

In this booklet, dedicated to the preparation for the P2 presentation, the focus is twofold: 1: forming a personal position regarding the role of the museum in today's society, and 2: understanding the context in which the design proposal would be situated.

As a group, we engaged in deep introspection and critical discussions to develop our own perspectives on the significance of museums and their place in society. This involved questioning the traditional notions of museums, exploring their evolving roles as cultural, educational, and social spaces. By examining the power of art to provoke thought, spark dialogue, and challenge societal norms, we aimed to shape our understanding of how the museum could contribute to the broader cultural landscape. Simultaneously, we immersed ourselves in the context of Antwerp Zuid, diligently studying its architectural fabric, cultural heritage, and socio-economic dynamics. Understanding the unique character of the neighborhood was crucial for our design proposal to resonate with its surroundings and establish a meaningful connection with the local community. Furthermore, we delved into the context of M HKA itself, exploring its identity and the avant-garde art scene in Antwerp.

Through thorough research, we gained insights into the museum's curatorial approach, artistic vision, and its role in promoting cutting-edge contemporary art. This understanding allowed me to align the design concept with M HKA's ethos and effectively contribute to its cultural mission.

During the P2 presentation, I unveiled my concept for the museum, which revolved around the exploration of the ideas of publicness and anti-institutionalism. My aim was to challenge traditional notions of museums as exclusive and elite spaces and instead create an environment that fosters inclusivity, openness, and active engagement with the public.

An Architecture For Art

Graduation Project 2022-23



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

Formation of a Museum

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

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

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

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

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

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

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

**Interiors
Buildings
Cities**

Palace

An Architecture For Art

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

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



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

Collectively

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

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

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

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

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

Individually

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

Towards P2

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

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

KARIN BORGHOUTS

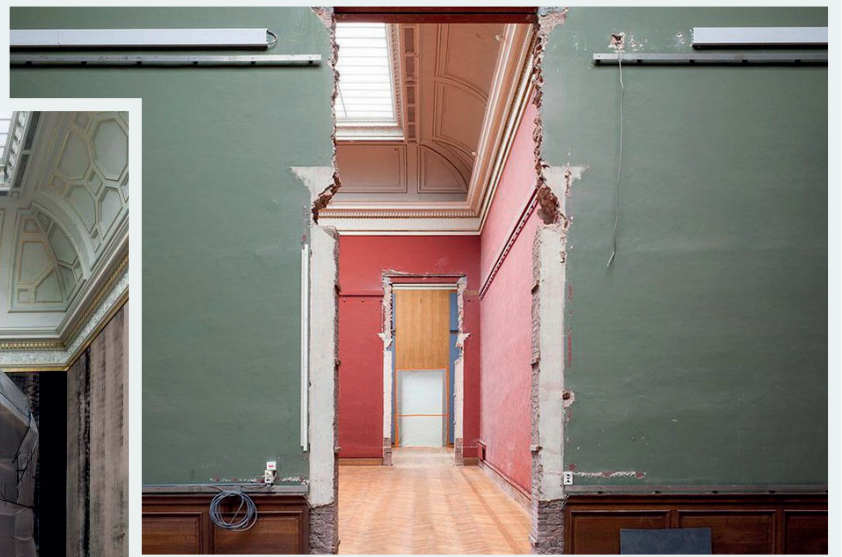
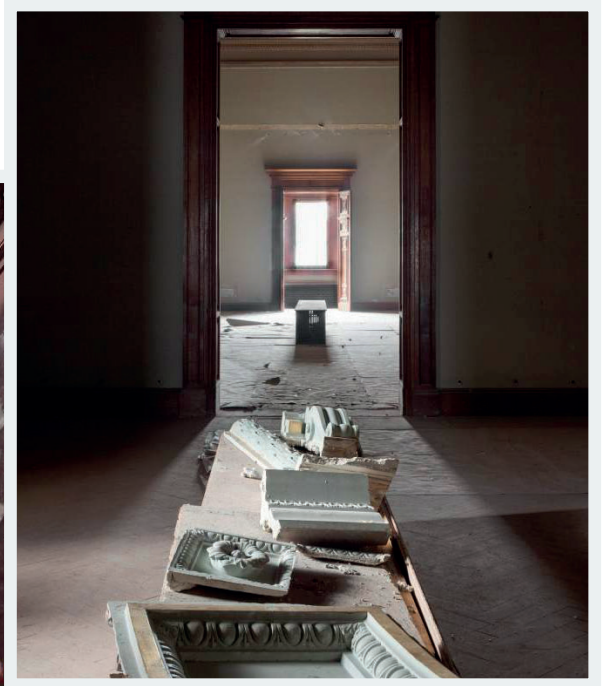
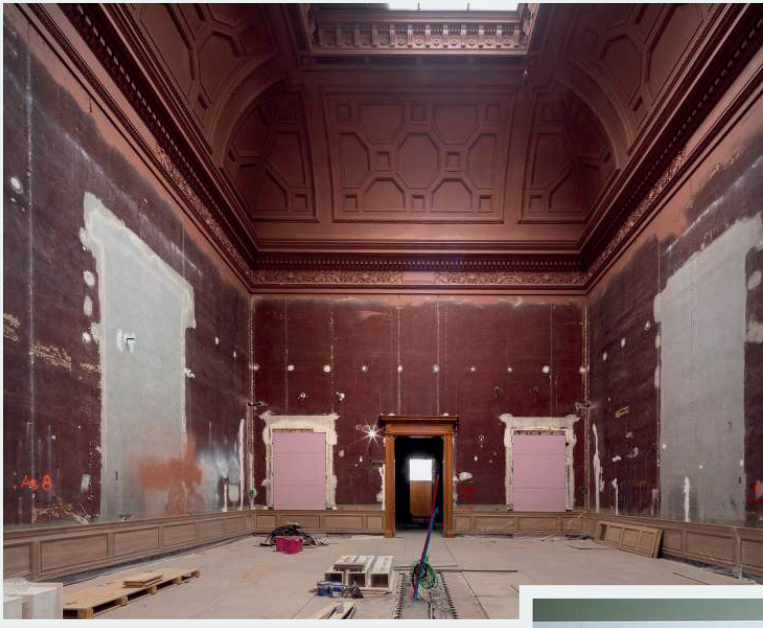
PHOTOGRAPHY AND THE AUTONOMOUS PROJECT

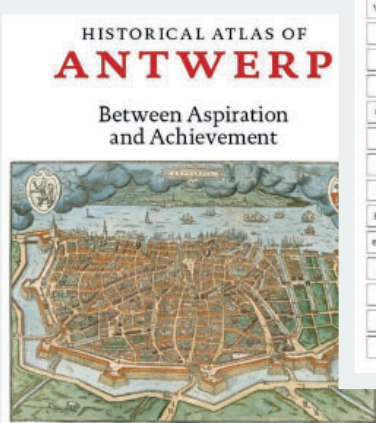
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KARIN BORGHOUTS - PHOTOGRAPHY LECTURE

- * SERIES "THROUGH THE LOOKING GLASS" - 2001-2005
 - photographs of roads & amusement parks
 - * SERIES "ROOFLIN"
 - photos as kind of sculpture
 - "slow photography" - carefully staged, not many shots
 - * SERIES "SABA" - JAPAN - 2005
 - landscapes & cityscapes
 - example: not portrait of a sea, but of how you should look at the sea
 - * SERIES "L'ESPIR DE L'ESPACE"
 - symmetrical views, stairs
 - example: shots with wide lens, not possible to perceive through the human eye
 - very staged, got removed in postproduction
 - photos look more perfect than the spaces in real life
 - * SERIES "INTERLUVIUM"
 - mostly museums, in-between exhibitions
 - museum's behind-the-scenes
 - * SERIES "DEAD ADAMS"
 - COMMISSIONS AS ANTWERP CITY PHOTOGRAPHER
 - photographs of construction sites
 - contribution to the memory of the city
 - * SERIES "PARIS IMPASSE" - 2011-2021
 - anti-architecture
 - dead-end streets in Paris
 - * SERIES "THE HOUSE" - 2012
 - photographs of family's burnt house
 - very emotional series, most personal of her works
 - strange beauty in the disaster
 - * SERIES "A PAINTER'S HOUSE" - 2022
 - switch from public buildings to personal interiors
 - "I see buildings as big still lifes"
- photographer → selects things from reality, the roots are based in reality
frames the world in a particular way



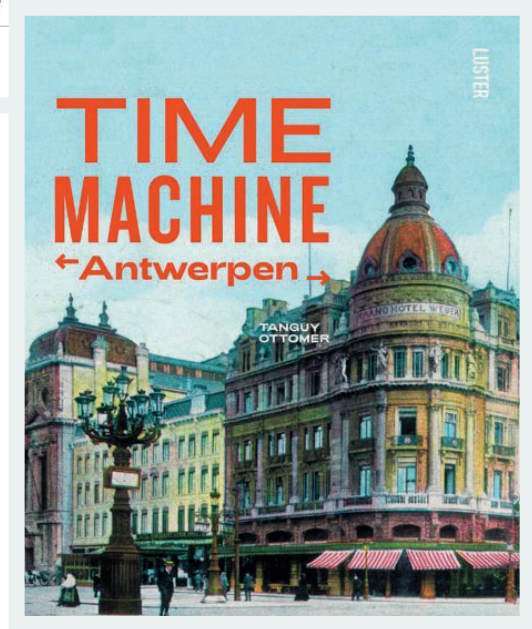


ILJA VAN DAMME
 HILDE GREEFS
 IASON JONGEFIER
 TIM SOENS

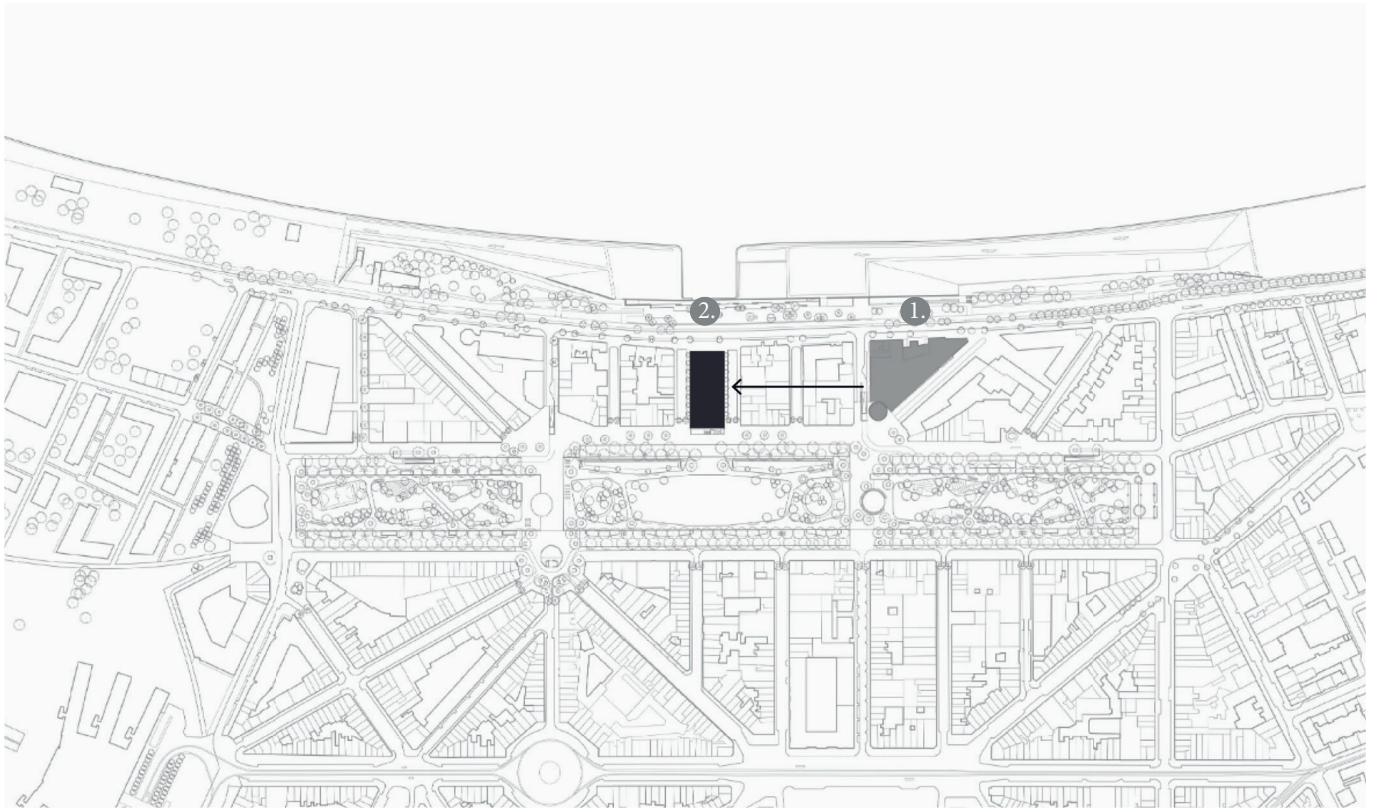
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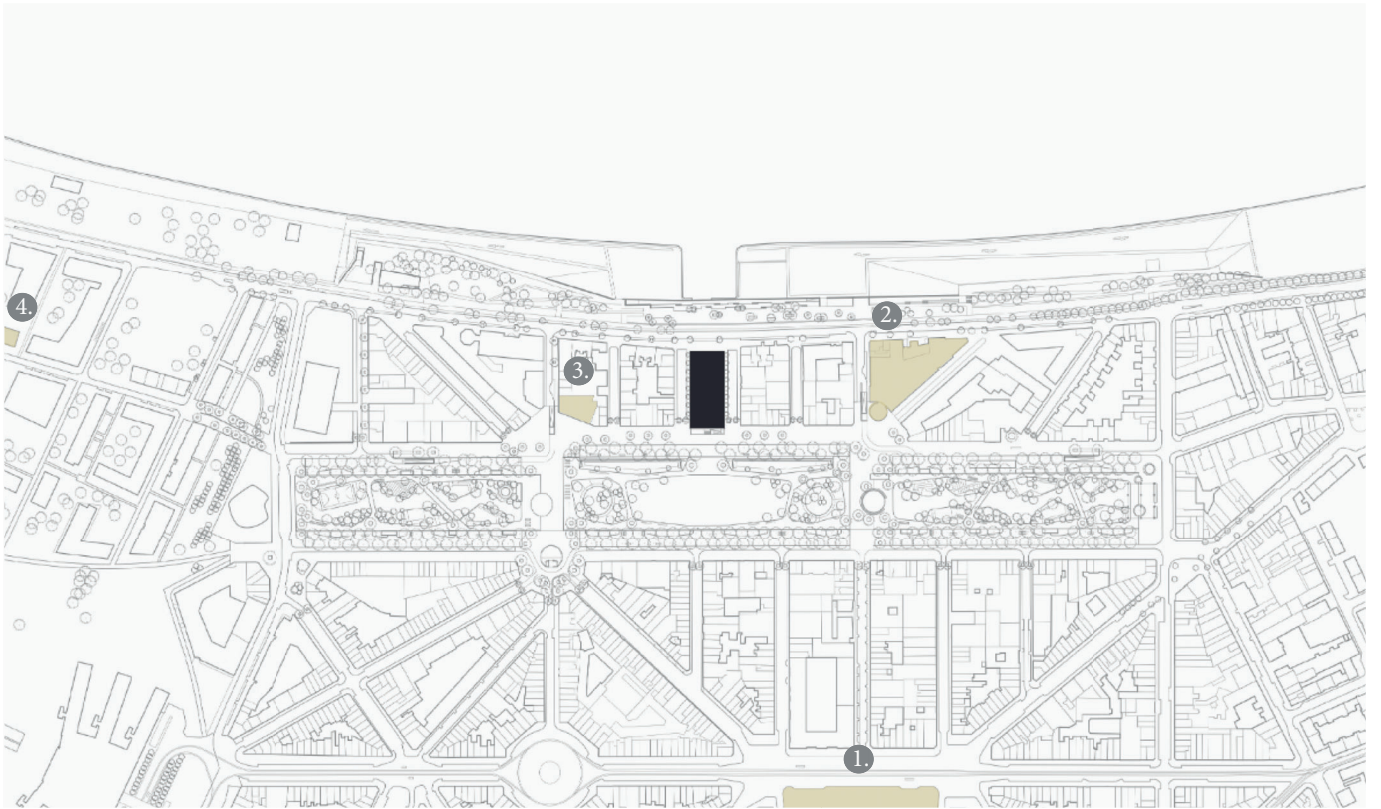
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GOTERHAMSTRAAT	HESPENSTRAAT	BROUWERIJSTRAAT	SCHAAPSGO
KAASSTRAAT	NOGELSTRAATJE	MELKMARKT	BIERKORFSTRA
BOTERWEG	HEINENSTRAAT	BIJENSTRAAT	RAAPSTRAA
VEERSTRAAT	RAAT	MAELDERU	BRADERUSTRA
SANCTUSTRAAT	DUWENVLIET	RED-HESPENSTRAAT	GRAANMARI
KAMBERIJSTRAAT	COCKSTRAAT	WILHELMUSKAAI	MAELDERUSTRA
KREKELSTRAAT	KRAANSTRAAT	WILHELMUSSTRAAT	SLUKKERRU
VARKENLARIJ	DUWENVLIET	WILHELMUSSTRAAT	PETRIKLUJSTRA
VLEERHOUTWEG	MOLLESTRAAT	WILHELMUSSTRAAT	KASTANJELA
GRANDEWEG	WILHELMUSSTRAAT	WILHELMUSSTRAAT	WILHELMUSSTRA
MOLLESTRAAT	WILHELMUSSTRAAT	WILHELMUSSTRAAT	WILHELMUSSTRA
DESTERSTRAAT	WILHELMUSSTRAAT	ROTERMARKT	WILHELMUSSTRA
BIEKORFSTRAAT	VAN DER WEG	WILHELMUSSTRAAT	WILHELMUSSTRA
MOLLESTRAAT	WILHELMUSSTRAAT	WILHELMUSSTRAAT	WILHELMUSSTRA
BOTERLAAN	ZOUTESTRAAT	BOERHAVERSTRAAT	KASTANJEDRI
ERVENSTRAAT	WILHELMUSSTRAAT	WILHELMUSSTRAAT	WILHELMUSSTRA
ERVENSTRAAT	WILHELMUSSTRAAT	WILHELMUSSTRAAT	WILHELMUSSTRA
PERENSTRAAT	WILHELMUSSTRAAT	WILHELMUSSTRAAT	WILHELMUSSTRA
HABELNODULE	BAKKERSTRAAT	PERKHOOFVELD	OGGISTSTRA
FRUTHOLLAAN	MOLLESTRAAT	BIST	FAZANTENLAA
BISTKAPELLE	GANSSTRAAT	KWARTELSTRAAT	ROGGESTRA

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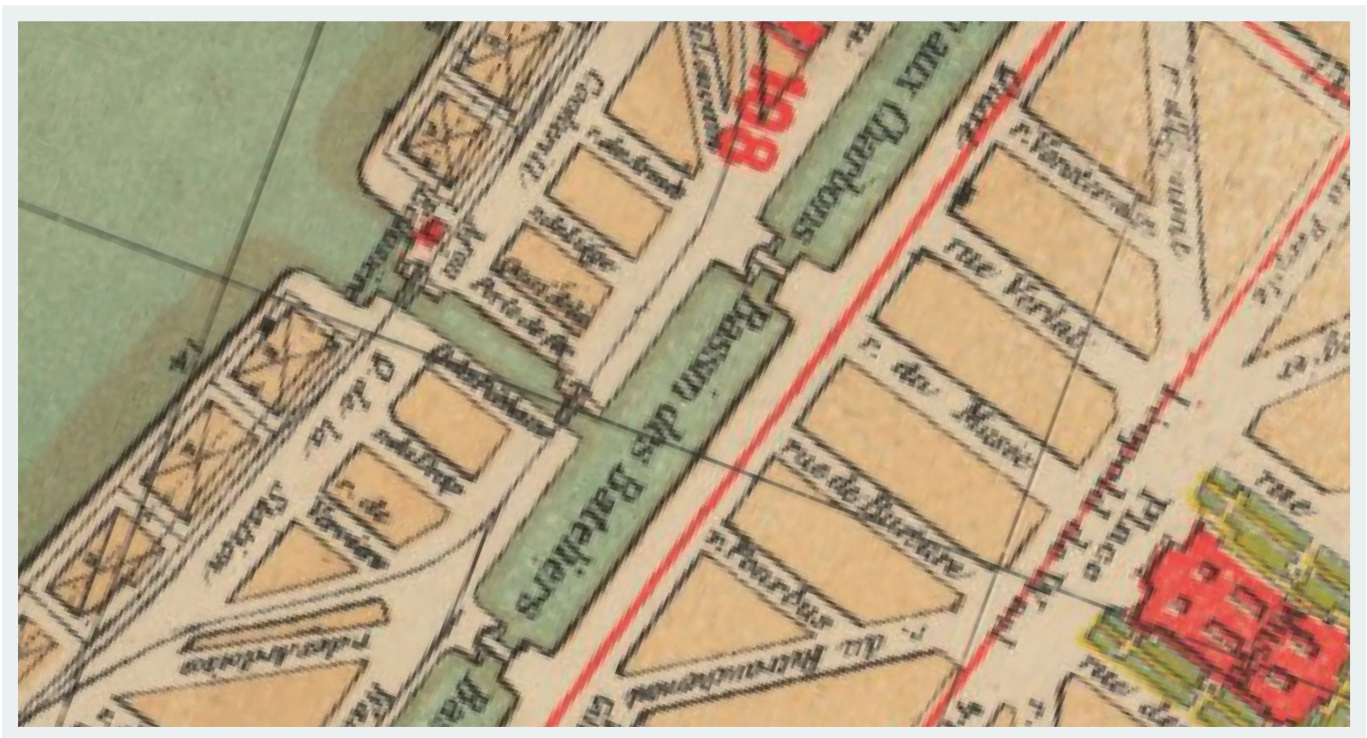








Ferrari's map_1777



Huybrechts' map_1910



1971



2021

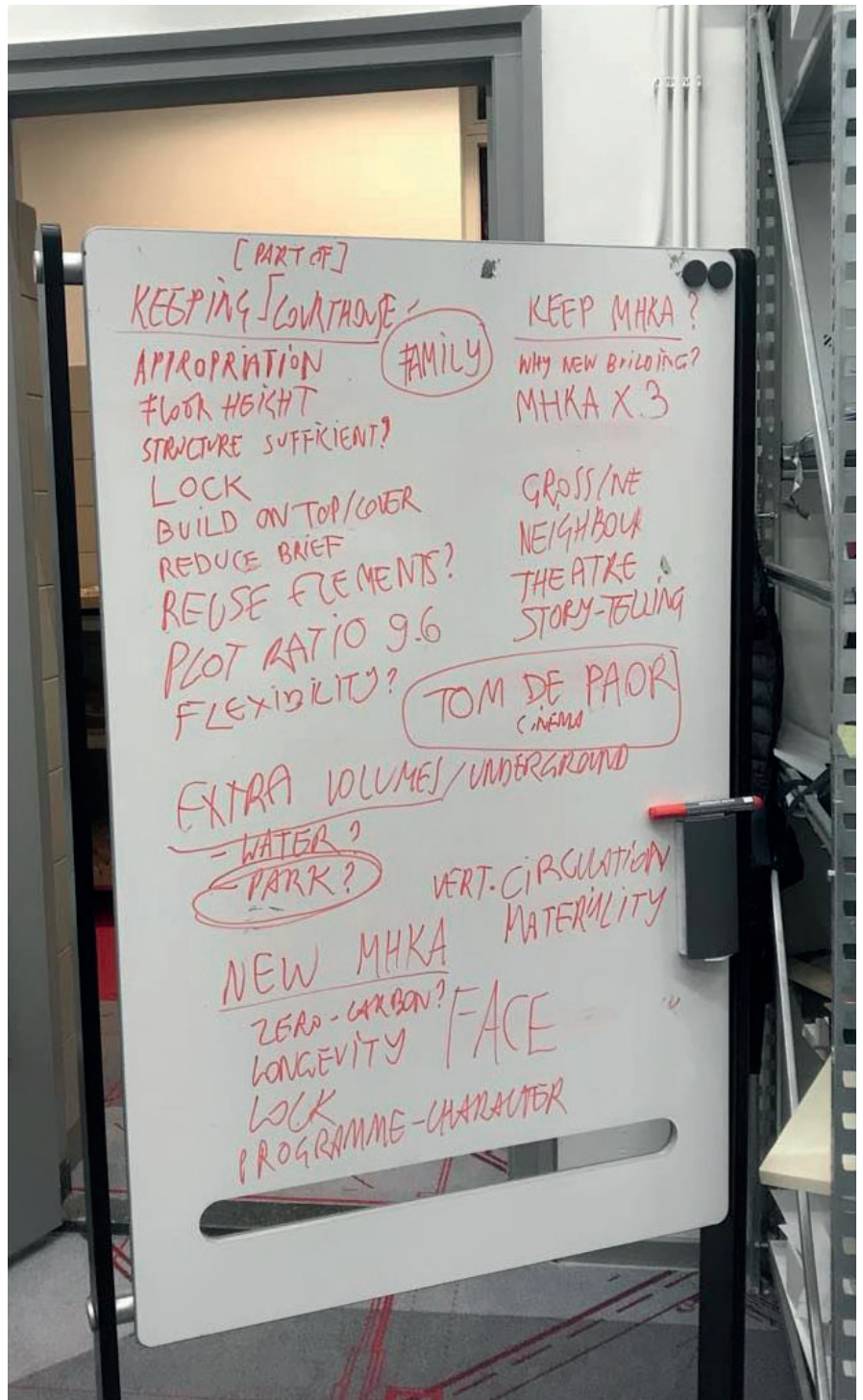
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The studio discussion with our tutors focused on exploring possible design strategies for the site. During this collective brainstorm, various design strategies were explored. Two main approaches emerged as potential strategies for the project: keeping the existing building or constructing a new M HKA. During the discussion, we critically analyzed the advantages and challenges associated with each approach. Factors such as the site's context, budgetary considerations, architectural compatibility, and the desired visitor experience were thoroughly considered. Additionally, we reflected on the impact of each approach on the museum's identity, its relationship with the surrounding urban fabric, and its ability to engage with the public.

Ultimately, the studio discussion provided a platform for thoughtful exploration and evaluation of the two main approaches: keeping the existing building or building a new M HKA. It allowed us to consider the unique characteristics and potential implications of each option, helping us to shape our design strategy and make informed decisions moving forward in the project.



M HKA - LECTURE BY THE DIRECTOR OF THE MUSEUM

6. A-C : ON OF THE 0 POINTS OF THE COLLECTION

MOST IMPORTANT COLLECTION IN THIS PART OF EUROPE OF CONTEMPORARY UKRAINIAN ART
 —||— RUSSIAN PREDEATION ART
 —||— ASSIAN ART

ENSEMBLES → ARTWORKS THAT FORM A MEANING TOGETHER

BEING INTERNATIONAL WITH A LOCAL SETTING, NOT GLOBAL !

