

Reflection

The paradox of Anti-Museum

To conclude, it is worth asking the question about the very essence of a museum that wants to see itself as an anti-museum, while at the same time requiring the architect to design an elaborate functional-spatial programme. Is it possible to design such a building? The examples analysed at the beginning of the course, such as the Centre Pompidou in Paris also tried to respond to the need for a museum for 'new art'. Today we can see that their success in being adaptable architectural icons is undeniable, but can it be said that they are anti-museums? The Pompidou Centre underwent a metamorphosis in the 1990s and its interior was transformed into an almost classical museum layout. The reason for the change was the requirements for the protection of works of art, which have grown in value and must now be protected accordingly. Could such a fate befall the new VMHK?

I believe that although the MHKA originates from an anti-museum tradition, it is today itself a fairly recognisable and reputable institution that draws on its roots to redefine itself. In this sense it will never again be an anti-museum, but, according to its program statements, an institution open to the general public and promoting a broad spectrum of contemporary artists. I believe that these objectives are in the spirit of its founders, and my role as architect was to create a building that fits in with this philosophy in the best possible way.



Exhibition in a public space of the Forum