

Interiors  
Buildings  
Cities  
MSc3/4, 2022/2023



Julie Ligtoet

Final Presentation

# *Outline*

of this presentation

- M HKA
- The site
- Position of a museum of contemporary art
- Collection
- Design

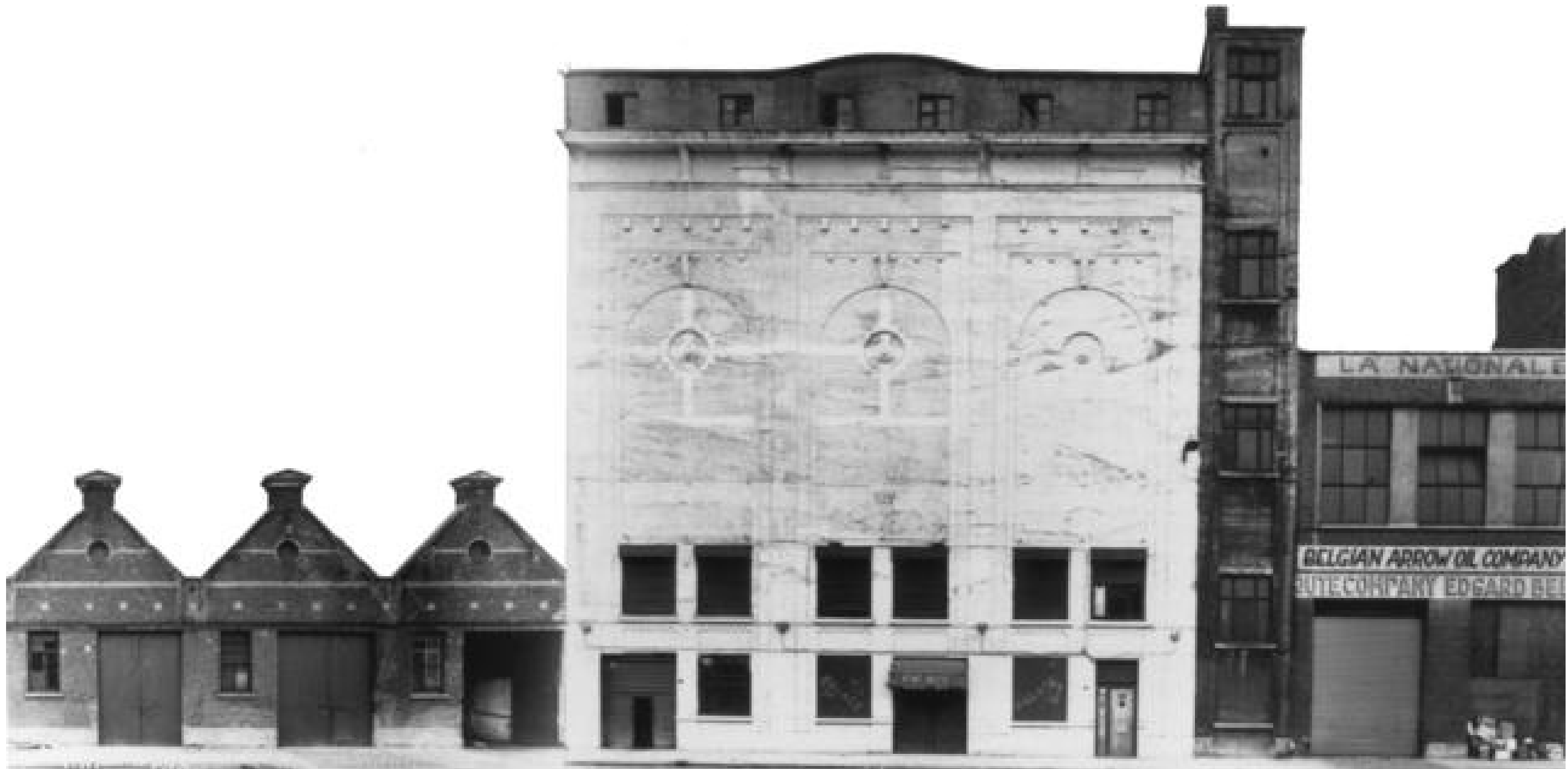


**M HKA**

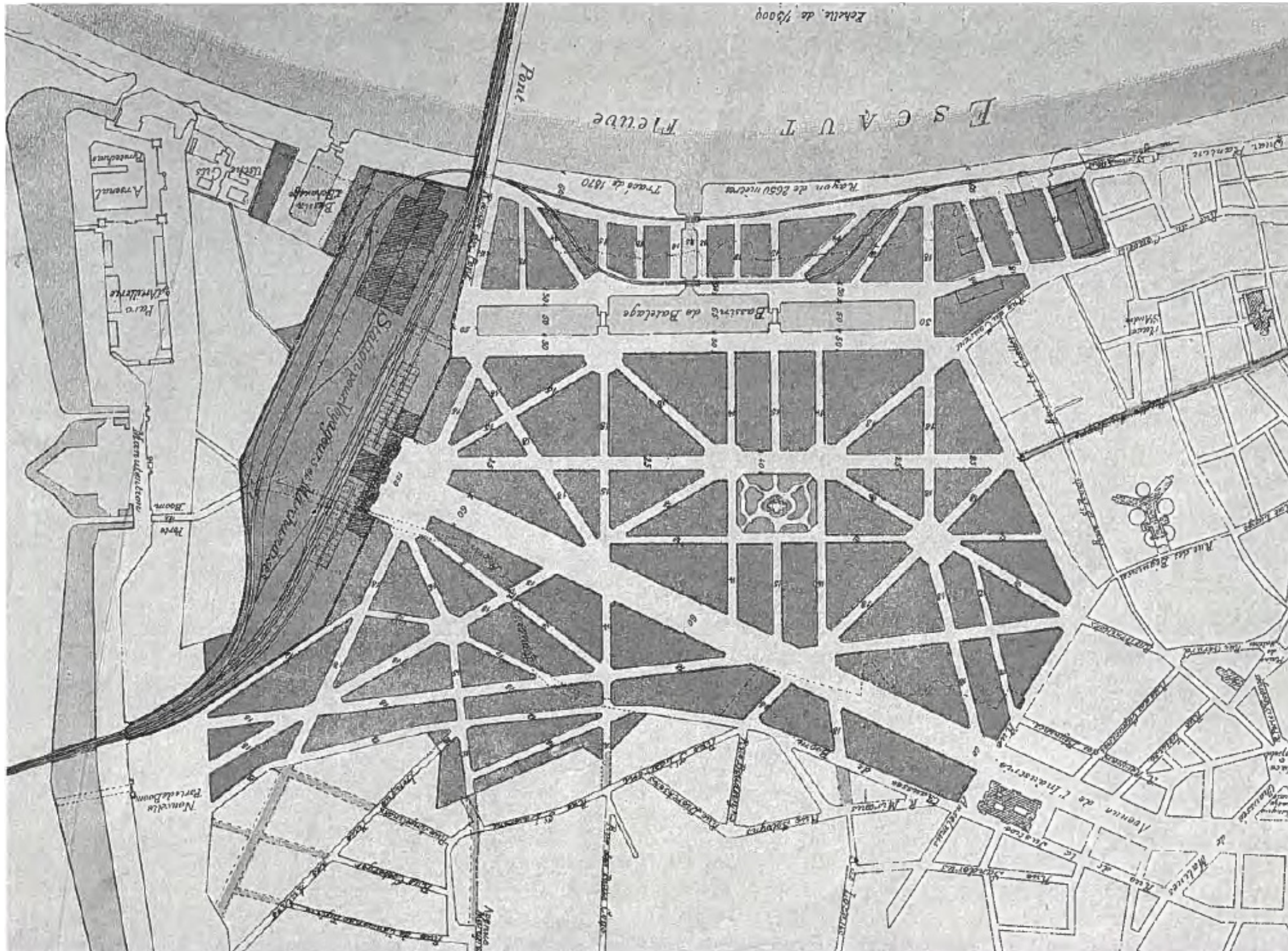


Building in which M HKA currently resides.





M HKA found its current home in a former grain silo.



Map of Antwerp South.





Development of the area.



The Southern Docks are transformed into a car park.





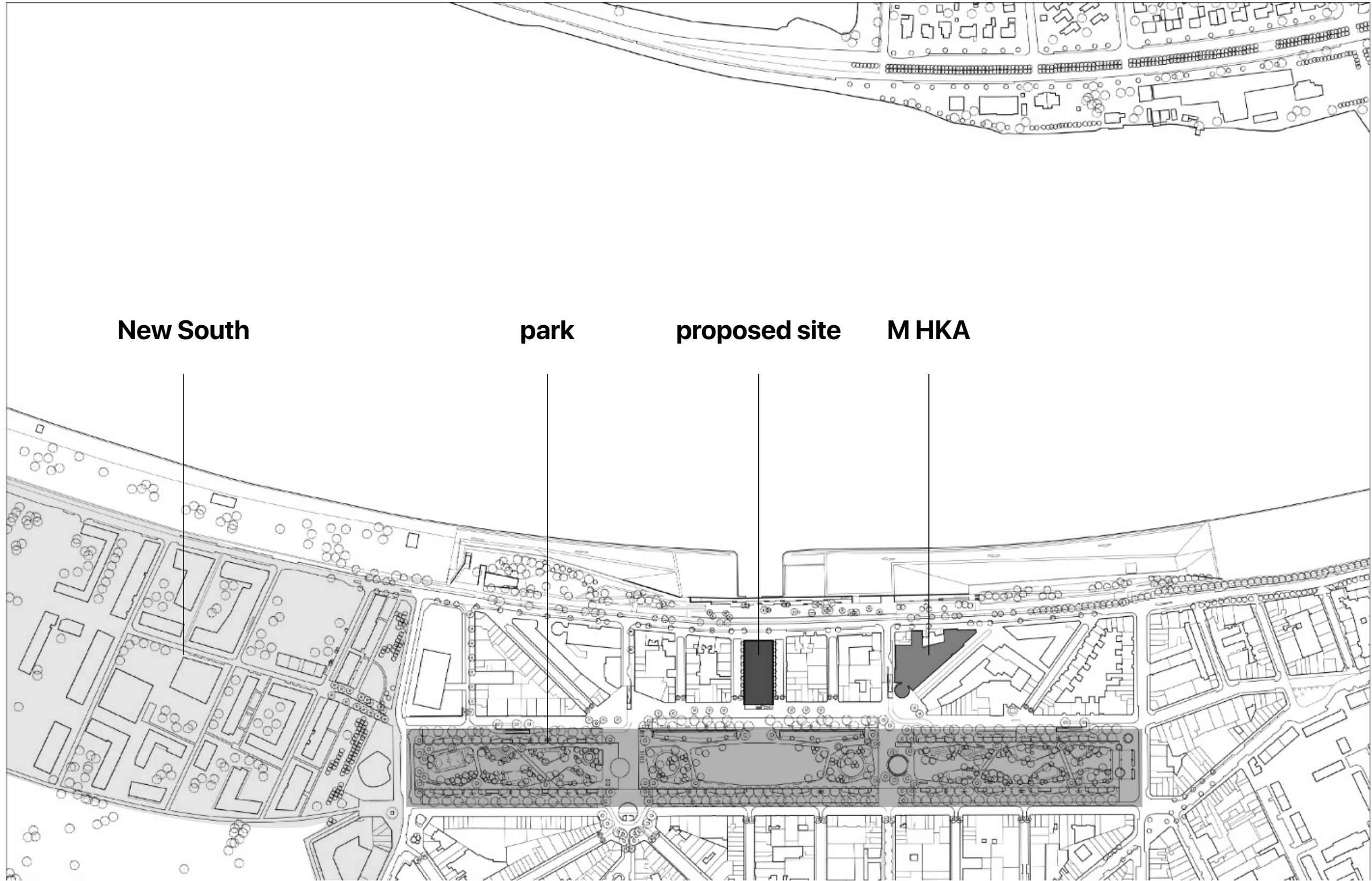
Future plans to transform the car park in to a city park.



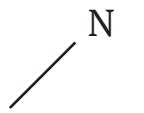


The southern docks are partly demolished in making the underground parking garage.





Overview of the area.





Panoramic view of the area seen from the river banks of the Scheldt.



