

PROJECT JOURNAL

INTERIORS, BUILDINGS , CITIES

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the project journal

The project journal is a document showing the development of the graduation project of the Interiors Buildings Cities studio. Throughout the year I conducted multiple design tasks, collected various documents, and sketches, explored and analysed diverse precedents, read and reflected on some texts and explored multiple other paths of my interests. This document collects them and showcases them in a coherent way together with the design process. The project journal was created in a reflective process, which helped me understand better the influences and the process in which the final design was developed.

part I

looking carefully

Part I of the project journal is an introduction to the contemporary art world and the museum as the typology. It documents the process of the first task of the studio - the recreation of the photograph of the known museum space. This part also explores the reflection on the contemporary art world and the museum's role in the world and society, as well as an analysis of the most known precedents of contemporary art museums worldwide.

- 1.introduction
- 2.looking carefully
3. contemporary art world
- 4.museum typology

looking carefully

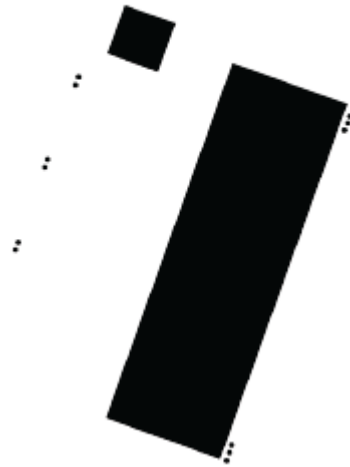
introduction

The first task of the year was a collective research exercise. In groups of four, we recreated photographs of gallery spaces from eight iconic examples of contemporary art museums. It was done through means of physical modelling which required a lot of precision and careful analysis of the drawings, as well as the actual photo of the space. The materials collected give an overview of possibilities and multiplicity of design choices. Together with my group we got the New Museum in New York.

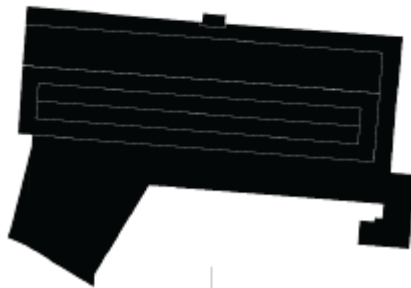
Museu de Arte de São Paulo



Centre Pompidou



Tate Modern



KunsthauBregenz



KunsthauB Zurich



Abteiberg Museum



FRAC Grand Large - Hauts-de-France



New Museum



introduction

New Musuem , New York

1977

The New Museum was founded by Marcia Tucker in 1977, after she was forced out as a curator at the Whitney Museum of American Art, where she noticed that new works by contemporary artists were not easily integrated into the conventional structure of the traditional art museum.

2002

In December, the New Museum announced it would construct its own freestanding building on a parking lot at 235 Bowery.

2007

The building designed by SANAA was finished. It is a building with clear concept and strong impact. By small but significant shifting of the cubes, the building gets dynamicity and an attracting shape, being different but similar to the near constructions.



The New Museum, New York



looking carefully

final result

reflection

Through this exercise, I learned a lot about architecture photography. The post-production of the image makes the ceiling and the floor look way darker than in reality. Increasing the contrast between the walls and horizontal planes. The equally distributed lamps give the room even light coming from above. Only the slight glow of natural daylight is coming through a skylight. The museum offers vertical circulation and similarly looking exhibition spaces. Their roughness of them resembles artists' workshops. The artworks that seem cramped up in the photo actually have a lot of room around them.



model photo



existing photo

reflection on text

contemporary art

Grayson Perry, 'Beating the Bounds'

In this lecture, Grayson questions the contemporary conception that 'anything can be art' and sets out what according to him are the seven major boundary markers of art. Why is it so important to define these boundaries? In the past, there were always clear rules of what can be considered art. Only at the beginning of the 20th century people started questioning the nature of art. One of the first artists that did that was Duchamp. Duchamp's Fountain in 1917, the urinal was brought into the gallery even though he could have left it plumbed in. However, it was not so much about adding more value to the urinal as an object, but by placing the urinal in relation to the art context, the viewer is given the agency to have a closer look at the art context itself. This brings us to the first boundary stated by Perry 'is it in a gallery or an art context?'

In the 1957 lecture, Duchamp brought up an interesting point. He seems to suggest that the whole creative act is only completed with the engagement of the viewer, and the artist is merely the creator who sets the creative act in motion. Which suggests that art is trying to become a personal experience. And it is not about what? anymore, but rather where? why? and who?



M. Duchamp with his controversial art piece "Fountain"

WHAT IS ART?
~~WHAT~~ WHERE? WHO? WHY?

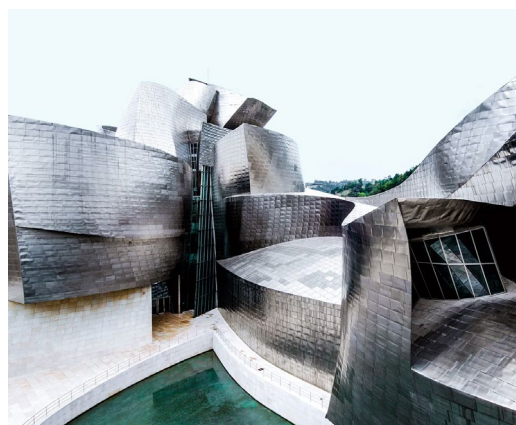
Podcast, The Bilbao Effect #1: Bilbao, Spain Guggenheim Bilbao's director general discusses the city's world-renowned transformation

Nowadays museums seem to be one of the most visited buildings in cities. Bilbao attracts a million visitors yearly of which 85% are outside of the region. Even more impressive numbers are achieved by Tate Modern and MoMA each attracting over 5 million tourists. But why did modern art museums become so popular? Is it possible that they are yet another product of the consumerist culture selling people the promise of an immersive experience? Would the Bilbao museum be as successful and attract millions of people each year if its architecture would blend into the existing context more rather than create a spectacle in the city?

The conclusion that could be drawn is that the architect should always consider the bigger context of the city, its culture, as well as the art displayed in the museum space.



traditional city of Bilbao



the new structure in the city

reflection on text

changing museum

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

The text describes how the relationship between the museum, the works exhibited in it and the visitor has changed over the years, giving examples of several turning points.

In the past, the relationship between visitors and art in museums was more intimate and personal. In 1960s the form of the artworks started changing and museums had to attract more visitors to sustain their financial needs. That influenced the design of the galleries. There was a tendency to try to create exhibitions as "neutral spaces". Based on the above, the white cube, an exhibition space with a pure white interior and as little spatial character as possible, became mainstream in modern art galleries.

However, even those minimal white cube is far from neutral, as this is also a staged experience, an experience that the public expect, an experience that was carefully created to amplify the value of art pieces. An example of that carefully crafted experience can be Tate Modern, where the Turbine Hall seems almost untouched and is capturing the atmosphere of the old warehouse. Yet, it is a space where people watch the spectacle of themselves moving through. This is juxtaposed with well-known white cube gallery spaces.

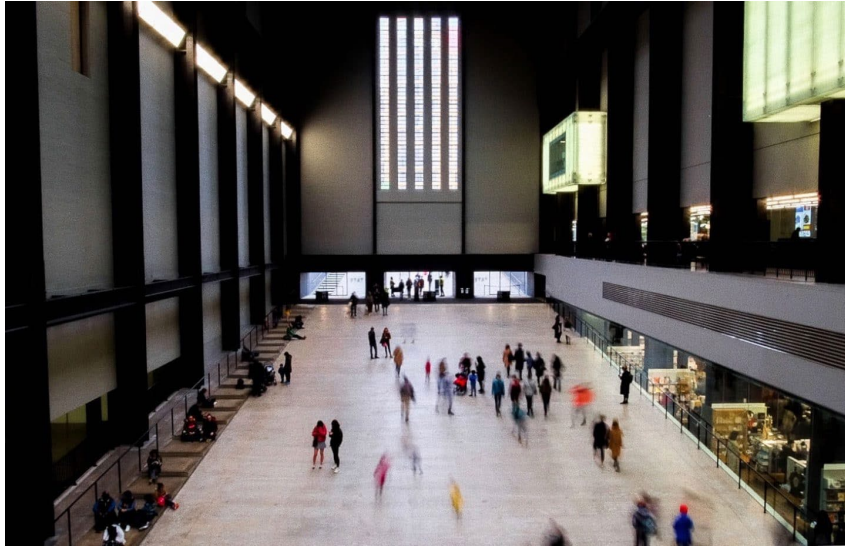
quotes from class

In its totality, it appears to be a staged event: installations in the Turbine Hall show the visiting public to itself; people watch the spectacle of their own watching, their own movement throughout.

It should be evident that the success of the museum, and the art museum in particular, depends upon its engagement of the public, with tendencies towards the conditions of entertainment, consumption and spectacle.

all of them corporate entities exploiting the logic of neo liberalism to establish their position as necessary outlets of an international mass public's desires and demands as consumers; all of them sending out consistent mixed messages, counterbalancing a quantity of performative white cubes with spectacular halls, viewing platforms and grand gestures. Rather than pursuing and affording true specificity—central to the viewer's genuine relation to the work of art

“the musuem has always been staged”
Mark Pimlott



Tate Modern - turbine hall



Tate Modern - gallery space

precedents

museum typology

1. New Museum, New York

like a workshop of artis, industrial materials and fixings

2. Tate Modern, London

Juxtaposition of almost untouched old warehouse as a gallery space, with more known white cube

3. Museum Abteiburg, Mönchengladbach

very characteristic lightining, the ventilation (essential elelmnt) becoming part of architectural expression

4. Kunsthaus, Bregenz

Fetishized space, opposite of neutral, focused on light

5. Centre Georges Pompidou, Paris

designed to be a very open building, outward looking instead of inward looking, views out/in, no divisions

6. FRAC, Dunkerque

copying the adject, industrial building, juxtaposing openness with partial white cube form inside

7. Museu de arte São Paulo

deliberately industiral, mass produced, complete opposite of bourgeois home type, no background to see the works on

8. Kunsthaus, Zürich

resembling the typical museum, like bourgeois home - colours on walls, way of displaying



1. New Museum, New York



2. Tate Modern, London



3. Museum Abteiburg, Mönchengladbach



4. Kunsthhaus, Bregenz



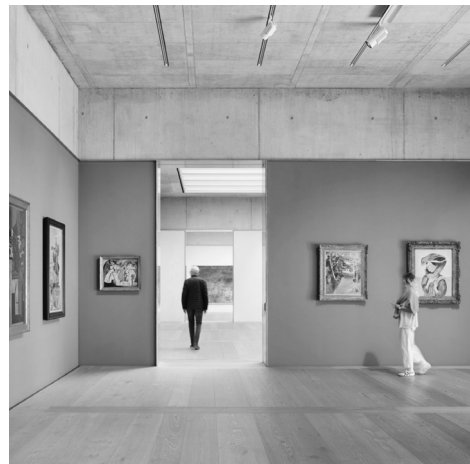
5. Centre Georges Pompidou, Paris



6. FRAC, Dunkerque



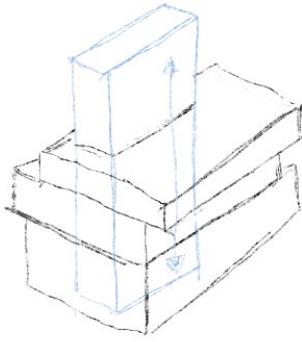
7. Museu de arte São Paulo



8. Kunsthhaus, Zürich

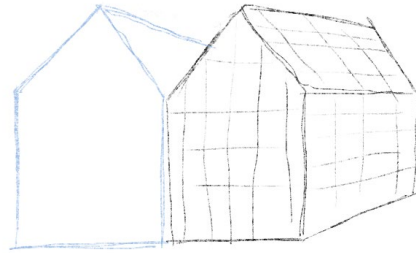
musuem typology

how is typology reflected in architecture?



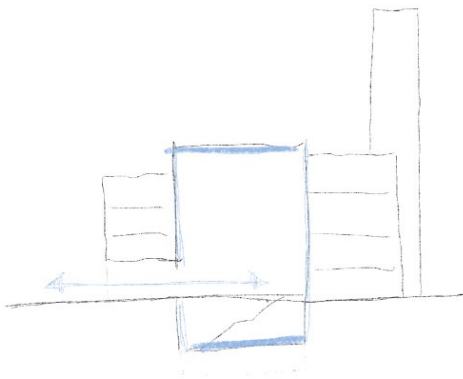
NEW MUSEUM

gallery spaces connected with the central core, stacked on top of each other, shifted to allow daylight inside



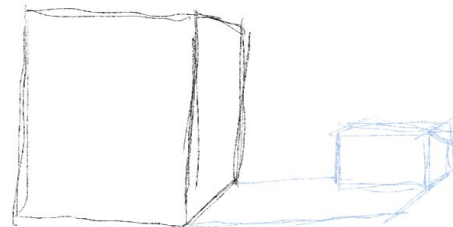
FRAC

the gallery spaces take inspiration from the existing heritage building, different materiality industrial character - ease of movement of art



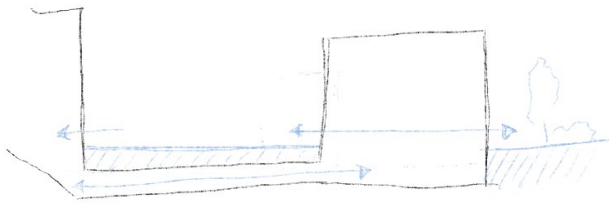
TATE MODERN

most of the spaces dedicated to public functions including the turbine hall create a big void in the centre of the building



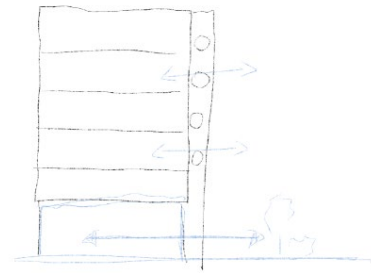
KUNSTHAUS ZUMTHOR

art functions and public functions located in two separate buildings connected by a public plaza, focus on daylight



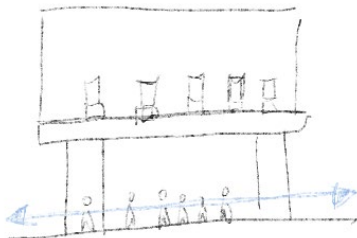
KUNSTHAUS CHIPPERFIELD

an extension plays an urban function, a public corridor connecting square and garden
underground corridor connecting museums



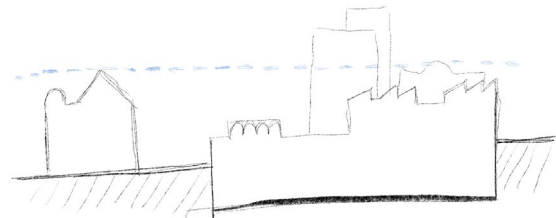
POMPIDOU

a public plaza in front connected with a very open, public ground floor of the museum,
views out to Paris and inside the museum



MASP

open public plaza under the gallery space,
both spaces in direct relationship



ABTEIBURG

not to overwhelm the surroundings juxtaposes
the traditional, monumental building by
creating multiple smaller forms allowing for a
variety of spaces

analysis of section

distribution of programme

New Museum has only temporary exhibition spaces accessible from the core. This type of collection influences the architecture and layout of spaces. ex. no storage “The New Museum is a non-collecting institution. Our resources are dedicated to our dynamic exhibition programs, public programs, and special commissions, which are ever-evolving and focused on presenting emerging and established contemporary artists from around the world.”

FORUM

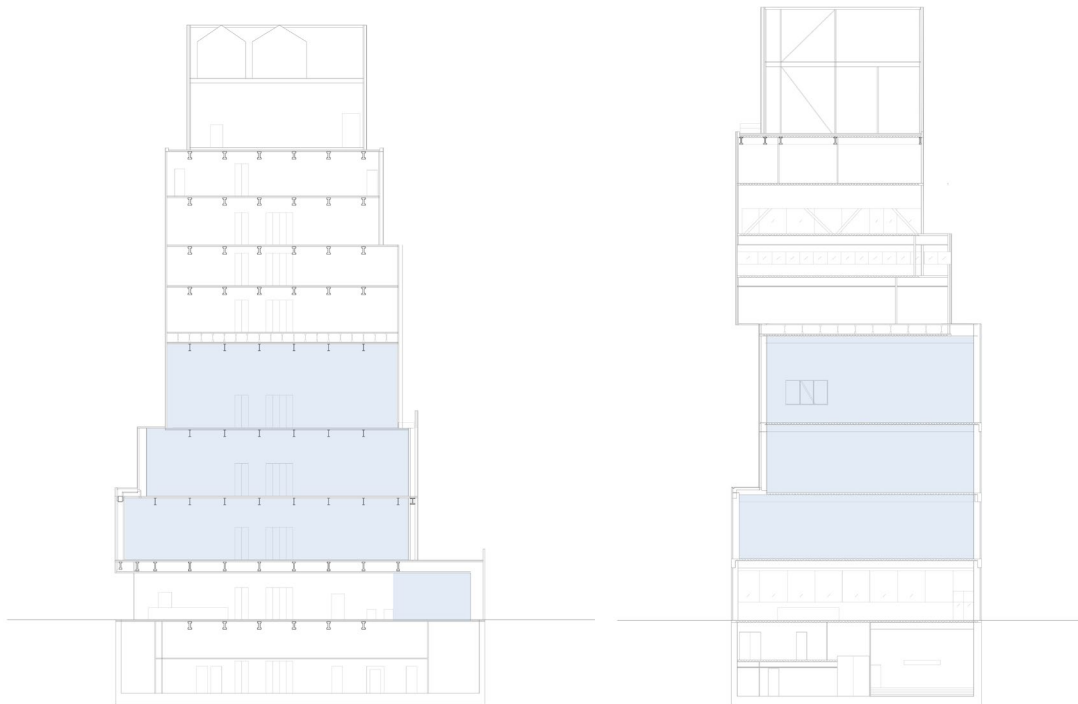
show the public parts of the programme- café, bookshop, auditorium, etc

EXHIBITION

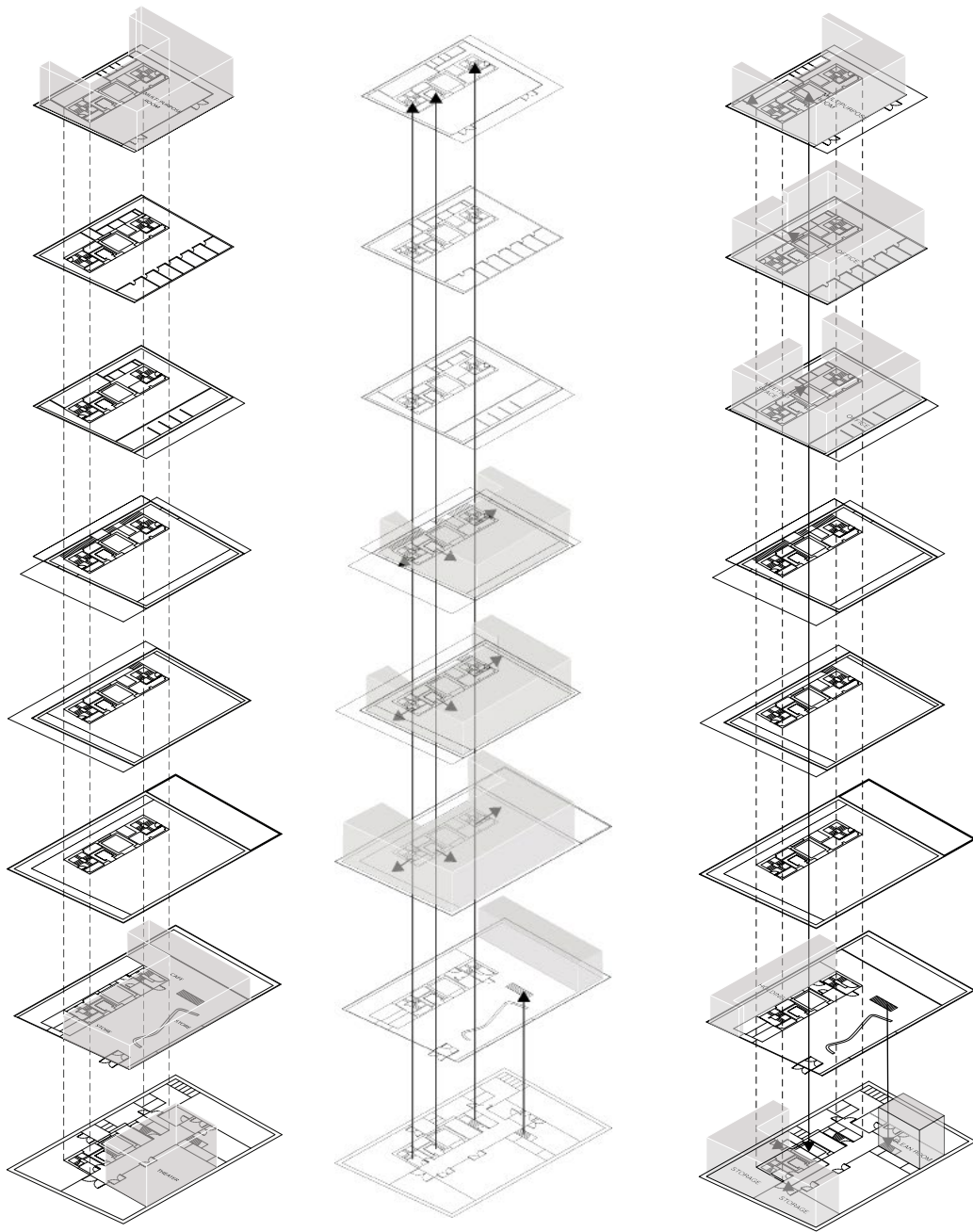
exhibition spaces and show how they relate to the rest of the museum building and the site. the routing that visitors might follow. daylight and/or artificial light

COLLECTION & RESEARCH

offices, workshop spaces and storage spaces and show how these spaces relate to the rest of the building. routing that staff and staff will follow



gallery space in the section of the museum



forum

exhibition

secondary/private

excursion

De Pont Museum, Tilburg, 1988



There are four different types of gallery spaces, all complimenting each other :

1. original industrial red brick smaller rooms, with site-specific artwork
2. the small rooms, with brick painted white and 2 entryways
3. the main hall with an extraordinary light, concrete floor, white walls hovering below the ceiling
4. the dark spaces for video installations

Public Functions

There are a couple of public functions like the museum shop, library, workshop, event space, and restaurant. The new bigger restaurant was located in the centre of the museum. It is located in between two gallery spaces.

Does the public expect those functions nowadays?
Are those functions distracting from the art?
Whom is the museum trying to attract?



De Pont - flexible gallery space 3 on the plan



De Pont - permanent gallery space 1 on the plan

part II

spatial ensamble

Part II of the project journal focuses on the first design exercise in the studio - designing an exhibition space for an artist from the MHKA ensemble. It is the first opportunity to actively start to ask questions about ways of displaying art and the architecture of the spaces they are displayed in. My focus was the lightning of the space and its proportions.

- 1.introduction
- 2.the artist
3. light
- 4.proportions
5. spatial ensamble

introduction

spatial ensemble

The first design exercise in the studio was to design an exhibition space for one of the artists from MHKA ensembles. The main outcomes of that exercise were:

understanding the collection

Every person chose a different artist from MHKA ensembles and then analysed his/hers works and designed the gallery. As we were having collective discussions everyone had an overview of the type of artists and artworks that MHKA has in the collection. Understanding the collection turned out to be crucial in designing the new museum building further on.

design of the exhibition space

This first attempt at designing the exhibition space made me realize how many aspects need to be considered. The proportions of the room, the lighting and the direction the light is coming from, and the sequence the visitor is following. The challenge in designing the space for specific art pieces was finding the balance between the specificity and universality of the architecture.



exhibition map of "Museum in Motion"
current MHKA building

introduction

Lili Dujourie

Flemish artist (Roeselare, 1941)

Studied painting and sculpture but never finished. Over the years she created a variety of works, all of them very sensual and intellectual. Dujourie operates at the intersection of minimalism and conceptualism, consistently and systematically challenging the subject position of the viewer through clever experimentation with material and form. The duality between movement and stillness, which is characteristic of the film, feeds the artist's three-dimensional work.



Passion de l'été pour l'hiver
1981



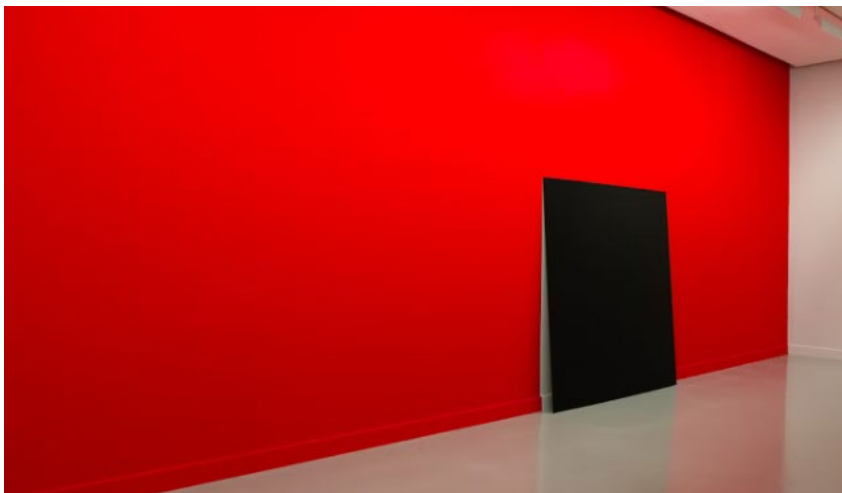
Hommage à ...
1972



Madrigaal [Madrigal]
1975



Enjambement [Enjambment]
1976



Amerikaans Imperialisme [American Imperialism]
1972



The Kiss
1986



Rood naakt
1983

past exhibitions

multiplicity of environments



as installed for the very first time at Museum van Hedendaagse Kunst, Ghent, in 1979.



Vleeshal Center for Contemporary Art, Middelburg, Netherlands
2020



Lili Djourie, Kohta, Helsinki – Finland
2020



M HKA



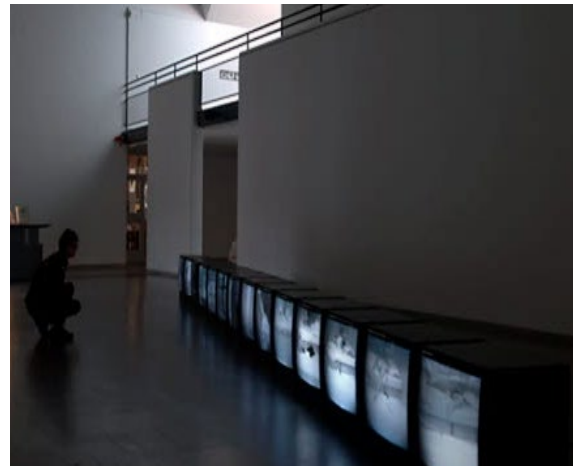
Traversia Cuatro, Madrid, Spain,
2022



Leopold-Hoesch-Museum , Düren, Germany
2014



Centro Andaluz de Arte Contemporaneo, Sevilla, Spain
2004



Lunds konsthall, Lund, Sweden
2008

exhibition design

selection of works and their layout



American Imperialism, 1972
It references minimalism, a mainly American movement. But the title voices critique of the beginning global dominance of minimalist sculpture, as well as the imperial politics that accompanied it.



La Traviata, 1984
Giuseppe Verdi's opera La Traviata (1853) is a narrative about love for transient things



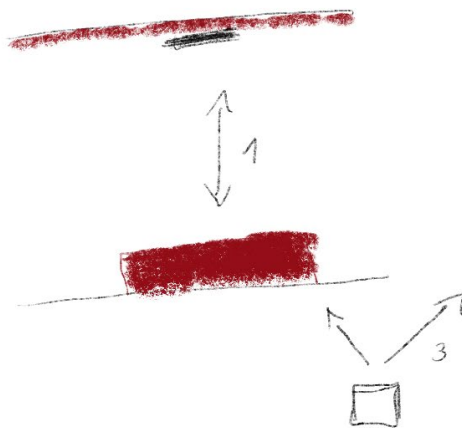
Smooth mirror of a silent stream, 1976
use of mirror - a motive in her work
It refers to deception and a simultaneous absence/presence in relation to what our glance takes in.



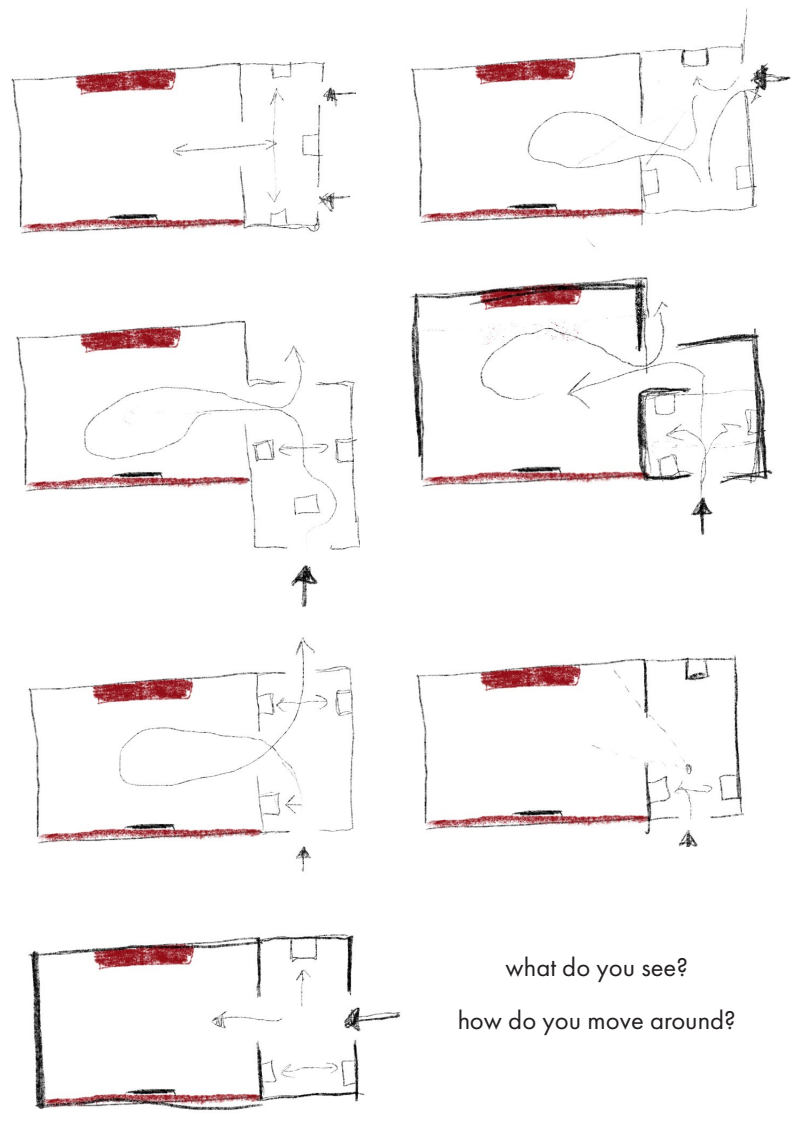
Madrigal, 1976
the figure roll, fold and unfold themselves, in between alternating interludes.



Enjambment, 1976
There is hardly any difference. it takes a while before you realize it is a man. "capture something in the male nude which leans towards the female side of the male".



1. STRONG VISUAL CONNECTION
MINIMALISM VS BAROQUE
REFERING TO? CRITIQUE?
EARLIER ↔ LATER
2. VERY SIMILAR IMAGE, BUT
MAN VS WOMAN
TAKES A WHILE TO NOTICE
3. MIRROR - EXTENDS THE
IMAGE ABOVE
MIRROR - A MOTIVE
IN HER WORK



precedent

the power of light

Turner Contemporary, Margate, UK

Turner Contemporary is a new gallery in Margate on the north coast of Kent. The building was designed to house extraordinary light conditions unique to this area that inspired Turner well over a century ago.

LIGHT

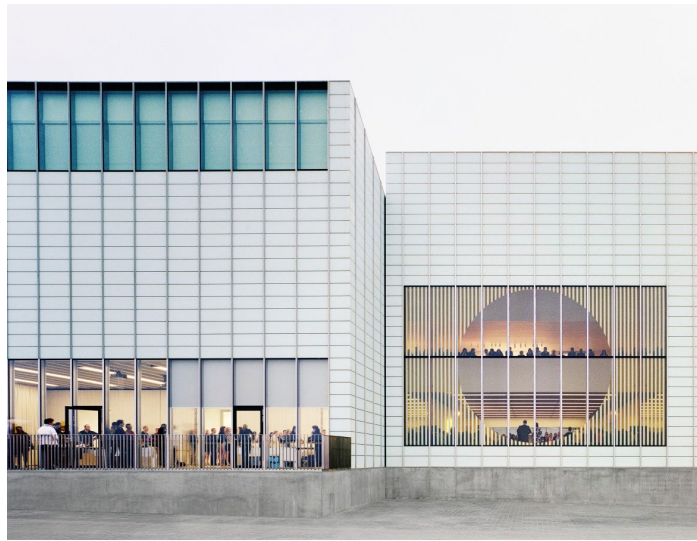
windows capture ever-changing light conditions

Careful positioning of windows and skylights enables the galleries to be lit with indirect daylight and diffused sunlight without the need for complex control systems. When displaying artwork that is particularly sensitive to daylight, mesh or blackout blinds can be drawn across the skylights.

HOW MUCH IS YOUR PRESENCE FELT?

Is the architecture just the backdrop for the artworks?

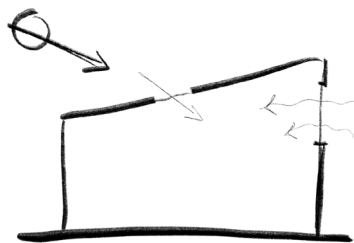
Does architecture work as a statement? Create a certain atmosphere?



