



A MULTI-MUSEUM

PROJECT JOURNAL

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MSC 3 & 4
GRADUATION STUDIO
INTERIORS, BUILDINGS, CITIES
TU DELFT - 2022/23

THE DOCUMENTATION OF THE RESEARCH AND DESIGN
OF A CONTEMPORARY ART MUSEUM
THROUGH A VARIETY OF SCALES

ANTWERP, BELGIUM

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PERSONAL STATEMENT

As a result of this academic year of research - done through multiple art and architecture focused reading analyses, an in depth case study of Centre Georges Pompidou, and multiple site visits to various contemporary art museums, including De Pont, Van Abbe Museum, The Gronginger, and M HKA - I have come to better understand how an exhibition space functions and it's complex relationship between various influences. More traditionally, an art museum is responsible for preserving and storing work for generations to come. Second to that, the institution of art, made up of artists, curators, directors, and collectors, are tasked with identifying value in art. In a contemporary context, these art museums have evolved into something that more closely resembles a cultural center, where the public doesn't only come to see art, but to participate in it. This is especially true in a post-covid era where such an importance has been placed on spending quality outside of the home or office. Ultimately, while easy to list, these roles of the art museum provide important opportunities for decision making that may seem inconsequential, but actually cause much larger effects.

Questions such as, how does the architecture change between a museum that has a local focus versus a museum that has an international one - or - does a museum participate in community and public outreach implicitly or explicitly, begin to allude to the core of the dilemma. Museums can define themselves in a plethora of ways, but it's the perception and unconscious biases of the decision makers that further the inequalities in representation and participation in the art world.

From unchecked racial and gender biases to the dated curatorial format of the white cube, many points of tension quickly become apparent when investigating the systems and architecture of these exhibition based palaces. In many cases, fine art is synonymous with the white cube as a method of display. While the white cube was revolutionary for its time, there are institutional inequalities that are embedded in it. It evolved from historically white, elitist institutions that defined culture through a more biased lens. As seen in "Blackness at MoMA: A Legacy of Deficit", when taken out of context, the white cube can be insensitive and invalidating to cultural artifacts.¹ An equitable era of contemporary art calls for a new model of exhibition, one that has the flexibility to present multicultural work in authentic and respectful methods.

Pompidou challenged this idea of the white cube by creating a museum that was almost wall-less, with glass facades and the building's infrastructure exposed. The building became an icon on the urban scale, drawing the attention of pedestrians to the art. Instead of being locked away inside massive stone buildings, people could look in at the art from the Pompidou's large public plaza, and the art was able to look out onto the city. The line between artwork and the exhibition space also blurred. It became unclear if utility objects were works of art, or if they were solely there for practical use. Over the years, the design of Pompidou conformed to the idea of the traditional white cube, illustrating how successful the white cube is as an exhibit format, as well as the difficulties designers may face when trying to implement new systems of display.

Utilizing the same methods of curation however, without critique, allows systematic injustices to continue to fester under the surface. As discussed by Orian Brook in Laurie Taylor's podcast. "Thinking Allowed: Culture and Privilege", the subjectivity of the art world is creating glass walls for women and minorities, because they differ from the somatic norm.² If art is representative of culture and has the authority to give value to cultural artifacts, then underrepresentation and hidden biases can be detrimental to representation.

When designing for a museum like M HKA, it will be important to keep these points of tension in mind. The museum appears to currently be balancing many of these dilemmas already. The institution wants to participate in art on an international level, but keep its Flemish roots and identity. Like the Guggenheim, Bilbao, the new museum is also a part of a larger urban transformation.³ How will this new structure enrich the surrounding environment without gentrifying the area and further marginalizing minority communities? M HKA has the opportunity to address these issues and lay a new foundation for how a contemporary museum should operate. If done successfully, the architecture of this space could very well replace the current standard of the white cube. There is a call for the modern museum to be more aware of the impacts of their choices and like the message of Charles White's *Black Pope (Sandwich Board Man)*, intervention is overdue. It needs to happen "now" (Fig. 1).

- 1 Darby English and Charlotte Barat, "Blackness at MoMA: A Legacy of Deficity", in *Among Others: Blackness at MoMA* (New York: MoMA, 2019).
- 2 Laurie Taylor and Orian Brook, "Thinking Allowed: Culture and Privilege". Podcast. BBC, September 8, 2021. <https://www.bbc.co.uk/sounds/play/m000zdv1>.
- 3 Intelligence, *The Bilbao Effect #1: Bilbao, Spain Guggenheim Bilbao director general discusses the city as world renowned transformation* | fDi . (2021, 21 September). <https://play.acast.com/s/fdipodcast/thebilbaoeffect-1-bilbao-spainguggenheimbilbao/sdirectorgeneraldiscussesthecitysworldrenownedtransformation>



Figure 2: Charles White, *Black Pope (Sandwich Board Man)*, 1973, Oil wash on board, (Richard S. Zeisler Bequest (by exchange), The Friends of Education of The Museum of Modern Art, Committee on Drawings Fund, Dian Woodner, and Agnes Gund. 2013), <https://www.moma.org/collection/works/166557>.

STUDIO TEXTS

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

Chapter By Mark Pimlott, OASE, 2021

"Beating The Bounds"

Podcast By Grayson Perry, BBC, 2013

"The Dilemma of the Modern Art Museum" in Spaces of Experience: Art Gallery Interiors from 1800 to 2000

Chapter By Charlotte Klonk, 2009

"Bilbao Effect #1"

Podcast By Seth O'Farrell, FDI, 2021

"Blackness at MoMA: A Legacy of Deficity" in Among Others: Blackness at MoMA

Book By Darby English & Charlotte Barat, MoMA, 2019

"Thinking Allowed: Culture and Privilege"

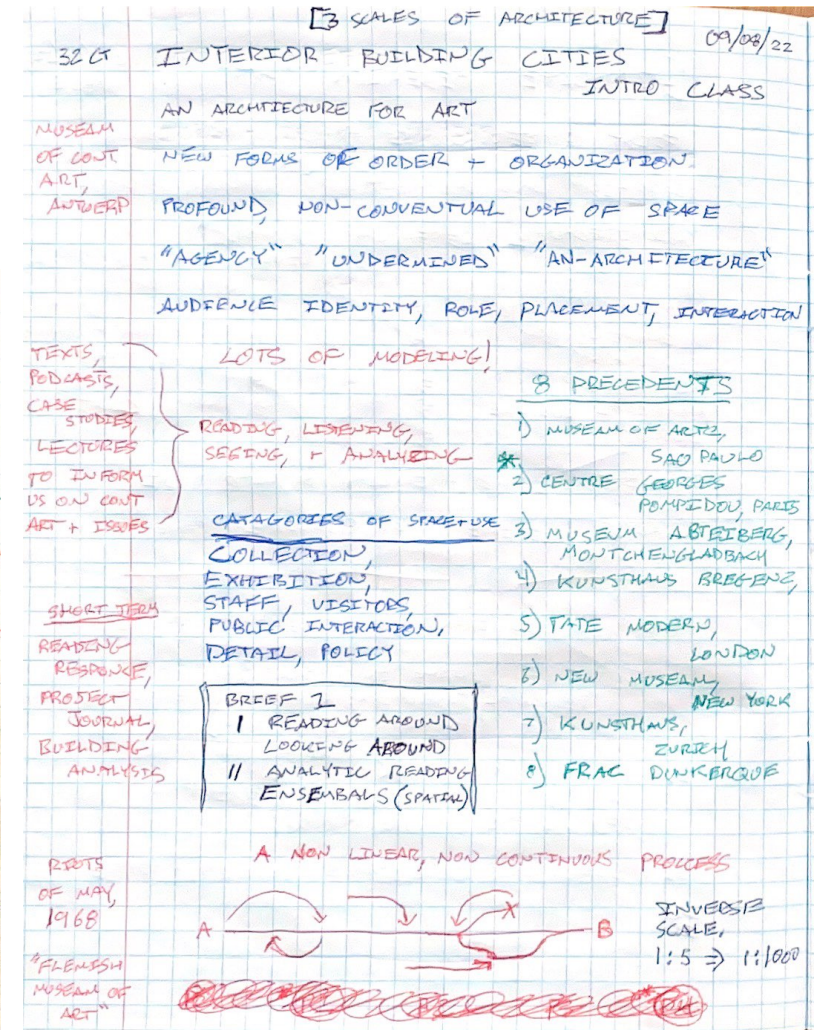
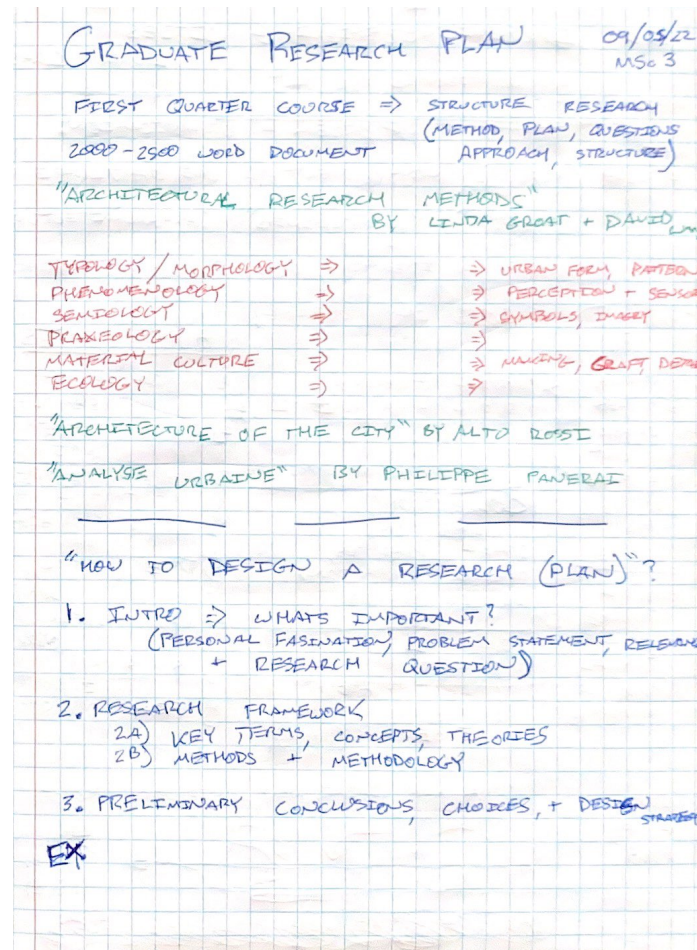
Podcast By Laurie Taylor, BBC, 2021

"The Square"

Film By Ruben Östlund, Plattform Produktion, 2017

STUDIO DEBATE

THE INSTITUTION



ABOUT VISION/LOOKING

MARK PIMLOTT

1. KNOWING OF THE SUBJECT
2. READING MATERIAL CULTURE
3. ATTENTION + EMPATHY

APPLYING ORDER TO THE UNKNOWN

REDGED GRID → FUTURE (AB)SOLUTION

INTELLECTUAL IDEAS → SYSTEM IDEAS → SOCIAL ONE

"EVERY CAN BE INTERPRETED" ... 2) CAREFUL
ENOUGH
CONTEMPLATION

GALLERY IDEAS

CLASS - W1.3

09/11/2022

MODELING NOTES

TRANS DIMS

SPECTATORSHIP + CONSUMERISM

KNOWLEDGE OF CULTURE VS CREATING CULTURE ITSELF

4TH WALL OF A MUSEUM, MOVING TO TOUCH + FURTHER INTERPRETING

CONSUMERISM → ART AS A PRODUCT
PROMOTE CONSUMER INTERNAL INVESTMENT

HIDING ARTWORK → NO MORE SPECTATOR
IS IT STILL ART?

WHO WILL OUR PUBLIC BE? "WELVE MUSEUM"

"VISIBILITY, SPECTACLE, THEATRICALITY AND POWER: THE PROBLEM OF THE MUSEUM"

Chapter By Mark Pimlott, OASE, 2021

The exhibiting of art has always been a spectacle and a carefully curated enterprise.

"Its purported neutrality gave the viewer the impression that, as they looked at a work of art, were in the presence of a significant artefact, whose value had been conferred upon it by the aura of the space, which represented the authority of the institution".

"ABOUT VISION/LOOKING"

Lecture By Mark Pimlott, 2022

STUDIO DEBATE

IN CLASS DEBATE

DEBATE GROUP ④

1. DEBATES OF COLLECTING
2. POLITICS OF DISPLAY
3. FORMALIST VS. SOCIAL CRITIQUE
4. PUBLIC ENGAGEMENT (CAPTION VS. INTERPRET)
NEUTRALITY + CULTURE

PRO	CON
<ul style="list-style-type: none"> PROMOTE CULTURE SCHOLARSHIP + ANSWER TO THE ART COMMUNITY SOCIAL RESPONSIBILITY TO COMMUNITY LEARN & + EDUCATION IDENTIFY UP AND COMING ARTISTS (EXTERNAL VIEW) "CULTURE IS BARRER YOU" → NEED PUBLIC ENGAGEMENT 	<ul style="list-style-type: none"> ART AS ART ACADEMY NOT A CHARITY PROTECT BIAS/TOWARDS APPROACH/FRAME TO ART MUSEUMS PRESERVE, COLLECT, + RESTORE "TREND JUMPING" ANNUAL BUDGETS → HARD TO SUSTAIN LONG TERM ENGAGEMENTS DIVERSITY AS A CHECK BECAUSE IS TRANSFERRED BECAUSE IS NOT IN THE FORM...

TOO GENERAL DISCUSSION

FORMALIST VS. SOCIAL FUNCTION
→ POLITICAL DISCOURSE
SOCIAL QUESTIONS

TIMELESS
WIDE ADVANCE
PEOPLE FROM EVERYDAY → BEAUTY
CONNECT PEOPLE ABOVE POLITICS + SOCIETY

PUBLIC ENGAGEMENT

- OUTREACH PROGRAMS
- SCHOLARSHIPS
- SOCIAL DISCOURSE

PUBLIC ENGAGEMENT CAN INFLUENCE THE REPUTATION OF THE MUSEUM

CONS	PROS
<ul style="list-style-type: none"> JUMPING ON TRENDS ISSUISM/TOKENISM PROJECTING BIAS 	<ul style="list-style-type: none"> LESS EXCLUSIVE SHOWS THE SOCIAL SIDE OF ART

THE ROLE OF A MUSEUM

- NOT A CHARITY
- LONG TERM ENGAGEMENT IS DIFFICULT TO SUSTAIN
- SOCIAL RESPONSIBILITY FROM POSITIONS OF POWER
- DISCOVERING TALENT +
- INFLUENCE OTHER INSTITUTIONS

“BEATING THE BOUNDS”

Podcast By Grayson Perry, BBC, 2013

Grayson Perry responds to the idea that anything can be art, arguing no, not anything can be art. He supports this idea with eight so-called “tests”. In these tests, Perry sets up guidelines for where art can exist, who it can be produced by, and why it matters at all. He acknowledges that these tests are not absolute, but overall, he constructs them in an attempt to gain back agency for artists in a world where art can look like anything but not everything is art.

- 1 - Is it in a gallery or an art context?
- 2 - Is it a boring version of something else?
- 3 - Is it made by an artist?
- 4 - Photography... Problematic.
- 5 - Is it a limited edition?
- 6 - The handbag and hipster test
- 7 - The rubbish dump test
- 8 - The computer art test



Figure 3: Grayson Perry, “The Annunciation of the Virgin Deal”, 2012, Tapestry, Art Council Collection, No. ACC43/2012.

116
118
138
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BEHINDER IN MUSEUMS. YOU'RE BEING WATCHED + NEED TO ACT A CERTAIN WAY

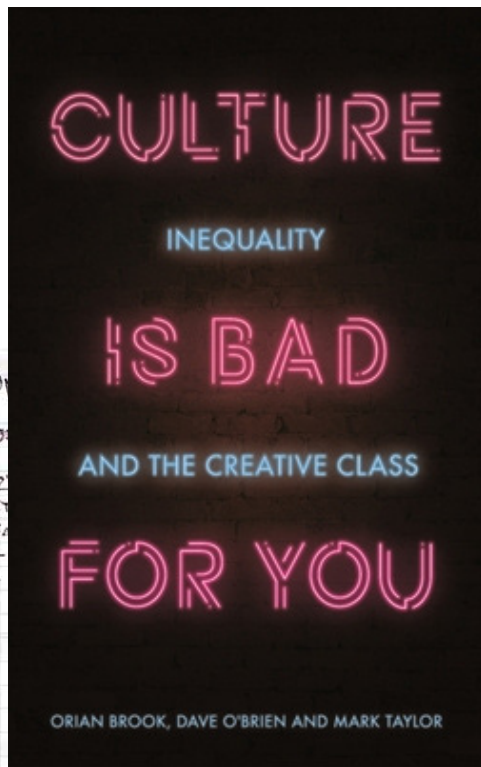


Figure 4: Orion Brook, *Culture is Bad for You*, 2020, Book, <https://manchesteruniversitypress.co.uk/9781526144164/>.

56, + 90-91, ARDS
215 MAN)
ON BOARD

CLASS MEETING

- TO DO LIST
- READINGS + RESPONSES
 - JOURNAL (WEEKLY)
 - ARCH ANALYSIS NEXT WEEK
 - FLOOR PLANS NEED COMPLETION
 - ALL FLOORS (GROUND, STAFF, + EXHIBITION)
 - FILM + SHORT TEXT FOR NEXT WEEK (ORG. SCREENING)
 - READ 2ND RESPONSE!

DISCUSSION QUESTIONS

1. WHAT WAS THE MAIN CURATORIAL POLICY AT MOMA + WHAT HAS BEEN ITS LEGACY → DIVERGENT
- * 2. WHAT IS PRIMITIVISM AND HOW DID MOMA EXPLORE
3. DESSINGS + AND - OF MOMA OUTREACH PROGRAMS DURING CIVIL RIGHTS
4. HOW DOES THE BOOK CHARACTERISE MOMA CHANGING RELATIONSHIP W/ BLACK ARTISTS AND WHATS THE POINT OF THE BOOK

* PG 10 - 11 (18-21)

RESPONSIBILITY + LACK THERE OF ANONYMOUS ART + ARTISTS
"QUALITY + VALUE"

FORMALISM VS SOCIAL CRITIQUE
ART AS A PIECE VS ENGAGE + META PHYSICAL
CAN A MUSEUM SPEAK FOR A SOCIETY. WHAT RIGHT?

THINKING ALLOWED - CULTURE AND PRIVILEGE

"STEP DOSE OF CULTURE" BASES OF CULTURE + WHO CONSUMES
"WHAT IT IS TO BE HUMAN"
"A SMALL PORTION OF THE POPULATION ATTENDS CULTURE"

UPPER CLASS IS 4X LIKELY TO HOLD CULTURAL JOBS CHILDHOOD PRIVILEGES → EXPOSE + EXPERIENCE

TAKING A RISK ON PEOPLE WHO ARE NOT LIKE YOU

TV AND REPRESENTATION AS MOST CONSUMED
"CULTURE IS STILL NOT REPRESENTATIVE TO THE MEDIUM"

1/4 MID CLASS → SEE THEMSELVES AS WORKING CLASS

MIS IDENTIFICATION → NEED TO ELABORATE + CONTEXTUALIZE "FET ME!"

"THINKING ALLOWED: CULTURE & PRIVILEGE"

Podcast by Laurie Taylor, BBC, 2021

The exposure to more culture as youth and the ability to participate in toxic labor trends of unpaid work are just two of the many factors that contributing to the inequalities in art. There are clear gender inequalities as well, with women having strong representation in cultural work, but in secondary and marginal roles rather than leadership and managerial positions.

Culture requires time, money, and the knowledge of complex unspoken social norms in order to participate in. If it's not something an individual grows up experiencing, it's difficult to enter into. These barriers don't only affect who the viewers of culture are, but who the definers of culture are and how important curatorial decisions about the "quality and significance" of work are made.

"somatic norm"

TPOLOGY

BRIEF 1: LOOKING CAREFULLY

“Typology: Museums”

Article By Antonello Marotta, *The Architectural Review*, 2012

8 Studio Precedents

Circulation Study

Other Museums

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 an doing

weeks 1-8

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

be available for consultation and discussion.

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

PHASE I

Reading Around

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

Research Seminar: weeks 1-5

Interiors
Buildings
Cities

Palace

An Architecture For Art

2022-23 MSc3 AR3AI100

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

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

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

Spatial Ensembles

Design Studio: weeks 4-8

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

Project Journal

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

Research Plan

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

Interiors
Buildings
Cities

Palace

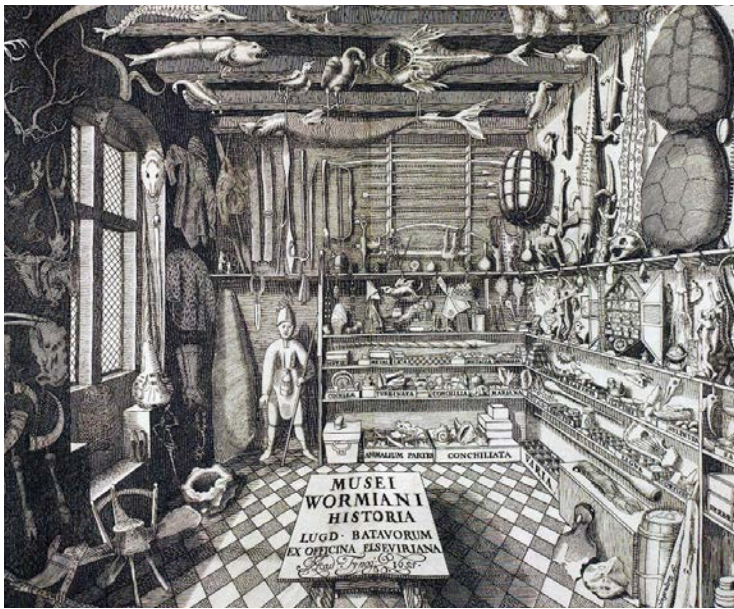


Figure 5: Ole Worm 's cabinet of curiosities, from Museum Wormianum, 1655.

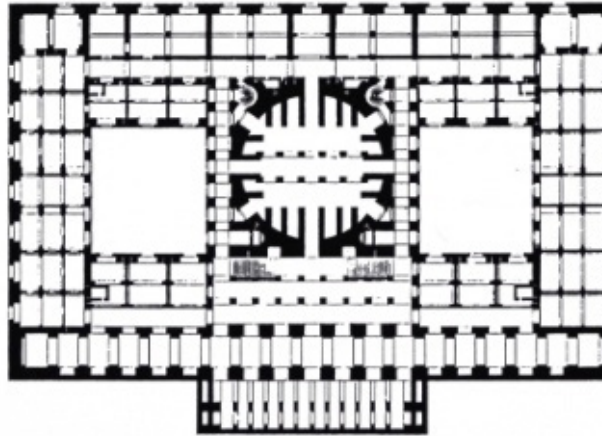


Figure 6: Karl Friedrich Schinkel, Altes Museum, Berlin, 1830.

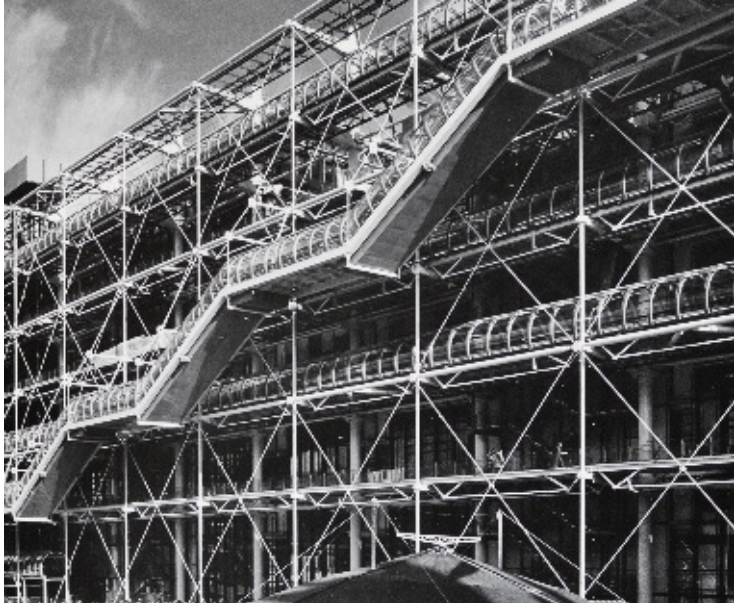


Figure 7: Renzo Piano and Richard Rogers Centre Pompidou Paris 1977.

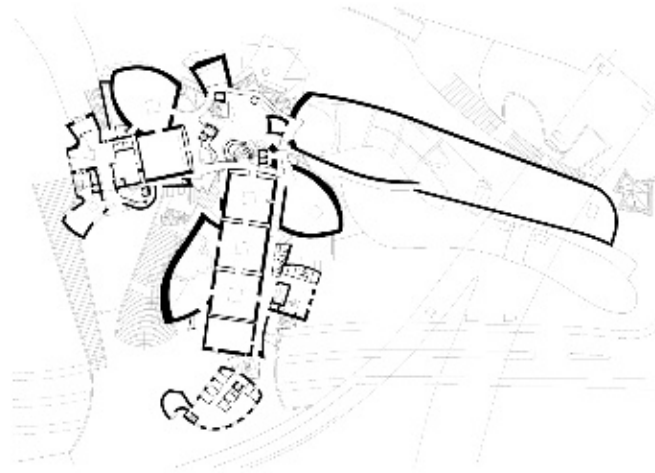


Figure 8: Frank Gehry, Guggenheim Museum, Bilbao, 1999.

“TYPOLOGY: MUSEUMS”

Article By Antonello Marotta, *The Architectural Review*, 2012

“Museums arrange the world according to the changing way we see it: from Renaissance memory theatres and Baroque cabinets of curiosity, via Enlightenment typologies, to Modernist teleologies and the current vogue for environmental contextualism”

“The spiral ramp of Wright’s Guggenheim presents art history as an ineluctable progression: a typical bit of control-freakery allowing the visitor less self-direction than the museum-as-palace suites of the 19th century”

8 STUDIO PRECEDENTS

- 1 - Museum of Arts, Sao Paulo
- 2 - **Centre Georges Pompidou, Paris**
- 3 - Museum Abteiberg, Montchengladbach
- 4 - Kunsthhaus, Bregenz
- 5 - Tate Modern, London
- 6 - New Museum, New York
- 7 - Kunsthhaus, Zurich
- 8 - FRAC, Dunkerque

CENTRE GEORGES POMPIDOU

Built: 1971–1977

Architects: Renzo Piano &
Richard Rogers

Site Area: 2 hectares

Floor Area: 103,305 m²

Type: Postmodern / High-Tech

Structural system:

Steel superstructure
with reinforced
concrete floors

**“TOLERANCE. WHERE DOES IT GO?
LET’S SEE IT IN THE MODEL.”**



Figure 9: Renzo Piano, “Precedent Photo”, 1977, Photograph, <https://www.fondazione-renzo-piano.org/en/project/centre-georges-pompidou/>.



CENTRE GEORGES POMPIDOU: REFERENCE DRAWINGS

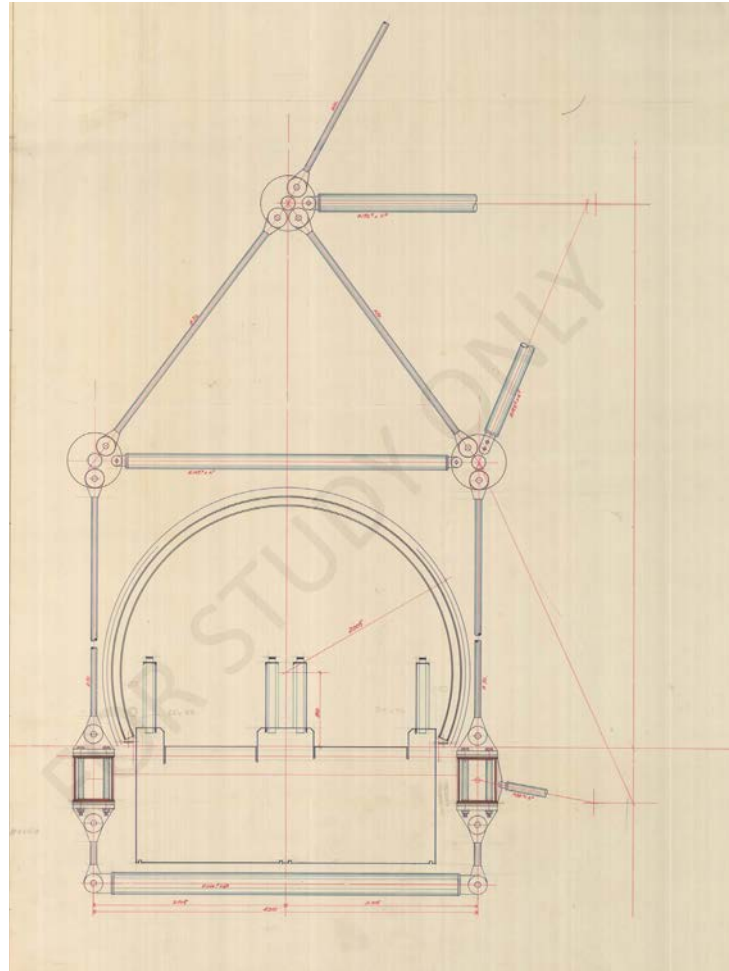


Figure 10: Circulation Detail

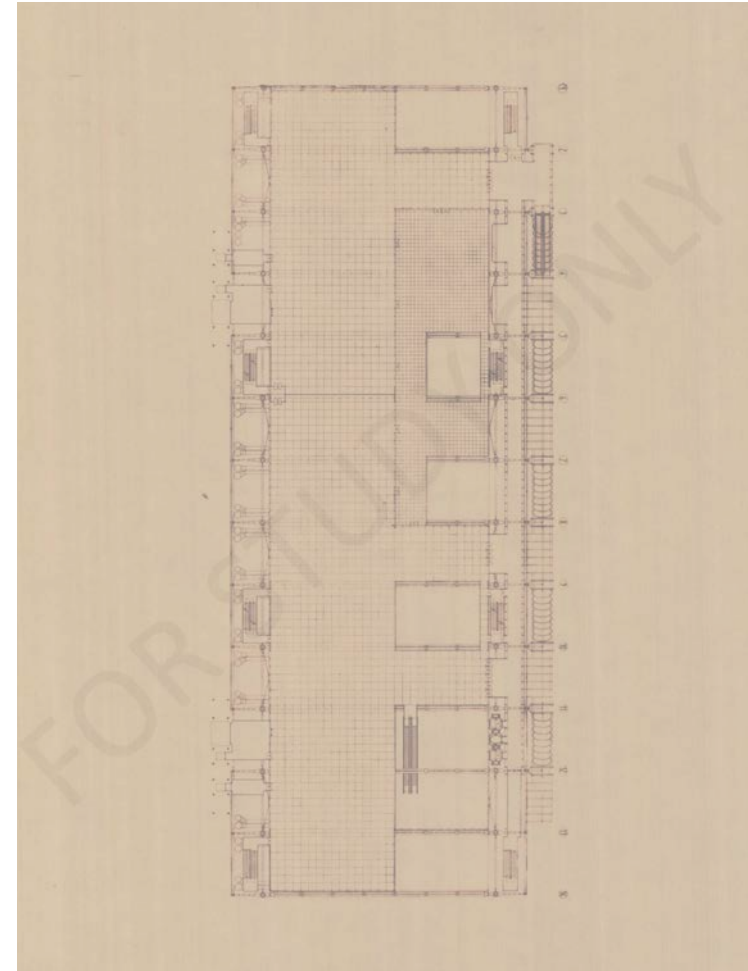


Figure 11: Typical floor plan

Figure 10-14: Renzo Piano, "Referenced Precedent Drawings", 1973, Drawings, <https://www.fondazione-renzo-piano.org/en/project/centre-georges-pompidou/>.

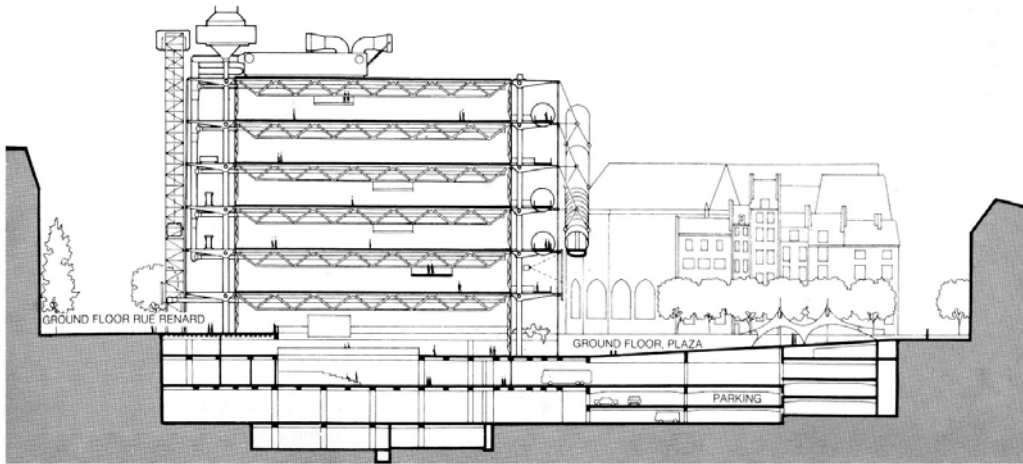


Figure 12: Section with front plaza

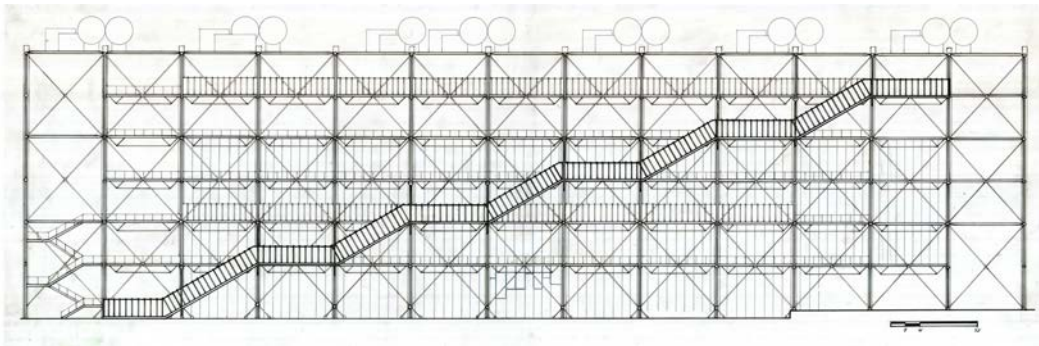


Figure 13: Front elevation with circulation

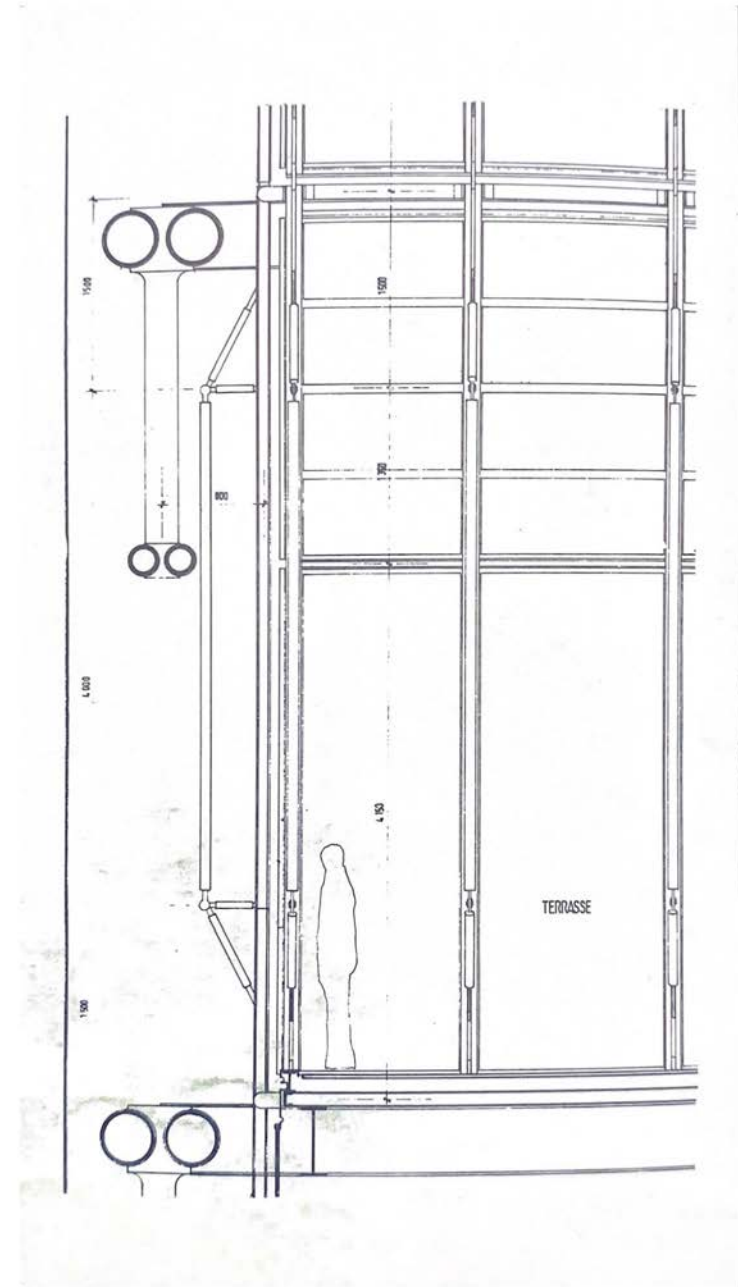
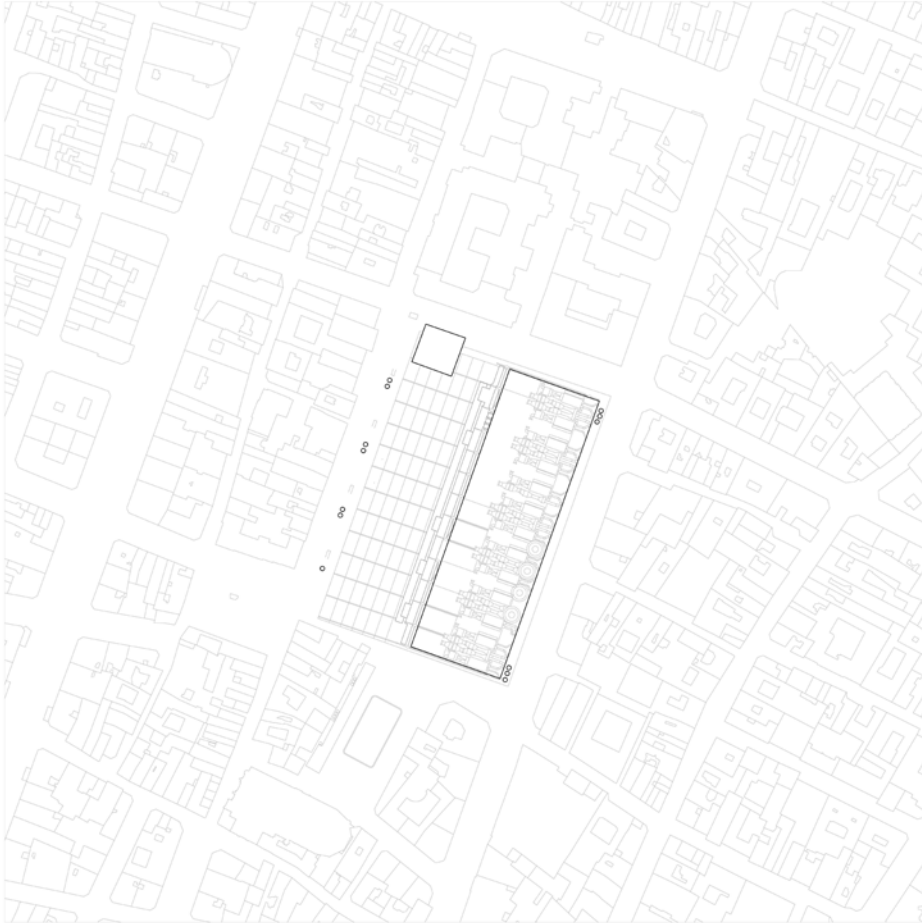
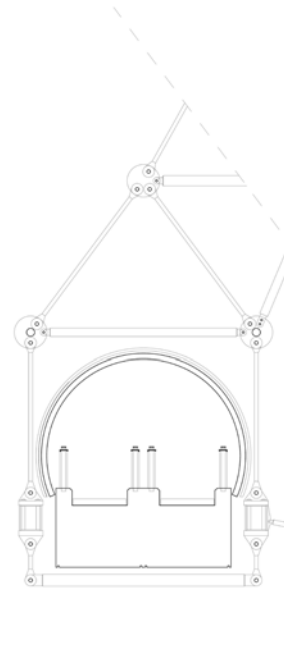


Figure 14: Transparent facade detail

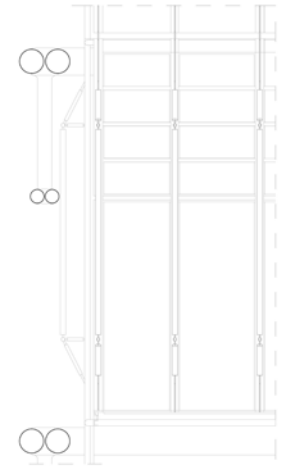
CENTRE GEORGES POMPIDOU: PRECEDENT DRAWINGS



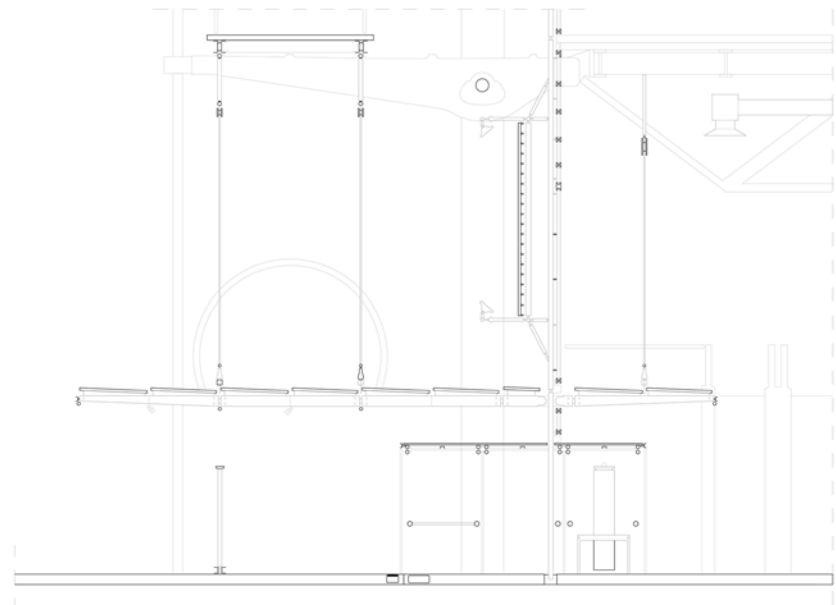
Site Plan



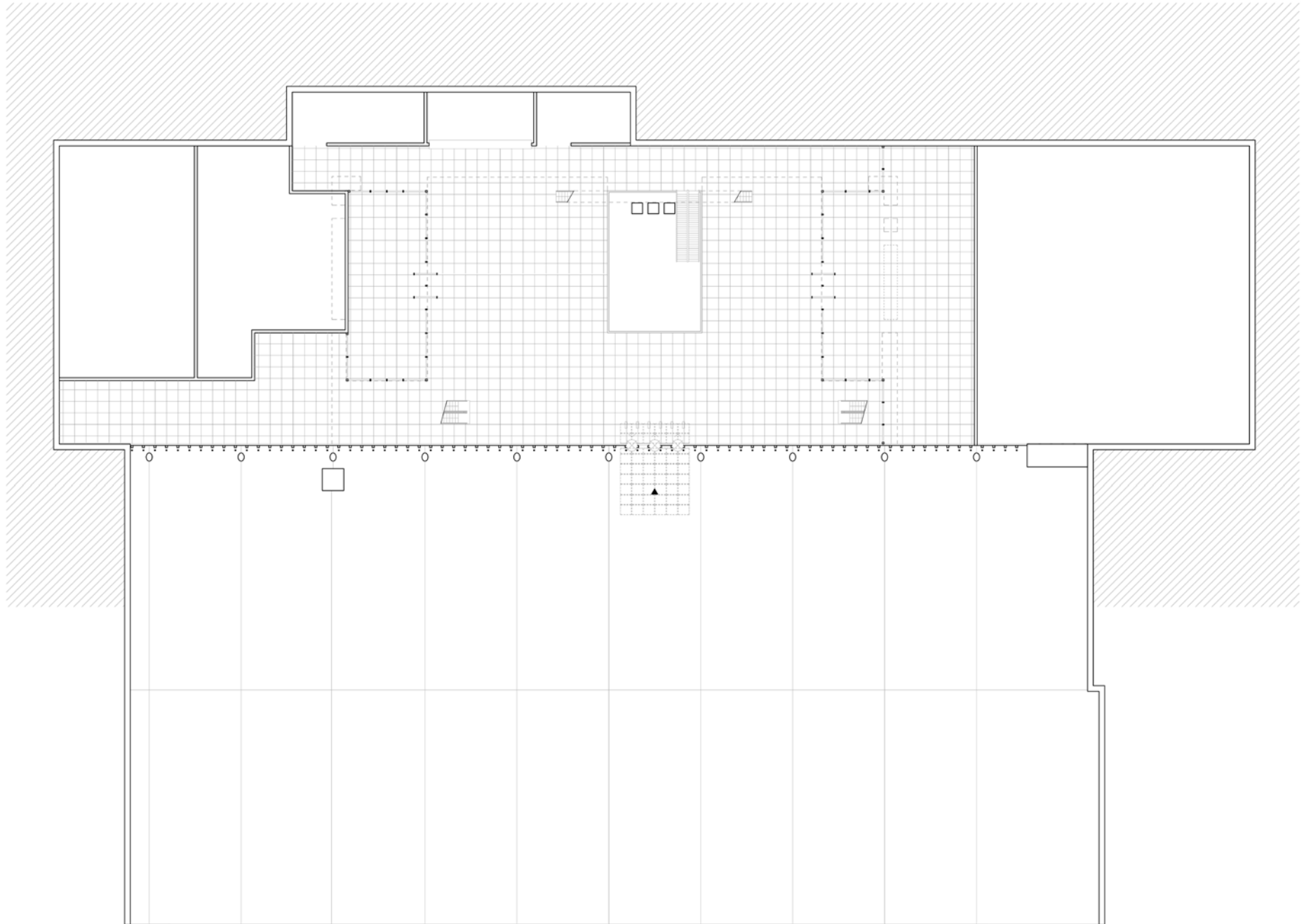
Circulation Detail



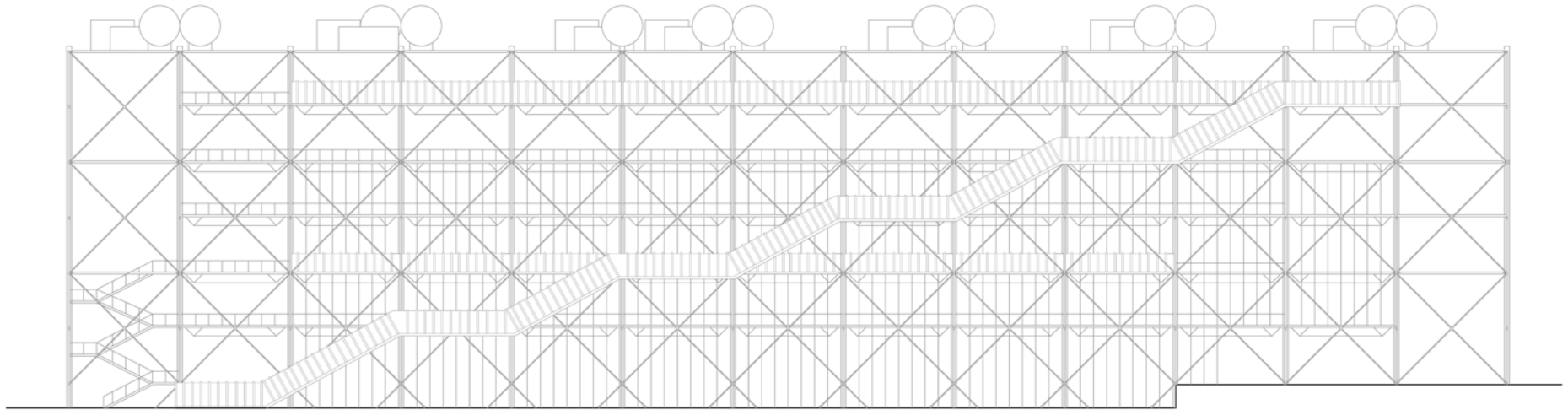
Facade Detail



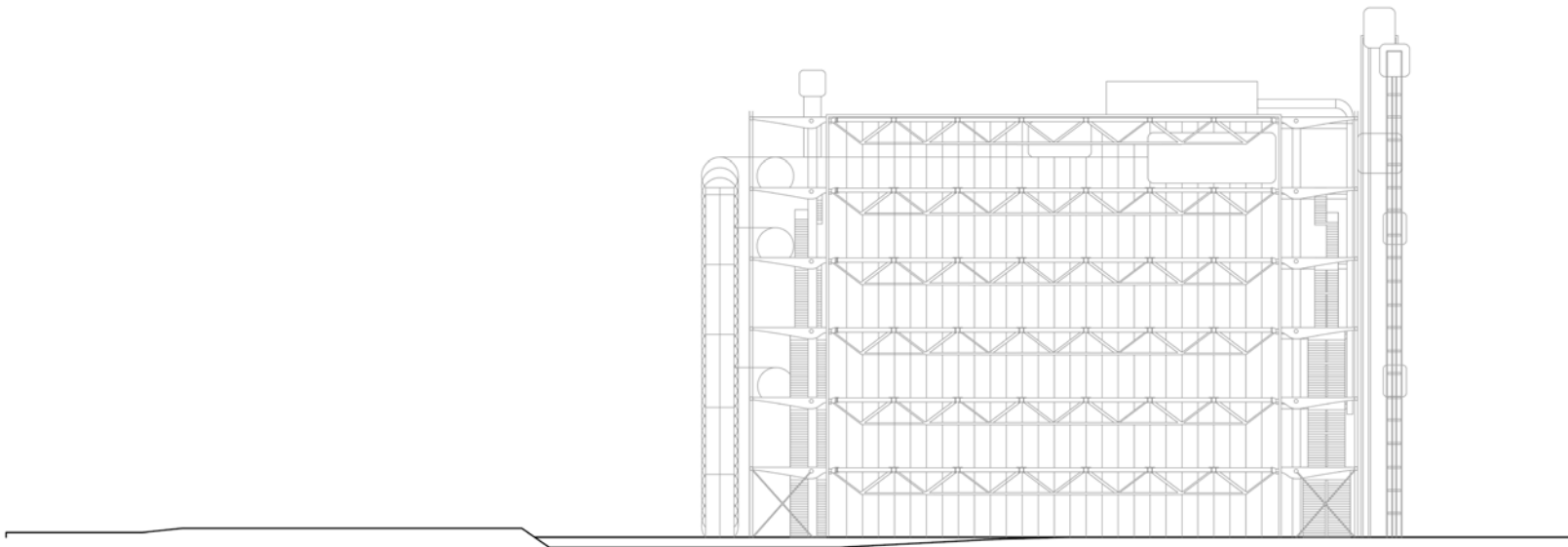
Entry Section



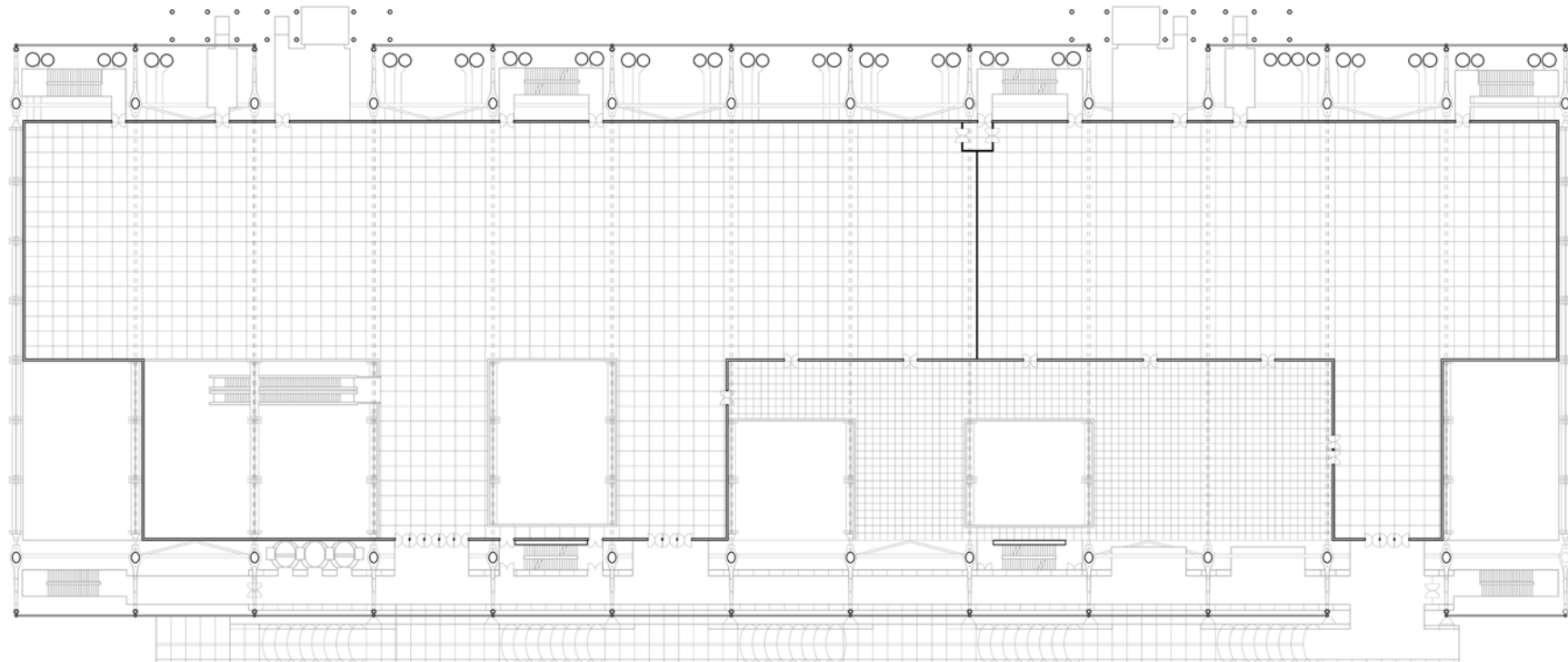
Ground Floor Plan



Plaza Elevation



South Elevation

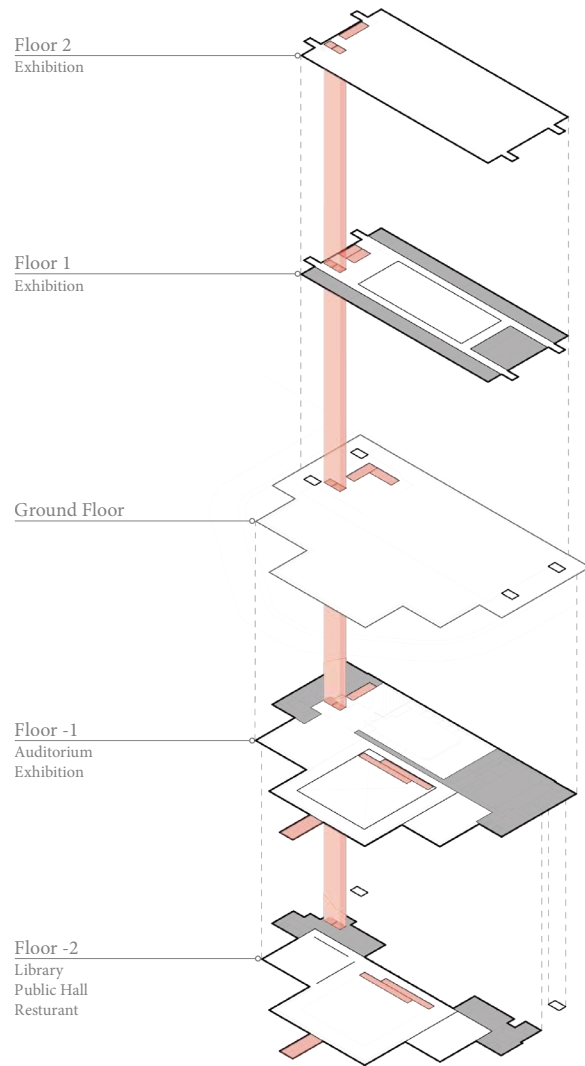


Fifth Floor Plan

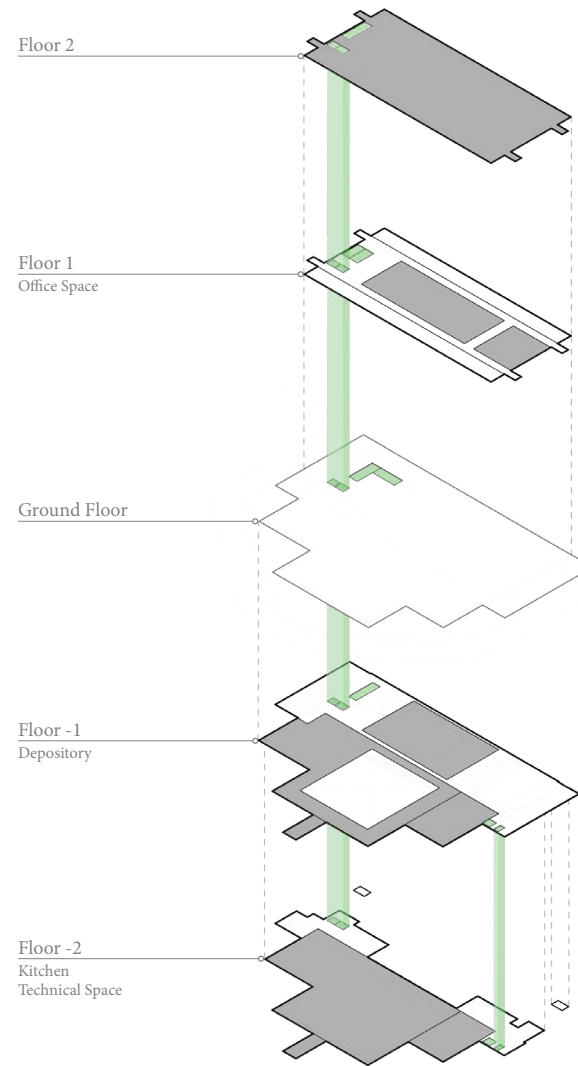
MASP

São Paulo, Brazil

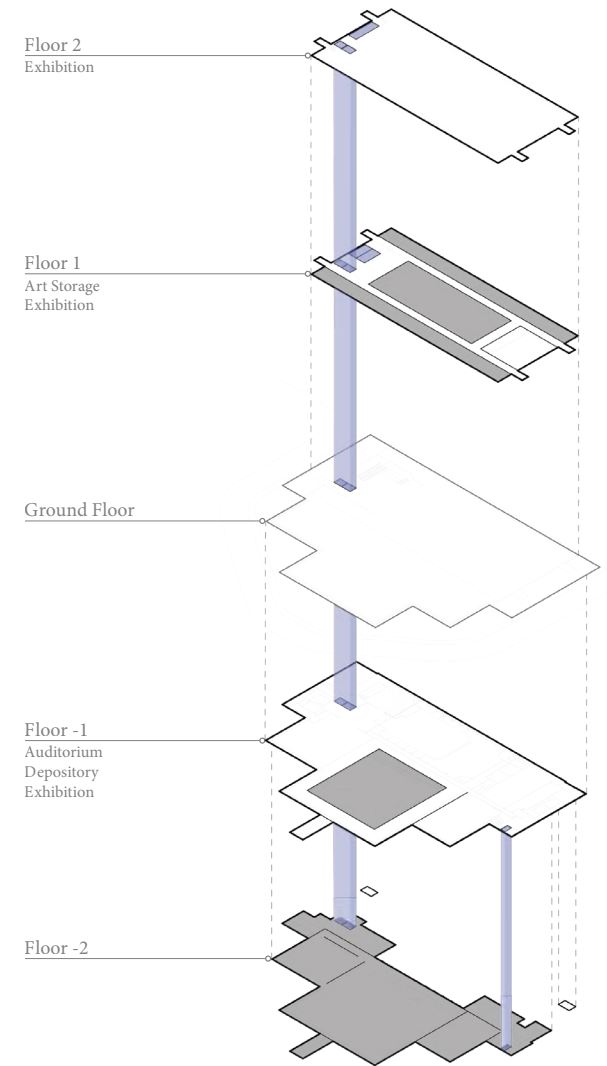
8 PRECEDENTS: CIRCULATION STUDY



Public



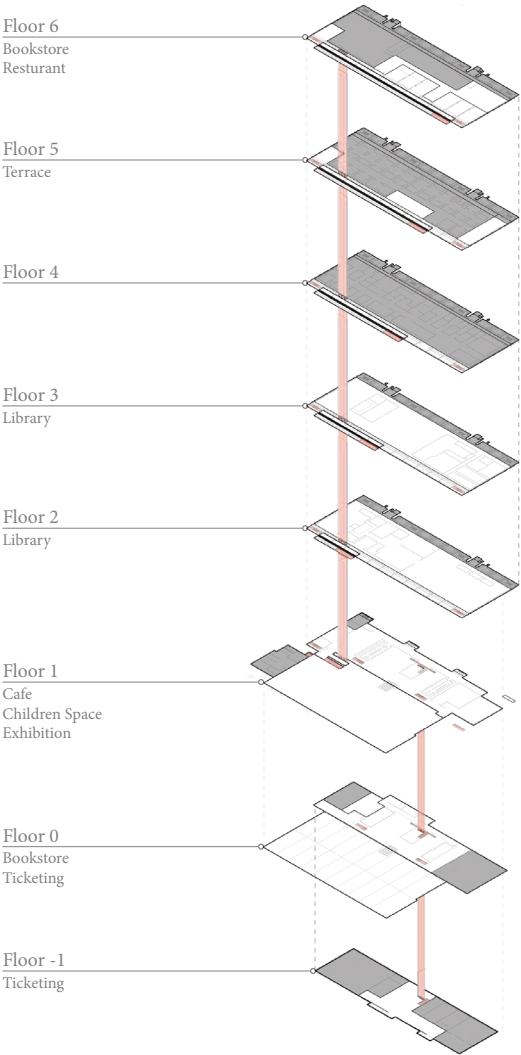
Staff



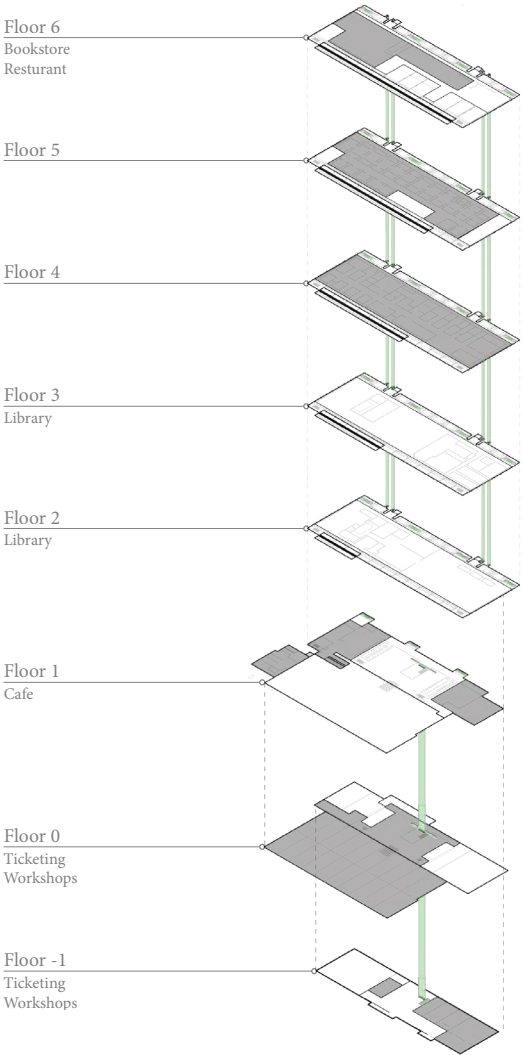
Art

CENTRE GEORGES POMPIDOU

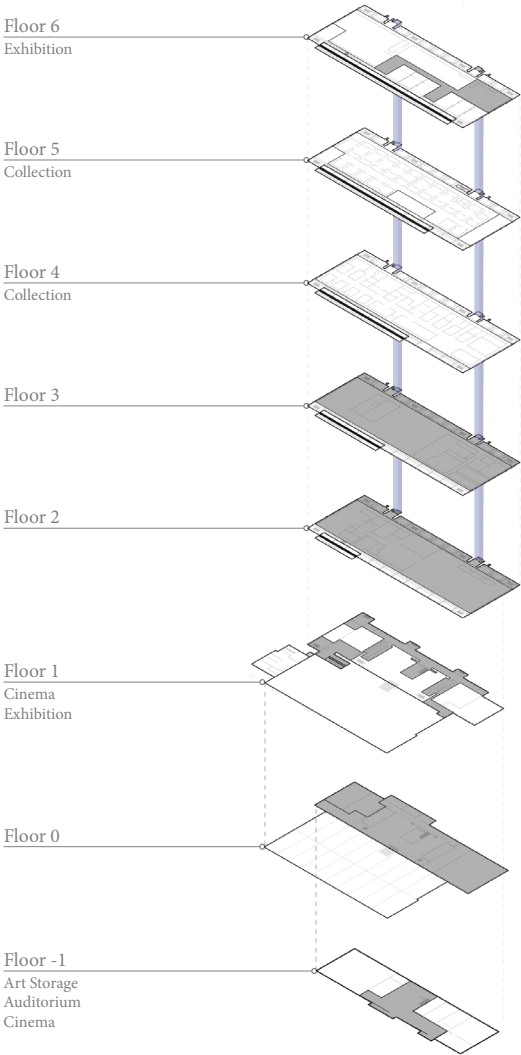
Paris, France



Public



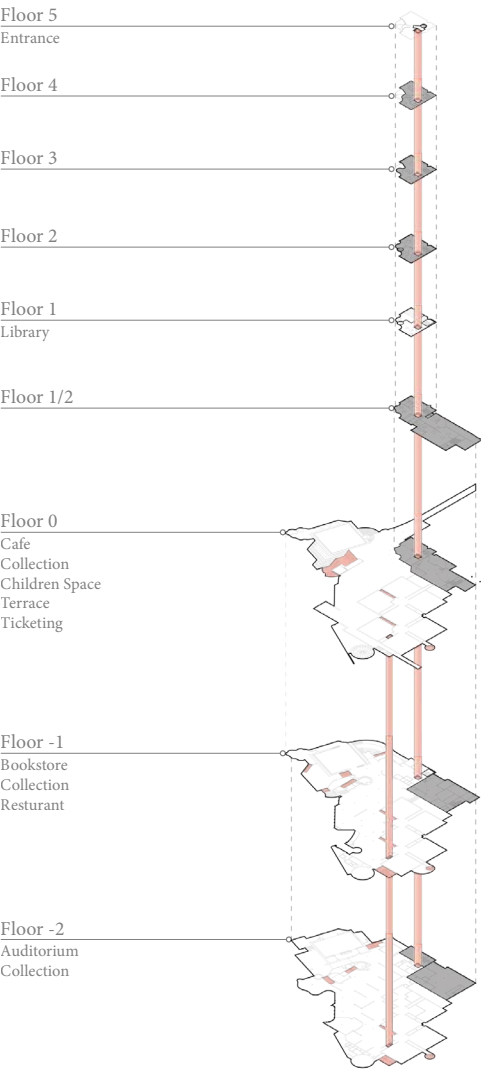
Staff



Art

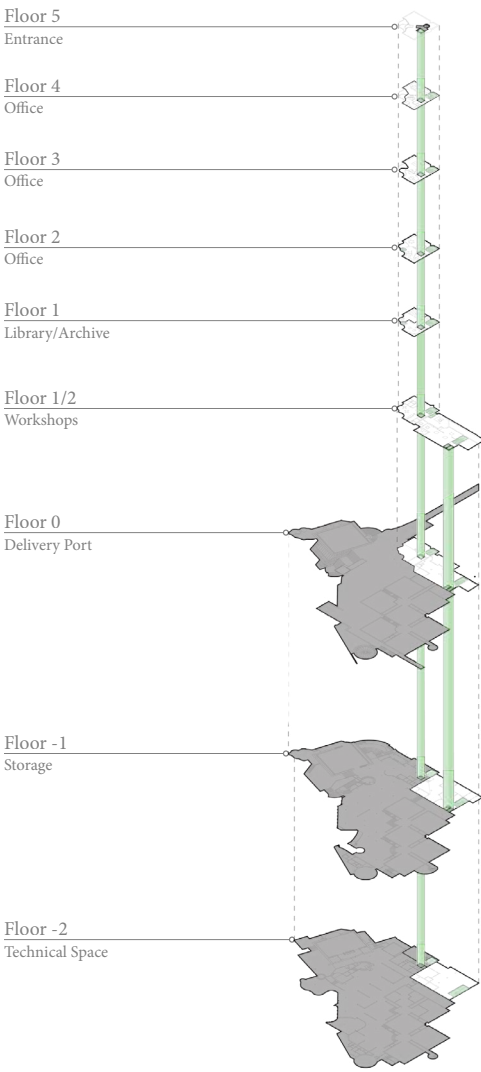
MUSEUM ABTEIBERG
Mönchengladbach, Germany