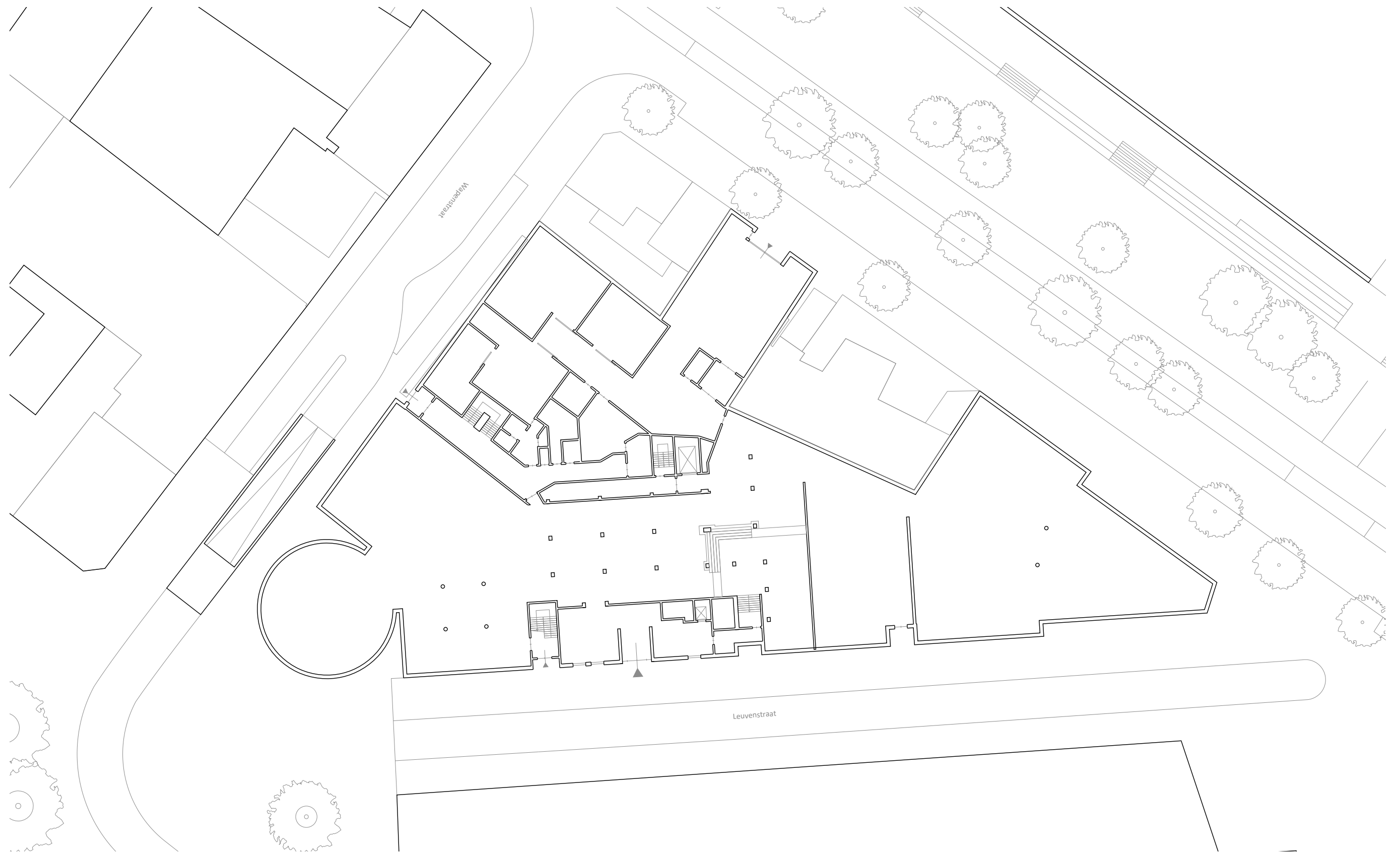


Tall residential buildings are typical for the New South area (Sarah Blee, n.d.).

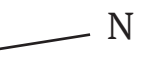




The current building of M HKA lacks architectural connection with its surroundings (M HKA, n.d.).



The spaces of the current M HKA are difficult to curate.







The back office spaces of the current M HKA are lacking sufficient space ((Julia Korpicka, 2022).





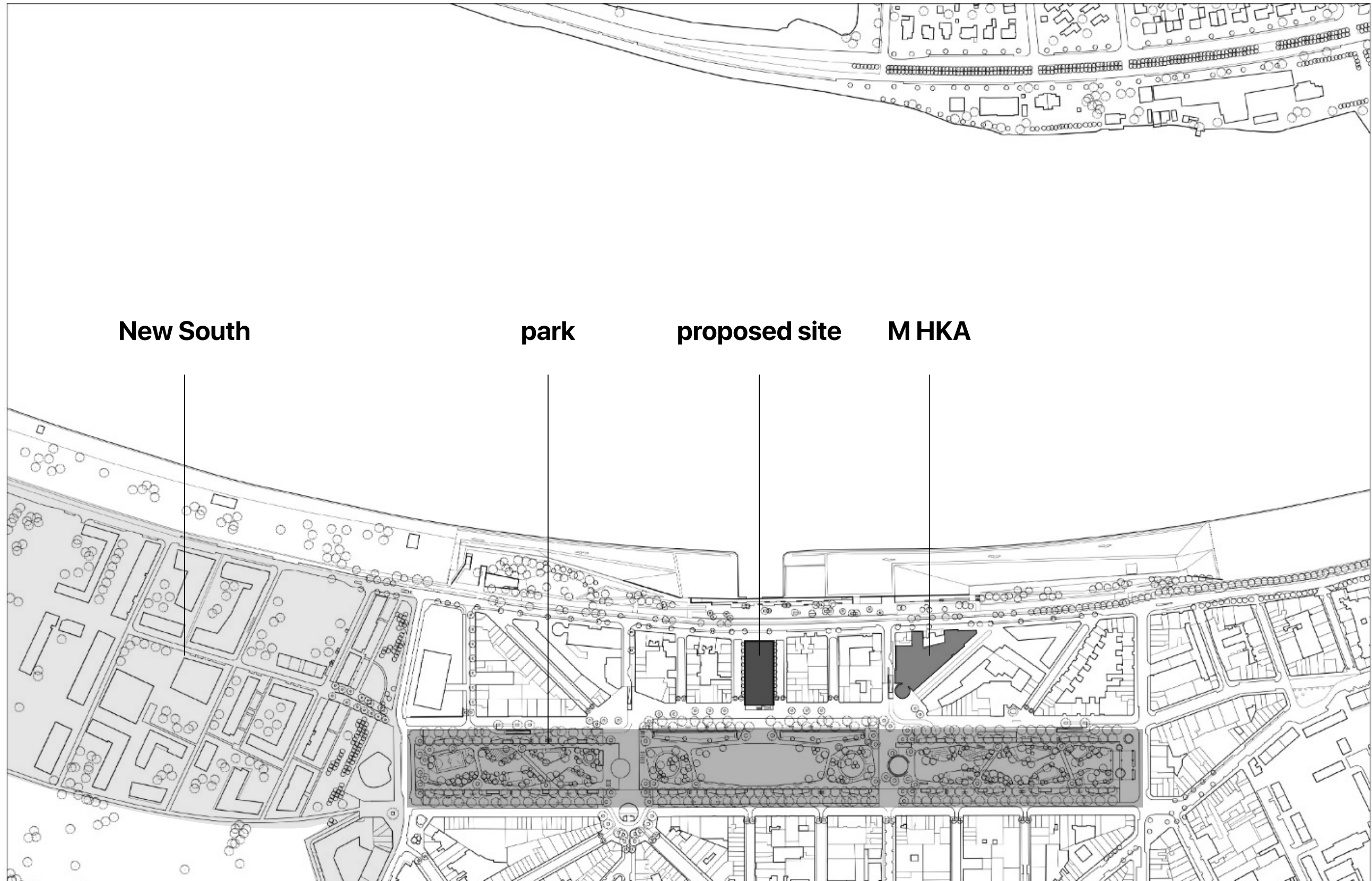
Certain workspaces lack the availability to receive natural daylight (Julia Korpicka, 2022).

## *problems with the current building*

As stated by Bart van Baere

- Lack of communication between the architecture and the city
- Very low capacity to house events or exhibitions simultaneously
- Poor workspaces for staff members.





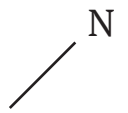
**New South**

**park**

**proposed site**

**M HKA**

Overview of the area.







On the proposed site the old court house “Hof van Beroep” is located (VUM, 2014).





The proposed site offers a great opportunity to create a strong connection between the Scheldt and the city park (Bartosz Teodorczyk, 2022).

What should a museum of contemporary art be?



Tate Modern



New Museum



Kunsthau Bregenz



Abteiberg



Centre Pompidou



MASP



FRAC



Kunsthau



Tate Modern



New Museum



Kunsthau Bregenz



Abteiberg



Centre Pompidou



MASP

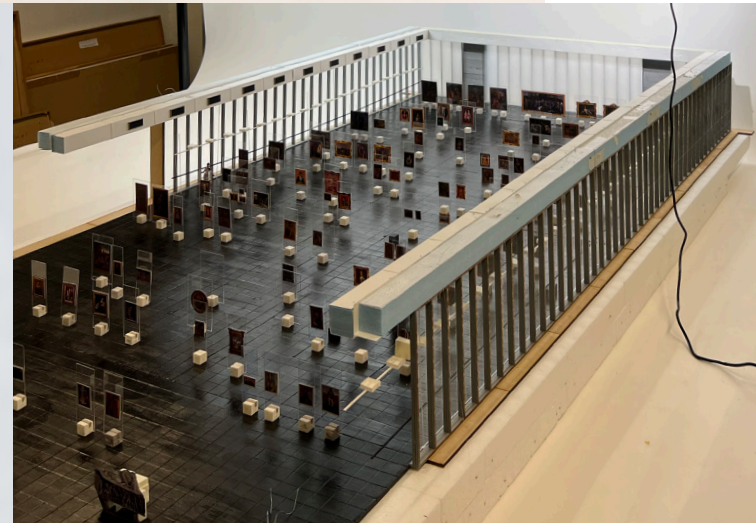
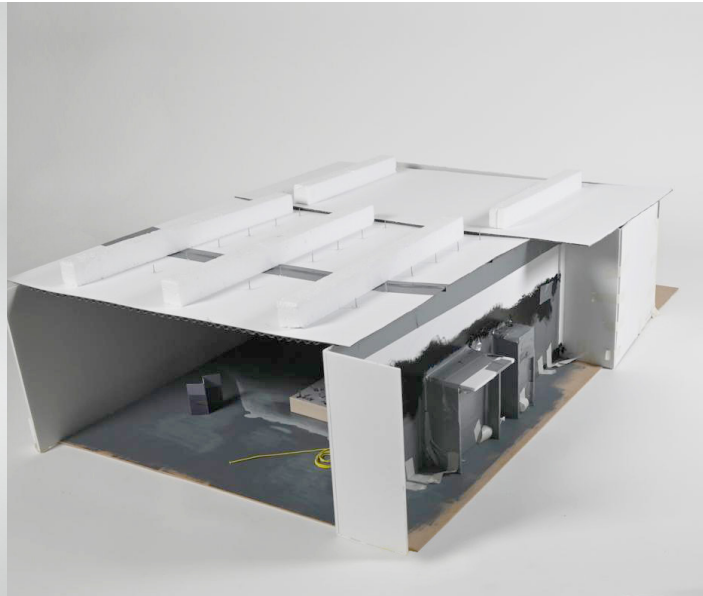
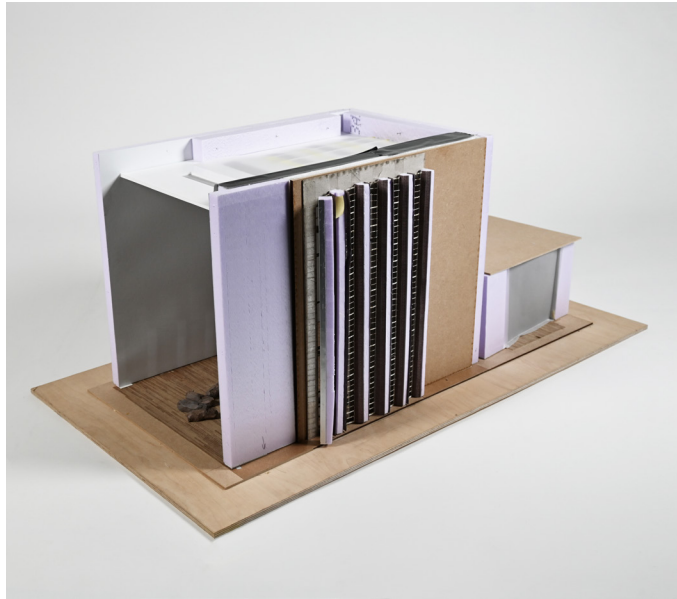


FRAC



Kunsthau







The exhibition spaces offer a blank canvas to the artworks.





With its neutral design, the exhibition spaces allow the artworks to take center stage and be the focal point of attention (M HKA, n.d.).



The exhibition spaces should accommodate for various types and forms of art.





“Boys and Girls” by Job Koelewijn is an artwork in collection of MHKA.



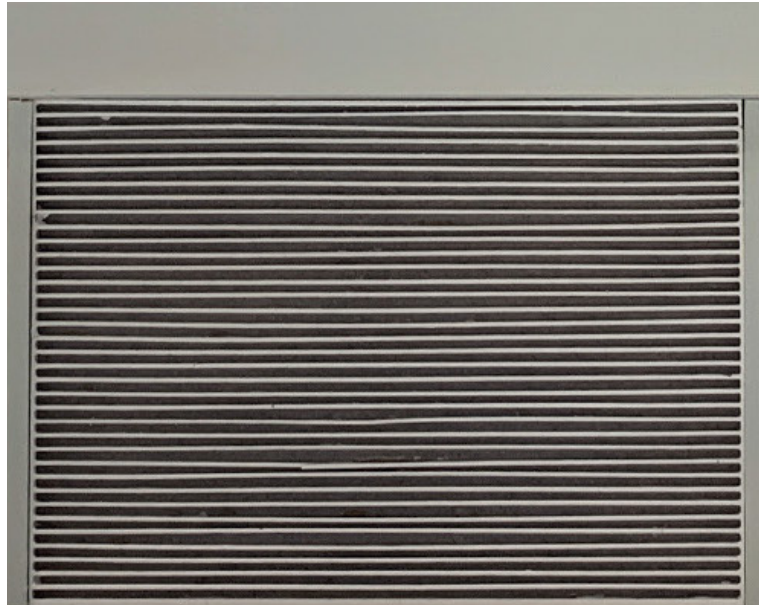


Vacant shop on the Meir, Antwerp (Eric de Mildt, 2019).