Turner Contemporary exterior



Turner Contemporary gallery space



how does the light enter the space? both northern and southern light

precedents

lighting in galleries

The lighting plays a crucial role in the museum space. Artworks need sufficient light sources, yet most of the time it is preferable to omit direct sunlight. Furthermore, the way the ceiling looks is very important as it should not distract the visitors from watching the art.

Looking at the known precedents it became obvious that to achieve an evenly lit space by daylight usually the roof light is supported by a large buffer zone. That allows me to hide the artificial lighting and other technical equipment.

Argo Factory /
Ahmadreza Schricker Architecture North - ASA North



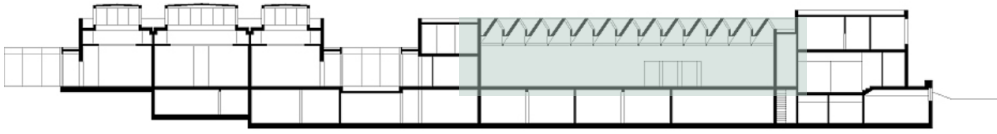
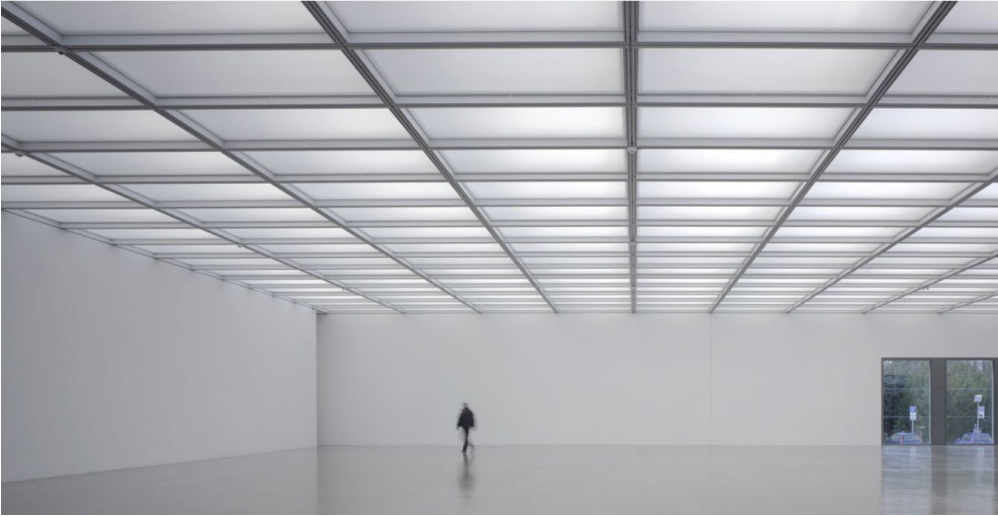
Kraupa-Tuskany Zeidler/
Johanna Meyer-Grohbrügge



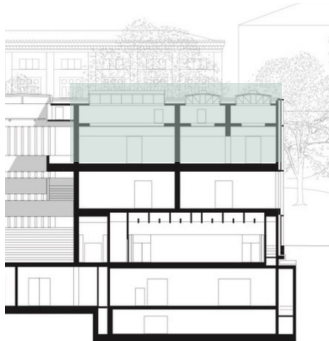
Royal Museum of Fine Arts Antwerp /
KAAN Architecten



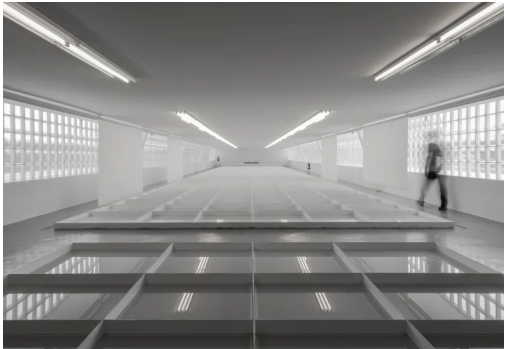
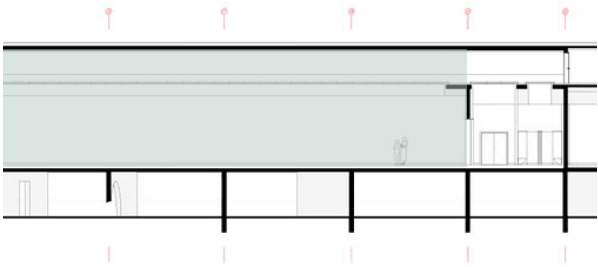
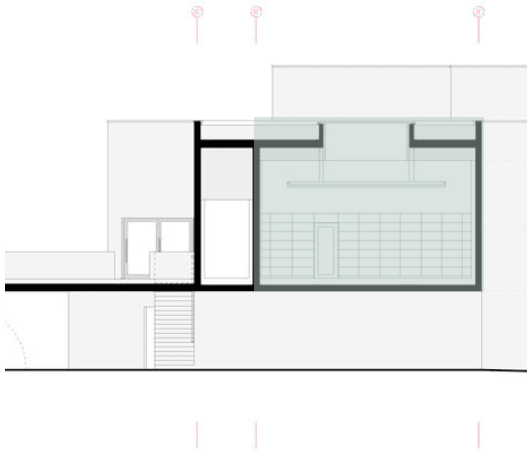
Museum Folkwang /
David Chipperfield Architects



Kunsthaus Zürich Museum Extension /
David Chipperfield Architects



Nadir Afonso Art Musuem/
Alvaro Siza Vieira

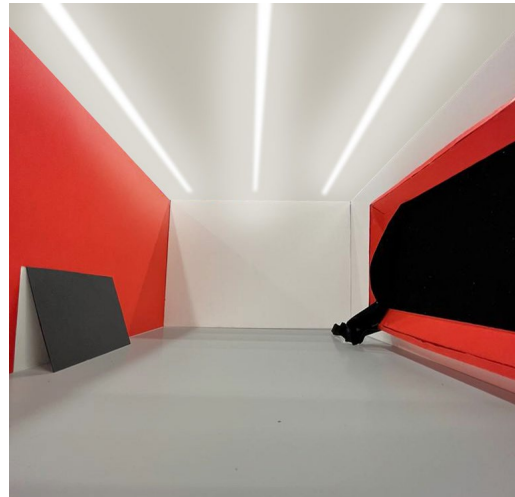
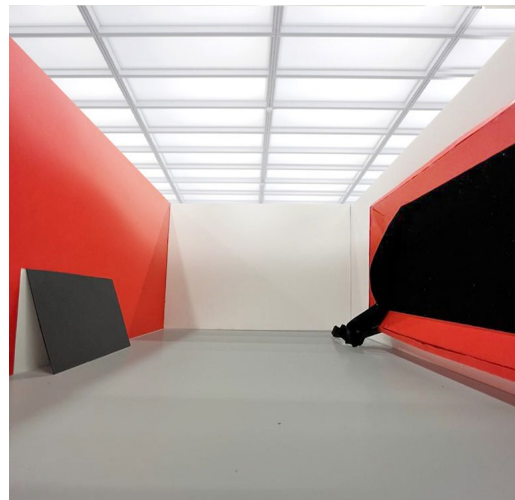
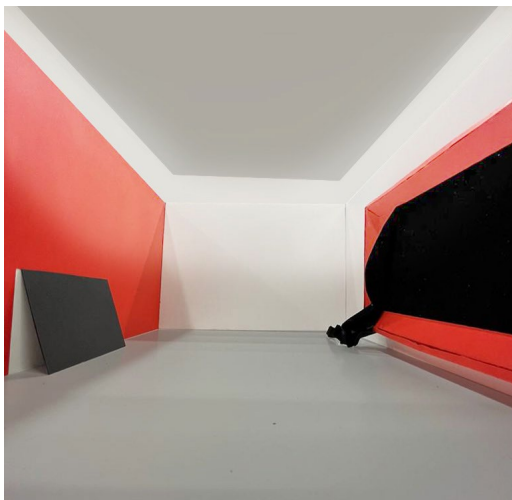


power of light

exhibition lightning

ceiling & light type options

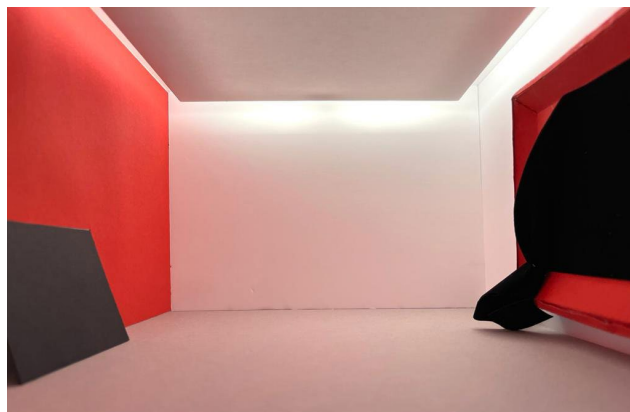
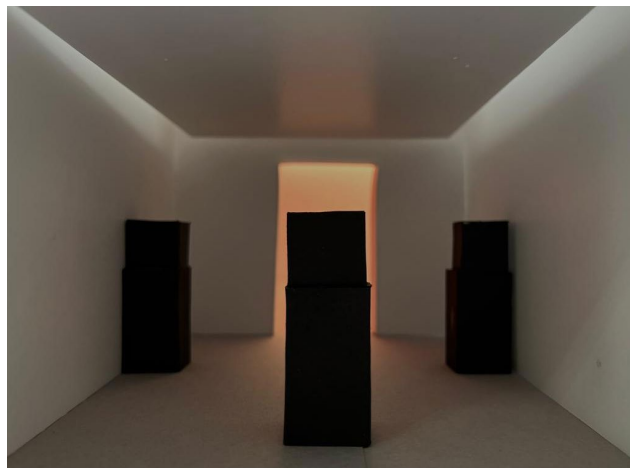
By comparing how different ceilings influence the space and how the light distribution affects the look of the artwork it was possible to determine the most suitable option. The suspended ceiling allows for hiding all the necessary elements creating a minimal space where the viewer can focus on the art, as well as, distributing soft falling on the pieces.



exhibition design

the sequence

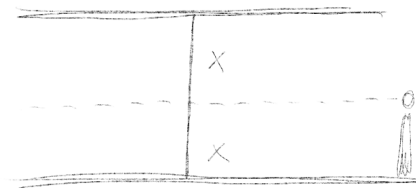
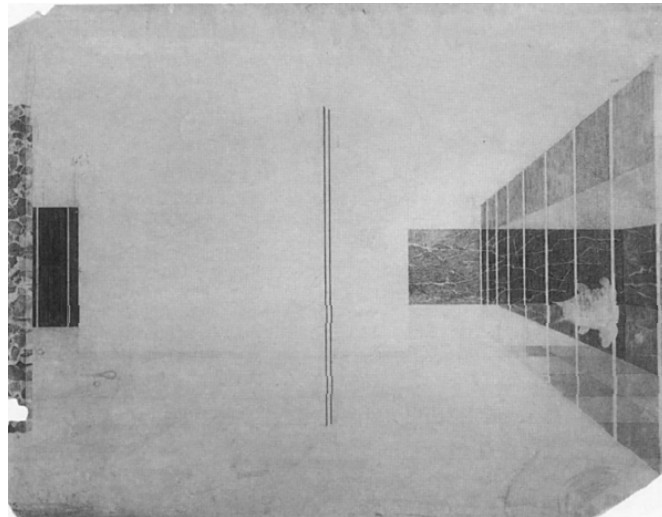
The displayed artworks need different environments to achieve their full potential. As a result, the exhibition consists of two juxtaposing rooms. One is dark and small, another one big and bright. The sequence followed creates an element of surprise.



reflection on text

proportions

Robin Evans in his essay "Mies van der Rohe's Paradoxical Symmetries" makes a point that Mies's Barcelona Pavilion even though is commonly perceived as asymmetrical is actually symmetrical in the horizontal plain. The eye height of the general person is aligned in the middle of two horizontal plains - the ceiling and the floor.



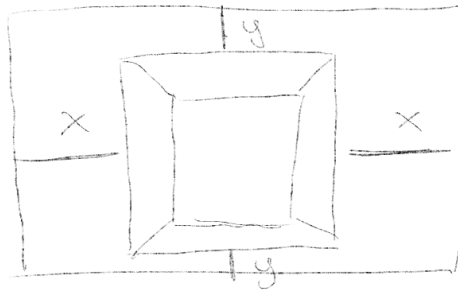
What are the proportions of the room?

How does the proportions of the walls, floor, ceiling etc relate to the artworks?

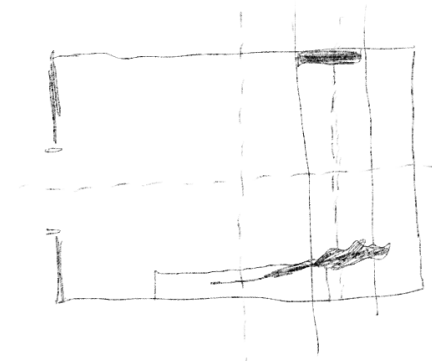
How do artworks relate to each other?

What are the symmetries?

How can the symmetry of the artworks, the way they "speak" with each other be represented also in architecture of the space they are exhibited in?



relation of artworks to the space, to the wall



relation of artworks with one another

position of artwork

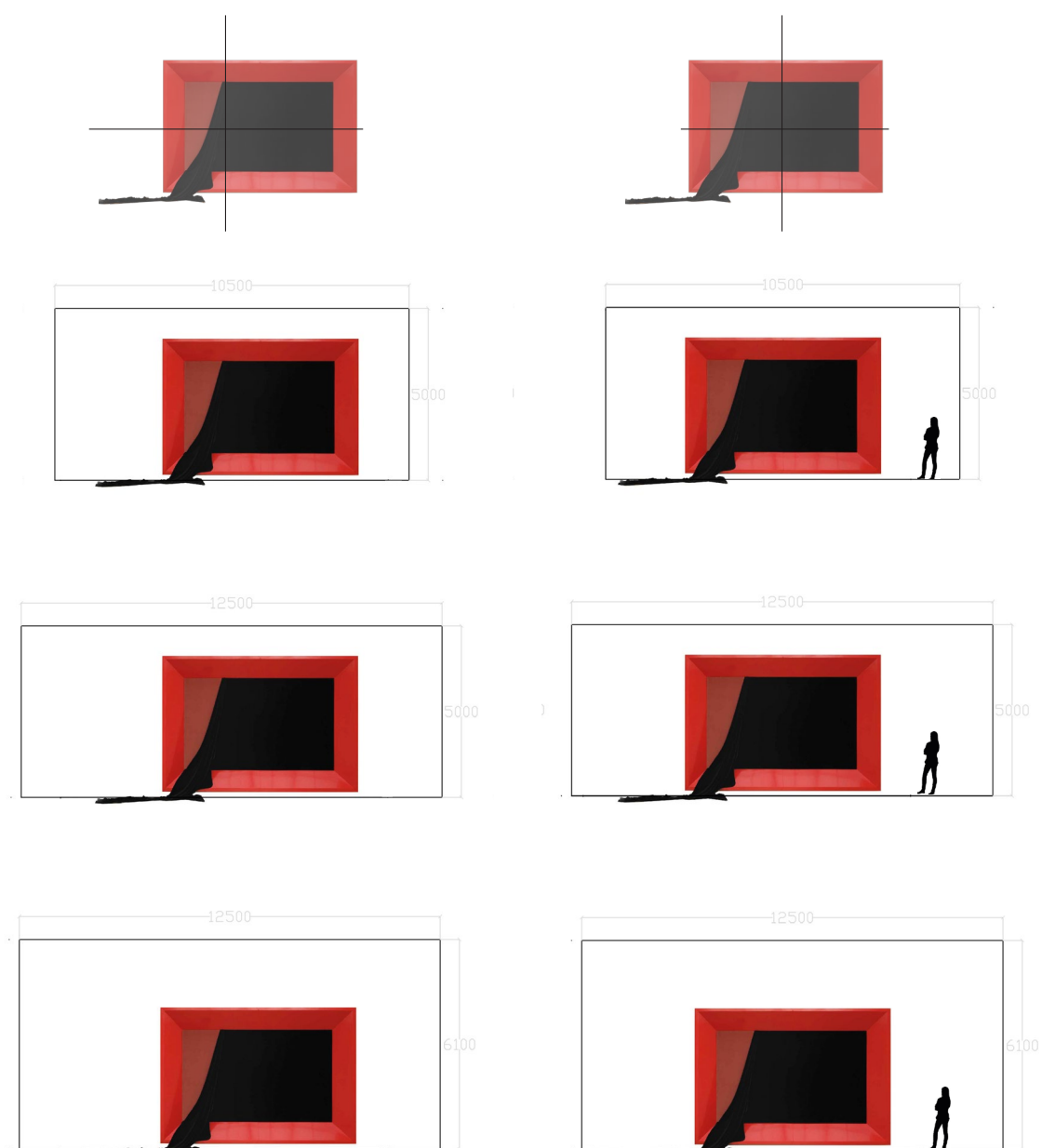
how does the proportion and location of artwork influence its perception?

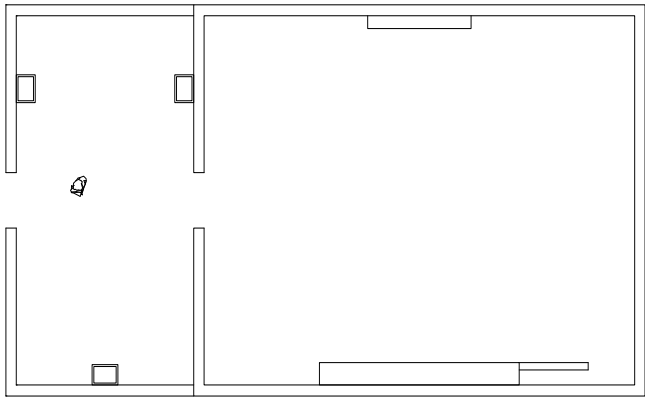
POSITION ON THE WALL

the red rectangle is such a dominant feature the art should be hang centrally considering red shape

PROPORTION OF THE WALL

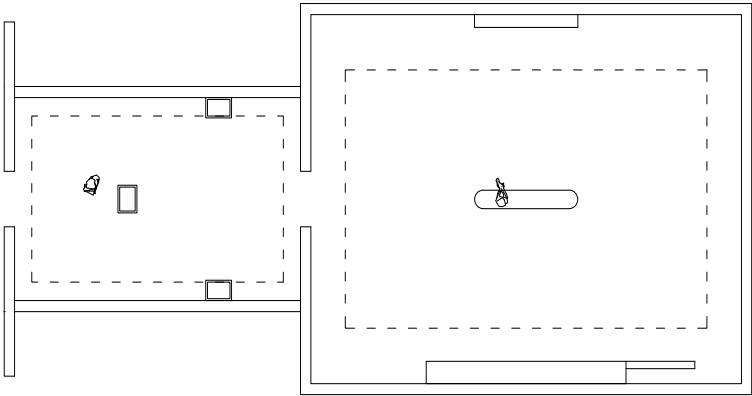
the proportions of the wall should give the artwork enough space to be viewed





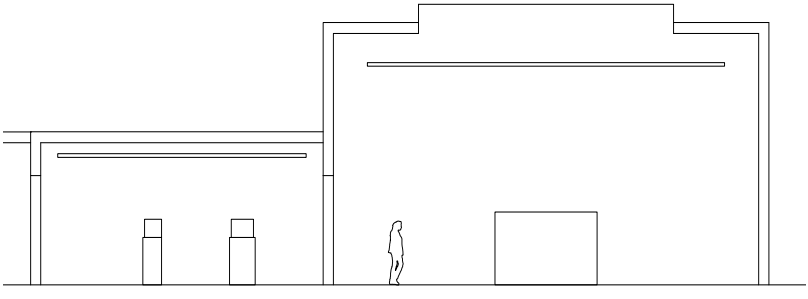
OLD PLAN

The previous plan allowed for an unobstructed route through the spaces. Clear view allowed to see the glare. However, nothing invited visitors to step in and the videos seemed like a supportive part of the red room.



NEW PLAN

the video visible through the opening invites the viewer to step in. The glow coming from the other room creates a sense of mystery. Both videos and sculptures take up prominent space in the designated room.

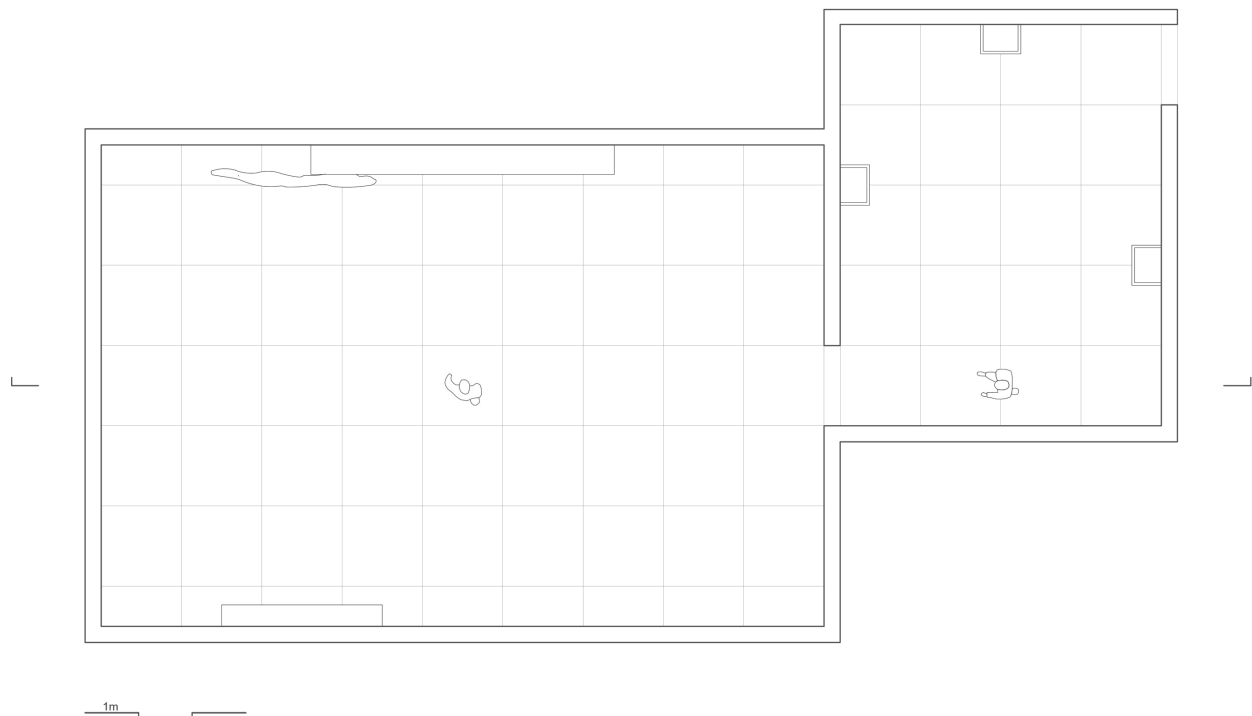
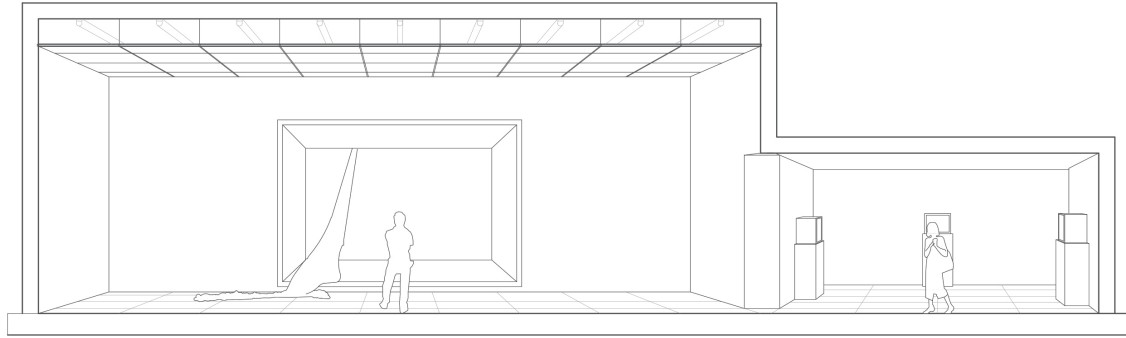


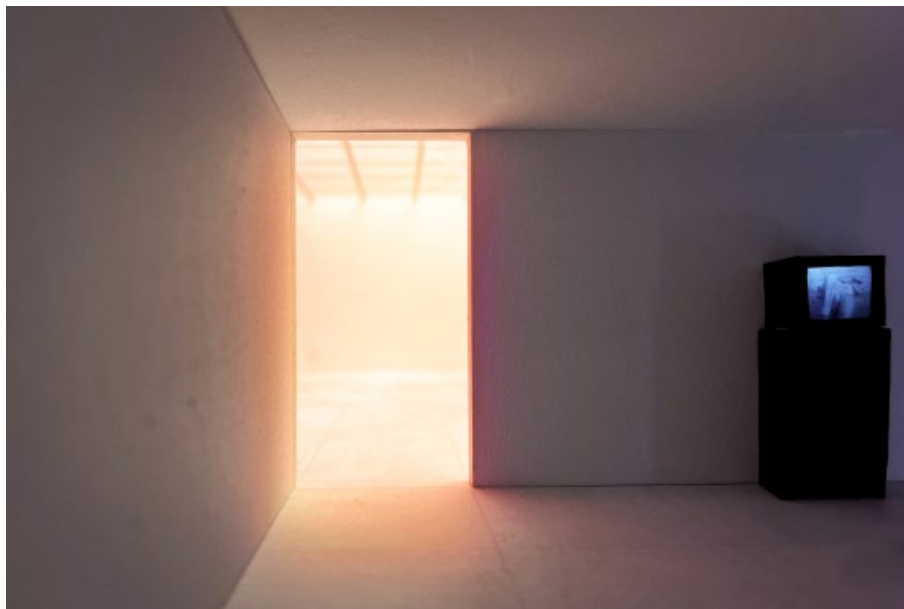
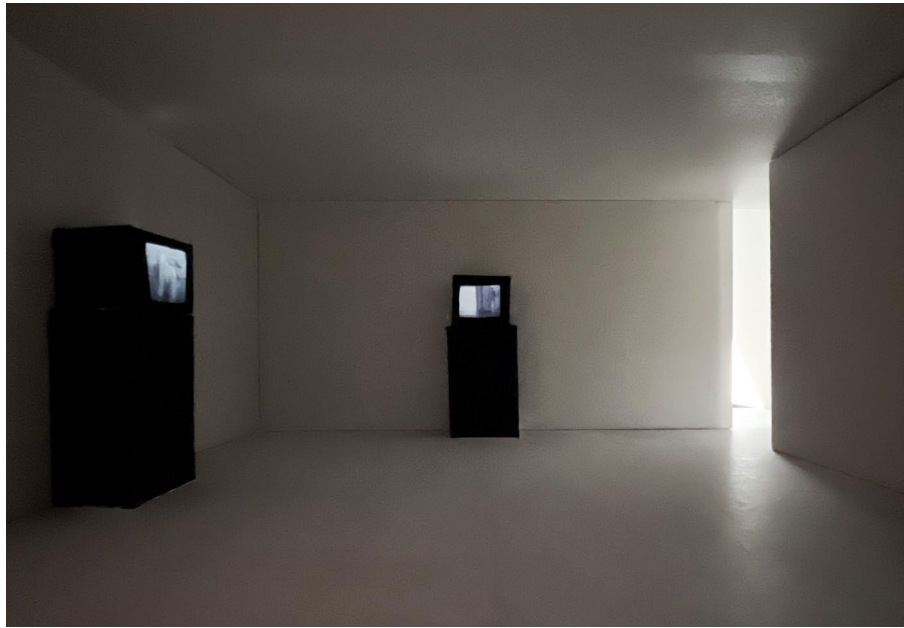
SECTION

the two rooms are juxtaposed to emphasize the meaning of the works and create a sense of surprise. The video room is smaller in size and darker. The red room is big and lit up by natural light filtered through suspended ceiling.

spatial ensemble

exhibition space design





spatial ensemble

proportionality

Lili Dujourie is a Flemish artist born in 1941. She operates at the intersection of minimalism and conceptualism, consistently challenging the subject position of the viewer, working somewhere in between painting and sculpture, movement and stillness.

Over the course of years, Dujourie has created a plethora of artworks differing in media and scale. The works chosen for the exhibition share certain symmetries, mirrored reflections:

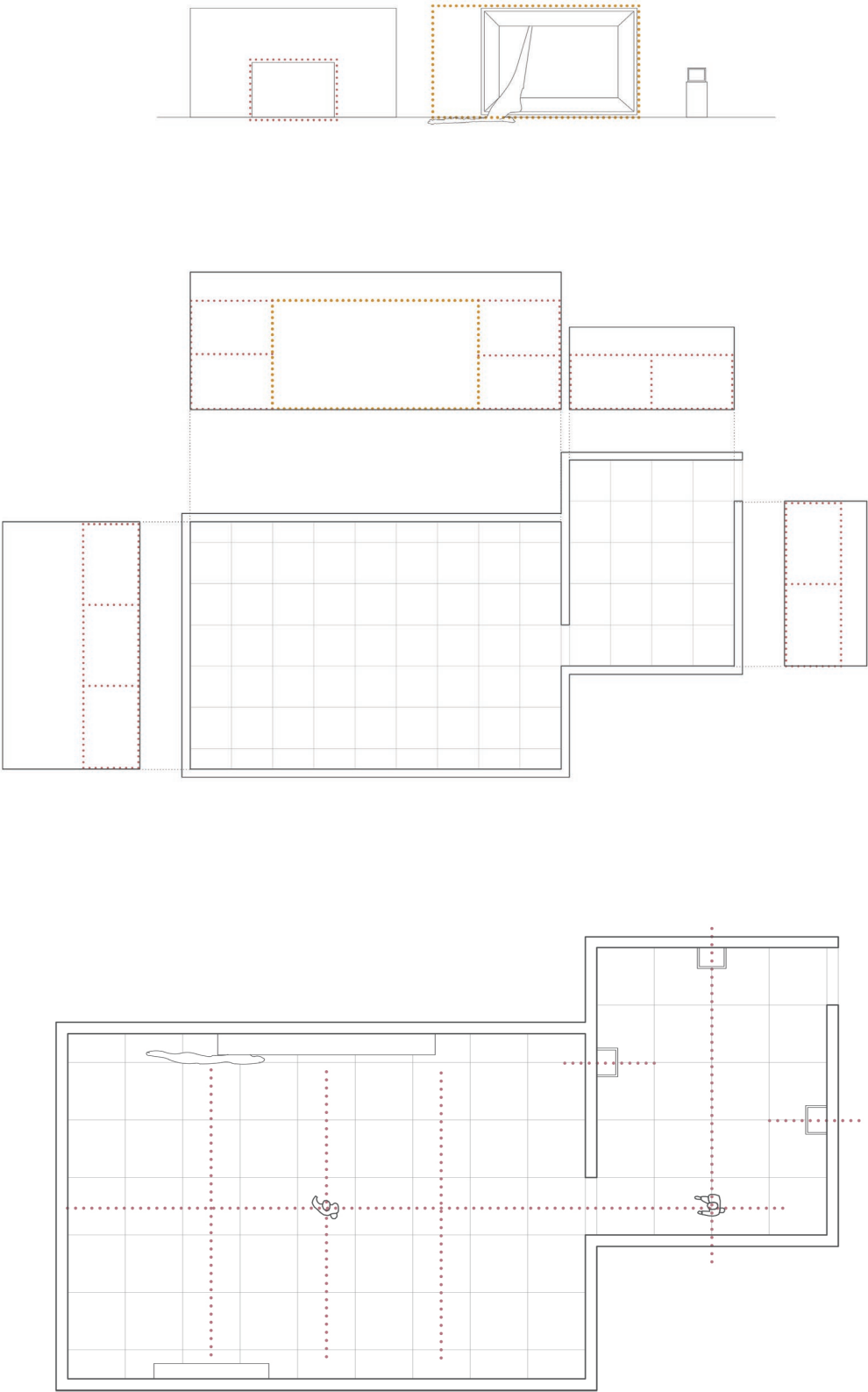
Smooth mirror of a silent stream, 1976 – video taking advantage of a mirror to create deception of space

Madrigal & Enjambment 1976 – two videos at first glance the same, yet one is depicting a female body and the other male

American Imperialism, 1972 & La Traviata, 1984 – red and black installations share strong visual connections in their contrasting colours and scale, both referring to the history of art

One can say the final result was only two simple rooms: first small and dark, the second big and bright. However, the richness of proportions and symmetries enhances the meaning and relations within the works. The size of the walls and grid on the floor and ceiling are following the proportions of the artworks. The first room hosting 3 videos is dark, lit up only by screens and the red glow coming from the second room. Each video is located at the centre of equal walls following the rotational symmetry. The centre of the 4th wall is reserved for the visitor to look directly into the centre of the second room. The evenly lit room is bright and red installations are facing each other. The black metal plate is in line with the black draping velvet.

