

Interiors  
Buildings  
Cities  
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**Interiors Buildings Cities**  
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## *Precedent studies as motif of studio-based research*

Mark Pimlott

A central part of research in the graduation design studio of Interiors Buildings Cities is devoted to precedent studies. The idea is simple: investigations into emblematic and frequently problematic exemplars of the programme that participants are to consider and design, drawn from previous decades, reveals aspects of attitudes, representations and constructions that have relevance for participants' own thoughts, ideas and designs. These are not typological studies, intended to reinforce a canon of developments within the design of, in this case, the art museum, but illustrations of critical incidents in thinking about what an art museum should be, how it should accommodate art, what ideas it should project, how it should address a visiting public, what it might say about the place and role of a museum of art, and crucially, contemporary art, within and as engaged with contemporary society. The art museum, it appears, is supposed to represent something about a culture as it engages with artefacts of cultural production that have been granted special significance and legitimation by their permanent place in a museum.

The focus, regardless of the programme examined, is the public interior, the representative space that holds the ideas of the project and communicates these to its users through its forms and arrangements. We ask participants to examine the interiors very closely, using conventional descriptive material, such as plans, sections and elevations, which permit comparative analyses to be made. We also ask participants to make a detailed model

to be photographed, derived from a representative image of the project that has been chosen by its architect to communicate those ideas central to the project: in other words, a public image, used for the purposes of publicity and representation. This presents an opportunity to analyse the image: the designed features of the image itself, the character of its address to its viewers (general and specialised press, other publicity outlets), and the nature of the expressions held within the pictured architecture. Through this, it is possible to consider resemblances to other interiors, not necessarily dedicated to the same kind of use. The model is meant to reproduce the features and conditions of the photograph, which leads to deep inquiry into how the architecture (and how the model) might be made. That inquiry leads to understanding and familiarity, and introduces a feeling for both the imagery and the construction of the interior, the issues, forms and tropes that are central to their identities.

Various skills are developed or honed in the making of the models and drawings. The drawings are all produced in a common language, allowing for comparative analysis and broad communication across the group, forming a useful database for participants' individual experiments and designs. The models demand an unusual degree of specificity and invention regarding achieving verisimilitude with both the designed and constructed architecture and the designed and constructed image; architecture and image both determined to realise certain effects and forms of attention.

## *introduction*

*Eight contemporary art museums* constitutes the first volume of our collective publication in the framework of Interiors Buildings Cities graduation studio 2022/2023 – An Architecture for Art. The work included in this booklet showcases our interrogation of a number of case studies, presented by Mark Pimlott in the foreword. The contemporary art museums included in the selection are the Museu de Arte in São Paulo, Centre Pompidou in Paris, Museum Abteiberg in Mönchengladbach, Kunsthaus Bregenz, London's Tate Modern, New Museum in New York, the new extension of Kunsthaus Zürich and FRAC Grand Large in Dunkerque.

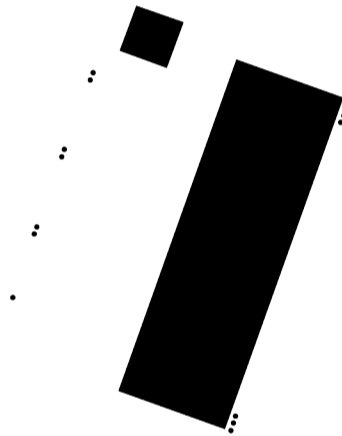
Over the course of the first four weeks of the studio, we have gathered a shared body of knowledge about the museums, some of which we have just found out about, others we visited multiple times. The exercise that attracted the most attention, and, in many cases, labour, was recreating a photograph of the museums' exhibition spaces in a physical model. We not only found out about the materials, lighting and atmosphere of the rooms we recreated – in many cases the visible and invisible (as it was in the case of Kunsthaus Bregenz) architectural build-up revealed the tectonic politics of the museum's character. Sometimes it allowed for a fair margin of error and a certain *laissez-faire* in the way the model was built – as it was with the FRAC Dunkerque which had many standardised, repeatable elements. Others had to be precisely replicated, including the ceiling void above Peter Zumthor's Kunsthaus Bregenz, or three adjoining galleries in David Chipperfield's Kunsthaus Zürich.

While the model gave us a thorough and detailed understanding of a particular space in the museum and its surroundings, redrawing the plans, sections, elevations and relevant details of the buildings in their entirety allowed us to analyse them more holistically in terms of circulation of people and art and programmatic framework, and see how they have changed over time. We noticed certain families of museum types and architectures and continue to develop this inquiry in the subsequent volumes.



figure 01 (above): Progress photo showing the set up used by the Centre Pompidou group.

Centre Pompidou



Museu de Arte de São Paulo



Abteiberg Museum



1960

1968

1970

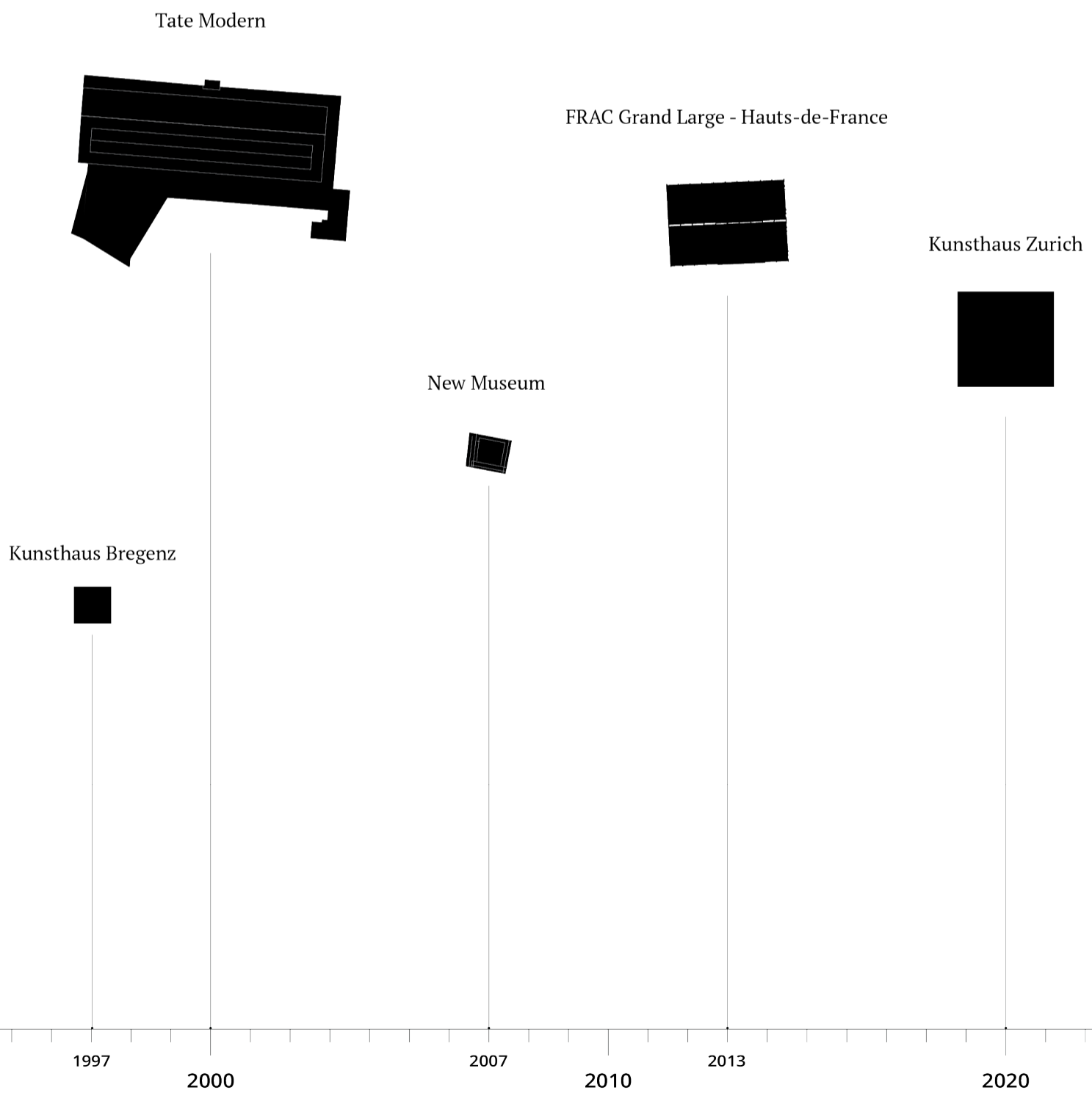
1977

1980

1982

1990

figure 02: Timeline showing the studied museums in chronological order.





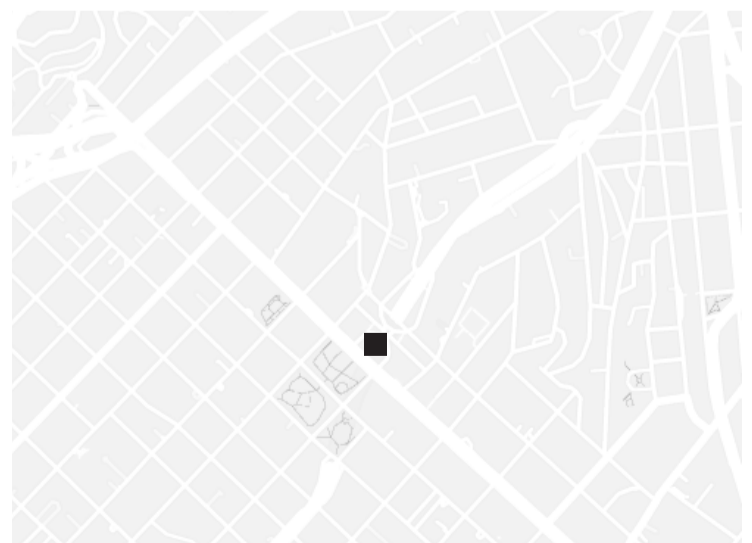
## *Museu de Arte de São Paulo*

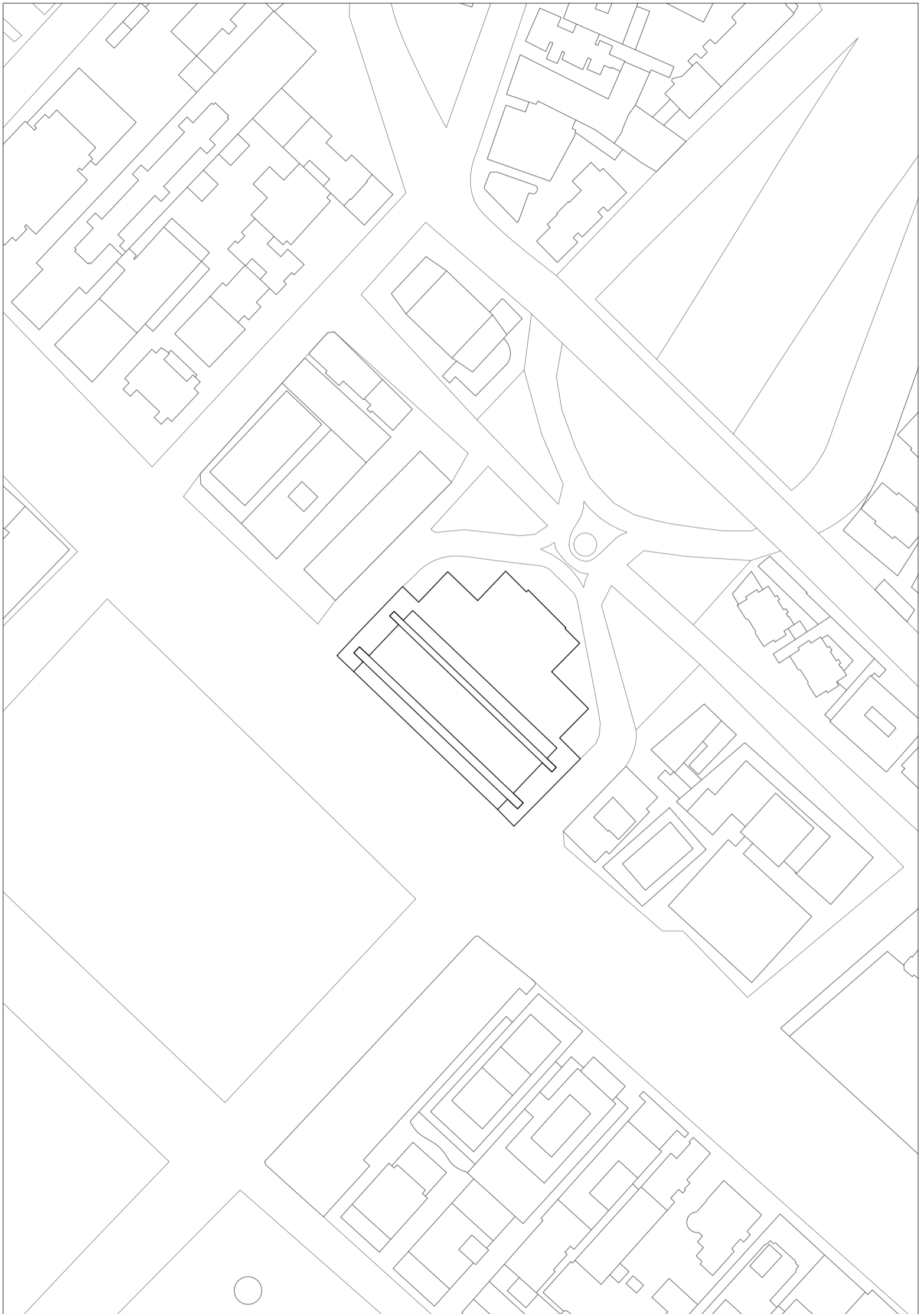
Lina Bo Bardi

The Museum of Art of São Paulo (MASP) was designed in 1975 by an Italian architect, Lina Bo Bardi. The building is organised in two main parts: a glass box, lifted above the ground, held by characteristic red construction elements, and the other buried below ground, not visible at first sight. They are divided by a large void on the ground floor, which not only forms an open public square but also keeps the visual connection between Trianon Park and the city. The main permanent exhibition space is located on the top floor of the building and contains artworks displayed on the iconic glass easels with a concrete base, created by Lina Bo Bardi as an important part of this design concept. The underground part contains temporary exhibition spaces, auditoriums and spaces supporting the functioning of the museum.

The design of the building allows many public activities to happen, as well as decontextualises the art by placing the artworks in one big space, without a clear order of hierarchy. The main exhibition space is reminiscent of 19th-century industrial exhibition halls and markets which showed traces of the new liberal economy where the art from being a luxurious item transforms into an object closer to everyday life.

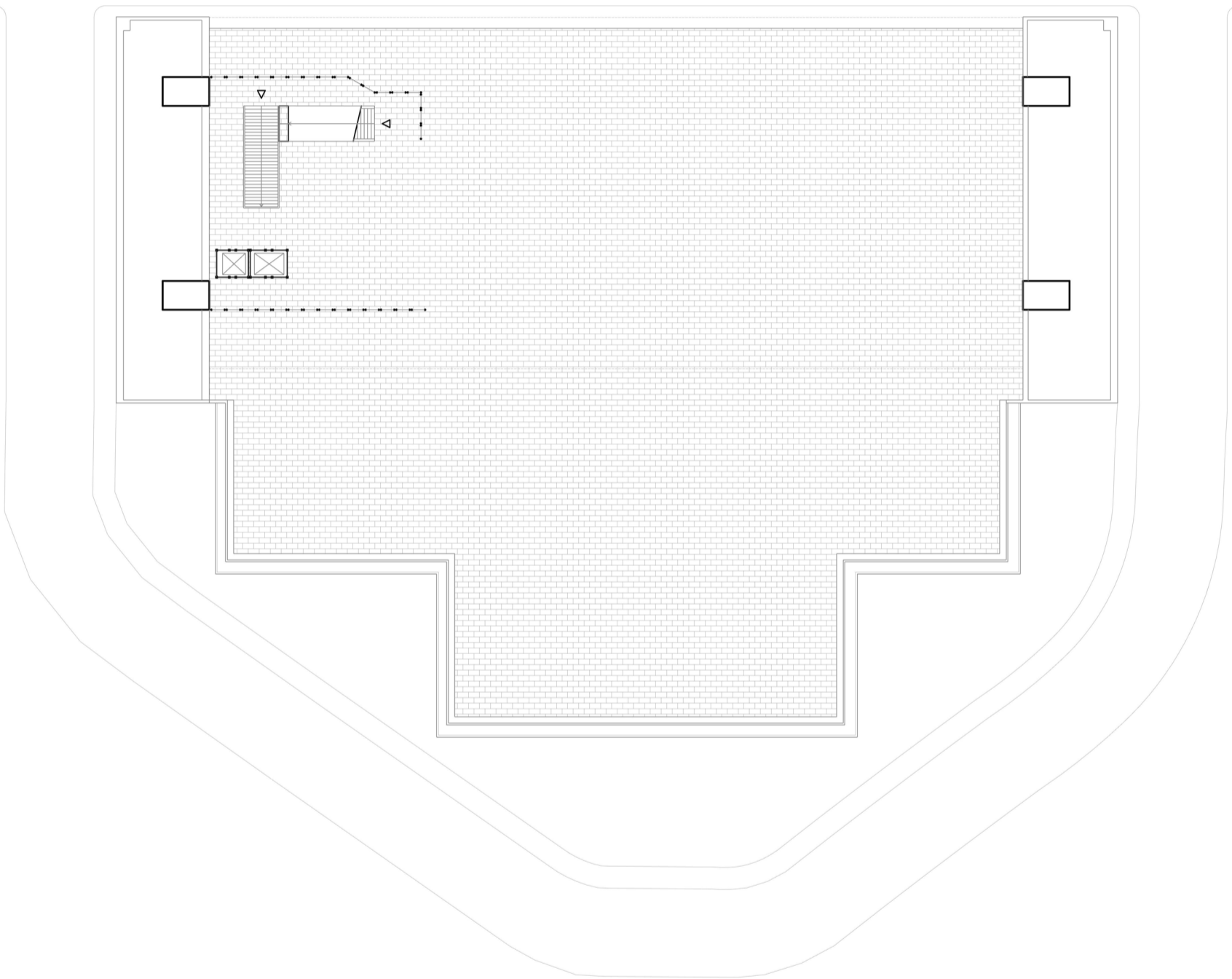
LOCATION: SÃO PAULO, BRAZIL  
DATE: 1968  
ARCHITECT: LINA BO BARDI  
TOTAL SURFACE: 11,345m<sup>2</sup>



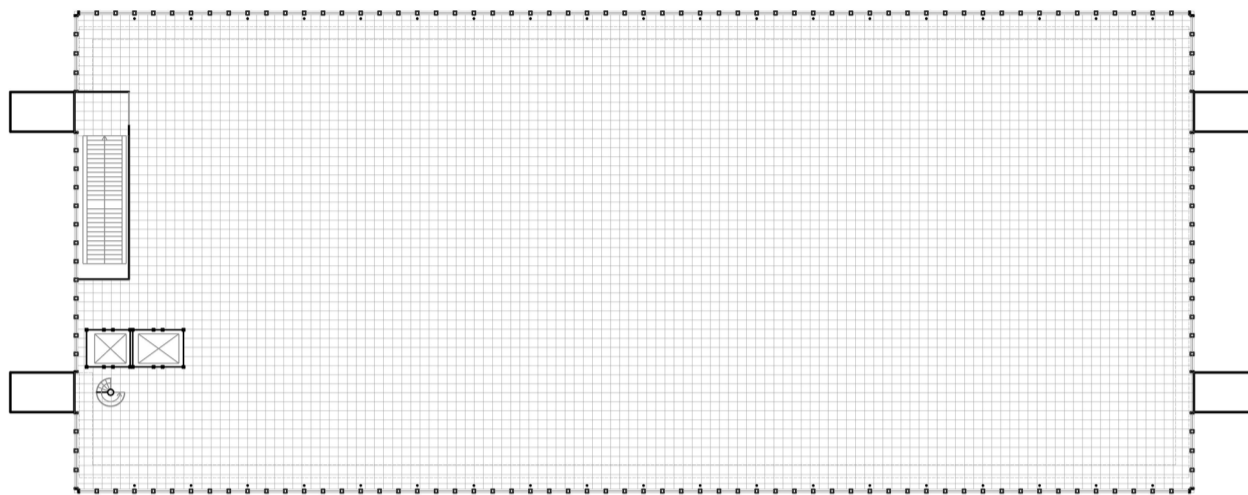


Site plan  
1:2000

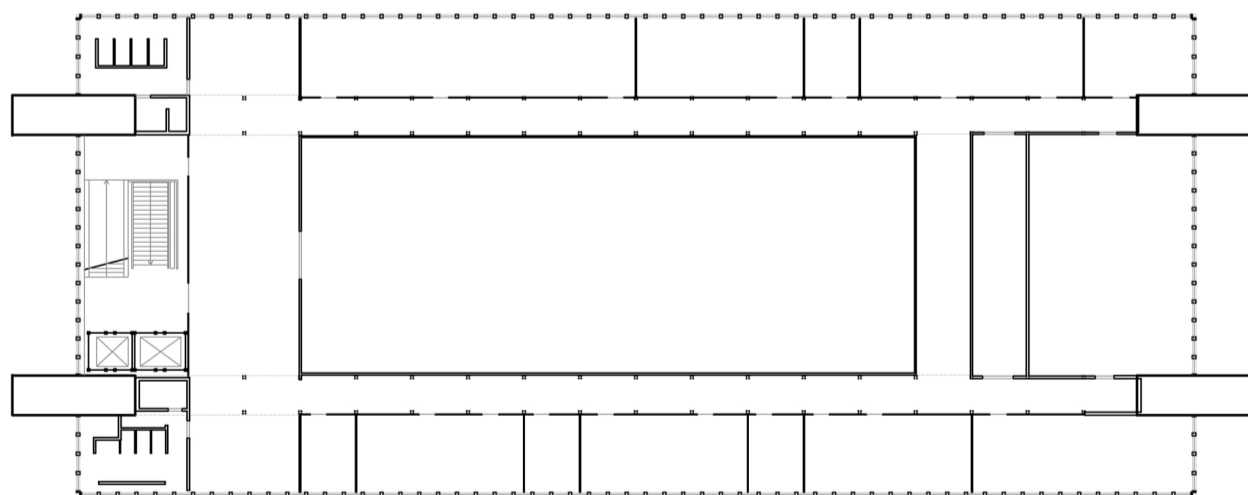




Ground floor plan - public area  
1:500

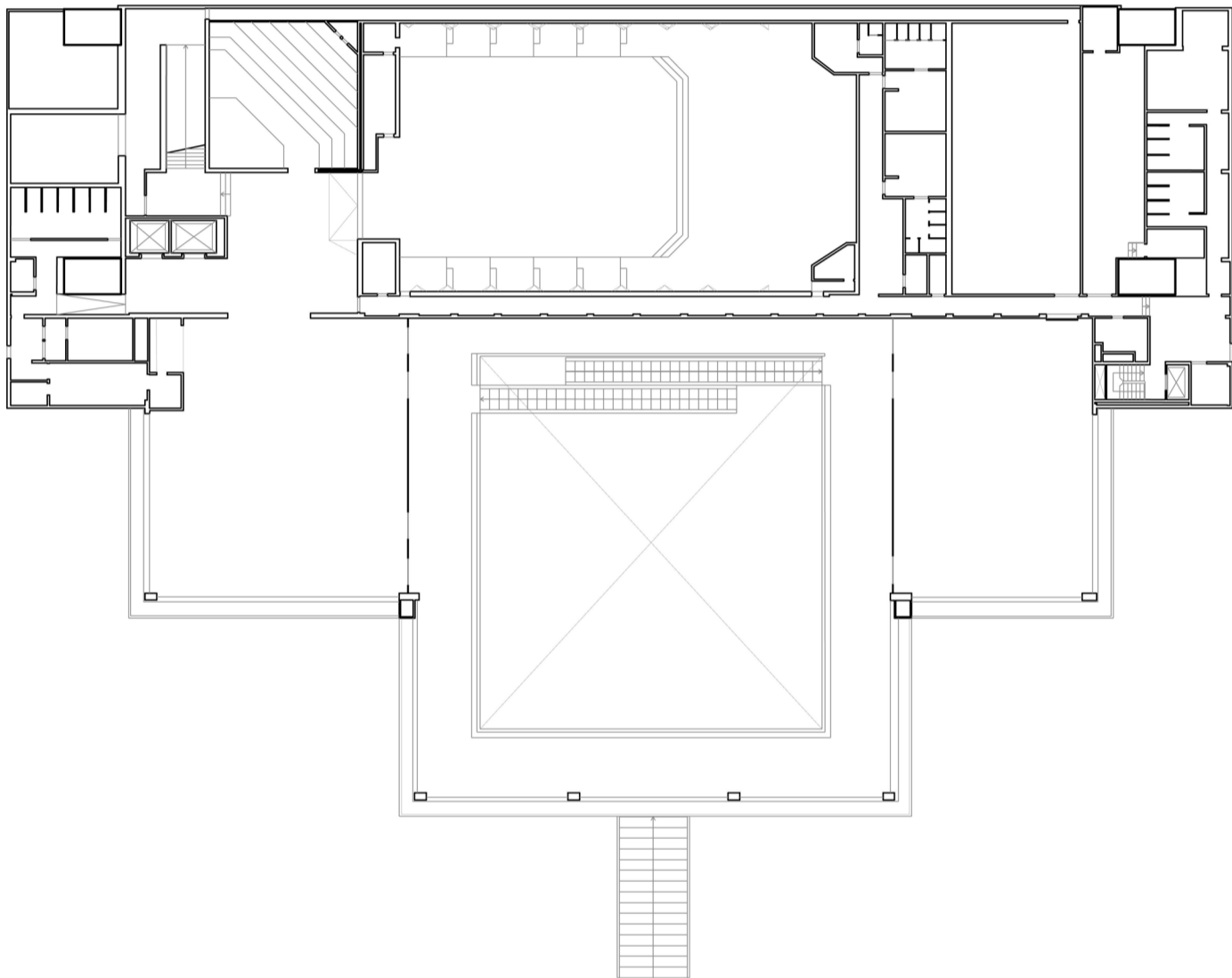


Second floor plan  
1:500



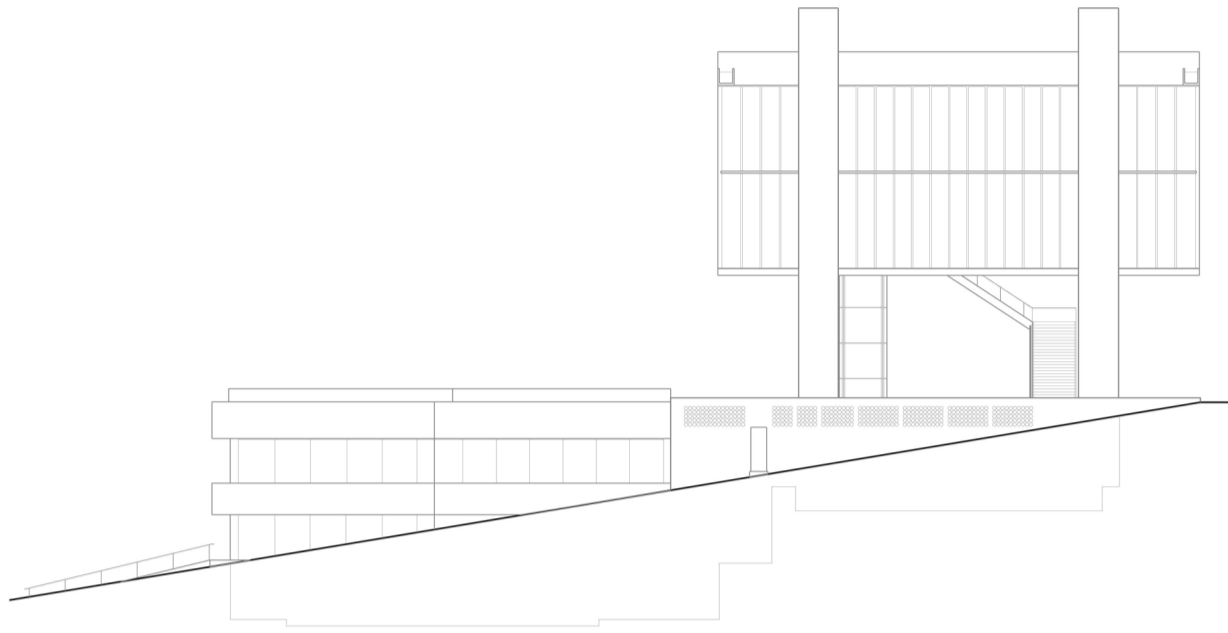
First floor plan  
1:500



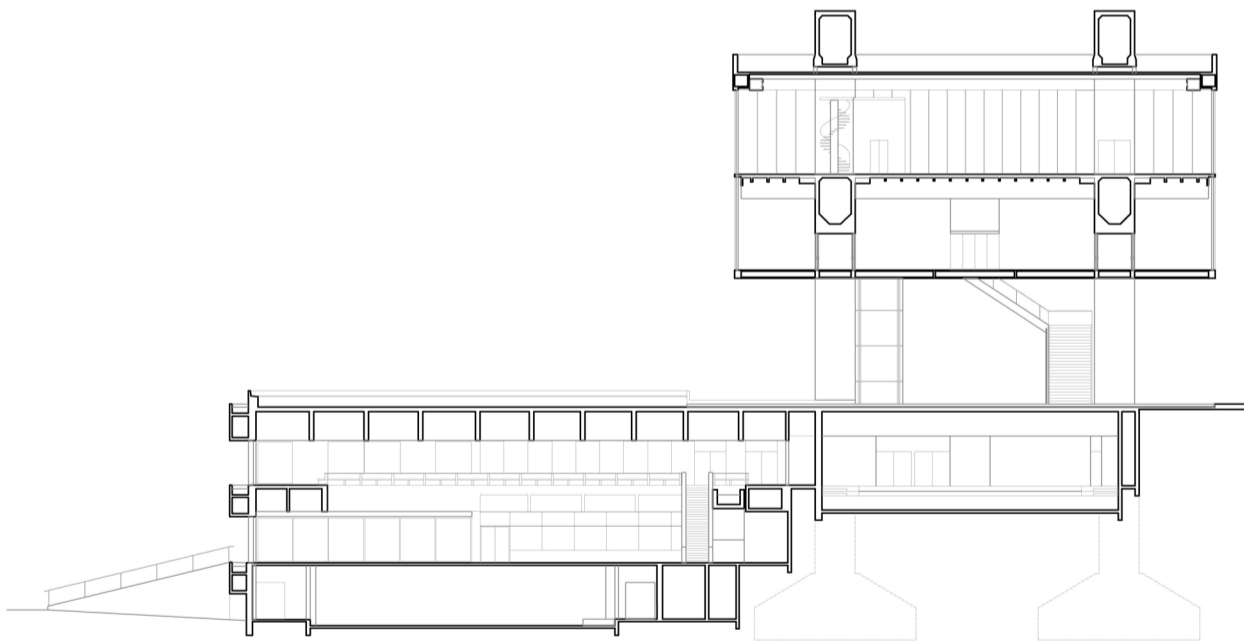


Upper basement level plan  
1:500

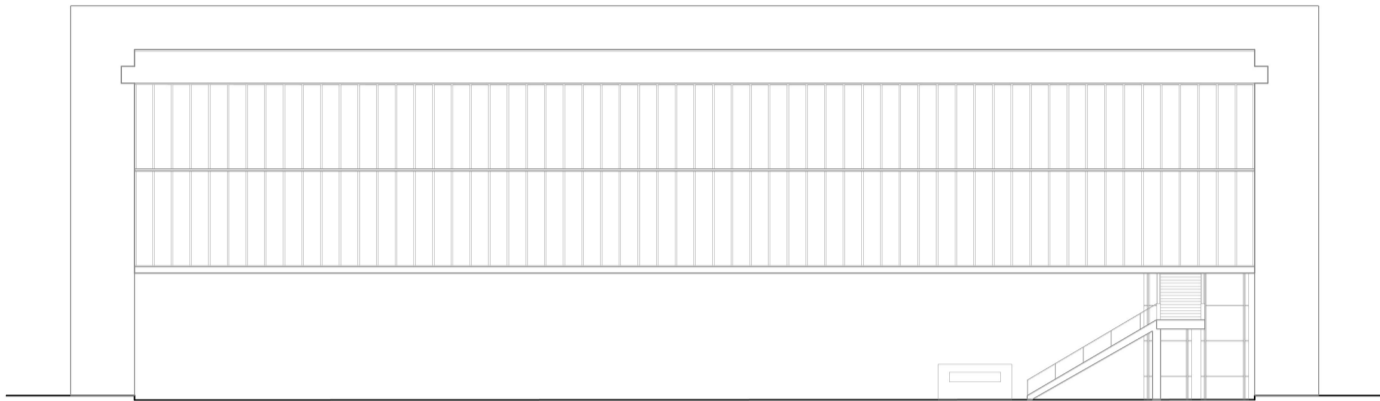




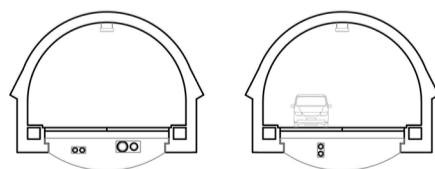
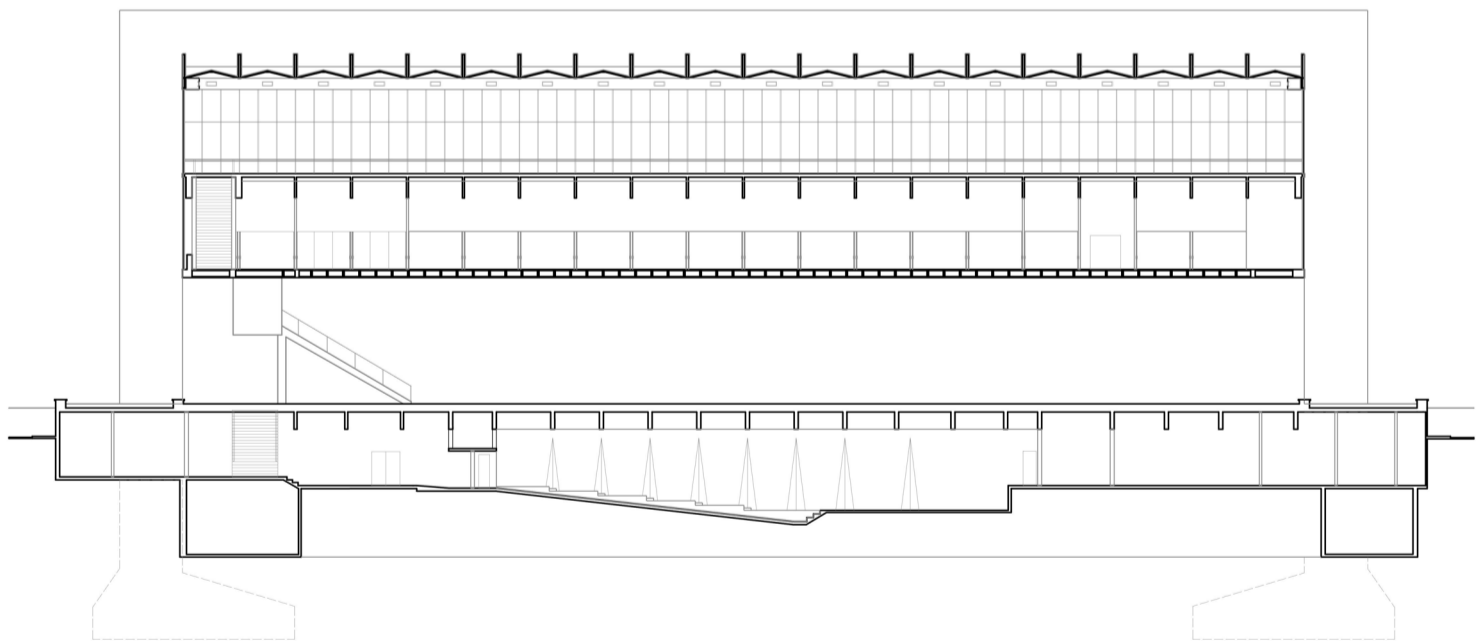
Elevation  
1:500



Cross section  
1:500



Elevation  
1:500



Long section  
1:500





figure04 (left): Original photo.  
figure05 (above): Model photo.  
figure 06 (right): Photo of the model.





figure 07

## *Centre Pompidou, Paris*

Richard Rogers, Renzo Piano

*“I passionately want Paris to have a cultural centre [...] where the plastic arts go hand in hand with music, film, books, audiovisual research, etc.”*

Georges Pompidou (Centre Pompidou, 2022)

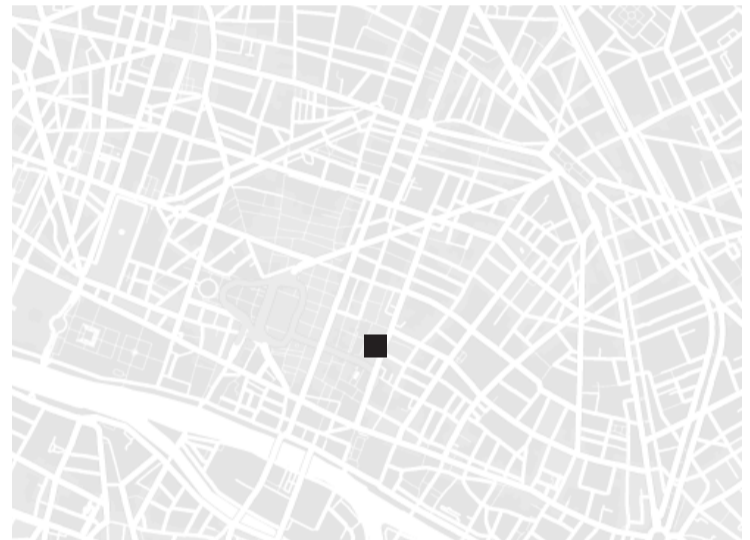
An open system, with flexible-large spaces and an external skin that completely exposes the technicalities of a building that is designed to comprehend the evolvement of future needs. The Pompidou art center in Paris is clearly one of the foundations of experimental museum typology towards urban architecture.

The initial concept was conceived in 1969 by President Georges Pompidou, who was looking for a space that could house the National Museum of Modern Contemporary Art while providing international outreach, a large public library, a center for industrial creation and a musical center for research and artistic creation, all contained within a single building situated at the heart of Paris. After its opening, the building was soon declared a triumph in which it managed to fulfill the vision proposed

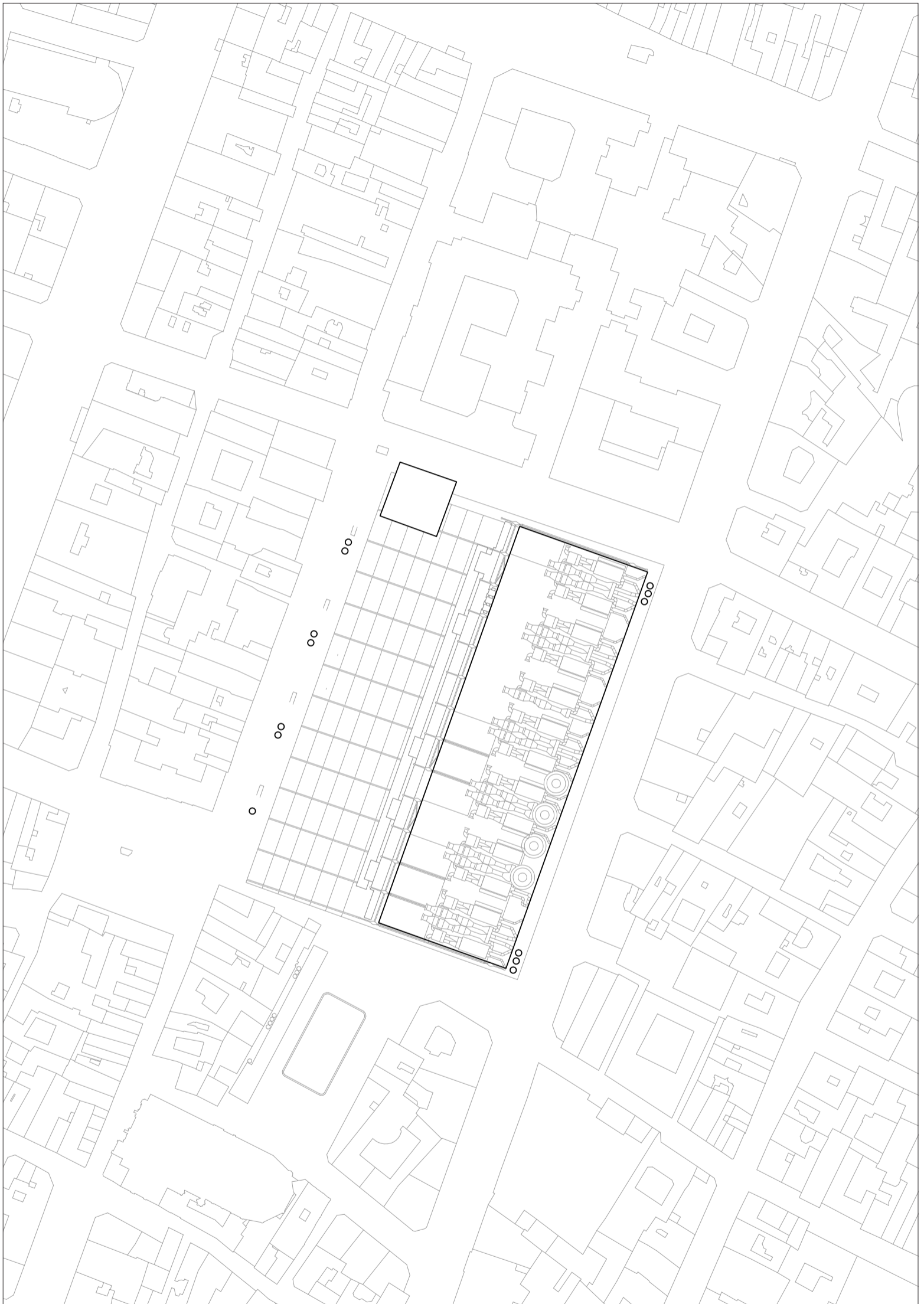
by Pompidou. After its opening in 1977, great interest followed from both professional specialists and local and international tourism. By means becoming one of Paris’ most frequently visited monuments in which the framework of society, generations and disciplines, managed to be obliterated through architecture.

Its appearance borrows clear lines with modernist work of the early twentieth century. It is also characterized as mega structural and anti-monumental. The rectangular building consists primarily of glass panels, braced steel with slabs of reinforced concrete, which together form the building’s outer skin, a design approach that ultimately resulted from the need to generate internal flexibility and large spaces with an open floor plan. These internal spaces were kept free of disruptive elements and vertical elements such as stairs. The structural facade combined with the external circulation portrays a conception of scale while celebrating the intense movement of visitors in the building.

**LOCATION: PARIS, FRANCE**  
**DATE: 1971-1977**  
**ARCHITECTS: RICHARD ROGERS & RENZO PIANO**  
**TOTAL SURFACE: 100,000 m<sup>2</sup>**

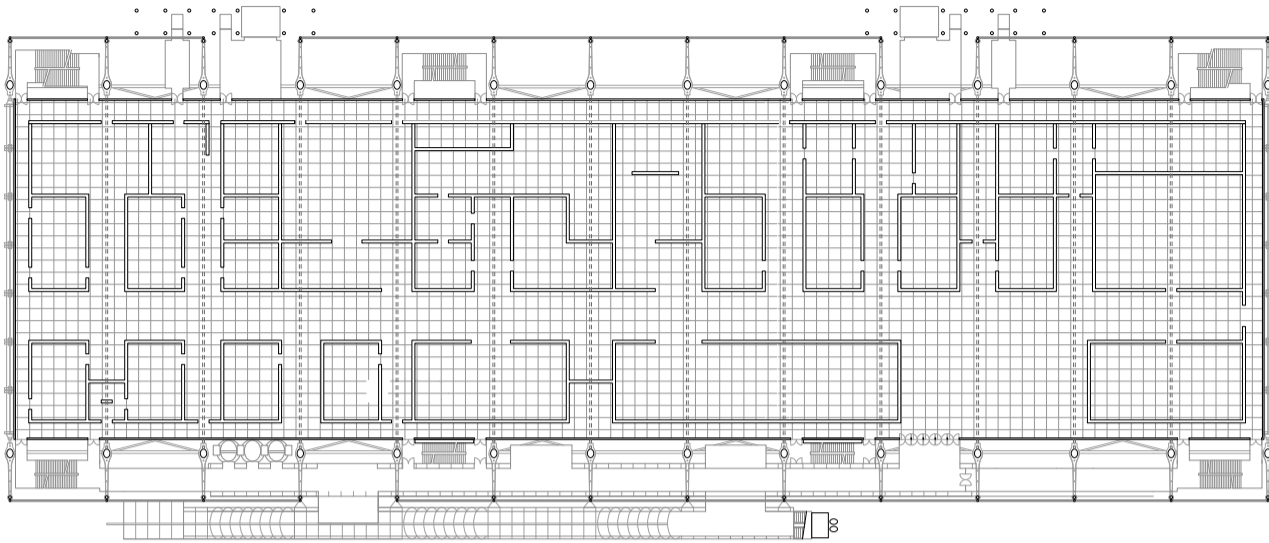


The flexible interior consists of six floors that are completely modular in design; each of the floor plans contains 7,000 square meters of space that can be reconfigured to meet specific needs. The layout is characterized by the absence of a central entrance, traditionally replaced by the ground floor flow that provides access to each part of the building's qualities. The urban situation in this has remained connected to the Piazza, preserving the openness and urban life. The major public activities are located on the first floor, while the exhibition meets upstairs. Finally, the program at the top becomes a subspace for exhibitions with an experimental cinema and a restaurant. Alternate access to all levels of the building is achieved by escalators and stairs on the west facade.

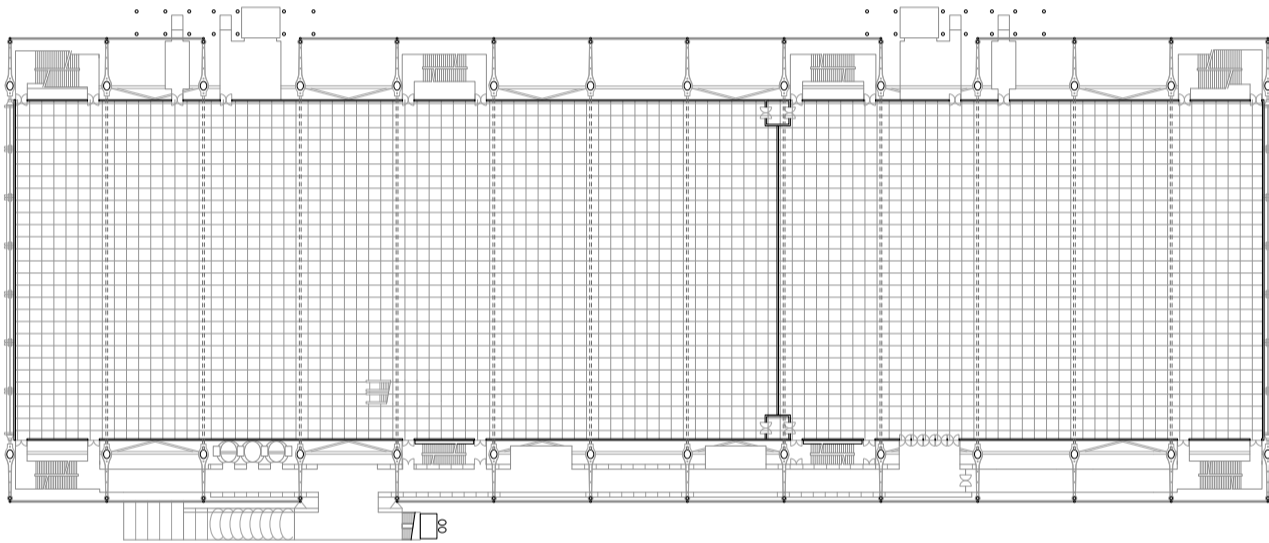


Site plan  
1:2000

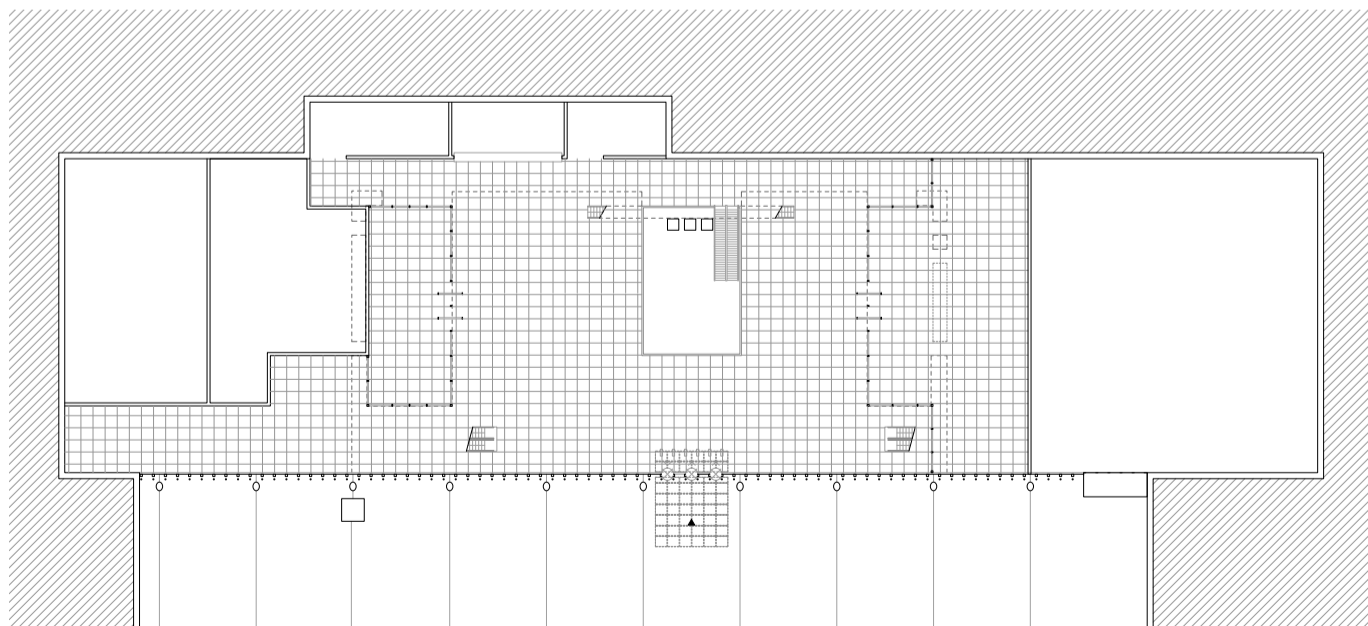




Typical floor plan with current exhibition layout  
1:1000

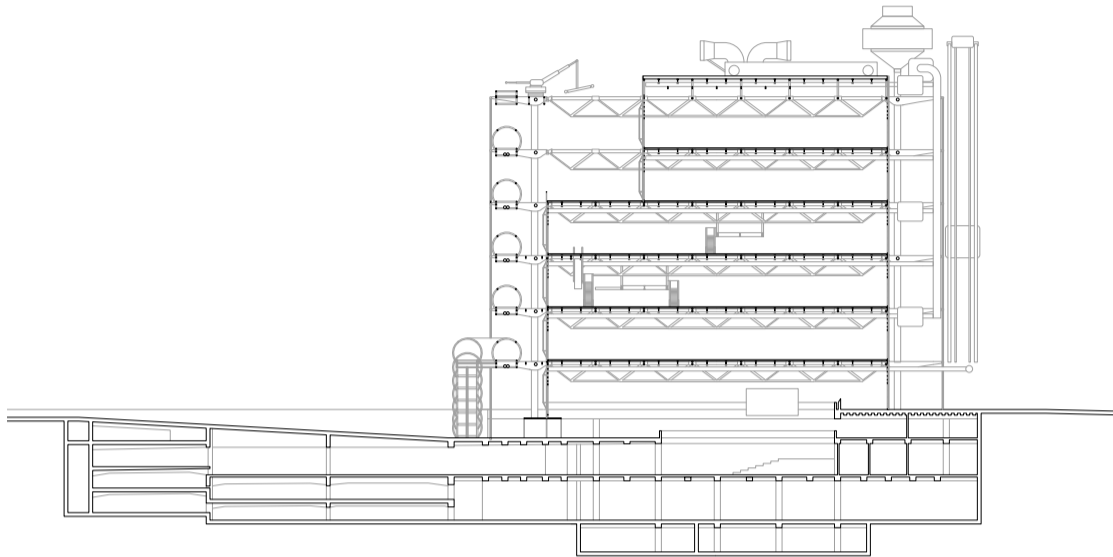


Typical floor plan original state  
1:1000

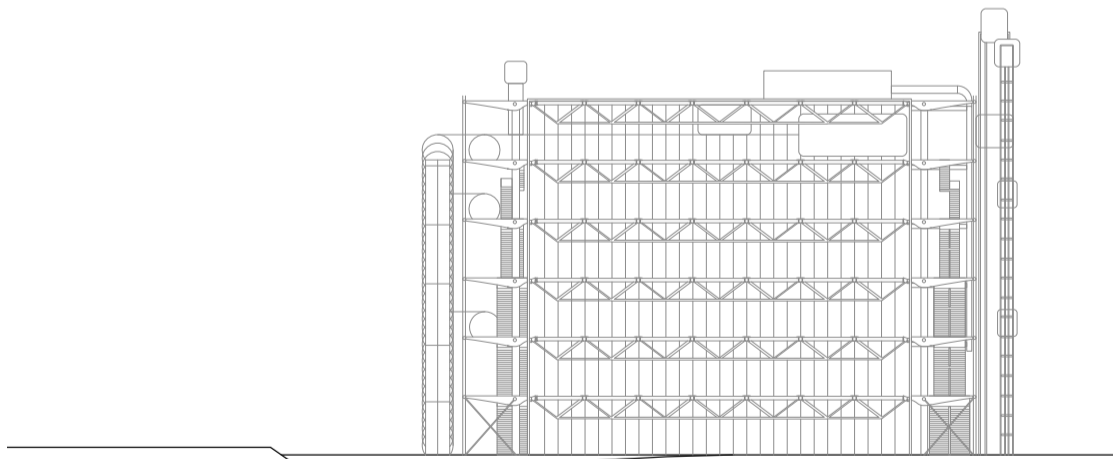


Ground floor plan  
1:1000

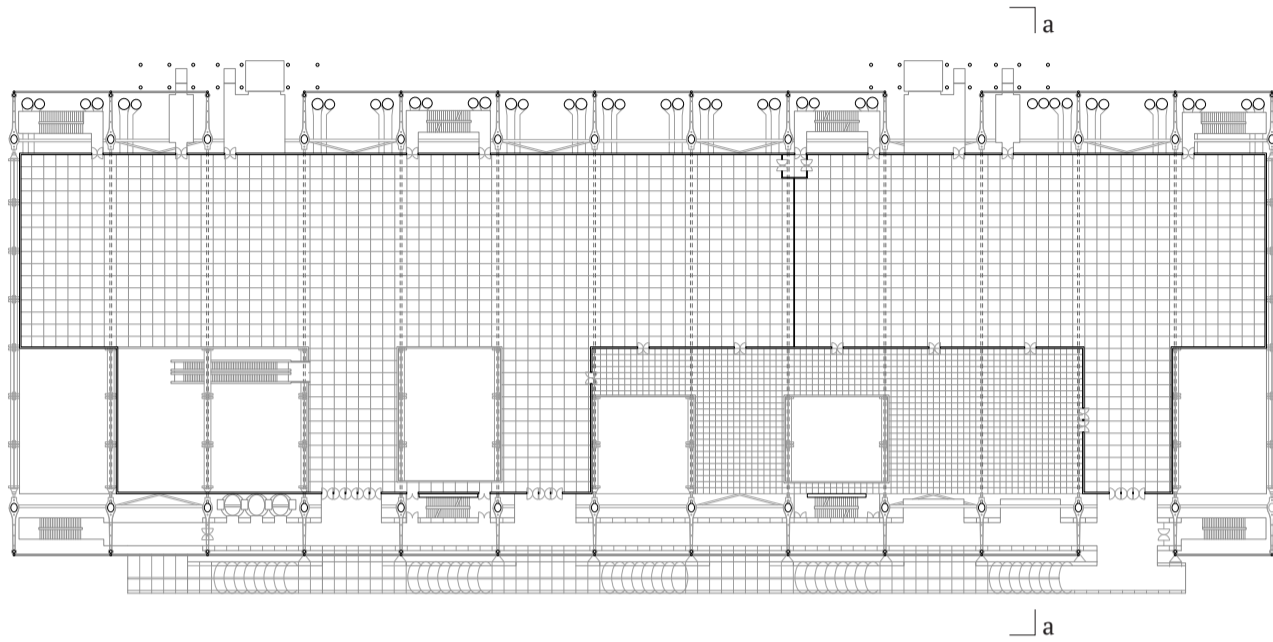




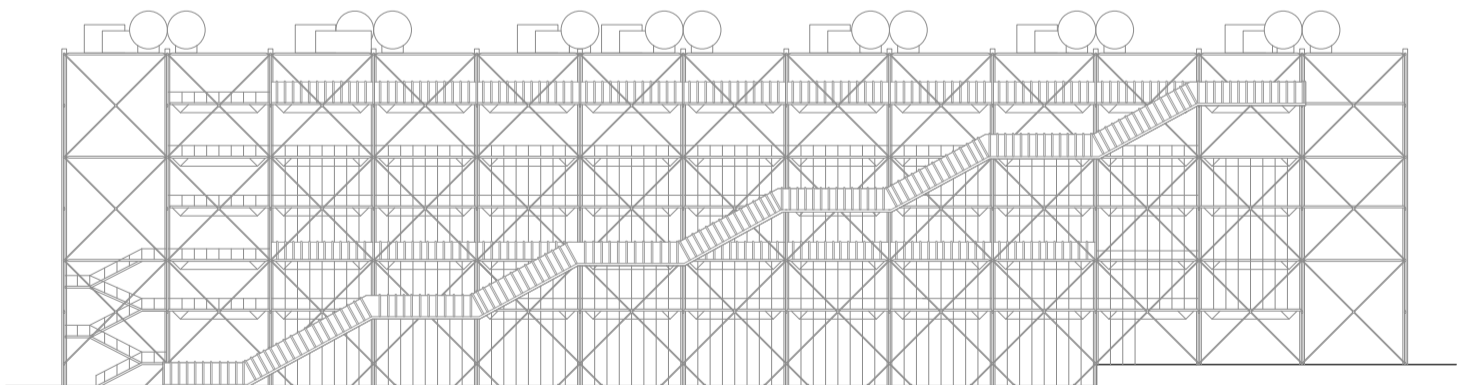
Cross section  
1:1000



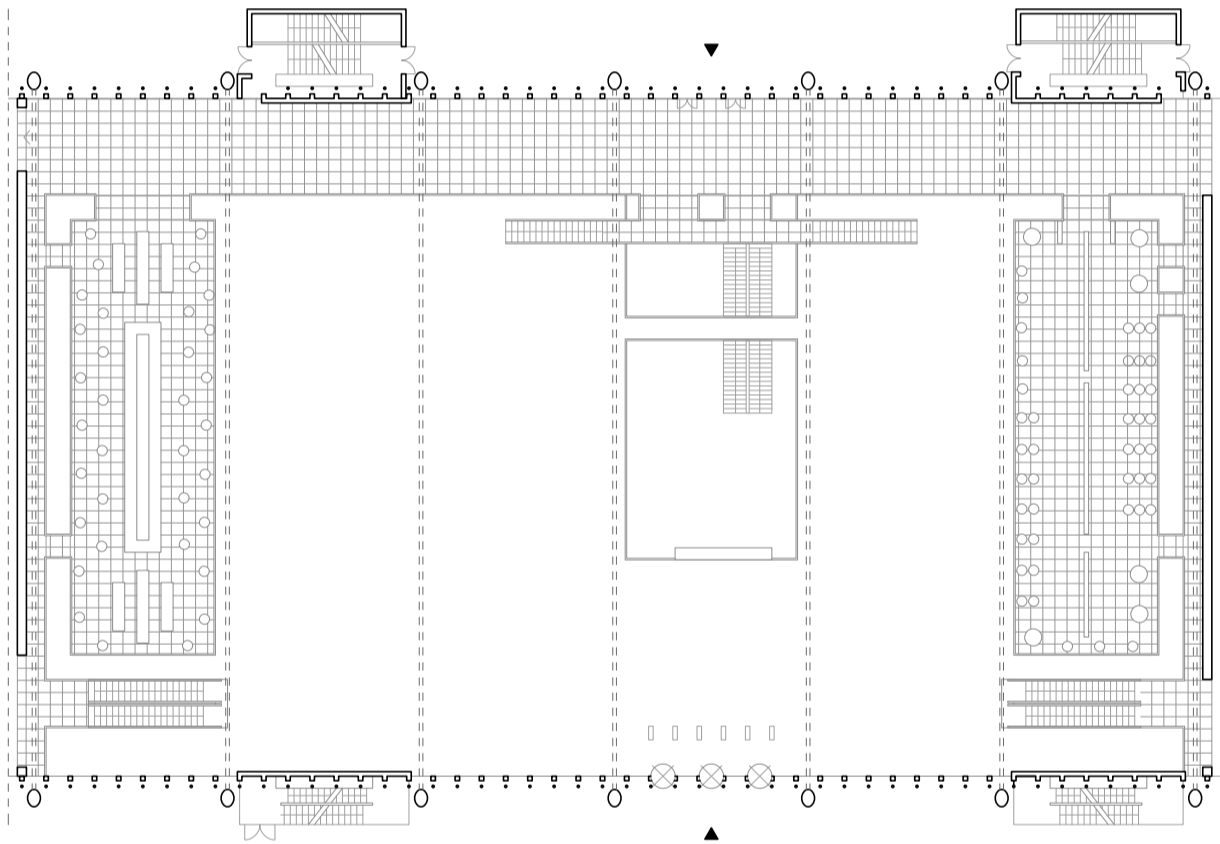
Elevation  
1:1000



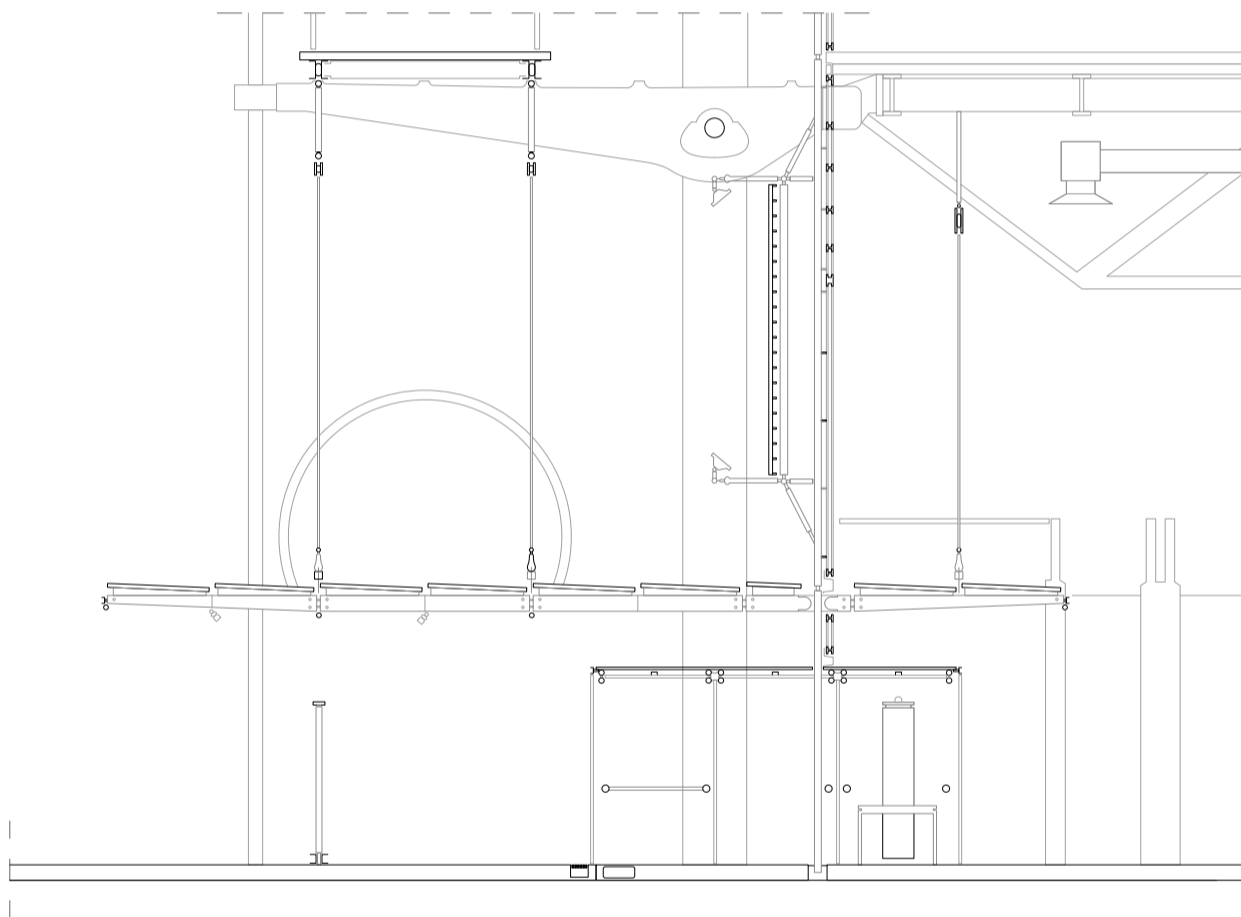
Fifth floor plan  
1:1000



Elevation  
1:1000



Detail of mezzanine level - public area  
1:500



Detailed section through the entrance  
1:100





figure 08 (left): Original photo.  
figure 09 (above): Model photo.  
figure 10 (right): Photo of the model.



figure 11

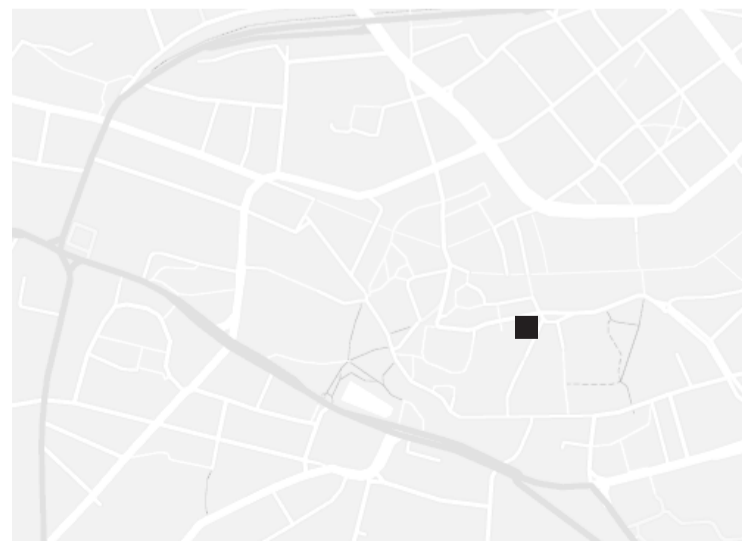
## ***Museum Abteiberg, Mönchengladbach***

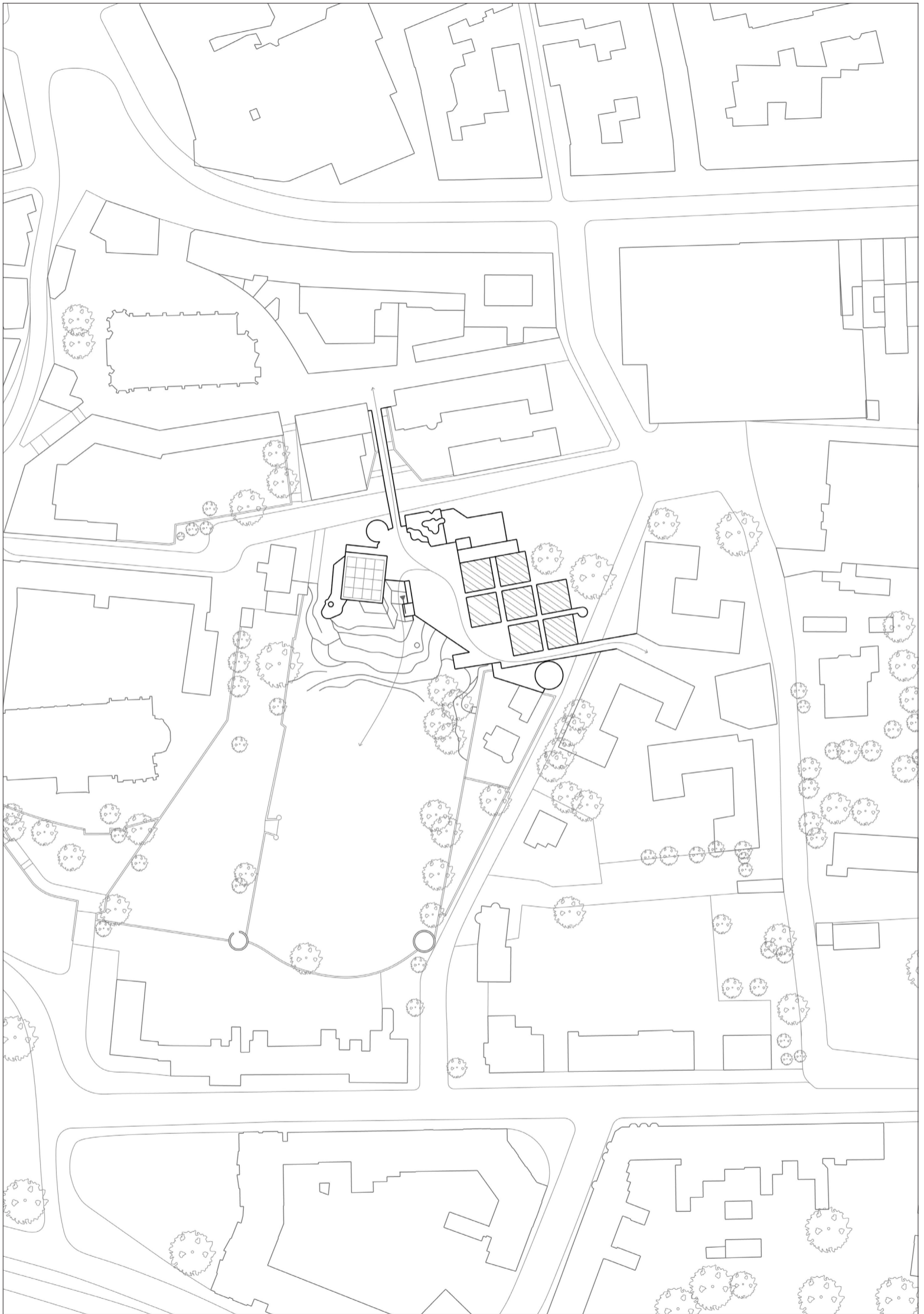
Hans Hollein

In the historic center—of the city of Mönchengladbach, adjacent to the cathedral and a baroque abbey—a museum of contemporary art was built into the face of a prominent hillside. Areas for a permanent collection, for temporary exhibitions and for didactic uses had to be provided. Contextual integration into the neighborhood and topography were prime concerns. The complex is a “walk-on”-building, its surface is for public use (and for open air sculptures). Outside a complex architectural ensemble, it is inside a succession of a variety of white, neutral, yet characteristic spaces in different configurations and light situations. Rather than following a forced linear arrangement it is a 3-dimensional matrix, making a walk through the museum a dialectic and spatial experience. Landscaping was an integral part of the design.

*retrieved from [www.hollein.com](http://www.hollein.com) on 22 January 2023*

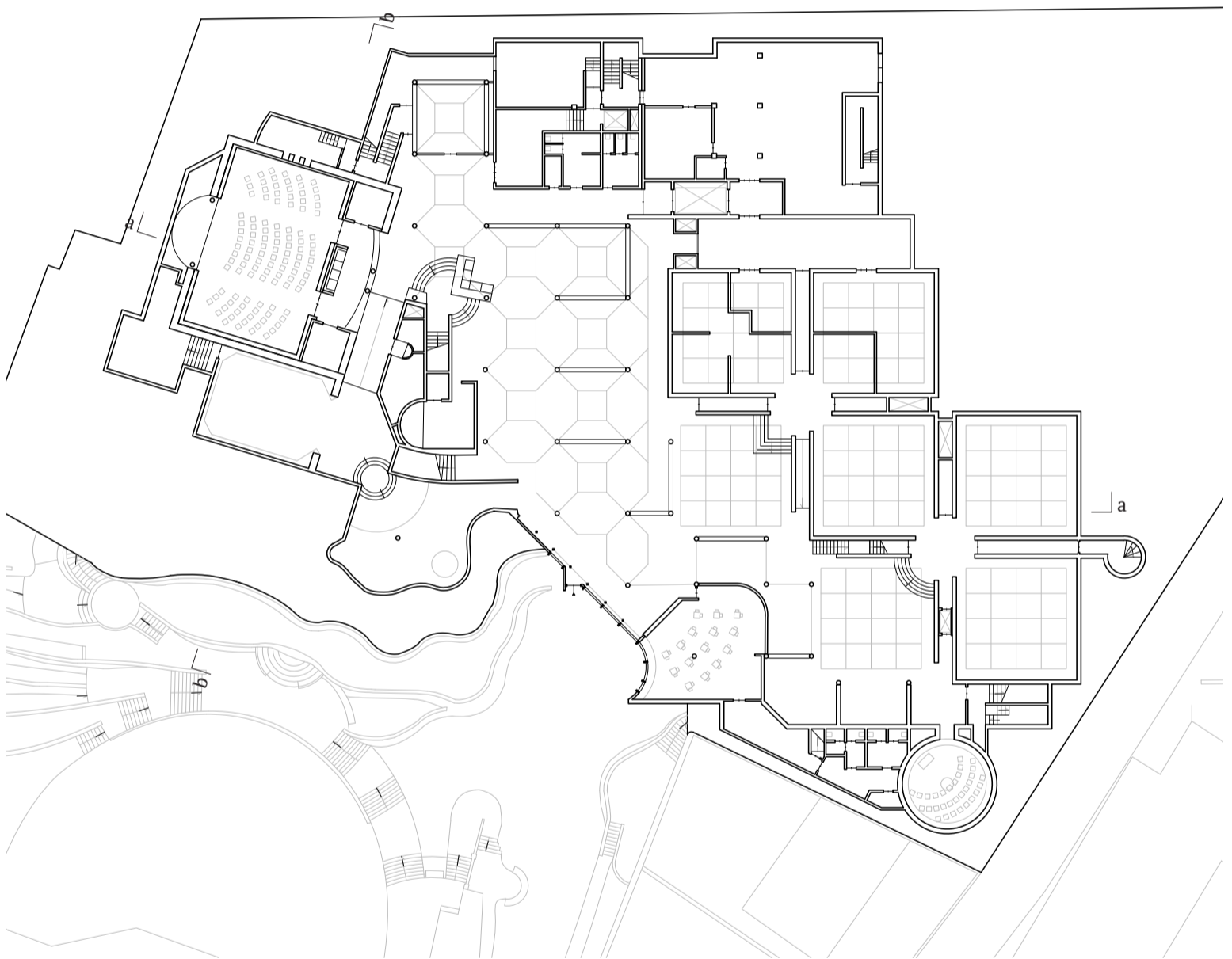
LOCATION: MÖNCHENGLADBACH, GERMANY  
DATE: 1972-1982  
ARCHITECT: HANS HOLLEIN  
TOTAL SURFACE: 6,000m<sup>2</sup>



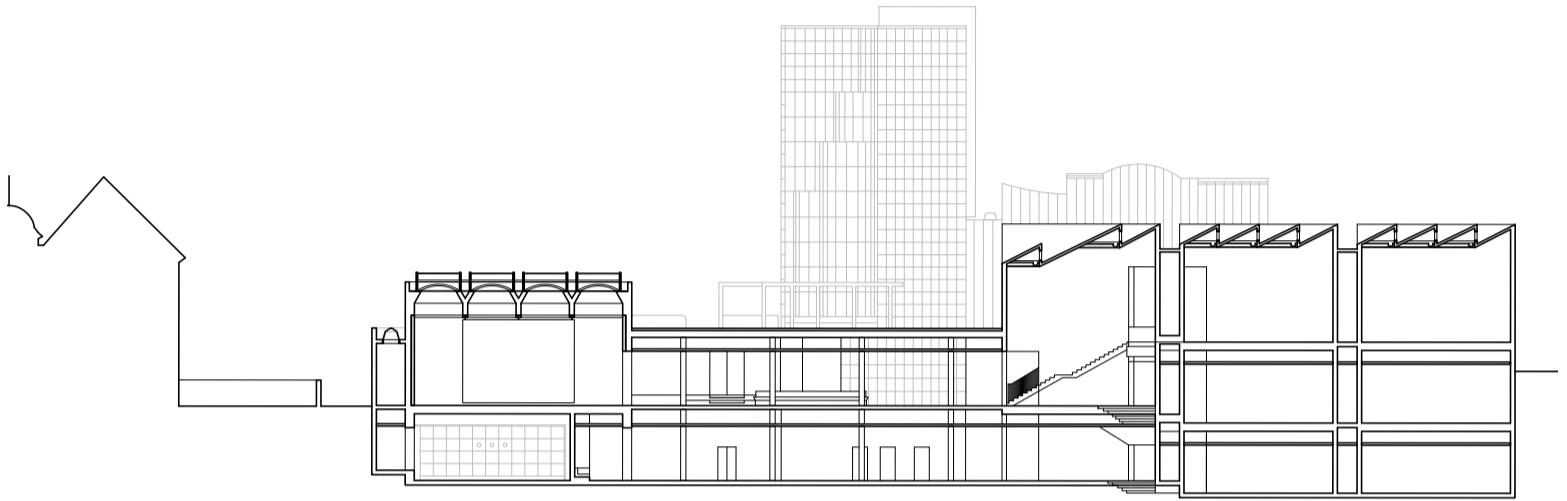


Site Plan  
1:2000

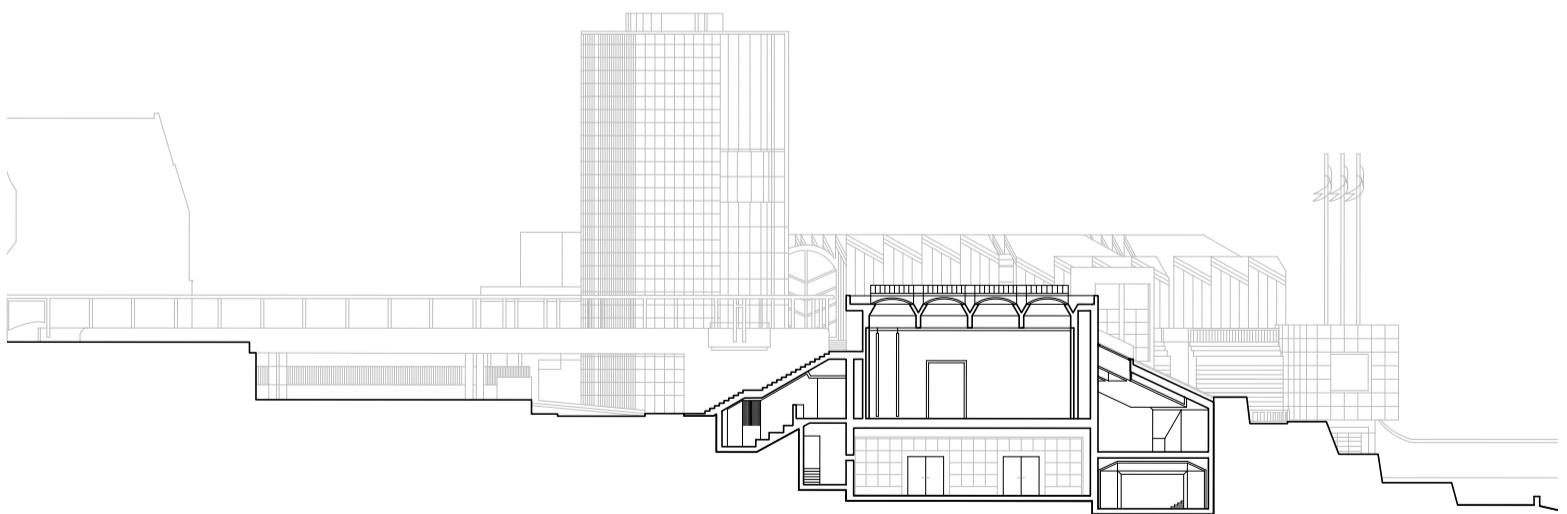




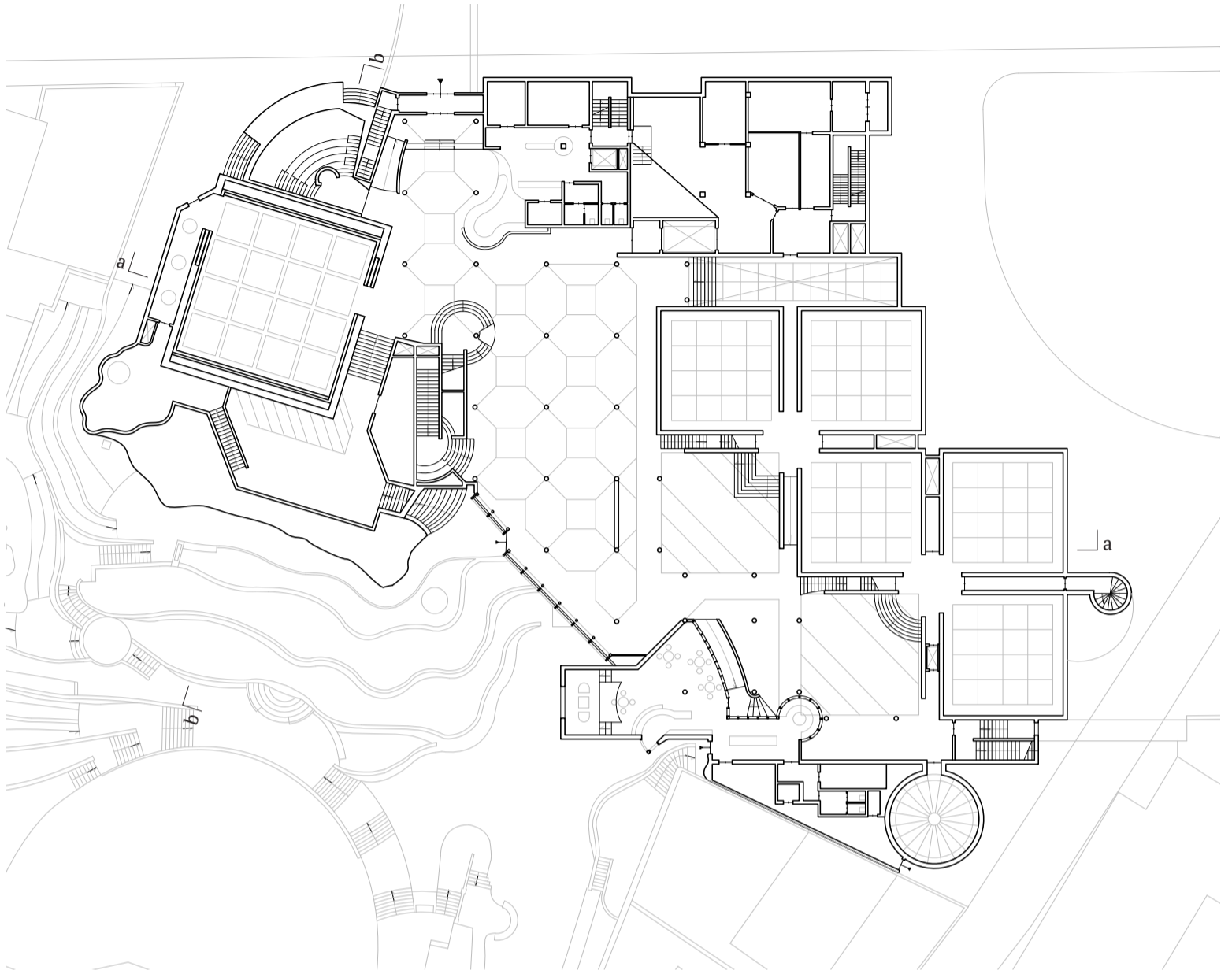
Garden level floor plan  
1:500



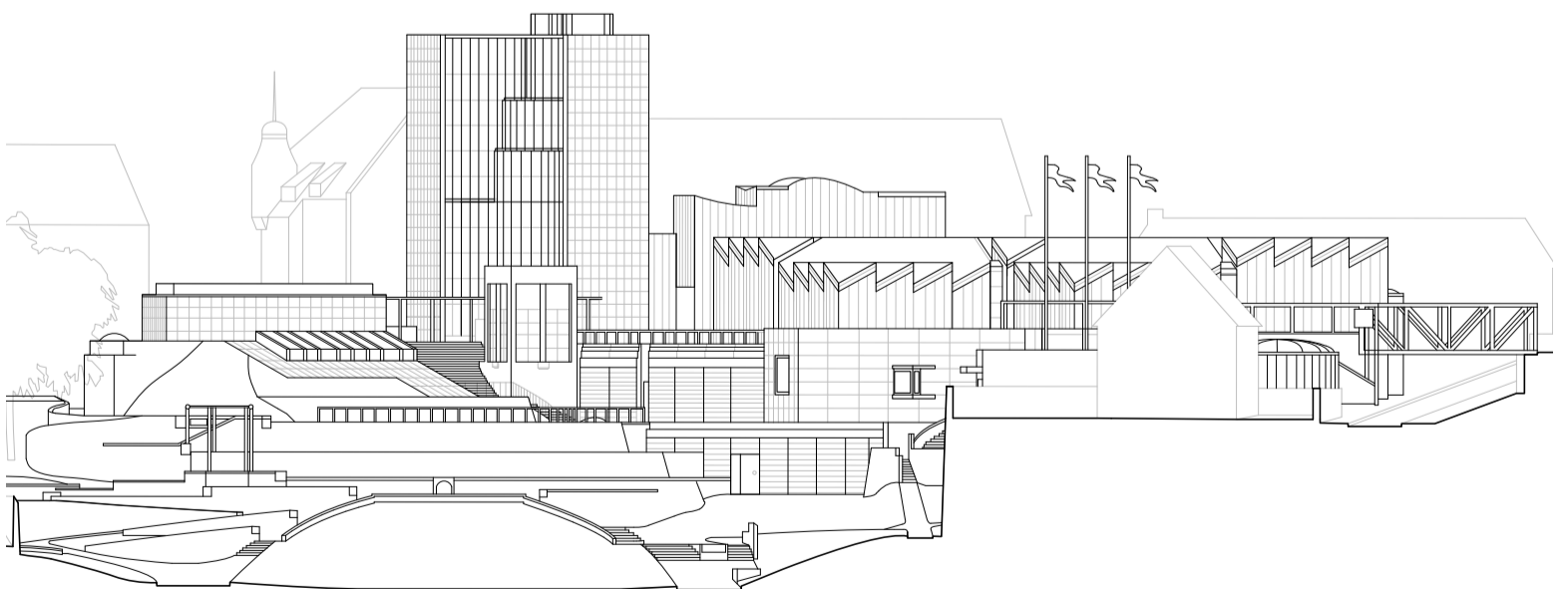
Long section a-a  
1:500



Cross section b-b  
1:500



Street level floor plan  
1:500



Garden elevation  
1:500





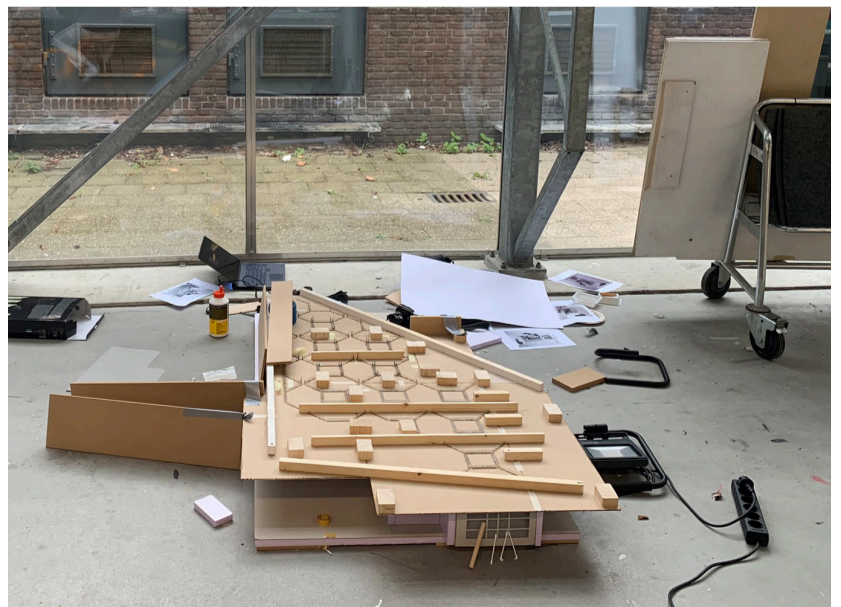
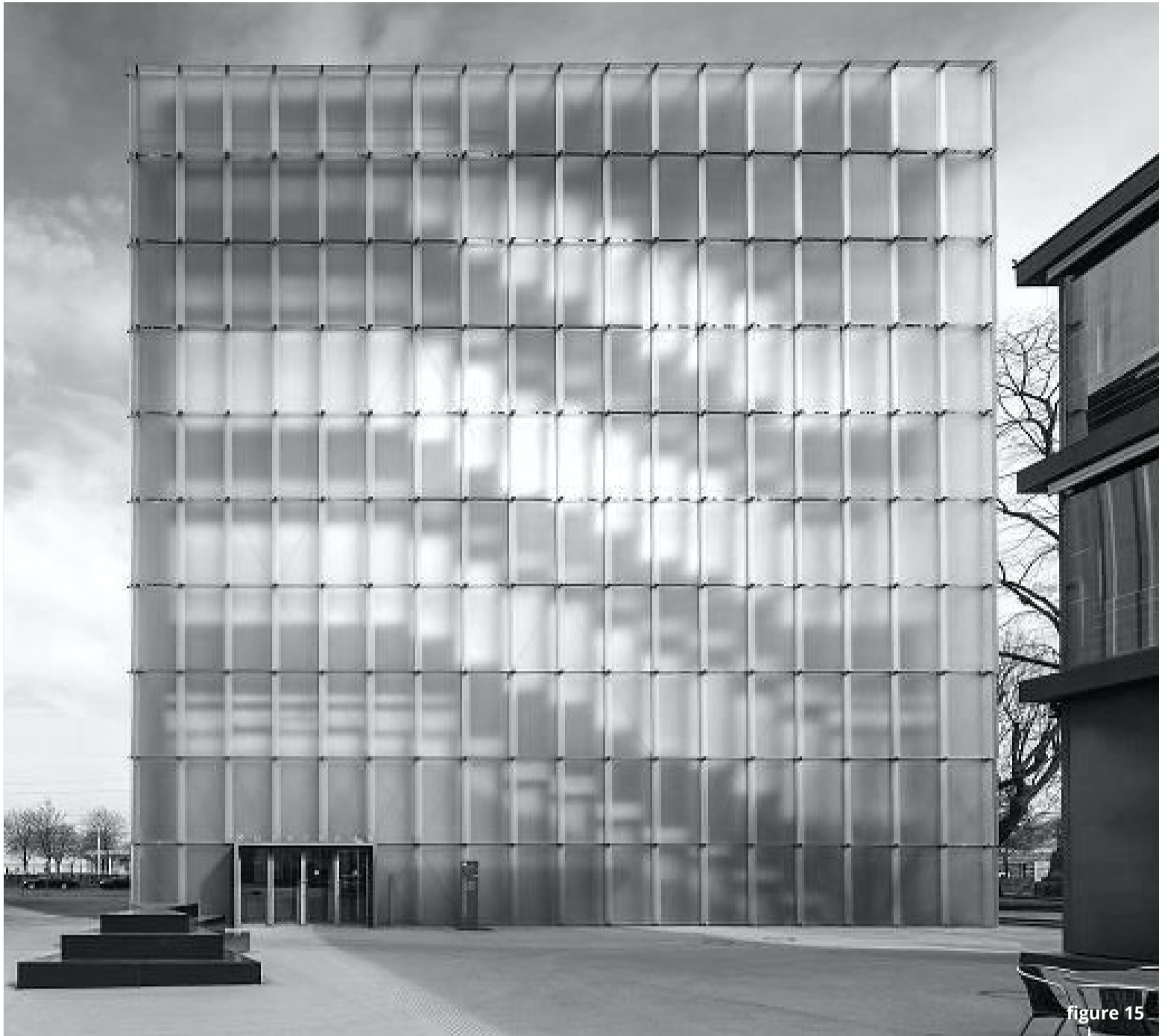


figure 12 (left): Original photo.  
figure 13 (above): Model photo.  
figure 14 (right): Photo of the model.