Like living dolls, individuals become part of the artwork, blurring the lines between art and reality.





The vacant shop has turned into an immersive exhibition space that invites people to be on display.





## *Design guidelines*

For the new M HKA

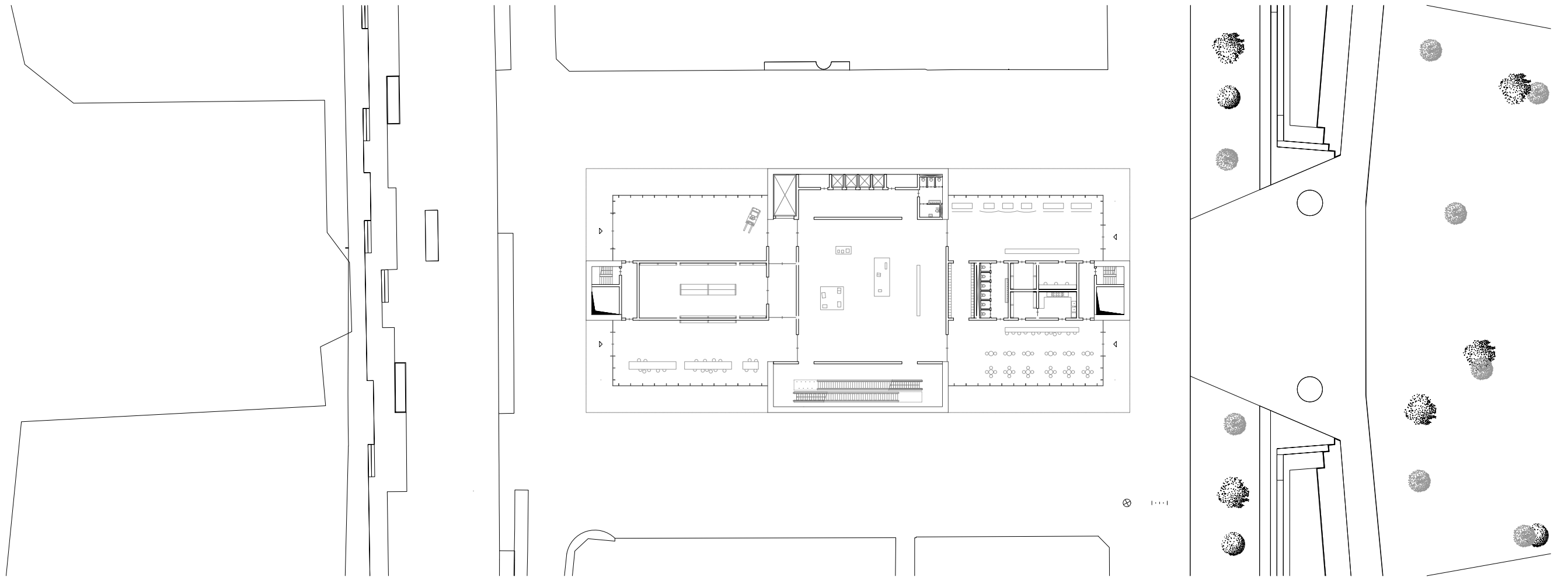
- White cube setting
- Suitable to exhibit different forms of artworks
- Inviting to the public by lowering the threshold
- Cultural heritage: give back to the public





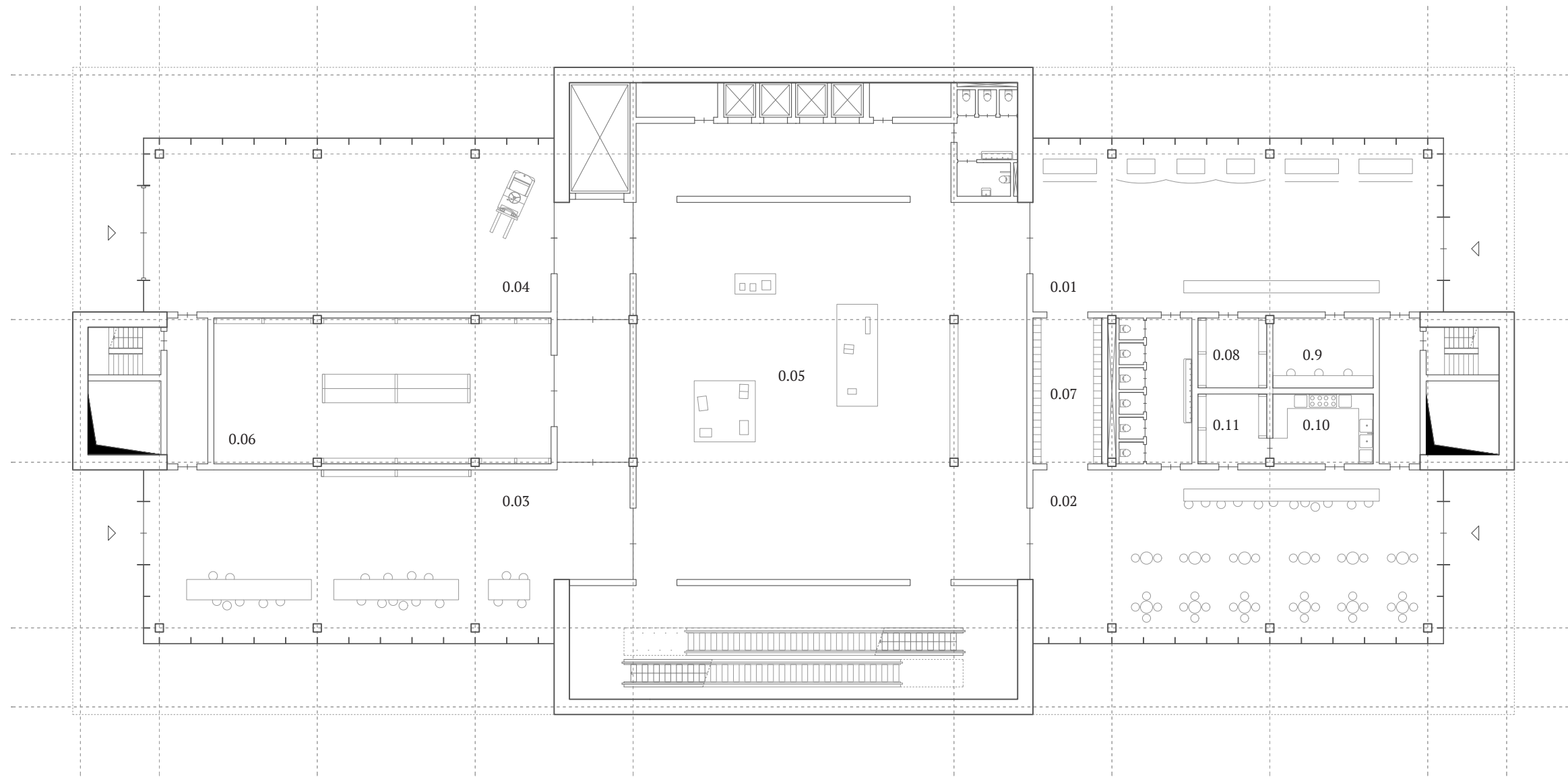
Final design seen from the riverbanks of the Scheldt.



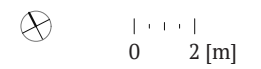




0 shopfronts and entrance  
1:250 0 [mm]



- |      |               |      |                     |
|------|---------------|------|---------------------|
| 0.01 | main entrance | 0.07 | lockers             |
| 0.02 | cafe          | 0.08 | storage reception   |
| 0.03 | workshop      | 0.09 | building management |
| 0.04 | art entrance  | 0.10 | kitchen             |
| 0.05 | shop          | 0.11 | storage cafe        |
| 0.06 | storage       |      |                     |





The concept of the shopfront undergoes a reimagination in the design of the new M HKA.



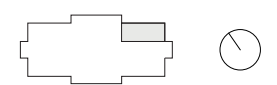
Apple store in Stanford (Hufton+Crow , Roy Zipstein, n.d.)



The main entrance space with small exhibitions lowers the threshold to experience art.



Main entrance

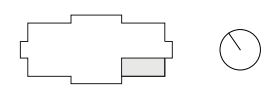




The open character of the cafe invites people to come inside.



Cafe







Close-up image of the art entrance.





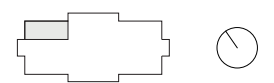
Open ground floor level of the Fabrikstrasse 10 in Basel by Yoshio Taniguchi (Johannes Marburg, n.d.)



A unique perspective on the art handling phases is revealed by opening up the art entrance and workshop spaces



Art entrance





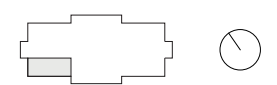


Close-up image of the art entrance.