The pieces required distinctive space for exhibition. The result was two rooms juxtaposing each other. First small and dark, second big and bright. However, careful decisions were made to allow for symmetries and proportionality guiding both spaces to achieve one coherent whole.



spatial ensemble

reflection

PROPORTIONS & RELATIONSHIPS

The design of the space was carefully thought through with regard to scale and proportions to emphasize the power of works. The way in which the visitor encounters the symmetries is as follows:

- rooms are juxtaposing each other, the first room is adjusted to human scale and dark, and the other is big and evenly lit
- the artworks are in proportion to each other
- the size of the wall is dictated by the size of the artwork,
- in a dark room the walls are all equal to each other
- in a red room the walls leave equal space on both sides of the artwork
- the videos are located centrally on each of the walls,
- the central space on the 4th wall is reserved for the visitor to be able to look directly into the centre of the big room
- the 2 red artworks are facing each other, and the red frame is hanging symmetrically on the wall
- the black velvet is in relationship with the black metal sheet

Is it just about proportionality or rather the relation between the symmetries and asymmetries?

thresholds between the rooms - emphasizing regularity of the room

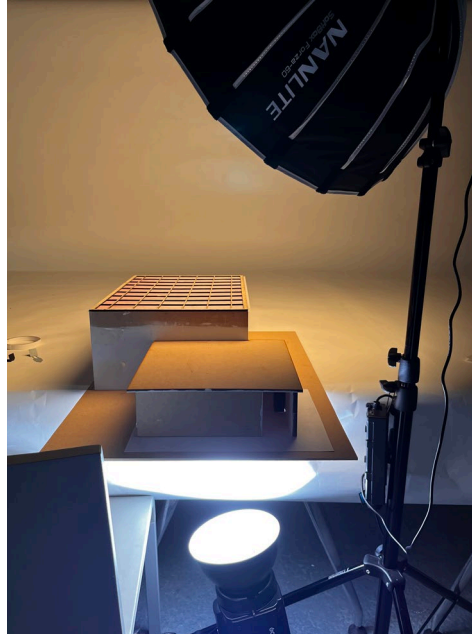
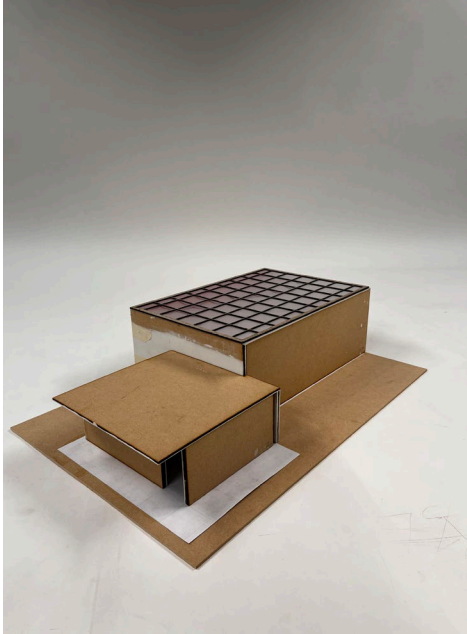
half grid on the ceiling - suggesting a space beyond the room

asymmetries make symmetries even more apparent in the space

Could this proportionality/symmetry become a theme for the whole museum?

positive - even though the rooms can create completely different environments there would still be a bigger connection between them, a rule making it a coherent unity

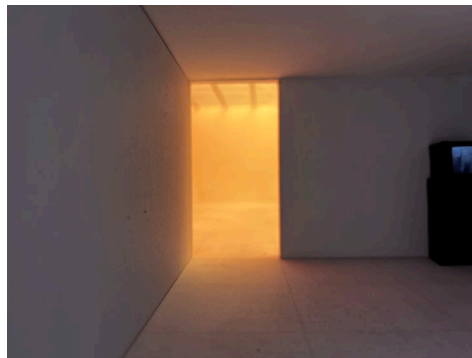
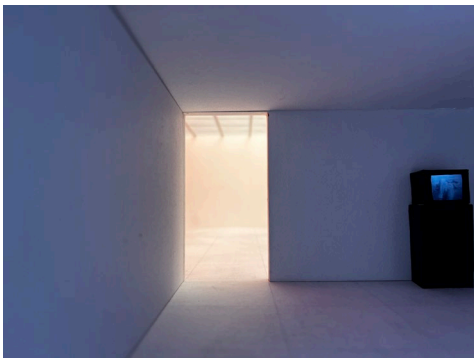
negative - it can become limiting at times, adjusting spaces to some bigger rule, rather than creating spaces that suit better



MODEL PHOTOGRAPHY

two sources of light - from below to lit up the videos, from above to lit up the main room

How to achieve an orange/red glow coming from the red room?



P1 discussion

reflection

From the whole day of presentations and discussion a lot of interesting aspects in relation to general design of the museum as well as M HKA were touched upon.

ARCHIVE \longleftrightarrow GALLERY

FOYER \longleftrightarrow GALLERY

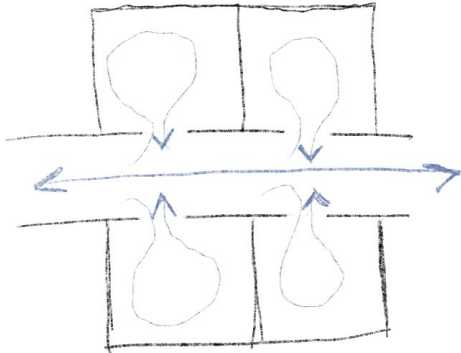
How do those spaces relate to one another?

What is the balance between spectacle (public space?)
and exhibition (gallery space?)

museum vs anti-museum

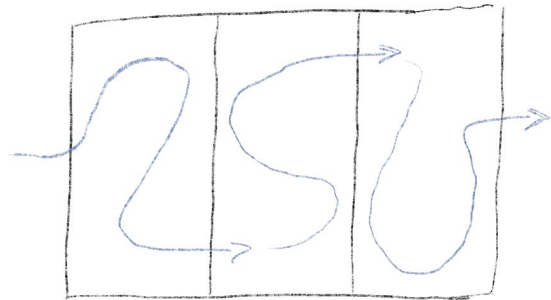
precise vs rough

THE MOVEMENT



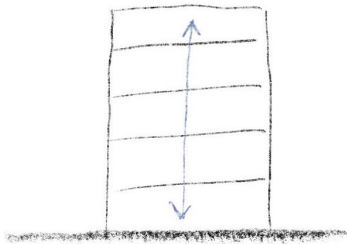
SPINE / FOYER

a space you always return to
an anti-room?



SEQUANCE

a continous journey through galleries
no break space



M HKA

The site for M HKA is quite limited

How do you move vertically?

part III

the museum form & massing

Part III of the project journal focuses on the introduction to the project of the contemporary art museum. All the research in that initial part gave a solid base for the design and resulted in a massing & form study and a preliminary design. The process is shown in the following order:

- 1.introduction
- 2.location
- 3.existing building
- 4..brief analysis
- 5.massing

introduction

V MHK - new M HKA

MHKA is the only museum of contemporary art of the Flemish Community. It is located in Antwerp, Belgium since 1987. The board of MHKA believes that creating a new museum offers an opportunity to expand its institution and social reach. They released the brief for the architectural competition. The task of this year's studio is to develop a proposition for the new museum building. The new museum is to be named the Flemish Museum of Contemporary Art (VMHK). They aspire to show the development of Flemish art from an international perspective. In the following pages, there is a detailed analysis of the brief, the proposed programme and the location of the new site.

AGENTSCHAP
FACILITAIR BEDRIJF



Department of Culture, Youth and Media

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

OPEN CALL OO3702



PROJECT FILE



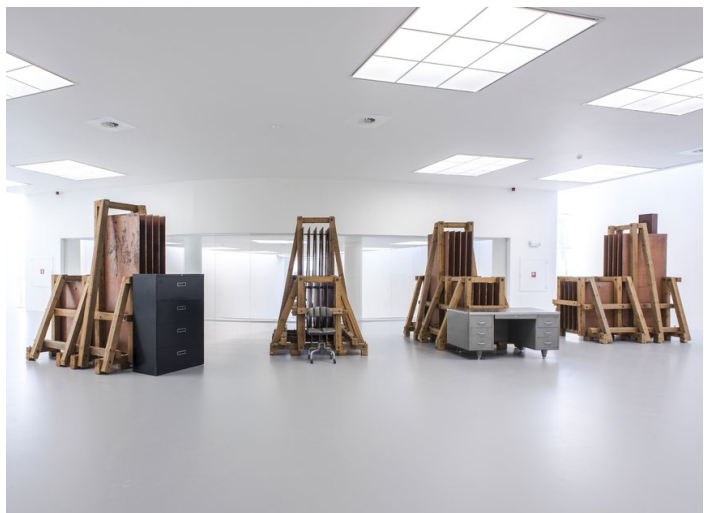
introduction

M HKA history

The museum architecture was realized in 2 successive phases 1987 and 1992. It is a translation of zeitgeist of the day - white, neutral, self-sufficient art space. The museum is trying to look neutral, but its shape is very specific. Transformation of the grain silo into a museum resulted in a building that is paradoxically both formally indefinable and extremely determined.

In the Leuvenstraat, a former grain silo was purchased. Renovation was entrusted to Antwerp architect Michel Grandsard. The exhibition area was 1500 m² which soon turned out to be too small.

In 1992 the exhibition space was extended towards Wapenstraat, adding an extra room; at Waalsekaai, a cylindrical volume was added; and towards the river Scheldt, a series of rooms was added, ending in a point.



Antwerp art scene

anti-museum movement

1960s there was a global discussion about art and its display



happening period in Antwerp



opening of a lot of atypical spaces for art like the "Wide White Space Gallery" or the legendary ICC, (Internationaal Cultureel Centrum on the Meir)

How did a new museum of contemporary art respond to that?

One of the ideas was to protect the "Office Baroque" by Gordon Matta-Clark and supplement it with exhibition space. Unfortunately, "office baroque" was demolished and a different location was chosen for MHKA. Since 1987 it has been occupying a warehouse known as "La Nationale" and adjoining grain silo. The key figure in establishing MHKA and positioning it as an institution was Flor Bex, who became its first director. He was also a director of ICC and the Gordon Matta-Clark Foundation was a base for the current collection.



Happening Groenplaats, 1965



James Lee Byars, Wide White Space Gallery, 1969



Office Baroque, Gordon Matta-Clark

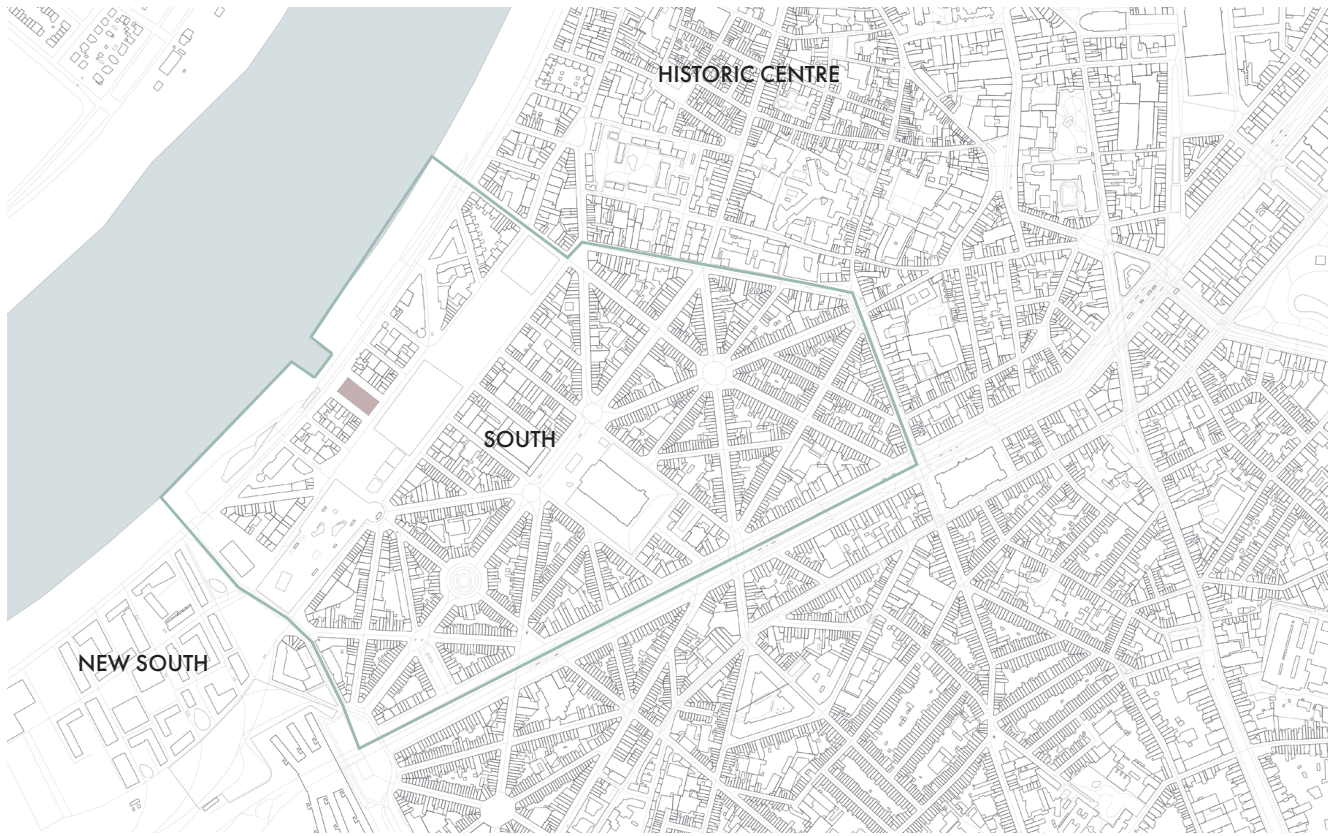
location

Antwerp, Belgium

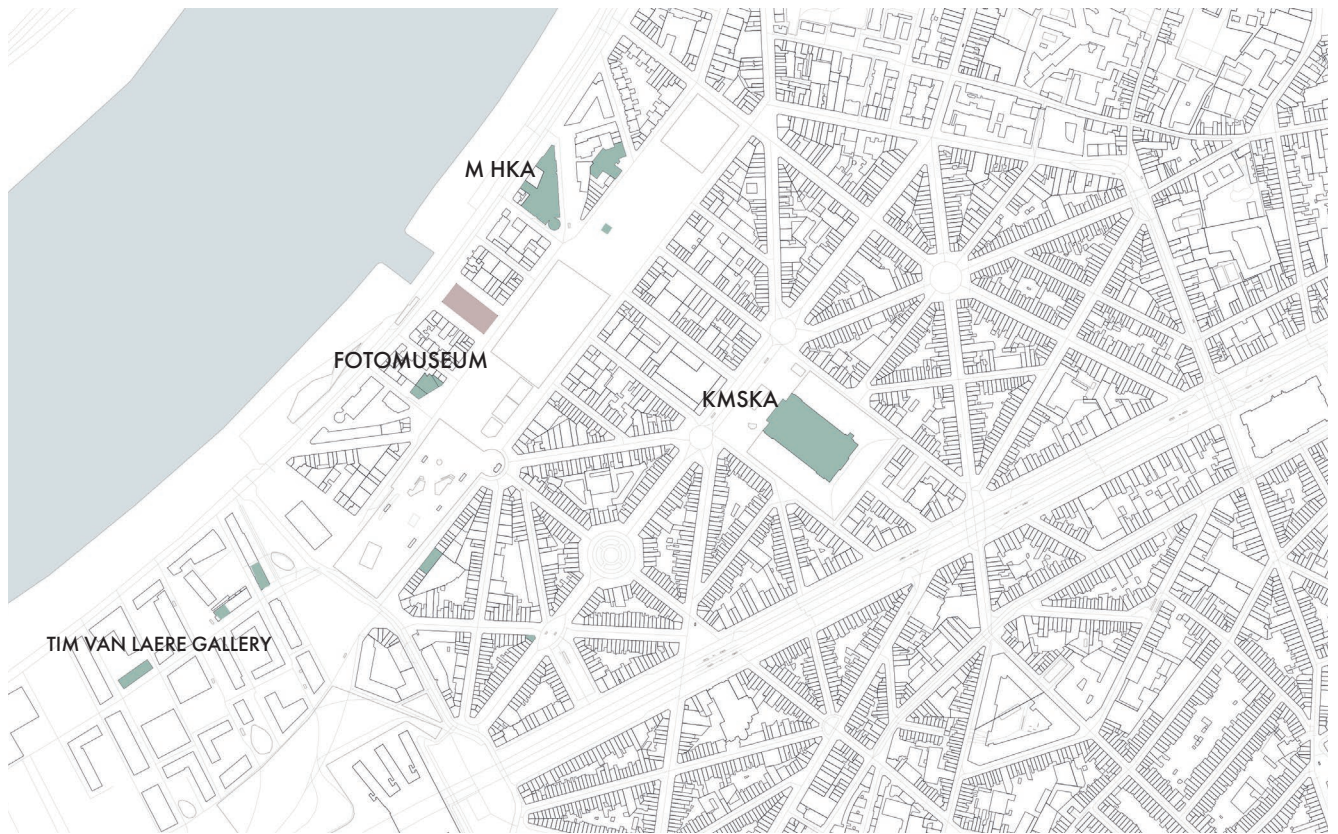
Both the current location of MHKA and the site for the new building are located in Antwerp. A port city in Belgium with history dating to the middle ages.

The site is located the South between the most historic part of the town and a New South which is currently being developed as a residential area with a combination of medium-high and high-rise buildings.

The South is perceived by many as a district for art in the city with all the biggest museums located there like KMSKA, Fotomuseum and current building of MHKA.



Antwerp



Het Zuid

new site

history

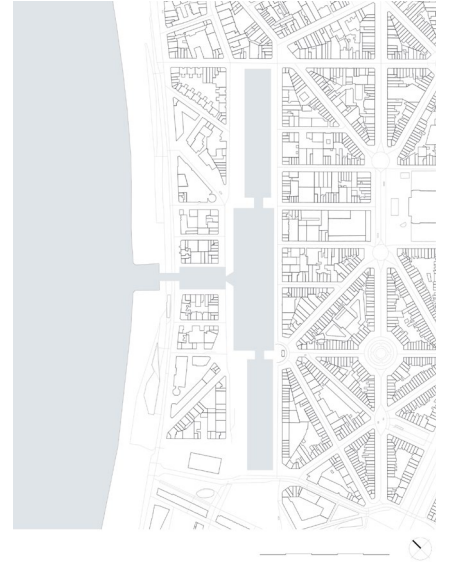
The site proposed for the museum have a rich history. In 1881, a dock was created which connected a city with the rest of the world.

Over a 100 years later the dock was filled and became a parking lot and in 1973 the provisional building for the courthouse was erected on top of the sluis. It is now operational as a Court of Appeal and Labour Court.

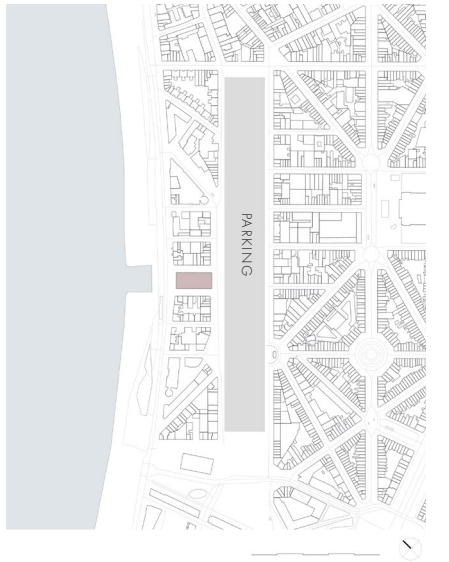
There are also a lot of urban developments happening. The waterside has already been partially transformed into a promenade. The parking lot is being moved underground and a park is being built on top of it.



1881 - 1973



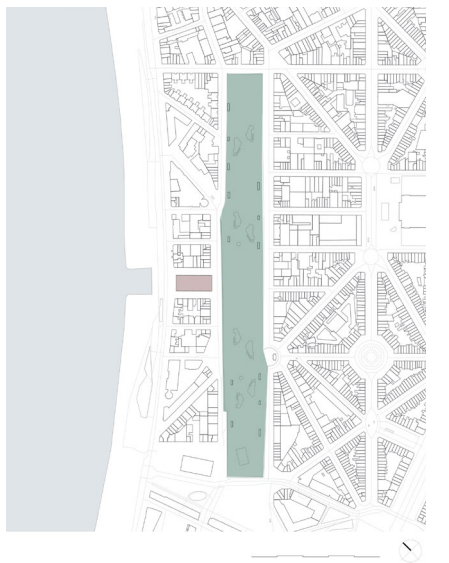
1973 - 2021



location



2021 - now



new site

existing condition

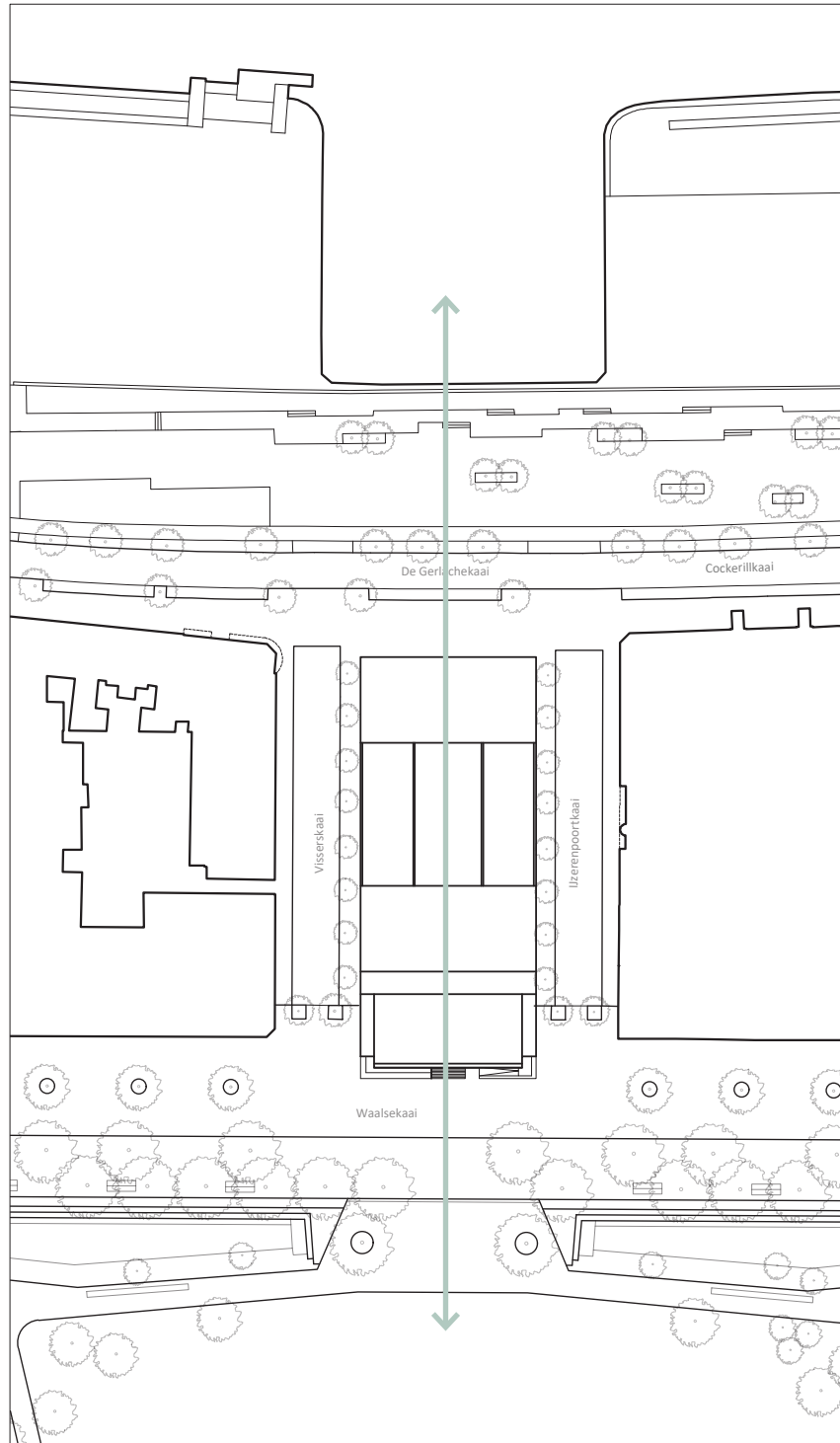
The site is located in between the park and the waterfront. Both are currently being developed to make them more pedestrian-friendly and greener. The new museum building can act as the public connector between the two. The surrounding buildings are mid-rise mainly residential blocks.



water front

residential & commercial
connector

park & parking



location

courthouse building

presence in the city

The building was built in 1973 as a temporary location of the courthouse. It had to be built fast and was supposed to last only 10 years. That's probably the reason why a pre-cast construction was chosen.

THE FINISHES

the same materials are visible outside and inside of the building like poured concrete elements, brick or glazed brick.

BUILDING CONDITION

The building is in good condition due to periodic maintenance, however some issues like preventing concrete rot is problematic. For example in 2016 there was a need to dismantle all balconies in order to prevent damage from falling elements.

Can I re-use the existing building or parts of it?

what will it give me:

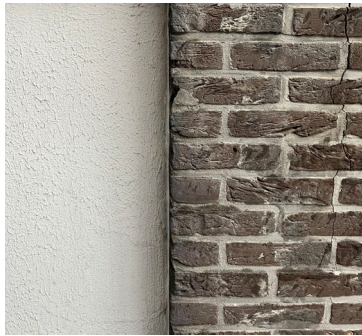
- the found space character - relating to history of MHKA
- sustainability - no need to demolish everything



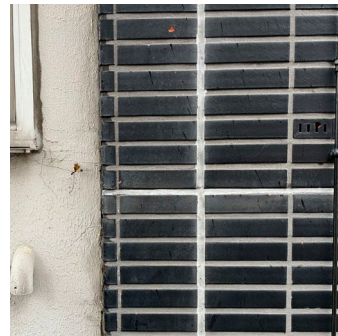
MATERILAITY



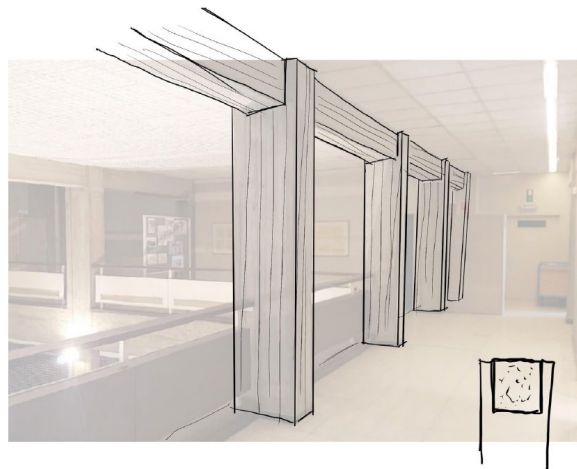
concrete



brick



glazed brick
prefabricated facade panels



courthouse building

structural assumptions

FOUNDATION

raft foundation, piles in the dock filled with ground, to build between towers foundation needs to be reinforced, possibility to dig towards dock

STRUCTURE

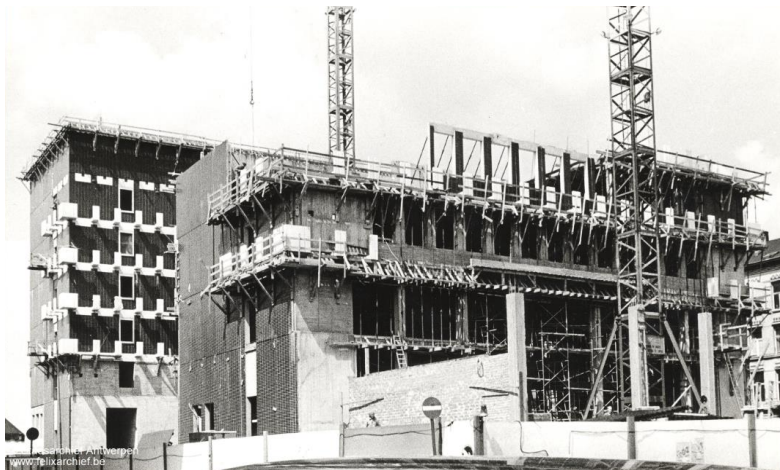
towers a lot of structure, in between no so much - way less wasted material

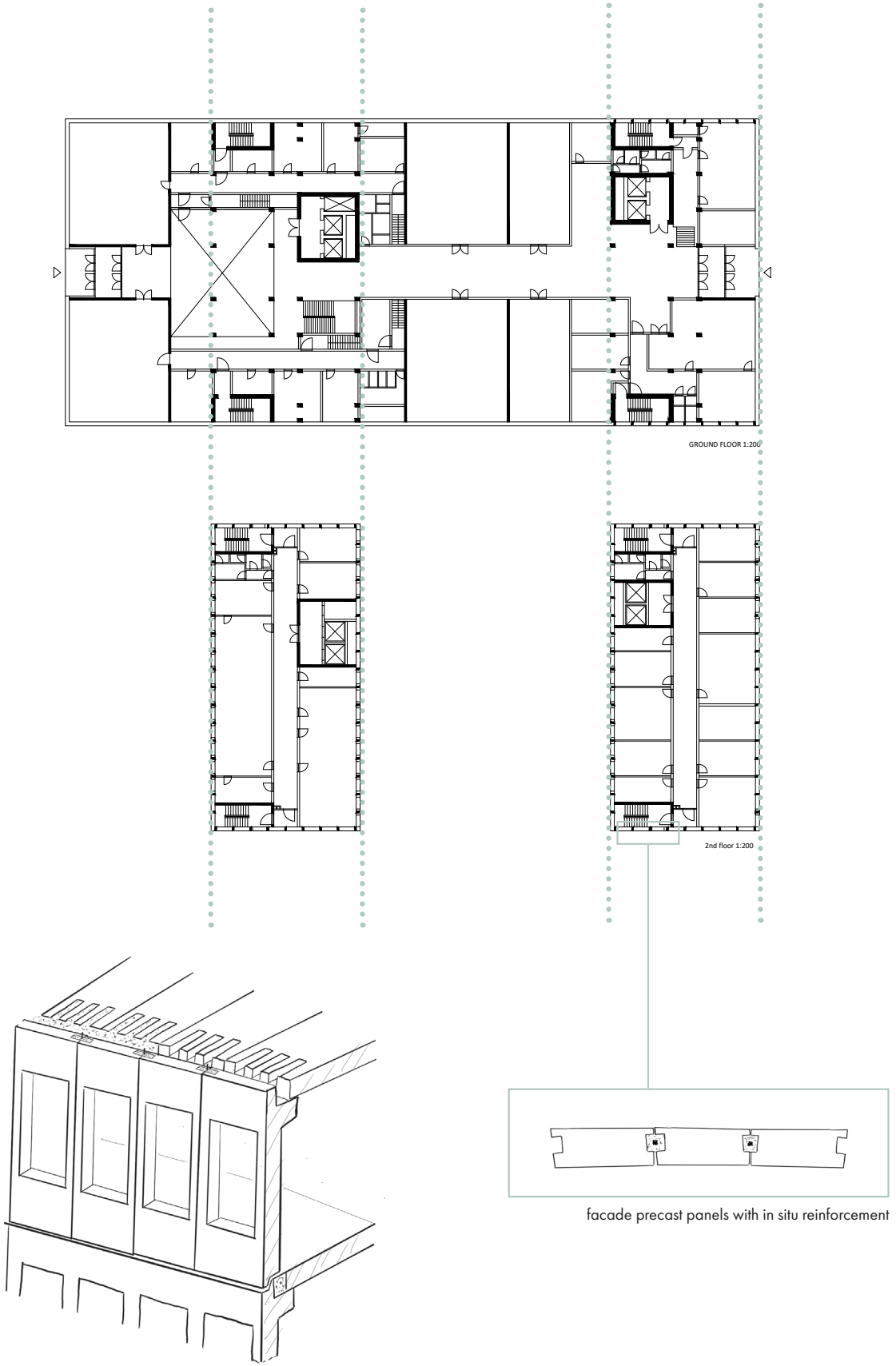
FACADE

the facade in the towers is structural, so only part of panels can be put away or adjusted, possible reinforcement needed

NEW CONSTRUCTION

to build between towers foundation reinforcement, you can build on top of towers up to 33% of current (2/3 extra floors) or more if you reinforce on new structure





reflection on text

role of museum

Venice Architecture Biennale 2018 , theme "freespace" - Dutch entry message, soon there will be no such thing as free space, space for free time and work spilling over into one another

Horror Vacui : fear of empty spaces - Aristotle

Lisbon Architectural Triennale 2007, theme "Urban Voids"- dutch cities unlike others, are not growing outwards, but inwards, systematically filling every urban void.

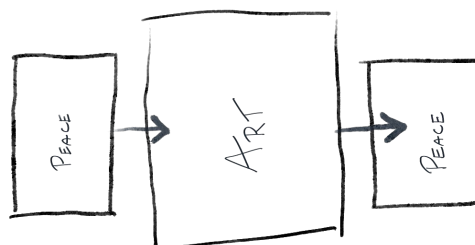
every opportunity for landscape occupied by buildings, every empty shed taken over, everything about economical profit, is there a limit to densification?

de Volkskrant Bregje Hofstede - "the burnout problem is not lack of energy, but lack of emptiness: physical emptiness, low-stimulus spaces, but also mental emptiness"

SOLUTION: more public spaces

RAAAF - *Vacant NL* Venice Architecture Biennale 2010 - the potential of vacant buildings
"removing instead of adding material, in a world filled with junk and an excess of information"

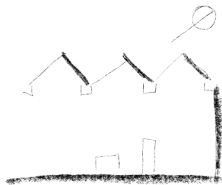
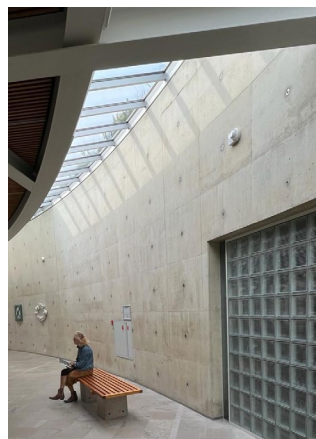
Liesbeth van der Pol: "Churches and monasteries encompass the quest for contemplation. Instead of attracting attention [...] this architecture was about creating harmony through the use of rhythm, repetition, ordering, with spaces linked together in a logical sequences." - view of greenery, silence, space to walk, the human scale



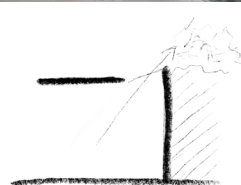
Can a museum become a place for a peaceful almost serene experience? How to connect this quietness with allowing everyone to visit and creating a social place?



