

[this is a project journal]

'an architecture for art'

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[introduction]

'this is a project journal' aims to capture the dreamy, inspirational, reflective, inquisitive and instructive ride throughout the whole process of the graduation studio. The project journal is a visual representation which is intensified by textual explanation.

It all started by the choice of the Interiors Building Cities studio as graduation studio. The experimental vibe, the modelling and the interplay between architecture and art moved me to choose the studio. Art made me more curious, because of my growing interest in art. The design of 'an architecture for art' seems to combine both worlds.

[the project] 'an architecture for art' summarizes the project in one sentence: a design proposal for a museum, an architecture for art. Contemporary art to be precise. For the future VHMK, which is the current M HKA in Antwerp to be even more precise.

The project site is just a few blocks away from the current M HKA. A former courthouse still dominates the site. The brief asks for a new building, but does it make sense to build a new building in the midst of an environmental crisis? Besides the attitude towards the existing building, there is also an attitude asked towards other themes: the brief, interior of gallery space and the interior of the 'forum' space: the public face and space of the future VMHK museum.

'this is a project journal' starts with the first two explorational assignments: the collective 'looking carefully' and the individual 'spatial ensembles' assignment. After that, the 'reading around' chapter describes the research and discussions to form historical and theoretical context. 'reading around' also includes the collective research plan and the individual personal statement. Subsequent to 'reading around' are the fieldtrips: from site visits to investigative museum visits. All information from previous chapters is elaborated in the "design proposal" chapter, which chronologically visualizes the design process. The project journal concludes with a reflection.

Throughout the graduation studio there were several moments in which a research question was described. The main research question would be as follows: What is a possible design proposal based on the design brief for a well-functioning new museum for the VMHK in Antwerp in which additional consideration is given to a landscape of stairs as forum space? The sub-question, from a personal interest, is as follows: How can reusing, or repurposing material from the existing building contribute to the design of a Flemish contemporary art museum?

[the proposal] In summary, my design proposal is a new building for the contemporary art museum the M HKA (Museum of Contemporary Art Antwerpen), which in the future will be the Flemish oriented contemporary art museum VMHK (Flemish Museum of Contemporary Art). The project location is the existing court of appeal on the Zuiderdokken in Antwerp. The existing building will be demolished because of spatial and technical requirements and will make room in my proposal for a new museum: The building arises from the park, which the building faces. A landscape slopes up to the building's public 'forum' space. It is a raised level, where one can look over the flood defenses onto the river, while the art handling truck enters the building underneath. This artificial landscape, which forms the base of the building, consists entirely of recycled concrete, with various repurposed aggregate materials. Above the forum space rises a large volume, a biobased box, with all the 'silent program' of the museum. The careful placement of circulation cores allows for large art spaces.

[looking carefully]

'looking carefully' concerns brief 1, which is recreating an interior image by making a (paper) scale model, together with Ania Kokot, Rafael Fernandes and Zwaan van der Scheer. The image is of the interior of 'Museu de Arte de São Paulo' (MASP) which is designed by Lina Bo Bardi and dates from 1968, the same year the building officially opened.

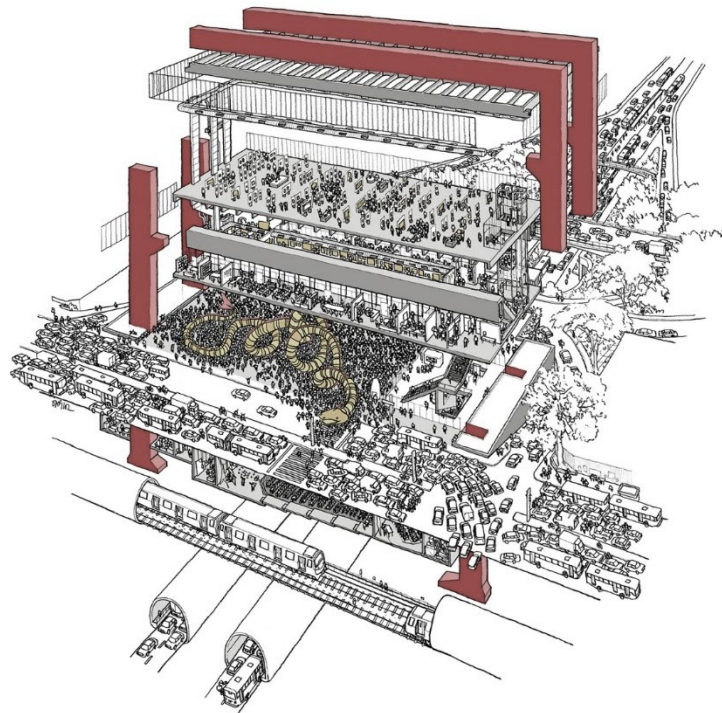
I had the rewarding task of gathering the paintings in the image one by one. Although this process took a lot of time, it showed the diversity of the vast collection. From European to South America, from known to unknown painters, from impressionism to

expressionism and from ancient religious art to modern art. The most striking about it? They are all next to each other, without any hierarchy in a striking radical light and open gallery space. The no-hierarchy amazes and inspires me.

The way of displaying was new and unknown. The back of many paintings were exposed for the first time. This kind of displaying was about much more than just viewing works of art. It was also about watching the movements of the other visitors, something more common in museum designs today.



official photograph of the MASP (1968) that will be recreated by scale model



poster of the MASP showing the hustle and bustle of Sao Paulo

[repetition and scale] The mock-up shows only a small part of the entire exhibition space. Yet every element is already in the mock-up. We understand the scale of the building pretty quickly - this will be a lot of repetition. In fact, the repetition seems to give the MASP an almost industrial look. The mock-up confirms: huge ventilation pipes dominate the ceiling, while in almost all other previous museums the ventilation was carefully designed or hidden by architectural features. The shutters, the lighting system and also the rubber tiles testify to a different kind of museum.

[assembly of material] model mock-ups in scale 1:33 - scale because of the predicted length of our model - including the rubber tiles, window frame of wood (spraypainted in a too dark color for now), carved acrylic glass to represent the glass with blinds in front, the huge ventilation pipes and the pitched roof. The floor consists of shiny and striped rubber floor tiles. We ended up with a carved black foamboard, roughly varnished in glossy with a brush to create both the gloss and striping of the floor tiles.



photograph of the mock-up at scale 1:33 with all architectural features



the scale of the exhibition space becomes visible: about 30 x 70 m



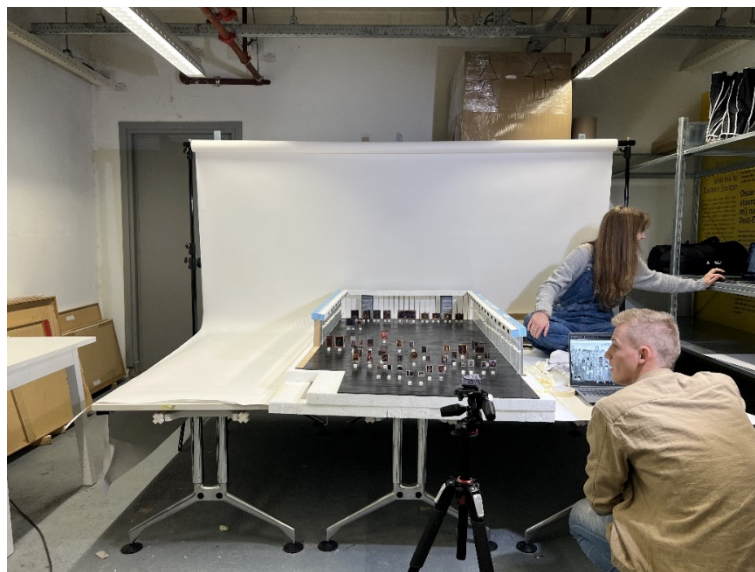
the position of the paintings lets the visitor wandering in between



photograph of us transporting the scale model, which is now 1 by 1.9 meter

[final photograph] the process of discovering the angle to placing the artworks in a correct spot was a long one. The camera angle was hard to specify, but resulted in a to the front tilted image, which later is tilted up and stretched to get the same angle. We didn't know the exact spot of the artworks, so we placed the front ones by counting the tiles and the others we placed while watching through the screen of the phone.

The position of the photographer is interesting, as the photographer did his best to capture this image of a large sea of paintings in a picture. together with this picture is often called the open space under the building. the space below it is of the same dimensions with public function and there is sometimes a large sea of people under it.



photograph of us positioning the paintings one by one in the scale model

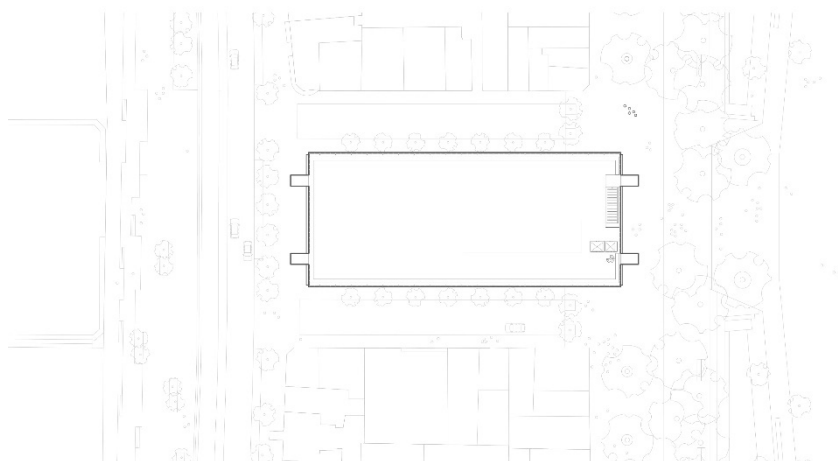


from top to bottom: photo of model in color, photo of model in B&W and the original photo

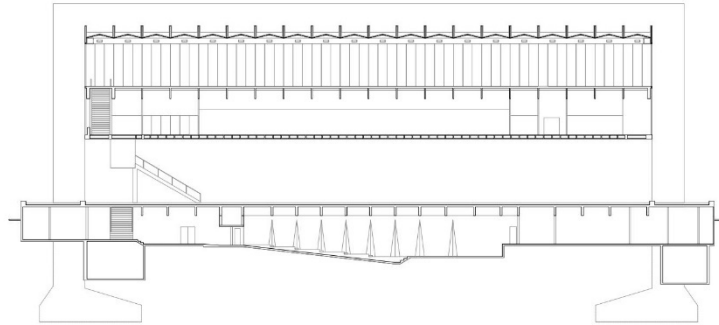
[reflections looking carefully]

'looking carefully' was the introduction to the interiors building cities graduation studio. A period of a lot of exploration. The MASP is in every way a special building. How can a museum with so many windows, in a climate like Sao Paulo's, present those valuable paintings? Besides that, the space underneath the building dominates the design and amazes. The building becomes an extension of the city and anchors itself in the environment. This public space is definitely a reference of how a 'forum' space should be working - and that while this is actually not even an enclosed space ... it is just a roof formed by the building. The length of

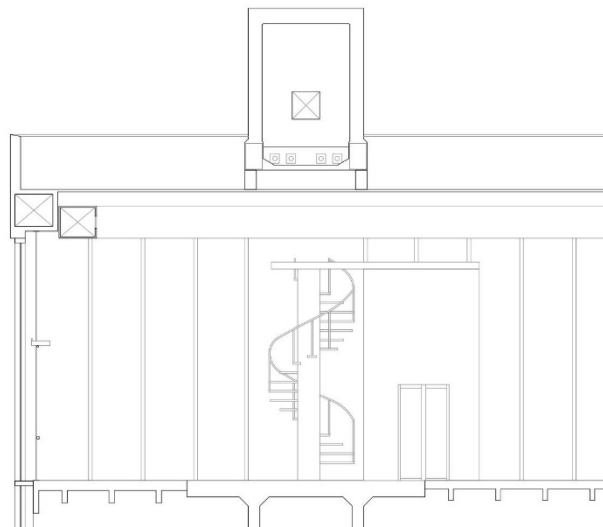
this space is also striking, around 70 meters, which is practically the same size as the plot of the future VHMK. The MASP gave me the first understanding of the scale of the building we are designing. In the image we recreated, the repetition of the building is visible: repeating windows, ventilation ducts, shutters and lighting. This means that the building to be designed will also have a large degree of repetition. Finally, the MASP is special because it allows the full dimensions of the building to be experienced: the cores on the ends allow the full 70 meters to be seen, just as the existing courthouse building does in the center axis.



the floorplan of the MASP fits exactly on the project site



Museo de Arte, São Paulo | Section AA | 1:200



Museo de Arte, São Paulo | Detail | 1:50

repeating elements, e.g. beams and windows, along the façade

[spatial ensembles]

the spatial ensembles assignment concerns the second brief, which is a individually research and design of a spatial ensemble for a particular artist from M HKA's collection. In my case: Ilya kabakov.

[about kabakov] Ilya Kabakov is a Russian-born and American-based artist and works mainly with his wife Emilia Kabakov. Kabakov attended Art School in Moscow, started as a book illustrator and became a conceptual artist. Ilya Kabakov mainly creates art installations, but makes also drawings, paintings and performances. Kabakov creates installations related to the Soviet Union – because of his origin – and installations that relate back to his childhood. M HKA is in possession of books with sketches, a video of a performance and three large art installations of Kabakov.

[kabakov curates] kabakov curates some of his own art as shown in the quote on the bottom of this page. Kabakov carefully describes the way his art installations 'In the Closet' should be presented to the public. The work 'My Grandfather's Shed, is also connected to the space it sits in: "The installation 'works' with an abrupt change of space – the gallery , the inside of the shed, and the distant, small (...) space of land (...)". Two of his most striking works in the M HKA collection are both inseparable connected with its exhibition space. To honor his art installations – which flourish in his carefully described spaces – and to understand his way of thinking, I will try to get in Kabakov's mind. What is it Kabakov means with a 'neutral space'?

"The installation is arranged in the foyer of some establishment in a neutral space or in a walkway or wide corridor in a museum – precisely in a place where there is no 'artistic' object whatsoever or where a work of art is totally unexpected. The space around it must be intentionally neutral, 'blank' – and hence the 'effect' of the arbitrary installation will be greater since it will function in contrast to the surrounding environment."

Ilya Kabakov about his art installation 'In the Closet' (Barton, 2019)

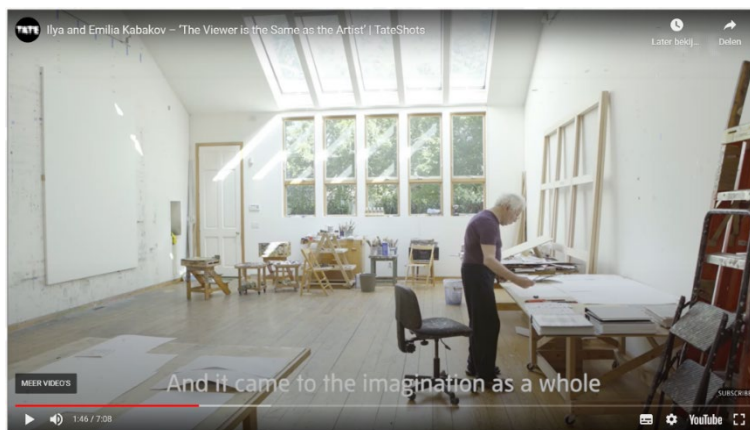


photographs of 'In the Closet' and 'My Grandfather's Shed'

[kabakov about spaces] kabakov explained in an interview his view on his studio spaces, which I used as a first inspiration for a possible spatial ensembles for his own art. In the interview kabakov appreciated the daylight in his studio: “two new barns, one for storage and one giant white room awash in natural light (...). The giant room is meant to show art as it will appear in museums.” The second quote is kabakov’s reaction on the white walls of the M HKA for an

exhibition in 1998: (...) since it had been painted white by the architect just like the ceiling and walls! (...) The white floor destroyed any sense of weight, stability (...).”. Kabakov initially wanted to paint M HKA’s walls and adjust its lighting to make it look like a Russian provincial museum.

It resulted in a first design proposal of a spatial ensemble for the two previous shown art installations.



screenshot of kabakov’s studio and below the first proposal of the ensemble

[less is more] this first assignment and tutoring learned me to use less architecture, or rather to use architecture differently: subtle, supporting but not overshadowing. I crawled back into kabakov's mind and prioritized other aspects of kabakov's work. Kabakov's exhibitions are like stepping inside his imagination, an imagination drenched in Soviet sphere. There is always an entrance to its exhibition, after which a space with half-painted – in Soviet color – and small corridors with only a few lightbulbs start to appear. Back at the drawing board I added a third art installations, namely "August 20th, 1968" about the day Soviet entered

Czech. The three art installations are collected in the heart of the space and enclosed by a half-painted wall in color that reminds of Soviet times. Only one door gives entrance to kabakov's (Soviet) imagination. Visitors immediately stand in a narrow hallway with only a lightbulb above them, without seeing one artwork: they fully experience the Soviet sphere. The art installations, however, are positioned in front of white colored walls, lit with conventional museum lighting – just as they have been presented in the past and just as kabakov wants them to be: is this kabakov's perception of "intentionally neutral blank"?

'Emilia and I always built installations, which start working from the moment that the audience enters the door. It's all coming from different components, like the lighting, the construction and how it sits in the actual room. This is not reality... this is a painting's reality.'

Ilya Kabakov about art installations (Tate, 2017)



model 1:33 of renewed design: old soviet colors, lightbulbs and corridors

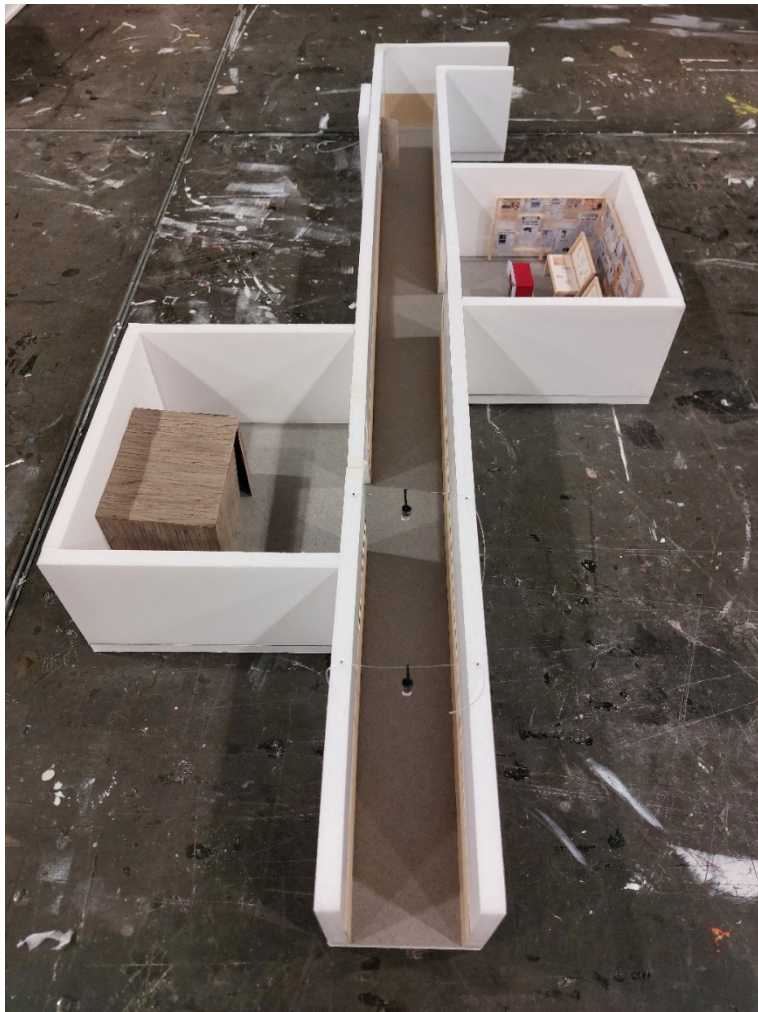
[the corridor] both the art installation 'In The Closet' and Kabakov's work thrive by the corridor. The corridor seems to be recurring element in kabakov's work. It could refer to the (soviet influenced) institutional feeling of long corridors with half painted walls and dimmed lighting of a few lights bulbs. In the previous spatial ensemble the corridor is crammed into an enclosed gallery space. But what if the corridor shapes the main element in this spatial ensemble?

along the characteristic kabakov corridor, a narrow-looking 2 x 3 (l x h)

meters passage, drenched in soviet influences, a few exhibition spaces will unfold themselves through some passages. The exhibition spaces are distanced of each other in order to fully experience the corridor in-between the art installations. The third art installation, 'In the Closet' is also along this corridor. The corridor with a width of 2 meters gives enough space to experience the art installation, while it still seems like a narrow corridor. Like Kabakov's corridors, this corridor also seems to end in a bend to the right.



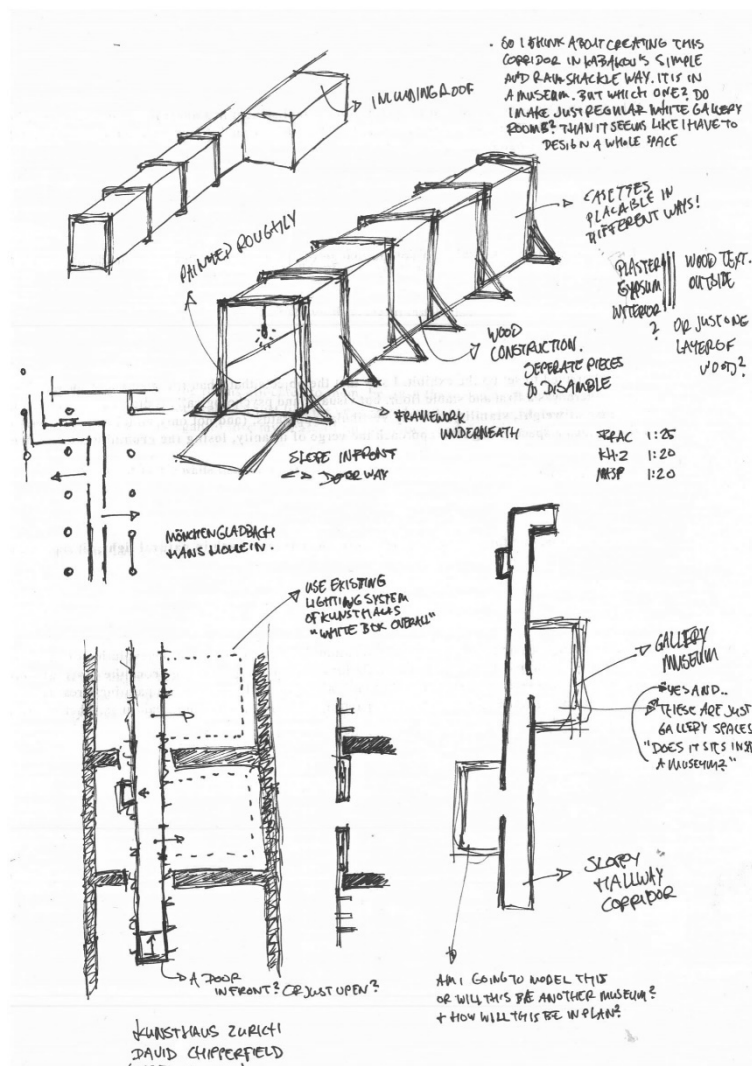
model of the corridor with a half painted soviet color wall and lightbulbs



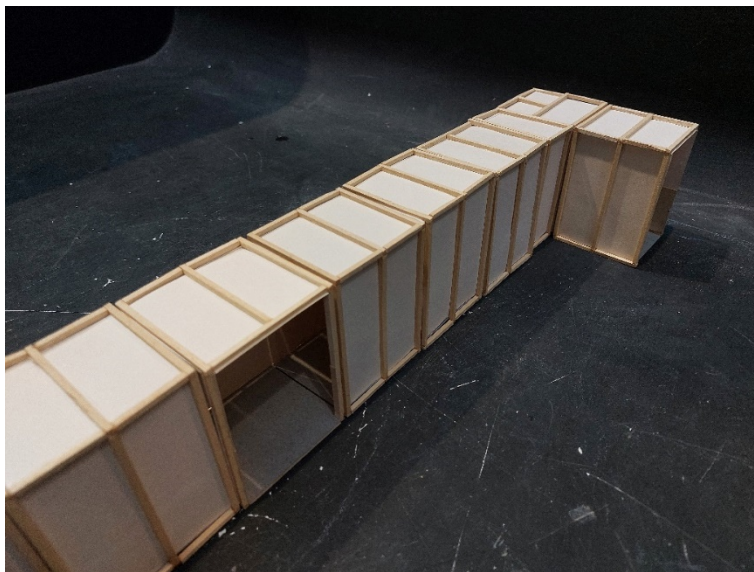
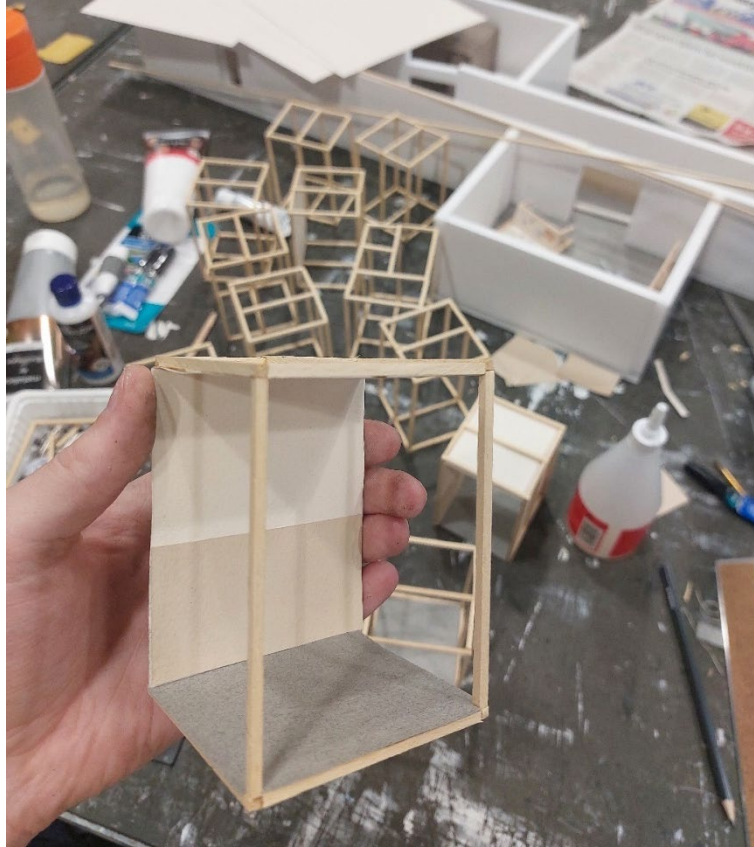
overview of the model 1:33 of the corridor in soviet style

[sloppy and simplistic] different from what the straight and clean corridor of the model suggest, the art installations and especially the corridors of kabakov are in fact sloppy, simplistic, easy and cheap to build and not equally tidy everywhere. In the current model there is no distinction between the 'white cube' gallery spaces, in which the artwork sits, and the corridor that refers to kabakov – both are made in the same straight and clean white foamboards. In addition, the question

is: what is the relationship of this corridor with the rest of a museum? Can it be placed in the Kunsthau of David Chipperfield? Or in museum Abteiberg of Hans Hollein? The corridor will be made in a 'sloppy' way and in universal parts and will be drawn into both above mentioned museums. In this configuration, the museums supply the conventional 'white-cube' gallery spaces.



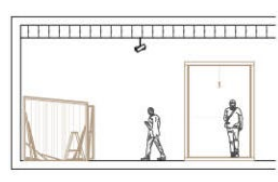
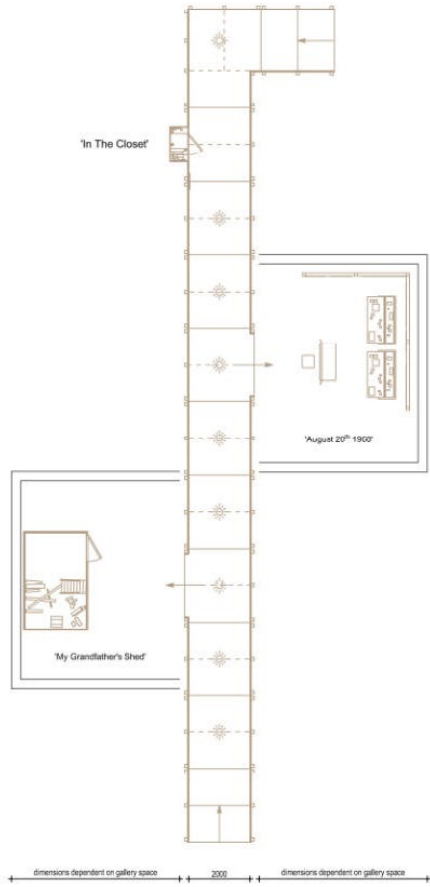
sketch of a simplistic and sloppy corridor made out of cheap plywood



the construction of the corridor remains visible

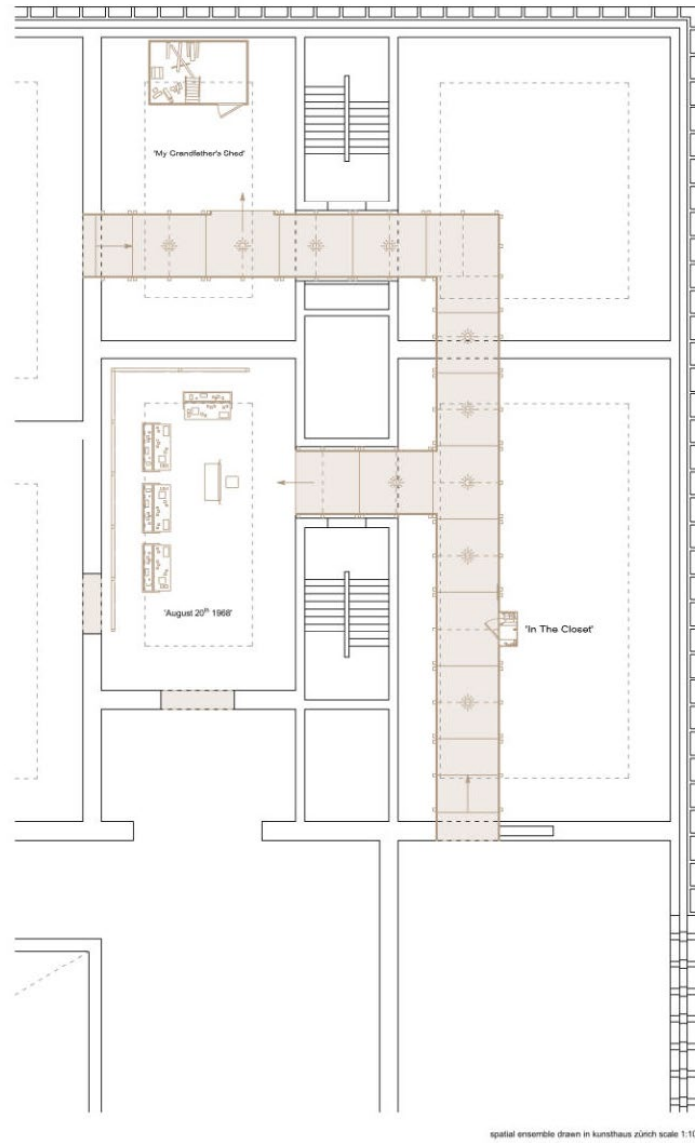


interior photographs of the 1:33 model

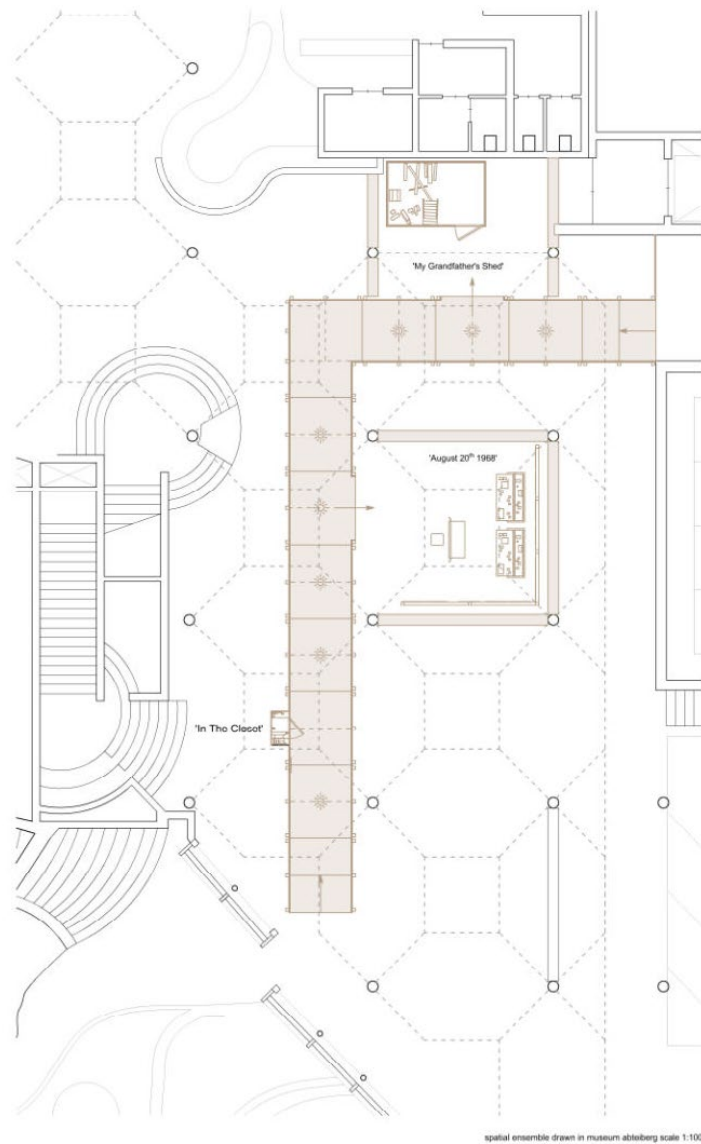


spatial ensemble plan and section scale 1:100

floorplan and section of the proposed ensemble



floorplan drawn into 'kunsthaus zürich by david chipperfield'



floorplan drawn into 'abteiberg by hans hollein'

[reflections spatial ensembles]

'spatial ensembles' assignment was the studio's first design brief. the spatial ensembles assignment learned me to use, in case of art space, less architecture or rather to use architecture differently as mentioned before: subtle, supporting but not overshadowing. Less is more. Looking at fellow students, everyone designed an ensemble to fit their chosen artist, but generally the ensembles were subtle to showcase the art. It honors the artist and its art, but understands its context in the museum. It seems logical, but as architects I think we like to do or mean more than what we have been asked to do. 'Less is more' definitely applies to the design of contemporary art exhibition spaces.

Together with 'fieldtrips' and 'reading around', I learned that contemporary art does not include scenography in its spaces, but rather is a blank canvas to display contemporary art (except for artists where scenography is precisely the work of art, such as anne imhof at stedelijk museum amsterdam). It also feels contradictory to the artist, Kabakov, who himself mostly works in spaces filled with scenography. During the fieldtrip to the current MHKA I experienced 'My Grandfather's Shed' in a white painted corner of the exhibition space. Although the experience was good, it probably does not fulfill the artist's specific needs. 'spatial ensembles' is a specific brief, but gives a lot of guidance of how a museum space should be designed. Less is more.

[reading around]

'reading around' includes different type of research in the graduation studio. Discussions, texts and podcasts are central to providing the historical and theoretical context of the project. Themes relating to (contemporary) art and the museum are researched and discussed in a series of seminars. We debated, discussed, read, listened and learned. 'reading around' is concluded with a collective research plan and a personal statement.

[the problem of the museum by mark pimlott] the museum and its collection is staged and a reflection of the owner and his ideas. It sounds contradictory when it comes to a state-funded museum, but I guess you can never get around this. Or can you? Besides that: white cube museums. What stands out, is that the MASP is going against this style, the architecture shows and propagates the socio-politics. "People watch the spectacle of their own watching", which also applies to the Museu de Arte de São Paulo: visitors see other visitors, through the glass easels, viewing the back of the

painting while standing in front of the painting.

[podcast beating the bounds by grayson perry] what is art? What are the boundaries of art? For me, anything can be art – but the difference is in the museums: what do you put in a gallery and what do you enjoy in your own house? The undermentioned quote on this page of Perry intrigues me, I like to think about the childish behavior, the possibility of coloring outside the lines. Is the museum the kindergarten? Does the museum set the rules? Or are there no rules at all?

[the dilemma of the modern art museum by charlotte klonk] designs of modern museums are similar to design of shops (and the other way around), both display, one sells and the other preserves. Documenta amazes me, art as an event which attracts a lot of visitors. The temporality, creativity and festival vibe really points at what art means for me: connecting people and individually discovering creativity.

"All children are artists. The problem is how to keep them as artists."

Grayson Perry in podcast Beating The Bounds

[podcast of the bilbao effect by museum general director] the bilbao museum, a 'fancy swirled building' saved the city as an accelerator of transformation in a declining industrial city. The bilbao museum faced criticism about don't being engaged with the locals and they don't display local art – identity crisis? Documenta has similar effects on its city. What do I want for the M HKA and Antwerp? The MAS (Museum aan de Stroom) is already an example of the bilbao effect in Antwerp..

[collective debate] four themes, four groups and eight debate groups. As group of six, we had to debate the 'formalist' versus the 'social critique' as a position regarding the artworks the collection of the M HKA should contain. As group of three, we had to defend 'social critique'. The theme got me thinking about the subject for the very first time and I started to recognize the art of de Pont mainly as formalist art and the artworks in the Van Abbemuseum mostly as art concerning the social critique (these fieldtrips were recent to the debate). Currently, I feel more connected with formalist art – but I'm interest in learning more about art concerning the social critique. The other themes were: politics of collecting, politics of display and public engagement.

