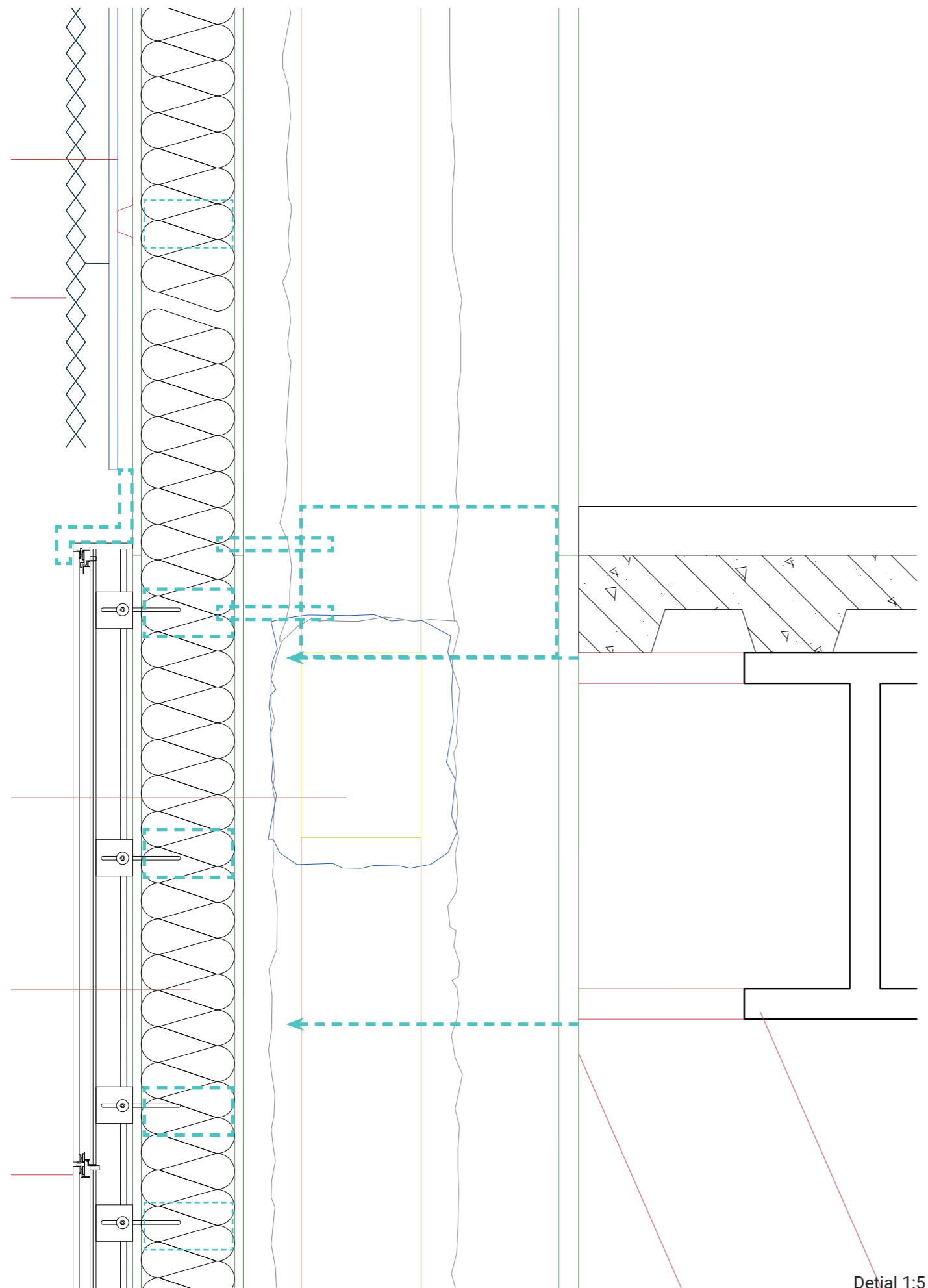
Three ways of construction



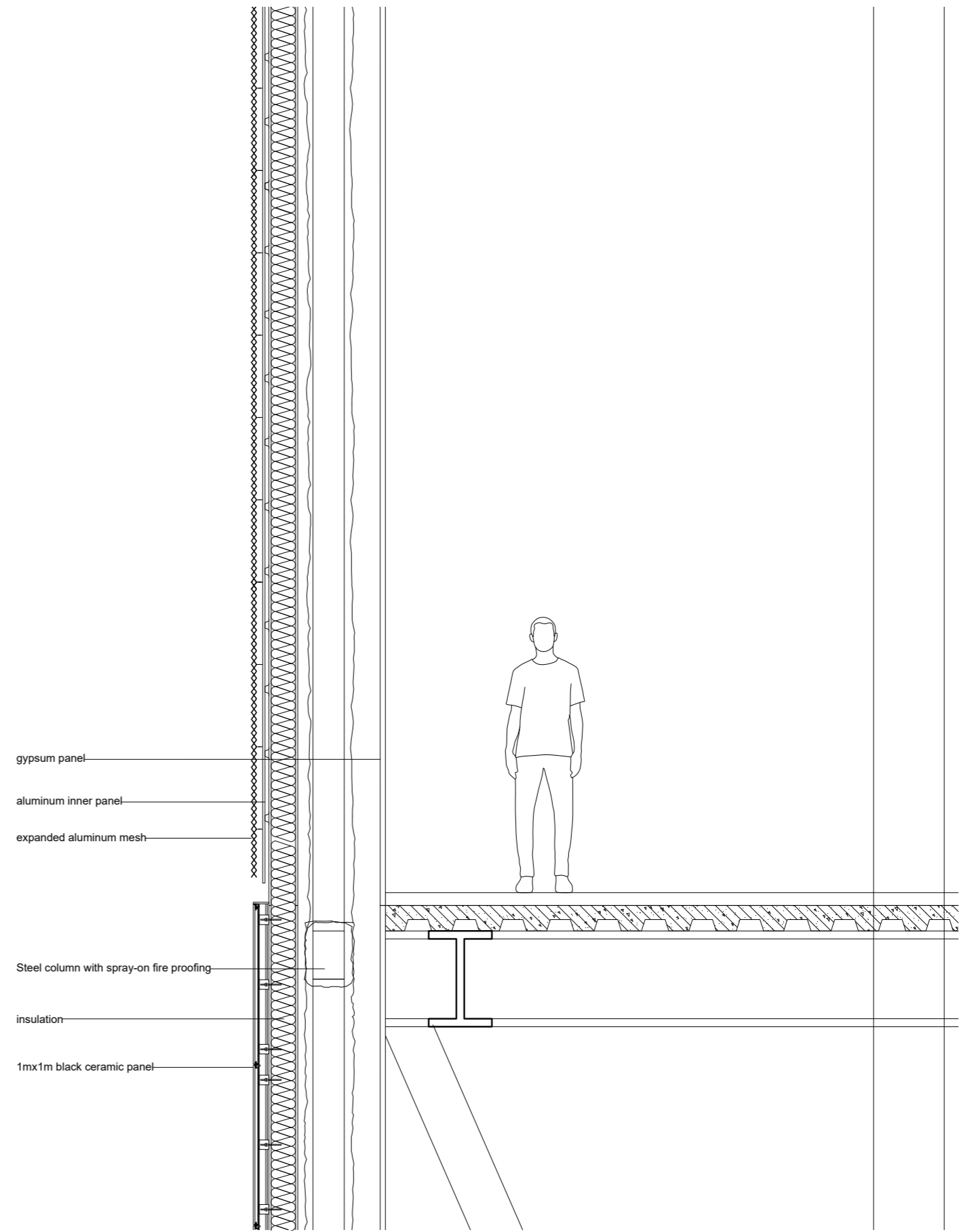
**Reflection:** The structure needs a huge truss roof to provide pulling forces to support the sections on the two towers.



SECTION 2 1:300

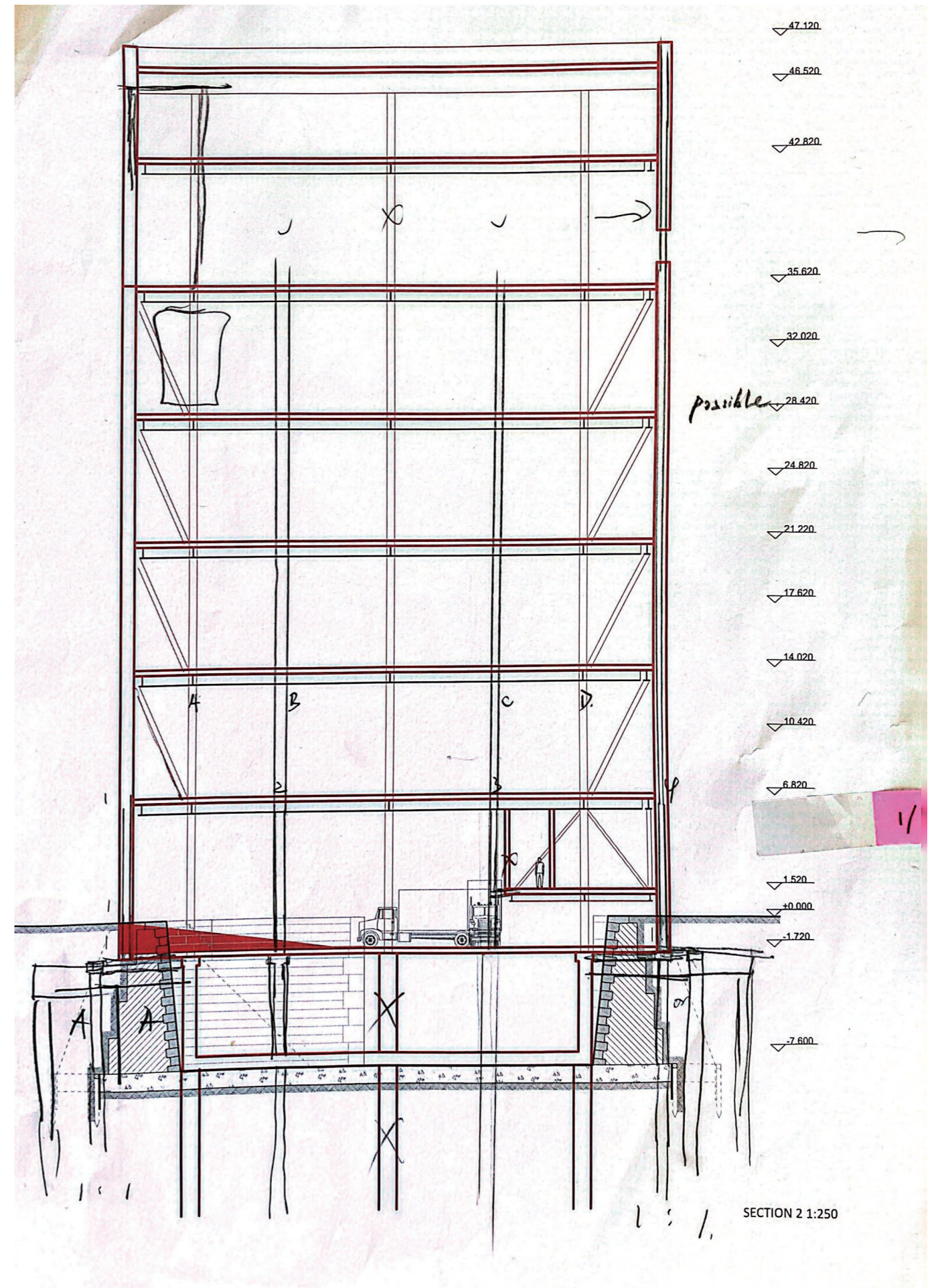
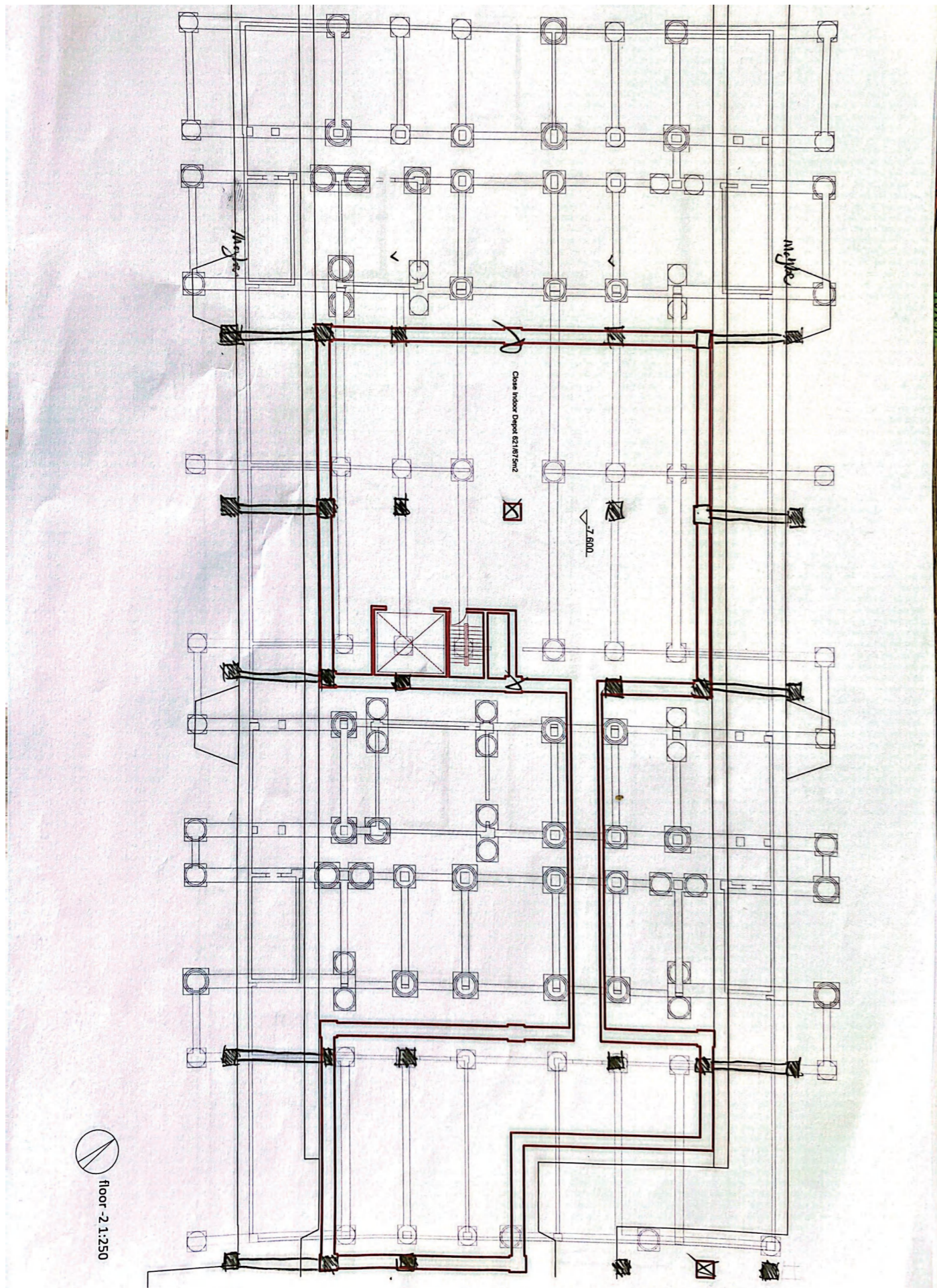


Detail 1:5

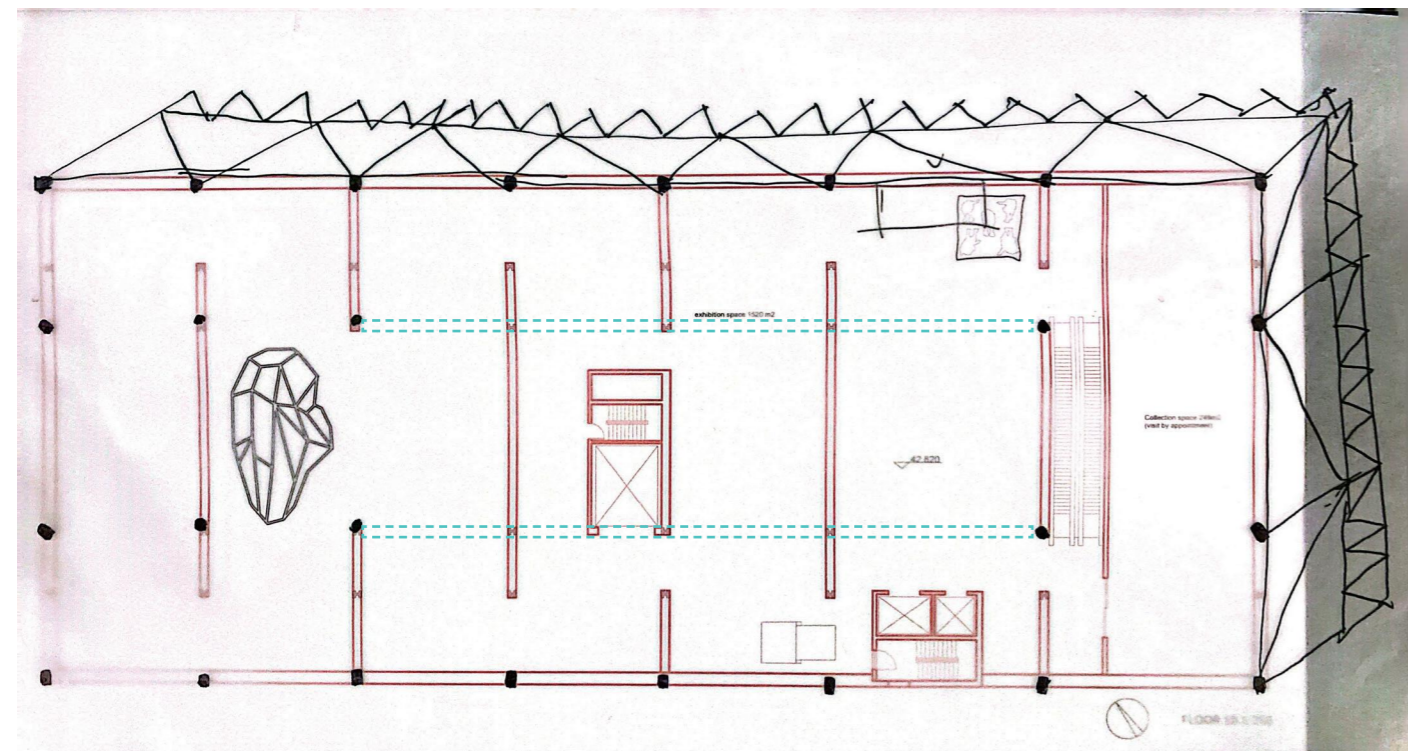
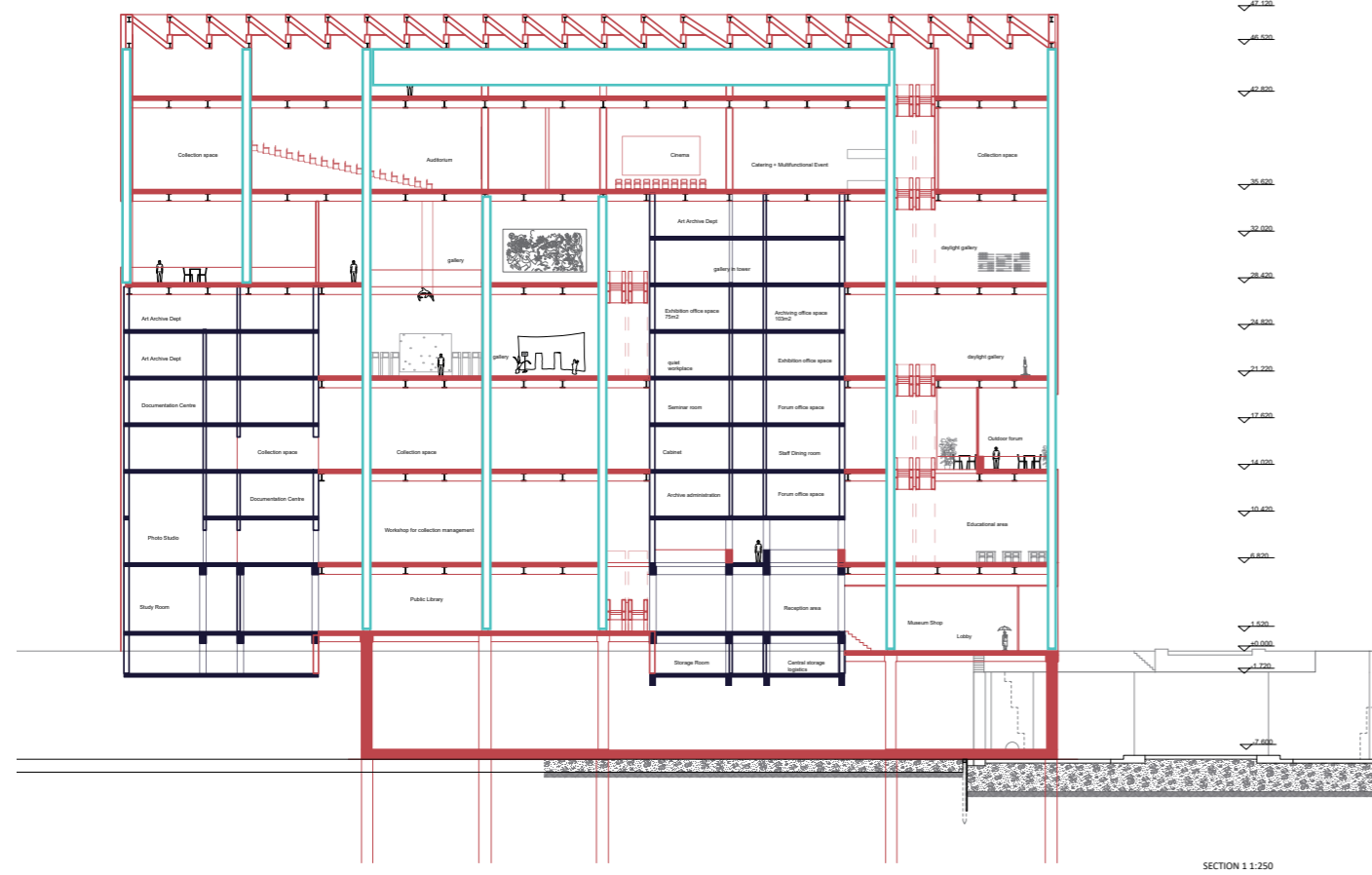


Detail 1:20

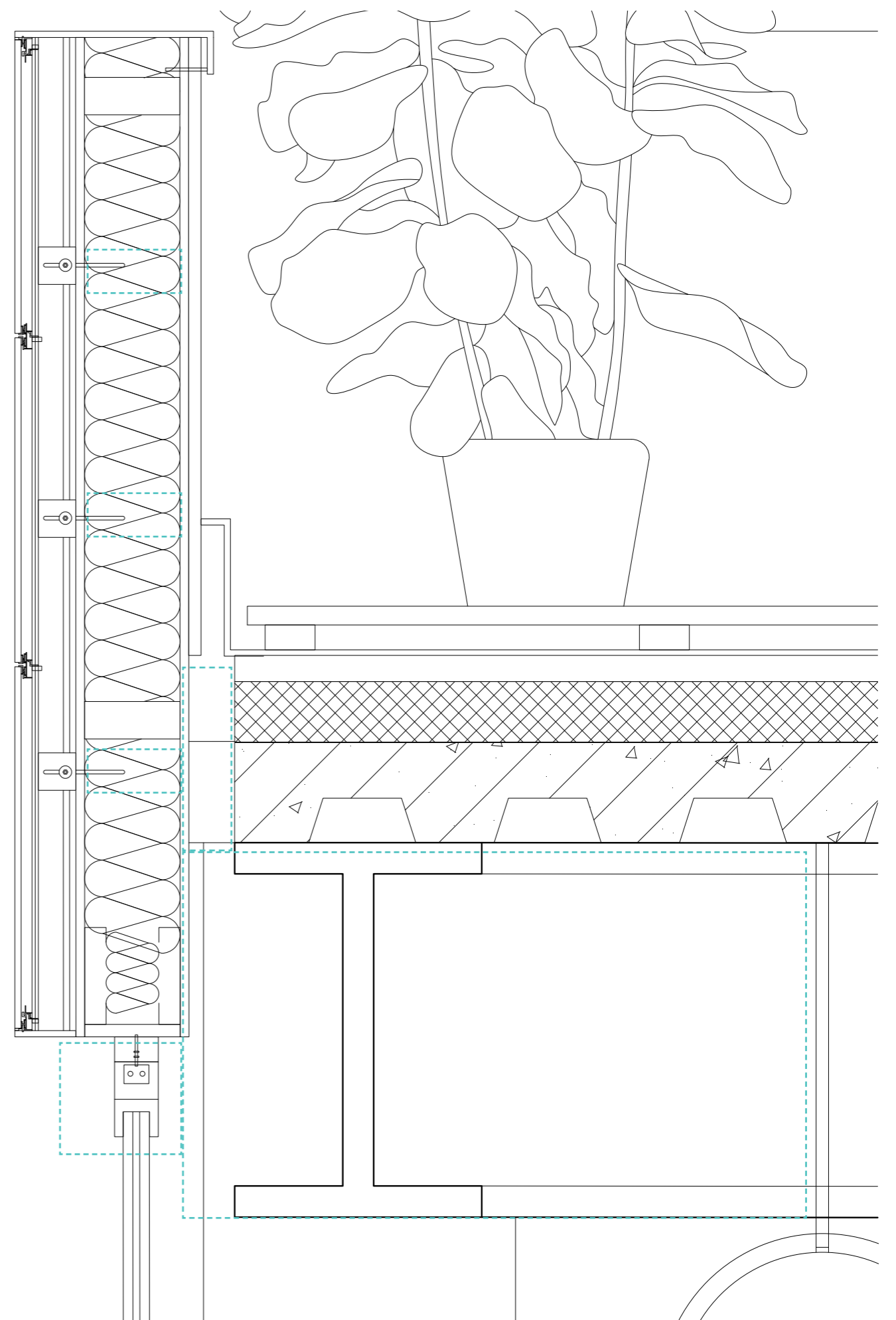
**Reflection:** Consider waterproofing, material-to-material connections, and the connection of small nodes.



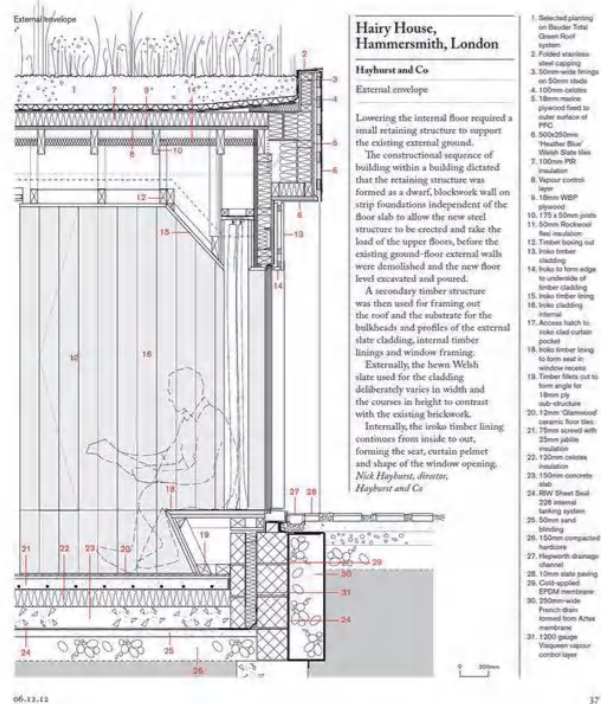
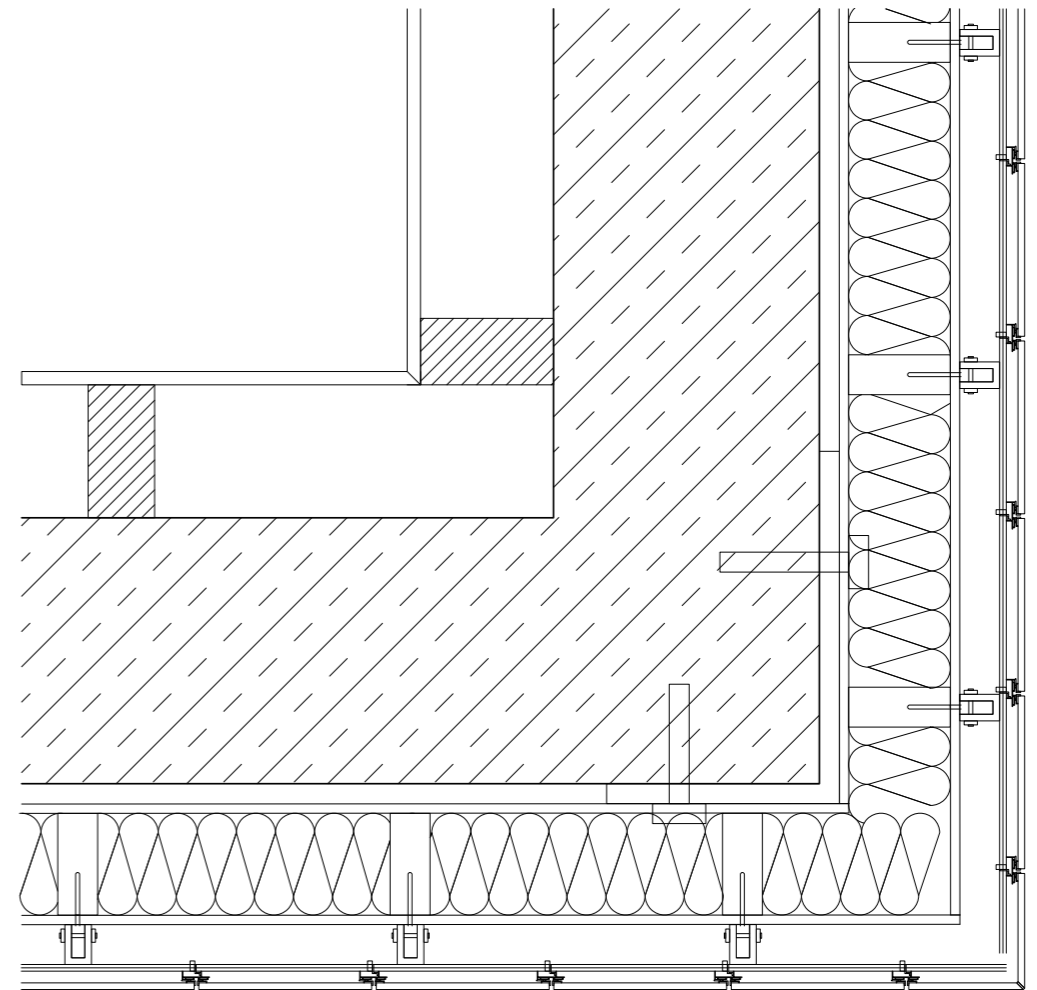
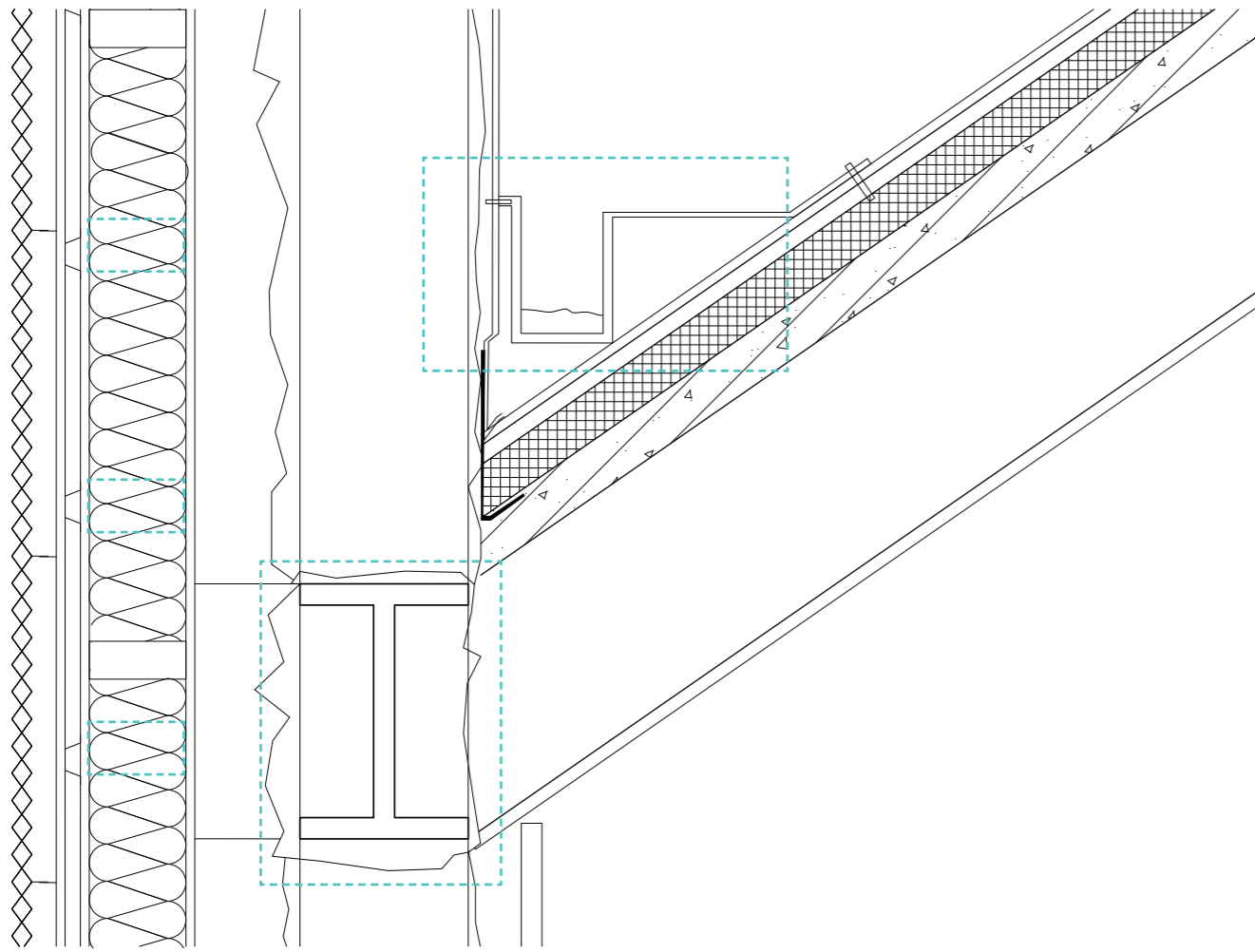
The section structure and foundations have been changed in response to changes to the column network.



**Reflection:** If the topmost floor is to be used as a large space, two very thick beams will be added to lift the roof after eliminating the middle column.





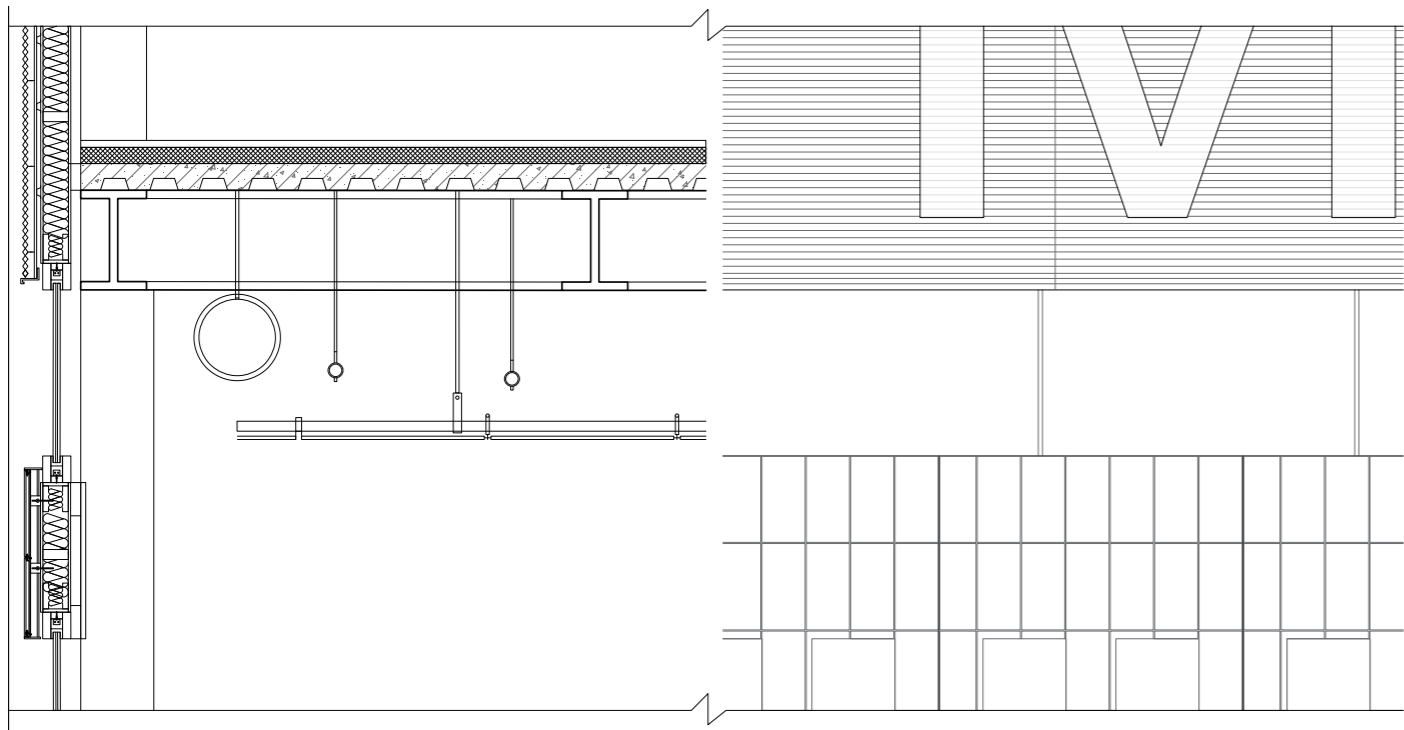
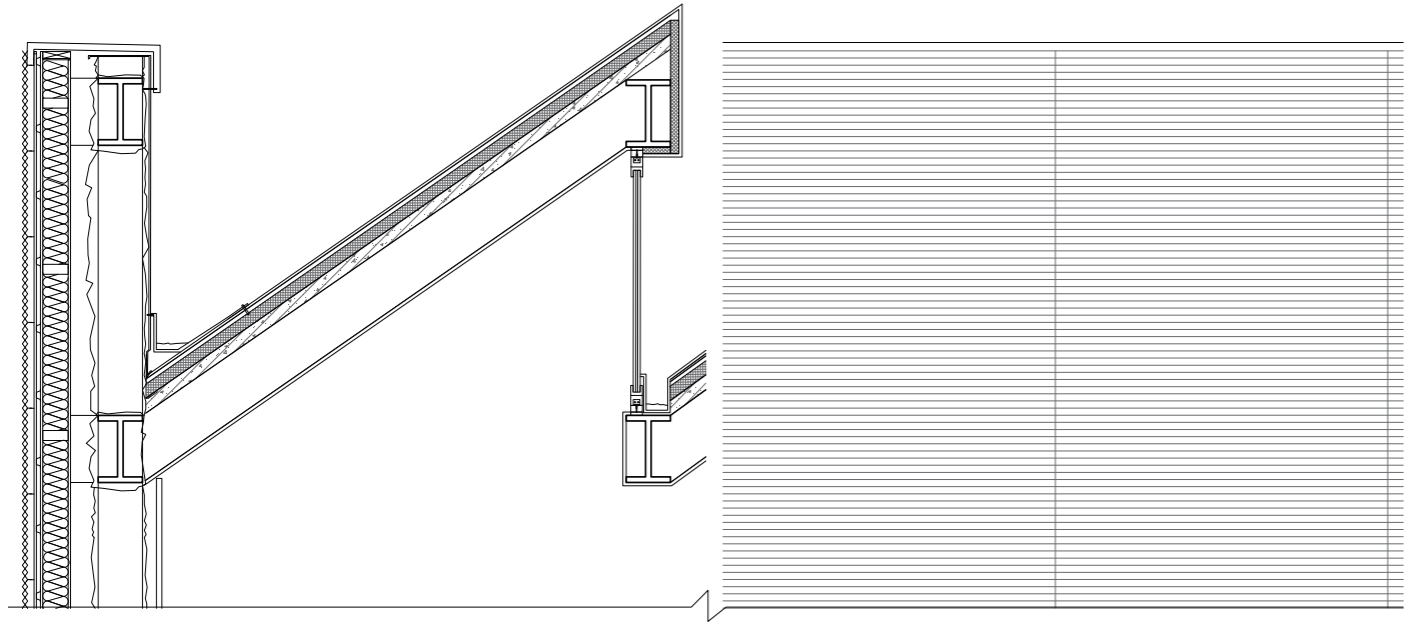


**Reflection:**

Roof gutters need to be larger, as they need to be serviced and replaced, larger than 400mm

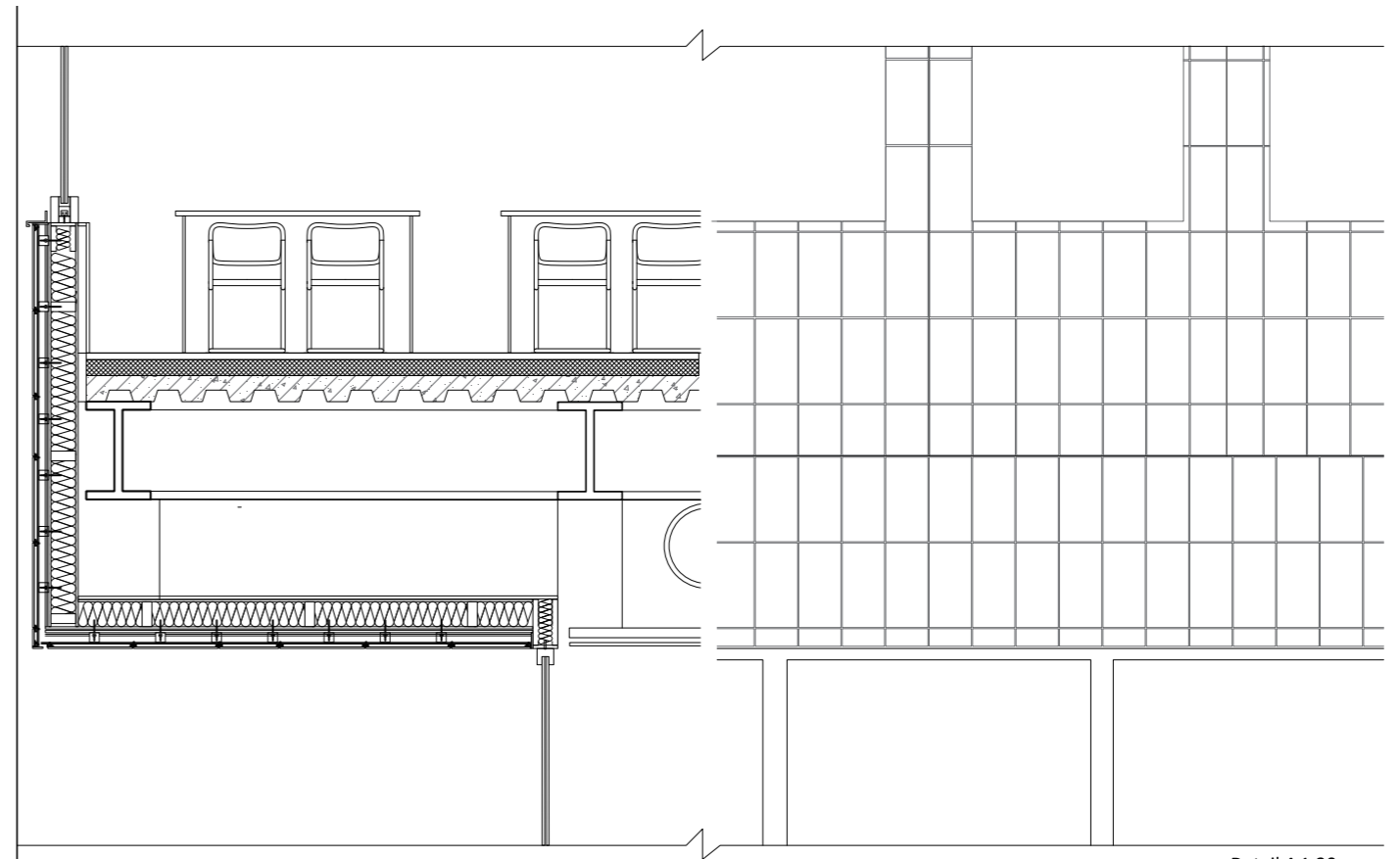
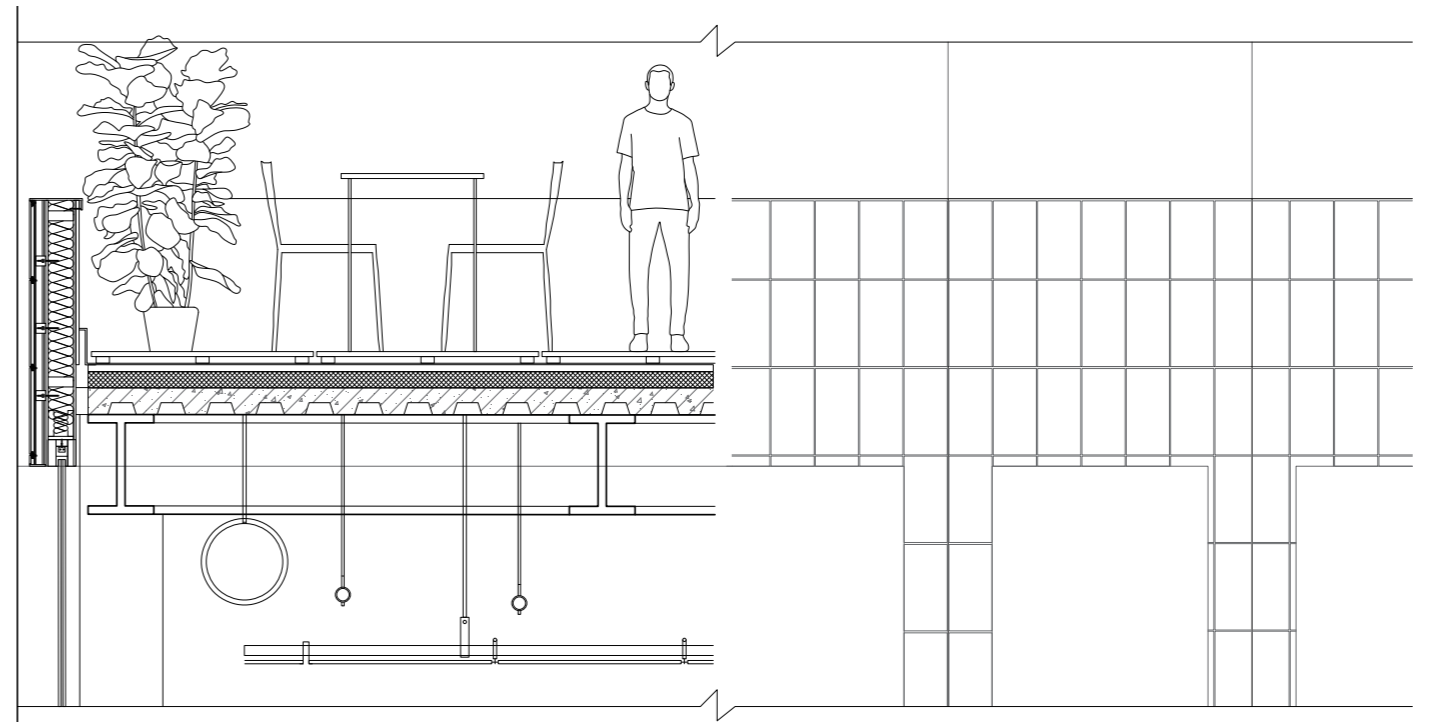
The elevation nodes have to correspond to the insulation framework

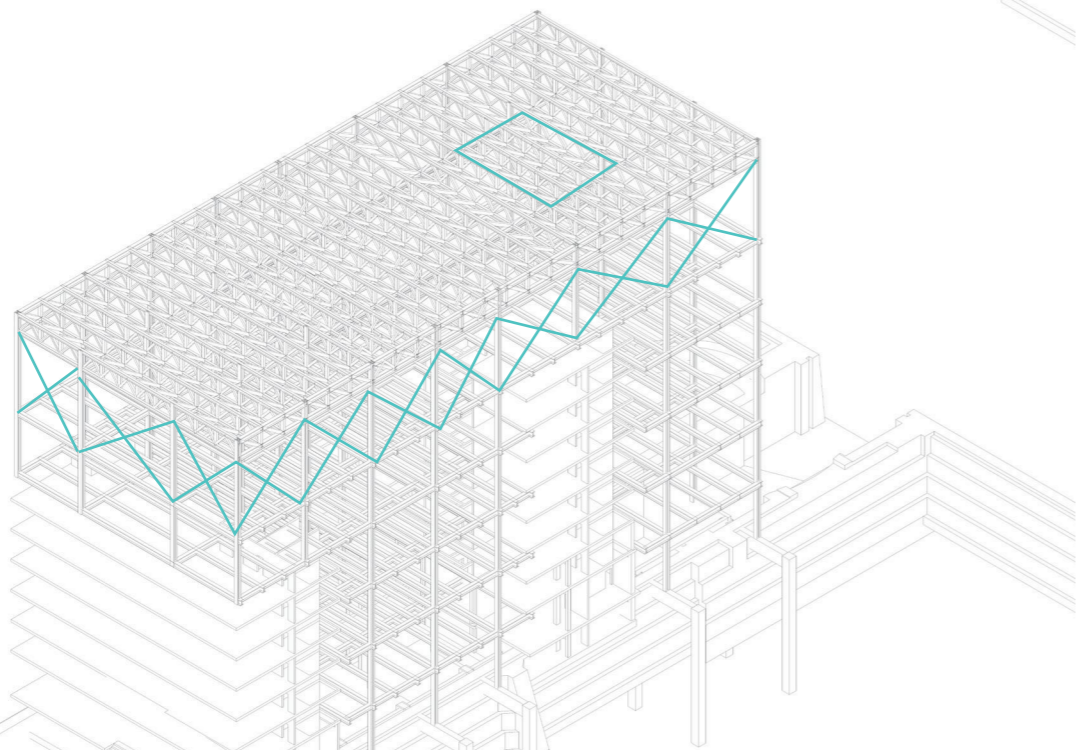
The I-beam and window frames is drawn like a diagram, the exact shape of the I-beam and the connection nodes should be drawn.