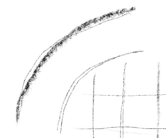
culimnation point



north light



views out



geometry in plan

M HKA future

aspirations

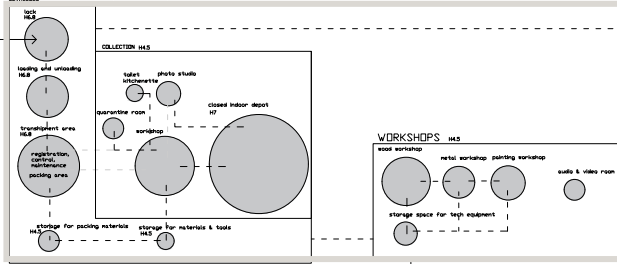
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“The museum chooses explicitly to relate to its institutional background and wishes to see aspects of that early history reflected in the new building.”

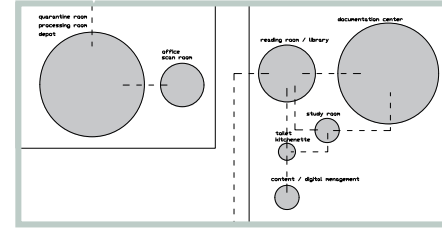
This statement from the brief stayed with me.

How to relate to the past, but create a museum of the future?
How can history be reflected in the building?
Would a new shiny, neutral museum meet the needs?
Re-use parts of the existing building?

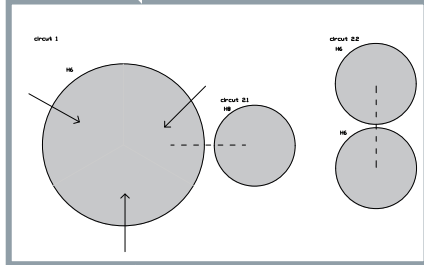
ART HANDLING



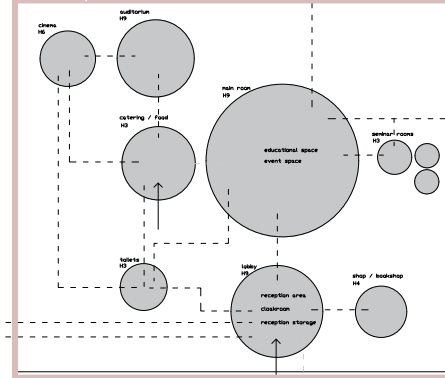
ARCHIVE



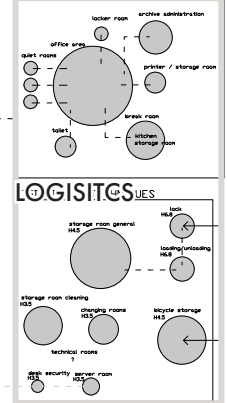
EXHIBITION



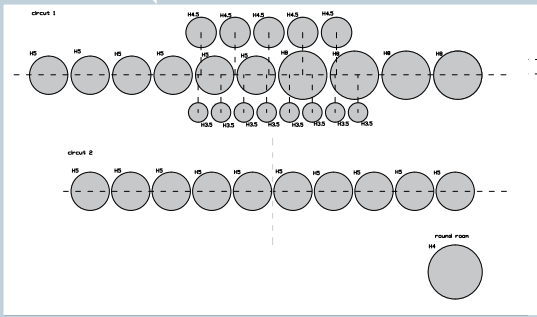
FORUM



OFFICE STRATION 105



COLLECTION



There are 5 main components:

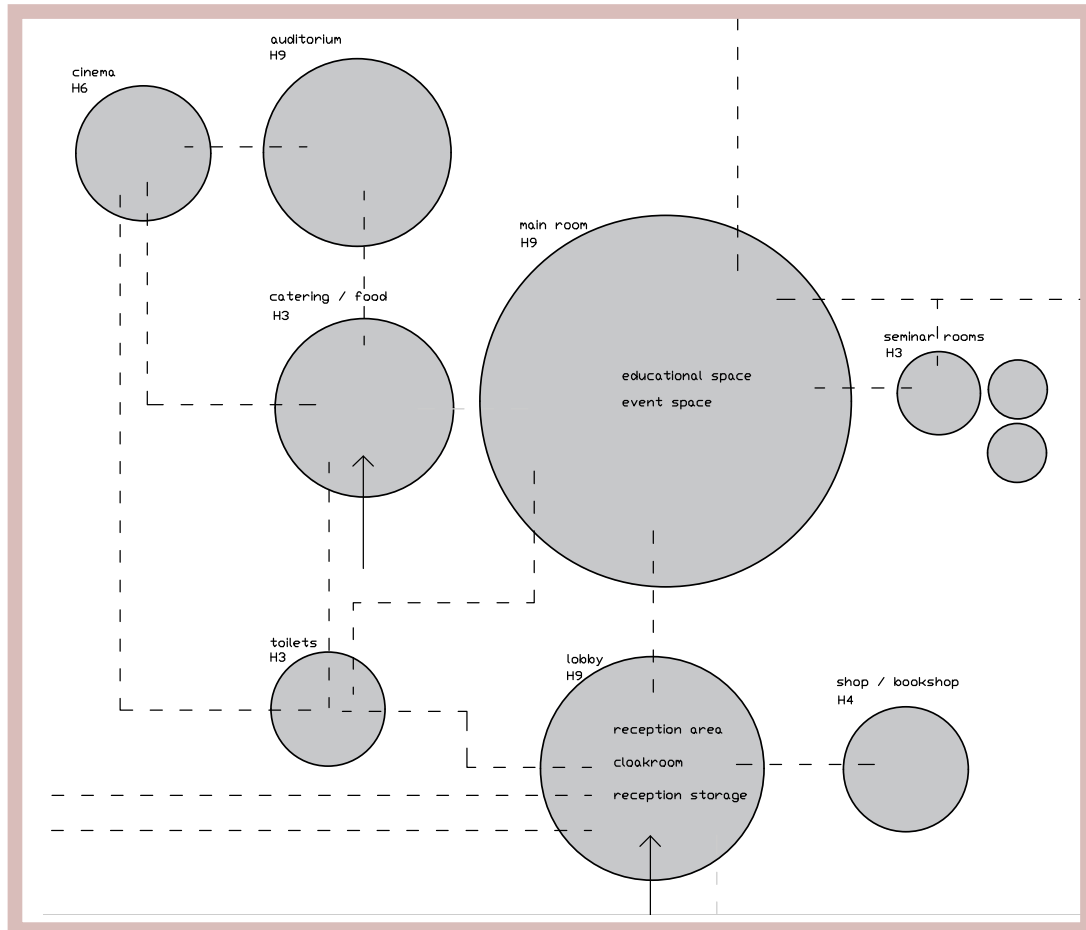
- FORUM
- COLLECTION
- EXHIBITION
- LIBRARY & ARCHIVE
- ART HANDLING & LOGISTIV FUNCTIONS

estimated total surface 22 540 m2

brief analysis

brief analysis

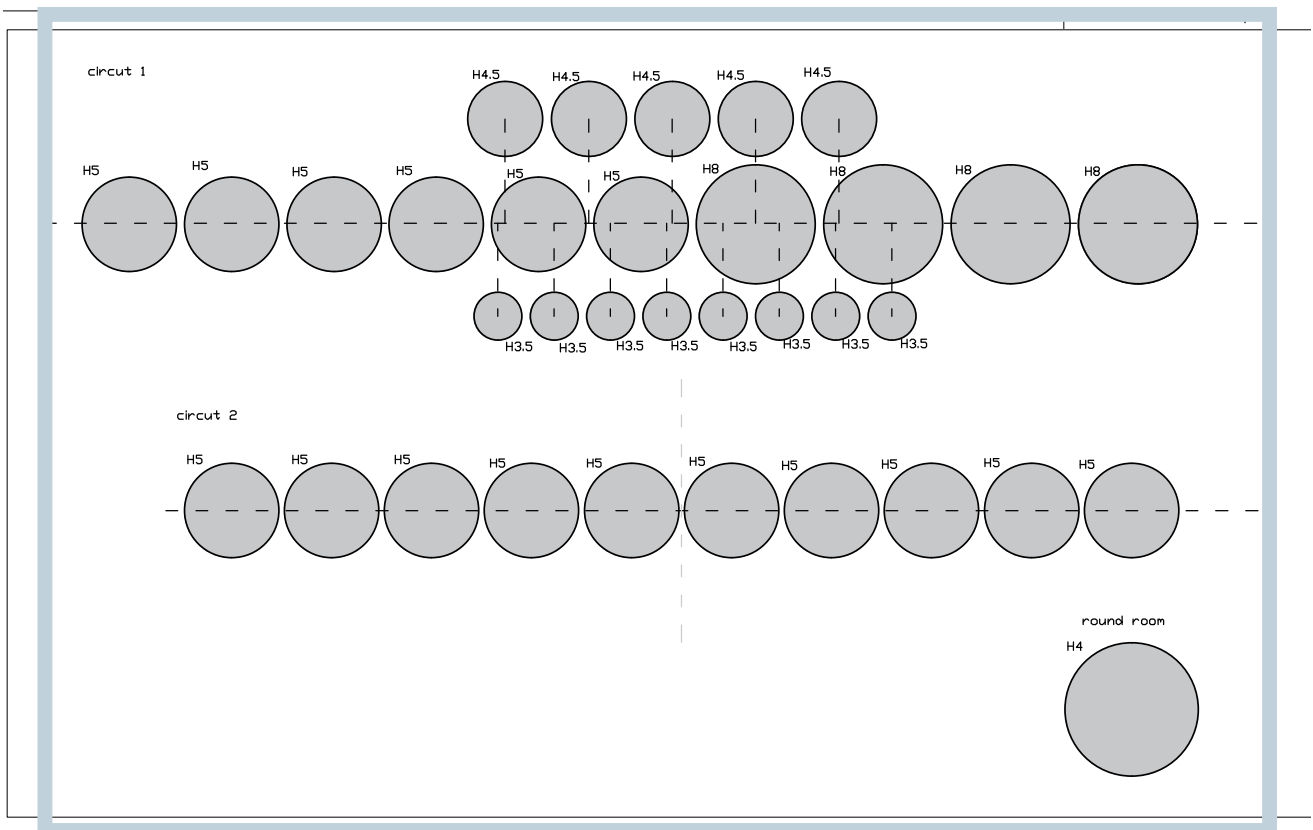
forum



The forum main room should be able to run a wide variety of events simultaneously.

The forum is regarded as a transitional space to other functions such as cinemas, auditorium, exhibition spaces, etc. and must simultaneously be able to receive visitors for a wide variety of activities.

directly related functions to the forum are: museum shop, catering, multifunctional event space, seminar rooms, auditorium



Circuit 1

12 large main halls in enfilade and two other hall types to the side that can connect to the main halls.

Circuit 2

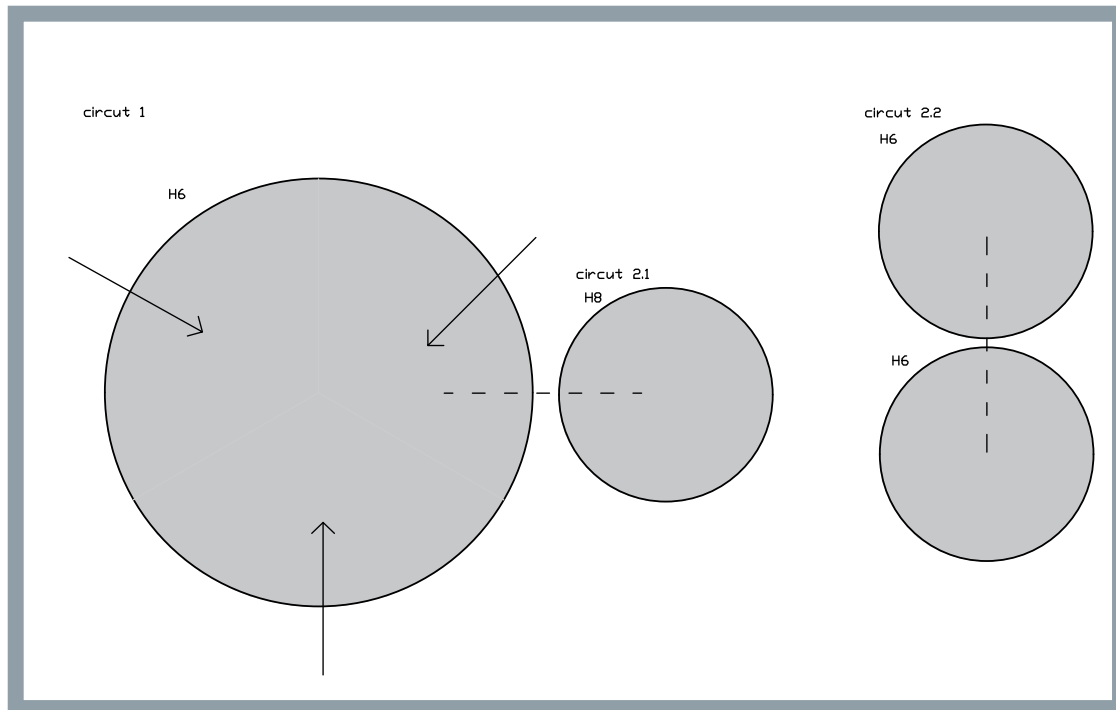
10 large rooms in enfilade, which can be divided into two exhibitions

Assumptions

- smaller rooms that can be connected
- main hall to which connects the spaces

brief analysis

exhibition



seasonal and rapidly changing exhibition program

Main circuit

three or four main exhibition areas with their own accessibility

Ancillary circuit

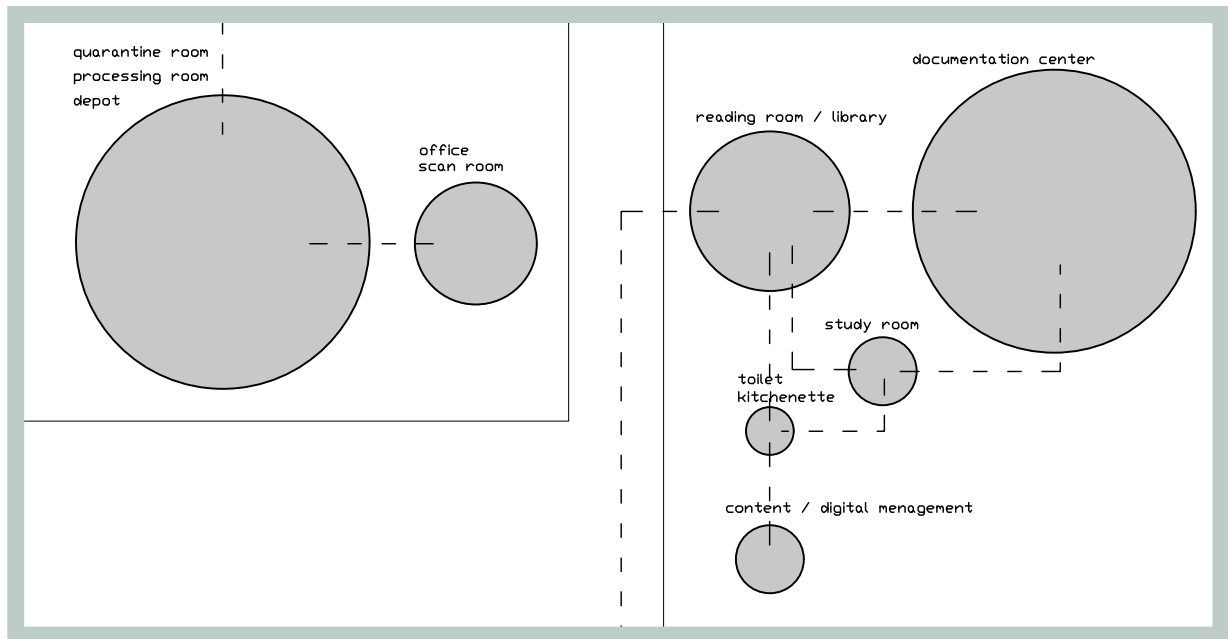
three secondary exhibition spaces, one of which is directly connected to the main exhibition space.

assumptions

flexibility - ease of changing the exhibition and its layout

separate accesses

access to the art lift



reading room

the most public, the books are on an open shelf

documentation center

research library only visited and consulted by appointment

study room

easily accessible from the documentation center

art archive depot

closed and secured space where valuable archive items are stored and preserved

assumptions

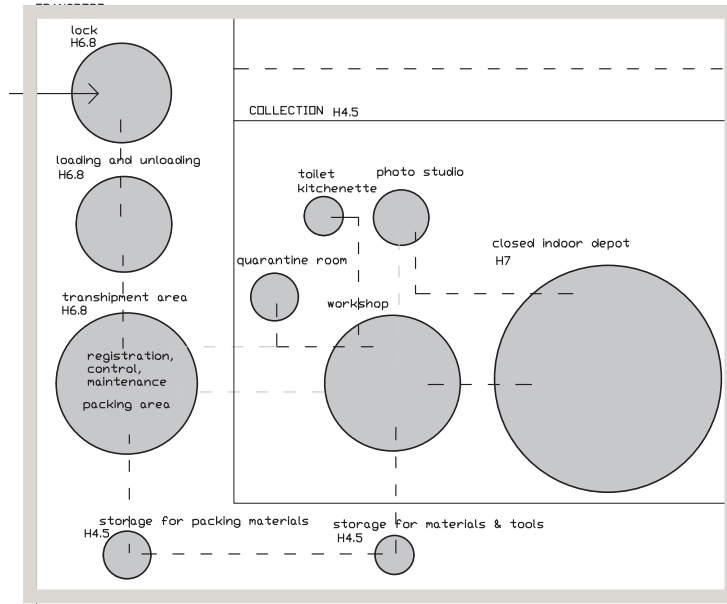
different level of publicness

different level of natural light access

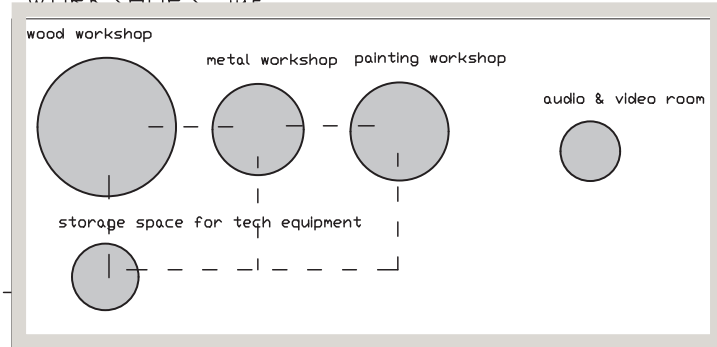
brief analysis

art transfer & logistics

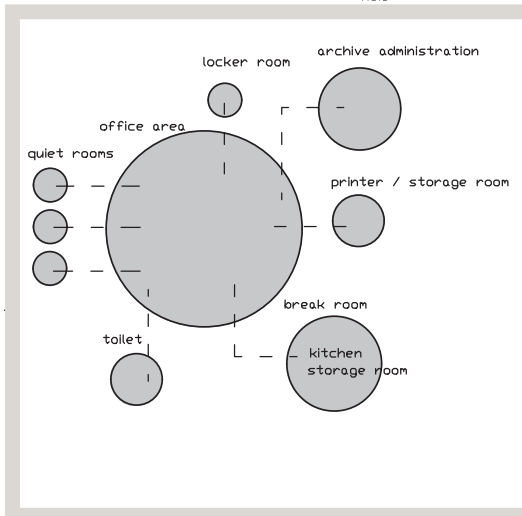
ART HANDLING



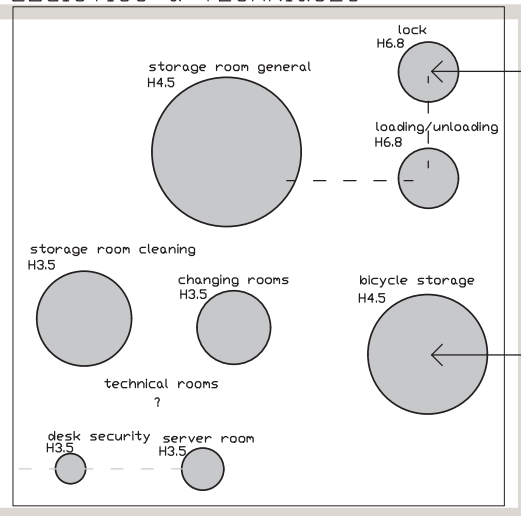
WORKSHOPS



OFFICE ADMINISTRATION H3.5



LOGISTICS & TECHNIQUES



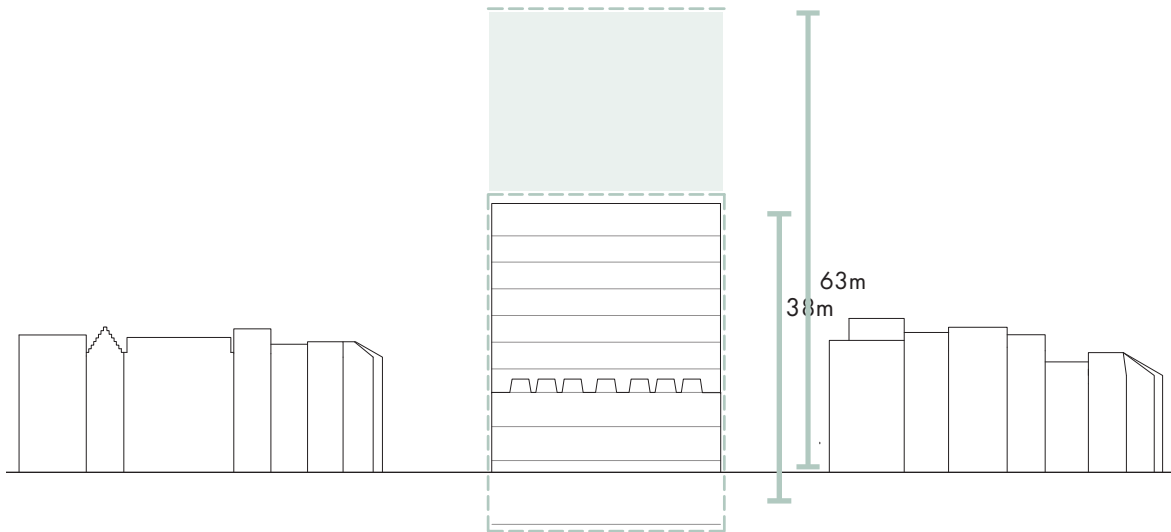
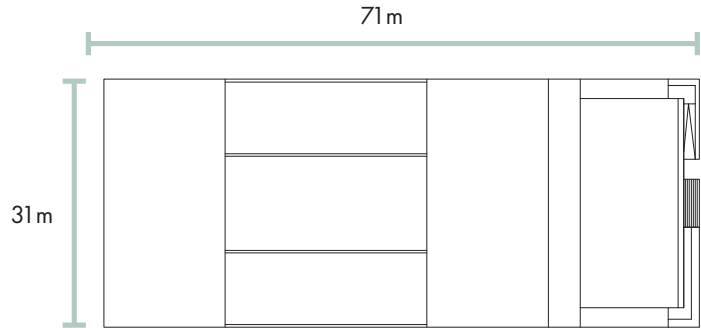
currently

ground surface of approximately 2,200 m²

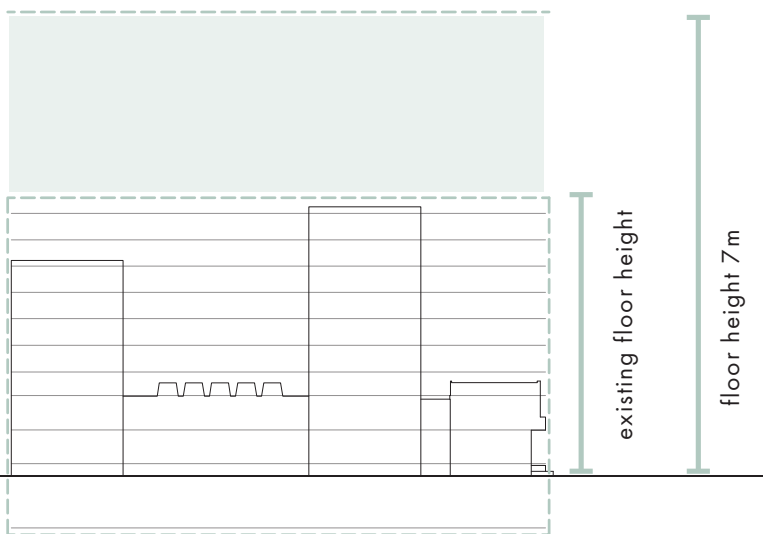
estimated total surface 11 300 m²

future

estimated total surface 22 540 m²



brief analysis



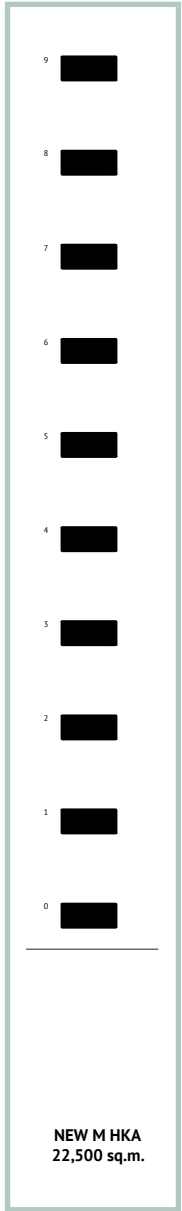
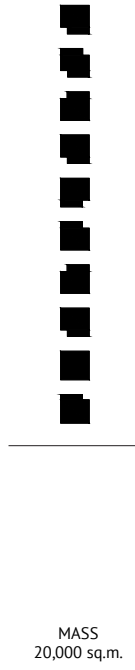
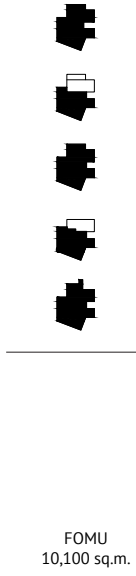
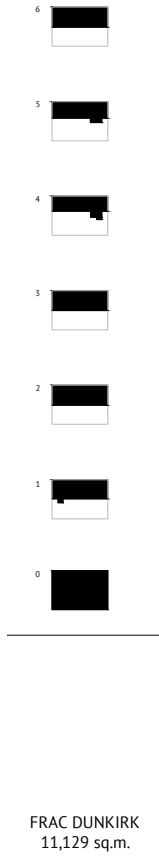
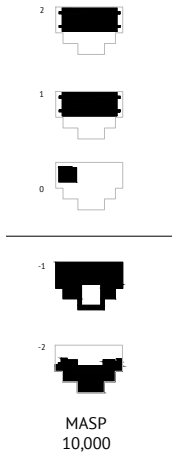
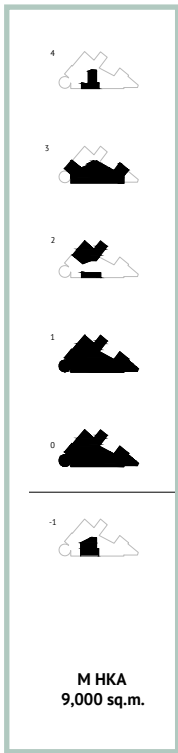
the total surface needs to double
the whole ground surface on 10 floors
1 floor is underground
currently GF floor height 4.6m
currently average floor height 3.6m
museum need higher floors

M HKA future

understanding the proposed programme

The calculation of the programme in the brief shows that the new Building of MHKA will be more than twice bigger than the old one. What is more it is significantly bigger than known international precedents like New Museum, MASP or FRAC. And it would be the biggest museum in the region, surpassing FOMU, MASS and even KAMSKA.

WHY SO BIG?
WHAT CAN I REDUCE?
IS EVERYTHING NECESSARY?
CAN THERE BE MULTIFUNCTIONAL SPACES?



precedent

adaptive re-use

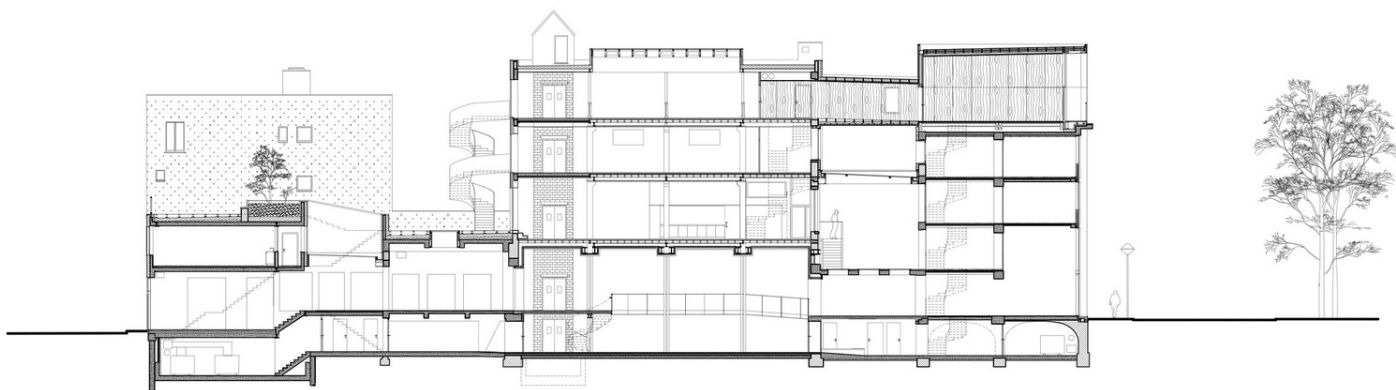
Mode and Design Brussels (MAD), Brussels, Belgium

2017, Rotor, V+

How to transform an existing building into a museum?

transformation of an existing office and warehouse complex into a design and fashion Centre in Brussels. Instead of demolition, as was suggested by the brief, it proposes to preserve the building volumes and make use as much as can be of what is already there. The end-result is a building far richer in typologies than could be realized with a design from scratch.

The interior finishes, in many shades of white, combine playfully a wide variety of materials, textures and eclectic patterns. Paradoxically, the accumulation of the heterogeneous white elements creates a coherence through the different rooms.



BEFORE



AFTER



precedent

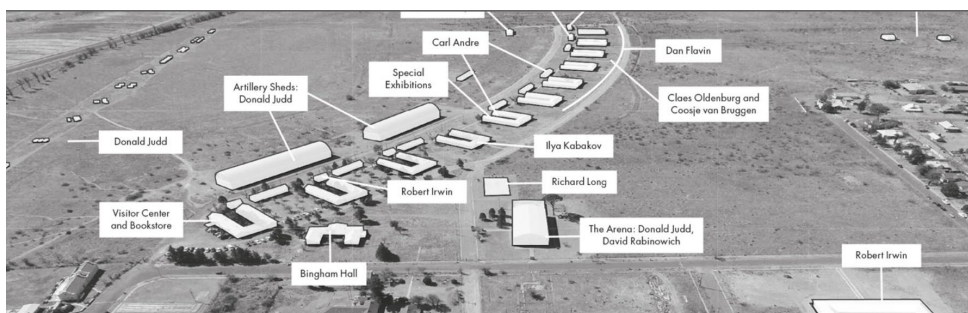
adaptive re-use

The Chianti Foundation, Marfa, Texas

1987, Donald Judd

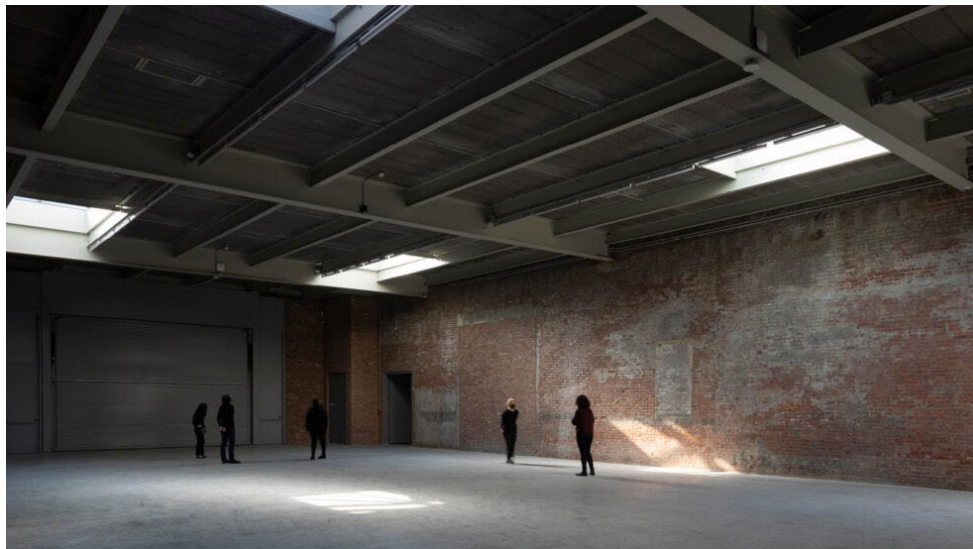
Place specific art

The Chianti Foundation a museum created for the public by the artist Donald Judd in Marfa, Texas. Donald Judd's concept of a museum in which art, buildings, and the natural environment form a unity. Since Chianti's establishment in 1986, its foremost mission has been the preservation of this unique situation, in which artists have determined how their work will be seen in permanent relationship to architecture and the land. Chianti opened to the public in 1987 as an independent, nonprofit museum. Public tours and viewing of the collection, the conservation of the artworks, education programs, artists' residencies, special exhibitions, lectures, performances, and publications are all vital facets of Chianti's mission.



Dia Chelsea extension, New York
2021, Architecture Research Office

Dia was founded in New York City in 1974 by Philippa de Menil, Heiner Friedrich, and Helen Winkler. It pioneered the concept of occupying industrial spaces and created a constellation of exhibition sites. The new Dia Chelsea expands street-level exhibition spaces behind new brick facades, uniting three existing buildings for a more cohesive visitor experience.



excursion

multiplicity of museum spaces

classical rich space



BOZAR

The Centre for Fine Arts building is the masterpiece of the Belgian architect Victor Horta in 1919. He traded the sinuous lines of art nouveau for the geometric language of form of Art Deco.

industrial rough white cube



WIELS

The contemporary art centre opened in 2007. It is located in the former brewery which was originally build in 1930 by architect Adrien Blomme.

