







week

**1.1**

## introduction

*palace*

This project journal serves as a comprehensive record of the design process undertaken throughout the ten-month duration of the graduation studio. It was prepared at one-week intervals, containing in mainly informal thoughts, observations and testimonials collected gradually over the course of the project. It is intended to be evidence of an authentic process, so its post-editing is minimized.

From the very beginning, the premise of this process was to analyze the museum's theme from a broader cultural angle. I decided to ask myself in the first months questions about the fundamental role of this institution, to reflect on its past, the hidden mechanisms and the elements that shape it. The goal of this year was never just to de-

sign a building, but to build a constructive and critical position that would become the foundation for a potential design proposal. Consequently, the entirety of this project assumes the character of a humble manifesto

All the works belong to the author, if not stated differently.

week

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It is a meeting between an object and a viewer.

If without art, museum is just an empty space, what is a definition of art and what is the minimum to name a space a “*museum*”?

Art is defined by the institution. Exists in the context of history or presence. Stands as an act of something or nothing. Breaks or sustains the existing patterns and principles.

Is it europocentric then, if what was considered by institutions as history and principle was mostly focused on white and european context?

If an artist is obliged to fulfill the number of rules to consider his work as an art, is art inclusive, and whatsmore, is the concept of museum really inclusive?

week

1.1



fig. 1



fig. 2



fig. 3

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*"[...] the object does not await in limbo the order that will free it and enable it to become embodied in a visible and prolix objectivity; it does not preexist itself, held back by some obstacle at the first edges of light. It exists under the positive conditions of a complex group of relations."*

Michel Foucault | *Archeology of Knowledge* p. 45

fig. 1 & 2  
fig. 3

scene from the movie *"Bande à part"* by Jean-Luc Goddard (1964)  
Faaborg Museum | designed by Carl Petersen

week

1.1

a case study research

dissection of Tate Modern museum

51.507, -0.099

*fig. 4*

*exposition room in the museum with Joseph Beuys  
artwork The End of the Twentieth Century  
| Herzog de Meuron 1992-1996 The Complete Works*



*fig. 4*

## visibility, spectacle, theatricality, and power: the problem of the museum

*on article by mark pimlott published in OASE 111: staging the museum, in may 2022*

In this essay, Mark Pimlott traces the evolution of the art museum from the post-war period to the present as shifts in art and funding have fundamentally transformed the experience of viewing art. He describes current trends in interior architecture and exhibition scenography as a performative staging of the museum where an “atmosphere of spectacle and publicity” distracts the viewer and prevents a real encounter with art. Intimate contemplation is replaced with monumental theatricality promoting the aura of power and authority of the museums, curators, collectors, and benefactors.

Changes in the 60s and 70s as minimal artists such as Donald Judd and Robert Morris created what critic Michael Fried described

as “non-art” along with the reduction of government subsidies for public museums starting in the 1980s which forced the museum to become a commercial entity, which replaced an intimate relationship between work and viewer with theatricality.

The white cube was used by MoMA to avant-garde abstract art. Impurities from the outside world were expelled to create a pure white environment.

The neutral walls, controlled lighting, and lack of ornamentation helped to isolate and elevate the artworks. Pimlott considers the Tate Modern, designed by Herzog & de Meuron, as the pinnacle of this shift toward a theatre of visibility. It combines the typologies of the white cube, the artist studio,

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1.1

**response 1.1.1**



and the warehouse to create a spectacular “emporium of staged scenes,” epitomised by Olafur Eliasson’s Weather Project installation in the Turbine Hall in 2003. Pimlott asserts that the “monumental theatre” is now the dominant trend in the design of art museums, marking the return of the grand public interiors that were common in the 19th century.

Pimlott contends that the ideal relation between viewer and work of art was a kind of meeting aided by “environments, arrangements, and armatures specific to their contemplation” achieved in the museums of post-war Italian architect Franco Albini. But why would the white cube not allow a similar direct, intimate, meeting between viewer and artwork that Pimlott laments

has since been lost? Is the white cube not simply a natural evolution of the display of art, and is an empty white wall not the most functional surface to hang a painting, and flexible enough to display any type of work from medieval paintings to performance art?

Michael Asher in his “intervention” in the Claire S. Copley Gallery in Los Angeles in 1974 removes a wall to reveal the back office of the gallery, using the architecture as the medium for his art. This “theatre of visibility” flips the paradigm: the art stages architecture, that critiqued the institutions in which they were displayed, part of a trend in art towards a critical practice and blurring the line between space and object. Buried in his footnotes, Pimlott hints at the

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fact that contemporary art has drifted away from a form comprehensible to general society. Looking at contemporary and modern art for many people can be an alienating, confusing, and perhaps frustrating experience as art is increasingly post-conceptual, critical, and academic. Grayson Perry devoted an entire lecture to the question of how to identify contemporary art.

This is also a question of, who is the museum for. Is it for artists and other members of the cultural elite? The author is an artist/academic, an expert in the field of art thus his requirements and preferences for experiencing art are high and the way he interacts with art would be sensitive and nuanced, likely incomparable to the average museum visitor. But is this experience only reserved

for experts? Or is this individual encounter desirable for everyone? One could question how much is needed to attract the average public to the museum. In the case of Tate Modern, there seems to be so much additional program to invite people to the building, but actually one could argue that this only distracts from one's encounter/engagement with the art. So is art actually difficult? Or is this tendency to try to lower the threshold of the museum by providing all these additional programs actually belittling the general public?



*fig. 5*

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## beating the bounds

*the second lecture of Grayson Perry's four-part Reith Lecture series*

Grayson Perry is a Turner Prize-winning artist known for his ceramic vases, tapestries, and cross-dressing. He pins the difficulty of answering the seemingly simple question, “what is art?” on the emergence of modernism in the 19th century as it shook the (western) art world awake. This began a process of a self-conscious questioning of the nature of art, which led to Duchamp’s radical proclamation that art can be anything, even a urinal. Perry agrees that art can be anything, but counters that not everything can be art. In his lecture, Perry identifies eight bounds, or boundaries, to help the average British viewer navigate the murky question of what qualifies as contemporary art:

1. Is it in a gallery or an art context?

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

The first boundary is by far the most powerful. The gallery visitor assumes that the work displayed has been verified by the curator to satisfy all the other bounds, while the gallery’s institutional authority implies that not only are these definitely works of art but works of exemplary quality. The viewer is then free to focus on other aspects of the art experience. However, occasionally things can slip through this boundary. Perry recounts a visit to the Royal Academy in

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1.1

## response 1.1.2

London and the confusion he experienced viewing aboriginal Australian art. He questions whether these objects can be considered works of art since the makers might not consider themselves artists, at least in the western sense, thereby failing his third boundary. Perry argues that since the 19th century, the central concern of the artist is to address what it means to be an artist; one must confront their self-consciousness, their vulnerability, the art world and its scrutiny, history, and context while creating something that satisfies Perry's second and most difficult bound, the creation of something new. The distinction between art and craft, in the west, echoes similar concerns. It could be possible that the results of a potter and an artist working with ceramics could look identical, however, they would

be answers to fundamentally different questions. For example, a vase produced by the potter, a craftsman, could be a showcase of their mastery of skills and specific techniques. The craftsman, after all, is tasked with keeping embodied knowledge alive and the continuation of material traditions. The artist, on the other hand, has no such responsibility, and if they were to make a vase it would have to respond to the question: why make a vase?

But this gives rise to another question: if the work of the contemporary artist, the aboriginal Australian artist, and the craftsman are of a fundamentally different nature, do they also have fundamentally different requirements in the spaces of their display?

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what is inside of walls?

how does the space look  
like without people?

does our reference photo  
show truth?

an important step was to focus  
firstly on understanding the room and relative  
perspective presented on the reference  
photo.

a comprehensive cognition of a  
room cannot come without a knowledge  
about the essence of the whole design.



fig. 6

week

1.1

## between knowledge and a physical representation

fig. 6

fig. 7

fig. 8

fig. 9

fig. 10

Herzog de Meuron | 1992-1996 *The Complete Works*

details Herzog de Meuron | 1992-1996 *The Complete Works*

Caruso St. John | Cultural Centre | Ascona | 2004

Studio Abirascid Hemlin | private interior

Studio Sergison at AAM | student work | 2021

interiors buildings cities

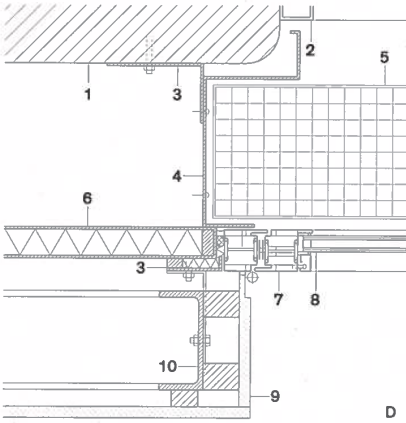
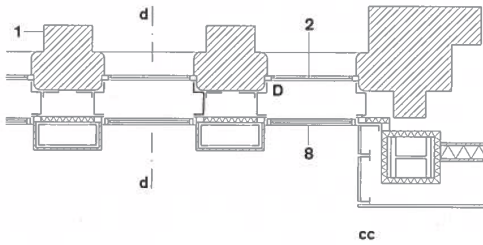


fig. 7

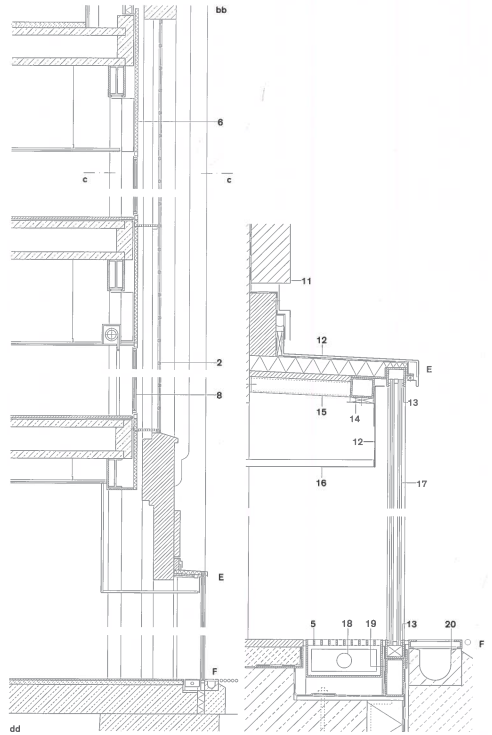


fig. 7

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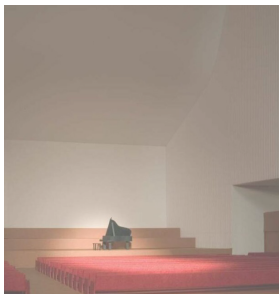


fig. 8

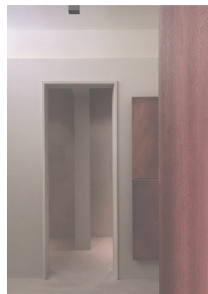


fig. 9



fig. 10

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**1.2**



fig. 11



fig. 13

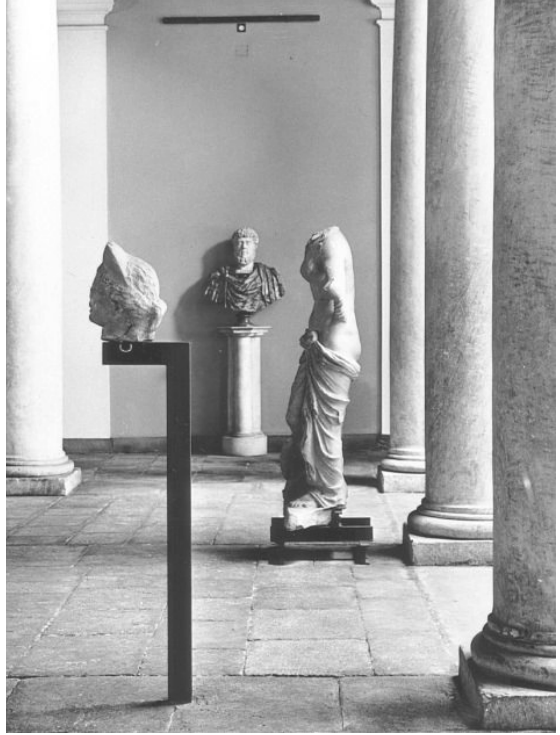


fig. 12

week

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## in search for typologies pt.1

space and exposition

fig. 11 | 12

*Fragment from the Tomb of Margaret of Brabant | Franco Albini*

fig. 13

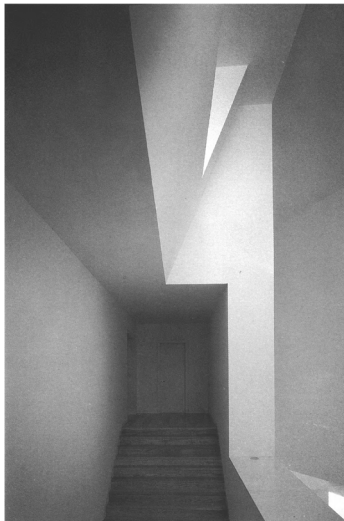
*Carl Andre | Sand-Lime Instar*

fig. 14

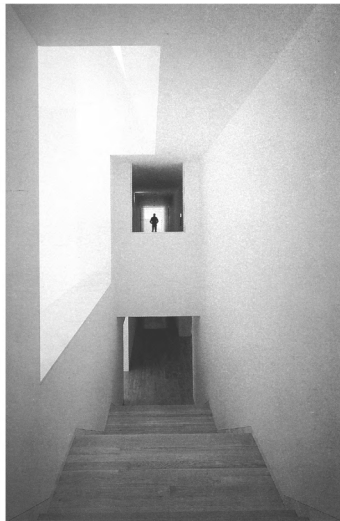
*Arnold Bode | display of a sculpture by Gustav H. Wolff | Documenta 1 in Kassel*



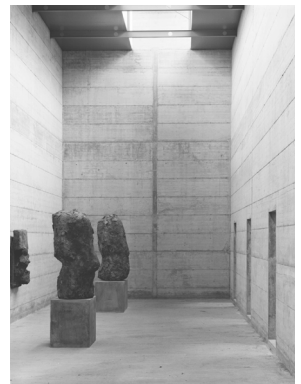
*fig. 14*



*fig. 15*



*fig. 16*



*fig. 17*

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week

**1.3**

how far democratic  
museums are?

how far they can be?

we are choosing what will be pre-  
served as history --- collecting as a history  
writing process.

we dont decide what we see and  
with what type of narration we are engaged.  
there is a difference between what we see  
on an exhibition, and what it really collect-  
ed by a museum.



