

Interiors
Buildings
Cities
MSc3/4, 2022/2023
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project journal

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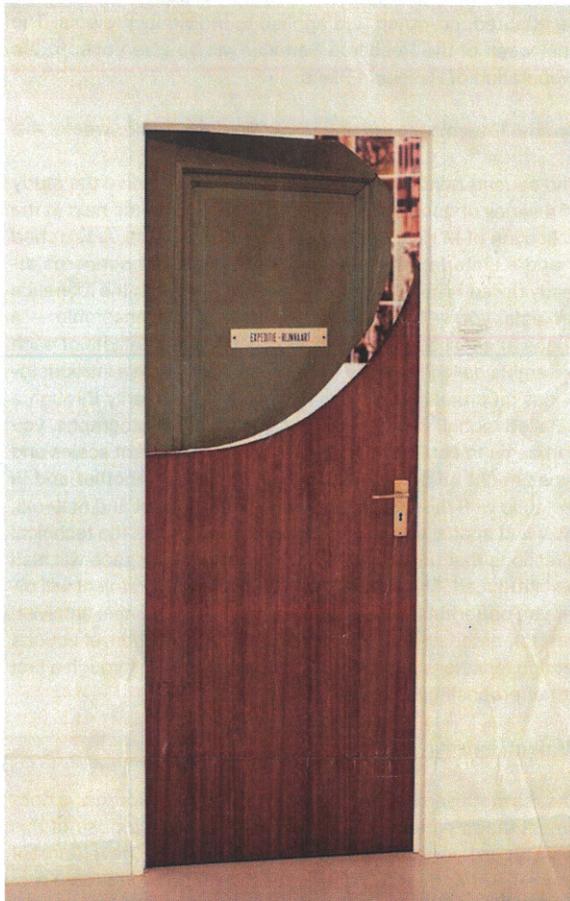
ABOVE: GORDON MATTACLARK,
OFFICE BAROQUE, 1977

Prologue

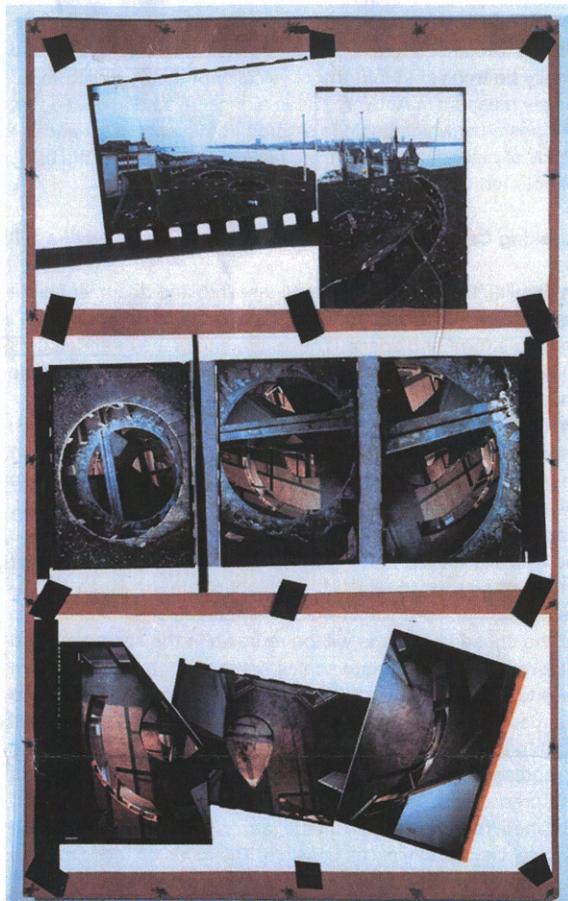
Introduction / Palace

An Architecture For Art

2022-23 MSc3 AR3AI100



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



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

PREPARATION

Brief 1: Thinking and doing

weeks 1-8

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

be available for consultation and discussion.

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

PHASE I

Reading Around

Research Seminar: weeks 1-5

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

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

Looking Carefully

Design Studio: weeks 1-3

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

PHASE II

Analytic Readings

Research Seminar: weeks 6-7

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

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

Spatial Ensembles

Design Studio: weeks 4-8

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

Project Journal

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

Research Plan

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

An Architecture For Art

Graduation Project 2022-23



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

A new art museum for Antwerp

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

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

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

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

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

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

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

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

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

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

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



Chapter I

*Looking carefully:
Brief 1 introduction.
Case study of the Centre Pompidou*

BRIEF 1 INTRODUCTION

LOOKING FOR ARTWORKS

ARCHIVE MATERIALS

GATHERING POMPIDOU ARCHIVAL

DRAWINGS AND DIAGRAMS

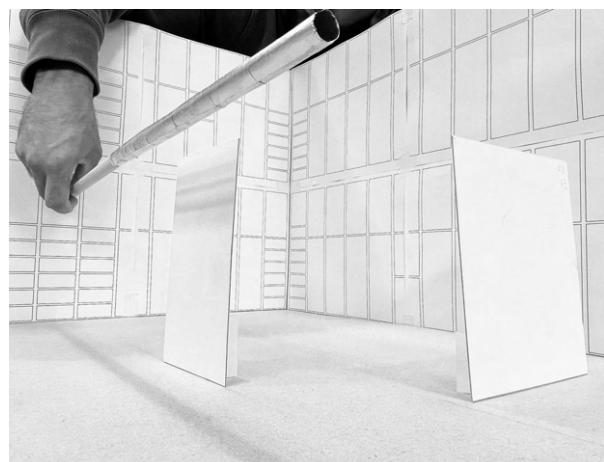
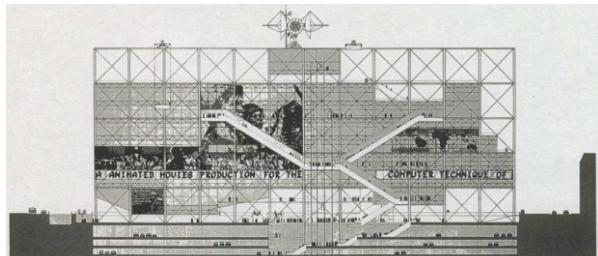
FIRST ATTEMPTS OF PHYSICAL

MODEL MATERIALS

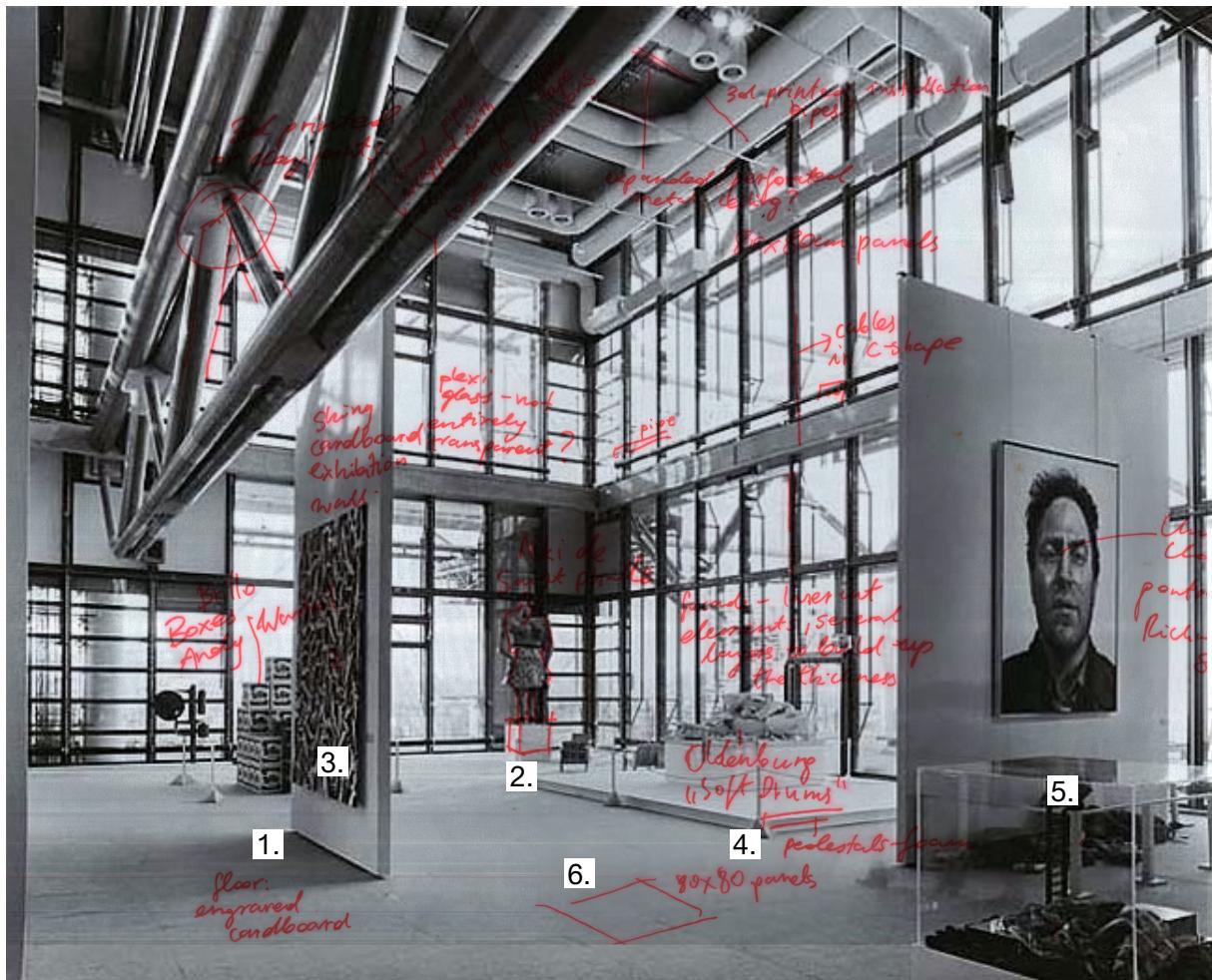
**TASK: RECREATE PHOTOGRAPHY
OF THE CENTRE POMPIDOU
EXHIBITION SPACE**

**-IDENTIFY ARTWORKS
-IDENTIFY MATERIALS -ARCHIVE
RESEARCH**

below:
Piano + Rogers
Elevation of the competition-winning design, 1971







IDENTIFYING ARTWORKS ON THE IMAGE

1. Andy Warhol, Brillo Boxes
2. Niki de Saint Phalle, 1967
3. Simon Hantai, "Etude", 1969
4. Claes Oldenburg, "Soft Drums", 1972
5. Chuck Close, "Portrait of Richard Serra", 1969
4. Gerrit Rietveld, Cassina chair, 1930s

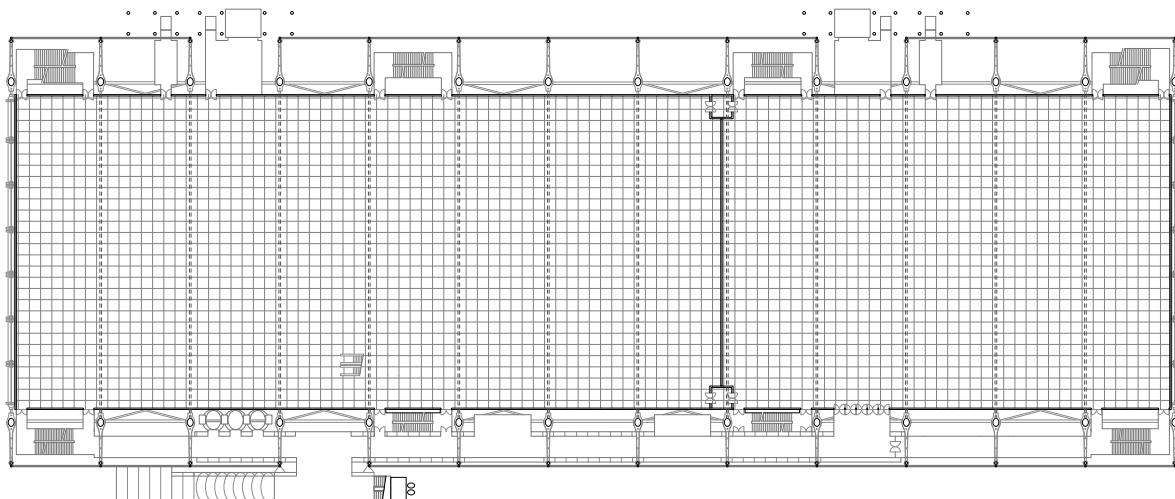




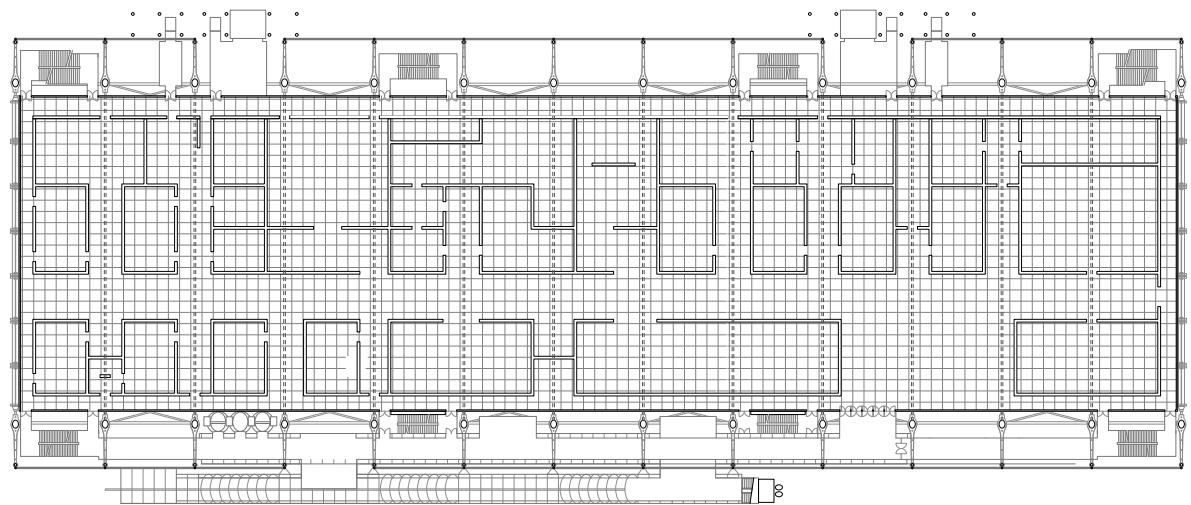
BUILDING THE CORRESPONDING RHINO 3D MODEL

3d perspective match from the Rhino model. Important for the strategy of future 3d illusions to depict the complicated geometry of the centre Pompidou.

DRAWING POMPIDOU CHANGES IN EXHIBITION SPACE FAILURE TO MEET THE FLEXIBILITY AND OPENNESS ASSUMPTIONS?



TYPICAL FLOOR PLAN ORIGINAL STATE
1:1000



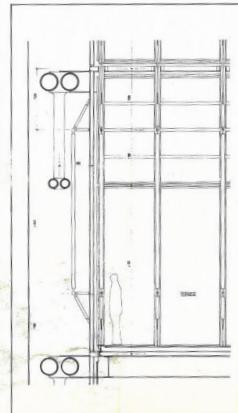
TYPICAL FLOOR PLAN WITH CURRENT EXHIBITION LAYOUT
1:1000



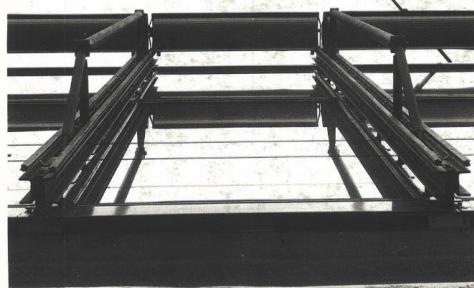
Menuiseries avec leurs raidisseurs des baies vitrées au niveau 5.



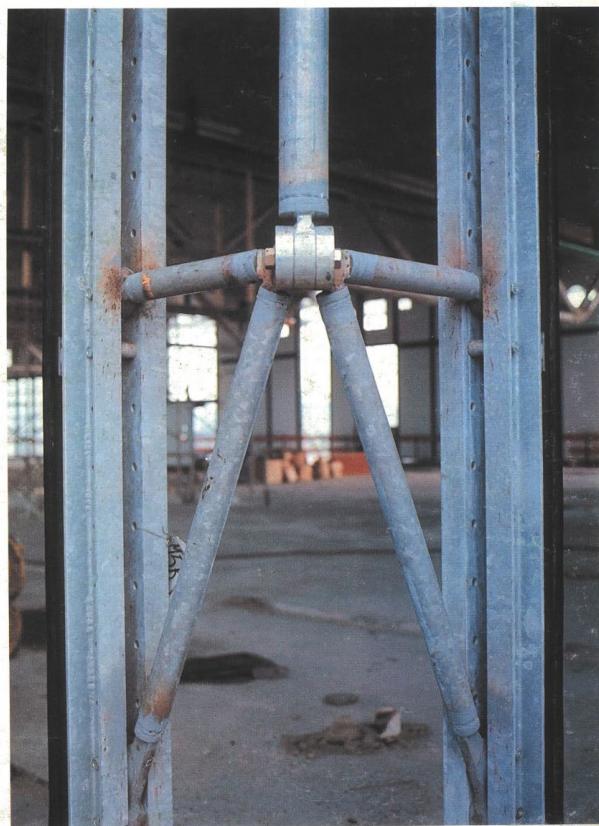
Pose de panneau opaque coupé sur la façade est rue du Renard, avec réservation pour les gaines de climatisation.



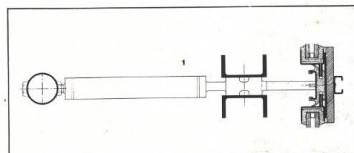
Dessin d'une baie vitrée, hauteur totale 7 mètres pour la partie haute, la baie est un vitrage pare-feu pour la protection des poutres, la partie inférieure la baie est un double vitrage

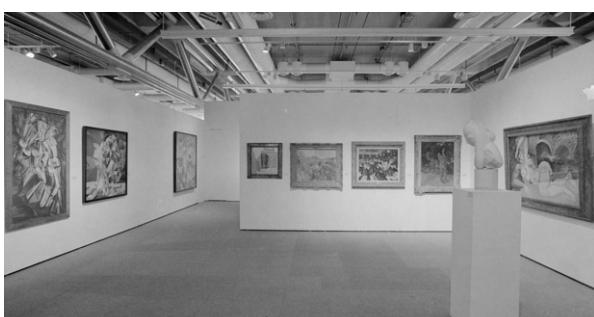
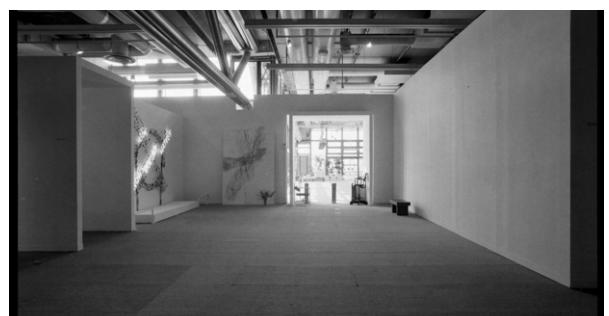


Stores électriques antisolaires externes, façade sud.



Dessin d'un montant de la façade vitrée avec contreventement externe en appui.





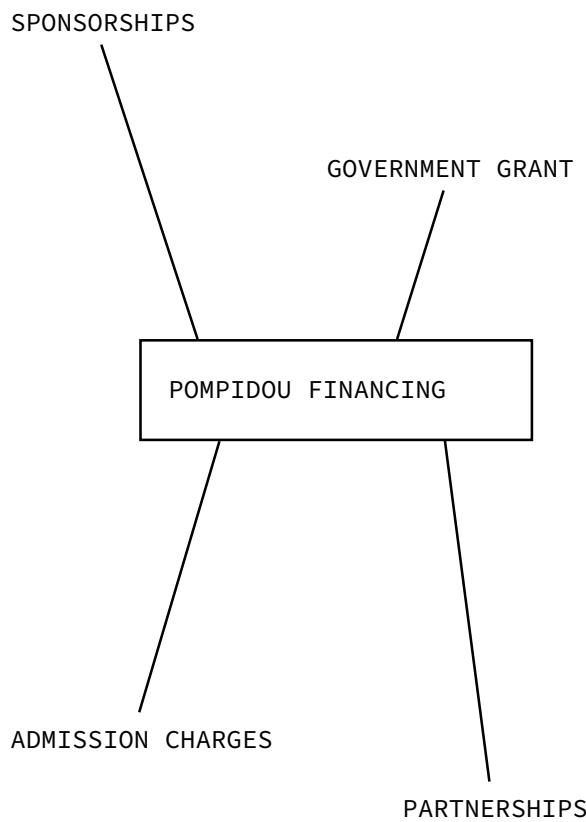
ARCHIVE MATERIAL ON THE ORIGINAL INTERIOR STATUS OF THE CENTRE POMPIDOU.

PUBLIC ACCESS

VARIETY OF FUNCTIONS

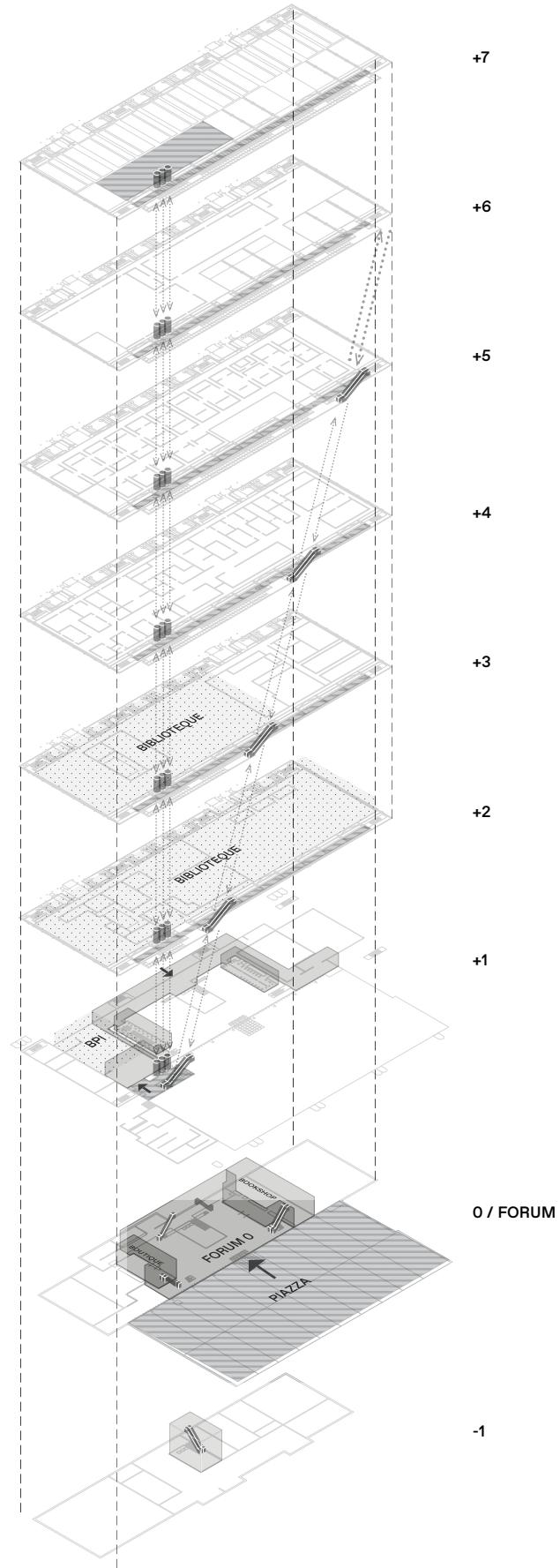
FINANCING OF THE CENTRE

LIVING FACADE - GIANT INFORMATION WALL + READING CONVERSATION WITH RENZO PIANO AND RICHARD ROGERS: PROBLEMS AND UNREALISED IDEAS



ABOVE: analysis of the public access to the Centre Pompidou. Separate entrance to the library (required by the library, not included in the original design)

RIGHT PAGE: Piano + Rogers, proposal for the Pompidou facade as a giant information wall, 1971 Opposite: aerial view of the rear facade of the Pompidou Centre, 2010 © Boris Horvat / AFP / Getty Images

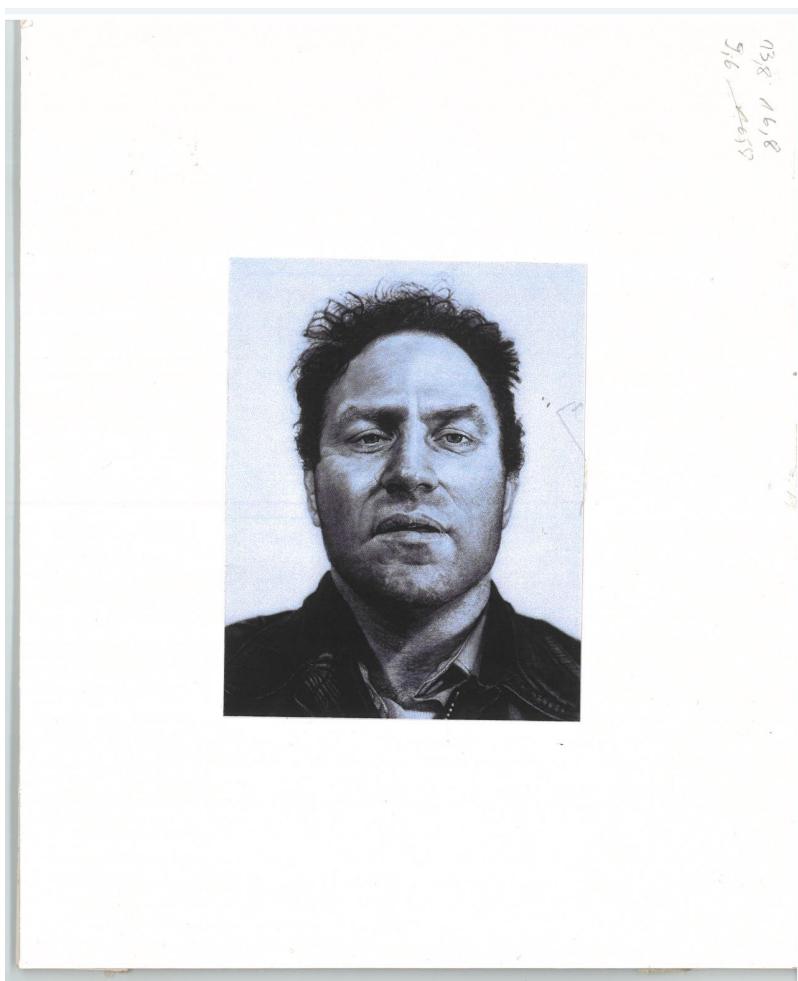
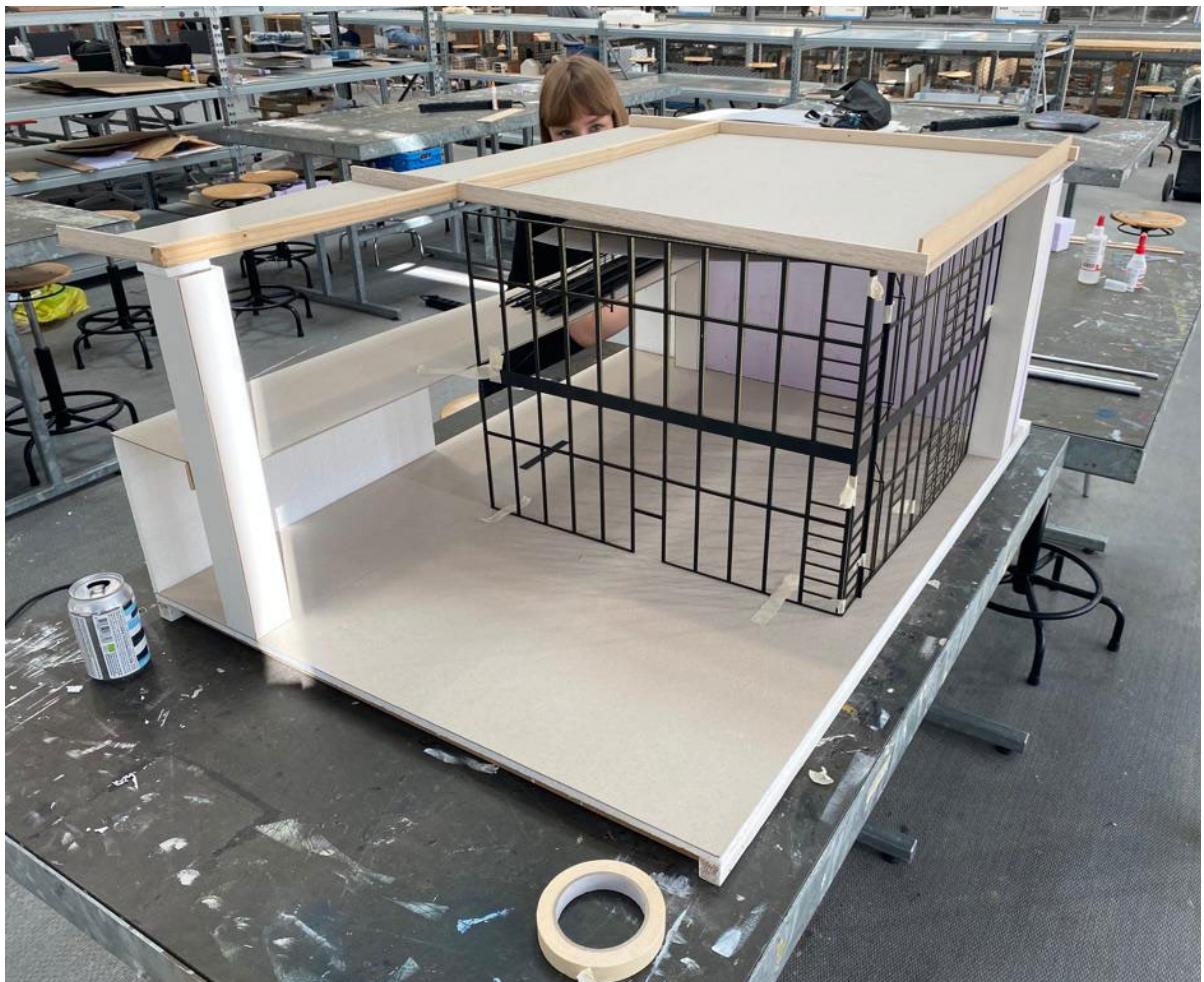




IS POMPIDOU SO IDEAL?

“[...]Unfortunately, despite its many successes, the Pompidou failed to fully live up to the expectations that it brought up. The decision to locate the museum in a run-down neighbourhood sparked a wider government plan to rejuvenate the area, forcing many working-class residents out. The new design of the building aimed to act as an alternative to the ‘dead spaces filled with collections that looked toward the past and were out of touch with the present’ (DeRoo, 2006, p. 173), but this was only in appearance, as the core of its collection – incorporated from the old MNAM – remained unchanged.[...]"

Alkisti Efthymiou, *Art Museums and Publicness. The Pursuit of Democratisation from the 1960s to the Present Day*. London, 2014.





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

Reading Response

As Mark Pimlott argues in his text, the exhibiting of art was always a spectacle and carefully curated enterprise. The galleries and museums of art in the 19th century and before were monumental neoclassical art “temples”, believed to reflect the importance and sublimity of art pieces stored inside. Monumental, enormous stairs, greek or roman columns, rich ornamentation and other components of neoclassical style were accompanying the artworks, becoming a background for them as well as an eye-catching spectacle itself. The pieces of art, due to the enormous collection possessed by the institution, were being placed next to each other, stuffed on the walls from floor to ceiling. The exhibition rooms resembled the bourgeois salons, where the public would meet to relish art. That idea became extremely attractive both to artists who portrayed these conditions depicting the art galleries, as well as the visitors. As a result, the institutions started to suffer in terms of overcrowding both with artworks, but also with visiting masses. As Abigail Cain mentions in her article,¹ the problem of overcrowding and the necessity to separate artworks from each other to accentuate their quality started to be recognized already in the middle of the nineteenth century. **The National Gallery in London, for instance, was among the first ones to hang the pictures at the eye level of the visitor, instead of spreading them on the whole wall.**

Since then, the spaces of galleries started to be more visible and the necessity to pay attention to them arose as well. What is more, the issue of selection of what artworks to show and what to store in the magazines became an important and widely discussed topic. That started the series of experimentations with the colour of the walls as well as the proper lighting to exhibit the artworks and enable a perfect experience for the visitor. According to Cain,² Benjamin Ives Gilman, the secretary of the Boston MFA from 1893 to 1925, published in 1918 the first study on visiting museums, where he embodied the

first recommendations that resemble the characteristics of the white cube typology, for instance, to limit the colours of the walls to more neutral.

Brian O’Doherty coined the term the white cube in 1976,³ however, he just named the phenomenon that was present for decades before. It was the first director of MoMA – Alfred Barr, who with his exhibition “Cubism and Abstract Art” **in 1936 set as standard and popularized all components of gallery space known today as the white cube.** Nonetheless, as Whitney B. Birket is arguing in her thesis “To Infinity and Beyond: A Critique of the Aesthetic White Cube”⁴, not much has changed since then. As Birket argues, we entered decades of some stagnancy when it comes to the architectural forms of art spaces. Of course there are museums like Tate Modern in London or Palais de Tokyo in Paris, which deny some parts of the notion of the white cube, however, one can argue that they still operate within the same system, using the known measures to exhibit art. According to Grayson Perry,⁵ we stand in the era of post-history, the end of art. Therefore,

Even though the concept of white cube was revolutionary in its times, we are in need to look for alternative ways to exhibit art and engage the public.

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

² Ibid.

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

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

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

Inside the White Cube

The Ideology
of the Gallery Space

Expanded Edition

by Brian O’Doherty

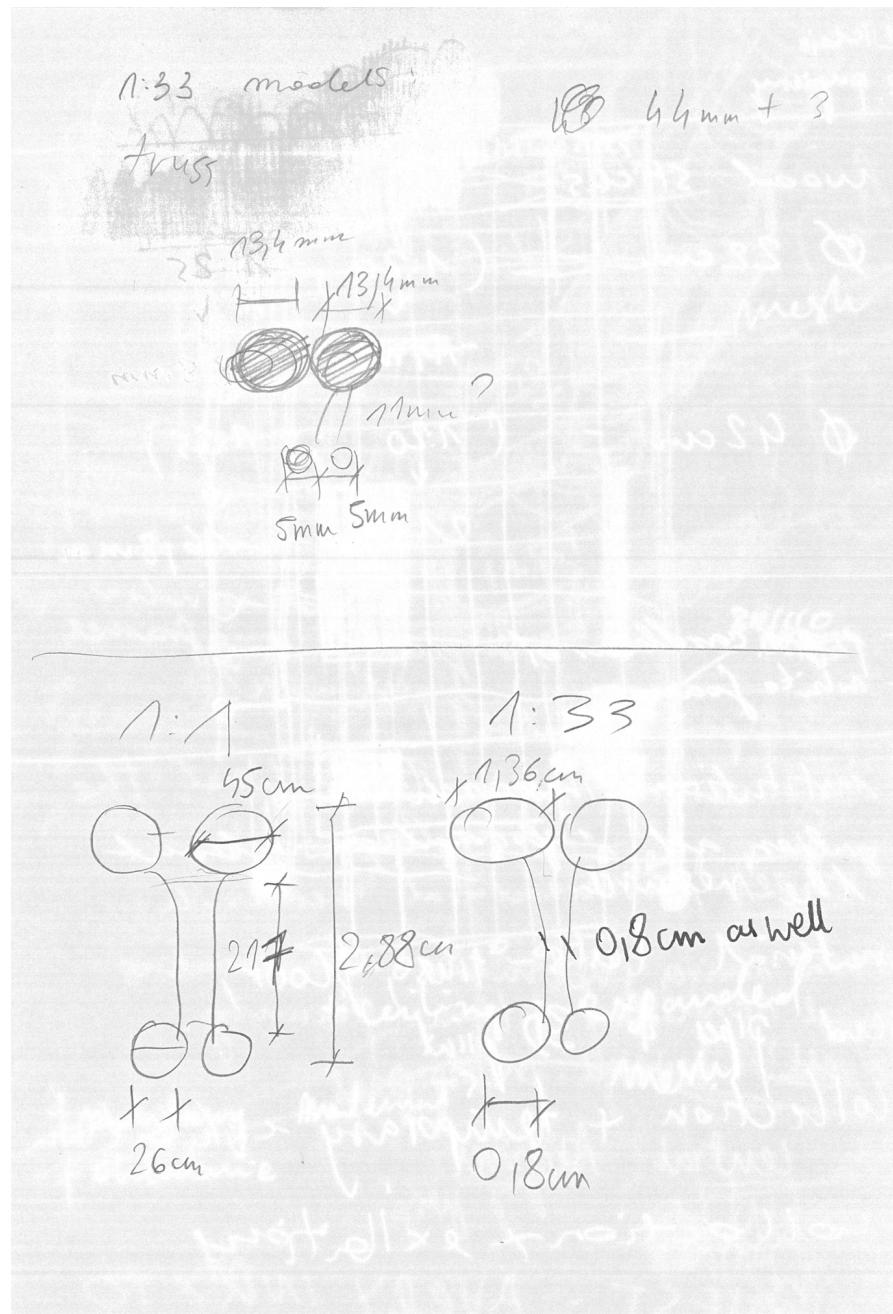


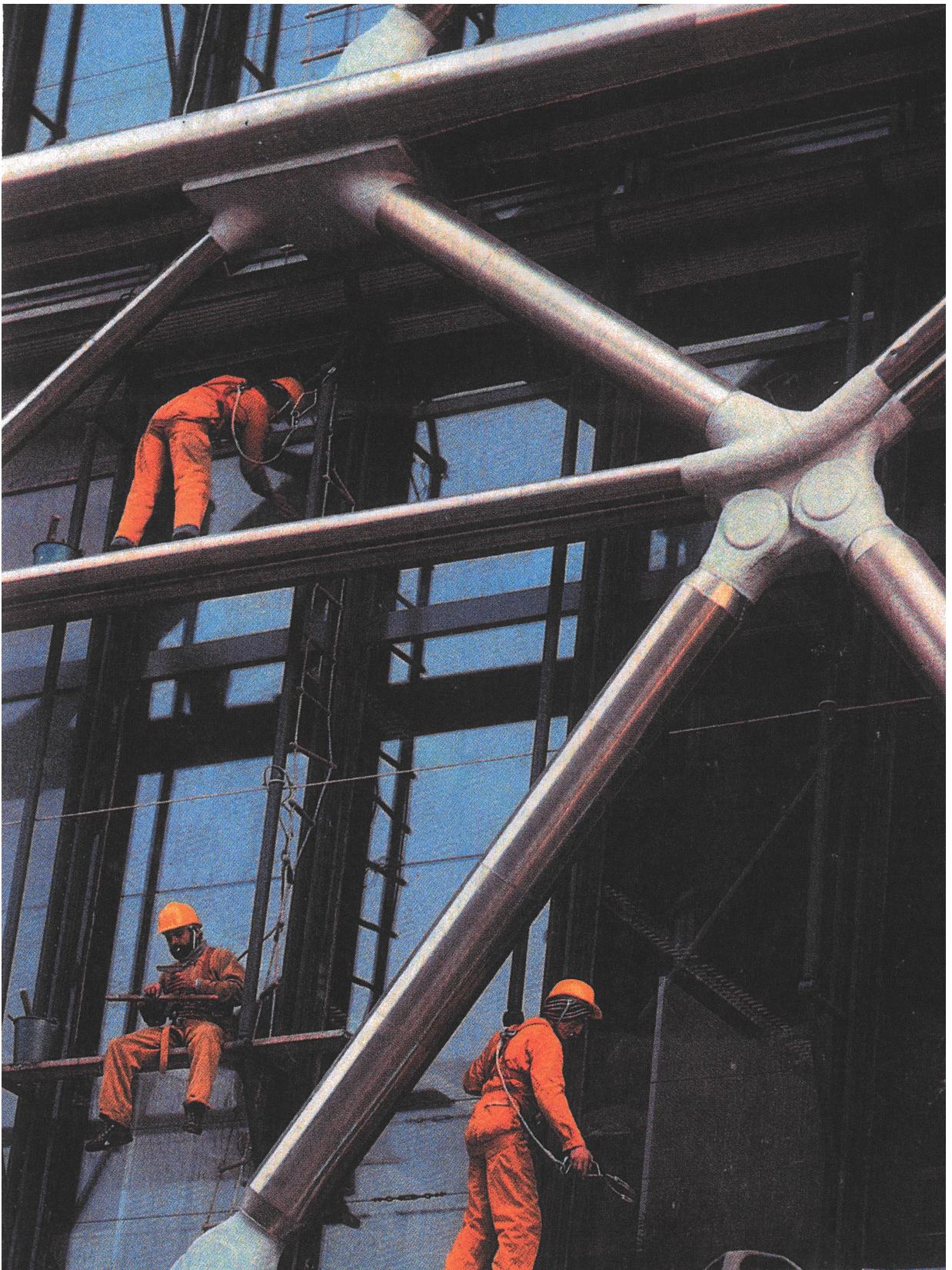
Ferrante Imperato- Dell'istoria Naturale



Installation view of the exhibition "Cubism and Abstract Art."
March 2, 1936–April 19, 1936. Photographic Archive. The Museum of
Modern Art Archives, New York. IN46.6. Photograph by Beaumont Newhall.

MODEL MAKING PREPARATIONS
 STUDYING THE STRUCTURE OF
 THE MUSEUM
 MEGA TRUSS
 PLASTIC PIPES COATED WITH
 SPRAY PAINT?
 CLAY JOINTS
 ENGRAVING WITH THE KNIFE TO
 SHOW THE DIVISIONS

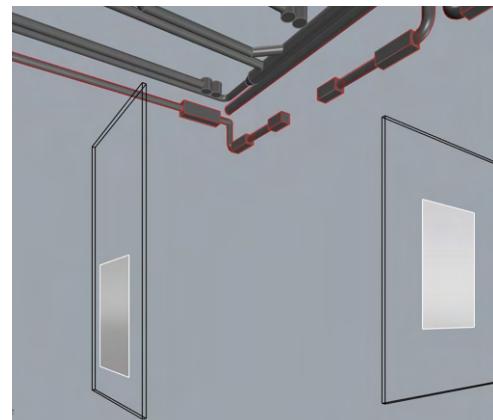




ILLUSIONS

HOW TO SHOW COMPLICATED PIPE INSTALLATIONS

PERSPECTIVE EXERCISE

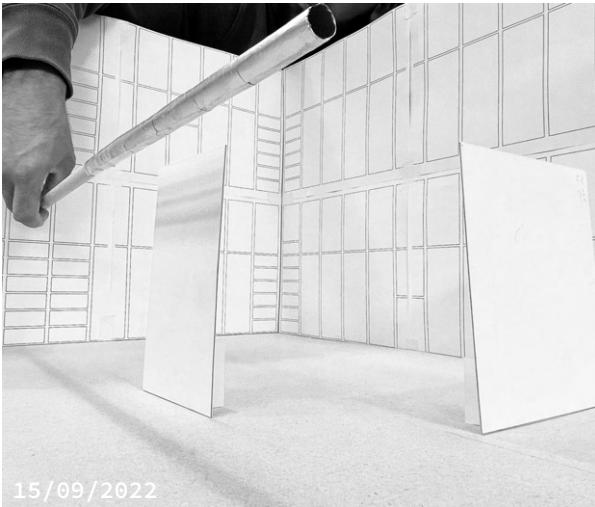












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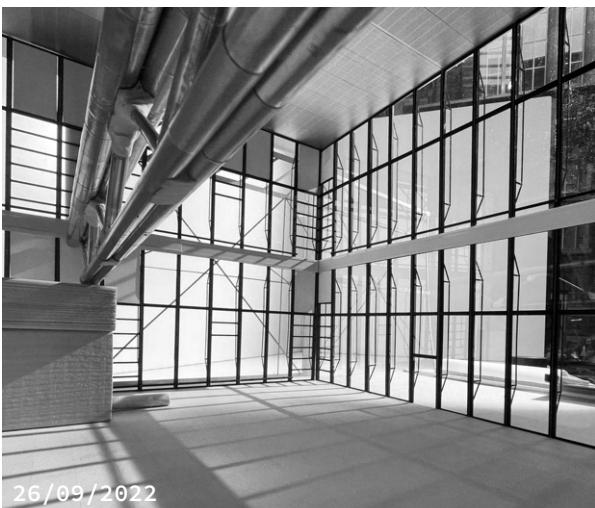
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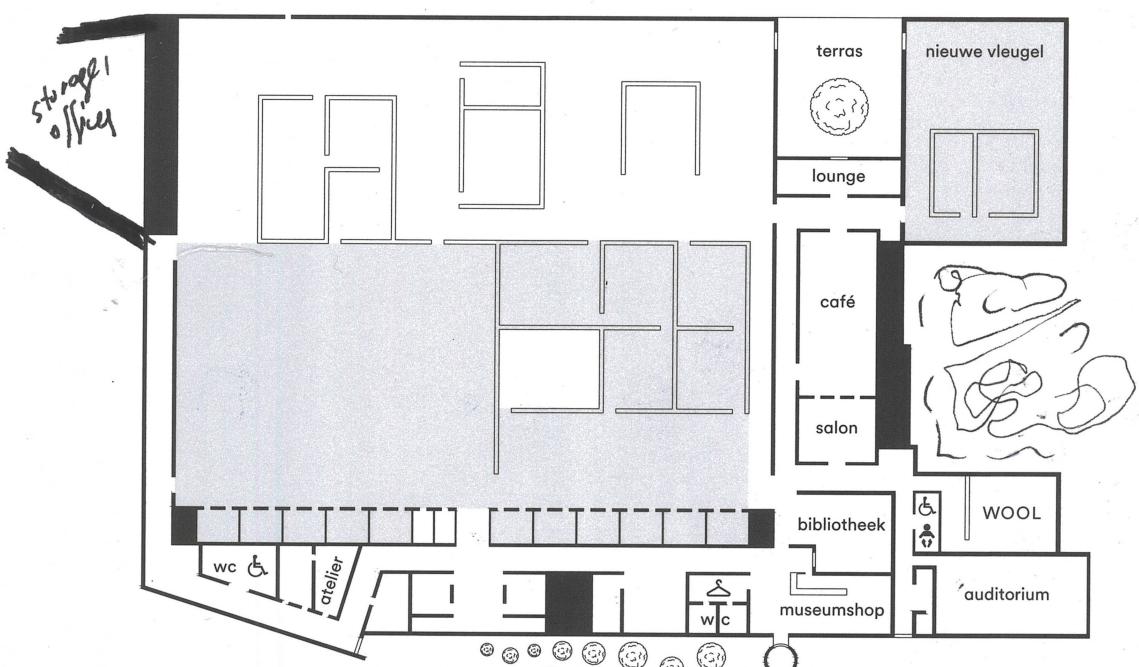


original picture

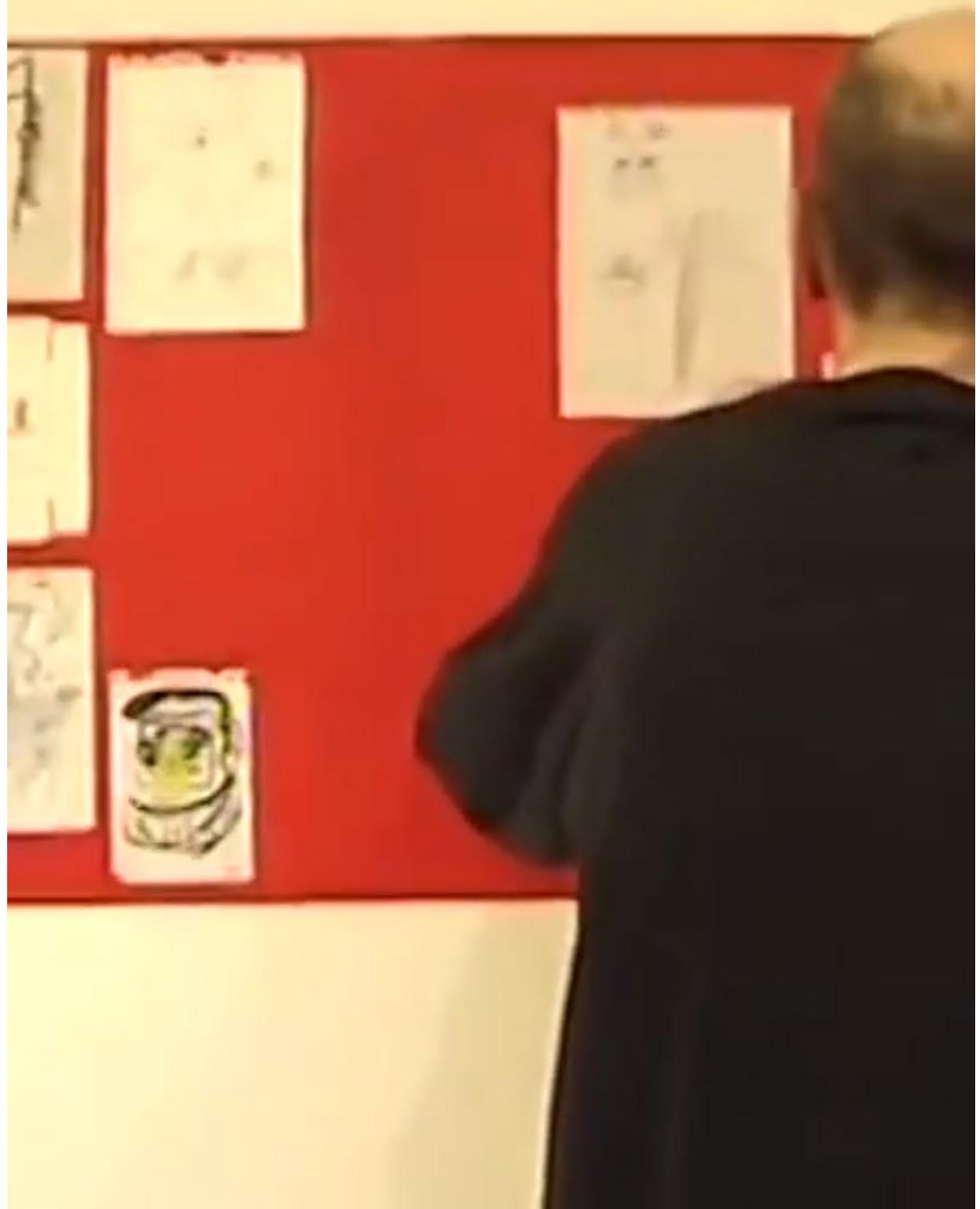




**SITE VISIT:
DE PONT MUSEUM
VAN ABBEMUSEUM**



Ragnar Kartjansson



Chapter II

Walter Swennen

Spatial Ensemble





“it’s silly and pretentious to have a style.”

https://www.youtube.com/watch?v=j_d8mZo-jGQ

“painting is a three-dimensional object”

“my youngest daughter once imagined for an exhibiton that i would make paintings with a small loudspeaker hidden behind them, and when visitors get close enough to a painting, iy would start talking and telling them everything he knew about himself...”



The collection of Walter Swennen at M HKA with scale comparision

Walter Swennen MHKA collection



"Zonder titel [Untitled]", 1971-1973
Tekening, 196 x 149 mm.
Materials: mixed media, paper



"Untitled (Souvenir)", 1982
Folder, 231 x 150 cm.
Materials: oil paint, paper, canvas



Walter Swennen "Untitled (God's Foot)" 1985
200 x 160 cm.
Materials: oil paint on canvas



"Mesmeric Revelation", 1987-1988
200 x 190 cm.
Materials: oil, lacquer, canvas



"Zonder titel 2", 2005
Prent, 52 x 52 cm



"Zij die hier zijn zijn van hier", 2007
Prent, 80 x 68 cm.
Materials: screen print



"Leeuw [Lion]", 2007
Folder, 170 x 150 cm.
Materials: oil, canvas



"Zonder Titel"
Tekening, 230 X 170 mm.
Materials: paper



"Zonder Titel"
Tekening, 208 x 132 mm.
Materials: ballpoint pen on paper



"Zonder Titel"
Tekening, 196 x 147 mm.
Materials: paper



"Zonder Titel"
Tekening, 198 x 158 mm.
Materials: paper



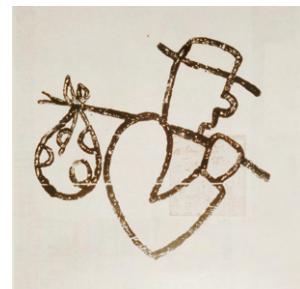
"Zonder titel"
Tekening, 280 x 210 mm.
Materials: paper



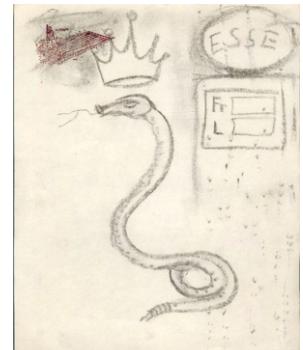
"De Heilige Bart", 1996
84 x 75 cm.
Materials: Oil on canvas



"Zonder titel (Oskar)", 2003
Sculptuur, 67 x 30 cm.
Materials: bronze, paper



"Zonder titel 2", 2005
Prent, 52 x 52 cm



"Zonder Titel"
Tekening, 209 x 169 mm.
Materials: mixed media, paper



"Zonder Titel"
Tekening, 196 x 148 mm.
Materials: paper



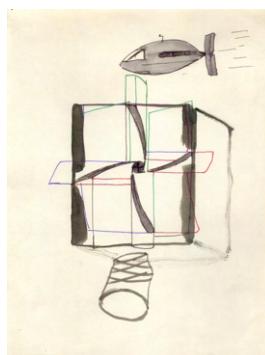
"Zonder Titel"
Tekening, 210 x 133 mm.
Materials: paper



"Zonder Titel"
Tekening, 210 x 148 mm.
Materials: paper



"Zonder Titel"
Tekening, 20,8 x 13,2 cm.
Materials: paper



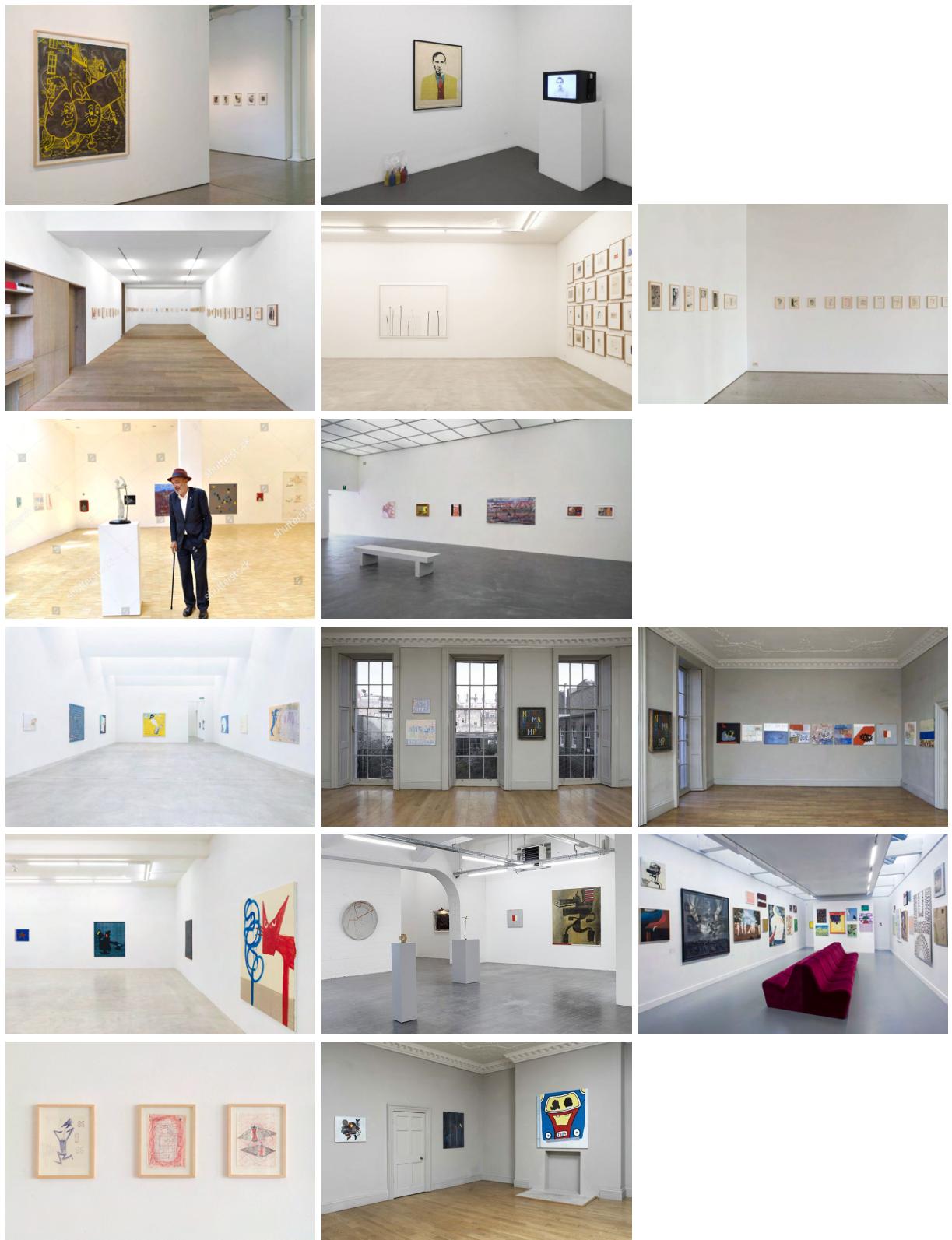
"Zonder titel"
Tekening, 280 x 210 mm.
Materials: paper



"Zonder titel"
Tekening, 196 x 147 mm.
Materials: paint, paper



"Popelier + poppermeke"
Tekening, 197 x 148 mm.
Materials: mixed media, paper



UNDERSTANDING WALTER SWENNEN EXHIBITION SPACES

Examples of exhibition space in which the works of Walter Swennen are showcased



Hans Theys interpreting the Walter Swennen painting, 2019

LOOKING FOR STRATEGIES OF DISPLAY, REFERENCES FOR APPROACH TO EXHIBITION SPACE. FOCUS ON A SOCIAL ASPECT OF MUSEUMS - FOR WHOM DO WE BUILD ART GALLERIES? CAN THEY ACT AS SOCIAL CONDENSER?

"I'm trying to make a very clear distinction between the act of painting and the picture - and my problem, or my interest, is to see how these two things (that are contrary and belong to different universes) actually converge and can be antagonistic. For a while my aim was to push the image into the painting to the point where the picture almost disappears. But I quite enjoy this clash between picture and painting. And, broadly speaking, the picture is what you see when, for instance, you look at a painting by Titian from a distance of some thirty feet. You can see the picture perfectly. What you've got is a beautiful postcard. Which is probably what the patron commissioned. [...] if you go and look at Titian from three feet away, then you no longer see the picture, you see the painting."

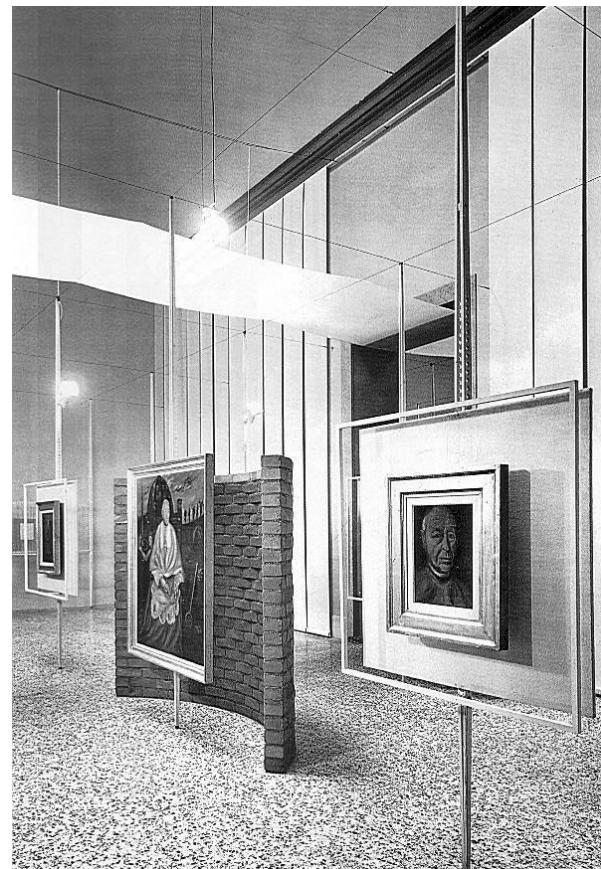
Walter Swennen on his exhibition *Tambula malembe*, 2018



Display by Franco Albini for the exhibition "Scipione e del Bianco e Nero", Pinacoteca di Brera, Milan, 1941 ©Fondazione Franco Albini



Display by Franco Albini for the exhibition "Scipione e del Bianco e Nero", Pinacoteca di Brera, Milan, 1941 ©Fondazione Franco Albini



Display by Franco Albini for the exhibition "Scipione e del Bianco e Nero", Pinacoteca di Brera, Milan, 1941 ©Fondazione Franco Albini



Franco Albini, interior gallery of Palazzo Bianco, Italy, 1950-4

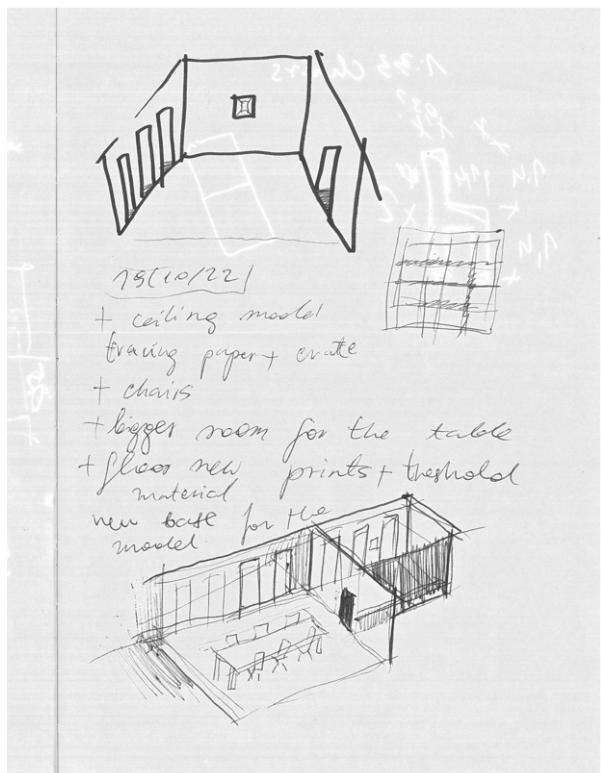
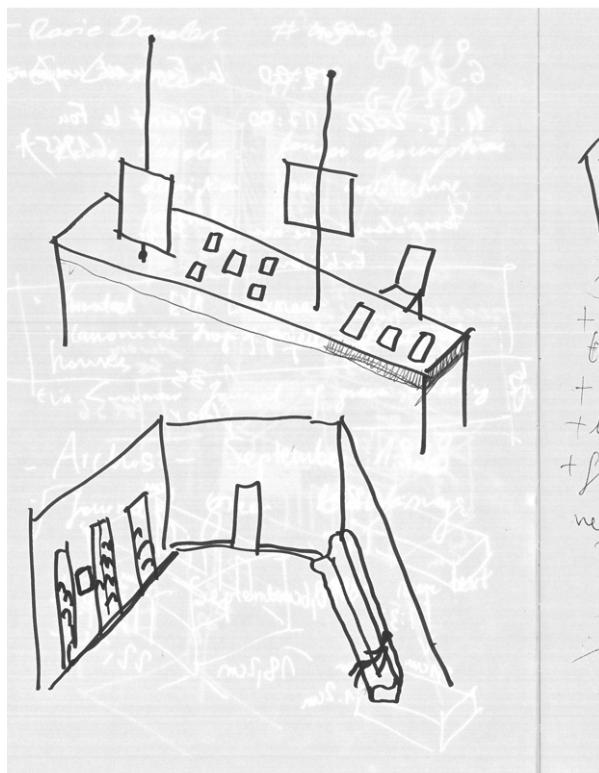
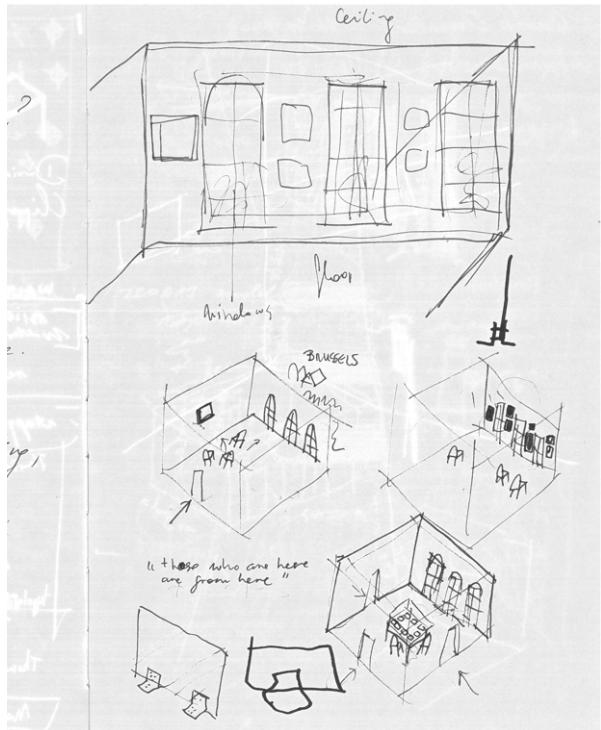
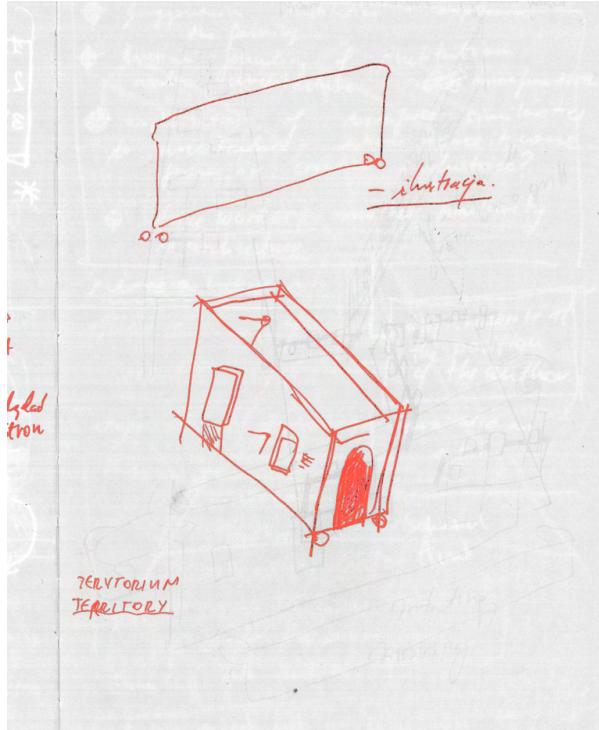


Peggy Guggenheim seated on a Correalist rocker, Surrealist Gallery, Art of This Century, New York, c. 1942.