## *Kunsthaus Bregenz*

Peter Zumthor

Minimalist architect Peter Zumthor completed the Kunsthaus Bregenz building in 1997. The museum takes advantage of the natural light on the outside to emit a constant flux within the gallery spaces, and therefore captures the natural tones of the context. It houses contemporary art exhibitions that constantly change, and the spaces create a symbiotic and expanding interplay between art and architecture by adjusting to them.

The museum's collection principles runs parallel their vision of being a bridge between art and architecture; collecting contemporary art and having an art architecture archive. With both the influences of their exhibition manner, and the building's relation to it; the building locates itself on the international level and asserts cultural importance.

The structure is carried by three load bearing walls columns. Each floor above the ground level hosts exhibition spaces, and are identical. In the four story complex, the circulation areas

are put behind the the main columns, therefore isolating the exhibition spaces from the rest of the building functions. With each floor facilitating one big room as the exhibition space, no divisions are made within it. The suspended frosted glass ceiling is a critical feature of the spaces; it illuminates the space with natural light, hosts structural support for suspension of objects and is adaptive to artistic appropriation. While exhibiting art, the museum itself could be considered an art piece on its own. The modernist appeal of the museum is shaped through a simplistic design language. With polished concrete surfaces, frosted glass ceilings and claddings; the galleries fill up with light, and become the background & the context for the art to be exhibited in. Even though the building follows a simple principle in appeal, the details and construction behind the elements are rather complex and highly effective. Zumthor was able to balance the hierarchy of art and architecture well in this building, where neither of them became more dominant than the other.

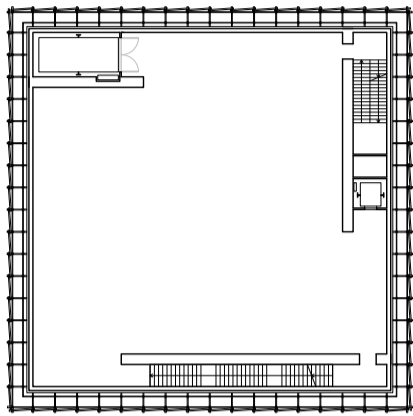
LOCATION: BREGENZ, AUSTRIA  
DATE: 1997  
ARCHITECT: PETER ZUMTHOR  
TOTAL SURFACE: 3,370 m<sup>2</sup>



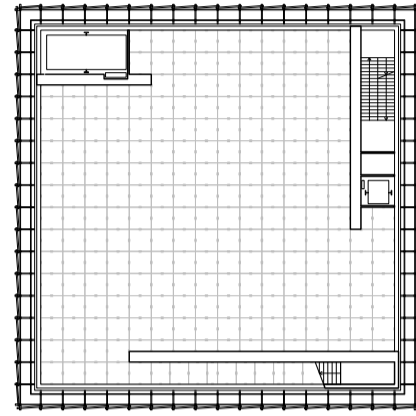


Site Plan  
1:2000

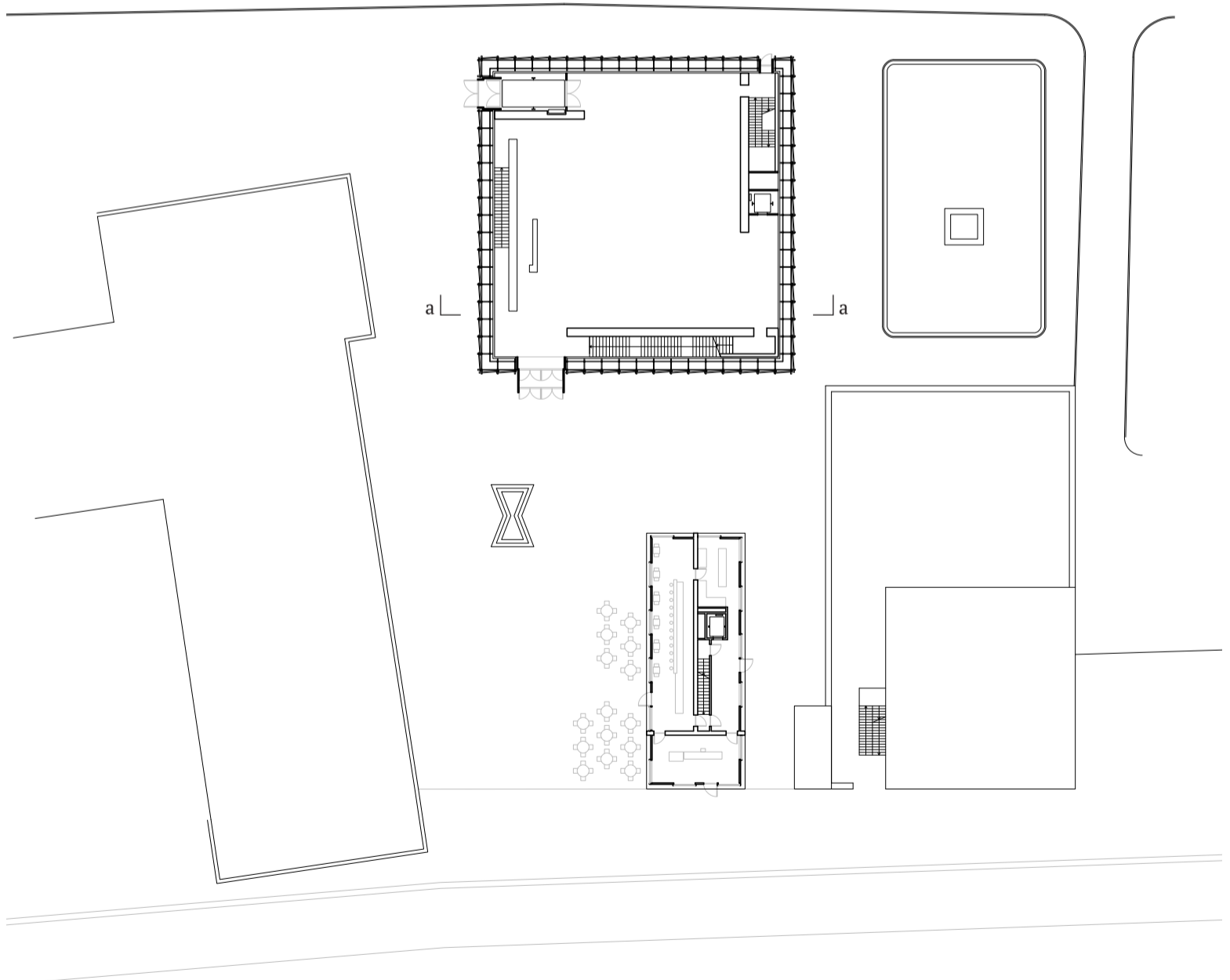




Typical upper floor - exhibition space  
1:500

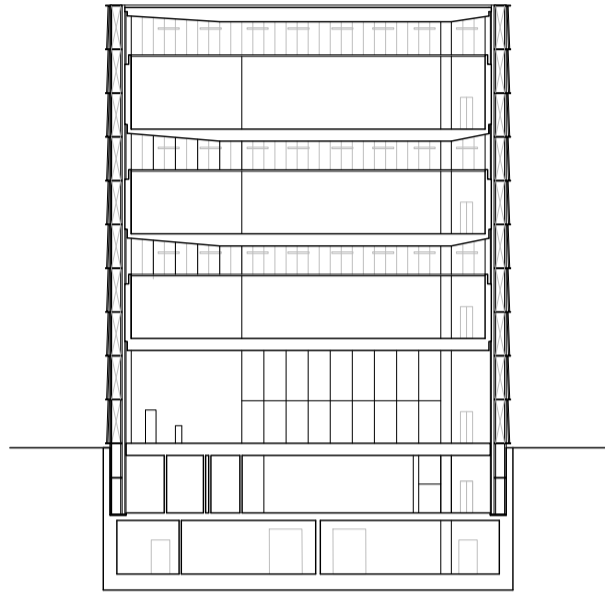


Typical reflected ceiling plan - exhibition space  
1:500

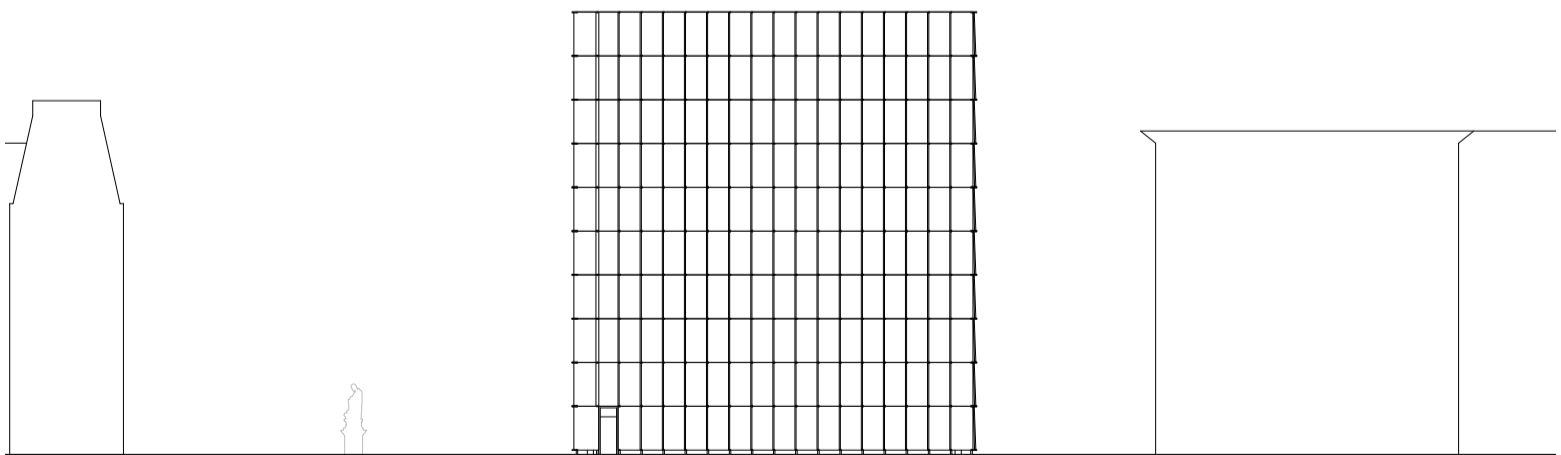


Ground floor plan  
1:500

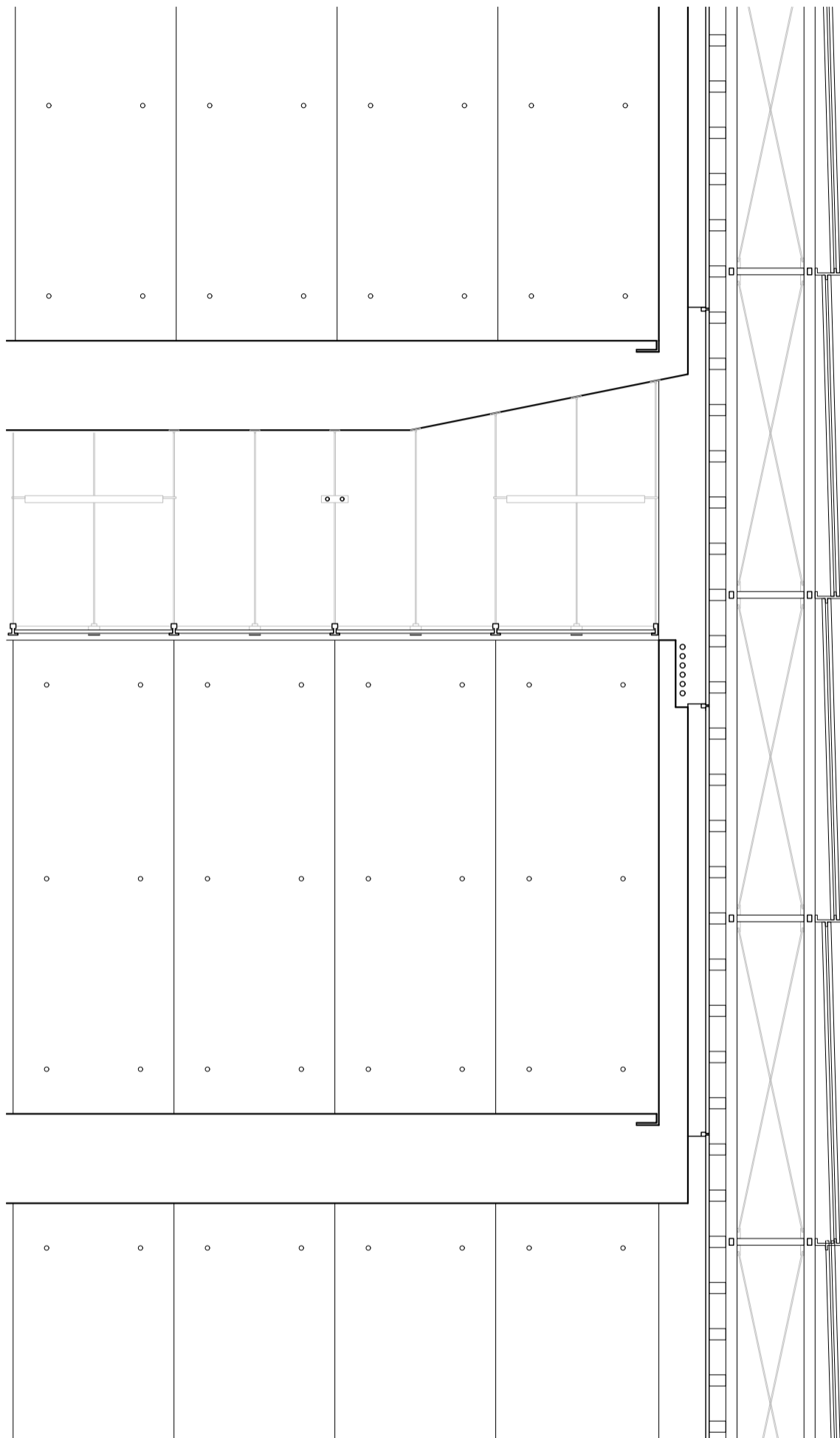




Section a-a  
1:500



North elevation  
1:500



Façade detail  
1:50



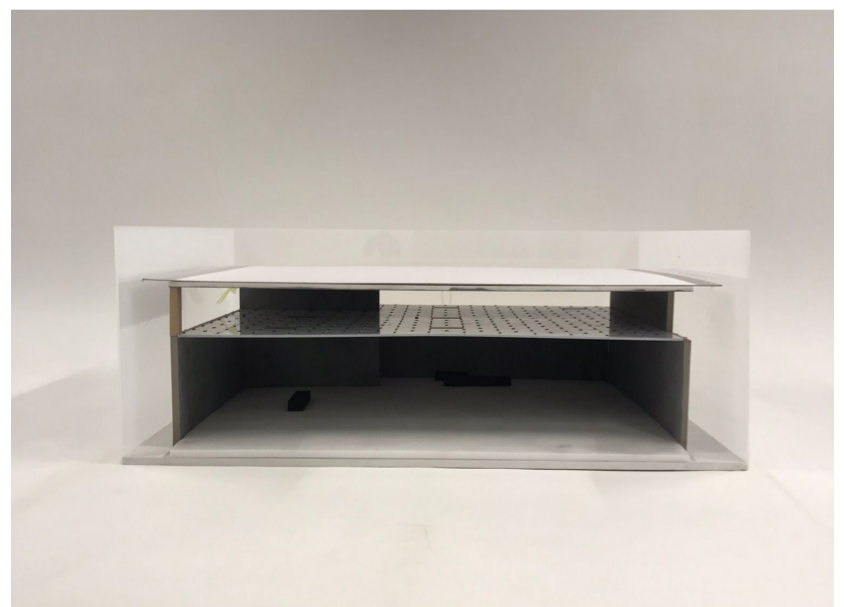


figure 16 (left): Original photo.  
figure 17 (above): Model photo.  
figure 18 (right): Photo of the model.



figure 19

## *Tate Modern, London*

Herzog & de Meuron

Tate Modern is a museum of modern and contemporary art in London, and part of a family of national museums operated by the Tate in the UK. Completed in 2000, it has become the top visitor attraction in the UK with 5.9 million visitors in 2018, due in part from its focus on public engagement and the spectacle-like experience in the Turbine Hall.

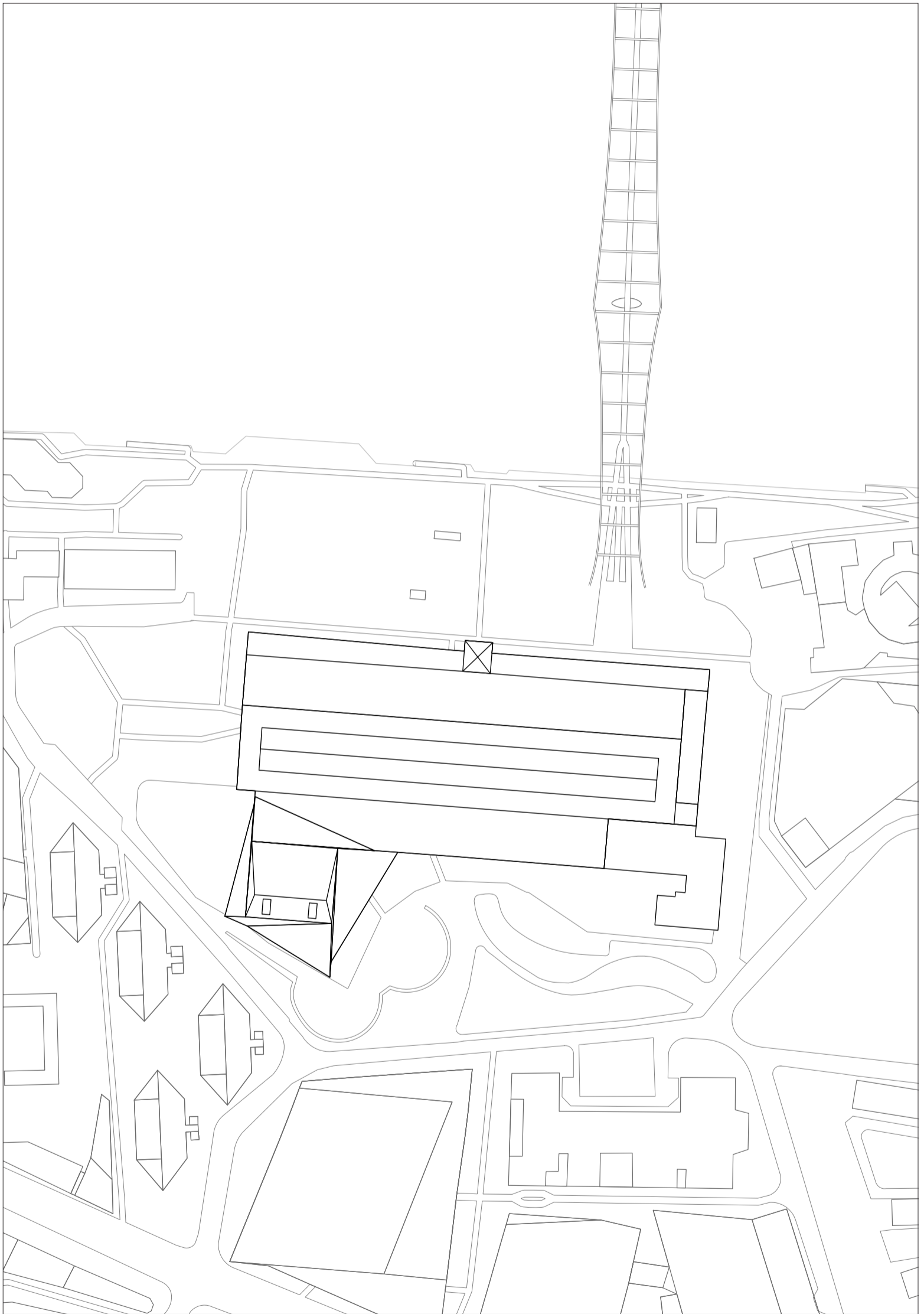
Architects Herzog and De Meuron won the competition to transform the Bankside Power Station, built in 1947 by Sir Giles Gilbert Scott. The design was considered radically minimal at the time when the Centre Pompidou, Guggenheim Bilbao, and the Ghetty Museum were creating iconic and extroverted landmarks. The expressive brick exterior was retained while the interior steel structure was gutted and the basement dug out. This allowed for the insertion of white-cube gallery spaces in the former boiler house, while the turbine hall was left as an empty void, running the length of the 200-meter building, to

create a monumental hall that would be entrance, public street, and temporary exhibition space. A glass box added to the roof, which houses the restaurant, was the only exterior signifier of transformation. In the gallery spaces, the unfinished oak floors and cast-iron ventilation grids and the smooth white plastered walls and ceiling, try to mediate between the industrial 'as-found' character of the former power station and the well-conditioned white cube.

In 2016, the Tate Modern expanded towards the south of the existing building with the Switch House. This 65-meter brick-clad tower, also designed by Herzog de Meuron, would try to address an even larger public. In the basement it utilizes the oil storage tanks to create spaces for performance, video, and installation art. Above are a plethora of functions including offices, a members lounge, education space, shops, restaurants, and exhibition space.

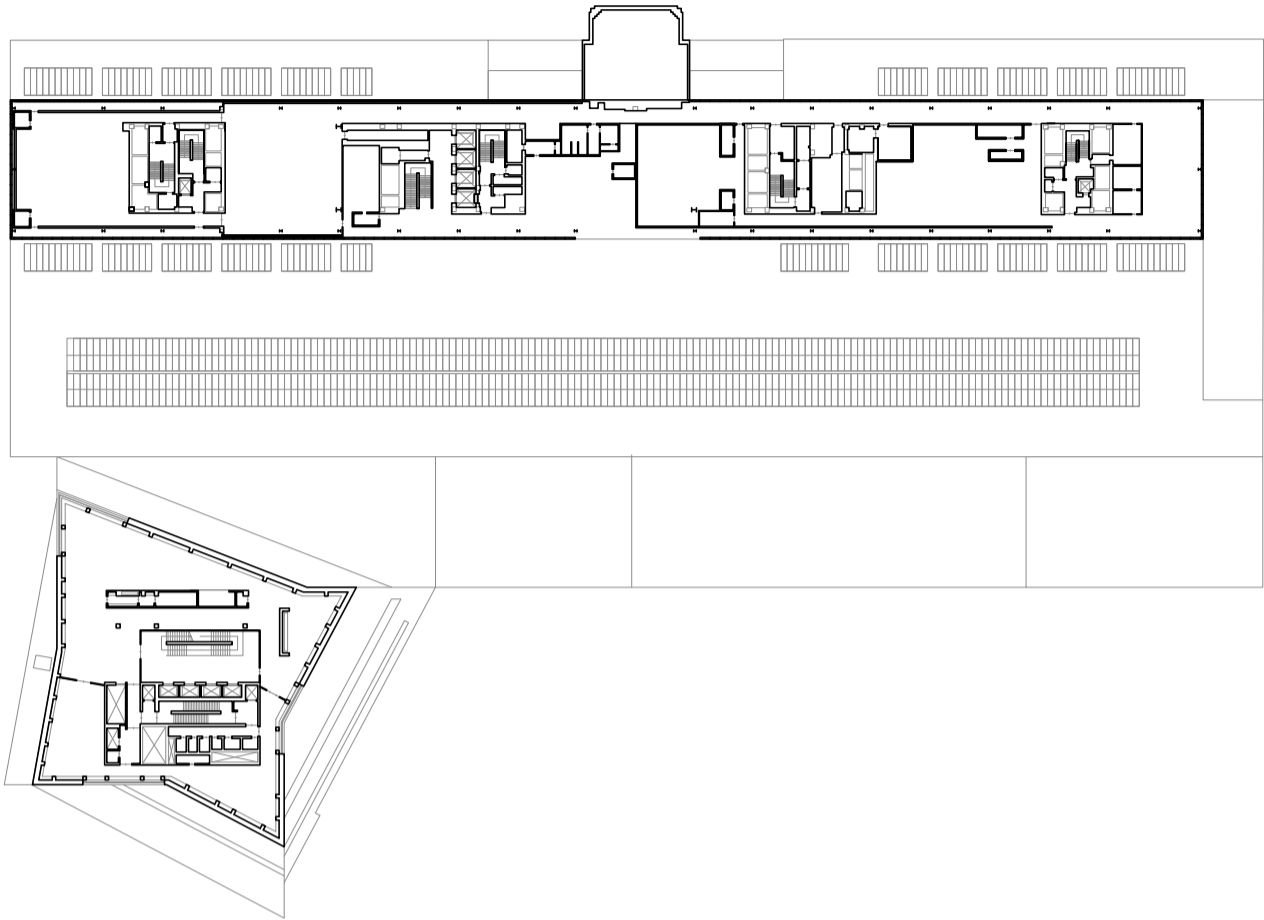
LOCATION: LONDON, UNITED KINGDOM  
DATE: 2000  
ARCHITECTS: HERZOG & DE MEURON  
BRUTTO SURFACE: 34,500 m<sup>2</sup>  
OTHER COMPARABLE INFORMATION



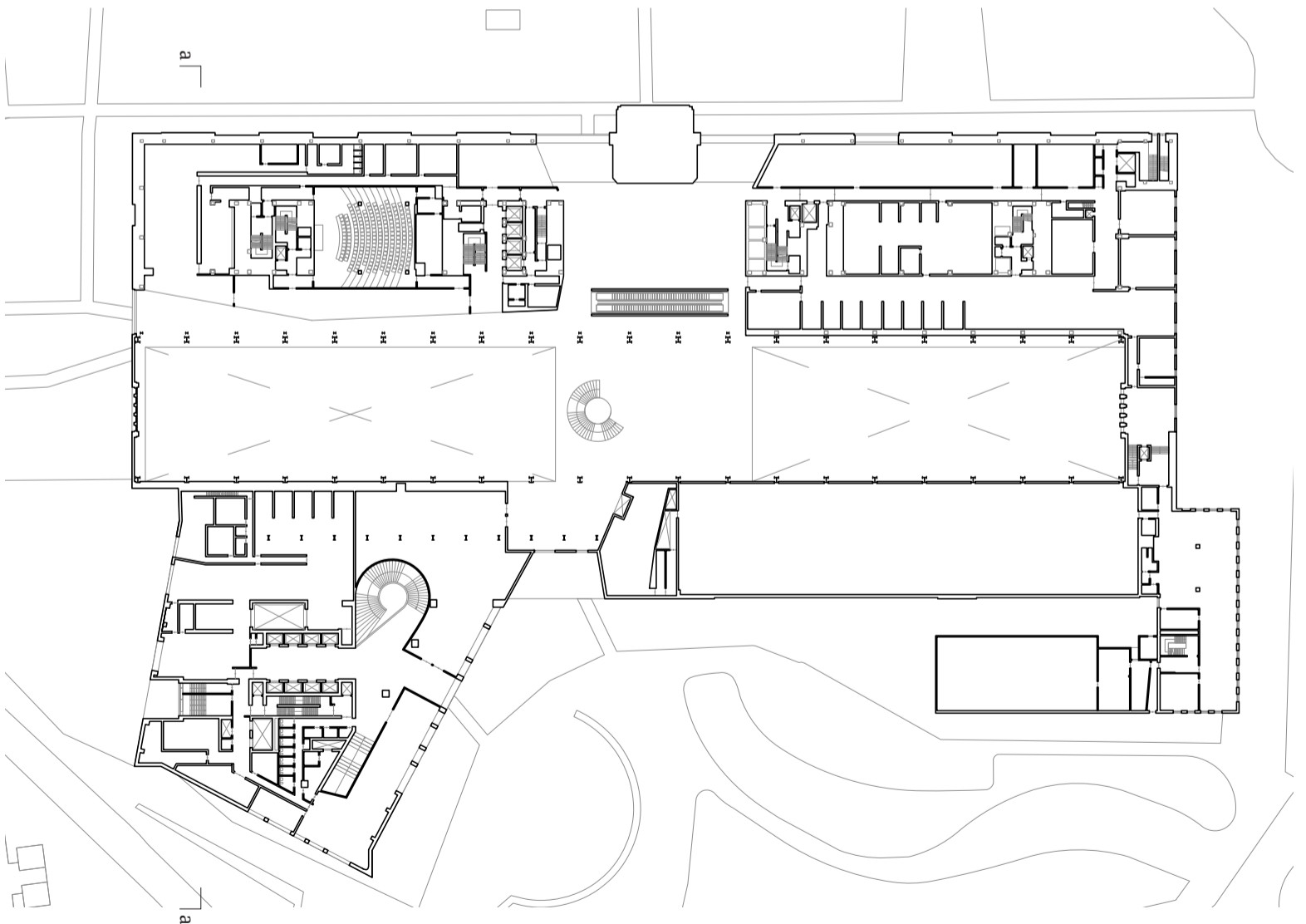


Site plan  
1:2000



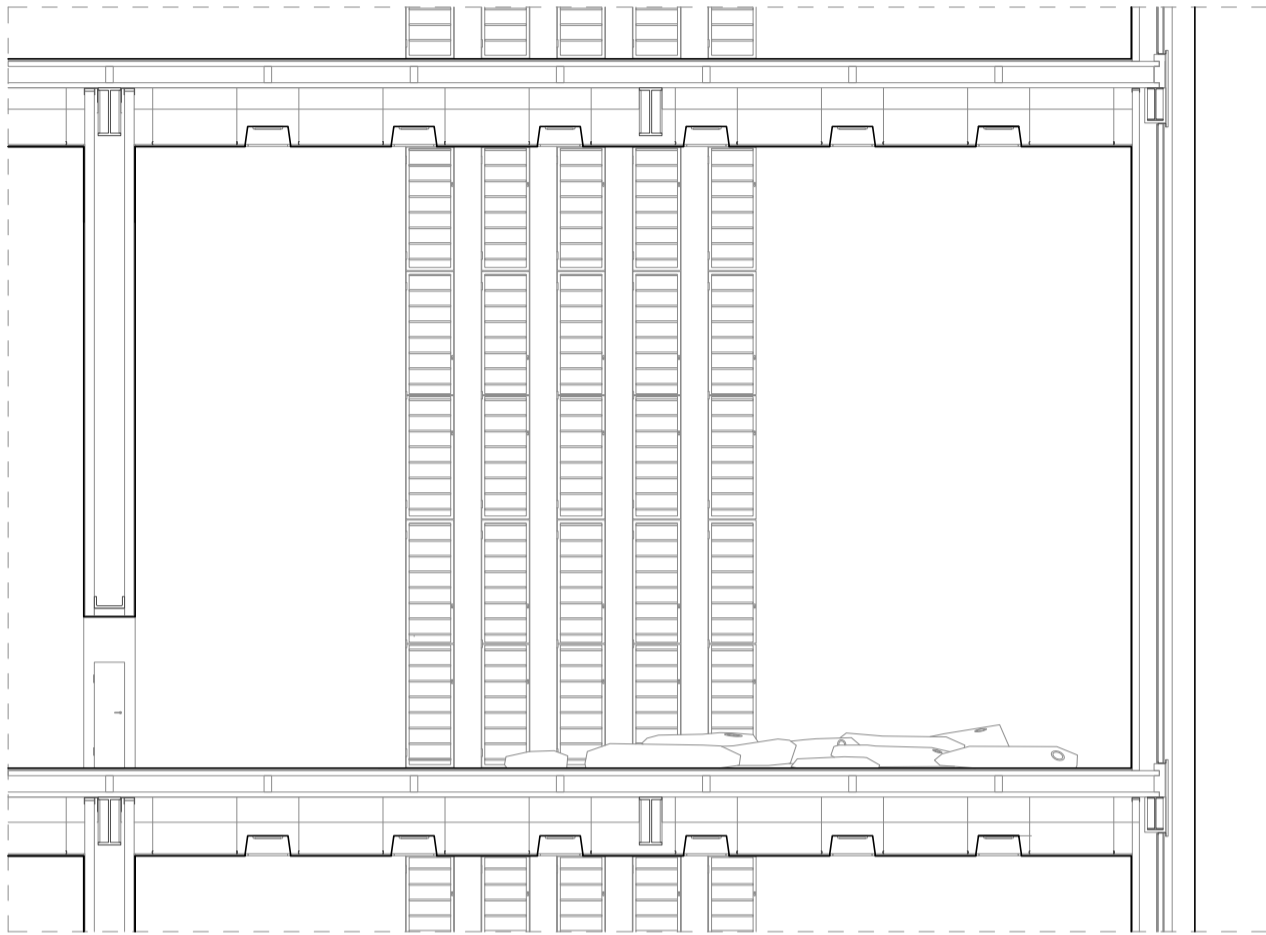


Fifth floor plan  
1:1000

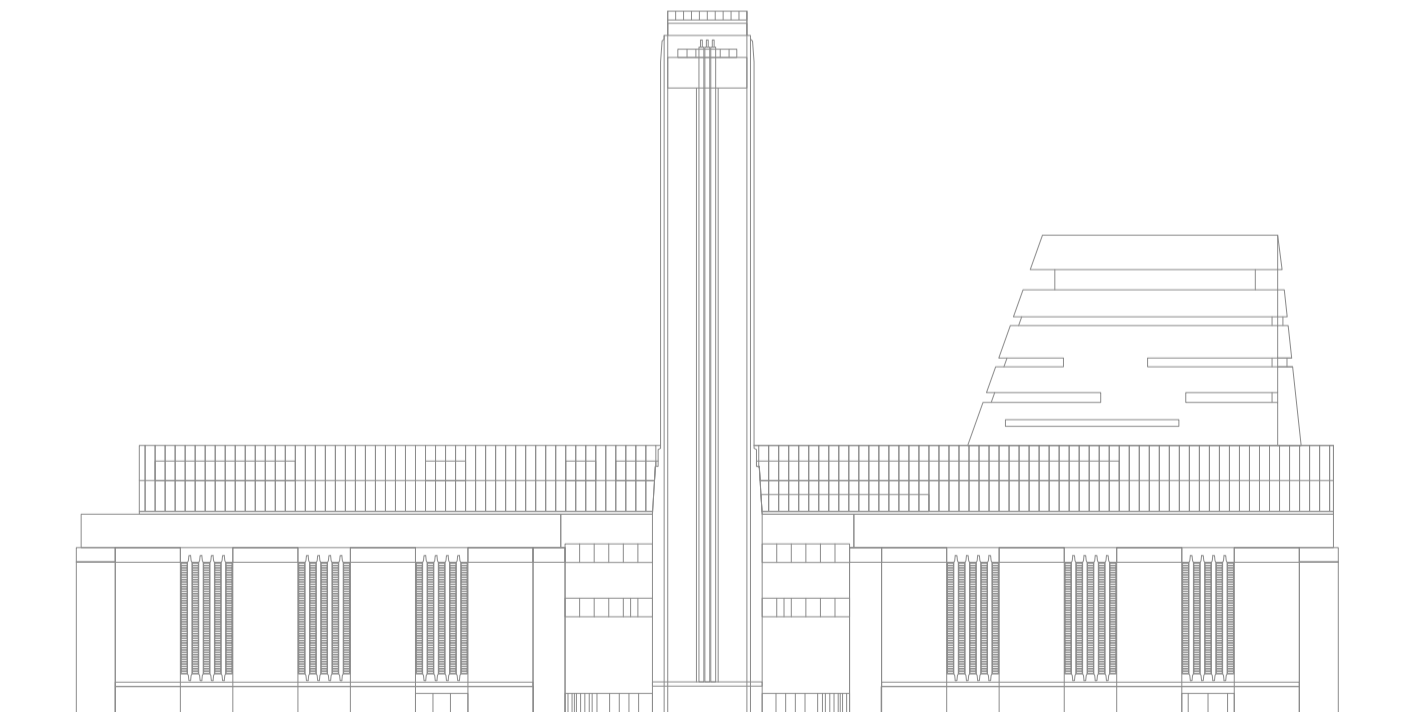


Ground floor plan  
1:1000

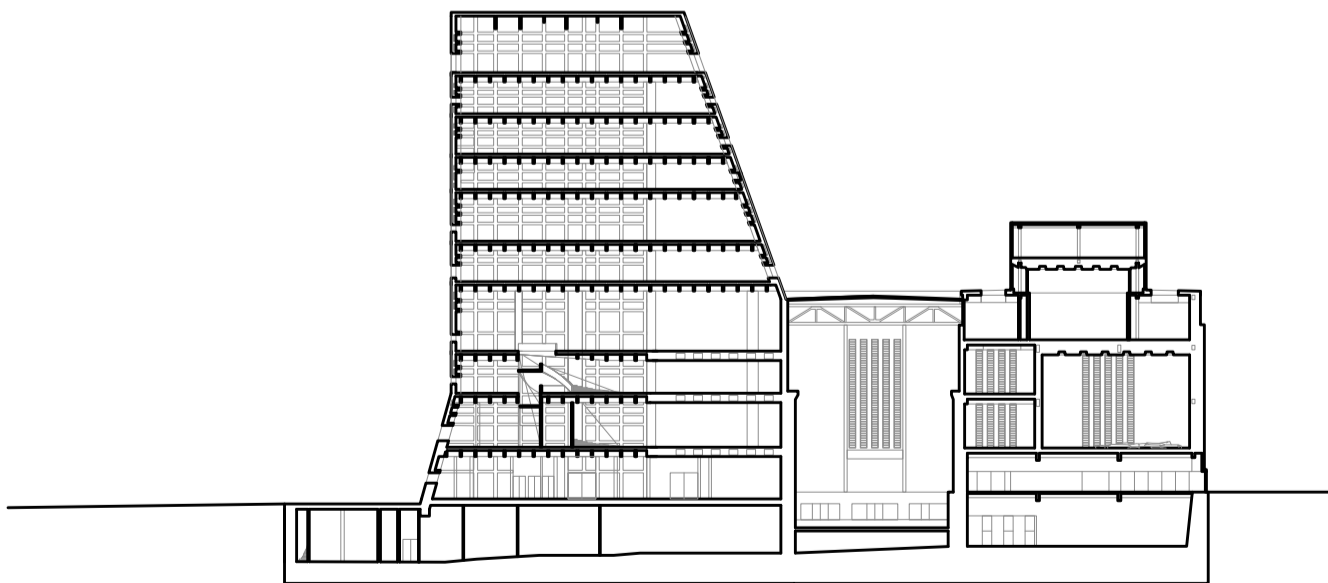
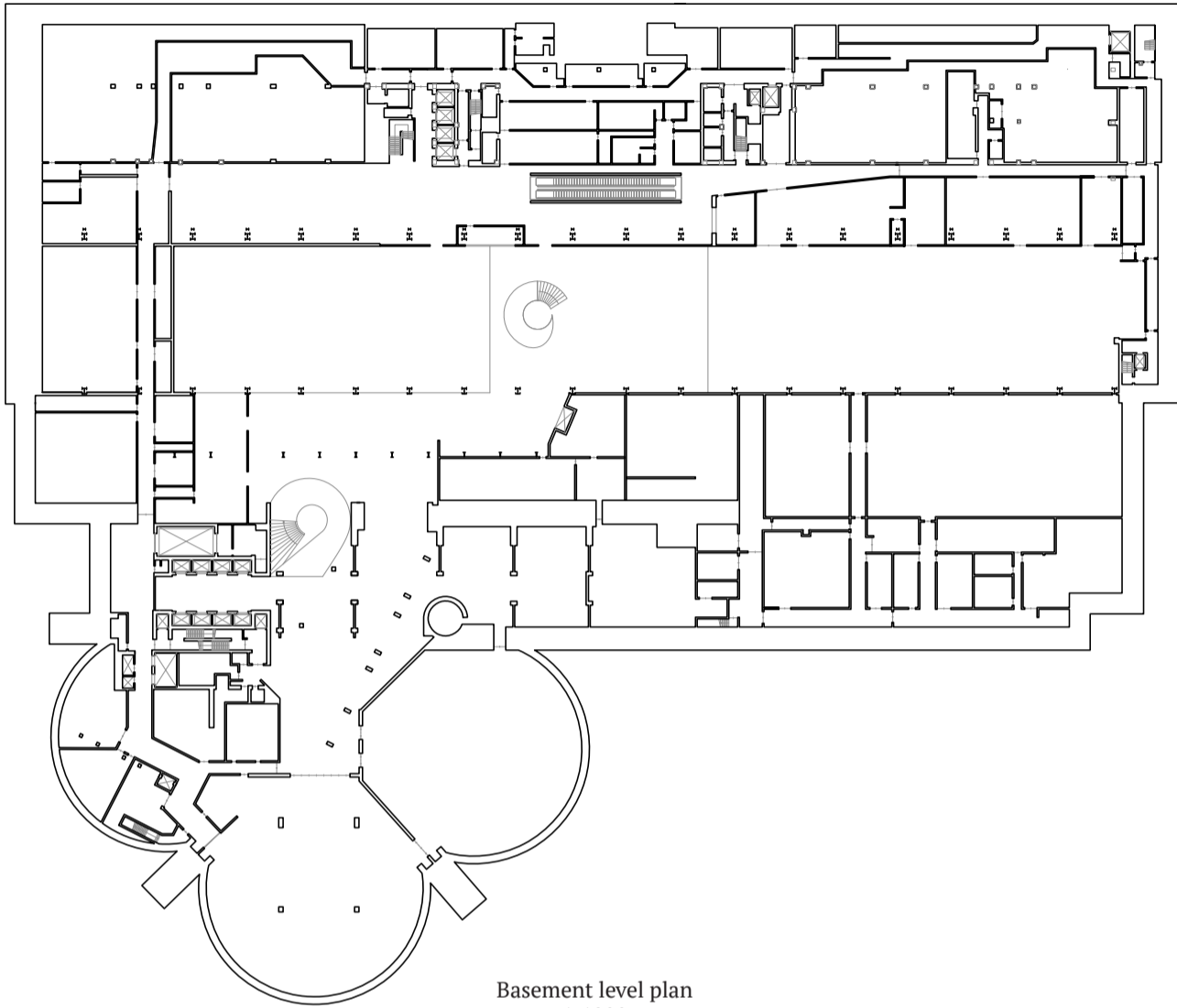




Detailed section through an exhibition room  
1:150



Bankside elevation  
1:1000





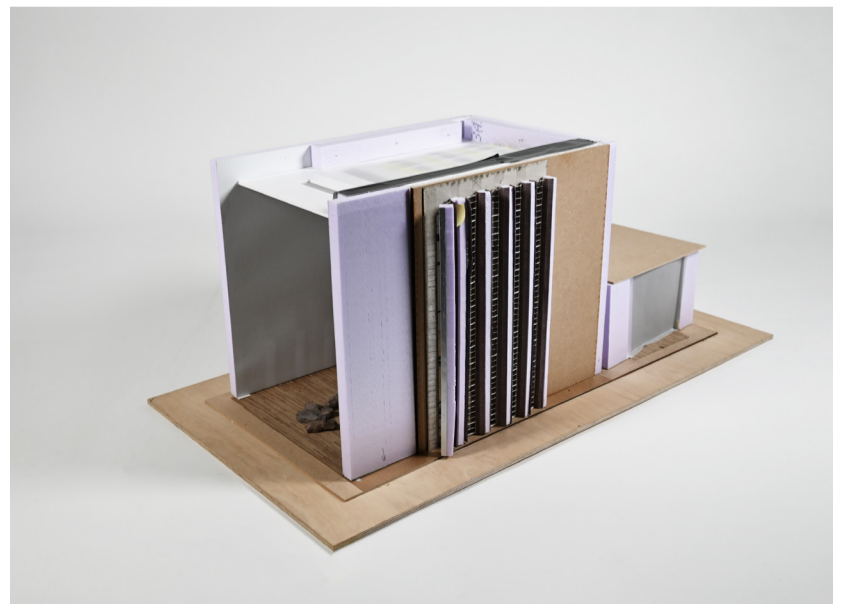


figure 20 (left): Original photo.  
figure 21 (above): Model photo.  
figure 22 (right): Photo of the model.



## *New Museum, New York*

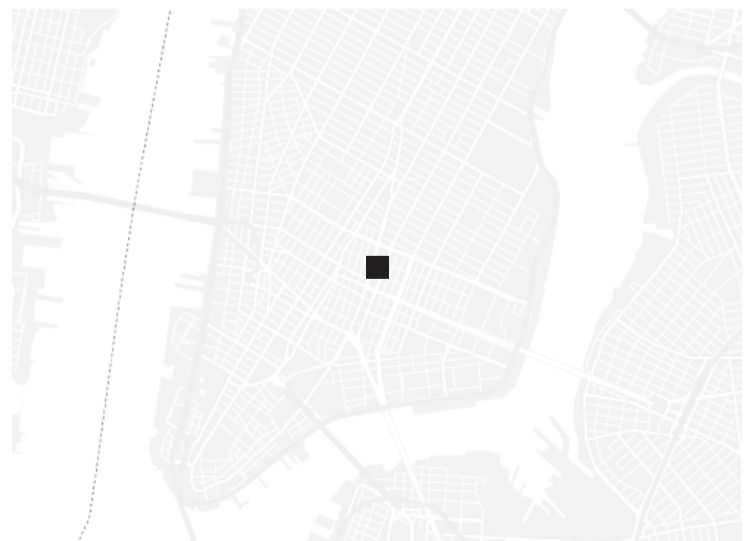
SANAA

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

In December 2002, the New Museum announced it would construct its own freestanding building on a parking lot at 235 Bowery.

The building designed by SANAA was finished in 2007. It is a building with clear concept and strong impact. By small but significant shifting of the cubes, the building gets dynamicity and an attracting shape, being different but similar to the near constructions.

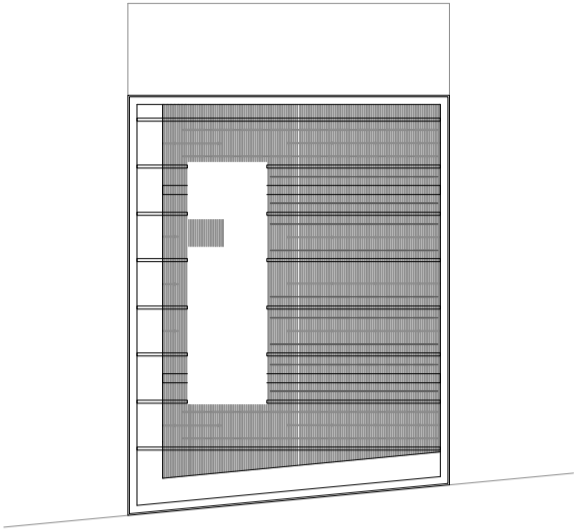
LOCATION: NEW YORK, UNITED STATES  
DATE: 2007  
ARCHITECTS: SANAA  
BRUTTO SURFACE: 5,453 m<sup>2</sup>  
OTHER COMPARABLE INFORMATION



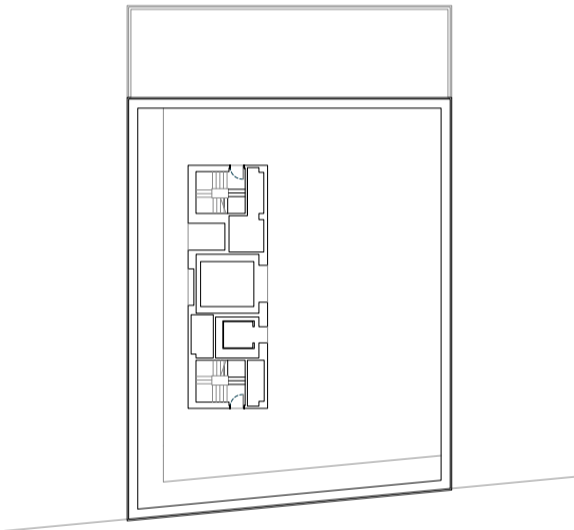


Site plan  
1:2000

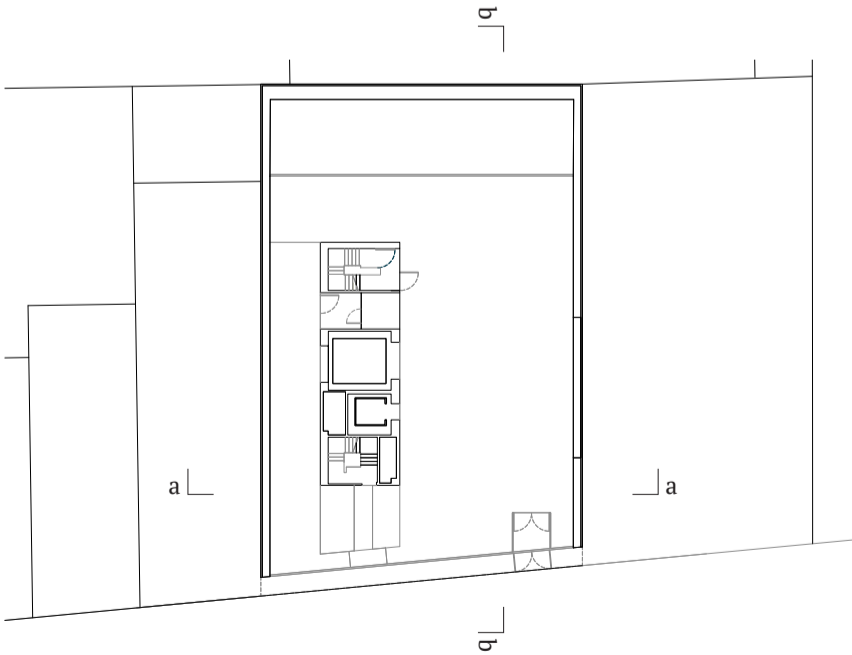




Reflected ceiling plan first floor  
1:500

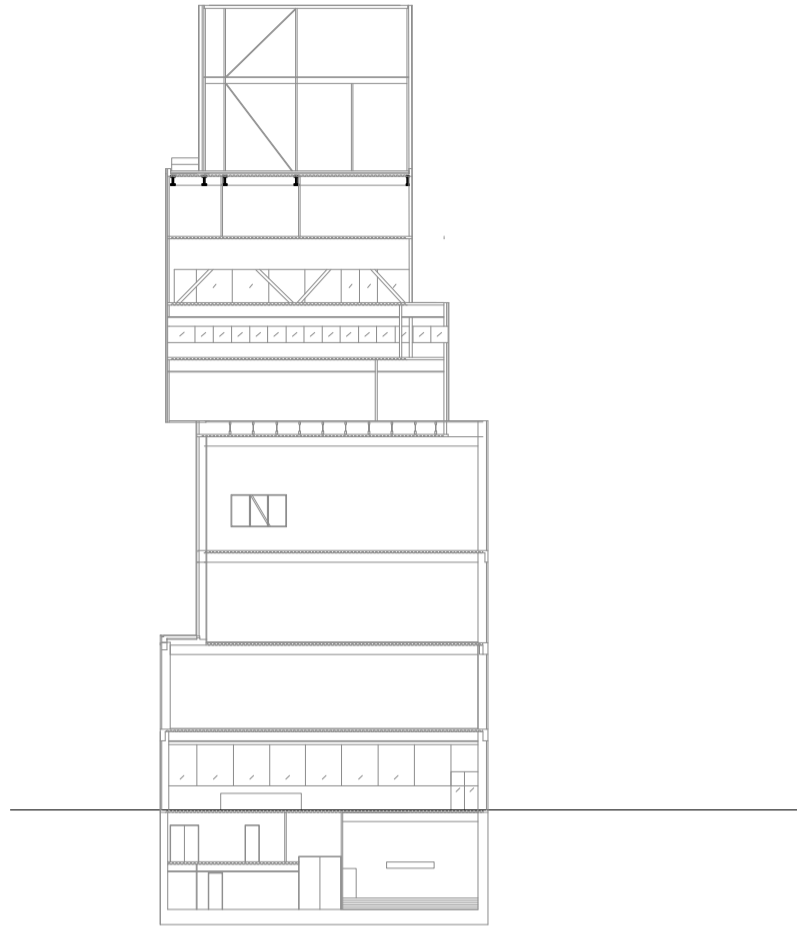


First floor plan - exhibition  
1:500

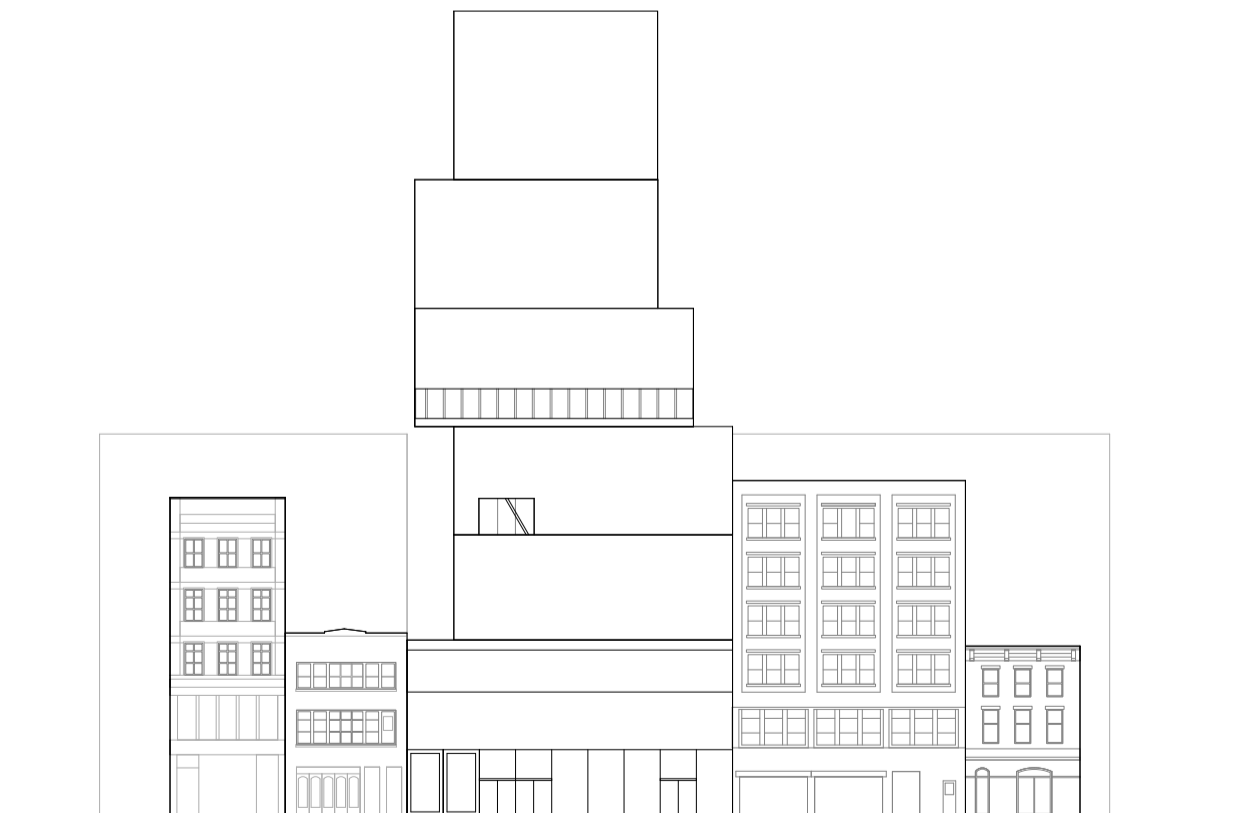


Ground floor plan  
1:500

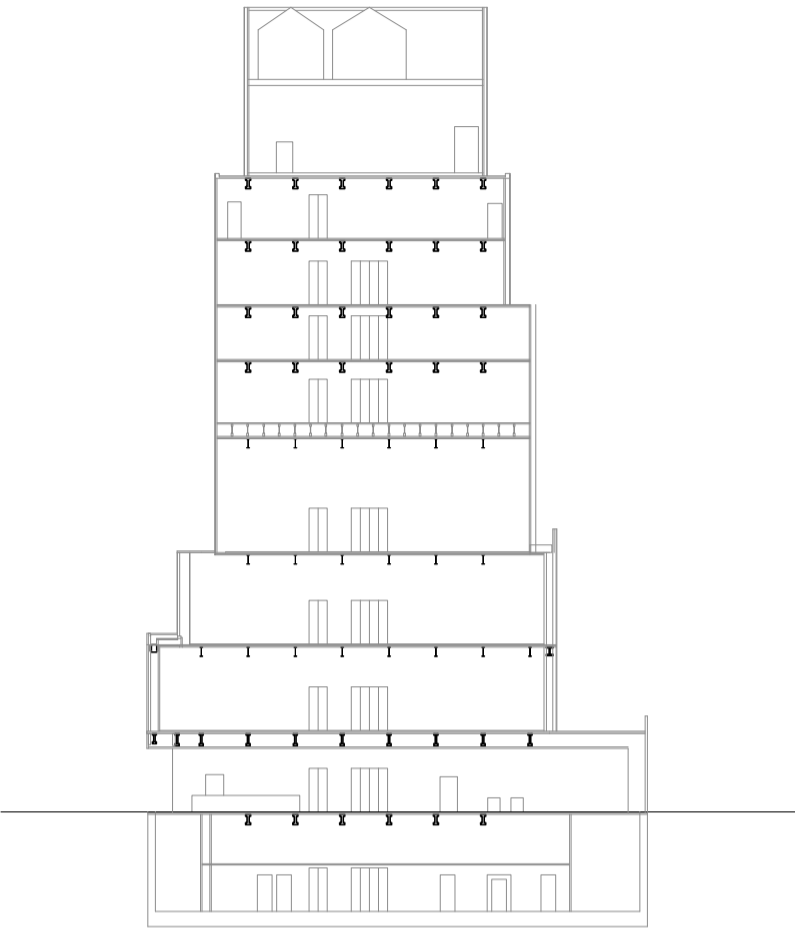




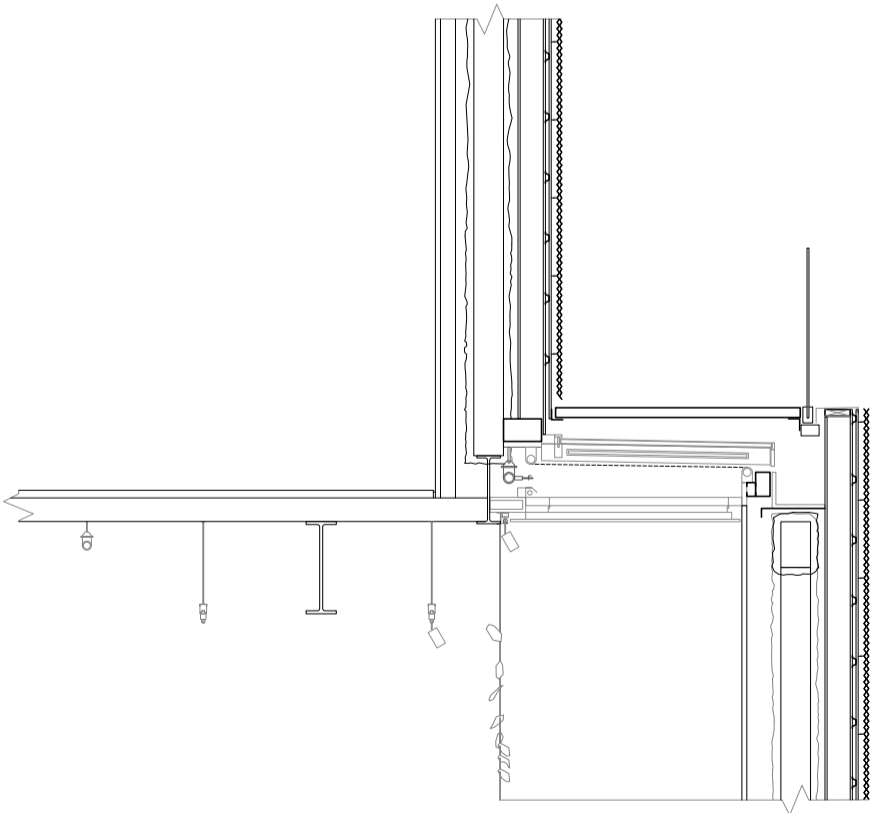
Section a-a  
1:500



Street elevation  
1:500



Section b-b  
1:500



Skylight detail over gallery space  
1:50





figure 24 (left): Original photo.  
figure 25 (above): Model photo.  
figure 26 (right): Photo of the model.

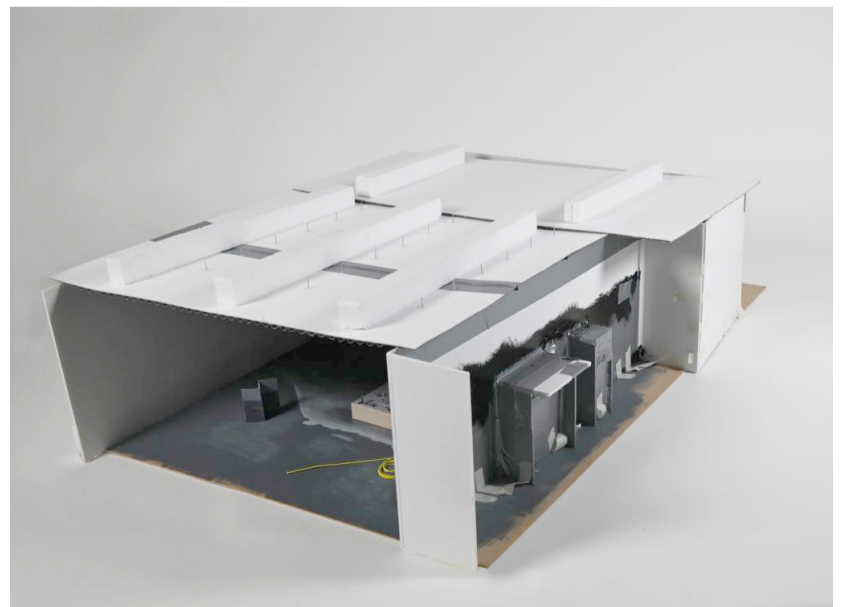




figure 27

## *Kunsthhaus Zürich*

David Chipperfield Architects

On the spectrum of contemporary museum buildings, the extension of the Kunsthhaus in Zurich does not figure as an example of architecture that explores new spatial solutions, questions the institutional nature of the edifice, or innovates in the relationship between architecture and art. No, the Chipperfield building is a museum that does not challenge traditional typology - but it does exemplify the approach that a contemporary reinterpretation of a well-known scheme can be at least as effective as an experimental innovation.

The new building, completed in 2020, is an extension of the existing Kunsthhaus - providing it with new exhibition spaces and turning it into the largest art museum in Switzerland. Although it appears as a freestanding building, it is, in fact, connected to the original monument by an underground passageway, establishing therein an institutional entity.

Despite the reverence of the edifice, the architects' vision was to create a publicly accessible venue, not an 'exclusive temple for art'. Therefore, the expansive entrance hall, spanning the full length of the building, is available to the public and creates a link between the Heimplatz and the garden, where open-air exhibitions take place.

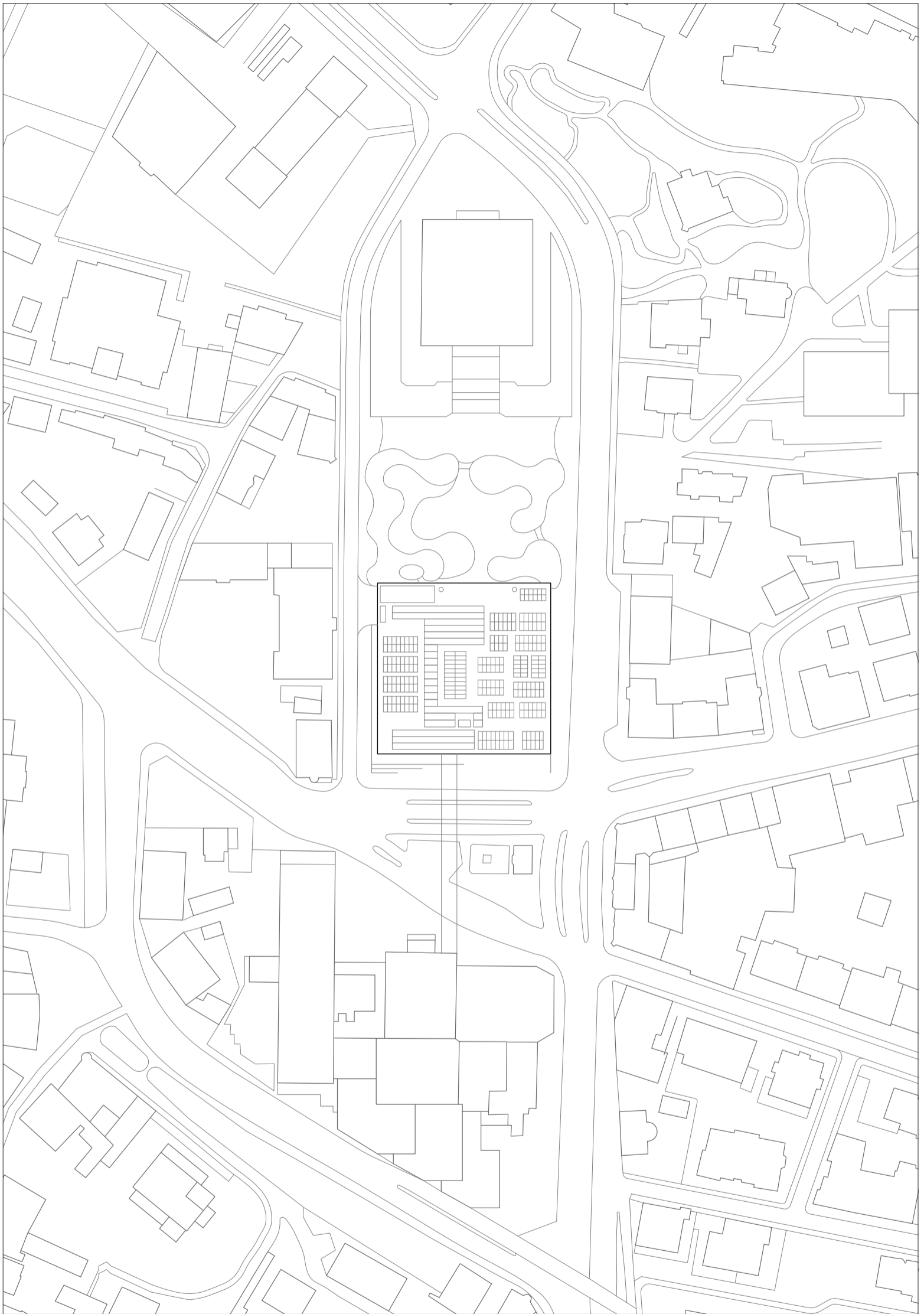
The building's appearance is highly motivated by the urban context and the local architectural identity of the public edifices - including the original Kunsthhaus, designed by Karl Moser in 1910. Through references in materials, scale, and façade tectonics, the museum integrates into Zurich's building culture, entering into dialogue with neighbouring architecture and becoming part of the social and cultural infrastructure of the city. Limestone façades enclose the Heimplatz creating a 'clear urban edge' for a busy square and, together with the

LOCATION: ZÜRICH, SWITZERLAND  
DATE: 2020  
ARCHITECT: DAVID CHIPPERFIELD ARCHITECTS  
TOTAL SURFACE: 23,300 m<sup>2</sup>



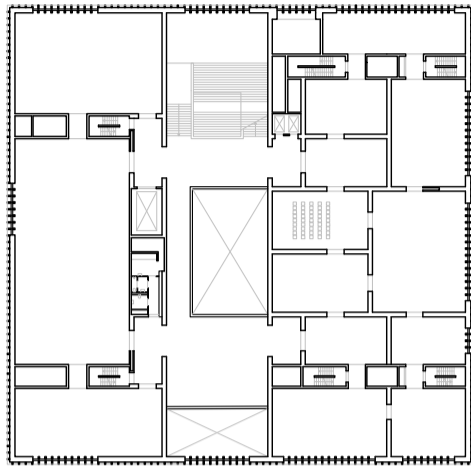
Schauspielhaus (the theater), forming the so-called 'gateway to the arts' in the district.

Internal organisation of the exhibition spaces is conceptualised as a series of 'cabinets of different sizes'. This concept is reflected in the differentiated design of the rooms in terms of their size, materiality, colour, lighting (...) - giving each of them individual characteristics and developing a diverse sequence of spaces. The exhibition rooms of different proportions feature restrained and careful materiality and generous exposure to daylight. By cautiously tailoring the parameters of the space so that the interiors provide the most suitable environment for artworks, the museum's architecture positions the immediate encounter with art at the centre of the visitor experience.

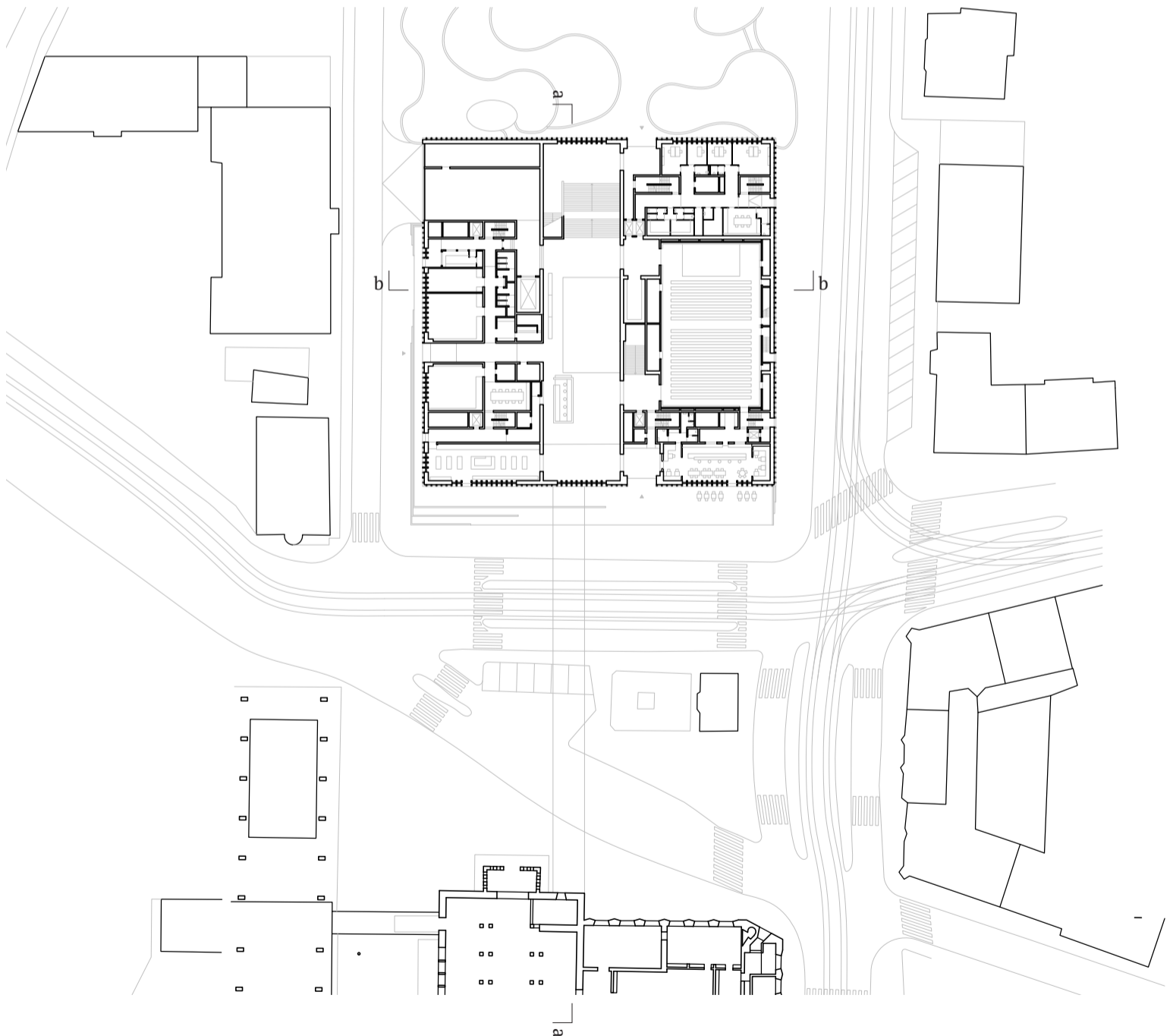


Site plan  
1:2000



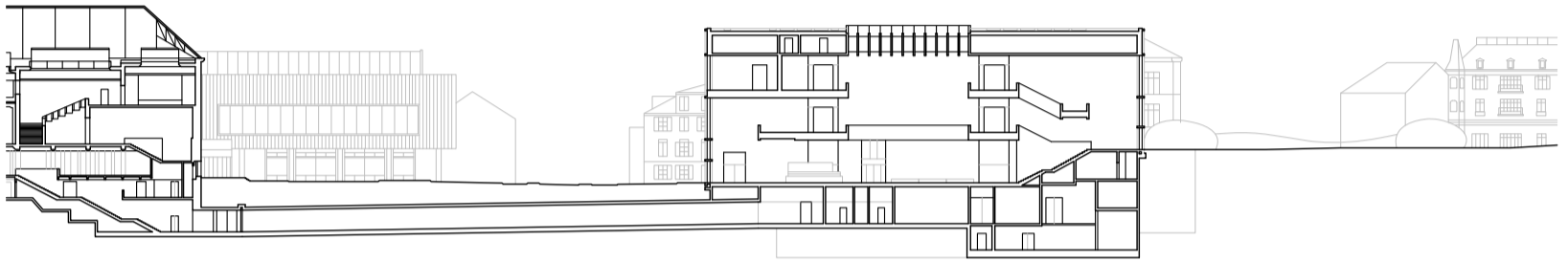


First floor plan  
1:1000

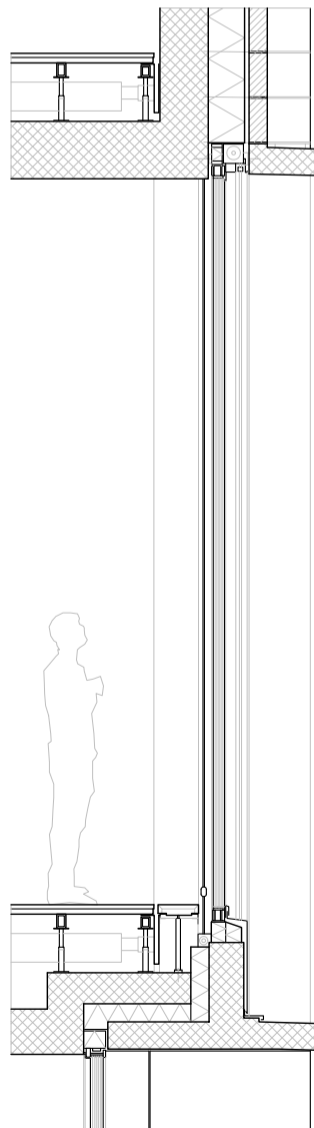


Ground floor plan  
1:1000

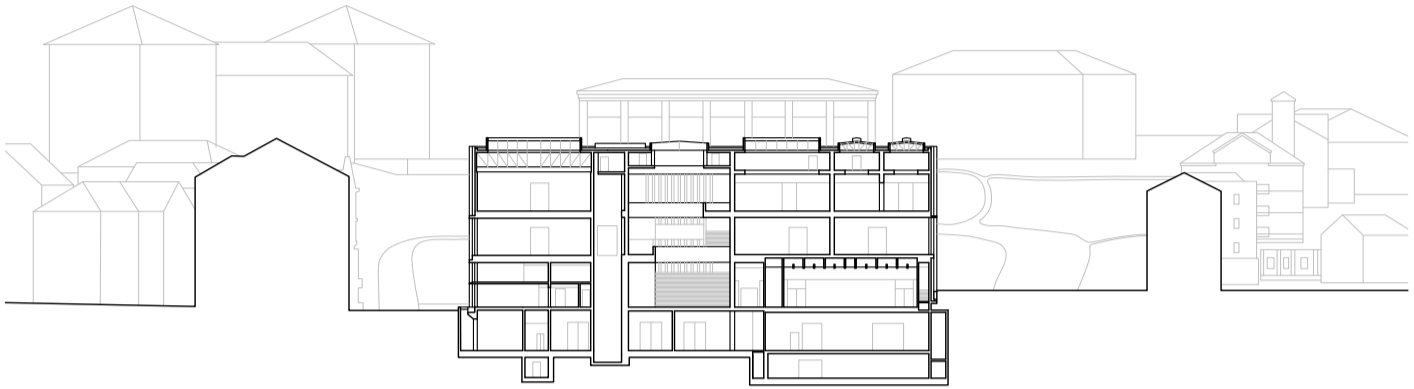




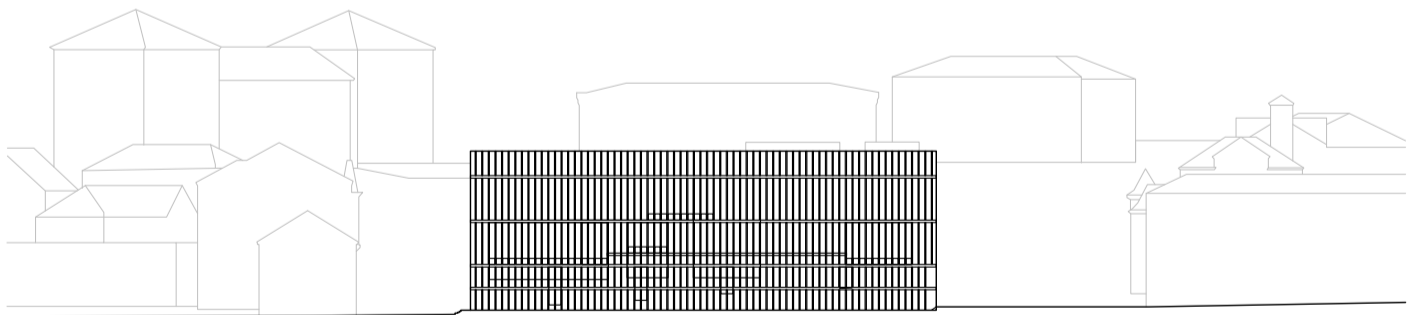
Section a-a  
1:1000



Detailed section  
1:50



Section b-b  
1:1000



South elevation  
1:1000



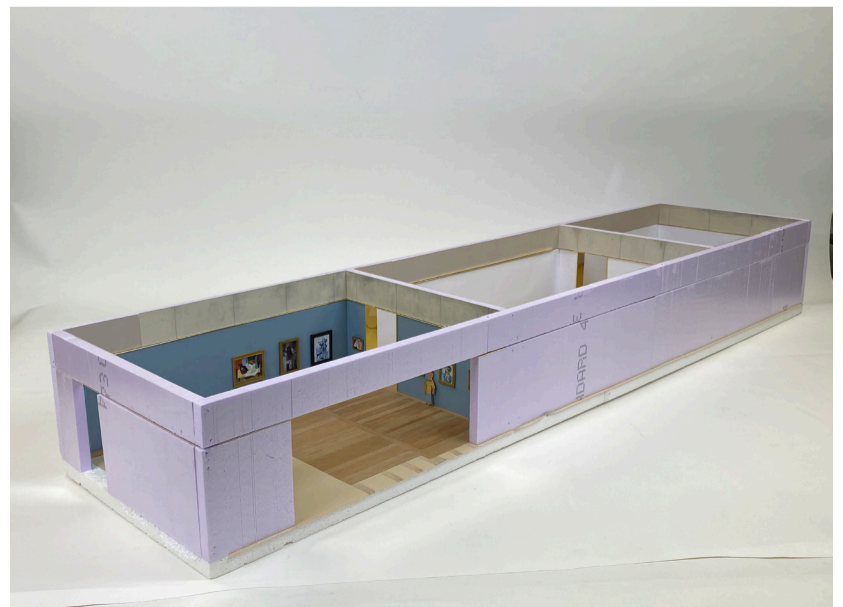


figure 28 (left): Original photo.  
figure 29 (above): Model photo.  
figure 30 (right): Photo of the model.



figure 31

## *FRAC Grand Large, Dunkerque*

Lacaton & Vassal

The FRAC is a public regional collection of contemporary art distributed across France. Lacaton & Vassal were commissioned to repurpose an old boat warehouse in the port area of Dunkerque for the FRAC Grand Large - Hauts-de-France which opened in 2013.

The museum consists of two identically-proportioned volumes – the old hall AP2 and the new building. AP2 functions as a typical found space – a large, unprogrammed void of industrial aesthetics and uncontrolled climate. Its duplicate houses the museum programme, including the art handling zone, offices and exhibition spaces. What was especially relevant in

terms of our precedent study was the identity of the new part. While purposefully replicating the size and proportions, the lightness and translucencies of the envelope create a contrast to the concrete structure of its older sibling. The interiors of the gallery spaces appear to be partly a white cube and partly a found space of varying size and proportions. Light concrete screed and white partitions belong to the world of pure and neutral exhibition spaces which seem to have been inserted into a rough, standardised industrial shed. However, this is only an illusion – the outer envelope of polycarbonate, glass and ETFE provides a highly controlled environment for ultraviolet light and ventilation to provide spaces appropriate for art.

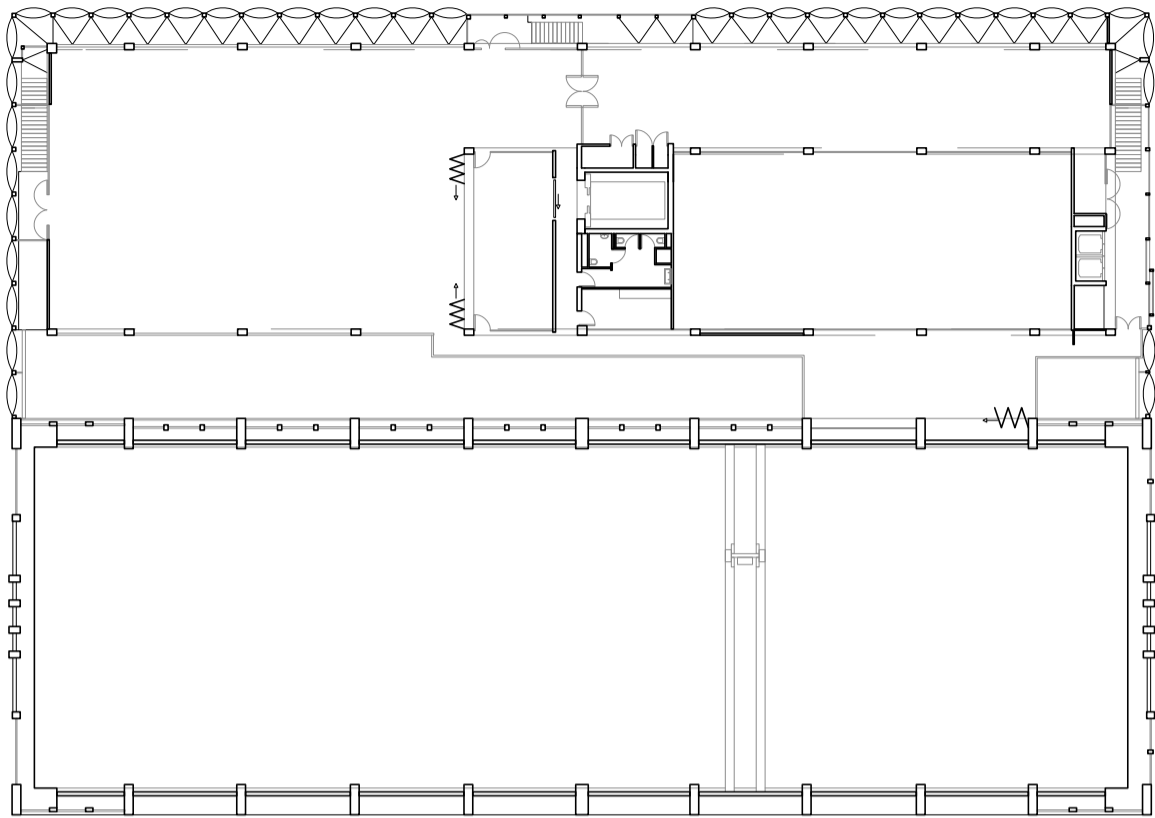
LOCATION: DUNKERQUE, FRANCE  
DATE: 2013  
ARCHITECT: LACATON & VASSAL  
BRUTTO SURFACE: 11,129 m<sup>2</sup>  
OTHER COMPARABLE INFORMATION



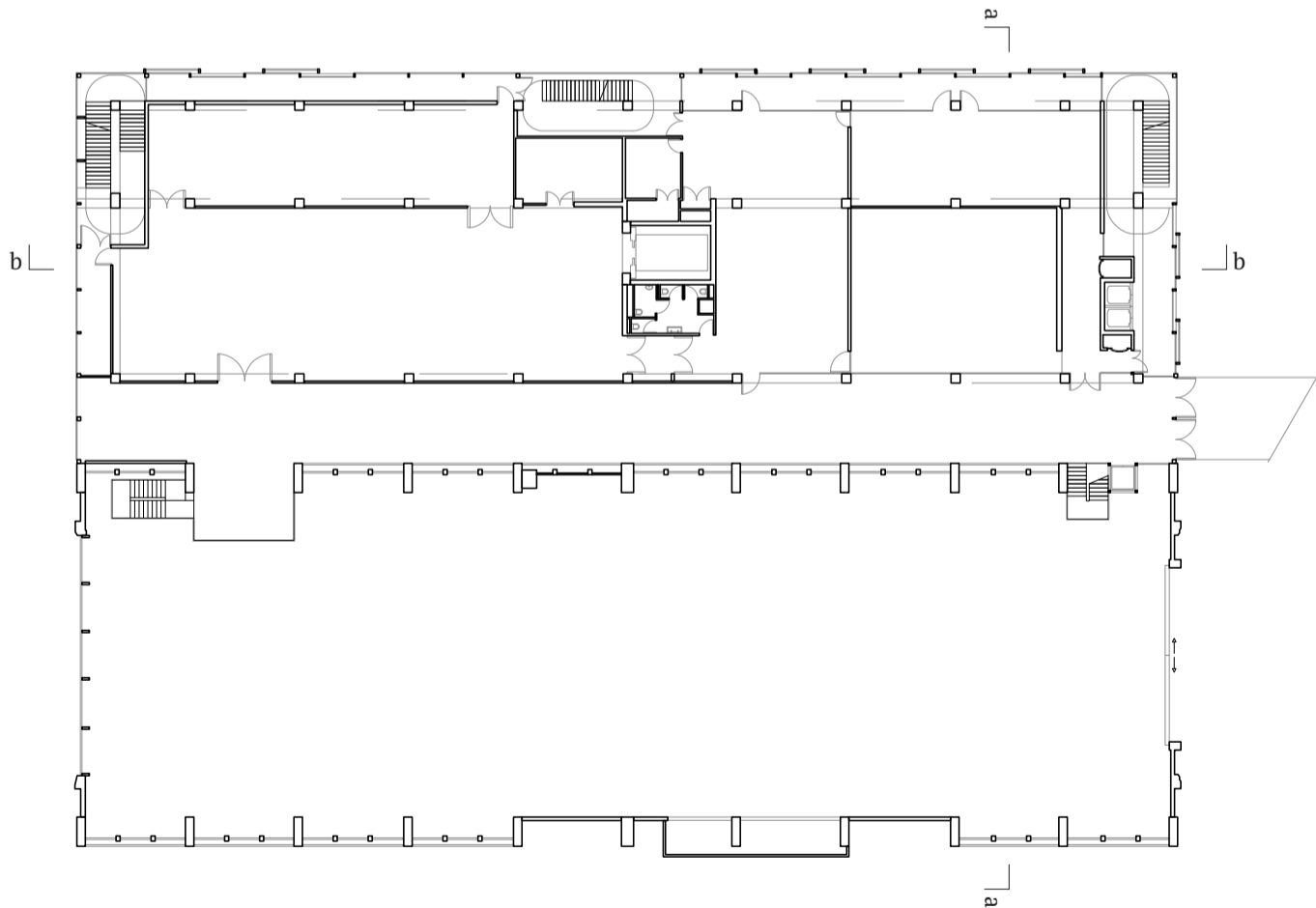


Site plan  
1:2000



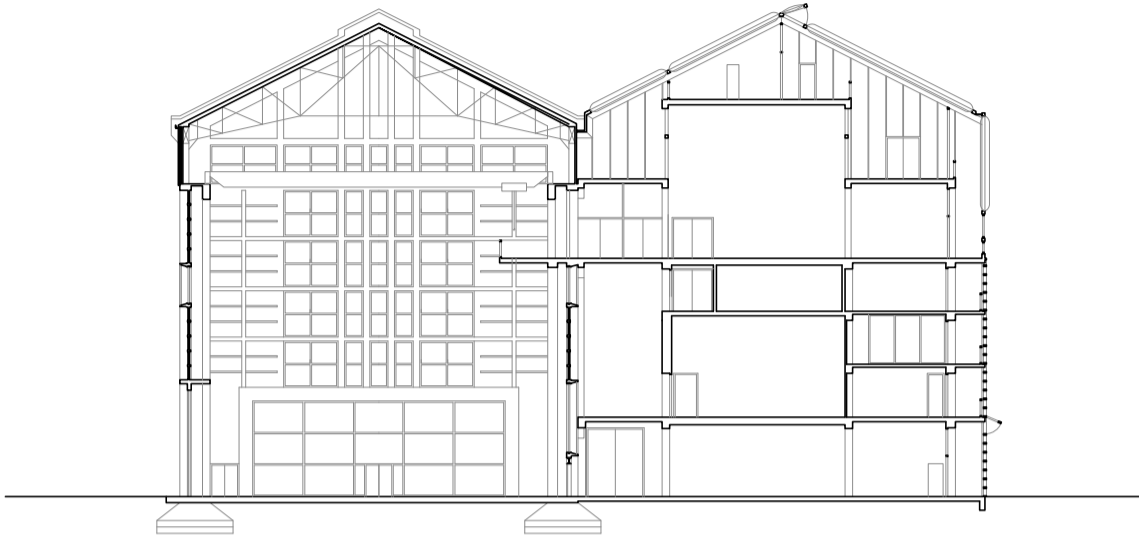


Fifth floor plan - forum and exhibition  
1:1000



First floor plan  
1:500

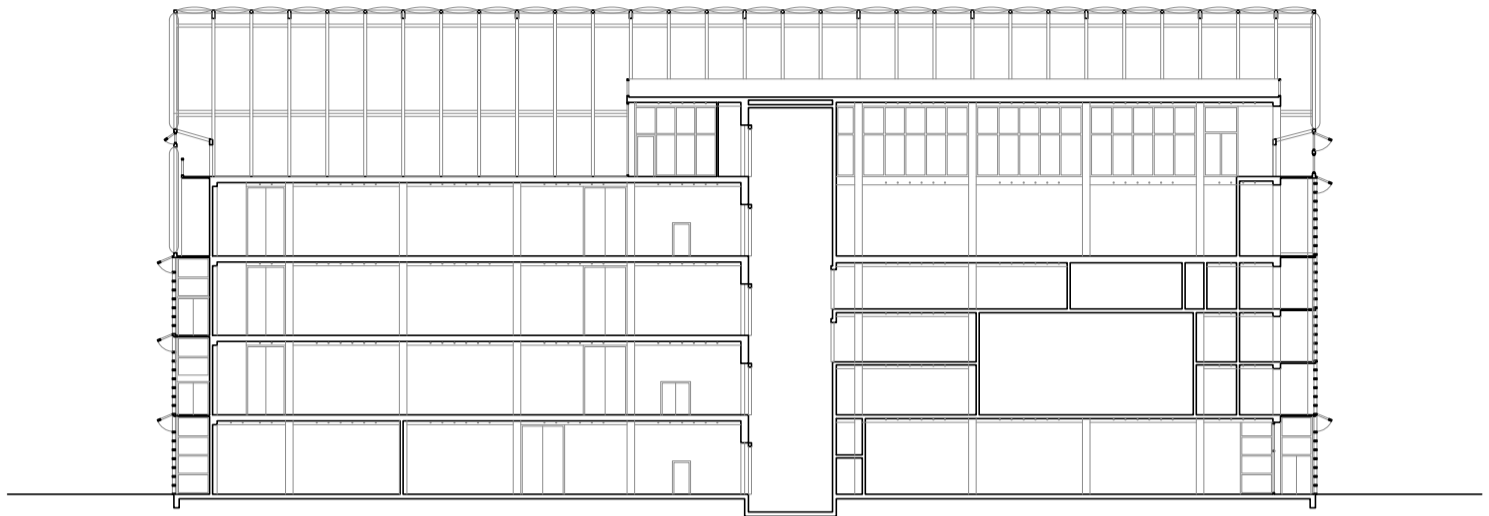




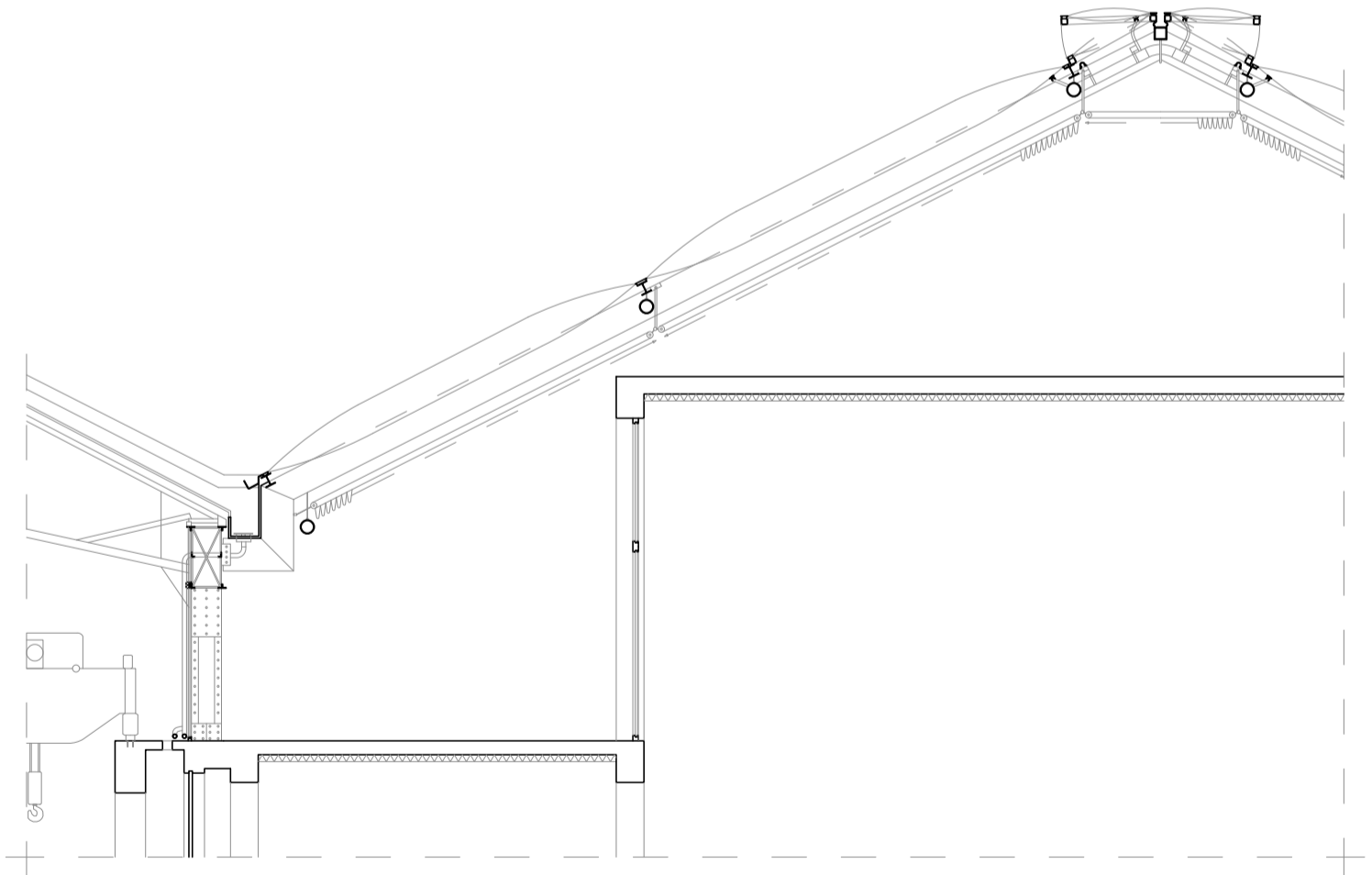
Section a-a  
1:1000



East elevation  
1:1000



Section b-b  
1:1000



Detailed section  
1:50





figure 32 (left): Original photo.  
figure 33 (above): Model photo.  
figure 34 (right): Photo of the model.