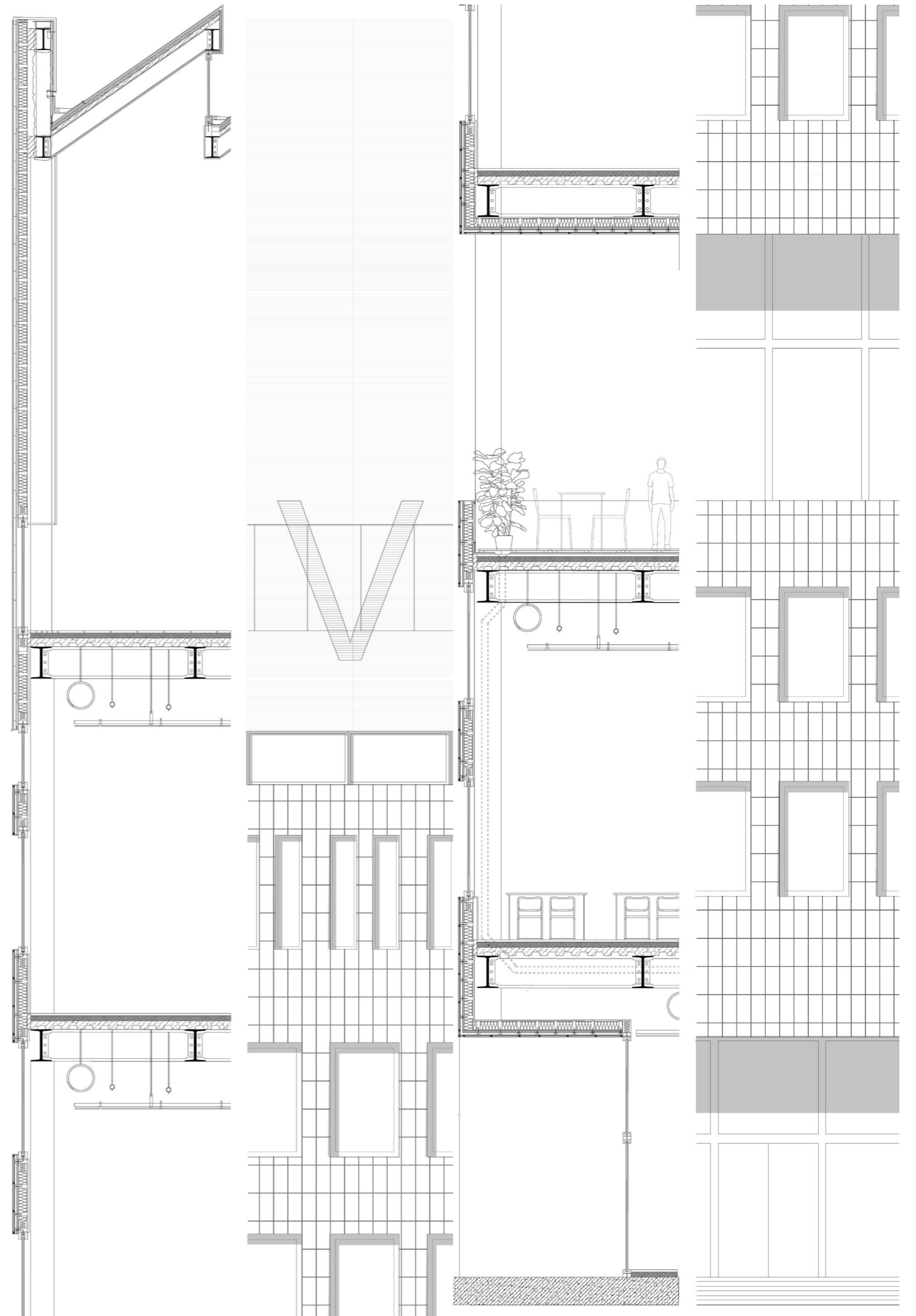
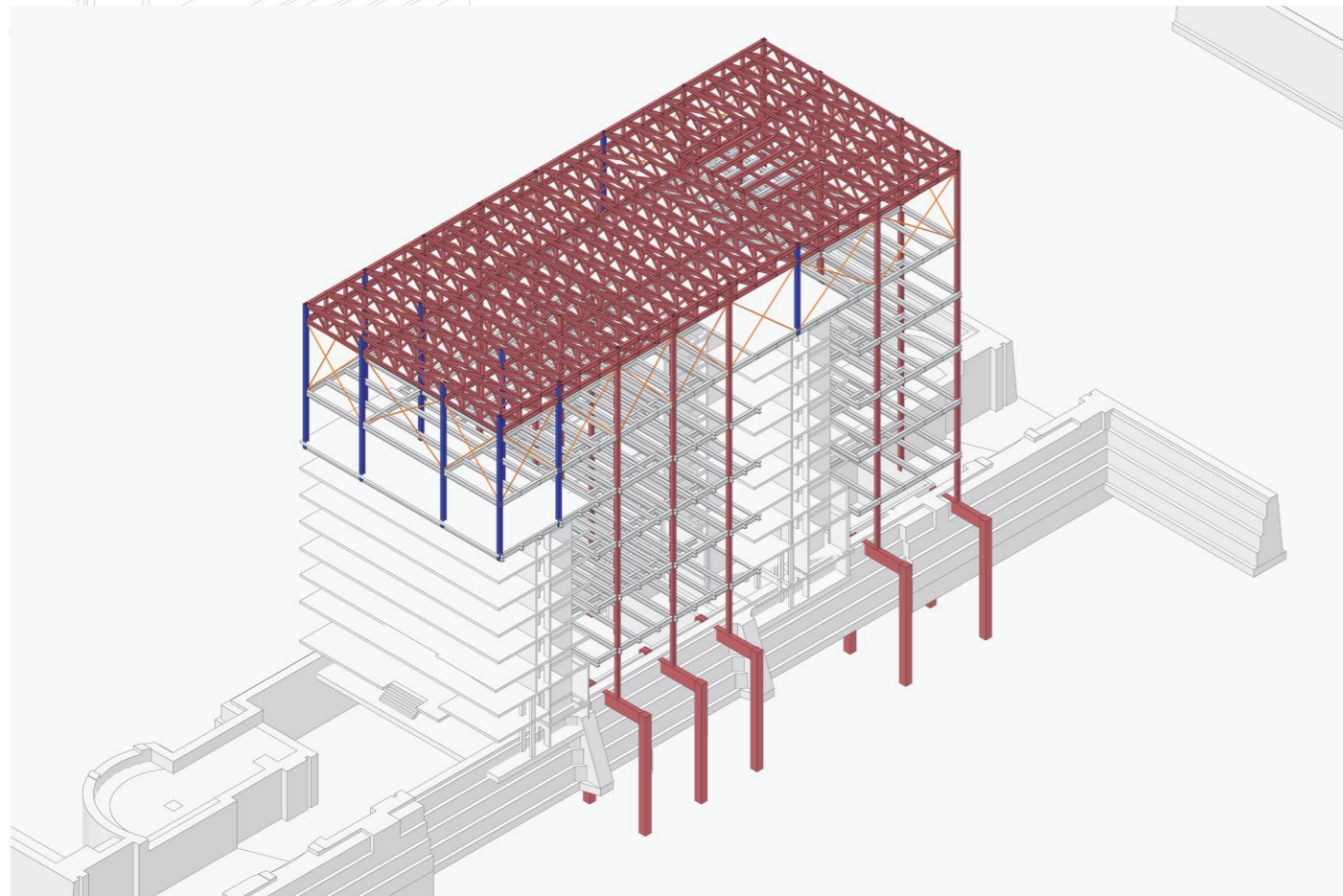
**Reflection:**  
The detail needs to match the drawing lines to the elevation .

The whole elevation detail needs to take into account the setting of the water pipes and the direction of the water flow.





**Reflection:**  
The existing structure needs to be reinforced and moving the ventilation system up to the roof can be considered.  
Need for more clarity on the relationship of structures



# FUNCTION & PLAN

AGENTSCHAP  
FACILITAIR BEDRIJF

Construction Projects  
Department



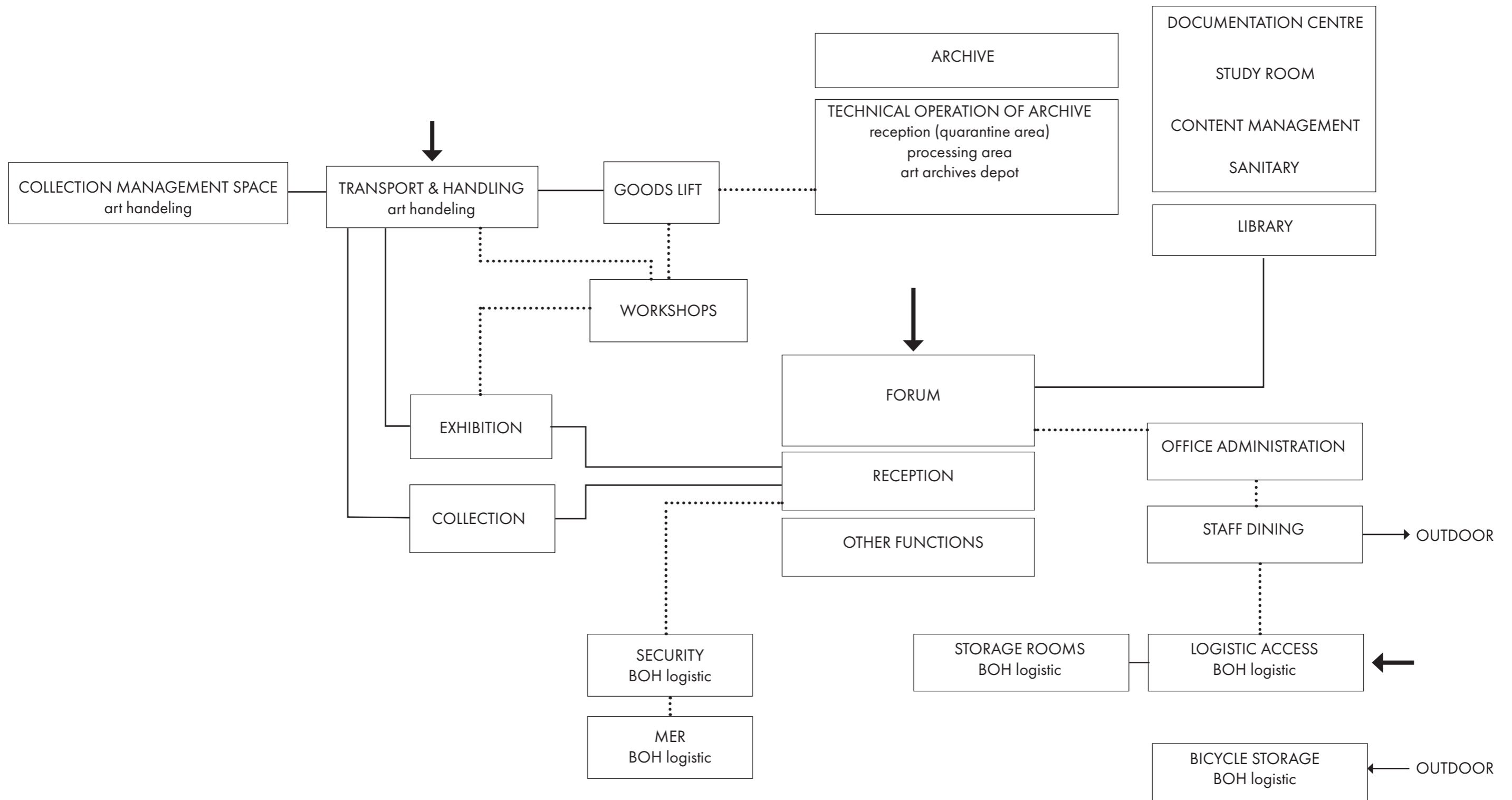
33986 - 003702 - Construction of a Flemish museum of contemporary art

SUBJECT	#	minimum net area (excl. internal and external walls, excl. circulation)	clear height min.	minimum net volume (excl. internal and external walls, excl. circulation)	grossing-up factor	Minimum gross surface area (inc. inner and outer walls, incl. circulation)	minimum gross volume (inc. internal and external walls, incl. circulation)
<b>4.2 Collection component</b>		<b>3 032</b>		<b>16 408</b>			
circuit 1		1 792		10 408	1,3	2 330	13 530
main rooms type 1	4	640	8,00	5 120			
main rooms type 2	6	624	5,00	3 120			
side rooms type 1	5	320	4,50	1 440			
cabinets	8	208	3,50	728			
circuit 2		1 040		5 200	1,3	1 352	6 760
main hall type 2	10	1 040	5,00	5 200			
round room	1	200	4,00	800	1,3	260	1 040
<b>4.3 Exhibition component</b>		<b>3 150</b>		<b>19 800</b>			
main circuit	1	1 800	6,00	10 800	1,5	2 700	16 200
secondary circuit 1	1	450	8,00	3 600	1,5	675	5 400
secondary circuit 2	2	900	6,00	5 400	1,5	1 350	8 100
<b>4.4 Library &amp; Archives</b>		<b>1 901</b>		<b>7 470</b>			
4.4.1 reading room / library	1	222	3,80	844	1,5	333	1 265
4.4.2 documentation centre	1	700	3,50	2 450	1,5	1 050	3 675
4.4.3 study area	1	40	3,50	140	1,5	60	210
4.4.4 content management/digital operation	1	39	3,50	137	1,5	59	205
4.4.5 support facilities		20	3,50	70	1,5	30	105
4.4.5.1 sanitary staff	1	inclu					
4.4.5.2 kitchenette	1	inclu					
4.4.6 archiving		130	3,50	455	1,5	195	683
4.4.6.1 office space	1	inclu					
4.4.6.2 scanning room	1	inclu					
4.4.7 technical functioning of the repository							
4.4.7.1 reception - enclosed quarantine area	1	incl					
4.4.7.2 processing area	1	inclu					
4.4.7.3 art archive depot	1	750	4,50	3 375	1,5	1 125	5 063
<b>4.5 The Forum</b>		<b>3 608</b>		<b>25 140</b>			
4.5.1 Forum main room	1	1 556	9,00	14 004	1,7	2 645	23 807
4.5.2 hair removal function							
4.5.2.1 lobby/hallway	1	570		3 420	1,7	969	5 814
4.5.2.2 reception area and cloakroom groups	1	inclu	9,00				
4.5.2.3 cloakroom and locker room	1	inclu					
4.5.2.4 counter/orientation/ticketing	1	inclu	3,00				
4.5.2.5 storage reception	1	inclu					
4.5.3 specific forum related functions							
4.5.3.1 museum shop	1	180	4,00	720	1,7	306	1 224
4.5.3.2 catering	1	370	3,00	1 110	1,7	629	1 887
4.5.3.3 multifunctional event room and storage	1	including forum	7,00				
4.5.3.4 seminar rooms	3	160	3,00	480	1,7	272	816
4.5.3.5 auditorium / cinema	1	410	9,00	3 690	1,7	697	6 273
4.5.3.6 cinema - cinema	1	210	6,00	1 260	1,7	357	2 142
4.5.3.7 educational area	1	incl.forum	3,00				
4.5.5 support facilities							
4.5.5.1 sanitary visitors	1	152	3,00	456	1,7	258	775
4.5.5.2 sanitary staff	1	incl					
4.5.5.3 First aid room	1	incl					
<b>4.6 Back-office</b>		<b>3 337</b>		<b>17 123</b>			
<b>4.6 Back-office workshops</b>		<b>375</b>		<b>1 688</b>			
4.6.1 Workplaces							
4.6.1.2 Woodworking shop	1	160	4,50	720	1,4	224	1 008
4.6.1.3 Metal workshop	1	70	4,50	315	1,4	98	441
4.6.1.4 Painting workshop	1	80	4,50	360	1,4	112	504
4.6.1.5 Audio and video room	1	30	4,50	135	1,4	42	189
4.6.1.6 Technical equipment storage	1	35	4,50	158	1,4	49	221
<b>4.7 Back-office art handling</b>		<b>1 531</b>		<b>9 748</b>			
4.7.2 Transport and handling area							
4.7.2.1 Lock / lock	1	129	6,80	877	1,4	181	1 228
4.7.2.2 Zone for loading and unloading	1	120	6,80	816	1,4	168	1 142
4.7.2.3 Transfer space	1	260	6,80	1 768	1,4	364	2 475
4.7.2.4 Registration, control and maintenance	1	incl					
4.7.2.5 Packaging area (packing/unpacking)	1	incl					
4.7.2.6 Storage room for boxes/plastic film/wrapping materials	1	30	4,50	135	1,4	42	189
4.7.2.7 Storage room for materials and tools	1	20	4,50	90	1,4	28	126
4.7.3 Room for collection management							
4.7.3.1 Quarantine room	1	27	4,50	122	1,4	38	170
4.7.3.2 Workshop	1	234	4,50	1 053	1,4	328	1 474
4.7.3.5 Photo studio	1	36	4,50	162	1,4	50	227
4.7.3.6 Closed indoor depot	1	675	7,00	4 725	1,4	945	6 615
<b>4.8 Back-office logistics and techniques</b>		<b>704</b>		<b>3 143</b>			
4.8.1 Desk security and building management	1	9	3,50	32	1,4	13	44
4.8.2 Main server room (MER)	1	20	3,50	70	1,4	28	98
4.8.3 Kitchenette	1	6	3,50	21	1,4	8	29
4.8.4 Sanitary staff separated	2	16	3,50	56	1,4	22	78
4.8.5 Changing rooms (incl. showers, separate)	2	60	3,50	210	1,4	84	294
4.8.6 Storage rooms				0			
4.8.6.1 storage room for cleaning	1	100	3,50	350	1,4	140	490
4.8.6.2 central storage logistics	1	250	4,50	1 125	1,4	350	1 575
4.8.7 Bicycle shed	1	162	4,50	729	1,4	227	1 021
4.8.8 Technical rooms		as required					
4.8.9 Access for logistics							
4.8.9.1 lock / lock	1	40	6,80	272	1,4	56	381
4.8.9.2 zone for loading and unloading	1	41	6,80	279	1,4	57	390

ANNEX

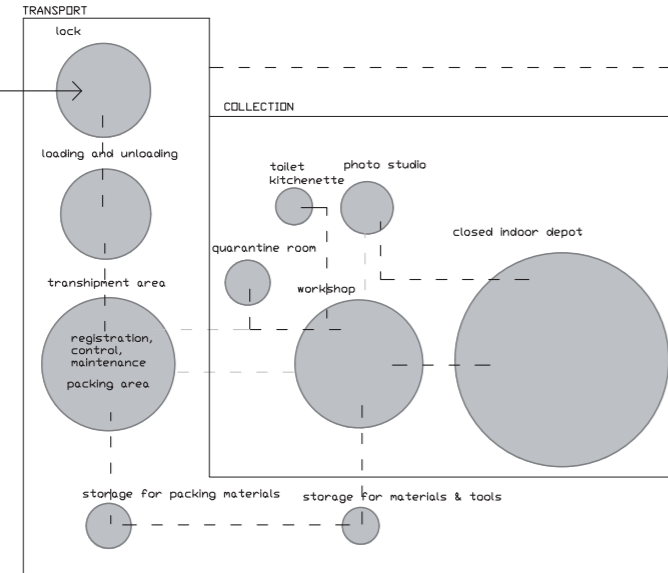
Table of requirements for the future Flemish Contemporary Art Museum

Back-office administration		727		2 545		
Office space for administration						
Office workplaces	1	429	3,50	1 502	1,4	601
Multifunctional consultation area / quiet workplaces	3	36	3,50	126	1,4	50
Meeting rooms		including seminar rooms				
reception area for visitors and staff	1	incl.forum	3,50			
locker room staff	1	14	3,50	49	1,4	20
Copy and printer room / storeroom	2	30	3,50	105	1,4	42
Archive administration	1	75	3,50	263	1,4	105
kitchenette	as required	20	3,50	70	1,4	28
Sanitary staff (separated)	1	23	3,50	81	1,4	32
Staff dining room with cooking facilities						
canteen staff	1	100	3,50	350	1,4	140
kitchen		incl				
storage room near kitchen		incl				
<b>Outdoor areas</b>						
outdoor forum	1	300				
outdoor area staff	1	50				

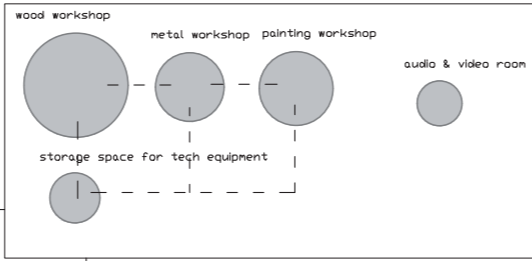


← entrance  
 — direct connection  
 ..... proximity to

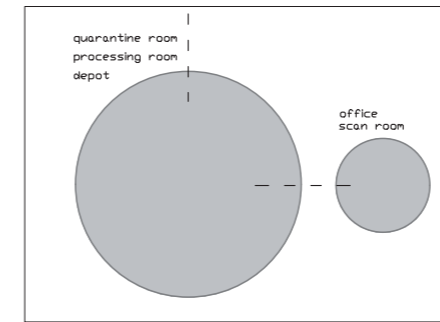
ART HANDLING



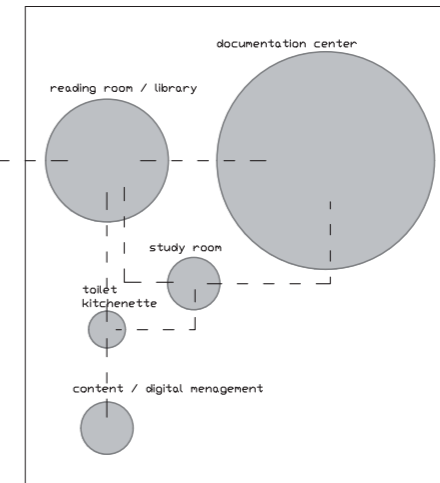
WORKSHOPS



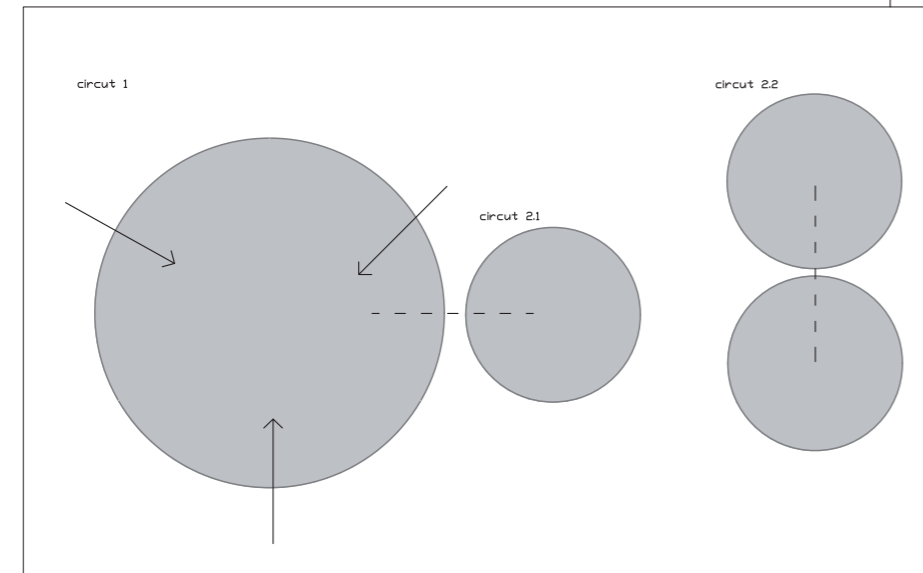
ARCHIVE



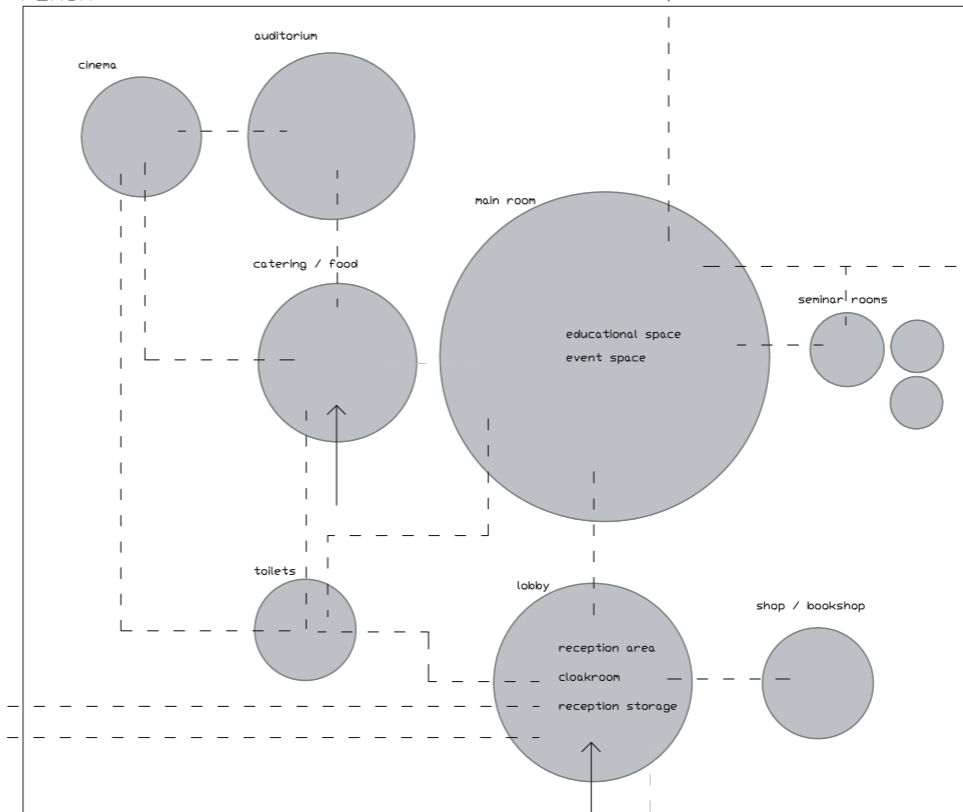
LIBRARY



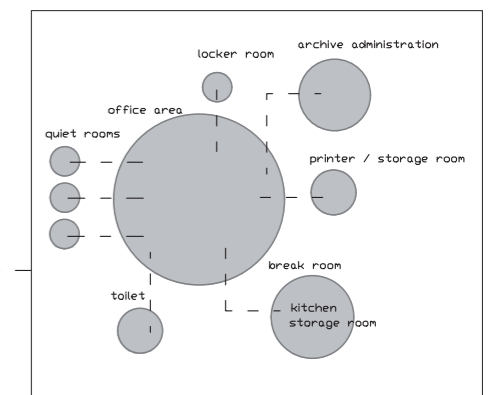
EXHIBITION



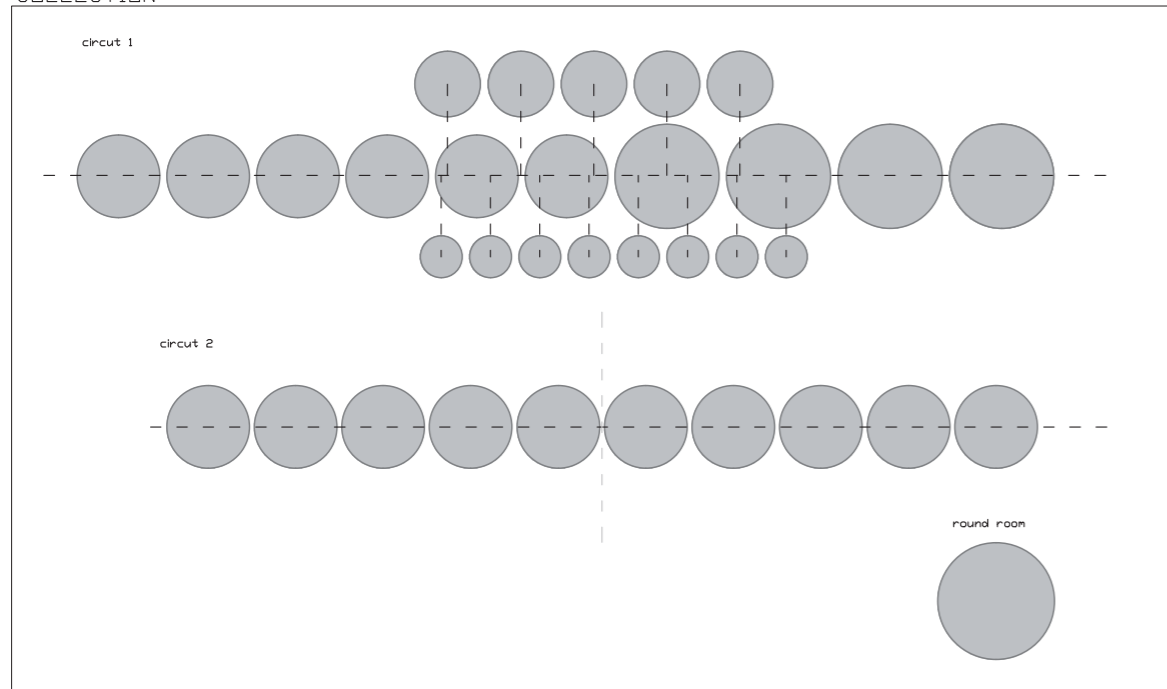
FORUM



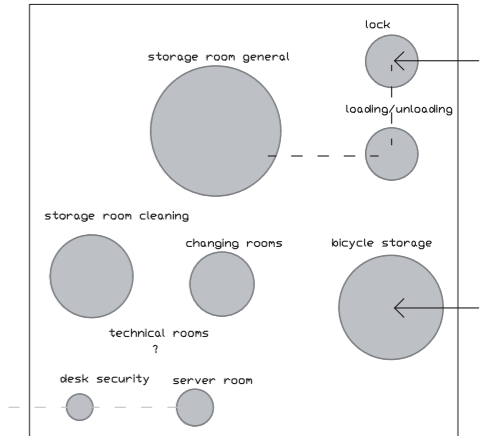
OFFICE ADMINISTRATION



COLLECTION



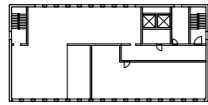
LOGISTICS & TECHNIQUES



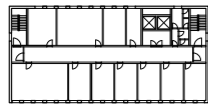
library & archives  
 H=3.5m  
 1901m<sup>2</sup> from **2350m<sup>2</sup>**  
 maybe cancel 1 floor  
 for

reading room 222m<sup>2</sup> h=3.8m  
 art archive depot 750m<sup>2</sup> h=4.5m

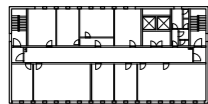
TOWER N 06  
 H=3.3m  
 470m<sup>2</sup>



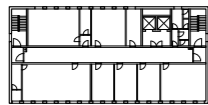
TOWER N 05  
 H=3.3m  
 470m<sup>2</sup>



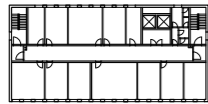
TOWER N 04  
 H=3.3m  
 470m<sup>2</sup>



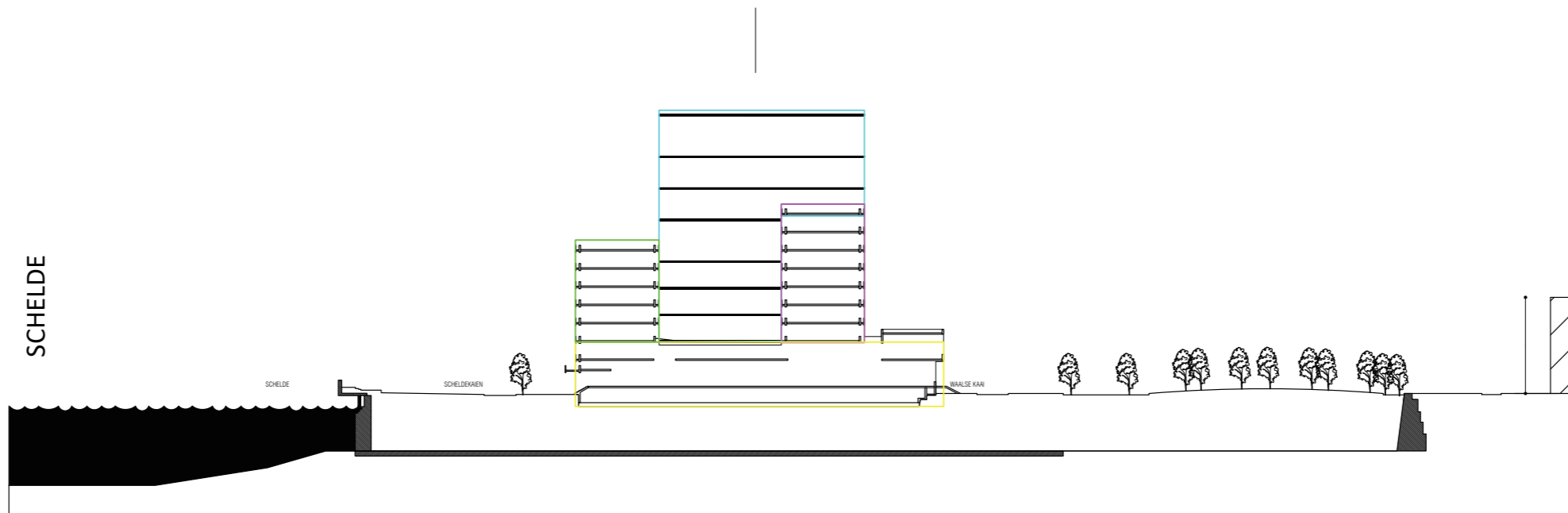
TOWER N 03  
 H=3.3m  
 470m<sup>2</sup>



TOWER N 02  
 H=3.3m  
 470m<sup>2</sup>



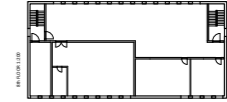
7116m<sup>2</sup>  
 1.collection component 3032m<sup>2</sup> H=3.5-8m  
 2.exhibition component 3150m<sup>2</sup> H=6-8m  
 3.back office workshops 375m<sup>2</sup> H=4.5m  
 4.transport and handling area 559m<sup>2</sup> H=4.5-7m  
 800m<sup>2</sup>/layer



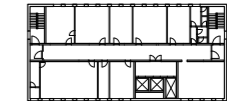
**3290m<sup>2</sup>-2floor=2350m<sup>2</sup>**  
 1.back office logistics and techniques  
 H=3.5m 704m<sup>2</sup>  
 2.back-office administration  
 727m<sup>2</sup> H=3.5m

maybe cancel 2 floor  
 for  
 room for collection management  
 972m<sup>2</sup> H=4.5-7m

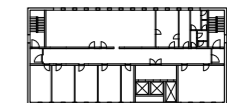
TOWER S 08  
 H=3.3m  
 470m<sup>2</sup>



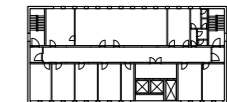
TOWER S 07  
 H=3.3m  
 470m<sup>2</sup>



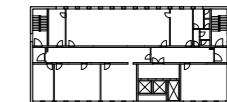
TOWER S 06  
 H=3.3m  
 470m<sup>2</sup>



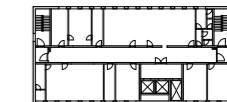
TOWER S 05  
 H=3.3m  
 470m<sup>2</sup>



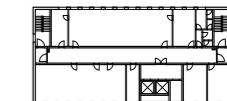
TOWER S 04  
 H=3.3m  
 470m<sup>2</sup>



TOWER S 03  
 H=3.3m  
 470m<sup>2</sup>



TOWER S 02  
 H=3.3m  
 470m<sup>2</sup>

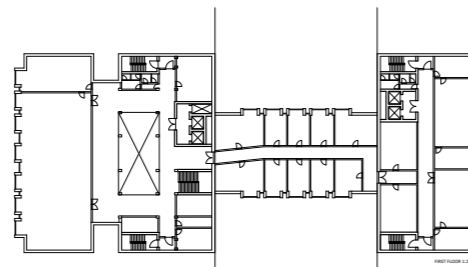


**4212m<sup>2</sup> THE FORUM 3608m<sup>2</sup>**

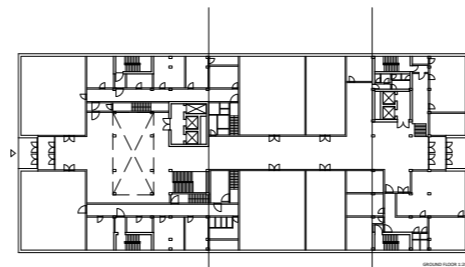
- 1.forum main room 1556m<sup>2</sup> H=9m
- 2.hair removal fuction 570m<sup>2</sup> H=3-9m
- 3.specific forum related functions 1330m<sup>2</sup> H=3-9m
- 4.support facilities 152m<sup>2</sup> H=3m

A.Plus the new section in the middle  
 B.Some functions underground

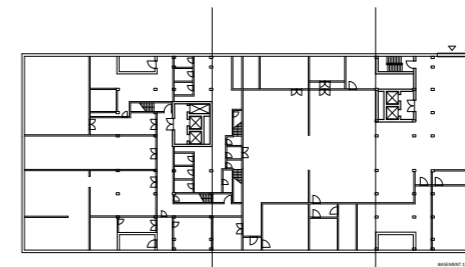
question for underground part, a or b?



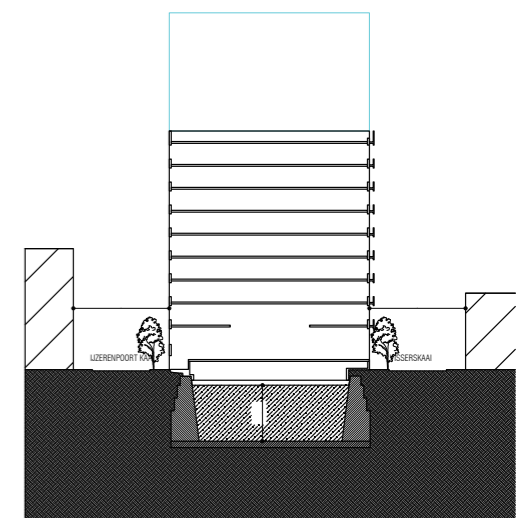
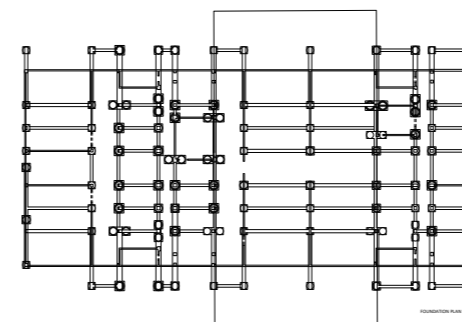
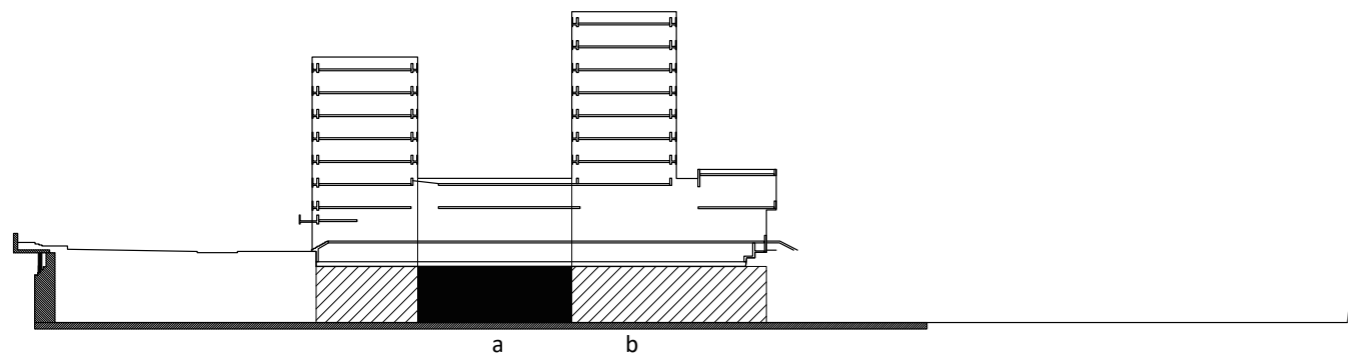
FIRST FLOOR  
 H=3.4m  
 1408m<sup>2</sup>

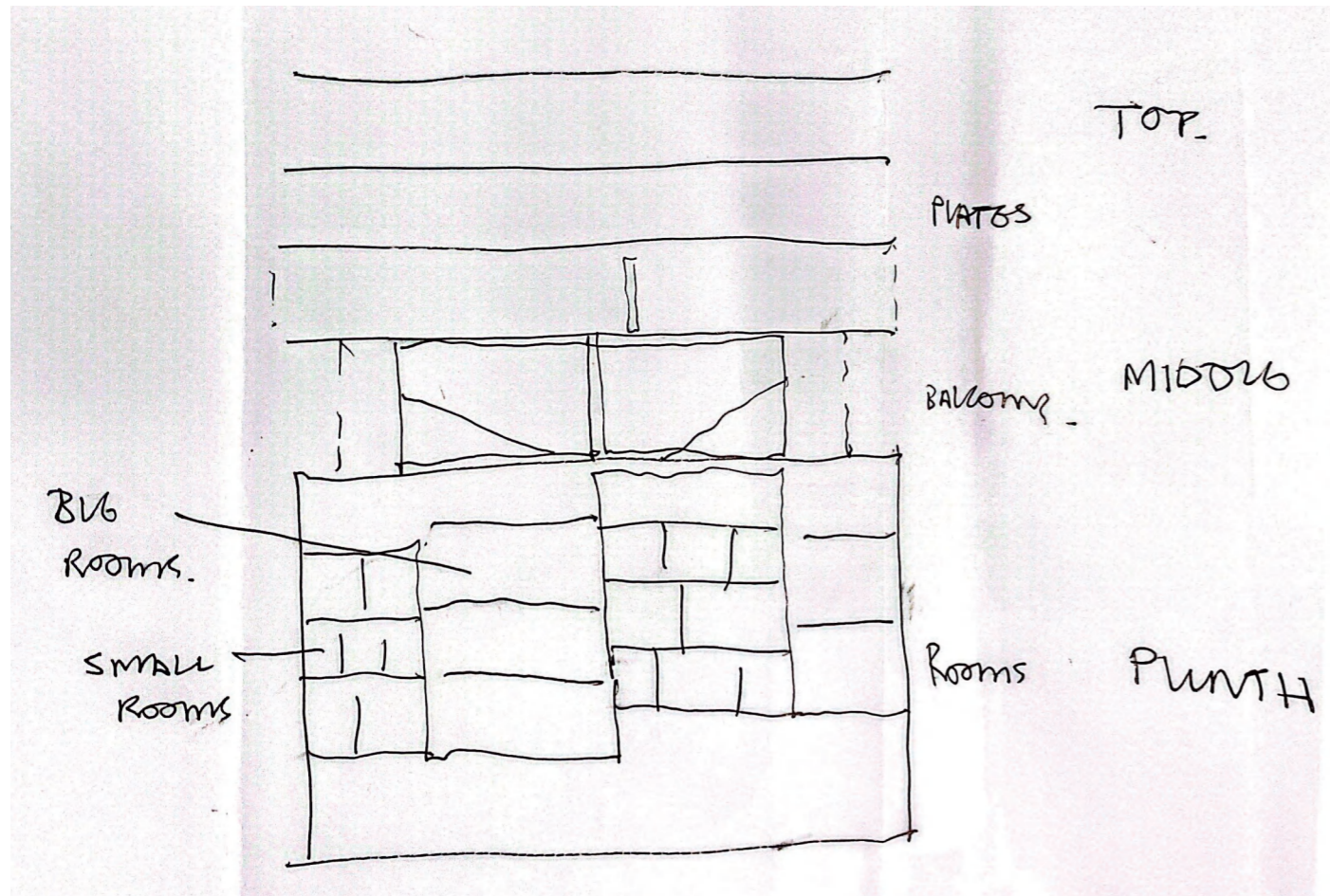
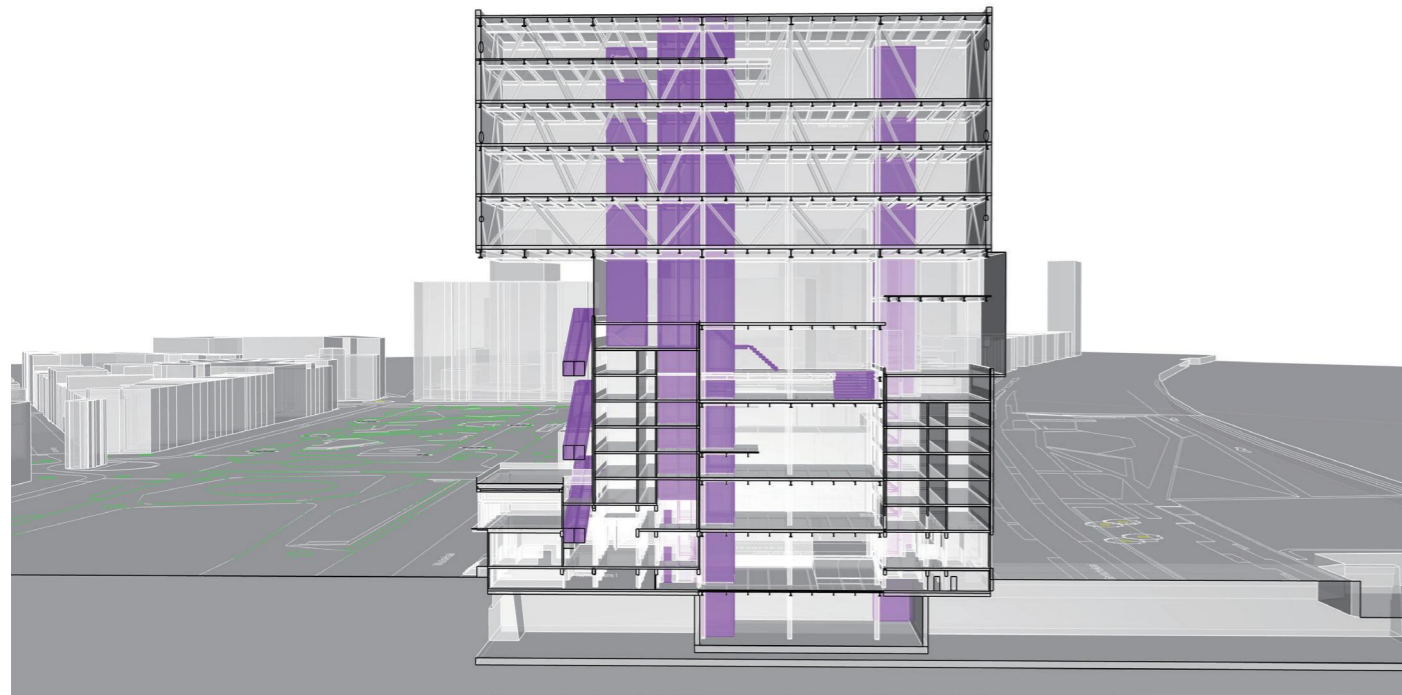


GROUND FLOOR  
 H=5.1m  
 2203m<sup>2</sup>-1402m<sup>2</sup>

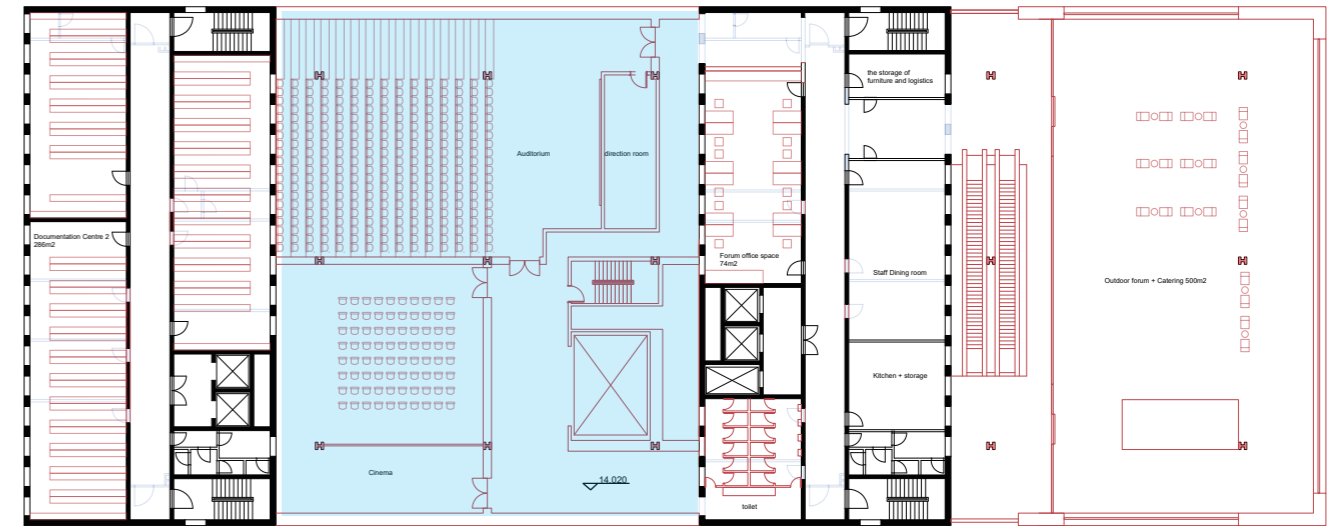


BASEMENT  
 H=3.0m  
 2203m<sup>2</sup>--1402m<sup>2</sup>

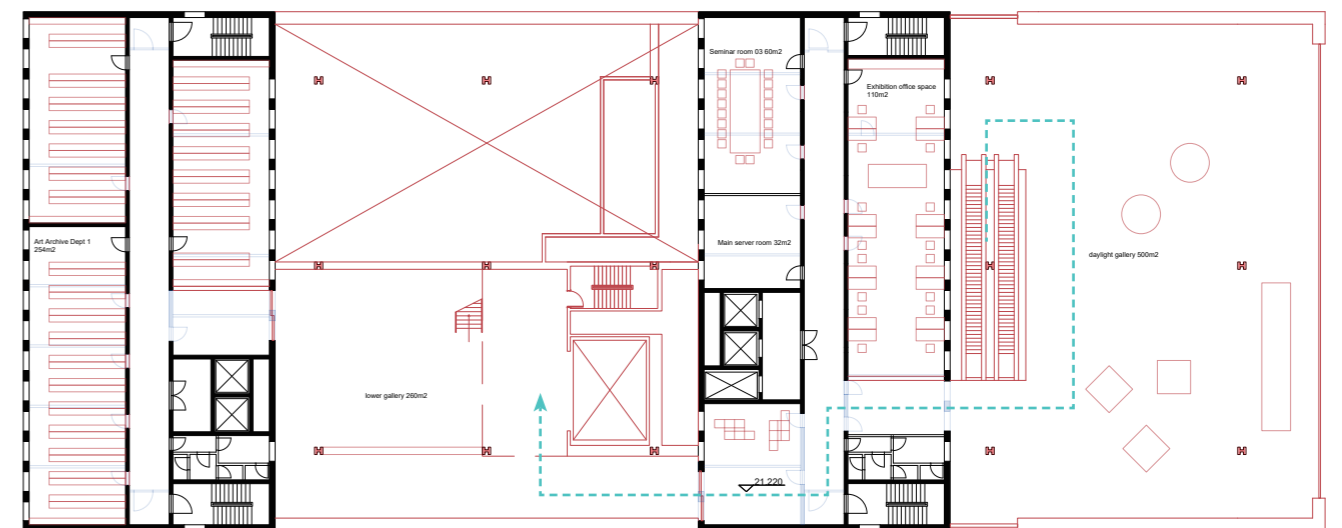




**Reflection:**  
 Tidy up the existing body blocks and don't let the lines deviate too much.  
 The relationship between the blocks would be better reflected by changing the middle glass level balcony to an outdoor balcony.  
 The use of layers above and blocks below will make the structure clearer.