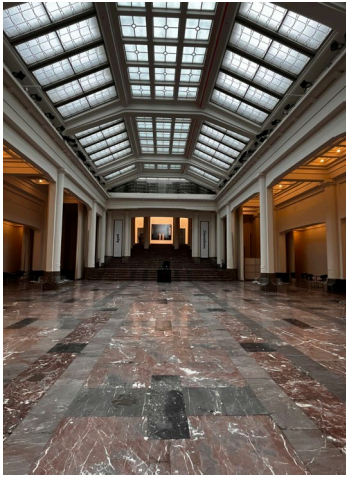
minimal white cube



XAVIER HUFKENS

A contemporary art gallery opened in 1992 in a classical Brussels mansion. In 2022 the architect Robbrecht en Daem completed an expansion tripling the exhibition space.

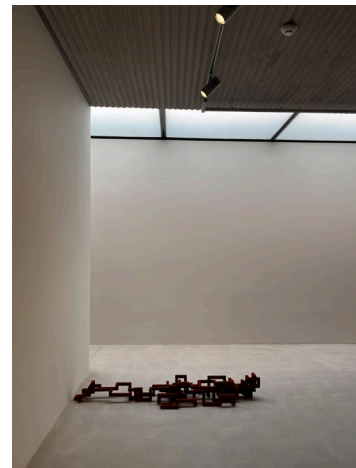
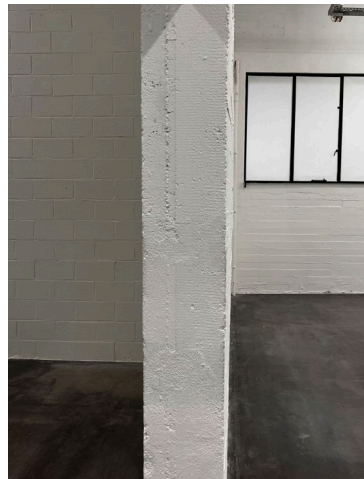
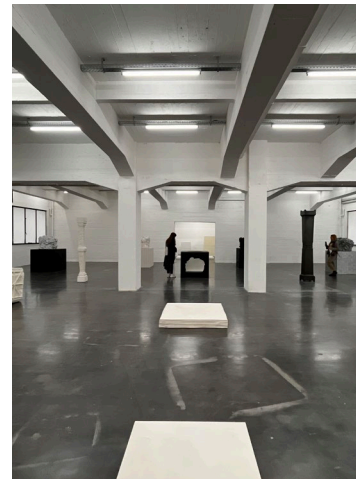
ENTRANCE



GALLERY

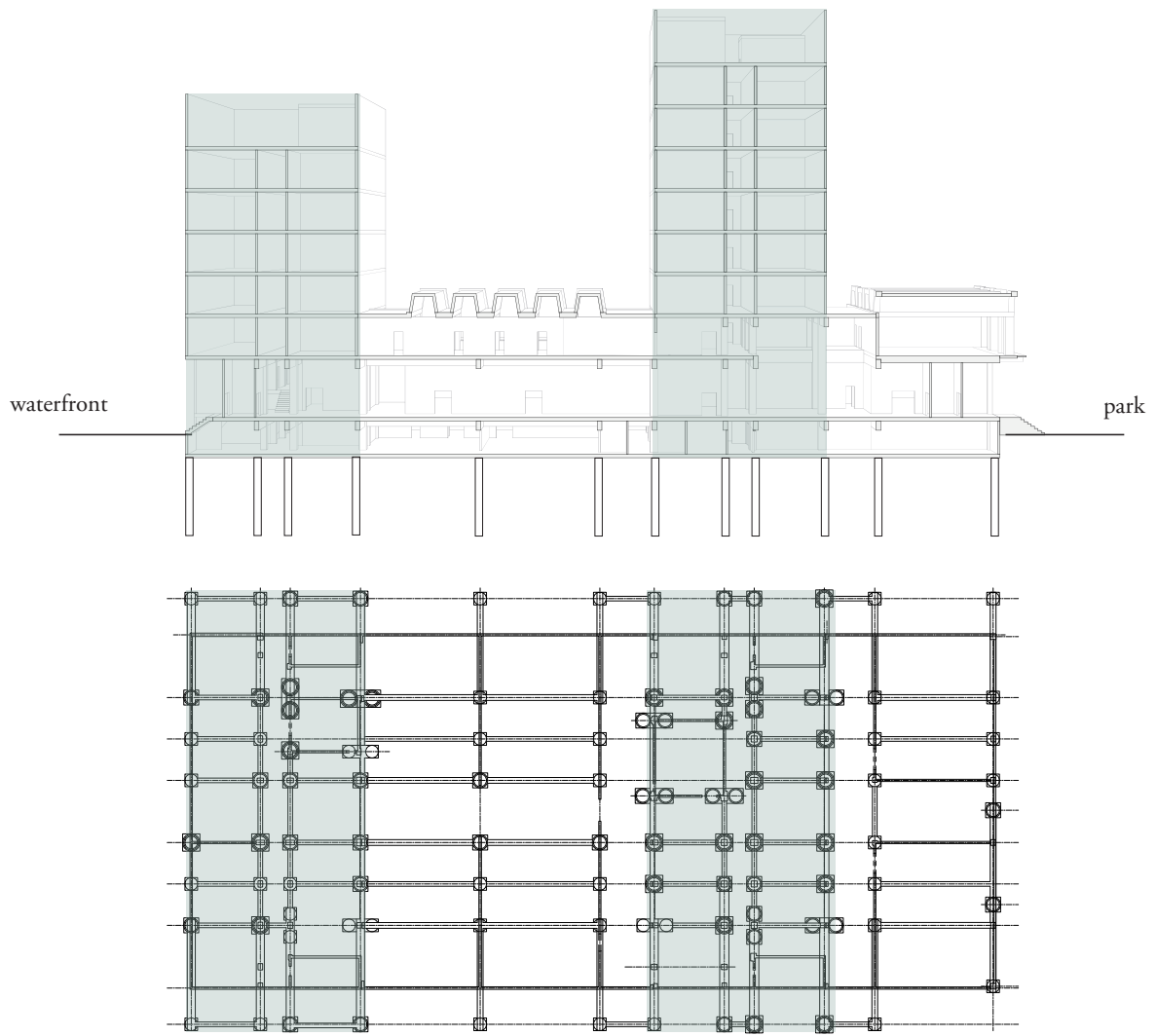


DETAIL



adaptive re-use

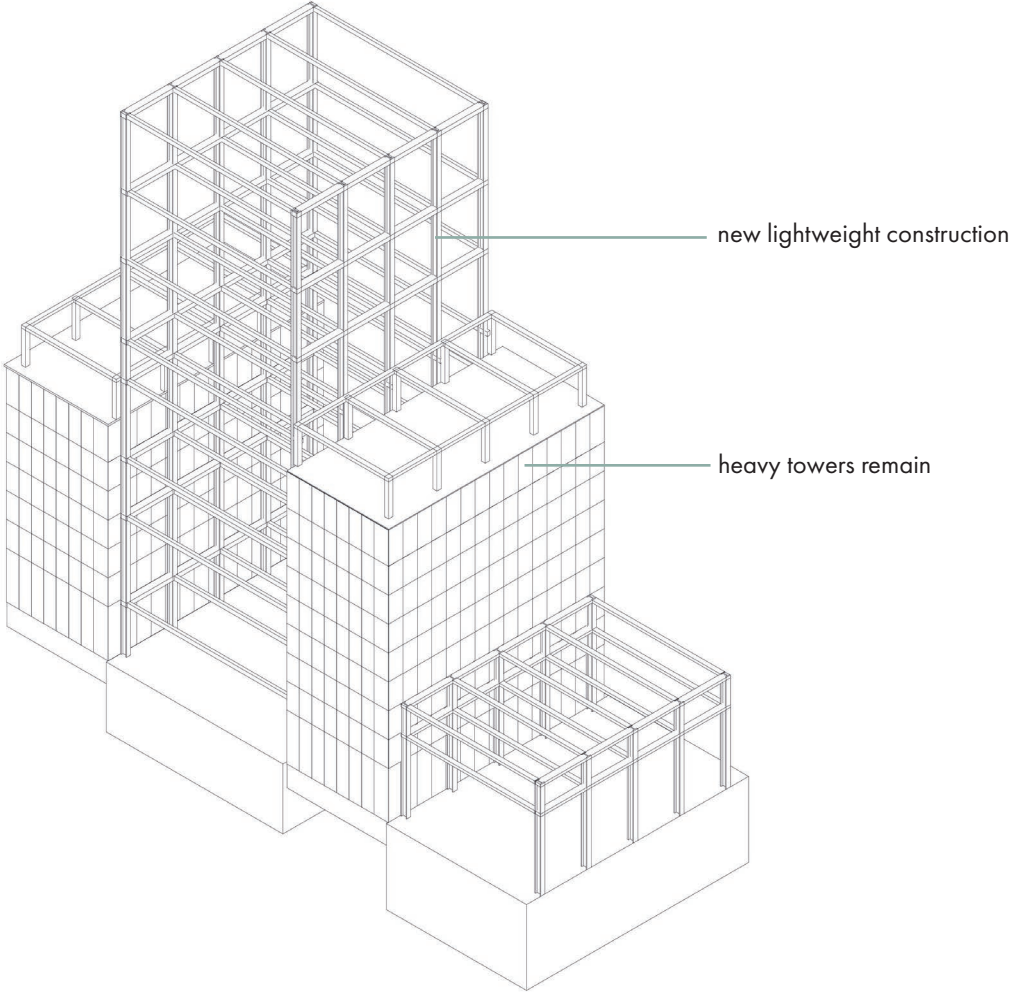
keeping the heavily structured towers



EXISTING STRUCTURE

adaptive re-use

new spaces added

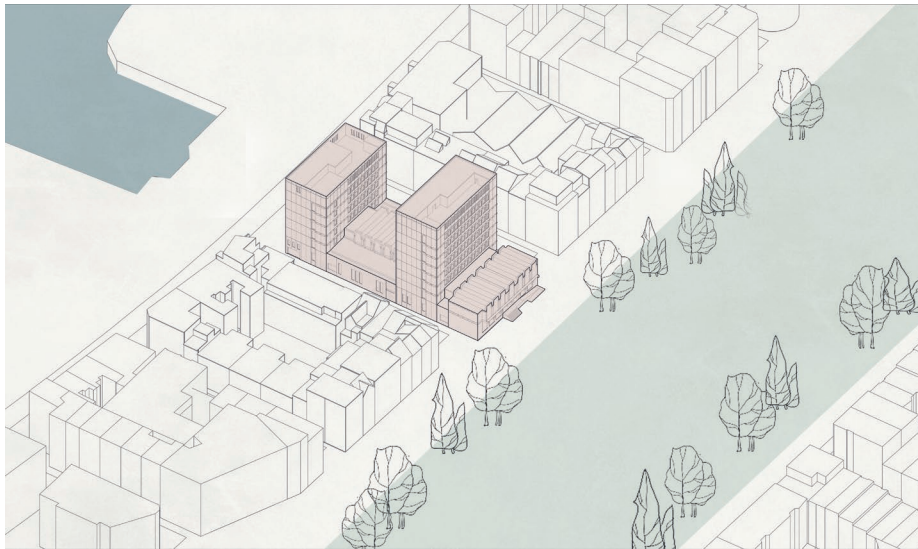


PROPOSED EXPANSION OF STRUCTURE

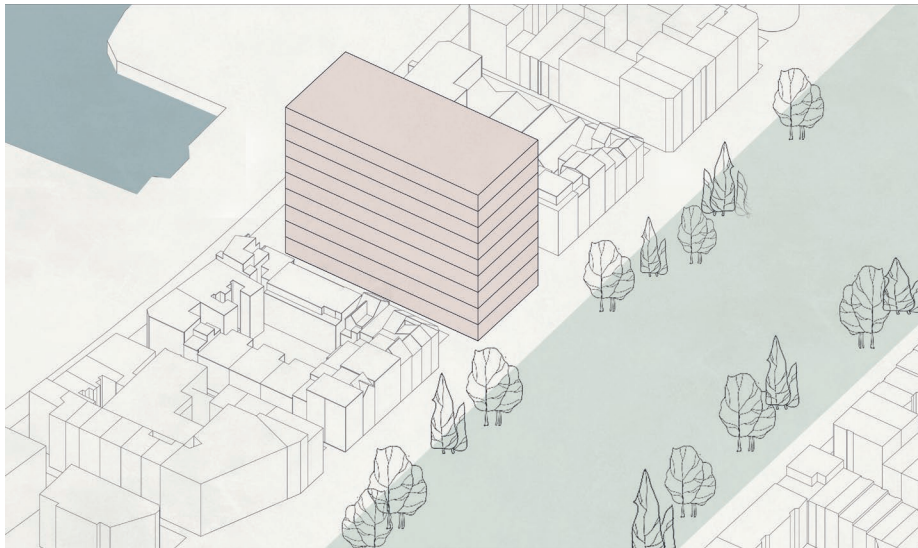
preliminary design

reduction in size

implications on the surroundings



existing building



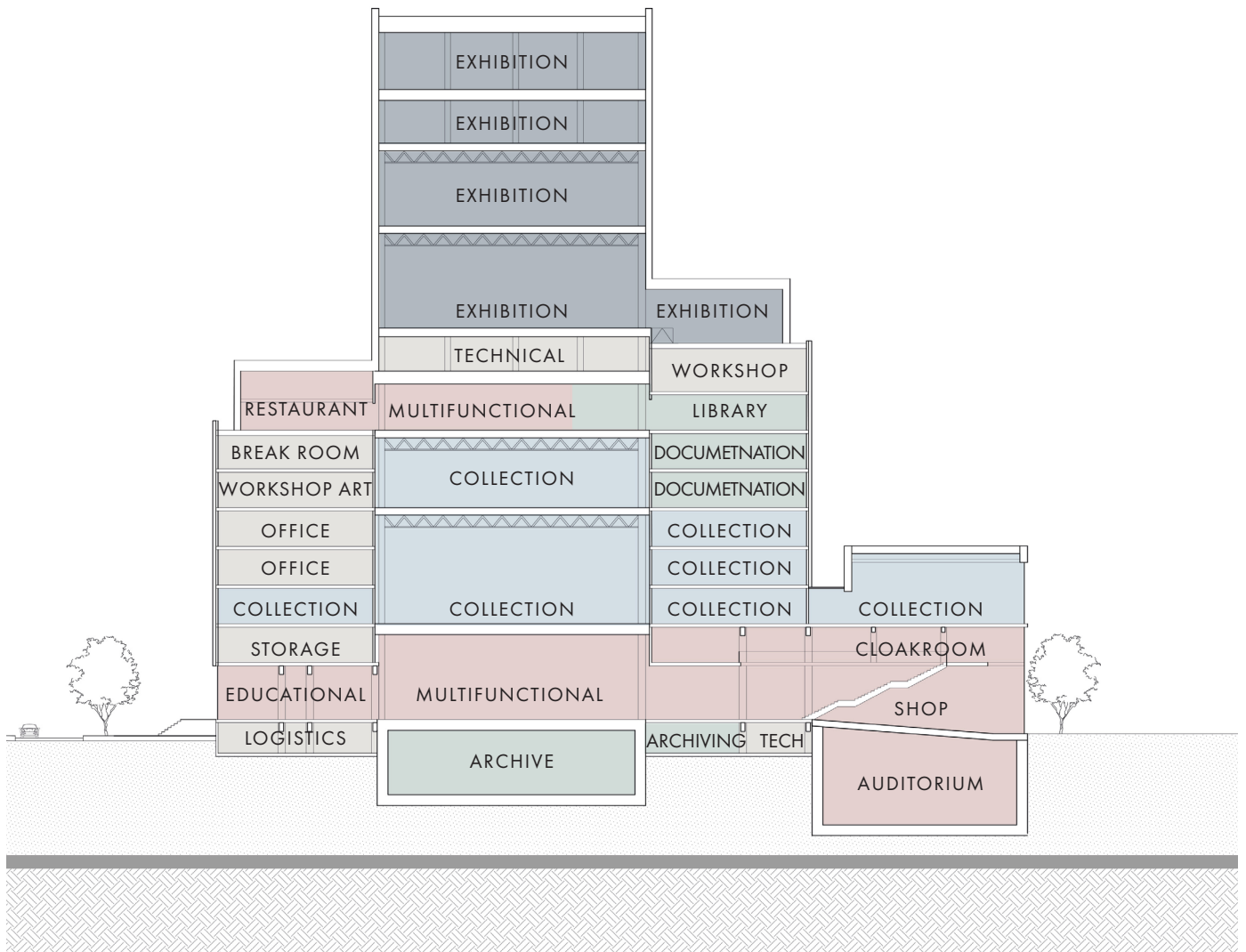
MHKA proposition



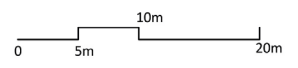
my proposition

spatial distribution

function clustering



preliminary design



research questions

what am I trying to achieve?

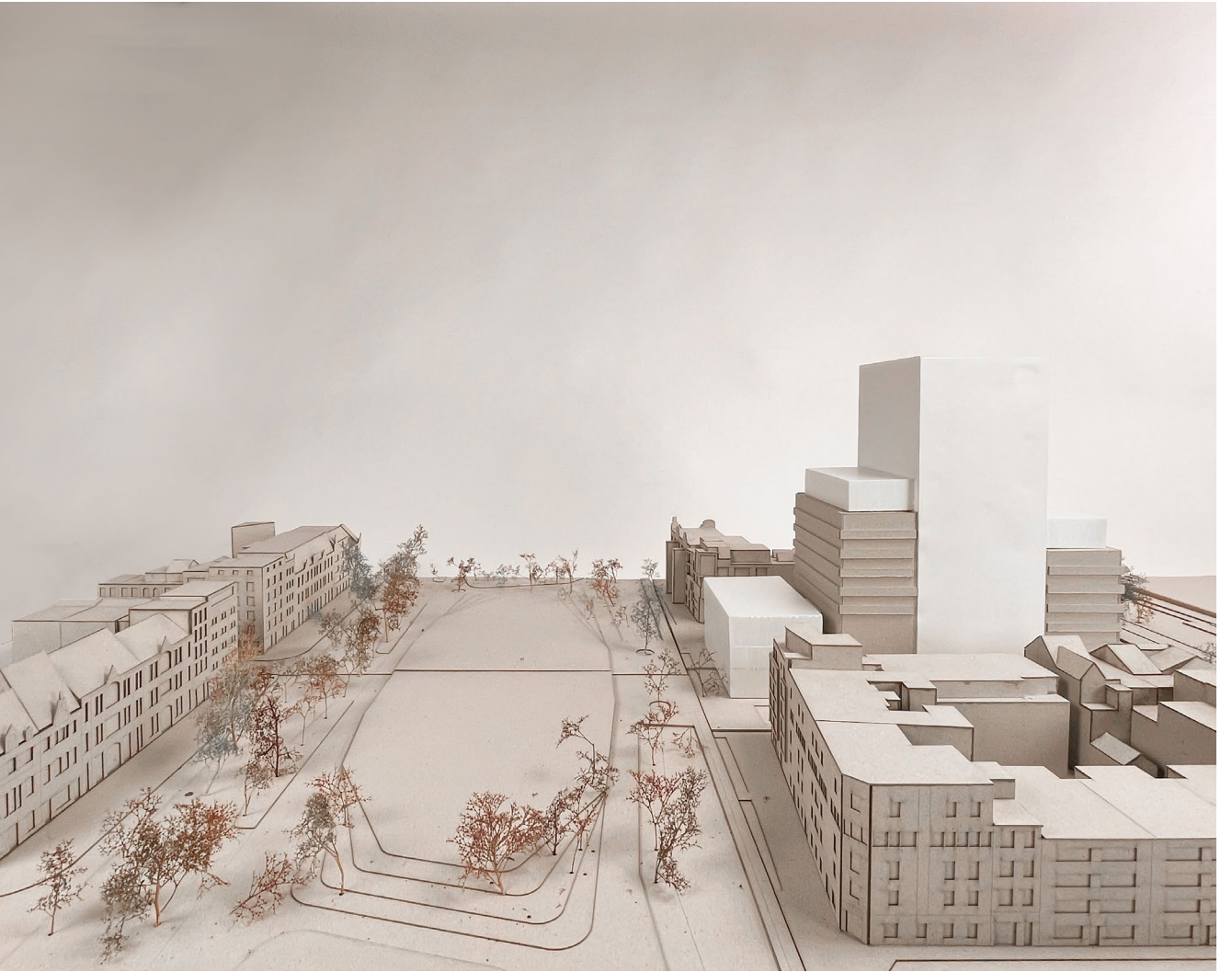
Adaptive re-use and extension of the courthouse and change of function into a contemporary art museum

What does a museum of contemporary art represent as an institution in XXI century?

To what extent should public movement be intertwined with functional zones of the museum?

How fit are existing structures to host other purposes?

What is the balance between the specificity of architecture and neutrality (flexibility) to create a satisfactory space for directors, artists and the public?



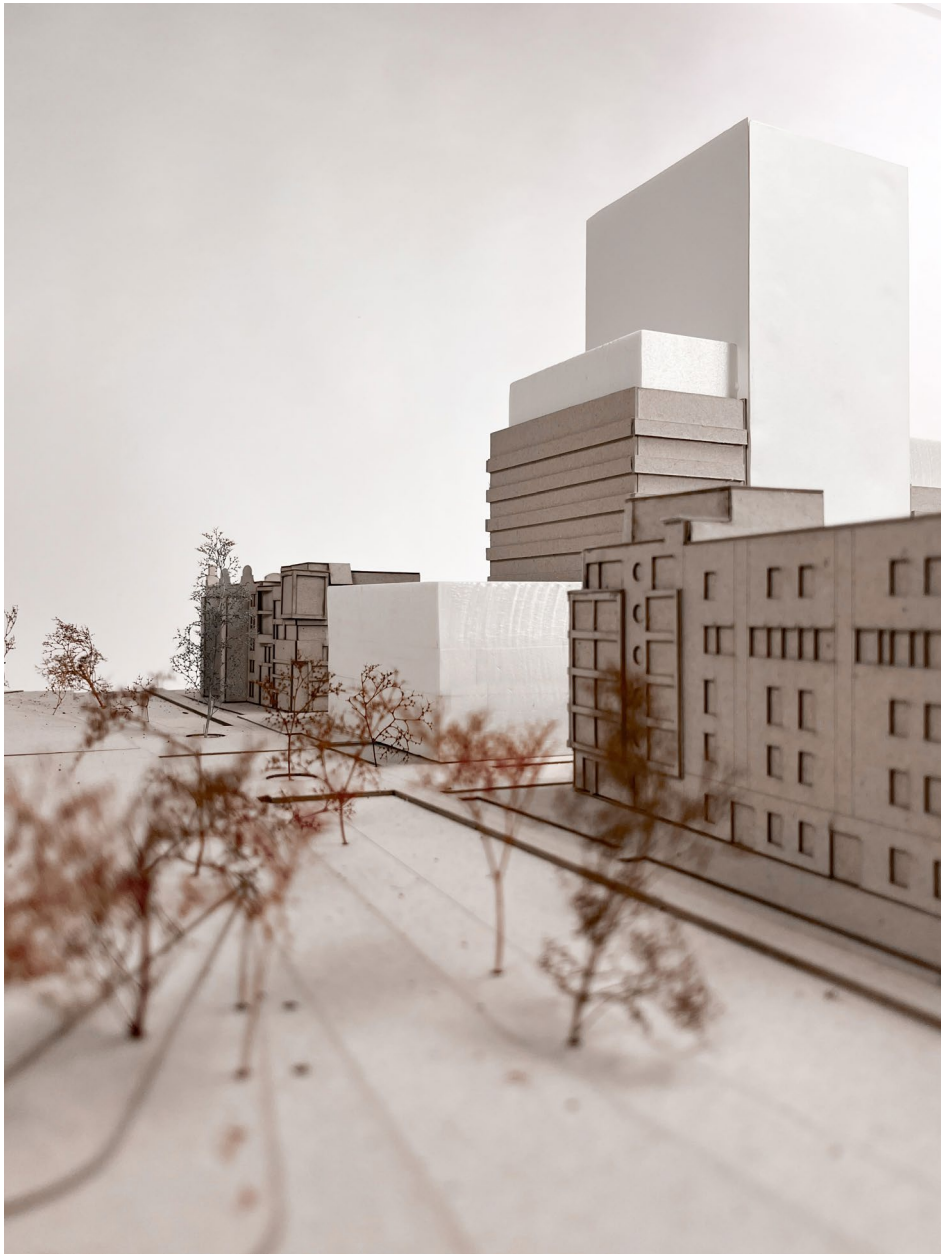
approaching

visible from the distance



approaching

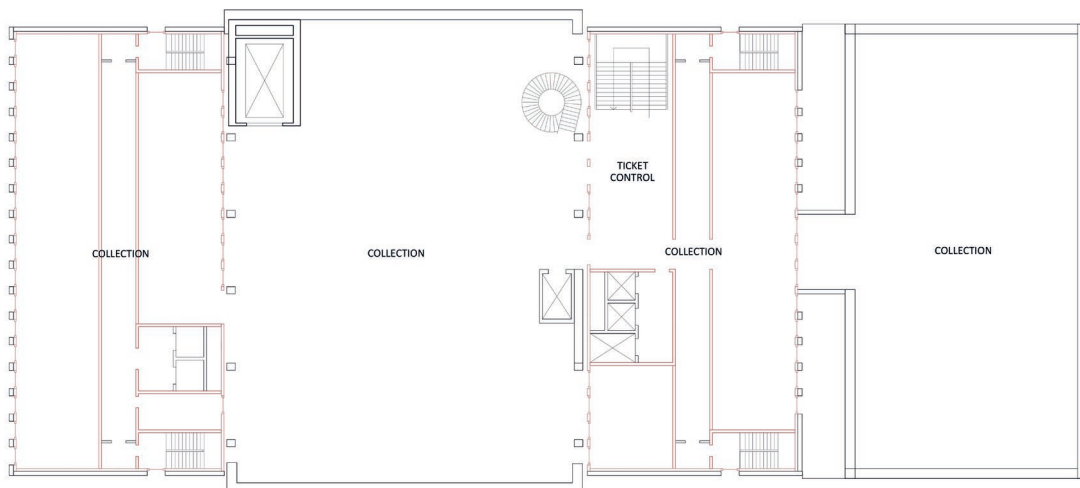
accessible form up close



preliminary design

gallery space

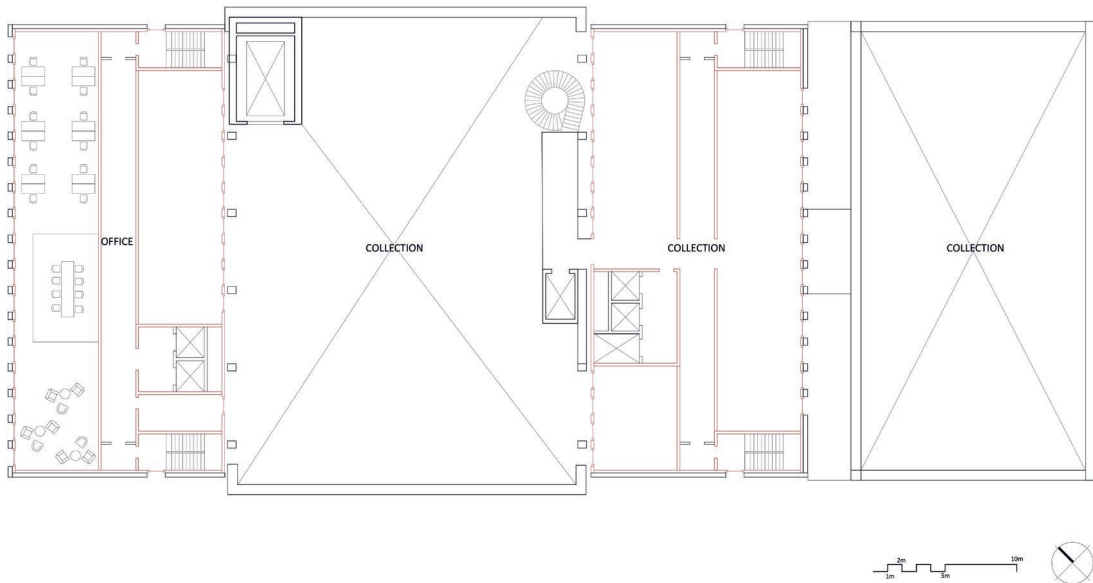
existing building - small scale



gallery space
new building large scale



preliminary design



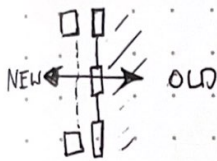
next step

P2 discussion & reflection

TRANSITION

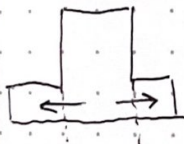
FRICTION NEW & OLD

⇒ STRUCTURE

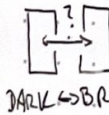


- New structure in relation to old?
- Transition - what is happening between them?
- MATERIALITY → what is left? what new?

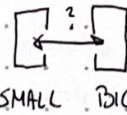
⇒ ARCHITECTURE



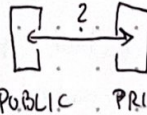
- contrasting spaces - how do you move from one to another?
- HEIGHT
- LIGHT (bright, dark, natural, artificial)



DARK ↔ BRIGHT

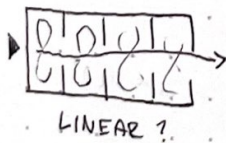


SMALL ↔ BIG

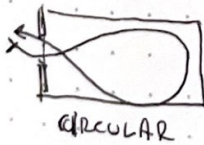


PUBLIC ↔ PRIVATE

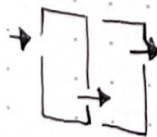
⇒ PEOPLE



LINEAR?



CIRCULAR



ROTATIONAL SYMMETRY

• MOVEMENT

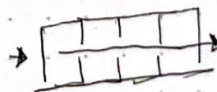
How people move?
controlled? uncontrolled?