## *museum families*

The eight reference projects showcase different approaches of art display. Spaces composed of varied elements that provide a catalogue of different atmospheres. These particular character could be defined as museum families.

From the earliest types of prototype museums to the latest kunsthauses the approach to art houses has developed, changed and morphed. In the following chapter we aim to understand the categories these set of buildings belong to and take a look into the physical qualities they possess. Program size and movement inside the buildings are established as the main characteristics of interest as a key aspect of museum architecture.

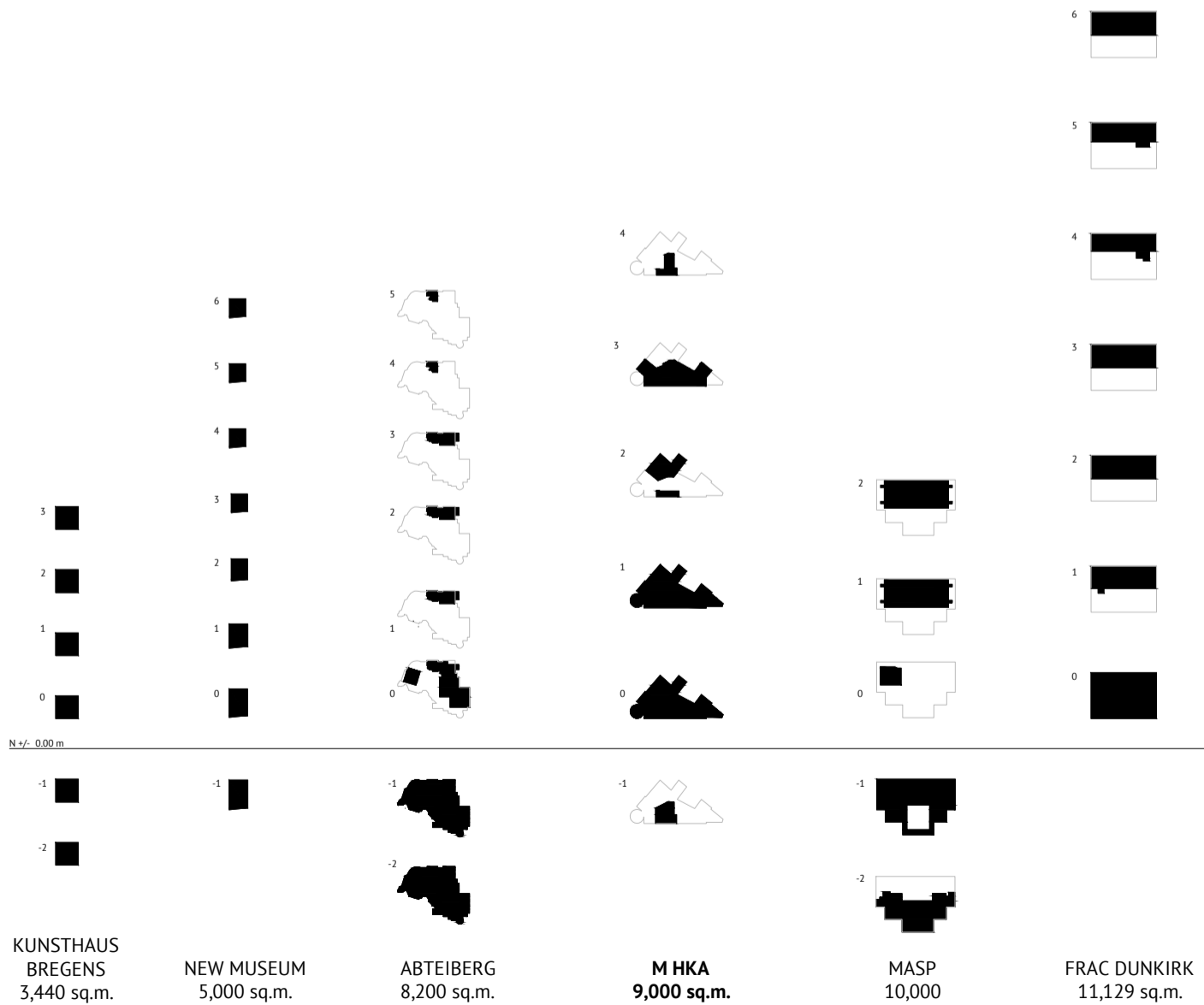


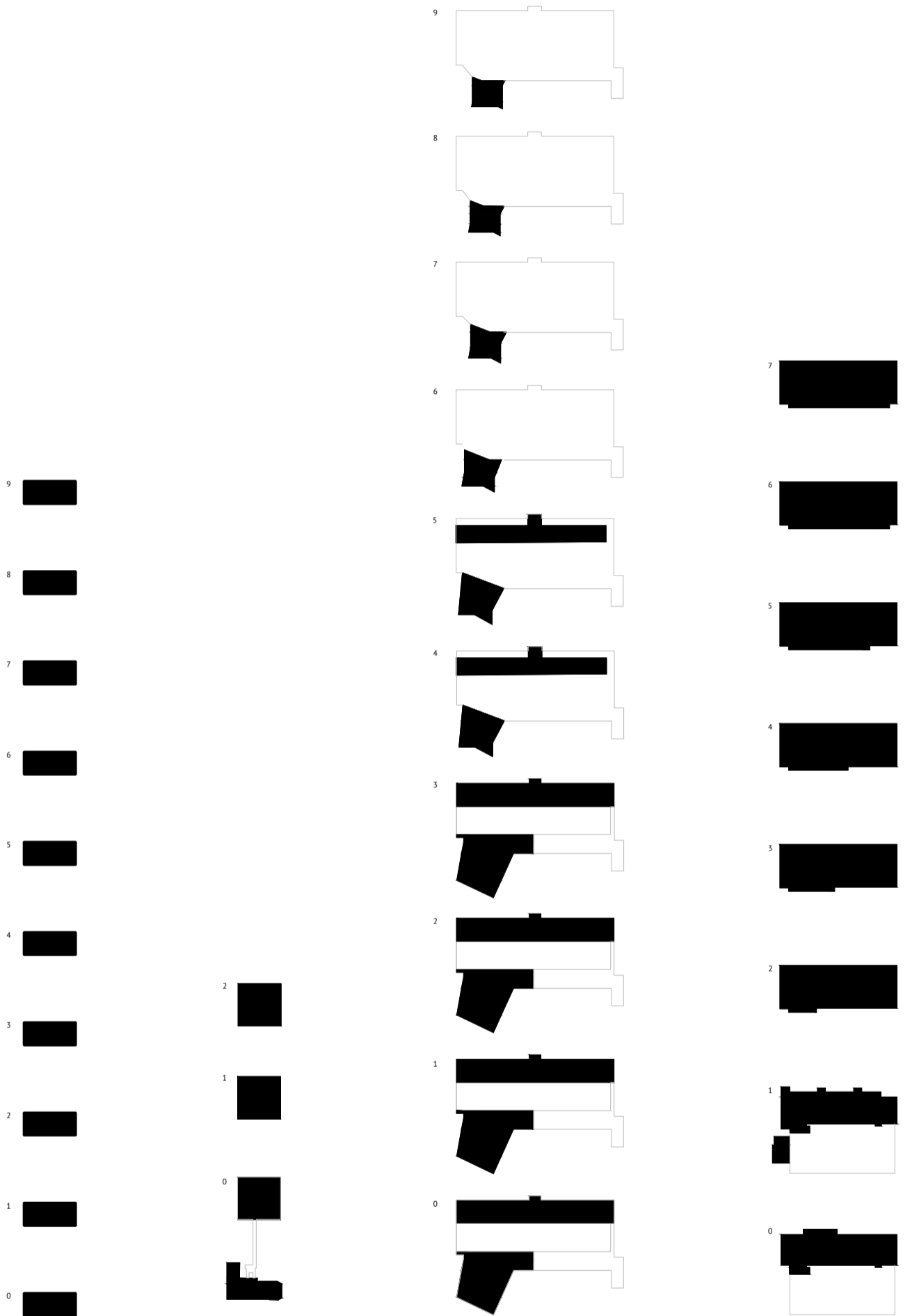
figure 35: The making of the MASP model.

Museum as										
<b>A part of city fabric</b>									Museum of Modern Art, NY	Ruben's House
<b>A Landscape</b>										Louisiana Museum
<b>An Implant</b>										
<b>A work of art</b>										
<b>An experiential center</b>										
<b>A set of dilemmas</b>										
<b>A city</b>										
<b>Flexible space</b>										
<b>One continual space</b>									Barcelona Pavillion Guggenheim Museum, NY Museum of Unlimited	
<b>A set of Rooms of Grandeur</b>				Ashmolean Museum		Louvre Prado Museum Museum Fridericianum British Museum	Kunsthistorisches Museum Glyptothek Altes Museum	Smithsonian MET, New York		
<b>An Object</b>			Wunderkammern (Cabinet of Curiosities)							
<b>Secondary Function</b>	Temples, Palaces and Libraries of Mesopotamia	Mouseion in Alexandria								
	Earliest forms of proto-museums		Museum as theatre ; a place of spectacle			A place to showcase opulence wealth Museum as Nation's Image/ pride □				
	3000 BC	300 BC	1600's	1650's	1700's	1750's	1800's	1850's	1900's	1950's

Whitney Museum of American Art (Bruer)						New Museum, NY	
						Granitmuseum Bayerischer Wald Arts Centre – Casa Das Mudas Museum of Cantabria	
	Castelvecchino				Saint-Nazaire, France Mill City Museum in Minneapolis Kulturspeicher in Würzburg Tate Modern	FRAC Dunkerque Musée du Quai Branly, Paris	Paris Bourse De Commerce
			Kunsthau Bregenz	I.M PEI - Louvre Extension Kiasma Museum, Helsinki Guggenheim Museum, Bilbao Jewish Museum, Berlin		Bunder Kunstmuseum Fondazione Prada	
			Mönchsberg				
		Abteiberg	Wexner Center for the Arts in Columbus MACBA				
		Neue Staatsgalerie Deutsches Historisches Museum in Berlin					
Centre Georges Pompidou Neue Nationalgalerie MASP, Sao Paolo							
	Beyler Foundation						
							Kunsthau Zurich
Boite-en-valise a suitcase-cum-mini-art gallery							
		The museum itself becomes a kind of citadel	Museum as a set of inherent dilemmas within the building	A stereophonic one Attention is given to in which the museum reclaiming industrial experience itself areas and disused sites, provides the primary preserving them and stimuli giving them a new identity and dignity. Non - Linear Museum, dynamic	Attention is given to reclaiming industrial areas and disused sites, preserving them and giving them a new identity and dignity.	Museum left the confinement of walls and rooms for the natural environment	
1960's	1970's	1980's	1990's	2000's		2010	2020

figure 36: Program area comparison of the eight precedents





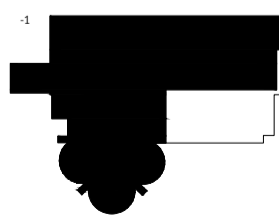
N +/- 0.00 m

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.



**KUNSTHAUS ZURICH**  
23,300 sq.m.

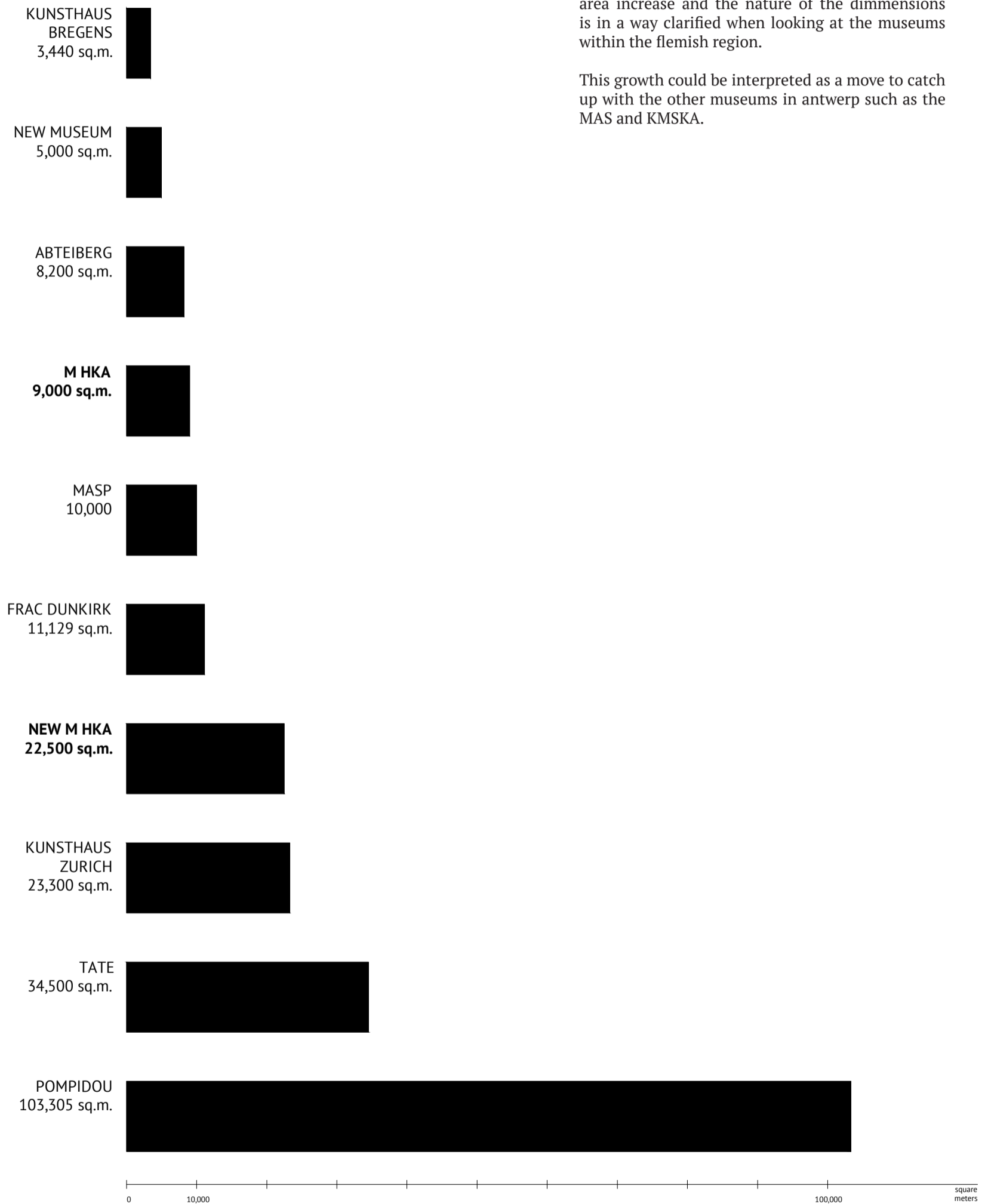


**TATE**  
34,500 sq.m.



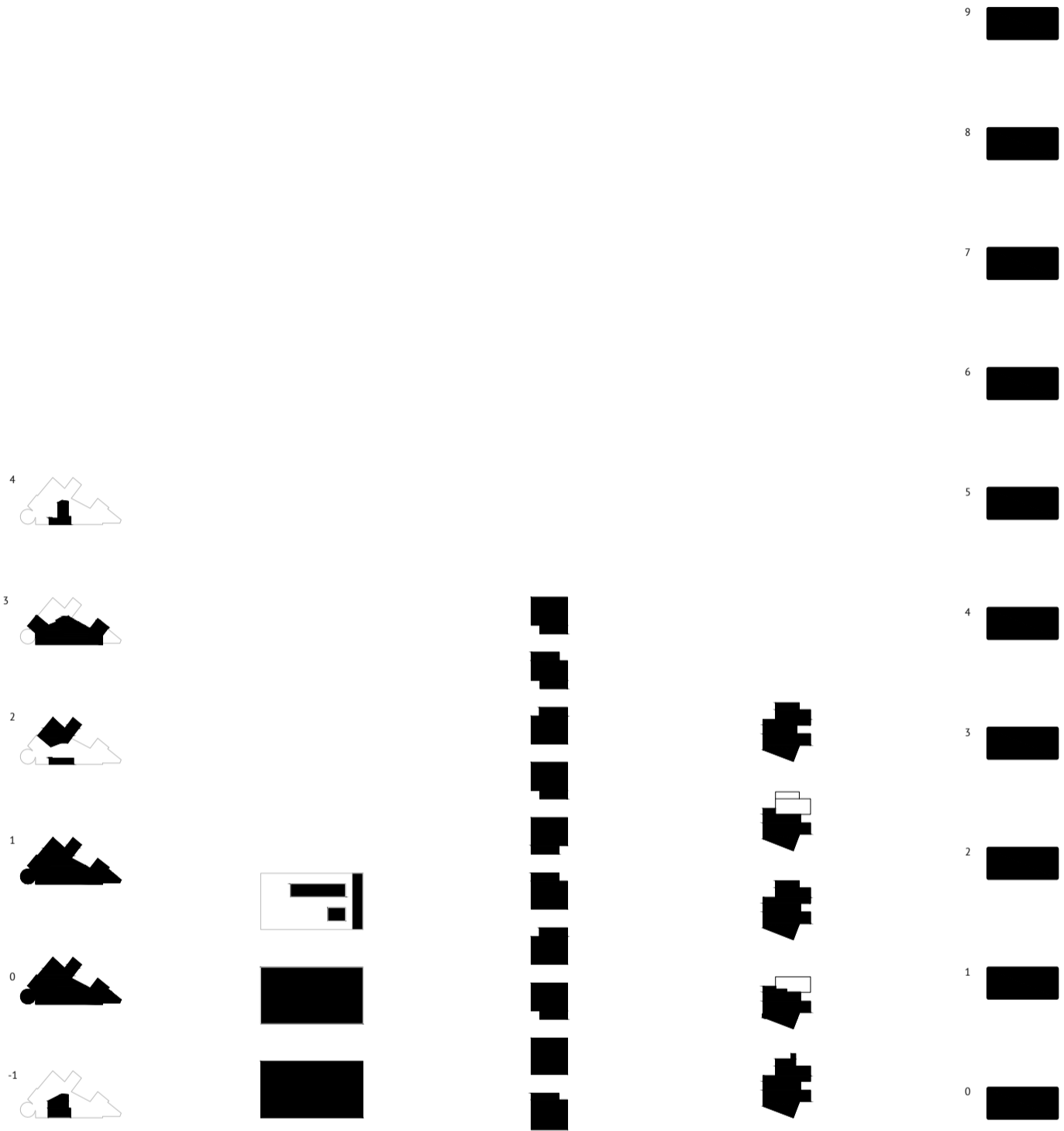
**POMPIDOU**  
103,305 sq.m.

figure 37: Program area comparison of the eight precedents



When looking at the program requested for the new MHKA from an international context, the leap in scale is not extreme. Nonetheless, the reason for the area increase and the nature of the dimensions is in a way clarified when looking at the museums within the Flemish region.

This growth could be interpreted as a move to catch up with the other museums in Antwerp such as the MAS and KMSKA.



**M HKA**  
9,000 sq.m.

**KMSKA**  
21,000 sq.m.  
Publci  
13,000

**MASS**  
20,000 sq.m.  
Publci  
5,700  
2010

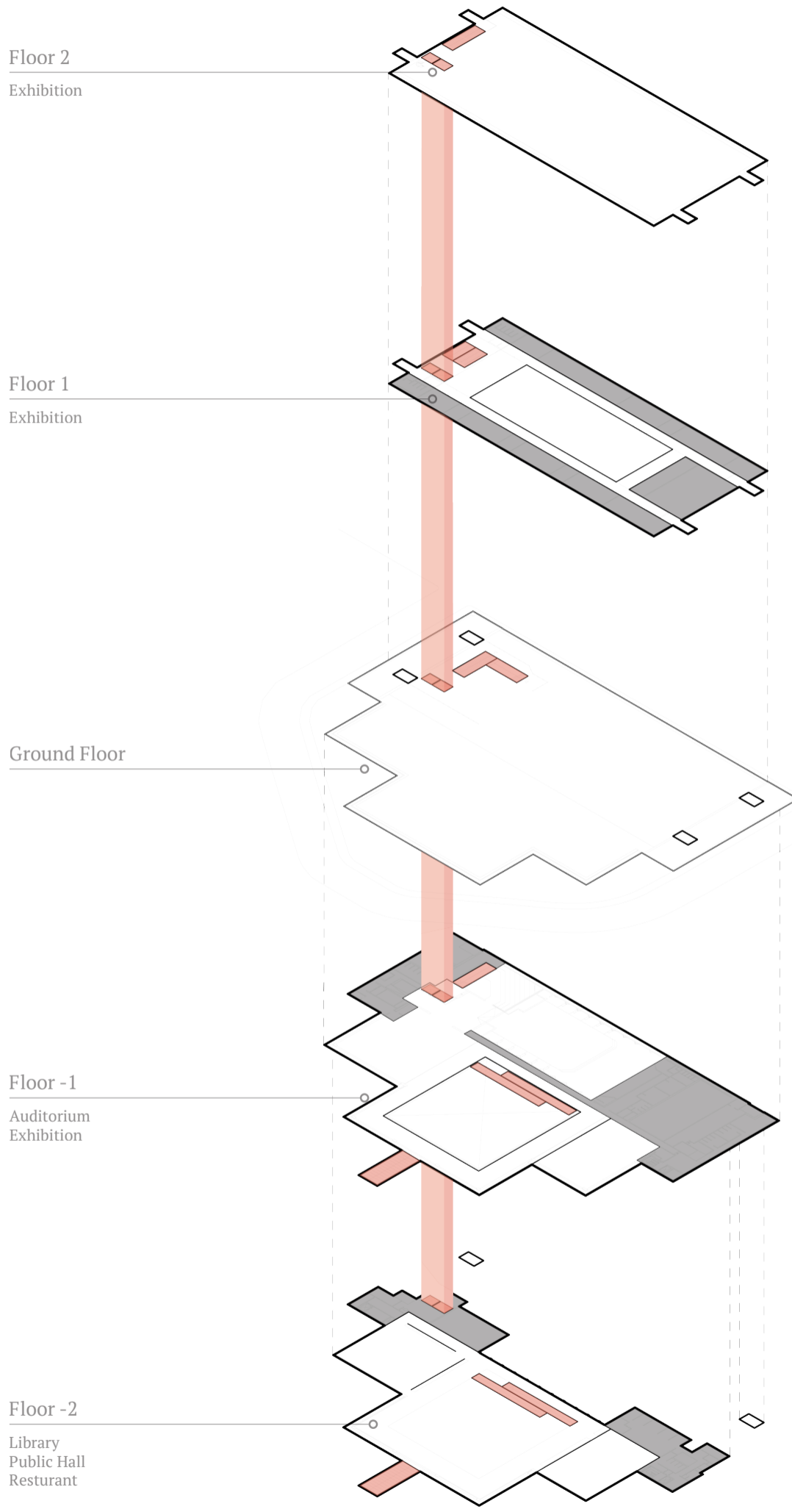
**FOMU**  
10,100 sq.m.  
Publci  
5,700  
2010