[blackness at moma by darby english] "Museums are by nature exclusive", is complete inclusivity even achievable? Each museum has their own focus, for example the Van Abbemuseum with

experience through different senses. Inclusivity for everyone seems nearly impossible. I think the museum is a place where you as individual person can judge and position yourself. Art is provocative and museums are trying to be a reflection of today's society, which is an always changing society with broad interests. Having said this, museums should at least be conscious of the choice they make and the repercussions that choice might have in the cultural world.

[politics of art by hito steyerl] art represents political issues in one way or another -> Art concerning social critique as discussed before in the debate. Contemporary art is a visual medium to communicate worries and expressions of politics, which I think is a beautiful and peaceful way to express worries and disagreements. Yet, the museum or curator decides what to exhibit – so the museum is a large player in the distributing of (dishonest) politics.

[movie the square] it visualizes and summarizes all the previous read and discussed abuses in the modern and western 'art world'. The question remains: How far can art go these days? I feel like the true meaning of art is lost in this wide sea of socio-politics, economics and interest of the 'white, male busybody'. It isn't about the art anymore, it is about everything that surrounds it.

[collective research plan] the research seminars are concluded with a collective research plan. This research plan was created with Ania Kokot, Rafael Fernandes and Zwaan van der

Scheer. Besides, the texts described above we also related the readings to our precedent: the Museu de Arte de São Paulo (MASP).

RESEARCH PLAN

Introduction

The contemporary art museum has many functions in modern society but perhaps the most obvious yet important one is keeping a record of our times. The art historian and contemporary artist Julien Delagrangé states "Art is the blueprint of the society", therefore the contemporary art museum becomes a place of reflection on the current state of the world. The architecture of contemporary art museums is often related to the ideas most present in the geographical and social context it was built in. An example of this can be seen in the Museum of Art of São Paulo (MASP) designed in 1975 by Lina Bo Bardi. The design of the building allows many public activities to happen (Image 1), as well as decontextualizes the art by placing the artworks in one big space, without a clear order of hierarchy (Image 2). The main exhibition space is reminiscent of 19th-century industrial exhibition halls and markets which showed traces of the new liberal economy¹. The art from being a luxurious item transforms into an object closer to everyday life. Similarly, the area MASP was built in underwent a dramatic change, from a district full of villas to an area full of international companies (mainly banks).

MASP Lina Bo Bardi

However, before addressing the subject of the contemporary art museum, it is important to touch upon the theme of art itself. The very first question of "what is art?" seems to be the most basic yet crucial. The contemporary English artist Grayson Perry, in his lecture titled *Beating the Bounds*, tried to answer it by attempting to define the boundaries of art based on case studies of contemporary artworks and artists. Perry's definitions mostly focus on the consumers of art, its contents and the setting it is placed in. Similarly, the importance of the space in which art is exhibited was highlighted by Mark Pimlott in the text *Visibility, spectacle, theatricality and power: the problem of the museum*, where he focused on the theatricality of the art museum and its relation to the art market. There the museum acts as a stage of an art market, however by the nature of this mechanism, museums are selective and therefore exclusive. The subject of how exclusivity influences the image of the museum was discussed by Darby English and Charlotte Barat in the text *Blackness at MoMA*, where the authors investigate the history of art exhibitions by black artists at MoMA. The other view on exclusivity was discussed in the podcast *Culture and Privilege* by Thinking Allowed, which focused on the dichotomy of the art world. On the one hand, the benefits of engaging with art were presented, but on the other hand, the difficulties some people within the art world face were pointed out. However, sometimes art is influencing people from behind the borders of the art world. The most famous example is discussed in the podcast *The Bilbao Effect #1* by ID1, where the director of the Guggenheim Bilbao is attempting to explain all the positive effects the museum had on the city of Bilbao. But perhaps an even more interesting case is the Documenta, presented in *The Dilemma of the Modern Art Museum* by Charlotte Klonk, where the whole German city of Kassel, becomes an art gallery once every 5 years.

Grayson Perry *Beating The Bounds*

In the podcast, *Beating the Bounds* by Grayson Perry, a first attempt is made to define art by a banal set of rules and the role of the museum as a "temple of art"². A contradictory framework is built up that must be followed to draw the line between art and the ordinary. Although not all art falls within every bound, if something does, it is most definitely art. Perry adds several iconic examples, such as the *Fountain* (Urinal) by Marcel Duchamp from 1917, which emphasizes the fetish of the ordinary and grotesque within a traditional art context. There are links to be made to Functionalism and mass production, which significantly were

1 Delagrangé, J. (2021, October 8). Why is contemporary art important? – Cal. CAL. <https://www.contemporaryartissues.com/why-is-contemporary-art-important/>
2 Oliveira, O. de, & Bardi, L. B. (2008). *Suite Substâncias: The Architecture of Lina Bo Bardi*. Gill [s.a.].
3 BBC Radio 4, The Reith Lectures, Grayson Perry - Playing to the Gallery, *Beating the Bounds*. (n.d.). BBC. Retrieved 27th of October 2022, from <https://www.bbc.co.uk/programmes/b03dsk4d>

influenced by Taylorism at the beginning of the 20th century. Questions of the value of hand-made/craftsmanship in the rapidly standardizing world and the upcoming white cube are raised. The connection between art and skill is altering constantly and "artists started questioning the nature of art until along came Duchamp who famously posited that anything could be art"⁴ with the beforehand mentioned Urinal.

Mark Pimlott
Visibility, spectacle,
theatricality and power

Different aspects of art are mentioned in *Visibility, spectacle, theatricality and power: the problem of the museum* by Mark Pimlott, which focus mainly on the history and impact of neoliberal economy in the art world and the act of creating a space for art which will mostly "serve the interest of those that drive and sustain the art market."⁵ The "temple of art" from Grayson Perry has transformed into a "total theatre", which adds two essential layers to the museum, on stage and off stage. The function of the on stage is to express the authority of its possessor, whether it is a public institution or a private funder. Especially contemporary art is staged like a palace with a framework of rooms and displays, which function as the stage for the more public characters, such as artists and museum visitors, while curators and directors mostly act off-stage. During the discussions an intangible classification of art (skill/hierarchies) and the question of who decides the value of art became visible. Putting on "art goggles"⁶ in an art context strengthens the position of curators and directors of art institutions. In a world with fewer subsidies from governments, the art context slides into the private sector, which often requires private funding. With decreasing governmental dependence and influence, a rise in the staging of visibility can be noticed. These new, constantly changing circumstances required new forms of art.

English and Barat
Blackness at MoMA

The text *Blackness at MoMA* by Darby English and Charlotte Barat looks into the history of art exhibitions by black artists at MoMA. It asks the question of how to deal with diversity in a museum and shows the different ways MoMA has approached this issue in the past, reflecting on, and criticizing this approach. A big part of MoMA's history shows the museum taking a 'colourblind' approach, mixing the black artists in with their already existing (mostly white and male) artists. Contextualizing artists according to the characteristics of their practices, regardless of race, has become one of their informal policies. However, MoMA has been criticized a lot for taking this approach and not creating a separate wing for black artists. A big part of this criticism came from The Art Workers' Coalition, a group of artists and others founded early in 1969 to push for reforms in cultural institutions. According to these critics, a separate wing would give a bigger and quicker boost to adding a lot of black artists' work to MoMA's collection: "Whatever the explanation, black artists can no longer wait for MoMA's brand of integration, which is already 100 years late in coming."⁷ This approach of grouping the artworks by the ethnicity of the artist, however, could also be criticized. The authors of the book stated: "We see no relief from segregation in further segregation."⁸ A recent exhibition in the Stedelijk got criticized for taking a similar approach by grouping artworks by the gender of the collector⁹: "Once again, there is a focus on political and societal developments and on work by female and non-western artists. But it is a mixed bag of art works whose connection, content wise or visual, can not be understood."¹⁰ (image 4) This last approach would be inserting more variety into the 'canon'. In the end, an important part of this topic comes down to what is part of the 'canon' and who gets to decide

4 Perry, *Beating the Bounds*
5 Pimlott, M. (2021). *Visibility, spectacle, theatricality and power: the problem of the museum. Case 111, 2*
6 Pimlott, *Visibility, spectacle, theatricality and power. 4.*
7 Perry, *Beating the Bounds*
8 English, D. and Barat, C. (2019). *Blackness at MoMA: A Legacy of Deficity. Among Others: Blackness at MoMA. New York: MoMA. 52.*
9 English and Barat. *Blackness at MoMA. 90.*
10 Wesseling, J. (2022, 28 september). *Propagandistisch Stedelijk wil zo veel, dat de kunst de vrijheid ontneeft [translation: propagandistic Stedelijk wants so much, that the art takes away the freedom]. NRC: Nieuwsrubriek.*
11 Translation from Dutch: "Opnieuw is er de focus op politieke en maatschappelijke ontwikkelingen en op werk van vrouwelijke en niet-westerse kunstenaars. Maar het is een allegaarte van kunstwerken waarvan de samenhang inhoudelijk noch visueel te begrijpen is."

Group 1

MSc 3/4 Interiors Buildings Cities

2

what is? Does a museum have a social responsibility on deciding what to buy, showcase and store? How does it organize and display the works? How does the museum engage with the public?

Thinking Allowed
Culture and Privilege

Aside from the social responsibilities of the museum, the temporality of contemporary art is another topic of the 'canon': for how long is something part of the canon? In MoMA's first press release, issued in August 1929, they stated: "The value of all contemporary art is debatable and much of it is certainly transitory, however important it may seem and be to us at present."¹¹ Barr, the museum's founding director, also discusses the temporality of the museum's acquisitions in this quote from the book: "Barr openly acknowledged the fallibility of the Museum's acquisition choices; MoMA "may often guess wrong in its acquisitions," he wrote in a 1942 catalogue. "When it acquires a dozen recent paintings it will be lucky if in ten years three will still seem worth looking at if in twenty years only one should survive."¹² This brings up questions about the consequences of temporality in contemporary art museums. How to deal with the possibility of the irrelevance of the acquired works of art? How to decide what needs to be preserved? If museums would preserve all of the artworks, would the collection just keep growing?

The podcast *Culture and Privilege* by Thinking Allowed, like *Blackness at MoMA*, discusses the exclusivity of the art world. The host talks about the book *Culture is Bad for You* by Orian Brook with the author. In the beginning, he mentions the title of the book feels counterintuitive. The author refutes arguments on why culture should be good for you and she mentions the negative sides of the art world, however, she does not explain why 'culture is bad for you'. Moreover, by discussing only a small range of the cultural world such as the opera or a fine art museum, the author excludes other types of art and imposes her narrow view of what can be seen as culture.

Both the book and the podcast are questioning what is art or culture and what should be shown in a museum. Taking the 'colourblind' approach when deciding what to show in a museum, means not acknowledging what has been happening for many years and what still is happening now, allowing privileged people to be privileged. Whether a wing solely for black artists in the MoMA or an exposition ordered by the gender of the collector, like in the Stedelijk, would be the best option, is hard to say. However, museums should at least be conscious of the choice they make and the repercussions that choice might have in the cultural world.

Kassel
Documenta

Sometimes art influences the diversity of people from behind the boundaries of the art world, as seen in the cities of Kassel and Bilbao. Both towns are remote but attract huge numbers of visitors because of their art. Guggenheim Bilbao in Spain reaches more than one million visitors each year, thanks to its diverse art collection wrapped in a "flashy" museum. *Documenta*, a 100-day event of contemporary art spread across the German city of Kassel, attracts an increasing number of nearly 900.000 visitors once every five years. Although they have some similar features and effects, *Guggenheim* and *Documenta* are very different from each other. The *Guggenheim* in Bilbao is, apart from its appearance, a regular museum with great attraction. *Documenta*, on the other hand, is a quinquennial event throughout the city of Kassel, which changes (a lot of its) locations every time and is spread over multiple locations at once. The *Documenta* can be seen as

12 English and Barat. *Blackness at MoMA. 18.*
13 English and Barat. *Blackness at MoMA. 18.*

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3

Bilbao
Guggenheim

an event, due to its festival-like character. It was the first of its kind in 1955 and with its temporary character, without a permanent collection, it was called the "Museum of 100 days". The art at the *Documenta* often reacts to current (political) events, because the event is held quinquennial. The event allowed many artists to exhibit their work, but due to its vast size visitors might not experience the art fully. The curator of *Documenta* plays a very important role as he or she is often determining the layout and contents of the exhibition. It undermines, or at least affects, the role of the artist and perhaps changes the intended perception of the work as seen at the *Documenta* of 1954, where the curator "dramatically hung three paintings by Ernst Wilhelm Nay not on the wall, as had been intended by the artist, but at an angle on the ceiling in a long, corridor-like room"¹⁴ (Image 5). The debate about the role of the curator in the contemporary art gallery is still ongoing and raises questions such as: Should artists have a free hand and decide about every aspect of his or her work, including the exhibitions, or should this decision belong to the curator? What is the role of a curator in the contemporary art museum?

The *Bilbao-Effect*, however, raises other questions. It has caused much positive change in the Spanish city of Bilbao, as the definition perfectly describes: the event of economic prosperity after years of decay, resulting from the construction of an iconic landmark of contemporary architecture. However, there is criticism that the museum faced over the years, which the Guggenheim director seems to ignore. In the podcast about the *Bilbao-Effect*, the interviewer asks if it is true that building a flashy museum helps other cities as well, to which the director responds: "I think that is a major misunderstanding, a major mistake (...) There needs to be a role that responds to the context, to the program."¹⁵ It is precisely the relation to the context that has been criticized over years, as the museum does not include the local community and is not displaying local artists. The *Bilbao-Effect* proved the economic and tourist benefits but did not solve Bilbao's identity crisis. Along with *Documenta*'s vastness, it raises questions: Does a contemporary art museum need a global impact or local strengthening?

¹⁴ Klouk, C. (2009). *Spaces of experience: Art gallery interiors from 1800 to 2000*. Yale University Press.
¹⁵ The Bilbao Effect #1: Bilbao, Spain Guggenheim Bilbao's director general discusses the city's world renowned transformation. (n.d.). Retrieved 27 October 2022, from <https://player.acast.com/episode/the-bilbao-effect-1-bilbaospainguggenheimbilbaosdirectorgeneraldiscussesthecity-sworidrenownedtransformation>

[personal statement] from the moment I wrote the personal statement, I knew I wasn't very sure about the different ideas and views, but I saw it as a start to build on. The personal statement was more of a manifesto. After all the readings, podcasts and discussions I think I lost the true purpose of art. Art for me is a way to express and a way to connect, whereas we were talking about politics, economics and so on. Although, I find this important too, at that moment I lost art itself in the broad story. This is where the personal statement became more of a

manifesto to celebrate art and creativity. I quote myself: 'Would it be possible to put art and its motives first and the museum and its politics second - instead of the other way around? Would it be possible to think outside the boundaries of a framework, just as KABAKOV'S paintings went outside its frames and evolved into art installations?'

From this moment on, I was looking for 'creativity' in the design of the museum. This will also emerge in the design process.

PERSONAL STATEMENT RENÉ DAMSTRA

The contemporary art world has sunk deep in a figurative sea of subjects as politics, economics and inclusivity. Actual problematic themes are: the museum is selective, the museum is by nature exclusive, the question of the boundaries of what art is and the dichotomy of culture and privilege in the art world. The movie *THE SQUARE* summarizes and visualizes all abuses in the modern and western 'art world' in which it is all about everything BUT art. They - pointed to the white male - made it all about other political and economic motifs and interests.

An example of an artist who uses his art as a personal expression of politics is the Russian-born ILYA KABAKOV. The spatial ensemble for KABAKOV'S art installations is an attempt to capture the Soviet influence and immerse the spaces in this Soviet atmosphere. KABAKOV'S paintings went outside the boundaries of its frame and evolved into art installations, making him 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, shabby or cheap materials and the use of the characteristic and institutional narrow corridor. The components just mentioned combined with two conventional gallery spaces along a corridor with a mysterious curve at the end make up the design of the spatial ensemble. The narrow corridor is built of the same shabby 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 1988* are, as usual, exhibited in a conventional gallery space provided by the museum as part of the spatial ensemble.

As already mentioned, the contemporary art museum has sunk deep in a figurative sea of subjects as politics, economics and inclusivity. We, humans, have been given the ability to be creative, which has always been the power and reason behind making art - and more important, it even has been the force behind the evolution of *Homo sapiens*. Creating art can be seen as personal satisfaction, -progress, -discovery and a way of (personal) expression. Yet, art ends up in a concrete bunker in order to collect, preserve and occasionally exhibit. The goal of art seems to somehow forgotten and disappeared in the figurative sea of politics, money and habits.

Is the museum, in its current form, going beyond what art is really about? From the view of point of the artist it should be about creativity, connecting and finding your inner self through the creative process. Collecting, preserving and exhibiting is rather a political and economic issue which is added and controlled by people with prestige and power. If there is a way to (re)connect the goal of art and the creativity of the artist and the relationship to the viewer, without pursuing the interest of the museum first, than there is an added value in the artwork. Can we shift the position and balance between the museum and the artist along the line which connects them, as illustrated on the image below? Would it be possible to put art and its motives first and the museum and its politics second - instead of the other way around? Would it be possible to think outside the boundaries of a framework, just as KABAKOV'S paintings went outside its frames and evolved into art installations?

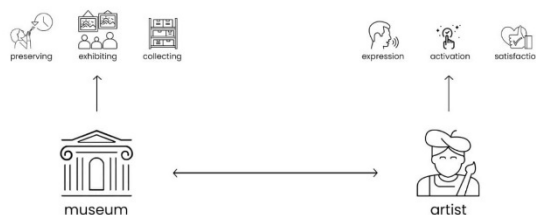


Illustration of the difference in motifs and interests between the museum and the artist

personal statement

[reflections reading around]

'reading around' really served as a base of information regarding art and museums. Although, I'm since recently interested in art, I didn't know that much about it. The 'reading around' gave me a base of information to continue working on.

As I wrote before, I lost the art itself in this broad story. The consequence was that the personal statement became some kind of a manifesto about celebrating art and creativity in the

museum. In the design process it becomes clear that creativity in the museum wasn't particularly what I was looking for, but I found the 'creativity' in the reuse of materials. I'm convinced the reuse of materials can have an added value for the museum. It is the 'twist' I was looking for. The repurposed materials tell the story of the location, the surroundings and anchor the building in its environment. The locality strengthens the story of the 'flemish' museum.

[field trips]

an indispensable part of the design process are the field trips. The field trips have been of great value and have contributed to a better understanding of the broader context of museums. The field trips are divided in two parts. First, the field trips to the current M HKA, the site, the court of appeal, the other side of the river Scheldt and the rooftop of the MAS will be described. The second part includes field trips to other museums and galleries to learn from and as inspiration.

[the court of appeal antwerp 2023 11 04] the first time seeing this building in real life was on a late afternoon. the existing building, the former 'Hof van Beroep Antwerpen', on the new plot has its beauty with the black glazed bricks, which reminds me of the 'black madonna' in The Hague – a building that was hated before, but when they wanted to demolish it, people started to protest. Eventually, the building was demolished. Does the same fate also awaits the 'Hof van Beroep Antwerpen'?

[the court of appeal antwerp 2023 03 10] the second visit, seeing the court of appeal in daylight and experiencing its interior. I wanted to visit the building because of the reuse of materials and to experience its atmosphere, which can be an inspiration for a design. The building amazes because of its dominated dark appearance, the interior is lighter but has a layout that is rather claustrophobic. I am satisfied with my choice to demolish the building given its condition, I think it isn't a good atmosphere to exhibit art in. I did like the 70's vibe.

That the court of appeal was in poor condition became known to me after reading the building history survey, but I have now been able to see it with my own eyes. There are many visual defects: many windows leak, window frames are full of moisture, damages and rust water runs along the concrete. The 'tour guide' also pointed out a hidden defect: the sewage system is broken causing stench to spread. The building has seen its best days; the tour guide also points out that the building was built at the time for a period of only 20 years.

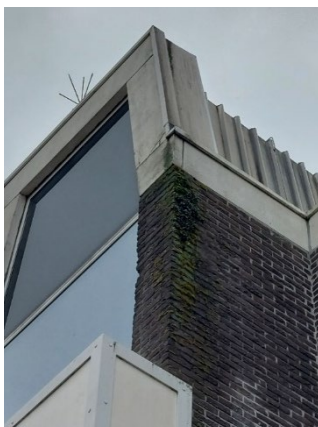


photo gallery of the courthouse visual defects

[the other side of the river: linkeroever 2023 03 10] we also viewed the courthouse from the other side of the river: Linkeroever. To see the courthouse in relation to New South and the city center confirms the idea of building a large scale building. It is almost the center building in the skyline of Antwerp from the Linkeroever. From this view it definitely makes sense to build a high (scale) building for the future VMHK.

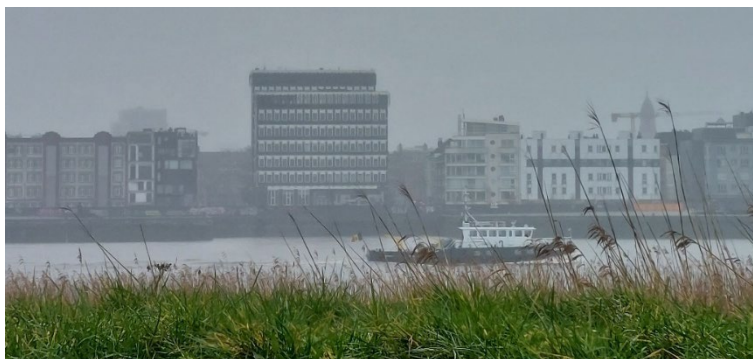
[skyline of antwerp from the rooftop of the mas 2023 03 10] the best place to see a skyline in its entirety is a high point in the city. In antwerp this is the roof

terrace of the MAS. A museum built for the city, which makes it logical that it has a public rooftop terrace that celebrates the city.

The photograph of the skyline shows a part of the complete skyline with the old city center (cathedral, Boerentoren), the river the Schelde and in the distance the mid- and high-rise developments of New South. The VMHK will be in-between Antwerp's city center and New South, but will from this view probably (visually) be more connected with New South. Again, from this point of view it makes more sense to build a mid-rise building.



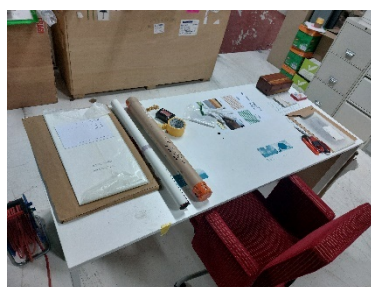
skyline of antwerp seen from the MAS



the views from the linkeroever with the relation to New South

[m hka antwerp 2023 11 04] at the M HKA I was surprised by the amount of non-exhibition spaces, which made me disappointed by the small size of the exhibition spaces. It was the first time seeing the 'back of house' of a museum. This visit made me understand the ratio of exhibition spaces and the back of the house program. The atmosphere of the M HKA gives me the feeling of an ordinary conventional museum, while the M HKA has the desire to stand out. The entrance hall with bookshelves as a city living room is an interesting recent addition, is this the representation

MHKA is looking for? There was a lot of space between the art works, and I have seen a lot of installations, among them kabakov's 'My Grandfather's Shed' which felt just like I imagined – but even better! After the spatial ensembles assignment I knew contemporary art needs space, but in the MHKA the arts gets more space than I expected. It underlines the brief in which MHKA asks for a lot of extra exhibition space. In the brief they also ask for cabinets, however, in the current MHKA there is not a lot of cabinets. The cabinets that they do have are still quite large spaces.



[bozar centre for fine arts brussels 2023 11
05] this was my second time visiting
the bozar, which I thought I would
already know by now – because of
attending an urban architecture
elective which mainly focused on
bozar's façade. The guided tour gave

me different insights into how to deal
with exhibition design in this existing
maze of corridors of the bozar.
Although this is an existing building
with different types of art, the
grandeur and variety of the bozar is
inspirational.

[museum de pont tilburg 2023 09 21] notes
of museum de pont: spacious,
luxurious, 'enjoy-in-silence' art, can
handle large groups/everyone can
experience it in their own requested

time because there is the space for it,
but also anonymous, unpersonal,
building with charism, artworks are
honored with space surrounding it,
mostly formalist art.



[van abbemuseum eindhoven 2023 09 21] notes of van abbemuseum: a maze, small passages, directed in a certain direction, amusement park, you HAVE TO interact (which isn't always a bad thing), it feels like you have to hurry – people are behind you, it is like a

train ride: hop on at the start and hop off at the end, exterior doesn't reflect the interior, interaction through senses is interesting and convincing, a lot of artwork concerning politics.

“Let's imagine the world otherwise”

Charles Esche, director Van Abbemuseum, quote from the flyer of Van Abbemuseum



[xavier hufkens gallery brussels 2023 11 05]
the xavier hufkens gallery is a private gallery, which is in all ways an architectural masterpiece and a representation of what type of gallery you can built with a lot of private money. As architecture enthusiast, the gallery blows you away of the beautiful

architectural detail. The art gets displayed in a respectful and highlighted way – although I would say the art really differs from what I have seen in the M HKA. The polished and clean concrete is a perfect subtle surface for displaying art.



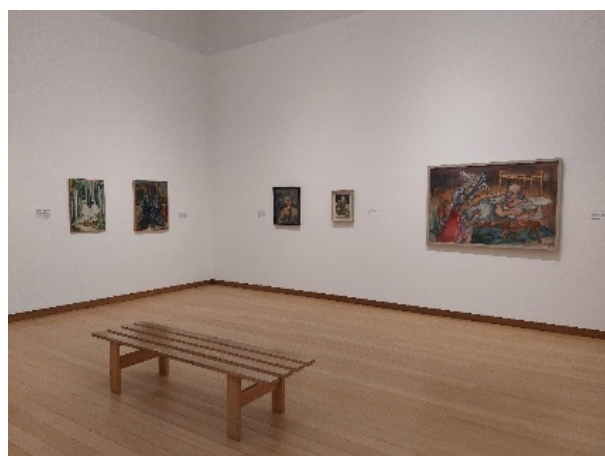
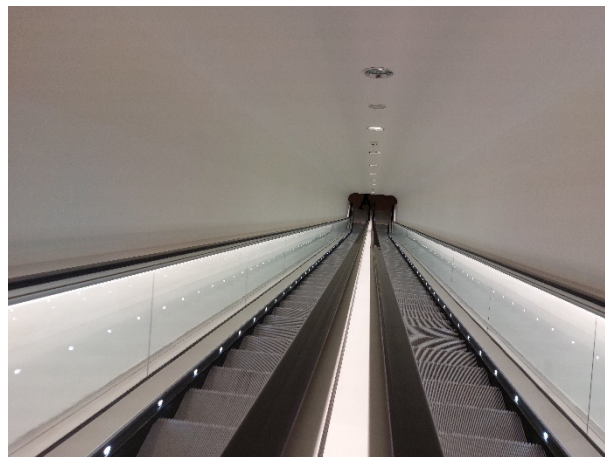
[wiels center for contemporary art brussels 2023 11 05] the wiels is a beautiful example of an repurposed building as museum, the atmosphere of the former brewery gives an added value to the museum. The building is an art piece itself, while it doesn't overrule – it isn't designed to be a bilbao-effect like

building, it is designed as a practical and industrial building of which its history makes the building an art piece. I especially like the interior of the front hall, there is much to see and experience, while the 'quiet' exhibition spaces are all above this public space.



[stedelijk museum amsterdam 2022 11 07]
the stedelijk museum Amsterdam exhibits both modern and contemporary art. The layout of the museum is classical with its old building of 1895. The new extension is flashy from the outside, while the interior shows the same cubicle spaces as the old building. However, the spaces in the extension are way larger

and in my visit the larger art installations were exhibited in these spaces. The Stedelijk Museum is a large-scale museum in contrast to the M HKA, but can be a reference for a new M HKA. Although, I think the Stedelijk is more a museum for modern art than it suits the contemporary art. It could be a little looser, less stylish.



[anne imhof at stedelijk museum amsterdam 2022 11 07] after talked a lot about scenography during research seminars and studio days, I always wondered what scenography really means in terms of contemporary art. I imagined the white gallery space in which there is almost no scenography at all. At the Stedelijk Museum, I truly experienced scenography. The total basement of the museum was converted into a disorienting maze with loud repeating music, red colored

lighting and industrial objects in large numbers. It felt overwhelming, pushed to the extremes. Even the floors were adjusted; from the smooth flooring I walked into a soft carpet. I didn't know how to walk through this maze and let me be guided by music, lights and all the other happenings. The upper levels of the Stedelijk seemed far away, this was so different than the 'ordinary' paintings and arts I experienced in the stedelijk museum.



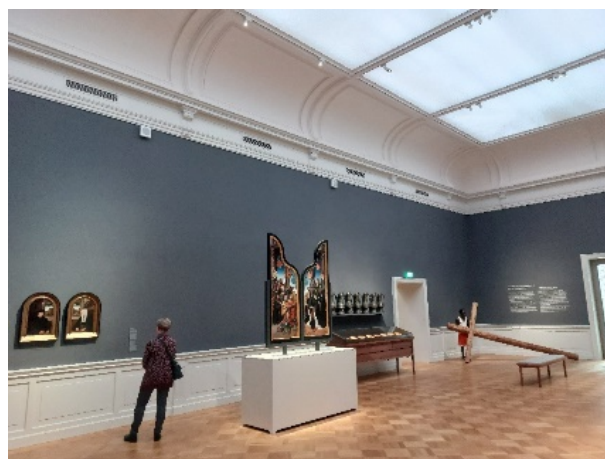
[naturalis biodiversity center leiden 2022 11 23] there is a lot of scenography to attract kids (and groups). It is another theme than contemporary art. Impressive large atrium which connects everything. Coffee corners and restaurant on different levels of the building. In total 9 levels of exhibition spaces and 40 meters height. A few really high ceilings (9-12 meters). Use and detail of materials is really refined. Exhibition spaces mainly in black and some are white. Simple and clear route: same lay-out of exhibition spaces on each level,

between levels visitors use the stairs in the atrium. After every exhibition space you end up in the atrium. The exhibition is in historical sequence (as M HKA also desires). Little café and workshop space on level 7 of 9. Toilets were on several levels as well. Restaurant with outdoor terrace on level 9. Not a lot- of connection with the outside world, only as view in the atrium and a little bit at the plinth in their LiveScience space (in which they try to connect the employees with their audience).



[museum de Lakenhal leiden 2022 11 23]
which parts of the building is new and which part is old? Are we in the newer extension or in the old building? Inlets and outlets of air refined hided in the classical skirting and ceilings. Many toilets scattered throughout the museum. In the new extension there were temporary partition walls of textile! Upper levels are only office. There is not a lot of 'new' building although the building seems to want to be this. The extension there is a little

space for contemporary art in temporary setting. The permanent collection is exhibited in the old parts of the building in existing and classical spaces: a lot of wood, classical colors such as red and blue. New extension in softened colors like a sand color and concrete ceiling with black and white walls. The various part of the buildings had different exhibition-themes. Mainly dark-tinted windows, not a lot of connection to the outside.



[rijksmuseum boerhaave leiden 2022 11 23] a museum about anatomy with a start with a lot of scenography: a theatrical 3D projected video that explains the history of anatomy and the theme of this museum. There is a lot of interaction and games. Also one 'experimental' space in which the museum shows speculations about the future with the help of videos of

scientists. Exhibition spaces were dark, very black, mainly in attic atmosphere with old beams. The routing felt natural and in historical sequence. All public functions at the start of the building with restaurant and garderobe. Conference room at the back of the building. The only connection with the outside was at the courtyard.



[rijksmuseum van oudheden leiden 2022 11 23] modern impression, the old building is barely recognizable and experienced from the interior, but is visible in the atrium. Also like the Naturalis and Lakenhal a connecting atrium. Two atriums, one at the entrance and one in the exhibition area. Fire cabinets painted blue in the blue gallery space. Besides that, white

and black spaces – diverse spaces. All have the same wooden floor as connecting element. Historical story follows the sequence of rooms. Entrance atrium had a garderobe, shop and restaurant. There were also toilets throughout the building. Many various spaces, difference in: dimensions, heights and colors. No connection with the outside at all.



[museum volkenkunde leiden 2022 11 23]
also an old building, but you barely
experience it from the interior. The
windows were also dark tinted like at
the Lakenhal. Large void at the atrium
with the stairs leading to the exhibition
spaces. Behind the entrance there is

the shop, restaurant and a museum
lounge! Again a quite dark museum
with grey floors, dark tinted glass and
so on. The spaces are large and are
rectangular or square and
symmetrical if you draw a line through
the entrance/void.



[museum voorlinden wassenaar 2022 12 21]
a museum located in a beautiful area,
with a classical building next to it,
integrated in the landscape with subtle
natural colors. The landscape allows
large windows for daylight and views
with sightlines. The roof is almost
totally glazed but the daylight is
filtered with a translucent material.

White cube with wooden floors and
concealed air inlets. The high ceilings
and wide corridors give a feeling of
grandeur. The titles and texts
indicating the artworks are standing
out, because of their size: they are not
minimal, but incredibly small. This
museum and its surrounding breaths
peace.



[louwman museum the Hague 2022 12 21] a large postmodern museum building, almost designed as a classical mansion with its monumental looking garden. Visitors with cars older than forty years can park for free in front of the entrance, tiny museum shop with ticket desk next to it, locker space isn't large as well, beautiful entrance hall after the ticket desk and lockers – it really feels monumental. Entrance of

the museum is hidden in a cone space, where the elevator sits behind. The elevator brings the visitor to the upper level, after which is walked down to the other levels in somewhat the same sequence. The stairs are situated next to the elevator and toilets. The cars are exhibited in a scenographical way. There are interesting sight-lines throughout the building onto the landscape.



[bonnefanten museum maastricht 2022 12 28] this one has an impressive postmodern appearance, ticket desk combined in museum shop, beautiful stairs in the middle axis of the building, with halfway entry to the exhibitions on that floor, the building is completely symmetrical, from ancient art to contemporary art – and what stands out, is that the ancient art often is exhibited in a more scenographical way, than the contemporary art, which is exhibited in just white cube spaces. (Ancient art exhibited in a scenographical way, I've seen that

before in other museums, whereas contemporary art is more exhibited in white cube spaces). Contemporary art in this museum seems also to fill the space, rather than these ancient sculptures. Toilets at every corner next to the elevator, elevator hard to find, but isn't used much, as the stairs is critical for the museum journey. Beautiful circular space in the riverside tower. It is a similar situation at the M HKA, a museum at the riverside, but this museum doesn't interact with the river at all.



[groningen museum groningen 2023 02 25]
 the groningen museum is a colorful and expressive postmodernist building designed by mainly Alessandro Mendini, who chose to collaborate with Philippe Starck, Michele de Lucchi and Coop Himmelb(l)au. I had wanted to visit the museum for some time, but only really became current when I realized that the facade and interior of my design proposal were like a collage of reused materials. The groningen museum is a collage itself, 'bursting with artistic energy', as they describe it themselves. The exterior is playful, colorful and really interesting from every view. The interior of the main spaces and circulation spaces are also striking and is a reflection of its exterior. The exhibition spaces, however, are more subtle, square spaces in enfilade like the conventional museum, with high ceilings, subtle lighting systems and so on. The walls, however, are painted in different striking colors and patterns

that suit the exhibition as a kind of scenography.

The Versace exhibition was a lot of scenography with music, dark spaces, and special lighting. The temporary exhibition weren't exhibiting 'contemporary art' as the MHKA possess, but were exhibiting designs of album covers and clothes of a high-end brand. The permanent exhibition showed ancient arts, modern art and contemporary art of various mediums in also scenographical ways. whereas the exterior of this expressive postmodernist building that breaths artfulness is promising, the interior and ways of display somewhat disappoints. I realize I don't want to recreate a museum like this, that creates high expectations. Less is more? The collage of materials seem interesting and inspiring but – at the time of writing – I don't know how this can help me further.



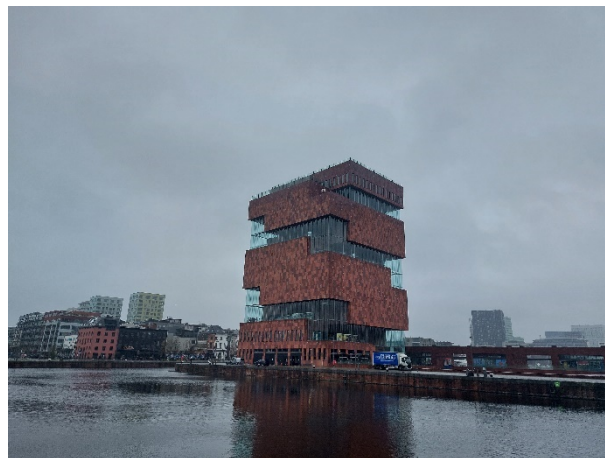
[fries museum leeuwarden 2023 03 04] the regional Frisian museum in the city of Leeuwarden is designed by Hubert-Jan Henket in 2002-2006. The museum is built in 2013. The museum faces the square in front and has large openings, called 'city windows' by the architect. There is a large canopy on top, which connects with the adjacent buildings. The plinth is really transparent. A route runs through the building. The Frisian

language is visible everywhere. The exhibition about the province is scenographical. Also commercial and cultural program in the plinth. The exhibition of contemporary artist Petrit Halilaj was on the top floor in a more conventional 'white cube' space with daylight from above. The view from this level was just above the 'urban plinth' – adjacent buildings.