*fig. 18*

how far we as designers should design the narrative  
experience of space??

week

1.3

**thoughts on contemporary art**

## otherness and social justice in art institutions

*blackness, decolonisation and our responsibility*

how can contemporary museum response to this issue?

we select  
we categorise  
we narrate  
we taxonomise  
we choose which to show which to

avoid

decoloniality postulates that western knowledge is hegemonic, it is exported as if universal and as if neutral, and therefore defines art and the art museum in the modern world according to the one set of values.

decoloniality represents the detachment of the eurocentric base of power, the disengagement of the logic of modernity and the rise of alternate epistemologies.

it recentres other forms of knowledge.

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## blackness at moma

In *Blackness at MoMA: A Legacy of Deficit*, Darby English and Charlotte Barat follow the path of The Museum of Modern Art's encounter with racial blackness. Since until recently most black artists were overlooked by the Museum, it is necessary to stop side-lining discussions about race's impact on the history of representation. By following its normative program, the MoMA has failed to acknowledge the need to uncover existing diversities, and increase its scope to include artists and visitors from a minority background. Even though the museum is by definition selective and exclusive, one can reproach the MoMA that, by remaining in its elected isolation within white Euro-American cultural traditions under the guise of so-called 'colour-blind criteria of "quality" and "importance" in

judging art', it has failed to give black people and other cultural minorities an opportunity within the institution. By nature, the variety of art breaks the tendency of museums to unify art within homogeneous categories, but when the artists deviate from the prevailing norm, white and male, this contradiction has become all the more problematic.

In the introduction, authors describe how they gave themselves the task to represent the Museum's modernist history in a truthful manner, which means to develop a discourse of diversity that truly represents history's cultural developments through exclusion. So from the authors' intentions one can deduce an essential question: How does black art gain a structural position within

week

1.3

### response 1.3.1



the museum, safeguarding the cultural essence and values of the work, without being placed in a separated category, and through which a comprehensive engagement of different visitors is achieved?

Throughout the article, authors discuss the history of the exhibition of African art at MoMA. One of the causes of the 'side-lining of black artists and of complex portrayals of racial themes' is called the formalist bias, 'that turns a blind eye to the social effects and functions of art.' This formalist conception of modern art, already originated with the first arrival of European avant-garde art, which in Alfred Barr's book *Cubism and Abstract Art* (1936) was stripped of its utopian and revolutionary significance. It was in the same book, that, Barr showed

his notorious diagram of modern abstract art's origins and influences, which posited "Negro Sculpture" as a stimulus for Cubism, In exhibitions such as *American Sources of Modern Art* (1933), *African Negro Art* (1935) *Timeless Aspects of Modern Art* (1948), and 'Primitivism' in *20th Century Art: Affinity of the Tribal and the Modern* (1984), African Art was positioned to support modern art its abstract form of expression, by showing that this method was used by artists since the beginning of civilization. But instead of integrating the modern and ancient materials, the exhibitions often divided them. According to English and Barat 'the objects and artworks on view, though intended to illuminate one another, enjoyed no contact except in the mind.' Therefore we can conclude that a central critique on these

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exhibitions seems to focus on ways African art was displayed. Durham and Barat state that, even though the works were accompanied by texts, in which the MoMA would 'insist on the intrinsic artistic quality of their contents and on the artistic intelligence of the traditions in which they had originally circulated', the exhibition African Negro Art (1935) repositioned the forms in African artifacts that the avant-garde artist had used to promote their own ideology. In the catalogue of the exhibition African Negro Art (1935), Sweeney wrote: "In the end, it is not the tribal characteristics of Negro art nor its strangeness that are interesting, it is its plastic qualities."

According to English and Barat, 'Sweeney himself recognized that the objects had

ritual and domestic functions but stressed the formal concerns, and thereby it continued to understand them as the production of an undifferentiated ensemble of black makers, in stark contrast with the singular producers of modern masterpieces.' While this criticism is perfectly justified, one may question whether this is entirely due to the manner of display. The use of African art in support of abstract modern art is truly problematic. This results in a separation between African art, considered as made by an anonymous group making art objects unknowingly, versus the individual genius modern artist, in which the African artist needs the Western genius to consider their objects as art. However, one can argue that these African sculptures do have an extremely strong intrinsic power

to them, which is based on the religious or symbolic meaning expressed through the well-crafted visual object. Even though one can argue that by removing the object from its daily rituals, it would lose its essence, it has remained to be true that the objects by themselves also evoke a significant effect on the viewer that does not use the objects for religious rituals. I do believe that an initial visual experience with the object is a fundamental form of engagement between the viewer and the art object. Even though there is no such thing as a neutral background, in the way of the African works are displayed in the African Negro Art (1935) exhibition, the intensity of the encounter between viewer and object seems to be enhanced by placement of the objects and light. In comparison to the typical categor-

ical method of display of the ethnographic museum, there appears to be more room for the viewer to have an open encounter with the work, in which the separation of context and object, could result in a stronger experience between the viewer and the object. By not limiting the artwork to its context, this experience might trigger the viewer to 'look into the cultural background in which the artwork was created by himself. In this case, however, it is crucial that the viewer is given the possibility to understand its origins and have an intimate experience with the work. One could imagine a small library full of information on the cultural background of the sculptures, in addition to the exhibition.

Of course this method puts a lot of trust in the agency of the viewer. And as Darby and

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English argue, the failure of the Museum's handling of the art of the so-called non-West, may have been more strongly felt as a failure by visitors close to home: 'In what conception of "importance" do only white men—and the odd woman or black person—get to be MoMA-great?' But when the art is already placed in a box of 'the other', and is displayed as an object which solely belongs to a culture the Western viewer cannot immediately relate to, the viewer only experiences a didactic encounter with the work, and he could be turned into a passive observer, in which there is no engagement at all. And, as English and Barat conclude, this collective engagement is key for blackness to achieve a definition, since society is inclusive by definition. Instead of segregating black artists from other discourses

within the museum, in which their work appears as a special and separated category, black artists need a permanent position within the museum in which they are contextualized according to their practices, regardless of race.

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## **culture and privilege**

*on onversation between laurie taylor and orian brook on the bbc radio 4 podcast thinking allowed*

The podcast begins with a strange recollection by 86-year-old male host Laurie Taylor of an evening watching television and suddenly feeling the need to offset this crass consumption with “a stiff dose of culture.” He then lists which activities he considers qualify as a stiff dose of culture: a visit to an art gallery, theatre, opera house, concert hall, and “grown-up cinema.” The types of cultural inputs that could inform his “critical discussions over a late-night dinner.”

Taylor talks to Orian Brook, a research fellow at the University of Edinburgh, about the book she co-authored: *Culture is bad for you: Inequality in the cultural and creative industries* (2020). The main argument is that while culture has a positive impact

on people, the cultural sector in the UK “is saturated with a plethora of social and spatial inequalities” which has a consequence on the stories and voices chosen to be produced, negatively affecting how society sees itself reflected in its culture. The authors found inequalities in both the production and consumption of culture in the UK.

In terms of who is employed in the creative sector, overwhelmingly white, highly educated, and from higher income backgrounds, and highly skewed by class background. Women are well represented but not in senior roles. While jobs are geographically concentrated in London and a few other major cities. The concept of the somatic norm is introduced, used to describe the unspoken expectation of who fits into

week

1.3

## **response 1.3.2**

a cultural job, an art audience, or a cultural leader, which favours white, educated, males.

The analysis of the consumption of culture shows that the cultural sector is itself a niche market. While cinema 60% of the population. 1 popular music concert 30%. 1/5 art gallery, 1/12 go to classical music concert, 5% ballet, reading a book for pleasure 62%. Drawing, painting, and making art 17%, 16% make textiles or crafts, 12% play an instrument, and 8% dance.

Lastly, solutions were discussed to remedy these inequalities: making these inequalities visible, believing that the sector is a meritocracy, understanding the barriers of the people who do not fit the somatic norm,

linking up people of disadvantaged backgrounds with mentors of arts organizations, consumers demanding more diverse culture, and lastly, people within the cultural sector going public on the disparities within the sector.

There are three questionable premises of the argument as it is presented in an abridged format in this podcast: culture is good for you, there are inequalities in culture, and inequalities in culture are bad.

First of all, what is culture, and which professions are categorized as the cultural sector? The Cambridge online dictionary defines it as “music, art, theatre, literature, etc.” But how much can be included in “etc.” The numbers seem to reflect a distinction

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between 'high culture' and 'low culture. The establishment Culture industry no longer has a monopoly. Production is now decentralized and freely available online. Youtube, Instagram. Tiktok. Video games. "I know it when I see it." Rap music, and video games in MoMA.

Is there one singular culture or are there many cultures? Talks about three types of inequalities: gender, race, and class. Do certain "cultural pursuits" cater to certain cultures? What are the inequalities within the consumption of culture? Male or female? Young vs old? Full-time employed vs part-time employed? Straight vs gay? Is the lack of diversity in the arts actually a problem? Would it be ethical to socially engineer a solution to this "problem." The

internet with youtube, Netflix and Spotify, and Steam. Is a career in the arts actually a desirable proposition? Is it ethical to encourage people from disadvantaged communities to pursue a future of high stress and long hours with low financial rewards and unstable employment likely in London, one of the most expensive cities in the world? If you are going to break barriers, you should do it in the STEM fields which have many stable and high pay jobs.



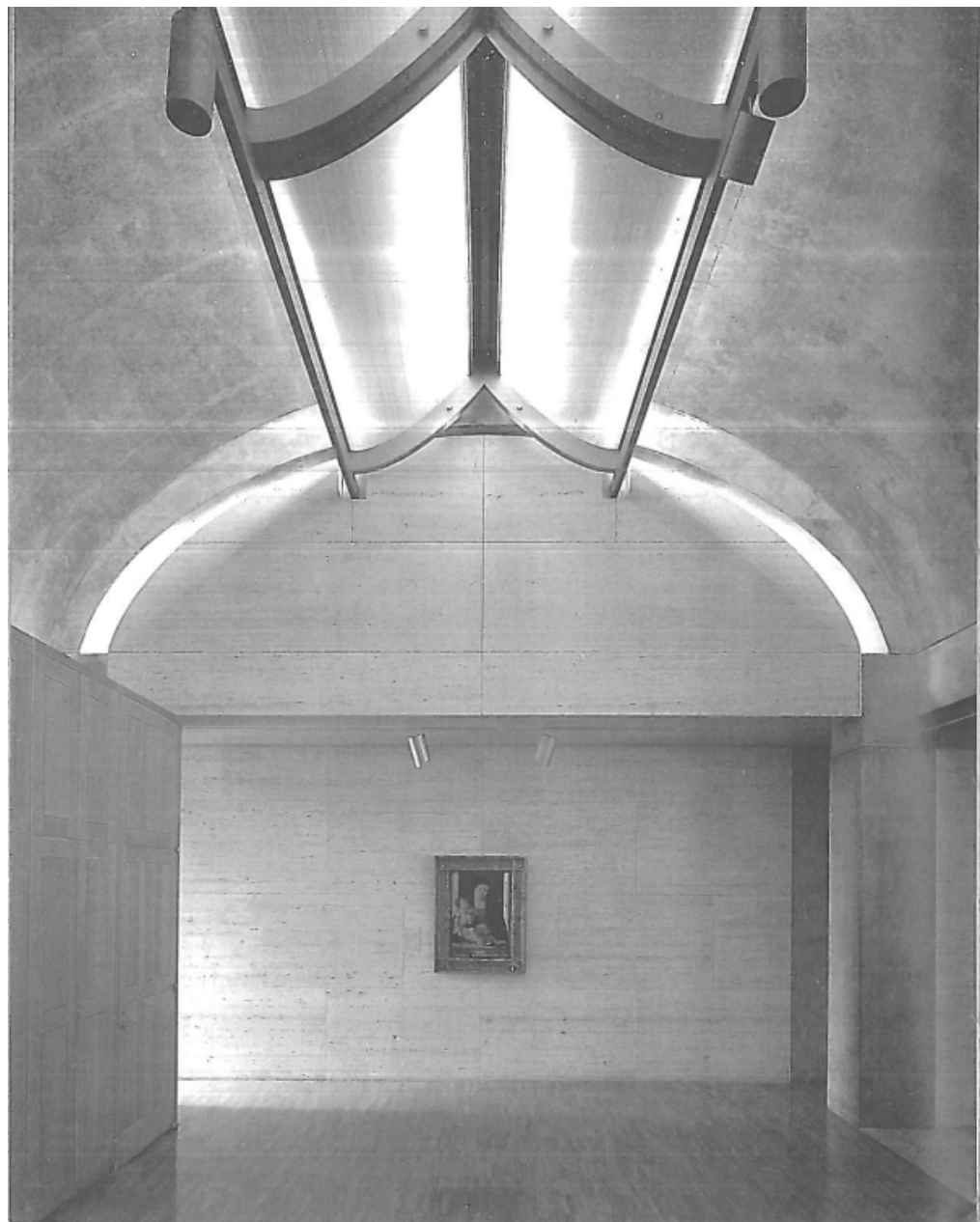
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week

**1.4**



*fig. 19*

through the primal fear that was developed during the first centuries of tribal human existence we were using order as a main coping tool.

one of the way of establishing order was the process of preserving of past, and therefore archivisation and narration creating.

archives and then museums were the ultimate form developed by our culture to keep this continuity.

even after the french revolution, when the society was invited to visit museums and participate in this process, we were prologing this subjective role of an art piece.