Public



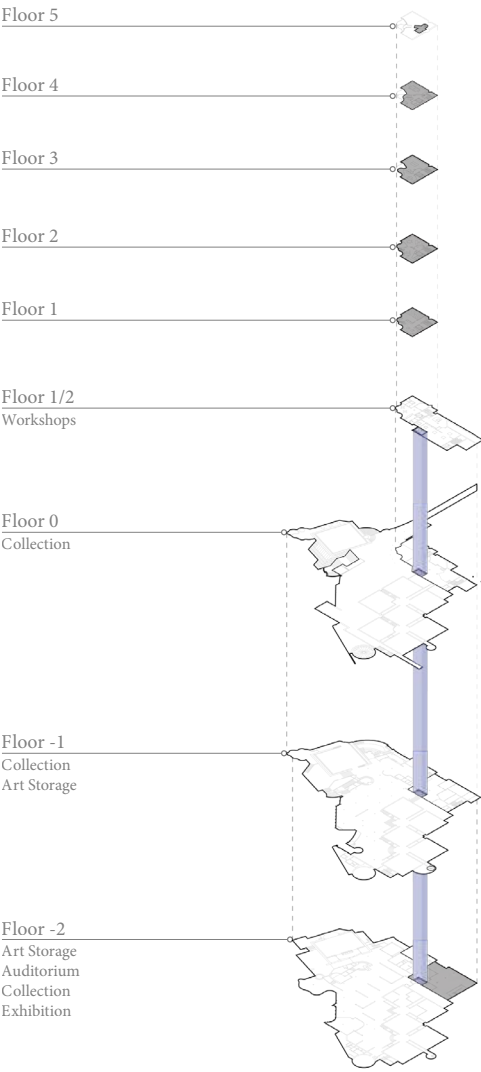
Public

Staff



Staff

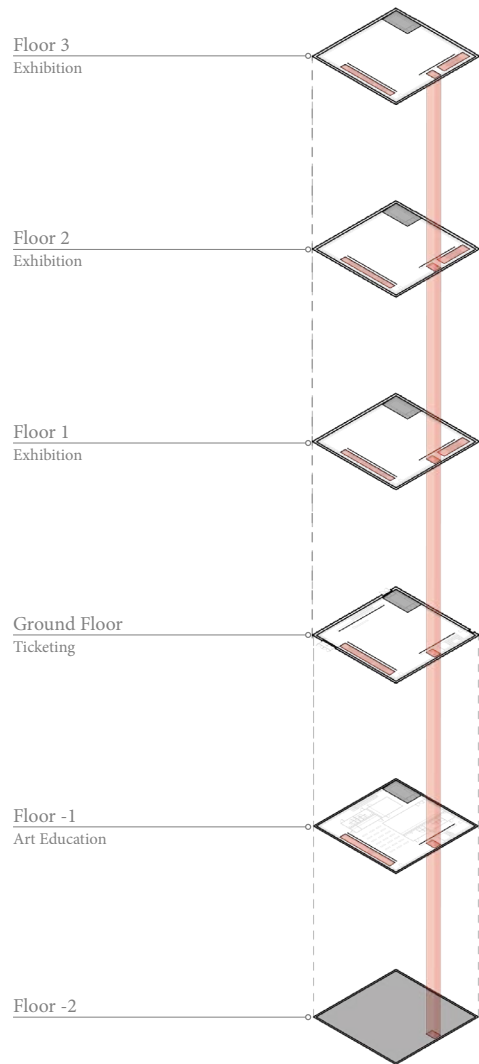
Art



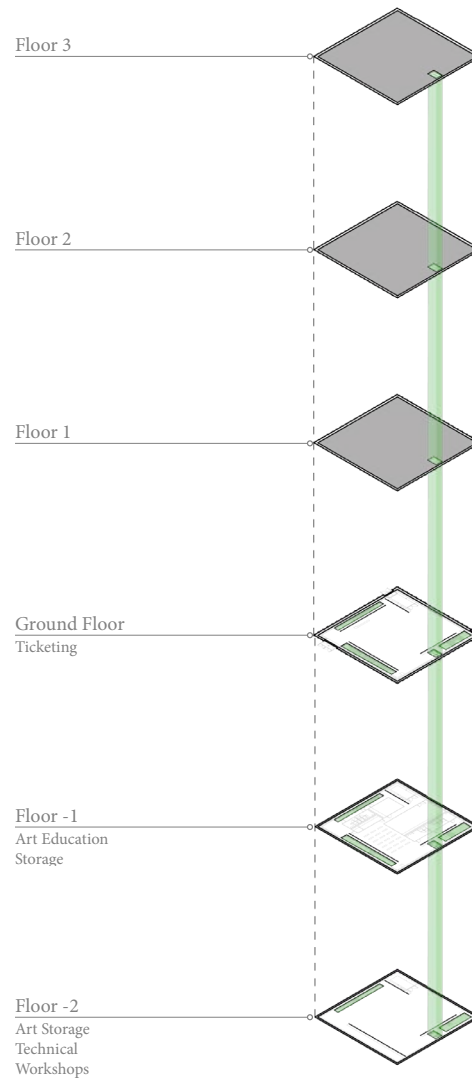
Art

KUNSTHAUS BREGENZ

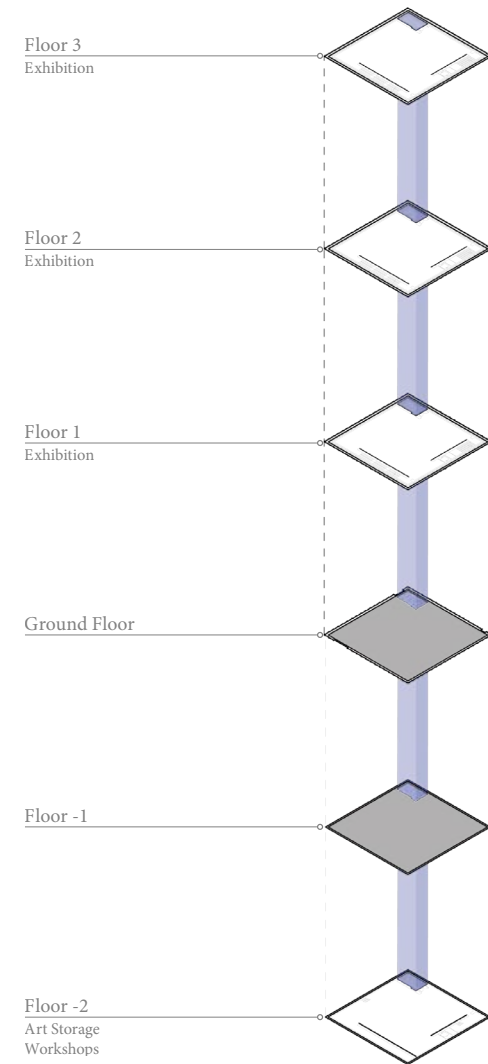
Paris, France



Public



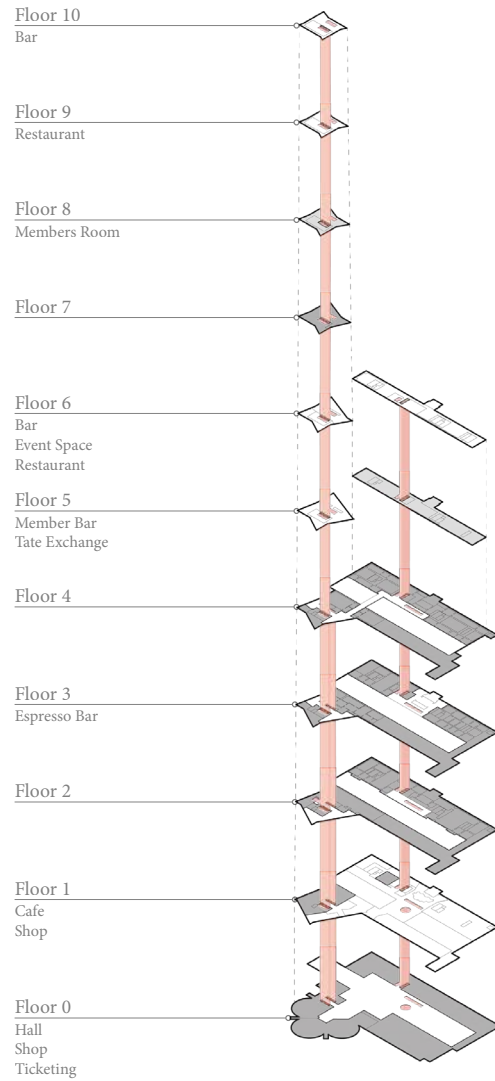
Staff



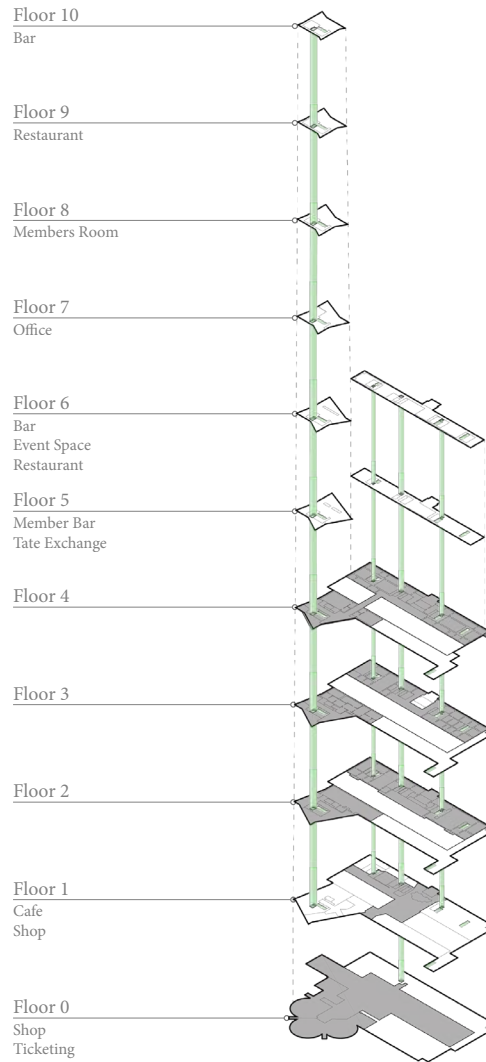
Art

TATE MODERN

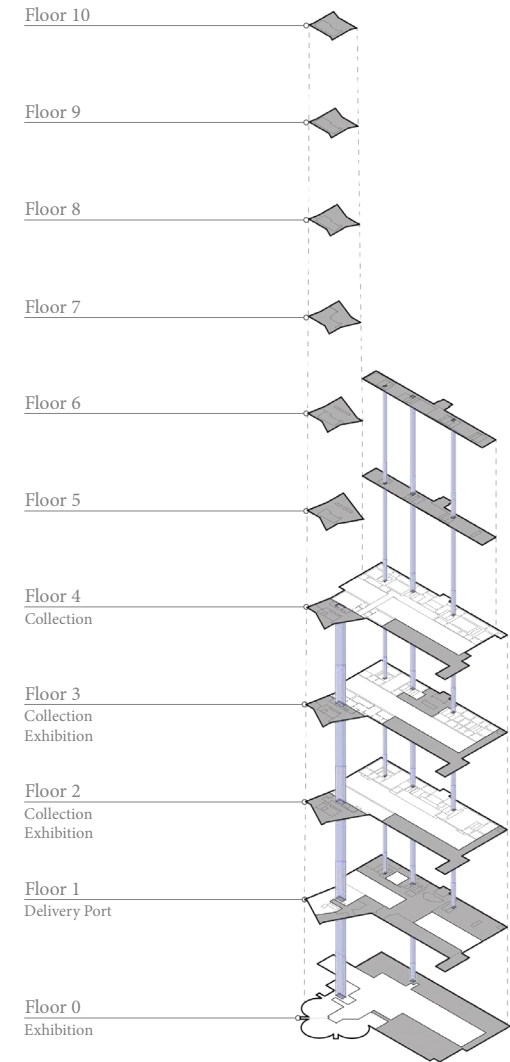
London, UK



Public



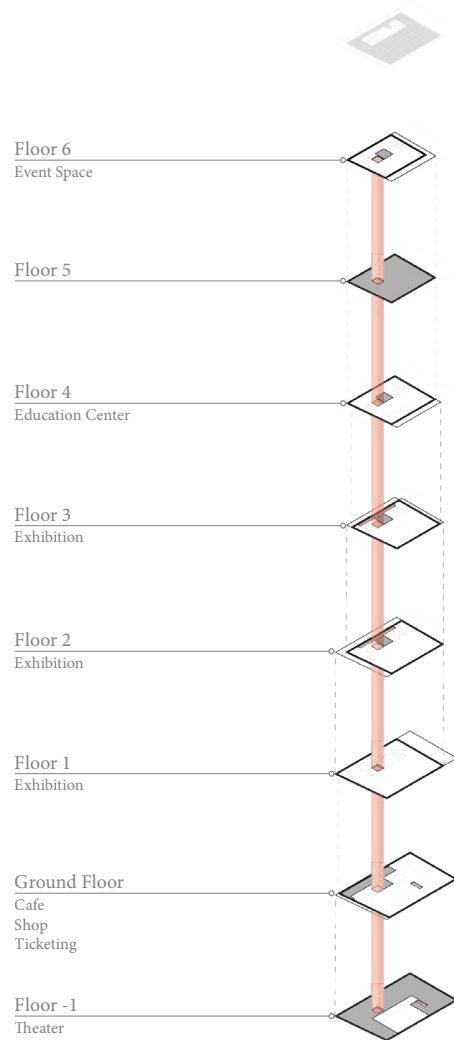
Staff



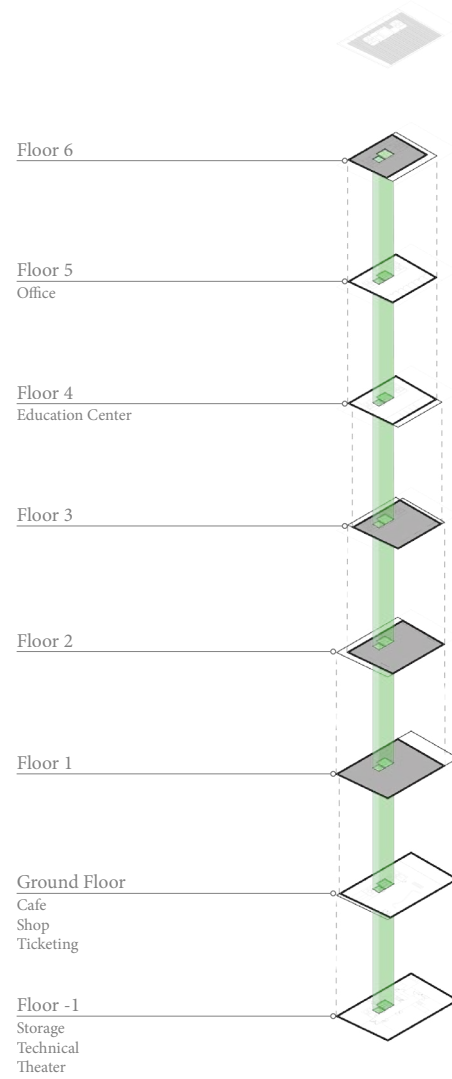
Art

NEW MUSEUM

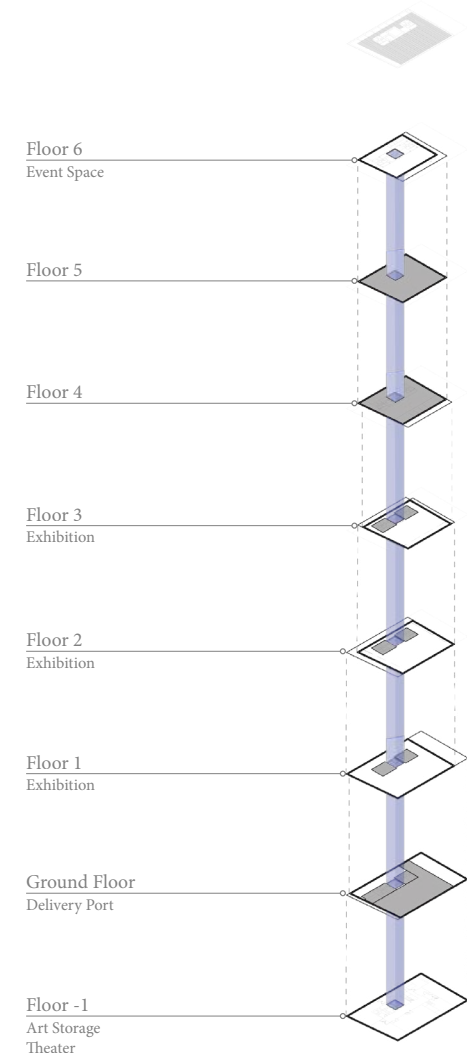
New York, USA



Public

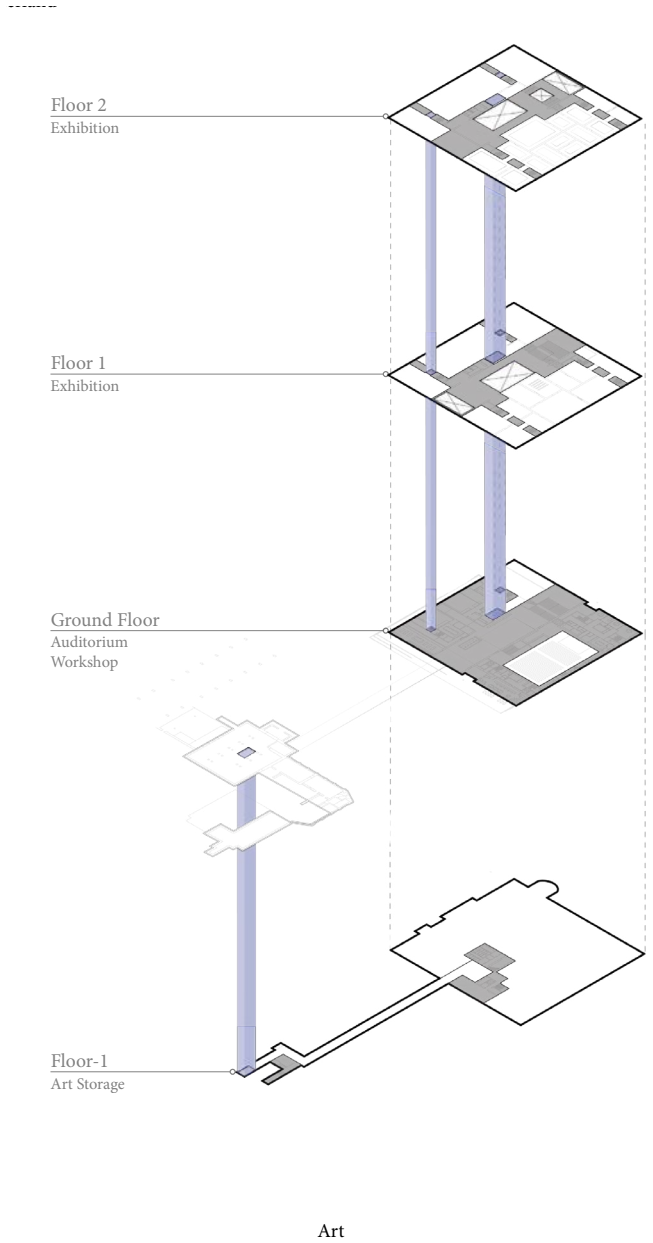
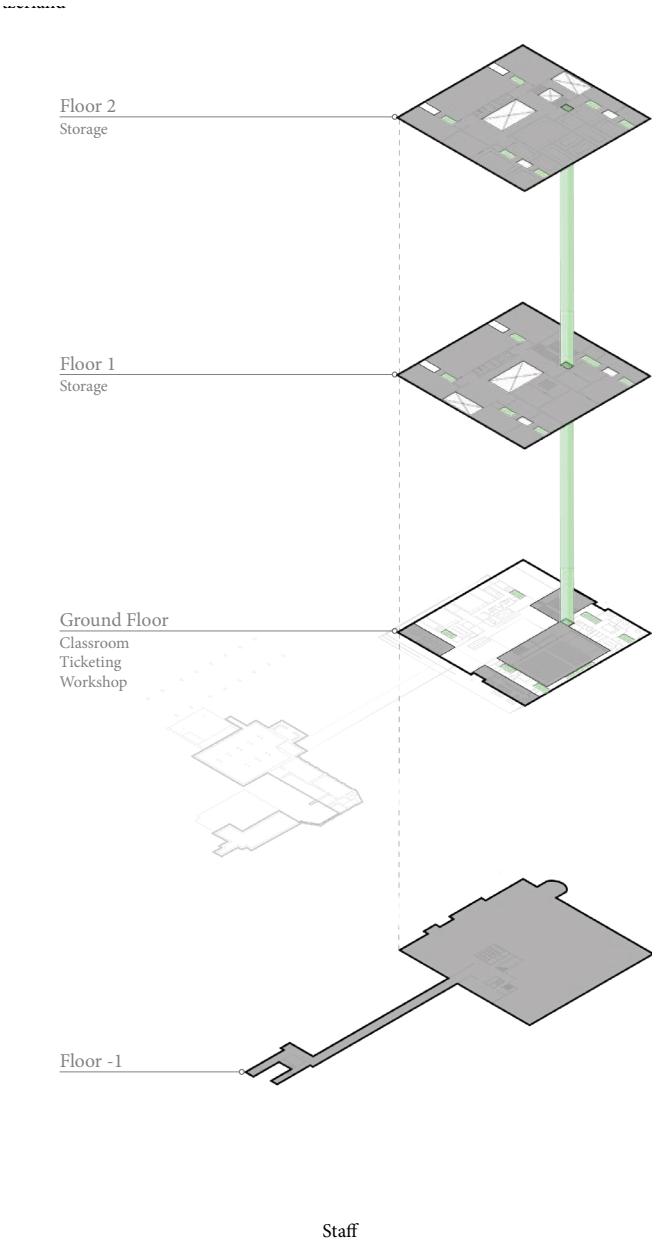
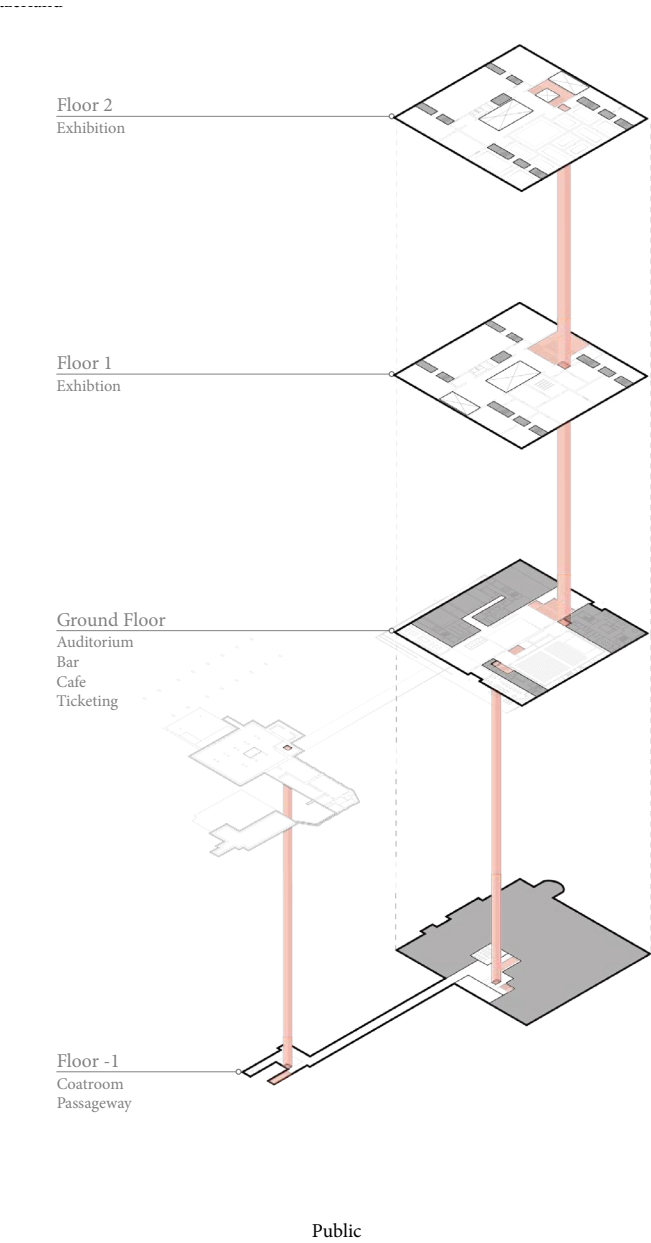


Staff



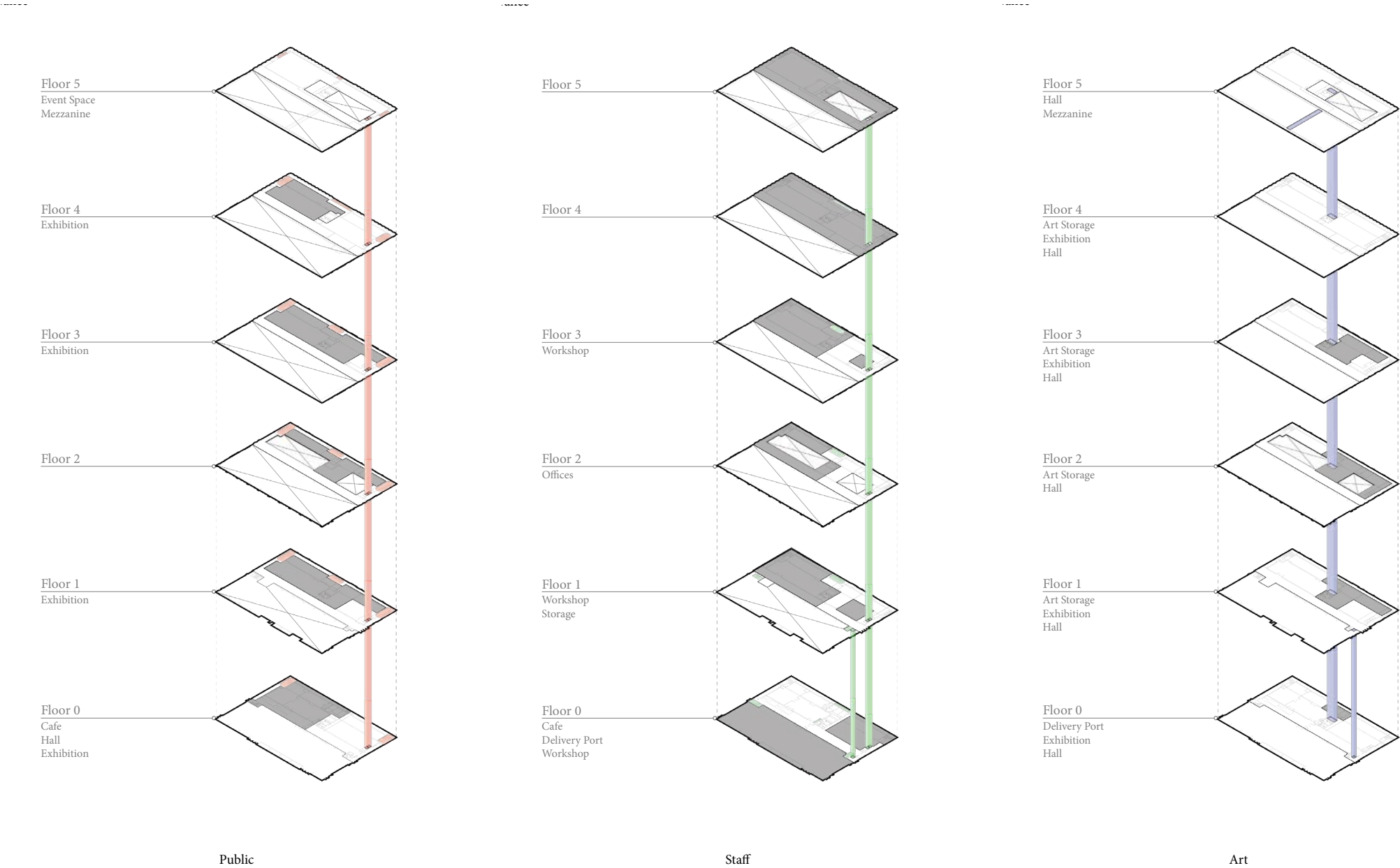
Art

KUNSTHAUS ZÜRICH
Zürich, Switzerland



FRAC

Dunkirk, France



OTHER MUSEUMS

De Pont

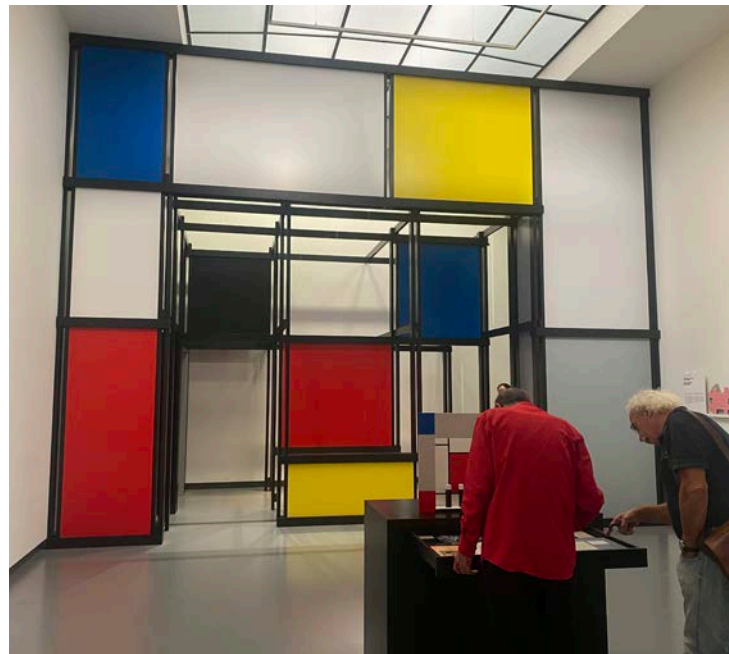
Bentham Crouwel Architects, 1992
Tilberg, The Netherlands

Van Abbe

A.J. Kropholler & Abel Cahen, 1936 & 2003
Eindhoven, The Netherlands

The Groninger

Alessandro Mendini, 1994
Groningen, The Netherlands



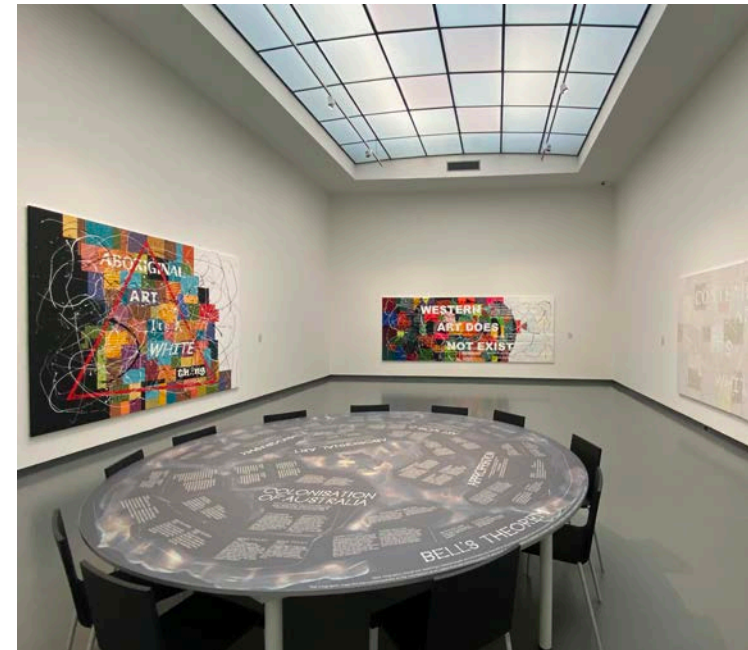
Room sized installations



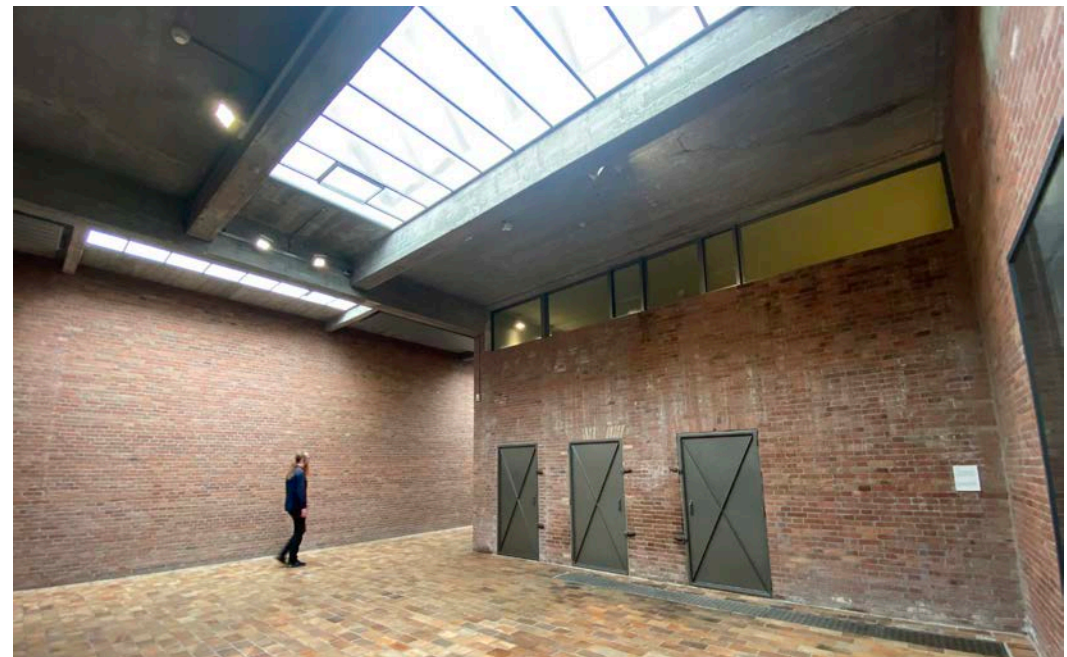
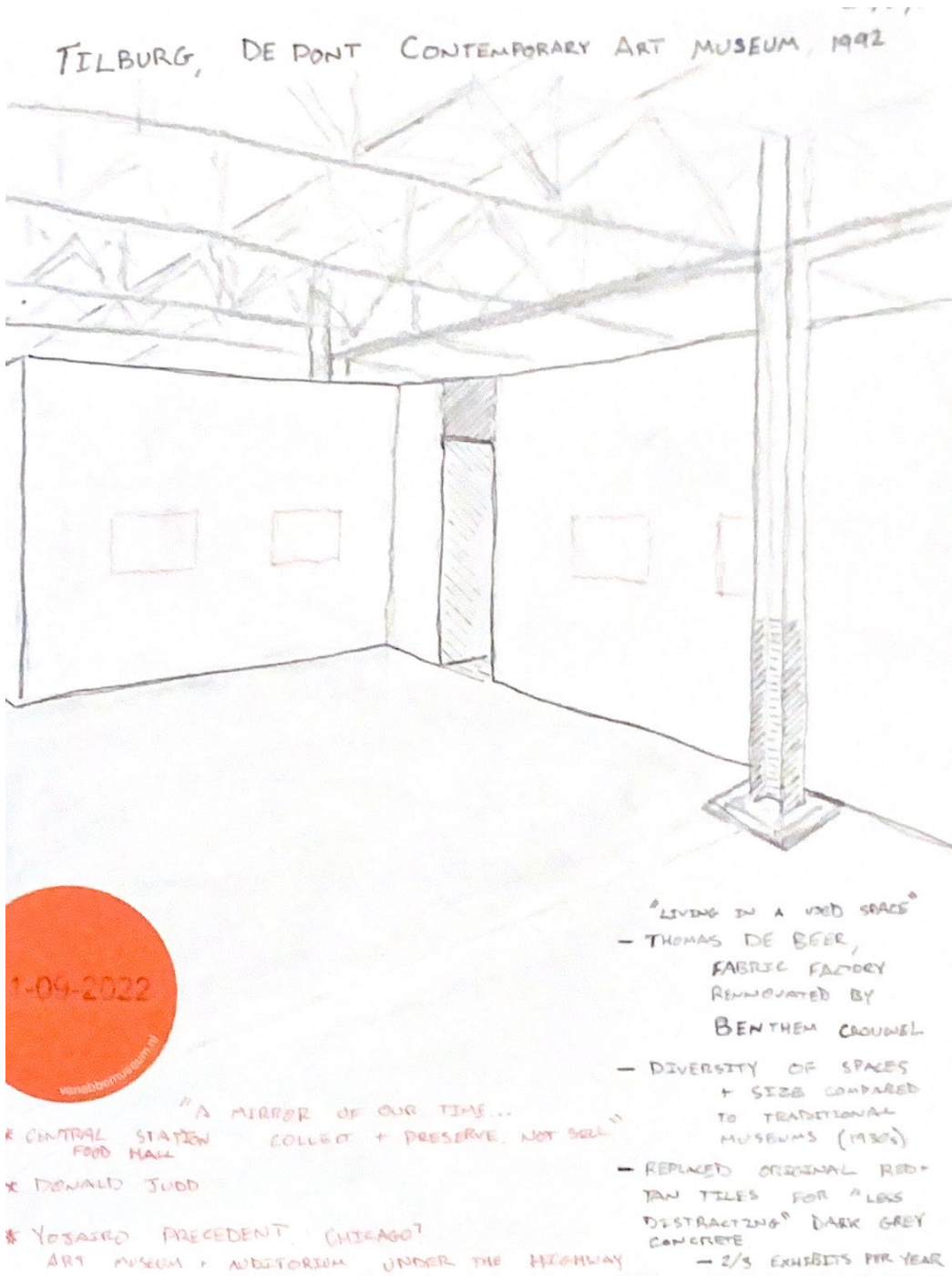
Character through colorful shapes on the walls



Texture and space



Tall rooms with consistent ceiling conditions



Tall reclaimed industrial spaces



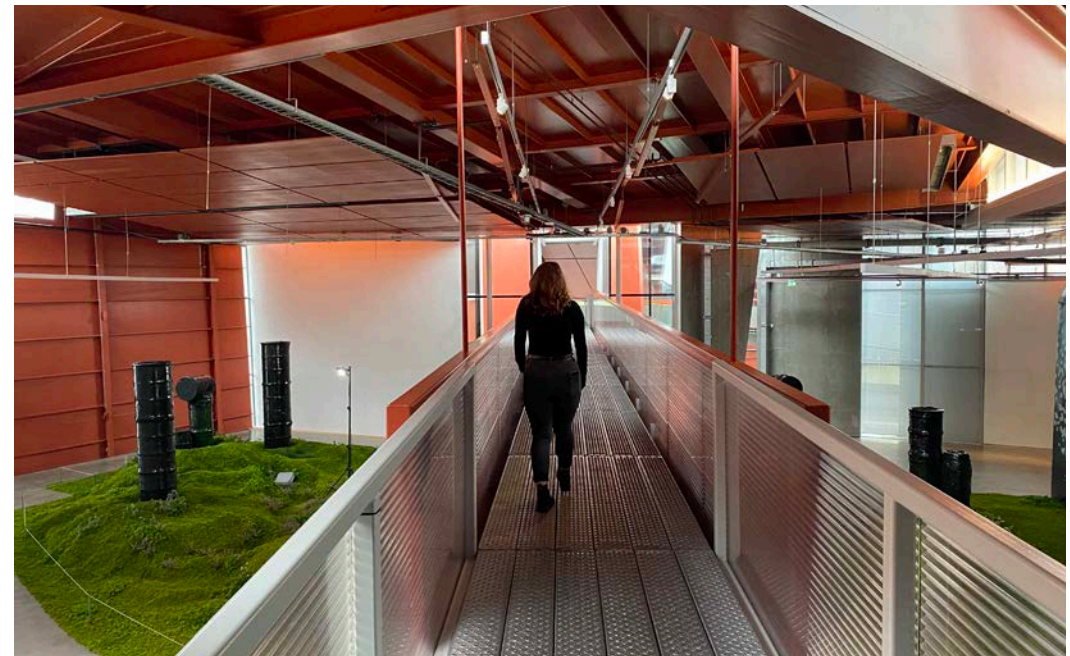
Altered industrial space. White and black contrast.



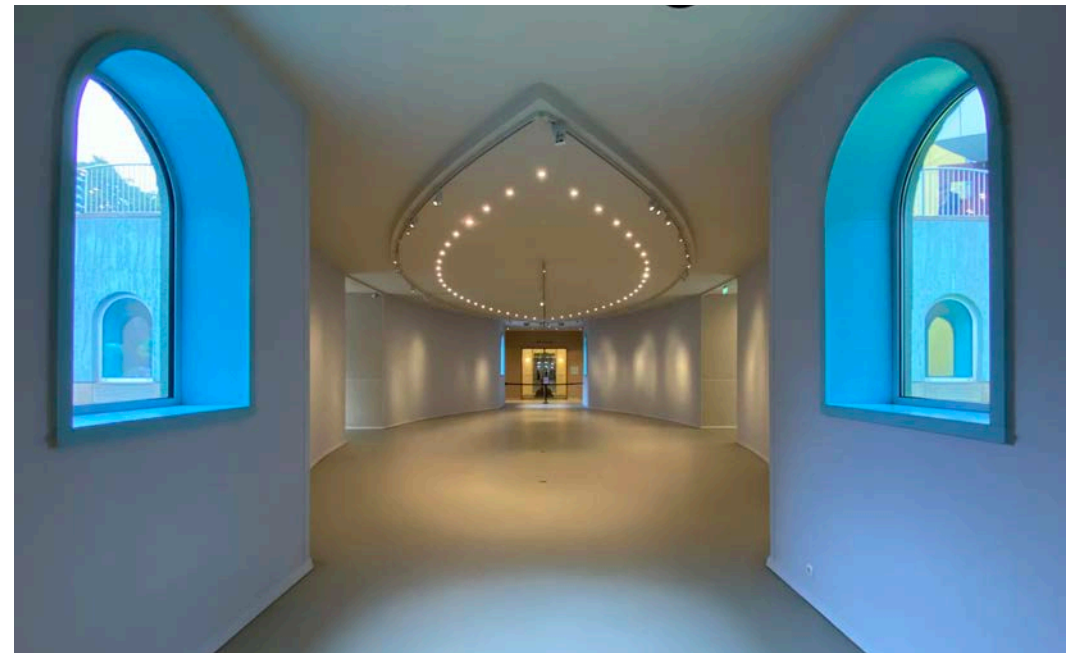
Figure 15: Ralph Richter, "The Groninger", Photograph,
<https://www.groningermuseum.nl/museum/gebouw>.



Funky colored, mosaic staircase that brings visitors down into the museum



Exposed metal, structure, and catwalk over the art space



Semi-submerged space with strong geometric symmetry

BRIEF 2: FIRST THOUGHTS

The Current Museum
Michel Grandsard, 1987,
Antwerp, Belgium

Gordon Matta-Clark

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

Interiors
Buildings
Cities

Palace

An Architecture For Art

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

This year the Graduation Studio of Interiors Buildings Cities will address this contested space of the contemporary art gallery. We will consider its societal role and how its responsibilities to the 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.

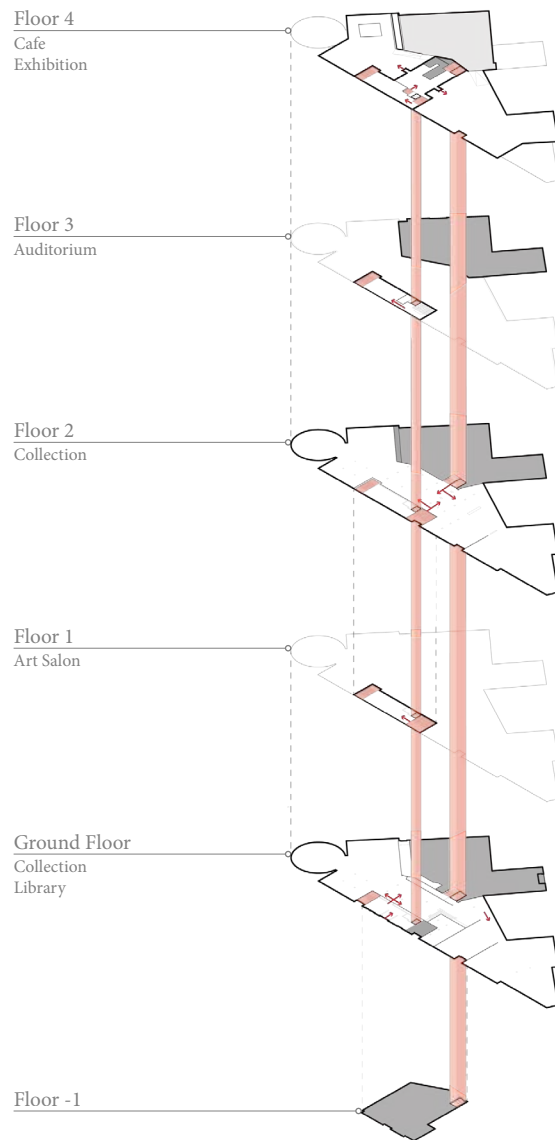
Bex described it as a 'kunsthalle with a collection', with the latter being focused on contemporary art, from the 1960's onwards. Over time however M HKA has emerged as a fully-fledged museum, housed in a redeveloped and extended former grain warehouse and incorporating the archive and library of the 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.

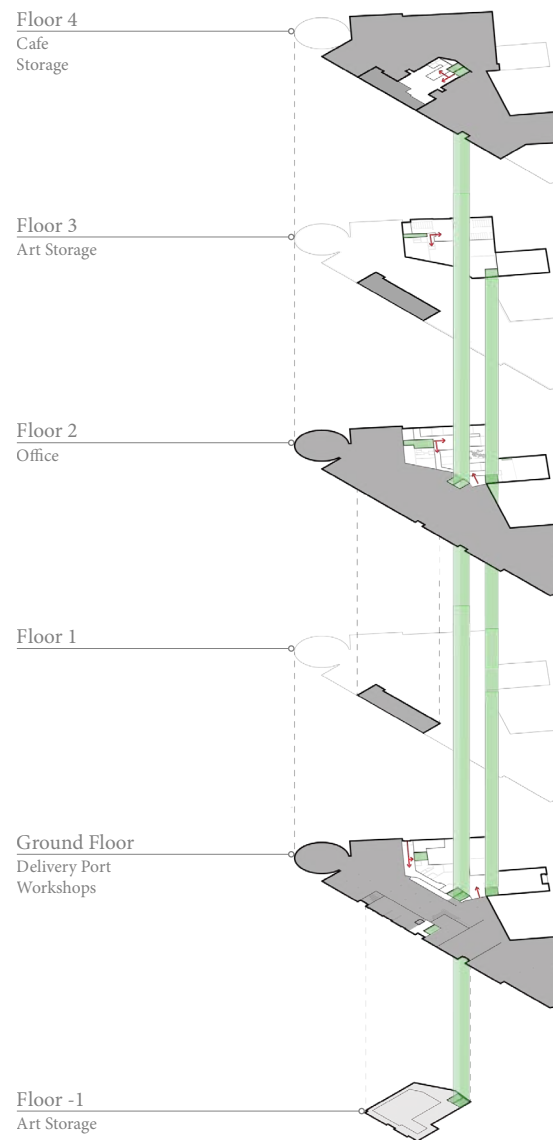
The first competition was cancelled and the proposal is that it will be re-run in the course of the current year, offering a compelling sense of currency to our work. The brief for that original competition will form the basis of our exploration, but this will also be open to your individual and collective 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

Interiors
Buildings
Cities

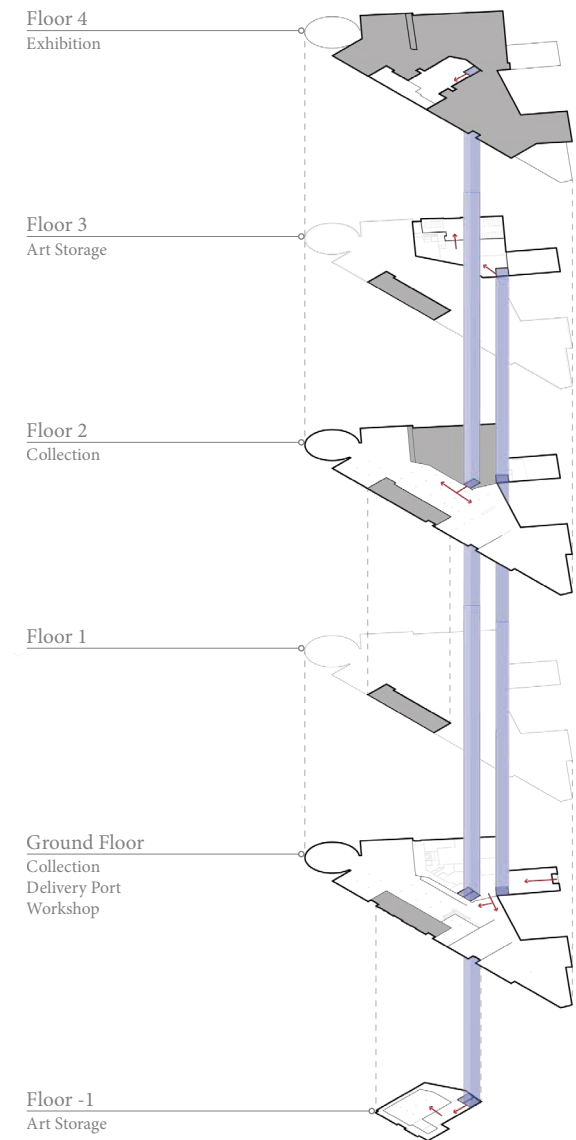
Palace



Public



Staff



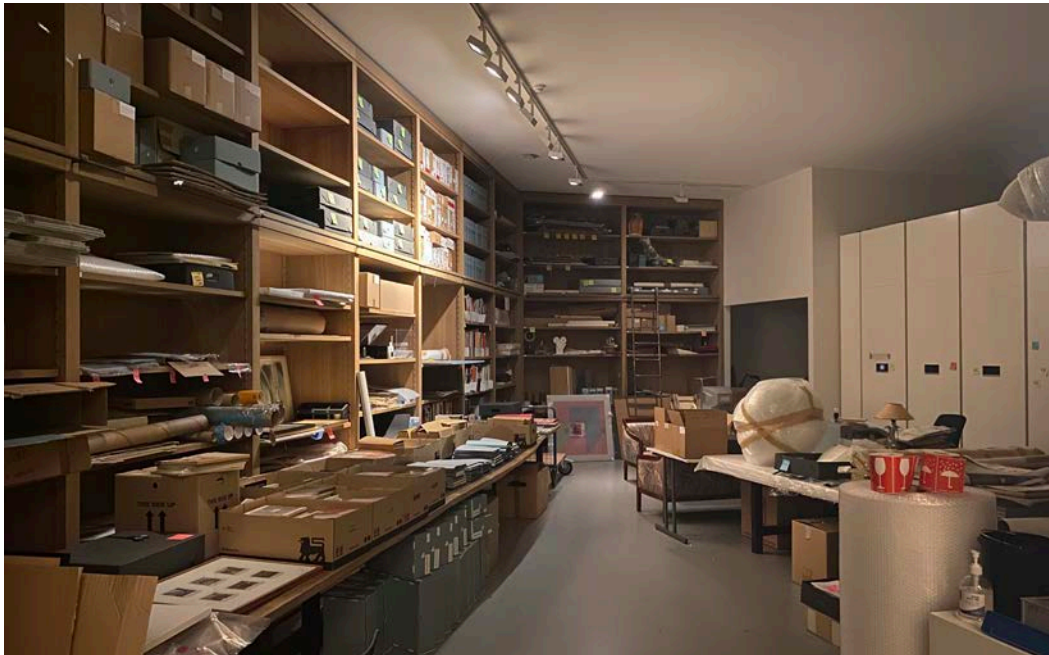
Art

THE CURRENT MUSEUM

*Michel Grandsard, 1987,
Antwerp, Belgium*



Figure 16: "Current MHKA Building", MHKA,
https://c.assets.sh/VwABobac_RPTkU27WQ_R



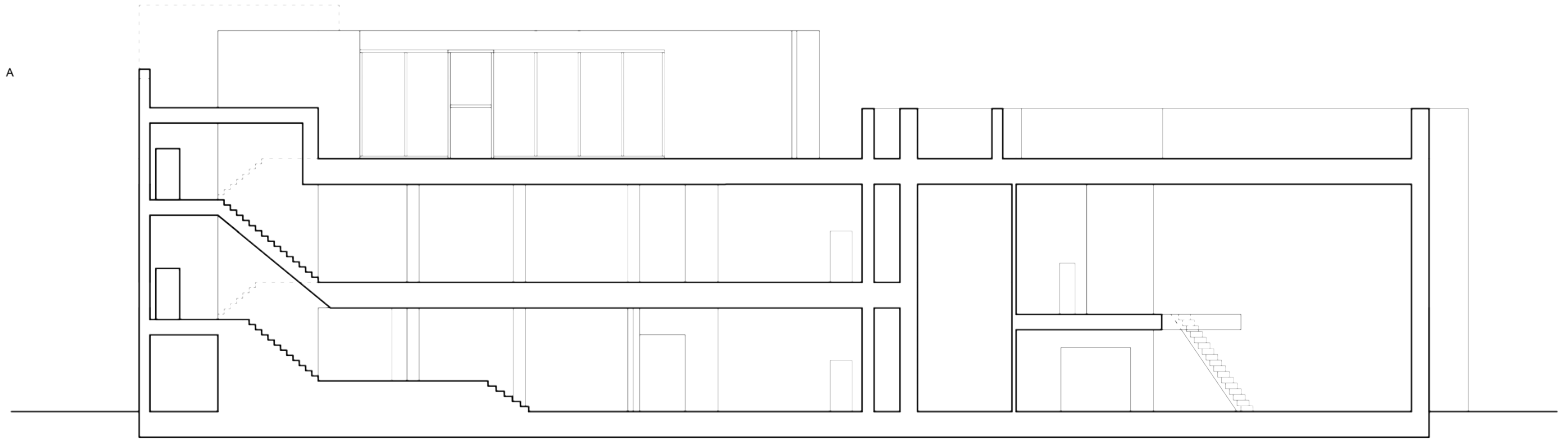
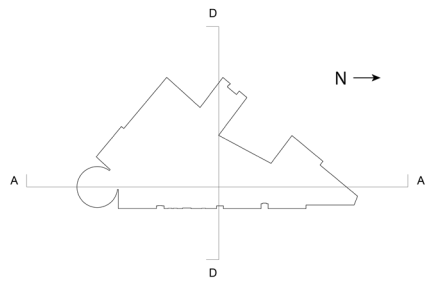
Storage space within the museum



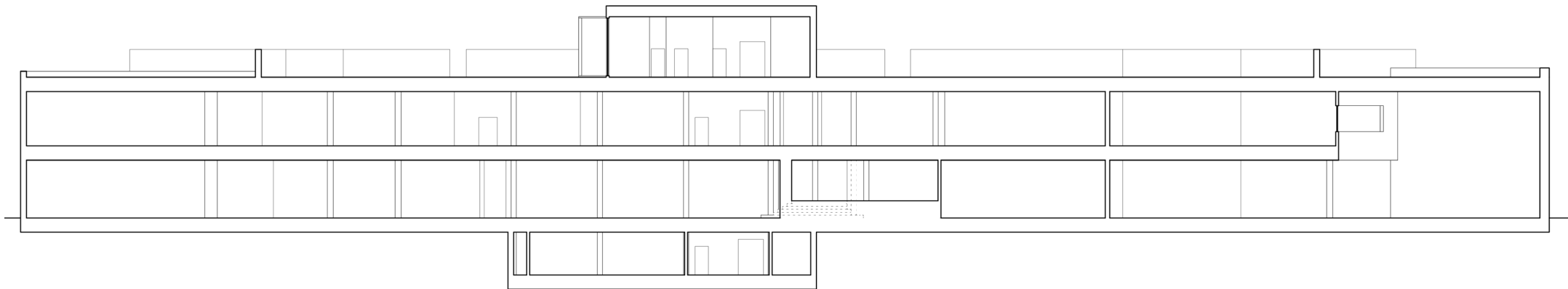
Alternative artworks featured in MHKA's collection



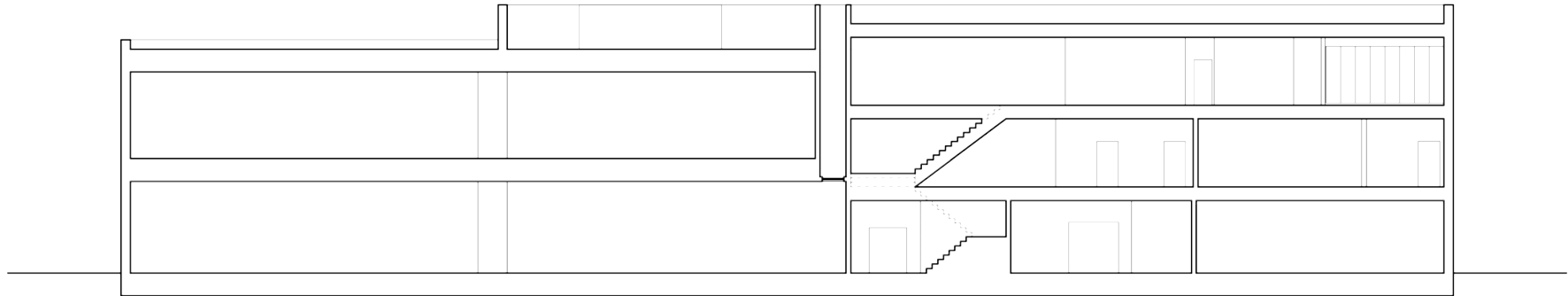
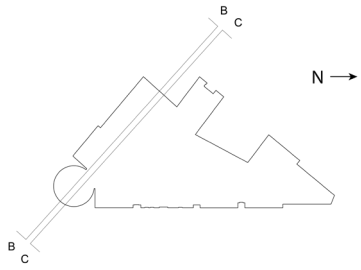
Natural light in the museum



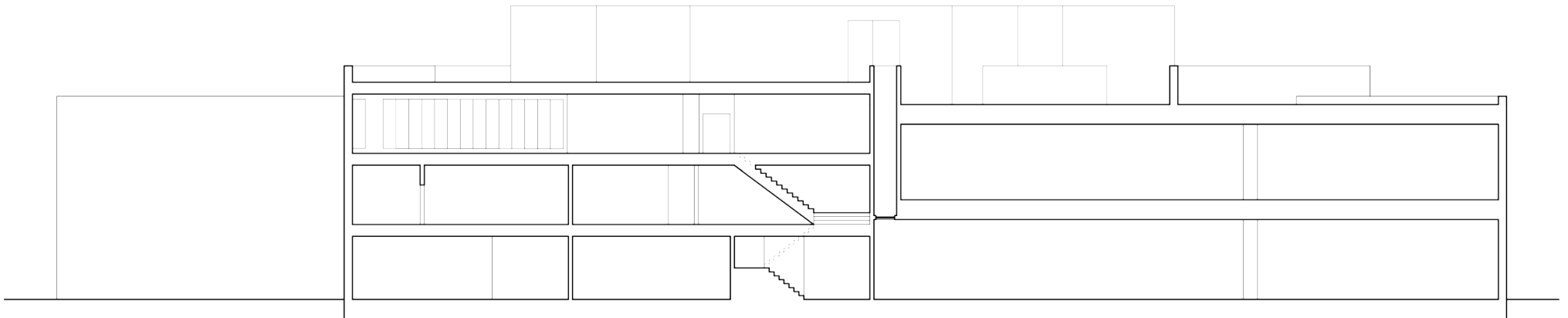
MHKA Section D-D'



MHKA Section A-A'



MHKA Section B-B'



MHKA Section C-C'

GORDON MATTA-CLARK

... was born to a Chilean surrealist painter and grew up in the artisan neighborhoods of New York City. During this time, he would have witnessed immense urban development, with much of the neighborhood charm being replaced with commercial offices and faceless residential blocks. He attended university in NYC, studying architecture, and after graduating, Matta-Clark began fusing his architecture knowledge with art. Likely associated with the neighborhood demolition he witness growing up and his youth immersed in a concrete jungle, his art took on the form of “interventions”, often on condemned structures. In the case of “Office Baroque” Gordon Matta-Clark liberated space by cutting through the building. On the contrary, “Jacob’s Ladder” liberated space by utilizing free, accessible space. A third, well known piece by Matta-Clark is “Food”, where a team of artist ran a soup-kitchen in NYC for three years. These works, a movement titled anarchitecture, “attempted to solve no problems” but did critique what Gordon referred to as urban “garage” while speaking to the power of neighborhood and community.



Figure 17: Gordon Matta-Clark, “Office Baroque”, 1977, Film, Photograph, Building Intervention, MHKA, Antwerp, <https://www.muhka.be/collections/artworks/o/item/3329-office-baroque>.



Figure 18: Gordon Matta-Clark, “FOOD”, 1972, Film, Restaurant, MHKA, Antwerp, <https://www.muhka.be/collections/artworks/f/item/5172-food>.



Figure 19 & 20: Gordon Matta-Clark, “Jacob’s Ladder”, 1977, Film, Photograph, Performance, MHKA, Antwerp, <https://www.muhka.be/collections/artworks/p/item/4791-prints-from-the-35-mm-negatives-from-icc-archive-about-gordon-matta-clark-jacobs-ladder>.



Figure 21: Gordon Matta-Clark, “Fresh Air Crat”, 1972, Cart, Materials, MHKA, Antwerp, <https://www.muhka.be/collections/artworks/f/item/3402-fresh-air-cart>.