**NEW M HKA**  
22,500 sq.m.

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

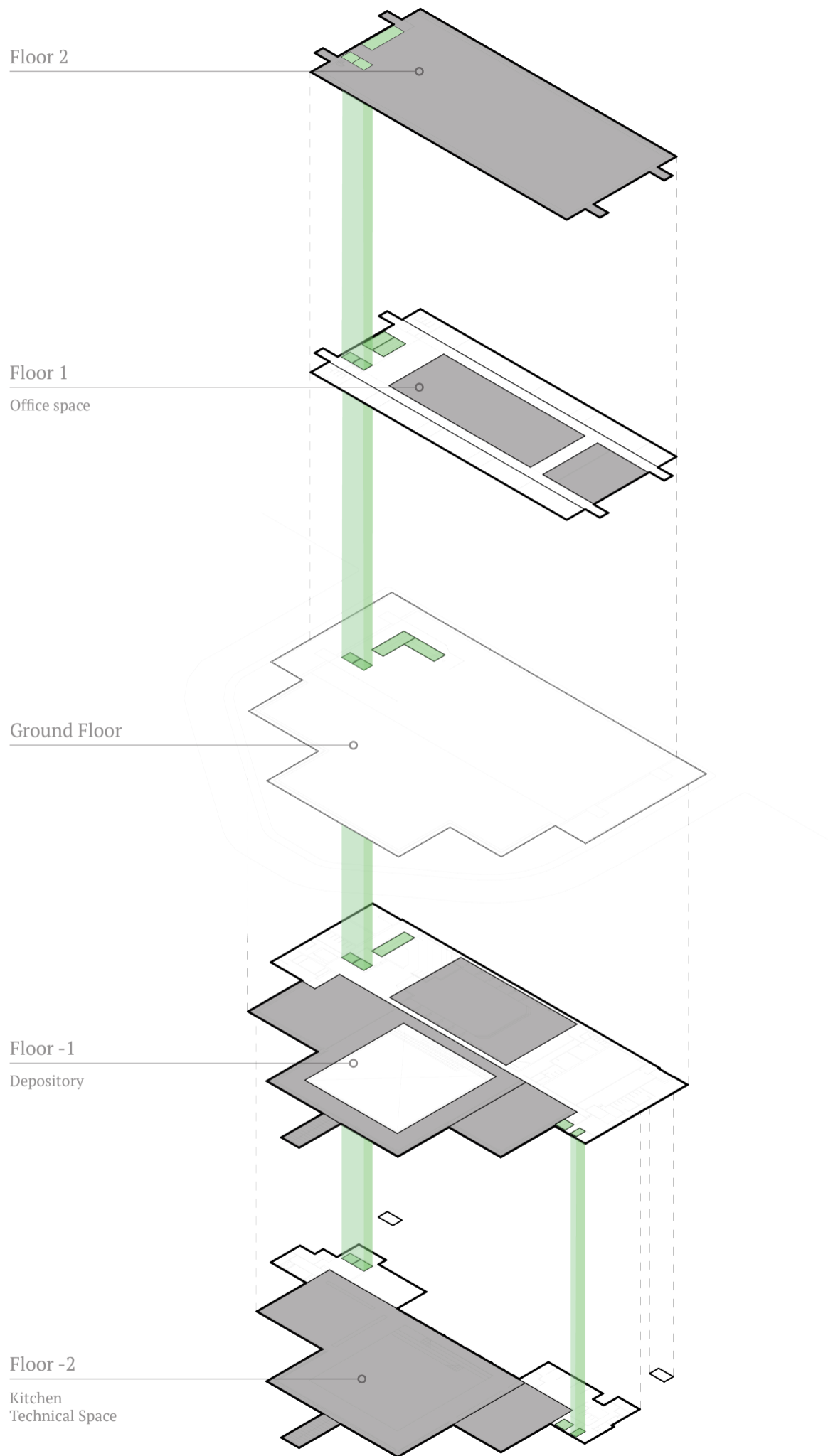


# movement in the museum



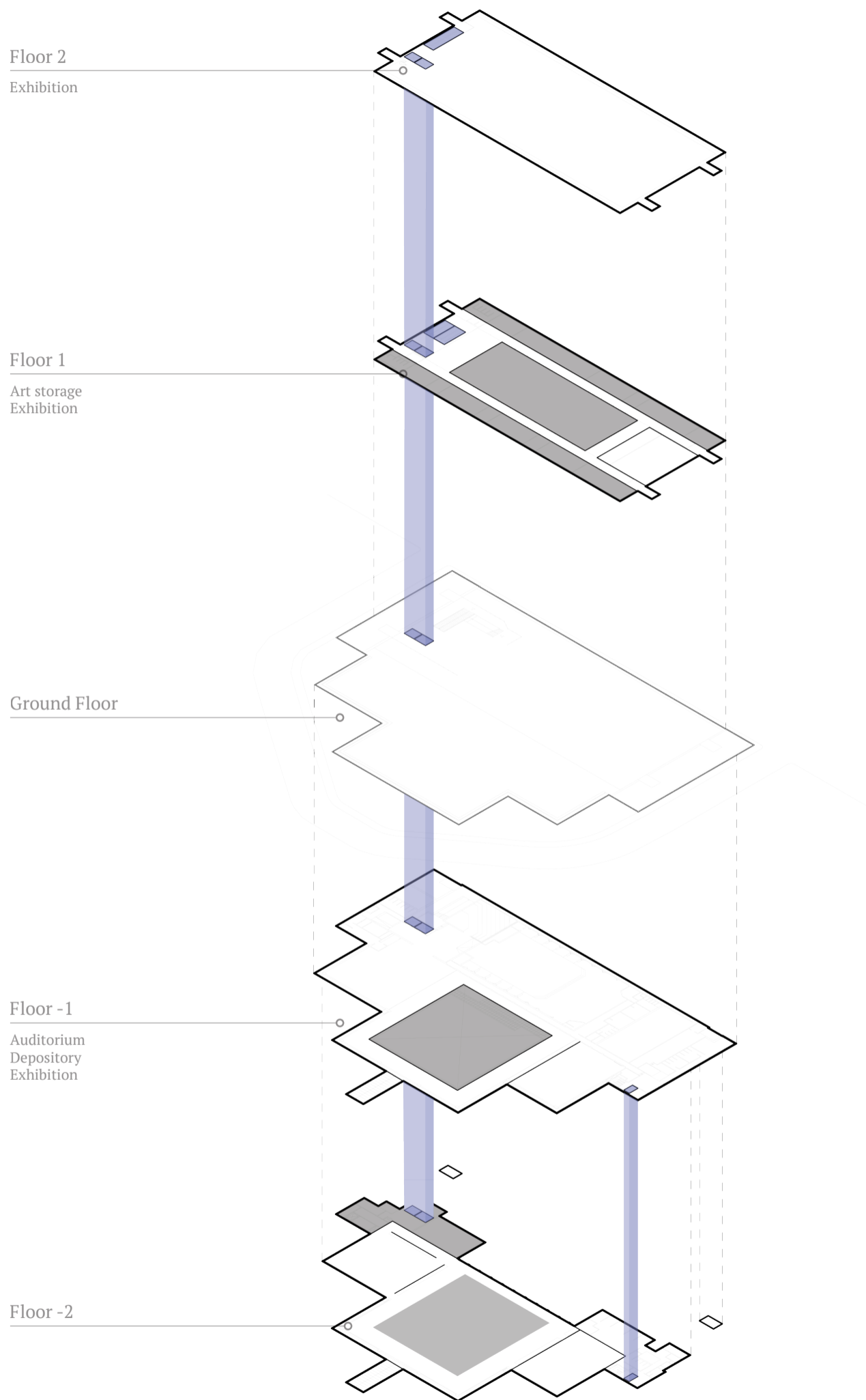
*Public*

MASP  
São Paulo, Brazil

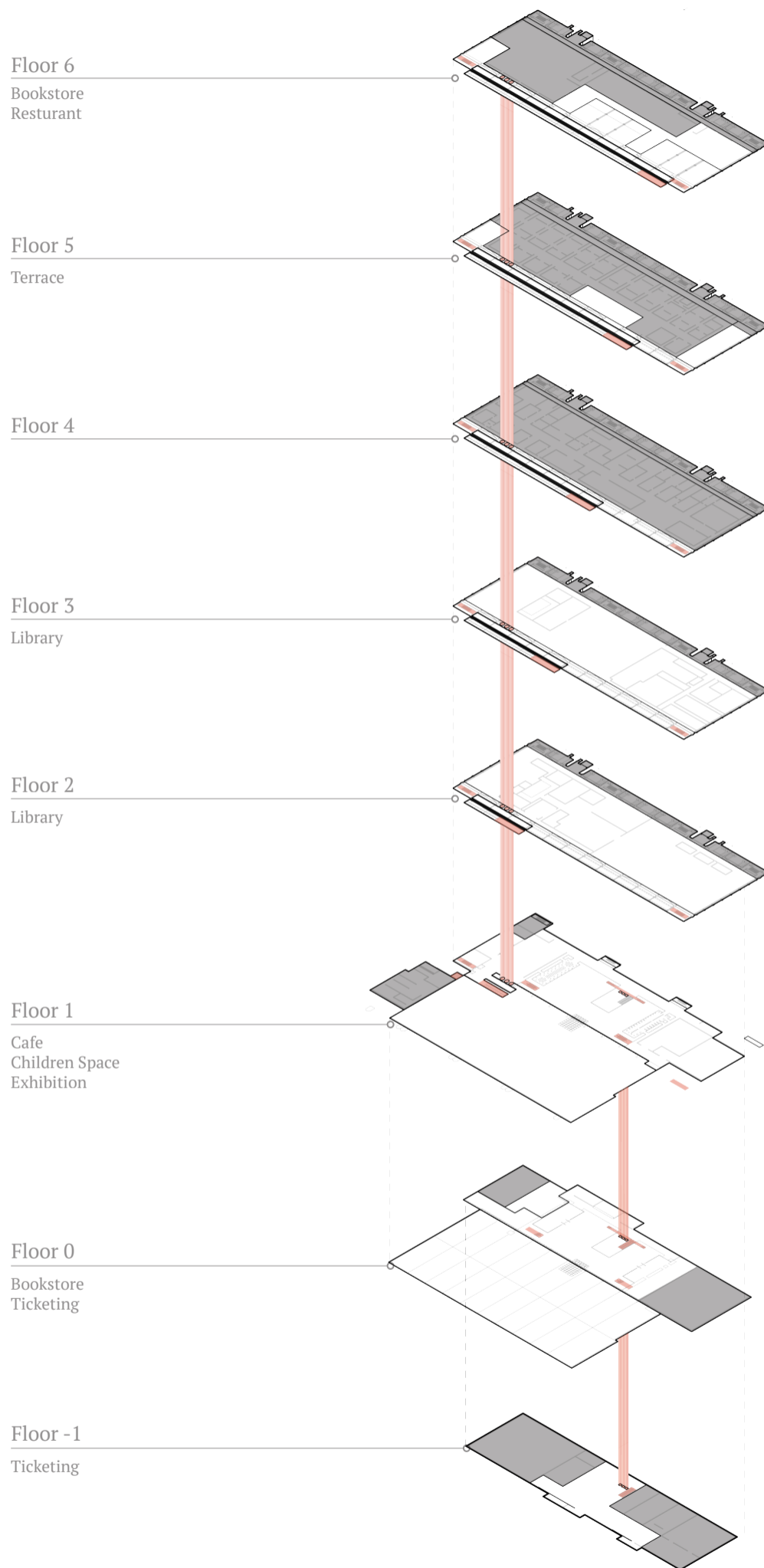


*Staff*

MASP  
São Paulo, Brazil

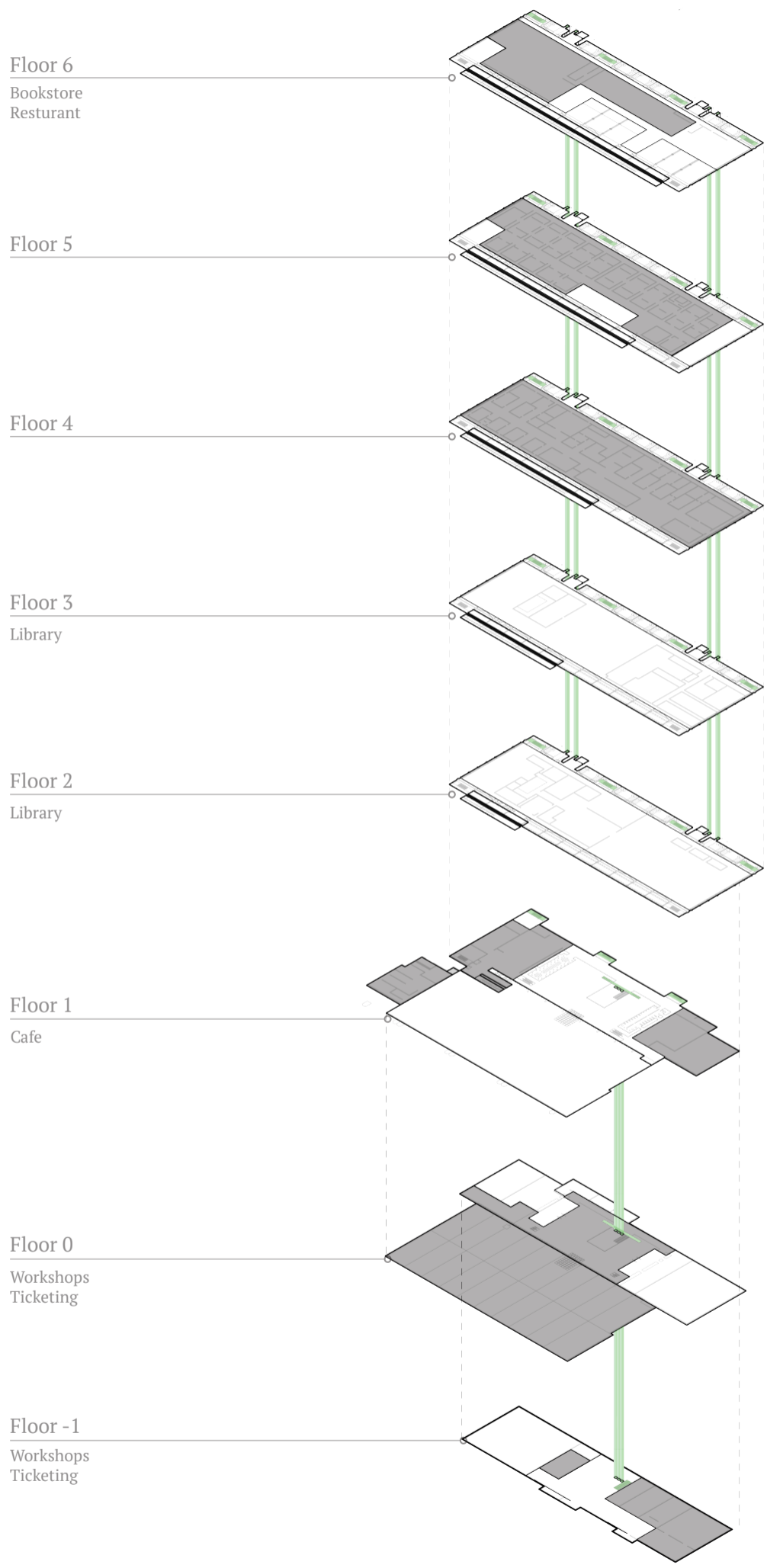


Centre Georges Pompidou  
Paris, France



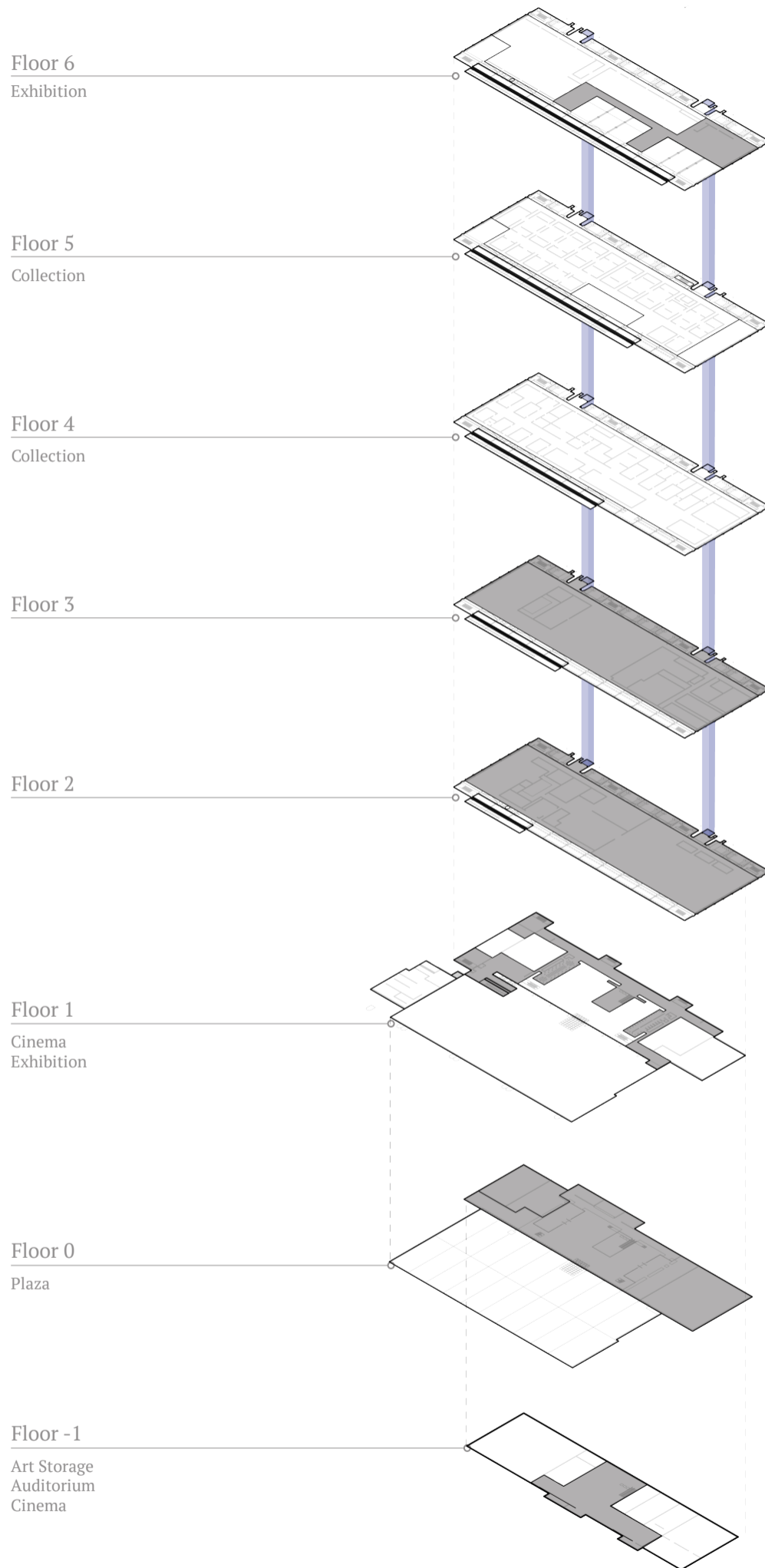
*Public*

# Centre Georges Pompidou Paris, France

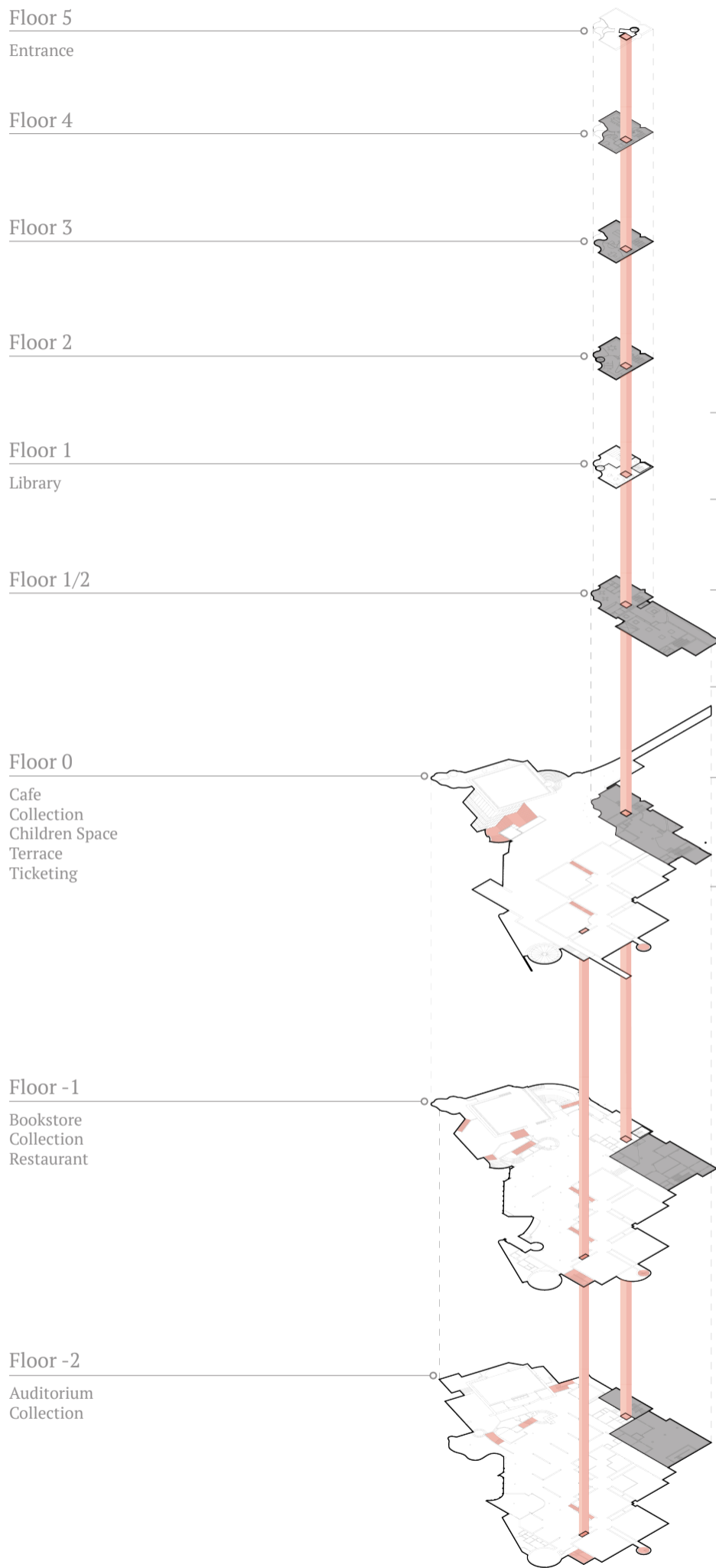


*Staff*

Centre Georges Pompidou  
Paris, France

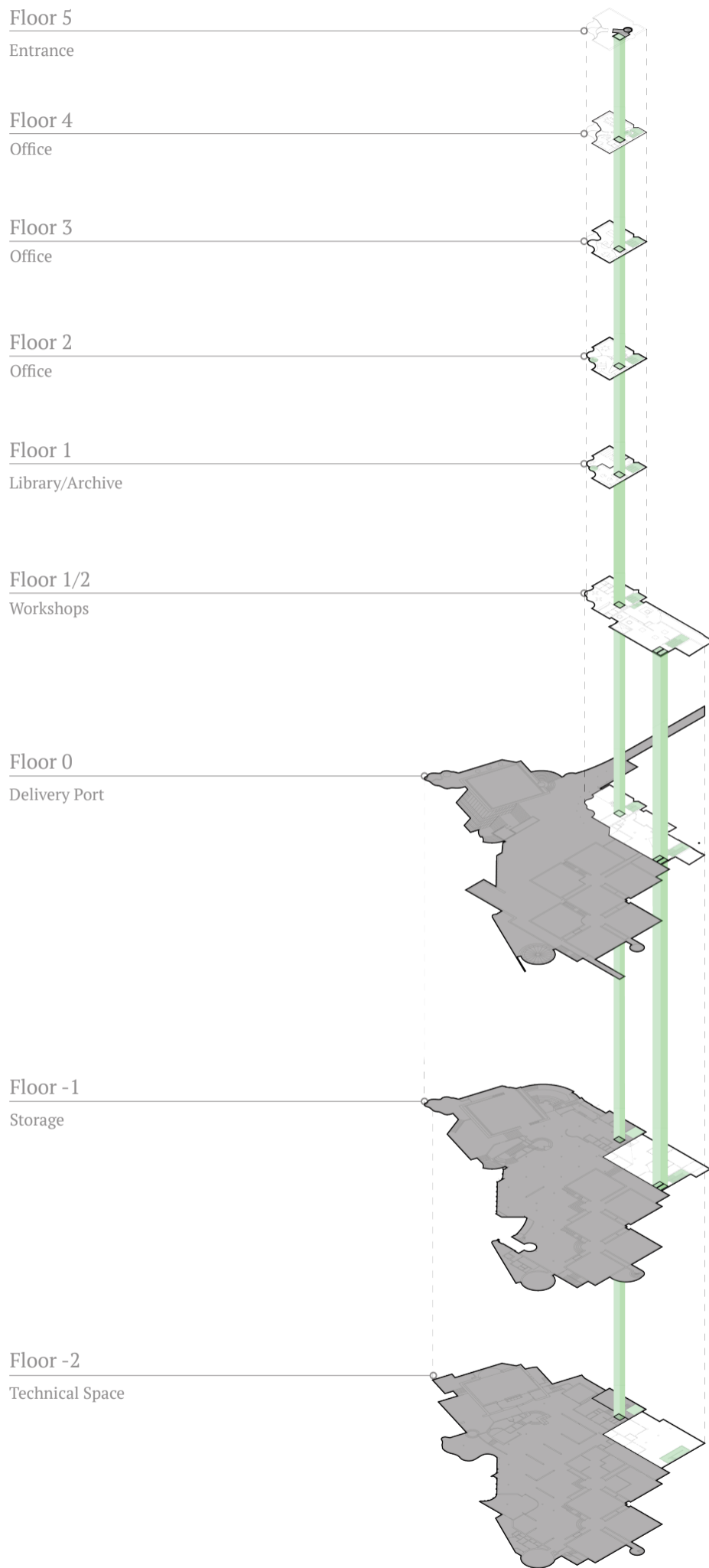


# Museum Abteiberg Mönchengladbach, Germany



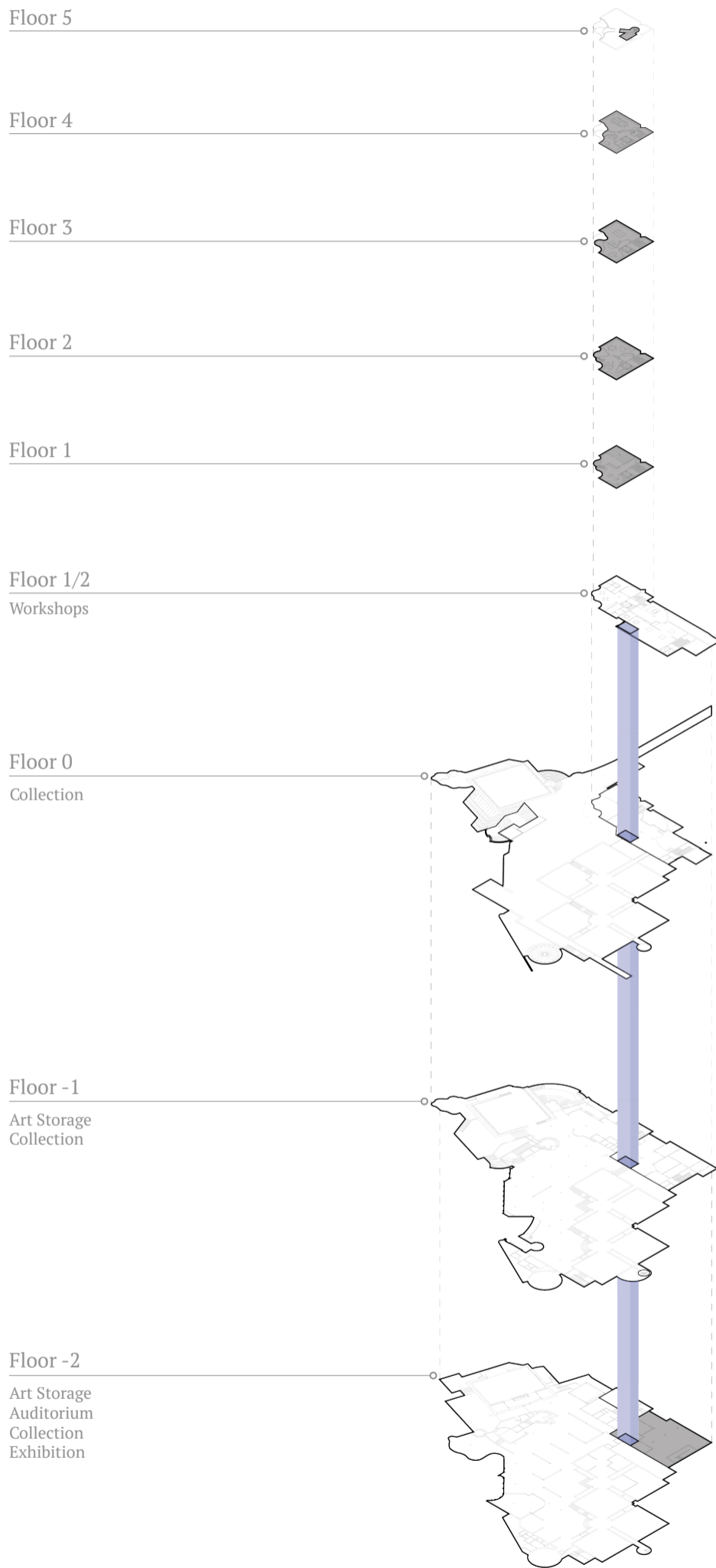
*Public*

Museum Abteiberg  
Mönchengladbach, Germany

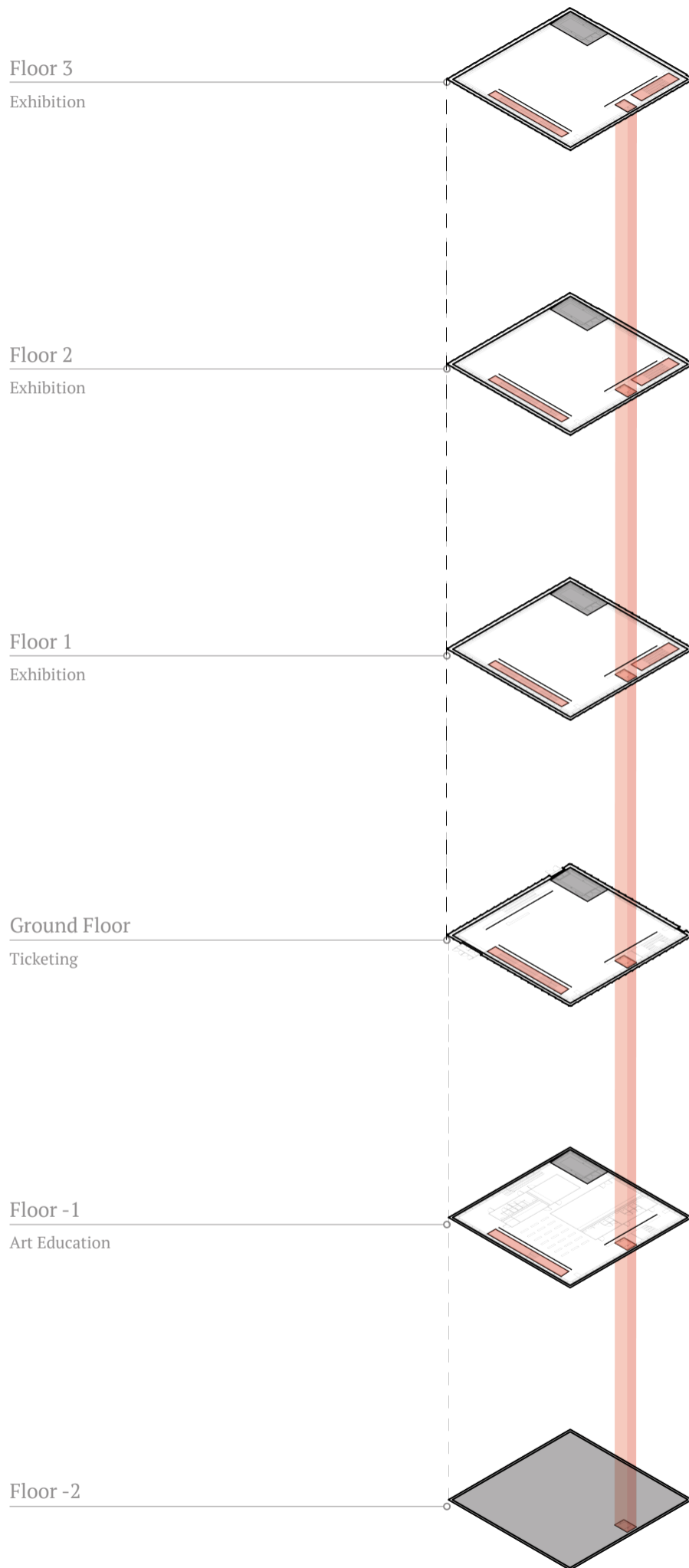


Staff

Museum Abteiberg  
Mönchengladbach, Germany

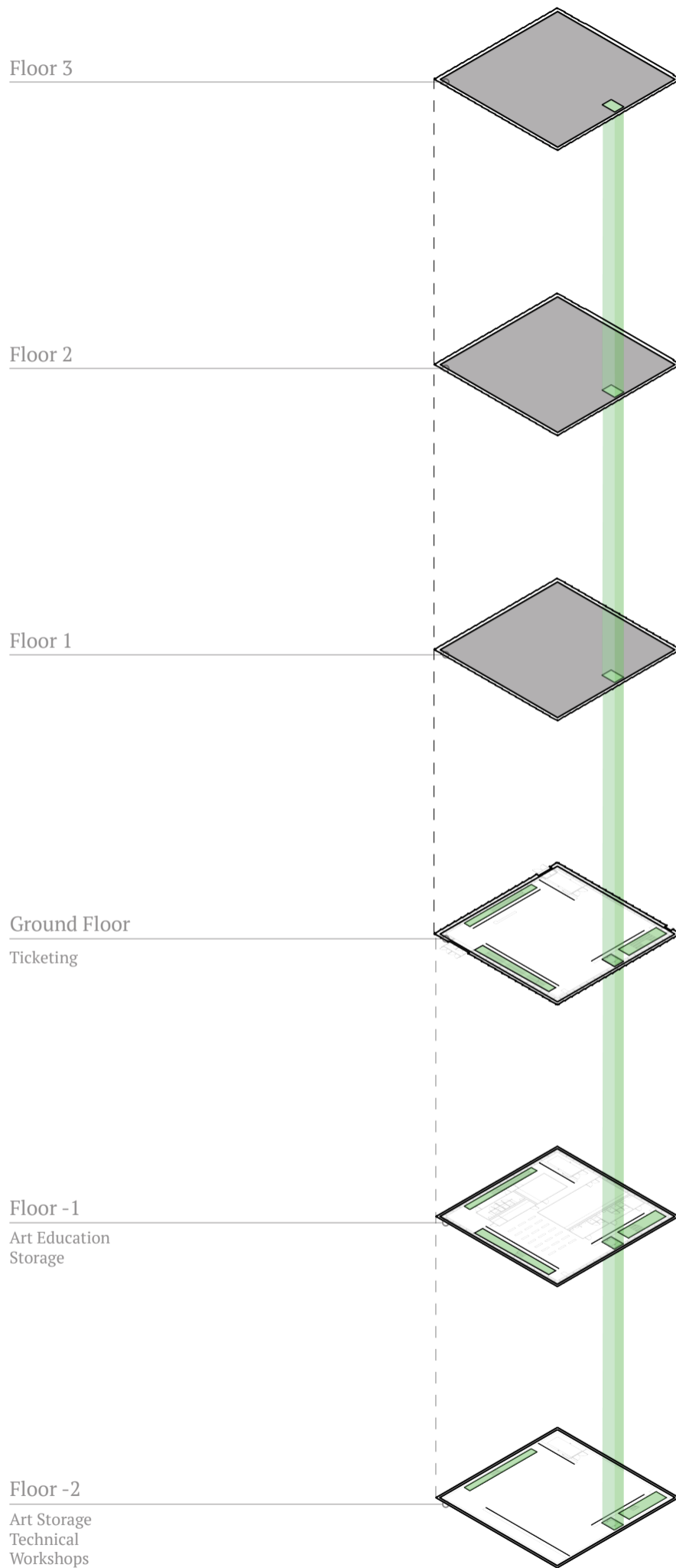


Kunsthhaus Bregenz  
Bregenz, Austria



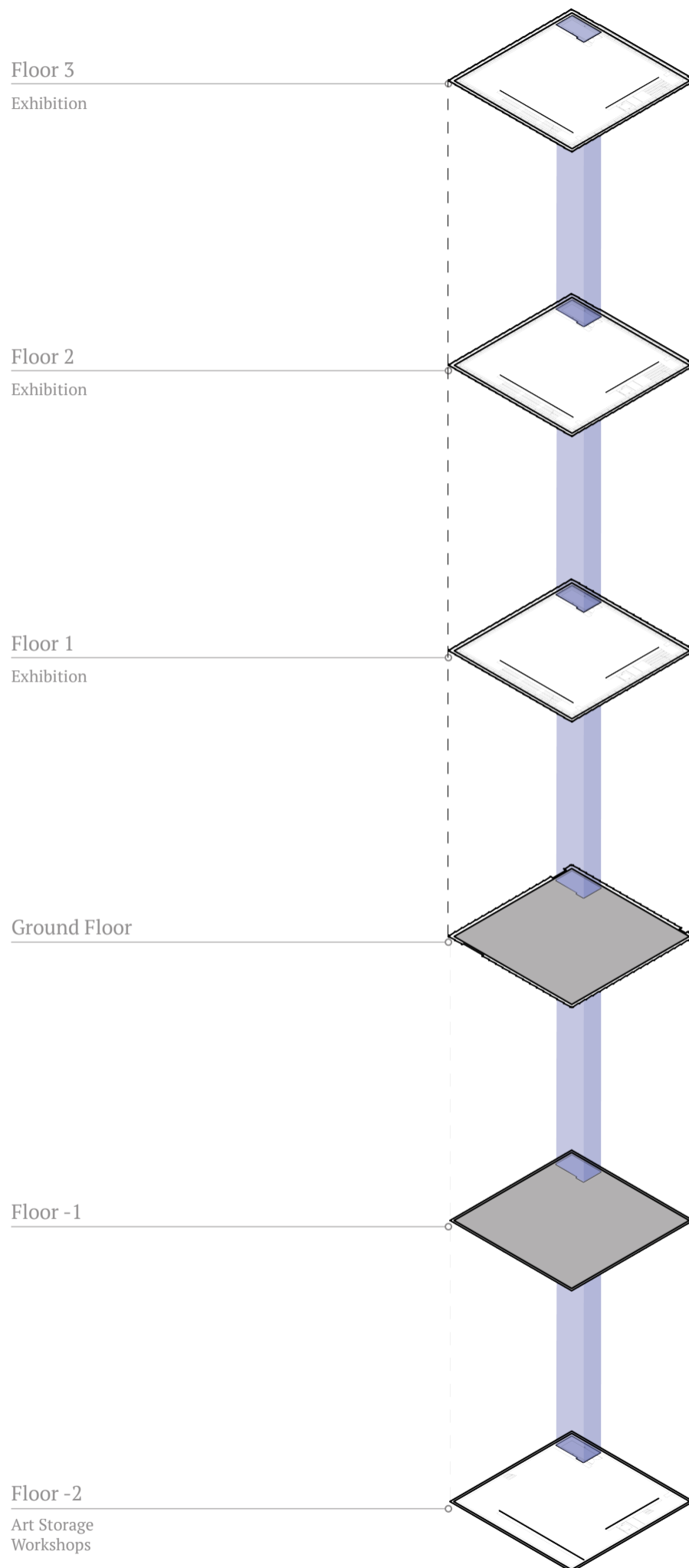
*Public*

Kunsthhaus Bregenz  
Bregenz, Austria

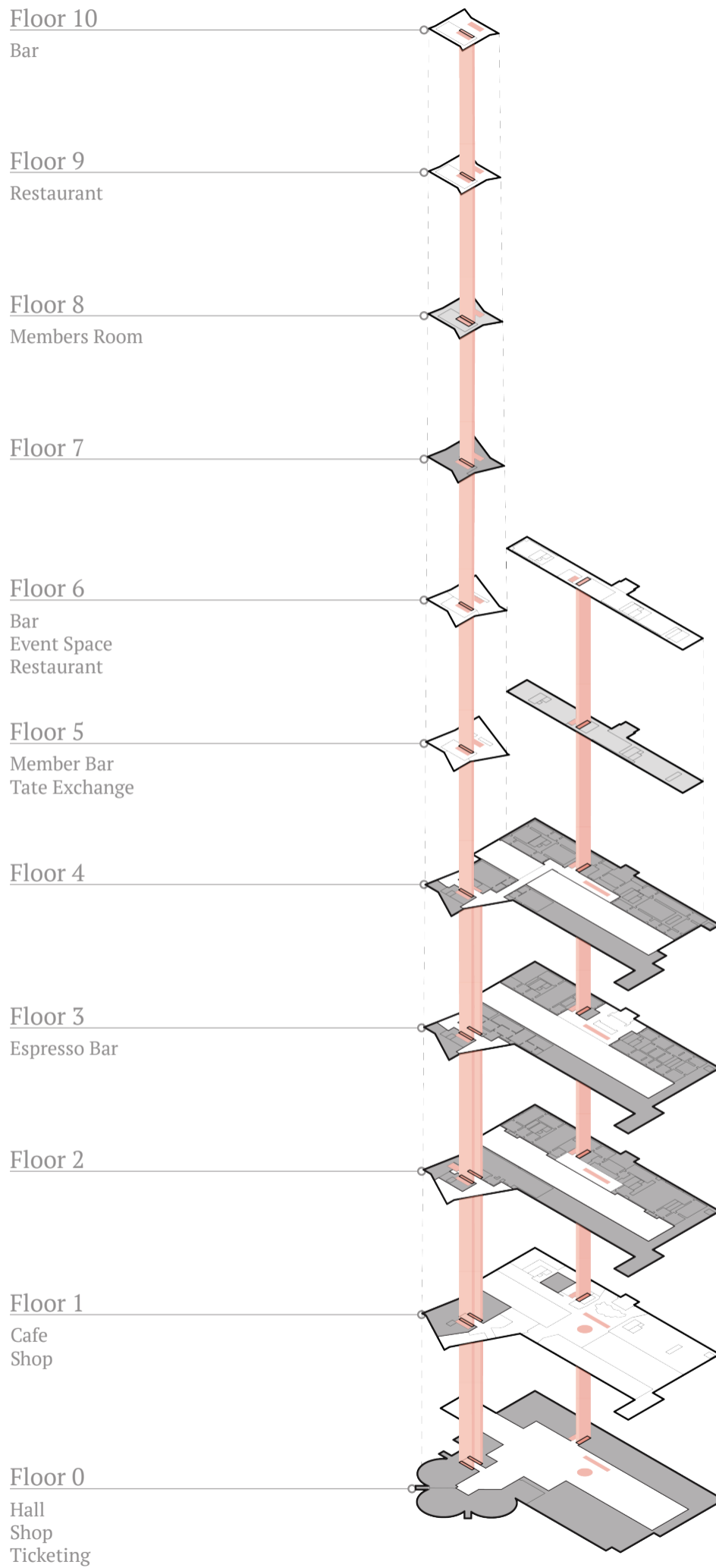


*Staff*

Kunsthhaus Bregenz  
Bregenz, Austria

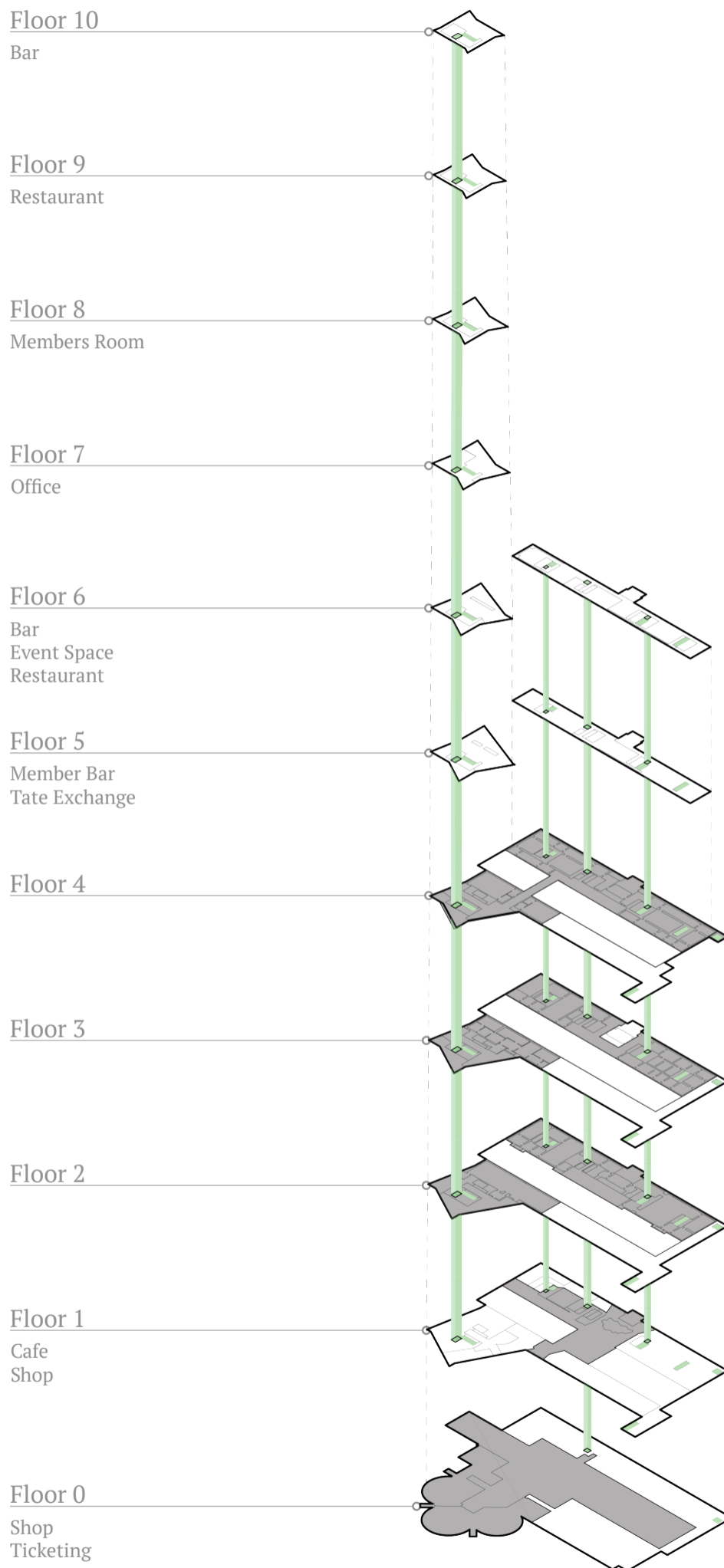


# Tate Modern London, UK



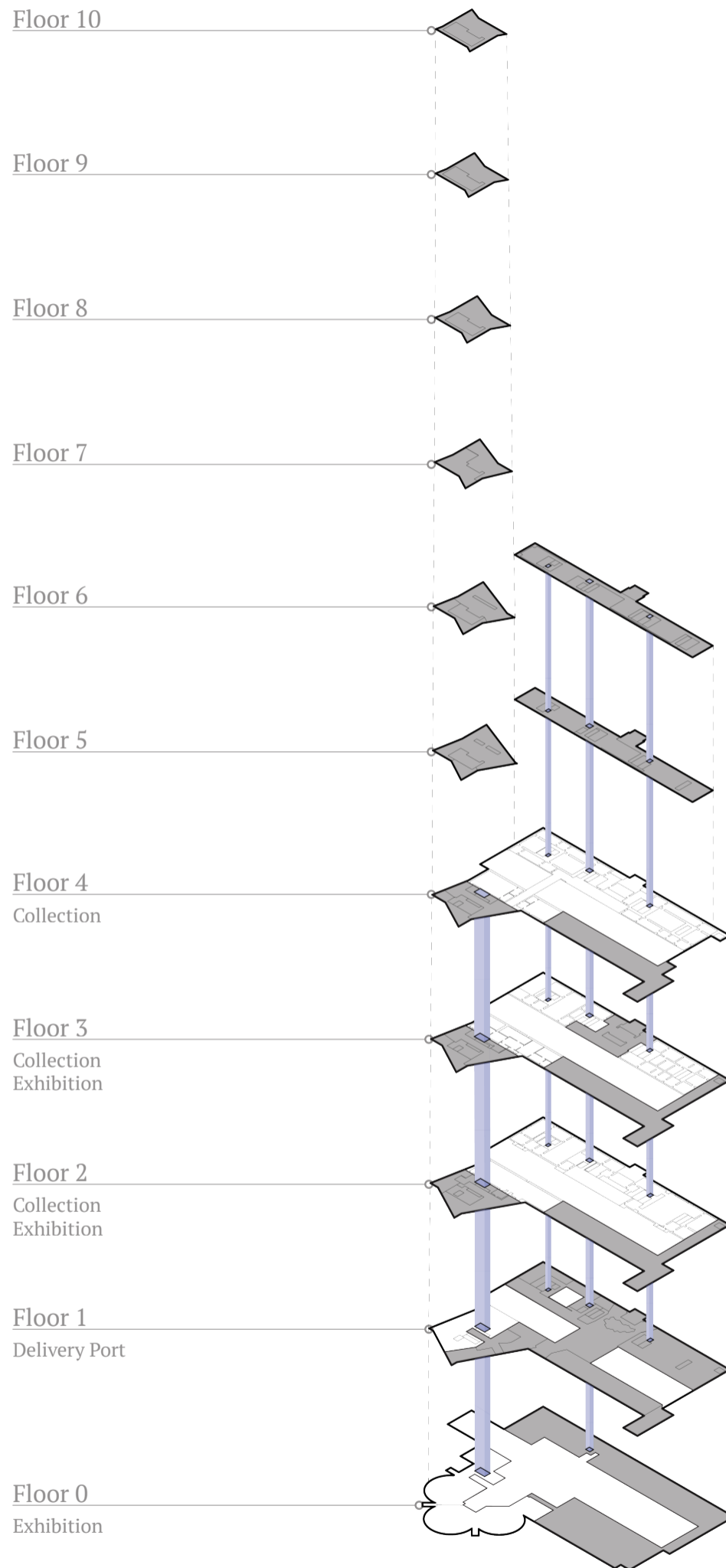
*Public*

Tate Modern  
London, UK

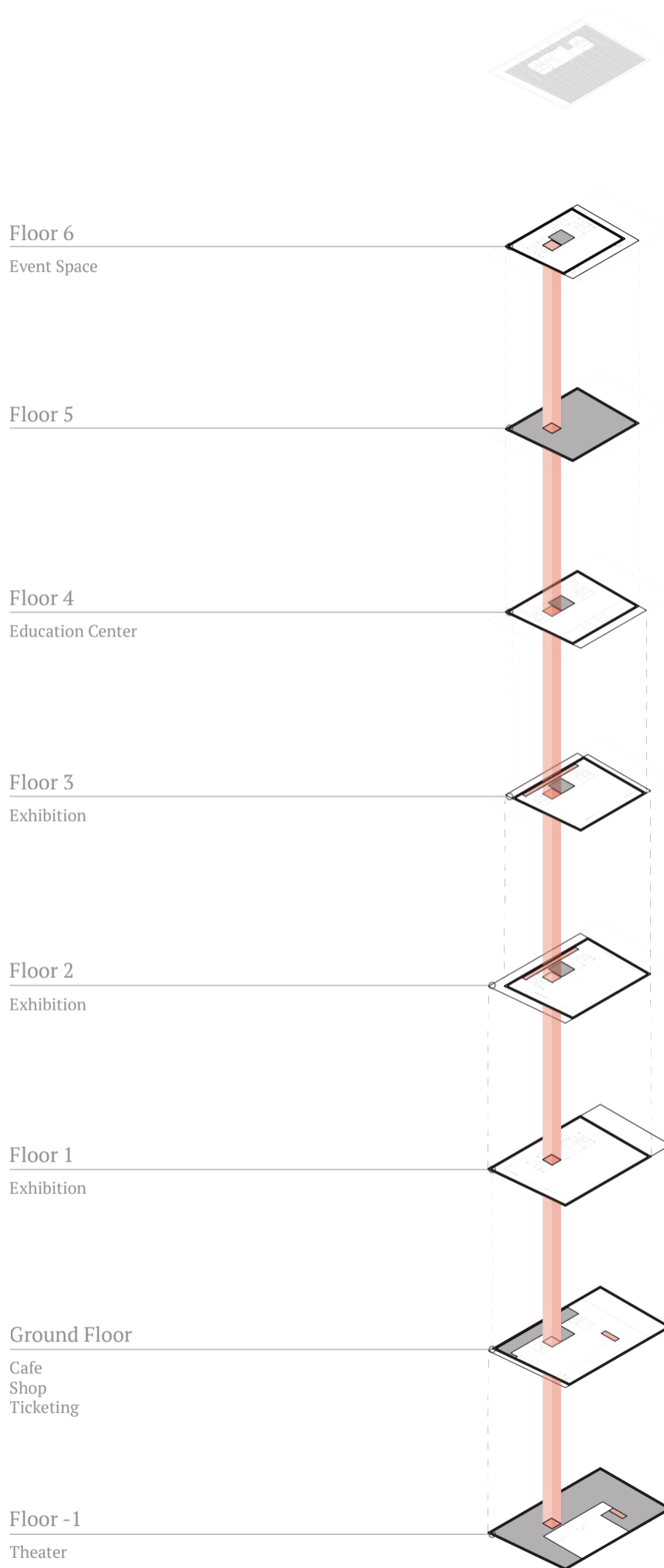


Staff

Tate Modern  
London, UK

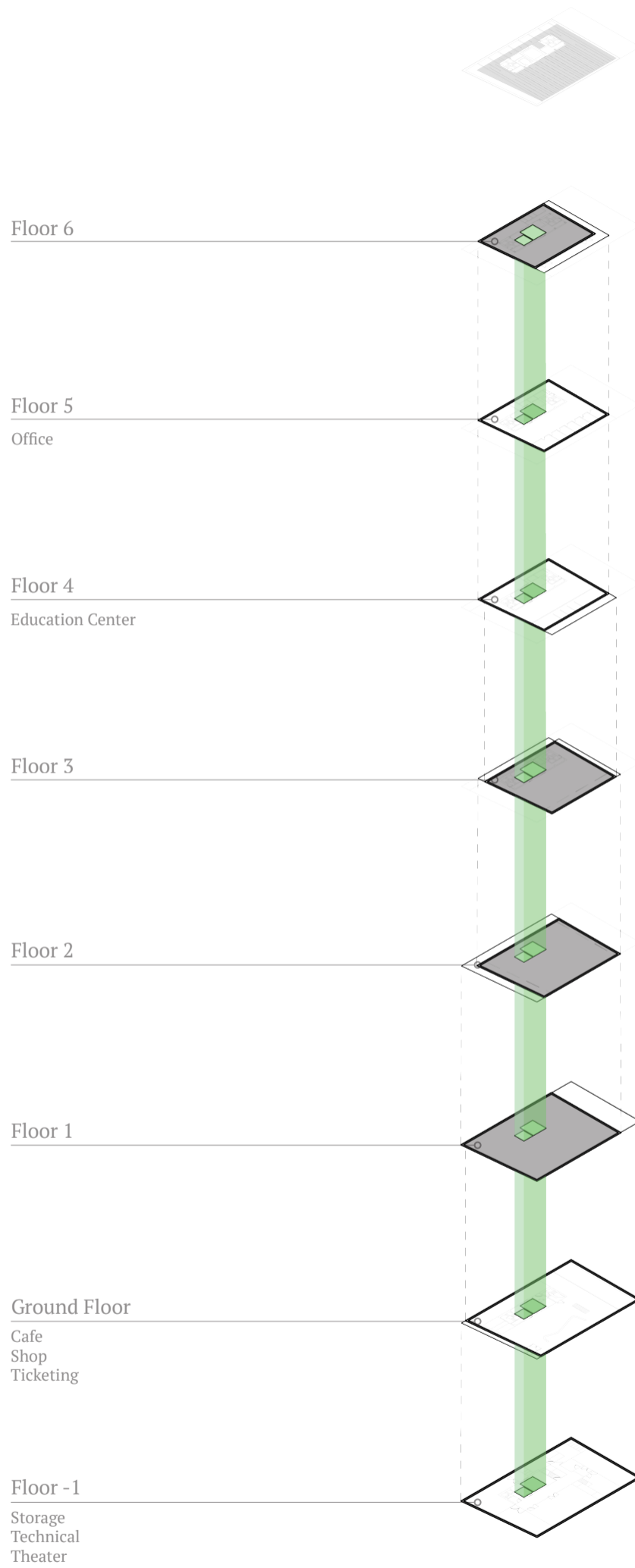


New Museum  
New York, USA



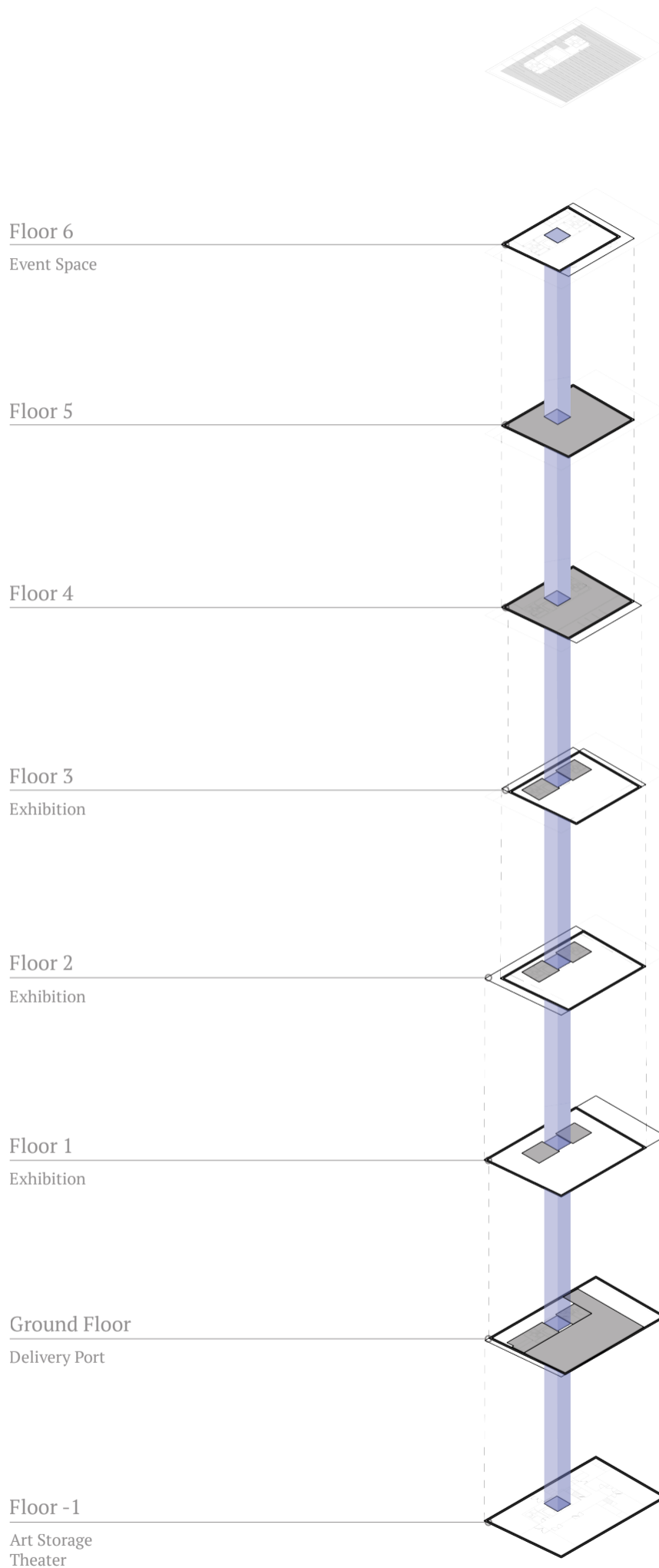
*Public*

New Museum  
New York, USA

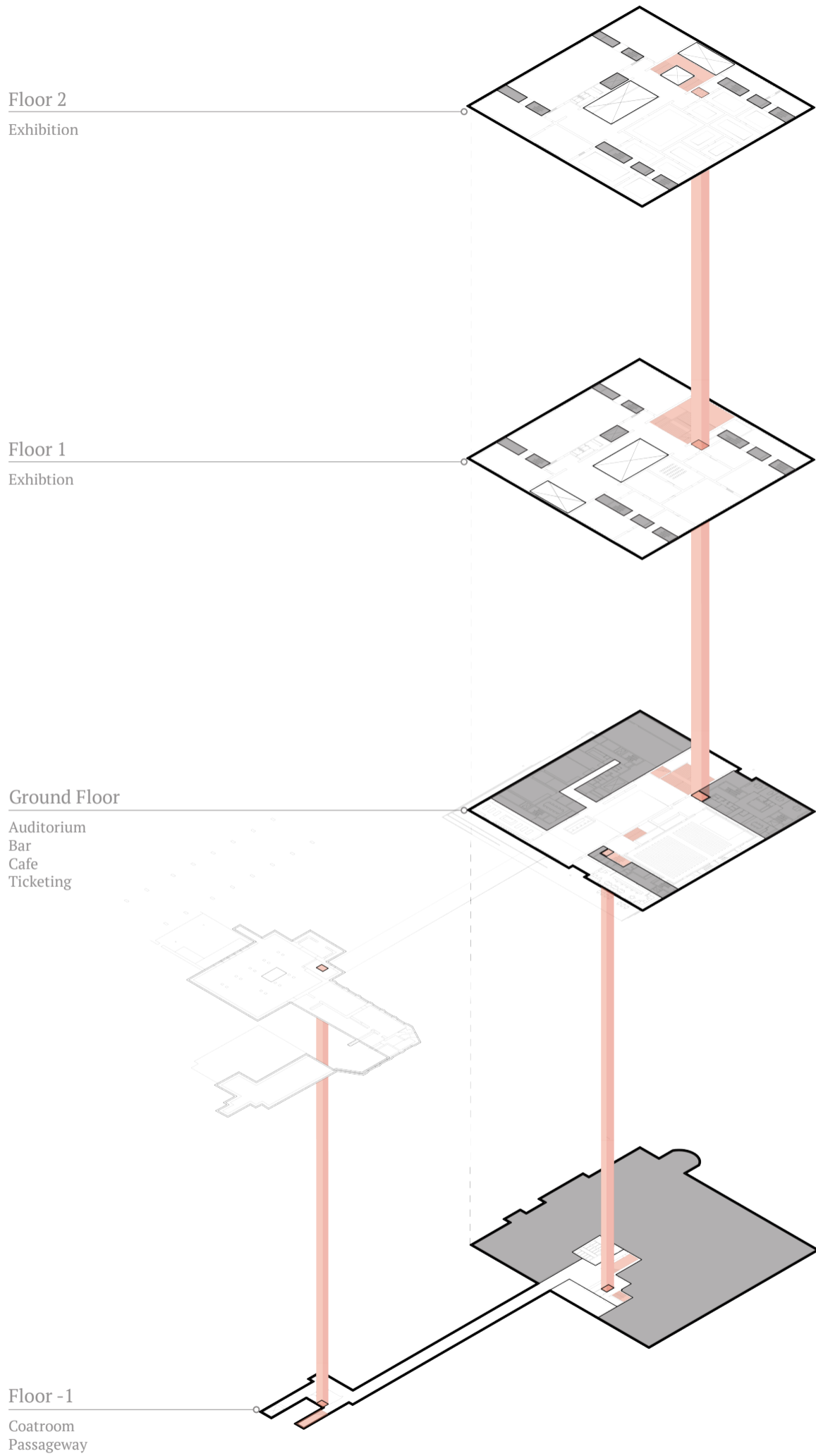


*Staff*

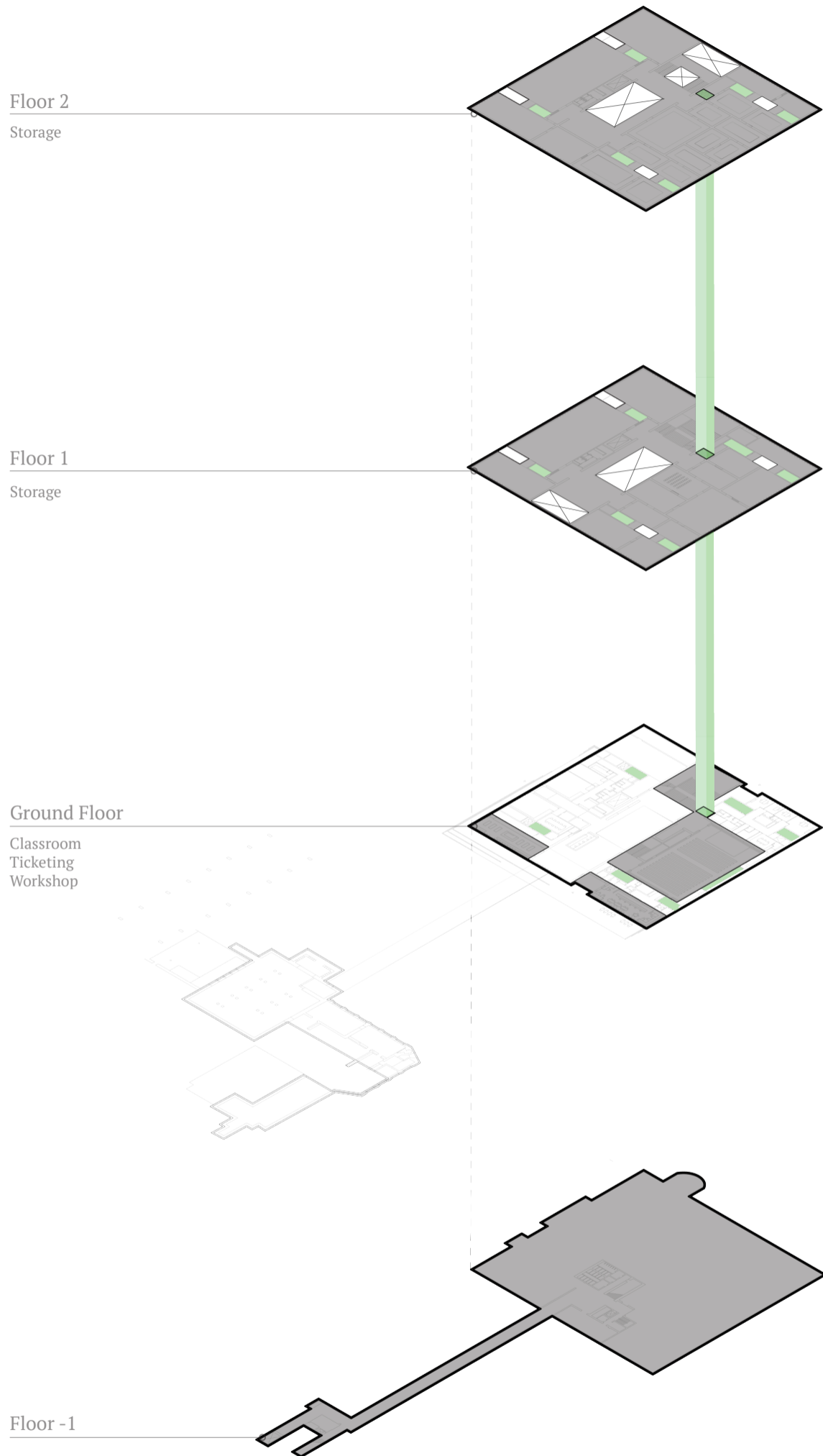
New Museum  
New York, USA



Kunsthaus Zürich  
Zürich, Switzerland

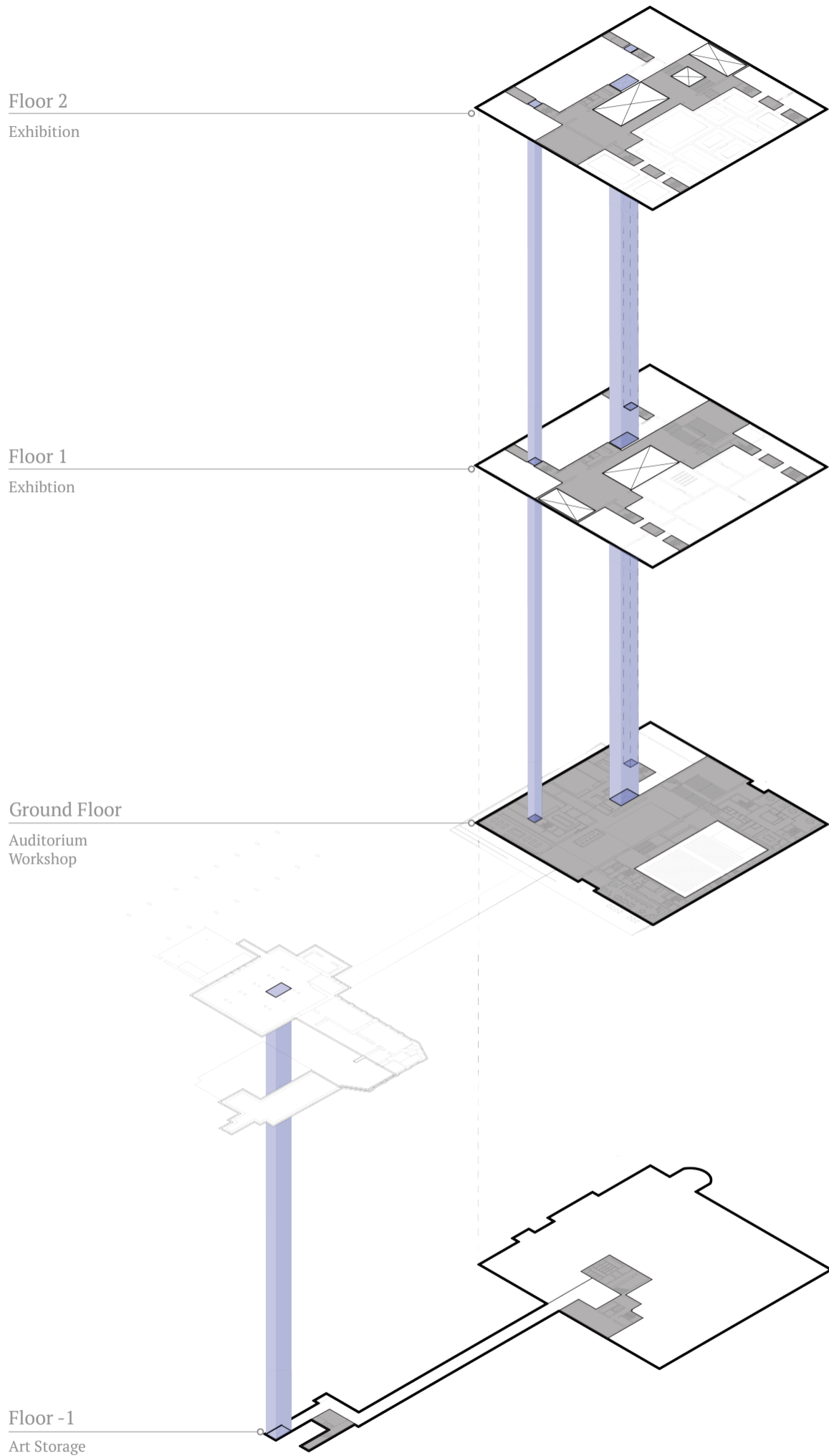


Kunsthaus Zürich  
Zürich, Switzerland

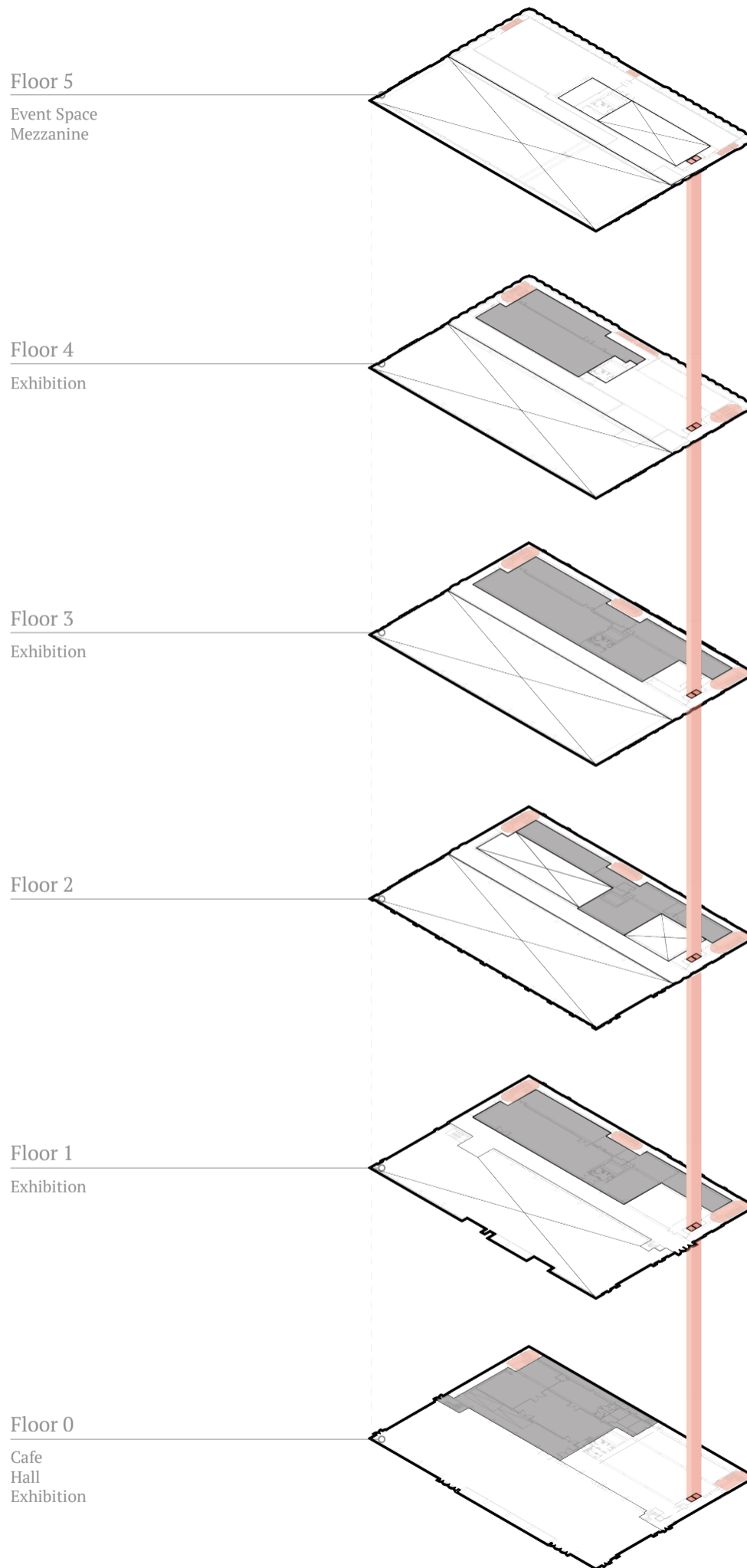


Staff

Kunsthaus Zürich  
Zürich, Switzerland

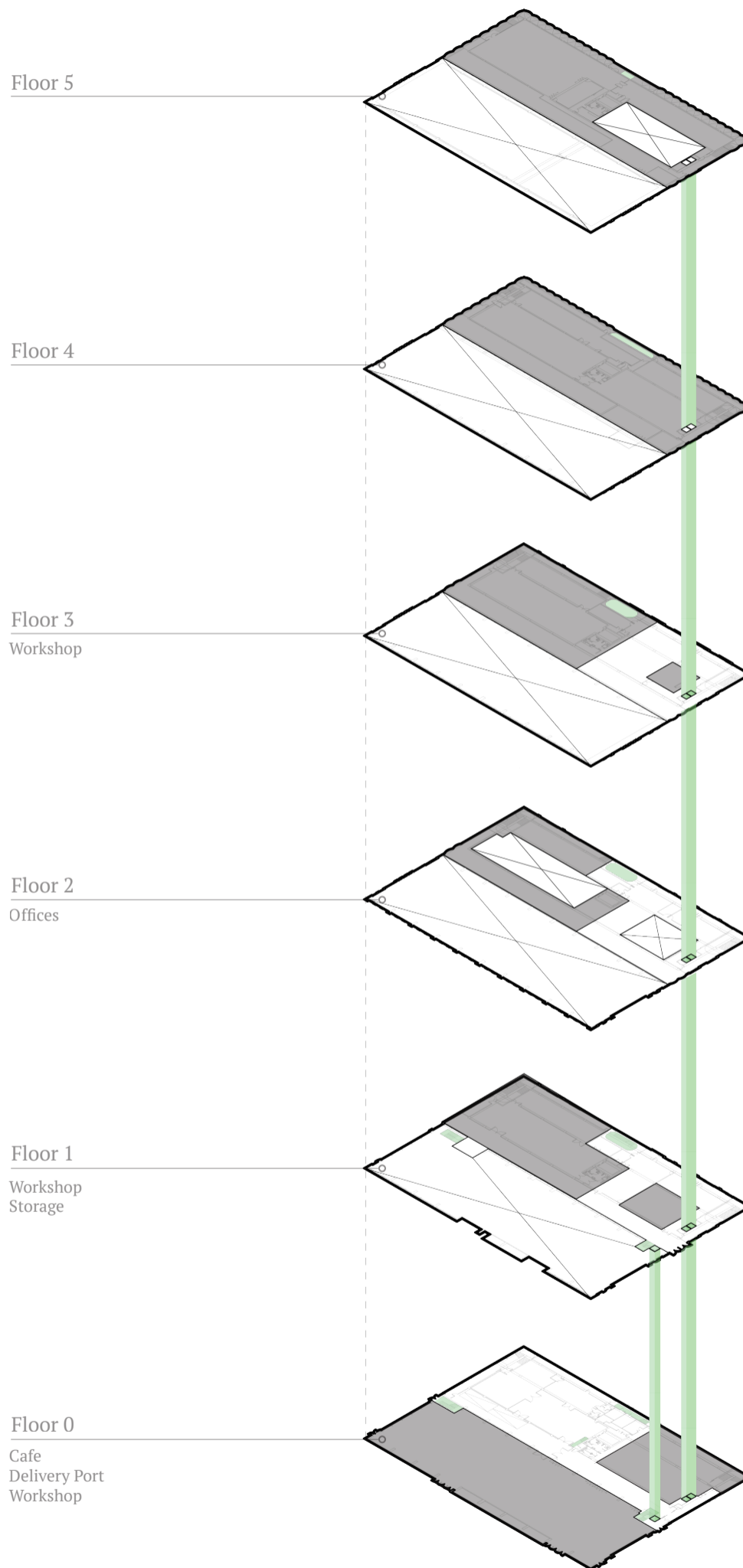


FRAC  
Dunkirk, France



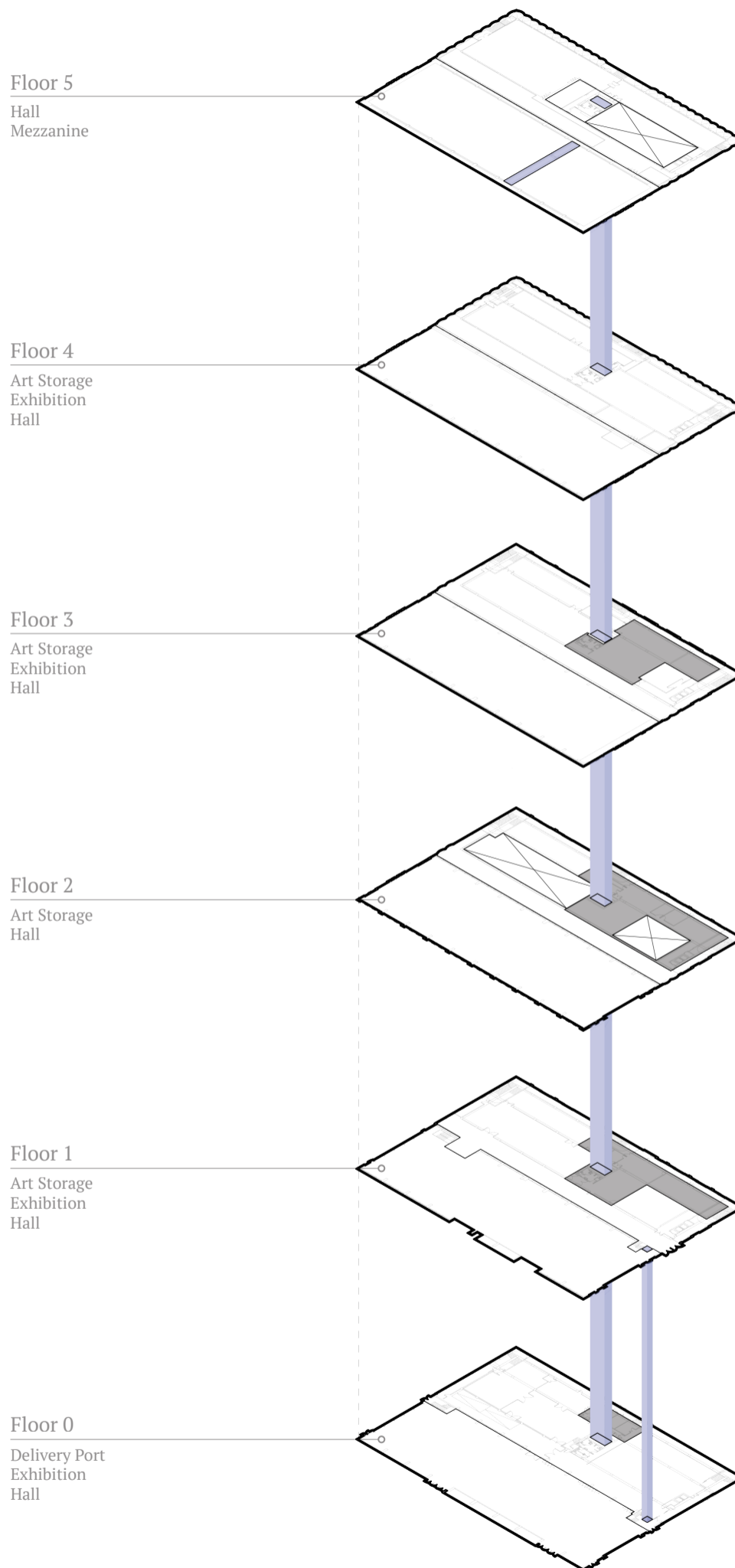
*Public*

FRAC  
Dunkirk, France

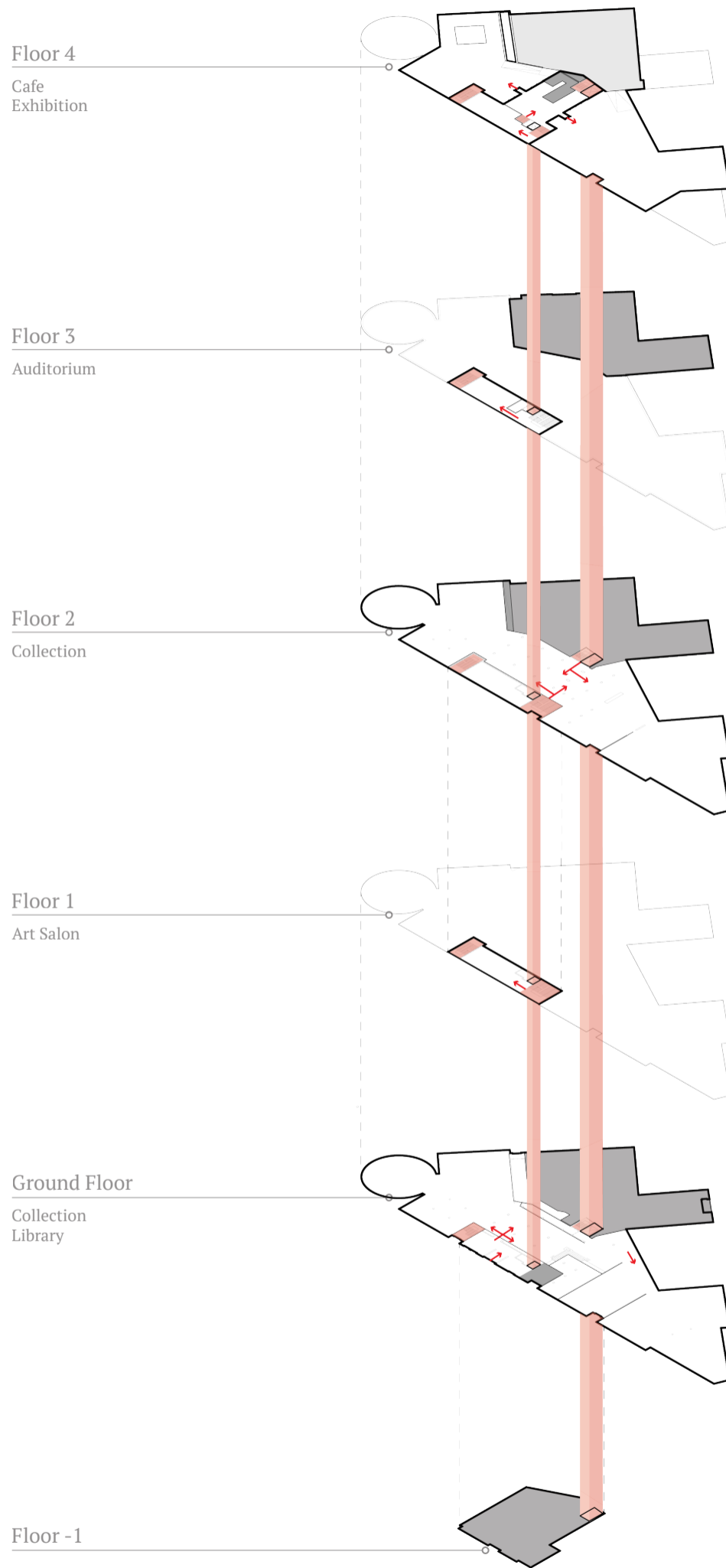


*Staff*

FRAC  
Dunkirk, France

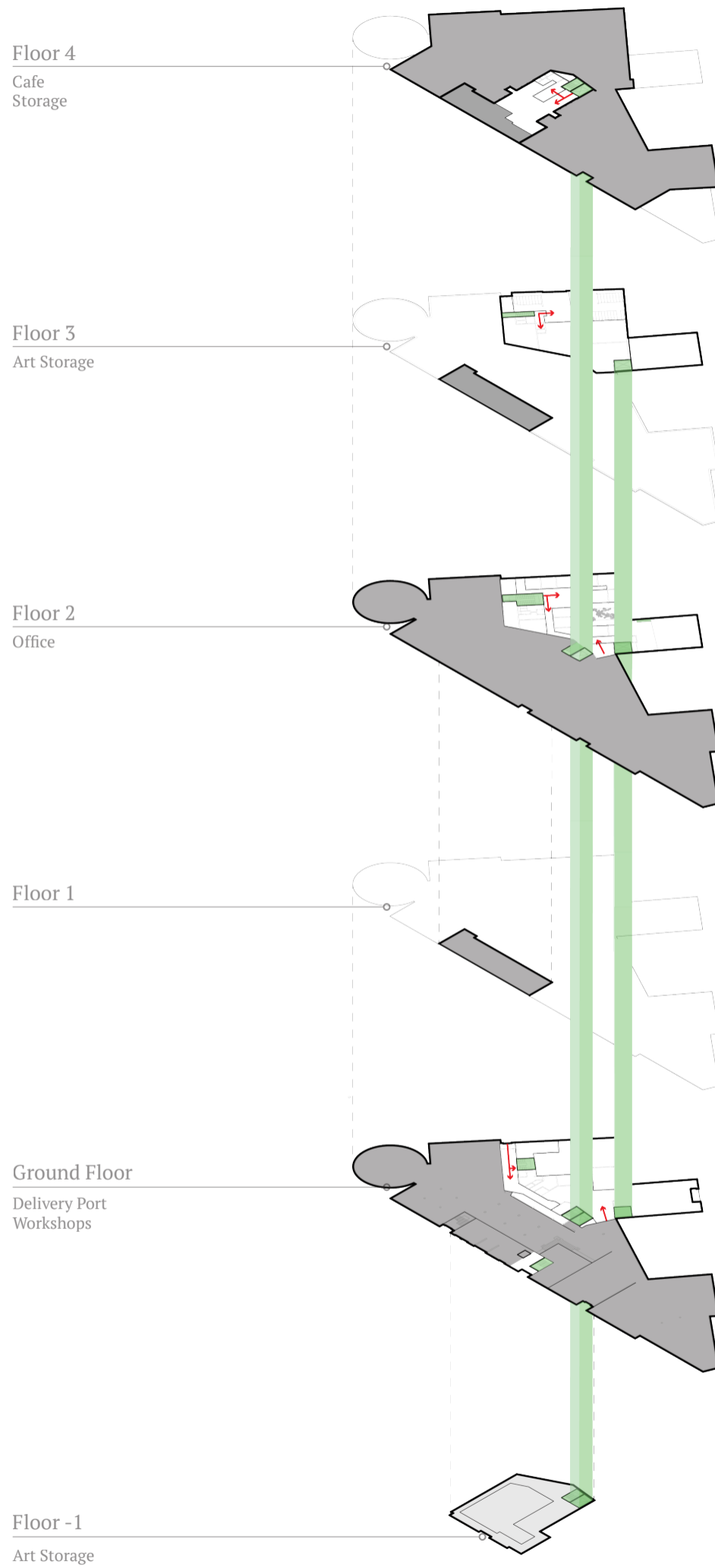


MHKA  
Antwerp, Belgium



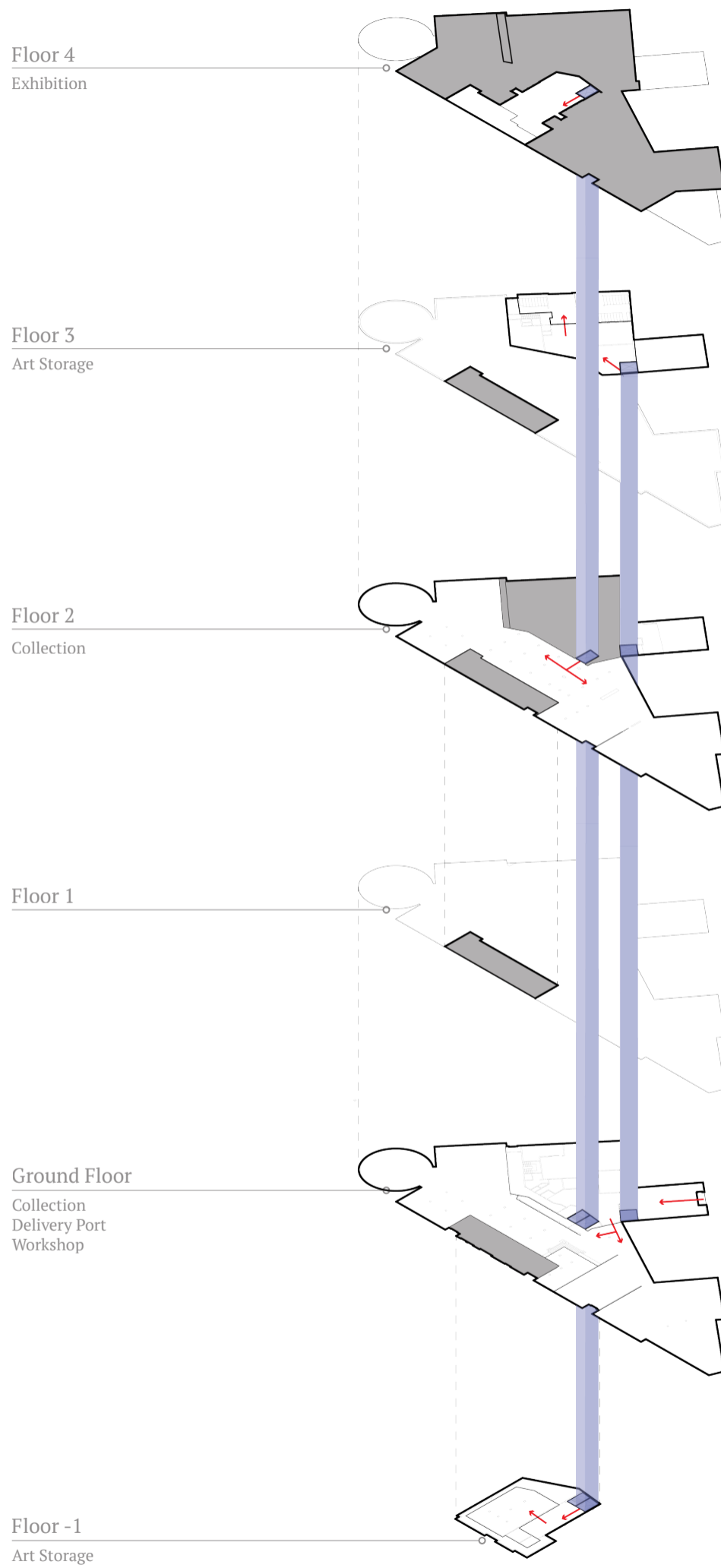
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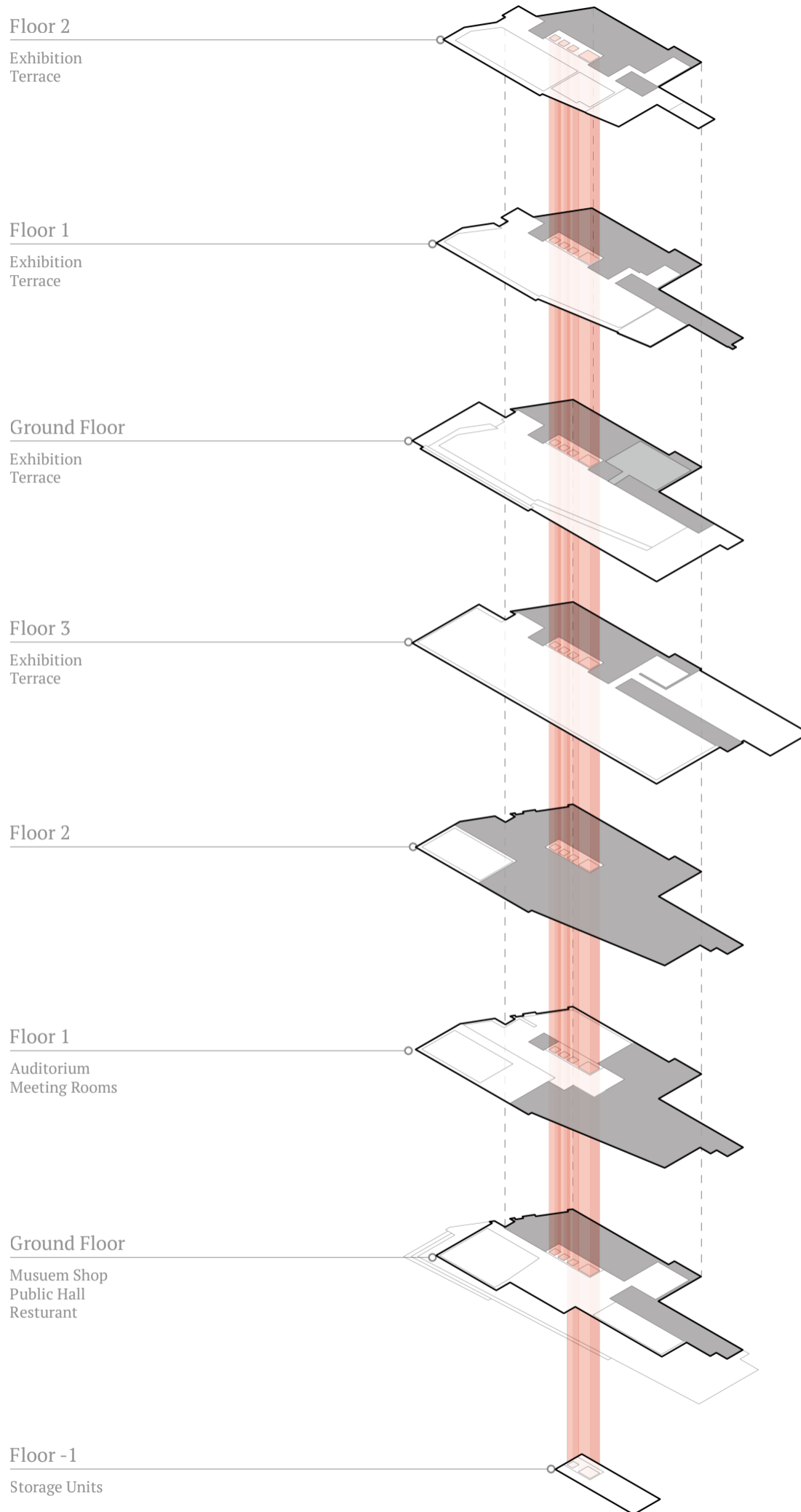


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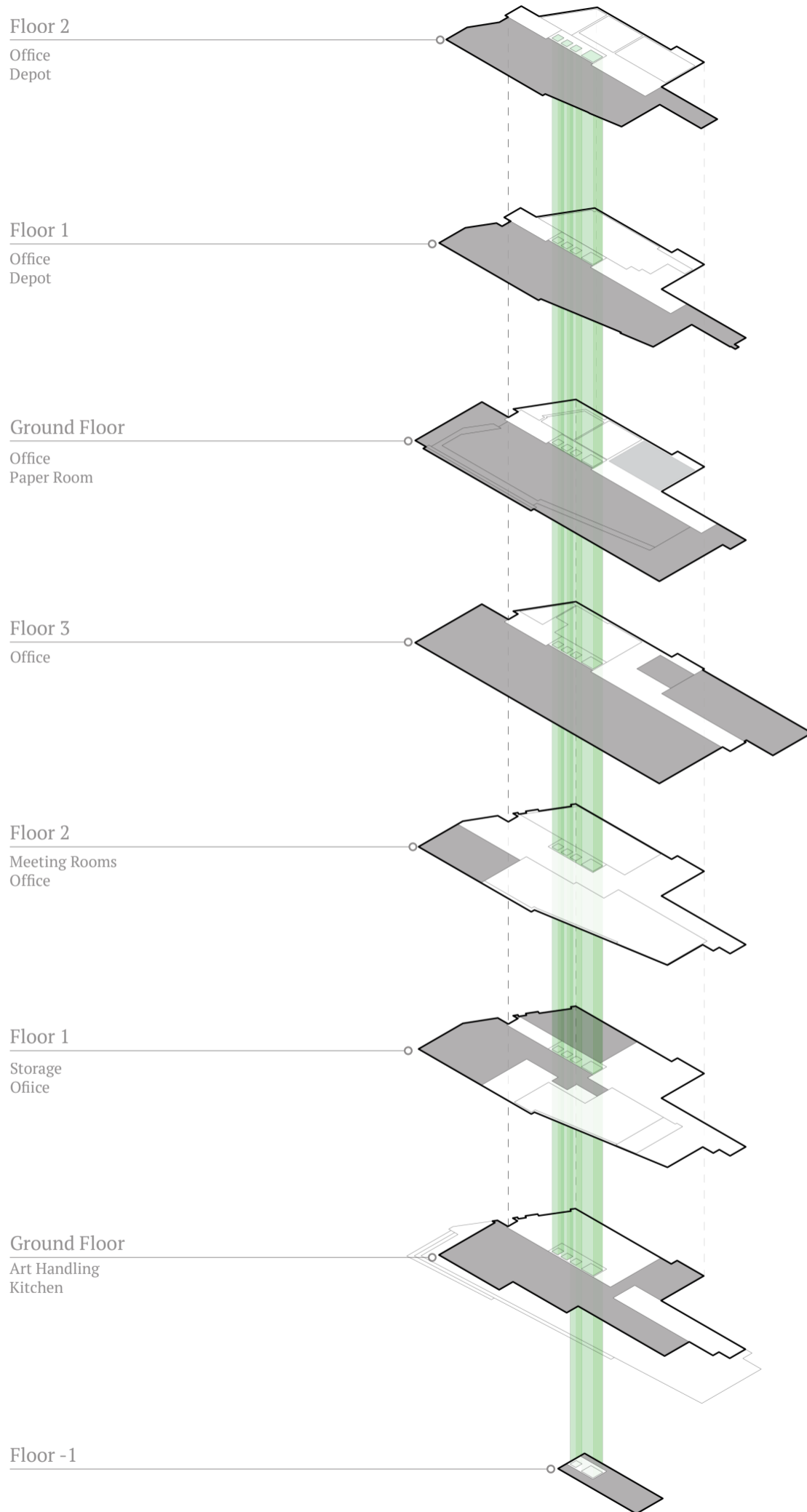


Whitney Museum  
NYC, New York



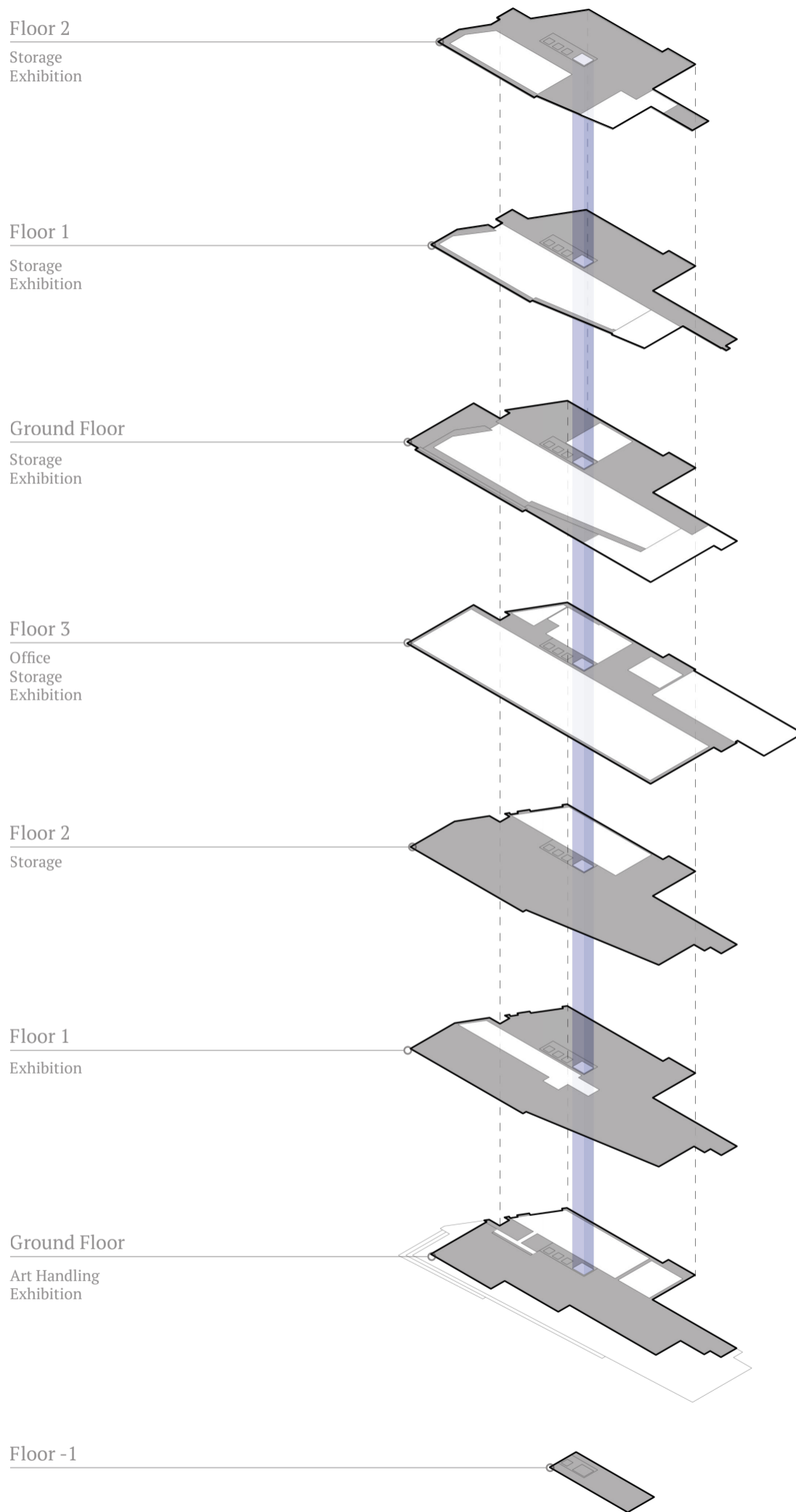
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Interiors  
Buildings  
Cities  
MSc3/4, 2022/2023

**Interiors Buildings Cities**

Graduation Studio publication

TU Delft 2022/2023

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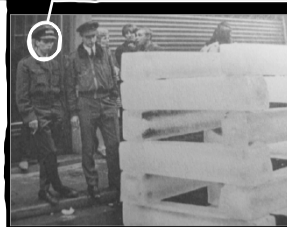
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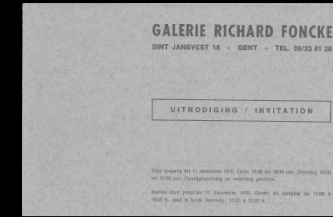
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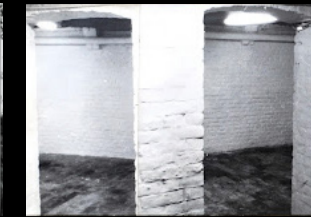
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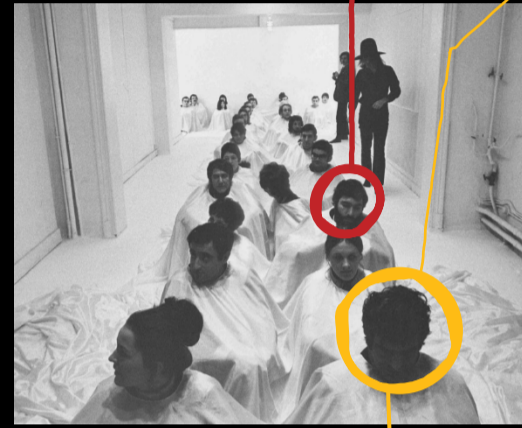
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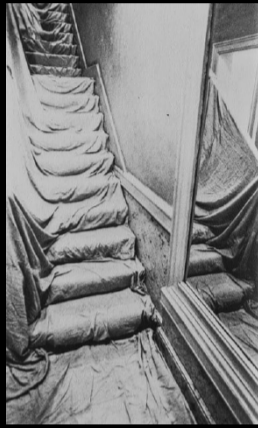
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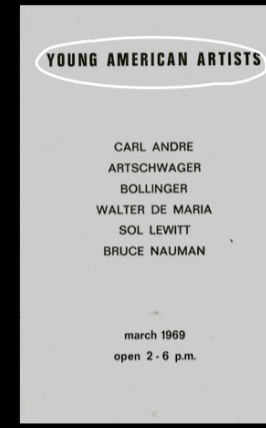
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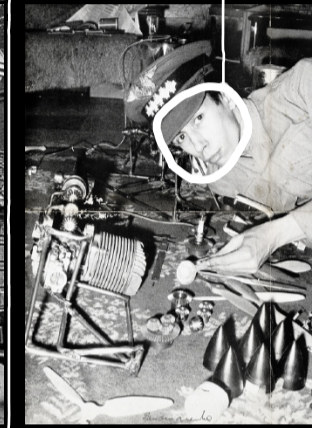
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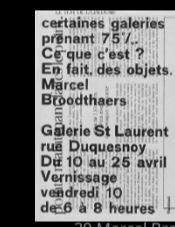
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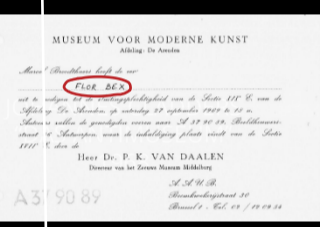
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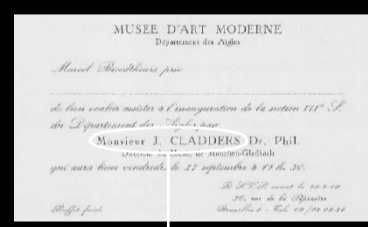
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Joseph Beuys, Mönchengladbach Museum Catalogue, 1967. Harvard Art Museums/Busch-Reisinger Museum. © 2014 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

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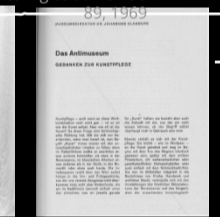
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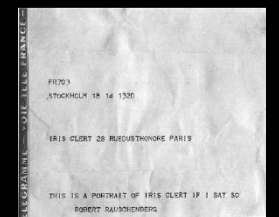


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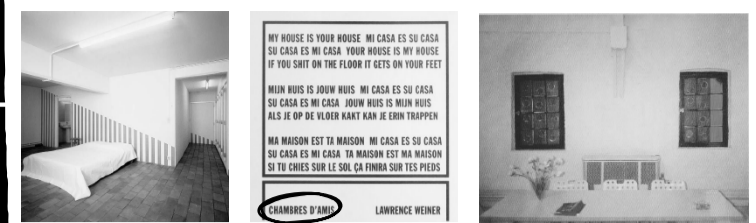
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ANTON & ANNICK HERBERT



MY HOUSE IS YOUR HOUSE. MI CASA ES SU CASA. SU CASA ES MI CASA. YOUR HOUSE IS MY HOUSE. IF YOU SLEEP ON THE FLOOR IT GETS ON YOUR FEET. MIEN HUIS IS JOUW HUIS. MI CASA ES SU CASA. SU CASA ES MI CASA. JOUW HUIS IS MIEN HUIS. ALS JE OP DE VLOER slaapt KAN JE ERIN TRAPPEN. MA MAISON EST TA MAISON. MI CASA ES SU CASA. SU CASA ES MI CASA. TA MAISON EST MA MAISON. SI TU DORMES SUR LE SOL, CA FINIRA SUR TES PIEDS.

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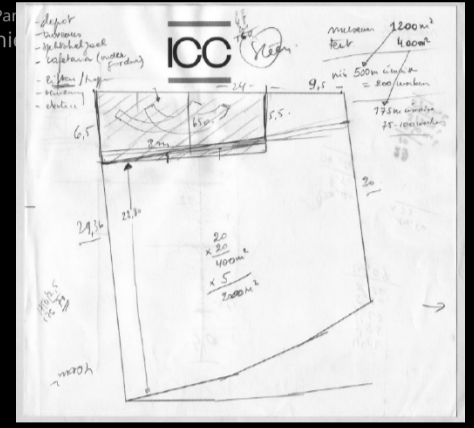
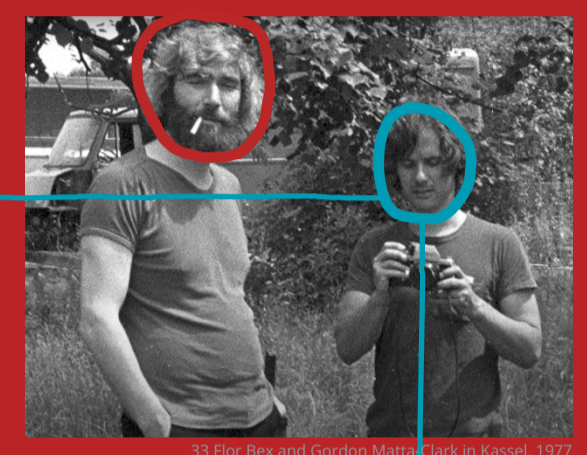
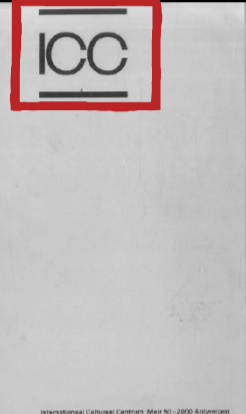
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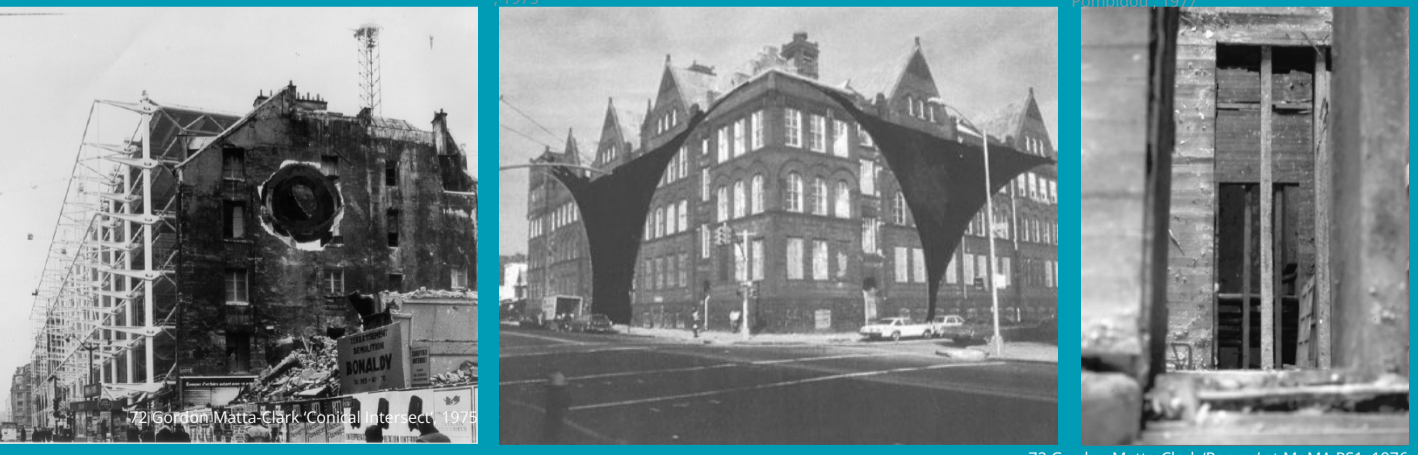
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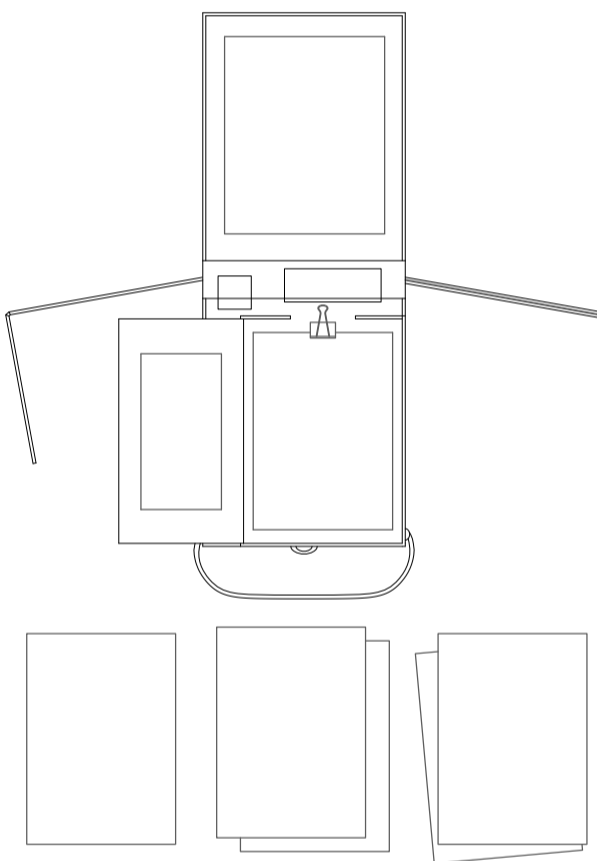


photo: Georges Meguerditchian - Centre Pompidou, MNAM-CCI /Dist. RMN-GP  
 source: <https://www.centrepompidou.fr/fr/ressources/oeuvre/6KCGgV9>

## LA BOÎTE-EN-VALISE Marcel Duchamp, 1936 - 1941

In the 1930s, Marcel Duchamp created a retrospective of his works in a form of miniature museum that can be carried with anywhere. The Artist produced many copies of the museums in a box that were sent to the collectors. Duchamp took a position of both curator and an artist, escaping the traditional role of the latter. A portable miniature monograph included sixty-nine reproductions of the artist's own work. Between 1935 and 1940, he created a deluxe edition of twenty boxes, each in a brown leather carrying case but with slight variations in the content and design. Each deluxe version included one original piece of art.

The monographs were a comment on the museum's increasing traffic in reproductions and questioned the importance of the "original" work of art. The idea was continued in many series varying in the content of the boxes and their design in the 1950s and 1960s.





Andy with Mirrored Disco Ball Stephen Shore—303 Gallery

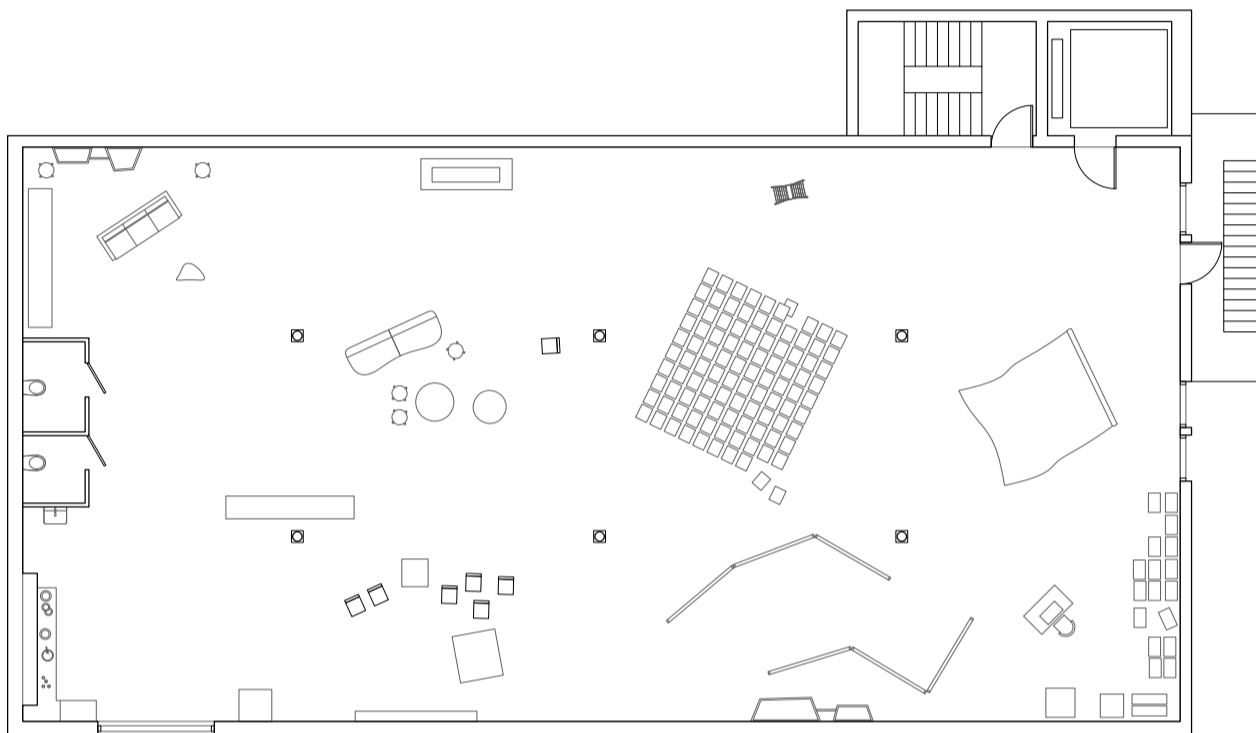
## ANDY WARHOL

### *The Factory, 1963-1987*

The Factory was Andy Warhol's studio in New York City, which had four locations between 1963 and 1987. It was the most popular and attractive hanging-out spot for creatives, celebrities, actors and artists in the city. The space was used by Warhol not only to throw the parties and meet with artists, but also to create his works of art. The original spot is referred to as the Silver Factory. The first spot that the artist found in 1963 was an old unoccupied firehouse with a very low rent. However, Warhol moved several times. Few months after started

occupying the first space, he found another loft on the fifth floor at 231 East 47th Street in Midtown Manhattan, which would become the first Factory.

The factory got its name due to the nature of the artist's studio with a constant stream of visiting people and amount of different artworks, often very large scale, being produced everyday by the many assistants of Warhol and himself.





Bernd Lohaus & Hugo Heyrman, Happening Groenplaats, 1965

## VAGA 1965

During the mid-1960s, a group of artists, including Hugo Heyrman, Panamarenko, Wout Vercammen, Yoshio Nakajima, Jeroen Henneman and Bernd Lohaus, formed to carry out a series of Happenings on the streets of Antwerp. These actions were accompanied by the publication of *Happening News*, a series of seven issues composed of photocopied collages rooted in Dadaism and Surrealism. By performing human action directly in public domain, these Happenings, aimed to extend these performances beyond the conventional art context whereby its form was not constrained to a single artistic discipline:

“The purpose of these happenings, in my view, is to define the intermediate field between literature and painting, and that which stands in between - for example, absurdity - through gestures to bystanders.” – Bernd Lohaus [1]

Out of these Happenings, and the wake of May '68, Panamarenko, Hugo Heyrman and others set up the Free Action Group Antwerp (VAGA, 'Antwerp Free Action Group'). This was an informal group of individuals who raised significant questions about social and political issues and used the capacity of art to encourage a dialogue.





From the exhibition *She - A Cathedral*, Moderna Museet, 1966 Photo: Hans Hammarskiöld / Moderna Museet

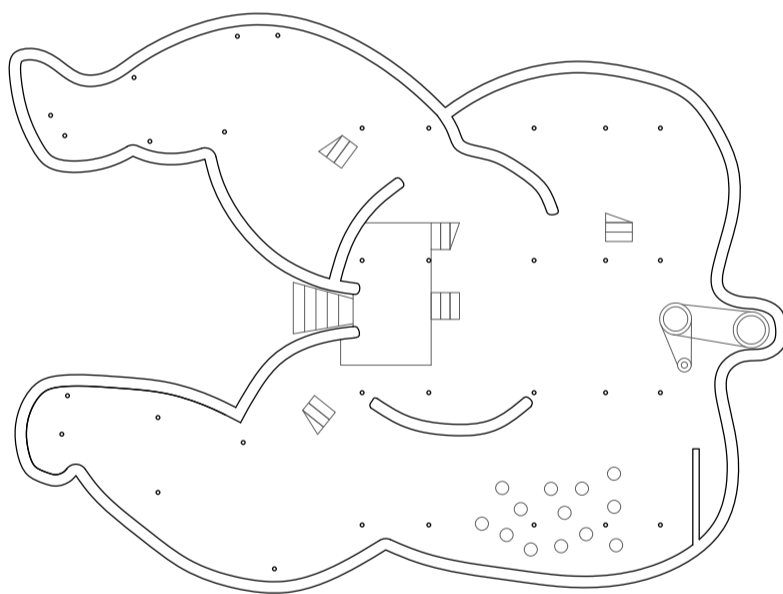
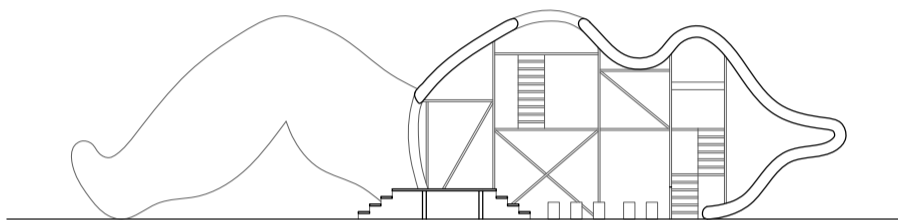
## MODERNA MUSEET

### Niki de Saint Phalle, Jean Tinguely, P.O. Ultvedt, Pontus Hultén, *Remembering She - A Cathedral*, 1966

Remembering She - A Cathedral was an exhibition inviting participation of the visitors. Created in close collaboration of the curator Pontus Hultén, and artists Niki de Saint Phalle, Jean Tinguely and P.O. Ultvedt, the show had a form of a giant pregnant woman (23,5 meters long, 6 meters high, 10 meters wide).

The body of the Niki de Saint Phalle's sculpture could host 150 people at once and hosted different types of installations, artworks and attractions for the visitors, including bar, cafe and

planetarium. The structure consisted of four levels of labyrinth-like space offering spots to look at, listen, hear and watch. The visitors were greeted by hostesses with designated t-shirts and the space was filled with sound, to give a feeling that the visitors can talk and behave noisy without disturbing the museum atmosphere. HON was an exhibition aiming to widen art audiences and bring masses to the museums, which was the point of focus for Pontus Hultén at Moderna Museet.



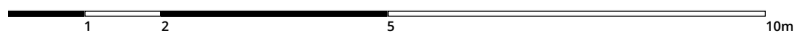
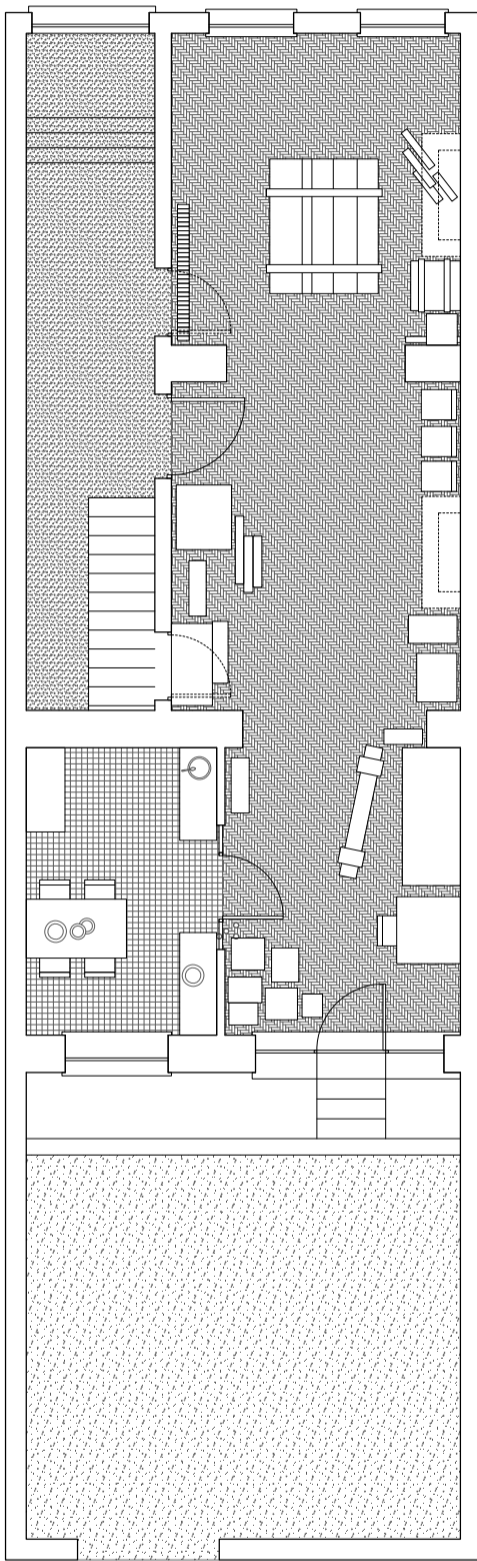


Museo de Arte Moderno, Departamento de Águilas, 1968. Sección siglo XIX  
source: <https://www.noshowmuseum.com/es/2do-b/marcel-broodthaers>

## MUSEUM OF MODERN ART. THE EAGLES. 19TH-CENTURY SECTION *Marcel Broodthaers, 1968*

Musée d'Art Moderne, Département des Aigles was a four-year-long fictionalization of an institution that lasted between 1968 and 1972. The artist declared himself a curator, administrator, press agent, and museum founder, all in one, and created a fictional museum without collection and without a building. The museum was divided into 12 sections: literary, documentary, 17th century, folkloric, cinema, financial, figure, publicity,

modern art, 19th century, 19th century bis, and 20th century. The 19th-century section took place in the artist's studio-living space and it also served as a platform for critical discussion among accidental visitors as well as a place for his art production.





Carl Andre, *Clastic*, Installation view, 1968

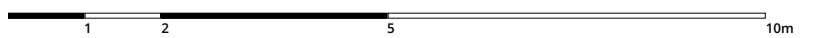
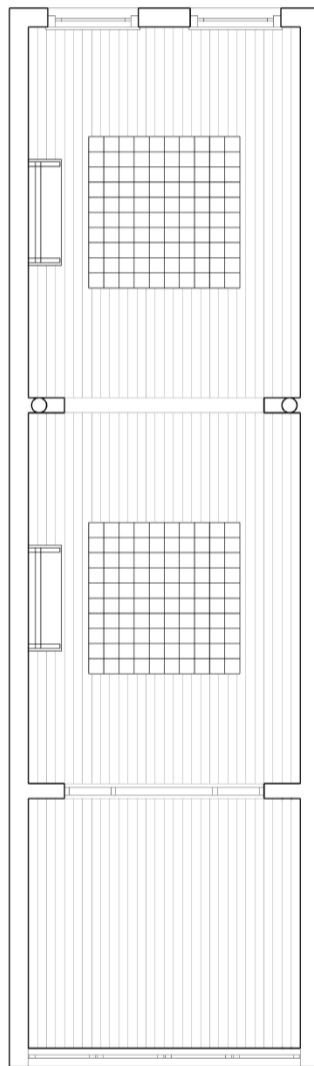
## WHITE WIDE SPACE Carl Andre, *Clastic*, 1968

The gallery was founded by the Dusseldorf Sculptor Bernd Lohaus and the Flemish art historian Anny de Decker. As a result of the interruptions by the police of the Happenings in the streets, they rented spontaneously an inexpensive space behind the KMSKA, in which the artists could carry out their performances undisturbed. The first exhibition by Panamarenko, Bernd Lohaus and Hugo Heyrman opened on 18 March 1966 with the Milkway Happening. The room was painted white, and despite being rather small, it was called 'Wide White Space', whereby 'Wide' referred to the breadth

of the mental space.<sup>1</sup> Among the artists shown were Marcel Broodthaers, Gerhard Richter, Joseph Beuys, Carl Andre, Daniel Buren, Bruce Nauman and Lawrence Weiner—all before 1970. Wide White Space contributed greatly to the emergence of this new artistic scene and its broad interest in many artistic directions stood as an example for many galleries founded in the same era. But unlike these galleries, De Decker and Lohaus were more focused on the personal relationship with the art and artists themselves, rather than on the market.<sup>2</sup>

1 Antille, B. (2013). 'hon—en katedral': Behind pontus Hultén's Theatre of Inclusiveness. *Afterall: A Journal of Art, Context and Enquiry*, 32, 72–81. <https://doi.org/10.1086/670183>

2 Grosenick, U. & Stange, R. (2005). *International Art Galleries: Post-war to Post-millennium : a Narrative Chronology of the Dealers, Artists and Spaces that Have Defined Modern Art*. Thames & Hudson.





Mario Merz, Robert Morris, Barry Flanagan, and Bruce Nauman, *When Attitudes Become Form* at Kunsthalle Bern, 1969. Courtesy Contemporary Art Daily

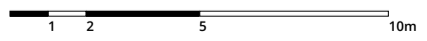
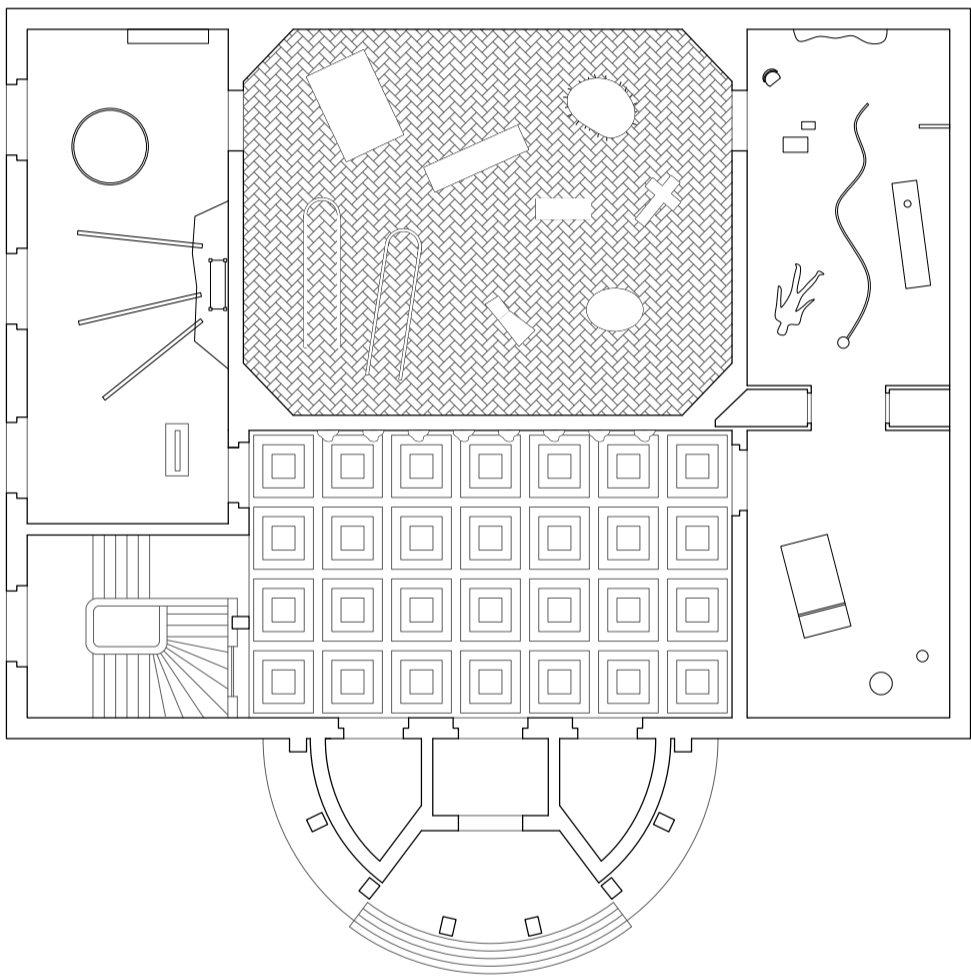
## KUNSTHALLE BERN

### *When Attitudes Become Form, 1969*

When the exhibition 'When Attitudes Become Form' opened in March 1969, one month later than the companion show 'Op Losse Schroeven' in Amsterdam, it demonstrated a broad variety of avant-garde experiments in Pop art and Fluxus, Minimalism and post-Minimalism, Conceptual art, Land art and Arte Povera, that reconstructed the discourse on the essence of art and its material presence.<sup>1</sup> Organized by Harald Szeemann, the exhibition was part of a larger artistic ecology that included

galleries, temporary festivals and a number of exhibitions in public institutions introducing the most important characteristics of avant-garde art in the 1960s to the broader public in both Western Europe and North America.

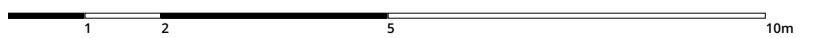
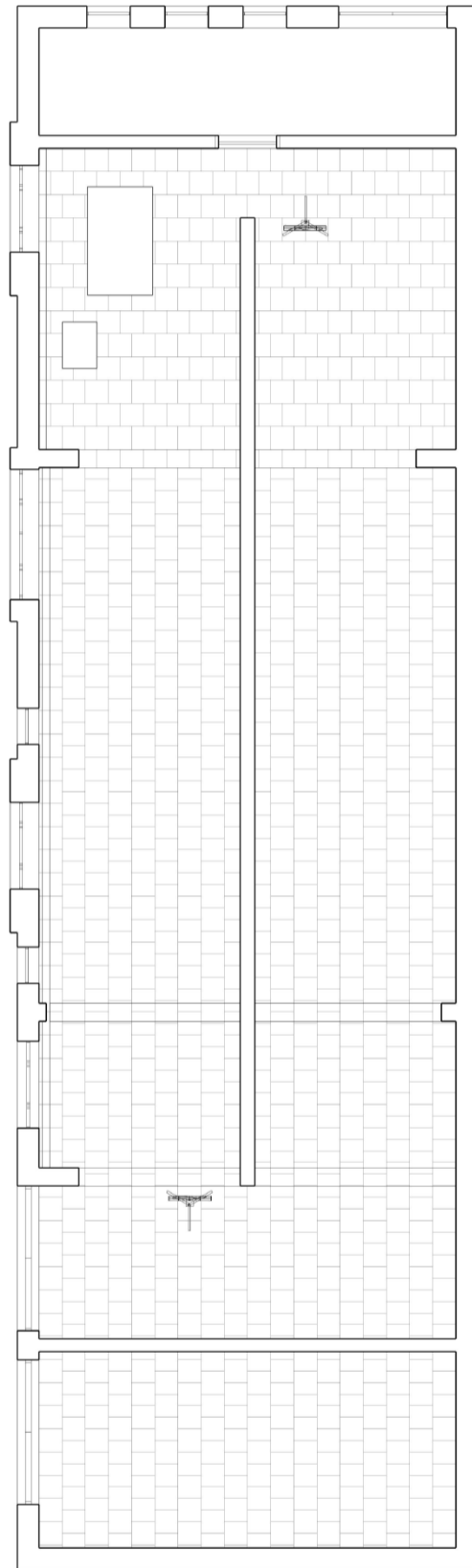
<sup>1</sup> Afterall - 'Op Losse Schroeven' and 'When Attitudes Become Form' 1969. (z.d.). Afterall. <https://www.afterall.org/article/op-losse-schroeven-and-when-attitudes-become-form-1969-christian-rattemeyer>

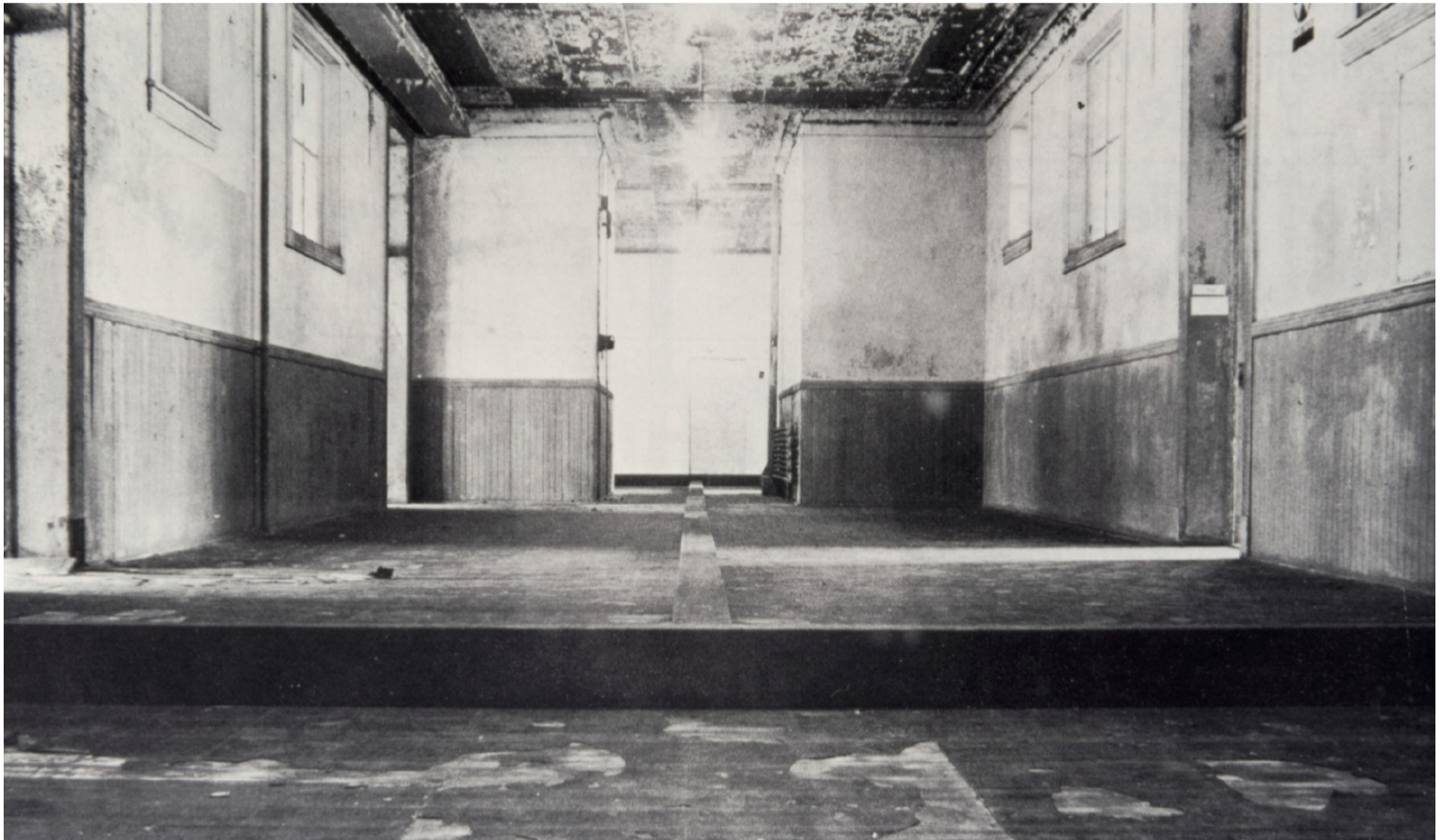




Bruce Nauman, *Wall with two Fans*, 1970

WHITE WIDE SPACE  
Bruce Nauman, *Wall with two fans*, 1970



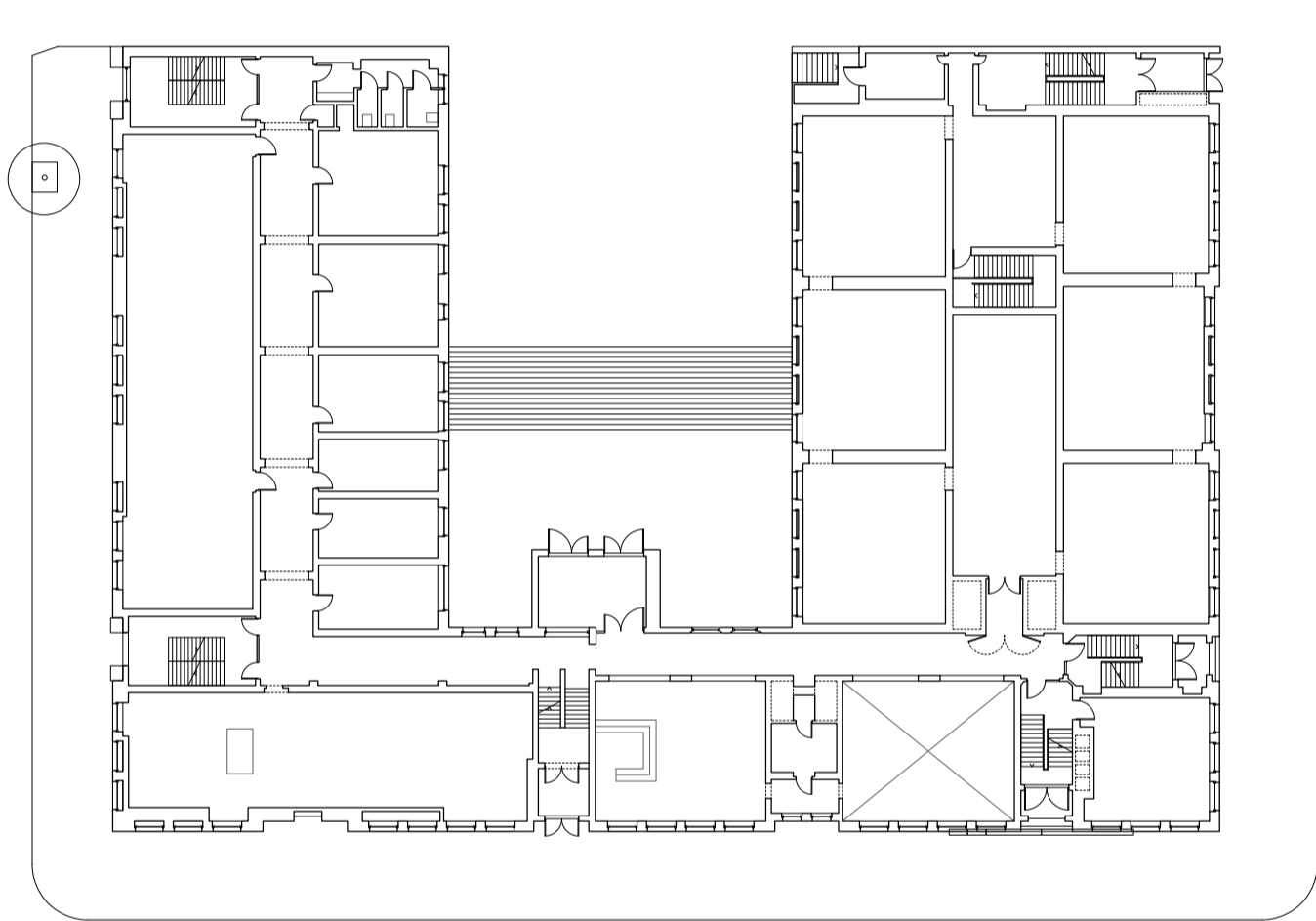


above and left: Installation views of the exhibition "Rooms". June 9, 1976-June 26, 1976. MoMA PS1 Archives

## MoMA PS1 Exhibition *Rooms*, 1976. Curated by Alanna Heiss.

MoMA PS1 was founded in 1971 by Alanna Heiss as the Institute for Art and Urban Resources Inc., an organisation with the mission of turning abandoned, unused buildings in New York City into artist studios and exhibition spaces. Heiss found a former school building in Queens, New York - The building had no roof, no windows, no plumbing, and no electrical wiring. The first exhibition was held in June 1976 with the simple name "Rooms" - even after opening the exhibition, the building was still not fully prepared to become an exhibition space. The exhibition included many artists that were important for the 1970s art scene (such as Gordon Matta-Clark), who filled the

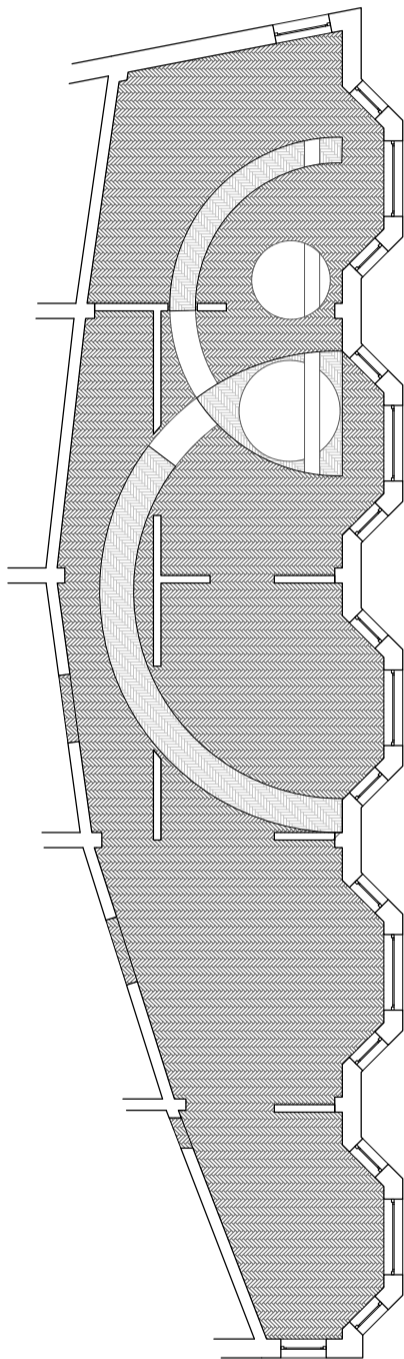
former school building with site-specific installations as well as treated the building as an art piece itself, for instance cutting holes in its floors. The institution became MoMA PS1 in 2000, after a merger with the Museum of Modern Art. Alanna Heiss was organising approximately 200 to 300 shows a year, fiving over a single room at a time to the rotating list of curators. The big part of the program was also live music events as the institution was the only non-profit member of the New York Nightlife Association.





Gordon Matta-Clark, documentation of Office Baroque, 1977  
source: [www.artforum.com](http://www.artforum.com)

GORDON MATTA CLARK  
*Office Baroque*, 1977





Exhibition "Schaal en Perspectief" by Luc Deleu, 1981  
 source: <https://www.anniegentilsgallery.com/history>

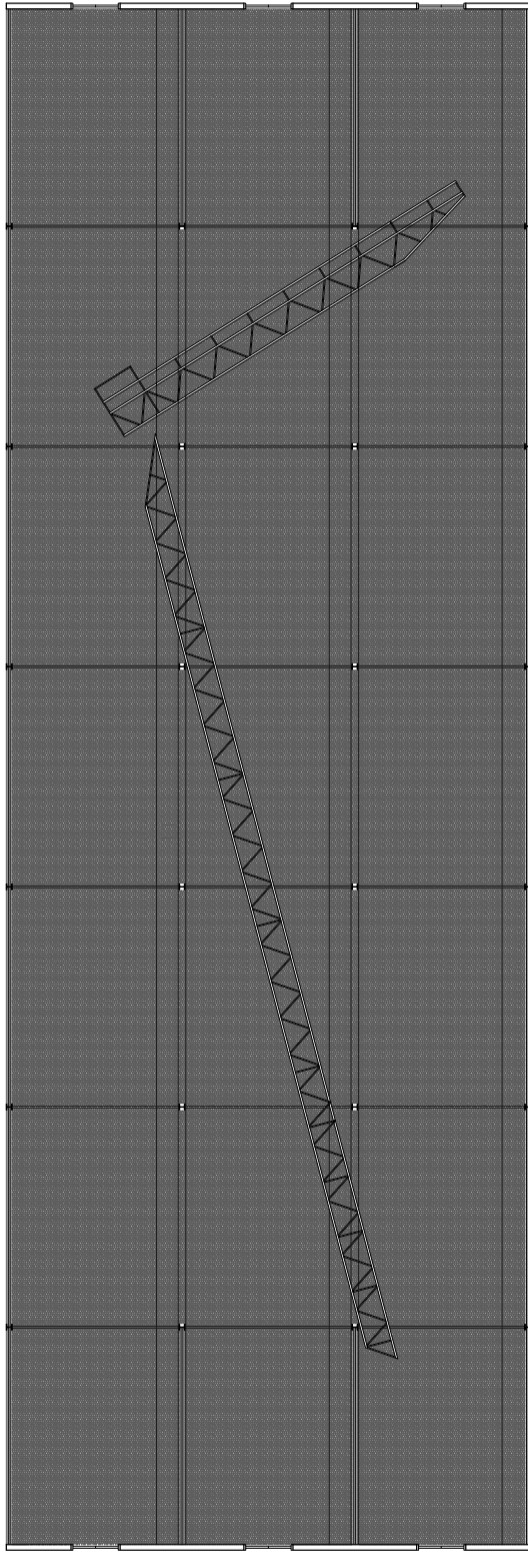
## MONTEVIDEO, ANTWERP

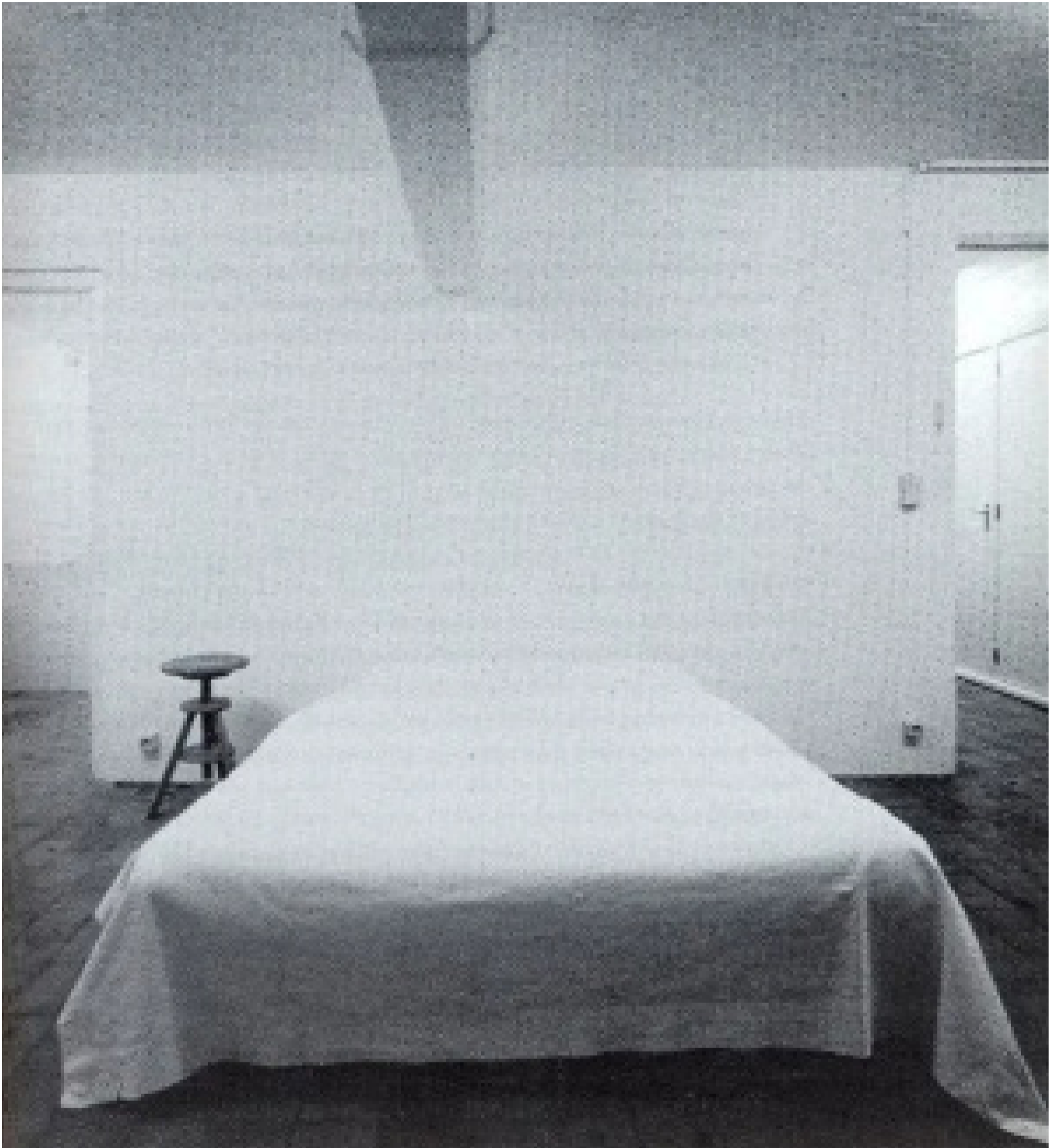
### Luc Deleu, *Schaal en Perspectief*, 1981

Montevideo was a harbour warehouse built in 1895 for the South America line along the Kattendijkdok in the north of Antwerp. After it had been empty since the 1950s, Annie Gentils and Stan Peers rented the 2,000 sq m shed, with large wooden walls and a paved floor, in 1981 to house an accessible artistic centre for the national and international avant-garde. Apart from exhibitions, they organized art performances, concerts and theatre shows. The intention was not to react against the existing art context but to 'create a pool for institutions to

draw from.<sup>1</sup> In 1981, Gentils had just left the ICC together with Flor Bex. It was at her experience at the ICC and before at de Warande in Turnhout, where she organized exhibitions with artists like Filip Francis, Luc Deleu and Wout Vercammen and Guillame Bijl, where she became aware of the need for necessary support and exhibition space for young Belgian artists.