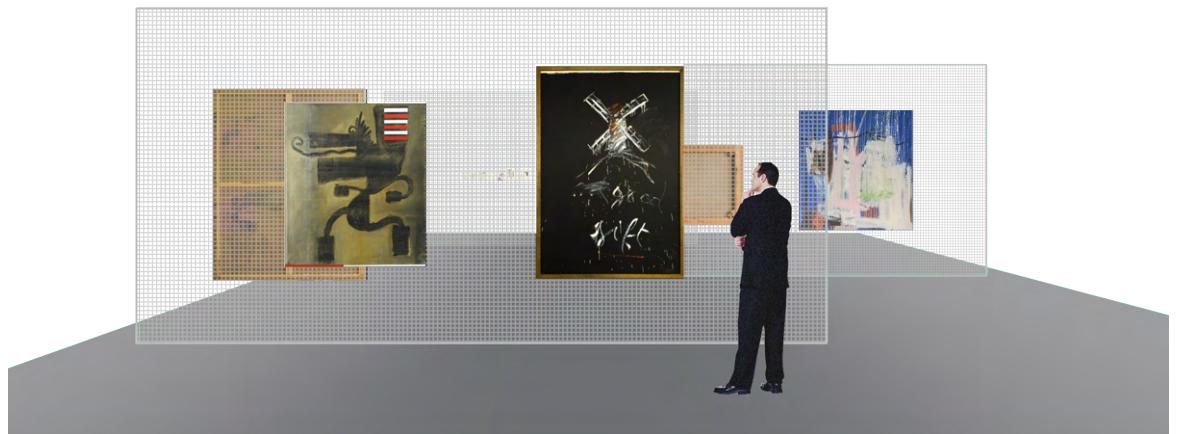


Exhibition 'Experimental Group' (Cobra), designed by Aldo van Eyck, Stedelijk Museum, Amsterdam, 1949. Photo Stedelijk Museum

Smaller paintings were hung either high or very low, creating a dynamic overall spatial composition reminiscent of De Stijl aesthetics, but also forcing the audience to literally take a different view of contemporary art. A final striking gesture by Van Eyck to work with the scale of the large rooms and the relatively modest character of the artworks was the use of low, horizontal platforms, made out of plain planks. Prints and drawings were laid out on these in various configurations. The platforms were painted either black or white (although a proper source for the correct shades is missing; we only have a few black and white photos as archival evidence), they could be grouped into bigger elements.



EXERCISING DISPLAY STRATEGIES
IDEA OF TRANSPARENT INSTITUTION
EXHIBITION AS PUBLIC SPACE
AMBIGUOUS CHARACTER OF THE ROOM
POSSIBILITY TO OBSERVE THE WHOLE COLLECTION



First collages made to explore the idea of paintings being a sculptural objects

“Politics of Art: Contemporary Art and the Transition to Post-Democracy”

Reading Response

Hito Steyerl is an artist, cultural critic, filmmaker, writer and professor. What is more, she is internationally considered to be an artist concerned with politics, economics and critique of post-democratic power influencing the art world. Her text is definitely an attack on contemporary art, exposing its weaknesses and dark origins. Contemporary art feeds itself on the capitalist dependencies and is being used as a tool in the hands of upper class and oligarchs to distribute and construct power. It brings gentrification, pollution and consumptionism, which makes it look almost like some sort of contemporary civilization plagues. Indeed, contemporary art has spread globally, very often ignoring local cultural influences.

The question how the art sustains itself is one of not very widely-discussed topics. There is certainly a dichotomy between (especially) politically engaged art criticising existing dependencies between the oppressed poor and rich, and the omnipresence of sponsorships of the same artists by tycoons or unethical companies. The art venues, if not entirely founded, are usually sponsored by uncertain sources coming from politicians, oligarchs, and nouveaux riches. Russia, for instance, is one of the countries where private galleries thrive, being funded by fortunes accumulated after the collapse of communism. Venues such as Garage Museum of Contemporary Art in Moscow or newly emerged GES-2 commissioned by billionaire Leonid Mikhelson invite the broad public to engage with contemporary art and culture.

What is more, architecture plays undeniably a big role in the spectacle of creating contemporary art hubs. The abovementioned Garage Museum of Contemporary Art designed by Rem Koolhaas (The Netherlands) or GES-2 cultural centre by Renzo Piano (Italy) are only one of the examples of col-

laborating with globally known architects preferred by oligarchs instead of local architects. Another very interesting and obvious example, also brought by the author, is the Guggenheim museums franchise. The Guggenheim family made a fortune in the smelting industry in the beginning of the twentieth Century. After World War I, they became philanthropists and art promoters. The Guggenheim art museums are currently one of the most famous cultural institutions in the world with venues around the globe: New York, Abu Dhabi, Bilbao and Venice. One Tycoon family controls not only the content in terms of art, but also in terms of architecture – each building of the museums is yet another “jewel” in their global crown, including architects’ names such as Frank Gehry or Frank Lloyd Wright.

The similarity between architecture and art doesn’t end on just being a tool of powerful people. The non-discussed unpaid labour problem is yet another flaw in these two fields. Steyerl claims that art is the industry with the most unpaid labor around, which makes it shamefully similar to the history of unpaid, long-lasting internships at the architectural offices. One may ask is it all worth in the name of the “beauty” that these two disciplines are supposed to bring to the world.

The question is though: to what extent art (and architecture) can tolerate being a puppet of powerful people? In the documentary produced on 2021 about the above mentioned GES-2 cultural centre in Moscow, Renzo Piano claims that “beauty produces better people”. Perhaps the role of an artist (and the architect) is to balance in this grey zone, in between institutional, capitalism critique and looking for support among the criticised ones.

¹ <https://www.learningtogive.org/resources/guggenheim-family>

² GES-2. Russia: Moscow Film Commission, 2021



frame from GES-2 Documentary, directed by Nastia Korkia, Russia, Italy, 2021, 77'



"I'm trying to make a very clear distinction between the act of painting and the picture - and my problem, or my interest, is to see how these two things (that are contrary and belong to different universes) actually converge and can be antagonistic. For a while my aim was to push the image into the painting to the point where the picture almost disappears. But I quite enjoy this clash between picture and painting.

And, broadly speaking, the picture is what you see when, for instance, you look at a painting by Titian from a distance of some thirty feet. You can see the picture perfectly. What you've got is a beautiful postcard. Which is probably what the patron commissioned. [...] if you go and look at Titian from three feet away, then you no longer see the picture, you see the painting."

Walter Swennen on his exhibition Tambula malembe, 2018

first there was only grass, then there began to be stones in the middle of the grass, then there were a few more stones and it became like a paved, grassy walkway, while on your left, the slope of the ground began to resemble, very vaguely, a low wall, then a wall made of crazy paving. Then there appeared something like an open-work roof that was practically indissociable from the vegetation that had invaded it. In actual fact, it was already too late to know whether you were indoors or out. At the end of the path, the paving stones were set edge to edge and you found yourself in what is customarily called an entrance-hall, which opened directly on to a fairly enormous room that ended in one direction on a terrace graced by a large swimming-pool. The rest of the house was no less remarkable, not only for its comfort, its luxury even, but because you had the impression that it had slid on to its hillside like a cat curling itself up in a cushion.

The punch line of this anecdote is as moral as it is predictable. A dozen more or less similar houses were scattered through the surrounds of a private golf club. The course was entirely closed off. Guards who it was all too easy to imagine as being armed with sawn-off shotguns (I saw lots of American movies in my youth) were on duty at the one entrance gate.

Staircases

We don't think enough about staircases.

Nothing was more beautiful in old houses than the staircases. Nothing is uglier, colder, more hostile, meaner, in today's apartment buildings.

We should learn to live more on staircases. But how?

Walls

'Granted there is a wall, what's going on behind it?'

Jean Tardieu

I put a picture up on a wall. Then I forget there is a wall. I no longer know what there is behind this wall, I no longer know there is a wall, I no longer know this wall is a wall, I no longer know what a wall is. I no longer know that in my apartment there are walls, and that if there weren't any walls, there would be no apartment. The wall is no longer what delimits and defines the place where I live, that which separates it from the other places where other people live, it is nothing more than a support for the picture. But I also forget the picture, I no longer look at it, I no longer know how to look at it. I have put the picture on the wall so as to forget there was a wall, but in forgetting the wall, I forget the picture, too. There are pictures because there are walls. We have to be able to forget there are walls, and have found no better way to do that than pictures. Pictures efface walls. But walls kill pictures. So we need continually to be changing, either the wall or the picture, to be forever putting other pictures up on the walls, or else constantly moving the picture from one wall to another.

We could write on our walls (as we sometimes write on the fronts of houses, on fences round building sites and on the walls of prisons), but we do it only very rarely.

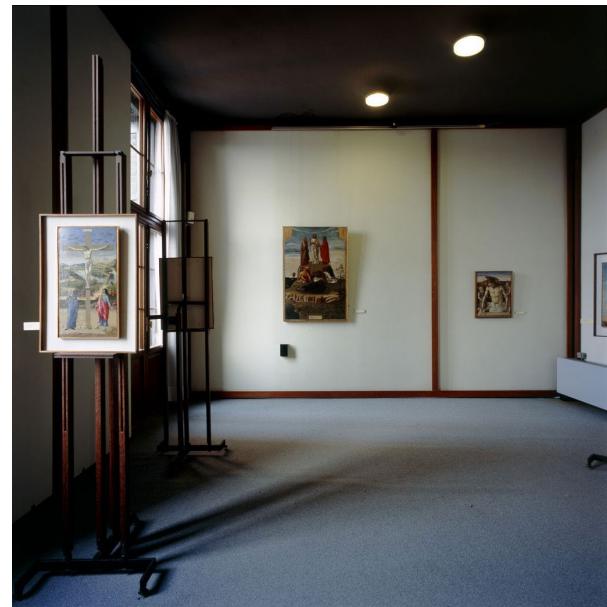
Perec, Georges. *Species of Spaces and Other Pieces: Essays*. London: Penguin Books, 1997.



Franco Albini and Franca Helg, Palazzo Bianco, Genoa, 1949-51. Photo by A. Villani & Figli. Fondazione Franco Albini



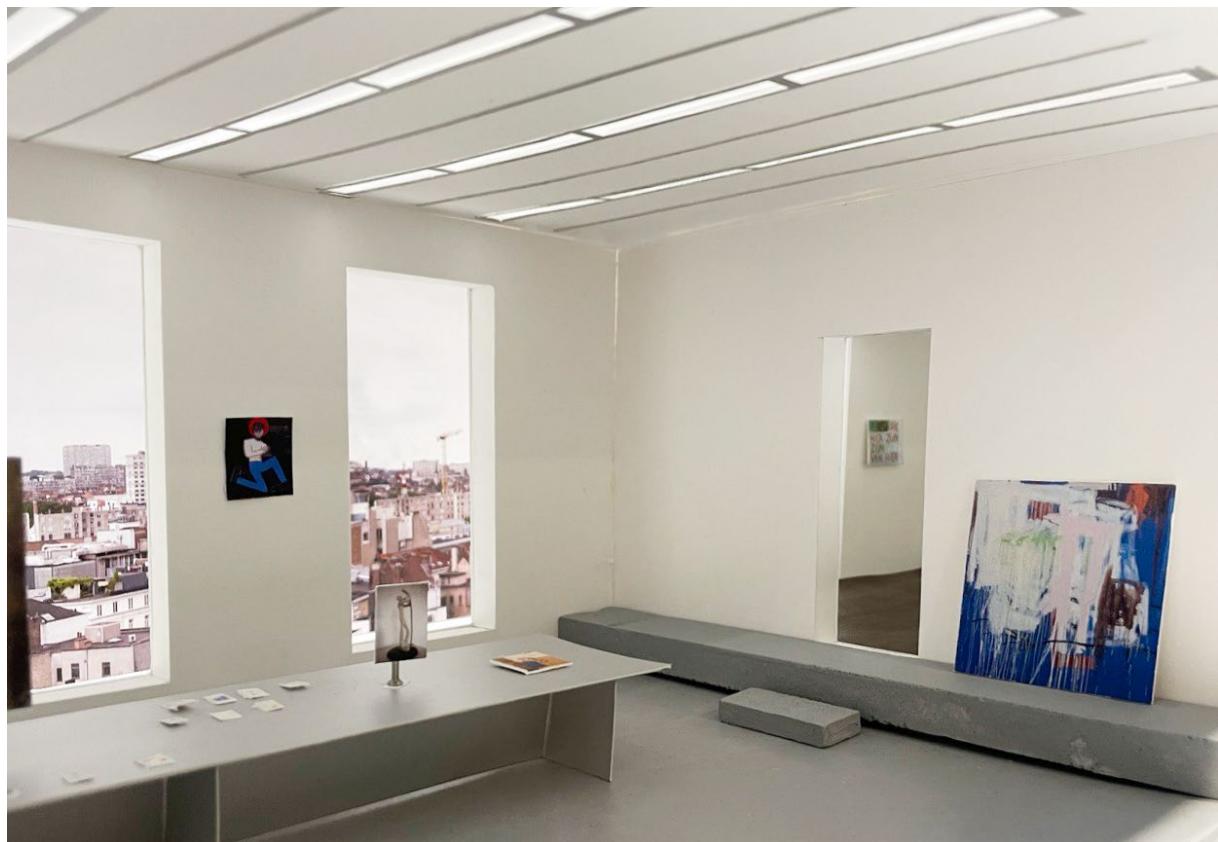
Franco Albini and Franca Helg, Palazzo Rosso, Genoa, 1952-62. Painting Santa Francesca Romana by Giovanni Antonio Galli. Fondazione Franco Albini.

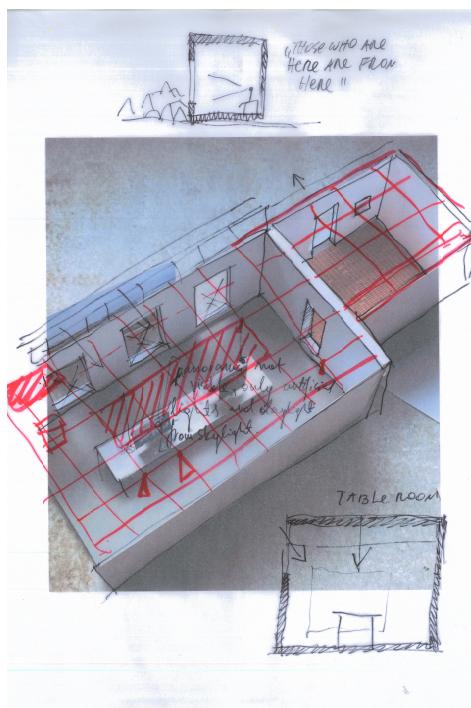


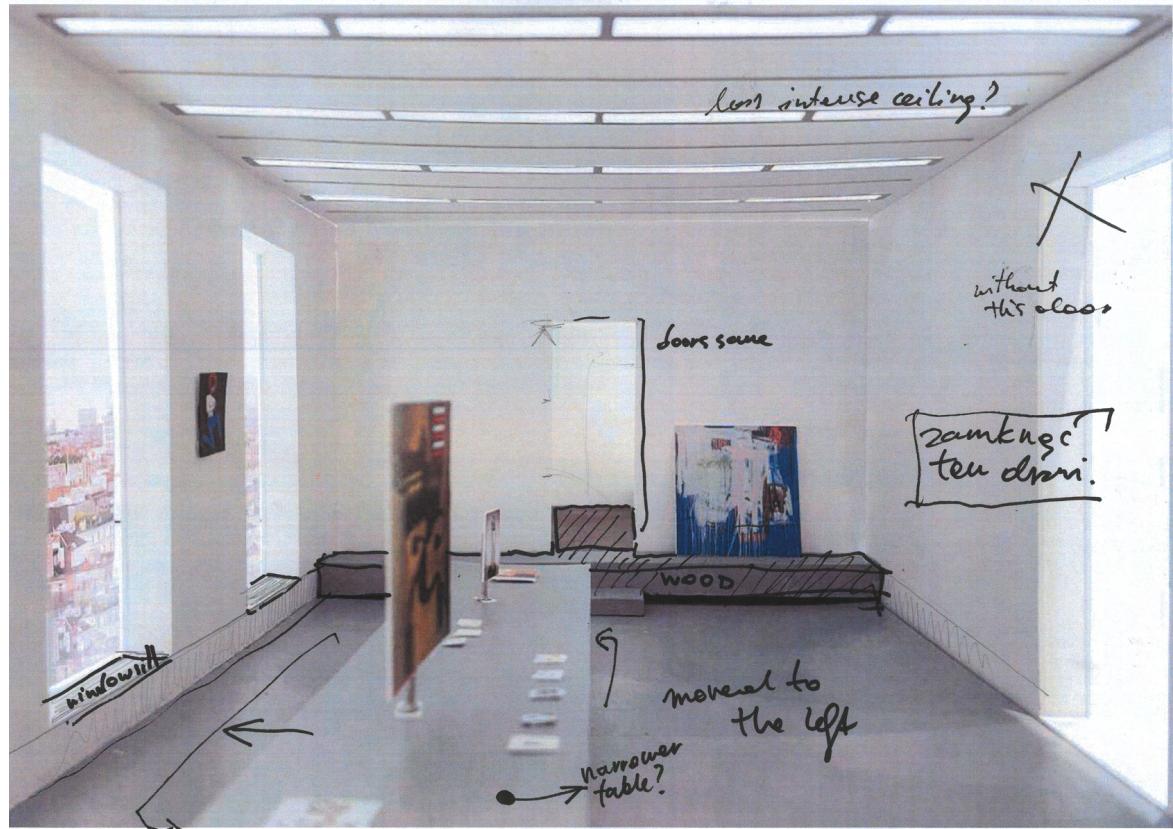
Carlo Scarpa. Museo Correr, Venice, 1957-60. Bellini Room: paintings Crucifixion and Transfiguration by Giovanni Bellini. Photo: Gianantonio Battistella. CISA A. Palladio, Vincenza.



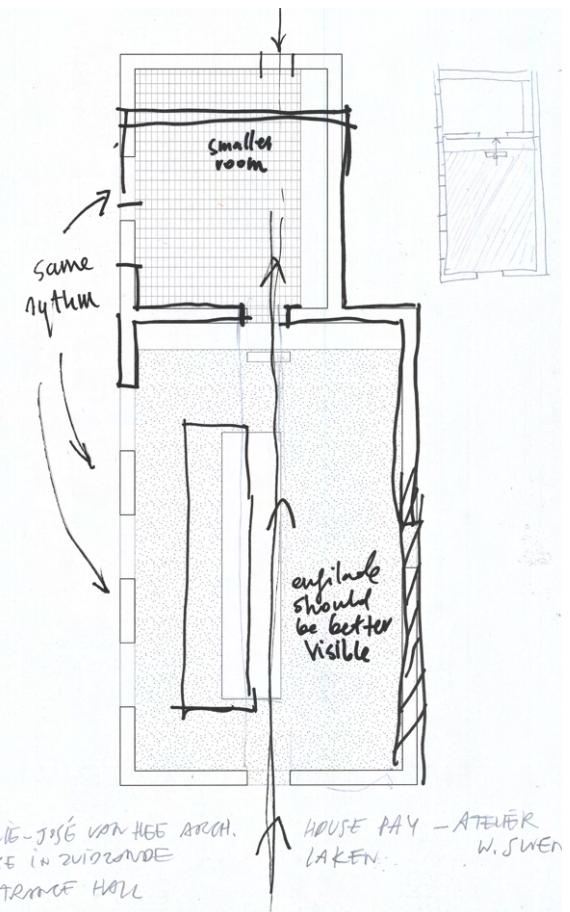
Franco Albini, interior gallery of Palazzo Bianco, Italy, 1950-4



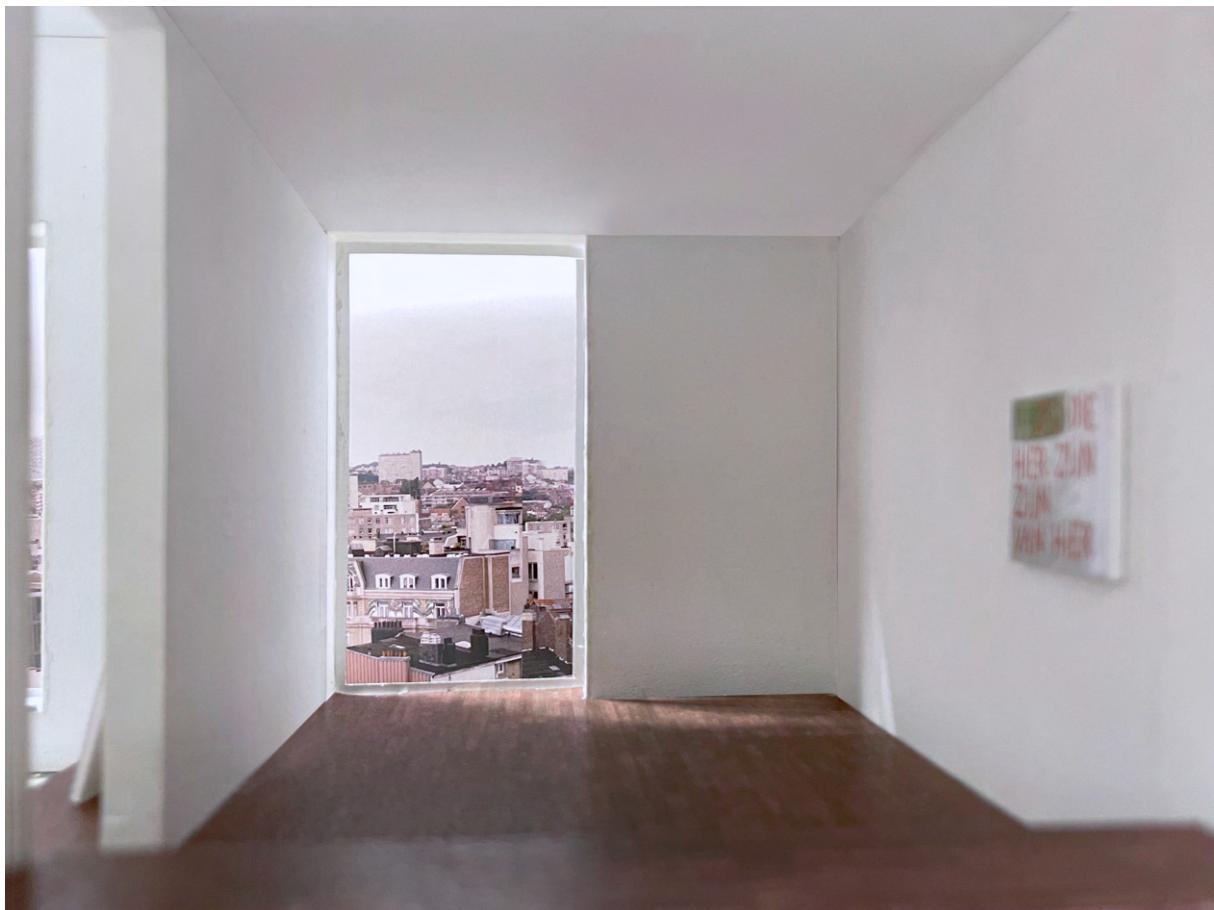
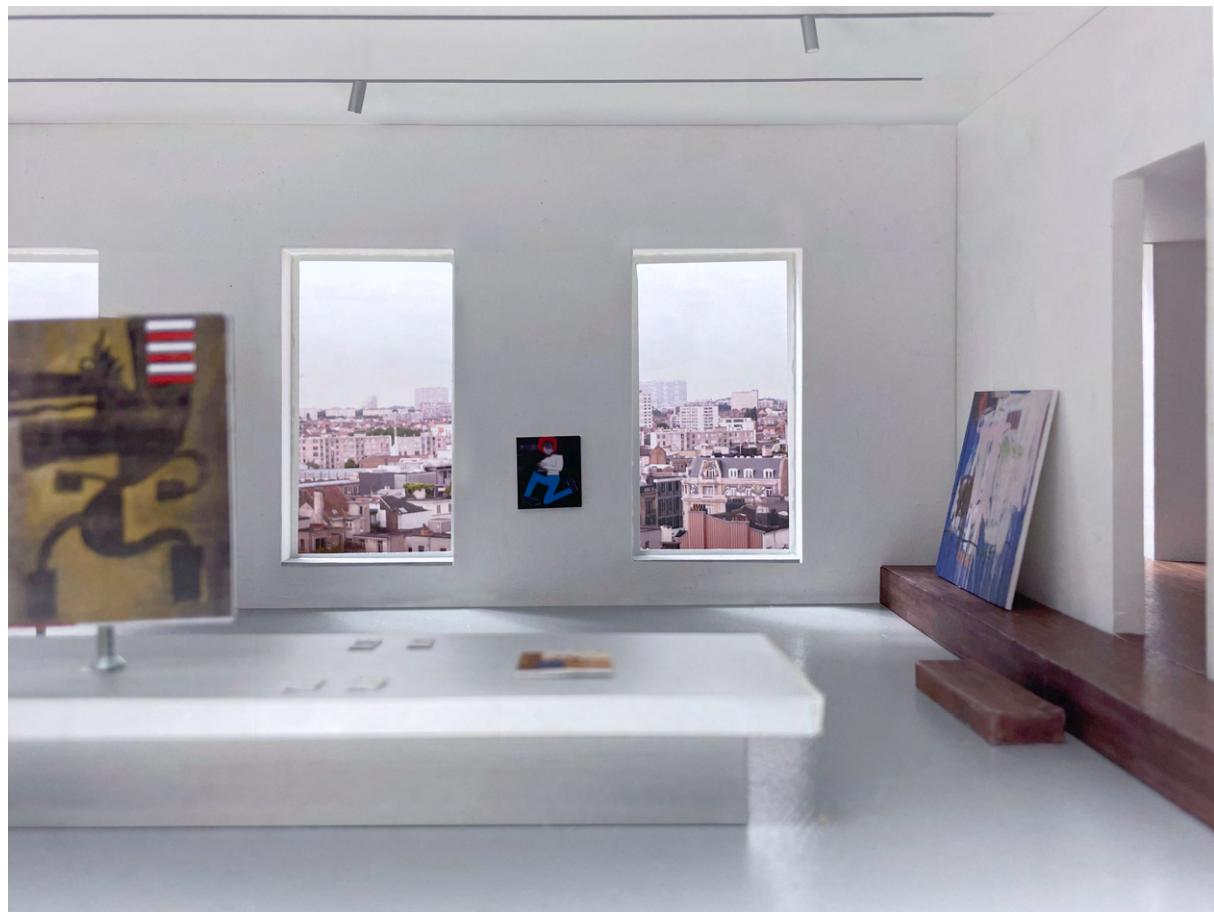


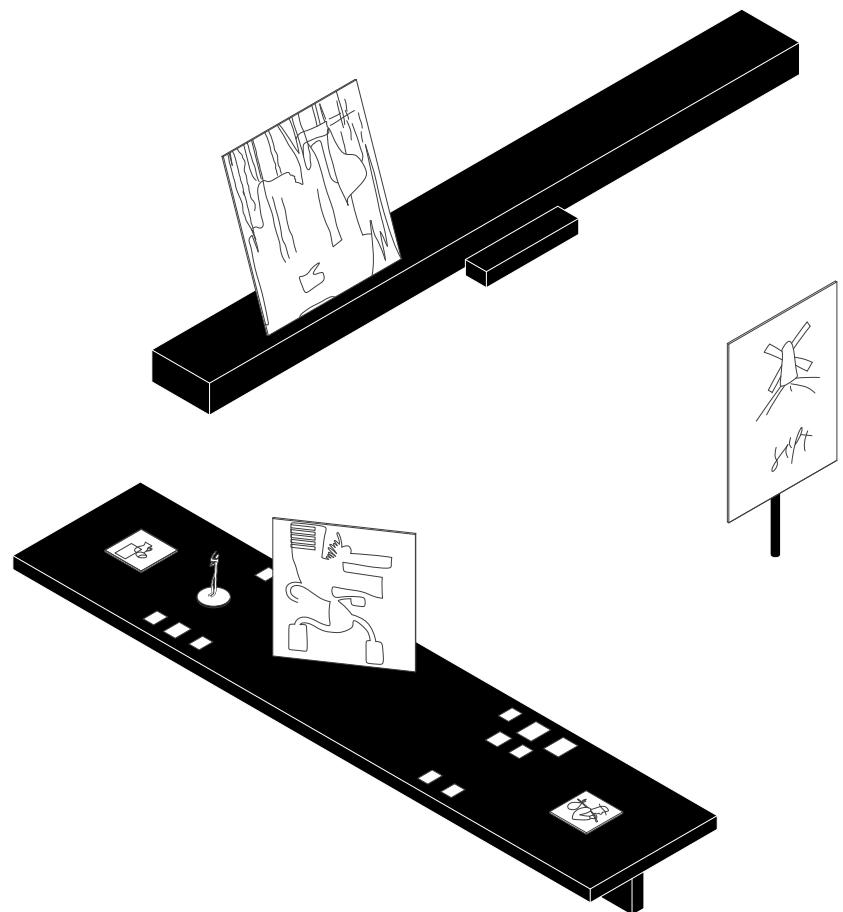


PERFECTING IDEAS
CEILING QUESTION - OLD
ONE LOOKS LIKE OFFICE
SPACE?
CHANGING PROPORTION
OF THE ROOMS
CONCRETE FLOOR /
WOOD BENCH ?
BENCH POSITION
BENCH ACTING LIKE AN
EXHIBITION PODIUM









Walter Swennen

Spatial Ensemble

Walter Swennen (1946) is a Belgian painter that works and lives in Brussels. Formerly a poet interested in psychoanalysis, became a painter in 1980s. He believes in total autonomy of the artwork and its existence as a three-dimensional objects. Swennen takes inspiration in the everyday life and he emphasizes clearly the distinction between the act of painting and the picture - which belong to a different universes.

In my proposal of the Walter Swennen spatial ensemble, I delved into exploring the idea of a painting being a sculptural object. According to correalist beliefs of Frederick Kiesler, the paintings (or other pieces of art) inhabit the space and are creating a specific relation to it.¹ Treating paintings as objects rather than flat pictures allows to engage a special relationship between the viewer and the painting, but also helps the viewer to acknowledge and appreciate the spatial qualities of the exhibition room. The two rooms house the whole collection of the museum. The rooms, connected with enfilade, differ from each other in proportions and size. As Barbara Coutinho and Ana Tostoes argue in their article “The Role Of Architecture In An Engaging And Meaningful Experience Of The Physical Exhibition”, the reason for visiting an exhibition is no longer due to a desire to see a specific artwork, but rather to experience a presence of a self in a specific, significant space. Therefore, simple benches in both rooms serve not only as a place to sit and spend time, but also to exhibit the artwork. Furniture and exhibition backgrounds blend with each other, creating a potential public space.



Fig. 6 (above): References:
Exhibition 'Experimental Group' (Cobra), designed
by Aldo van Eyck, Stedelijk Museum, Amsterdam,
1949.

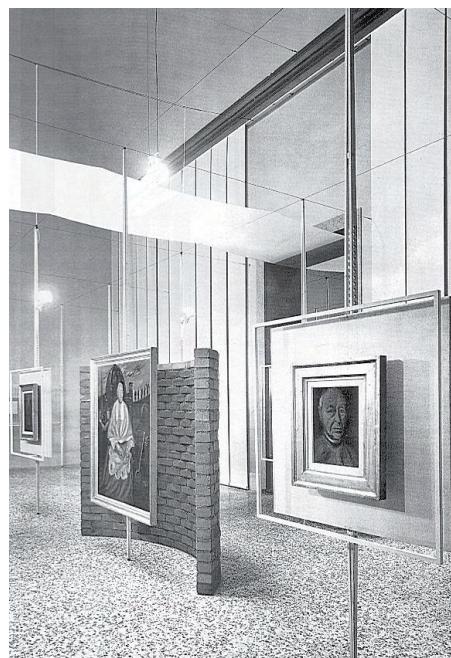
Photo Stedelijk Museum

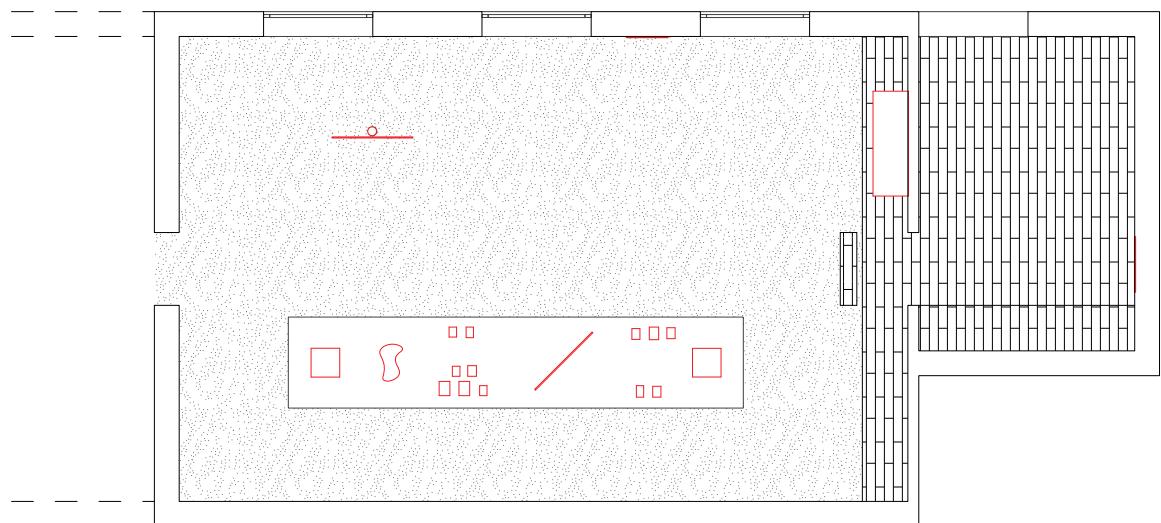
1 “Frederick Kiesler's Correalism in Contemporary Art.” Designblog RSS, October 17, 2017. <https://designblog.rietveldacademie.nl/?p=64207>.



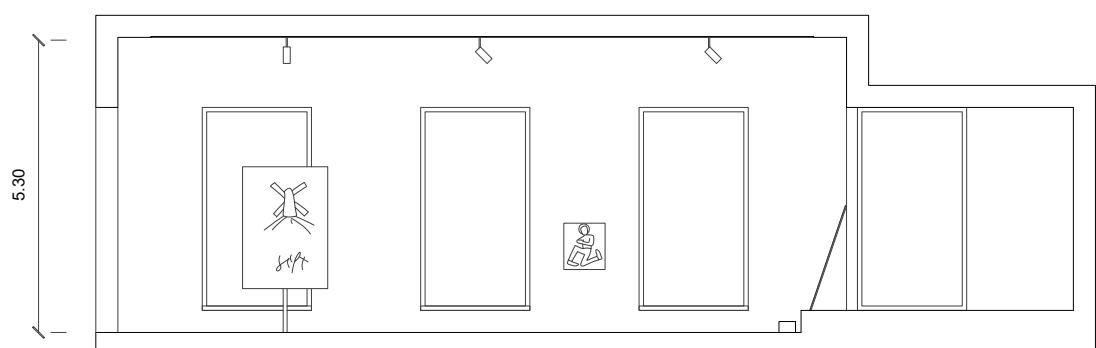
Fig. 7 (above):
References: Peggy Guggenheim seated on a Correalist rocker,
Surrealist Gallery,
Art of This Century,
New York, c. 1942.

Fig. 8 (below): References:
Display by Franco Albini
for the exhibition “Scipione
e del Bianco e Nero”,
Pinacoteca di Brera, Milan,
1941
©Fondazione Franco
Albini



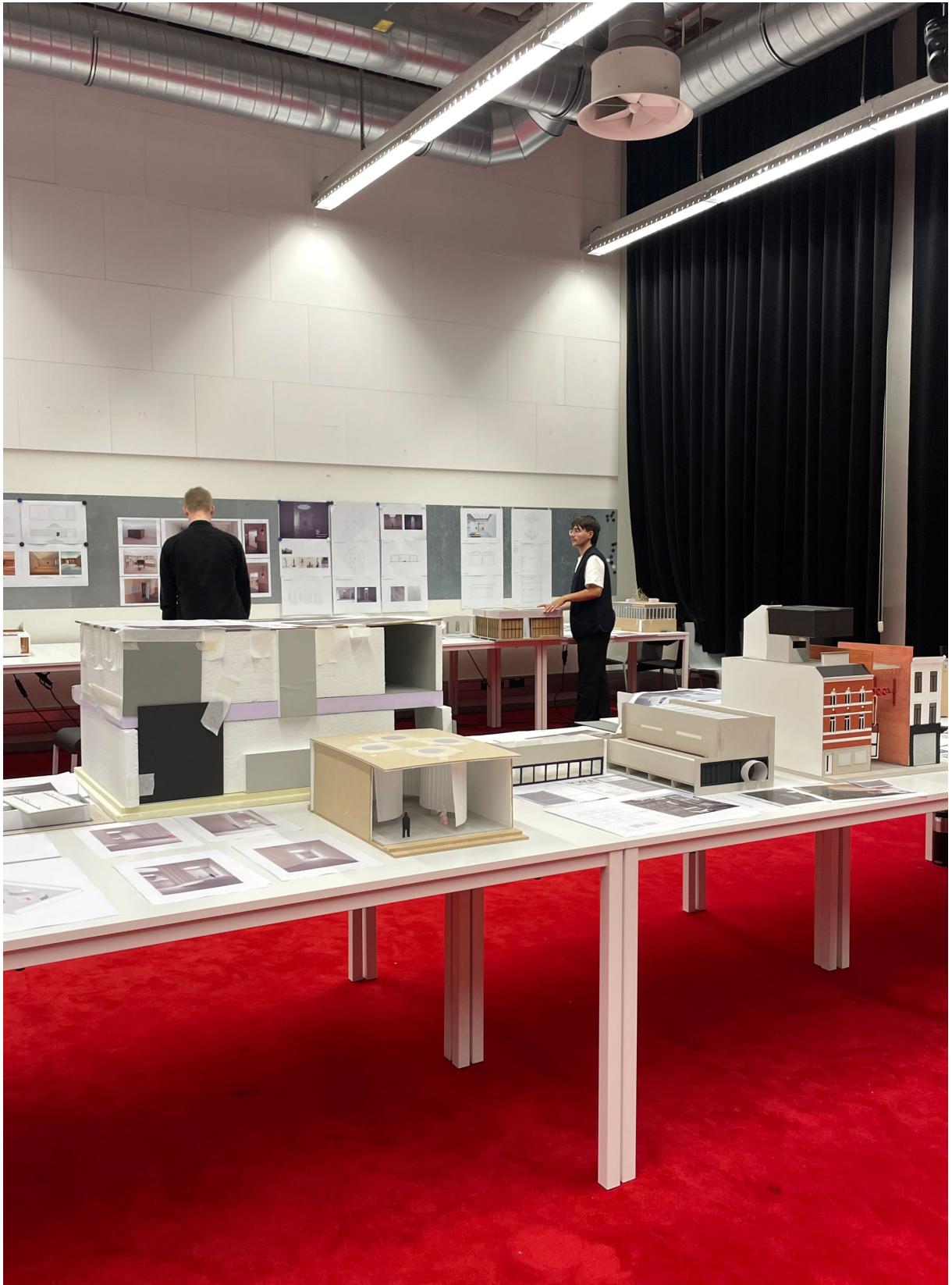


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Museum as urban space

Individual Statement | Dagna Dembiecka

During the last couple of months, I was delving into ideas of not only how to exhibit art, but also what a museum means in contemporary society as an institution engaging broadly with the public. What is the role and purpose of museum institutions in contemporary society? What architectural form would be ideal for such a typology? And simply: what is a good museum?

M HKA in Antwerp has an interesting history, having its roots in an anti-institutional approach reaching further than the 1980s when it opened in its current form. Being described as “Kunsthalle with a collection” in its beginnings continues to claim their experimental approach to the notion of a museum institution. M HKA wants to both mark its importance within museum institutions and continue its anti-museum approach. It is also clear that public outreach is an important element for the organization. Therefore, the aspect of a museum as an accessible urban space could potentially become a leading notion of the project.

Centre Pompidou

In recent decades museums became not only places to contemplate art, but also places to hang out, work or even shop. The case studies conducted by our studio during the last two months prove that the museum typology in recent decades started resembling a versatile, vibrant public space rather than a monothematic institution that just showcases its collection. A very illustrative example of an institution radically oriented towards the public is Centre Pompidou in Paris. Designed by Richard Rogers and Renzo Piano in a hi-tech style, Pompidou opened its doors to the public in 1977. Since half of the plot was given to the vast public outdoor space (Fig.1), the building had to be tall enough to fit around 75 000 square meters of functional space.¹ From the vast program of the museum, the permanent collection of the Musée national d'art moderne takes only 12,210 square meters. 5 900 square meters are devoted to temporary exhibitions, whereas the rest of the space is taken by a huge public

library (Fig.2), cafes, bookstore, performance theatre, conference room and screening rooms.²



Fig.1 Interior view of public library fully accessible to everyone, 1977.
source: atlasofplaces.com/architecture/centre-pompidou/,
photo by Bernard Vincent



Fig.2 View on the Piazza and entrance to Centre Pompidou.
source: <https://www.atlasofplaces.com/architecture/centre-pompidou/>

Museum Inside The Telephone Network

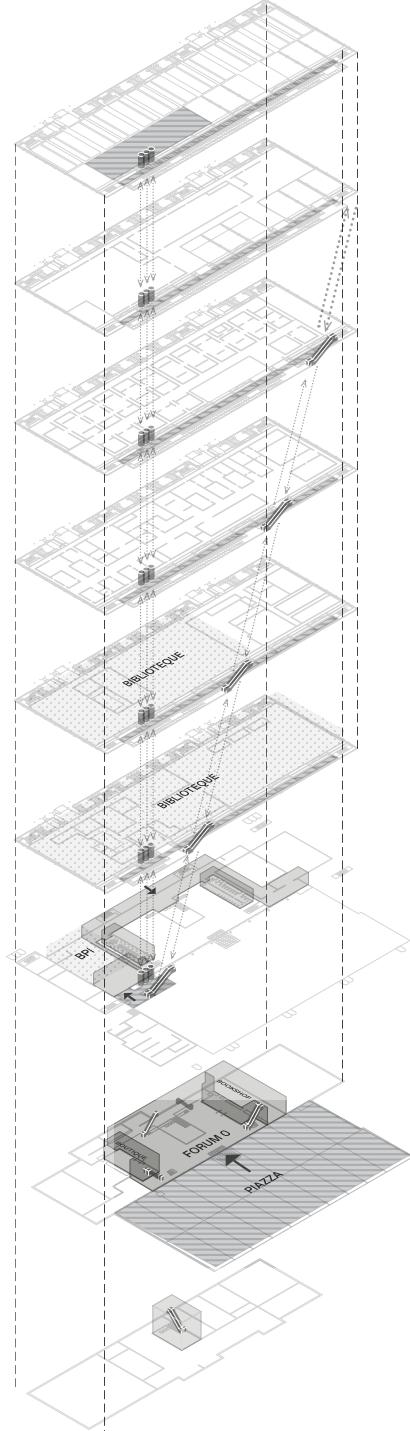
Museums as a public spaces paradoxically gained even more significance during COVID-19 times (from 2020) when it became apparent more clearly than ever before that art can be accessed online as well.³ This caused a certain detachment of art content from the place where it is exhibited. Art is not the only reason to visit the museum anymore since the content can be accessed through different channels. Although I don't believe that looking at art online can replace a physical visit to the art space, I could see potential and a certain freedom to experiment with the form of architectural spaces of museums, so they can serve more purposes than exhibiting art. Nonetheless, the idea to divest museums of physicality didn't start just in recent years. In 1991, the experimental exhibition “The Museum Inside The Telephone

1 <https://www.centre-pompidou.fr/en/collection/our-building>

2 Ibid.

3 Levin, Rachel B. “Museums Brought Art to Your Smartphone. Are Digital Exhibits Here to Stay?” USC News, July 22, 2021. <https://news.usc.edu/trojan-family/virtual-art-museum-tours-exhibitions-after-covid-pandemic/>.

Network" took place. The visitor could use the buttons of the phone to create melody, listen to sound art pieces, download artworks on their computer or receive them by fax as well as listen to some live performances.⁴ Such an interesting choice to exhibit art was an attempt to widen the horizons of cyberspaces. However, it also questioned the traditional notion of a museum as a physical



space and opened possibilities for speculation

⁴ ICC: Intercommunication'91 "the museum inside the telephone network". (n.d.). Retrieved November 9, 2022, <https://www.ntticc.or.jp/en/exhibitions/1991/intercommunication-91-the-museum-inside-the-telephone-network/>

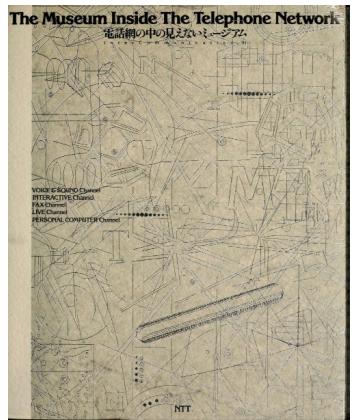
about what the actual museum building can be. As a result of liberating them from purely exhibiting function, museums as public spaces become extensions of the city, forums to discuss, learn, play, spend time and educate themselves.



Fig.3 (above): "The Museum Inside The Telephone Network" exhibition, 1991
source: openculture.com

Fig. 4 (on the right): "The Museum Inside The Telephone Network" exhibition, 1991
source: openculture.com

Fig.5 (on the left): analysis of publicly accessible components of Centre Pompidou. The accessible amenities include the rooftop, public library, forum which includes the cafe, bookstore, ticket office.



Dichotomic Nature of the M HKA Institution

There is a fundamental contradiction in the M HKA's intentions. As a young contemporary art institution, it seems to understand that more is expected now from a museum. Its initial anti-museum approach is still visible in the current narration of the institution. However, as a world-level museum, it also needs appropriate architecture to mark its presence in the Belgian art world as well as to host its constantly growing collection. Therefore, there comes an interesting question: how to soften the institutional character of a new building of M HKA? In my opinion, the dichotomic nature of this institution allows for a certain level of creative speculation about the shape of the future cultural institution. I believe that challenging the notion of traditional institutions and imagining how the building could function in a wider urban context are interesting questions that I would like to start with.



Chapter III

Antwerp

Brussels

M HKA

Bird's-eye view of Antwerp from the south in 1572, *Antverpia nobile in Brabantia oppidum*, engraving by Frans Hogenberg. CITADEL OF ALVA 1572 @ History of the Gedempte Zuiderdokken and surrounding constructions



M HKA MUSEUM FOUR COMPONENTS

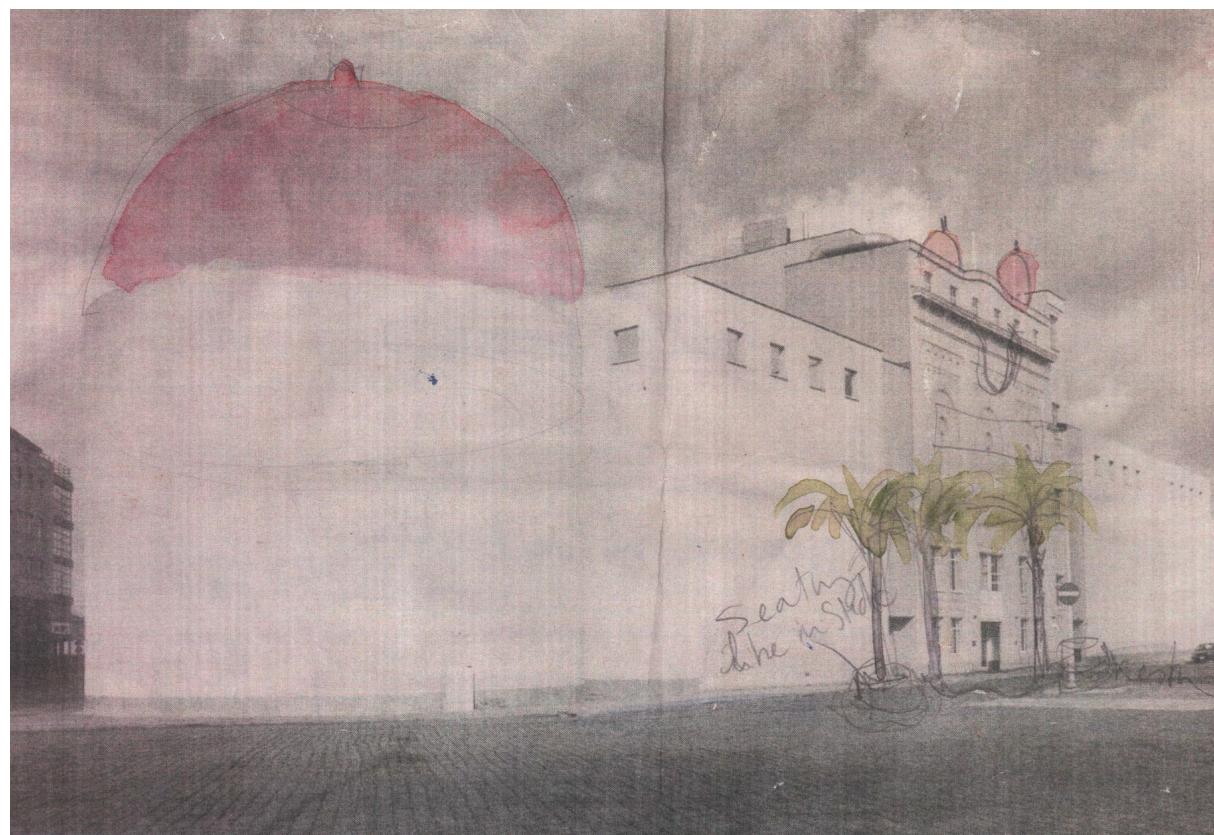
THE COLLECTION	LIBRARY/ARCHIVE	EXHIBITION	FORUM
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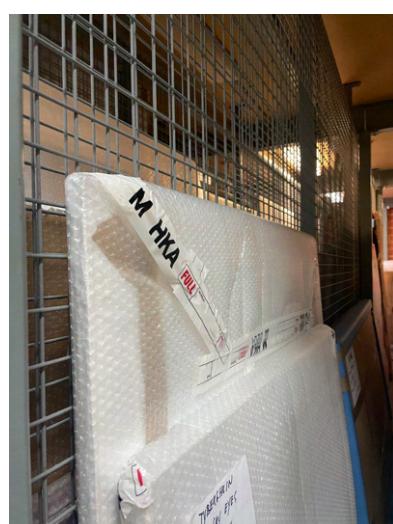
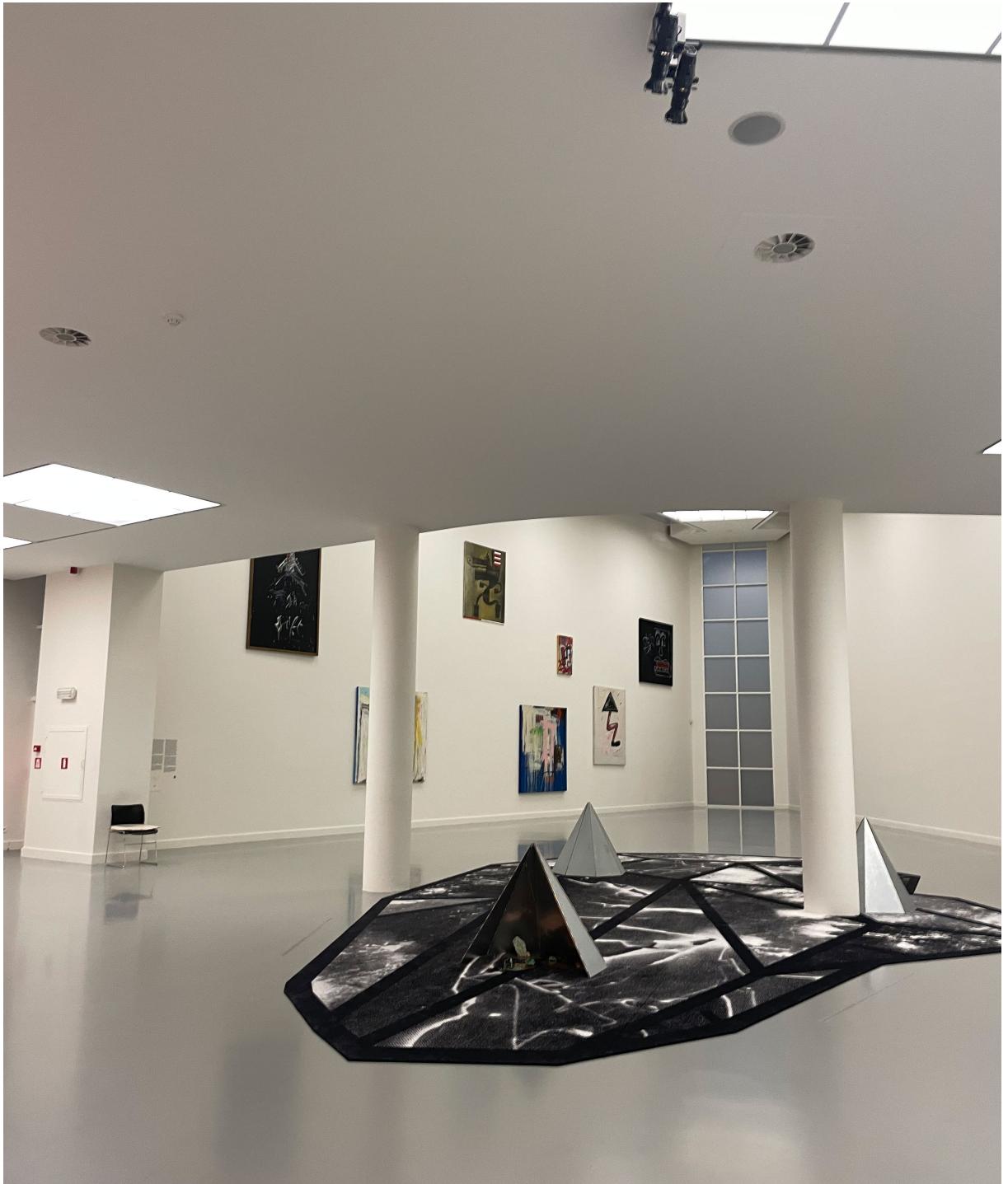
The backbone of the collection component is a permanent or slowly changing collection display. It is where the collection is shown and embedded in a historiographic narrative.

The exhibition component is a platform that can receive a seasonal and rapidly changing exhibition programme.

The library/archive component supports the institution's research activity and is the most intimate public space. It comprises the museum's former library and the ICC documentation centre. As a research infrastructure, it should support the further development of the Centre for Art Archives.

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





Museum in beweging

Etel Adnan, Marcel Broodthaers, Lili Dujourie, Marlène Dumas, Jimmie Durham, Andrea Fraser, Yang Fudong, Shilpa Gupta, Dorothy Iannone, Ilya & Emilia Kabakov, Nikita Kadan, Yayoi Kusama, Taus Makhacheva, Gordon Matta-Clark, Hana Miletic, Laure Prouvost, Walter Swennen, Jos de Gruyter & Harald Thys, Otobong Nkanga, Nicola L, Anne-Mie Van Kerckhoven, Allan Sekula, Nicolás Uriburu, Haegue Yang.

NL

Terwijl de collectie oude en moderne kunst van Vlaanderen terugkeert naar het gerenoveerde KMSKA (Koninklijk Museum voor Schone Kunsten Antwerpen), maakt de Vlaamse Gemeenschap zich op voor een tweede infrastructuurele sprong voorwaarts die het museumlandschap verder naar een internationale niveau tilt. Het regeerakkoord voorziet een nieuw gebouw voor het M HKA, waar ook de collectie hedendaagse kunst permanent zichtbaar zal worden binnen een consistent verhaal.

Parallel aan dit infrastructuuraanpak begint het M HKA met de voorbereiding van een inhoudelijke sprong. We nemen de feestelijke opening van onze zusterinstelling als symbolisch startpunt voor onze toekomstige uitdagingen. De artistieke- en collectieteams van het M HKA selecteerden samen twee dozen kunstenaars die volgens hen deel zouden kunnen uitmaken van onze referentiekaders. Sommigen zijn al kernkunstenaars binnen de collectie, anderen zijn kunstenaars die het museum graag in de collectie wil opnemen. Veel van de met het M HKA verbonden namen komen hier niet aan bod, omdat ze al een wezenlijk deel uitmaken van het referentiekader. De presentatie biedt zo 24 mogelijke stukken van een toekomstige puzzel, 24 internationale sleutelkunstenaars die later in het nieuwe hedendaagse kunstmuseum gepresenteerd kunnen worden, en de ambities op langere termijn weerspiegelen.

Museum in beweging kondigt hiermee een nieuw hoofdstuk aan voor de toekomst. De presentatie is vernoemd naar het gelijknamige boek dat handelt over de praktijk van musea voor hedendaagse kunst, dat is immers de specifieke uitdaging die zich nu stelt. Het M HKA zal zijn historiografie parallel aan het bouwproces verder onderzoeken. Gepresenteerd over twee verdiepingen, pakt het M HKA uit met een eerstelijke indicatieve aanzet, een oefening tot reflectie die zal verdergroeien met de vorm van het museum, gebouw en de toekomst van zijn collectie.

Activiteitenprogramma: Informatie over onze activiteiten en evenementen naast ons filmprogramma in De Cinema, vind je terug op onze website www.muhka.be.
Op ensembles.org le je een schat aan informatie over de tentoongestelde werken.

Avant-gardendag: Stadswandeling door de buurt en M HKA's rijke (ontstaane) geschiedenis terwijl we richting het nieuwe gebouw gaan.
Op ensembles.org vind je een rijk aan informatie over de tentoongestelde werken.

EN

As the Flemish fine arts collection finally regains its place in the extensively renovated KMSKA (Royal Museum of Fine Arts), the Flemish Community is also getting ready for the next infrastructural leap further raising the Flemish museum landscape to an international level. The coalition agreement of the government provides a new building for M HKA, that will enhance the visibility of the international collection of contemporary art and its location within a consistent narrative.

An infrastructure trajectory of this nature has to be accompanied by the preparation of the leap in terms of content. With this in mind, M HKA is complementing the grand reopening of its sister institution with a preview of what is to come, thus symbolically starting up this trajectory. The opening of this conversation consists of M HKA's artistic and collection teams collectively making a concise selection of two dozen artists, which they believe should become part of our frame of reference. Some of them are already strongholds within the collection, others are artists the museum is seeking to include in the years to come. Most of the usual suspects are absent precisely because they are already an acknowledged part of the reference frame. This major presentation thus offers 24 pieces of a future puzzle – 24 key international artistic figures – that may be presented later in the new Flemish contemporary art museum. Focusing on an expanded image of the museum's collection, the exhibition seeks to reflect its longer-term aspirations.

In this way, the presentation, titled *Museum in Motion*, signals the beginning of a new trajectory. It is named *Museum in Motion* after a key book on the particular praxis of contemporary art museums, as this is the specific reflection that will have to be undertaken. The museum will develop its historiography alongside this building process. Presented across both main floors of the museum, this first indicative prefiguration opens up a reflection that will continue as the new building takes shape.

Activity program: Information about our activities and events, as well as our film programme at De Cinema can be found on our website www.muhka.be.
On ensembles.org you can find a wealth of information about the exhibited works.

Avant-garde tour: City walk trough the area and M HKA's history as we walk towards the future museum.
Participation subject to registration via reservatie@muhka.be.

Le programme d'activités: Des informations sur le programme d'activités et notre programme cinématographique dans De Cinema peuvent être trouvées sur notre site Web www.muhka.be.
Sur ensembles.org, vous trouverez des trésors d'informations sur les œuvres exposées.

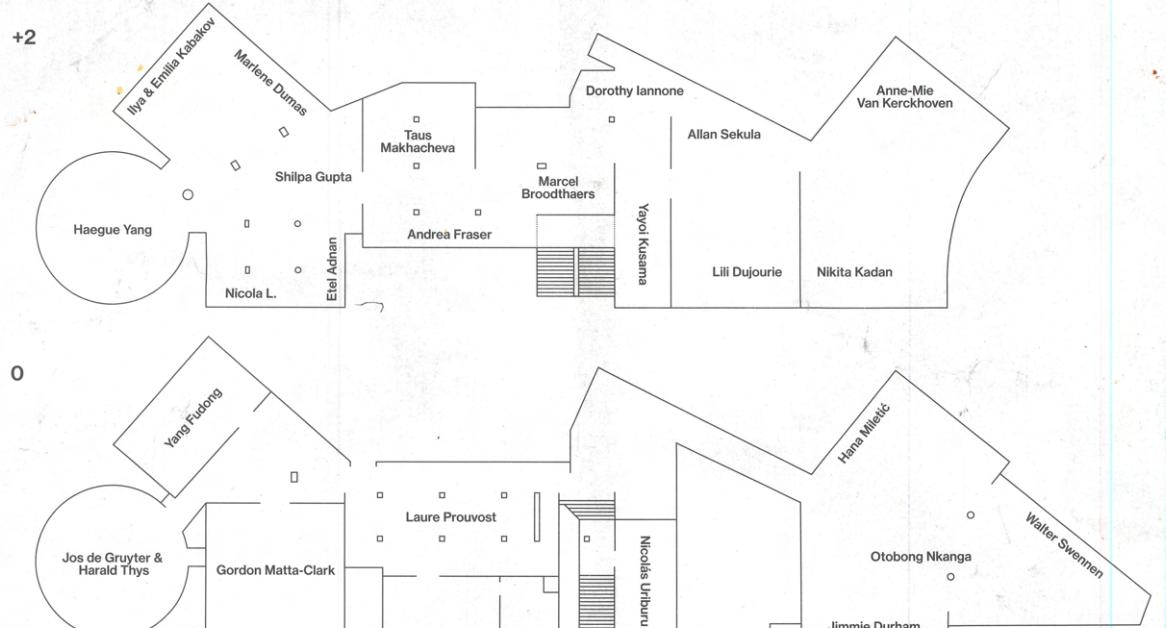
Promenade avant-garde:

Alors que la collection d'art ancien et moderne de la Flandre peut enfin retrouver le KMSKA (le Musée royal des Beaux-Arts d'Anvers) entièrement rénové, la Communauté flamande amorce le second bond infrastructurel en ayant qui élèvera le paysage muséal flamand à un niveau international. L'accord de gouvernement prévoit la construction d'un nouveau bâtiment pour le M HKA, ce qui augmentera la visibilité de la collection internationale d'art contemporain dans le cadre d'un récit cohérent.

Une telle trajectoire infrastructurelle s'effectue en parallèle d'une évolution du contenu. Comme point de départ symbolique pour ce parcours, le M HKA se joint à présent à l'inauguration festive de son institution soeur par une évocation de ce défi qui l'attende. Les équipes artistiques et les responsables des collections du M HKA ont conjointement sélectionné deux douzaines d'artistes qui, selon ces personnes, pourraient faire partie de nos cadres de référence artistiques. Certaines sont déjà des figures majeures de la collection, d'autres sont des artistes dont le musée aimerait intégrer des œuvres dans sa collection. Bon nombre de noms rattachés au M HKA en sont absents, puisqu'ils et elles font déjà partie par essence du cadre de référence. La présentation offre ainsi 24 pièces d'un futur puzzle – 24 éminentes figures artistiques qui pourraient être exposées dans le nouvel édifice du musée d'art contemporain. En mettant l'accent sur l'image étendue de la collection du musée et sa cohérence, cette exposition reflète ses ambitions à long terme.

La présentation *Musée en mouvement* annonce ainsi une nouvelle trajectoire et l'amorce d'une discussion sur l'avenir. Le titre fait référence à l'ouvrage éponyme qui traite de la pratique très en vue de musées d'art contemporain, ce qui constitue le défi spécifique qui se pose à présent. Le musée développera son historiographie en parallèle du processus de construction. Présentée aux deux premiers étages du musée actuel, on pourra d'ores et déjà y voir une préfiguration indicative de cette réflexion qui se poursuivra à mesure que le nouveau bâtiment prendra forme.

CHAPTER III: ANTWERP, BRUSSELS



ELS, M HKA



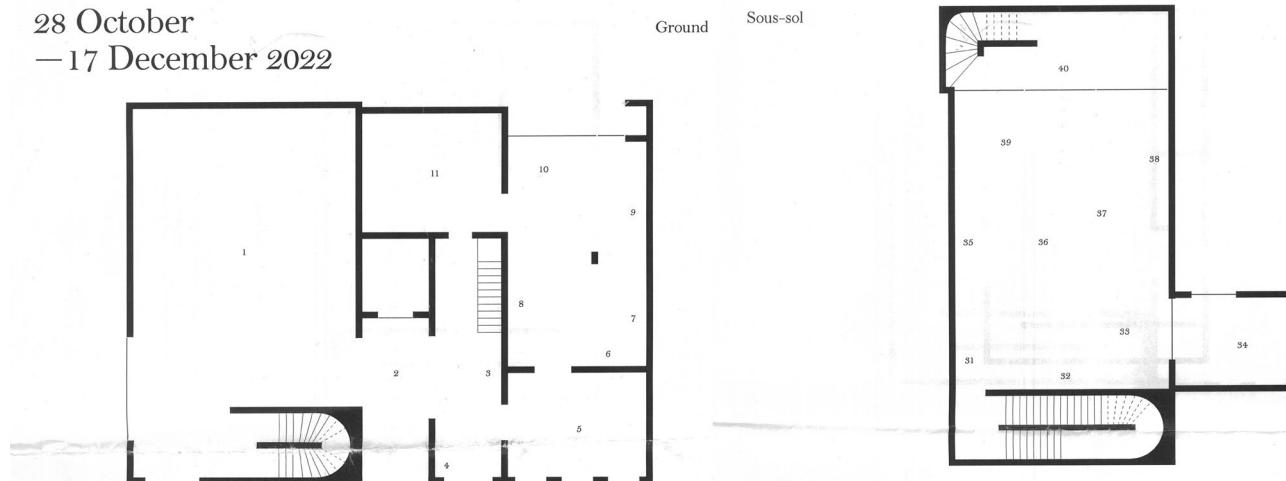
XAVIER HUFKENS GALLERY VISIT

Antony Gormley

BODY FIELD

28 October

—17 December 2022



1 *RUN III*, 2022
mild steel square
tube 40 x 40 mm
dimensions variable

2 *CORNER*, 2022
concrete
90 x 67 x 80.7 cm
35 1/8 x 29 5/8 x 31 1/8 in.

3 *FUSE XIX*, 2015
carbon and casein on paper
26 x 38.2 cm
11 x 15 in.

4 *RETREAT (FRAME)*, 2021
cast iron
80 x 49 x 68.6 cm
31 1/2 x 19 1/2 x 27 1/2 in.

5 *FRAME III*, 2020
cast iron
47 x 68 x 105 cm
18 1/2 x 26 5/8 x 41 1/8 in.

6 *RELIEF (FRAME)*, 2021
cast iron
43.3 x 199.5 x 46.5 cm
17 1/2 x 78 1/2 x 18 1/2 in.

7 *POOL V*, 2022
walnut ink on paper
19.2 x 14 cm
7 1/2 x 5 1/2 in.

8 *POOL II*, 2022
walnut ink on paper
19.3 x 15.6 cm
7 1/2 x 6 1/4 in.

9 *STICK*, 2021
cast iron
173.8 x 61.6 x 77.6 cm
68 1/2 x 24 1/2 x 30 1/2 in.

10 *BIND*, 2020
cast iron
184.3 x 65.9 x 49.6 cm
72 1/2 x 25 5/8 x 19 1/2 in.

11 *FALL IV*, 2022
18 mm square section
mild steel bar
492 x 116 x 98.5 cm
193 x 46 1/2 x 38 1/2 in.

31 *SHelter*, 2021
cast iron
166.9 x 71.4 x 66.3 cm
65 1/2 x 28 1/2 x 22 1/2 in.

32 *HATCH I*, 2006
carbon and casein on paper
56.5 x 75 cm
22 1/4 x 29 1/2 in.

33 *TIE*, 2021
cast iron
188.8 x 61.6 x 41.4 cm
74 1/2 x 24 1/2 x 16 1/2 in.

34 *SIDLE*, 2021
cast iron
178.1 x 42.6 x 58 cm
70 1/4 x 16 1/2 x 22 1/2 in.

35 *RAIN VIII*, 2009
carbon and casein on paper
77 x 111 cm
30 1/2 x 43 1/2 in.

36 *MOOR*, 2021
cast iron
35 x 199 x 90 cm
13 1/2 x 78 1/2 x 35 1/2 in.

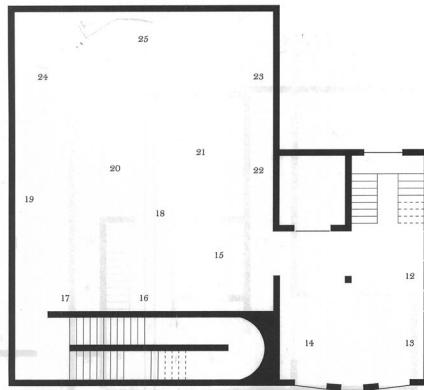
37 *LOOP*, 2021
cast iron
186.9 x 55.2 x 41.3 cm
73 1/4 x 21 1/2 x 16 1/2 in.