↓
one way in & out
coming back to space

↓
multiple ways?
moving forward



common space



• EXPERIENCE

what do they see?
element of surprise?

part IV

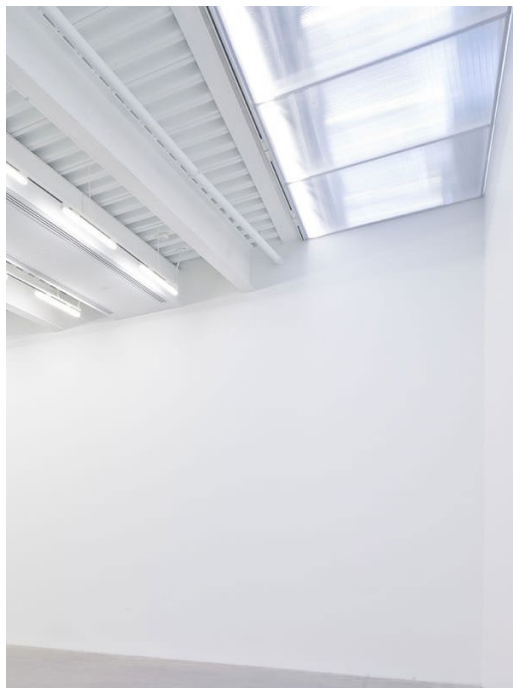
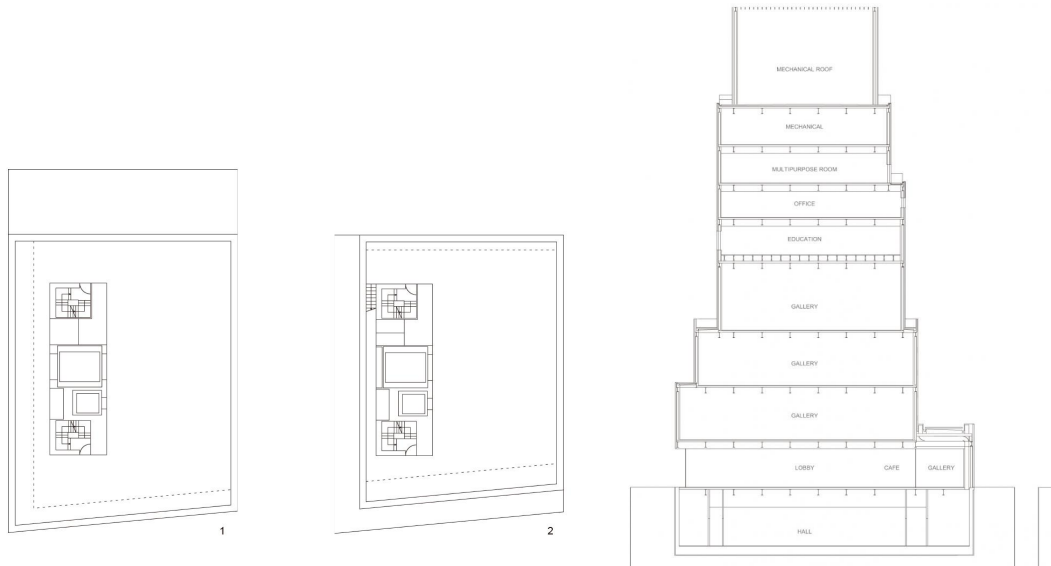
the museum material & making

In part IV of the journal, the focus is put on the development of the design. I was researching such problems as how to provide natural light in the vertical gallery building and how it influences the form. I was further exploring the image the museum can have in the city and what materials can achieve that. This is also the part where I started going deeper into the structural concepts as well as technical nuances like climate conditions, ventilation etc. This part is subdivided into the following groups:

- 1.light
- 2.materiality
- 3.structure
- 4.technical
5. P3 design

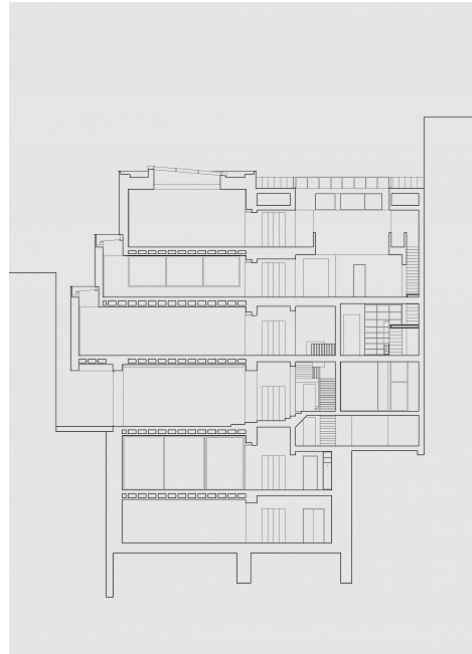
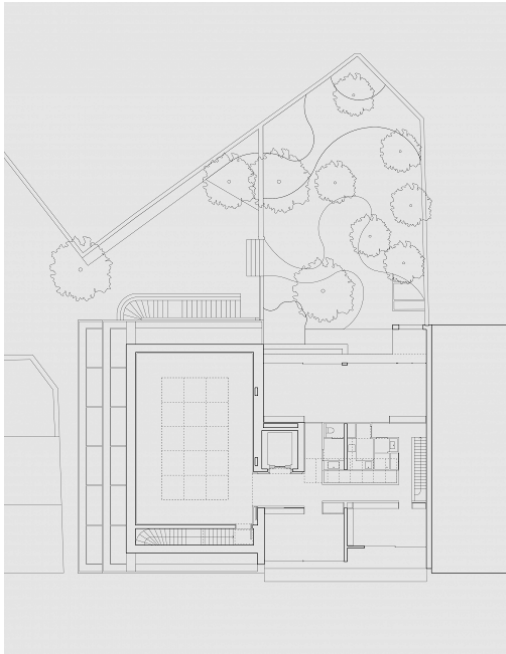
top light in the gallery

New Musuem, New York, SANAA



top light in the gallery

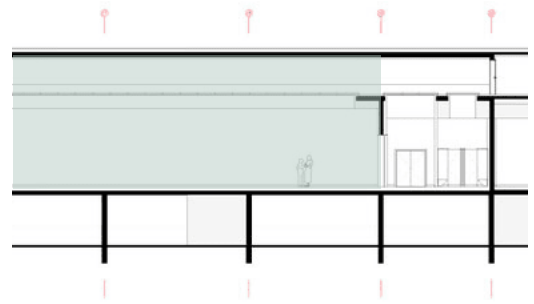
Gallery Xavier Hufkens, Brussels, Robbrecht en Daem architecten



light

side light in the gallery

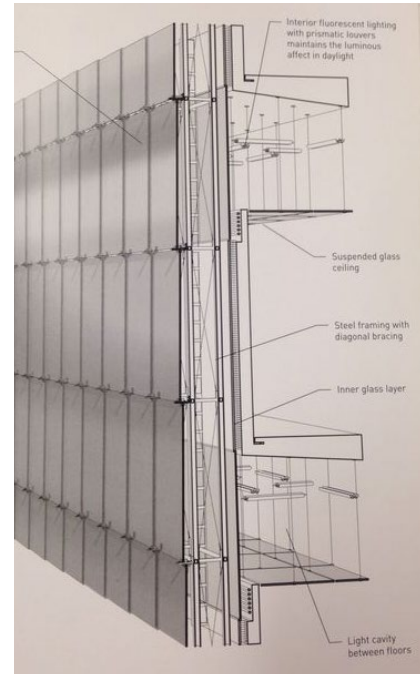
Nadir Afonso Art Museum, Portugal, Alvaro Siza Vieira, 2015



the natural light is brought through the sides of the building, but in the gallery, it is visible in the form of a lit ceiling

side light in the gallery

Kunsthhaus Bregenz, Austria, Peter Zumthor



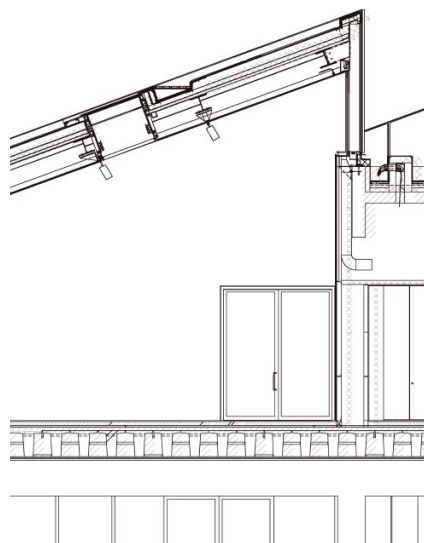
the natural light is brought through the sides of the building, but in the gallery, it is visible in the form of a lit ceiling

side light in the gallery

Turner Contemporary, Margate, UK, David Chipperfield 2011

windows capture everchanging light conditions

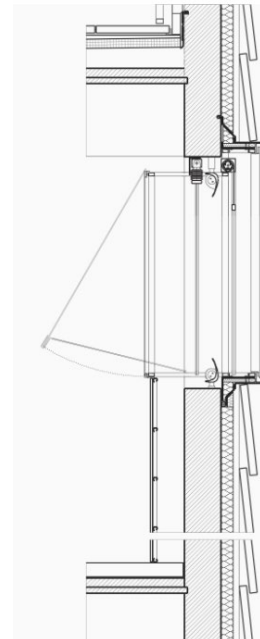
Careful positioning of windows and skylights enables the galleries to be lit with indirect daylight and diffused sunlight without the need for complex control systems. When displaying artwork that is particularly sensitive to daylight, mesh or blackout blinds can be drawn across the skylights.



side light in the gallery

New Art Gallery Walsall, UK, Caruso St John, 2000

clerestories are combination of window and artificial light source. Two skins of translucent glass create void with light and motorised blinds. To avoid glare a lot of intervention.



light



form

how the source of light influence form

TOP LIGHT

to introduce top light the blocks need to be shifted like in New Museum or Gallery Xavier

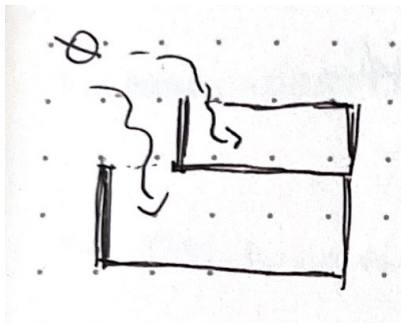
the shift is too little - the proportion of light to floor plan not enough

SIDE LIGHT

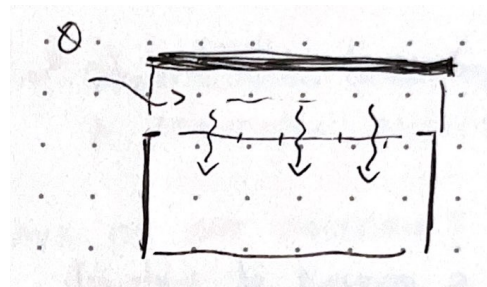
introduction of side light - windows or celestory allows to maintain simplicity of the form - the entrance block + 3 towers

How to introduce light to galleries?

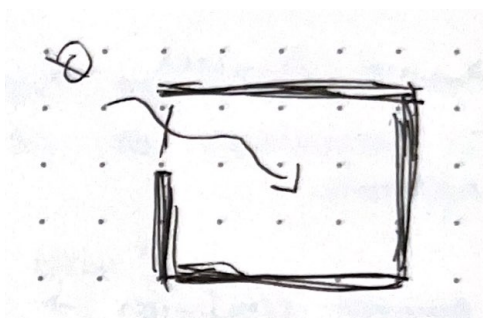
To create multiplicity of environments different sources of light?



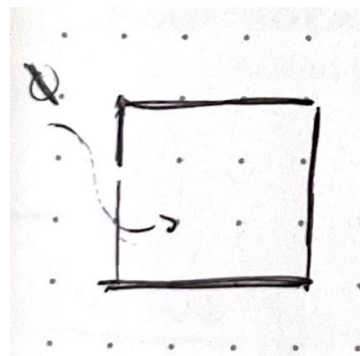
top light, skylight



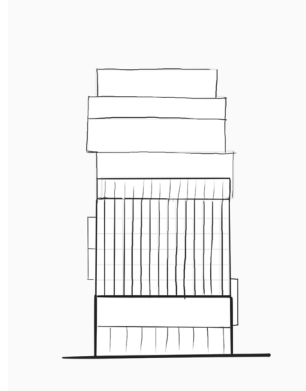
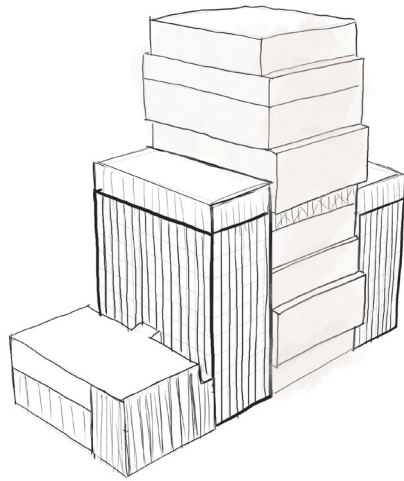
side light, diffused through ceiling



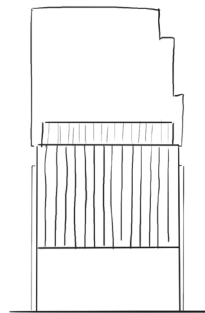
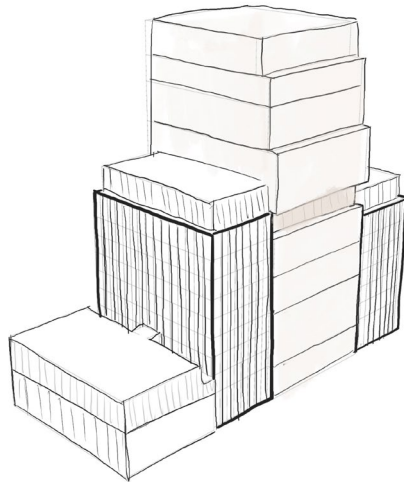
side light, clerestory



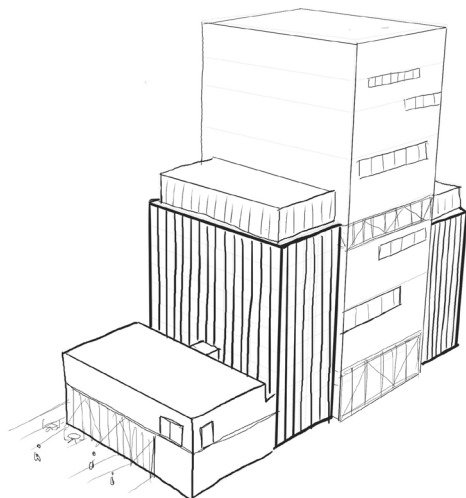
side light, shadows, views out



TOP LIGHT
both sides



TOP LIGHT
one side



SUDE LIGHT
only north?

light in the gallery

condition in the new gallery



what is happening with
the existing building?
Should it be exposed?
Or covered up?

light in the gallery

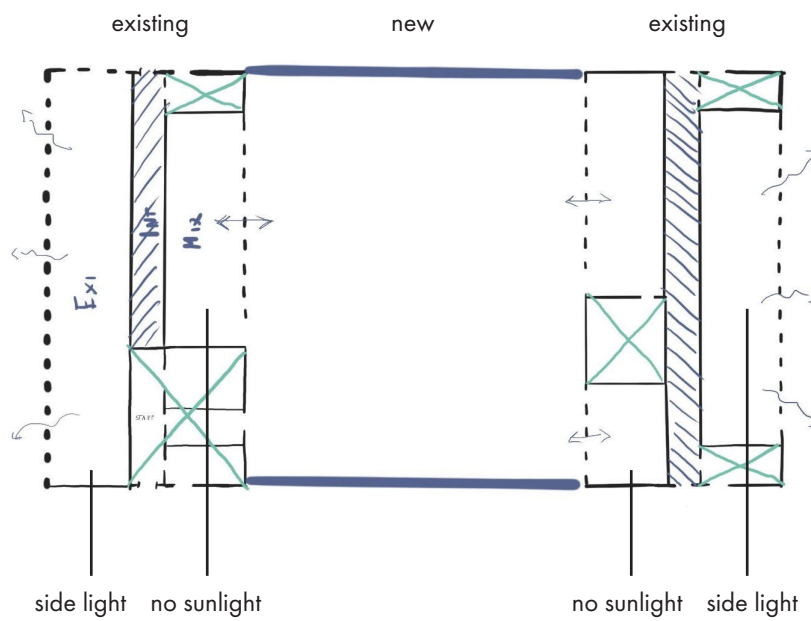
condition in the existing building



photograph of the existing building condition



light



heavy & shiny

Amant Foundation, Brooklyn, NY, SO - IL, 2021

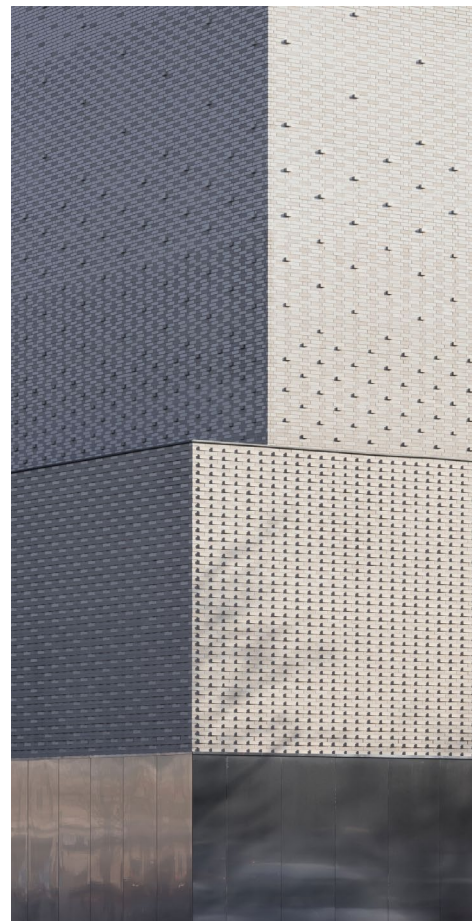


Materials render the buildings partly anonymous. Deeply textured form liners shape cast-in-plane concrete. Bricks rotate out of plane to catch a shadow. Galvanized steel bars toy with reflection and transparency. They nestle comfortably within their manufacturing and industrial storage context, and, up close, offer surprising tactilities, details, and depth that betray the familiar and the everyday.





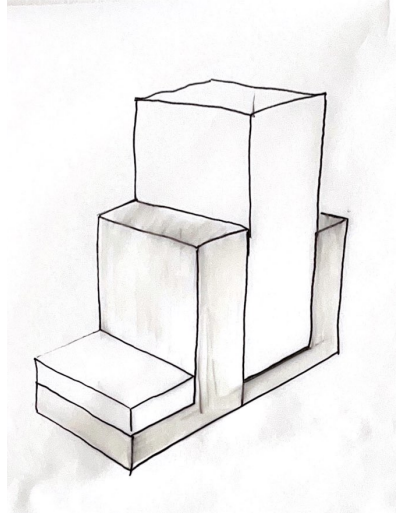
The brick dress is made up of glazed and matt white stones in a pattern that is laid over the stack of volumes and, depending on the weather conditions, lights up softly or brightly.



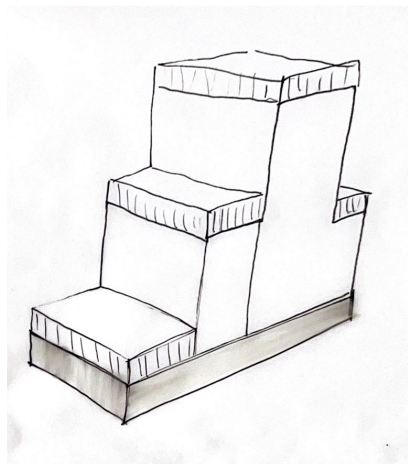
<https://www.archdaily.com/938548/leitheater-deinze-theatre-trans-architectuur-i-stedenbouw>

expression of the facade

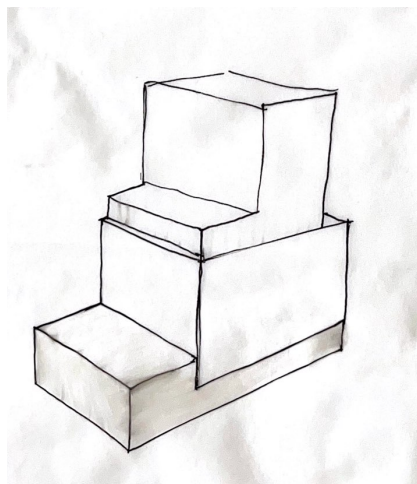
how to differentiate materials?



heavy plinth and
heavy existing towers



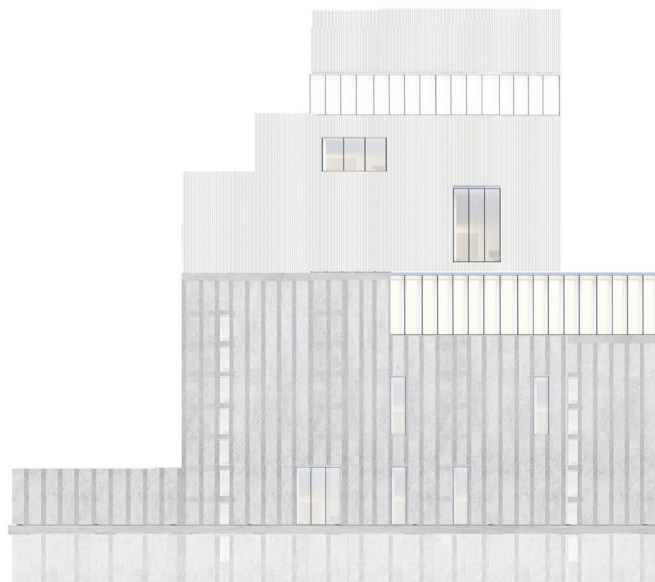
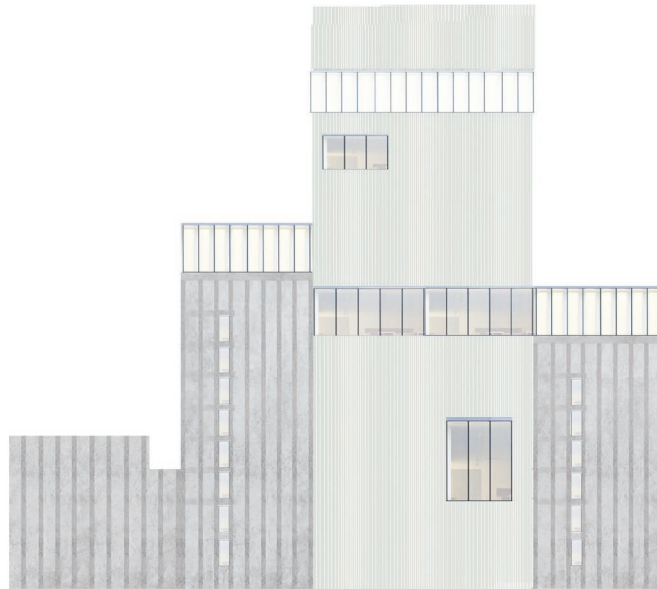
heavy plinth and
light top - different expression on crown



heavy plinth and
heavy front pavilion

expression of the facade

different expression - different feeling



What materials are those?

a panelised facade? - following the existing building?

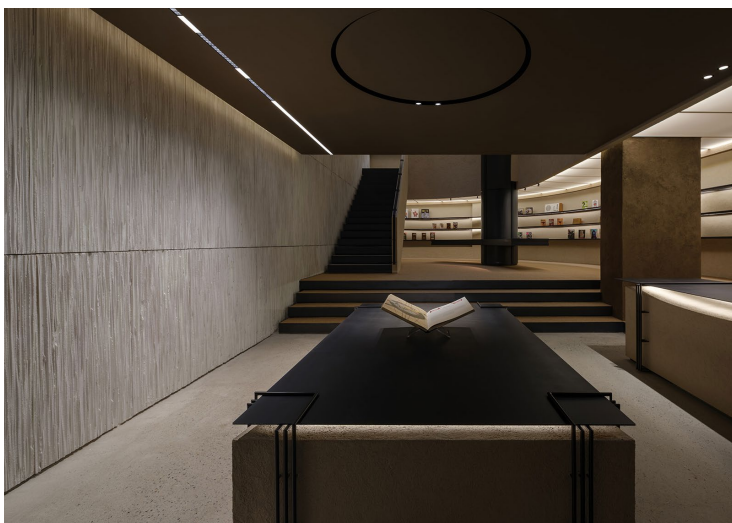
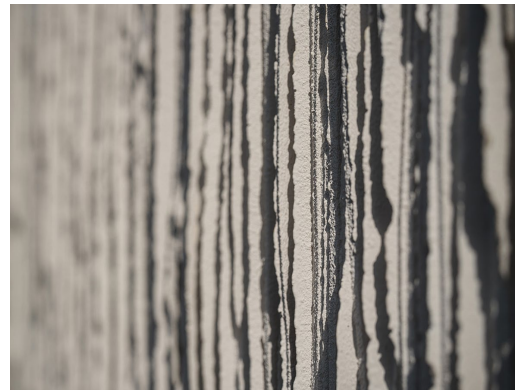
ceramics

Graphic Noble (Bookstore), Seoul, South Korea, OONN Metaworks, 2021



textured, ivory-coloured ceramic

Tiered and textural façade resembling worn out, pallid pages of an old book. When installed it was white, it transitioned into the pale ivory after acquiring dust and wear.



<https://www.stirworld.com/see-features-the-graphic-bookstore-in-south-korea-takes-the-form-of-worn-out-pages-of-an-old-book>

Z33, Francesca Torzo, Hasselt, Belgium, 2019



Fired Clay

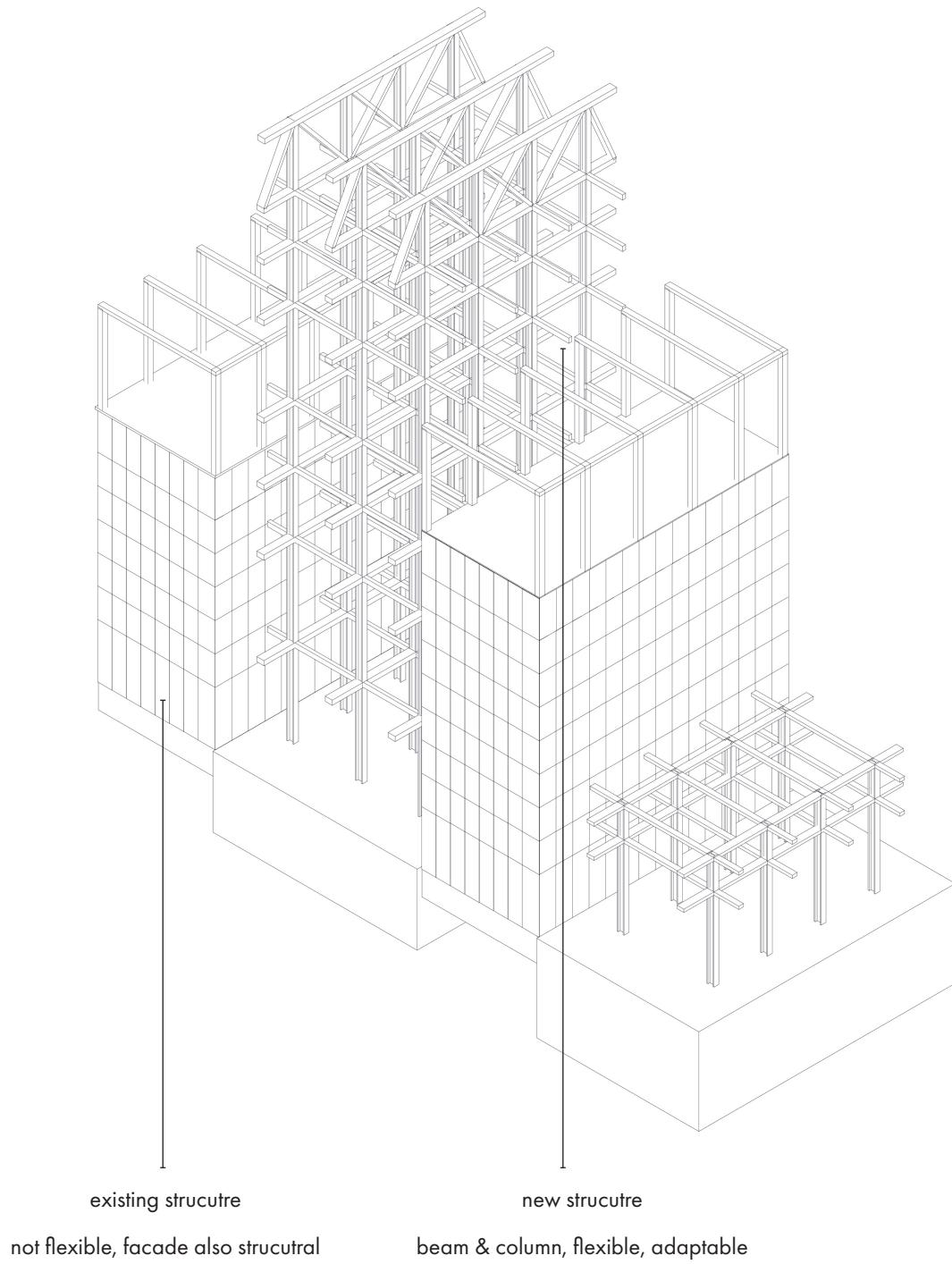
The small tiles add texture and playfulness even to a plain large surface



<https://www.ceramicarchitectures.com/obras/z33-house-for-contemporary-art/>

structure

old & new





existing structure
heavy looking facade

existing structure
lightweight facade

new contrasting with old - maybe too direct?
Should there be the division between plinth and top - heavy/light rather than between new build and existing?

materiality

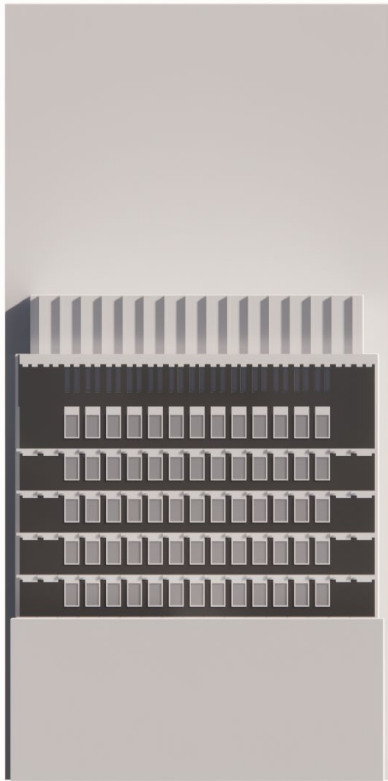
the front facade

how to maintain the rythm of the facade but make it look like a museum?

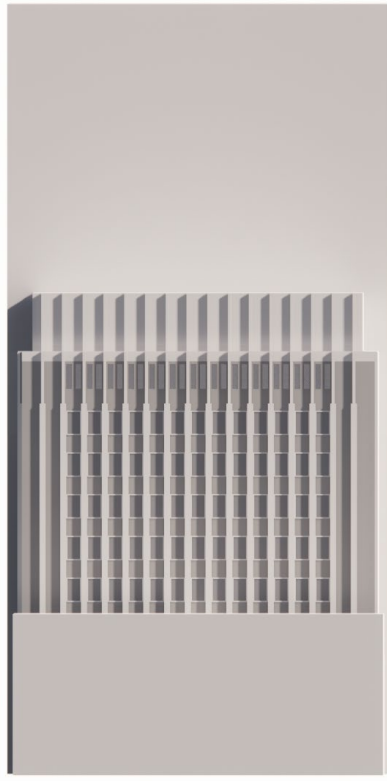


existing building in its context

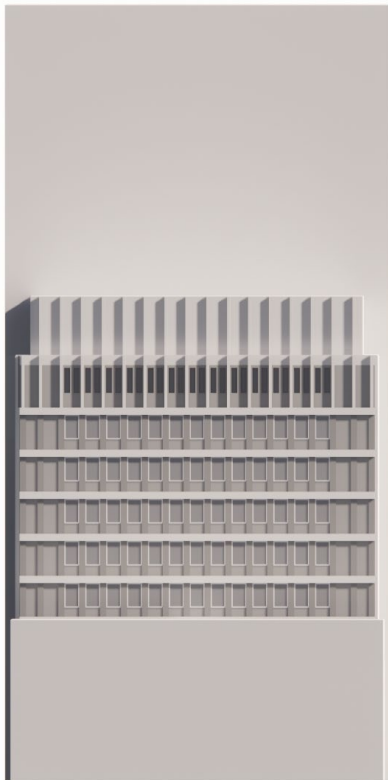
EXISTING



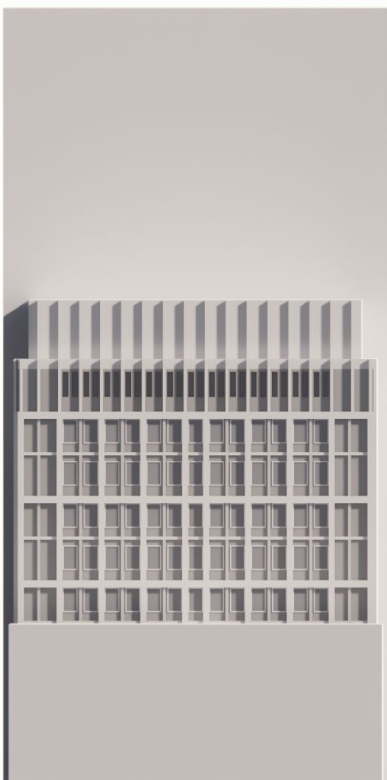
VERTICAL



HORIZONTAL

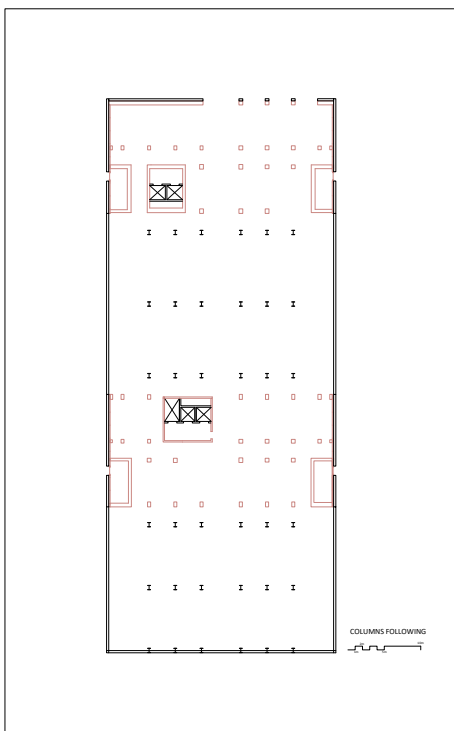
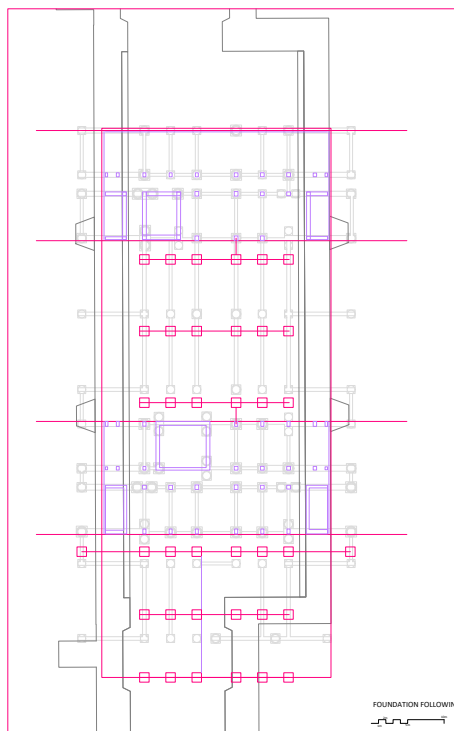
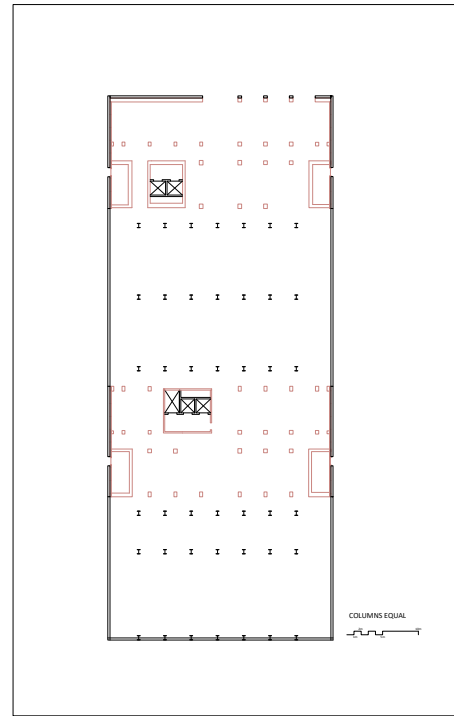
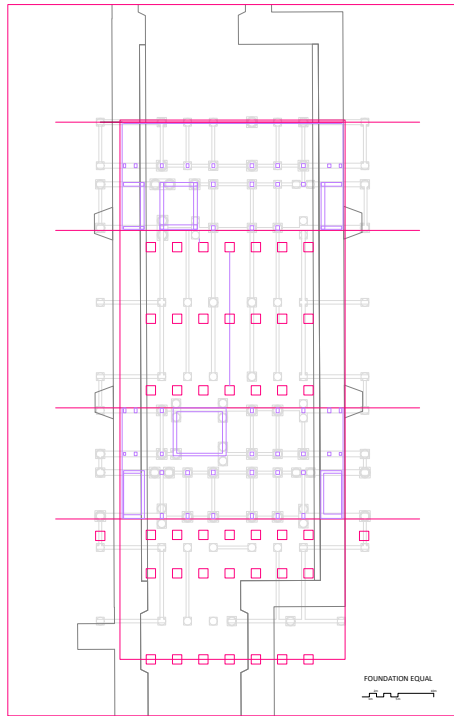