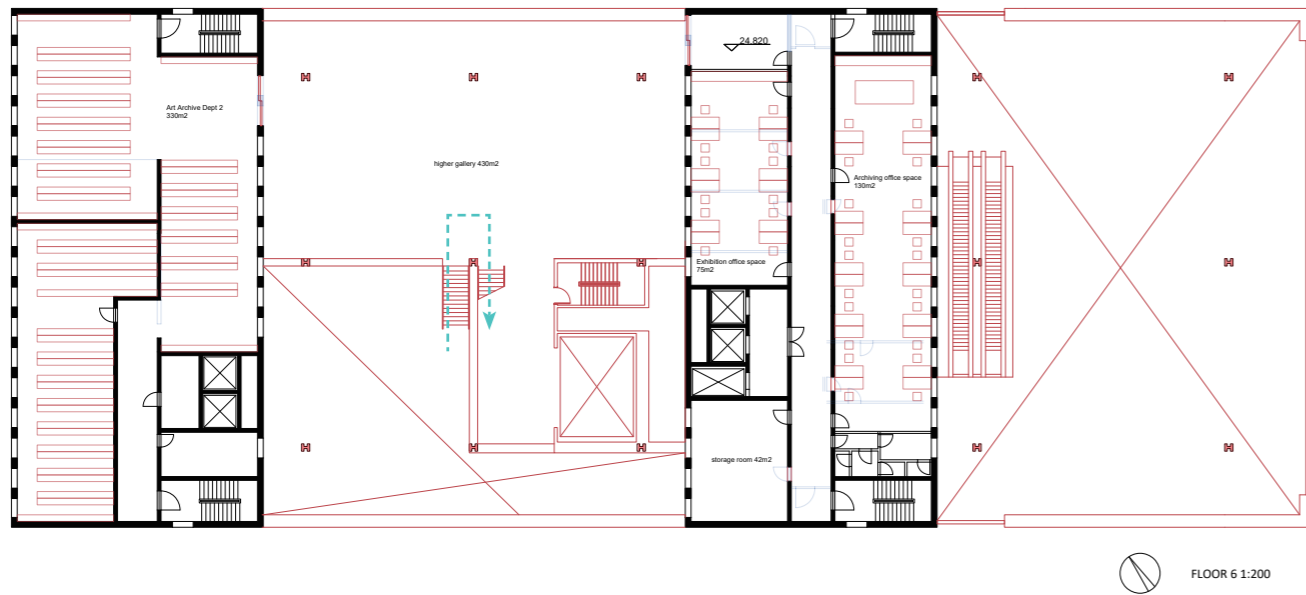


FLOOR 3 1:200

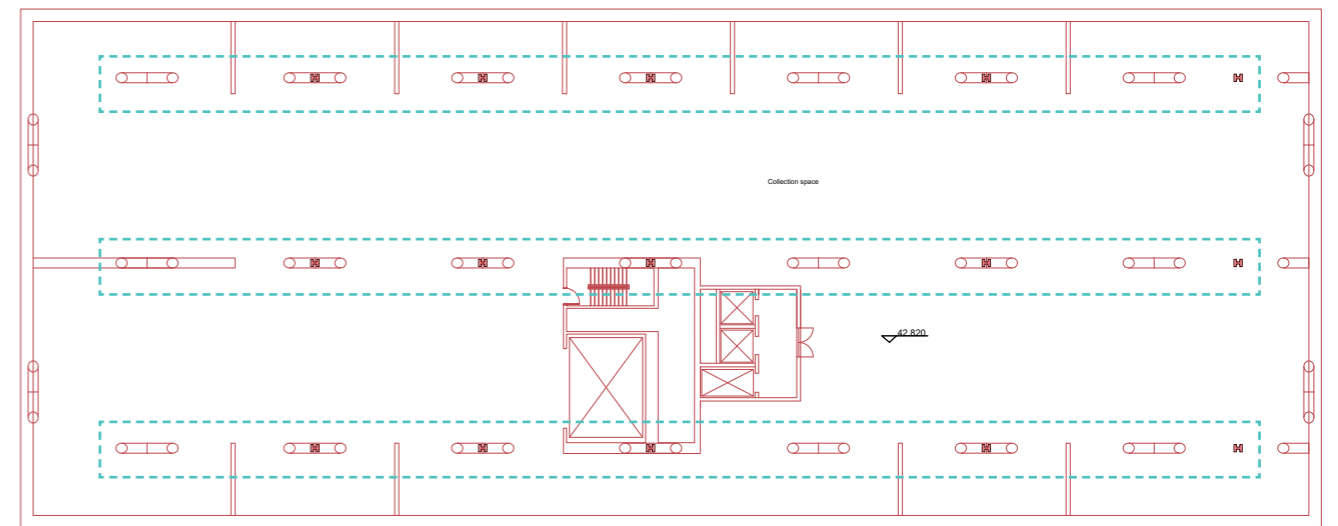


FLOOR 5 1:200

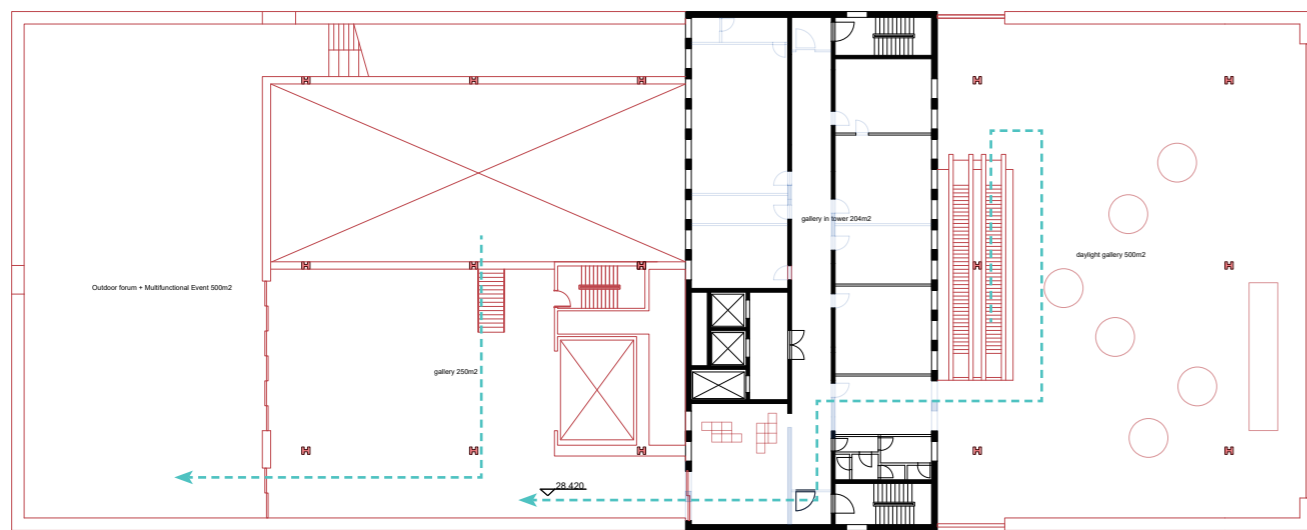




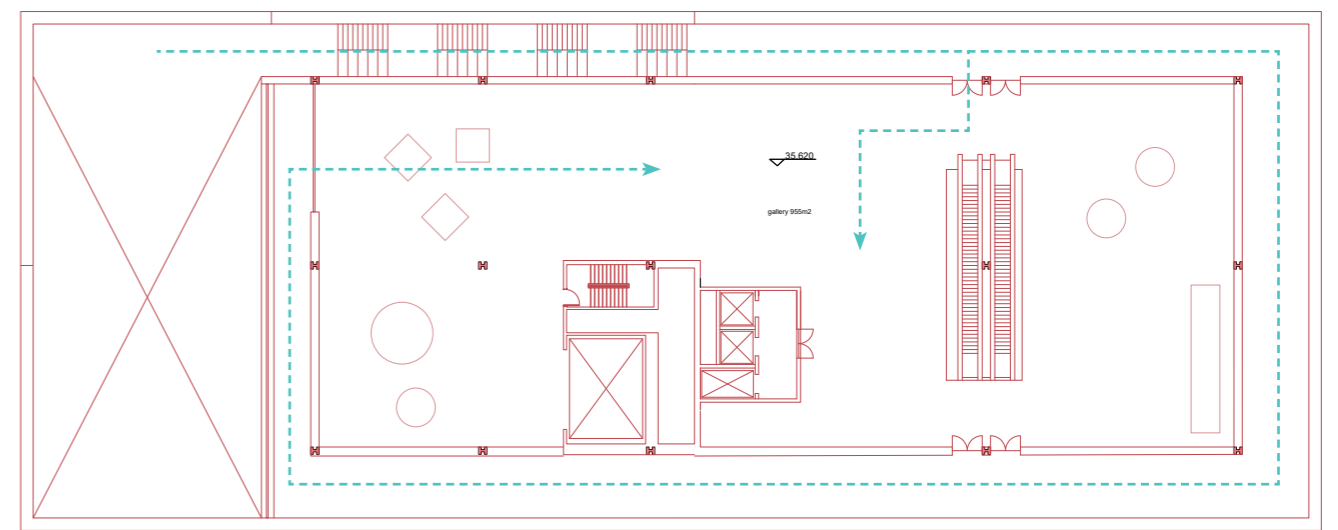
FLOOR 6 1:200



FLOOR 10 1:200



FLOOR 7 1:200



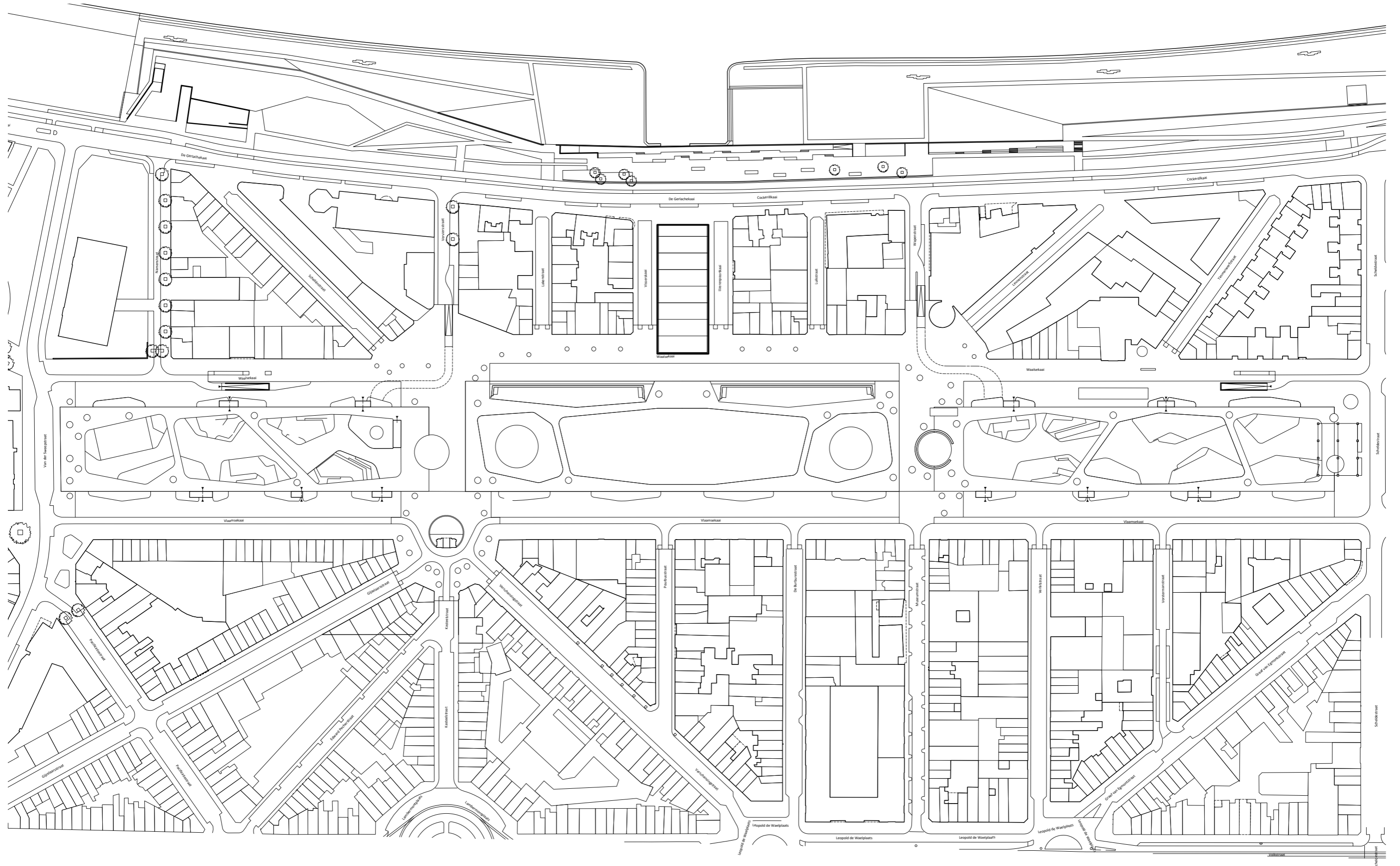
FLOOR 9 1:200

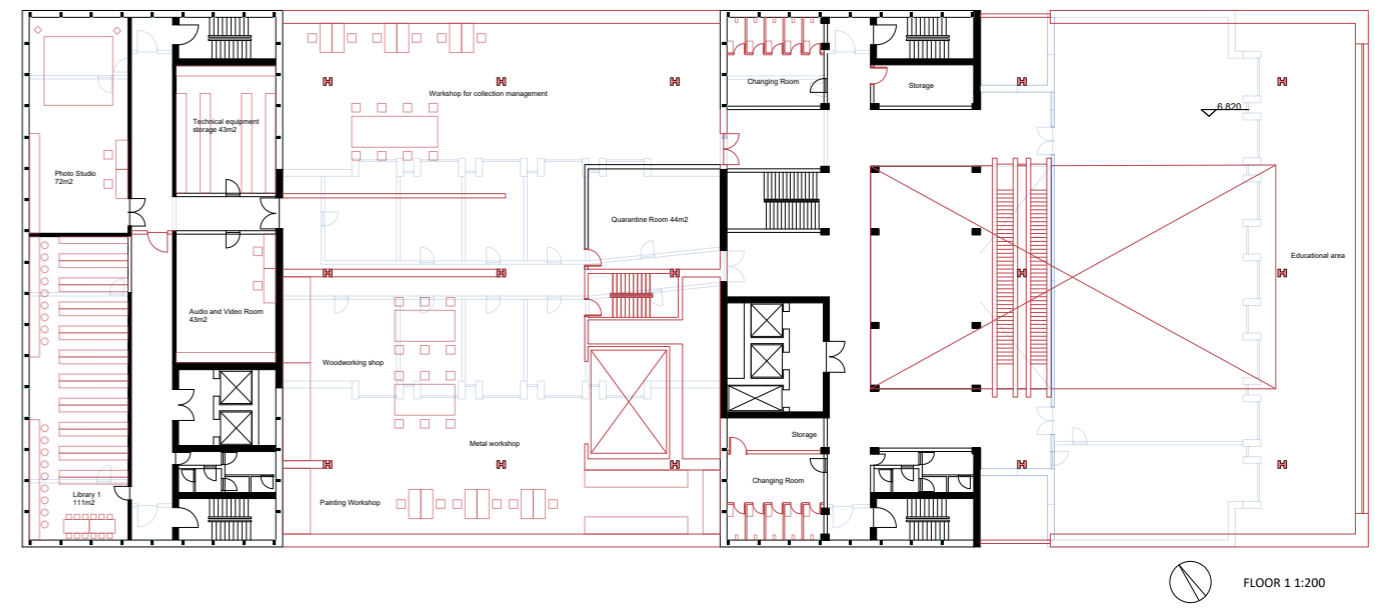
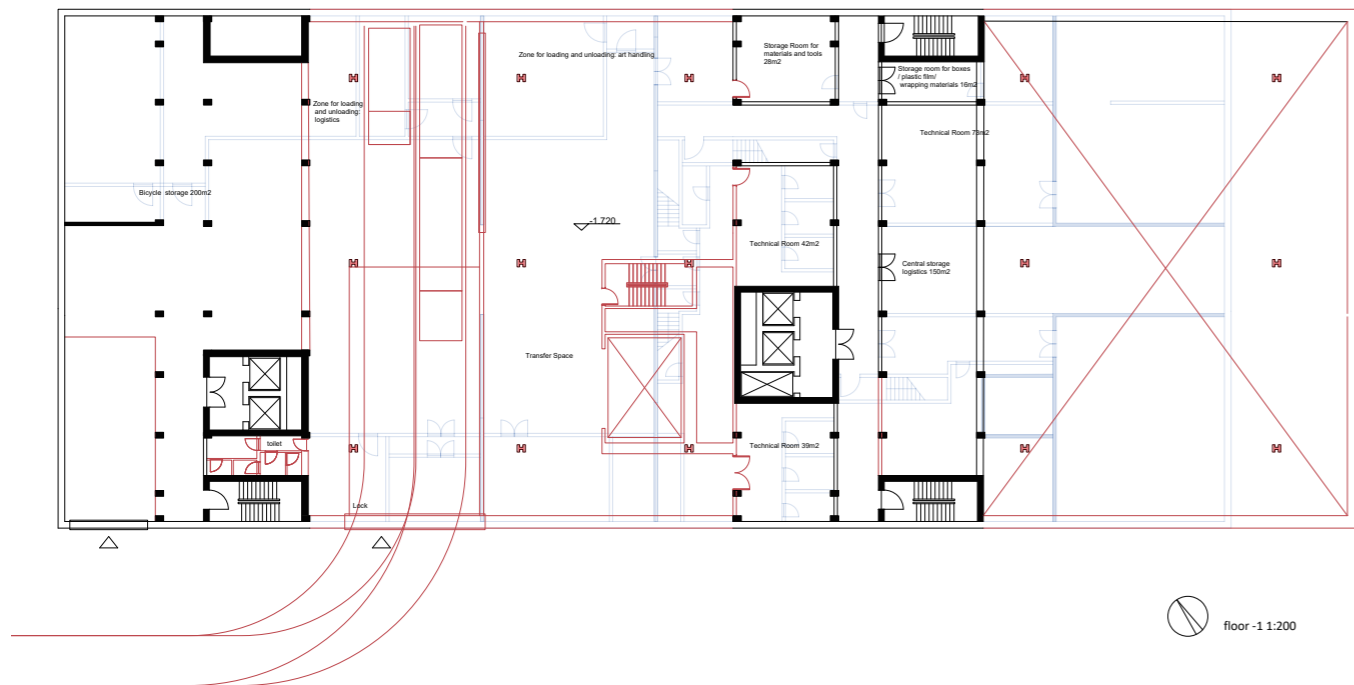
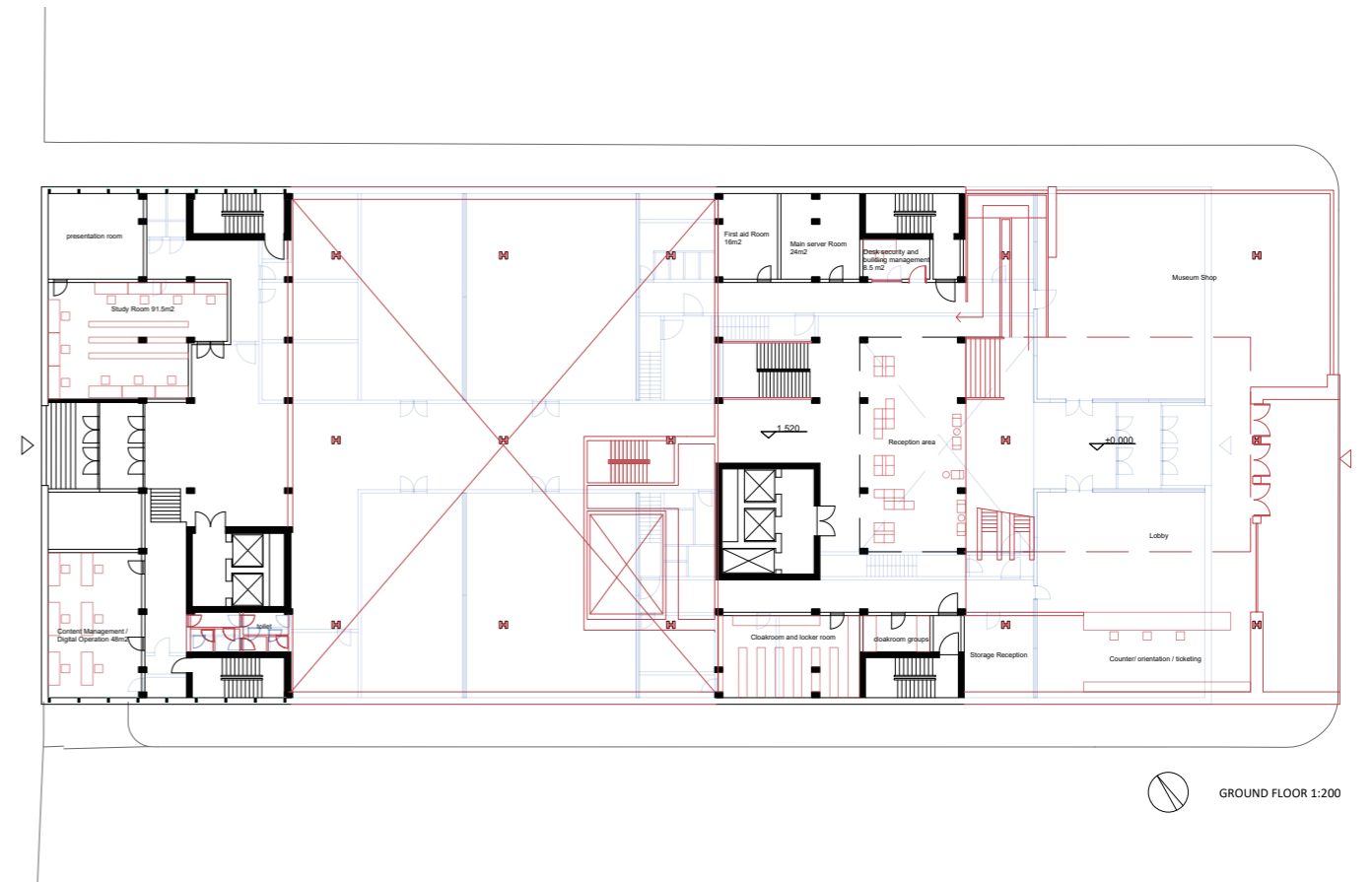
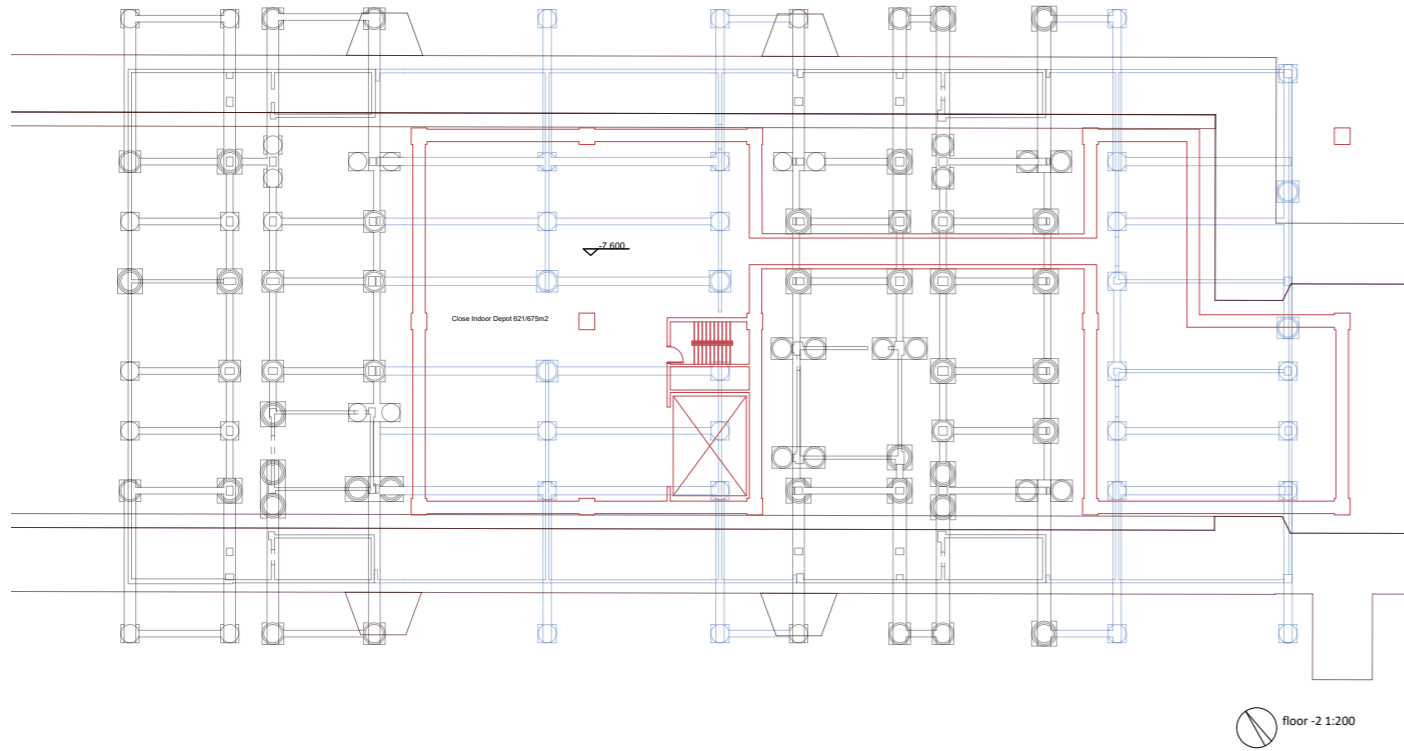
**Reflection:**

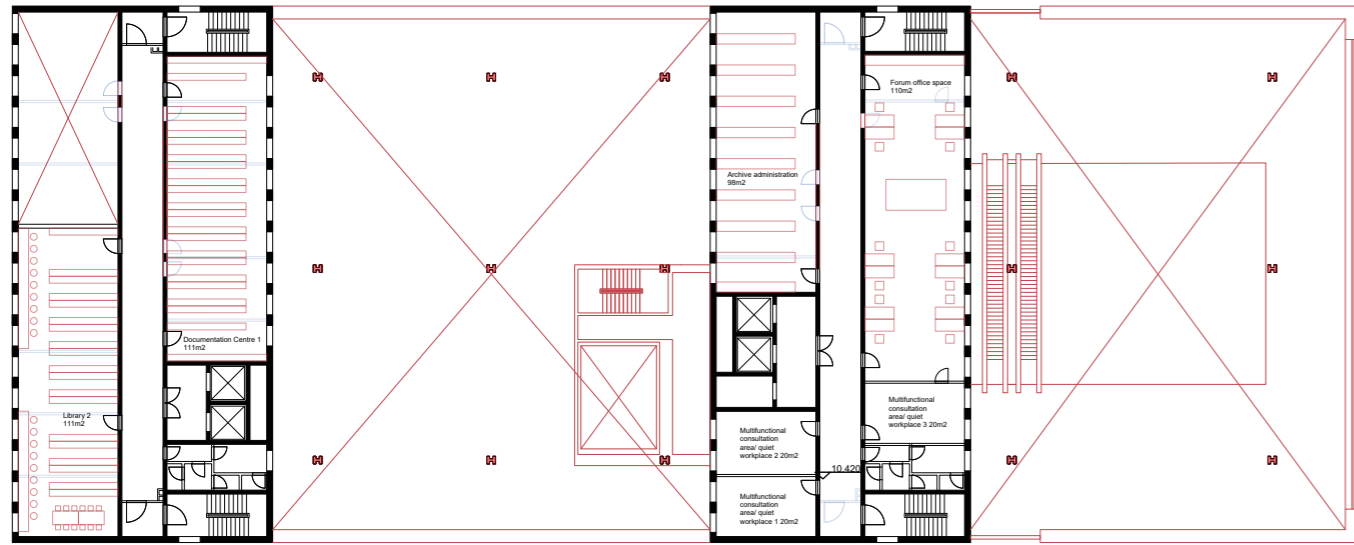
The current traffic flow is too troublesome and the logic needs to be simplified. Especially in places like cinemas where people are gathered, there needs to be enough space for people to stop and pass through, as well as easier directionality.

**Reflection:**

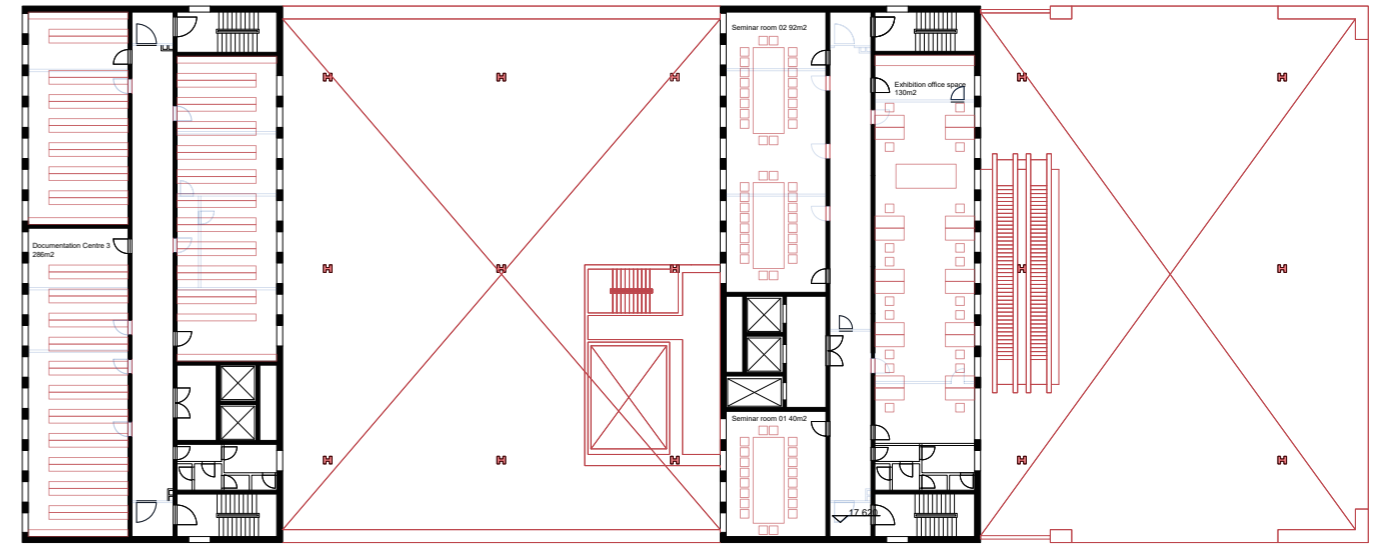
The large number of sloping columns affects the space a lot, is there any way to see if they can be removed? Does the gallery on the balcony level have to be this big? Would it be too much?



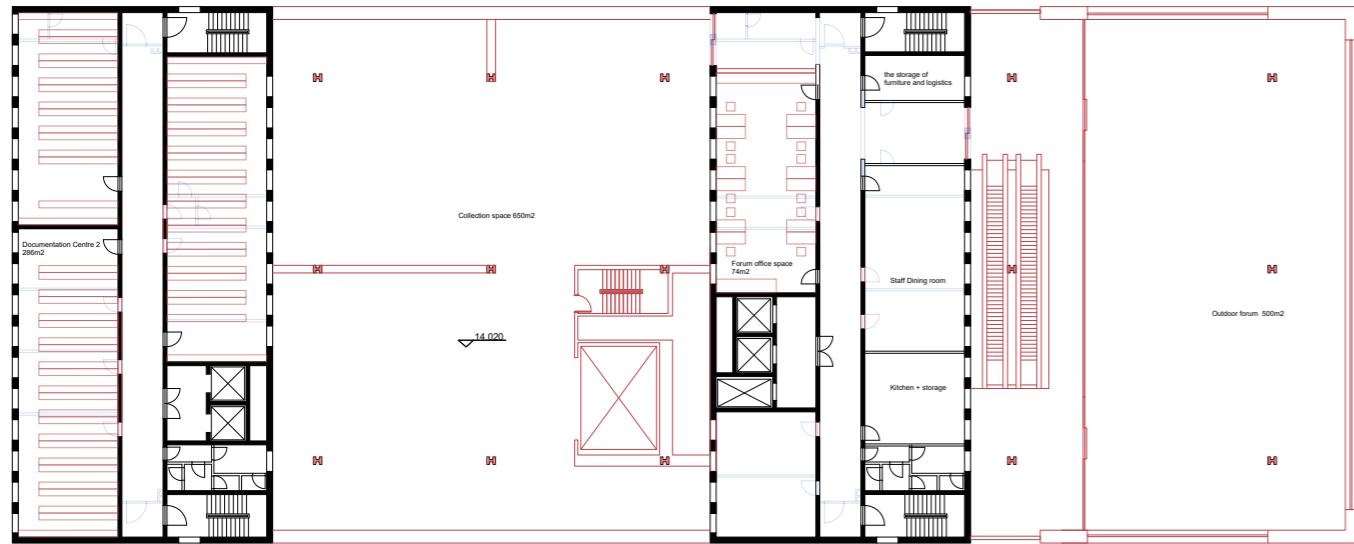




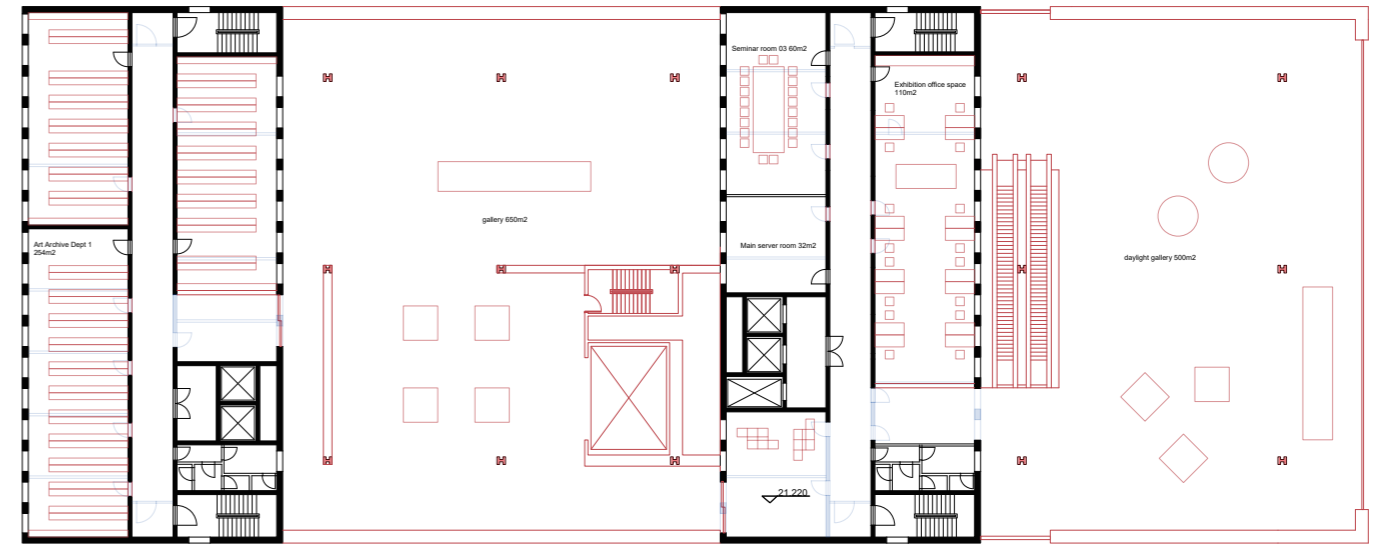
FLOOR 2 1:200



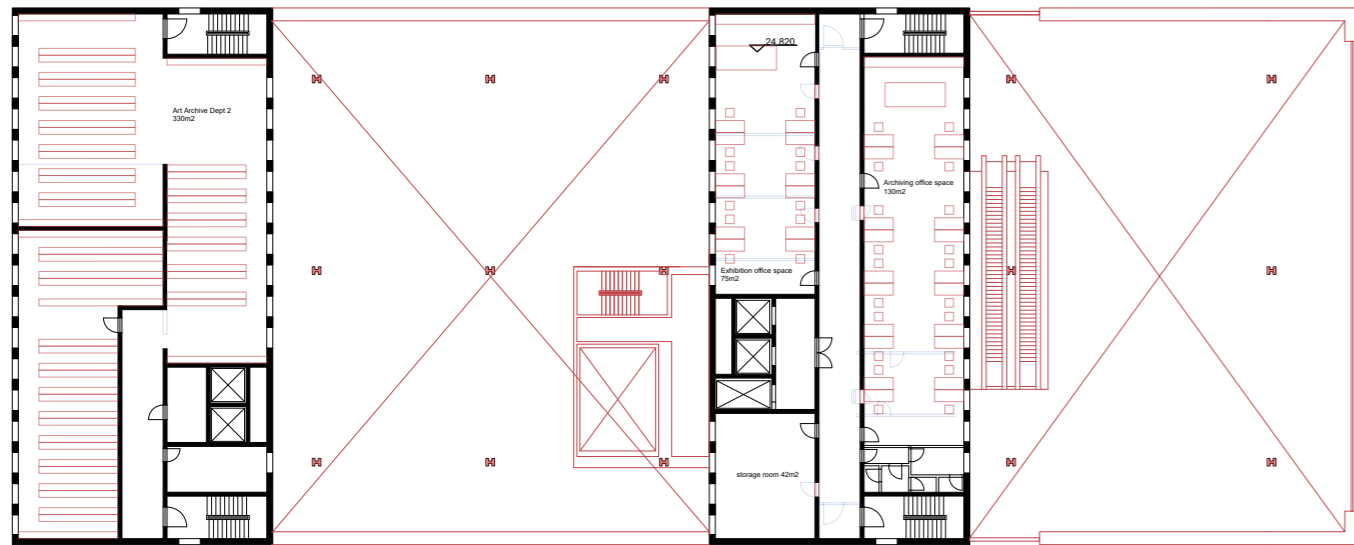
FLOOR 4 1:200



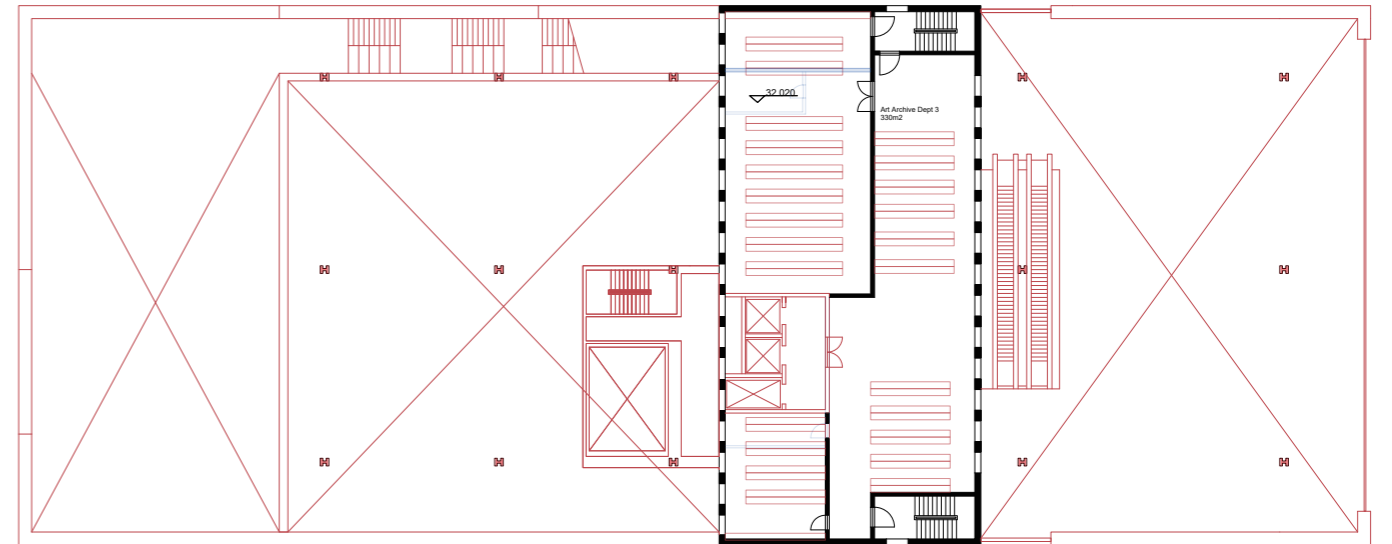
FLOOR 3 1:200



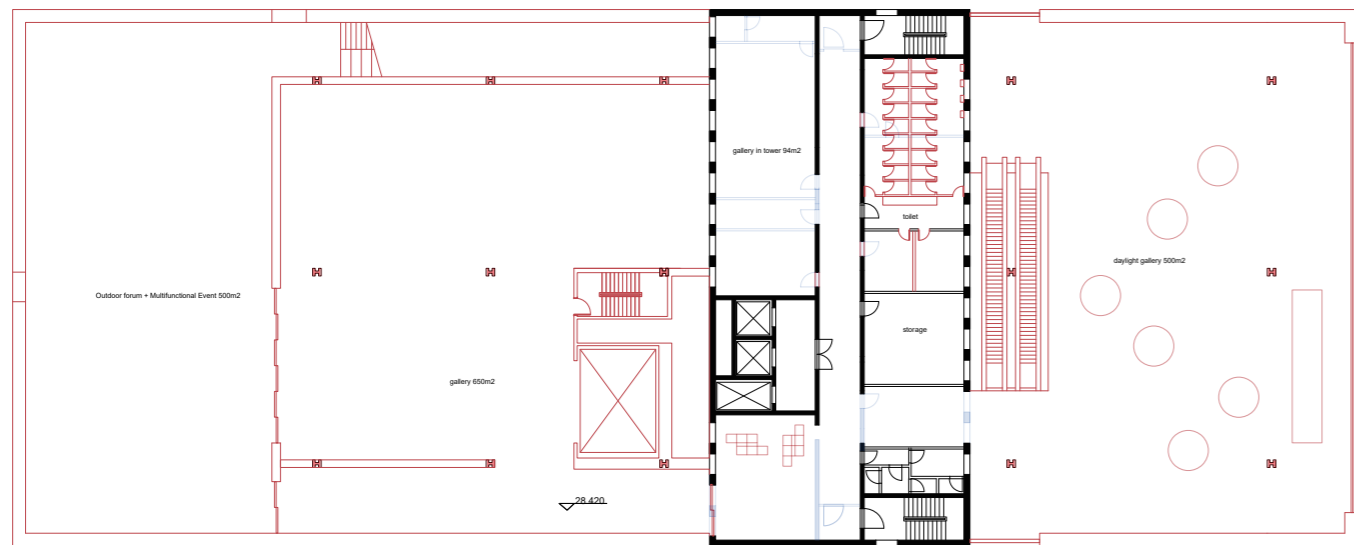
FLOOR 5 1:200



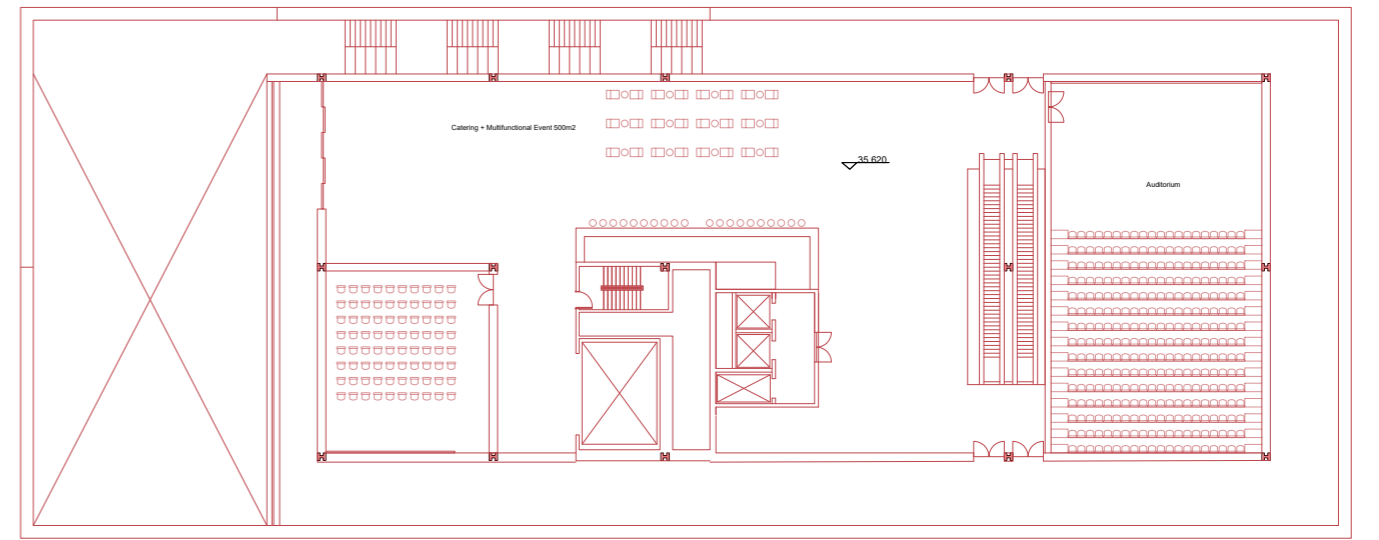
FLOOR 6 1:200



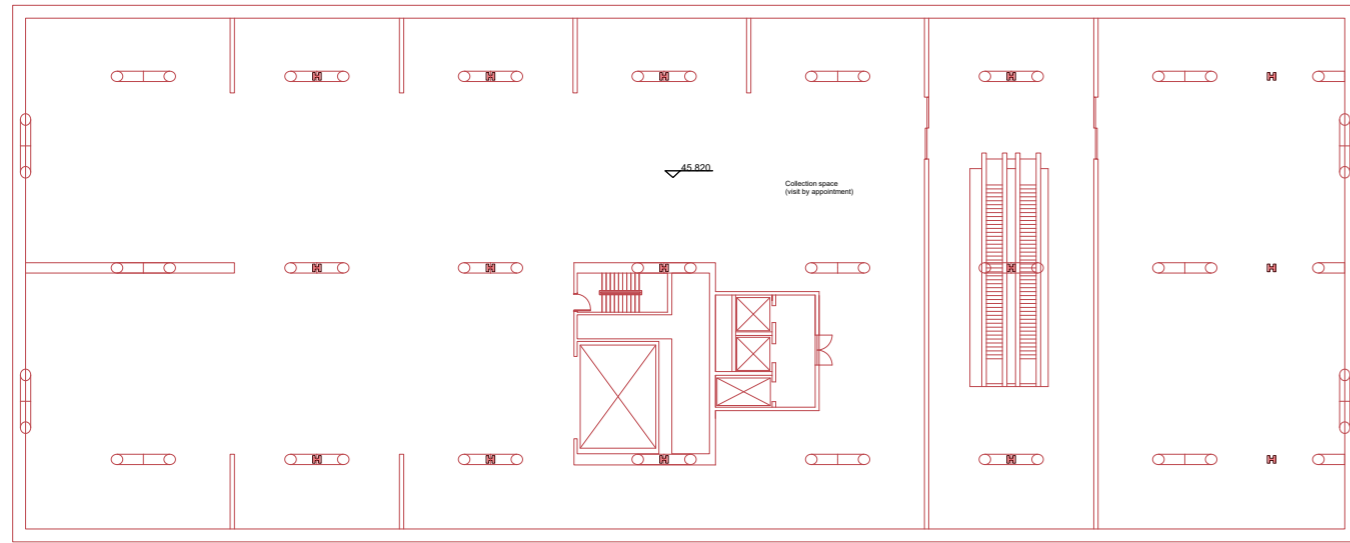
FLOOR 8 1:200



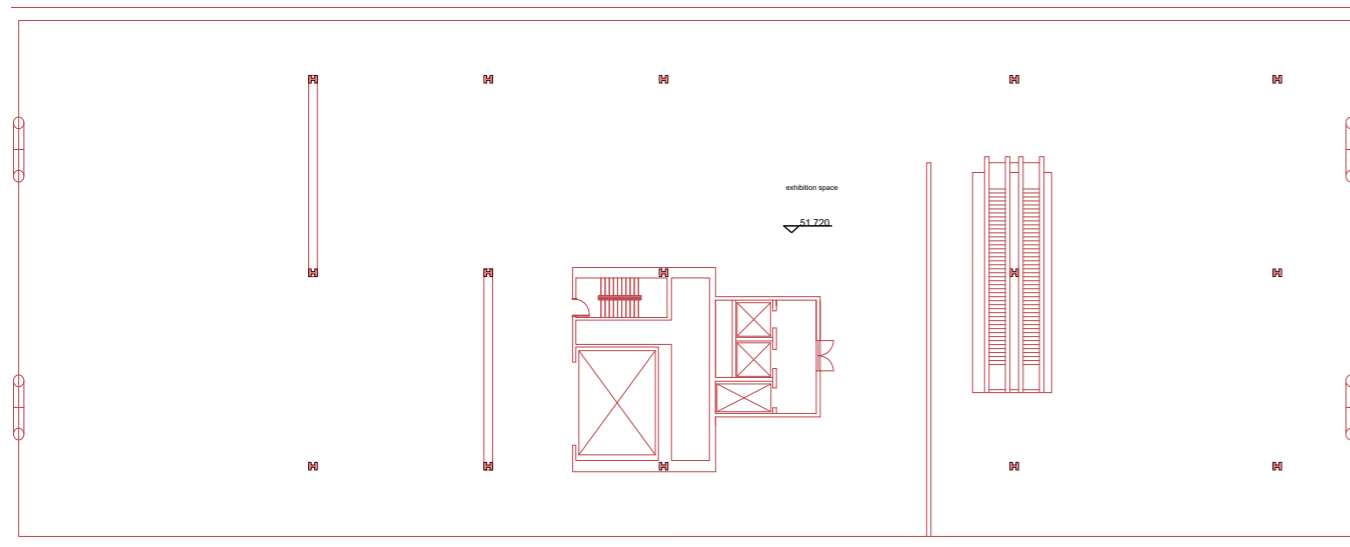
FLOOR 7 1:200



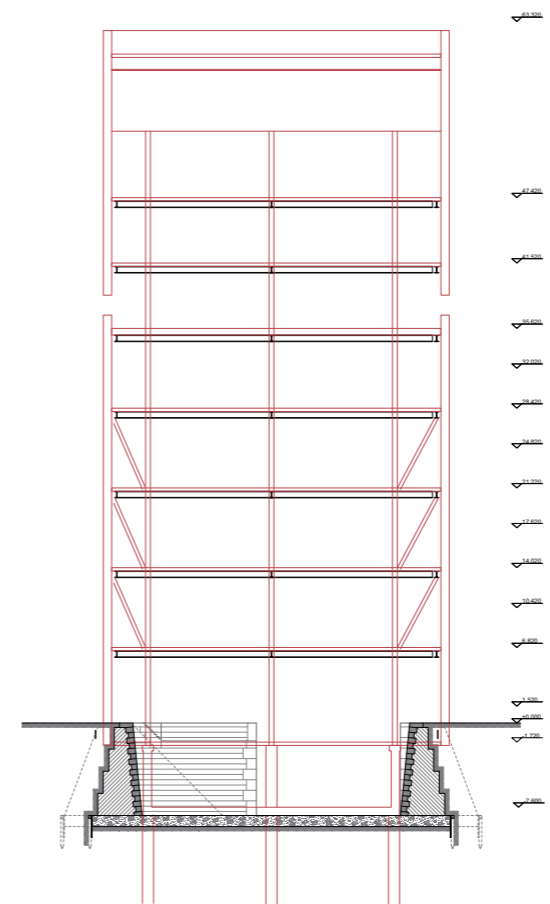
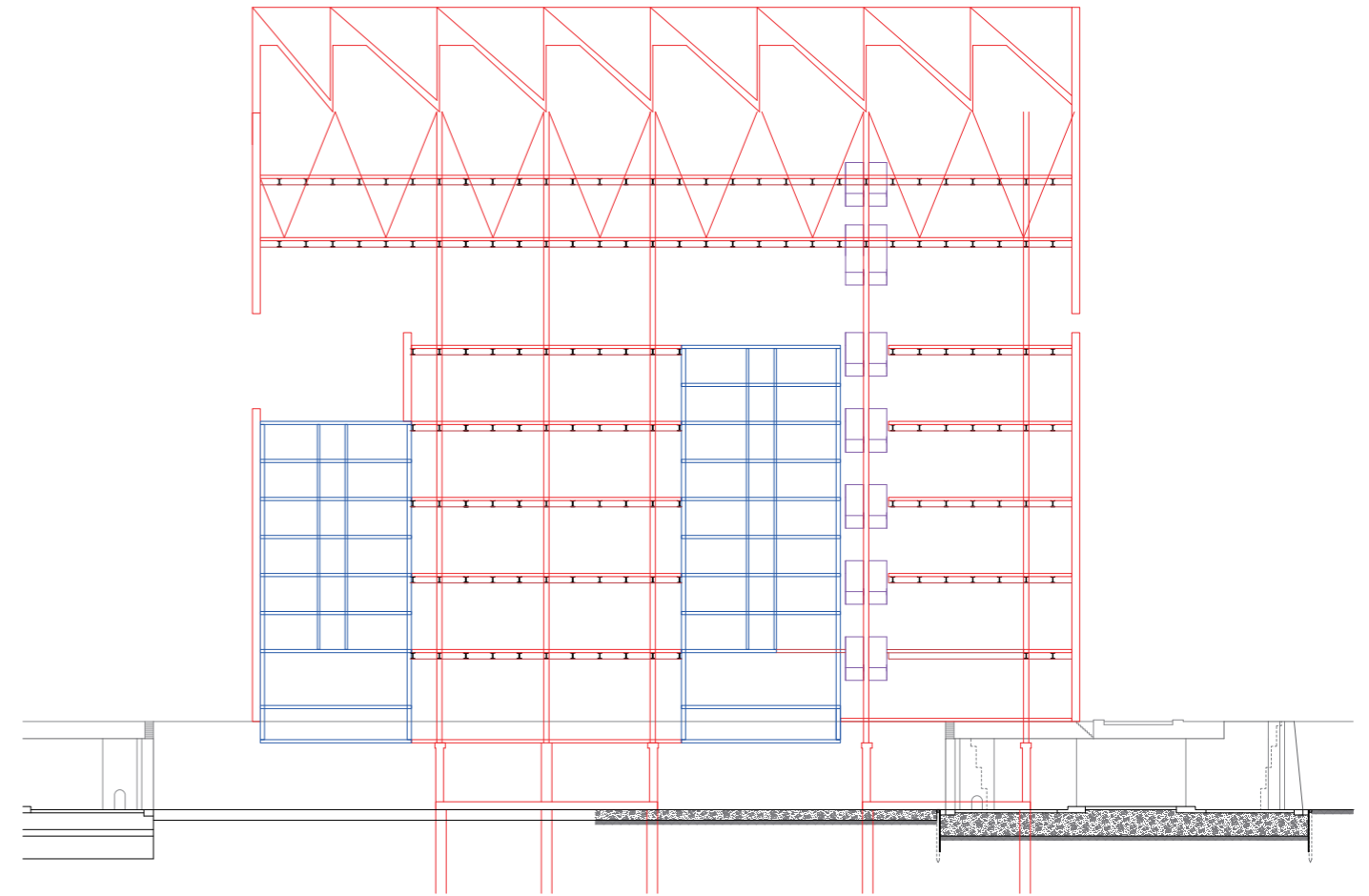
FLOOR 9 1:200



FLOOR 10 1:200



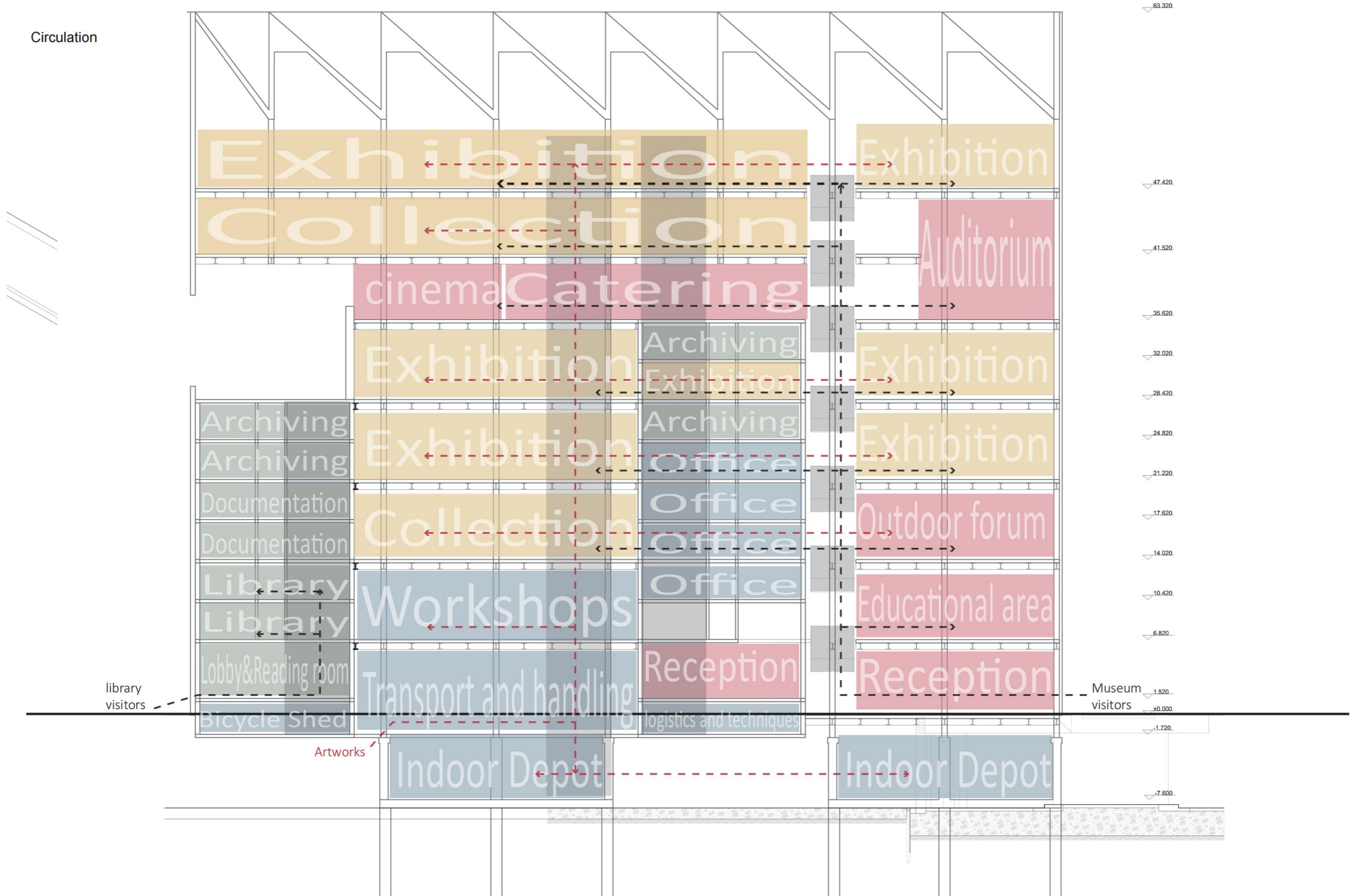
FLOOR 11 1:200



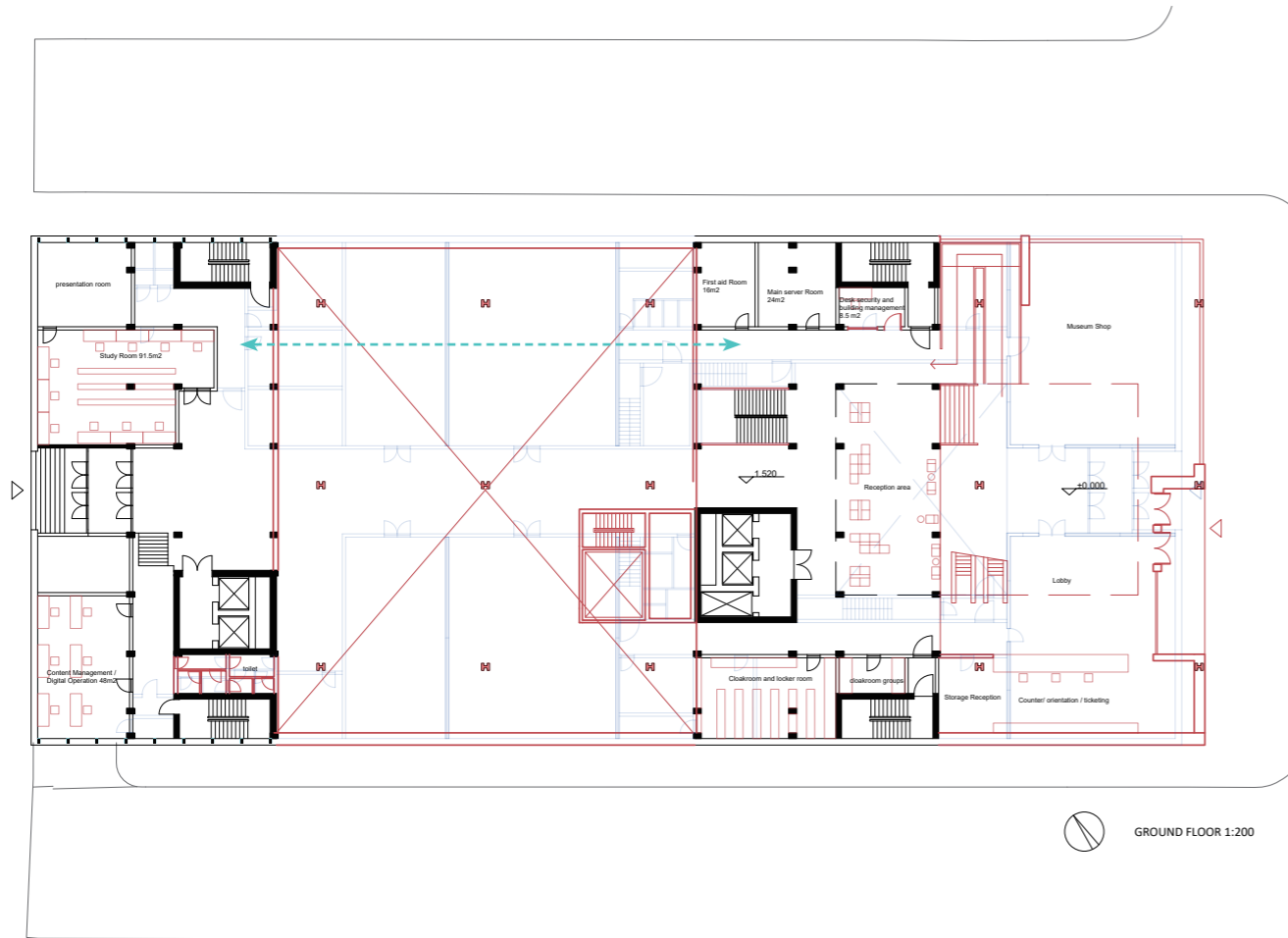
SECTION 2 1:300

**Reflection:**  
 The circulation is not a big problem, but the building as a whole is too tall and huge. Can we sort out the building functions and brief requirements again and see if we can reduce the building height and reduce the area a bit?