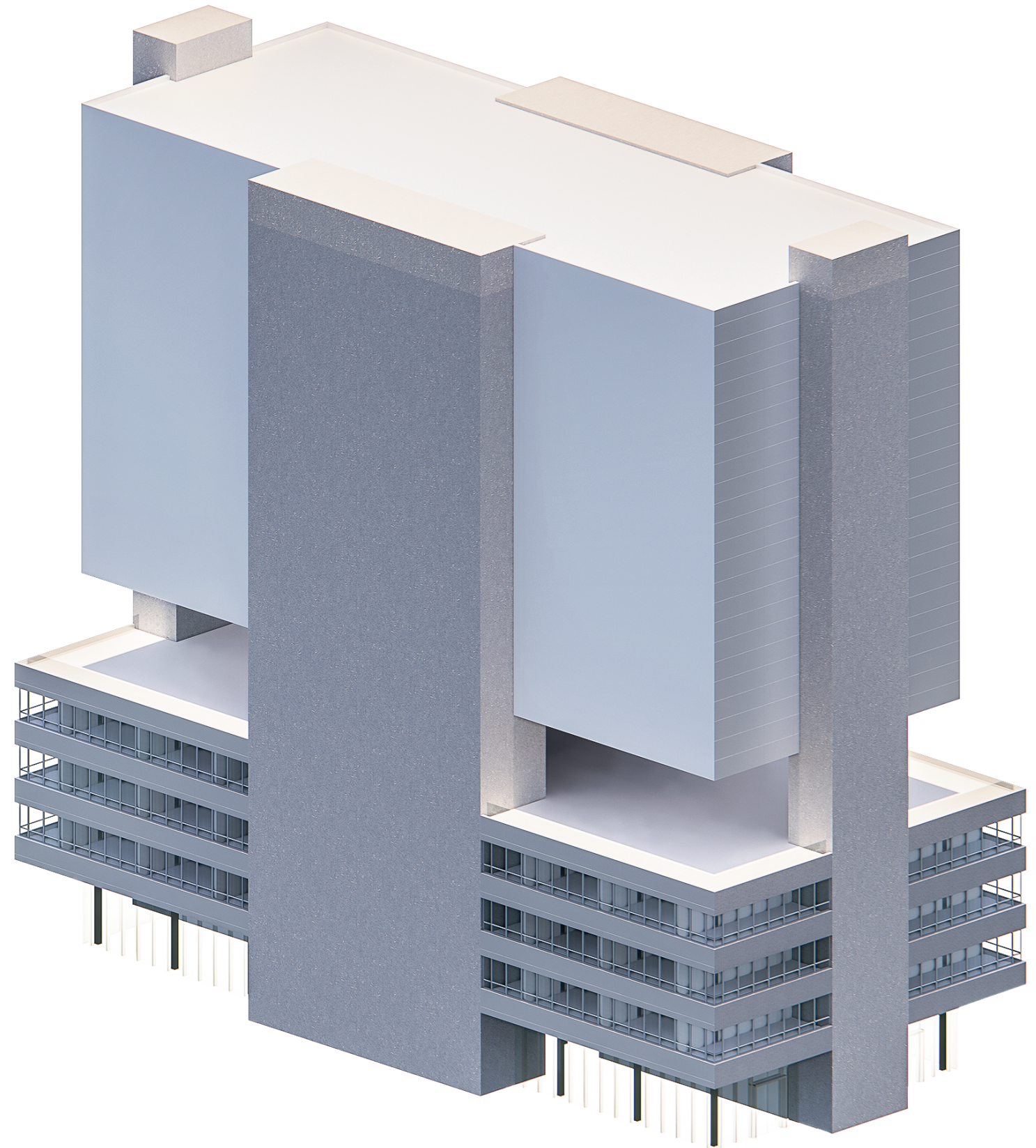




Workshop

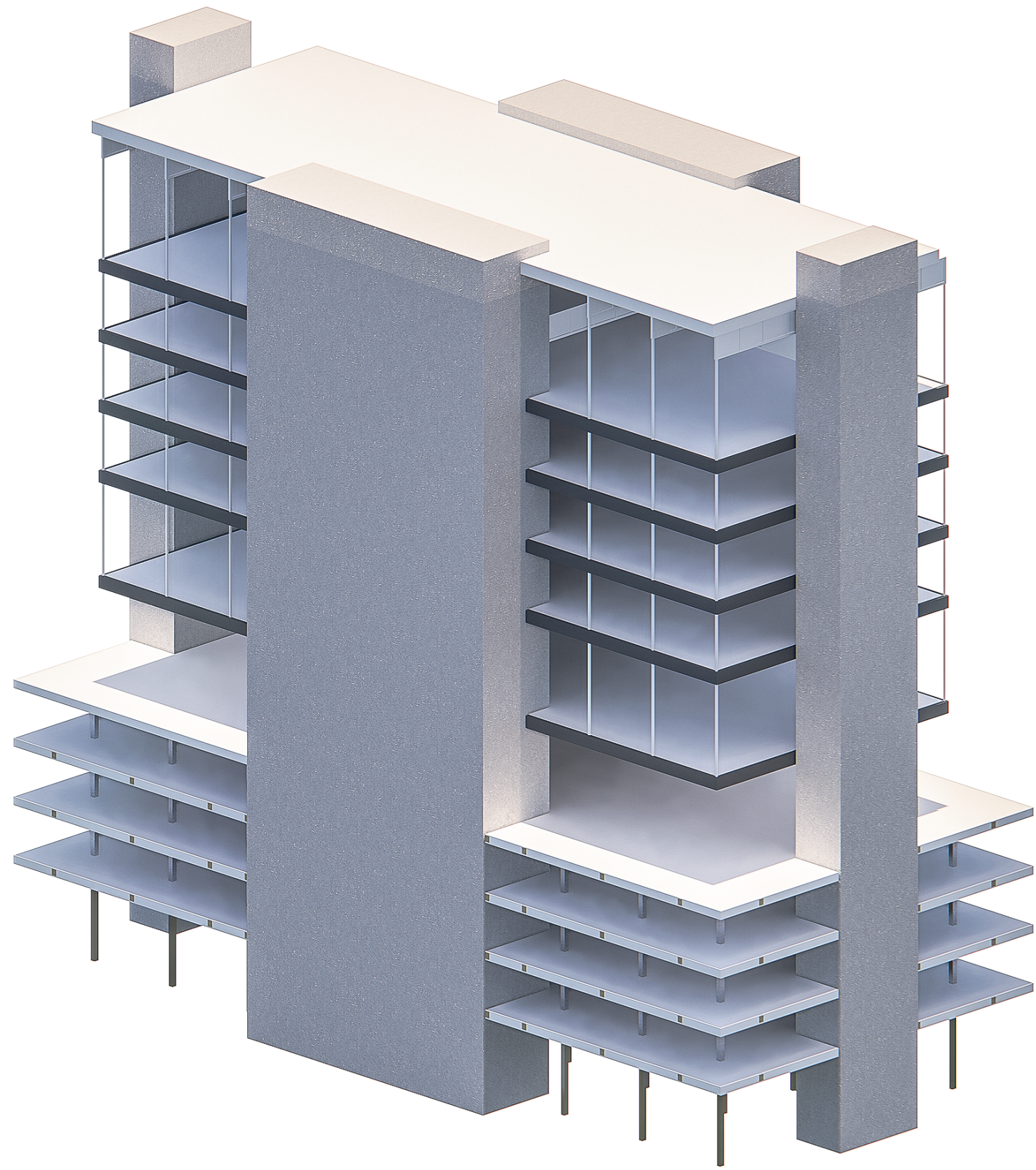






Isometric view of the building.





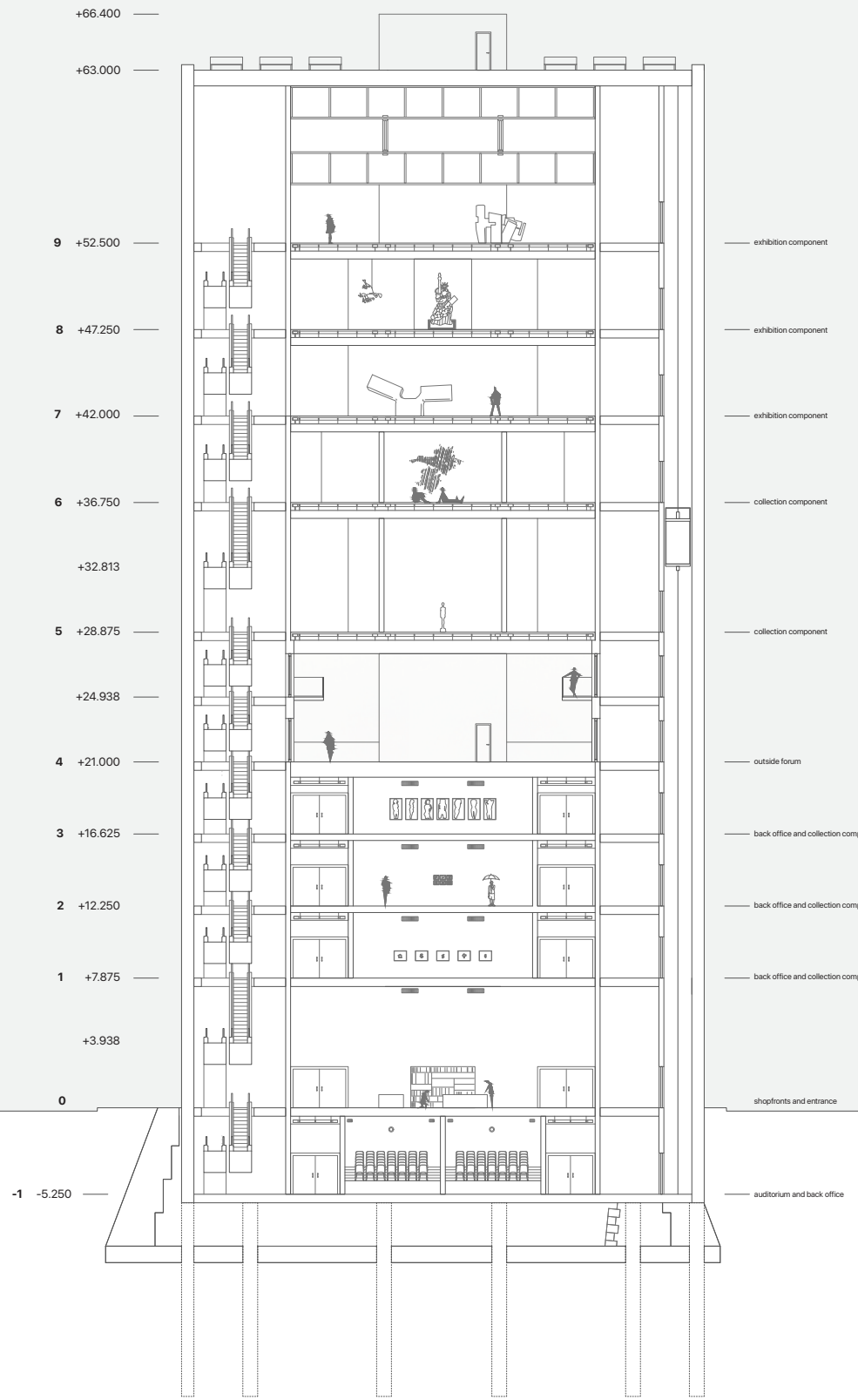
exhibition and collection floors

open forum space

back office and small exhibition component

entrance and shop component





— exhibition component

— exhibition component

— exhibition component

— collection component

— collection component

— outside forum

— back office and collection component

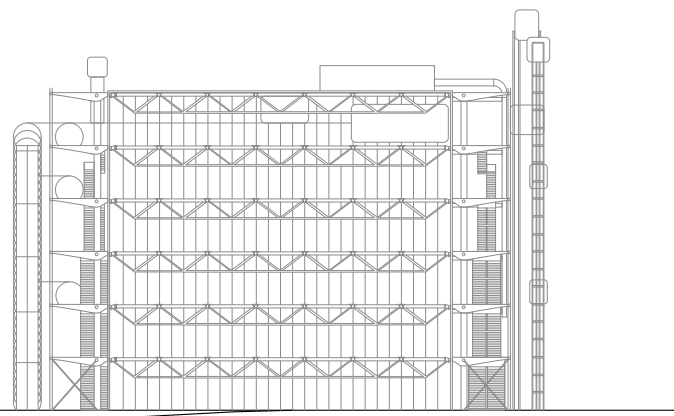
— back office and collection component

— back office and collection component

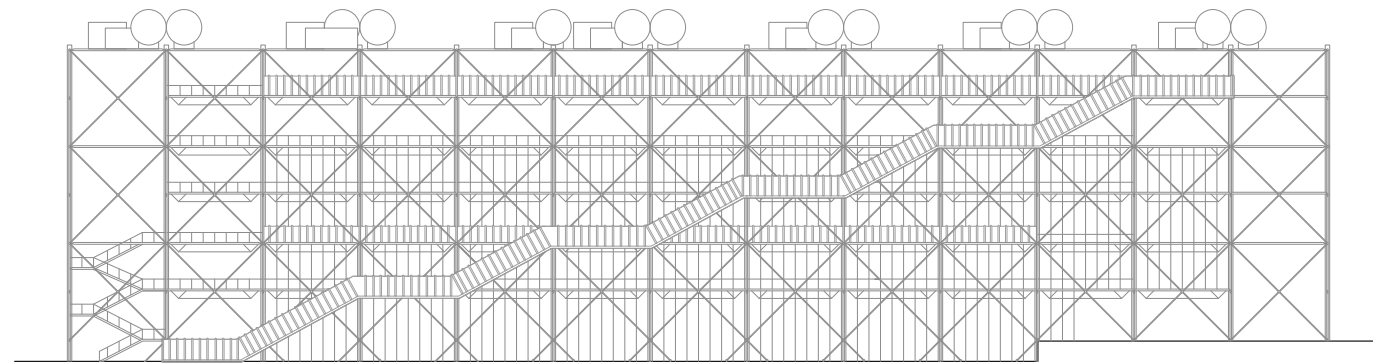
— shopfronts and entrance

— auditorium and back office



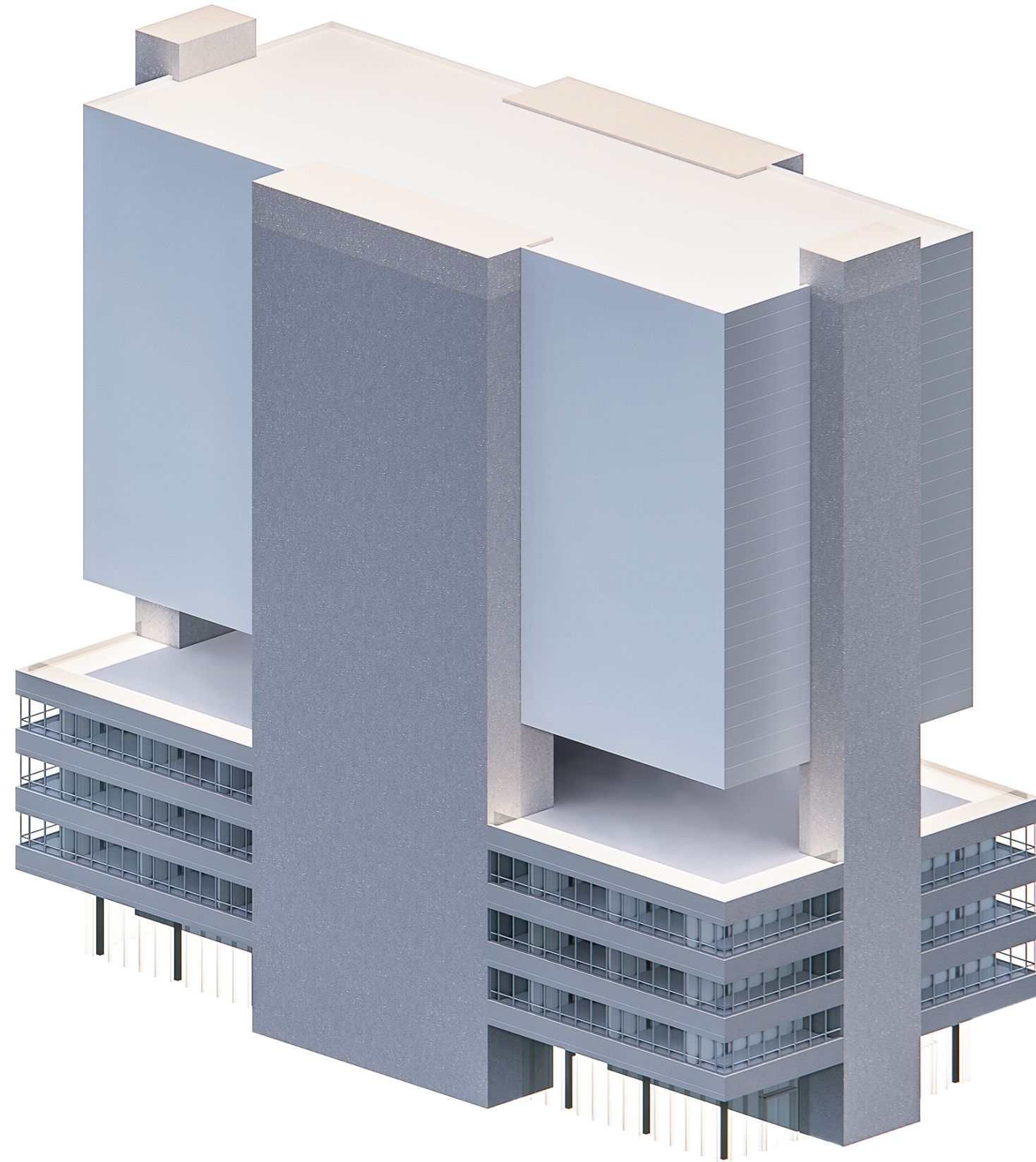


Similar to Centre Pompidou, the escalators are prominently positioned on one side of the building, creating a recognizable feature.