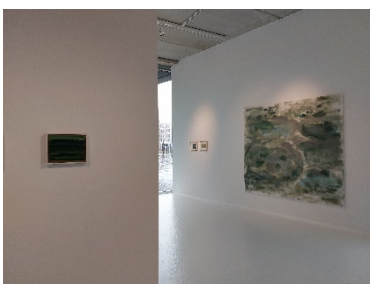
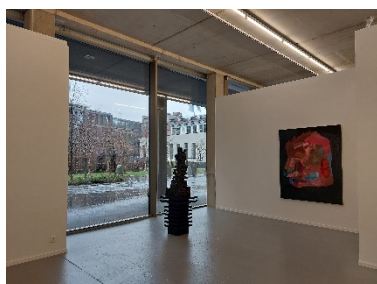
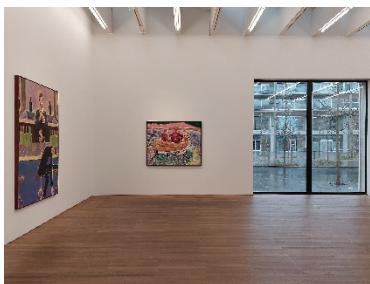
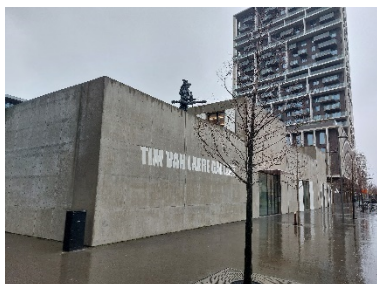
[museum aan de stroom antwerp 2023 03 10] the museum aan de stroom (MAS) is one of the museums in the city of Antwerp. The collection is mainly about (the history of) Antwerp. The middle core of the building is the circulation core, which is wrapped with a ring of exhibition. The outer ring is the public route that runs to the public roof terrace. It is a museum of Antwerp and

for Antwerp. The tower is narrow and sits in an open environment, which makes the height not perceived as very high. There are some interesting pavilions and museum square that are part of the museum. The exhibitions are scenographical and feel introverted and disconnected from the building.



[tim van laere gallery and plus-one gallery
new south antwerp 2023 03 10] we also
visited the new southern area, which is
still under development. Like the rest of
the project area, there are a number of
galleries here. The most famous is the
tim van laere gallery, which has a free-
standing building in the heart of the
district. A rough concrete building, kind
of like a vault, with shutters painted

pink in front of the windows. This white
cube has warm wooden floors and
interesting vistas of the neighborhood
or vice versa into the gallery. The plus-
one gallery is a more subtle gallery in
the plinth of a residential building. The
interior of the gallery is as follows; light
grey painted floors, white walls and an
exposed concrete ceiling with ducts in
sight.



[reflections field trips]

The field trips to different museums helped from the first moment to understand museums in general. The museums visited complemented the precedents of 'looking carefully'. It was an additional library to draw information and inspiration from. Some museums I visited were spontaneous and surprising, while others were planned and sometimes in relation with what I did at that moment in the studio – for example the Groninger Museum, because I wanted to know more about collage style buildings.

I also looked at basic subjects, for example, where are the toilets? And how many toilets are there? Most of the museum (e.g. louwman and bonnefanten) had the toilets clustered near the elevators and escape stairs, which were repeated on every level. In that way, the location of the toilets seemed always logical. There were mostly a few toilets grouped together and scattered throughout the building, rather than having a few large toilet groups. Museums such as fries museum and voorlinden had interesting sky lights in their flat roofs.

Besides that, museums are large scale buildings. In almost every museum,

except Voorlinden, different levels have to be connected. This makes stairs an important mean of transport, but even more important: an architectural feature. The stair occupies an important and central place in many museums and is a place that people come back to. This made me want to have a stair in the designs from the first moment on. I looked at stairs in naturalis, bonnefanten and the MAS which are all long stairs with pauses. In the design process it becomes clear that during the P2 I had a long stair going all the way up to 22 meters. During the design process I scaled down the stair to 6.5 meters making it more accessible for more people. The stair isn't only just a stair, it actually creates spaces on the stairs. Just as naturalis has this beautiful view from the stairs, the design proposal has 'spaces' as pauses on the stairs.

Through for example, the toilets placed in the cores and the presence of stairs, the influences of the field trips are visible in the design proposal. In addition to the salient influences, there will have been more influences through the process as a result of the field trips.

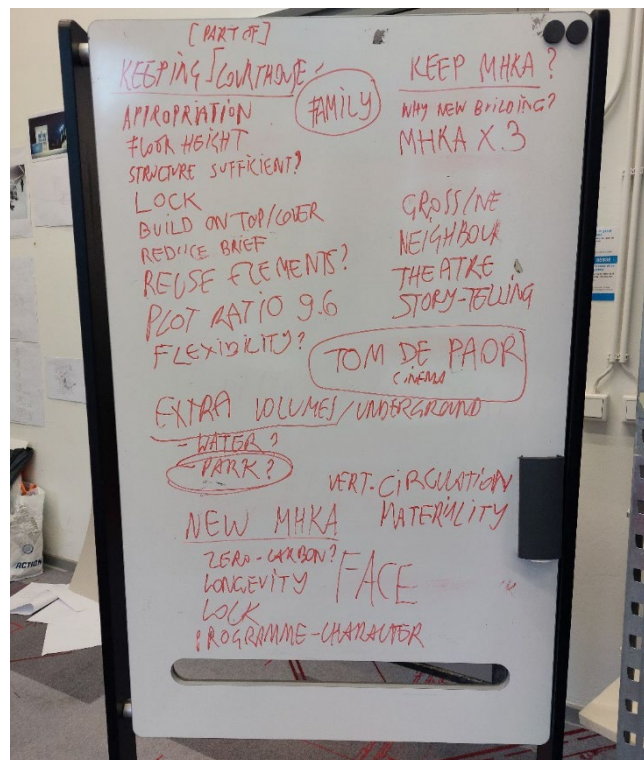
[design proposal]

the next part of the project journal aims to reveal the design process, which now takes more the form of a weekly journal. The design process is naturally in chronological order, but sometimes reverts back to earlier events. Some research or parts of the design process are grouped, named

and described to clarify the thought process. This part aims to include all the thinking and doing, but leaves out some research or design work. In this way, the design process with especially the way of thinking with the steps taken becomes visible.

[attitude towards the brief] at the studio day of November 24th, the attitude towards the brief was discussed. Attitudes regard the courtyard building, the existing M HKA and the park are all discussed. Although, I'm not sure about my attitude at the moment – I like to reuse the courtyard

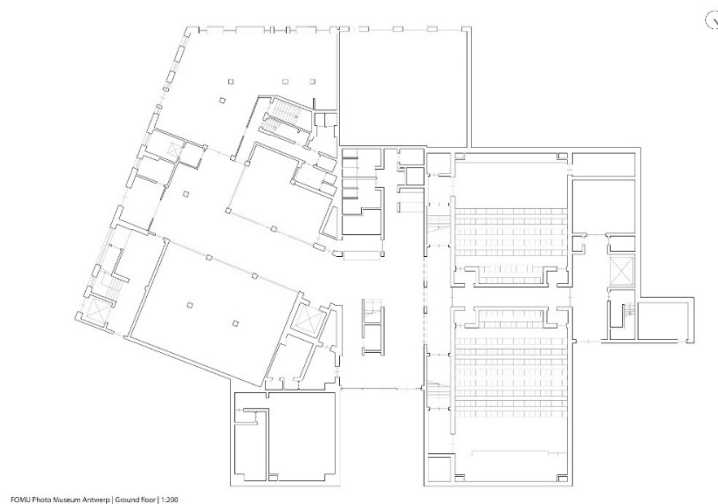
building. I think reusing the building as it is right now isn't possible in terms of finance, structural and installations. That made me think of reusing part of the courtyard building, because they used prefabricated concrete elements with brick slabs and besides that, the glazed brick is in good condition.



the discussed attitudes and thoughts towards the brief

[drawing the FOMU] as part of collective research I drew the floorplans of the MAS and the FOMU. At a stone's throw away of the M HKA there is the photo museum (FOMU) and the Royal Museum of Fine Arts (KMSKA). These two museums are important, because together they form a cluster of museums around the damped Zuiderdokken. Furthermore, there is the Museum aan de Stroom (MAS) in Antwerp. The MAS is important because

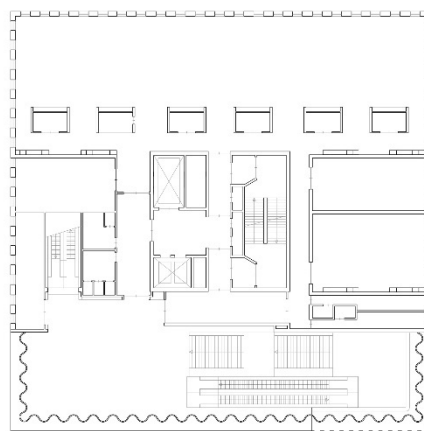
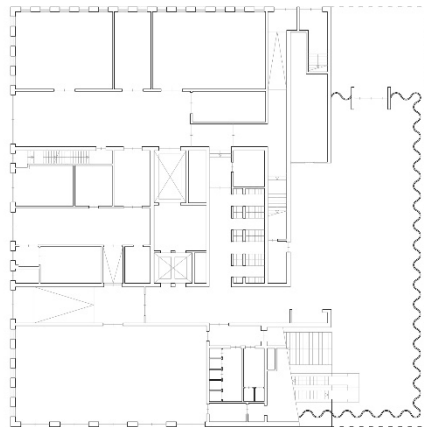
of its verticality. First, I drew the plan of the FOMU, and while waiting on the other plans I drew the elevations of the FOMU and all the floorplans of the MAS. Something that stands out about the FOMU is the fact it is connected with a cinema, while the brief also mentions a collab with another cinema – and with that also ask for cinema spaces. Isn't this too much? Two cinema spaces at close distance? I might leave the cinema out of the design proposal.



ground floor of FOMU which houses a cinema

[drawing the MAS] January 2022 and the 10th of March 2023 I visited the MAS. It is an intriguing building because of its height, publicness (free), circulation and its use of material. Although I didn't visit the museum itself, I can imagine the experience will be similar to the WIELS: the use of stairs and elevator to experience the different levels of the museum. What strikes me, is that the like 60 or 70% of the ground

floor are nonpublic space – but you don't necessarily experience or miss it. Somehow I was thinking the plinth needs to be public, but the MAS proves to me it doesn't have to be that way. As much as the half of the MAS floorspace exists of public and non-public circulation – which means that only half (!) of each floor is useful floorspace.



floorplans of the MAS showing public and non-public

[lecture rotordc] the lecture of the company RotorDC was about the re-use of material. The deconstruction company salvages materials from existing buildings and consults for example architects for the re-use of these materials. The examples they mentioned inspired me to try to re-use

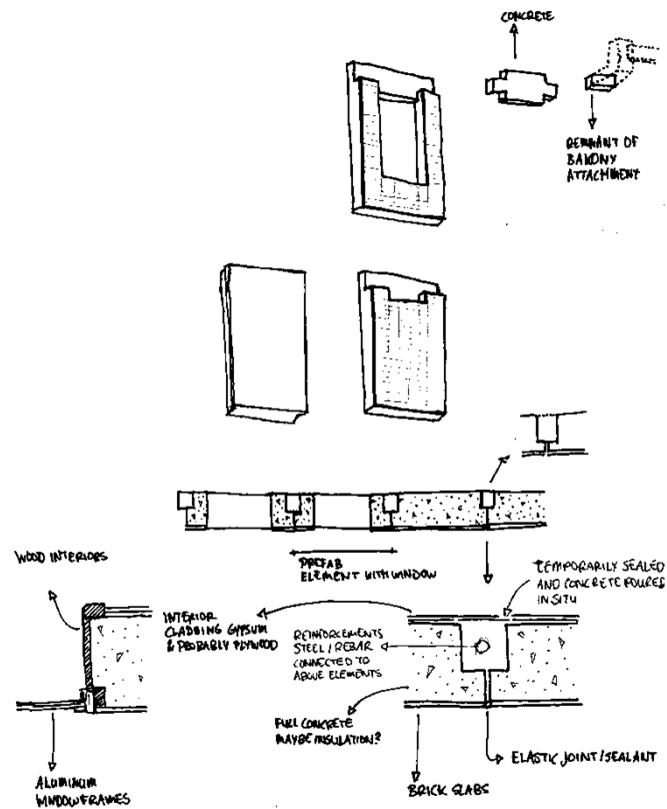
materials, although, the courthouse is not rich in material. Reused material is not only sustainable but also architecturally interesting, because it can make and anchor a building to a certain place. The atmosphere of the interior can be determined by these materials.

- ROTOR DC DISMANTLING AND RECLAMATION OF CONSTRUCTION ELEMENTS
- * ROTOR DC SELLS MATERIALS FROM WAREHOUSES (STOPS SHOWROOM)
 - * GOVERNMENTS AND RECYCLING DOESN'T GET ALONG
 - * OFTEN DEMOLISHED BY BIG MACHINES INTO GRANULUM, BRICKS, STEEL
WATERFUL PROCES RIGHT NOW. BUILDING WASTE IN BELGIUM 20.000.000 TONS IN 2016 IT IS
DOUBLED SINCE 2004. WORST COUNTRIES IN EUROPE (NL & BE).
WE EAT EVERYTHING OF A COW!
 - * TRANSPORT & PRODUCTION MODEL! CEMENT SOMETIMES ALSO WITH RE-USE, BUT YOU CAN
SAVE A LOT BY USING RE-USED BRICKS. SEE DIAGRAM ON 08 & 01:10!
 - * DNA-HOUSE BY BLAF ARCHITECTS 2013 SECOND HAND BRICKS!
 - * A LOT OF BUILDINGS ARE DEMOLISHED VERY FAST, SOMETIMES POLITICAL DECISION!
↳ IS IT THE CASE WITH HOF VAN BEROEP?
 - * IN THE HISTORY THERE WERE ORGANIZED DEMOLITION STRATEGIES!
① STEP
② STEP
 - * MAKING A LIST OF MATERIALS THAT SEEM SALVAGEABLE (INVENTORY) ↳ ONE OF CORE ACTIVITIES OF ROTOR DC
 - * DEMOLITION OPERATION SET UP
 - * NEW INCOMING MATERIALS REPLACED BY SALVAGED SECOND HAND MATERIALS
 - * CLADDING REUSED AS (OUTDOOR) FLOOR TILES
 - * ROTOR DC ALSO HAS A WEBSHOP AS RESALE!
 - * MAYBE THE MHKA ALSO HAS MATERIALS WE CAN RE-USE?
 - * DESIGNS OF RE-USED MATERIALS 01:37:00 SPACES WITH CHARACTER!
 - * ZINNIËKE BRUSSELS SALVAGED WINDOWS! → ZENHANS BOUWMAT.BE
BRONZE WINDOW UPSIDE DOWN → DUNSTRAAT → DRAWING OF ALL WINDOWS INVENTORY!
 - * MUSEUM NOT MUSEUM - FORMER DEPARTMENT STORE (CALLY NKE EXAMPLE)
RECREATING SOMETHING BY TAKING MATERIAL AWAY. MICHELANGELO.
 - * EXTRA CITY - ART EXHIBITION CENTRE. THEY USED THE MDF OF THE MUSEUM
 - * WE NEED A NEW GOVERNMENTAL APPROACH
 - * PROFITABLE OR BREAK-EVEN
 - * REVERSED ENGINEERING - THERE IS A LOT TO LEARN WHEN TAKING IT APART.
 - * FROM ROMAN TIMES TILL 1920/30 NO SECOND HAND BRICKS WERE REAL COMPETITORS OF NEW BRICKS!
THE NEW BRICK INDUSTRY MANAGED TO SAY THAT THE 2ND HAND BRICK DIDN'T HAVE THE RIGHT PAPERWORK
 - * I THINK MUSEUM IS PERFECT FOR 2ND HAND MATERIALS IN LARGE AMOUNTS, BECAUSE OF ITS
VARIETY AND LARGE AMOUNTS & REPUTATIONS
 - * RECOGNIZE
↳ VALUE THE HERITAGE VALUE OF THE FRAGMENTS AND VALUE IT IN A DIFFERENT CONTEXT.
IT IS ALSO GOOD TO ESPECIALLY 02:17:14
 - * WE ARE USED TO SEE BUILDINGS, ACTUALLY HERITAGE BUILDINGS AS INTEGRATED WHOLE
AND THE INTEGRITY OF THE WHOLE NEEDS TO BE MAINTAINED AS IT IS. LIONEL DEULIEGER
 - * MATERIAL PASSPORT WOULD BE HANDY BUT THEY VALUE THE OBSERVATIONS ON SITE MORE! SO THEY
MAY CHOOSE THE DEGRADATION OF THE MATERIAL
↳ IT IS NOT A GUARANTEE OF RE-USE
 - * THERE ARE A LOT OF BUILDINGS BUILT TO BE DEMOUNTABLE BUT THE REALITY DIFFERS OFTEN

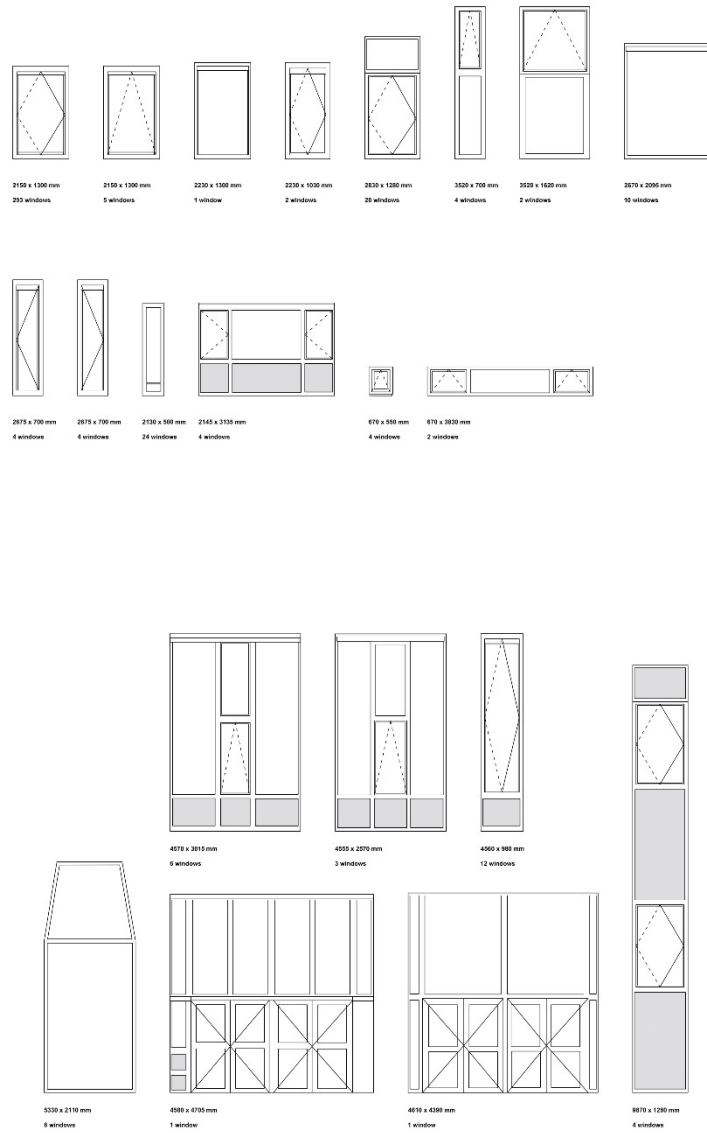
notes lecture rotordc

[material inventory and the prefabricated façade] after learning from the lecture of ROTORDC I tried to make an inventory of the materials. I also made a window schedule, because I think the windows can be useful as for example partition walls of for a system to hang

art. But first, I tried to understand the prefabricated façade and its possibilities. Unfortunately, I think re-use of these panels is only possible if the panels are cut from the existing façades.



sketch detail of the prefabricated façade panels



window schedule of all aluminum windows from the courthouse



glazed brick slabs in tile pattern (glued on concrete prefab panels) exterior



glazed interior brickwork in the main hallway



concrete detail exterior



fiberboard ceiling panels in the courtroom



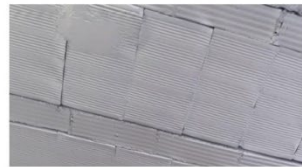
brickwork exterior



white speckled square floor tiles



concrete detail exterior



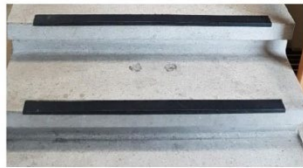
ceiling tiles (presumably located at every ceiling, hidden by lowered ceiling)



concrete bearing walls with pattern of the wooden formwork



orange colored balustrade with simple wooden handrails



Stairs steps of white and pale artificial stone



tiny square tiles in the cells and also in the toilets

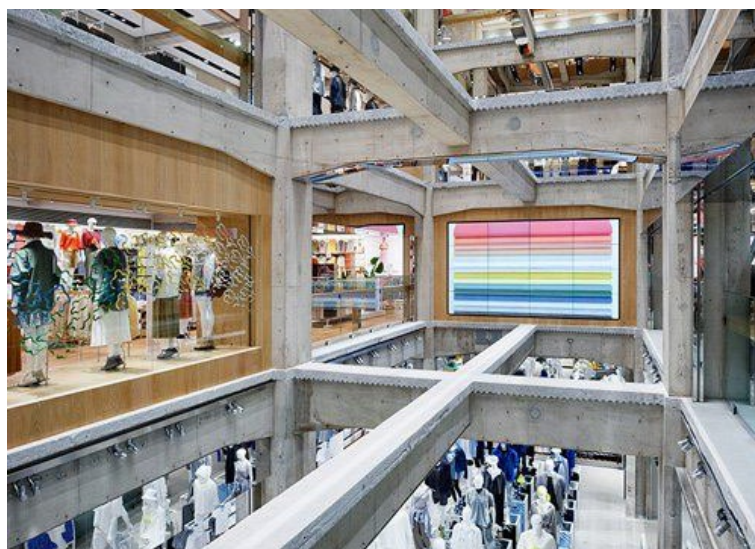


stairs of white and pale artificial stone bear off on concrete stair-beams

visual material inventory

[concrete structure] the existing concrete structure of the courthouse inspires me, because I think it can accommodate the atmosphere I'm searching for (described in the statement). This 'creative hub' – which also could be 'the forum' described in the brief – needs a robust and creative inspiring

atmosphere. Raw and unfinished materials communicate creative possibilities rather than straight and neat surfaces. The existing building can offer this as a starting point. The images above give an impression of the existing structure. The images below are references as inspiration for a possible re-use.

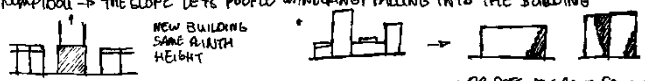


Tainan Spring by MVRDV and UNIQLO store by Herzog & de Meuron

[questions and what follows] the questions that arise at the discussion on studio day are: what do you mean with creative hub (as I somehow describe in my personal statement)? Is

the creative hub something programmatic? And what roll can the courthouse building fulfill in your thoughts? What makes or will make it a suitable space for contemporary art?

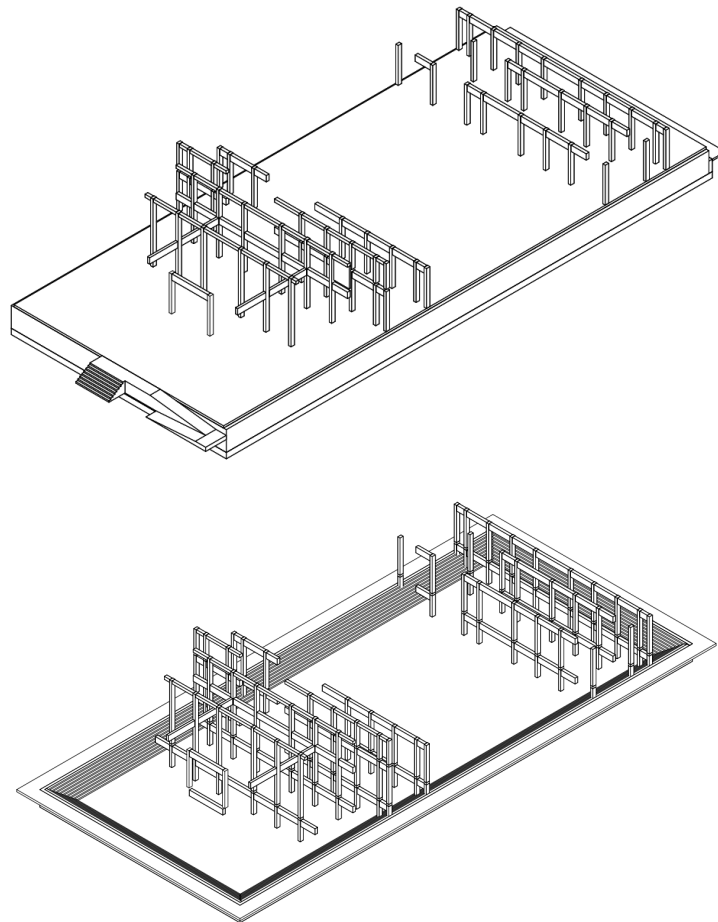
IBC 2022 12 01

- + PUBLIC ENGAGEMENT → LOOKING AT REACTION THERE?
- + WHO IS WELCOME? EVERYONE WHO FEELS CREATIVE INSPIRED!
YOUR AUDIENCE
- + CANAL CENTRE POMPIDOU BRUSSELS NOA ARCHITECTS
- + CONTEMPORARY ART → ENVIRONMENTAL · NOT JUST PAINTINGS
- + JEFF WALL ABOUT GRAHAM GLASS PAVILIONS SEGRAM BUILDING ABOUT VISIBILITY AND GLASS
- + DEEPENED (HALL) EXHIBITION SPACE PEOPLE WALKING SHOES
- + DAVIDSIEGA NEW YORK WAREHOUSE INDIVIDUATE GLASS → FA LTOON BUT EVERYONE ACCEPTS IT AS A GALLERY · BUT THERE ALSO WAREHOUSES THAT REMAIN WAREHOUSES
- + PRO MICHEL ANGELO WAGO SORRALA DOWNTOWN SCHAFFHOUSEN NOT THE ONE OF LINA BO BARDI
- + POST OFFICE TEMPORARY HOME FOR STEDELIJK → STEDELIJK CG
- + MUSEUM DISTRIBUTION AIRPORT HUB
HERZOG DE MEHON SAID IT BY DESIGNING THE MUSEUM
THE WHOLE SITE IS A CREATIVE HUB ←
BECAUSE OF LARGE NUMBER OF VISITORS
- ① WHAT IS THE HUB? AND WHERE IS IT? → WHAT ARE ITS BOUNDARIES?
→ WHAT DOES IT MEAN PROGRAMMATIC IS THE HUB PROGRAMMATIC
- + WARE BUILDING AS A PLAYGROUND FOR ART → WHAT MAKES IT AN ART SPACE?
IS IT WHITE GALLERY FLOORS?
- ② EXISTING BUILDINGS → WHAT COULD IT DO? → OR ACTUAL MODEL
+ 3D MODEL OF STRUCTURE | USE DIFFERENT PLAN AND SECTIONS NEXT 6 SECTIONS
+ MAKE DIFFERENT POSSIBILITIES THERE IS NOT ONE SOLUTIONS
- + GARAGE MOSCOW IN ZABEK · ONA CONVERTED IT INTO A CONTEMPORARY ART GALLERY
- DESIGN AND ACCEPTANCE OF THE EXISTING
- + ACCESS TO THE BUILDING | THROUGH THE BUILDING (PUBLIC)
- + WANDERING THROUGH THE MUSEUM
- + WHAT IS THE PARK RIGHT NOW? AND THE EXERCISE STRIP? THERE IS NO CONNECTION ALTHOUGH IT IS EXPECTED BECAUSE THEY ARE CLOSE NEAR EACH OTHER
- + POMPIDOU → THE ELOPE LETS PEOPLE WANDERING FALLING INTO THE BUILDING
- +  NEW BUILDING SAME WIDTH HEIGHT → OR DOES IT GROW FROM THE MOST VALUABLE VALUED FEATURE OF THE BUILDING?
- + MUKA MUSEUM HERZOG DE MEHON GERMANY DUISBURG
- + WHAT CAN YOU DO WITH SUCH A VOLUME? REFERENCES?
TOWER OF PAVEL COMING DOWN ONTO THE GROUND
POMPIDOU WAS THE ONLY ONE WHO SAID WE ARE NOT GOING TO BUILD THE WHOLE PLOT, ONLY THE BASEMENT, THE REST WILL BE PUBLIC SQUARE
- + WHITNEY MUSEUM NEW YORK
- + YOU DON'T HAVE TO EXPERIENCE THE WHOLE BUILDING
IF YOU GO RESTAURANT ROOFTOP = LOBBY → ESCALATOR → RESTAURANT
- + ANTWERP & MUKA IS BOTH SMALL AND BIG · REGIONAL AND INTERNATIONAL → THE CITY IS CHANGING
- + HOSPITAL ZIEKENHUIS SAME PROBLEM OF MASSIVE VOLUMETRIC BUILDING
ZNA CADIX ANTWERP
- + AT THE P2 IS A SCHEME → DIRECTIONS YOUR BUT NOT SURE YET, BUT PROBABLY YOU ALREADY KNOW ORGANIZATION OF THE PROJECT
WHAT ARE YOUR INTEREST AND HOW DO YOU CONTINUE?
→ CLARITY OF YOUR ARGUMENTATION

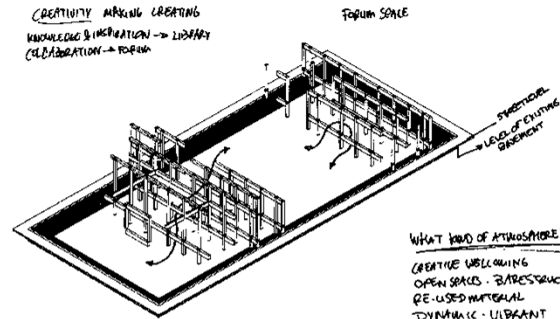
personal notes, thoughts and inspirations

[stripping down the courthouse] after calculating different amounts of materials of the existing courthouse building in square meters for possible future reuse, I stripped down the building to the one and only thing I

value of the courthouse building - which is the concrete structure of the first few floors - because of its potential for establishing a creative atmosphere with a bare and raw concrete structure.



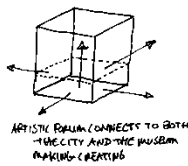
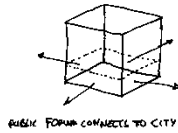
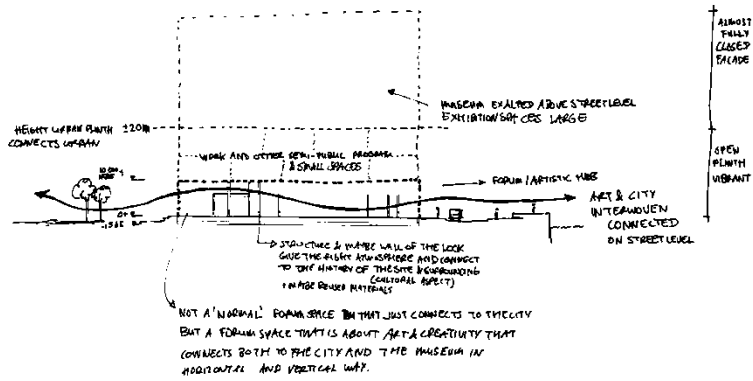
stripping down to the structure of the 1st, 2nd floor and basement



WHAT IS IT?
 (MULTIFUNCTIONAL) ART SPACE | ART DISTRICT
 (COMMUNAL) ARTISTIC HUB
 CREATIVITY | CREATIVE HUB
 A HUB FOR CREATIVES
 (ARTISTS) PLAYGROUND FOR ARTS

WHAT KIND OF ATMOSPHERE?
 CREATIVE WELCOMING
 OPEN SPACES - BARE STRUCTURE
 RE-USED MATERIAL
 DYNAMIC - URBAN
 INDUSTRIAL - CULTURAL

WHAT DOES IT?
 FOSTER INSPIRATION
 COLLABORATION
 INTELLECTUAL EXCHANGE
 CELEBRATING CREATIVITY
 ENHANCES ARTISTIC ACTIVITIES
 GETS NEW FLEMISH ARTISTS ON BOARD



stripping down to the structure sketches and principles

[existing structure one of the conditions] the concrete structure I value could become one of the conditions, as discussed at the studio. The structure shouldn't be something scenographic, but a real structure that carries new floors while it communicates an interesting atmosphere inside. Above these floors could be a conditions in which art will

exhibited with views on the park. On top of this floor, there could be exhibition spaces that are maybe more conventional. The idea of having an urban plinth that connects to adjacent buildings was approved. A lot of new ideas and inspirations arose after this studio day, again much to think about.