ART IS NOT ABOUT ARTWORKS

M HKA DOESN'T WORK LIKE A FINE ART MUSEUM

HOW TO PRESENT CONTEMPORARY ART?

EXPERIENCE IN DIFFERENT SCALES, DIFFERENT DISTANCES

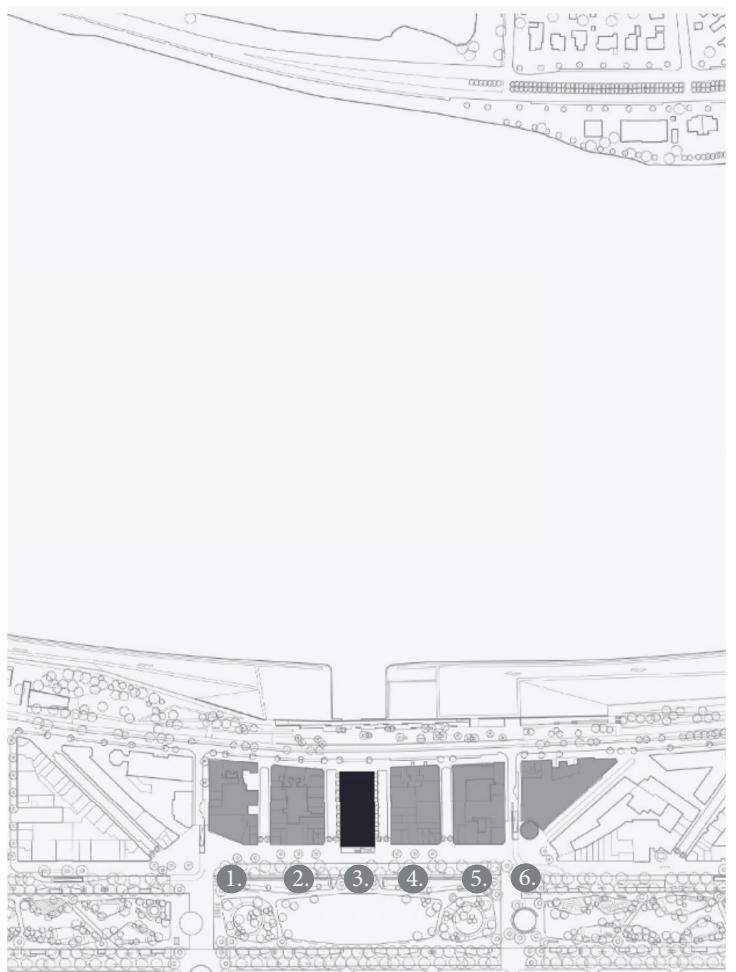
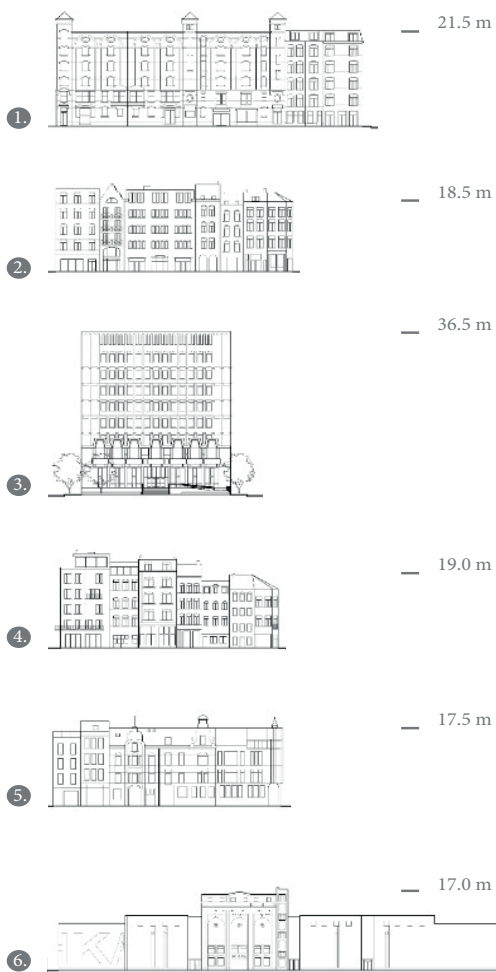
YOU CAN HAVE A MUSEUM THAT STARTS WITH A LIBRARY (FOR EXAMPLE)

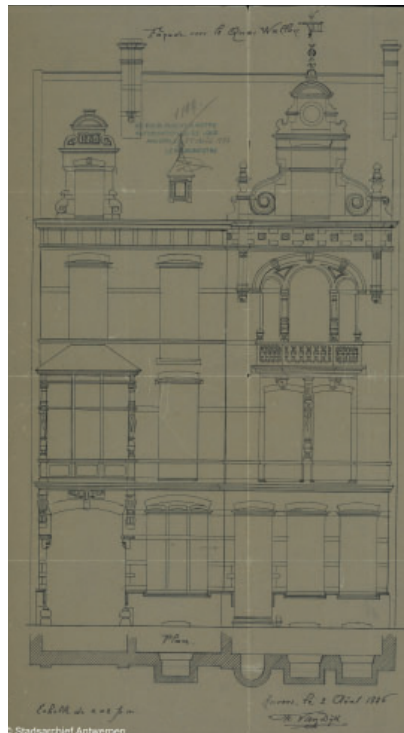
IN M HKA :

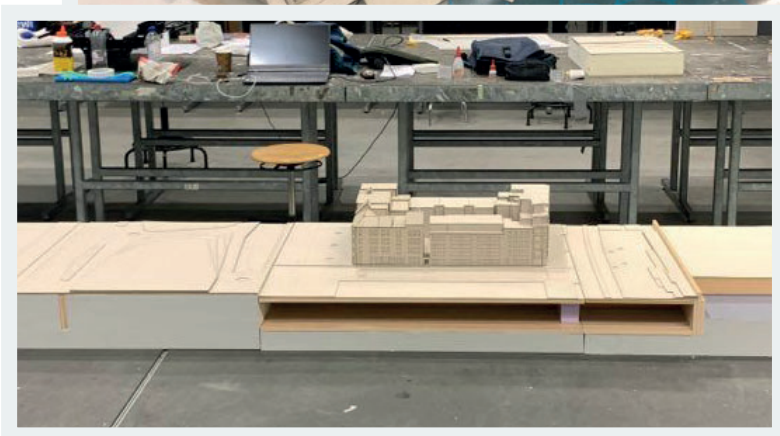
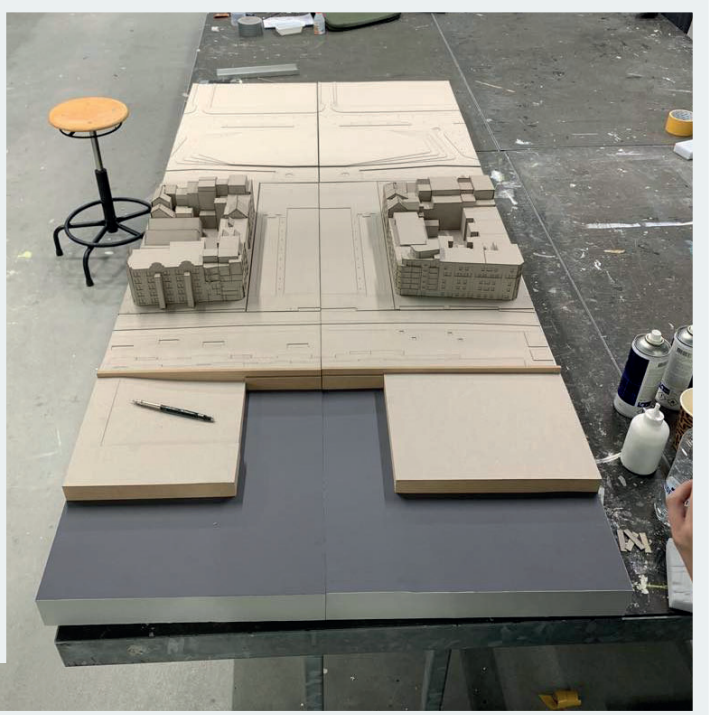
- PERMANENT COLLECTIONS
- TEMPORARY COLLECTIONS
- KEY FUNCTIONS
- [TOILETS, RECEPTION, POSSIBILITY OF GROUPS, SOUNDING, INFRASTRUCTURE FOR DISABLED PEOPLE, WORKROOMS...]
- POLUM FUNCTIONS
- [BOOKSHOP, CAFE, AUDITORIUM, ...]
- FILM ROOMS, OFFICE, CONFERENCE ROOMS, PUBLIC SPACE WHERE YOU CAN MEET
- BANK OFFICE
- [RESEARCH, ARCHIVES]

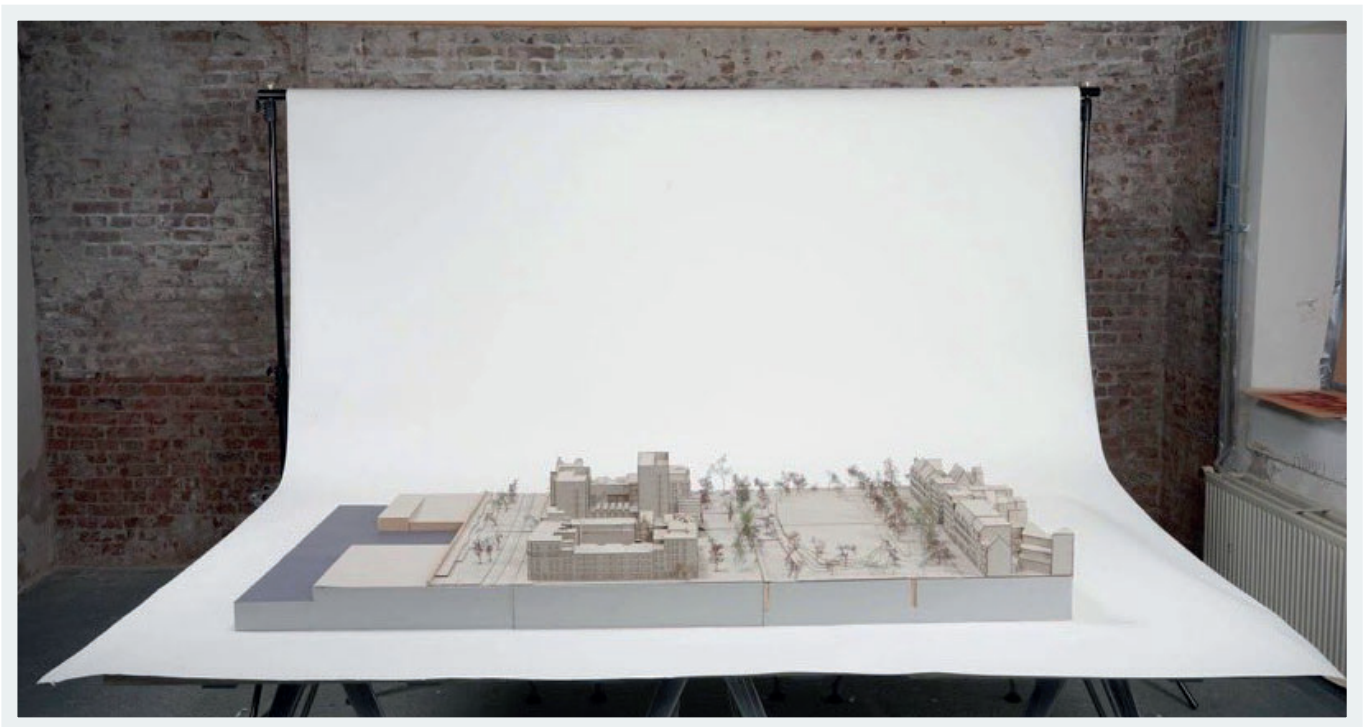
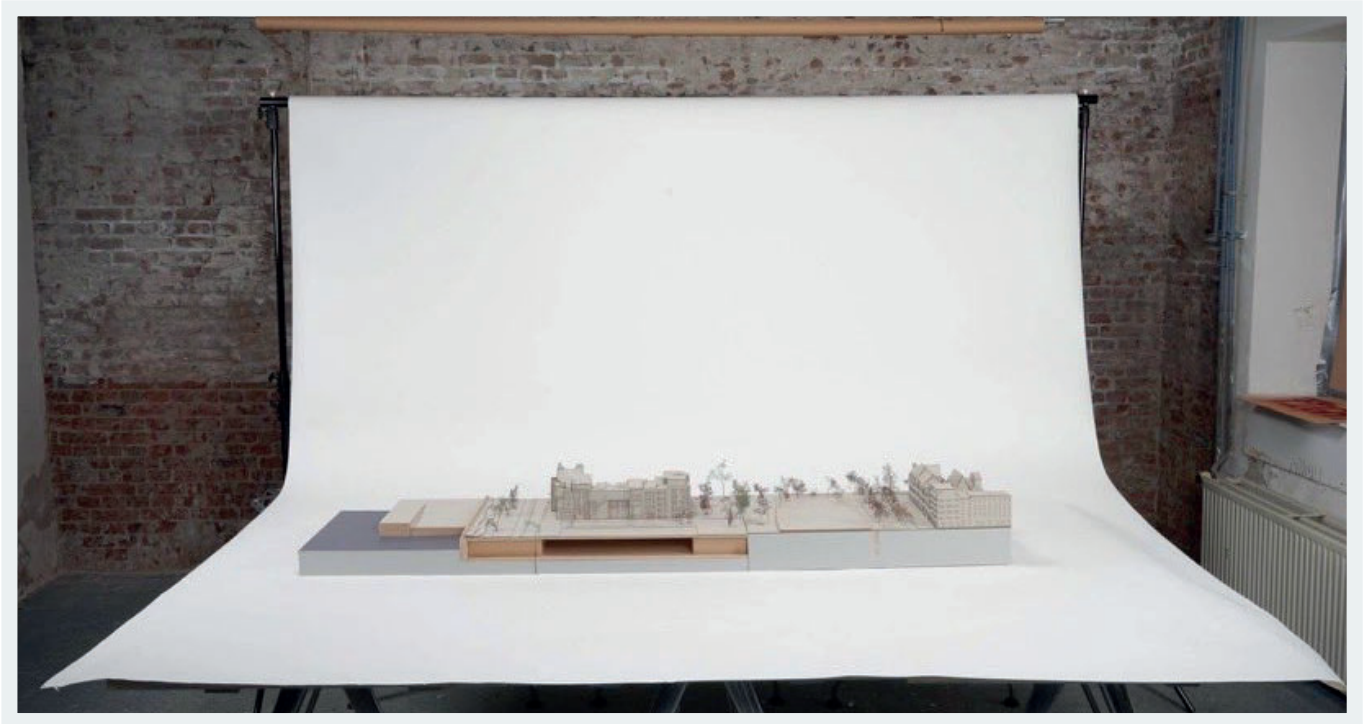
(YOU TELL A STORY IN SUCH A CONVINCING WAY THAT PEOPLE BELIEVE IS THE STORY)
 YOU NEED A PLACE THAT STAYS IN YOUR MEMORY
 YOU NEED A SEQUENCE OF NARRATIVE
 YOU NEED TO BE ABLE TO CREATE DIFFERENT SCENOGRAPHIES FOR EXHIBITIONS
 YOU NEED TO BE ABLE TO DO DIFFERENT EXHIBITIONS AT THE SAME TIME
 MUSEUM SHOULD BE MADE BY SOCIETY
 BEYOND THE FRONT DOOR THERE IS A PUB AND PEOPLE CHATTING
 ALSO SEEN AS PUBLIC SPACE

















Office Baroque - 1977 - Ernest Van Dijckkaai, 1 - Antwerpen

was the headquarters of a shipping company and will be the site of a new building, after being obliged to make major changes in the original project, the work was done totally internally, using all five floors and the roof. For the first time it was possible to orchestrate a multi-levelled structure using two circular arcs that modulate the space as the shape and size of rooms change up through the building, the result is a series arabesque spaces opening the whole building to an ever changing promenade of internal views.

Photo assemblages, piece together views of the roof, facade, top floor, third floor in plan, and a detail of a "double-arc intersect" looking down through four floors.

Project done by Gordon Matta Clark for the I.C.C., Antwerpen.

was vroeger de zetel van een rederij, oot zal er een nieuw gebouw verrijzen, nadat er van het oorspronkelijke opzet dende afgestapt te worden, werd het project geheel binnenshuis uitgevoerd, gebruik makende van het dak en alle verdiepingen. Voor de eerste maal was het mogelijk een structuur op meerdere niveaus uit te bouwen door gebruik te maken van twee cirkelvormige bogen die de ruimte modulieren, naar gelang de vormen de grootte van de gezichtshoek. Het resultaat is een reeks arabesken die het gehele gebouw openen om aldus de steeds veranderende facetten te tonen.

Foto-assemblage, geeft een beeld van het dak, de gevel, de bovenverdieping, de 3de verdieping en een detail van de dubbele-boog insnijding door de vier verdiepingen heen.





A 37 89 90

There was an openness. People came from everywhere; there was a connection with Brussels through Broodthaers; and Stanley Broun came from Amsterdam, so they knew about it in Holland. It had to do with different kinds of energies and cultural backgrounds coming together. And then me, being German, we all had to deal with our recent past, of course.

A also had a phantom quality. From the onset, we agreed not to do any public relations around it. We aimed at production and distribution, not publicity. It had to spread out by itself.

There was this erotic naïveté in the air, and exciting, unexpected things were happening. We had intellectuals and collectors hanging around like one family, and lots of children, and we did barbecues. I saw that as a typically Flemish situation, those barbecues. I felt like I was in the middle of a Bosch painting. Nice.

— Kasper König in conversation with Dries Verstraete

On July 21, 1969, a loose bunch of artists, collectors, and intellectuals around the White Wide Space Gallery opened a new “center for art and communication” in Antwerp with a champagne breakfast during the live broadcast of the Apollo 11 Moon landing. The young Kasper König, who was brought in from Germany as a coordinator, named the center A 37 90 89. According to him, “A” stood for “A” or “ABC” or “anti-art”—in other words, for a beginning or for anything—and the number was the house’s telephone number, and somebody would always pick up.

A 37 90 89 was made out of a common desire to liberate art from all cultural, political, and institutional dogmas. In only six months between its convivial inauguration and its sudden end, artists from Western Europe and North America put together an impressive, multidisciplinary program, surrounded by a local circle of intellectuals and visionary collectors. A 37 90 89 stands out as a unique instance of alternative, nonhierarchical, artistic self-organization outside and, indeed, beyond the museum.

A 37 90 89 has significantly shaped the development of project spaces worldwide. It quintessentially influenced subsequent models of alternative project spaces, producer galleries and participatory initiatives. The artists and mediators involved in Antwerp are today among the outstanding exponents of the neo-avant-garde. Although A 37 90 89 only existed for six months, the initiative still influences the discussion about the dilemma of museums and their difficulties in giving space to experimental ideas almost fifty years later.



A 37 90 89

There are local, national and international cultural institutions; we have taken more interest in the torrent of demands for anti-museums, anti-universities, communicationcenters etc.

A 37 90 89 found its base in Antwerpen, Belgium, Beeldhouwerstraat 46. A stands for A, ABC, anti-art, and-so-on. 37 90 89 is the telephonenumber. The phone will be answered 24 hours.

A function as a forum, a place where ideas can be exchanged as a redca, where those self same ideas can be acted upon and collaboration can take place.

For the first 6 month, period July - December 1969, \$ 6.000 have been guaranteed by the coworkers. On request list of coworkers will be send to you.

End of July three friends, Addi Koepcke, Tomas Schmit and Ben Vautier will come to present their thing. On Kawara is interested in showing his date-paintings at A for the first time in public. Contact has been made to N.V. Magnesite Mining Marketing Cie, Ciné Artis, Antwerpen, Verlatstraat 20-22, to rent the film-theatre few times a week. Pontus Hultén will present the first filmprogram with films of Breer, Hultén and Warhol this month. Solanas fourandahalfhour-film " The hour of the oven" will follow etc. Pierre Verstraeten will contact psychiatrist in England for possible symposion in Antwerpen. Oswald Wiener author of recently published novel " Verbesserung von Mitteleuropa " accepted invitation.

For further information concerning questions and propositions write to us.

Kasper Koenig
Coordinator

G 58

G 58 is an association of artists that was active in Antwerp. The collective revived progressive art in the city and shifted the centre of gravity of the avant-garde art scene from Brussels to Antwerp. After WWII, artistic life in Antwerp was virtually paralysed. In 1950, however, the first signs emerged that Antwerp was ready to once again play a progressive and leading role in the international art world.

The first sign of this was the first open-air sculpture exhibition in Middelheim Park in 1950. With the emergence of various alternative and avant-garde magazines such as *De Tafelronde*, *Het Cahier* and *Gard-Sivik*, the 1950s saw poets, musicians and visual artists being brought into connection with each other, but especially the run-up to the World Expo '58 in Brussels generated great expectations and ambitions. In 1957, several artists including Jef Verheyen, Herman Denkens, André Comhaire, Walter Vanermen and Jef Kersting set out in search of an exhibition space in the absence of galleries that could represent their work. After a few actions, they received permission to occupy a building owned by the city council: the Middelheim castle.

Following this permission, a new group is formed: the G 58. Seven solo exhibitions are organised at that venue in 1958. In the same year, Mayor Lode Craeybeckx gave the artists the spacious attics of the dilapidated 16th-century Hessenhuis. The artists renovated and transformed it into an exhibition space. From then on, the G 58 exhibits in the Hessenhuis. They organise group exhibitions that take shape with much underpinning and vision. In November 1958, the first group exhibition of G 58-Hessenhuis members takes place. One of the first group exhibitions is devoted to *The First Abstracts in Belgium* (1959). The Avant-Garde art world reacts very positively to this, Michel Seuphor, responds: 'Antwerp is back in the game!'

After a few years, in 1962, relations between the artists become murky. It becomes difficult to run things financially and opinions also become artistically divided. After several months of inactivity, the Hessenhuis closes its doors.



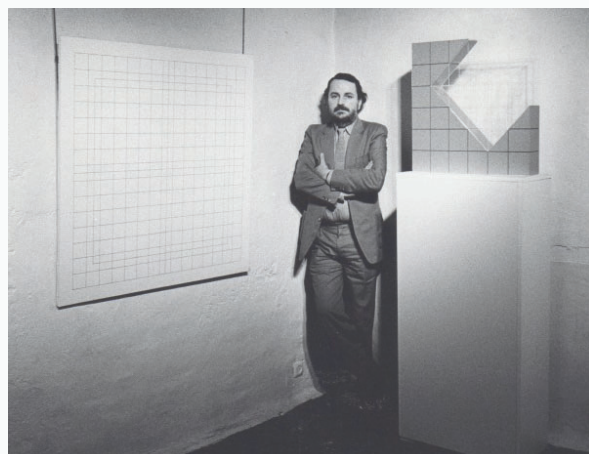
NIEUWE VLAAMSE SCHOOL

Founded by Jef Verheyen and Engelbert Van Anderlecht out of dissatisfaction with the ‚anti-painting‘ advocated by the leadership of G 58-Hessenhuis. The Nieuwe Vlaamse School strives for its own Flemish modernism.

The 1958 World Fair in Brussels, which also hosted the ‚50 Years of Modern Art‘ exhibition, confronted the public with the pre-war and post-war avant-garde. All attention went to the foreign artists and the established names from Belgium. The Belgian artist felt greatly aggrieved and started looking for new opportunities to bring out a different vision and art.

The manifesto of The New Flemish School was a declaration of war on the then prevailing politics of the plastic arts. They took on Cobra and Jeune Peinture and turned their backs on the notion in Belgium and abroad that there was a ‚Belgian‘ school of painting.

The New Flemish School worked closely with the National Centre for Modern Art (disbanded in 1969) and with Forum Gent (1961-62).

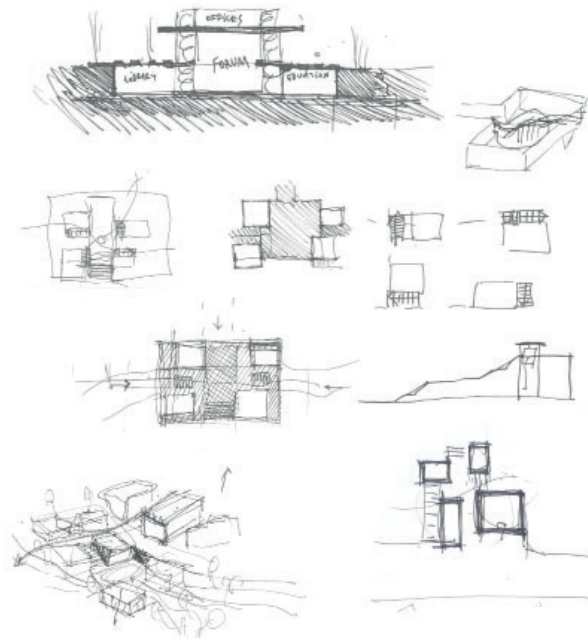


My concept embraces the notion of publicness by reimagining the museum as a dynamic and accessible space that transcends physical boundaries. I envision the design that extends beyond the museum's walls, blurring the lines between the institution and the city. By integrating public plazas, outdoor exhibition spaces, and interactive installations, I aim to invite the local community and visitors to actively participate in the artistic experience.

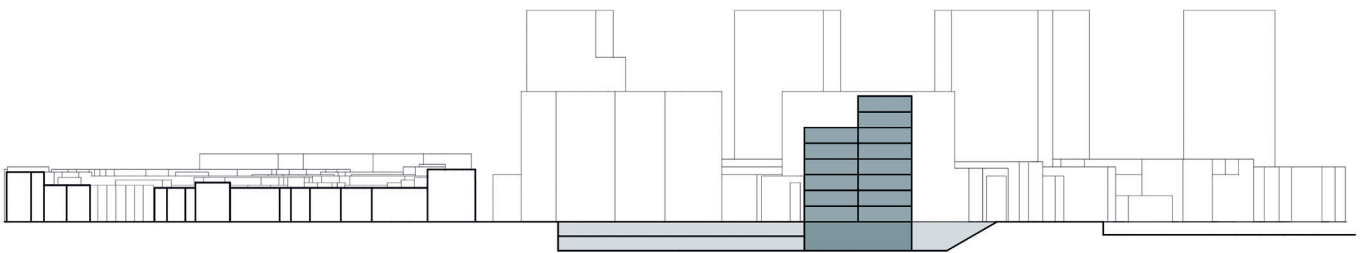
Furthermore, my idea is to embrace anti-institutionalism by creating flexible spaces that can be easily adapted and reconfigured to accommodate diverse exhibitions and events, allowing for constant evolution and exploration, operating on a threshold between the city and the interior. I aim to create an environment that encourages dialogue, collaboration, and the breaking down of barriers between artists, curators, and audiences.