GORDON MATTA-CLARK

PODCAST
AUDIO

SQUARE 1
SQUARE 2
BUBBLE ROOM
SKY BRIDGE
KLEINSTRASSE

FIRES - "MY SUMMER '77 w/ GMC"
"A JACOBI'S LADDER: REMEMBERING GMC"
"IT WAS LUCK..." GORDON IN ANTWERP
"ART WAS AN ADVENTURE"

TOWARDS ANARCHITECTURE: GORDON MATTA-CLARK -
LE CORBUSIER

CHERICA CONVENTS
FLOR BEX
I.C.C.

DOCUMENTA 6 - KASSEL, 1977 (FLOR BEX WAS THERE)

WWW.SUMMER77.EU - "A JACOBI'S LADDER, REMEMBERING GMC"
"JACOBI'S LADDER WAS ABOUT LIBERATING SPACE BY OCCUPYING FREE EXISTING SPACE, ON THE CONTRARY OF LIBERATING SPACE BY CUTTING THROUGH EXISTING STRUCTURES, AS IN OFFICE BAROQUE"

MYKA
PRODUCTION
FOR
ARTTUBE

"THE CULMINATION OF A WHOLE SERIES OF IDEAS ABOUT INTERIORS" - GMC ON OFFICE BAROQUE

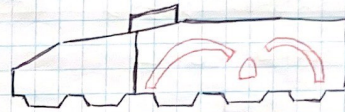
"IT WAS AN UNDERGROUND PROSPECT, WHERE YOU JUST GO AHEAD AND SEE WHAT HAPPENS"
- CHERICA CONVENTS

"HE STAGED INTERVENTIONS, MOSTLY CUTTINGS, THAT CHANGED THE BUILDINGS, THE SPACES, PEOPLE'S EXPERIENCE OF THESE SPACES. MOST OF THESE HAPPENED IN PLACES THAT WERE HARD TO REACH. FEW PEOPLE HAVE ACTUALLY VISITED M.C.'S SPACES."
- FLOR BEX

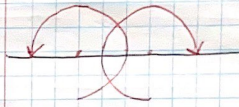
PEOPLE SEE PHOTOS TAKEN BY GMC OF INTERIORS

"I SUSPECT, THE GODS HAVE JUST SIMPLY TURNED THEIR BACKS ON US... LOOK FORWARD TO IS NEITHER BLESSINGS NOR CURSES" - GMC

GARDEN BAROQUE



"BAROQUE" =
"A REACTION TO CLASSIC"



LE CORBUSIER

"DO NOT FORGET THE PROBLEM OF ARCHITECTURE"

GMC

"ANARCHITECTURE ATTEMPTS TO SOLVE NO PROBLEM"
"MOST ARCHITECTS WERE NOT 'SOLVING' ANYTHING EXCEPT HOW TO MAKE A LIVING"
"HISTRIONIC GARBAGE"

LAURIE ANDERSON
TEPA GIRAUD
SUZANNE HARRIS
JANE HIGHTSTEIN
BERNARD KIRSCHENBAUM
RICHARD LANDRY
GMC
RICHARD NONAS

"PERIODS OF EXTRAORDINARY CHANGE... w/ THE ARTISAN WORKSHOPS, BOHEMIAN TENEMENTS + SMALL BUSINESSES THAT THE AREA WAS FAMOUS FOR, BEING KNOCKED DOWN AND REPLACED WITH ENORMOUS RESIDENTIAL + OFFICE BLOCKS"

"NATIVE NEW YORKER... THE IMPROVISE THAT LIVING IN AN APARTMENT + MEETING NEIGHBOURS FROM HIS WINDOW HIGH ABOVE THE GROUND WAS HIS ON HIS ARTISTIC DEVELOPMENT"

POWER OF COMMUNITY IN A NEIGHBORHOOD

"TOWARDS ANARCHITECTURE"

Article By James Attlee, Tate Papers, 2007

"GORDON MATTA-CLARK"

Podcast By CCA x AR Bookshelf, The Architectural Review, 2022

Gordon Matta-Clark
155 Wooster Street
New York, N.Y. 10012

July 28, 1976

Inter. Cultureel Centrum
Meir 50 B-2000
Antwerp, Belgium

Dear Florent Bex,

Thank you for your letter. I am, of course, interested in visiting Antwerp and working out a project within whatever limitations and means are available. First, I do not make exhibitions in the conventional sense so your full schedule is of no concern to me. My approach is to make do with whatever is possible while stretching our notions of the possible. I use the urban fabric in its raw, abandoned state transforming unused structures or spaces into revitalized areas. The actual space in its final stage is the "exhibition" and hopefully will have a life of its own within the community. Money should not be a deciding factor since I have worked rather inexpensively in all past projects. The Paris work done last fall cost only \$1500.00 including a short 16mm color film of the project. Besides some money provided by the Biennale of Paris the majority of funds came from private sources in exchange for documentation.

The one aspect of my "staging" of these projects with which your organization can be of the greatest assistance is in securing locations in the city on which to work. After an initial visit, this would involve winning some support and enthusiasm from the city authorities or from whoever has jurisdiction over the space in question. Once the place to work has been set, I will do the rest. My special hopes for a project in Antwerp would be to complete a "non-u-mental" work that the city could go on enjoying for a certain period after its realization.

To give you some background on my recent works I have enclosed some articles, etc. As a post script I would like to fill you in on my work here in New York this summer and next. I will be collaborating with a well organized, very aware and integrated group of ghetto youths on envisioning and funding a large scale "take-over" of derelict property for their rehabilitation into community owned alternatives to a substandard environment. That is quite a long winded way of saying, a neighborhood based job training program for aggressive self-improvement.

Looking forward to seeing you when I come to Europe this fall.
Keep in touch,

Gordon Matta-Clark

Gordon Matta-Clark

SEPT 11,

DEAR FLO.

BETTER LATE THAN NEVER WHICH IS ALMOST WHEN THIS MATERIAL WILL ARRIVE. THE DELAY WAS EASY TO EXPLAIN I WARNED EVERY DAY BUT JUST CAN'T WRITE SO THE RESULT IS A PROVISIONAL AUTO-DIALOGUE (I FIND IT MUCH BETTER TO ASK MYSELF ^{QUESTIONS} ABOUT MY OWN WORK) THE TEXT SHOULD EITHER BE ^{CONDENSED} COMPACTED IN TYPE IF YOU ARE GOING TO USE 3 LANGUAGES OTHERWISE JUST LEAVE IT IN ENGLISH IF YOU DON'T HAVE ENOUGH TIME OR ENERGY TO ~~USE~~ TRANSLATE IT. THERE IS A PRESS RELEASE WHICH IS VERY IMPORTANT IF ANY ONE BESIDES US IS TO SEE IT.

I WILL CALL SOON TO FIND OUT HOW THINGS ARE GOING. THE DOUBLE PAGES (THAT HAVE TWO IMAGES PER SHEET) MAY NOT WORK AS I HAVE ENVISIONED THEM. PLEASE FEEL FREE TO MAKE ANY NECESSARY CHANGES SINCE YOU ARE CLOSER TO THE MECHANICS OF THESE CATALOGUES THAN I AM.

I WILL BE TAKING A PLANE ON THE 30TH OR 31ST OF SEPTEMBER NOT MUCH TIME LEFT TO GET A LOT DONE.

ALL MY BEST WISHES

Gordon

DEAR FLOR + LIEVE + IAN July 25

I HOPE YOU HAVE ALL HAD THE MOST
MIRACULOUS LONG ESCAPE - HONEY MOON
AND ADVENTURE. I MADE FAIRLY GOOD USE
OF MY TIME WHILE YOU WERE GONE AND WHAT
I FEEL IS MY BEST WORK IS HOPEFULLY SAFE
BEHIND LOCKED DOORS FOR YOU AND ALL THOSE
WHO CAN BE INFORMED AND TAKEN TO SEE
IT. WOULDN'T BE NICE TO HAVE A TOUR
GUILD TO SHOW THE WORK TO THE MORE
ADVENTUROUS PROJECT ENTHUSIAST. THE TRICK WILL
BE GETTING AS MANY PEOPLE TO KNOW WHAT
AND WHERE ~~THE~~ OUR HARD WORK IS. IT WOULD
BE GOOD TO MAKE A POSTER AND SEND OUT ANNOUNCE-
MENTS FOR PEOPLE TO VISIT THE WORK EVEN
BEFORE I GET THERE TO HANG THE SHOW. ESPEC-
IALLY IN CASE THE DEMOLITION CREW GETS STARTED
BEFORE EXPECTED. I WILL SEND BEFORE SEPT. 1 AN
ANNOUNCEMENT TO BE MAILED TO COLLECTORS,
MUSEUM DIRECTORS, CRITICS ETC. IN AND AROUND
BELGIUM ESPECIALLY HOLLAND AT STEDLIGK +

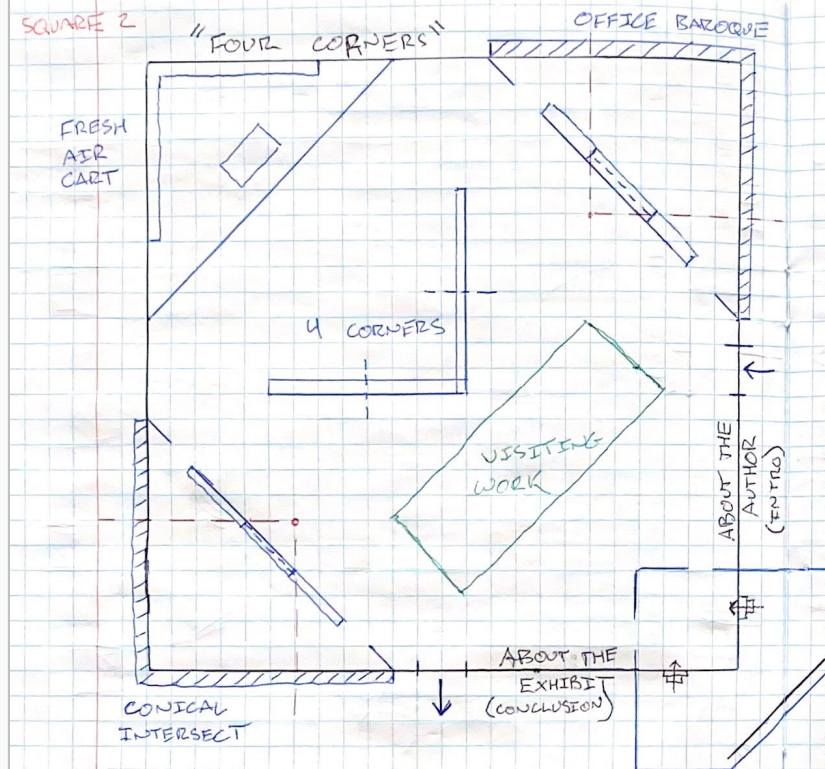
EINHOVEN + ROTTERDAM WHERE THEY WANT TO DO
FUTURE WORKS ALSO IN KÖLN + DÜSSELDORF
AREA AND IN FRANCE. IT WILL BE IMPORTANT
FOR THESE PEOPLE TO SEE IT BEFORE THE SHOW
SO THAT WHATEVER PRESS WE CAN GET WILL BE
READY FOR THE OPENING. ALSO THE WEATHER
IS MUCH NICER NOW THAN BY MID OCTOBER
AND YOU MUST SEE THE SPACE IN THE LATE
AFTERNOON SUN.

AFTER MY HOT AND HEAVY RETURN TO BIG
CITY MADNESS IN FULL SOFFRATING SUMMER
HEAT I WILL TAKE A COUPLE WEEKS TO VISIT
THE GREAT AMERICAN DESERT IN UTAH THEN
COME BACK IN MID AUGUST TO START WORK ON
THE SHOW - AND OTHER PROJECTS - BY THEN YOU
SHOULD HAVE THIS LETTER AND A PHOTO COLLAGE
MONTAGE FOR THE POSTER - ANNOUNCEMENT.

JANET I WISH YOU EVERY HAPPINESS SEND
OUR LOVE AND WILL HAVE NICE COLORED POST
CARDS TO MAIL FROM ARIZONA-UTAH AND PERHAPS
AN INDIAN BEAD OR TWO BEST LOVE.

4/8/77

Figure 22-25: Gordon Matta-Clark, "Letters to Flor Bex", 1976, Letters, MHKA, Antwerp, <http://ensembles.mhka.be/items/letter-from-gordon-matta-clark-to-florent-bex-28-7-76>.

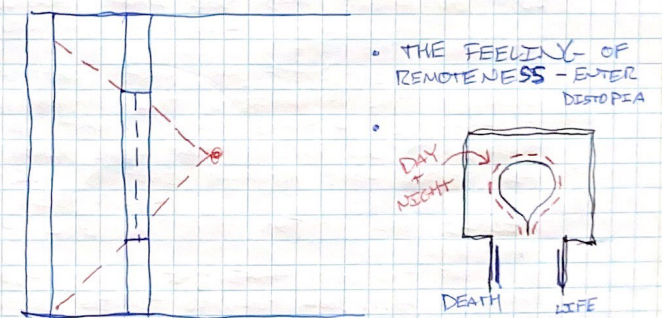
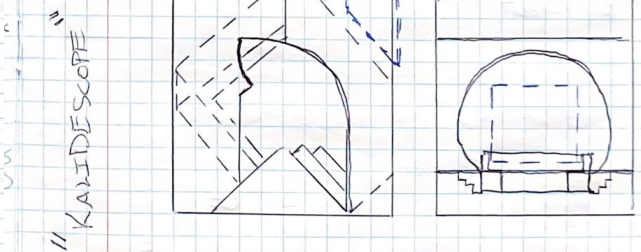
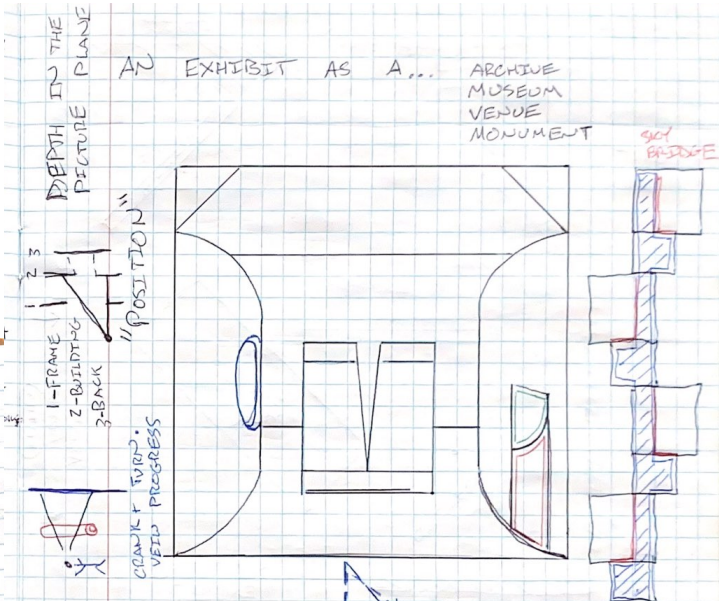


NETWORKS OF INSTITUTIONS

... LIKE A THEATER

POMPIDOU! CITY COMES IN, CITY GOES OUT

PRIDE + HIGH END SHOP STORES = MUSEUM + EXHIBITION



SITE

- ORIENTATION
- WATER COLOR
- ROOF DETAIL VS OUTLINE
- BUILDING SHAPE/COLOR

PLAN

- ROOM USE
- DOORS + STAIRS (ARROWS)
- DOTTED LINE (USE + LENGTH)
- ELEVATORS
- CODE (LEGEND, # + DESCRIPTION ON SIDE)
- RAMP + VOID
- BARBERS + FUNCTION
- CONTENT ON GROUND PLAN
- FLOOR PATTERN
- GROUND DOUBLE LINE

SECTION

- MATCH FOR GROUND CUTS? OR X2 THICK?
- BEEP UP SECTION BACKGROUND + BEHAVE

ELEVATION

- PARTS BUILDING SURROUNDING

RESEARCH → GORDAN MATTA - CLARK

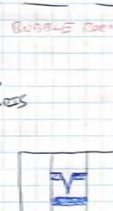
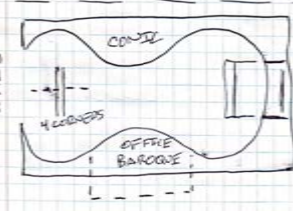
U-M
LAWSON GLASS
PANEL LOOK
THROUGH



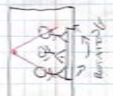
WHO
ARE THE
STRENGTHS
+ WEAKNESSES
+ HISTORICISM

WHO'S FINDING
WHO'S IN CONTROL → HOW + HOW MUCH
WHERE DOES THE ART SIT? THE OTHER STUFF?
WHO'S THERE WE WANT SEE WORK COME?

THICKNESS IN THE
ELEMENTS IN THE
WALLS



CR X AR BOOKSHELF : GMC PORCAST
+ "FOOD" : GMC



CLASS NOTES

- "MAKE THE PIECES, BUILD THE SPACE"
- "TO WHAT EXTENDS ARE YOU INTERVENING IN THE WORK"
- "REMAKE OF (FOOD)" "CLIMBERS TRAILING"
- "STEPS OF PROCESS"
- "CREATE ORDINARYNESS, ART IS EXTRA..."

MAKING
YOUR EYE
+ BODY

GORDON
CENTRAL
STATION

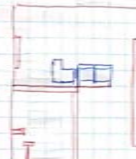
CASE
BAROQUE

ART SPACE

ARCHIVE

FOOD SPACE

NEW YORK DELI HIGHLY URBAN



GALLERY/PUBLIC
FUNCTION

AVISU POINTS + "HISTORICAL PERSPECTIVES"

SATELLITE EXHIBITION
SITE SPECIFIC



"THE SEWER"

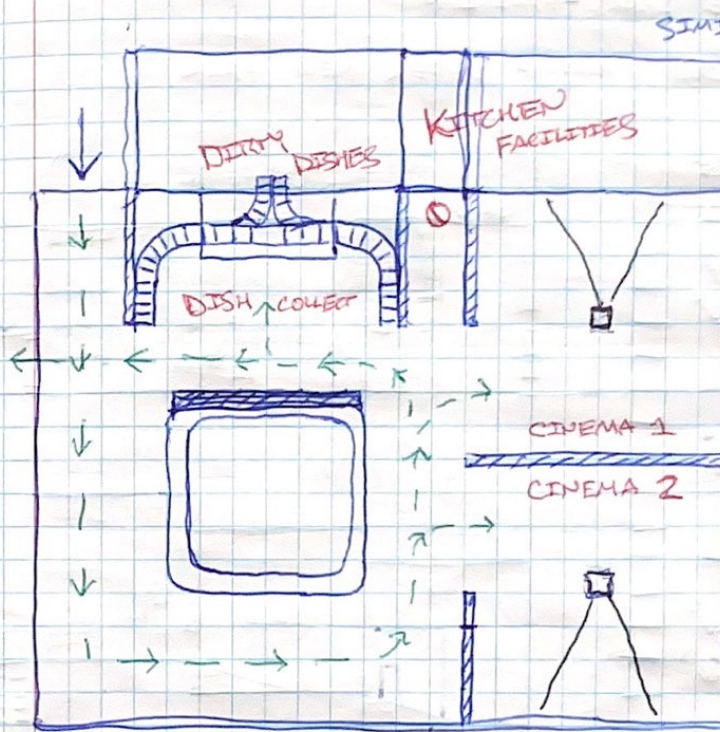
OFFICE
BAROQUE

4 CORNERS

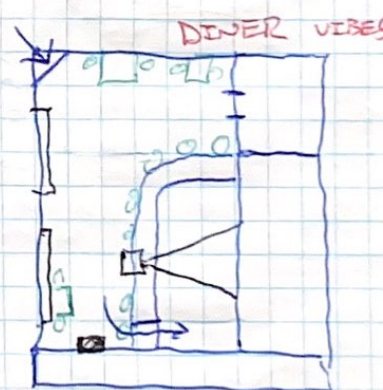
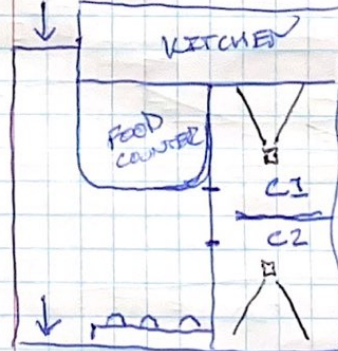
OFFICE
BAROQUE

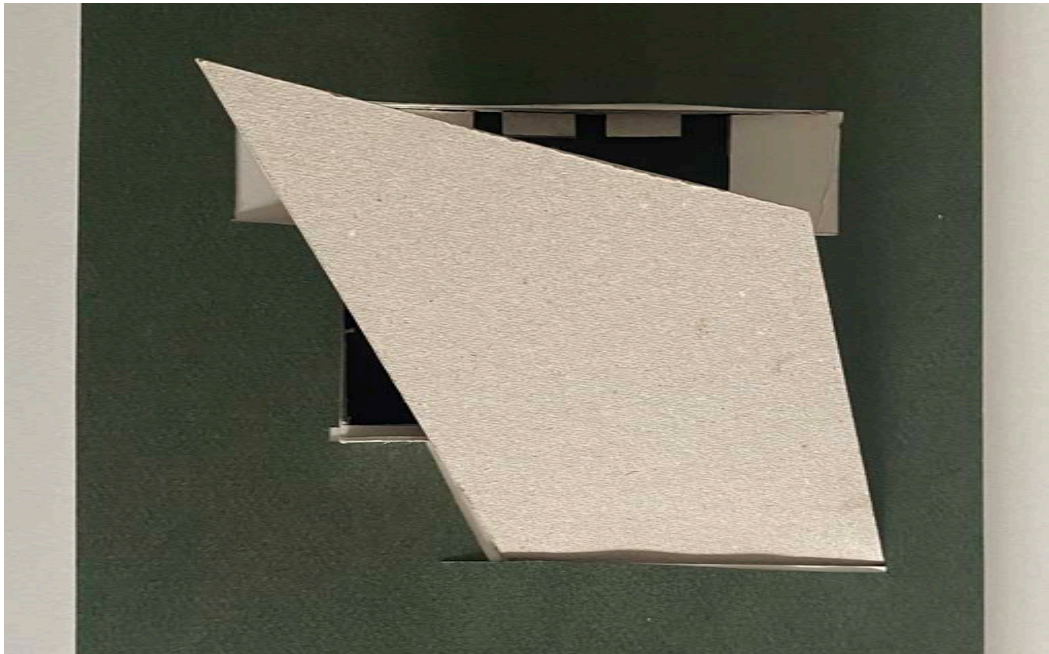
CENTRAL
INTERACT

GOOD OL CAFETERIA



OR

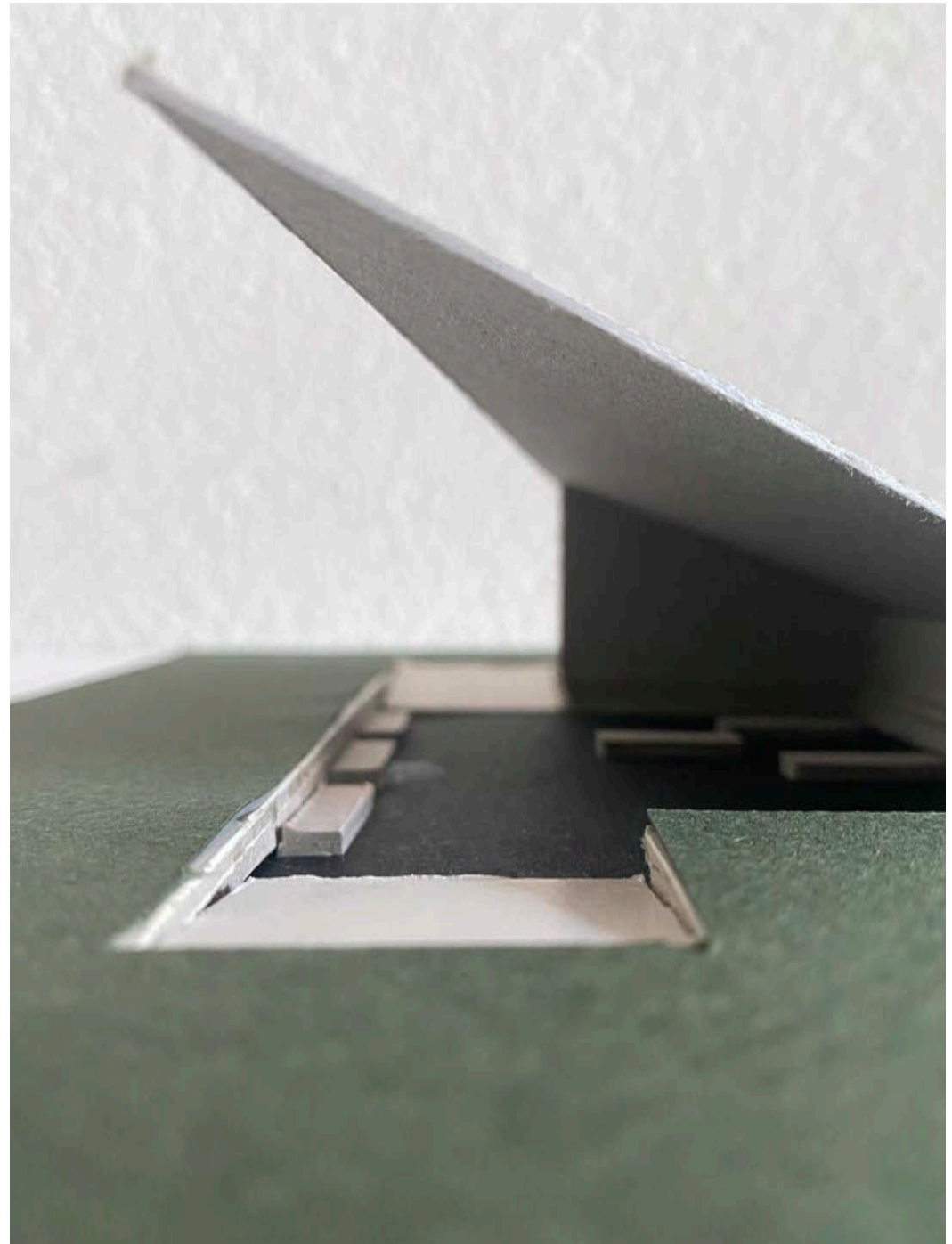




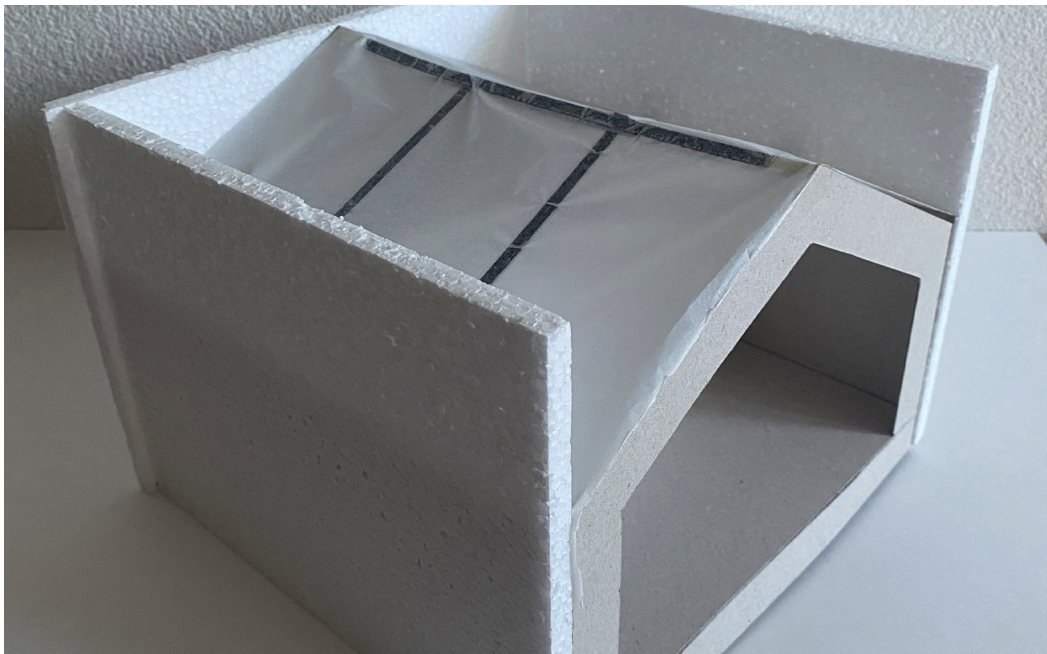
G.M.C Exhibit Brainstorm, Part 3 - Plan View



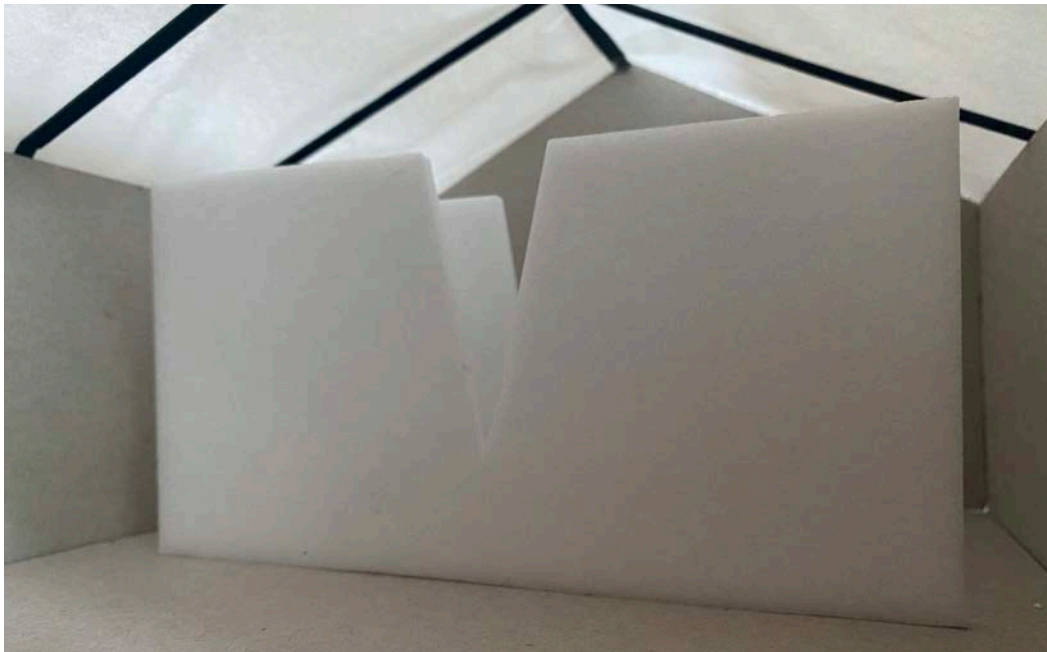
G.M.C Exhibit Brainstorm, Part 3 - Front View



G.M.C Exhibit Brainstorm, Part 3 - Entry View



"4 corner" light study



"4 corner" light study

M HKA CAFE & BAR

Drinks

BIER

Draft Beer Pint	6,00
Draft Beer Half Pint	3,50
Weize (White)	5,00
Radler	4,00

WIJN

Cava Brut	5,50
Rosé	5,00
Rood	4,00
Wit	4,00

KOFFIE & THEE

Koffie, Espresso	3,00
Cappuccino, Café latte	3,50
Thee	3,00
SPECIALE KOFFIES	
Irish, French, Spanish, Italian coffee	8,00

FRISDRANKEN & SAPPEN

Plat/bruisend 33 cl.	2,50
Plat/bruisend 75 cl.	4,50
Coca-Cola, Coca-Cola Zero, Sprite, cassis, appelsap	3,25
San Pellegrino - Citroen, sinaasappel, bloedsinaasappel, grapefruit	3,50
Fever-Tree - Indian tonic, Mediterranean tonic, ginger beer	4,00

The Gordon Special 9,50

Broodje runderpastrami met rucola, rode ui, pijnboompitten, zongedroogde tomaat en truffelmayonaise

Bites

BREEKBROOD MET SMEERSELS 4,50

Met aioli & Kruidenboter

BITTERBALLEN 5,00

6 ambachtelijk bereide bitterballen: van de traditionele rundvlees bitterbal tot vegetarisch

HAM & CHEESE TOASTIE 6,00

De originele variant, met boerenham en jonge kass

CROQUETTES (BEEF OR VEGGIE) 9,50

Ambachtelijke kroketten, gerserveed op ons brood

FISH & CHIPS 16,00

Krokante witvis geserveerd met ambachtelijke frites en remouladesaus

Desserts

APPLE CRUMBLE 5,50

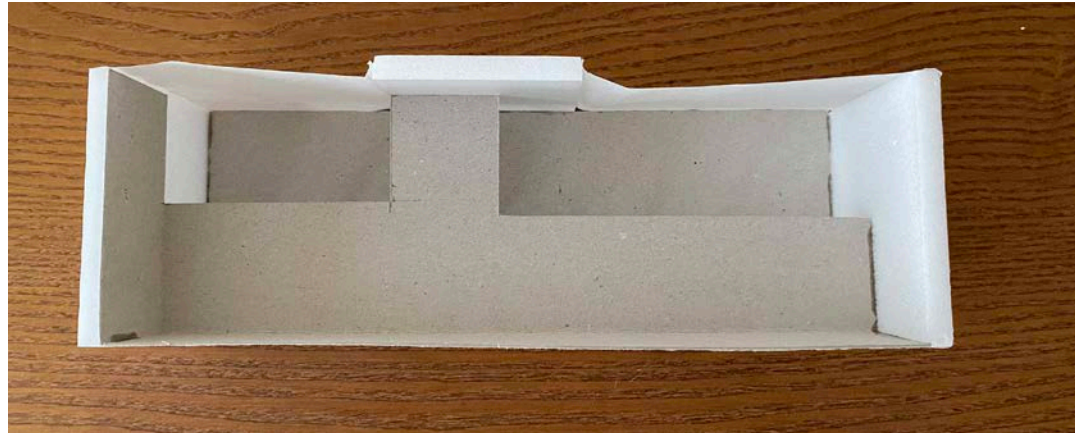
Huisgemaakte apple crumble uit de oven met zoet karamelijs

WHITE CHOCO CREME BRULEE 6,00

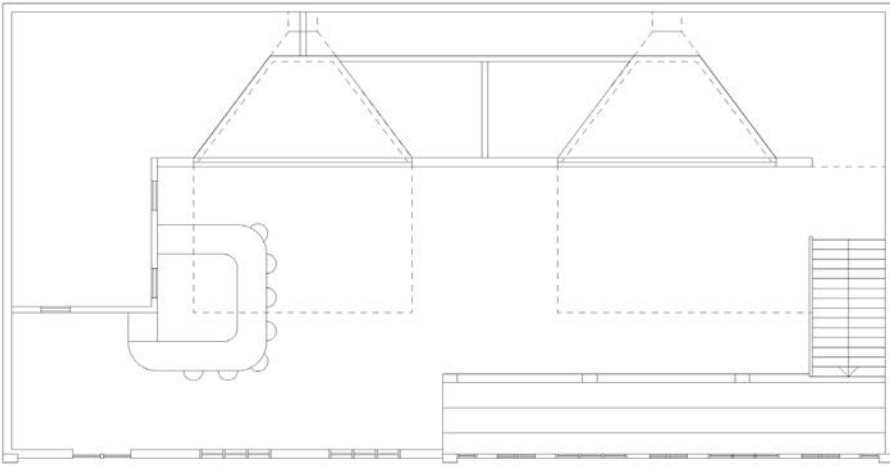
Romige creme met een dun laagje krokante karamel en pistachekruim

PHASE 0

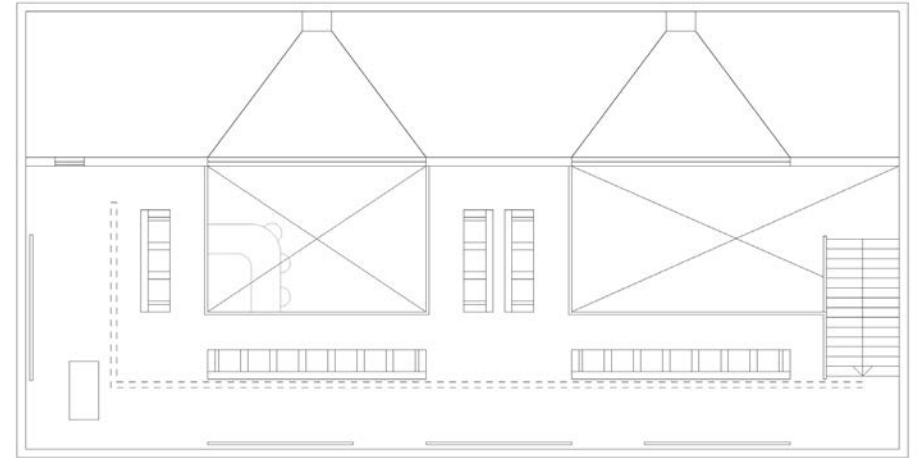
... begins to think about the conditions in which these works should be displayed. Due to Matta-Clarks importance in the MHKA collection, an architecture that acts as a monument to the artist seems appropriate. The space would look like an NYC diner where customers would eat their meal on under a mezzanine that would be aimed towards a more formal viewing of the art. Film's would play from large projectors that could be seen by all visitors and the art would be integrated into the dining experience, from photos of Matta-Clarks work laminated into the booth tables to copies his letters appearing on the reverse side of menu cards.



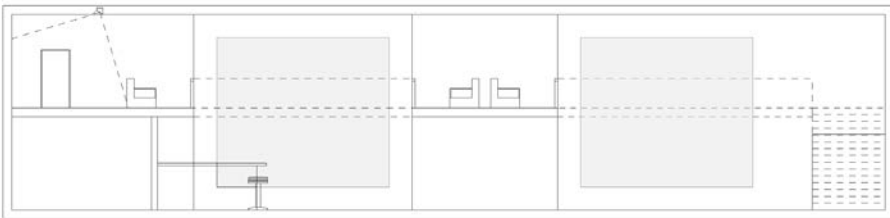
Gordon Matta-Clark Exhibit - NYC Deli - Facade and Plan Views



First Floor Plan



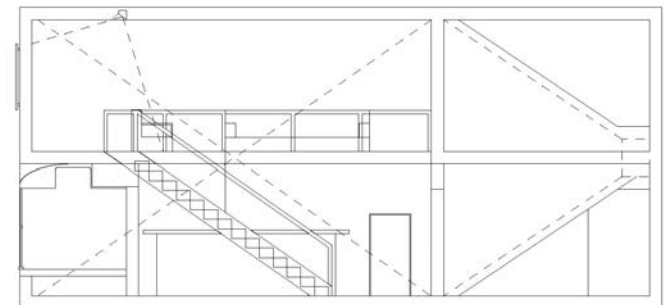
Second Floor Plan



Long Section



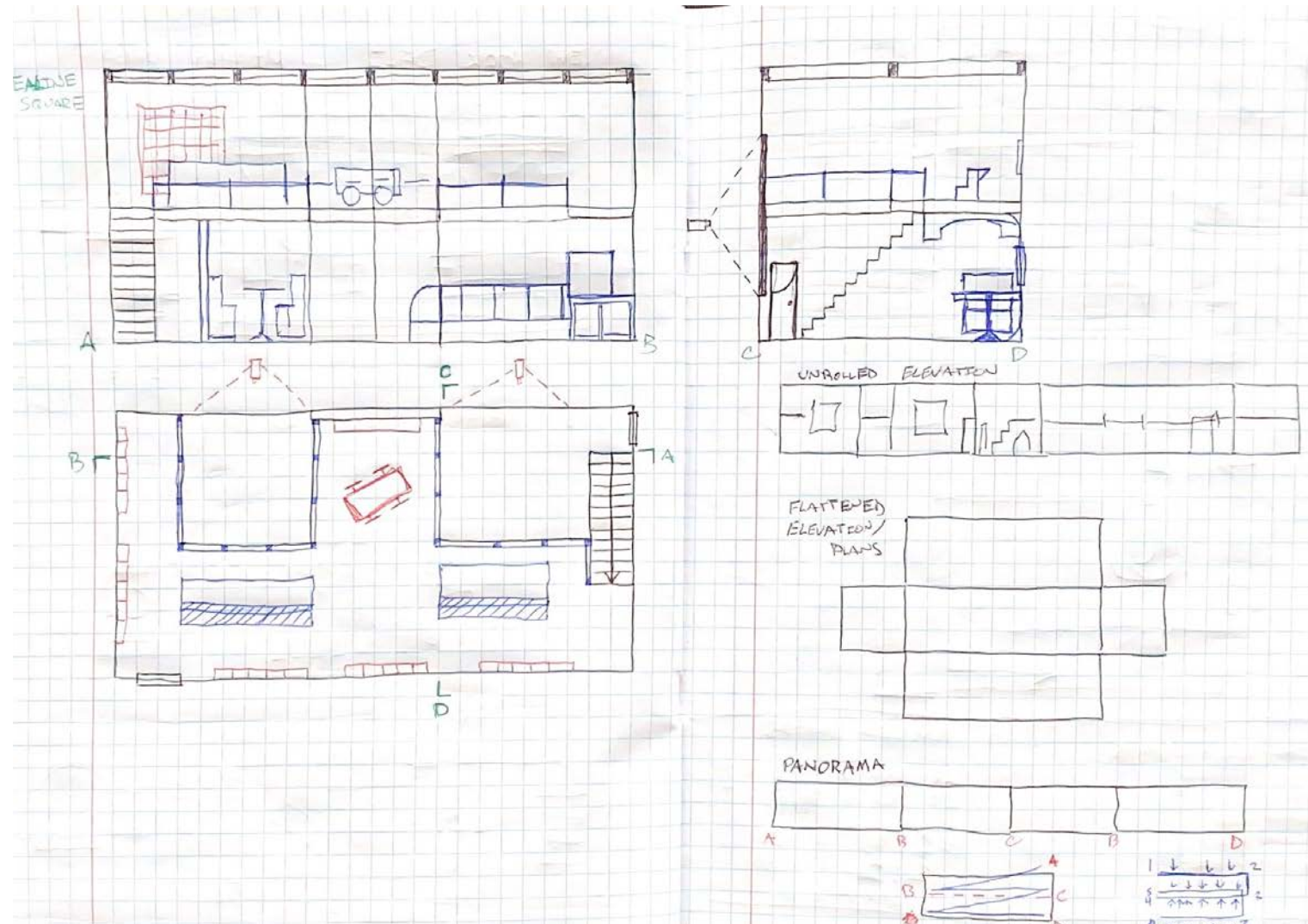
Front Elevation

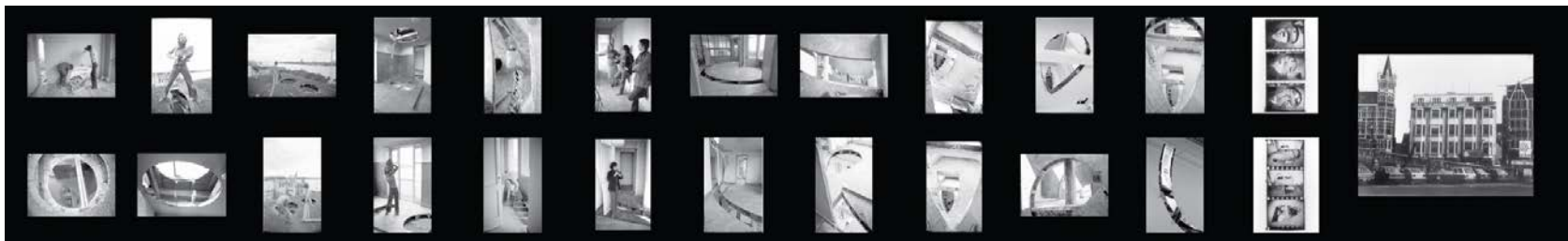
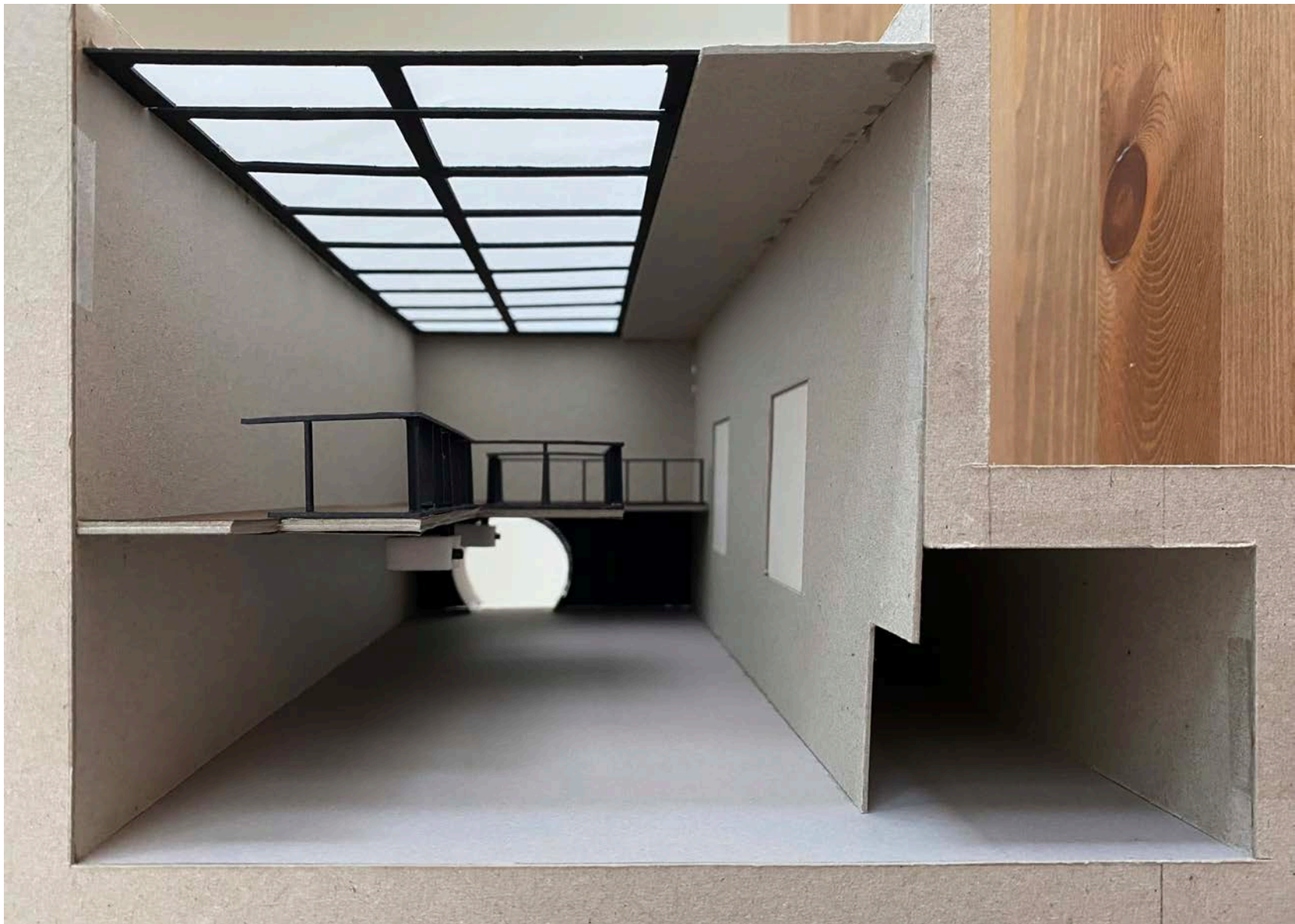


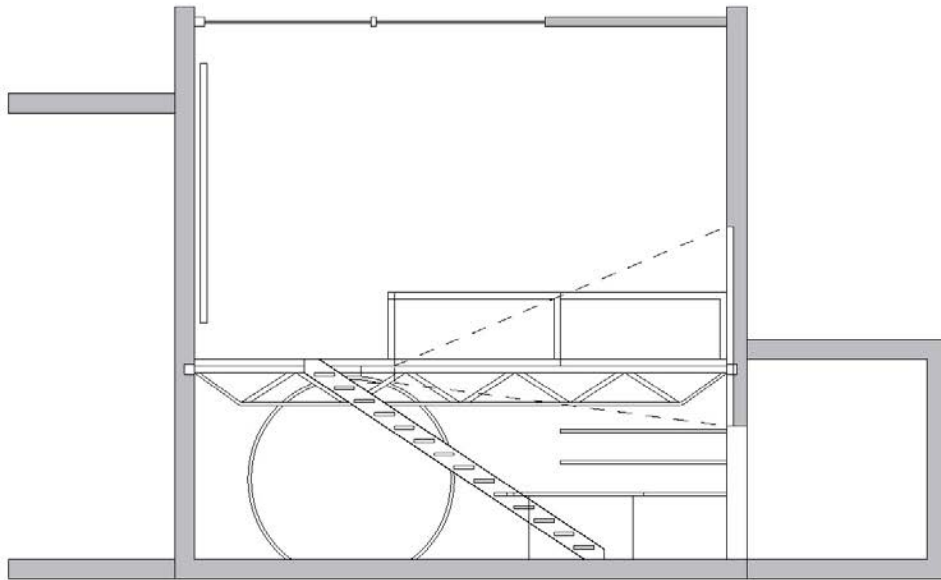
Cross Section

PHASE 1

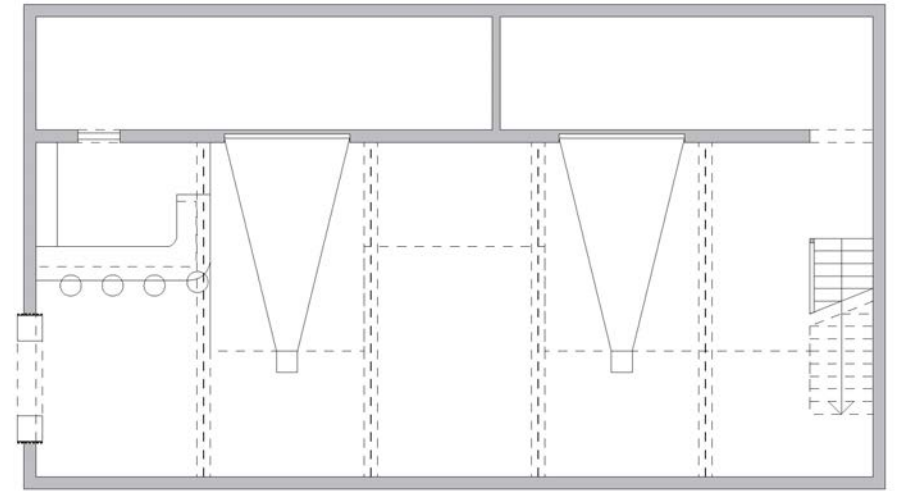
... leaves behind the NYC clichés for more thoughtful symbols of urbanism. The alleyway is used as a liminal boundary space that is ubiquitous around the world. Entry through a large drainage tube marks the transition between the city and this unorthodox site, as well as acting as a homage to Matta-Clarks film, "Sous-Sols de Paris". Lastly, material choices such as shipping container boundaries adjacent to brick walls with canvas screens tied together characteristics of the port city of Antwerp and the program of a contemporary art exhibit.



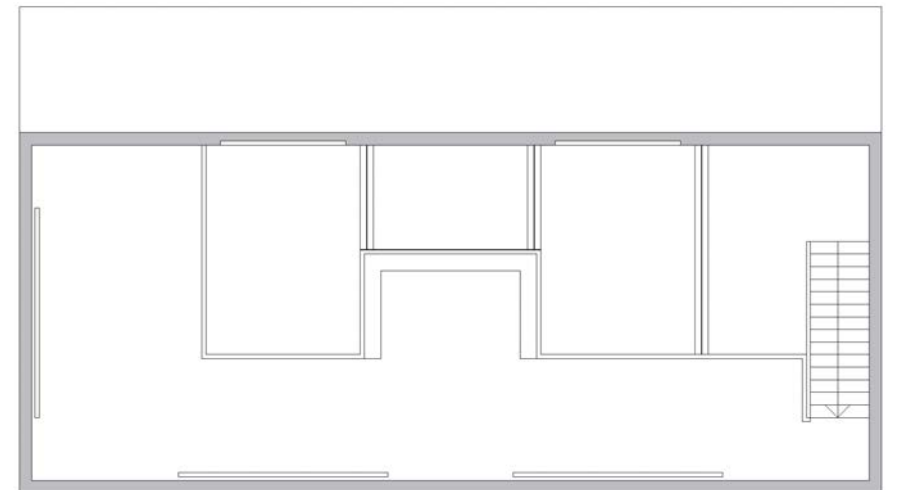




Cross Section



First Floor Plan



Second Floor Plan



Model Image - The Viewing Gallery



Model Image - Entry & Food Space

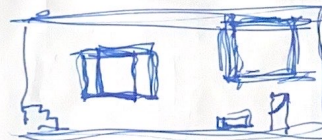
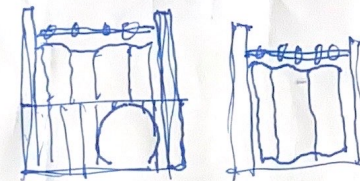
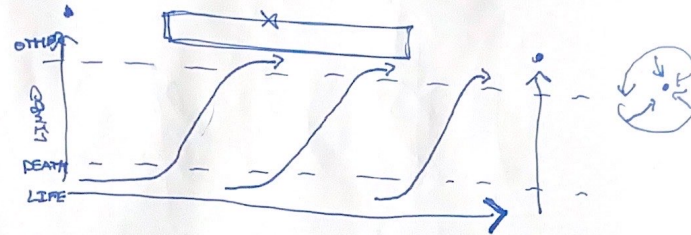
PHASE 2 & 3

In the spirit of Matta-Clarks work, which existed for a limited time, this exhibition design searches for a more raw, found condition that is reflective of the industrial, hard to reach sites of the original work.

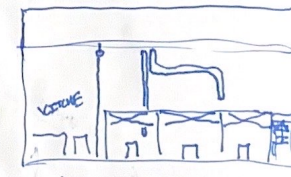
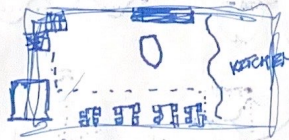
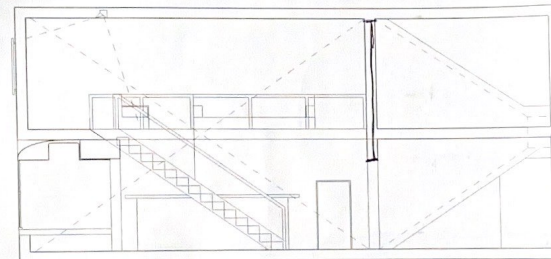
Phase 3 adopts a form of parasitic architecture that appeared more subtly in Phase 2. While adopting this temporary form, the design also provides the art work with more practical viewing and preservation environments. A better balance is also found between the blend of an industrial site and a cafe space.

Gordon Matta-Clark @ M HKA
Design A

How BIG IS THE SCREEN?
How DO YOU SEE IT?
(MERGENT + DISTANCE)
How IS THE LIGHT?
What EXACTLY IS BEING SHOWN?



Scale 1:100



Cross Section

NOTES:

"A PROBLEM"

A ROOM THAT IS LIKE A STREET
DE RONT - AS FOUND FRONT SPACE
FORMAL MEETING INFORMAL
AME INFORM
PALA DE TROU
EN PARIS
PERULIATE
- A ROOM USED
WRONG
TOWED DOWN, SYMPATHETIC
TO WORK
DO STUFF W/OUT MAKING
STUFF
ACCOMMODATE WORK
TRANSLATE LESS
SYMBOLIZE LESS/IMMEDIATE
LESS
FOCUS ON HOW IT ACTS
TO THE PUBLIC
PRESERVATION NOT ART
PRESENT ART, NOT MAKE

UPRIGHT SIZING
Standard for Most Pallet Racking Styles

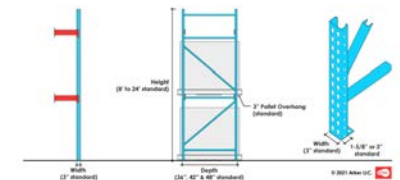
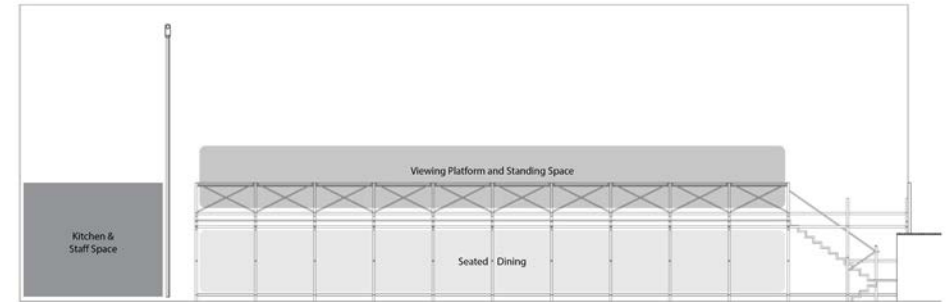


Figure 26: Alex Post, "Upright Sizing", Arker LLC, Milwaukee, WI, 2021
<https://arkerwarehouse.com/standard-upright-sizes/>



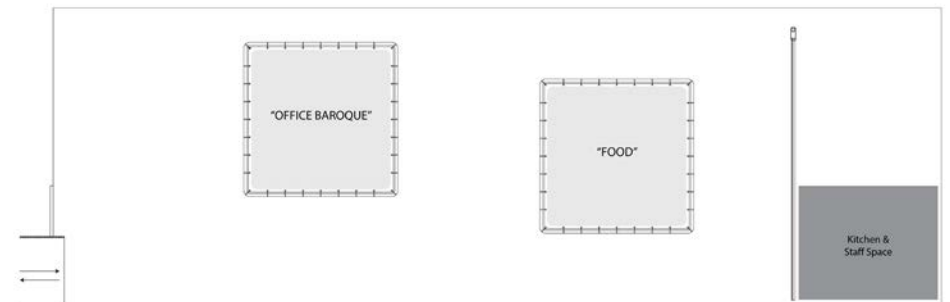
Rendered Image - The Viewing Gallery



Section - Dinning & Viewing



Rendered Image - Entry & Food Space



Section - Film & Organization



Figure 27: Rotor, "RDF181", Atlas of Places, Brussels, Belgium, 2020,
<https://www.atlasofplaces.com/architecture/rdf181/>



Figure 28: Google Earth, “Found Site”, Antwerp, Belgium, 2022



Site Elevation



Model - The Site



Street Elevation



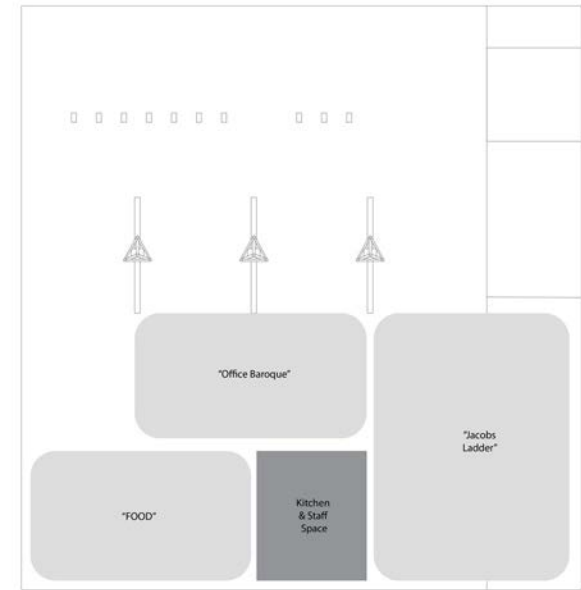
"Jacob's Ladder" Exhibit



"Office Baroque" Exhibit



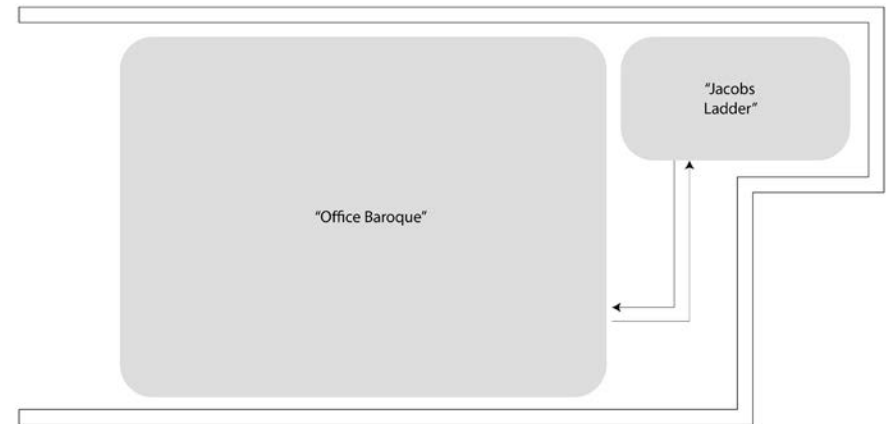
Parasitic Insert



Long Section



Ground Floor Plan



First Floor Plan

“Gordon Matta-Clark[’s]...work was so event- and site-specific, temporal, ephemeral, and frequently dangerous; and that what we are left with is essentially archival material, with ‘fragments’, drawing ‘cuts’, photo-montages, photographs and other essentially documentary pieces.

The question... how to stage this? Does one need to stage it? Might one only need a great viewing room for his Super-8 and 16mm films of his actions, supplemented by those fragments and straightforward galleries (viewing rooms) for the photographs, drawings, cuts and other ephemera? I don’t think it is necessary to take the viewer into the danger zones that Gordon occupied, but it is important (and this is why the café notion is interesting) to imagine the social dimension of his work, and get the audience to understand it.”