38 *RAIN IX*, 2009
carbon and casein on paper
77 x 111 cm
30 1/2 x 43 1/2 in.

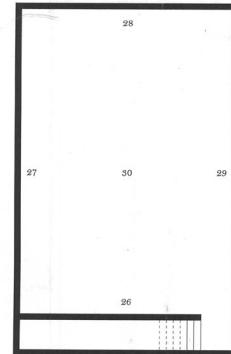
39 *BRIDGE*, 2021
cast iron
176.8 x 73.0 x 47.2 cm
69 1/2 x 29 1/2 x 18 1/2 in.

40 *NEST*, 2021
cast iron
186.3 x 65.2 x 44.4 cm
73 1/2 x 26 1/2 x 17 1/2 in.

First floor



Third floor



12 *SLUICE*, 2018
cast iron
68.1 x 101 x 46 cm
26 1/2 x 70 1/2 x 18 1/2 in.

13 *BODY FIELD III*, 2016
crude oil on paper
55.6 x 38 cm
21 1/2 x 15 in.

14 *OPEN P/BRANCH*, 2014
4 mm Corten steel
175 x 45.5 x 40.4 cm
68 1/2 x 17 1/2 x 15 1/2 in.

15 *DANDLE*, 2022
cast iron
161 x 60.1 x 58.9 cm
63 1/2 x 23 1/2 x 22 1/2 in.

16 *SEE I*, 2018
carbon and casein on paper
38.2 x 27.8 cm
15 x 11 in.

17 *EARTH*, 2021
cast iron
25.2 x 202.5 x 54.7 cm
9 1/2 x 79 1/2 x 21 1/2 in.

18 *SQUIDGE*, 2022
cast iron
67.1 x 51.5 x 67 cm
26 1/2 x 20 1/2 x 26 1/2 in.

19 *START I*, 2018
carbon and casein on paper
98 x 28 cm
15 x 11 in.

20 *PRESS*, 2021
cast iron
129.8 x 62.5 x 67.7 cm
48 1/2 x 20 1/2 x 26 1/2 in.

21 *CHARGE*, 2021
cast iron
193.4 x 39.6 x 41.2 cm
76 1/4 x 15 1/2 x 21 1/2 in.

22 *SEE VII*, 2018
carbon and casein on paper
38.3 x 27.8 cm
15 1/2 x 11 in.

23 *SETTLE*, 2022
cast iron
84.5 x 65.5 x 96.5 cm
33 1/2 x 26 x 38 in.

24 *ABSORB*, 2021
cast iron
183.4 x 46.4 x 56 cm
72 1/4 x 18 1/2 x 14 1/2 in.

25 *SKEW*, 2022
cast iron
178.6 x 51 x 52.2 cm
70 1/2 x 20 1/2 x 12 1/2 in.

26 *PLASMA PLEROMA II*, 2018
carbon and casein on paper
28 x 37.7 cm
11 x 14 1/2 in.

27 *FUSE II*, 2019
carbon and casein on paper
28 x 38 cm
11 x 15 in.

28 *OBJECT IV*, 2018
carbon and casein on paper
27.8 x 38.5 cm
11 x 15 1/2 in.

29 *CHROMOSPHERE XXXII*, 2018
carbon and casein on paper
28 x 38 cm
11 x 15 in.

30 *RETREAT*, 2022
concrete
92.5 x 58.8 x 76 cm
36 1/2 x 23 1/2 x 29 1/2 in.



<https://robbrechtendaem.com/projects/gallery-xavier-hufkens>

BRIEF / ARCHITECTURE FOR ART

An Architecture For Art

Graduation Project 2022-23



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

Formation of a Museum

From its roots in the anti-museum of the ICC, via the 'kunsthalle with a collection' that is M HKA, this year's project addresses the programme for a new national museum for contemporary art in Antwerp. Proposed on a site that will recast it as a significant urban figure in Antwerp's ongoing development, the gallery is intended to become part of a museum ensemble in the South of the city that includes both the Photo Museum (FOMU) and the recently transformed and reopened Museum of Fine Arts (KMSKA); establishing a new cultural focus for both Antwerp and Flanders, while also speaking to a network of regional museums and seeking to take its place within a global context.

The layers of critique inherent in this trajectory are evident in the counterpoints established in the clients brief for the proposed museum: questions of material, abstraction, scale and scenography underpin an oscillation between what it describes as anti-museum fascinations and technical museum requirements. Underpinning this are fundamental questions about contemporary art's history and its relation to wider questions of culture, society and the world of art and artistic practice, embodied in its attitude to the very idea of the museum.

(The) art which emerged in the 1950s or 1960s, which might be regarded as the beginnings of what is framed as contemporary art, was concerned with its effects, settings, relations with environments, audiences, and

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

Mark Pimlott, *Museum, image and agency, Oase 111 Staging the Museum*

How then does one think about the setting of a contemporary art museum in a way that respects this critical history? More immediately, how does one register the foundations of this museum in the work of the American artist, Gordon Matta-Clarke, whose artistic position expressed a deep antagonism to both architecture and the museum as a construct, and whose practice was built upon the radical reimagining of existing structures, exemplified in his project for Antwerp, *Office Baroque*?

As a response to their own reflections on such questions, M HKA propose a future museum whose collection is ordered through four themes: image, action, society and praxis and

Interiors
Buildings
Cities

Palace

An Architecture For Art

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

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



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

Collectively

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

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

and collate models and model photographs, drawings, debates, texts and photographic imagery. At the scale of the city, we would like you to research and document the urban history, present context, and future plans of the city of Antwerp, focusing in particular on the area of the Nieuw Zuid, in the immediate context of the site. At the building scale, you should document and analyse the current M HKA building, and its sister art museums, placing them into the wider context of your research into reference museums and galleries, already undertaken. In terms of the institutional context, you should explore the particular history of M HKA and its forebears, as a setting for contemporary art practice and its documentation and exhibition; understanding it within the developing context of such practices and in relation to its equally auspicious but very different neighbouring institutions, FOMU and KMSKA. The outcome of these exercises should be:

- a shared archive of research material, from which you will construct a series of relevant chapters or section for your collective research documentation;
- a set of clarified architectural drawings of the existing building, the proposed site, its urban situation and its historical development;
- a durable and adaptable working site model or models, constructed at an appropriate scale so that parts can be added or removed.

As a studio, you should work together to structure, organise and undertake this work in a comprehensive and effective way.

Individually

Alongside the research you undertake with your colleagues you should each, individually carefully read and analyse the project brief provided by the client, which is issued alongside this overview. There is nothing to stop you organising and sharing tasks within this process if you wish to. From this process of analysis, you should produce analytical drawings, annotated diagrams, models and texts that together will allow you to begin to translate the brief spatially and in terms of built volume. Alongside this you should begin researching ideas and references that will help you answer, for yourself, the questions that you see emerging, and which can offer you direction in terms of the forms, spaces, materials, function, position and atmospheres of your resulting design.

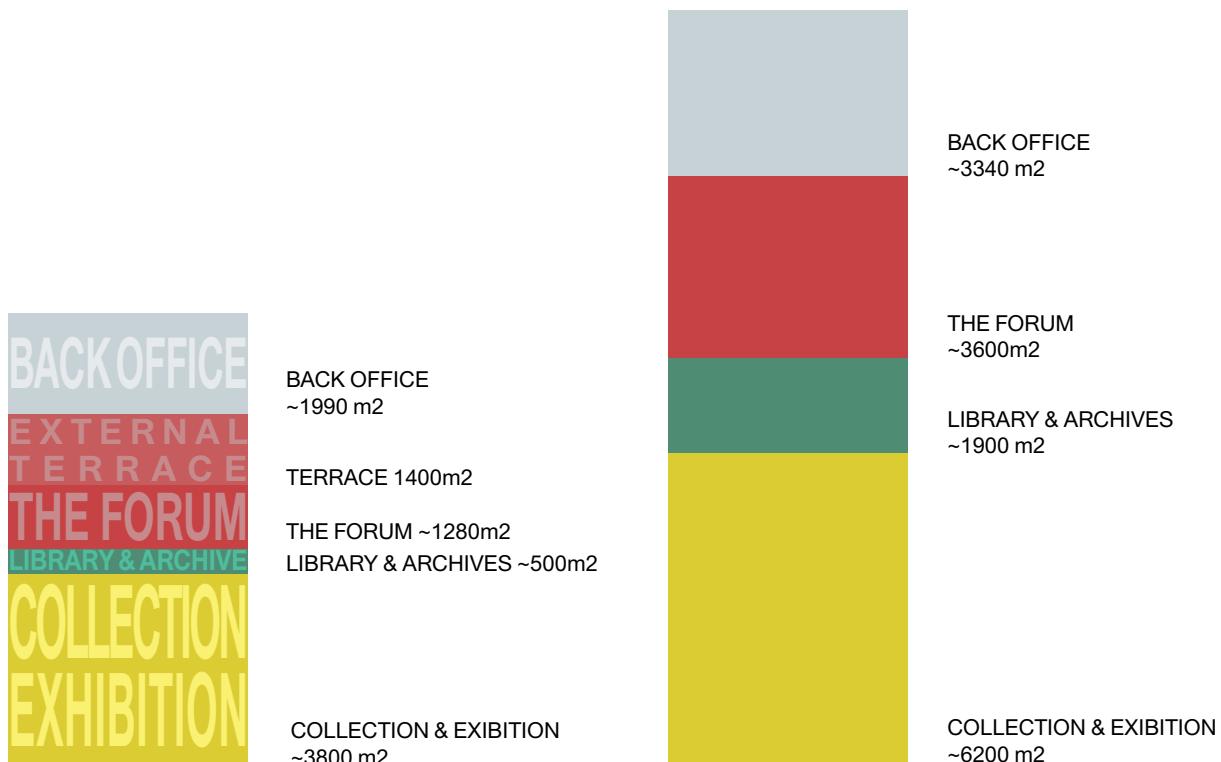
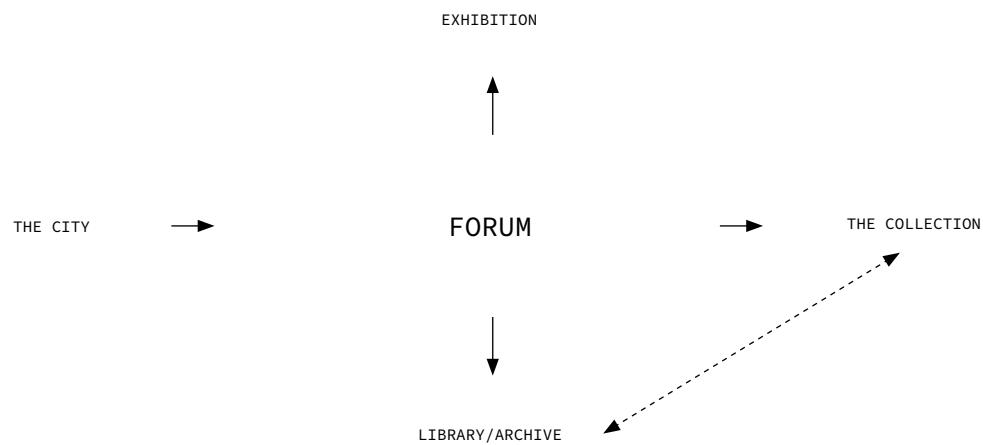
Towards P2

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

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

PROGRAM BRIEF STUDY

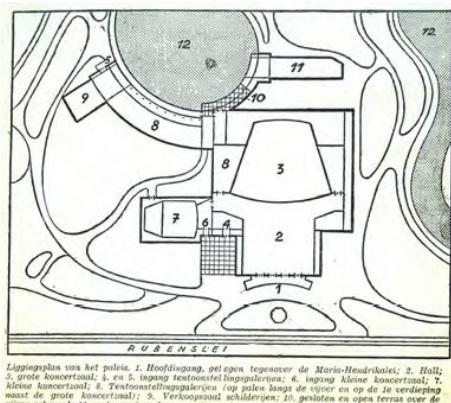
four components of the museum



				MINIMUM CLEAR HEIGHT	MINIMUM CLEAR VOLUME	GROSS-UP FACTOR	GROSS AREA
TYPE	#	NET AREA					
COLLECTION		3032				1,3	3941,6
CIRCUIT 1		1792			10408	1,3	2329,6
main rooms type 1	4	640	8	5120	1,3		
main rooms type 2	6	624	5	3120	1,3		
side rooms type 1	5	320	4,5	1440	1,3		
cabinets	8	208	3,5	728	1,3		
CIRCUIT 2		1040			5200	1,3	1352
main hall type 2	10	1040	5	5200	1,3		
round room	1	200	4	800	1,3	260	
EXHIBITION		3150			19800	1,5	4725
main circuit	1	1800	6	10800	1,5	2700	
secondary circuit 1	1	450	8	3600	1,5	675	
secondary circuit 2	2	900	6	5400	1,5	1350	
LIBRARY & ARCHIVES		1901			7470,1	1,5	2851,5
reading room / library	1	222	3,8	843,6	1,5		
documentation centre	1	700	3,5	2450	1,5		
study area	1	40	3,5	140	1,5		
content management / digital operation	1	39	3,5	136,5	1,5		
support facilities / sanitary stuff, kichenette	1	20	3,5	70	1,5		
archiving / office space, scanning room	1	130	3,5	455	1,5		
technical for repository / reception, processing area, art archive depot	1	750	4,5	3375	1,5		
THE FORUM		3608				1,7	6133,6
Forum main room	1	1856	9	14004	1,7	2645,2	
ENTRANCE							
lobby/hallway	1	570		3420	1,7	969	
reception and cloakroom groups	1	incl	9				
cloakroom and locker room	1	incl					
counter/orientation/tickets	1	incl	3				
storage reception	1	incl					
SPECIFIC FORUM RELATED							
museum shop	1	180	4	720	1,7	306	
catering	1	370	3	1110	1,7	629	
multipurpose event room and storage	1	incl in forum	7				
seminar rooms	3	160	3	480	1,7	272	
auditorium / cinema	1	410	9	3690	1,7	697	
cinema	1	210	6	1260	1,7	357	
educational area	1	incl in forum	3				
SUPPORT FACILITIES							
sanitary visitors	1	152	3	456	1,7	258,4	
sanitary staff	1	incl					
first aid room	1	incl					
BACK OFFICE		3337			17123	1,4	4671,8
BACK-OFFICE WORKSHOPS		375			1687,5	1,4	525
WORKPLACES							
woodworking shop	1	160	4,5	720	1,4	224	
metal workshop	1	70	4,5	315	1,4	98	
painting workshop	1	80	4,5	360	1,4	112	
audio and video room	1	30	4,5	135	1,4	42	
technical equipment storage	1	35	4,5	157,5	1,4		
TRANSPORT AND HANDLING AREA							
BACK OFFICE ART HANDLING		1531			9747,7	1,4	2143,4
lock	1	129	6,8	877,2	1,4	180,6	
zone for loading and unloading	1	120	6,8	816	1,4	168	
transfer space	1	260	6,8	1768	1,4	364	
registration, control, maintenance	1	incl					
packaging area (packing/unpacking)	1	incl					
storage room for boxes/plastic film/wrapping n	1	30	4,5	135	1,4	42	
storage room for materials and tools	1	20	4,5	90	1,4	28	
ROOM FOR COLLECTION MANAGEMENT							
quarantine	1	27	4,5	121,5	1,4	37,8	
workshop	1	234	4,5	1053	1,4	327,6	
photo studio	1	36	4,5	162	1,4	50,4	
closed indoor depot	1	675	7	4725	1,4	945	
BACK OFFICE LOGISTICS AND TECHNIQUES		704			3143,3	1,4	985,6
Desk security and building management	1	9	3,5	31,5	1,4	12,6	
Main server room (MER)	1	20	3,5	70	1,4	28	
Kitchenette	1	6	3,5	21	1,4	8,4	
sanitary Staff separated	2	16	3,5	56	1,4	22,4	
changing rooms (incl. showers separate)	2	60	3,5	210	1,4	84	
STORAGE ROOMS							
storage room for cleaning	1	100	3,5	350	1,4	140	
central storage logistics	1	250	4,5	1125	1,4	350	
bicycle shed	1	162	4,5	729	1,4	226,8	
technical rooms - as required ?	1						
ACCESS FOR LOGISTICS							
lock/ lock	1	40	6,8	272	1,4	56	
zone for loading and unloading	1	41	6,8	278,8	1,4	57,4	
BACK OFFICE ADMINISTRATION		727			2544,5	1,4	1017,8
OFFICE SPACE FOR ADMINISTRATION							
office workplaces	1	429	3,5	1501,5	1,4	600,6	
multifunctional consultation area / quiet workp	3	36	3,5	126	1,4	50,4	
meeting rooms		incl					
reception area for visitors and stuff	1	incl. forum					
locker room staff	1	14	3,5	49	1,4	19,6	
copy and printer room / storeroom	2	30	3,5	105	1,4	42	
archive administration	1	75	3,5	262,5	1,4	105	
kitchenette	as requ	20	3,5	70	1,4	28	
sanitary staff (separated)	1	23	3,5	80,5	1,4	32,2	
STAFF DINING ROOM WITH COOKING							
canteen staff	1	100	3,5	350	1,4	140	
kitchen		incl					
storage room near kitchen		incl					
OUTDOOR AREAS		350					
outdoor forum	1	300					
outdoor area staff	1	50					
							22323,5

ARCHITECTURAL FASCINATIONS

HISTORY OF FORMING OF THE INSTITUTION



Liggingsplan van het paleis. 1. Hoofdingang, oef open trapgevel van Marius-Hendrikxle; 2. Hall; 3. grote concertzaal; 4. en 5. ingang tentoonstellingsgalerijen; 6. ingang kleine concertzaal; 7. kleine concertzaal; 8. Tentoonstellingsgalerijen (op palen langs de vijver en op de 1e verdieping van de grote concertzaal); 9. Verkoopzaal schitteren; 10. gesloten en open terras over de vijver gebouwd; 11. restaurant en goges artiesten (de verdieping); 12. Parkplaats.

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



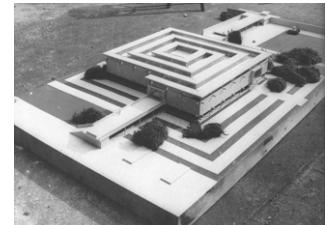
Leon Stein, Photo model Museum of Modern Art, Scheeldt quays, Zuiderterras, Antwerp, 1966.



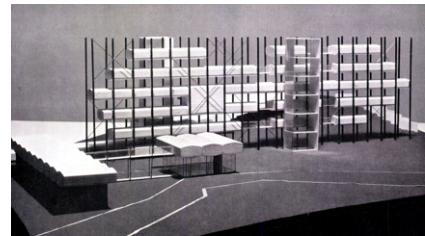
Renaet Braem, Design sketches and surface calculations for a Museum of Modern Art Antwerp, Hippodrome site, Leopold De Waelpaats, circa 1965



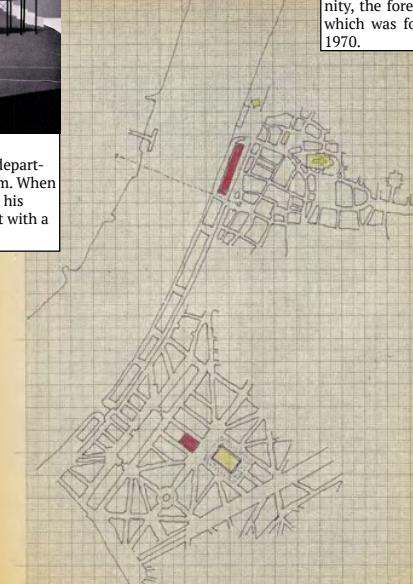
Leon Stijnen and Paul de Meyer, National Museum of Modern Art (Musée à Croissance Illimitée) by Le Corbusier, Middelheim, Antwerp, Detail Perspective sketch of preliminary design September 1, 1939.



1968: Modern times posed until now, without receiving real solutions, the problem of the growth (or extension) of buildings. In 1929 Le Corbusier designed a model of Unlimited Growth Museum (Musée à croissance illimitée) for the Mundaneum in Geneva. It was a square spiral that would eventually develop and grow according to the needs of the project. Since this project was widely discussed and often criticized as utopian, it was never realized in the West.



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



1972: The Flemish palace on the Meir. After the revolution of Flor Bex and the Flemish Community, the Flemish Community would become one of the main institutions. It was a very open institution. It was an important part of the Flemish Community. The Flemish Community had a busy programme of performances, public events, experimental cinema, etc. The Flemish Community, which was founded during the state reform in 1970.

1965: Craeybeckx revived his plans for an institute of contemporary art and culture in Antwerp and instructed the Special Committee of the Royal Museum of Fine Arts for that purpose. Architect Léon Stijnen sat on this committee and made no fewer than two designs for two different locations in Antwerp: one project at the level of the former Hippodrome on the Leopold de Waelpaats, and another project on the Scheldt quays, also on the right bank. Parallel to Stijnen's designs, his colleague Renaet Braem also made some expressionist sketches for a museum opposite the Museum of Fine Arts.

1950

1952

1959

1960

1965

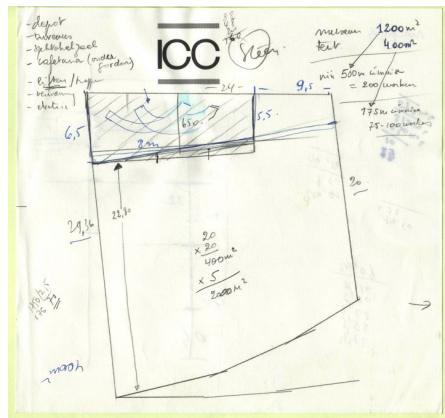
1968

1970

1977: A last legendary project in the early history concerns the attempt to purchase and protect Office Baroque, one of the last on-site projects by American artist Gordon Matta-Clark, and to transform the accompanying building block into a museum. The monumental intervention in the empty office building would be supplemented by an exhibition space. After demolition of the building by its owner, this plan also fell through.



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



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

1979: After the premature death of American

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

1979: At about the same period, six artists (Guillaume

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

1977: Another decade passed before the next episode. Under the leadership of Flor Bex, director of the avant-garde ICC, the Antwerp architects J. Kennes, J. Vanderperren and T. Eyckerman came up with a plan for a multitenant building next to the post office building on the Groenplaats. The language of the architecture was conservative, but the programme radical. Like the Centre Pompidou, which opened its doors that same year in Paris, the designers devised a metropolitan project that gathered several functions around the museum programme. In addition to a shopping and pedestrian street, the building comprised an information centre, cafeteria, bookshop, babysitting service, performing-arts venue, multipurpose rooms, a cinema and artists' studios. This project would also remain unimplemented.

Cultural Community set up a cultural centre in the
start under Ludo Bekkers, from 1972 onwards it
most important art centres in Europe under the di-
would remain so until his dismissal in 1981. The ICC
on that emulated international avantgard develop-
ment meeting space, but also a site of production. The
ned. In the tradition of the Alternative Spaces move-
public debates and happenings took place. It was where
documentaries and video art, which was still young at
owing to its atypical profile, but also to the capacity of
d as a gateway to the European continent, the ICC
for the international avant-garde.

1977: Office Baroque

1977

1979

1980

1990

1982: In 1982 the Flemish Community ulti-

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

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

CASE STUDIES MUSEUMS comparing footprints on the new plot



PROGRAM STUDY

option of adapting existing museum

TYPE
SQM
COLLECTION
3040
EXHIBITION 2732

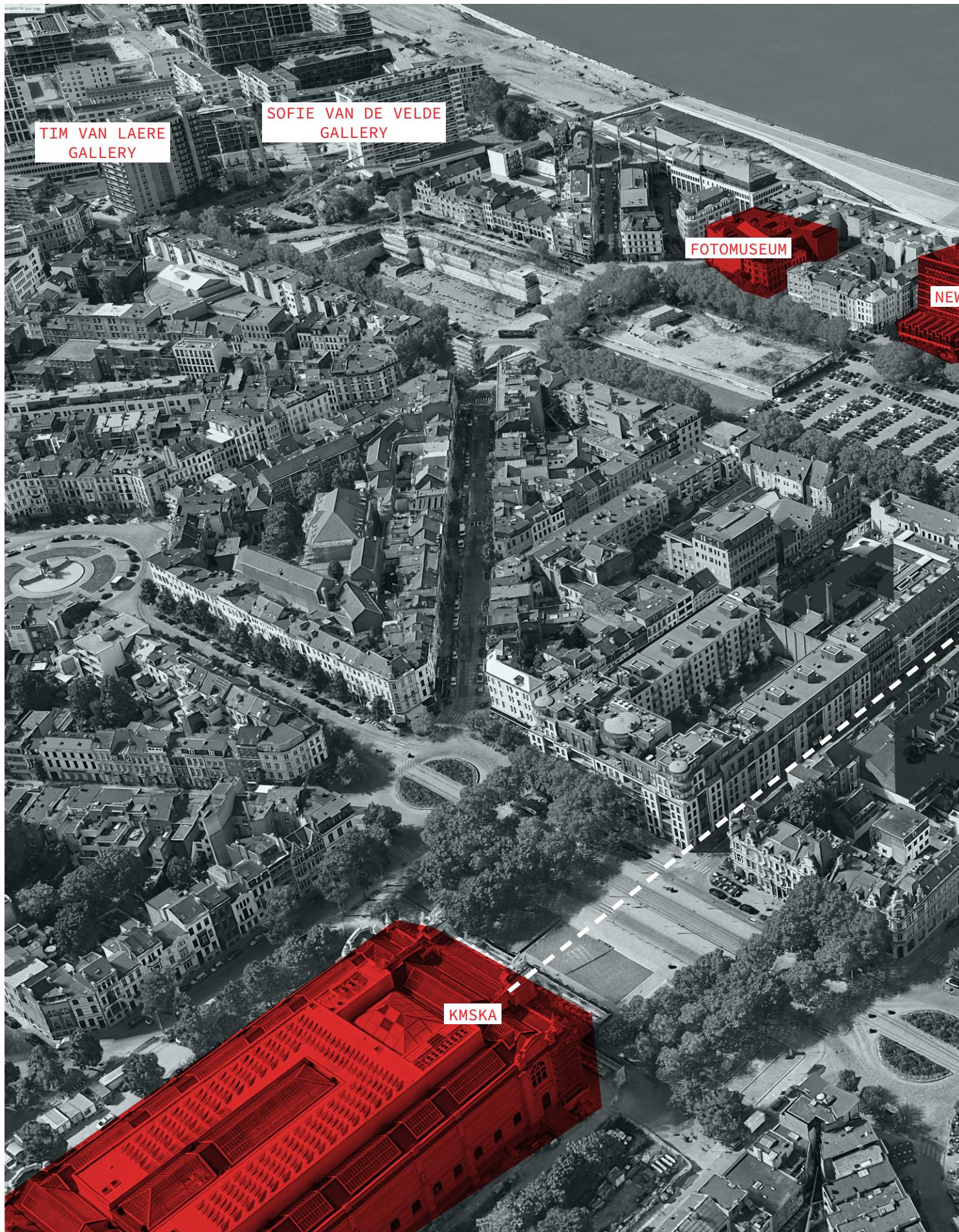
THE FORUM
1625
FORUM-ROOF
2780
BACK OFFICE
3720
BACK OFFICE UNDERGROUND 482
CORES
200
OLD WAREHOUSE
435

15014
EXTENDED BASEMENT
4182
MOBILE EXHIBITION SPACE 600
MOBIL EXHIBITION SPACE 400

OVERALL with popup
16014
OVERALL WITHOUT POPUP 15014



keeping old plot?





Chapter IV Research

*where did the
“ant-museum” come from?*

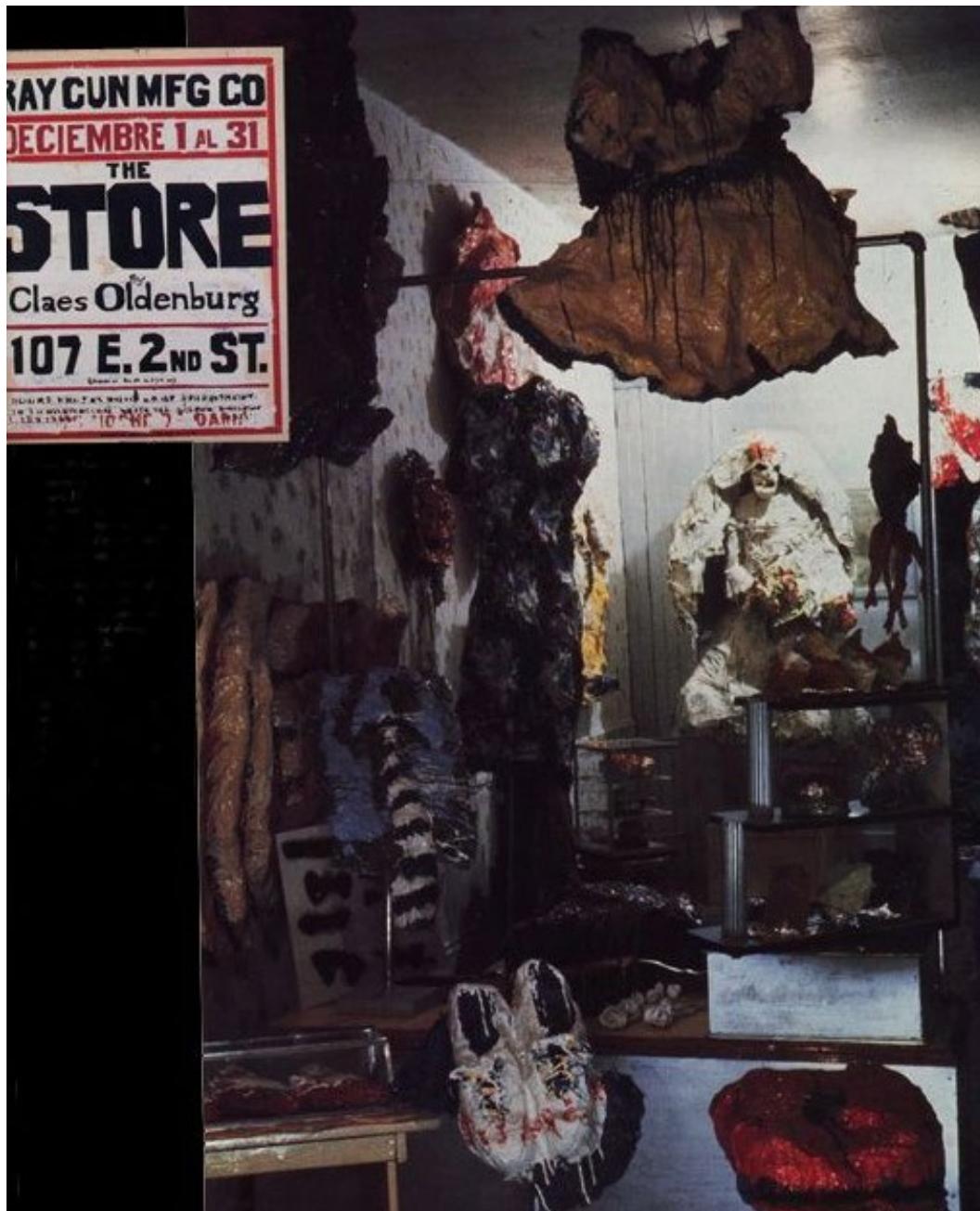
agency of the curators

museum as radical public space

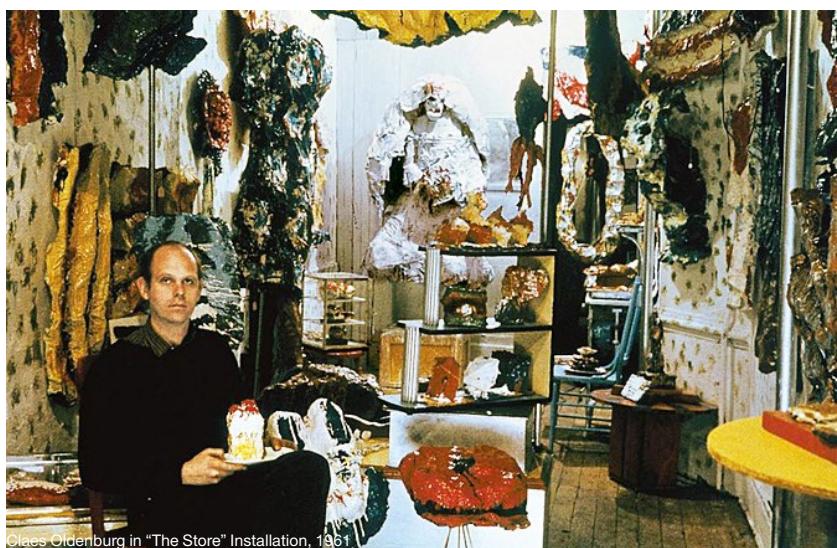
museum as urban room

*how architecture can accommodate the
aspirations of artists and curators?*

ANTI-MUSEUM



In the winter of 1961, Oldenburg circumvented the practice of selling art through a gallery by opening a storefront on the Lower East Side of Manhattan and selling his work there. Among the unorthodox, eclectic offerings were sculptures of undergarments and slices of blueberry pie and other pastries made out of painted plaster. To advertise this bold endeavor, Oldenburg created business cards and stationery as well as posters such as the one on view here. Modeled after a poster the artist saw in a Puerto Rican neighborhood of New York, it retains a few Spanish words. A milestone of Pop art, The Store heralded Oldenburg's interest in the slippery line between art and commodity and the role of the artist in self-promotion.



Claes Oldenburg in "The Store" Installation, 1961

CLAES OLDENBURG

is that of the “public-ness” of your sculpture. Since your works *The Street* and *The Store*, we have encountered a radically new definition of what public sculpture can be in the present. After all, *The Store* was meant to function potentially like a store. People from the street were allowed to come in, weren’t they?

Oldenburg: Yes, they were. But realistically speaking, it was stacked against that because people in that neighborhood just aren’t going to come in when they see something as strange as this. If people came in from the street, it was kids, or just curious people. I would see them at the window—they’d look in, but nobody would come in.

Buchloh: So it was more conceived as a private studio that could be open on certain occasions to art world people and friends.

Oldenburg: It was open—anybody could come in at any time—and I worked there more or less in view of the people who looked in. Even at night I would be visible.

Buchloh: But wasn’t there an inherent assault on esoteric qualities of high art, in every aspect of *The Store*?

Oldenburg: Yes, but I think it was a matter of two things. One thing was to admit the commercial nature of art production by comparing it to ordinary production, and of course that was carried further because people came down and bought things at absurd prices. They bought a loaf of bread for ninety-nine dollars.

Buchloh: A loaf of bread *piece*, work.

Oldenburg: Yes. Instead of paying a normal price for a loaf of bread, they would pay ninety-nine dollars for it. Then, on the other hand, it was an antimuseum situation, an antipedestal situation, with all kinds of jokes on pedestals, museum presentations, and so on. But it never was—and I think it would have been naive in a way to have made it—a real store. I think that would have meant *not* recognizing the realities of artistic existence. And I didn’t want to be a hypocrite about that; I wanted to air all of the issues.

Buchloh: Yes, I remember you referring in one statement to *The Store*, or any store—at the time you were looking at the Lower East Side—assuming the role or the function of the museum, so that you make an explicit equation between the museum and the store. So that means the commodity status of the work did become an issue; the fetishization of the singularized object, as it happens in the museum context, was an issue for you at the time. And I think probably very much in the way that it had become an issue in Duchamp’s work. Possibly you weren’t even linking it up to the full ramifications of the readymade in the late fifties.

Oldenburg: No, I think that’s very true. And it wasn’t so much against sculpture as against methods of dealing with the presentation of art, the definition of art.

December 21, 1985

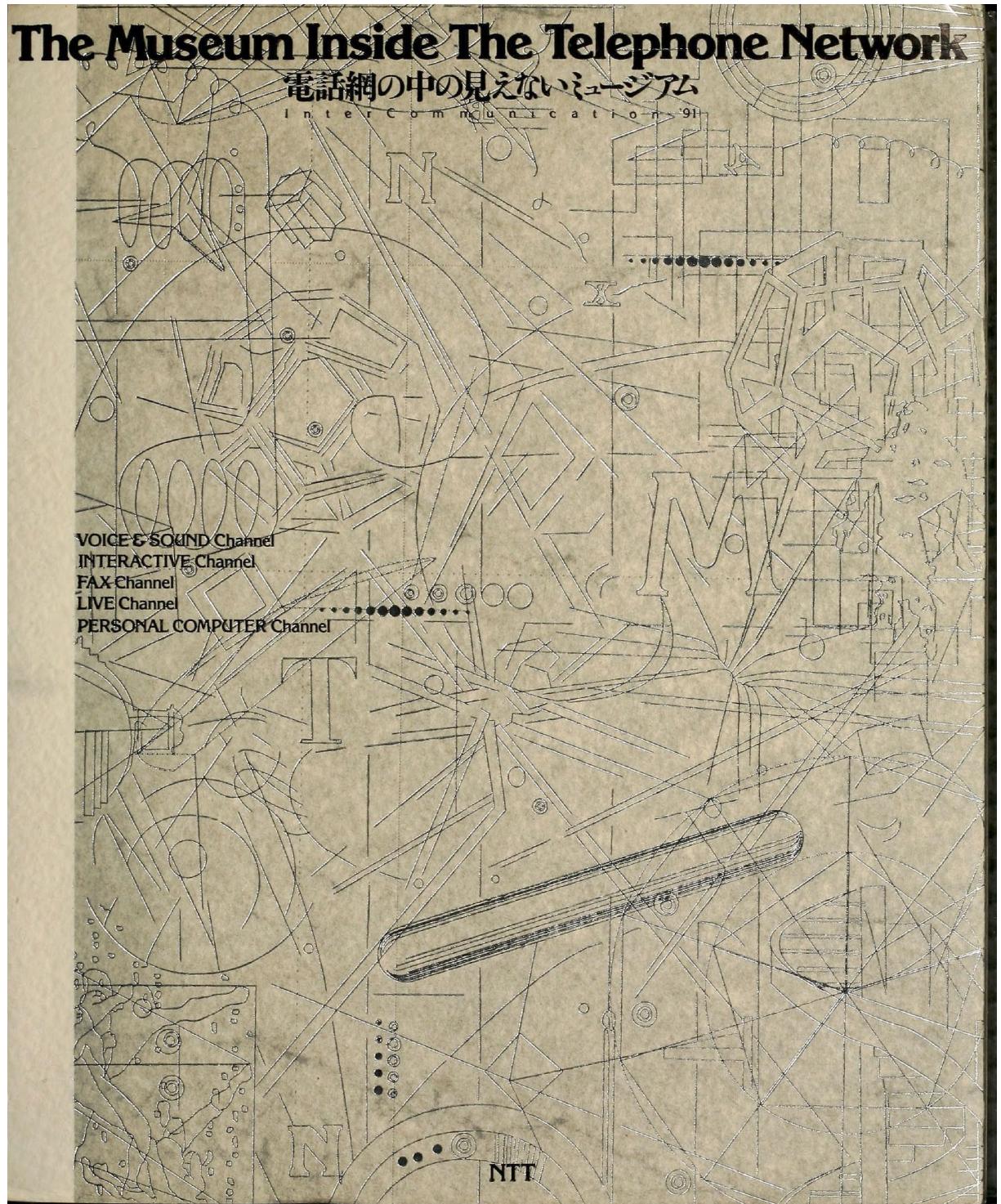
ANTI-MUSEUM

The Museum Inside The Telephone Network (1991)

“The Museum Inside The Telephone Network” was a 1991 exhibition that was not based upon any physical space. The show was only accessible to home users through networked communication devices such as the telephone, the fax, and computer networking, this latter being obviously very limited at the time. The show, organized by the Project InterCommunication Center (ICC), founded by the Japanese telecom NTT, investigated the possible ways communication networks could have an impact on the museum institution. Five channels could be accessed by the public. The audience could listen to talks and readings on the theme of communication through the telephone-based “Voice & Sound Channel”. The public could push the telephone buttons to create musical tunes through the “Interactive Channel”. In the “Fax Channel” novels, artworks, comics, and essays could be transmitted. A live transmission with performances by artists and live calls between intellectuals could be accessed by the telephone through the “Live Channel”. Finally, visual material could be downloaded by modem and seen through a personal computer monitor. A set of renowned contributors (artists, cultural figures, writers) was invited for the project. Among them: Laurie Anderson, J.G. Ballard, Laurie Anderson, Pierre Boulez, Ryuichi Sakamoto, John Giorno, William Forsythe, Enki Bilal, Robert Longo, William S. Burroughs, Merce Cunningham, John Cage, Jacques Derrida, Allen Ginsberg, Philip Glass, Félix Guattari, Pontus Hultén, Derek Jarman, Jeff Koons, Steve Reich, Ryuichi Sakamoto, Paul Virilio, John Zorn. This “invisible museum” format was followed four years later by another ICC exhibition titled “The Museum Inside the Network” (1995). Here follows a selection from the visual material contained in the catalog, accessible at [Monoskop.org](http://monoskop.org).



“The Museum Inside The Telephone Network” exhibition, 1991
source: openculture.com



Hans Ulrich Obrist
A Brief History of Curating

Johannes Cladders

"I have always considered myself to be a "co-producer" of art. Now, do not misunderstand me. I do not mean this in the sense of dictating to an artist: "Listen, now paint the upper left-hand corner red!" but rather in the sense of participating as a museum-as a mediating institution-in the process that transforms a work into a work of art. So it was always clear to me that I did not need to do anything for works already declared art by common consent. Instead, I was interested in those that had not found that consent and so that were still works, not works of art."

what can be done that museums these days also play role of "co-producers" and not only present art that is already declared art?

"Sandberg excited me because he totally turned the definition of a museum-which was so tightly allied to the one of art-upside down, even more than Dorner. His ideas, which he disseminated in the publication Nü, and which caused such a stir at the beginning of the 1960s, abandoned the old notion of the museum as a permanent exhibition. Artworks should be warehoused, he said, and brought out for specific exhibitions and shown in a leisurely fashion. All institutional conventions governing art's veneration should be given up, and it should feel as if you could play ping-pong in the museum right next to the walls with the paintings on them."

"I had problems with a notion, common in those days, which held that problems with the museum could be solved by simply replacing the word with something else. Analogous to the term "anti-art," the notion of the "anti-museum" was developed to reinvigorate the concept of the museum. But, despite the prefix, I did not want to completely abandon museum as a term. This was probably my main difference with Sandberg. Unlike him, I tried to explain my position within the context of the history of the museum and of its development. However, in a publication I said I was not against playing ping-pong in a museum, but thought that the paintings should be removed from the walls first, since they would be a distraction..."

Hans Ulrich Obrist interviewing Johannes Cladders
Obrist, H. U. (2008). A brief history of curating

curators TO RESEARCH:

Willem Sandberg,

Johannes Cladders

Alexander Dorner

Alanna Heiss

what is the agency of the viewer/curator/architect

Peggy Guggenheim

Donald Judd

Pontus Hultén

Kulturhuset concept - Stockholm

Willem Sandberg (1897-1984)

MALRAUX IMAGINARY MUSEUMS
SITUATIONISTS
HAUS-RUCKER-CO
DUCHAMP MUSEUM IN A BOX
MUSEUM IN TELEPHONE NETWORK

<https://www.artnews.com/art-in-america/aia-reviews/box-catalogues-monchengladbach-cladders-1234600798/>



Johannes Cladders, The Box Catalogues of the Städtisches Museum Mönchengladbach: 1967–1978.
Image: via macba.com





Marcel Duchamp, *Boîte-en-valise*, 1935–41, brown leather valise with handle, containing sixty-nine miniature replicas and printed reproductions of artworks and one original artwork. Philadelphia Museum of Art, The Louise and Walter Arensberg Collection



Joseph Beuys, Mönchengladbach Museum Catalogue, 1967. Harvard Art Museums/Busch-Reisinger Museum. © 2014 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

Marlene Dumas: “Contemporary art requires time to be seen”.



Minimal Art: Dan Flavin

Conceptual Art: it is impossible to avoid Marcel Duchamp for his pointed notion of what the artist did, could do, and what the viewer might be expected to do: to understand that context was central to the act of conceiving art and the visibility of the work of art.



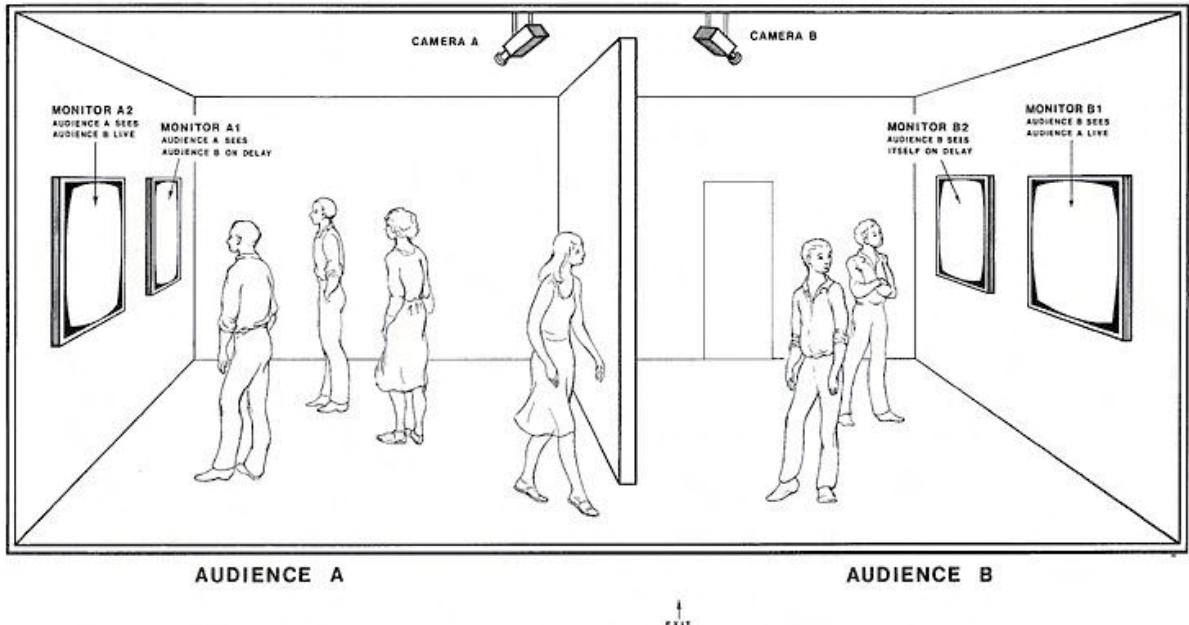
Arte Povera: Jannis Kounellis, 12 Cavalli



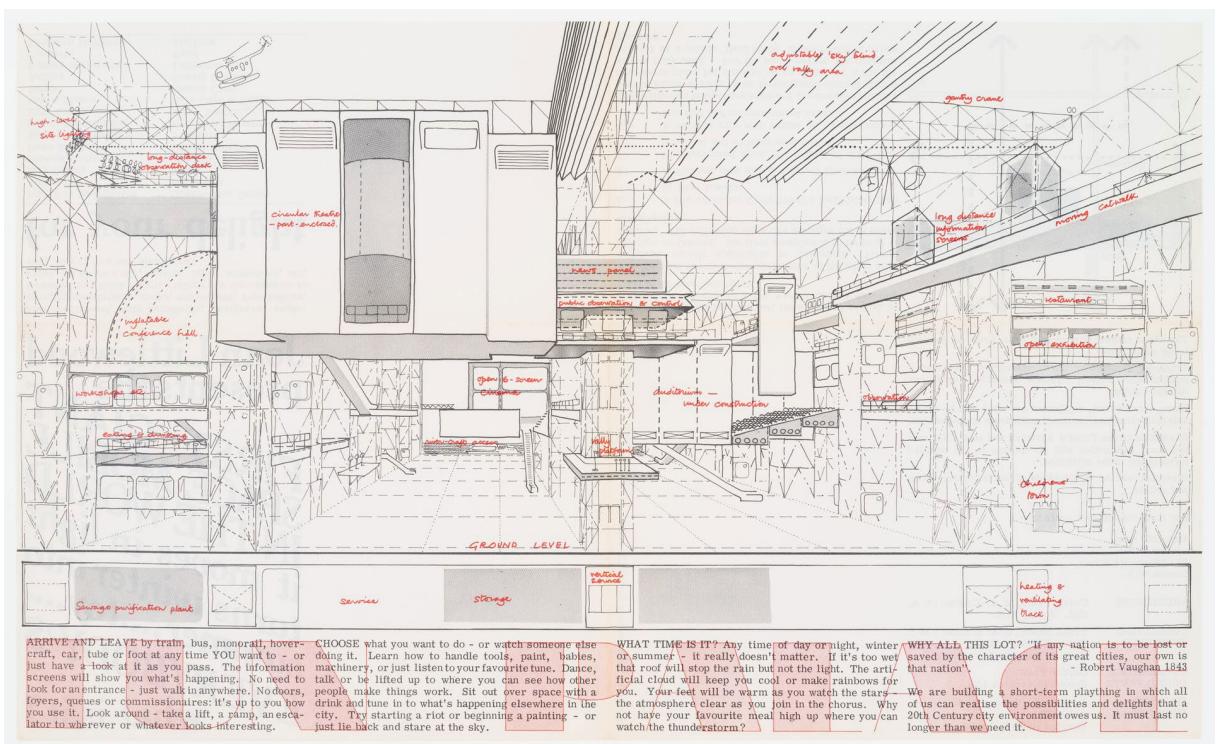
Giant Billiard, Haus-Rucker-Co (Laurids Ortner, Günter Zamp Kelp and Klaus Pinter), Vienna, 1970. photo: © Almut Imlau, courtesy Archive Zamp Kelp

The utopia of play

The 1960s called for radical change, and the Viennese group Haus-Rucker-Co was born in the wake of this upheaval. Three architects, Laurids Ortner, Günter Zamp Kelp and Klaus Pinter, formed the cooperative in 1967; they were later joined by Manfred Ortner. Engaging with the general public, the group wanted to challenge the often-limiting general perceptions of space, to break down existing hierarchies of power and create new utopian urban spaces. Inflatable oases, futuristic masks, edible urban landscapes and giant billiard balls were to increase the viewer's awareness of the power of sensuous experience, a faculty increasingly dulled and forgotten by the stimuli of consumer society. Taking their starting point in the Situationists' ideas about play as a vehicle for change, Haus-Rucker-Co turned realities upside down and created poignant food for thought for subsequent generations of artists. Haus-Rucker-Co no longer exists as a collective, but regarded as a practice the group's experiments remain relevant, resonating with our ever-increasing focus on the environment and social art.



Dan Graham, "Time Delay Room", 1974



Cedric Price and Joan Littlewood. Fun Palace promotional brochure, 1964.

The Fun Palace Project was an interactive and adaptable, educational and cultural complex to be located in London, England. The project was commissioned by Joan Littlewood, to be erected on disused public land slated for redevelopment and intended to be dismantled after 10 years. Conceptual and design development drawings were created for a typical Fun Palace that could be erected on any suitable site, and several sites were considered, some belonging to the Civic Trust. Presentation drawings were elaborated for a Fun Palace in the Lea Valley at Mill Meads and for a later modified Pilot Project in Camden Town. Publication drawings were also created for an article (Cedric Price, "Fun Palace Project," *Architectural Review* [January 1965]: 74-75). The Fun Palace Trust was created to oversee the project and the file contains material from related activities of the Trust which was active until the 1970s.

PONTUS HULTÉN

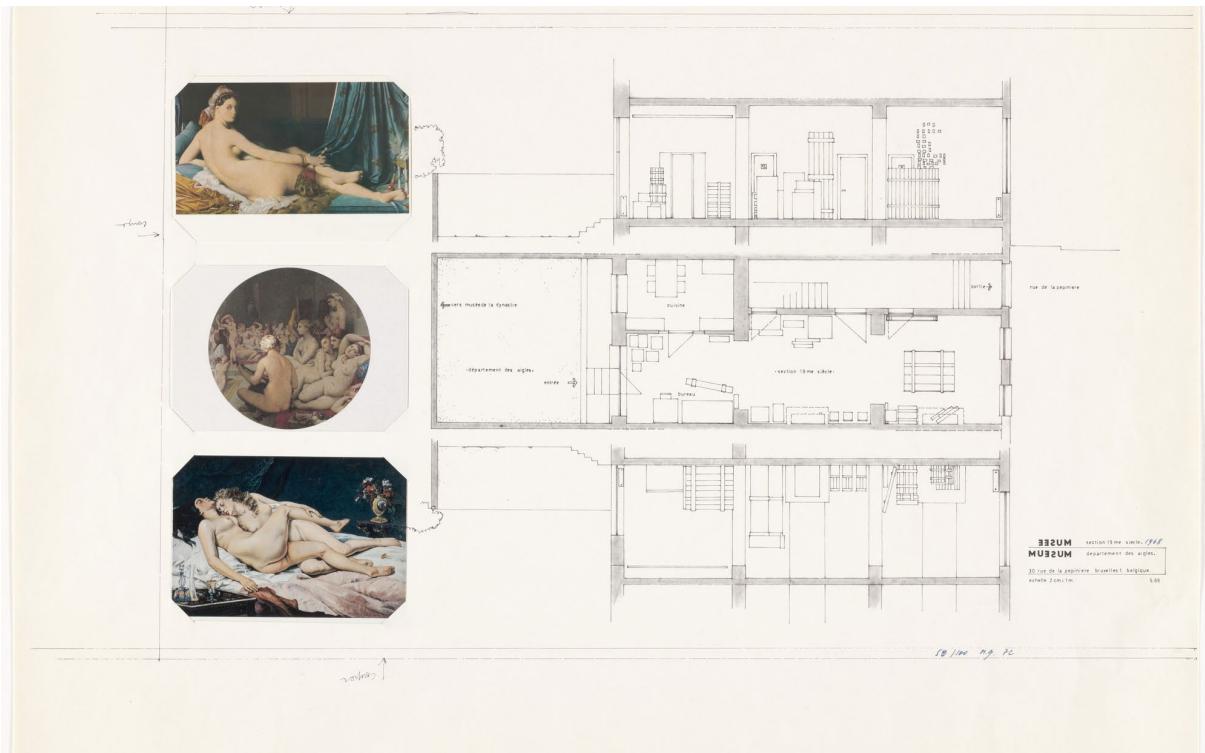
Institut des hautes études en arts plastiques - 1985

“It was a kind of café, a place where people could meet every-day, and where there was no real structure or authority figure. It grew out of a discussion I had with the mayor of Paris, Jacques Chirac. We nominated four professors: Buren, Sarkis, Serge Fauchereau, and myself. Including the time it took to put the “school” together, this project lasted ten years. Then the city of Paris suddenly decided to put an end to it. While it lasted, we invited artists, curators, architects, filmmakers, all of whom came. There were only 20 students per year and we were all together for a year. The “students” were all artists who had already finished art school; they were actually referred to as artists, not students. They each got a stipend. We did great things together—including going on an excursion to Leningrad where we did a site-specific show, and building a sculpture park in Taejon, South Korea. It was a great experience for me.”

Hans Ulrich Obrist interviewing Pontus Hulten

Obrist, H. U. (2008). A brief history of curating

The Marcel Broodthaers exhibition, among others, was another prototypical moment in the history of the museum. He, among the most important figures in the research of the relationship between artist and museum space, shortly after the death of Duchamp (1968) had opened in his apartment in Brussels⁵ the first section of the "Musée d'Art Moderne, Département des Aigles, Section XIXème siècle." For the opening of his own museum, Broodthaers had invited Cladders to hold a speech on the theme of "art and society." Cladders' invitation of the Belgian artist to Mönchengladbach represented a continuation and a confirmation of the affinity between the two figures' interests. After all, no one could embody the artist-curator figure better than Broodthaers, for whom each exhibition was an institution in itself. And for Cladders the involvement of an artist-curator within the museum was the perfect sign of the new relationship which was being built between the institution and the contemporary art production.

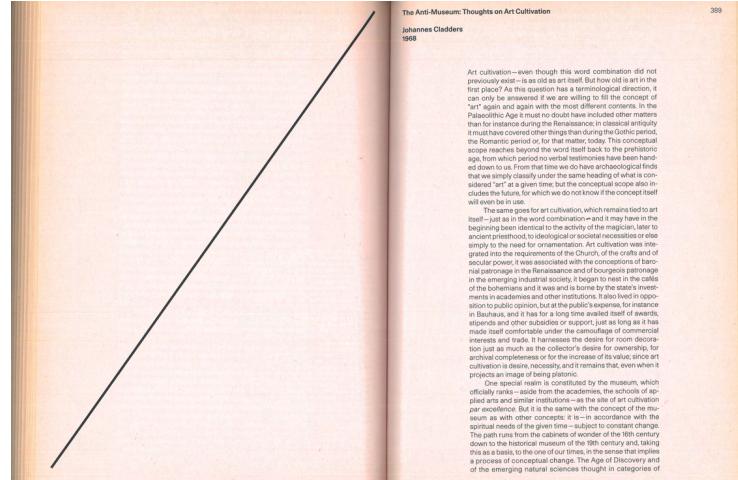




“THE CONCEPT OF ‘ANTI’ IN ANTI-MUSEUM SHOULD BE UNDERSTOOD AS THE DEMOLITION OF THE PHYSICAL WALLS AND THE BUILDING UP OF A SPIRITUAL HOUSE.”
(Johannes Cladders, 1967)



Joseph Beuys, installation views, Städtisches Museum Monchengladbach, 1967 Photo: Albert Weber



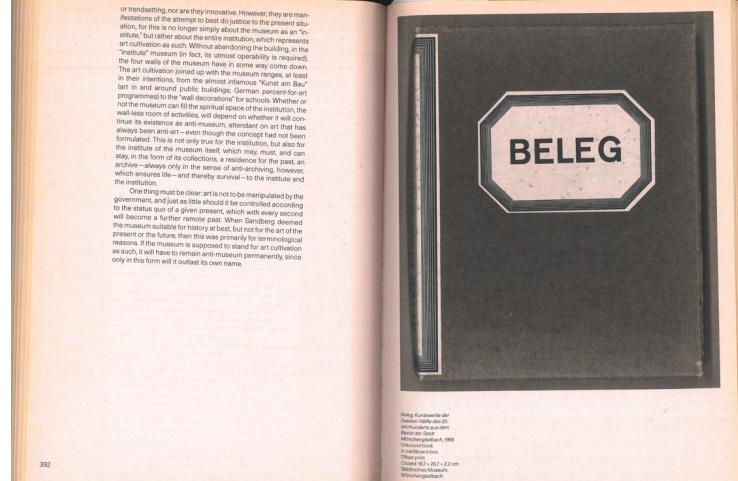
The Anti-Museum: Thoughts on Art Cultivation

Art-cultivation – even this word combination did not previously exist – is as old as art itself. But how old is art in the first place? As this question has a terminological direction, it can only be answered if we are willing to fit the concept of “art” against the background of other conceptual categories. In the Middle Ages it must not have been included often enough that for instance during the Renaissance in classical antiquity it must have covered other things than during the Gothic period, the Romantic period, or, for that matter, today. This conceptual scope changes over time, and this word itself has been narrowed down to us from that period. The boundaries have been hand-edited to us. From that time we do have archaeological finds that we simply classify under the same heading of what is considered “art” at a given time, but the conceptual scope also includes the future, for which we do not know the concept itself will be called.

One special realm is constituted by the museum, which officially ranks—aside from the academies, the schools of applied arts and similar institutions—as the site of art cultivation par excellence. But it is the same with the concept of the museum as with other concepts: it is—in accordance with the spiritual needs of the time—subject to conceptual change. The path runs from the cabinets of wonder of the 16th century, through the cabinets of natural history of the 17th century and, taking this as a basis, to the one of our times, in the sense that implies a process of conceptual change. The Age of Discovery and of the emerging natural sciences thought in categories of

or trendsetting, nor are they innovative. However, they are manifestations of the attempt to best do justice to the present situation, for this is no longer simply about the museum as an "institute," but about the entire institution, which represents art culture as such. The "museum as an institute," in which "institute" (museum in fact, its utmost operability is required), the heart of the museum has in some way come to the fore. The art culture of the present is no longer to be represented, at least in the intentions from the almost infamous "Kunst im öffentlichen Raum" and in around public buildings. Germans perceive art for progress and for the public sphere for schools, whether or not the museum can fill the spiritual gap in the public sphere. The wall-less room of activities will depend on whether it will continue its existence as art-museum, attention on art has always been the main concern of the museum, but this had not been formulated. This is not only true for the institution, but also for the institute of the museum itself, which must, and can only, be concerned with institutions, a residence for the past, an archive—always only in the sense of the anti-archiving, which ensures life—and thereby survive to the institute and through it.

One thing must be clear: art is not to be manipulated by the government, and just as little should it be controlled according to the status quo of a given present, which with every second will become a further remote past. When Sandberg deemed the museum suitable for history at best, but not for the art of the present or the future, then this was primarily for terminological reasons. If the museum is supposed to stand for art cultivation as such, it will have to remain anti-museum permanently, since only in this form will it outlast its own name.



Beleg: Kunstsammlung der
Zweiten Hälfte des 20.
Jahrhunderts aus dem
Besitz der Stadt
Mönchengladbach A, 1988
Unbound book
In canopée β box
Offset print
Closed: 16.7 x 20.7 x 2.2 cm
Städtisches Museum,
Mönchengladbach

astonishment and marvel, the age of historicism thought in chronological and subject-related structural frameworks. The latter was thus inevitably the period during which great museums were established that were clearly divided into picture galleries (for the most part based on baronial or late-bourgeois collections) with affiliated sculpture or antiquity departments, galleries of the independent arts and crafts and other special museums. (It is the analogous, chronological-evolutionary thinking of historicism that allowed for the creation of scientific and technical museums.)

In our time, the concept of the art museum is fed with content that appears to be so far removed from the traditional meaning that some express concern about whether it can still be covered by the same word. Some are therefore looking for a new term, but nothing has appeared so far, and it is likely that nothing will be found for the time being. Since in the end it is not the word that strives against the new contents, but it is the content of the 19th century that only sluggishly gives way. The notion of "museum" [das Museum] can be viewed as one piece of evidence that has emerged from historical and still resonant in the word "museum". At that time, the interests of the museum and of art intersected precisely in that notion. The historian Heribert von

of the art is key present, and that therefore should have already blown up. It is a common strategy to bracket such explosive tendencies.

The development toward surpassing the institution of the museum already begins with the Dadaism of the 1920s, with Duchamp's anti-art, which tactfully—but logically—implies the anti-museum. In the same way, however, as the concept of anti-art only makes sense in opposition to that which has previously been considered art, the *anti-museum*—as a

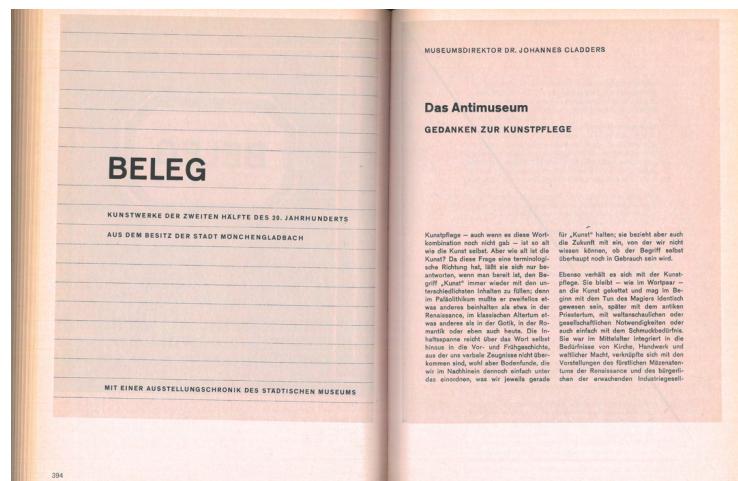
previously been considered art, the anti-museum can only be

understood in relation to what that previously been the museum. It was the fine art of art that it had to remain art—and the end-museum, too, will stay a museum. The most concise, though not the most accurate, definition of the end-museum, which is now the director-general of the Israel Museum in Jerusalem and who was director of the Stedelijk Museum in Amsterdam, is that the end-museum is one of which *in*: *museum as habitat*. His ideas are along the lines of the ones pursued by artists in that they consider the *use* of art as the most important factor for the definition of art as habitat. His architectural, urban and landscape plans derive from this idea. In the same way, the *new Babylon* is an architectural plan, though the *new Babylon* of *chomik* (bohemian) culture. Besides such immodest examples there are ones that are more cryptic, such as the *new Babylon* of the *new Babylon*, which is started perhaps with Tachison with action-painting, where, for instance in the *age of Georges Mathieu*, the act of painting ready to be seen is the *new Babylon* of the *new Babylon*. The happenings which followed restricted themselves to mere events without any meaning, such as the *new Babylon* of the *new Babylon* and the *new Babylon* would make a curious noise in the realm of the ordinary, of song, drama, street art, displays or billboards, because the *new Babylon* of the *new Babylon* is a *new Babylon* of non-creativity, credibility. Pop Art turned the visual aspect of mass media into art, and even more refined audience have withdrawn from the *new Babylon* of the *new Babylon* to *new Babylon*, art, artistic habitats environments (professionals have been

es, and the "museum" is not a place established on this subject.

Historicism's concept of the museum no longer captures anything. But it is the word that has to be brought down; it is rather the new concept that has to be accepted. The "museum" is no longer a place of memory—devotion to the institution. The "art" in "arts-museum" must be understood as a headroom of the four walls and the contemplation of the works of art. The "arts-museum" must therefore find the "room" in which they mutually support each other. Because the "arts-museum" is a place of memory, we believe that this slogan fits best with Art Nouveau, which through exhibitions connected contemporary creative work with the museum's tradition. The "arts-museum" is a place that moves from fashion down to artistic poster—Toulouse-Lautrec—(Karlsruhe) to the posters of the Wiener Werkstätte, through Hanning 1996 down to the works of the Berliner Künstler, which in dem wirklichen Leben wurnal—its zweck a themen, must del künstler, the "arts-museum" is a place of memory, the first international poster exhibition, Hamburg 1996, the essence of visual art, which is a place of memory, the "arts-museum" is a place of memory and strength for which this very reason is today experiencing an trend, blasty and playful comeback.

Art Nouveau was the breeding ground for the Bauhaus, the great-grandfather of the present. Against this broad-brush background, we should also explore the municipal endeavours of art cultivation in the city of Mönchengladbach. They are neither paradigmatically progressive



MUSEUMSDIREKTOR DR. JOHANNES CLADDERS

BELEG

KUNSTWERKE DER ZWEITEN WELTKRIEGSZEIT

AUS DEM REICH DER KUNST

Kunstpflege – auch wenn es diese Wortkombination noch gab – ist so alt wie die Kunst selbst. Aber wie alt ist die für „Kunst“ halten; sie bezieht aber auf die Zukunft mit ein, von der wir nichts wissen können, ob der Begriff solle

Kunst? Da diese eine terminologische Richtung hat, läßt sie sich nur beantworten, wenn man bereit ist, den Begriff „Kunst“ immer wieder mit den unterschiedlichsten Inhalten zu füllen; denn „Bildhauerei“, „malerei“, „Modellieren“ etc. überhaupt noch in Gebrauch sein wird.

im Paläolithikum mußte er zweifellos etwas anderes beinhalten als etwa in der Renaissance, im klassischen Altertum war anderes als in der Gotik, in der Romanik oder eben auch heute. Die Bedeutung dieses Gegenstands ist daher hinunter in die Vor- und Frühgeschichte, aus der uns veritable Zeugnisse nicht überkommen sind, nobis aber *inference*, für die wir

INDETERMINACY - MUSEUM AS A METHOD?