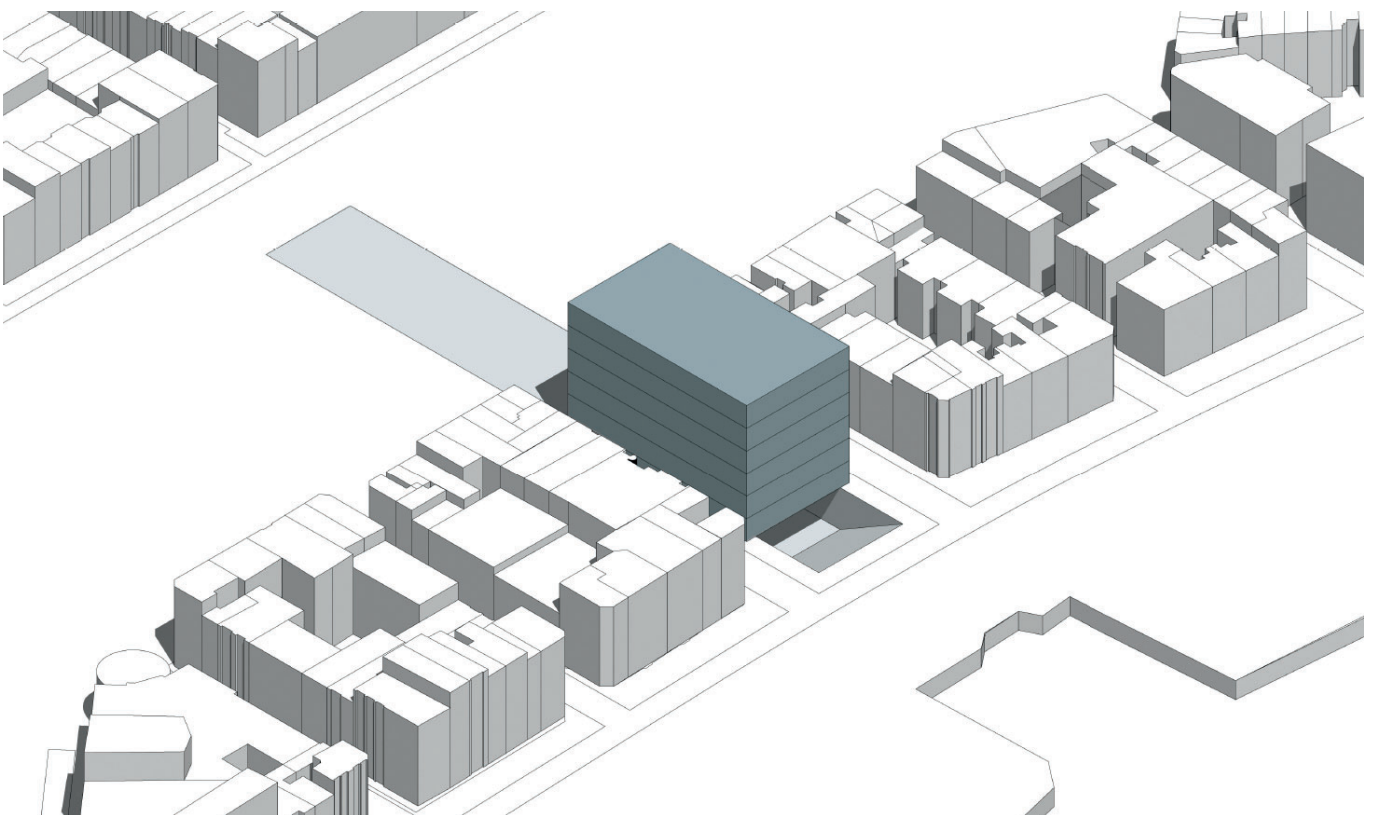
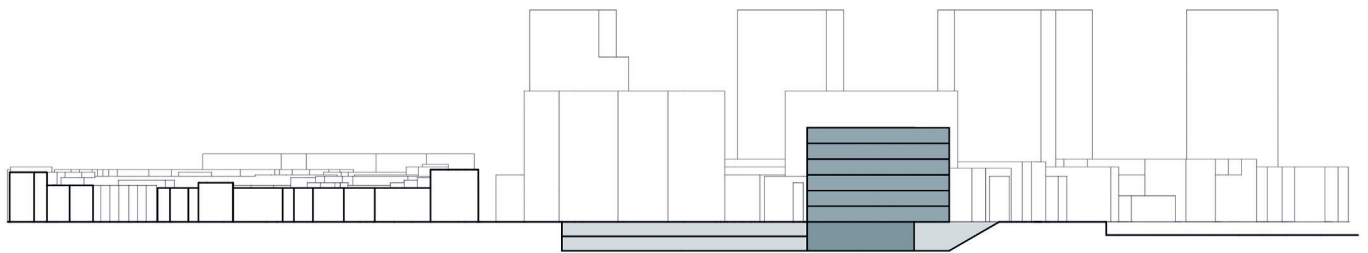
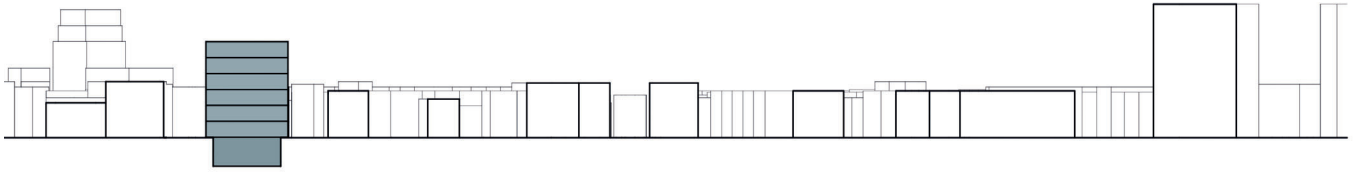
Our ambition is to further anchor the museum in the city and strengthen its presence in the Zuid. The new M HKA is to become part of the public space, in contrast to the closed façade and functioning of the former Court of Appeal.

_Annick de Ridder (alderwoman for urban development)



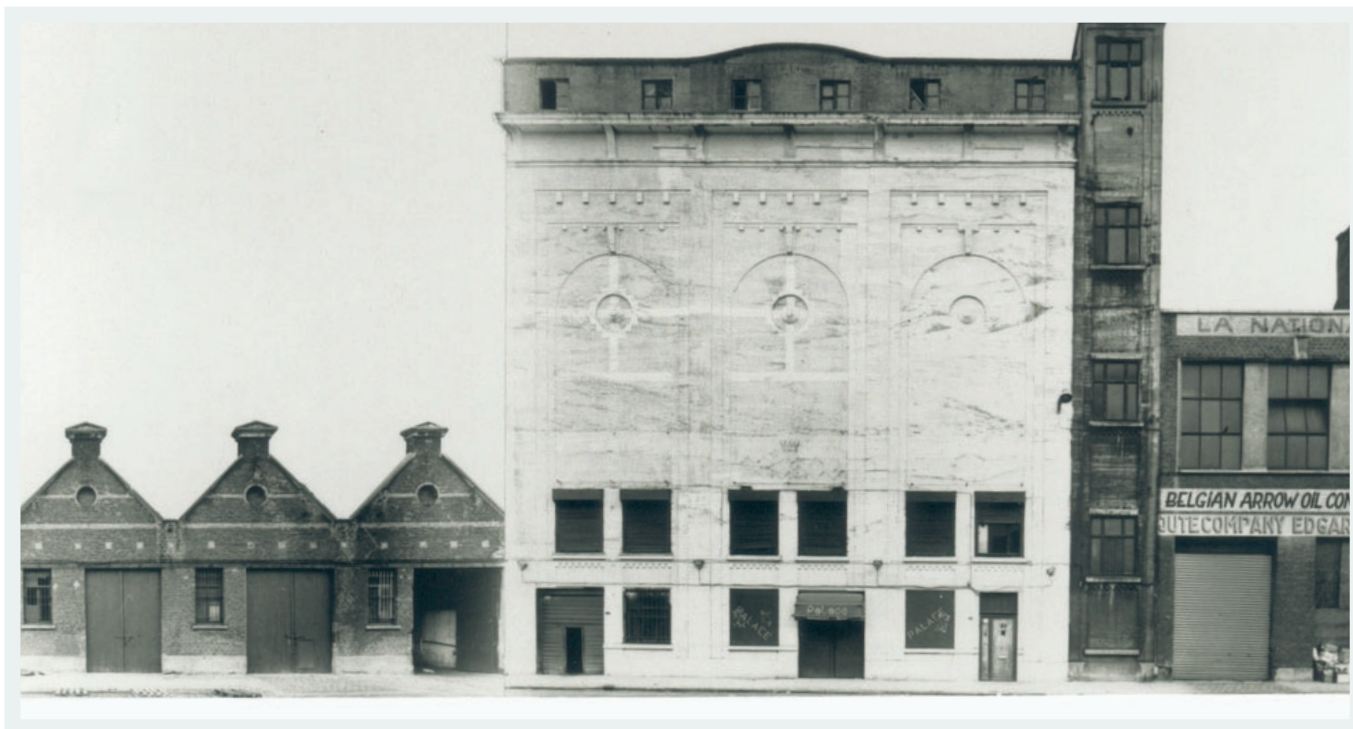












M HKA has its origins in the anti-institution movement, which is fundamental to understanding its identity and approach as a museum. Rooted in a critical response to traditional institutional frameworks, M HKA emerged as a platform that sought to challenge the established norms and conventions of the art world.

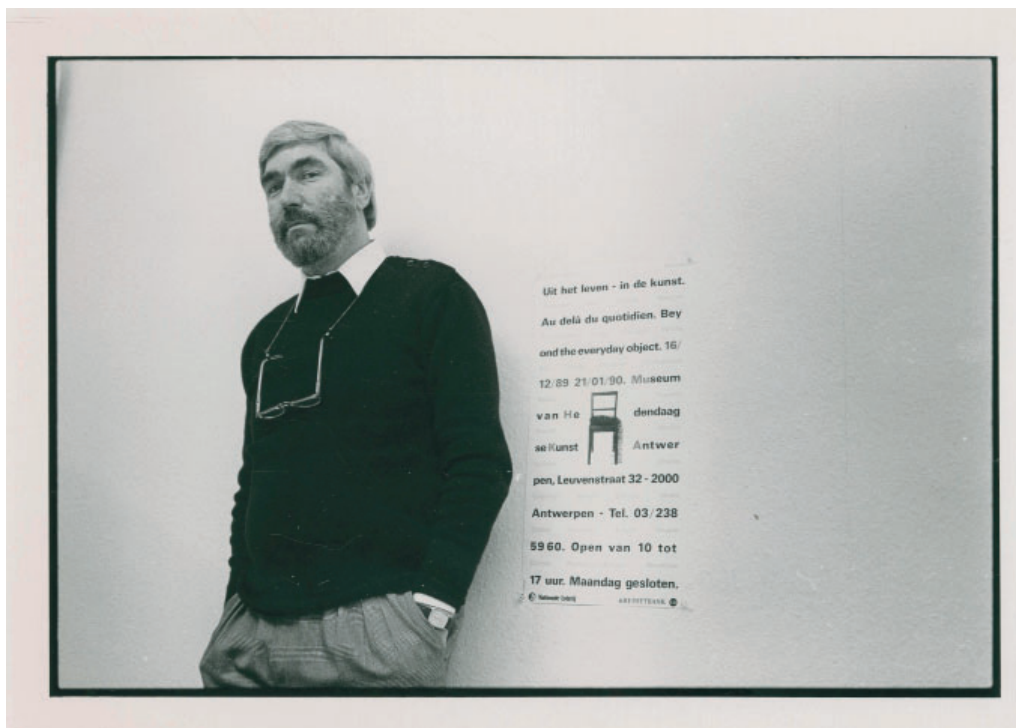
In its early years, M HKA positioned itself as a space for alternative and experimental artistic practices, deliberately distancing itself from the traditional museum model. It aimed to break free from the constraints of institutional hierarchies and prescribed notions of art, instead fostering a more inclusive and open environment for artistic expression.

The anti-institutional stance of M HKA was characterized by its rejection of conventional notions of authority, elitism, and commodification within the art world. It sought to dismantle the boundaries between art and everyday life, encouraging active participation and critical engagement from visitors.

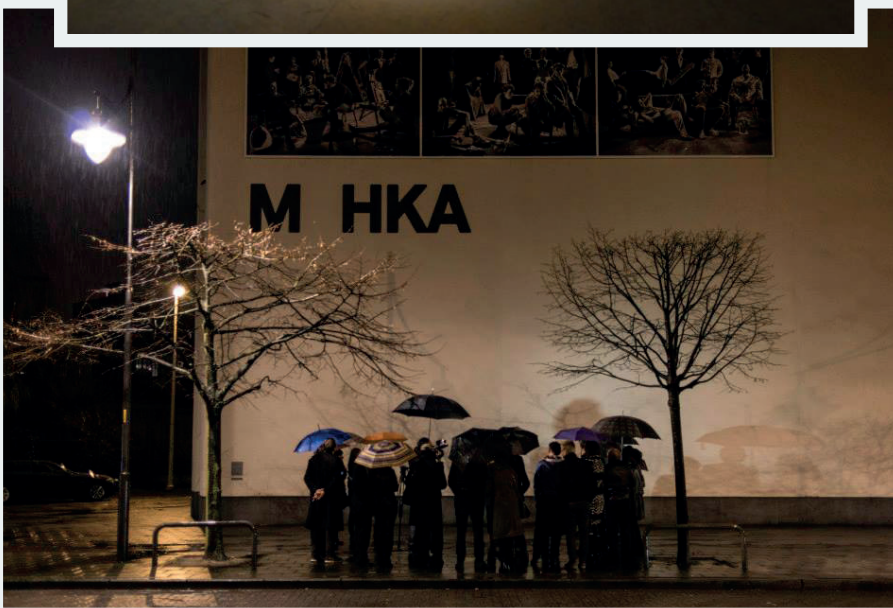
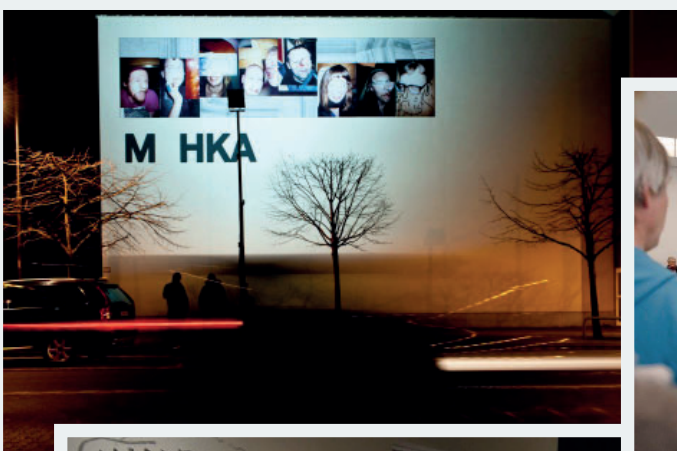
As an anti-institution, M HKA prioritized accessibility, emphasizing the importance of engaging diverse audiences and

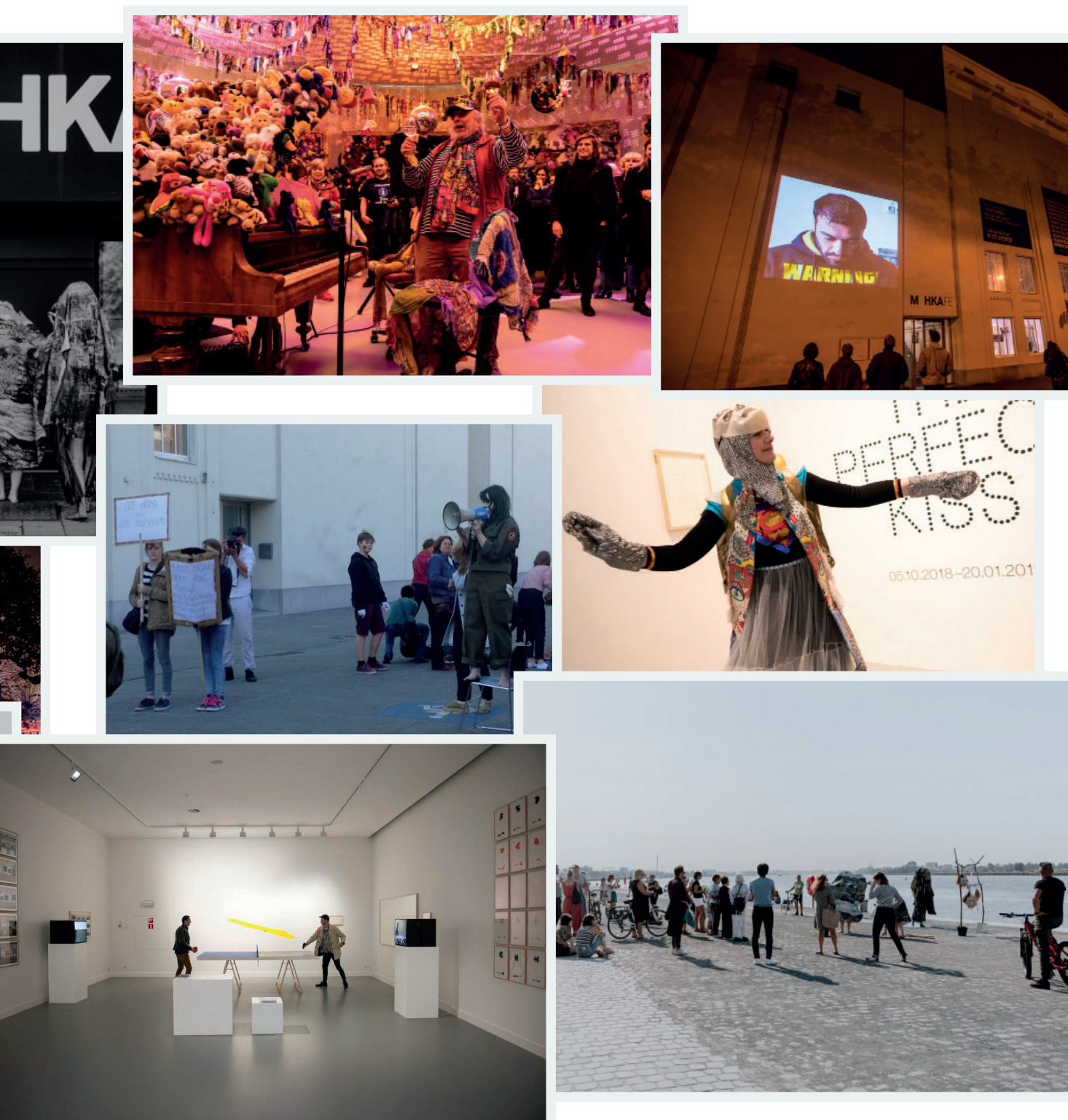
bridging the gap between contemporary art and society. It actively sought to create dialogue, challenge dominant narratives, and question established power structures through its exhibitions, programs, and events.

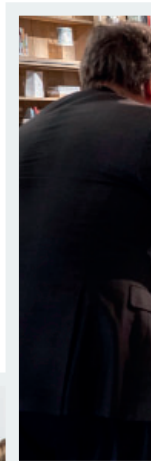
M HKA's anti-institutional approach also extended to its curatorial practices and exhibition strategies. The museum embraced experimentation, interdisciplinary collaborations, and unconventional presentation formats, pushing the boundaries of traditional exhibition practices. It sought to disrupt established norms of display and engage visitors in immersive and thought-provoking experiences.