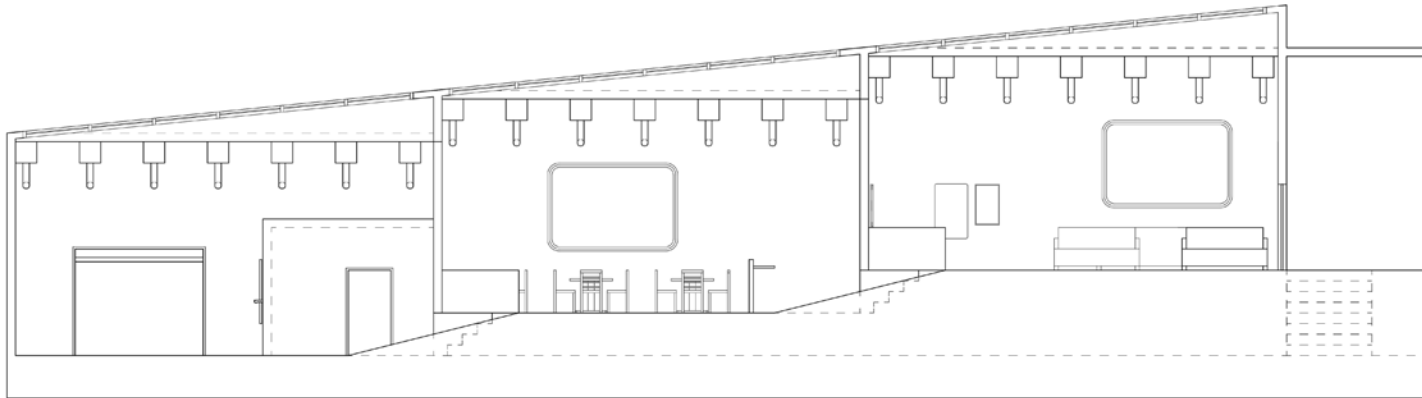
- Mark Pimlott, P1 written feedback



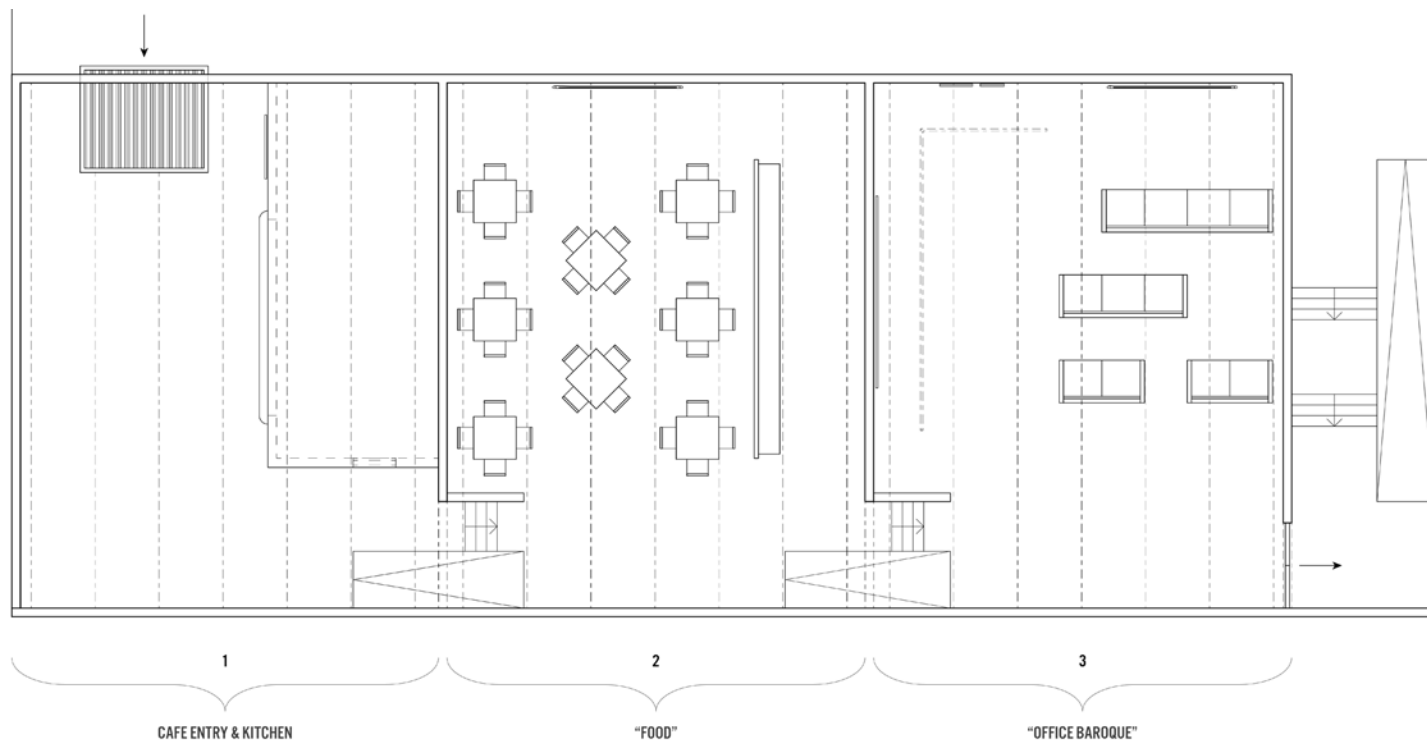
Dining & Viewing



Entry & Kitchen

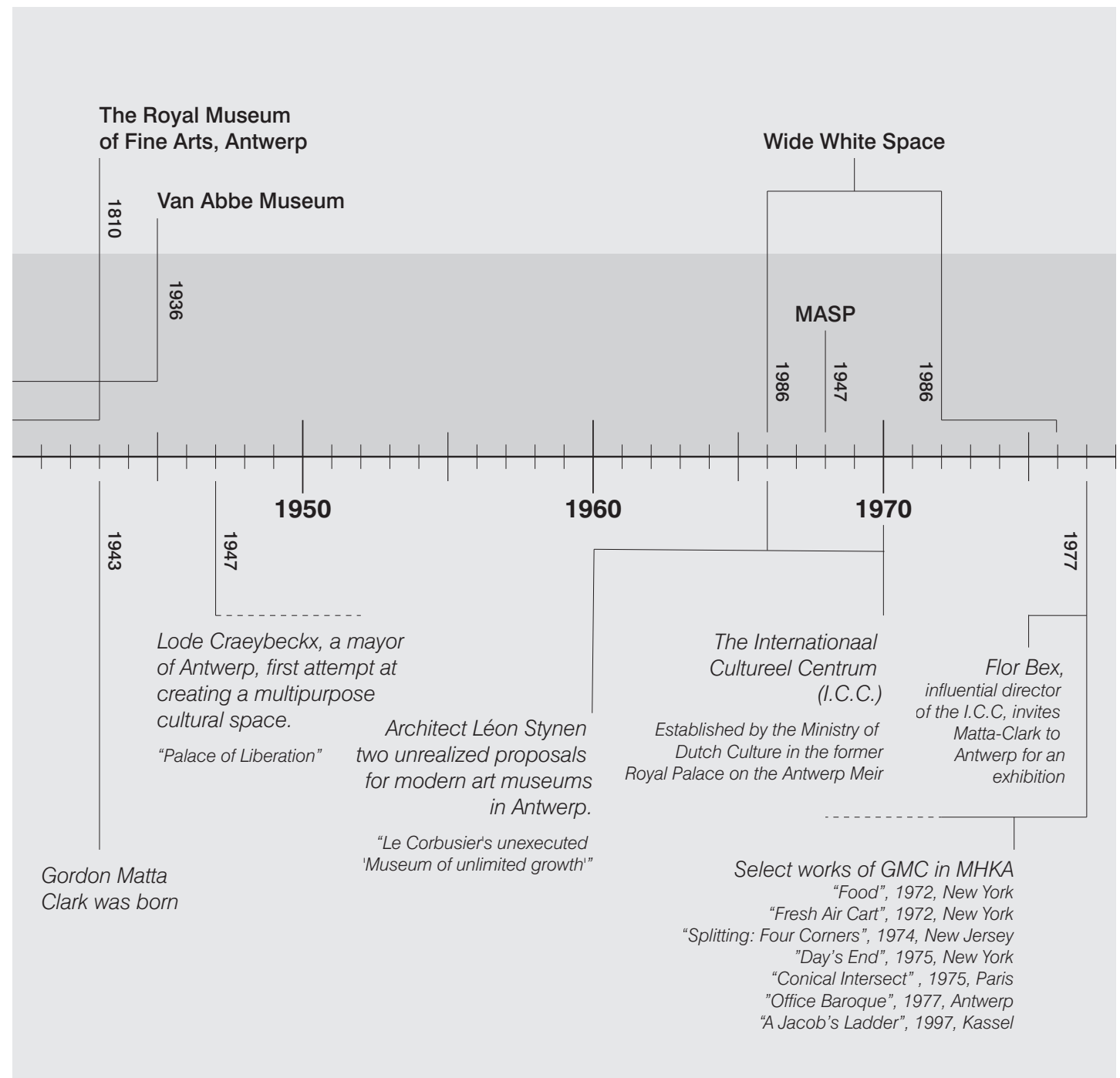


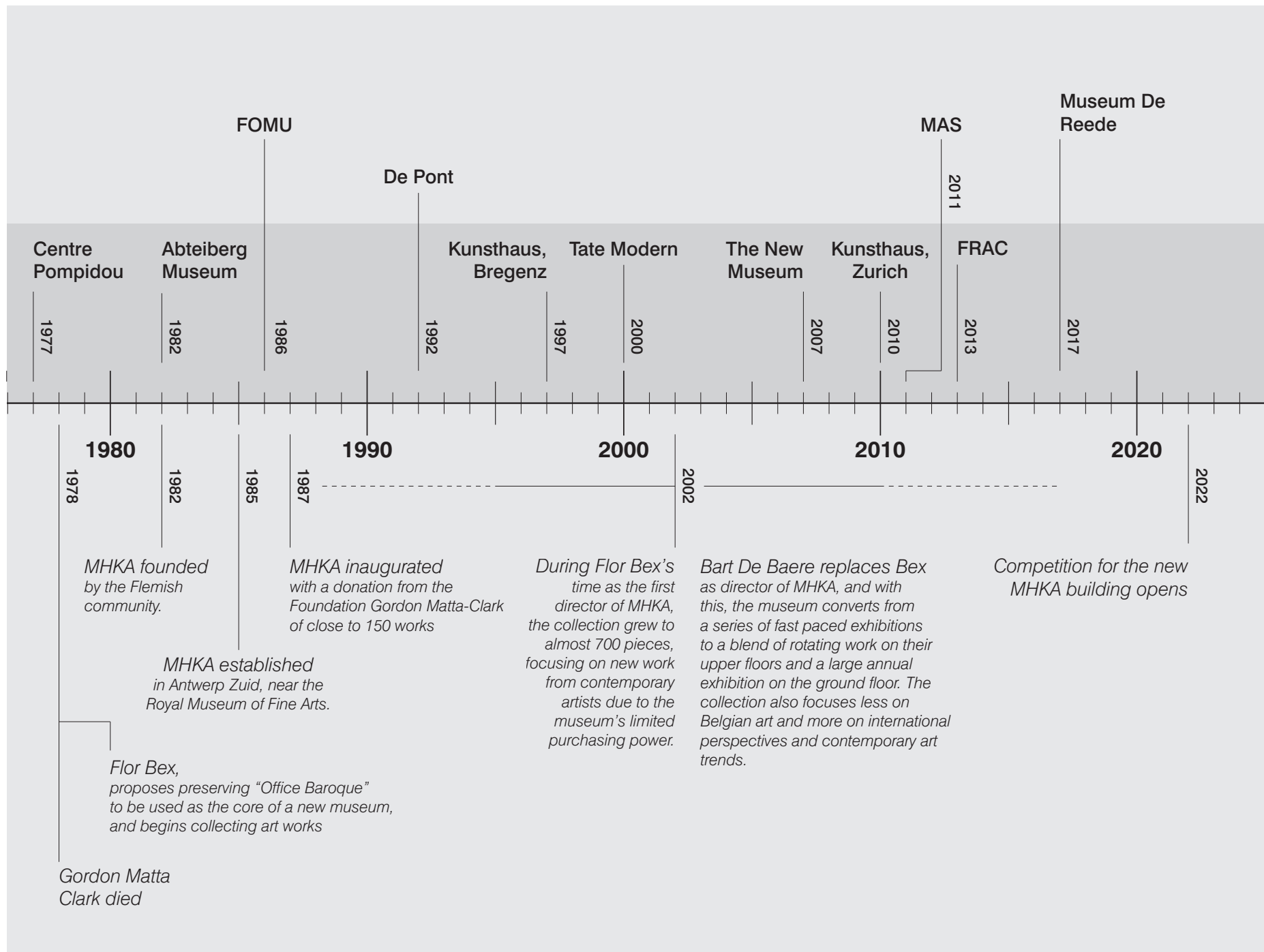
Long Section



Exhibition Plan

TIMELINE OF MHKA, GORDON MATTA-CLARK, & ANTWERP ART DESTINATIONS





BRIEF 3: FORMATION OF A MUSEUM

The Making of the MAS
Book By Sam Steverlynck, BAI, 2011

The Forum
NL Architects, 2019
Groningen, The Netherlands

“Bilbao Effect #1”
Podcast By Seth O’Farrell, FDI, 2021

Program & Massing

Circulation

An Architecture For Art

Graduation Project 2022-23



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

CRITIQUE
WHAT A
MUSEUM IS
ANTI
MUSEUM
SO 'W'
MUSEUM,
IT BECAME
A MUSEUM

Formation of a Museum

From its roots in the anti-museum of the ICC, via the 'kunsthal' 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.

* *
PDF on
BESCHRIJVING

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

DILEMMAS, DUALITIES FALSE DUALITIES

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

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

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

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

Interiors
Buildings
Cities

Palace

An Architecture For Art

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

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



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

Collectively => DUE DEC 1

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

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

Interiors
Buildings
Cities

Palace

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

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

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

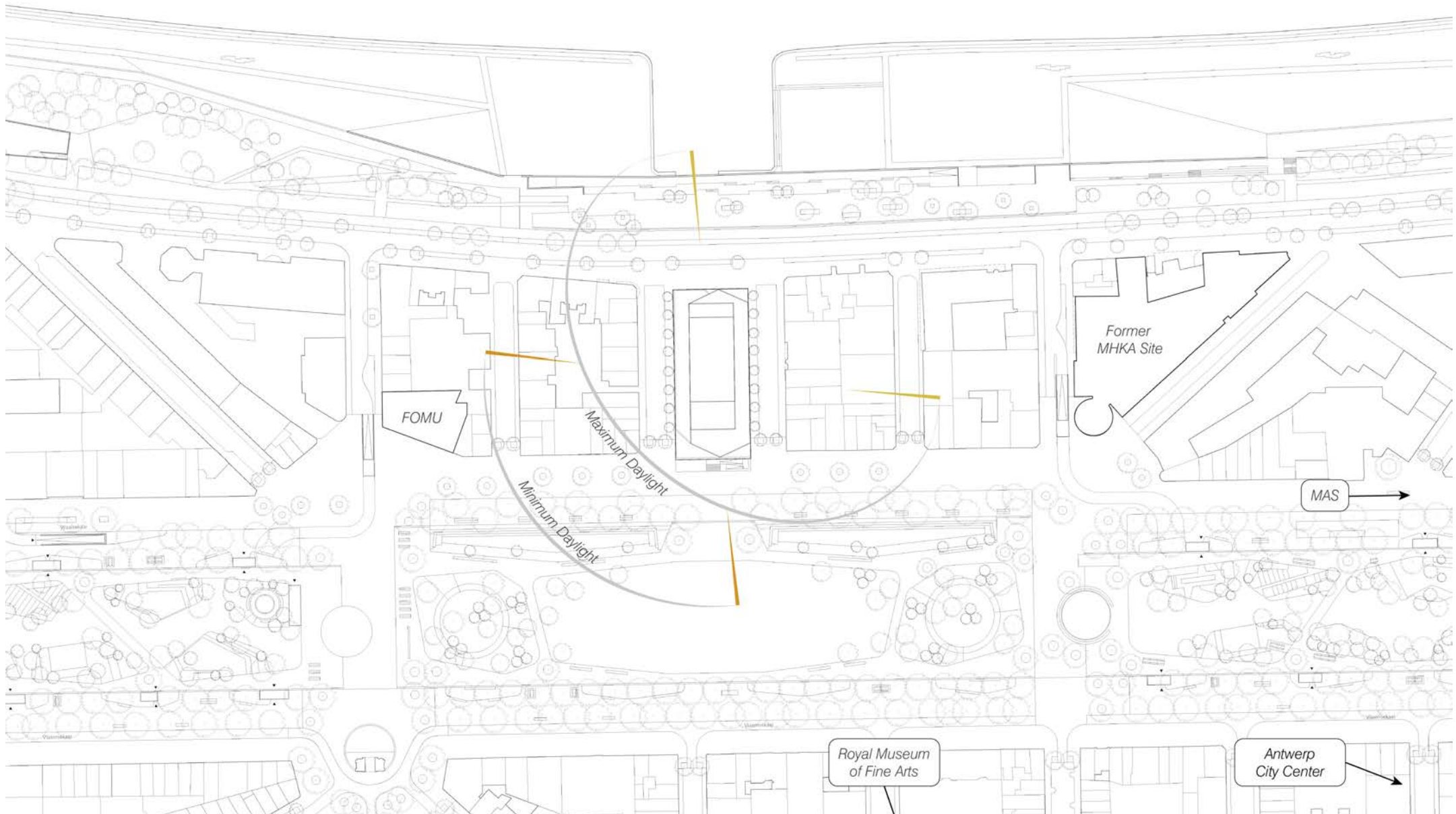
Individually ANALYSIS + CRITIQUE OF THE FULL BRIEF

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 = THE BEGINNING OF PERSONAL A PROPOSAL OF PERSONAL

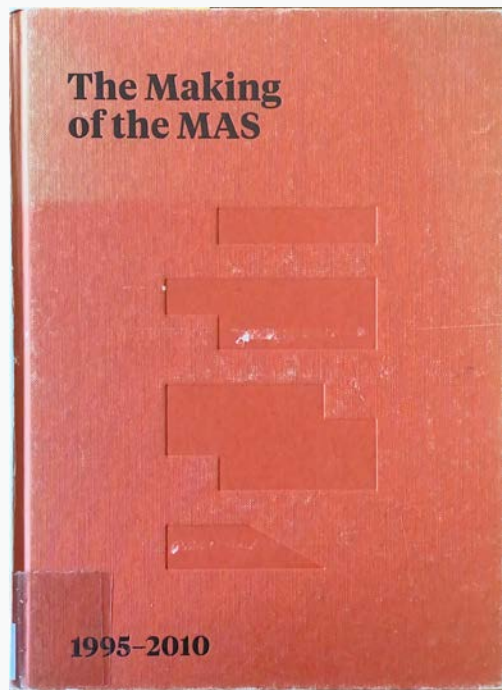
Through this process of research and analysis, you will each begin to develop a proposal that establishes an appropriate spatial structure within a thoughtfully composed urban volume.

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.

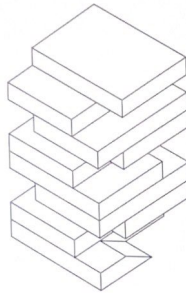


THE MAKING OF THE MAS

Book By Sam Steverlynck, BAI, 2011

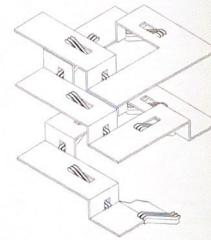


CONCEPT



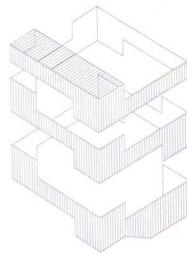
THE STACKED HOUSE

The Museum aan de Sijde has been conceived as a gigantic stacked house: a tower of stone-level coffers piled one on top of the other, containing the artifacts that generations of Antwerp's inhabitants have left us as a legacy. The journey through these coffers relates the story of the City and its Port.



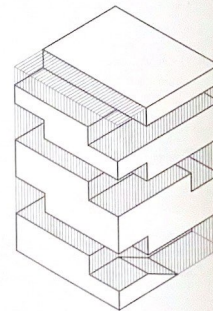
A PANORAMIC CITY TOUR

The coffered tower creates a giant spiral that conducts the visitor literally upwards and over the stacked levels of history. Panoramic views of the City Port and River Scheldt unfold along the escalator route: as a result, the living city itself becomes a part of the museum.



ANTWERP'S GLASS SHOW CASE

The spiral sculpture has been enclosed by a glass facade within which the icons of the city's collective memory will be put on display: this will turn the Museum aan de Sijde into a gigantic show case of Antwerp within the city.

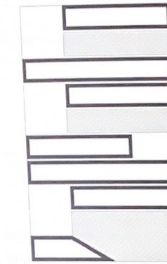


THE ROOF OF THE CITY

The summit of the tower creates a municipal forum for festive occasions: a conference room, panoramic restaurant and public roof terrace that look out on the sunset over the Scheldt: a breeding ground for new plans concerning the future of the City.

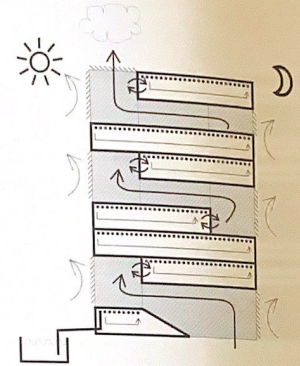
48 Competition design diagrams, 2000

TECHNICAL CONCEPTS



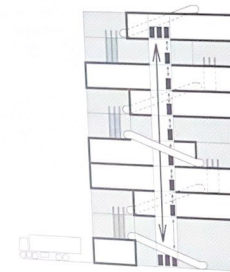
CONSTRUCTION

The museum tower is built using rigid concrete boxes that are placed one on top of the other to create one stable, monolithic spiral construction with large projections, freeing the museum rooms of columns.



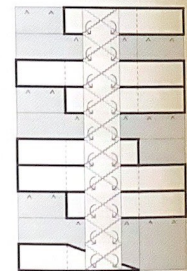
CLIMATE CONTROL

The museum tower has two climatic zones: a stable, air-conditioned climate in the exhibition rooms and a flexible semi-climate in the spiral gallery. The museum is cooled using water from the Scheldt.



LOGISTICS

Escalators provide vertical transport for the public. Two public lifts create a direct connection between the entrance and the roof restaurant. There are separate goods lifts for the museum and for the restaurant.

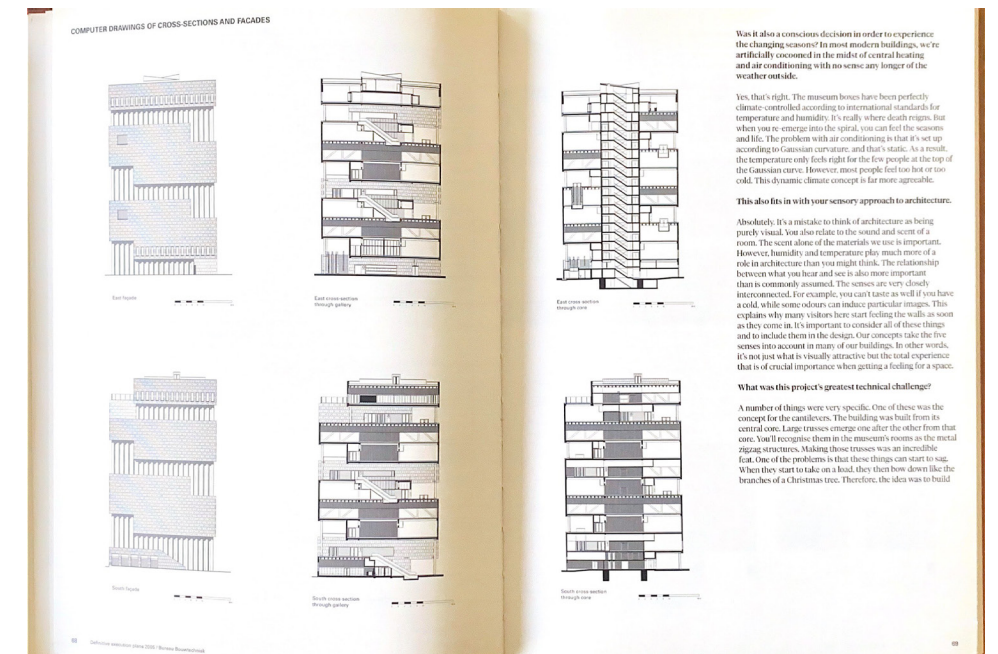
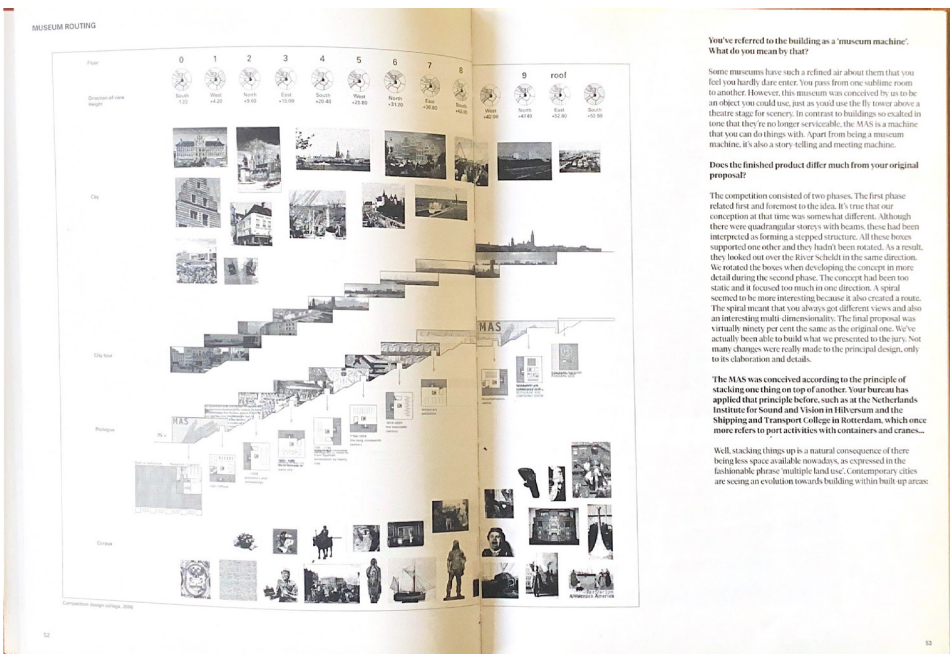
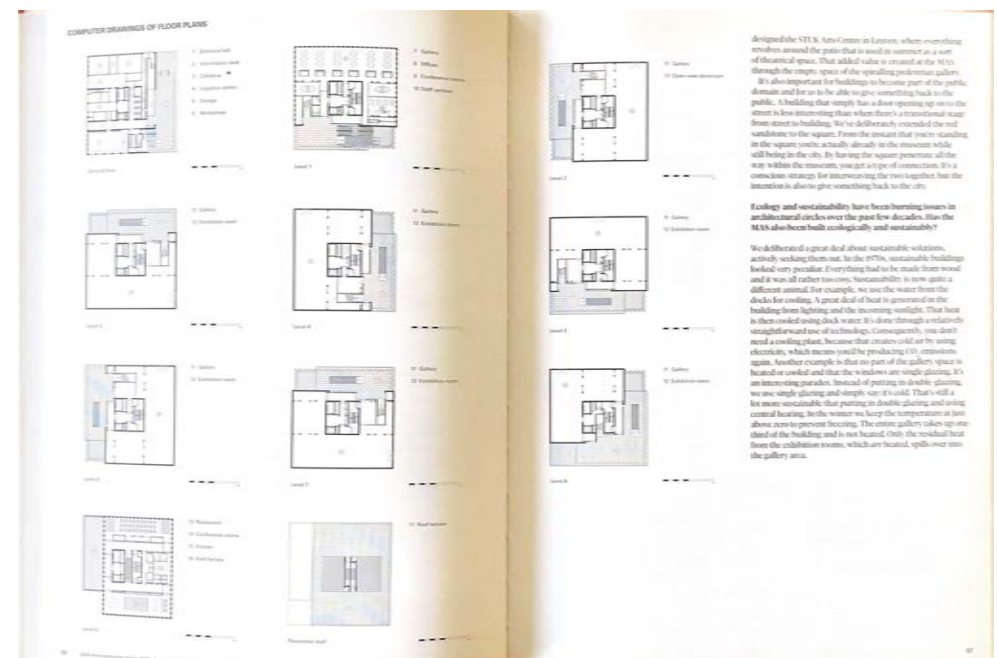
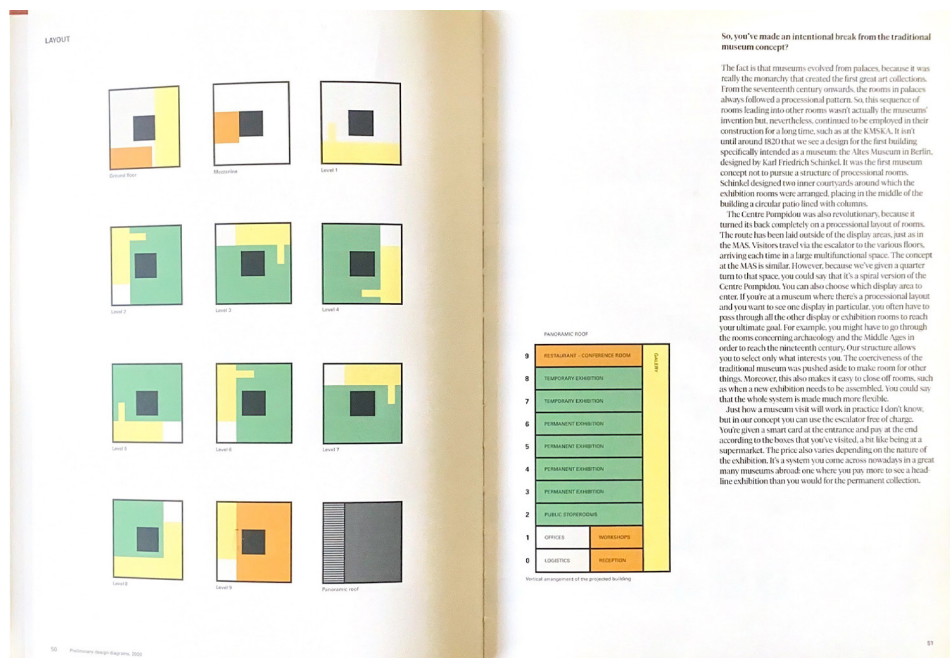


FIRE SAFETY

The tower's concrete core contains two wide staircases that act as independent evacuation routes. Each of the museum boxes constitutes a separate fire containment compartment, and the spiral gallery is one continuous sprinkler-fitted compartment.

64 Competition diagrams, 2000

Concept Diagramming



THE FORUM

NL Architects, 2019
Groningen, The Netherlands



Figure 29: Large glass facades



Figure 31: Visible circulation and building mass

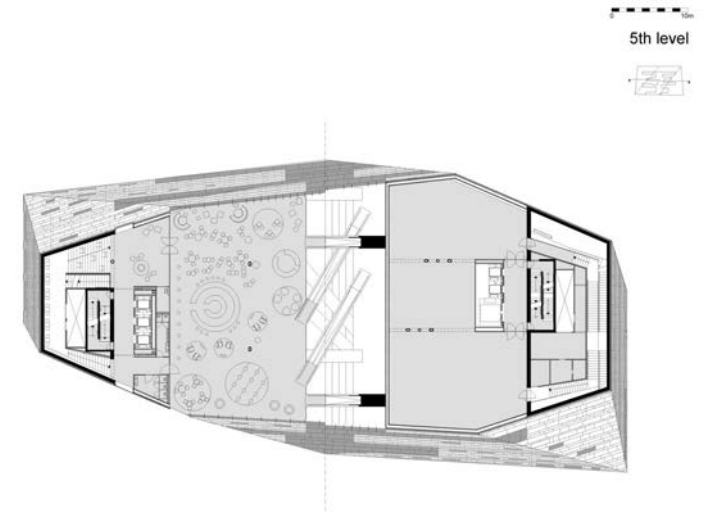


Figure 30: Circulation through central void & two structural cores

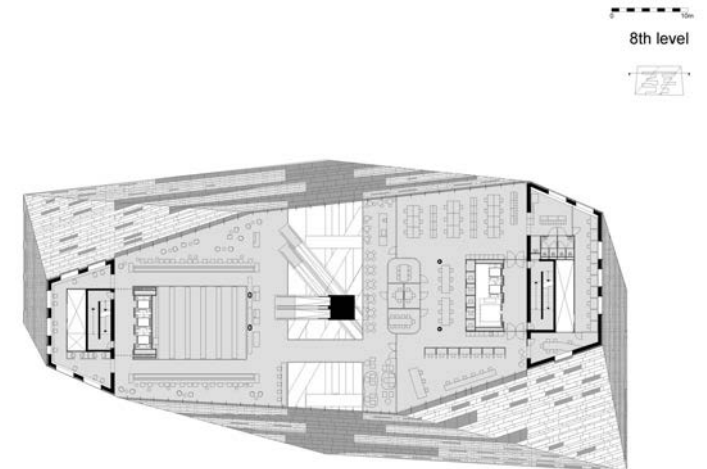


Figure 32: Circulation through central void & two structural cores

Figure 29-36: Paula Pintos, "Forum Groningen Multifunctional Building", 2019, <https://www.archdaily.com/930102/forum-groningen-multifunctional-building-nl-architects>

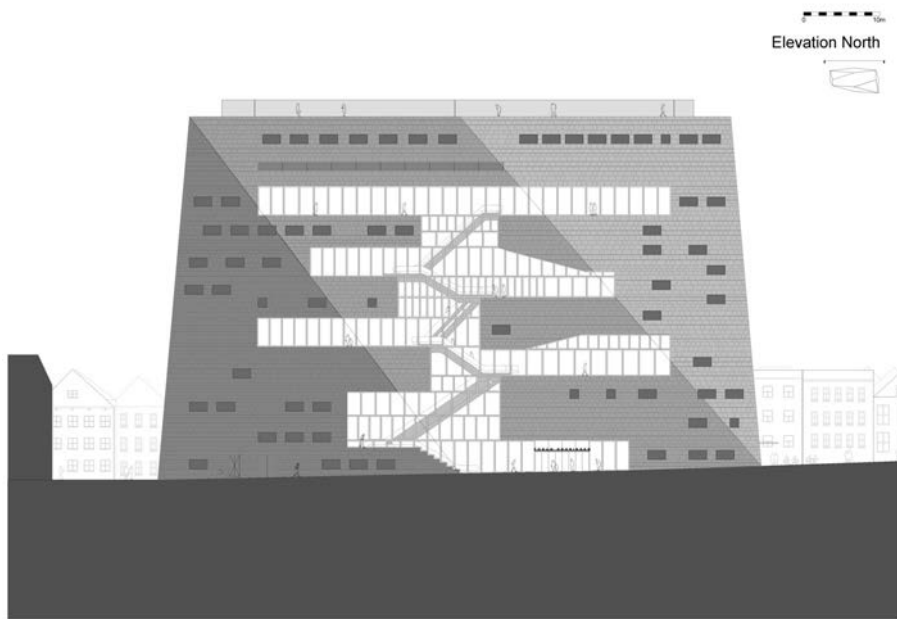


Figure 33: Wrapping facade divided by visible central void circulation

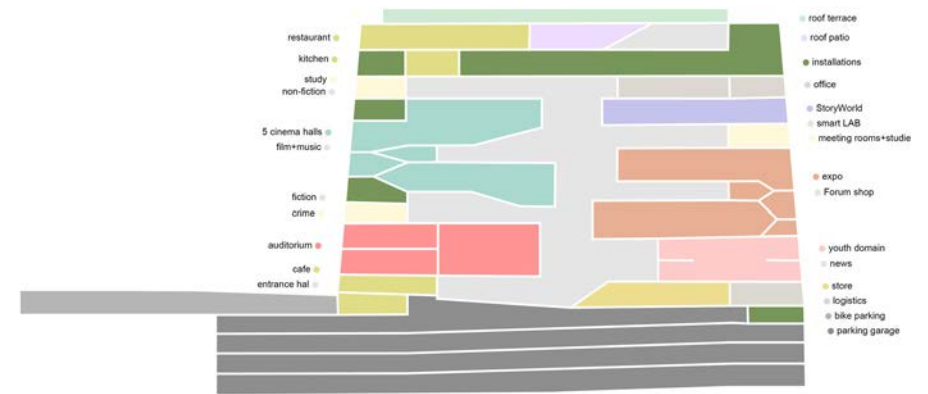


Figure 34: Program distribution

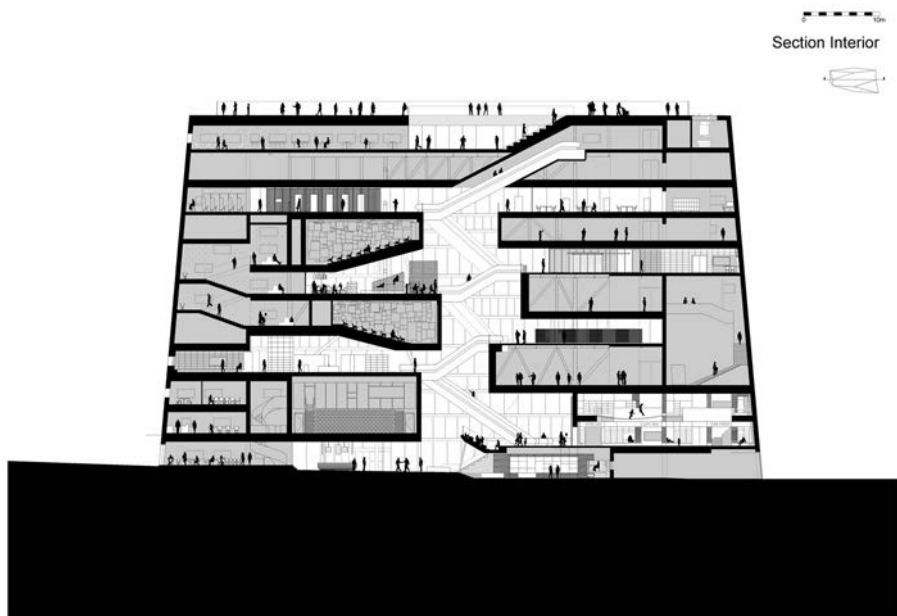


Figure 35: Meandering route

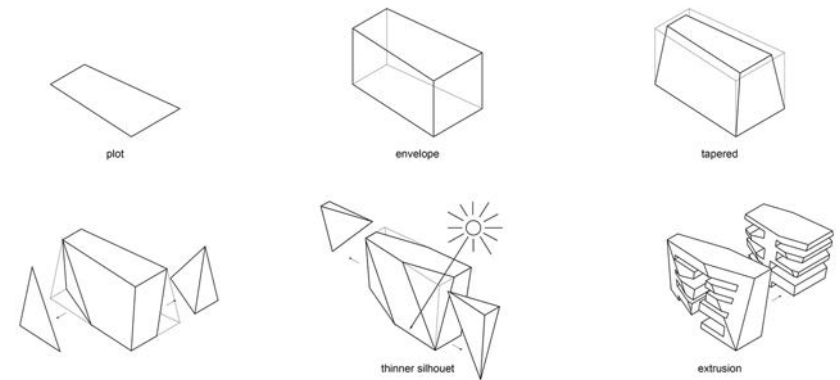


Figure 36: Building Morphology

“BILBAO EFFECT #1”

Podcast By Seth O'Farrell, FDI, 2021

“The development of the city of Bilbao was primarily driven by the utopian vision of the city becoming a gateway to Spain for its European neighbors. Since Spain had joined the European Union only five years prior, culture and image/reputation had become an important aspect of welcoming the international public to this new south/west frontage of Europe.

The misconception is that any city can undergo transformation simply by importing a spectacular building. The lesson of the Bilbao project is that there is the possibility of using culture as a transformative tool for both social and economic progress”

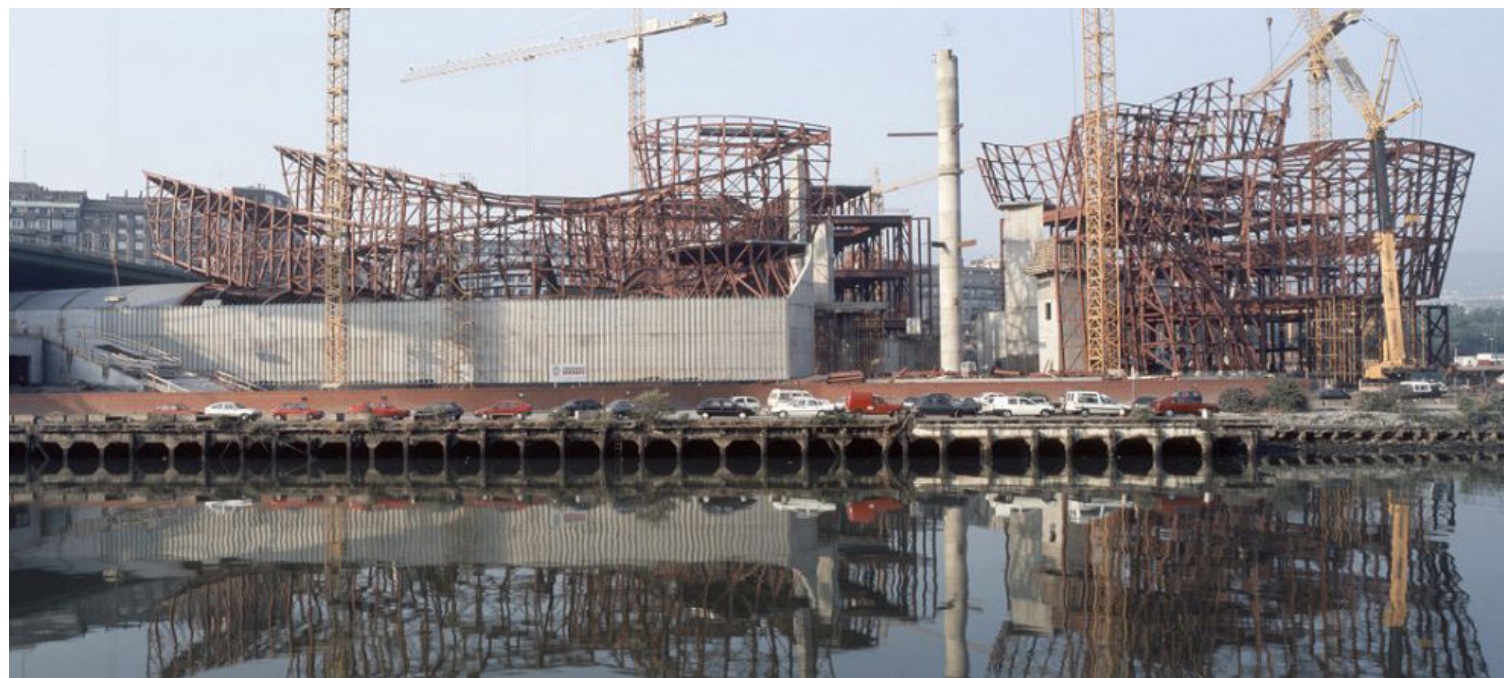
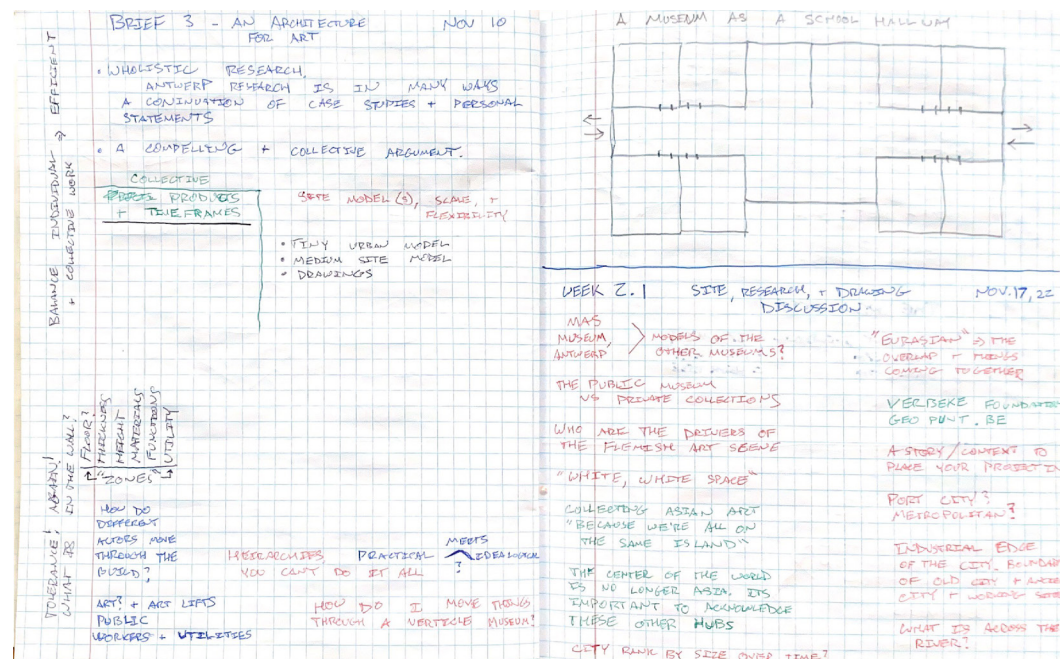


Figure 37: Guggenheim: Bilbao “The Guggenheim museum in construction”, 1993, <https://www.guggenheim-bilbao.eus/en/the-building/the-construction>



WHAT
TOOLS ARE
WE USING
THE RIGHT
TOOLS
COMMUNICATE

COLLECT INTERESTING
MUSEUM PHOTOS + DESIGNS

CURRENT BUILDING = 37M HIGH
OVER 37M = NEW S.I.P.
OVER 50M = HIGH RISE

MUSEUM FAMILIES

1. PUBLIC CIRCULATION
STAFF CIRCULATION
ART CIRCULATION
2. 35% VOID
3. PLOT RATIO
4. ROOM SEQUENCE

SELECTION OF MUSEUM FROM DATABASE

↓ ↓ ↓ ↓

CORRELATION	VOL	PLOT PLOTS	ROOM SEQUENCE
-------------	-----	---------------	------------------

CONTEMPORARY ART MUSEUMS

- POST-MODERN
 - REPRESENTED
 - PRAC
- VERTICAL
 - TIME
- THE WHITE CODE
 - NEW MUSEUM
 - Mission vs. MITS?
- PUBLIC
 - SPECTRUM

3x3 Matrix:

1	2	3
XX D X	00 X X	1 X X
2 0 X	2 X X	XX X 0

[illegible]

DUE THURSDAY

- NAME TAG
- PAXON

Hand-drawn diagram of a house with a complex roof structure. The diagram is labeled with "ROOF FINISHED" at the top, "GALLERY" on the upper level, and "GALLERY" on the lower level. It shows a series of interconnected planes and lines, with arrows indicating movement or flow. A small box at the bottom left contains the text "THE HOUSE".

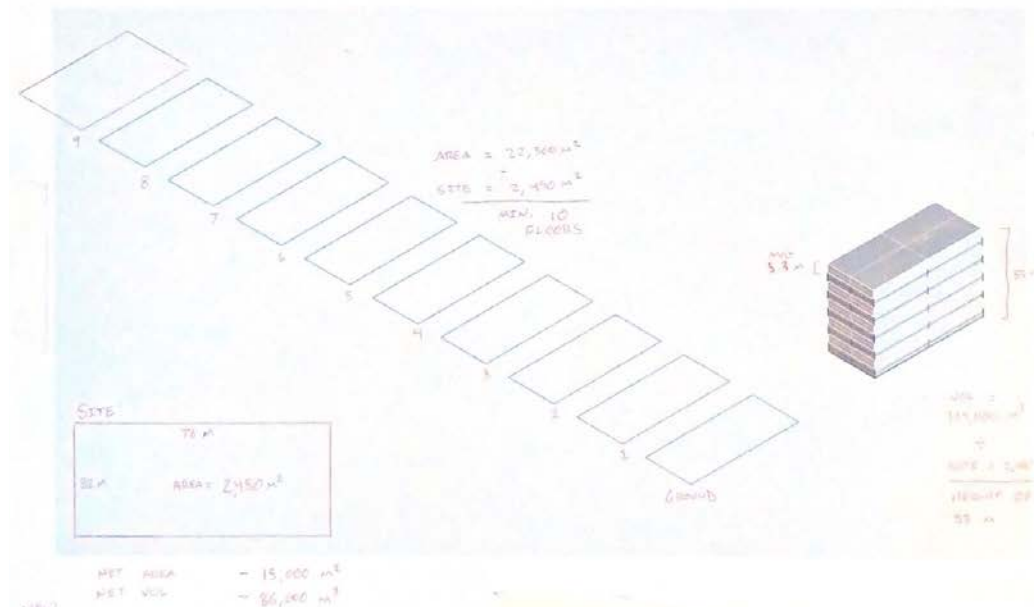
PROGRAM & MASSING

ONDERWERP	#	PEOP NET AREA minimale netto oppervlakte excl binnen- en buitenruimten incl circulatie	FLOOR HEIGHT vloer hoogte m	MECH NET VOLUME minimale netto volume incl binnen- en buitenruimten incl circulatie	brutings factor	MECH GROSS AREA minimale bruto oppervlakte incl binnen- en buitenruimten incl circulatie	MECH GROSS VOLUME minimale bruto volume incl binnen- en buitenruimten incl circulatie
4.2 Collectiecomponent		3 032		16 408		2 418	13 530
circus 1		1 792		10 458		2 330	13 530
hoofdzalen type 1	4	640	8,00	5 120			
hoofdzalen type 2	6	624	5,00	3 120			
zijzalen type 1	5	300	4,50	1 350			
kabinetten	8	208	3,50	728			
circus 2		1 040	5,00	5 200		1 352	6 760
ronde zaal	1	250	4,00	800		260	1 040
4.3 Tentoonstellingscomponent		3 180		19 800		1 170	11 100
hoofdcircuit	1	1 800	8,00	10 800		2 700	16 200
nevencircuit 1	1	450	8,00	3 600		475	3 800
nevencircuit 2	2	900	6,00	5 400		1 150	6 900
4.4 Bibliotheek & Archief		1 901		7 470		2 258	11 208
leesaal / bibliotheek	1	272	3,80	844		333	1 265
documentatiecentrum	1	700	3,50	2 450		1 040	3 475
studieruimte	1	40	3,50	140		60	210
content management / digitale werking	1	78	3,50	273		99	350
ondersteunende voorzieningen	1	20	3,50	70		30	105
sanitair medewerkers	1	incl					
kitchenette	1	incl					
archiefwerking	1	130	3,50	455		195	685
kantoorruimte	1	265					
scanruimte	1	incl					
technische werking archiefdepot	1	incl					
ontvangsten - afgeleiden quarantaineruimte	1	incl					
verwerkingsruimte	1	incl					
depot kunstarchief	1	900	4,50	4 050		1 125	5 063
4.5 Het forum		3 608		25 140		6 183	42 778
Forumhooftruimte	1	1 500	9,00	13 500		2 945	23 807
ontwaalfunctie	1						
lobby/hal	1	570		2 820		969	5 894
ontvangstzone en visuele groepen	1	incl					
receptie en lobbyruimte	1	incl					
balie/forintatie/ruckering	1	incl	3,00				
berging, onthaal	1	incl					
specifieke forumverwante functies							
museumshop	1	480	4,00	1 920		306	1 224
horeca	1	370	3,00	1 110		429	1 887
multifunctionele evenementenruimte en berging	1	incl forum	7,00				
seminarielokalen	3	900	3,00	2 700		272	816
auditorium / cinemawerking	1	450	5,00	2 250		697	3 473
cinemawerking - filmzaal	1	270	6,00	1 620		357	2 142
educatieve ruimte	1	incl forum	3,00				
ondersteunende voorzieningen							
sanitair bezoekers	3	152	3,00	456		258	775
sanitair medewerkers	1	incl					
multicircuit	1	incl					
4.6 Back-office		3 337		17 123		4 177	21 972
4.6 Back-office werkplaatsen		375		1 688		525	2 545
Werkplaatsen							
Houtwerkplaats	1	900	4,50	4 050		1 141	5 191
Metaalwerkplaats	1	70	4,50	315		44	198
Schilderwerkplaats	1	80	4,50	360		50	225
Audio- en video-ruimte	1	30	4,50	135		42	189
Oplegplaats voor technisch materiaal	1	35	4,50	158		49	221
4.7 Back-office art handling		1 531		9 748		2 141	13 648
Transport- en handlingzone							
Stuis / sht	1	109	6,80	741		181	1 228
Zone voor laden en lossen	1	120	6,80	816		142	1 142
Overslagruimte	1	260	6,80	1 768		364	2 475
Registratie, controle en onderhoud	1	incl					
Verpakkingsruimte / inpakken/uitpakken	1	incl					
Berging voor opslag kisten/plastiekfolie/inpakmateriaal	1	30	4,50	135		42	189
Berging voor opslag materiaal en hulpmiddelen	1	20	4,50	90		28	126
Ruimte voor collectiebeheer							
Quarantaineruimte	1	27	4,50	122		38	170
Werkatelier	1	234	4,50	1 053		108	1 074
Fotostudio	1	36	4,50	162		50	225
Gesloten beringspot	1	475	7,20	3 420		945	5 073
4.8 Back-office logistiek en technieken		704		3 143		465	4 400
Denk beveiligings- en gebouwbeheer	1	9	3,50	32		13	44
Hoofdstervokaal (MER)	1	25	3,50	88		28	98
Kitchenette	1	5	3,50	18		8	28
Sanitair medewerkers, geschieden	2	18	3,50	63		22	77
Rechtsruimten (incl douches, geschieden)	2	40	3,50	140		54	189
Bergingruimten							
berging voor schoonmaak	1	100	3,50	350		140	490
centrale berging logistiek	1	250	4,50	1 125		300	1 350
Fietstentruimte	1	142	4,50	639		157	1 521
Technische lokalen							
Tegang voor logistiek							
stus / sht	1	40	6,80	272		56	380
zone voor laden en lossen	1	40	6,80	272		56	380
4.9 Back-office administratie		727		2 545		1 078	3 528

4.9.1	Kantoorruimte voor administratie	1	429	3,50	1 503	14	481	2 022
4.9.1.1	Kantoorwerkplekken	1	36	3,50	126	14	50	178
4.9.1.2	Multifunctionele overlagruimte / site werkplekken	1	incl seminarielokalen					
4.9.1.3	Verzameltalen	1	incl forum					
4.9.1.4	Ontwaalfunctie bezoekers en personeel	1	14	3,50	49	14	20	69
4.9.1.5	Lockerruimte personeel	1	15	3,50	53	14	42	147
4.9.1.6	Kopieer- en printerlokaal / berging	2	85	3,50	298	14	103	368
4.9.1.7	Archief administratie	1	15	3,50	53	14	28	98
4.9.1.8	Kitchenette	1	20	3,50	70	14	32	112
4.9.1.9	Sanitair medewerkers / geschieden	1	23	3,50	81	14	140	490
4.9.2	Personeelruimte met kookgelegenheid	1	300	3,50	1 050	14	140	490
4.9.2.1	Refter personeel	1	300	3,50	1 050	14	140	490
4.9.2.2	Kruken	1	300	3,50	1 050	14	140	490
4.9.2.3	Berging bij kruken	1	300	3,50	1 050	14	140	490
4.9.4	Buitentuin	1	300	3,50	1 050	14	140	490
4.9.5	Buitentuin forum	1	300	3,50	1 050	14	140	490
4.9.6	Buitentuin personeel	1	300	3,50	1 050	14	140	490

TOTAL NET AREA = 15.028
TOTAL NET VOLUME = 85.941
TOTAL GROSS AREA = 22.764
TOTAL GROSS VOLUME = 128.946

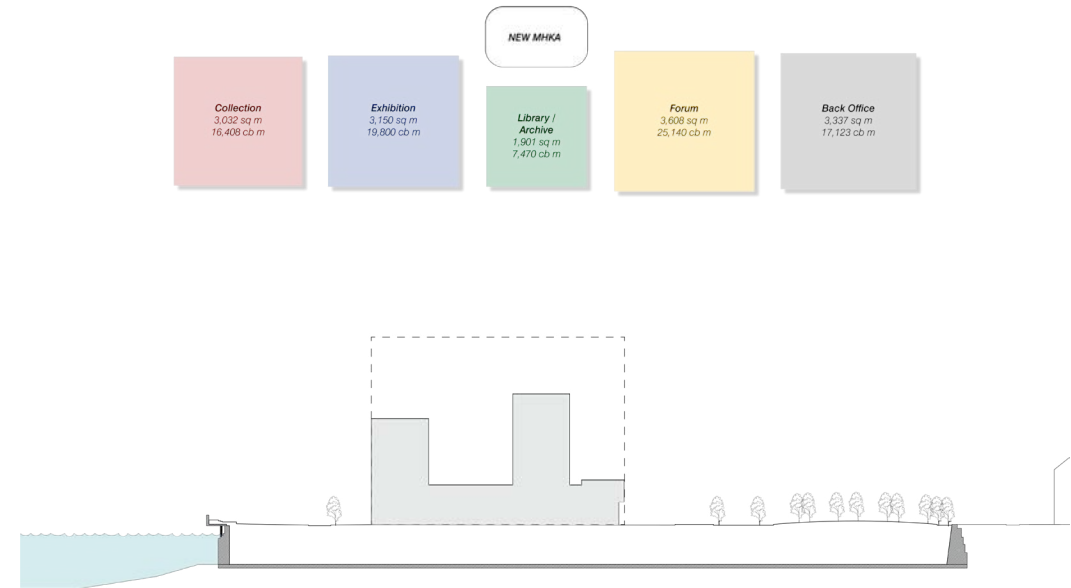
SITE AREA = 2.170
TOTAL NET ÷ SITE AREA = 6.179 FLOORS
TOTAL NET VOLUME ÷ SITE AREA = 36 METERS OFF
TOTAL GROSS ÷ SITE AREA = 9.179 FLOORS
TOTAL GROSS VOLUME ÷ SITE AREA = 58.02 M OF TYPICAL FLOOR HEIGHT
NEW M HKA



The brief - required program and size



Figure 38 : Google Earth, "The site - Court of Appeals ", Antwerp, Belgium, 2022



Court of Appeals vs minimum height required to fit the requested program

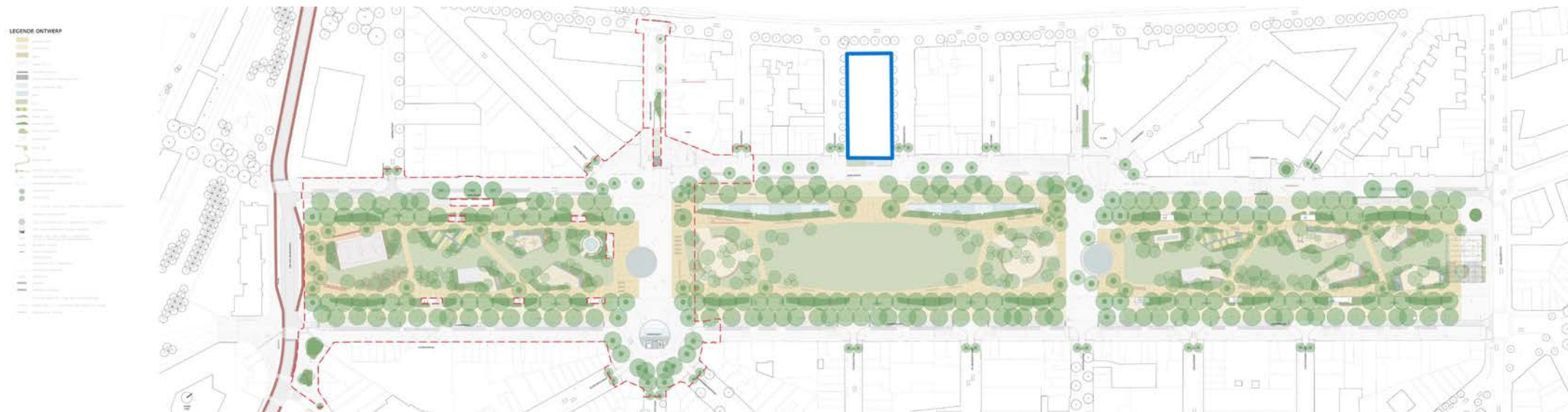
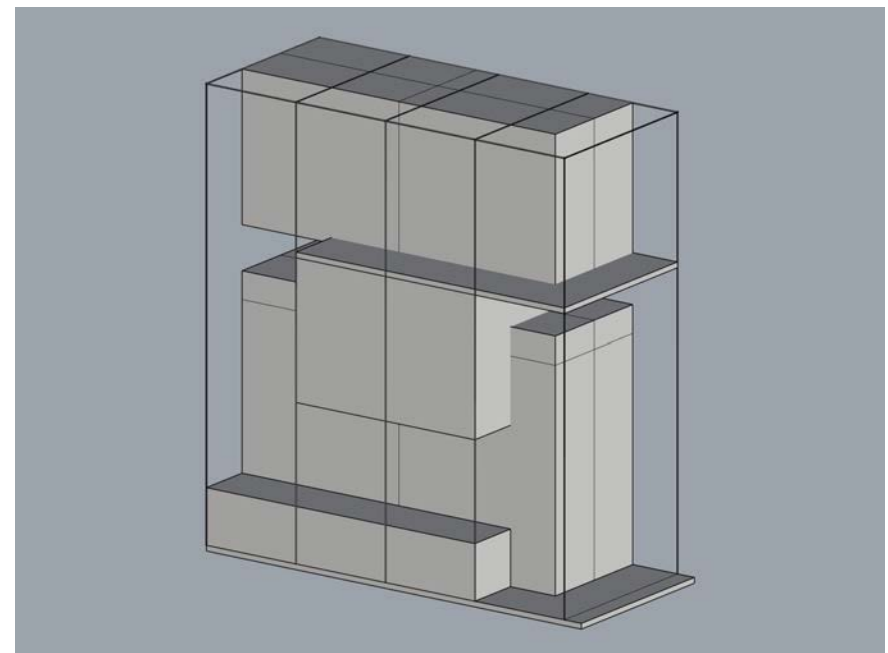
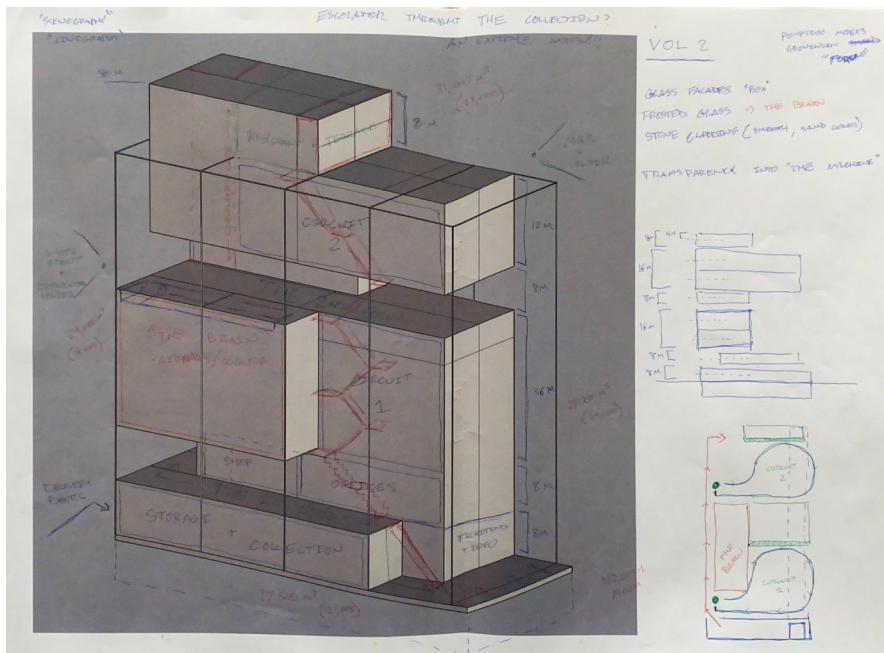
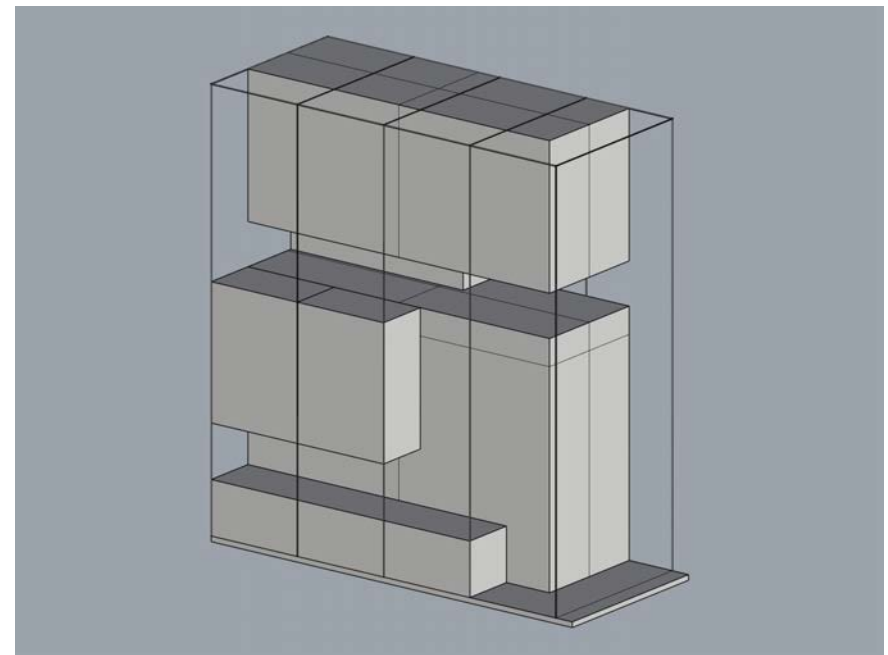
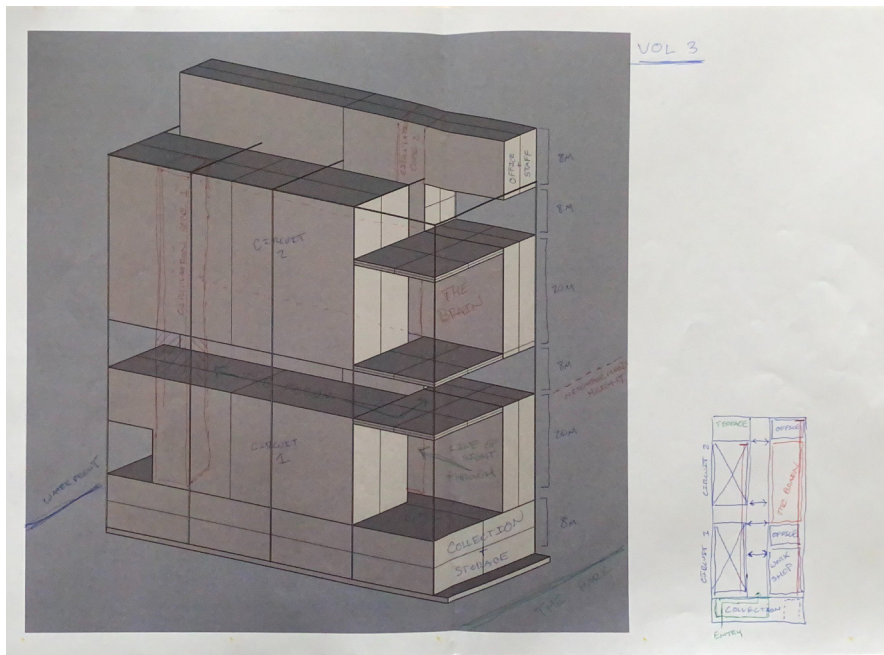
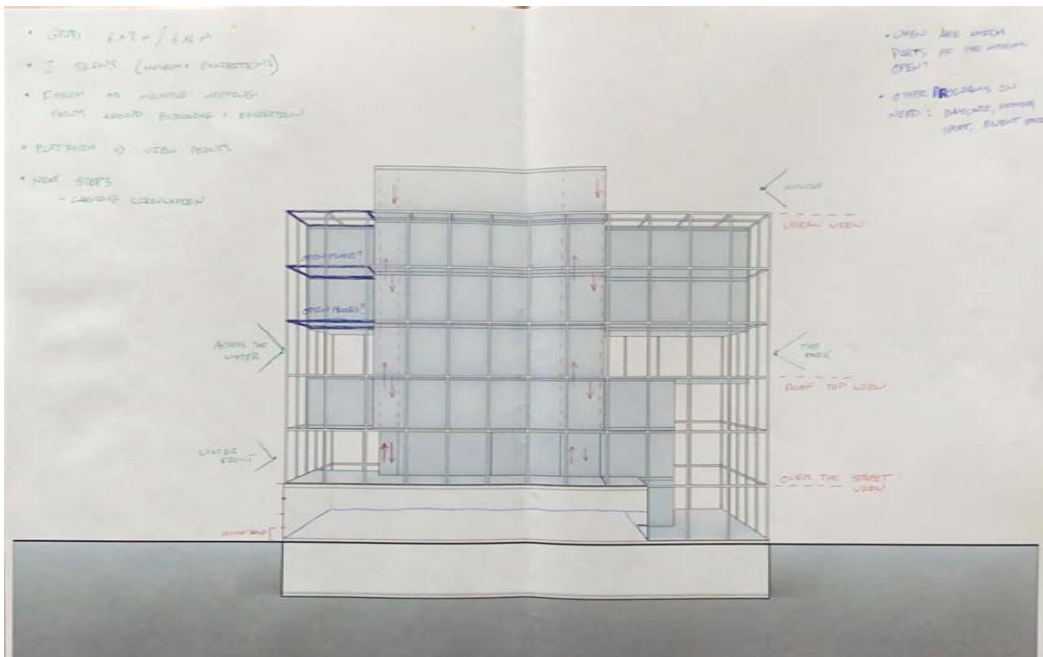