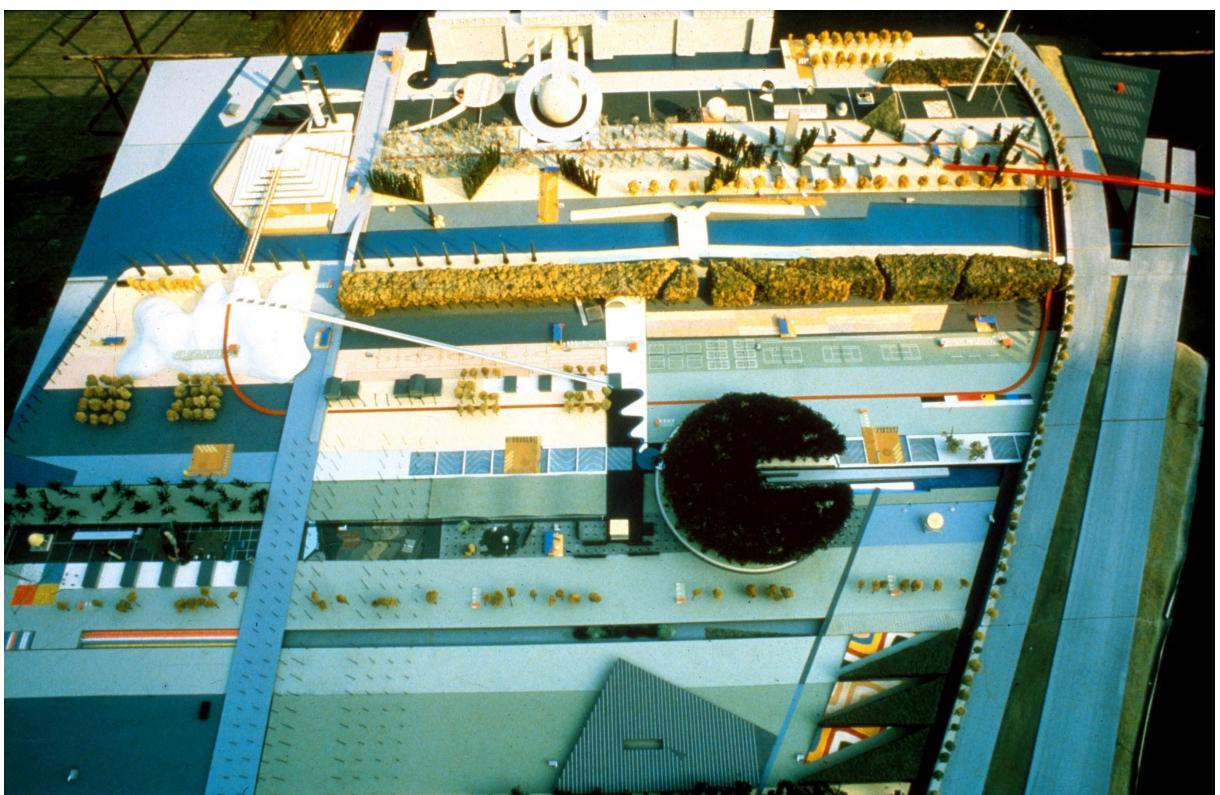
ALDO VAN EYCK

OMA PARC DE LA VILETTE

Aldo van Eyck recognizes the great importance of the “in-between” as an interstitial realm that distinguished “place” from ordinary space. His architecture aimed at creating places that fostered dialog and stimulated community life in which both children and adults take part. Such “places” would find their way into the Amsterdam orphanage design in a variety of forms, such as alcoves, niches, compartments, sitting walls, thresholds, and, most significantly, interior streets. The concept is also realized in his playground design where the play elements are mostly geometrical, giving them an aesthetical appeal. According to Gibson’s ecological psychological theory, affordances exist by virtue of a relationship between the properties of the environment and the action capabilities of the animal.²⁹ Compared with a slide or a swing with particular configuration, the abstract geometrical shapes of van Eyck’s objects enable an “**open function**” that stimulates the children’s creativity. From a sociocultural perspective on affordances, the simpler configuration implies less instruction for the user, therefore leads to diverse interpretation and multiple usage. However, it is argued that the standardization tends to characterize van Eyck’ play equipment has negative effects on the playability.

The term indeterminacy has also been used recently by Rem Koolhaas, although without it being precisely defined, and principally referred to the notion of architectural programming. The proposal for Parc de la Villette by OMA is not for a definitive park, but for a method that – combining programmatic instability with architectural specificity – will eventually generate a park.





THE MUSEUM AS OPEN FORM?

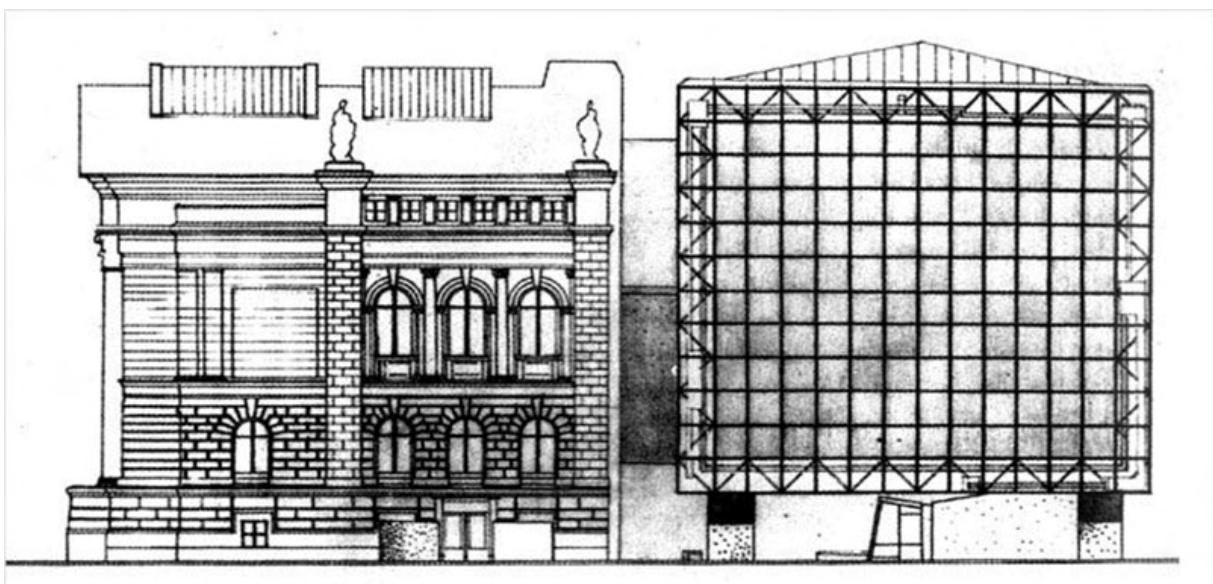
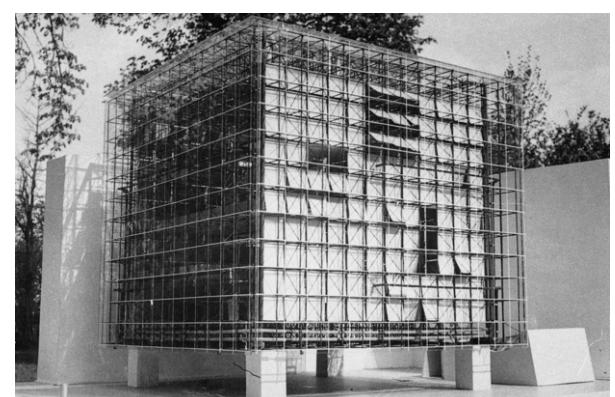
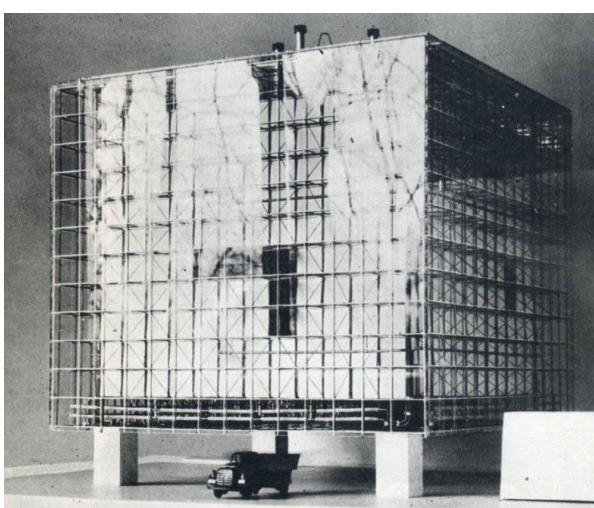
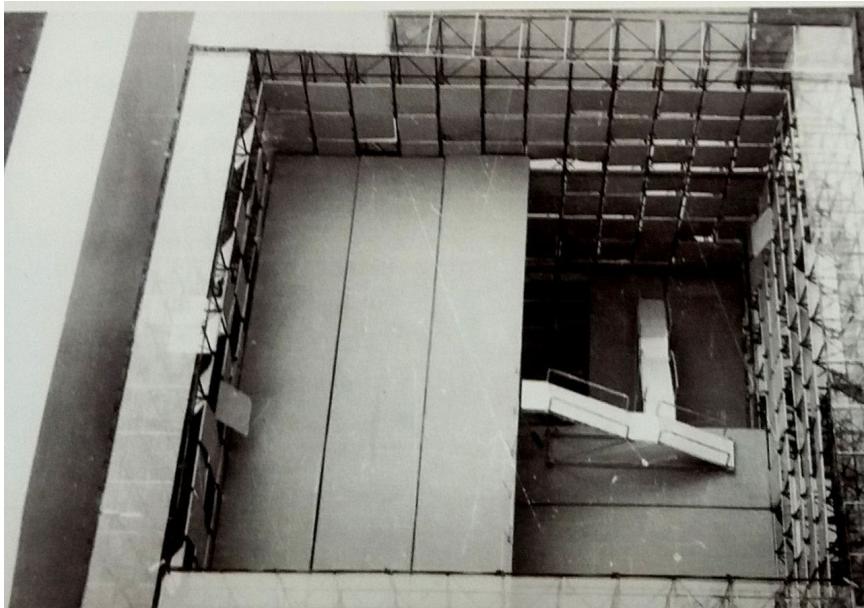
The Search for the “Open Form” *The Extension of the Zacheta Art Gallery by Oskar and Zofia Hansen (1958)*

The project for the extension of the Zacheta Art Gallery was an unbuilt project developed by Polish architects Oskar and Zofia Hansen, with Lech Tomaszewski and Stanisław Zamecznik, in 1958 and presented one year later at the Otterlo CIAM, (the last one before the Team X took over). The project is a cubic volume connected to the ground through four corner pillars, hosting technical spaces and secondary stairs, and with the entrance stair located in the center, thus leaving the ground floor completely open. The main volume is enveloped by a three-dimensional metal grid generating a sort of double façade. Technical systems are exposed in the space between the interior volume and the one defined by the grid. The façade of the interior volume is composed by identical squared elements which can be uplift revealing a continuously variable series of openings. Two sets of stairs and enclosed bridges connect the extension to the original gallery.

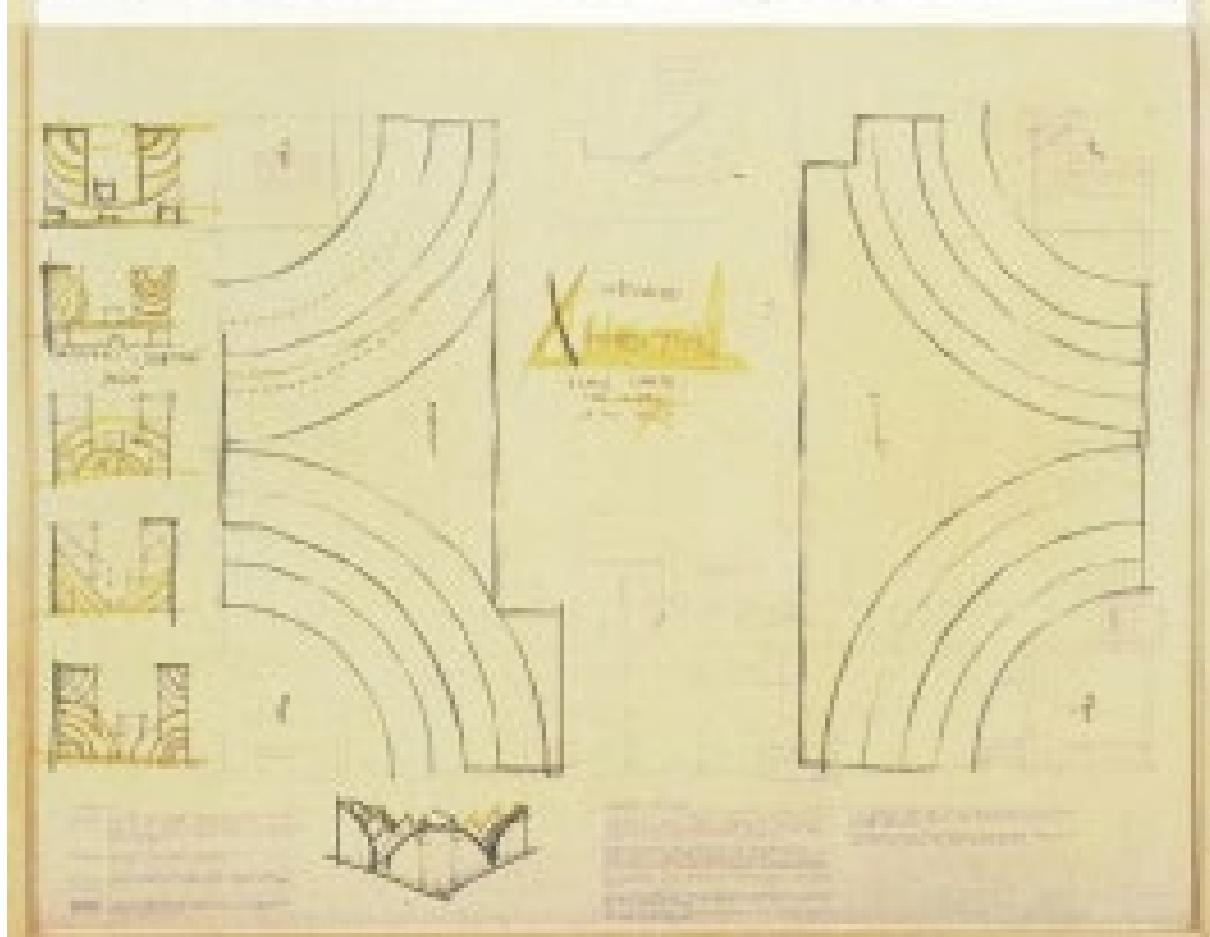
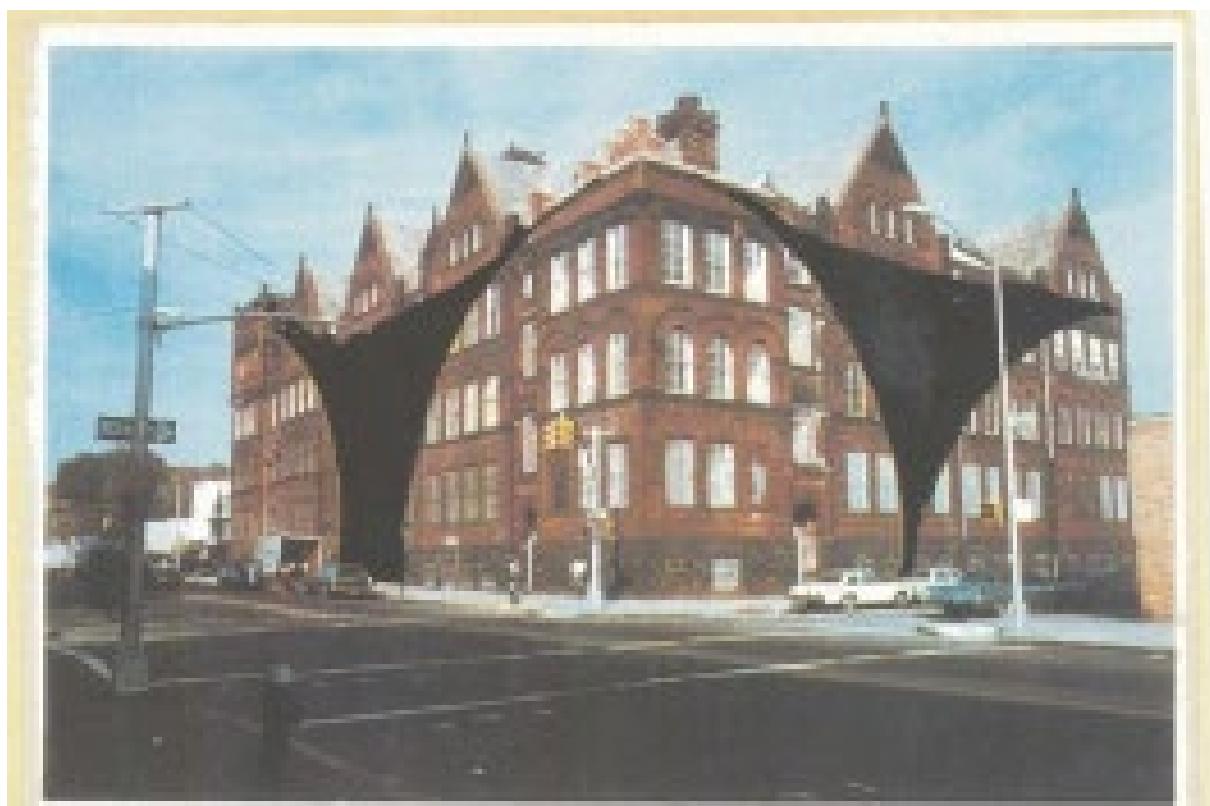
Both the plans and the elevations are explorations of neutral surfaces which could vary through time. They can adapt to changing uses and conditions and highlight human activity which would happen in the interior space. At that moment, Oskar Hansen was developing the concept of “open form”, an attitude toward reality which could be applied to every art and which could specifically be expressed through buildings able to programmatically evolve over time. In the case of the Zacheta Art Gallery extension, the concept is embodied by a system of movable stairs and slabs which would allow for a continuous reconfiguration of the different floors.

The artistic convention of Open Form consists of shaping the cognitive space, which is construed as a background highlighting the ever-changing events in the life of nature and of man. The idea is to harmoniously integrate Earth’s biological life forms with the space of human activity. Respecting the recipient’s individuality, Open Space art creates a spatial atmosphere conducive to reflection, thus opposing the art of a dominant object in space – the cult of dogmatic dictates.” Oskar Hansen

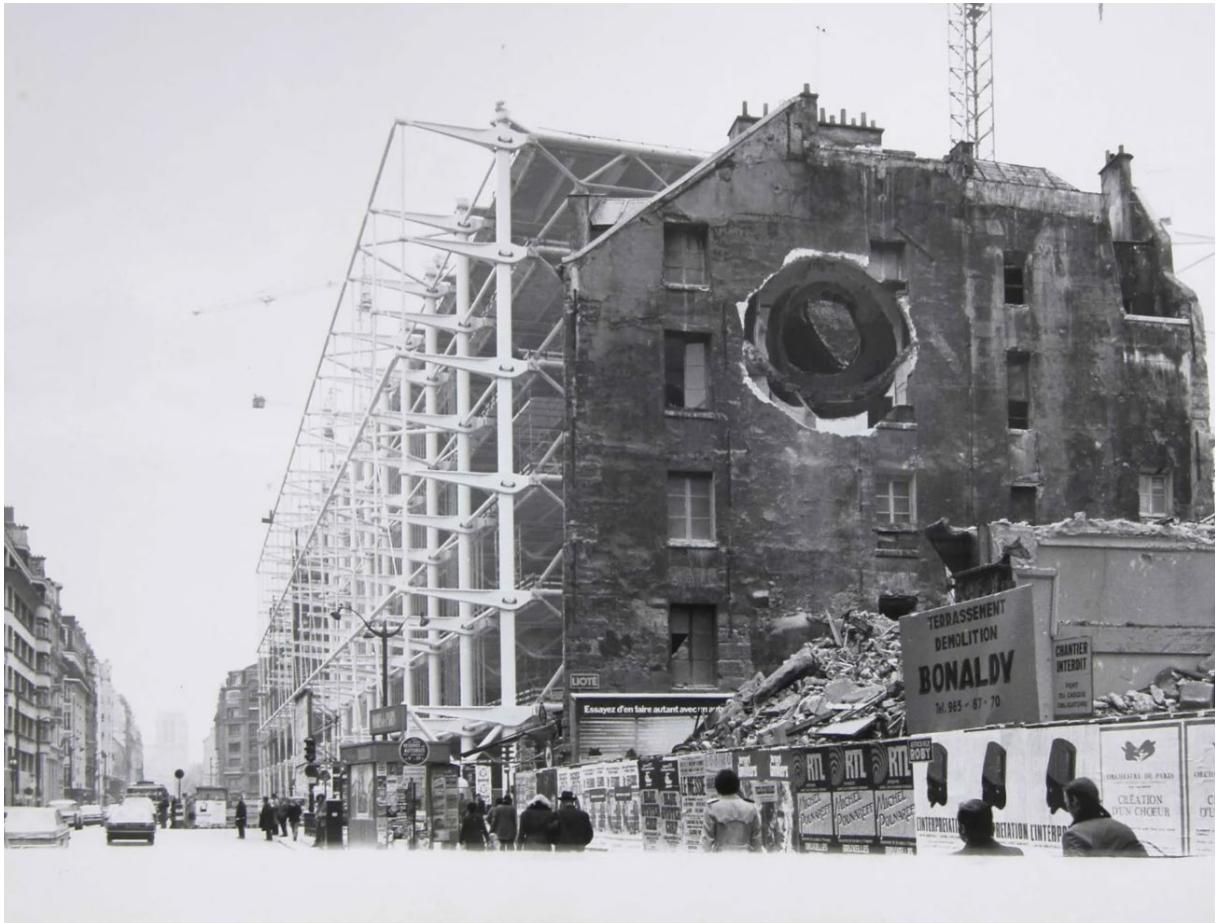
As noted elsewhere, this project appears as a precedent for the Fun Palace, which Cedric Price started to sketch in 1963.



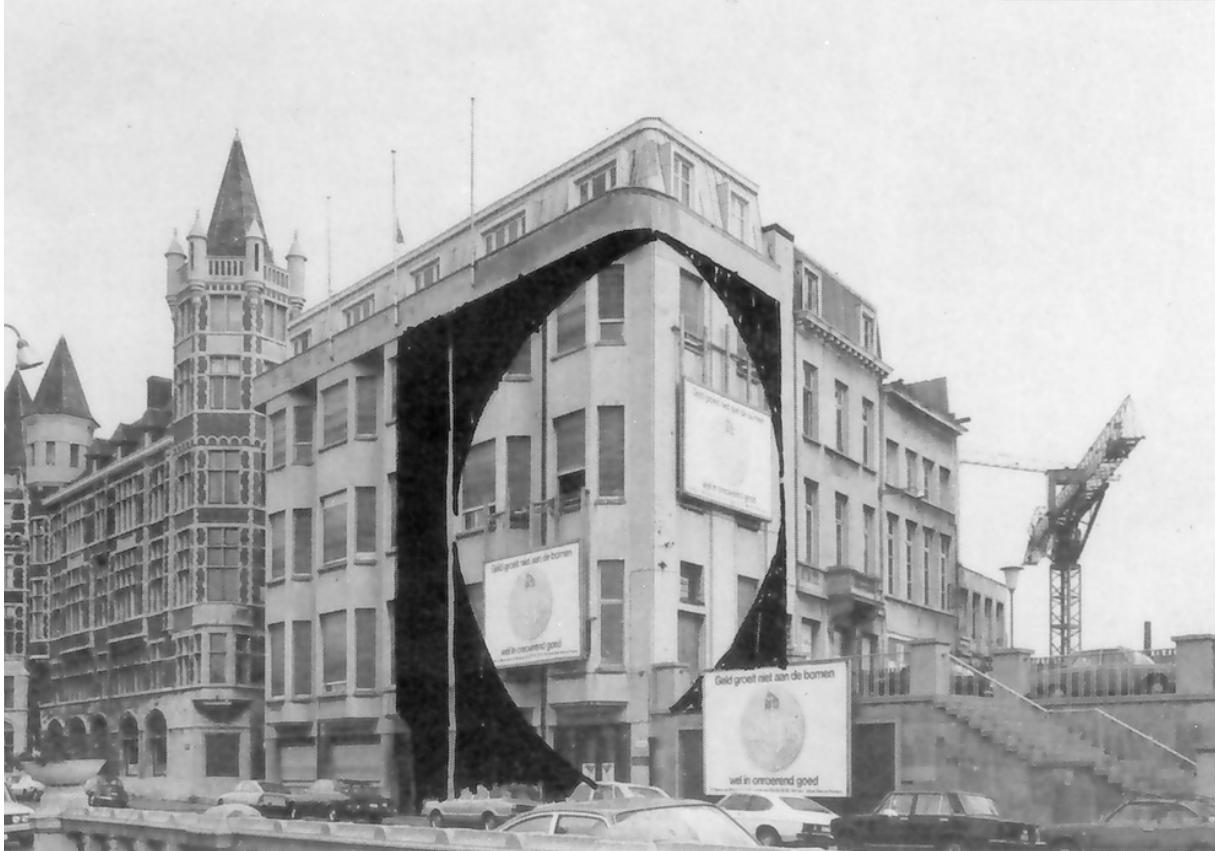
GORDON MATTA-CLARK



Gordon Matta-Clark. Contoured Xhibition Play Land Queens of All seXs. 1976. P.S. 1 Long Island City, New York," page from the exhibition catalogue, "Zeichnung bei Gordon Matta-Clark"
source: MoMA PS1 Archives, II.B.196. The Museum of Modern Art Archives, New York



Conical Intersect 6. From “Conical Intersect” París, France [1975]
 source: <https://dprbcn.wordpress.com/2012/01/26/gordon-matta-clark/>



Gordon Matta-Clark, Office Baroque, 1977
 source: <http://ensembles.mhka.be/ensembles/office-baroque-history-of-the-project?locale=en>

NOTION RESEARCH

Interiors Main N... ... Interiors Buildings Cities / ... / History of Contemporary Art / Anti-Museum Beginnings

Edited Dec 1 Share ...

Anti-Museum Beginnings

Table ... Filter Sort ... New ...

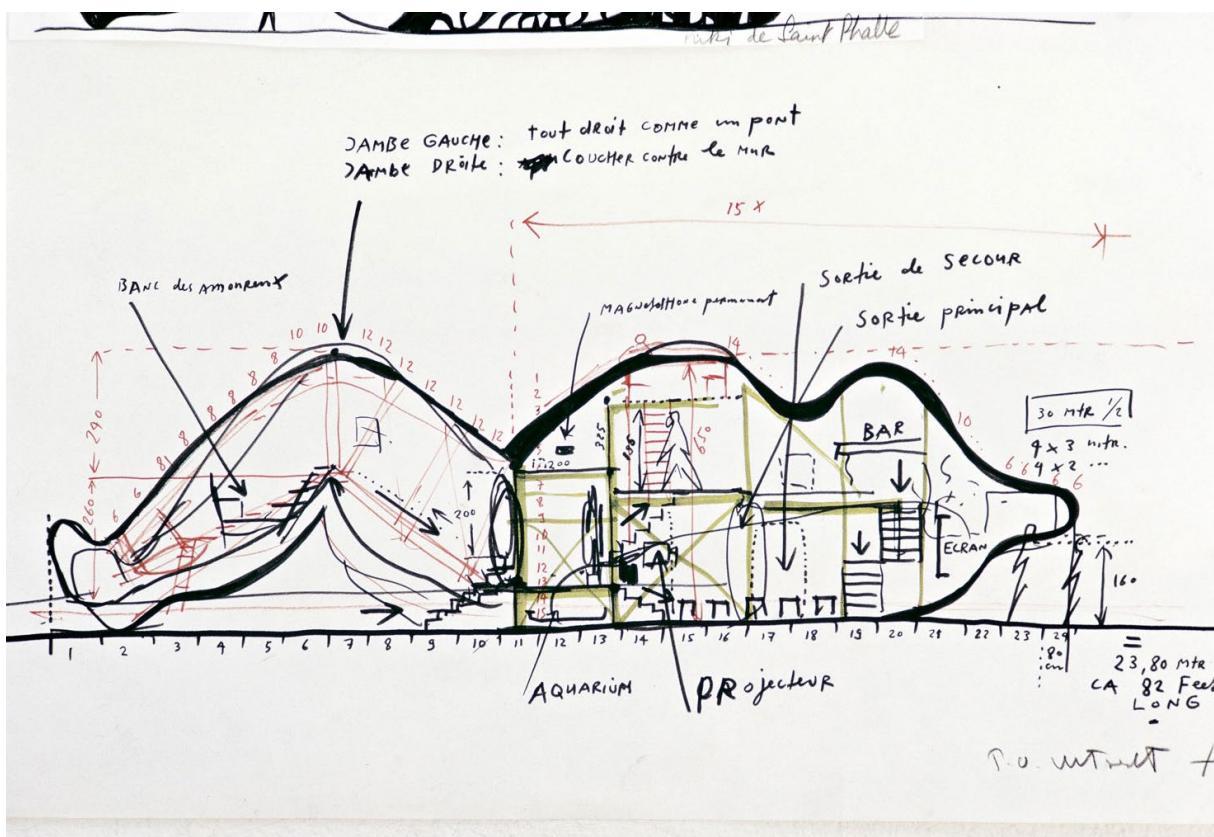
Name	Date	Protagonist	Type	Place
Museum in a Box	1935-1968	Marcel Duchamp	artist	Wherever you go
Moderna Museet	1958 to 1973	Pontus Hultén	curator	Stockholm
The Store	1961	Claes Oldenburg	artist, performance	New York
The Factory	1963-1987	Andy Warhol	artist	New York
Kulturhuset	1964	Peter Celsing	architect	Stockholm
Remembering She – A Cathedral	1966	Niki de Saint Phalle, Jean Tinguely	exhibition, artist, curator	Moderna Museet
First Show in Museum Abteiberg	1967	Joseph Beuys	artist	Mönchengladbach
Städtisches Museum Abteiberg	1967-1985	Johannes Cladders	curator	Mönchengladbach
Musée d'Art Moderne, Département des Aigles	1968	Marcel Brodthaers	artist, curator, performance	Brussels
"das Antimuseum"	1968	Johannes Cladders	essay	
Culture Map Antwerp 1970	1970			
Anarchitecture	1970-1978	Gordon Matta-Clark	artist, performance, architect	New York, Belgium
Musée National d'Art Moderne, Pompidou	1974-1981	Pontus Hultén	curator	Paris
MOMA PS1	1976	Alanna Heiss	curator	New York
Chinati Foundation	1978-1987	Donald Judd	artist, architect	Marfa
Chambres d'amis in Ghent	1986	Jan Hoet	curator	Ghent

Documents

products.wip

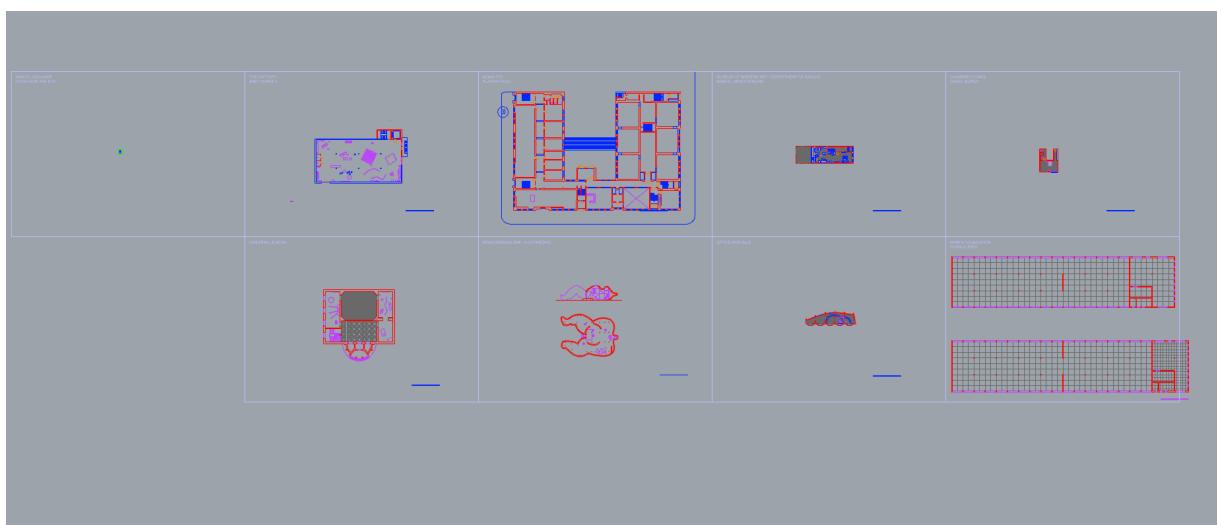
+ New

COUNT 18



Week 2.3

*second crit
anti-museum research
notion research*

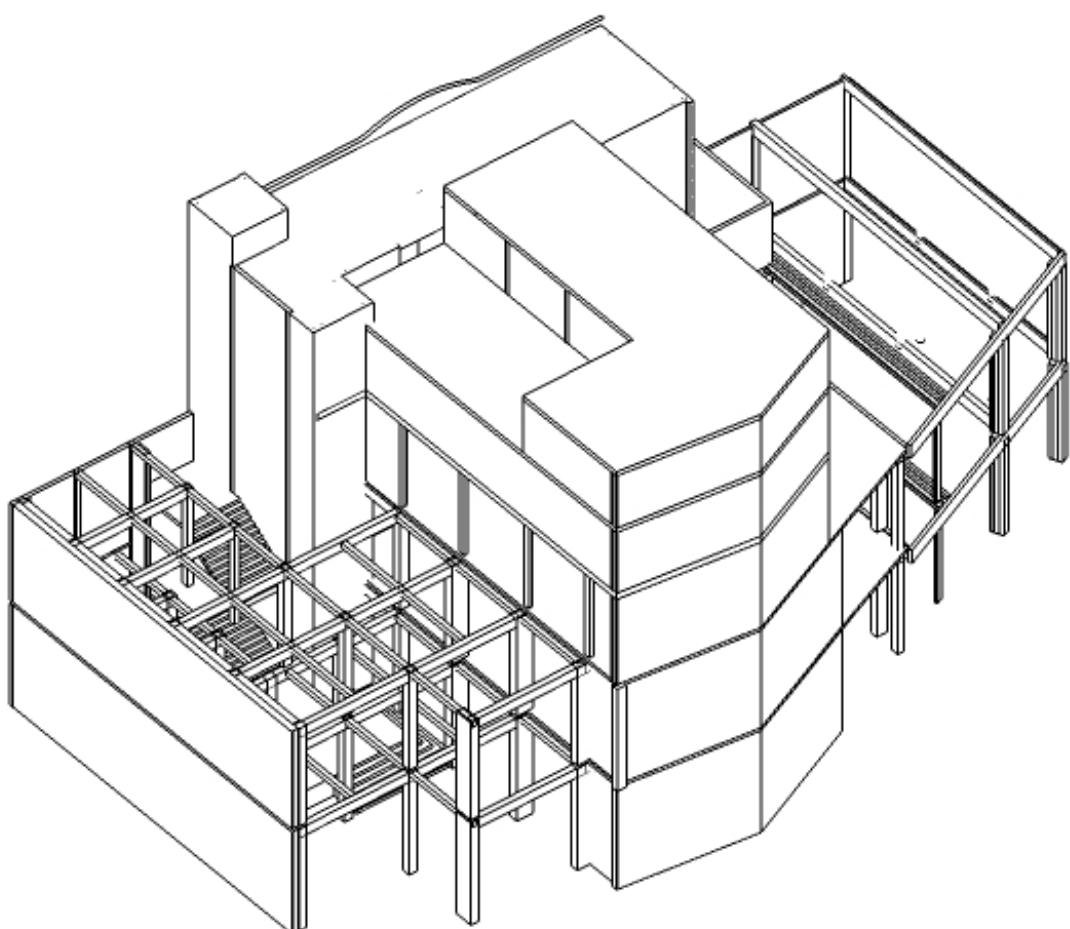
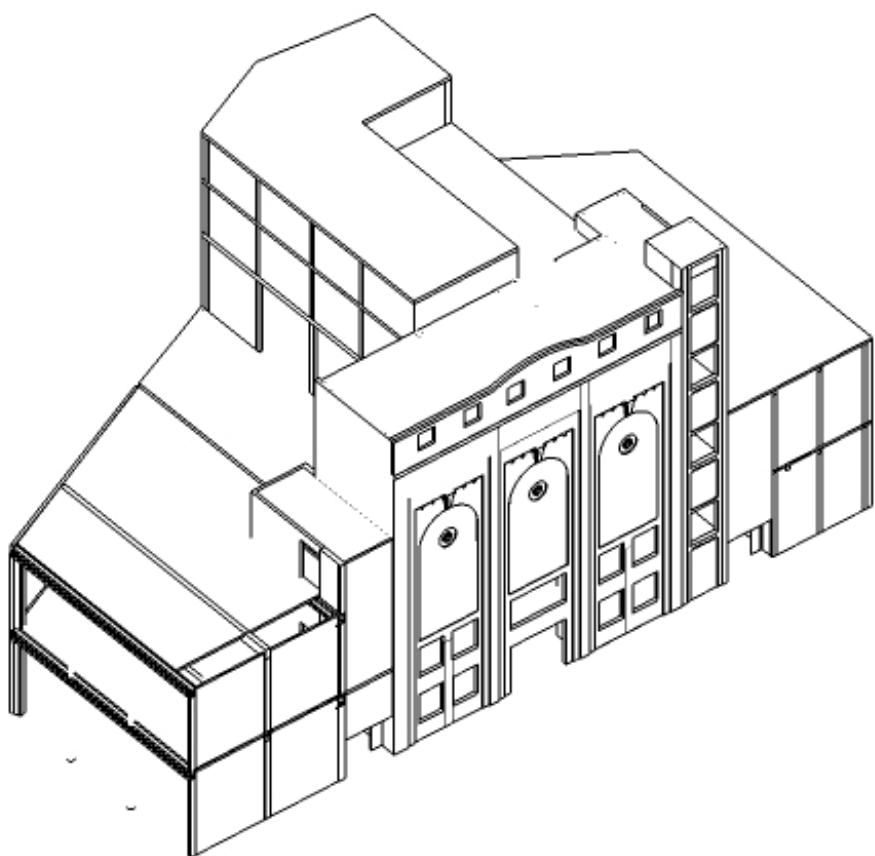


M HKA HISTORICAL ANALYSIS

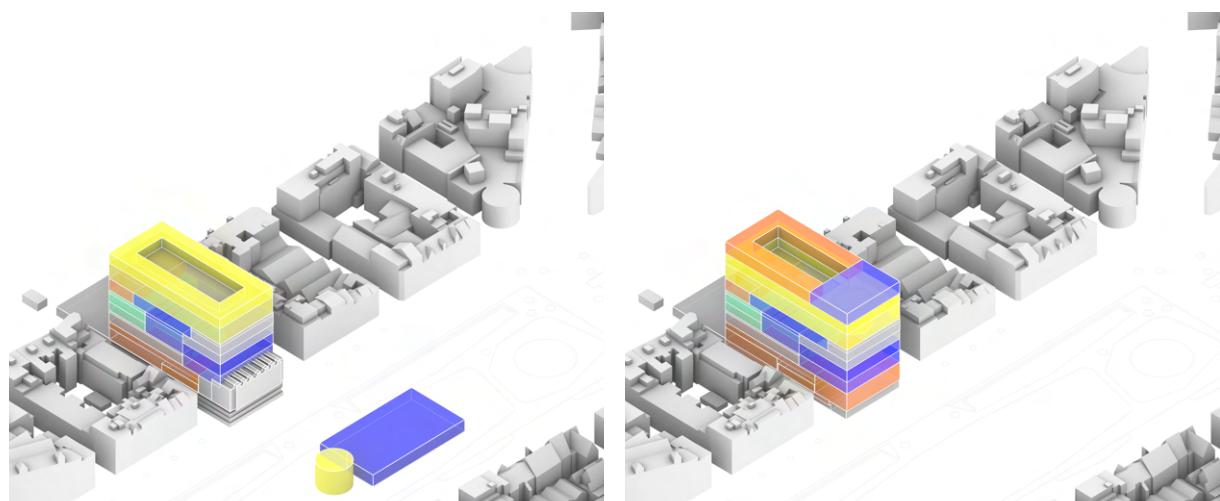


museum of contemporary art Antwerp, 1984





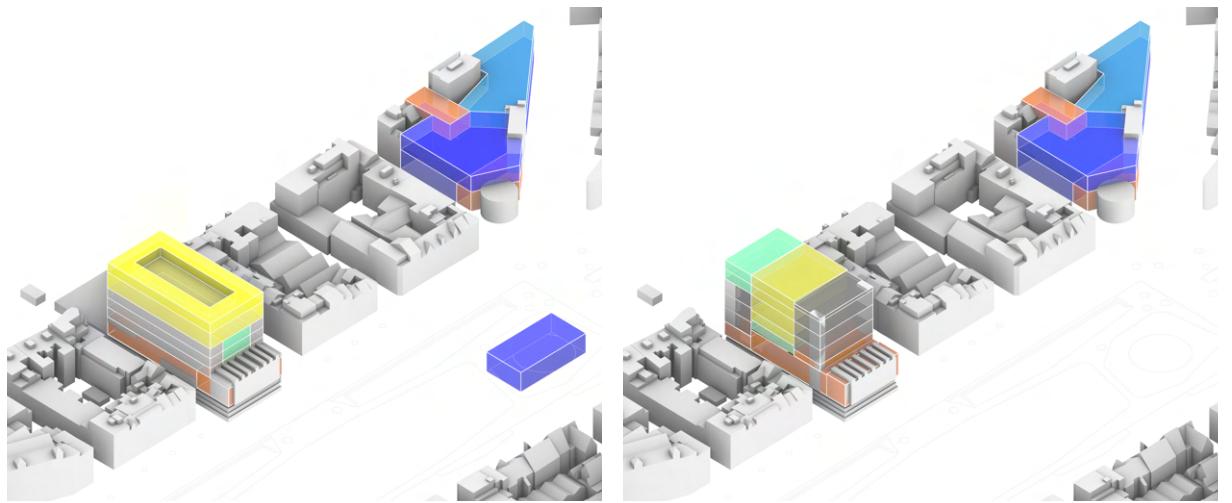
PROGRAM DISTRIBUTION



ALL PROGRAM FITTED INTO ONE BUILDING - NOT KEEPING THE EN-TRANCE
EXHIBITION PROGRAM ON ROOFTOP

TYPE	SQM
COLLECTION	3460
EXHIBITION	3053
DEPOT	1300
LIBRARY&ARCHIVE	4309
THE FORUM	1764
BACK OFFICE	3131
BACK OFFICE UNDERGROUND	1656
EXHIBITION PARK	
	19433

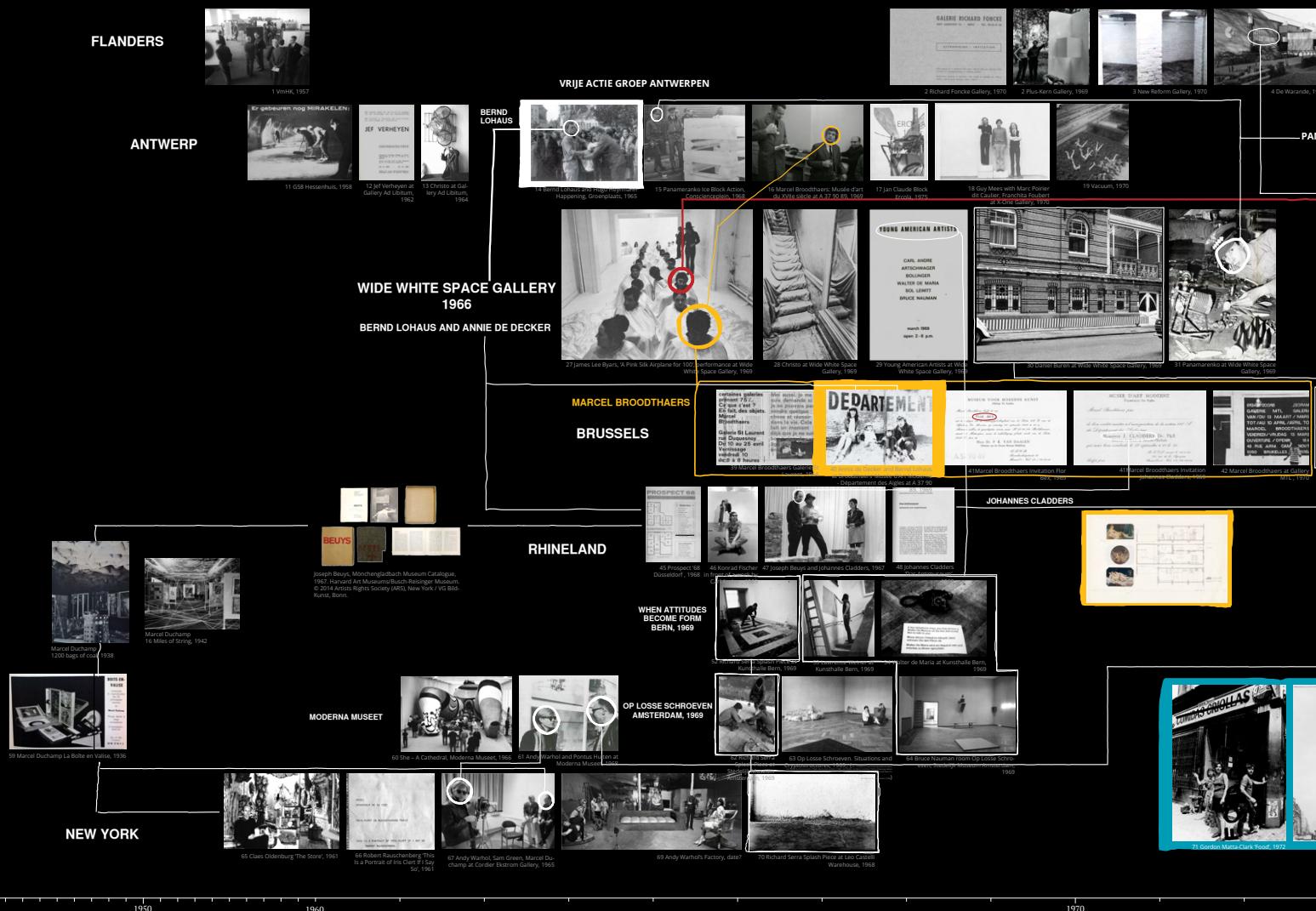
TYPE	SQM
COLLECTION	3755
EXHIBITION	4456
DEPOT	tbd
LIBRARY&ARCHIVE	2060
THE FORUM	4680
BACK OFFICE	1767
BACK OFFICE UNDERGROUND	3131
	19849

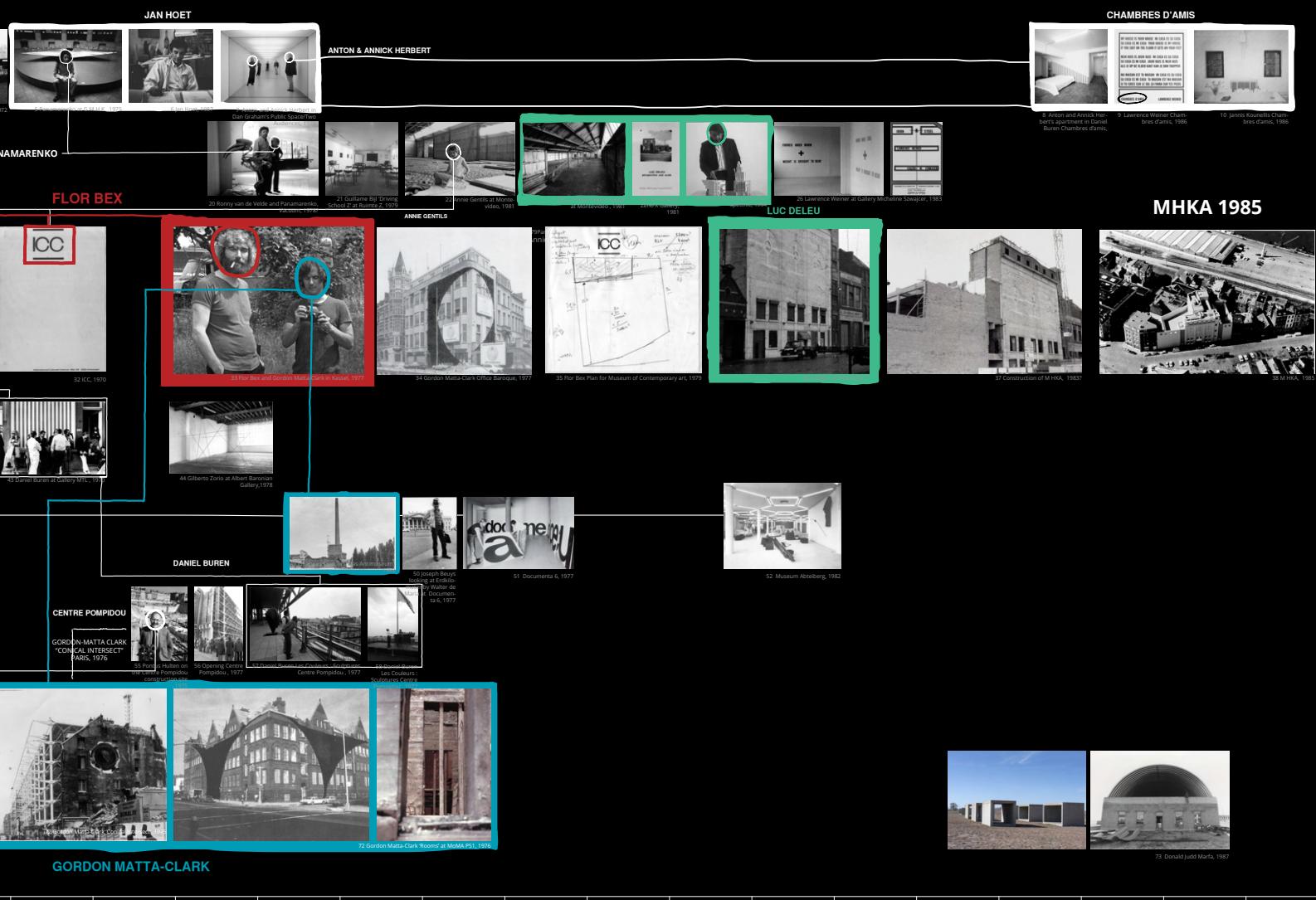


NEW BUILDING WITH PRESERVED STRUCTURE OF COURT HOUSE BECOMES DEPOT AND COLLECTION HOLDER WITH LIBRARY AND ARCHIVE
OLD MHKA - KUNSTHALLE WITH RESIDENCY SPACES FOR ARTISTS, OPEN HOUSE FOR TEMPORARY EXHIBITIONS AND EVENTS.

NEW BUILDING WITHOUT PRESERVED STRUCTURE OF OLD COURT HOUSE - OPT B
MHKA AS PREVIOUS

TYPE COMMENT	SQM	TYPE COMMENT	SQM
NEW BUILDING		NEW BUILDING	
COLLECTION	3100	COLLECTION	3395
EXHIBITION	0	EXHIBITION	0
MHKA		LIBRARY&ARCHIVE	2460
DEPOT		THE FORUM	3876
775		BACK OFFICE	3120
LIBRARY&ARCHIVE	940	BACK OFFICE UNDERGROUND	3131
THE FORUM	3090		
BACK OFFICE	2820		
have height of around 7m		ADAPTED MHKA	
BACK OFFICE UNDERGROUND		COLLECTION	200
		EXHIBITION	3951
10725		LIBRARY&ARCHIVE	0
ADAPTED MHKA		THE FORUM	845
COLLECTION	0	BACK OFFICE	
EXHIBITION	4152	exhibition	
LIBRARY&ARCHIVE	0		4996
THE FORUM	710		20978
BACK OFFICE			
included in exhibition space			
RESIDENCY FOR ARTISTS	1220		
6082			
16807			





ALANNA HEISS (*MOMA PS1*)

<https://www.artnews.com/art-news/artists/the-anti-museum-director-alanna-heiss-on-the-40th-anniversary-of-ps1-contemporary-art-center-6675/>

In the early 1970s, with an organization she founded called the Institute for Art and Urban Resources Inc., curator Alanna Heiss had been staging roving exhibitions in empty spaces throughout New York. In 1975, Heiss trained her sights on a vacant public school with stunning Neo-Romanesque architecture in Long Island City, Queens, that the city was auctioning off. Built in 1892, the school had been closed in 1963 due to declining enrollment, and in the intervening years it had been used as a city storage facility.

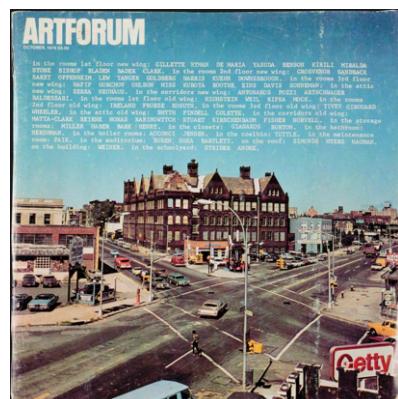
Heiss managed to secure a lease, saving the building from demolition and repurposing it to show hundreds of artworks in the coming years. Although it was still owned by the city (and is to this day), artists were invited to make interventions in the old-school building for P.S.1's inaugural 1976 exhibition Rooms. Gordon Matta-Clark—who had helped Heiss find P.S.1 by searching listings of derelict properties—proposed excavating a void through the center of the building in the shape of an inverted ziggurat. Had this monumental work been realized, it would have essentially destroyed the functionality of the building. Instead, Matta-Clark created a more modest (but still grand-in-scale) work by cutting a hole through all three floors of P.S.1, so that visitors standing in a third-floor classroom could look directly into the basement.]

The Institute for Art and Urban Resources (IAUR), the organization that became MoMA PS1, was founded in 1971 during a critical period of transition for artists and the New York art world. Installation, performance, film, and video were rapidly expanding the definition of what art could be, while emerging artists exploring those forms sought new contexts for showing their work, outside the ideological and commercial strictures of the “white cube” gallery and the authoritarian control of museum curatorship.

The IAUR, led by its founder, Alanna Heiss, rehabilitated derelict warehouses and unused city-owned property in an environment reeling from blight and decay, creating nonprofit art spaces that blurred the lines between studio, gallery, theater, and community center. Heiss's organization ran multiple spaces across the city, and in 1976 it occupied Queens Public School No. 1. By the IAUR's tenth anniversary, in 1981, hundreds of artists were passing through P.S. 1 and its Clocktower Gallery each year, and the institution had established the programming and practices it would follow through the ensuing decades.

In documents and materials drawn exclusively from the MoMA PS1 Archives, this exhibition chronicles the first ten years of the IAUR and P.S. 1. It demonstrates the success of Heiss's original project: to provide a place embedded in the urban environment in which artists can work and exhibit—a place that provokes and engages artists and ultimately inspires the works made and shown there.

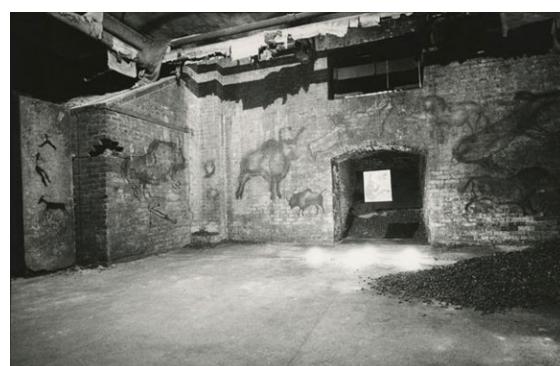
Most museums now host live music and events to appeal to wider audiences, but Heiss ran hers as a centerpiece of her programming, much as a media or performance department might function today. For a long time, Heiss said, PS1 was the only nonprofit member of the New York Nightlife Association. If anything, nightclubs were a bigger influence on Heiss than other museums. One of PS1's longstanding advisors was Rudolf (no last name), the club owner who ran some of New York's historic venues—including Palladium,



The October 1976 issue of Artforum, featuring “The Apotheosis of the Crummy Space,” Nancy Foote’s review of the P.S.1 exhibition Rooms



Installation view of Gordon Matta-Clark, *Doors Floors Doors, 1976, In Rooms, P.S.1, 1976*



View of Richard Tuttle's installation *Alanna and Her Sister, in Rooms*
Photograph by Gianfranco Gorgoni
1976 [ILA.85]



JOHANNES CLADDERS (STÄDTISCHES MUSEUM ABTEIBERG)

HUO Your intention was to avoid what seems to be happening in many museums today; namely, that their peripheral functions are becoming their main ones.

JC I wanted to have it the other way around. While not neglecting these peripheral functions, I wanted to reemphasize that there are main functions, that a museum is a museum. Furthermore, I wanted a democratic museum. Everything authoritarian or absolutist is symmetrical. I wanted a museum that has no predetermined route. Moreover, I wanted confrontation, which does not mean having everything confront each other in the same room. I wanted more of a transparent view. For example, I see a work in a room devoted to a particular artist, and always have other views possible of works in other rooms, even if it is just out of the corner of my eye. (...) Furthermore, I did not want most things to be communicated verbally, but rather through architecture. The labyrinth served this. Whoever gets lost in a jungle remembers every single orchid that leads him back home because he says to himself, "I've already seen this before." I wanted a building with a little bit of the character of a jungle, where I could lose myself and so be forced to find landmarks. I think that Hollein solved this problem remarkably well. Hollein also wanted to use certain prototypes from the history of architecture, like the dome of the Pantheon. Thus there is, for example, a small room with a cupola. This corresponds to the original one in the Pantheon, which is known to us, thanks to our education, as a legitimate cultural space. Everything shown in such a room is consumed as culture, meaning it becomes part of the cultural discourse. I want works that most visitors would not consider works of art, in an architectural context that makes people discuss them culturally—even if one possible result is that such works do not satisfy every individual need.

HUO This would be the primary function of a museum?

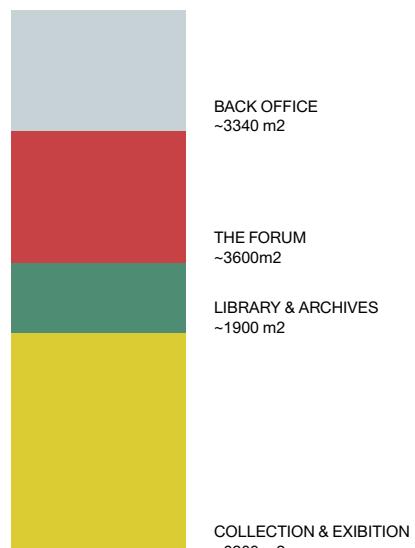
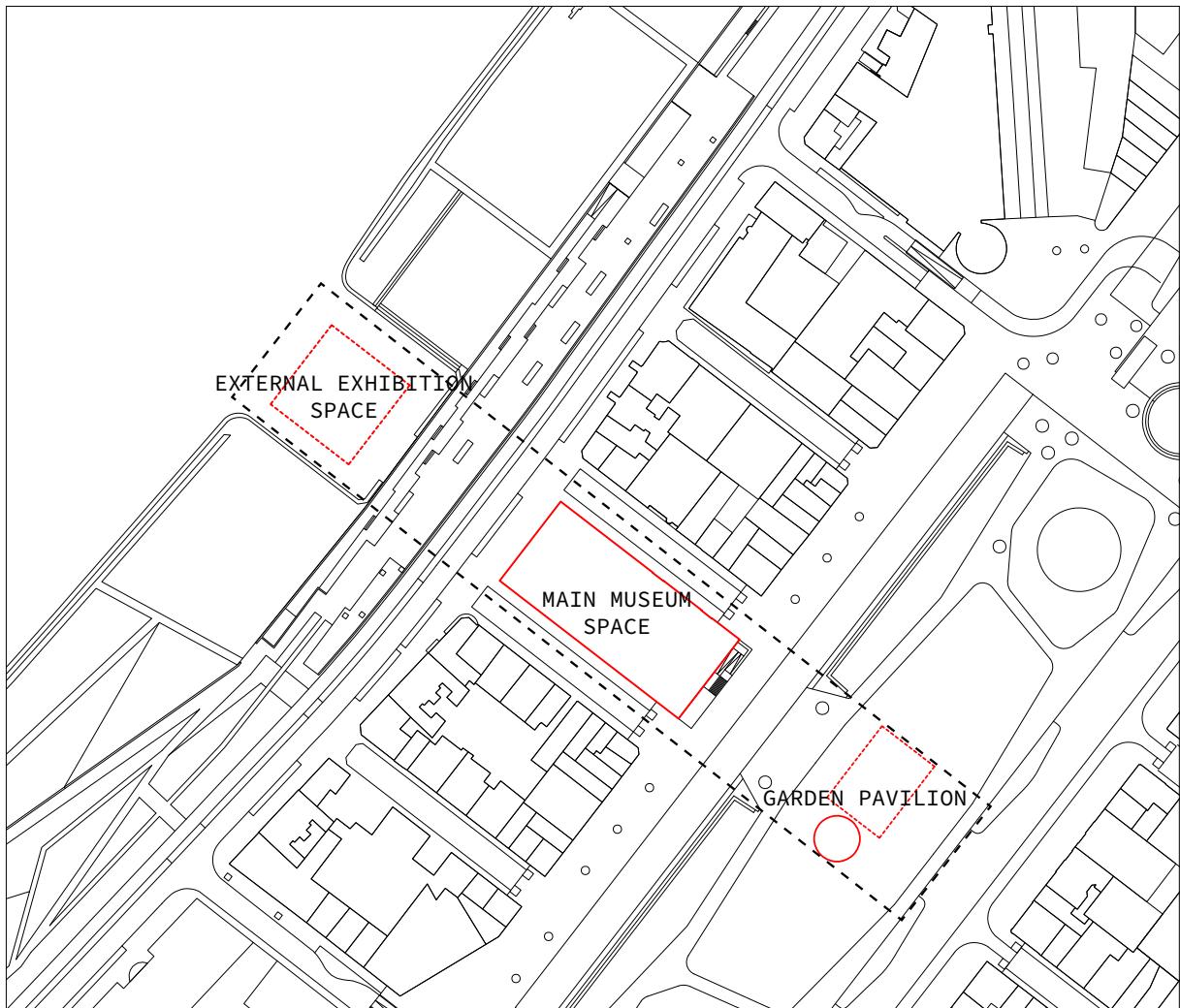
JC Yes, the primary idea of a museum, but supported by the elements of its construction. The museum is a non-verbal mediating system. The question of points of view or the democratization (meaning: the viewer has to decide for him/ herself), all belong to this mediation system. I did not want to cling to any ideology that says that people have to get drunk on art. They can still enjoy their alcohol in the cafeteria, but they are in the context of the museum and they should feel it.

Hans Ulrich Obrist interviewing Johannes Cladders
Obrist, H. U. (2008). A brief history of curating



STÄDTISCHES MUSEUM ABTEIBERG, arch. Hans Hollein
source: <http://www.hollein.com/>

ANTI-MUSEUM OF JOHANNES CLADDERS :
CHARACTER OF A JUNGLE, LABYRINTH, WHERE ONE CAN LOOSE ONESELF
ARCHITECTURAL CONTEXT ALLOWS PEOPLE TO DISCUSS WORKS CULTURALLY
TRANSPARENT VIEW - POSSIBLE CONFRONTATION OF ART PIECES
MUSEUM IS A MUSEUM BUT IT HAS ADDITIONAL FUNCTIONS ACCESSIBLE ONLY FROM A MUSEUM, NOT
FROM OUTSIDE (CAFETERIA, painting class, the lecture hall, the ping-pong room)
MUSEUM FUNCTION DOESN'T MIX TOO MUCH WITH OTHER FUNCTIONS
NO PREDETERMINED ROUTE
REINVIGORATES THE CONCEPT OF MUSEUM AND ART, IT DOESN'T OPPOSE IT
PROCESS OF CONSTANT CREATION
NON-SYMETRICAL
ANTI-MUSEUM FATE IS TO REMAIN A MUSEUM
ANTI-MONUMENTAL
The Anti-Museum is not so much a revolutionary programme, but rather a broadening of the possibilities of what is already there.