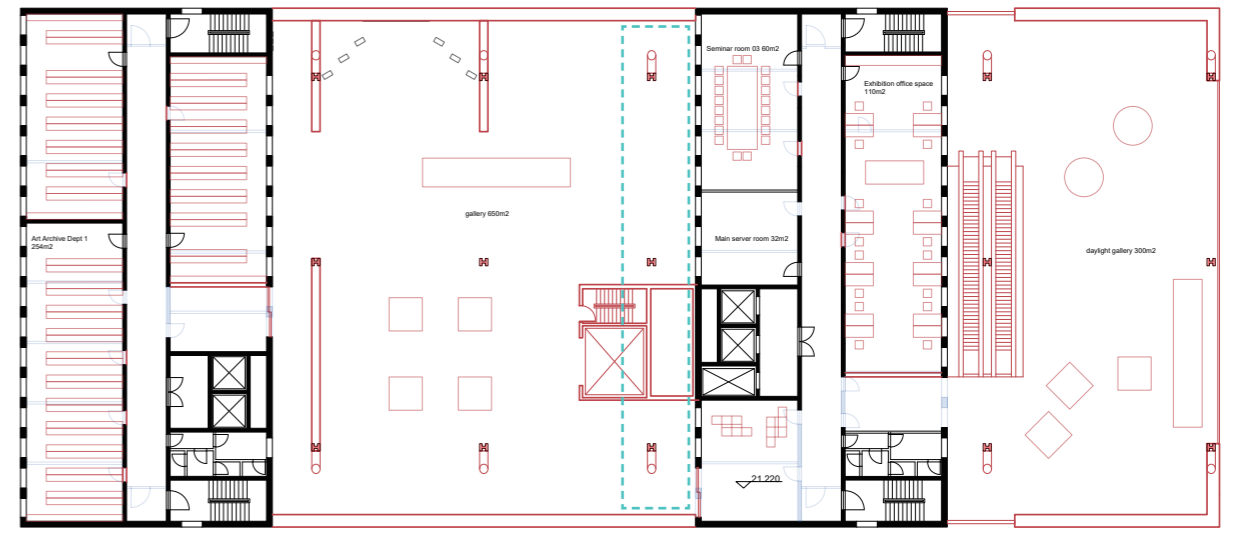
Circulation



SECTION 1 1:300

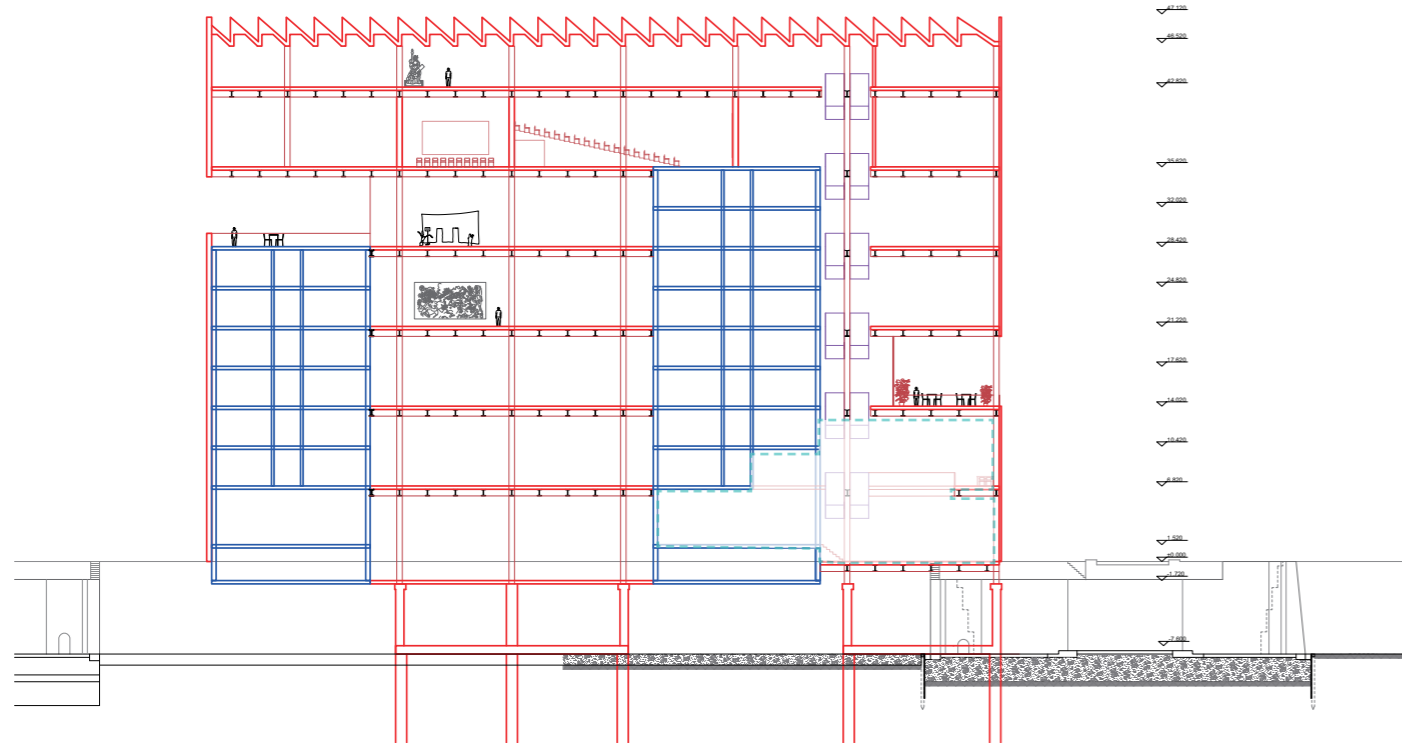


GROUND FLOOR 1:200



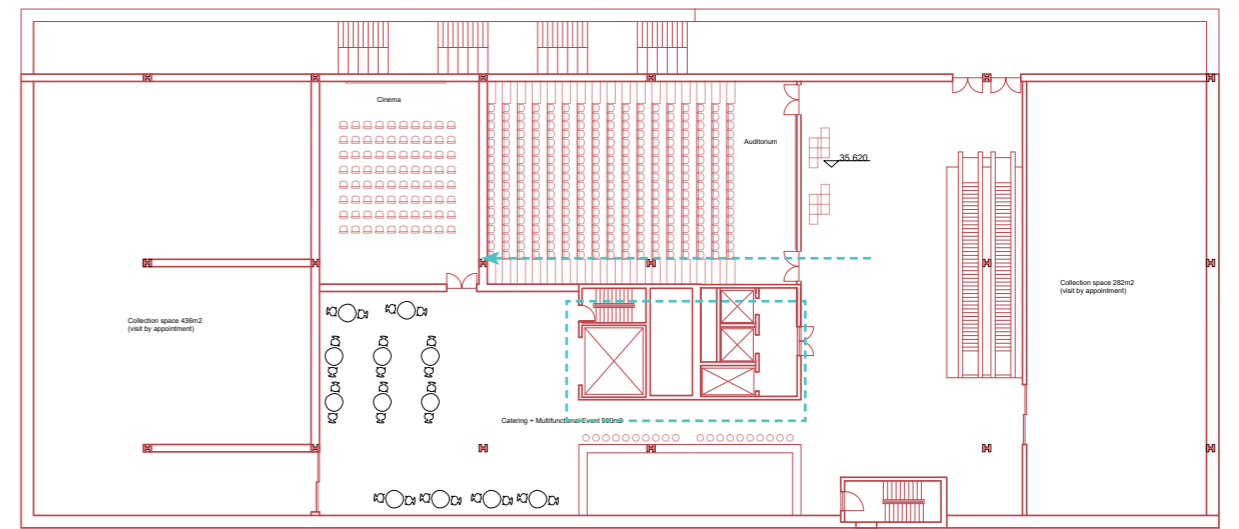
FLOOR 5 1:200

**Reflection:**  
The two entrances on the ground floor are not connected. Consider the possibility of a connection, for example by reducing the size of the artwork access to make way for a small connection.



SECTION 1:300

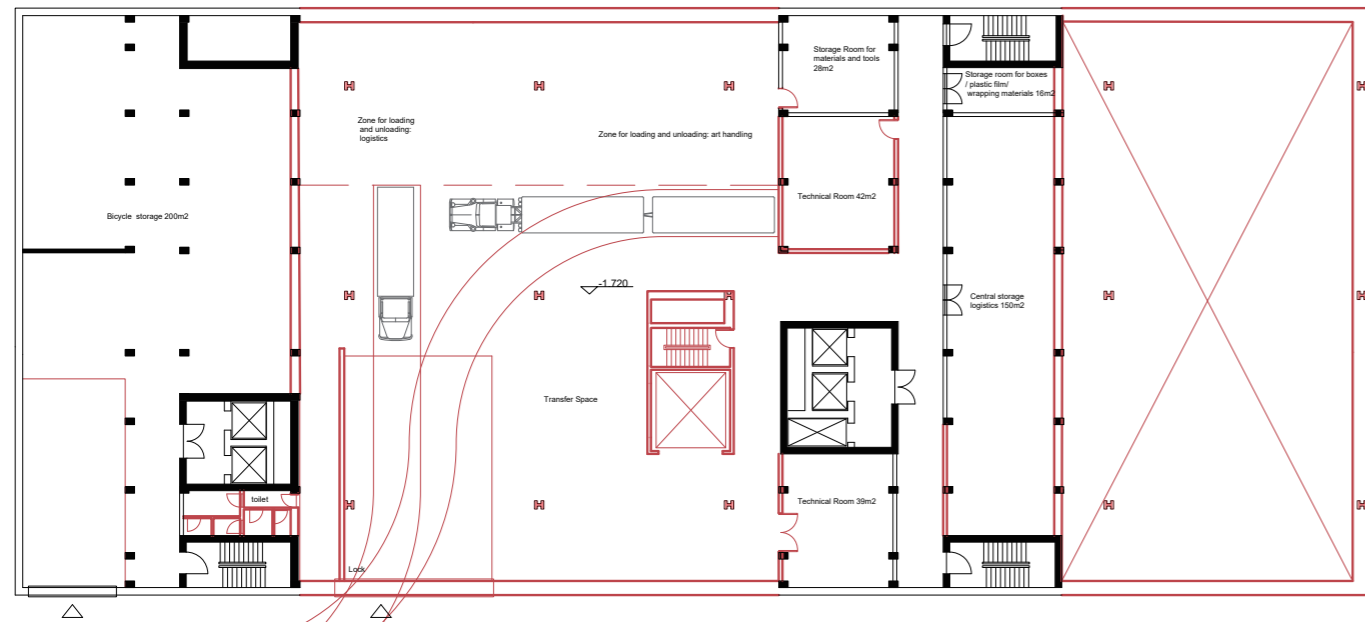
**Reflection:**  
The space at the entrance seems irregular with the different heights of the old and new blocks, consider how to improve it.



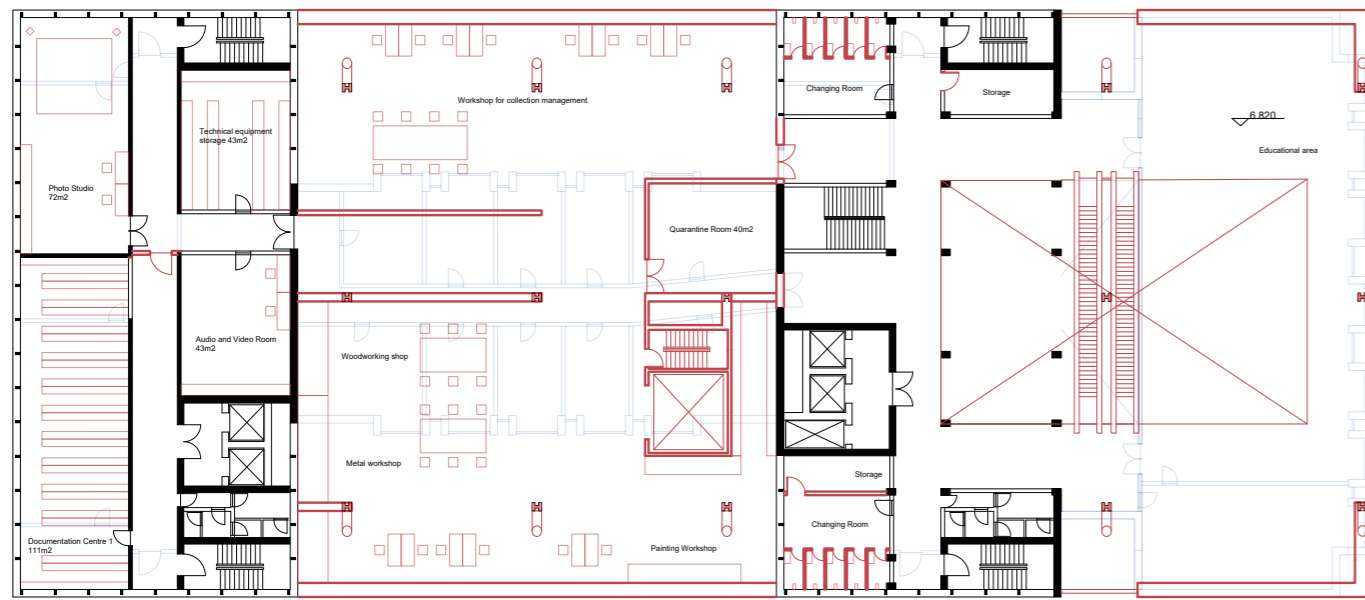
FLOOR 9 1:200

**Reflection:**  
Could you consider changing the location of the ventilation ducts, which are now quite traffic-blocking? Also consider adding walls in the exhibition hall to cover the façade of the existing tower, the exhibition area of the hall is now more affected by the tower.

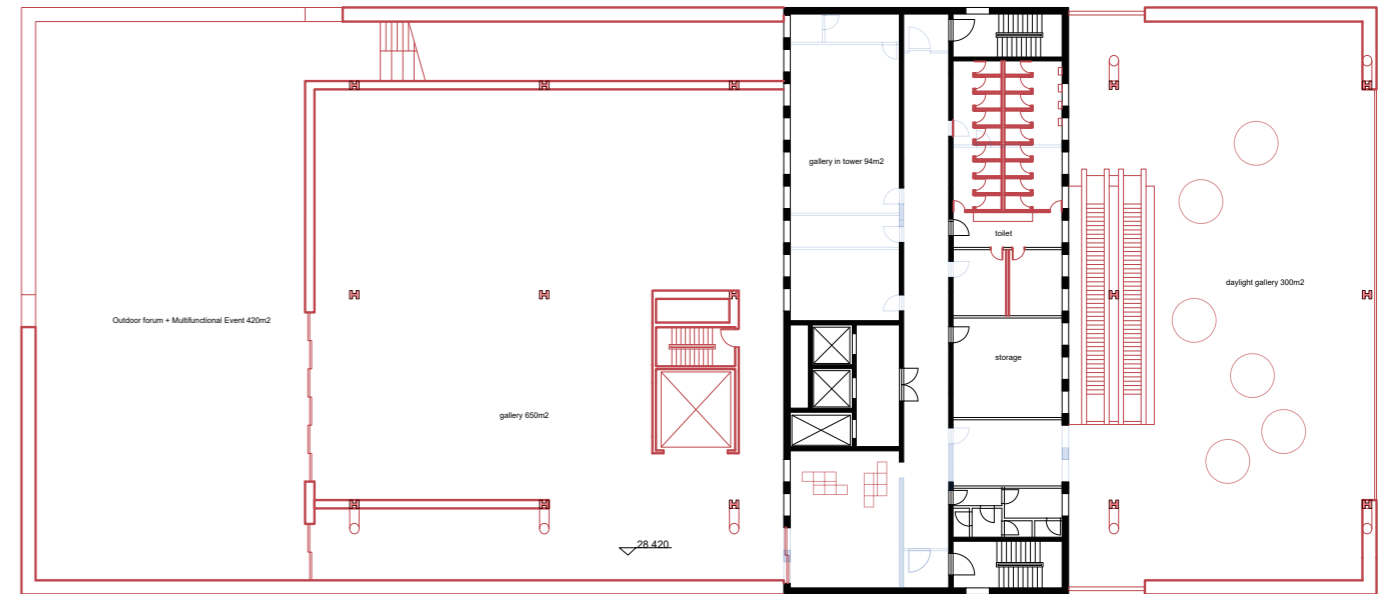




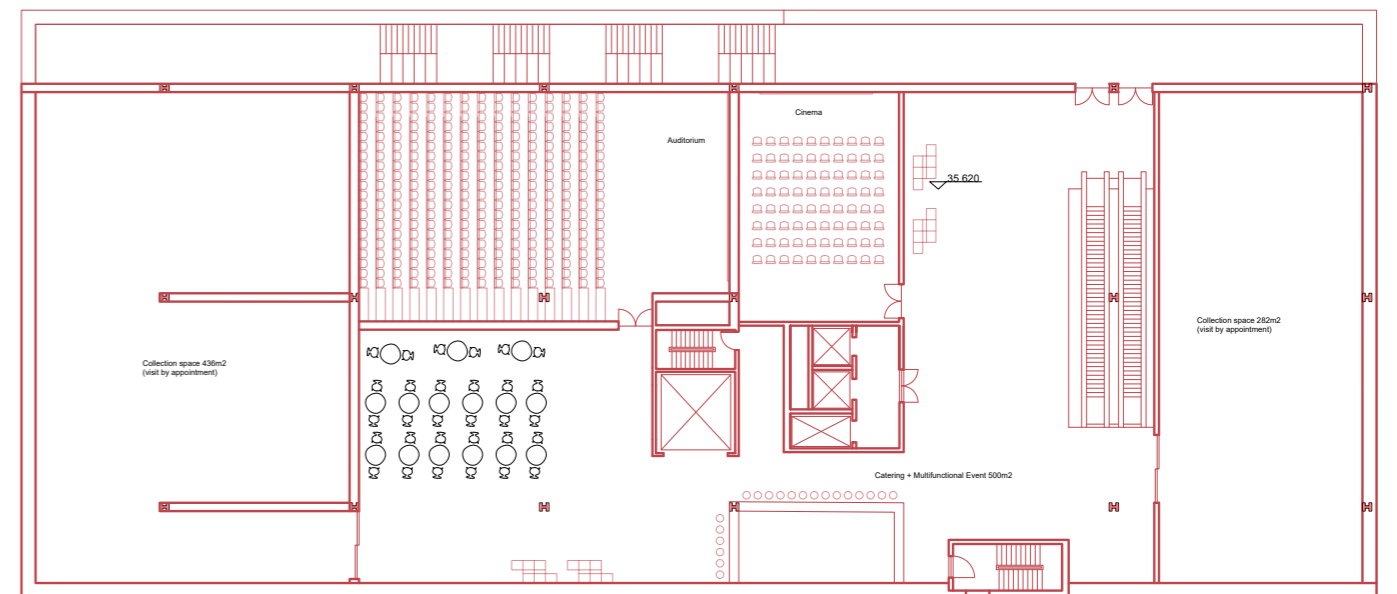
floor -1 1:250



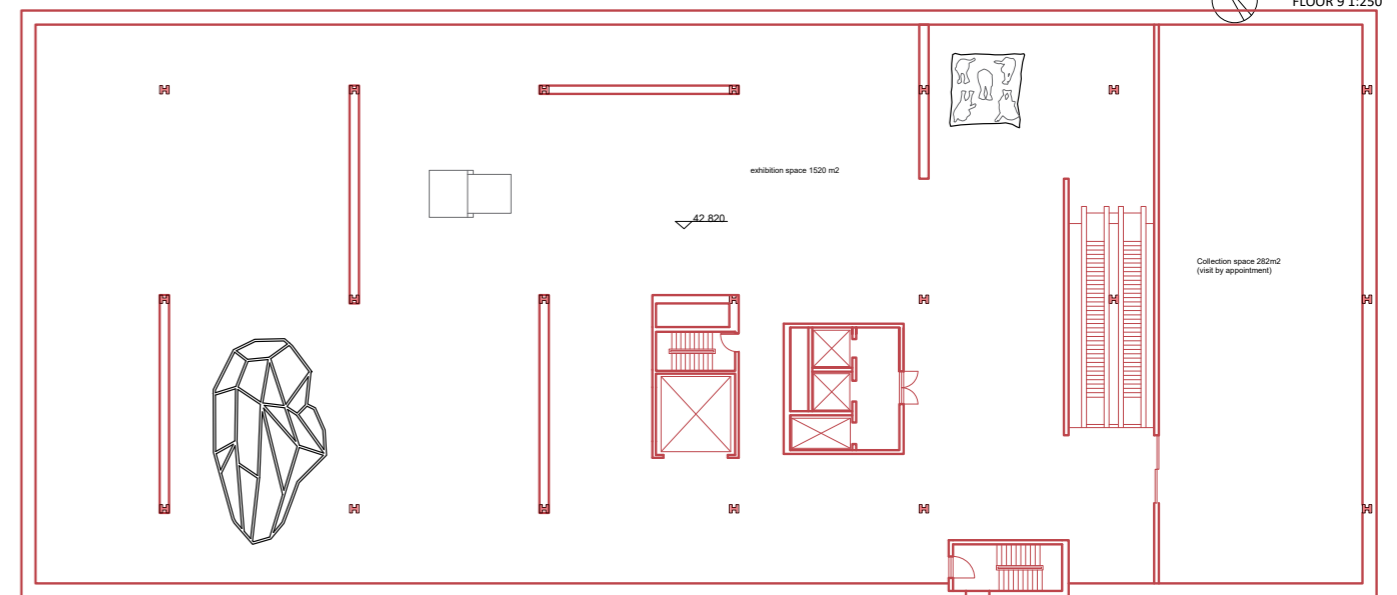
FLOOR 1 1:250



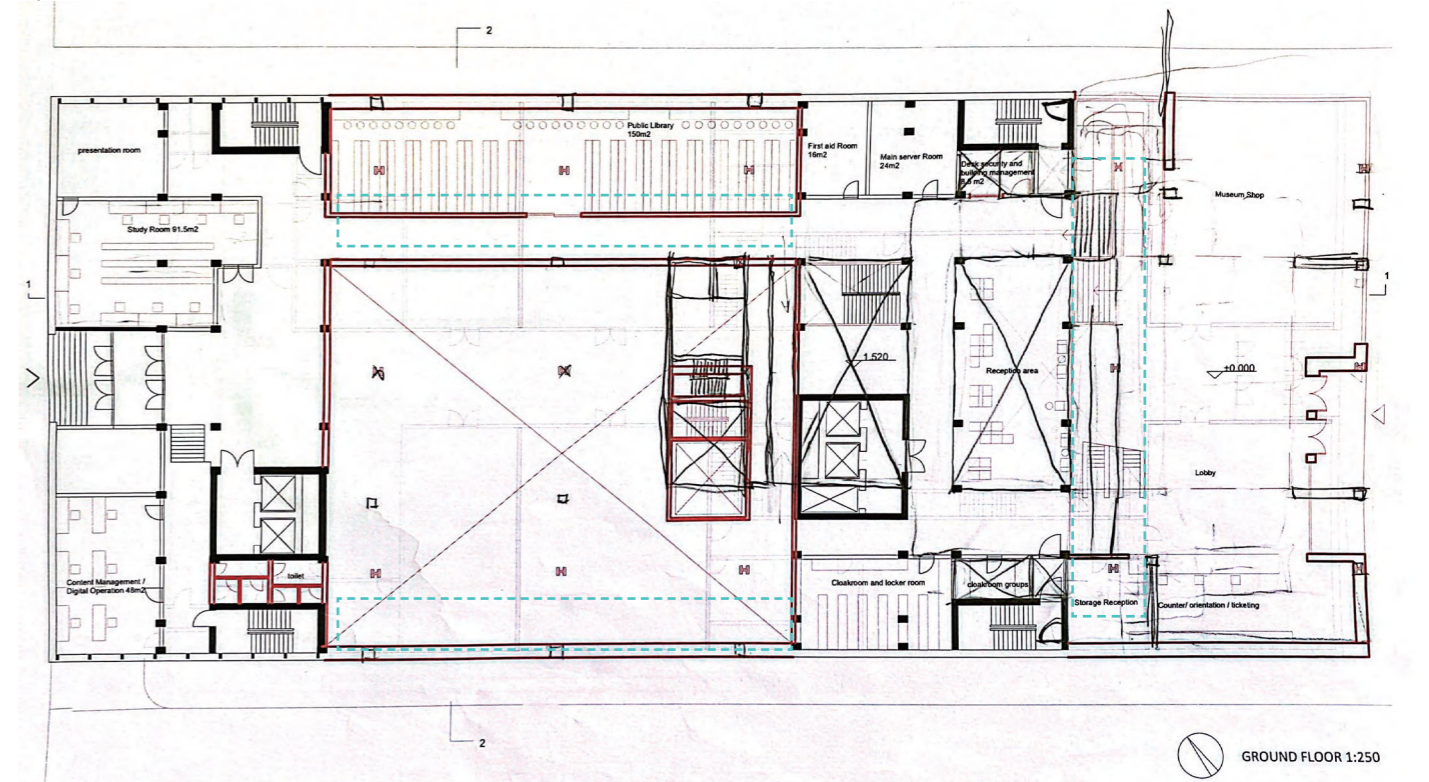
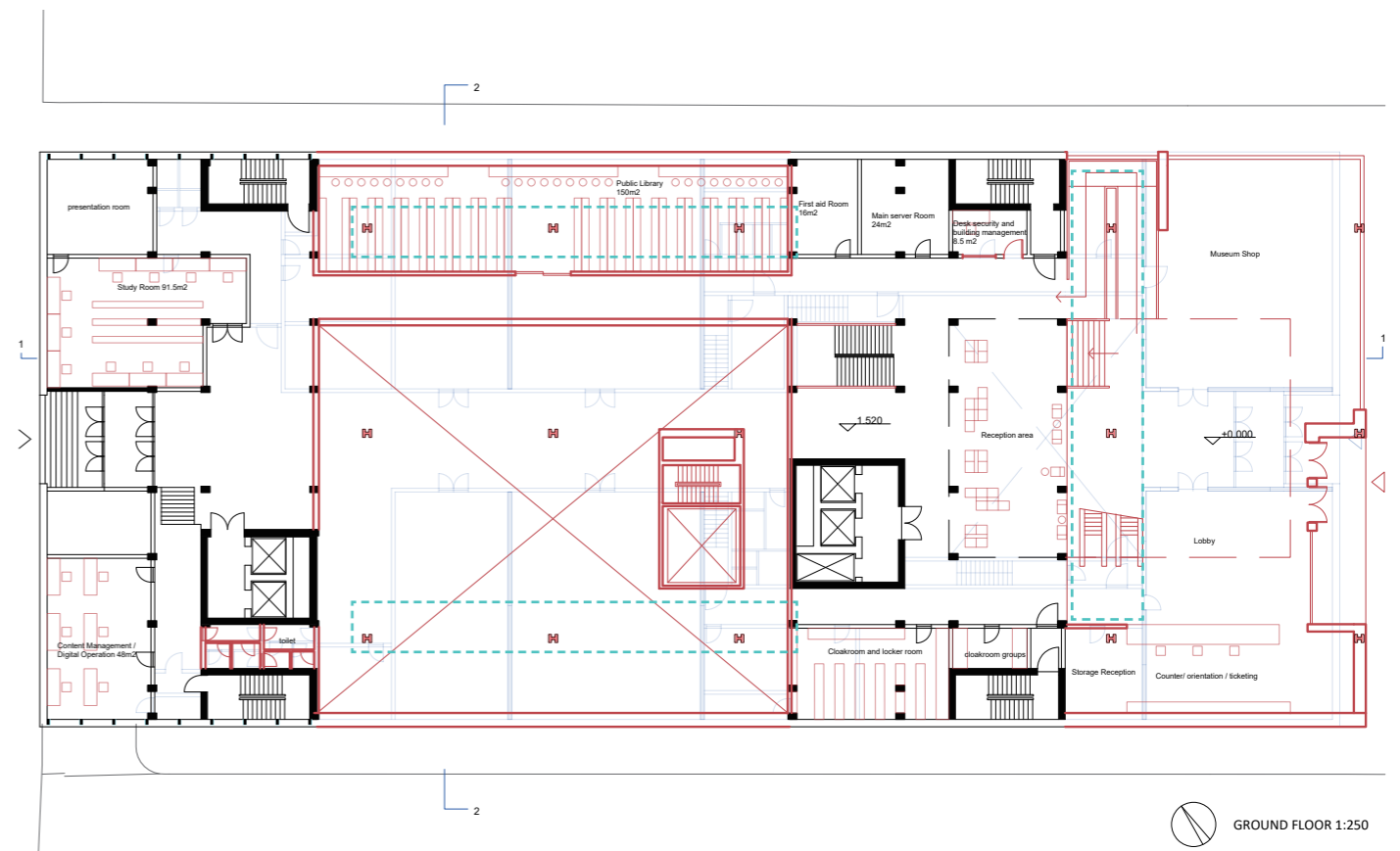
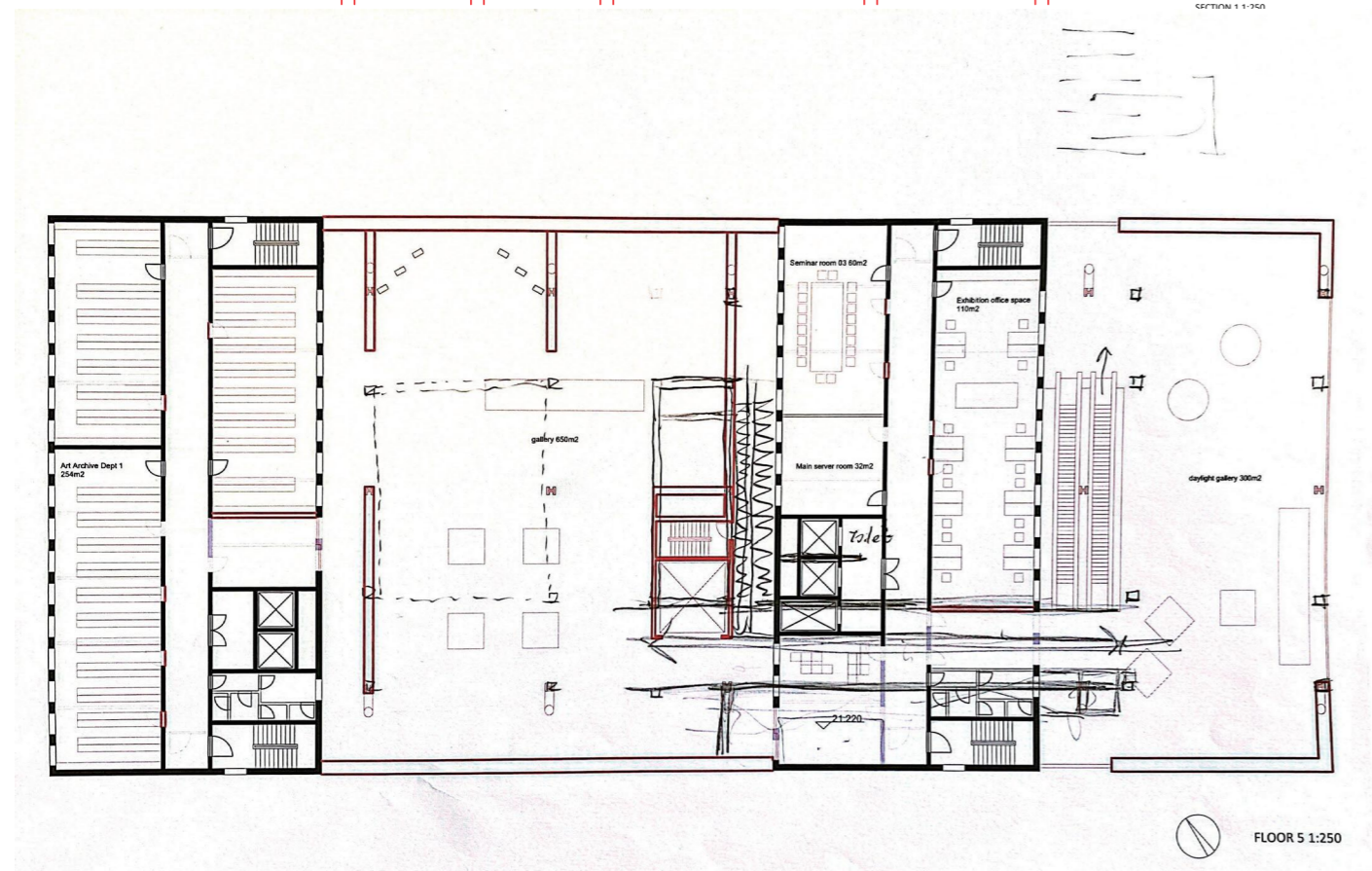
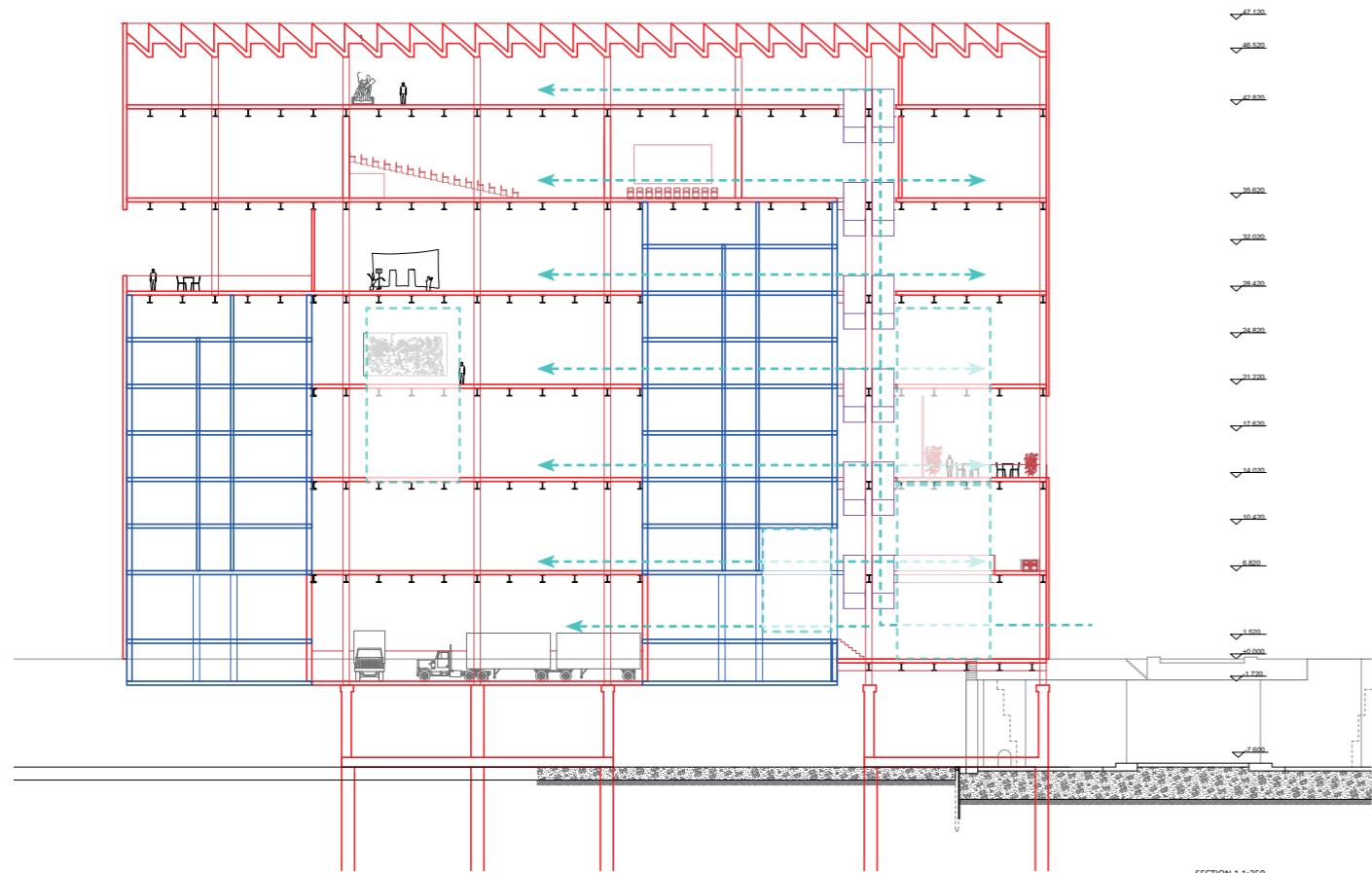
FLOOR 7 1:250



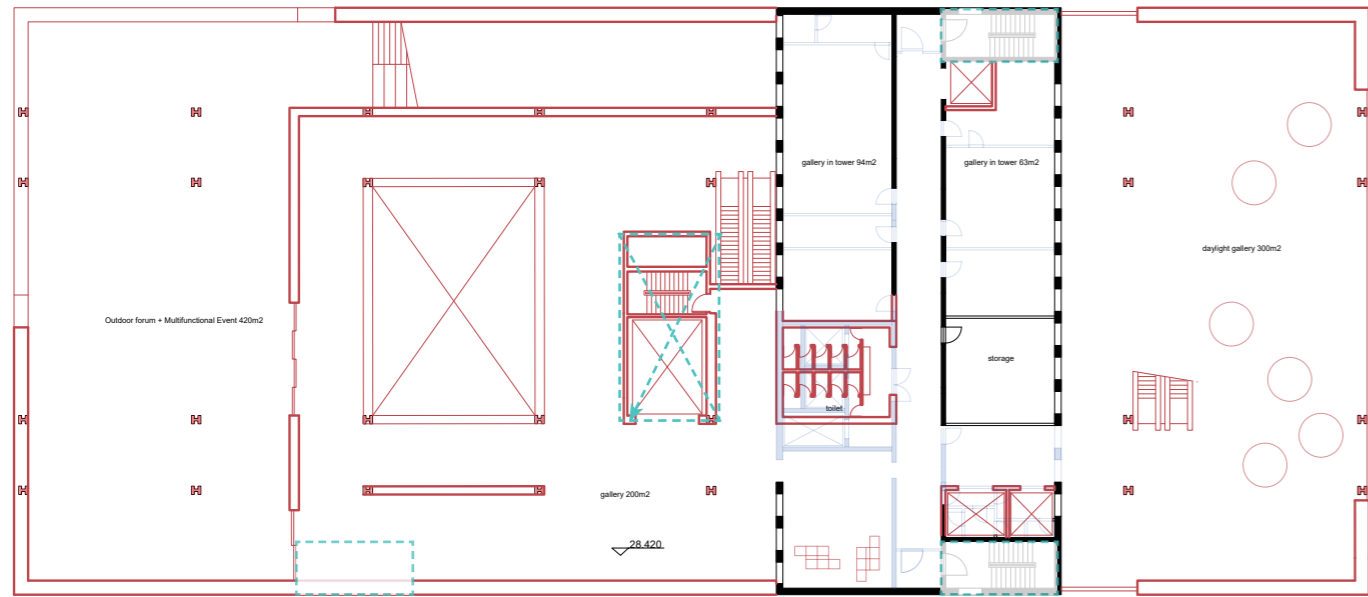
FLOOR 9 1:250



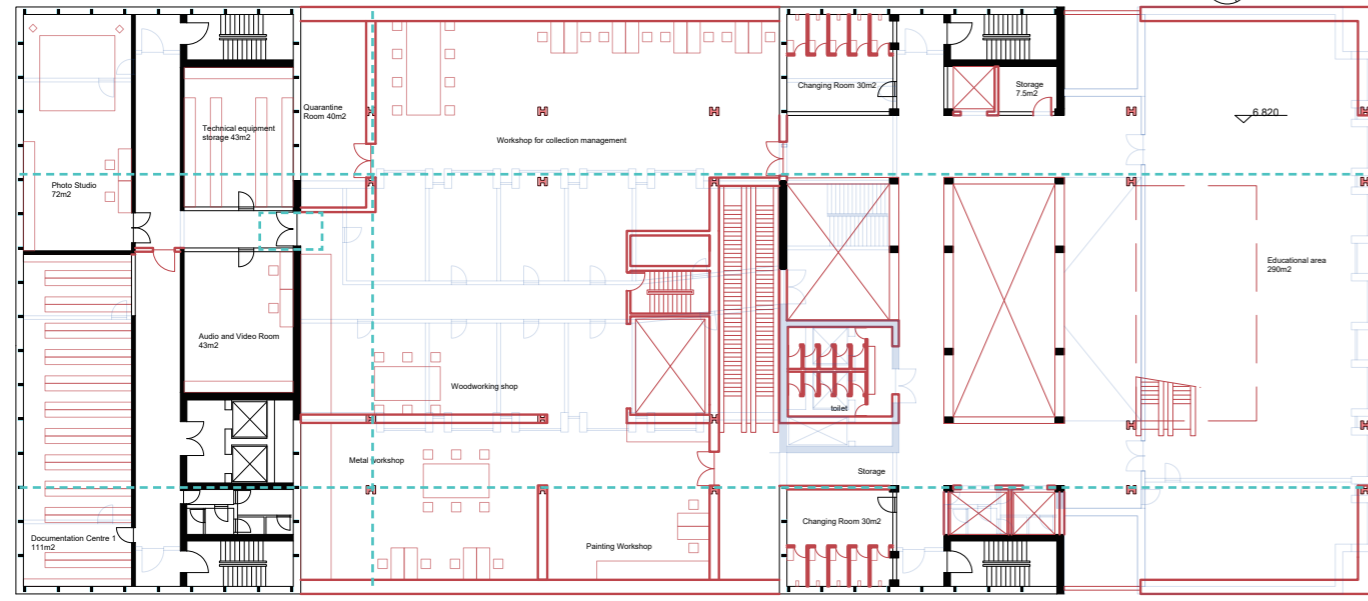
FLOOR 10 1:250



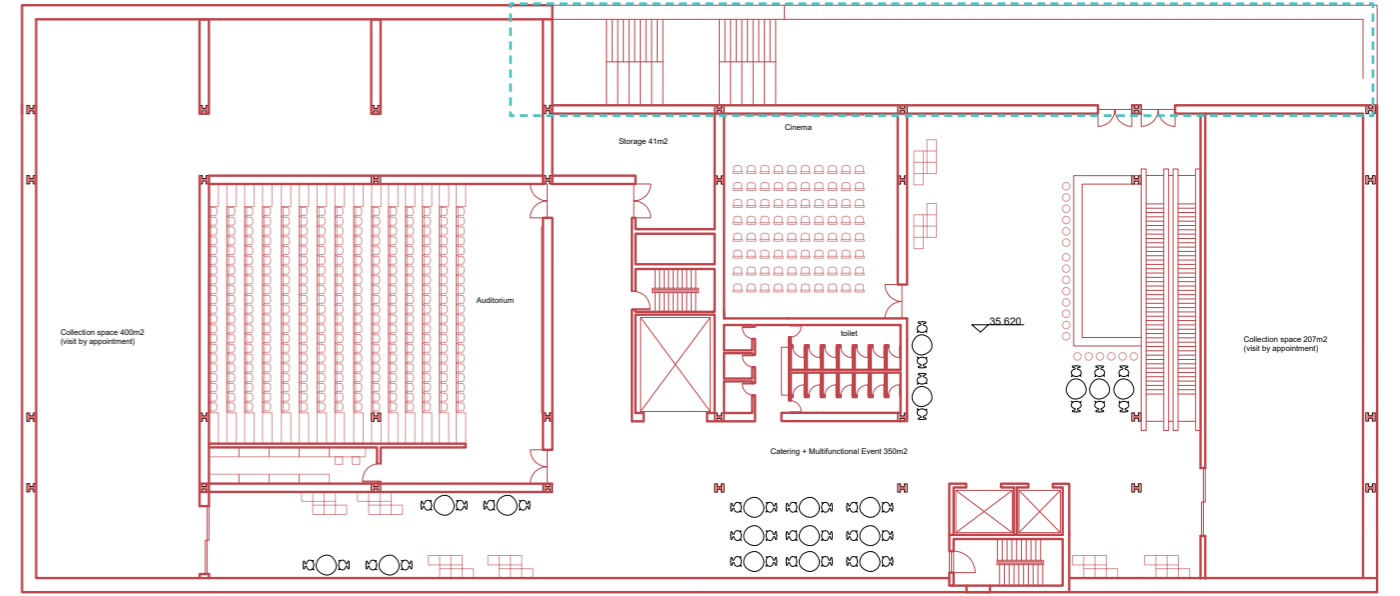
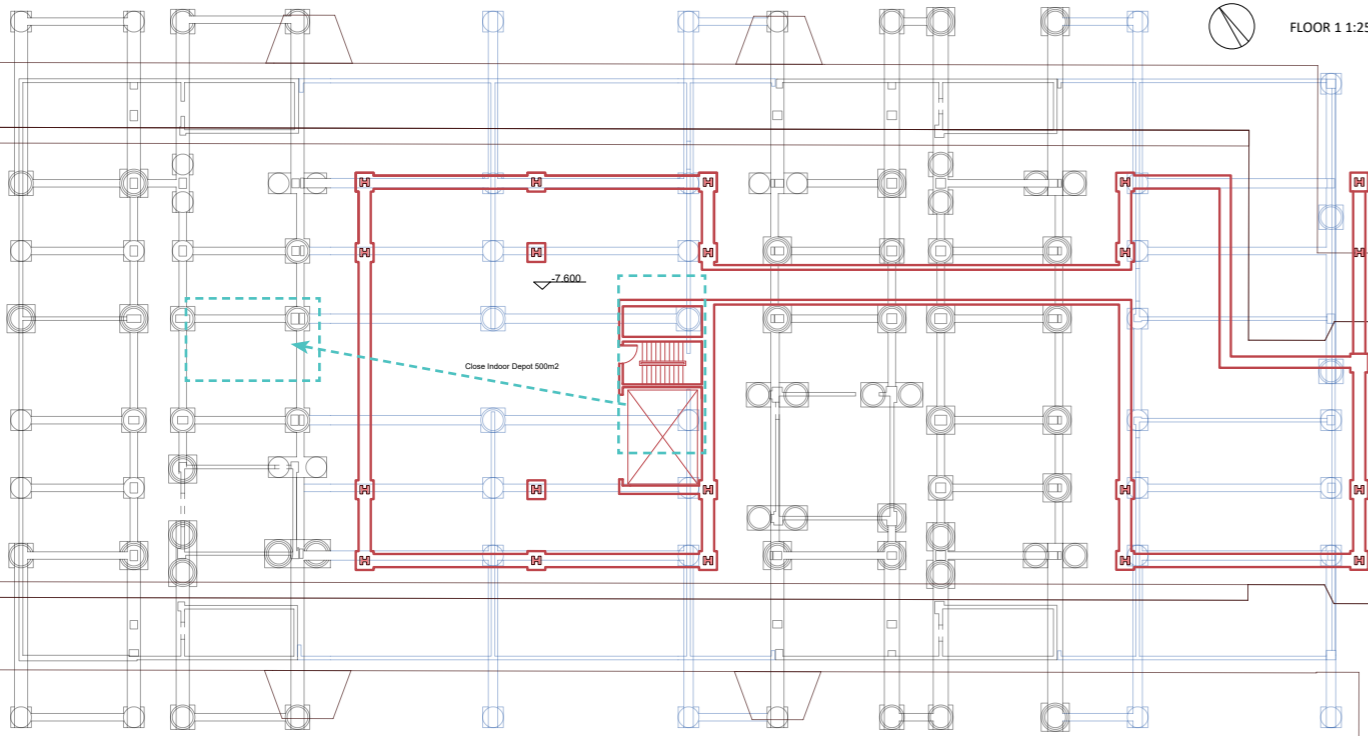
**Reflection:**  
 Network of columns: the columns on both sides are causing a lot of trouble on plan, is it possible to move them? Change the column network more in line with the original building.  
 The entrance: the accessible ramp is far from long enough, and the stairs, escalators and access ramp are squeezed into a space that looks messy.  
 Also the circulation is simple but loses a lot of interest, try to go more through the old building to get a different feeling of viewing.  
 The plan is not logical enough: the lift in the existing building could have been removed.  
 Give more respect to the existing building's galleries and to the new ones you want to create.