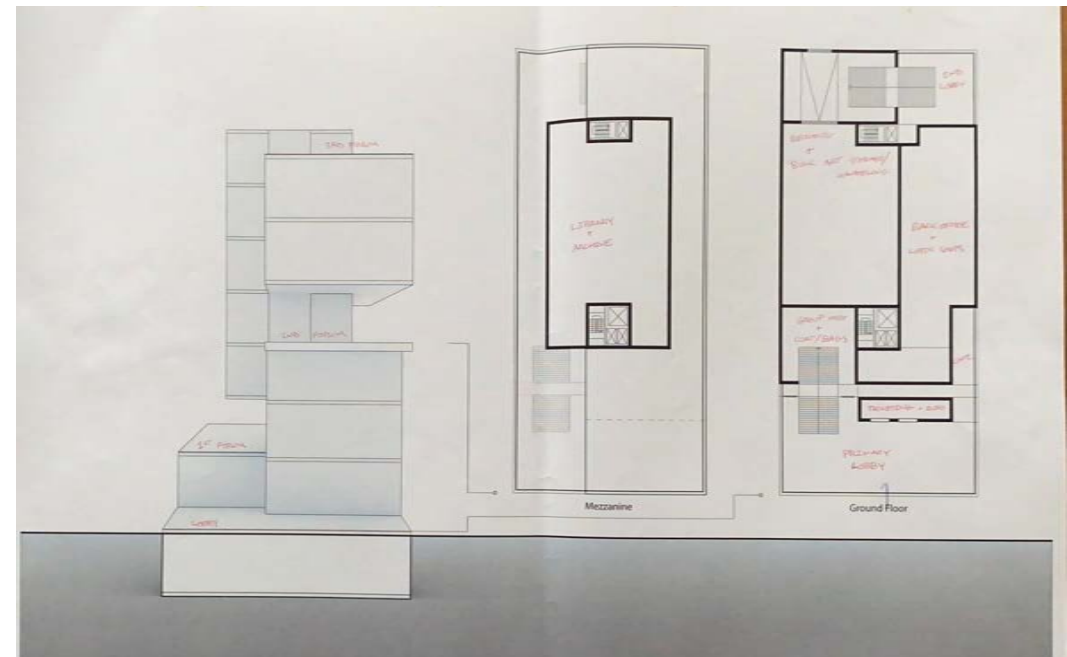
Figure 39: ADR Architects, "Zuidpark", 2019, <https://www.antwerpenmorgen.be/nl/projecten/gedempte-zuiderdokken/over>



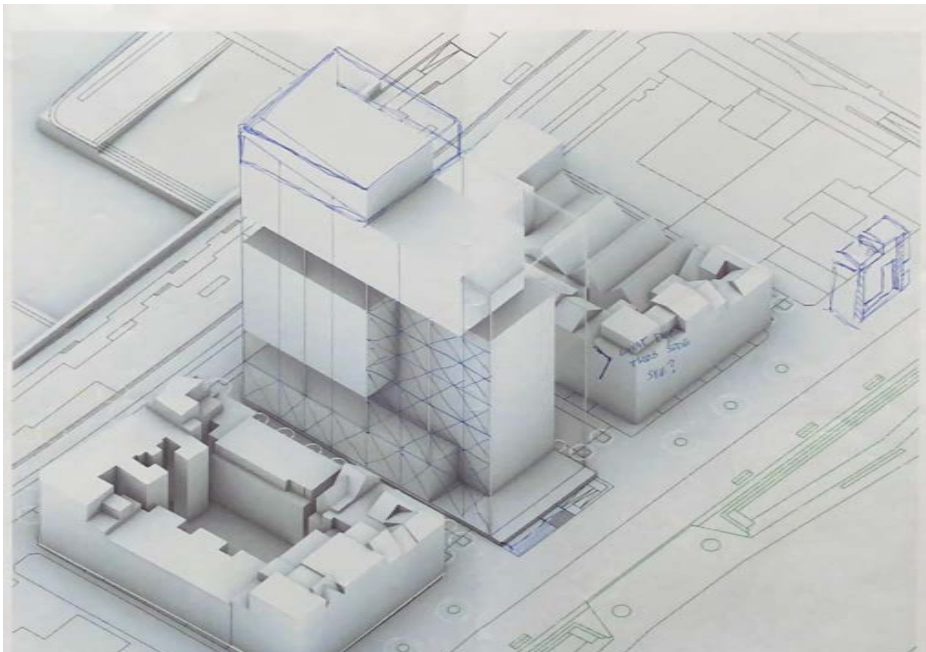
Massing trials



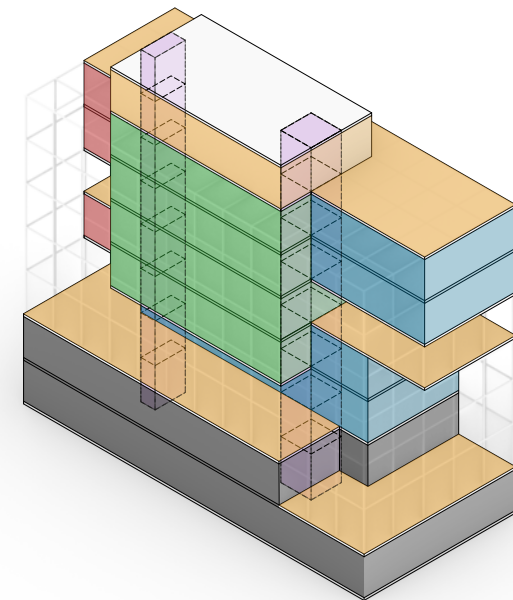
Elevation perspective of the south west facade



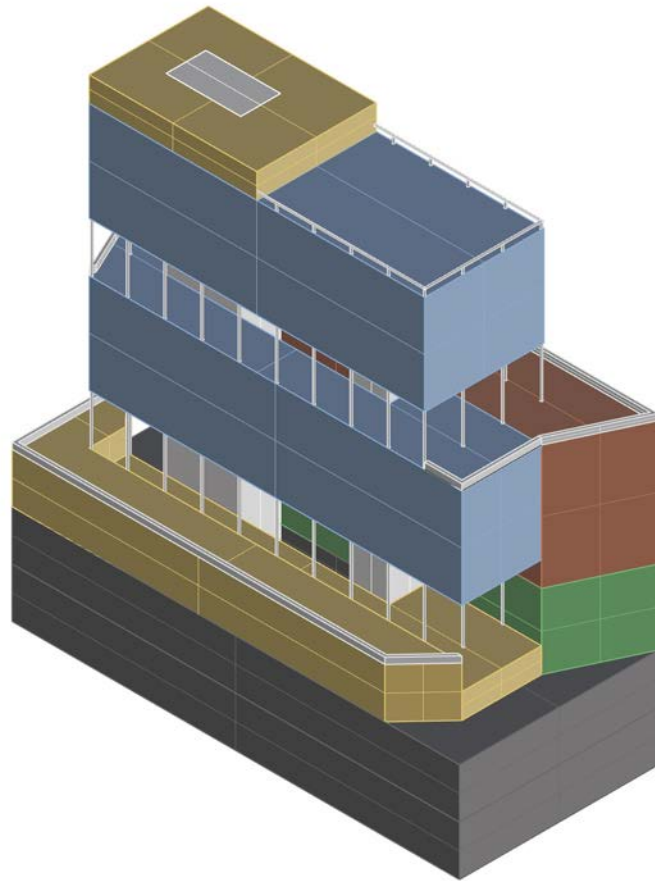
First draft of floor plans



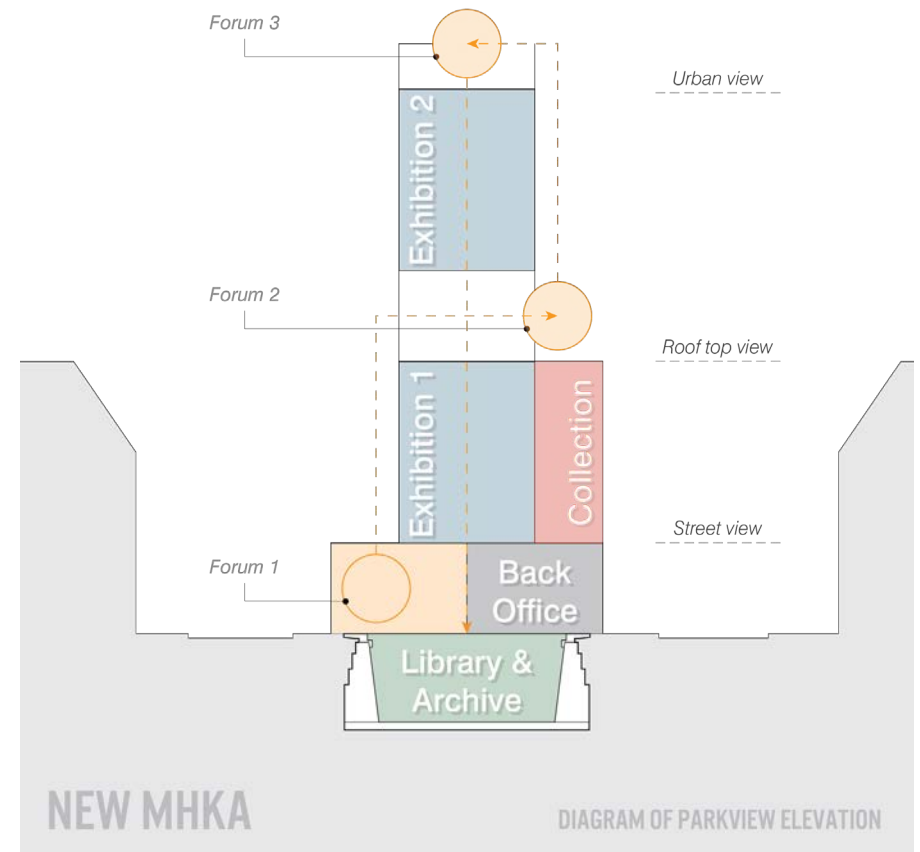
Massing in the site



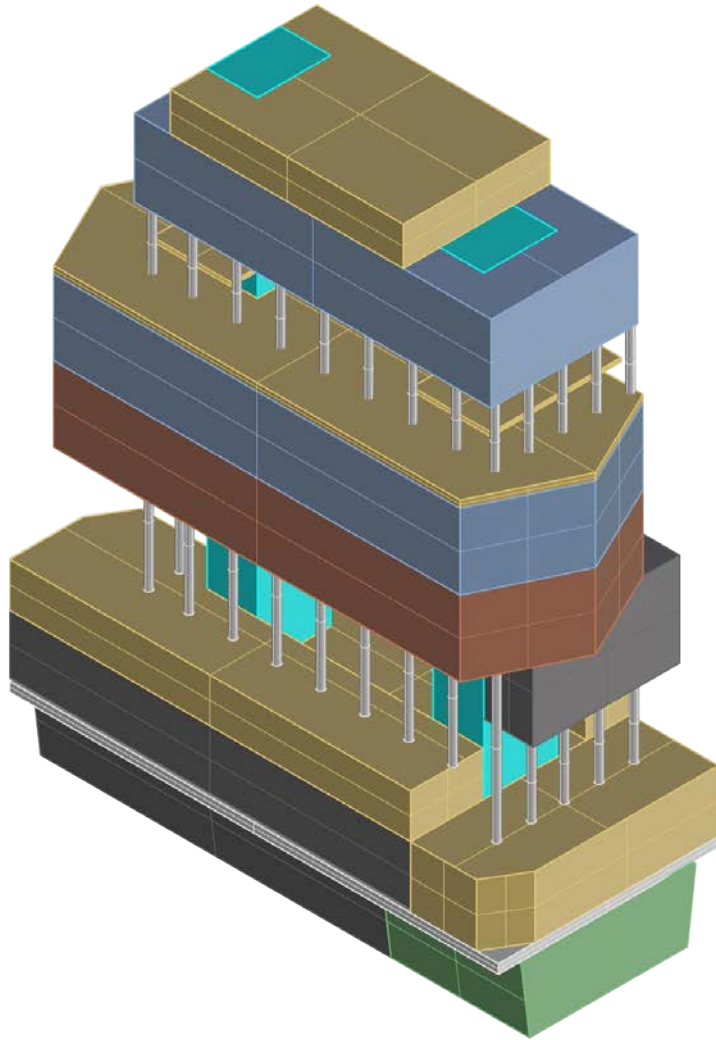
Program & circulation



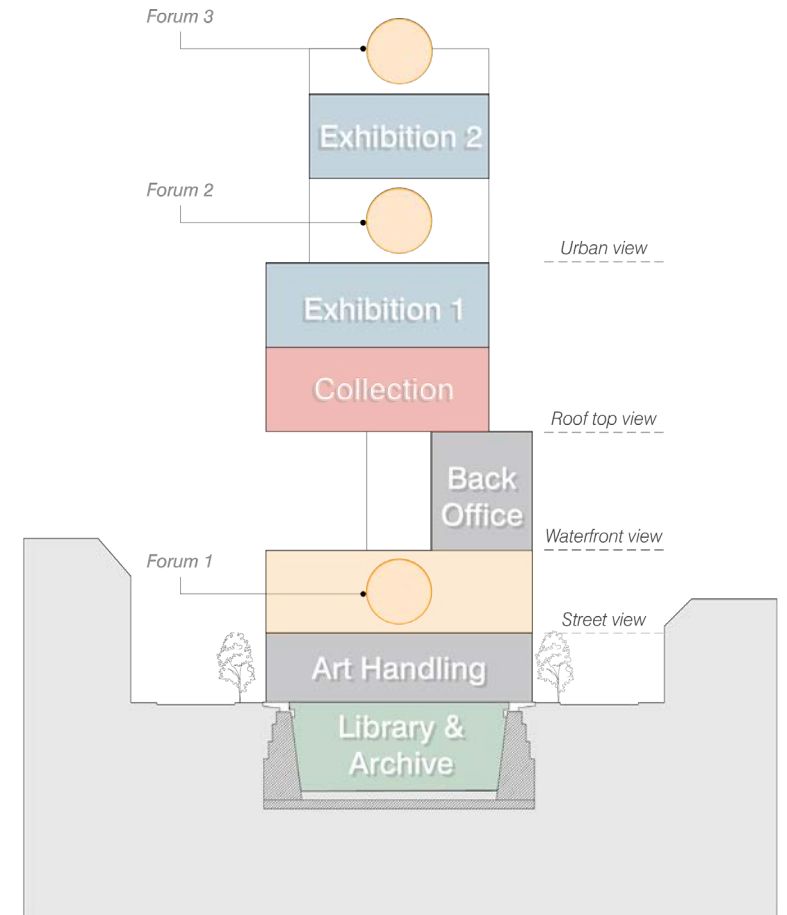
Pre 2 - massing & program distribution



Pre 2 - Program, circulation, and various urban scales



P2 - massing & program distribution



P2 - Program, circulation, and various urban scales

CIRCULATION



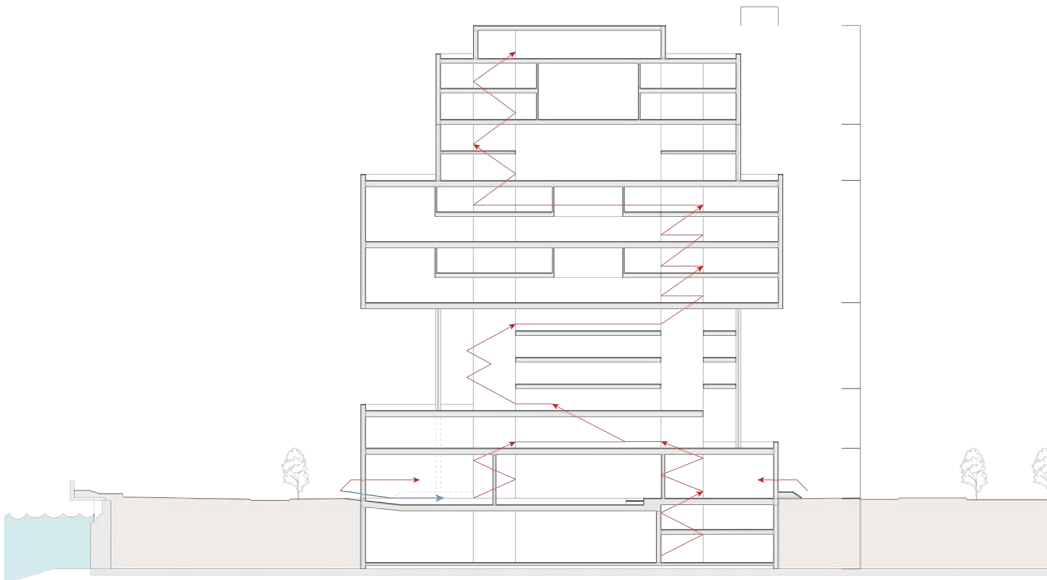
A vertical museum



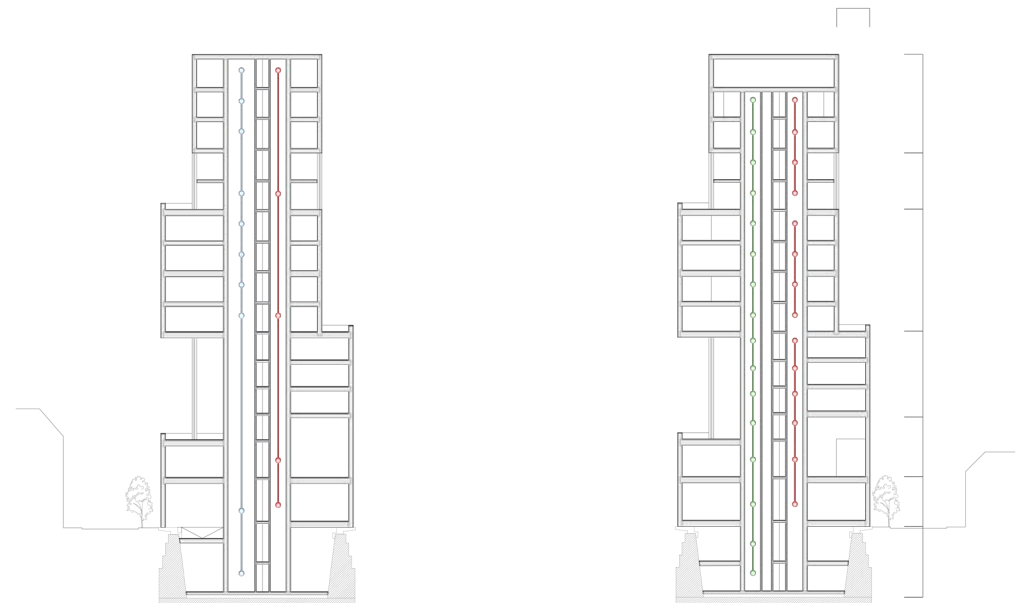
Figure 40: Peter Zumthor, "Kunsthhaus Bregenz", 1997,
<https://www.kunsthhaus-bregenz.at/architektur>



Figure 41: Asymptote Architects, "Guggenheim: Guatalaraja", Rendered Section, 2006,
https://www.archdaily.cl/cl/02-1082/museo-guggenheim-para-guadalajara-mexico?ad_medium=gallery



A meandering route



Two circulation cores and staggered elevator systems

PRE P2

TALK NOTES

- WHAT HAVE YOU MADE
- VERTICAL CIRC.

- CONSULT GRAD MANUAL
- GRADUATION PLAN
- DESCRIBE WHAT YOU WANT TO ACHIEVE

SCALE

IT IS HUGE

MARK ALL THE SCALES
+ SIZES

QUANTITIES OF PP IN SPACE

VISUALIZE

HUGE LIFTS. LOOK AT REFERENCE

HORIZ VS VERTIZ ORGANIZATION

OFFICE HEIGHT VS EXHIBITION

CAREFUL SCULPTING

SHRINK DIAGRAM TO SCALE

How MEET THE STREET

TO DO LIST

- 9 SQUARE MASSING
- 3D MATERIAL + VISUALIZATION
- PLANS
- SECTIONS
- ELEVATION
- $M^2 + M^3$ (TOTAL + FOOTPRINT)
- SIZE OF PRECEDENTS VS MHKA
- MODEL + PHOTOS
- SITE PLAN
- URBAN PLAN(N)
- CIRCULATION + PROGRAM DIAGRAM
- SITE SECTION
- AREA \Rightarrow BRIEF DIAGRAM
- SIZE DIAGRAM + CONNECTIONS

P2 EXPECTATIONS

- INTEGRATE RESEARCH + DESIGN QUESTIONS \Rightarrow CREATE AN ARGUMENT/STORY (SMIV OF POSITION)
SYNTHESIZE MEANING
- NOT A LIST OF THINGS I'VE DONE. BUT WHAT I'VE LEARNED

"WHAT SHOULD A MUSEUM OF CONTEMPORARY ART BE?" + ADDRESS THE BRIEF

- ADDRESS THE SITE, OLD MHKA, REQS FOR NEW MHKA, 'NEW SITE/OLD BUILDING'
- TALK THROUGH THE PROJECT IN SCALES + RELATIONS
(20 MIN)
- WRITE A SCRIPT. A SERIES OF STATEMENTS THEN PAIR THE STATEMENT W/ DRAWINGS
- HOW DOES AIR MOVE? HOW DO YOU MOVE? WHERE DO I GO IN? HOW IS IT ORGANIZED? HOW DOES IT STAND UP?
- ADDRESS AMBITIONS OF THE PROJECT IN THE NEXT SEMESTER
- WHAT IS YOUR STRATEGY TOWARDS SUSTAINABILITY + CIRCULARITY?
- TEST THE ROOM BEFORE HAND

* DAY BEFORE SUBMISSION

- DRAWING SET
- JOURNAL
- PRESENTATION

KISS.

WHO
WHAT
WHEN
WHERE
WHY

NORTH ARROWS
NAME + TITLE
SCALE W/ RULER

P2 PRESENTATION

01/27/2023

15-20 MIN

RESEARCH QUESTIONS

- How do you balance (physical + area) public, w/ culture preservation?
- How do you respond to inequality?
- White cube, anti museum, + more

- How did your question push your design?
- How does the building relate to MUKA as an institution?
- (Anti-museum + directors)

POSITION OF SPACE

- HELLO + WELCOME. NAME + DISCUSSING TOPIC OF THE "MULTI-MUSEUM"
- MUKA + HISTORY (WHO, WHAT, WHEN, WHERE WHY)
 - CONTEMPORARY ART
 - 1947 "PALACE OF LIBERATION"
 - AGAIN 1966 AND 1970 LE CORBUSIER'S MUSEUM OF UNLIMITED GROWTH
 - I.C.C. (INTERNATIONAL CULTURAL CENTER) IN FORMER ROYAL PALACE
 - GREW UNDER FLOOR BEH AS MEETING PLACE FOR ARTISTS + AUDIENCES
 - MUKA AS DOCUMENTATION CENTER, LIBRARY
 - 1977 ARTIST GMC + "OFFICE BAROQUE"
 - 1982 PHYSICAL FOUNDATION W/ 1ST PHYSICAL EXHIBIT FOR GMC
 - ESTABLISHED UNDER FLEMISH COMMUNITY + RELIED ON THEIR FUNDING
 - SMALL BUDGET => CURRENT WORKS + ACTIVITY FOR PUBLIC (YOUNG + OLD)
 - 2002 BART DE BAERE REDUCES BELGIAN FOCUS FOR INTERNATIONAL
 - WHY? NEW MUSEUM => OPPORTUNITY TO ADDRESS ART WORLD
 - ~~MUSEUM~~ ~~WORLD~~ COPENHAGEN, BILBAO => PUBLIC GROWTH
 - ~~BEAT~~ CULTURE + PRIVILEGE + MOMA
 - BEATING THE BOUNDS
 - WHAT DOES MUKA WANT?
 - CURRENT SITE OF COURT OF APPEALS
 - "TOP NOTCH MUSEUM EXPERIENCE" TO APPEAL TO NEW AUDIENCES
 - JUNCTURE BETWEEN NEW PARK + QUAY
 - "FULL FLEDGED MUSEUM"

SO HOW DO YOU DESIGN THIS?

- CONTEXTUALIZE SITE => RELATION TO PORTUGAL
- OPEN SPACE LIKE MUKA. EYES ON ART + CITY
- CIRCULATION APPROACH + CONCERNS
- HOW DOES IT MEET THE BRIEF
- WHAT IS MY POSITION
- HOW HAS THE RESEARCH INFLUENCED DESIGN
- GRID + SCALE + CIRCULATION + FACILITIES
- PUBLIC SPACE FOR EXPLORATION + USE
- FORUM W/ INSTALLATIONS LIKE GLASS IN THE GROUNDWATER
- SHORTER OFFICE FLOORS (CHIEFLY, SEATING)
- WANDERING PATH => MORE STRUCTURE IN EXHIBITS (KUNSTHAUS, BREITENBURG)
- FORUM AS DESTINATIONS + LOBBY FOR DIFFERENT CHUNKS => MULTI-MUSEUM
- URBAN VIEW POINTS
- LIGHTER CONSTRUCTION AS YOU GO UP "PE-CONSTRUCTING" FROM COLLECTION TO EXHIBITION (BREITENBURG TO DE PONT W/ PORTUGAL SPACE PUBLIC)
- GOING FORWARD
 - MATERIALIZATION
 - INTERIOR SPACE DIVISION
 - BALANCE PROGRAM
 - ATMOSPHERE OF ART SPACE
 - WINDOWS, LIGHTS, DETAILS
- BUT OVERALL... I'VE MADE A COMPLEX SYSTEM THAT CREATES NEW OPPORTUNITY FOR PUBLIC INTERACTION WHILE COMMENTING ON THE FALSE DUALITIES OF THE ART WORLD BY SEPARATING PROGRAM IN CHUNKS FLOATING BETWEEN FORUM, APPEARING AS A MULTI MUSEUM ALL IN 1 FORM AND INSTITUTION.

P2

“Gordon Matta-Clark and anarchitecture (both anarchic and anti-architecture); the possible relation with concepts of anti-museum, which seems germane to this period of contemporary art production and the origins of M HKA.

Attraction of the public and the ‘new’ public.

Bilbao effect and the ‘iconic’ status of the proposal.

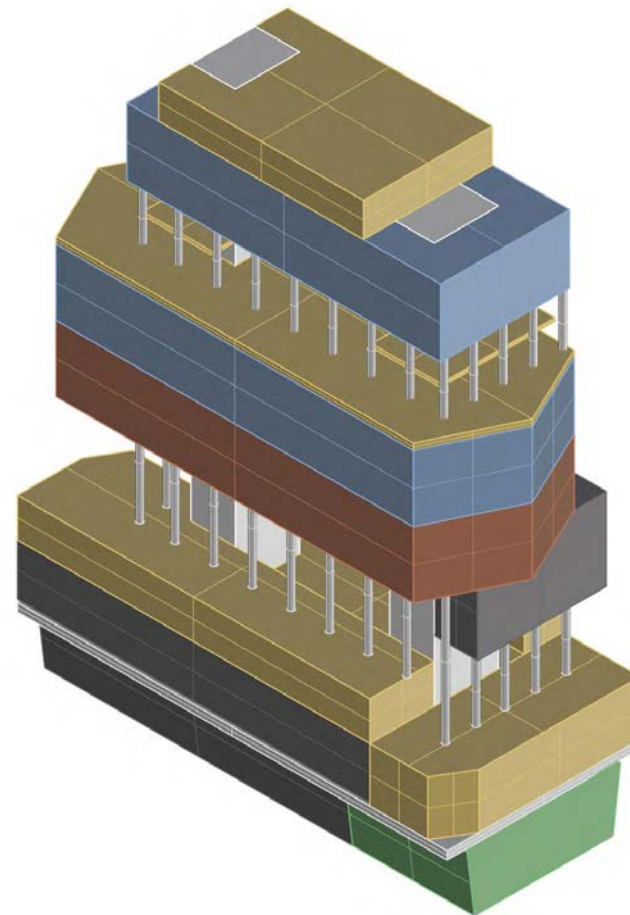
What are the representative public spaces of the proposal, and how do they help the special spaces of the museum to unfold? Do they work ‘against’ the museum? Or, how do they work in relation to the art spaces; how do they relate to the city?

How might these spaces be examined, developed?

Was there a critique of the amount of space in the brief demanded? Is there a critique of the impact of this museum, as you have proposed it?

What establishes size/ height?”

- Mark Pimlott, P2 written feedback



Collection
Exhibition
Library/Archive
Forum
Back Office



Meeting the brief & program distribution

Collection

2,190 sq m (-842 sq m)
11,125 cb m (-5,283 cb m)

Exhibition

3,285 sq m (+135 sq m)
17,426 cb m (-2,374 cb m)

Library/Archive

1,265 sq m (-636 sq m)
5,849 cb m (-1,621 cb m)

Forum

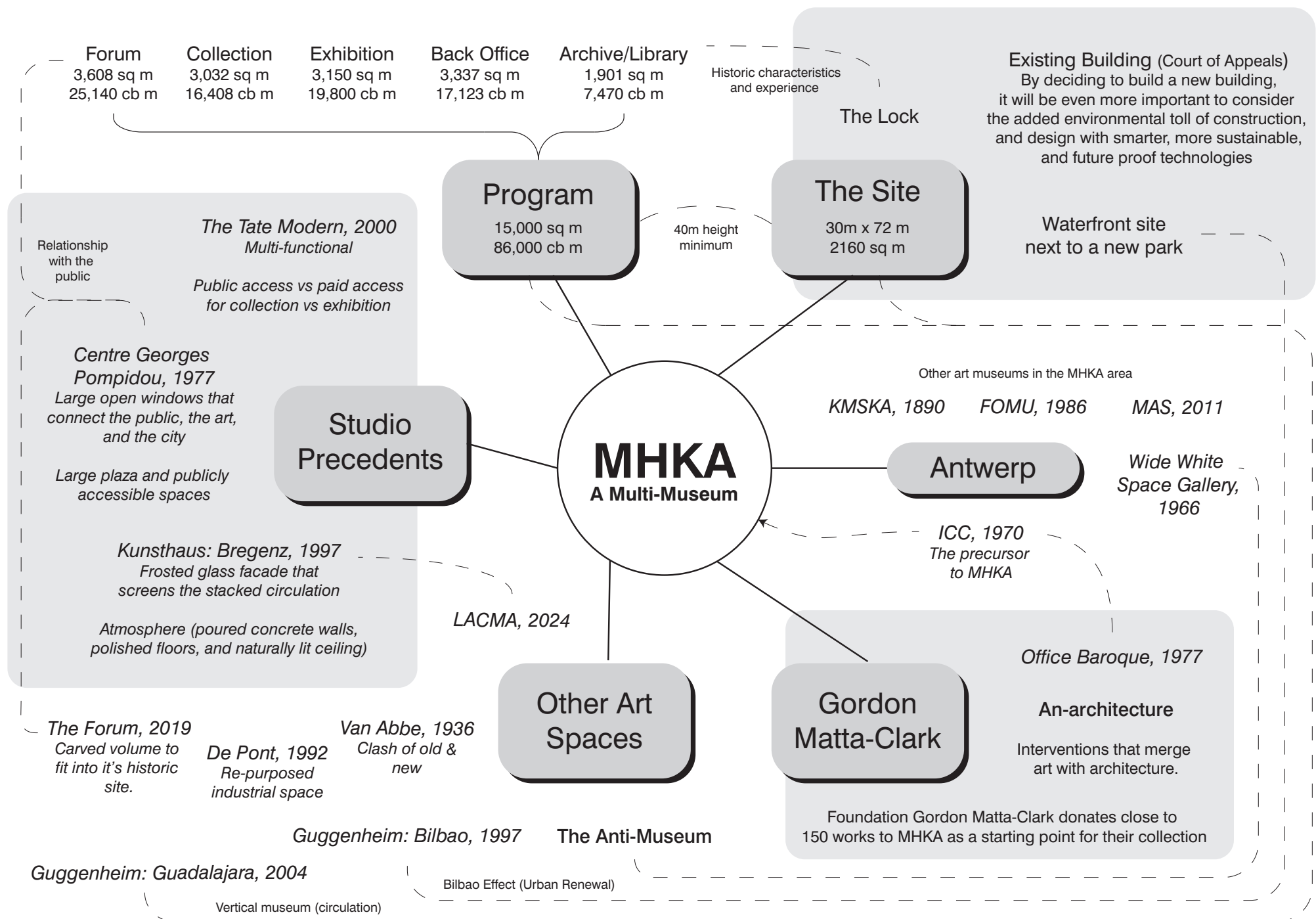
6,048 sq m (+2,440 sq m)
30,856 cb m (+5,716 cb m)

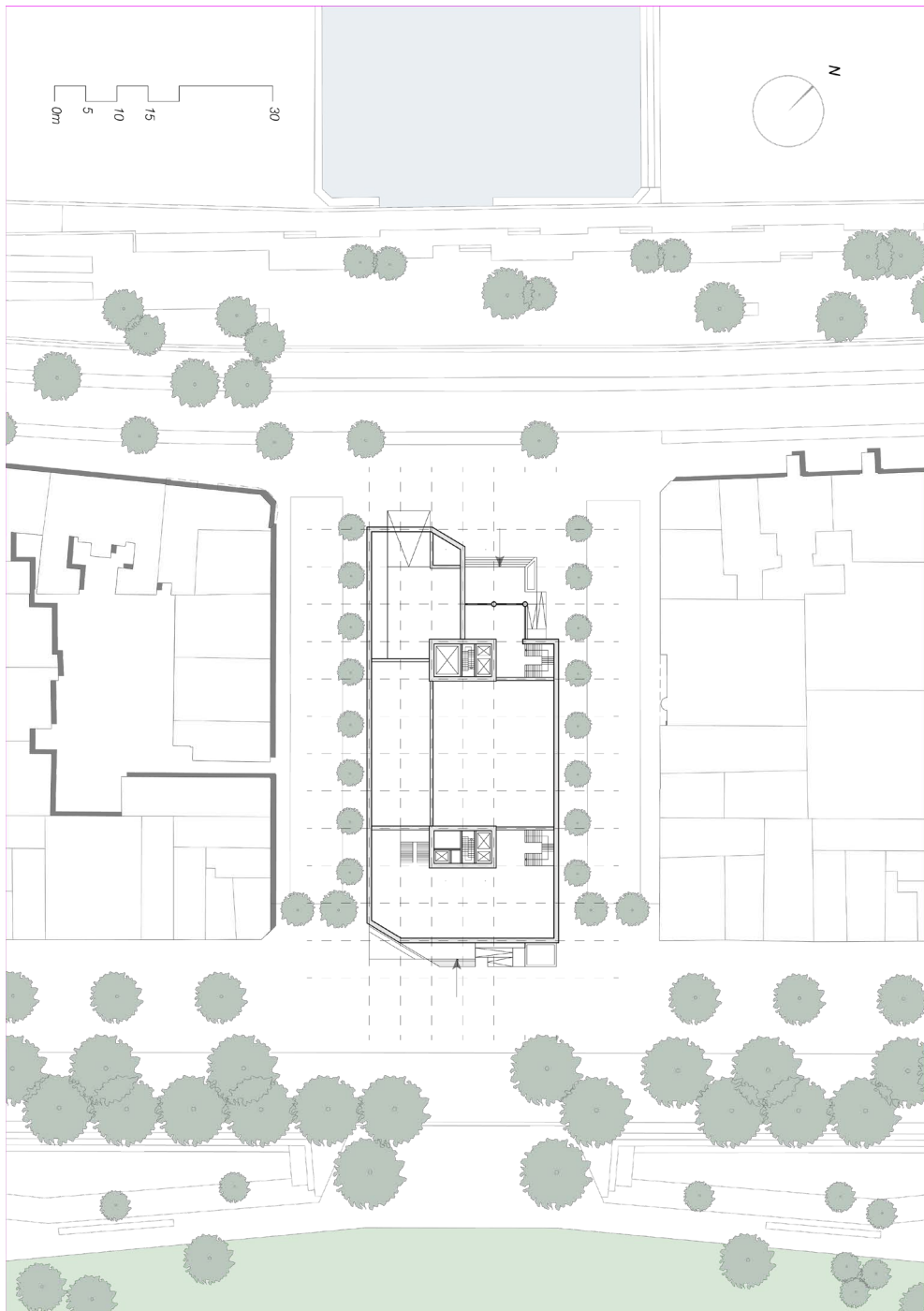
Back Office

3,242 sq m (-95 sq m)
21,166 cb m (+4,043 cb m)

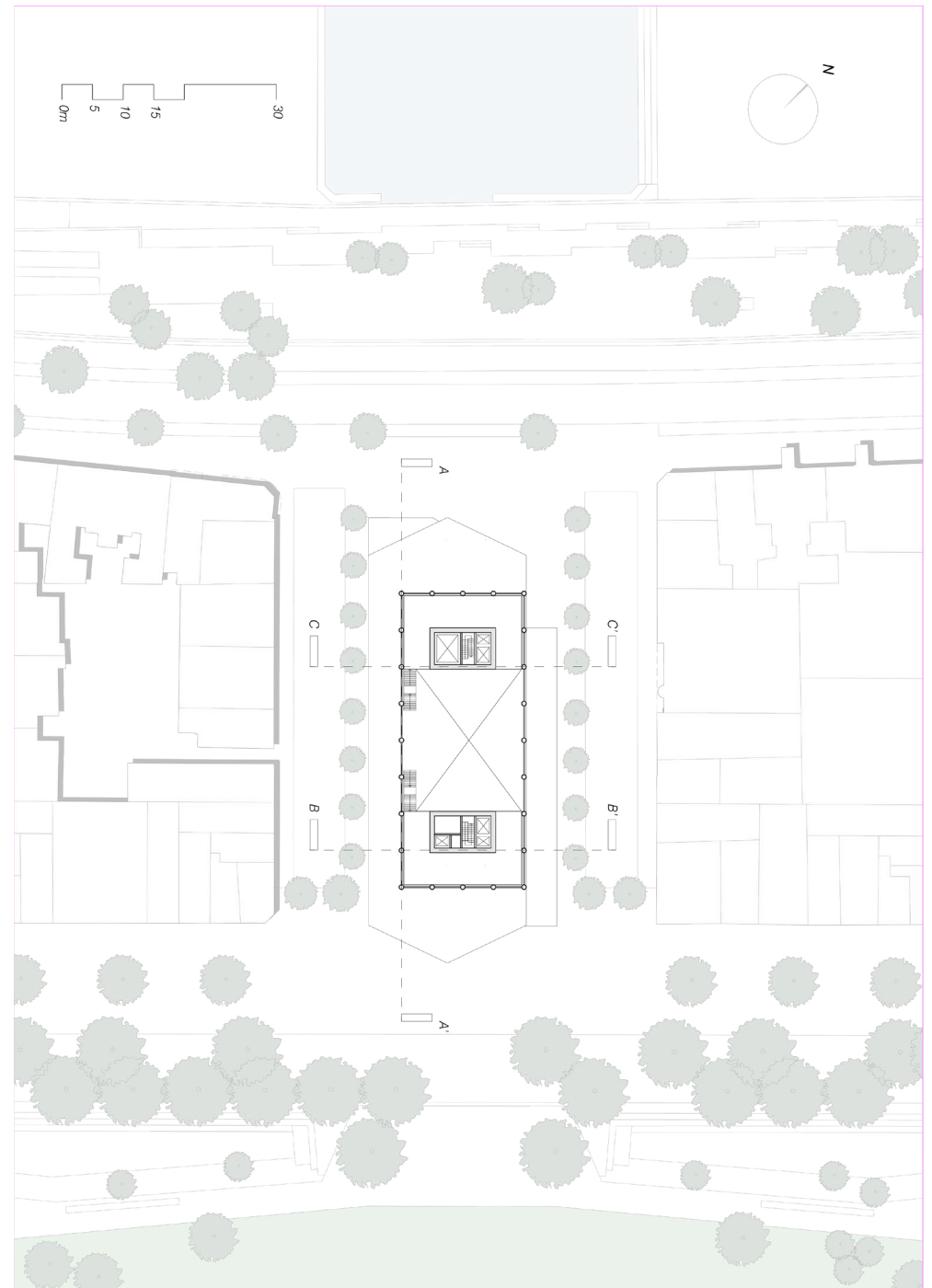
Total

16,030 sq m (+1,002 sq m)
86,422 cb m (+481 cb m)

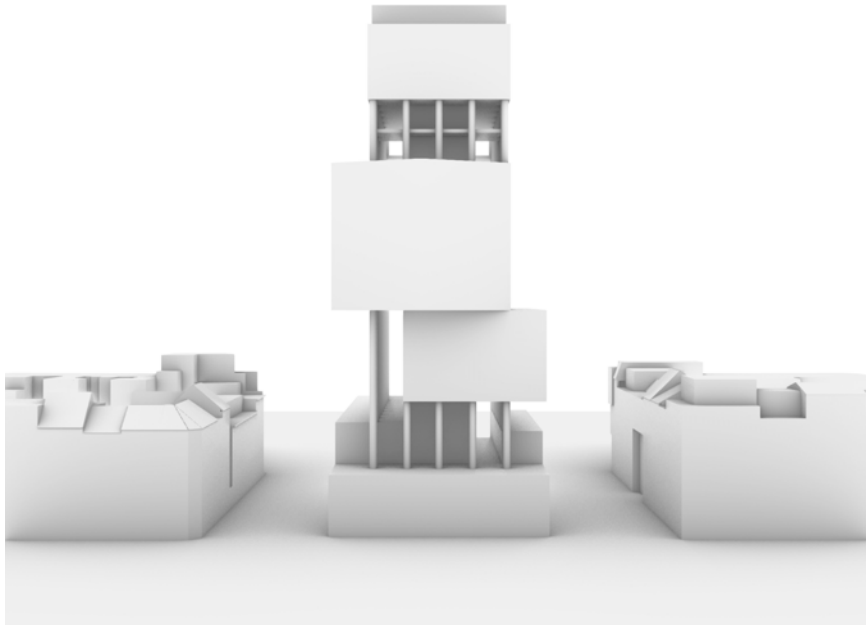




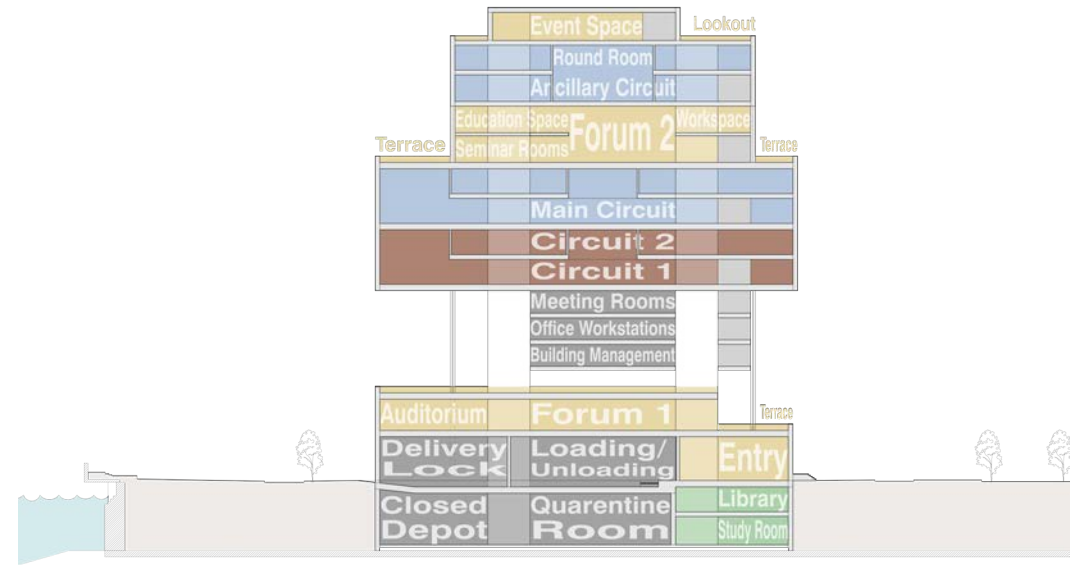
Ground floor plan



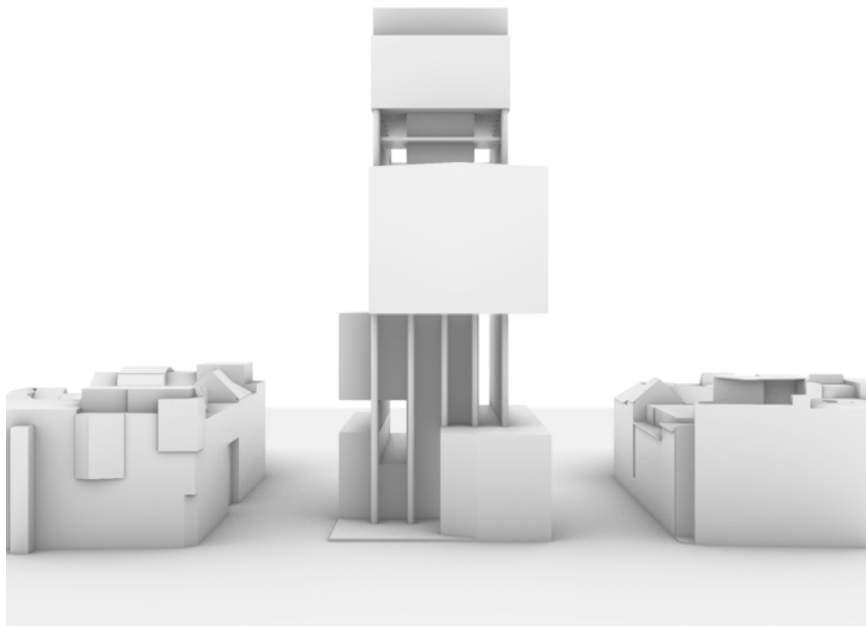
Forum 2 plan



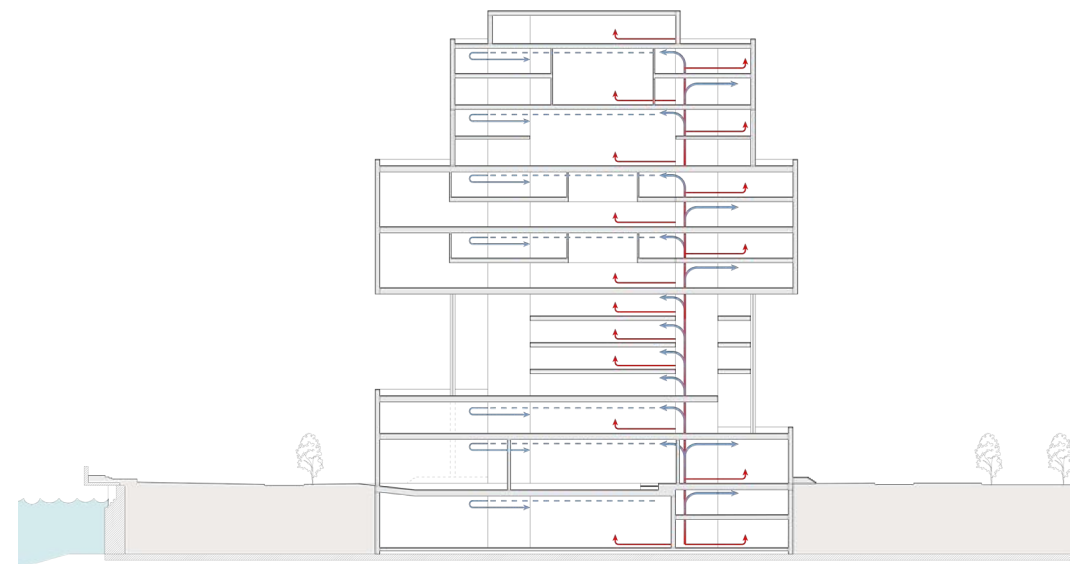
Parkside elevation



Programatic section



Waterfront elevation



Climate scheme

“The public spaces/ forum/ circulation all seem interrelated; can you say something about the character these might have? And, in light of their relation to art spaces, how do they introduce them?”

Why does the riverside entrance seem more public than the parkside entrance?

Useful to develop the principles of the scheme, and how they relate to the kind of institution you imagine, its address to the public, its accommodation and respect for art.

[Amy Thomas]

How does the public use the circulation system, and public experience unfold?

[Matthijs Klooster]

Structural consistency would seem to be an issue: why do columns appear and disappear?

Material primarily concrete and steel.

What is your sustainability strategy?

Envelope?

Might it accommodate other creatures?

[Eric Luiten]

The gestalt of this building, its significance, its meaning. What is it?”

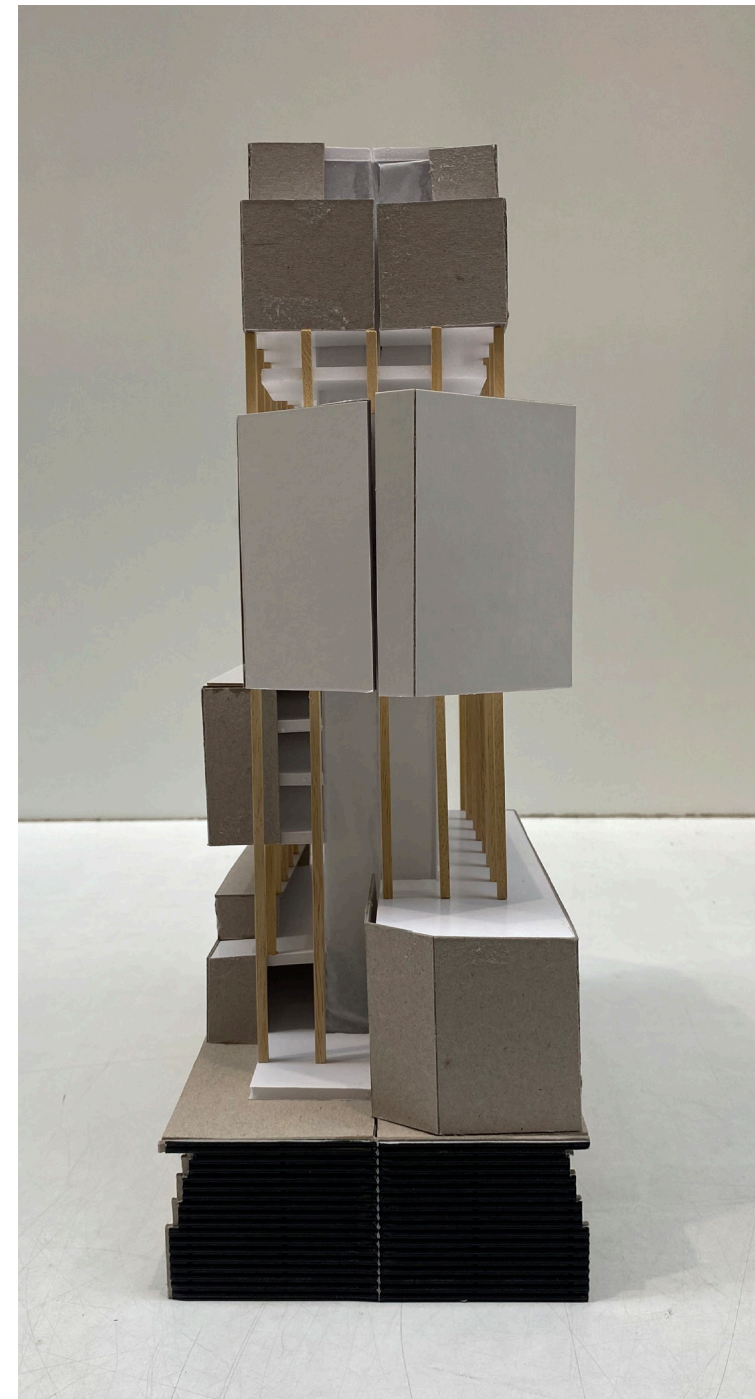
- Mark Pimlott, P2 written feedback



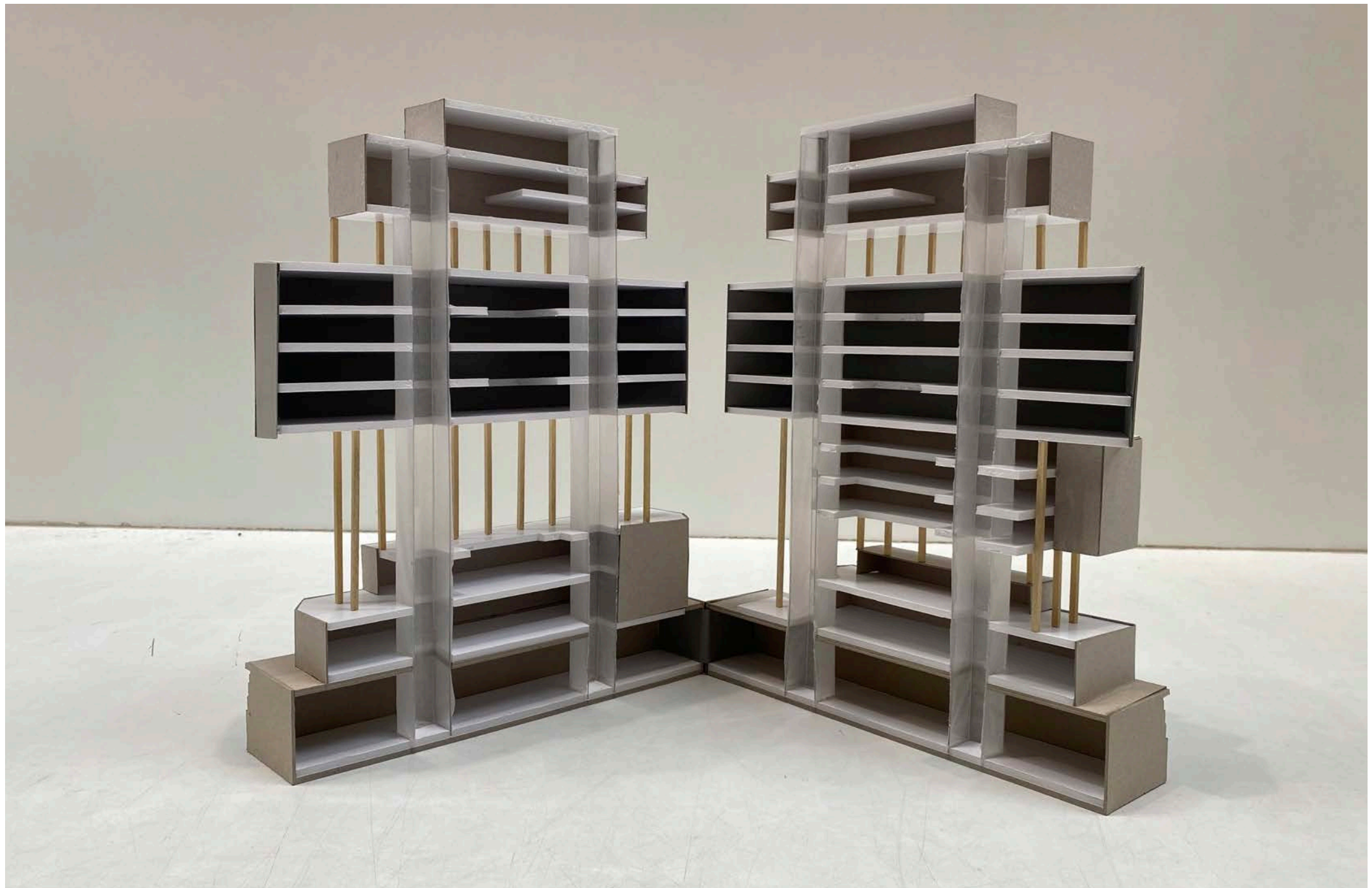
Parkside approach



Waterfront approach



Waterfront facade



Structural cores in section

GRADUATION PLAN

Graduation project	
Title of the graduation project	A Multi-Museum
Goal	
Location:	Antwerp, Belgium
The posed problem,	As the institution of art has developed, systematic biases have survived because they are embedded into institutional practices. The art world remains discriminatory and the art commodified, not able to provide its public value. While contemporary artists have tried to remove themselves and their work from the gallery, they remain unsuccessful without a new form of exhibition.
research questions and	<ul style="list-style-type: none"> • How does the contemporary art museum physically and systematically balance being a public building, a financial institution, and a definer and preserver of culture? • How does a new museum space respond to the systemic inequalities and insensitivity of the art world? • What does the next generation of art museum interiors look like (as the next step in a chronological typology of museums from the palace to the white cube, the anti-museum, and so on)? • In what ways can a museum evolve to be more flexible, sustainable, and future proof?
design assignment in which these result.	M HKA, a contemporary art museum with roots in anarchitecture and the anti-museum, is moving to a new site, and with that comes the opportunity to address the art world and many points of tension within it. The institution wants to participate on an international level but keep its Flemish roots and identity. The site of their future location is also part of a larger urban transformation and the site of another building that is possible to redevelop.

Process

Method description

Throughout this project I will use a process of physical and digital modeling, along with iterative drawing, to develop a design proposal for a contemporary art museum that is resolved at all scales. My work will be informed by art and architecture focused literature and podcasts, **accompanied by** visits to a wide range of art museums in The Netherlands and Belgium. Additionally, case studies of numerous art museums **completed** through modeling, photography and drawing analysis will also contribute to my design.

Literature and general practical preference

Literature

- Attlee, James. 'Towards Anarchitecture: Gordon Matta-Clark and Le Corbusier', in Tate Papers no.7, <https://www.tate.org.uk/research/tate-papers/07/towards-anarchitecture-gordon-matta-clark-and-le-corbusier>, accessed October 10, 2022.

Podcasts

- Perry, Grayson, host. "Beating the Bounds." *Playing to the Gallery*, episode 2, The Reith Lectures, October 22, 2013, <https://www.bbc.co.uk/sounds/play/b03dsk4d>
- O'Farrell, Seth, host. "The Bilbao Effect #1." *FDI Podcast*, with Juan Ignacio Vidarte, September 24, 2021, <https://play.acast.com/s/fdipodcast/thebilbaoeffect-1-bilbao-spainguggenheim-bilbao-sdirectorgeneraldiscussesthecity-sworldrenownedtransformation>
- Taylor, Laurie, host. "Culture and Privilege." *Thinking Allowed*, September 8, 2021, <https://www.bbc.co.uk/sounds/play/m000zdv1>
- "Gordon Matta-Clark." *CCA x AR Bookshelf*, The Architectural Review, January 28, 2022, <https://www.architectural-review.com/podcasts/cca-x-ar-bookshelf-podcast-gordon-matta-clark>

Precedents

- Rogers, Richard and Renzo Piano. Centre Georges Pompidou. 1977, Paris, France.
- Grandsard, Michel. M HKA. 1987, Antwerp Belgium.
- Benthem Crouwel Architects. De Pont. 1992, Tilburg, The Netherlands.
- Norton, Enrique and TEN Arquitectos. Guggenheim: Guadalajara. 2005 proposal, Guadalajara, Mexico.
- Zumthor, Peter. LACMA: David Geffen Galleries. expected 2024, Los Angeles, USA.

Reflection

1. What is the relation between your graduation (project) topic, the studio topic (if applicable), your master track (A,U,BT,LA,MBE), and your master programme (MSc AUBS)?
2. What is the relevance **of your graduation work in the larger social, professional and scientific framework.**

This Interiors, Buildings, Cities graduation studio is addressing the museum from an urban perspective to the details of a project. To do this successfully, I'm required to consider urbanism and building sciences simultaneously with architecture. The "Multi-Museum" I am designing is a very large community building and will have a large impact on the urban scale. Because of its scale, it is also important that it is environmentally responsible, utilizing smart and sustainable systems. There are many notable art museums around the world that have influenced the characteristics of art space, so my design has a large body of precedents to gather my research from within this master program. The studio topic of a contemporary art museum adds another layer to the architecture as it is a public building with large cultural significance. Ultimately, I hope to redefine the museum as a sustainable social space, while displaying proof of critical thinking, innovative design, and technical knowledge that will assist in my future career.

MATERIALS

BRIEF 4: MATERIAL MATTERS

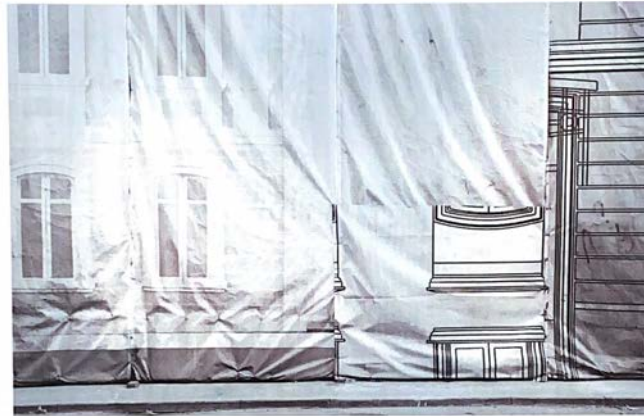
Cork

Recycled Plastic Panels
The Good Plastic Company

Other Materials

An Architecture For Art

Graduation Project 2022-23



Materialisms © Roshan Adhihetty. Source: efflux

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 MS+4 course, this first brief asks each of you, alongside the ongoing development of the forms, spaces and orders of your project, to begin to address its material character, considering how it is made, what it might be made from or finished with and the resulting image it projects. This will not only encompass the visual character of a material but also influence the ways in which it meets other materials or is assembled, thus defining the resulting tectonic character of your building.

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

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

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

Interiors
Buildings
Cities

Palace

An Architecture For Art



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

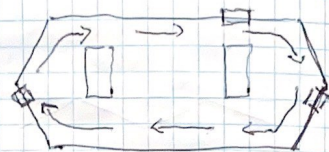
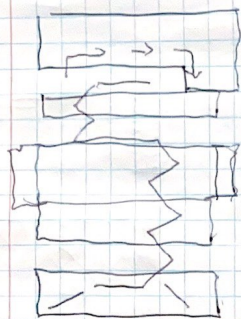
depending on the material and processes being investigated and the scale and depth of investigation will depend on the scale of your group. No two groups should look at the same thing and as a studio, you will be required to present your work collectively in a way that allows for materials to be composited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

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

Interiors
Buildings
Cities

Palace

- IDEAS → INTO BUILDINGS
- CONSTRUCTION + ENVIRONMENT (S)
- HOW DOES THE BUILDING MANIFEST ARCHITECTURAL IDEAS. IT CAN TRY ALL IT WANTS BUT WHAT DOES IT DO
- RESPONSIBLE BUILDINGS THAT ARE REALIZABLE.
- STUDENT TAKES A CLEAR POSITIONS ... A TONE FOR THE PROJECT
- PROACTIVE, PRE-EMPTIVE, AHEAD!
- INTEGRATE B.S. INTO DESIGN, NOT TAPPED ON THE END!
- CIRCULARITY IS ALSO KEY
- RESPONSIBLE DESIGN, INTEGRATED w/ NATURE, ENVIRONMENT, DESIGN



WEEK 3. MARCH 2

MATERIAL MATTERS DISCUSSION

DETERMINE COMMON UNITS
FOR MATERIAL COMPARISON

• STEEL

TYPICALLY FROM SWEDEN (IRON ORE)
BELGIUM CAN PRODUCE BUT USED TO IMPORT MATERIAL
RELIANT ON COAL FROM WEST GERMANY

• METAL CLADDING

TYPES OF METAL + PRECEDENT EXAMPLES

M³ COMPARED TO M³ MAY SAY ONE THING, BUT THE
AMOUNT OF MATERIAL USED ALSO MATTERS

• GLASS

LANDSCAPING EFFECT FROM RAW MATERIAL MINED
PLATE GLASS VS FLOAT GLASS VS PRE MODERN BLOW
BIGGER THE GLASS, MORE IT BENDS
- VACUUM SEALED GLASS
USABILITY?

• INSULATION

MINERAL VS ORGANIC VS OIL
WOOD FIBER CORK PEAK FOM

• WOOD

THERRA - WOOD KERTO (A)? BAMBOO
WOOD

• GYPSUM
NATURAL (MINED) VS SYNTHETIC VS RECYCLED
SCANNED BREATHBOARD => BREATHABLE PLASTER BOARD

HOW DOES THE PROGRAM EFFECT THE FACADE?

MULTI MUSEUM => MULTIPLE PROGRAM CHUNKS
=> MULTIPLE STATEMENTS THAT MUST BLEND

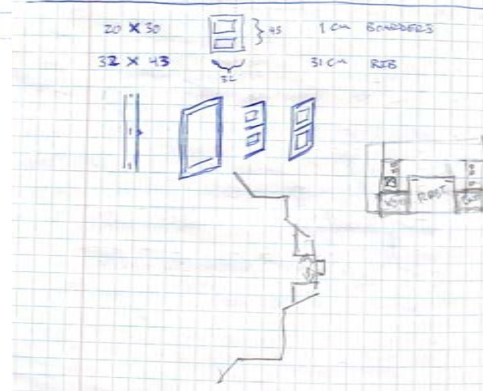
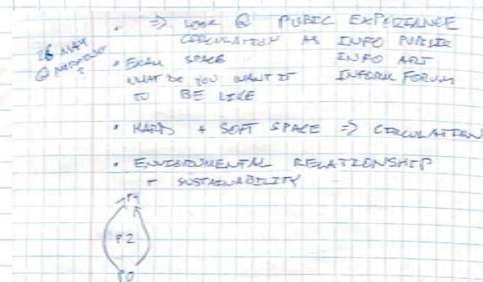
HOW DO THEY BLEND? SIMILARITY + DIFFERENCES

HOW CAN A MUSEUM FACADE OPTIMIZE ITS MULTIPLE
FUNCTIONS? SPECIFIC LIGHT CONDITIONS, THERMAL
+ HUMIDITY INSULATION, BUT STILL
BREATHABLE, HOW PASSIVE CAN THIS
BE?