IBC 2022 R.O.P

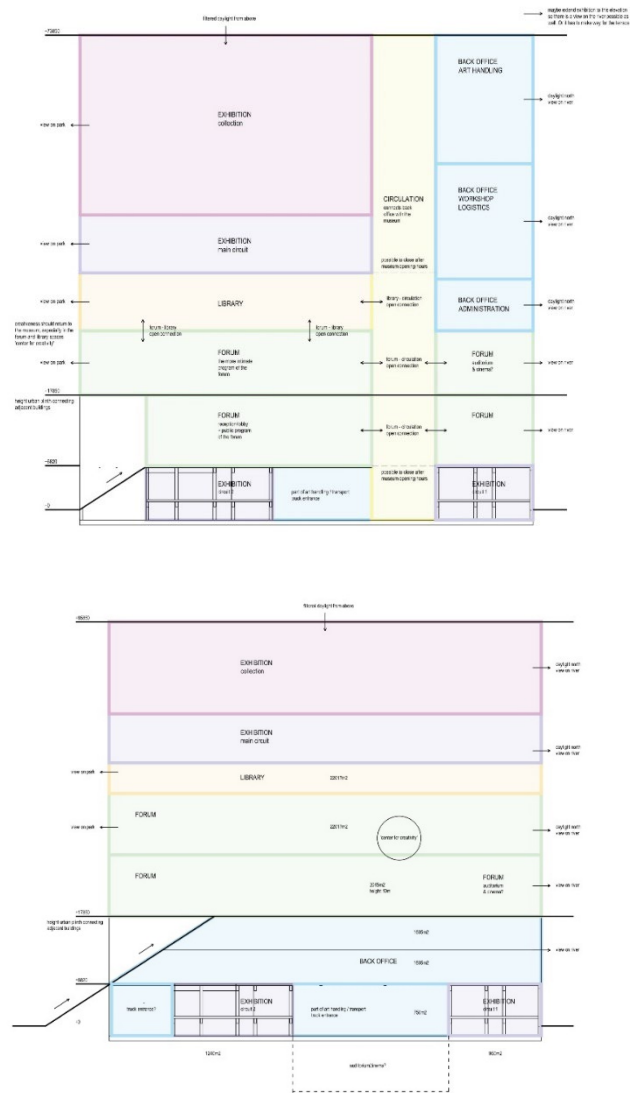
- IF YOU THINK IT IS TOO MUCH SPACE THAN YOU SHOULD ANALYZE IT A LITTLE WHAT IS THE MINIMUM SPACE A FUNCTION PROGRAM NEEDS?
- MAYBE KEEP THE EXISTING CORES, AS I ALREADY KEEP A LOT OF THE STRUCTURE
- WE HAVE TO MAKE A LOT OF ACCESS IN THE COMING WEEK!
 - EXISTING CIRCULATION CORES
- WHAT IS LARGER IS SMALLER SPACES?
 - DIAGRAMS MAKE THOSE! → YOU HAVE TO KNOW THE PUZZLE PIECES - WHICH PROGRAM
 - WHAT ARE REPRESENTATIVE FACADES (ELEVATIONS)
 - SECTIONS ARE IMPORTANT ALSO WITH LARGE/SMALL SPACES
 - HOW MUCH SQUARE METERS AND WHERE DOES IT GO?
- TEMPORARY EXHIBITION ON THE GRAY IN THE INDUSTRIAL SHED (INTERESTING)
- URBAN CORRIDOR - NO CORRIDOR IN THE MIDDLE BUT USE OF EXISTING RAMP - INTERESTING
- CIRCULATION CORRIDOR IS ONE IN EACH CORNER.
- USING THE PARK SEEMS REASONABLE & CLEAR FOR THE TURRETS
- THE LENGTH OF THE SITE SHOULD BE THE HEIGHT 70 METERS.
- INTERNAL CONNECTING TO SURROUNDINGS & ROOFS - BUILDINGS.
 - MAYBE AROUND THE BASE OR AROUND THE TOP? MAYBE TOP MAKE MORE SENSE
 - WHEREAS I WANT TO CONNECT ON STREET LEVEL.
- IT WILL GIVE A LOT OF SHADOWS ON THE OTHER HOUSING, DWELLING.
- GALLERY SPACE NOW IS 2000 AND THEY WANT 6000 M²
- MULTIPLE ENTRANCES
- SUPPRESSED BASE - COVERING ABOVE STREET LEVEL BUT UNDERNEATH ARE OTHER FUNCTIONS.
- USING THE BUILDING OR USING MATERIALS
 - BUT IN ESSENCE I WOULD LIKE TO RECONNECT CREATIVITY MORE TO THE MUSEUM. SO MY THINKING WAS SO THE ONLY THING I WOULD REALLY IS THIS STRUCTURE OF THE FIRST FEW FLOORS AS A SOMETHING THAT CREATES AN ATMOSPHERE THAT COMMUNICATES THE CREATIVE POSSIBILITIES. SO I STAIRS DOWN THE COURTHOUSE AND EVEN MORE TO THE BASEMENT. IT IS JUST A SKETCH SO THE STRUCTURE ISN'T CORRECT YET.
 - FEED BACK
 - AND ENJOYING THAT FEELS LIKE YOU SHE IS AN ARTIST
 - ESPECIALLY WAS THE FORUM SPACE BE WITH THE IS WHERE THE NEEDS TO HAPPEN
- 1. (UNDER) GROUND (INTERJECT SPACE) FOUNDATION
- 2. CITY CONNECTING 19TH CENTURY LOCKOUT NEIGHBORHOOD
- 3. THE TOP 20TH CENTURY AND CONNECTS TO OLD BUILDINGS
- 3 SCALES TALKING TO 3 CONDITIONS
- NOT AS FUNCTION LAYERS!
 - CONDITIONS: 1. OLD BORN THE TOWER WAS THE FORUM.
 - 2. REDUCED AS SLOW GRADY SEEMS GOOD AS RAIN.
 - 3. SPACIAL TYPES, 3. PLINTH TYPES OPEN FACADE CLOSURE SPACE
- JUST LEAVING THE CONSTRUCTION 1. REDUCED AS SLOW GRADY SEEMS GOOD AS RAIN.
- WHAT MAKES A FORUM, A FORUM AND NOT A LOBBY
 - FORUM COULD BE A DIALOGUE BETWEEN PEOPLE - PEOPLE
 - LOBBY, THINGS IMMENSE! THE FORUM CAN BE PEOPLE - ART
 - THE CIRCULATION PEOPLE - ARTIST
 - FORUM COULD BE PARTLY ON FIRST FLOOR
 - BASMENT FLOOR (8M HEIGHT) AND ALSO MUSEUM - ARTIST
 - PARTLY EXHIBITION SPACE ETC! MUSEUM - PEOPLE
- MAYBE WOOD STRUCTURE ON TOP OR STRUCTURE IN BETWEEN THE TOWERS, THE STRUCTURE AND CONSTRUCTION CAN BE MADE THAT'S NOT A PROBLEM.
- 1.6 METERS ABOVE STREET LEVEL.
- SLOPE IN FRONT TO MANAGE THE 1.6 METERS HEIGHT DIFFERENCE. (THAT WILL BE AN ELEVATOR MUSEUM.)
- WHY ON EARTH DO YOU NEED DEPOT IN YOUR NEW BUILDING - WHY NOT (HAPPY ON ANTWERP PLUS?) OR IS THE DEPOT PART OF THE MUSEUM EXPERIENCE? DOUBLE ACCESSIBLE ARCHITECTURE?



personal notes, thoughts and inspirations

[stacking program] the exhibition spaces in the existing concrete structure shape the ground floor of the building. Above that, the forum will arise, but what if it arises even above the level of the urban plinth, in which it connects to adjacent buildings. On top

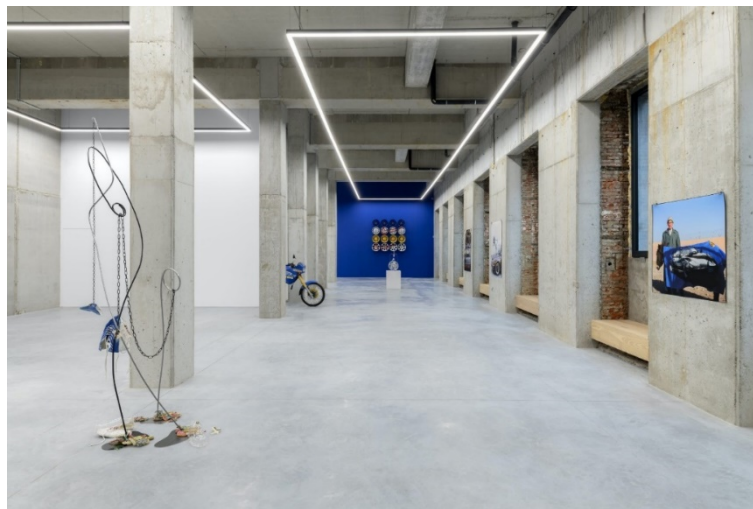
of the forum there will be the exhibition spaces. I'm still struggling with the height of the building, I feel like I have to decrease the program, mixing things up – and am I going to make a basement with program?



programmatic sections of the design proposal

[concrete structure] the concrete structure becomes a part of the building, instead of a scenographic piece. This makes me rethink the atmosphere of this piece of the building. I think it is important to have

different kind of exhibition atmospheres. New references for this concrete structure is the Stems Gallery in Brussels and the Corridor Gallery in Antwerp.



reference images of concrete structures in galleries

[mixed program] thoughts, discussion and questions on the studio day: what is the engagement with the street? There is none at the moment. Mix program, the program is too fixed right now. Maybe the circulation can be the forum or the other way around? Does the circulation has to start outside the

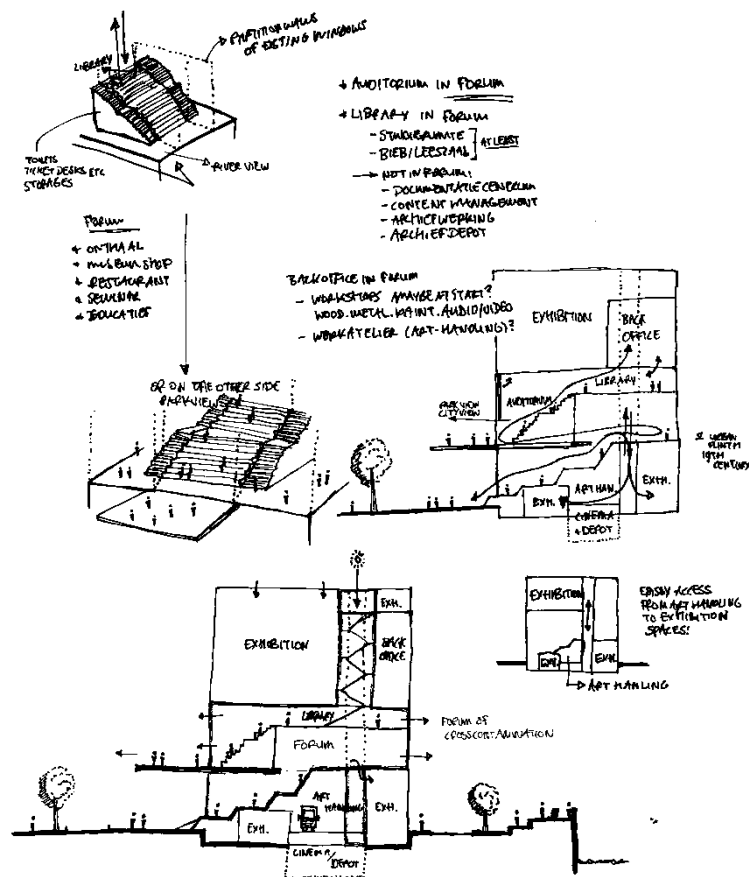
building? Does the stairs take you far into the building? How far does a visitor have to walk to have its first encounter with art? Cross contamination of different program. Multiple entrances? Building in park or elsewhere? The images above help: what do YOU want the spaces to be and why?

- IBC 2022 12 15
- + CONSIDERING THE NEIGHBOURS FOR DAYLIGHT
 - + URBAN QUALITY EXISTS OF DIFFERENT LEVELS - LOOK AT EXISTING BUILDINGS!
 - ↳ GROUND FLOOR FACADE
 - ↳ FLOORS IN BETWEEN FLOORS
 - ↳ AND 'ROOFLINE' / ROOF
 - + MODELS & IMAGE/VISUALS ARE IMPORTANT RIGHT NOW! USE THE MODEL + CAMERA TO TEST!
 - * HOW DOES IT DEAL WITH ITS ENVIRONMENT
 - * ON FIRST FLOOR THERE WILL BE A DIFFERENT STRUCTURE. TWO STRUCTURES. NEW FOUNDATIONS.
 - + DIA FOUNDATION / PRESENT IMPACT - DIA ART FOUNDATION NY / CAIFSET
 - * ENGAGEMENT WITH STREET
 - + TASTE BREAKOUT SPACES
 - * CROSS CONTAMINATION OF DIFFERENT PROGRAM
 - FORUM WHAT IS IT
 - ↳ CIRCULATION
 - + WHAT DO I WANT IT TO LIKE? JUST AS CONCRETE GALLERY -> HE LIKED THE FACT OF ME SAYING
 - + WHERE DOES ALL THE CONCRETE GO? RECYCLE OF CONCRETE? -> REUSED? THIS IS WHAT I WANT IT TO BE LIKE.
 - + EXISTING CIRCULATION IS NOT ENOUGH AND YOU CAN'T EASY MODIFY THEM WITHOUT BREAKING THE STRUCTURE BECAUSE THEY ARE PART OF THE STRUCTURE!
 - + YOU COULD ALSO SAW THE TOWERS ON URBAN PLANTIN LEVEL!
 - + CREATIVITY -> CROSS CONTAMINATION
 - + LIBRARY COULD BE IN PARTLY FORUM AND IN PARTLY BACK OFFICE / DEPT
 - ↳ DISPERSE OF PROGRAM
 - ↳ WITH MAYBE CIRCULATION AS BARB AND THEN CIRCULATION COULD BE THE FORUM SPACE
 - + STAIRS / CIRCULATION COULD ALSO START INSIDE THE BUILDING AND NOT AS A MOUNTAIN BUT AS A PARKOUR THROUGH THE BUILDING
 - + THINK OF DIFFERENT STAIRS / EXITS! / ENTRANCES!
 - ↳ THINK ALSO OF THE NOTION OF "HOW LONG DOES IT TAKE BEFORE YOU ENCOUNTER YOUR FIRST ART? IT NOW COULD TAKE TOO LONG"
 - * ENGAGEMENT OF PLINTH - GROUND FLOOR! WHAT IS THE ENGAGEMENT? THERE IS NONE RIGHT NOW!
 - + WHERE IS THE CIRCULATION? AT THE START? OR DO YOU HAVE TO GO THROUGH THE BUILDING BEFORE YOU ENTER ESCALATORS OR ELEVATORS?
 - + A BIG CONCEPT IS NOT WHAT YOU NEED. MULTIPLE CONCEPT OF STRATEGIES

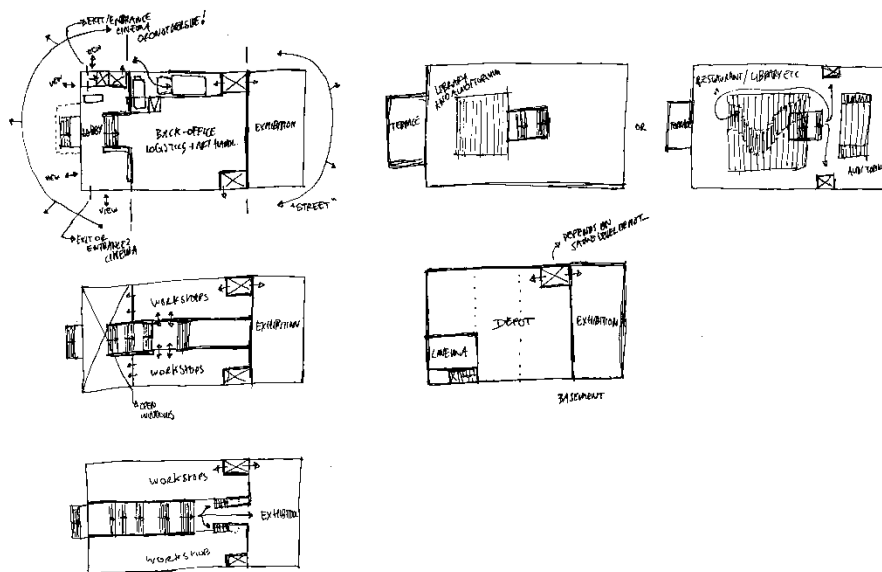
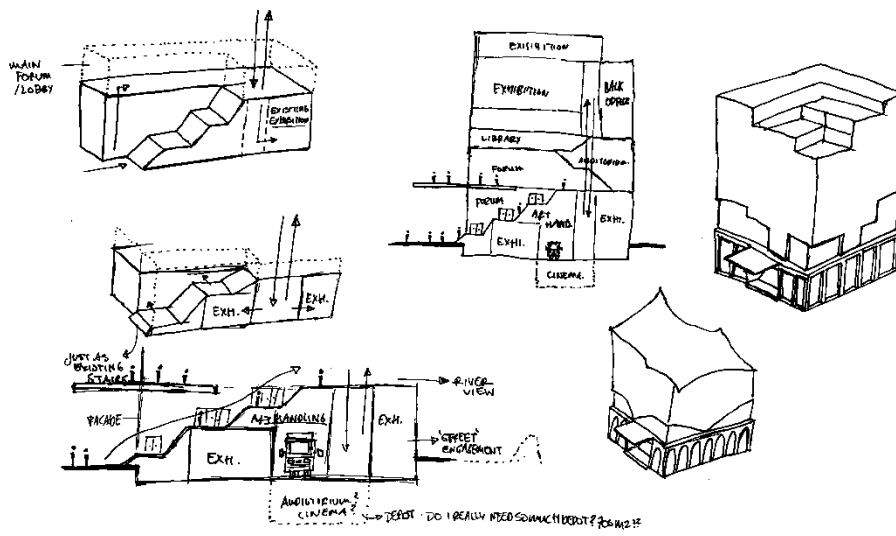
personal notes, thoughts and inspirations

[design process] in comparison with the last digital section, I now drew longer stairs that are leading to the 'forum' level above the urban plinth of the area. The front and back tower of the existing building are used as a

condition to exhibit art in. A large canopy sticks out from the forum space towards the park, this creating an outdoor platform and marking the entrance.



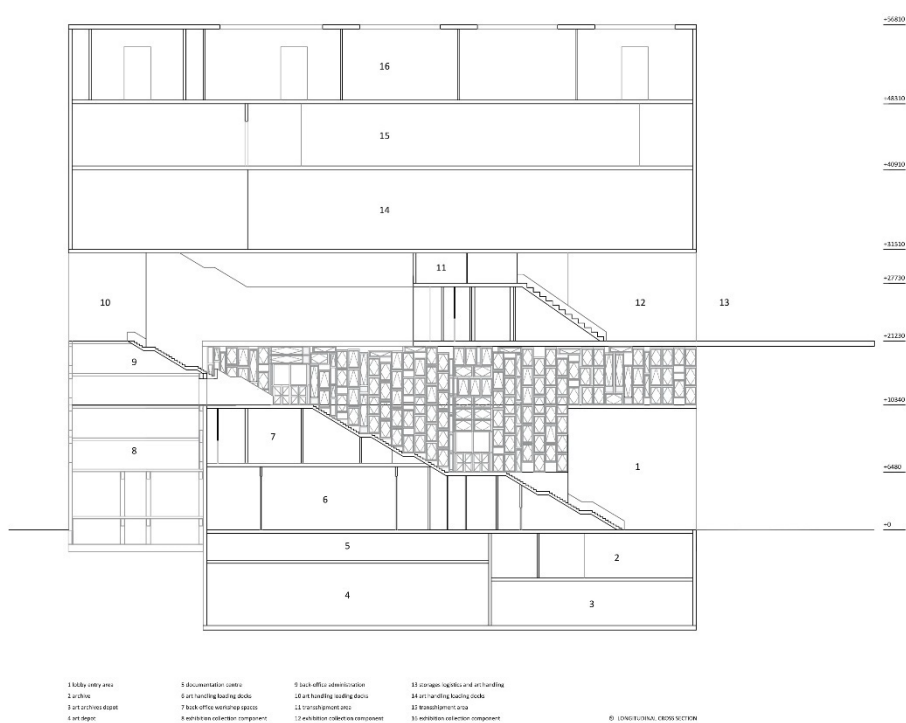
sketches during the design process

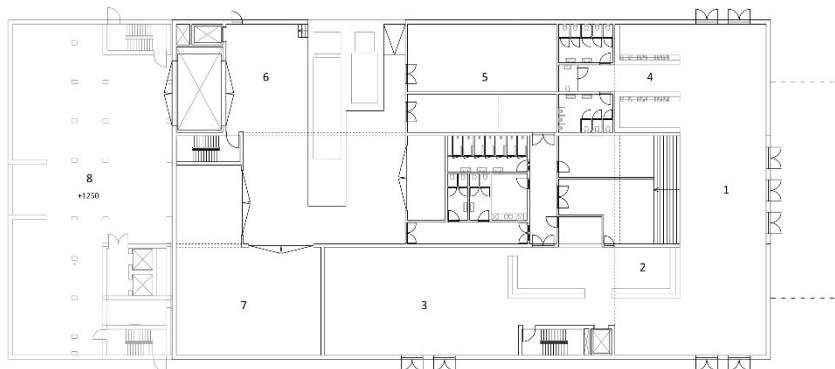


sketches during the design process

[design process pre p2] for the pre p2 I translated the sketches shown before into section and floorplans. In the personal statement I wrote about (the lack of) creativity in museums which is developed to make an inspiring and

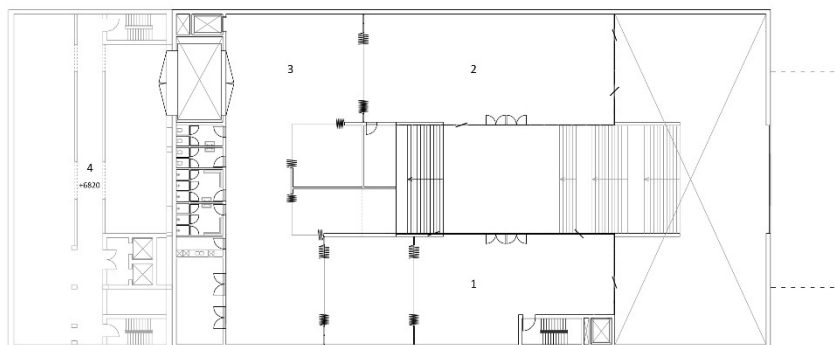
creative 'route' through the building that passes all creative program. These spaces are materialized by re-used material of the existing courthouse building in order to strengthen the atmosphere.





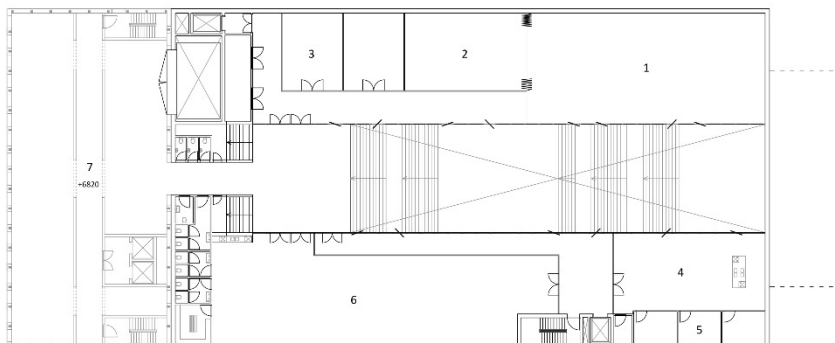
- 1 lobby entry area
- 2 reception
- 3 museum shop
- 4 wardrobe and lockers
- 5 storage logistics and art handling
- 6 art handling loading dock
- 7 workshop area
- 8 exhibition collection component

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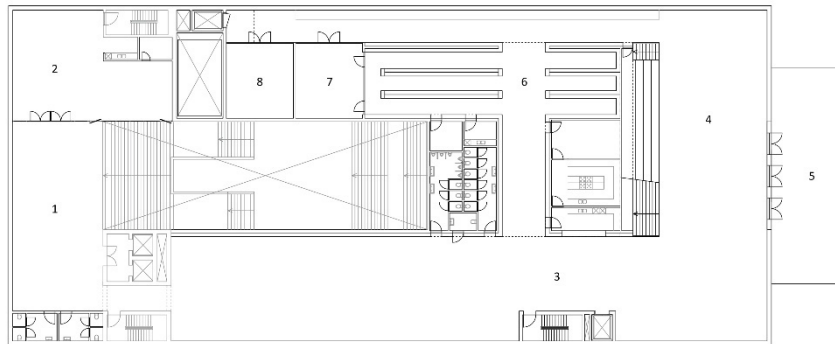
- 1 back-office workshop spaces
- 2 atelier / studio collection management and restoration
- 3 transshipment area for restoration
- 4 exhibition collection component

© SRECHOW FLOOR #2 / 14820



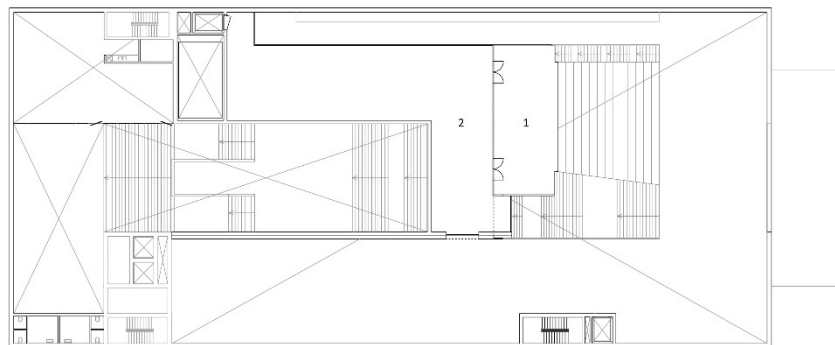
- 1 multipurpose event space
- 2 semi nar / extension of event space
- 3 semi nar and meeting rooms
- 4 written staff
- 5 consultation rooms / quiet workspace
- 6 back office art minimization
- 7 start of exhibition collection component

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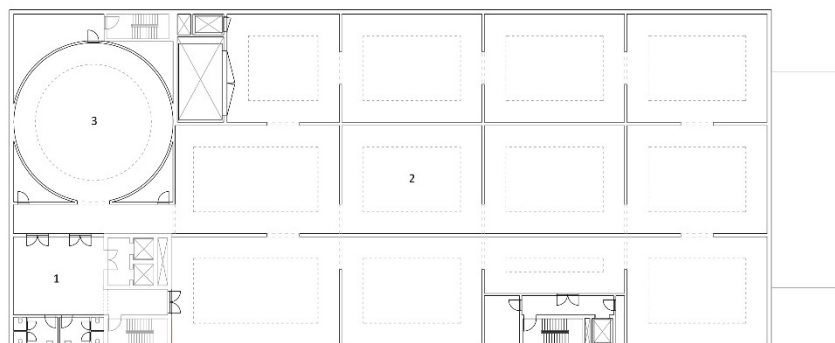
- 1 forum area
- 2 educational atelier / studio space
- 3 forum area / restaurant
- 4 forum area / auditorium
- 5 outdoor terrace forum
- 6 library area
- 7 study space
- 8 office content management

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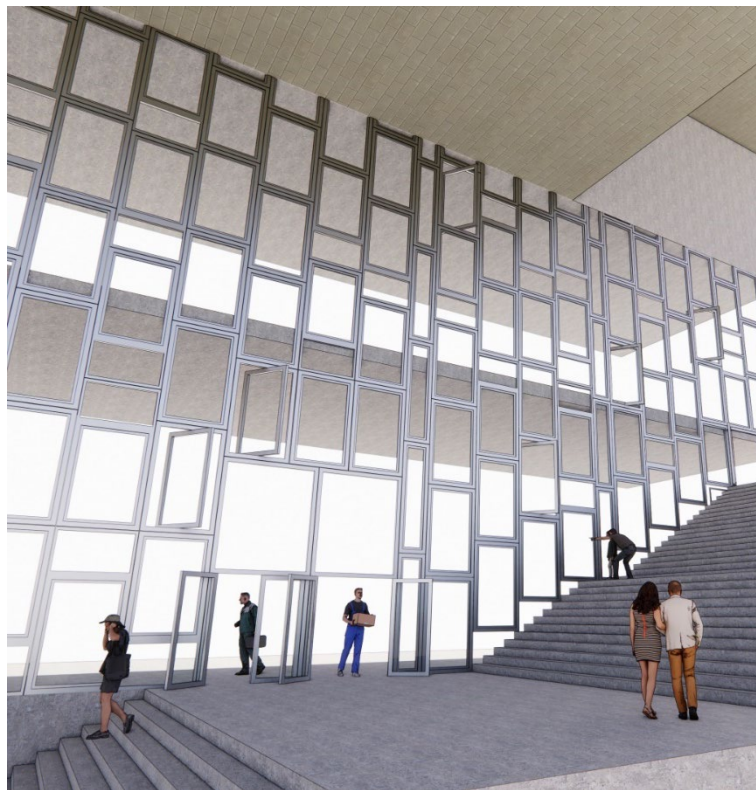
- 1 auditorium
- 2 back office administration

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- 1 entry area welcome area collection component
- 2 collection component of spaces 12 x 12 x 8 meters
- 3 circular round exhibition space

© SIXTH FLOOR / EAST FLOOR +48510



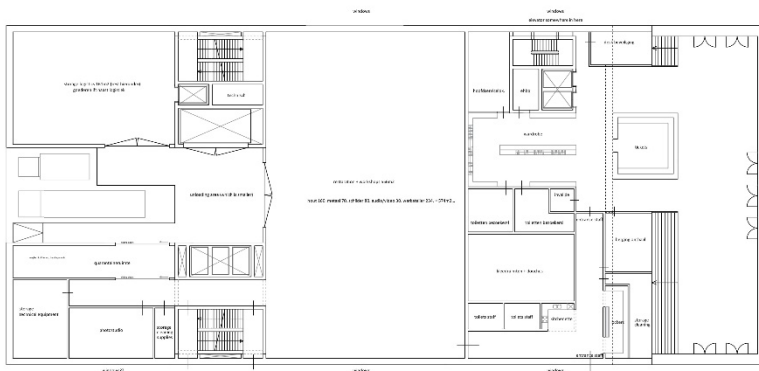
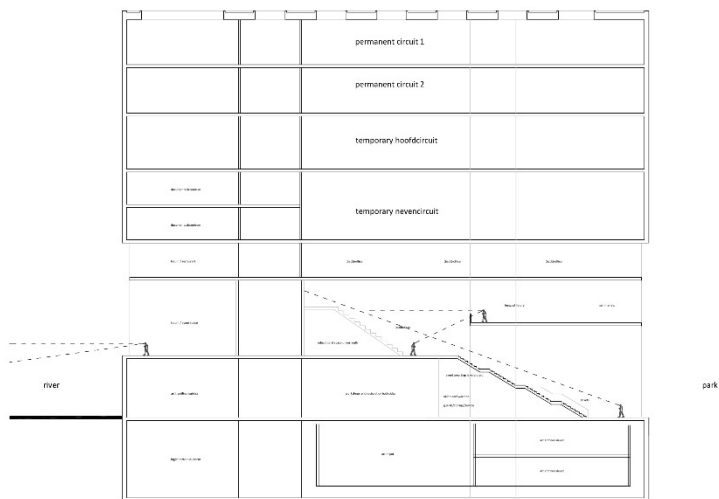
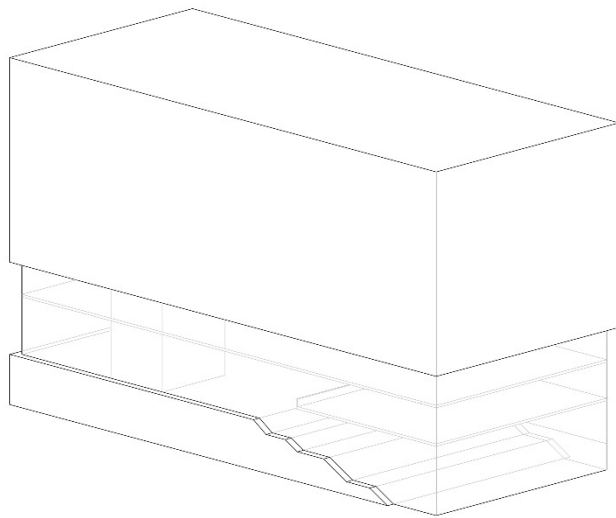
visuals during the pre p2

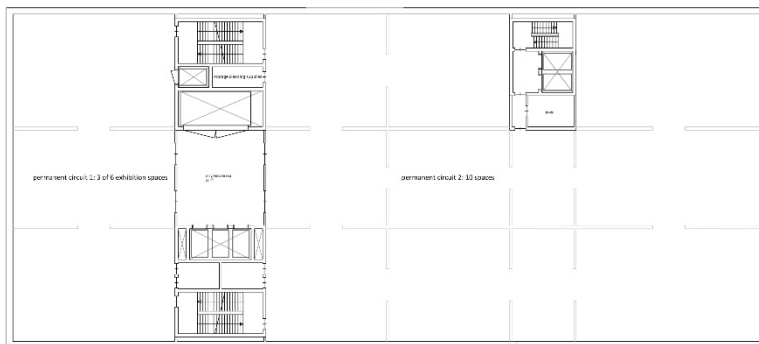
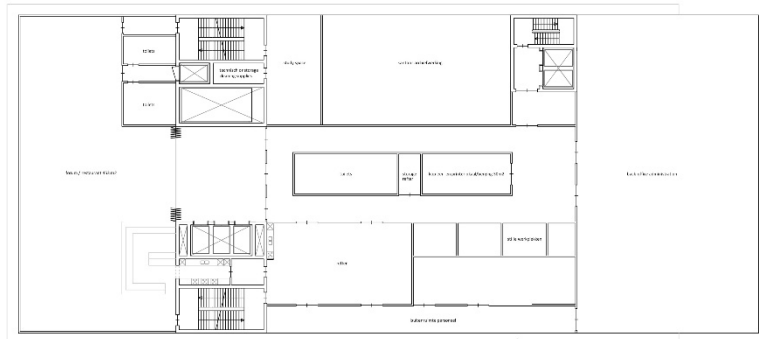
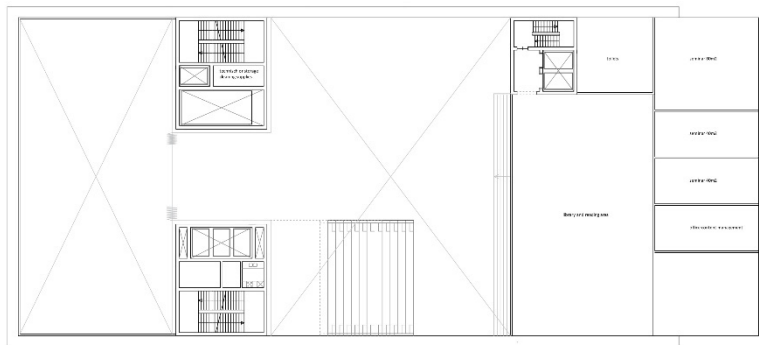
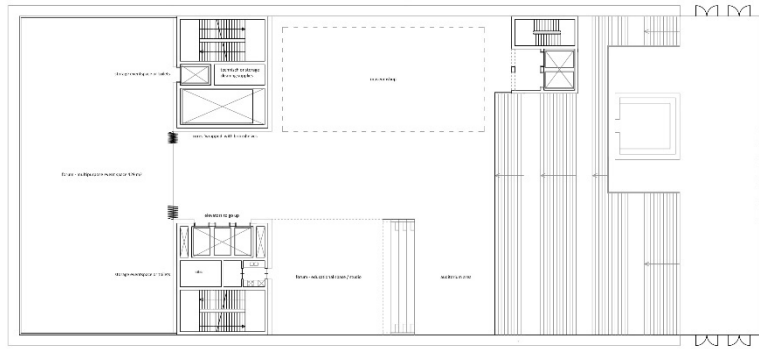
[design process after p2] the pre P2 was a moment for me to realize that the design isn't consequent. For example, keeping just that small piece of the building isn't logical, such long stairs are not logical either, the workshops and ateliers are most of the time empty and these stairs won't be used very often, the visitor will take the elevator for sure. Besides that, I had too much detail, because I was talking about materials while it is better to zoom out first and create a logical museum building.

This started with the orientation: the park elevation is the face of the building and it is where the visitor enters the building, because it is expected there will be almost no visitors entering from the riverside. Relation between park and river is also not needed, since the visitor has none connection with the river on ground floor level. This is why there is a raised ground floor, under which the truck of the art handling enters. The raised ground floor can be entered with building-width stairs. These stairs lead to deep inside the building, just as at the pre-p2. It also passes different inspiring and lively forum program: auditorium, museum shop, educative studio and the event space.

Once the visitor is deep inside the building, with the stairs, elevator or escalator, the visitor is at the heart of circulation of the museum. This circulation will repeat on every level and will be the repeated element that makes the building readable and logical. The building has a threefold division:

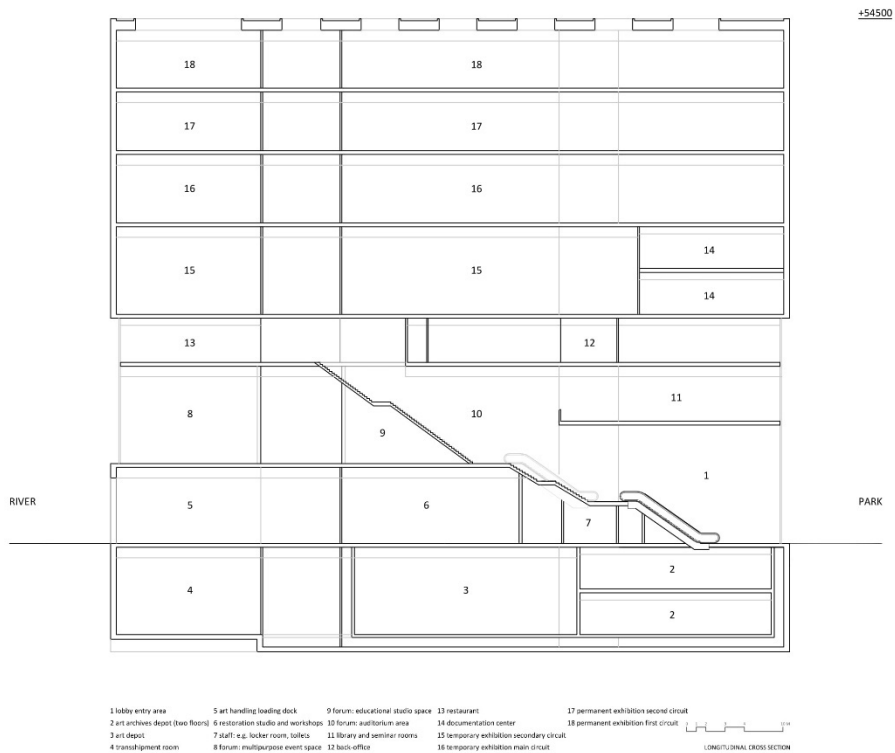
1. Ground floor with art handling at the rear, workshops at the heart, staff and lobby spaces at the front (park side). There are a few windows to interact between the workshops /restoration and the urban life at the street
2. The middle part is the forum area, which has all public program. It asks for daylight and view and because of that it is mostly transparent
3. The upper part of the building is more a closed box, with the exhibition spaces and the documentation area that doesn't ask for (a lot) of daylight. There are a few windows as orientation points in the building. These windows give view on the city of Antwerp.

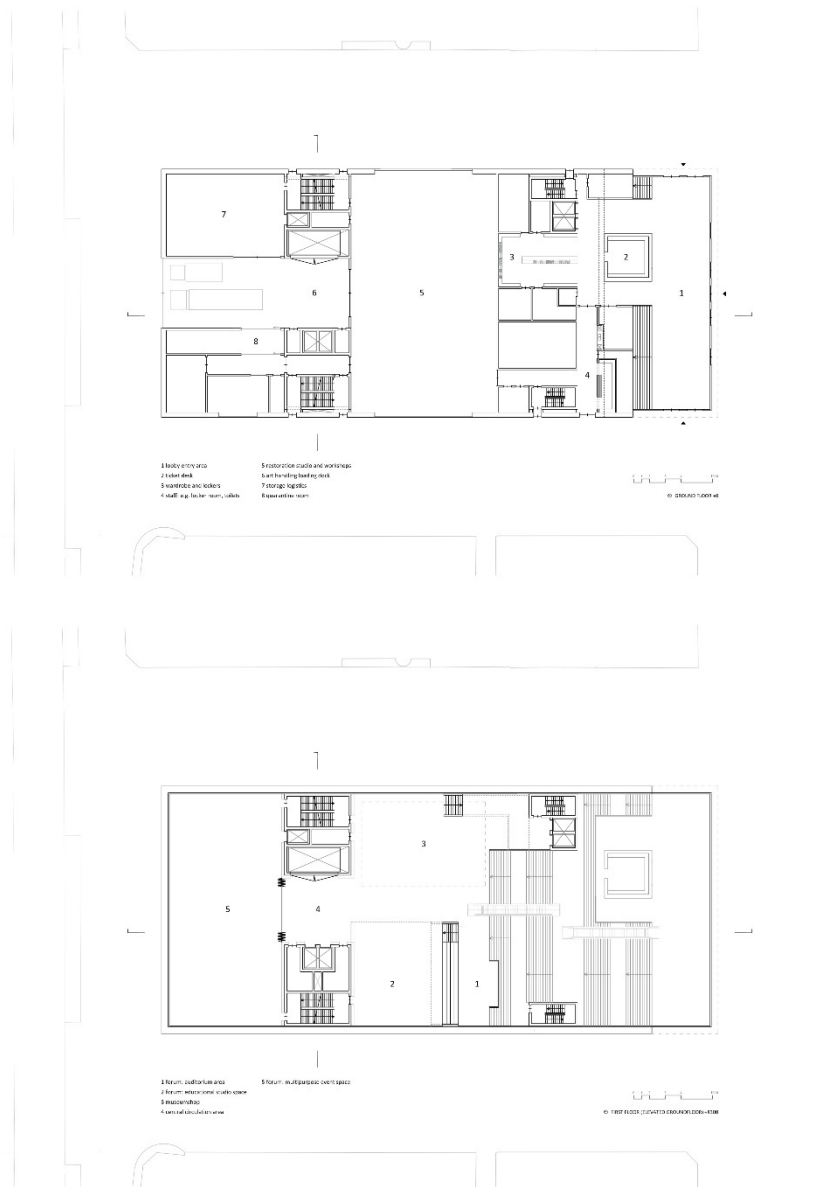
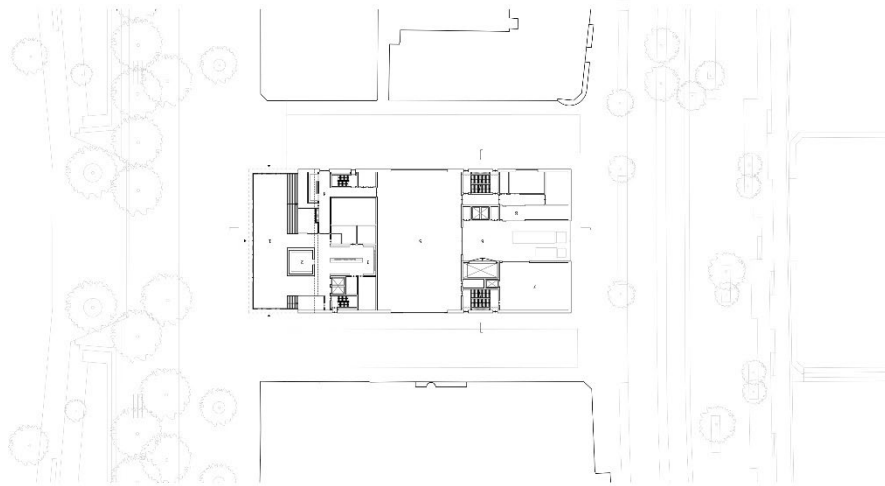




[p2 presentation] after the pre-P2 I am convinced I figured it out. I set my (detailed) concepts aside and focused on designing a logical museum building as shown in the floorplans before. Comments and questions in response to the tutoring were to strengthen the design: think about the importance of the circulation core, add

stairs from forum to the library, shift documentation center above library, add stairs to the café from the forum, is the art elevator also for visitors, should there be escalators too and lastly, add another core of escape stairs. I processed the comments in the design, after which I prepared it to present at the P2 presentation.