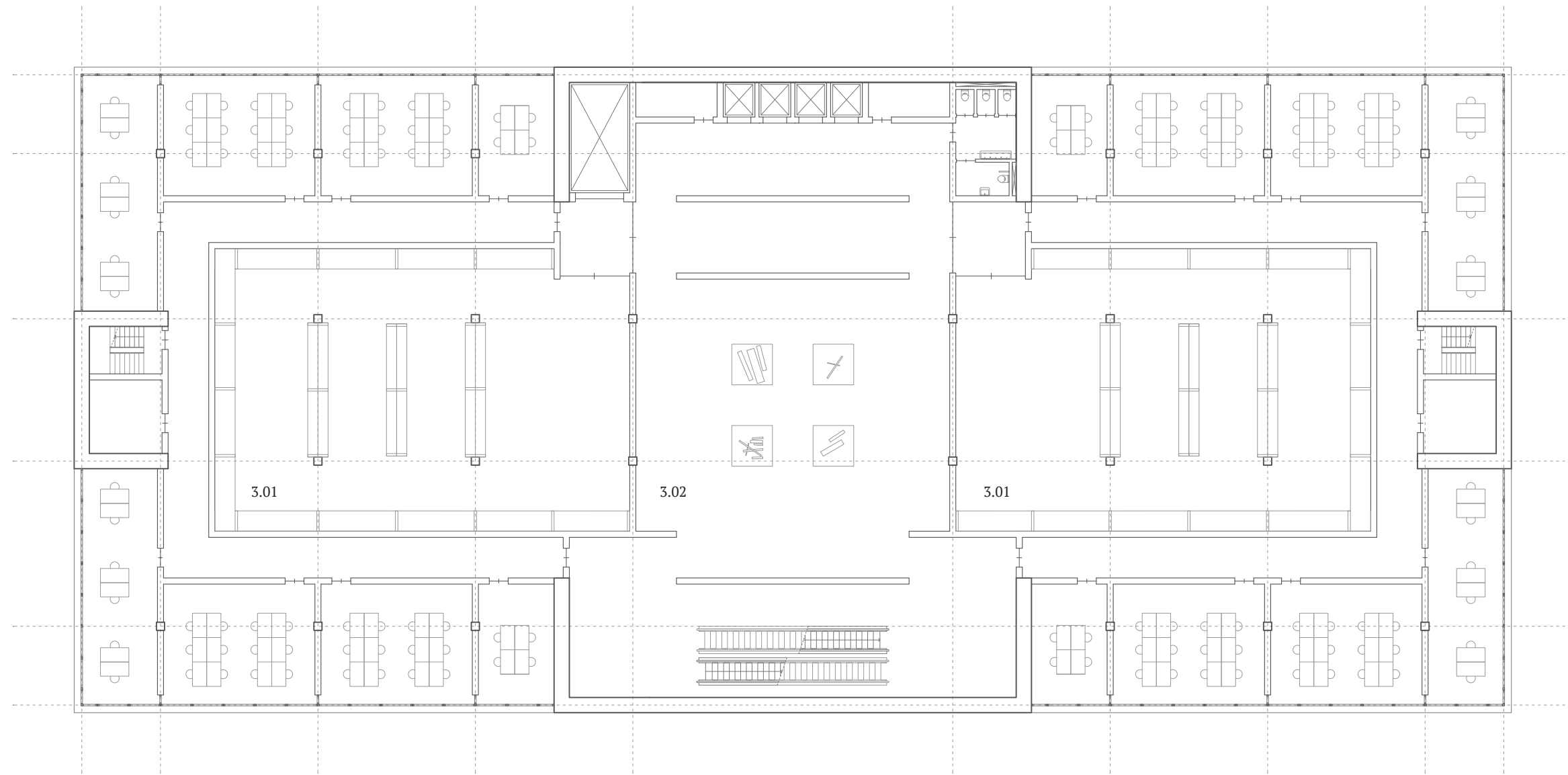
Longitudinal section and elevation of Centre Pompidou (1:1000)







**3** back office and collection component  
1:250 +16,625 [mm]



- 3.01 archive
- 3.02 collection exhibition room

0 2[m]



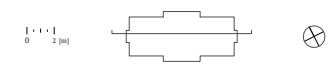
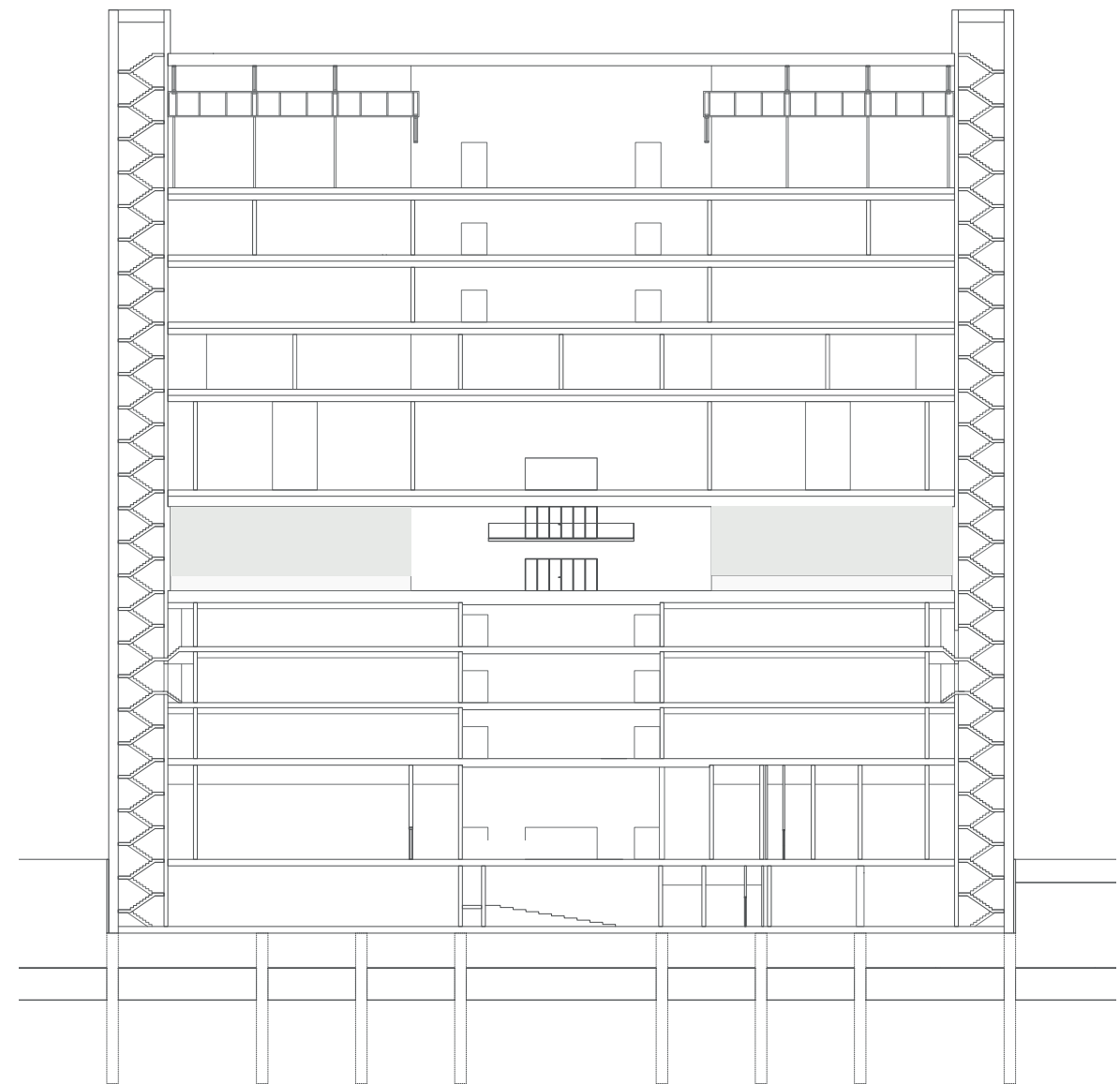
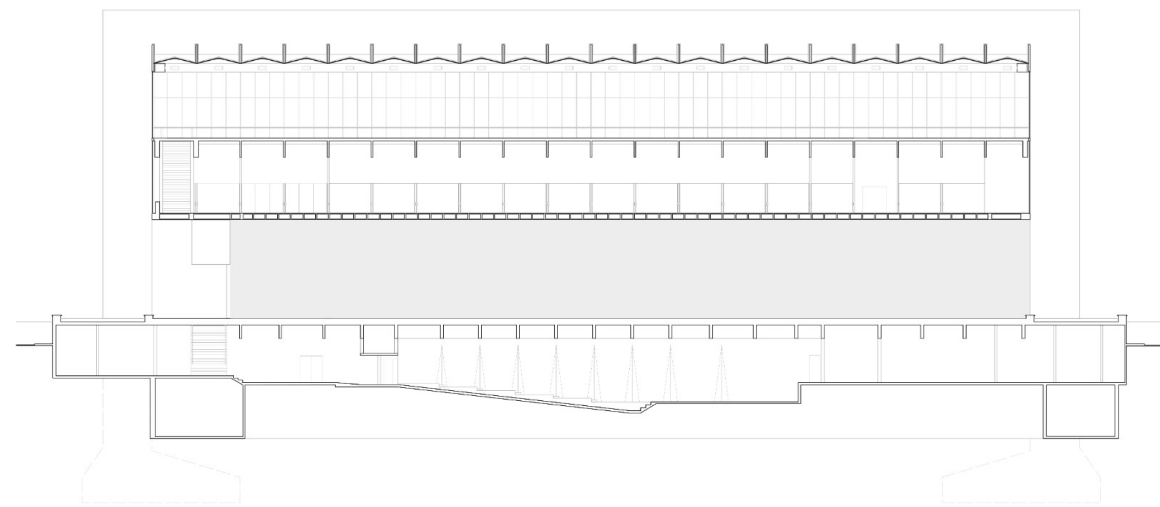
Museu de arte de São Paulo (MASP) features an overhanging structure that gives rise to an outside space beneath its suspended mass.



Lina Bo Bardi, MASP, São Paulo Museum of Art (Wilfred Or, 2015).



The similarity can be seen when comparing the longitudinal sections of MASP and the new M HKA, revealing the space that is formed by their suspended volumes.