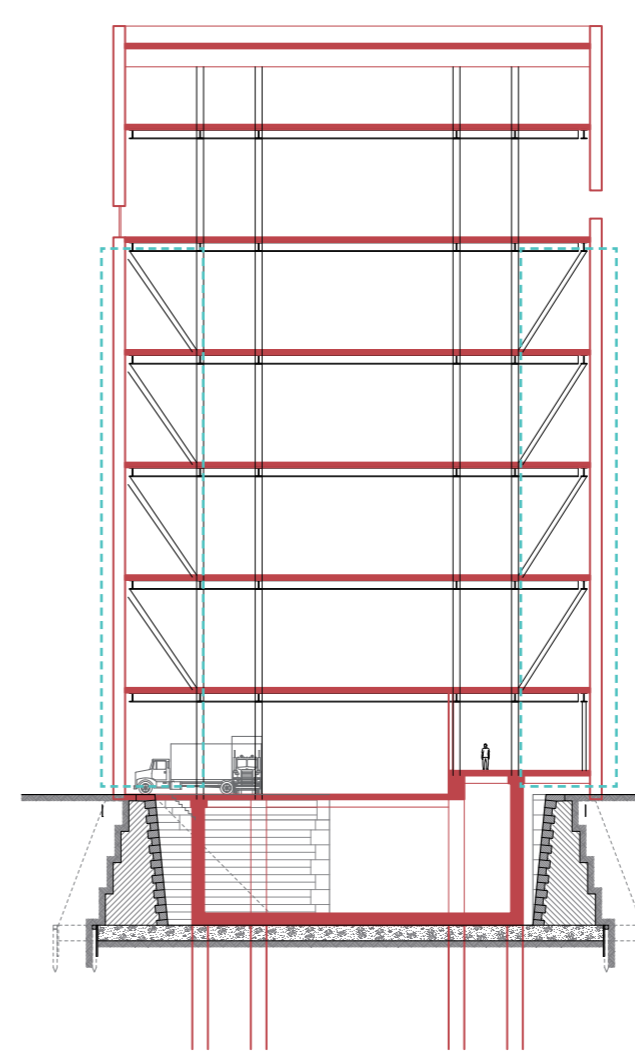
FLOOR 7 1:250



FLOOR 1 1:250



FLOOR 9 1:250



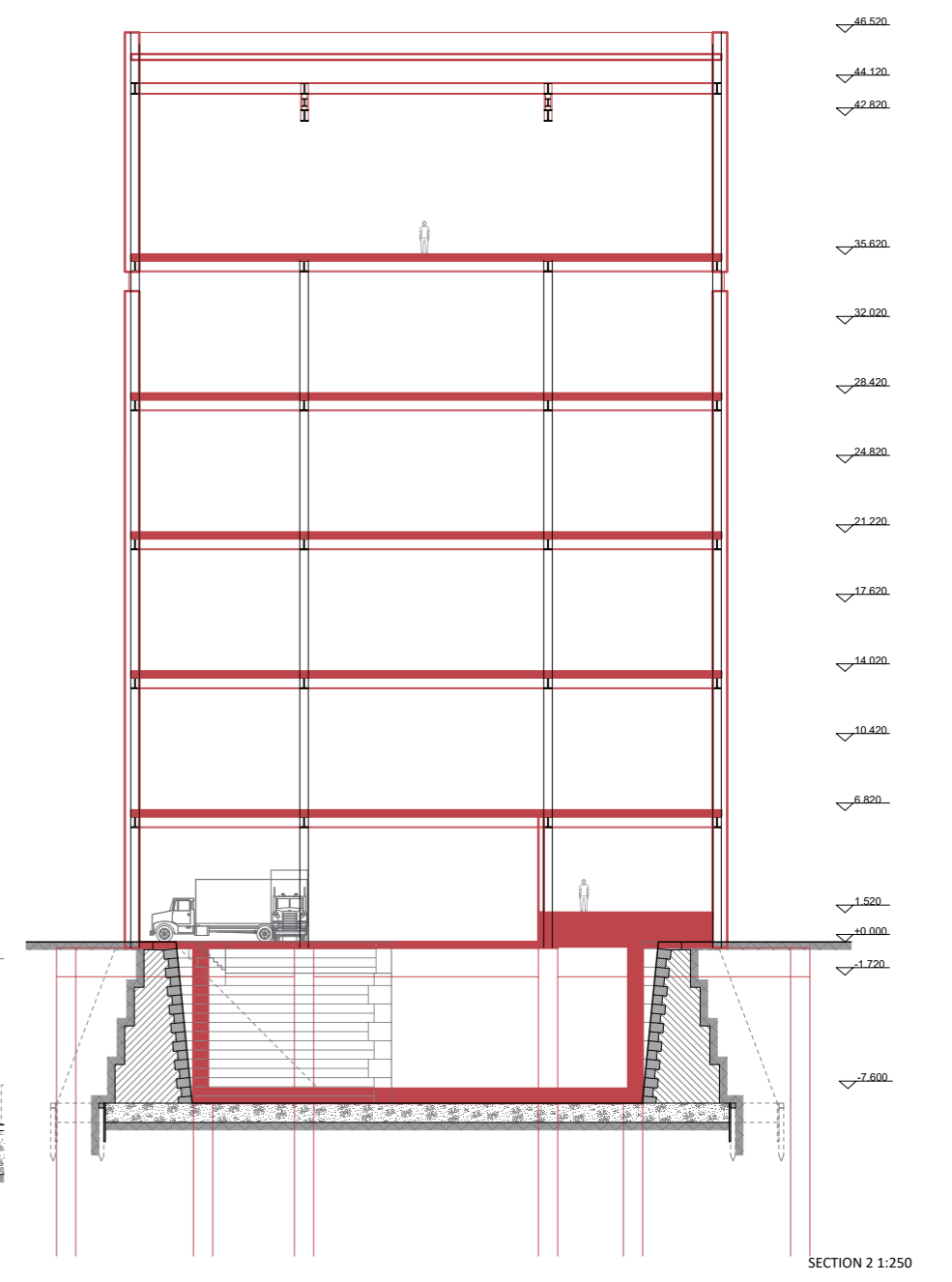
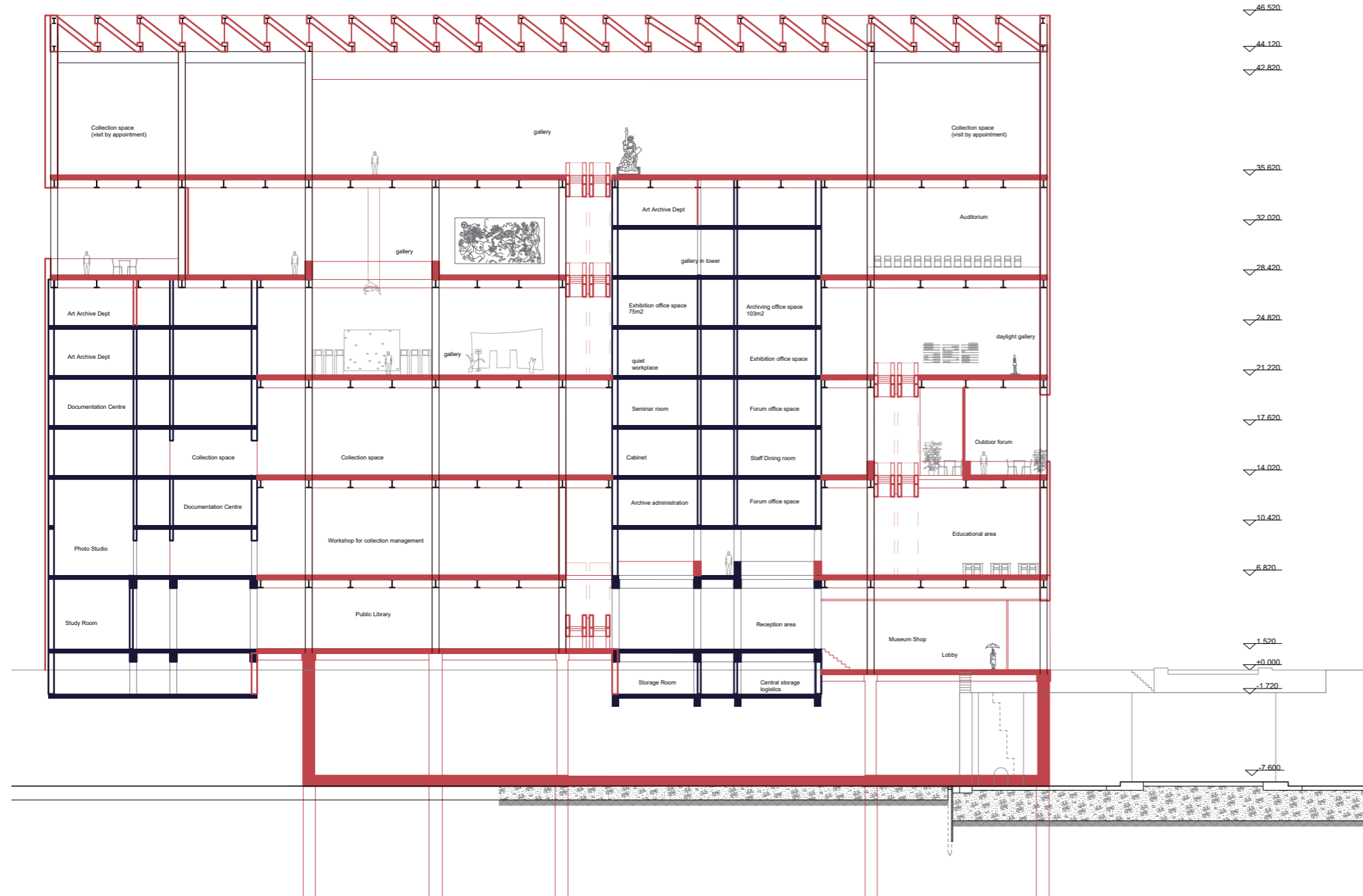
- ▽ 47.120
- ▽ 46.520
- ▽ 42.820
- ▽ 35.620
- ▽ 32.620
- ▽ 28.420
- ▽ 24.820
- ▽ 21.920
- ▽ 17.620
- ▽ 14.020
- ▽ 10.420
- ▽ 6.820
- ▽ 1.620
- ▽ 0.020
- ▽ -1.720
- ▽ -7.600

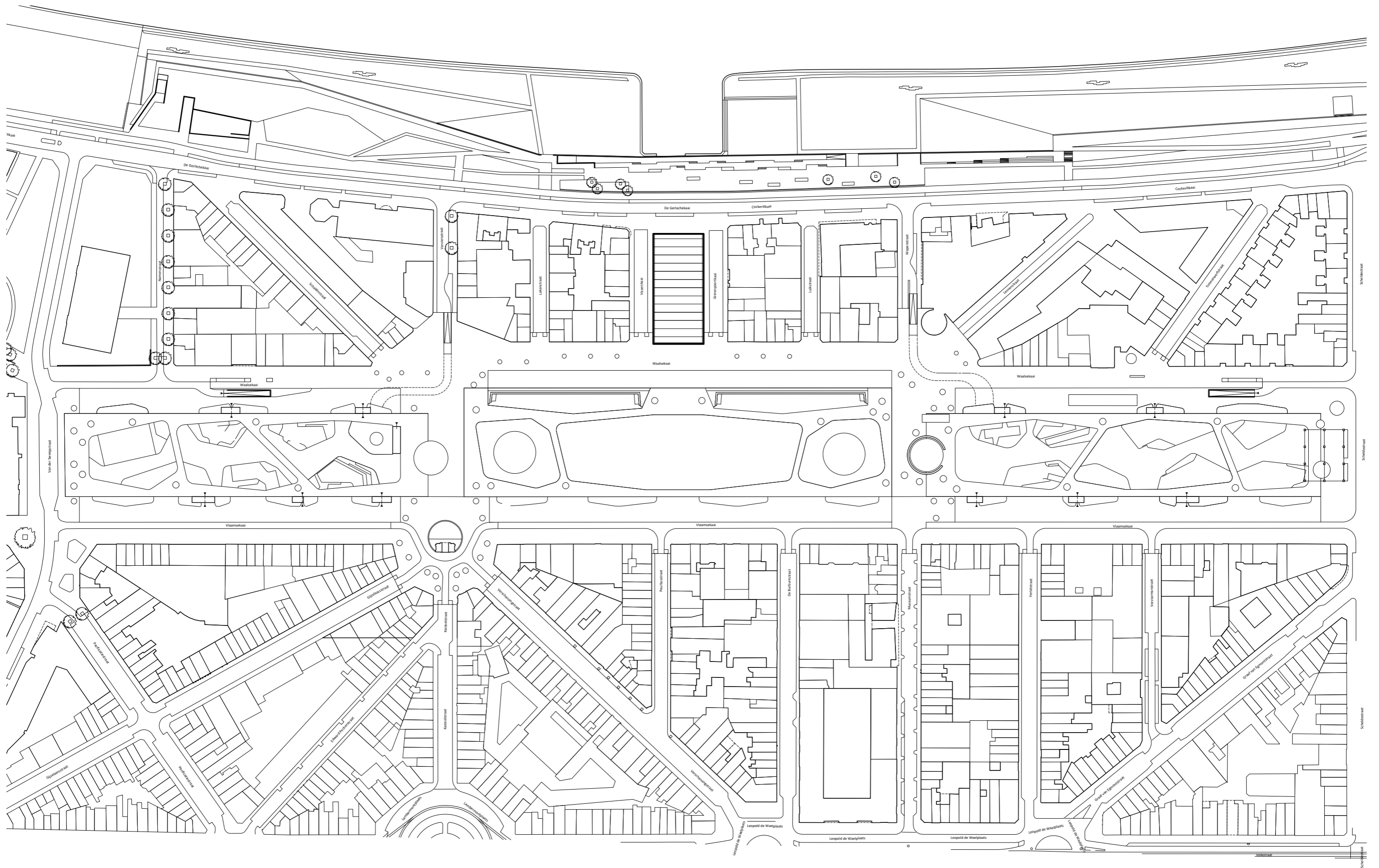
**Reflection:**

The existing artwork lift has a relatively large impact on the space, while the staircase does not meet the sufficient fire fighting requirements and needs to add a staircase on the north-west side of the building. As the original building has a narrow foundation, the lift can be moved between the larger foundation gap and the stairs next to the lift can be removed.

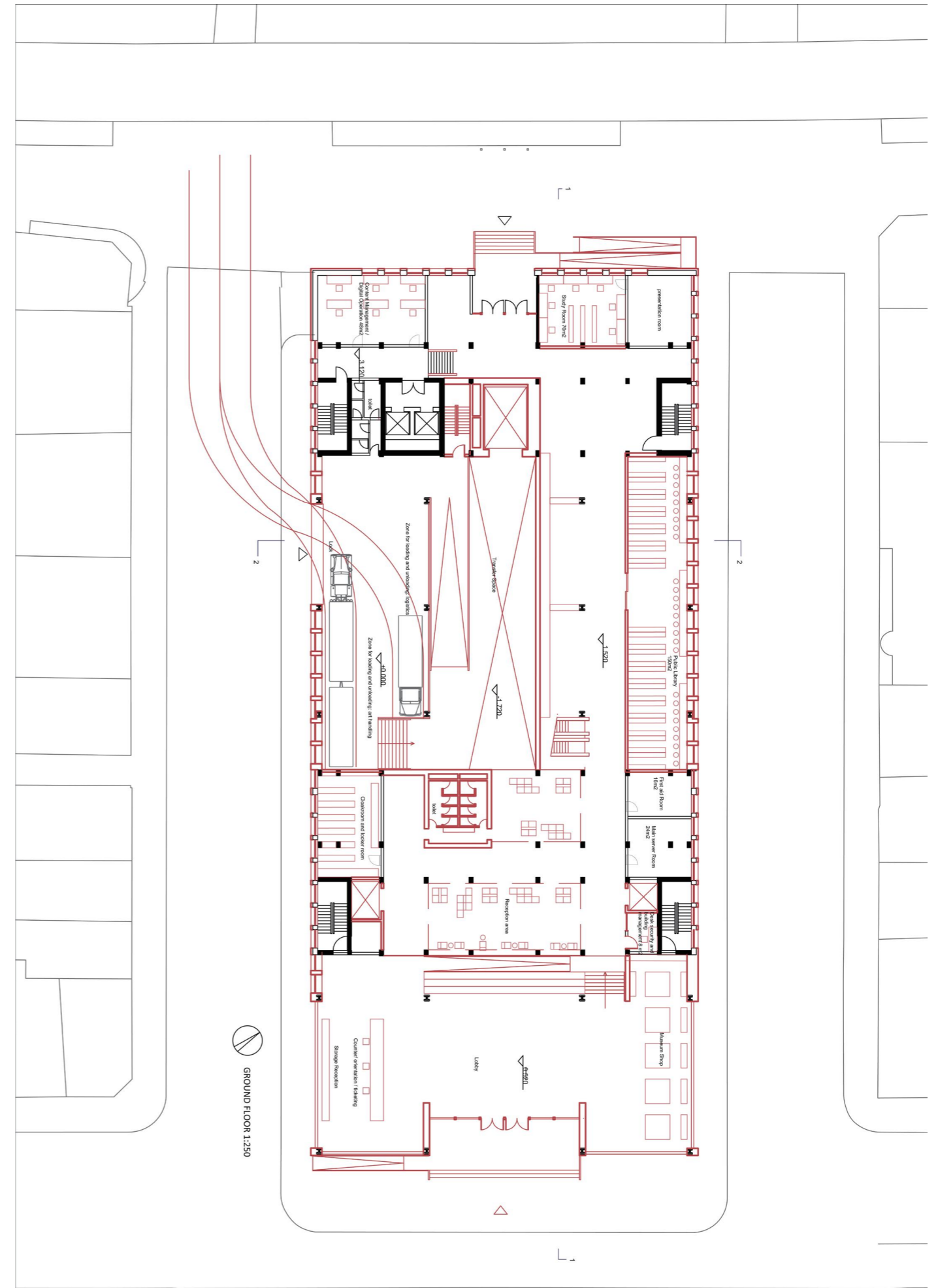
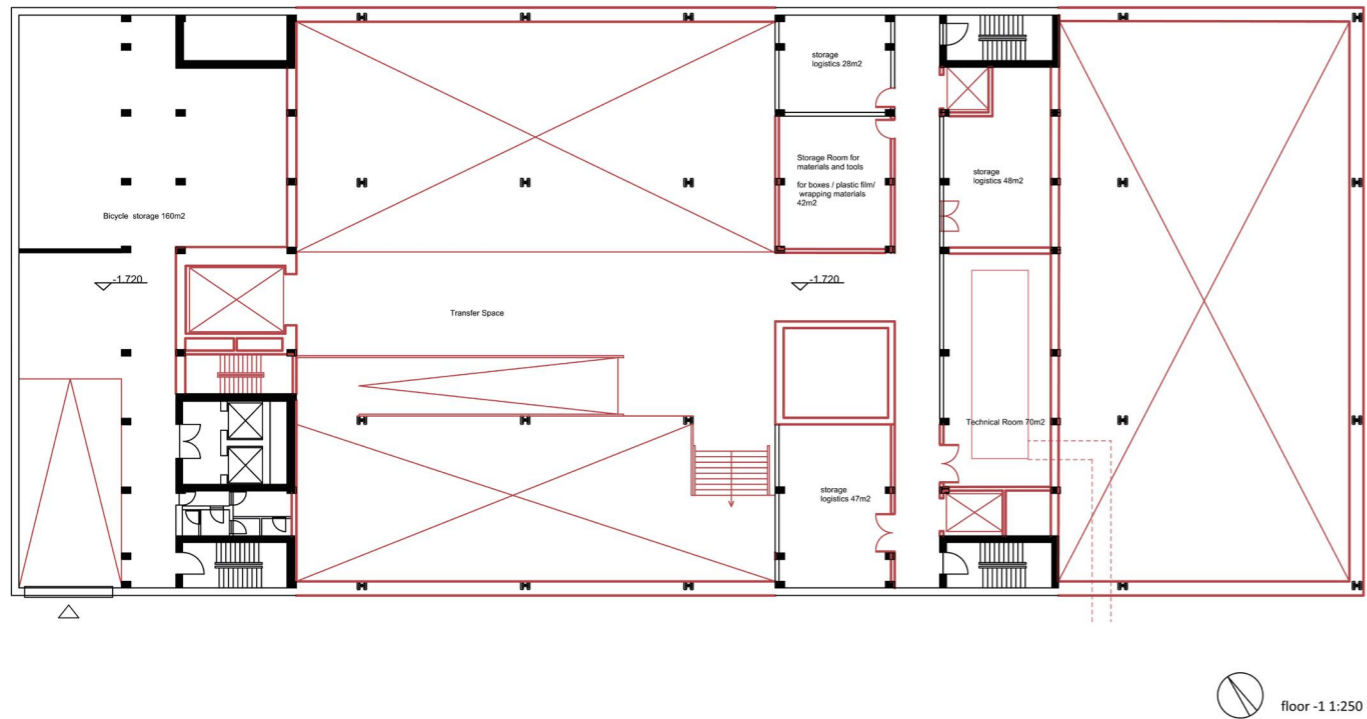
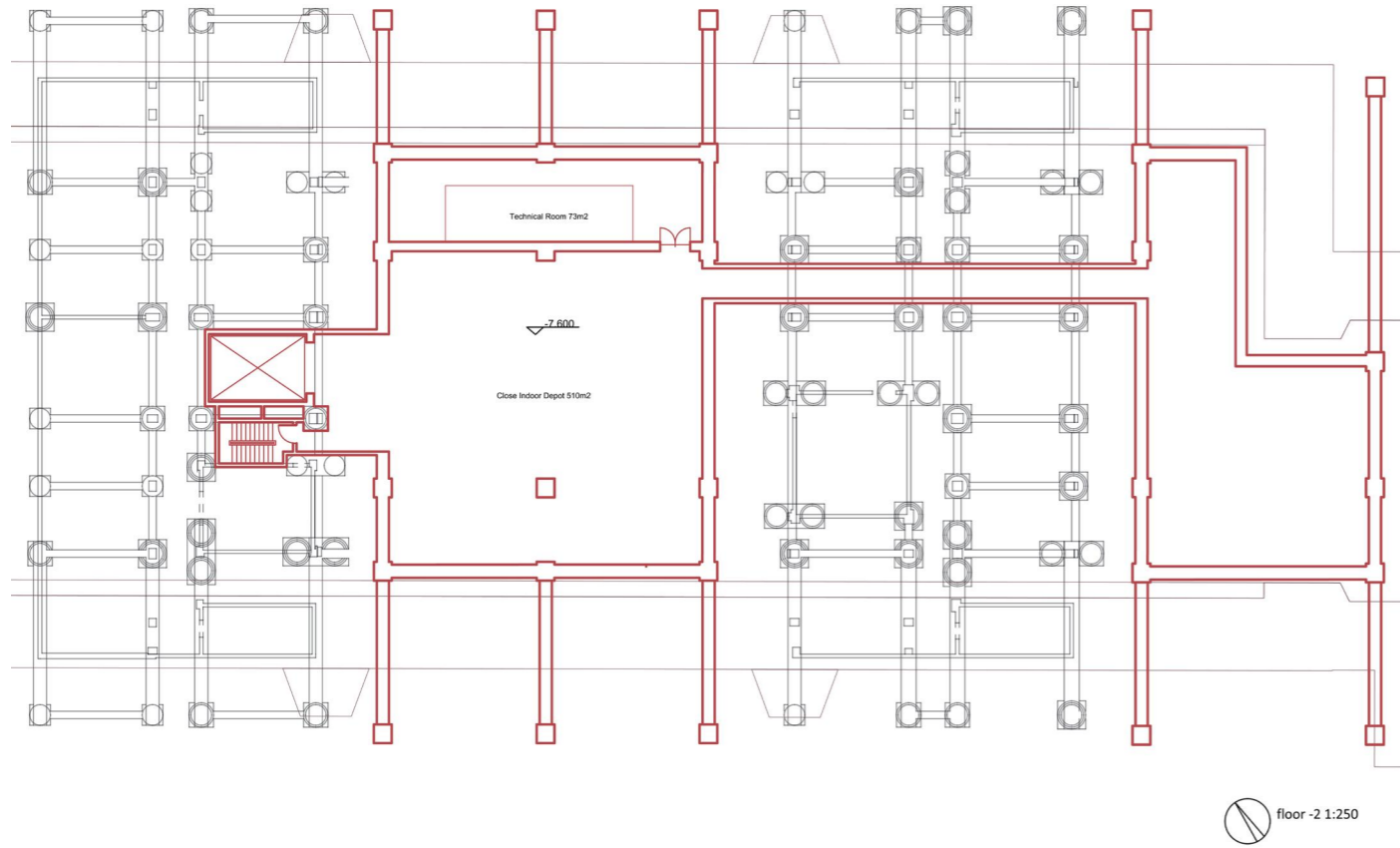
The entrances and exits to some of the building spaces are not logical enough and do not follow the logic of the column network as much.

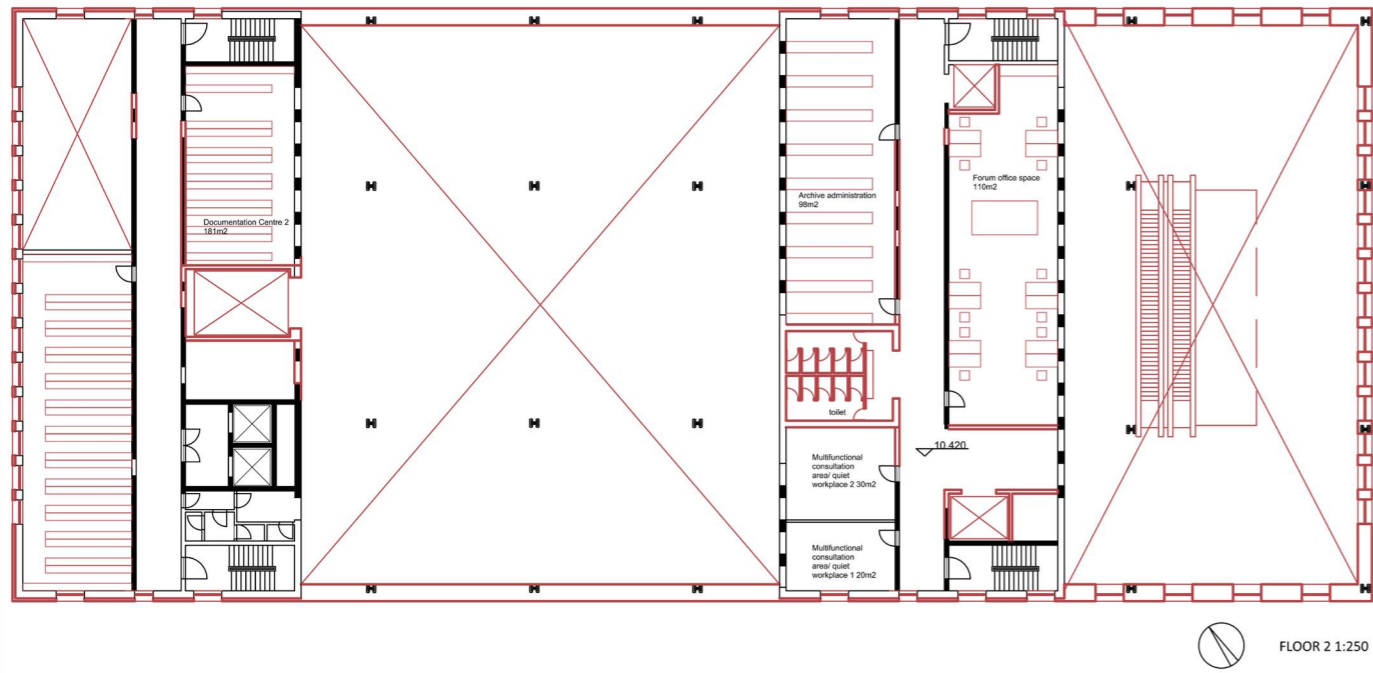
The walkway in the middle gap of the building could be considered for elimination, which would give more possibilities for the column network, which now requires sloping supports that affect the space too much.



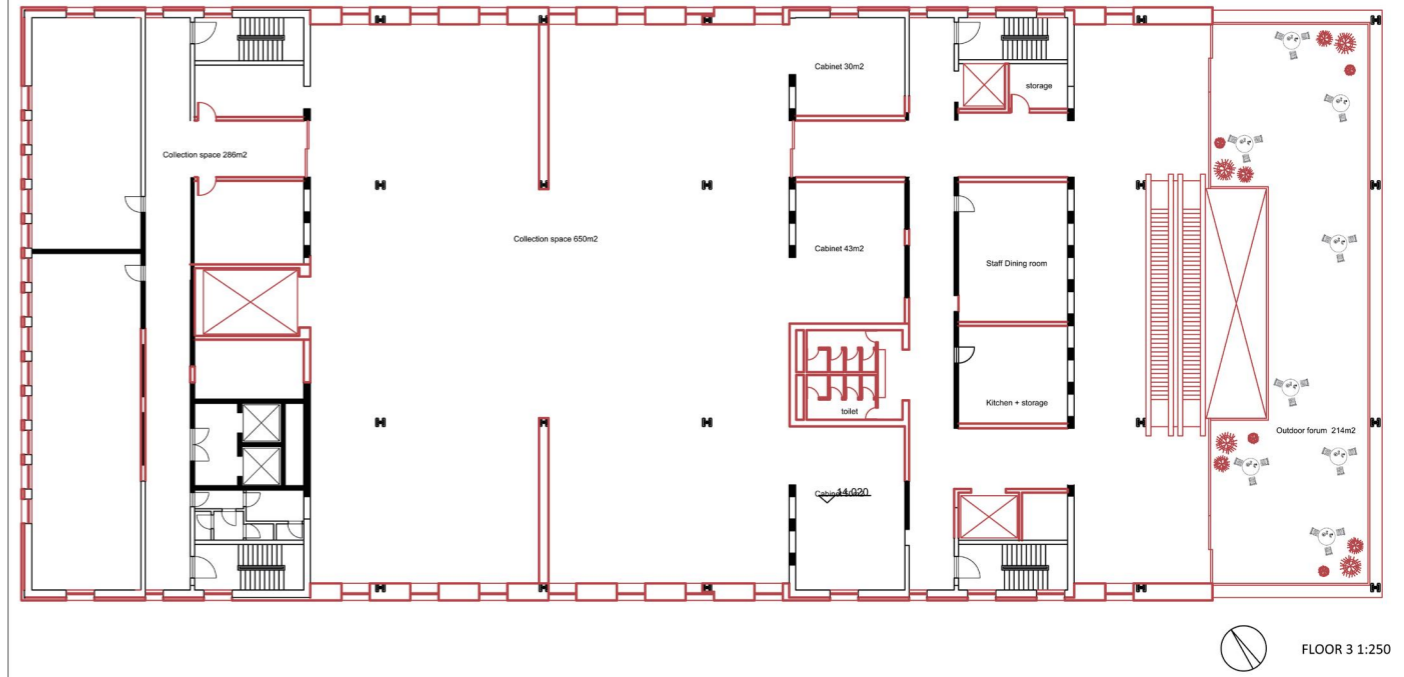


master plan 1:2000

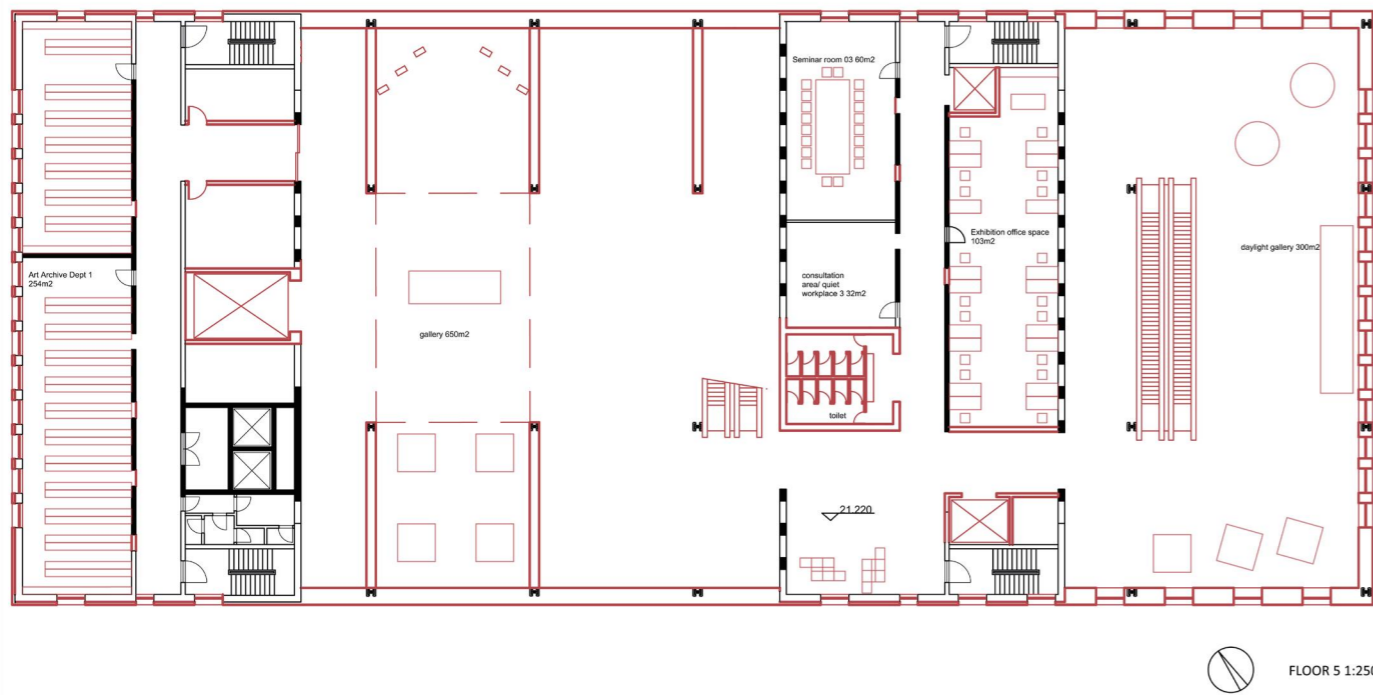




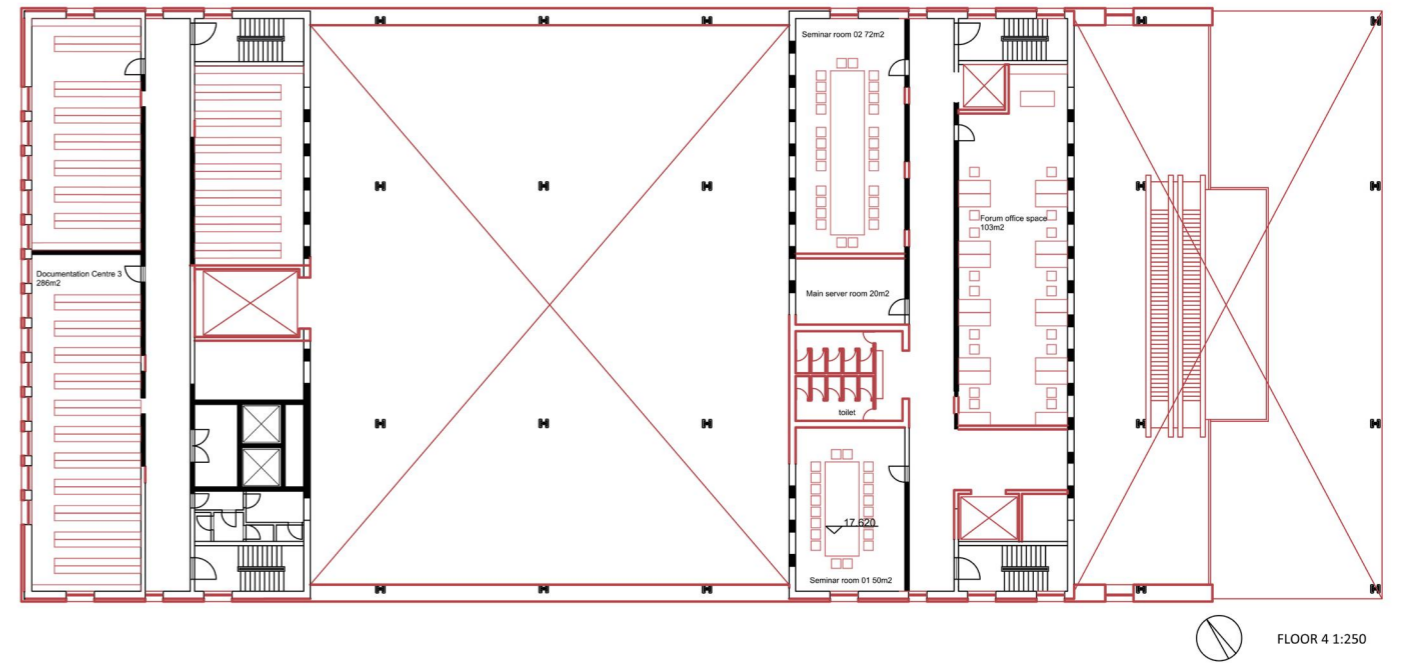
FLOOR 2 1:250



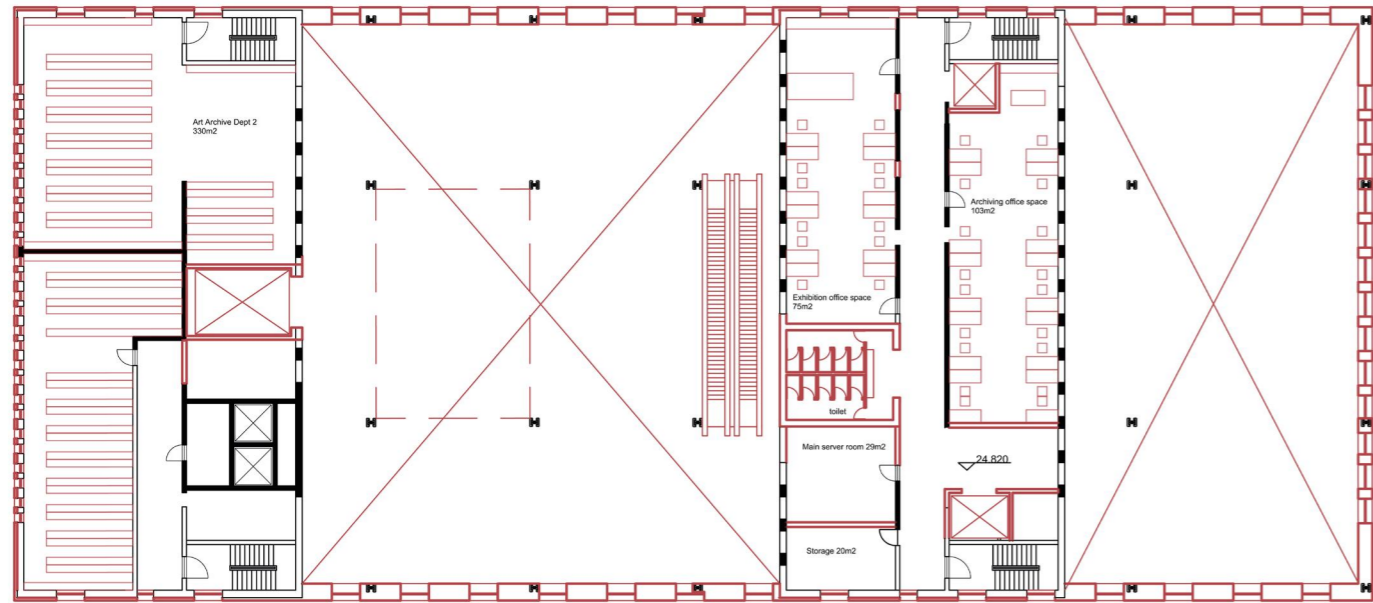
FLOOR 3 1:250



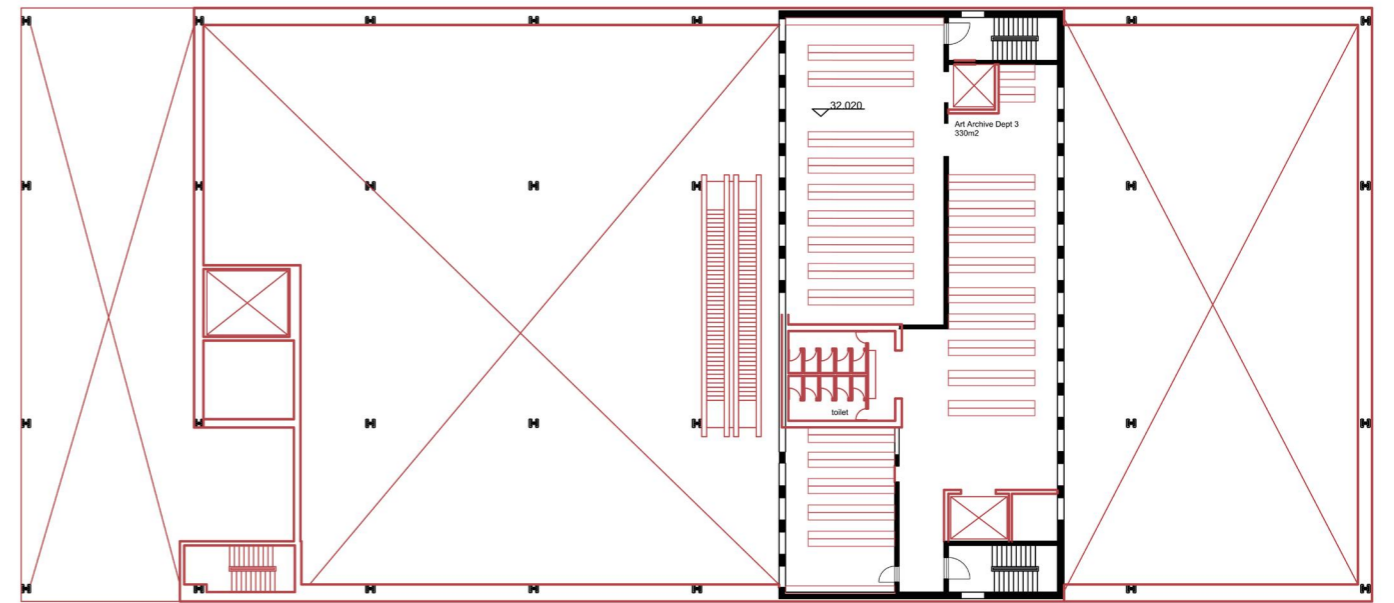
FLOOR 5 1:250



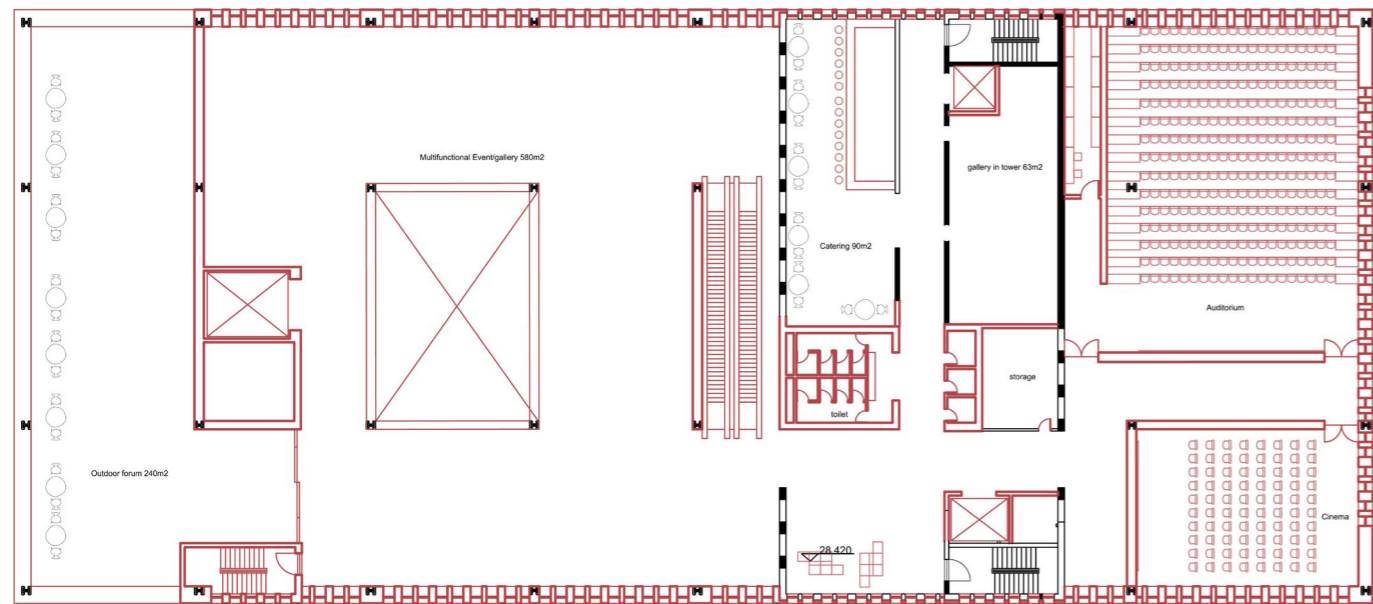
FLOOR 4 1:250



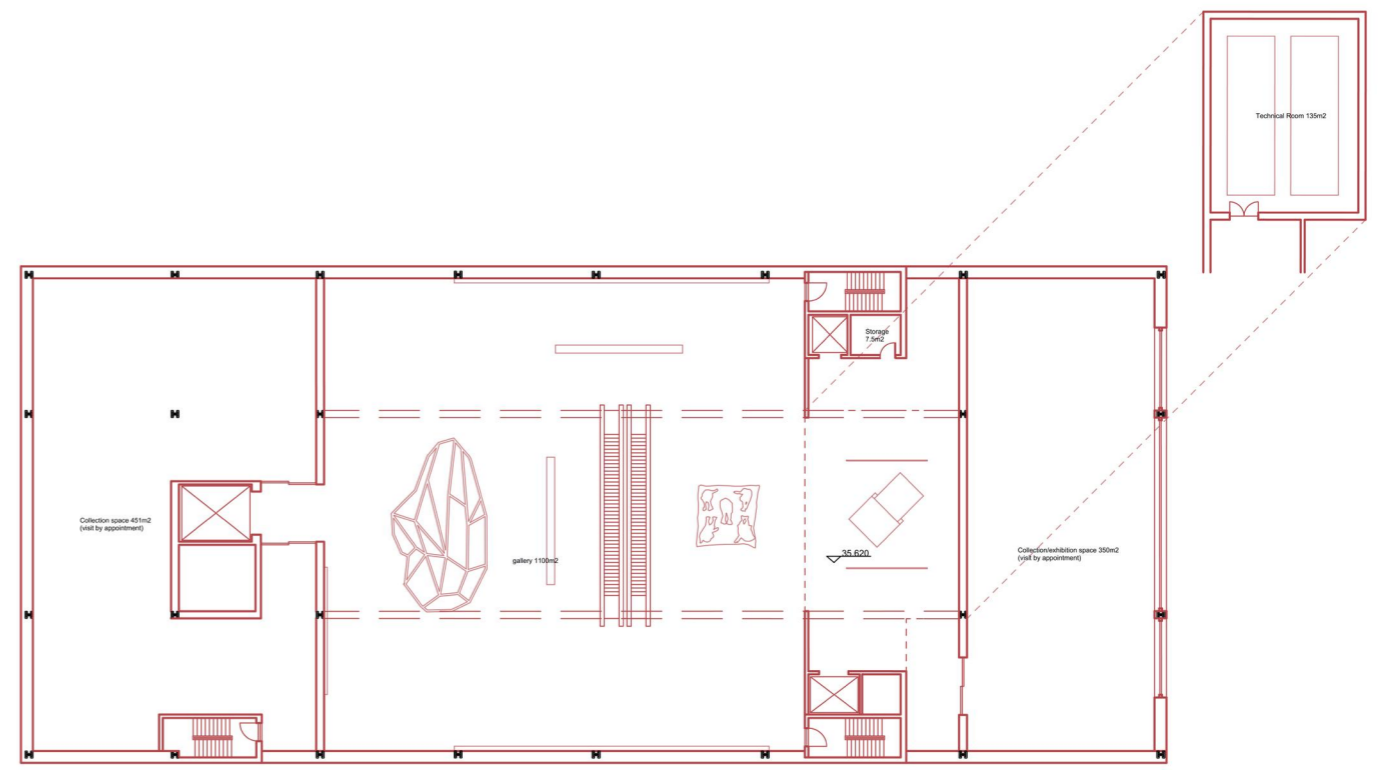
FLOOR 6 1:250



FLOOR 8 1:250



FLOOR 7 1:250



FLOOR 9 1:250



# MATERIALS & FACADE

focus attention on different places.

1:200 > 1:100 > 1:50 > ...

materials, look like, how to make it,

teach Art of Joining, what happens when they meet relations

eg. Carl Andre's material.

materials & Building + Art.

culture + resources.

## 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 facade. 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.

make use of the research things now, and keep research on MSc 4  
come up with materials & test & determine what that mean  
what it made of where it come from how much of it can be recycled.  
eg. Cracking material, think about the energy supplyment  
making choices for real buildings.

MIBE -> DATA for different building materials website.  
MAKE A TABLE  
come from extracted, processed, labor brushes or feeling of people.  
values cultures, sustainable price.  
A people's energy in the existing valuable building (in credible 20th century thinking to change before 10 years).

not only sections, but envelope, key points interior.

materials history;

Interiors Buildings Cities

connection + acoustic qualities, shiny or not

eg. Building in one single material interesting in how people touch it (Peter Zumthor)

Another material book choice document.

## Palace

# An Architecture For Art

Graduation Project 2022-23

# 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.

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.

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?

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.

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.