<sup>1</sup> History Annie Gentils Gallery / Montevideo. (n.d.). anniegentilsgallery. <https://www.anniegentilsgallery.com/history>



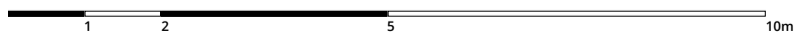
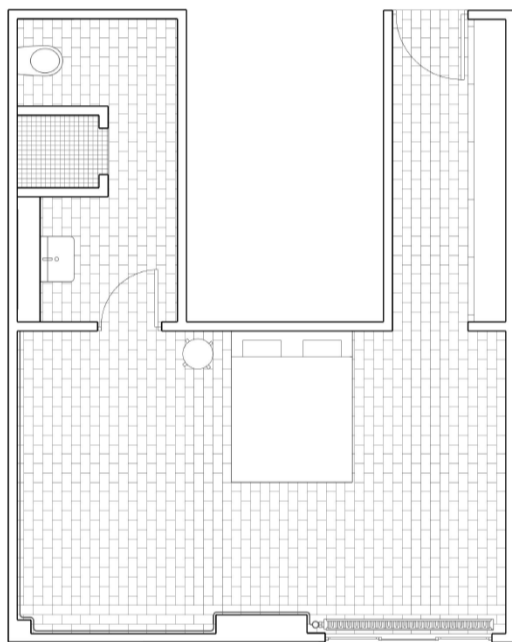


Chambres d'Amis, installation by Daniel Buren, Ghent, 1986  
source: art.art

## CHAMBRES D'AMIS Jan Hoet, 1986

Chambres d'amis was an exhibition curated by Jan Hoet that took place in 58 private homes in Ghent, Belgium between 21st June and 21st September, 1986. The artists took over the living spaces of the regular Belgian townspeople and created a site-specific installations in each house. The list of artists included Bruce Nauman, Panamarenko, Lawrence Weiner, Daniel Buren and many more.

Jan Hoet was director of the Museum of Contemporary Art in Ghent between 1975 and 2001. The exhibition was exploring a manner in which the works of art are presented to and received by the public. With the decision to host the art pieces at regular homes, he took out the art from the white cube setting, challenging the institutional character of art exhibitions.

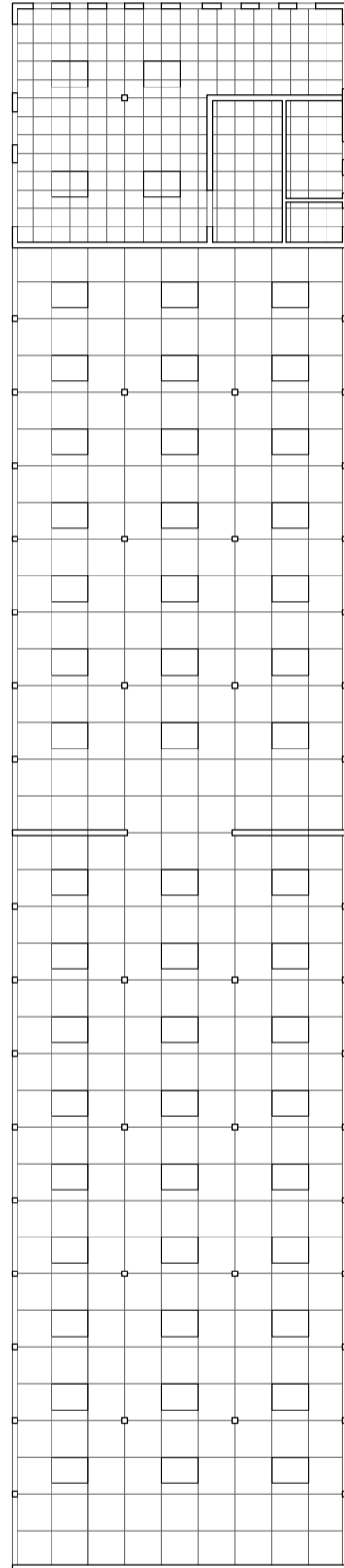
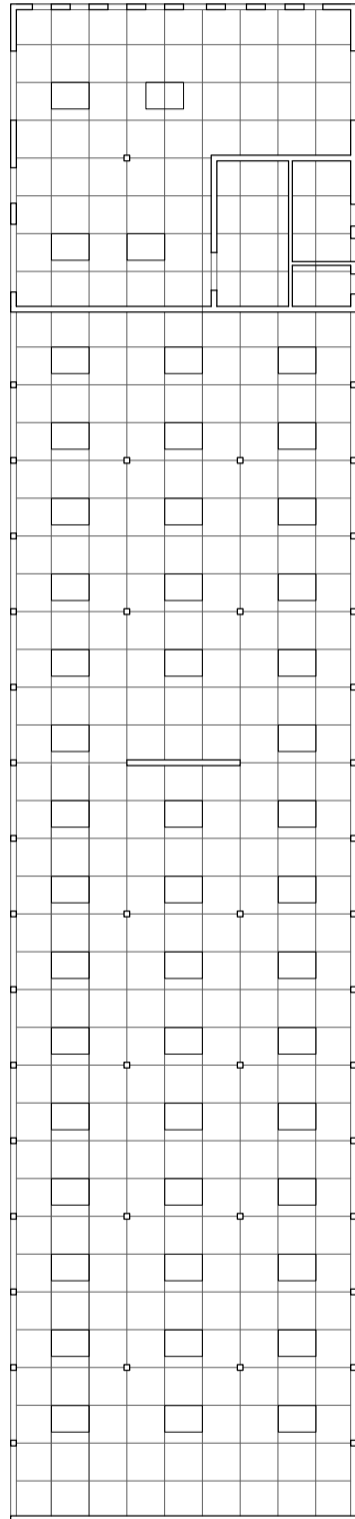




Donald Judd, *100 untitled works in mill aluminum* (1982–1986). Permanent collection, the Chinati Foundation, Marfa, Texas. Donald Judd Art source: 2020 Judd Foundation / Artists Rights Society (ARS), New York. Photo: Georges Armaos.

## CHINATI FOUNDATION Donald Judd, opening 1987

The Chinati Foundation was a museum created in Marfa, Texas by the Minimalist Artist Donald Judd. It is located on 340 acres of land where in 1978 Donald Judd moved and started renovations followed by the installations of his artworks. The foundation opened to the public nearly 10 years later, in 1987.



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Buildings  
Cities  
MSc3/4, 2022/2023

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Figure 01: Antwerpen, Braun & Hogenberg ca. 1585

## Antwerp. History Through Maps

### The Relationship Between City and Port

Around 950: Favorable location on the right bank of the Scheldt. First settlement which developed into a metropolis as a result of the flourishing port activities.

Around 1250: Antwerp: city and port evolved together in a very characteristic way. With each expansion of the city, a new ring of canals was dug as a military defense.

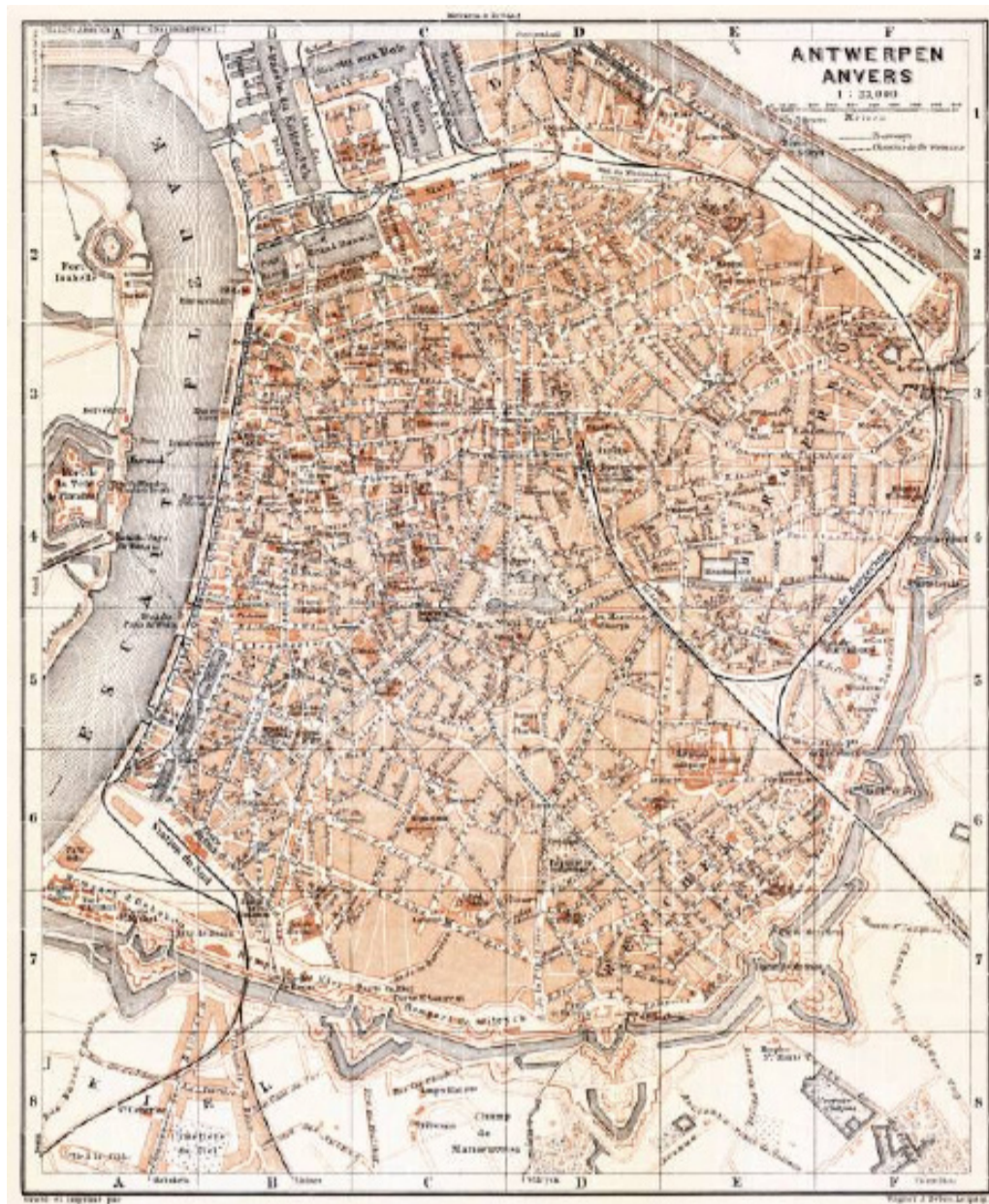
Around 1450: 'water city' a complete intertwining of city and port, basis for spatial structure of Antwerp. These inner harbors were only accessible to ships at high tide. It means that there were no locks yet.

Around 1650: Strong boom in port activity. Population grew

rapidly. A large number of new houses. A new defense system. New and modern port quarter. Three new parallel canals were built, perpendicular to the Scheldt. In 1567, the Spanish occupiers decided to build a citadel at the southern end of the ramparts, the so-called Zuidkasteel.

Around 1830: French reign (1794-1814). The construction of two docks in the north, closed off from the Scheldt by a lock. Replacing the old canals. Abandoning of the principle of a natural port. The city was now really on the river, also because the fortress walls and gates between the city and the river were demolished.

Around 1900: City and port each went their own way. Center



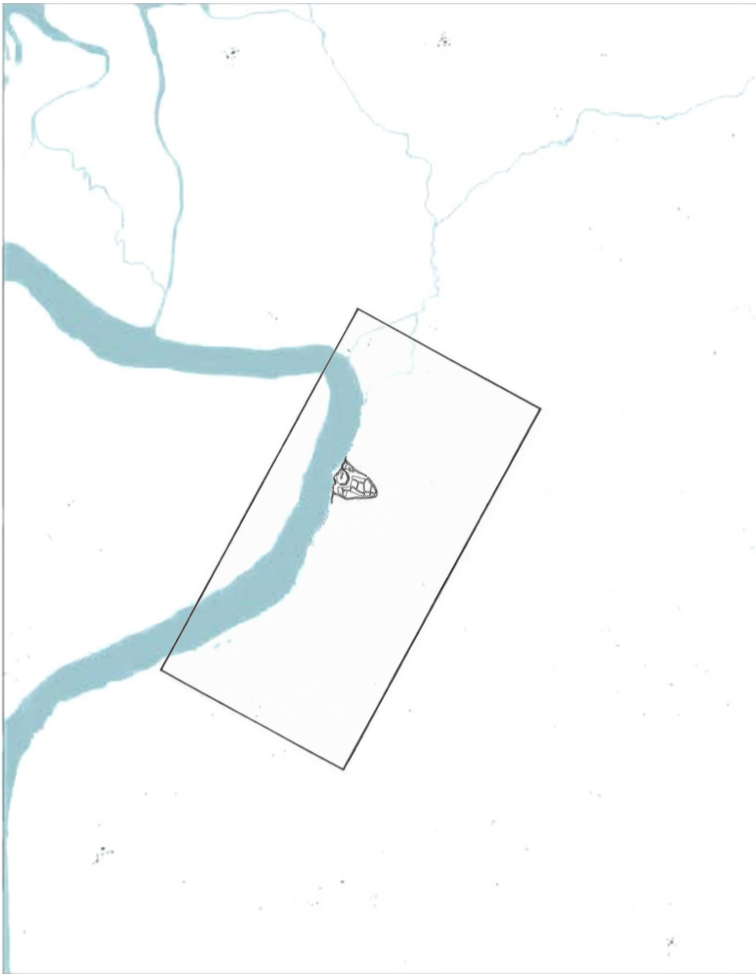
*Antwerp city map, 1904  
Old map of Antwerp (Antwerpen, Anvers) in Belgium by Wagner & Debes, Leipzig*

of the city grew away from the Scheldt in direction of the Central Station. Port strong increase in scale so new expansion opportunities in the North. Straightening of the Scheldt in 1874 to transform the entire strip of land into a modern harbor area. End of the water city: the streams were filled in or vaulted over. The demolition of the Spanish ramparts.

Around 1912: A new fortification belt was constructed: the 13 km long Brialmont walling. The area between the boulevard and the new ramparts became an enormous urban expansion that was completely built up in about forty years, partly with beautiful civilian homes, but mainly with speculative workers' housing. The former 1st fortification wall became the Leien, an important series of streets and new central boulevard instead

of the centre along the Scheldt. Many public buildings erected along the central boulevard. Ports in the far North. The layout of the port area detached itself from the urban structure and from urban planning ideas and started to follow its own logic.

Around 1969: The new fortification wall now is the ring of Antwerp. Spectacular changes in port infrastructure occurred after World War II. The actual port activity was now completely disconnected from the city. City and port each went their separate ways. From the 1950s onwards, a real urban exodus began and strong suburbanization took place in a wide area around Antwerp. The development of the Left Bank as a new urban district was unable to slow down this development.



950



1250



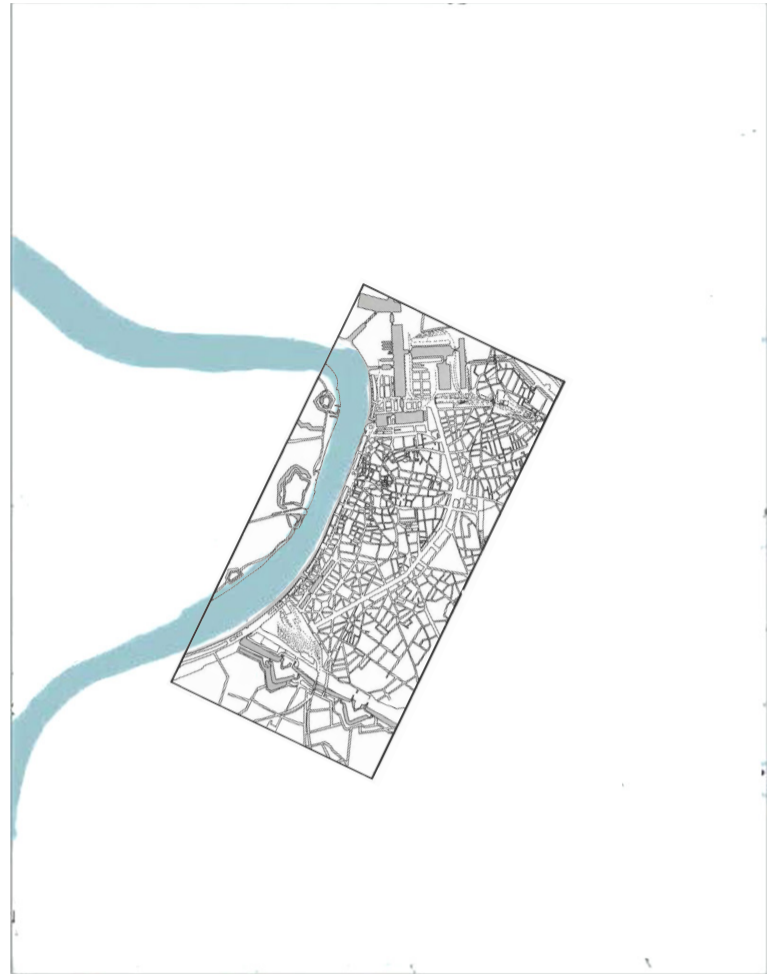
1450



1650



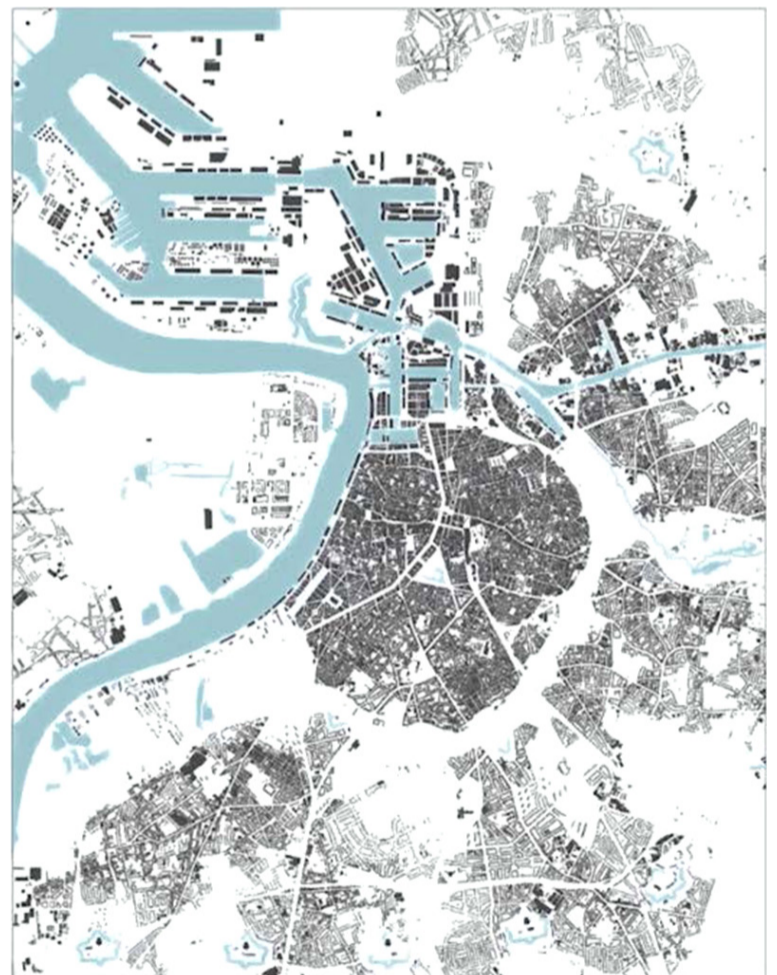
1830



1900



1912



1969

*Expansion of Antwerp. Maps adapted from: Vanreusel J. (1990).*



Figure 02: Gezicht op Antwerpen vanop de linkeroever, 1656, BONNECROY, detail, Grootseminarie Brugge

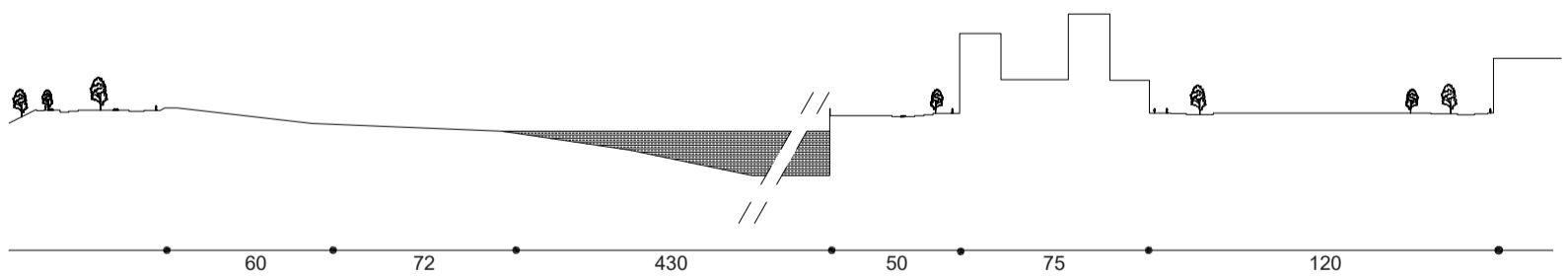
## Relationship with the River

### The River as a Barrier

The Scheldt river has given lots of prosperity to the city of Antwerp through the years. However nowadays, it can also be seen as a division within the city. The main development of Antwerp has always been concentrated on the East bank. This is the more urbanized part of the city. The west bank only came into development much later in the 20th century.



*Connections to Linkeroever*  
 Kennedytunnel, Sint-Annatunnel and Waaslandtunnel. The Brabotunnel is solely built for the public transport metro line and is located near the Sint-Annatunnel.



*Relationship with the river.*  
 Section across the location of Hof van Beroep. With the wideness and scale of the river. And the large difference between the soft west bank and the urbanized east bank.

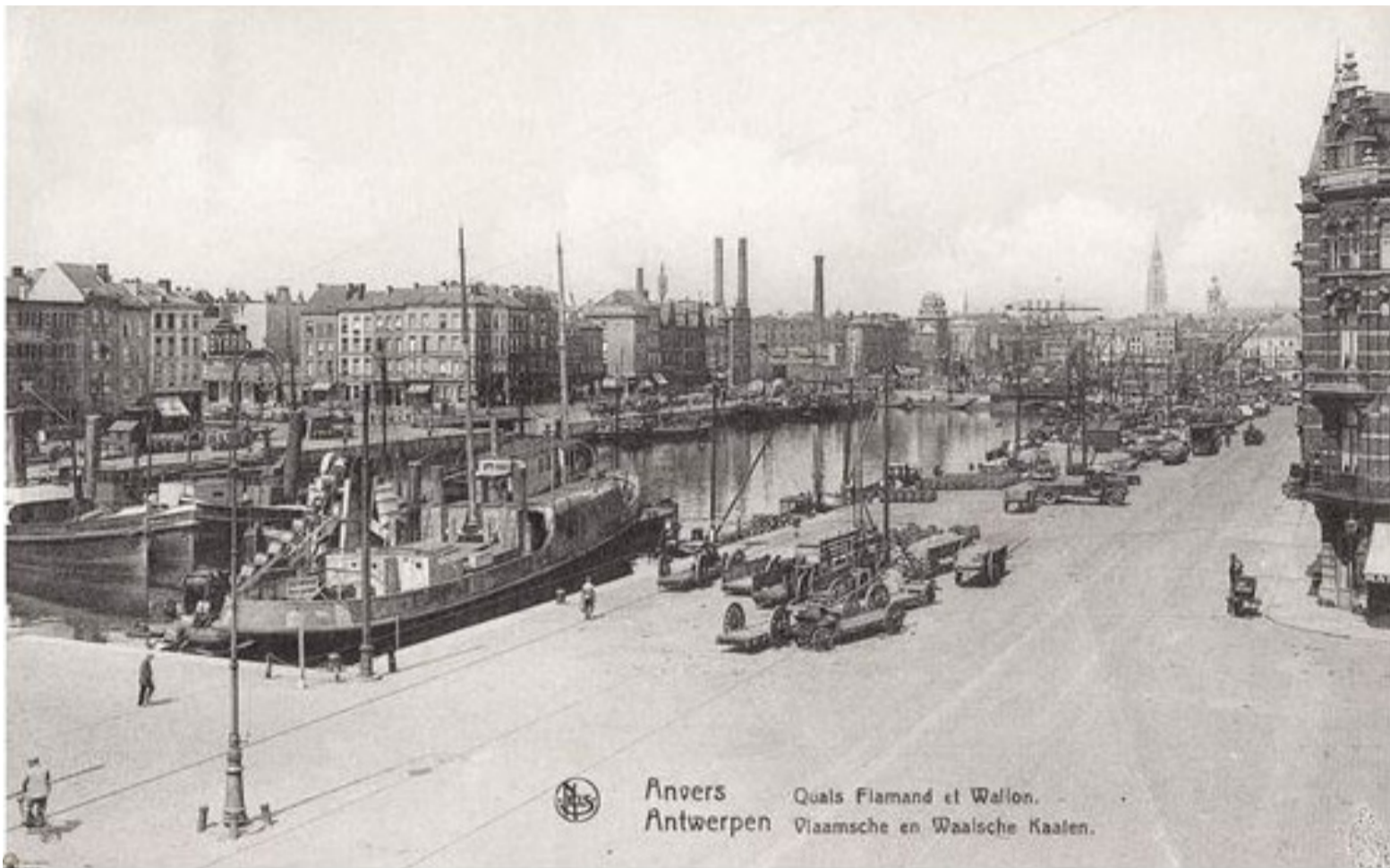


Figure 03: Zuiderdokken - Vlaamse and Waalse kaai (Source: FelixArchief)

## Neighbourhoods in Antwerp

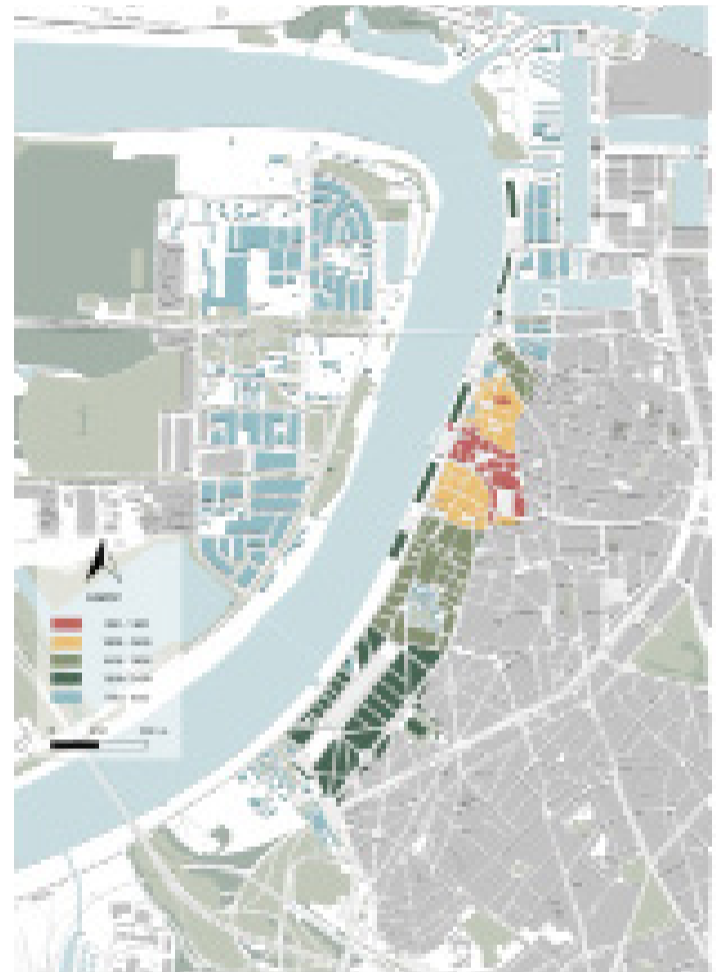
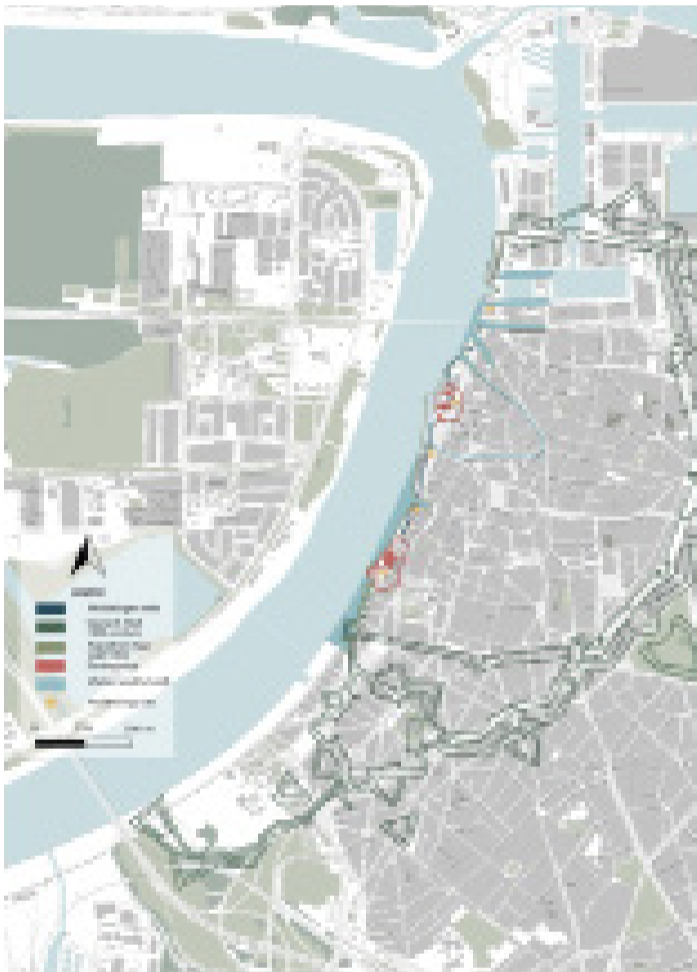
### Zooming in on Certain Neighbourhoods

In this chapter we are going over the different neighbourhoods in Antwerp and the relations and differences between them. Also we are looking into the historical structures such as fortifications and how they have impacted today's urban fabric. The two neighbourhoods 't Eilandje and Het Zuid are looked at in more detail because these two areas were both former harbors which were transformed into lively city districts.

**Het Zuid/Zuid-Museum:** In the south, the city expanded on the land that became available after the demolition of the hated Citadel called 'Zuidkasteel'. The Neighbourhood was built in around 1890 - 1920 and designed by real estate firm, the "Société Anonyme du Sud d'Anvers". Inspired by Paris with its broad, rectilinear streets which created numerous axes and round or rectangular squares at the junctions. Urban living and cultural facilities were combined with economic activities.

The 'Zuidschippers Docks' were constructed in the district, as part of the new port infrastructure. In order to improve the connection with the old city, a new avenue was drawn straight through Sint-Andries, the Nationalestraat, which connected the Zuid with the Groenplaats square.

**Het Eilandje:** In the North, around the former docks an urban district was built where port activities and urban life were completely mixed, and where large warehouses and port infrastructure dominated the cityscape. The district was built according to a strict grid pattern. Het Eilandje became a very lively district.



#### Overlaying Maps

*Map 1 (left): The Spanish fortification from the 16th century, now is an important boulevard 'De Leien'. Also, the former citadel of Antwerp, now is the location of our Het Zuid district.*

*Map 2 (right): Different building periods in the different neighbourhoods. With the old city centre in the north in red and Het Zuid in the south in dark green.*

*Source: student report of Van Oorschot (2022)*



Figure 04: Het Zuid- Zuidstation Antwerpen (South station Antwerp)

Historical picture of the demolished Zuidstation. It was located at the end of the 'Leien' street. The site is now in use for the Courthouse (Vlinderpaleis). This picture is taken from the west.  
Source: BRABO archief



Figure 05: Het Zuid - Vlinderpaleis (Courthouse)

The site of the former South Station now houses the new courthouse designed by Richard Rogers. It is built on and around an important traffic junction and under the building lies the Bolivartunnel  
Source: BELGA/Het Nieuwsblad



Figure 06: Het Eilandje - Historical Imagery

Since the 16th century, Het Eilandje was in use as a harbor. In the 20th century the harbor relocated more and more to the north of Antwerp.  
Source: PoA/Partofantwerp.be



Figure 07: Het Eilandje - Current Condition

Since the beginning of the century het Eilandje has been transformed to a lively city district with many restaurants and clubs with lots of light and space.  
Source: PoA/Partofantwerp.be

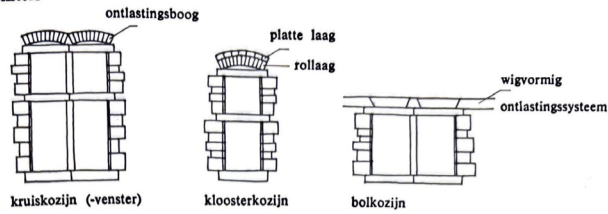
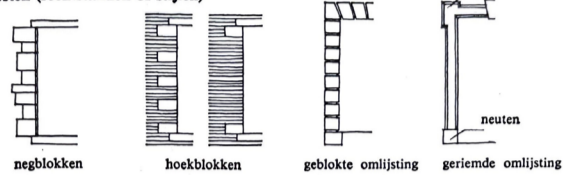
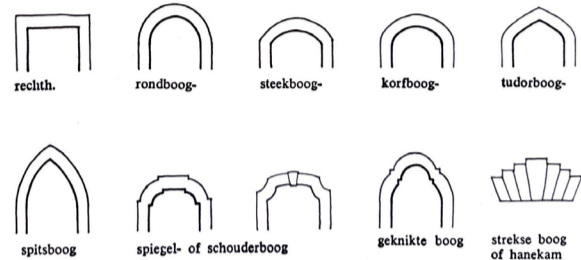
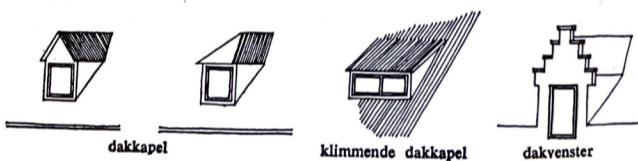
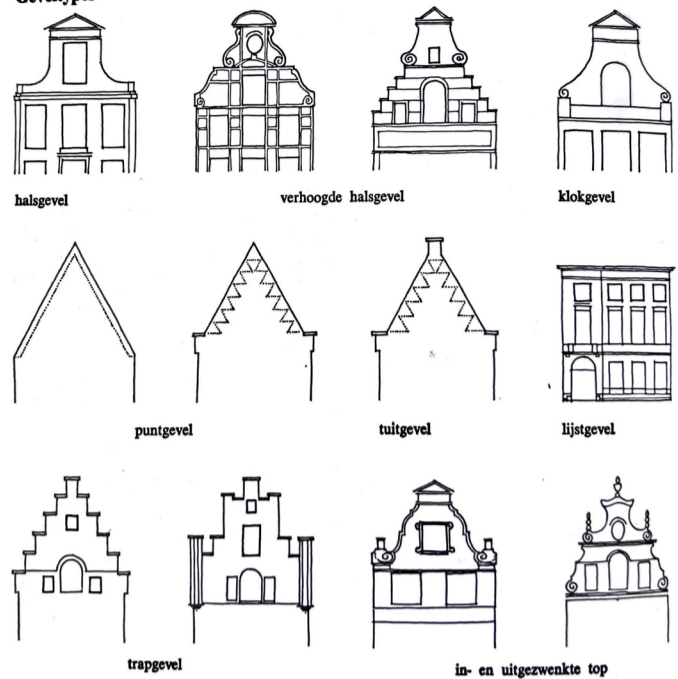
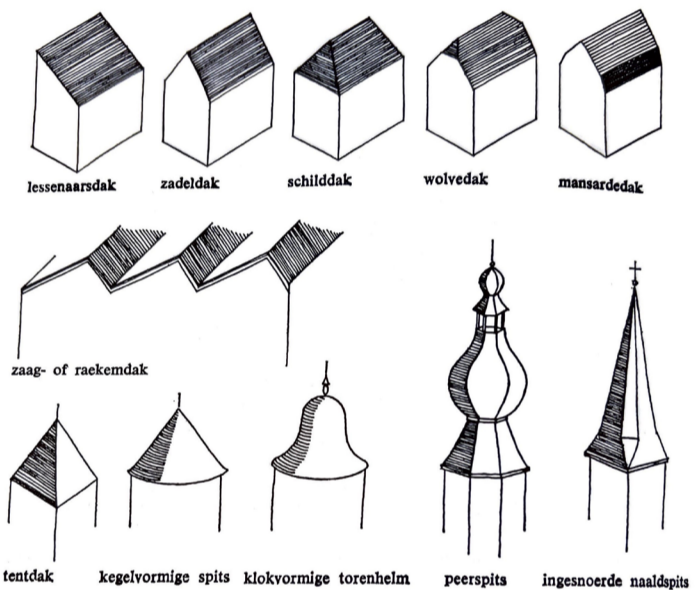
**MUROPENINGEN****Vensters****Posten (rechtstanden of stijlen)****Deur- en venstervormen****Tussendorpels****Daklichten****Geveltypes****Daken**

Figure 08: Building characteristics found in Antwerp (Van Aerscot-Van Haeverbeeck et al., 1989).

# The Architecture of Antwerp

## Building culture

The book *Bouwen door de eeuwen heen*, written by Van Aerscot-Van Haeverbeeck et al. (1989), focuses on the city of Antwerp and its wide range of different building styles. Through showing a selection of the inventory of the city its cultural property, a distinguish between the assets can be made. Thus marking a set of four different building styles. Additionally a fifth style; the Flemish Renaissance Revival, has been added as it had a major influence in Antwerp and the surroundings of M HKA. These five styles will be further explained in this paragraph. An overview of some building characteristics, found in the different architecture styles, in Antwerp can be seen in figure 08.

### Gothic architecture

Gothic architecture was named after the Goths, a nomadic Germanic group that fought against Roman rule during the late Roman Empire. As some of the world's most iconic buildings;

churches and cathedrals, were built in this style, their ascension is widely believed to have marked the beginning of the medieval period in Europe. After the construction of numerous gothic buildings, architectural designs shifted back to more neat and straight lines referring to Classical architecture, as it was succeeded by Renaissance architecture. However, as with all styles, fascination for medieval Gothic architecture was rediscovered in the nineteenth and twentieth centuries, giving rise to the term Gothic Revival, resulting in neo-Gothic and eclectic styles inspired by Gothic architecture (Overstreet, 2022).

### Renaissance architecture

Renaissance architecture emphases on geometric simplicity, an orderly arrangements of columns, arches, pilasters and lintels, Greek—in particular the Doric order—or Roman detail,



Figure 09: Cathedral of Our Lady (Onze-Lieve-Vrouwekathedraal), Antwerp (Kranz, 2018).

ancient Greek and Roman material culture and domes, niches and aediculae replaced the proportional systems and profiles of the Gothic medieval buildings (Martindale, n.d.). The styles concerned itself rather with the logic of the Classical volumes, unlike the Classical revivalism styles which tended to reuse the Classical order of building. The Renaissance instead liberated itself from the treatment of the three Classical orders of columns, through objectivity and freedom in the use of symbols and discovered its own individual form of expression. According to Semper, this led to the principle of exchanging something typical for something characteristic (Schwarzer, 2016; Borngässer Klein et al., 2003). This liberation from the classical orders, found in the renaissance styles, led to an artistic freedom in architecture which can still be experienced and seen to this day (Van der Woud, 1993).

#### **Traditional architecture**

Traditional architecture is a style of building that uses familiar symbolic forms of a particular culture of a particular people in a particular place (Marcantonio, n.d.). By using certain characteristics, as seen earlier in figure 08, the architecture becomes intelligible to the people, and known and related to a particular place. As such, these people are able to communicate through their architecture who they are and what they value. Traditional architecture is not about the reconstruction but rather a reinterpretation and continuation of the past and what is already there. It embraces both traditional and new constructional knowledge, architectural forms and craftsmanship to create new architecture that fits into the current era. This is for their own edification, to future generations, and to others (Marcantonio, n.d.).



Figure 10: Bourlaschouwburg, an example of Renaissance architecture in Antwerp (Magazine Antwerpen, n.d.).

### Flemish Revival architecture

After the Belgian Revolution, independence from the Netherlands was granted and thus a new nation state of Belgium was created, and tried to specify this new identity. This resulted, among other things, in the creation of the Flemish Renaissance Revival. Through art, architecture, education, and the propagation of nationalist values rooted in a heroic past, it was more than an architectural or artistic style and rather about modernizing the country, economy, and education (Prina, 2018). The style emerged in Flanders, particularly in Antwerp, as it was considered to be the ideal Flemish city which embodied Belgian values and culture. Motifs of the style were inspired directly from Renaissance architecture and art, but also characteristics of Dutch and French architecture, such as the use of the red brick and stones as well as the use of patterns in the brick walls, elaborate steelwork, gable stepped rooftops and steep tiled roofs (Willis, 1984). Despite the mediaeval-esque facades, the interiors were equipped with new technologies and comfort standards

of that time. The inspiration taken from the Renaissance was merely about its sophistication in art and architecture, not because of the technologies used at the time. To this day, Antwerp still provides the best historical representations of the style with a lot of buildings remaining intact. One of those areas in Antwerp is the neighbourhood of Nieuw Zuid. Particularly the Vlaamse Kaai, which is located across the park of the future site of M HKA. A few different examples of the Flemish Revival style, found in Antwerp, are the city hall of Borgerhout and the neighbourhood of Zurenborg. Even though the style started as a nationalistic ideal, the movement was focused in Flanders, which made the Walloons feel left. This resulted in another regional revival, namely the Neomosan style, centred around the province of Liege. Nonetheless, the Flemish Revival style marked Belgium on the international map, as it had an architectural influence on buildings such as the City Hall and Pabst Building in Milwaukee (Soenen, 2021; DAHP, 2019).



Figure 11: Traditional architecture in the city centre of Antwerp (Sazheniuk, n.d.).



Figure 12: Royal Atheneum, Antwerp (Stadsarchief Antwerpen, n.d.).



Figure 13: Brouwerij Brys, Antwerp (Hooft, 2010).



Figure 14: Zurenborg, Antwerp (Lankhuijzen, 2021).



Figure 15: City hall, Milwaukee (Carl Swanson Collection, n.d.).



Figure 16: Boerentoren, an example of Art Deco in Antwerp (Monumentaal, 2020).

### Modern architecture

The Modernist movement in architecture attempted to create a nonhistorical architecture of Functionalism in which a new sense of space would be created using modern materials. Modernism, as a reaction against the stylistic pluralism of the nineteenth century, was also coloured by the belief that the twentieth century gave birth to modern man, who would need a radical new sort of architecture. There was an increasing fascination in sculptural masses and spaces, as well as in decorative qualities of various new building materials, due to the Industrial Revolution, and the exposing of structural systems. Both before and after the war there were counter-movements to Modernism. Whereas there was Art Nouveau and Art Deco before the war, after the war there was Postmodernism. Postmodernism was often referred to as overtly ironic and kitsch, which resulted in another counterreaction, namely a new rise in Classical and Neotraditional styles. At present, with a development of both new and old styles, there is an enormous mixture of different styles; Neotraditionalism, Hypermodernism, Deconstructivism, Classicism, and even Neomodernism (Martindale, n.d.).



Figure 17: Zaha Hadid's extension of the Havenhuis, an example of Deconstructivism in Antwerp (Hufton + Crow Photography, 2016).

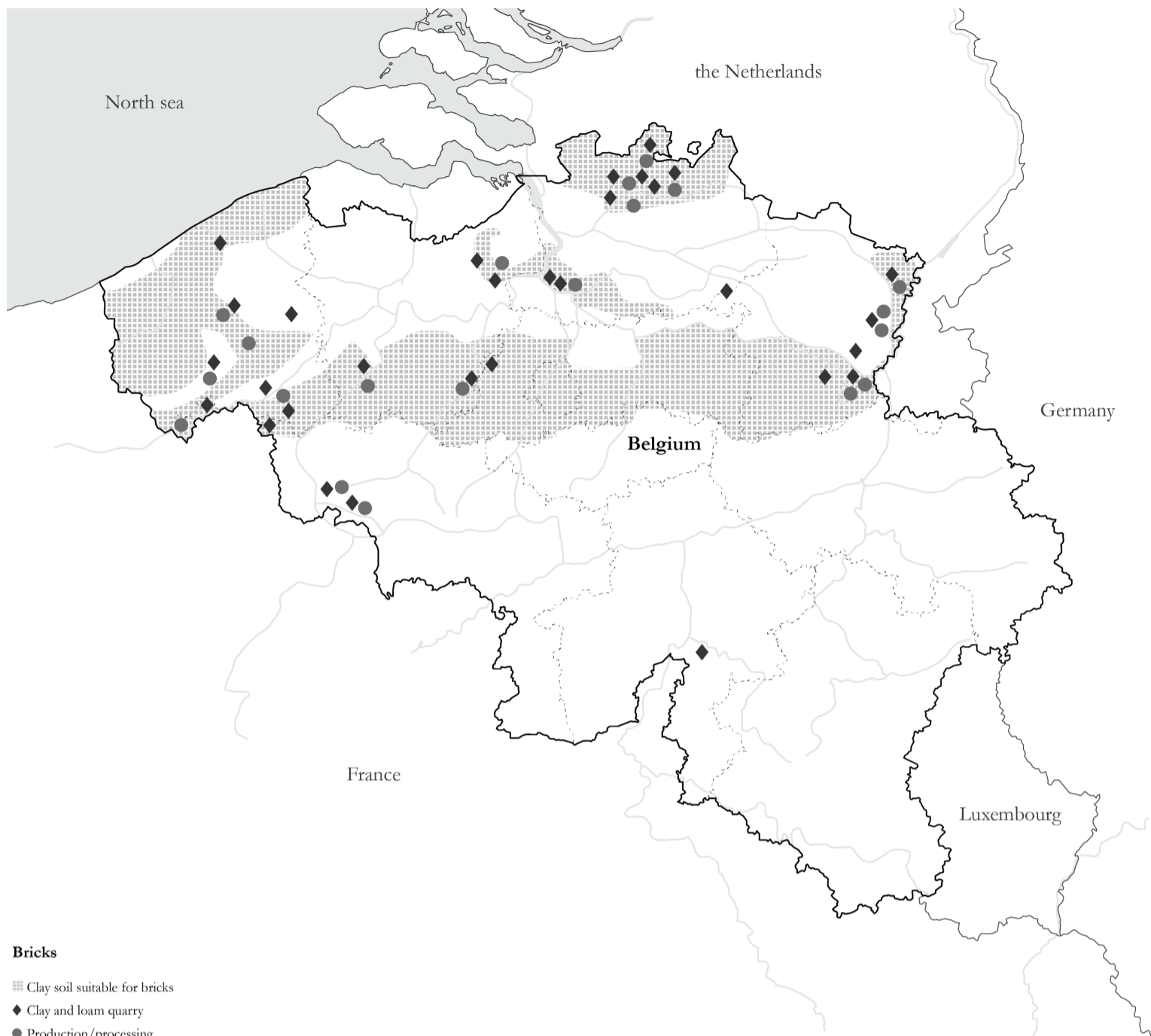


Figure 18: Traditional brick architecture on the Vlasmarkt in Antwerp (Van Camp, n.d.).

## Material culture

Between this variety of architecture styles in Antwerp and the Belgian material culture, a parallel can be made. Since the geographical position of the city plays a major role in this development, as local (or national) natural resources were used to create and use these materials. Hence why there is a correlation between the Walloon material culture of stone, and Flemish dominant use of brick (Van Cauwenberge, 2018). This is, of course, not in hundred percent of buildings the case. Even in medieval times some materials came from neighbouring regions or countries like Germany or France, despite it being more favourable to maintain a short travelling distance as this required less energy (Le Noir, 2017). This also explains why there is a correlation between the Walloon material culture of stone, and Flemish dominant use of brick. Nonetheless, the use of local materials might be interesting for a sustainable design. Local resources require less emissions than importing resources and are in some cases of a better aesthetic and quality compared to an equivalent product from somewhere else. Thus, a further study was done. This led to the conclusion that, with the natural resources of which Belgium has access to, concrete, wood, brick,

stone, marble and glass can be considered as local building materials (Van Cauwenberge, 2018). Despite not mentioned in the sources, the resources used to manufacture the mentioned materials can also be used to create plaster, thus allowing it to be considered as a local material as well. This paragraph will continue to further elaborate the different materials in more detail by giving its geographical location through maps and showing some examples of what the materials look like in the architectural sphere.



Map of Belgium, showing the locations where clay is mined and manufactured into bricks (own work).

### Brick architecture

In countries like the Netherlands and Belgium, the use of brick in architecture is evident. These countries are associated as typical brick countries (Van Cauwenberge, 2018). This is because the basic raw material for brick is clay. A variety of different clays and loams can be found in the Flemish soil and are used for producing bricks, each containing its own specific properties (Le Noir, 2017). These different types of bricks will be further explained in this paragraph. Given that brick is a relatively heavy product, transport costs were high and for other obvious reasons, people used local, ordinary, bricks for centuries. Such as the Boom brick in Antwerp. After the Second World War, as a result of the economic and technological revolution and the concomitant upscaling of businesses, hundreds of these local brickworks disappeared. The social structure that obliged builders with limited budgets, so that they would use merely local products, gradually disappeared and brick types were increasingly used outside of their usual regions (Peirs, 1979; Le Noir, 2017). The map above shows where the various types of clay are primarily mined.



Figure 19: Harbour building in Antwerp (Borghouts & Sergison Bates architects, 2021).



Figure 20: Cadix Housing in Antwerp (HappelCornelisseVerhoeven, n.d.)



Map of Belgium, showing the locations of various types of clay soils.

### Boom clay

Boom, or Rupelian, clay can be found in the northern bank of the Rupel and the region of the Nete and Demer rivers. The *paepsteen* is a typical brick from this region. For a hand-formed brick, it is particularly regular and rather small in size. The brick is bright red in colour, but by braising it in a *paapoven*, it acquires a deep blue colour. Since the middle of the 19th century, the Rupel region also manufactured a specific sort of brick, the *clinker*. This type of brick exists in several qualities but is generally baked into a better quality and more nuanced in colour than the *paepsteen*. Brickyards along the Nete also produce Boom bricks that were varnished in matt or shiny black and brown (Combaz, 1895; Peirs, 1979; Le Noir, 2017).

### Kempisch clay

Kempisch clay bakes bright to dark red. Brickmakers had been specialised in producing facing bricks for a long time. Since the end of the 19th century, Kempisch bricks were also exported to other Flemish regions (Peirs, 1979; Le Noir, 2017).

### Polder clay

Polder clay is rich in chalk, especially on the west coast. This gives coastal bricks a typical yellow or yellowish colour. They were frequently used in cities like Ostend, Ypres, Nieuwpoort and Veurne (Peirs, 1979; Le Noir, 2017).

### Loam

In the loam region of South Flanders; Hainaut, Brabant and Hesbaye, bricks are manufactured with a brick press and have a rough surface. The hues vary from dark red to purplish. The kilns are fired with wood in order to acquire a strong red colour. The older bricks from this region, which were slightly larger in size and shaped by hand, were named Spanish bricks (Peirs, 1979; Le Noir, 2017).

### Alluvial clay

At present, in Belgium, the bricks from Alluvial clay are from the river valleys along the Upper Scheldt, known as the Scheldt brick. Or are made from the clay along the Lower Meuse, in the region of Maaseik. However, it is certain that Alluvial clay from other rivers, such as the Lys, were also used in the past to manufacture bricks. Alluvial clay is commonly calcareous, resulting in yellowish nuanced bricks. Only along the banks of the Meuse the brick is of a pure red colour (Peirs, 1979; Le Noir, 2017).

### Slate

Slate or clay shale is a fossilised clay and can be found abundantly south of the Sambre and Meuse rivers. Finely ground, it could serve as a raw material for brick and will result in a dark grey coloured brick. In Belgium, this brick type is rarely used (Peirs, 1979; Le Noir, 2017).



Figure 21: Red paepsteen (Vandemoortel, n.d.).



Figure 22: Blue paepsteen (Wienerberger, n.d.).



Figure 23: Kempisch brick (Olivier Bricks, n.d.).



Figure 24: Polder brick (IB, n.d.).



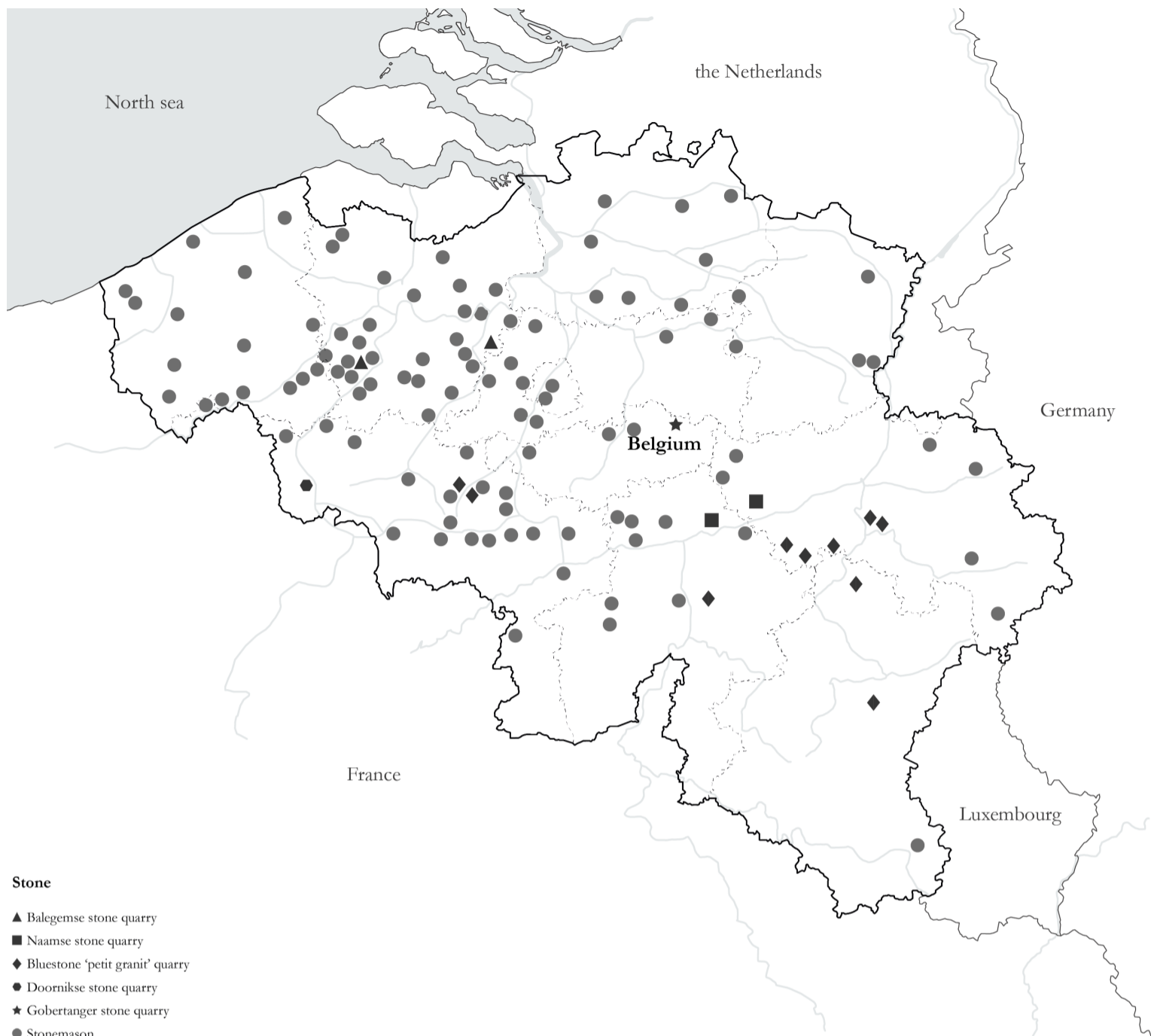
Figure 25: Loam brick (Steenbakkerij Van Den Broeck, n.d.).



Figure 26: Alluvial brick (Claassens, 2021)



Figure 27: Slate bricks (the grey ones) found in a façade on the Lutherstraat in Brussels (APEB, 2016).



*Map of Belgium, showing the locations where various types of stones are mined and processed (own work).*

### Stone architecture

Natural stones suitable for construction, are classified into two groups: limestone and silicate stone. Bluestone, white stone, marble, and so forth belong to the limestone group. Silicate stones include slate, sandstone, granite and porphyry. All these rocks occur in nature in a myriad of varieties and qualities for different building purposes. The stone types used in façade structures were almost exclusively limestones, as they were selected on the basis of their hardness, breaking strength, structure, colour and specific gravity. The most popular Belgian natural stones were the Gobertanger stone, the Balegem stone or Ledesteen, the bluestone (petit granit), the Tournai stone and the Namur stone or limestone of the Meuse. The above map shows where these different stones are primarily mined. Besides natural stones from Belgium its soil, quite a few stone types from neighbouring countries were used in buildings as well (Le Noir, 2017). Today, Belgium is the fourth largest exporting country of natural stone, with sixty percent of the finished products being exported. Nevertheless, a large proportion is still imported. For instance, only fifteen to twenty percent of the mined bluestone is used and the rest is imported from Vietnam, China, Turkey or Ireland. Often because it is cheaper, even whilst the quality and aesthetics are worse (Pierre Bleue Belge, n.d.; Maertens Bouwmaterialen, n.d.; Van Cauwenberge, 2018).



Figure 28: White stone, Namur stone and bluestone in the façade of the Antwerp City Hall (Bollaert, n.d.).



Figure 29: Tournai stone in the bottom layer and sandstone in the top layer of Het Steen's façade (Grandmont, n.d.).



Figure 30: Euville and Savonnières stone from France used in a façade in Antwerp (Fernandez, 2015).



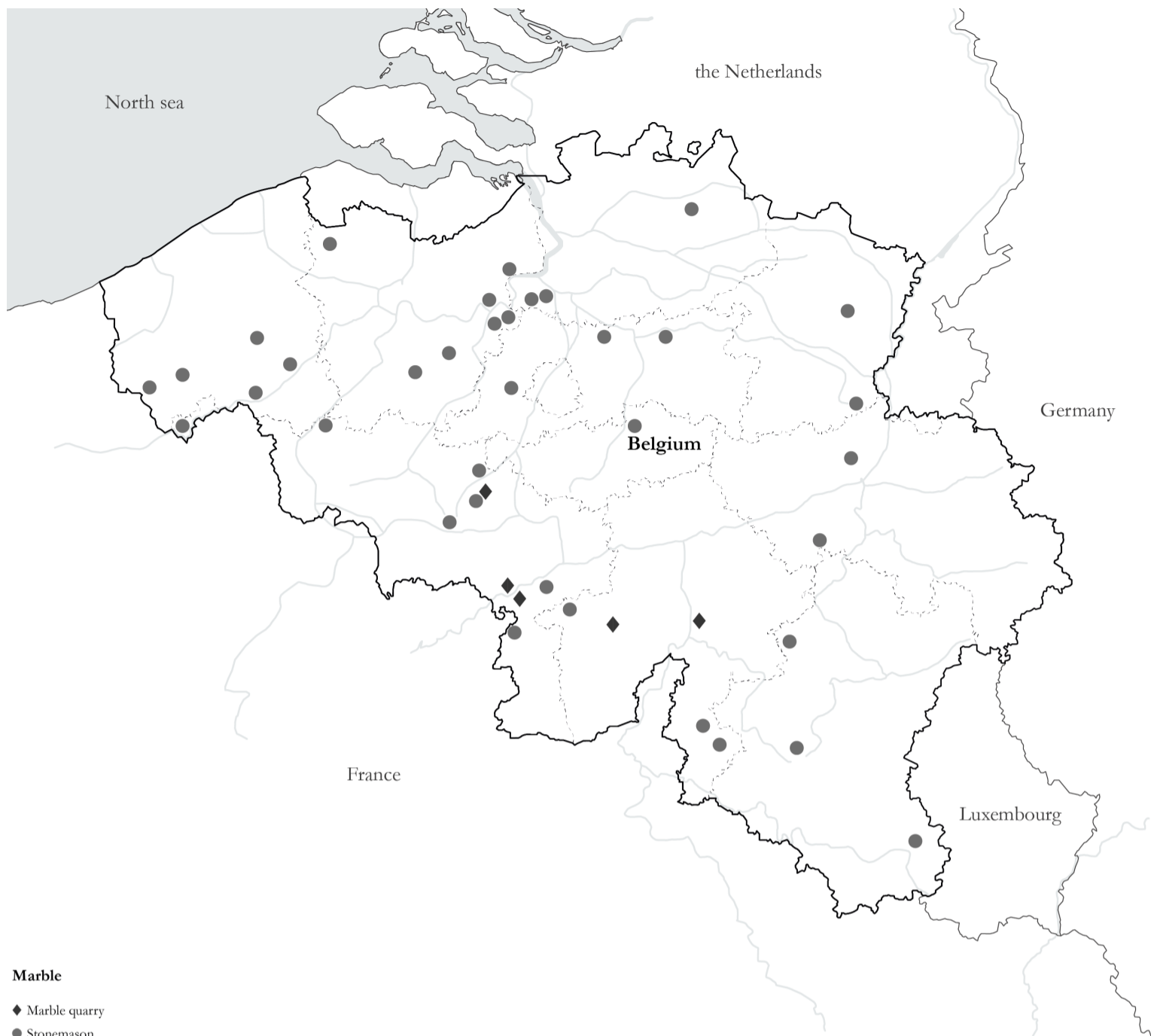
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Figure 33: Balegem stone and Gobertanger used in the façade of the Brabantse Olijfberg (Stad Antwerpen, n.d.).



*Map of Belgium, showing the locations where various types of marbles are mined and processed (own work).*

### **Marble architecture**

In Belgium, different types and colours of marble can be found, such as black, red, pink and grey marble (Pierres&MarbresWallonie, 2016). Nonetheless, the famous Belgian black marble quarries are nearly depleted, as they are currently mining the last amount of black marble in Golzinne (Demeulemeester, 2021). The characteristic veins and stains visible in the marble were caused by small contaminated particles such as clay, sand and iron oxide that were present in the limestone (Loeys & Peeters, 2017). Belgian marble is mainly found in Wallonia in the areas of Mazy, Dinant, Philippeville and Lustin (Van Cauwenberge, 2018). The map shows where the marble is primarily mined.

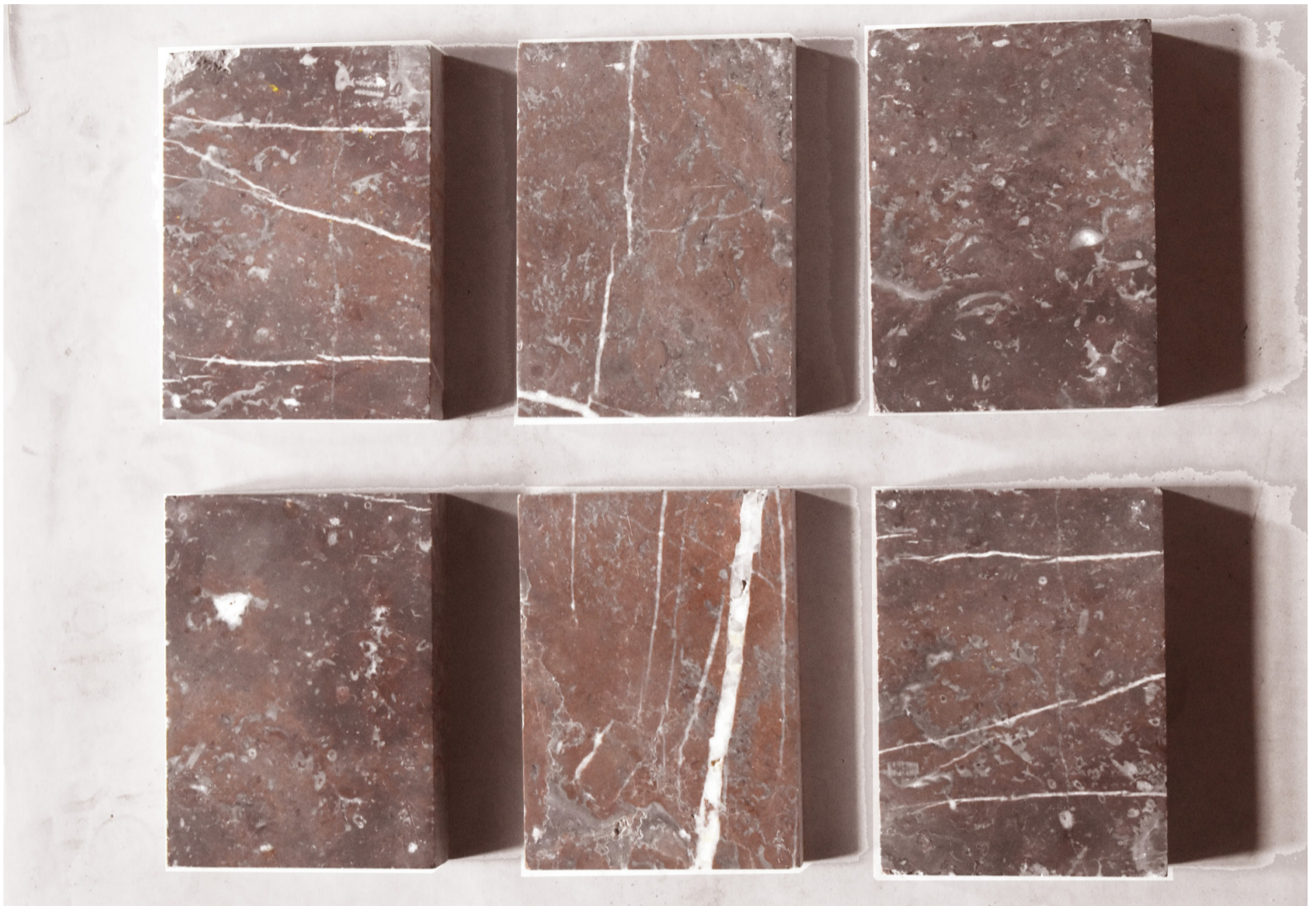
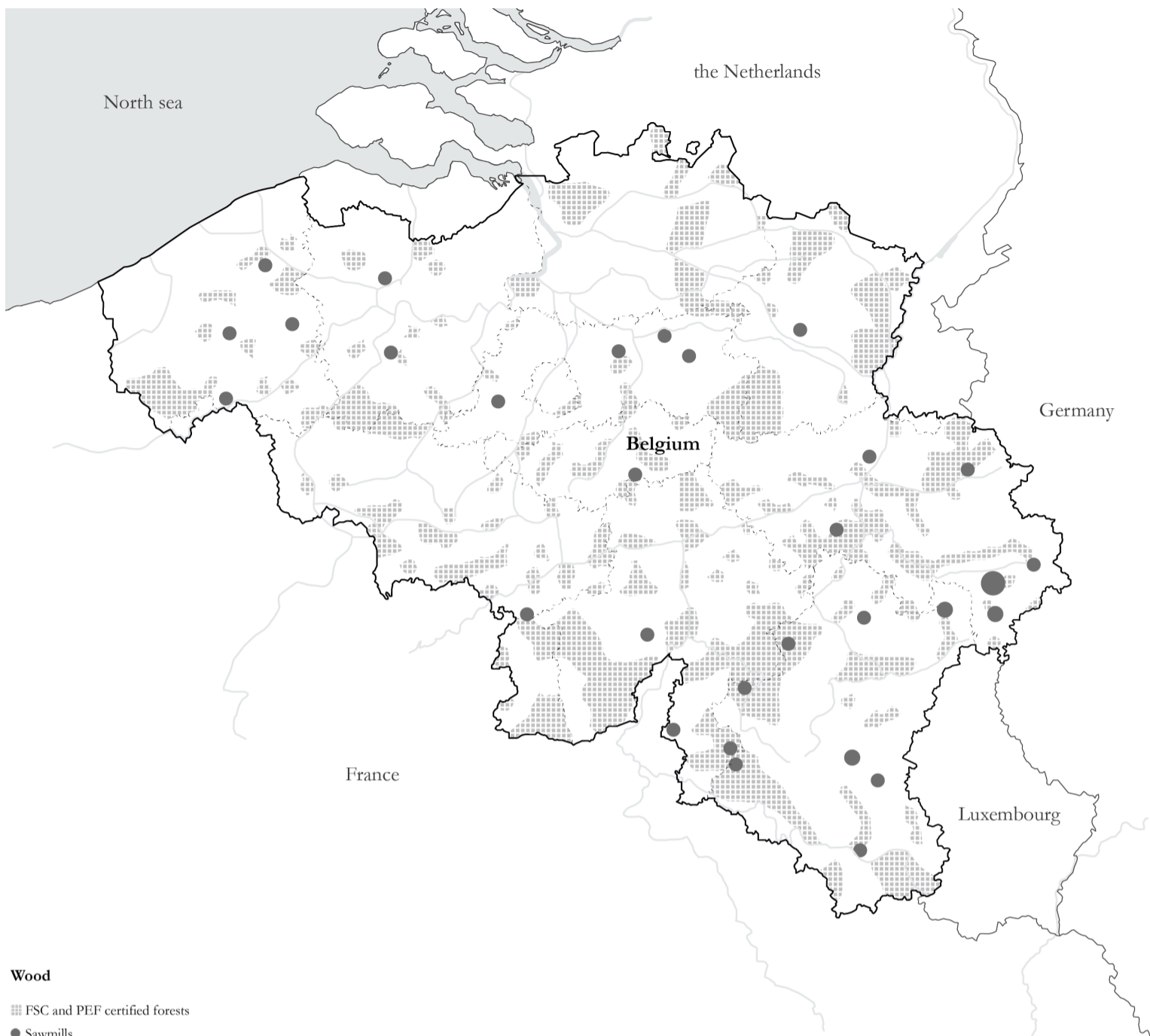


Figure 34-35: Red marble used in the façade of the Antwerp City Hall (Vakblad Natuursteen, 2022).



*Map of Belgium, showing the locations where FSC or PEF certified wood is cut and processed (own work).*

### Wood architecture

The most commonly used type of wood as a structural component is softwood. The percentage of certified softwood that is manufactured within Belgium is around forty percent (Van der Heyden et al, 2018). The other sixty percent is primarily imported from Scandinavian countries and Russia (Van der Heyden et al, 2018; Van Cauwenberge, 2018). The map shows where the certified wood is primarily cut down for manufacturing.



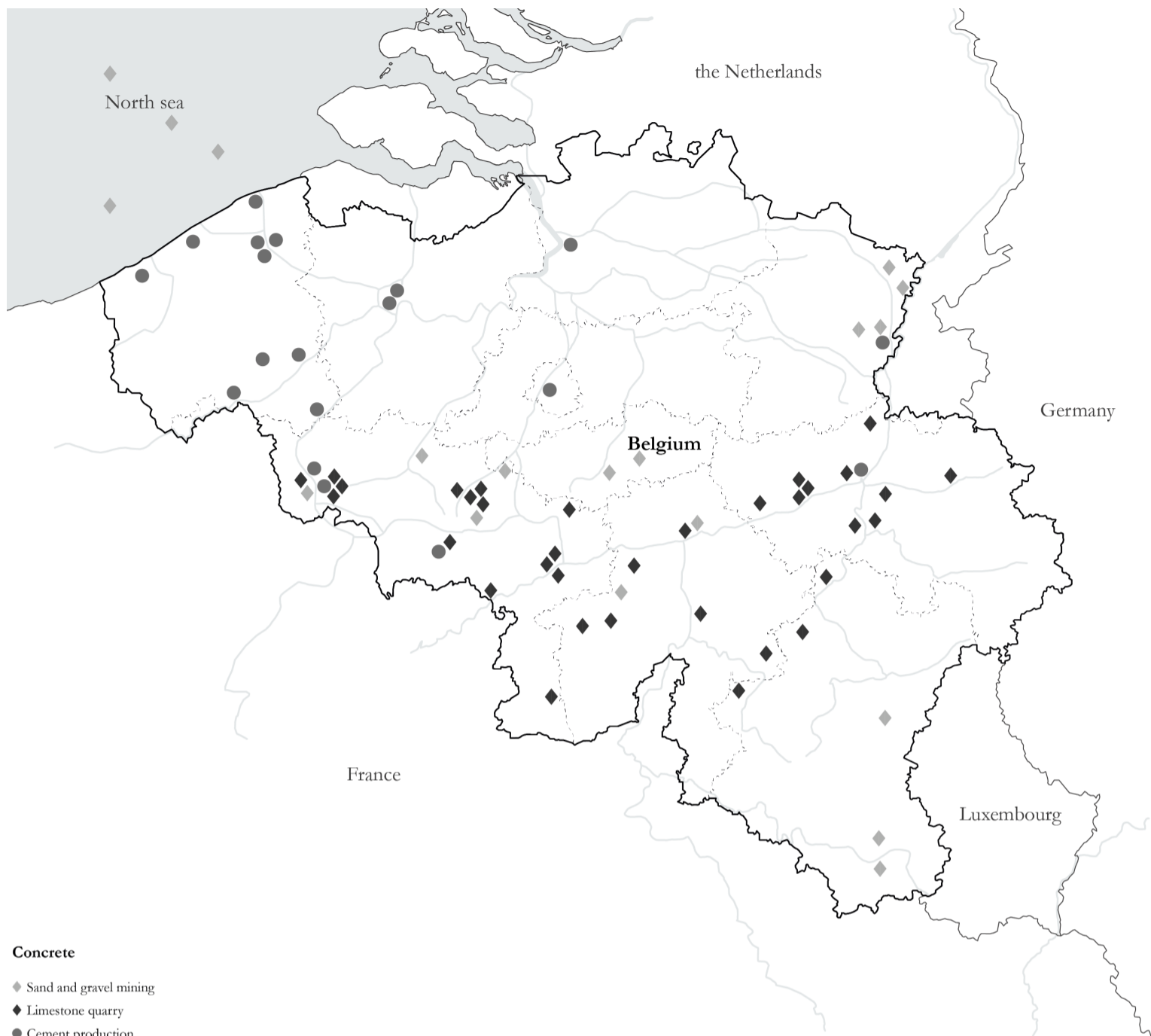
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Figure 39: Shigeru Ban Architects future wooden clad building blocks with a hybrid construction of wood, steel and concrete (Triple Living, n.d.).



Map of Belgium, showing the locations where sand, gravel and limestone are mined and manufactured into cement (own work).

### Concrete

The basic raw materials for the production of cement, which is required for making concrete, are chalk that is extracted in the form of limestone (marl), clay and sand. In Belgium, three cement companies can be found affiliated to the Federation of the Belgian Cement Industry, namely CBR, CCB and Holcim (Febelcem, 2016). The map shows that the majority of cement factories can be found in Wallonia near limestone quarries, due to the geological structure of the subsoil in Belgium. There are numerous precast concrete factories as well, but due to readability of the map, these have been excluded. Unlike cement factories, the majority of precast concrete manufacturers are located in Flanders (Van Cauwenberge, 2018). The map above shows where the required raw materials are mainly mined.

### Steel

Despite the use of steel in construction, Belgium does not have any iron ore mines (anymore). Hence, the raw materials or manufactured beams and columns are all imported. There are some manufacturing facilities for the raw materials, such as blast furnaces and refineries (Van Cauwenberge, 2018).

### Glass

The raw materials for glass production can be divided into three categories, namely glass-forming oxides, melting agents and stabilising elements. Although much of the glass is produced in Belgium, it is also imported, mainly from Germany, the Netherlands and France (Van Cauwenberge, 2018). The map to the right shows where the quartz sand is mainly mined.



*Map of Belgium, showing the locations where quartz sand is mined and manufactured into glass (own work).*

A critical note on the literature is that most of the data found in the thesis and from other sources are somewhat outdated, yet it is the latest data available. This means that the given numbers might have changed within this five to ten year time frame. Unfortunately, these numbers are untraceable. Thus possibly giving a misrepresentation of what actually can be considered as local building materials.

Another issue is sustainability. As importing less materials reduces the ecological footprint, in practice it is not always as simple as it is, as manufacturers are not always be able to manufacture the raw materials locally. Fortunately, the maps offer an insight in both the location of the resources

and manufacturers. Making it able to locally, or often rather nationally, manufacture all of these building materials. But despite it being a local material, this does not always mean that it is a, or the most, sustainable material or solution. After all, that is another discussion.

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Walter Swennen	90
Luc Tuymans	94
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## *foreword*

Daniel Rosbottom

Seen together with an introductory project that looks carefully at existing references, the first design exercise of the Interiors Buildings Cities graduation studio addresses the intricate, intertwined relationship between thinking and doing, which the course understands as constituting design research for an architect. Following on from the making of detailed models of existing gallery interiors, this year's introductory project addresses the curated, artistic ensembles which underpin the collection strategy of M HKA, Antwerp's contemporary art museum and the subject of the studio programme for 2022|23. Having chosen and researched an individual artist within the collection, situated in relation to the themes and concerns already raised in the Research Seminar and through the studied references, students were asked to design spatial ensembles; a space or spaces through which the artefacts of each ensemble collection, works of diverse scales and type, might be presented in response to one another and in dialogue with the viewer.

Developed through large scale physical models, supported by drawings and represented photographically, this initial focus on the detailed design of an inhabited interior establishes it as a catalytic condition from which to begin to address the wider role and representative form of a contemporary public building, in the city and society. Exploring considerations of spatial sequence, scale, light, material and the ways in which they might be experienced from the outset, while also introducing the technical questions that underpin the success of such spaces, it proposes design as an iterative, evolving process; one that engages many scales simultaneously and which oscillates between strategy and detail. Through its exploration of the relations between subject and object and its desire to understand the agency of the artist, the curator and the audience, alongside that of the architect, the project seeks to position architecture as a distinct and autonomous discipline, while simultaneously addressing it as a broader cultural and political question, deeply embedded in notions of society. In its breadth of attention it is also conceived as a starting point from which individual, creative positions can be established, the seed of an unfolding process that will continue throughout the year and, it is hoped, beyond into practice.

## *introduction*

This volume presents the first individual design exercise prepared in collaboration with the Museum van Hedendaagse Kunst Antwerpen. Spatial ensembles interrogates and presents the collection of M HKA through the design of 27 distinct spaces displaying selected artworks from the museum's assemblage. Each student chose an artist for whom they acted as a curator, designer and architect simultaneously, choosing the works to be displayed, the spatial sequence, materials and physical qualities, as well as the function of the space itself. In this task, we were confronted with the act of actively positioning ourselves in relation to the issues raised in the theoretical and reproductive research which preceded this part. The acts of selection, design and placement undertaken in the process of making the spaces have required a series of decisions which ultimately reflect individual attitudes towards curatorship and the architectural profession. These processes revolved in many cases around the limits of the curatorial design and oftentimes required taking a step back. How to display site-specific art? Do we fetishize the art or the visitor experience? Where does art end and architecture begin?

The intense processes of getting to know the artists and their work required in most cases a thorough investigation focused on reading, listening and watching. Some of us were lucky to get in touch directly with the artist, for others the unsuccessful

communication attempts became a driving force for a radically different approach. Nevertheless, we all seem to have realised that making architecture for art is an act of servitude. Serving art through facilitating a set of specific climatic conditions and rigorous rituals aimed at preserving it, serving the viewer by designing a memorable, entertaining and/or didactic experience, or serving the artist by realising their ideas or demands.

Through the act of making physical models, we discovered the shortcomings of the critique of the white cube but also redefined the conditions in which art can be experienced. Working with the classic white cube typology allowed some of us to be very specific about the choice of lighting, the proportions and material conditions. The questions of where and how were tackled by others, placing art in a disused shop window, an alleyway, or an archive. Moreover, we also explored the physical model itself as an object by photographing and filming it. The technical aspects, such as the questions of air circulation, became equally important as the philosophical ones. The collectively developed ensemble is not only spatial – it forms an index of artworks, technical solutions and positions from which we can derive different attitudes: to M HKA as an institution, to the design project for the museum of contemporary art, or our own positioning as architects.



figure 01: P1 presentation.



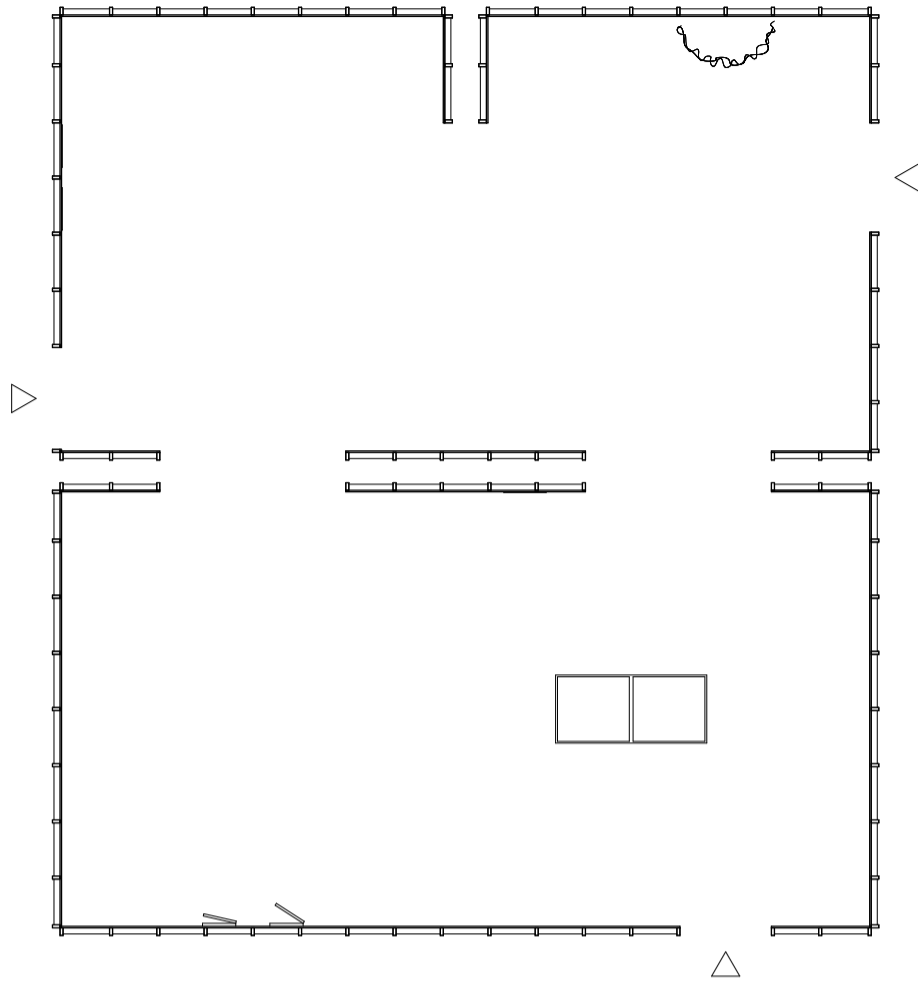
## Nel Aerts

Rafael Fernandes Trindade

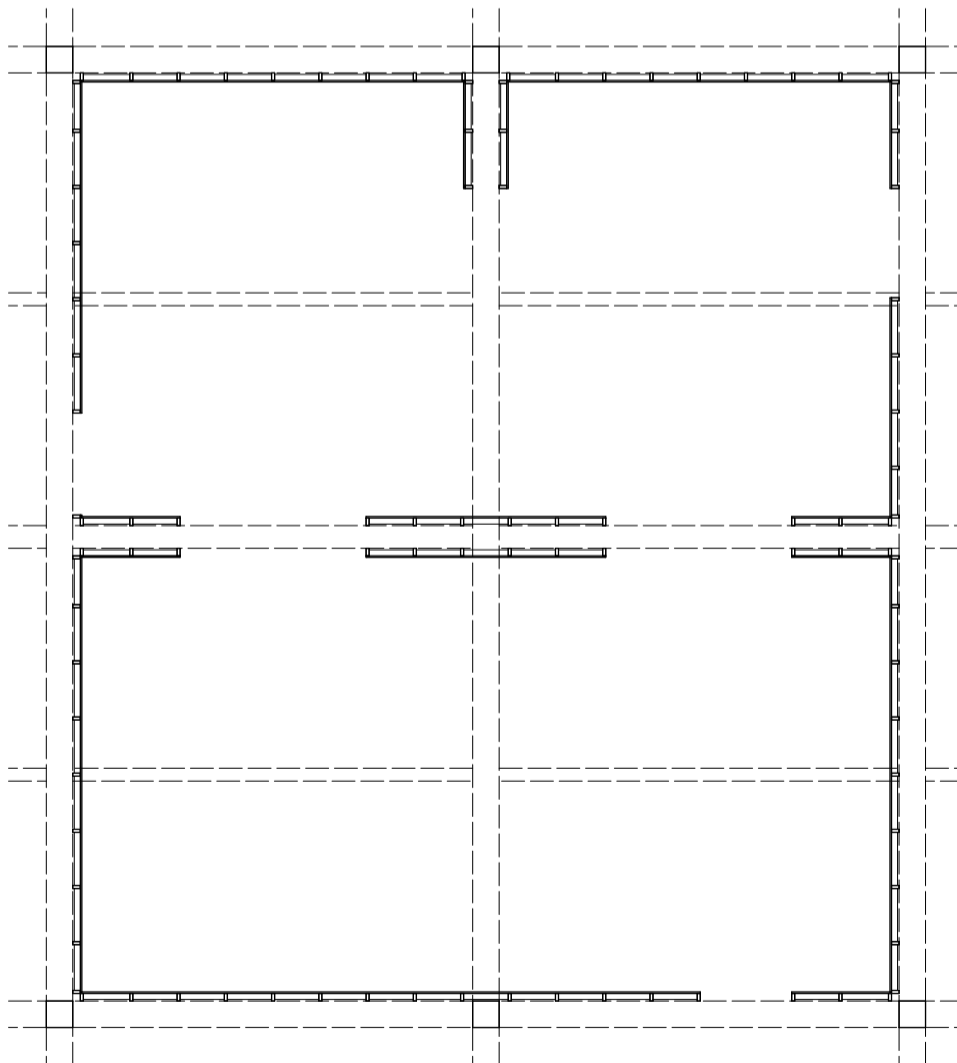
In total 5 works from the Flemish artist Nel Aerts (born 1987 in Antwerp, Belgium) are included in the shown individual assignment. „She uses an abstract play of lines, which is penetrated in a radical manner by Cubist figures, round forms or even surfaces of colour. Her work is never artificial or far-fetched; these are direct pictures, sometimes figurative, containing a simple, innocent pictorial language that breathes a large degree of freedom.“<sup>1</sup> The suggested design for the ensemble of her works consists out of two main elements: a primary (massive) structure and a secondary (lightweight) structure. Providing essentials like shelter and all the required infrastructure, the primary structure is clearly permanent and generic. On the other hand, the secondary structure serves as support for the works and is temporary and artspecific. The supportive lightweight walls are made out of a metal framework covered with gypsum plasterboard, that create a void

to install artworks with the required installations. The spectator therefore occasionally catches a glimpse behind the scenes, as the void is open from the sides, and is able to see how the white cube is supplied with all kinds of resources and maintenance. Allowing natural light into the exhibition space, the working conditions of her Antwerp atelier are imitated. This requires an immense structure behind the effortless looking ceiling, as daylight has to be filtered through several layers to finally reach the artworks.