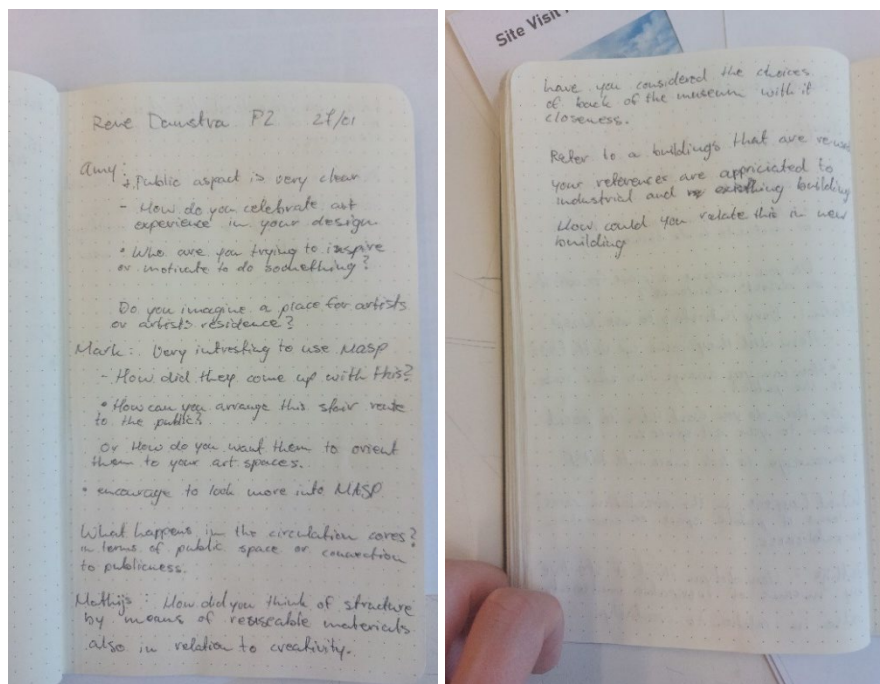
images of detailed mass-model in the urban context model



images of detailed mass-model in the urban context model

[questions and feedback at p2] how do you celebrate art experience in your design? who are you trying to inspire or motivate to do something? do you imagine a place for artist or artists residence? how did Lina Bo Bardi -

MASP come up with this? how do you want visitors to orient to exhibition? what happens in the circulation cores? what are the consequences of a closed off rear façade?



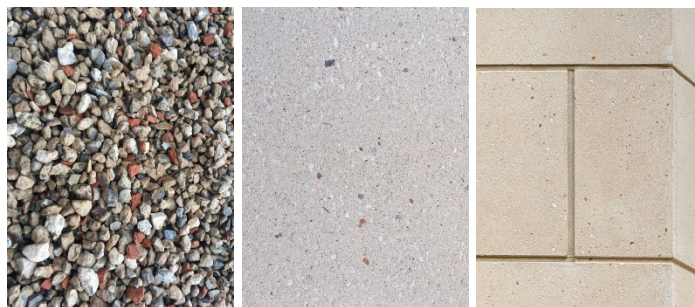
notes made by denzel during the P2 examination

[reuse of materials]

for the p2 examination, I already looked into reusing materials from the to be demolished court of appeal. At the P2 I indicated that I wanted to continue exploring, which began with researching reference projects. The reference projects were found and selected over a span of several weeks during the design process. The references are now grouped in chronological order.

[rkb town hall korbach by heimspiel architects] For the RKB Town Hall in Korbach of Heimspiel Architekten they used the 'urban mining' principle of using the to be demolishing building as a source of building materials. Prefabricated panels of recycled

concrete were used to clad the building. After demolition, existing materials were crushed, screened, washed and processed. More than 62% of the demolition materials was used in the new building. Red roof tiles gave the concrete a slightly reddish tinge.



[resource rows copenhagen by Lendager group] a second inspiring reference is resource rows in the city of Copenhagen. The architects Lendager Group has more reuse projects in its portfolio, but still this one stands out. Panels of masonry are cut from old industrial factories and are fitted together in a colorful patchwork,

which doesn't feel redundant/too much. The workers on site have determined the pattern of the façade. They cut-out segments of old brick walls are 3 square meters. They either fixing them to a steel frame or bedding them into a thin backing layer of concrete. "For every brick we give new life to, we save half a kilo of CO2."



[city hall utrecht by enric miralles] the spanish architect Enric Miralles designed the city hall of Utrecht. His philosophy interesting, he doesn't reuse for sustainability reasons that much, but to tell the story of the context. Miralles wants the building to incorporate the context and overlapping history of the area. Miralles talks about the extra dimension 'time' into the architecture.



"Compacting time is easiest done by overlapping trajectories. But not to realize that your project is a step forward, not as if there is an underlying idea, but as if - I like to think that way - time is in front of you, rather than behind you."

"Time, overlapping layers of time.... in its most immediate and physical expression.... It is the place where these projects are made."

Routes of Enric Miralles (Van de Kraats, 2000)

[Lucien Kroll] the Belgian architect Lucien Kroll (1927-2022) was an pioneer of participatory architecture: a consultative and immersive approach to the design of the built environment. His idiosyncratic style was the

antithesis of the modernist movement. The designs are fragmented/collage style, although he didn't particularly designed with the themes circularity and sustainability in mind. Kroll's motives are:

"A city should resemble a living grouping of people, with variety, disorder, contradictions, sense of relationships between neighbors; with context, choices to position oneself."

Lucien Kroll's reason of designing the way he does (Hannema, 2022)



[wang shu and the wa pan technique] the Chinese architect Wang Shu won the Pritzker price in 2012, which made him famous of his modern buildings with traditional materials and techniques. Shu uses the 'Wa Pan' technique, which originates from the reconstruction of villages after typhoons with the rubble found at the site. In this way, traditions

are kept, local material is used, the history stays visible etc. Around 30 villages were demolished on the site of the Ningbo Museum and all materials can be now found in the façade. The materials are stacked with lime in-between. Lighter materials at the corners and flashy colors are grouped together in larger surfaces.



[gabion walls] recycled concrete (or actually the use of rubble as aggregate) only makes sense if the transport routes from the processing site to the concrete plant are not too long, otherwise the CO2 balance of RC concrete may be even worse than conventionally made concrete. I have read the above and this has been underlined by fellow students in the Material Matters research.

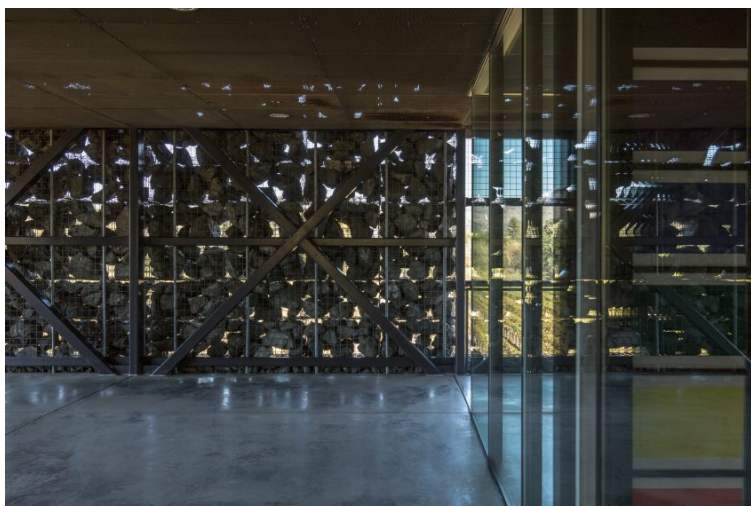
it motivated me to look beyond recycling concrete. What if I can use this abundance of rubble (concrete, a lot of brickwork, tiles etc.) without risking a negative CO2 balance? Besides that, I was struggling with the fact of making a huge concrete structured building clad with concrete. It would mean a lot of concrete and a lot of weight, which will have its consequences.

this all led me to one of Herzog de Meuron's architectural icons: the dominus winery. Gabions are used to clad the walls of the winery. Local stones are put in mesh metal cages,

which at some points allow daylight entering the interior. Besides that, the local stones can be experienced from both the exterior and interior. During the nighttime light may shine through to the outside.

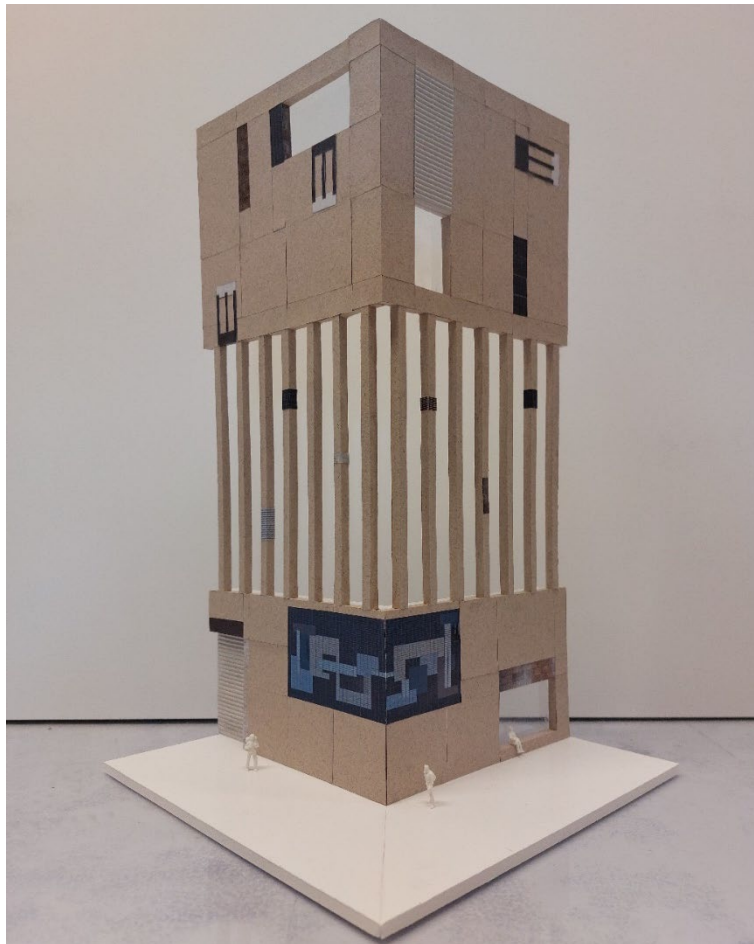
herzog de meuron's design has inspired many architects to use gabions, such as the architectural firm FGMF for Casa Rex. Demolition rubble from the site is used as filling for the gabions. In this way, large rubble can be used without glue in different patterns like Wang Shu's Ningbo Museum. Small rubble, such as ceramic tiles can then be used in the recycled concrete.

the rubble tells the (hi)story of the courthouse and its environment. The subject 'time' of Enric Miralles gets involved in the design. Gabions themselves are also subject to time through weather conditions. Moss and other vegetation may grow, sometimes purposefully as seen at the University of Pretoria Plant Science Complex by kwpCREATE Architects.

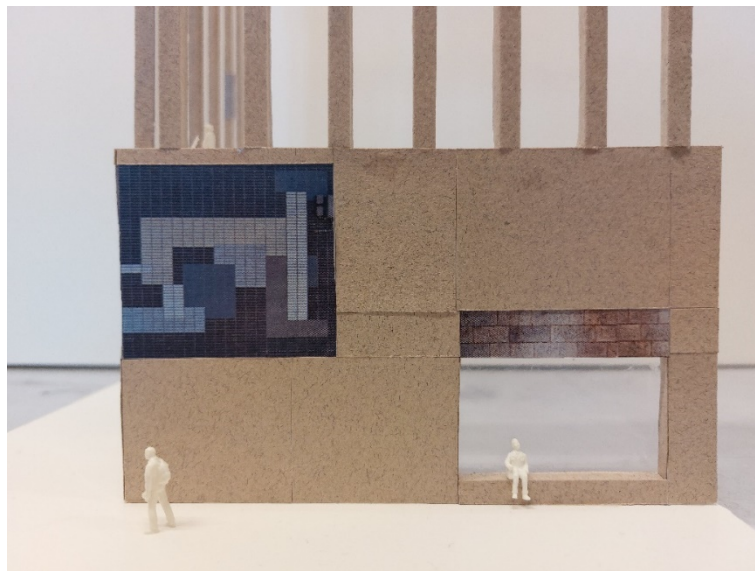
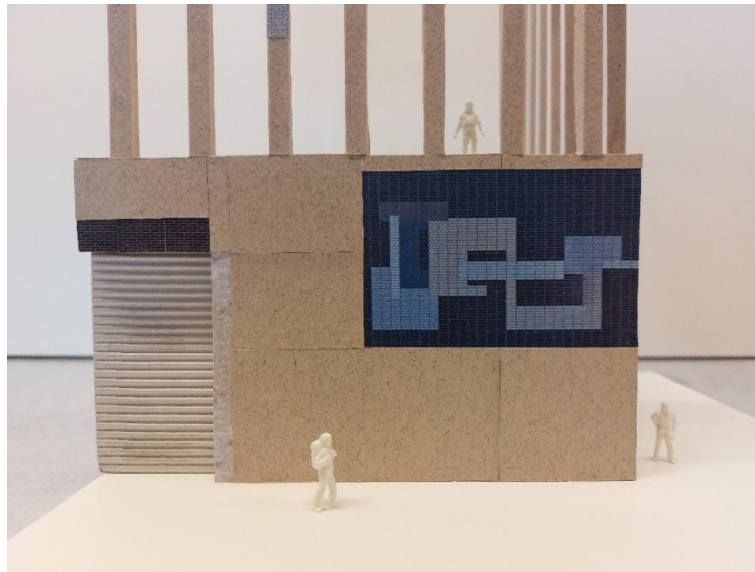


[model 1:100 façade tryout] after the P2 I wanted to escape computer drawings for a while, which is why I started making a model of the first ideas concerning the façade of the building. As stated before, I wanted to explore

the possibilities of reuse of materials of both the courthouse and current MHKA building. I created this piece of façade with the reference of Enric Miralles (City Hall Utrecht) in mind. Designing with the extra dimension: Time.



façade model to test the re-use of material



close up of street level where the façade is experienced mostly

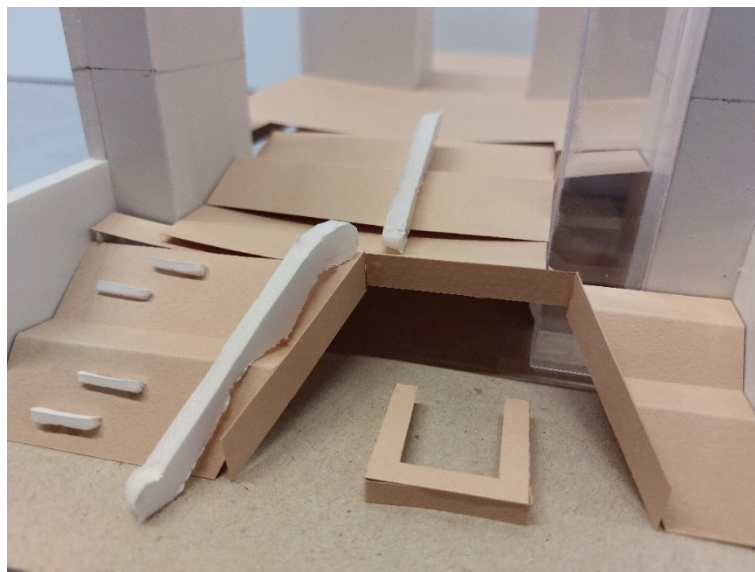
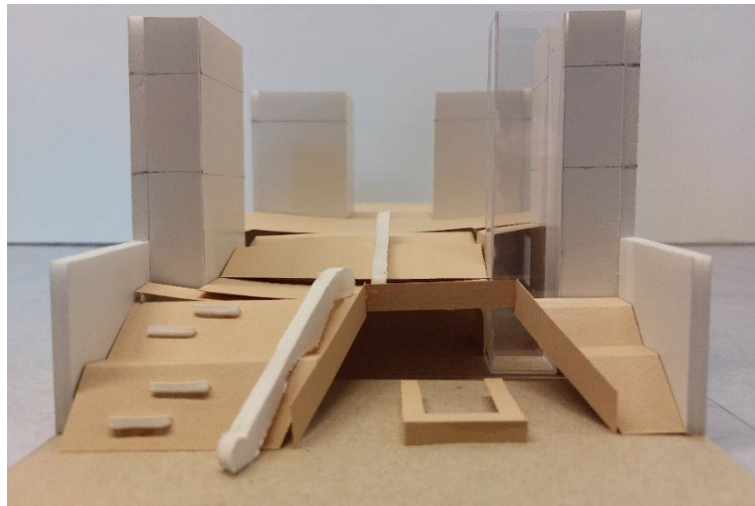
"I use materials from the environment as much as possible, say second-hand (...) I want this dimension time gets involved in the design."

"In the end, you are not only working the concrete reality of that moment, but also with the concrete reality of everything that has been there before, that has made the place."

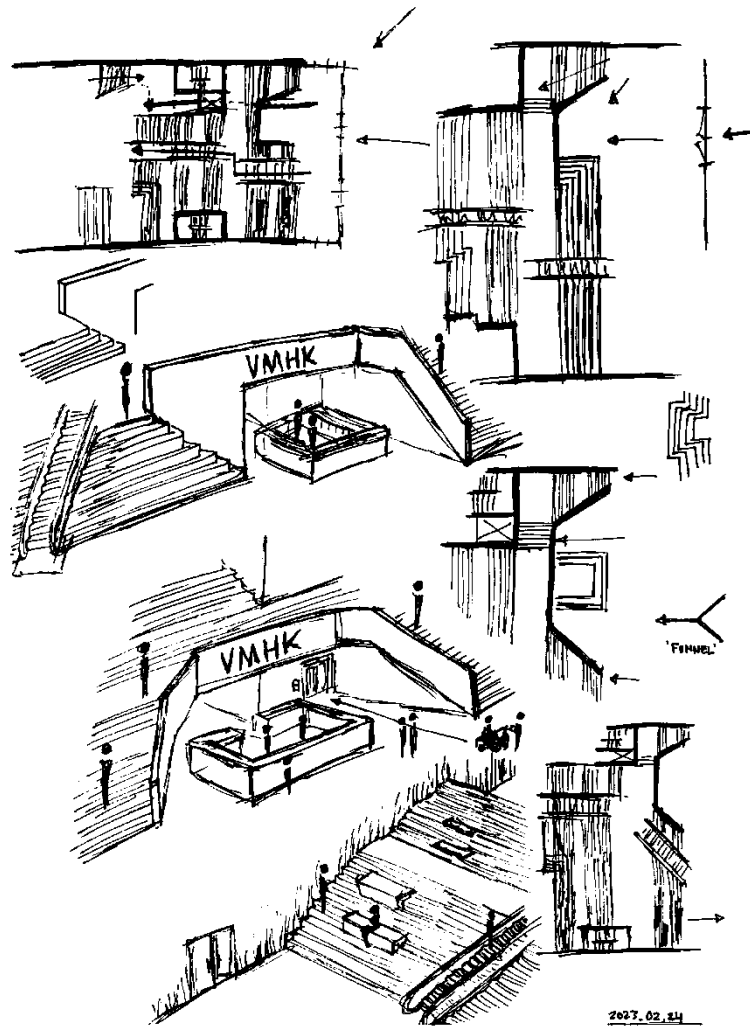
Routes of Enric Miralles from the paper Enric Miralles - The City Town hall of Utrecht tells

[forum space: the elevated ground floor] to continue the line of making models, the forum space was next. At the P2 have I already been asked to explore and explain the forum space at the elevated ground floor: What is space? What does it? To explore this 'antwerp

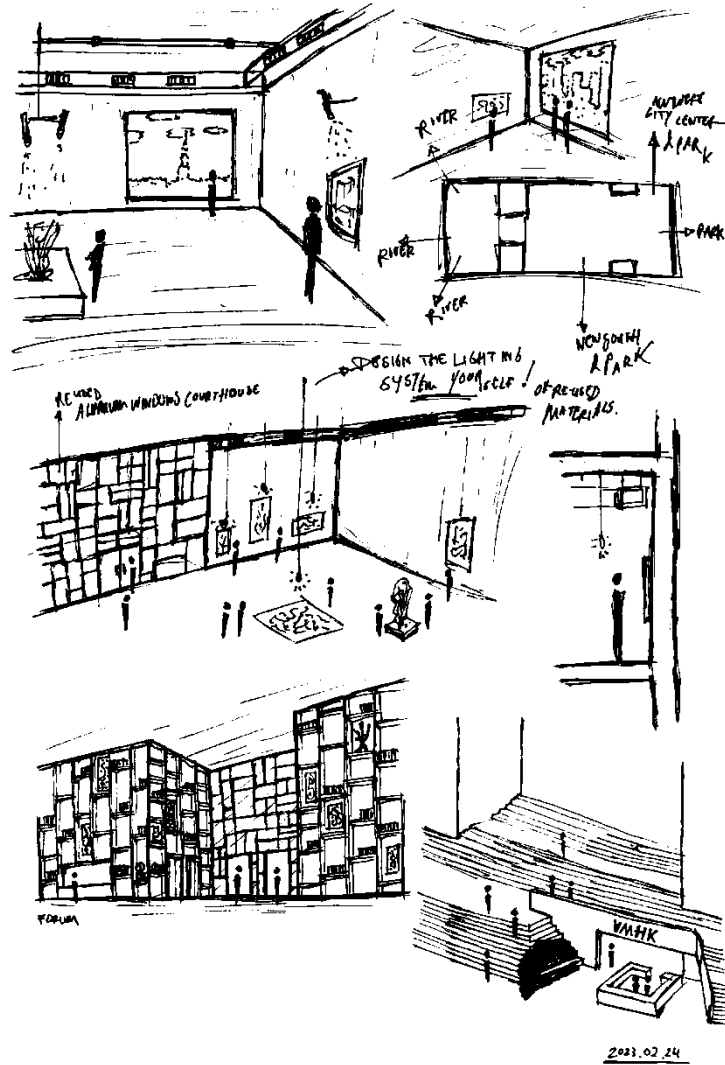
steps', the 'spanish steps' in antwerp, are made in both sketch and model. Currently, I think the stairs still need work, but this model serves as a start point and as a base model to test different stairs.



photos of forum space model



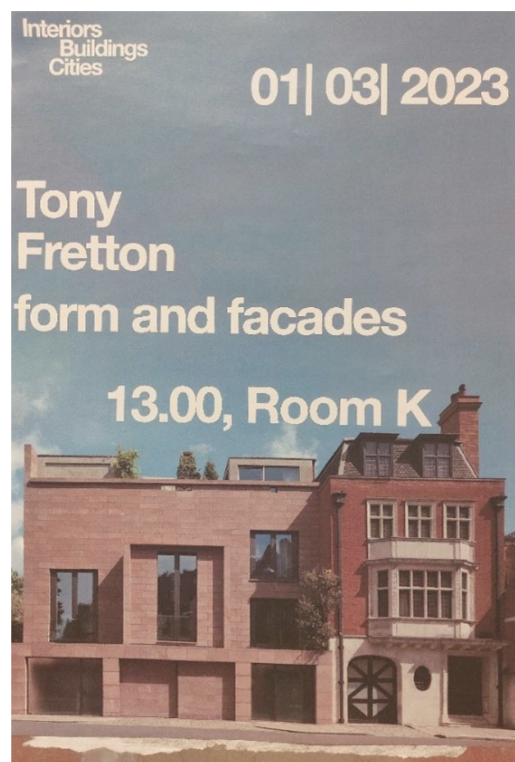
sketches to explore the possible design options of the forum space



sketches to explore the atmosphere of the exhibition spaces

[tony fretton form and facades lecture] in the lecture tony fretton talked in a simple and romantic way of entering and experiencing the façade (and building). The division within windows was something interesting I would like to remember for my one project. Besides that, he talked about the Louis Kahn Art Museum in Texas of which he says it is an architecture so good we

don't make anymore. He also said about the stairs of the building: "The handrail is of stainless steel so you can see what it is, it stops being a handrail", which reminded me of my story about the honesty of the building, the honesty of the materials, the honesty of architecture, which I addressed at the P2 examination.



poster of tony frettons lecture "form and facades"

"The handrail is of stainless steel so you can see what it is, it stops being a handrail"

Tony Fretton during his lecture Form and Facades on the 1st of March 2023

[tony fretton at the ibc studio] after the lecture on form and facades tony fretton visited our studio space to have a conversation about our projects. It was interesting to hear an experienced architect talk about architecture and in particular his view on our design project.

the attitudes on the brief in our project according to tony fretton:

- 1 questioning the brief -> use of existing building / smaller building
- 2 accepting the scale of the building (defend why it is tolerable: show it in a larger context -> antwerp south and large scale buildings city center) in case you accept the scale of the building:

- 1 the form is a mass with a more sculpture quality
- 2 a façade with almost no penetration (Peter Zumthor Kolumba Cologne and Steven Holl and SANAA New Museum New York tried this all before
- 3 a façade with a lot of penetration to animate the façade: windows all around at

the façade and exhibition spaces in the middle of building

- 4 ornamenting the building, but this is difficult according to tony there are just a few architects who are good at this

notes

herzog and the meuron built low exhibition space cathedrals do the same, a big scale building in medieval small context a lot of MHKA's art has been displayed in daylight in smaller spaces artists often respond to an exhibition space with their artworks artist also often critique the exhibition spaces of a museum make a lively and public plinth with shops and restaurants publicness can also happen on the façade (vertical) david chipperfield Kunsthaus is national collection.

Daniel said: Go experience large scale buildings in their context, for example in Rotterdam. How do you experience a large building on different kind of levels - what do you like about it and what is it you don't like?

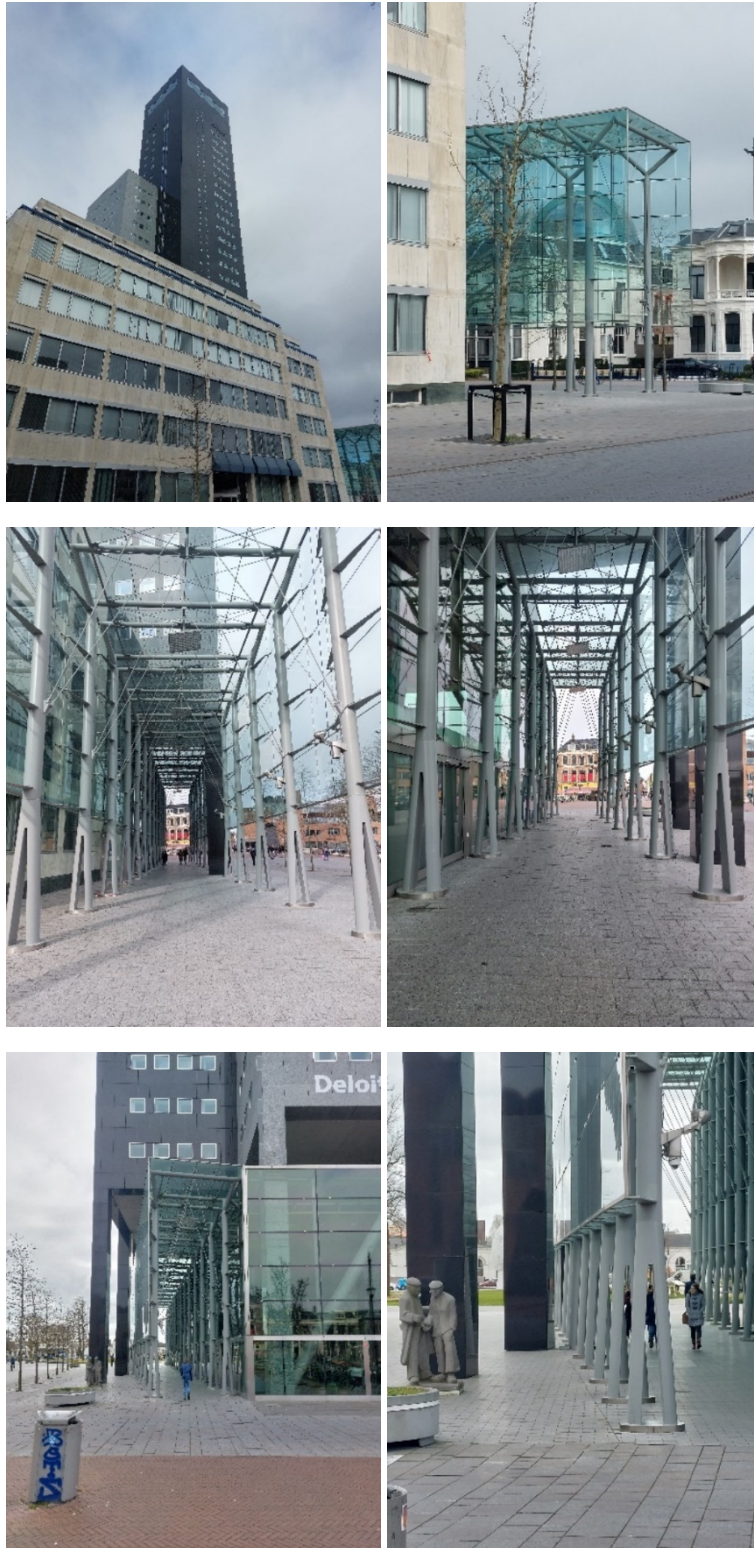
[experiencing large buildings] the question of Daniel during tony fretton meeting made me want to experience large scale buildings. A little trip to Fries Museum Leeuwarden also took me past the Achmea tower (114 meter) and the Avéro tower (77 meter), which are both designed by Frisian architect Abe Bonnema and built in 2002 and 1991. The slender towers are visible from a wide radius. Both are clad with black colored natural stone. The Avéro Tower has a division in its façade: plinth, the middle and an open crown. the plinth consists actually of a division as well. The top of the plinth connects to the 'urban plinth' – the height of adjacent buildings – and creates a half-open space underneath the building. The building also sticks out to the front. A wavy kind of canopy relates to the human scale. The columns were 1.20x1.20 meter.

the Achmea tower can be seen from anywhere but doesn't disrupt because it is a slender tower. It does have the plinth-middle-crown division as well. The crown has large windows and is a viewpoint. The plinth is an urban plinth, the adjacent buildings can be slid underneath. What is makes interesting is the fact that there is a glass canopy under the plinth. It sticks out and guides the visitor, while they don't particularly experience its height. The glass canopy doesn't reach to the ground, it stops about 2 meter from the ground, relating back to the human scale.

finally, when we were on an excursion to the courthouse, we also stopped and looked at the new south tower of DRDH architects. The columns of this building were also large, as evidenced by the photo gallery below.



images of the avéro tower by abe bonnema



images of the Achmea tower by abe bonnema



images of the fries museum by hubert-jan henket



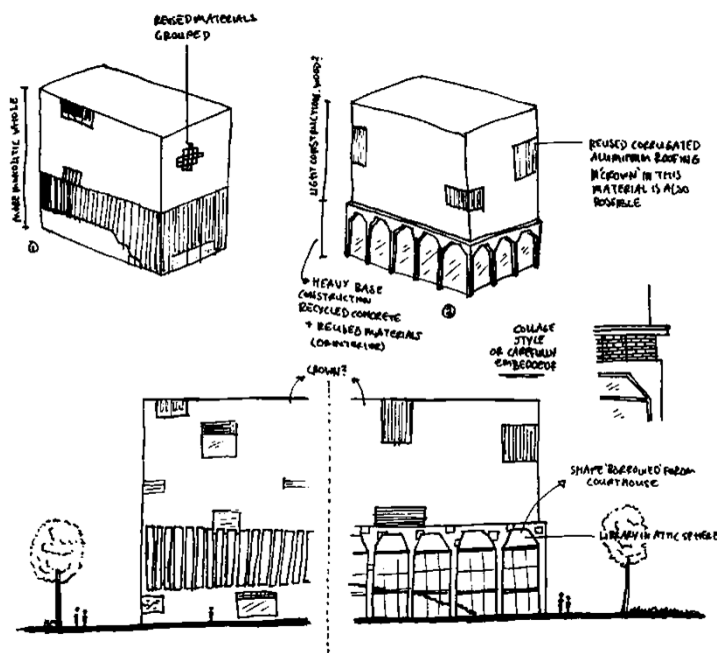
columns at residential tower new south by DRDH

[ideas after lecture, new brief and BT tutoring] the lecture and even more so the conversation afterwards were really helpful and happened at the right time, together with the new brief 'form and façades' and the conversation with building technology tutor. The design of the façade model was filled with a lot of concrete and would also result in a lot of steel. Besides that, the old re-used materials were too small on such a large scale. The possibilities I am going to explore:

1 a base (urban plinth) of concrete and re-used materials (it is where the façade and materials will be

experienced the most) and a lighter construction on top (wood with maybe also some re-use, the aluminum roof could match the color and scale of wood) reused concrete with rubble as structural concrete.

2 one building, one face with the concrete cladding on steel instead of concrete (it would be too much concrete) and then grouping the re-used materials because of their small scale and maybe small materials are at lower levels than the larger materials. The facade would not be so divided.



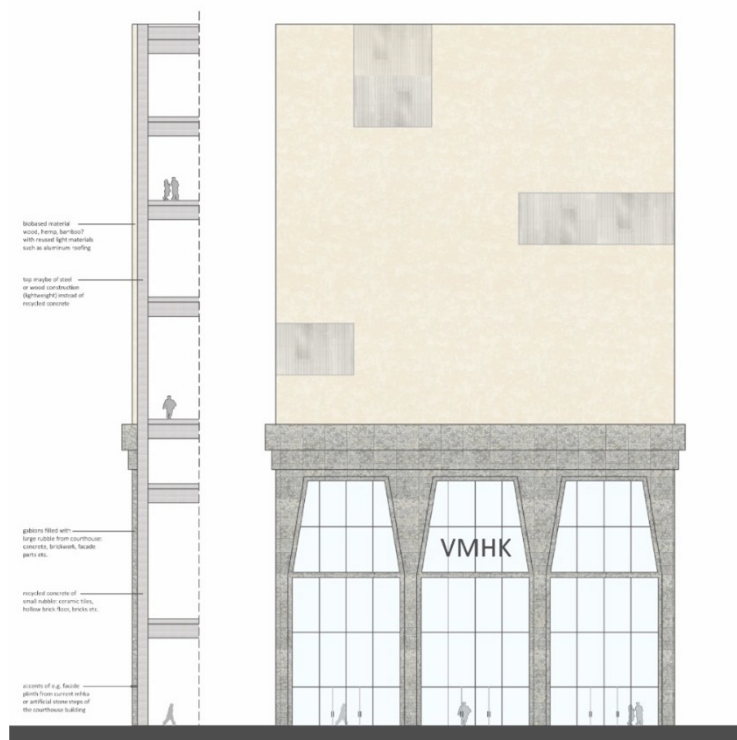
sketches of the two design strategies

[design of the façade] in order to distribute the façade parts on the elevation there needs to be a grid to structure the façade. The main material of the façade will be a to-be-determined bio-based material: wood or bamboo? This material will be supplemented with façade parts of reused materials such as gabions filled with different colored rubble, sliced bluestone of the lock and aluminum roof cladding of the courthouse. In this grid are also the windows of the building located.