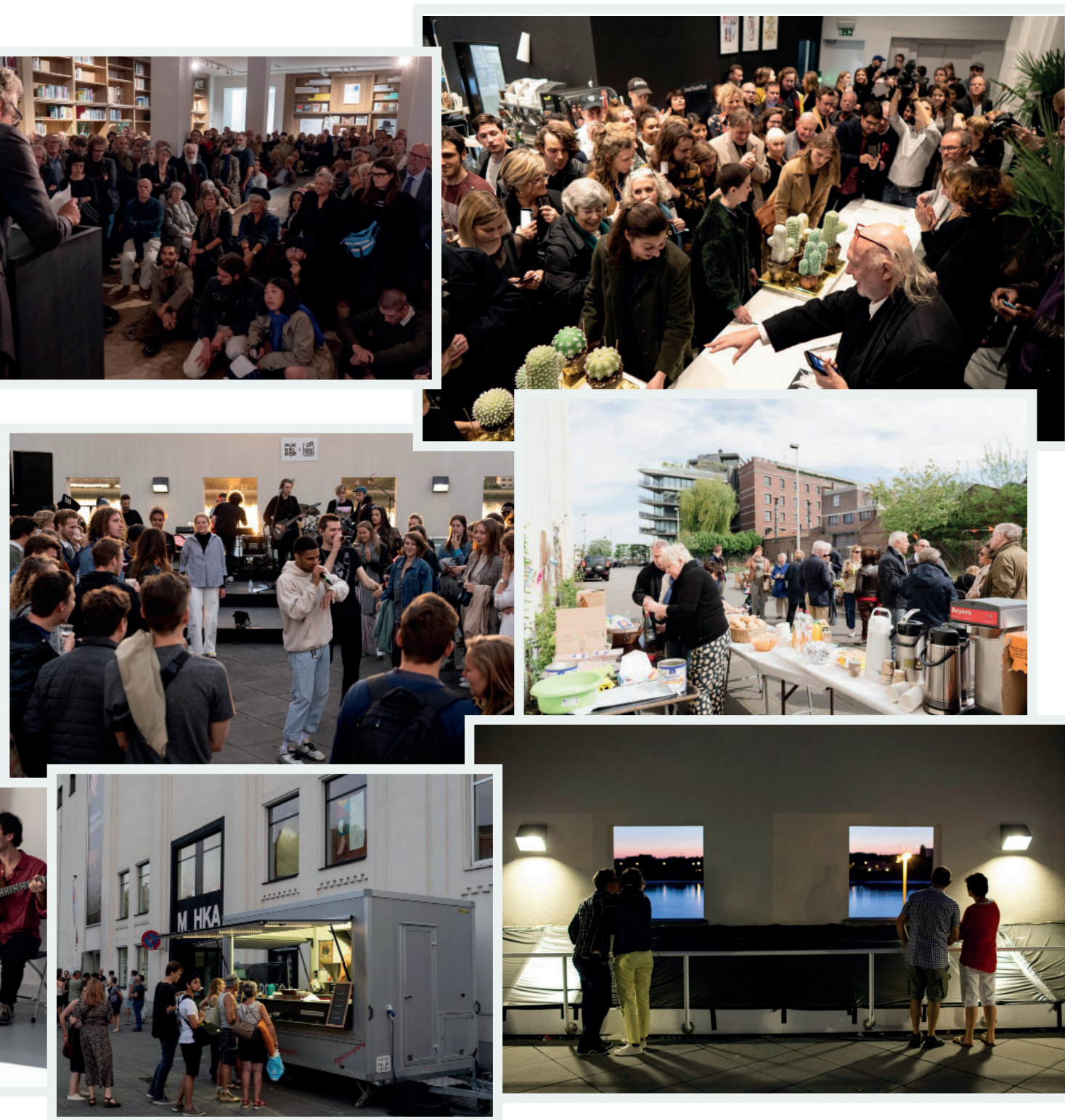


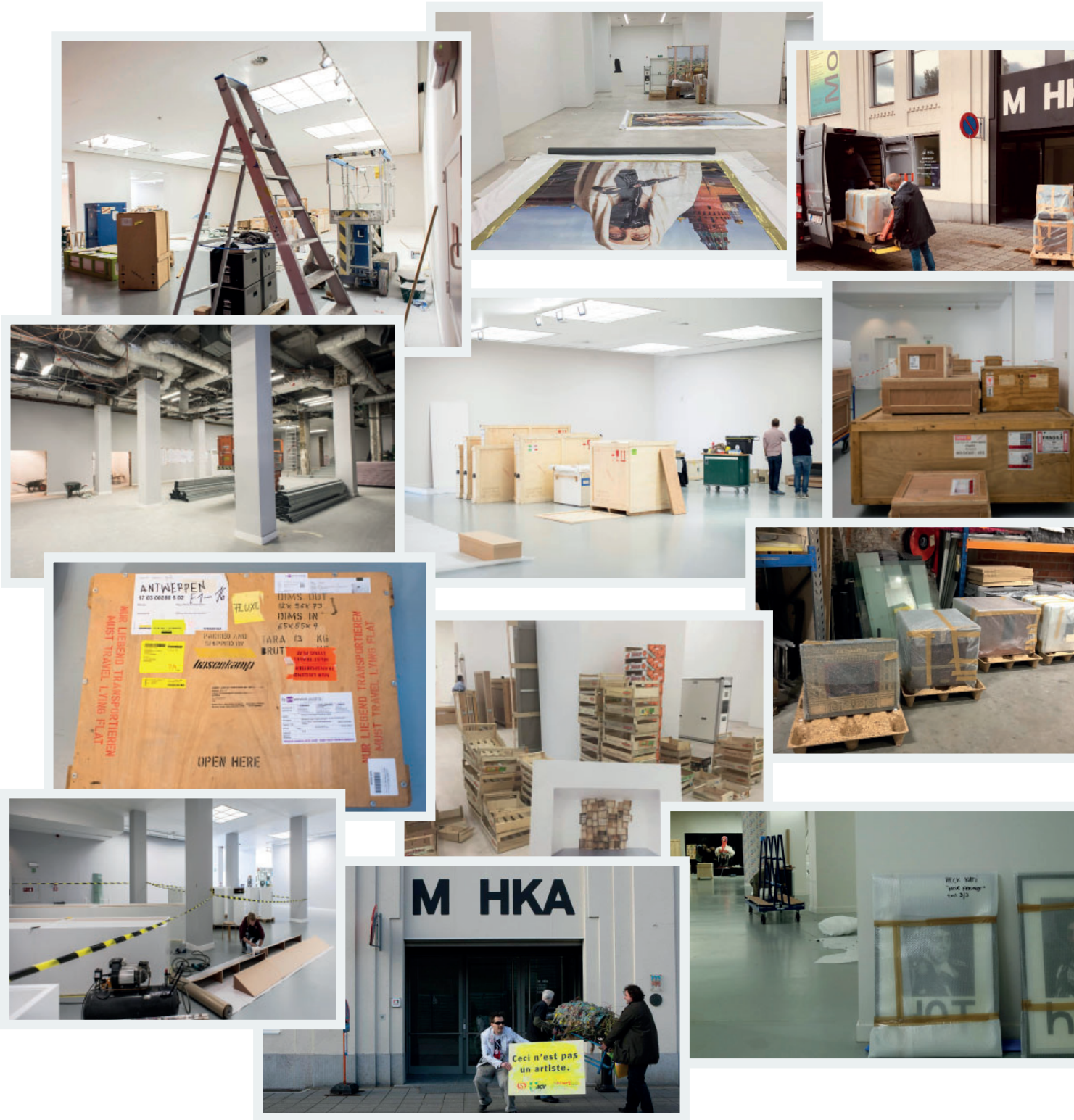
Flor Bex_first director of the museum

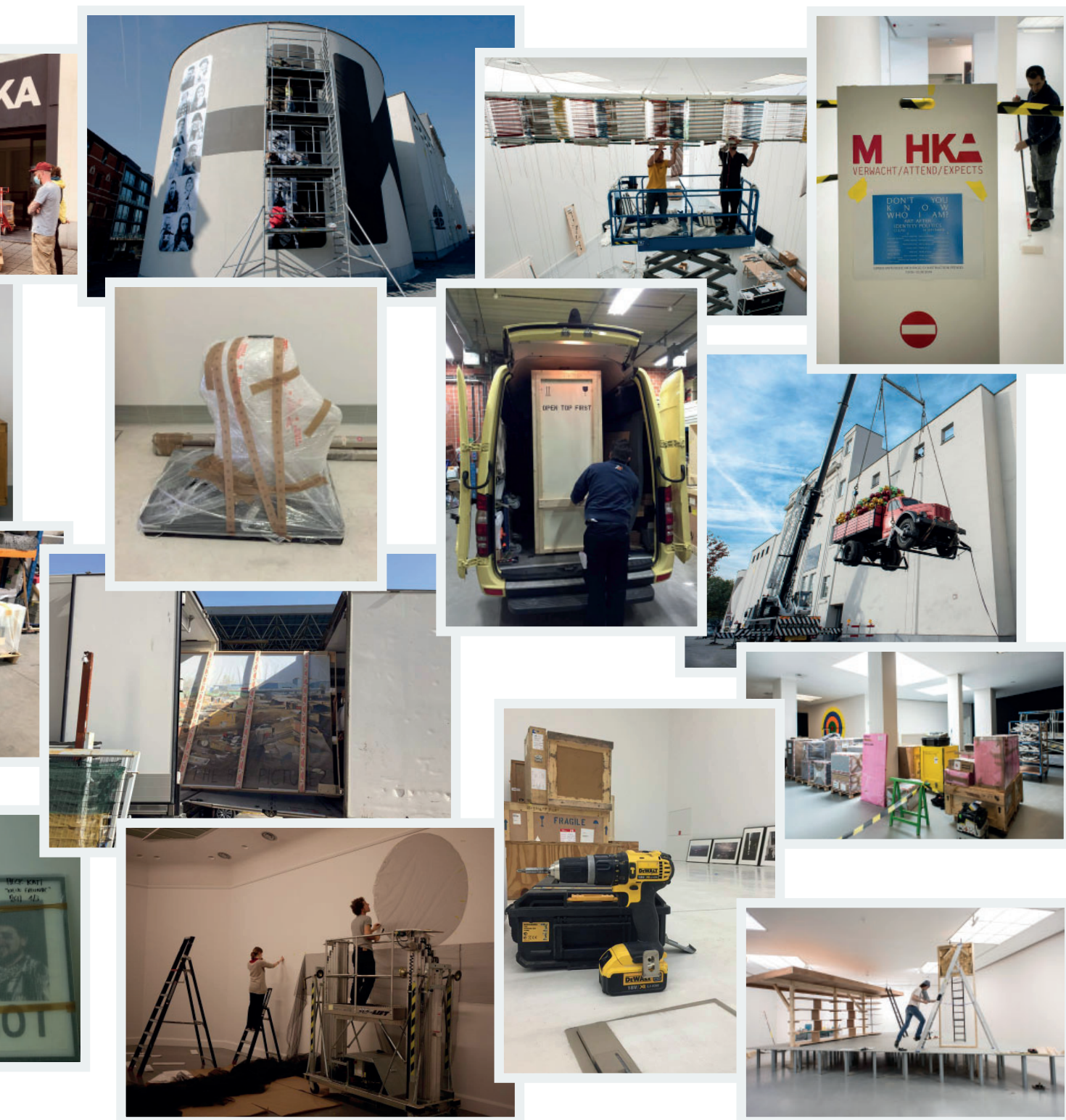


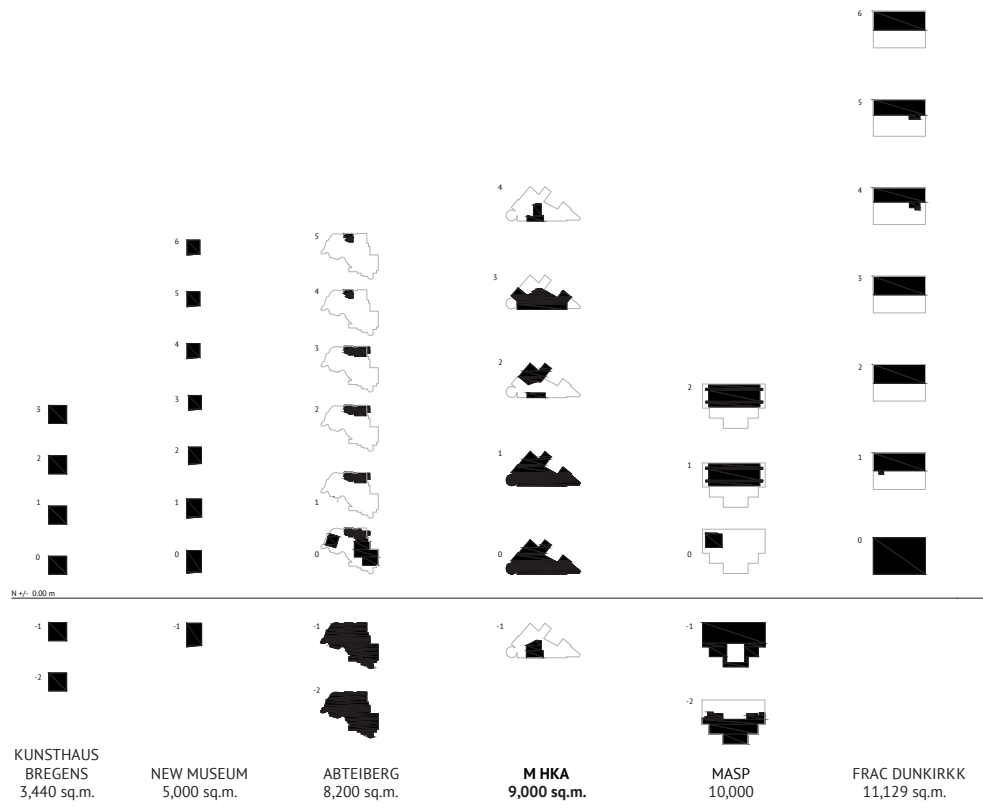


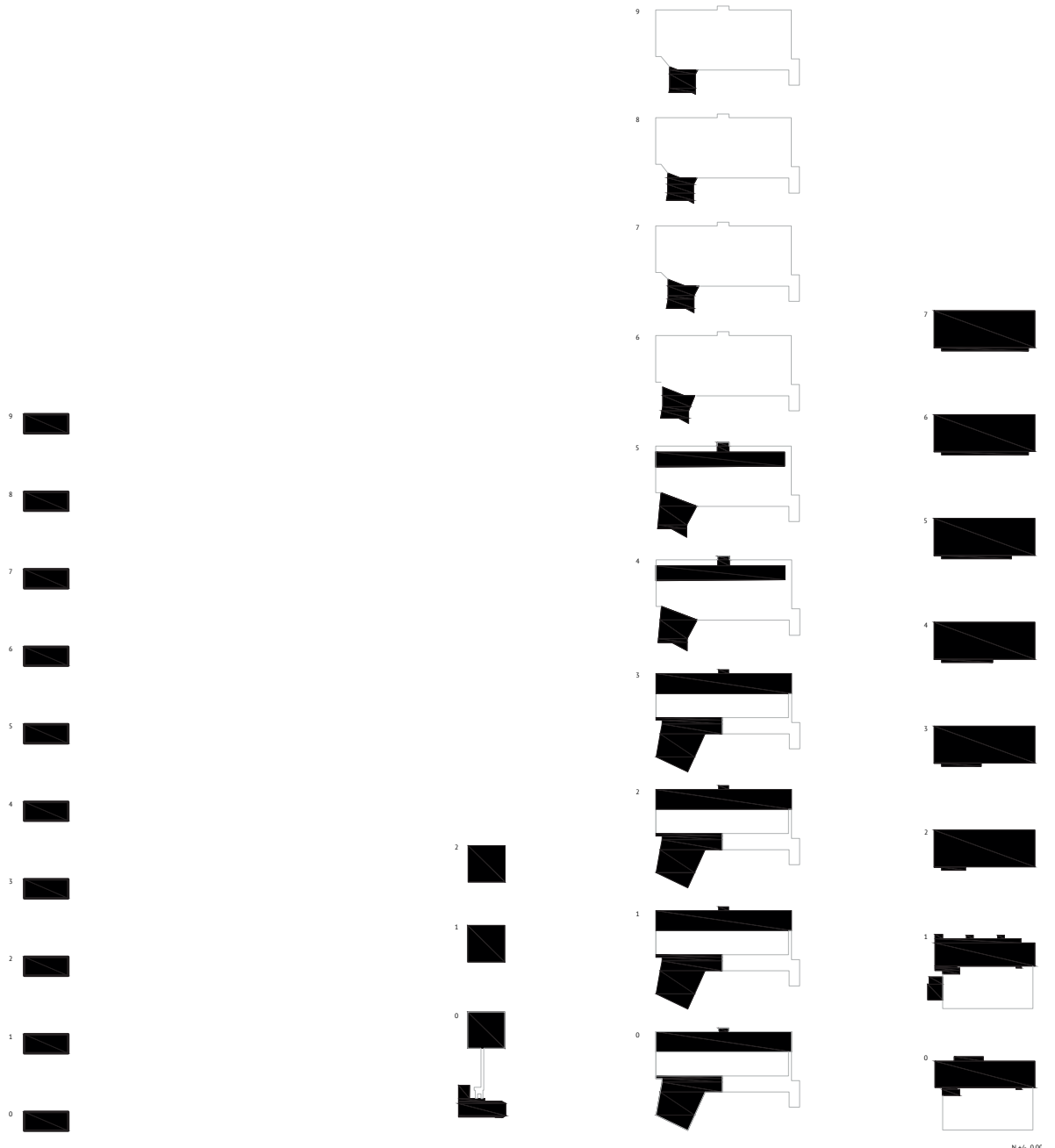












Number of floors for the new M HKA is calculated by dividing the required program by the size of the proposed plot.

NEW M HKA
22,500 sq.m.

K



KUNSTHAUS ZURICH
23,300 sq.m.



TATE
34,500 sq.m.



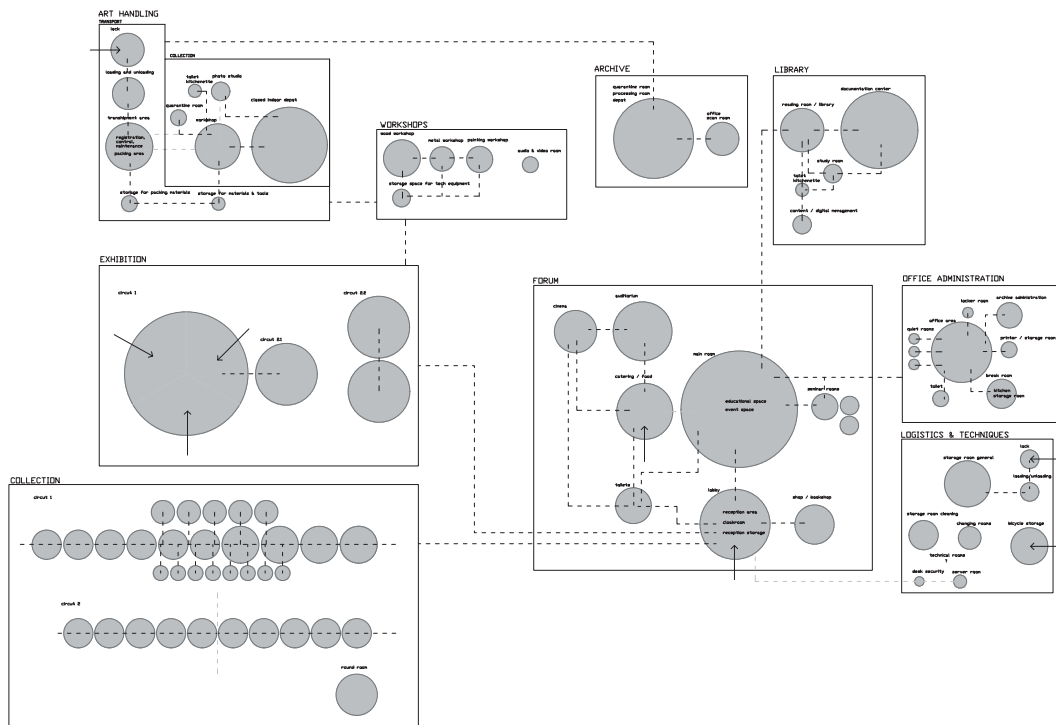
POMPIDOU
103,305 sq.m.

The competition brief for the M HKA new building presented a range of complexities that needed to be addressed in the design process. These complexities include:

1. **Functional Requirements:** The brief outlined the need for a building that could accommodate a variety of functions, such as exhibition spaces, educational facilities, storage areas, administrative offices, and visitor amenities. Balancing these requirements and ensuring their seamless integration within the architectural design was a complex task.
2. **Site Context:** Understanding and responding to the specific characteristics of the site in Antwerp Zuid is crucial. The building had to engage with its surroundings, consider neighboring structures, respect the historical and industrial heritage of the area, and contribute to the urban fabric. The complexities of the site context require careful analysis and strategic design decisions.
3. **Artistic Vision:** The competition brief calls for a design that would embody M HKA's artistic vision and avant-garde spirit. It requires an architectural expression that would reflect the

institution's identity, promote artistic innovation, and engage visitors in meaningful ways. Balancing the functional requirements with the artistic aspirations is a challenging aspect of the brief.

4. **Technical Considerations:** The competition brief demands a high level of technical proficiency in the design, including structural integrity, efficient circulation, lighting, acoustics, and climate control systems. Integrating these technical aspects seamlessly within the architectural design while maintaining the aesthetic and functional objectives poses additional complexities.



Due to the programmatic and technical complexities outlined in the competition brief, it can be inferred that the brief calls for the creation of a monumental institution. The multifaceted requirements, such as accommodating diverse functions, responding to the site context, embodying M HKA's artistic vision, integrating sustainable design principles, and addressing technical considerations, demand a building of significant scale and stature.

A monumental institution not only signifies a physical presence that captures attention but also serves as a symbol of the institution's significance, power, and cultural impact.

The notion of creating a monumental institution, as indicated by the complexities of the competition brief, may seem contradictory to M HKA's identity as an anti-institution. The concept of being „anti-institution“ implies a resistance to traditional institutional structures and a desire to challenge established norms and hierarchies.

A monumental architecture, by its very nature, can be seen as a symbol of institutional authority and permanence. Its grandeur and imposing presence may evoke a sense of establishment and hierarchy, which may conflict with the anti-institutional ethos of M HKA.

Here is the example of such a monumental institution that the brief calls for, designed by the architect Adam Caruso.



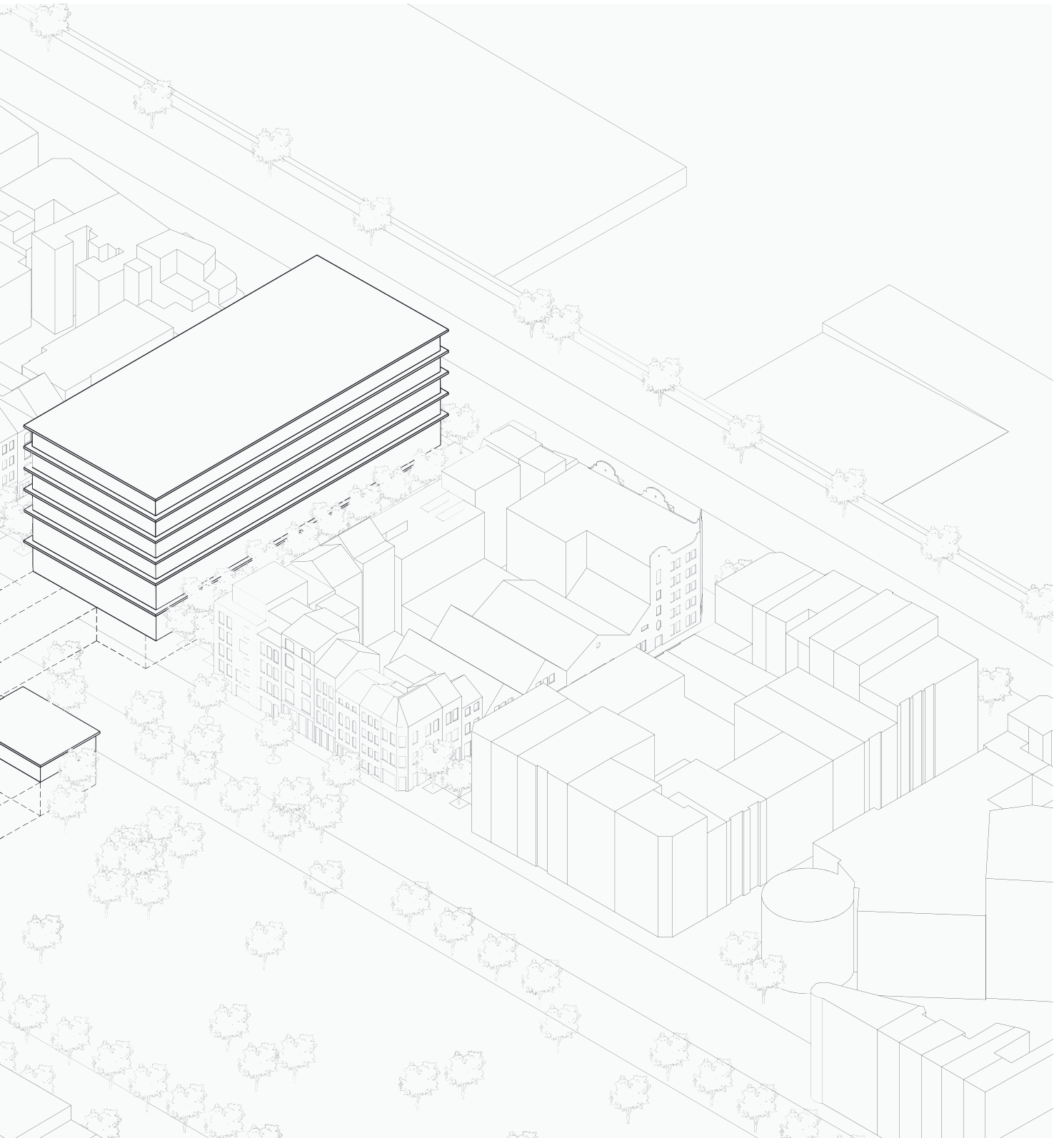
To reject the notion of monumentality and align with M HKA's identity as an anti-institution, I propose a design approach that involves compressing the building volume on the proposed site and locating a portion of the program underground.

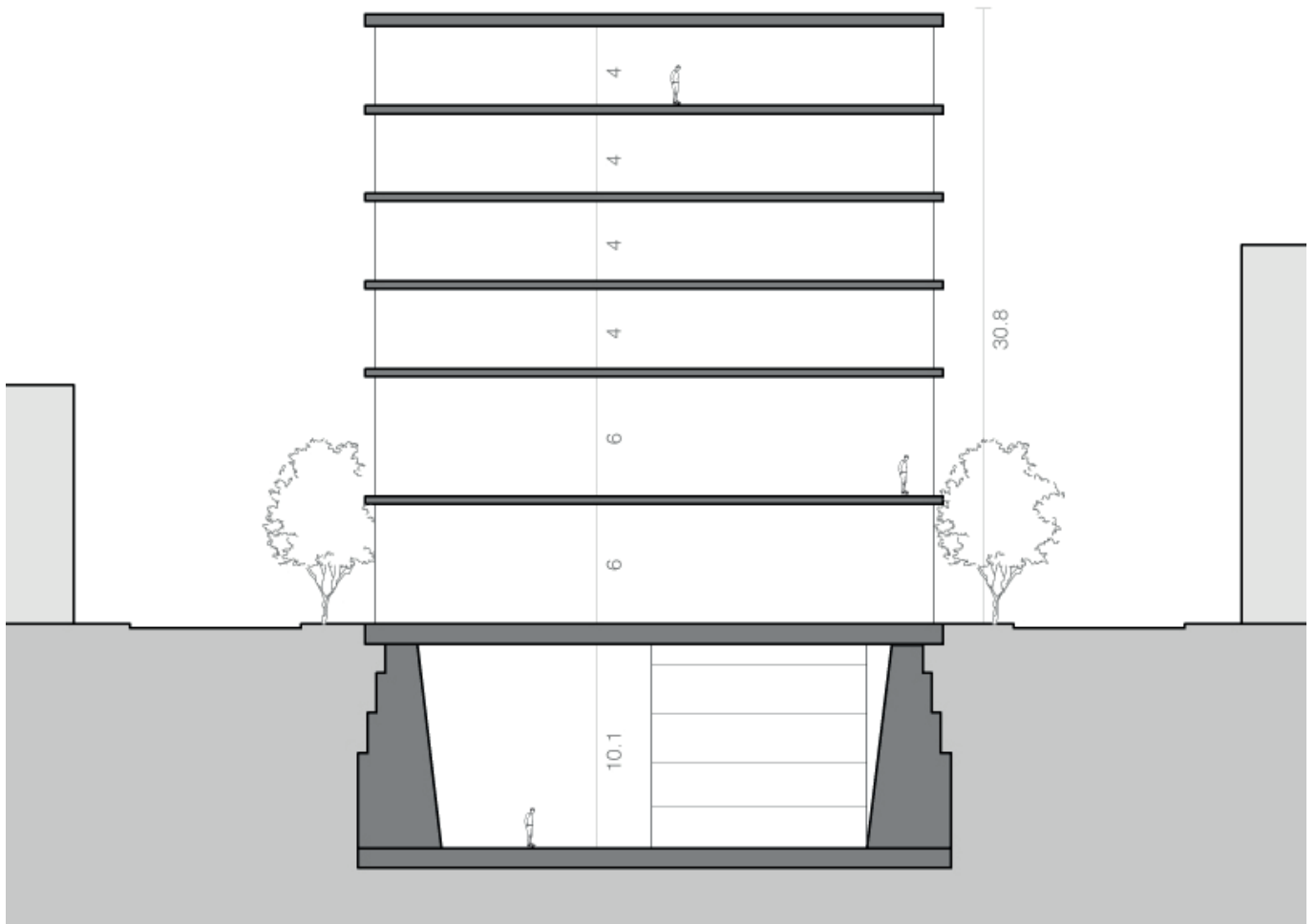
By reducing the physical scale of the building, I challenge the traditional idea of a monumental institution. Instead of a sprawling structure that dominates the site, my design concept involves a compressed building. This approach emphasizes integration and sensitivity to the low-rise and residential nature of Antwerp Zuid, where M HKA is situated.

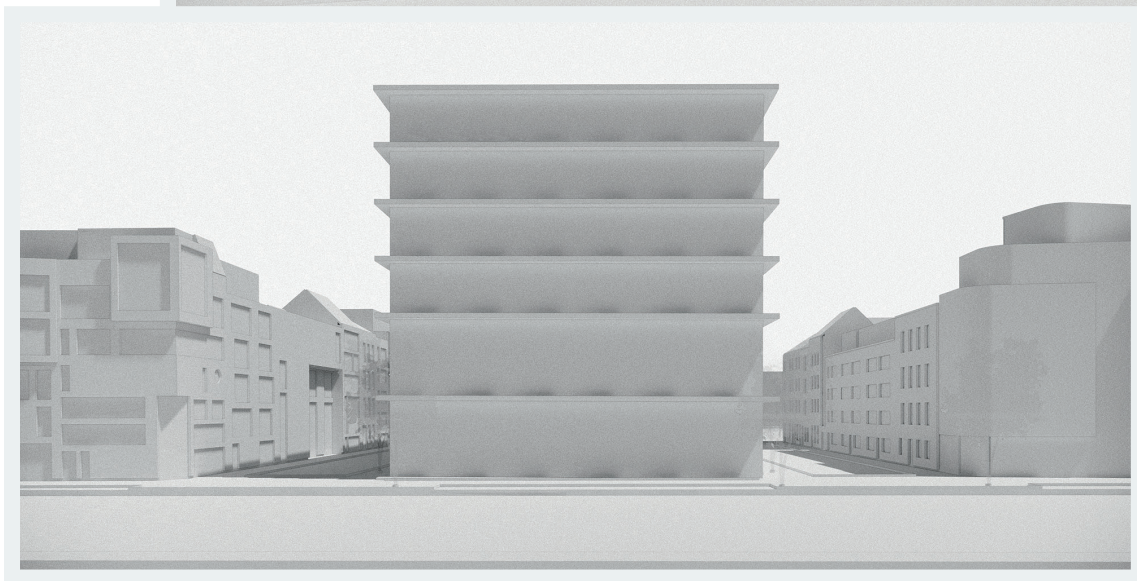
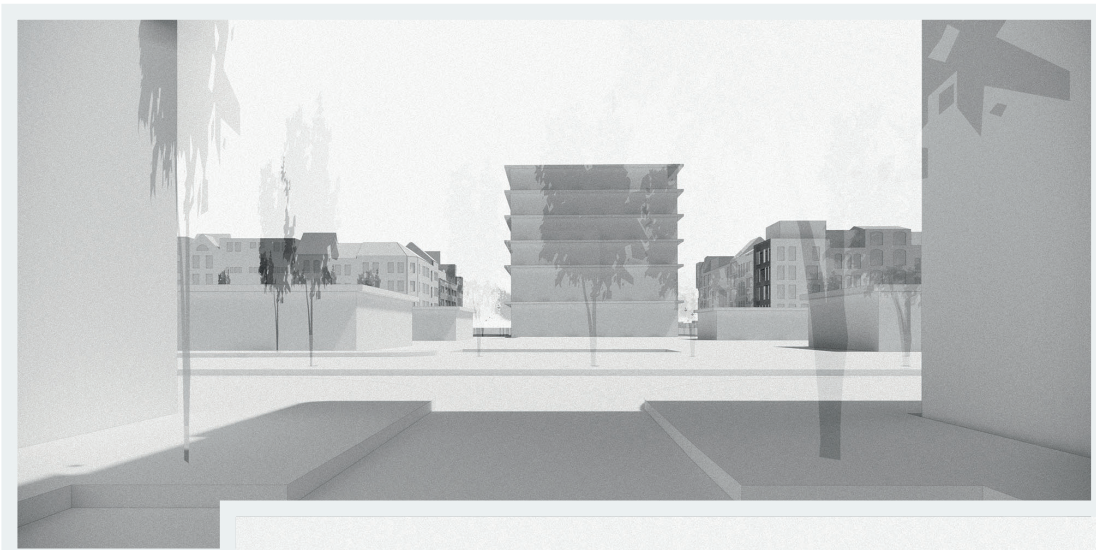
In addition, I envision locating part of the program underground to further subvert the notion of monumentality. By doing so, I create a more discreet and subtle presence above ground, avoiding a dominating architectural statement. This design decision allows for a harmonious blend with the surrounding context and promotes a sense of integration within the neighborhood.