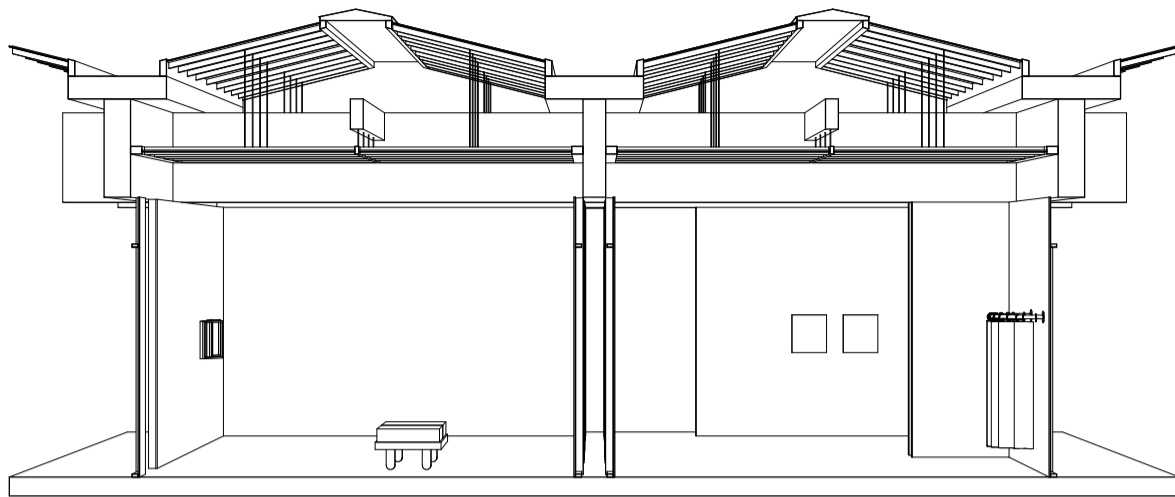
<sup>1</sup> Nel Aerts. (n.d.). M HKA, Museum of Contemporary Art Antwerp. Retrieved November 15, 2022, from [www.muhka.be/collections/artists/a/artist/1711-nel-aerts](http://www.muhka.be/collections/artists/a/artist/1711-nel-aerts)



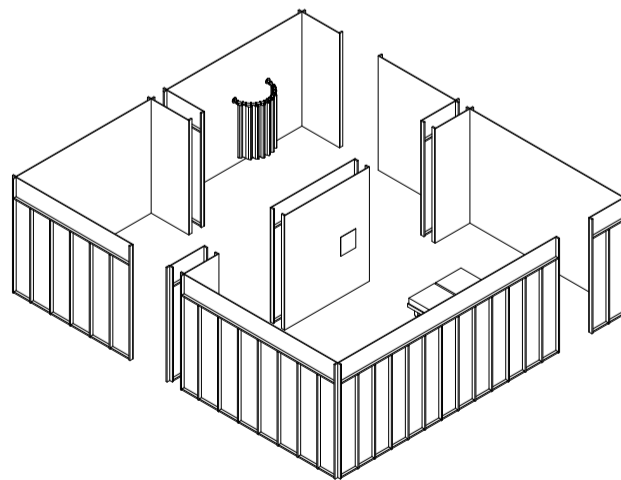
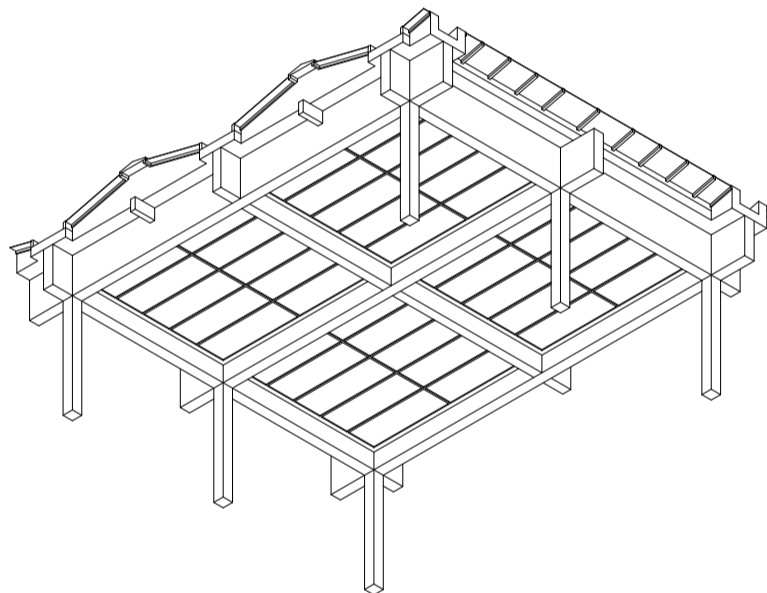
*floor plan*  
*1:100*



*ceiling plan*  
*1:100*



*section  
1:100*



*exploded isometric diagram*



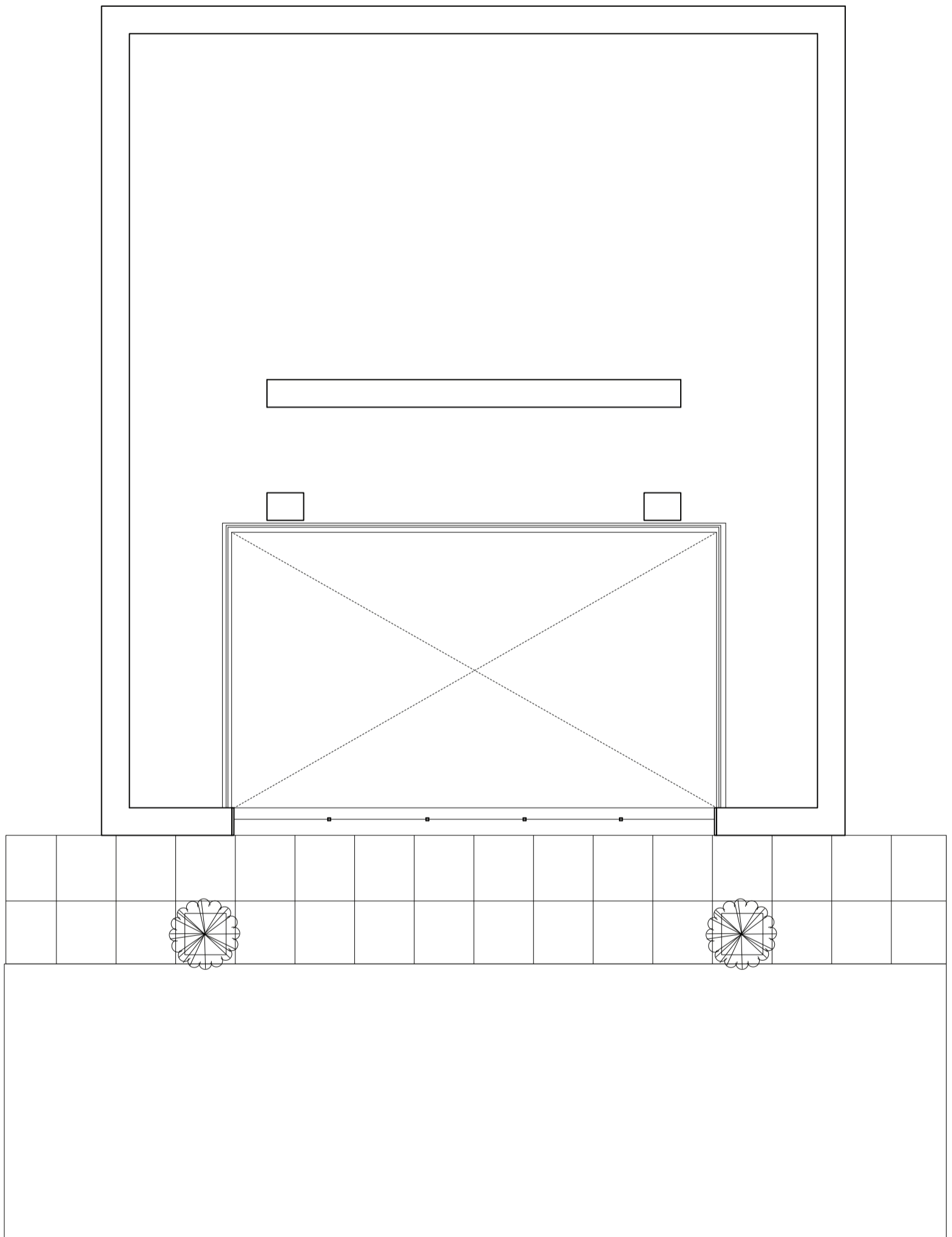
figure 03: Model photo. Detail.



## Babi Badalov

Rafaël van Hees

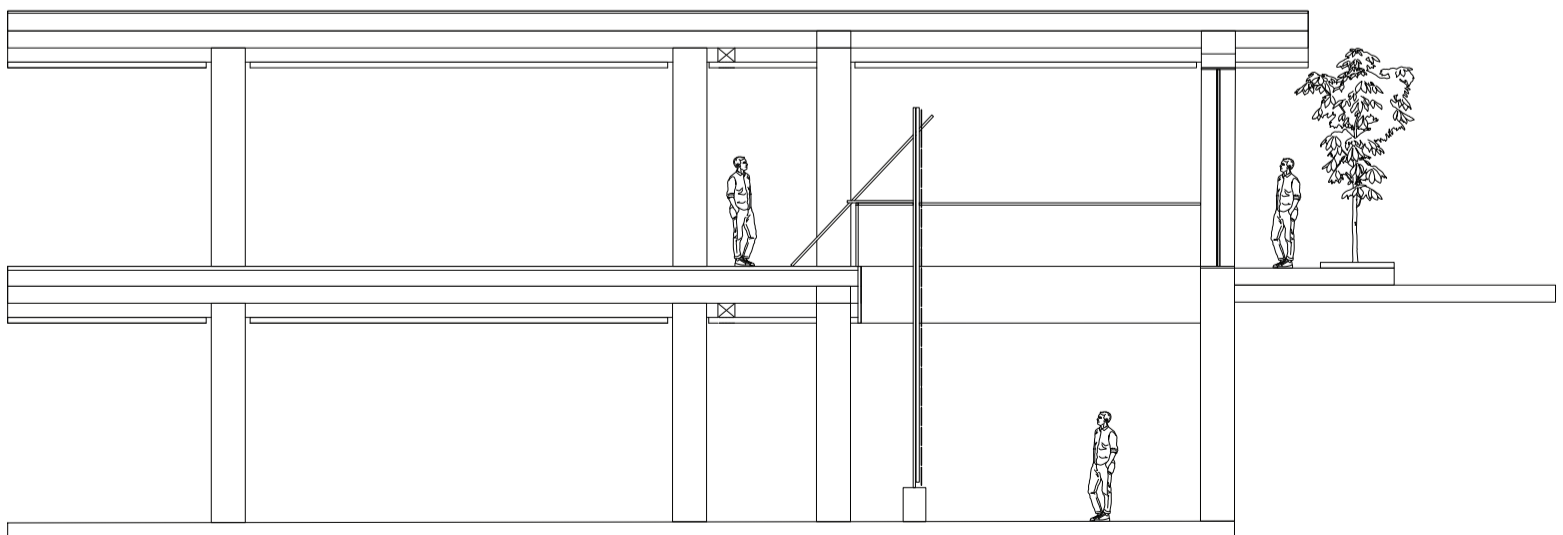
Sometimes the art reaches out to the public, instead of the public coming to the art. For instance, Babi Badalov, an artist from Azerbaijan, creates very distinctive works of art. His art is based on sounds, words, combination of languages, mostly in the form of banners in different sizes and colours. Written in a clear, bold, but still very loose manner, the words address different geopolitical issues. One could easily try to interpret the artworks and design a room that would instruct the visitor in this interpretation. Actually, this is a form of art that could be exhibited anywhere, that confronts the public, almost as a demonstration would. This form of art reminds of something that is encountered in the day-to-day life, something that is a part of the environment, something that is quite visibly present, but still offers the possibility of not engaging with it. A space that could offer these circumstances could be a room of traffic: a museum lobby for instance.



*floor plan*



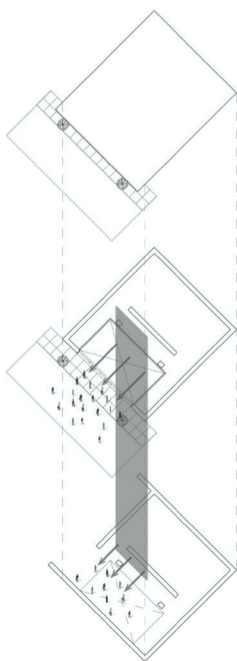
figure 05: View from the outside. Model photo.



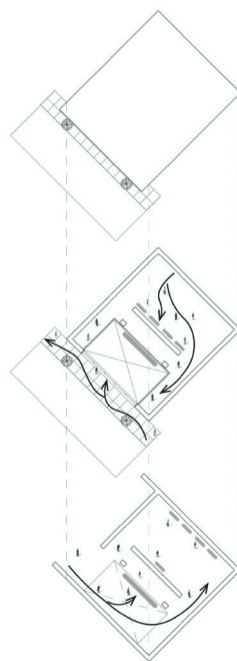
section



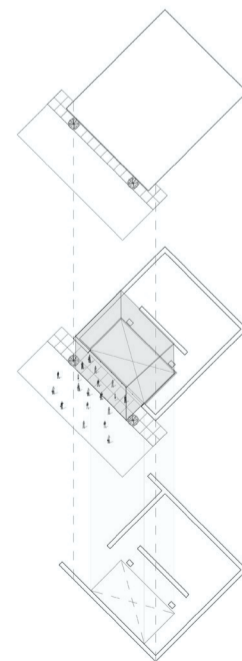
figure 06: View from the first floor. Model photo.



Art reaches out to / confronts the people



Engaging with / ignoring art



Museum lobby as eyecatcher

*programme diagrams*



## Charif Benhelima

Denzel Manuel

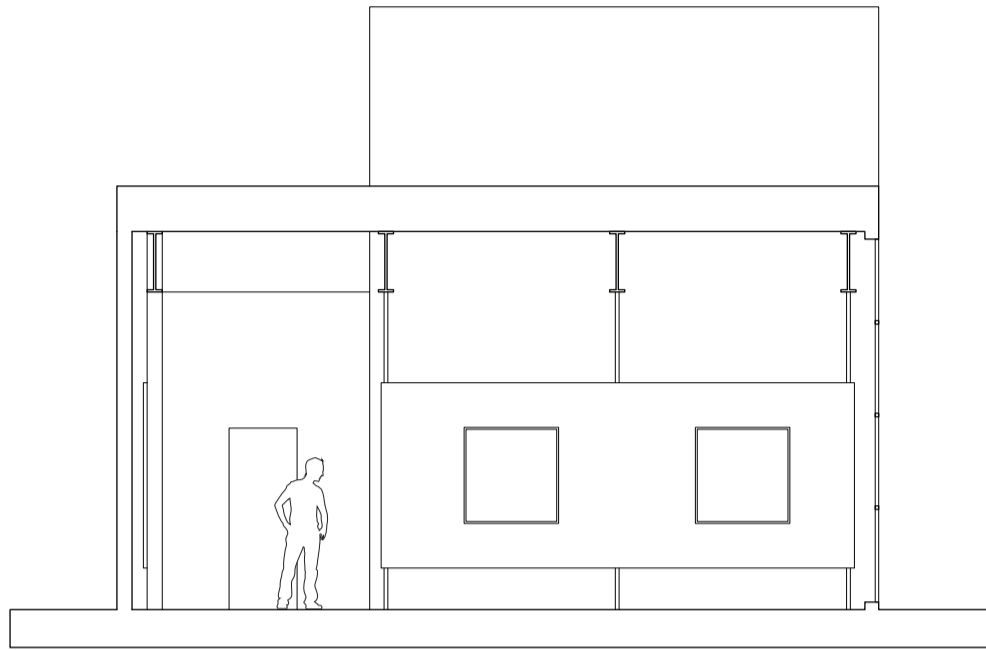
*Blind facade.* For Charif Benhelima's photographs, I tried to bring art to the neighborhood. Benhelima's work is mainly set in urban contexts with his settings and realities taking place mainly in the suburbs of Antwerp. Aimed at asylum seekers, illegal immigrants and people with low incomes, in short the lower class of society who have little to no opportunity for art consumption when extensively other groups could.

Seeing the work of Benhelima being displayed in many different ways and various galleries, I was particularly interested in the reaction of people who were actively living in the context being displayed. Where is the opportunity for these very people to encounter cultural heritage and to be able to further expand

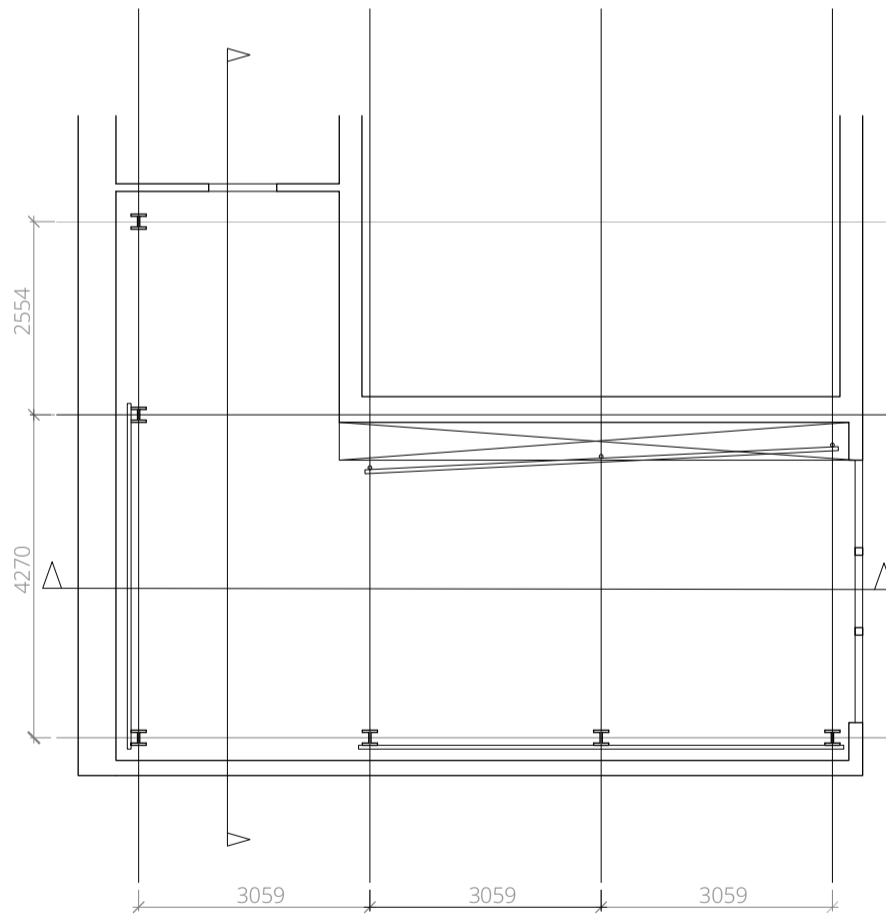
their view of what is so recognizable but normally so far from them. The only way to achieve this was to give art back to each, and where is each to be found?

The blind facade that can be found on a/most every street, next to the walkways that take us from street to street, between houses and bike sheds, garages and warehouses. It is precisely in these intermediate streets that art could perhaps be brought closer to everyday life, not focused on the beautiful palaces in the middle of the city or far beyond, but rather in the everyday where everyone passes by.

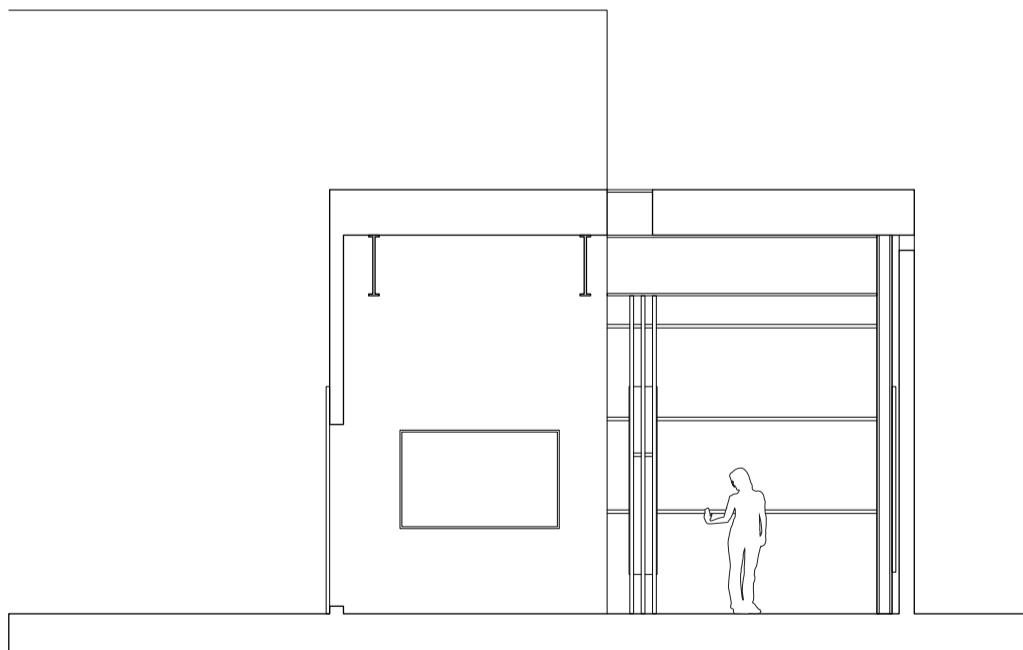
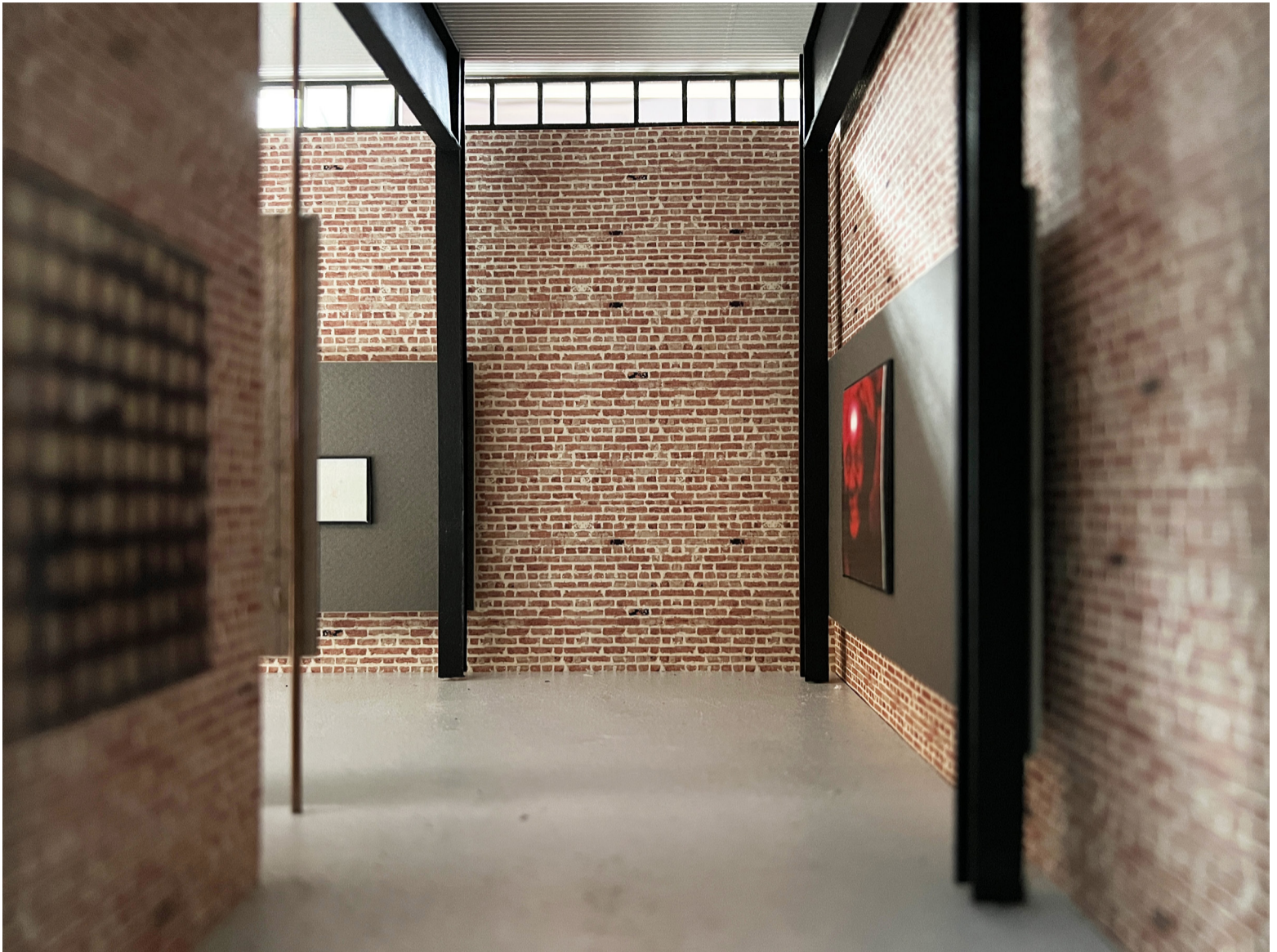




*section a | display and structure*  
*1:100*



*floor plan | proportion in-between*  
*1:100*



section b | display methods and light  
1:100

figure 09: Model photo.

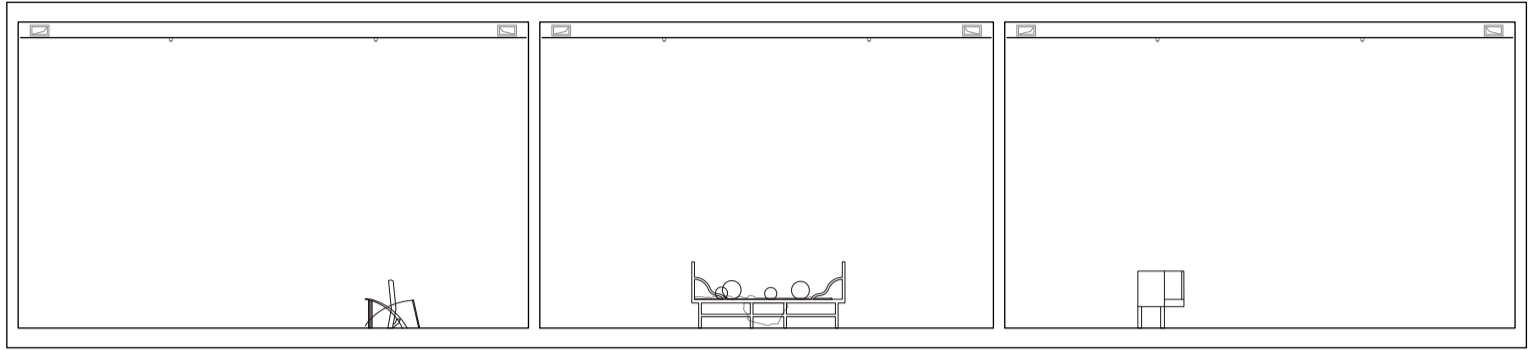


## Marianne Berenhaut

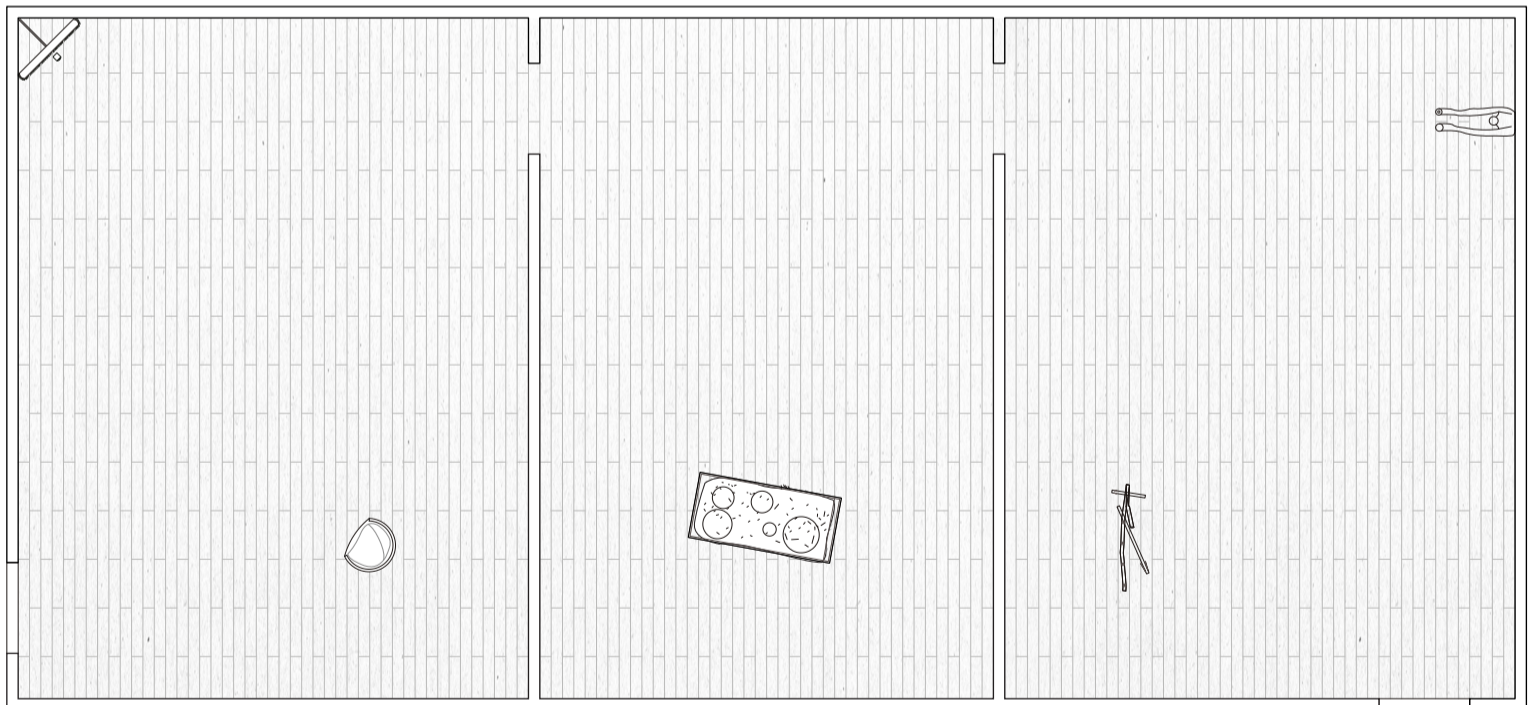
Wessel Kruidenier

*Something is off.* The work of Marianne Berenhaut either suggest the absence of a human figure, or establishes a new figure constructed out of objects as remnants of human activity. Since the sculptures in the ensemble appear to be related to the private interior (the context in which the art works are created), the house seems like a suitable context for the work. However, these rather fragile works ask for a room which provides maximum visibility. Therefore, this project aims to create an environment that in terms of scale and intimacy relates to the house, in which the art works in relation to the rooms form an environment in its own, but simultaneously lets the work speak for itself. The five sculptures are displayed in a sequence

of three white rooms with a grey painted wooden floor, in which the placement of the doors supports relations between the work that cross through the three rooms. The scale of the rooms (slightly bigger than the domestic), the size of the doors, the thin walls with the thickness of one plank and the use of just artificial lighting ensure that the rooms withdraw from the mundane of the house: this is something else.



*long section*  
*1:100*



*floor plan*  
*1:100*



figures 11-12: Model photos.



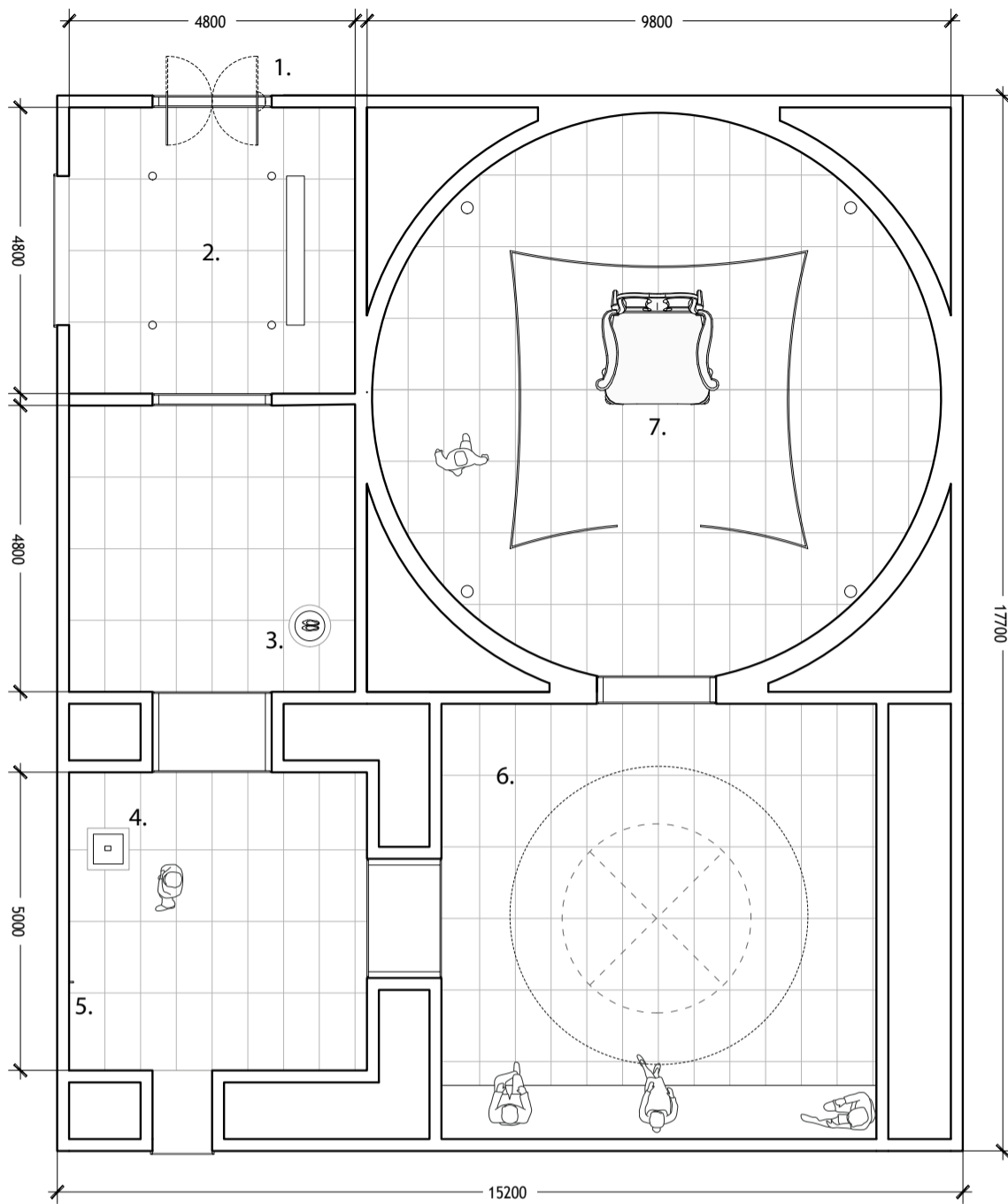
figure 13: The artist in her studio. Taken by the author.



## James Lee Byars

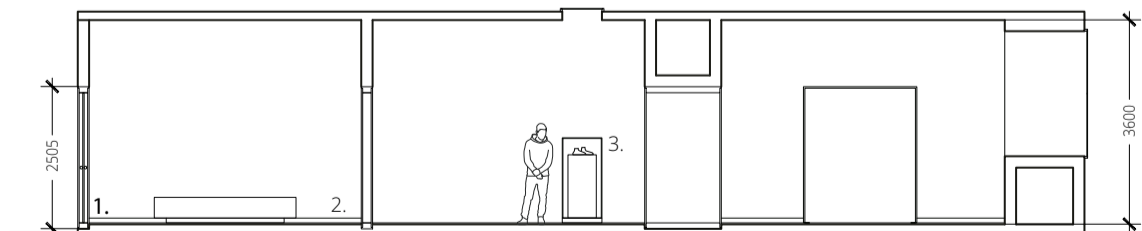
Rutu Kelekar

As a design exercise to display the work of artist James Lee Byars, I developed a series of rooms that relied on geometry and proportions in search for an absolute architecture that in turn created a sublime atmosphere. The pristine, immaculate space of one white room after another created an overwhelming space for me to which I responded by two strategies, one by creating a 'anti-space' room, a room that acts like a breather between the different rooms of the museum and second by introducing windows to see the city beyond as a relief for the eyes as well as giving the visitor a moment of connection with the context that gallery rests in.



*floor plan*

1. Entrance
2. Foyer Space
3. The Intellectual Murderer Shoes
4. TH FI TO IN PH (The First Totally Interrogative Philosophy)
5. The Perfect Philosophy
6. Anti - Room
7. The Chair for the Philosophy of Question



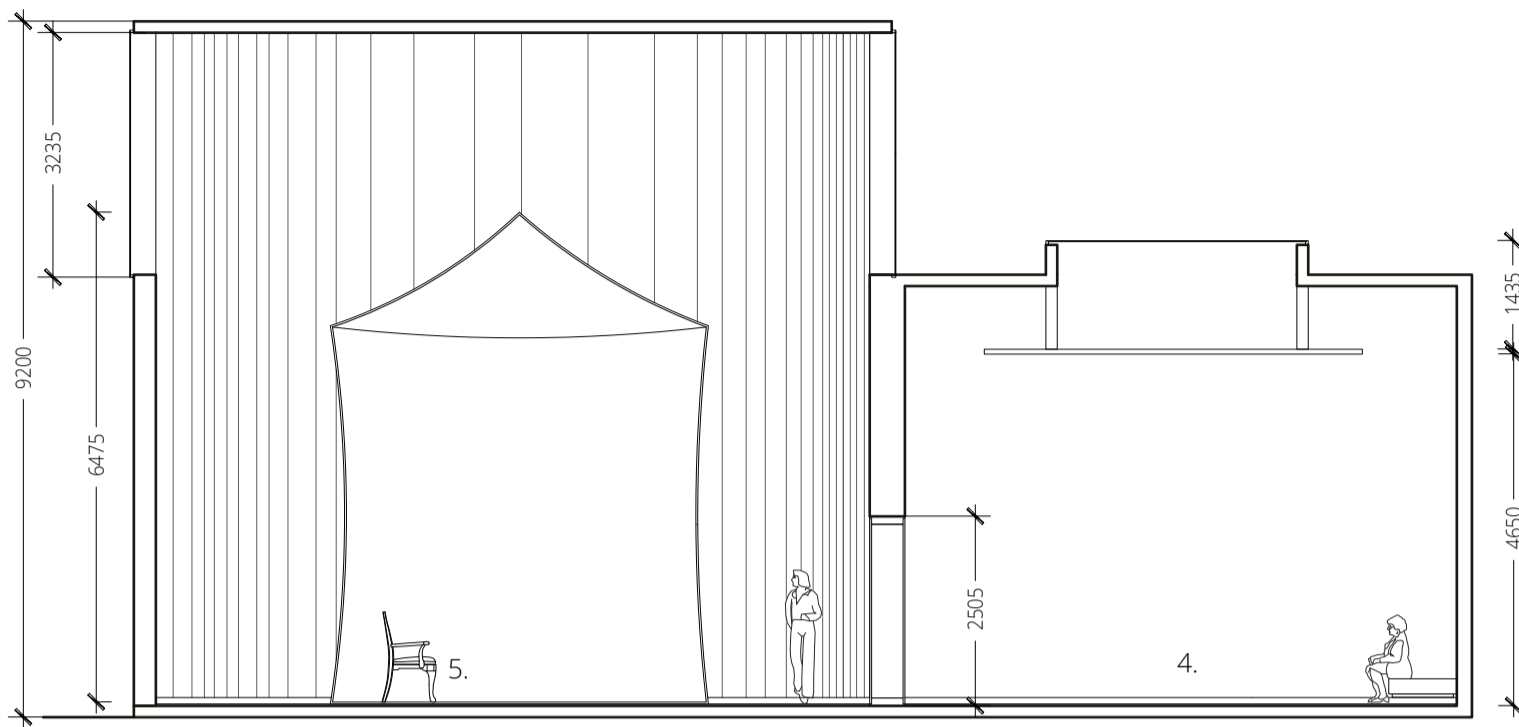
*section a-a*

1. Entrance
2. Foyer space
3. The Intellectual Murderer Shoes
4. Anti - Room
5. The Chair for the Philosophy of Question



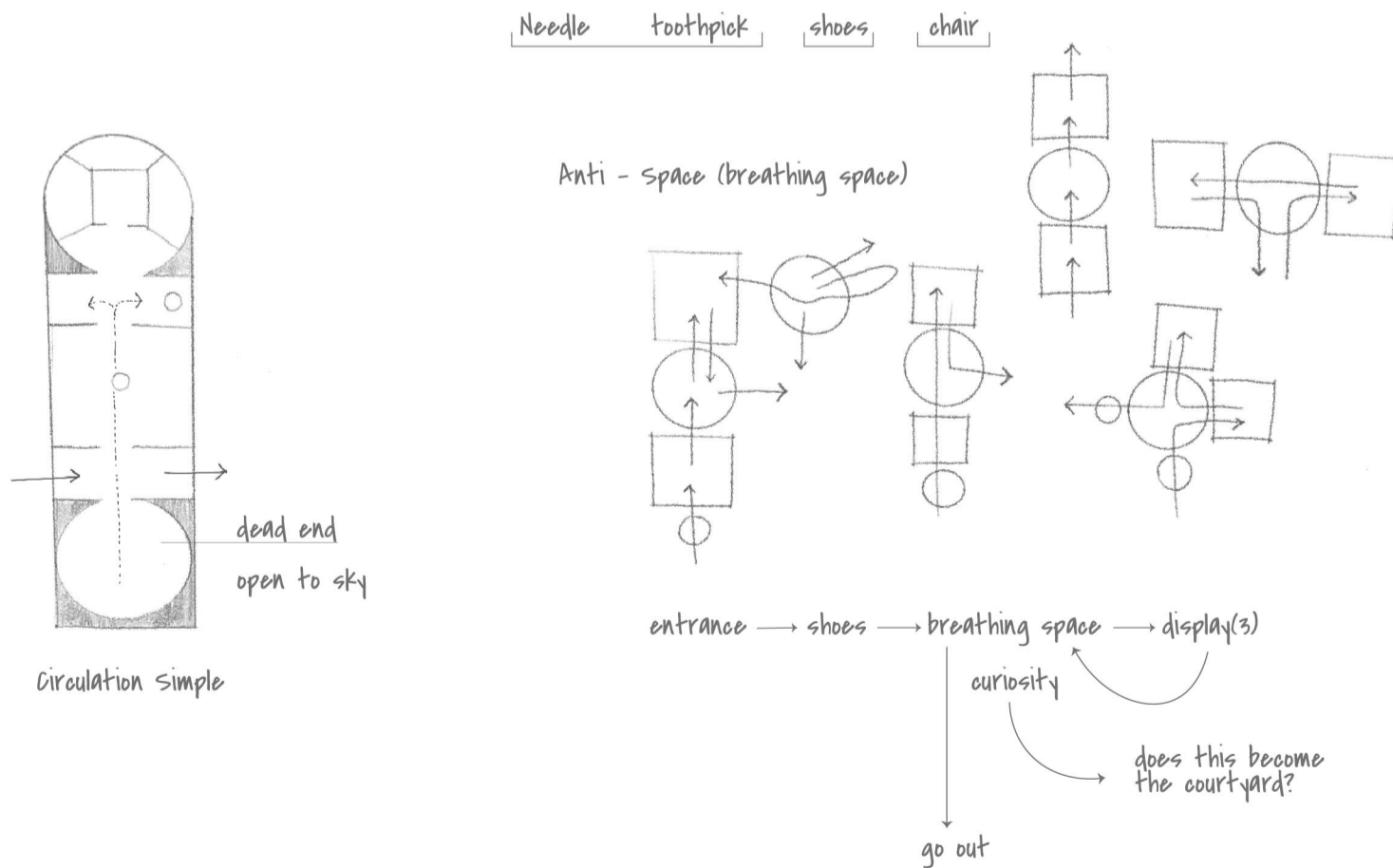


figure 15: Model photo.



section b-b

- 1. Entrance
- 2. Foyer space
- 3. The Intellectual Murderer Shoes
- 4. Anti - Room
- 5. The Chair for the Philosophy of Question



experiments with circulation



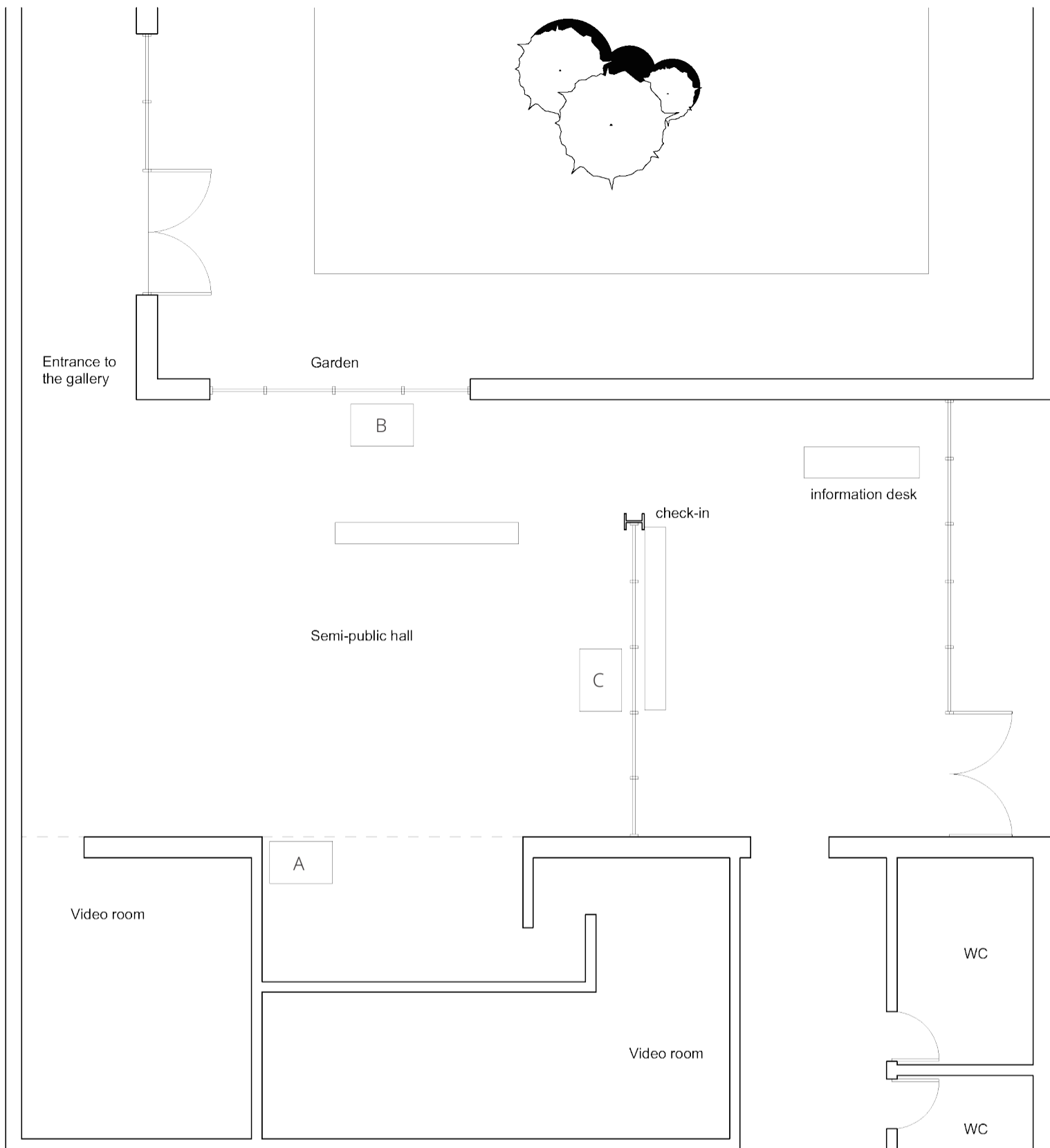
## Jos de Gruyter

Jiaxin Chen

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

Inspired by the artist's oeuvre, I decided to make my concept 'break the gap between the real & unreal. Therefore I chose to place the exhibits outside the gallery in a more realistic place. The lonely sisters *Flap & Flop* are placed in a quiet corner in low space; The hard-working weaver *Irmgard Speck* is placed next to a bright and quiet window of the garden, next to a bench

where visitors can sit and interact; the mentally disabled *The Fool* is placed at the entrance to a semi-public place, forming a new image with the checker sitting at the bench. The room is surrounded by white walls, a grey concrete floor and a grey plaster ceiling, and the wooden bench is brown. The sunlight from outside will shine through the long glass windows, leaving shadows in the black window frames.



A



**Loneliness**

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



video room entrance,  
quiet corner in low space

B



**Hardworking Worker**

IRMGARD Speck  
Hardworking  
Quiet  
Positive



Next to the garden,  
under a quiet bright glass window

C



**Mental Disabilities**

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



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

*floor plan*  
*1:100*



## Lili Dujourie

Marta Krzysztofowicz

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

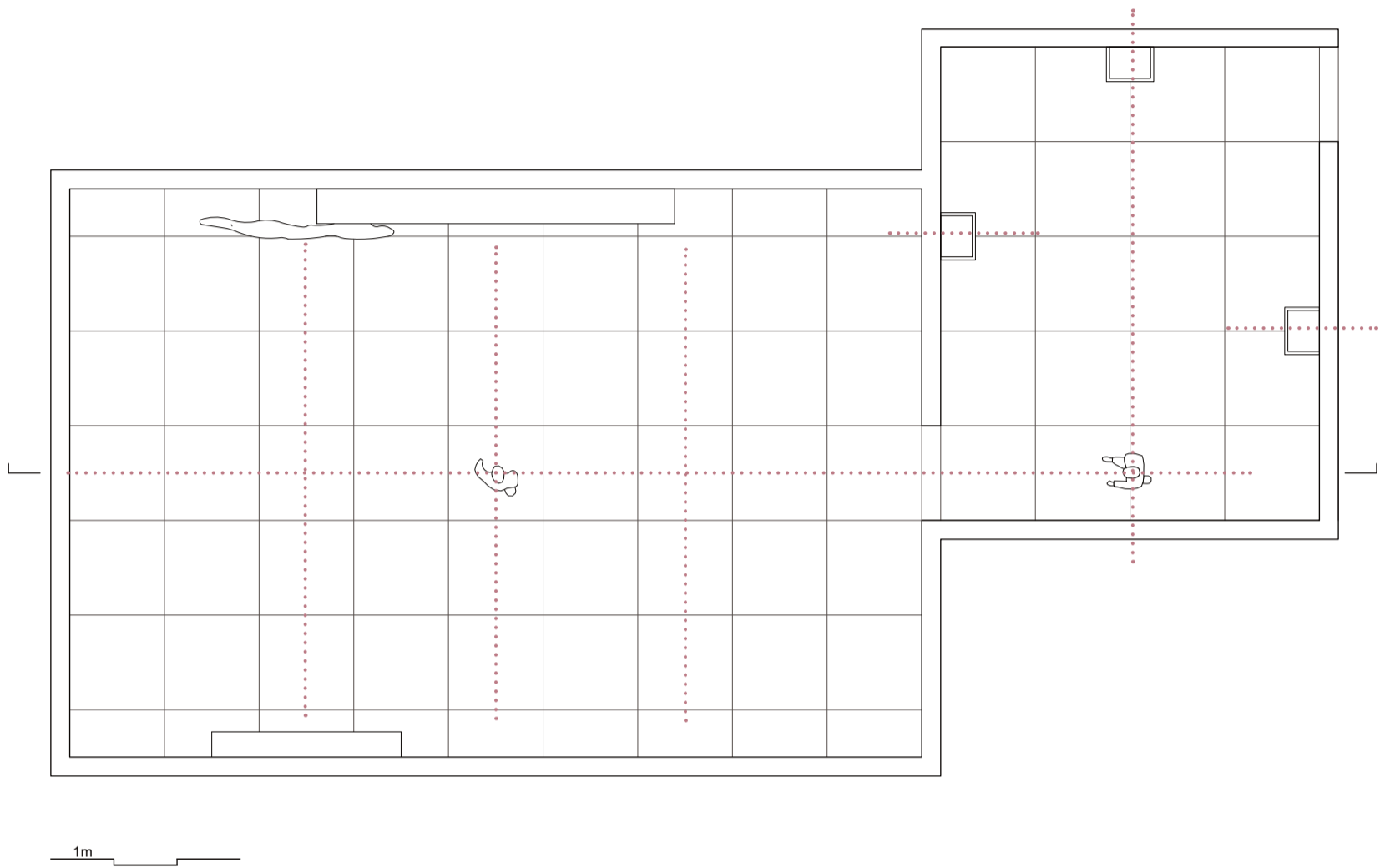
Over the course of years, Dujourie has created a plethora of artworks differing in media and scale. The works chosen for the exhibition share certain symmetries, mirrored reflections:

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

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

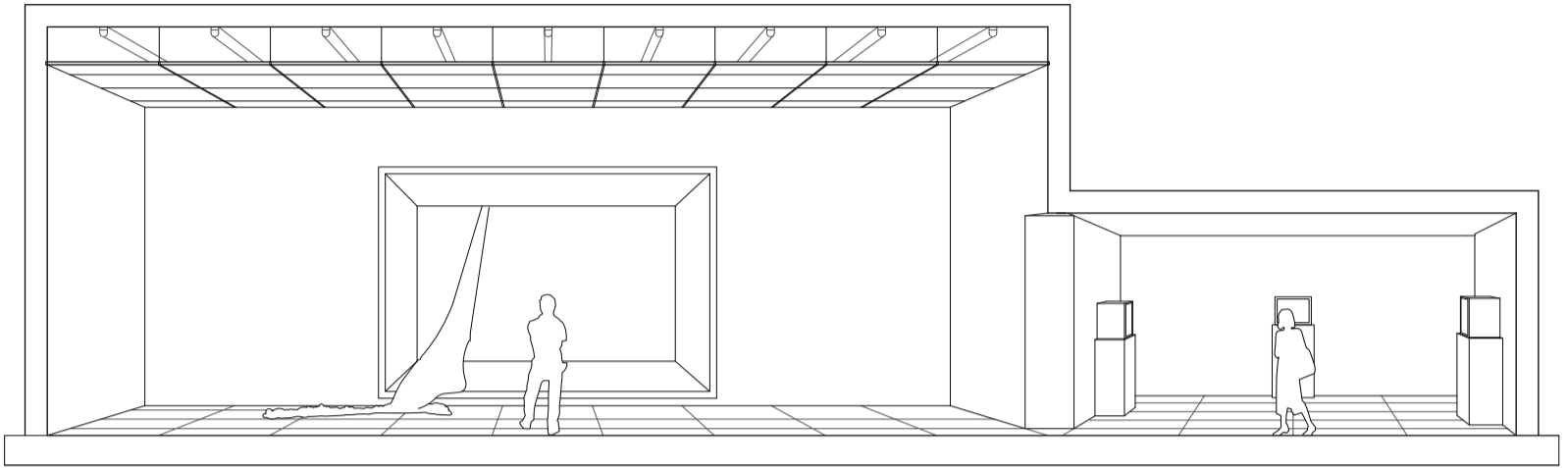
*American Imperialism*, 1972 & *La Traviata*, 1984 – red and black installations share strong visual connections in their contrasting colours and scale, both referring to the history of art

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



*floor plan showing symmetries  
1:100*

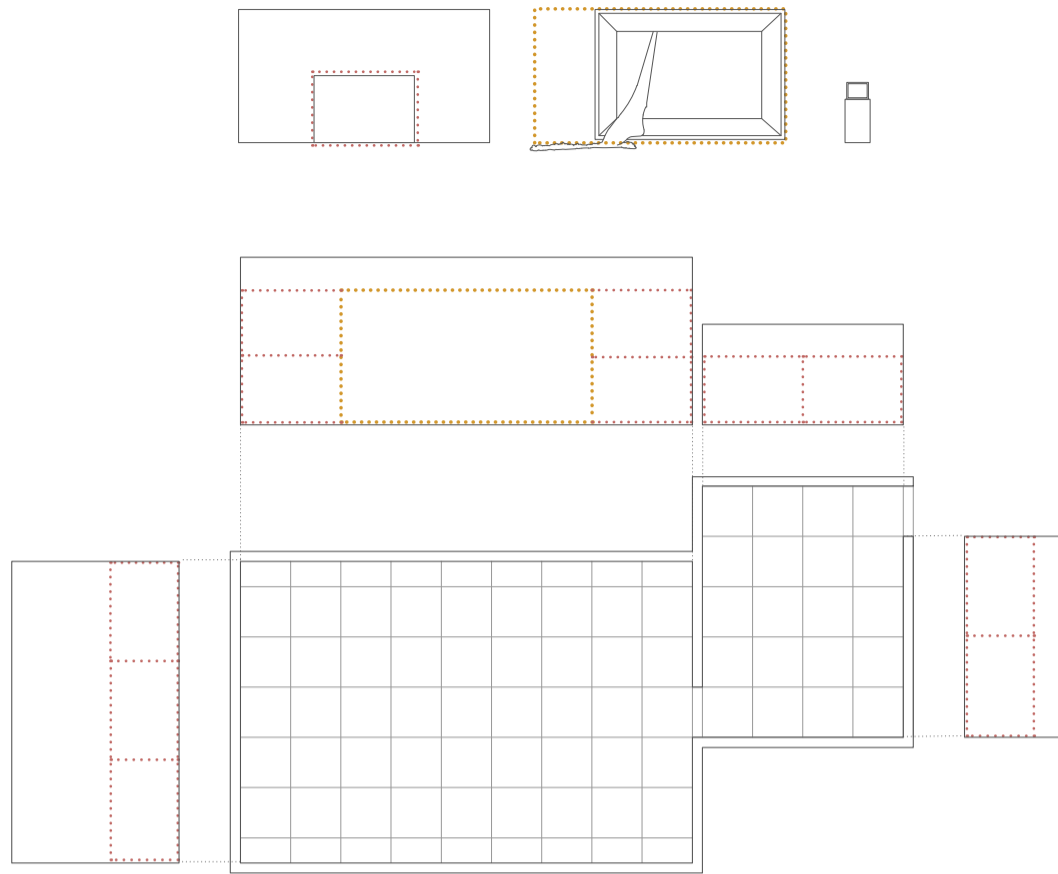
The pieces required distinctive space for exhibition. The result was two rooms juxtaposing each other. First small and dark, second big and bright. However, careful decisions were made to allow for symmetries and proportionality guiding both spaces to achieve one coherent whole.



*section  
1:100*



figure 18 (above): View of the video room. Model photo.  
figure 19 (right): View towards the main gallery. Model photo.



*proportionalities diagram*





## Marlene Dumas

Nicolas Bueno Vega

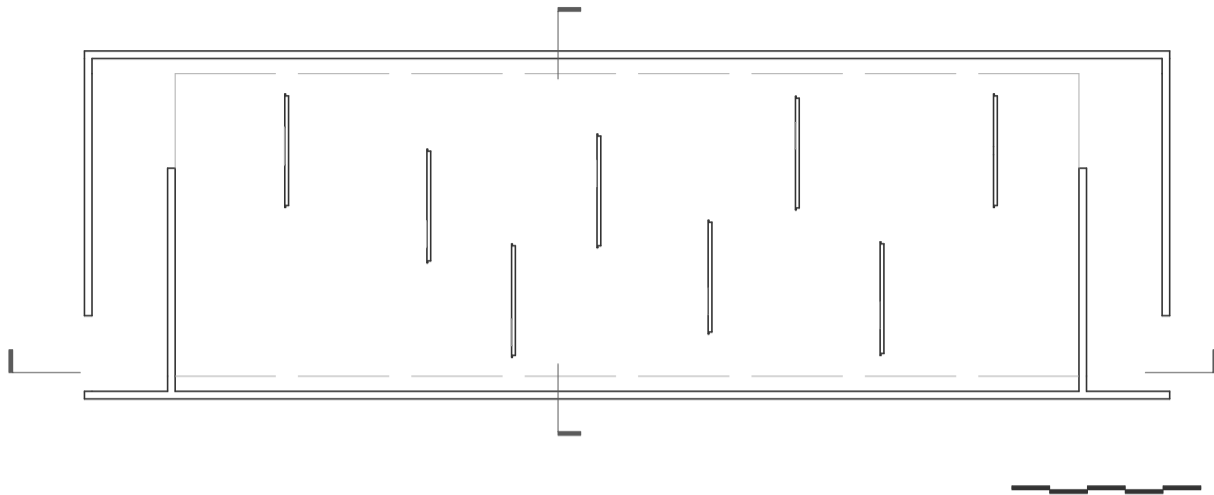
The hermetic quality of the white box takes form as a physical object through the in-material quality and minimalistic character of its interior. As a response to the technical requirements of art display and conservation it cannot be dismissed, but as a generic white wall it can definitely be challenged. In the process of creating a gallery space for Marlene Dumas, the project becomes an exploration of how an architecture with clear identity can be articulated within the principles of flexibility and subtleness of the modern gallery. Inspired by her artistic process and technique, the space explores how the placement of the art is able to confront the viewer and create an experience that is clear but not overpowering through the use of rhythm, scale, placement and textures.



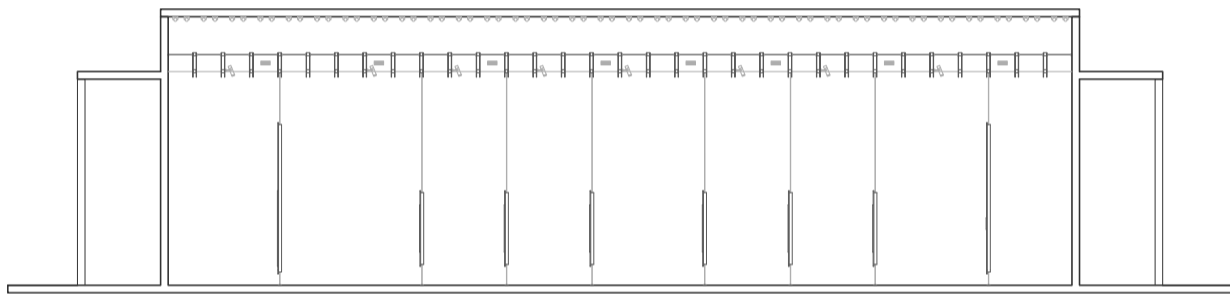
figures 20-22: Model photos.



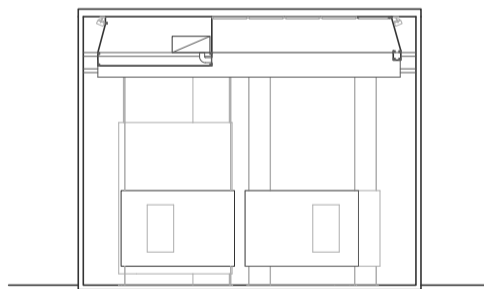
*formal arrangement diagram*



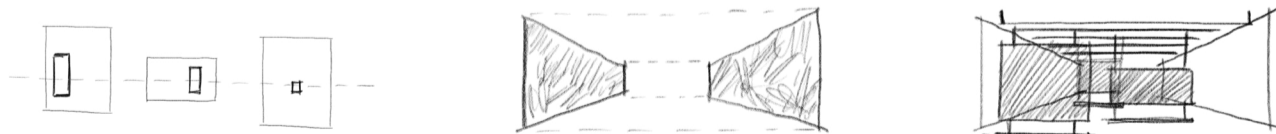
*floor plan*



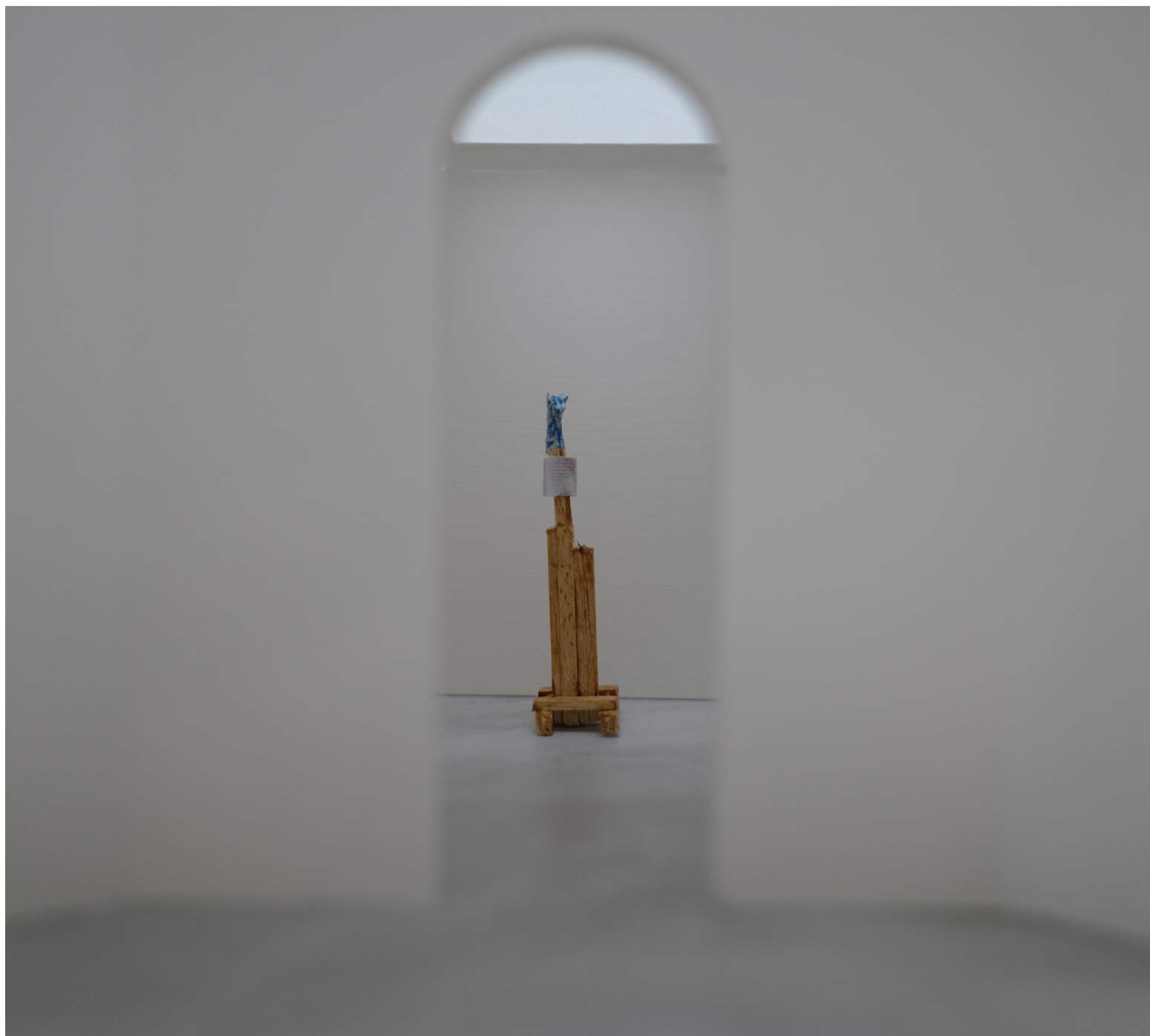
*long section*



*cross section*



*views diagram*



## Jimmie Durham

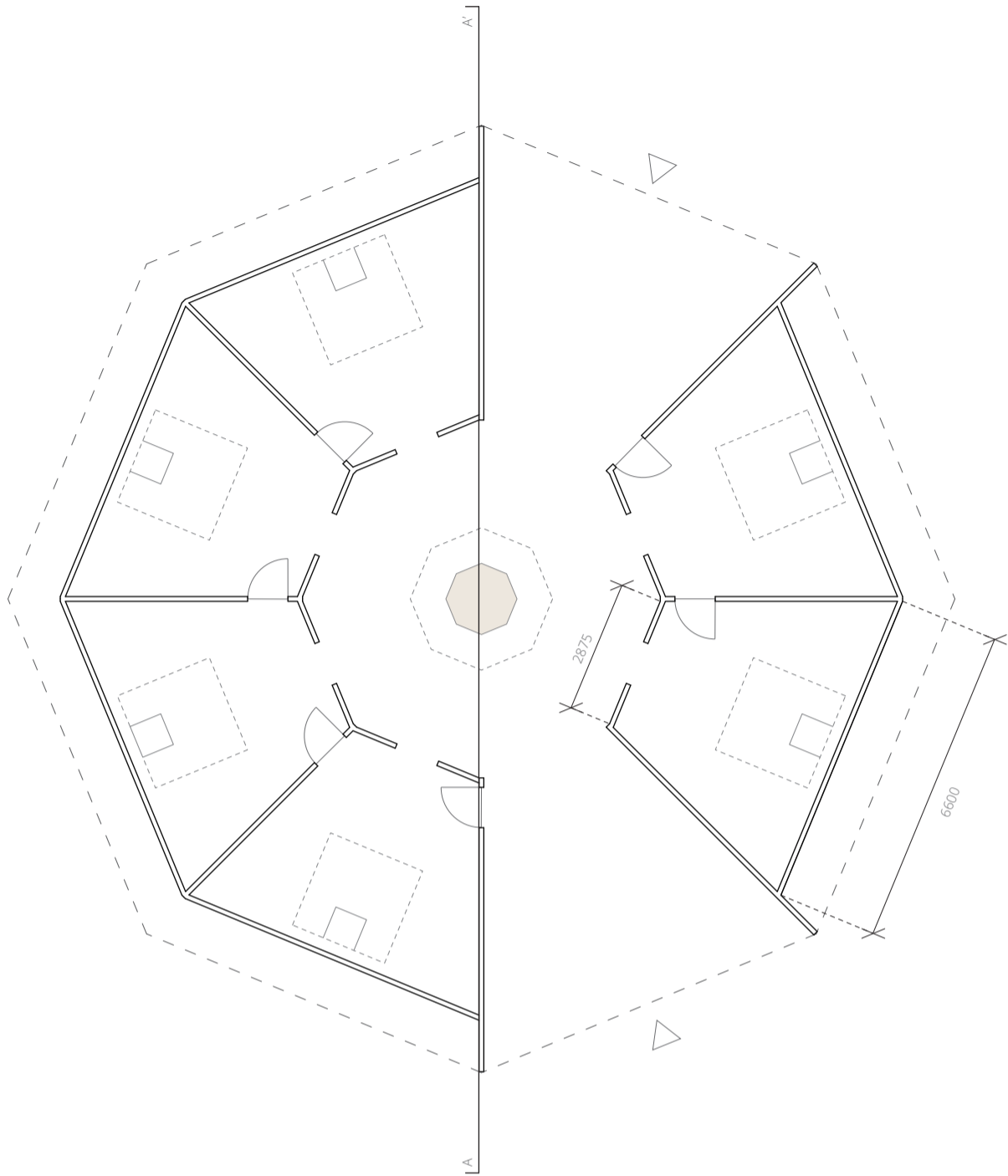
Sora Kaito

American-born visual artist Jimmy Durham is widely known not only as an artist but also as a political organiser for the American Indian Movement. He has continued to question a certain unconscious western-centredness in politics and various business fields, despite the growing importance of diversity, and to make us aware of the biases we tend to overlook in our daily lives. I have selected six sculptural works from his oeuvre for this project. Each piece is close to the scale of the human body, with a clear face and frontal plane. I considered it important to design a space in which visitors and the works could look at each other face to face.

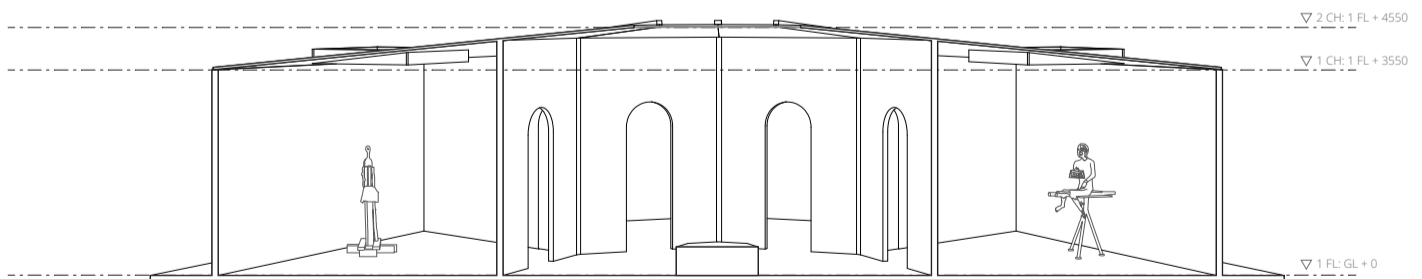
As mentioned above, Durham's work is not only valuable as a body of work, but also contains many political messages. As Durham himself mentioned, these messages

are difficult to notice in our daily lives. By viewing Durham's six sculptures face to face, visitors can be reminded of the discomfort and bias they usually keep in the back of their minds.

The octagonal-shaped exhibition room is divided into eight sections, six of which are for the sculptures and the other two are for the flow lines. The scale of each room is kept smaller than that of a typical museum exhibition room, so that visitors and exhibited works can face each other one-on-one. In this design, each individual room is built with the same dimensions and skylights. However, I believe that this kind of exhibition space, which is sort of domestic in scale and created for each individual artwork, can be differentiated from the traditional white cube museum by tailoring each interior element for a specific artwork.



*floor plan*



*section a-a*

figure 23: Model photo.

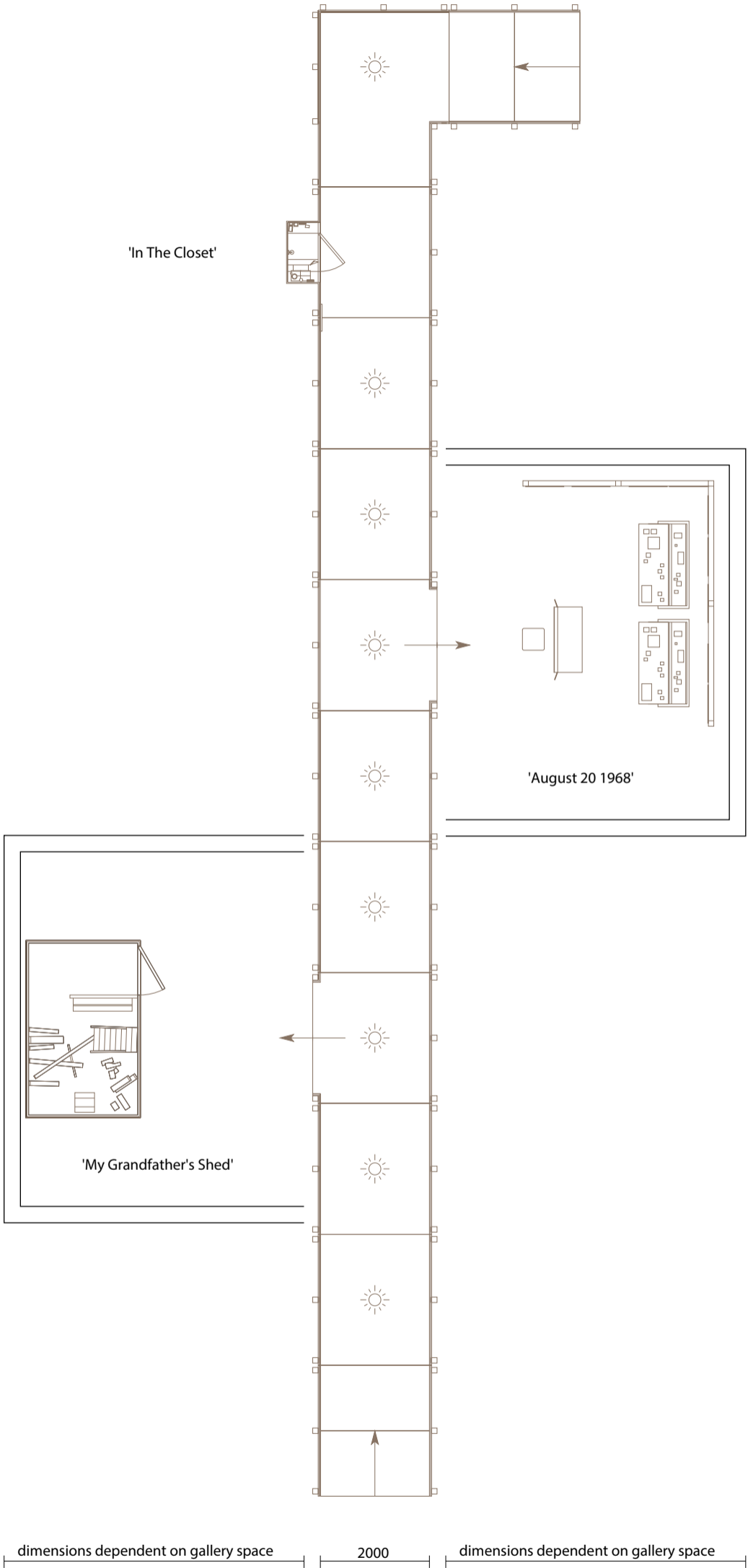


## Ilya Kabakov

René Damstra

Ilya Kabakov is a Russian-born artist who uses his art as a personal expression of politics or as a reflection of his childhood memories. The spatial ensemble for Kabakov's art installations is an attempt to capture the Soviet influence in order to then immerse the exhibition spaces in this Soviet atmosphere. Kabakov's paintings went outside the boundaries of its frame and evolved into art installations, making Kabakov one of the pioneers of art installations. The Soviet atmosphere results from a combination of several components: half-painted walls in Soviet-influenced colors, lamps with dim lighting, shoddy or cheap materials and the use of the characteristic and institutional narrow corridor. The design of the spatial ensemble is a combination of the just mentioned components and two

conventional gallery spaces, which are placed along a corridor with a mysterious curve at the end. The narrow corridor is built of the same shoddy and cheap wooden construction and houses the art installation *In the Closet*, which Kabakov curates: "The installation is arranged (...) in a walkway or corridor in a museum – precisely in a place where there is no 'artistic' object whatsoever (...)". The art installations *My Grandfather's Shed* and *August 20th 1968* are, as usual, exhibited in a conventional gallery space provided by the museum as part of the spatial ensemble.



*floor plan*  
*1:100*



## Suchan Kinoshita

Yiyin Yu

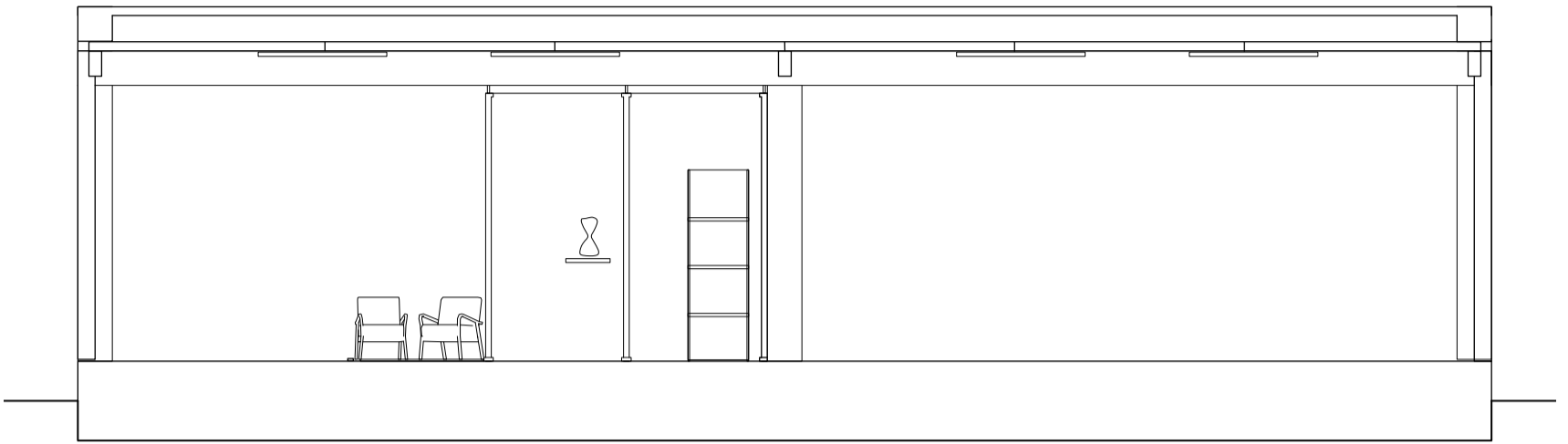
Suchan Kinoshita's work challenges the conventional definition of objects and languages. She usually takes elements from everyday life and reconceives them in an unexpected way. And her work introduces ambiguity both in space and time.

The design of the space is based on the concept of her artwork, together with a rethinking of temporary and permanent structures.

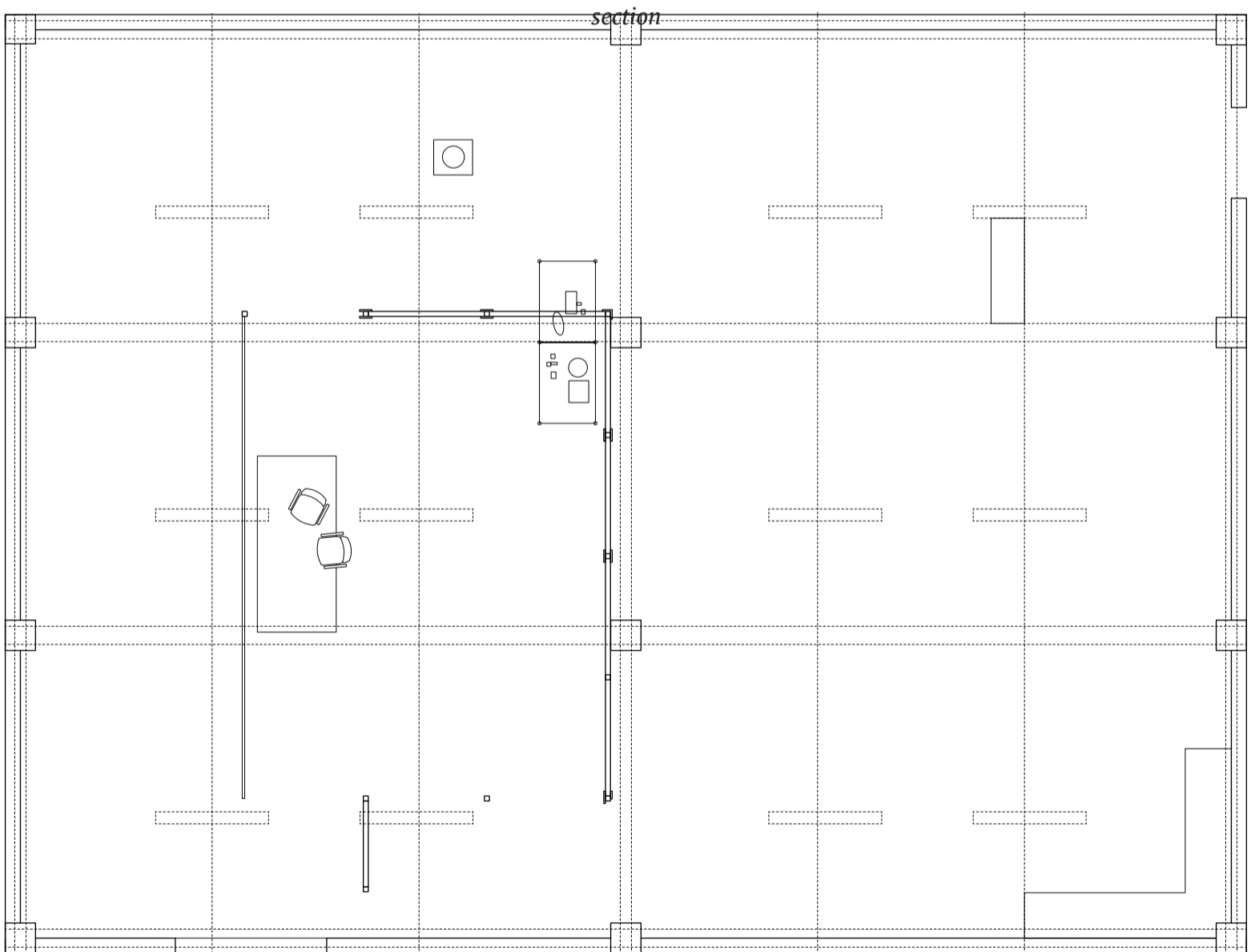
Three artworks whose basic forms are everyday objects are chosen. The design intends to create a space of duality where you can perceive artwork in the domestic intimacy and the publicity, which challenges the definition of the artwork.

A domestic-scale core, framed loosely by four delicate timber panels that echo the artist's Japanese background, is dissolved in a large raw space. It almost looks like an absurd stage setup

that reminds the visitor of a vague notion of home while also emphasizing a wider, non-domestic spatial context. The placement of artworks on the verge of the smaller room further emphasizes the invisible boundary. Materiality has a strong appearance in the space, with the refined steel and timber confronting the rough plaster and concrete.



*section*



*floor plan*



## Job Koelewijn

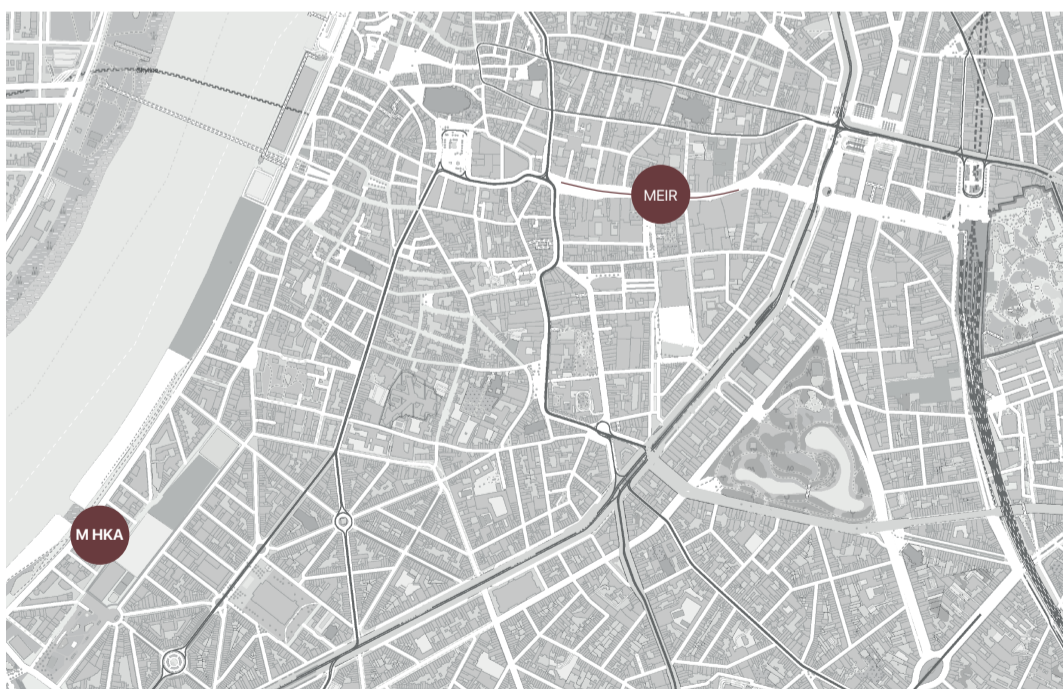
Julie Ligtvoet

The work *Boys and Girls* - designed by Job Koelewijn (represented by M HKA) - consists out of three life-size packages for dolls in which people can step into. Consumerism changed into the status we know it now: people are tended to buy stuff they don't need for short periods of time guided by fashion trends. With *Boys and Girls*, Job Koelewijn is criticizing this modern day consumerism by using an iconic image of mass production. In doing so he is building upon their cultural significance to provoke symbolism and thinking.

The work of Koelewijn is put into a shopping context in a vacant shop in one of the busiest streets of Antwerp. In an environment where people are busy buying stuff they do not need in an attempt to meet today's beauty standards, the message of the artworks would be felt even stronger (criticizing mass production, beauty standards and vanity).

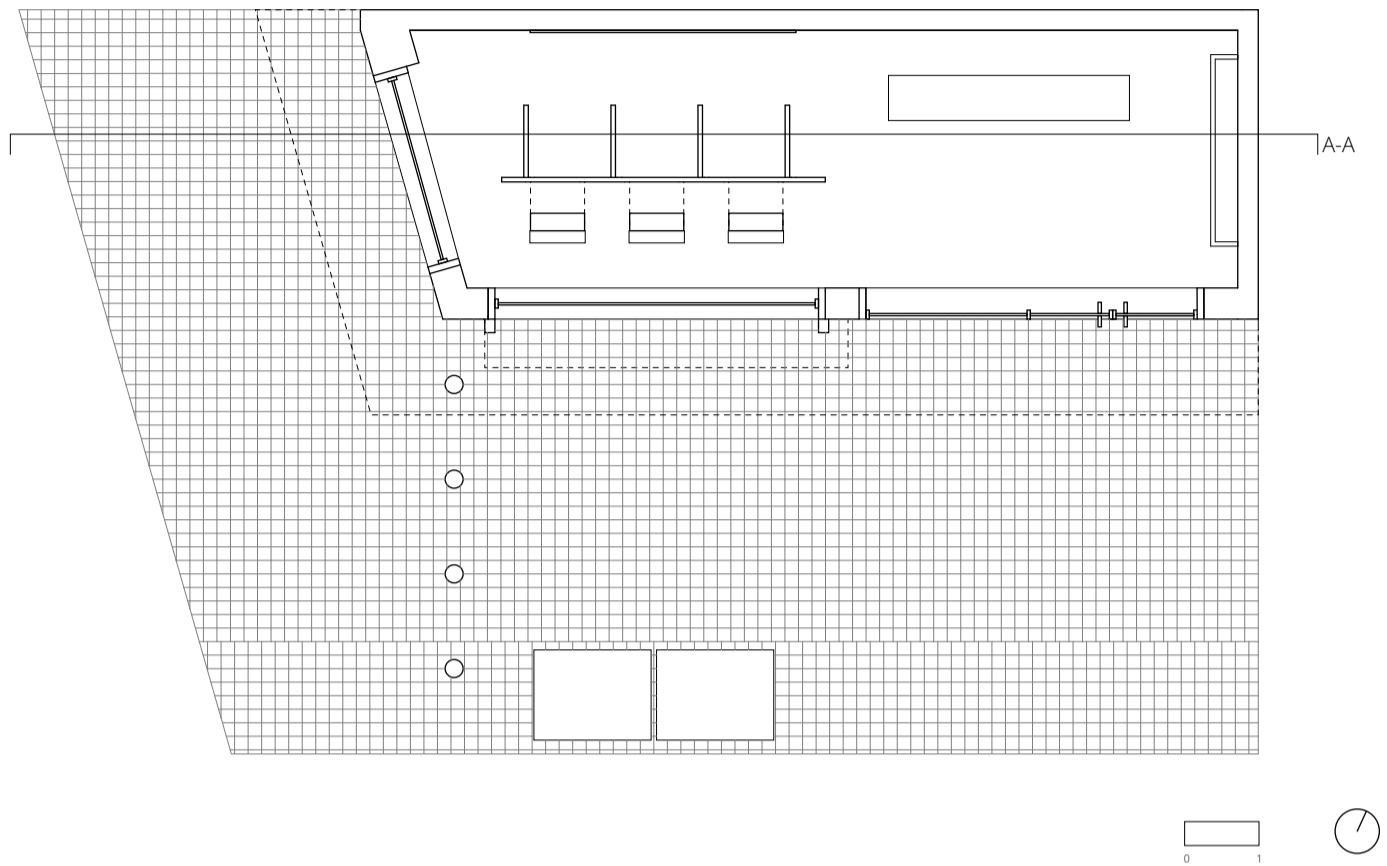
The experience for the visitors from entering, to leaving the space is revolved around consumerism. Therefore, the people need to "shop" their outfits. The people can put on their outfits in the fitting rooms. Three people per session are allowed into

the shop, so the belongings of the visitors are safe when on display. When the people have put on their outfits, they can take place into the artworks. After, the shutters will be opened. Now the people are on display to the outside world. They have agreed to be on display for 5 minutes and keep a straight face. A picture is taken of them in the artworks. After the five minutes, the shutters are closed again and the people can change into their normal outfits. Now they can buy their picture at the cashier like a real shopping experience.



*map showing the location of the site in relation to M HKA*

figure 27: Model photo.



*floor plan*  
1:100



figure 28: Vacant shop on the Meir 80/82, Antwerp (Eric de Mildt, 2019).



figures 29-30: Model photos.