HOW DOES THE STRUCTURE INFORM THE FACADE, BAY SIZE, + ATMOSPHERE

WHAT MATERIALS BENEFIT A MUSEUM SETTING MOST

INTERIOR VS EXTERIOR TENSION + COORDINATION



MATERIALS MATTERS

HYBRIDITY (WHAT TYPE) HOW DO THEY JOIN? CIRCUMFERENCE BONDS
RECYCLED MATERIAL
TYPES OF RECYCLED CONCRETE + STEEL
GLASS + GLASS TECH

STUDY THE CIRCULATION
SPATIAL SIGNIFICANTS
HOW DOES THIS EFFECT CLIMATE?
BELOW M WHERE BLOCK
"TRANSFER STRUCTURE"

"ON GRADUATING" BY BAS LEEMANS +
LARENS DE MUNCK

• IMPORTANCE ON PHOTOGRAPHY + PHOTO ANALYSIS
• SHELL (30 YEARS) SCENERY (5-7 YEARS) SEAT (1 DAY)
• KEY WORDS + WRITING (WORD + IDEA BANK)

BUILDING TECHNOLOGY

SUB DIVIDE BUILDING INTO ENVIRONMENTS
ACOUSTIC REUSE MATERIAL

U3.1 POSITIONING

WHAT IS MY POSITION IN TERMS OF...
CIRCULARITY
SUSTAINABILITY
URBAN PLANNING
ARCHITECTURE

AND THEN DEFEND IT!
DON'T WANT! BUT GET GOING!

• 1st -> LOAD BEARING STRUCTURE
STRATEGY + MATERIAL
• 2nd -> FACADE
CLIMATE, STRUCTURE, SEEN, DAYLIGHT, SHADE

1:20 DETAIL OF A CORNER OF THE BUILDING
• 3rd -> CLIMATE CONTROL POSITION + SURFACE

DIAGRAMMATIC APPROACH
VENTILATION + CLIMATE DON'T HAVE TO BE FULL

IF YOU DON'T DRAW IT, THEY CAN'T HELP

• WOOD -> CONCRETE = 4:1 (ESTIMATE)
YOU CAN REMOVE 1 CONCRETE + ADD 4 WOOD

• PORE THROUGH LOOK, REFLECTIVE, CONCRETE
SEN

• BLUE GRAY BLUE STONE?

CORK

- Over 50% of the world's supply of cork comes from Portugal.
- Mediterranean cork is more widely available & more durable than the Asian alternative.
- "Very susceptible to the effect of humid conditions and will quickly absorb moisture from the atmosphere. Grain wetted by sea water is unusable, even after drying... because of the effect of the residual salt".
- Bark is first removed from the cork oak tree after 25 years.
- Bark regrows naturally every 9 to 12 years and the tree lives for roughly 250 years.
- "Regularly harvested cork trees store 3 to 5 times more CO2 than those left unharvested"

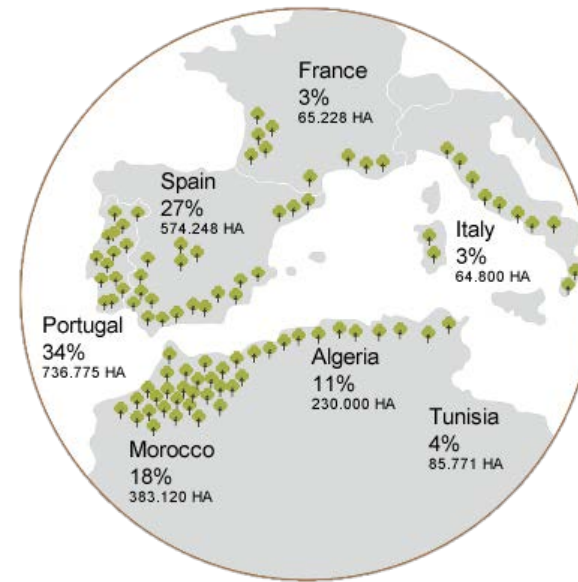


Figure 42: APCOR, "Map of the location of montado", 2015, Portuguese Cork Association, <https://www.apcor.pt/en/montado/forest/>.

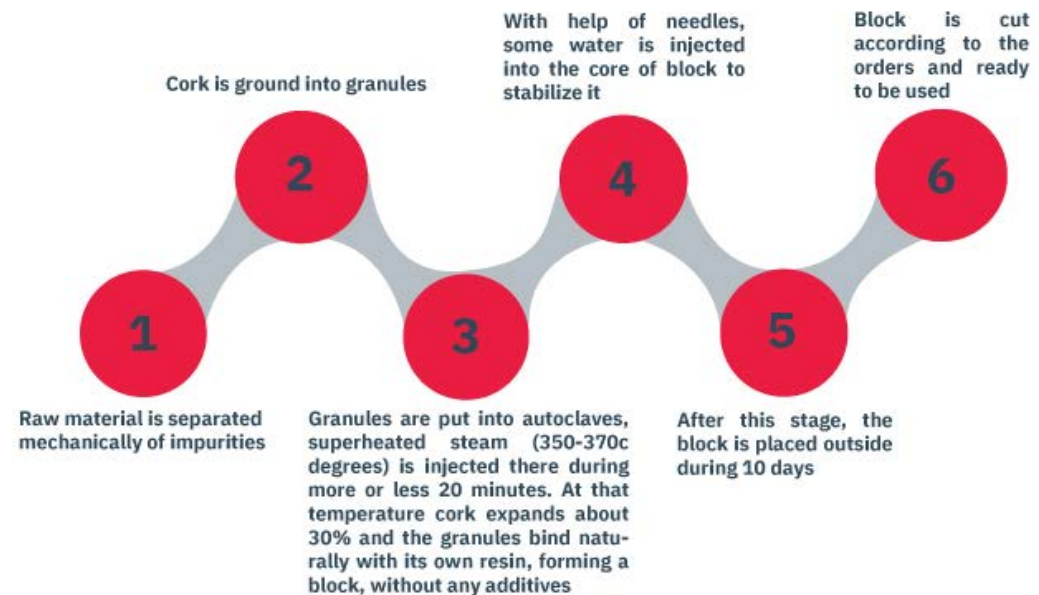


Figure 43: Critical Concrete, "THE PRODUCTION PROCESS OF CORK INSULATION", 2021, <https://criticalconcrete.com/building-with-cork/>.

CURVED CORK BLOCK

full lifecycle diagram

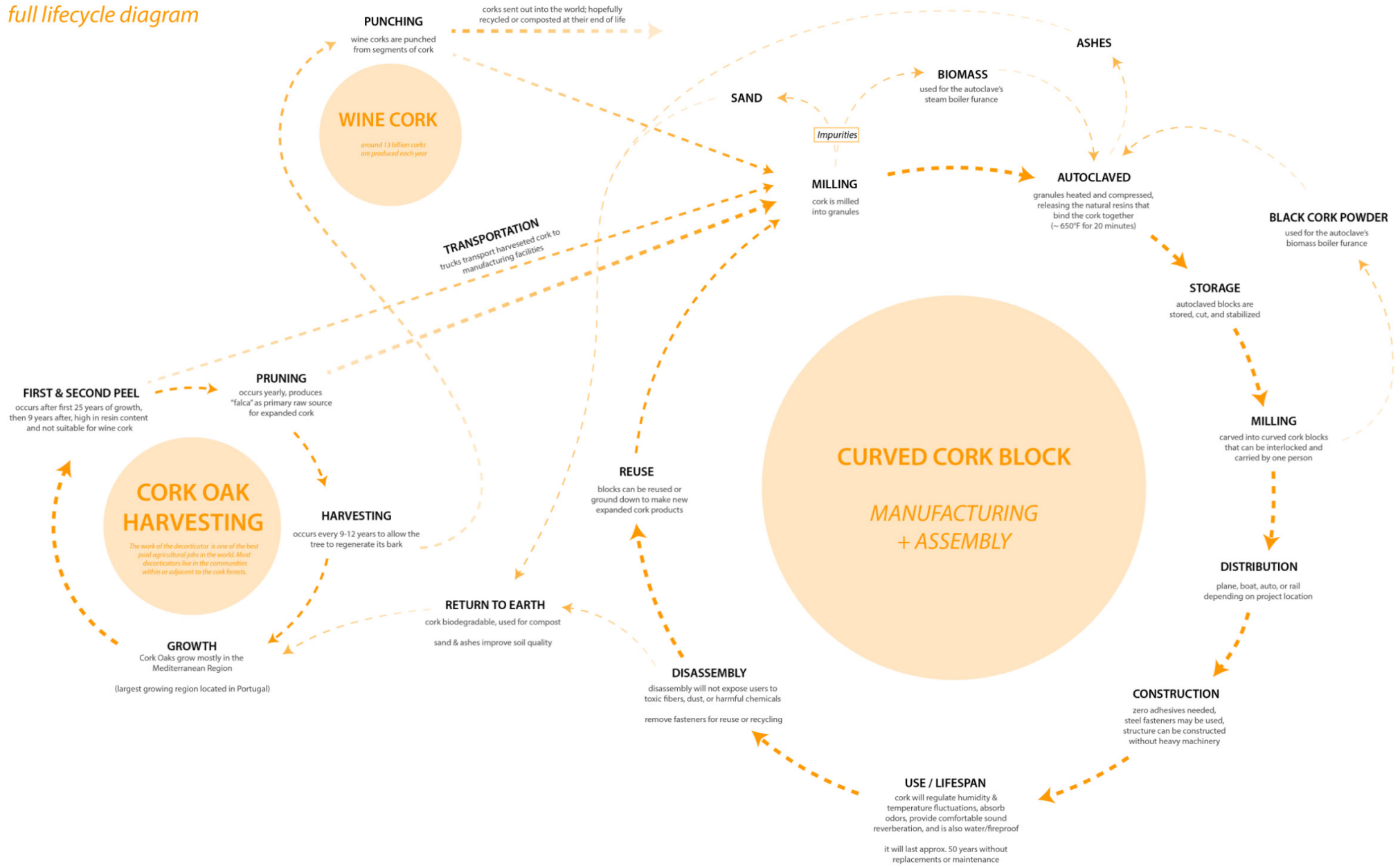


Figure 44: Ross Myren, and Amanda Park, "Cylindrical Cork System", 2022, <https://rossmyren.com/cylindrical-cork-system>.

INSULATION

- Functional in temperature ranging from -180°C to +120°C
- Cork (0.038-0.040 W/mK) has a better thermal resistance than loose fiberglass & fiberglass batts by up to 190%
- Cork insulation is extremely light-weight and easy to install as sheet in roof, wall, and floors, or as granules in cavities.

Figure 45 & 46: Critical Concrete, “INSULATION WALLS AND ROOFS WITH CORKS”, 2021, <https://criticalconcrete.com/building-with-cork/>.

Figure 47-50: Amorim Cork Insulation, “Applications”, 2014 - 2023, <https://www.amorimcorkinsulation.com/en/applications/>.

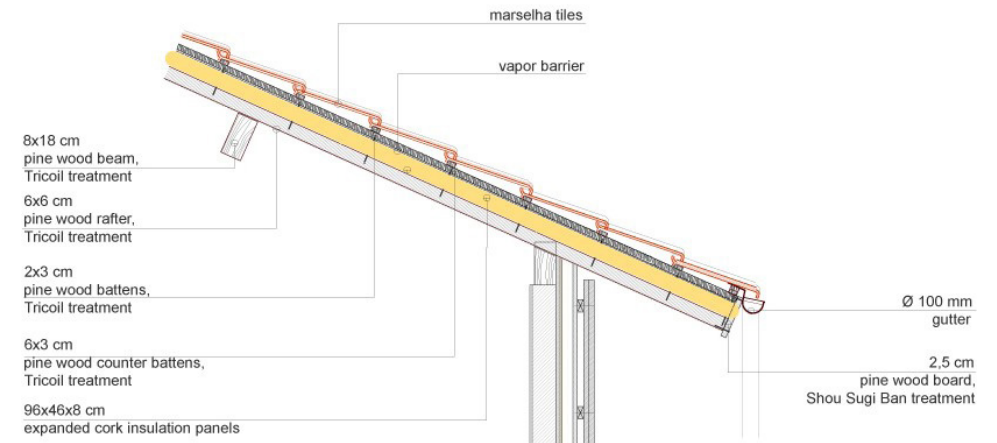


Figure 45: Roof with cork detail

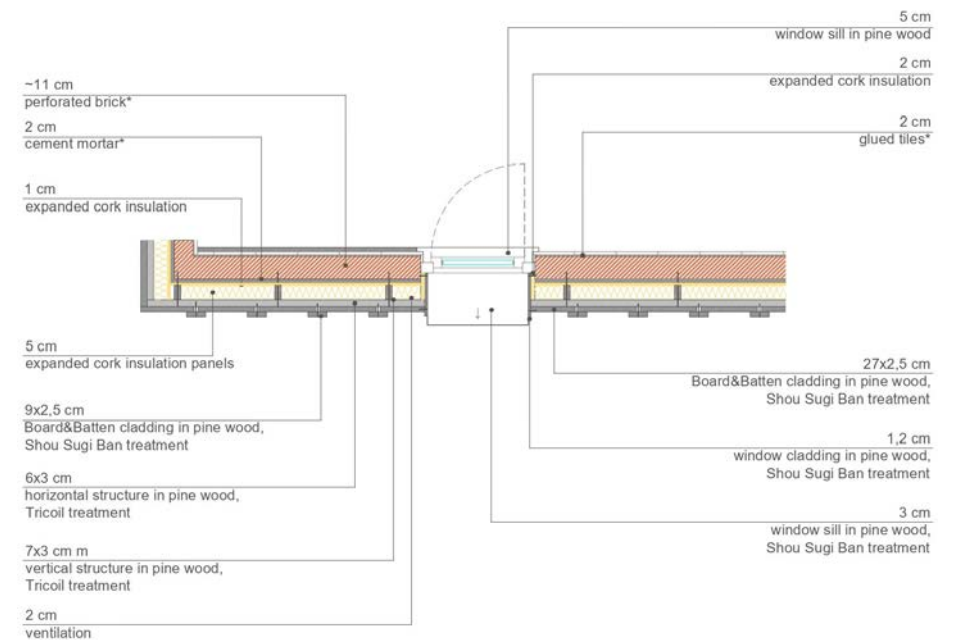


Figure 46: Wall with cork detail



Figure 45: Cork insulation thicknesses



Figure 45: Green roof with cork



Figure 46: Ventilated facade with cork insulation



Figure 46: Interior wall with cork insulation

FLOORING

- Cork is elastic and cushioning, making it easier to walk and stand on compared to tile, hardwood, or concrete.
- There are independent certifications such as GreenGuard Gold and Global GreenTag that guarantee sustainability and low environmental impact.
- Installation methods: click-and-lock floating planks vs glue-down tiles
- Most cork flooring needs recoating every 3 to 10 years



Figure 51 & 52: Portugal Cork Co., "Cork Floor Samples", 2023, <https://portugalcork.com.au/products/cork-floor-samples>.

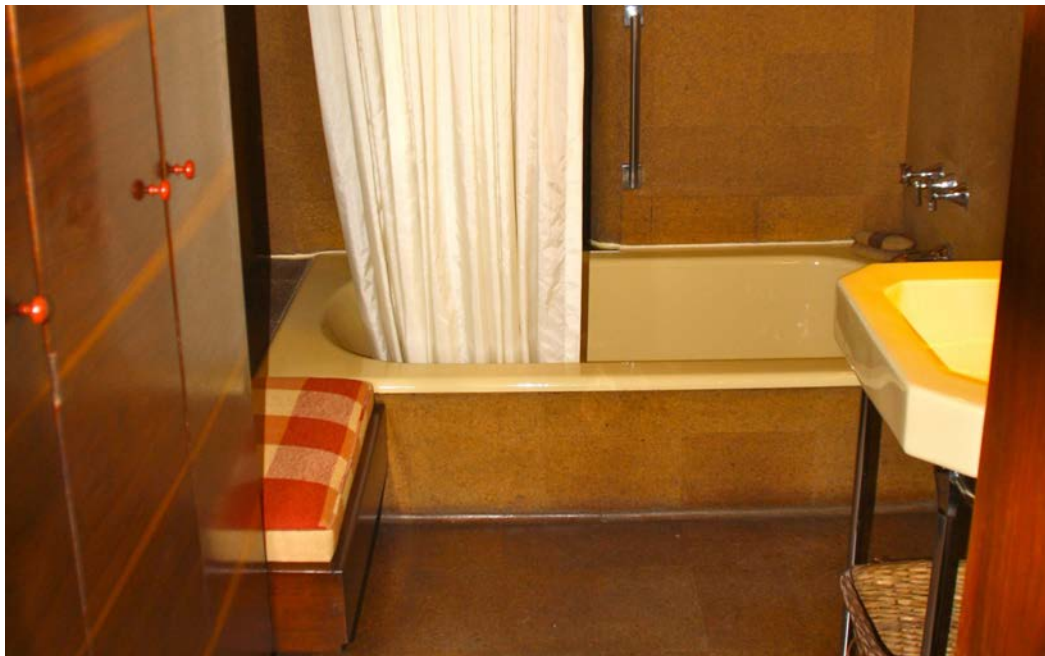


Figure 53: Frank Lloyd Wright. Fallingwater. 1935, Mill Run, Pennsylvania, <https://fallingwater.org/>



Figure 54 & 55: Rundzwei Architekten, Cork Screw House, 2018, Berlin, <https://www.archdaily.com/903622/cork-screw-house-rundzwei-architekten>.

INTERIOR & EXTERIOR CLADDING

“The use of cork tiles on the floors and walls in Fallingwater’s six bathrooms was at Edgar Kaufmann jr.’s suggestion, feeling that Frank Lloyd Wright’s specified stone floors would be too cold when leaving the shower. The natural color of cork, a tree bark product, related well to the palette of materials Wright specified overall, and had the added acoustic benefit, warmth, and softness underfoot. When used as a flooring material, the cork tiles were hand waxed, giving them a shiny finish that supplemented their natural ability to repel water.”

“This house in Berlin features a façade and roof clad in waste cork from the wine industry, which was initially chosen for its high acoustic performance. ‘However natural cork also has very high insulation values and is well suited to use as cladding,’ said Rundzwei Architekten. ‘The choice of this material contributes significantly to the energy efficiency and sustainability of the building.’”

RECYCLED PLASTIC PANELS

The Good Plastic Company

“Polygood is a surface material made from 100% recycled plastic by The Good Plastic Company.

The sustainable advantages of this material are equalled by its distinctive aesthetics. Each pattern has its own unique back story.

Polygood panels are produced from a wide range of post-consumer and post-industrial plastic waste sources, from refrigerators to single-use cutlery, electronics and industrial consumables.”

Figure 56-59: The Good Plastic Company, “Polygood Panels”, 2022, <https://thegoodplasticcompany.com/polygood-panels/>



Figure 56: Full polygood panel (1000x2000mm)

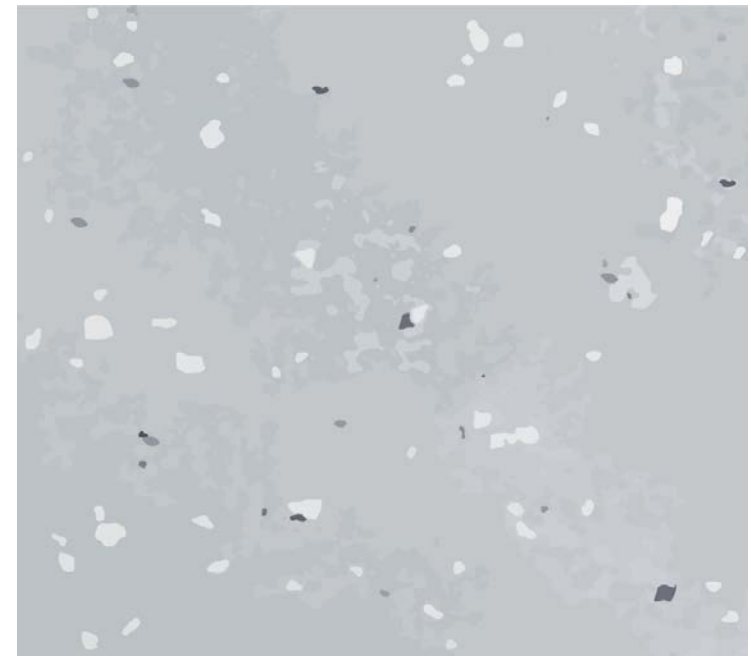


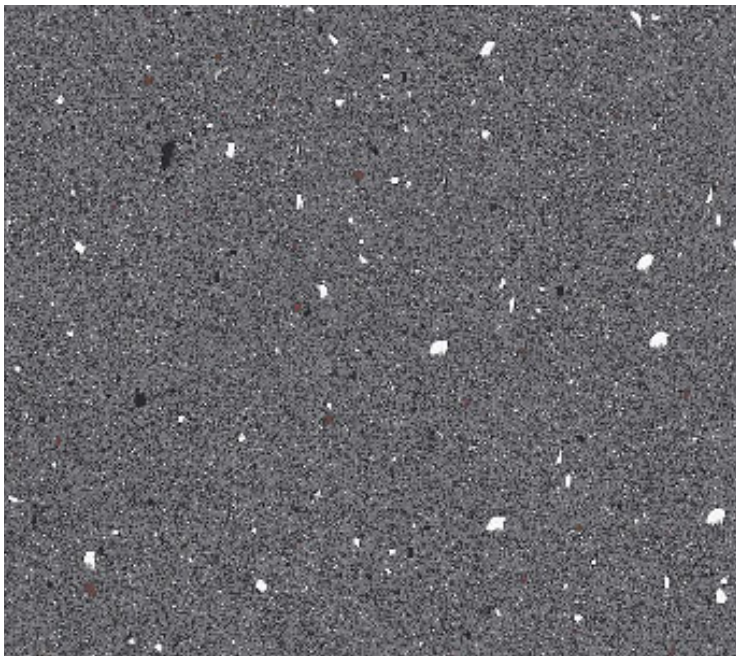
Figure 57: Grey speckled panel concept



Figure 58: Case study - black & white exterior panels



Figure 59: Case study - weathering on dark panels



Dark grey terrazzo



HempCrete



Concrete



CLT & Glulam construction with black steel connections

OTHER MATERIALS

CLT & Glulam

Concrete

Terrazzo

HempCrete

Frosted Glass

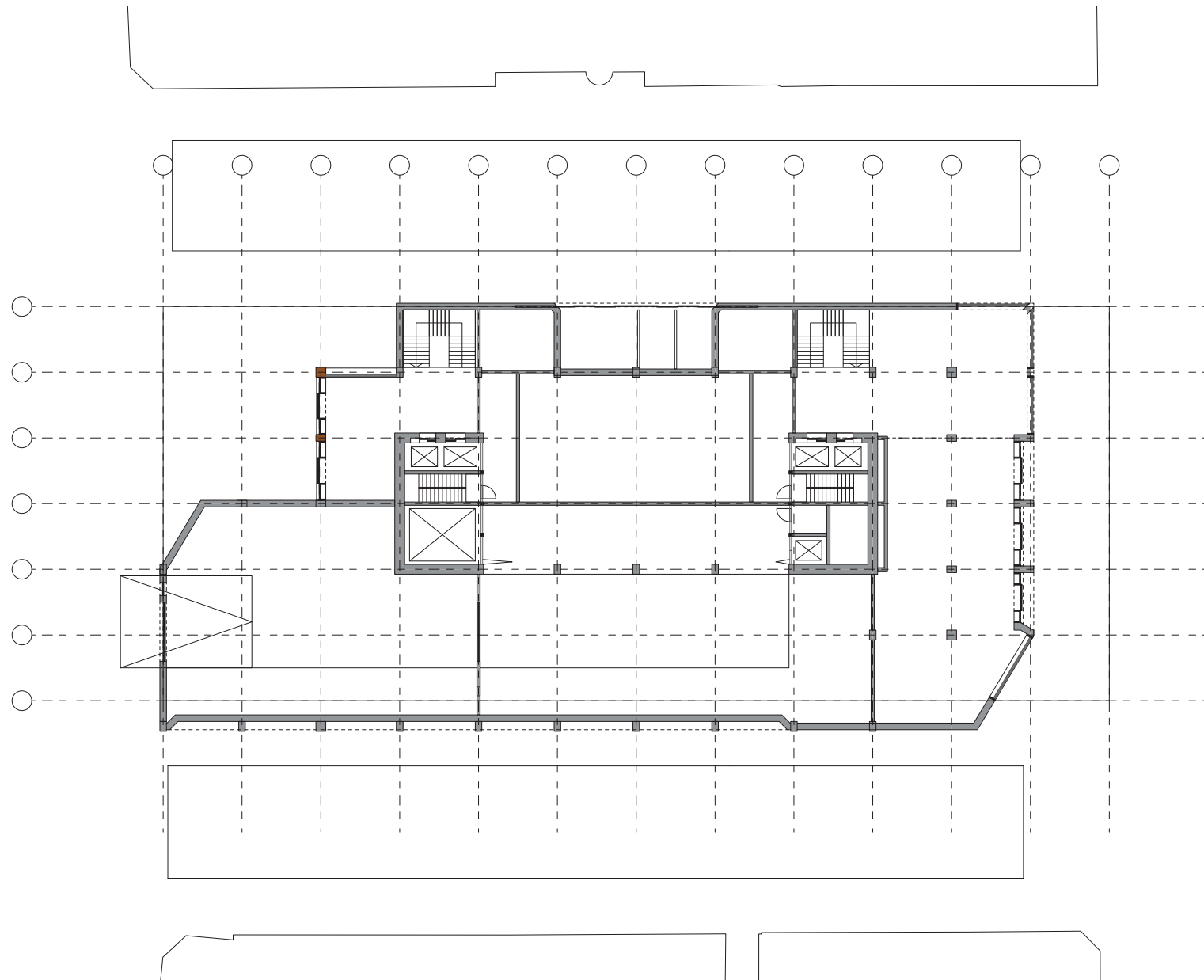
Brushed Aluminum and Steel

Figure 60: WoodWorks, "Index of Mass Timber Connections", 2021, <https://www.woodworks.org/wp-content/uploads/woodworks-mass-timber-connection-indices.pdf>

P3

“The question of the articulation of the timber internal structure remains. It is literally the core of the scheme, and its spatial characteristics, particularly in the way it defines public space, and the breaks between the three museums, is important to know more fully. There is an issue of scale, not just size, that the design must address, and the blankness of the three stacked solids is not helping. Understanding the true scale from the ground up will help you address this issue. It may be that a clearer understanding of the tectonic qualities of the timber structure may help you develop ‘blind’ facades that are less ‘blank’ and more to do with the construction as a whole.”

- Mark Pimlott, P3 written feedback



Ground floor plan



Site context



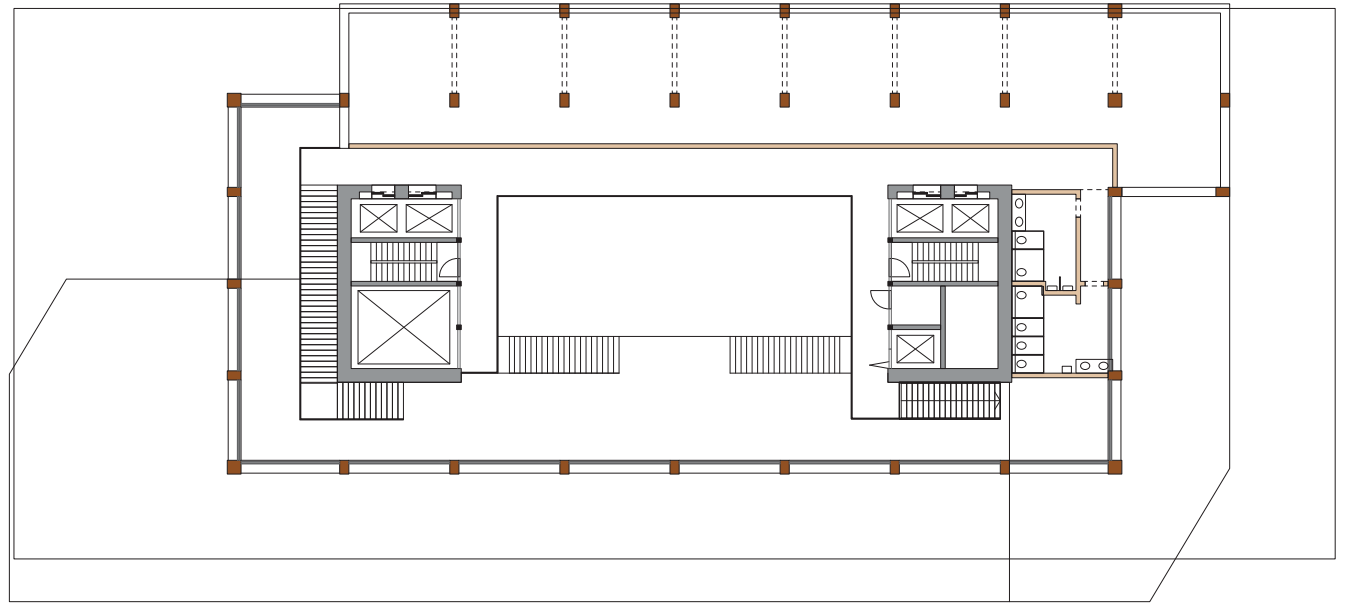
Forum 1



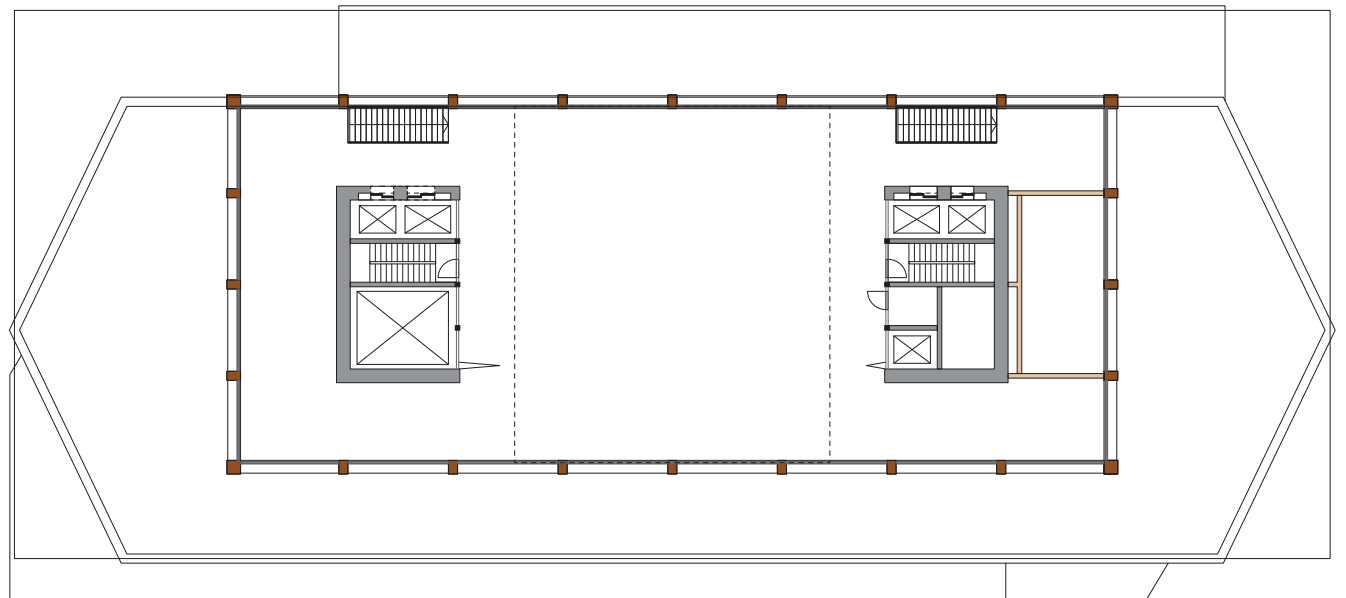
Addressing the street



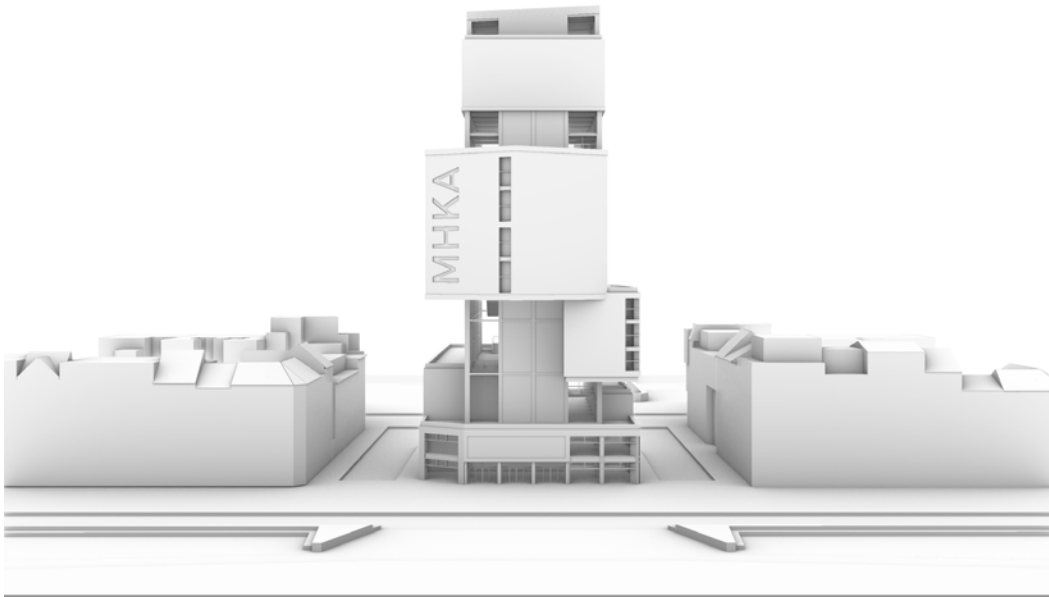
Parkside approach



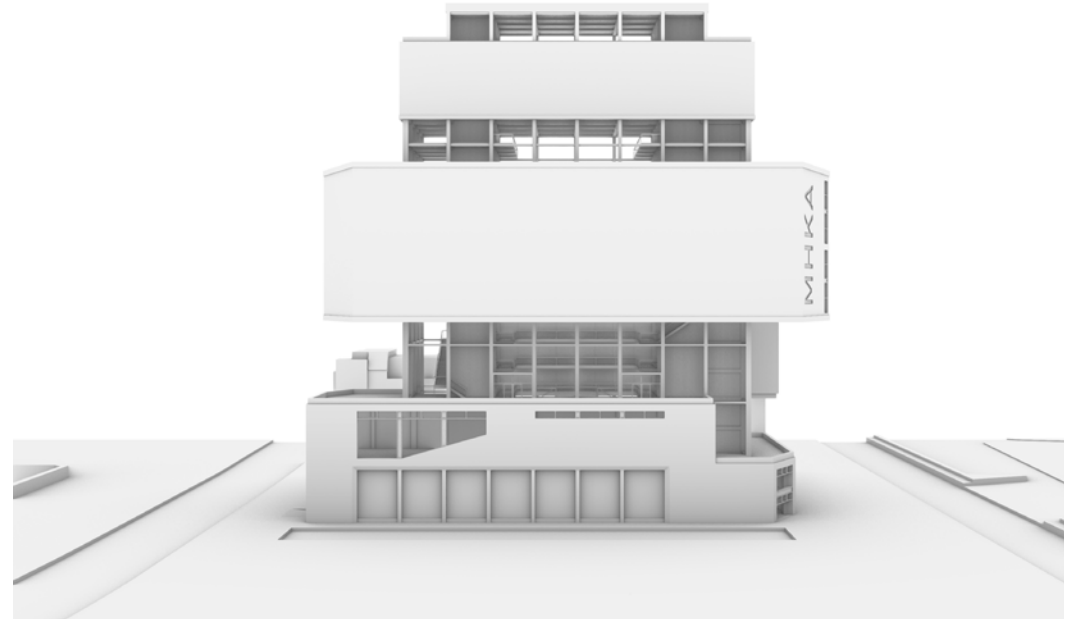
Sixth floor plan



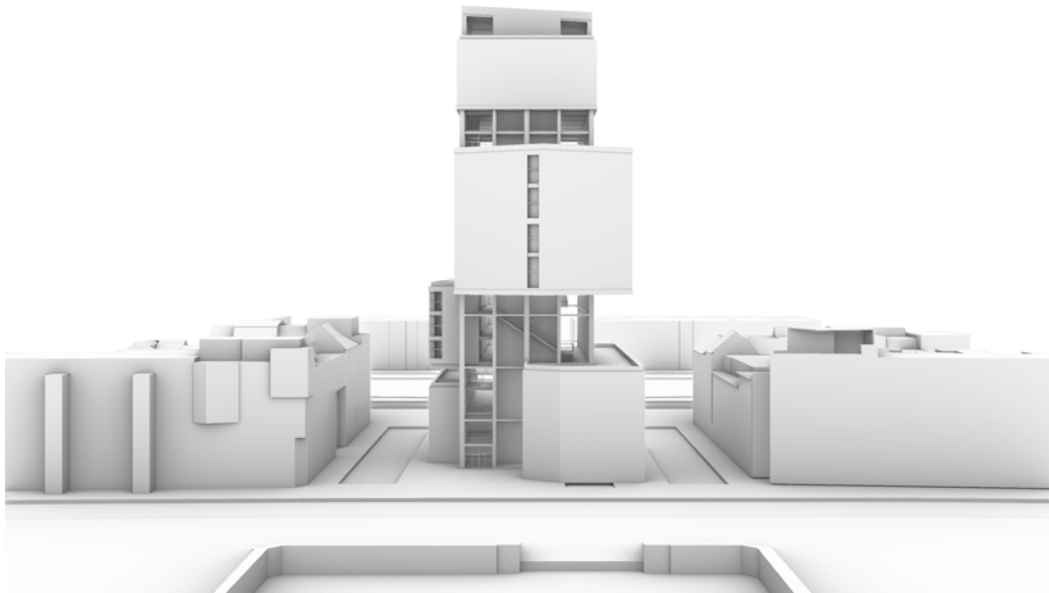
Forum 2 plan



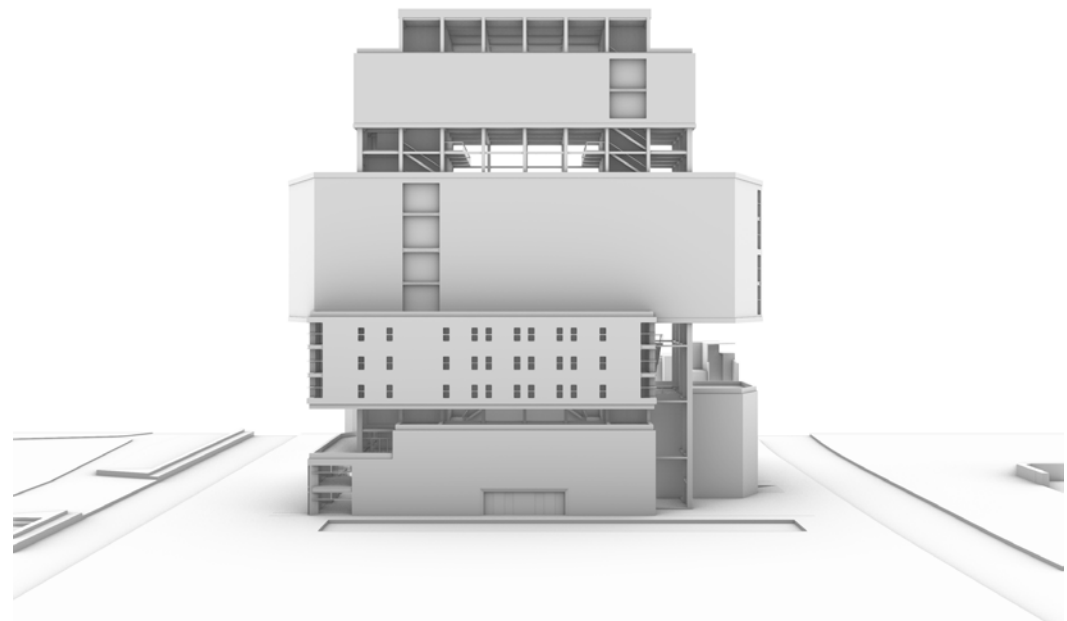
Parkside elevation



Southwest elevation - auditorium, forum, & blind facades



Waterfront elevation



Northeast elevation - forum, exhibition circulation & office facade

BRIEF 5: FORM & FACADES

- Structure
- Climate
- Facade
- Environment

NEXT WEEK TUESDAY TUTORIAL
INSTEAD OF THURSDAY

An Architecture For Art

IF THE FACADE DOESN'T WORK,
CHANGE THE PLAN

WHAT DOES A CIVIC BUILDING LOOK LIKE?
FACE OF A BUILDING - A MASK OF THE INTERIOR
ADDRESS THE CITY/URBAN



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

Form and Facades

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

Georges Bataille

'Face was never a preoccupation for modern architecture.'

Colin Rowe

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

'The Elevation rhymes with the surrounding high rises, voids and objects to point out that they are not mistakes or by-products, but part of an unconscious project that has to be acknowledged, shining a light on a continual process which requires more than architecture to happen.'

Tony Fretton, writing on the Lisson Gallery in 1992

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

Interiors
Buildings
Cities

COMPROMISE PLAN VS
FORM. ONE LEADS?
EQUAL WORK?

Graduation Project 2022-23

- COMPARE YOUR SITE TO OTHER SITES
- WHAT IS THE HUMAN RELATIONSHIP
- SCALE OF SCALE TO ORGANIC LARGE BUILDING
- SEE / DON'T SEE
- BLIND / OPEN

MARCH, 2, 2023 • A FACADE MOTEL
DIGITAL FRAGMENT W/ DRAWINGS
SKETCHING - IMPRESSION!

An Architecture For Art

neighbours but will also need to take its place on the skyline and river frontage of the city as a whole. It does so in a culture where we have a renewed sense of value for the inheritance of the past and in dialogue with Antwerp's new residential scale, the industrial artefacts of its recent past and the proud relics of its illustrious history.

How do you position your project in response? We have already discussed the project's genesis in the social, political discourse that contemporary art sought to represent in the latter half of the Twentieth Century and its immediate relation to the 'architecture' of the American artist Gordon Matta-Clark. How might you reconcile the physicality of a large building - dedicated to the presentation of contemporary art and welcoming of a broad public - in response to these beginnings and the civic aspirations of the current brief that the new museum should be representative and a celebration of contemporary artistic culture in Flanders. As the critic and theorist Mark Cousins wrote in a discussion on Fretton's work, 'civic architecture usually entails the imposition of a social ideology upon the urban fabric', whereas what he describes as 'civil architecture is an architecture that bridges two worlds through a gesture of inclusion.' How does such an ambition address the relationship of the public to the museum? Such an aspiration might mean different things at different scales, from how your building takes its place as a figure within the urban scene to how it addresses the more immediate scale of the neighbourhood, to the human scale, as it touches the street or addresses the passer-by, to the scale of a piece of material or a junction. How you form or shape your building will affect its understanding at each scale. Is this process to be understood primarily from the inside out, as functionalist modernism proposed, do the demands of the context shape the form and structure of the museum, or is the process of developing your building's form one of negotiation between these two competing impulses?

A façade can be understood as a negotiating structure or a threshold between the concerns of the interior and those of the city beyond. It can also be considered one that might be inhabited in its own right. How the façades of the museum might address its situation is made all the more difficult by the programme, which in its demands for contemporary gallery space, might easily lead to a rather introverted architecture of predominantly blank faces. How do you respond to this? To what extent does your façade reflect the structures of the interior? Is it conceived as a kind of mask, or can the distribution of elements in the plan, the spaces for people rather than art, help you to scale, order and animate the façade? Might it lead to a questioning of the nature, or hierarchies of the galleries themselves, moving away from current concerns of contemporary art space and opening themselves up to the city?

For those working with part or all of the existing building, other questions emerge. To what extent is the result composition a didactic one, defined through the relation between new and old or, conversely, is the old entirely subsumed within re-reading the new.

Interiors
Buildings
Cities

CHRISTOPHER
REN (PHEN)

Palace

COLOR?
MATERIALS?
TEXTURE?
SHADE, LIGHT, SHAPE?

1:25 SCALE?
CURRENT COURTHOUSE IS BRICKS AND GREEN!
SAY WHAT IT IS. WHAT IS YOUR POSITION ON THIS? WHAT DO YOU SAY ARE YOU AN ART FACE?

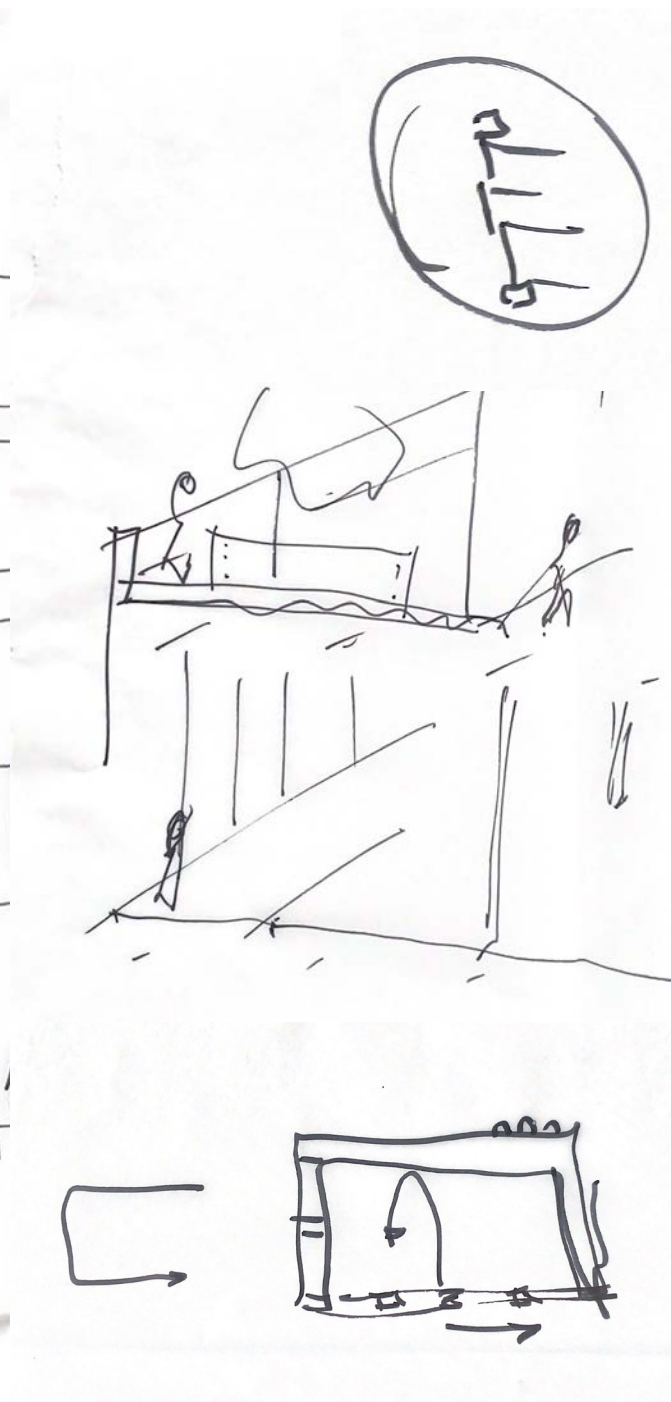
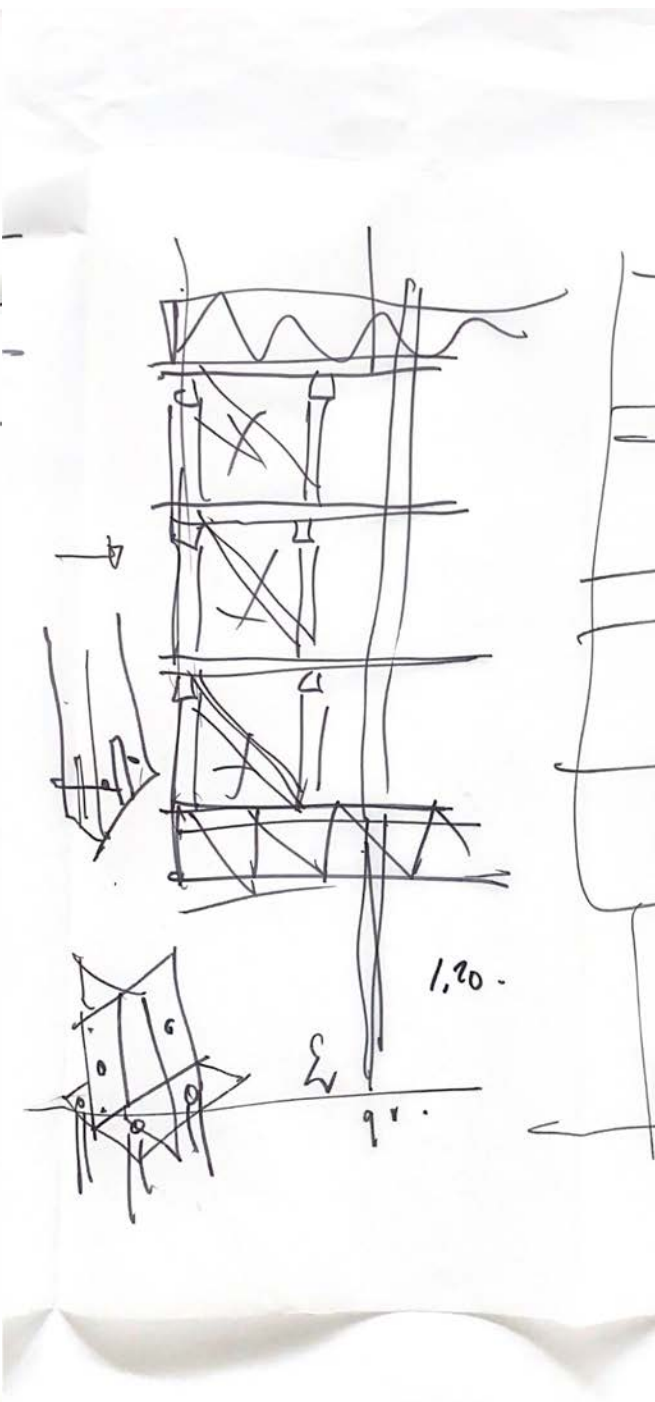
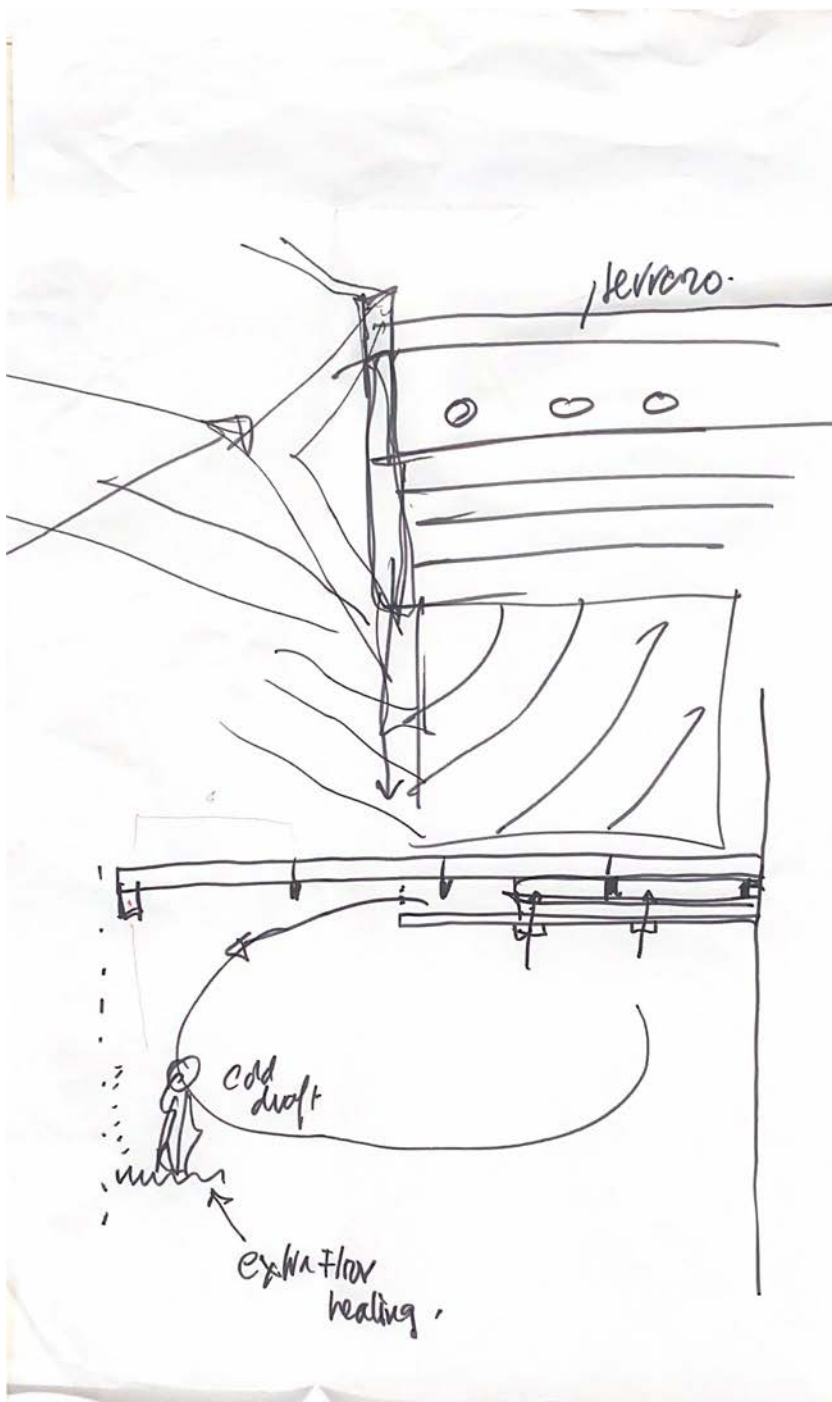
Any such exploration into the duties and responsibilities of any contemporary public architecture and its translation into physical form and fabric must engage the question of its sustainability in material and temporal terms. How will the form and façade engage with the demands of the present and future in a robust and adaptable way, ultimately conceiving of a future where it might no longer exist or be substantially transformed? This again raises the question of whether and to what extent it registers the traces or forms of previous conditions in its articulation.

The process of refining form and façade happens across various scales, from the urban to the tectonic. It is inevitably an iterative one, with refinement achieved through an intense and open process of repetition, observation and adjustment, founded upon the making of things. It requires you to test it in different ways: through analysis of precedents; through the ordering, structuring and composing of elements; through the resulting experience of the eye and the body, considered at different moments; through the understanding of its materialisation. It will require your attention to oscillate between inside and outside, each pushing, pulling and reshaping the other. It might well be messy and will probably require many versions. This is normal, and you must find working techniques, probably across different media. Ultimately its resolution might be found somewhere between your intellect and your intuition. You need to look, as well as think about it.

Your work in defining the form and façade of your building up to P3 will translate the more abstract, material concerns of Material Matters in definite terms. It should result in a physical model of the building as a whole within the site model so that its effects can be understood in context and through their impact on neighbouring buildings and spaces. The elaboration of a significant element of your façade as a detailed digital model, appropriately rendered or translated into a physical fragment, should be considered as part of a material and constructional build-up of the envelope that considers vital relationships with the wider building fabric. This might result in its conception as an extension to the larger fragment of building fabric requested in Material Matters. Its representation should include the collated process of development: through sketches, sketch models and iterative versions, recorded in your project journal.

IN REVIEW!
• SCALES -> DIFFERENT SCALES
• IT WILL BE A MESSY, FEEDBACK PROCESS.
HOW IT WILL APPEAR TO PEOPLE AS IT IS?

Palace



Structure & climate sketches

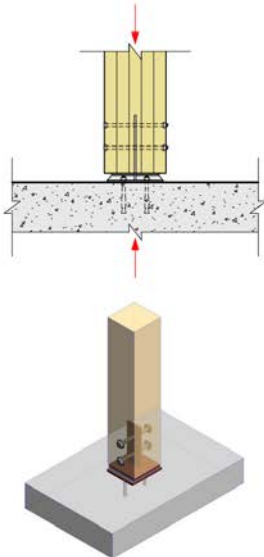
STRUCTURE

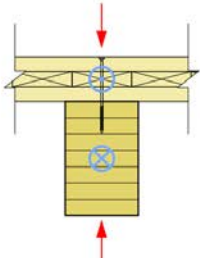
Mass Timber
Connection Indices,
WoodWorks, 2021

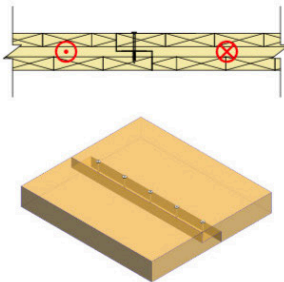
T3 Bayside
3XN, 2023
Toronto, Canada

Haut
Team V, 2022
Amsterdam, The Netherlands

Figure 61-63: WoodWorks, "Index of Mass Timber Connections", 2021, <https://www.woodworks.org/wp-content/uploads/woodworks-mass-timber-connection-indices.pdf>

Connection Type	Image	Designer Notes	Class	Load	Cost	Const	Inspect	Fire
15-1. Column Bears with Knife Plate		<p>Purpose: Transfer of vertical load from wood column to concrete.</p> <p>Description: Column bears on custom steel connection consisting of a knife and bearing plate. Knife plate is positively connected to column with dowel-type fasteners. Bearing plate is connected to concrete with post-installed anchors. Grout is provided below bearing plate for elevation control.</p> <p>Notes:</p> <ul style="list-style-type: none"> Capacity of connection is dependent on parallel-to-grain capacity of the column. Vertical kerf in column for knife plate may be visible. 	2	High	\$	Easy	Easy	Level III

Connection Type	Image	Designer Notes	Class	Load	Cost	Const	Inspect	Fire
2-1. Panel Bears on Beam		<p>Purpose: Transfer of vertical loads from roof or floor panel to wood beam. Can also transfer shear along the length of the beam.</p> <p>Description: Roof or floor panel bears on top of wood beam. Positive attachment is made with partially-threaded screws.</p> <p>Notes:</p> <ul style="list-style-type: none"> Capacity of primary load path is controlled by perpendicular-to-grain bearing capacity of floor panel or beam. Screws provide load path for in-plane loads. 	1	High	\$	Easy	Easy	Level II

Connection Type	Image	Designer Notes	Class	Load	Cost	Const	Inspect	Fire
1-4. Panels Connect with Half-Lap Joint		<p>Purpose: Transfer of in-plane shear along the panel-to-panel joint.</p> <p>Description: Adjacent floor panels with compatible notches are lapped and connected using partially-threaded screws or nails.</p> <p>Notes:</p> <ul style="list-style-type: none"> Capacity of connection is controlled by shear capacity of dowel-type fasteners. Orientation of the notches will determine the construction sequence. Screws are more common than nails, in particular as panel thickness increases. Notch width is generally controlled by screw edge distance requirements, which vary by manufacturer. Possible, but not recommended, to be designed to carry gravity loads across joint. Reinforcing screws may be required for this application. This is outside the scope of the 2018 NDS and should only be done with careful consideration. Inconsistencies in notch depth can cause surface variations in adjacent panels. 	1	Medium	\$\$	Moderate	Easy	Level I

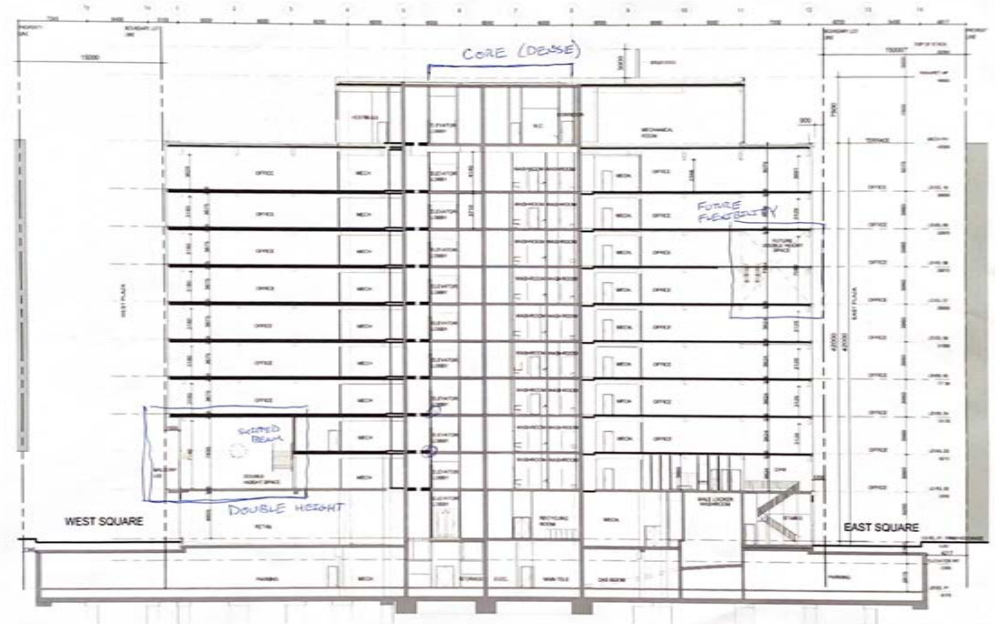
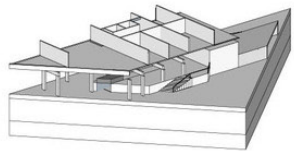
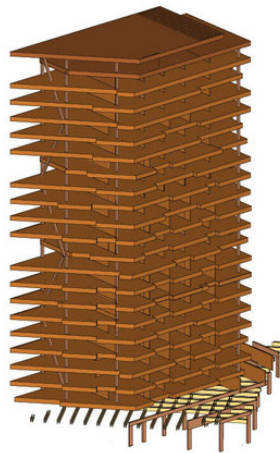


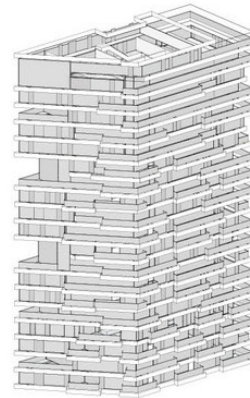
Figure 64 & 65: 3XN, "T3 Bayside", 2023, <https://t3bayside.com/>



Concrete base



Load bearing wooden walls inside the building, so an open and transparent facade can be constructed



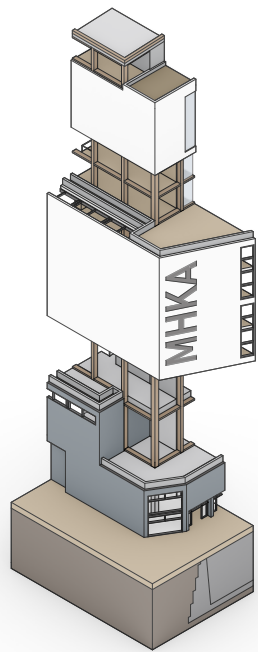
Facade of glass, vertical solar panels and high density concrete floor edges are now applicable



Fifteen different apartment types



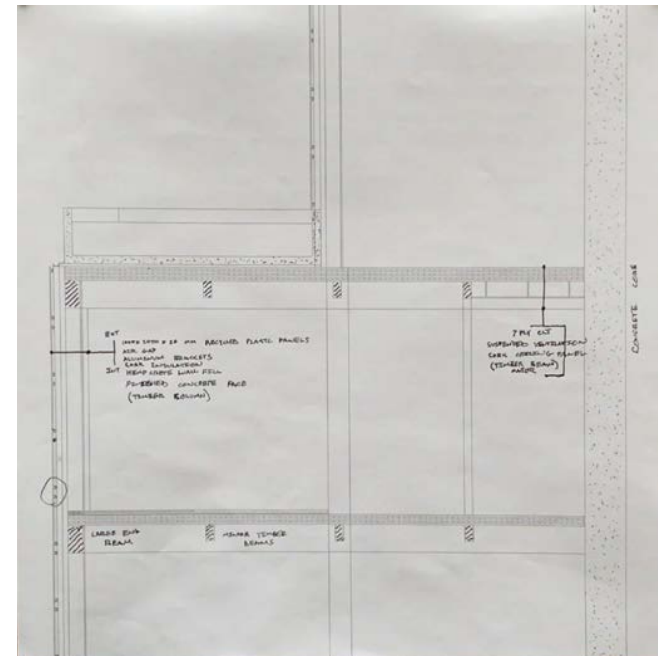
Figure 66 & 67: Team V Architecture, "Haut", 2022, <https://www.archdaily.com/989552/haut-amsterdam-residential-building-team-v-architecture>