CURRENT MHKA
~9000 m²

BRIEF
~15 000 m²

Chapter V

Developing idea for the post-museum

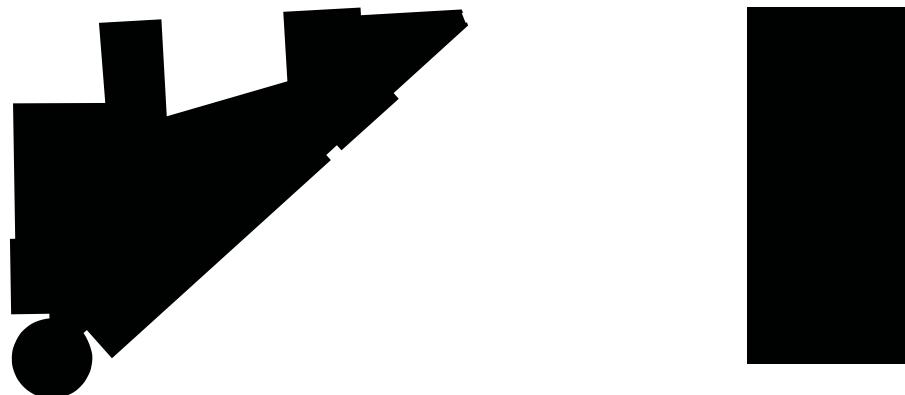
urban dispersion?

moments of meeting old and new

materiality research

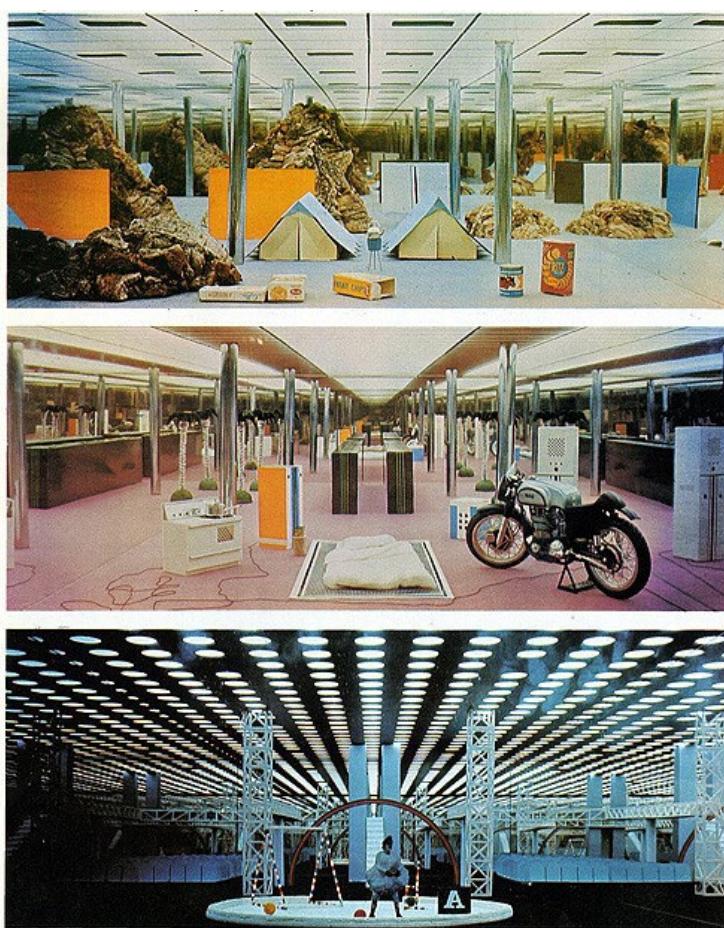
idea of wrapping

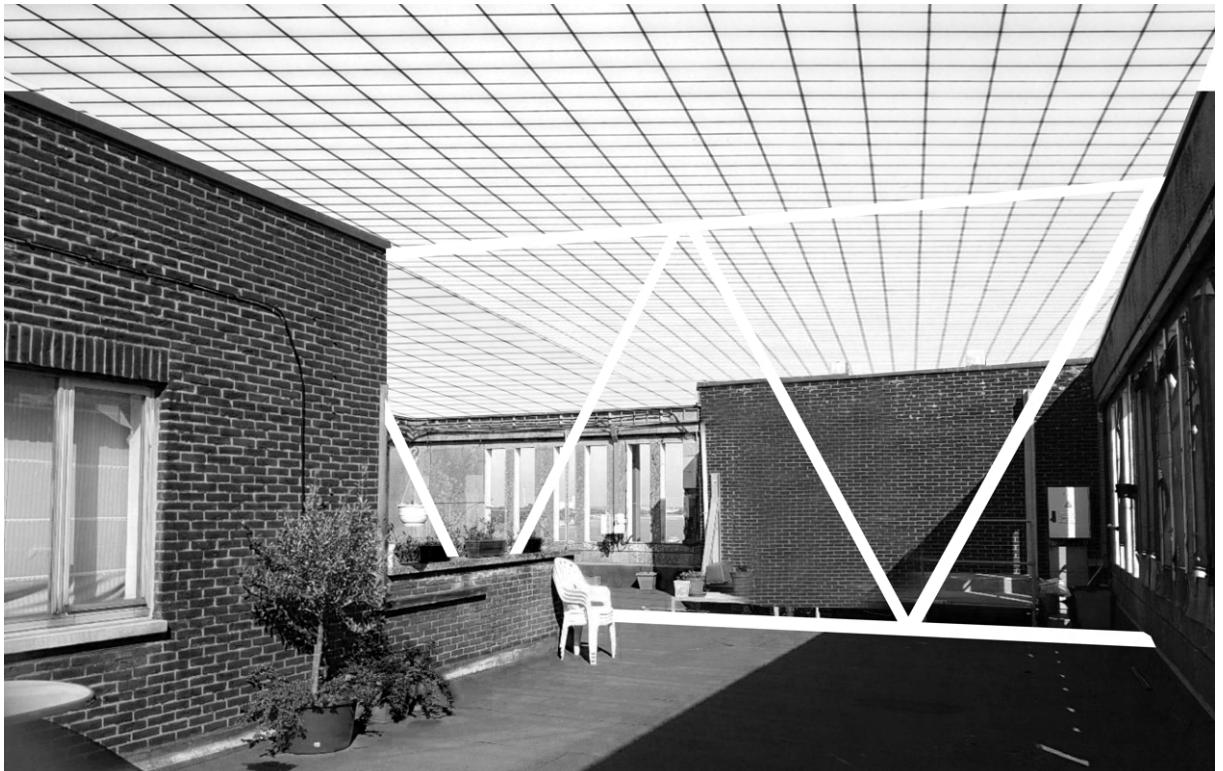




OLD PLOT
~3125 m²

NEW PLOT
~2200 M²

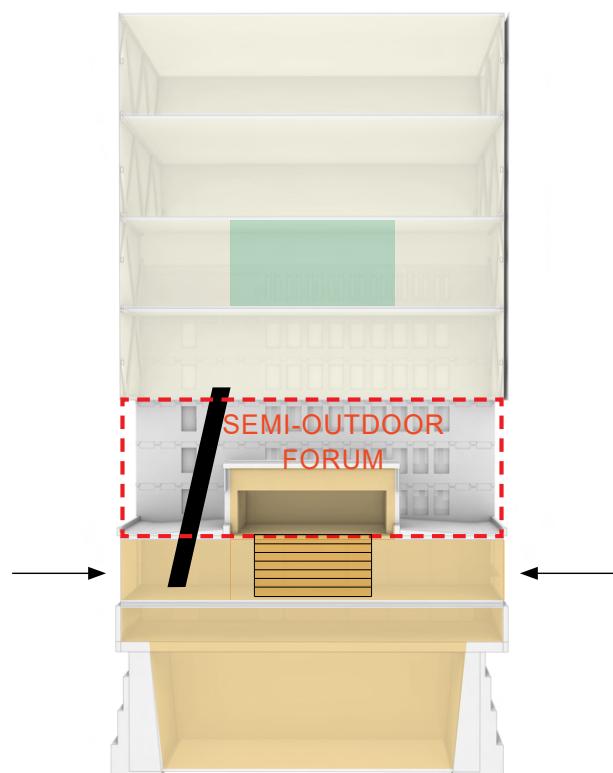


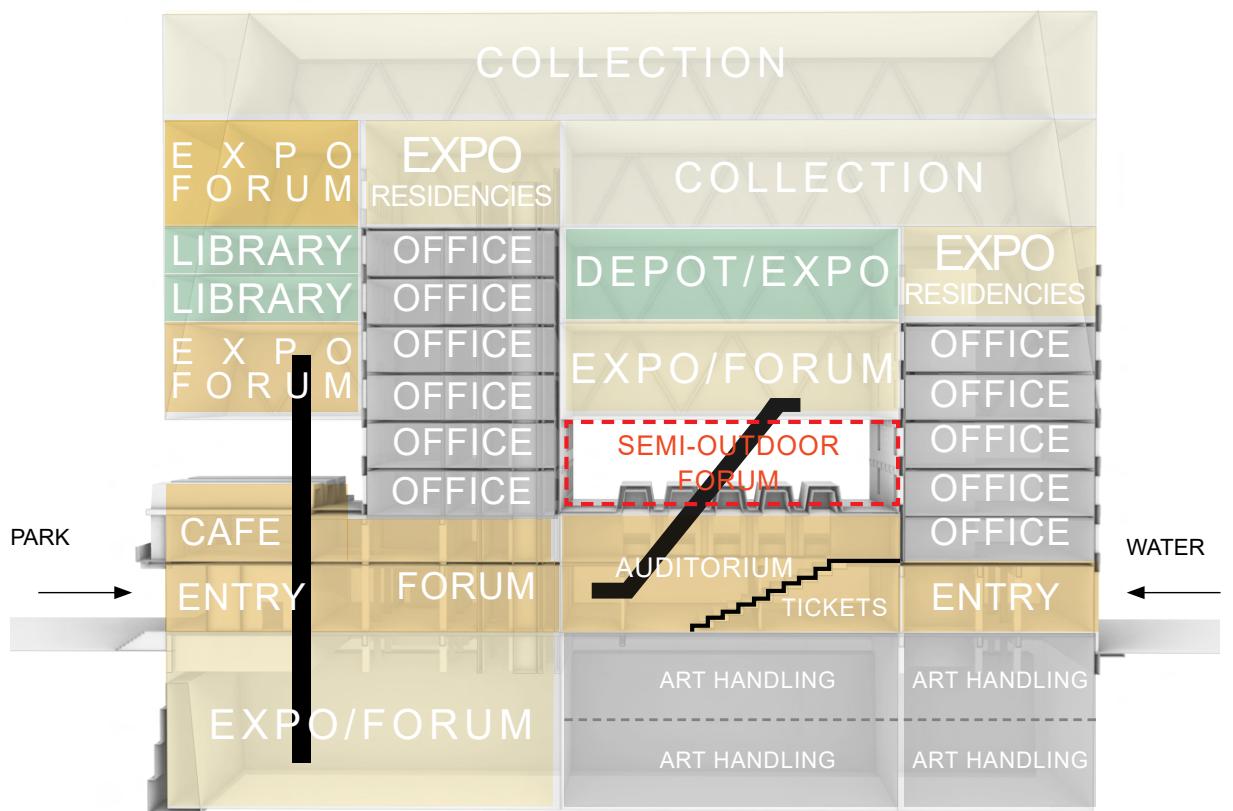




Wrapped Reichstag, 1975–85.
PHOTO: COURTESY OF CHRISTO AND JEANNE CLAUDE



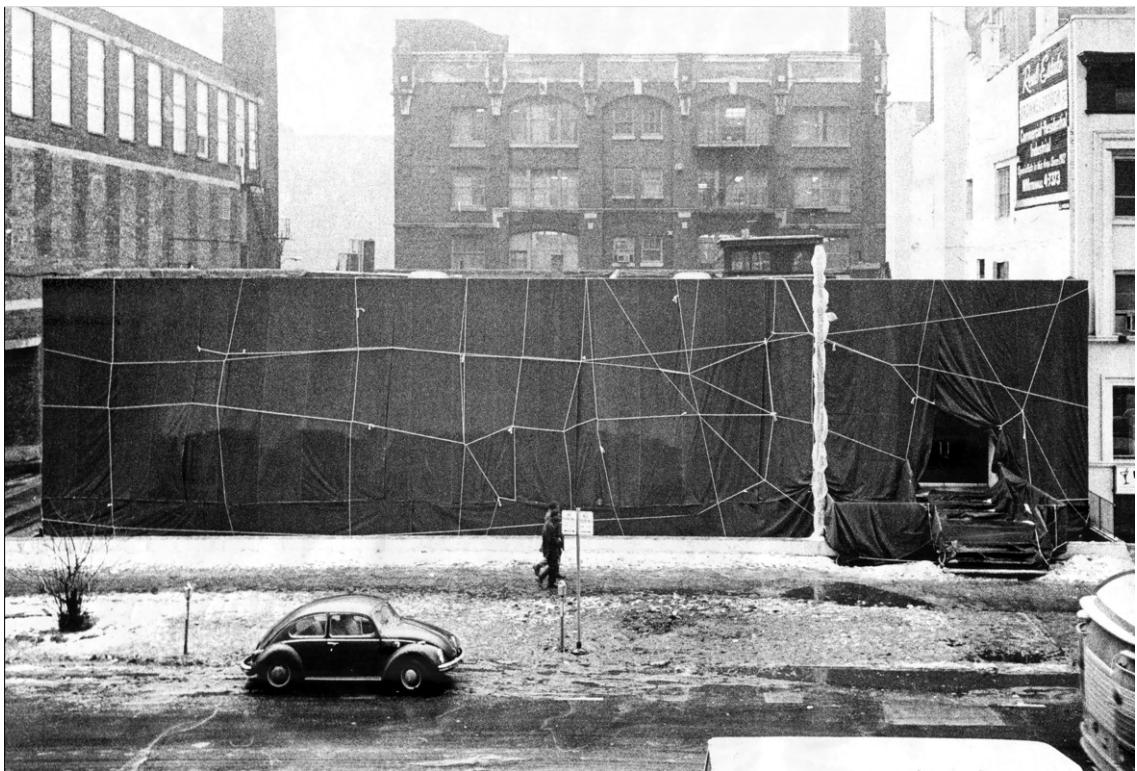






Christo and Jeanne-Claude
Wrapped Floor and Stairway, Museum of Contemporary Art, Chicago,
1968-69

Photo: Shunk-Kender
© 1969 Christo and Jeanne-Claude Foundation and J. Paul Getty
Trust



Christo and Jeanne-Claude
Wrapped Museum of Contemporary Art, Chicago, 1968-69
Photo: Dave Fornell
© 1969 Christo and Jeanne-Claude Foundation



Christo, Project for Museum of Contemporary Art - Chicago
Collage 1968
Photo: MCA Chicago
© 1968 Christo and Jeanne-Claude Foundation

17:39

• politicshyperwall.files.wordpress.com

world - a vastly richer programmation.

2 of 13

Fuelled initially by the thoughtless energy of the purely quantitative, Bigness has been, for nearly a century, a condition almost without thinkers, a revolution without program. Delirious New York implied a latent “Theory of Bigness”; based on five theorems.

1. Beyond a certain critical mass, a building becomes a Big Building. Such a mass can no longer be controlled by a single architectural gesture, or even by any combination of architectural gestures. This impossibility triggers the autonomy of its parts, but that is not the same as fragmentation: the parts remain committed to the whole.

2. The elevator - with its potential to establish mechanical rather than architectural connections-and its family of related inventions render null and void the classical repertoire of architecture. Issues of composition, scale,

proportion, detail are now moot. The “art”; of architecture is useless in Bigness.

3. In Bigness, the distance between core and envelope increases to the point where the facade can no longer reveal what happens inside. The humanist expectation of “honesty” is doomed: interior and exterior architectures become separate projects, one dealing with the instability of programmatic and iconographic needs, the other - agent of clisinformation - offering the city the apparent stability of an object. Where architecture reveals, Bigness perplexes; Bigness transforms the city from a summation of certainties into an accumulation of mysteries. What

Rem Koolhaas in /Bigness or the problem of Large
Rem Koolhaas.

Small, Medium, Large,
Extra-Large. Monacelli
Press, New York, 1995/
“Beyond a certain critical mass, a building
becomes a Big Building.
Such a mass can no longer
be controlled by a single
architectural gesture, or
even by any combination
of architectural ges-
tures. This impos-
sibility triggers the autonomy
of its parts, but that is
not the same as fragmen-
tation: the parts remain
committed to the whole.”



OMA Zentrum für Kunst und Medientechnologie
source: oma.com



Teatro del Mondo by Aldo-Rossi in Venice, 1980



SANAA / KAZUYO SEJIMA + RYUE NISHIZAWA; 21ST CENTURY MUSEUM, 2004
source: divisare.com

“(...)The public and museum zones are organized to provoke interrelation, with the public spaces encircling the museum. (...) Circular in form, the building has no front or back, leaving it free to be explored from all directions. The exhibition area is fragmented into numerous galleries that are all embedded in circulation space. This approach offers specificity to the gallery spaces yet flexibility for the museum routing, with multiple options for division into smaller exhibitions, expansion, or concentration of the ticketed area. The scattered bulk of the galleries provide transparency, with views from the periphery into the center and vistas through the entire depth of the building.”

source: divisare.com

“The Post-museum” Beatrice Colomna 2016
architecture becomes exhibition (fairs, biennales, Mies van der Rohe Barcelona Pavilion)
the experience of the space of the museum takes over the art exhibited inside it

Zygmunt Bauman LIQUID MODERNITY

For Bauman, ‘change is the only permanence, and uncertainty the only certainty. A hundred years ago, “to be modern” meant to chase “the final state of perfection” – now it means an infinity of improvement, with no “final state” in sight and none desired.’ (Zygmunt Bauman, ‘Foreword to the 2012 Edition’ in *Liquid Modernity*, 2012, Polity, Malden, viii.)

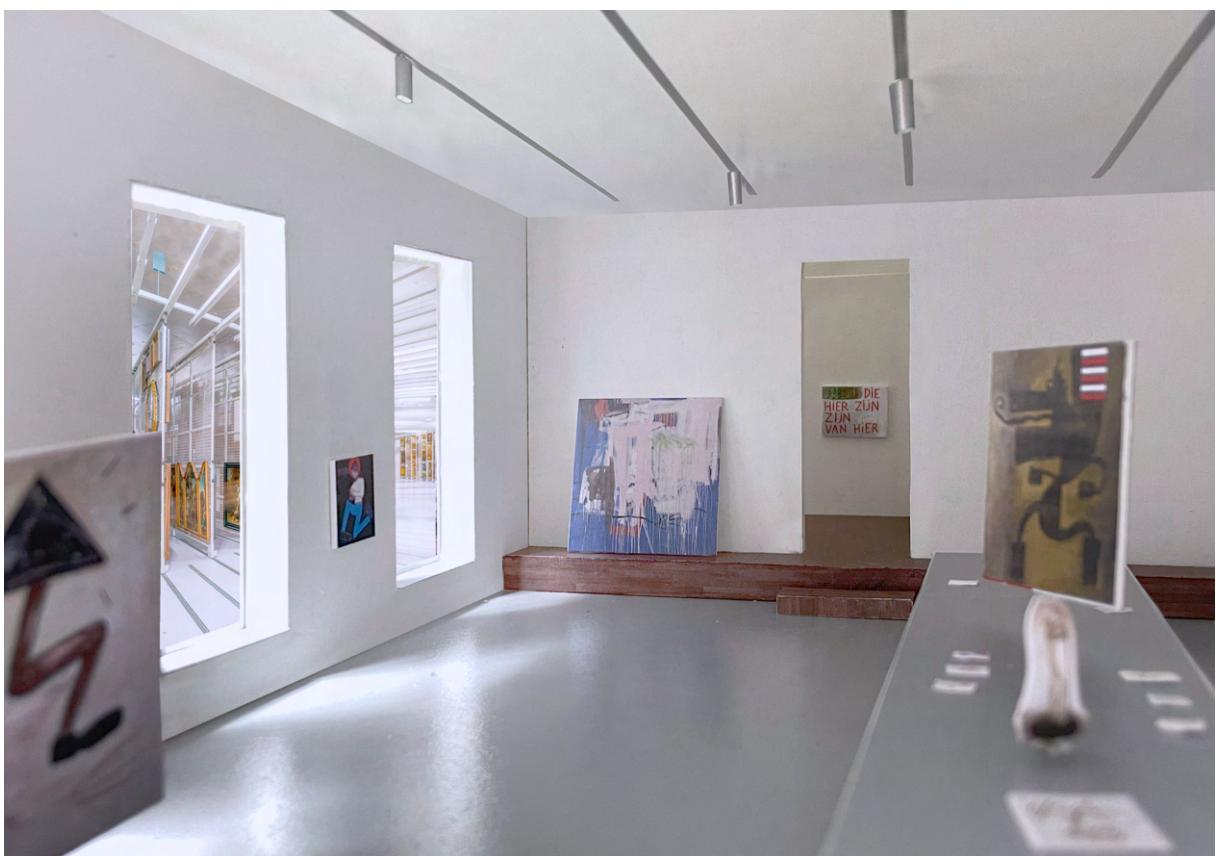
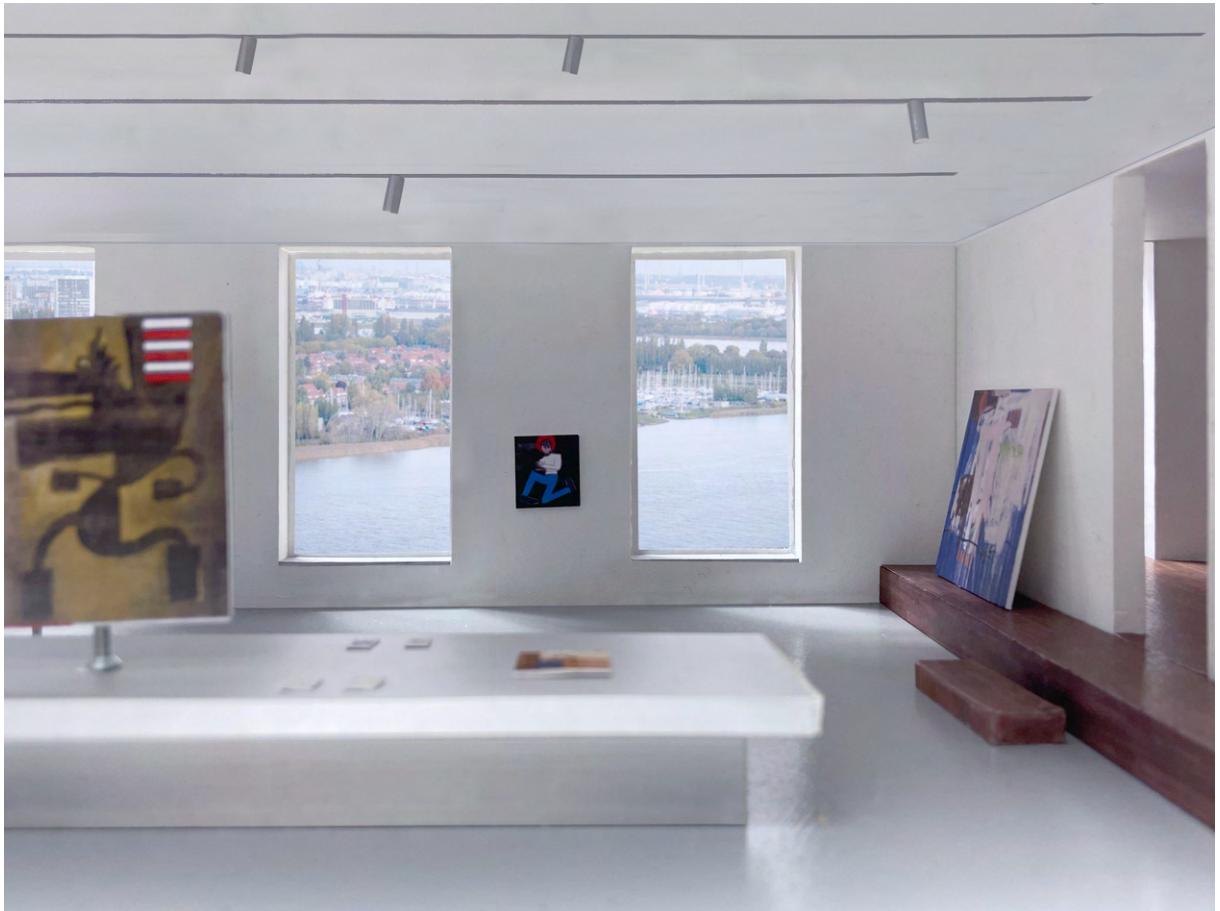




MUSEUM ABTEIBERG

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

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



using previous exercises as base for experimenting

Interview with Joseph Beuys

.184.

Frans Haks: A lot has already been written about your work as an artist, so now I should like to talk to you about its implications for museums and how you think a museum ought to function. Have you found that museums generally stick to their traditional role, or have they adapted to the more ambitious aims of some contemporary artists?

Joseph Beuys: Well, I can only say that museums have tried to adapt as well as possible to the wishes of present-day artists. It's only fair to say that. Some museums, of course, have been less active in this respect, while others have been extremely progressive. But generally speaking, the museums and other cultural institutions that put on exhibitions and so on have endeavoured to a greater or lesser degree to keep pace with new developments. I think the fact that new art forms such as 'action art', 'land art', 'body art', 'conceptual art' etc. have been exhibited more or less successfully in museums speaks for itself.

F.H. You are active in various fields. Firstly there's your work at the academy – in other words, your teaching; then there are your political activities, and of course your objects and drawings. Should these fields be considered separately, or as different modes of adaptation to various social strata?

J.B. No, they aren't separate, but I should mention that one area – my objects and drawings – is only just being exhibited for the first time. Part of my work, you see, has been purely traditional. Though it may have taken a more or less revolutionary artistic form, I recognise that my innovations in this sphere (my objects, my action art etc.) are in the established tradition and can be exhibited in a traditional manner. **But as to what you said just now about a broader concept of art with political dimensions, including plans for adult education or even the economy – well, that's more than present-day museums can cope with. I can pursue this objective anywhere but in a museum, because there it's so often misconstrued.** All the same, I've been able to impart some information about this broader concept of art in museums too; in the museum in Dublin, for instance, I had an excellent opportunity to tell people about this idea, and about the need for establishing a completely totalised concept of art and setting up institutions for its promotion. But you can only do that occasionally.

F.H. What does it depend on?

J.B. On the personality and character of those who organise the museum, and whether or not they get what they want.

F.H. Is that a good or a bad thing, do you think?

J.B. One has to take a positive attitude wherever possible. If a museum that has always been completely traditional suddenly decides to present a totalised concept of art, I'd say it's undergone an inner change, at least temporarily. The question is, of course, whether it will persevere in this approach for an appreciable time: whether this is simply an isolated venture or something that will change its style completely in the future. Sometimes it's quite definitely just an isolated occasion after which the museum reverts to

its old function. But this doesn't seem to me to be a question of museums, but of places. Any place will do where something can happen to broaden the concept, whether it's in parliament, in church, in a museum, in the street, in a commune, in a workingclass neighbourhood or in a factory. I welcome any place where people are prepared to set the scene for something to happen which will promote the future evolution of culture, democracy and the economy. And occasionally a museum takes part in such positive campaigns, too.

F.H. Do you mean there can never be an ideal museum, since a museum that wished to achieve its objectives as completely as possible would have to include your political and educational activities?

J.B. Yes, that's a big problem, a very big problem...

F.H. I can imagine an ideal exhibition or collection in which everything was incorporated.

J.B. **Oh, certainly, it's always a good thing for us to demand that the museum should aim at functioning on a broader basis and present all cultural manifestations and all the problems of society within its walls. But we must realise that this will change its very nature. Certainly it'll be a change for the better, but the museum will no longer be a museum, but a university. And that's what I want. I want to make museums into universities, with a department for objects.**

F.H. Do you regard a university as a better institution than a museum?

J.B. Yes, because in a university there is an interdisciplinary relation between all the fields of human activity, and this interdisciplinary relation is capable of developing a new concept of art... because it's doubtful whether artists will do so. In my experience, artists have no interest in an interdisciplinary concept of art. Most of them – I'd say about 99% – have an interest in perpetuating the traditional concept for selfish reasons: because it suits the style of their work, for instance, or for financial advantage. Few artists are interested in a totalised concept of art which would transform museums into universities and equate the concept of creativity with the possibility of shaping the world. If I have to define my concept of the fundamental meaning of art, it is that the world needs to be shaped by man. But the business of shaping with one's personal talent and creativity concerns not only artists but also bridge-builders, engineers, doctors; it applies to hospitals, to the building of streets and towns, to creative financing; it applies to production, the market, consumption, agriculture and so on: in fact, to every aspect of our environment. So creativity isn't the monopoly of artists. This is the crucial fact I've come to realise, and this broader concept of creativity is my concept of art. When I say everybody is an artist, I mean everybody can determine the content of life in his particular sphere, whether in

F.H. From what you say, even the ideal museum couldn't present your complete work, could it?

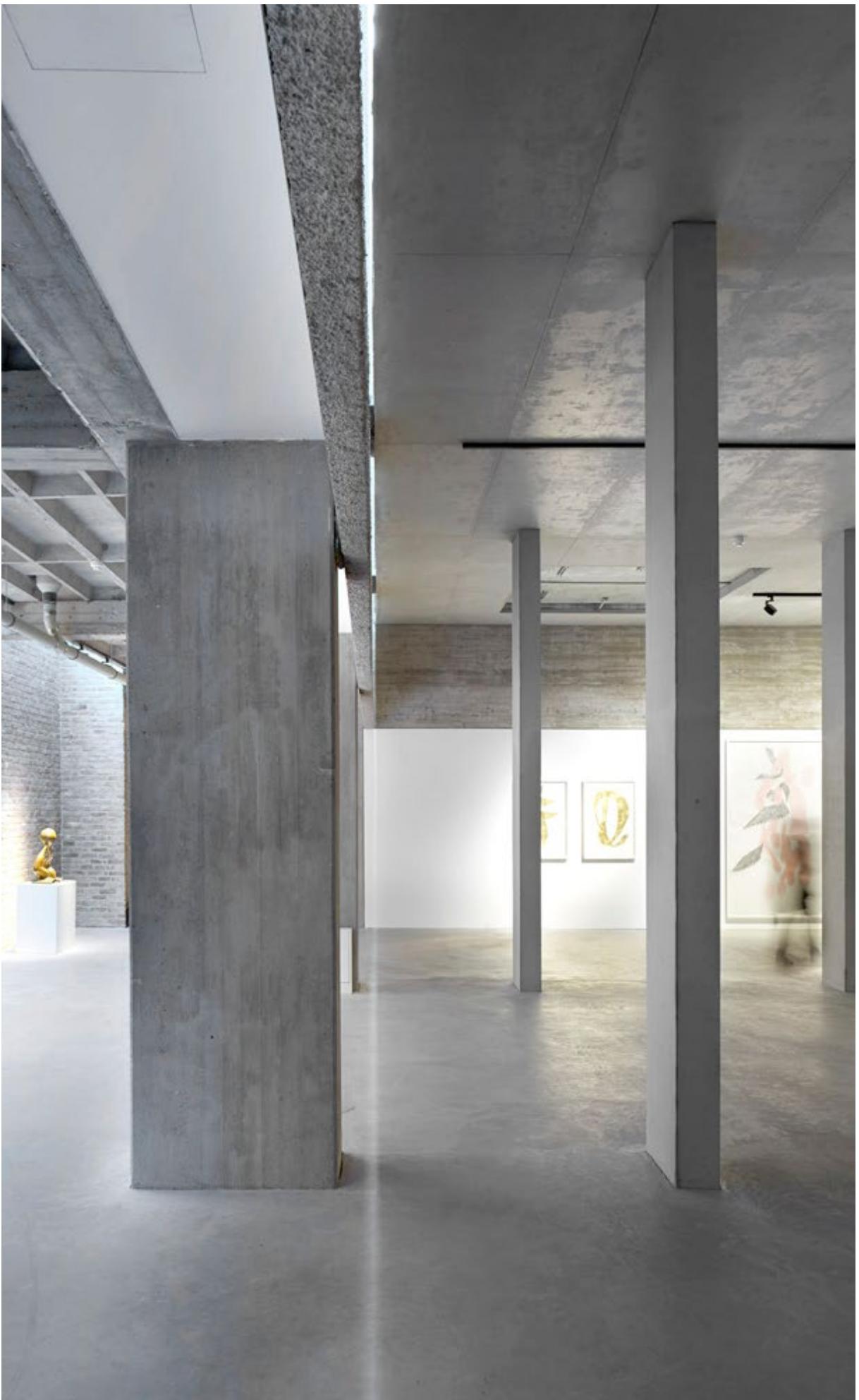
J.B. No. While museums are in their present legal and economic position in the social structure as a whole, the ideal museum can't be realised. But I started, you'll remember, with a positive approach and then went on to say that every institution at present is in the same undesirable position. That doesn't mean that I'll refuse to go and give a talk at the primary school next door if I'm invited, because I may possibly be able to do some good there. I can certainly work now for the day when there will be an ideal museum. But if it's going to achieve anything, I've got to think along quite different lines from the present-day museum with its isolated cultural work. Its traditional function is, of course, to promote culture in the narrow sense of the word. It can therefore exhibit new art forms, but on a very restricted basis which is extremely remote from everyday life. Small-scale revolutions in the world of culture displayed on this narrow basis are not enough to bring about the big revolution in the creative principles of society. In order to do this,

Interview with Joseph Beuys

source: Buren, D., Van Toorn, J., & Blotkamp, C. (1979). Museum in Motion? : *The modern art museum at issue*. SDU, Den Haag.

POST-MUSEUM

1. IS A SPACE FOR PLURALISM.
2. OFFERS GENEROUS VARIETY OF SPACES: FROM LITTLE ONES, THROUGH GENERIC MEDIUM SIZE, TO VAST ONES.
3. IS A TRANSPARENT INSTITUTION WITH NO HIERARCHY. 3A. IT'S NOT ASHAMED OF THE PUBLIC GAZE.
4. PROVIDES INFRASTRUCTURE TO ORGANISE MANY EXHIBITIONS AT THE SAME TIME.
5. GROWS ON THE CONTEXT.
6. APPROPRIATES THE EXISTING.
7. IS NOT A PLACELESS UTOPIA.
8. IS NOT GENERIC.
9. IT'S OPEN IN ITS FORM, WHICH DOESN'T MEAN IT HAS AN OPEN PLAN.
10. ACCEPTS ITS BIGNESS IN ORDER TO BECOME USEFUL.
11. PROVIDES MANY PUBLIC SPACES.
12. ACTS AS AN URBAN CATALYSER.
13. FUNCTIONALITY IS BORING (REM KOOLHAAS) (?)
14. STRIVES FOR UNCERTAINTY IN STRATEIC SPACES.
15. IS A HABITAT FOR KEEPING THE ART, BUT ALSO A CONDENSER WHERE ART IS CREATED.
(PERFORMANCES ETC)
16. TRIGGERS IMAGINATION (IS NOT ONLY A WHITE CUBE - AS BEUYS SAID PEOPLE NEED IMAGINATION AND IT CAN ONLY BE TRIGGERED IN PLACES LIKE TRAIN STATIONS, PUBLIC SPACES ETC.)



**SO-IL's Kukje Gallery in Seoul:
Permeable building skin of steel rings**

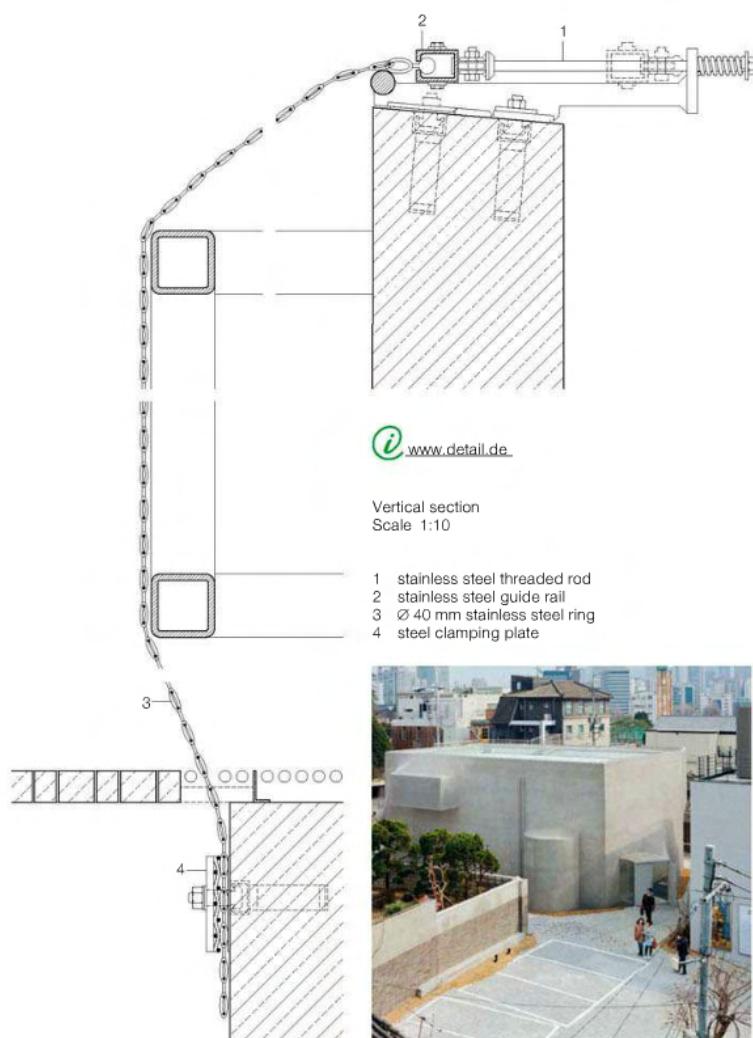
Roland Pawlitschko

Architects:
Solid Objectives – Idenburg Liu (SO-IL), New York
Jong-Ga Architects, Seoul
Mesh System Design Consultant:
Front Inc., New York



Since its establishment 30 years ago, Kukje Gallery has become one of Seoul's most important art venues. In April 2012, its third gallery building opened in Sogyeok-dong – a neighbourhood north of the central business district characterized by small-scale homes, cafes and boutiques. In accordance with the master plan of the art campus, the new six-metre-high cube is situated next to the two older galleries. Its concrete shell encloses an art space, illuminated via the roof, for exhibitions, performances and events. To retain the pure geometry of this White Cube inside the gallery, portions of the building were attached to the four outer walls: a vestibule, a lift, a building-services enclosure, and two staircases. Curved stairs connect the art space to the two lower floors, where the lecture hall and administrative, retail and storage spaces are located. An exterior steel staircase leads to the exposed roof terrace. To counteract the appearance of rigidity in the resulting building form, the architects developed a second skin that was to envelop the structure like fog. They built a number of models experimenting with elastic fabrics, arriving at a custom-tailored, chain-mail skin of stainless steel rings that covers the building smoothly from rooftop to ground without wrinkles. The result is a building at once orthogonal and amorphous, whose hazy exterior lets it retreat into the heterogeneous surroundings.

The 510,000 interlocking rings were first cut from 3.5-millimetre-thick wire coils and then manually linked, welded shut and smoothed. There were two main challenges: first, to develop a computer model to define the precise position of each ring (a task taken on by architects and consultants Front Inc.); and second, to prevent the mesh from sagging. Following a number of tests, 15 separate segments – fabricated by craftsmen in China and delivered to Seoul – were installed with great precision, making their seams invisible. Rigid points of connection located in the ground and above the glazing, as well as spring-loaded connections at the roof parapet, ensure that the fit of the chain mail remains taut.





An Architecture For Art

Graduation Project 2022-23



Materialisms © Roshan Adhihetty. Source: eflux

Materials Matters

Material culture and the material presence of things is a fundamental concern for what we might consider as contemporary art, with what things are made of and how they are made defining the conception, image or aura established by the resulting piece. These material conditions might be found, left raw or become highly refined and/or composed. At the start of the MSc4 course, this first brief asks each of you, alongside the ongoing development of the forms, spaces and orders of your project, to begin to address its material character, considering how it is made, what it might be made from or finished with and the resulting image it projects. This will not only encompass the visual character of a material but also influence the ways in which it meets other materials or is assembled, thus defining the resulting tectonic character of your building.

Such concerns are essential in conceiving authentic architecture, yet we are now fully aware that we must address other, even more fundamental, questions with urgency. These are embodied in the choices many of you have already made within this project, in your proposals to keep elements of the existing structure on the site, or even to work with the museum as found. 'What should we build?' and 'with what can we build today?' have become pressing questions for our profession. As a generation of young architects, starting your careers, you have been confronted with the overwhelming scientific consensus that our collective, societal failure to address resources in a sustainable

way is driving our planet into a potentially irreversible process of destructive degradation. A process that will make it less inhabitable for us all. The realisation that processes of building construction and demolition, together, account for almost 40% of the World's carbon footprint means that architects must shoulder a significant share of the ethical responsibility to radically reduce waste and material consumption and seek to work in relation to the very finite resources available. Beyond the possibilities for architectural expression defined through the material and tectonic choices you make, this brief asks you to take the next step in considering these questions of how a building can be sustainable, encompassing questions of resource use, circularity and operational consumption, but also addressing the social consequences of a material choice or a construction process.

Working individually or in groups, as you choose, you will investigate the materials you are considering to employ within your proposals. These might be ones traditionally used in construction, for example timber or concrete (precast and insitu), looking at the typical ways in which they are employed in the making of buildings, and exploring how their manufacture, usage and potential for circularity can or might be optimised. Equally, your research might lead you to more experimental or less-tested materials or composites. In either case, you should look at both traditional and more innovative practices and methods, exploring their risks and opportunities. The specific concerns will vary

Interiors
Buildings
Cities

Palace

An Architecture For Art



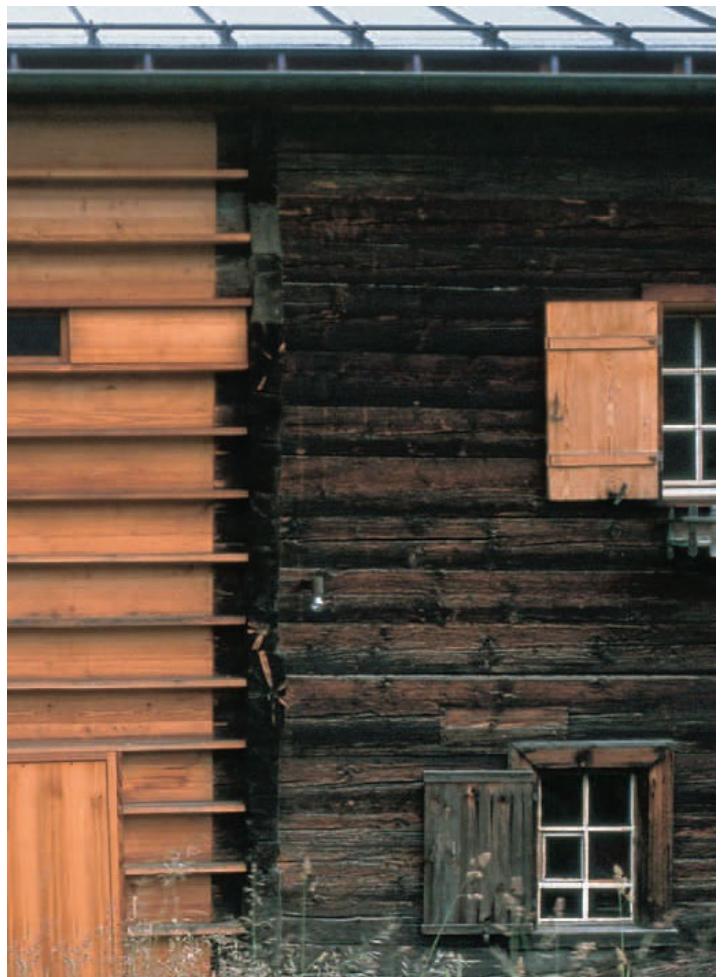
Hock e Aye Vi, Edgar Heap of Birds, Our Red Nations Were Always Green, 2021, primary print.

depending on the material and processes being investigated and the scale and depth of investigation will depend on the scale of your group. No two groups should look at the same thing and as a studio, you will be required to present your work collectively in a way that allows for materials to be composed and easily compared. You will therefore need to consider a format that will include a comparative table, addressing materials and processes in relation to each other, alongside detailed chapters on each individually. The resulting document will form a component of your submission at the end of the year. We strongly encourage you to engage in hands-on research - in addition to the classic online version. In previous years, some students participated in building workshops to fully understand the complexities of the investigated materials or tested the making of a small building fragment on an appropriate scale.

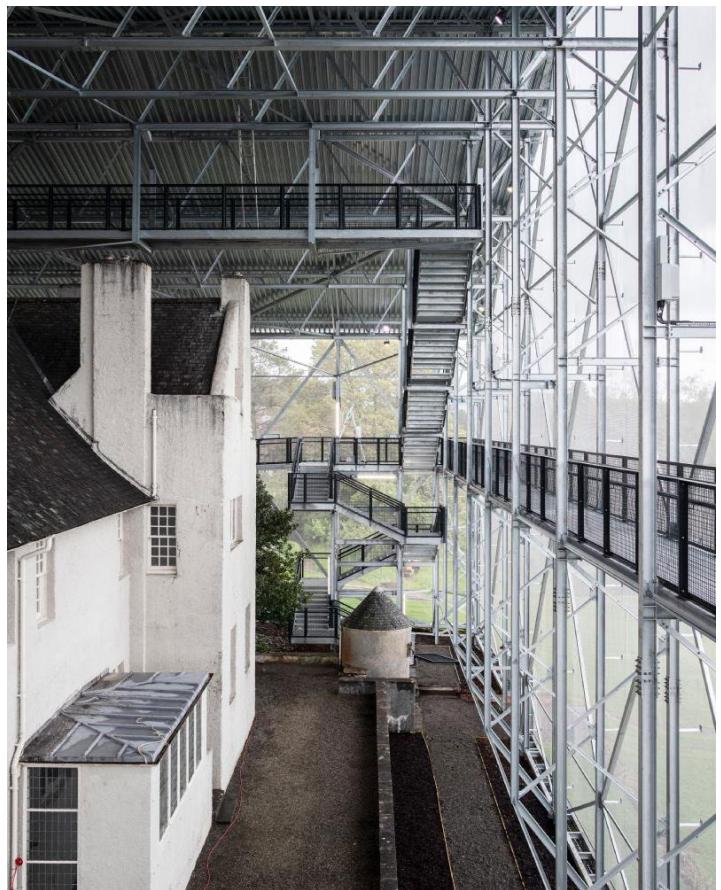
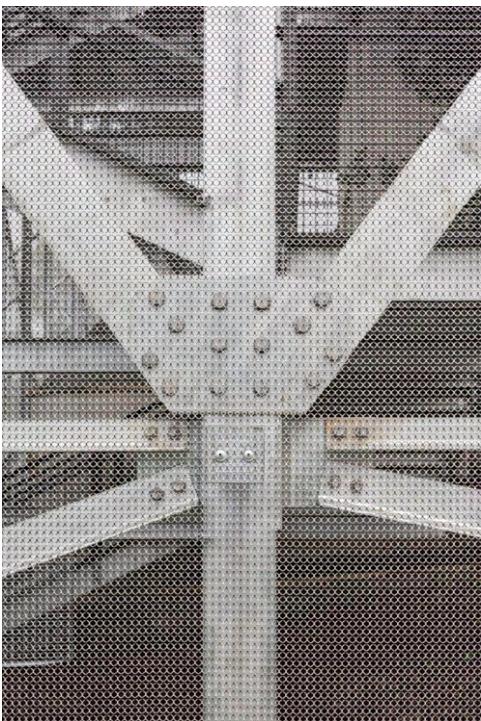
Alongside this material research, you will need to show how your choices are translated into the architecture of your building. You will address these both strategically, through diagrams and drawings describing the orders and processes of construction and deconstruction, and in detail, through the production of a detailed three-dimensional fragment of the building, which will include part of the façade. You should explore the former through digital and/or physical modelling alongside detailed plans and sections through the building envelope at a large scale. Both will require input from both design tutors and your architectural engineering and technology tutor.



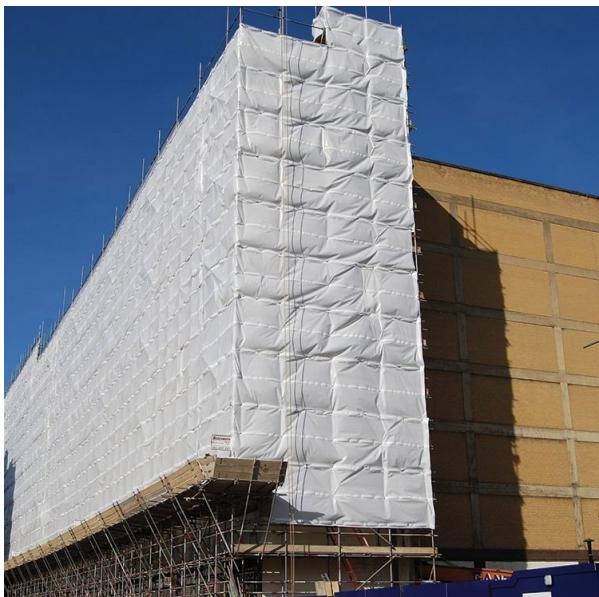
Ibrahim Maham



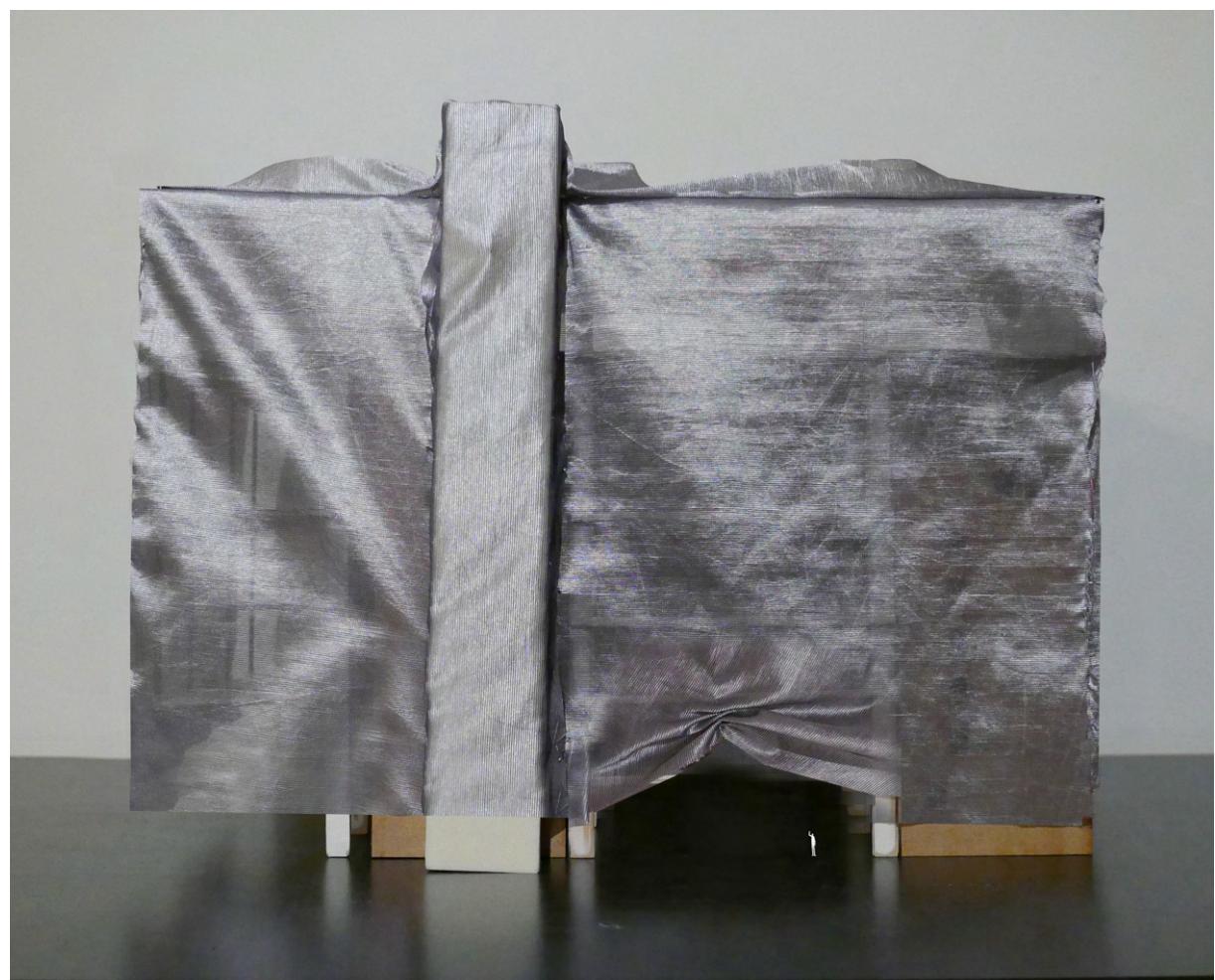
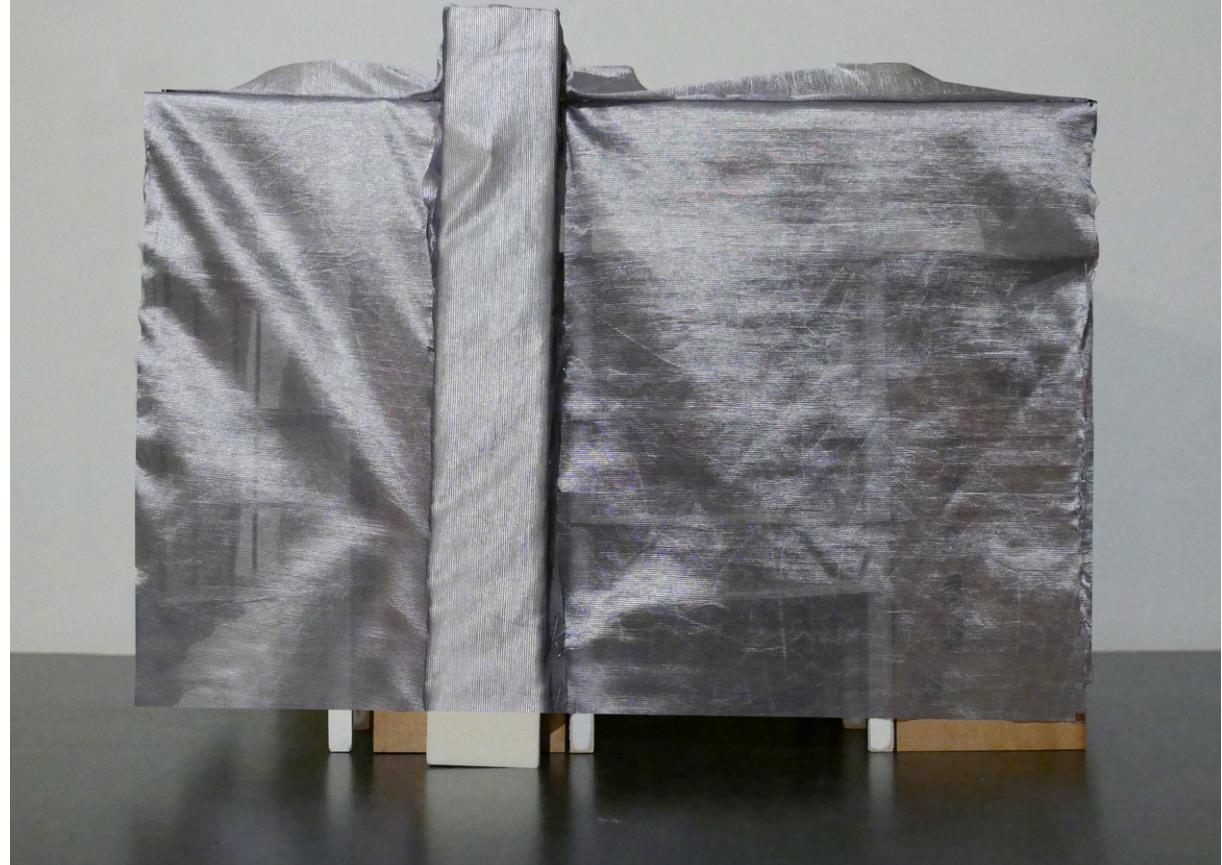
Weathered wooden facade,
Grisons (CH), 1994,
Peter Zumthor

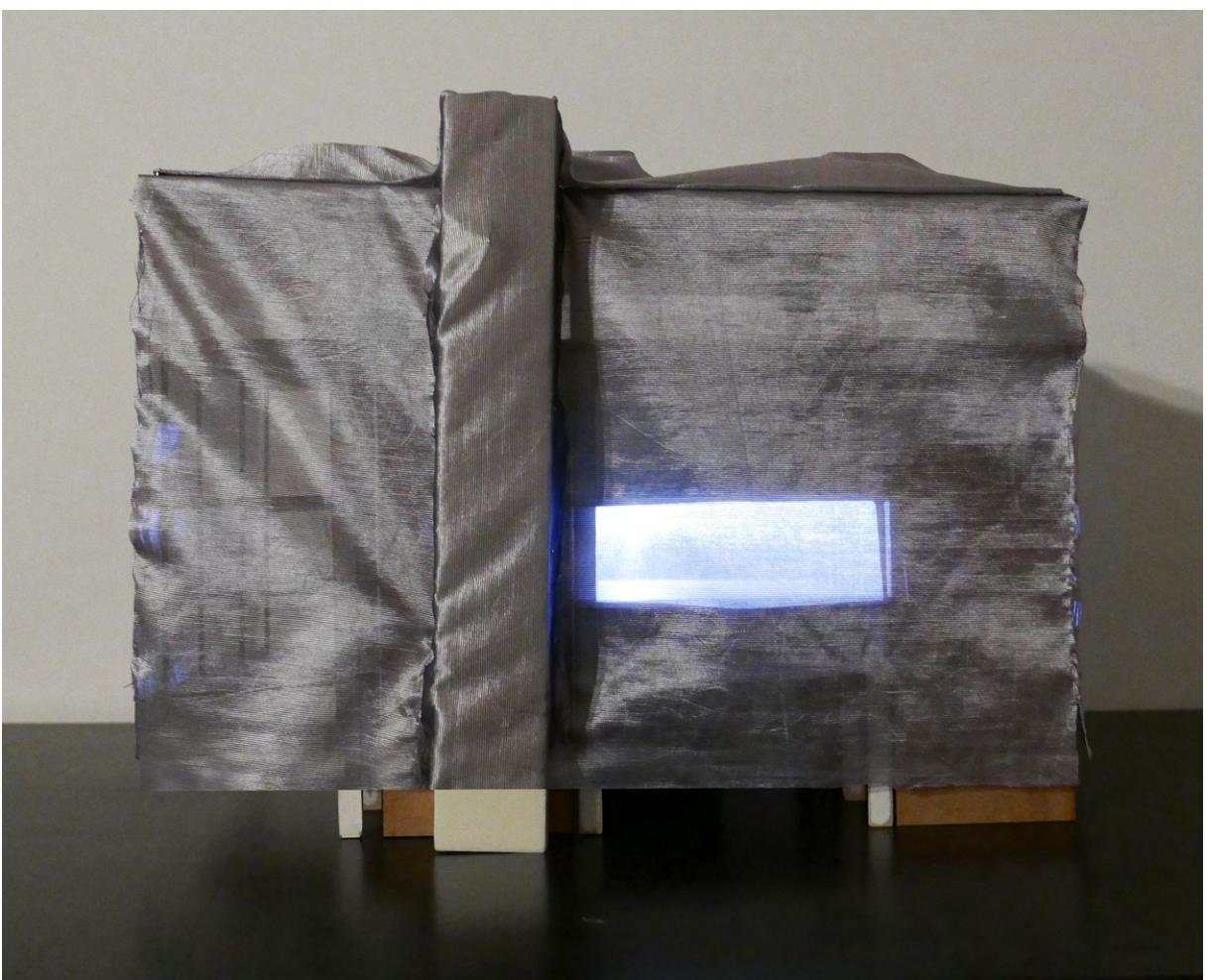
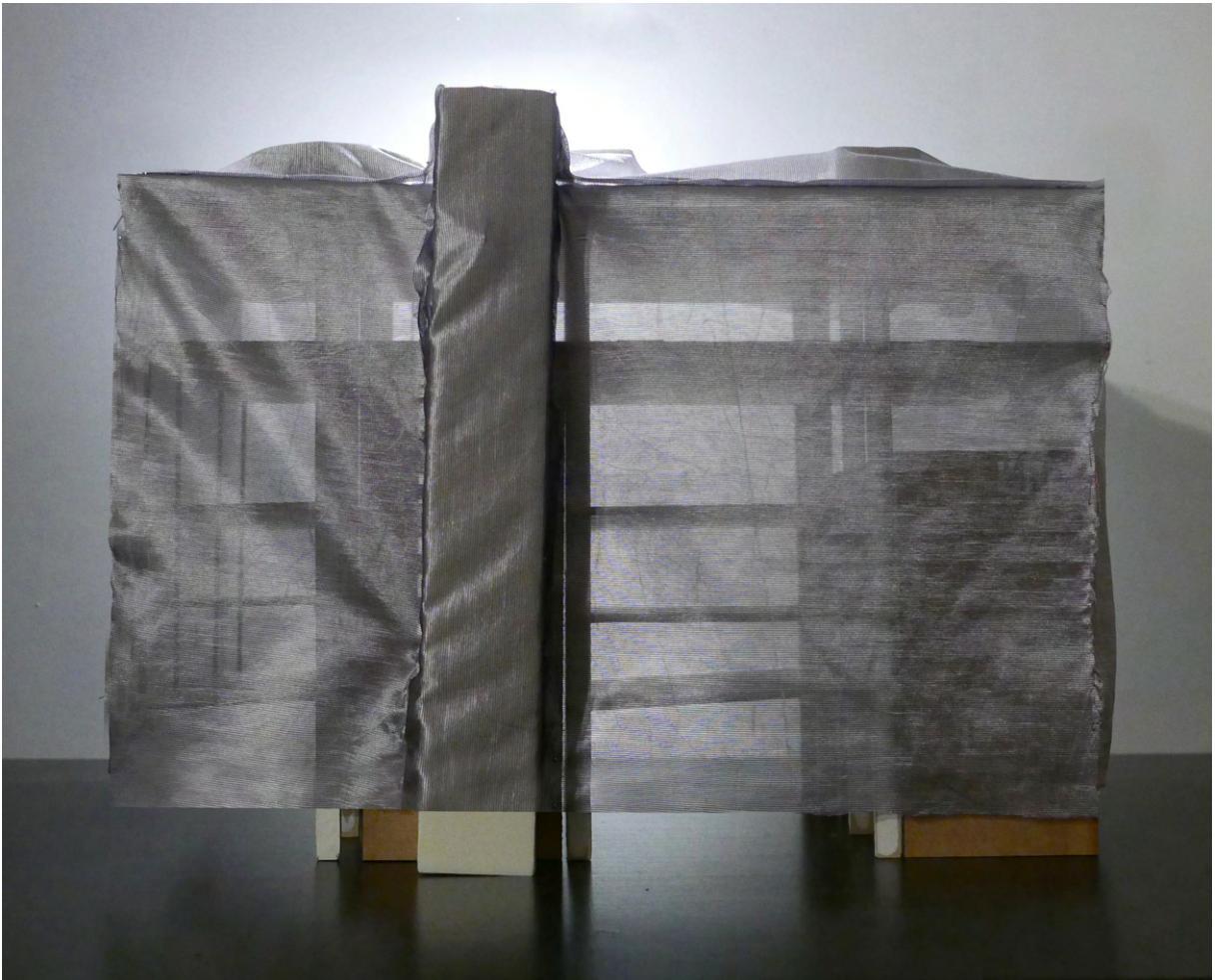