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20221009

## thoughts on art fetishisation

according to Walter Benjamin, during the XXth century we are constantly affected by a pervasive disruption.

we are losing our inner space for contemplation and patience because of new forms of overlapping orders and narration.

an institution of museum, similarly as cinema or theatre stands as the last fortress of this pure connection between a person and object.

nonetheless, in these kind of places, art pieces are still an object of fetish

what if a museum would be a space that does not fetishises art, but a visitor and their experience and would be a catalyst to regain the space lost through the last decades?

week

1.4

|| The white cube (and its cognate, the object-type).  
|| The Museum as found space.  
|| The Museum as a work of art.

fig. 21

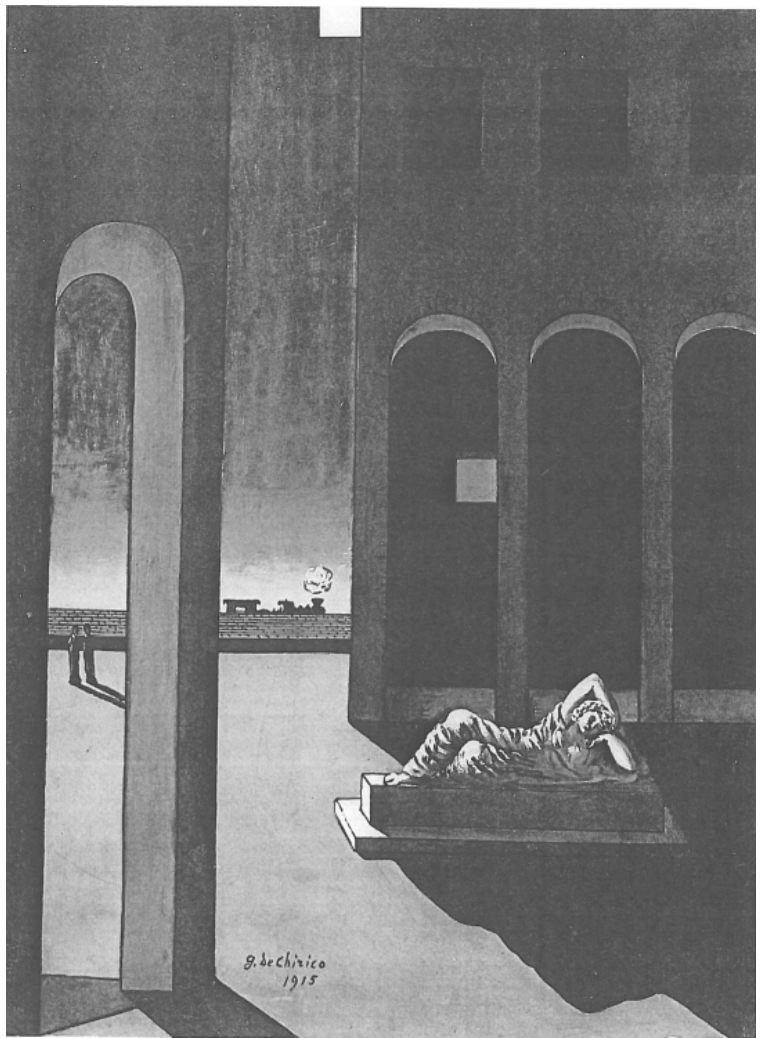


fig. 20

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fig. 20  
fig. 21

Melancholy | Giorgio De Chirco | 1915  
quote from Alan Colquhoun "Collected essays in architectural criticism" | London 2009



week

1.5

## final result of model assignment







week

**1.5**

1935 - 2003  
belgium

through his whole life he was exploring borders between decoration and monochromy.

almost never commented his works, he was avoiding spoken or written word as the one that is too definitive.

his works were oscilating around the vague concept of *lost space* that can be understood as an abstract and inner space between and object and a viewer that is evoked by a work.

therefore, his works were focused almost only on pure aesthetic experience.

they may be defined by precision of colour, simplicity of material and texture but also by fragility and sensitivity.

his works were dedicated and always exhibited on white walls, because othherwise as his former gallerisit once stated, they would cease to exist.



fig. 22

what if the whiteness of the wall  
would be changed for grayness or  
monochromness?

what if it would be highlighted  
and emphasized by something?

week

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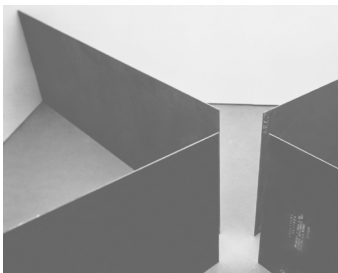


fig. 26



fig. 27

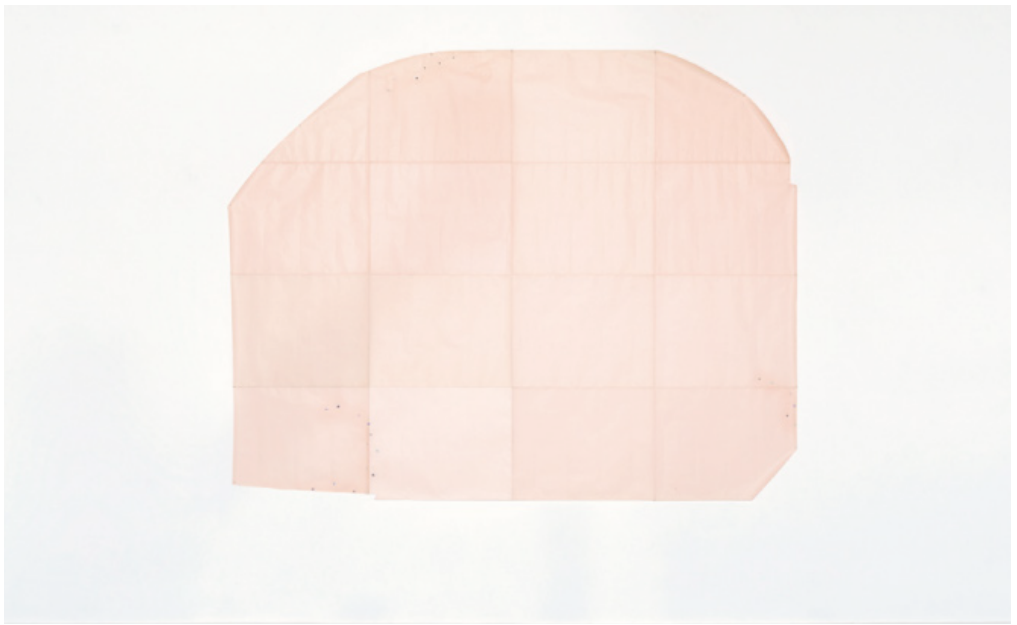


fig. 23



fig. 24



fig. 25

## thoughts on guy mees

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fig. 22  
fig. 23 / 24 / 25  
fig. 26  
fig. 27

*Guy Mees in 1970*  
*examples of Lost Spaces | Guy Mees | 1972 - 1997*  
*Circuit II | Richard Serra | 1972 - 1986*  
*Blue Ripe | Elsworth Kelly | 1970*



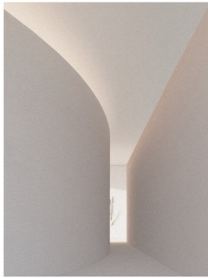
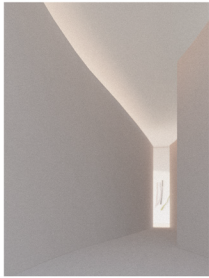
first sketch of an antispacespace that would emphasize “white-cube” wall and impose a relation between an artwork and a visitor

week

1.5

## exhibition for guy mees

trials and errors



testing of different spatial compositions

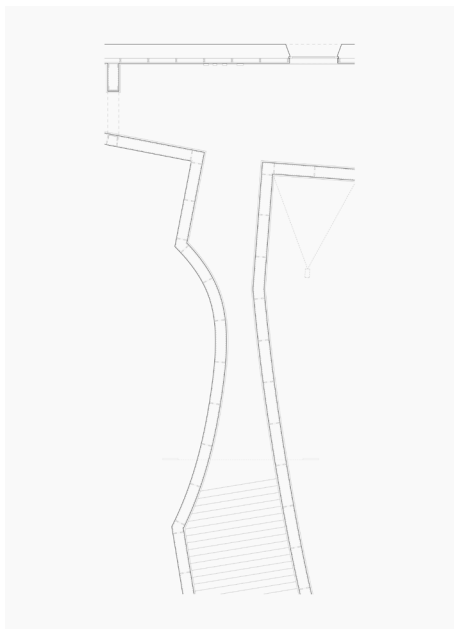
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week

**1.6**



## how to emphasise an artwork with architectural language?

a proposal is a directed path/experience that leads us towards a piece by  
guy mees

seamless, darker and textured crooked walls stands in a contrast with a white ordinary wall, that at the same time is the background for an artwork

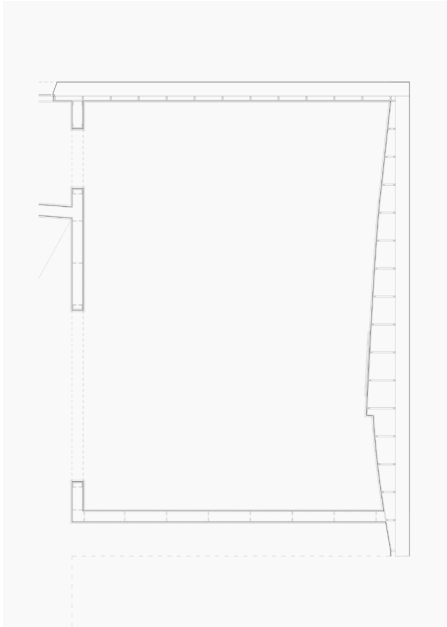
clear differentiation | two languages





week

**1.7**

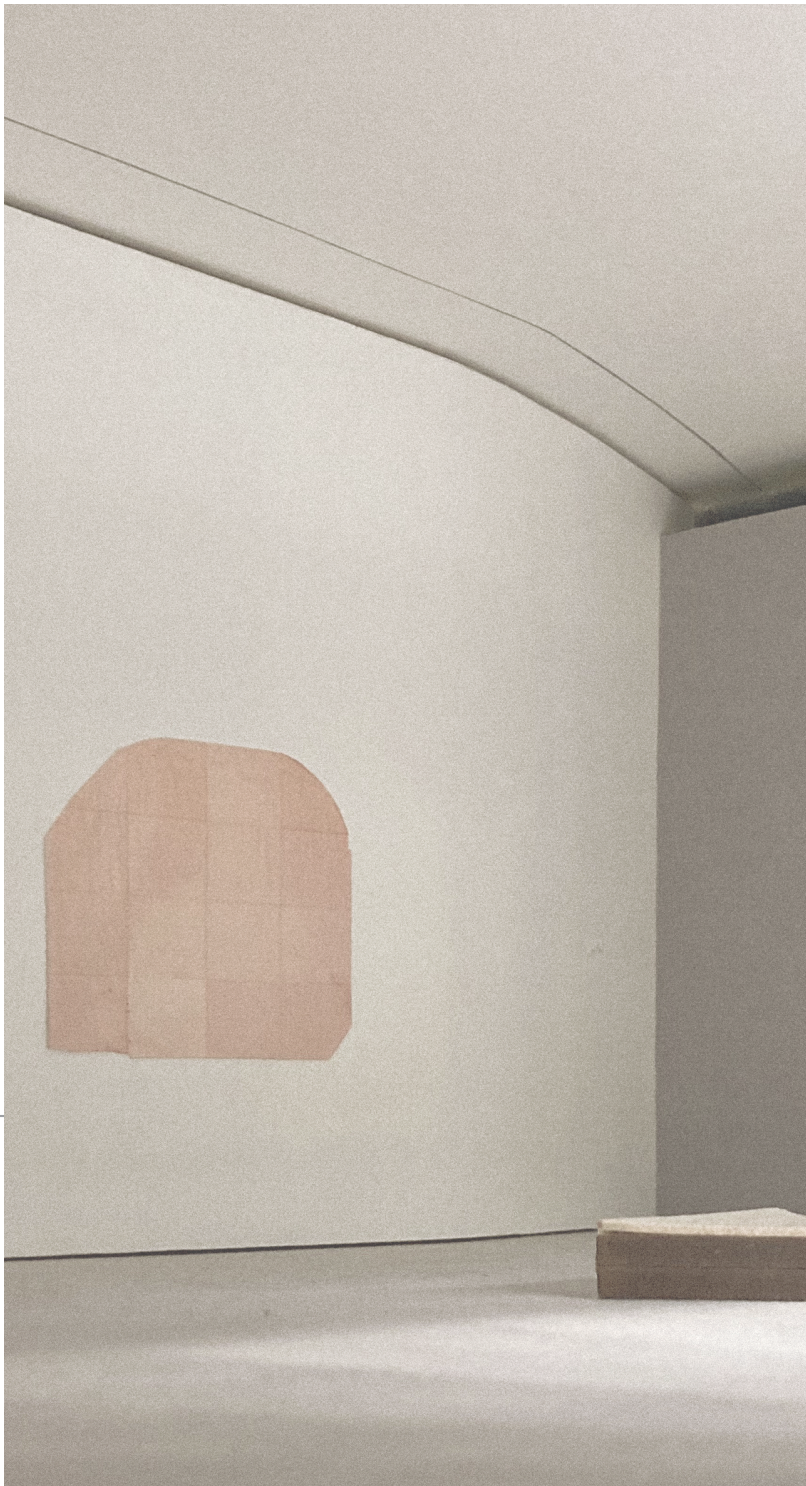


second attempt was a reversed strategy

bent language of walls used in the previous model in the antispaces of a corridor was now transferred onto a white background wall

background wall was emphasised by the series of technical recesses



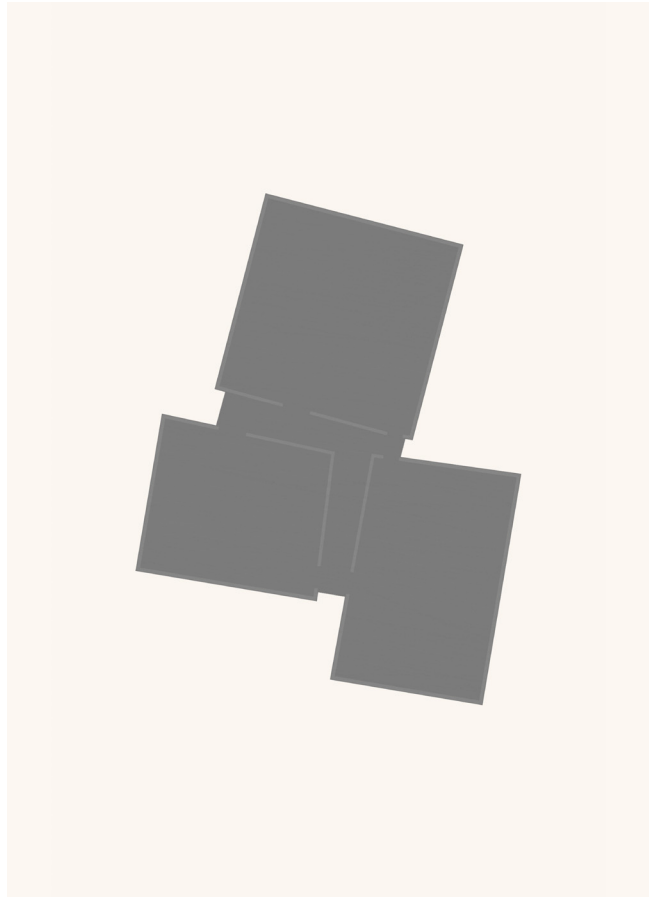






week

**1.8**



week

1.8

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## **third iteration**

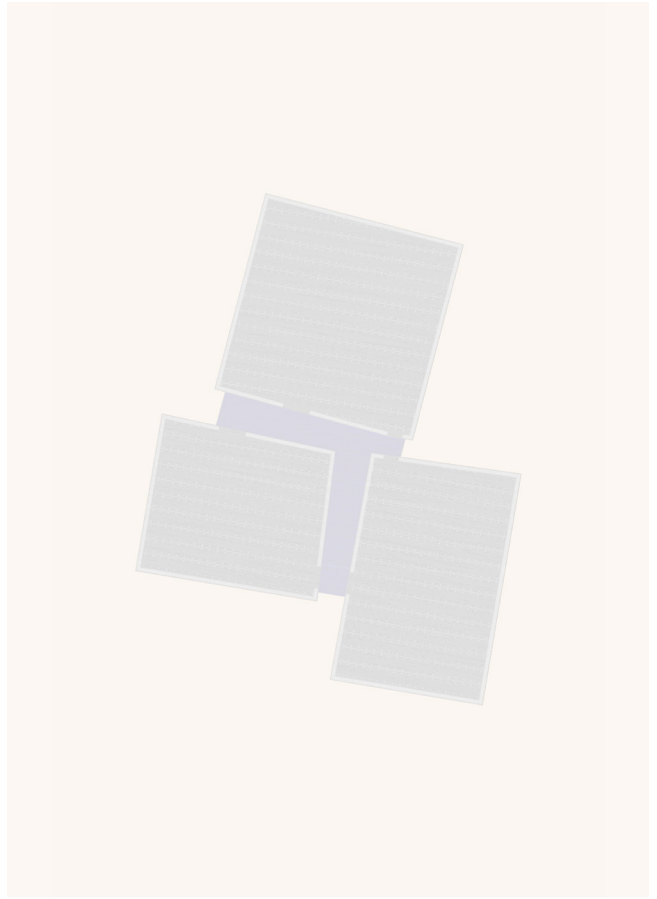
the goal was to take the previous trials and translate it from a singular spaces into the closed room sequence

the challenge was to simplify the previous ideas into the most gentle, minimal and essential iteration

this time was also supported by an intensified search for similar space typologies