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

## Form and Façades

*'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 Unhomeness*. Cambridge: the MIT Press, 1992, pp. 85-99

*'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

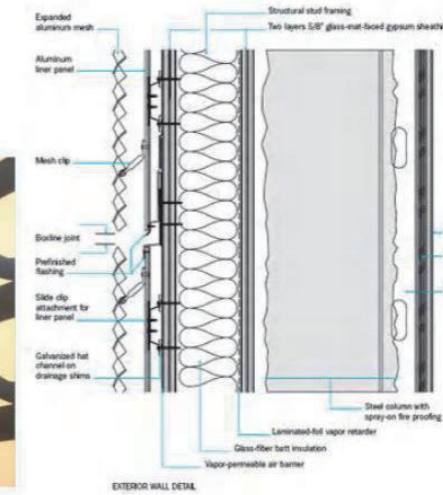
Quote in the essay 'Civil Architecture' by Mark Cousins, in: the book *Architecture, Experience and Thought: Projects by Tony Fretton Architects*. London: AA Publications, 1998

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.

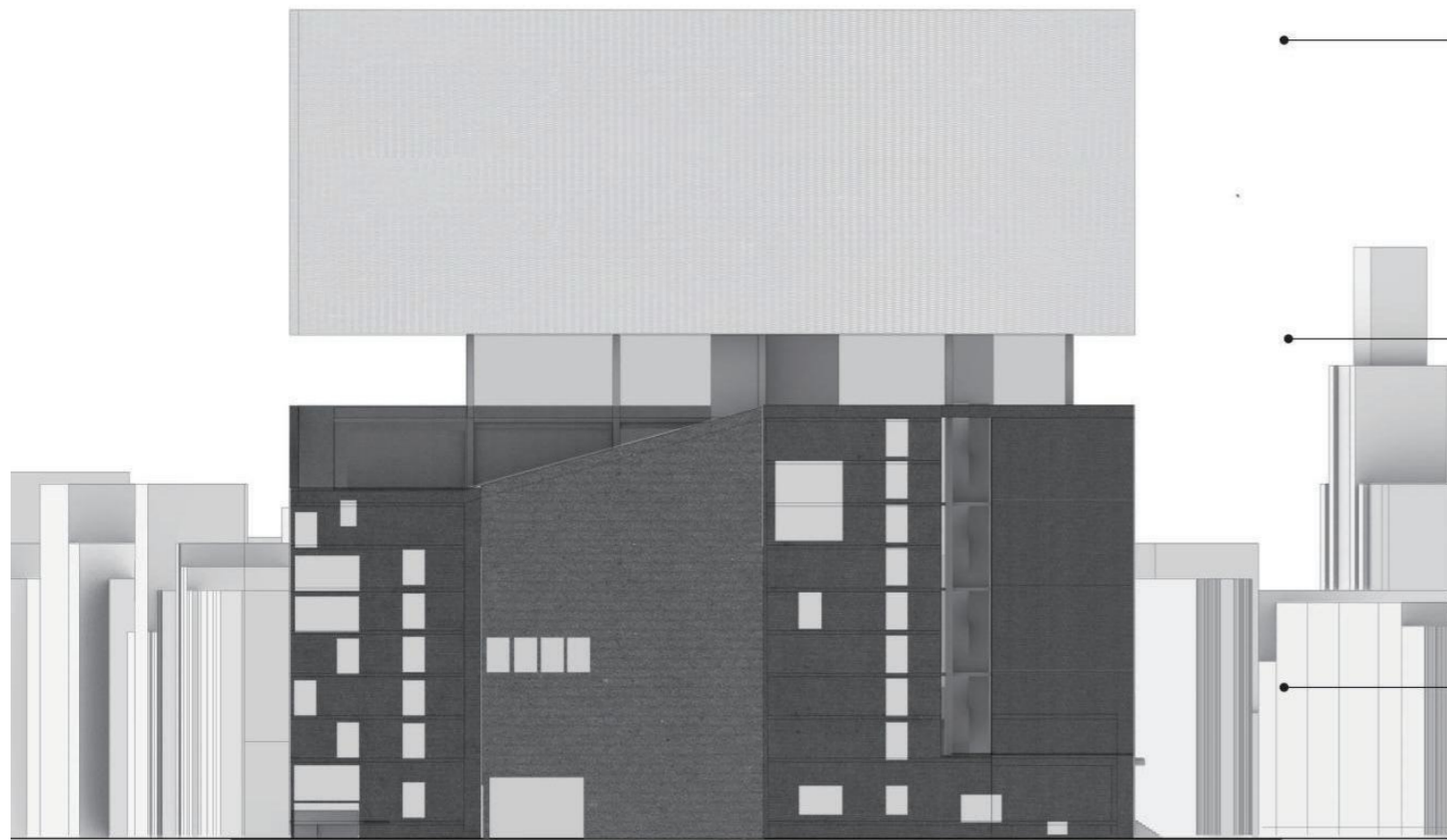
The scale of the new proposed museum means that it will not only establish possibly contested relationships with its immediate

Facade & Materials



New museum

Aluminium metal sheets



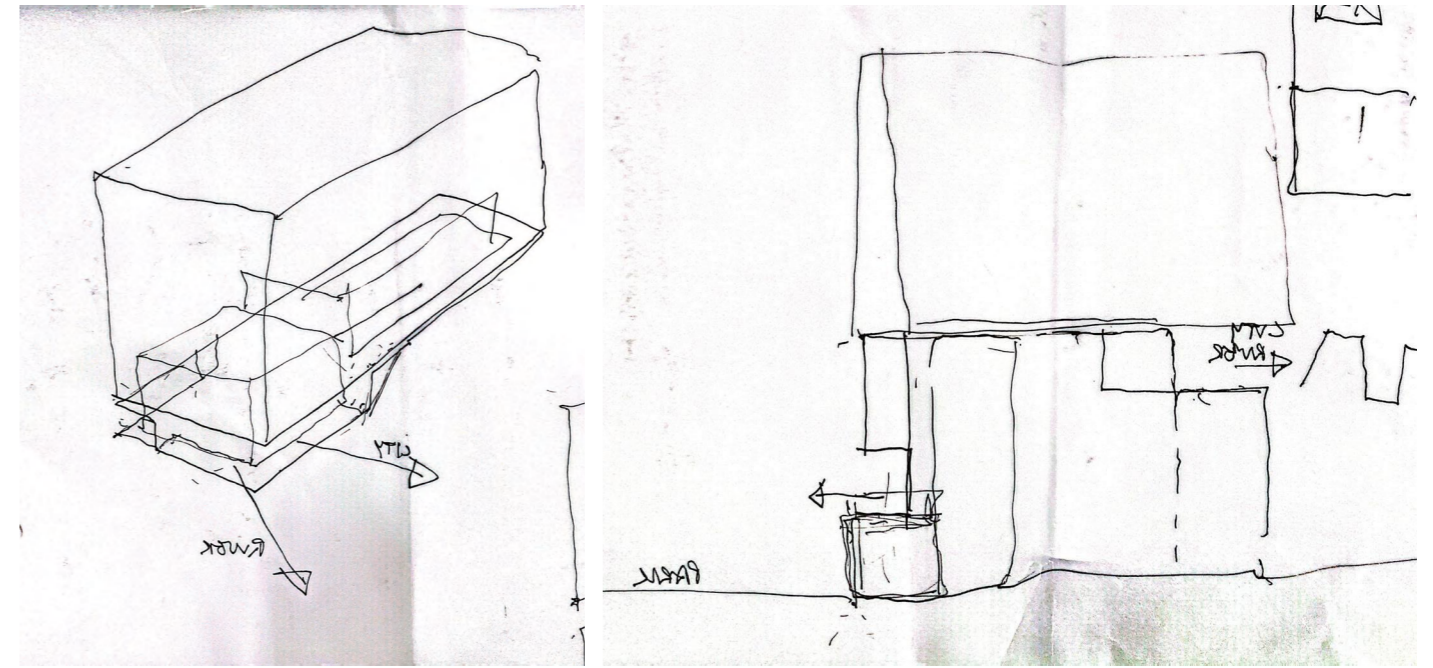
Glass or Polycarbonate



glazed brick



Het Steen Antwerp



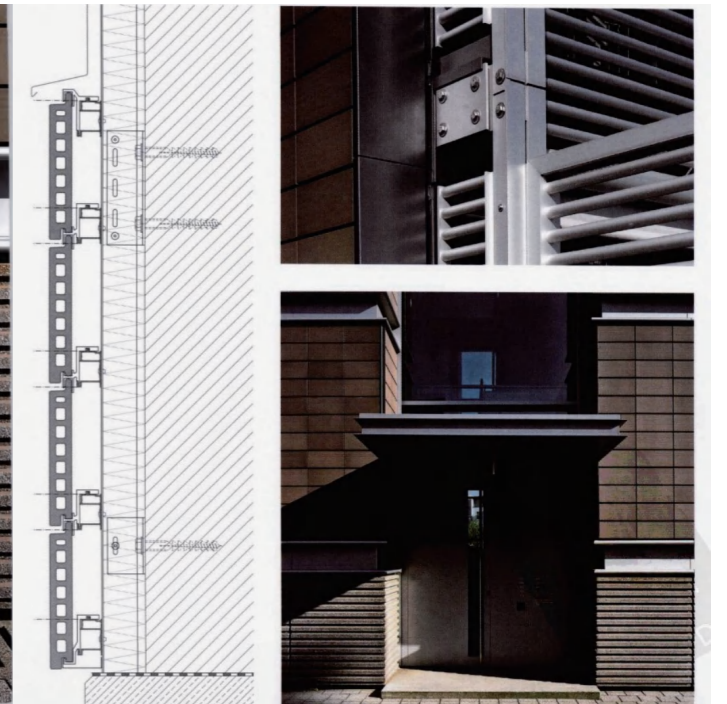
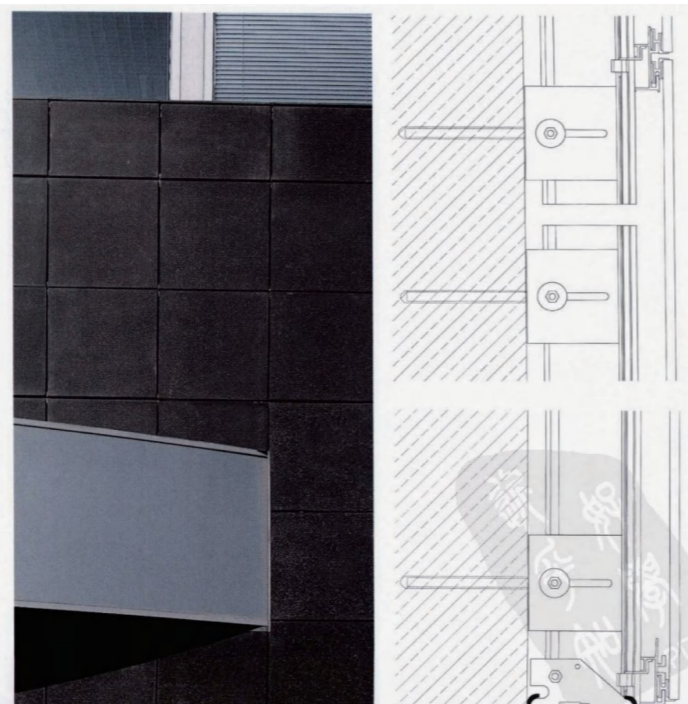
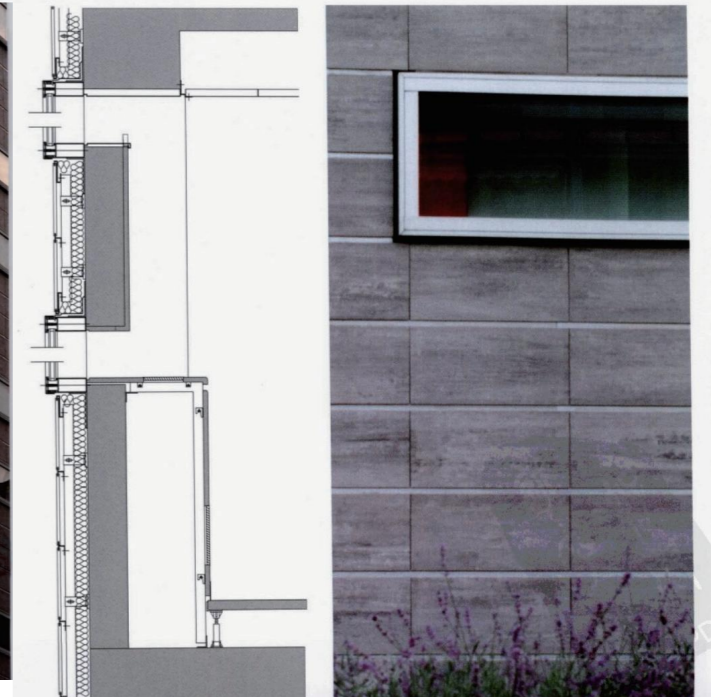
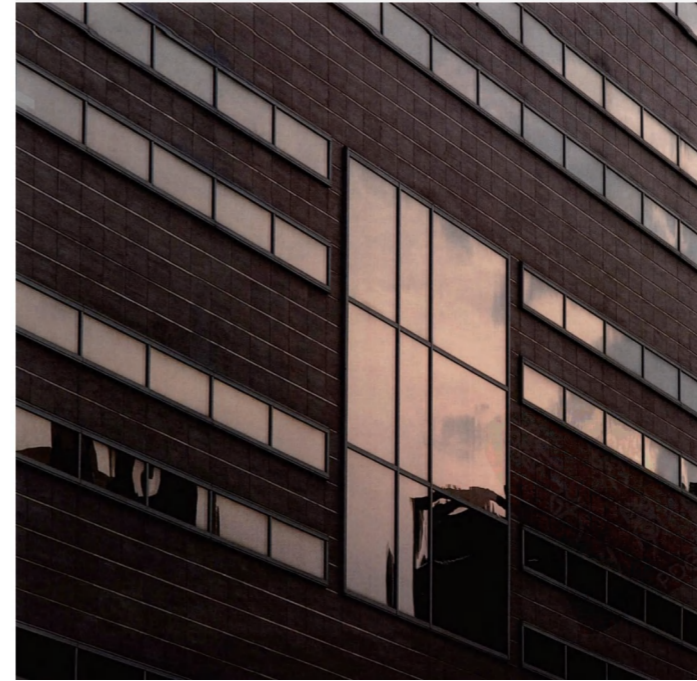
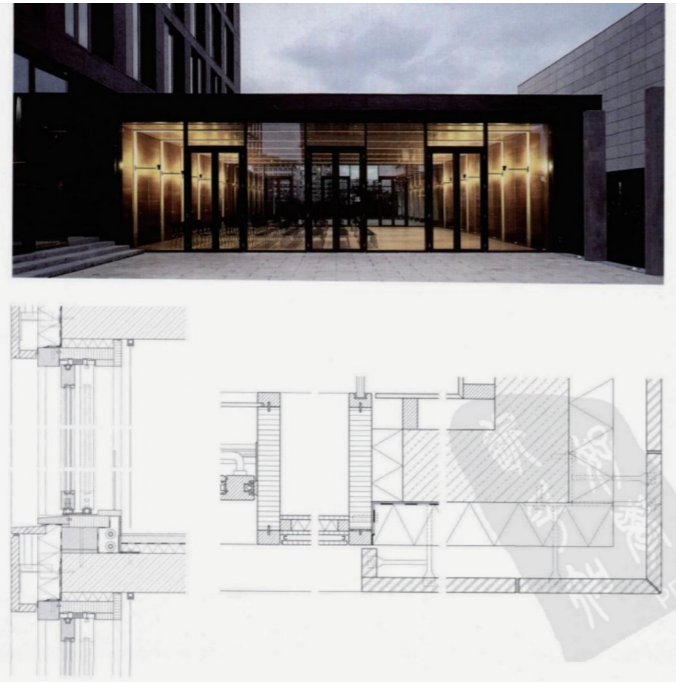
**Reflection:**

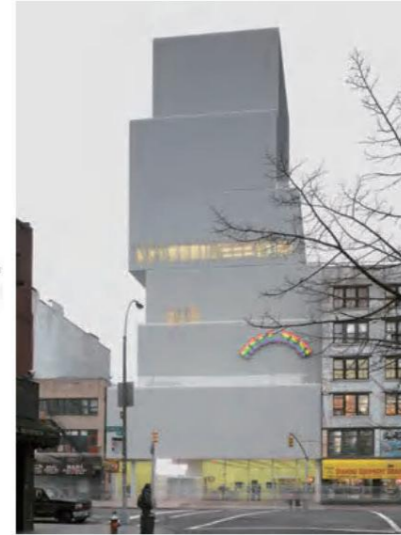
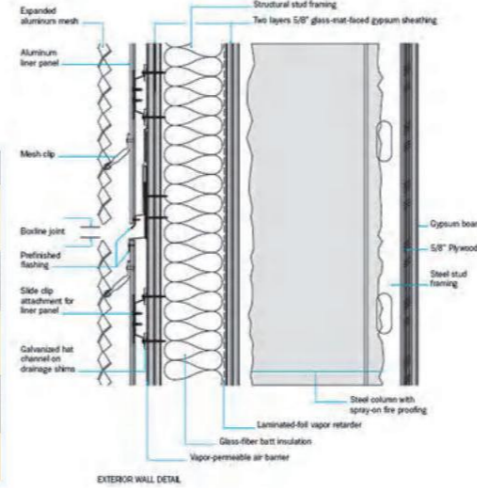
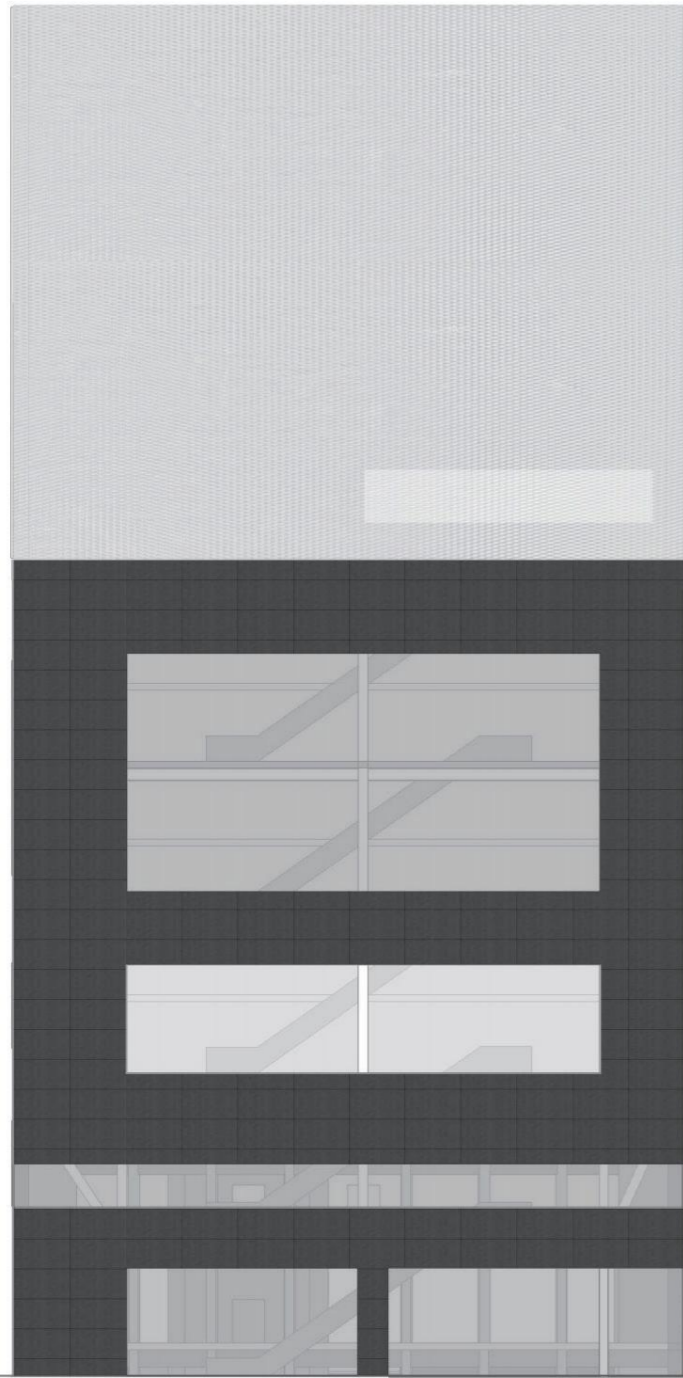
Two balconies, one overlooking the city and one overlooking the park, are possible. But the angle of the balcony above needs to be turned a bit, it is now facing the new town and not the city centre. Trying to leave part of the original facade exposed is very difficult and can cause many problems. You could look at TATE Modern, where all the facades are new but look like the old ones. Again, it is better to consider not keeping the original lower building.



TATE Modern

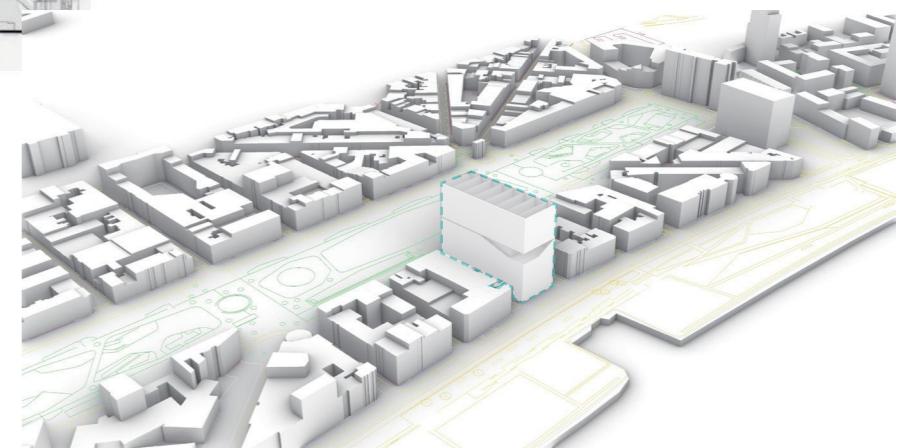
Research on ceramic façades

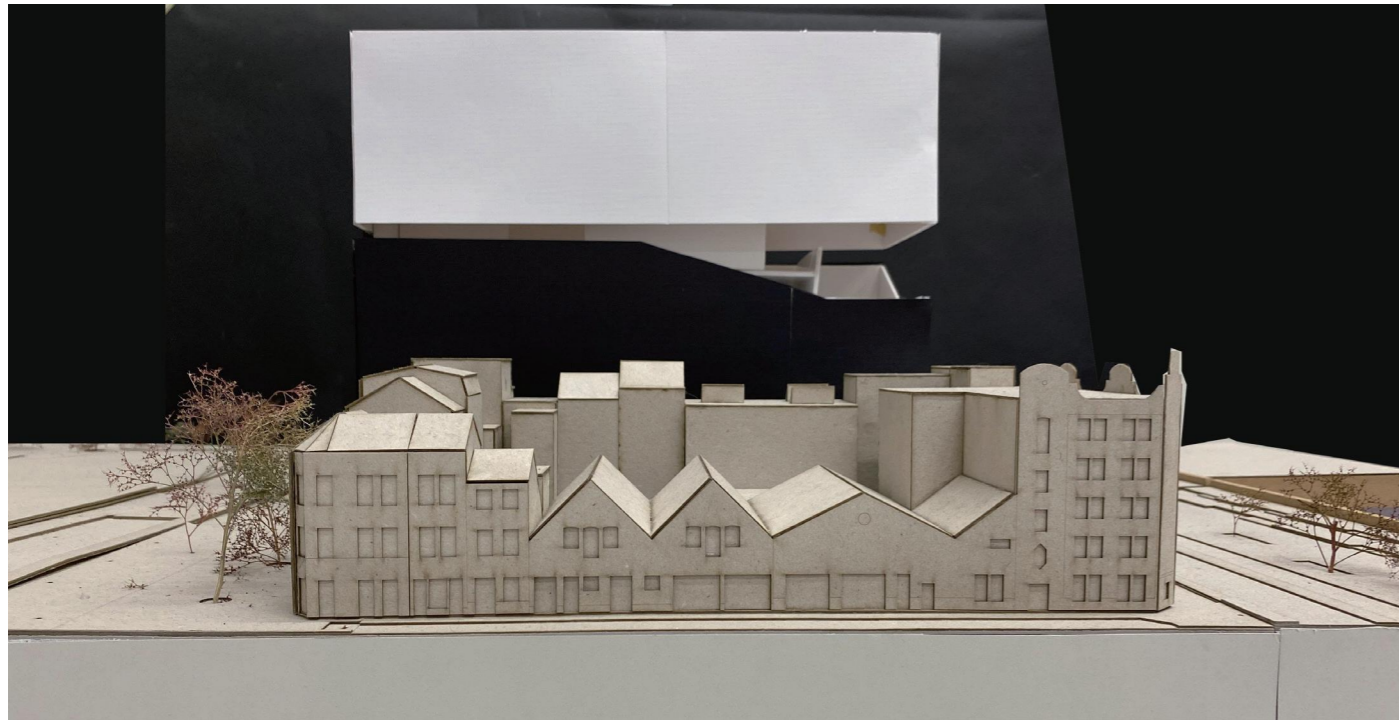




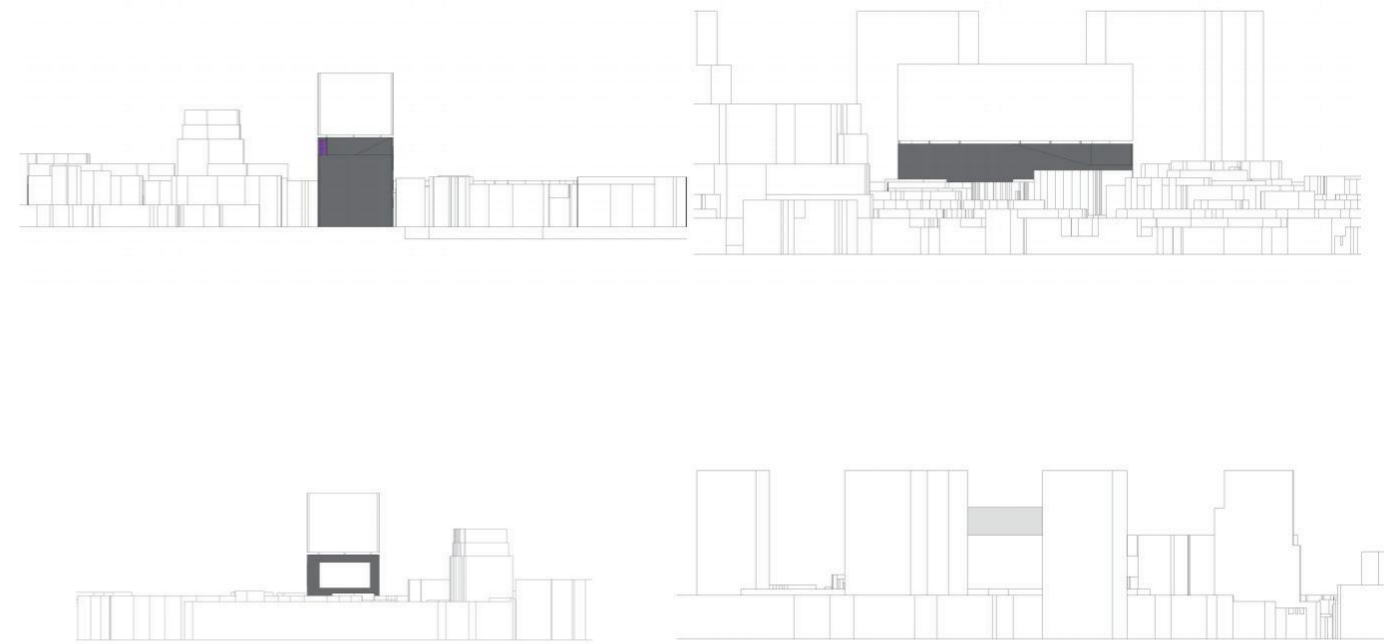
• Aluminium metal sheets

• Ceramic Facade





Elevations with existing buildings



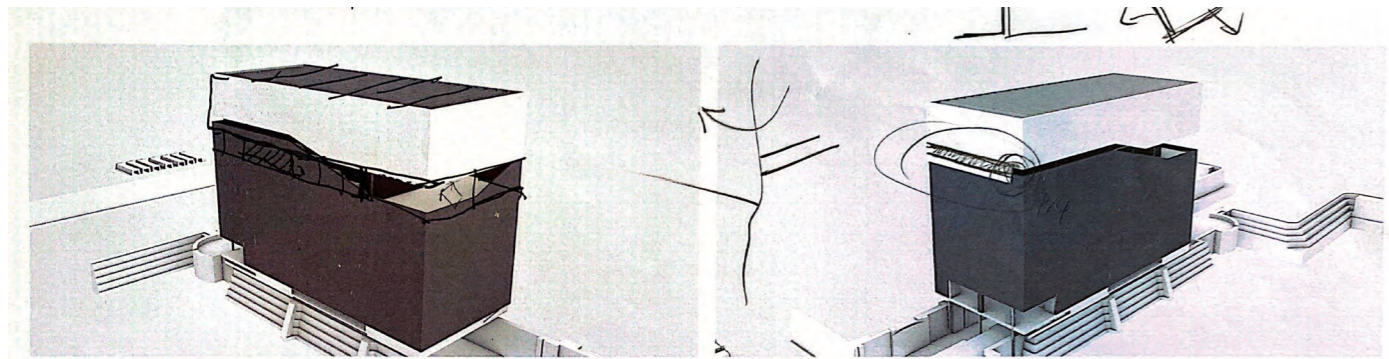
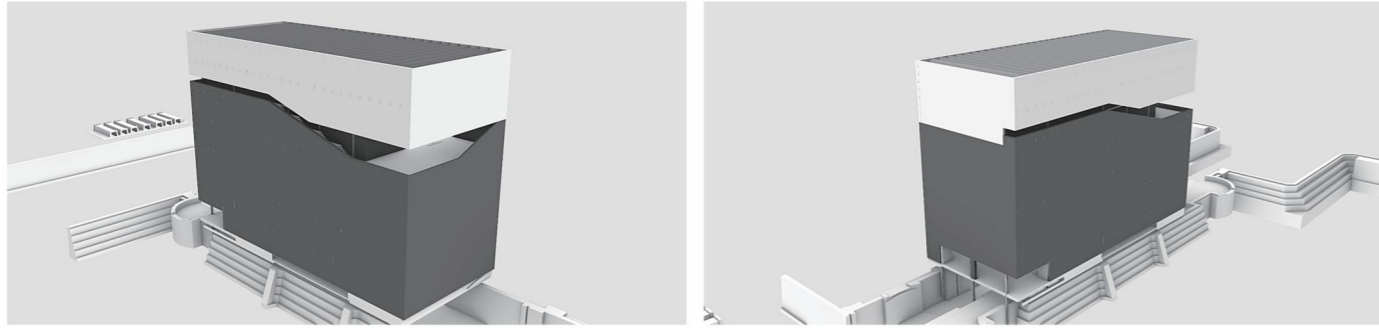
As a large, city-scale, complex museum, MHKA's new building needs to be responsive to the city and the surrounding community. The building is divided into two levels in terms of massing, with the lower level continuing the height line of the existing tower and a heavier ceramic façade, while a lighter metal façade on the upper level to reduce the sense of volume of the upper building. In response to the two sides of the building, two outdoor 'balconies' of different heights are created at each side of the building, one in the north at middle height - in response to the city and the river - and one in the south at lower height - in response to the park and the surrounding area.

**Reflection:**

The windows in the façade need to be reconfigured, the current scale is too giant and could refer to de bijenkor eindhoven. it is inappropriate to make the building too tall in terms of massing and façade because of the desire for 1:1 proportions.



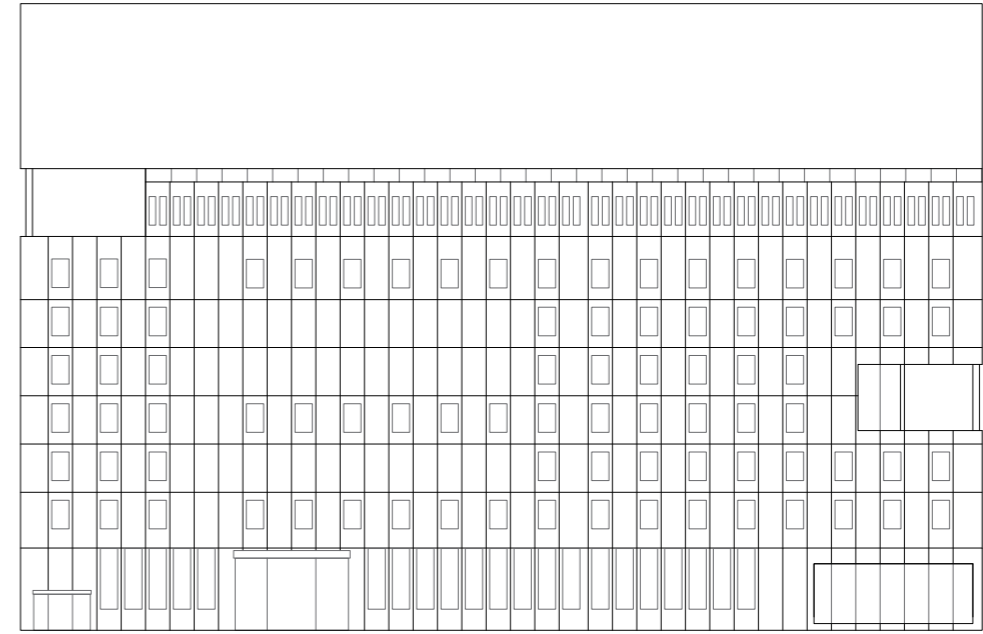
de bijenkor eindhoven



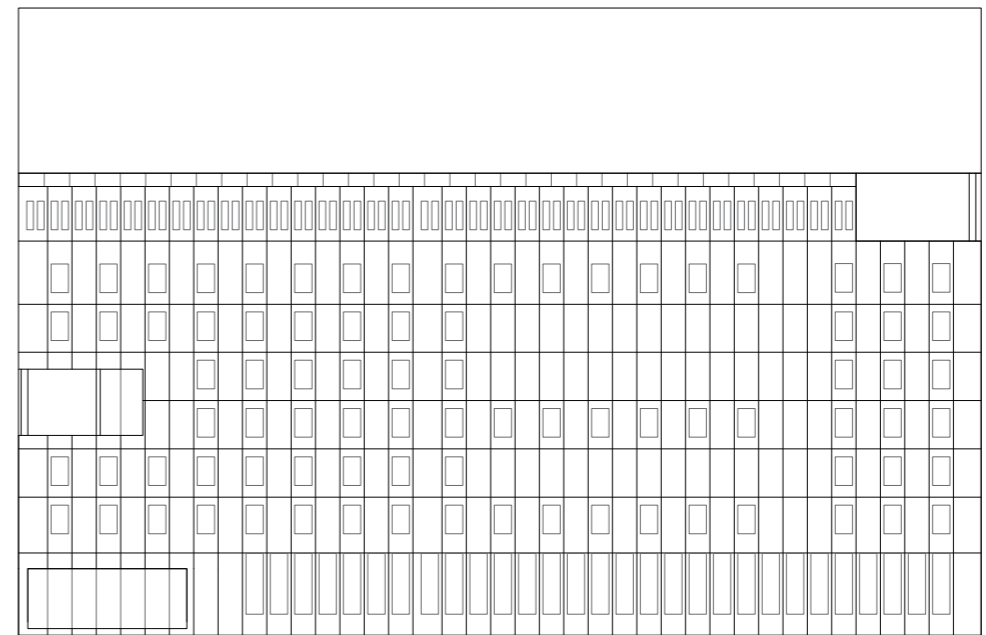
**Reflection:**

3.9: On the façade, the different materials require gaps or glass to make the bridge.

3.10: Is it possible not to have a change in the box above? Keep it a clean box, while the sloping line connecting the two towers is simplified to a fold, eliminating this large outdoor staircase and keeping the circulation flow clean.

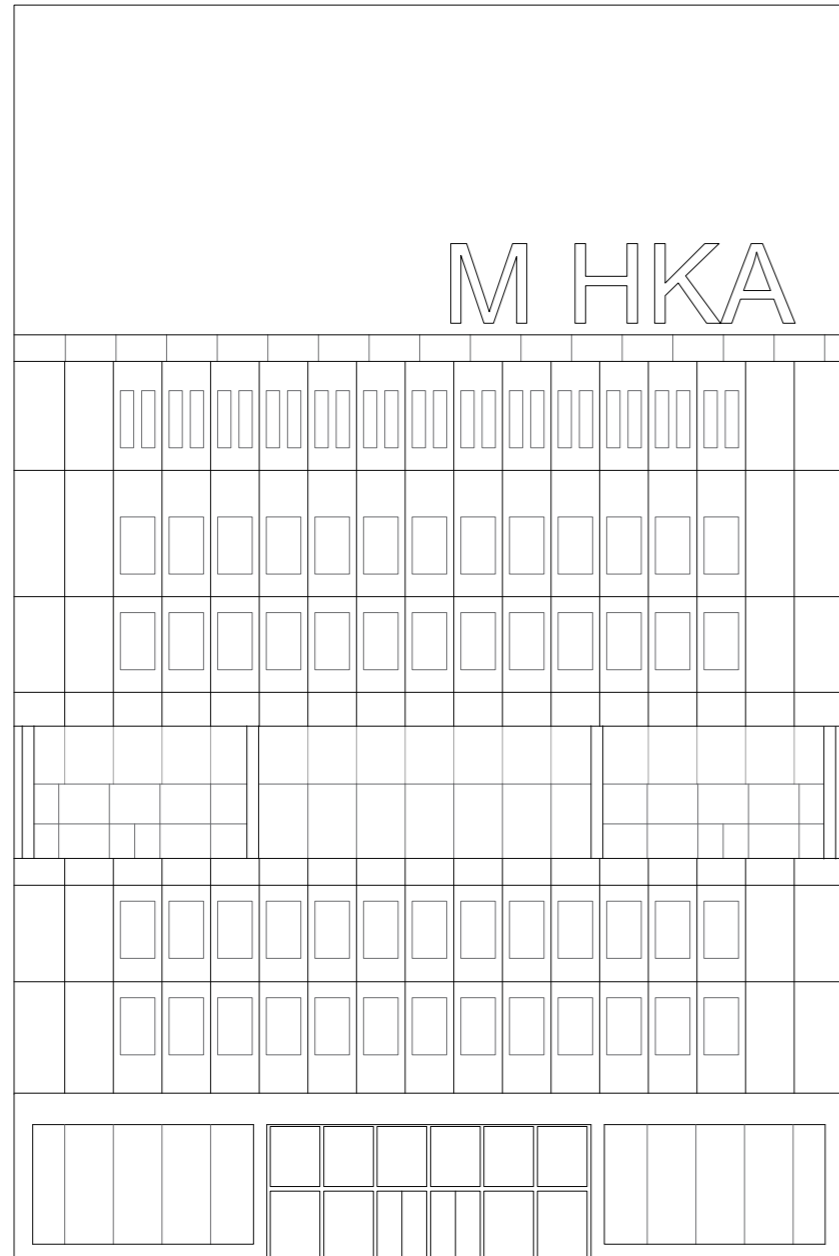


facade 2 1:250

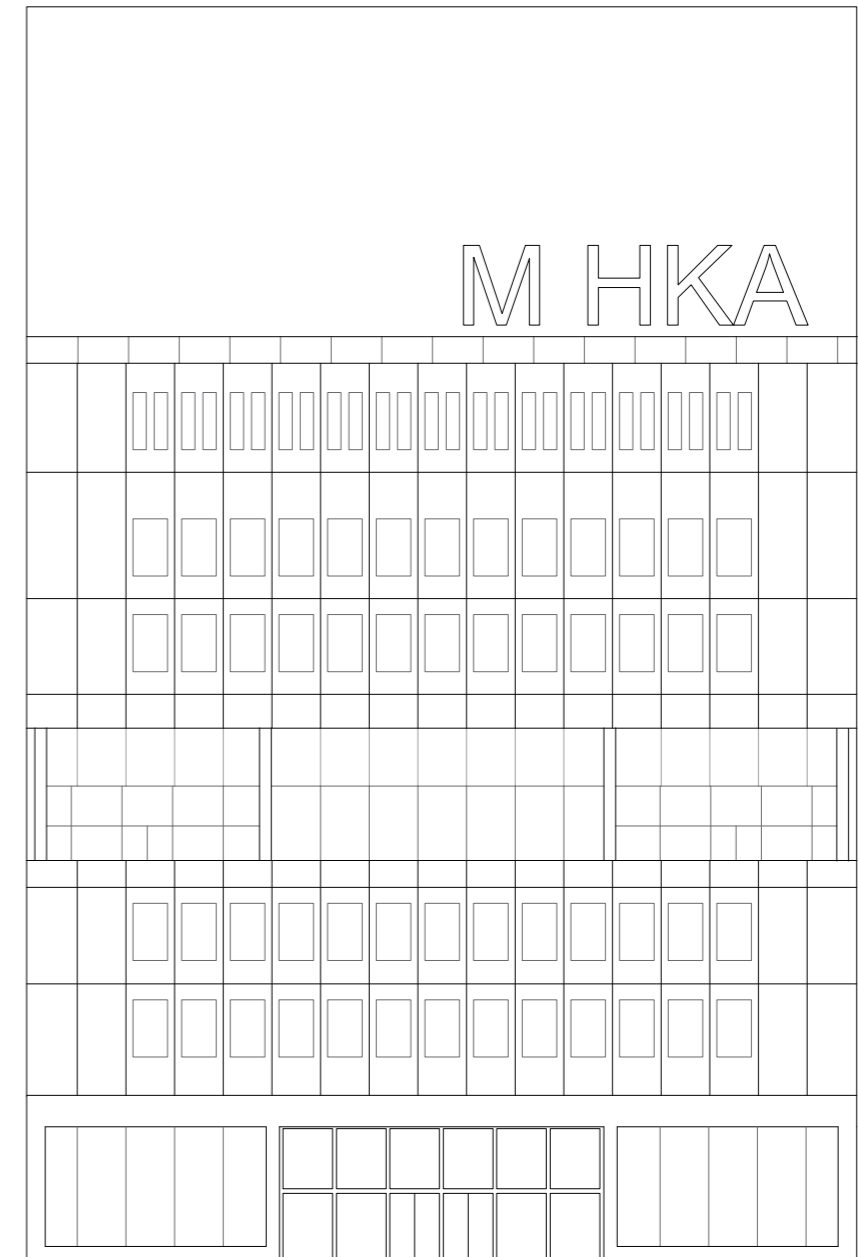


facade 4 1:250





façade 3 1:250

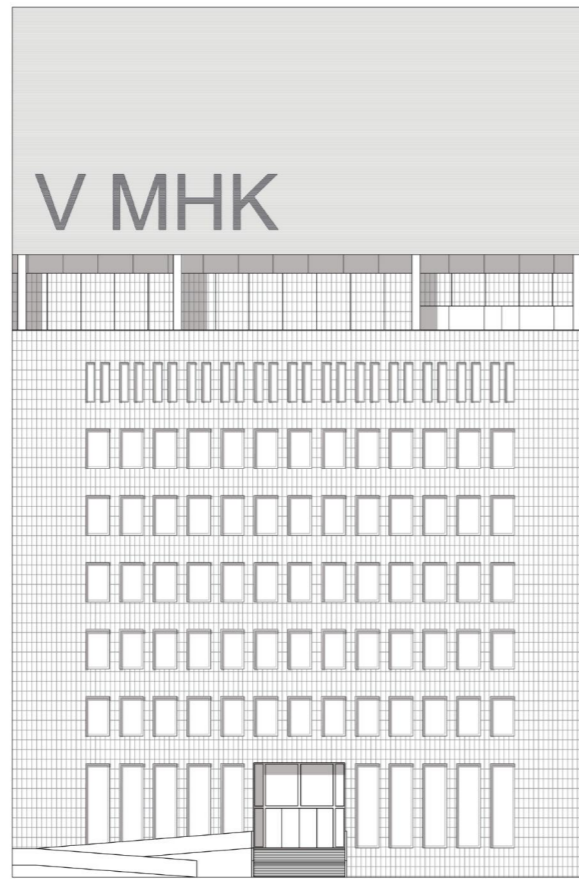


façade 3 1:250



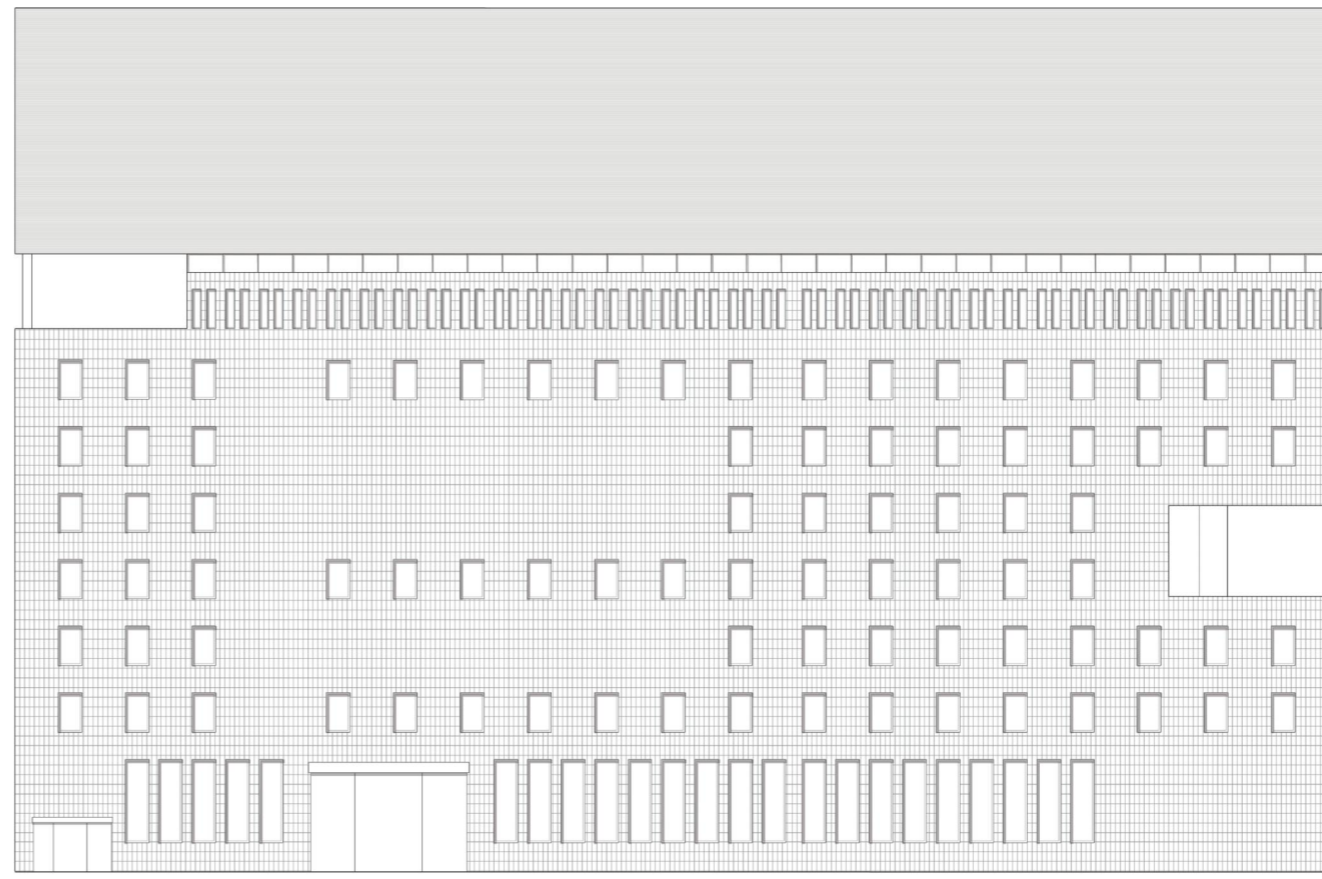
**Reflection:**

The vertical lines on the façade are very misleading and need to be eliminated to draw out the brickwork.  
 The challenge: to express the elevation in black and white and line width changes only.