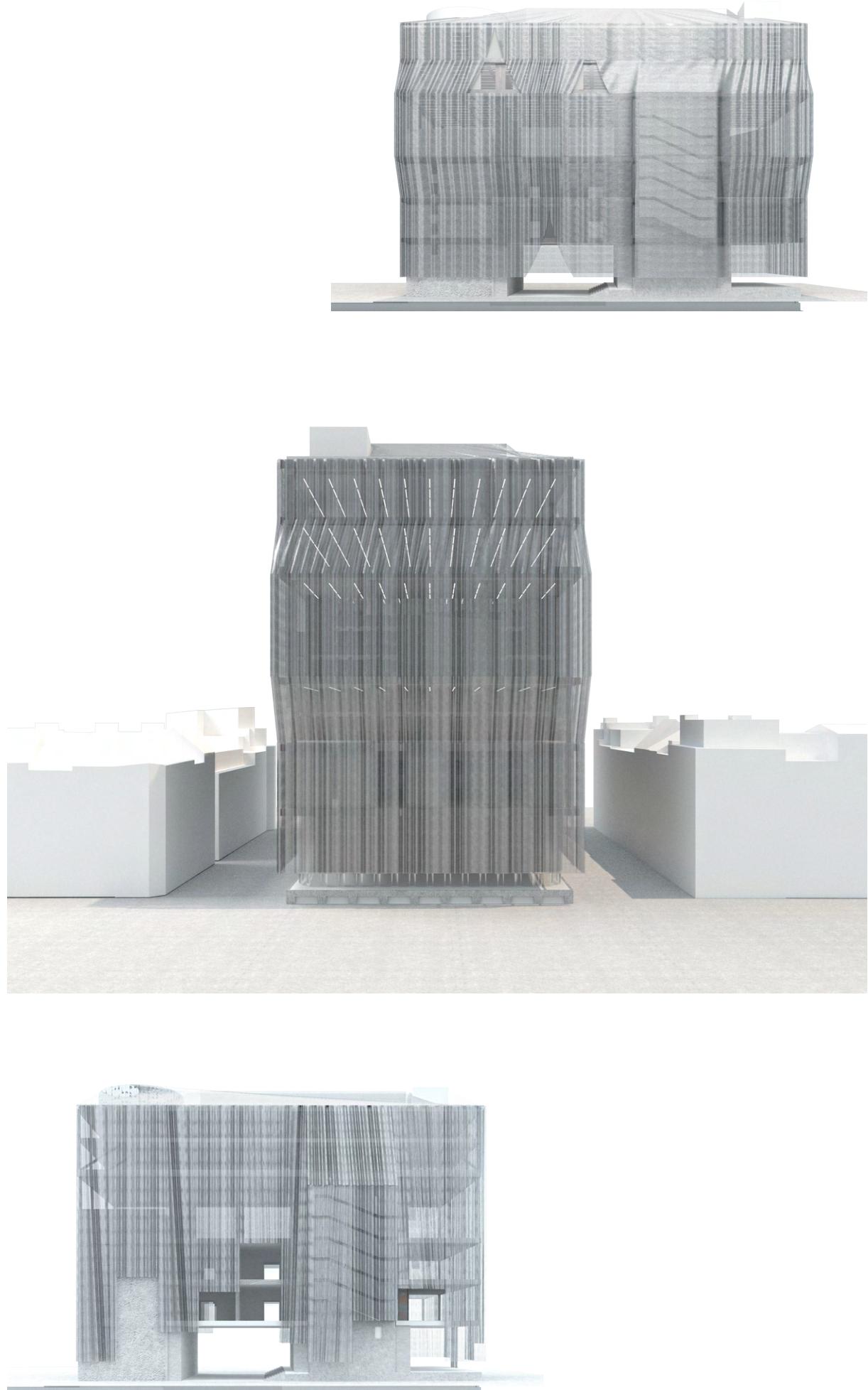
SCAFFOLDING DEBRIS NETTING



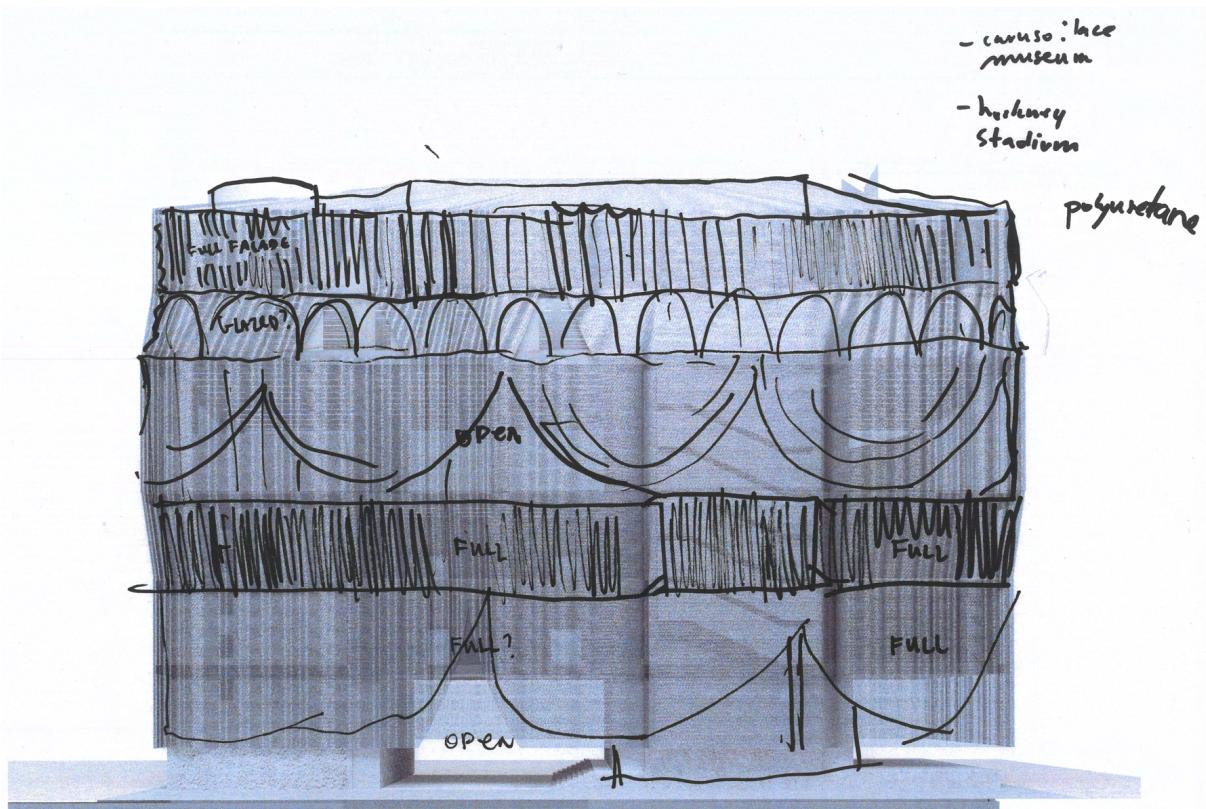


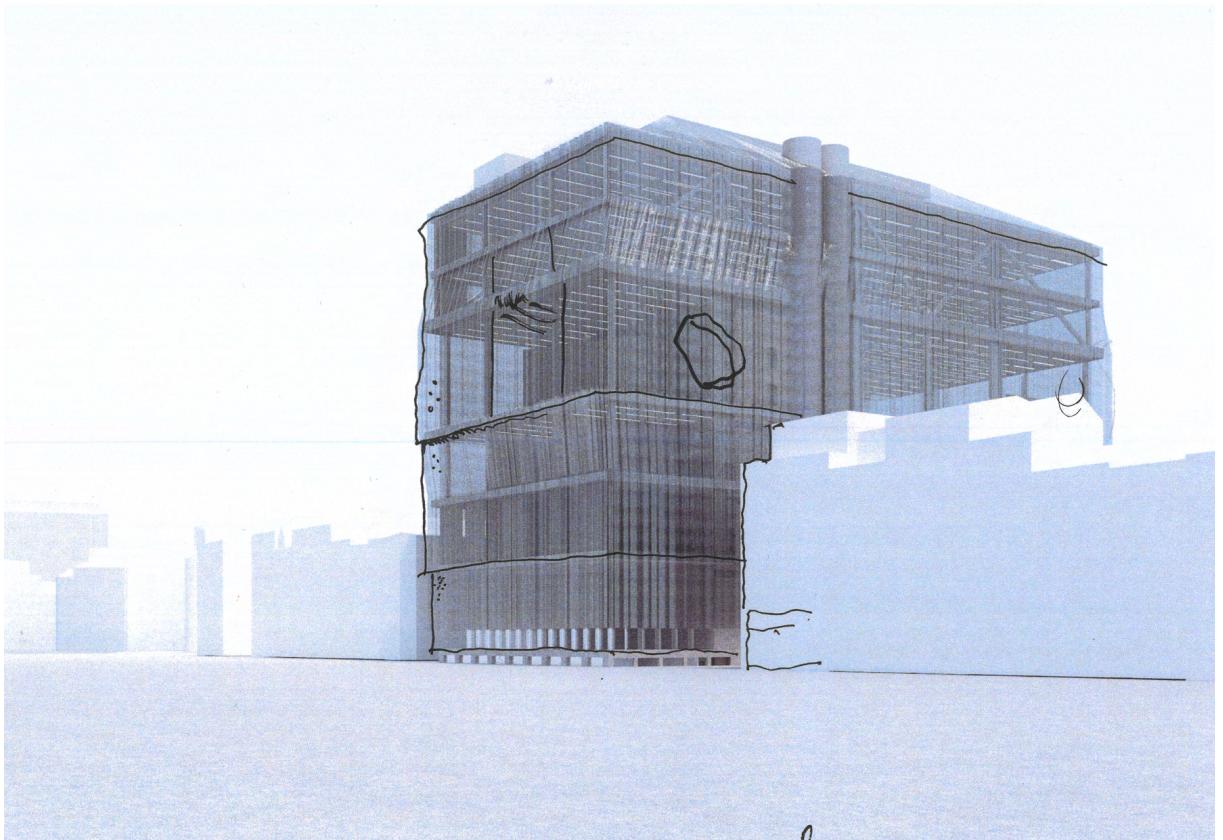




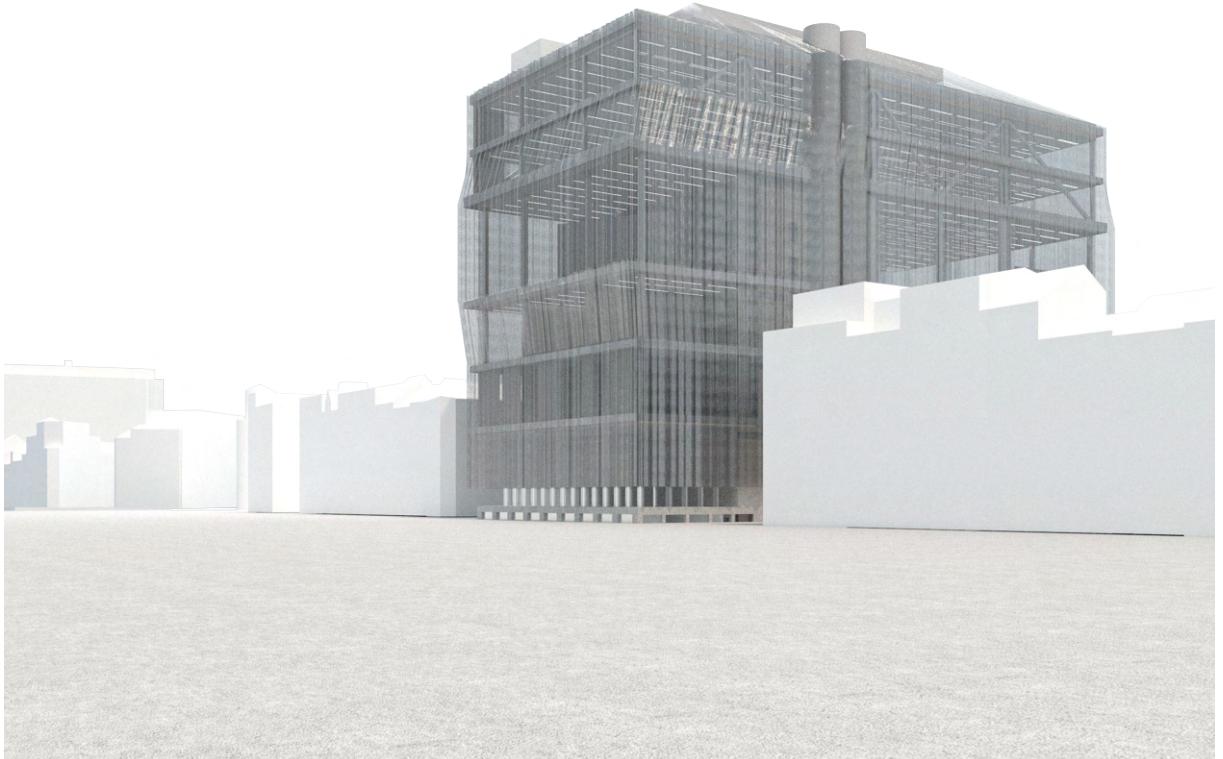




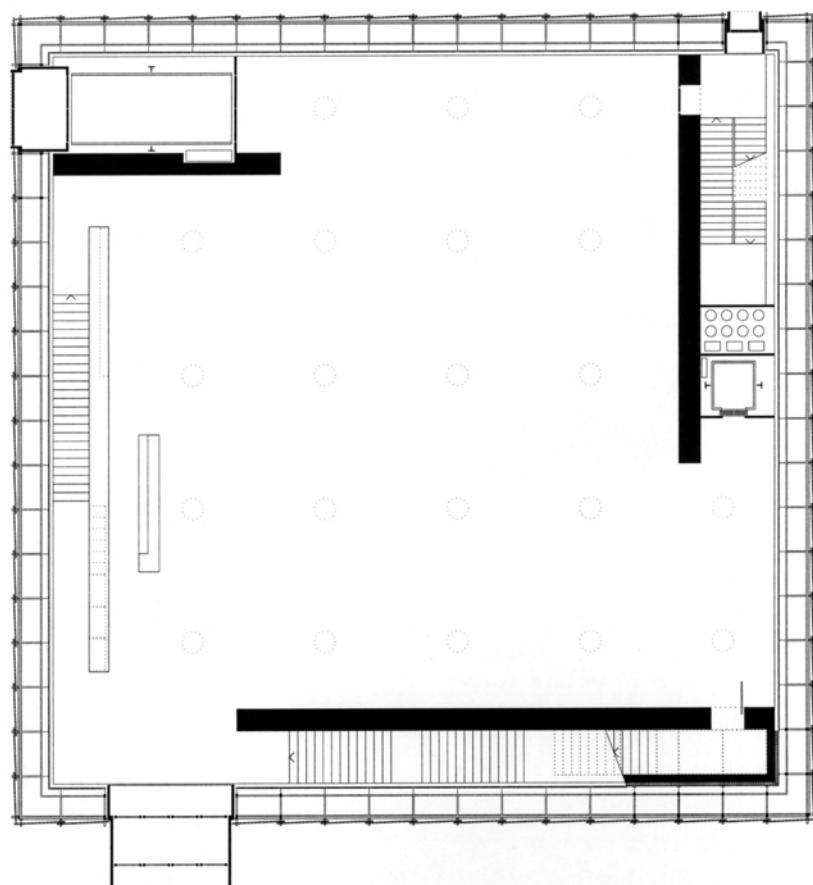


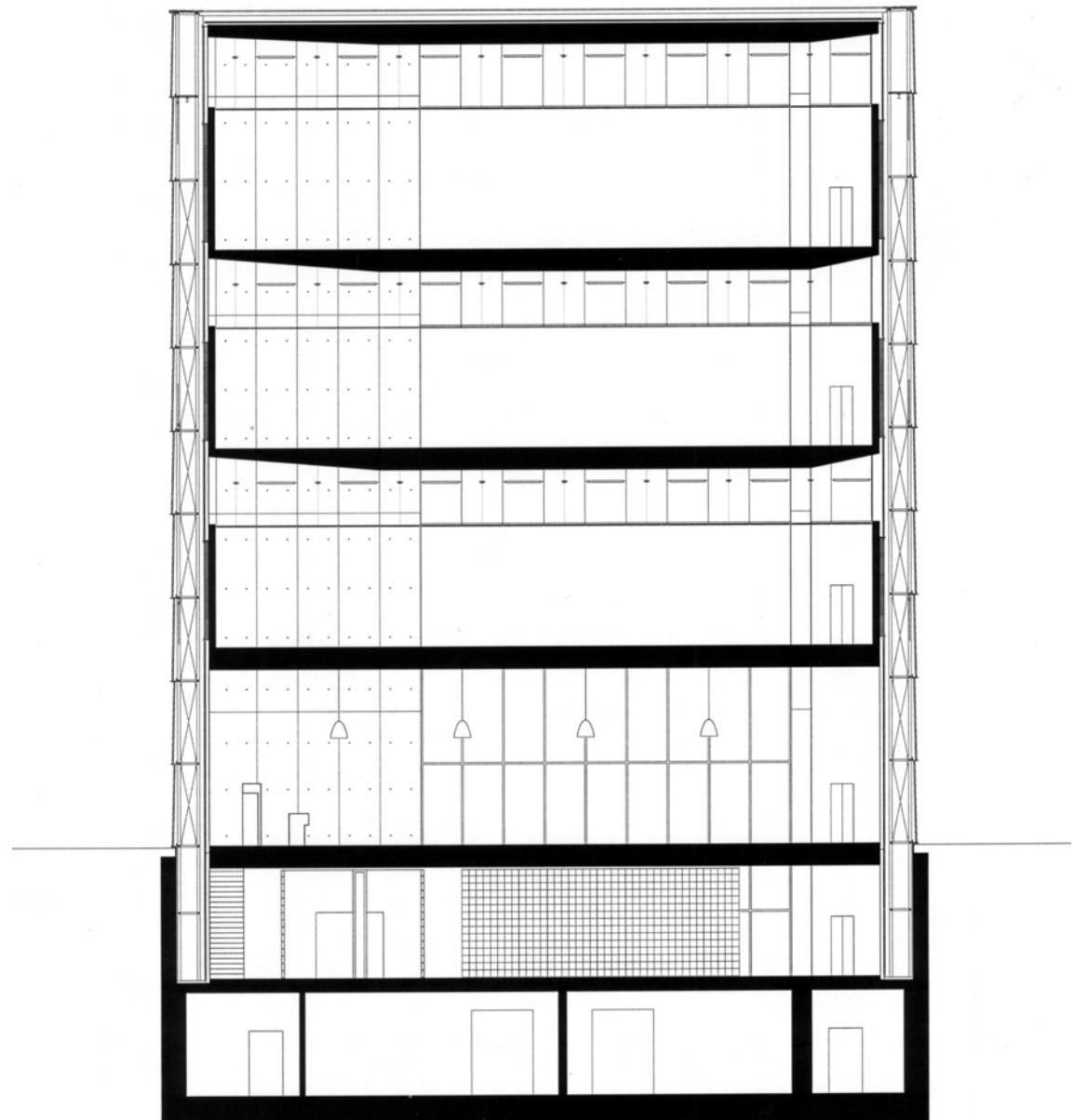


- Style in the technical
and tectonic arts
- the four elements
in architecture. (T)
idea of fabric
SELPER



KUNSTHAUS BREGENZ FAÇADE GLASS + FULL WALL IN FRONT





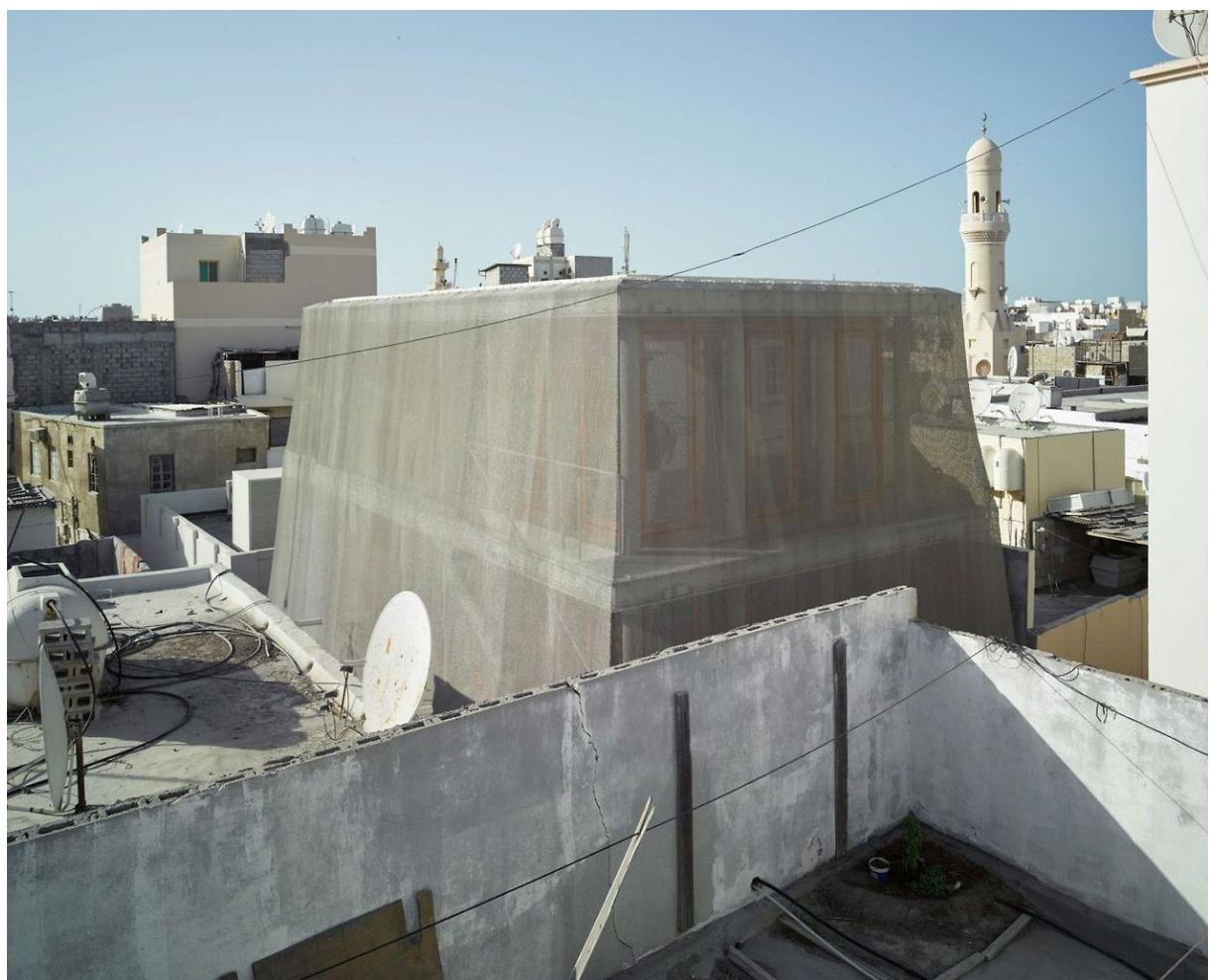
FABRIC FORMWORK
CONCRETE
MARK WEST
MIGUEL FISAC
AMI ARCHITECTURE STUDIO

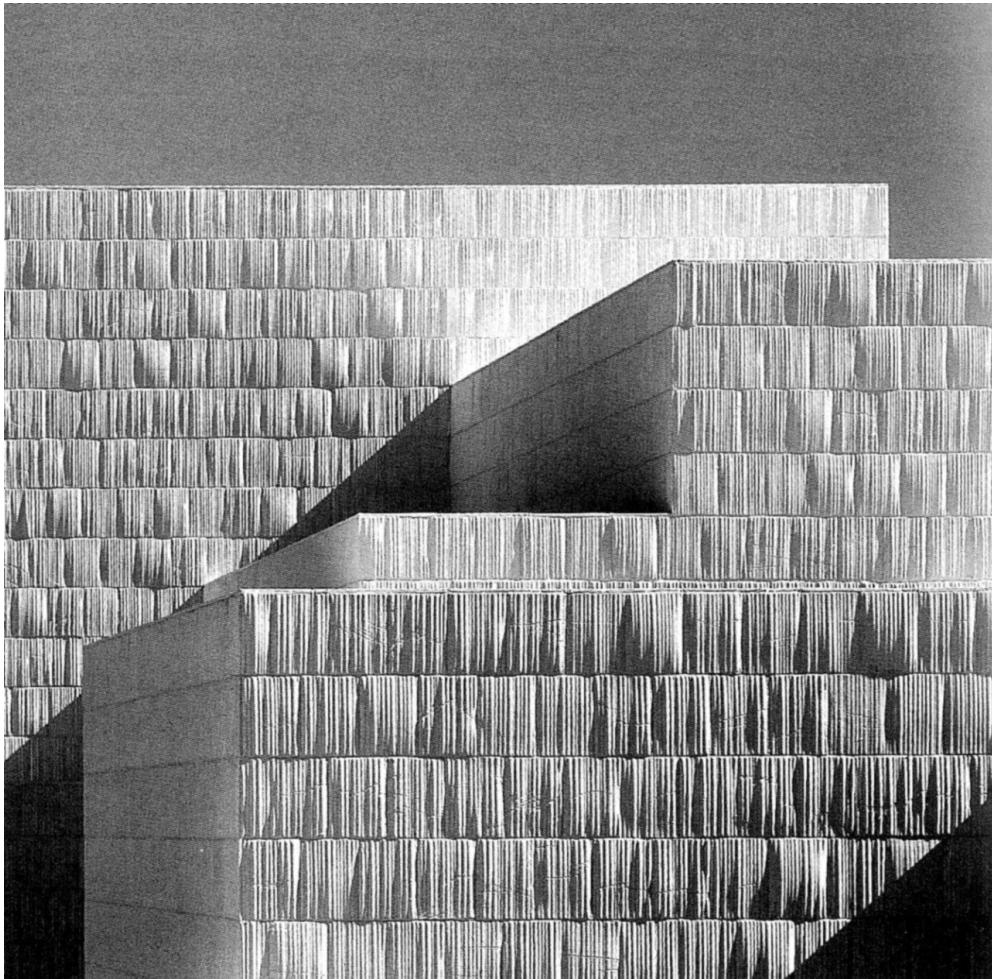


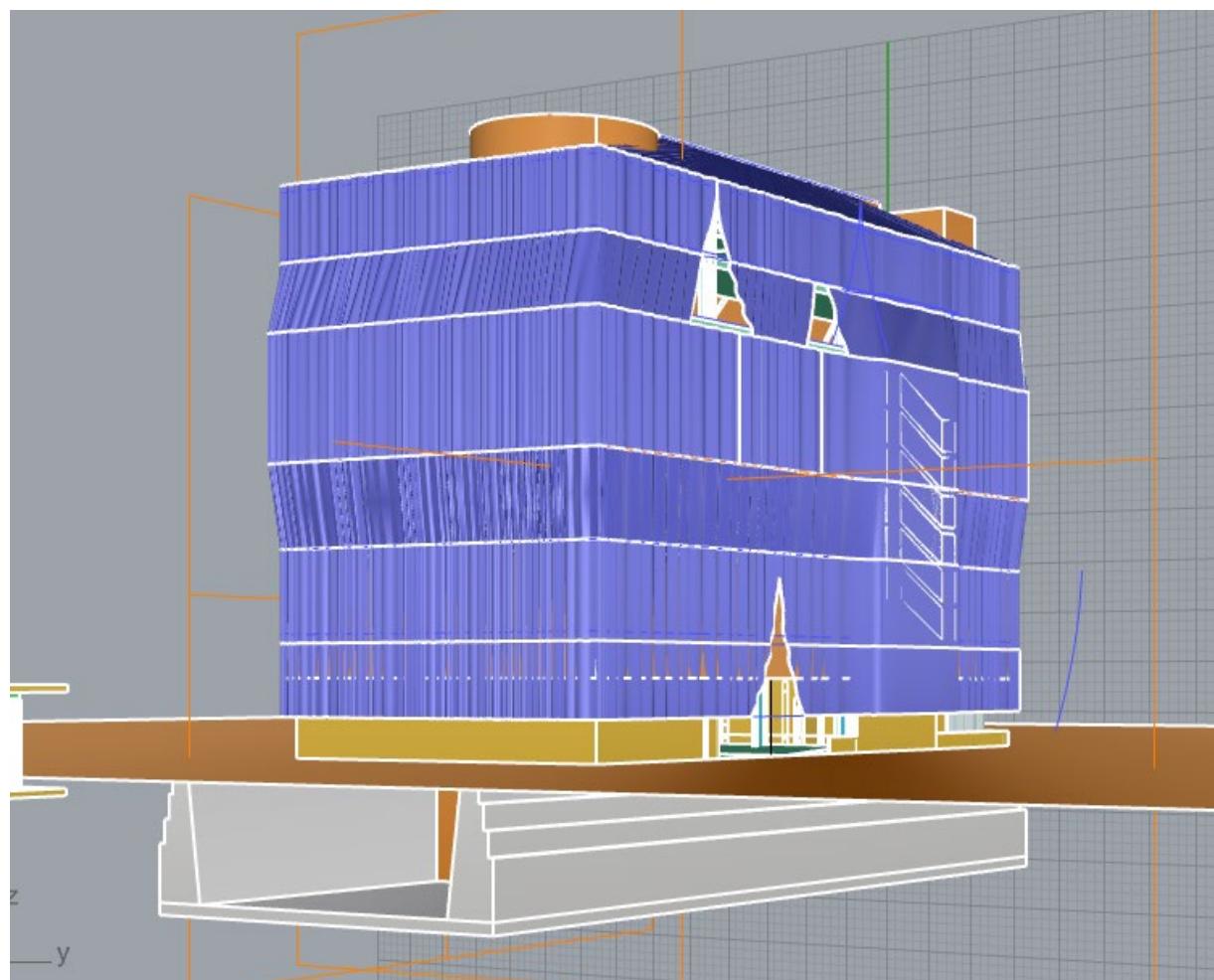
Thin-shell Hanging Curtain Panel, Mark West with Anynslee Hurdal, Leif Friggstad and Michael Johnson 2007, Concrete surface of a thin-shell hanging curtain panel Photo credit: UQAM Centre de design



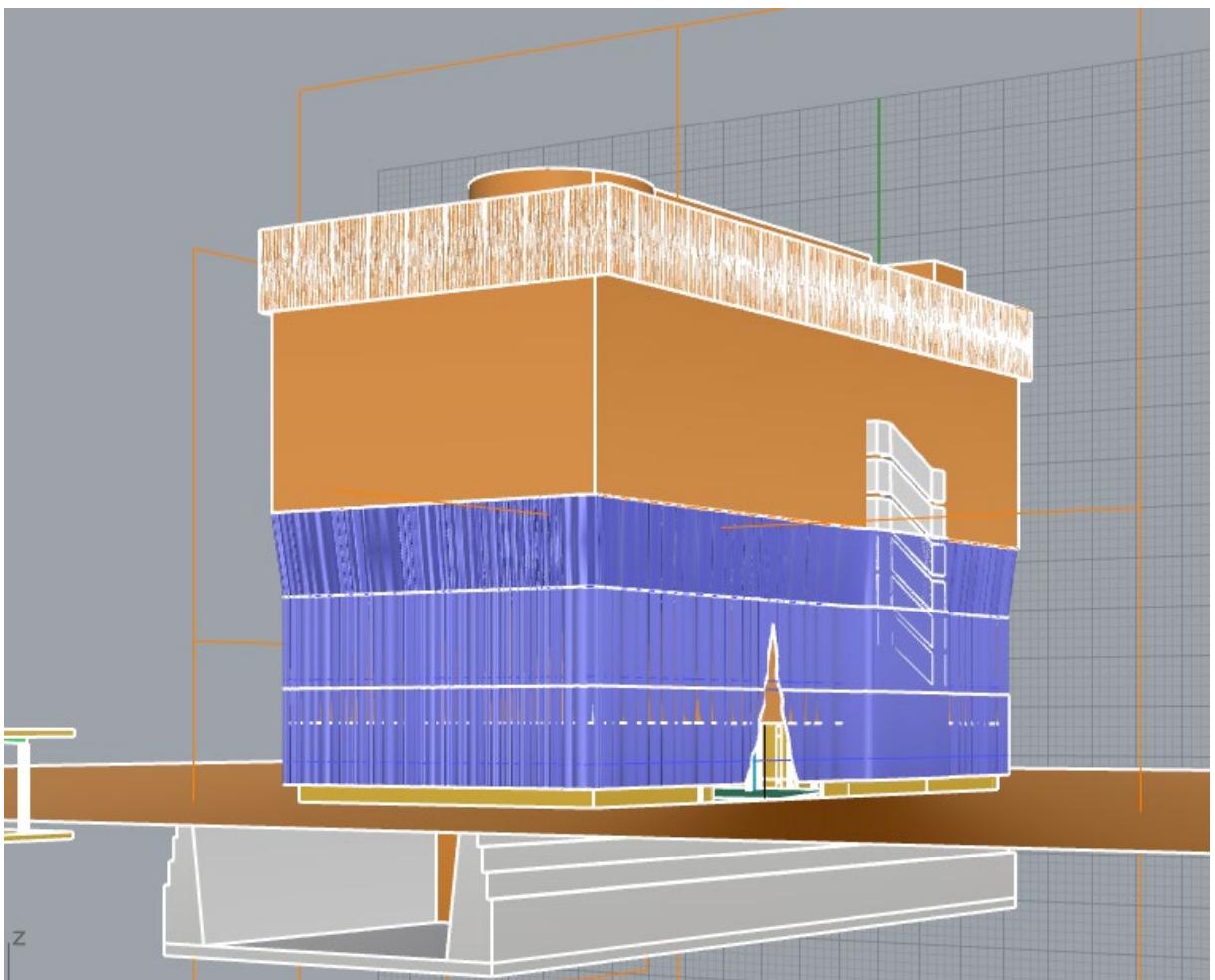
Hanging "Curtain-wall", Mark West with Anynslee Hurdal, Leif Friggstad and Michael Johnson, 2007, thin-shell panel: 3m x 1,2m x 5cm. (Photot: UQAM Centre de Design)



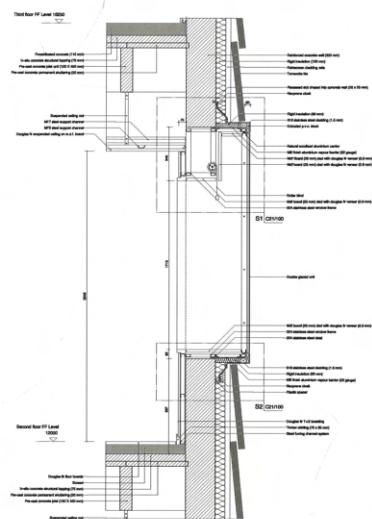
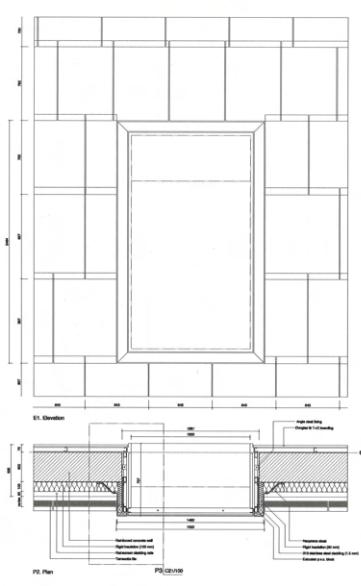
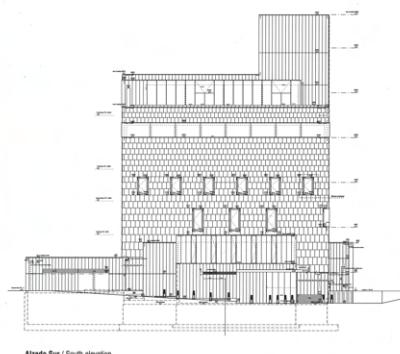
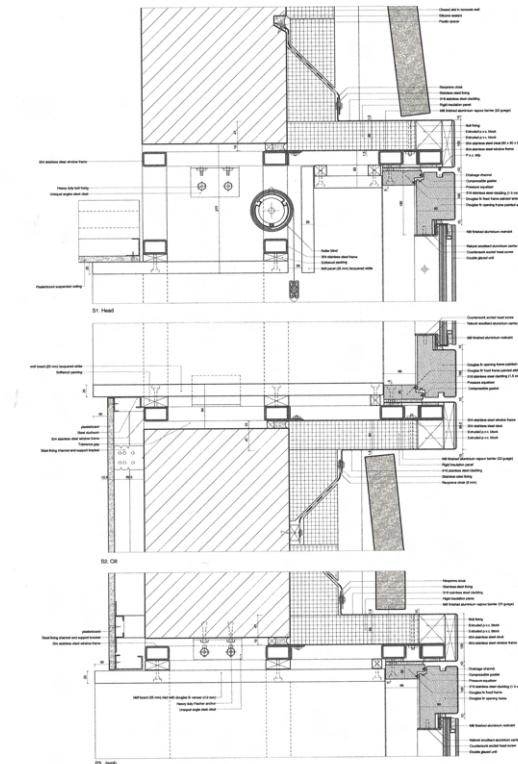
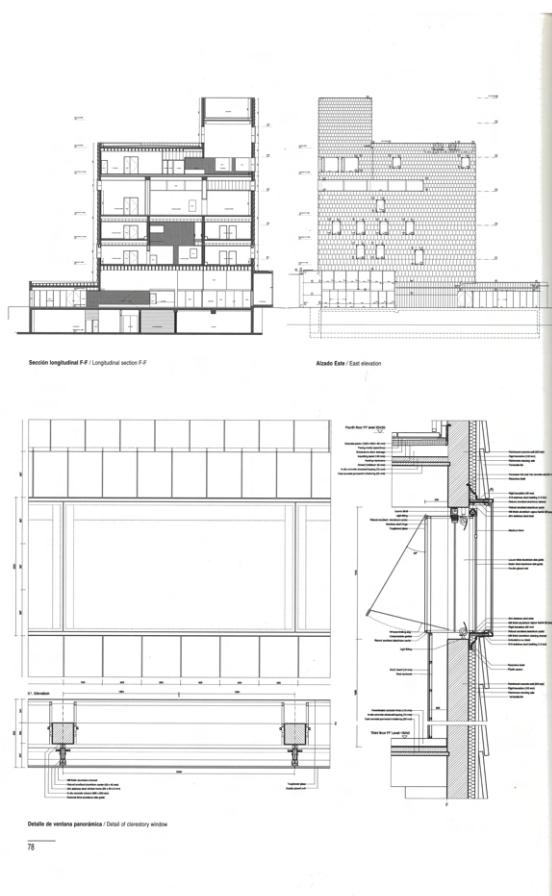




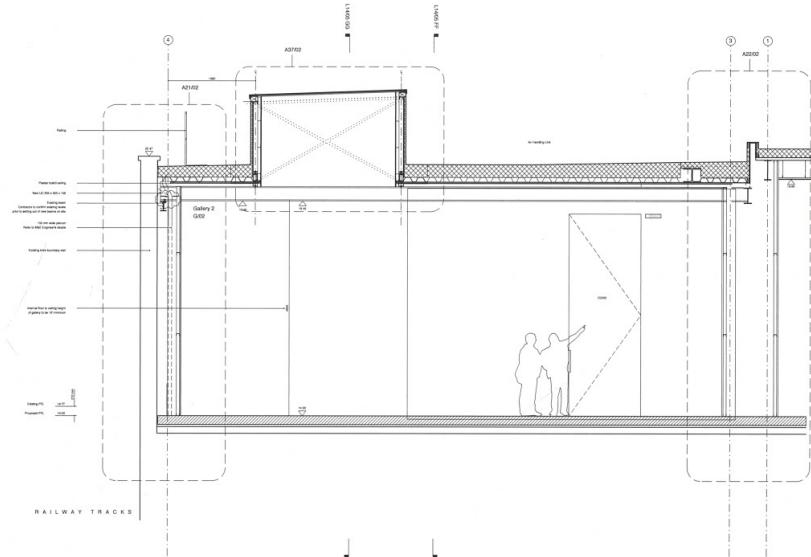
THREE DIFFERENT LAYERS OF TEXTILE? MATERIAL WITH PERFORATIONS/SOLID MATERIAL? IT SHOULD LOOK THE SAME
BUILDING UP LIKE A SKIRT, BECOMING WIDER DOWN



SOLID TOP THAT DISSOLVED WHILE COMING DOWN - MORE CHUNKY TOP

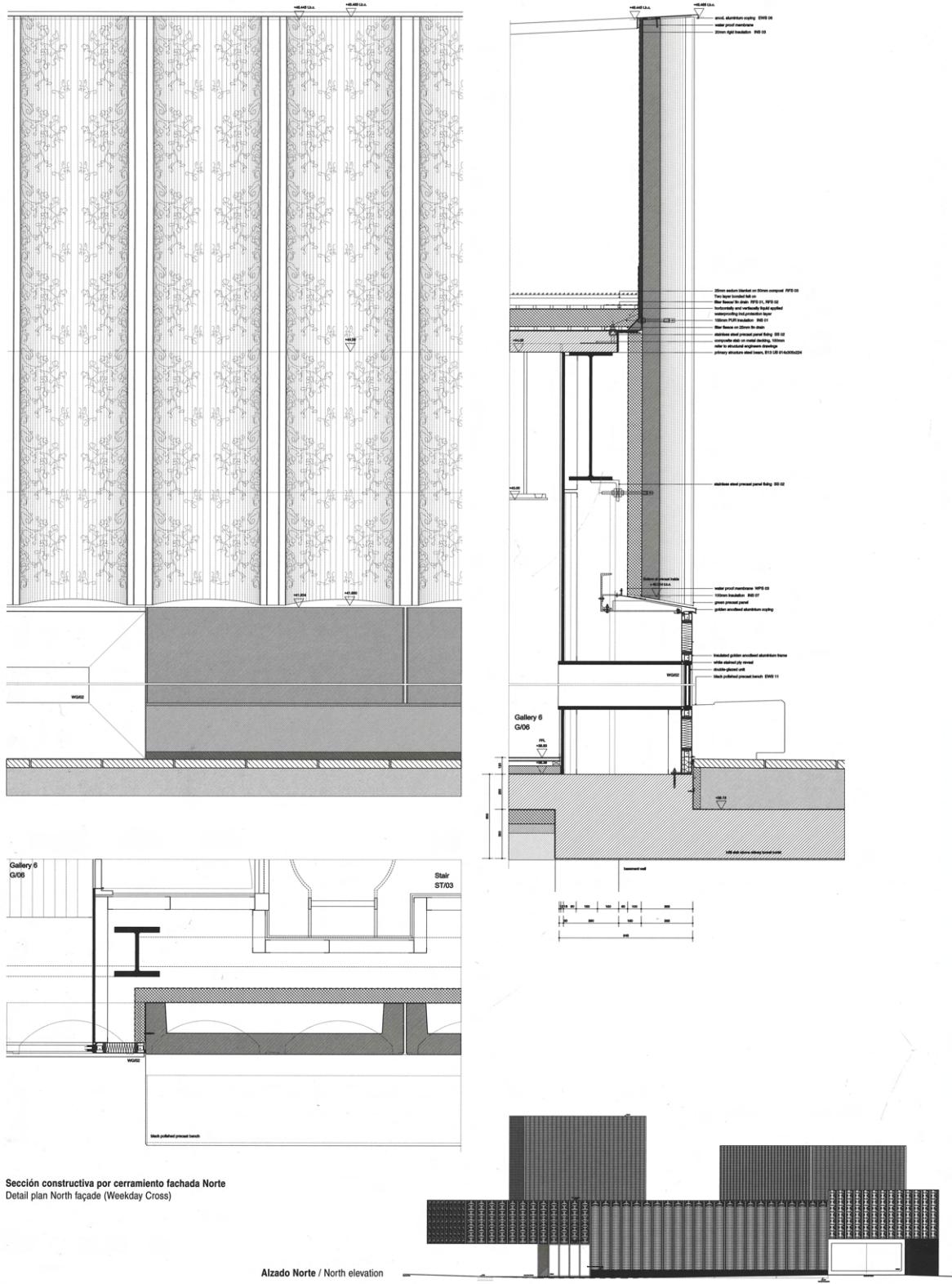


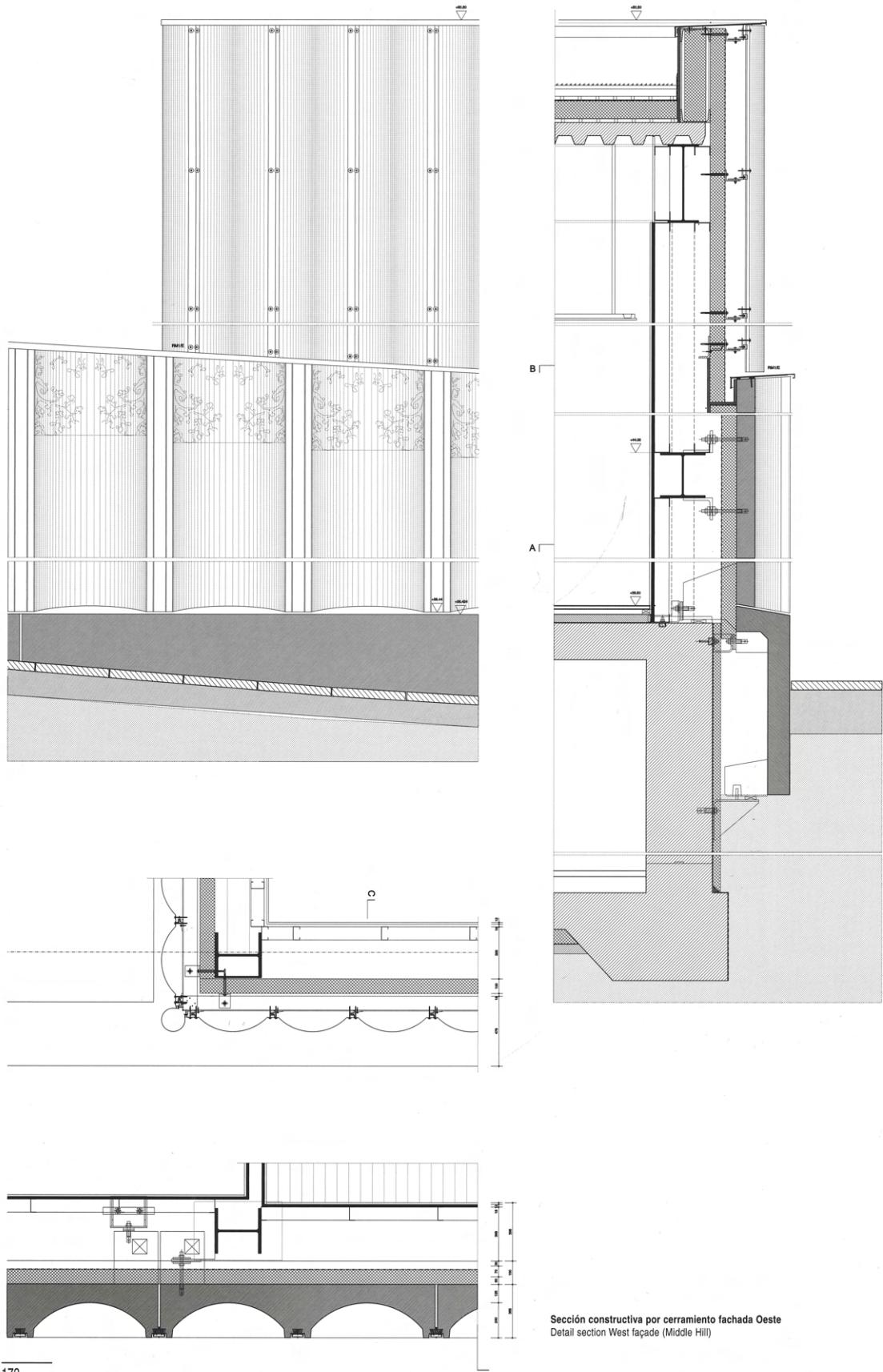
Detalle de ventana tipo / Technical window detail



Galería 2. Sección B-B / Gallery 2. Short section B-B



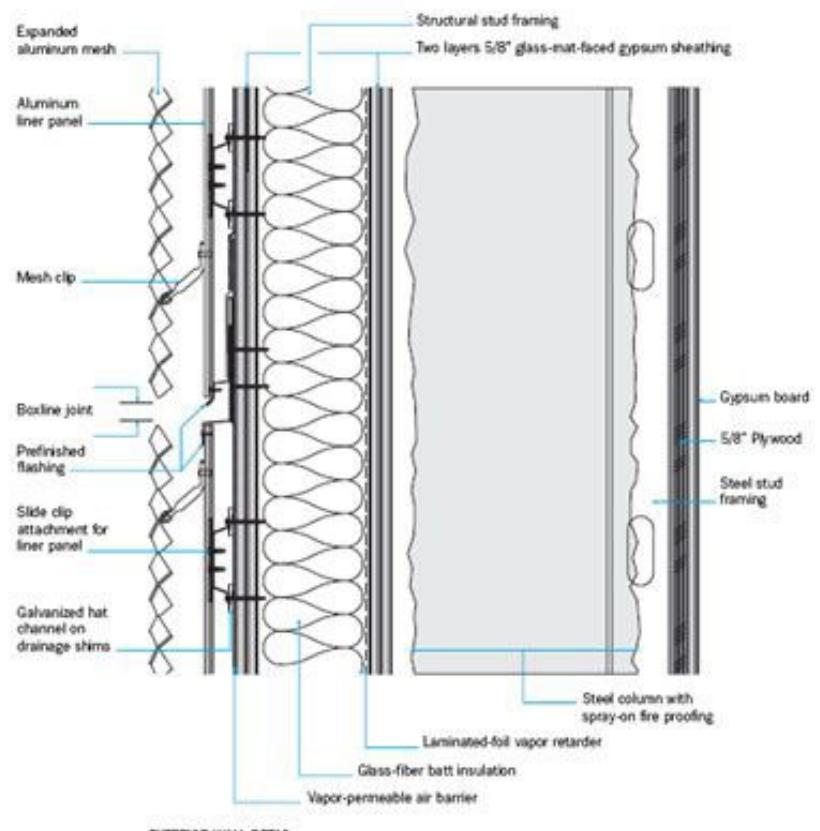
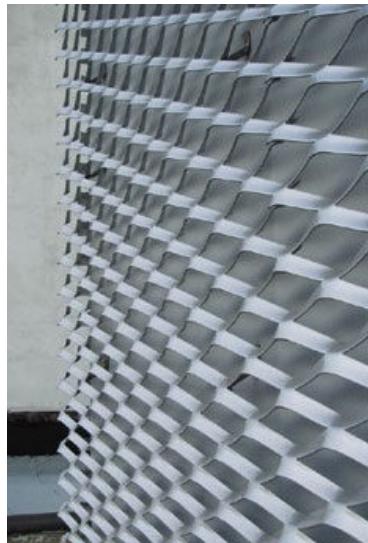






NAME: New Museum
ARCHITECT: SANAA
TYPE OF PROJECT: Cultural
METAL: Aluminium

“We moved away from a flat surface and explored ways of getting a rough, blurry effect,” says Oki. Eventually, they developed a skin made of expanded metal mesh set an inch and a half in front of corrugated aluminum panels. Although the aluminum mesh is an industrial standard, the architects expanded its proportions beyond anything commercially available and gave it an anodized finish. To attach it to the corrugated backing, they customized off-the-shelf clips.



EXTERIOR WALL DETAIL

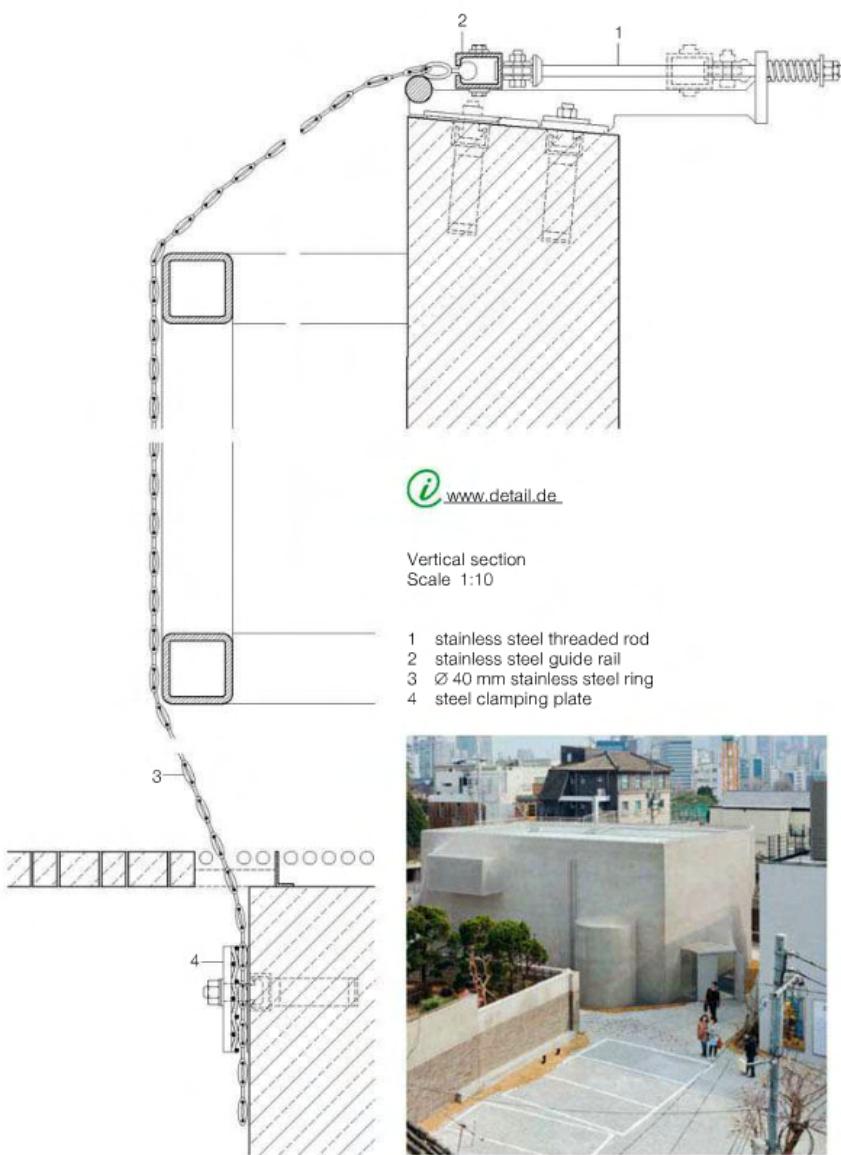
**SO-IL's Kukje Gallery in Seoul:
Permeable building skin of steel rings**

Roland Pawlitschko

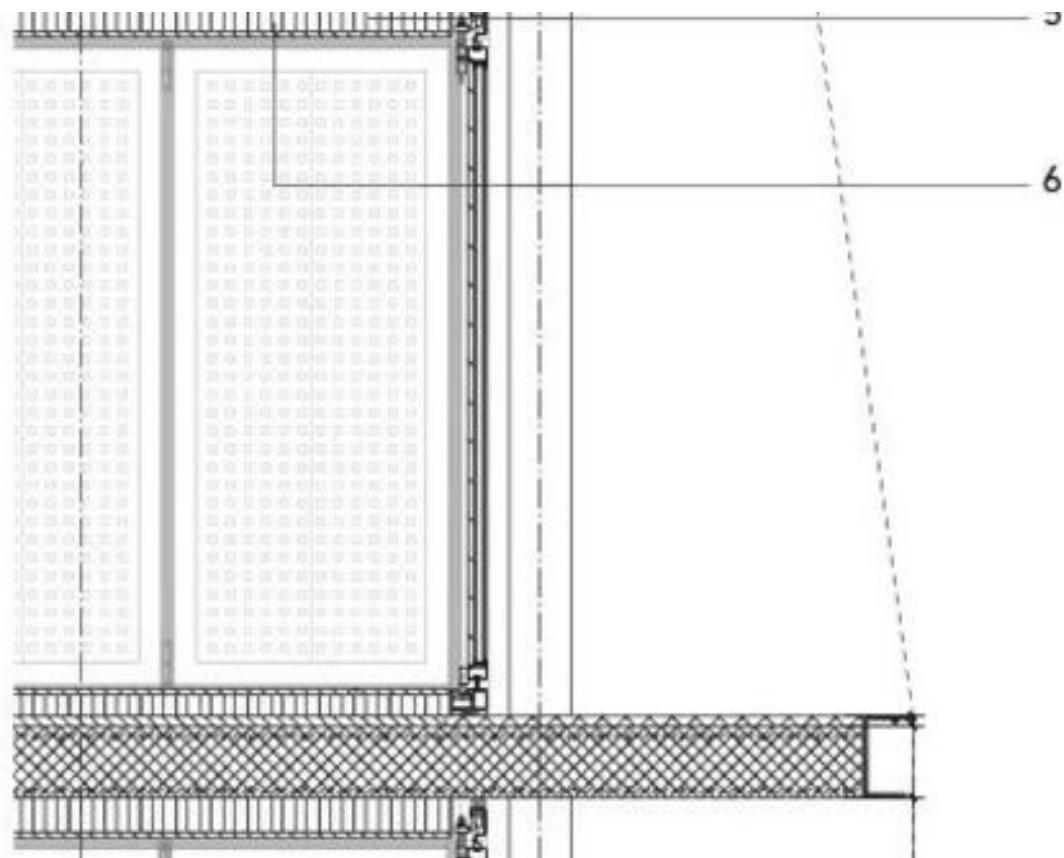
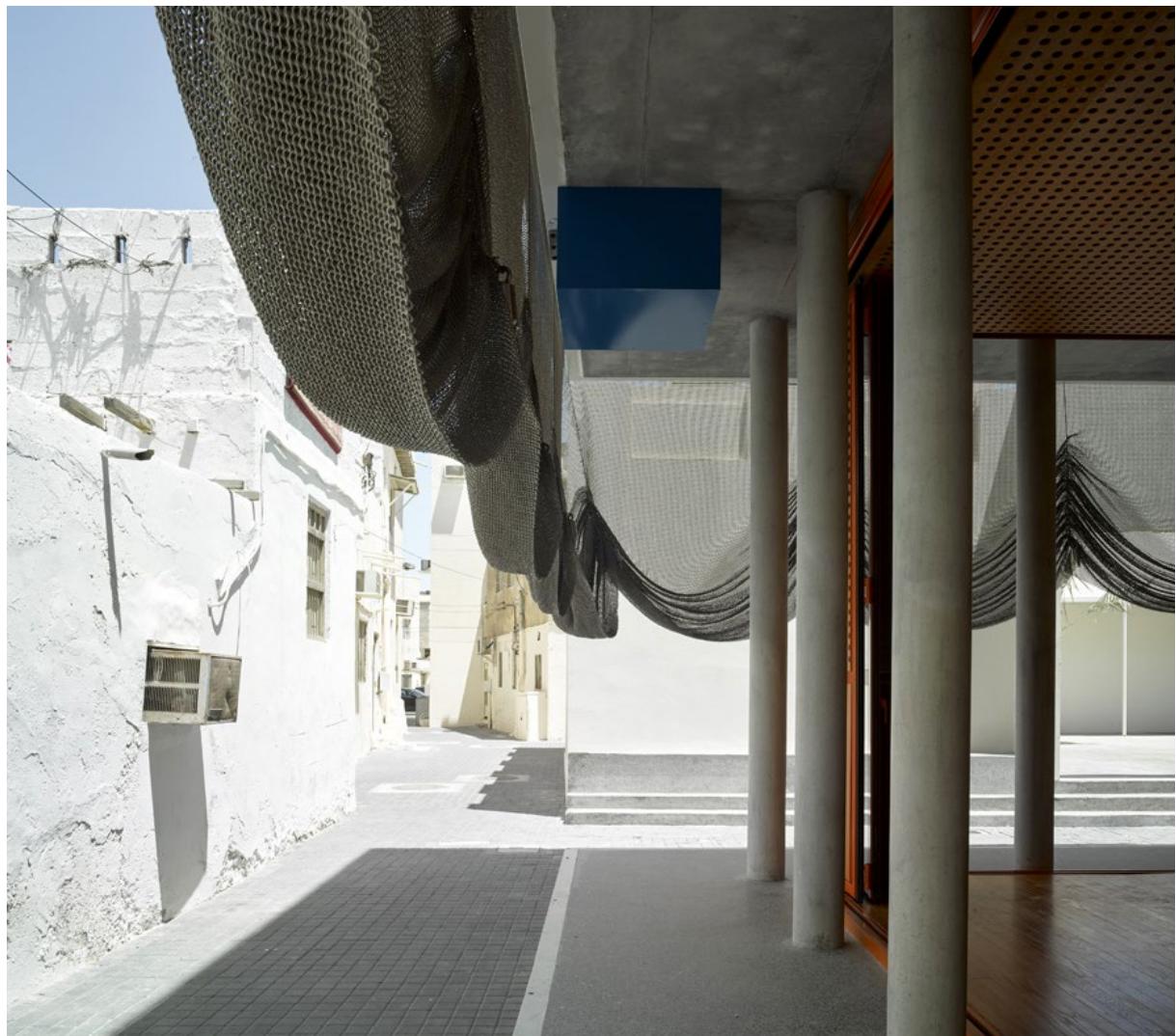
Architects:
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Jong-Ga Architects, Seoul
Mesh System Design Consultant:
Front Inc., New York

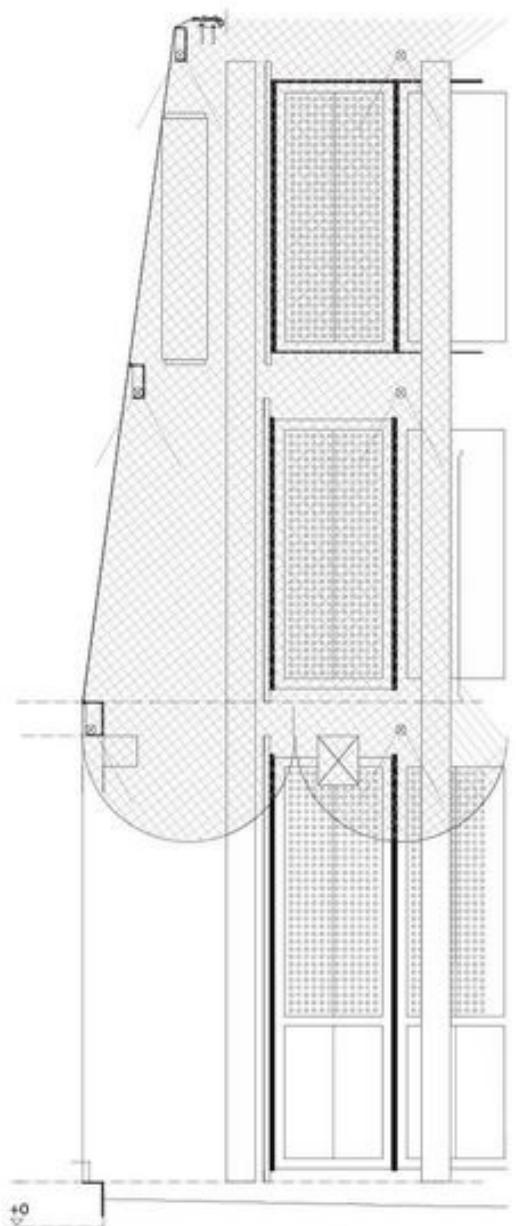
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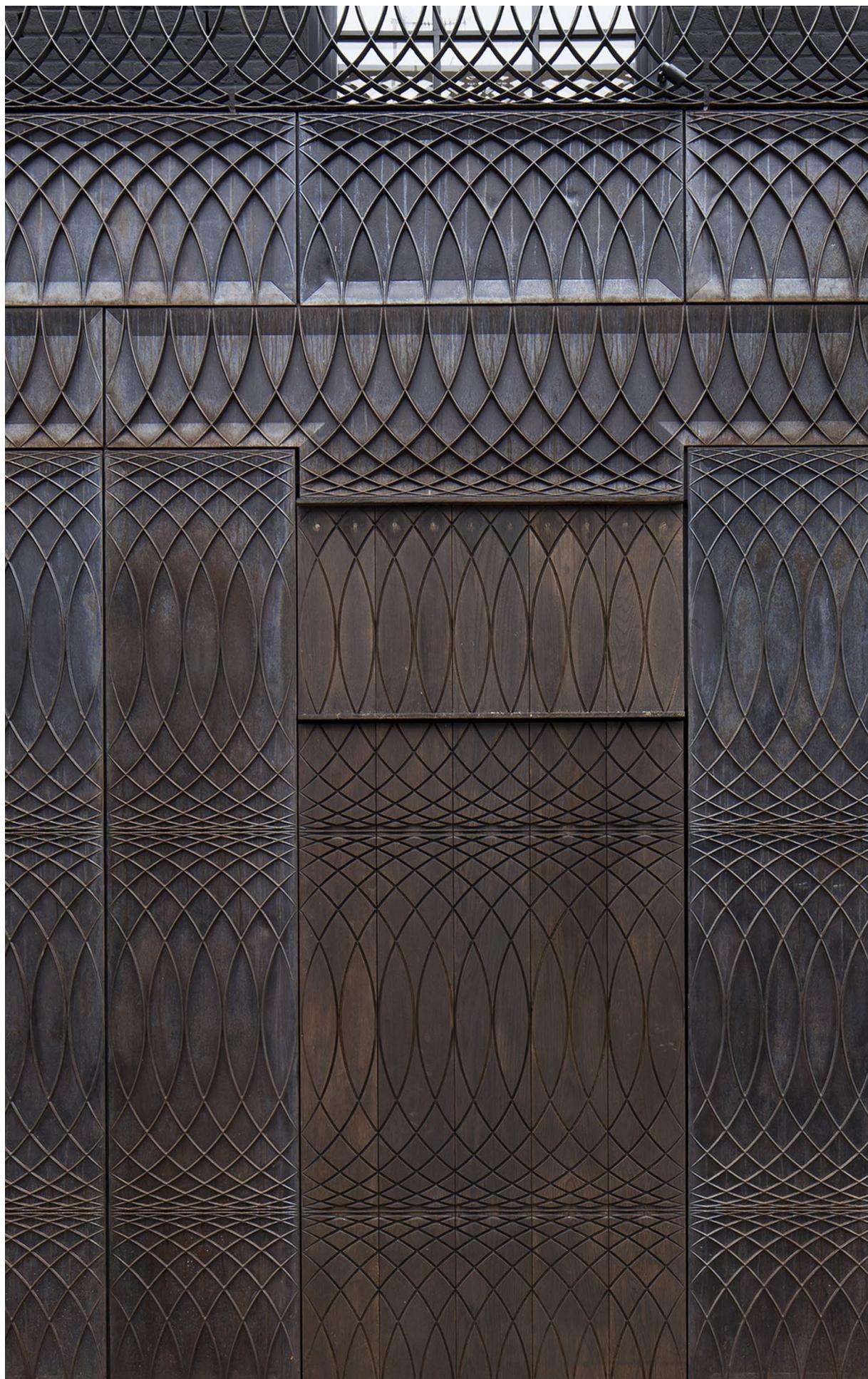




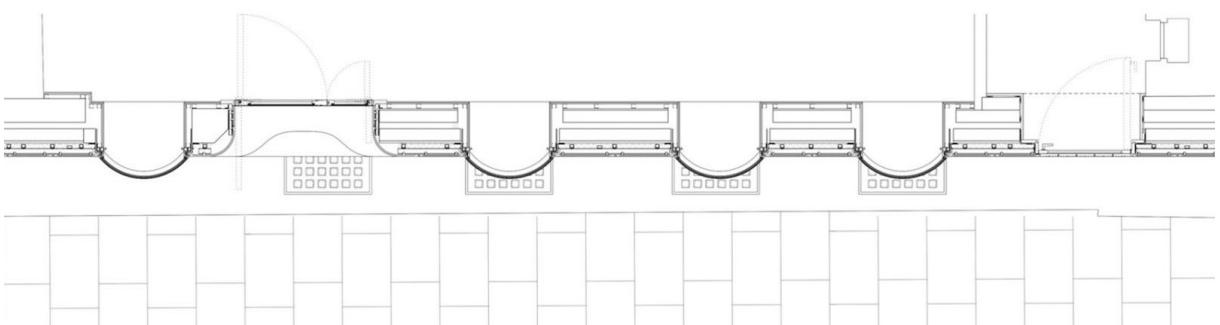
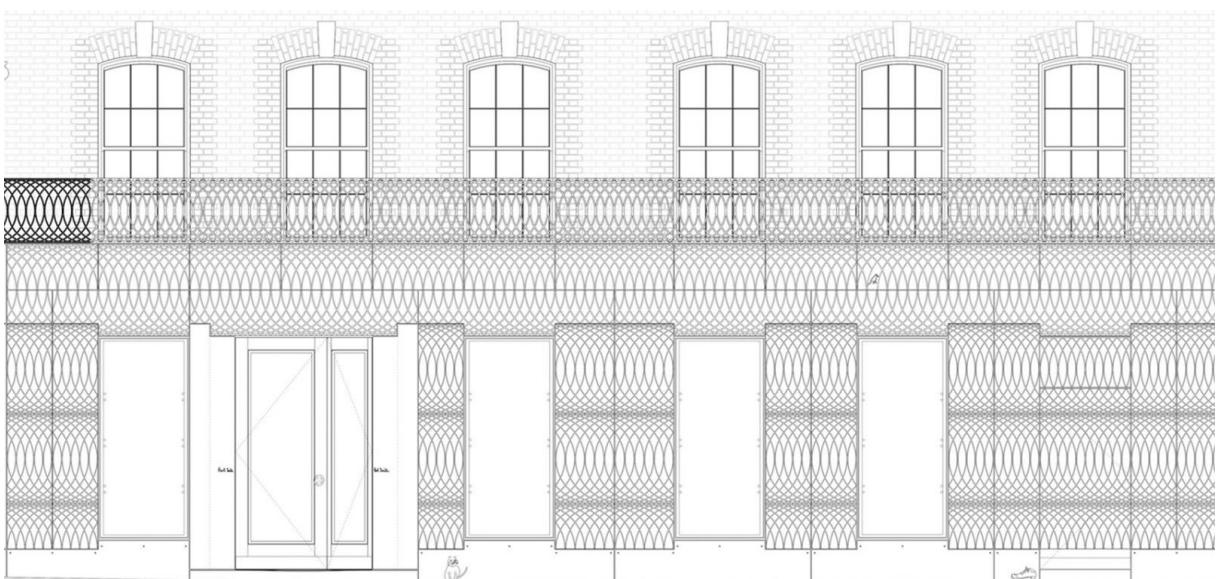


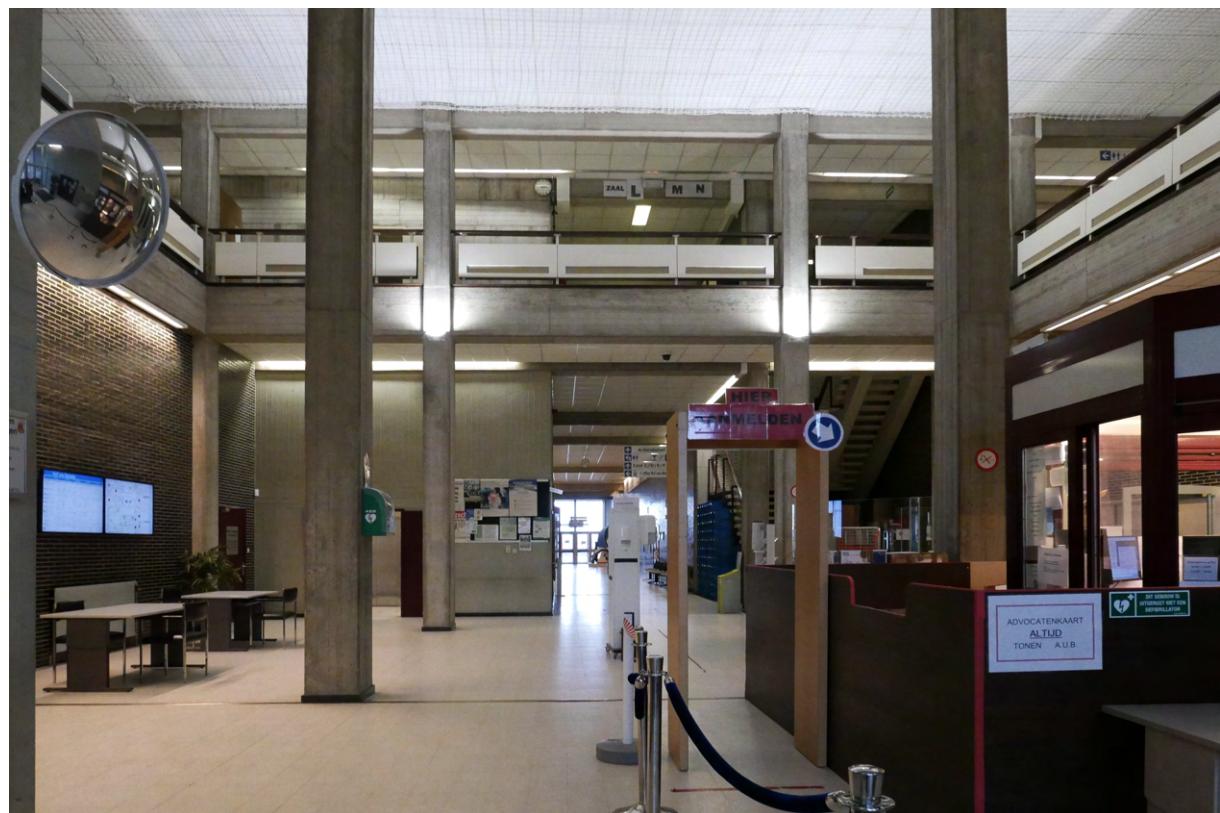


Traditional music centre for Muharraq Island in Bahrain,
Office Kersten Geers David Van Severen



The Albemarle Street shop front for Paul Smith, 6a architects







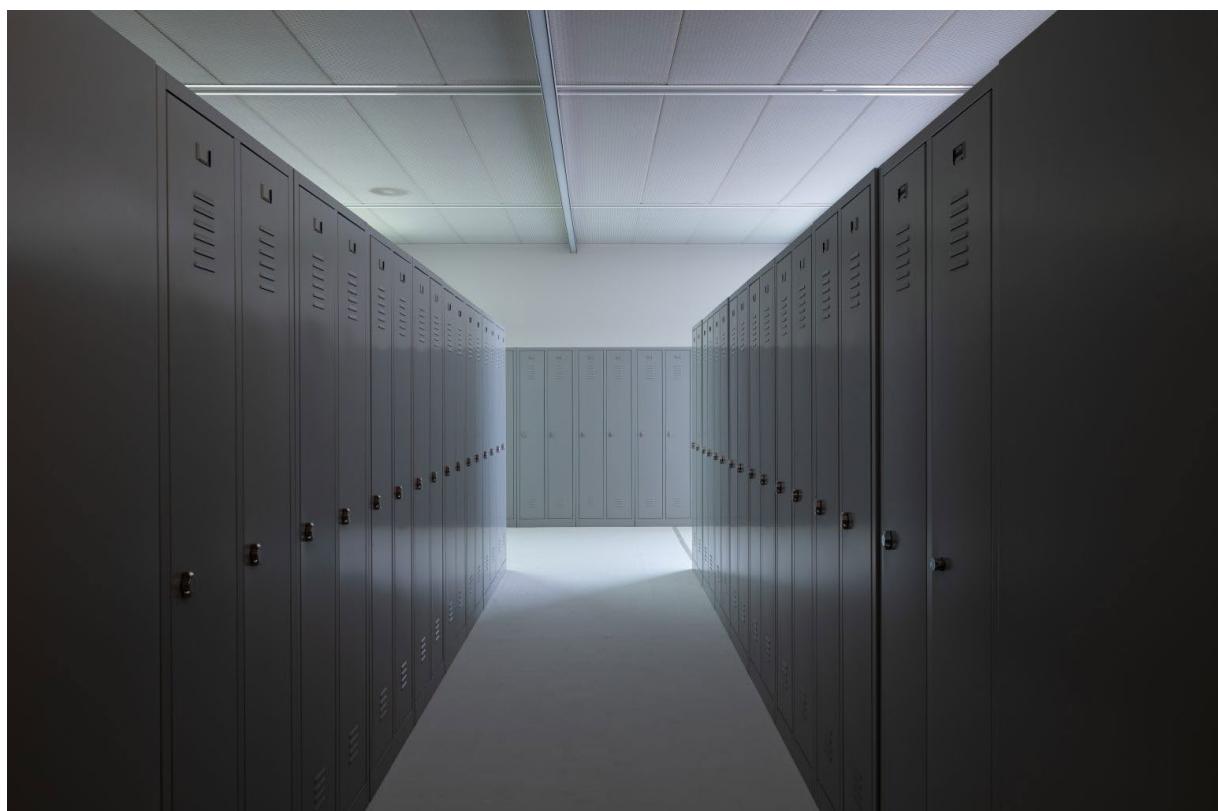








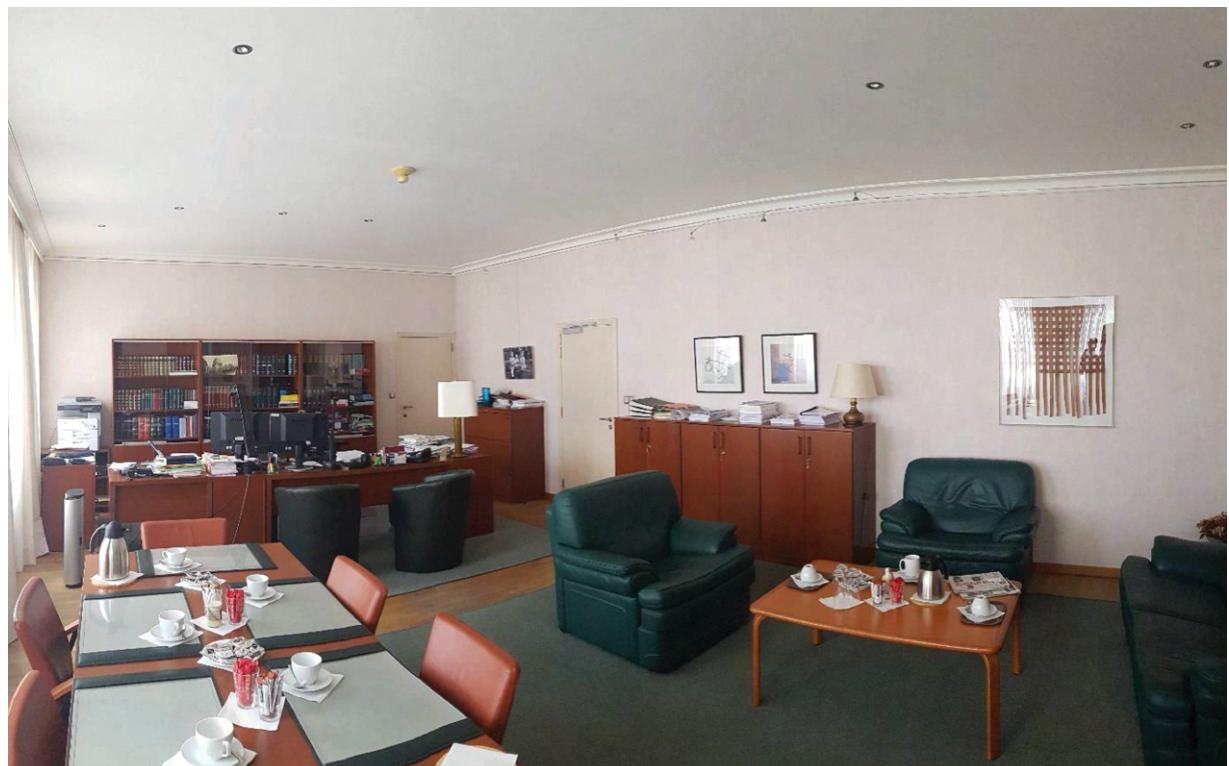
EXERCISE: COMPARISON OF THE CONTEMPORARY ART SPACES AND PERFORMANCES
TO THE EXISTING BUILDING INTERIOR ROOMS