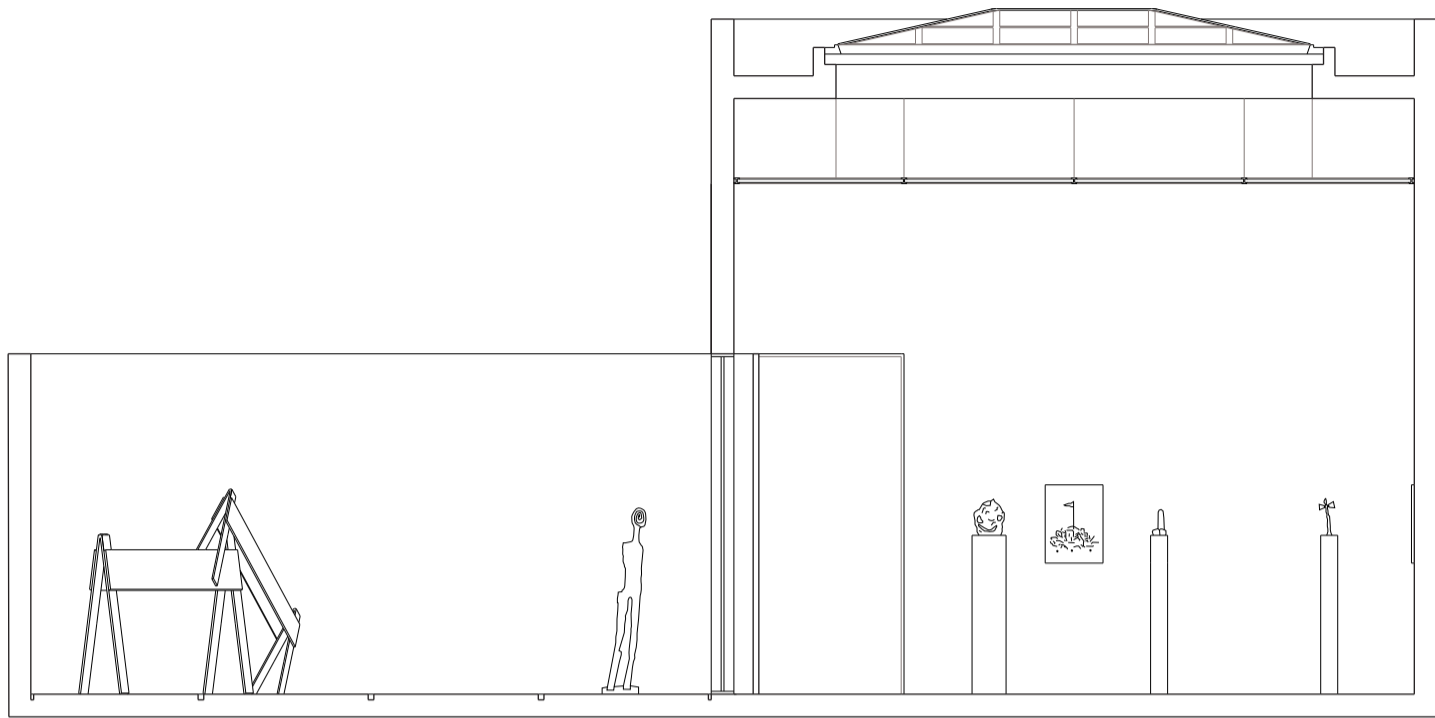
## Ivan Kožarić

Alberto Merisio

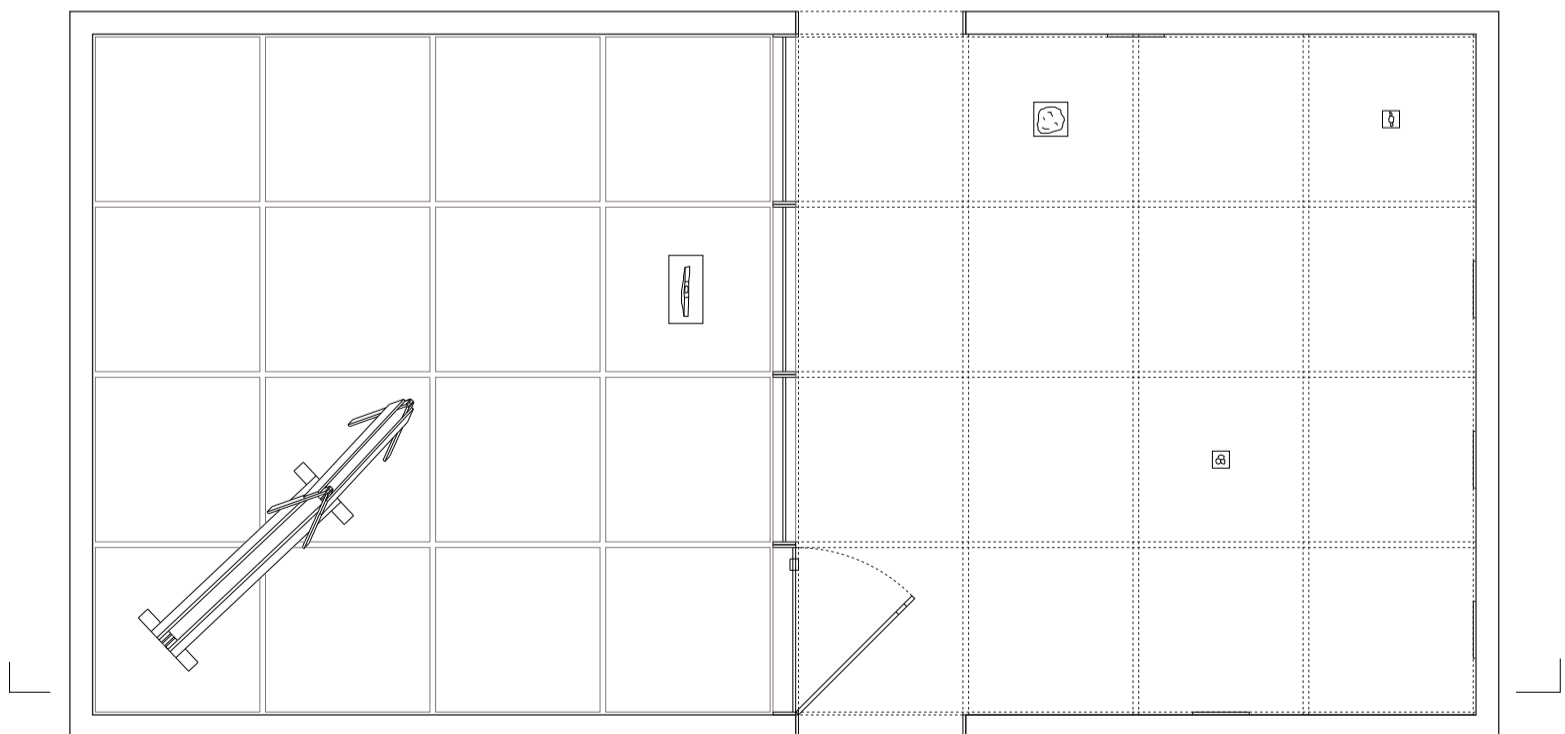
Atelijer Kožarić was a kind of 'laboratory of transformations'. Through these transformations, Ivan Kožarić overcomes physical barriers and explores endless possibilities. To give an example, in 1971, he almost entirely covered his studio with gold paint. The initial idea was to exhibit his work by trying to imitate the disorder and abundance of objects that characterised his Atelijer. However, the M HKA in Antwerp has only a few fragments of the Croatian artist's vast oeuvre. Therefore, the concept behind this exhibition space goes in precisely the opposite direction; it is an attempt to present his work in the most organised way possible. An always-open door highlights the entrance to the Atelijer: a place where everyone is welcome, now as then. The atmosphere is that of a scientific laboratory. A laboratory in which the artworks are displayed as autonomous elements. Each piece of art is placed on a pedestal and surrounded by the space it needs. This way, the architecture leaves room for the visitors' curiosity and imagination. It is up to the viewer to make associations and discover affinities and similarities between the artworks.



figures 31-32: Model photos.



*section*



*floor plan*



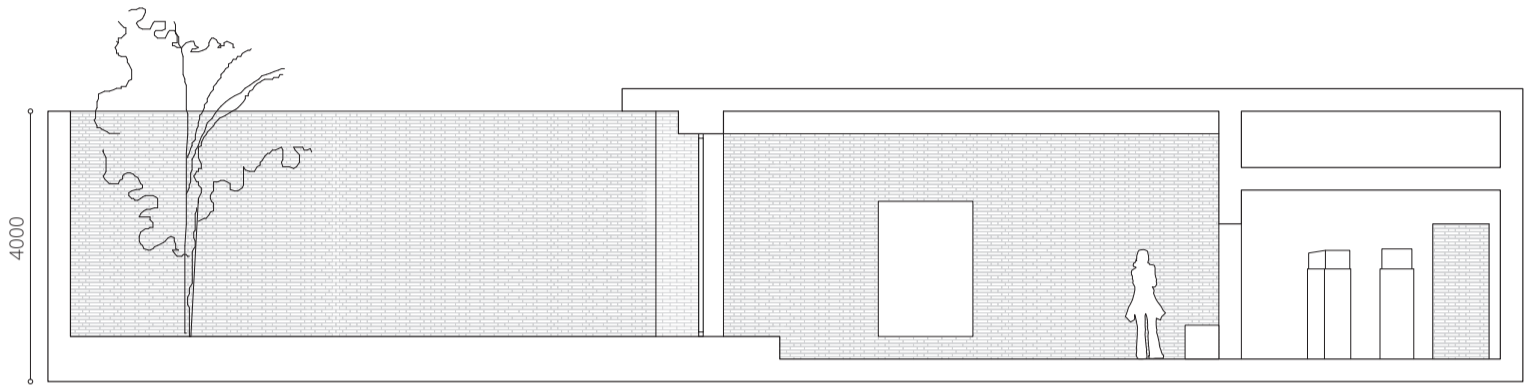
figure 33: Model photo.



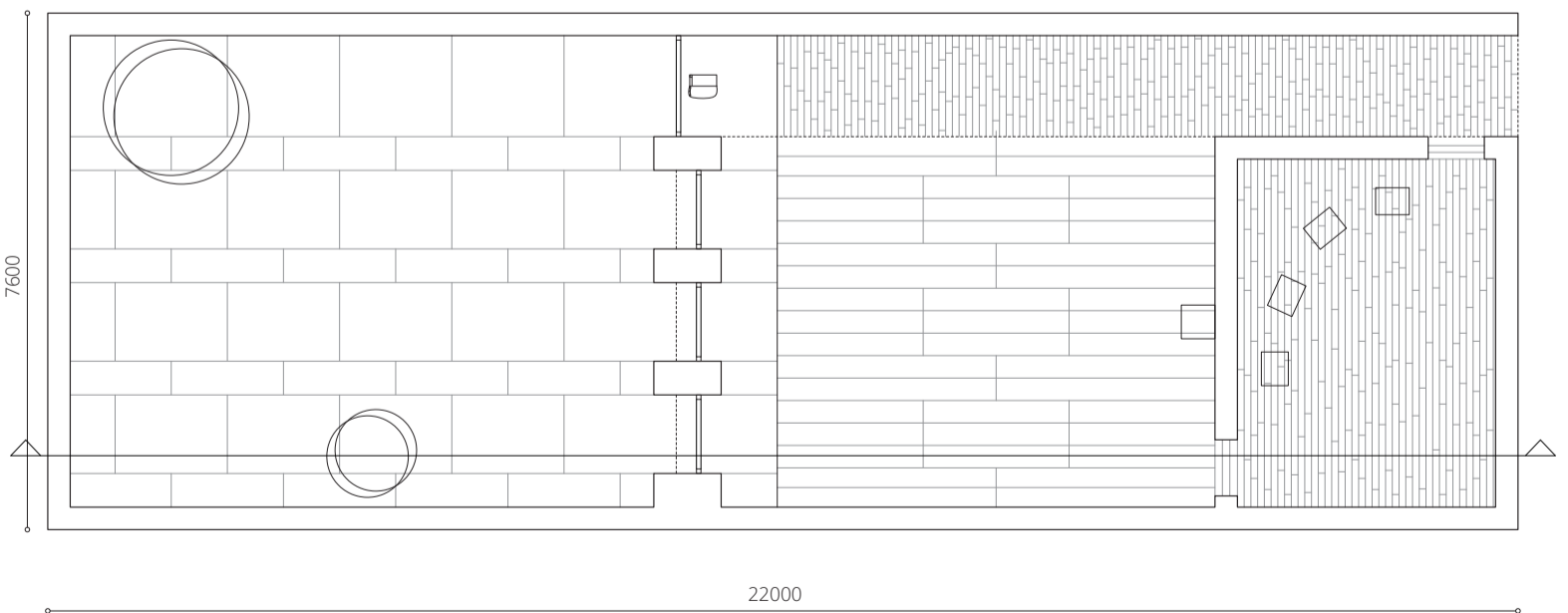
## Jacques Lizène

Matthew Tan

With the design of the ensemble for Belgian artist Jacques Lizène I took his artwork as a starting point. His oeuvre consists of a wide variety of art and the art is characterized by the notion of the *ordinary*. The starting point for the design was based on the relation with the outside using the courtyard. Also the diversity of art was important in terms of the multiple rooms of display. The concept of proportion and the concept of *slippage* were central in my design. The design is based around a corridor with a sequence of three rooms, each increasing in size while remaining in the same proportion of the smallest room. The sizes of the smallest room were derived from the typical *domestic* house. For example: the height of 2,80m and the typical domestic parquet flooring. The concept of *slippage* revolves around the elegant way of defining spaces and flowing of spaces into each other: by slightly lowering the ceiling of the corridor it flows over into the exhibition room and by slightly raising the floor of the courtyard, it can effortlessly flow over into the large room.



*section*



*floor plan*



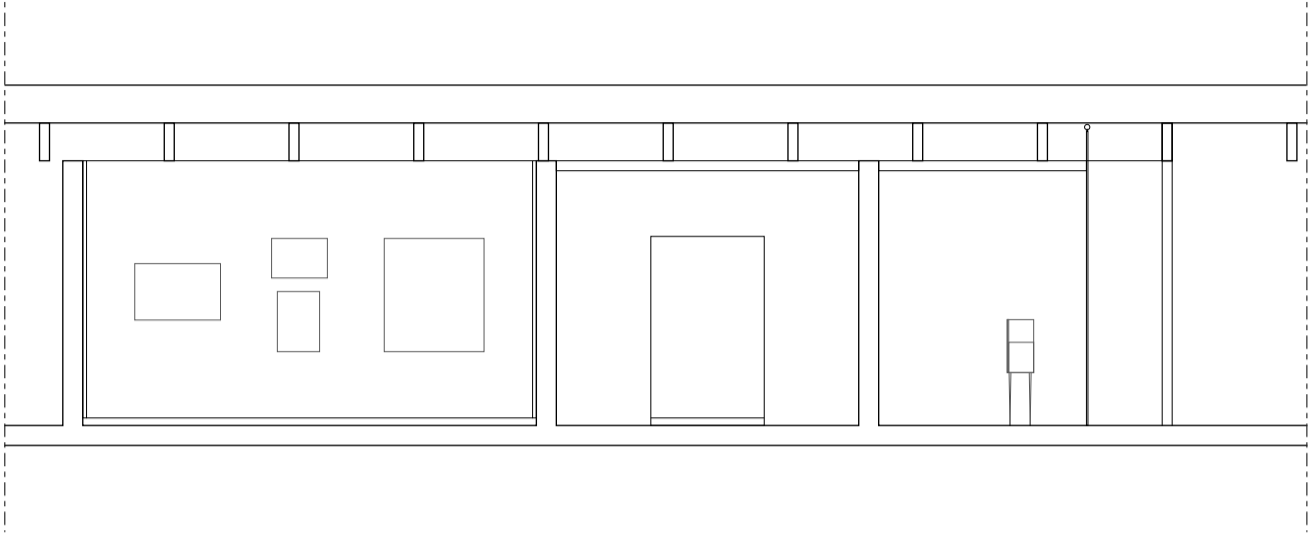
## Taus Makhacheva

Zwaan van der Scheer

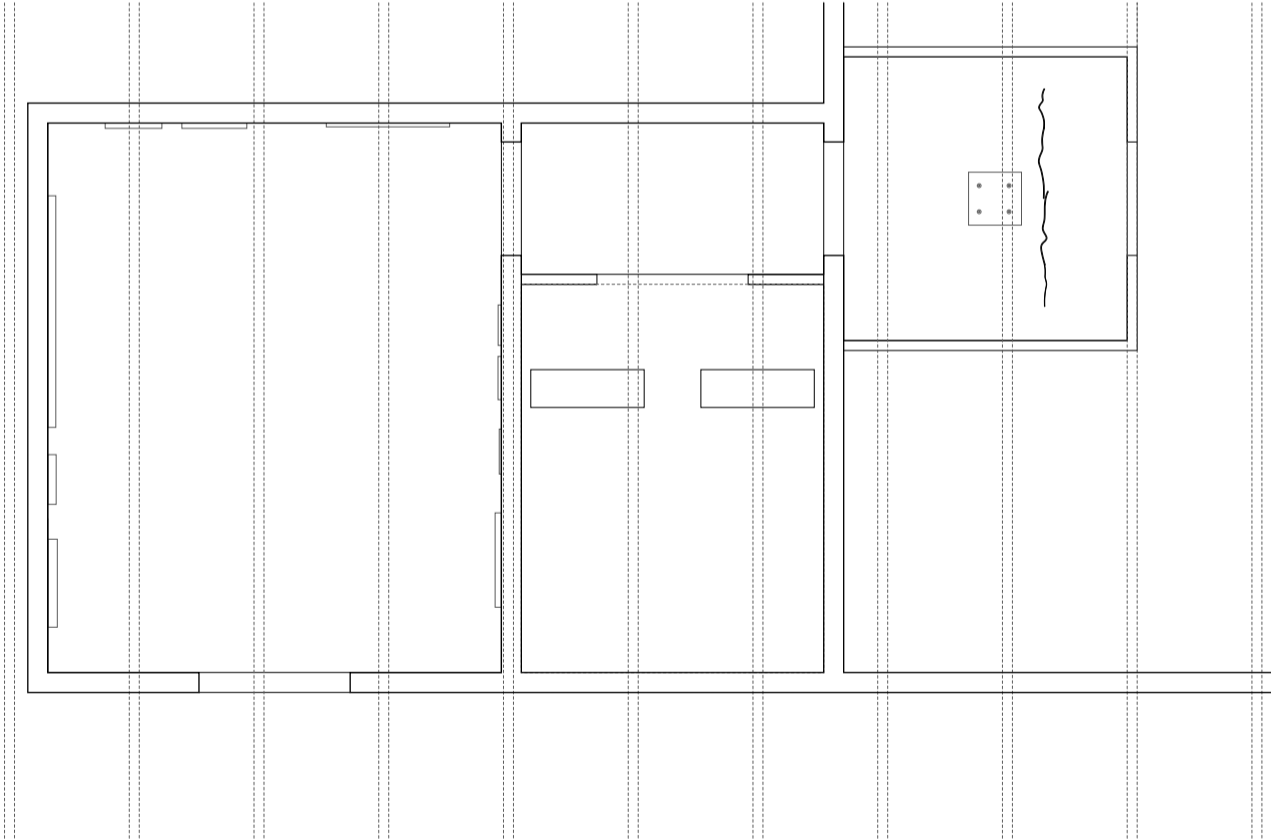
Taus Makhacheva is a Dagestani artist who has made several works on how museums work and two of those have been used in a design of gallery spaces. The first is *Tightrope*, a film of a tightrope walker balancing Dagestani art across a ravine, choosing an art work on one side and placing it in a storage on the other. The second is *Way of an Object*, promoting a more active role for objects in museums.

The first of the exhibition spaces is a more typical 'white cube' space, containing replicas of the Dagestani artwork shown in *Tightrope*. Then there is a small unlit hallway where *Way of an Object* is visible at the end, but first *Tightrope* can be seen on

the right. Showing the film right after the visitors have seen the replicas of the art displayed in it. After this, the visitors moves onto the last room where *Way of an Object* is put in the spotlight in front of a red curtain, giving the art work a stage-like feel. Because of the unlit hallway the last two rooms are darker and in the final room light peaks through at the sides of the curtains to let visitors know they can exit the room through there.

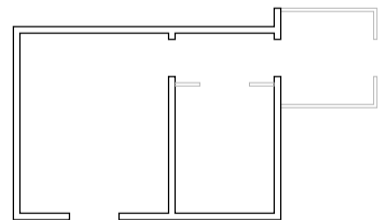
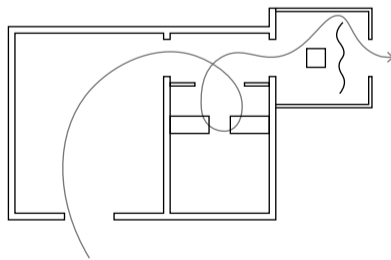
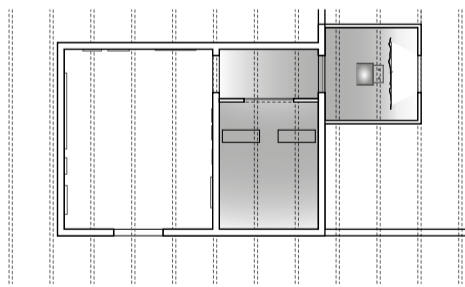


*long section*



*floor plan*





*lighting, routing and wall type diagrams*

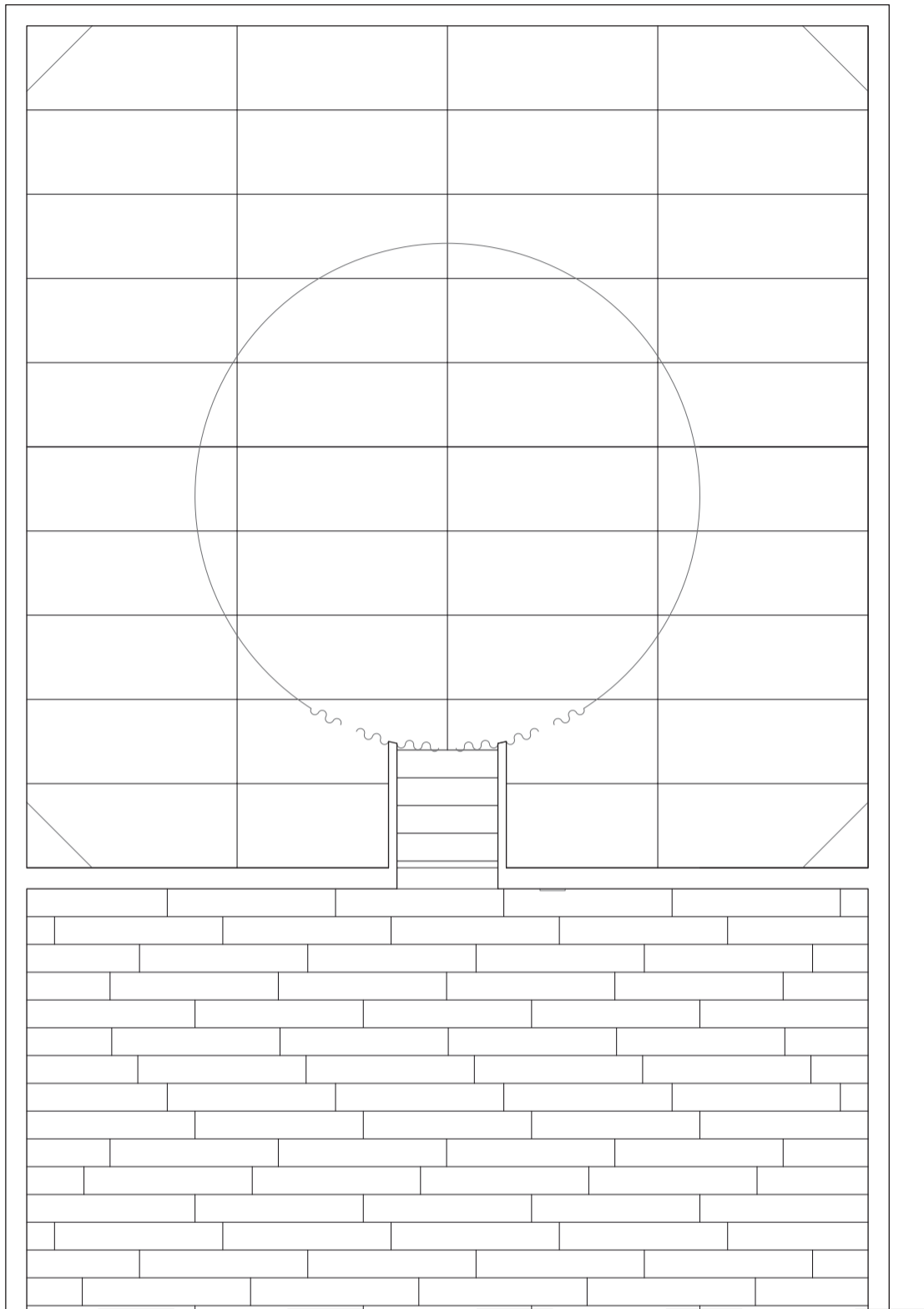


## Sergey Maslov

Frank van Zelderen

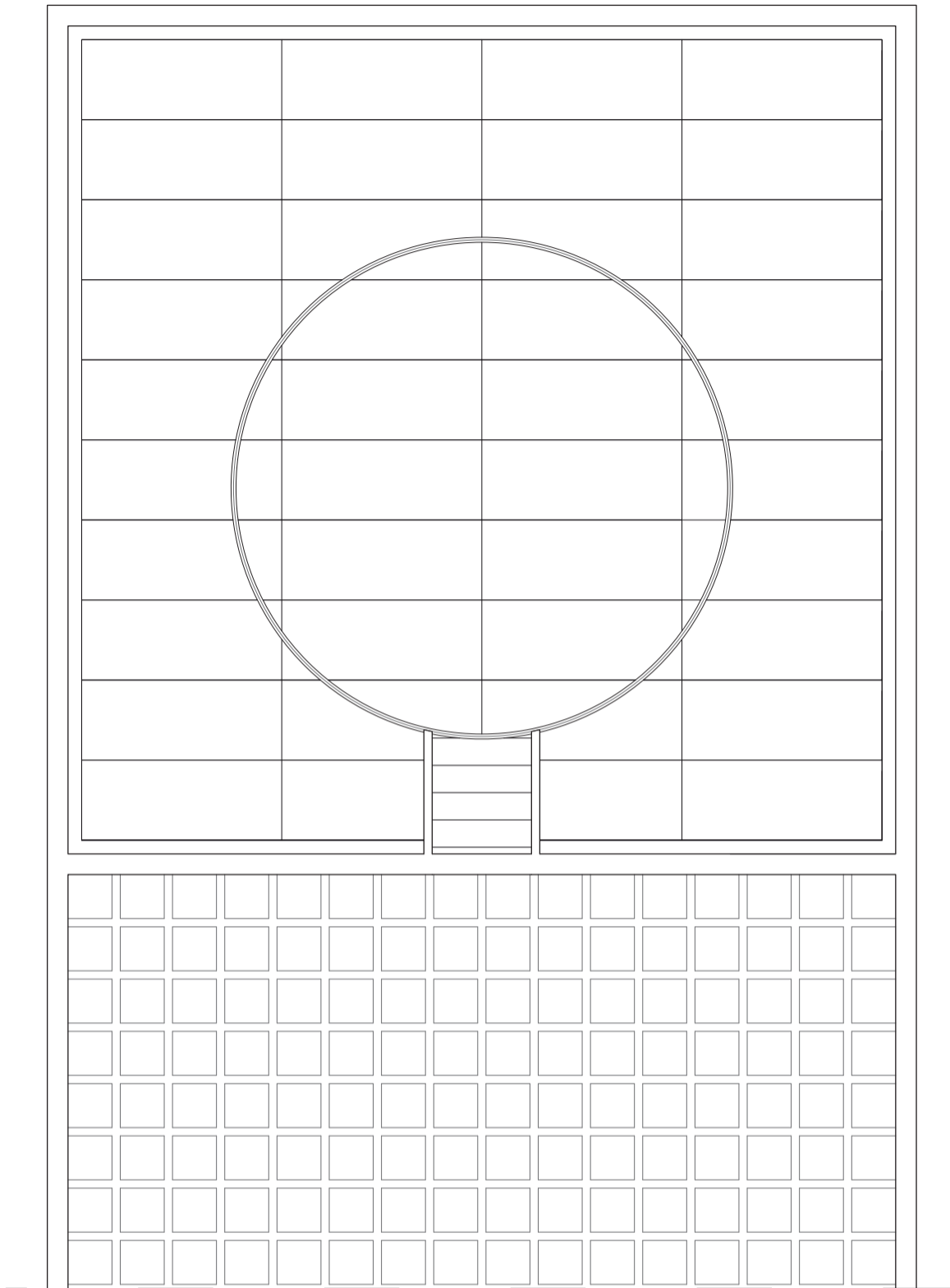
As there are no traces on the internet of Sergey Maslov's installation the *Baikonur-2*, the design is an interpretation of the given description by the M HKA. They mention that the installation consists of a tent (yurt), computer collage (17 images), sound projection (traditional Kazakh music), and a text describing a mythical story about Kazakhs on the moon (originally in Russian). The design commemorates Maslov's legacy as the myth maker through the concept of Plato's allegory of the cave; the experience between a false reality inside of the tent and reality outside of the tent, and Schinkel's tent room by using a fabric curtain, felt and wood to reinterpret the idea of a yurt. From a distance, the first approach of the space makes it seem to be a dark gap. But while getting closer more detail is revealed; the opening of a tent and some moving silhouettes, whilst the wooden materialization continues into the room up until the fabric of the tent. Before entering the

room, the story of the installation can be read through a frame displaying the text. Entering the room, the visitor is confronted by an allegorical experience, but as the visitor leaves the tent and enters the room itself it becomes clear that what was behind the curtain were moving people and the projections of the video collages from the television screens. With a circular movement, displayed on four television screens, the visitors can watch each slide of the collage and leave the room through the other side of the tent. All while hearing traditional Kazakh music being played in the background.

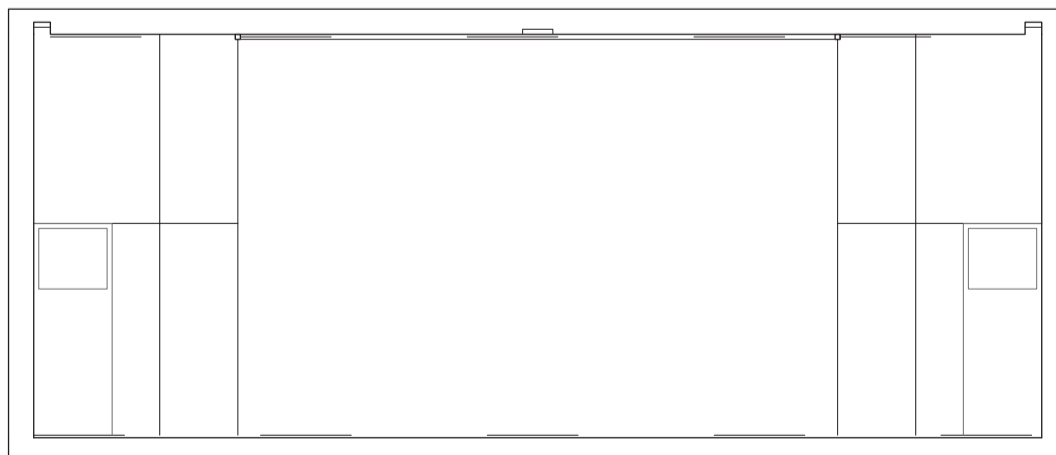


*floor plan*

figure 38 (left): Museum space. Model photo.



*ceiling plan*



*section*



figure 39: Exhibition space. Model photo.



## Gordon Matta-Clark

Craig Furlong

Gordon Matta-Clark (1943 - 1978), born to a Chilean surrealist painter, grew up in the artisan neighborhoods of New York City. During this time, immense urban development replaced much of the neighborhood charm with commercial offices and faceless residential blocks. Matta-Clark attended university in NYC, studying architecture, and after graduating, he began fusing his architecture knowledge with art. Likely associated with the neighborhood demolition he witnessed growing up, his art took on the form of “interventions”, often on condemned structures. In *Office Baroque*, Matta-Clark liberated space by cutting through the building. On the contrary, *Jacob's Ladder* liberated space by utilizing free, inaccessible space. In a third piece by Matta-Clark, *Food*, a team of artists ran a soup-kitchen in NYC for three years. These works, a movement titled An-architecture, “attempted to solve no problems” but critiqued what Gordon called the urban “garage”, while speaking to the power of neighborhood and community.

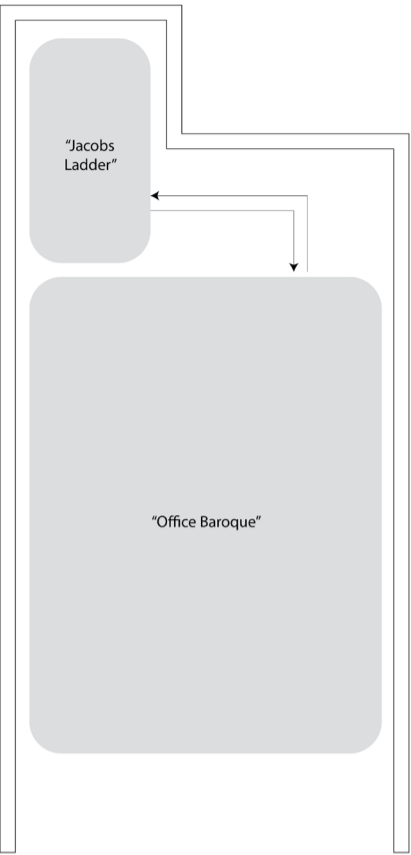
This ensemble design considers the conditions these works were originally produced in. Due to Matta-Clark’s importance

in the M HKA collection, a design that is a monument to the artist seems appropriate. The space would be a diner. Customers would eat communally while viewing selections of Matta-Clark’s works. Films would play from projectors onto screens large enough that the figures appear life sized. Additionally, photos of Matta-Clark’s work would be laminated into tables and copies of his letters would appear on the back of menu cards.

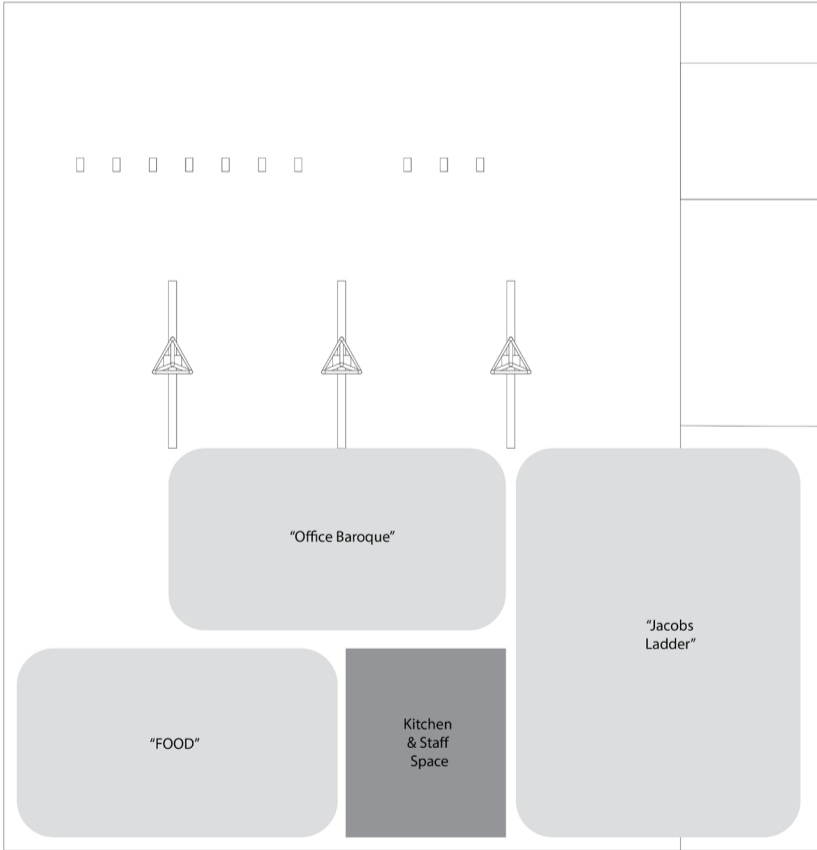
The exhibition uses a found condition that reflects the industrial, hard-to-reach sites of the original temporary works. The alleyway is a liminal space that is ubiquitous around the world. Entry directly from the street blurs the transition between the city and this unorthodox site. The design ultimately adopts a parasitic architecture that provides practical viewing and protective environments for the art. A balance is also found between an industrial site and cafe space. Material choices such as shipping containers and brick walls with canvas screens tie together characteristics of the port city of Antwerp and a contemporary art exhibit.



Ground Floor Plan



Upper Floor Plan



Section

figure 40: The site. Model photo.



*Site Elevation*



figure 41 (above): Alleyway intervention. Model photo.  
figure 42 (right): Office Baroque viewing room. Model photo.



# 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 runderpastami 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

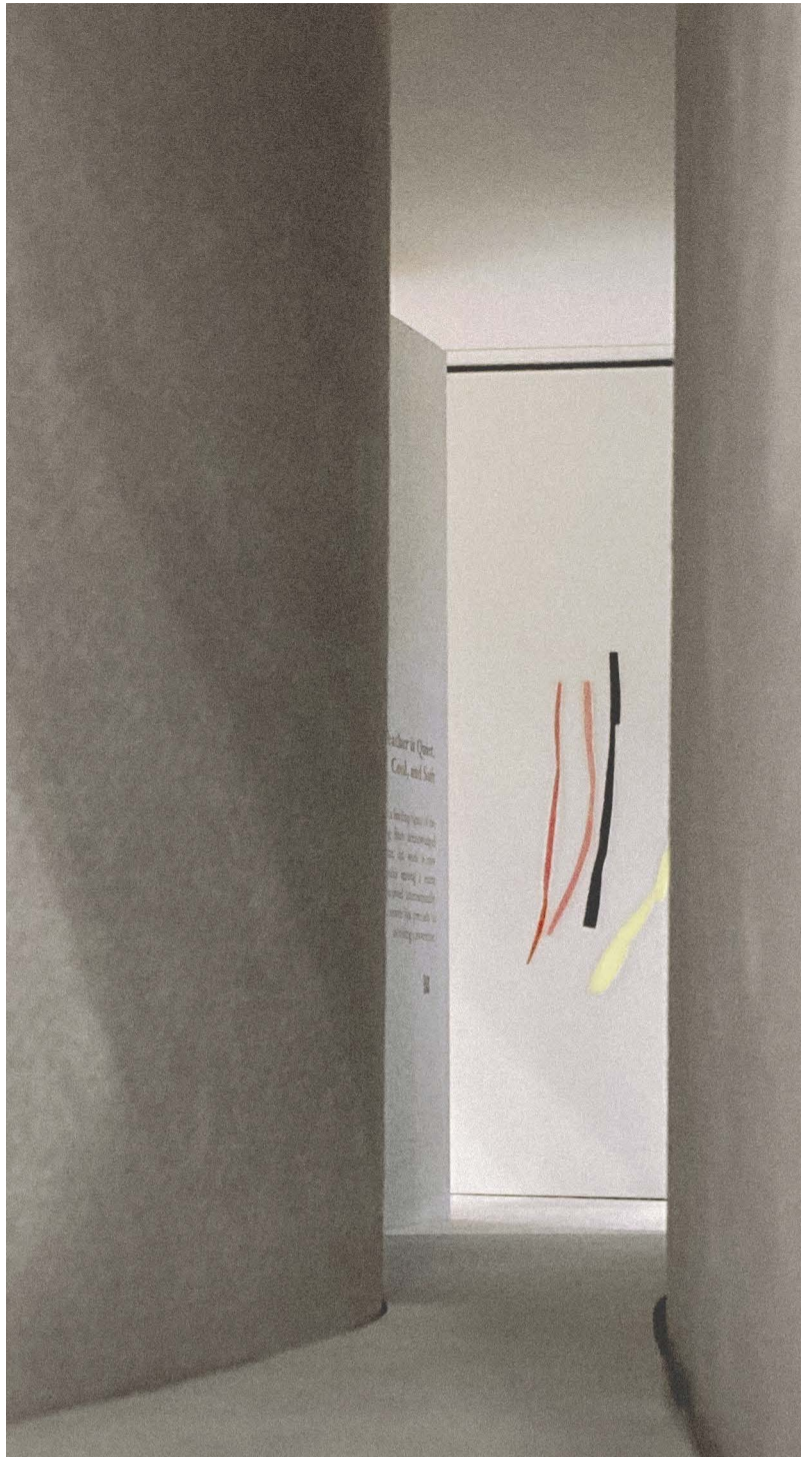
## Desserts

### 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

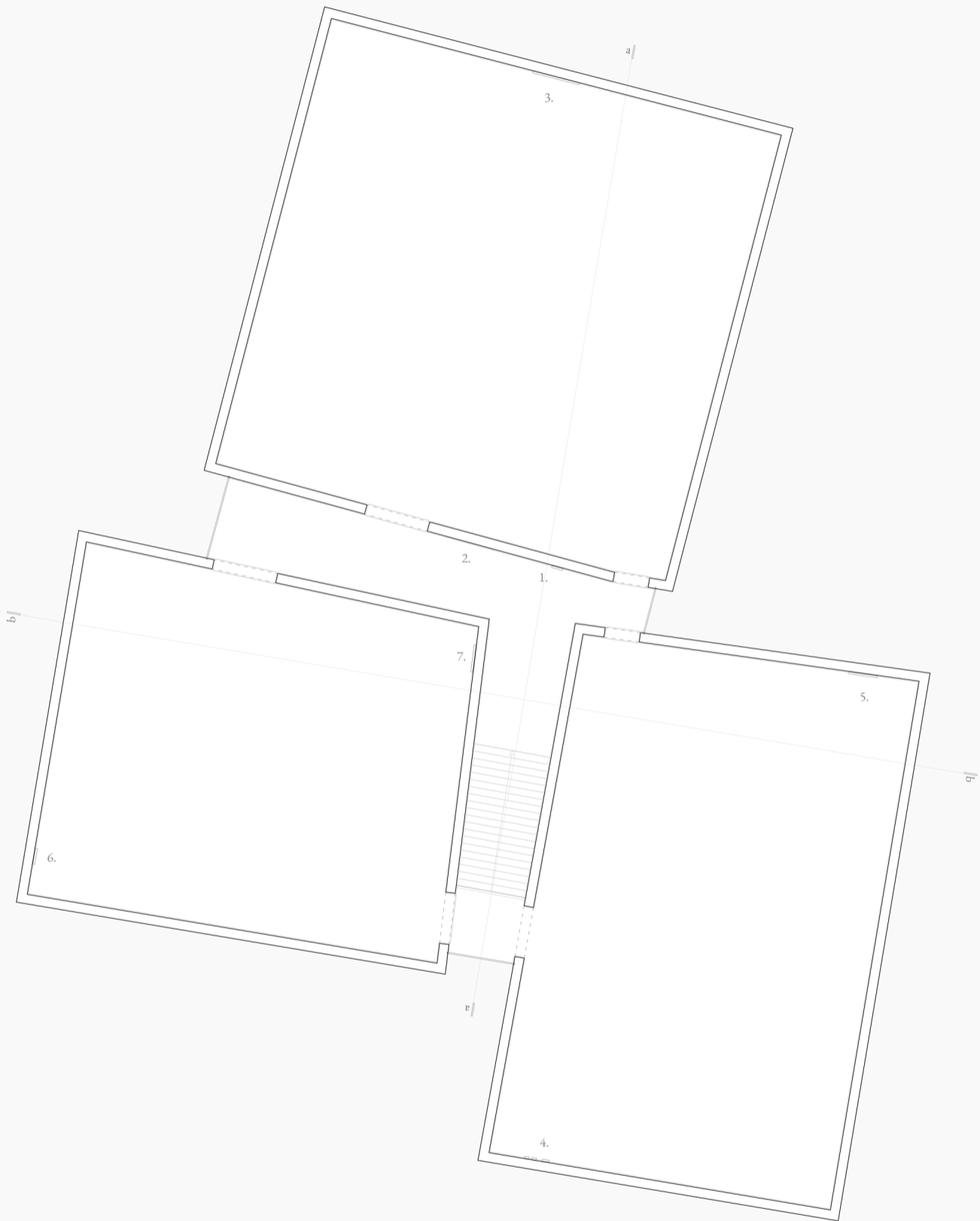


## Guy Mees

Michał Karpeta

In my design work, I have asked whether it is possible to find what we have lost as a society, through the design of the museum space. As an institution currently focused on objects, concepts and narratives, museums fetishise them and consequently adapt architectural language to them with typologies such as the white cube. The main issue I would like to address in my future work is whether it is possible to reverse this relationship with architecture, and thus whether it is possible to fetishise the visitor experience instead of fetishising the artwork. Is it possible to separate the two and, if so, is architecture a right tool to do so? Finally, should exhibition spaces be based on strong narrations and defined by distinct gestures or be a neutral and resilient canvas for artworks?

figure 43: View of the corridor. Model photo.



*floor plan*

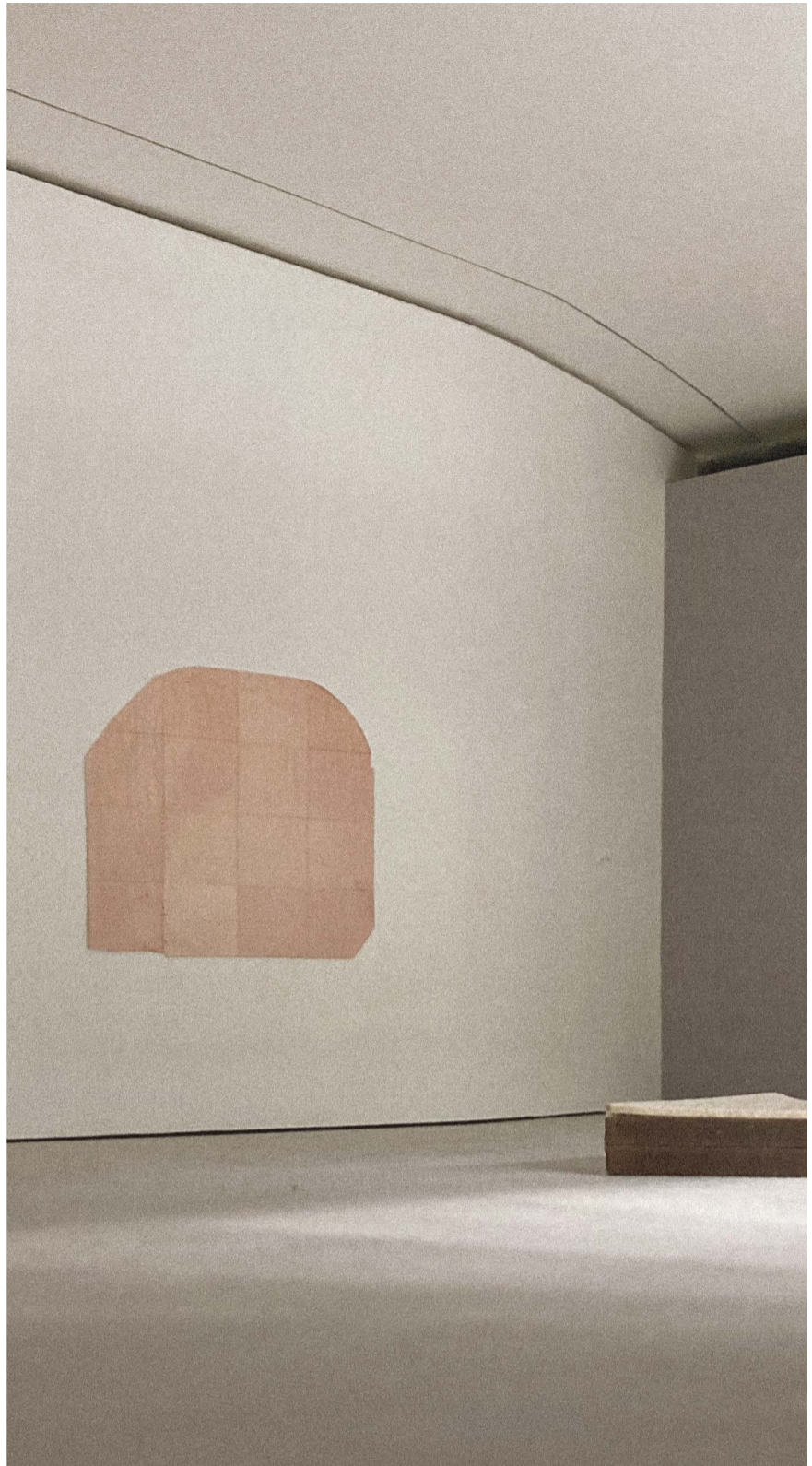
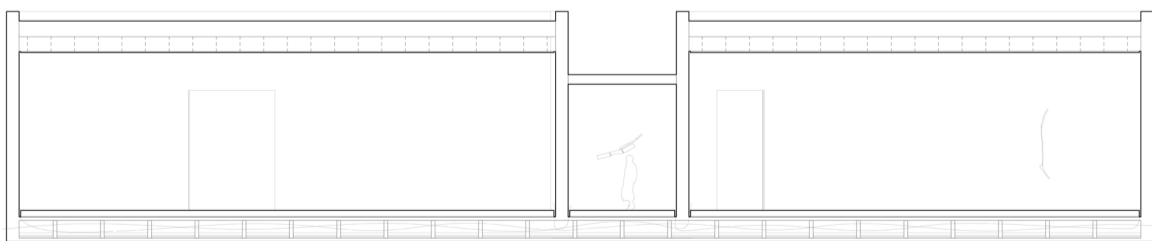


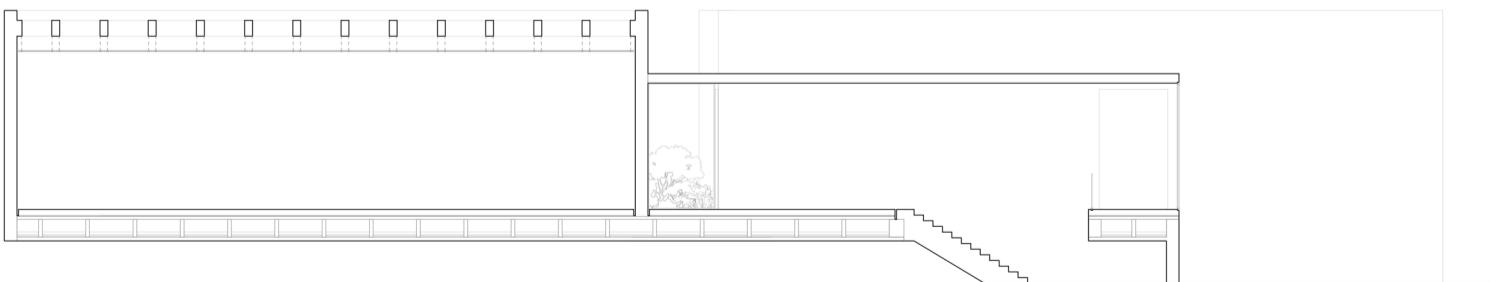
figure 44: View of room 01. Model photo.



section a-a

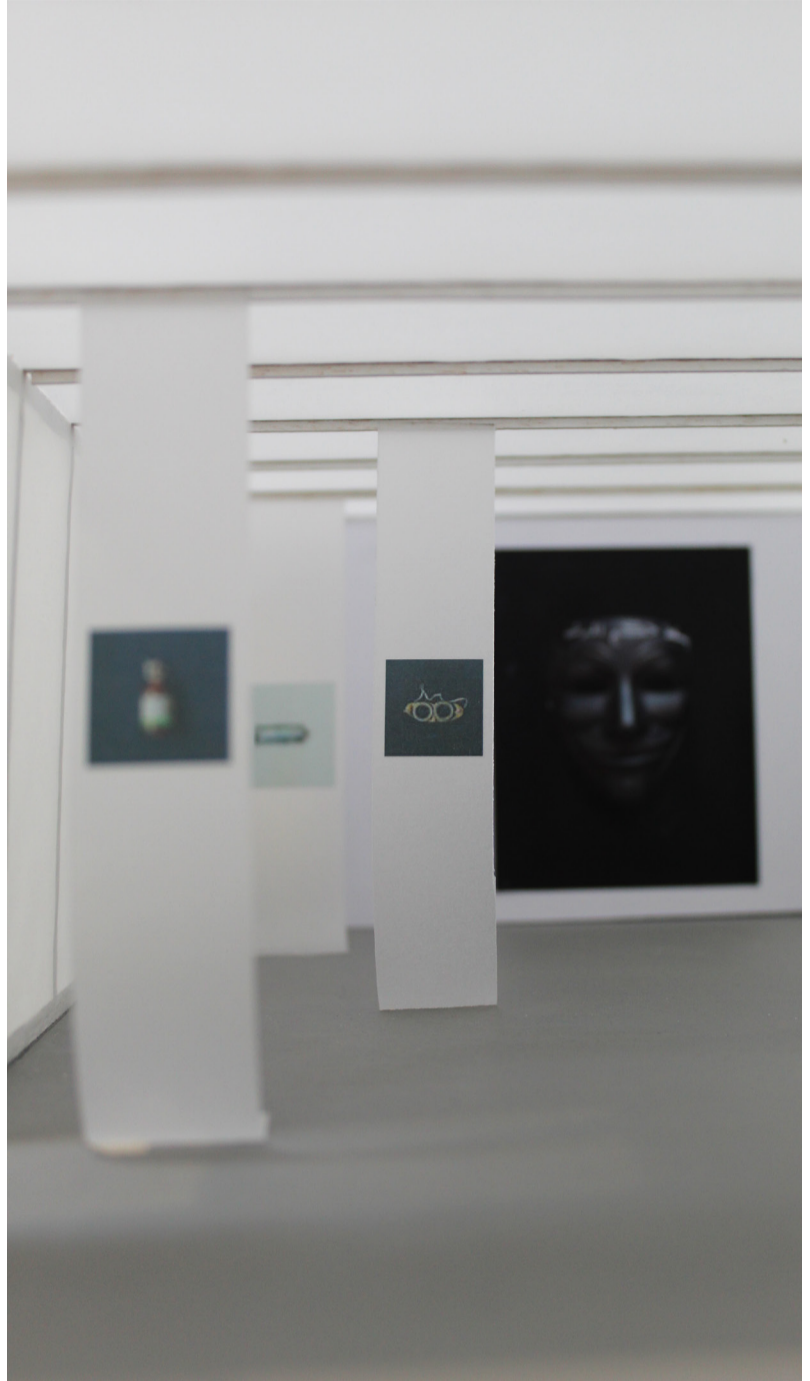


figure 45: View of the enfilade.



section b-b

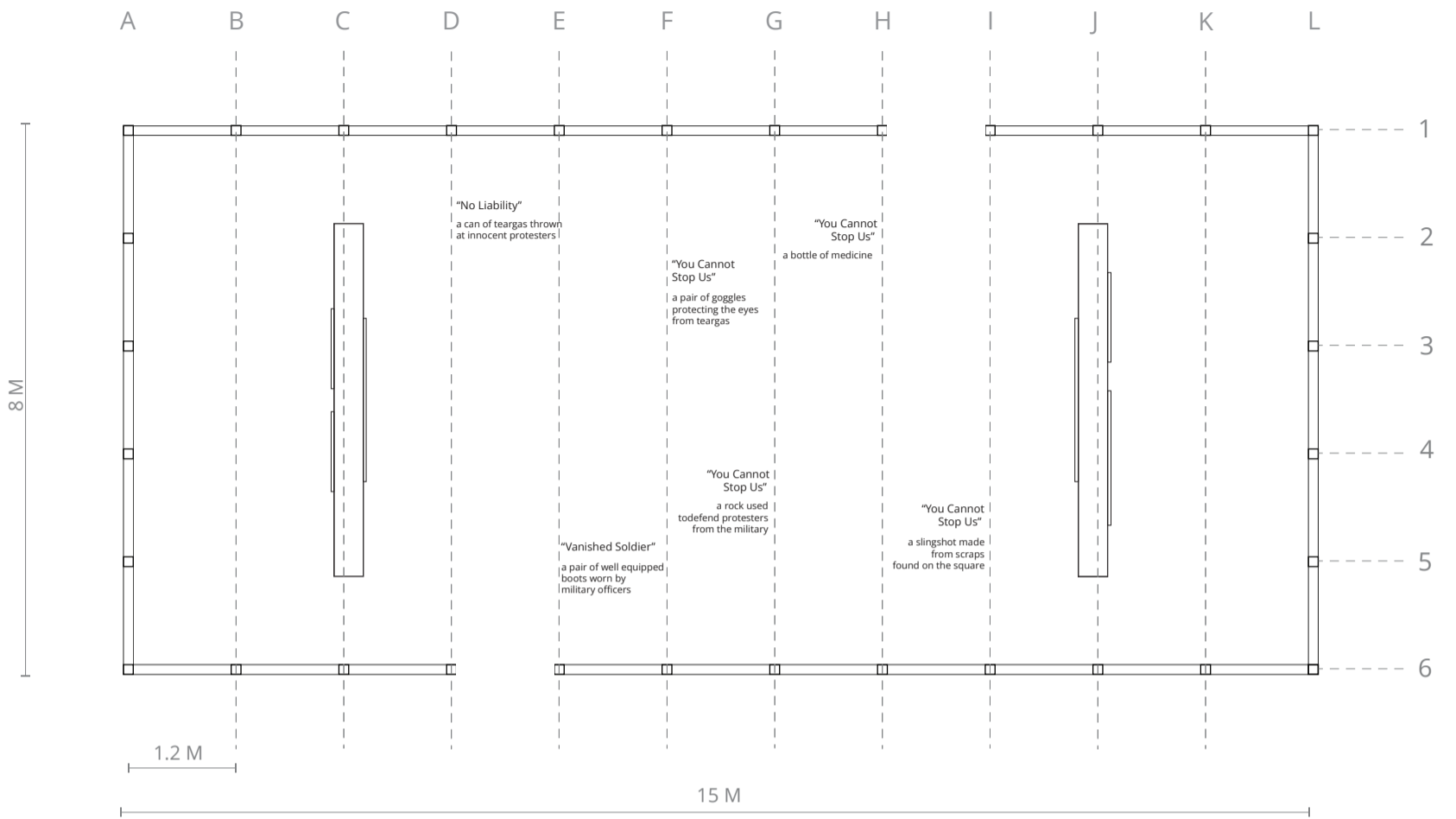




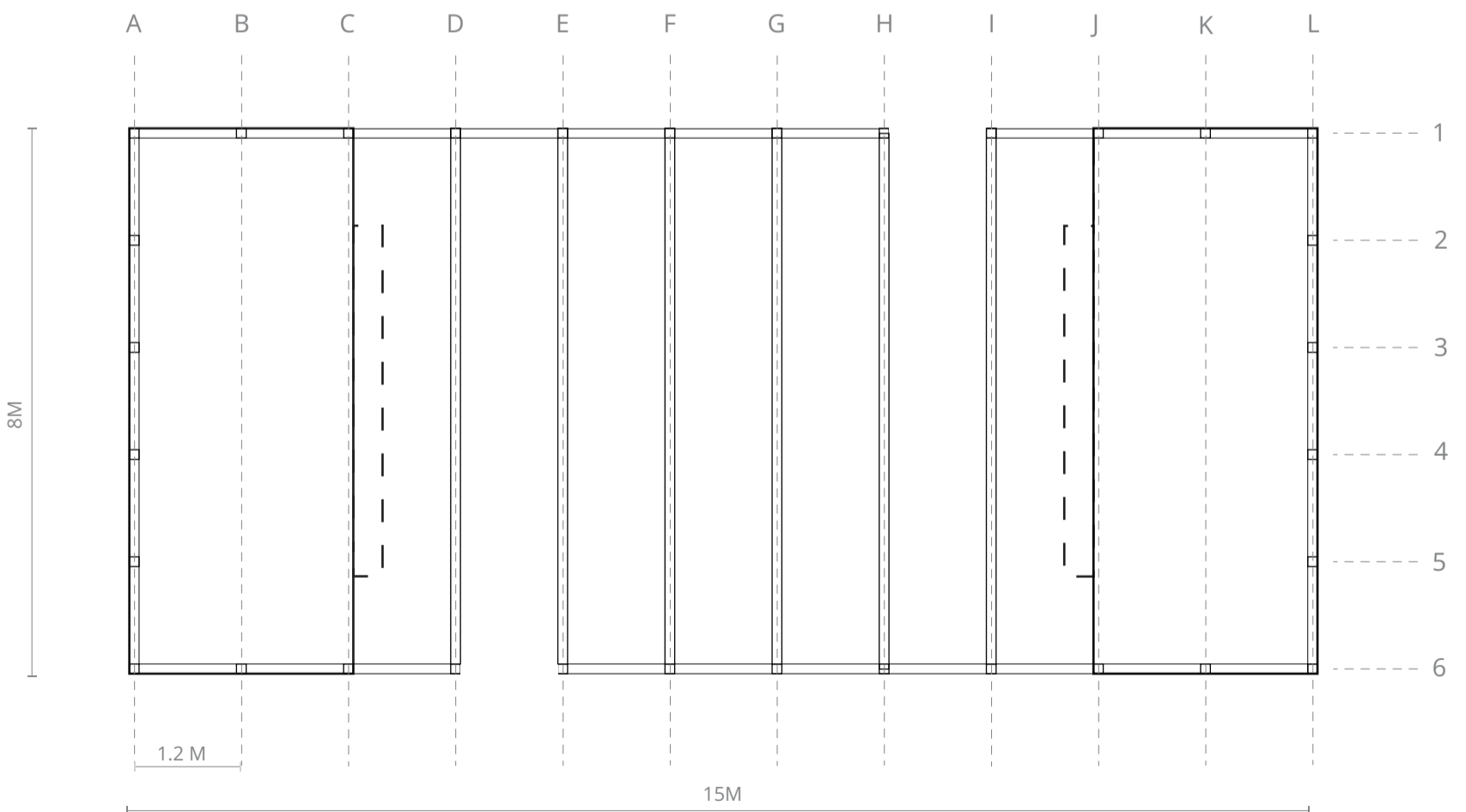
## Mashid Mohadjerin

Misha Nesty

When creating an exhibition space for an artist, I chose Mashid Mohadjerin, a female visual artist born in Iran. Mashid's collection in MHKA revolved around the Egyptian revolution. She believes that an image has the power to communicate without using a thousand words, but also stating that the images she makes don't function well without having context. The whole exhibition space created for Mashid tells the story of the revolution, the two sides behind it (government and protesters), the objects found against both parties and the stories of the protesters. The idea was to create a space where the art was used as context, so each visitor could understand the story behind the images. Inspiration was sparked by the documenta, finding new ways to portray art not only plastered on walls. Then the idea came to print some of the images on a lightpaper, making it seem like the object was floating around in the exhibition. Her work tells a part of history that deserves to be seen and focused and understood by everyone who sees it.



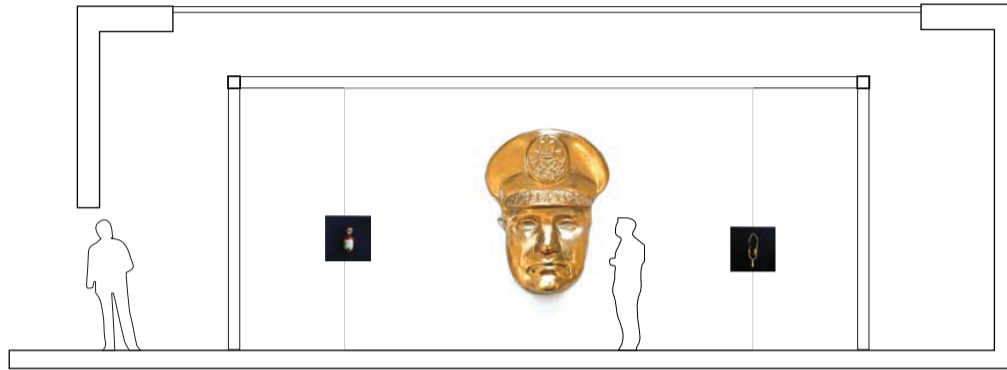
*floor plan*



*roof plan*



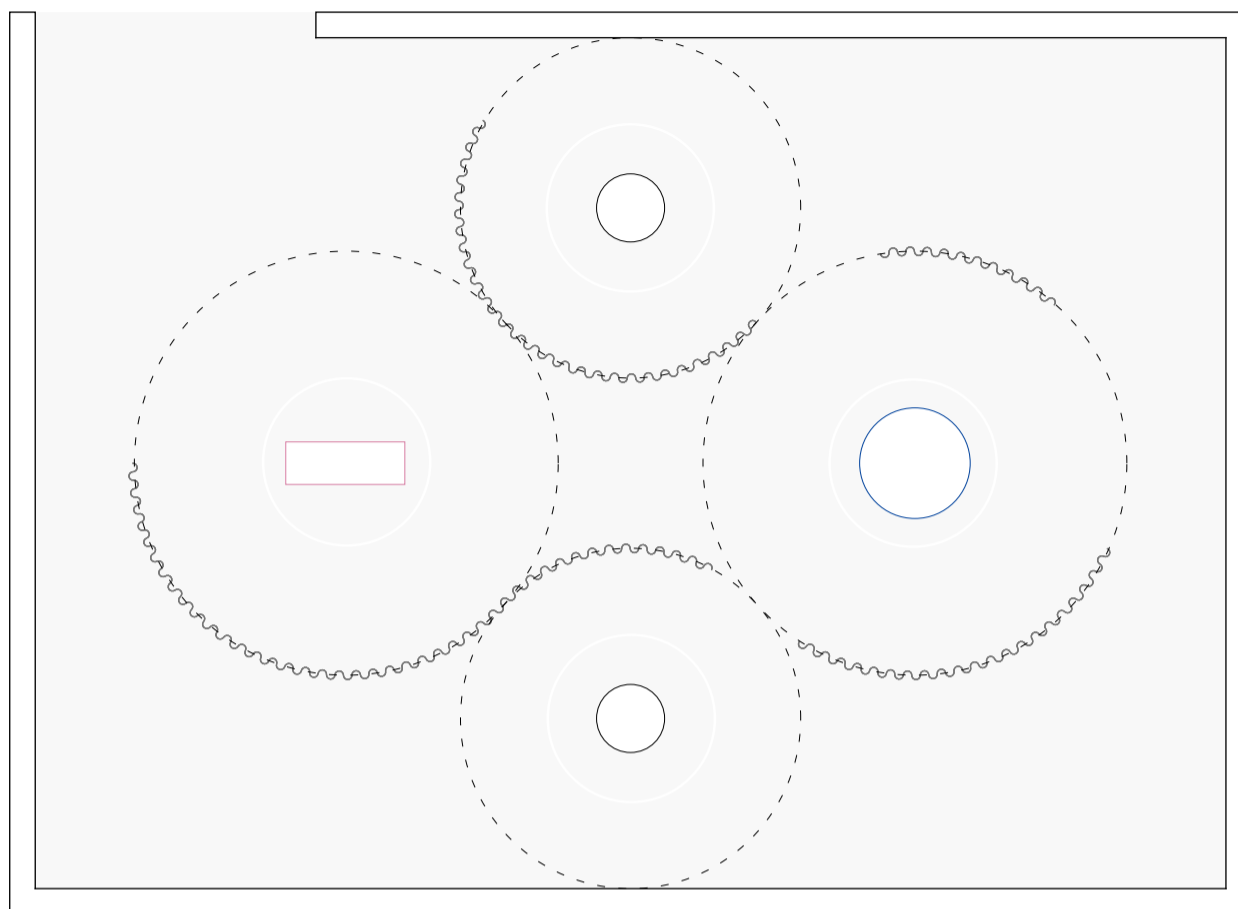
figure 47: Model photo.



*short section*



figure 48: Model photo.

*floor plan*

## Nadia Naveau

Anna Kokot

Nadia Naveau is a Belgian artist mainly focused on creating sculptures. The four sculptures, present in this space, belong to the collection she made in 2014. She cast a few of her older artworks in white plaster, adding hints of colour to some of them. The sculptures are placed in a white room with a grey floor. Above every sculpture, there is a circular source of light creating strong contrasts in all- white surfaces of the sculptures. Three artworks are standing on white, cylindrical plinths of different heights, while one is standing directly on the floor. They are spread all over the room. The space between sculptures is divided by white curtains, hanging from the ceiling, ending around half a meter above the floor, therefore legs of visitors passing through the space are visible. The curtains are not fully restricting the movement through the space and there are visual connections between sculptures. The spaces that the curtains create are curvy, and soft and are contrasting the straight,

rigid lines of the walls, floor and ceiling. They create a soft yet quite theatrical, almost baroque-like backdrop for the artworks and are a direct reference to the nature and materiality of the sculptures.

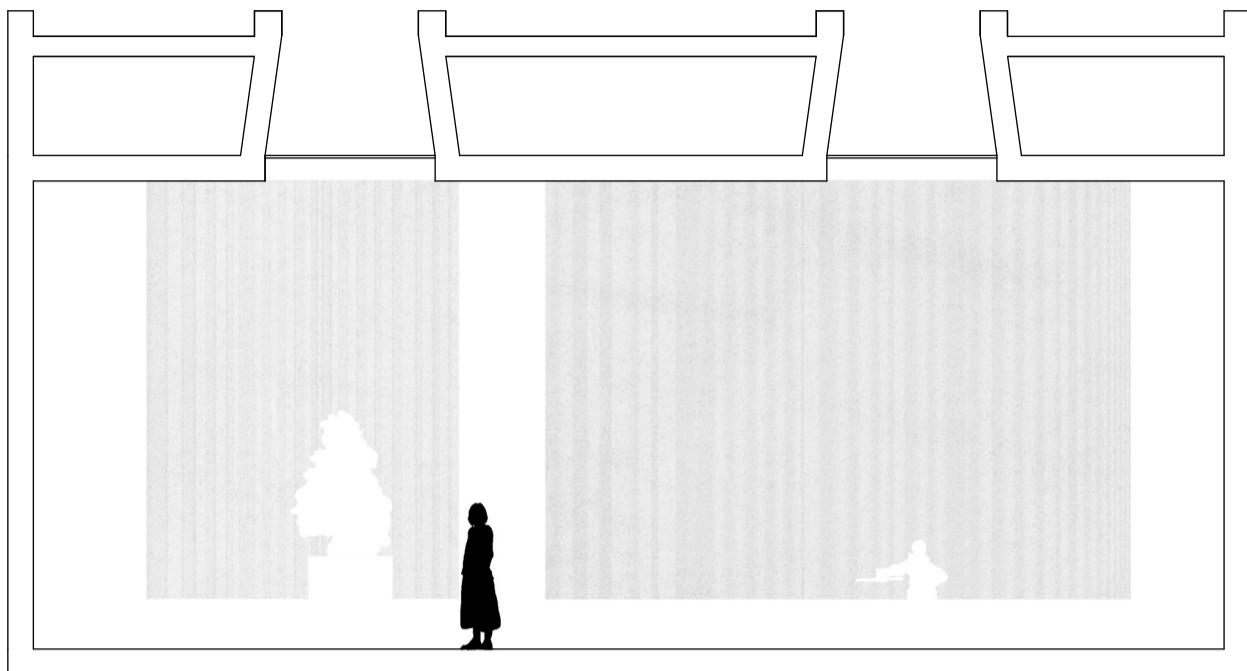
There was a risk however that the architecture will become too literal and will overpower the artworks. I have aimed to create a balance between referencing and exhibiting, therefore curtains seemed like a suitable choice. They have also offered a certain technical benefit as they are one of the easiest ways of creating, soft, curved surfaces in the space.



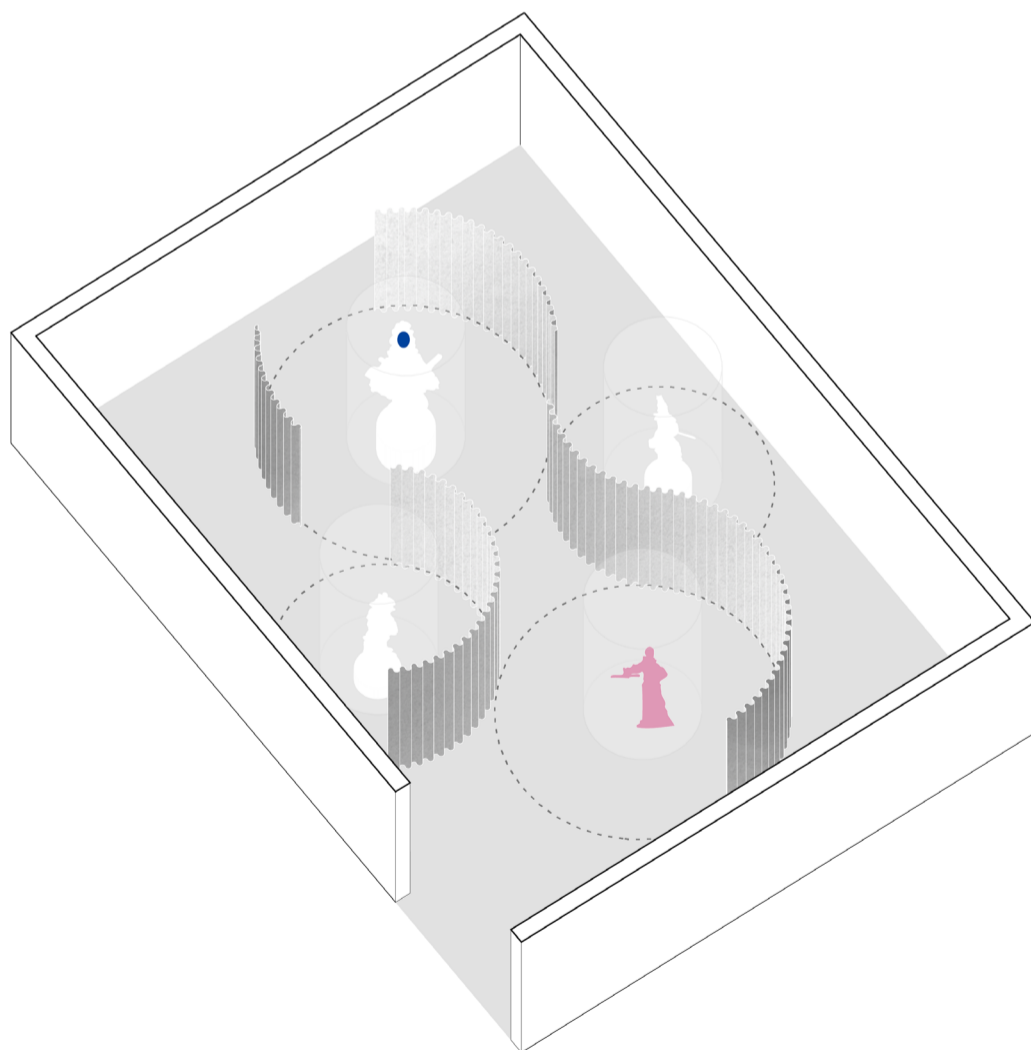
figure 49: Model photo.



figure 50: Model photo.



*section*



*axonometric view*



**IDEALLY  
LAURE WOULD  
HAVE DESIGNED  
THIS SPACE**

## Laure Prouvost

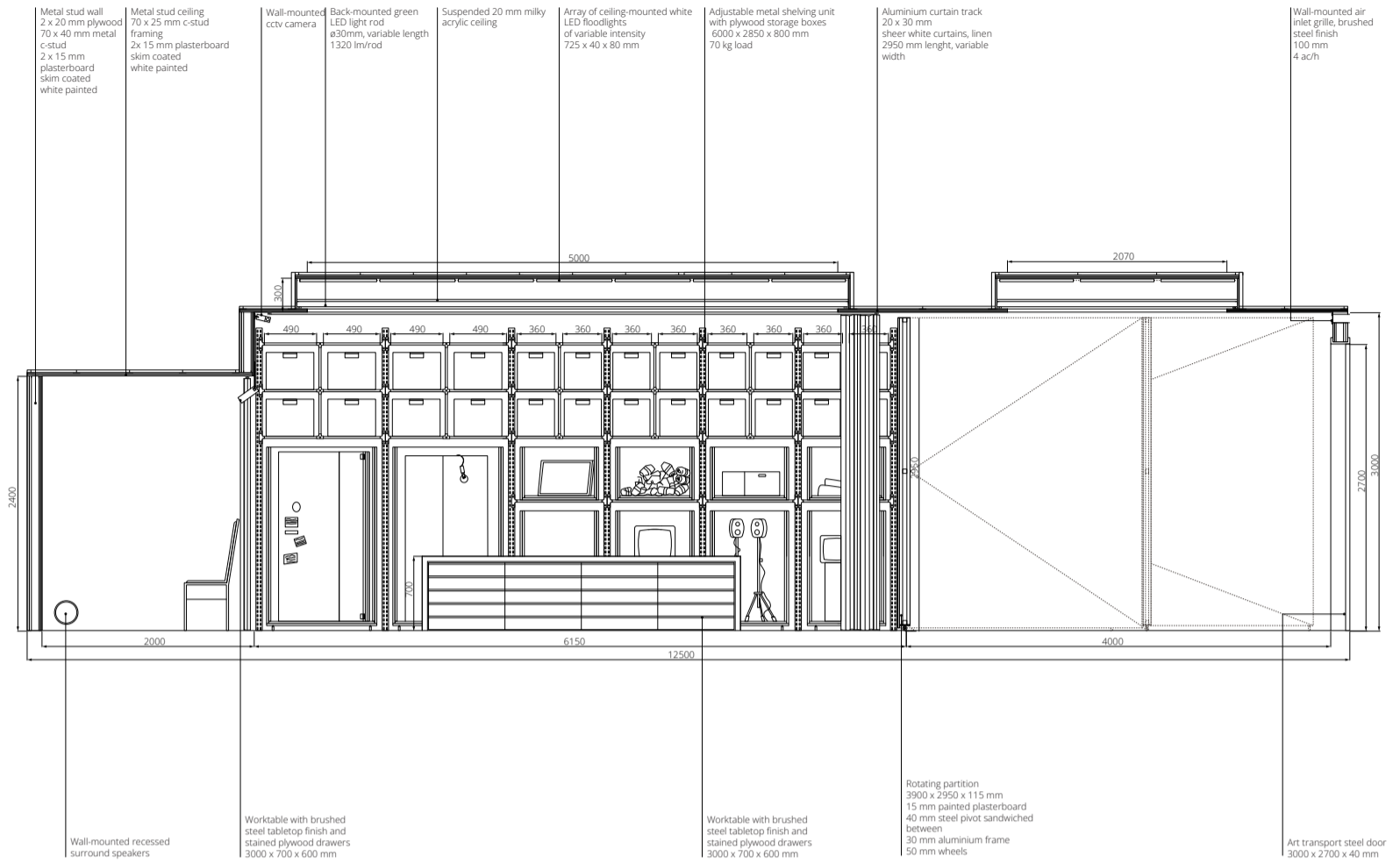
Julia Korpicka

Within the spatial ensembles brief, I designed a space for Laure Prouvost's work. Her video art, site-specific installations and performance create immersive environments that try to 'compete with life itself' (Prouvost, 2019). As she works closely with curators and the same exhibition design team, it only made sense to contact her to get her input on the task. My attempts remained unsuccessful at that time, which produced a different, more reflective approach.

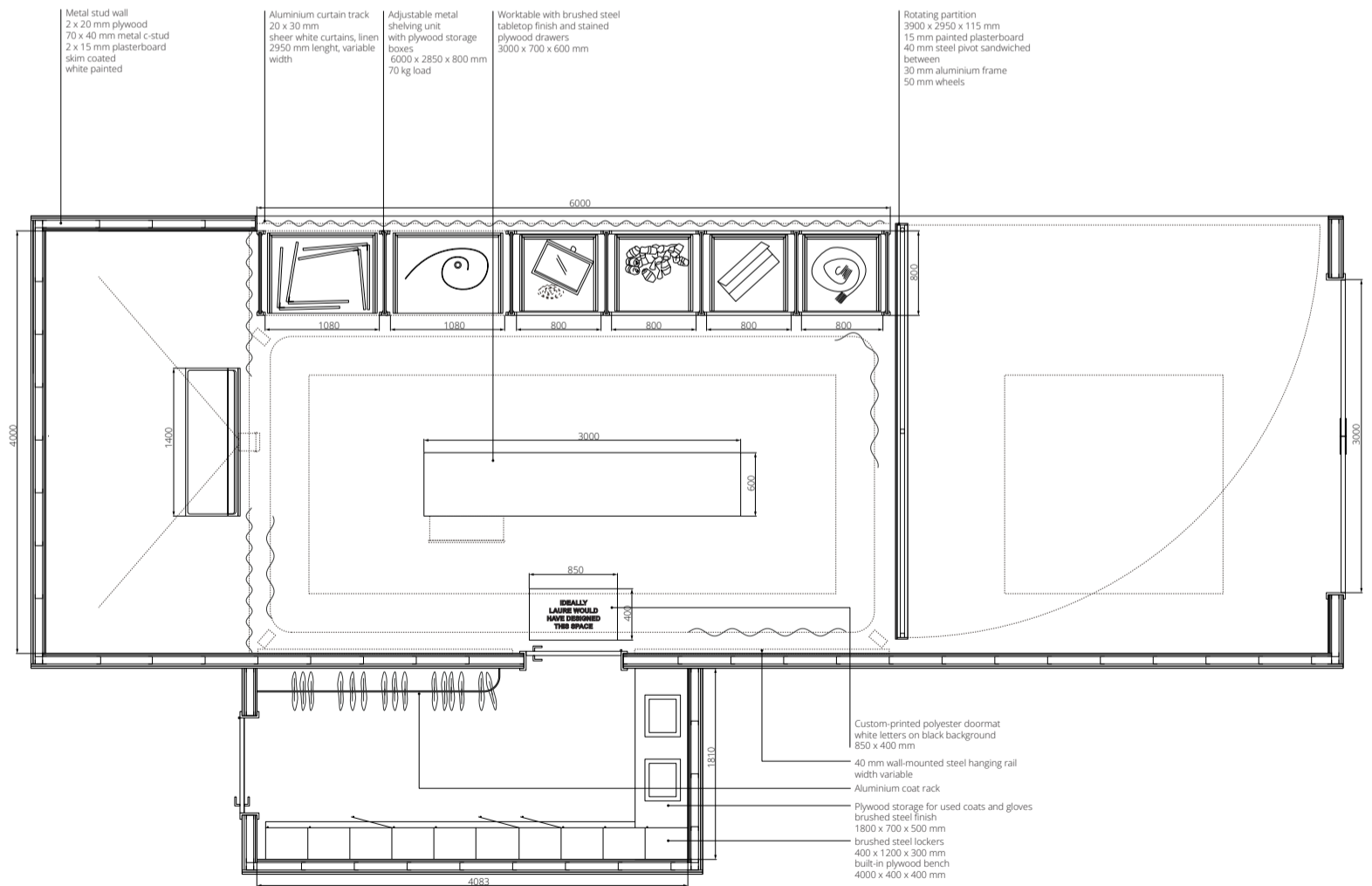
My decision to display Prouvost's work in a non-contextual space resulted in an archive. The room responds to the challenges of what a repository of performance and installation art might look like, questioning the politics of public access to such spaces through detailed design of the room itself and a short film illustrating the ritual of visiting the archive and its possibilities. The archive juxtaposes the mundane and the clinical in its architecture; industrial metal racks meet a carefully crafted and controlled interior, playing with parallels to luxury retail displays. Although the archive seems like it could be part of a larger building, the video also suggests it

may constitute an installation on its own, displayed in a found space. After all, the room's construction is based on a typical exhibition metal stud wall.

Ultimately, I created a representation of an archive to question the practices and discourses of art collection and display. I do it by appropriating Prouvost's tools – an installation-maquette, a video and a collection of artefacts used to realise the video. Using the faculty's basement to film parts of the video hints at my desire to reflect on the institutional in a broader sense. This way, the presentation also becomes a record (or indeed an archive) of my design process.

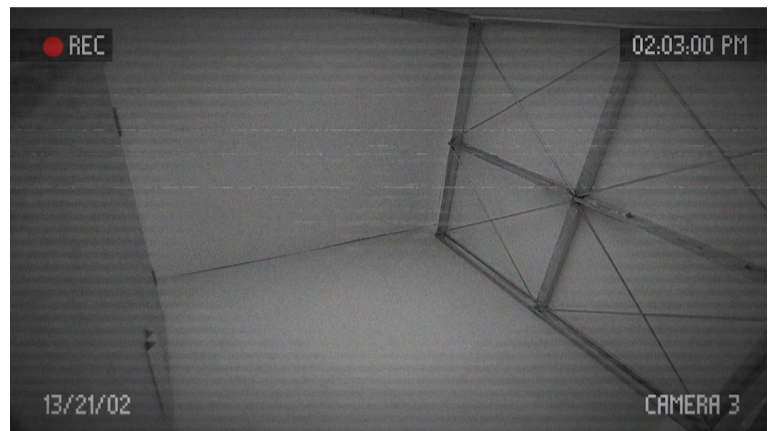
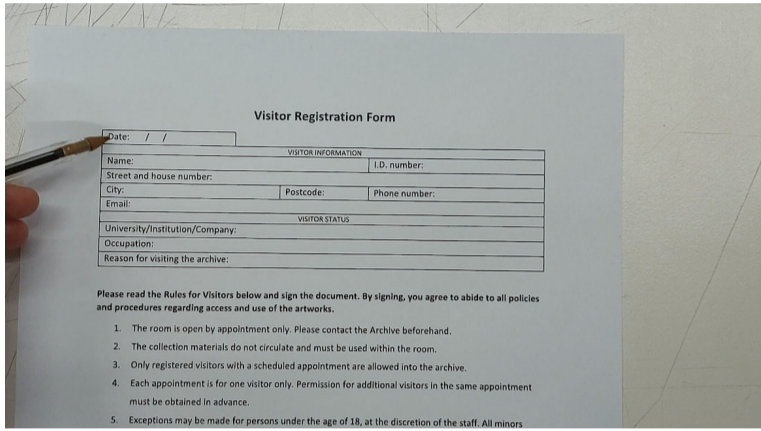


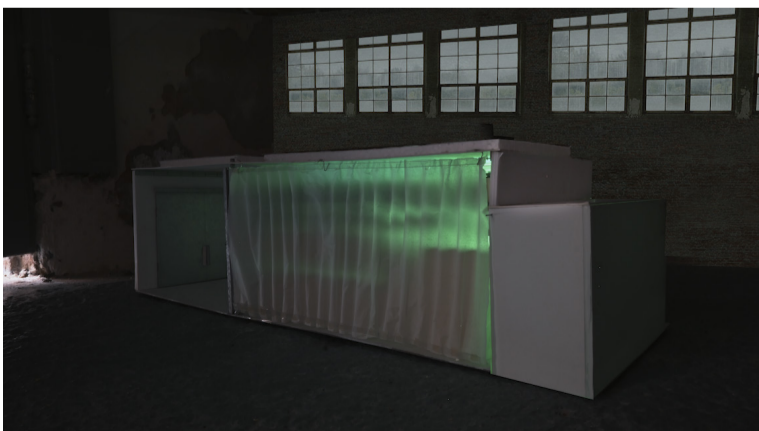
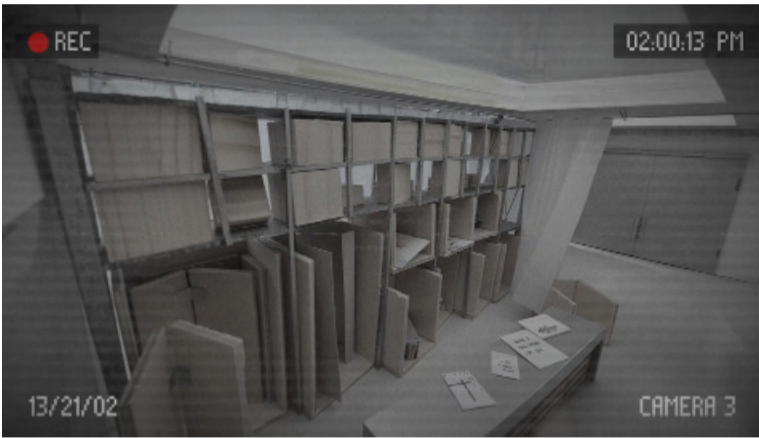
*detailed section including specification*



*detailed plan including specification*

figure 51 (left): Digital collage directly referencing Laure Prouvost's 'IDEALLY' series.





figures 52-66: Stills from the P1 video. Recordings of the model and the architecture faculty building.



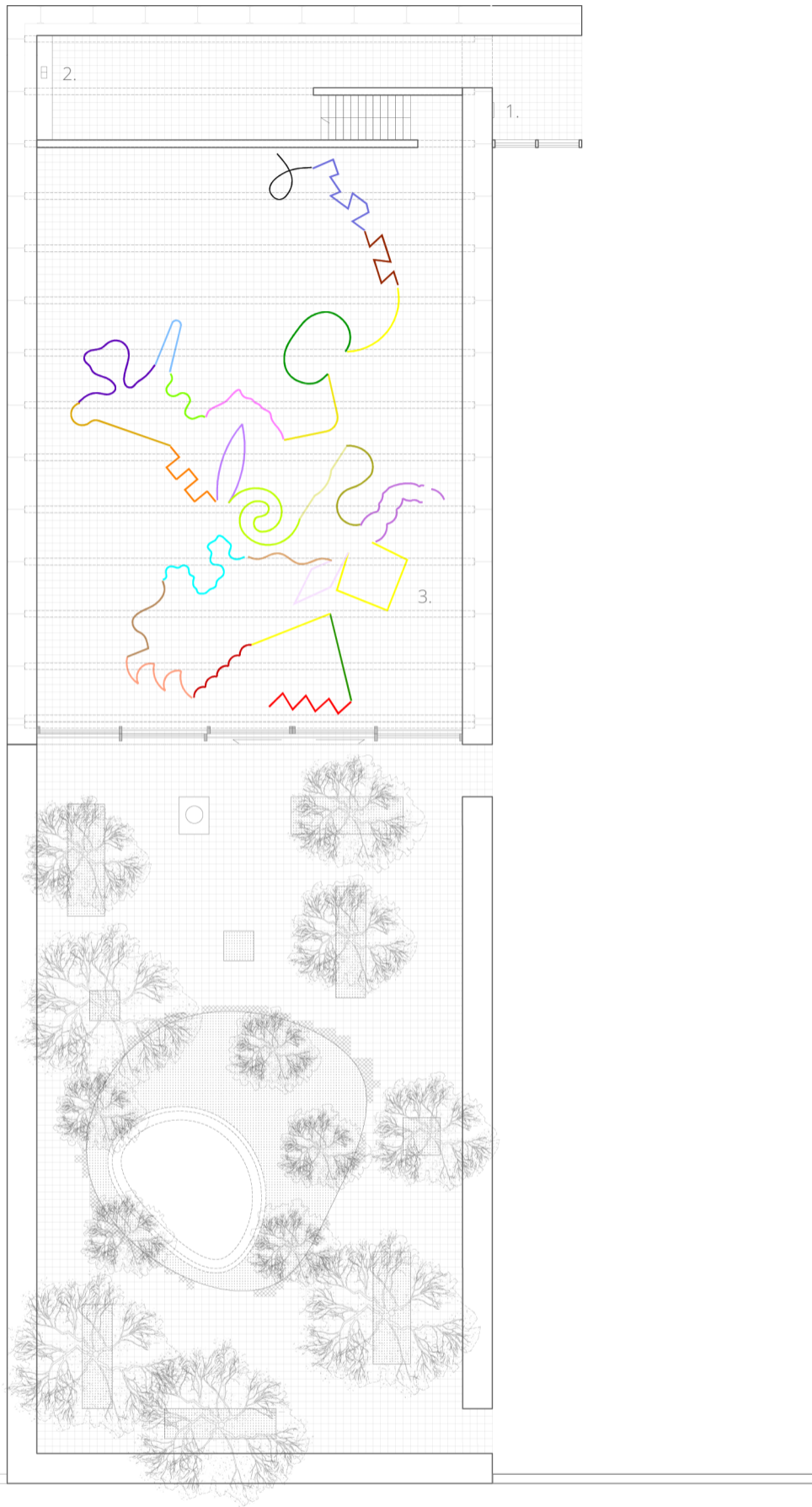
## Guy Rombouts

Mikołaj Cichocki

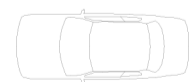
I worked on the space for *A translation from one language to another III* (borrowed piece) by Guy Rombouts – a spatial manifestation of the artist's own alphabet - *The Azart*; supplemented by two other artworks from M HKA's collection. 26 figures of 2,2-meter high represent all letters of the alphabet, and can be set up differently on each occasion. The work, that was to this day only exhibited outside, made me explore the idea of a transition between the gallery and the outside world. The space I designed is a tall lofty room with no artificial lighting, which stands against an urban garden of exact same size. The figural assembly of trees gets translated into the Azart letters, prolonging the composition. There are two different levels in the room, and if one is to enter through the corridor, the artwork will be seen first from above, showing all of the signs, which surprise with their height when we go down. From the opposite direction, the vastness of the space renders the room

as continuation of the garden. The front wall and the ceiling symbolise the line between the inside and the outside space, the sliding windows of the actual threshold are permeable.