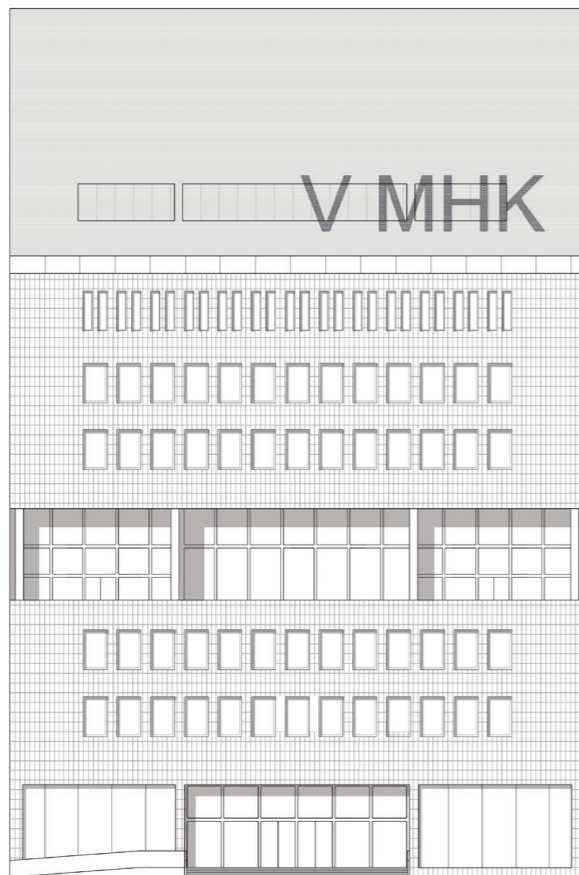


facade 1 1:250

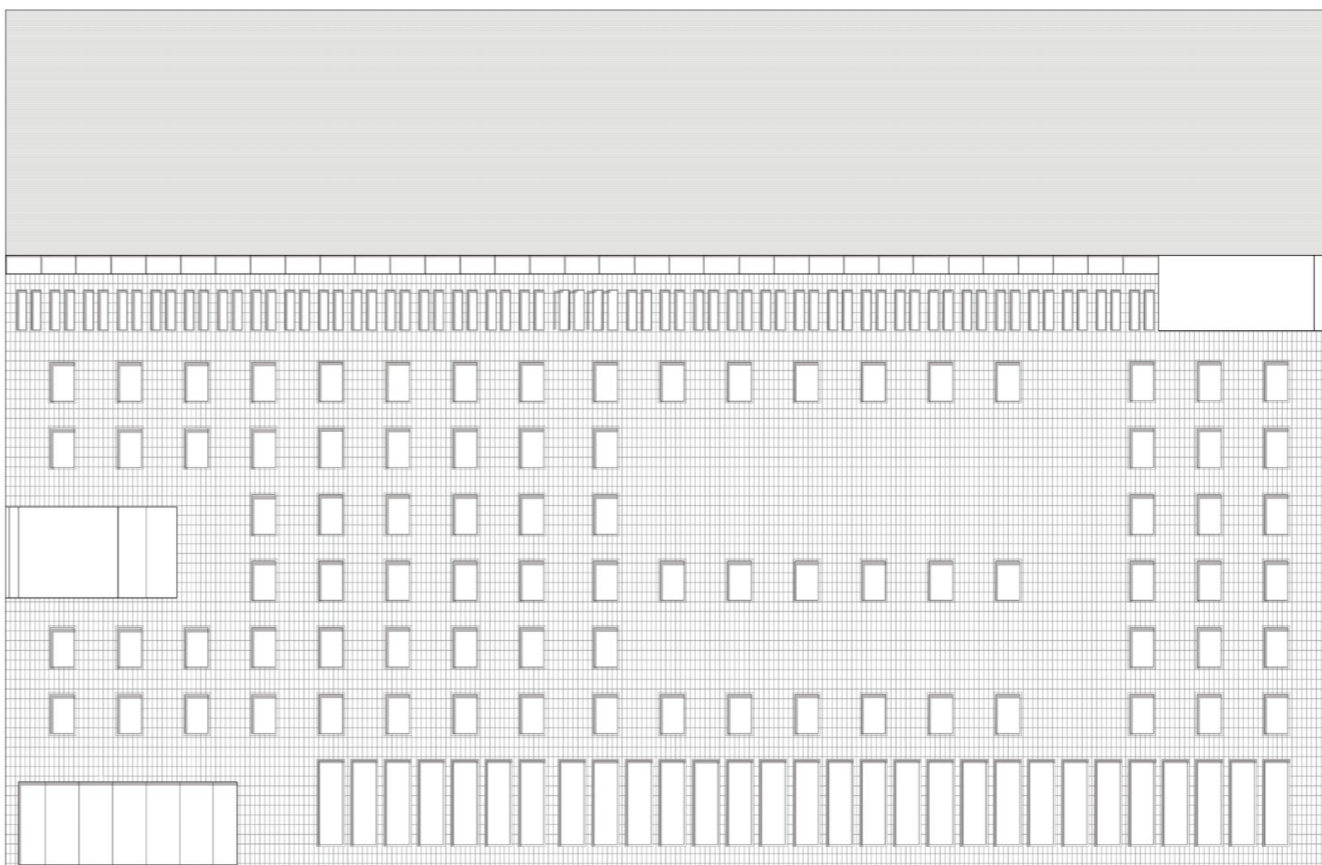
▽46.520



facade 2 1:250



facade 3 1:250

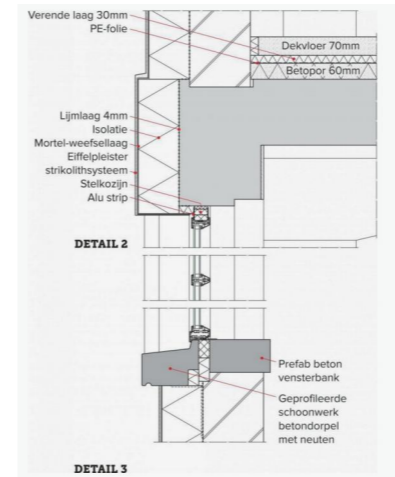


facade 4 1:250

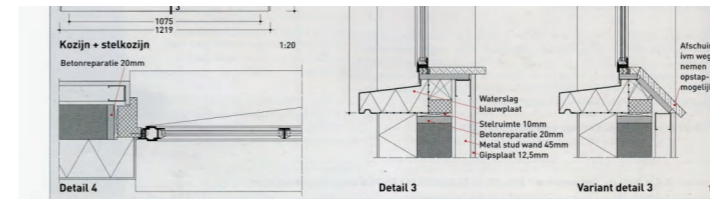
# SERVICES AND CLIMATE

## insulation strategies

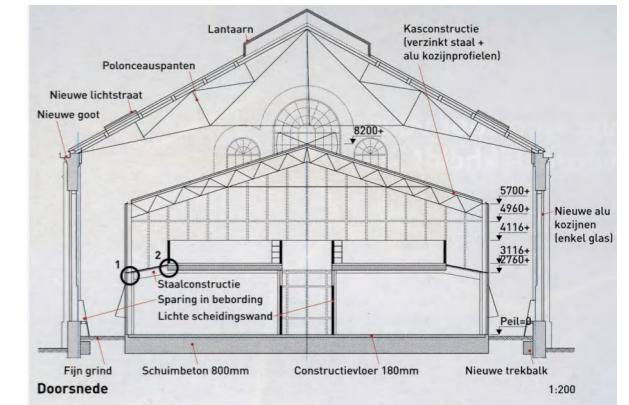
### 1. Thermal insulation on the outside



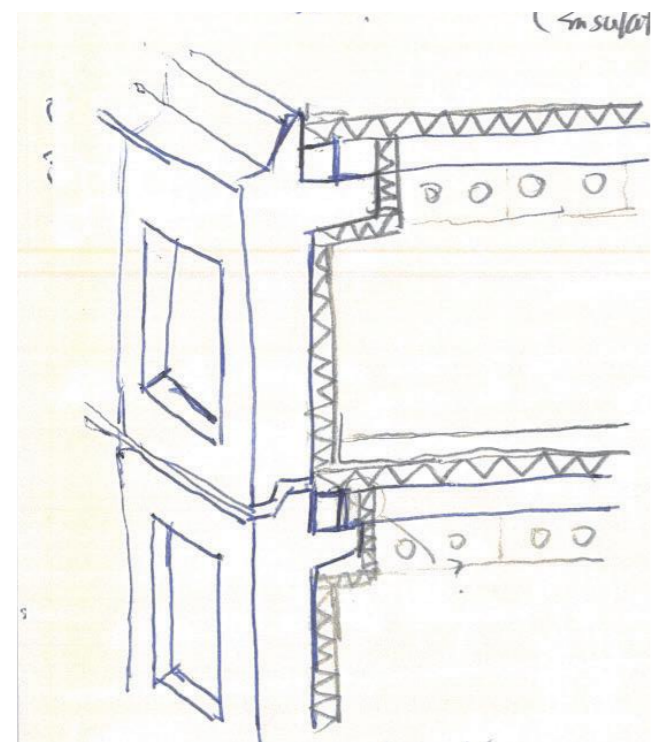
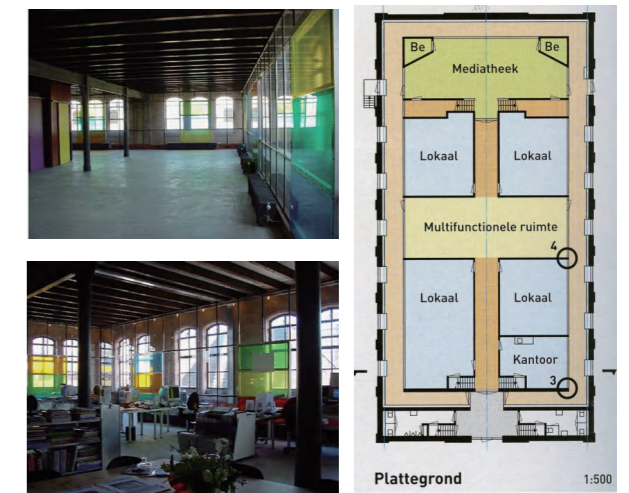
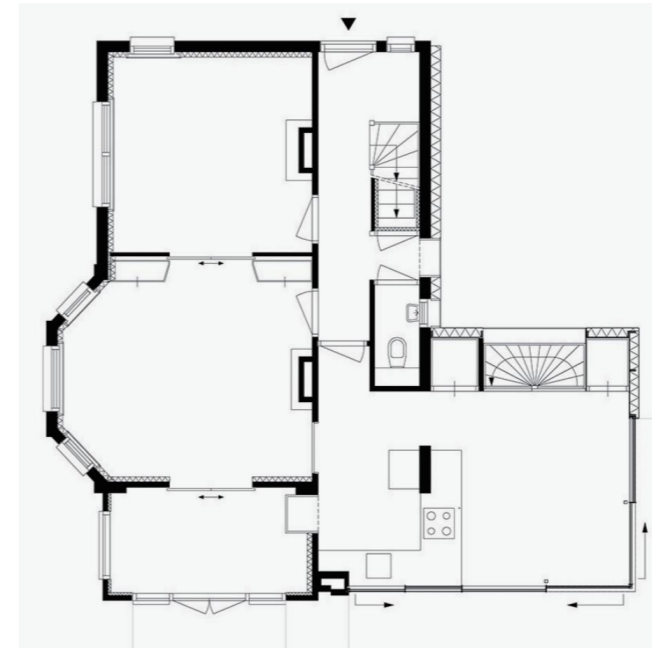
### 2. Thermal insulation on the inside



### 4. 'Box in box' principle

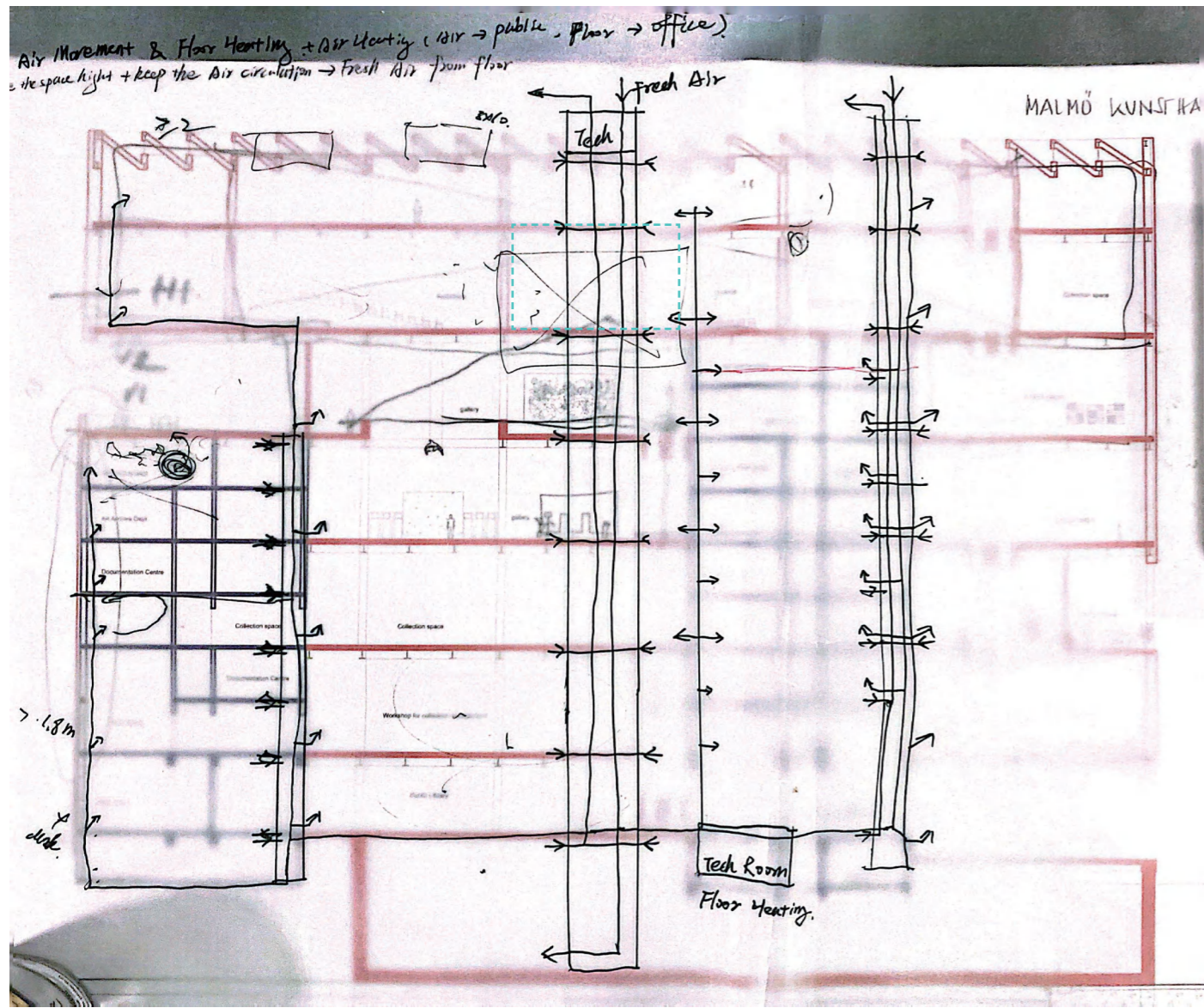


### 3. Double/triple glazing



The original building has no insulation and if the original external walls are to be exposed, internal insulation needs to be considered.





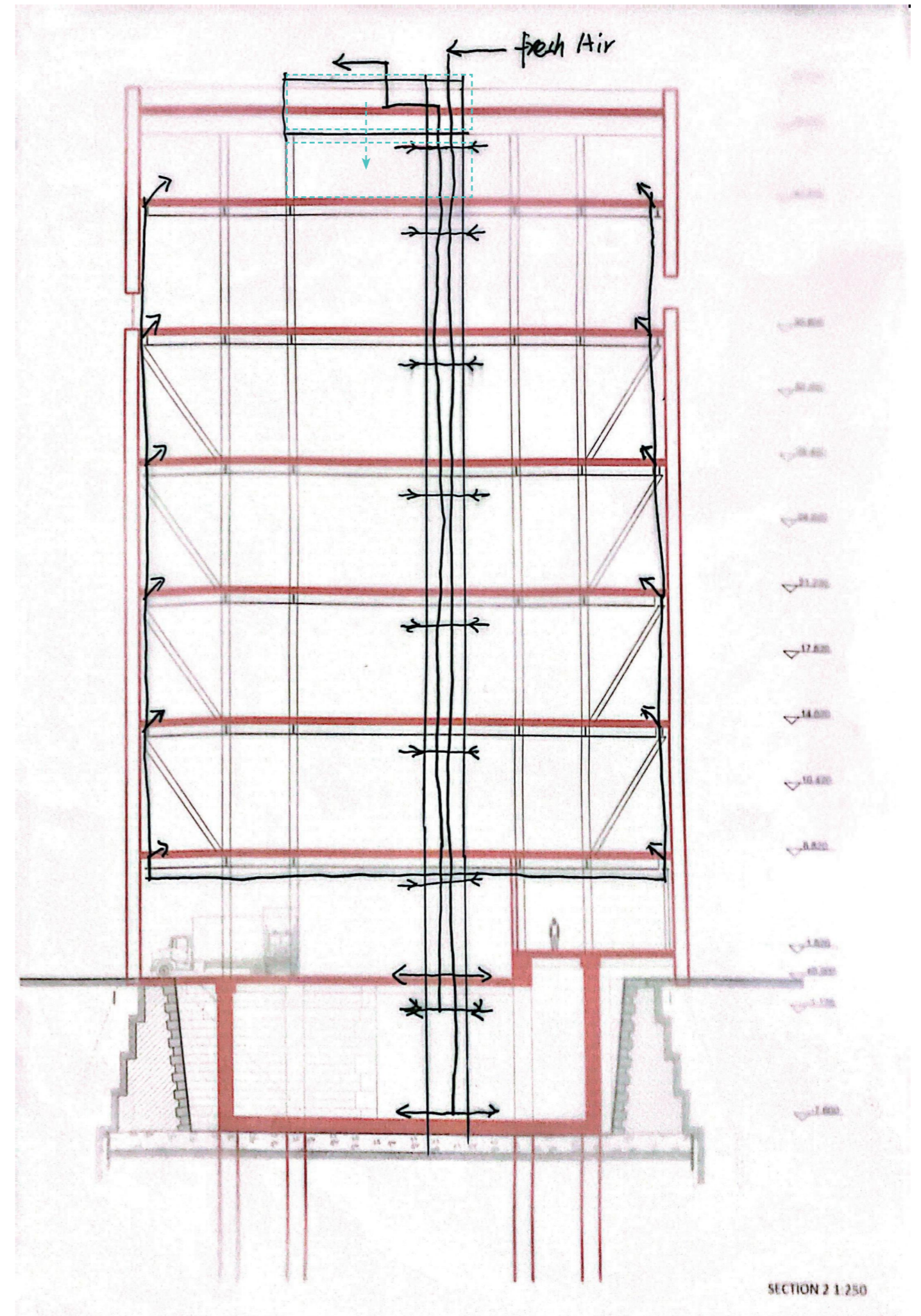
Heating+cooling: Air (public space) +water (office space)

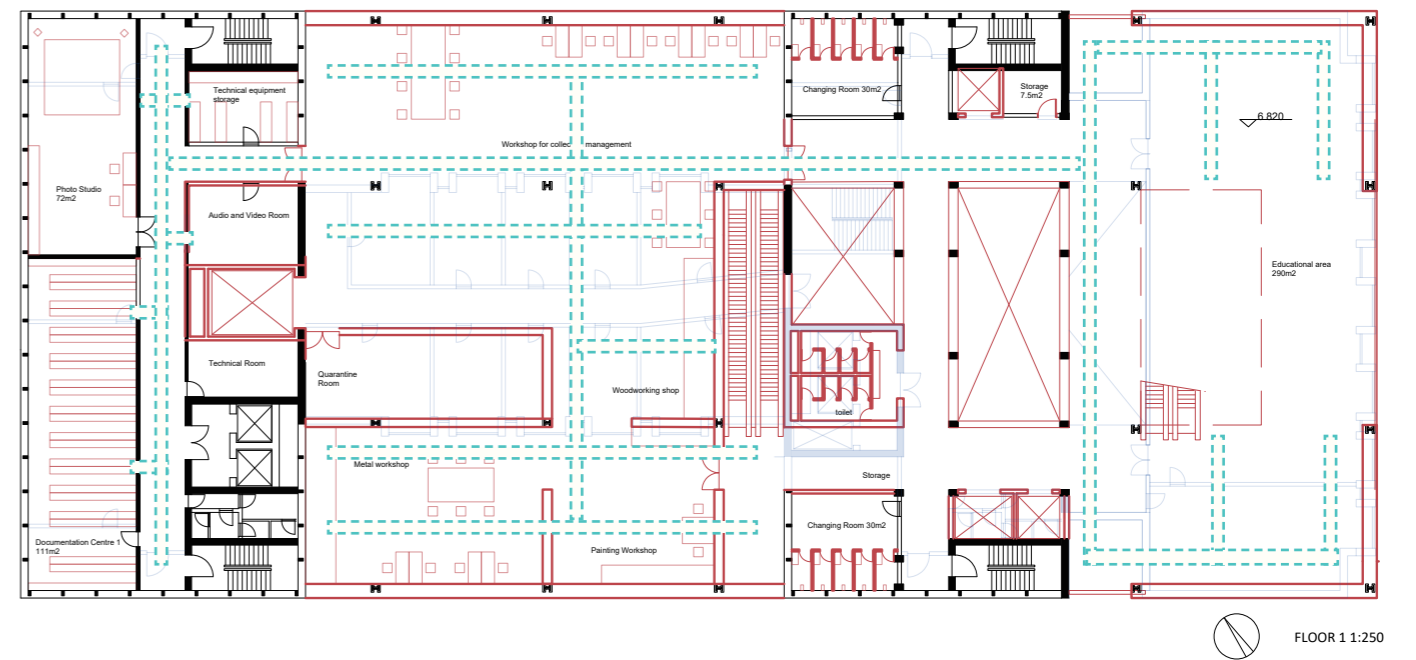
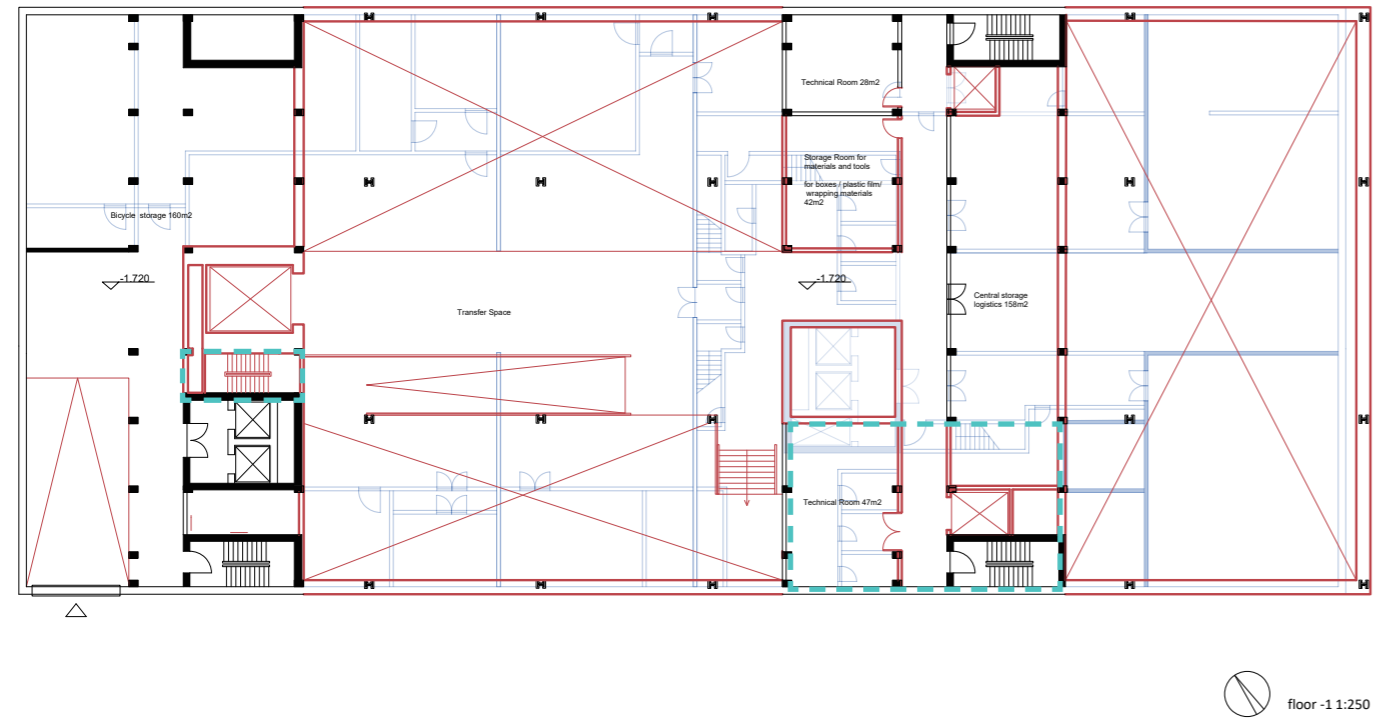
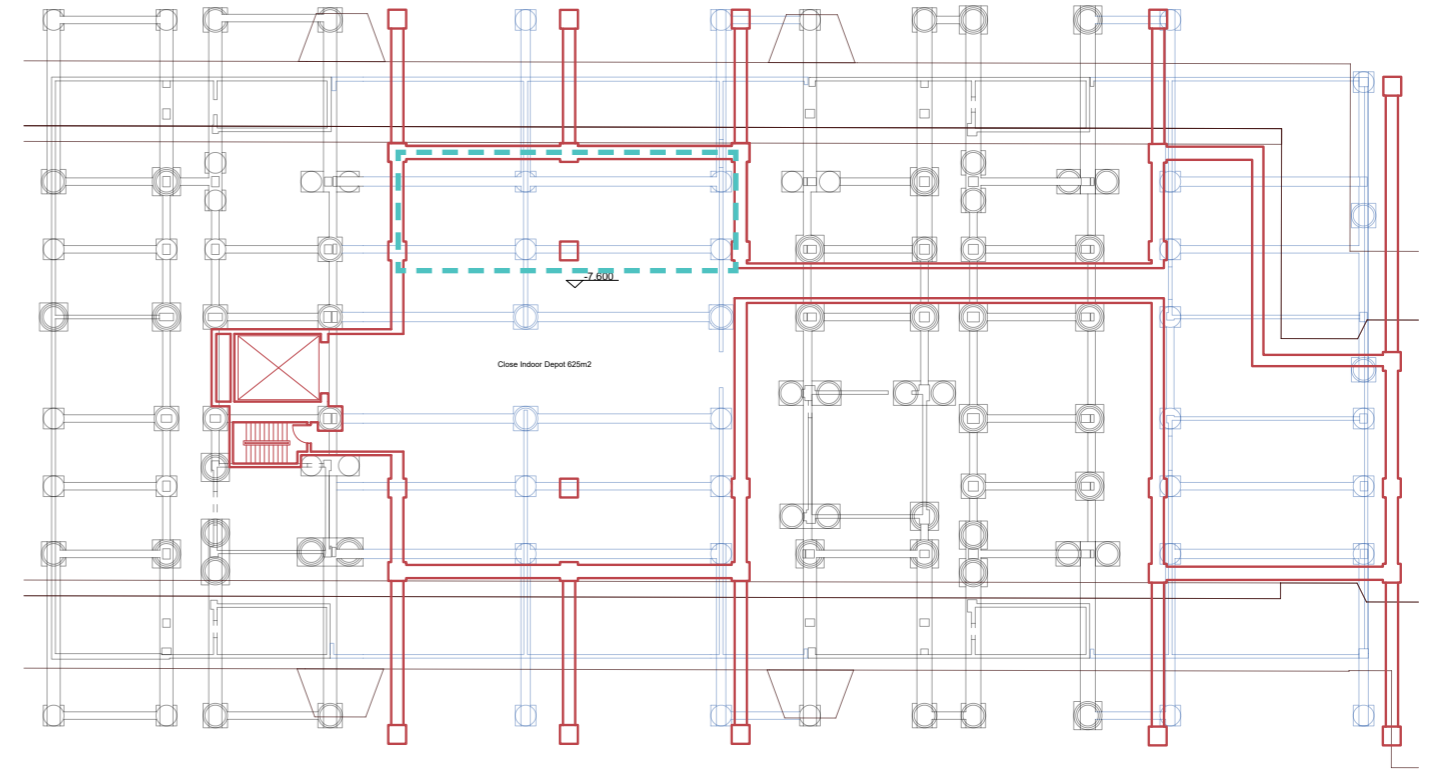
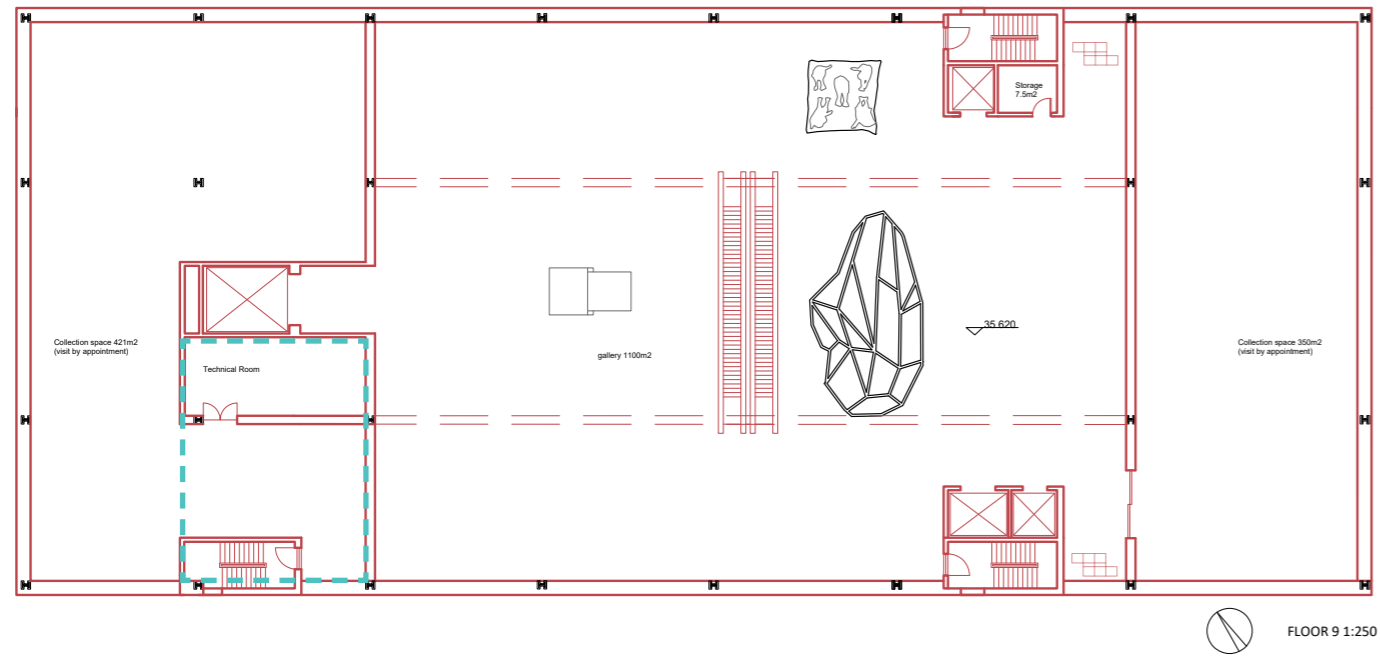
**Reflection:**

The roof cannot hold equipment because of its special construction: a large equipment room needs to be added to the top floor.

The area of the equipment room is 100 m<sup>2</sup>: 4,500 m<sup>2</sup>, so a minimum of 300 square metres of air equipment room and 150 square metres of plumbing equipment room are needed for the building, with 4 systems.

Try to enter the air above the space, entering the air below the space will result in a excessive wind speed.

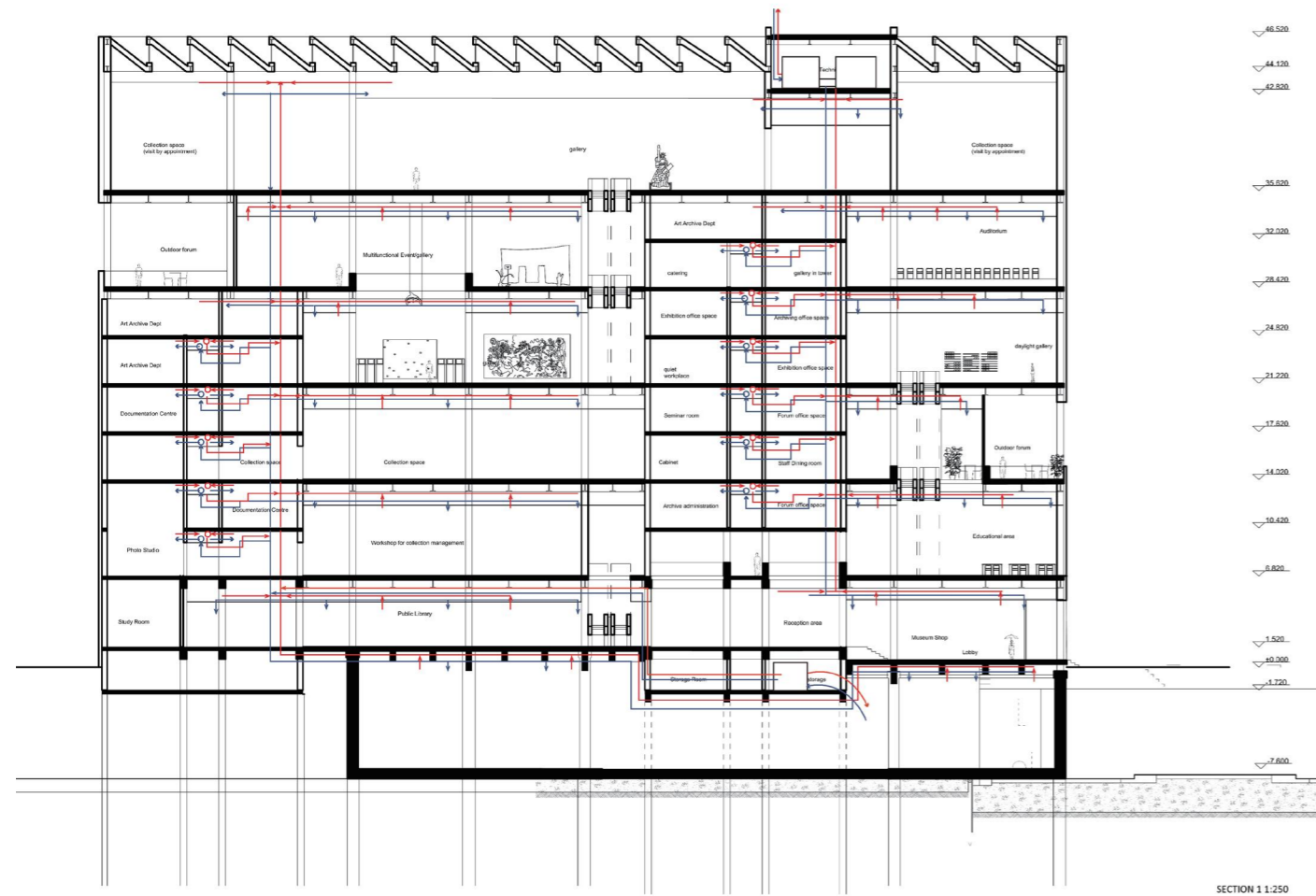




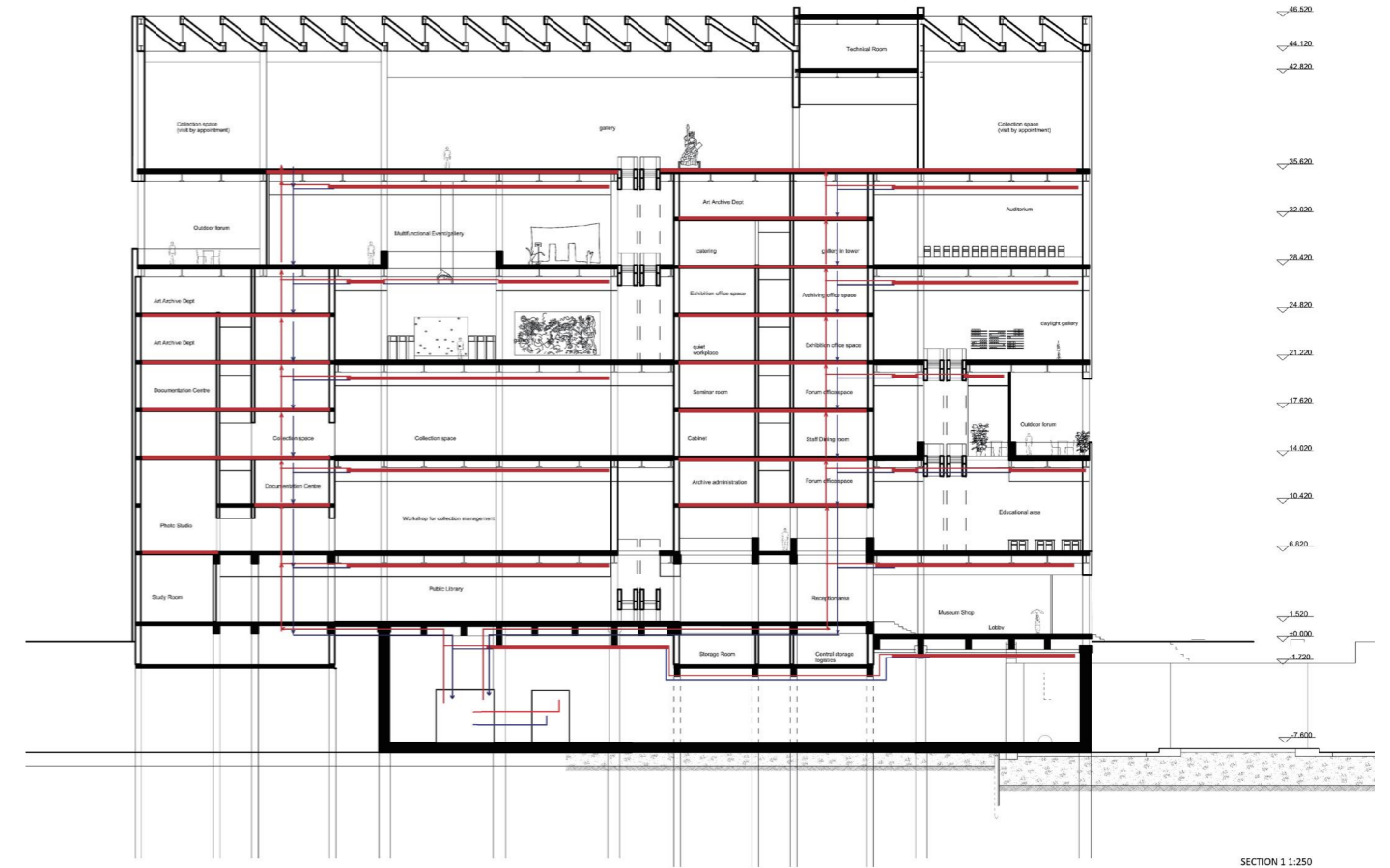
**Reflection:**

The building's equipment room area and ventilation ducts need to be larger to meet the current space requirements.

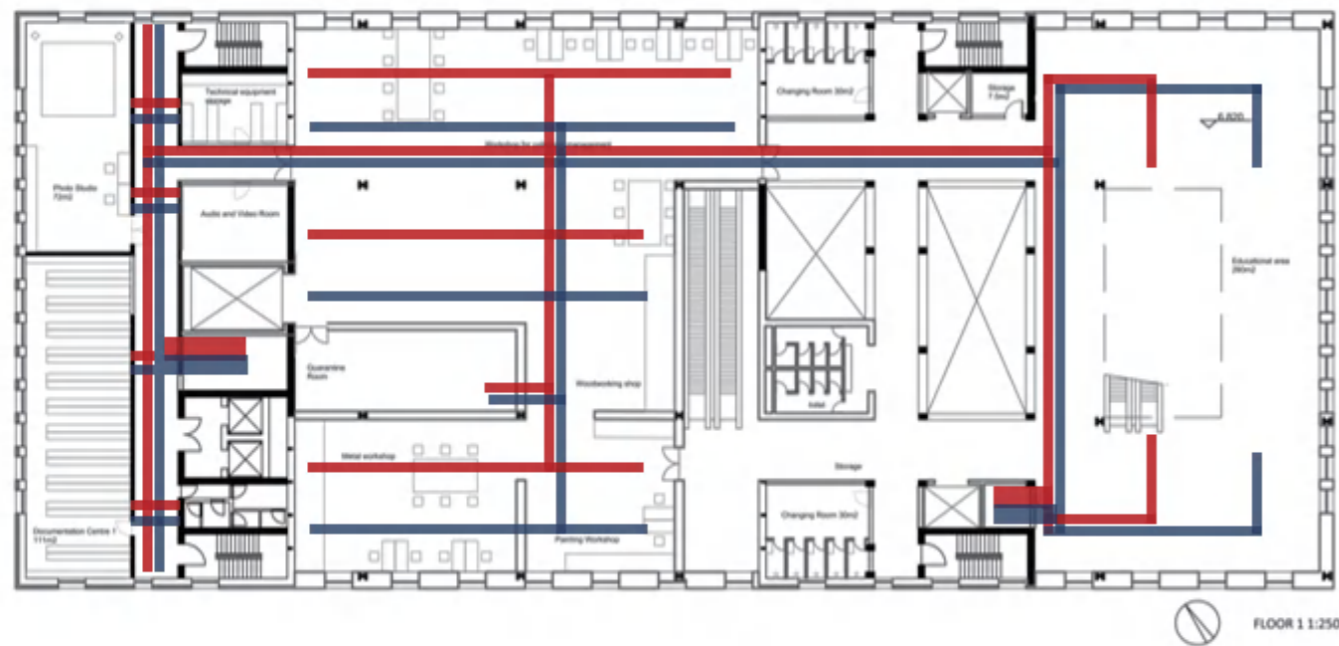
An additional equipment room was added to the basement to complete the underfloor heating.



Controlled ventilation system



Water based - chilled & heated ceiling+floor



About the air, because the building is huge. So there are two large mechanical rooms on the roof and in the basement, three systems and two ducts are used for ventilation. In the tower, the ventilation ducts carry air from the corridor to the rooms on either side. In the new section, there is sufficient space height for ceiling ventilation; at the top, in the exhibition space, ventilation is carried out in the walls due to the special roof.

The heating plant is located in the underground section. The heating and cooling of the room is made up of the ceiling and floor together. In the towers, floor heating is used to save interior space; at the top, where the special structure of the roof does not allow for a ceiling, floor heating is also used; other new spaces with sufficient space height are heated in the ceiling.

Taking the first floor as an example, this is a diagram of the ventilation. Fresh air is transported to the public spaces and offices via two large ventilation shafts.

## An Architecture For Art



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

### Gallery

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

### Section

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

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

*basement + skin + section + structure.  
lighting + floor + furniture.*

## An Architecture For Art

Graduation Project 2022-23



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

### Curating the Museum

What is the role of a museum of contemporary art?

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

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

### Forum

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

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

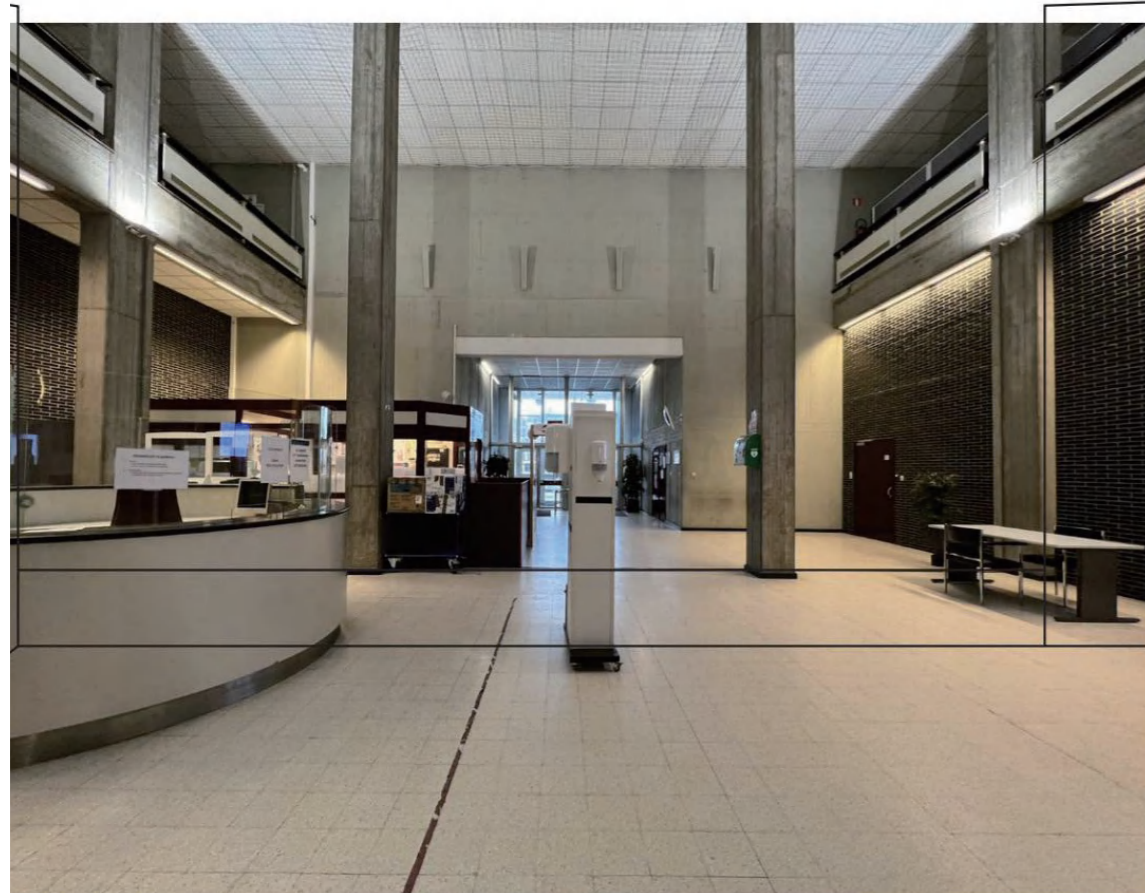
What generally remains unsaid is what such a space or spaces are like. (How are they materialised, inhabited and used? What are their qualities?)

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

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

# FORUM

WEEK 3.8



existing lobby

hope to keep the original style of the building industrial, such as the brick material of the interior and exterior walls; while the new building part is using a more pure concrete material to make a difference.

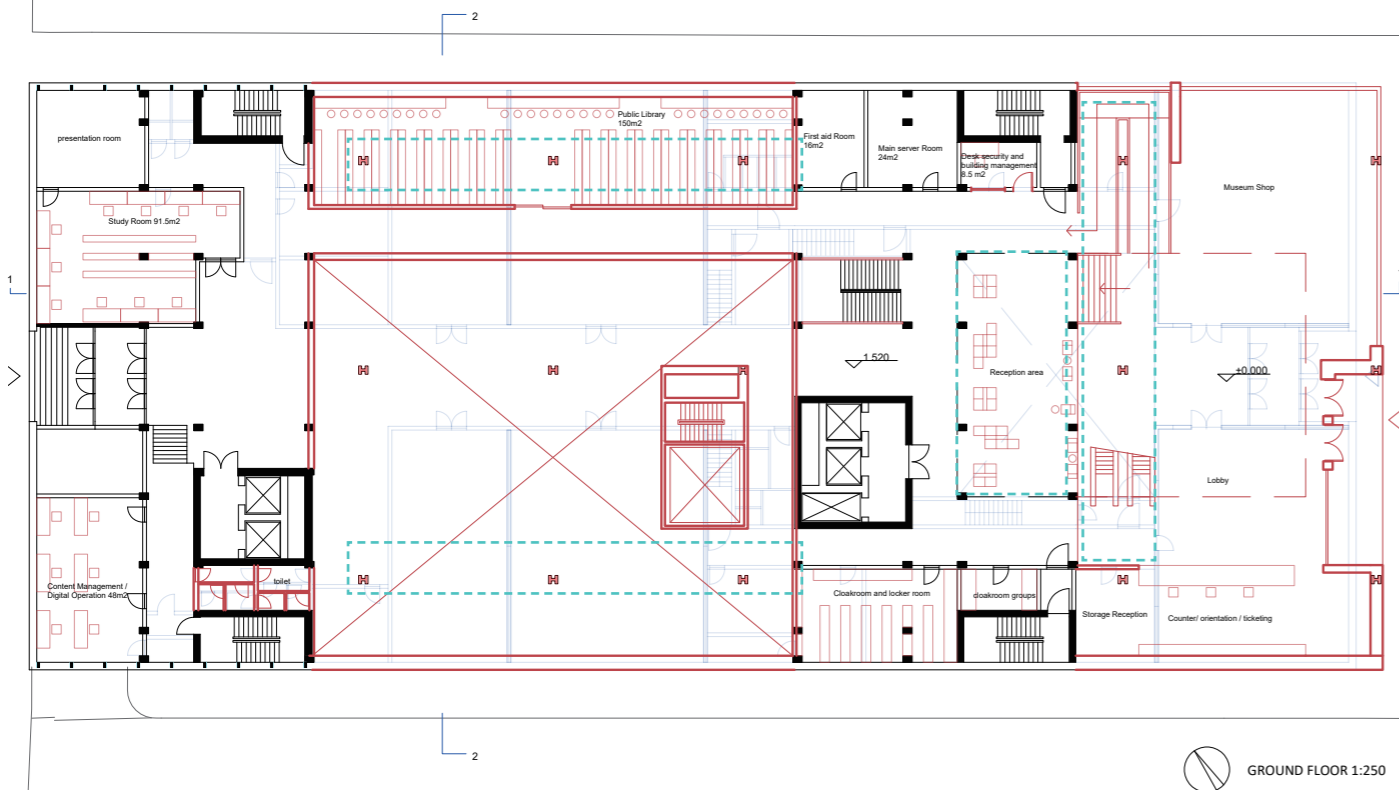
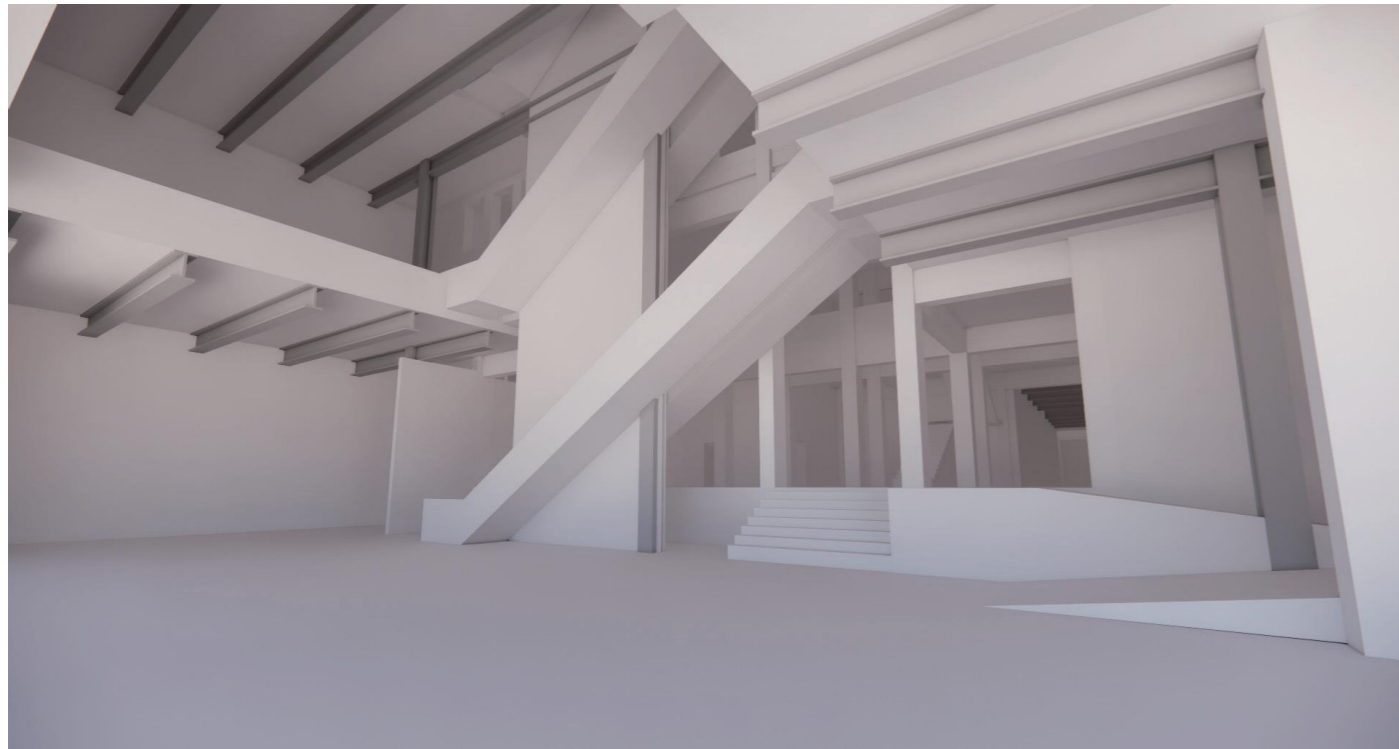


The Museum of Modern Art

## Reflection:

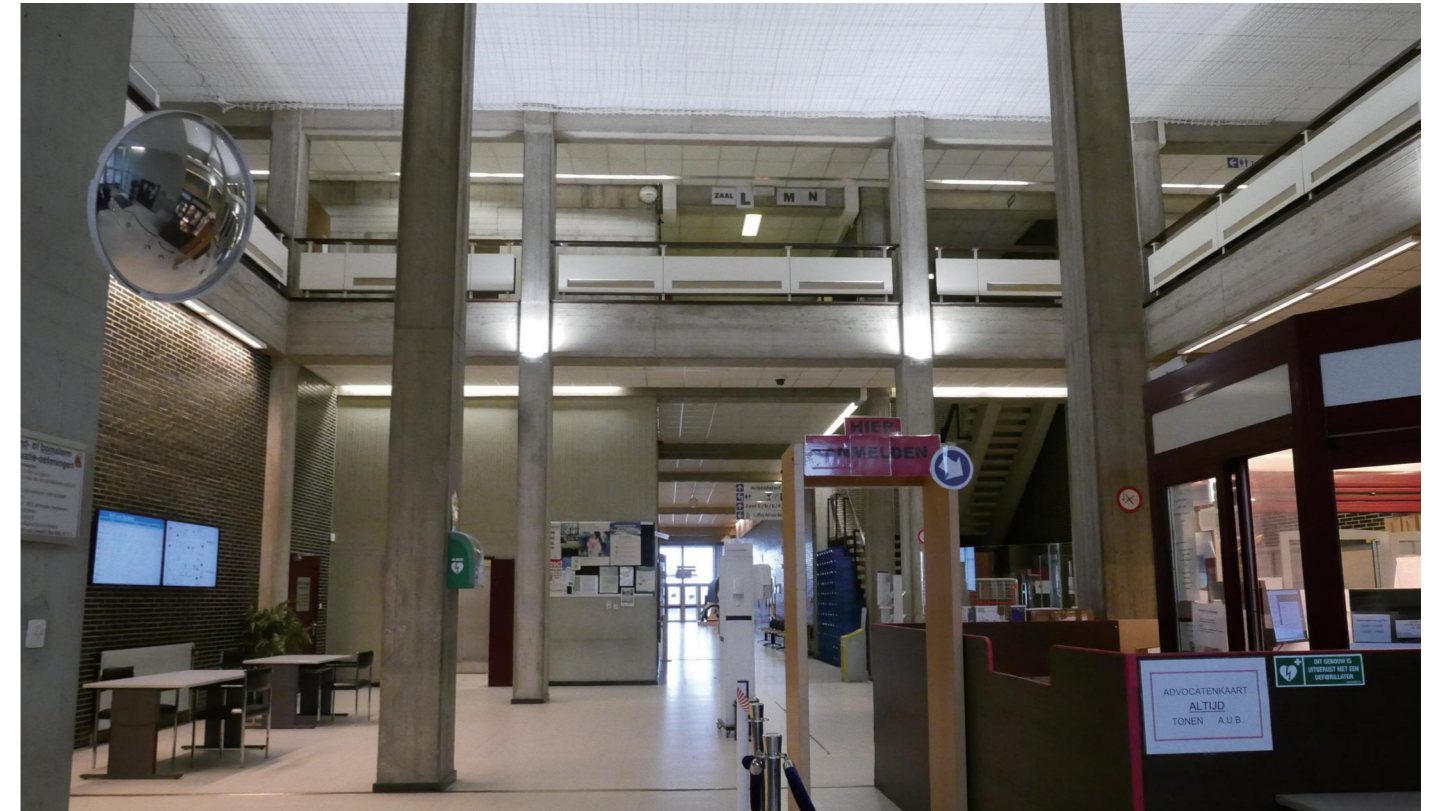
It is possible to use materials and colours to differentiate between old and new. However, the contrast between black and white should be considered carefully, as the original building already has many different colours, and whether to add such a strong contrast needs careful consideration.