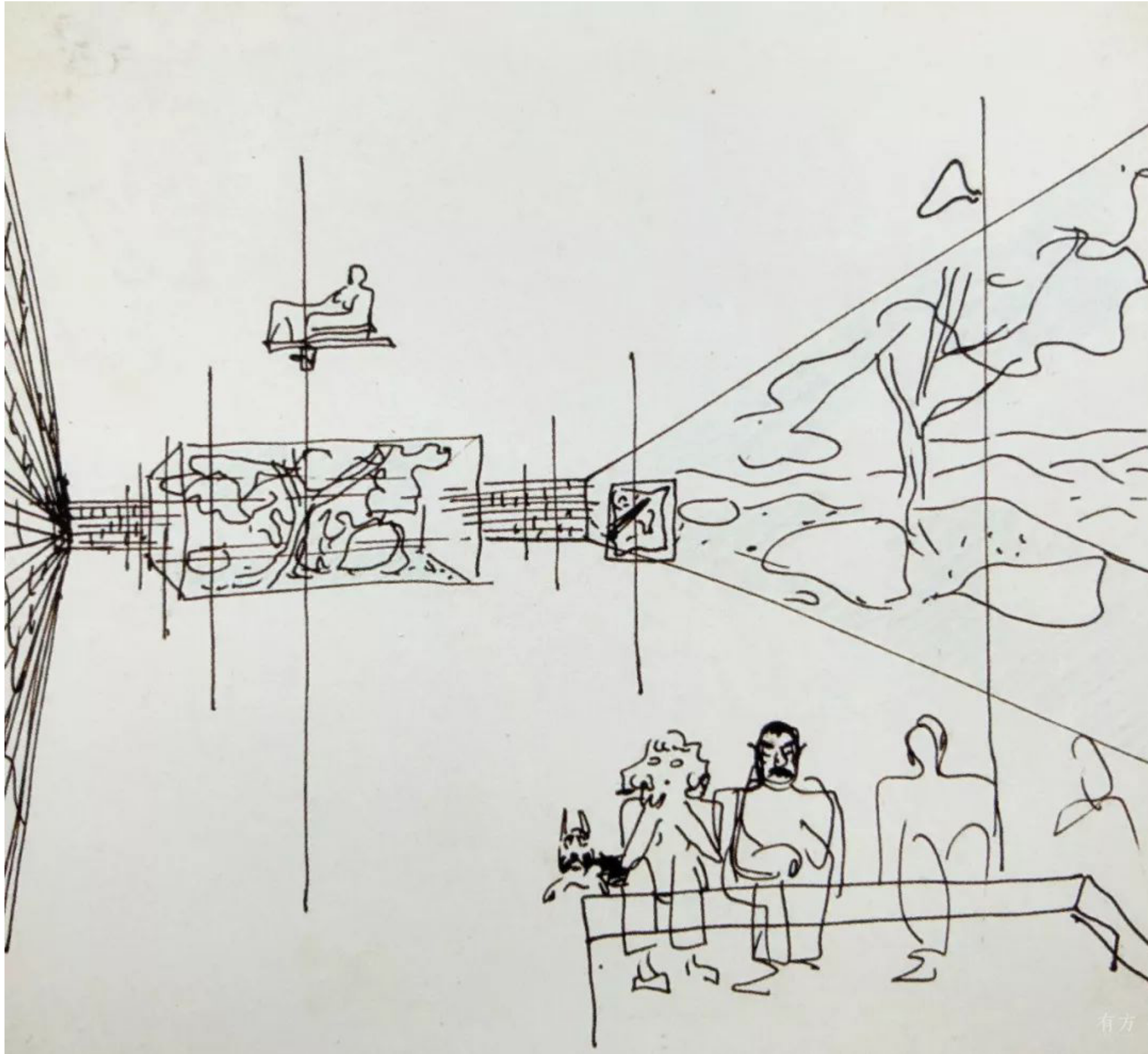






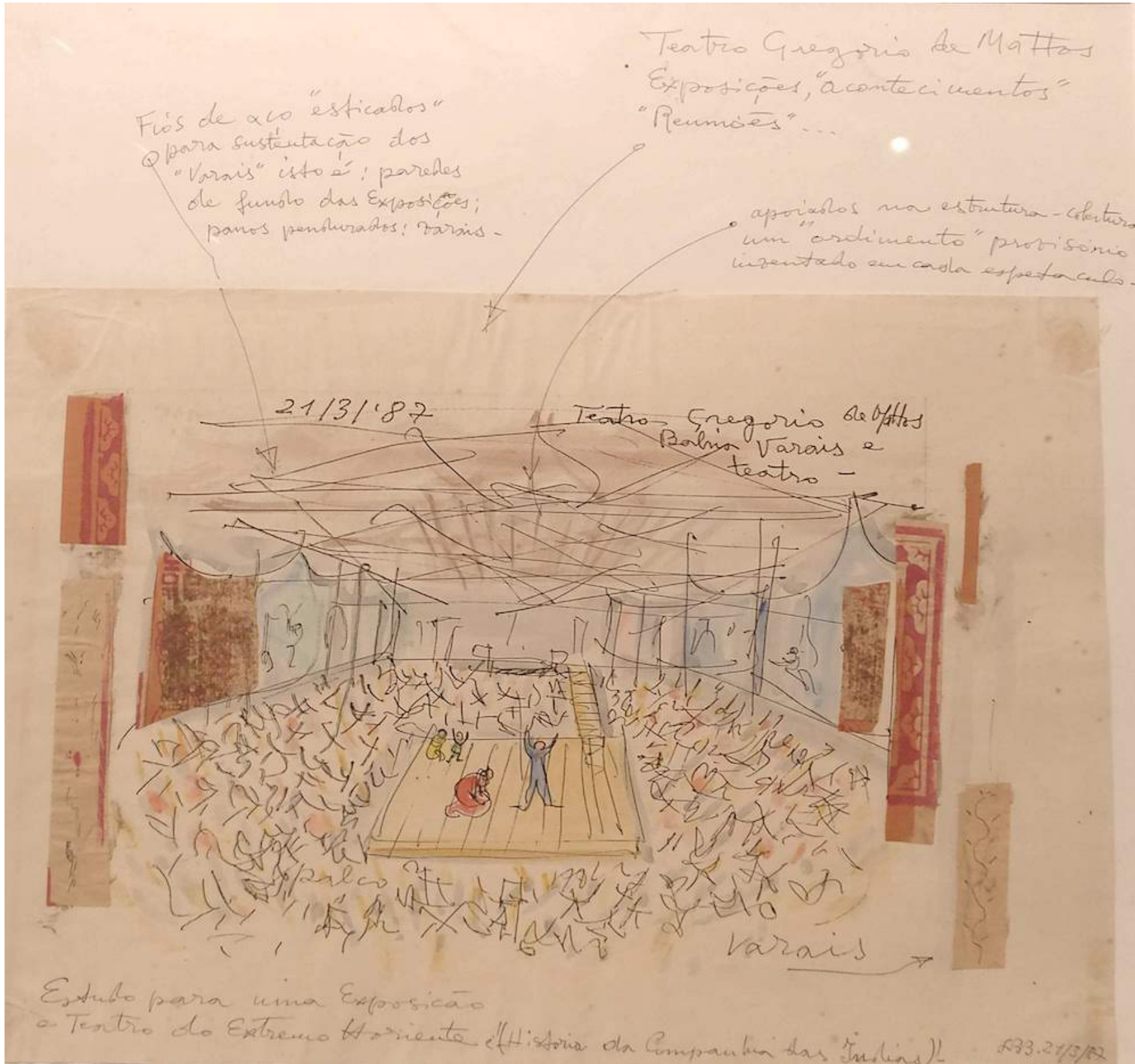
(Lina Bo Bardi)





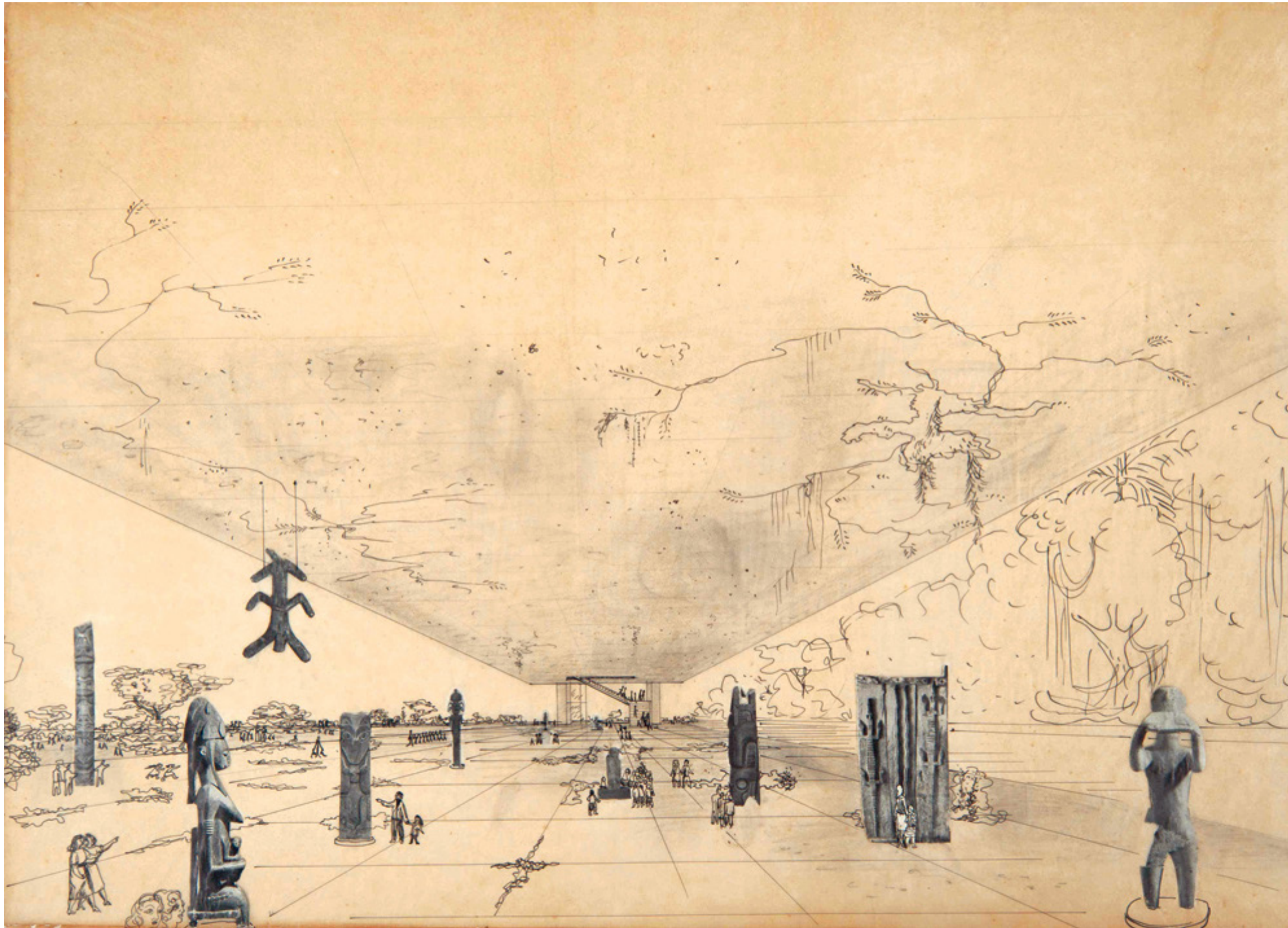
(Lina Bo Bardi)





(Lina Bo Bardi)





(Lina Bo Bardi)





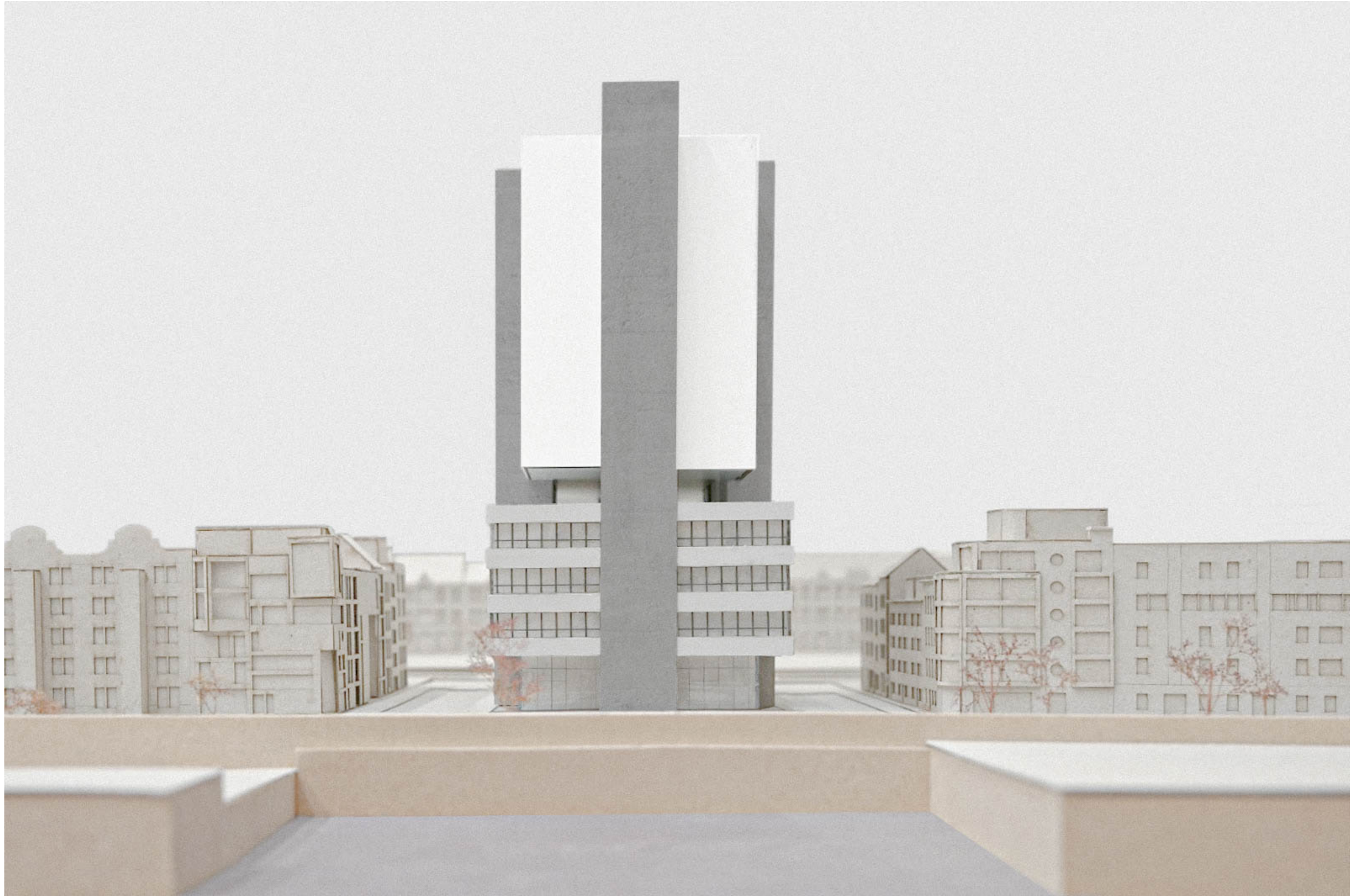
Rendering of the roof terrace.





Rendering of the roof terrace.