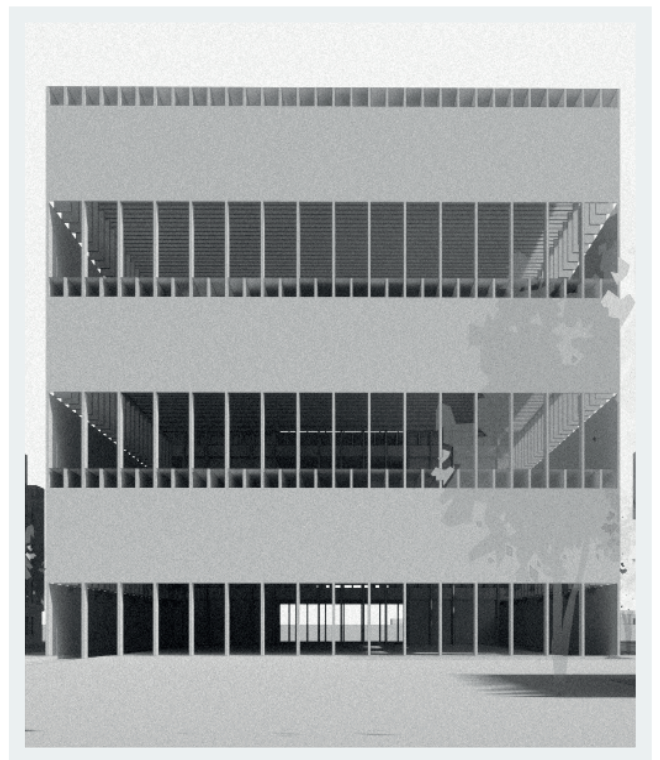
Through the rejection of monumentality via compression and the incorporation of underground spaces, my design reflects M HKA's anti-institutional identity. I aim to challenge the conventional expectations of a grand, imposing institution and instead embrace a more nuanced and integrated approach. By doing so, I hope to foster a sense of accessibility, inclusivity, and connection with the local community. The design encourages a dialogue between the museum, the city, and its residents, promoting a vibrant cultural exchange and reinforcing M HKA's role as an innovative and forward-thinking institution.

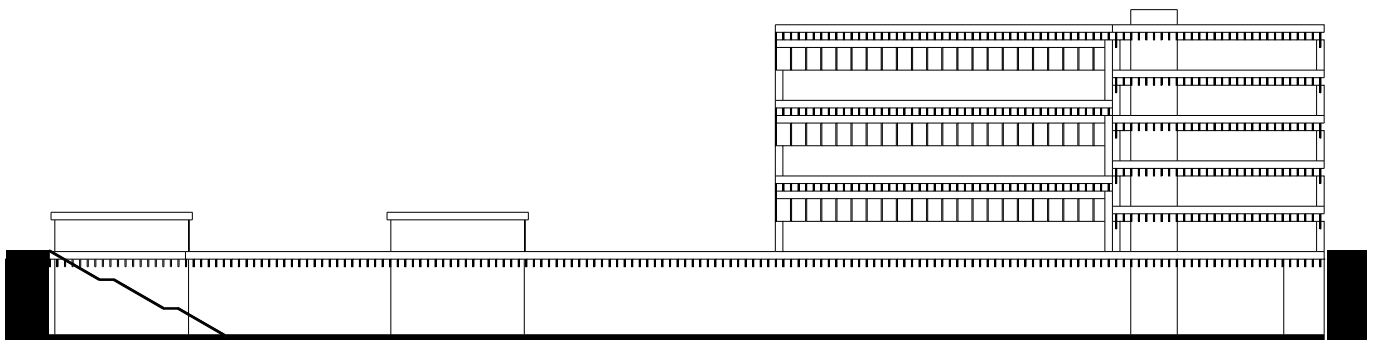
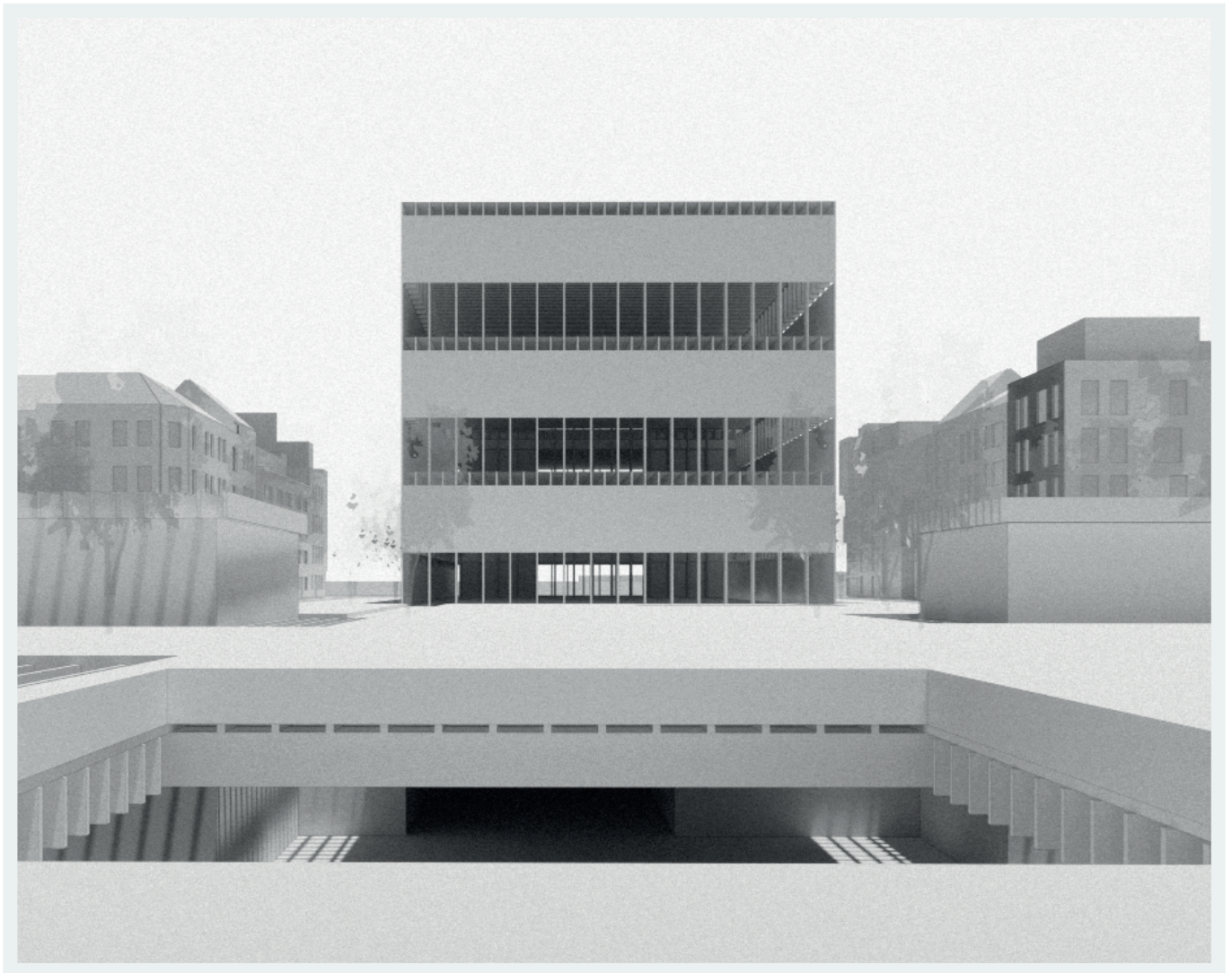












- 4 COMPONENTS WITH A DIFFERENT LOGIC, DIFFERENT RHYTHM, DIFFERENT USAGE
- GRADATIONS OF PUBLICNESS REGIME
- TO MUSEUM AS PUBLIC EXPERIENCE

FORUM

- REPRESENTATIVE
- PUBLICLY ACCESSIBLE
- LIVELY MEETING PLACE
- ACTIVITIES BELONGING TO THE DISCOURSE PALETTE
[LECTURES, DEBATES, FILM SCREENINGS ...]
- +
ACTIVITIES AIMED AT SPECIFIC TARGET GROUPS
- SOCIETAL ROLE AND PUBLIC OUTREACH OF A MUSEUM
- INSTITUTIONAL IDENTITY
- CONNECTION WITH THE CITY THROUGH ~~COMM~~ ADDITIONAL COMMERCIAL FUNCTIONS
- RECEIVING A LARGE RANGE OF ACTIVITIES SIMULTANEOUSLY
- INCLUSIVE AND SOCIAL SPACE (NOT EXCLUSIVE SPACE DEDICATED TO ART)
- TRANSITION BETWEEN THE URBAN SPACE AND MUSEUM'S PUBLIC INTERIOR
- "THIRD PLACE" - SEMI-PUBLIC SPACE
- CHANGING PROGRAMME - TEMPORAL DIMENSION
- DIRECTLY CONNECTED TO THE OUTDOOR SPACE
- POSSIBILITY TO REMAIN OPEN WHEN REST OF THE MUSEUM IS CLOSED

* 1 FOR 70 PPL
2 FOR 20 PPL

** NOT REQUIRED BUT DESIRABLE

III. FORUM	H	m ² netto	0	FLOOR NO	II	DIMENSIONS ROOMS
X headroom	9	1550	✓		1	
X museum shop	4	180	✓			
X catering	3	370	✓			
X seminar rooms	3	160	✓		3*	
X auditorium	9	410	✓**		1	
X cinema	6	210	X	-	1	10x16
X sanitary fac. - visitors	3	150	X			
X sanitary fac. - employees	,		-			

LIBRARY / ARCHIVE

- MOST INTIMATE PUBLIC SPHERE
- POTENTIAL TO HOST SMALL EXHIBITIONS
- REFLECTIVE MUSEUM ACTIVITY
- TRANSITION FROM MUSEUM TO BACK-SPACE
- POSSIBLE SYNERGY WITH THE COLLECTION AND THE FORUM
- STUDIOUS ATMOSPHERE
- VISIBLY PRESENT IN THE MUSEUM
- DISTANT FROM THE URBAN DYNAMIC

- LIT BY DAYLIGHT → READING ROOM
- OPTION OF COMPLETE BLACKOUT
- DOCUMENTATION CENTER → DAYLIGHT NOT DESIRABLE
- STUDY ROOM → LIT BY DAYLIGHT
- CONTENT MANAGEMENT → LIT BY DAYLIGHT
- OFFICE SPACE FOR ARCHIVE ↑
- TECHNICAL OPERATION ARCHIVE DEPOT → DAYLIGHT POSSIBLE, BUT ONLY FROM THE NORTH
- PROCESSING ROOM → DAYLIGHT
- DEPOT ART ARCHIVES → NO DAYLIGHT

I. LIBRARY & ARCHIVE	H	m ² nets	☀	FLOOR N°	#	DIMENSIONS ROOMS
• reading room / library	3.8	220	✓	-1	1	
• documentation center	3.5	700	x	-2	1	
• study room	3.5	40	✓	-1	1	
• content management	3.5	40	✓	-1	1	
• supporting fac. - sanitary - staff - kitchenette	3.5	20	x	-1	1	
• archive	3.5	130	✓	-1	1	
• technical function- of the archive - reception [quarantine] - processing room * - art archives depot	4.5	750	x * POSSIBLE ONLY FROM THE NORTH	-2	1	

COLLECTION

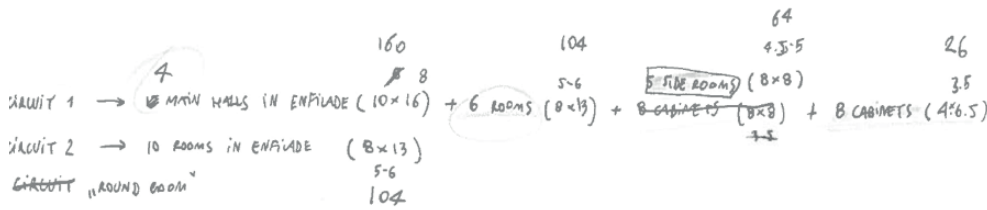
PERMANENT, SLOW-CHANGING
 HISTORIOGRAPHIC NARRATIVE
 ENABLING DIFFERENT RHYTHMS
 MUSEUM ROOMS ALTERNATING WITH
 SMALLER CABINETS
 SPATIUMITY VARIED IN SIZE AND ROUTING
 POSSIBLE CONNECTION WITH LIBRARY/
 ARCHIVE

CIRCUIT 1 : 12 LARGE HALLS IN ENFILADE
 +
 TWO OTHER HALL TYPES

CIRCUIT 2 : 10 LARGE ROOMS IN ENFILADE
 [DIVIDABLE INTO 2 EXHIBITIONS]

"ROUND ROOM"

FILTERED NATURAL LIGHT
 NO DIRECT SUNLIGHT



EXHIBITION

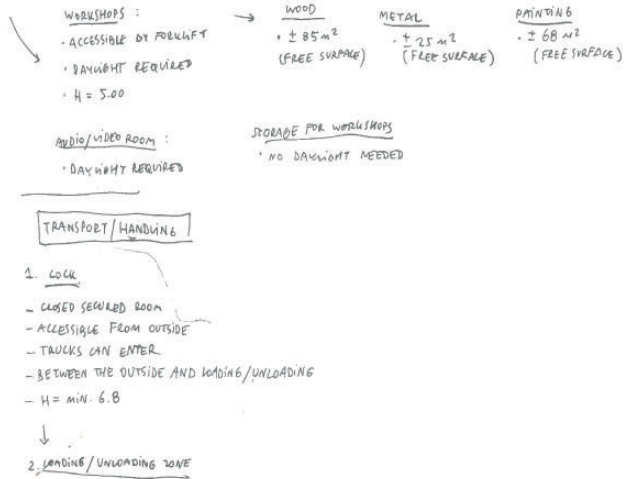
CHANGING PROGRAMME
 POSSIBILITY OF IN-HOUSE PRODUCTION
 FLEXIBLE STRUCTURE
 POSSIBILITY TO HOST MULTIPLE
 EXHIBITIONS SIMULTANEOUSLY
 UNSTABLE ACTIVITY
 FOCUSED ON A CULTURAL SEASON
 "ANNUAL/SEMESTRIAL RHYTHM"

* MAIN CIRCUIT : 3 OR 4 MAIN
 EXHIBITION AREAS

* ANGLULAR CIRCUIT : 3 SECONDARY
 EXHIBITION SPACES

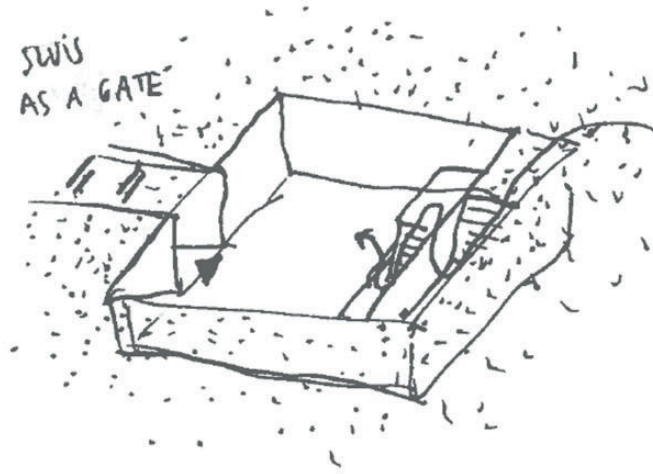
BACK-OFFICES

- MUSEUM AS A WORK ENVIRONMENT
- IN CONTACT WITH THE PUBLIC PARTS
- WORKSHOPS-ACCESSIBLE WITH ~~lift~~ GOODS LIFT + FORKLIFT
 - CONNECTED TO EXHIBITION ROOMS, TRANSPORT AND HANDLING AREA
- "ART PATH" - SUPPLY FROM THE OUTSIDE
 - LOADING/UNLOADING AREA 120
 - LOCK → UNPACKING, CHECKING, PREPARING FOR EXHIBITION 160
 - TRANSFER AREA, CONTROL & REGISTRATION AREA, PACKAGING AREA, TEMPORARY STORAGE AREA
 - CLIMATE CONTROLLED + DUST-FREE ROUTE
- COLLECTION ACTIVITY - QUARANTINE ZONE [FOR OBJECTS FROM DEPOT]
 - PRIVATE WORKSHOP AND RESTORATION STUDIO
 - PHOTO STUDIO
- SOCIAL FACILITIES - FOR EMPLOYEES
 - CHANGING ROOMS
 - SANITARY FAC.
 - BREAK ROOM
- OFFICE SPACE/WORKSHOP FOR THE ARCHIVE
- ADMINISTRATION & OFFICES - NATURAL DAYLIGHT VIEWS ON THE OUTSIDE
 - 5 DEPARTMENTS: 1. MANAGEMENT & EXECUTIVE SECRETARIAT
 - 2. BUSINESS SUPPORT
 - 3. PUBLIC OUTREACH
 - 4. MUSEUM ACTIVITY
 - 5. ARTISTIC PRESENTATION
 - CENTRE FOR ART ARCHIVES

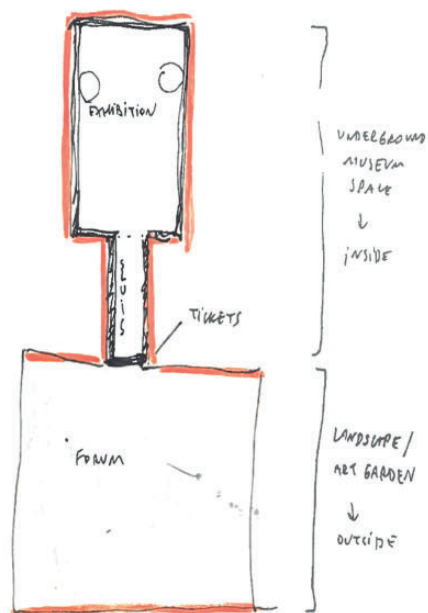


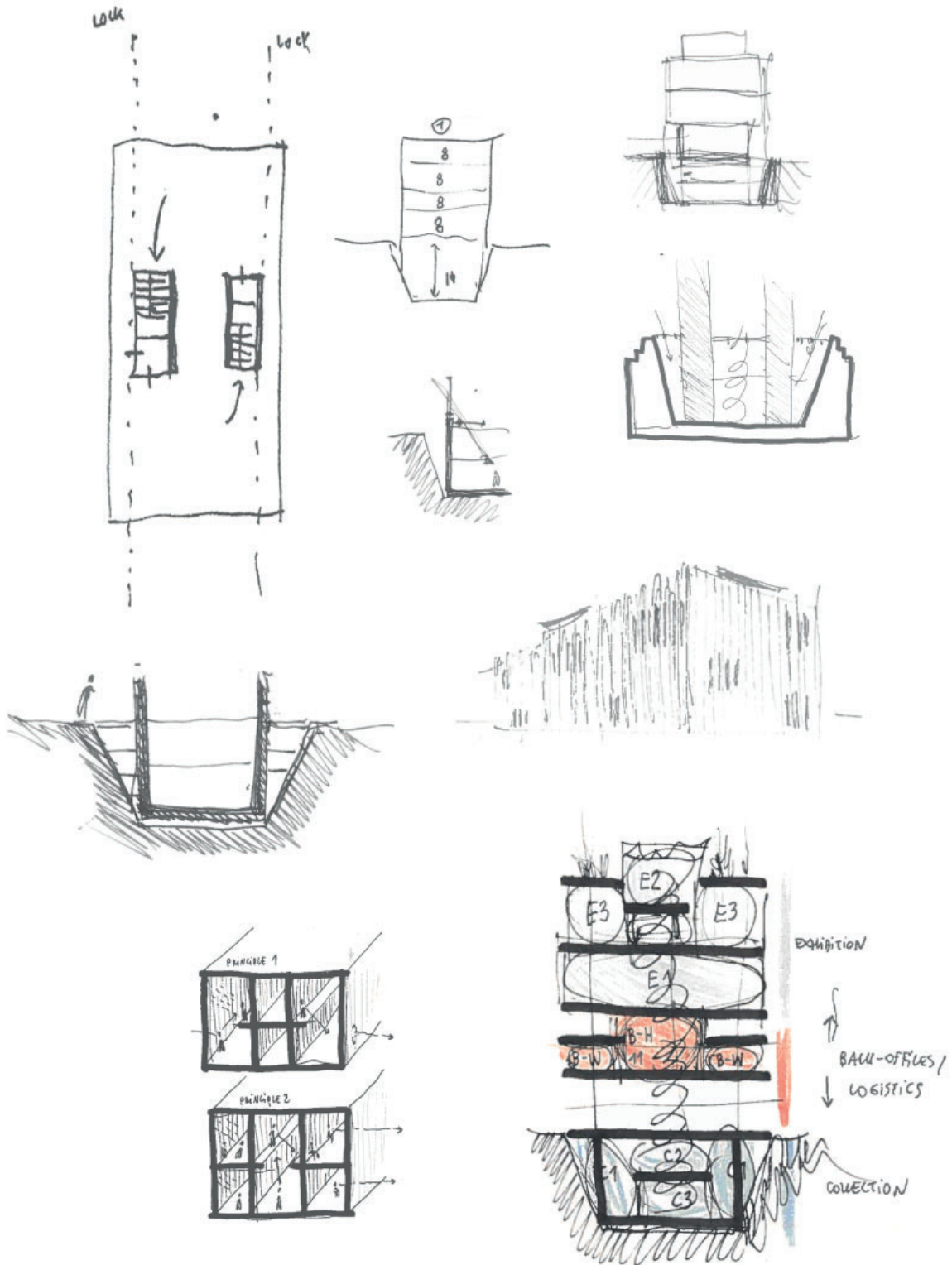
II. BACK-OFFICE - LOGISTICS & ADMINISTRATION

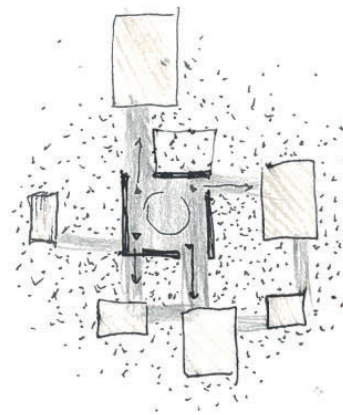
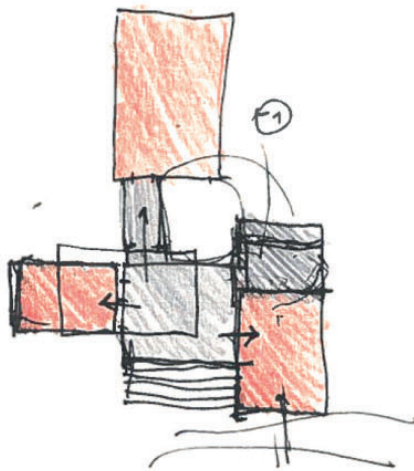
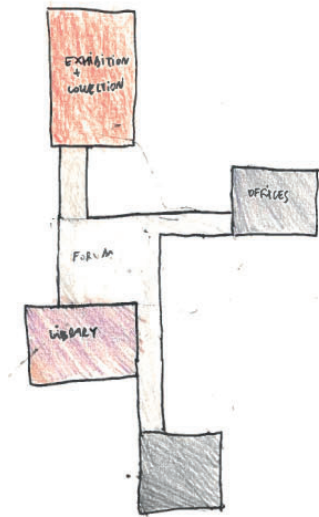
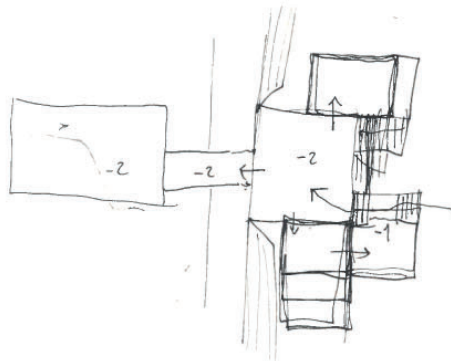
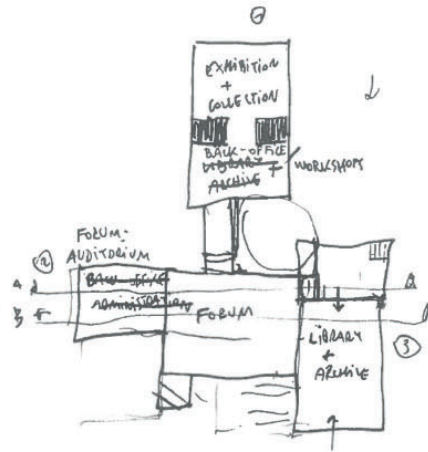
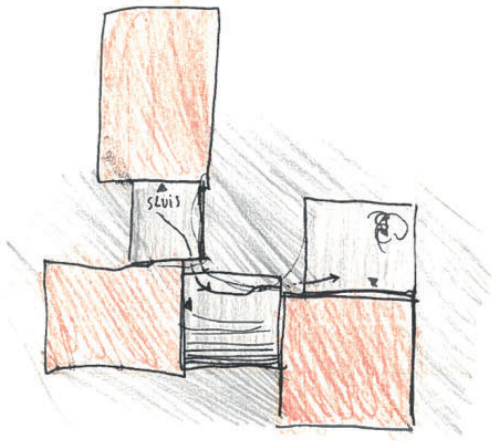
	H	m ² netto	0	FLOOR n°	#	DIMENSIONAL ROOMS
• clock security/building ^{mount}	3.5	9	✓	0	1	
• main server room MER	3.5	20	✓		1	
• kitchenette	3.5	6	x		1	
• sanitary fac. - employees	3.5	16	x		2 * SEPARATE	
• changing rooms - employees	3.5	60	x		2 * SEPARATE	
• storage room - cleaning	3.5	100	x		1	
• storage room - logistics	4.5	250	x		1	
• bicycle parking	4.5	160	x	0	1	
• technical rooms			x			
• access for logistics			x	0	1	
- lock	6.8	40	X	0		
- to loading/unloading	6.8	40			1	
• office workplaces	3.5	430	✓	2	1	
• quiet workstations	3.5	36	✓	2	3	
• meeting rooms			✓	2		
• visitors/staff reception	3.5		✓	2	1	
• locker room for staff	3.5	14	X	2	1	