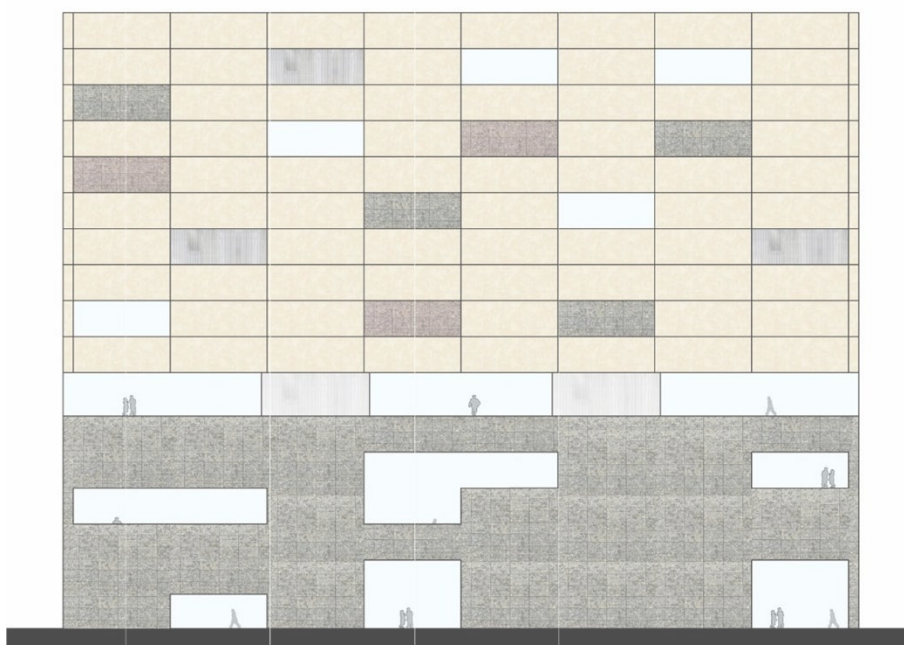
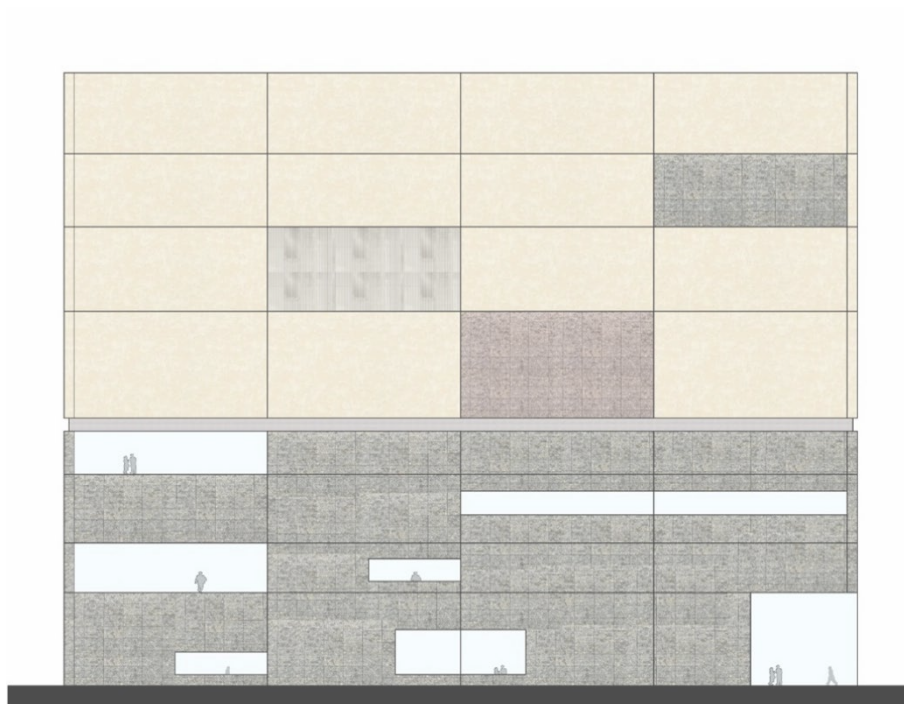
I started this process of design with a unusual shape for gabions. After feedback I started to design with and

for the gabions, looking at their shape and performance properties. The windows of this 'heavy base' are later in the process also placed in the grid of the façade.

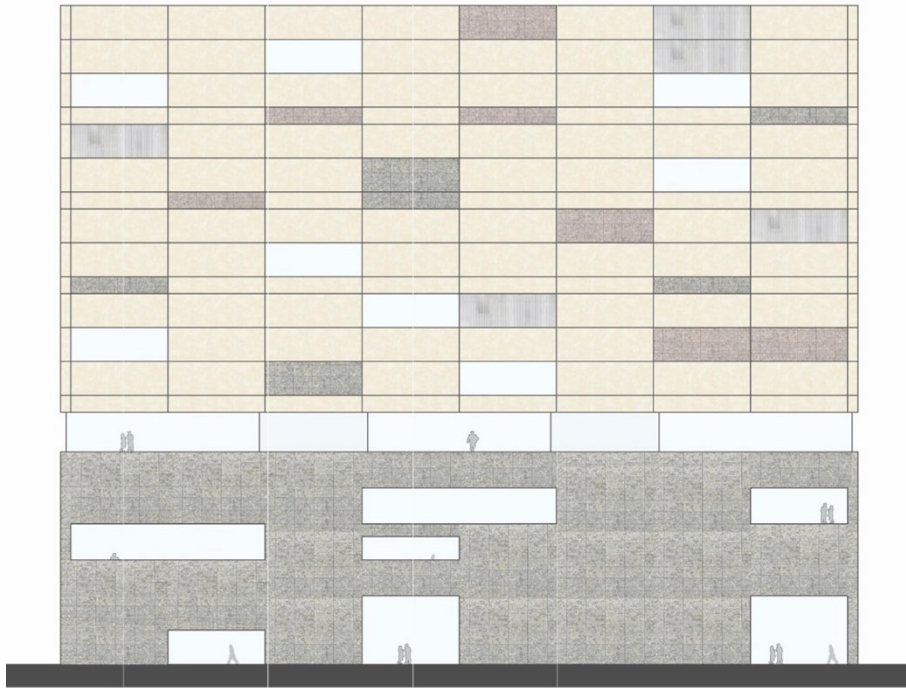
Eventually the grid is built up in parts of 1.5 and 3 meter. Behind the parts of 1.5 meter are the floor, beams and service layer located. The parts of 3 meter are in front of the exhibition spaces, which differ in height from 6 to 9 meters. The difference in façade parts (1.5 and 3 meter) give a more 'playful' and spontaneous collage style to the façade, as once illustrated in the mock-up model of the façade at the start of P3.



façade with a heavy base of gabions and topped with a bio-based top



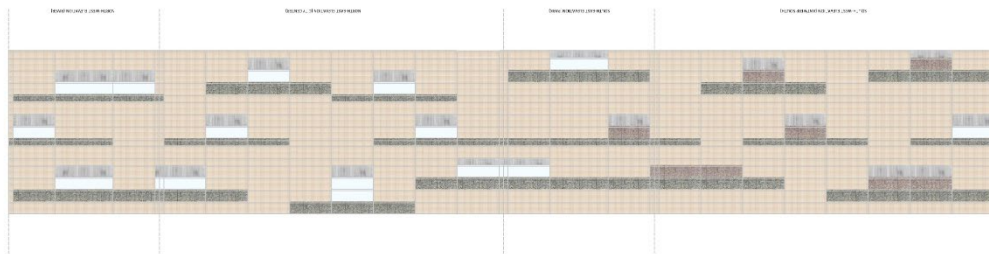
try outs of the facade



try outs of the facade

[the P3] this search to a façade continued, but the main elements of the façade stayed the same: a base of gabions and a top of both biobased and reused materials. Next are the drawings that are made for the P3 moment. The floorplans are slightly changed from P2 and for that reason

not repeated in the journal. The major change was that I used a steel trusses construction as a transition structure to have minimum columns in the forum and to hold the wooden construction above. For the P3 I also calculated the materials that can be reused or repurposed.



unfolded view of all façades together



new façade drawings for the P3

MATERIALS FOR THE FAÇADE

large scale elements



- 01 aluminum corrugated roofing sheets ± 818 m² from the serrated roof of the court of appeal
- 02 mosaic artwork cut from the façade 12 m x 5 m from rear elevation of the courthouse of appeal
- 03 artificial stone steps - cut into thin cladding ± 270 pieces of 1063x230 mm / ± 71 m² (uncut) & ± 28 pieces of 1565x220 mm / ± 9 m² (uncut) from the steps, stairs, of the court of appeal
- 04 dark grey, blueish stone - cut into thin cladding ± 57,6 m² (uncut) from the steps & landings of the entrance of court of appeal
- 05 light grey stone - cut into thin cladding ± 15,6 m² (uncut) from the steps of the rear entrance of court of appeal
- 06 bluestone 30-85x30x40 cm - cut into cladding ± 1011 m² (uncut) bluestone from the monumental lock walls
- 07 black colored natural stone 1190 x 400 mm ± 293 pieces from the interior window sills



- 01 concrete prefab and in situ ± 8922 m³ from the structure of the court of appeal (rough estimation)
- 02 black colored glazed masonry ± 567 m² / ± 56,7 m³ from the main corridor, ground floor, of the court of appeal
- 03 "normal" brownish-grey masonry ± 2026 m² / ± 405 m³ from façade and interior, first and second floor, court of appeal
- 04 white colored glazed interior masonry ± 27 m² / ± 8 m³ from main entrance hall of the court of appeal
- 05 red colored masonry painted white ± 643 m² / ± 129 m³ from the interior walls of the basement of the court of appeal

large scale rubble

MATERIALS FOR THE GABIONS

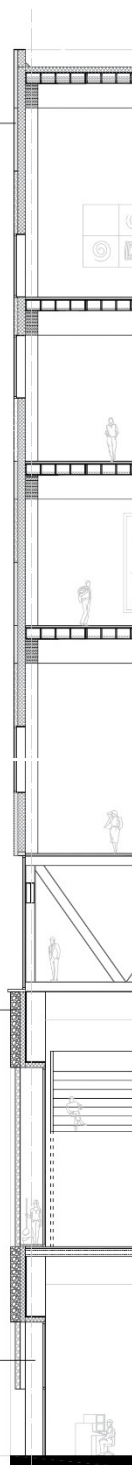


- 01 white speckled square floor tiles ± 1723 m² from the main corridors of the court of appeal
- 02 ceramic greyish small square floor tiles ± 332 m² from the restrooms and cells of the court of appeal
- 03 ceramic rectangular white wall tiles ± 1201 m² from the restrooms of the court of appeal
- 04 orange- or brownish colored ceramic tiles ± 62 m² from the janitor apartment of the court of appeal
- 05 red colored hollow bricks ± 1800 m² from ceilings of the court of appeal (rough estimation)
- 06 white colored sanitary ceramics 48 toilets, 41 urinals, 43 sinks from the restrooms of the court of appeal

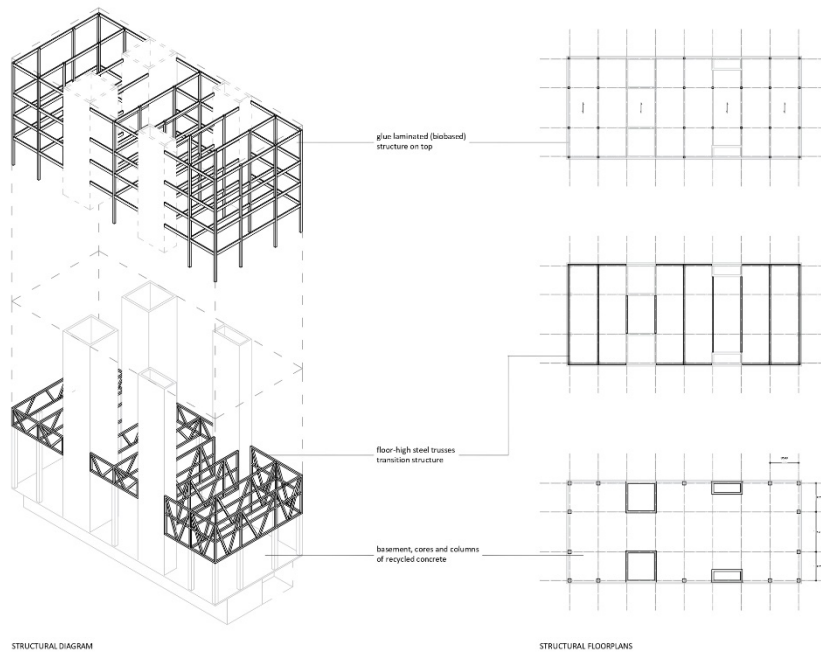
small scale rubble for recycled concrete (RC-concrete)

CONCRETE AGGREGATE MATERIALS

SECTION FRAGMENT SCALE 1:100



section fragment with the reused materials

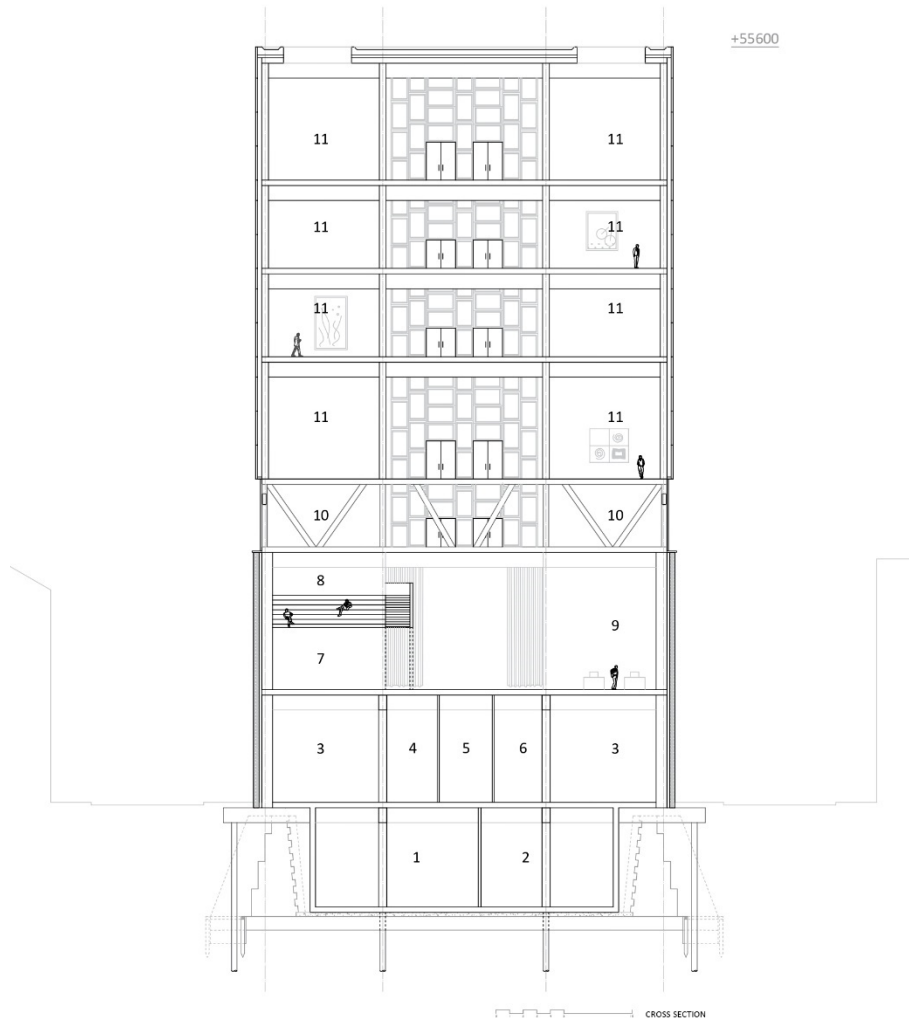


DISTRIBUTION DIAGRAM

BRIEF ANALYSIS

	minimal net surface area (m ²)		minimal net volume (m ³)	
	brief	design	brief	design
collection component	3032 m ²	3526 m²	16408 m ³	21037 m³
exhibition component	3150 m ²	3042 m²	19800 m ³	18048 m³
library and archive	1901 m ²	2124 m²	7470 m ³	7503 m³
forum	3608 m ²	2063 m²	25140 m ³	17743 m³
back-office workshops	375 m ²	331 m²	1688 m ³	2150 m³
back-office art handling	1533 m ²	978 m²	9748 m ³	6444 m³
back-office logistics	704 m ²	498 m²	3143 m ³	2560 m³
back-office administration	727 m ²	837 m²	2545 m ³	3245 m³
outdoor space forum	300 m ²	0 m²		
outdoor space staff	50 m ²	54 m²		

structural diagram and brief analysis

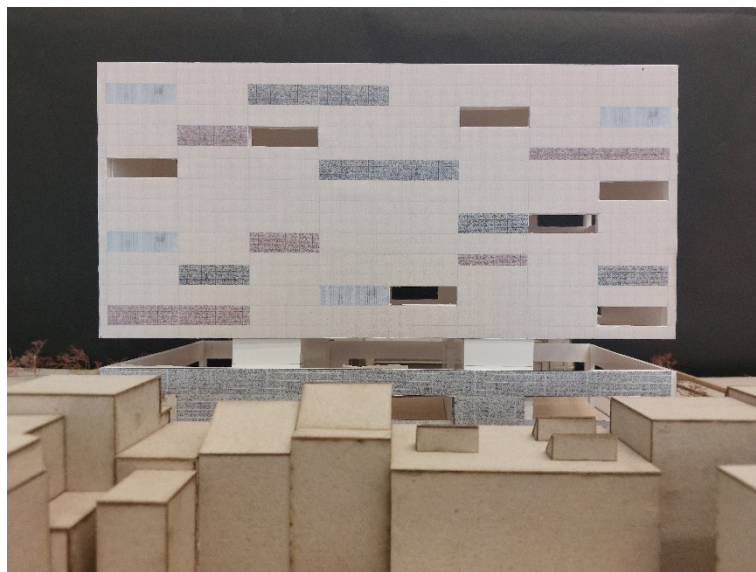


- | | | |
|---------------------------------------|-------------------------------|-------------------------------|
| 1 transshipment space and small depot | 4 photostudio | 8 forum: auditorium area |
| 2 storage logistics | 5 storage technical equipment | 9 forum: museum shop |
| 3 workshops and studio | 6 audio video space | 10 back-office administration |
| | 7 forum: educational studio | 11 exhibition spaces |

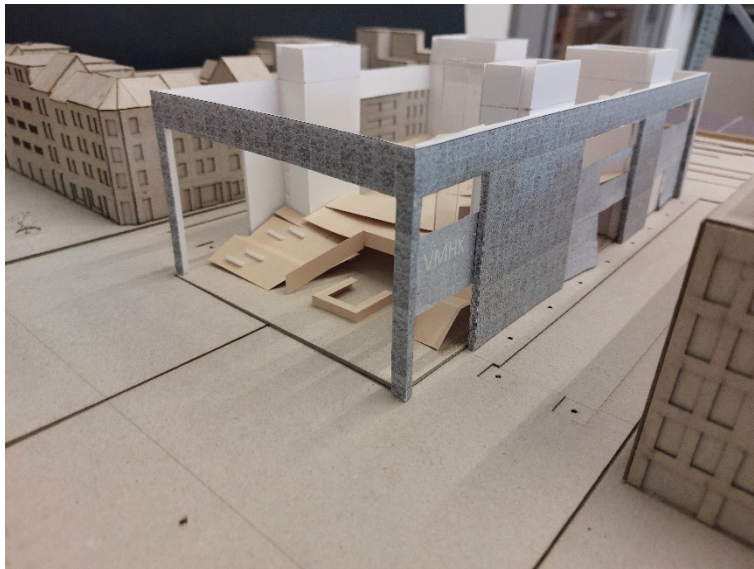
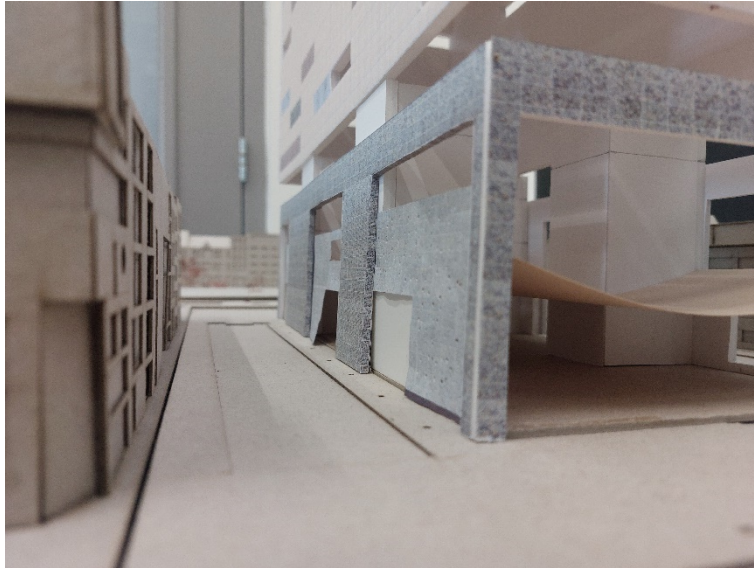
short section showing the three types of construction



images of the mock-up model during the P3



images of the mock-up model during the P3

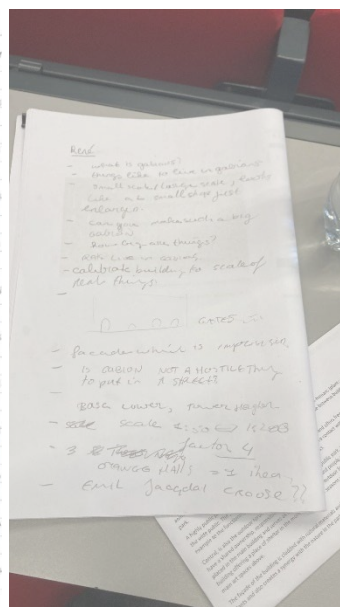
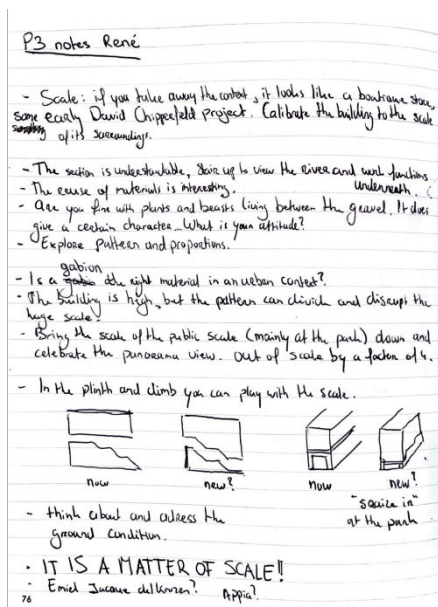


images of the mock-up model during the P3

[questions and feedback at P3] the general feedback from the tutors: The articulation of the ground as landscape is critical to the design of the elevation. It may be that the gabion, despite its use of existing crushed material, is not the right one for this lower level (simply because it is so hostile in relation to touch). But if you articulated the whole stepping sequence of public space as 'ground' then you might use that as a base from which spring the other, more managed material 'collage'. You might look at a

more vertical orientation for this rather than horizontal as it is, currently.

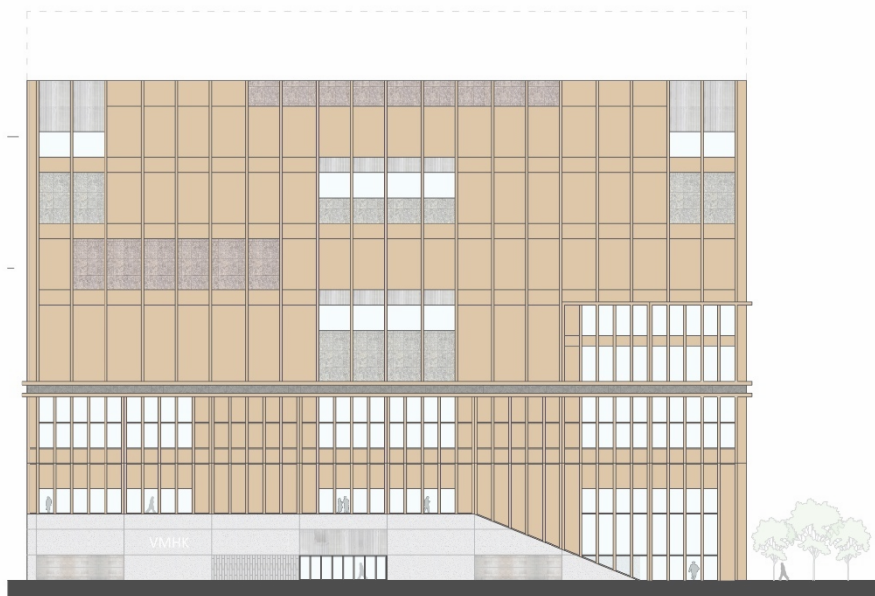
In summary, I have to look at the scale of the building (in terms of windows frames etc.) but also the height this 'urban plinth'. The space that needs to be opened is rather the forum space than the space with the library. The height of the 'urban plinth' is wrong because now it looks like the base is too high and the tower is too low. Reference for the stairs: Adolph Appia stage sets for Festspielhaus, Hellerau. Architect Heinrich Tessenow.

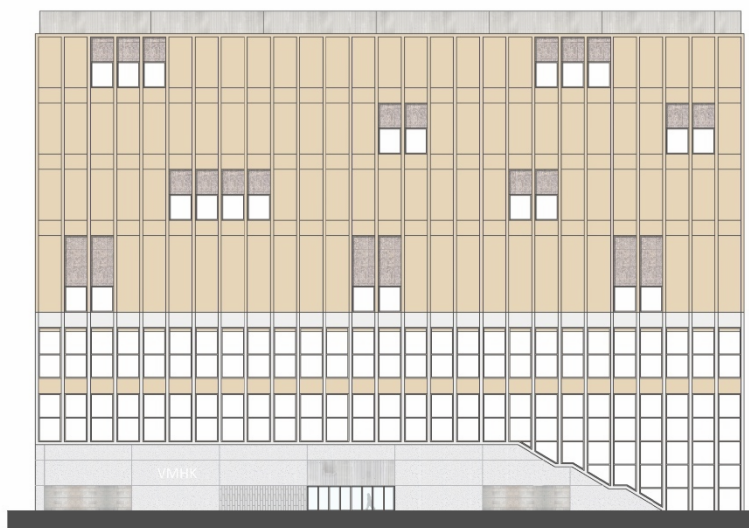
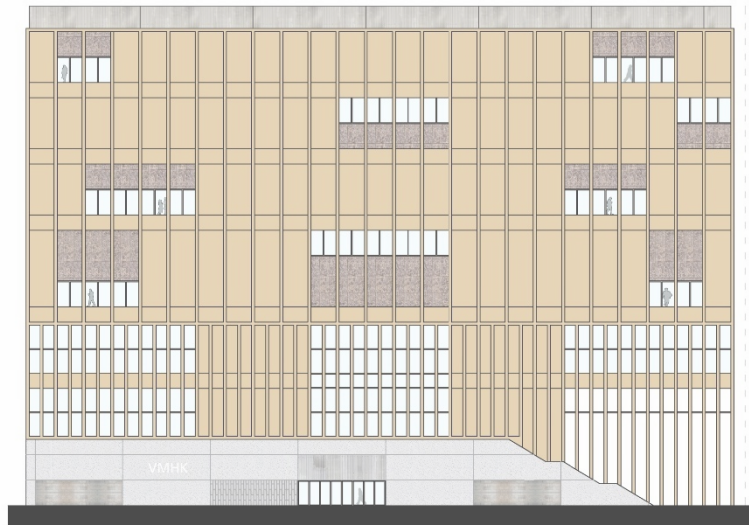


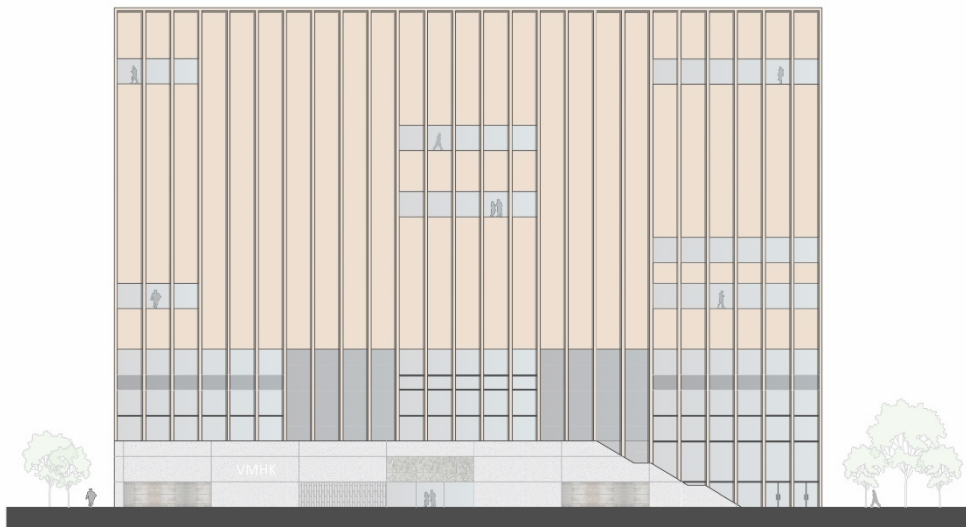
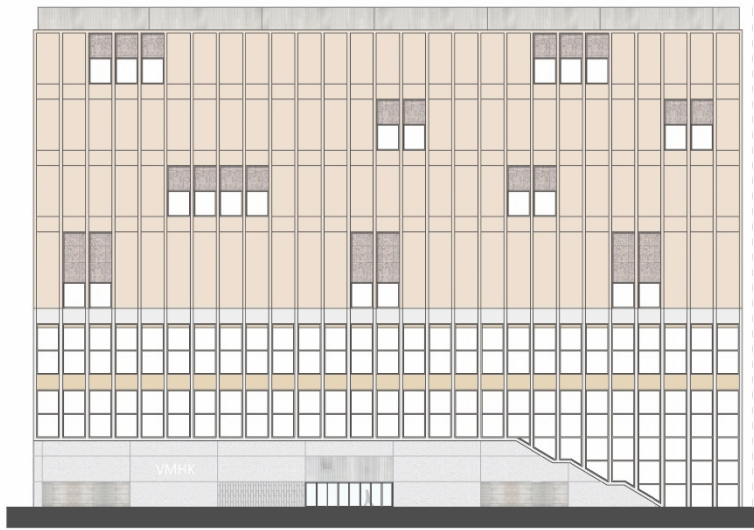
notes made by frank and matthew during P3

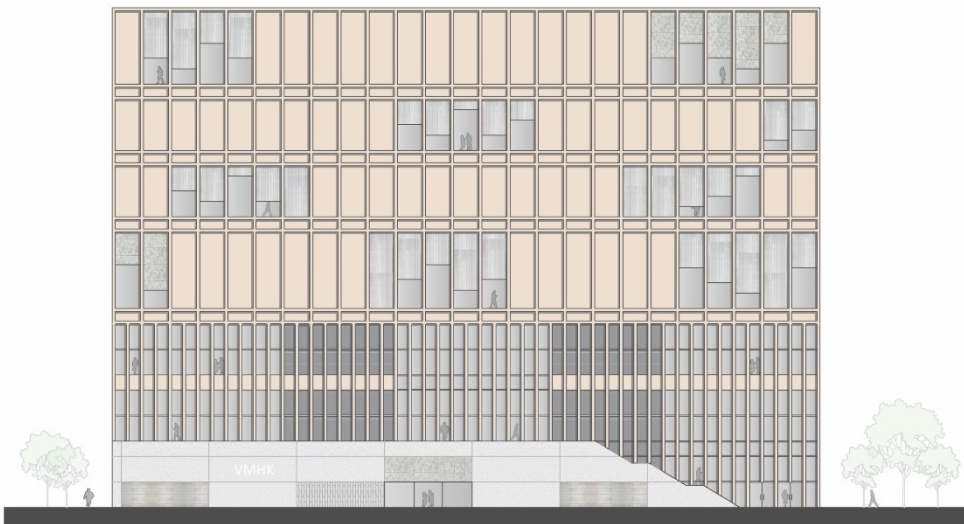
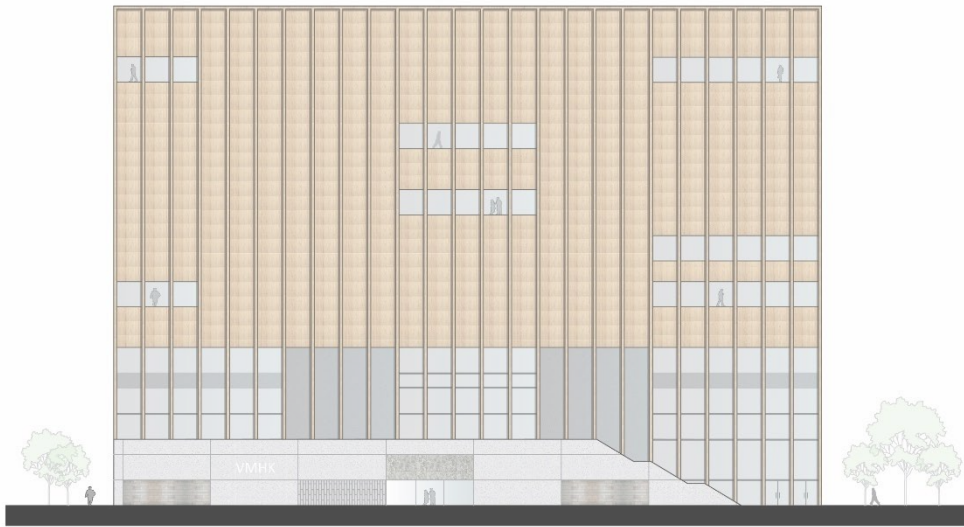
[the façade. after P3] the next façades aim to answer the feedback that is given. The base is minimized to a recycled concrete base with remnants of reused materials in a certain grid. Above this base is the wooden top,

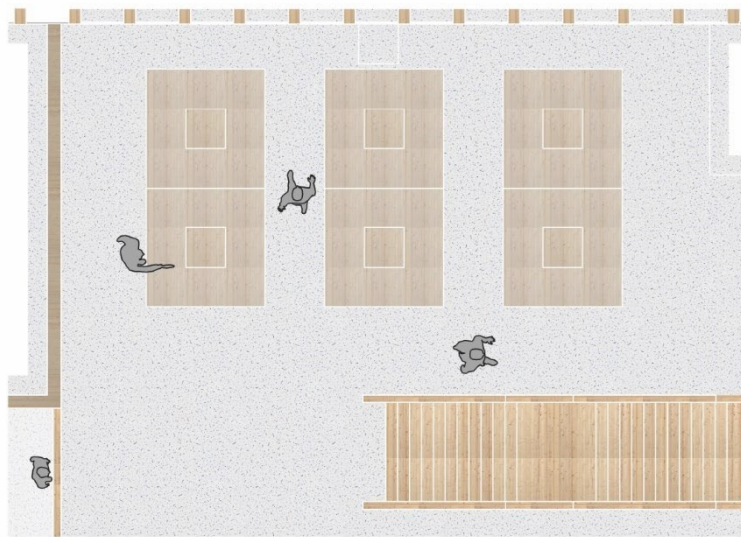
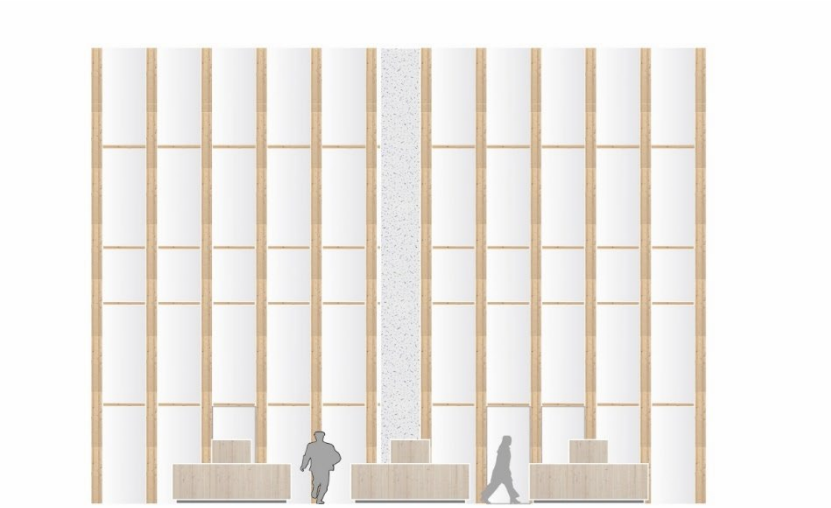
which also has some reused materials in it. The search lies mainly in the top, as the base is clear for me. In these façade I try to soften the division between the forum space (above the plinth) and the exhibition spaces in the top.