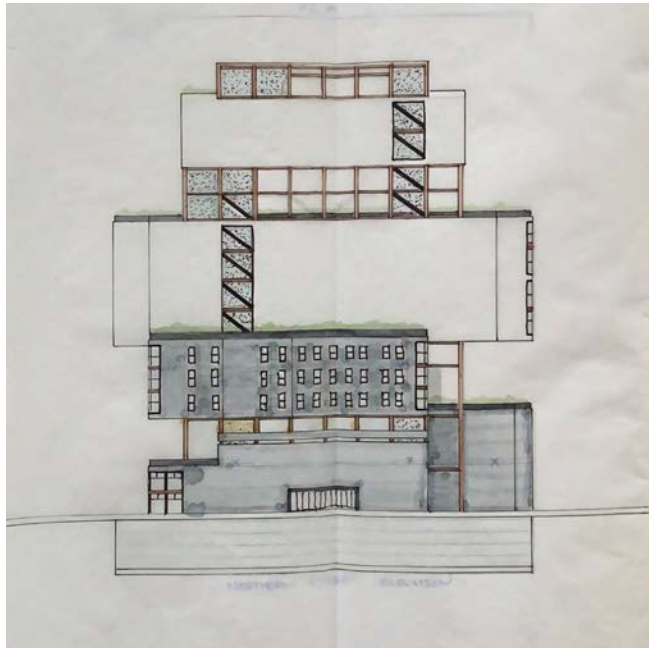
Material test on building fragment



The forum meets the exhibit - facade



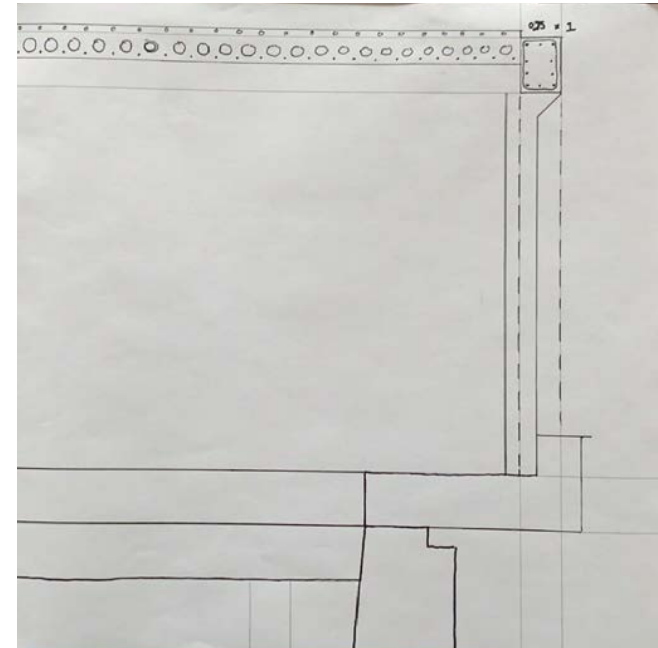
The forum meets the exhibit - section



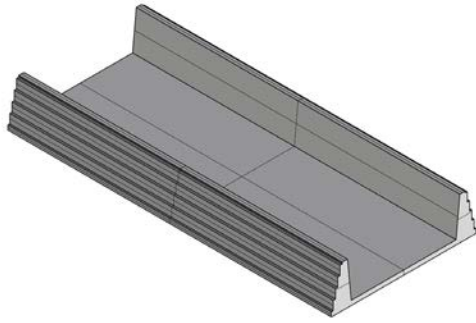
Material test on northeast elevation



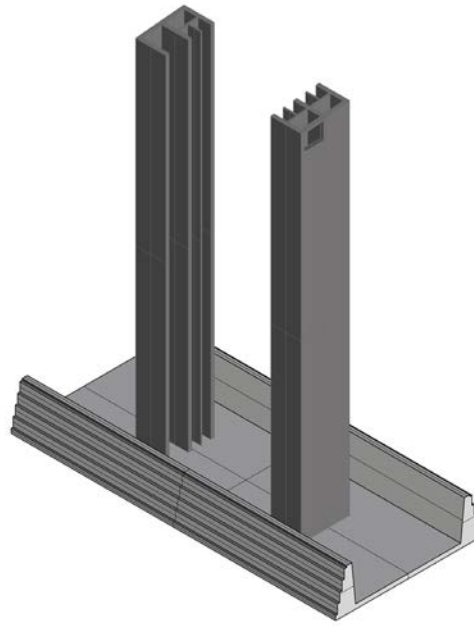
The art depot meets the ground - facade



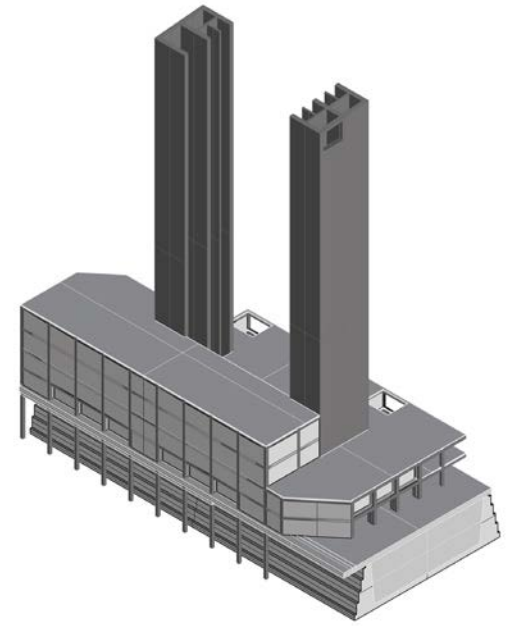
The art depot meets the ground - section



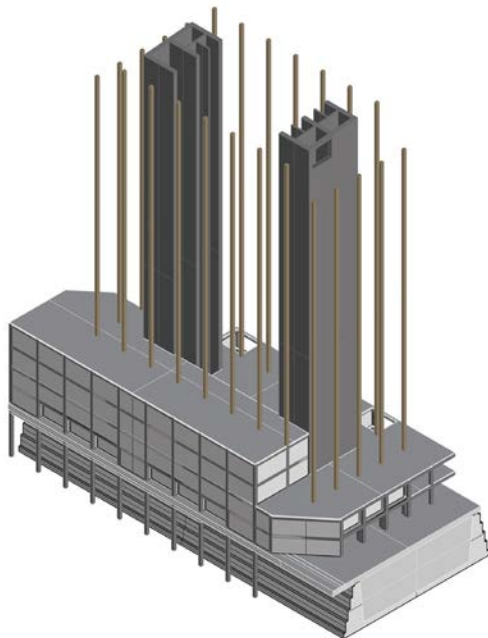
The lock



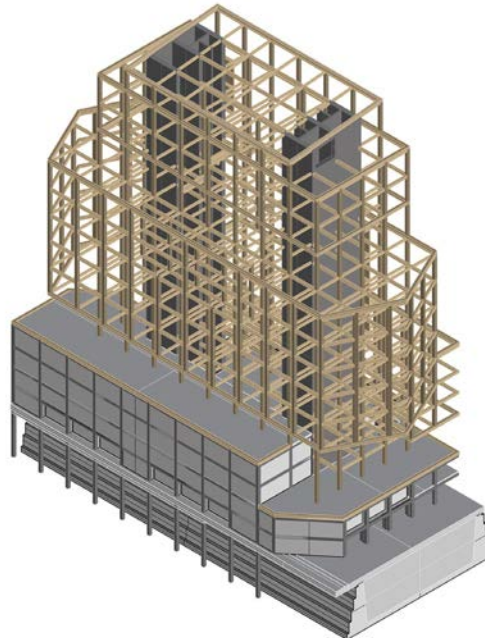
Concrete cores



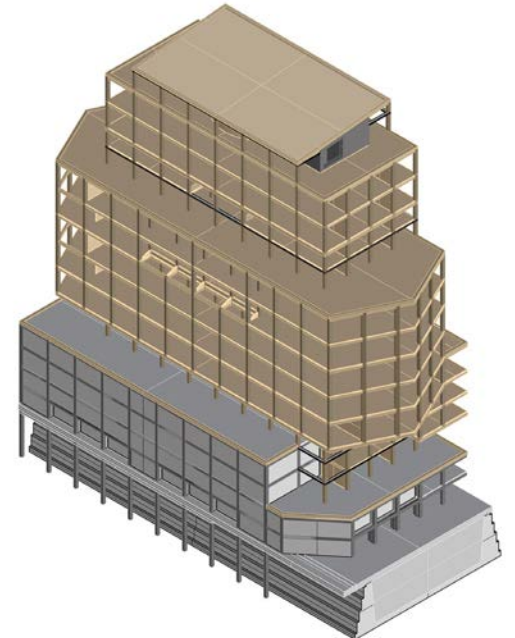
Concrete walls, columns, & beams



Primary timber structure



Secondary timber structure



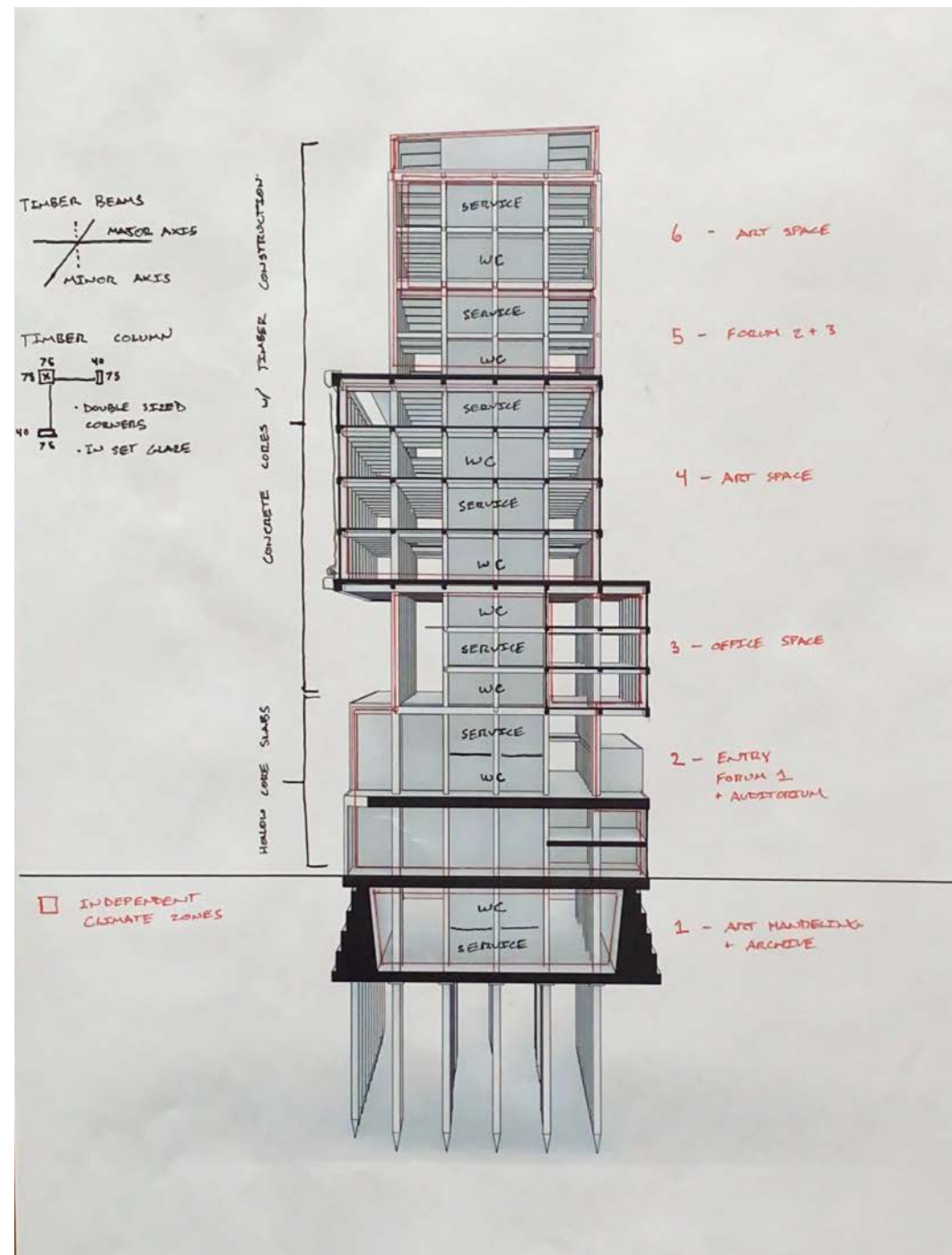
CLT floors and interior walls

CLIMATE

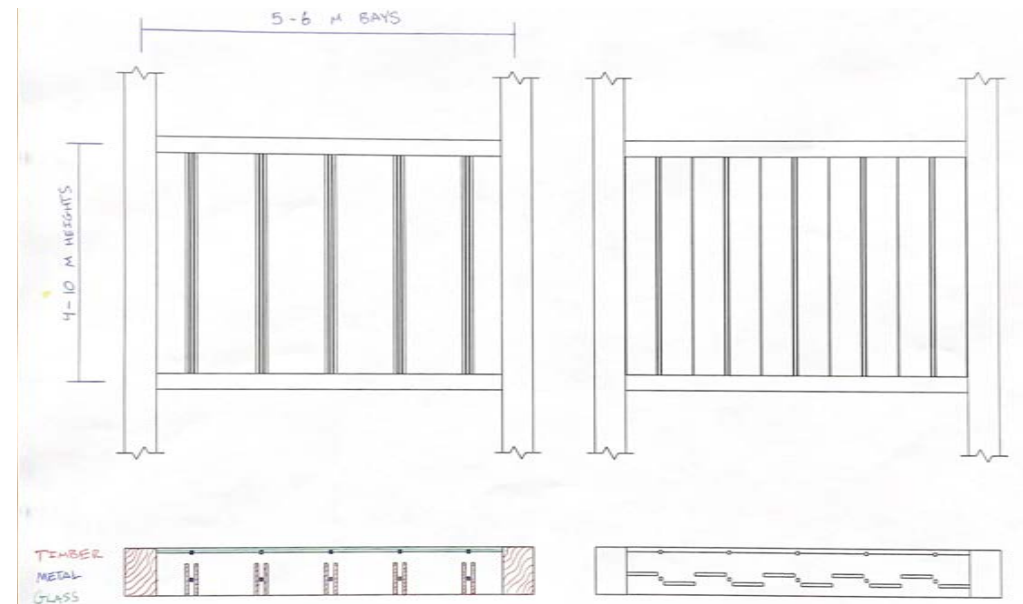
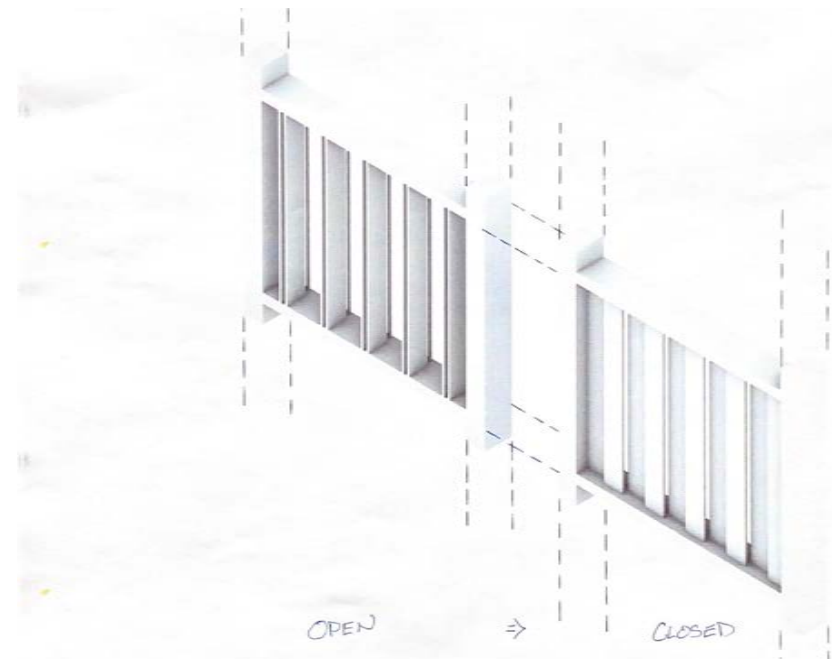
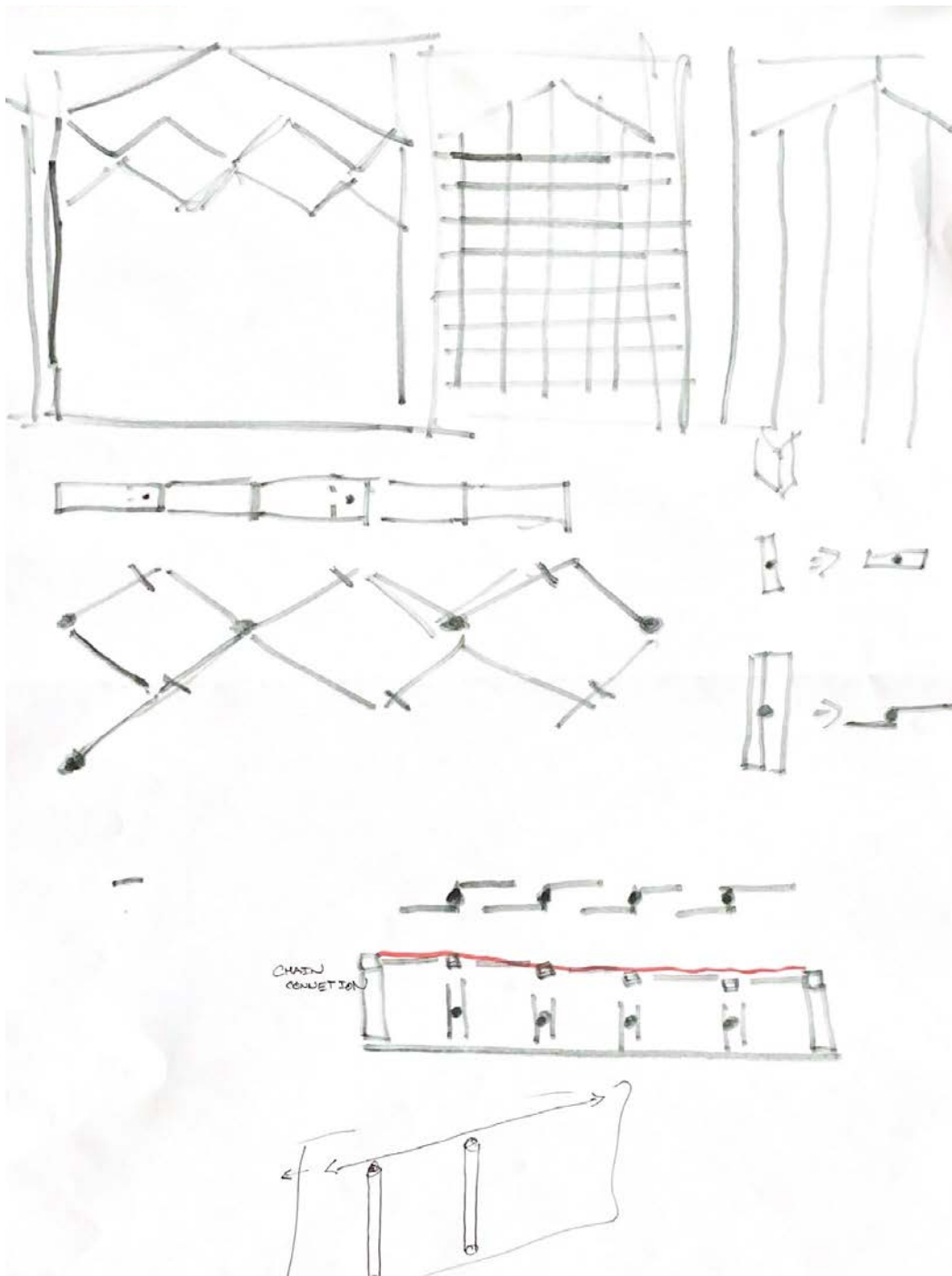
Climate Zones

Window System

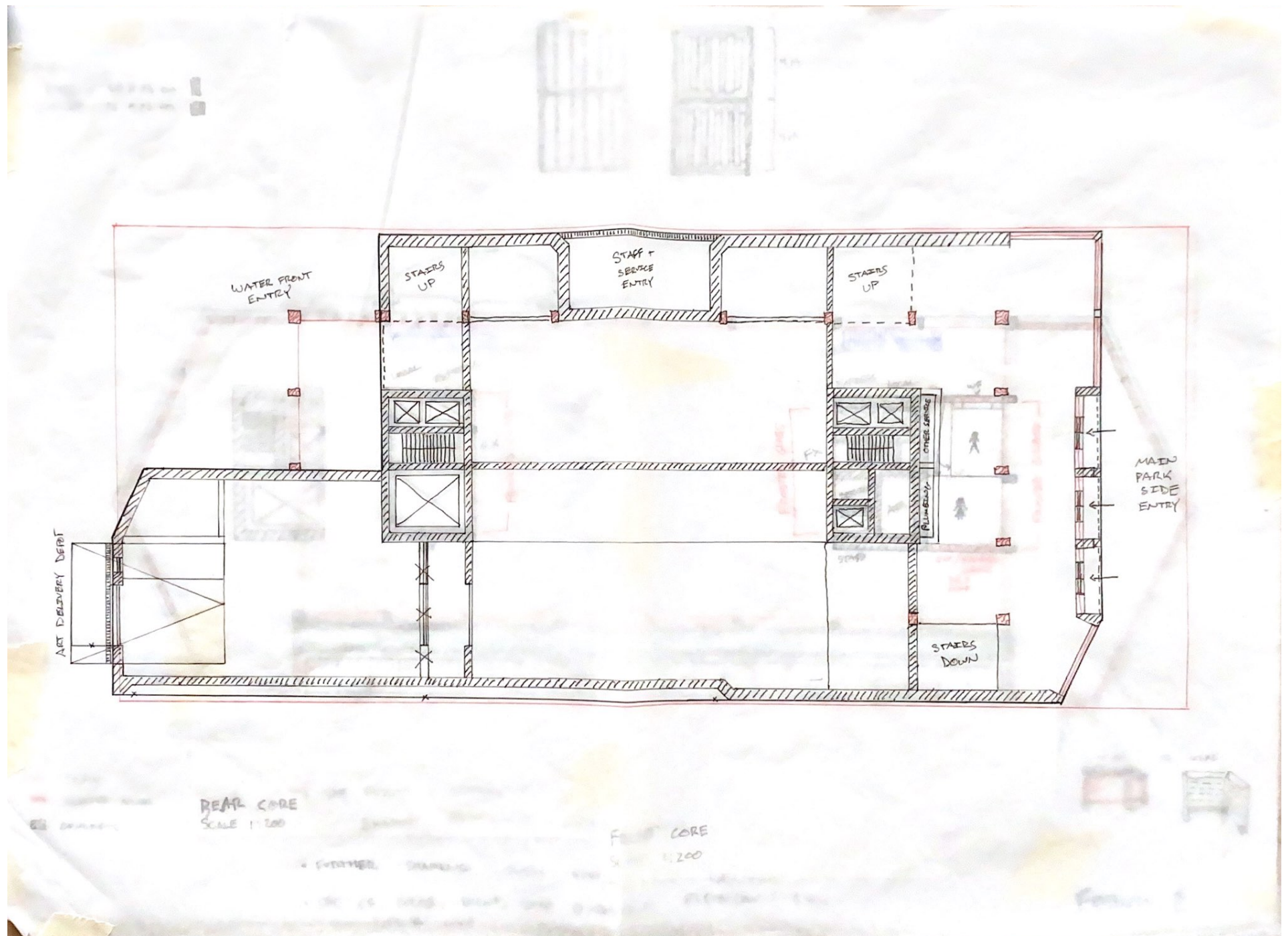
Envelope



Subdivided climate system



Window shading prototype

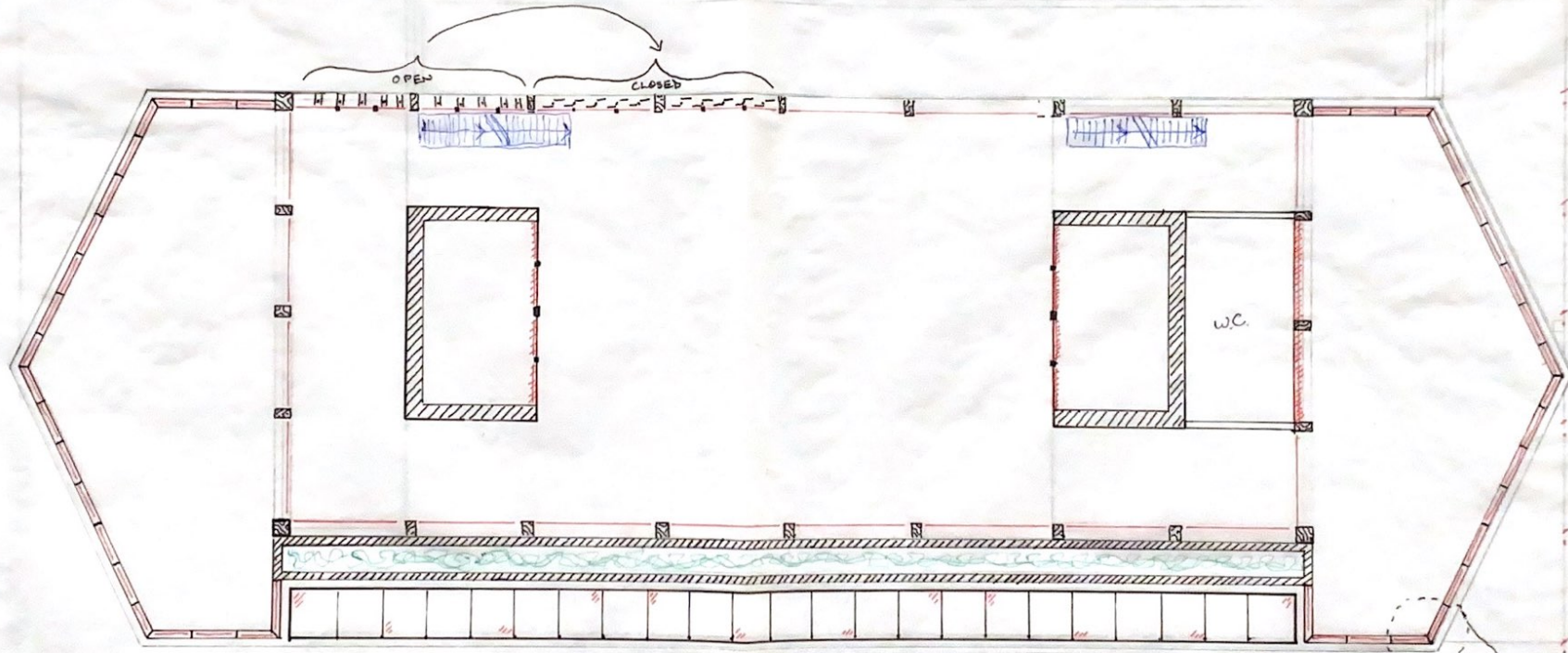
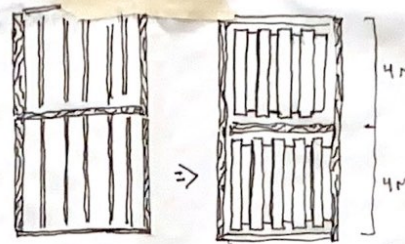


Ground floor plan - cores & material

COLUMNS

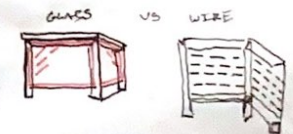
EDGE = 50 X 75 cm

CORNER = 75 X 75 cm



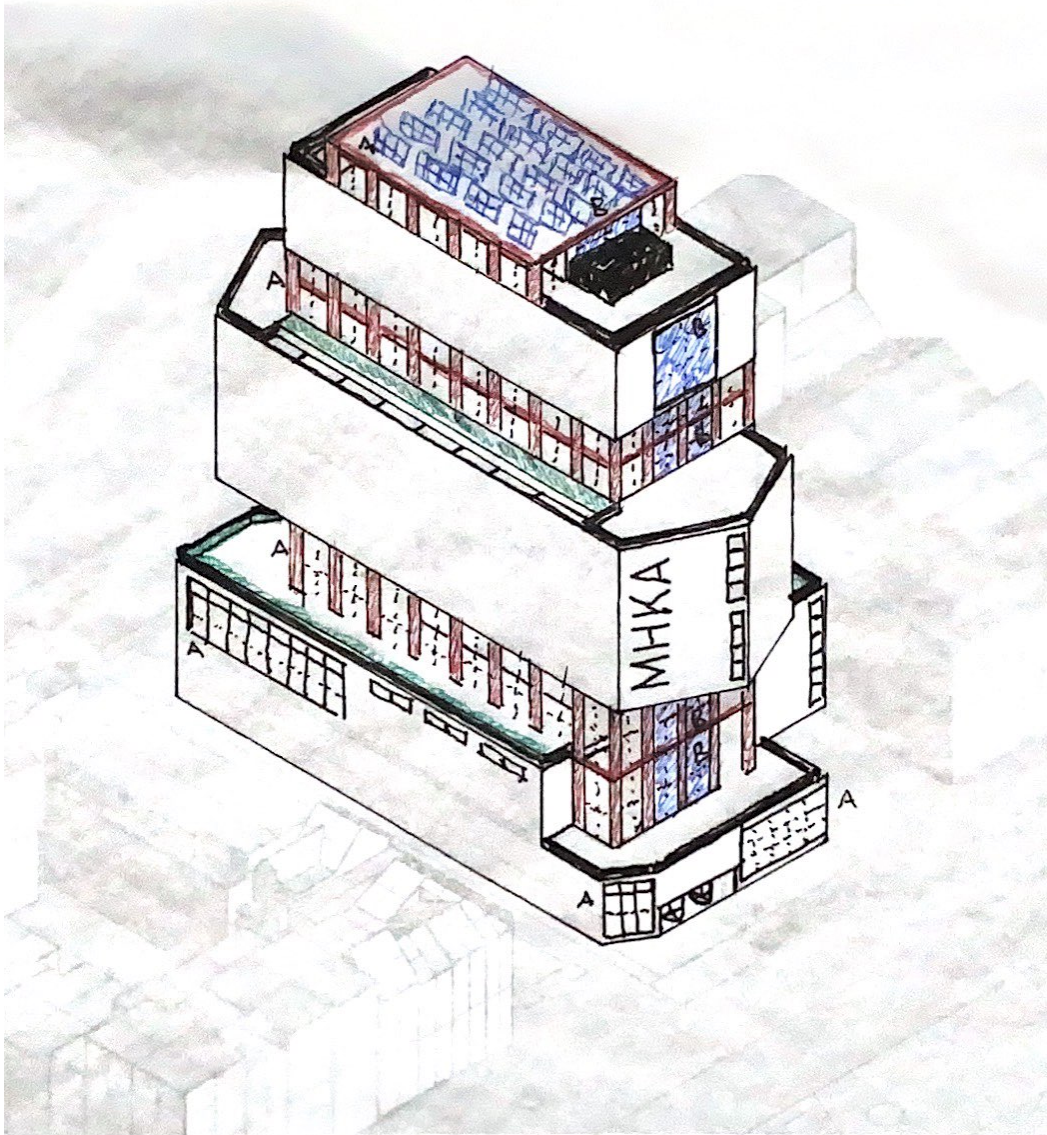
- GLASS
- ▨ FROSTED GLASS
- ▣ CONCRETE

- THE FORUM, GROWINGEN
SHAPED TO AVOID HISTORIC VIEWS
- FURTHER SHAPING. PUSH FURTHER. 2 DIALOGS
ELEVATION + ISO
- USE OF COLOR. BLEND INTO ENVIRONMENT.

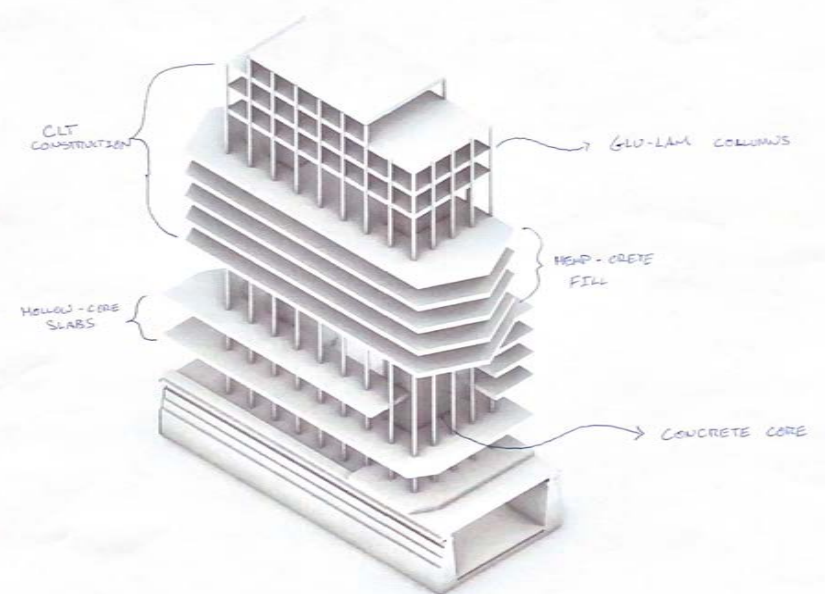


FORUM 2

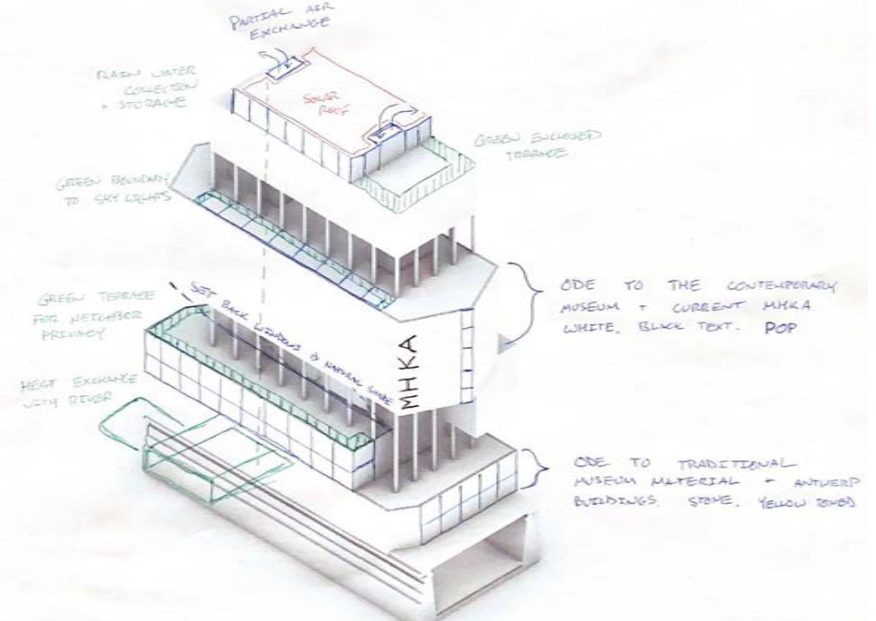
Forum 2 plan - material & shading



A MULTI MUSEUM STRUCTURE



A MULTI MUSEUM SKIN



Materials, environment, and scale

FACADE

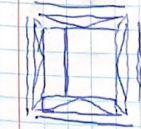
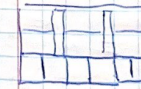
FORM + FACADE MARCH 1
BY TONY FRETTON

- CRUDE ANALOGY OF GETTING UP IN THE MORNING, SEEING THE RAIN, DECIDING TO WEAR A HAT + COAT, BUT ALSO MAKING SURE YOU LOOK PROFESSIONAL WHEN YOU ARRIVE. INTENT
- LE CORBUSIER, VILLA LAROCHE, 1925

LEVELS OF PERCEPTION

LEVELS OF PERCEPTION

VS



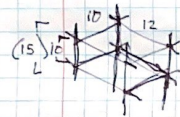
MIES VAN DER ROE
NATIONAL GALLERY
BERLIN

AALTO
HELSINKI
OFFICE BUILDING

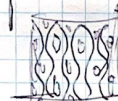
MATERIAL MODEL NOTES

BUILDING: 30 x 72 x 75 (83)

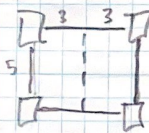
BAY 3x6x5(4) => 1:100 = 5 x 6 x 5
1:200 = 2.5 x 3 x 2.5
1:500 = 10 x 12 x 10
1:25 = 20 x 24 x 20



1x20
2x4

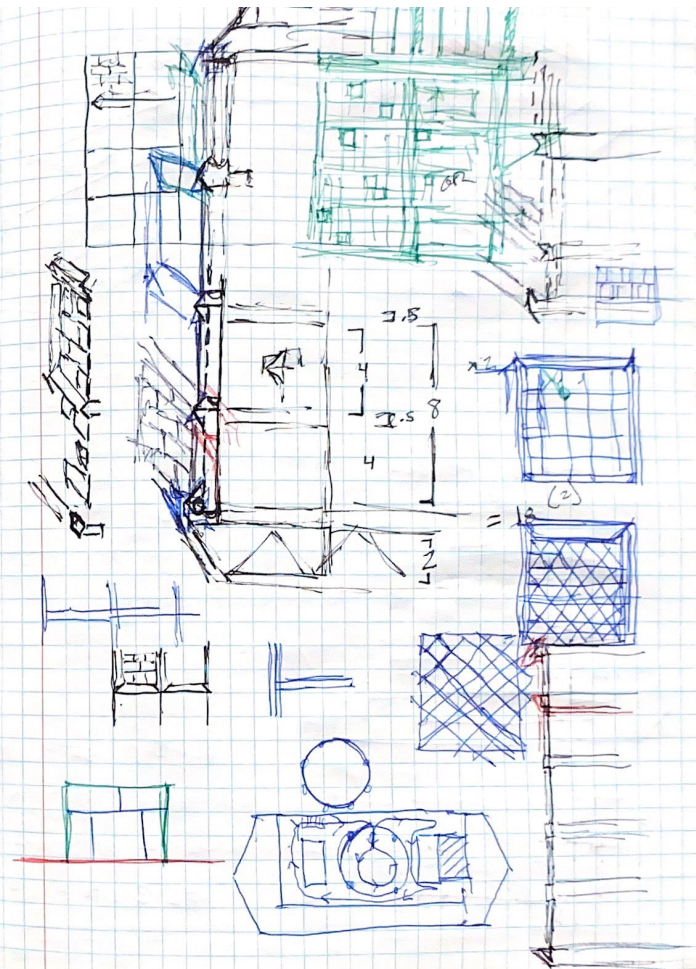
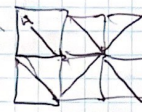


4x3 15 4 5 1.5 1.5 1.75
6x8 1x1 2x1 1x1.5



8 PLY x2

7 PLY x2



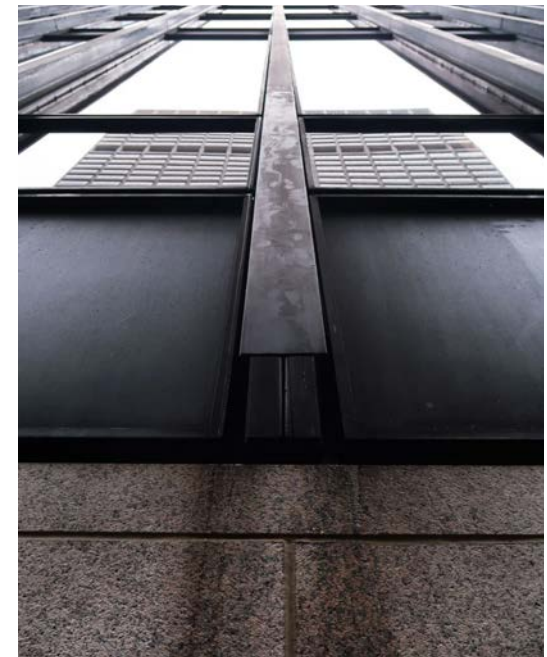
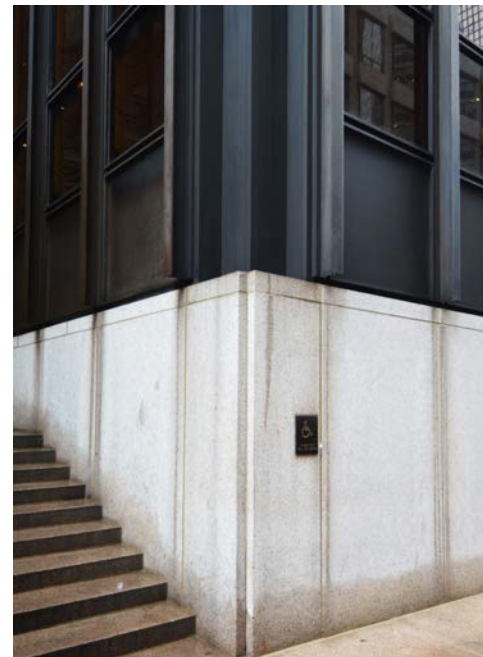
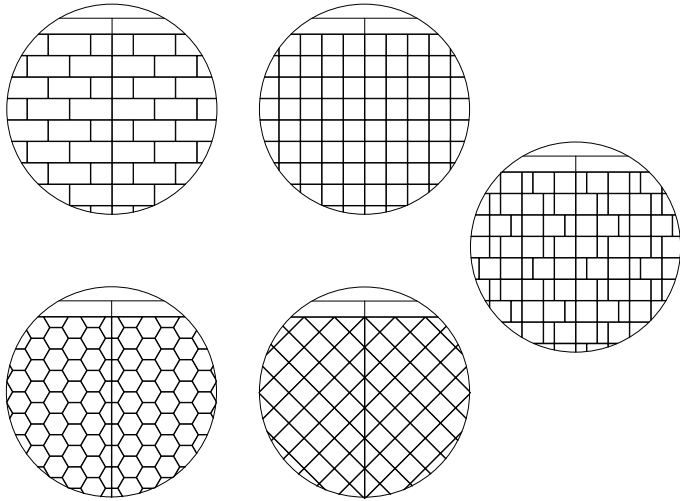


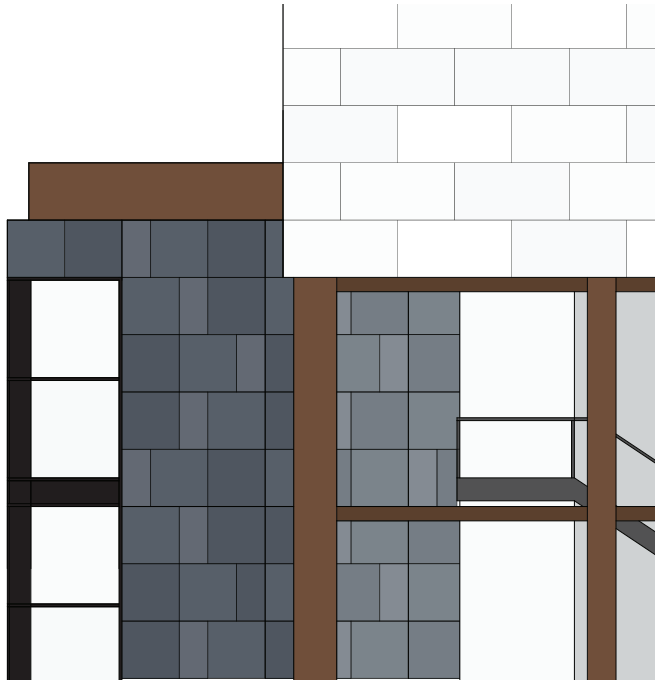
Figure 68-70: Mies van der Rohe, "The Seagram Building", 1958, <http://architecture-history.org/architects/architects/MIES%20VAN%20DER%20ROHE/objects/1958,%20The%20Seagram%20Building,%20New%20York,%20New%20York.html>



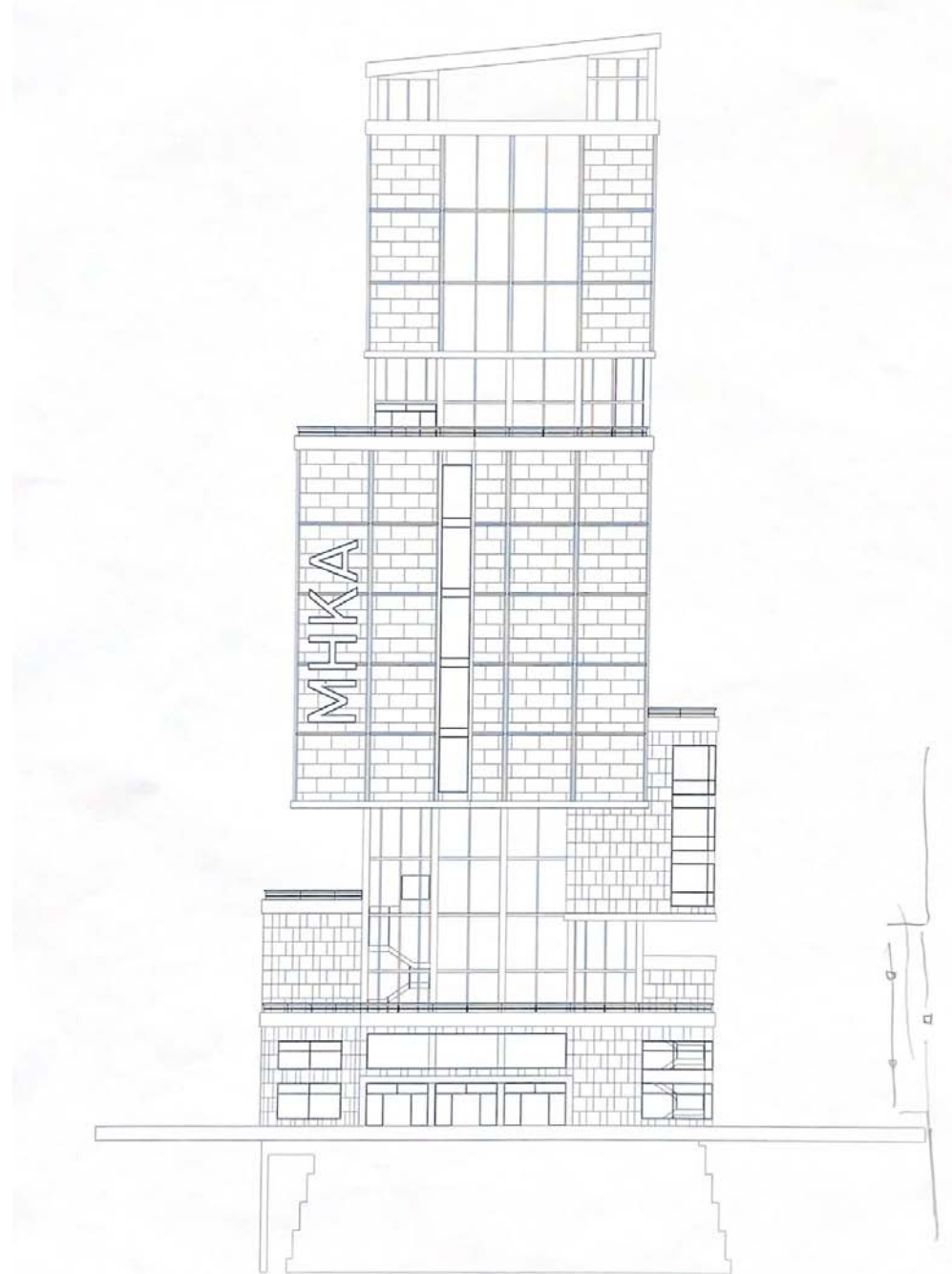
Figure 71 & 72: SOM, "The Pepsi-Cola Building", 1960, <https://architectuul.com/architecture/the-pepsi-building>



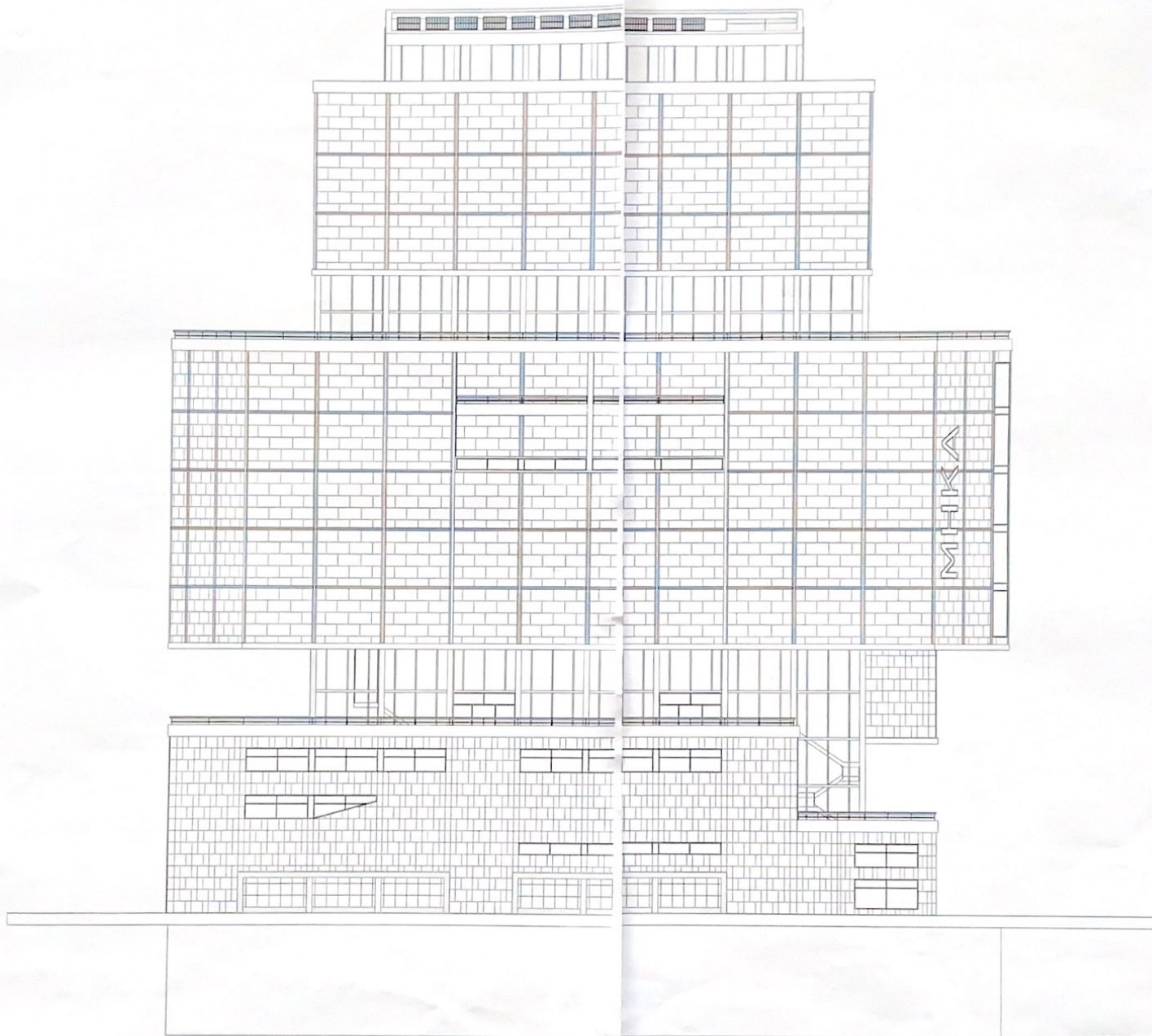
Possible panel patterns



Experimenting with tone



Parkside facade



Southeast facade

ENVIRONMENT

“Use of Sustainable Materials: Choosing eco-friendly materials such as bamboo, recycled materials, and sustainably harvested wood can reduce the carbon footprint of the building and conserve natural resources.

Green Roofs and Walls: Incorporating vegetation on roofs and walls of buildings can provide habitat for birds and insects, regulate temperature, and reduce storm water runoff.

Providing Habitats for Wildlife: Installing birdhouses, bat boxes, and insect habitats on the exterior of the building can provide shelter and breeding sites for various wildlife species.

Water Conservation: Installing low-flow fixtures and using drought-resistant landscaping can help conserve water and reduce the demand on local ecosystems. Integrating waterbodies if space exists or in situations of broader urban design projects.

Energy Efficiency: Incorporating energy-efficient systems such as solar panels, high-efficiency lighting, and insulation can reduce the building's energy consumption and associated environmental impacts. Beyond energy efficiency, considering energy sufficiency.”

- Email correspondence with Katy Fox Phd, Resilience Consultant / Ecosocial Designer – Äerdschöff

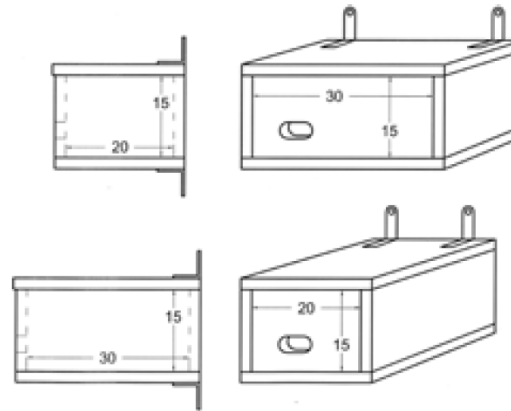


Figure 73: DIY nesting boxes

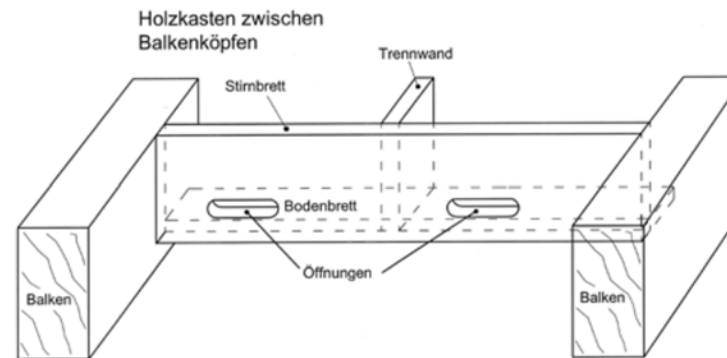


Figure 75: “Wooden construction between beam heads with two nesting places”

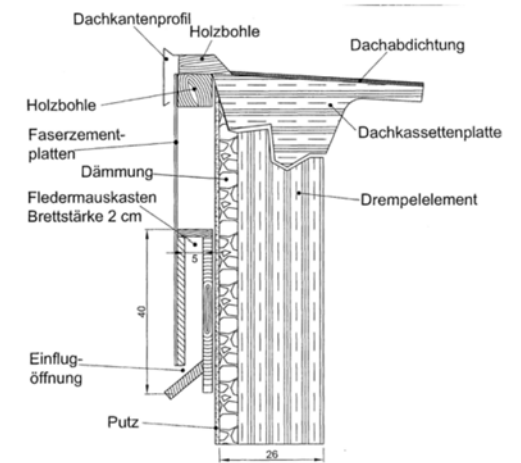


Figure 74: Installation of quarters under the roof cladding

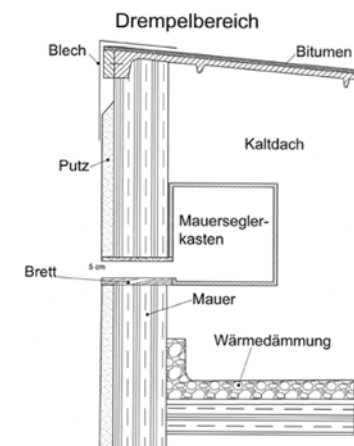


Figure 76: installation of nesting stones for swifts in cold roofs



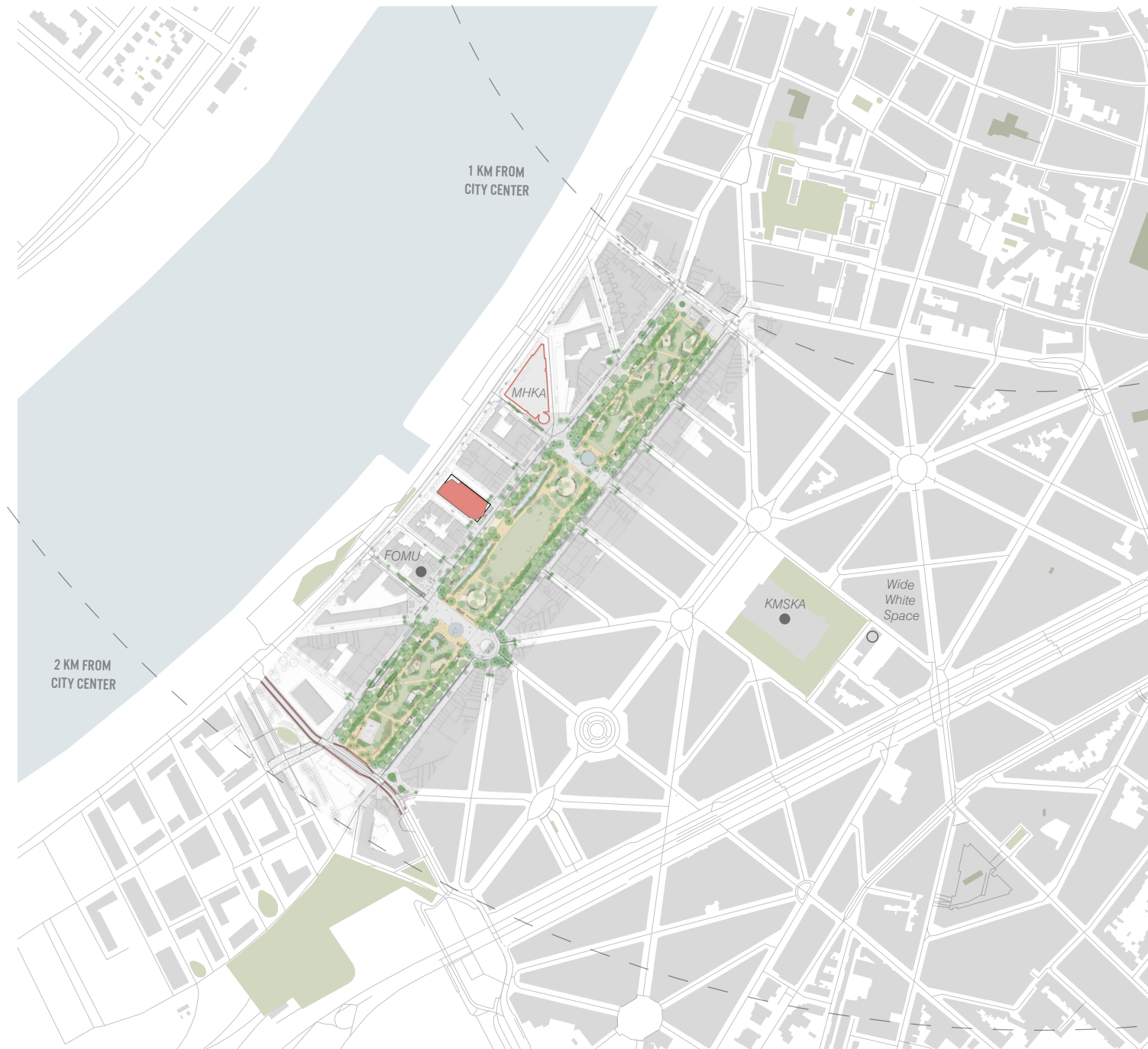
Materials, wildlife, and the environment

P4

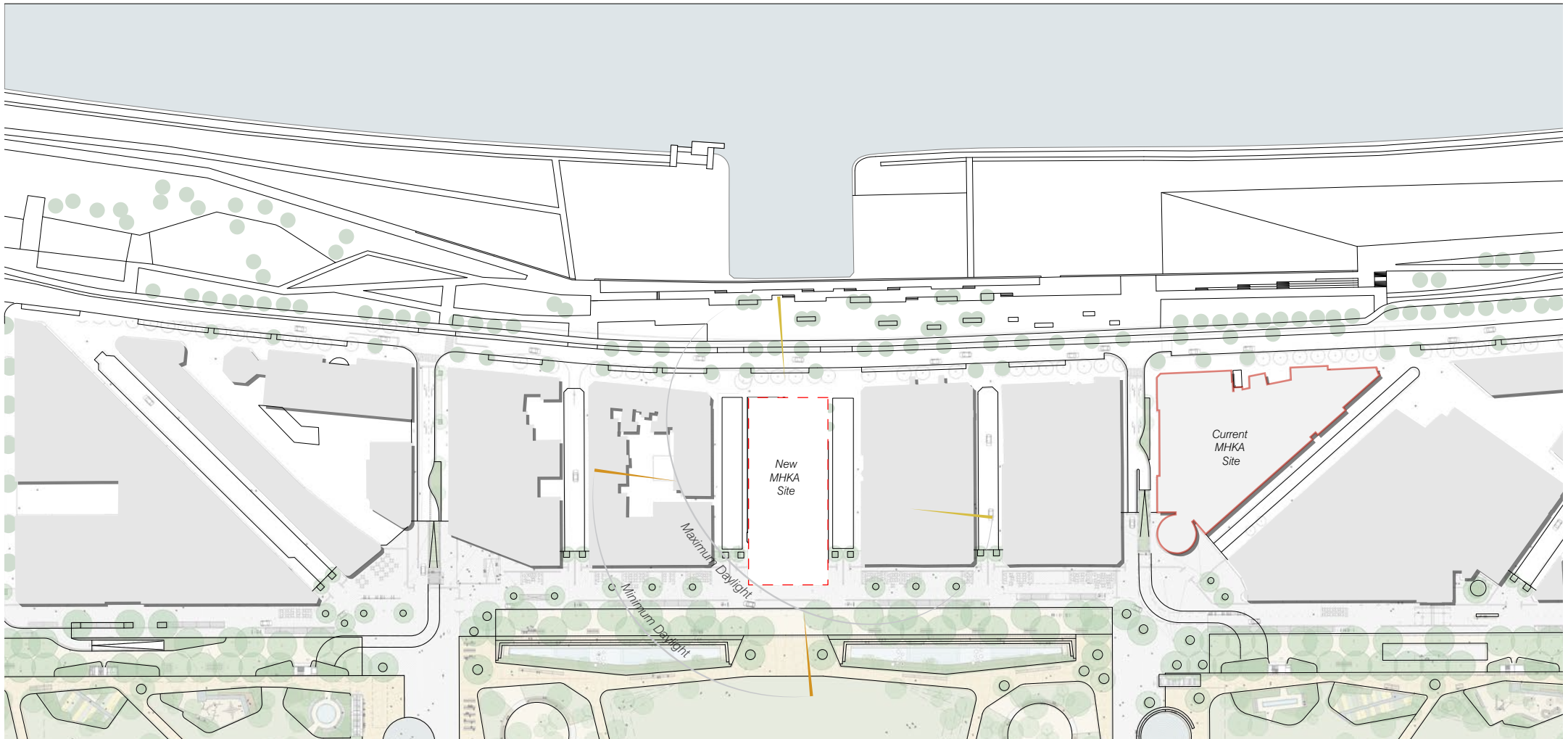
“You speak of a *mélange* in your proposal, which offers itself as resolving the prompts offered by M HKA, other museums, and “other buildings you have seen”. The influence of Gordon Matta-Clark, cutting into existing structures, to reveal their constructions (physical, cultural, political). A desire to create art spaces that were accessible, and not intimidating. Centre Pompidou used as measure of scale, but also of character, and expression. This suggests that the new design communicates its publicness on its face, and perhaps within its body, too. Of course, Matta-Clark protested the Pompidou’s proposed populism, coming as it did involving the demolition of a whole district in which people lived. It seems that this is an argument that has to be made quite carefully.

You should imagine your argument not only to be a defense of your design but a proposition that engages with the difficulties of situating a huge museum in the midst of the life of the city. You should make an argument about the existing building and its demolition. There is a simple argument to be made about the divisions within your proposal and its accessibility (welcome) for diverse publics, and the ‘cuts’ within and their revelation of its own construction (organizational, programmatic, cultural, political).”

- Mark Pimlott, P4 written feedback



Urban plan & context



Site plan & daylight

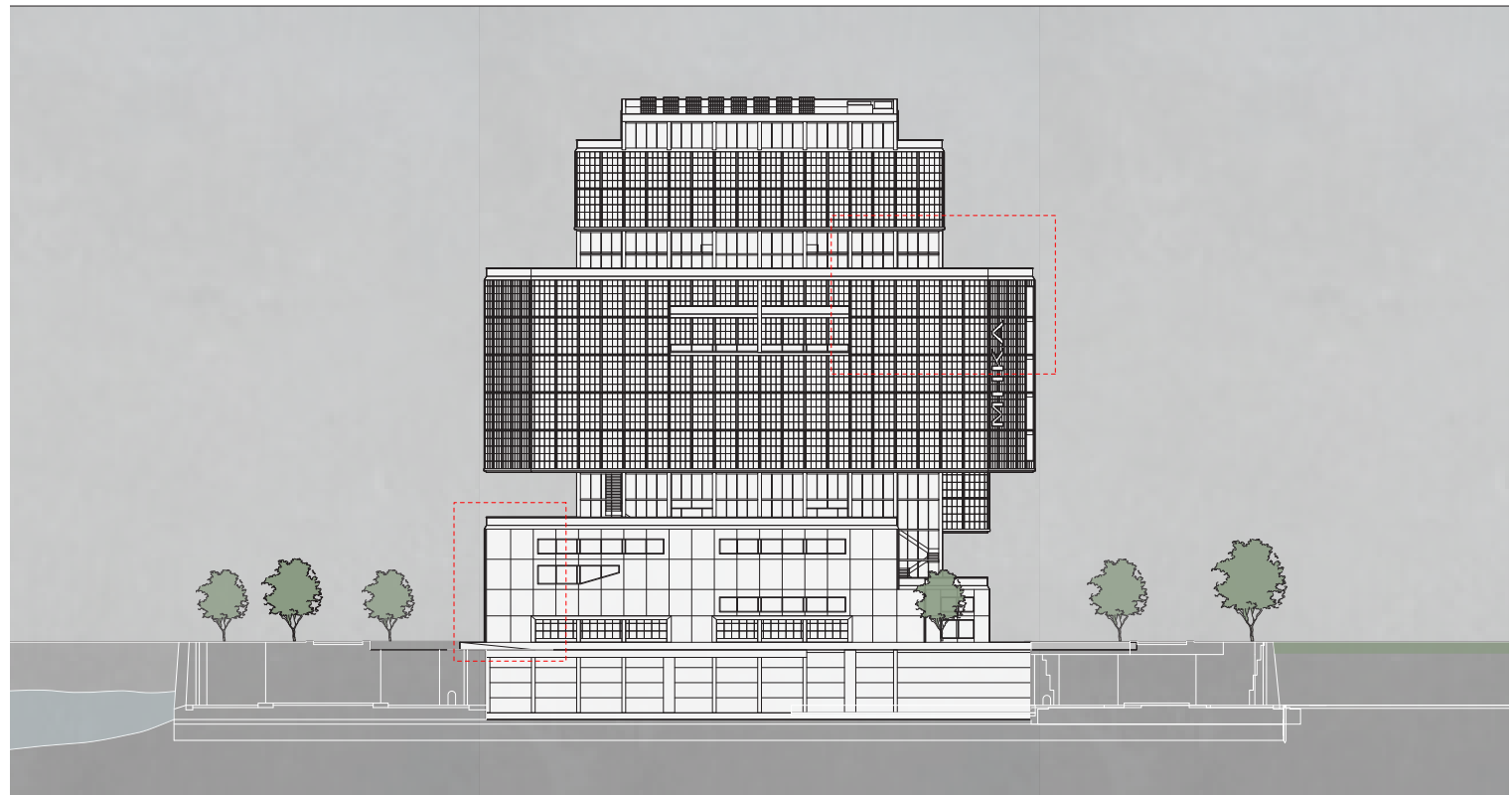
“How do you treat the ‘big expression’ of the building towards the city? And how do you reconcile this ‘big expression’ with the building’s relation with the locale, its streets and buildings, its park. It is a problem that the Centre Pompidou shares, particularly on its ‘services’ facade.