MIX



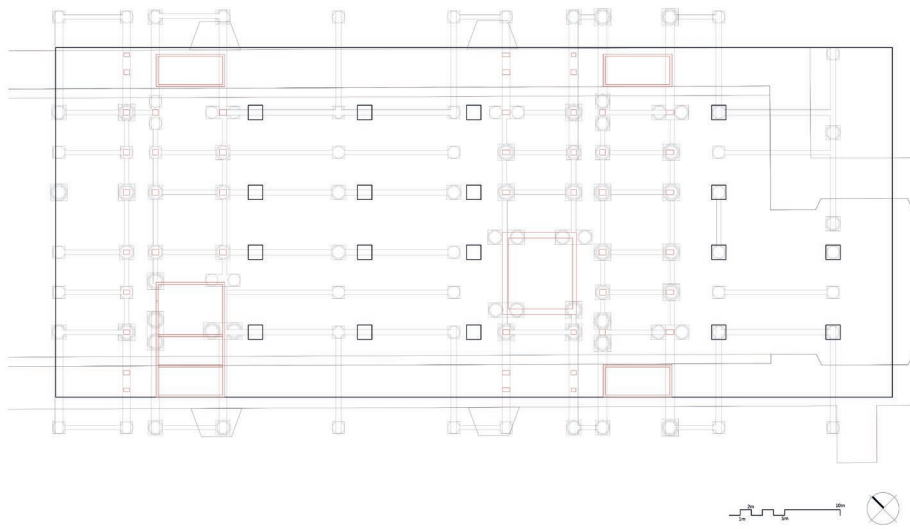
avoiding existing foundations

finding the grid of the columns

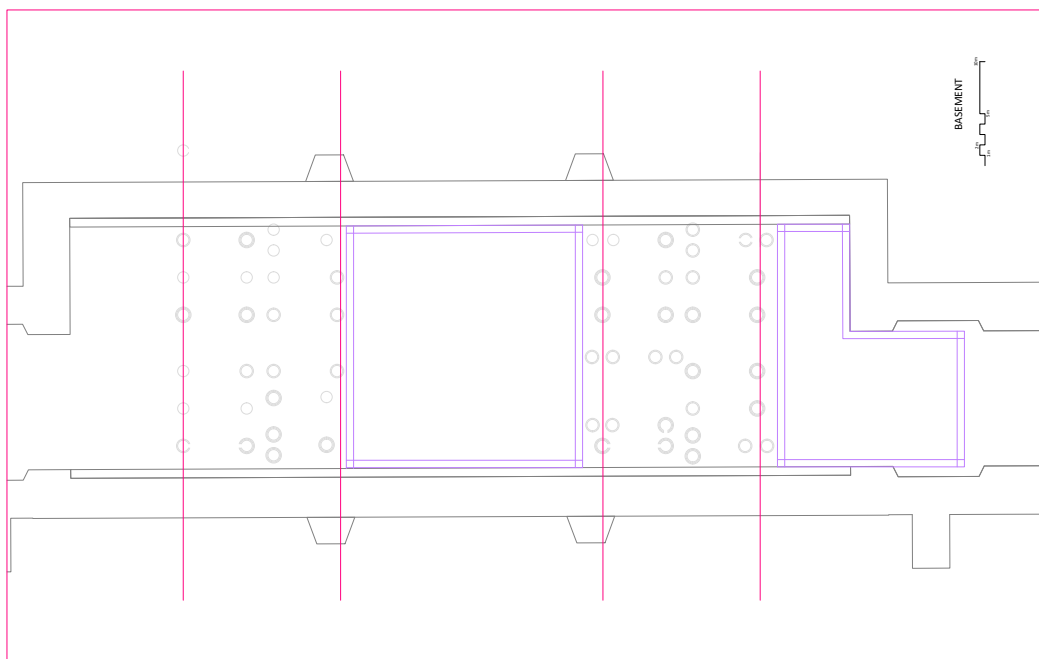


avoiding the lock

finding the grid of the columns



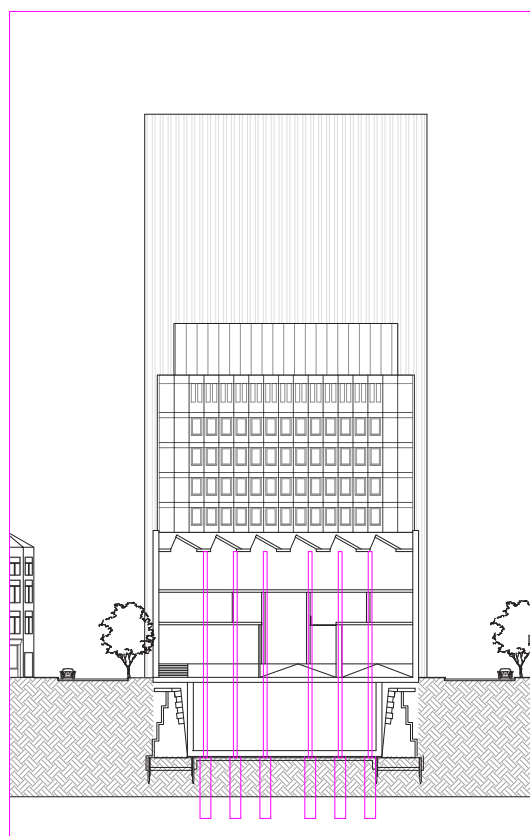
foundation placed within the lock



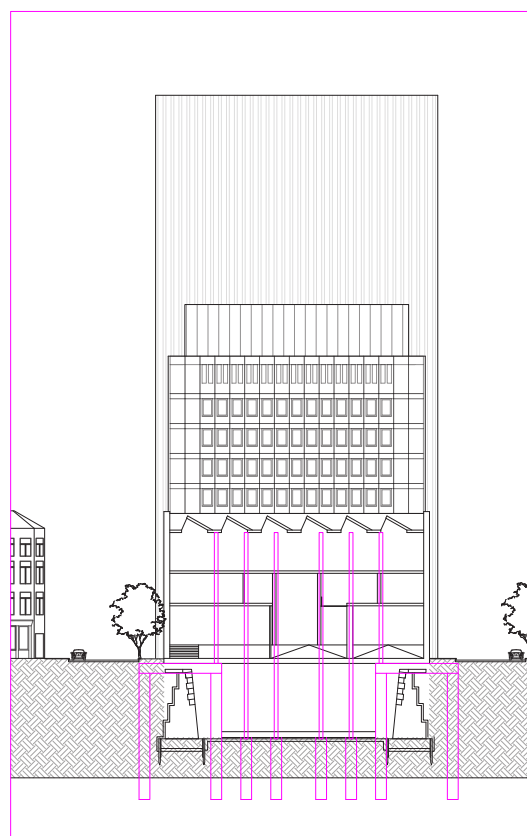
basement possible within the lock

avoiding the lock

structural possibilities



option 01



option 02

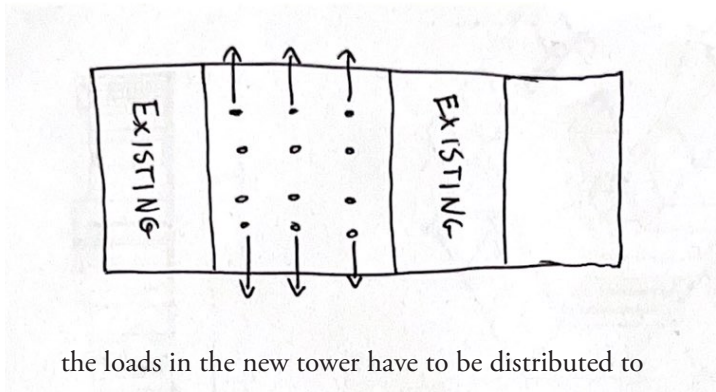
option 01

placing the columns within the lock make it possible to leave the lock untouched. However, the load of the facade and external structure have to be transferred by means of a truss to the main foundations.

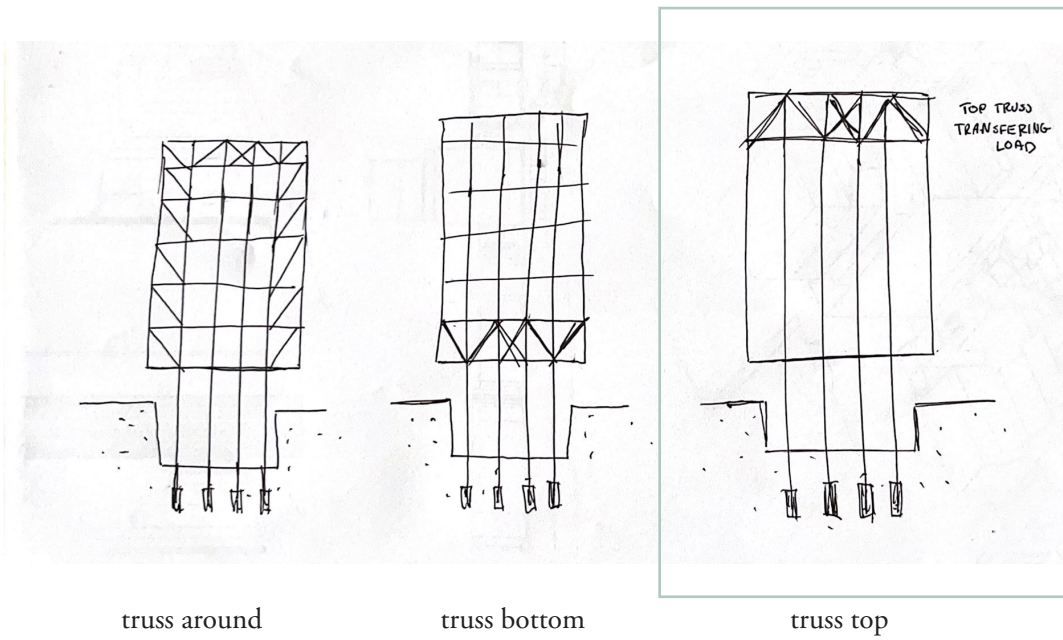
option 02

the columns wrapping around the lock with the transfer beam distributing the load of the facade and external structure. How big does the beam need to be? Does the top part of the lock need to be demolished?

avoiding the lock
distributing the loads



the loads in the new tower have to be distributed to columns located within the lock



truss around

truss bottom

truss top

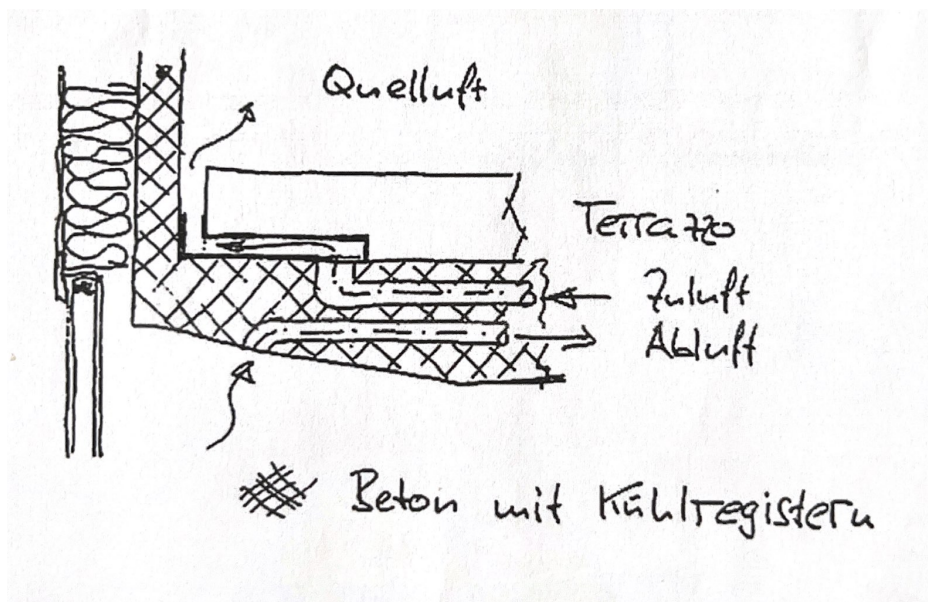
top is an exhibition space
potentially an interesting spatial
quality added by truss

the environmental imagination

the art museum: art, environment, imagination

“At Bregenz, the services are also invisible, but because they are embedded, or embodied, in the structural mass of the floors and walls, these become, in fact, a new kind of exposed power, the ultimate. **integration of structure and services.**”

“In the design of most modern art museums, the conventional response is to install a full air-conditioning system to safeguard temperature, humidity and air quality. At Bregenz a totally different strategy is used. **Temperature control in the building utilises the thermal mass of the concrete structure.** Coils of water pipes are encased in the in sit concrete of the floor slabs and enclosing walls and these circulate water drawn from deep in the ground beneath the building - from a depth of 27 metres (Figure 8.29. This provides cooling in the summer and a gas boiler is used to raise the water temperature to provide heat to the building in winter. The ventilation system introduces air through a gap at the junction of the floor and the enclosing concrete walls and this is extracted through the ceiling void into the slab of the floor above. ”



what if something goes faulty?
is it possible to re-use structure?

P3 design

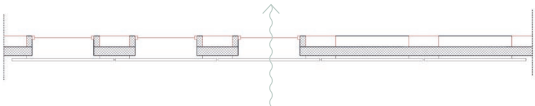
defined form and programme



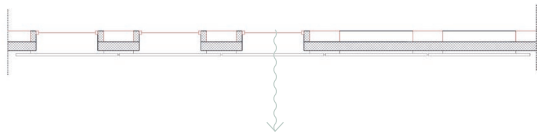
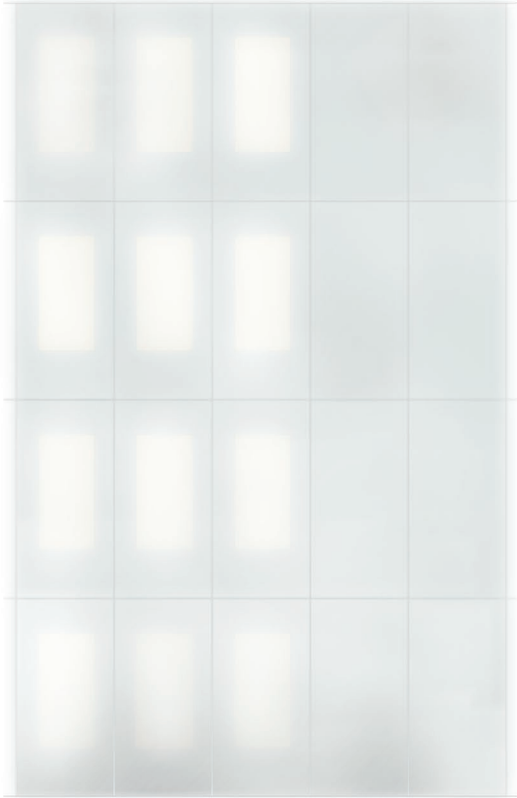
The museum complex integrates the old structure of the courthouse, with the new tower and entrance hall, which enables it to host a rich and varied programme of the new institution. The stepped level form provides a more human scale, accessible entrance and a high tower recognizable in the urban fabric.

The monolithic faces of the building are animated by light during the night. The façade's fabric filters the daylight into the interior, and the spontaneous openings allow for external viewpoints. Once the visitor is inside the coherent and rather abstract façade, the building unveils the multiplicity and richness of environments behind it. The existing pre-cast concrete structure provides a more intimate domestic-like space with repetitive openings. The new building accommodates grander, more flexible spaces by utilising a steel frame. Throughout the building, the quality of light is a crucial focus point. Different lighting sources are provided, using rooflights, clerestory or windows.

facade detail day



facade detail night



P3 design



part V

the museum space & sequence

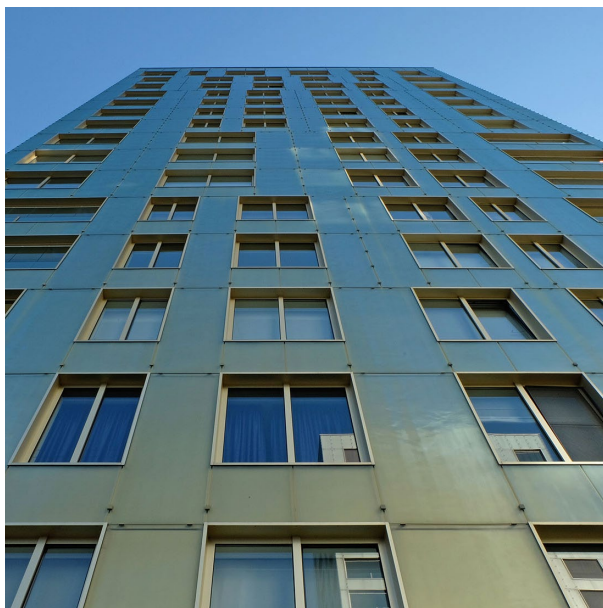
Part V of the project journal is focusing on a more detailed study of the expression of the materials in details as well as the expression of technical elements like ventilation, heating etc. It also moves into the interior of the museum exploring the sequence and the feeling of the most important spaces like forum or gallery spaces.

1. materiality
2. sequence
3. expression
4. final design

facade material exploration

Apartment Towers, diener & diener architecten, Belgium, 2009

Aluminum frames enclose the five different kinds of windows. The opaque elements of the façade between the windows consist of three layers: **thermal insulation, sheet metal panels, and rippled glass**; the rippled glass is mounted in front of the panels, separated by a small gap. The elements are fastened using a profile clamping system, with the window elements being held together by an aluminum frame.



<https://www.dienerdiener.ch/en/project/apartment-towers-westkaai-1-2>

facade material exploration

Des Moines Public Library, Chipperfield, USA, 2001

Building is entirely wrapped in a composite glass-metal skin. The triple-glazed panels incorporate a sheet of **expanded copper mesh between the outer panes**. The three-dimensional quality of the copper mesh reduces glare and solar gain, ensuring that views into the park are maintained at all times.



https://davidchipperfield.com/project/des_moines_public_library

<https://divisare.com/projects/18413-david-chipperfield-architects-des-moines-public-library>

facade of light

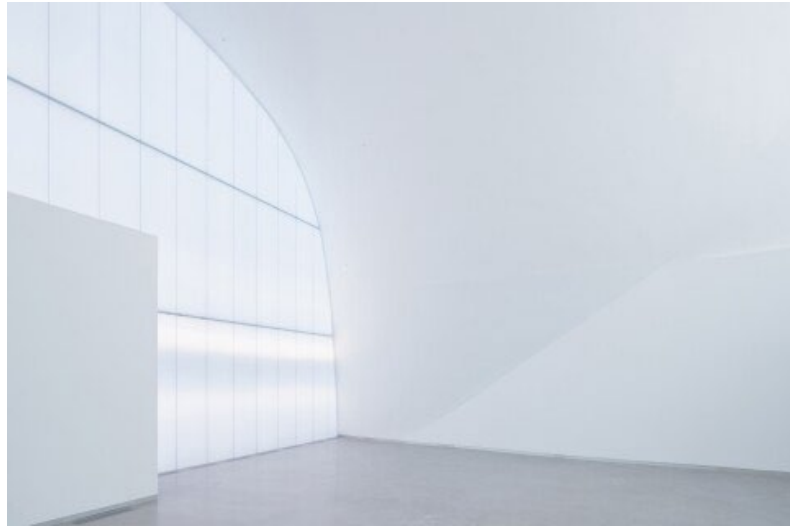
Steven Holl Architects

First, the clarity of the glass is obscured with a textured finish, created by scarifying its surface with abrasives or acids. Second, the façades are insulated with semi-transparent fibers or plastic tubes, known as capillary slabs, which absorb light and disperse it more evenly through the glazing. This allows Holl to produce poetic works of architecture that appears to be built of light.

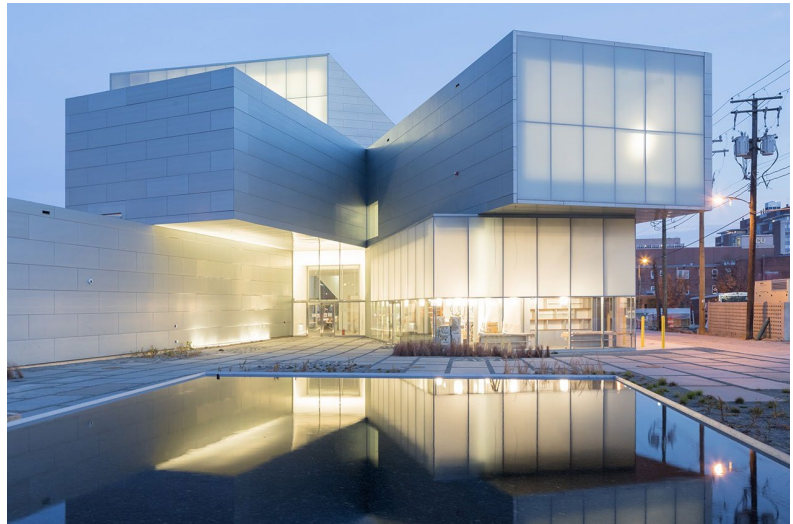


<https://architizer.com/blog/inspiration/collections/translucent-glass-steven-holl-architects/>

acid etched glazing



titanium zinc cladding
acid etched glazing



titanium white concrete
etched glazing & white film between



<https://www.stevenholl.com/project/vcu-institute-for-contemporary-art/>

facade material exploration

Fabrikstrasse 10, Yoshio Taniguchi, Switzerland, 2010

The building at Fabrikstrasse 10, with its closing white glass facade, evinces a very sculptural expression



<https://divisare.com/projects/332840-yoshio-taniguchi-johannes-marburg-fabrikstrasse-10>

facade material exploration

Barceló Market, Library and Sports Hall, Nieto Sobejano, Spain, 2014



A skin formed by large pieces of cast glass - white and opaline - unifies its exterior appearance, thus lending lightness and unity to the complex.

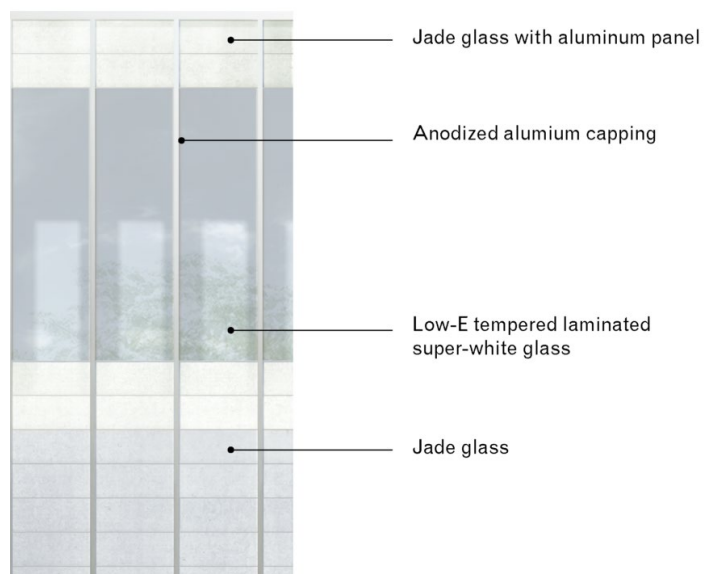


materiality

<https://divisare.com/projects/276602-nieto-sobejano-arquitectos-roland-halbe-www-rolandhalbe-de-barcelo-market-library-and-sports-hall>

facade material exploration

West Bund Museum, David Chipperfield, China, 2019



facade material choice

recycled glass panels



The translucent recycled glass panels are produced by Glaskeramik. The panels are sustainable thanks to 100% recycled glass. They are handmade in Germany.



materiality

the image

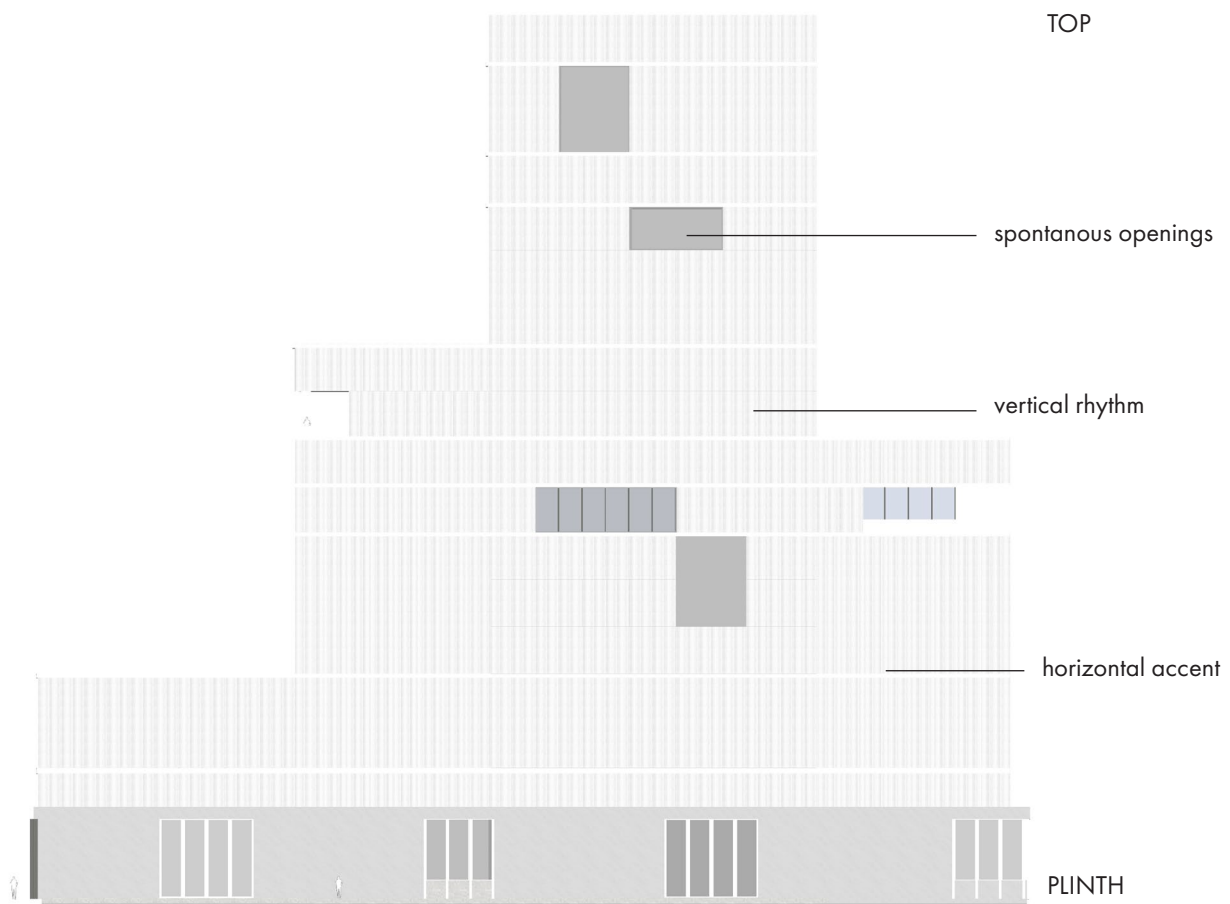
the expression of materials on the facade





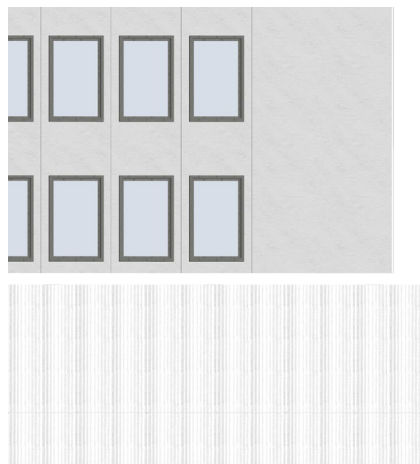
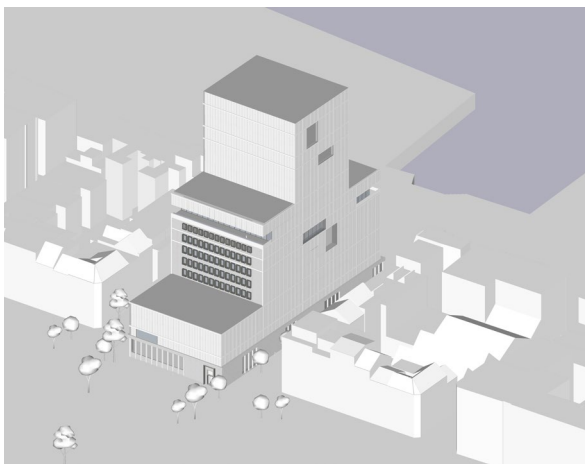
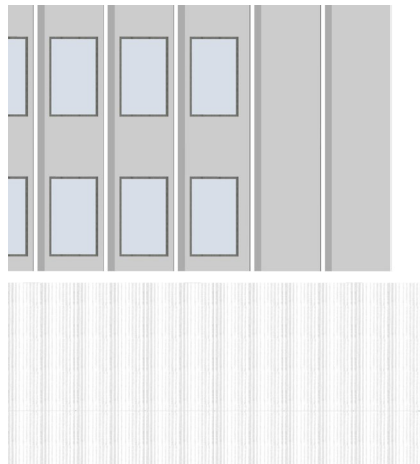
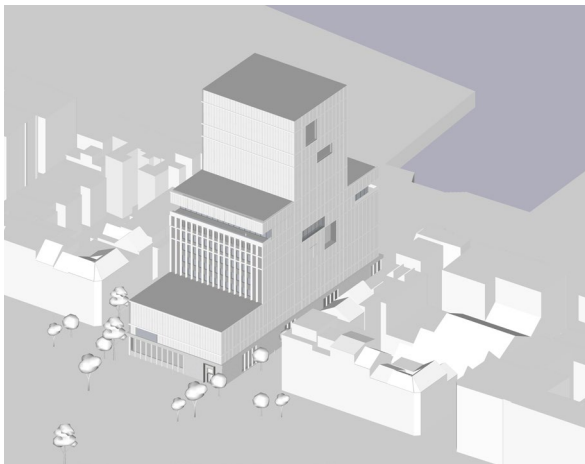
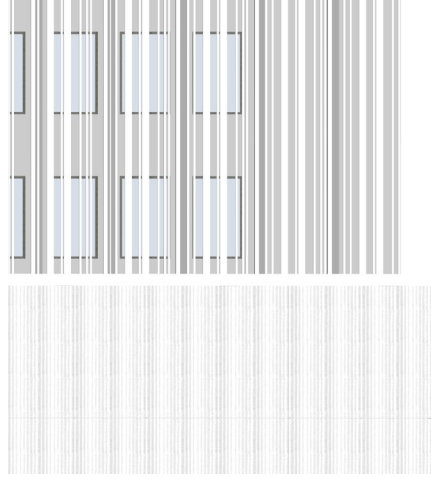
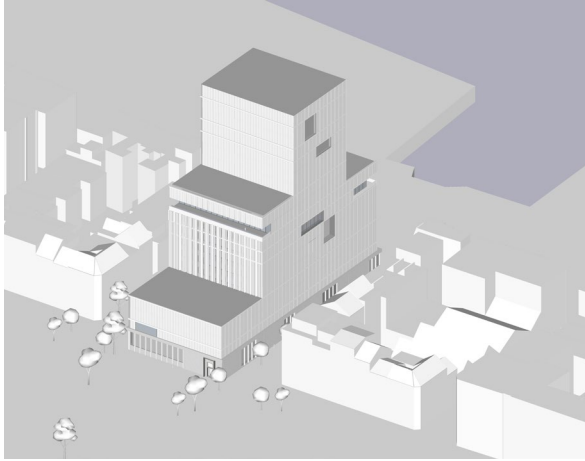
side facade

defining the facade



front facade

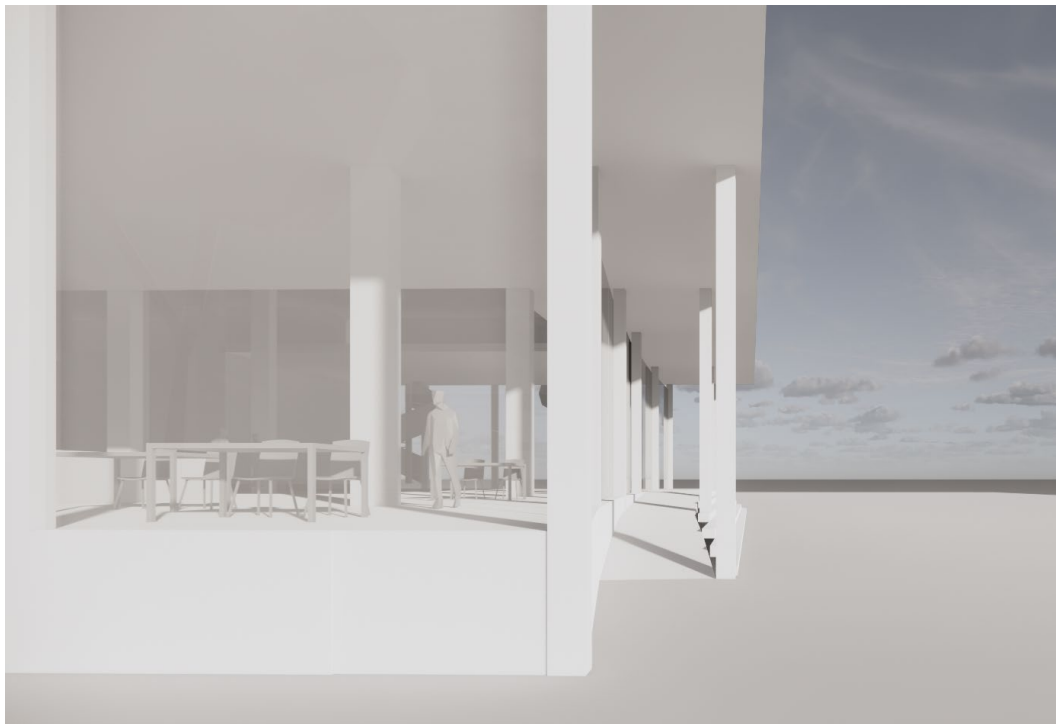
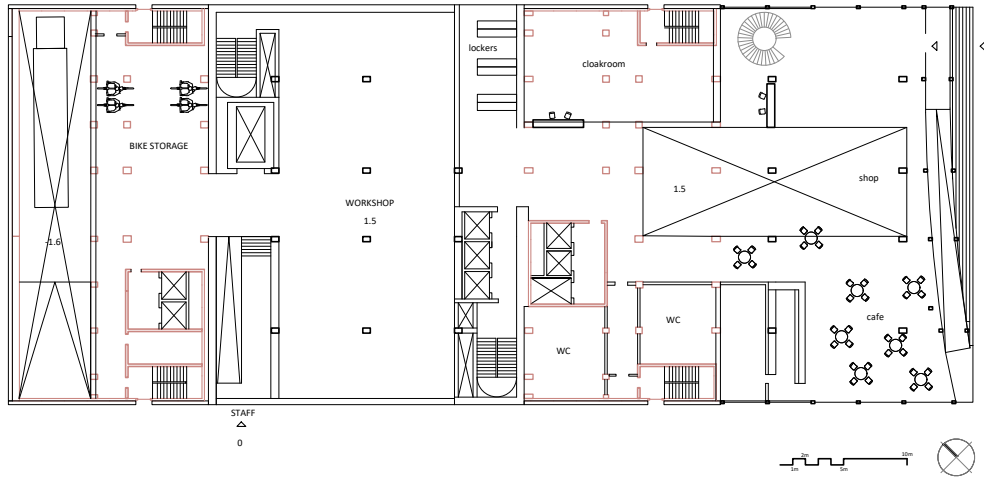
how to connect with side elevation?