Installation view of Anne Imhof's "Youth." Stedelijk Museum Amsterdam co-presented with Hartwig Art Foundation. Photo: Peter Tijhuis



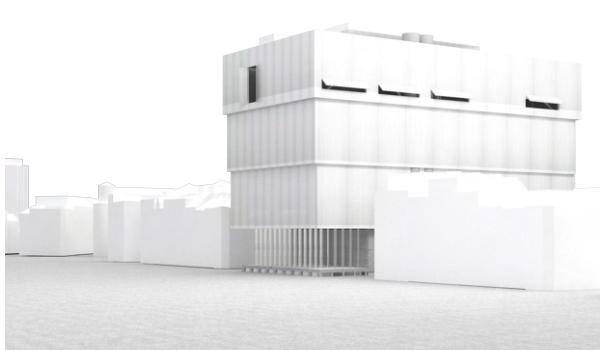
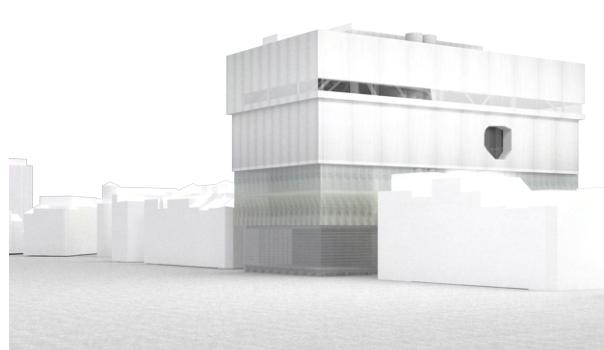
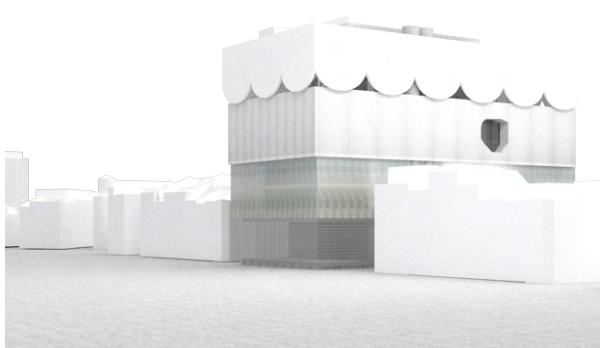
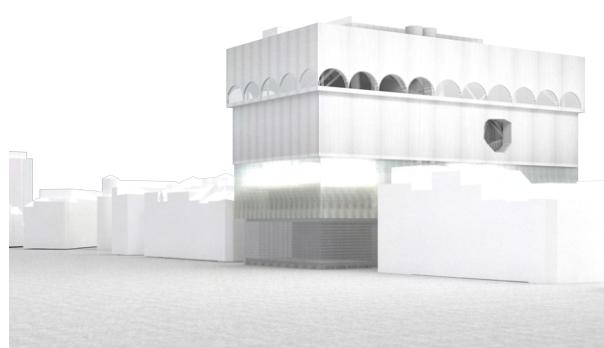
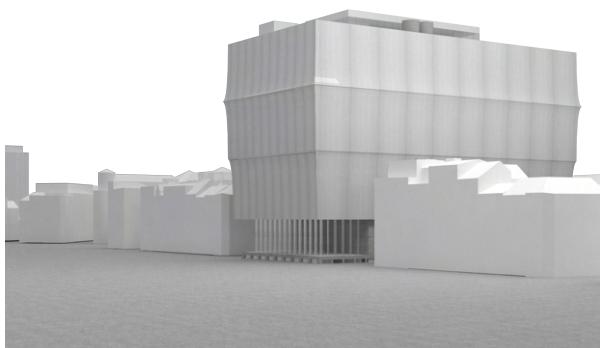
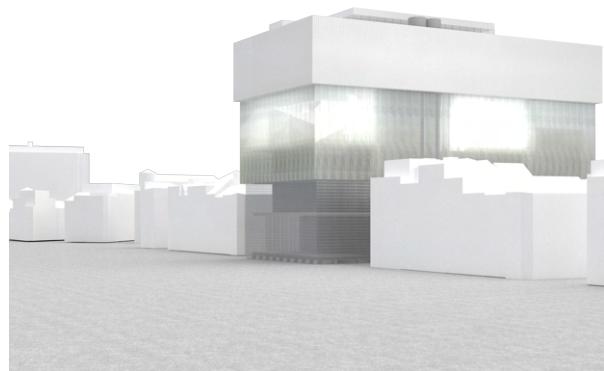
view of the office corridor in one
of the building towers

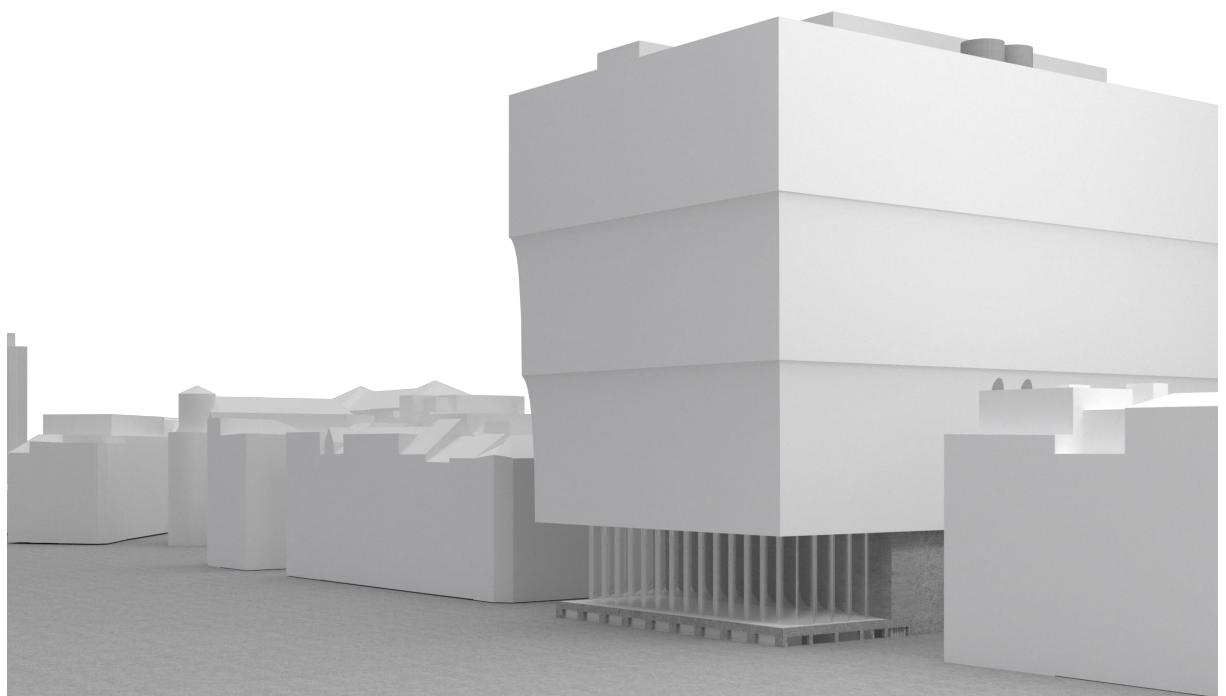


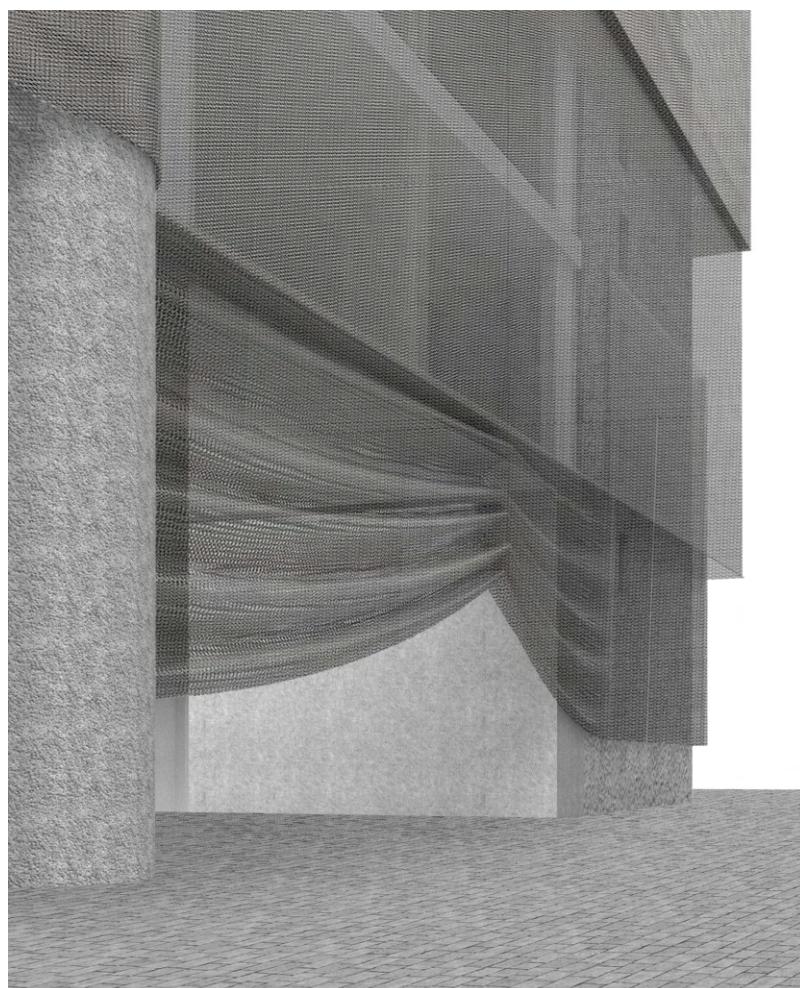
Office in existing building



PANAMARENKO, *Donderwolk*, White Wide Space, 1971







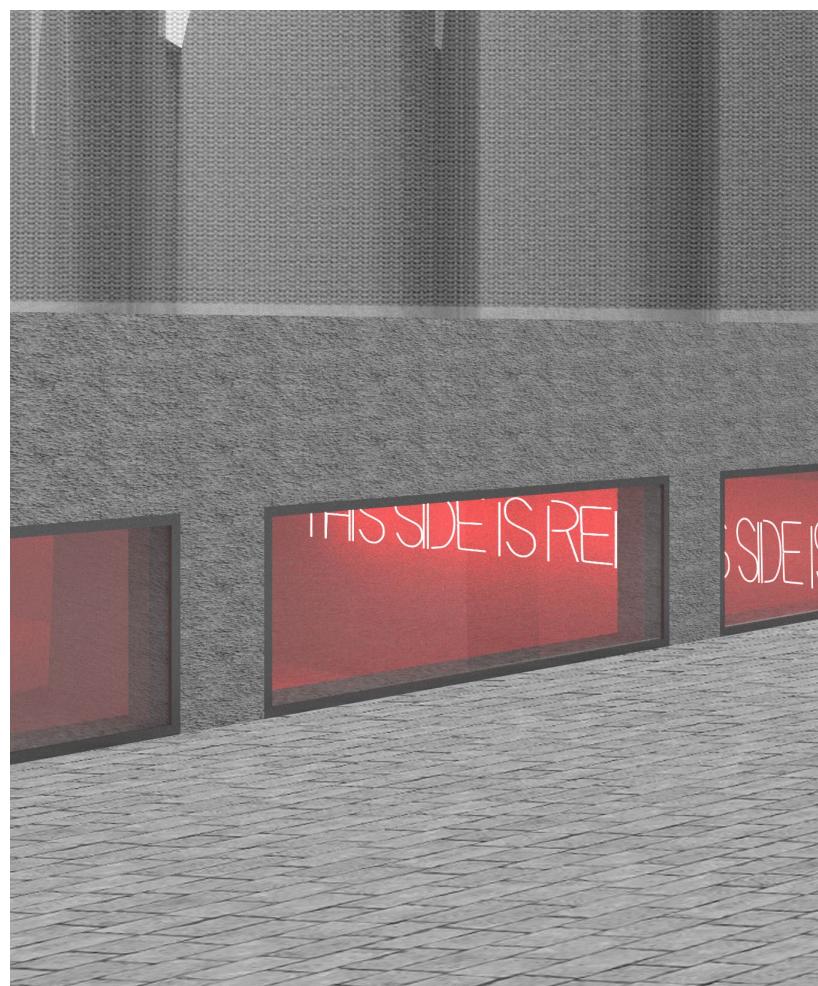
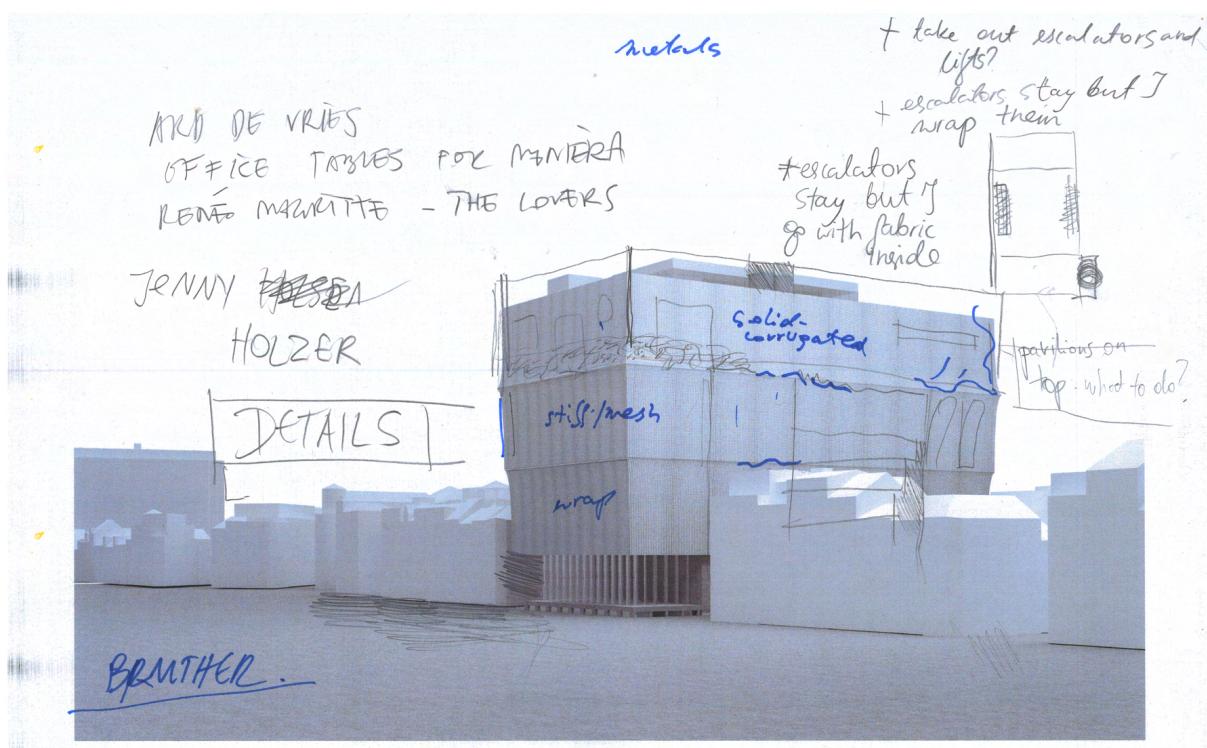
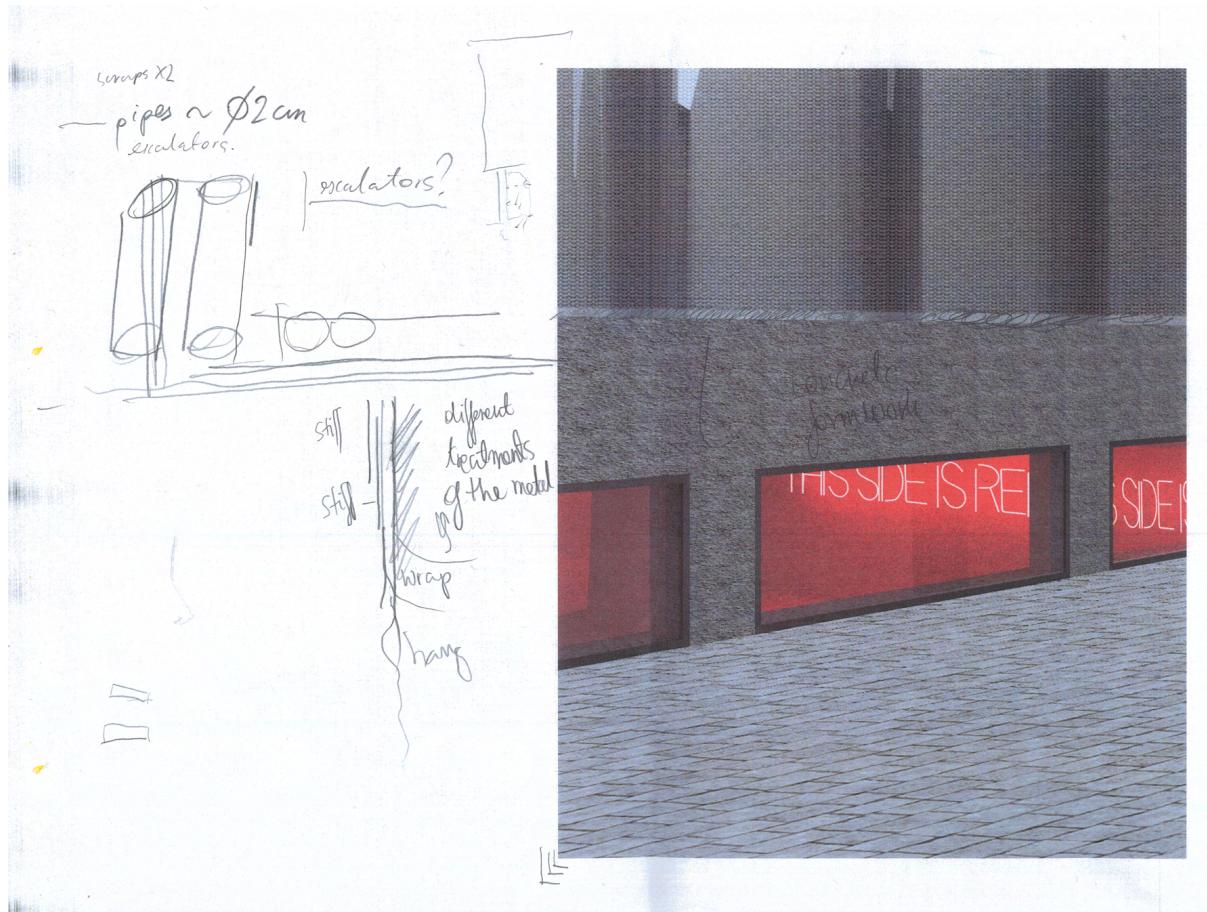


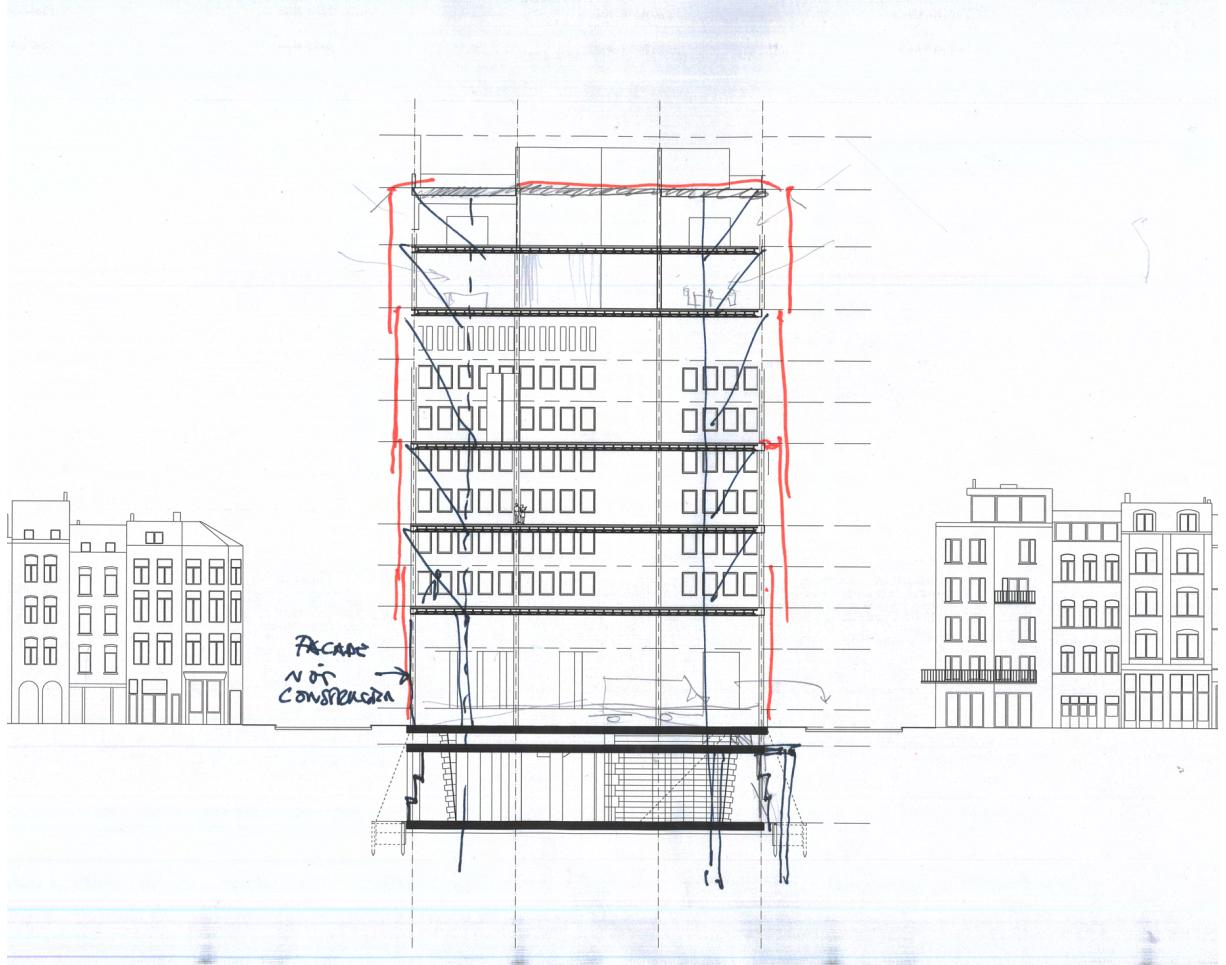
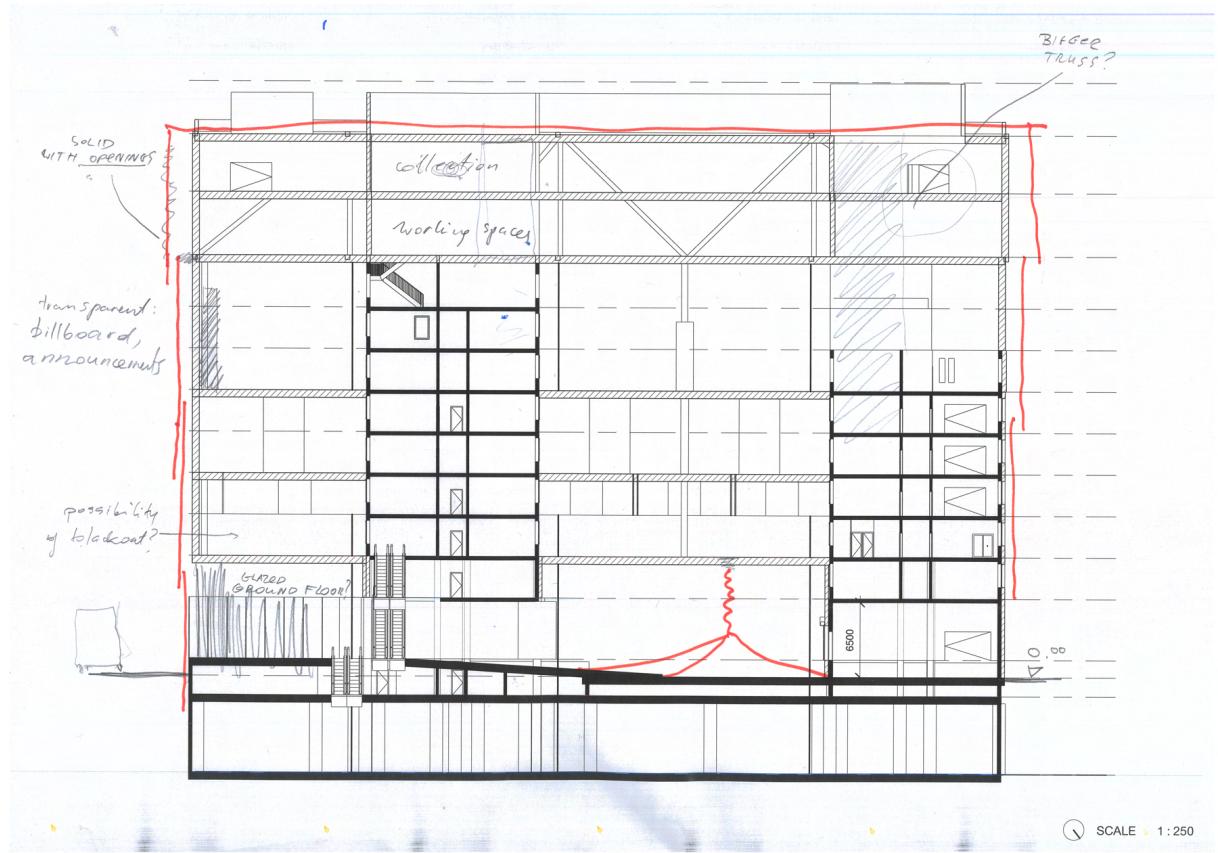


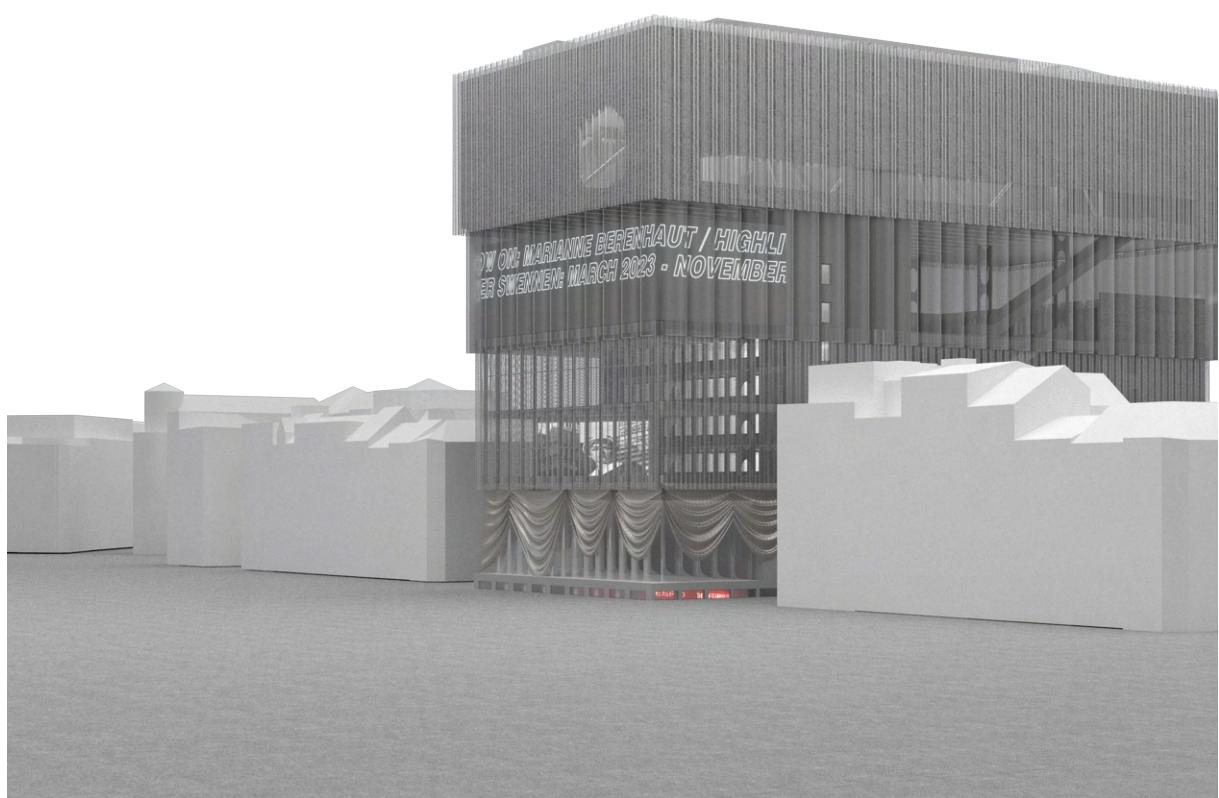
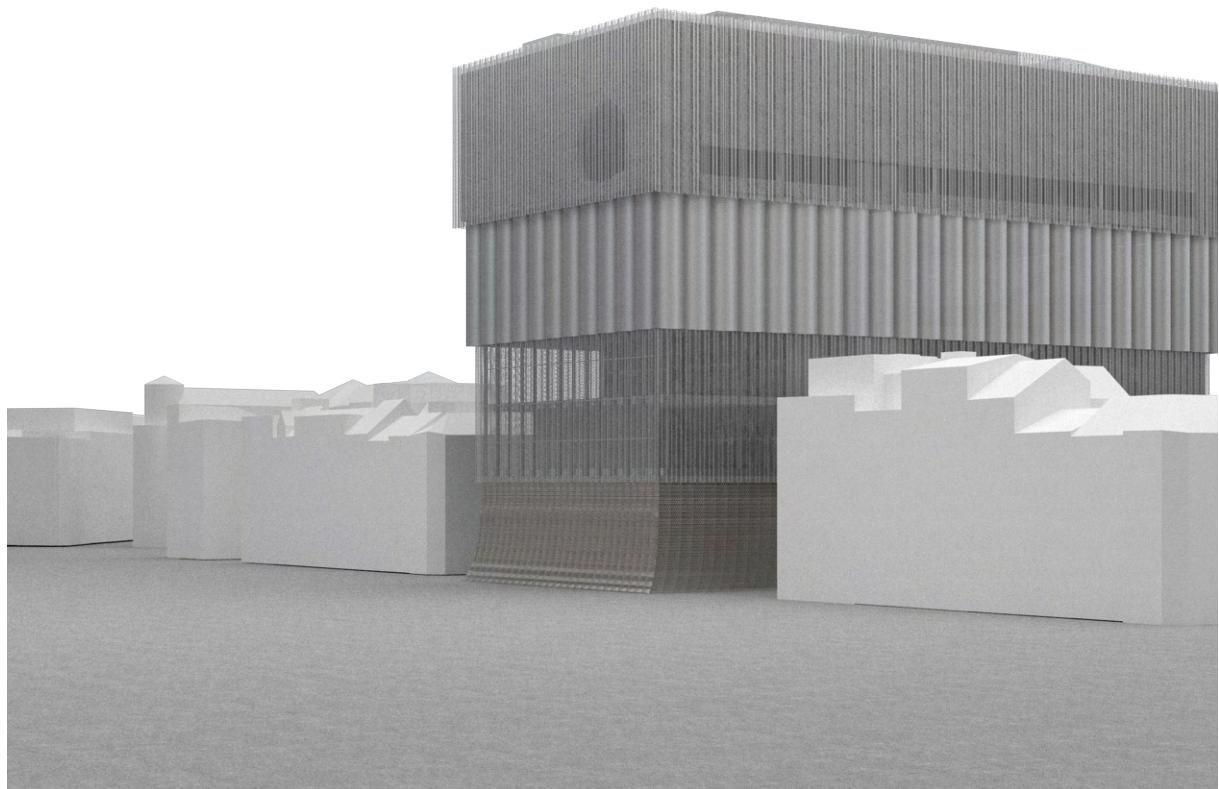
photo: Jan Vranovsky

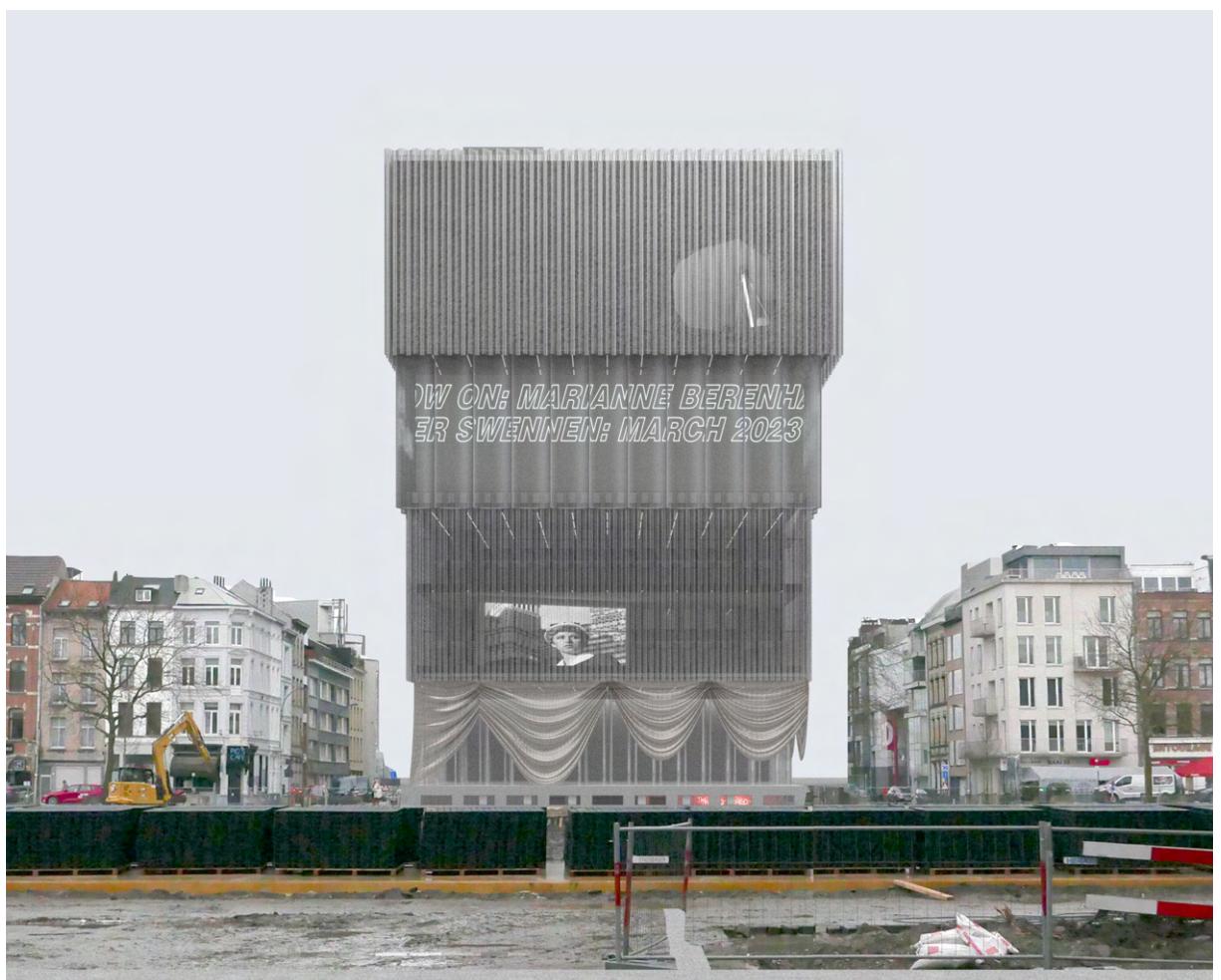
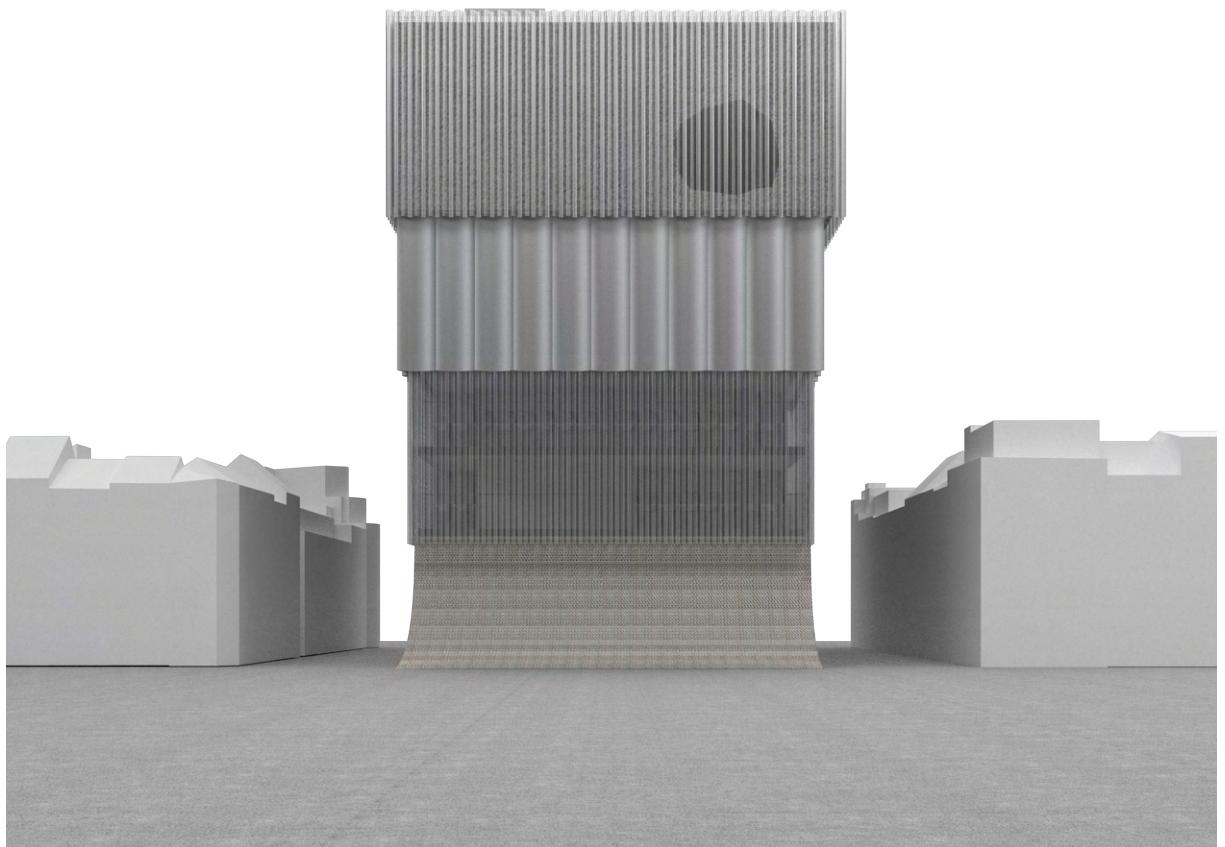


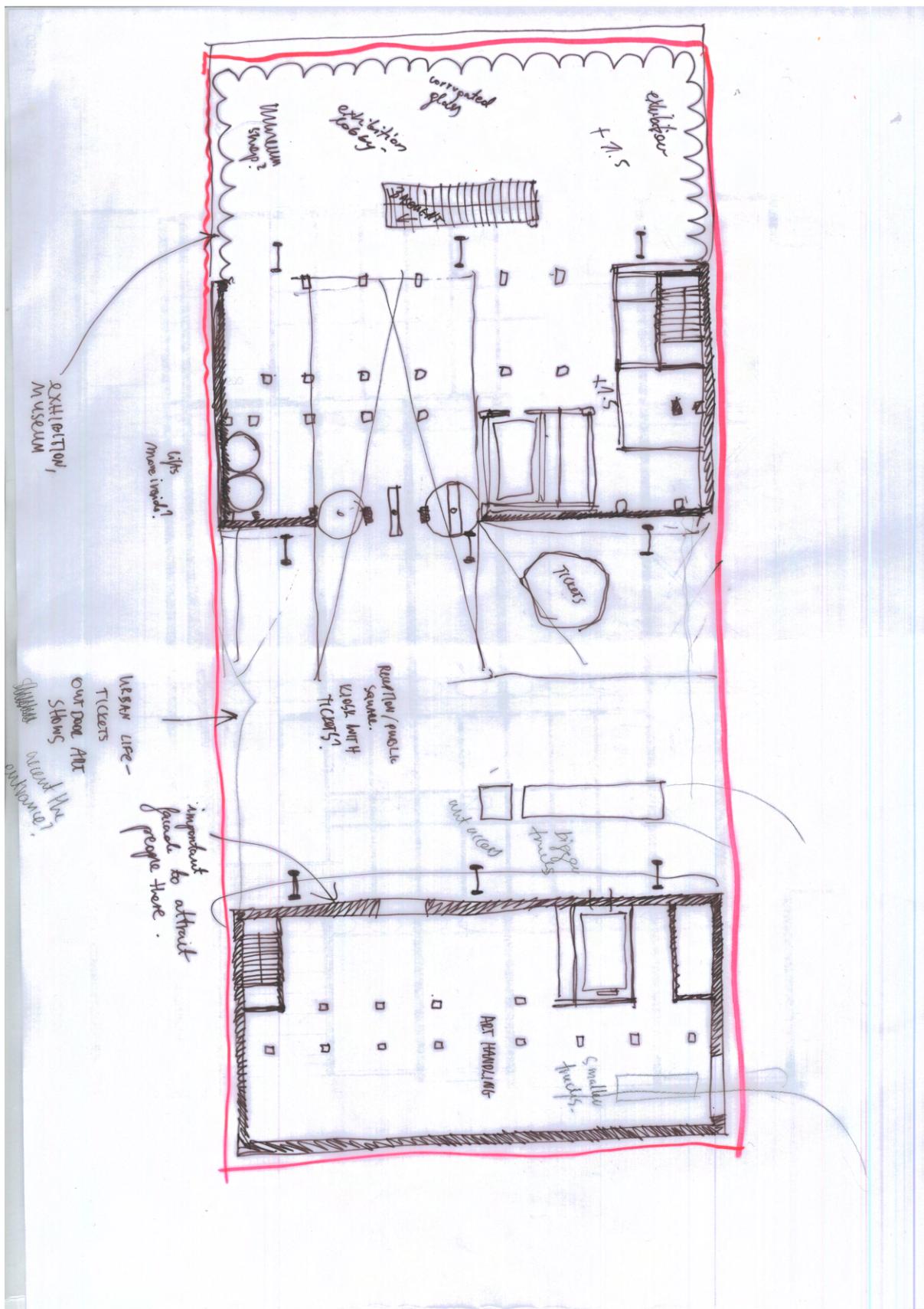
photo: Lauren Marsolier

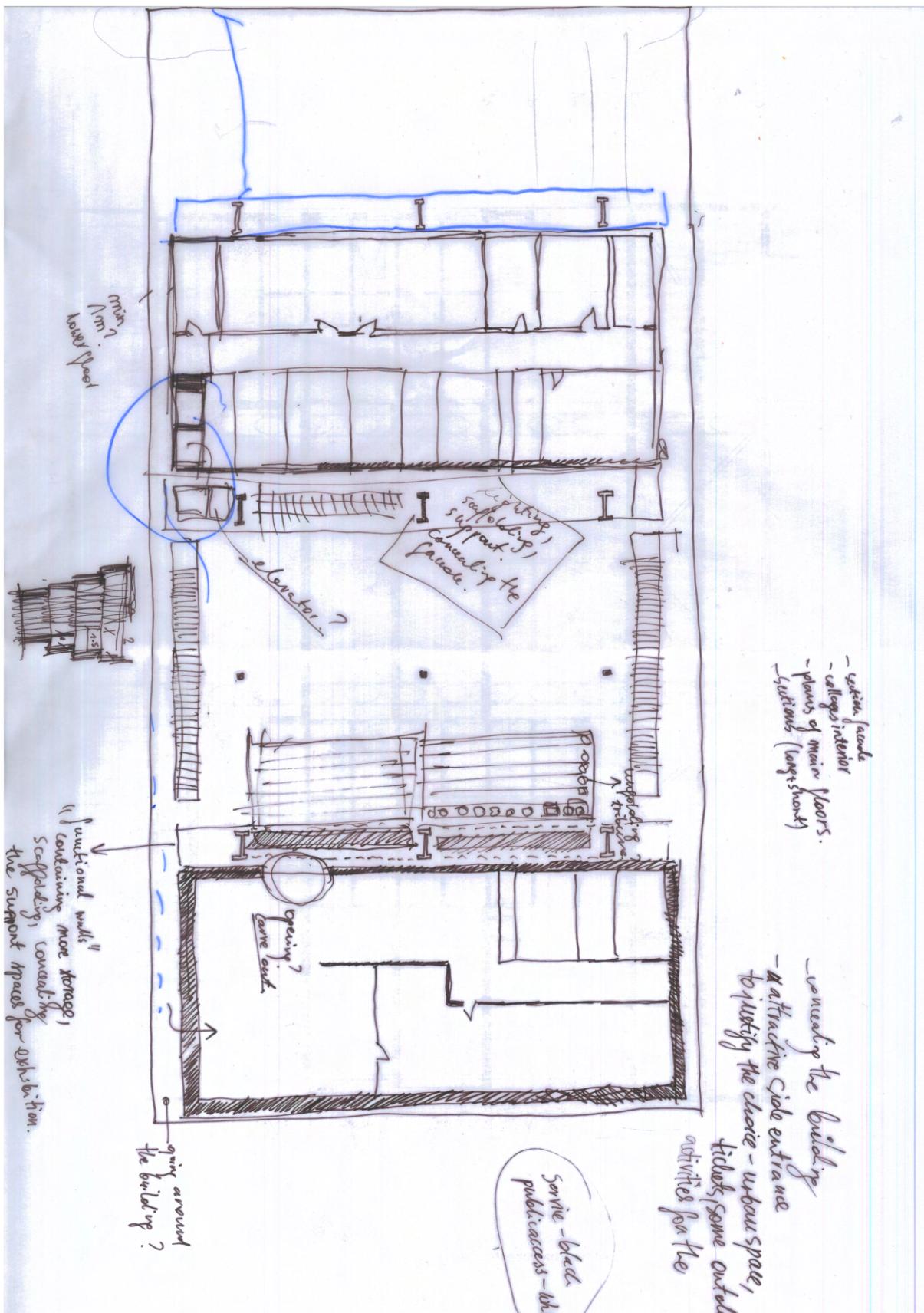


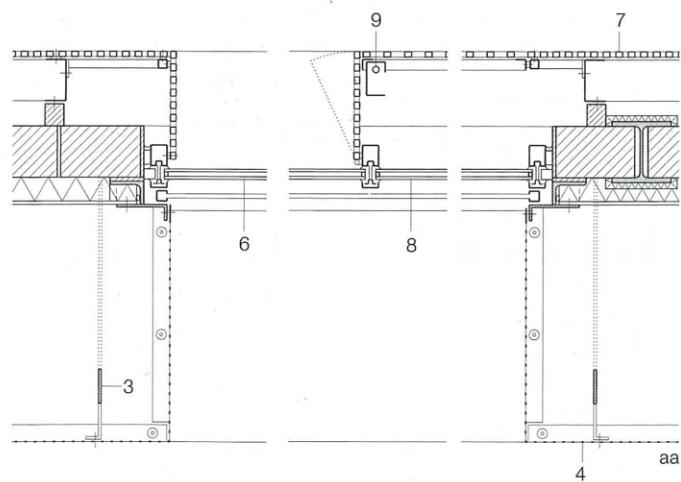
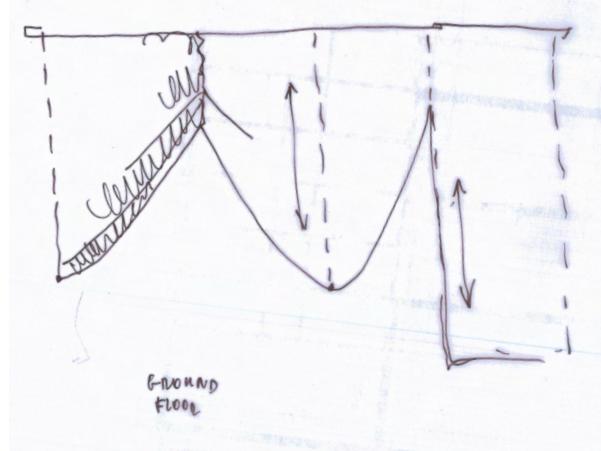
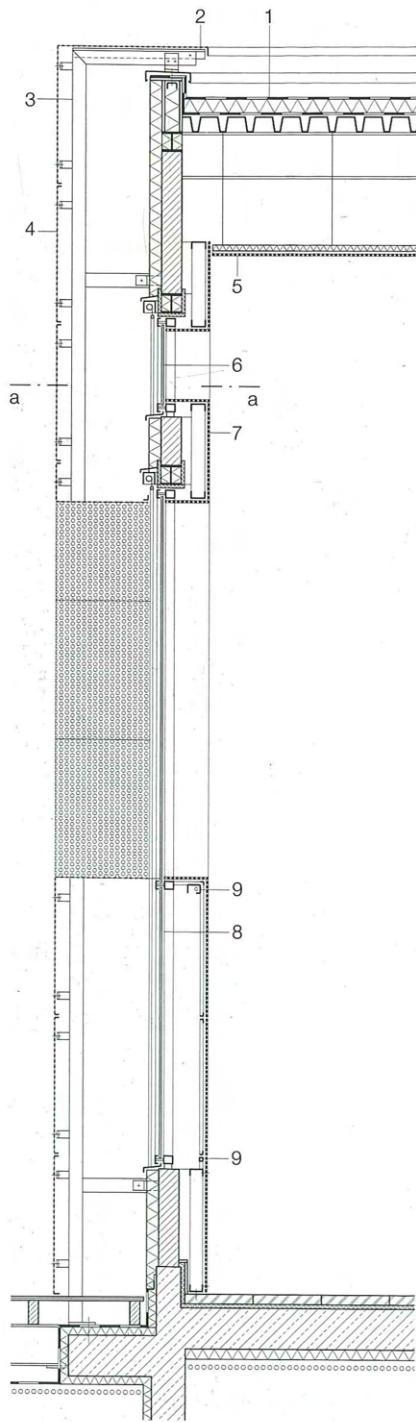








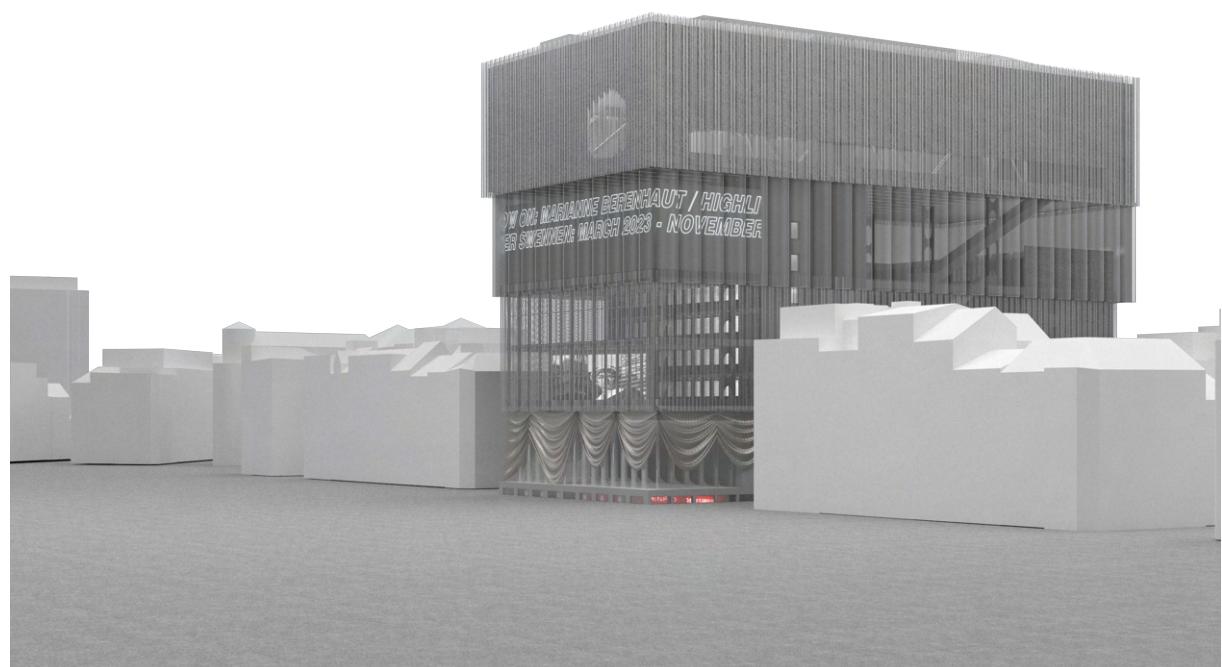


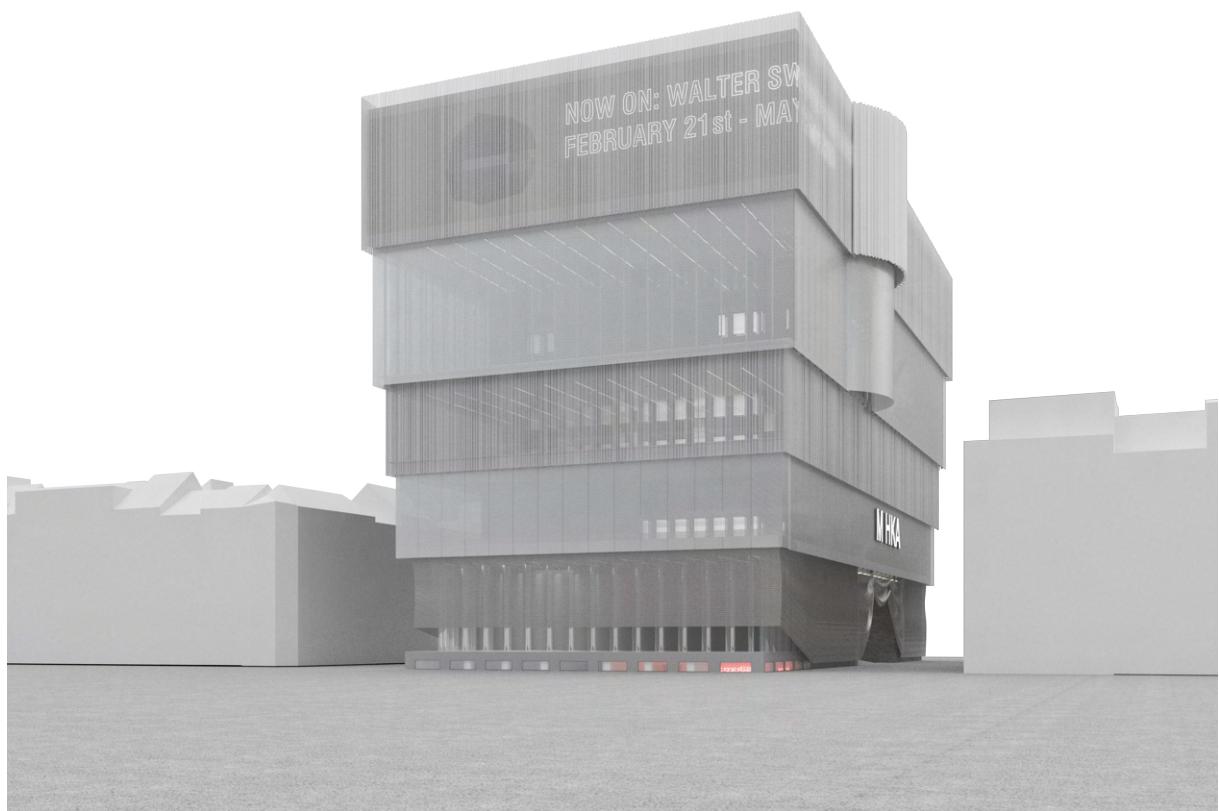


1 roof construction:
waterproof roof sheeting
100 mm insulating layer
vapour barrier
trapezoidal steel plate
I-section
2 60/60/5 mm steel T-section
3 100/6 steel flat
4 4 mm patina coated copper
sheeting, perforated
5 suspended ceiling:
16 mm MDF-fibreboard,
perforated, with birch veneer
30 mm insulation
T-section

6 double glazing,
transparent
7 wall construction:
16 mm MDF-fibreboard,
perforated, with birch veneer
steel channel
wood section
150 mm sand-lime brick
heat insulation
80 mm rigid foam panel
glass fibre panel with artificial
resin coating
8 double glazing,
translucent
9 lighting







200

Chapter VI

P3 and post-p3

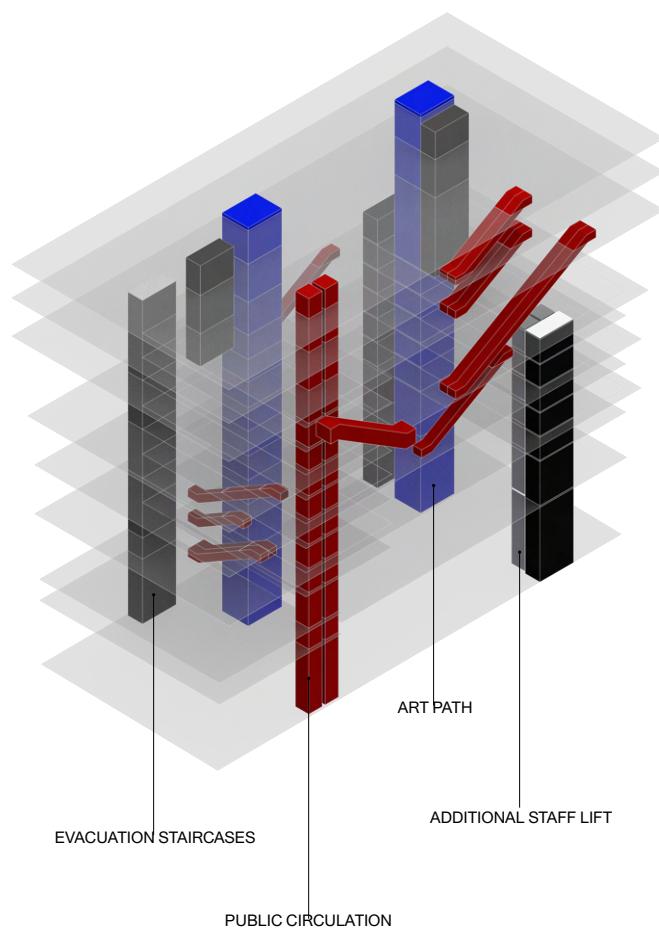
ambiguity of interior spaces

different characters of inside and outside

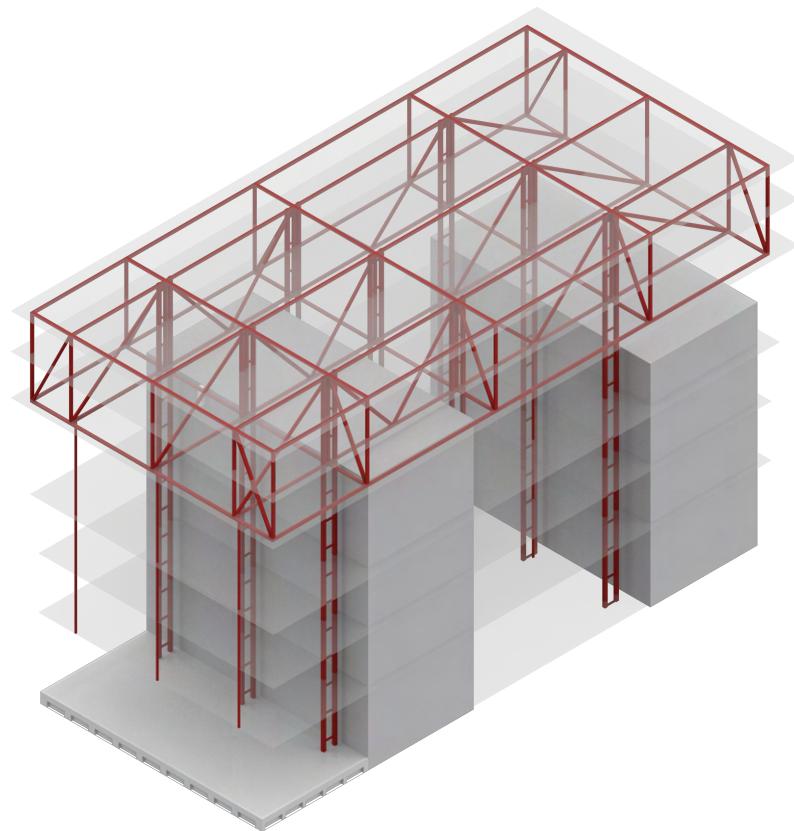
projecting on the wall

facade layering - perforated mesh

directing scenes in a museum

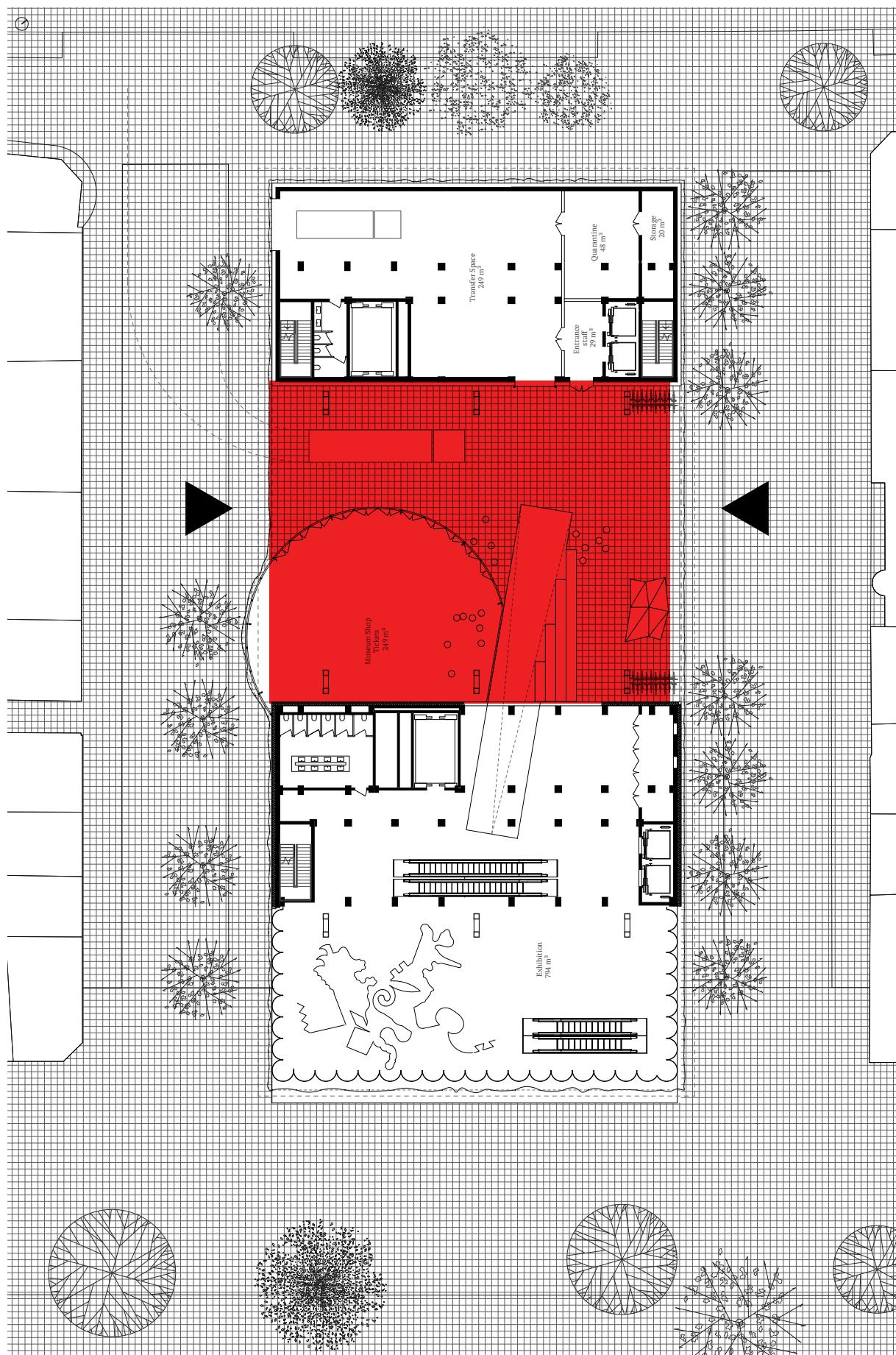


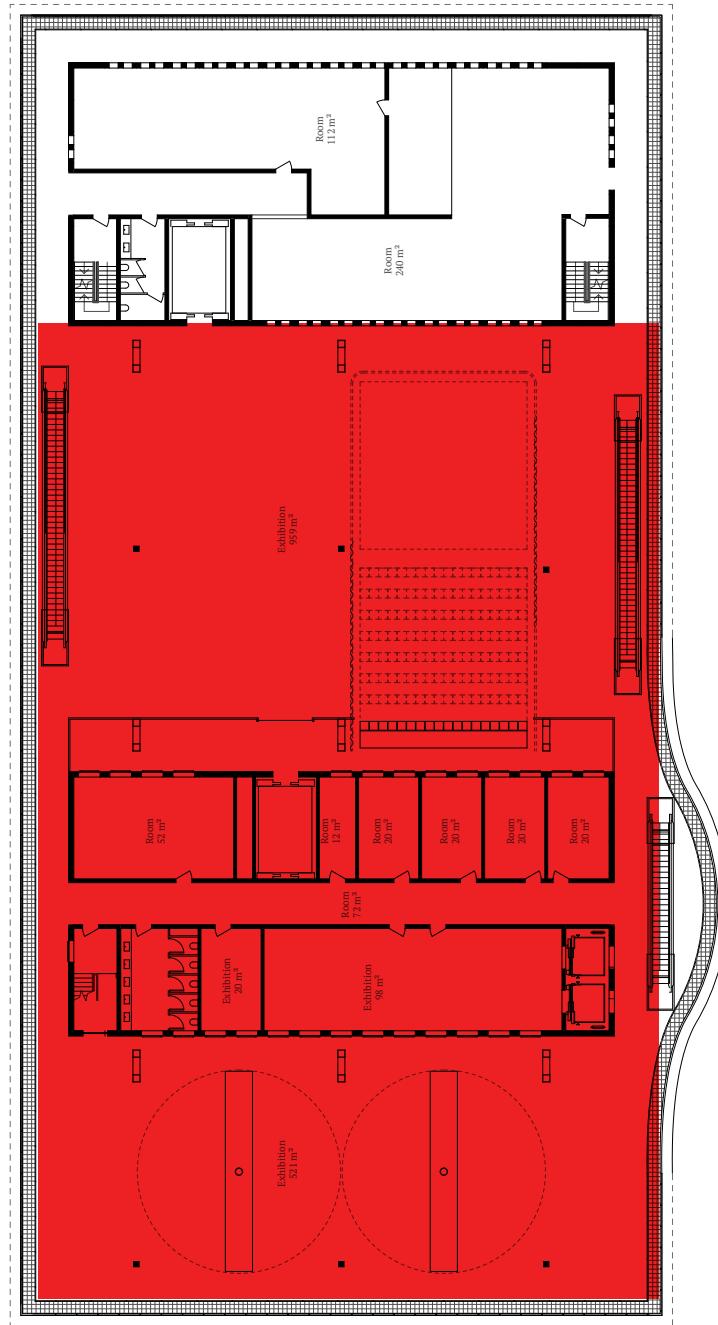
CIRCULATION DIAGRAM



STRUCTURE DIAGRAM

PUBLIC ROOMS GROUND FLOOR AND LEVEL 6





TEMPORALITIES

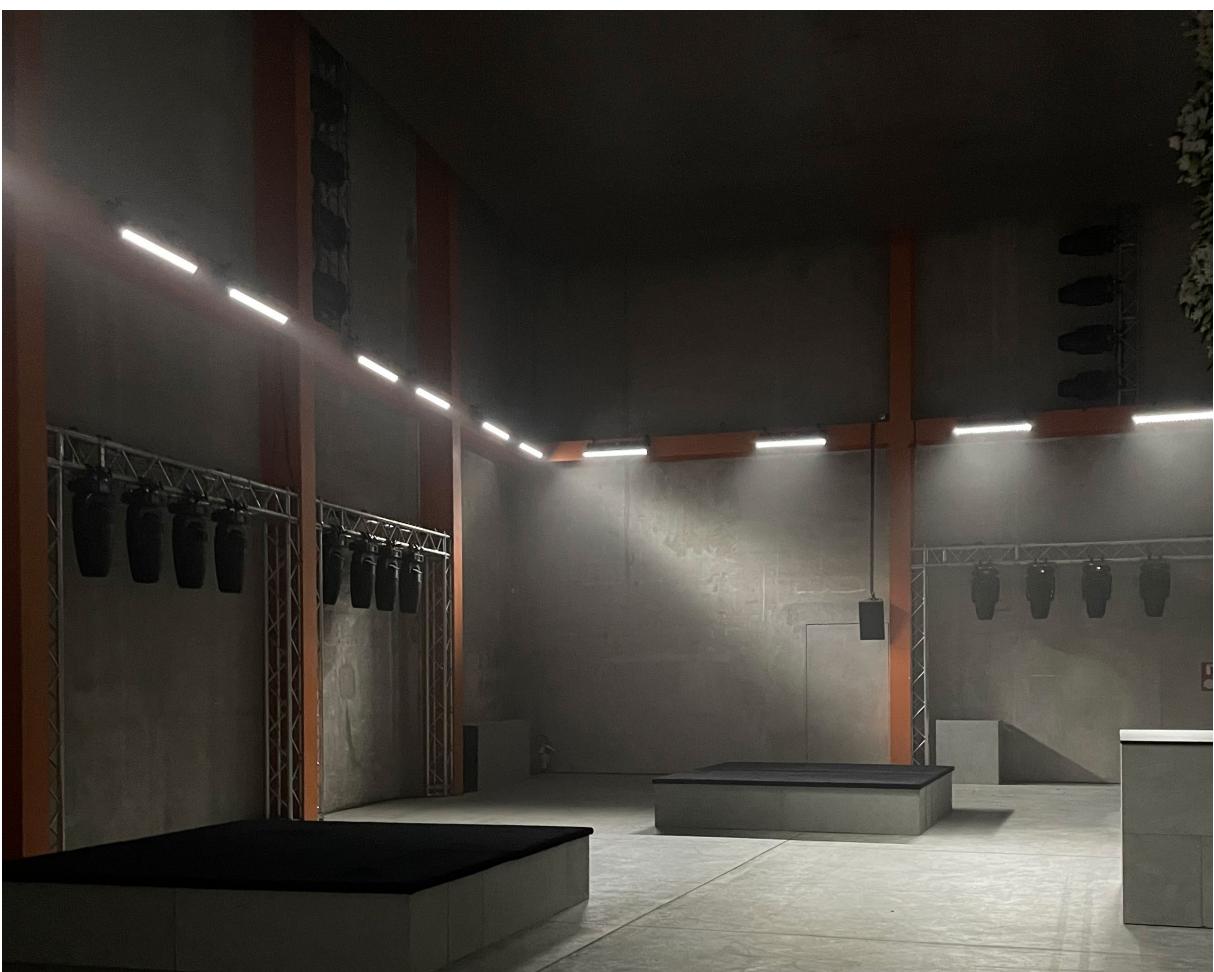
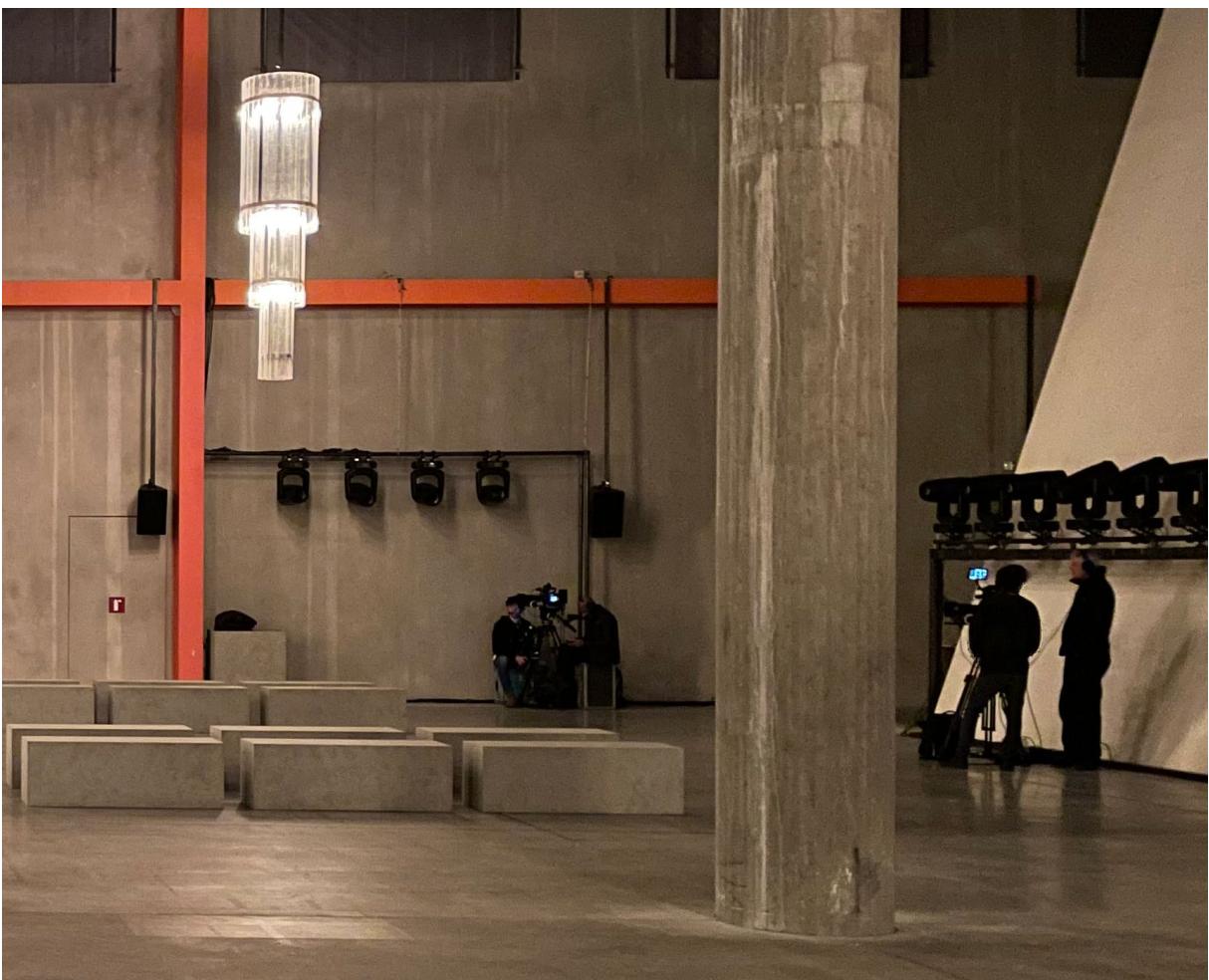
how to animate the vast semi-open space for entrance, artwork delivery, public life and events?