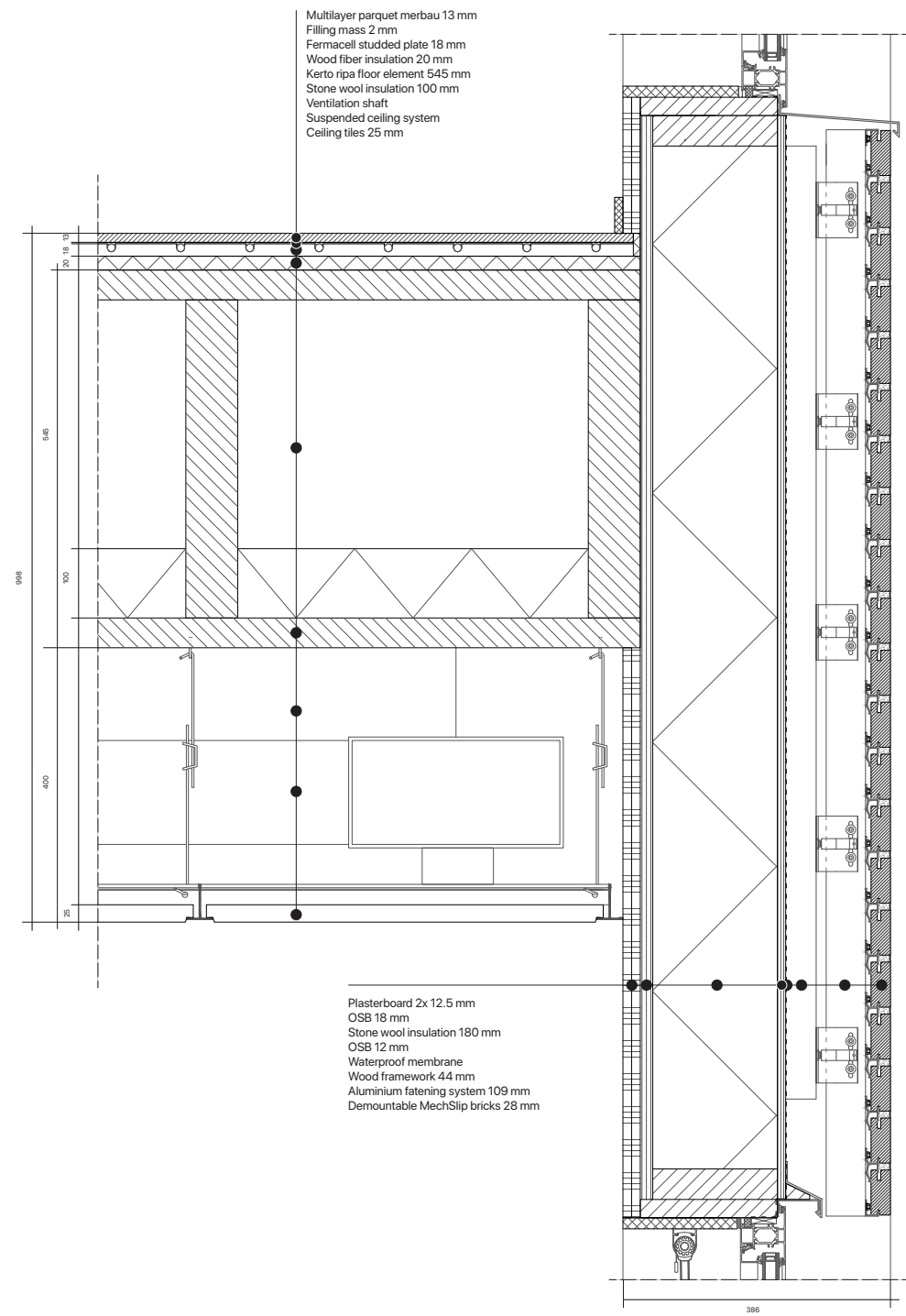




The building forms a relationship with its surroundings by its architecture.

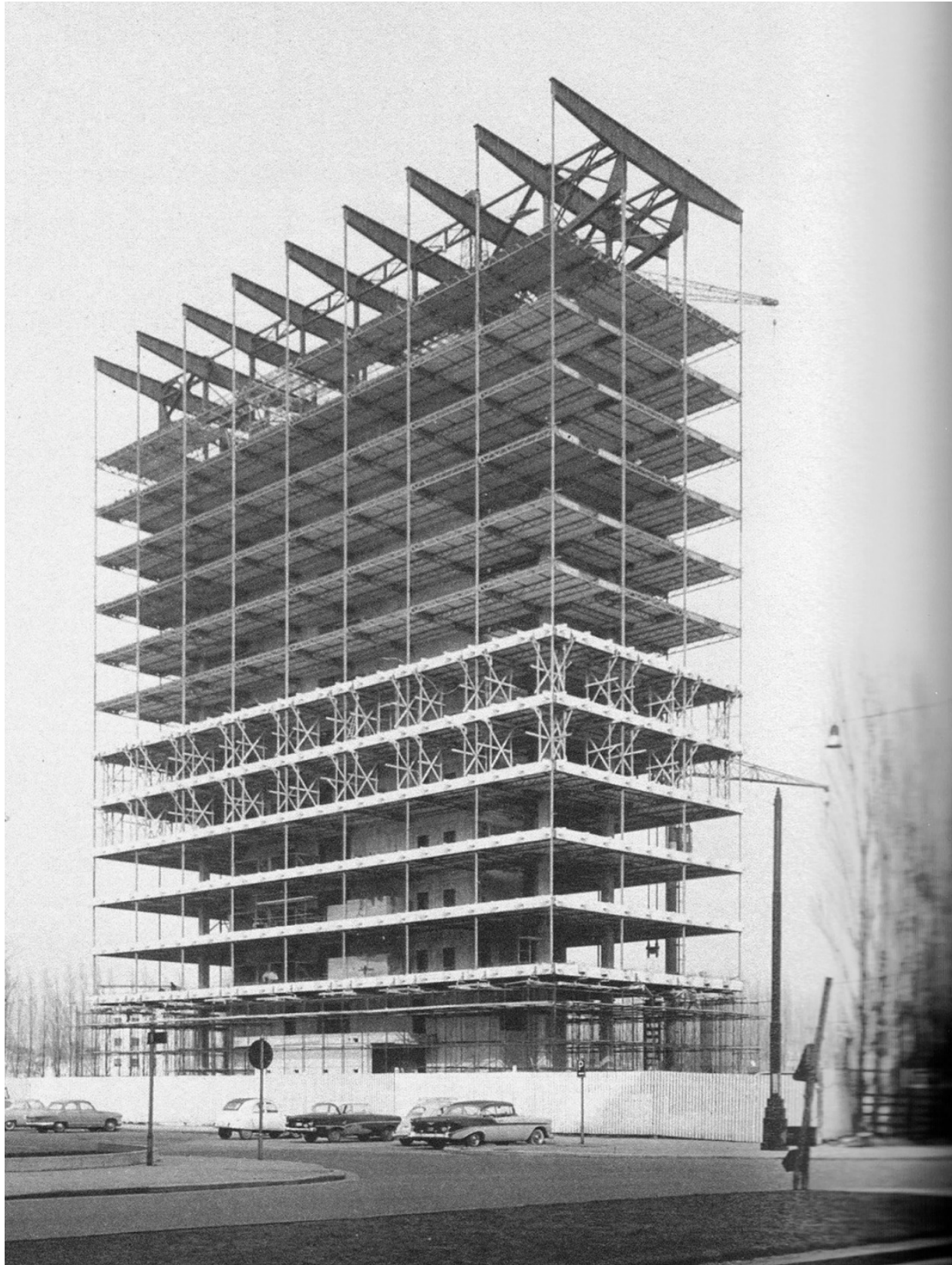


detail 2

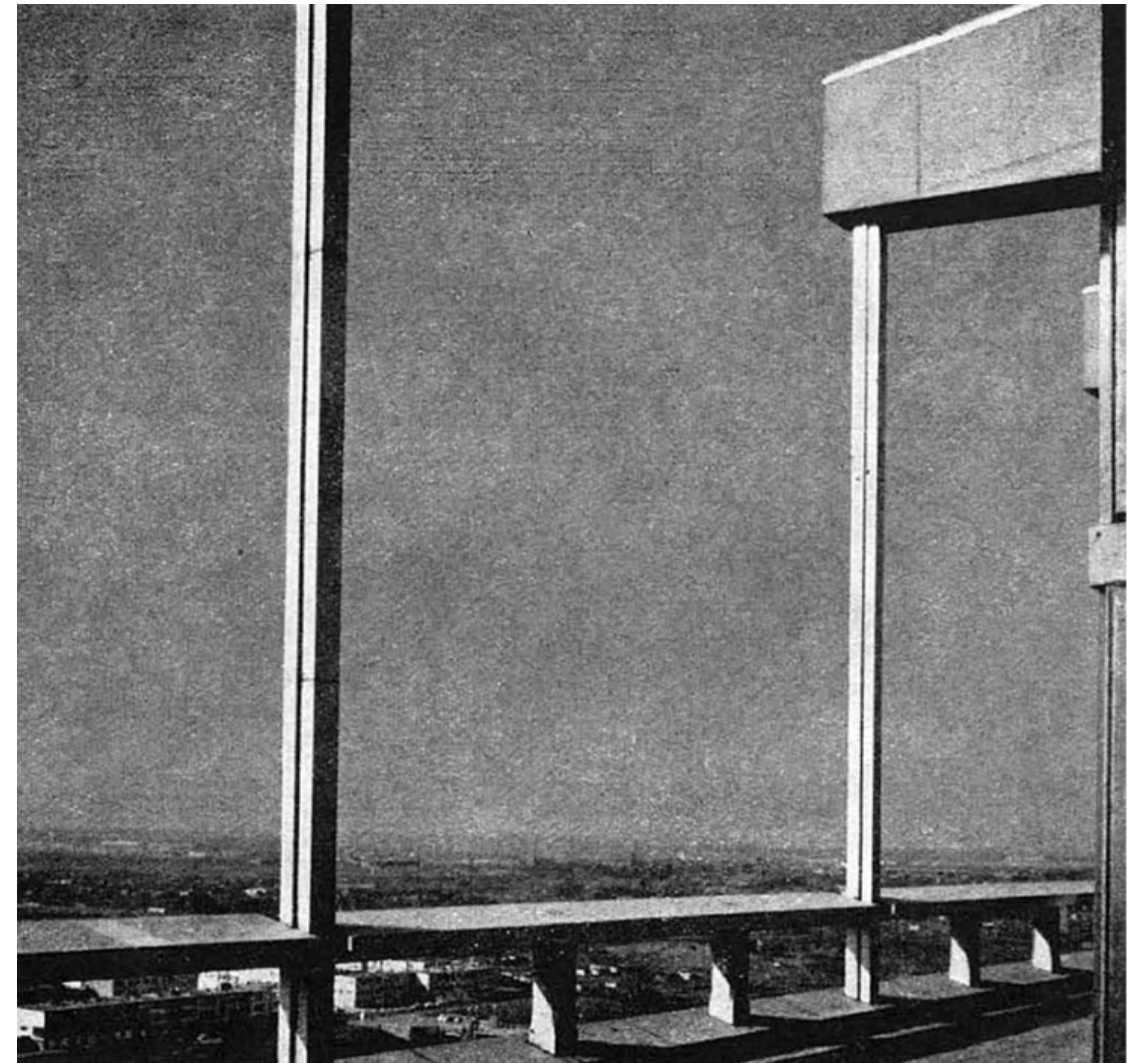


Detail of the facade with grey brick finishing (1:10).