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20221028



space in between | cavity | poche' |  
anti-space | space in transition

the key idea was to create the space in  
the middle by the serie of slight distort-  
tion of seemingly



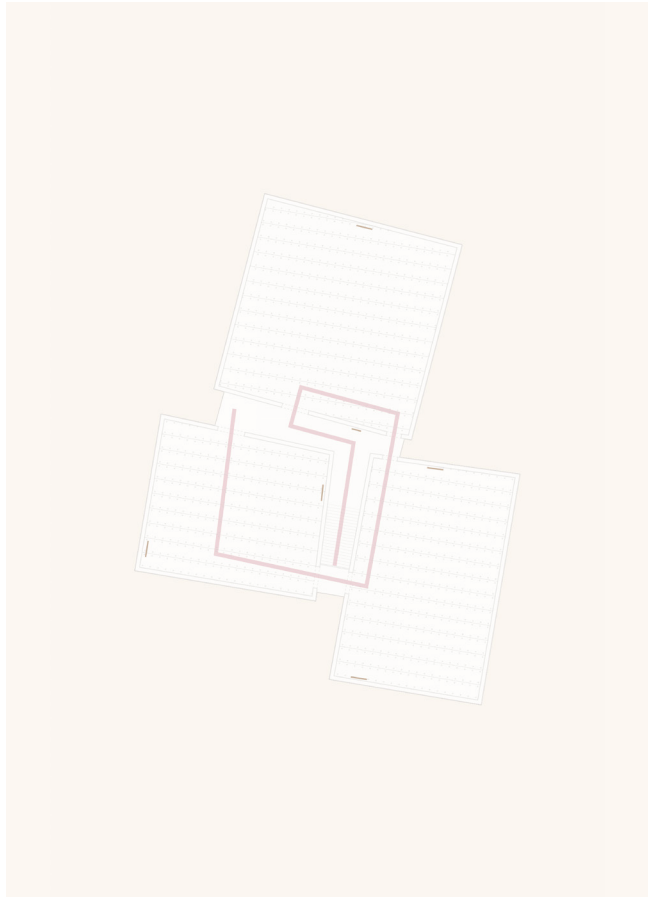
*fig. 28*



*fig. 29*

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20221028



week

1.8

## third iteration

narration of the space would be directed by a subtly crooked walls that would guide a visitor through the exposition

the important element of the path would be light difference

diffused one coming from ceiling that would flood exhibition rooms and direct one coming from vast windows, enlightening the poche' space



*fig. 30*



*fig.31*

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20221028





week

**1.9**

## what is a museum for?

The outcome of the series of lectures and discussions over the last two months was to ground an understanding of museum institutions in the context of sociological, linguistic and cultural changes.

The definition of a museum has changed drastically over time. Its primal function was an archiving of objects to maintain the cultural continuity and memory of the past. It was an attempt to prevent the process of passing and to impose order in uncertain times. Moreover, it was used to create a common narration that would say that despite present chaos, there is a certain continuity that gives us a feeling of rooting and security. The consequence of this process and of making a museum accessible, was a creation of a specific link between an

artwork and the public. This relationship, in my view, is based on an inequality characterised by the fetishisation of the work and the social submission to the narrative it proposes. Although these dynamics have not fundamentally changed nowadays, a myriad of new discourses has been created thanks to the rapid redefinition of art and the development of technology. Consequently, in addition to increasing general awareness in the above field, this process has brought an even greater number of challenges and questions.

Walter Benjamin, a German-Jewish theoretician of culture, was one of the leading philosophers of the 20th century analysing the above processes. He perceived his present times as filled with chaos and distraction.

He regarded new media such as cinema and photography with curiosity but also as a potentially powerful tool for imposing new narratives. Moreover, Benjamin emphasised the vast difference between individual interaction with film and earlier art disciplines such as painting or sculpture. He was afraid of the blurring of pure, direct and spiritual relation between object and person, which was in his opinion based on empathy and focus. (Benjamin, 2002,)

Benjamin's position is parallel to the work of the Belgian artist of the second half of the 21st century, Guy Mees. Sparing in the translation of his works and avoiding the written word, which he considered too defining, he limited his work to subtle abstract installations, hung on a wall. He was

exploring a primal relationship between the object and the individual, and his compositions were meant to catalyse this purely spiritual, primal and instinctive contemplation. He called his works, or rather what he believed they generated, the lost space that was understood as a space that we as a society have lost in the world around us. (Vidal, 2018,)

In my design work, I have analysed the above issues and 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

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20220916

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?

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20220916

*Benjamin, W. (1986). Illuminations (H. Arendt, Ed.; H. Zohn, Trans.). Schocken Books.*

*Benjamin, W. (2002). The Arcades Project (R. Tiedemann, Ed.; H. Eiland & K. McLaughlin, Trans.). Harvard University Press.*

*Derrida, J. (1998). Archive Fever: A Freudian Impression (E. Prenowitz, Trans.). University of Chicago Press.*

*Foucault, M. (1982). The archaeology of knowledge ; and, The discourse on language (A. Sheridan & A. M. Sheridan Smith, Trans.). Knopf Doubleday Publishing Group.*

*Vidal, L. (Ed.). (2018). Guy Mees: The Weather is Quiet, Cool, and Soft. Sternberg Press.*

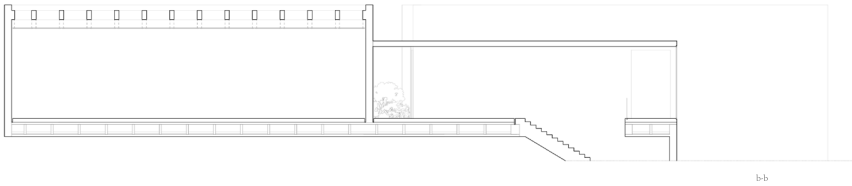


fig. 32

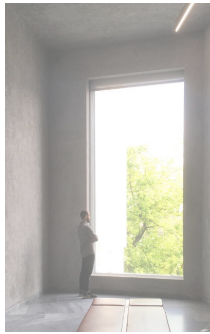


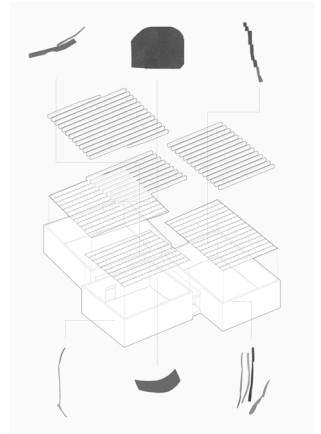
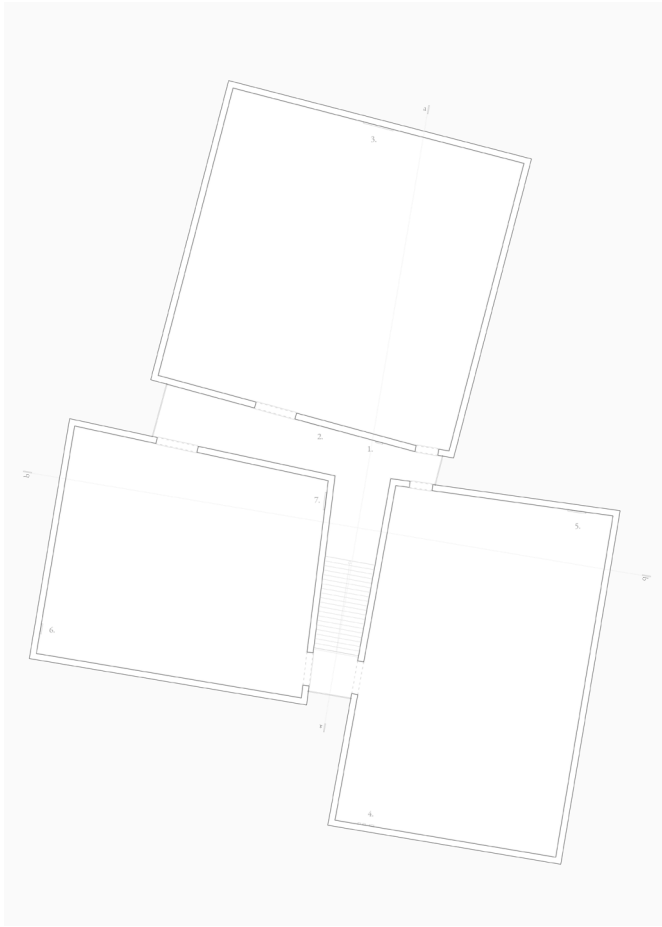
fig. 33

the final space become at the end an exhibition for an array of guy mees works

the language of the previous itteraraton was directly translated into the anti-space, while exhibition room were represents white-cube approach

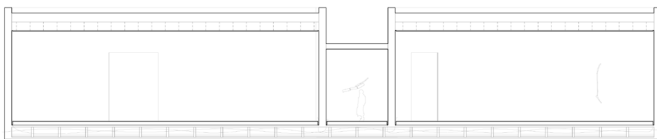
## final proposal





week

1.9



0-0







week

**2.2**



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

## Formation of a Museum

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

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

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

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

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

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

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

# An Architecture For Art

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

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



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

## Collectively

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

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

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

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

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

## Individually

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

## Towards P2

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

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

51.209, 4.388

the site envisioned for the new museum is situated on the plot that used to be the old water lock, connecting the river schelde with the old dock

it is a hinge between the two massive spatial developments: dok zuid and scheldt quays

existing court of appeal generates a question about a demolition of the old building

week

2.2

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**site for the design**





202211014



*fig. 34*

week

2.2

**site visit**



## old dock

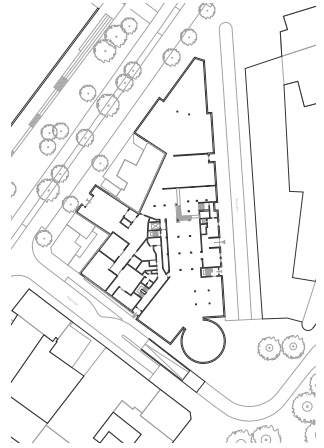
the area of the old dock was for many years a place used as a parking but also on occasion used for local activities as circuss or market.

it is a massive unoccupied area in the middle of developing district of antwerp, that creates an abnormal spatial bonduary for a city.

the space is currently redesigned for a park and it is questionable if the proposed design will solve the existing spatial disproportion and ambiguity

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20221114



crucial part of the excursion was the visit in the existing building of m hka

it provided an understanding of its methodology of curatorship, spatial limitations, backstage conditions

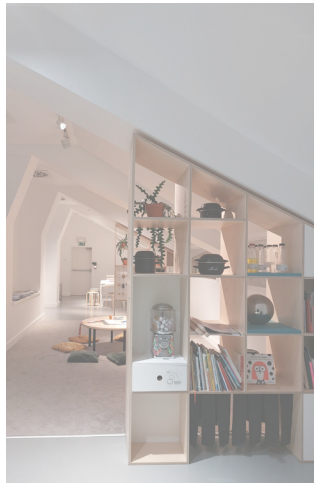
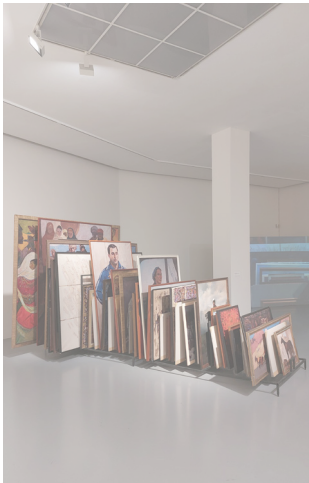
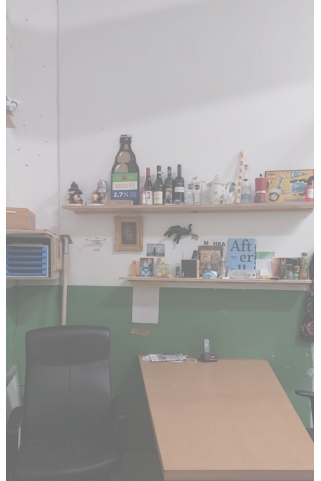
clearly visible problems with imposed structure and organisation

although volumes of the museum have a very particular and clear-cut shape, exhibition spaces looks profoundly neutral and bland

week

2.2

## site visit



20221114



week

**2.3**

## initial statements and possible approaches

*after first reading on the brief*

### institutional transparency

\_museum stands as an open, inclusive and transparent institution and this approach is manifested in the architectural articulation and design decisions

### peripheral disruption

\_concept that stands that external ambient, instead of distracting can create a background improves focus and contemplation

### open plan

\_to design in a way that enables future re-adaptation for different a functions

### minimalization of the height

\_projects proposed in the competition overwhelms the surrounding, creating massive, monumental and disproportional volumes

### advantages of vertical typology

\_it follows the challenge of the competition  
\_compact plan and clear circulation  
\_possibility of re-adaptation

### museum as a living organism

\_people can see how its elements changes over time  
\_stands in opposite with ordinary introverted typology

week

2.3

---

## conclusions



*fig. 35*

20221125





week

**2.4**



*fig. 36*

## first take

the museum as a tower, dominant slightly above the surrounding buildings, with a visible division into storeys.

the white tower, referring with its language to the old building of M HKA.

the whiteness of the tower is transparent, and underneath it you can see the dark division of floors.

each of the floor has their own blinds that closes and opens, changing the appearance of the building, making the floors more or less transparent, depending on their current use.