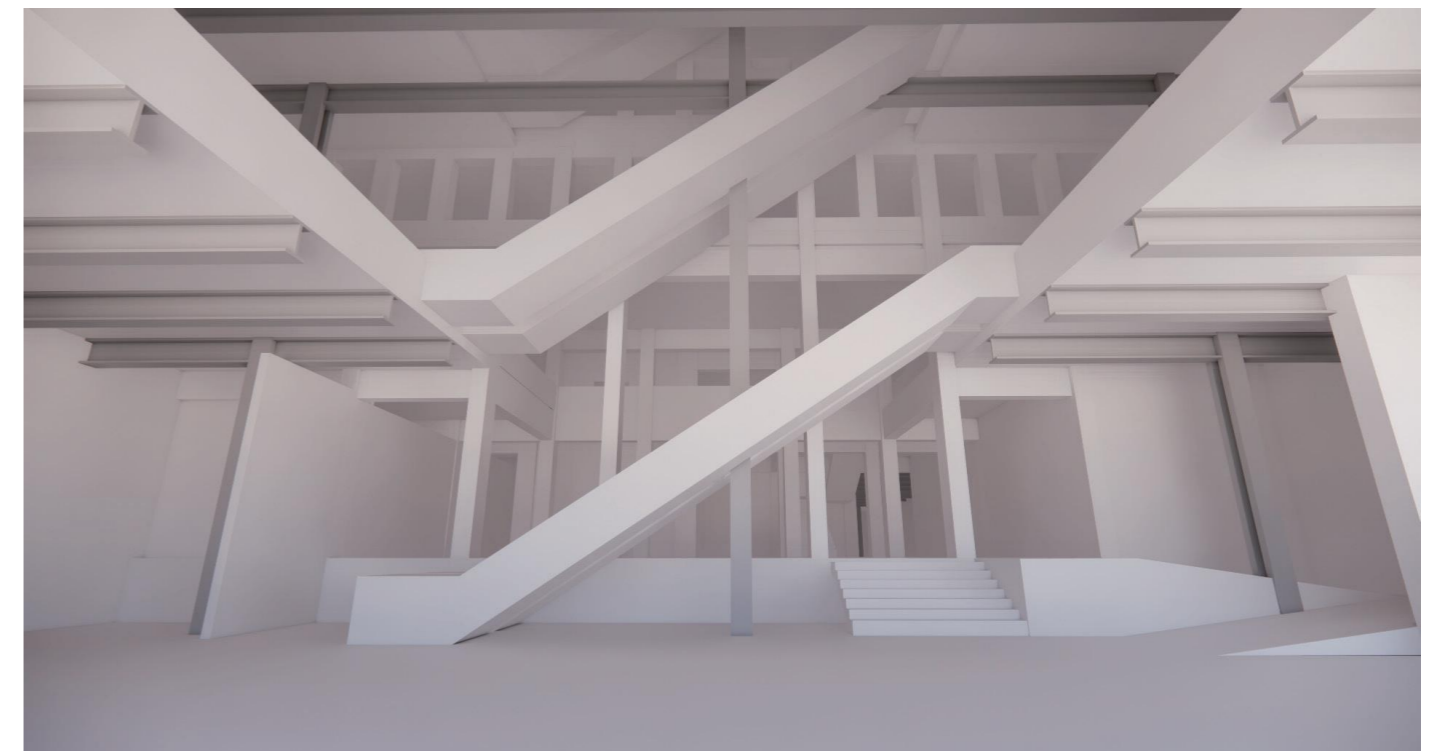


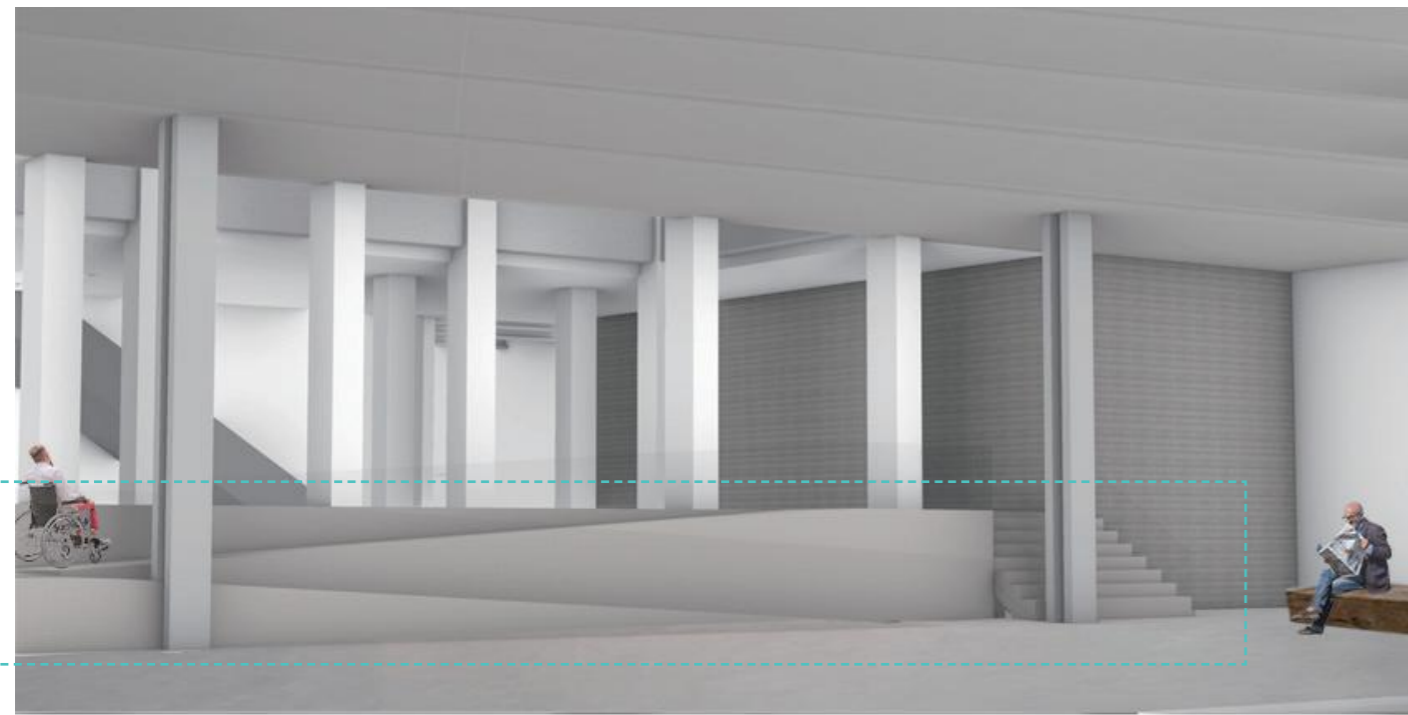
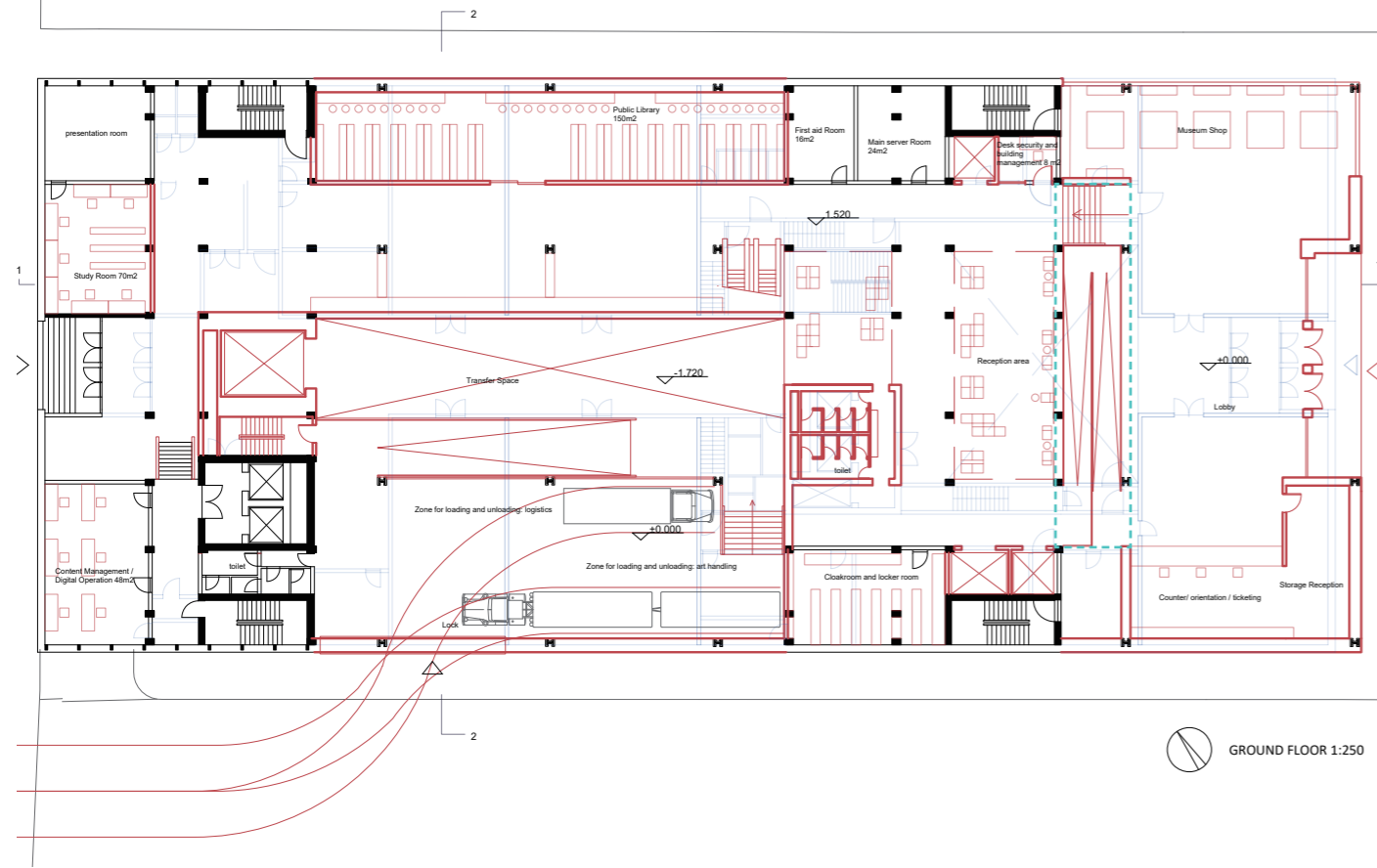
**Reflection:**

Network of columns: the columns on both sides are causing a lot of trouble on plan, is it possible to move them? Change the column network more in line with the original building.  
 The entrance: the accessible ramp is far from long enough, and the stairs, escalators and access ramp are squeezed into a space that looks messy.  
 Give more respect to the existing building's galleries and to the new ones you want to create.



existing lobby



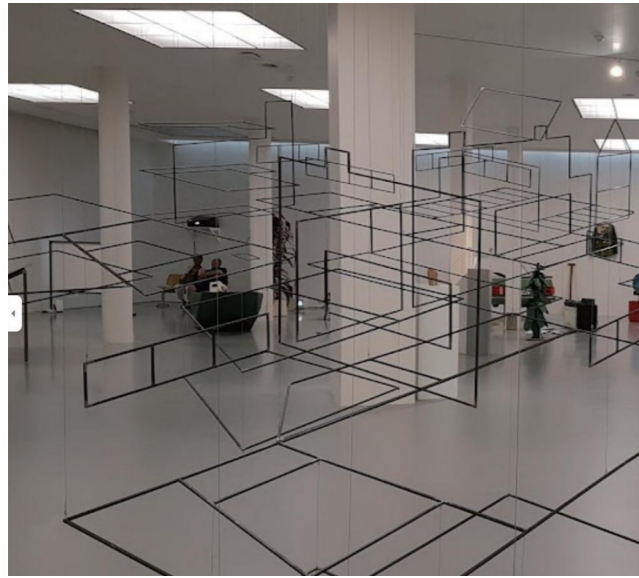


**Reflection:**  
for the ground floor, think about the 1.5m height difference, may you split it? maybe 2/3 layer, the first one can even be in outside. At the same time the height difference can be combined with interior fittings or furniture to avoid any monotony.

As for the character of the forum space, as my building experience is to keep walking between the new and the old, I hope to keep the original style of the building industrial, such as the brick material of the interior and exterior walls; while the new building part is using a more pure concrete material to make a difference.



Exhibition space in M HKA



Gallery



Roof balcony

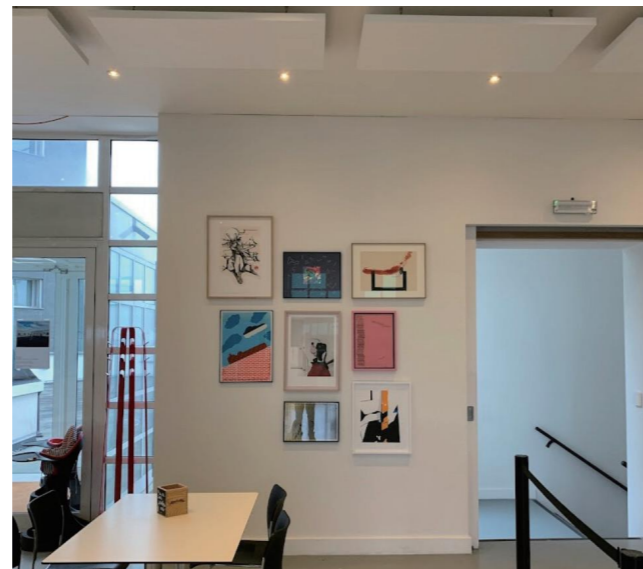
Round room in M HKA



Cafe



Multi-functional foyer

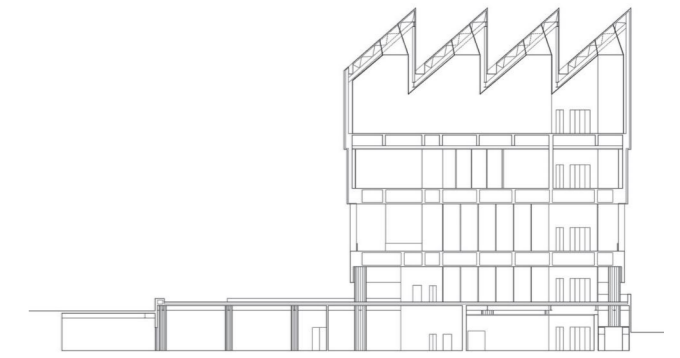
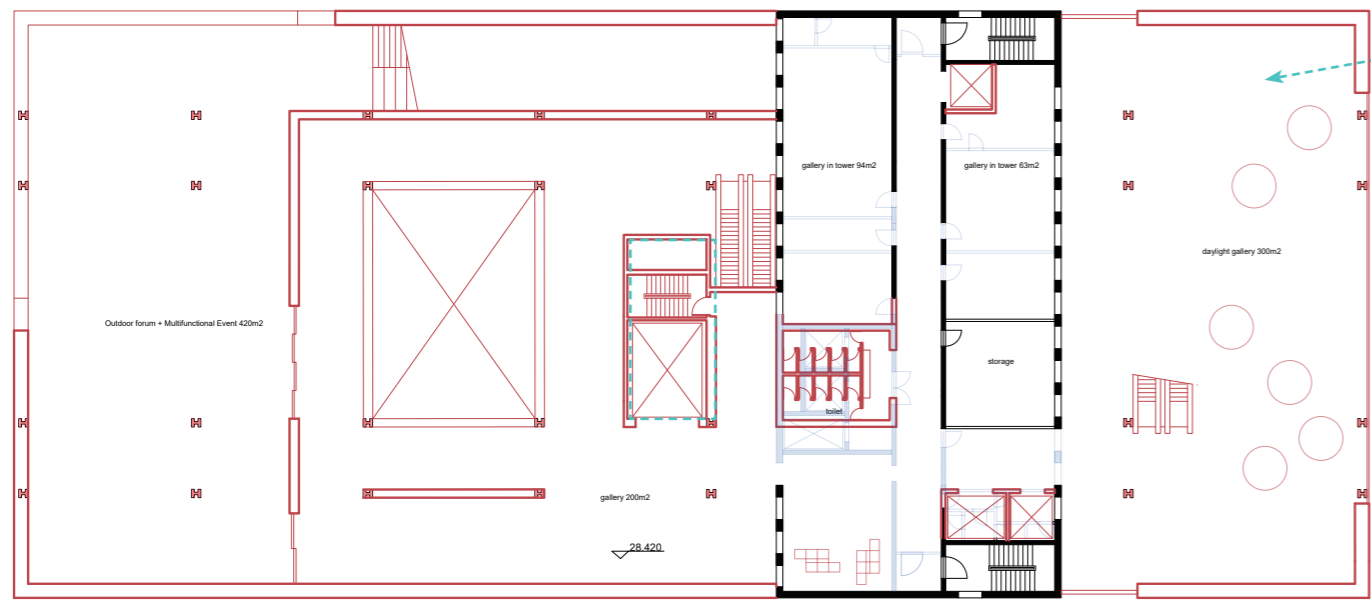
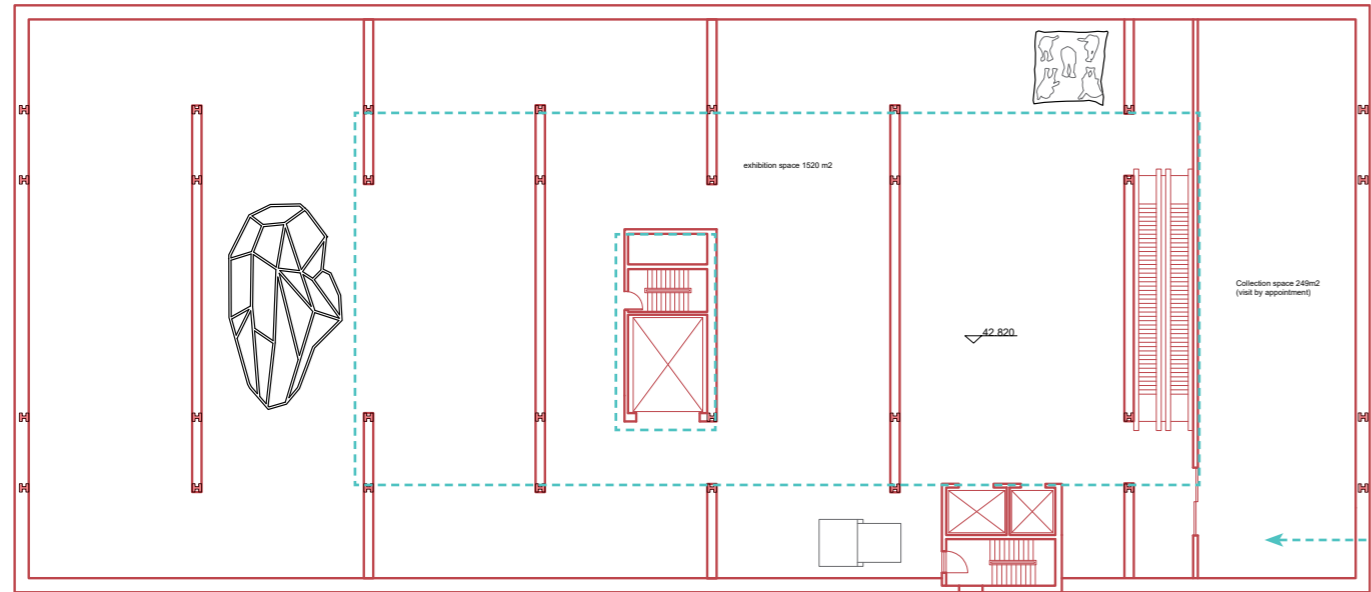


Cafe

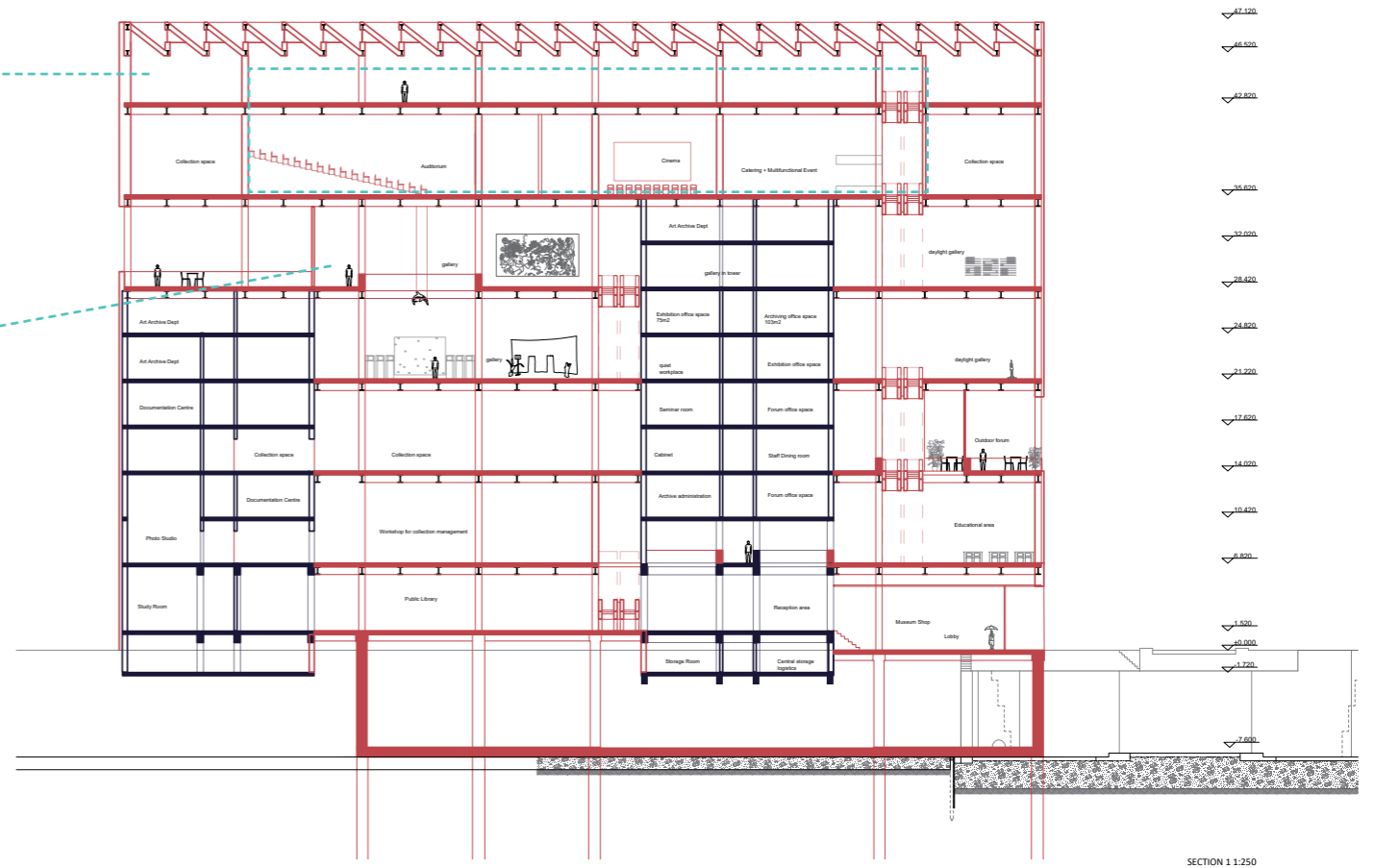


the exhibitions happening in the round room and found that they are very different and sometimes the museum also uses straight walls separating round spaces to meet the exhibition requirements

The exhibition does not only take place in the gallery, the possibility of multiple spaces taking place is considered in the later design



the Jumex Museum by David Chipperfield Architects

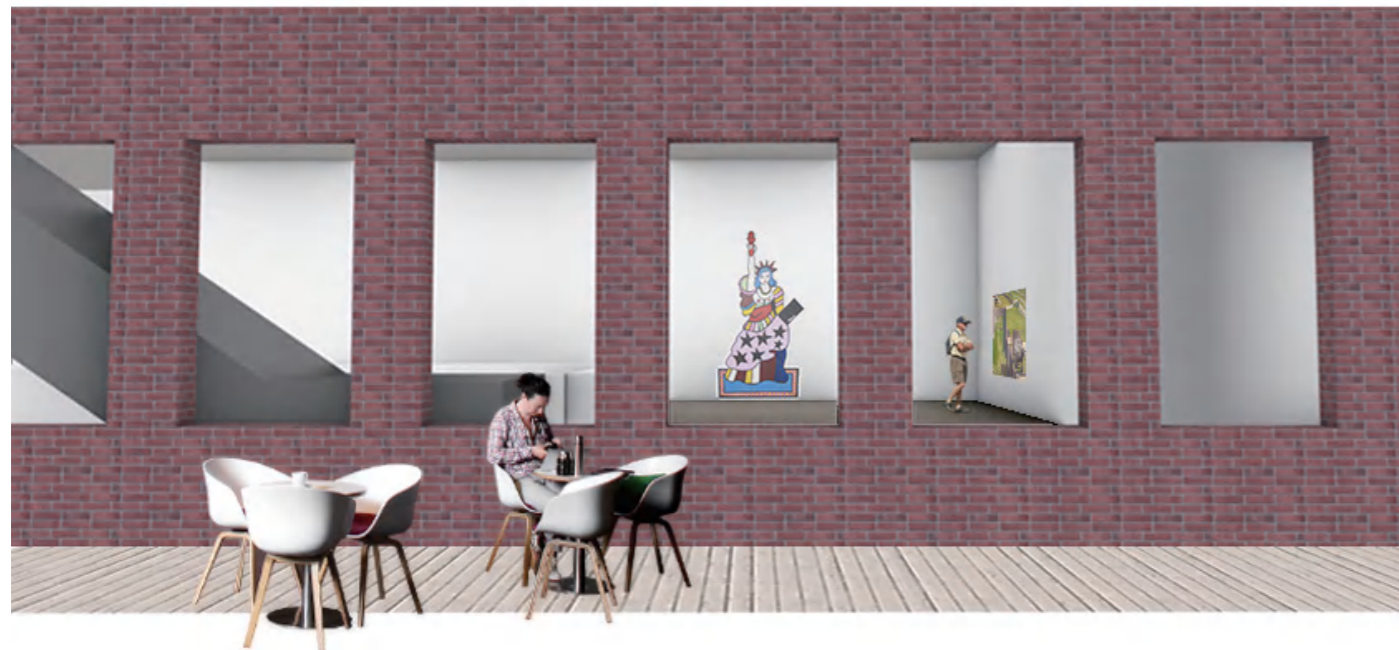
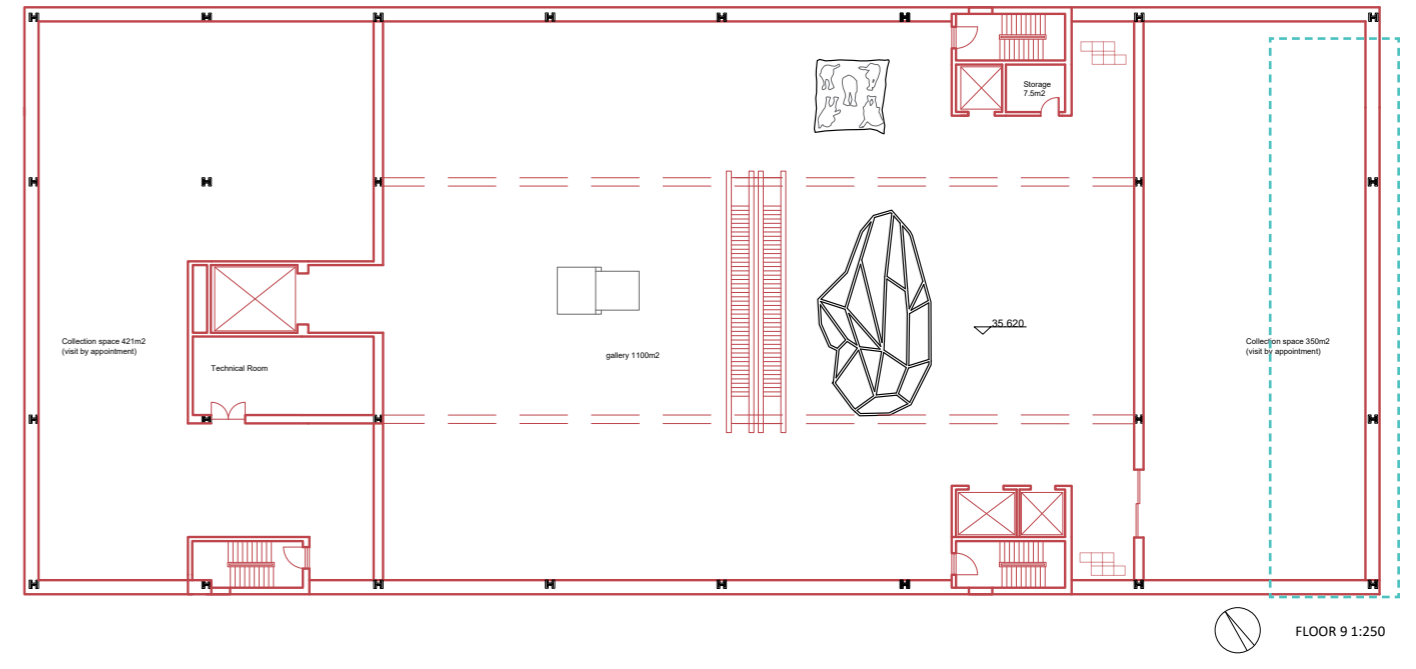
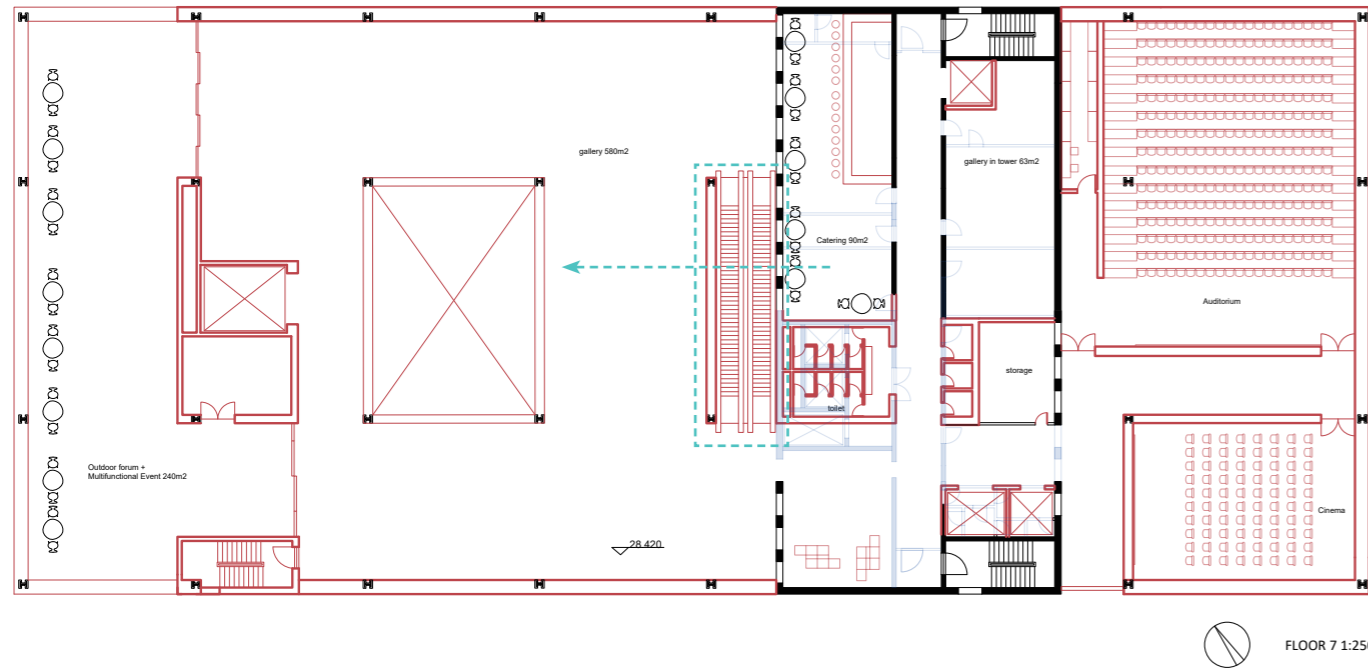


Exhibition reference in existing buildings: exhibition space + brick wall surface

**Reflection:**

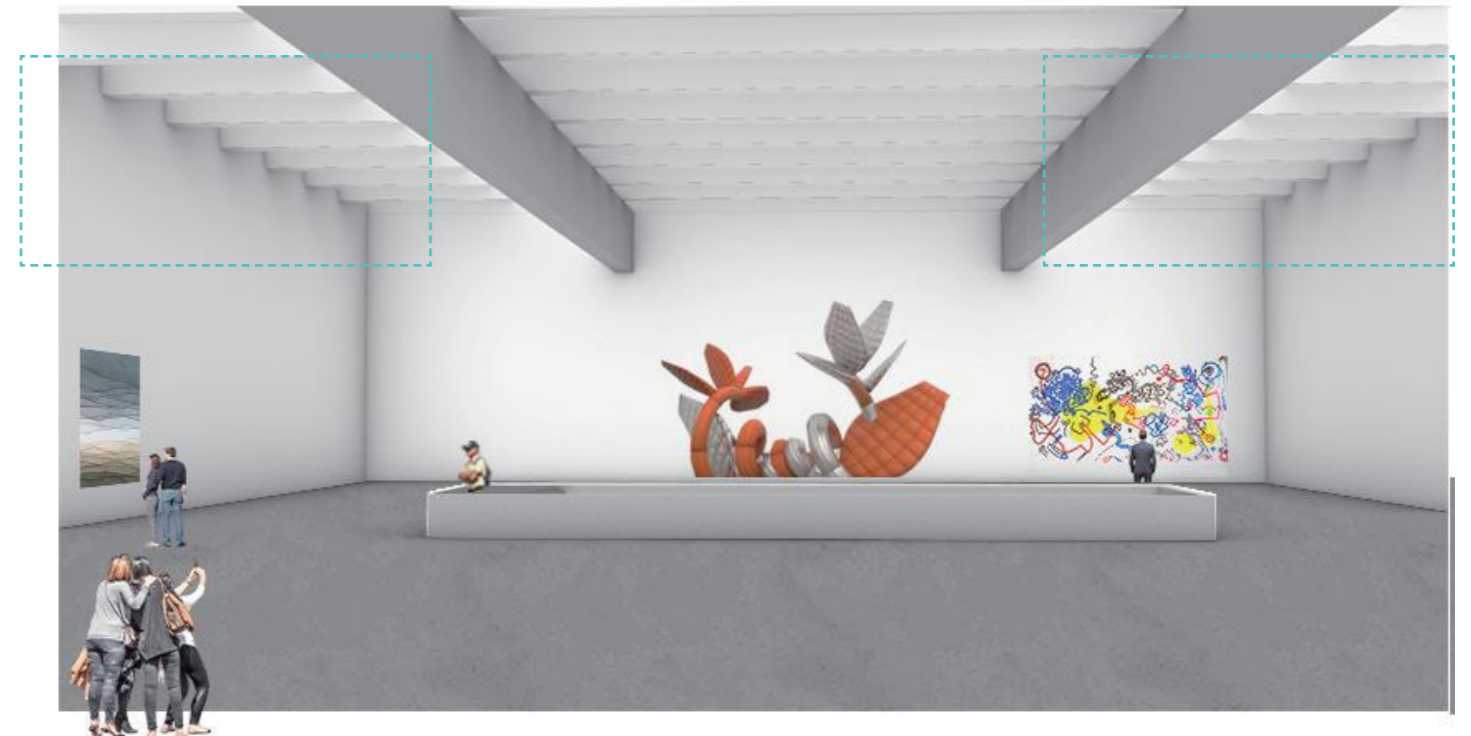
Is it possible to experience the box above the tower as a complete, single-level large space? The space is now achieved for the experience of the new and the old, but the exhibition space is more similar, and if the box on the lower level was the existing column grid space and the upper level space was the large exhibition space, the viewing experience would be completely different.

The location of the existing freight elevator is too disruptive to the exhibition experience, can it be moved to the side of the tower?



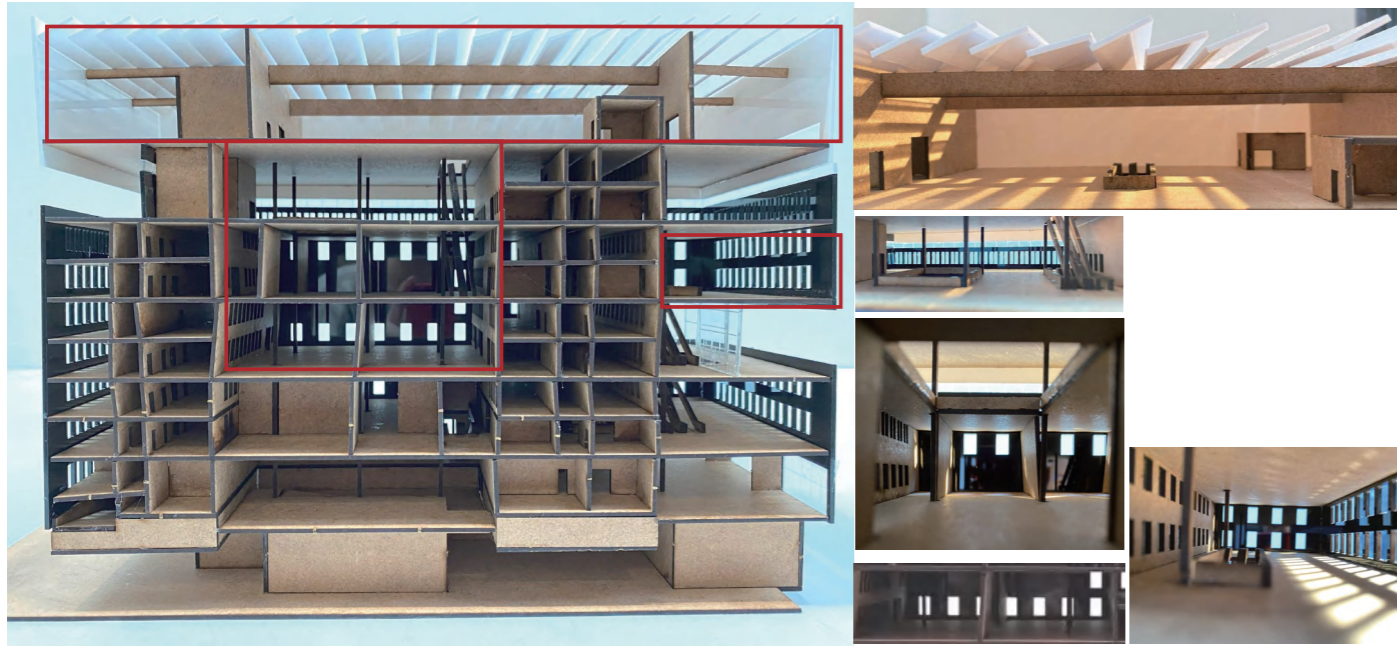
**Reflection:**

If new red bricks are used in the interior, make it clear from which viewpoint they are seen, otherwise confusion may result from the blue brick walls of the original building facade. Escalators need to be kept at a distance from the existing building facade to avoid any accidents to visitors.

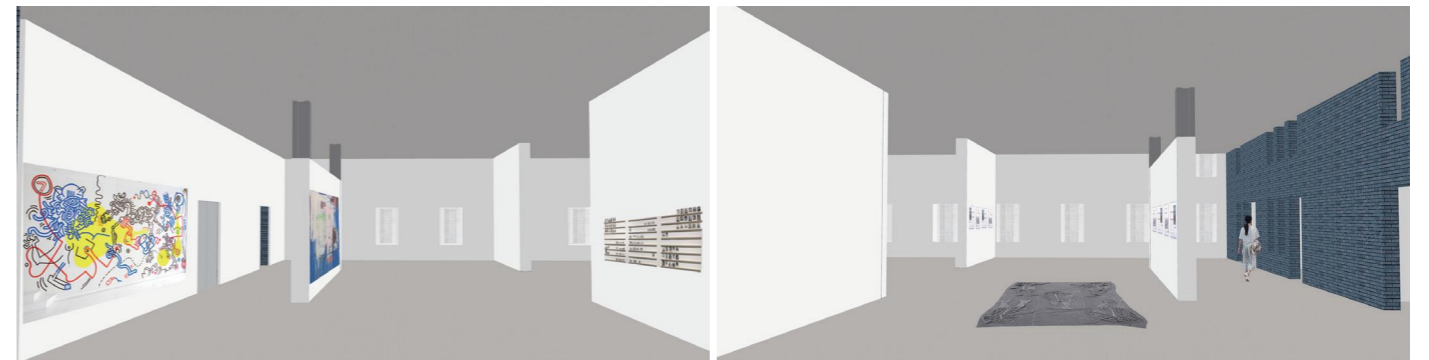
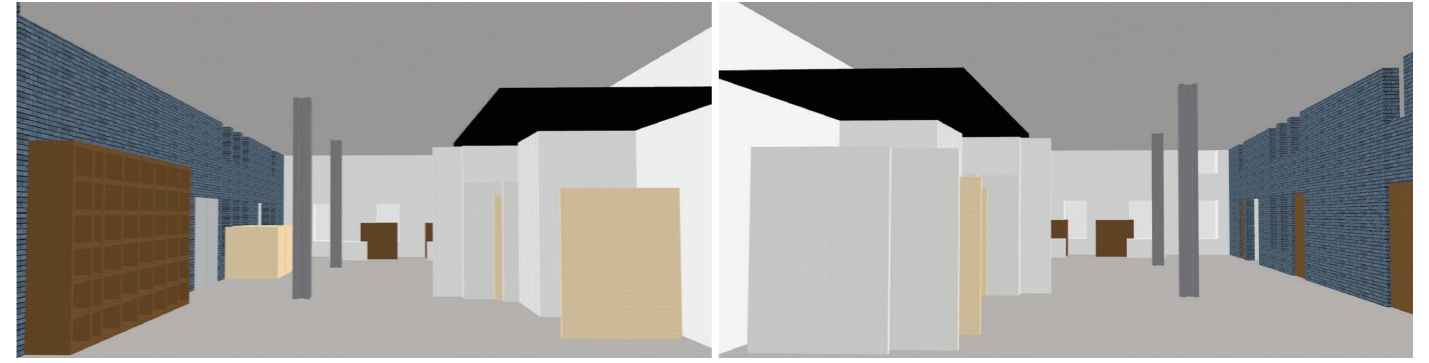
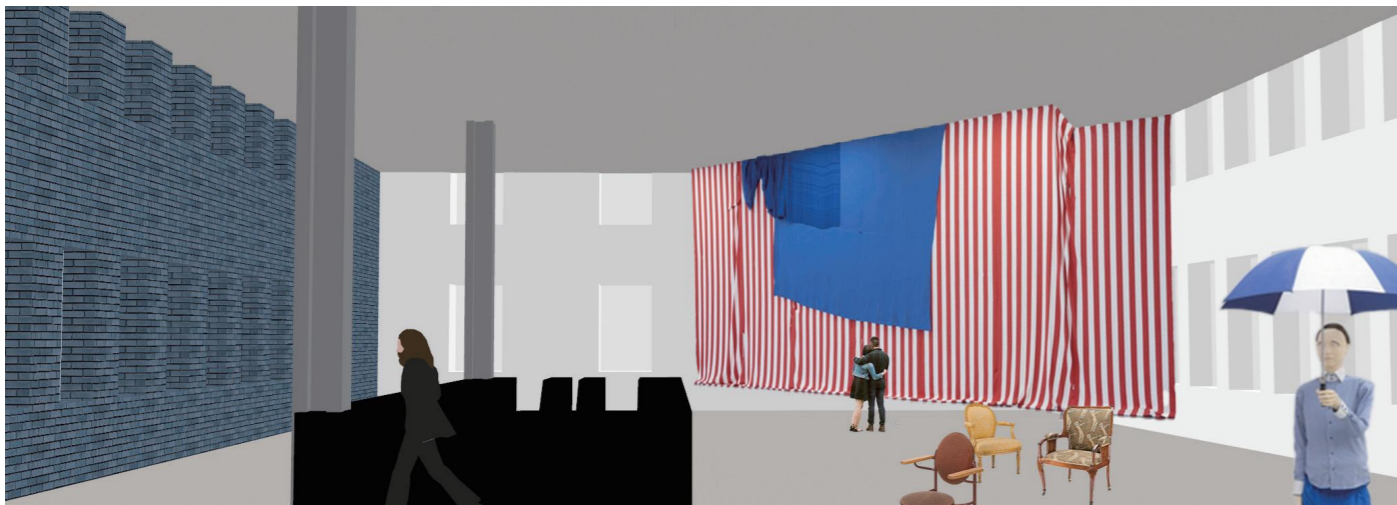


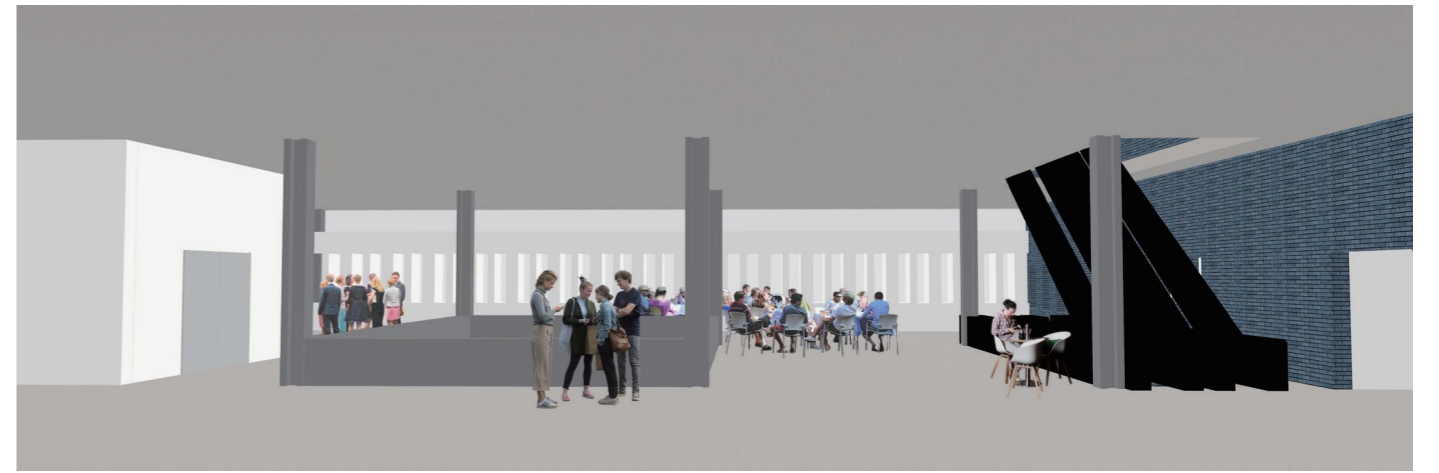
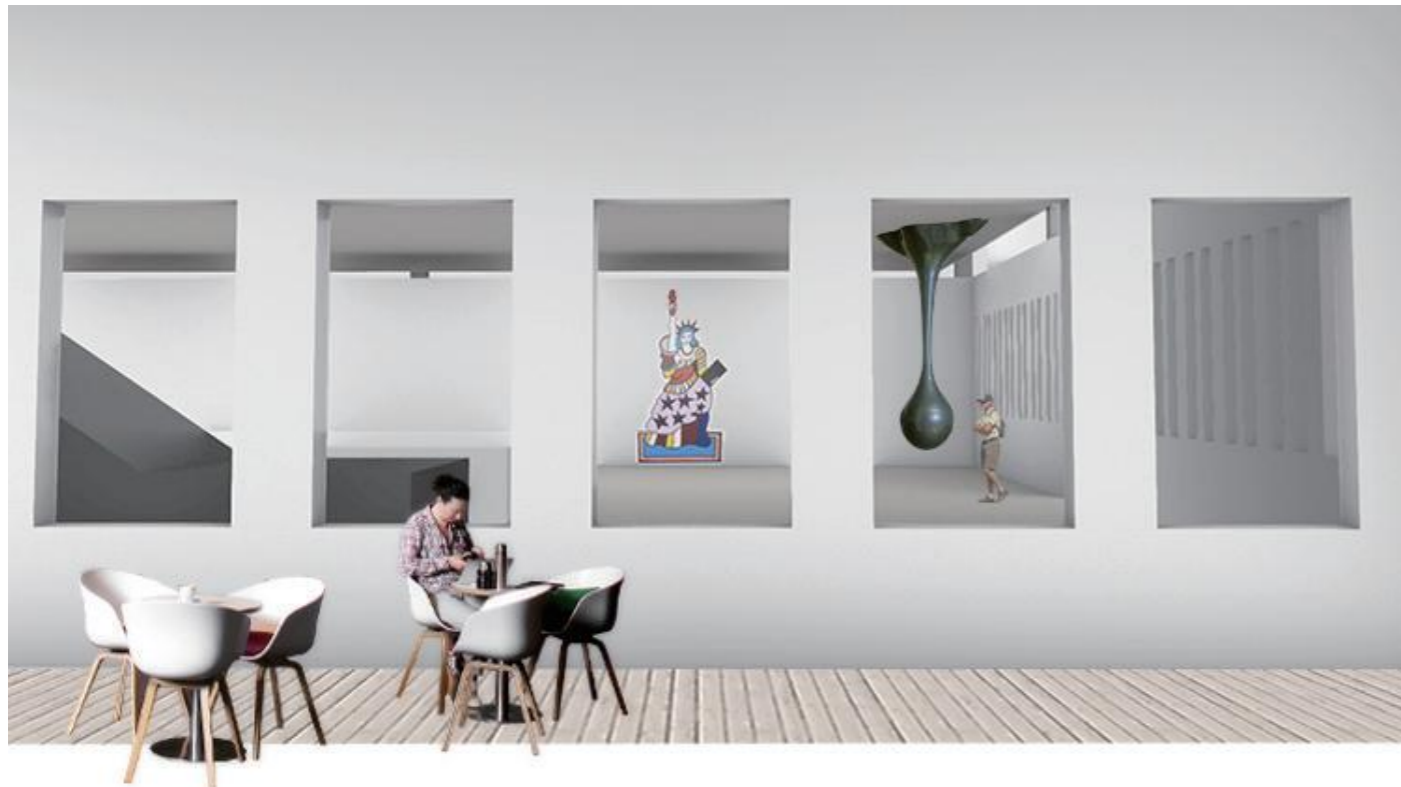
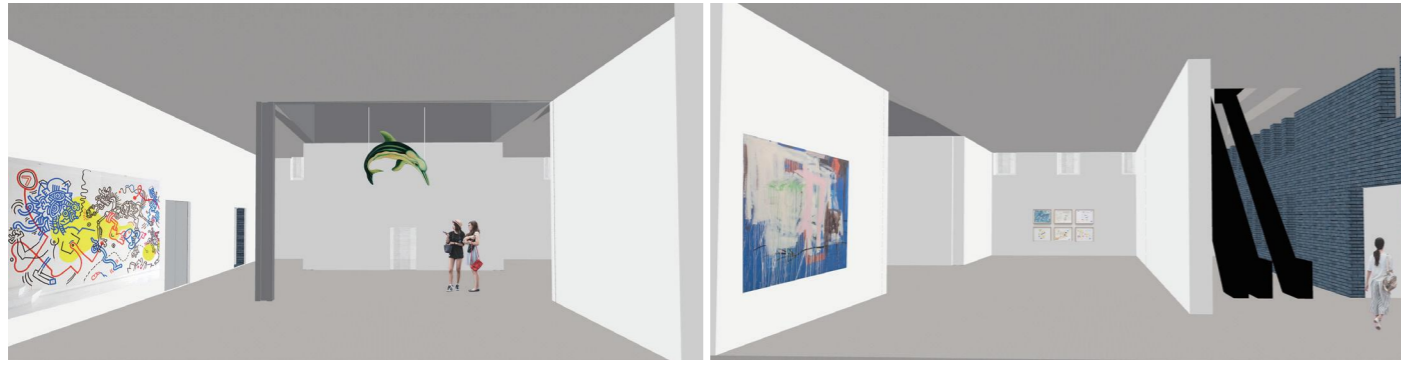
**Reflection:**

The drawing now looks very artificially lit and it would be appropriate to draw out the direction of natural light if this space only has skylights to allow orientation. Also consider that the park side could also have windows to provide some views.



For the exhibition spaces, to continue the MHKA's freedom and diversity of exhibition spaces, a variety of spaces are created in the new building: such as exhibition halls with daylight, industrial-style galleries formed by the old building walls, lower gallery set in the old building towers and a huge white gallery on the top.









1:200 building model



1:50 space model