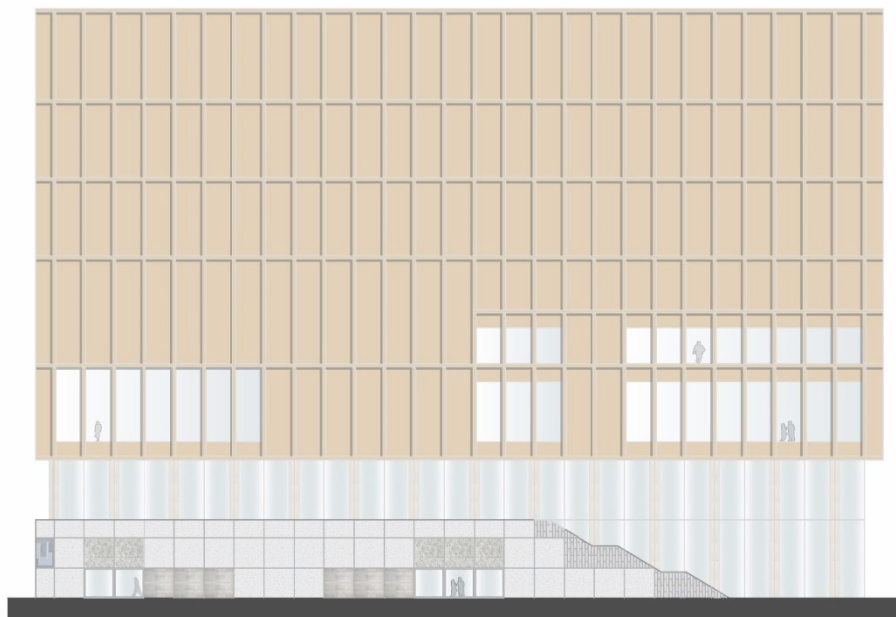




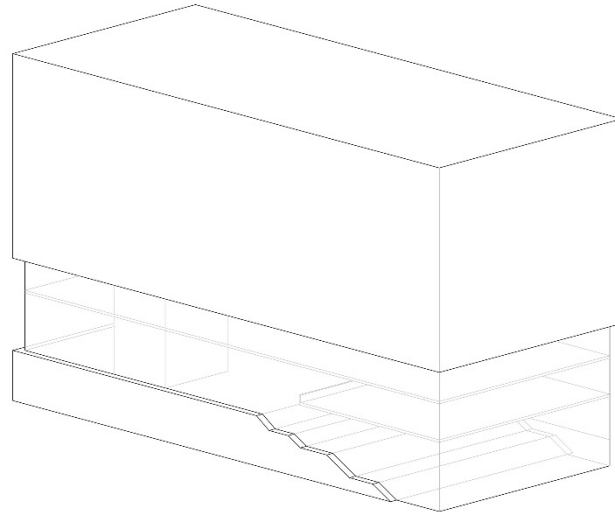
interior drawing to visualize the interior and its materials

[the façade] I kept struggling with the façade. I was already trying to hide the cores that are behind the façade, this is also why I tried to make the top as one façade without divisions. At the feedback moment it has been pointed at me, that the struggle of the façade a consequence is of the floorplan. By replacing the cores the façade can have windows all around, which also improves the forum space. Besides that, it also solves the problem of the wide stairs that run into the walls of the cores. This feedback solves a lot of problems I am dealing with at the moment.

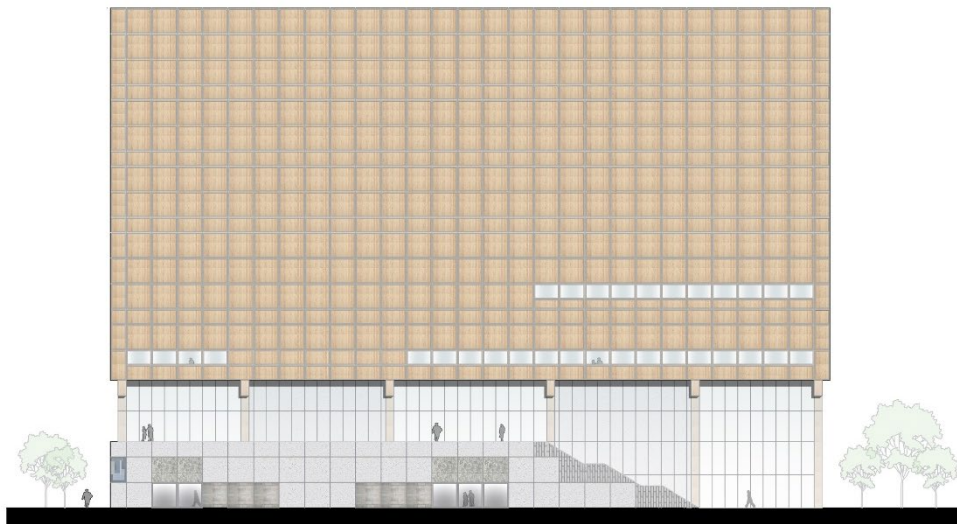
By making this clear division of base, centerpiece and top the project relates back to the P2. At the P2 I made this division as a consequence of what happened at the interior, rather than a façade elevation. At this moment, it proves that translating the interior to the façade makes the museum an easy readable building. The change of the design also results in a different construction, with large spans that will be constructed in glulam. The beams give the impression that the entire building is supported by this, which strengthens the feeling of a floating box on top.



the façade gets a division: concrete base, transparent center and a closed box on top



the shape as presented at P2 becomes relevant again (but with a shorter centerpiece)



the new façade also results in a different construction

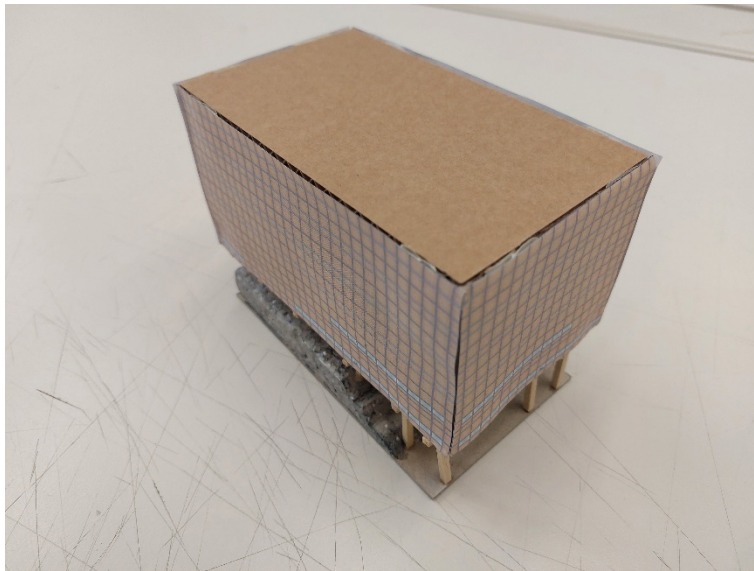
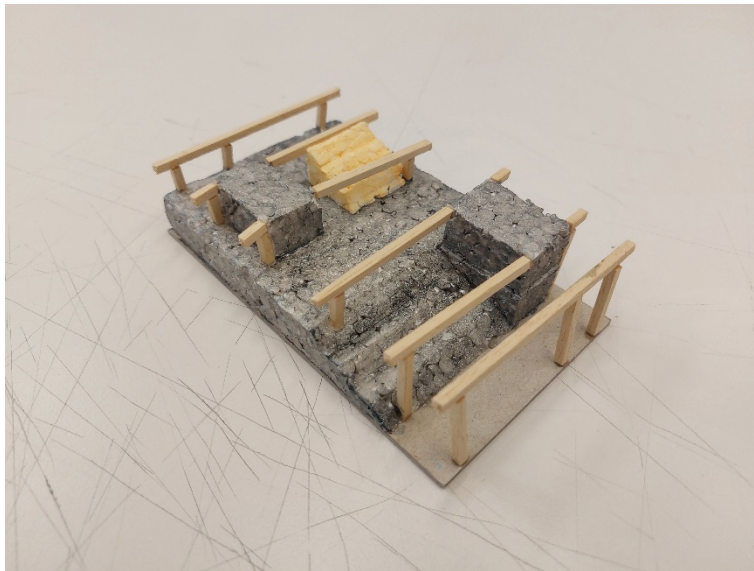


image of mock-up model of the renewed concept

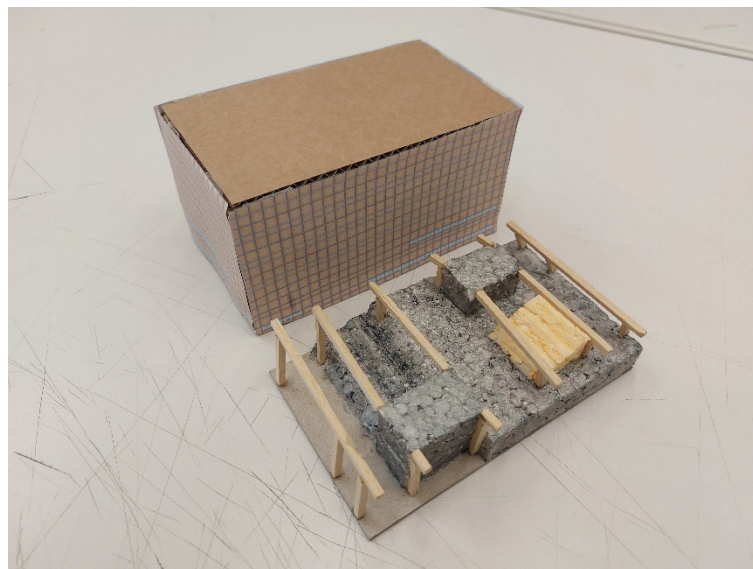
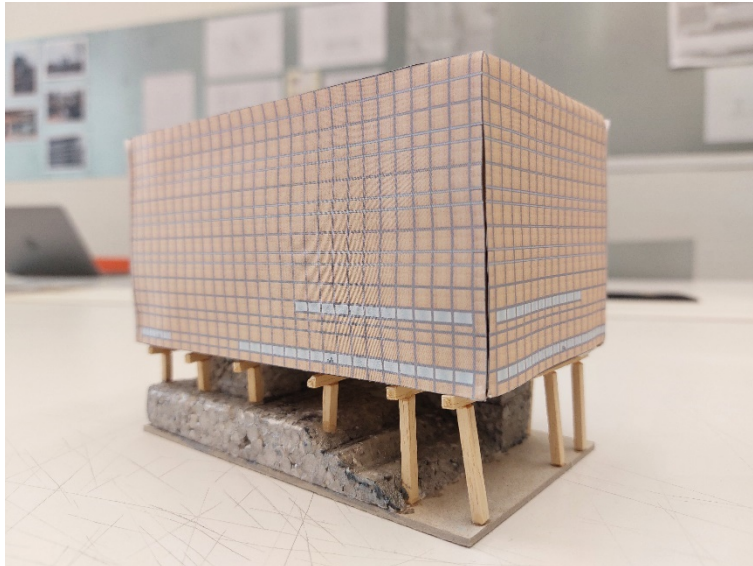
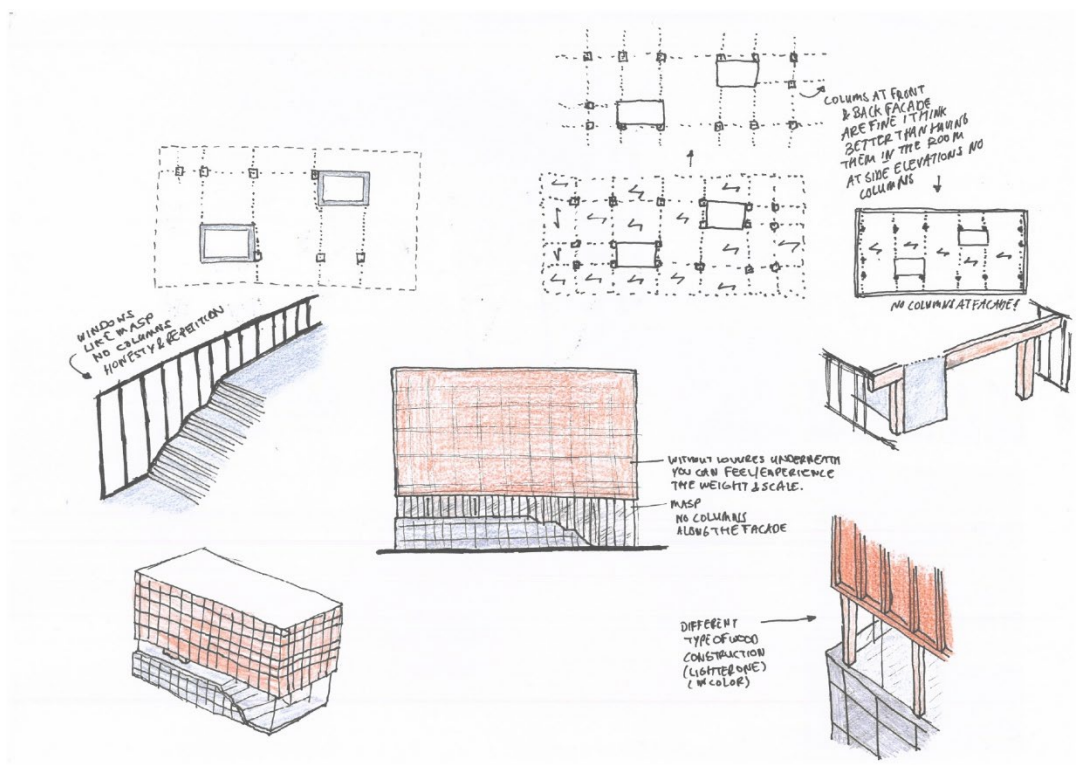
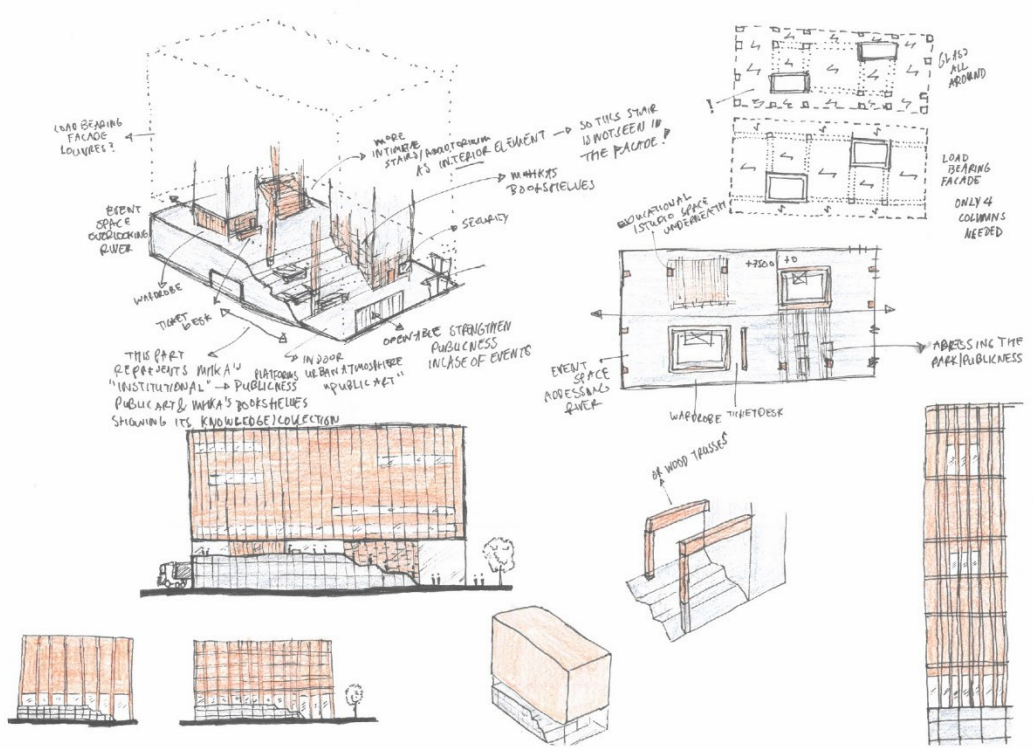
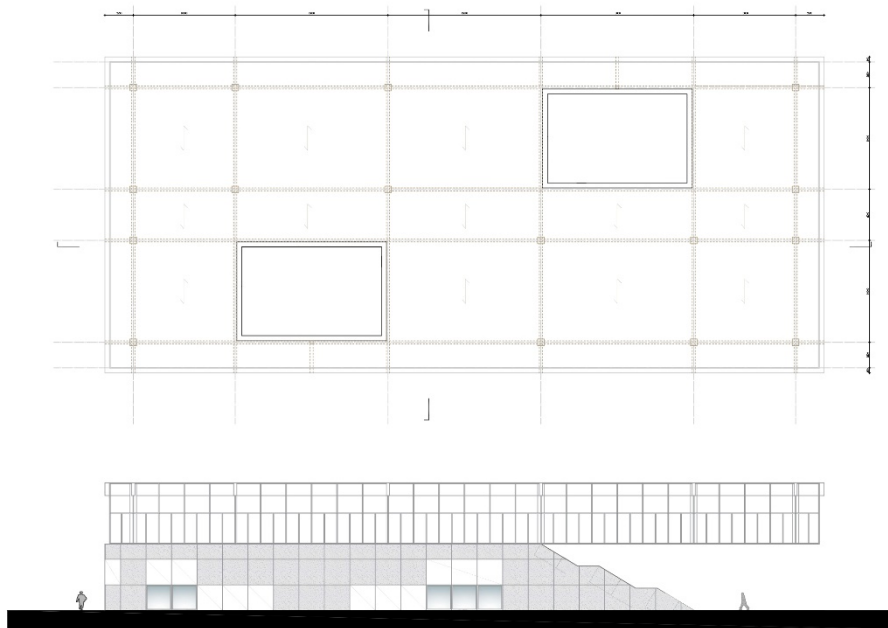


image of mock-up model of the renewed concept



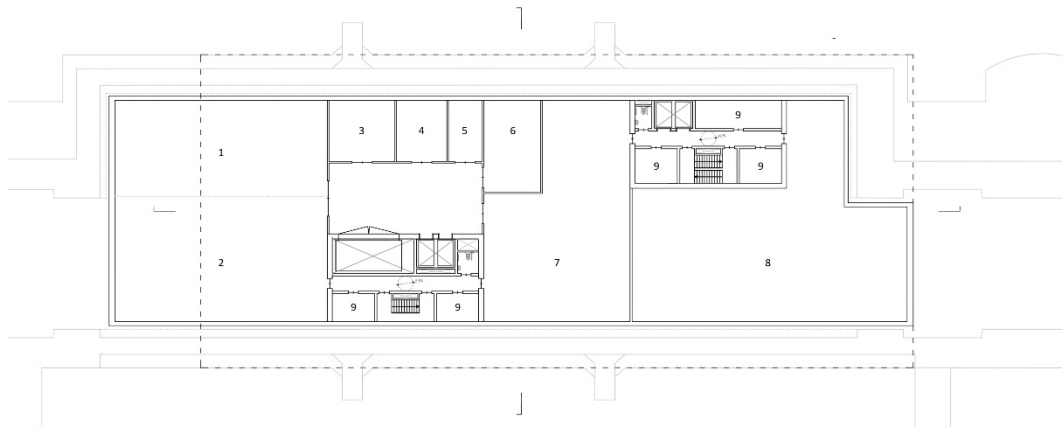
sketches of a new façade and construction principle



the new façade also results in a different construction

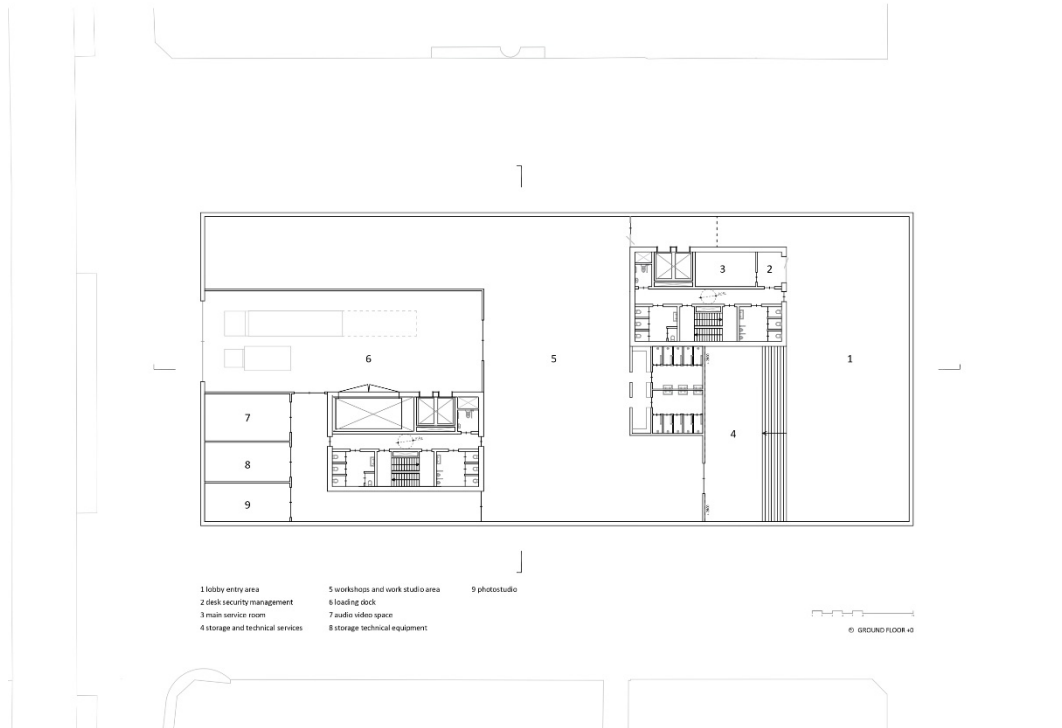


a staggered façade to protect the wood and to make a dripping box
reference: swiss school of engineering for the wood industry



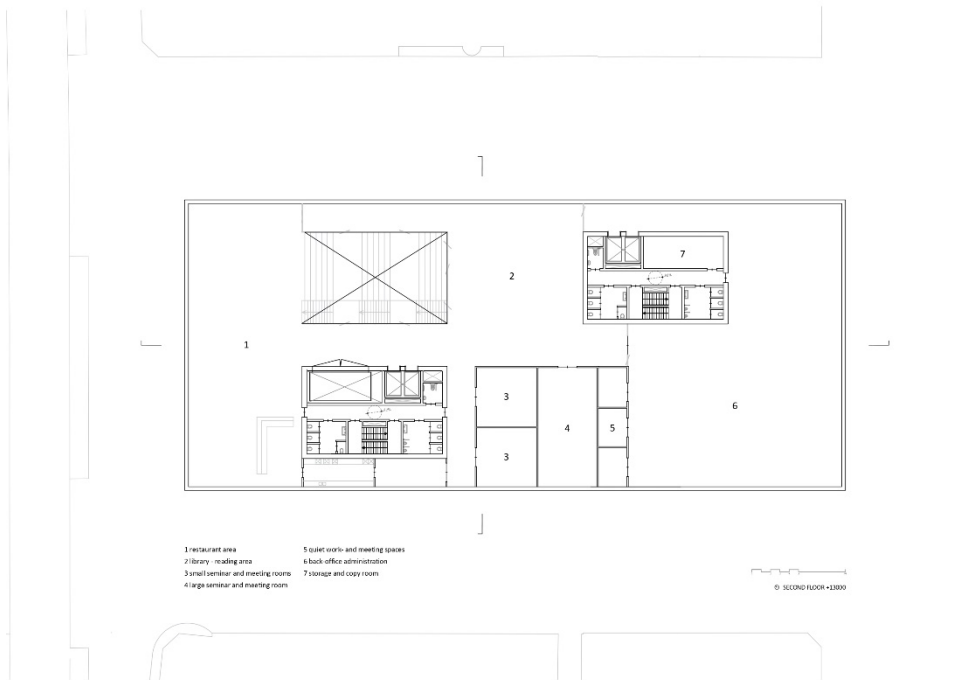
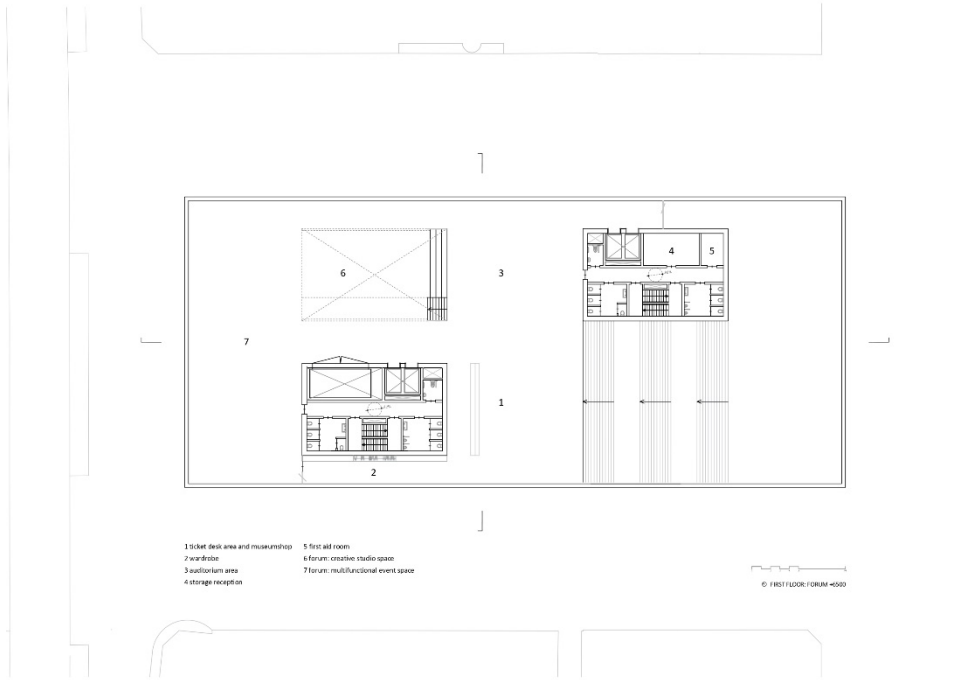
- 1 small art depot
- 2 workshop space
- 3 art quarantine room
- 4 storage packaging materials
- 5 storage materials and tools
- 6 storage multipurpose even space
- 7 storage logistics
- 8 art archives depot (with mezzanine inside)
- 9 technical services

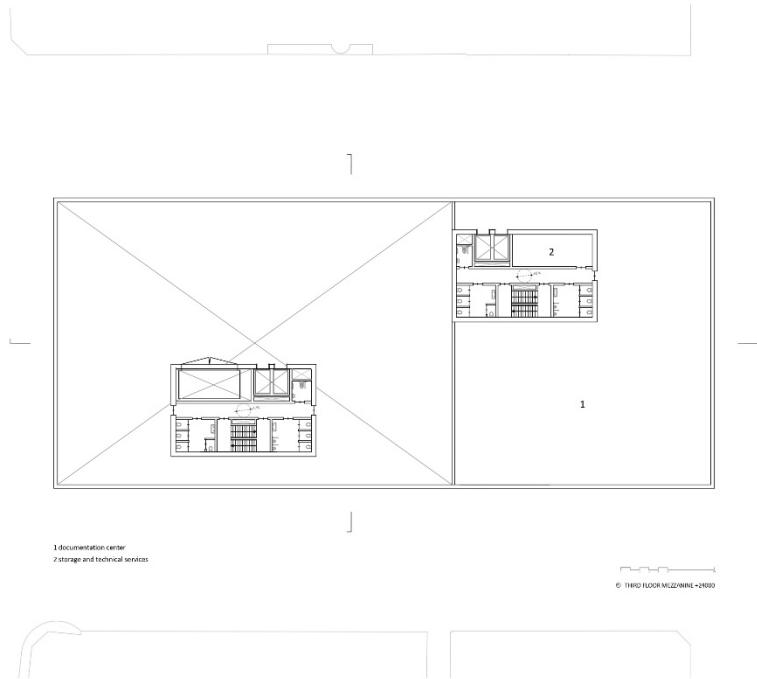
© BASEMENT-7700

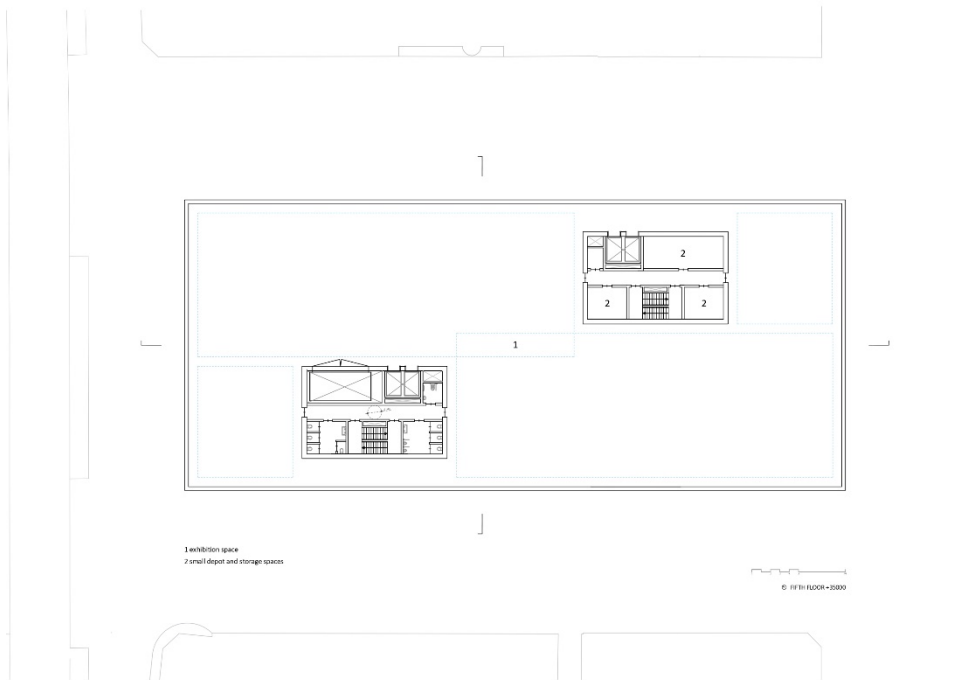
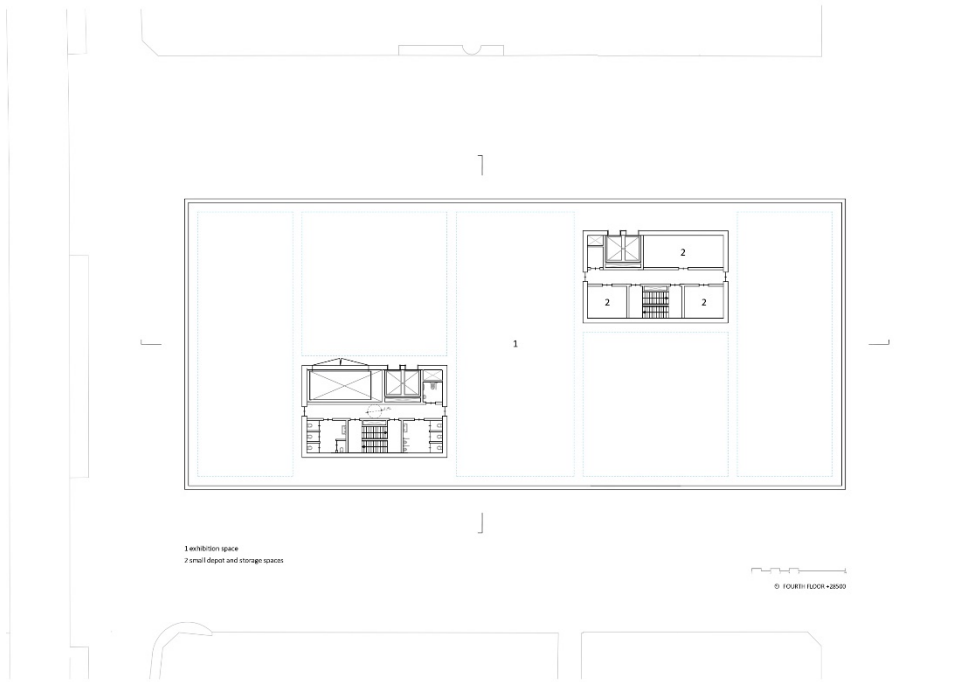


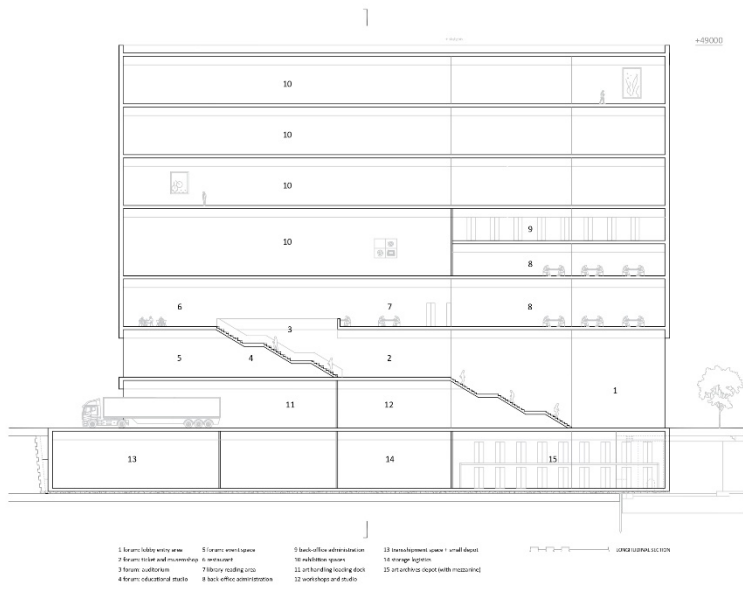
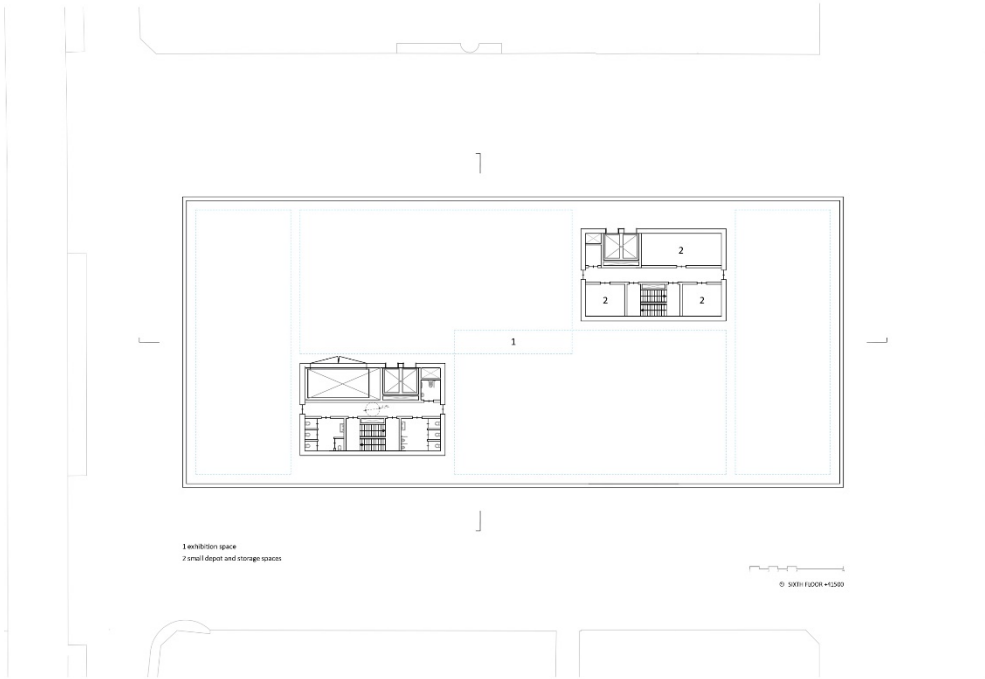
- 1 lobby entry area
- 2 desk security management
- 3 main service room
- 4 storage and technical services
- 5 workshop and work studio area
- 6 loading dock
- 7 audio video space
- 8 storage technical equipment
- 9 photostudio

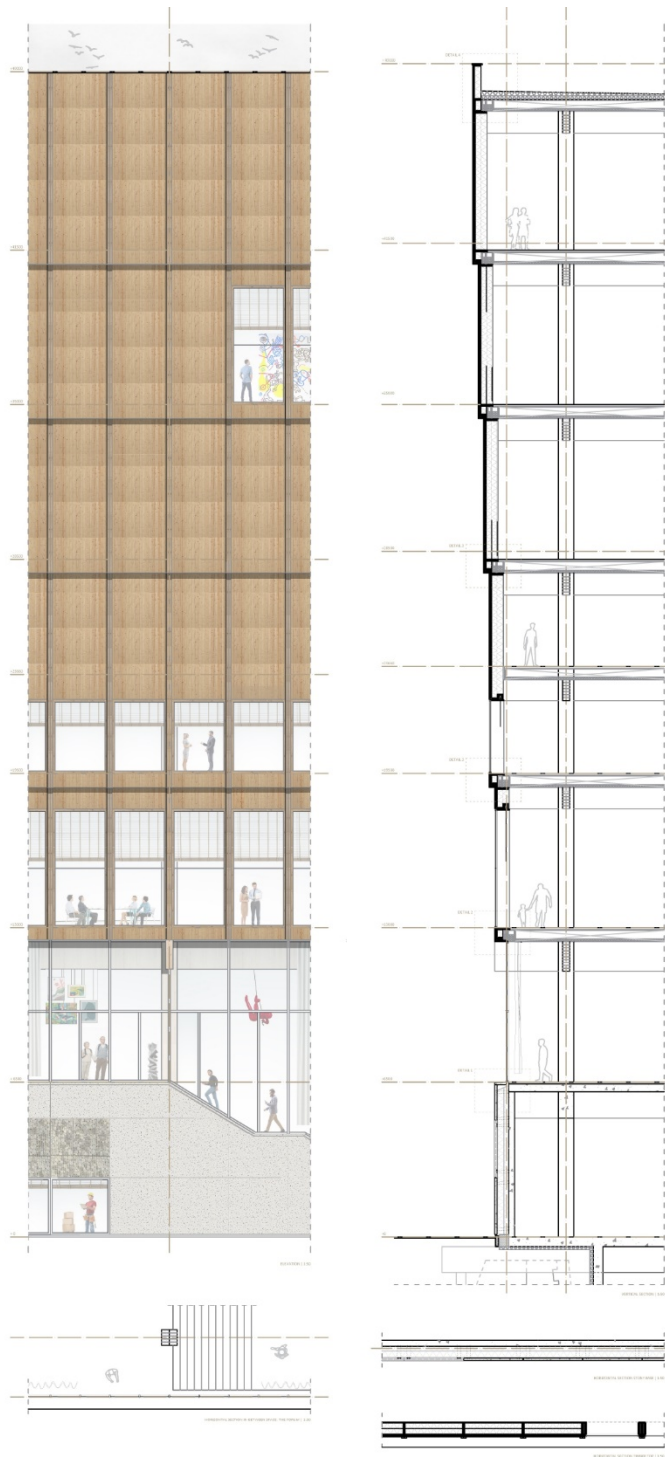
© GROUND FLOOR-00







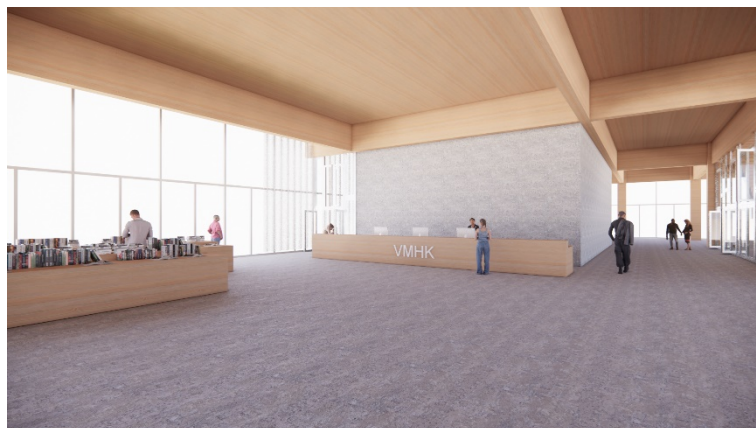




[the forum] the materials of the forum space are mainly already made with the decisions on the façade. The landscape or base will be made of recycled concrete with aggregate materials of the court of appeal building. The top will be made of wood, mainly glulam, which is wrapped with a bamboo cladding. The entrance area and area of the stairs is faced towards the public and will be used as a public living room. There is place for public art, events and previews of current exhibitions. There is also place to sit and relax. Once the stairs are

experienced the visitor arrives at the elevated level, in which the ticket desk, museum shop and the second stairs are located. The second stairs are more introverted and for auditorium purposes or to relax and read a book. Underneath the stairs is the atelier and studio space. At the very end, which overlooks the river, is the event space. The materials, which in addition to concrete and wood, are added are wood for the ticket desk and the reused aluminum windows of the court of appeal.