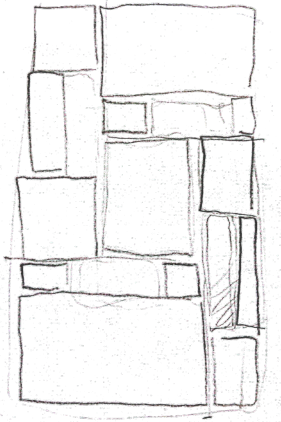
the rooms can be either flooded with light or completely obscured

the material used for the cores and floors, contrasts with the whiteness of the facade

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20221209

## following observations



the site is extraordinary in a context of the city | there is no any space in a strict ring of the town so vast and open

the only comparable space is the main street of the city - the frankrijklei, that crosses it diagonally

similar docks, filled with water can be observed in the new district eilandje | although, this district is a new part of the city and docks are filled with water

the site for the design is a hinge between two vast open spaces: the river and the old dock



20221209



week

**2.5-2.7**

## initial thesis

The intuition of a museum, despite the drastic changes that happened in its understanding over the centuries, was always directly connected with the concept of archivization. The following work is an attempt to draw attention to this tendency and its significant negative aspects related to a particular model of thinking about the concept of a contemporary art museum. It aims to be understood as a manifesto; an architectural provocation that questions the existing guidelines in thinking about the institutions that should focus on art of today. Although, it is not a criticism of a concept of archive itself, it tries to point out substantial democratic values that seem to be lost due to the above tendency.

Due to the Derridian theory of deconstructivism, the human endeavour to archive is extensively rooted into our existence. It is

an futile attempt to tame a fear of loss, a civilizational mechanism to preserve the presence and a cultural product aimed to create the collective memory. Although, over the course of ages the ethicality of archivization was not a subject of question, nowadays it is evident that this matter is inextricably connected with politics and social conditions.

Understanding the role that the archive plays in creating a historical context and that it provides an effective reference point for the work of both artists and art historians, the thesis challenges the global practice of understanding museums as institutions primarily storing the past. Taking as its subject the relatively young institution of the Flemish Museum of Contemporary Art, the work suggests a new conception of the archive as a place that is primarily a

week

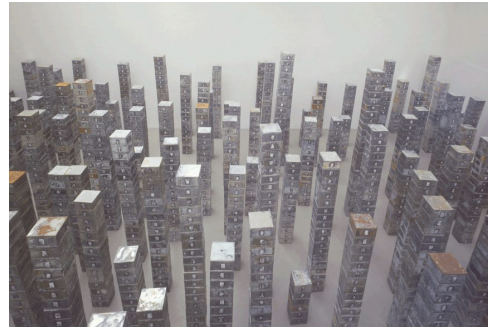
2.5-2.7

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## the new museum



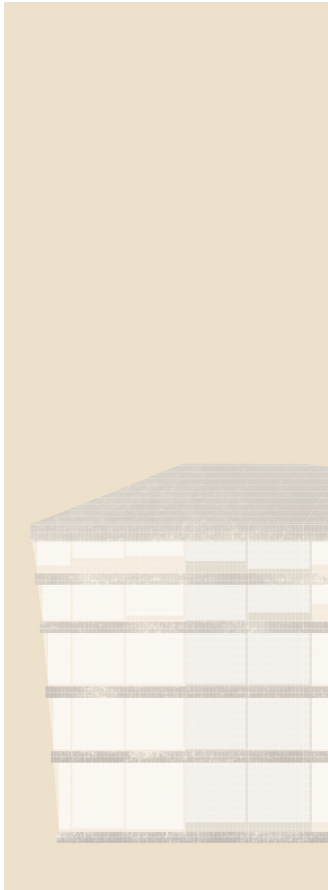
transcript of contemporary tendencies in art. Simultaneously, it follows the theory of anti-museum, proposes a new vision for the museum as an open habitat, an organic catalyst of the present and a transparent institution that brings together both resident artists and the international community.



*fig. 37*

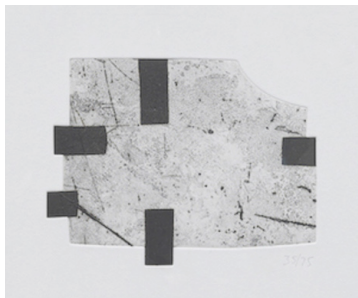
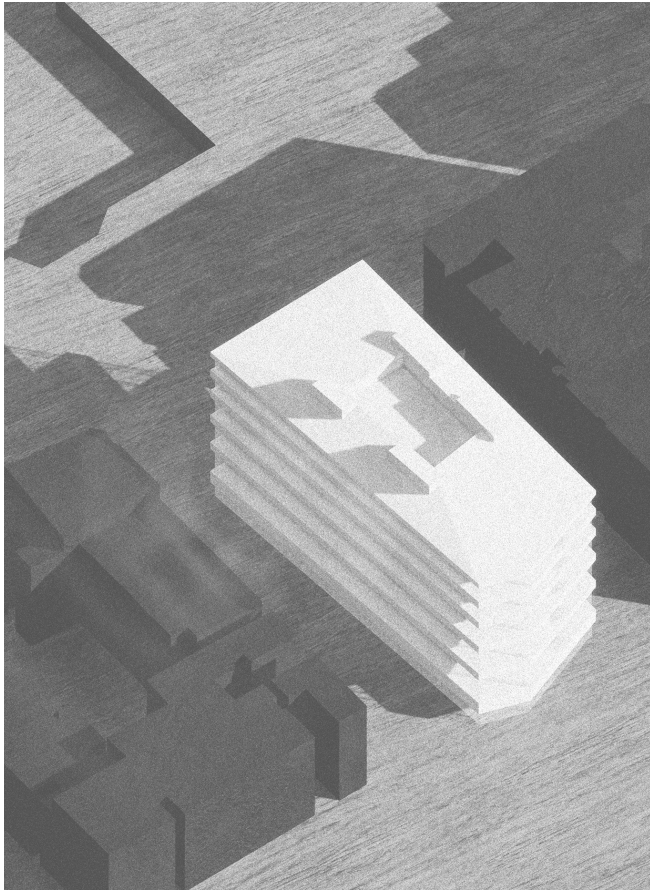
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week

2.5-2.7



*fig. 38*

## first take on form and plan

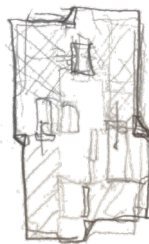
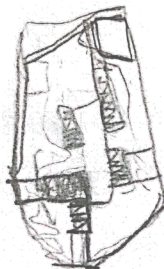
the plan should be open and resilient

the building should be supported by a few structural cores that would hide inside all service rooms, lavatories, staircases and elevators

these cores should be delimiting two areas; the outer ring, and the inner open space

the depot remains outsourced as it is right now

an extra space for residents should be added to the existing program



20230105

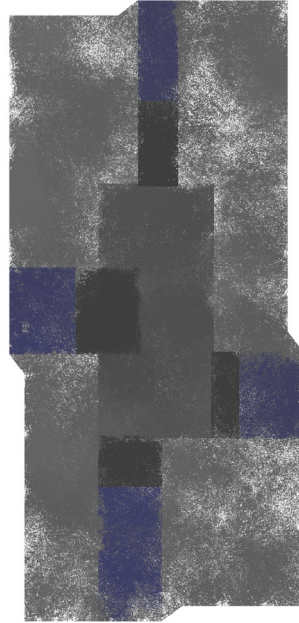


week

**2.8**

The main decision is splitting the museum into two parts.

One above ground, a transparent solid, that would be dedicated for the present, and the one focused on the past, buried in the old dock under the building.



week

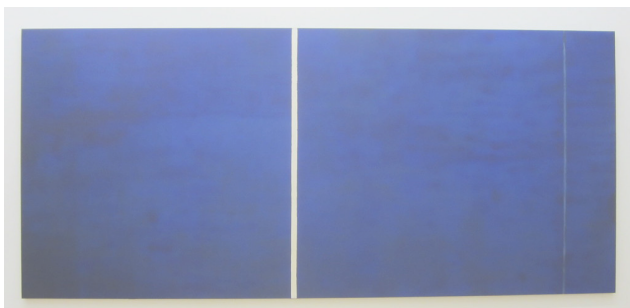
2.8

## **the first attempt to architectural expression**

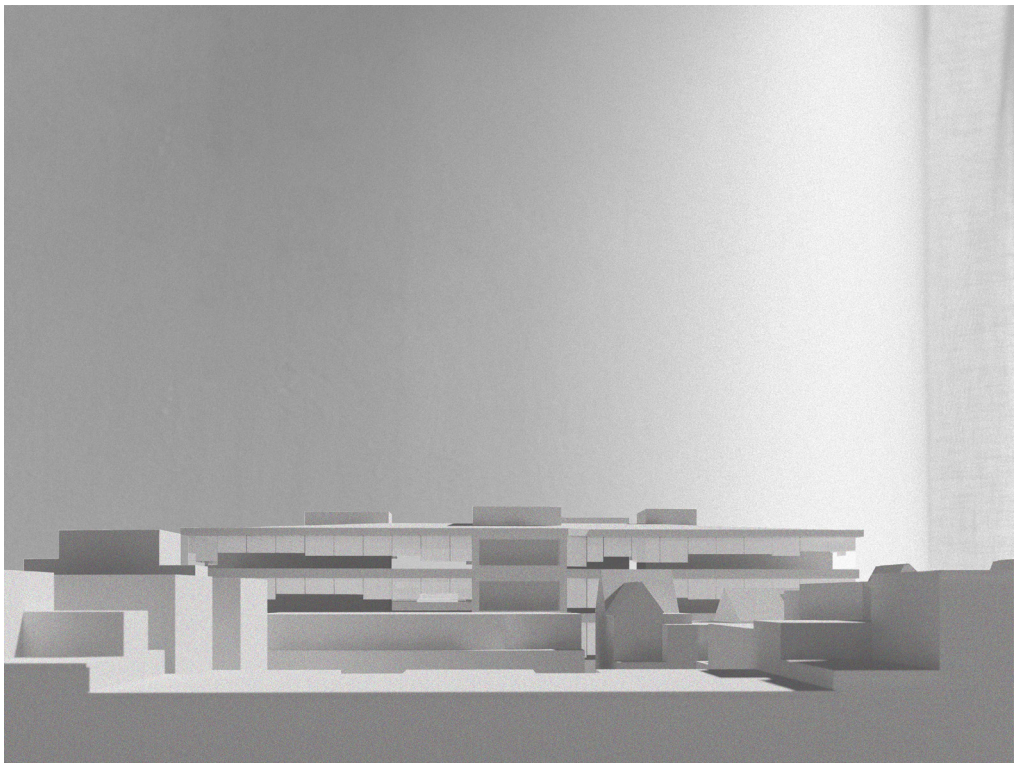


The fundamental premise of the design is to reduce the height of the building, in order to avoid creating a new tower for the city panorama.

20230116



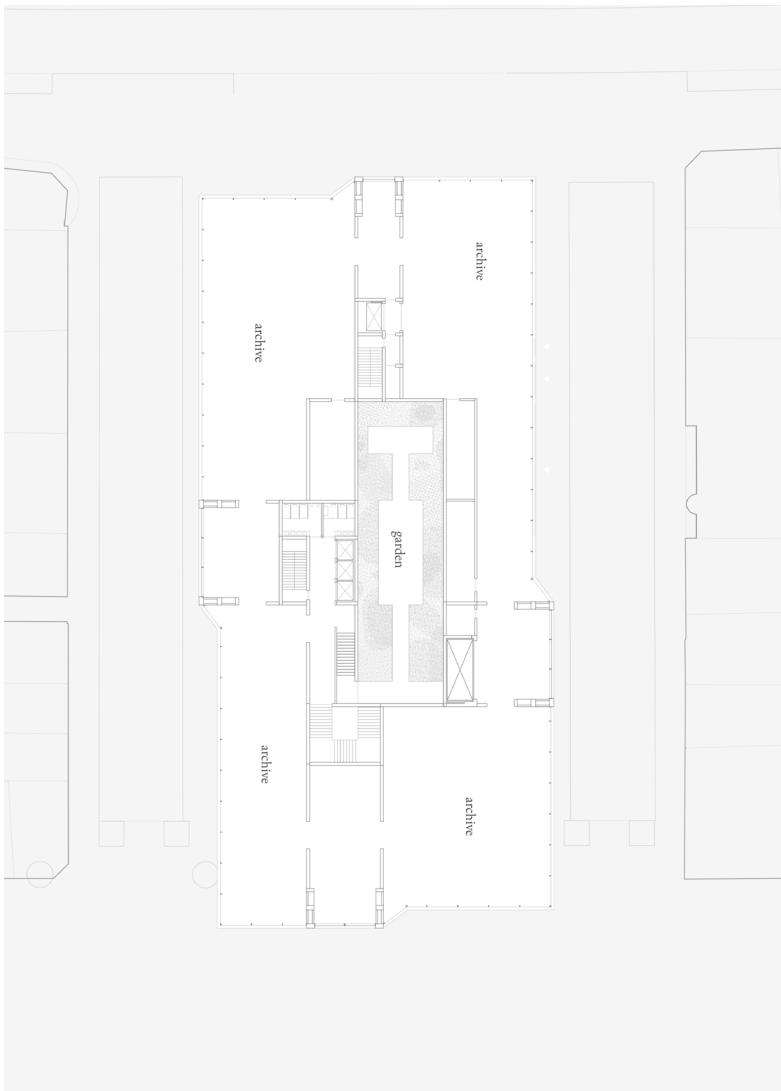
*fig. 39*



facade that would work as the living organism

it would be changing depending on the weather, position of the sun, or personal preferences.





20230116



week

**3.1**



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

## Form and Façades

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

Georges Bataille

*'Face was never a preoccupation for modern architecture.'*

Colin Rowe

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

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

Tony Fretton, writing on the Lisson Gallery in 1992

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

This brief follows a lecture of the same title by Tony Fretton, Emeritus Professor of the Chair. It focuses on the importance and the dilemmas in defining the image of a new museum for contemporary art, given the history of both the institution and the site, the scale of the proposed building and its representative role for the city. It situates and elaborates upon the themes and concerns established by the last brief, Material Matters.

The relationship between form and façade is not a simple one. As alluded to by Colin Rowe's observation, the idea of a clarified form, freed from the concerns of its context and expressing the functional characteristics of its internal arrangements, usurped the façade as the primary means by which the architecture of the last century represented its relationship with both city and society. This stripping away of representative concerns is immediately evidenced in the repetitive, systemised character of the law court's public building, which currently occupies the proposed site and which many of you are re-using. The existing museum takes an opposing position. Here the form of an existing silo inspired a series of abstract volumes, fictive industrial forms that do not correspond to the desires of the interior to be a single, open-plan space but nonetheless impact upon its identity and use as a gallery space.