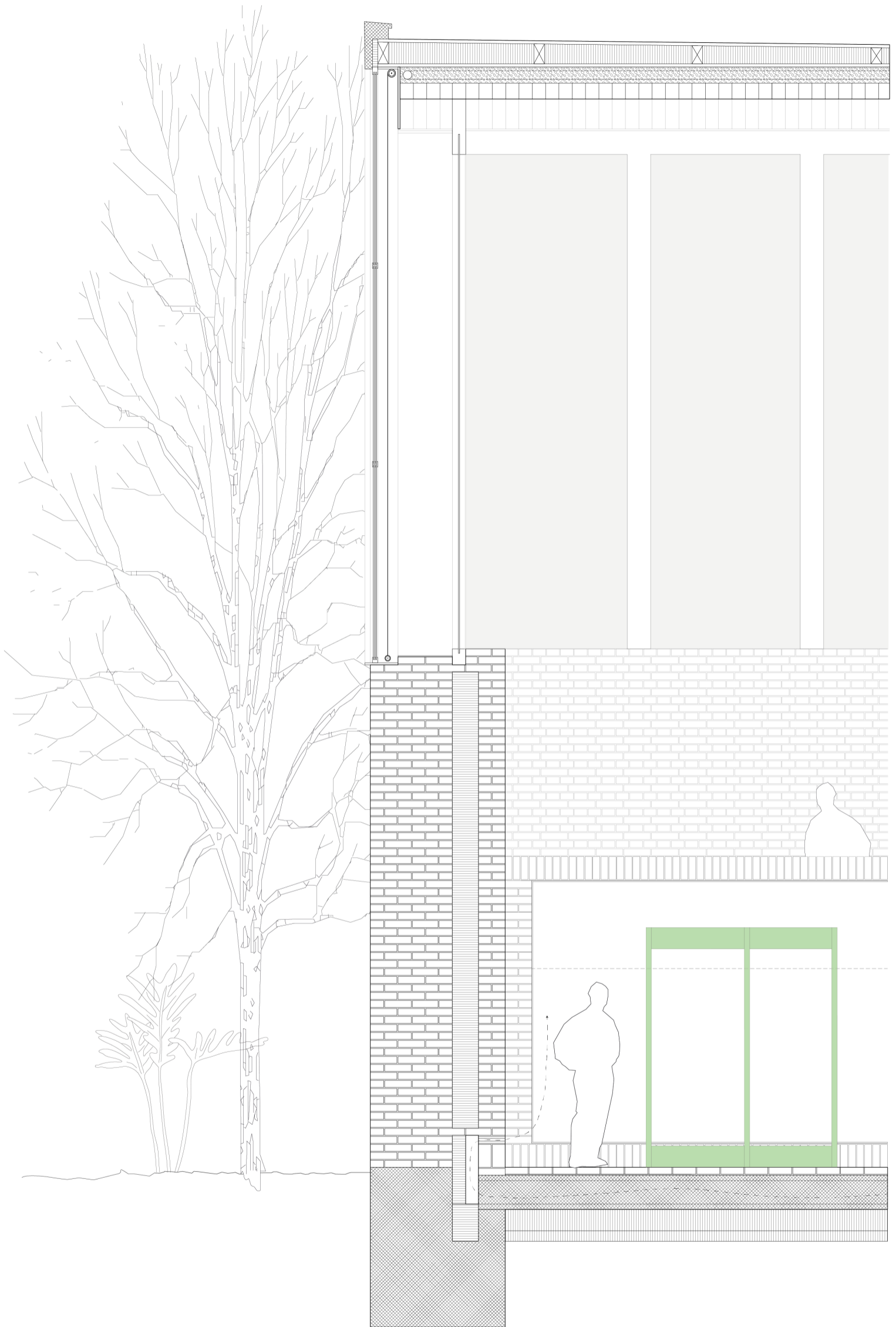
The room was sized using two elements – the brick and the tile, whitewashed and visible throughout the floor, roof and the ceiling vault. Those are not only to provide subtle identity, but by becoming a simple language of the project, narrate the diverse non-linear characters of the Azart alphabet. The architectural phrases complement the letters.



- 1. GA - Tijdschrift
- 2. Nieuw Nederlands Drieletterwoordenboek
- 3. A translation from one language to another III



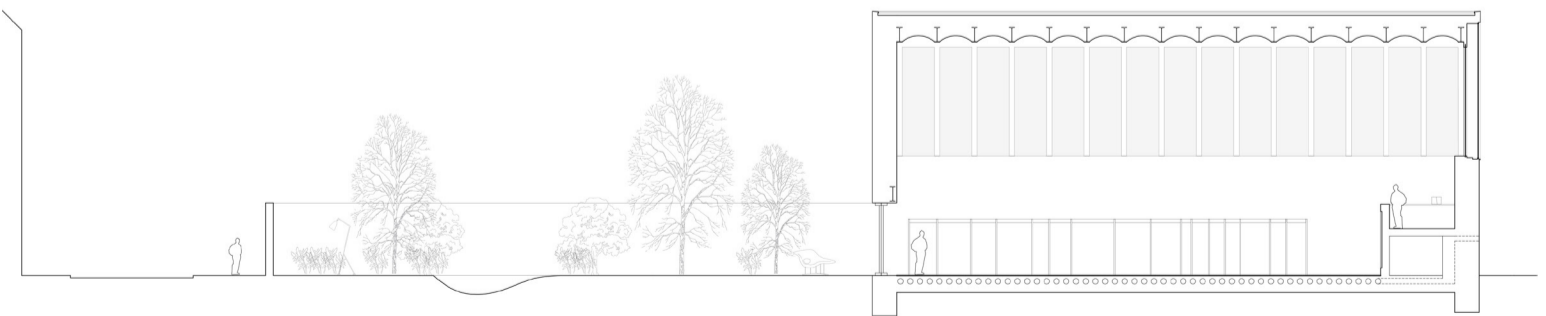
*floor plan*



*detailed section*



figure 68: Model photo.



*long section*

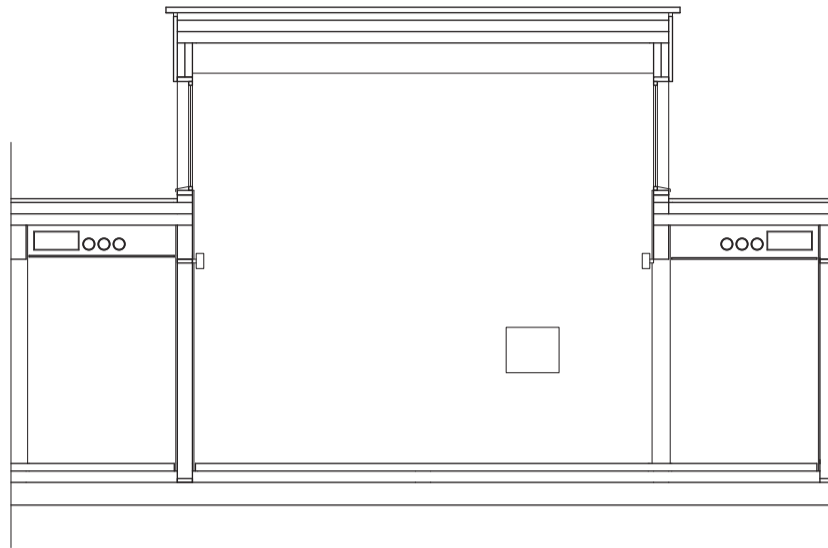


## Wilhelm Sasnal

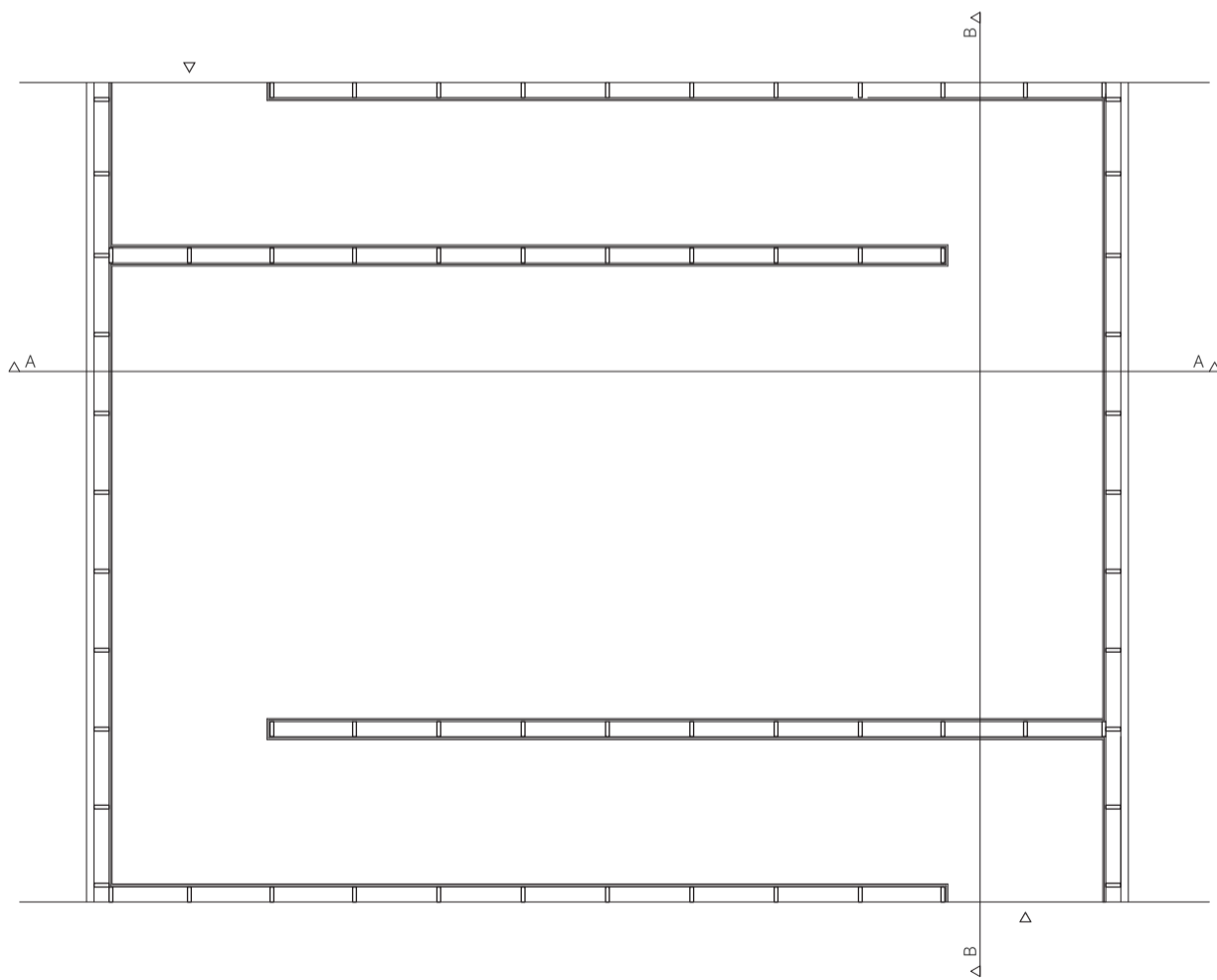
Bartosz Teodorczyk

Design proposal focuses on spatial qualities of the room in which artworks are being displayed. Long and tall exhibition space, with white walls and gray, concrete floor is lit evenly with filtered light that gets inside through the row of windows. Pale, timber beams of the ceiling rhythmically follow divisions of window frames and add a subtle texture that makes architecture present, but not dominant inside the room. Spacing between the artworks defines a pace of visiting the exhibition and organizes a story told by the artist. Proportions, lighting, arrangement of ensembles and use of color enhance a visitor's experience in a museum while still leaving room for individual interpretations of presented artworks.

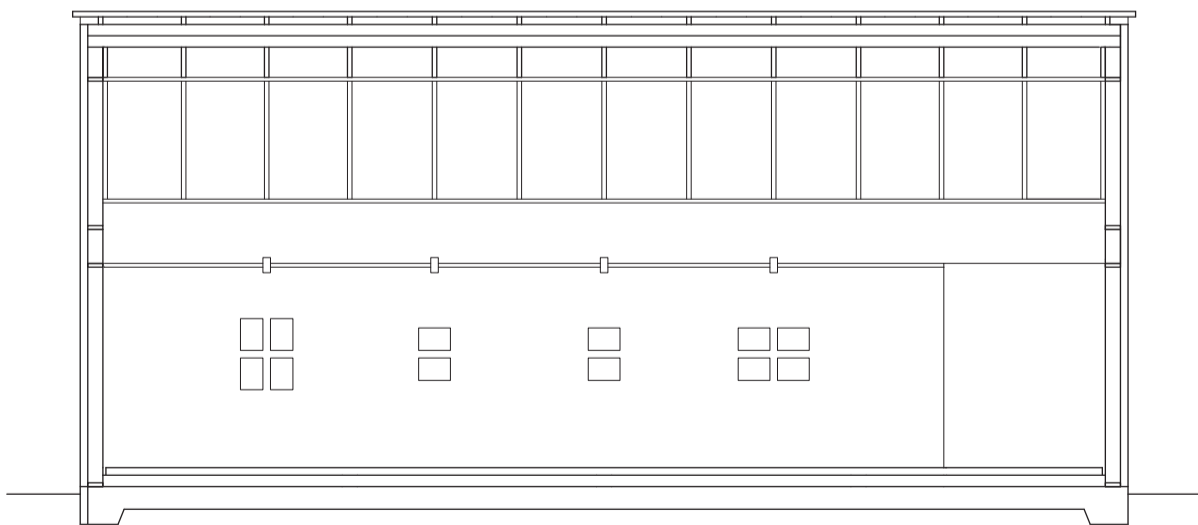
figure 69: Model photo.



*cross section*  
*1:100*

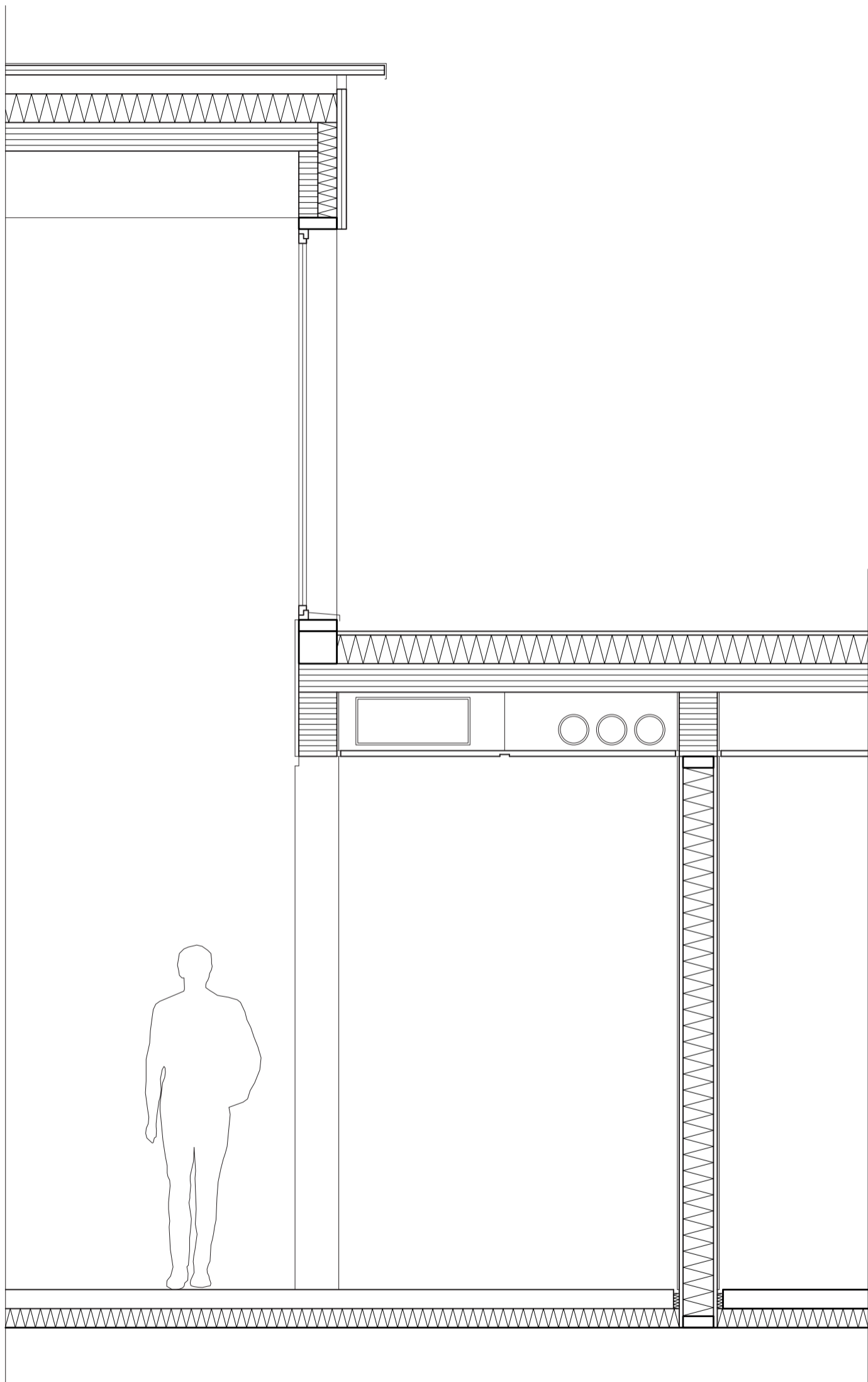


*floor plan*  
*1:100*



*long section*  
*1:100*

figure 70: Model photo.



*detailed section*  
*1:25*

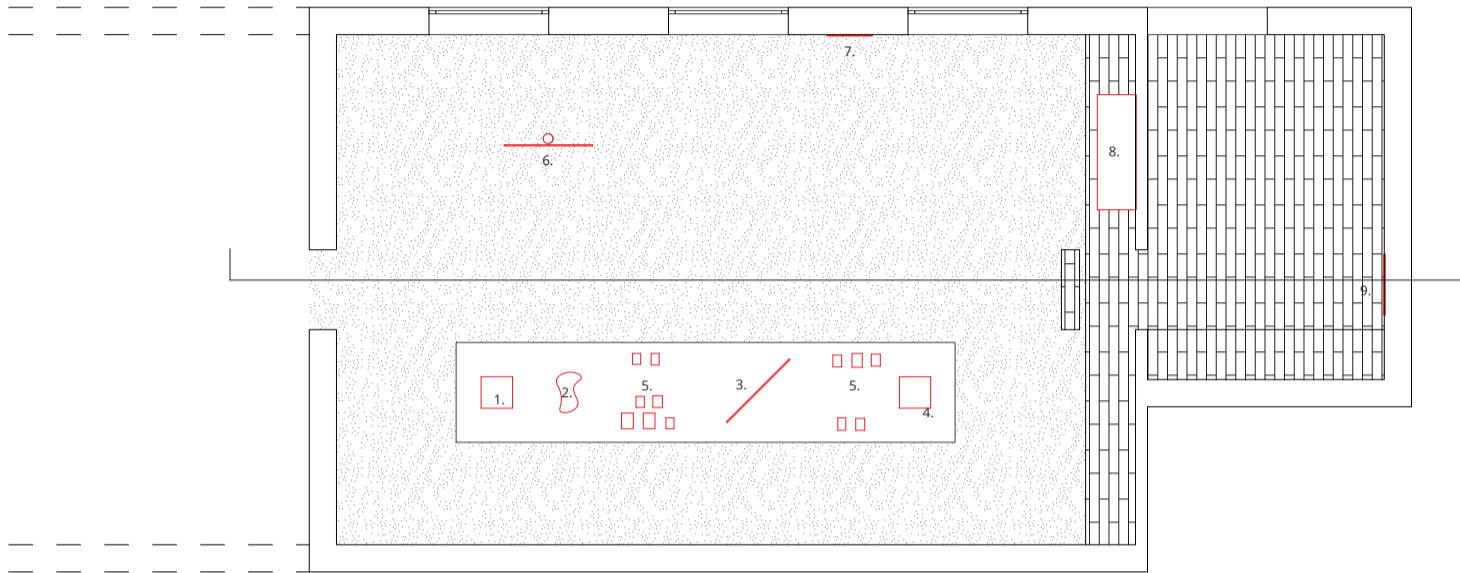


## Walter Swennen

Dagna Dembiecka

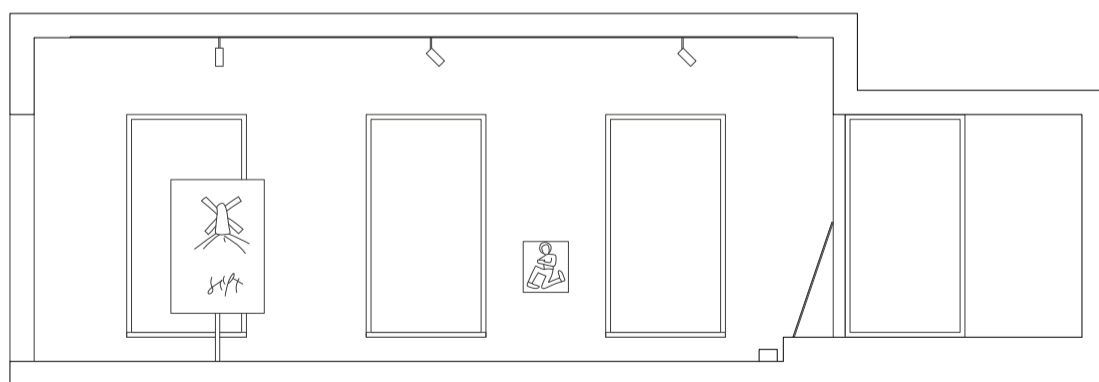
In my proposal of the Walter Swennen spatial ensemble, I delved into exploring the idea of a painting being a sculptural object. According to correalist beliefs of Frederick Kiesler, the paintings (or other pieces of art) inhabit the space and are creating a specific relation to it. Treating paintings as objects rather than flat pictures allows to engage a special relationship between the viewer and the painting, but also helps the viewer to acknowledge and appreciate the spatial qualities of the exhibition room. The two rooms house the whole collection of the museum. The rooms, connected with enfilade, differ from each other

in proportions and size. As Barbara Coutinho and Ana Tostoes argue in their article “The Role Of Architecture In An Engaging And Meaningful Experience Of The Physical Exhibition”, the reason for visiting an exhibition is no longer due to a desire to see a specific artwork, but rather to experience a presence of a self in a specific, significant space. Therefore, simple benches in both rooms serve not only as a place to sit and spend time, but also to exhibit the artwork. Furniture and exhibition backgrounds blend with each other, creating a potential public space.

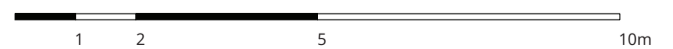


*floor plan*

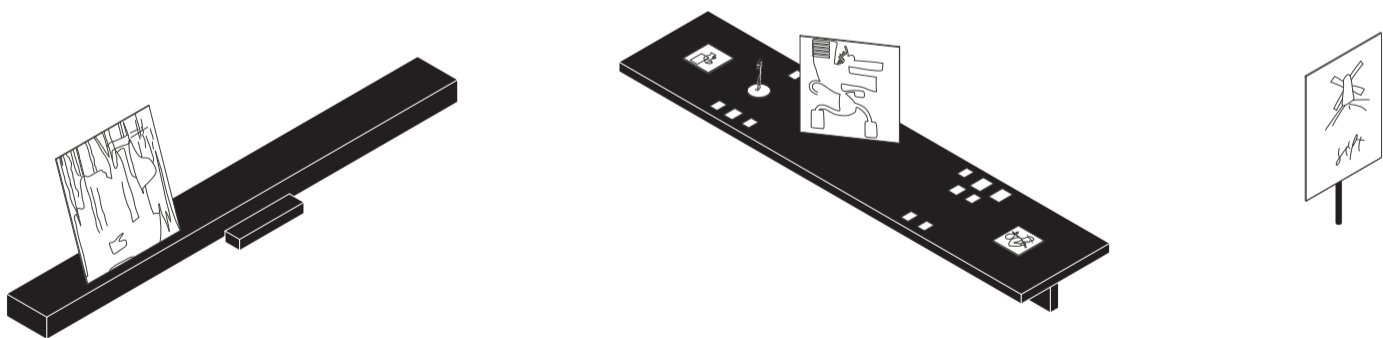
1. "Zonder titel 2", 2005
2. "Zonder titel (Oskar)", 2003
3. "Leeuw [Lion]", 2007
4. "Zonder titel 2", 2005
5. "Zonder Titel", sketches
6. "Untitled (God's Foot)" 1985
7. "De Heilige Bart", 1996
8. "Mesmeric Revelation", 1987-1988
9. "Zij die hier zijn zijn van hier", 2007



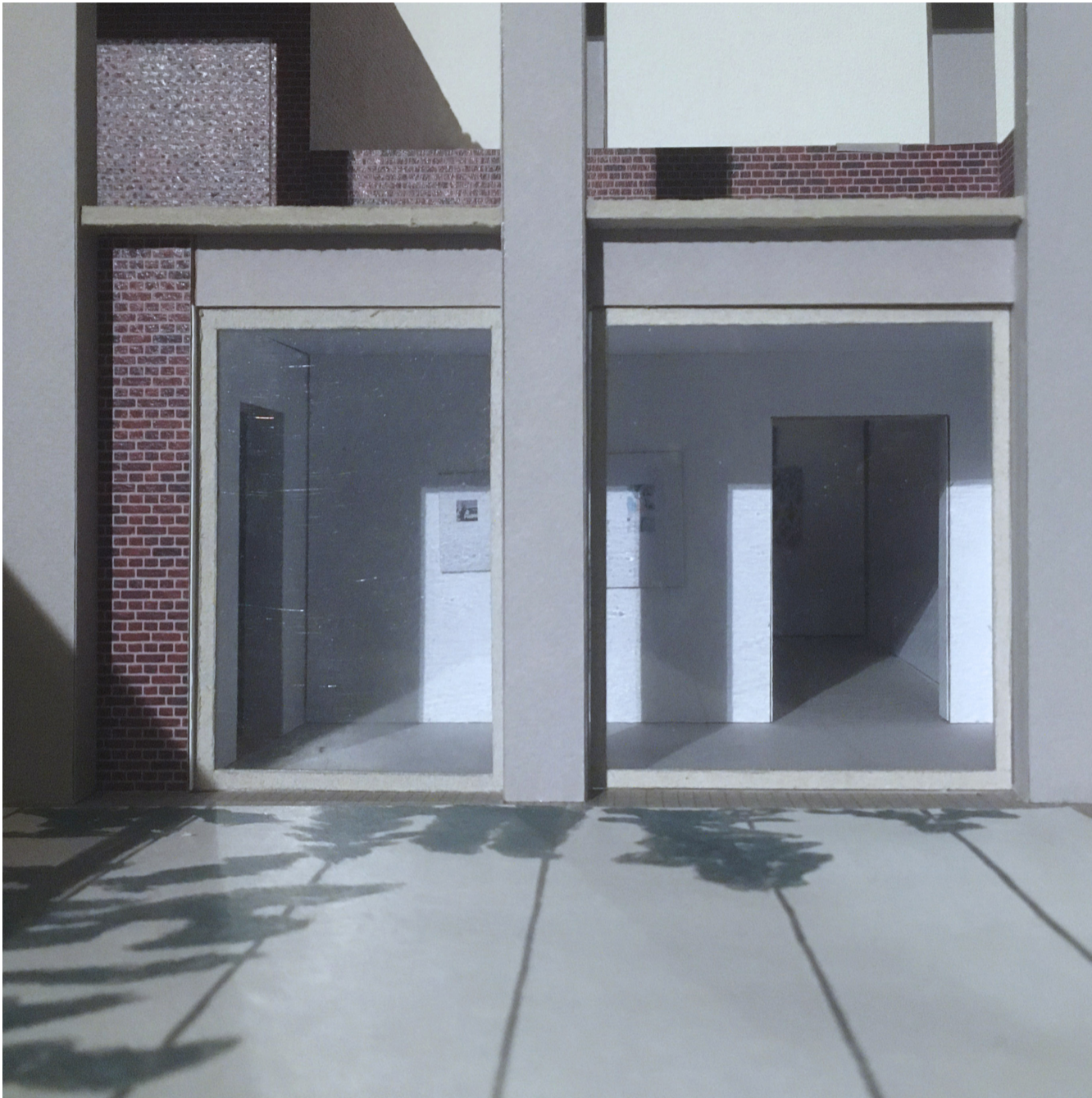
*section*







*isometric view of interior elements*



## Luc Tuymans

Nathan Chan

*Spaces about space, a house for Luc Tuymans.* Luc Tuymans' paintings are often imbued with layers of meaning, referring to politics, history, or the incidental, all with his signature un-sharpness and eerie colour palette. His paintings in the M HKA collection, a monumental mosaic, and the Rubenshuis in Antwerp form the three ingredients of my spatial ensemble.

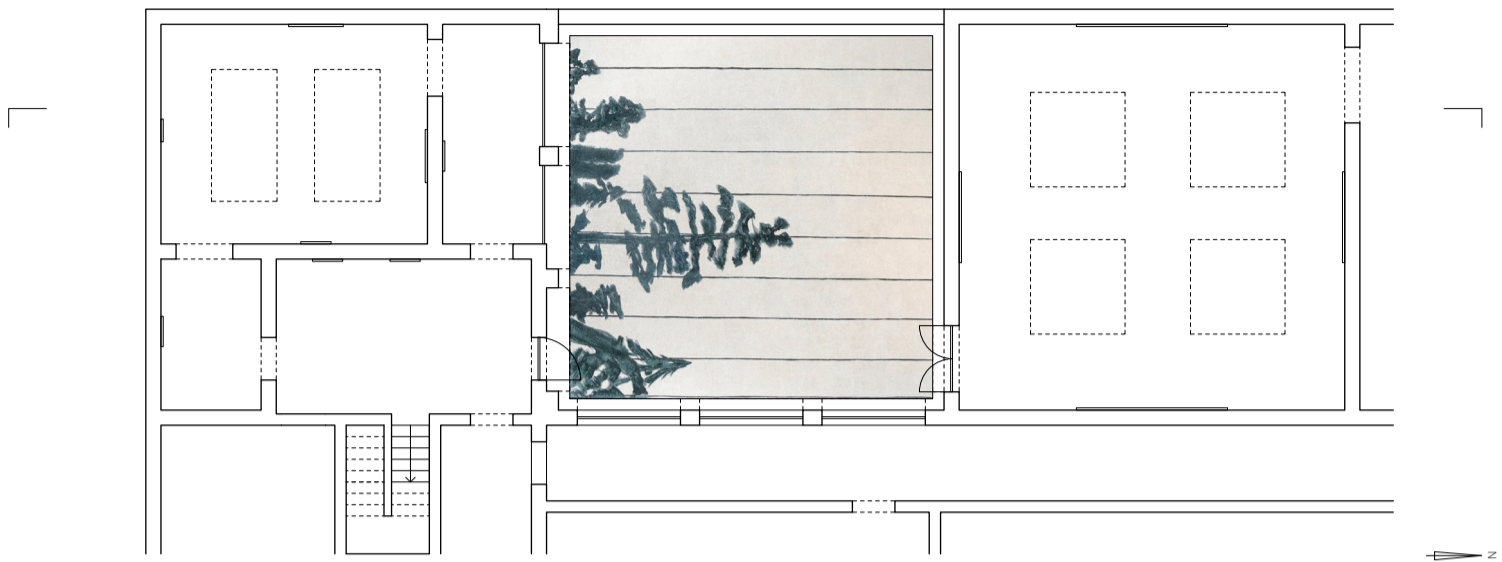
The M HKA collection contains only five of Tuymans' smaller paintings done early in his career. Coincidentally, they all depict architecture or interior space. Supplemented by a selection of prints that relate to this theme, an idea for *Spaces about space* was formed.

In this assignment we were allowed to borrow or acquire one work. I choose the piece *Schwarzheide* (2019), which is a 9.6m x 9.6m mosaic of a painting from 1986 about the Holocaust which

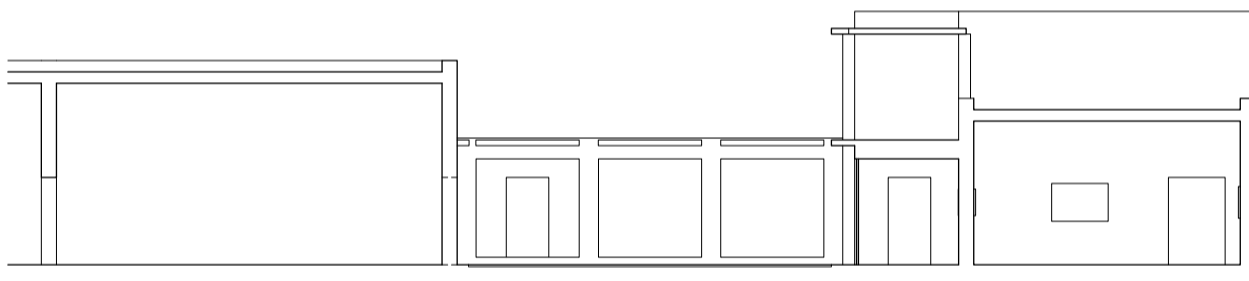
he installed in the Palazzo Grassi in Venice. The mosaic brings his work off the wall and becomes a floor, a space itself.

The Rubenshuis in Antwerp combines many ideas about collecting, showing, producing, and living with art. Its expansion calls for the use of the inner garden to connect the existing museum with the new buildings which face the street on different sides of the urban block. This reference allowed me to imagine a scenario where a house to display Luc Tuymans' work would be an extension to an existing museum embedded in a dense urban context.

The square dimensions of *Schwarzheide* are repeated twice to create a sequence of three spaces to show three types of work. The outdoor mosaic forms the center of the spatial ensemble

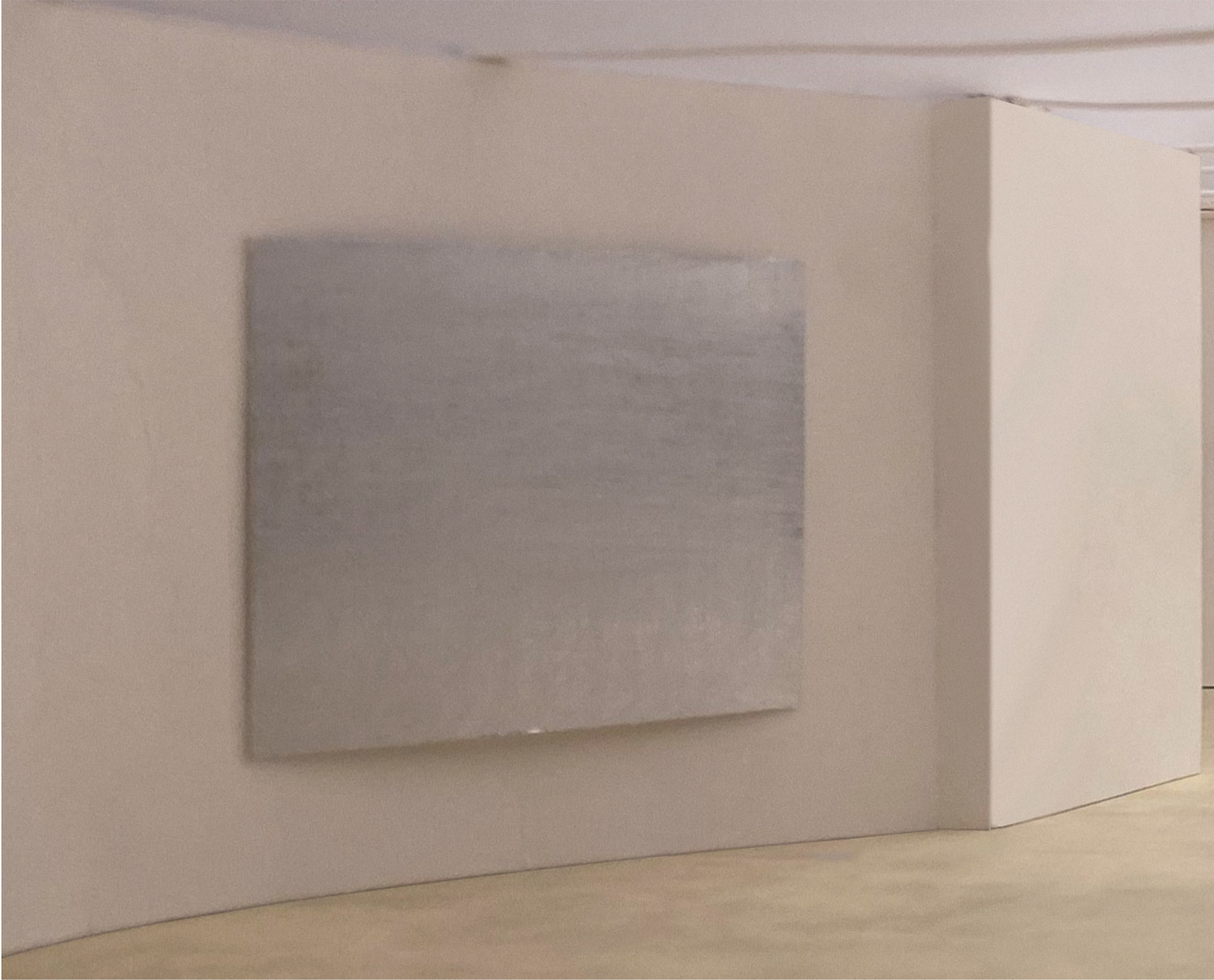


*floor plan*  
1:200



*long section*  
1:200

that includes a white cube space for temporary exhibitions, which could include Tuymans' more monumental paintings, while on the other side, a house creates a domestic-like space to view his smaller paintings and prints in the collection. The house also provides a staircase to a loggia, to view the mosaic and other visitors from above.



## Philippe van Snick

Emir Erolsun

Philippe van Snick was a Belgian painter, sculptor and collagist, who was active in the 60s and 70s as a conceptual and minimalist artist. In this period, he worked with a variation of mediums; film, photography and installations. From 1979 onwards, he devoted himself to abstract minimalist painting. The framework of work he established for himself consisted of the three recurring themes of; the ellipse, the dualism and the decimal system.

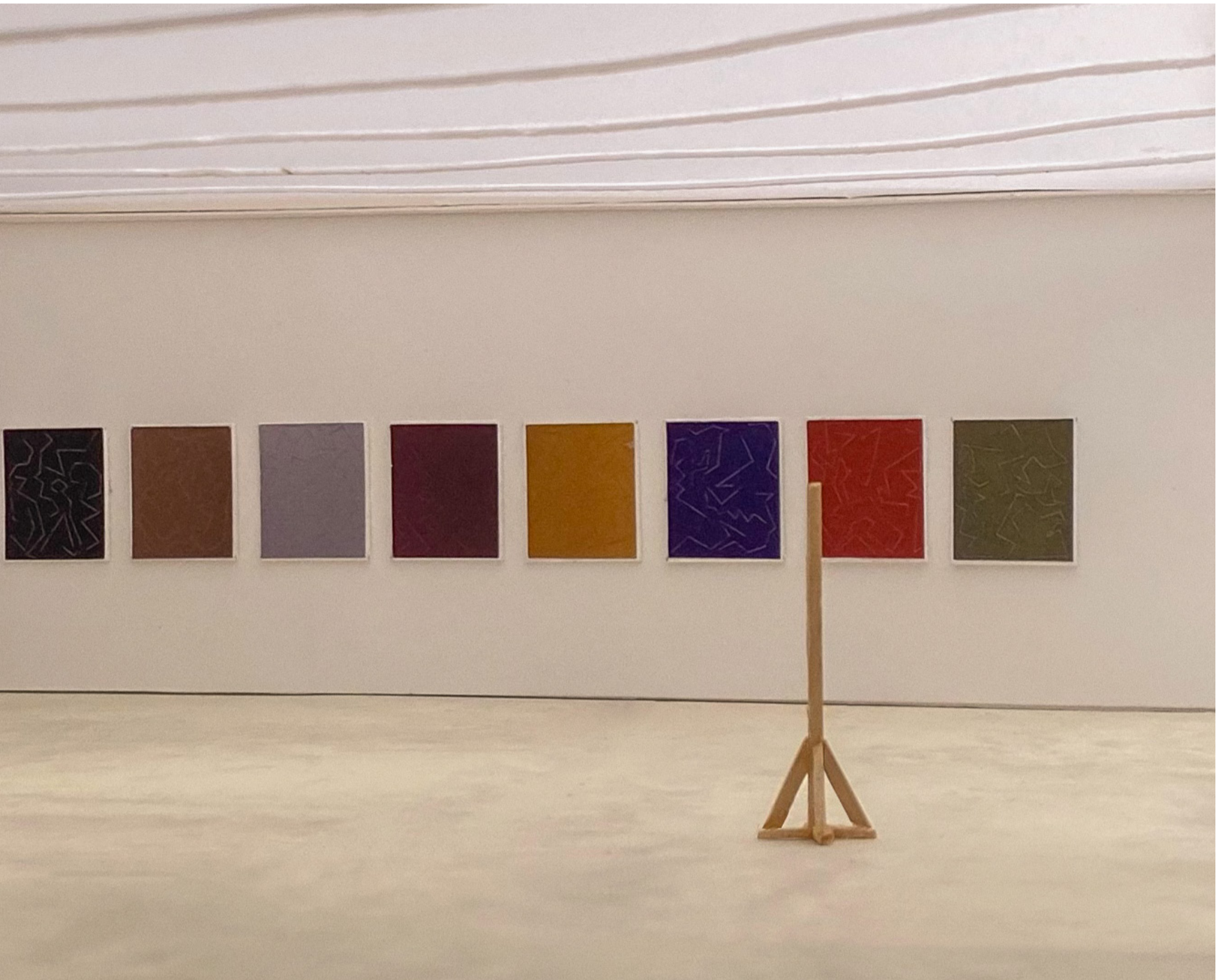
His work is often characterised by extremely simple forms and by the constant use of the same colours, which are intimately related to the space in which they are presented. Van Snick attempted to research, analyse and create space by means of minimal expression. In this way, the notion of painting in the work of Van Snick never limits itself to the painted surface, as he attaches great importance to the manifested interaction among the individual viewer, his work and the surrounding architecture.

During the design of this exhibition space, van Snick's own

words became the guide, as they formed an unwritten brief of a kind. As he explained in his interviews, the space itself needs to be open, natural, permeable and revealing.

For him, colours have both mental and physical meaning. And the painted image gained meaning only in relation to the architectural context and the visitor's physical experience of space. As he intended, the different vibrations that artworks create under the changing natural light, the angles one could take in regards to the pieces, the freedom to explore, as well as the expressive bipolarity in his works shaped this project.

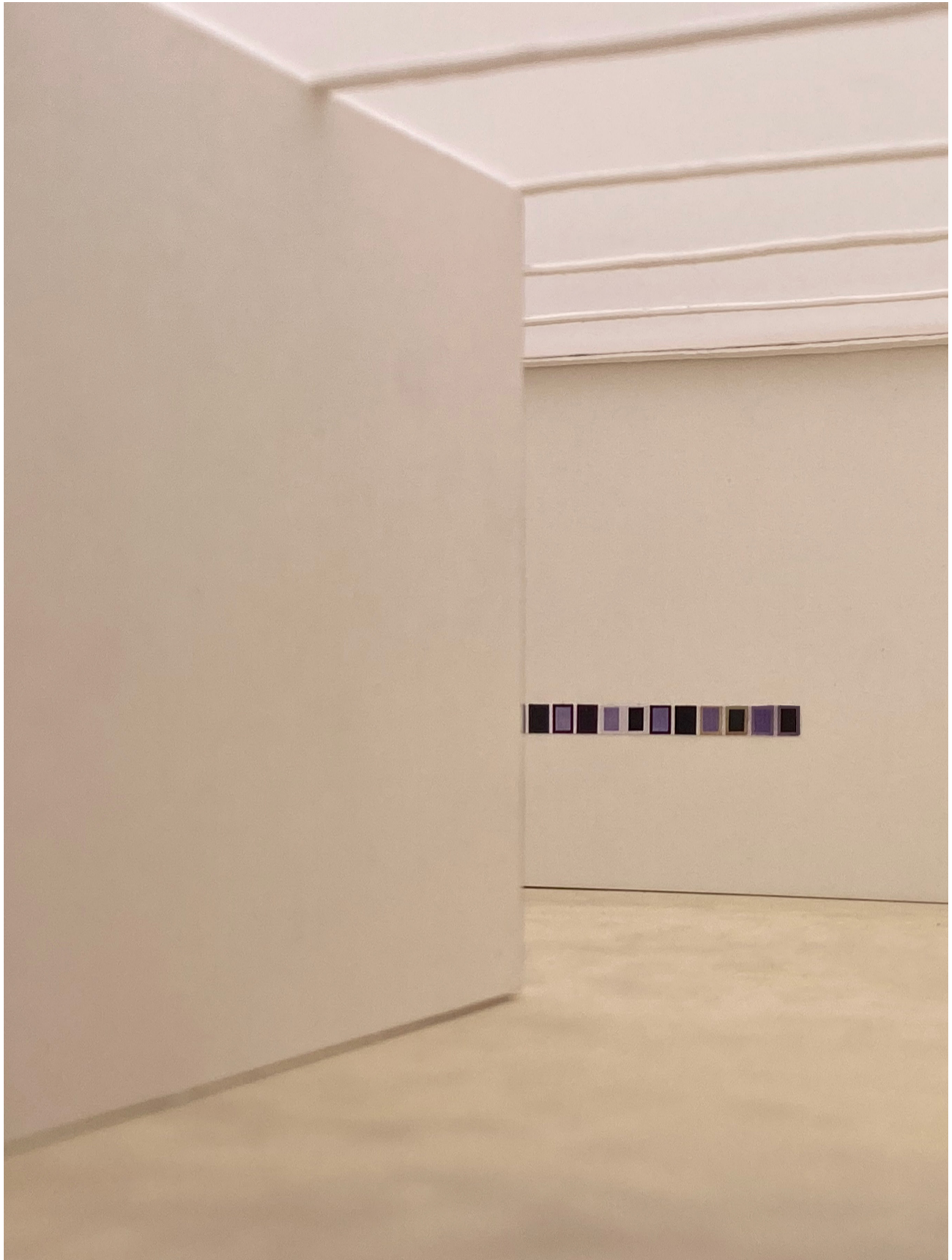
*‘The way you can experience a work of art in space, what positions you can take in relation to it, this is what intrigues me. It is fascinating to examine to what extent a work can get a different form, a different meaning depending on the position of the visitor. A painting can be more than a flat surface or a wall. My work has always been aimed at making the physical part of painting in an extreme way. An*

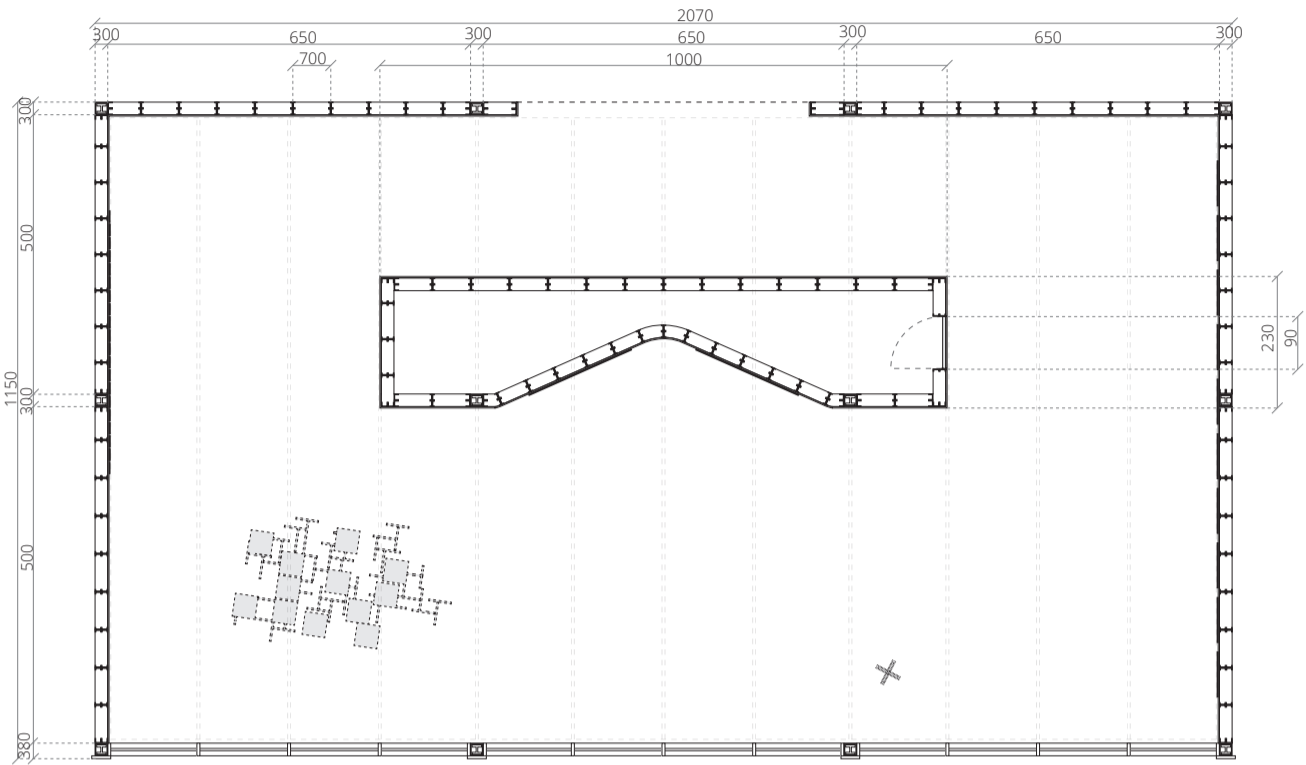


*extremely physical experience that can become spiritual, hallucinatory.*<sup>1</sup>

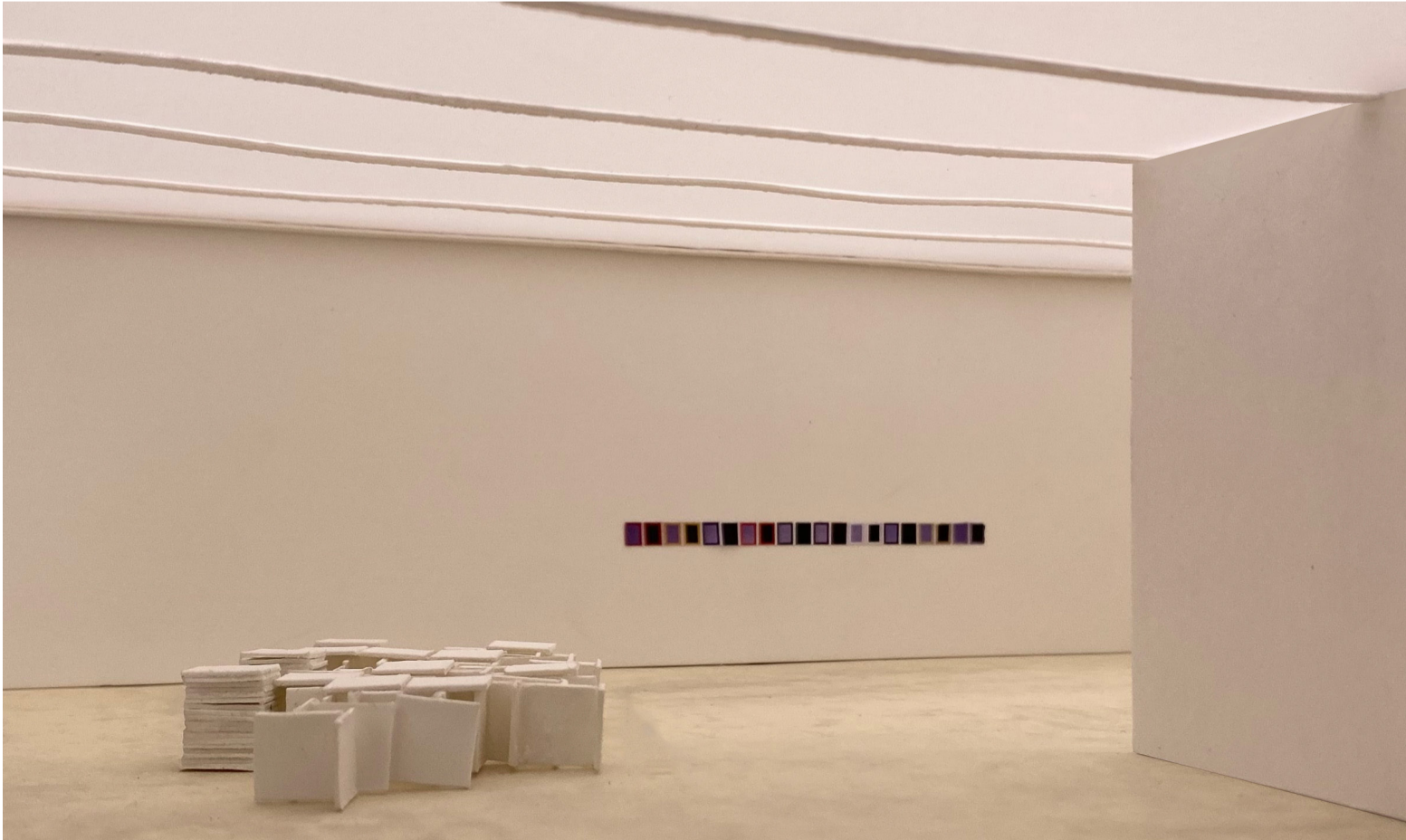
The project followed the rules of being a simple uninterrupted form, with just an island wall at the entrance that slowly lets the artwork reveal itself as one walks inside, supported by the back-lit ceiling panels that replicate the lighting conditions of the outside, and giving a sense of time passing. The color tones on the ceiling, which changes as one walks into the room, aims to both bridge a monotonous museum lighting to natural tones of light and also to ensure that artworks reach sufficient & balanced lighting. With the window and ceiling divisions occurring in certain rhythm across the room, a consistent visual appeal was targeted in order to create a blending, subtle atmosphere — complementary to the light gradient. The balance of architectural existence not being prominent, but existing enough to give art and artist enough space was the key factor.

<sup>1</sup> Van Snick, P. (2020) *Territorium*, KIOSK, Brussels, Belgium





*floor plan*





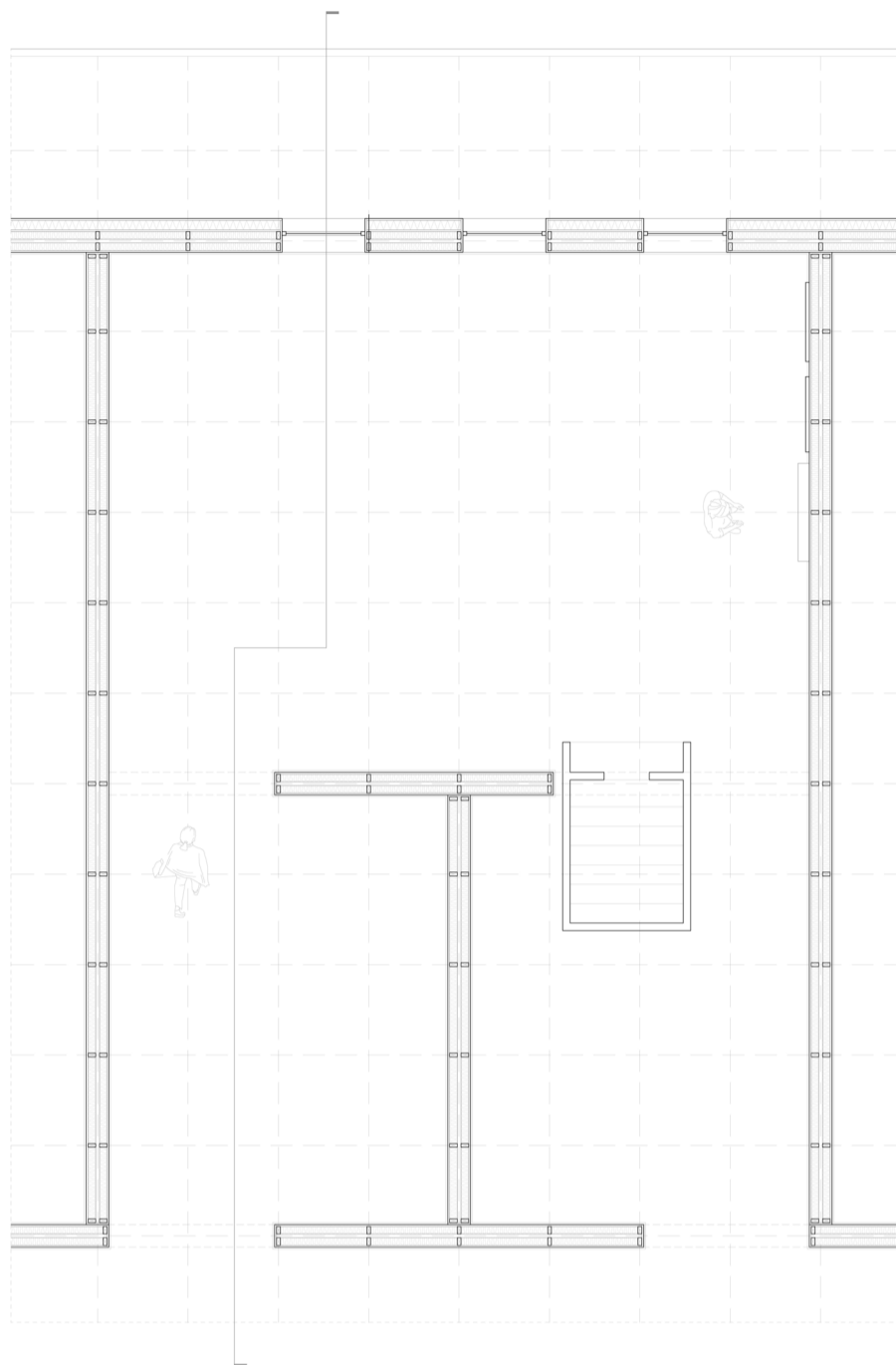
## Jan Vercruysse

Marianna Moskal

In reflecting upon the nature of the contemporary museum, I was particularly intrigued by the underlying meanings embedded in the physical space of its interiors - which convey a story about the position it adopts as a cultural institution, located in a particular place and at a particular time. In line with the foregoing thoughts are the reflections of Jan Vercruysse, a Belgian conceptual artist whose artworks have served as a starting point for my individual design. Throughout his creations, he focused on the relationship between art and context - searching for places where artworks acquire meaning, evoke memories and associations, all the while questioning the anonymous nature of contemporary spaces of display. In a series of works entitled *Atopies*, Vercruysse explicitly referred to non-places<sup>1</sup>, which can be defined as places that physically exist but are devoid of their own specificity<sup>2</sup> (such as hotel rooms or gas stations). Paradoxically, this critique of place for art was at odds with the form and materiality of his artworks, characterised precisely by the specificity of the associations they evoke,

which is based on a resemblance of elements from domestic interiors of the Belgian bourgeoisie. Along with another of his artwork, entitled *Kamer*, together they formed an ensemble that referenced the typology of a *kunstkamer*<sup>3</sup>, which has originated in Antwerp and historically had a major importance on a local art scene.

Vercruysse's pieces are based on such dualities and indirect associations, forming an *empty space of imagination*. With my design, I have decided to follow the artist's narrative and position myself in-between two oppositions - the fullness and the emptiness, represented by the *kunstkamer* and the *white cube*. Applying the spatial qualities of *kunstkamer* - the room height, its proportions, the tectonics of the ceiling, the positioning of the artworks, the relation with the outside (...) - to the pure *white cube* environment, has resulted in the possibility for a space that is neither anonymous nor overpowering in relation to the artworks. With this exercise



*floor plan*

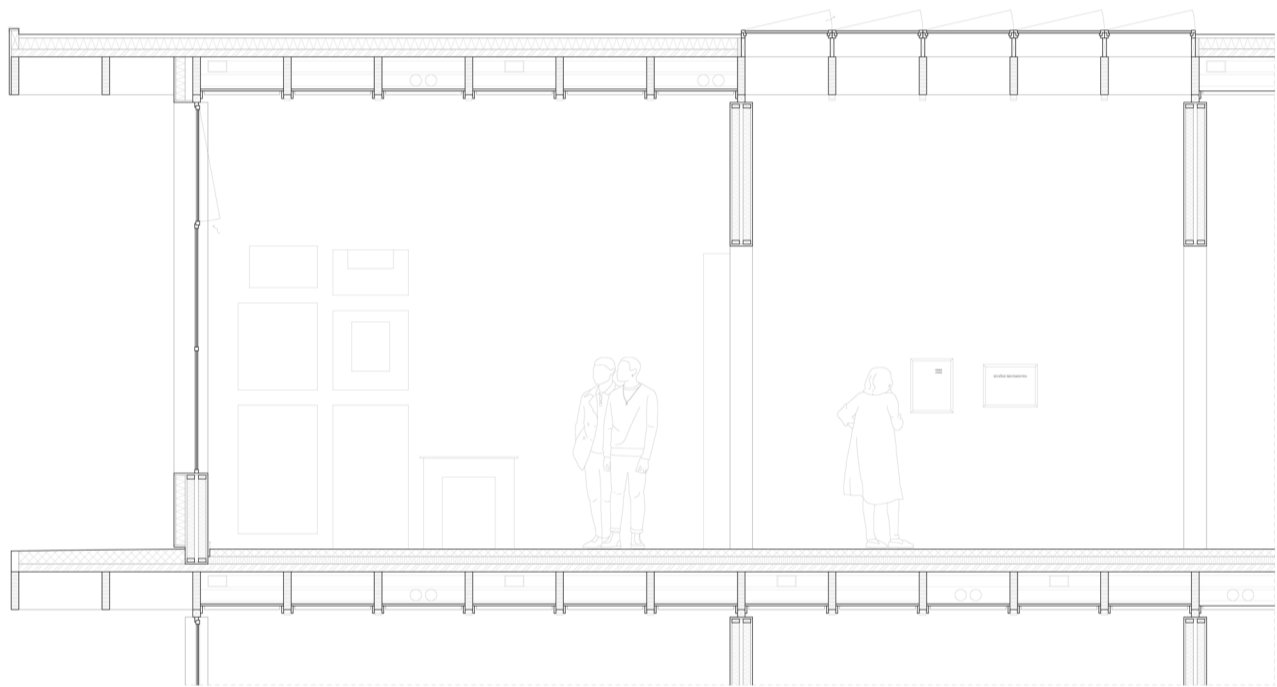
came the understanding that a white cube is not necessarily an atopy and that contextual references can be introduced in the form of subtle associations. As architects, it is our responsibility to very carefully choose in what way we embed our design in the complex network of cultural/social/political connotations – because even a seemingly ascetic *white cube* always carries a certain meaning.

figure 78 (left): Model photo.

1 gr. ἄτοπος (átopos); from ἀ- (a-) + τόπος (tópos, "place")

2 Gregotti, V., & Frampton, K. (1996). *Inside Architecture* (0 ed.). MIT Press.

3 A genre of paintings that originated in Antwerp, Belgium in the 17th century, representing interior filled with paintings and other art objects and showcasing an imaginary selection of artworks in private possession of an art collector



*section*



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Interiors  
Buildings  
Cities  
MSc3/4, 2022/2023

**Interiors Buildings Cities**

Graduation Studio publication

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Zwaan van der SCHEER

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

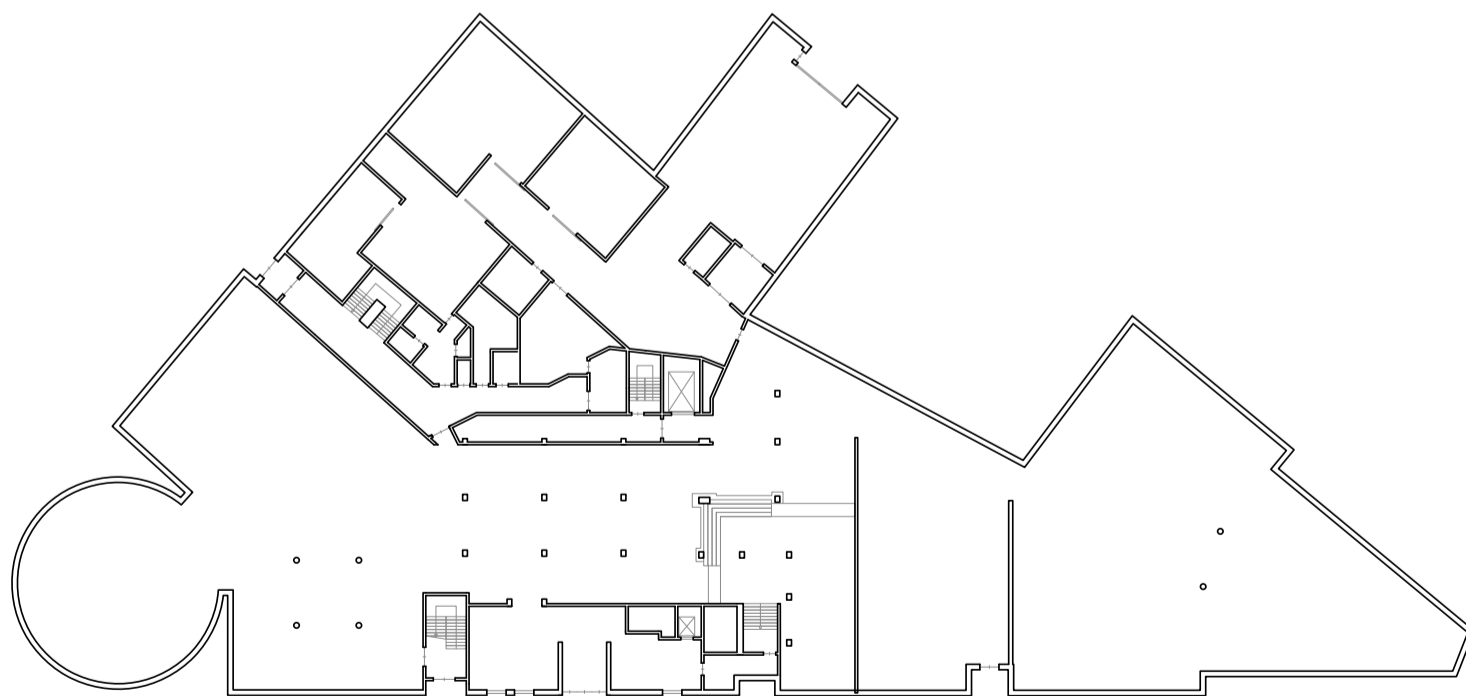
An infrastructure trajectory of this nature has to be accompanied by the preparation of the leap in terms of content. With this in mind, M HKA is complementing the grand reopening of its sister institution with a preview of what is to come, thus symbolically starting up this trajectory. The opening of this conversation consists of M HKA's artistic and collection teams collectively making a concise selection of two dozen artists, which they believe should become part of our frame of reference. Some of them are already strongholds within the collection, others

are artists the museum is seeking to include in the years to come. Most of the usual suspects are absent precisely because they are already an acknowledged part of the reference frame. This major presentation thus offers 24 pieces of a future puzzle — 24 key international artistic figures — that may be presented later in the new Flemish contemporary art museum. Focusing on an expanded image of the museum's collection, the exhibition seeks to reflect its longer-term aspirations.

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



Exhibition map of Museum in Motion



Above: Ground floor M HKA

Following pages: Drawings of artwork scale 1:100



ET LES COSTUMES, LES  
NITE. LE PEINTRE ETAIT  
ERRE. LE XORBEAU ET  
IMES. LE SYSTEME D, I



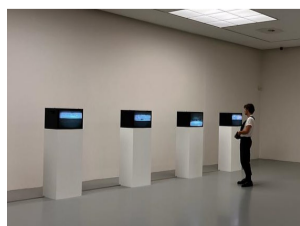
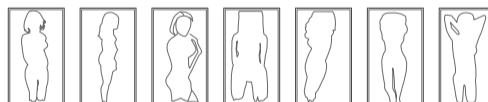
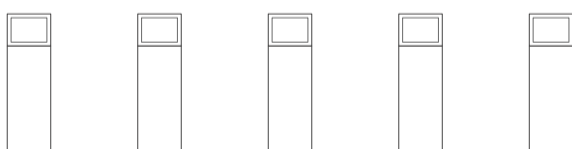
**Etel Adnan**  
1925 (LB) - 2021

Untitled (Album à dessin)  
1990  
Drawing, 24 x 31.2 x 3 cm  
Materials: crayon, pencil, watercolour on paper



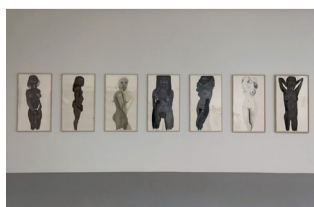
**Marcel Broodthaers**  
1924 (BE) - 1976

Le Corbeau et le Renard  
1967 - 1972  
Installation, variable dimensions  
Materials: projection screen; photographic canvas; typography on cardboard; 16 mm film



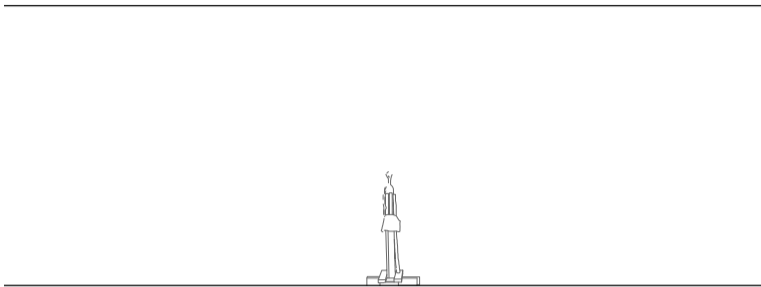
**Lili Dujourie**  
1941 (BE)

Hommage à ...  
1972  
Video, 00:21:18

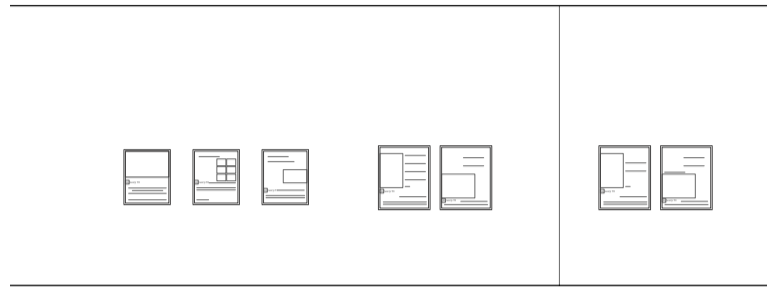


**Marlene Dumas**  
1953 (ZA)

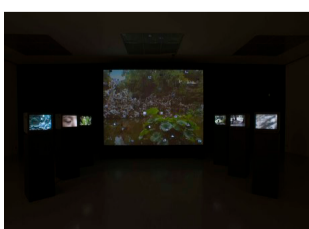
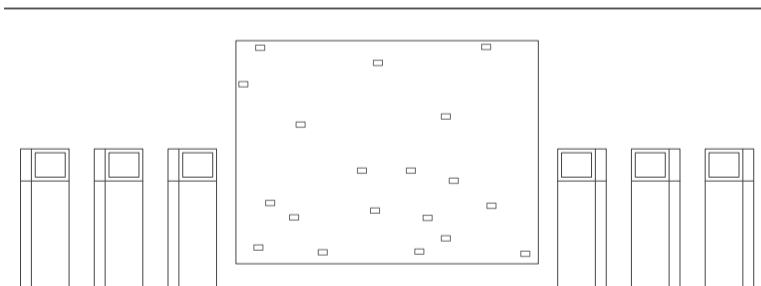
Pin-up Series  
1996  
Drawing, 125 x 70 cm  
Materials: watercolour, paper



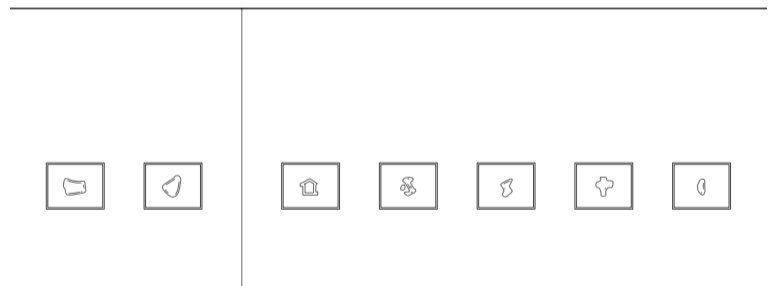
**Jimmie Durham**  
1940 (US) - 2021  
  
Untitled  
1991  
Sculpture, 150 x 70 x 70 cm  
Materials: wood, canvas, paint, shells



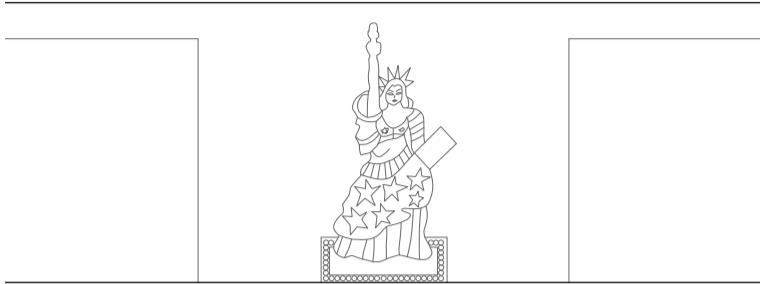
**Andrea Fraser**  
1965 (US)  
  
Untitled  
1993  
Poster  
Materials: ink, paper



**Yang Fudong**  
1971 (CN)  
  
Tonight Moon  
2000  
Video installation, 00:10:00  
Materials: projector, monitors

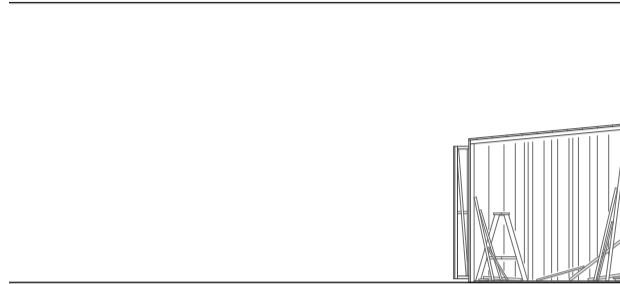


**Shilpa Gupta**  
1976 (IN)  
  
100 Hand Drawn Maps of My Country  
2008  
Video, (7x) 57.2 x 72.6 cm  
Materials: carbon tracings on paper



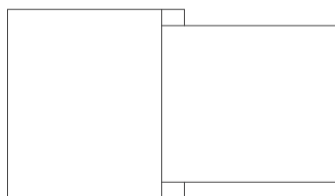
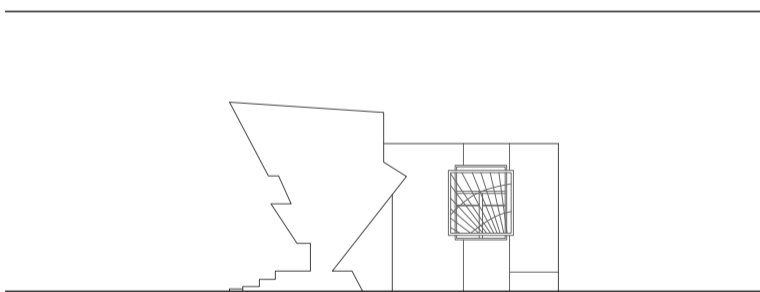
**Dorothy Iannone**  
1933 (US) - 2022

Untitled  
2022  
Mural, 179 x 343 cm  
Materials: paint



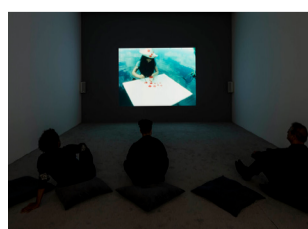
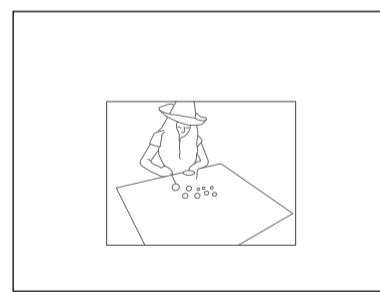
**Ilya & Emilia Kabakov**  
1933 (SU)

My Grandfather's Shed  
1998  
Installation, 210 x 240 x 325 cm  
Materials: wood



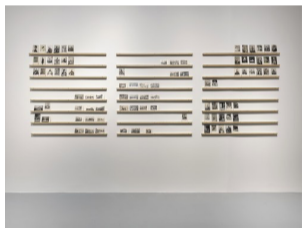
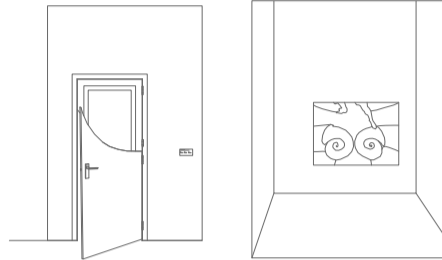
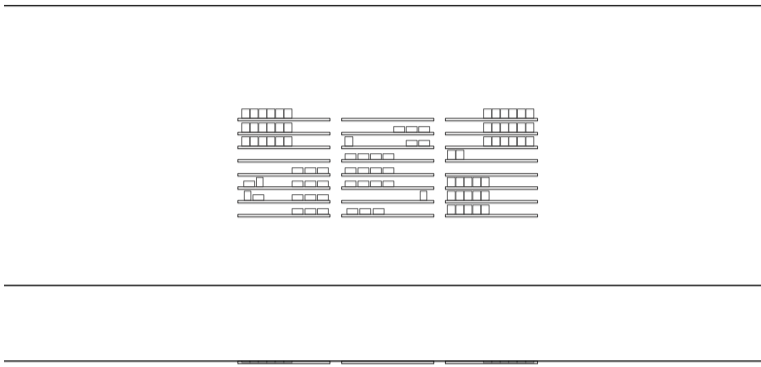
**Nikita Kadan**  
1982 (UA)

Будиночок велетнів [Small House of Giants]  
2012  
Installation, 250 x 250 x 435 cm  
Materials: found object, wood, metal, gypsum, paint

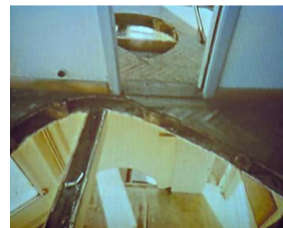


**Yayoi Kusama**  
1929 (JP)

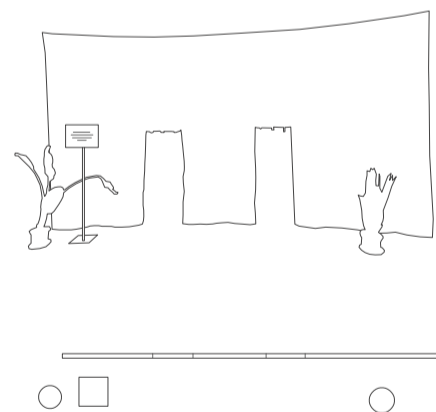
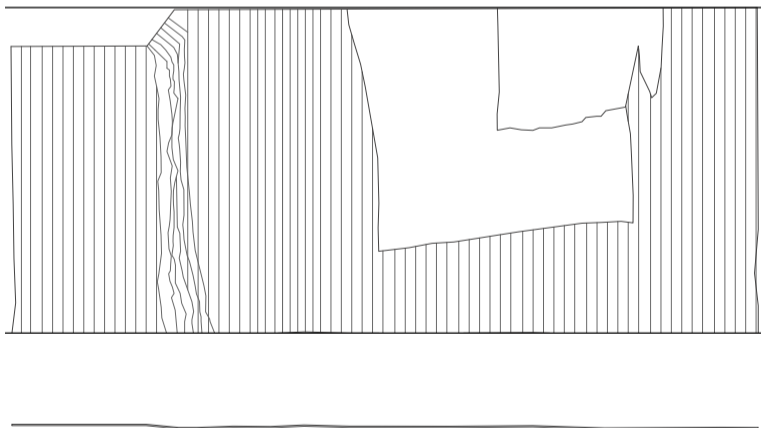
Kusama's Self-Obliteration  
1967  
Video, 24 min  
Materials: colour, sound



**Taus Makhacheva**  
1983 (SU)  
Types du Caucase  
2013-2015  
Installation, 91 x (ca. 14 x 9 cm)  
Materials: paper



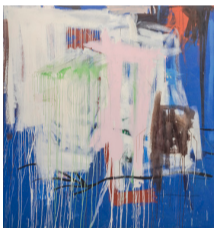
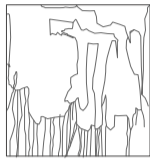
**Gordon Matta-Clark**  
1943 (US) - 1978  
Office Baroque  
1977  
Video, 00:44:00  
Materials: 16 mm film on video



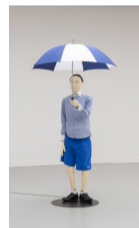
**Hana Miletić**  
1982 (HR)  
Materials - Konzum Supermarket, Zagreb  
2018-2021  
Installation, 420 x 1050 cm



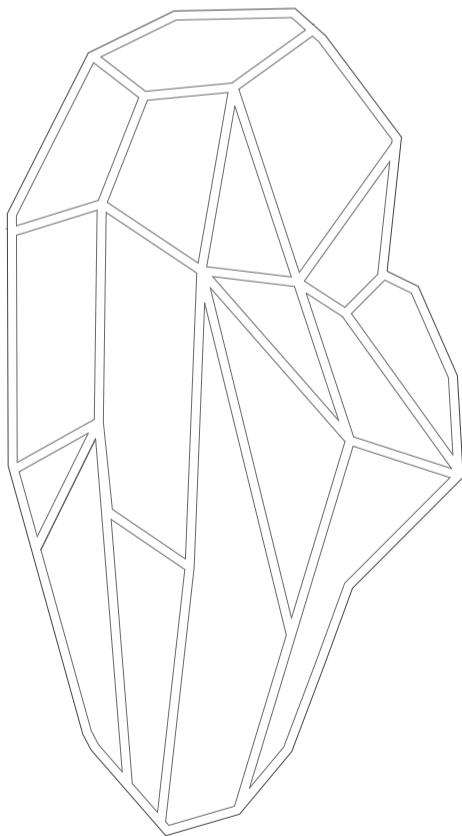
**Laure Prouvost**  
1978 (FR)  
Behind the lobby doors, the pepper is in the right eye  
2016  
Installation, 290 x 545 cm  
Materials: tapestry, yarn, plant, sign (oil on wood panel), floor lamp



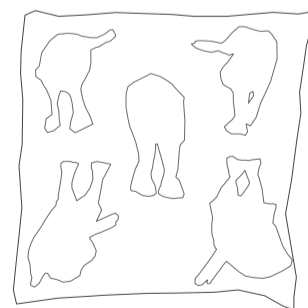
**Walter Swennen**  
1956 (BE)  
  
Mesmeric Revelation  
1987-1988  
Painting, 200 x 190 cm  
Materials: oil, lacquer, canvas



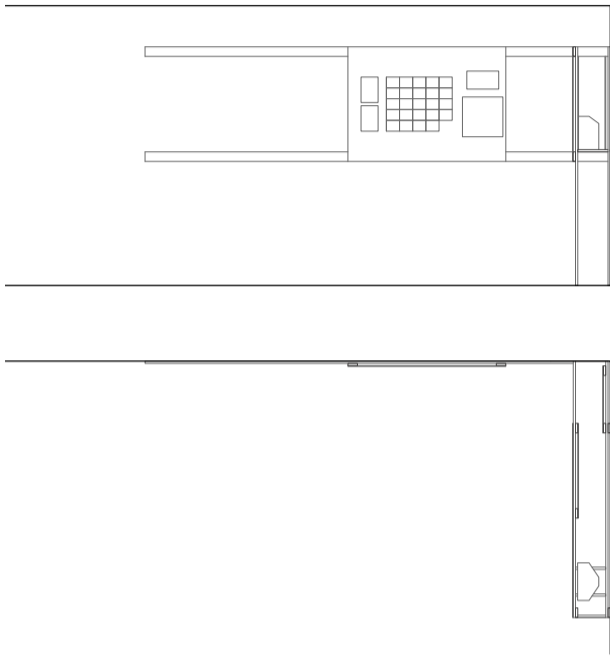
**Jos de Gruyter & Harald Thys**  
1965 (BE), 1966 (BE)  
  
The Fool  
2019  
Installation, 120 x 80 x 200 cm  
Materials: 3D-printed head coated in plaster, gypsum, aluminium, clothes, umbrella, varnish, acrylic paint with sound



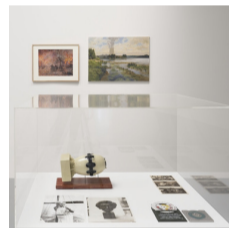
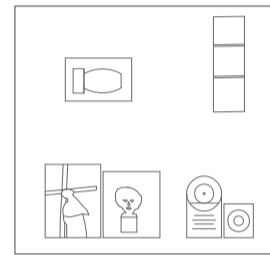
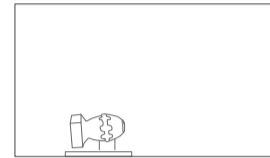
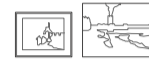
**Otobong Nkanga**  
1974 (NG)  
  
From Where I Stand  
2015  
Installation, 11.18 x 6.23 m  
Materials: textile



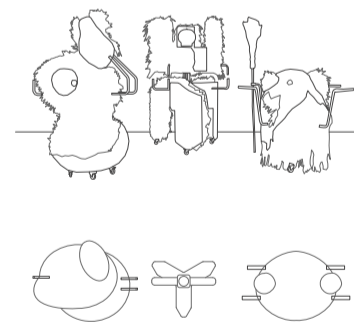
**Nicola L.**  
1932 (MA) - 2018  
  
Tapis gris pour cinq personnes [The Rug For Five People]  
1975  
Sculpture, 400 x 400 cm  
Materials: acrylic fur



**Anne-Mie Van Kerckhoven**  
1951 (BE)  
Nursing Activities, Direct (Verpulveren)  
1995-1998  
Installation, 190.5 x 529 x 75 cm (whole), 2 x 1 m (plates)  
Materials: videoband VHS, wood, metal



**Allan Sekula**  
1951 (US) - 2013  
Dockers' Museum  
2010  
Installation, variable dimensions  
Materials: mixed media



**Nicolás Uriburu**  
1937 (AR) - 2016  
Dolphin-triptic of freedom-Paris  
1974  
Painting, 80 x 130 cm  
Materials: oil paint on wood



**Haegue Yang**  
1971 (KR)  
Sonic Intermediates  
2020  
Installation, variable dimensions  
Materials: powder-coated steel frame, mesh, handles; casters, red brass plated bells, metal rings, plastic twine, broom

# Exhibition Spaces & Performances in MHKA 1987-2022

1993



On Taking a Normal Situation and Retranslating it into Overlapping and Multiple Readings of Conditions Past and Present

Retrospective of Belgian video installations

The first 15 years: 1987-2002

M HKA developed into a dynamic museum that pays attention to contemporary artists from the region who were playing in a national context. Exhibitions were organised at a high level. Due to the tight budget, the collection grew substantially.

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

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

1994



Walter Swennen

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

1989  
Panamarenko – An overview 1965-1985



1997



Ann Veronica Janssens  
Brouillard artificiel

2006



De-Regulation with the work of Kutlug Ataman



Intertidal – Artists

1987

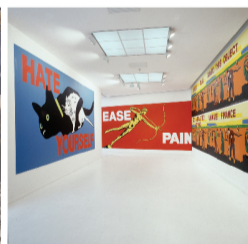
1990

2000

1992



Fouad Bellamine & Mohamed Kamaci – Artists from Morocco



Public Mind

1996



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

2003



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

2008

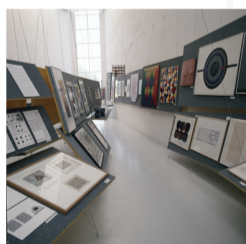


The Order of Things



Word and Image in the Belgian Art from A to Z

1998

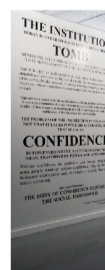


Jenseits Von Kunst/Beyond Art

2009

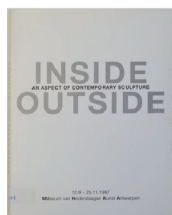


EXTRA MUROS: Brussel Biennale. Luc Deleu



LATT: Sound Agirreigoikoa

September 1987  
Inside-Outside. An Aspect of Contemporary Sculpture



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Vancouver Art &



2015



KUNSTBENDE MEETS M HKA: 100 young artists in residence

2021



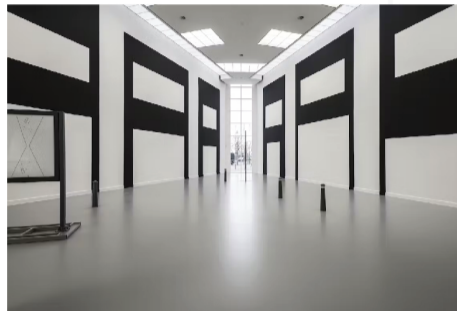
SHILPA GUPTA – Today Will End

2010



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

2018



IN SITU: Cevdet Ereğ – AAAAA

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

Free of charge, on the ground floor.

2010

2020

2022



gs

2011

Foundation of the ensembles.org

2017



Gulf War 1991

2019



Salon de Peinture

2002 - Present

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

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

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



d effects #5 Juan Pérez  
a



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