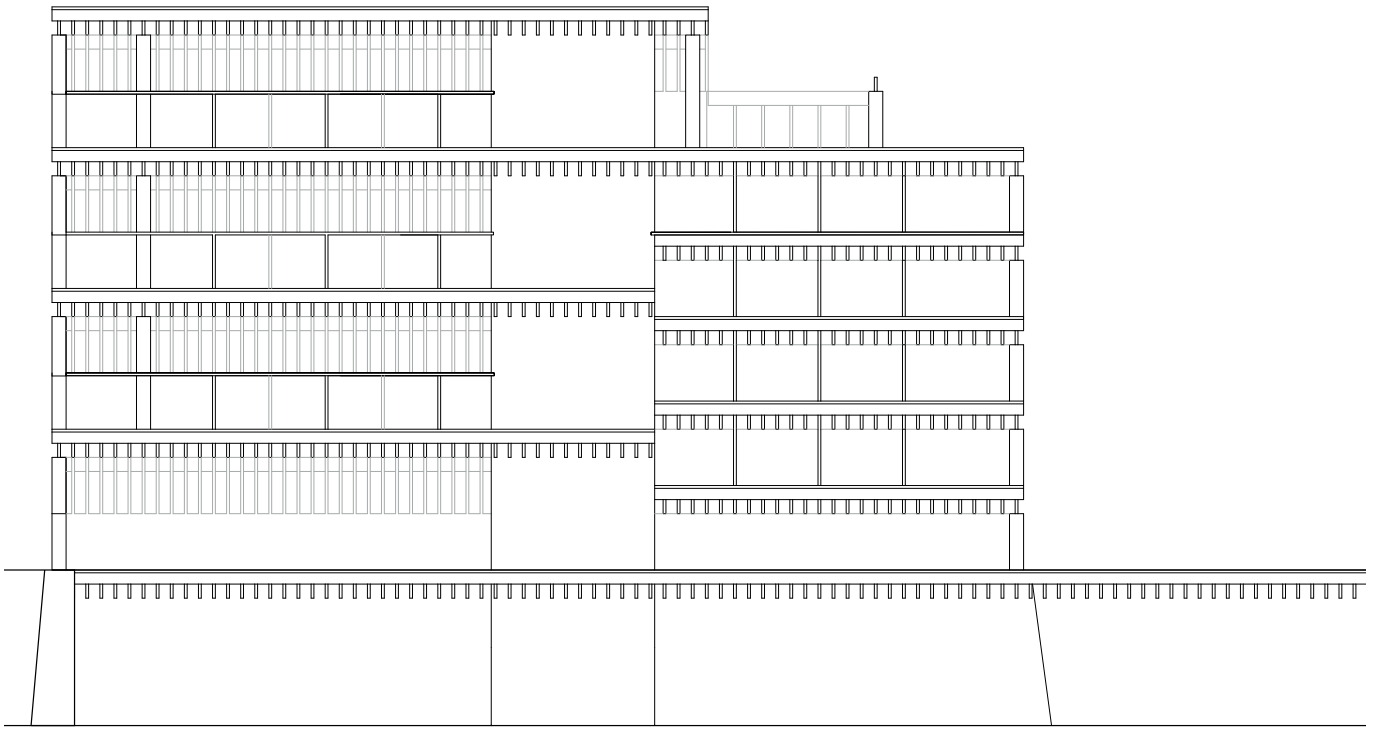
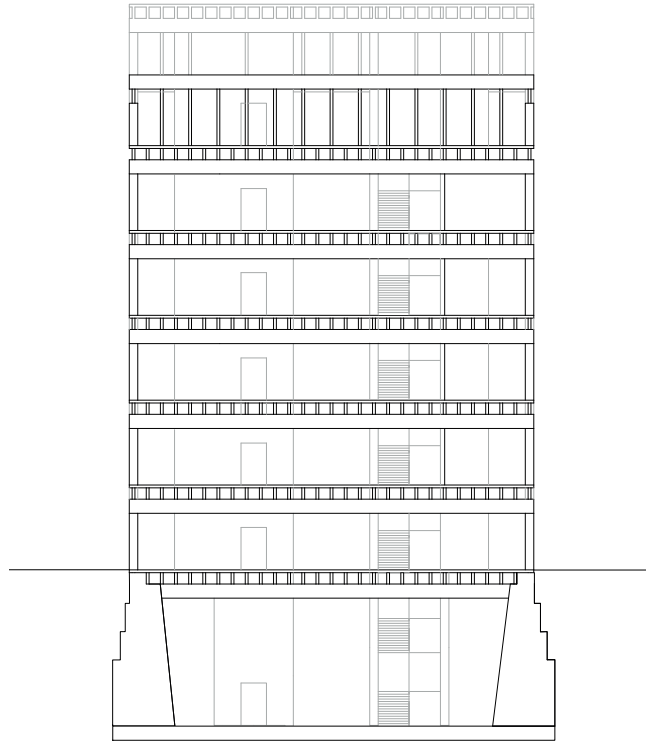


NARRATIVE OF A SITE'S GEOGRAPHIC SETTING AND INDUSTRIAL HISTORY









Browary Warszawskie is a large urban regeneration project in Warsaw, Poland that aims to transform a historical brewery complex into a vibrant mixed-use neighborhood, located in the very center of the city. The main goal of the urban concept is to create a walkable and livable neighborhood with a network of multiple „urban interiors” that offer different atmospheres and levels of publicness.

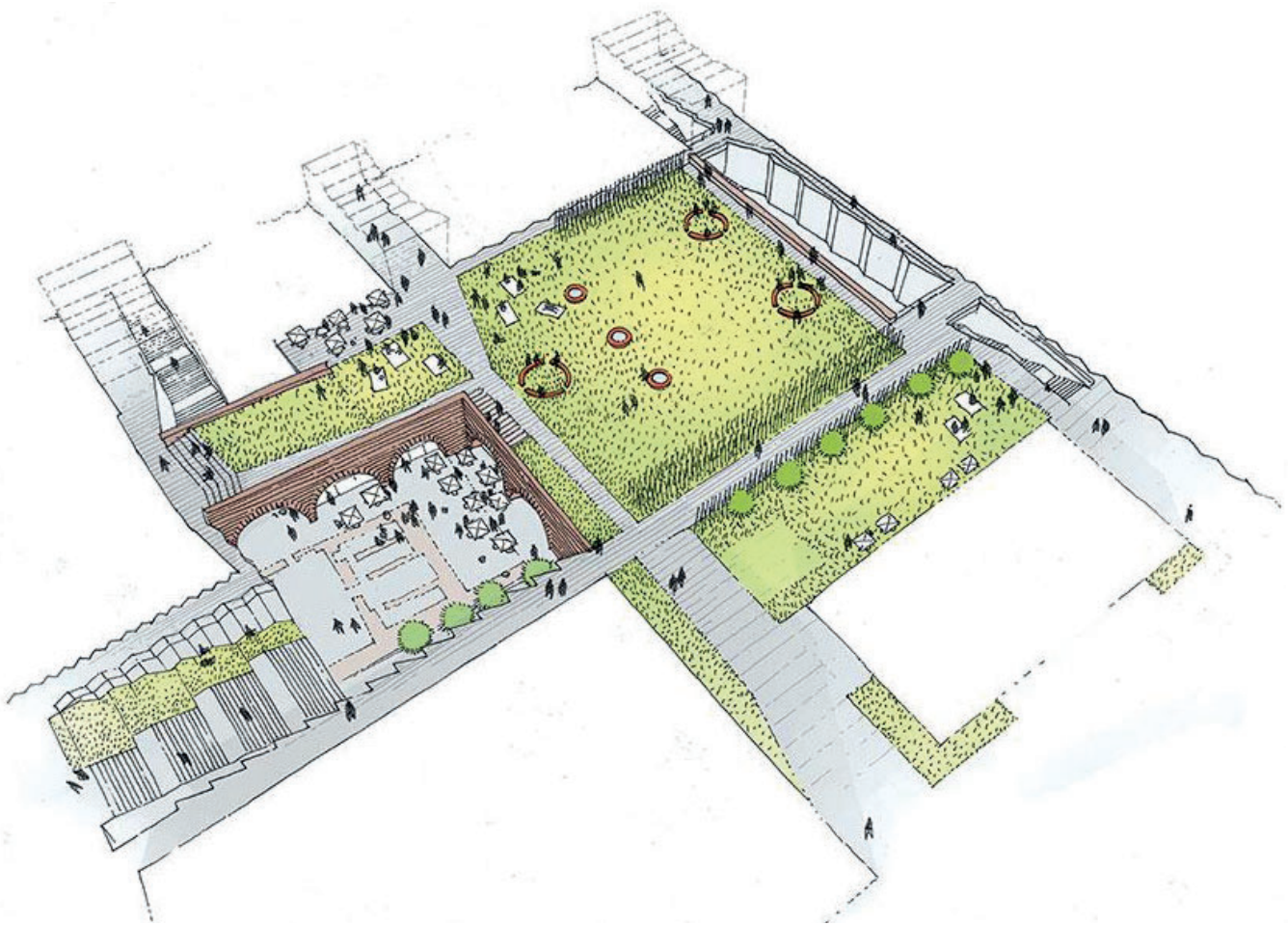
The most important part of the site’s history are the brewery cellars, which were renovated to form a lively venue

around a sunken public square.

This „forum” is accessible either by large public stairs, from the insides of the buildings or from the cellars. It offers a sense of intimacy, but also sustains a clear connection with other public functions of the whole complex. The square is adjacent to the cellars (from its two sides) and 2 other buildings. Even though the office towers do not operate in the evening, its plinths and basements offer public functions and are accessible to everyone at almost any time.

I find this example to be a great inspiration for the M HKA project, as it deals with several similar topics as my design:

1. treatment of historical layer (main forum formed carefully around the cellars)
2. the idea of going down to enter the „main attraction”
3. connection between the underground and the street level (various ways of accessing the square)
4. visual relations with the park and the streets (skylights in the park looking inside the cellars)

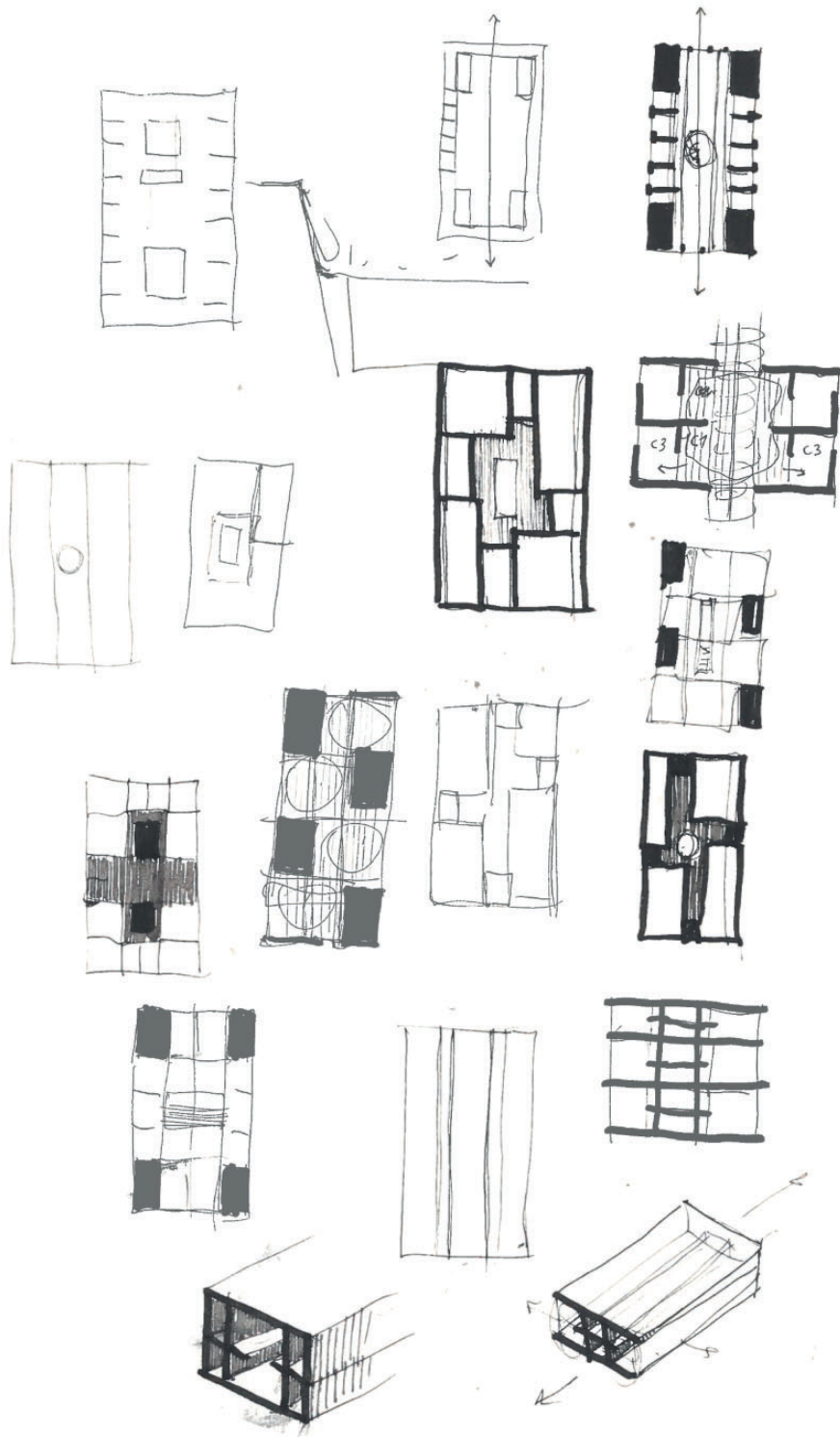


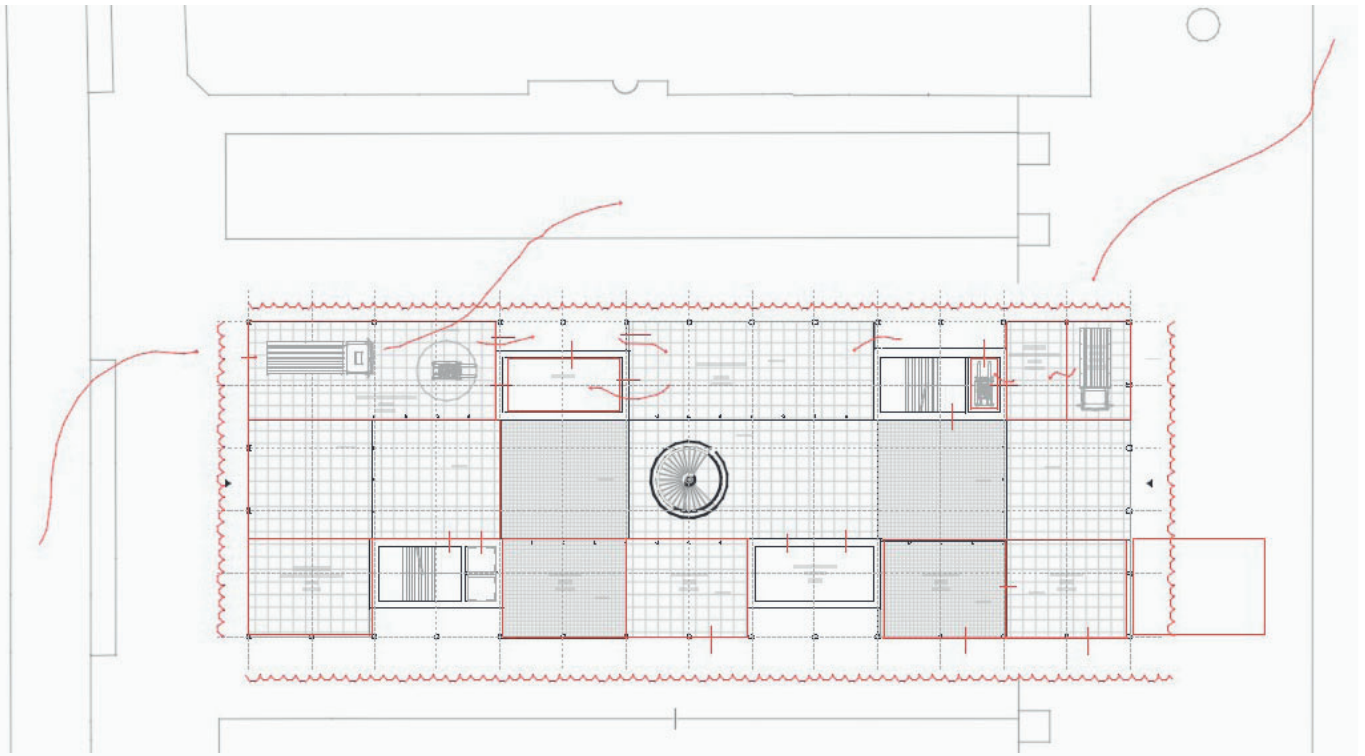


Jimmie Durham Lecture Series: Richard William Hill

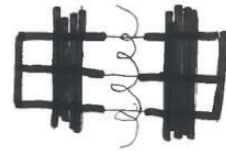
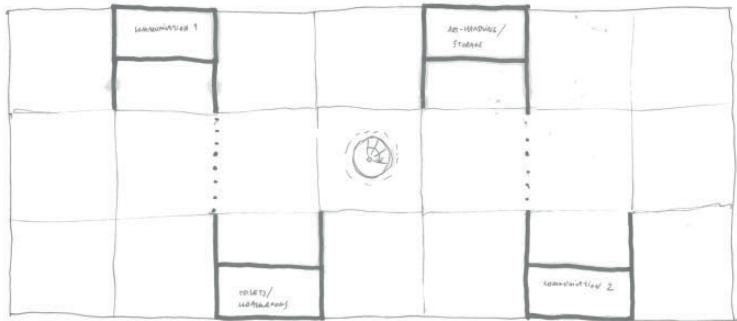
THE MALICE AND BENEVOLENCE OF INANIMATE OBJECTS: JIMMIE DURHAM'S ANTI-ARCHITECTURE

- critique of architecture, particularly the complex ways in which it materializes national narratives and state ideologies
- values of European imperialism too explicit and visible
- lifeless stone carries weight of state/religion identity
- Durham proposes a tentative hope for the freedom and mobility of stones
- in his critique of architecture, the most significant of the materials is stone, which turns inanimate in ways that brings to light and undermines its metaphorical associations in monumental architecture – with permanence, weight, immobility and stability
- Gallery Micheline Szwajcer, Antwerp, 1997 [early exhibition on architecture]: pair of works addressed to architecture as a blunt instrument of power, suggesting simultaneously its defensive and par serial potential (that is the ability to keep people in and out against their will); monumental architecture carries the potential of incarceration
- Winfried Wendland [Nazi architect]: “all great conservatives have a special relationship to architecture – the art that stays nearest to the state”
- Durham (in contrast): understands art is precisely those communicative forms of agency that escape and undermine the ideological dimensions of state architecture and language
- Georges Bataille [French writer and philosopher, 1897-1962]: “architecture is a socially constituted force that does not imitate an order, but constitutes it”
- Denis Hollier [scholar of French literature and culture; writer of “Against Architecture: the Writings of Georges Bataille”]: “architecture represents a religion that it brings alive, a political power that it manifests, an event that I commemorate, etc. Architecture, before any other qualifications, is identical to the space of representation; it always represents something other than itself from the moment that it becomes distinguished from mere building”
- unlike Bataille, Durham’s approach to architecture is not transgressive; his boundary crossing is not design to shock or scandalise
- Durham’s intention is not to demolish monuments, but to disrupt our faith in them
- Durham: “I hope you don’t think I want to abolish anything. I am against architecture in the same way as I’m against language” – and that means that he recognizes that both are necessary and inescapable, but also the importance of remaining unreconciled to the realities they impose

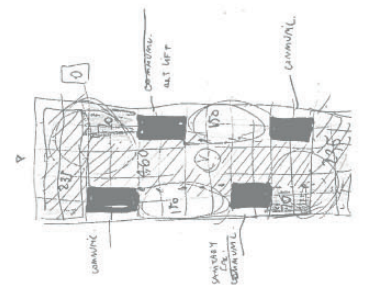
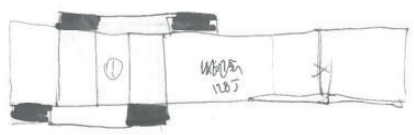
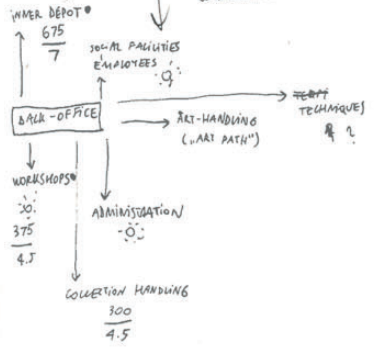
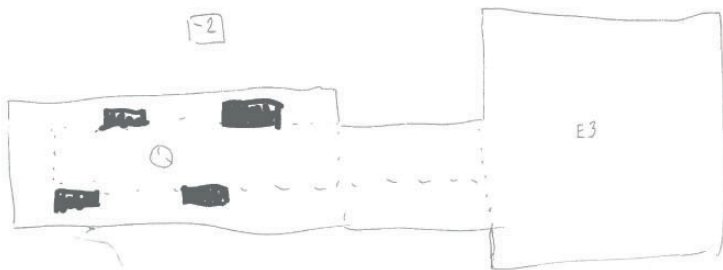
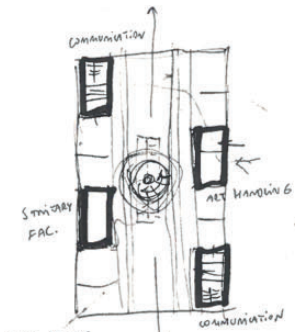
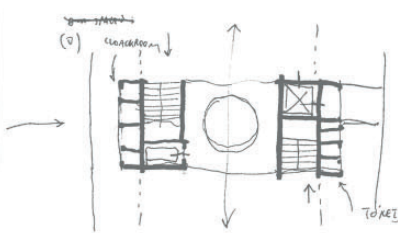
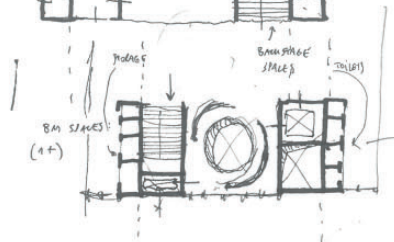
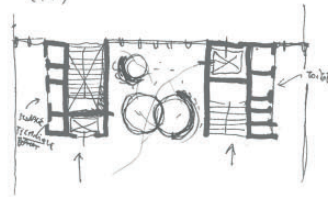
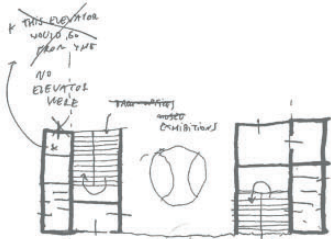




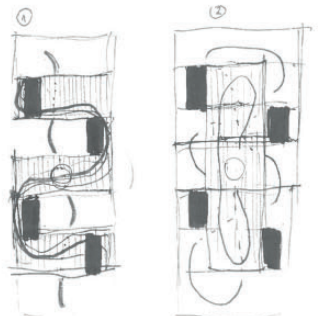


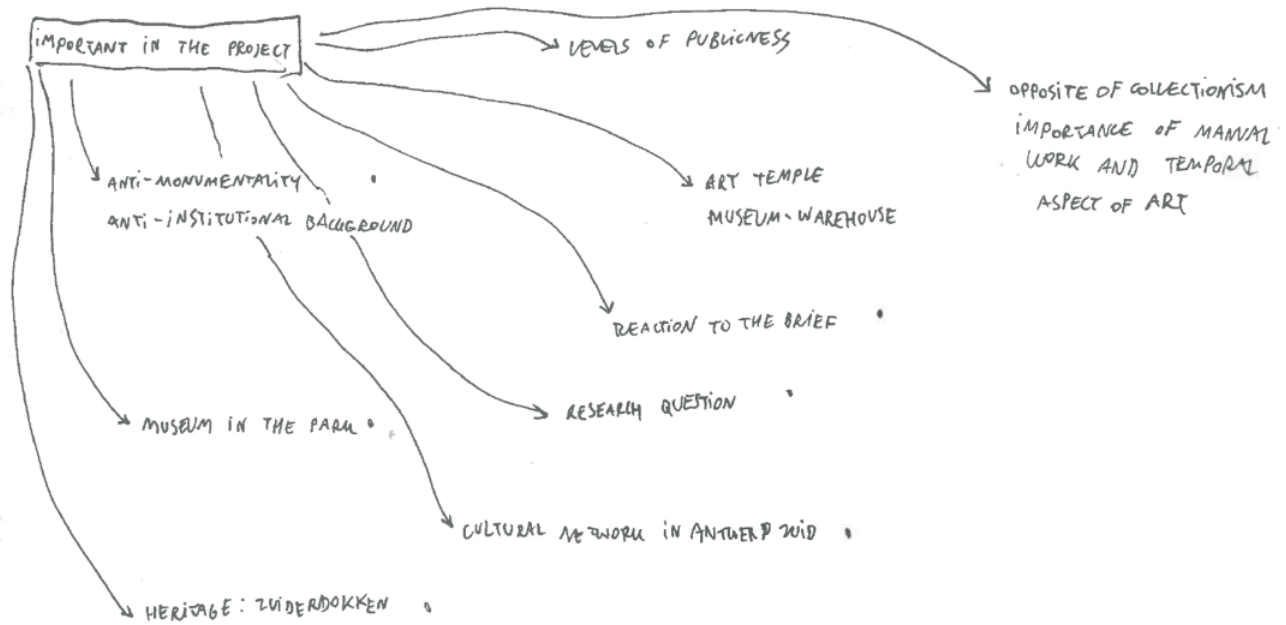


4 m SPACES:
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Exhibition Scenarios





"THE M MWA'S CURRENT VISION IS TO USE POST-WAR AVANT-GARDE
AS A BASIS FOR ADDRESSING THE MULTIPOLAR WORLD OF TODAY"