The scale of the new proposed museum means that it will not only establish possibly contested relationships with its immediate

# An Architecture For Art

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

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

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

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

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

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

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

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20230217

## questions, problems and thoughts

summary after my P2 presentation

### yet unknown structure principle

\_as the cores that hold the building seems a clear idea, the theory that they will hold 10m canteliver is rather naive

\_the should be a clear, efficient structure solution, directly connected with a position towards materiality/temporality?

### -1 level entrance problem

\_the placement of different functions in the building generates right now too many problems

\_possibly the building should grow, be extended with at least one floor and have the entrance on the street level

### closed facade

\_facade right now does not work | it is blind and hostile to the surrounding streets

\_maybe changing the function distribution could open the street facade more

### archive / depot

\_i need to clarify and understand the character of the archive floor | its not dogmatic so I need to be more precise here

\_what is the difference between this "archive" and the normal depot that I throw away?

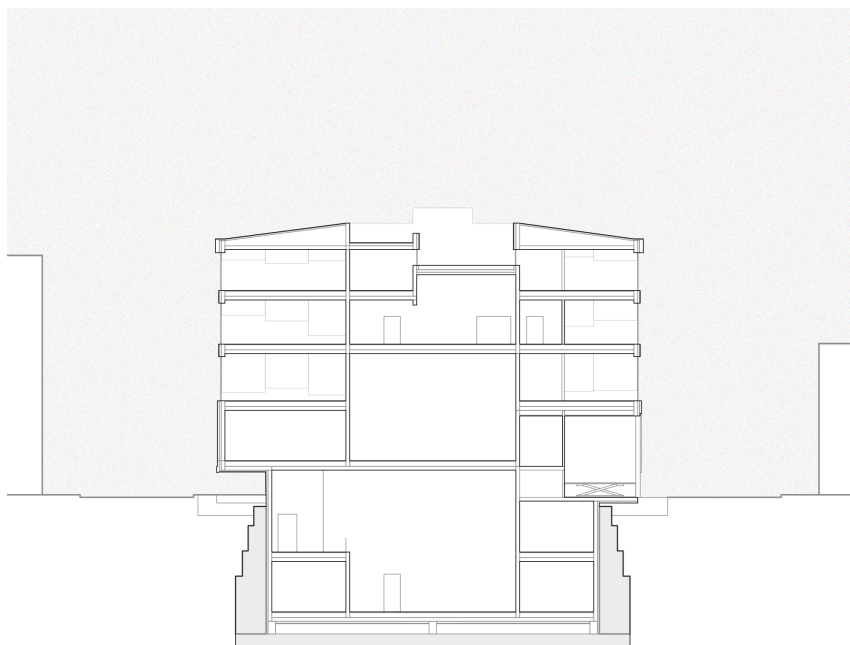
\_its open - so its something between an archive and exhibition thats focuses on "contemporary art"

\_what does it mean

week

3.1

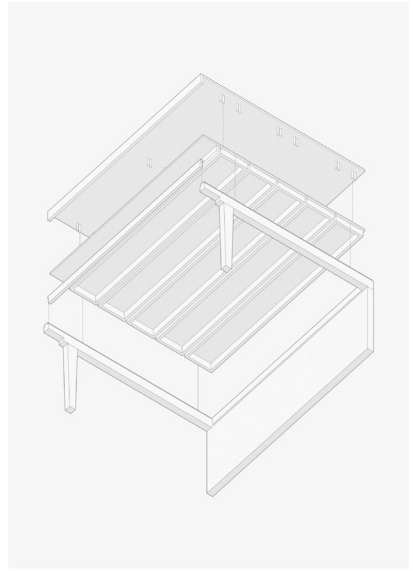
**post P2**



\_this is the new version of the section with a forum/entrance on the street level.

\_the new informations and dock research has changed the initial vision for the basement

20230217



the structure --- its material expression should be the one of the key ideas for the architectural impression of the interior

for this reason it seems like a good idea to use the easily accessible pre-cast concrete structural system but in a way that would enable future reuse

## structure statement





*fig. 40*



*fig. 41*

20230217



week

**3.2**



*fig. 42*

### vision for interiors

\_probably thats a great moment to think about components that will create the certain architectural and material impression in th building

\_the question about my vision of the building's character

\_is it cosy? is it clinical? is it white? is it abstract? is structure exposed? is it welcoming?

week

3.2

## thoughts on impression and articulation



*fig. 43*

20230224

*fig. 42*  
*fig. 43*

*visualisation | Olivier Campagne | Zurich*  
*Tjoget | Arrhov Frick | Stockholm*



week

**3.3**



*fig. 44*

week

3.3

## thoughts on sustainability



## ventilation

an important issue at this stage of the project is its climate scheme.

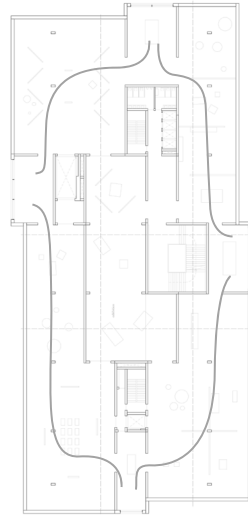
how is it ventilated?

how the temperature inside is regulated and are there any possibilities to make this process more integrated with the natural conditions

the principle of the cores can work perfectly with this idea.

each of cores generates a small space at each side of the building that would be used as to let the air in and provide the circular flow of the fresh air.

the cores would work as chimneys, that using the natural flow of warm air would take the bad air out of the building.



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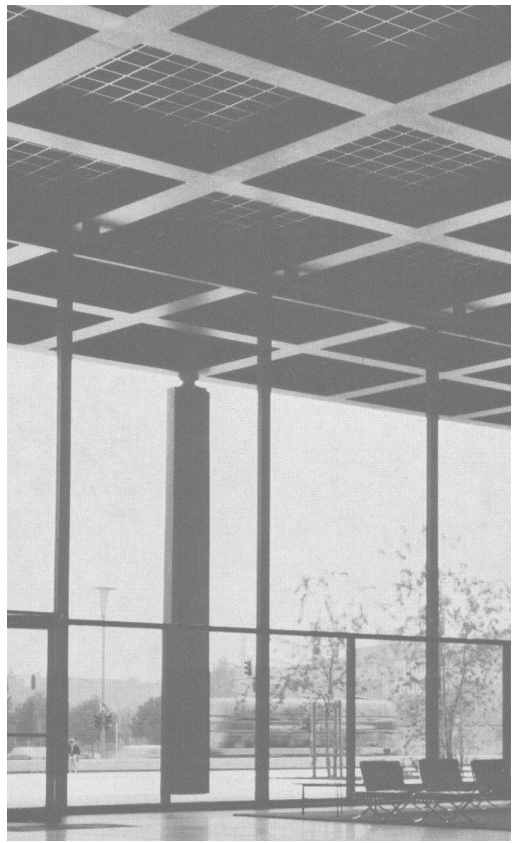
week

**3.4**

## park pavilion

what should be the role of this particular park pavilion?  
what should it do to the vast and long strip of park?

what should its relation to the main museum?  
should it be more open/hidden?  
at the end what should be its architectural expression?



*fig. 45*

week

3.4

## first take on park pavilion



it should gently break the extremely linear experience of the park by creating a new and open, space hidden from the far view.

it should be an iteration and simplification of the main building. it should speak the same architectural language but with reduced number of elements.

for this reason I see it as a semi-squared roof, levitating slightly and gently above our heads.

it should be balancing on four structural elements. the main space should be sunken below ground, profoundly open to the hidden garden space

20230309



week

**3.5**



week

3.5

## recap on the key design ideas

due to the character of the proposal, there was a need this week to point out again the main premises of the design, along with changes to the brief and sufficient data regarding its size.

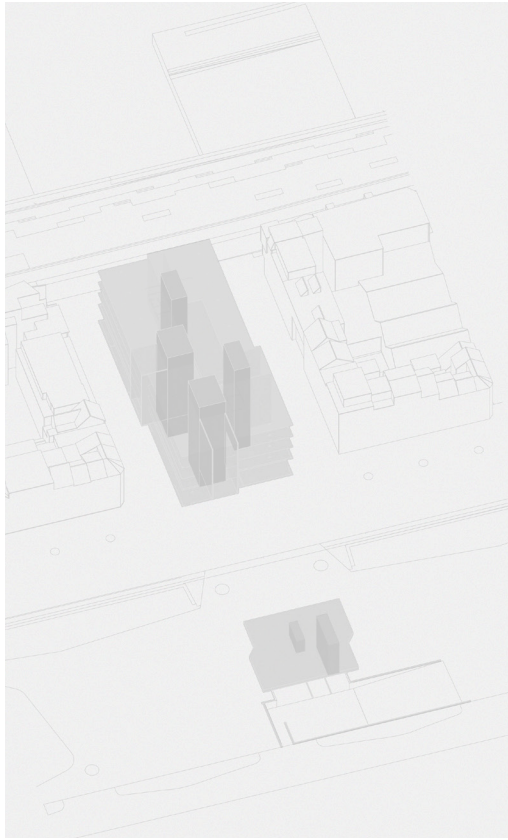


## proposal statements

1. proposes the alternative exhibition space for residents
2. creates new open workshop spaces for residents along with new semi-exhibition space
3. outsources the art depot
4. reinterprets the forum area
5. reduces the spatial volume to minimise the building impact on neighbourhood
6. maximize the openness and transparency
10. coherent relation structure-space-facade
7. increased re-usability of structural and facade elements

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week

3.5

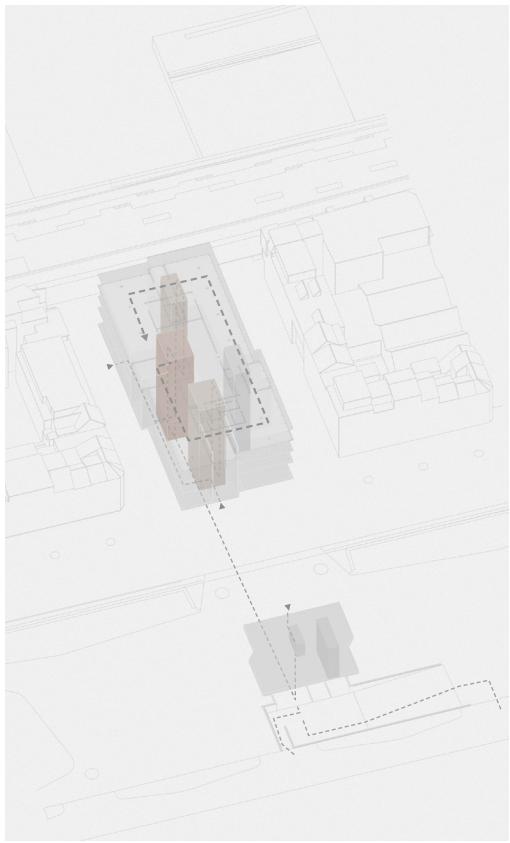
## four cores

the main volume stands on four technical cores:

1. have a direct impact on spatial experience / spatial rhythm
2. affect the facade
3. distributed on a structural grid
4. create an open space in the middle
5. contains all technical rooms/staircases/elevators/lavatories

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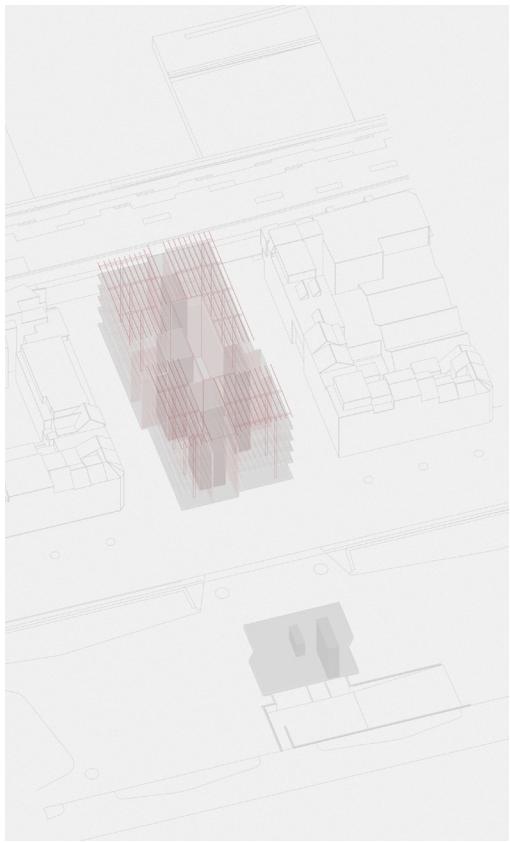


## communication scheme

1. two museum visitor entrances :
  - main from south-east,
  - second from south-west
  - one delivery entrance from north
2. two pavilion entrances :
  - main from the street level
  - second from the park
3. one main staircase in the middle
4. two evacuation staircases

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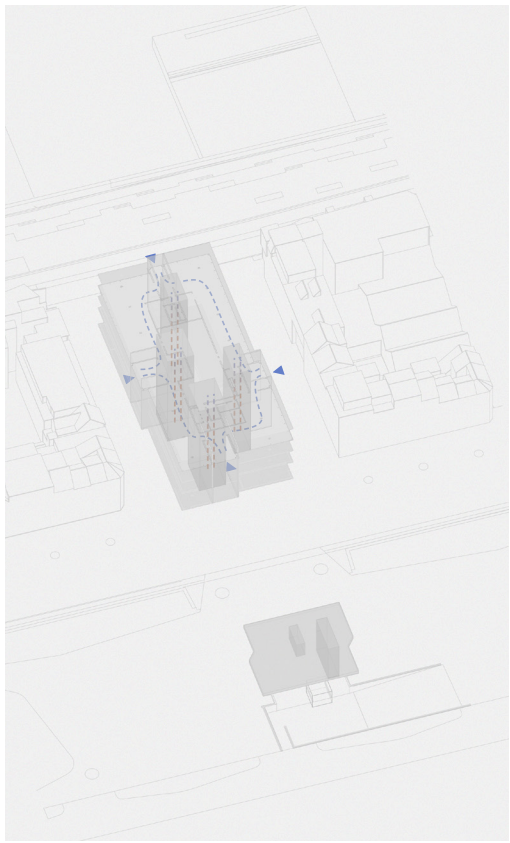
## structure scheme

grid of pre-cast concrete ribbed slabs

1. use the existing Belgian network of sustainable concrete producers
2. minimise the number of concrete elements
3. maximise the elements span to 10m
4. minimise the concrete usage
5. allows re-usability
6. bracing high load bearing coffered slab for the higher space in the middle
7. have a direct impact on spatial experience