What are the qualities of the breaks in the building, which are associated with public space, and comprehension of the organisation of the building? What are they like? Can these be more legible in your plans? Long ago, we spoke of the possibility of ‘nature’ appearing at these breaks: is that still an active idea? Might it be? Diagrammatic overlays on plans and sections will be very helpful for your communication of the building’s organisation, circulation, structure, and distribution of services. Are circulation spaces big enough for the number of visitors that are anticipated? How do you determine such dimensions? What ARE the public spaces like? What ARE the art spaces like? Your facade solutions for the big surfaces remain the most questionable. Might the treatment of the breaks in the building, perhaps with the cooperation of the natural world, help? There is a question of the modelling/ visualisation programme you use, its realism, which will help in matters of appearance and expression.”

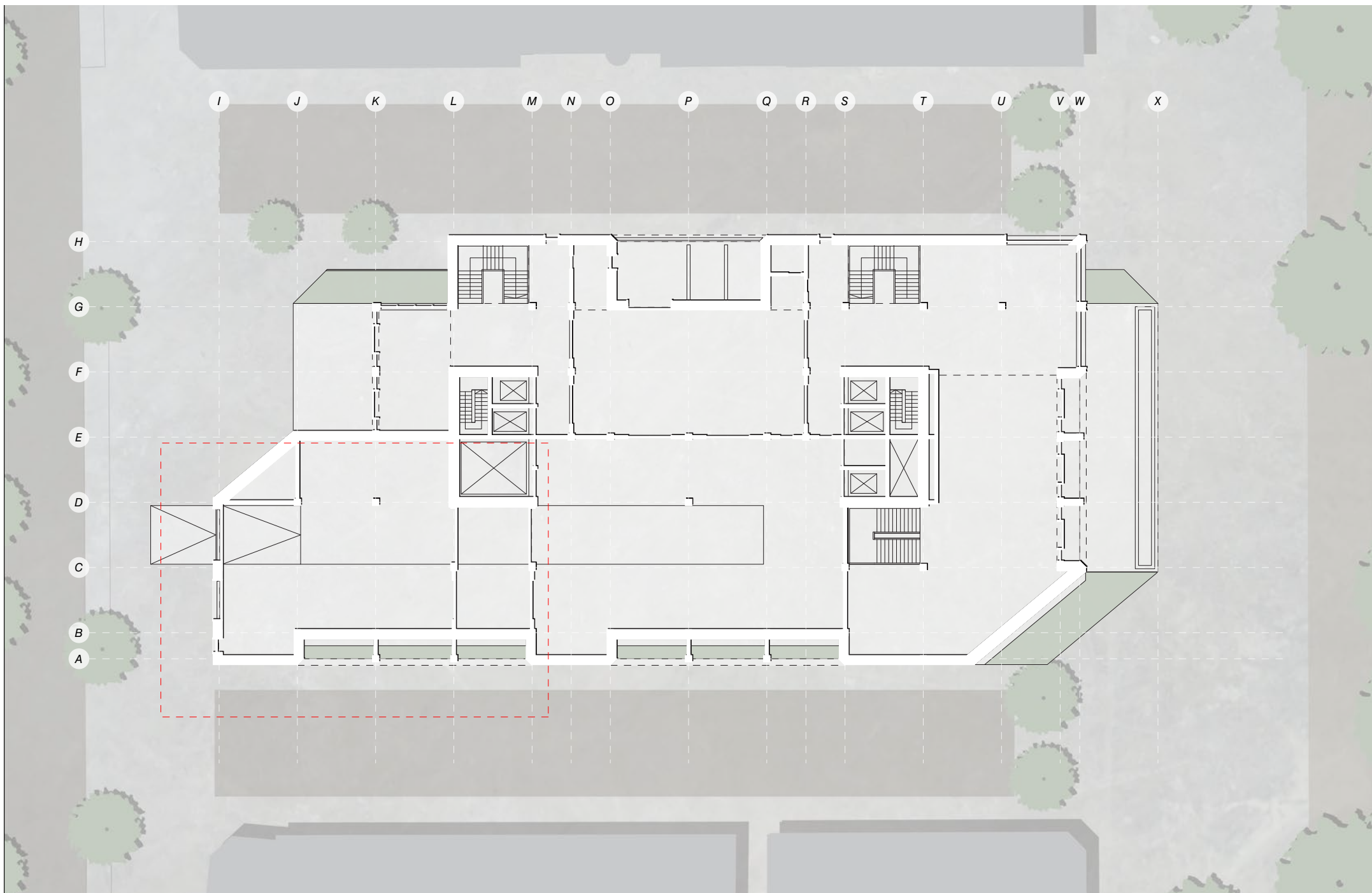
- Mark Pimlott, P4 written feedback



Parkside elevation & visual connection to the form MHKA site



Southeast elevations & visual connection to the waterfront & park



Ground floor plan

“[Matthijs Klooster]

Can you say more about the use of materials and their expression? I can appreciate how you bring materials together, but it tends to feel a bit abstract. Again, what is it like? Diagrams about the principles of construction would be very helpful. How do you use the cores? The 1:5 drawings as shown, finally, indicate that things are in hand.

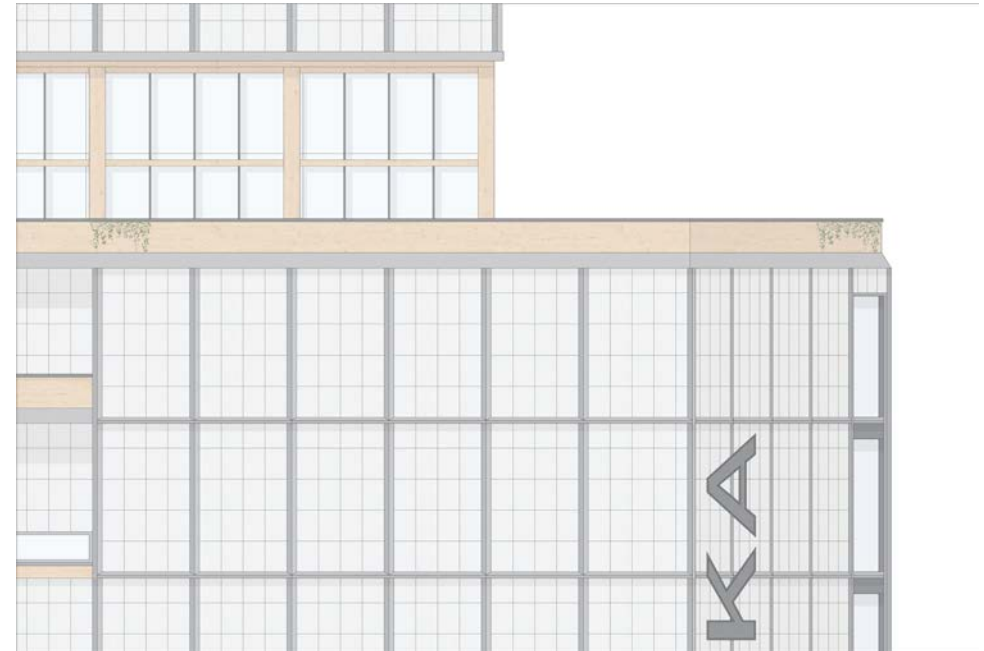
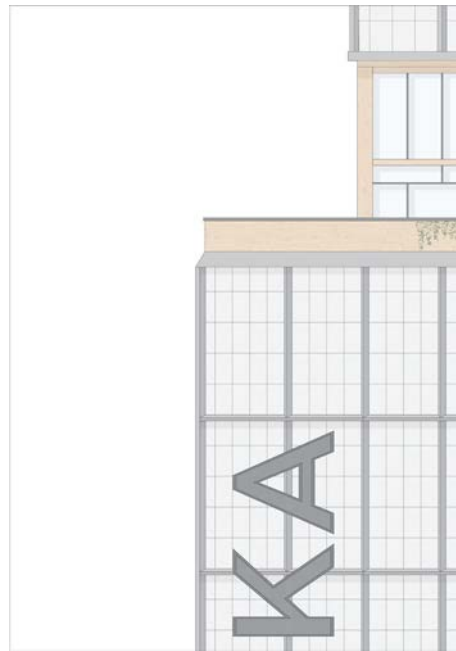
[Amy Thomas]

What do the spaces feel like? Can you explain how the entrance spaces operate and what relations with the street are all about? Is there some means of communicating this very clearly in your drawings? How does your building communicate its affordances on the outside? You refer to a timber office building in Toronto, but this is not an office building. Attention to the public offering seems very important.

[Eric Luiten]

What led to the form of the building, its morphology? There is an argument to be made, and you should make it. Presenting your idea for the organization of the museum could come earlier, structuring your argument.”

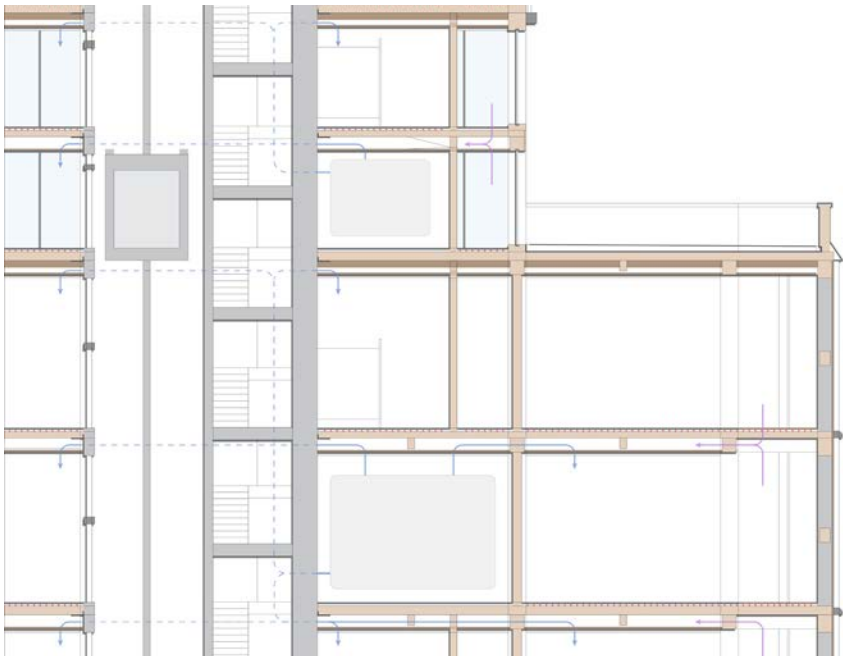
- Mark Pimlott, P4 written feedback



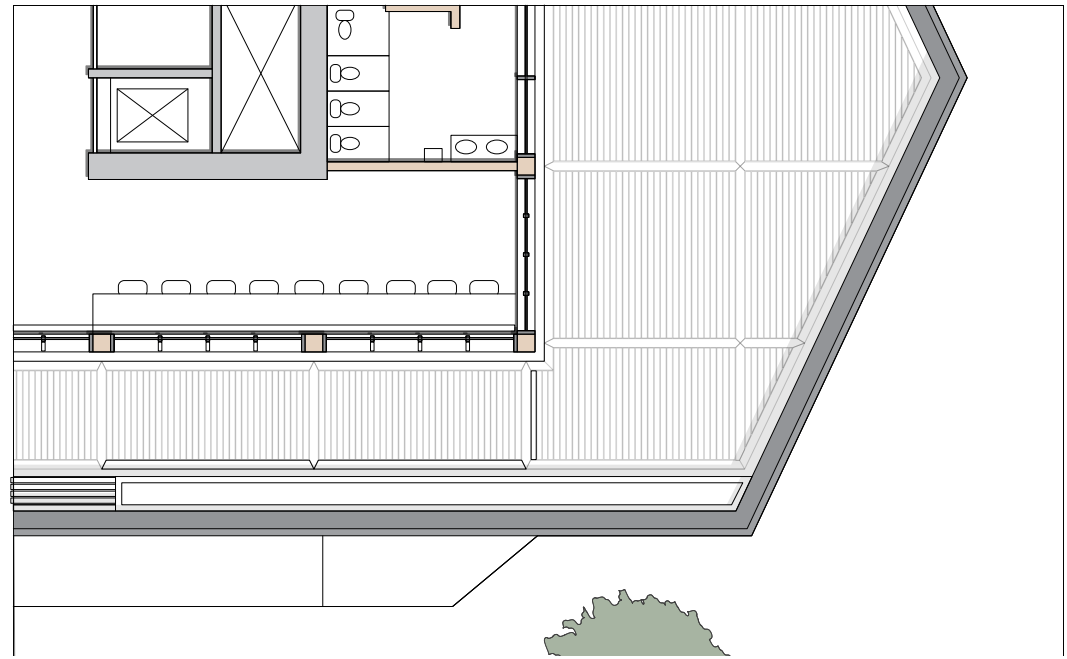
Parkside facade of the lower exhibition & forum 2



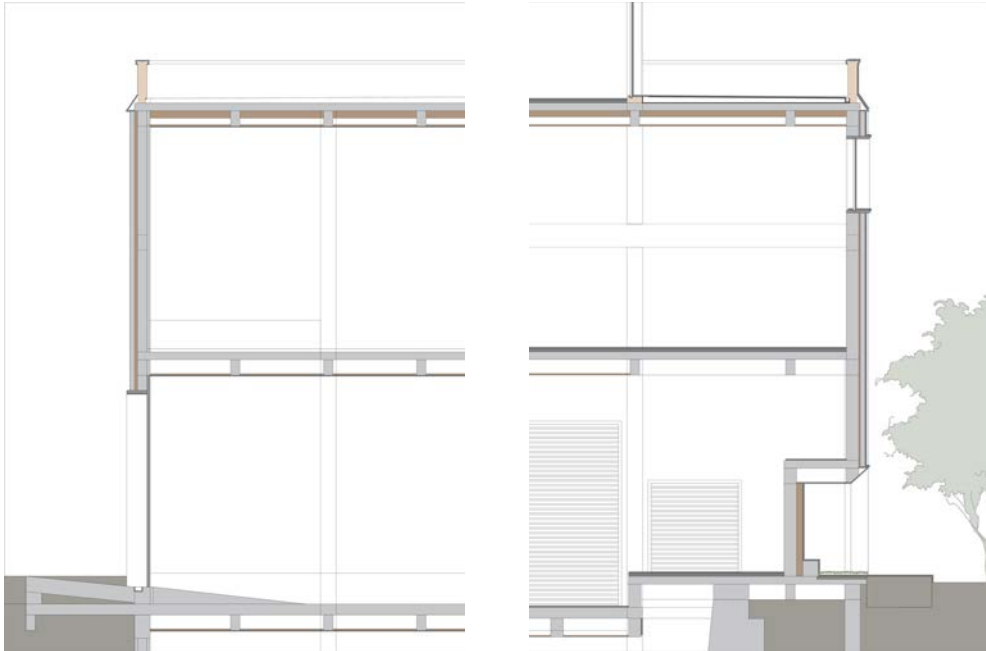
The art depot and forum 1 meeting the street



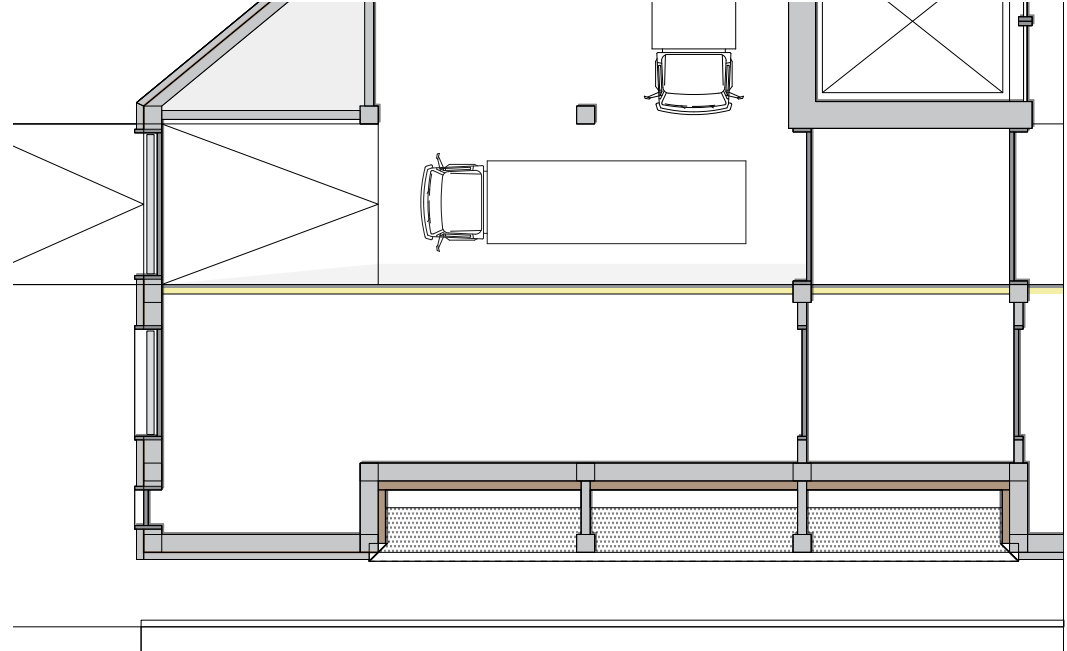
Climate zones, materials, and structural core in the exhibition space



Forum 2 parkside balcony



The art depot meeting the street



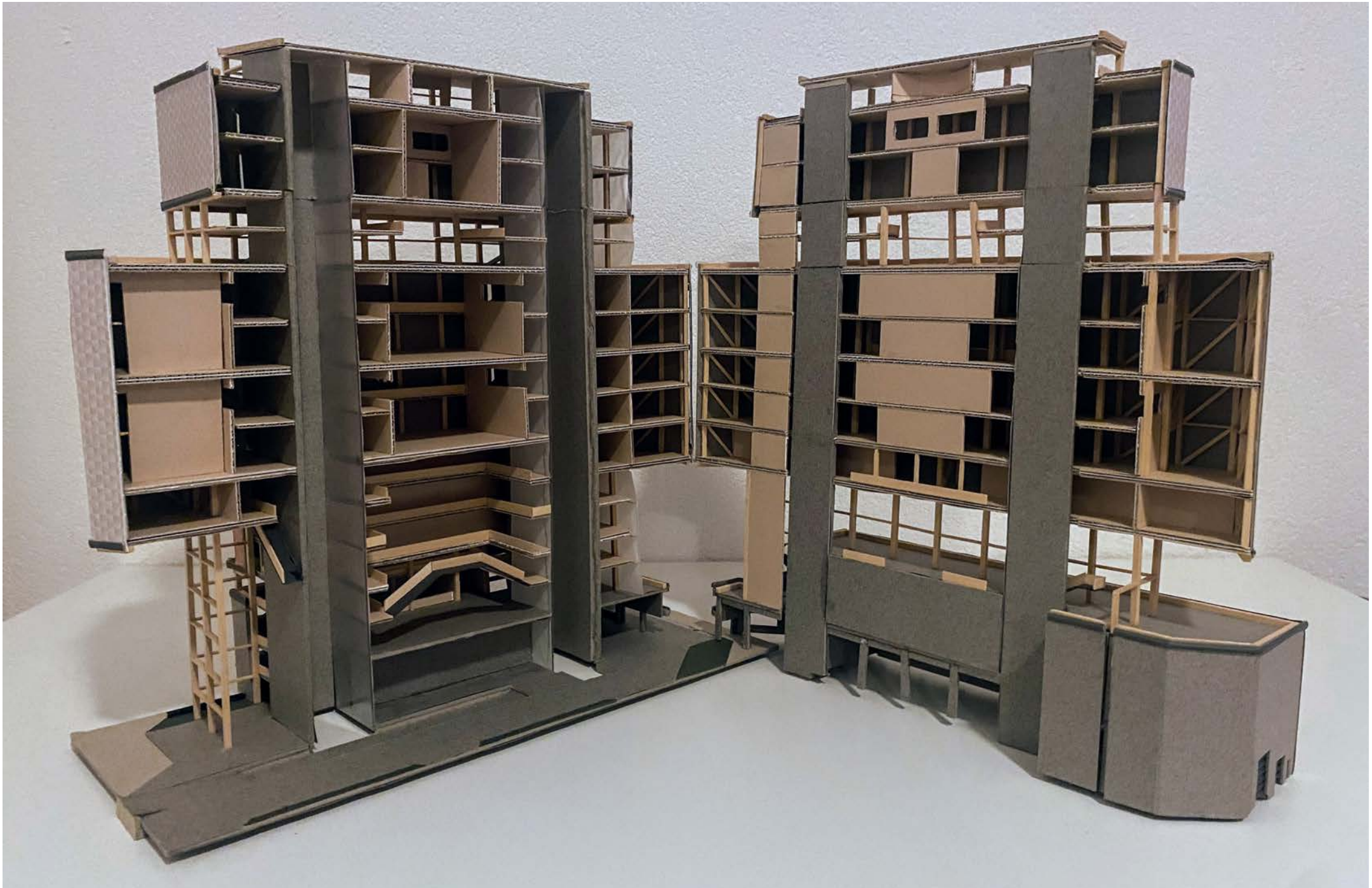
The art depot meeting the street



Timber structure, concrete foundation, and concrete cores



Facade materialization



Section through the cores reveals a series of internal voids

THE INTERIOR

BRIEF 6: CURATING THE MUSEUM

Kunsthhaus, Bregenz
Peter Zumthor, 1997
Bregenz, Austria

LACMA
Peter Zumthor, 2024
Los Angeles, California

Tate Modern
Herzog & de Meuron, 2000
London, UK

Kunsthhaus, Zurich
David Chipperfield Architects, 2020
Zurich, Switzerland

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.

- A DIGITAL "FORUM" MODEL OF BOTH FORUM IN ISO => 1 MIN MOVIE
- PHYSICAL EXHIBITION MODEL (SAME EXHIBIT AS 1 MIN MO)
- PHYSICAL SITE SECTION MODEL

Interiors
Buildings
Cities

Palace



Figure 77: Peter Zumthor, “Kunsthau Bregenz”, 1997,
<https://www.archdaily.com/107500/ad-classics-kunsthau-bregenz-peter-zumthor>.



Figure 78: Peter Zumthor, “LACMA”, 2024,
<https://www.archdaily.com/913886/peter-zumthor-reveals-revised-lacma-design-for-los-angeles>.

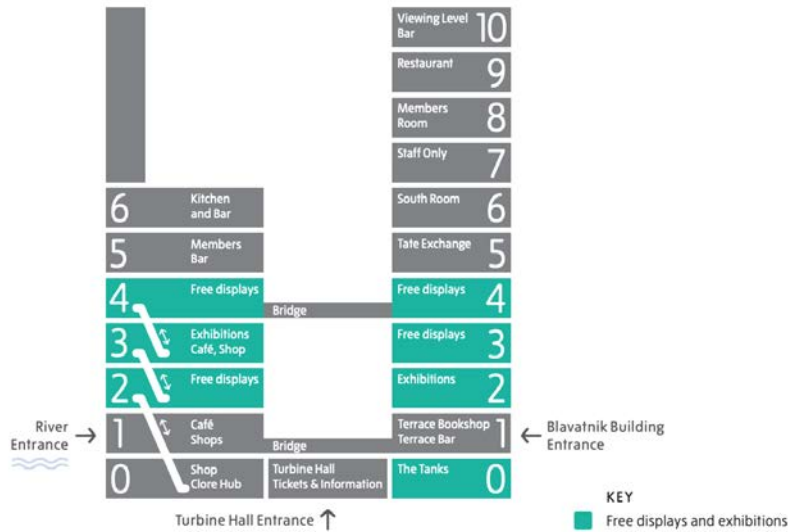


Figure 79: Herzog & de Meuron, “Tate Modern”, 2000,
<https://www.archdaily.com/429700/ad-classics-the-tate-modern-herzog-and-de-meuron>.



Figure 80: David Chipperfield Architects, “Kunsthau Zurich”, 2020,
<https://www.archdaily.com/953378/kunsthau-zurich-museum-extension-david-chipperfield-architects>

“10 THINGS TO REMEMBER WHILE DESIGNING FOR VISUAL ARTS CENTRE”

Article By Angela Hanna, RTF, 2011

- 1) Simple Interior: Textures and Materials
- 2) Anticipate Development and Changes
- 3) Creativity: Art on the Walls, Art Within the Walls
- 4) Ceiling Height
- 5) Outdoor Extension
- 6) Environmentally Conscious Design
- 7) Adjustable Glare and Natural Light
- 8) Access for the Disabled
- 9) Promenade and Spatial Transparency
- 10) Studios Criteria: North Orientation & Flexible Furniture



Central double height exhibition space



The second floor of exhibition space rotates around the tall central room below

P5



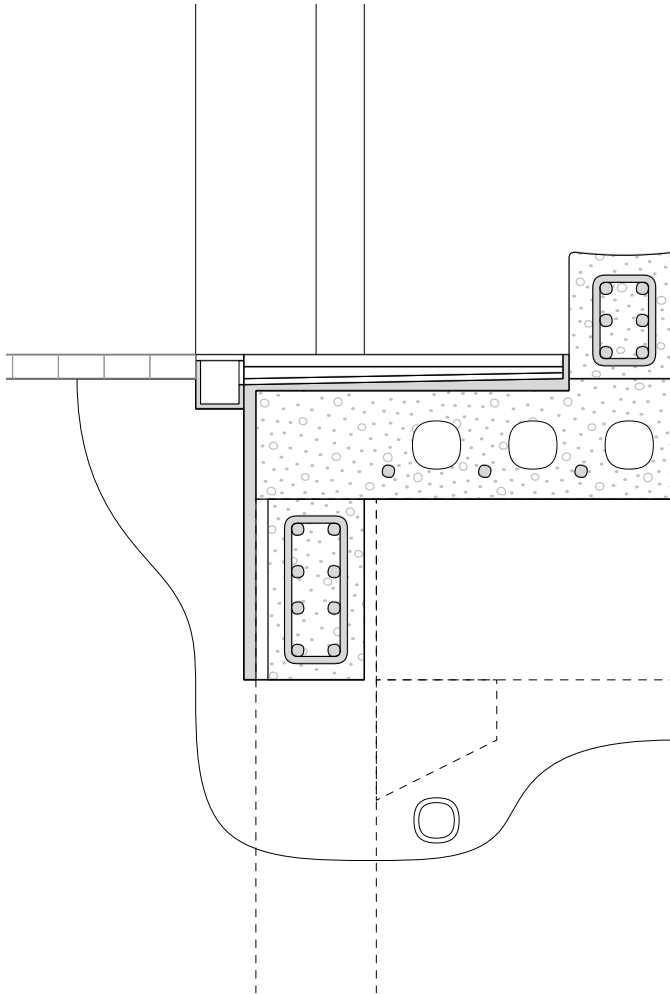
The art depot and forum 1 meeting the street



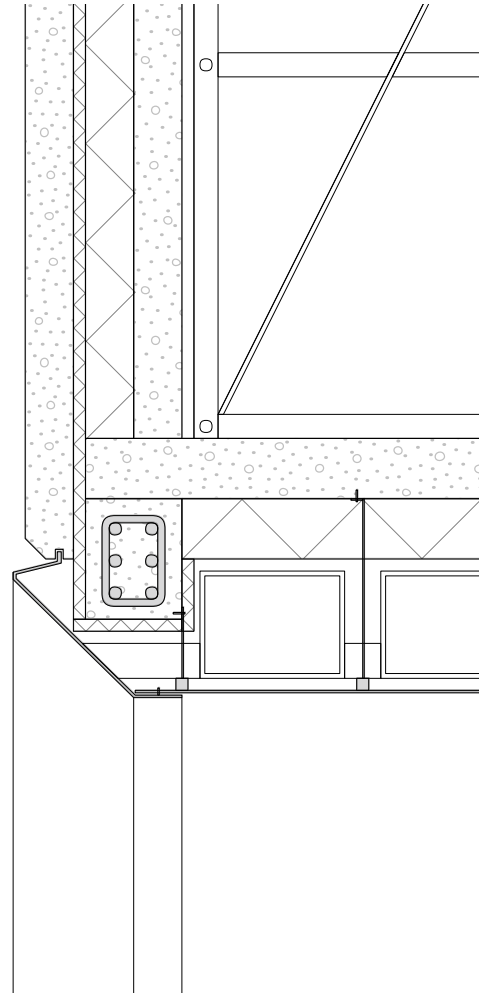
The art depot and forum 1 meeting the street



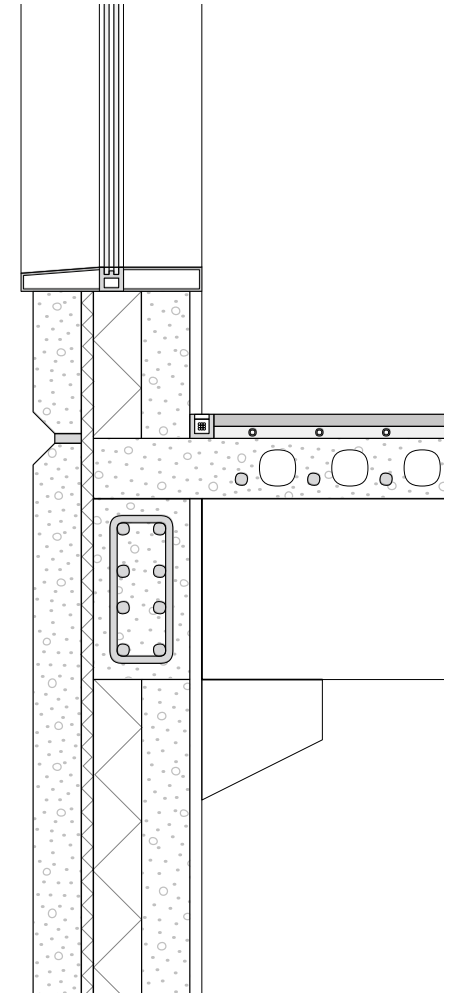
The art depot & the auditorium meeting the street



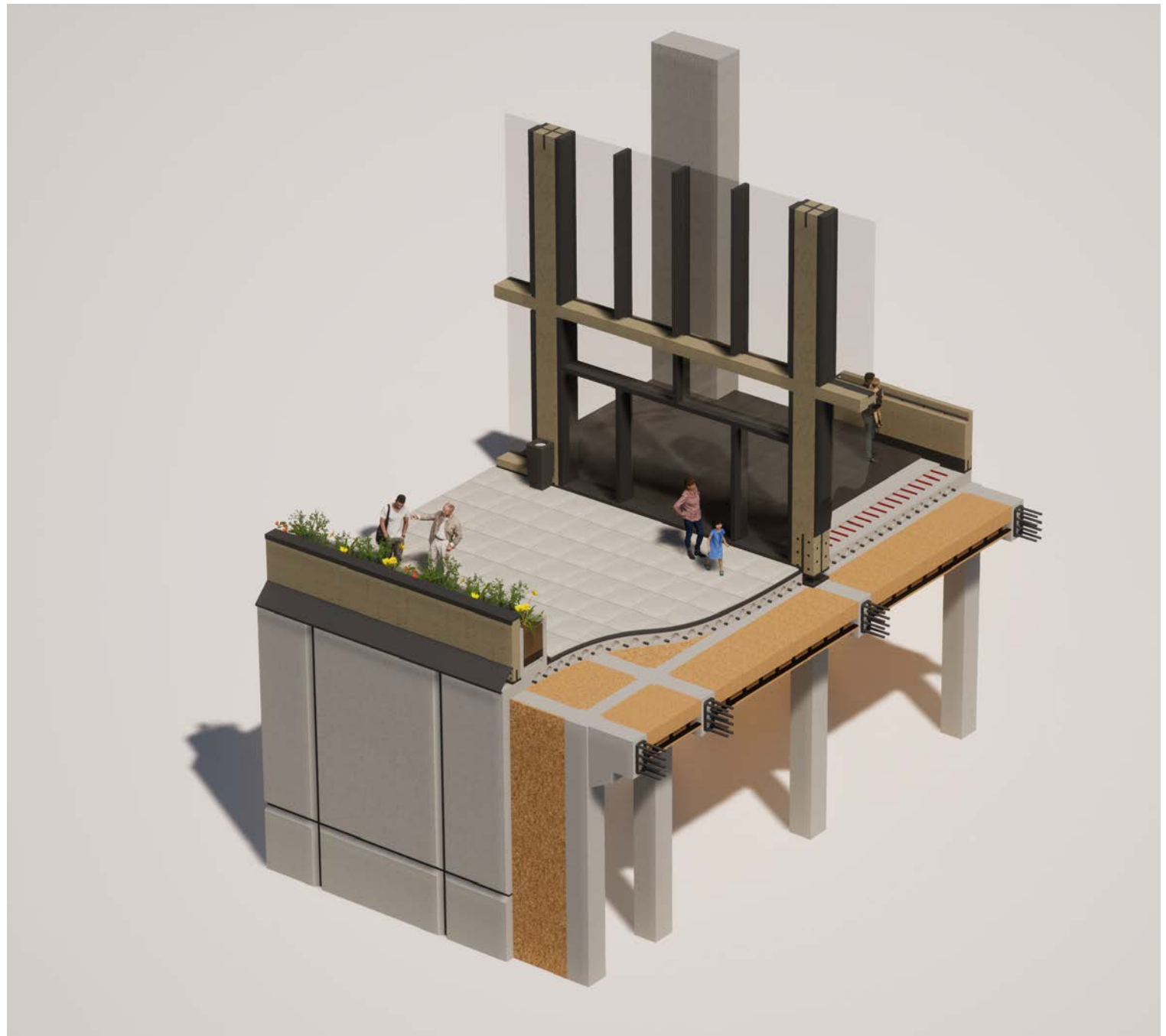
Foundation & street side public space



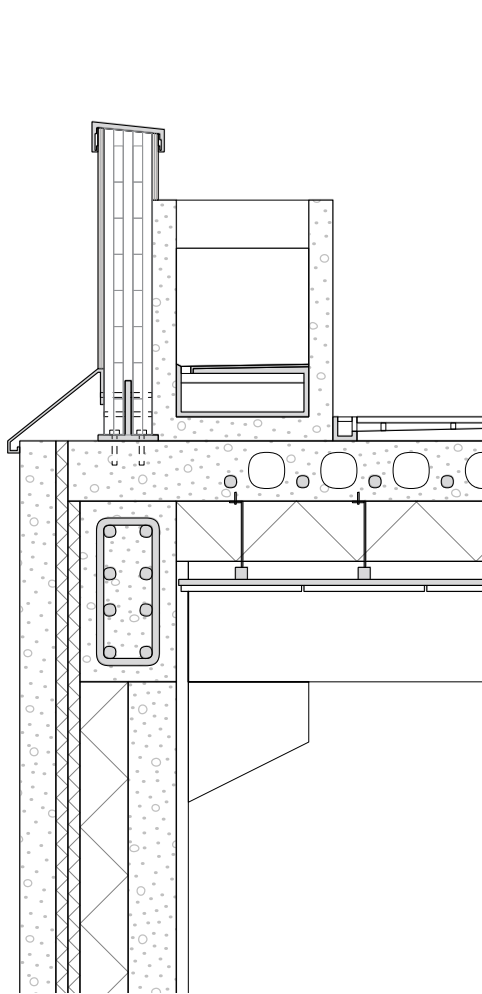
Suspended ceiling & precast concrete facade



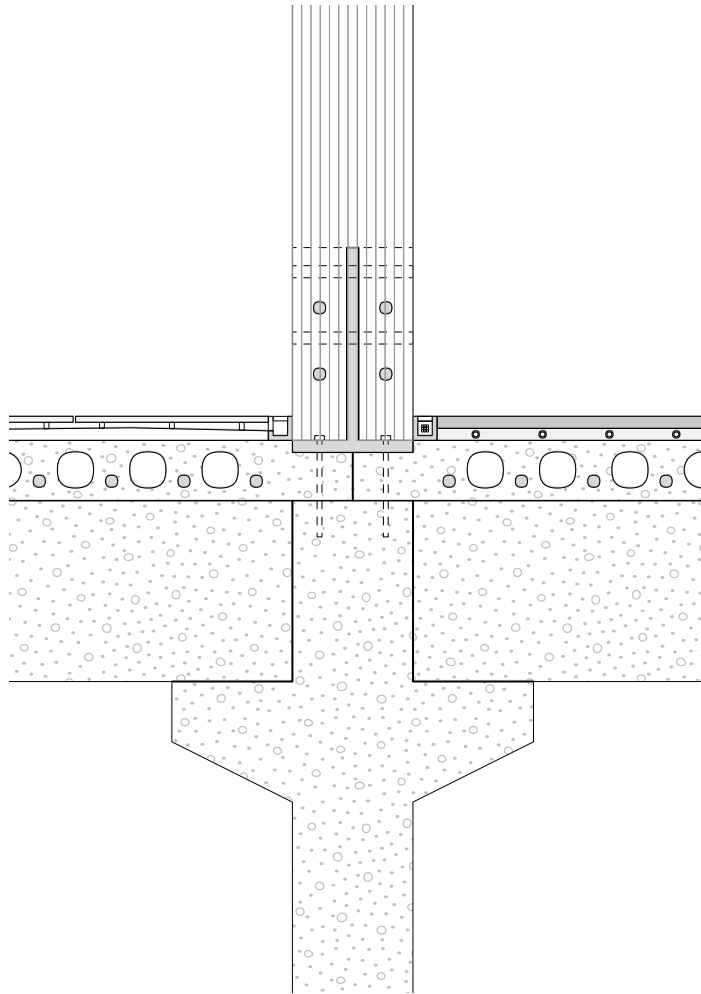
Precast concrete & window detail



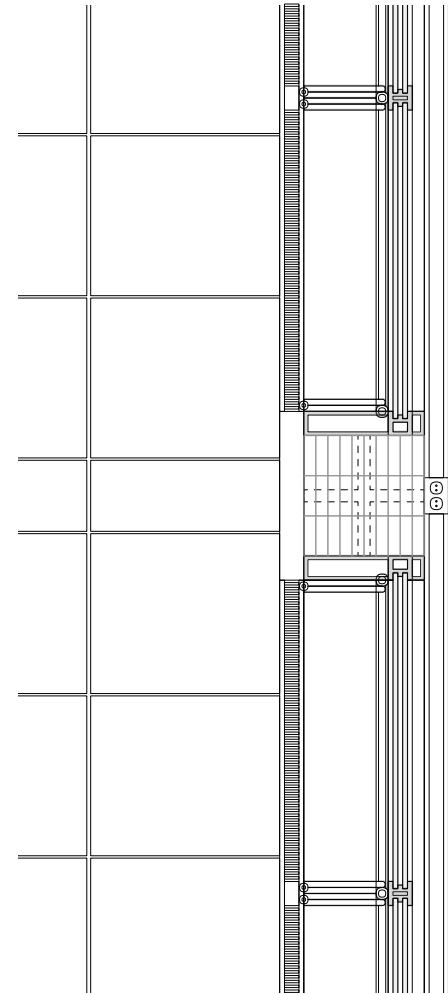
Forum 1 & auditorium fragment



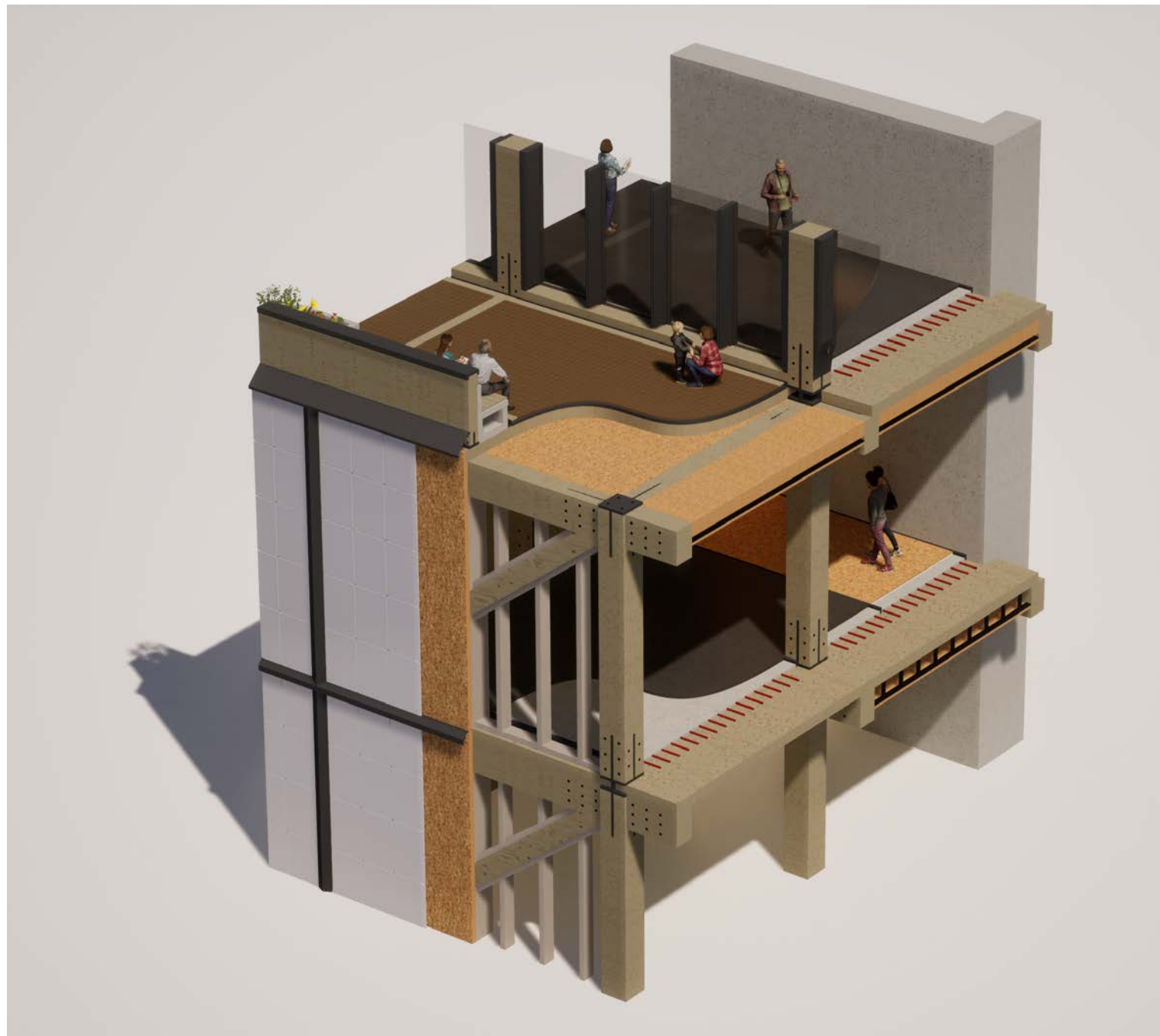
Concrete balcony detail



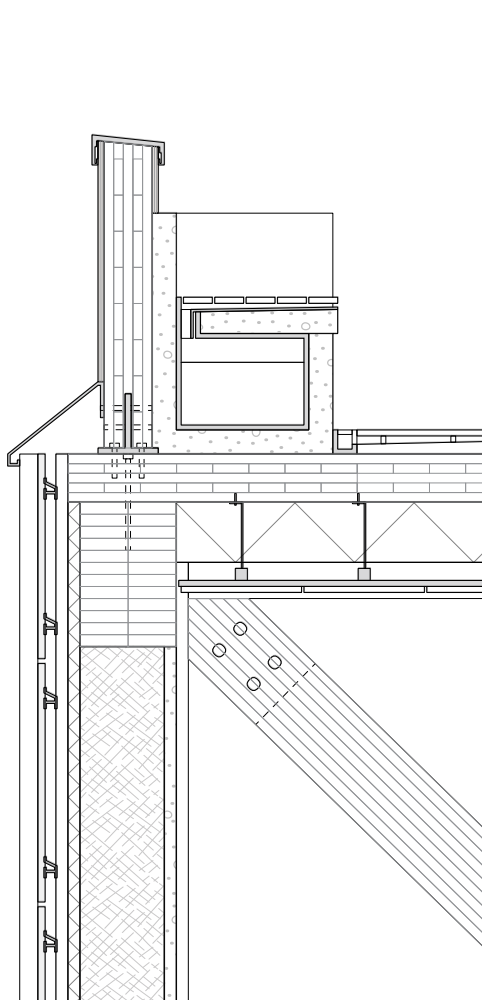
Timber column meets concrete detail



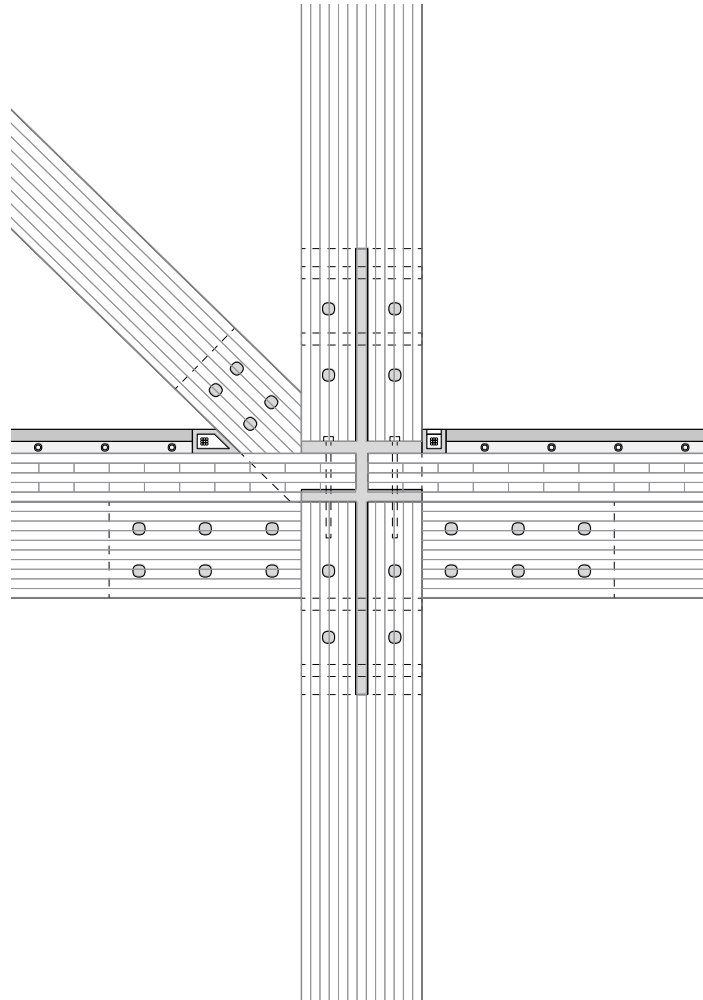
Timber column & window shading system detail



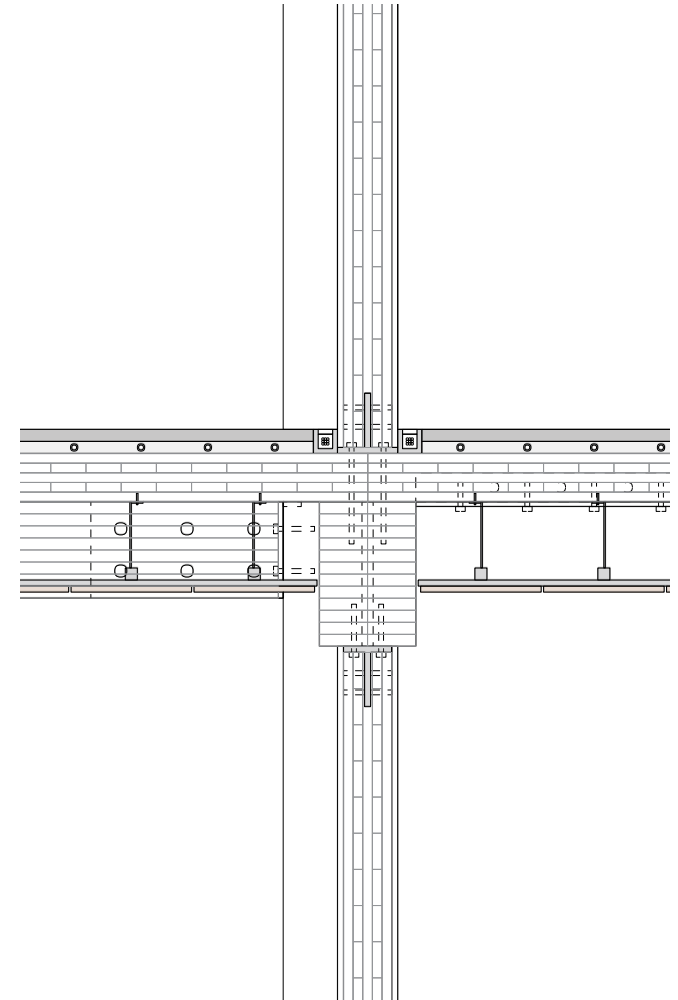
Forum 2 & exhibition fragment



Timber balcony detail



Slotted steel, timber joint



Core anchor & suspended cork ceiling



View from the park



Meeting the street



Waterfront entries



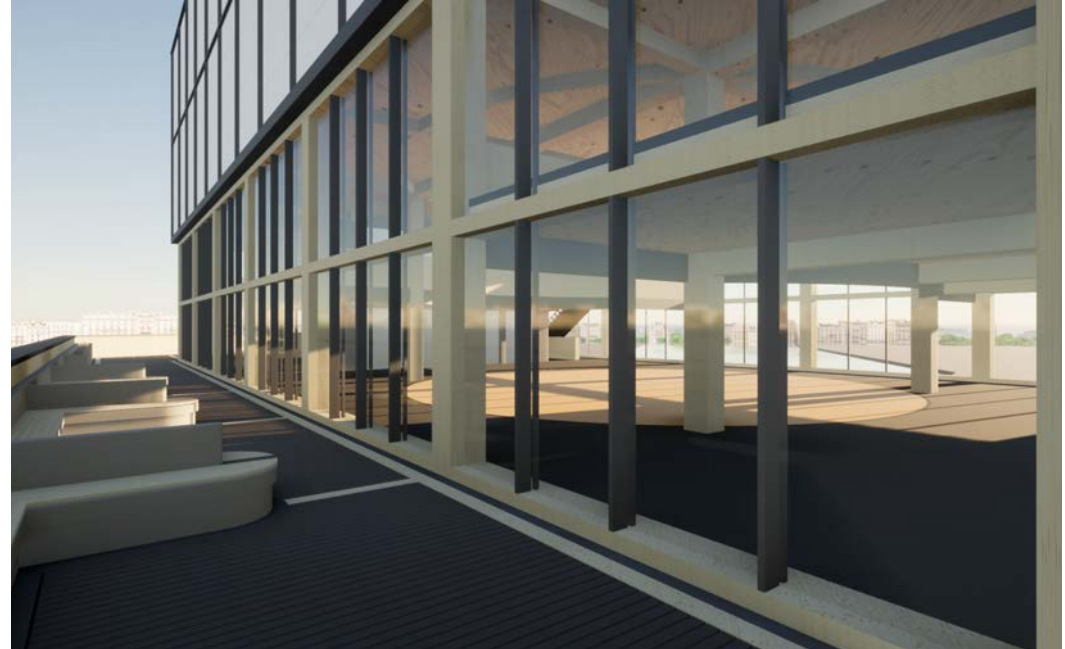
Parkfront terrace



Forum 1 & waterfront terrace



Forum 1 - internal void



Forum 2 & upper balcony

REFLECTION

TU Delft, MSc 3/4
Interiors, Buildings, Cities
Palace: An Architecture for Art
P4 Reflection
Craig Furlong - 5502845

Monday, May 15, 2023

Reflection on “A Multi-Museum”

A Multi-Museum is the concept that I have been developing throughout this graduation studio as a response to MHKA's brief for their new contemporary art museum in Antwerp, as well as to what I have learned from my exploration into architecture for art. The research I've done has consisted of art and architecture focused literature and podcasts, accompanied by visits to a wide range of art museums in The Netherlands and Belgium. Additionally, case studies of numerous art museums completed through modeling, photography and drawing analysis have also contributed to what I've learned. From there, I have utilized a process of physical and digital modeling, along with iterative drawing, to create a design proposal that synthesizes significant pieces of contemporary museum architecture together in order to create a public resource and social community space where Flemish art and artists can produce and showcase their work on a global stage.

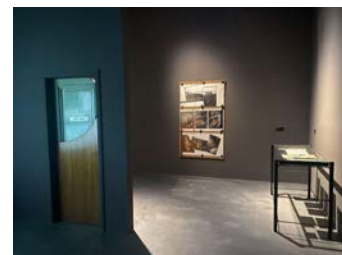
Art and architecture focused literature and podcasts were critical at the beginning of the studio so that I could begin to position myself amongst the existing academic discourse. Through “Beating the Bounds” by Grayson Perry I started to familiarize myself with what exactly counts as art and what kind of spaces you can find art in. “The Bilbao Effect: #1” with Seth O'Farrell showed me how a public resource like a museum in coordination with a larger urban renewal effort can lead to significant change, much like the case with MHKA's new building.. These more lighthearted podcasts stood in contrast to some of later readings done for the studio though. “Blackness at MoMA: A Legacy of Deficit” by Darby English and Charlotte Barat highlighted the care required when exhibiting cultural work, the importance of representation, and the limits of the white cube. “Thinking Allowed: Culture and Privilege” by Laurie Taylor describes the hierarchy of art and how marginalizing it can be depending on economic status and gender. Through this research, I've come to believe that an equitable era of contemporary art requires a new model of exhibition, representation throughout the institution, and art that prioritizes its communal value as a definer and recorder of culture. With MHKA expanding, it has the perfect opportunity to lay a new foundation for how a contemporary museum should operate and these have been driving ideas in my design proposal and continuing research.

Many defining factors of this project can be linked back to the first precedent studies done by the studio in quarter one as well. Out of eight pre-selected contemporary art museums, I worked on redrawing the Centre Georges Pompidou and replicating a photo of the museum's interiors in a physical model. This exercise required that we pay close attention to the relationship between the art and exhibition space, as well as the materials and construction. The Pompidou was also proposing an alternative to the white cube and emphasizing its relationship with the public through its large glass facade. This was something that I thought was unique but effective. With the large plaza in front of the museum, the art, the public, and the city were all in communication with each other. When the class came together to share each of the precedent studies, variations in these things became apparent. From there I collected the floor plans from each group and mapped out how each of the eight museums handled their staff, art, and visitor circulation and program organization. This process gave me a deeper understanding about the size and logic of the spaces, and I started to see a larger narrative developing between different museums.

Soon my research narrowed down to MHKA and Antwerp's history with art. To understand the collection a bit more, I investigated the life and work of Gordon Matta-Clark. Matta Clark was asked to come to Antwerp to commission a piece for the precursor to MHKA, the I.C.C. Working under a movement he titled an-architecture, Matta-Clark had already established himself as an architect turned artist, but he created one of his most remembered works while in Antwerp, titled "Office Baroque". Here, he "liberated space" by cutting



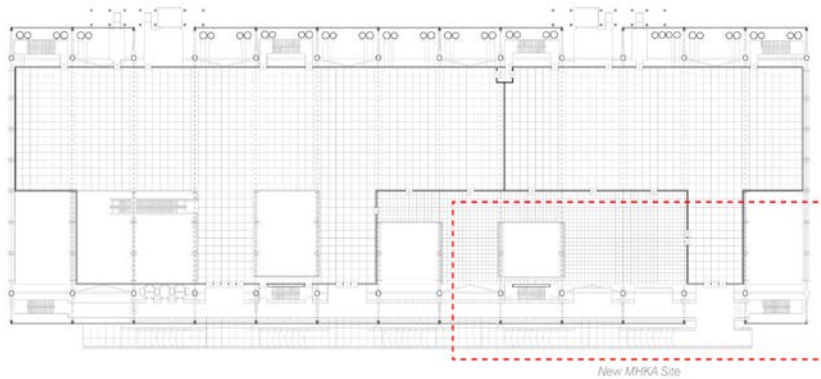
(top) replicated scene from the Pompidou
(above) Photo of Pompidou interior
(below) Photo of proposed GMC exhibition
(bottom) MHKA's GMC exhibition



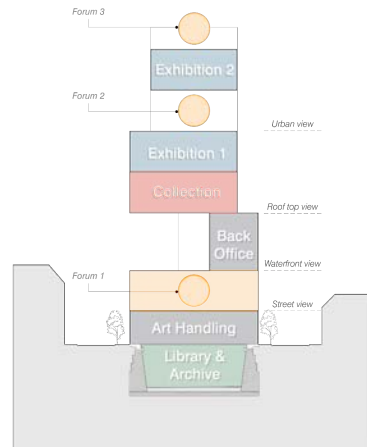
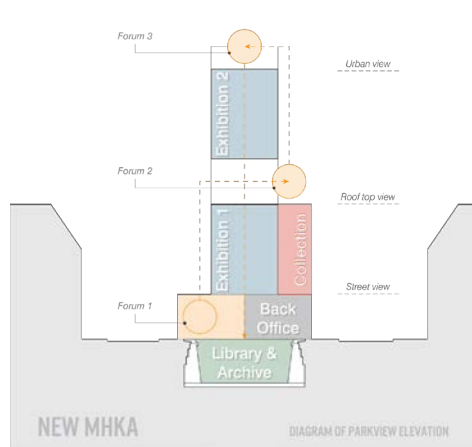
away at a building. The work was photographed and recorded and chunks of the building were preserved for display. While also playing a critical role in the foundation of MHKA, I found looking into Matta-Clark's work to be useful because it prompted me to consider how I would design and display less traditional forms of art. Evaluating his ensemble made me consider how to show films, arrange cutaway slabs of a building, hang doors, and serve food, all within an exhibition space. Possibly most interesting about this research though, was comparing my exhibition design to the one currently in MHKA.

By the P2 I needed to have a first draft of my design completed, so at this point my focus shifted from research to design. Upon receiving the brief from MHKA, I was fascinated with how they categorized the required programs within the new museum into five approximately equal groups: collection, exhibition, library/archive, forum, and back office. I also decided to design a new building rather than use the Court of Appeals currently on the site because of its spatial limits and how they relate to MHKA's requested art spaces. As I tried to reason out how large the building would have to be, I quickly found myself looking back to the Pompidou and the other original studio precedents as references. After I realized that the new MHKA would be at least 50 meters tall given the size of the site and the requested program, I knew I would need to do something to break up the massing. From there, I had the idea to subdivide the building by program to allow for chunks to be carved away in order for the museum to situate itself better in its environment. My goal was to also physically highlight the various requirements of an art institution within one building, while also using this fragmented form to create a unique but understandable route and experience for visitors. Three forum spaces developed throughout the building, one at the base, the middle, and the top. These social zones introduce visitors to the museum, separate the two circuits of exhibitions, and provide a destination and lookout at the top. These zones are all linked by a wandering staircase and two structural elevator cores. I chose to expose the structure and use large glass facades around the forum floors as well, similarly to the Pompidou, to emphasize the public characteristic of the space.

Following the P2, the amount of research I did increased again as I began working on developing my massing model into a resolved building. I began by defining my construction methods and climate techniques as well as looking into possible materials to use. Given the size of the building and the fact that I chose a new construction instead of using the existing



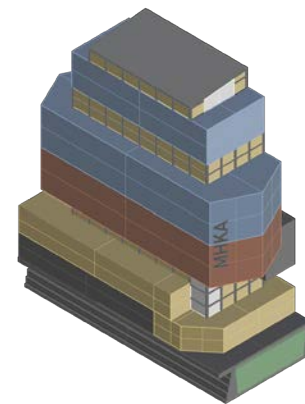
Understanding scale. New MHKA site overlaid on the Pompidou floor plan.



Parkview elevations. (left) P2 programmatic diagram. (right) P3 programmatic diagram.

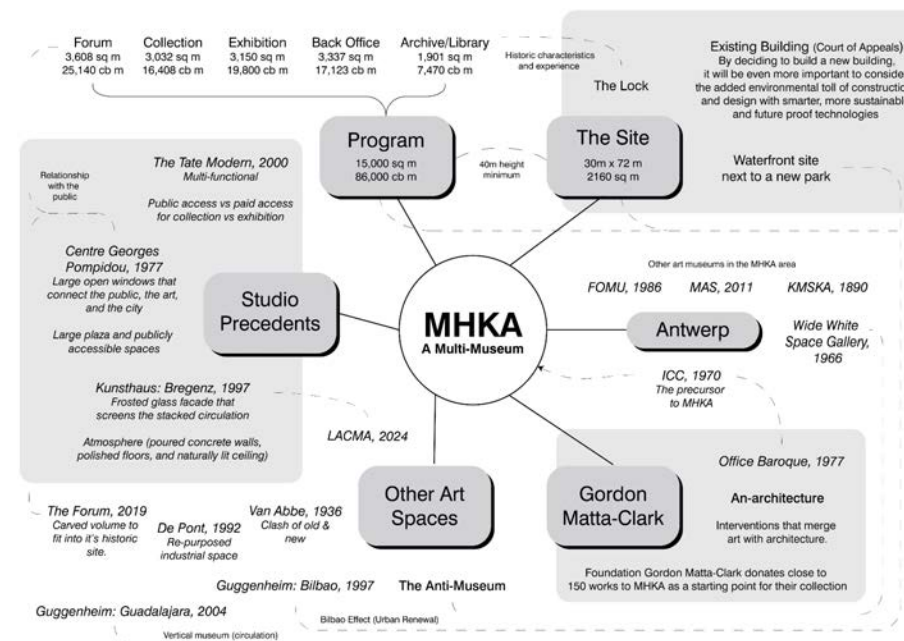
seen in a museum space, so I implemented it as an insulation, flooring, exterior cladding, and ceiling material. Additionally, I utilized a hybrid construction with a concrete base and structural core with a glulam and clt upper structure. This choice gives the building enough stability and strength while using greener materials. The art spaces are additionally insulated as well, compared to the public spaces, and the building's temperature is controlled with in-floor water heating and mechanical cooling. The building is also divided into five climate zones to relieve some of the stress of using heating, cooling, and air handling systems.

Preparing for the P4, I've aimed to pull everything together so that the project reads well and looks cohesive. As of now, there are still minor errors in the facade regarding continuity and materiality that I will try to resolve before the presentation. However, I have recently managed to fix the scale of my building so that it more successfully meets the ground and fits into its surroundings. I am also working on producing final drafts of construction details that will be reviewed and corrected before the end of the project.

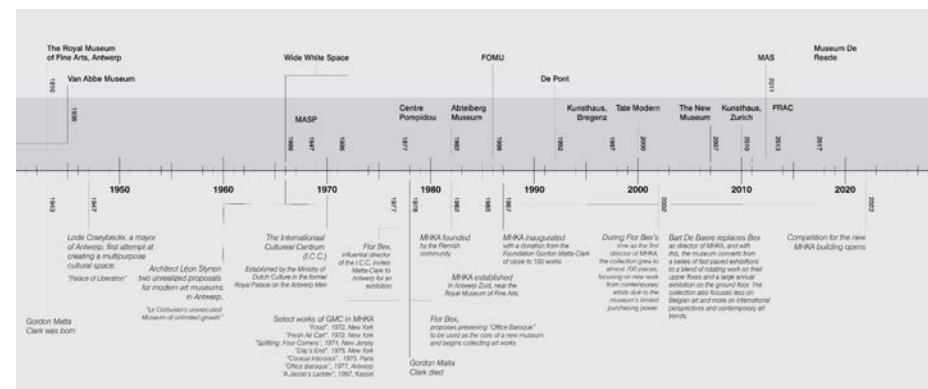


North facing Isometric. (left) P4 programmatic diagram. (right) P4 construction diagram.

This Interiors, Buildings, Cities graduation studio is addressing the museum from a variety of perspectives, from the urban to the details of the project. To do this successfully, I have been required to consider urbanism and building sciences simultaneously with architecture. Ultimately, I believe my approach for the research and design of this graduate studio has been successful. While I faced issues with scale and facade materials, I was able to work through those problems with the feedback from my mentors and an iterative drawing process. I looked back on the project to reflect and understand what exactly the consequences of my design decisions were, and I think this allowed me to push forward in the right direction. There are many notable art museums from around the world as well that have participated in the architectural development of art spaces so I have had a large body of precedents to gather my research from. I designed a functional building for MHKA that also takes a position within the conversation of the cultural, social, and environmental responsibilities of a contemporary art museum. The multi-museum that I have designed is a large community building and will have a significant impact on its urban and ecological environment. It is important that the design is smart and flexible. While my design is site specific, I believe that my method of research and design process would be transferable to museums and cultural institutions around the world. At this point, the building still lacks some cohesion within the facade but I hope to resolve that, as well as further illustrate the interior atmosphere and conditions of the forum and art spaces before the P5. Overall, I hope to have redefined the museum as a sustainable social space, while displaying proof of critical thinking, innovative design, and technical knowledge that will assist in my future career.



Reflective mind map. "What makes M HKA a Multi-Museum?"



Timeline of Gordon Matta-Clark & MHKA in conjunction with the studio precedents & other local art institutions.

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