FONDAZIONE PRADA TERMPORALITIES



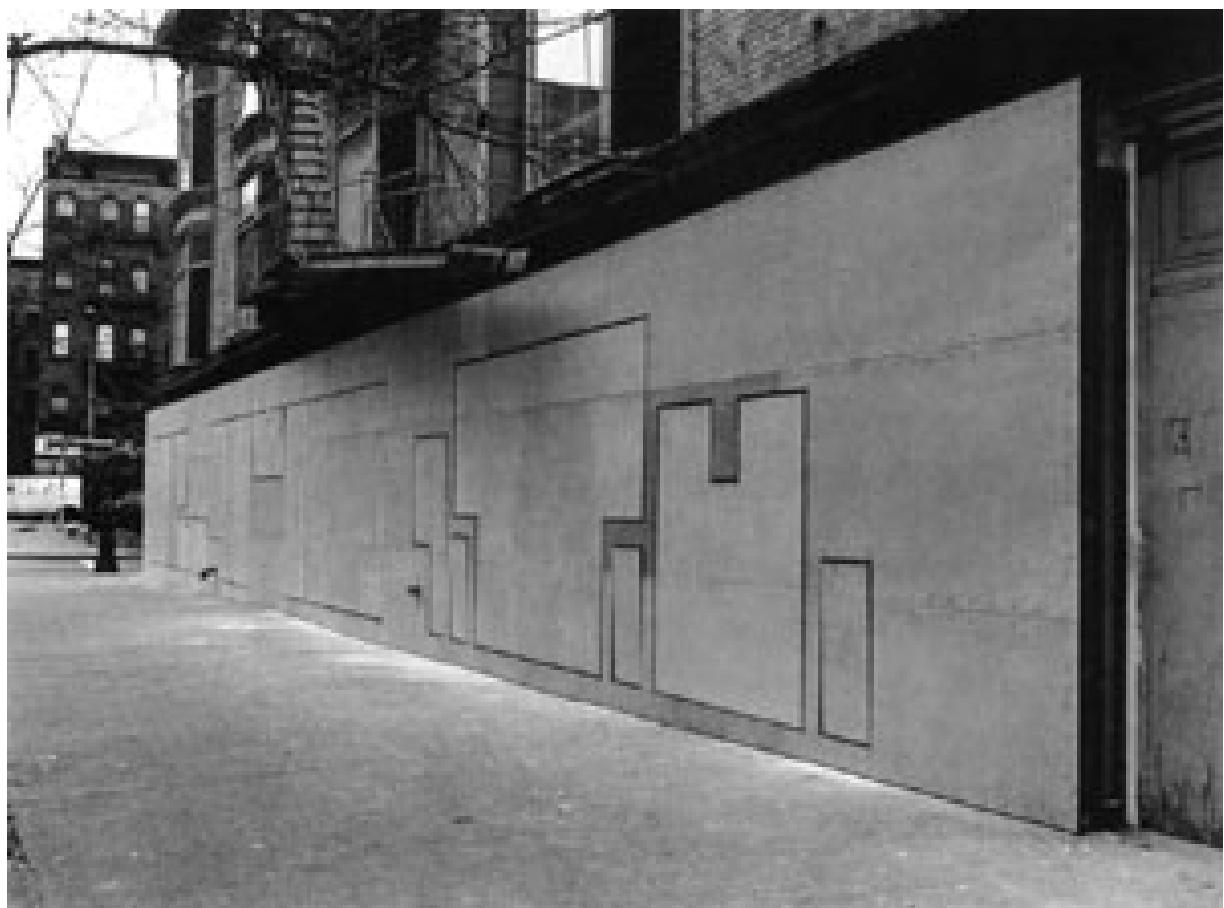


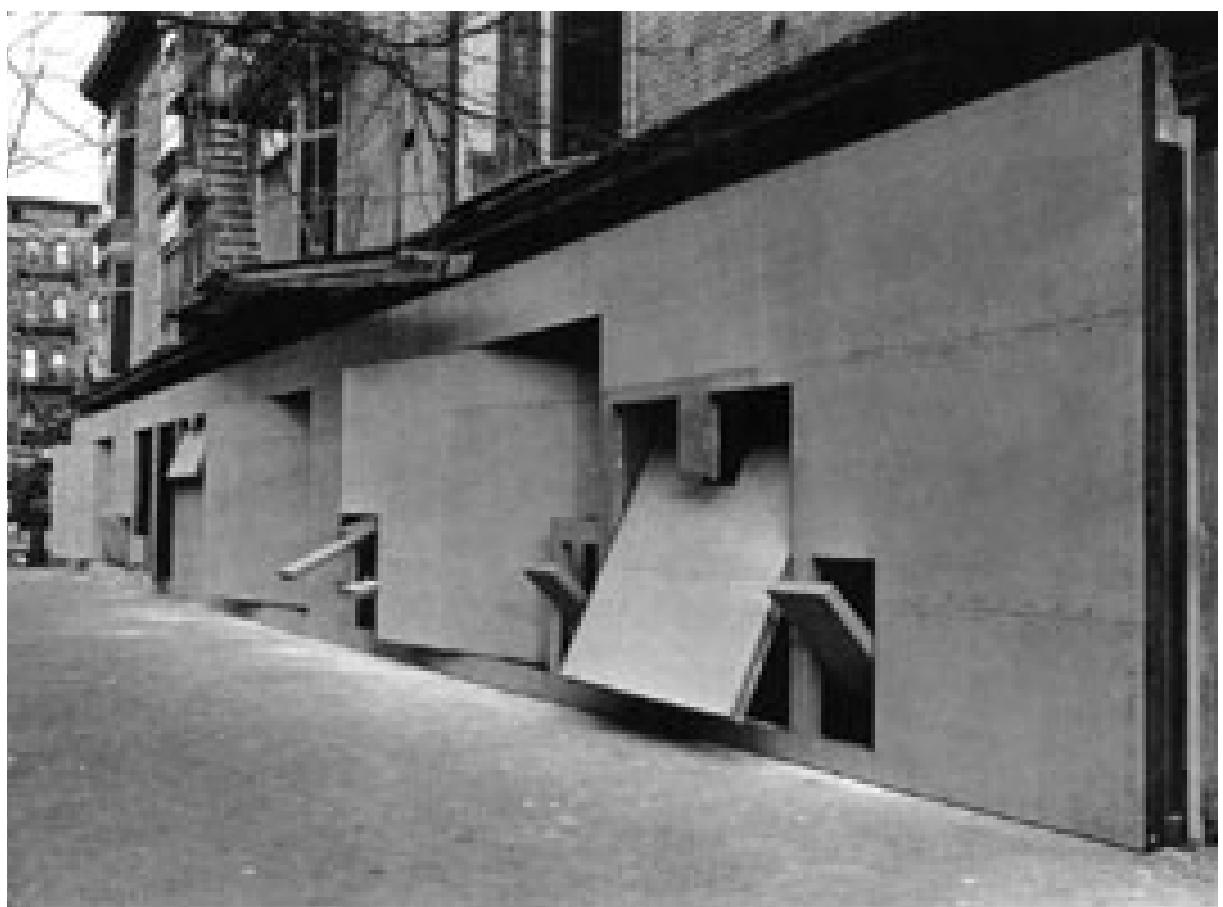
OFFICE KGDVS Centres for Traditional Music Bahrain





STEVEN HOLL
STOREFRONT FOR ART AND ARCHITECTURE
New York, United States. 1993





An Architecture For Art

Graduation Project 2022-23



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

Curating the Museum

What is the role of a museum of contemporary art?

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

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

Forum

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

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

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

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

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

Interiors
Buildings
Cities



Palace

An Architecture For Art



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

Gallery

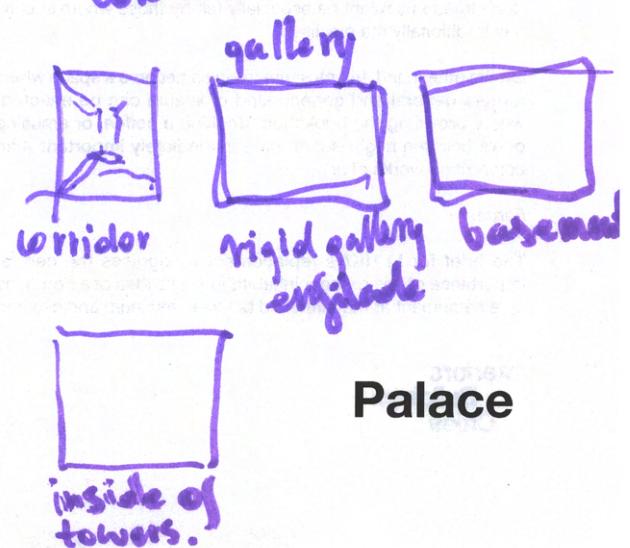
During the MSc3, the design research project, Ensembles, asked you to create a gallery or small sequence of gallery spaces through which you could present the work of one of M HKA's artist ensembles. The second part of this brief asks you to reiterate that idea within the context of the museum you have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

Section

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

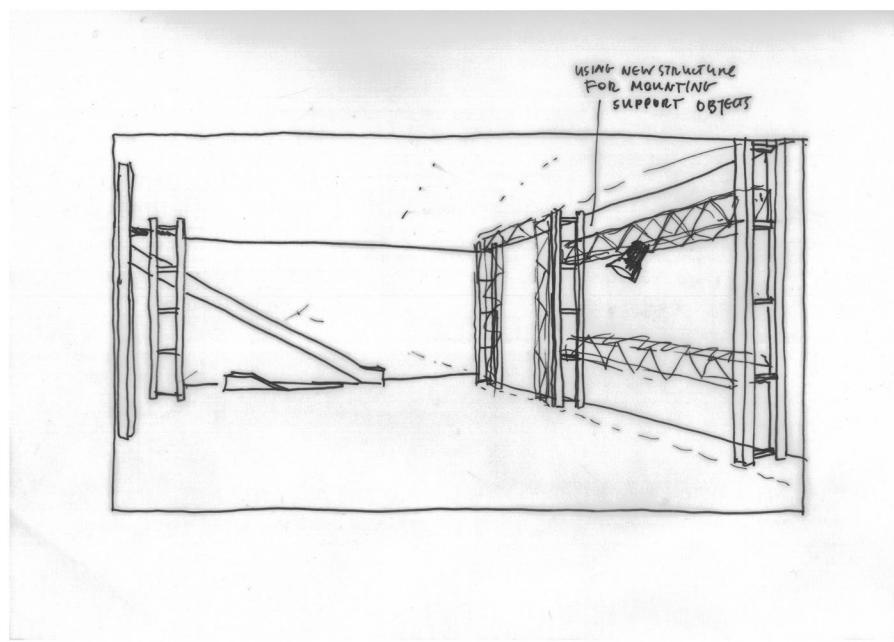
more complex by the interfaces between new and existing, as well as inside and outside. For P4, we would ask each of you to present a carefully scaled model, which can be opened up to explore a critical section while also being able to be placed into and photographed within the collective site model.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

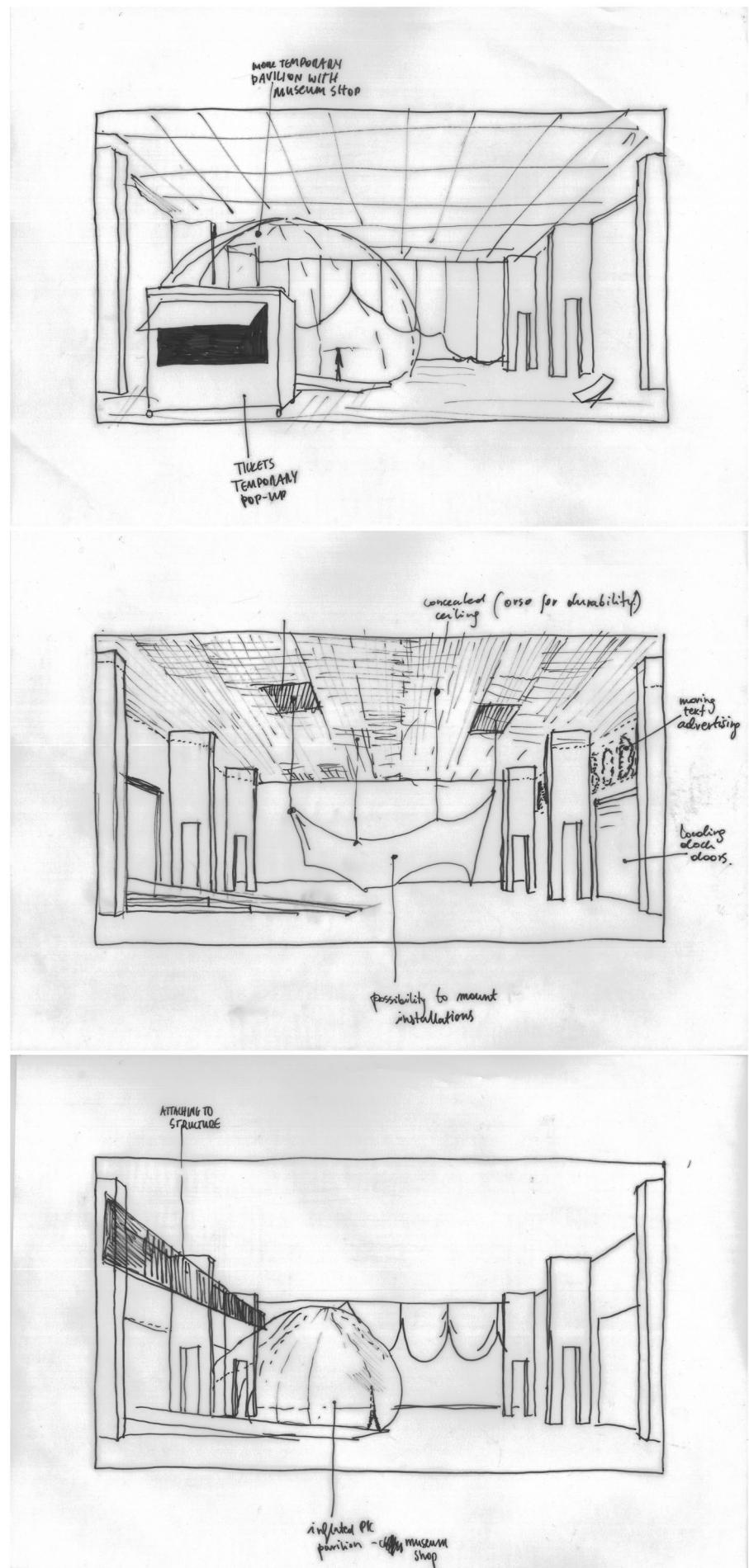
+ 3D MODEL OF THE CORNER



SCENES IN A MUSEUM

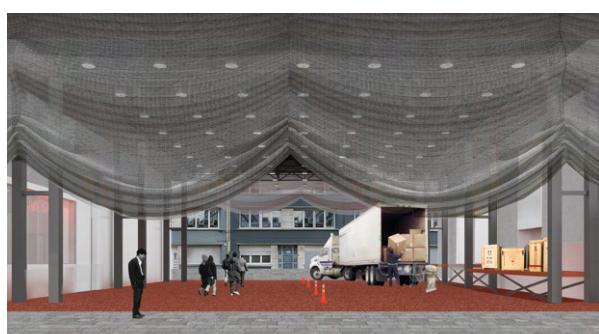
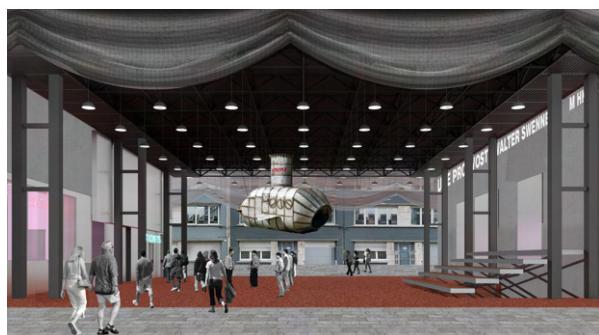
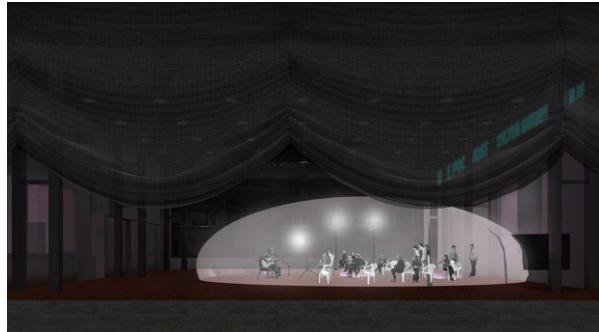
imagining scenarios in order to design infrastructure for events to happen





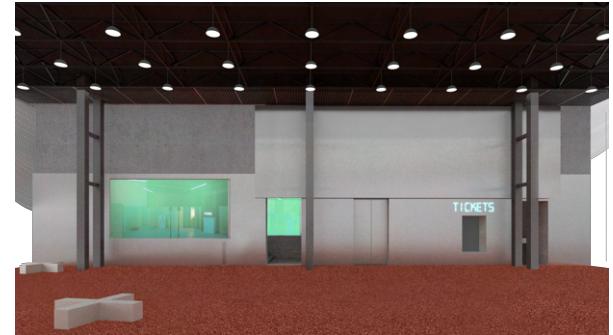
SCENES IN A MUSEUM

collages



ENTRANCE WALL

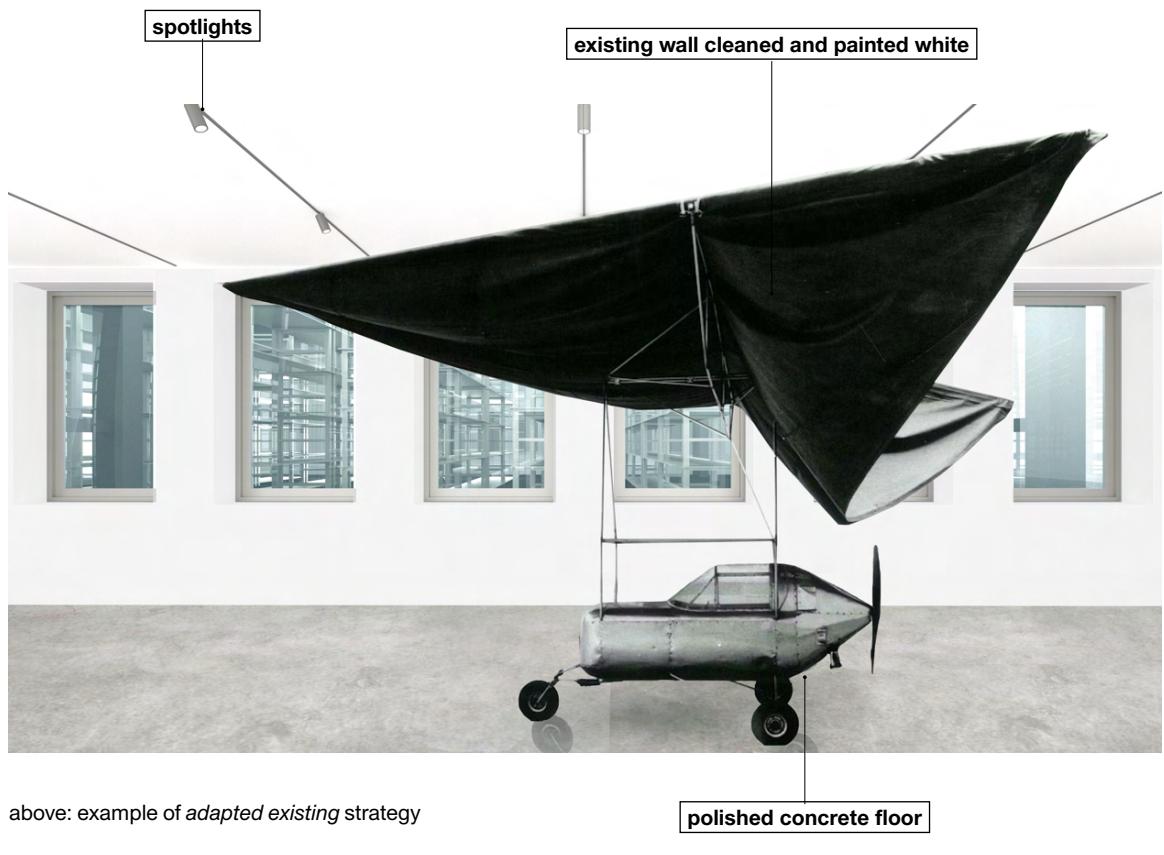
performative character



opt1: one big gesture



opt2: living facade elements



Chapter VII

P4 and post-p4

interior exhibition spaces - levels of intervention in the existing building

technical information of interventions

5 types of exhibition spaces

INTERIOR EXHIBITION SPACES

types of intervention

1. RAW SPACES.

*CAN WORK INDEPENDENTLY - ACCESSED EASILY AS AN INDEPENDENT EXHIBITION SPACE
*HIGH DEGREE OF INDEPENDENCE - POSSIBILITY FOR ARTIST NOT CONNECTED TO COLLECTION TO WORK IN THE SPACES
*RELATIVELY SMALL FOOTPRINT
*LEFT MOSTLY AS FOUND. COULD INCLUDE NEW LIGHTING AND FLEXIBLE MEANS TO ADAPT THE SPACE BY CURATOR (CURTAINS, RAILS FOR ATTACHING ELEMENTS, LIGHTING, POSSIBILITY TO PAINT WALLS OR COVER FLOOR WITH CARPET)

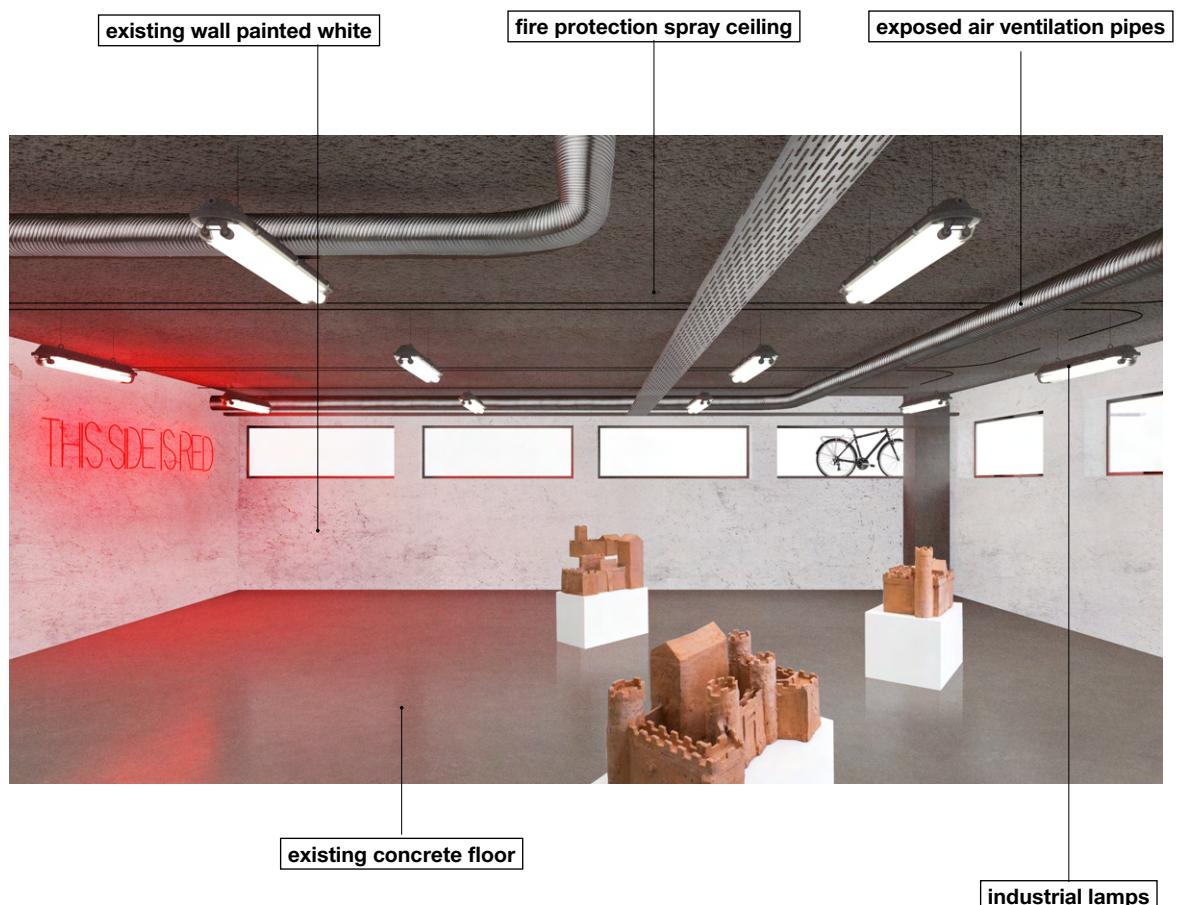
2. ADAPTED EXISTING.

4. WHITE CUBE

3. MEDIATING BETWEEN OLD AND NEW - NEW ENVELOPE.

*EXISTING TOWERS ARE TREATED AS SCENOGRAPHY AND COMPLIMENT LARGE-SCALE SPACES OF THE NEW BUILDING
*EXPOSED STRUCTURE
*

5. EXTERIOR



above: raw spaces strategy.

ambiguity of interior spaces

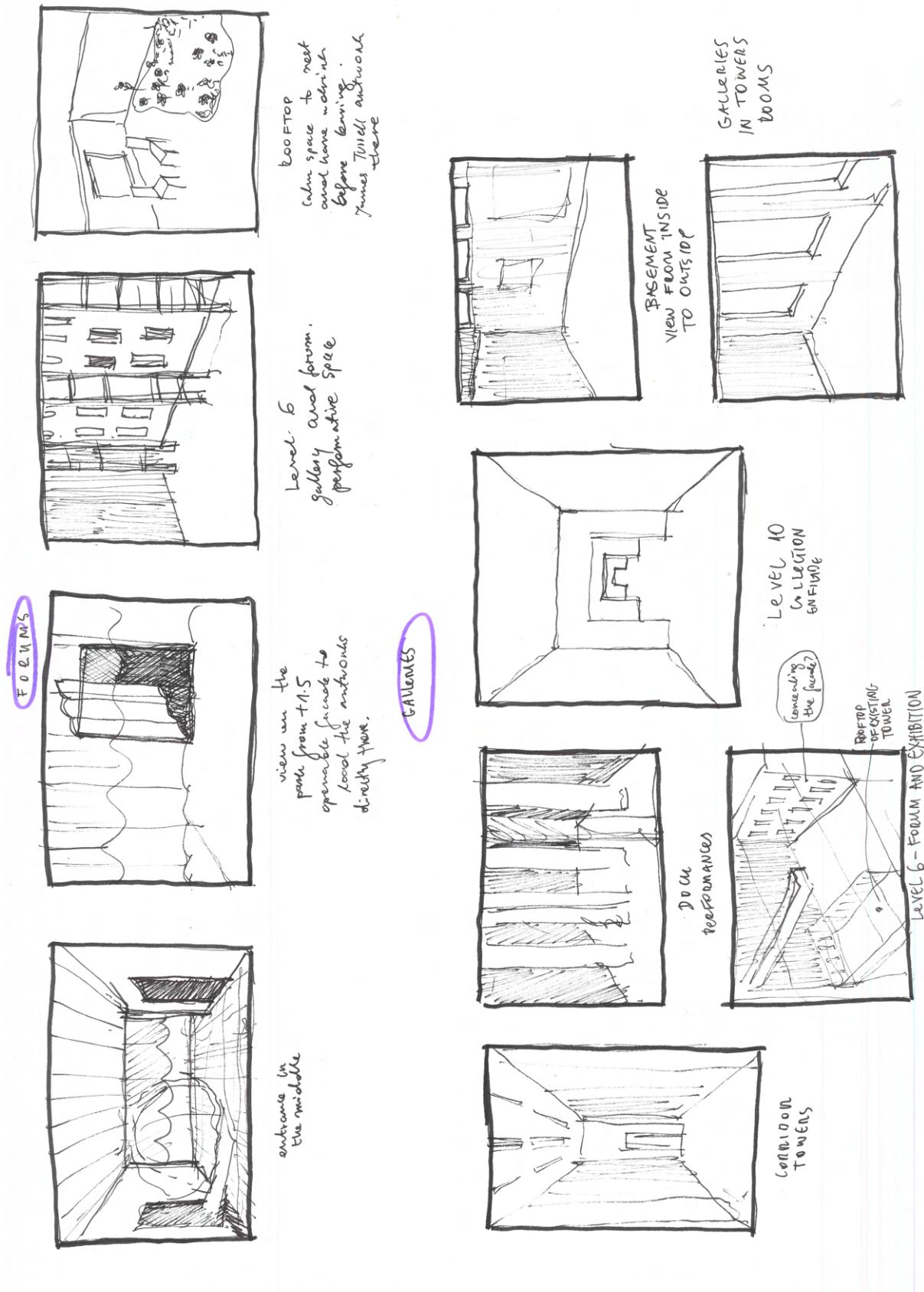


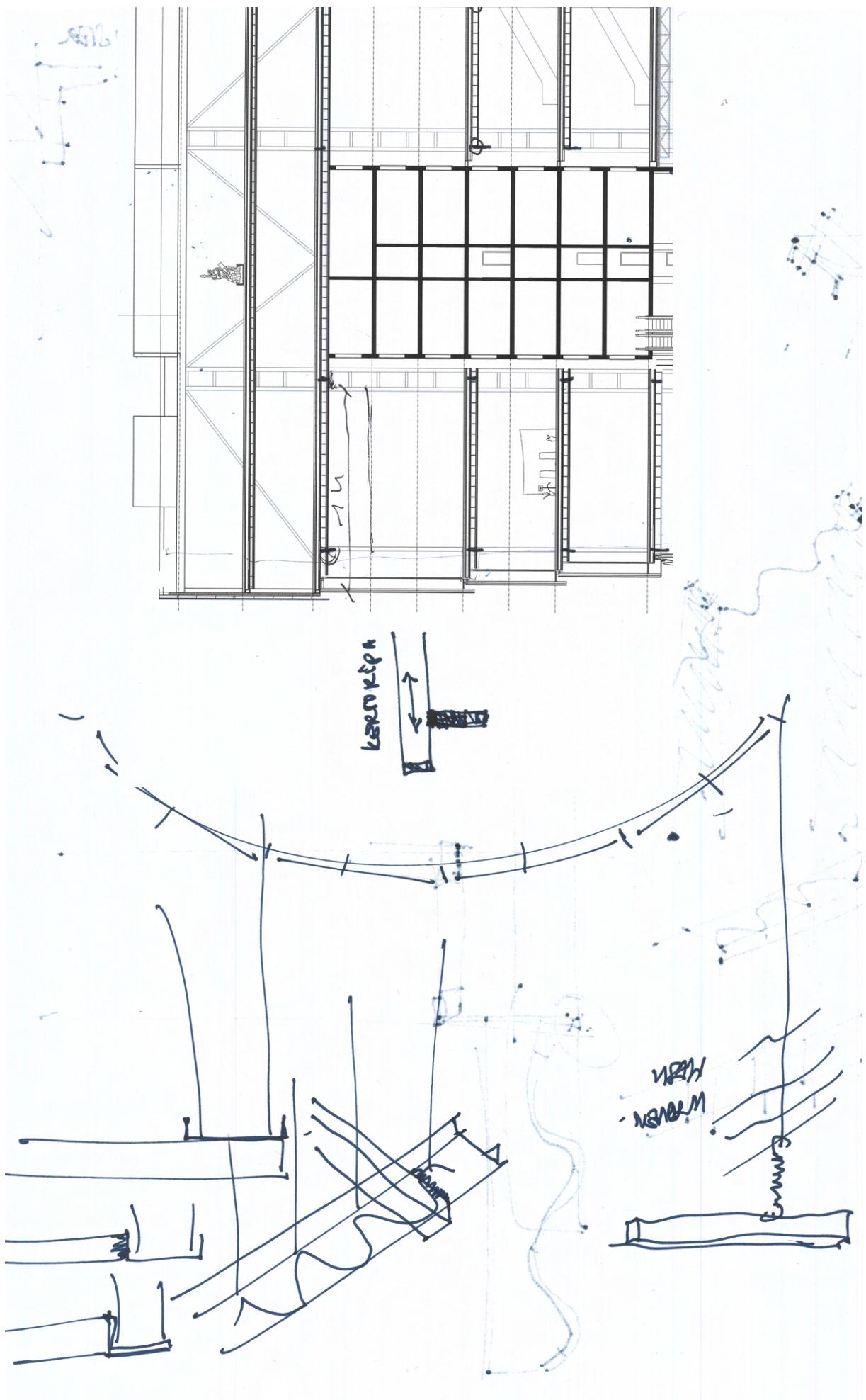


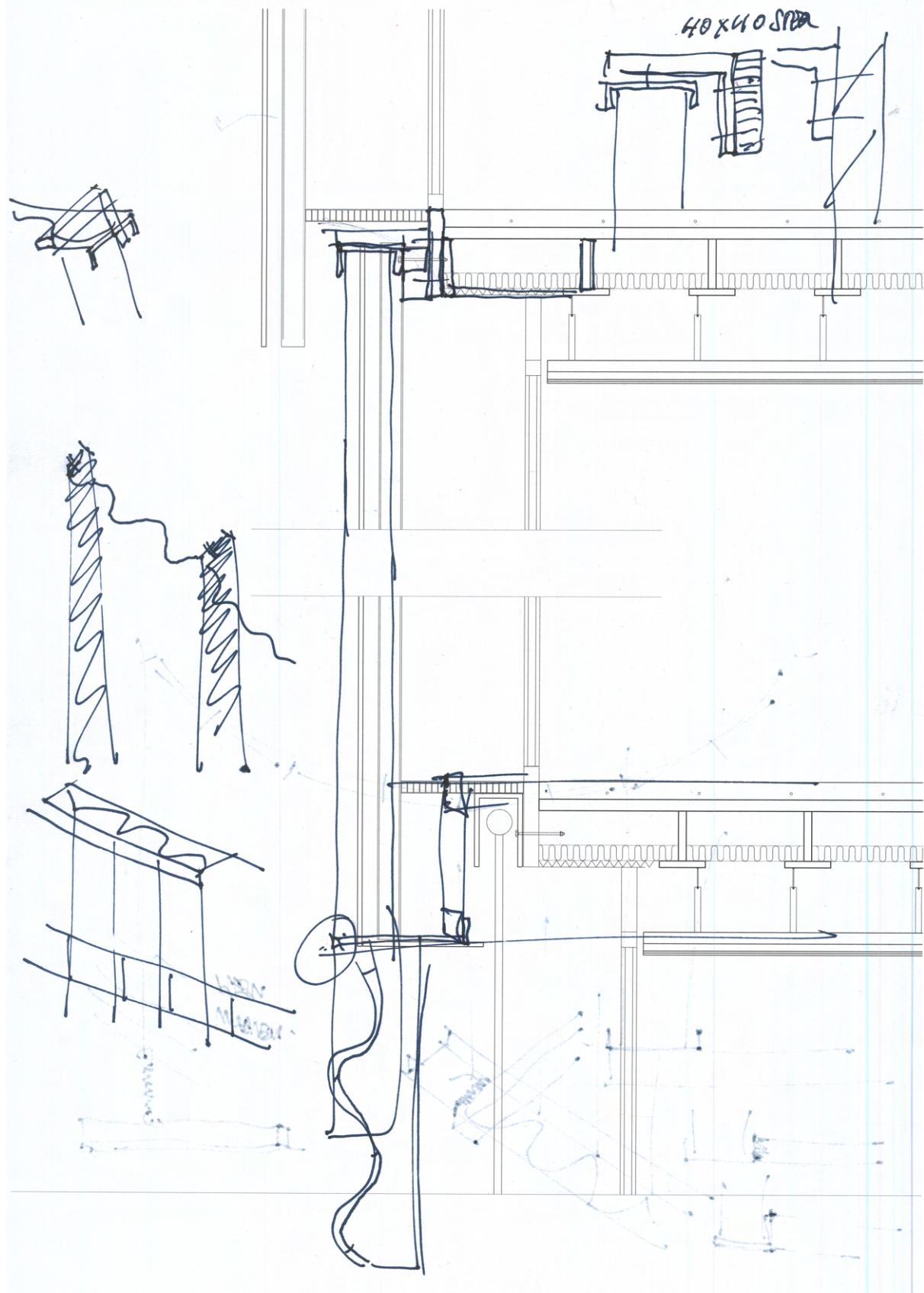
different characters of inside and outside













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

P4 Reflection

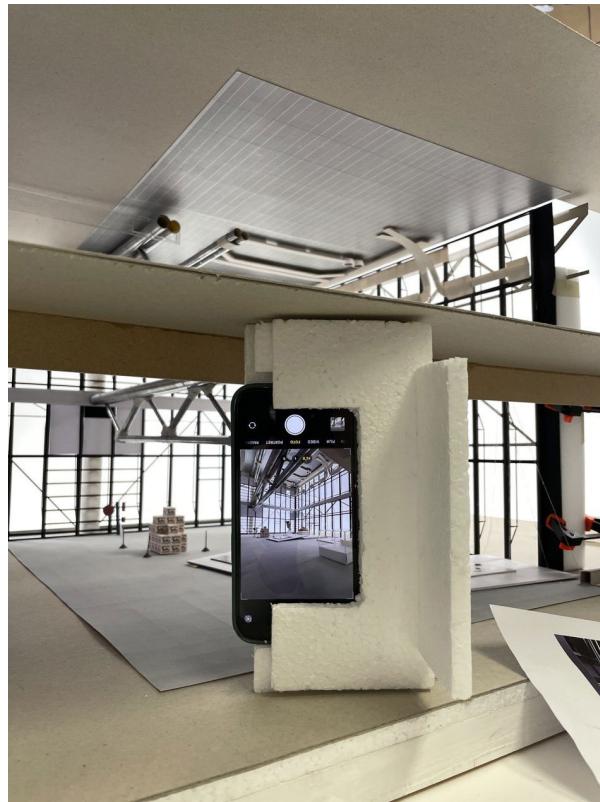
Dagna Dembiecka, 5390974

The graduation topic of the Interiors Buildings Cities studio is the Palace. Palaces are used in the studio as a reference to complex representative public buildings that are able to accommodate the different scales and gradations of public life within them. The contemporary art museum for the city of Antwerp is a topic nested in the very present-day realities. Architecture for art is also nowadays the architecture for public life, which also has to express the critical history of the institution that will inhabit it.

According to the project brief, the museum is proposed on a site that will recast it as a significant urban figure in Antwerp's ongoing development, the gallery is intended to become part of a museum ensemble in the South of the city that includes several art galleries, Photo Museum, and the recently transformed and reopened Museum of Fine Arts. At the same time, regardless of the main purpose, it has to become a new representative architecture for the city of Antwerp, therefore, the typological and architectural investigations should be strictly connected with the context in which it is being designed.

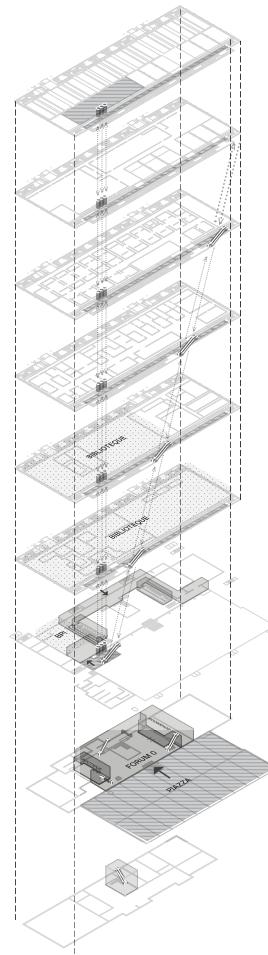
The Project started with several weeks of intensive research on the architecture that characterizes museums of contemporary art and studying history of contemporary art. Collective research was conducted by thinking and doing: analyzing precedent projects of contemporary art museums through making models of exhibition spaces, analyzing and creating plans, sections, diagrams, and other relevant drawings to understand the given precedents in terms of spatial and functional qualities as well as studying the architectural strategies and ideas which underpin each of the given museum references. I was especially interested in case studies when the architect or curator broke with the omnipresent aesthetics of the "white cube".

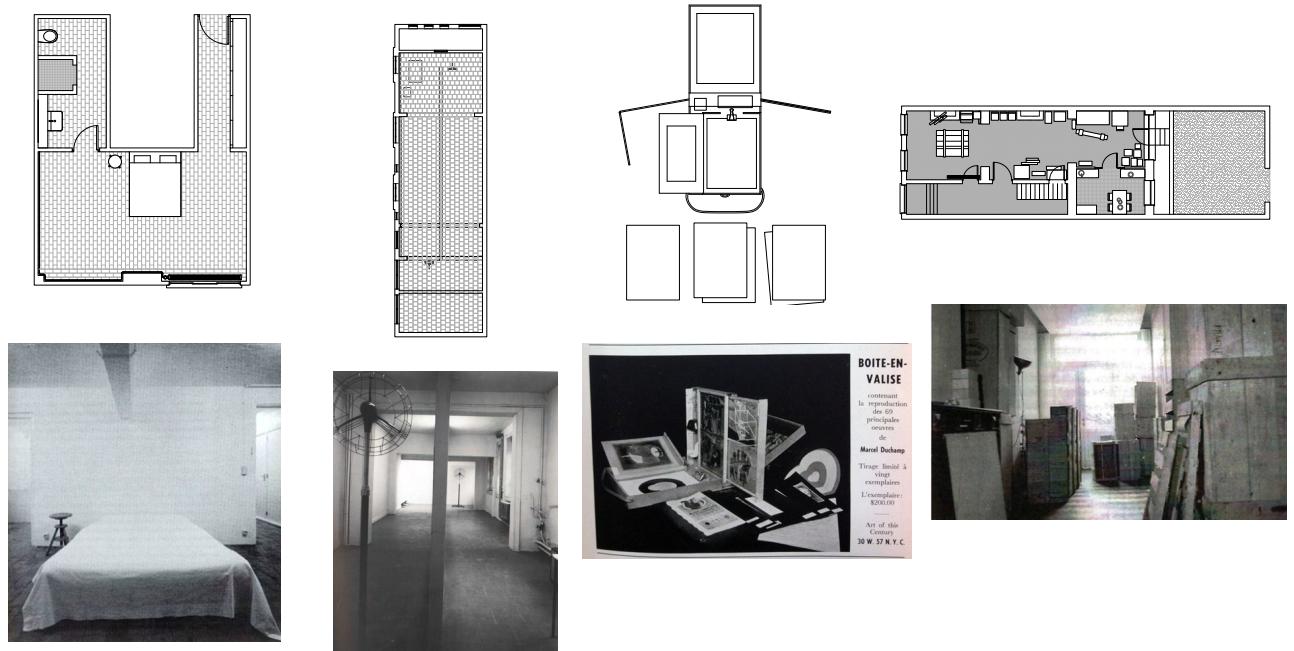
Next to research, the studio offered as well an interesting set of Briefs - design tasks, which were circling around problems such as exhibiting artworks, achieving a desired materiality of the design, curating the atmosphere of the gallery interior, etc. At the moment of P1 the tasks were more broad, but going through the process of designing one's own building, they helped to structure the design process.



above: work in progress of building the interior spaces of the Centre Pompidou exhibition rooms.

above: analysis of publicly accessible components of Centre Pompidou. The accessible amenities include the rooftop, public library, forum which includes the cafe, bookstore, ticket office.





above: selected anti-museum spaces translated into spatial drawings.
from left: Chambres d'Amis, installation by Daniel Buren; Bruce
Nauman, Wall with two Fans, White Wide Space; La Boîte-En-Valise by
Marcel Duchamp, Museo de Arte Moderno, Departamento de Águilas,
by Marcel Broodthaers

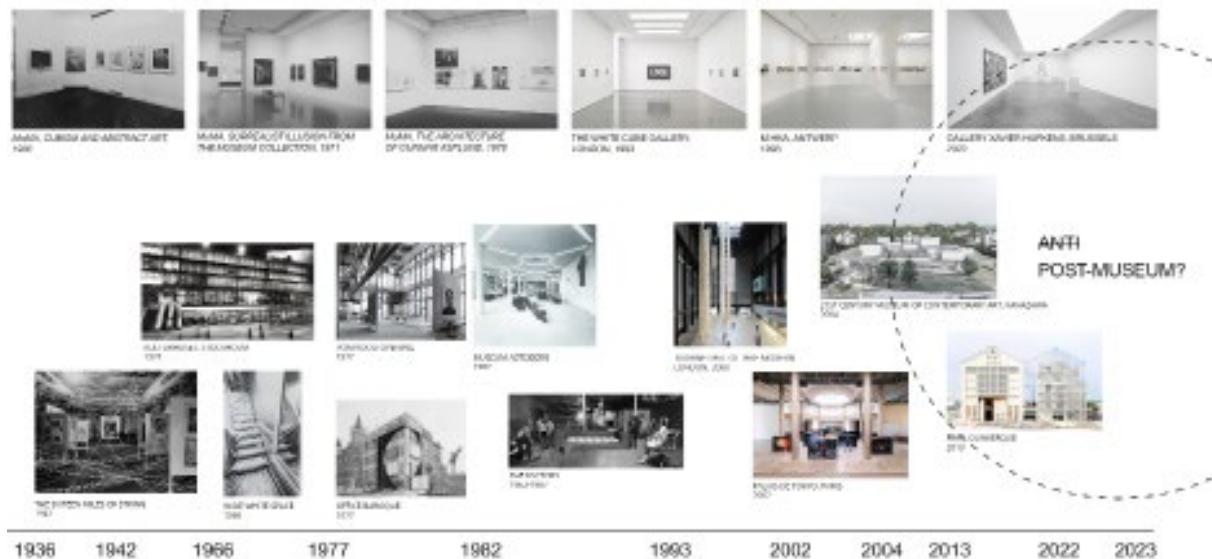
Working towards P1, I had a first chance to express my developing attitude towards the question of exhibiting art, creating a spatial ensemble project for Walter Swennen's artworks. The space had an ambiguous character that was breaking with the sacrality of the abovementioned white cube. In my proposal I delved into exploring the idea of a painting being a sculptural object. According to correalist beliefs of Frederick Kiesler, the paintings (or other pieces of art) inhabit the space and are creating a specific relation to it. Treating paintings as objects rather than flat pictures allows to engage a special relationship between the viewer and the painting, but also helps the viewer to acknowledge and appreciate the spatial qualities of the exhibition room. The two rooms house the whole collection of this artist that the museum owns. Connected with enfilade, spaces differ between each other in proportions and size. Simple benches in both rooms serve not only as a place to sit and spend time, but also to exhibit the artwork. Furniture and exhibition background blend with each other, creating a potential public space.



left: Walter Swennen Spatial Ensemble

After extensive overall research and P1 task, the specific site and institution to work with was introduced. M HKA in Antwerp has an interesting history, having its roots in an anti-institutional approach reaching far before the 1980s, when it opened in its current form. Its collection focuses not only on contemporary art, but also celebrates the 1960's and 1970s artists who were criticizing the museums as institutions and sought for alternative spaces to exhibit their works. Nowadays, the authorities of the institution want to radically expand the museum's capacity to accommodate the needs of the growing collection and mark the M HKA's importance within the contemporary institutions' landscape as well as expand their program significantly.

The problem arises of how one can reconcile this dichotomous nature of M HKA's anti-museum fascinations with contemporary technical requirements and design a well-functioning institution that also reflects the critical history of this contemporary art museum.



above: analytical timeline showing two main trends in exhibiting art in the past 100 years: the white cube and anti-museum.

After my P1 presentation and working towards the P2 milestone, I have developed an attitude towards the question of what the art museum of the 21st century should be, especially one with such a background as M HKA. The former weeks of conducting research on anti-museum spaces and studying the history of the given institution definitely helped me to position my project within the appropriate frames and build a strong basis of the design. After my P2 presentation, the feedback from the tutors was very useful to continue developing the proposal. I was advised to keep working on well-constructed argumentation to support the final design.

There is a fundamental contradiction between what M HKA's history is and what future its authorities want. Its initial anti-museum approach is still visible in the current narration of the institution. However, as a world-level museum, it also needs appropriate architecture to mark its presence in the Belgian art world as well as to host its constantly growing collection.

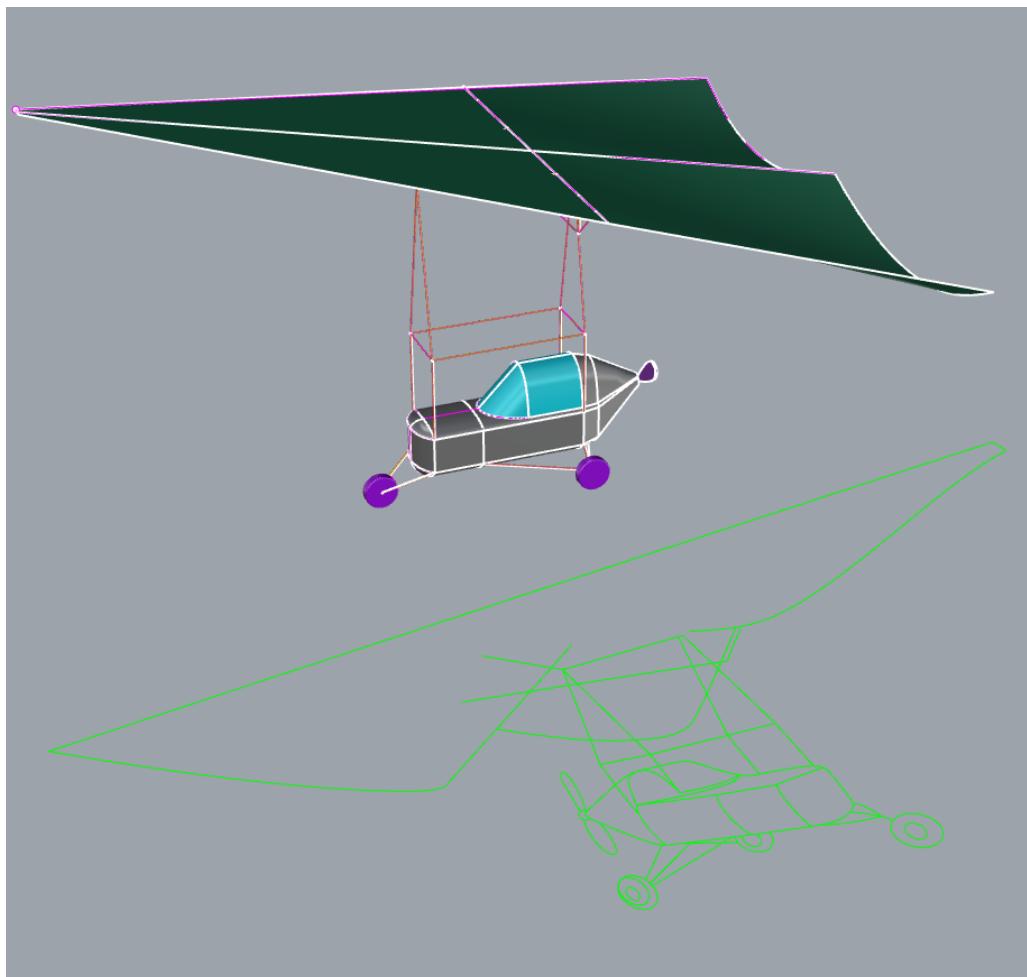
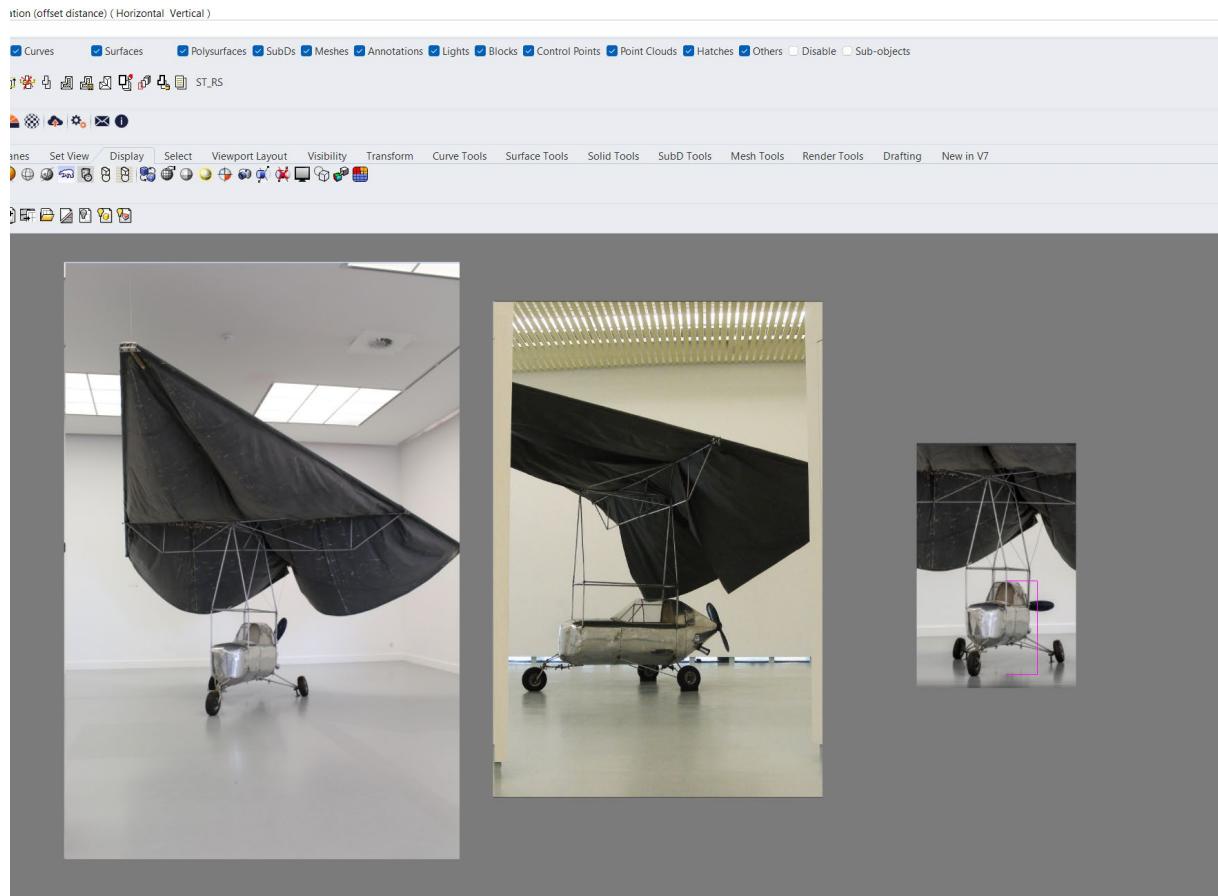
The problem arises: how one can reconcile this dichotomous nature of M HKA anti-museum fascinations with contemporary technical requirements and design a well-functioning institution that also reflects the critical history of this contemporary art museum.

As mentioned before, M HKA has its roots in the avant-garde, bottom-up initiatives of artists who were escaping the rigidness of institutions and sought for alternative spaces to practice art. Therefore, I decided to take over the building that exists on the plot to create the last act of appropriation and embody the spirit of the institution by this decision. I intended to treat the pieces of the existing building as a scenography which complements the new design. In terms of its position in the urban context, The building is a mediator between two urban qualities - the park and the riverbank promenade. Vast urban space opens for visitors as well as pedestrians who do not intend to visit the institution.

What is more, while working on the interior qualities, I used the pieces of research from the former months to develop a broad catalog of types of spaces to exhibit art - ranging from the ones inspired by anti-museum warehouses and houses, to the white cube types. I intended to create some kind of plurality in the spatial qualities to allow artists and curators express their attitudes.

To conclude, looking at the process from the very beginning until my P4 presentation, the research conducted collectively in the studio was very useful when I was constructing my arguments and shaping my attitude towards the brief of the project. Despite having many collective tasks, I also had time to conduct individual research such as visiting the site, working with other relevant references from the architecture and art field, and studying the collection of the museum. The balance between individual and group tasks worked for me very well.

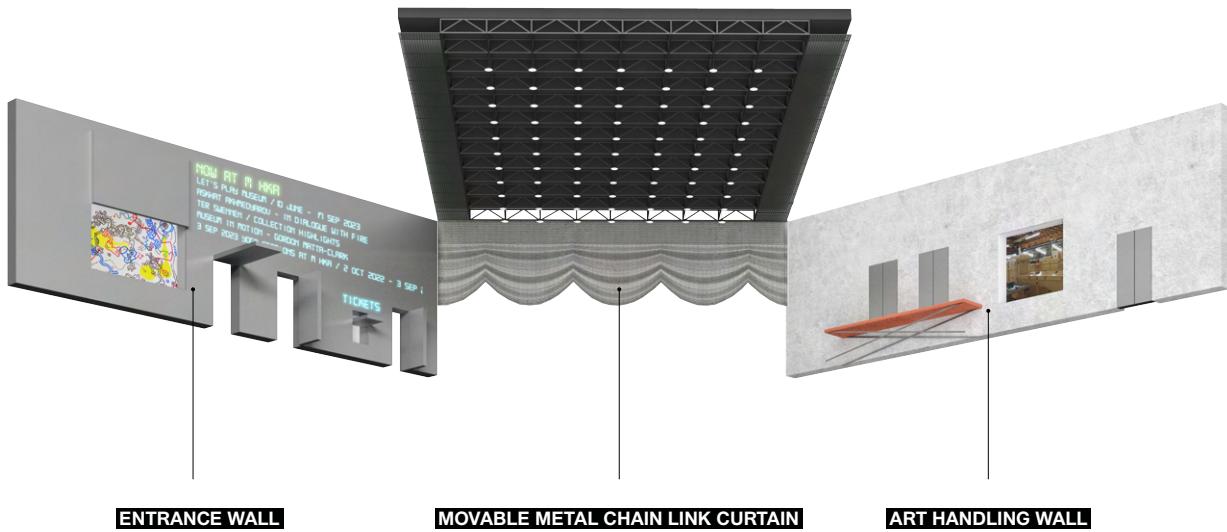






PROBLEM OF AN ENTRANCE

TESTS ON HOW TO DIRECT PEOPLE TO THE ENTRANCE OF THE MUSEUM
ENTRANCE WALL + ART HANDLING WALL
URBAN SPACE IN BETWEEN



below: Anna Viebrock's model.
source:contemporaryartetc.com