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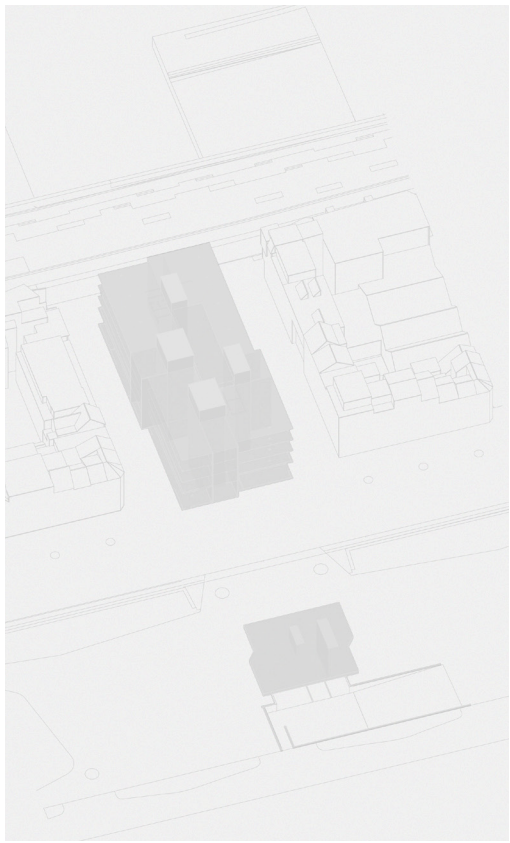


## ventilation scheme

1. hybrid ventilation system
2. openings generated by cores, one on each side of the building that provides
3. provides exchange of fresh air in the building
4. supports the temperature control system
5. reduce the energy consumption of hvac system
6. open main staircase that works as a chimney for the vertical air exchange

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20230316



week

3.5

<b>Proposal:</b>		<b>Brief:</b>
<b>collection</b>	<b>2952m2</b>	<b>2832m2</b>
- one big 11m space instead of four 8m spaces		
<b>exhibition</b>	<b>3864m2</b>	<b>3150m2</b>
-2000m2 of dividable exhibition circuit floor 1 -1864m2 is converted into a new exhibition space for residents		
<b>library</b>	<b>1340m2</b>	<b>1901m2</b>
- i outsource 750m2 of art archives depot - i triple library reading room from humble 200m2 to 700m2		
<b>forum</b>	<b>2741m2</b>	<b>3608m2</b>
-brief asks for 1556m2 of Forum but I transform library and workshops are part of Forum -2741m2 instead of 2052m2 lobby space		
<b>workshops</b>	<b>1469m2</b>	<b>1531m2</b>
-workshops become a part of the forum program -3/4 of third floor for supervised workshop space		
<b>art handling</b>	<b>818m 2</b>	<b>375m2</b>
-i outsource 650m2 of closed art depot		
<b>tech./logistic</b>	<b>545m2</b>	<b>704m2</b>
-minus 162m2 of bicycle parking -100m2 instead of 250m2 of central storage		
<b>admin.</b>	<b>894m2</b>	<b>727m2</b>
<b>=13656 m2 net area</b>		<b>= 14.828 m2 net area</b>

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week

**3.6**



week

3.6

## second take on the facade

## facade

after the post-P2 changes the program of the building has changed radically, changing the function distribution and lifting the whole volume higher by 8m

consequently, the proportions of the facade has changed, yielding with higher and more massive ground pedestal.

with proportion 2:3 the buildings acts like two incoherent solids, stuck on top of each other.

the main challenge for the future facade test will be to intertwine these two parts and break this duality

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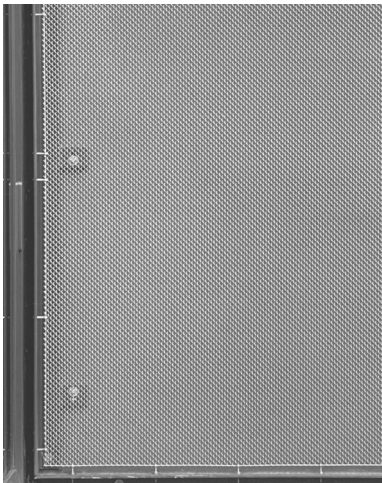
## material

the essential question defining the character of the facade is about the material.

material that would keep the coherent character with the robust concrete pre-cast elements inside, provide reusability and minimise the product usage.

for this reason steel cladding seems like a logic solution

interior - concrete  
exterior - steel



## second take on the facade





*fig. 46*

20230325



week

**3.7**



week

3.7



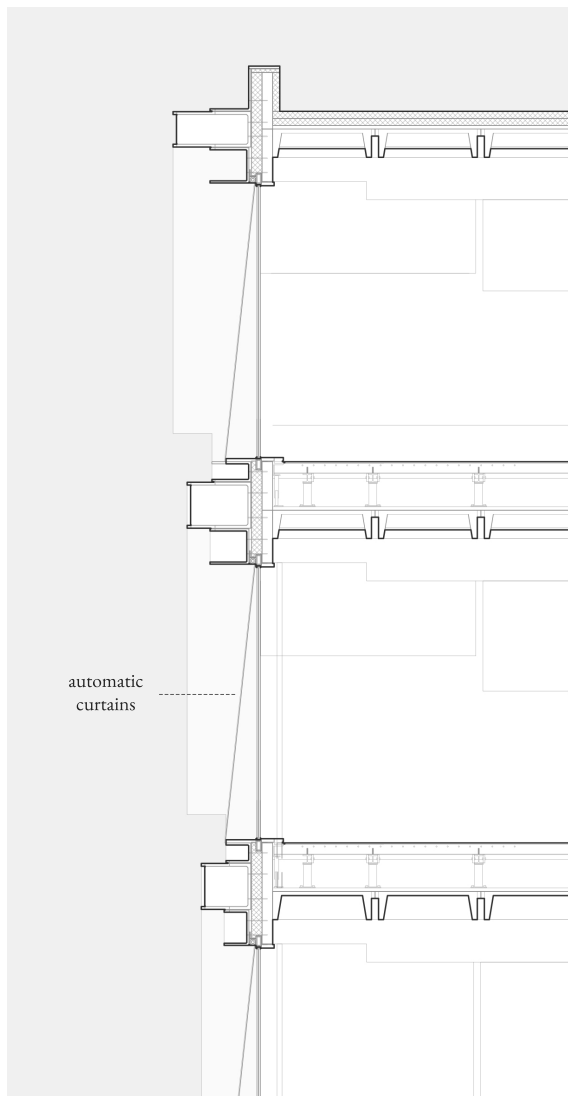
*fig. 47*

## **P3 - recap**

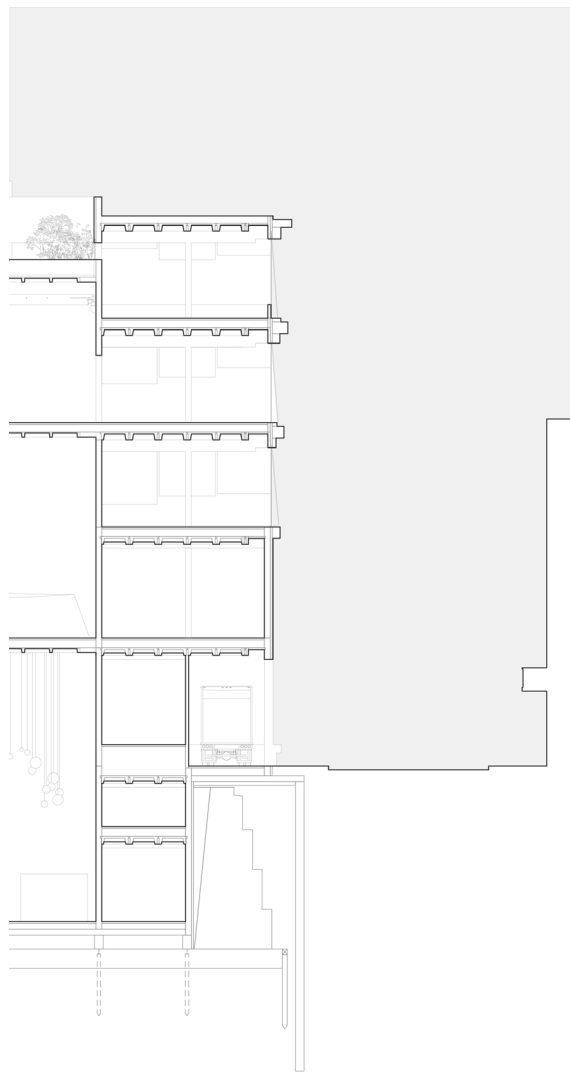
## detail

the first take on the detail shows an array of inconsistencies that has to be solved in the following weeks

the initially assumed height of the floor had to be corrected due to the dimension of the existing floor systems for museum



2023004



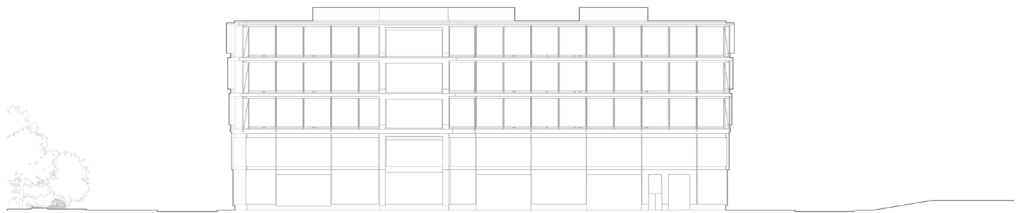
week

3.7

## P3 - recap

## feedback notes

- if i make an argument i need a drawing to support it
- min. contemporary art gallery h=5.5m?
  - whitney 4m
  - kunsthhaus 4-5m
  - new museum 4.8m
  - google search 4m
- conflict between horizontals and verticals to explore
- should last 3 floors be the same height?
  - the facade probably needs piano nobile
- why shading from each side?
  - they control the visibility
  - it destroys the neatness and coherence of facade
- possible connections between floors? - central space



2023004



fig. 48





week

**3.8**



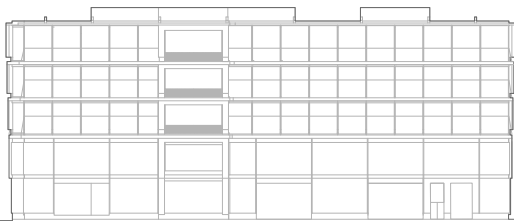
## facade elements

previous facade elements seemed too flat, uniform and tilted for the facade

the new concept splits the textile into two surfaces, one vertical and one tilted

it sculpts the building more and adds additional support that reduces vulnerability to the wind

as all the textile elements are transparent and diffuse light, maybe only few of them should work as curtains



week

3.7

## facade update



*fig. 49*



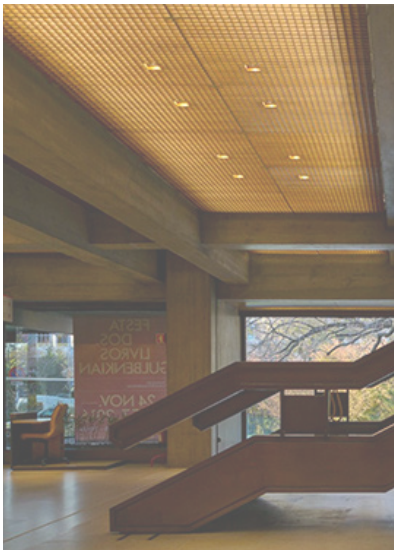
*fig. 27*

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20230414

*fig. 49*  
*fig. 50*

*render by Olivier Campagne*  
*from the book: The Silent Buildings by Ole Meyer*



*fig. 51*

## forum

the forum of the museum, is divided through the whole building

i believe that the main welcoming space; the lobby should avoid monumentality and vastness

it should be the expanded version of the current MHKA lobby, that promotes domesticity and intimacy

the visitor should not feel that he just enter a serious insitution, more a art centre for the neighbourhood, full of people and different activites

the space should not overwhelm the perception

## first take on lobby space



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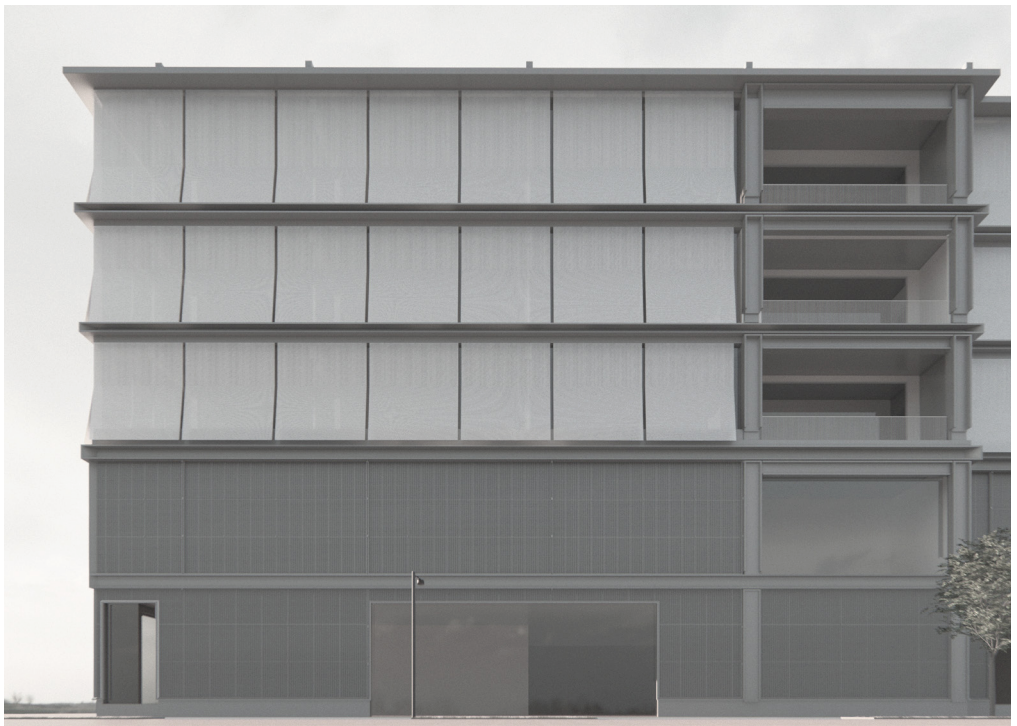
fig. 51

Gulbekian Museum | Lisbon | Alberto Pessoa



week

**3.9**



week

3.9



*fig. 254*

## facade re-work



## facade

the main task for this week was to find the new and more define language for the facade.

thinking about proportions that would yeald with harmonious and subtle expression was crucial.

my goal was to find the coherent vision for the exterior, that would work in every scale, from the over-all image of the building to the smallest joint of cladding

final product is the combination of dark grey galvanized cladding and a dense mesh on the bottom floors