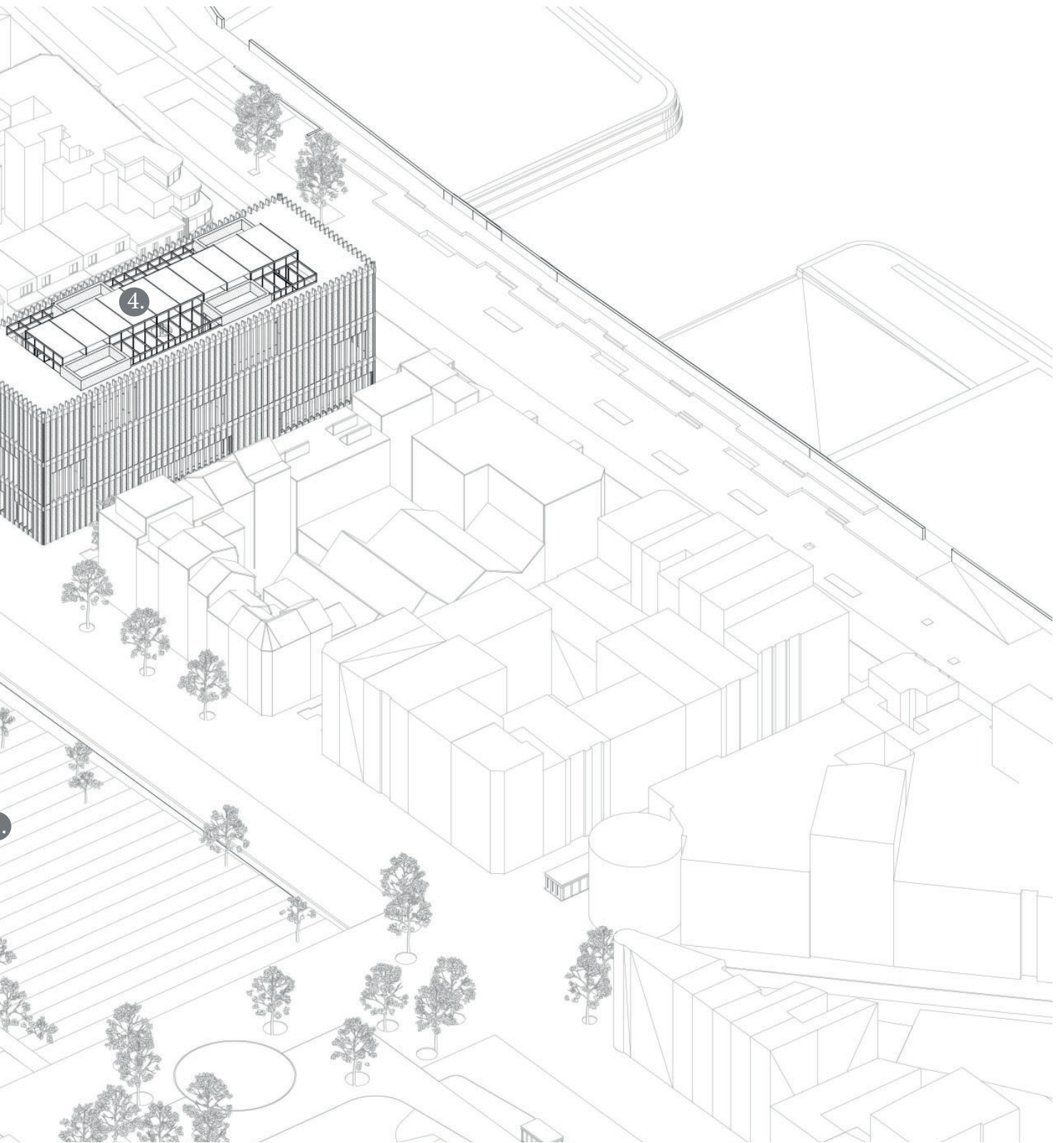
Studio	
Name / Theme	Interiors Buildings Cities / Architecture for Art
Main mentor	Susanne Pietsch Architecture
Second mentor	Mauro Parravicini Architectural Engineering
Third mentor	Amy Thomas Research
Argumentation of choice of the studio	<p>Architecture is a domain that necessarily exists in relation to other things. No architecture occurs without a context, which is not only to be considered physically and spatially, but also as a whole network of interdisciplinary relationships. A building exists as a component of a broader environment (city, landscape, etc.), but it also constitutes the very context within itself for its intended users.</p> <p>In this sense, architecture has to always be considered on multiple levels - as one element of a larger whole, but also as an independently functioning, complex universe. As the name suggests, the Interiors Buildings Cities studio interprets architecture in precisely this way. Working on a project at any scale - from the urban structure to the interior, the studio asks questions about the relationship between public and private, about how interior and exterior interact, about how the contemporary condition of society is reflected in architectural expression. By taking a critical look and redefining well-established typologies in the contemporary and site-specific context, the studio explores what today's environment demands of architecture and how people of today engage within it.</p> <p>In my view, such a multi-level investigation provides the fullest opportunity to understand and respond to the specifics of the problem - which is why, after my MSc1 experience at the IBC Chair, I decided to choose this studio again for my graduation.</p>

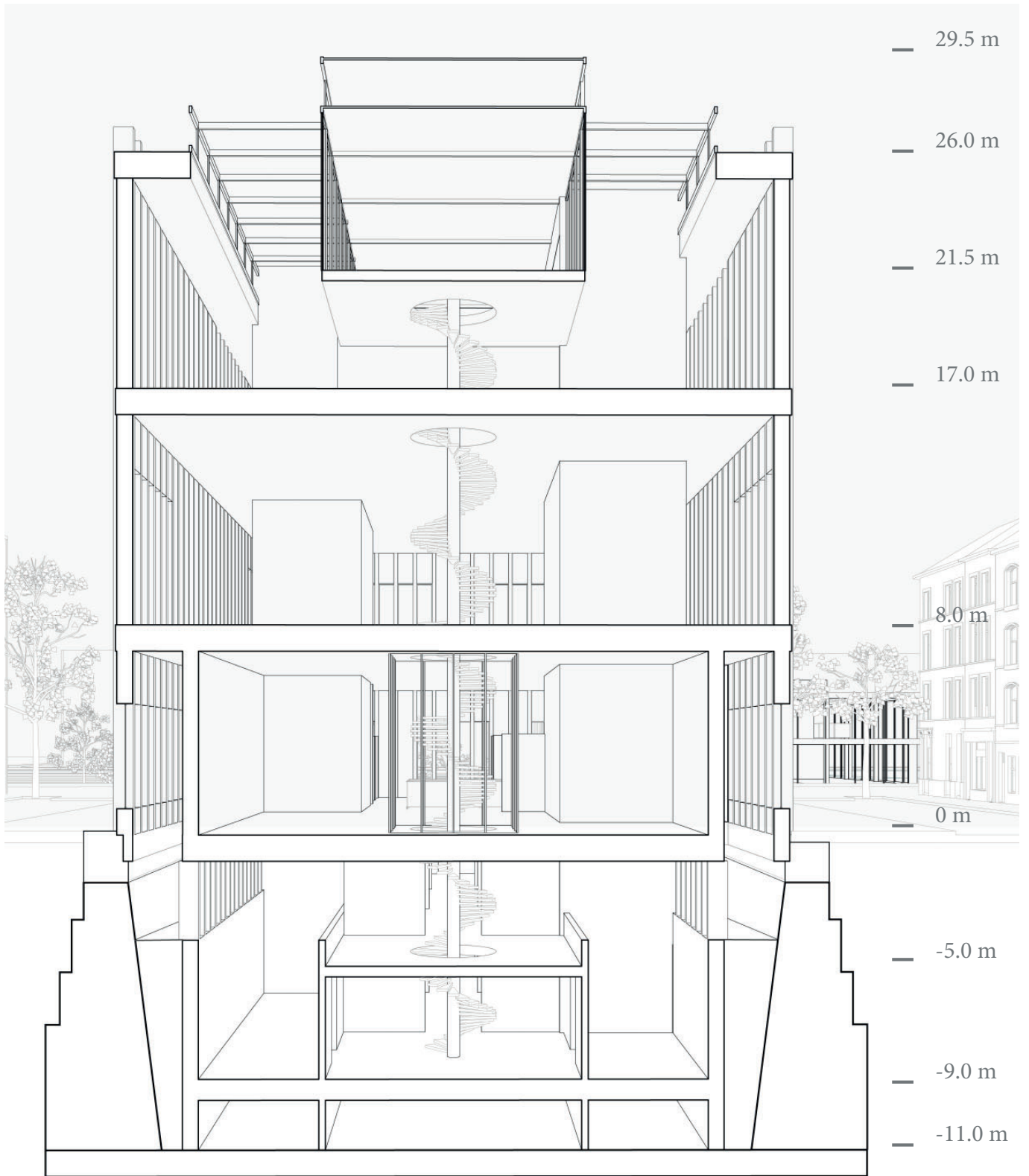
Graduation project	
Title of the graduation project	New Building for Flemish Museum of Contemporary Art (VMHK) in Antwerp
Goal	
Location:	Antwerp, Belgium
The posed problem	<p>This year's assignment at IBC's Graduation Studio, called Architecture for Art, looks at the architecture of contemporary art museums and explores the very role and nature of such institutions in the present-day society.</p> <p>Public museums and galleries form spaces of representation that reflect the ways in which culture can situate itself in contemporary society - either within or in counterpoint to the prevailing order of things. When studying the very idea of the museum, what is important to remember is that the history of art exhibition itself originated among a small fraction of society represented by wealthy European collectors, and that art was often intended to emphasise the position of its patron and to propagate certain values. The traditional form of museum spaces, with its enfilade openings, parquet flooring, boiserie, ornate wallpapers (...), is practically a transformed domestic interior of a bourgeois house – and in this sense, the institution of the museum has for centuries been a symbol of the exclusive nature of the world of art and culture. Only in the 1960s the artists, increasingly aware of the elitist nature of the system of which they were a part of, started to question cultural institutions and their relationship to politics and power.</p> <p>The studio assignment is based on a real architectural competition from 2019 to create a new home for the existing M HKA museum in Antwerp. This particular museum – with its historical background, current position and potential future - encapsulates many of the larger challenges and questions surrounding this architectural typology. M HKA originated as a result of the practice of the Internationaal Cultureel Centrum (ICC), which was established in the spirit of the revolutionary artistic practices of the late 1960s. Therefore, from the outset, its</p>

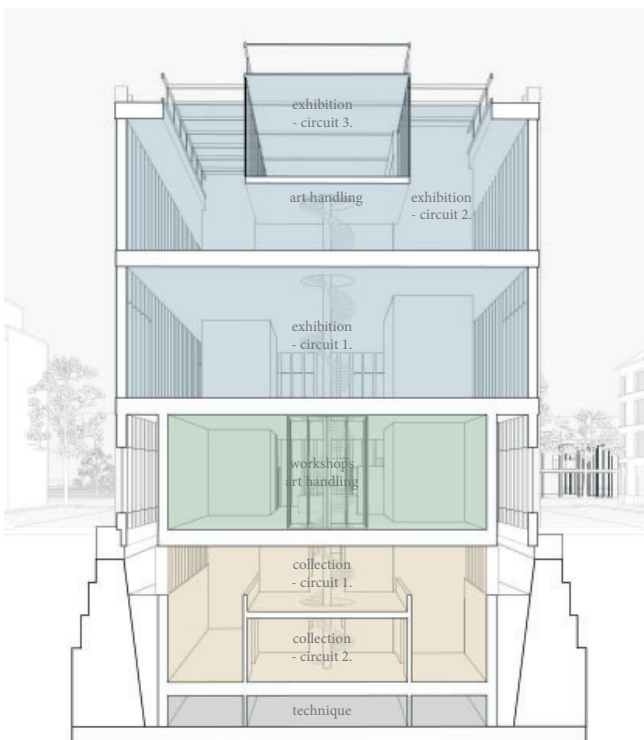
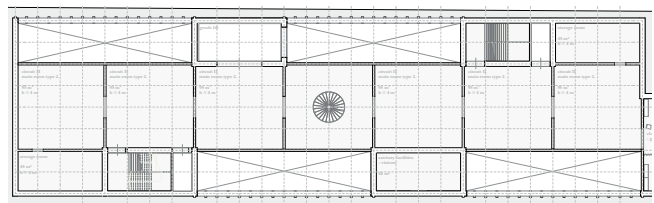
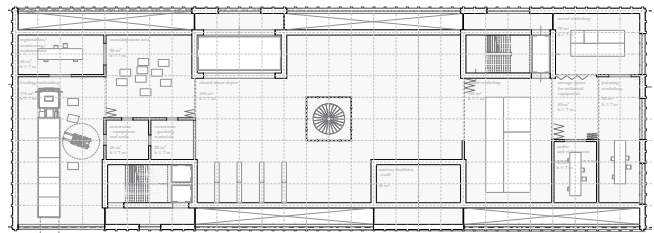
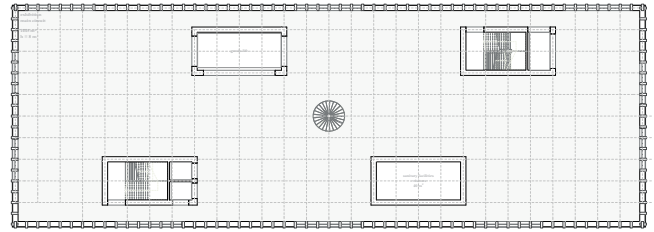
	<p>identity is based on anti-museum, avant-garde movement that challenges the very idea of the institution and calls for redefinition of contemporary art venues.</p> <p>Within the project, based on the specific example of M HKA, the themes of anti-museum and anti-institutional fascination are positioned against the specific technical and programmatic requirements of the building for artworks, the condition and volatile nature of contemporary art, as well as the site-specific multi-layered circumstances of the chosen location in Antwerp.</p>
<p>research questions</p>	<p>In the competition brief, formulated by museum representatives, M HKA establishes its position towards the prevailing model of the museum and the desired relationship with its public.</p> <p>As seen over the course of history, the initially informal movement surrounding the artistic activities of M HKA's founders has become institutionalised over time. According to the brief, the new venue is to be renamed the Flemish Museum of Contemporary Art (VMHK) and is expected to act as a catalyst for contemporary art practice across the entire region and play an exemplary role as an institution of the Flemish Community. It is intended that the new M HKA will not only be a museum, but a complex institution extended to include archives, library, auditoriums, a public forum (...). The extensive programme requirements contained in the competition brief suggest the creation of a voluminous and complex piece of architecture.</p> <p>Conversely though, the museum explicitly states its desire to continue the legacy and identity foundation of its creators. The ideological assumptions of the anti-institutional museum advocate to challenge the monumentality of the institution and design a permeable, democratic architecture with a layered public character, through which art and culture is made available.</p> <p>From this duality between the anti-museum past and the</p>

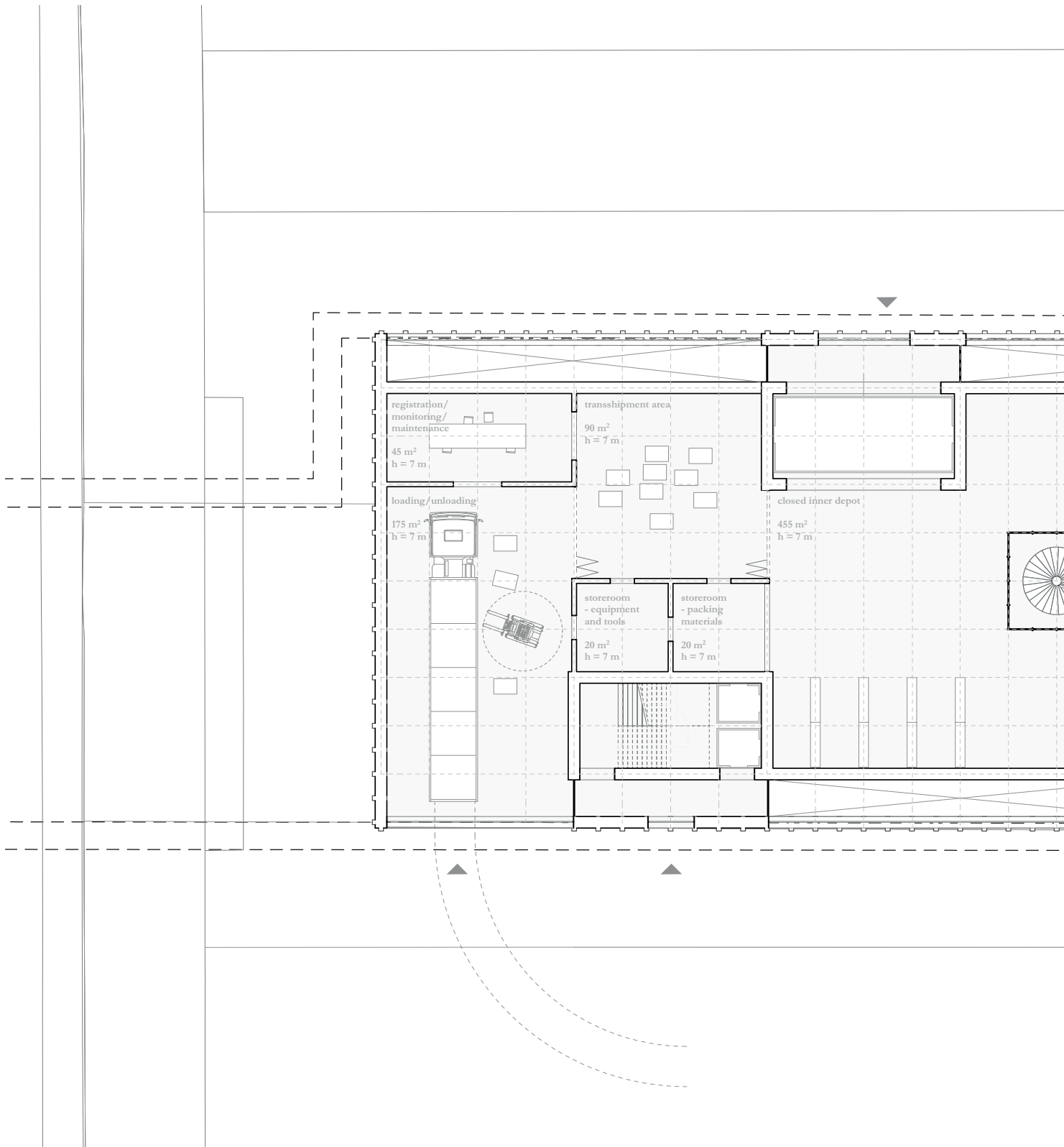
	<p>institutional present arises the question that has become the leitmotif of this project: <i>how to create a contemporary museum that denies the monumental expression of the institution, but at the same time meets all the formal and technical requirements for the complex functioning of such a building typology?</i></p>
<p>design assignment in which these result</p>	<p>This academic project adopts a real architectural competition as its starting point, thereby using the constraints and issues of an actual brief for a client to be one of the crucial benchmarks in the development of the architectural design.</p> <p>The building is to be located in Antwerp Zuid, a rapidly developing district that already houses many public cultural institutions, such as KMSKA or Photo Museum. The chosen site is located between the Scheldt River and a newly developed park with an underground parking - which was designed to replace a former car park and to rediscover the once filled-in historical docks. The plot itself is situated on the site of the historic lock called Zuiderluis, and today still contains a temporary courthouse building (which, according to the brief, is up for demolition).</p> <p>The design objective is to create a building with an approx. net area of 22.000 m² that combines the functions of a museum, library, archives, offices, workshops and public forum spaces. The institution is meant to be divided into the following sub-activities: the collection component, the exhibition component, the library/archive component, the forum. Each of those four spheres have a different logic, rhythm and usage regime - which are clearly defined, but at the same time interact with each other and provide a varied experience through different levels of accessibility, architectural definitions and gradations of publicness.</p>

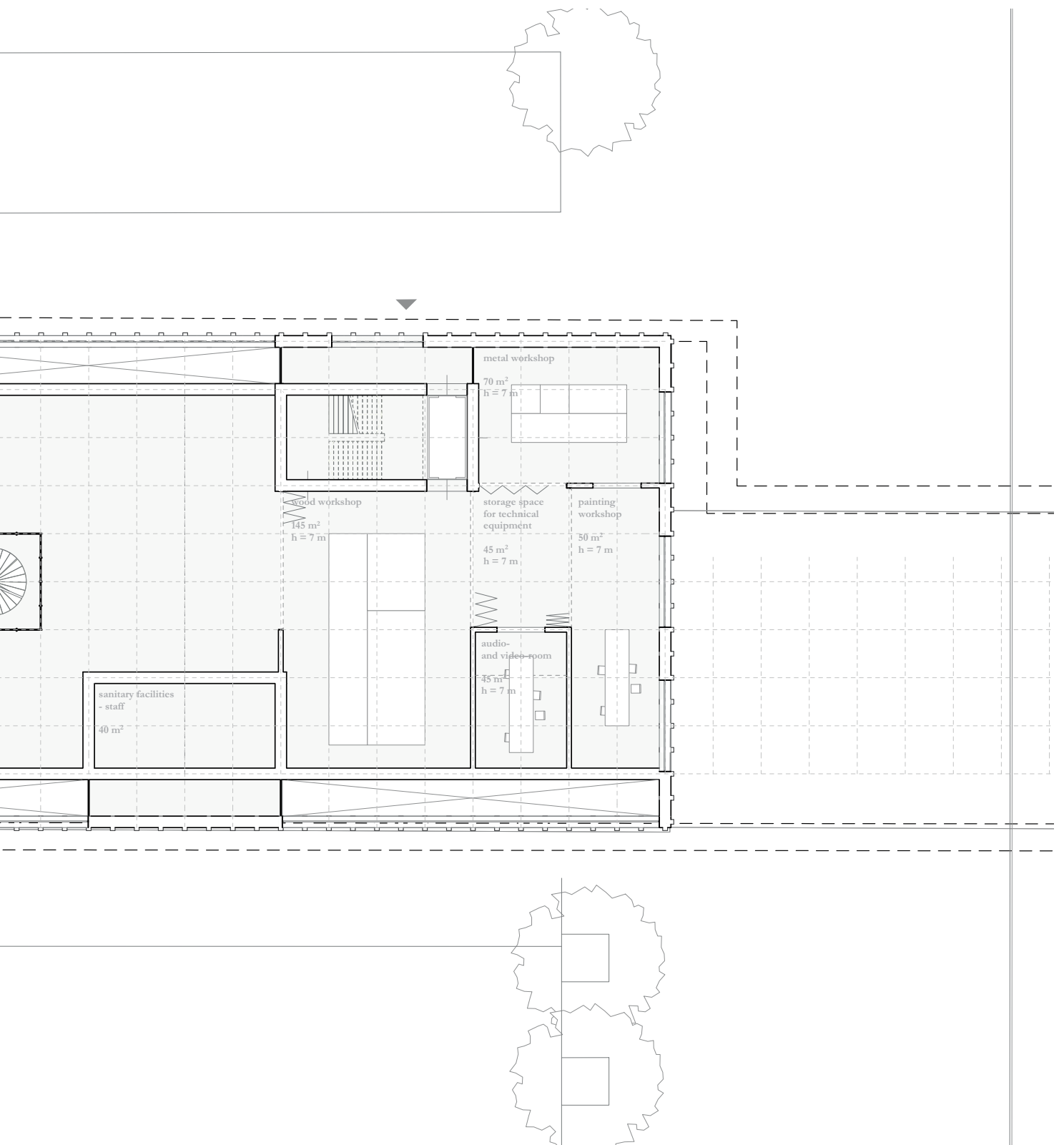


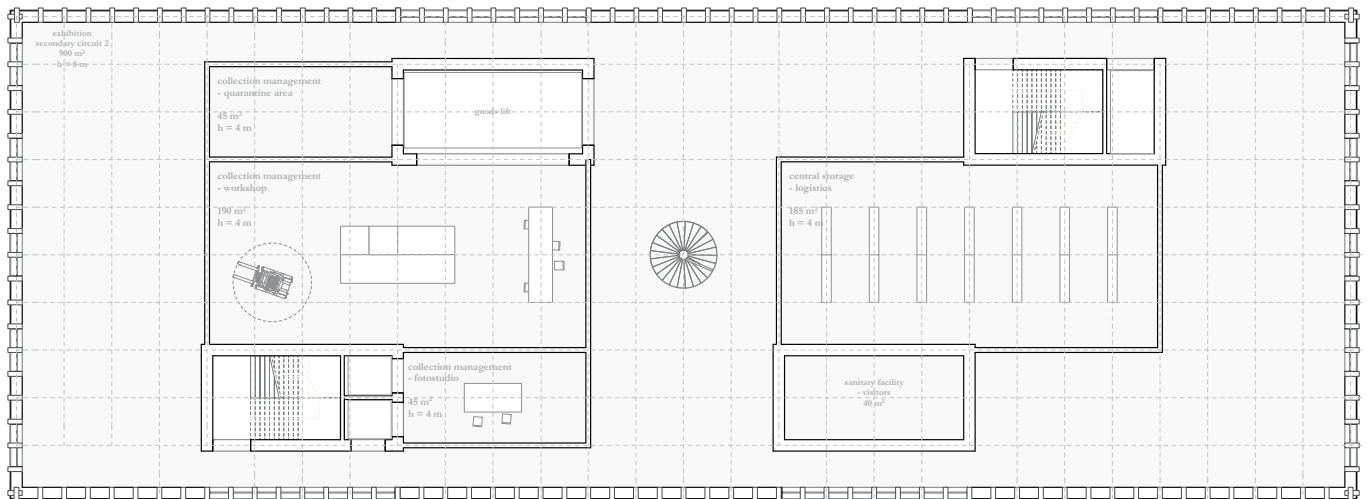
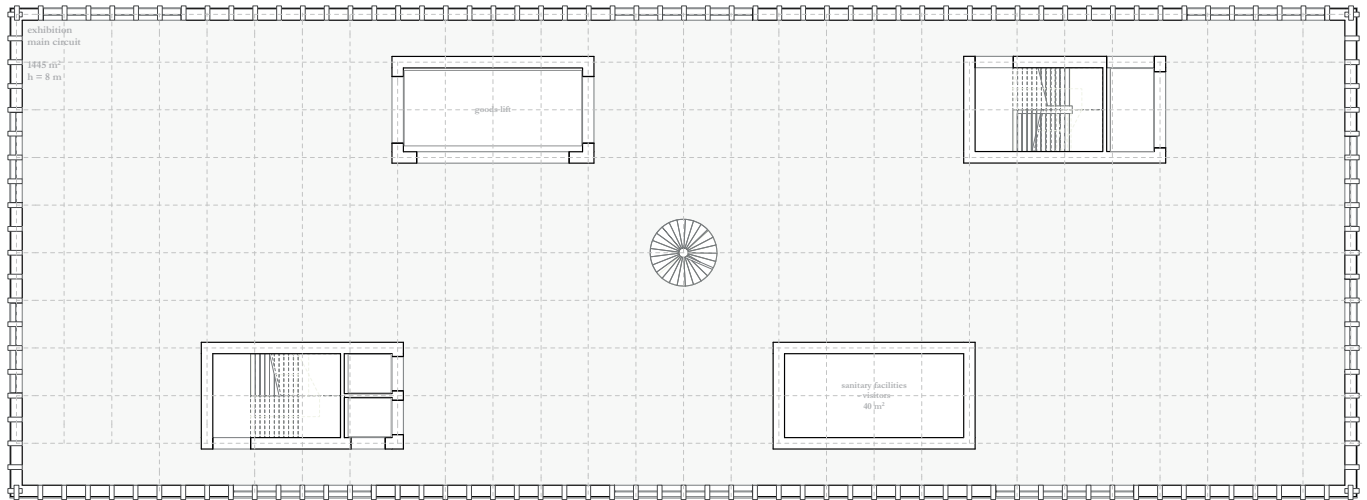