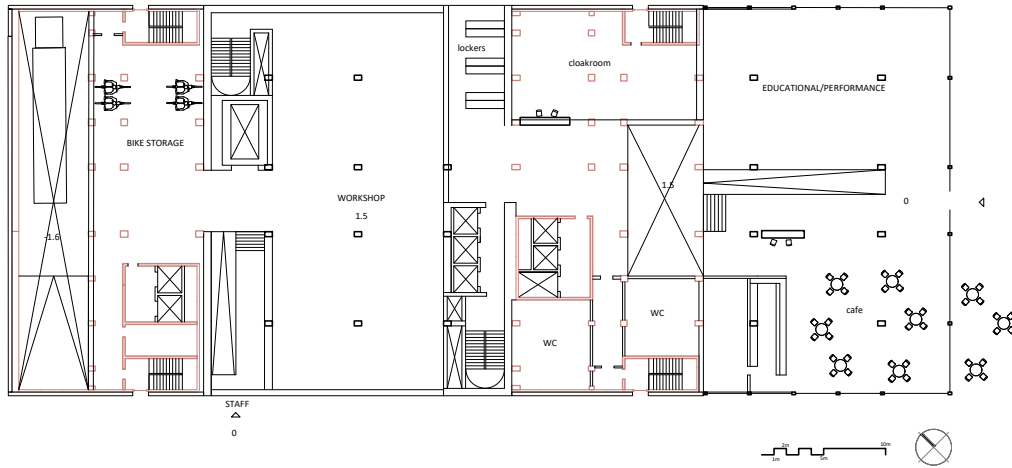
materiality

entrance pavilion

option 1, curved ramp outside



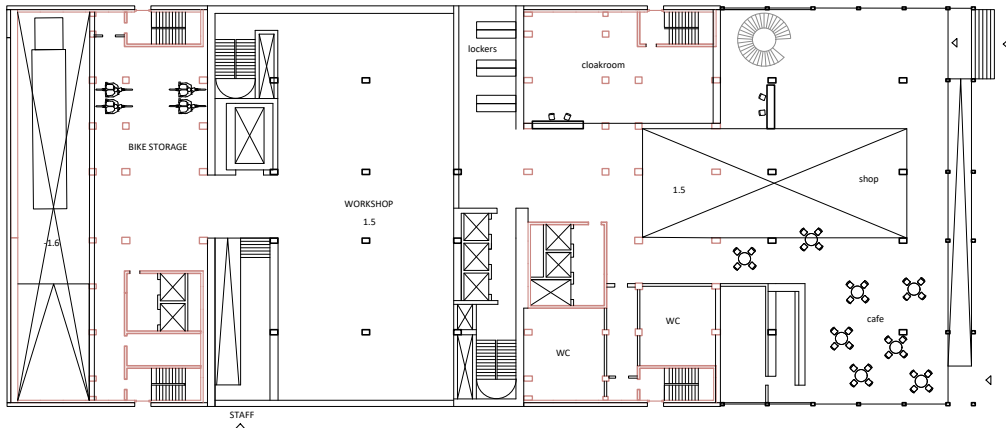
entrance pavilion
option 2, ramp inside



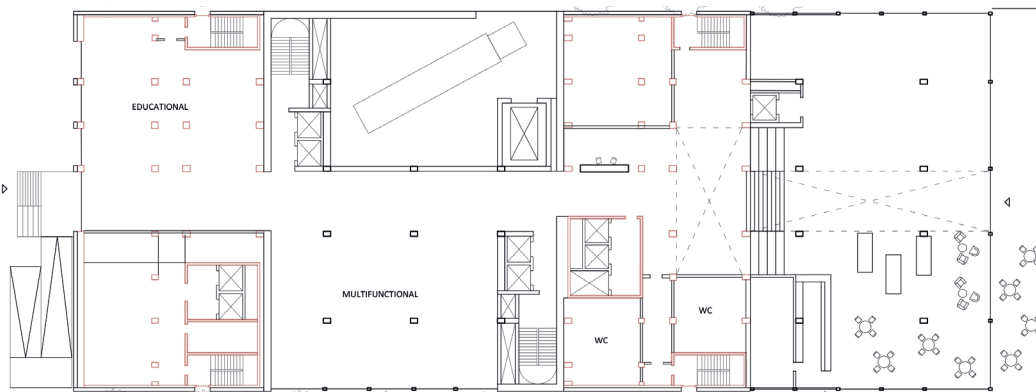
sequence

ground floor

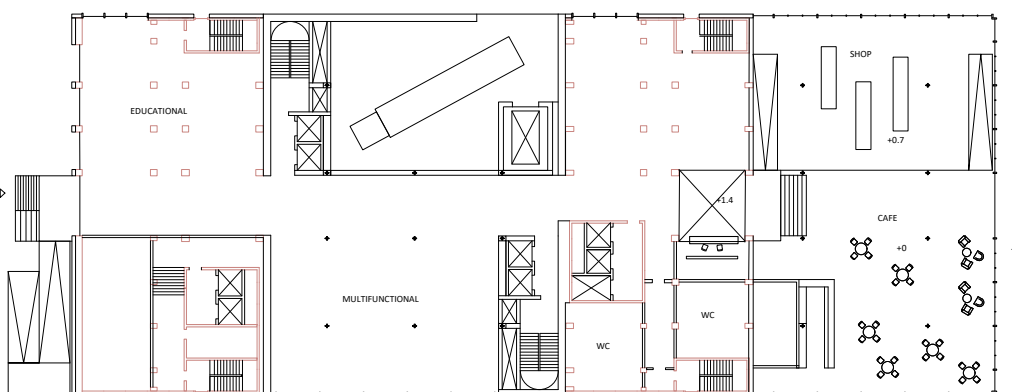
plan development



ramp outside, delivery from the river side separated from public



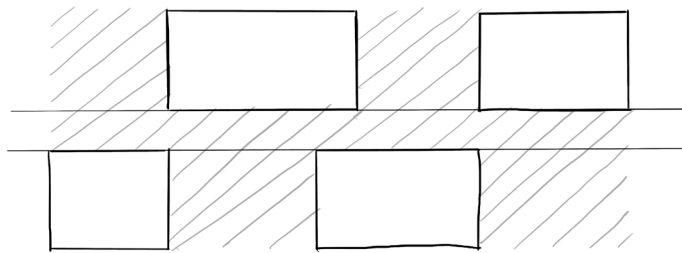
stairs and elevator, delivery from the side visible for public



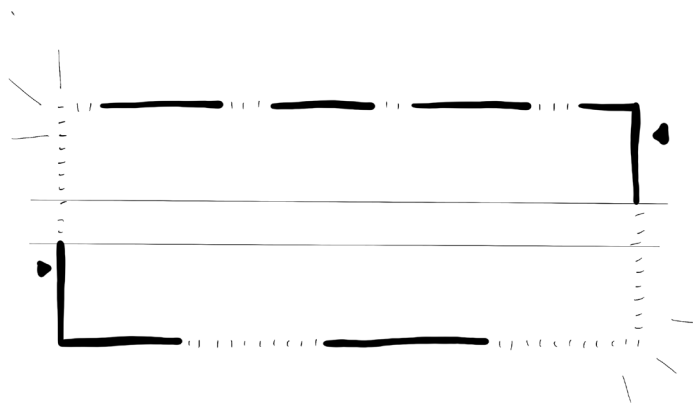
ramp inside, delivery from the side visible for public

ground floor

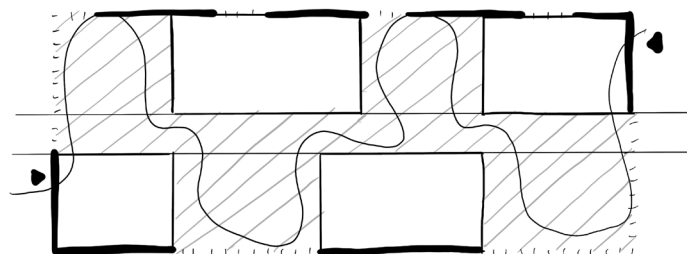
assumptions of the plan



intertwining functions



opening up to the street



public street

sequence

forum - material exploration

timber & steel



TRANSITION

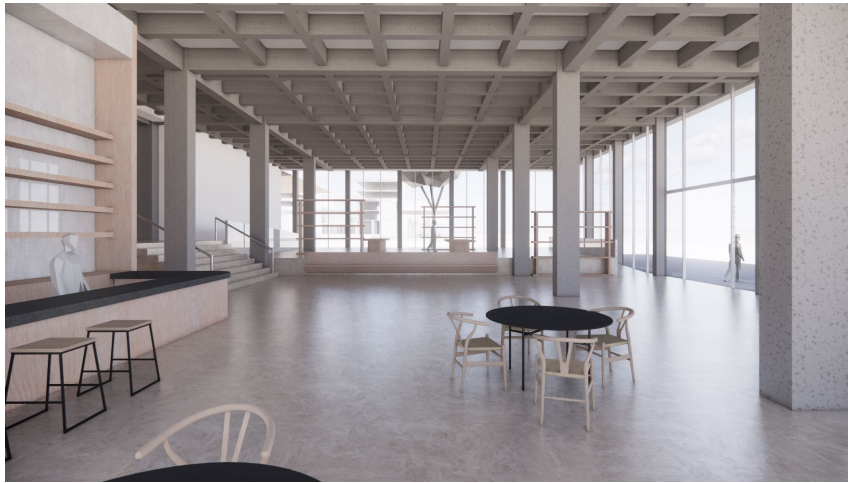
lighter feel construction

how to protect it from fire? - painted

contrasting with new - opposite to what I am trying to achieve

forum - material exploration

concrete



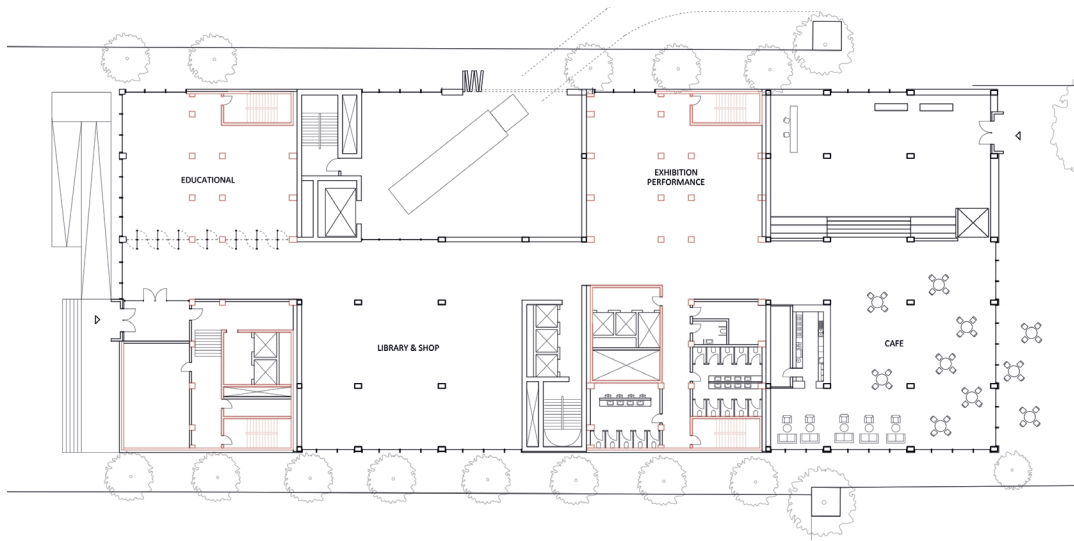
TRANSITION

coherent with existing building - almost seamless connection
heat capacity - stable temperature
can be exposed

sequence

forum

materiality



What functions should be located in the forum?

What will attract people to come in?

Can it become a bit more like MHKA with library (shop, archive, art pieces) at the entrance?

forum
functionality



cafe
gathering space



performace
exhibition

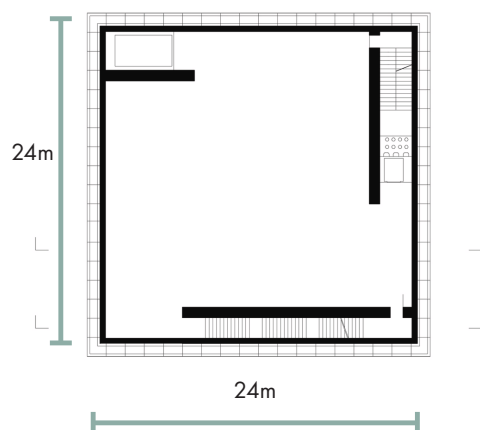
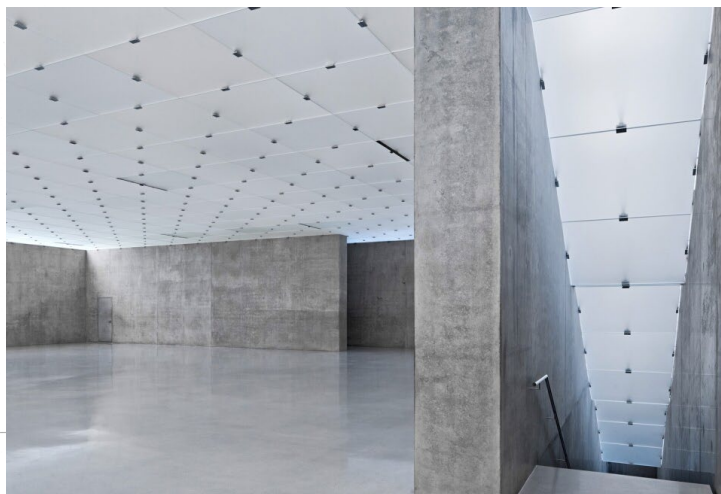
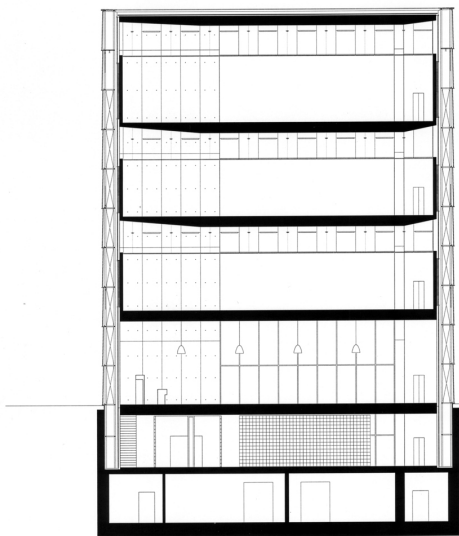


night event
post talk drinks

sequence

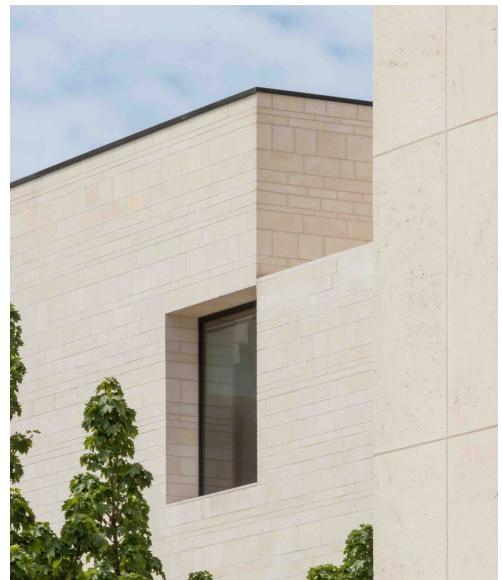
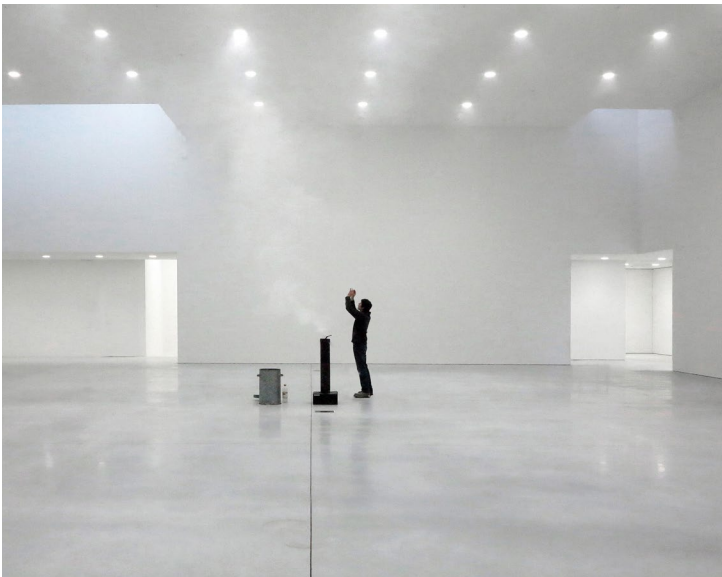
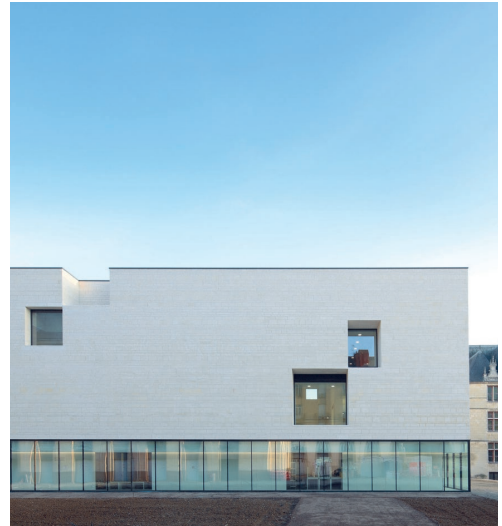
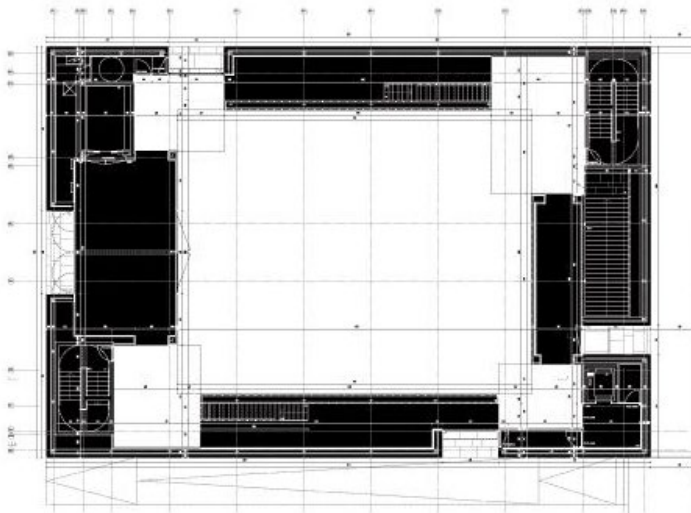
exhibition precedent

Kunsthhaus Bregenz, Austria, Peter Zumthor, 1997



exhibition precedent

visual arts centre, France, Aires Mateus, 2016



sequence

ventilation & lighting

exposed - in between concrete ribs



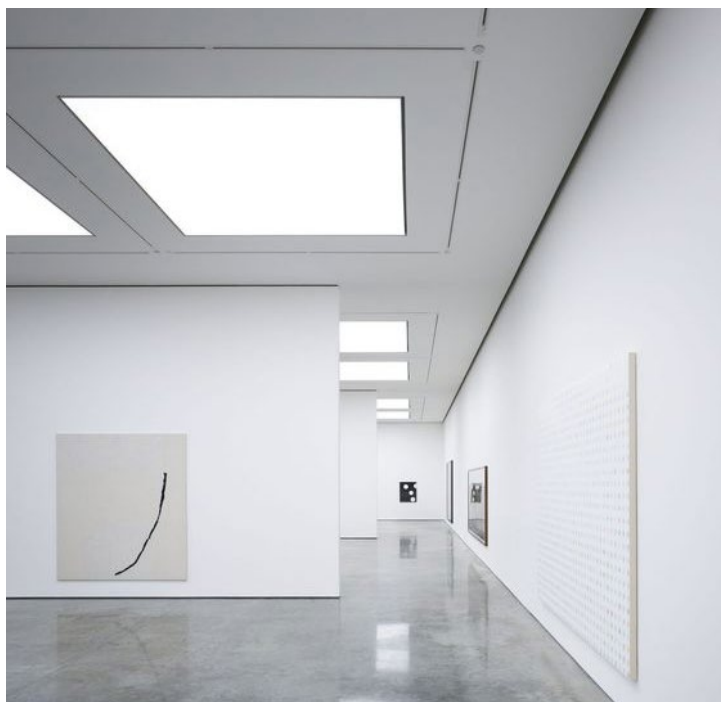
Turner Contemporary, Margate, David Chipperfield, 2011



Umeå Art Museum, Sweden, Henning Larsen Architects, 2012

ventilation & lighting

hidden - suspended ceiling



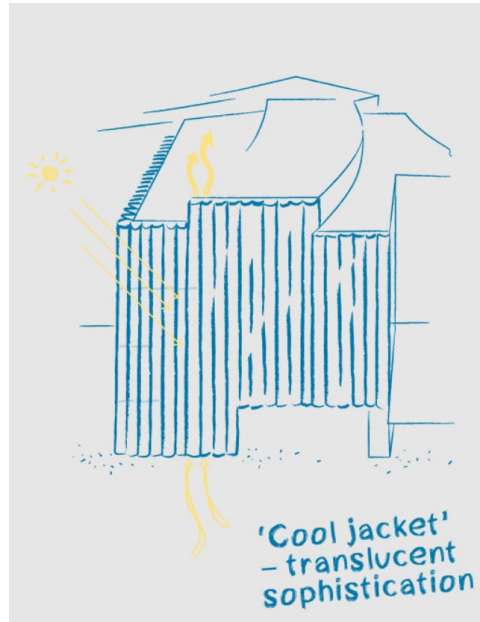
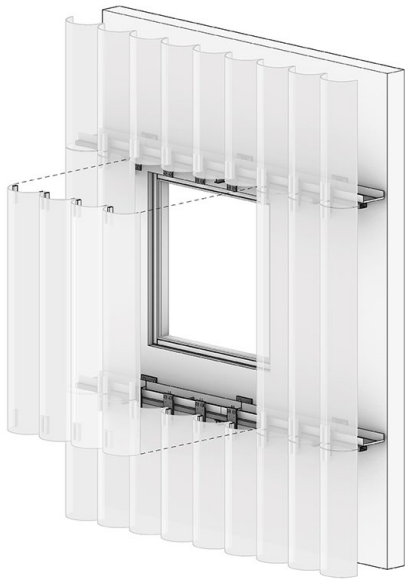
White Cube Bermondsey, London, Casper Mueller Kneer, 2012



Saatchi Gallery extension, London, Allford Hall Monaghan Morris, 2008

facade material exploration

Steven Holl Architects



<https://transsolar.com/projects/houston-museum-of-fine-arts-nancy-and-rich-kinder-building>

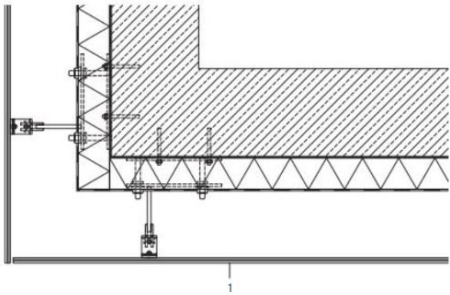
The curved glass provides both uniform daylight for the windows in the inner facade and in addition acts as a 'cool jacket' by reducing the amount of solar heat gain into the building - critical for Houston's sunny climate as well for the opaque wall elements.

facade material exploration

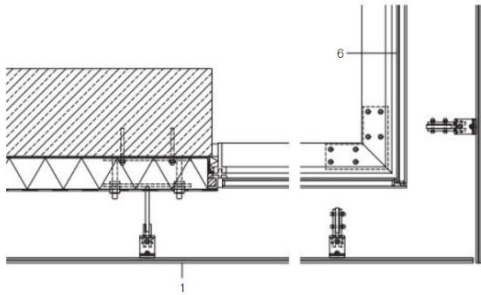
Steven Holl Architects

DETAIL 2014 □ 5

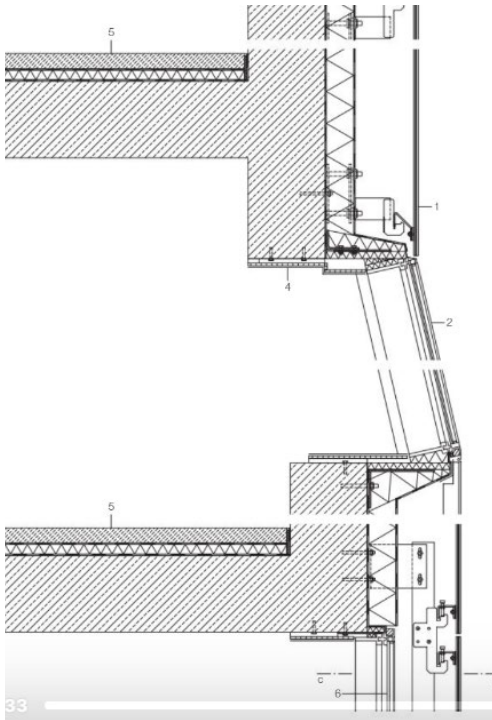
Documentation 575



bb



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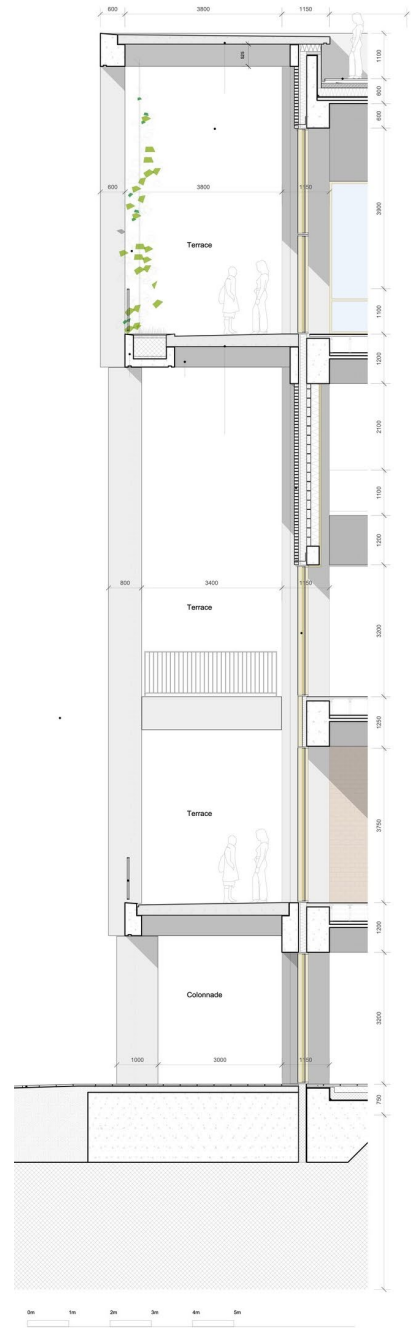


33

expression

concrete structure

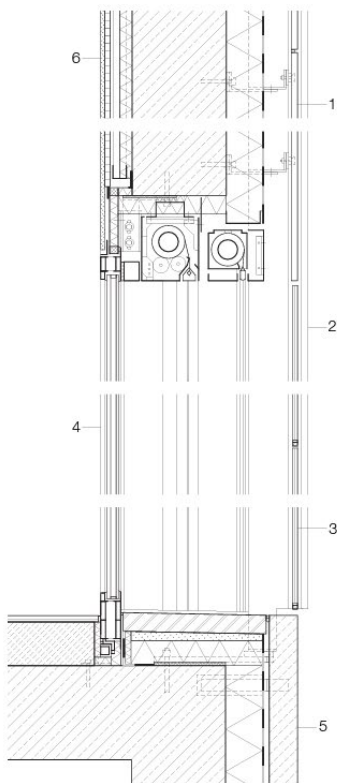
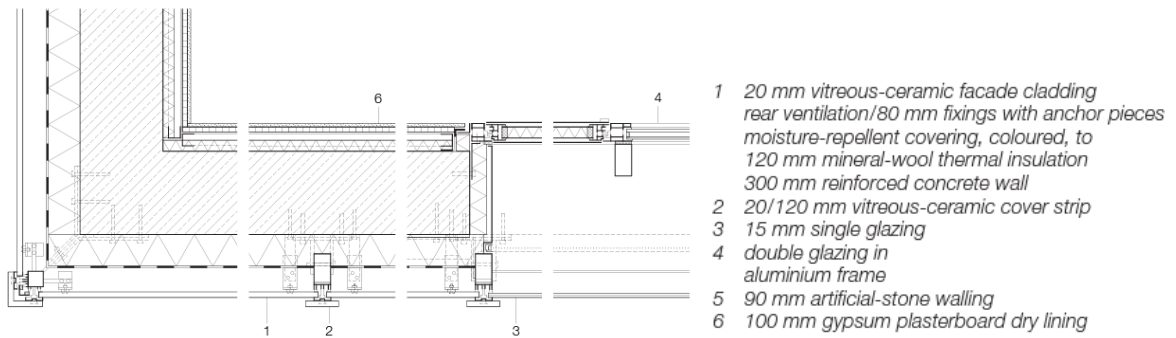
Kingston University Townhouse, London Grafton Architects



BREEAM Excellent rating
<https://miesarch.com/work/4892>

recycled glass facade

Museum, Essen, David Chipperfield



[chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://inspiration-detail-de.tudelft.idm.oclc.org/Download/document-download/id/59ca56696b9b9](https://inspiration-detail-de.tudelft.idm.oclc.org/Download/document-download/id/59ca56696b9b9)

reflection

reflection

I attended the graduation studio "Interiors, Buildings, Cities." The first semester was based on collective research. The end result of the studio is going to be the design of a contemporary art museum. The theme of this year was known from the beginning which resulted in a more specific and narrowed field of research.

Collective research

The first task we approached was trying to recreate a photograph of a well-known contemporary art gallery. It was done by means of large-scale physical models. The case studies were based all over the world, ranging from Centre Georges Pompidou, Tate Modern or MASP. It displayed the multiple ways of approaching the design of the contemporary art museum and manifesting it in architecture.

Parallel to the modelling we were also having weekly discussions regarding varied issues related to contemporary art. Discussions were based on many interesting texts written from different perspectives and touching on different issues. We discussed the beginnings of contemporary art, how the "white cube" came to be and what other spaces were used to display art, the transformation of the museum into a more public playground, the influence of the institution on the urban scale and many others. All of those texts and discussions helped me to emerge myself more into the world of contemporary art and understand the changes in social perspective but also architecture that have occurred in the last decades.

Afterwards, we moved more specifically into MHKA, the institution that released the brief for the new museum building. Understanding the collection seems to me crucial in order to design the new building. Each person analysed one of the artists and designed the gallery space for them. This exercise helped me understand the crucial elements of the gallery space - proportions and materiality, but also more nuanced and technical aspects like lighting, ventilation and climate control. In the P1 presentation, we talked about all artists which helped me get an overview of MHKA's collection.

Individual research

For me, it was crucial to understand what MHKA is expecting from the new building. It felt essential to carefully analyse the published brief. It helped me understand the programme, the scale of the project as well as the potential image of the institution they are aiming for. The sentence that stayed with me was "The museum chooses explicitly to relate to its institutional background and wishes to see aspects of that early history reflected in the new building." It became a driving point for the decision to keep the existing building.

Keeping the existing building is also something that I personally find the most sustainable solution. There are so many abandoned buildings all around the world that it seems almost unethical to be adding something new to it. However, with keeping the existing building a lot of issues emerged. Not only structural but also design-wise. The existing structure was guiding my design

as I am trying to integrate it with new structures in a coherent way. Finding a common derivative was quite challenging at times as the scale and purpose of both differ significantly.

Apart from environmental issues, the societal aspects were also important for me. A museum is an institution, a public building, so as the name suggests it should be accessible to everyone and offer space for all sorts of activities. However, art also should be treated with some sort of respect, and some people go to museums to find peace and moment of reflection. Finding the border and balance between both became a driving point for many design decisions.

Conclusion

I believe that the way research was organized in the studio helped me get a big overview of possibilities, but also issues related to the museums of contemporary art. It gave me a solid starting point for the design, which was further guided by individual research. It also thought me about different ways of researching. Not only through texts or precedents but also through model-making, analysing or even designing. If I could change anything about the way I worked, I would try to be more sure of my ideas. The stress and fear of making a final decision were often paralyzing me, stopping me from progressing as much as would be desired. I think it could have been magnified by the scale of the building which is significantly bigger than anything I have ever designed during my studies. Now with P4 approaching I feel that I finally understand the scale more and have a clearer idea of what am I trying to achieve. The structure of the studio and the guidance from tutors were very helpful and reassuring during the entire process. I believe I learned a lot about myself as an architect, but also about useful ways of conducting research.