*fig. 52*



*fig. 53*



week

**3.10**



*fig. 55*

## exhibition

the heart of MHKA is still the exhibition space, that should have its individual identity

this week was the search for this identity

what can I take from the experience of the first semestre?

can I implement the solutions used during P1?

the main element of the exhibition space should be a ceiling, different depending on the room condition

week

3.10

## exhibition space



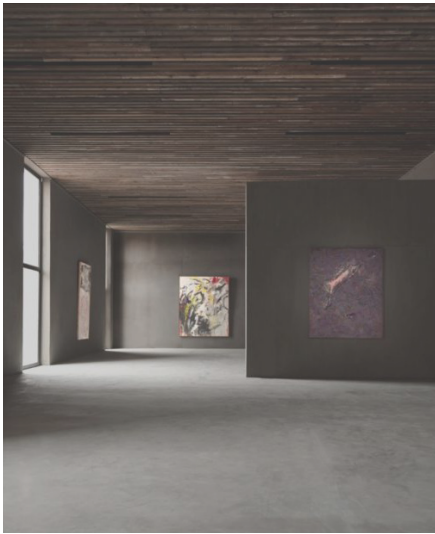
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week

3.10

## exhibition space



*fig. 56*

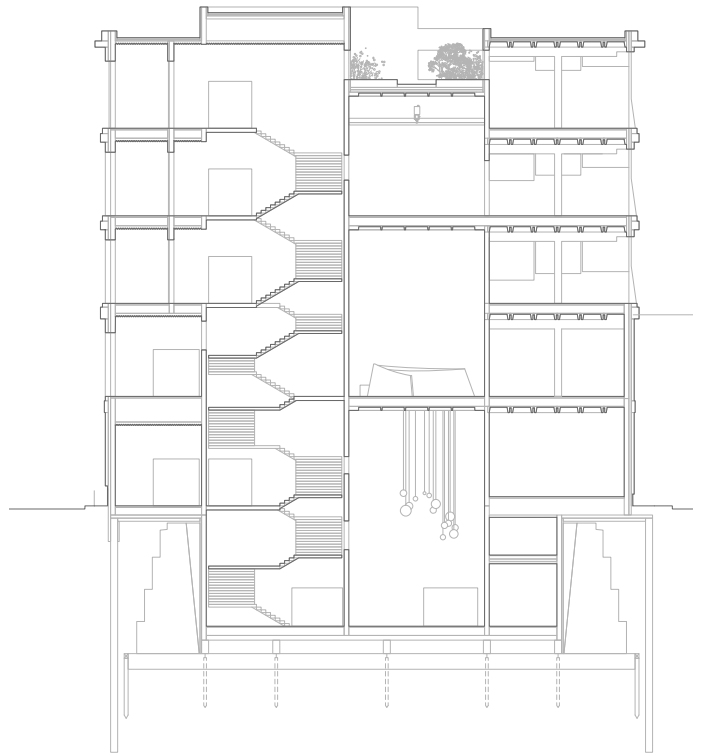
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week

**4.1**



week

4.1

## foyer space



## foyer

the main lobby that include a reception, book store, cafe and small seminar rooms is directly connected with vast exhibition space below

this relation was the object of interest for this week

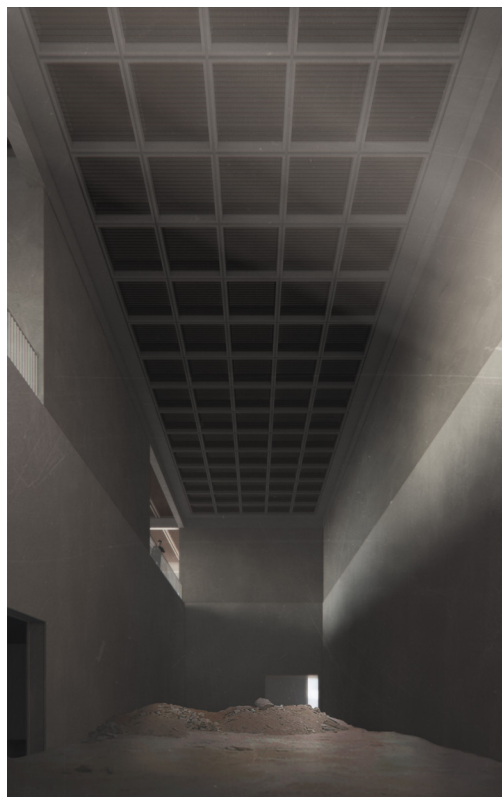
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week

4.1

## the main exhibition room space



20230506

fig. 27

Hufkens Gallery | Brussels



week

**4.2**



fig. 57

## blinds

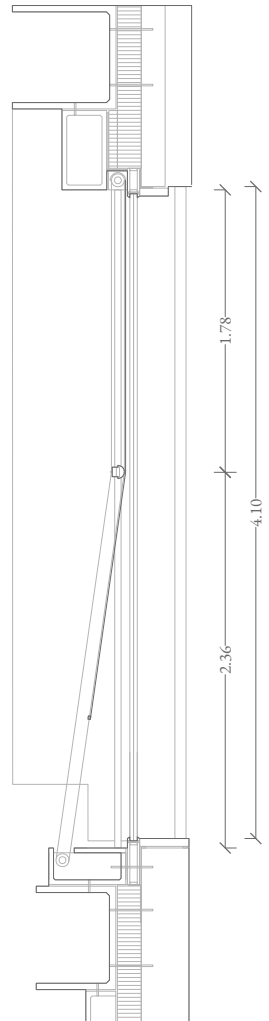
the effective design for the blinds needs to be found.

none of them will be fixed eventually

the decision to bend each of them in half is the extra challenge as well as their size

due to this fact the special system for this needs to be found

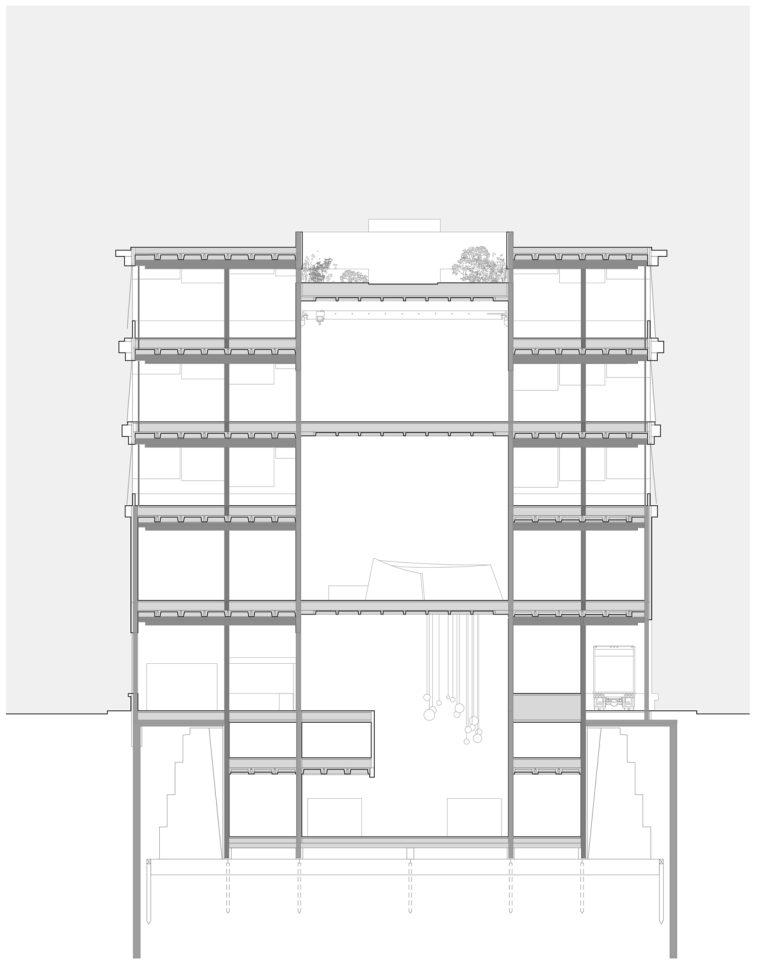




20230513

fig. 57

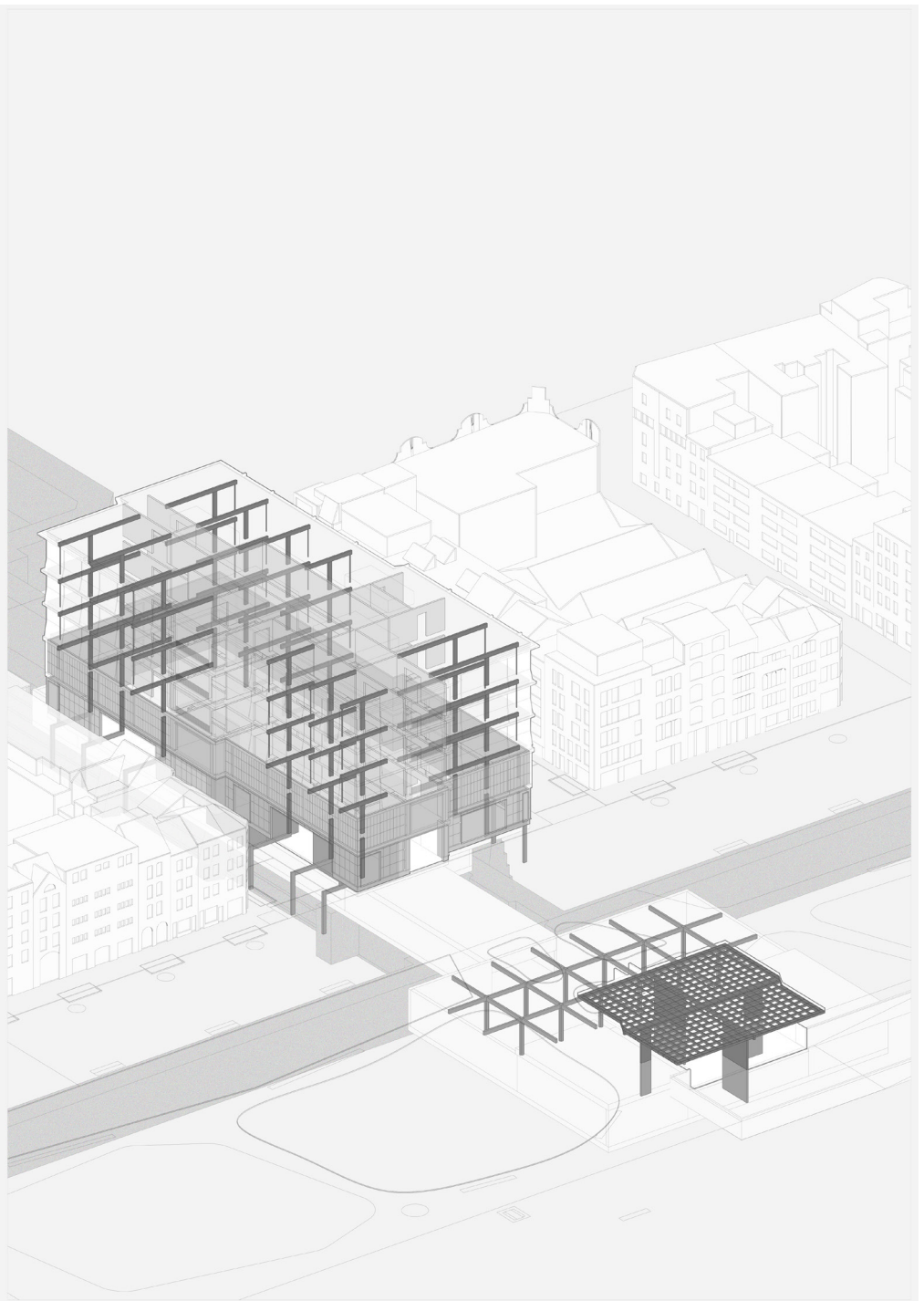
New Zhaw Laboratory Complex | Competition entry | Xaveer de Geyter



week

4.1

## structural scheme





week

**4.3**

## conclusion

*palace*

In the latter half of the project, the focus shifted from theoretical assumptions to the practical aspects of design and functionality. It became apparent that the key objective for the following months was to refine the design and ensure its functional adequacy. At times, it was challenging to ascertain the continued relevance of the initial theoretical considerations. Initial assumptions regarding scale and program had to be tempered and adjusted to align with the functional requirements outlined in the project brief. Consequently, the functional program of the project expanded, leading to significant modifications in the building's circulation. The museum was raised by one floor, and the underground section was expanded.

The current design proposal encompassed three distinct sections for the museum. The first involved a permanent exhibition space situated in a sunken dock area. The second comprised a flexible space on the first floor dedicated to temporary exhibitions. The third section, located on the top floor, was visually open to the surroundings and connected to a workshop area, serving as a resident exhibition space commonly referred to as the "archive." This section aimed to exhibit the work of the museum's residents, offering an alternative and contrasting experience to the conventional exhibition spaces outlined in the project brief.

During Phase 3, the primary task was to determine the building's structur-

week

4.3

al framework. This aspect emerged as a pressing concern after its omission and potential impracticality were highlighted during the Phase 2 presentation. Extensive research revealed significant differences in the foundations of the underground portion from the initial assumptions. Collaboration with a structural engineer helped resolve drainage and foundation issues. Preliminary material decisions were also made, the proportions of the facade were revised, and initial attempts were made to physically express the building's volume through models and 3D representations.

Following the Phase 3 presentation, the focus shifted towards clarifying the decisions made and working on the intricate details that constitute the build-

ing. This phase proved to be the most demanding, as it involved an increasingly multidimensional understanding of the project. Previous solutions often had to be abandoned, and proposing new ones became more challenging. The facade design, including proportions, materials, and the varying heights of rooms and ceilings, was meticulously specified. The building gradually acquired a new character. The preservation of blinds, which had been a significant element from the project's inception, became a topic of debate. Ultimately, they were retained as a key element shaping the building's character and serving functional purposes such as climate control and potential adaptability. However, adjustments were necessary in terms of their proportions, impact on the facade, and operating

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20230525

## conclusion

*palace*

mechanism.

The final crucial aspect of this period involved interior testing. Floor plans and sections were translated into tangible rooms, material samples were examined, and perspective studies were conducted. This phase was particularly exhilarating, as it allowed for the evaluation of initial decisions from the perspective of future users.

Throughout the entire process, uncertainty and questioning were pervasive. It was a considerable challenge to distill the initial ideas, thoughts, mental images, and references into a cohesive project. Transforming these elements into a visually appealing form that met personal standards of architectural quality required an extensive iterative process of trial and error.

week

4.3

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20230525

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Foster, H. (2004). *An Archival Impulse*. October, 110, 3–22. <http://www.jstor.org/stable/3397555>

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