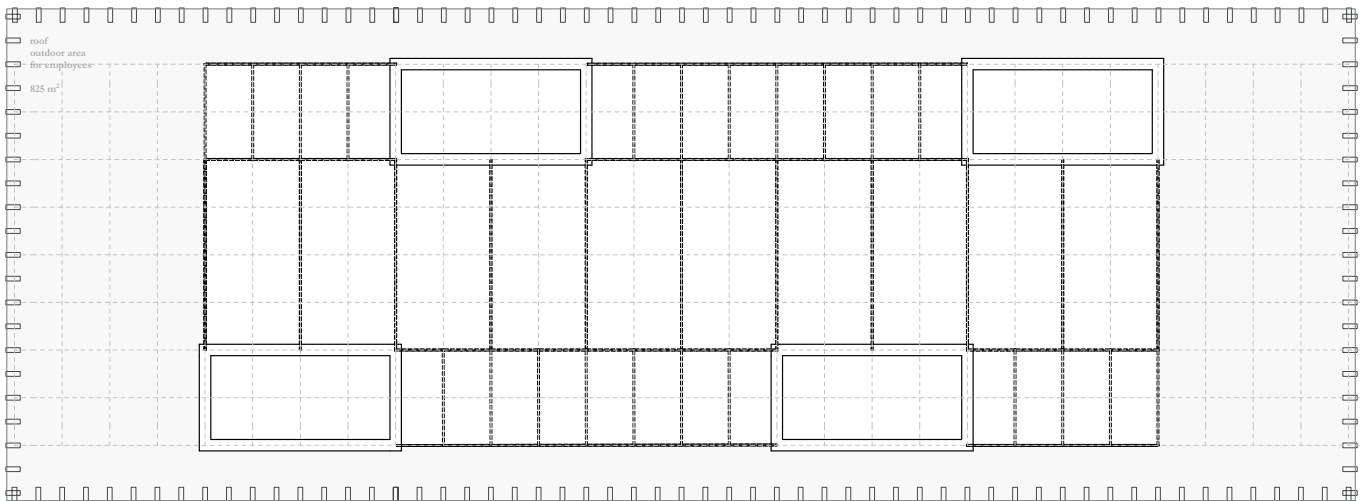
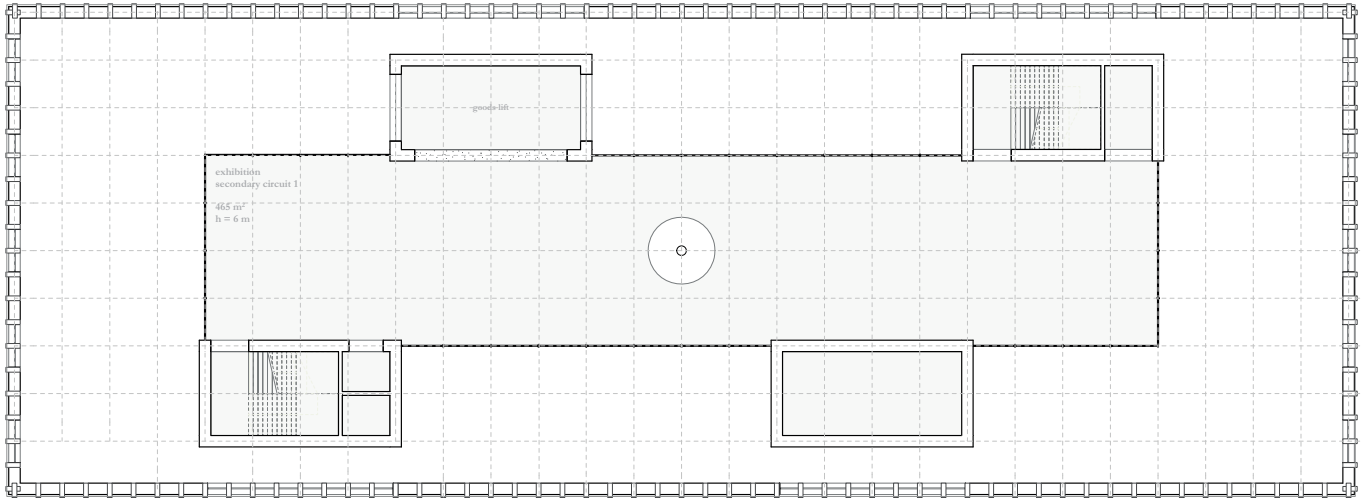


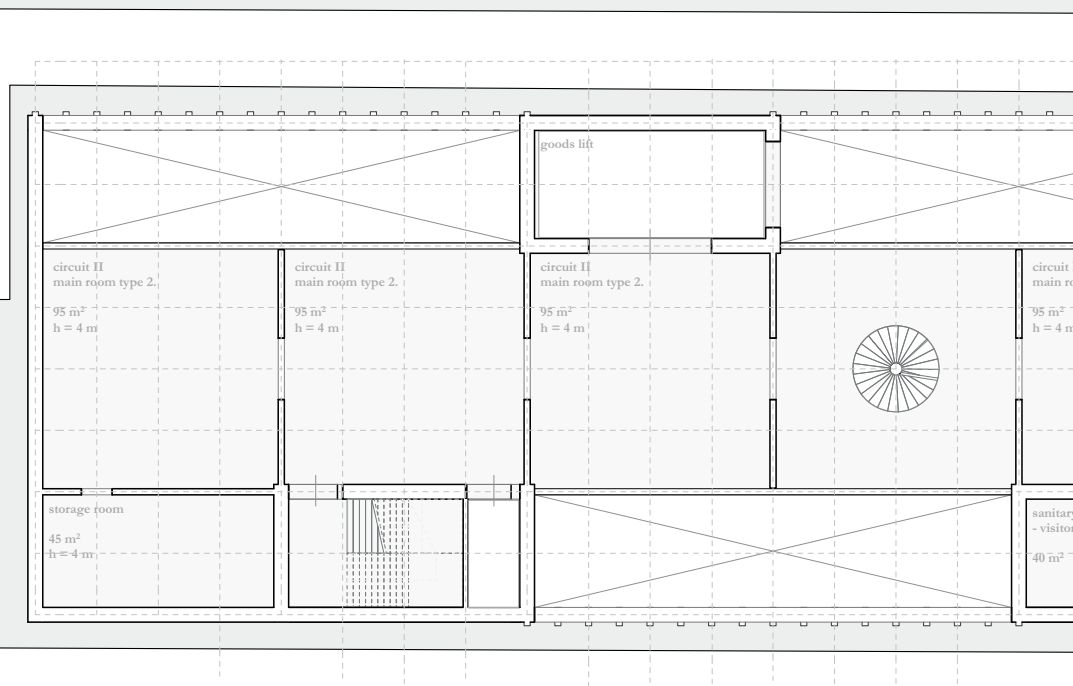


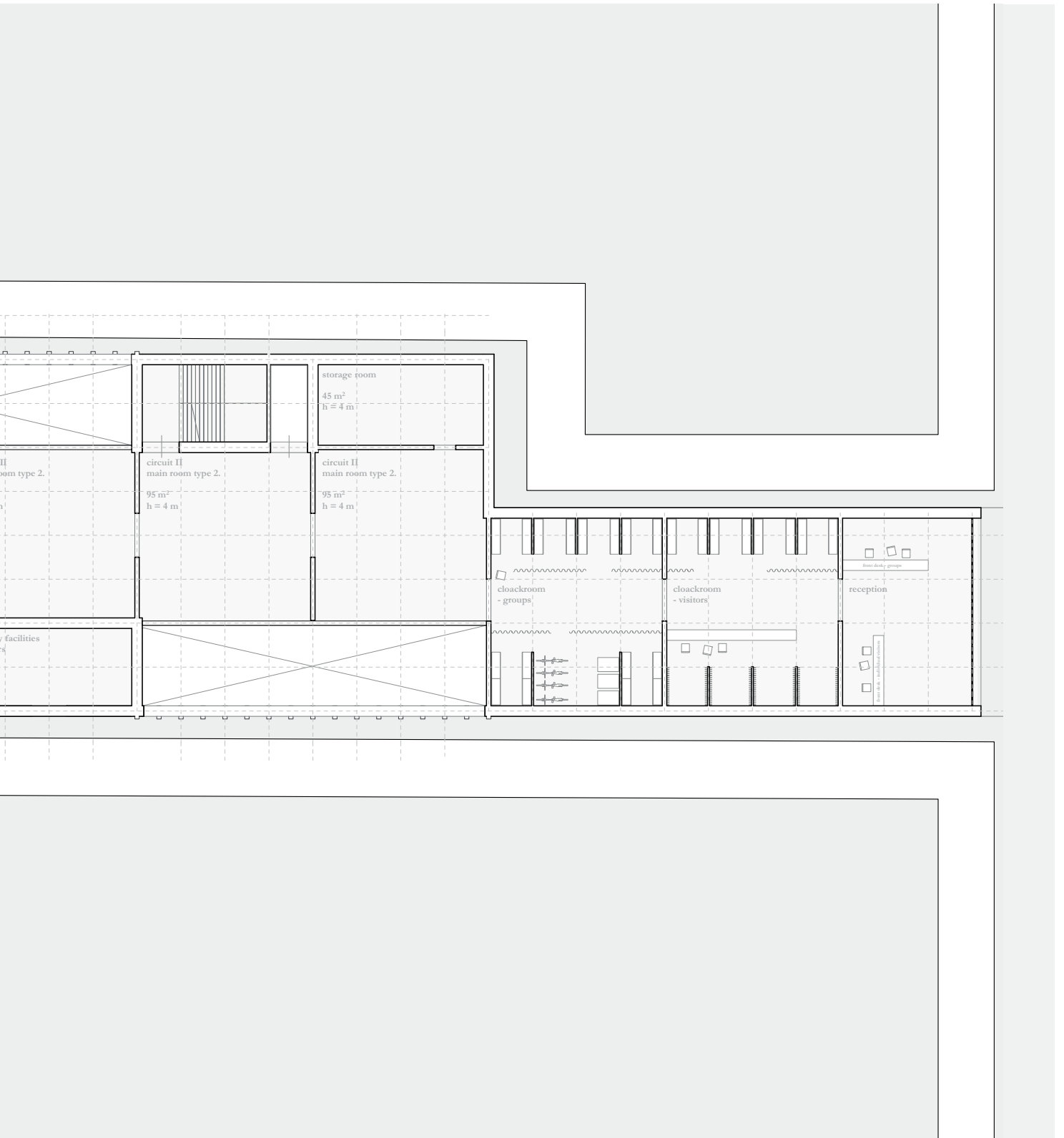






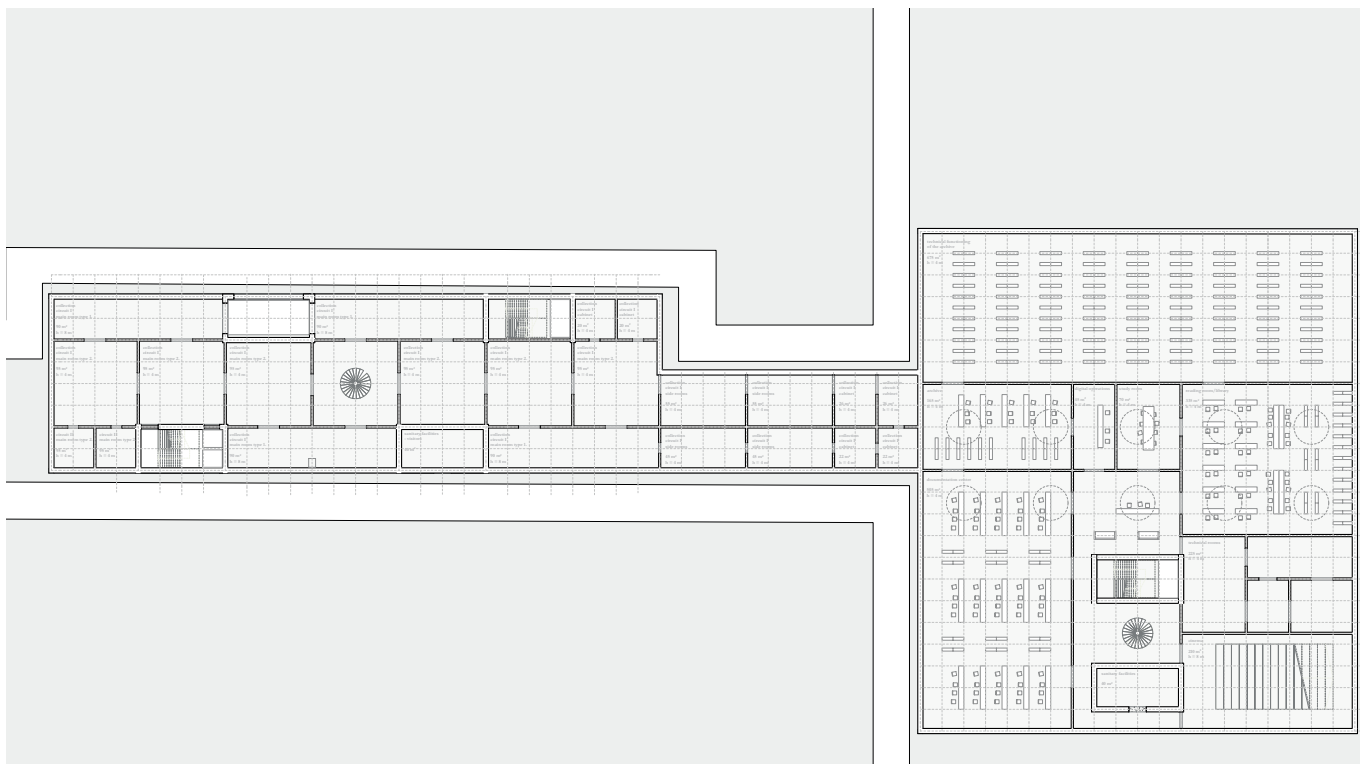
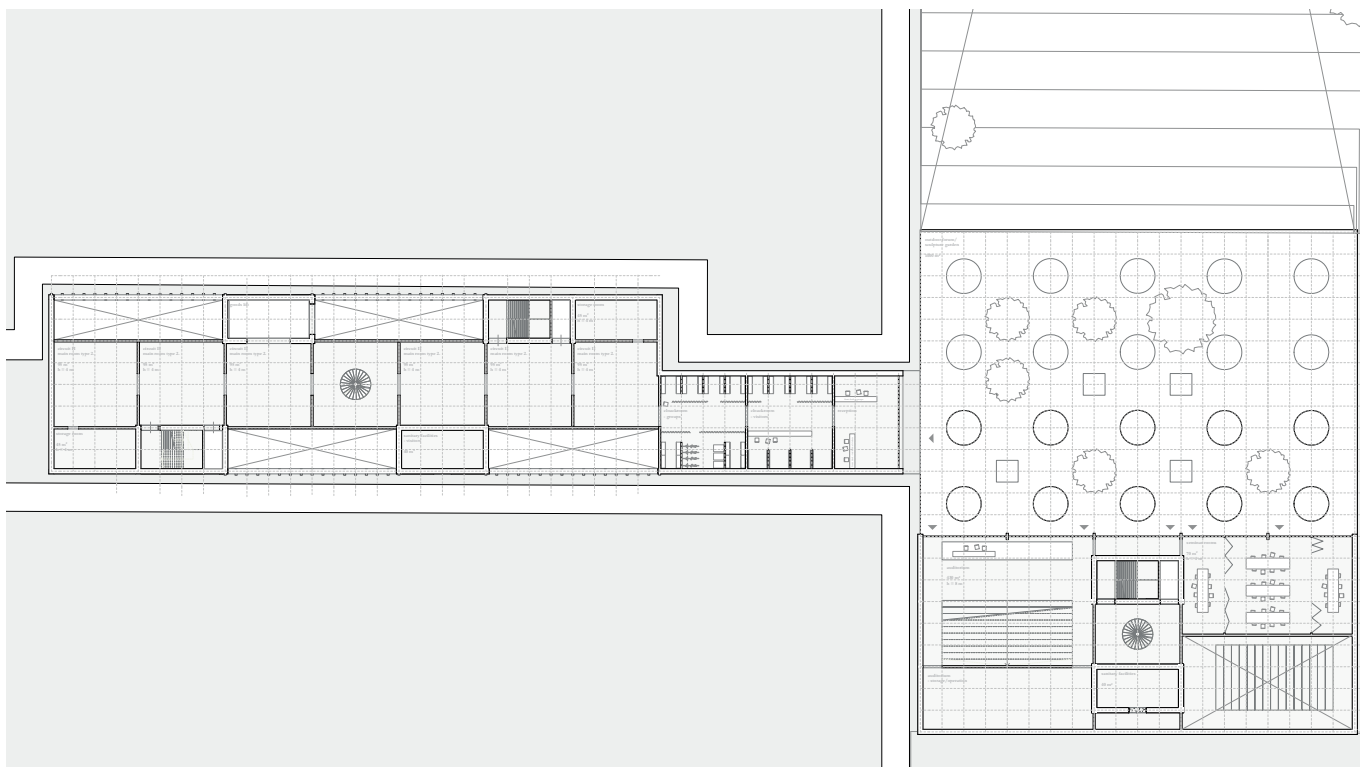


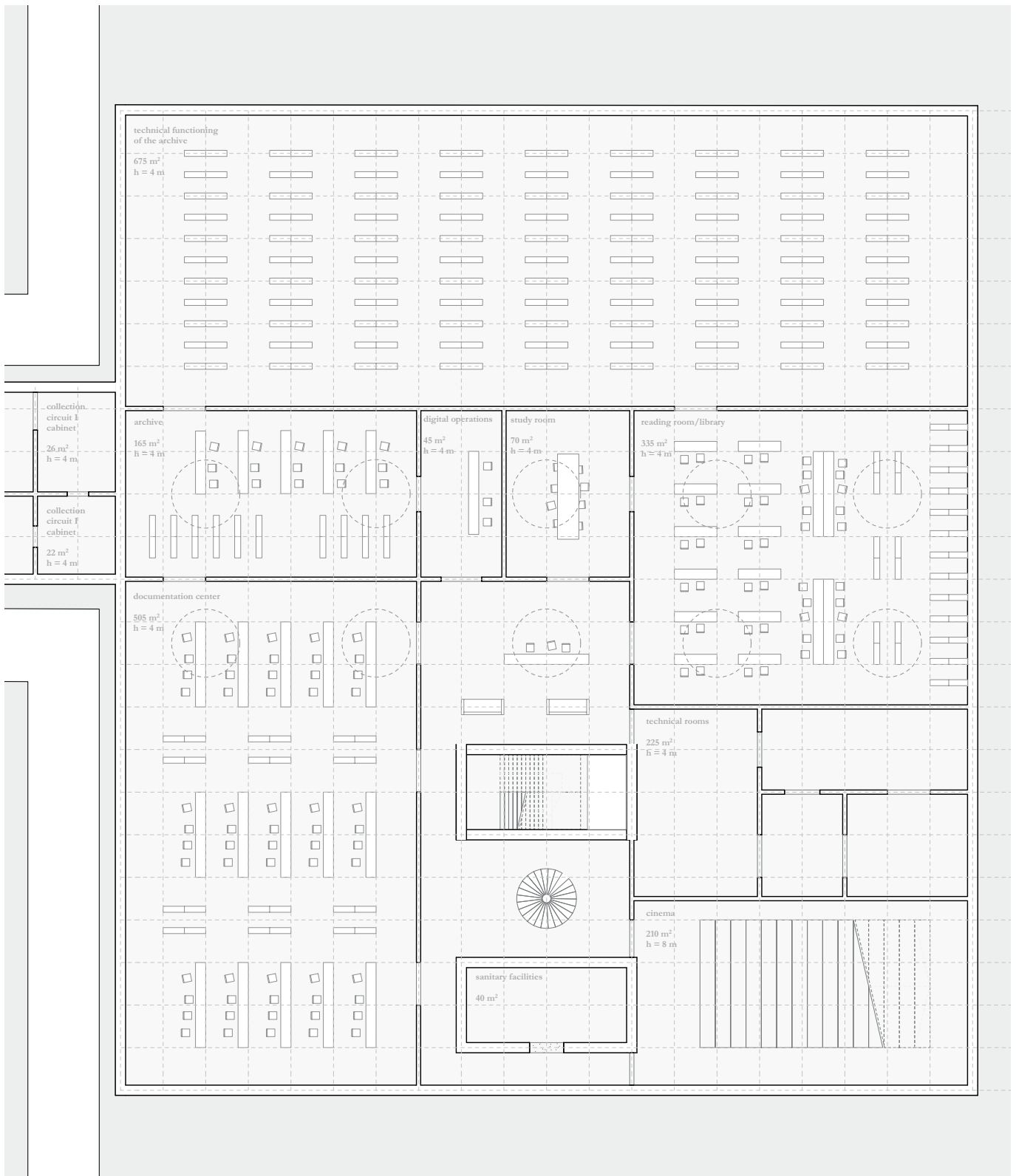


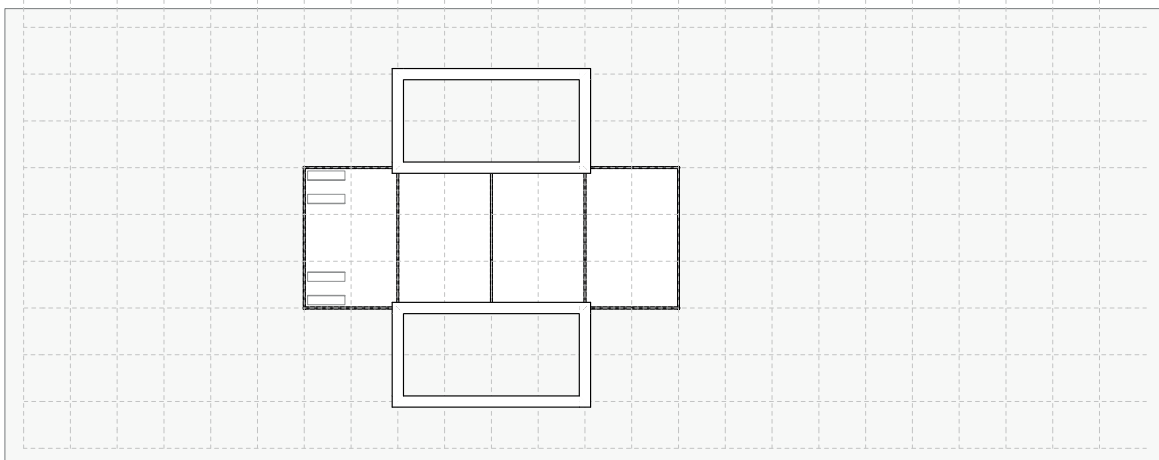
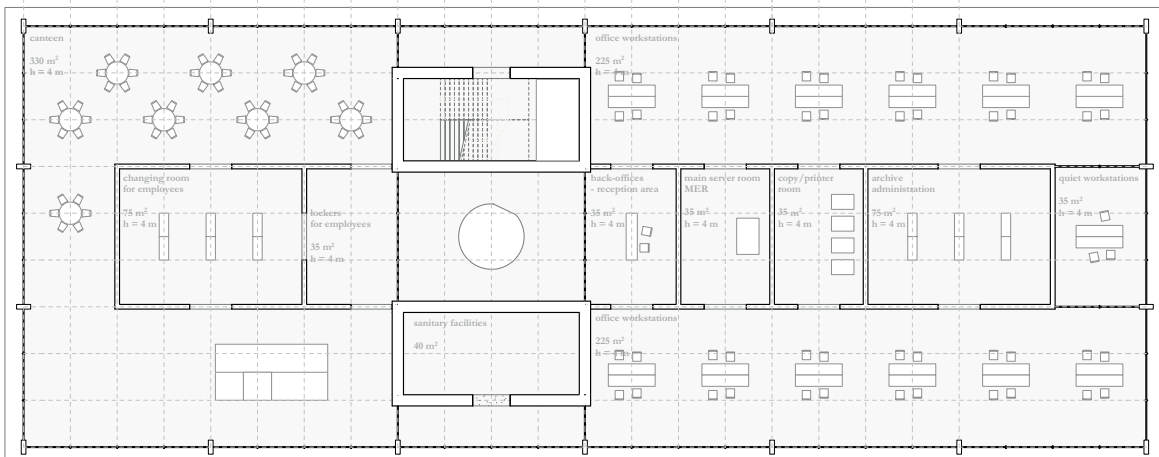
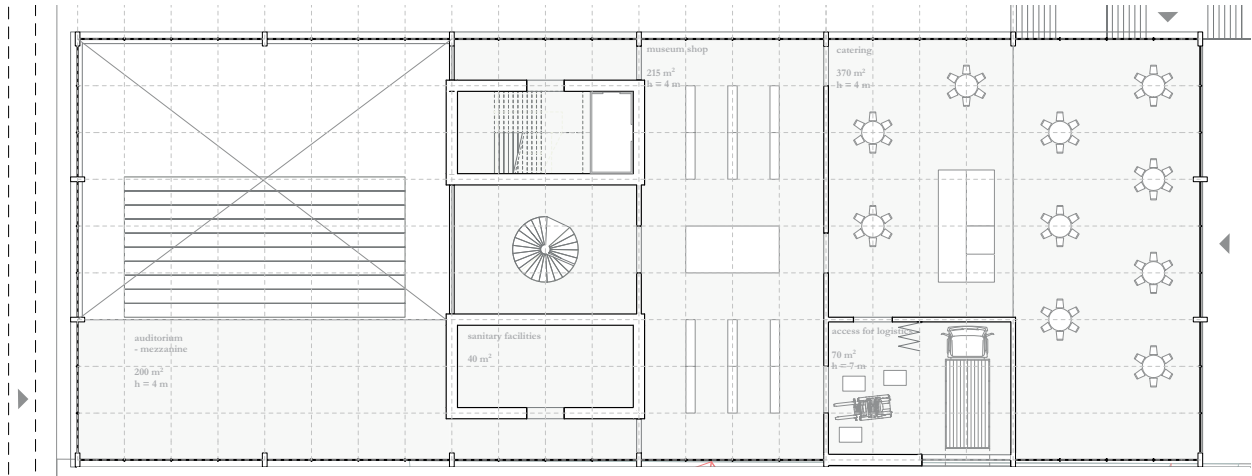












After receiving feedback following the presentation, I took some time to reflect on the valuable insights provided. One key aspect that stood out was the importance of ensuring clarity in the design of the entrance. This comment highlighted the need to create an intuitive entry point that would effectively guide visitors into the sunken forum space, and effectively - the museum.

Another significant point of feedback was the affirmation of the relevance of the anti-monumental approach for M HKA. This acknowledgment reinforced my belief in the importance of challenging the brief and the traditional notions of monumentality and instead focusing on creating a more inclusive and accessible museum experience.

Additionally, I need to delve deeper into the relationship between the building and the park. I have to explore ways to seamlessly integrate the museum with the surrounding natural environment, creating a connection between the built and natural landscapes.

The importance of studying and refining the facades was another valuable point of feedback. There is definitely a need to carefully consider materials, textures, and visual aesthetics in order to create an architectural expression that would resonate with the identity and context of M HKA.

Finally, the question of designing the park surrounding the museum provide an exciting opportunity to extend the museum experience beyond its walls. This feedback prompted me to consider how landscaping could be incorporated to enhance the overall public experience of the museum.

When defining the character for the park pavilion, what I found important is the connection between what is happening inside and the city, the surrounding nature, the street life. I feel like public spaces of the museum, such as the auditorium, the education rooms, the forum, the restaurant (...), should all be part of the bigger urban and social context and, instead of being introverted figures, interact with life happening around them.

When I visited Kunsthall in Rotterdam, I really enjoyed my walk through the auditorium, which is treated in such a transparent manner. Its design creates a sense of openness and connection with the outside, blurring the boundaries between the interior and the street. The glass wall becomes almost like a transitional space between the park outside and the auditorium inside.