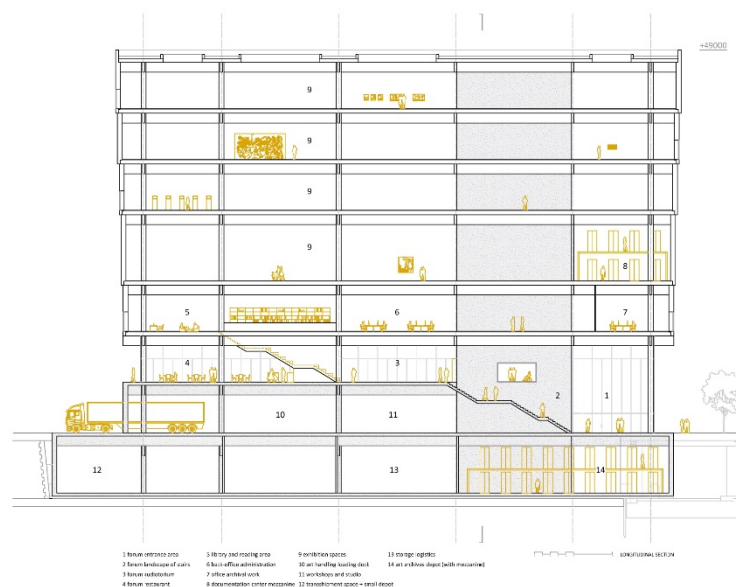


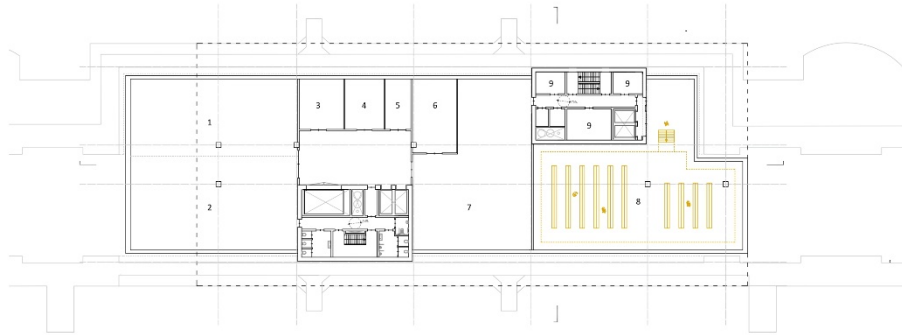




[the feedback] the feedback on the previous products was really helpful and felt like I could finalize a lot of the design. The stairs could be more like a landscape, instead of wooden blocks placed on the stairs. The concrete itself can do things, without adding a second material. To experience the floating box, maybe the entrance needs to be hollowed out, which also applies to the opposite site and then forms an outside terrace. At the riverside of the building a restaurant suits better, instead of an event space which is basically an empty room. Underneath the stairs could be the restaurant kitchen. The stairs can be made like they flow from the box and bring the visitor from the forum into the

box. To increase the publicness of the building, the restaurant and terrace could be opened outside museum hours by making stairs all around the building. The windows already have a setback, but by increasing this it could work as a walkway to walk around. The overhang also helps in terms of climate. The layers of materials are clear, but adding wooden interior bits doesn't make it clear. This is why a third material is added: aluminum (steel). This material can be seen in the ventilation ducts, reused windows on the office levels, lighting and the furniture. The ticket desks are made of old flattened repurposed ventilation ducts of the court of appeal.





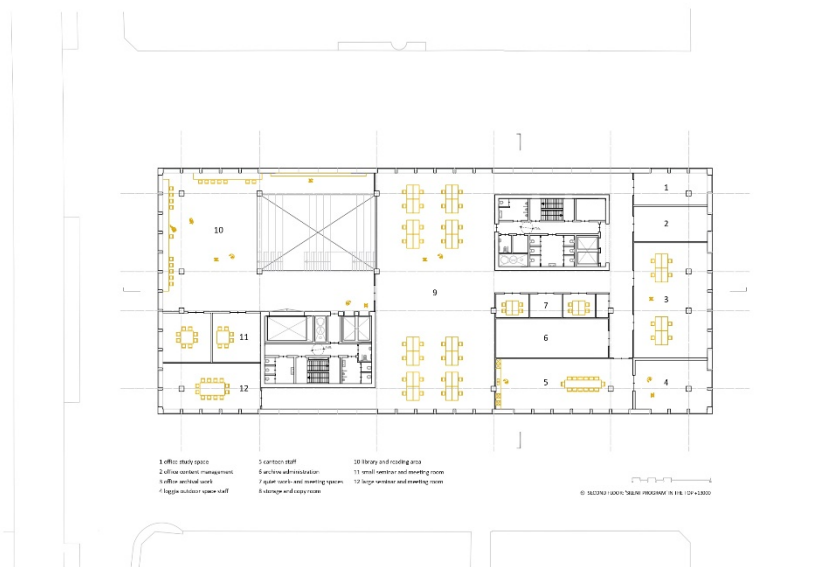
- 1 small set depot
- 2 transportation space
- 3 art space/studio area
- 4 storage packaging materials
- 5 storage materials and tools
- 6 storage multipurpose event space
- 7 storage lightbox
- 8 art set/room depot (both scenarios)
- 9 technical services

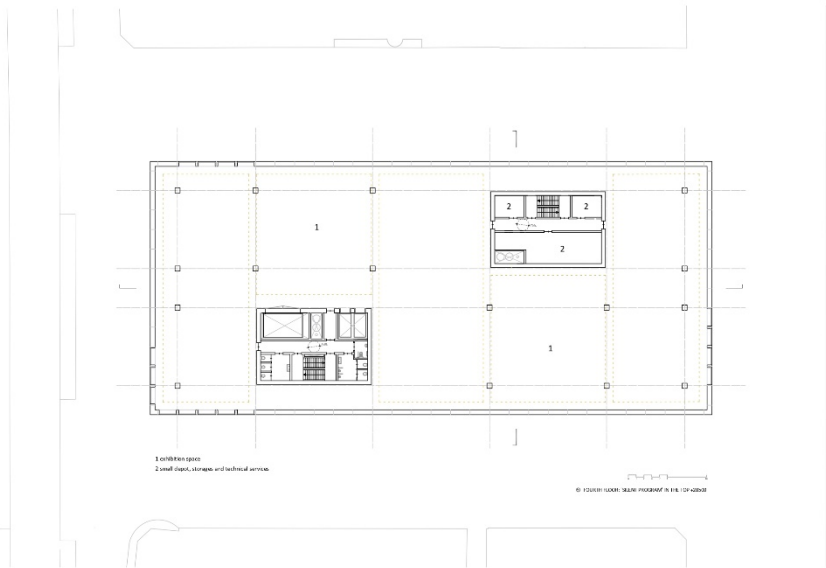
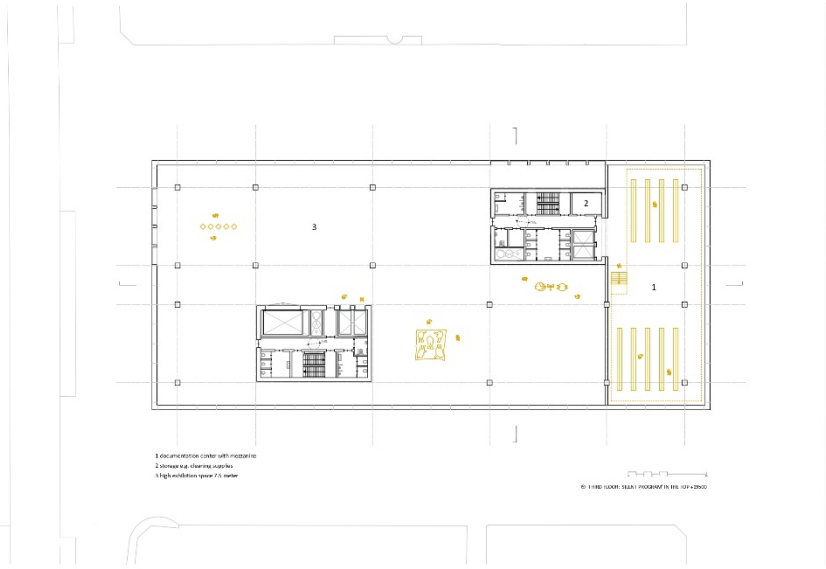
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- 1 lobby entry area
- 2 lounge and technical services
- 3 studio area and studio area
- 4 MPA and security room
- 5 loading dock
- 6 audio video space
- 7 storage technical equipment
- 8 photo studio

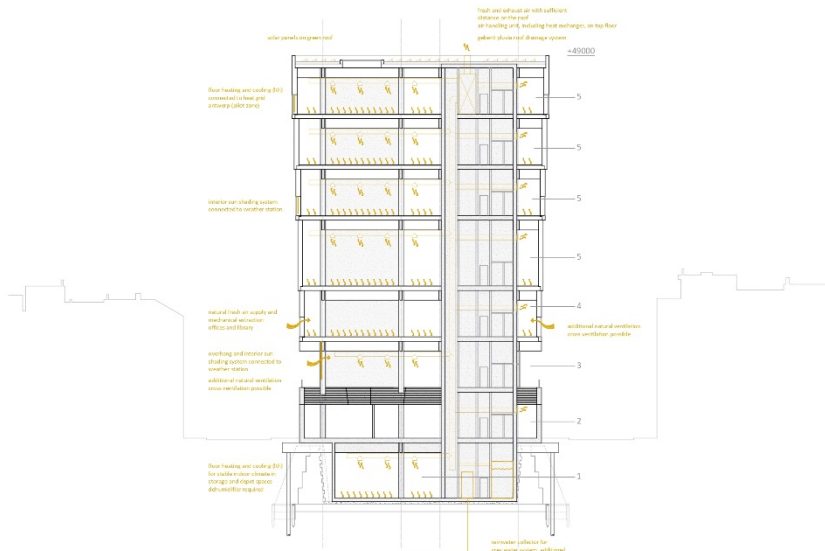
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3 floor technical and
 4 workshop and studio
 5 lecture and discussion hall
 6 air entrance depot (parking reserved)



1 back of house: storage and depot spaces
 2 back of house: workshop and studio
 3 lecture hall: theater stage of program
 4 cabinet program: office and library program
 5 silent program: exhibition space



landscape base

recycled concrete base with reused materials as aggregates + other reused material in gabions and as cladding



enclosed top

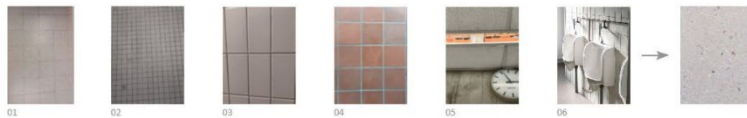
biobased top: bamboo cladding and window frame with hemp insulation



fixtures and fittings

aluminum fixtures and fittings: ventilation ducts, reused windows and repurpose ventilation ducts flattened to desk cladding and used as lighting fixtures

reused materials for the recycled concrete base



- 01 white speckled square floor tiles ± 1723 m² from the main corridors of the court of appeal
- 02 ceramic greyish small square floor tiles ± 332 m² from the restrooms and cells of the court of appeal
- 03 ceramic rectangular white wall tiles ± 3201 m² from the restrooms of the court of appeal
- 04 orange- or brownish colored ceramic tiles ± 82 m² from the janitor apartment of the court of appeal
- 05 red colored hollow bricks ± 1800 m² from ceilings of the court of appeal (rough estimation)
- 06 white colored sanitary ceramics 46 toilets, 41 urinals, 45 sinks from the restrooms of the court of appeal

reused materials for the gabions



- 01 concrete prefab and in situ ± 8922 m³ from the structure of the court of appeal (rough estimation)
- 02 black colored glazed masonry ± 567 m² / ± 56,7 m³ from the main corridor, ground floor, of the court of appeal
- 03 'norma' brownish-grey masonry ± 2026 m² / ± 405 m³ from façade and interior, first and second floor, court of appeal
- 04 white colored glazed interior masonry ± 27 m² / ± 8 m³ from main entrance hall of the court of appeal
- 05 red colored masonry painted white ± 645 m² / ± 129 m³ from the interior walls of the basement of the court of appeal

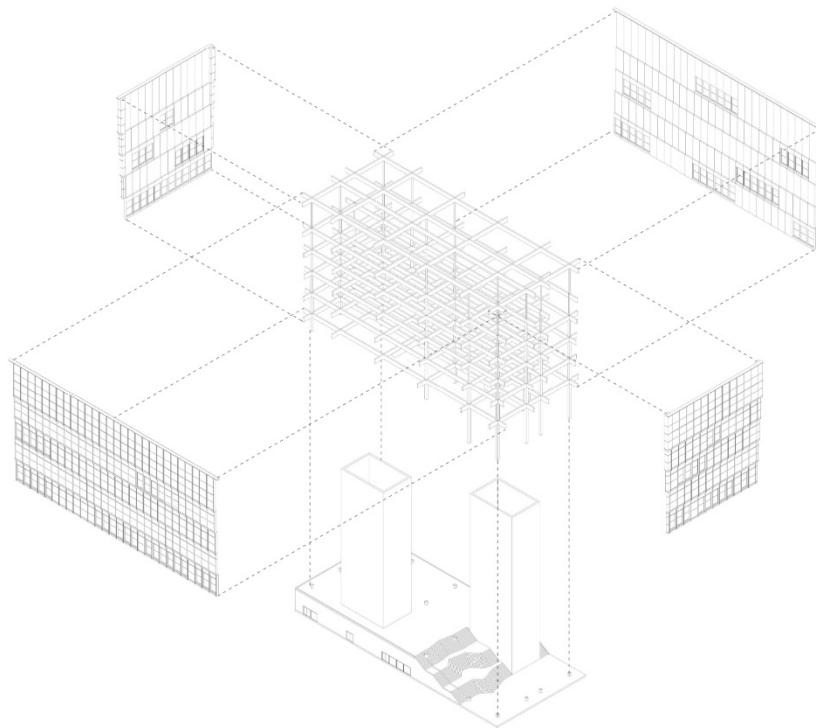
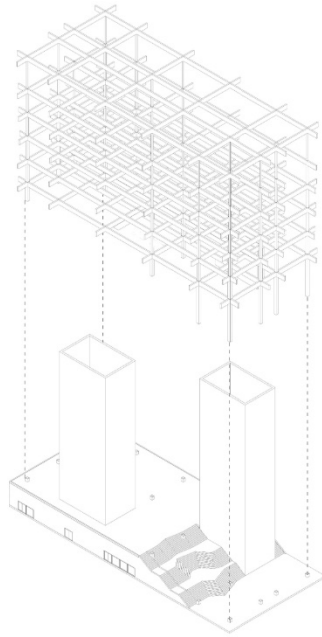
[the feedback pre p4] the previous products are shown at the pre p4. The visualization needs some work because they were a bit too dark and the textures are not correct. The elevators are placed in the core but can only be accessed from the outside. This needs to be solved by shifting the glass wall in order to have the elevators indoor. Besides that, the feedback of 'human scale' comes back into the project: it makes the project more clear if the higher level isn't in the middle of the building but is at the top

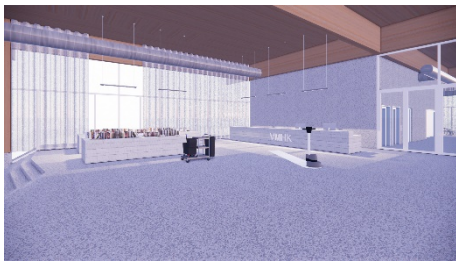
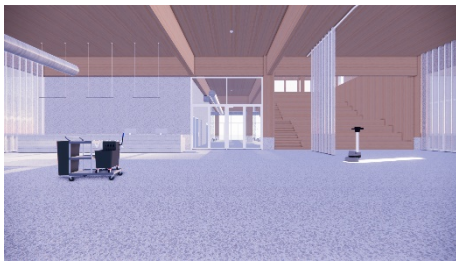
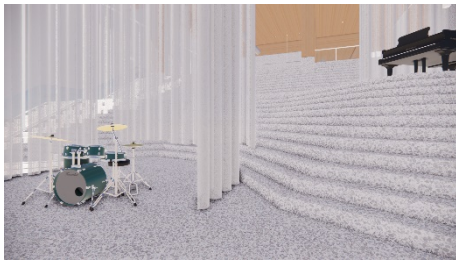
of the building. This also strengthens the experiences, the higher level as a kind of ending of the exhibition route. The roof lights will strengthen this feeling even more. Besides that, the long columns at the front determine the thickness of all columns. This doesn't make sense in terms of use of materials so the columns will be made smaller after each floor.

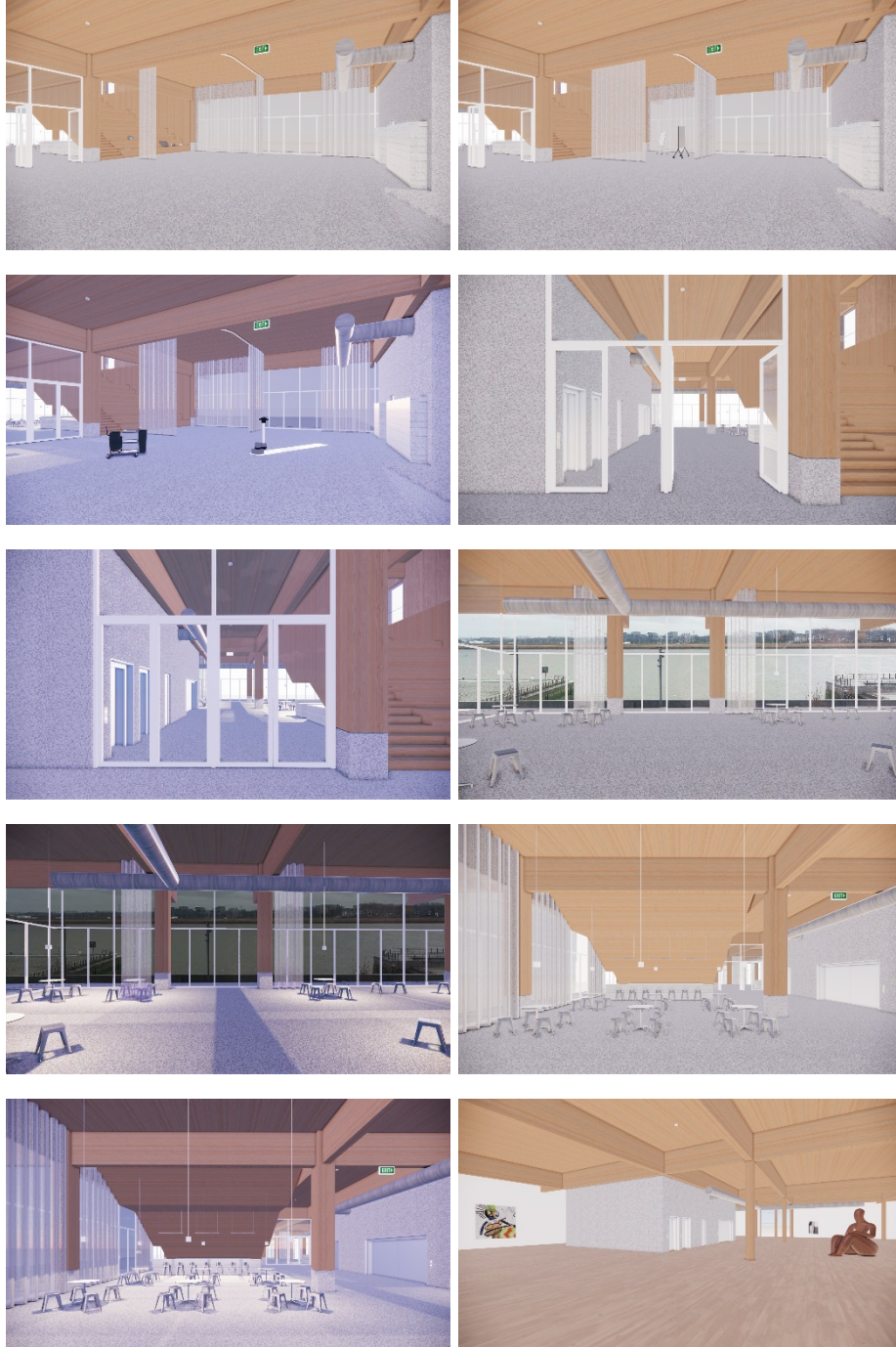
Following are some of the products of the P4 examination.

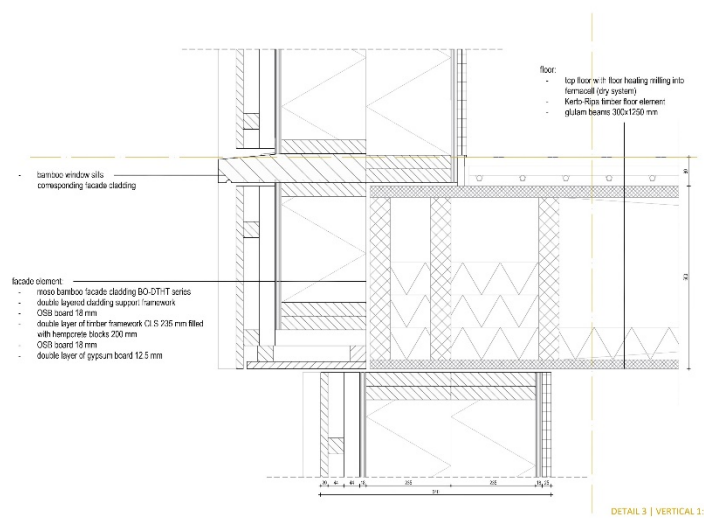
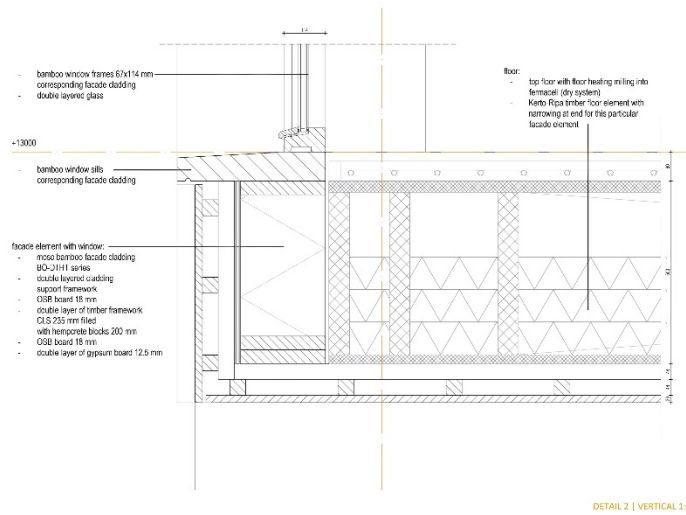
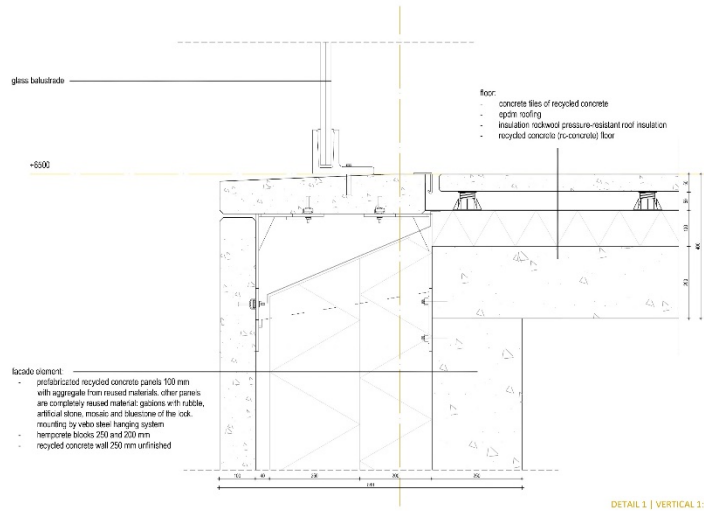


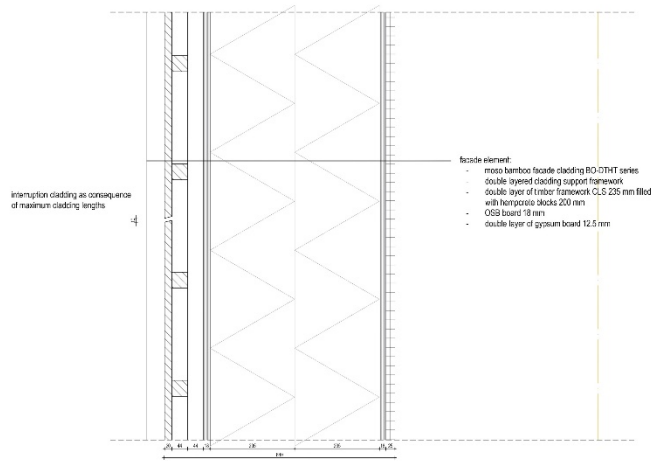




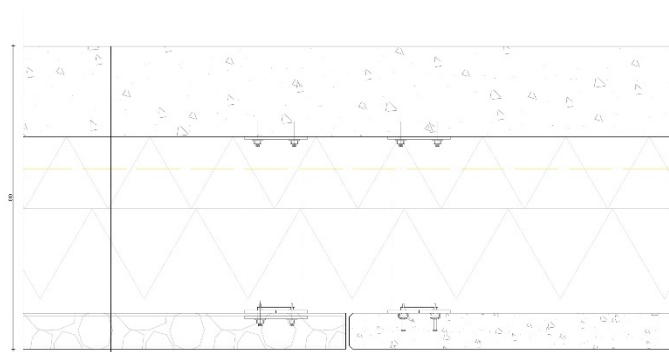




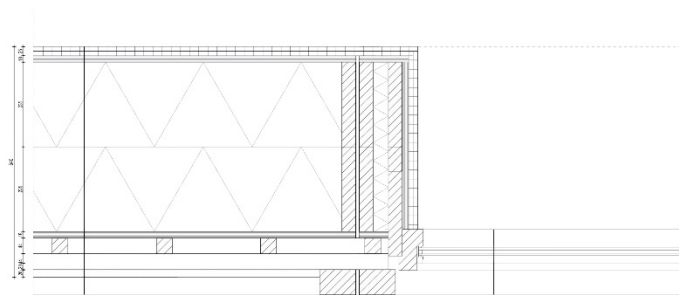




DETAIL 4 | VERTICAL 1:5



DETAIL 5 | HORIZONTAL 1:5



DETAIL 6 | HORIZONTAL 1:5



images of the scale model: base and top

[the feedback p5] the feedback on the P5 mainly concerns the underemphasizing the public aspect of the building and what the building offers, its qualities and what it does in its environment. All choices were explained from technical standpoints, but have to be explained as 'why's' from the standpoint of expression, as appearances, that might mean something. The visualizations needed some work too and were the chance to show what the building offers and how it functions. The visualizations below were all made after the P4 and before the P5 and is a chronological visual route through the building.

In this visualizations the forum is highlighted and this is where the institution meets the public. The different uses of the forum space are visualized. VHMK's art, local art or even art performances can be held or exhibited in the forum space in order to lighten the threshold of entering the museum. It is a way to speak to the public, the city, as it faces the park. The whole forum landscape is filled with public program, which is even strengthened by a restaurant that also opens outside opening hours of the museum. The building invites the visitor of the forum even further in the building. The timber stairs is coming down from the timber box handing over this staircase into the library area, where the knowledge of the building is stored. The offices of the museum are located next to the library and have a visual connection and even share the seminar spaces. The threshold is lightened and it is in this forum where

the institution literally meets the public. Just like the MASP of Lina Bo Bardi gave something to the city – a large covered event space – this building aims to give the city a lively public program. In this way it tries to engage with the city and its inhabitants and represents itself as a building important center within the city.

The forum space is designed as a landscape, but not just any landscape. It is designed as a landscape that can offer and can accommodate (spontaneous) events. The way the stairs are designed it offers spaces to for example show art or to grab carpets and pillows in order to relax. The material of the forum, the recycled concrete, offers a condition on which these 'things' can take place. The timber box on top is positioned higher, doesn't have that many windows and offers a different condition: the exhibiting of art in a subtle and suitable way. The timber columns and concrete cores shift more into the background, but are still penetrating the exhibition spaces, which are painted white as a subtle backdrop for the art. It isn't designed as the many discussed 'white cube', but more as an honest building as the MASP rather than a distant, anonymous and formal white cube that could be placed everywhere. The design is namely for a 'Flemish' museum. The top exhibition space shows the timber ceiling again, in order to close of the timber box and to let the visitor know it is the end of the route this building offers.



visualizations of the entrance and relation with the park



visualizations of stairs and different type of uses



visualizations of stairs and different type of uses



visualizations of stairs, the ticket desk and museum shop



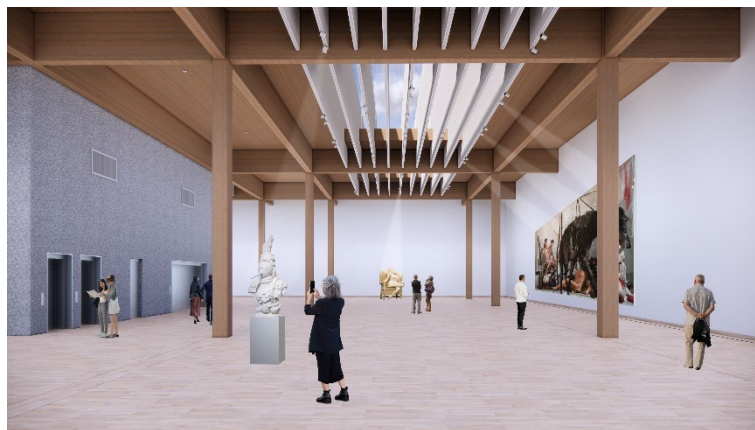
visualizations of the restaurant



visualizations of the auditorium and the library



visualizations of the 'standard' exhibition spaces



visualizations of the top exhibition space

[reflective conclusion]

the following reflection is written as part of the graduation as described in the graduation manual.

[the proposal] this whole graduation studio started with my growing interest in art along with architecture. The research seminars learned me all the ins and outs of art and its historical and theoretical context. Yet, I lost the art itself. It resulted in an almost manifesto, instead of a personal statement. I was looking for something, which wasn't particularly a museum that celebrates creativity to its fullest. I was searching for a more mature feature, that suits an institutional museum of this scale and ambition. The existing building, the court of appeal, gave me the answer: the creative reuse of material. The following process of designing the façade was a long process of trial and error. Again, (before with the spatial ensembles assignment) I was confronted with Mies van der Rohe's trademark: less is more. It's where I lost sight of the institutional image and maturity of the museum. I toned down the use of repurposed materials to a minimum. It is still experienceable, but suits the appearance of the museum. Everything that is not a reused or

repurposed material is supplemented with biobased materials. A third material was added to make it as clear as possible.

[the research] The studio started with the precedent study. We started with recreating an image by making a (paper) model of the Museum of Arte de Sao Paulo by Lina Bo Bardi. In this way you have to take into account all the aspects that an architect would have. The precedent study turned out to influence my design: the long open space, the repetition of elements and the not hiding of its scale. The second part of research was the 'spatial ensembles' assignment, which showed that designing for exhibition spaces is different and that "less is more" is a recurring theme, as will be described later. Besides that, it learned me that contemporary art needs space and also seems to always fill space. During the first two assignments there were research seminars, readings and lectures to understand the historical and theoretical context of the project.

For me, it provided a base of information to continue working on. Later in the design process there was additional 'collective research'. As a studio we posed as an architectural firm in which we jointly researched, which resulted in five research books. The collective research was interesting, although not all themes were equally relevant to me. It was a back and forth process to determine what research is relevant for my proposal.

Besides the main research provided by the studio I did additional research during the design process. As designing is always a combination and interplay of design and research, there were different research topics during the design process. I have visited many museums (20+) to understand museums in general and look at very basic things such as where are the toilets, how is it ventilated and where is the public program? Short reflection of the visits are included in the project journal in order to refer back to the visits. Together with other students we made several visits to the project site and the surroundings to understand the physical context of the project. Other research includes reference study during the design process, which is mainly research on material reuse. Different projects were researched to discover how the reuse of materials could be reflected in my proposal. As a result of feedback, I have also done small studies on, for example,

experiencing large buildings as described later. The additional research I did was effective because it contributed to my design. Much research into the reuse of materials is not reflected in my design, because I toned down the reuse to the minimum. Here I might have given reuse a smaller role in the design beforehand.

[the societal relevance of the proposal] The forum space is the literal face of the building. The closed off box of exhibition spaces might be meaningless, but the public forum space is fully glazed and reacts on the environment. The building faces the Zuiderdokken park and sees the park as a forecourt, especially with the site being in the midst of the park. The publicness of the museum will make it an important building for every inhabitant around the park. From the park, an artificial landscape arises and leads to an overview over the river. This building addresses both strongly present structures in the surroundings: the park and the river. The forum connects in a horizontal way to the environment, while connecting the city in a horizontal way to the exhibition spaces. The forum is filled with public program to lower the threshold to enter a museum and to experience art. Besides that, a terrace can be entered outside opening hours, as well as the restaurant, to strengthen the publicness and lowering the thresholds even more.

The base of the building is built of different reused or repurposed materials of the to be demolished court of appeal, which is currently on site. It is not only for sustainability reasons, but also to anchor the building on its site and to (re)connect with its environment and past. The same motives as the architect Enric Miralles are being pursued: "I use materials from the environment as much as possible, say second-hand (...) I want this dimension time gets involved in the design." In this way, it touches upon social relevance, because it connects with the environment and its inhabitants. The tile mosaic of the court of appeal, the bluestone of the lock and other materials will relate back to the history of the environment. The materials will remind of the past while it continues a story. The locality of the materials relate back to the locality of a 'Flemish' museum.

[the process and its feedback] The feedback during the design process was diverse, but a few themes of feedback came back several times.

The first and main theme is 'scale'. The correct human scale was not always implemented in the design. The design is an enormous building which is largely closed because of the exhibition spaces. This inevitably results in large close surfaces. From the beginning of the design process it became a quest to finding the right human scales throughout the building. And as Daniel Rosbottom suggested, I looked at other large scale building to see how the human scale has been incorporated, which can be found in my project journal. One of the things I incorporated is an 'urban plinth' that suits the scale of the building, in which a horizontal line in the curtain wall relates back to the human scale. In the façade of both the base and the top I implemented divisions in the façade, including horizontal ones to relate back to the human scale. I never had this feedback before, because I have never designed such a huge building. It was therefore valuable to learn about designing with human scale, because for any building, no matter how large or small, it is an important part of the experience.

The second main theme that occurred many times in the feedback is 'less is more'. It started with the 'spatial ensemble' assignment, which was the first time I designed an exhibition space for contemporary art. The feedback during this project was 'less is more'. I learned to use less architecture in case of art spaces, or rather to use architecture differently. A subtle, supporting but not overshadowing approach works better in exhibition spaces. In the design process the feedback came back when I was designing the façade. I researched the possibilities for reuse of materials of the to be demolishing building in the façade. It all started with a collage style façade, which was later on fitted into a grid on the façade. The façade became a busy entity and distracted from the real function of the building. I toned down the reuse to a grey and stoney-material base and everything that is not reused is built in biobased material. Thus I ended up with a clear concept: a base of re-used material and a top of biobased material. The feedback learned me to

set priorities and to know what really matters in the design.

[evaluation] Overall, the design process was a long process of trial and error. The thing I mainly encountered was that I found it difficult to set the right priorities in the design, as there was a lot of material to be produced. The thinking behind it moved often to the background as I was focusing on producing material. The moments when I could overthink on my design proved to be very valuable. Often those moments were like this, writing a reflection. In the future I should schedule moments for this myself, rather than waiting for such a moment to occur. The project journal helped with this process, documenting and showing the steps taken during the design process. Although I changed the layout, it proved useful to document and reflect on the things I did. From the beginning, I wanted to create a clean project journal, which was unnecessary and ended up costing extra time.

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