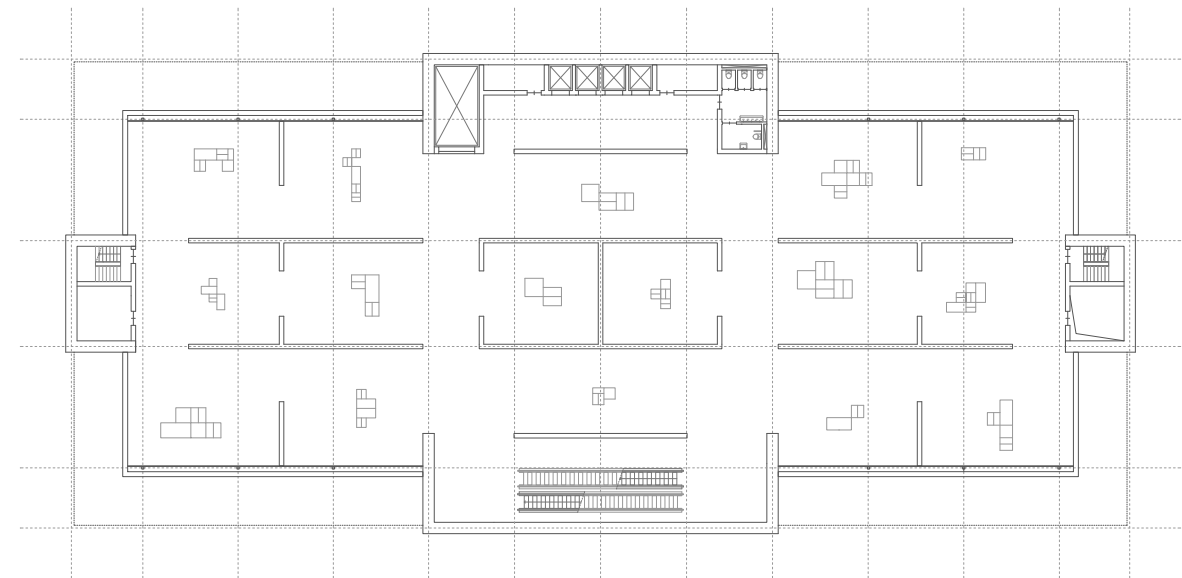
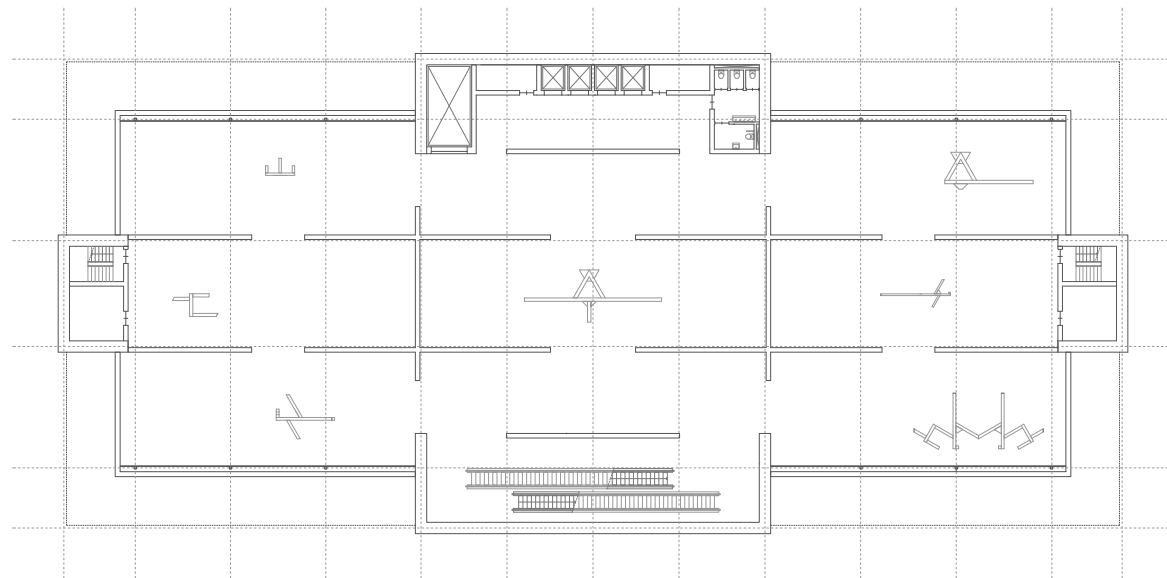
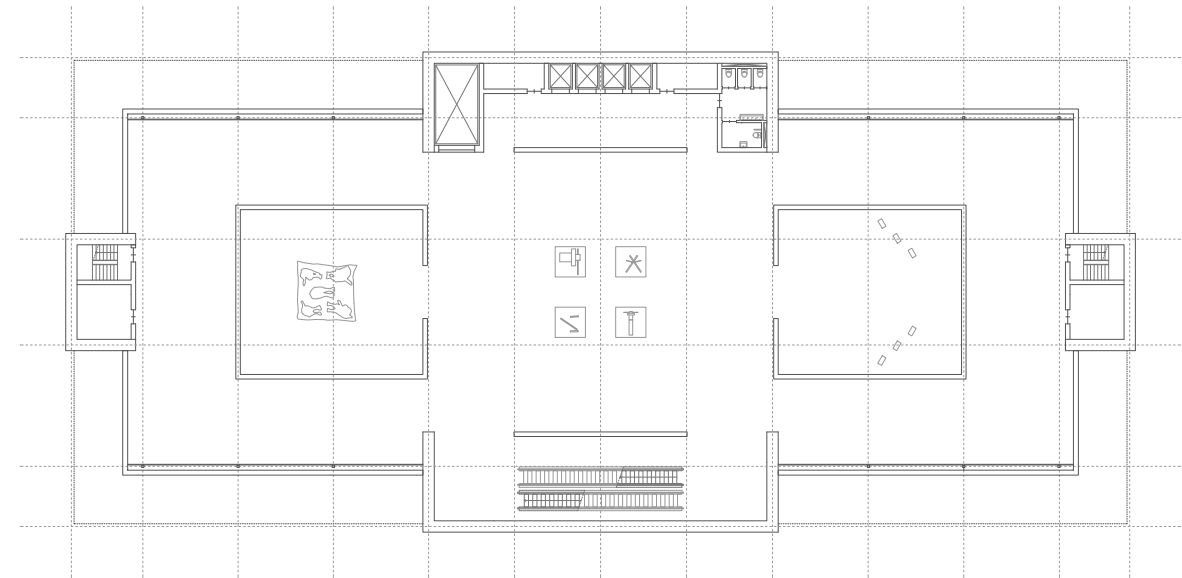
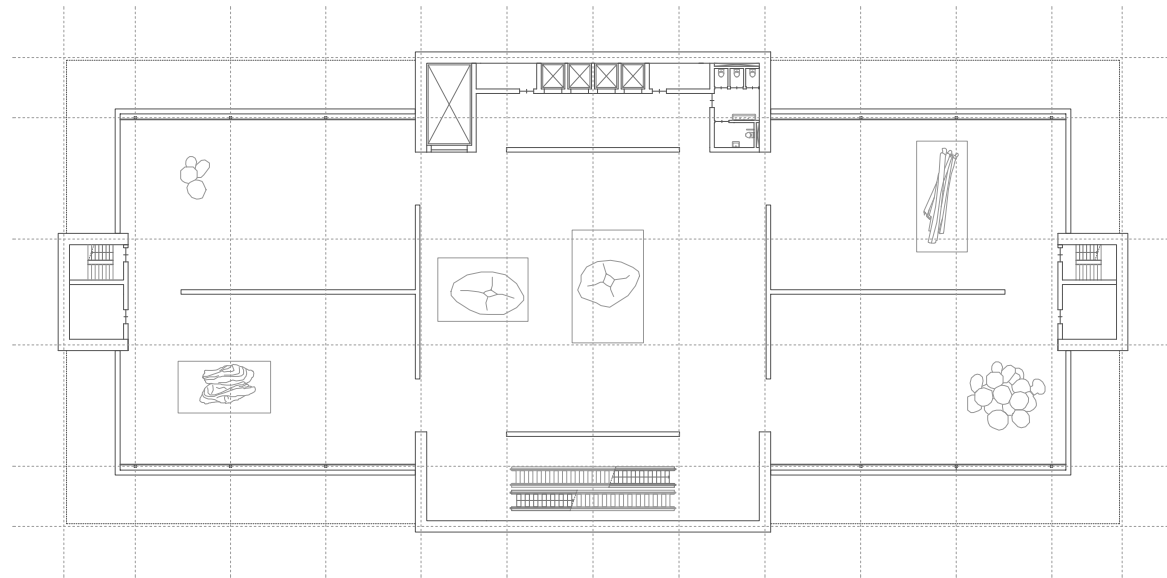
Hanging structure of the BP building by Léon Stynen (Archive Van Coillie, Anne Gorlé).



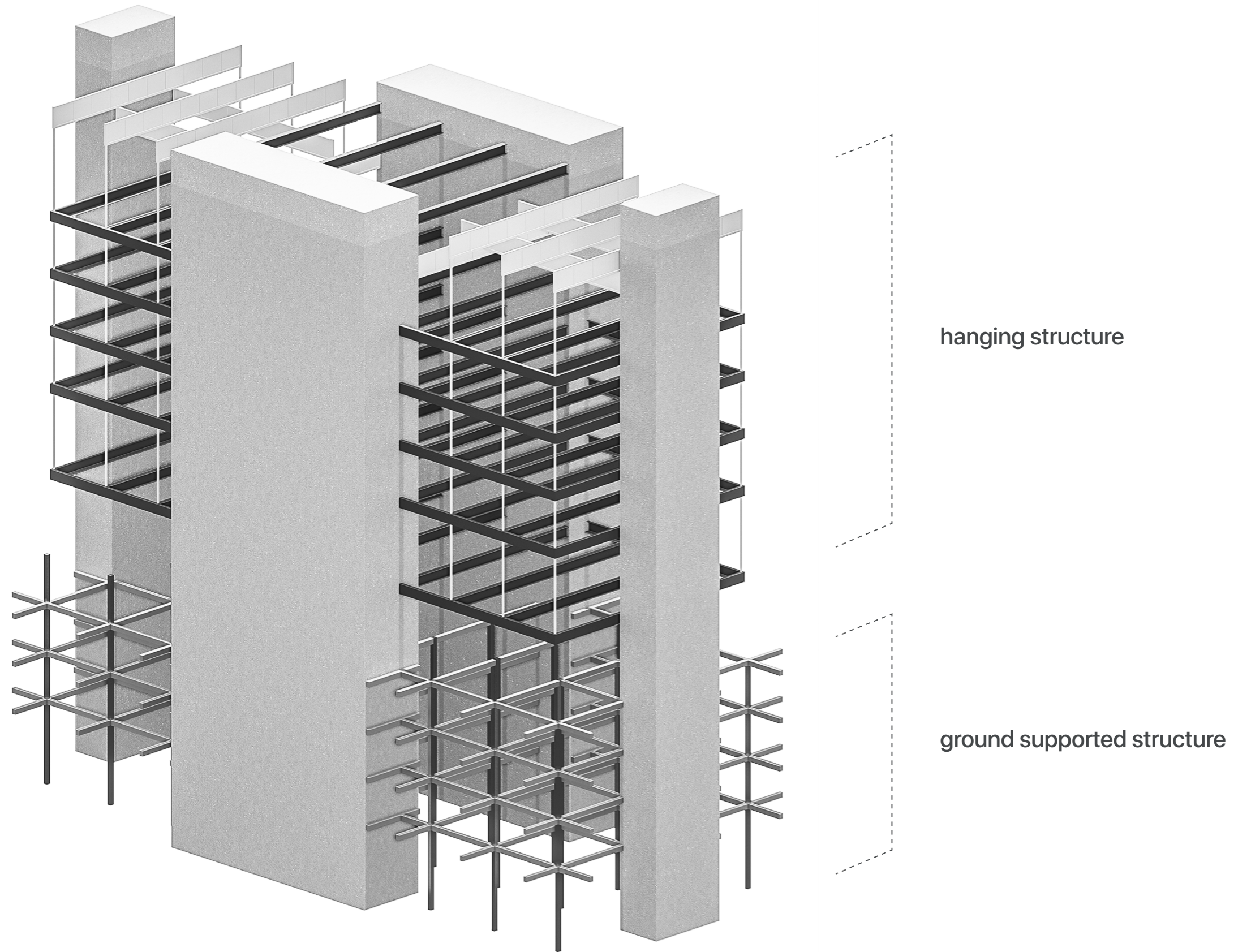
(Archive Van Coillie, Anne Gorlé).



The absence of columns offers a high degree of adaptability, allowing for flexible and versatile use of the space.





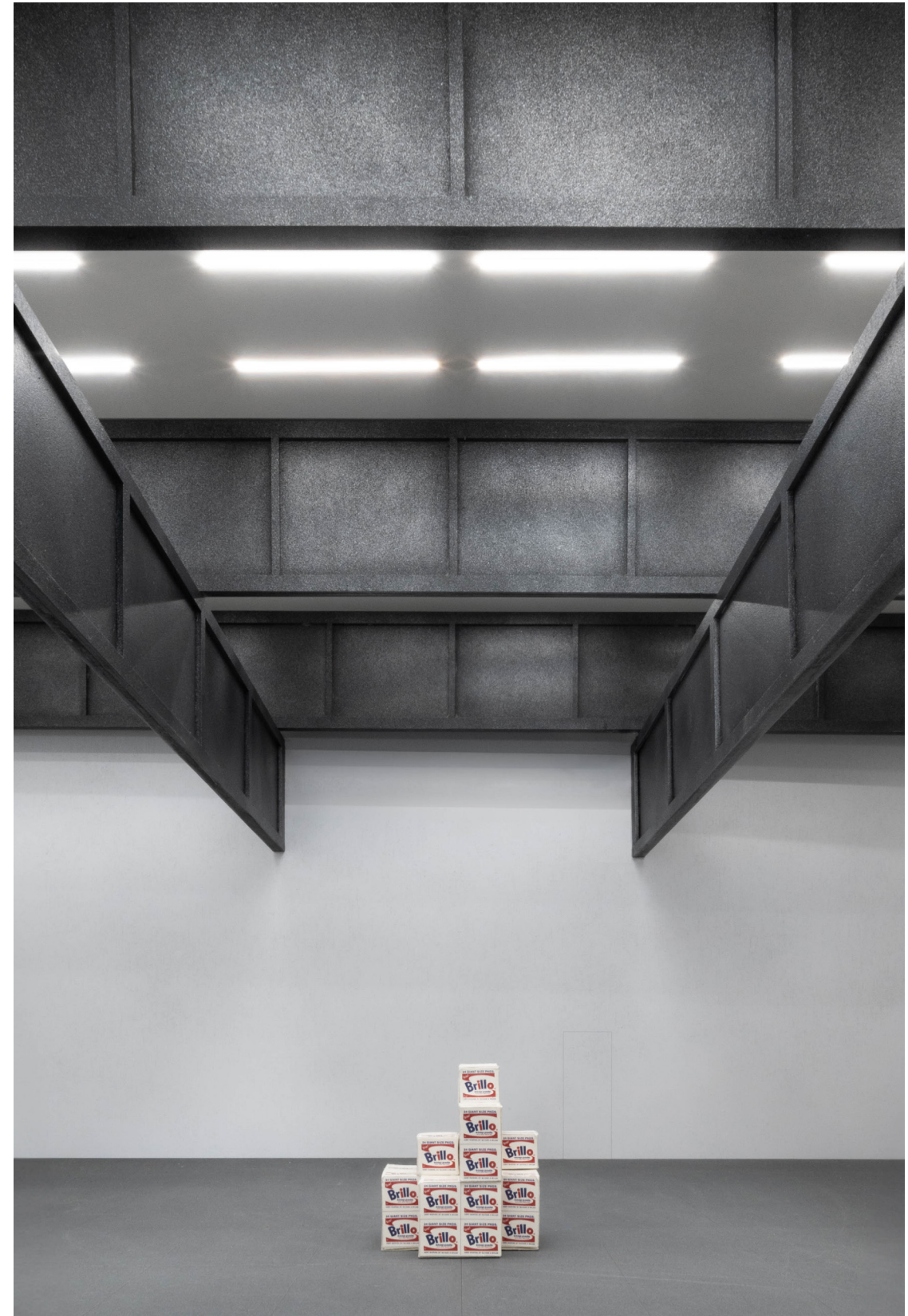






The top floor exhibition space in which the hanging construction is unveiled.













Like the turbine hall in Tate Modern in London the construction is made visible, framing the space (Doris Salcedo, Shibboleth, 2007).







A triptych of artworks framed by the steel rods.



